CONTEMPORARY ART

Tuesday May 13, 2014 New York

Bonhams

NEW YORK







CONTEMPORARY ART

Tuesday May 13, 2014 at 1pm New York

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INQUIRIES

New York

Jeremy Goldsmith Director of the Americas +1 (917) 206 1656 jeremy.goldsmith@bonhams.com

Megan Murphy, Associate Specialist +1 (212) 644 9020 megan.murphy@bonhams.com

Condition Reports Anneliese Mondschein Business Manager +1 (917) 206 1603 anneliese.mondschein@bonhams.com

Business Development

Pamela Bingham, Director +1 (212) 644 9698 pamela.bingham@bonhams.com

Los Angeles Dane Jensen, Specialist +1 (323) 436 5451 dane.jensen@bonhams.com

Elizabeth Griffin, Cataloguer +1 (323) 436 5401 elizabeth.griffin@bonhams.com

Alexis Chompaisal +1 (323) 850 7500 contemporary.us@bonhams.com

San Francisco Sarah Nelson, Director +1 (415) 503 3311 sarah.nelson@bonhams.com

London

Ralph Taylor, Director UK Board +44 20 7468 5878 ralph.taylor@bonhams.com

Gareth Williams, Departmental Director +44 20 7468 5879 gareth.williams@bonhams.com

Giacomo Balsamo, Senior Specialist +44 20 7468 5837 giacomo.balsamo@bonhams.com

Martina Batovic, Specialist +44 20 7468 5878 martina.batovic@bonhams.com

Victor Seaward, Cataloguer +44 20 7468 8345 victor.seaward@bonhams.com Automated Results Service +1 (800) 223 2854

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ILLUSTRATIONS

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CI STAR PROVIDENCE

Bareno

1 SAINT CLAIR CEMIN (b. 1951)

Portrait of Louise, 2004 signed, titled and dated 'Portrait of Louise Cemin 2004' (on the underside) carved and painted cherry wood on marble base 42 1/2 x 8 1/2 x 3 1/2in. (108 x 21.6 x 8.9cm) \$15,000 - 20,000

Provenance

Brent Sikkema, New York. Acquired from the above by the present owner.





PROPERTY FROM A PRIVATE COLLECTION

2

LORETTA LUX (b. 1969) Study of a girl 1, 2002

Study of a girl 1, 2002 signed, titled, numbered and dated 'Loretta Lux 2002 Study of a girl 1 Ed. 6/20' (on the reverse) Cibachrome 12 7/8 x 9 1/8in. (32.7 x 20.5cm) This work is number six from an edition of twenty. \$6,000 - 8,000

Provenance

TORCH Gallery, Amsterdam. Acquired from the above by the present owner.

Literature

N. Grubb, Loretta Lux, New York, 2005 (another from the edition illustrated, p. 57).



PROPERTY FROM A PRIVATE COLLECTION

З

ANGELO FILOMENO (b. 1963)

Excursianary Archangel, 2004 signed, titled and dated 'EXCURSIANARY ARCHANGEL Angelo Filomeno 2004' (on the overlap) rhinestones, embroidery, beading and a pair of earrings on silk 21 3/4 x 19 3/4in. (55.2 x 50.1cm) \$6,000 - 8,000

Provenance

Gorney Bravin + Lee, New York. Acquired from the above by the present owner.



iii.

4 ALEXANDER ROSS (b. 1960)

Untitled (5 works), 2000

i. signed, inscribed and dated 'Ross 2000 ARF0030' (on the reverse)
ii. signed, inscribed and dated 'Ross 2000 ARF0031' (on the reverse)
iii. signed, inscribed and dated 'Ross 2000 ARF0033' (on the reverse)
iv. signed, inscribed and dated 'Ross 2000 ARF0034' (on the reverse)
v. signed, inscribed and dated 'Ross 2000 ARF0035' (on the reverse)
i. iii. ink, colored pencil and graphite on paper

ii. flashe, colored pencil and graphite on paper

iv. ink, flashe, colored pencil and graphite on paper

v. graphite and colored pencil on paper

each: 18 x 14 5/8in. (45.5 x 37.2cm)

\$10,000 - 15,000

Provenance

Feature Inc., New York. Acquired from the above by the present owner.





5 BENJAMIN BUTLER (b. 1975) Trees in the Forest, 2005 signed, titled and dated "Trees in the Forest" 2005 Ben Butler' (on the overlap) oil on canvas

48 x 72in. (121.9 x 182.9cm) \$5,000 - 7,000

Provenance Cheim & Read, New York. Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

6

JOSH SMITH (b. 1976)

Untitled, 2009 signed, inscribed and dated 'Josh Smith London 2009' (on the turnover edge) oil on canvas 60 x 48in (152.4 x 121.9cm) \$15,000 - 25,000

Provenance

Jonathan Viner Gallery, London. Acquired from the above by the present owner in 2010.

PROPERTY FROM A PRIVATE SYDNEY COLLECTION

MARK LOMBARDI (1951-2000)

Nugan Hand Bank Sydney, Australia c. 1974-80, 1995 signed with the artist's initials, titled and dated 'Nugan Hand Bank Sydney, Australia c. 1974-80 ML©MCMXCV' (lower left) graphite on paper 34 1/4 x 46 7/8in. (87 x 119cm) \$30,000 - 50,000

Provenance

7

Acquired directly from the artist by the present owner, circa 1996.

Mark Lombardi's "narrative structures" present a complex visual mapping of the network of the players involved in a number of major business and political scandals of his day. In 1993 Lombardi began this research-based practice borrowing the visual vernacular of the business world. These charts became the architecture for outlining and diagramming his research—the positions of power within hegemonic structures, including references to specific people, institutions, governments and corporations. In seamless and elegantly curved graphite lines he charted the courses and component parts of a litany of scandals such as the Iran-Contra Affair, Charles Keating and Lincoln Savings and the Lippo Group amongst others. In the guidebook for the exhibition DOCUMENTA 13 writer Lars Bang Larsen notes of Lombardi's work: "His diagrams chillingly synthesize information, like a kind of history painting that is unconcerned with image and representation." (C. Christov-Bakargiev et al. DOCUMENTA 13: Catalog III/3, The Guidebook, Berlin 2012, p. 84.) Most often using media sources for his research, Lombardi perfected the art of what curator Carolyn Christov-Bakargiev calls "metteere al mondo il mondo" (to put the world into the world), a method by which the artist reveals and makes visible realities and truths that are already fully present in the world." (C. Christov-Bakargiev et al. Mark Lombardi: 100 Notes, 100 Thoughts: DOCUMENTA Series 071, Berlin 2012, p. 3).

Though Lombardi tragically and somewhat controversially committed suicide in 2003 the mythology surrounding his practice and work has grown tremendously since his death. His work existed largely before the rise of the Internet which is responsible for the open access to, almost any and all, information that we experience today: "What today many people do through a simple Google search, Lombardi did painstakingly slowly in his own mind and on paper, perhaps one of the last great attempts at making sense of fragments of information prior to the advent

of the advanced digital age that has made something like Wiki-leaks possible today." (M. Kimmelman, "ART REVIEW; Webs Connecting the Power Brokers, the Money and, Ultimately, the World," in The New York Times, November 14, 2003. Accessed April 11, 2014, http://www. nytimes.com/2003/11/14/arts/art-review-websconnecting-the-power-brokers-the-money-andultimately-the-world.html). Consider a work that is arguably Lombardi's most extraordinary gesture, a stunning prophetic drawing made in 1990 before 9/11/2001 titled, George W. Bush, Harken Energy and Jack Stephens, ca 1979-90. The drawing links the Bush and Bin Laden families through a series of Texas based business deals. In 2003 and perhaps in response to this work, agents from the Department of Homeland Security visited to the Drawing Center during Lombardi's exhibition.

Lombardi's work offered here at Bonhams maps a dérive through Australia's Nugan Hand Bank scandal, a depository which was: "more of a vehicle for serving the CIA and laundering revenue from heroin operations in the Golden Triangle than a conventional financial institution." (J. Richards et al., Mark Lombardi: Global Networks, New York 2003, p. 75). At the heart of the scandal are Nugan Bank's founders, Michael Jon Hand, a former Green Beret and CIA operative and his partner Frank Nugan, an Australian lawyer with organized crime connections. Lombardi's tableau traces a labyrinth of information documenting the bank's illicit dealings with weapons shipments, secret militaryoperations, and the fluid movement of capital. The scheme collapsed and unraveled when Frank Nugan was found dead in his Mercedes nearly 100 miles away from Sydney clutching a hand-written note that listed bank transactions from former CIA Director William Colby and Robert Wilson a U.S. Representative serving on the House Armed Services Committee. Interestingly and mysteriously, Jon Hand disappeared from Australia-his whereabouts remain unknown-after he destroyed a series of incriminating documents.







9

8

JAY DAVIS (b. 1975) Untitled, 2000 signed, titled and dated 'Jay Davis 2000 Untitled' (on the turnover edge) acrylic on vinyl 50 x 48in. (127 x 121.9cm) \$4,000 - 6,000

Provenance

Stefan Stux Gallery, New York. Acquired from the above by the present owner.

CHRISTOPH RUCKHÄBERLE (b. 1972)

Untitled (Man looking into mirror), 2000 signed and dated 'RUCKHÄBERLE 2000' (on the overlap) oil on canvas 19 5/8 x 17 5/8in. (50 x 45cm) **\$5,000 - 7,000**

Provenance

9

Zach Feuer Gallery, New York. Acquired from the above by the present owner in 2005.



PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

10

KEITH TYSON (b. 1969)

Ghost Owl With Matching Bra and Pants Set (September 2003), 2003 titled 'Ghost owl with matching bra and pants set' (along the upper edge), signed with the artist's initials and dated 'September 2003 KTL' (along the lower edge) oil on paper 59 3/4 x 48in. (151.8 x 121.9cm) **\$15,000 - 25,000**

Provenance

Arndt & Partner, Berlin. Acquired from the above by the present owner.



16 | BONHAMS





PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

12

WANGECHI MUTU (b. 1972) *Eve*, 2006

each: signed, numbered and dated 'Wangechi Mutu 2006 2/20' (on the reverse) nine intaglio prints using hard and soft ground etching, white ground and spitbite aquatints and collage on Gampi paper on museum board, with accompanying zebrawood box each sheet approximately: 10 1/2 x 7 7/8in. (26.6 x 20cm) This work is number two from an edition of twenty. **\$15,000 - 18,000**

Provenance

Editions Jacob Samuels, Santa Monica. Acquired from the above by the present owner in 2006.



12 (detail)

PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

13 **ELIZABETH PEYTON (b. 1965)** *Lincoln*, 2004 signed, titled and dated 'Lincoln Elizabeth Peyton 2004' (on the reverse) pastel on paper 17 3/4 x 14in. (45.1 x 35.6cm) **\$50,000 - 70,000**

Provenance

Gavin Brown's Enterprise, New York. Acquired from the above by the present owner.

Elizabeth Peyton, best known for her engaging portraits of contemporary artists and musicians is also an avid painter of historical figures. As a devoted student of art history, Peyton became fascinated with the rich lineage of European portraiture, specifically with a number of famous sitters. Peyton's interest led her to re-render past portraits of figures like Napoleon Bonaparte and Marie Antoinette.

Traditionally, portraiture has been a tool of both persuasion and valorization—capturing an emblematic cultural, political, intellectual or military hero at the very peak of importance. Instead though, Peyton captures her subjects—figures now entrenched within public consciousness—before they were famous, as merely ordinary people. These pre-fame portraits present art history funneled through the lens of the everyday and the contemporary world.

Peyton's 2004 portrait of Abraham Lincoln depicts the future president before he delivered his 1850 Cooper Union address, which catapulted him onto the national political stage. Capturing the lives of these now iconic figures at unremarkable times in their lives strips away the mythology and heroic lore. Where the world remembers Abraham Lincoln as imposing, bearded, and sharp-eyed Peyton depicts him as a young, bookish lawyer, yet to share his true political acumen and humanitarian genius.

In exhibitions of her work, her historical portraits are often presented alongside those of famous contemporaries like Kurt Cobain and Steven Patrick Morrissey (aka Morrissey). Curator Iwona Blazwick framed her work thusly, "Regardless of the historical moment, they are given equal presence with her other protagonists in the here and now" (L. Hoptman et al., *Live Forever: Elizabeth Peyton*, London 2008, p. 235).

These juxtapositions— of old and new—collapse temporality into anachronistic yet stylistic and culturally contemporary depictions.



14 **KEHINDE WILEY (b. 1977)** *Easter Realness No. 3*, 2004

Easter Realness No. 3, 2004 signed and dated 'Kehinde Wiley '04' (on the reverse) oil on canvas in artist's frame 82 x 82in. (208.3 x 208.3cm) **\$50,000 - 70,000**

Provenance

Rhona Hoffman Gallery, Chicago. Private Collection, Miami.

Exhibited

Chicago, Rhona Hoffman Gallery, Kehinde Wiley: Easter Realness, April-June 2004.

"There's a type of tongue in cheek embrace of art history, but I think there's also a very sincere desire to make respectful, beautiful images. And it's an interesting tightrope to walk.

Working with couture and art-historical traditions was also an opportunity to bring up the art object as high-priced luxury good for wealthy consumers. It's a sort of the elephant in the room that very few people talk about in relationship to their art.

But what is it like, as an artist, to make a work of art and then later to see it in a museum or in someone's home where it's being held with white gloves and being insured, and it's no longer that object that came from a place of discovery and from searching, but it's now in the world as a commodity?

Also, how do we come to terms with the fact that, in my work, these paintings are often of young African American men and women coming from underserved communities, people who wouldn't necessarily be able to attain the trappings of wealth to consume these works in the same way?

There's a conundrum there that can't be resolved. Their presence is necessary to even begin having a conversation around race and gender and art history and status and the anxiety of class. But it's also something that hearkens back to some of the sort of impossibly cruel realities that exist in America and throughout the world." (Kehinde Wiley quoted in L. Sandals, "Kehinde Wiley Q&A: On Race, Representation and Reality", in Canadian Art, 18 February 2014, reproduced at http://www.canadianart.ca/features/2014/02/18/ interview-with-kehinde-wiley/).





PROPERTY FROM A PRIVATE COLLECTION

15

ENRIQUE MARTINEZ CELAYA (b. 1964) *Fir: A House to Dwell In*, 2004 oil and emulsified tar on canvas 16 x 14in. (40.6 x 35.5cm)

\$5,000 - 7,000

Provenance

Baldwin Gallery, Aspen. Acquired from the above by the present owner.

15



16

PROPERTY FROM A PRIVATE COLLECTION

16

ENRIQUE MARTINEZ CELAYA (b. 1964)

El Espanto (Para Arenas), 2007 pigment print 29 1/8 x 29 1/8in. (73.9 x 73.9cm) This work is from an edition of six. **\$5,000 - 7,000**

Provenance

Anderson Ranch Arts Center, Snowmass Village, Colorado. Acquired from the above by the present owner.



17 KURT KAUPER (b. 1966) *Diva Fiction* #16, 2000 oil on birch panel 70 x 60in. (177.8 x 152.4cm) **\$25,000 - 35,000**

Provenance

Hilton Hotel Corporate Collection, New York (acquired directly from the artist in 2000). Acquired from the above by the present owner in 2006.

18 **RONI HORN (b. 1955)** *Key and Cue, No. 1443, A CHILLY PEACE INFECTS THE GRASS, 2000* stamped '1/3 1443' (on the top end) aluminum and black plastic 68 x 2 x 2in. (173 x 5 x 5.1cm) This work is number one from an edition of three. **\$70,000 - 90,000**

Provenance

Hauser & Wirth, New York. Acquired from the above by the present owner.

"The object is not the end; what I'm interested in is the experience it provides for—how it incites and animates dialogue" (R. Horn quoted in W. Saunders, "Talking Objects: Interviews with Ten Younger Sculptors," in Art in America, LXXII.II, November 1985, p. 120)

Exploring the starkness of media juxtaposed with an intricate ideology of English prose, Roni Horn utilizes aspects from the work of American poet Emily Dickenson in order to project a performative element to the interaction of her art and the viewing public. In her *Key and Cue* series, Horn employs perspective significantly, where the viewer takes in the piece at multiple angles, absorbing the textural alongside a minimalist reading of sculpture, all the while challenging the experiential quality of art – from the structure of sculpture to the relationship between performance and experience.

A CHILLY PEACE INFESTS THE GRASS

19▲ JACK PIERSON (b. 1960) You Rotten Prick, 2004 signed_titled_inscribed and dated 'YOU BOTTEN |

signed, titled, inscribed and dated 'YOU ROTTEN PRICK 2004 29 P.CA JACK PIERSON' (on the reverse of the 'R') found letters: plastic, metal, styrofoam and wood 43 x 55 in. (109.2 x 139.7cm) **\$60.000 - 80.000**

Provenance

Alison Jacques Gallery, London. Private Collection (acquired from the above in 2004).

Literature

R.D. Marshall, Jack Pierson: Desire Despair, New York 2006 (illustrated in color, p. 118).

"I want to go further than the sadness my words may give off, overcome it. Not all the pieces are like that, but there is an inherent (and inevitable) sadness in old things when taken out of their natural context, and I want to go further. I'm looking for a kind of universality..." (Pierson, quoted in ArtForum, January 2010).

While the work of Jack Pierson is often described as melancholy, there is an obvious humor to You Rotten Prick. With its abrupt and unapologetic expletive, this is a sculpture, the words that they spell out imbue them with a new power. They express a feeling that most of us have felt, rendering rage and exasperation in bold high relief. And despite their weather-worn appearance, they express it in no uncertain terms.





