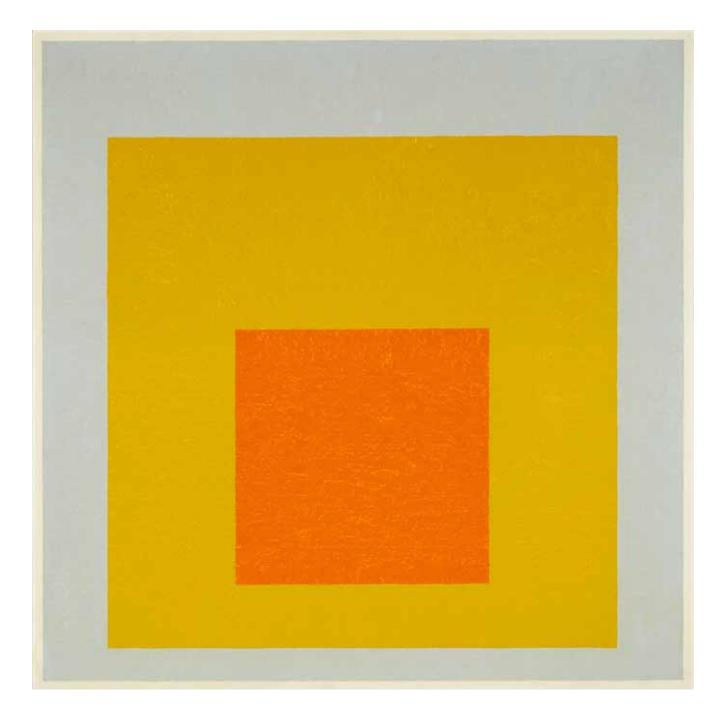
POST-WAR & CONTEMPORARY ART

Tuesday May 12 2015 New York



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POST-WAR & CONTEMPORARY ART

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SALE NUMBER: 22396

Lots 1 - 33

CATALOG: \$35

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INQUIRIES

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

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

Nina Platt

Cataloguer/Researcher +1 (917) 206 1616 nina.platt@bonhams.com

Condition Reports

Alana Ricca, Business Manager +1 (917) 206 1607 alana.ricca@bonhams.com

Business Development

Pamela Bingham Director of Business Development, Fine Art +1 (917) 206 1638 pamela.bingham@bonhams.com Automated Results Service +1 (800) 223 2854

ILLUSTRATIONS

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NATIONAL AND INTERNATIONAL CONTACTS

UNITED STATES

ARIZONA Terri Adrian-Hardy +1 (480) 994 5362

CALIFORNIA - CENTRAL VALLEY David Daniel +1 (916) 364 1645

SOUTHERN CALIFORNIA Christine Eisenberg +1 (949) 646 6560

COLORADO – DENVER Julie Segraves +1 (720) 355 3737

DISTRICT OF COLUMBIA/ MID-ATLANTIC Martin Gammon +1 (202) 333 1696

FLORIDA Jon King +1 (561) 651 7876, Palm Beach +1 (305) 228 660, Miami +1 (954) 566 1630, Ft. Lauderdale