20 TRACEY EMIN (b. 1963)

But Yea, 2005 neon tubing and transformer 38 x 38in. (96.5 x 96.5cm) This work is number two from an edition of three plus two artist's proofs. **\$50,000 - 70,000**

Provenance

Lehmann Maupin Gallery, New York. Acquired from the above by the present owner.

Literature

TRACEY EMIN, Angel Without You, exh. cat., North Miami, Museum of Contemporary Art, 4 December 2013-9 March 2014 (another from the edition illustrated in color, p. 56).

"The colors Emin uses for her neons are similar to Rothko's pastel palette of pink, yellow, and pale blue. She typically writes the words for these works before deciding on the appropriate color for each sentiment, remarking that 'some just can't be pink and some can't be white."" (B. Clearwater, "Tracey Emin Talks of Love", in TRACEY EMIN, Angel Without You, exh. cat., Miami, Museum of Contemporary Art, 2013, p. 205).







21

SHINTARO MIYAKE (b. 1970)

Miss Sweet (82) & Miss Sweet (7), 2004 i. signed and dated twice in English and Japanese, signed with artist's initials, numbered and dated '2004 Shintaro Miyake NR82' (on the reverse) ii. signed and dated twice in English and Japanese, signed with artist's initials, numbered and dated '2004 Shintaro Miyake NR7' ' (on the reverse) colored pencil on paper, in two parts i. 19 7/8 x 27 3/8in. (50.5 x 69.5cm) ii. 19 5/8 x 23 5/8in. (50 x 60cm) **\$3,000 - 5,000**

Provenance

Galerie Krinzinger, Vienna. Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

22 ADAM FUSS (b. 1961) Untitled (Flowers), 1996 indistinctly signed, inscribed and dated '1996 893' (on the reverse) Cibachrome photogram 14 x 11in. (35.5 x 27.9cm) \$7,000 - 9,000

Provenance Cheim & Read, New York. Acquired from the above by the present owner.







24

23 **ENRIQUE MARTINEZ CELAYA (b. 1964)** *Untitled, circa* 1999 diptych-oil on canvas each: 22 x 20in. (55.9 x 50.8cm) **\$6,000 - 9,000**

Provenance Acquired directly from the artist by the present owner.

PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

24

JUAN GENOVÉS (b. 1930) *El Visor*, 1968 signed, titled and dated 'Genovés "El visor" 1968' (on the reverse) acrylic and oil on canvas 39 1/2 x 37 3/8in. (100.3 x 95.6cm) **\$12,000 - 18,000**

Provenance Marlborough Gallery, New York. Tokyo Gallery, Tokyo. Mrs. Herbert Bayer. A gift from the above to the present owner.



25

WANG GUANGYI (b. 1957)

Great Criticism Series: Dell, 2005 signed in English and Chinese and dated '2005 Wang Guangyi' (on the reverse) oil on canvas 23 5/8 x 27 1/2in. (60 x 69.8cm) **\$20,000 - 30,000**

Provenance

Private Collection, Beijing. Private Collection, New York.



PROPERTY FROM A PRIVATE COLLECTION

26

CARLOS GARAICOA (b. 1967)

Cinema (Record), 2003 black and white duratrans photo in lightbox 7 $1/4 \times 8 1/8$ in. (18.6 x 20.6cm) This work is unique. **\$5,000 - 7,000**

Provenance Lombard-Freid Fine Arts, New York. Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE COLLECTION

27

CARLOS GARAICOA (b. 1967) *Cinema (Bayamo)*, 2003 black and white duratrans photo in lightbox 7 1/4 x 8 1/8in. (18.6 x 20.6cm) The work is unique. **\$5,000 - 7,000**

Provenance Lombard-Freid Fine Arts, New York. Acquired from the above by the present owner.

26


PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

28

ERWIN WURM (b. 1954)

Sculpture With a Car, 2002 signed 'E Wurm' (on a label affixed to the reverse) c-print on Sintra 31 3/4 x 42 1/4in. (80.6 x 107.3cm) This work is number one from an edition of five. **\$6,000 - 9,000**

Provenance

Kavi Gupta Gallery, Chicago. Acquired from the above by the present owner in 2005.



28

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

29

ESTER PARTEGÀS (b. 1972)

Natural Selection (We the People Series), 2007 indistinctly signed (on a label affixed to the reverse) inkjet Ultrachrome archival print 44 x 50in. (111.8 x 127cm) This work is number one from an edition of two. **\$8,000 - 10,000**

Provenance

Christopher Grimes Gallery, Los Angeles. Acquired from the above by the present owner in 2007.



2



30

CARLOS GARAICOA (b. 1967)

Carta a los Censores (Letter to the Censors), 2003 signed and numbered 'Number 2 of 15 C Garaicoa' (on the frontispiece) ten gelatin silver prints with artist's book and portfolio case each print: 15 3/4 x 12 3/4in. (40 x 32.5cm) This work is number two from an edition of fifteen. **\$15,000 - 20,000**

Provenance

Lombard-Freid Fine Arts, New York. Acquired from the above by the present owner.





















31

CARLOS GARAICOA (b. 1967)

Mi Verdadera Nocional de Monumento, 2004
ii. signed, inscribed and dated 'Apartado en la Habana - 2004 Nov Despues del Nacimiento de Rodrigo Carlos Garaicoa' (lower left)
i. photograph mounted and framed on Plexiglas
ii. pencil on paper
i. 39 3/8 x 31 1/2in. (100 x 80cm)
ii. 39 3/8 x 29 1/2in. (100 x 75cm)
\$8,000 - 12,000

Provenance

Galería Elba Benítez, Madrid. Acquired from the above by the present owner.



32

FRANK THIEL (b. 1966)

Stadt 2/61 (Berlin), 2002 signed, titled, numbered and double dated 'Stadt 2/61 (Berlin) 2002 edition 02/04 Frank Thiel 2003' (on the reverse) chromogenic print face mounted to Plexiglas in artist's frame 71 1/4 x 102in. (180 x 259cm) This work is number two from an edition of four plus two artist's proofs. \$15,000 - 20,000

Provenance

Sean Kelly Gallery, New York. Acquired from the above by the present owner.

Exhibited

New York, Sean Kelly Gallery, Frank Thiel, 13 March-17 April 2004.

Literature

F. Thiel, Frank Thiel: A Berlin Decade 1995-2005, New York 2006 (illustrated, p. 242).



(detail)



(detail)



⁽detail)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

33

JONATHAN HOROWITZ (b. 1966)

North/South Landscape, 2005 UV ink on vinyl in artist's frame, in six parts each: 12 7/8 x 115 3/8in. (32.7 x 293.1cm) overall: 77 1/4 x 115 3/8in. (196.2 x 293.1cm) **\$15,000 - 20,000**

Provenance

Gavin Brown's Enterprise, New York. Acquired from the above by the present owner.

Literature

Jonathan Horowitz: And/Or, Zurich 2009 (illustrated, p. 114-115).



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34[¤]

LANGLANDS & BELL (active since 1978) Untitled 7 (BO LA SA), 2003

Untitled 7 (BO LA SA), 2003 each: signed, numbered and dated '1/7 Langlands & Bell 2003' (on the reverse) nine Iris prints on Tetenal Aquarelle paper each: 15 1/2 x 21in. (39.3 x 53.3cm) This work is number one from an edition of seven. **\$5,000 - 7,000**

Provenance

Henry Urbach Architecture Gallery, New York. Acquired from the above by the present owner.



35

HAMISH FULTON (b. 1946)

Falcon: A Twelve and a Half Day Walk on Baffin Island Arctic Canada 1988, 1988 gelatin silver print and Letraset on card in artist's frame 47 1/4 x 55 1/4in. (120 x 140.3cm) **\$5,000 - 7,000**

Provenance

John Weber Gallery, New York. Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

36

THOMAS HIRSCHHORN (b. 1957)

Nail & Wire (It's More Than War), 2005 signed, titled and dated 'Thomas Hirschhorn 2005 "Nail & Wire" (IT'S MORE THAN WAR)' (on the reverse) wire, particle board, screws, nails, staples, magazine print, tape, paint and wood assemblage 98 3/4 x 49 1/4in. (250.8 x 125.1cm) \$15,000 - 25,000

Provenance

Thomas Arndt Gallery, Berlin. Acquired from the above by the present owner.



37 **EBERHARD HAVEKOST (b. 1967)** *Frc1*, 1999

Frc1, 1999 signed, titled and dated 'Havekost bb99 FRC1' (on the reverse) oil on canvas 59 x 41 1/8in. (149.9 x 104.4cm) \$30,000 - 40,000

Provenance

Galerie Gebr. Lehmann, Dresden. Private Collection, Germany. Private Collection, New York.



38 **GIACOMO COSTA (b. 1970)** *Orizzonte n.14*, 1999 signed, titled, inscribed and dated "Orizzonte n.14" 1999 Pezzo Unico Giacomo Costa' (on a label affixed to the reverse) Cibachrome 16 3/8 x 98 5/8in. (41.5 x 250.5cm) This work is unique. **\$6,000 - 8,000**

Provenance

Galleria Photology, Milan. Lawrence Miller Gallery, New York. Acquired from the above by the present owner.



39

VIK MUNIZ (b. 1961) Barry Le Va, 1969 (Pictures of Dust), 2000 signed and dated 'Vik Muniz 2000' (on a label affixed to the reverse) Cibachrome 40 x 40in. (101.6 x 101.6cm) This work is number two from an edition of ten. **\$10,000 - 15,000**

Provenance

Sikkema Jenkins, New York. Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

40

40 **CLIFFORD ROSS (b. 1952)** *Works on Water Series (Nos. 23, 29, 30 & 32)*, 1999 each: signed 'Clifford Ross' (on a label affixed to the reverse) four gelatin silver prints 24 x 20in. (61 x 50.8cm) These works are each from an edition of nine. **\$8,000 - 12,000**

Provenance

Edwynn Houk Gallery, New York. Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

41

JAMES CASEBERE (b. 1953) *Empty Room*, 1994 signed, titled, numbered and dated 'A/P 1 Empty Room J Casebere 1994' (on the reverse) dye destruction print 48 x 60in. (122 x 152.2cm) This work is artist's proof number one from an edition of five plus two artist's proofs. **\$20,000 - 30,000**

Provenance

Jean Bernier Gallery, Athens. Anon. sale, Phillips, de Pury & Luxembourg, New York, 14 November 2003, lot 241. Acquired at the above sale by the present owner.

Literature

J. Crump, "Solitary Spaces", in *Art in America*, October 1997 (another from the edition illustrated in color, p. 56).
O. Enwezor, *James Casebere, Works 1975-2010*, Bologna 2011, no. 72 (another from the edition illustrated in color, p. 171).



42 **WIM WENDERS (b. 1945)** *Mossy Ground, Nara, Japan,* 2000 c-print 49 x 57 1/2in. (124.5 x 146.1cm) This work is number three from an edition of six. **\$10,000 - 15,000**

Provenance

James Cohan Gallery, New York. Acquired from the above by the present owner.

Exhibited

New York, James Cohan Galley, *Pictures from the Surface of the Earth: Australia and Japan*, 10 September-16 October 2004.

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43 ORI GERSHT (b. 1967) Ghost-Olive No. 1, 2003 c-print mounted on aluminum 40 1/4 x 33 1/4in. (102.2 x 84.5cm) This work is number two from an edition of six. \$10,000 - 15,000

Provenance

CRG Gallery, New York. Acquired from the above by the present owner.

Exhibited

Berlin, Jewish Museum, Dateline: Israel, New Photography and Video Art, 14 December 2007-24 February 2008 (another from the edition exhibited).

44

WALEAD BESHTY (b. 1976)

4 Sided Picture (YRGB), January 11th 2007, Valencia, California, Fujicolor Crystal Archive, 2007 signed with the artist's initials, numbered and dated 'WB47107' (on the reverse) color photographic paper
24 x 20in. (61 x 50.8cm)
\$20,000 - 30,000

Provenance

Wallspace, New York. Acquired from the above by the present owner in 2008.

Artist László Moholy-Nagy posited, "The enemy of photography is the convention, the fixed rules of 'how to do'. The salvation of photography comes from the experiment." Los Angeles artist Walead Beshty is interested in exploring the potentially transcendent aspects of photography, in experimenting, an idea that was also important to Moholy-Nagy. Beshty approaches the photographic medium as a source material in itself, one to be revised and treated as mutable, but also as a source of necessary parameters.

One of Beshty's central aims is to instrumentalize the medium of photography to push both the subject and his own artwork forward. He achieves this instrumentalization by making photographs into objects, and in doing so he rejects the notion that photographs are merely images that reproduce or document the world. However radical his approach to the medium appears, Beshty employs many of the traditional elements of production common to the discipline, the darkroom, photographic paper and enlargers, yet strikingly, he doesn't use a camera, negatives, or a printer and there is rarely a recognizable image in his work.

Beshty's series Multi-Sided Pictures exemplifies the dualities in and nuances of his working approachembracing and defying material conventions, operating within liminal spaces by privileging instability over the common and rigid structure of photography. The works from this series are not photographs, they are photograms. A photogram is made by exposing photographic paper to direct light. Beshty begins with a set of rules, one rule governs the principles of color and the other rule governs the technique. While the architecture behind these rules is rigid, there are many potential outcomes governed largely by chance. Beshty allows the paper to be folded anywhere from three to six times, creating many variations. Once folded each section is exposed to a colored light, limited to: red, green, blue, cyan, magenta or yellow. "These redundant systems of color," Beshty explains, "describe the field of all possible color combinations in their intersections (for example, when green and blue cross, you get cyan, or when magenta and yellow cross you get red)." (N. Bourriaud et al., Walead Beshty: Natural Histories, Zurich 2011, p. 12). The cumulative effect of these color and folding combinations produces a body of work that is immediately recognizable as a series, yet one which is capable of producing nearly infinite aesthetic outcomes.



PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

45

OLGA DE AMARAL (b. 1932)

Vestidura de cal y canto, 1977 signed, titled and inscribed "Top-Front VESTIDURA DE CAL Y CANTO" 232 Olga de Amaral" (on an affixed label); signed, inscribed and dated '232 "vestidura" serie Olga de Amaral Bg 77' (on an affixed label) horse-hair, cotton and gesso 71 x 48 1/2in. (180.3 x 123.2cm)

\$40,000 - 60,000

Provenance

Acquired by the present owner in 1988 at the New Art Forms exhibit in Chicago.

Exhibited

Chicago, Navy Pier, New Arts Forms: 20th Century Decorate and Applied Arts, at The Chicago International Art Exposition, 5-10 May 1988.

This work will be included in the catalogue raisonné currently in production.

"Weaving linen and cotton together creates the perfect surface: a clay-like cloth that is the basis of the strips which are, in turn, the cornerstone of my work. I have always thought about them as a way of making thin, elemental thread, much larger and more visible. From these strips I develop my first rectangular, perfectly proportioned, fundamental units. These woven fragments are the 'words' I Use to begin creating landscapes of surfaces, textures, emotions, memories, meaning and connections." - Olga de Amaral



PROPERTY FROM A PRIVATE BEL AIR COLLECTION

46

OLGA DE AMARAL (b. 1932)

Triptico A-B-C (Cesta Lunar 51), 1992

i. signed twice, titled, inscribed, numbered and dated '685 - 1.50 x .70 "TRIPTICO EN ORO" A B C 1992 OLGA DE AMARAL Olga de Amaral' (on the affixed label); inscribed 'A TRIPTICO' (on the reverse of affixed label)

ii. signed twice, inscribed, numbered and dated '685 TRIPTICO A-B-C 1992 OLGA DE AMARAL Olga de Amaral' (on the affixed label); inscribed 'B TRIPTICO' (on the reverse of affixed label)
iii. signed twice, inscribed, numbered and dated '685 TRIPTICO A-B-C 1992 OLGA DE AMARAL Olga de Amaral 150x70' (on the affixed label); inscribed 'C TRIPTICO' (on the reverse of affixed label) linen, silk, acrylic and gold leaf, in three parts each: 72 x30in. (182.9 x 76.2cm)

\$140,000 - 180,000

Provenance

Acquired directly from the artist by the present owner.

This work will be included in the catalog raisonne currently in production.

"In 1970 I spent an afternoon admiring Lucy Rie's ceramics in her studio in London. There I took special notice (and then bought) a vase which had been fixed. She explained to me that she had highlighted the mending with gold, a technique that she had credited to Japanese artisans. She considered fixing to be an act of love and respect. This use of gold touched a mysterious place in my mind. Four years later, while living in Paris, I started using gold-leaf in a small group of pieces that I called Complete Fragments. From then on, gold became an important material in my work. My search centered on how I could turn textile into golden surfaces of light." - Olga de Amaral







Olga de Amaral. Artist's photo (olgadeamaral.com)

Over sixty years ago Colombian artist Olga de Amaral began her now lauded career at Cranbrook Academy of Art in Michigan. Her work synthesizes Pre-Colombian and Colonial traditions of weaving with contemporary textiles and belies traditional characterization by existing in a space between art and design. Her approach is described here: "Through this kind of crossbreeding, her works are characterized by an unfolding of visual and tactile sensitivity and subtle poetic references to ancestral memory, magic and rite..." (S. Londoño Vélez et al. Colombian Art: 3,500 Years of History, Bogotá 2001, p. 288).

As her long career continues to unfold de Amaral belongs to a select group of artists who have been able to shift their chosen medium, and discipline, into new and historically unexplored territory. Such figures include ceramic artist Peter Voulkos and architect Mies Van der Rohe. Olga de Amaral's voluminous threedimensional forms are created through a process of weaving individual fibers into complex geometric patterns. She also incorporates paint to the surfaces of her works—often bright gold in color—which serves to align her practice with fine art and painting in turn further removing her process from traditional forms of applied arts such as tapestry or textile weaving.