GEORGIA Mary Moore Bethea +1 (404) 842 1500

ILLINOIS Ricki Blumberg Harris +1 (312) 475 3922 +1 (773) 267 3300

MASSACHUSETTS/BOSTON/ NEW ENGLAND Amy Corcoran

+1 (617) 742 0909

NEVADA David Daniel +1 (775) 831 0330

OREGON Sheryl Acheson +1 (503) 274 9416

TEXAS Amy Lawch +1 (713) 621 5988

WASHINGTON Heather O'Mahony +1 (206) 218 5011

CANADA

TORONTO, ONTARIO Perry Tung +1 (416) 462 9004

MONTREAL, QUEBEC David Kelsey +1 (514) 341 9238

ARGENTINA Daniel Claramunt +54 11 479 37600

BRAZIL +55 11 3031 4444

EUROPE

AUSTRIA - VIENNA Jacqueline Nowikovsky +43 1 403 0001

BELGIUM - BRUSSELS Sophie Lechat +32 273 65076

FRANCE - PARIS Catherine Yaiche +33 1 42 61 10 10

GERMANY - BERLIN Honor Westmacott +49 30 2243 1937

GERMANY - COLOGNE Amelie von Buelow +49 221 2779 9650

GERMANY - MUNICH Thomas Kamm +49 89 2420 5812

GREECE - ATHENS +30 210 3636 404

IRELAND - DUBLIN Jane Beattie +353 1 602 0990

ITALY - MILAN +39 02 4953 9020

ITALY - ROME Emma dalla Libera +39 06 485 900

PORTUGAL - LISBON Filipa Rebelo de Andrade +351 91 921 4778

RUSSIA - MOSCOW Anastasia Vinokurova +7 964 562 3845

RUSSIA - ST PETERSBURG Marina Jacobson +7 921 555 2302

SPAIN - BILBAO Teresa Ybarra +34 944 076 226

SPAIN - MADRID Johann Leibbrandt +34 91 578 1727

SPAIN - MARBELLA James Roberts +34 952 90 62 50

SWITZERLAND - GENEVA Victoria Rey de Rudder +41 22 300 3160

UNITED KINGDOM – EDINBURGH Chris Brickley +44 131 240 2297

ASIA - PACIFIC

BEIJING Yao Yao +86 10 6528 0922

HONG KONG Magnus Renfrew +852 2918 4321

MELBOURNE Mark Fraser +61 3 8640 4088

SINGAPORE Bernadette Rankine +65 6701 8038

SYDNEY Merryn Schriever +61 2 8412 2222

TAIPEI Lee Meiling +886 2 8758 2898

TOKYO Akiko Tsuchida +81 3 5532 8636

AFRICA

SOUTH AFRICA - JOHANNESBURG Penny Culverwell +27 71 342 2670

NIGERIA - LAGOS Neil Coventry +234 706 5 888 666

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POST-WAR & CONTEMPORARY ART Lots 1-33

1

ALEXANDER CALDER (1898-1976)

Untitled, circa 1940 brass and steel wire 5 x 1in. (12.7 x 2.5cm) \$30,000 - 50,000

Provenance

Perls Galleries, New York. Acquired from the above by the present owner in 1979.

This work is registered in the archives of The Calder Foundation, New York, under application no. *A16942*.



2

ALEXANDER CALDER (1898-1976)

Untitled, 1967 signed and dated 'Calder 67' (lower right) gouache and ink on paper 22 3/4 x 30 1/8in. (57.8 x 76.5cm) **\$25,000 - 35,000**

Provenance

M. Knoedler and Company, New York. Upstairs Gallery, Torrance, California. Private Collection, California. By descent from the above to the present owner.

This work is registered in the archives of The Calder Foundation, New York, under application *no. A27168*.



З

JOSEPH CORNELL (1903-1972)

Carrousel, 1950

signed, signed with the artist's initials, titled, inscribed and dated 'Joseph Cornell (backwards) Carrousel 1950 J.C., This composition was used as an Xmas card by The Mus. of Mod. Art in 1956.' (on the reverse) mixed media collage on wood in artist's frame 4 3/8 x 12 1/2in. (11.2 x 31.7cm) 8 7/8 x 15 7/8 x 1in. (22.5 x 40.4 x 2.5cm) framed

\$60,000 - 80,000

Provenance

Private Collection (acquired directly from the artist in the 1960s). Pavel Zoubok Gallery, New York. Acquired from the above by the present owner.

Exhibited

New York, Francis M. Naumann Gallery, *Manufactured Unreality: The Art of Collage*, 16 May-21 June 2008.

We are grateful to the Museum of Modern Art, New York, for confirming that this work was the original composition for the MoMA Christmas card in 1956.







Announcements for Night Voyage exhibition, Egan Gallery, 1953 and Winter Night Skies by Joseph Cornell, Stable Gallery, 1955. Christmas Card designs for the Museum of Modern Art: Virgo, 1954; Monocerous, 1957. Joseph Cornell Study Center, Smithsonian American Art Museum. Mark Gulezian/Quicksilver Photographers. Art © The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York, NY.



Joseph Cornell, *Hotel du Nord*, c. 1953. Box construction. Wood, glass, collaged printed paper and painted wood. 19 $\frac{1}{4} \times 13 \frac{1}{4} \times 5 \frac{1}{2}$ in. Whitney Museum of American Art, New York. Purchase 57.6. Art © The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York, NY.



The Lady and the Unicorn: 'Sight' (tapestry), French School, (15th century) / Musee National du Moyen Age et des Thermes de Cluny, Paris / Bridgeman Images.

While he lived most of his life in self-imposed isolation in New York State, in his heart, Cornell was an explorer. His practice quietly explored and pursued the unattainable: Hollywood starlets, the cosmos and the past. Cornell was something of an outsider artist, with no formal training. He had interestingly worked as a commercial illustrator producing magazine covers for *Town and Country and House and Garden* before his first solo show at the Charles Egan Gallery in 1949. Tender, nostalgic, and transcendent, Cornell created surreal assemblages and shadow boxes by ingeniously pairing seemingly bric-a-brac elements. Heavily inspired by astronomy, he had a particular affinity for celestial maps, as evident in the unique *Carrousel* (1950).

Carrousel acts as a harbinger for the artist's important *Night Voyage* series, inspired by Cornell's intimate relationship with the celestial. On a sojourn to his sister's farm in Westhampton, New York in 1951, Cornell wrote of the "clear skies outside-walked outside & appreciated the beauty and magic of this experience, as on the first nights here-the expansiveness of the heaven, the song of nature throughout the night, the breeze, the fragrance of the grasses-like a great breathing, deep, harmonious, elemental cosmic."¹ For Cornell, these were rare moments of sublime, ineffable happiness: lying in bed, gazing at the stars, as if he were in his own private observatory.

Carrousel depicts the constellation Monoceros, Greek for unicorn, flanked by Canis Major, Latin for dog. The delightfully whimsical pairing cut from a constellation map, either found by the artist or purchased during one of Cornell's frequent visits to vintage



3 (detail)

bookshops, appears as if the little dog is riding a carousel horse. While the carousel itself dates to the Middle Ages when Knights would practice jousting by throwing balls to one another while galloping in a circle, these training tools were later developed into entertainment mechanisms, rotating with melodic music and painted wooden horses. Carousels were a revolutionary source of entertainment in the Victorian era, and to this day they connote a certain childhood nostalgia, appealing to Cornell's poetic sensibility.

1. Joseph Cornell papers, 1804-1986, Archives of American Art, Smithsonian Institution. Microfilm citation 1059/344;3.1/6/9/29 and 1059/352;3.1/6/9/37.

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4

STUDIO OF WILLEM DE KOONING

Leda and the Swan: Sitting, Standing and Reclining, 1989 i. Sitting: incised 'AP 2/3 WdeK' (on the base) ii. Standing: incised 'AP 2/3' (on the base) and 'WdeK' (on the wing) iii. Reclining: incised 'AP 2/3I' (on the base) and 'WdeK' (on the wing) each: bronze with gold patina i. 5 3/4in. (14.5cm) high ii. 4 7/8in. (12.5cm) high iii. 3 3/4in. (9.5cm) high Each work is artist's proof two from editions of nine plus three artist's proofs. **\$120,000 - 180,000** Provenance

Collection of Philippe Pavia, New York (acquired directly from the artist).

By descent from the above to the present owner.



Leda and the Swan W.B. Yeats, 1865-1939

A sudden blow: the great wings beating still Above the staggering girl, her thighs caressed By the dark webs, her nape caught in his bill, He holds her helpless breast upon his breast

How can those terrified vague fingers push The feathered glory from her loosening thighs? And how can body, laid in that white rush, But feel the strange heart beating where it lies?

A shudder in the loins engenders there The broken wall, the burning roof and tower And Agamemnon dead.