As a Colombian woman, working somewhat from the periphery and in innovative ways, de Amaral was lucky to mitigate the effects of endemic racial, geographic and gender based marginalization that many of her peers also experienced. Art critic Mari Carmen Ramirez writes: "...there is a prevalence of an extremely reductive and selfserving art historical framework that, despite a decade of critical re-evaluation, continues to privilege a small iconoclastic group of North American and British artists..." (J. Farver et al., Global Conceptualism: Points of Origin 1950s-1980s, New York 1999, p. 64). Importantly

though, for Olga de Amaral and other marginalized artists, the art sphere is in a period of re-evaluation. Brazilian artist Lygia Clark who worked in sensorial and therapeutic methods-in addition to sculpture, painting and performance-is receiving a long anticipated and overdue retrospective at the Museum of Modern Art. Another example of this period of re-evaluation is the embrace of American artist Ruth Asawa. For many years Asawa was considered as a craft artist, working outside of a fine art context, but has been exhibited and collected widely in recent years.

This period of re-evaluation has inverted a number of once limiting factors which existed before the 1990's—though some of which still continue today placing de Amaral in a position of re-emergence. The references to Pre-Colombian practices—once considered vernacular—no longer confine de Amaral to her country of origin in the contemporary globalized landscape.



47

MATHIAS GOERITZ (1915-1990)

Untitled (*La serpiente del eco*) signed with the artist's initials 'MG' (on the underside) bronze with dark brown patina 3 3/8 x 9 1/4 x 7 1/4in. (8.6 x 23.2 x 18.4cm) **\$6,000 - 8,000**

Provenance

A gift from the artist to the present owner.

This work is accompanied by a certificate of authenticity signed by Dra. Lily Kassner.



48

MATHIAS GOERITZ (1915-1990)

Anaconda Mockup, 1978 signed with the artist's initials 'MG' (on the left turnover edge); signed, dedicated and dated 'To George with gratitude and best wishes from Mathias G. Mexico City Nov. 1978' (on the reverse) perforated sheet metal on painted wood 29 1/2 x 29 1/2 x 2 5/8in. (74.9 x 74.9 x 6.7cm) **\$40,000 - 60,000**

Provenance

A gift from the artist to the present owner in November 1978.

This work is accompanied by a certificate of authenticity signed by Dra. Lily Kassner.

49 **MATHIAS GOERITZ (1915-1990)** *Untitled* signed with the artist's initials 'M. G.' (on the reverse) gold leaf on panel 27 5/8 x 27 5/8 x 4 1/2in. (70.2 x 70.2 x 11.4cm) **\$50,000 - 70,000**

Provenance A gift from the artist to the present owner.

This work is accompanied by a certificate of authenticity signed by Dra. Lily Kassner.

"In his work, Goeritz's quest for essences both formal and ethical led him to produce reductionist works as early as 1953. Though [he] is seen as a precursor of conceptualism, in the history books he is designated solely as the precursor of minimalism. With his radical approach, Goeritz served as a catalyst for those Mexican artists who were neither politically doctrinaire nor aligned with the muralist, but [more so with those] who despaired about the state of Western contemporary art." - L. Caminitzer (Conceptualism in Latin American Art: Didactics of Liberation, Austin 2007, p. 106).

One of the most inventive and analytical artists of his generation, Mathias Goeritz not only harnessed light has a central element of his artistic process, but more so placed his exploration of formal elements at the center of his artistic practice. Torn between the deeply personal and universally conceptual, Goeritz's gilded works demand a sensorial experience, balancing intention and motivation with perception and presence.



50

FERNANDO BOTERO (b. 1932)

La Fille du Régiment, 1996 signed 'BOTERO' (lower right) and titled '"La fille de régiment"' (along the upper edge) oil on canvas 39 1/2 x 35in. (100.5 x 89cm) **\$250,000 - 350,000**

Provenance

Private Collection (a gift from the artist). Anon. sale, Sotheby's, New York, 26 May 2004, lot 39. Acquired at the above sale by the present owner.

"What we have are women of space, jealous guardians of entrances and exits. They transcend their own description. They possess the key to the space that leads from the outside to the inside. And since it is that space [that] is so vast, how tiny is the entrance, the access, those diminutive pudenda with which Botero indicates that there is no free entrance and that the price is called love, respect, distinction, and the acceptance of a woman as a personality to be shared if she has established her own being." (C. Fuentes, "Mujeres", Fernando Botero: Celebration, exh. cat., Bilbao, Museo de Bellas Artes, 2012-2013, p. 46)



Fernando Botero in his studio in New York, USA. 1956. Artist's Archive (Museo de Bellas Artes de Bilbao, Fernando Botero: Celebration, New York 2003) 185

1

Coupled with intense pigment and a calm, almost serene certainty in line and volume, Fernando Botero's amorous and hyperbolized women represent more than just a play of volume and mass, but rather underscore the societal importance placed on the matriarchal figure within society. Scholar Carlos Fuentes notes that Botero's women are not just rotund figures, but rather Fuentes sees them as positive space - where they are not void, but rather enveloping. "Botero's women are not fat. They are space. They don't have a sweet tooth. They are not stuffed with pastry. They are hungry for space. Much as our illusory pinup from *Esquire* magazine, they occupy the totality of the white expanse with no illustrated distraction, was the very playful metaphor of movement. Swinging, she had fun. Botero's women do not move. As our Latin grannies used to say, they stay put: sosegados. And this is so because, for Botero, painting is not movement. It is stillness." (C. Fuentes, "Mujeres", Fernando Botero: Celebration, exh. cat., Bilbao, Museo de Bellas Artes, 2012-2013, p. 44).

In terms of his artistic method, Botero's imperceptible brush work transfixes the viewer – where flatness and the extent of the picture plane plays with proportion to the point of neutralizing mass, holding the figure in an eternal frame. *La fille du régiment* is indeed such a work that holds true to Botero's powerful artistry just described. The only semblance of movement exists within the center of the work, with the figure depicted via profile, her eye acts as an unnerving and somewhat alarming point of reference.

Set against a spirited background of bouillon yellow, the uneasy redhead glances towards the viewer, although not breaking her position. This figure is Marie, the central role of Gaetano Donizetti's opéra comique *La fille du régiment (The Daughter of the Regiment)*, first performed in 1840. The costumery, seen in the image on the opposite page, notes the militaristic role of this figure, although her femininity has not been called into question.

Appearing as a modern interpretation of military aesthetic and theatrical authority, Botero's 1996 version of Marie stays true to her operatic origin – an orphaned infant adopted and cared for by a regiment surveying the Tyrolean mountains. Unable to deliver her to a more suitable home, the soldiers raised Marie as their own vivandière or cantinière. As such, her role was seen as simply auxiliary, bringing additional food and water to the men returned form the battlefield. However, this administrative position did more than just provide sustenance, more so her presence reminded the men that there was an expansive world beyond that of the trenches, where their loved ones waited for their hopeful return.

Marie's story is one of romance, where she falls in love with a young Tyriolian named Tonio, who plucks her out of harms' way. Torn



Jenny Lind as Marie in *Fille du Regiment, The Daughter of The Regiment* by Gaetano Donizetti, 1797-1848.Victoria and Albert Museum London, © Eileen Tweedy / The Art Archive at Art Resource, NY

between her newfound love and the devotions of her 'fathers' in the regiment, Tonio realizes that he can only be with Marie if he enlists. As Tonio leaves his family to join the regiment to be with Marie, the flame-haired beauty is identified by another as a long lost niece of the marchioness. Claiming Marie as a part of her a noble family, Marie must leave the regiment – her fathers and her love Tonio. In the process of separation, Tonio is shot by the noble guard, leaving Marie uncertain of her love's fate. Crushed and alone, Marie arrives to the family estate, where it has already been arranged that she is to marry another when she comes of age. As her wedding day begins, Marie senses a comfort she once thought lost and with the sweeping cords of martial music, the regiment (with Tonio as an officer) comes to her rescue. Rejecting her newly acquired inheritance in the forms of jewels and finery, Marie flees from the marchioness and chooses the regiment. In turn, the marchioness is in fact Marie's mother, and



Fernando Botero in the studio of his house 'Tucurinca'. Artist's Archive (Museo de Bellas Artes de Bilbao, *Fernando Botero: Celebration*, New York 2003) 189

in seeing the love between Marie and Tonio, she gives her consent to the wedding – consent to joy and family.

When read with Fuentes' ideology on the power held by Botero's women, Marie here is seen here as a woman who lasts ... "More: they subsist. Old or young, blind or cross-eyed, widows or spinsters, condemned to eternal mourning in long black skirts or to the premature widowhood of becoming an old maid, eternally waiting for an imaginary suitor, as Miss Wingfield in Tennesse Williams' *The Glass Menagerie*, or sighing eternally and cruelly, in [an] abandoned mansion for the lost beau, as Miss Havisham in Charles Dickens' *Great Expectations*. They occupy all the space that is left, the space left by the dead father, the fugitive lover, the murdered son..." (C. Fuentes, "Mujeres", *Fernando Botero: Celebration*, exh. cat., Bilbao, Museo de Bellas Artes, 2012-2013, p. 44).

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

51 **JUAN MUÑOZ (1953-2001)** *Hombre Colgado Boca*, 2001 painted bronze 61 1/2 x 34 x 20 1/2in. (156.2 x 86.3 x 52.1cm) This work is from an edition of two. **\$500,000 - 700,000**

Provenance

Marian Goodman Gallery, New York. Acquired from the above by the present owner in 2002.

"I have often given myself fairly limited areas to work with—the problem of the statuary for example—and asked myself how to make something significant today within these limits. On the one hand there is the stillness of a figurative sculpture that for me remains an inexplicable enigma. On the other hand, the representation of movement and gesture within stillness is a challenge that is endlessly fascinating. And the idea of a sculpture that moves, from the Jewish notion of the golem onwards, can create a moment of wonder." - Juan Muñoz




When it comes to figurative sculpture in the late 20th century, Spanish artist Juan Muñoz not only broke the mold so to speak, but paved the way for future generations of artists who sought to break free from the constraints of minimalist and abstract sculpture. The Abstract Expressionist and Minimalist movements from the 1960s onwards had led to generations of sculptors who were resistant to figural representation. While painting had begun to re-embrace the figure already, sculpture had lagged behind. Within Spain Muñoz was surely the first great artists to embark on new figuration, however, his contemporaries in America and Germany most notably had begun to engage with the genre in their own ways. Muñoz, alongside artists such as Robert Gober, Thomas Schütte, Katharina Fritsch and Charles Ray, all sought to reinvigorate what at that point had become an almost arcane and mundane genre by imbuing their works with narrative and addressing the physical space in a way that had not been done before.

In order to understand how Muñoz so tactfully and ingeniously mastered figurative sculpture it is helpful to understand where he came from. Muñoz grew up in Spain during the repressive regime of General Franco, where the current generation strived to instill a more creative and culture filled life for the children. While like most kids, Muñoz was interested the normal teenage thrills, his father was adamant that he receive an education in the arts. His first real exposure to art history came from the years he and his brother spent being tutored by a Latin teacher at his school who was also the art critic for the El Pais newspaper.



Towards the Corner, Juan Muñoz 1953-2001,1998, wood and resin. © Tate, London 2014 / © 2014 Artists Rights Society (ARS), New York / VEGAP, Madrid

As Muñoz recalled, "He came into our house for two hours every afternoon...We were to kids basically interested in girls and rock'n'roll and this guy would be telling us all about what was happening in art theory in Germany, and Dutch Neoplasticism, and also about poetry and architecture. Looking back, it was amazing... We were instructed in culture, in a verv old-fashioned, 18th century way. And once you have that, it is in your blood." (Muñoz quoted in T. Adams, "Breaking the Mould", in The Observer, 2 June 2001).

Muñoz left home at 17, traveling in Europe and New York before ending up in London where his brother had already settled. Once in London he found himself taking art more seriously, first enrolling at Central School of Art & Design (now called Central St. Martens) and later at the Croydon School of Art & Technology where he studied printmaking and even worked as a master print maker. The Tate Britain and National Gallery would become regular haunts and between his schooling, museum visits and his prior tutoring, Muñoz became acutely aware of all that had transpired in the past and present. It wasn't long before he turned his attention from print making to sculpture, recognizing that the medium would allow him to a wider range of freedom and expression.

As he developed his sense of artistic self and style. Muñoz combined his love of art history with his interests in poetry, theatre, philosophy and architecture. Ideas of individuality, how we see the world, how we are seen and an individual's place in the world were central to his philosophies. A seemingly endless struggle of understanding our place in greater world around us and feelings of estrangement would surface in his sculptural installations. Muñoz commented that his art, and all art in all practicality, is "a way of explaining the world to yourself ... I like to think of it as in this kind of space that exists between each of us and the rest of the world. It's like that moment when you switch off a light in a room and you say: 'This is me, alone.' Art is a wonderful place to feel like that."" (Ibid).

Muñoz's figures, or characters, as he refers to them take on a curious form. In many cases they take the shape of small Chinese people-which from afar all seem identical. These characters, which he repeated throughout his entire career in different formations and situations, were a way to describe the feelings of estrangement to add humor to a somewhat grim or despairing subject. Muñoz stated: "The Chinese people, for example, came about because I was always very interested in optical illusion. For Western people, it seemed to me that Chinese people are like a visual trick. I made a piece with 110 Chinese figures in. I would make noses shorter, eyes larger, but still they all look like the same guy. And that interests me. We know they are all different; but they look all the same." (Muñoz quoted in Ibid).

The characters themselves or are only half the story in Muñoz's works. It is how he activates the space around them that makes each of his works so successful and arresting. In each installation he carefully places his character(s) and objects in somewhat unusual



Juan Munoz's studio, Madrid, 1999. (Benezra, Neal, et al., *Juan Munoz*, Chicago 2001) 132 74 | BONHAMS

or unsuspecting settings within an architectural environment. By forcing his viewers to encounter his works in these unsettling situations exaggerated by tricks of scale and perspective Muñoz creates a heightened tension normally only experienced in a well-choreographed theatrical performance. Alex Potts points out in the artist's Tate Modern retrospective exhibition catalog, "The somewhat unsettling combination of theatre and sculpture in Muñoz's work produces a scenario where action and stasis, and presence and void, vie with one another." (A. Potts, "Muñoz's Sculptural Theatre: 'the gap in-between is the territory of meaning'", in Juan Muñoz, A Retrospective, exh. cat., London, Tate Modern, 2008, p. 111).

In the artist's work Towards the Corner from 1998, Muñoz sets his stage with a grouping of his Chinese characters all smiling and laughing with each other while facing the empty white corner of a gallery. Along with the perplexing nature of this work (we are left wondering just what exactly is going on, why are they all laughing and smiling while constrained in this awkward space), there is an overwhelming sense of humor and an uplifting spirit. Where Muñoz truly succeeds, however, is with his works that present a more distressing and inaccessible view of humanity, or seemingly so. The present lot, Hombre Colgado Boca or Figure Hanging from Mouth is the clearest example of the success of these works. As Richard Serra noted, it is with these works that "He not only asks, he demands that we become his audience. He provokes in us a heightened awareness of violence, isolation and despair." (R. Serra, "Juan



Nor in this case, plate 36 of 'The Disasters of War'. 1810-14, pub. 1863 (etching), Francisco Jose de Goya y Lucientes (1746-1828). © Private Collection/Index/The Bridgeman Art Library 2014



Miss La La at the Cirque Fernando, 1879 (oil on canvas) Edgar Degas (1834-1917). © National Gallery, London, UK / The Bridgeman Art Library 2014

Muñoz", in *Juan Muñoz, A Retrospective*, exh. cat., London, Tate Modern, 2008, p. 139).

In looking at this work, our first reaction is of pure fright, concern and agony. Thoughts of death, suicide or hanging are the first thoughts and evoke images of Francisco de Goya's Disaster of War series which Muñoz would have been keenly aware of. But it is on closer examination, when you circumambulate the figure that you realize this is not a death pose or scene, but is in fact something very different. Indeed the figure's pose and manner of hanging is a reference to the famous Edgar Degas painting Mlle La La at the Circus Fernando which hangs at the National Gallery in London, which of course was one of Muñoz's favorite stops on Sunday evenings while living in London.

In Degas' masterpiece, the artist depicts an acrobat at a circus hanging by her teeth suspended from wire, just as Muñoz's character hangs from a chain attached to his mouth. Degas' awe inspiring theatrical event is transformed into an ambiguous presence through Muñoz's replacement of the figure with an unidentified Chinese character who suspends disbelief, hanging and hovering in mid-air exuding a sense of weightlessness. With the characters arms extended downwards with splayed fingers there is almost a sense of upward momentum providing a feeling of relief as character seems to ascend to heaven.

It is also possible to find another meaning in this work-and one with a direct connection to the physical act portraved that is still practiced today. In various rural South American cultures there is a game played in local villages where local men compete with one another to see who can support themselves the longest hanging from a rope by only their teeth. This feat of courage and strength represents the village coming together as a community and displaying their power as individuals and as a collective in what are always trying times. In Muñoz's sculpture, we see a look of fierce determination, pain but also a glimmer of a smile-suggesting that not only is he winning but also enjoying his struggle.