Being so caught up, So mastered by the brute blood of the air, Did she put on his knowledge with his power Before the indifferent beak could let her drop?





In Greek mythology, the god Zeus disguises himself as a swan and has sexual relations with the unattainable wife of King Tyndareus, Leda, on the same night she laid with her husband. Interpretations vary whether Leda is seduced by the transformed Zeus or if in fact she was raped, as do the suggestions of the product of their union. In some versions of the story, Leda lays two eggs from whence Zeus' two children, the great beauty Helen and her brother Polydeuces were hatched. In others, it is suggested that Clytemnestra, daughter of Tyndareus and Leda, is deeply troubled by the swan's assault of her mother. While the myth was not a frequent motif in works of art throughout antiquity, it was adopted in the Renaissance as it gave artists the opportunity to show a woman in the act of copulation without the unacceptable inclusion of a man. Adopted as subject by Cezanne, Yeats, Nitsch, and Twombly among countless others, the disturbingly taboo myth of Leda and the Swan is the subject of these three casts, depicting the aggressor swan in different stages of the forced sexual act.



Gianbettino Cignaroli, Leda and the Swan, c. 1750, oil on canvas, 60 1/4 x 45 3/4in.

PROPERTY FROM THE NORTHERN CALIFORNIA ESTATE OF BETSY B. JONES, FORMER CURATOR OF THE COLLECTION OF PAINTING & SCULPTURE, MUSEUM OF MODERN ART, NEW YORK

5

ROBERT INDIANA (B. 1928)

LOVE, 1965 oil on canvas 12 x 12in. (30.7 x 30.4cm) **\$150,000 - 250,000**

Provenance

Stable Gallery, New York. Acquired from the above by the present owner in 1966.

Exhibited

Northampton, Massachusetts, Smith College Museum of Art, *Dorothy C. Miller: With an Eye to American Art*, 19 April-16 June 1985, no. 26.

Providence, Rhode Island, David Winton Bell Gallery, List Art Center, Brown University, *Definitive Statements: American Art, 1964-66: An Exhibition*, 1 March-30 March 1986 (illustrated, p. 107). This exhibition later traveled to Southampton, New York, The Parrish Art Museum, 4 May-21 June 1986.

We are grateful to the Morgan Art Foundation for their assistance in cataloging this lot.



"I had no idea LOVE would catch on the way it did. Oddly enough, I wasn't thinking at all about anticipating the Love generation and hippies. It was a spiritual concept... It's become the very theme of love itself."¹

- Robert Indiana



Indiana, Robert (b.1928), *The American Dream I*, 1961, oil on canvas / Museum of Modern Art, New York, USA / Bridgeman Images, © 2015 Morgan Art Foundation / Artists Rights Society (ARS), New York.

On a fall day in 1965, Betsy Jones, an associate curator at the Museum of Modern Art working under the esteemed Director of the Museum Alfred Barr, ran into her colleague who was carrying a small, bright painting of bright green, deep red and intense blue. The painting was on its way back from photography: it would grace MoMA's Christmas card that year. Jones was struck by the piece. Barr had launched Robert Indiana's career when MoMA acquired *The American Dream, I* (1961) four years earlier but this purely text-based work void of symbols was a departure for the artist. Betsy couldn't have predicted that *LOVE* would become one of the most iconic images of the 20th century, or that Indiana would become one of the first Pop artists, but she did want the work for her growing collection.

Jones went to Stable Gallery on East 74th street a few months later and acquired a small *LOVE* painting, paying for it diligently in four installments of just over \$100 each. The piece was dual toned: an opaque crimson red paired with a saturated dark slate blue. Compact and simple, it spells out LOVE—the L and tiled O sitting atop of the VE. Each letter proportionally touches the edge of the canvas, maintaining a feeling of flatness and keeping the work within the pictorial frame without the suggestion of extension. The flatness of image draws upon the traditional avant-garde concept of 'paintings for paintings sake' while simultaneously appearing similar in nature to the advertisements of the day designed by the so-called Mad Men and their powerful Madison Avenue advertising agencies.

Within months, the images' clean lines, punchy blocks of color and seemingly simple verbal message would become an icon within the



Thomas Hart Benton, America Today; Panel b) City Activities with Dance Hall, 1930-31. Mural, ten panels: Egg tempera with oil glazing over Permalba on a gesso ground on linen mounted to wood panels with a honeycomb interior, b: 92 x 134 1/2 in. (233.7 x 341.6 cm). Gift of AXA Equitable, 2012 (2012.478a-j) The Metropolitan Museum of Art. Photo Credit: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.



Original Robert Indiana LOVE stamp on personal letter from Betsy Jones, 1975.

American visual lexicon. In 1972, the U.S. Postal Service issued an eight-cent *LOVE* stamp designed by Indiana. Three hundred and thirty million stamps were produced.

It is easy to see why *LOVE* became so popular. What it appeared to stand for - allegedly free love - spoke to a non-conformist and sexually-liberated generation growing up in the age of the burgeoning mass consumer economy. In the tradition of a true American intellectual, Indiana's seemingly simple, graphic pieces are both autobiographical and political in nature, though they are not always immediately taken as such. *LOVE* was an expression of his own experience and not meant to be interpreted as purely a pseudo-sexual political statement. But Jones' foresight was one only a great curator could possess: to recognize that that a bright monosyllabic word could ignite a visual revolution in popular culture while influencing the entire future of the history of art.

Robert Indiana was born Robert Clark in New Castle, Indiana, in 1928. His early family life was inconsistent and tumultuous—he lived in twenty-one different homes before he started high school. In 1946, Indiana joined the Air Force, hoping to go to college on the GI bill upon his completion. His service was a vehicle for him to tour the United States. Indiana was posted in Colorado, Indiana, Ohio, New York, New Mexico, Texas, and even Alaska. He taught typing, wrote for base newspaper publications, and while posted in New York, he took art classes at the Munson Williams Procter Institute in Utica, New York. In 1949, Indiana enrolled at the Art Institute of Chicago, and had the opportunity to study at both Edinburgh College in Scotland and Skowhegan School of Painting in Maine under Henry Varnum Poor. It was during his time at Skowhegan that Indiana fell in love with Maine, where he resides to this day.

In 1954, Indiana came to New York and took a job selling art supplies while trying to find his footing as an artist. In June of 1956, Ellsworth Kelly inquired about a Matisse postcard Indiana had displayed in his store window. Serendipitously, the two young artists were looking for studio spaces. They both moved into cold water studio spaces in Coenties Slip, an inexpensive neighborhood on the East River at the



Andy Warhol, *Colored Campbell's Soup Can*, 1964, acrylic, spray paint, and silkscreen ink on linen, 36 x 24 in. (Cat. Rais. No. 1856) © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

southern tip of Manhattan. Kelly and Indiana became lovers shortly thereafter. Observing Kelly's practice was hugely influential for Indiana. He explained that his "painting life began with Ellsworth...before Coenties Slip, I was aesthetically at sea. With Ellsworth, my whole life perspective changed. All of a sudden, I was in the twentieth century."²

Indiana relished in having companions in Coenties Slip. He had never felt as if he truly belonged to a community, and drew inspiration from the many artists working amongst him. New York's art world in the late 1950s was still dominated by the Abstract Expressionists, and Coenties residents like Agnes Martin, Cy Twombly and James Rosenquist provided a solace from the hard drinking, super-masculine world of de Kooning and Pollock. From 1960 to 1962, in part due to his lack of funds, Indiana began making sculptures of found objects based on the headless and loosely phallic derived columns from ancient Greece, known as herma. He considers his exploration into the herma as an integral part of his development as a mature artist, along with his experimentation with biomorphic painting, which he found unfulfilling. It was his experimentation with different types of painting, sculpture, and the rejection of the heavy coaching he'd been receiving from Kelly that brought him to find his own hardedge style.