Muñoz's play between despair and ecstasy, the self and the whole is so exquisitely rendered

in this work. In experiencing his work the viewer is confronted with the artist's poetic vision of the human experience—a sensation which cannot be replicated in the works of his contemporaries. Sheena Wagstaff poignantly sums up Muñoz's contribution to the cultural experience as follows: "As a sculptor whose probing intellectual curiosity, mercurial wit and discerning broadmindedness defined him as a modernist humanist. Muñoz's notable legacy for the twentyfirst century will demonstrate that his engagement with the seemingly idiomatic, especially in his late work, was prescient of a new aspect of post-national universality. He brought an unapologetic poetry to the Post-minimal art of his time, meshing the selfconscious intellectual enquiry of Conceptual art with the open-ended experimentation and material tactility of Arte Povera, informed by different strategies of literary, cultural and anthropological narrative." (S. Wagstaff, "A Mirror of Consciousness", in Juan Muñoz, A Retrospective, exh. cat., London, Tate Modern, 2008, p. 95).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

52

ANDY WARHOL (1928-1987)

Marilyn (F.&S.II.25), 1967 signed with the artist's initials in pencil, stamped with signature and numbered 'AW Andy Warhol 192/250' (on the reverse) screenprint in colors on wove paper 36 x 36in. (91.4 x 91.4cm) This work is number one hundred and ninety-two from an edition of two hundred and fifty plus twenty-six artist's proofs lettered A-Z. \$80,000 - 100,000

Provenance

Private Collection (acquired in Basel in the 1970s). By descent from the above to the present owner.

Literature

Andy Warhol Prints: A Catalogue Raisonné 1962-1987, Milan 2003 (another from the edition illustrated, p. 68).

"When a person is the beauty of their day, and their looks are really in style, and then times change and tastes change, and ten years go by, if they keep exactly their same look and don't change anything and take care of themselves, they'll still be a beauty." - Andy Warhol



PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIAN COLLECTION

53

ROY LICHTENSTEIN (1923-1997)

Dots, circa 1980 signed 'rf Lichtenstein' (on an accompanying tag) oil on paper 3 7/8 x 16 3/8in. (9.8 x 41.6cm) **\$30,000 - 40,000**

Provenance

Conejo Valley Art Museum Benefit Auction, Thousand Oaks, California. Acquired from the above by the present owner in 1980.

"It's interesting that he managed to evoke such strong emotions using such a cold, mechanical process of dots — he was really painting digital pixels before there were pixels. Lichtenstein didn't paint each and every dot by hand. Instead, he used various kinds of stencils with perforated dot patterns. He'd brush his paint across the top of the stencil, and the colors dropped through, as perfect circles. In doing so, he was elevating commercial images from comics, and ads into art." (Susan Stamberg, "One Dot At A Time, Lichtenstein Made Art Pop", on NPR, 15 October 2012, http://www.npr. org/2012/10/15/162807890/one-dotat-a-time-lichtenstein-made-art-pop)

Property of



S 35 SANRIO CO., LTD. TOKYO, JAPAN TOM SACHS MADE IN USA

54



55

PROPERTY FROM A PRIVATE COLLECTION

54

TOM SACHS (b. 1966)

Ninetysix Twins, 1999 signed, inscribed and dated '© SANRIO CO., LTD. TOKYO JAPAN TOM SACHS MADE IN USA' (along the lower edge) synthetic polymer on pinewood $7 \times 2 \times 1$ 1/2in. (17.8 x 5.1 x 4cm) **\$3,000 - 5,000**

Provenance

Baldwin Gallery, Aspen. Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE COLLECTION

55

DONALD BAECHLER (b. 1956)

Two Flowers - Aspen 7, 1995 signed with the artist's initials, partially titled and dated '7 Aspen DB 95' (lower edge) pen and ink on paper 11 3/4 x 8 5/8in. (29.8 x 21.9cm) \$3,000 - 5,000

Provenance

Baldwin Gallery, Aspen. Acquired from the above by the present owner.



56

KEITH HARING (1958-1990)

Untitled (Toyko Drawing), 1988 signed and dated 'K. Haring JULY 24 1988' (along the lower edge); inscribed 'FOR HERMAN FROM TOKYO' (along the upper edge) felt-tip pen on paper 6 3/4 x 5 3/8in. (17 x 13.5cm) **\$5,000 - 7,000**

Provenance Shoji Iso, New York (a gift from the artist). A gift from the above to the present owner.

PROPERTY FROM A PRIVATE COLLECTION

57 TOM SACHS (b. 1966)

Major Instrument of Social Stability, 2000 synthetic polymer on fiberglass snowboard 11 x 58 x 3in. **\$30,000 - 40,000**

Provenance

Baldwin Gallery, Aspen. Acquired from the above by the present owner.

"My favorite thing to talk about is work. James Brown said something like, 'I thank the Lord every day that he allows me to work.' For him, it was his honor and privilege to perform to the day he died. I feel so lucky I get to make stuff all the time. The reward for work is more work." (Tom Sachs quoted in T. Vanderbilt, "Tom Sachs", in The Wall Street Journal, 28 October 2011).



58 **KEITH HARING (1958-1990)** *Untitled*, 1984-85 signed and dated 'K. Haring 85' (along the lower edge) felt-tip pen on paper 23 5/8 x 18 5/8in. (60 x 47.3cm) **\$100,000 - 150,000**

Provenance

Private Collection, Florida. Acquired from the above by the present owner in 1994.

The motifs and trademark style used in late artist Keith Haring's work is now universally known and instantly recognizable. Haring's boldly outlined and colored, often in solid red, barking dogs, dancing figures and crawling babies once appeared radical particularly as they popped up in unexpected places. Now though, his work is not only welcomed by the public and the art sphere, but is disseminated widely on t-shirts, coffee mugs and other ephemera. Haring's legacy, after thirty years, remains fresh, even while many of his public murals begin to fade. What made Haring's work unique and memorable was the placement of an accessible and definitive style in public spaces, with a seeming disregard for the conventions of the gallery. Now a new generation, the millennial generation, are embracing Haring's ideas and work, as are a younger generation of artists including figures such as Banksy, RETNA and Shepard Fairey.

Keith Haring's totemic stack of standing figures exemplify what we love about him. The stark linear outlines, rendered in black marker on white paper, create a monochromatic palette and visual language that is akin to calligraphic writing. Haring's visual narrative captures a singular, yet relatable, performative moment. Much of his work includes sharp lines that seem to radiate from his figures to capture dynamic movement—either just passed or still occurring. This whimsical gesture recalls the affable spirit of the artist, pushing himself to explore the boundaries of his seemingly endless creative energy.



PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

59

JAMES ROSENQUIST (b. 1933)

Nails 2, 1975 signed and dated 'James Rosenquist 1975' (on the reverse) acrylic on canvas 20 x 36in. (50.8 x 91.4cm) **\$50,000 - 70,000**

Provenance

Sable-Castelli Gallery, Toronto. BR Kornblatt Gallery, Washington D.C.. Anon. sale, Sotheby's, New York, 7 October 1987, lot 113. Martin Lawrence Galleries, Sherman Oaks, California. Acquired from the above by the present owner in 1988.

Enigmatic is perhaps the best way to describe artist James Rosenquist's practice. He is known for uniting and depicting disparate, seemingly unrelated, images in paint or ink. His works are reflective of the height of his working era, the 1960's and 1970's, when Pop Art flourished and many artists incorporated the increasingly prevalent aesthetics and imagery found in advertising and popular media into their works. Interestingly Rosenquist's work strikes deep chords with the contemporary post Internet world, in which images are trapped, and constantly manufactured, in endless cycles of use and reuse, copying and pasting, and tagging and manipulation.

Rosenquist dealt in visual vagaries, providing fragments of images and scenes as scraps of meaning, leaving the viewer with little or no explanation. His working style embraced Marcel Duchamp's important idea that the viewer completed the artwork. *Nails 2* is no different. The painting depicts static groupings of common household nails over a white groundless void like background. Rosenquist used this image numerous times, rendering it across both canvases and prints. Other works with this motif are titled, *Snow Fence, Nails, Ten Days* and *Time Flowers*, many of them are monochromatic, but there are some examples in which he used multiple colors.

The impetus and meaning behind the use of nails as subject and other repeated motif's in Rosenquist's work are elusive, but not entirely so. Of his repeated use of common objects and images Rosenquist said: "The objects in all my paintings come from many different things: what is on my mind, images I see in magazines, newspapers, metaphors for ideas and memories." (J. Rosenquist & D. Dalton, Painting below zero: notes on a life in art. New York 2009. p. 224.) He continues on a specific work. Snow Fence: "When I was a little boy in North Dakota, there were these blinding snowstorms, and you had to look for something, like a snow fence, that stood out and looked familiar in all that whiteness to help you home." (Ibid) Through recounting his own memories he is able to articulate visual similarities between the objects and images that appear in his paintings and particular situations from his past—things that stuck with him for one reason or another. However, the reasons behind his fascination, beyond the objects or motifs potential likeness to memories, remain partially unclear. The metaphor of a snow fence though, is a good one for reading Rosenquist's work. In essence he offers a singular entity to his viewer-a snow fence-that allows one to wade through his at times visually confounding works, towards, yet never to, a perceivable concrete meaning which, comfortingly, provides traction and a "way home." Yet in turn, he again asks the viewer to consider what the work means to them.



"One day something--some one thing--pops out at you, and you pock it up, and you take it over, and you put it somewhere else, and it fits. It's just the right thing at the right moment." - John Chamberlain

This season marks the launch of Bonhams' collaboration with a New York collector who has been acquiring works for over sixty years. The "Six Decades of Discovery" collection is a marriage of connoisseur-ship and creativity, encompassing works from unique continents, media, and modes of visual representation.

This private collector spent time at Max's Kansas City, the landmark nightclub in downtown Manhattan where some of the great artists of the twentieth century congregated during the 1960s and 70s to share ideas. Because of the relationships he developed there, the collector began to acquire pieces by artist from this circle (including John Chamberlain, Donald Judd, Andy Warhol, Elizabeth Murray, Willem de Kooning and Brice Marden), supporting their work before the Post-War & Contemporary Art Market evolved into the blockbuster that it is today. He acquired works because he loved them, and as mementos of these unique friendships, rather than purchasing them purely as investments. Moreover, the collection evolved as he and wife interacted with the works on a daily basis, moving pieces from room to room until each piece found its "home." This ongoing sense of discovery--of finding the right thing, for the right place, at the right time--is the guiding principle by which this collection was assembled.

The group of works being offered in the present sale includes work from such established masters as Basquiat and Kline, as well as less-known gems, such as several works by Takeshi Kawashima, a bold abstract painter from Japan who moved to New York in 1963. Future installments will includes objects in the Impressionist & Modern Paintings, Prints, Photographs, and Chinese works of Art sales, as well as additional masterpieces of Contemporary Art. Although this collection is diverse, its components speak uniformly to the collector's life-long love affair with art. In offering these components in multiple sales across categories over the course of the next few seasons, we anticipate that other collectors will recognize the opportunities to seize the moment and discover the "right things" for their own collections, allowing this love affair to continue in other hearts and home.

60

JOHN CHAMBERLAIN (1927-2011)

Untitled, 1971-73 signed with the artist's initials, numbered and dated '#72 JC '71-'73' (on an accompanying label) aluminum foil with acrylic lacquer and polyester resin $6 \times 6 1/4 \times 5 1/4$ in. (15.2 x 15.8 x 13.3cm) **\$40,000 - 60,000**

Provenance

A gift from the artist to the present owner circa 1975.

"Chamberlain...embarked, in the early 1970s, on a series of works in heavygauge aluminum foil. Crumpling the foil by hand or with tools, he again adorned the material with color and used resin to stabilize the forms. The resulting works were large, ill-formed lumps that lacked formal integrity and gave the inescapable impression of wrapped baked potatoes. Chamber has since returned periodically to aluminum, continuing to tease out his instinctual attraction to its qualities of pliability and strength ...

Chamberlain has identified this exploratory period in his career, from 1965-1972, as his "seven-year hiatus" from more rigid sheet metal. He talks frequently and proudly of moving away from the coziness of his accustomed material and digging deep in to these other materials as part of his 'job' as an artist, accepting that his foremost motivation as a sculptor from the very beginning has been the same as that of a collagist. He also recognizes that this movement away from his standard material led him back to it with renewed vigor." - S. Davidson ("A Sea of Foam, an Ocean of Metal", in S. Davidson (ed.), John Chamberlain: Choices, exh. cat., New York, Solomon R. Guggenheim Museum, 2012, pp. 24-25).



(alternate view)



61 **FRANCESCO CLEMENTE (b. 1952)** *Untitled*, 1983 charcoal on paper 61 1/2 x 66 1/8in. (156 x 168cm) **\$25,000 - 35,000**

Provenance

with Sperone Westwater, New York. A gift from the artist to the present owner *circa* 1985.

"It can be very misleading to try to analyze the painting's iconography, because every single moment of the unfolding experience of the work is just a pretext to move on, to move forward from that moment. It's never supposed to be a beginning or an ending, it's supposed to be a transition. I know that images cannot stand alone, and they're not supposed to, they're just supposed to appear and disappear, and the kind of substance I want to give them is a transitional one. I don't want them to be rigid, I don't want them to be static, I don't want them to be dogmatic; they're just moments, that's it, no more and no less. And I emphasize the "no less," because how many chances do we have to live a moment right now, that is not mediated, that is not imposed, that is not taken for granted?" - Francesco Clemente



62 **JEAN-MICHEL BASQUIAT (1960-1988)** *IN*, 1983 signed and dated 'JEAN MICHEL BASQUIAT 1983' (on the reverse) oil and oil stick on canvas 29 7/8 x 29 3/4in. (76.1 x 75.7cm) **\$350,000 - 450,000**

Provenance

Edit DeAk, New York (a gift from the artist). Acquired from the above by the present owner in 1985.

"Basquiat's expansive figures, symbols, marks, and words are derived from many disparate sources and realized in a variety of different techniques and media. His subjects are precise and specific and his references are encyclopedic, although his paintings and drawings share a number of recurring leitmotifs and are characterized by the dominance of the human head and body and a density of images, phrases, repetitions, colors, and gestures. Frequent subjects include references to world history, African and African-American history, music, anatomy, sports, comics, labor, money, and mortality that are organized into seemingly disorganized compositions. However, Basquiat's

quick and automatic manner is misleading because he was magically able to collect these diverse elements into one artwork so that they fused into a cohesive intellectual and visual statement, Jean-Michel Basquiat's great strength and accomplishment was his ability to combine his boundless talent, his inherent appreciation of child-like drawing, scribbling, and letter printing with his fascination for popular culture, and his sincere moral commitment to social and racial equality to create original and powerful works of art that achieve a balance of the visual, the conceptual, and the human." - R. D. Marshall ("Foreword and Foreward: Jean-Michel Basquiat", in Jean-Michel Basquiat, New York 1999, p. 25).



Still shot from the film *Downtown 81*, written by Glenn O'Brien, directed by Edo Bertoglio and produced by Maripol

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John Statistication

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The 1980s was a decade of pure excess and a decadent parade of success. Huge financial gains on Wall Street were paralleled by a major boom in the market for Contemporary Art. A huge number of young artists rose to fame in just a short time period, often with the help of the already notorious celebrity artist Andy Warhol and powerful dealers of the time such as Bruno Bischofberger, Annina Nosei and Mary Boone. One of these artists, and the most iconic example, was the young Jean-Michel Basquiat whose rise was meteoric in fact. Cathleen McGuigan pointed out that "the nature and rapidity of his climb is unimaginable in another era." (C. McGuigan guoted in Jean-Michel Basquiat, New York 1999, p. 331). At just 18 years old the artist was already gaining attention for his urban scrawling, or SAMO writings that were appearing all around New York City on the streets. SAMO—or Same Old Shit—became an early moniker for the artist that accompanied his graffiti like poetry and drawings.

By 1980 Basquiat had met Keith Haring, Kenny Scharf, Henry Geldzahler and countless other art world celebrities, all of whom encouraged and promoted the young artist and his work. This was a seminal moment in the artist's career as he was invited by Glenn O'Brien to play the lead role in his film New York Beat which depicted the New York downtown art scene, focusing on Basquiat, which had become a major center of attention in the art world. The fees Basquiat earned for his part in the film allowed him to begin seriously painting for the first time, with adequate supplies and a studio. The paintings Basquiat had completed in this short time after New York Beat were enormously successful and garnered the attention of Diego Cortez who insisted upon his inclusion in his 1981 exhibition New York/New Wave held at P.S.1

Not long after, Basquiat received extensive praise in the December 1981 issue of *ArtForum*, where Rene Ricard wrote a lengthy article on Basquiat, entitled *The Radiant Child*. Ricard stated, "I'm always amazed by how people come up with thing. Like Jean-Michel. How did he come up with those words he puts all over everything? Their aggressively handmade look first his peculiarly political sensibility. … Here the possession of almost anything of marginal value becomes a token of corrupt materialism. … The elegance of Twombly is there but from the same source (graffiti) and so is the brut of the young Dubuffet." (R. Ricard quoted in *Jean-Michel Basquiat*, New York 1999, p. 326). If his



Jean-Michel Basquiat in New York, 1983. © Photo by Roland Hagenberg (www.hagenberg.com)

inclusion in the heavily influential P.S.1 show and *ArtForum* were not enough to cement his position as a rising art star, his first solo show at Annina Nosei Gallery in March 1982 surely was. Critic Lisa Liebman noted of the hugely successful show, "What has propelled him so quickly is the unmistakable eloquence of his touch. The linear quality of his phrases and notations... shows innate subtlety—he gives us not gestural indulgence, but an intimately calibrated relationship to surface instead." (*Ibid*).

Over the next six years until his tragic death in 1988 at just 28 years old, Basquiat was widely exhibited in prominent solo and group exhibitions in New York, Los Angeles, Zurich and elsewhere through a combination of dealers. The access to better materials and spaces to work in that this success afforded him allowed Basquiat to further develop his style and techniques. Throughout his seemingly exhaustive, albeit short, career, his formal language and techniques would evolve, particularly once he had become close to Warhol, however, he would never abandon his love for words in his art. In fact, the text in his work is not only an integral part of his practice as a painter, but is almost the most recognizable component.

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At this point in art history, many artists had used and continue to use text to augment their works, but Basquiat used text in a more symbolic manner as interchangeable with images and imagery. As Basquiat had emerged from the world of New York City graffiti, speaking and visually communicating the language in the street, he often conflated pictures and words to issue incredibly direct vet subtle and sophisticated messages. His early graffiti works, a catalyst for his later work and eventual acceptance within the art establishment, were often poetic statements sprayed onto the innumerable walls, tunnels and spaces of the New York City streets. While graffiti brings to mind bulbous letters in bright paint, tags, signatures and abbreviated messages, Basquiat's graffiti was more akin to scribbling in a journal, yet one for the public to read and confront. His clearly written messages spelled out ideas and statements and were often underscored with phrases like "FOR THE SO CALLED AVANT-GARDE" and "AS AN **END 2 CONFIRMING ART** TERMS." Throughout his work, Basquiat adopted the use of varving symbols and letters to mark his signature, offering his own codes; most commonly the phrase SAMO mentioned above and images of crowns.

While Basquiat was not the first, nor the last, artist to use text within his works, his style, content and form were unique. Barbara Kruger and Lawrence Weiner, two noted artists who regularly incorporate text into their work, both borrowed fonts and phrasing from graphic design and advertising as opposed to making their own as Basquiat did. By handwriting the



A mural uncovered at 151 Wooster Street in SoHo may have been by the artist Jean-Michel Basquiat © Robert Wright

text he used in his works Basquiat created a new level of intimacy between himself and the viewer; his writings, even when repeated, created a window into his thoughts and ideas. As influential dealer and friend of the artist Tony Shafrazi stated, "it is Basquiat's use of graffiti, the tag, and the drawn word that saturates his paintings with an almost oratorical power of declaration. Basquiat was the first to use "words as brushstrokes," the inscribed and painted word, demonstrating not just the breadth of his knowledge, but new ways of directing attention to fragments and parts of the canvas." (Shafrazi quoted in T. Shafrazi, "Basquiat: Messenger of the Sacred and the Profane", in *Jean-Michel Basquiat*, New York 1999, p. 19).

With the present lot, *IN*, 1983, only two elements are included, an expressive black painted form and the word "IN". Painted in red, the "IN", is elegant in both its simplicity and isolation, and like most poetry, the viewer, or reader, is left to interpret and contemplate a host of meanings. The black form underneath synthesizes the gestural markings of Cy Twombly and Chinese calligraphy. Furthermore the choice of the word "IN" relates not only to poetry but to notions of time, and of location. Perhaps Basquiat was demarcating a specific time and place as influential or important for this work, or for himself, or merely as a disjointed fragment of a larger phrase meant to inspire dialogue.

Basquiat's *IN* was given by the artist as a gift to his longtime friend Edit DeAk, the co-founder and editor of Art-Rite Magazine shortly after it was painted. DeAk was an influential figure at the time, a regular in the circles of artists and musicians who would gather in SoHo, particularly at Mudd Club. DeAk had supported Basquiat's work for some time, and in the early 1980s allowed Basquiat, along with fellow artistic cohorts Fab 5 Freddy, Futura 2000 and others to paint a mural in her space at 151 Wooster Street. Interestingly enough, this mural was only somewhat recently re-discovered while the building was being renovated to accommodate luxury condominiums. The present owner of the work purchased the painting from DeAk who at the time had been an acquaintance of his.

TOM WESSELMANN (1931-2004)

Monica Nude with Transparent Curtains (Black), 1987 signed and dated 'Wesselmann 1987' (lower right); numbered 'D8724' (on the reverse) Liquitex on Bristol board 57 x 74in. (144.8 x 188cm) **\$140,000 - 180,000**

Provenance

Sidney Janis Gallery, New York. James Goodman Gallery, New York. Acquired from the above by the present owner.

I think Matisse comes in right around the time of graduation from art school. I'd acquired some little, cheap book of his reproductions. I'd seen a few here and there before. Obviously I must have. I just didn't remember them. But having a book in my hand I got a look at them and they were meaningful to me. I was stuck by various aspects of them. I didn't have too much to say about it except that I was awed by him as I was de Kooning ... What got me about Matisse -- and put me on my guard at the same time--was how overtly, stunningly beautiful his paintings were. They were exciting. You couldn't look at a Matisse without feeling some kind of excitement. You just couldn't do it!" -Tom Wesselmann



Tom Wesselmann studying *Sunset Nude with* Matisse Odalisque, 2003. © Photo Travis Fullerton "I also learned a lot from Matisse. I remember spending hours studying reproductions of his paintings. I would challenge him in imaginary conversations to tell me why he did each thing the way he did. 'Why did you make that hand so big?' He would say, 'See how that hand brings that part of the painting forward and frees the adjacent area so that it can move forward with it and laterally, independent of it.' Often in going over the same painting at another time, I would get different answers." (Wesselmann quoted in A. Ténèze, "Tom Wesselmann's Challenge: Painting Along With the History of Art", in S. Aquin (ed.), *Tom Wesselmann*, exh. cat., Montreal, Museum of Fine Arts, 2012, p. 35).

Tom Wesselmann's *Monica Nude with Transparent Curtains (Black)* from 1987 exposes his interest and influence gained from the works of Henri Matisse in a profound manner. Throughout his entire career Wesselmann engaged both thematically and stylistically with the work of the French master painter. When compared side by side with Matisse's *Draped Nude Reclining* for instance, it is clear than Wesselmann was deeply influenced not only by the manner in which Matisse describes the female form, but also by the general composition, positioning and framing of the image. Wesselmann stated, "I can't talk about Matisse without talking about myself ... Matisse was incredibly good though. He is the painter I most idolized and I still do." (*Ibid*).

Wesselmann, like Matisse, was an excellent draftsman. In fact before he had even declared himself an artist, he was drawing, which began while serving in the armed forces during the Korean War. Later on when he moved to New York and became aware of the great Abstract Expressionist artists like Franz Kline vand Willem de Kooning, Wesselmann realized that his drawing could and should serve a different purpose: to function as a tool in the production of paintings. He noted, "I have always used drawings as a necessary part of my paintings and my paintings are almost always an outgrowth of drawing." (Wesselmann quoted in I. Dervaux, "From Doodles to 3D: Tom Wesselmann's Drawings", in *Ibid*, p. 38).

De Kooning and Kline were the artists that he was most drawn to in his early years, particularly de Kooning's expressive use of the brushstroke. Despite his love for the spirit of his work, abstraction was not of interest to him, as he felt it had been explored to its fullest extent instead he was drawn to figuration. Apart from Matisse, Picasso and Cezanne would serve as early influences and he certainly learned a lot about composition and draftsmanship from them. Matisse proved to be the biggest influence, however, as his use of the contour line and visual simplicity were exactly the qualities Wesselmann needed to depict the nude figure which he had already become preoccupied with.



Henry Matisse, *Draped nude reclining*. Oil on canvas, 39 x 61 cm. Inv. RF1963-65. Photo: Hervé Lewandowski. © Succession H. Matisse / 2014 Artists Rights Society (ARS), NY.

Early on in his career his drawings took the form of small sketches and studies as well as some small finished works of art. "they were generally bold and active, not very detailed, but they were very involved with establishing a figure that could carry a painting." (Ibid, p. 39). The 1980s, however, brought a major development to Wesselmann's work in the advent of his laser-cut steel drawings and in turn large scale Liquitex on paper drawings. While he continued to paint canvases, his output of these large scale drawings and paintings on Bristol board became much more common. In order to produce the steel drawings Wesselmann needed in a way to loosen up his drawings on a large scale and allow the lines to flow in a manner guite similar to Matisse's drawings and paintings of the Odalisques. This method or approach naturally carried over to the large drawings, which in this case served as the final drawing which the steel drawing of the same name was based.

During this period of the 1980s through the 90s, from which *Monica Nude with Transparent Curtains* (*Black*) dates, strict attention was paid to line and form. Simplicity was the key with these works; texture and shading were left out of the equation. While the looseness and intimate nature of these works were further reminiscent of Matisse, Wesselmann made these images his own by focusing on the female torso, leaving faces blank and pulling in close to the subject.

"Wesselmann wanted works that exploded on the wall. Matisse was an important influence in this respect. To Wesselmann, Matisse's full use of all the components of paintings—color, shape, line, texture, etc.—offered the most promise of realizing fully the visual intensity of the elements while at the same time keeping some sense of the realness of the situation depicted." (Slim Stealingworth (Tom Wesselmann), quoted in A. Ténèze, "Tom Wesselmann's Challenge: Painting Along With the History of Art", in S. Aquin (ed.), *Tom Wesselmann*, exh. cat., Montreal, Museum of Fine Arts, 2012, p. 35).



64

TAKESHI KAWASHIMA (b. 1930) New York 480, 1968

signed, titled and dated '1968 NY-480 Kawashima' (on the reverse); signed, titled and dated '1968 NY 480 Kawashima' (on the cardboard backing) oil on canvas 49 x 49in. (124.4 x 124.4cm) \$3,000 - 5,000

Provenance

A gift from the artist to the present owner.

	65

TAKESHI KAWASHIMA (b. 1930) New York 57, 1965 signed, titled and dated 'NY 1965-57 Takeshi K' (on the reverse); signed, titled and dated '1965-57 Takeshi K' (on the cardboard backing) oil on canvas 49 x 49in. (124.4 x 124.4cm) \$3,000 - 5,000

Provenance

A gift from the artist to the present owner.



102 | BONHAMS

66 LYNDA BENGLIS (b. 1941) *Untitled* signed 'L Benglis' (lower left) monoprint in colors 29 1/8 × 22in. (74 × 56cm) \$4,000 - 6,000

Provenance A gift from the artist to the present owner.

67 KENNETH NOLAND (1924-2010)

Untitled (PK0384), 1981 signed, inscribed and dated 'Kenneth Noland 1981 PK0384' (on the reverse) paper pulp 25 x 30in. (63.5 x 76.5cm) **\$7,000 - 9,000**

Provenance Private Collection, New York.



66



68

DONALD JUDD (1924-1994)

Untitled (Chair and Stool), 1990 chair: incised 'JUDD 1990 F·85-14·MH·18/30 COOPER / KATO' (on the underside) stool: incised 'COOPER / KATO 1.K' (on the underside) mahogany, in two parts chair: 30 x 15 x 15in. (76 x 38 x 38cm) stool: 17 1/2 x 15 x 15in. (44.5 x 38 x 38cm) This work is number eighteen from an edition of thirty, with a custom fabricated stool commissioned by the present owner. **\$20,000 - 30,000**

Provenance

A gift from the artist to the present owner circa 1990.



69

JOEL SHAPIRO (born 1941)

Untitled (House), 1975 incised 'SHAPIRO 75' (on the underside of the bronze) cast bronze with black patina on artist's wooden base 17 $1/8 \times 20 \ 1/4 \times 14 \ 3/4$ in. (43.5 x 51.5 x 37.5cm) **\$30,000 - 50,000**

Provenance

Acquired directly from the artist circa 1995.

"Over the course of the history of modern art, whenever we find a possible rapprochement between architecture and sculpture, there spontaneously arises a great difficulty in uniting both visions of space ... Nevertheless ... among all the arts ... architecture and sculpture begin and end in their common space. Inhabited space, uninhabited, or to-be-inhabited space; even space as a metaphor." (Juan Muñoz discussing Joel Shapiro's work in an exhibition he curated in 1982, reproduced in S. Wagstaff, "A Mirror of Consciousness", in *Juan Muñoz, A Retrospective*, exh. cat., London, Tate Modern, 2008, p. 96).





Elizabeth Murray and her dog Violet in front of *If Only* (work in progress). Photo © Kevin Noble (featured in "Ifs, Ands, and Buts" *Artforum International* Vol. XXXVI No.7, p.75

70

ELIZABETH MURRAY (1940-2007)

If Only Cup, 1997-98 signed twice, titled twice and dated twice 'IF ONLY CUP NOV JAN 1998 Elizabeth Murray' and further annotated for color (on the reverse) oil on canvas and plywood 68 x 72in. (172.7 x 182.9cm) \$50,000 - 70,000

Provenance

Acquired directly from the artist by the present owner.

Literature

D. Frankel, "Ifs, Ands, and Buts: Elizabeth Murray's *If Only*, 1997-98", in *ArtForum*, vol. XXXVI, no. 7, March 1998, pp. 70-75 (illustrated in color in various states of completion).

"I think of art as a tool. It saved my life. It's a way to escape. For a few minutes each day I can count on it, I can get out of myself and lose myself in my work. Most people can relate to that, when they're doing something they really enjoy doing. And it helps you puzzle out the world, and all its contradictions, all the painful parts, all the hilarious parts. It's soothing to me. And it's the only time I feel I know what I am doing." (Murray quoted in J. Hagedorn, "Elizabeth Murray", in Bomb, no. 62, Winter 1998).




Elizabeth Murray working on *If Only* in her studio, January 1998. Photo © Kevin Noble (featured in "Ifs, Ands, and Buts" *Artforum International* Vol. XXXVI No.7, p.71



Elizabeth Murray working on *If Only* in her studio, January 1998. Photo © Kevin Noble (featured in "Ifs, Ands, and Buts" *Artforum International* Vol. XXXVI No.7, p.71



Different stages of *If Only.* Photo © Kevin Noble (featured in "Ifs, Ands, and Buts" *Artforum International* Vol. XXXVI No.7, pp.73-74

SIX DECADES OF DISCOVERY: Property of a Discerning Long Island Collector



71

PAUL JENKINS (1923-2012)

Phenomena The White of Blue, 1971
signed 'Paul Jenkins' (lower left); signed, titled and dated 'Paul Jenkins "Phenomena The White of Blue"
1971' (on the overlap)
oil on canvas
78 3/4 x 61 7/8in. (200 x 157cm)
\$25,000 - 35,000

Provenance

A gift from the artist to the present owner in 1971.

SIX DECADES OF DISCOVERY: Property of a Discerning Long Island Collector



72 PAUL JENKINS (1923-2012)

Phenomena Alter of the Wind, 1979 signed 'Jenkins' (lower right); signed, titled and dated twice '1979 Paul Jenkins Phenomena Alter of the Wind 1979' (on the stretcher) oil on canvas 36 7/8 x 78 3/4in. (93.5 x 200cm) \$25,000 - 35,000

Provenance Acquired directly from the artist by the present owner *circa* 1980.

SIX DECADES OF DISCOVERY: Property of a Discerning Long Island Collector

73 **FRANZ KLINE (1910-1962)** *Untitled, circa* 1950 ink on paper 17 3/4 x 20 3/4in. (45.1 x 52.7cm)

Provenance

\$80.000 - 120.000

Herman Somberg, New York (a gift from the artist). Charles Egan Gallery, New York (acquired from the above *circa* 1966). Acquired from the above by the present owner *circa* 1970.

Exhibited

New York, Charles Egan Gallery, 1967.

"Kline is most often thought of as a powerful practitioner of black and white. During the time when he found his mature style (about 1950), changing from semi-representational small-scale sketches which owed a good deal to late cubist stylizations to large-scale abstraction, black had taken on considerable importance in the work of his contemporaries, especially de Kooning. Kline soon made it very much his own medium of expression, and by varying its density from opaque to translucent and its surface from mat to high gloss, created his own equivalent of an intense, highly concentrated spectrum. The use of black and white alone, in one sense a limitation, forced an

integration of energies and a balance of areas unrelieved by the distractions of color ... It seems unnecessary to add that this is not 'black writing'. The blacks and the whites--for there are many--play with and against each other across a total surface. The primary role of that whole surface, occasionally brought sharply home by a passage of reflecting black or heavy enamel white is clearly stated by its physical impact ... That this closed picture plane can at the same time suggest space and light is a logical contradiction, but it is also an aesthetic reality." (R. Goldwater, "An Introduction", in Franz Kline, exh. cat., New York, Marlborough-Gerson Gallery, 1967, p. 7).



PROPERTY FROM A PRIVATE CANADIAN COLLECTION

74 HANS HOFMANN (1880-1966) The Rabbitt, 1945 signed 'Hans Hofmann' (lower right) oil on plywood panel 23 x 17in. (58.4 x 42.5cm) \$150,000 - 200,000

This work will be included in the forthcoming Hans Hofmann Catalogue Raisonné, sponsored by the Renate, Hans and Maria Hofmann Trust. This work bears the Hofmann studio no. 748-45, and archival reference numbers HH-Est#M-0268 and A/Y#12609.

Provenance

The Renate, Hans and Maria Hofmann Trust, New York. Ameringer & Yohe Fine Art, New York. Private Collection, Toronto.

Exhibited

Hollywood, American Contemporary Gallery, *Hans Hofmann*, 14 May-10 June 1946. Kansas City, Kansas, Douglas Drake Gallery, *Hans Hofmann: Selected Oils and Works on Paper - 1934-1962*, 1984. La Jolla, Thomas Babeor Gallery, *Hans Hofmann*, 1985.

New York, Ameringer & Yohe Fine Art, HANS HOFMANN: The Unabashed Unconscious: Reflections on Hofmann and Surrealism, 30 March-27 April 2006 (illustrated in color, p. 17).

"There is no fear in Hofmann's paintings. There is no pessimism. Nothing is grotesque. Hofmann is a joyful Surrealist. He embraces the automatist gesture not as an enigma but as a revelation." - J. Perl ("The Unabashed Unconscious: Reflection on Hofmann and Surrealism", in Hans Hofmann, exh. cat., New York, Ameringer & Yohe Fine Art, 2005, p. 8).





Interior of the Provincetown home of Hans and Maria Hofmann. © Hans Hofmann / Artists Rights Society (ARS), New York 2014

"In the catalog for his 1965 exhibition at the Kootz Gallery, Hofmann set beside one of his paintings a line from Rilke's Sonnets to Orpheus: '... and out of the caves, the night threw a handful of pale, tumbling pigeons into the Light.' That's exactly what Hofmann did with the automatist impulse. He pulled automatism out of the nighttime world of Surrealism. He flung it into the light. He brought a lustiness to the Surrealist's saturnine spirit. He gave Surrealism a joyous ferocity by reimagining the automatist gesture as a hedonistic gesture. What Hofmann was painting was the unabashed unconscious, and nobody had ever painted that before." - J. Perl, ("The Unabashed Unconscious: Reflection on Hofmann and Surrealism", in Hans Hofmann, exh. cat., New York, Ameringer Yohe Fine Art, 2005, p. 9).