As a child, Indiana longed to become an artist but was discouraged by his less than intellectually inclined family. He recalls seeing reproductions of works by Edward Hopper, Thomas Hart Benton, and Winslow Homer in *Time Magazine*



Artist Robert Indiana. (Photo by Jack Mitchell/Getty Images), © 2015 Morgan Art Foundation / Artists Rights Society (ARS), New York.

in the 1930s and 40s. These American masters were his first influencers, and like them, he was drawn to imagery from the quotidian American experience and the consumer economy that defines this nation. Indiana's visual vocabulary grew from what impressed him most, which were the signs he saw on long drives in the family car. The signs and symbols of everyday life spoke to Indiana: pinball machines, bold advertisements, neon signs, and painted freight trucks. He vividly remembers "industrial aspects of Indianapolis were the things that fascinated me most-factories, railroad crossings, grain elevators...industrial scenes were more complicated and more intriguing to me than landscapes with trees."3 There were far more industrial vistas than placid landscapes in lower Manhattan around Coenties Slip, and Indiana finally began to find his voice. In 1957, he changed his name from Clark to Indiana and began calling himself an "American painter of signs". In radically redefining himself at the most basic level, he created an almost mythical American ancestry. He manifested his own destiny, not unlike the American Western settlers, and set forth to create art that would explore a shared and personal American dream through words and signs.

Indiana's exposure to and involvement with the Christian Scientist Church was the greatest source of consistency in his early life and proved almost as influential as his attraction to signage. Ultimately, he attributes his creation of *LOVE* as a motif to the Church. Indiana described how "Christian Science churches are very prim and pure. Most of them have no decoration whatsoever, no stained glass windows, no carvings, no paintings, and, in fact, only one thing appears...and that's a small, very tasteful inscription in gold, usually over the platform where the readers conduct the service. And that inscription is God Is Love."⁴ After completing a work for Larry Aldrich of this religious motto in 1964, Indiana started thinking conceptually about love, its relationship with the ecclesiastical texts and the imagery of signage. It was as if "all these things kind of came together", he explained, "I like to work on a square canvas, since the way I put the letters down, it is the most economical, the most dynamic way to put four letters on a square canvas."⁵

Pablo Picasso, Georges Braque and the Cubists incorporated modern typeface, newspapers clippings and words into their collages and paintings in the early part of the 20th century, but this practice was largely rejected as purely Abstract painting gained an absolute presence. The exception was Jasper Johns, whom Indiana identifies with more than the other Pop artists. Johns was making painterly text-based pieces in the 1950s utilizing encaustic and collage, though they were devoid of connotation and took the majority of imagery as purely visual rather than symbolic. Indiana and his cohorts at Coenties Slip were experimenting with partially text-based pieces, but other types of artists were simultaneously questioning how words worked while returning to recognizable imagery of the everyday. The Beatniks, such as Jack Kerouac, Allen Ginsberg, and William S. Burroughs were incorporating profanity and onomatopoeia into their work which was largely drawn from their taboo experiences while examining the impact of words on the psyche. It was in this same spirit that Indiana, along with Andy Warhol, James Rosenquist and Roy Lichtenstein started to examine the world in which they inhabited to find subject matter, searching for irony in order to make social or political commentary. Burroughs revered Indiana and the Pop group for their celebration of the mundane, "Pop art is a move in that direction. Why can't we have advertisements with beautiful words and beautiful images? Already some of the very beautiful color photography appears in...ads, I notice."⁶

Even Alfred Barr, whom Jones worked under at MoMA and was undeniably influenced by, saw the relevance in the prosaic and the significant impact the changing consumer economy was having on the art world. While teaching at Wellesley College, Barr took his Modern Art class on an excursion to the Necco candy factory in Cambridge, Massachusetts, in part to acknowledge the permeating influence of the Bauhaus and its admiration of the machine. However, one might view this visit as an important indicator that Barr was able to recognize the importance of industry and the changing economy before Pop had even emerged.