Hans Hofmann was an artist who shifted styles more often than nearly any of his contemporaries. As the decades past from the 1920s through to the end of his life in the mid-1960s he had explored nearly every style of painting from Cubism to Abstract Expressionism to Surrealism and near the end his own form of Color Field Abstraction. From his early days in Germany and Paris to northern California and later New York and Massachusetts, Hofmann was able to experience and see firsthand all of the great artists and art works being produced in the art world epicenters of the time. While Picasso and Braque had a profound impact on Hofmann's cubist works from the 1930s and early 1940s and Pollock, Rothko and other great Abstract Expressionists informed his later works from the 1950s to the end, his works from the 1940s were indebted mainly to Joan Miró and to a lesser extent Wassily Kandinsky.

The Rabbit from 1945, is a prescient example of what is most aptly termed one of Hofmann's Surrealist works. While this work and similar works from this period such as The Fish and the Bird, 1945, do not bear much resemblance to the wellknown stylized paintings of Salvador Dalí, the link to line and form, and most importantly the automatism techniques employed by Miró are readily evident. In discussing how his paintings come to be, Hofmann stated, "I am often asked how I approach my work. Let me confess: I hold my mind and my work free from any association foreign to the act of painting. I am thoroughly inspired and agitated by the actions themselves which the development of the painting continuously required." (Hofmann, quoted in J. Fineberg, Art Since 1940: Strategies of Being, New York 2000, p. 58).

Furthermore there is a sense of immediacy and almost forceful movement evident in his work that directly equates to the automatism method





Women and Bird at Night,1944, gouache on canvas, Joan Miro(1893-1983). Jacques and Natasha Gelman Collection, 1998 (1999.363.54), The Metropolitan Museum of Art, New York. Photo: Malcolm Varon © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2014

of finishing a work in one fell swoop with direct and intentional movements. It is in this way that Hofmann not only embraced automatism but in a way improved upon them by combining them with the elements of Abstract Expressionism which he found to be most interesting and useful. Most notably in this respect are the bold splashes of bright colors that meander through the composition as well as the impasto, which in some cases appear to be directly applied using the paint tube as the instrument of design. When in 1944 Sidney Janis held an exhibition entitled Abstract and Surrealist Art in America, he stated in the exhibition catalog concerning Hofmann's work that it, "is both abstract and expressionist: painted with such premeditated verve as to resemble the automatist method of Surrealism." (S. Janis, guoted in J. Perl, "The Unabashed Unconscious: Reflection on Hofmann and Surrealism", in Hans Hofmann, exh. cat., New York, Ameringer & Yohe Fine Art, 2005, p. 5).

In comparing *The Rabbit* side by side with a widelyknown example of Miró's work such as *Woman and Bird At Night*, painted just one year earlier, we see some striking similarities. Not only in the linear description of the forms, but even with regards to composition, as evidenced by the shared star in the upper left corner of each painting as well as the animal subject matter. It wasn't long after this, however, that Hofmann would declare this period of work finished, having explored all possibilities and continued to the next logical evolution of pure abstraction. *The Rabbit* thus serves as a brilliant example and icon of this remarkable period of Hofmann's illustrious career.

The critic Jed Pearl quite clearly and fittingly sums up Hofmann's relationship to the Surrealist ideals and his natural progression as an artist in his 2005 essay on the artist: "Like the Surrealists, Hofmann was in search of a realism that was to be discovered behind or beyond the realism of appearances. But whereas Surrealism often involved a devolution, a sundering, a destruction of reality, Hofmann always emphasized evolution, construction, the discovery of a new reality." (*Ibid*, p. 8).

PROPERTY SOLD TO BENEFIT A PRIVATE CHARITABLE FOUNDATION

75 **ALEXANDER CALDER (1898-1976)** *Quarter Sunrise*, 1971 signed and dated 'Calder '71' (lower right); inscribed C. 15450' (on the reverse of the backing sheet) gouache and ink on paper 43 1/8 x 29 1/2in. (109.5 x 74.5cm) **\$60,000 - 80,000**

Provenance

Perls Gallery, New York. Acquired from the above by the present owners in 1974.

This work is registered in the archives of the Calder Foundation, New York, under application no. A06866.

"The simplest forms in the universe are the sphere and the circle. I represent them by disks and then I vary them... spheres of different sizes, densities, colors and volumes, floating in space, traversing clouds, sprays of water, currents of air, viscosities and odors – of the greatest variety and disparity." -Alexander Calder





PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

76

ALEXANDER CALDER (1898-1976)

Ashtray, circa 1955 tin can, sheet metal, steel and brass wire 3 7/8 x 4 1/8 x 4 1/8in. (9.8 x 10.5 x 10.5cm) **\$10,000 - 15,000**

Provenance

Mathias Goeritz, Mexico. A gift from the above to the present owner in 1985.

Exhibited

New York, Jonathan O'Hara Gallery, *Simplicity of Means: Calder and the Devised Object*, 2007 (illustrated, p. 19).

Literature

A. Rower, J. Perl and J. Hill, Calder by Matter, 2013 (illustrated, p. 269).

This work is registered in the archives of the Calder Foundation, New York, under application no. A02037.



77 ALEXANDER CALDER (1898-1976)

Angled Spiral, 1969 signed and dated 'Calder 69' (lower right); inscribed '7908 K [encircled]' (on the reverse upper left corner) gouache and ink on paper

29 1/8 x 43in. (74 x 109cm) **\$40,000 - 60,000**

Provenance

Perls Galleries, New York. Private Collection, Georgia (acquired from the above in 1973). Private Collection, Atlanta (acquired from the above in 1974). Acquired from the above by the present owner in 2012.

This work is registered in the archives of the Calder Foundation, New York, under application no. A06342.



78

CARROLL DUNHAM (b. 1949) Untitled, 1984 dated 'Feb 1/84' (lower right) colored pencil, gouache, hinge-tape and ball-point pen on wood veneers 17 7/8 x 11 7/8in. (45.4 x 30.2cm) \$15,000 - 20,000

Provenance

Parasol Press (acquired directly from the artist). Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

79

KIM TSCHANG-YEUL (b. 1929)

Waterdrop Series (ENS 8023), 1980 signed, titled and dated 'ENS 8023 TSCHANG YEUL KIM 1980' (on the right edge) oil on hemp cloth 37 3/8 x 28 5/8in. (95 x 72.5cm) \$40,000 - 60,000

Provenance

Gallery Moos Ltd., Toronto. Acquired from the above by the present owner in 1981.



PROPERTY FROM A PRIVATE COLLECTION

80

BRYAN HUNT (b. 1947) Rapid Cross, 1996 signed and dated '6.96 Bryan Hunt' (along the lower edge); titled and dated 'Rapid Cross 7.96' (on the reverse) watercolor, graphite and ink on paper 11 1/8 x 7 5/8in. (28.2 x 19.5cm)

\$3,000 - 5,000

Provenance

Baldwin Gallery, Aspen. Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE COLLECTION

81

ARTURO HERRERA (b. 1959)

Tale, 1998 signed, titled, numbered and dated 'Tale 5/30 Arturo Herrera 98' (along the lower edge) lithograph 14 3/4 x 31 3/4in. (37.4 x 80.6cm) This work is number five from an edition of thirty. **\$4,000 - 6,000**

Provenance

Anderson Ranch Arts Center, Snowmass Village, Colorado. Acquired from the above by the present owner.



81

82 ALAN SARET (b. 1944)

Mayatonya Ensoulment, 1988 signed, titled and dated 'Mayatonya Ensoulment Alan Saret 1988' (on the reverse) colored pencil on paper 30 1/2 x 36in. (77.5 x 91.4cm) **\$6,000 - 8,000**

Provenance

The Diamond Collection, Newport Beach. Private Collection, Newport Beach.

PROPERTY FROM AN IMPORTANT PRIVATE SAN FRANCISCO COLLECTION

83

NORMAN LEWIS (1909-1979)

Communities, 1954 signed and dated 'NORMAN LEWIS 54' (lower right); titled, inscribed and dated 'G-153 Communities - 19440 - 1954' (on the reverse) pastel, felt-tip pen and ink on paper 19 x 38 1/2in. (48.5 x 97.8cm) **\$10,000 - 15,000**

Provenance

Private Collection, San Francisco (acquired directly from the artist by the present owner *circa* 1975).









84

JULES OLITSKI (1922-2007) Other Flesh - 18, 1972

Signed, titled, numbered and dated 'Other Flesh - 18 Jules Olitski No. 72/043' (on the reverse) acrylic on canvas 86 x 67in. (218.4 x 170.2cm) **\$10,000 - 15,000**

Provenance

David Mirvish Gallery, Toronto. Acquired from the above by the present owner in 1972.

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

85^{°°} **GENE DAVIS (1920-1985)** *Untitled*, 1971 signed and dated 'Gene Davis 71' (on the reverse) oil on canvas 39 7/8 x 17 7/8in. (101.5 x 45.5cm) **\$20,000 - 30,000**

Provenance Private Collection New

Private Collection, New York. Acquired from the above by the present owner in 2007.



PROPERTY FROM THE ESTATE OF LEO M. HOLUB, SAN FRANCISCO

86

MARTIN PURYEAR (b. 1941)

Hand, 1993 signed, dedicated and dated 'to Leo Holub from Martin Puryear 1993' (on the reverse) birdseye maple wood 8 3/8 x 6 x 1/4in. (21.3 x 15.2 x .6cm) \$10,000 - 15,000

Provenance

Leo M. Holub, San Francisco (acquired directly from the artist). By descent from the above to the present owner.

Leo Holub (1916-2010) was a prominent photographer in the Bay Area, recognized for launching the photography program at Stanford University in 1969. Holub's photographic oeuvre is diverse, having documented student life on the university campus, the evolving landscapes of San Francisco and portraits of fellow artists in their natural environs. Holub was commissioned to take portraits of more than 100 artists and traveled the country for ten years photographing luminaries such as Roy Lichtenstein, Robert Rauschenberg, Richard Diebenkorn, Ed Ruscha and Donald Judd in their studios. Though he was a close friend of local artists such as Imogen Cunningham, Ansel Adams, and Nathan Oliveira he remained humble about his acquaintances stating, "I knew they were famous but we all just got together" (Holub, Noe Valley Voice, March 2004). Holub's personal art collection offers a rich visual history of his relationship with some of the most dynamic artists of the 20th Century.

(reverse)

PROPERTY FROM THE ESTATE OF LEO M. HOLUB, SAN FRANCISCO

87

PAUL JENKINS (1923-2012)

Phenomena Diamond Cut, 1973
signed 'Paul Jenkins' (lower center); signed, titled and dated 'Paul Jenkins Phenomena Diamond Cut 1973' (on the reverse)
watercolor on paper
30 3/8 x 22 5/8in. (77.2 x 57.5cm)
\$4,000 - 6,000

Provenance

Leo M. Holub, San Francisco (acquired directly from the artist). By descent from the above to the present owner.



87



88

PAUL JENKINS (1923-2012)

Phenomena Bearer's Shield, 1972
singed 'Paul Jenkins' (upper center); signed, titled and dated 'Paul Jenkins Phenomena Bearer's Shield 1972' (on the reverse)
watercolor on paper
30 3/8 x 22 3/4in. (77.2 x 57.8cm)
\$4,000 - 6,000

Provenance

Leo M. Holub, San Francisco (acquired directly from the artist). By descent from the above to the present owner.





PROPERTY FROM A PRIVATE LATIN AMERICAN COLLECTION

89

OLGA ALBIZU (1924-2005)

Equilibrium Verde signed twice 'Albizu' (on the reverse) oil on canvas 24 1/8 x 24in. (61.5 x 61cm) **\$15,000 - 20,000**

Provenance

Galería Petrus, San Juan. Acquired from the above by the present owner in 1999.



PROPERTY FROM A PRIVATE LATIN AMERICAN COLLECTION

90

OLGA ALBIZU (1924-2005) Amarillo signed twice 'Albizu' (on the reverse) oil on canvas 17 5/8 x 21 5/8in.(45 x 55cm) \$20,000 - 30,000

Provenance

Galería Petrus, San Juan. Acquired from the above by the present owner in 1999.

91 KAZUYA SAKAI (1927-2001)

Pintura No. 26 - IV, 1963 signed and dated 'Sakai 63' (lower right); signed twice, titled, inscribed and dated twice 'Kazuya Sakai Pintura No. 26 - IV - 1963 Sakai 63' (on the reverse) oil and mixed media on canvas 30 7/8 x 30 7/8in. (78.4 x 78.4cm) **\$8,000 - 12,000**

Provenance

Private Collection (a gift from the artist). By descent from the above to the present owner.



91

92 GEROME KAMROWSKI (b. 1914)

Pyramids, 1970 signed 'Kamrowski' (lower right) fiberglass, acrylic and mixed media on canvas in artist's original support 72 x 30 x 2 3/4in. (182.9 x 76.2 x 7cm) **\$25,000 - 35,000**

Provenance

Private Collection, Michigan. Acquired from the above by the present owner.





93



94

93 DAN CHRISTENSEN (1942-2007)

Spindizzy, 1972 signed, titled and dated 'D. Christensen Spindizzy 1972' (on the reverse) acrylic on canvas 81 x 27in. (205.7 x 68.6cm) **\$5,000 - 7,000**

Provenance

André Emmerich Gallery, New York. The Jared Sable Gallery, Toronto. Acquired from the above by the present owner in 1972. 94 **DOUG & MIKE STARN (b. 1961)** *Blue Configuration*, 1986 signed 'Starn' (lower left); titled 'Blue Configuration' (on the reverse) oil on plywood 32 x 42 1/2in. (81.3 x 107.9cm) **\$5,000 - 7,000**

Provenance Private Collection, Florida (acquired *circa* 1990).

95 LYDIA DONA (b. 1955)

The Third Meaning of Disguise Has the Details of Familiar Histories, 1986 signed, titled and dated 'Lydia Dona 1986 The Third Meaning of Disguise Has the Details of Familiar Histories' (on the reverse) oil and acrylic on canvas 72 x 68in. (182.9 x 172.7cm) \$3,000 - 5,000

Provenance

Luhring Augustine & Hodes Gallery, New York. Private Collection, New York.

96 **MANUEL VIOLA (1919-1987)** Lumière des épées II

signed 'Viola' (lower right) oil on canvas 57 1/2 x 44 7/8in. (146 x 114cm) \$4,000 - 6,000

Provenance

Helios Art, Brussels. Anon. sale, Christie's, Amsterdam, 5 June 2007, lot 149. Acquired at the above sale by the present owner.



95





Sol LEWITT (1928-2007) Irregular Form, 1998 signed and dated 'S. LeWitt 98' (lower right) gouache on paper 22 5/8 x 9 3/4in. (57.5 x 24.8cm) \$4,000 - 6,000

Provenance

97

Barbara Krakow Gallery, Boston. Acquired from the above by the present owner in November 1999.

PROPERTY FROM A NEW YORK NON-PROFIT ORGANIZATION

98

JAMES NARES (b. 1953)

Untitled, 2008 signed and dated 'NARES 2008' (on the reverse) acrylic on enamel coated steel 47 5/8 x 17 3/8in. (121 x 44.2cm) **\$7,000 - 9,000**

Provenance Private Collection, New York. A gift from the above to the present owner *circa* 2009.





99 **LYNN CHADWICK (1914-2003)** *Untitled*, 1966 signed and dated 'Chadwick 66' (lower right) monotype in black and purple 20 x 16in. (50.8 x 40.7cm) **\$3,000 - 5,000**

Provenance

Anon. sale, Sotheby's, New York, 12 September 2007, lot 320. Acquired at the above sale by the present owner.



100 **ASGER JORN (1914-1973)** *Untitled*, 1951 signed and dated 'Jorn 51' (lower right) watercolor and ink on paper 11 3/4 x 14 1/2in. (30 x 37cm) **\$10,000 - 15,000**

Provenance Galeries Ariel, Paris. Anon. sale, Christie's, Amsterdam, 5 June 2007, lot 206. Acquired at the above sale by the present owner.



101

JOEL SHAPIRO (b. 1941) Untitled, 1981 signed and dated 'SHAPIRO 1981' (on the reverse) charcoal and graphite on paper 26 1/8 x 33 3/4in. (66.3 x 85.7) \$8,000 - 12,000

Provenance

Paula Cooper Gallery, New York. Private Collection (acquired by the present owner in 1984).

PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

102 GEORGE RICKEY (1907-2002) Untitled, 1995 signed and dated 'Rickey 1995' (upper center); signed and dated '1995 Rickey' (on the base)

kinetic sculpture-stainless steel 7 5/8 x 5 1/4 x 3in. (19.4 x 13.3 x 7.6cm) **\$8,000 - 10,000**

Provenance

Carl Schlosberg Fine Arts, Los Angeles (acquired directly from the artist). Acquired from the above by the present owner.







PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

103 **GEORGE RICKEY (1907-2002)** *Circle*, 1999 signed and dated 'Rickey 1999' (on the base) kinetic sculpture-hand painted stainless steel 4 5/8 x 5 3/4 x 5 3/4in. (11.7 x 14.6 x 14.6cm) **\$8,000 - 10,000**

Provenance

Carl Schlosberg Fine Arts, Los Angeles (acquired directly from the artist). Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE OREGON COLLECTION

104

MARK TOBEY (1890-1976)

Testament, 1944 signed and dated 'Tobey 44' (lower right) tempera and gouache on paperboard 17 7/8 x 11 7/8in. (49.4 x 30.2cm) **\$70,000 - 90,000**

Provenance

Mr. & Mrs. Leon Applebaum. Willard Gallery, New York. Foster/White Gallery, Seattle. Kurt Lidtke Gallery, Seattle. Acquired from the above by the present owner in 2000.

Exhibited

New York, Willard Gallery, Mark Tobey, 1945.

Portland, Portland Art Museum, *Paintings by Mark Tobey*, 1945-46, no. 19. This exhibition later traveled to San Francisco, Museum of Modern Art; Chicago, The Arts Club and Detroit, Alger House at the Detroit Institute of the Arts.

New York, The Whitney Museum of American Art, *Mark Tobey Retrospective*, 1950-51, no. 1165-50. This exhibition later traveled to San Francisco, California Palace of the Legion of Honor; Seattle, the Henry Gallery at the University of Washington and Santa Barbara, Museum of Art.

Seattle, Seattle Art Museum, *Mark Tobey: A Retrospective Exhibition from Northwest Collection*, 11 September-1 November 1959, no. 83.

Seattle, Kurt Lidtke Gallery, Mark Tobey Retrospective, 5 November-19 December 1998, no. 17.

"Today's present appears different, more confusing... What was close and established must now make room for newcomers. There is much groaning... Art, forever free, seeks freedom from man's tyranny." (M. Tobey quoted in Magazine of Art, 1951, reproduced in Paintings by Mark Tobey1945-1946, exh. cat., Seattle, Seattle Art Museum, 1959).




Mark Tobey's *Testament* from 1944 is a demonstrative application of script-like forms and an exploration of layered, densely compacted play of color and saturation. A reading of Tobey's work is akin to that of a theoretical and spiritual practice, where when positioned between Abstract Expressionism and Contemporary painting as we know it today, *Testament* evokes the feeling of a philosophical exercise– methodical, solitary and mesmerizing.

Mark Tobey spent his youth in Wisconsin and Indiana until he arrived in New York, where he lived his twenties until 1922, when the artist commenced teaching art at the Cornish School in Seattle. His time in Seattle, although interspersed with long periods in both New York and Europe, proved impactful for the artist himself, as well as the community that grew around and were influenced by him. Exploring Eastern religion and artistic practice, Tobey studied and traveled extensively, developing a visual reference library of varying designs and stylistic motifs.

Due to the deteriorating social and political fabric within Europe of late 1930s, Tobey returned to the United States and established himself back in Seattle as well as extensively exhibited works in New York. In 1944, the same year when Testament was completed, Tobey developed his 'white writing' paintings, marking a true turn in his work, where he covered the canvas with extensive layers of paint, eclipsing the canvas in a pattern-like web that most notably influenced artist such as Jackson Pollock. Tobey completely filled his picture plane with thick, overlapping strokes of white tempera, culminating to bring forth movement and the concept of impermanence, as *Testament* can clearly speak to. Or, as his long-time friend and modernist Lyonel Feininger has described Tobey's "white writing," "... it is the handwriting of a painter...[who] has created

a new convention of his own, not yet included in the history of painting" (Portland Art Museum, "Comments by a Fellow Artist").

The present painting, in fact, has recently been re-examined by scholars such as art historian Judith S. Kays, in its comparison Pollock, and his unprecedented American tinge to Abstraction Expressionism. Kays believes that Pollock saw Tobey's Testament at the Willard Gallery in New York before achieving fame for his subconscious, "all-over" painterly style. She also argues that the present work was instrumental in influencing Pollock in the 1940s, contributing to Pollock's eventual arrival at his iconic style shortly thereafter. The multiple, dynamic brushstrokes of Testament, where they do intersect and seeminaly hinge against one another with a degree of tension, evokes masculine strength and an effort to veer away from premeditation. These gestural and emphatic qualities are certainly embraced by both Tobey and Pollock in their approach to painting.

The Willard Gallery loaned many of Tobey's undeniably intimate paintings like the Testament to institutions such as the Portland Art Museum, further cementing the artist's recognition on both coasts and within several Northwest collections, including the Seattle Art Museum. The museum produced a retrospective exhibition of his paintings in 1959, following Tobey's winning the grand prize at the Venice Biennale the year prior. Among many of the retrospectives dedicated to the significance of his works, the prestigious Museo Nacional Centro de Arte Reina Sofia of Madrid, in 1998, highlighted the strikingly spiritual yet complex quality conveyed throughout the American artist's long career, and the Spanish museum is merely one example of how Tobey's work continues to garner international attention years posthumously.



105 **PIERO DORAZIO (1927-2005)** *Sospensione Verticale*, 1954-55 Plexiglas column with drilled holes and color silkscreen on plastic base 15 x 4 3/4 x 4 3/4in. (38.1 x 12.1 x 12.1cm) This work is from an edition of thirty-five. **\$3,000 - 5,000**

Provenance

Private Collection, New York (acquired in the 1980s).



106

ARNALDO POMODORO (b. 1926)

Paesaggio con sole in basso, 1955 signed, titled and dated 'a. pomodoro '55 "paesaggio con sole in basso"' (on the frame) silver on velvet in artist's frame $11 \ 1/4 \times 17 \ 3/4 \times 1 \ 1/2$ in. (28.6 x 45.1 x 3.8cm) **\$12,000 - 18,000**

Provenance

Olstein & Rietti, Buenos Aires. Private Collection. Anon. sale, Christie's, New York, 10 September 2007, lot 278. Acquired at the above sale by the present owner.

EXHIBITED: Buenos Aires, Galeria Bonino, 1957 (illustrated).

This work is registered in the Arnoldo Pomodoro archive.

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

107 **JESÚS RAFAEL SOTO (1923-2005)** *Petit Canada*, 1975 signed, titled and dated 'Soto 1975 Petit Canada' (on the reverse) acrylic on wood with painted metal and nylon string 31 $1/4 \times 31 1/2 \times 9in.$ (79.3 $\times 80 \times 22.8$ cm) **\$150,000 - 200,000**

Provenance

Acquired directly from the artist by the present owner.

"It has always been part of the poetry of Soto's work to be half in the world and half out of it. The rods oscillate between the abstract world of relations and the world of things. Unpredictable currents from the world of things activate and bring to life the painting's space." (G. Brett, Soto, October-November 1969, New York, Marlborough-Gerson Gallery, 1969, pp. 15-16).







Volume virtuel suspendu, 1977, Royal Bank of Canada, Toronto, Jesùs Rafael Soto © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

Jesus Rafael Soto at the exhibition Vision In Motion at the Hessenhuis, Antwerp, 1959 Artwork © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

Intricate, graceful and mesmeric, *Petit Canada* effortlessly expresses Jesús Rafael Soto's unique and brilliant ability to visually orchestrate the clashing of sight and pictorial space on a threedimensional level. This work stands a uniquely stark and honest exploration into the field of Kinetics and Op Art – genres that claim Soto as a founder and innovator.

After his training at the Escuela de Artes Plásticas in Caracas, Soto relocated to Paris where during the 1950s, he became intricately involved with the an international group of artists, who like Soto chose to make the dissection of geometric abstraction and exploration of optical kinesis daily exercises amongst their work. Like such artists as Victor Vasarely and Yaacov Agam, Soto harnessed the importance of perception amongst his practice, placing not only power, but also agency within the stance of the viewer.

In 1958, Soto was introduced to the renowned Nouveau Réalisme artist Yves Klein through his friend

Jean Tinguely while living and working in Paris. At the time, the two artists had very different working methods and utilized dissimilar media; however, their interactions and friendship would eventually lead to some shared ideology. Wed to performance art and to creating deeply pigmented, monochromatic canvases, Klein's creations allowed the viewer to enter a space of the "Blue Void", elevating one to a different state. Soto, on the other hand, explored the possibilities of experiential shifts through kinetic sculptures in order to specifically investigate the dynamism and tension created by juxtaposing planar dimensions over geometric fields. What Soto and Klein did share in common was a strong belief that art--and the experience of being in front of certain physically engaging works--could elevate and inspire one to see and experience something beyond the media itself. In essence, both artists were insistent that a strong experience and connection with art could challenge how the world is seen by the viewer from that moment going forward - capturing the importance that brewed amongst the space between the work and the viewer.



Executed in 1975 the present work was made after the extended period Soto spent in Paris and eventual return to his native Venezuela. Petit Canada represents an important stepping stone for Soto as his work began to evolve from his earlier Escritura, begun in 1962, into his final series of works including the Penetrables series and the other large scale installations he later became so well known for. The Escrituras were visually guite similar to the present lot, however, the shapes of the hanging wire elements were more often curved and directed in varying angles-which served as a reminder of his previous interest in music and language as it appears on the page. The present work marks a departure from this interest as he focused more on the specific interaction of the viewer with space and the tension that was created due to this juxtaposition - an idea that was further addressed with his *Penetrables*. These later works were produced on a massive scale often encompassing entire rooms and spaces devoid of all but a platform for viewership.

One of the best known works from this period, *Suspended Virtual Volume*, a permanent installation for the interior lobby of the Royal Bank of Canada, was completed in 1978, and is on view to this day. It was during Soto's frequent visits to Toronto while working on and planning this project that he met, befriended and created *Petit Canada* for the present owner of the piece.

For *Petit Canada*, Soto suspends thin metal rod from transparent nylon string against a monochromatic background. This play on imperceptibility is almost as delicate as the piece as a whole, where the horizontal rods effortlessly absorb a light stream of air, activating the space between the viewer and work. This delicate and yet austere experience is unique to each viewer, where perception acts as an element of the medium, blurring the lines between sculpture and painting. It is these simple materials, the delicate balance, and almost unnerving spatial constructions he creates that together so sublimely define Soto's most iconic works.

PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

108

FRANK STELLA (b. 1936)

Lejak (from the *Bali Series*), 2002 unpainted, bent stainless steel tubing and aluminum 92 x 47 x 58in. (233.7 x 119.4 x 147.3cm) **\$100.000 - 150.000**

Provenance

Obelisk Gallery, Boston. Acquired from the above by the present owner.

"I don't know how I got into sculpture. I liked its physicality, that's the only reason." (Stella quoted in S. Ostrow, "Frank Stella" in *Bomb*, Spring 2000, reproduced at http://bombmagazine.org/article/2296/ frank-stella)

Bonhams is delighted to offer in its spring Prints & Multiples, Photographs, Contemporary Art, and Period, Art & Design sales property from the Sonesta International Hotels Corporation. For more than forty years, the focus of the collection has been contemporary art - painting, sculpture, prints, and photographs by internationally well-established and emerging avant-garde artists. The origins of the collection began with Joan Stoneman when she and Phyllis Rosen operated Obelisk Gallery, one of the most progressive galleries in Boston during the 1960s. After Joan married Roger Sonnabend, the then CEO of Sonesta, she influenced the hotel chain to commission and purchase significant works of contemporary art to complement the design of each hotel, thus forming one of the most significant corporate American art collections of the 20th century. The art being sold this spring was part of Sonesta's corporate collection as well as pieces from the former Sonesta Beach Resort Key Biscayne. Additional works from the Sonesta Hotel collection will be offered in our fall auctions.





In the late 1950s and 60s Frank Stella emerged as a pioneer in the field of American Abstraction and Minimalism. While his earliest works reflect sensibilities more akin to Abstract Expressionists, his first body of mature work would reject the expressive and bold gestures of the Expressionists and sought to simply form and color in a new visual translation of space. With simple clean lines, brilliant color palettes and strong geometric forms, Stella's paintings from the early 1960s would serve as a guiding transition from Expressionism to Minimalism and would influence countless prominent artists of the time including Donald Judd and Kenneth Noland among many others.

Having explored the regular flat surface of canvas for a period, Stella recognized that painting had been artificially limited to 2-dimensions which led him to begin experimenting with alternative surfaces and shapes in choosing to use shaped canvases and constructing 3-dimensional painting. His concerns with the limits of spatial representation would then only naturally lead Stella to create sculpture in a more traditional sense. Stella stated: "I feel comfortable with the sculpture. I don't know why. It's obvious on one hand, and on the other hand, it's not so obvious. For one reason or another people have a feeling for junk and weight. I take what happens. I mean, I overdo it a lot of the time but that's what art's about-you underdo it or you overdo it." (Stella quoted in S. Ostrow, "Frank Stella" in Bomb, Spring 2000, reproduced at http:// bombmagazine.org/article/2296/ frank-stella).

Stella's earliest sculptural works were generally large steel objects, often with unpainted surfaces, reminiscent of early John Chamberlain works. In his later series of works, the lyrical and colorful qualities of his later paintings would become much more pronounced. As he became more comfortable with the medium, his sculptures became ethereal and almost weightless in their elegant forms. This is most readily exemplified in his Bali series, to which the present lot Lejak belongs. In discussing the Bali series of works during a 2008 exhibition in St. Moritz, noted scholar Dr. Franz-Joachim Verspohl pointed out that in these later series of sculptures, Stella is able to successfully create a symbiosis between painting, architecture and sculpture-something that Stella has strived to achieve throughout his entire career.

Throughout his illustrious career, Stella has often borrowed from literature-mainly as a means of inspiration as with his Moby Dick Series and in the present case the Bali series, which is based on the brilliant photographic essay published in 1942 by a duo of anthropologists, Margaret Meade and Gregory Bateson entitled Balinese Character. The titles he has given the works from these series are in fact Balinese words that originate from the essay. The titles themselves are not mean to necessarily allude to Balinese culture itself, but rather to increase the mystery of the art works themselves.



PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

109 SIR ANTHONY CARO O.M. (1924-2013) Insight, 1976 rusted and varnished steel

rusted and varnished steel 76 x 95 x 36in. (193 x 241.5 x 91.5cm) **\$80,000 - 120,000**

Provenance

Galerie André Emmerich, Zurich. Obelisk Gallery, Boston. Acquired from the above by the present owner.

Exhibited

Zurich, Galerie André Emmerich, Anthony Caro: Neue Plastiken, 1978 (illustrated, p. 8).

Literature

Y. Nakahara, "Sculpture of Anthony Caro," in Mizue, Spring 1979 (illustrated, p. 59).

M. Carlock, The Guide to Public Art in Greater Boston, Boston 1988.

D. Blume, Anthony Caro: Catalogue Raisonné, Vol. III: Steel Sculptures, 1960-1980, Cologne 1981, no. 1128 (illustrated, p. 236).

"I think it's my job to try and push sculpture forward, to keep it moving, keep it alive. And if you don't keep it alive just by doing what you can do; you keep it alive by trying to do things which are difficult." (Sir Anthony Caro, quoted in The Observer, London 1999).





Cleaving apart a designated and architecturally relevant route for future sculptors to follow, Sir Anthony Caro redesigned the once formulaic ideology of sculpture to a practice that now exalts and upholds the abstract. His language of choice was metal – uniquely harnessing the layered strength and angularity of the medium all the while pushing it to its boundaries. A onetime assistant to the great sculpture Henry Moore, Caro's antianthropomorphic assemblages of steel and rust redefine the artistic practice from its foundation.

Classically trained at the Royal Academy School, as well as earning an engineering degree from Christ's College in Cambridge, Caro's artistic basis was that steeped in the traditional – Greek and Roman draftsmanship, wherein symmetry and balance were as imperative as his choice of medium. During his travels to the United States in 1959, Caro was exposed to the great color-field painters such as Jules Olitski, Morris Louis and Kenneth Noland. With this overwhelming exposure to new theoretical and practical artistic exercises, Caro took to editing his own artistic process, exploring mediums and challenging the limitations of form and line.

Veering far from the cries of classicism that echoed in the halls of academic practice, Caro gravitated towards industrial materials – rusted steel, wires, beams, and tubing – creating radical spaces that urged the viewer to participate with and almost activate the works due to their presence. Rather than limit himself by the boundaries ordinarily experienced with such intense and mass-





Anthony Caro, 1967 (b/w photo), Lewinski, Jorge (1921-2008) / Private Collection / © The Lewinski Archive at Chatsworth / The Bridgeman Art Library

dependent materials, Caro added color to his steel works – pulling them further from the idea of obstruction and closer to the pole of pictorialism.

Caro's tilt towards the picture plane is all the more evident when he abandons color and favors the material in the raw, selecting untreated sheets, rolled steel and oxidized metal. *Insight*, 1976 is a seminal piece from this period – pulling vertically all the while enveloping the viewer. The work creates a space of privacy, one with walls that conceal and protect, encouraging the viewer to look inward and occupy a space where one is meant to develop and explore one's sense of insight.

"In the 60's and 70's I felt it was of the utmost importance that sculpture should establish itself as 'high art' independent of likeness to nature, not Francisco Gazitua, 7 August 2002).

relying on the figure or narrative - pure and clean and essentially abstract. This would re-establish itself as a high art dependent only on form, scale and so on for conveying the expression. Now that that position has I feel been secured, so the sculptor can feel freer to look outside - outside the material, the subject, outside even the clean white gallery. Sculpture now can involve a social context, narrative, non-sculptural elements, parts of reality, surrealism. But we need to beware because it can get woolly. It can begin to lose formal entity, it can become concept, performance, political statement or whatever. Sculpture is expression of feeling in terms of form and material and if other areas contribute to it well and good, but it is a formal expression. Let's not forget that." (Caro quoted in an interview with



PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

110 **TORBEN GIEHLER (b. 1973)** *Alexanderplatz*, 1999 signed, titled, and dated 'TORBEN GIEHLER 2-20-99 ALEXANDERPLATZ' (on the reverse) acrylic and graphite on canvas 52 x 148in. (132.1 x 375.9cm) **\$15,000 - 20,000**

Provenance

Obelisk Gallery, Boston. Acquired from the above by the present owner.