When viewed in its entirety, Indiana's oeuvre defies simple categorization. However, he is considered an important early Pop artist. Pop Art, a term coined by British critic John McHale in 1957 to describe a group of young British artists who were integrating mass consumer ads and found objects in their work, became an influential movement that was distinctively American in nature. At its core, Pop was two things: a form of protest and a study of semiotics, or the philosophical theory of signs and symbols. Warhol, Indiana and Lichtenstein were trying to deduce what made an image meaningful and what gave certain objects more value than others while protesting the meaning of "high art" in a highly commercialized environment. In his famous 1964 essay "The Artworld", Arthur Danto questioned what made Warhol's *Brillo Box* more valuable than the actual boxes bought and sold in the grocery store. In the same way the *Brillo Box* forced the viewer to consider the way they viewed fine art versus consumer items, Indiana's *LOVE* compelled audiences to examine what an everyday word meant when it was reduced to a brightly rendered hard edged symbol. Was it a word, was it a statement of the times, or was it just a candy-colored sign with interesting letter placement?

The conceptual practices established by the Pop group redefined what it meant to be a fine artist and what the content of fine art could be. Spoken and written language define us as humans, but looking at words out of the context of literature or speech as visual forms was revolutionary at the time Indiana painted *LOVE*. An entire generation of artists have taken the principals of *LOVE* and explored the meaning of words in the visual arts even further. Some of the most relevant Contemporary artists count powerful, hard-edged text as an integral component in their practice - from Christopher Wool to Tracey Emin to Yoshitomo Nara. The influence of Indiana on Jenny Holzer is undeniable. She takes a largely commercial material, LED signs, and projects simple yet poignant words and phrases. Visually stimulating and thought provoking, they speak to the viewer beyond the words themselves.

In 1970, Indiana made a steel sculpture of *LOVE* which was quite aptly acquired by the Indiana Museum of Art. Later versions are in public collections all over the world; a blue and red sculpture stands permanently in midtown Manhattan. Indiana lost the dispute to copyright *LOVE* as an image, and copies of *LOVE* were printed on coffee mugs and t-shirts. Before the image was proliferated, before it was recognizable, Jones was able to identify the importance of Indiana's oeuvre. For Indiana, *LOVE* has never been about the time in which it was created, or a message of tenderness or affection, rather, "it's always been a matter of impact: the relationship of color to color and word to shape and word to complete piece — both the literal and visual aspects."⁷⁷ Before *LOVE* was *LOVE* it still had a strong visual impact on Jones in the way that Indiana intended. A great academic and a visionary, Jones' acquisition of one of the most iconic images of our time speaks to her innate curatorial nature and her ability, along with Barr, to be on the cutting edge of not only the zeitgeist but of history in and of itself.

 Indiana's Indianas: A 20-Year Retrospective of Paintings and Sculpture from the Collection of Robert Indiana, exh. cat., Rockland, Maine, The William A. Farnsworth Library and Art Museum, 1982.
 Barbara Haskell, Beyond Love, exh. cat., New York, The Whitney Museum of American Art, 2013, p. 18.
 Ibid, p. 211.

4. Barbarelee Diamonstein, "Interview with Robert Indiana," in *Inside New York's Art World*, New York: Rizzoli International Publications, Inc., 1979.

5. *Ibid*.

Conrad Knickerbocker, "William S. Burroughs, The Art of Fiction", in *The Paris Review*, no. 36, Fall 1965.
 Phyllis Tuchman, "Pop! Interviews with George Segal, Andy Warhol, Roy Lichtenstein, James Rosenquist, and Robert Indiana," in *ARTnews*, May 1974.