111 RADCLIFFE BAILEY (b. 1968)

Dambal No. 7, circa 1994 acrylic, sequins, Plexiglas and printed photo collage on paper collage 50 x 42 1/2in. (127 x 107.9cm) **\$5,000 - 7,000**

Provenance

Private Collection (acquired by the present owner in 1994).



112

JACK MENDENHALL (b. 1937)

Jacuzzi Whirlpool Bath's Lumiere Collection, 1986 signed and dated 'Mendenhall 86' (lower right) oil on canvas

44 x 76in. (111.8 x 193cm) **\$6,000 - 8,000**

Provenance

Acquired directly from the artist by the present owner.

Exhibited

New York, O.K. Harris Works of Art, *Jack Mendenhall: Solo Show*, 1988.

111





113 MARK INNERST (b. 1957) *Tower*, 2005 signed 'Mark Innerst' (lower left); signed and dated 'Mark Innerst 2005' (on the reverse) acrylic on gesso board 23 7/8 x 11 7/8in. (60.6 x 30.1cm) **\$7,000 - 9,000**

Provenance

Paul Kasmin Gallery, New York. Michael Kohn Gallery, Los Angeles. Acquired from the above by the present owner.



114 **RICHARD ESTES (b. 1932)** *Rear Window Reflection*, 1968 numbered and initialed '5887 E' (on the reverse) gouache on paper 13 7/8 x 19 7/8in. (35.2 x 50.5cm) **\$15,000 - 20,000**

Provenance

Gordon Locksley Gallery, Minneapolis. Private Collection, Minneapolis.



115

DONALD ROLLER WILSON (b. 1938)

Cookie's head was getting hot, 1989 signed, titled, inscribed and dated 'DONALD ROLLER WILSON 1989/58 12:33 P.M. THURSDAY NOVEMBER 2 ♥' (along the upper edge) oil on canvas in artist's frame 10 x 10in. (25.4 x 25.4cm) framed: 18 1/2 x 18 1/2in. (47 x 47cm) **\$8,000 - 12,000**

Provenance

Coe Kerr Gallery, New York. Private Collection, New York (acquired from the above). By descent from the above by the present owner.



PROPERTY FROM THE ESTATE OF MIRIAM WOSK, SANTA MONICA, CALIFORNIA

116

DONALD ROLLER WILSON (b. 1938)

Patricia Knew She Could Be Successful Faster Through The Art of Exposure...(Having Played The Piano, Now, Without Outstanding Response - For Way Too Long)..., 1996
signed and dated 'Donald Roller Wilson 96' (upper center); signed, titled and dated 'Donald Roller Wilson Patricia 1996' (on the backing board affixed to the reverse of the frame)
oil on canvas in artist's frame
11 1/8 x 11 1/8in. (28.3 x 28.3cm)
framed: 26 x 26in. (66 x 66cm)
\$8,000 - 12,000

Provenance

Wright Gallery, New York. Acquired from the above by the previous owner in 1996. By descent from the above to the present owner.

Exhibited

New York, Wright Gallery, Brides, Queens and Other Girls Gone Wrong, 7 November-4 December 1996.



117



117

CLAUDIO BRAVO (1936-2011)

Untitled (Vase), 1962 signed and dated 'CLAUDIO BRAVO. MCMLXII' (lower right) pencil on card 13 1/2 x 11 1/4in. (34.5 x 28.5cm) **\$5,000 - 7,000**

Provenance

Fleur Cowles, New York (acquired directly from the artist). By descent from the above to the present owner.

118 CLAUDIO BRAVO (1936-2011) Untitled (Rose), 1962

signed and dated 'CLAUDIO BRAVO. MCMLXII' (along the lower edge) pencil and pastel on card 20 1/8 x 9 1/4 in. (51 x 23.5 cm) **\$6,000 - 8,000**

Provenance

Fleur Cowles, New York (acquired directly from the artist). By descent from the above to the present owner.

119 CLAUDIO BRAVO (1936-2011)

Untitled (Figure), 1963 signed and dated 'CLAUDIO BRAVO MCMLXIII' (along the lower edge) charcoal, pastel and pencil on paper 11 1/4 x 7 1/2in. (28.5 x 19cm) **\$6,000 - 8,000**

Provenance

Fleur Cowles, New York (acquired directly from the artist). By descent from the above to the present owner.

120 ANTONIO SEGUÍ (b. 1934)

Figure Walking, 1972 signed and dated 'Seguí 72' (along the lower edge) oil on canvas 31 1/2 x 25 3/8in. (80 x 64.5cm) **\$15,000 - 20,000**

Provenance

Hillsboro Fine Art, Dublin. Acquired from the above by the present owner in 2004.



119





PROPERTY FROM AN IMPORTANT PRIVATE NORTHWEST COLLECTION

121 **RUFINO TAMAYO (1891-1991)** *Personaje en negro*, 1971 signed and dated 'Tamayo 0-71' (upper right) oil and sand on canvas 19 5/8 x 15 3/4in. (49.8 x 40cm) **\$80,000 - 120,000**

Provenance

Bernard Lewin Galleries, Beverly Hills. Private Collection (acquired from the above in November 1971). By descent from the above to the present owner.

Exhibited

New York, Perls Gallery, Rufino Tamayo, 1971.

Literature

"Los Cuadros de Rufino Tamayo a Nueva York", in *Periódico Excelsior*, sección B, Mexico City, 17 August 1971 (illustrated in color, p. 1).

We are grateful to art historian Juan Carlos Pereda for his assistance cataloguing this work.

"Painting derives its value from its plastic qualities. Qualities obtained through the process of purification until one arrives at the essence. Ordered plastic essence, along with the poetic, is what I call painting." (R. Tamayo, quoted in D. du Pont, "Realistic, Never Descriptive:' Tamayo and the Art of Abstract Figuration," in *Tamayo: A Modern Icon Reinterpreted,* exh. cat., Santa Barbara, Santa Barbara Museum of Art, 2007, p. 43)





"Los Cuadros de Rufino Tamayo a Nueva York", in Periódico Excelsior, sección B, Mexico City, 17 August 1971 (illustrated in color, p. 1).

Deeply committed to the process of painting throughout his extensive career, Rufino Tamayo's work of the 1970's embodied the breadth and complexity of his artistic skill, with a profound understanding of color and pigment, as well as an all-encompassing journey pleading with memory, figurative abstraction and temporality.

Like many of Tamayo's illustrious countrymen, from Saturnino Herrán to Diego Rivera and José Clemente Orozco, Tamayo's introduction to the arts began at the Escuela Nacional de Artes Plasticas at San Carlos, where he was exposed and encouraged to experiment with the modern notions of Abstraction, Surrealism and Fauvism. After growing dissatisfied with the strict doctrine of the state-run art institute, Tamayo continued his art and worked for the State in the Department for Ethnographic Drawings. At this point in his career, Tamayo strived to develop his own artistic design and expressive identity, being known for his particular aptitude and sincerity within which he chose his color palette and use of line.

During the impassioned time of the 1920s and 1930s, where social reform and revolutionary thought lapped at the heels of Mexican society as a whole, Tamayo disagreed with the interpretations of his fellow artists, where instead of celebrating the perceived improvement that was to be ushered alongside a futurist rendering of nationalism, Tamayo instead saw the future as a dark mass – unrecognizable and unpredictable. Coupled with the ideologies set forth in the then newly published La deshumanización del Arte e Ideas sobre la novella (The Dehumanization of Art and Other Essays on Art), by liberal philosopher José Ortega y Gasset (published in 1925), Tamayo's Personaje en negro lends itself to a stark reading. Tamayo, in agreement with Ortega y Gasset's view on breaking from realism and representation veracity, viewed synthesizing form and casting aside decoration as paramount to the success of his expression. His intention thus meticulously brings together necessities the artist held in the highest regard color, line, form.

The present work notably refers back to the restlessness and apprehension Tamayo felt towards the coming change within Mexico's tumultuous revolutionary period, remarking that the figure in black, although set against a backdrop seen as an exploration of Cubism in amethyst, violet and plum hues, has no face, and although present, is ultimately broken and in a position streaked with anxiety. This palpable empathetic position notes how Tamayo viewed the future – unknown, fractured and mechanical.

Only through the temporal spread of Tamayo's shared and beleaguered experience with the budding stages of nationalism can one seen the extensive and careful exercise of memory that comes together on the canvas. Here, Tamayo's vibrancy and understanding of color is only matched with his innate balance of line and form, a practice that separated himself from his contemporaries, underlying his need to explore arte *puro*, otherwise known as a rendered simplification of imagery. After decades of critical success, from Mexico City to New York to Paris and back again, Tamayo chose to reflect back on the process of nationalistic personification in Personaje en nergo, further anchoring his work and theoretical art historical stance amongst his generation as a touchstone for future generations.

Rufino Tamayo, 1970s. Mexico. Photograph. Gelatin silver print. Lola Alvarez Bravo Archive, 95.29.14 © Center for Creative Photography, The University of Arizona Foundation / Art Resource, NY/Artists Rights Society (ARS), New York, 2014



122

RUFINO TAMAYO (1891-1991)

Portrait of Herminia Arrate de Dávila, 1937 signed and dated 'Tamayo 37' (lower right) pastel and pencil on paper 24 3/8 x 18 1/2in. (62 x 47cm.) **\$20,000 - 30,000**

Provenance

Acquired directly from the artist by the present owner.

Juan Carlos Pereda has kindly confirmed the authenticity of this work.

The sitter of this portrait, Herminia Arrate de Dávila, an artist in her own right, was the wife of the Chilean Ambassador to Washington, Carlos Dávila Espinoza (from 1927-1931), and later President of Chile, who was one of the earliest patrons of Rufino Tamayo.

123

ÁNGEL BOTELLO (1913-1986)

Diana, circa 1983 inscribed 'VIII/X botello' (on the reverse of the figure's feet) bronze with green patina 50in. (127cm) high This work is number eight from an edition of ten. **\$35,000 - 50,000**

Provenance

Private Collection, Chicago. Acquired from the above by the present owner in 2001.

Literature

J. del Castillo, *Botello: Angel Botello Barros*, San Juan 1988 (illustrated, p. 4).

We are grateful to Juan Botello for his assistance in confirming the authenticity of this work.



124 **EDUARDO KINGMAN (1913-1997)** *Maternidad*, 1983 signed and dated 'E. Kingman 83' (lower left) oil on linen 31 x 27in. (78.7 x 68.6cm) **\$10,000 - 15,000**

Provenance Private Collection, Northern California.

We are grateful for the Kingman Archive's assistance in confirming the authenticity of this work.



125 **CARLOS OROZCO ROMERO (1898-1984)** *Untitled* signed 'C. Orozco Romero' (lower left) oil on canvas 19 5/8 x 29 3/8in. (49.8 x 74.6cm) **\$7,000 - 9,000** 126 **ODD NERDRUM (b. 1944)** *Man in a Boat*, 1998-99 oil on canvas 65 x 77in. (165 x 195.6cm) **\$50,000 - 70,000**

Provenance

Forum Gallery, New York. Weinstein Gallery, San Francisco. Acquired from the above by the present owner.

Literature

R. Vine, Odd Nerdrum: Paintings, Sketches and Drawings, Oslo 2001 (illustrated in color, p. 284).

"It should be noted that Mr. Nerdrum's is one of the few genuinely radical developments in contemporary painting in the last two decades, a period otherwise known largely for its identification of innovation with trivialization. This his particular brand of radicalism takes the form of a reactionary attitude toward modernism hardly makes it any the less radical. It isn't an art for everyone, certainly, but I suspect it will be around a lot longer in the next century than a great many things that are now widely known and admired." (H. Kramer, "Nerdrum, New Old Master With a Ghastly Style", in The New York Observer, 26 May 1997).





127



128



127

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

127

DMITRI KANTOROV (b. 1958)

Komsomolka and the Guard, 1989 & The Activists, 1989 i. signed, titled and dated in Cyrillic 'Komsomolka and the Guard Dmitri Kantorov 1989' (on the reverse) ii. signed, titled and dated in Cyrillic 'The Activists Dmitri Kantorov 1989' (on the reverse) oil on canvas, two works each: 77 3/4 x 65 1/4in. (197.5 x 165.7cm) \$4,000 - 6,000

Provenance

Maya Polsky Gallery, Chicago. Nasher Museum of Art, Duke University, Durham (donated by the above in 1998).

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

128

MIHAIL CHEMIAKIN (b. 1943) Still Life, circa 1991-92 cast bronze relief with brown patina 19 1/8 x 24 7/8in. (48.4 x 63cm) \$3,000 - 5,000

Provenance

Anatol and Maya Bekkerman (A.B.A. Gallery Inc.), New York. Nasher Museum of Art, Duke University, Durham (donated by the above in 1995).

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

129

BELLA LEVIKOVA (b. 1939)

Nostalgia, 1988 signed with the artist's initials and dated 'B.L. 88' (lower right); signed, titled, inscribed, dedicated and dated in Cyrillic 'Levikova B X. M. Nostalgia 1988 To Volodia for memories from Bella Levikova' (on the reverse) oil on canvas 31 1/2 x 23 5/8in. (80 x 60cm) \$3,000 - 5,000

Provenance

Drs. Irene and Alex Valger, New York. Nasher Museum of Art, Duke University, Durham (donated by the above in 2001).



129



130

VLADIMIR IGOREVICH YAKOVLEV (1934-1998)

Russian Fish, circa 1985 signed in Cyrillic 'V. Yakovlev' (lower right) oil and gouache on paper 16 7/8 x 23 7/8in. (43 x 60.6cm) \$4,000 - 6,000

Provenance

Anatol Bekkerman, New York. Drs. Irene and Alex Valger, New York (acquired from the above in 1984). Nasher Museum of Art, Duke University, Durham (donated by the above in 2000).





PROPERTY FROM A NEW YORK ESTATE

131

JON SCHUELER (1916-1992)

First Light: Morning Gale, 1984 signed, titled, inscribed and dated '1444 Schueler "First Light: Morning Gale" N.Y. od '84 1444' (on the reverse) oil on canvas 48 x 40 1/8in. (122 x 102cm) **\$3,000 - 5,000**

Provenance

Acquired directly from the artist by the previous owner.

By descent from the above to the present owner.





PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

132

ANATOLII PAULEVICH BELKIN (b. 1953)

Letter From New York, 1988-89 signed and dated 'A Belkin 88-89' (lower right); signed, titled and dated in Cyrillic 'New York A Belkin 89 "Letter from New York"' (on the reverse) oil, varnish and newspaper collage on canvas 54 x 90in. (137.1 x 228.6cm) **\$5,000 - 7,000**

Provenance

Mr. and Mrs. Robert L. Fromer, New York. Nasher Museum of Art, Duke University, Durham (donated by the above in 1997).

132


PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

133 LEONID LAMM (b. 1928) Red Angel, 1973 signed with the artist's initials in Cyrillic 'LL' (lower left); signed, titled and dated twice in both English and Cyrillic 'LEONID LAMM RED ANGEL 1973' (on the reverse) oil on canvas 34 3/4 x 71 1/4in. (88.5 x 181.1cm) \$10,000 - 15,000

Provenance Dr. Boris Lipovsky, New Jersey. Nasher Museum of Art, Duke University, Durham (donated by the above in 1995).

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All Categories	94	□ \$3,760	□ \$4,700	
Estate auctions are held monthly in San Francisco and Los Angeles. Catalogs for estate auctions are partially illustrated and available approximately one week prior to the auction.				
Period Art & Design Auctions (estate auctions in San Francisco)	11	□ \$150	N/A	
Period Art & Design Auctions (estate auctions in Los Angeles)	11	□ \$150	N/A	
Bonhams publishes a quarterly magazine to keep you apprised of the auction market.				
Bonhams Magazine	4	□ \$30	□ \$30	
*Any applicable sales taxes and shipping included in Subscription Price.	TOTAL			

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

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CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see <u>www.bonhams.com/</u> <u>WebTerms</u> for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the

"Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediator process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of

the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment. any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot. as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACOUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' worldrenowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo

auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/ us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller. When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us**.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the **a** symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.** bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www.bonhams.com/us** for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200by	/ \$10s
\$200-500by	/ \$20/50/80s
\$500-1,000by	/ \$50s
\$1,000-2,000by	/ \$100s
\$2,000-5,000by	/ \$200/500/800s
\$5,000-10,000by	/ \$500s
\$10,000-20,000by	/ \$1,000s
\$20,000-50,000by	\$2,000/5,000/8,000s
\$50,000-100,000by	\$5,000s
\$100,000-200,000by	(\$10,000s
above \$200.000at	auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/ export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday May 20 without penalty. After May 20 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day

after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touchtone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us**.



Important Notice to Buyers

Collection & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Tuesday**, **May 20** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Thursday, May 22.

Address:

Cadogan Tate Fine Art Storage Limited 41-20 39th Street Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

Handling & Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer \$75 Daily storage \$10 Insurance (on Hammer + Premium + tax) 0.3%

Small Objects

Transfer \$37.50 Daily storage \$5 Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at (t) +1 (718) 247 2070 (f) +1 (347) 468 9916 or c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at (t) +1 (718) 247 2064 or m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

Please note in particular the following:

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized Lots

5	36	70	111
6	37	71	112
10	41	72	123
12	42	84	126
14	45	92	127
17	46	93	132
29	57	95	133
32	61	108	
33	64	109	
35	65	110	

GLOSSARY

Typical Headings Used in the Catalog

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AUTHORSHIP

(Artist)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

Attributed to (Artist)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

Studio of (Artist)

In our best judgment a work by an unknown hand working in the artist's studio.

Circle of (Artist)

In our best judgment a work of the period of the artist and closely related to the artist's style.

After (Artist)

In our best judgment a copy of the known work by the artist.

SIGNATURE

Signed

The signature is, in our opinion, the signature of the artist.

Bears Signature

Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

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Bonhams 580 Madison Avenue New York, New York 10022

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