PROPERTY FROM A PRIVATE ARIZONA COLLECTOR

6

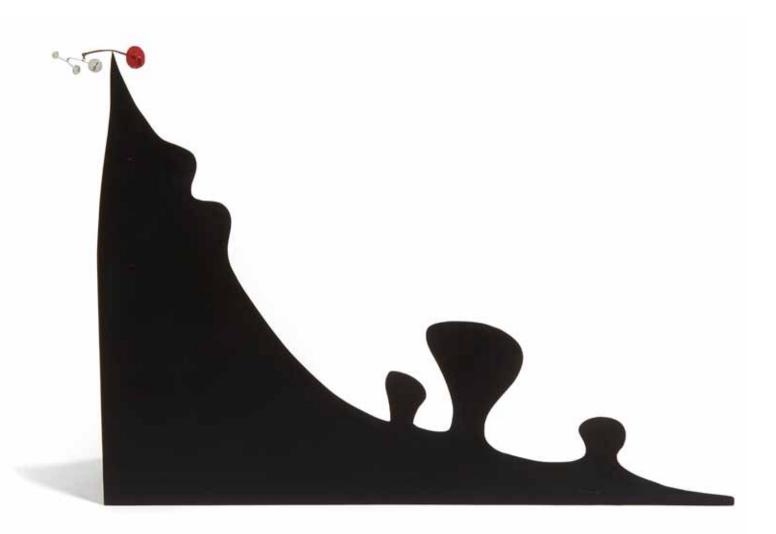
ALEXANDER CALDER (1898-1976)

The Mountain, 1960 signed with the artist's monogram 'AC' (on the base) painted sheet metal and wire 17 1/8 x 23 7/8 x 11 5/8in. (43.5 x 60.5 x 29.5cm) **\$600,000 - 800,000**

Provenance

Perls Galleries, New York. Mena W. Rosenthal, New York. Anon. sale, Sotheby's, New York, 27 February 1990, lot 38. Private Collection, Philadelphia. Russeck Gallery, Philadelphia. Acquired from the above by the present owner.

This work is registered in the archives of The Calder Foundation, New York, under application *no. A07951.*





Calder with La Spirale at the Palais de l'UNESCO, 1958, photographed by Lore Hammerschmid, Courtesy The Alexander and Louisa Calder Foundation, New York. © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York



Alexander Calder, *The Wild Beast Cage*, 1932. Ink on paper, 55.3 x 52.7cm, Whitney Museum of American Art, New York, Gift of Hard and Jean Lipman, A0040. © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

"The idea of detached bodies floating in space, of different sizes and densities, perhaps of different colors and temperatures, and surrounded and interlarded with wisps of gaseous condition, and some at rest, while others move in peculiar manners, seems to me the ideal source of form."¹ - Alexander Calder

When reduced to his essence Alexander Calder was two things: an artist and an alchemist. He approached materials with the vision and confidence of a builder, but his ability to transform the burdensome to the airy was just short of sorcery. Imbued with a sense of wonder, his work is at once an academic study in abstraction and a celebration of form. The study of kinetics and examining the viewer's ability to sense motion is at the crux of The Mountain (1960). As always, Calder's fundamental concern was to capture natural movement. This work signifies a return to the handcrafted, and to the human-scale. Produced at a decisive moment in which the majority of his creative energy was focused on monumental commissions, The Mountain was surely a welcome adjournment for the artist to create a three dimensional work from beginning to end. An exercise in lyrical density, The Mountain is illustrative of the moment in which it was created in the context of scientific discovery, and to the formative experiences from Calder's past that never ceased to delight and inspire him.

Alexander Calder was born in 1898 in Lawnton, Pennsylvania, to artist parents. His father and grandfather were both Beaux-Arts sculptors and his mother was a professional painter in her own right. They encouraged Calder's early interest in creating and even built him a small workshop. When he was eleven, Calder constructed a duck brass sheet capable of motion and presented the sculpture to his parents as a Christmas gift. The duck sculpture was an early indicator of two motifs that would carry through Calder's entire career: the study of animals and the investigation of the cause of kinetic motion.

It is the foresight with which Calder approached the duck piece that is more impressive than the product itself. Planning its

Piet Mondrian, *Composition*, 1939-1942, oil on Canvas, 28.6 x25.7in. (72.7x 65.4cm).

production, Calder designed the work in its entirety before cutting into the single brass sheet. It was his desire to produce, plan, and methodically approach problems, perhaps, that lead Calder to study engineering. He finished his mechanical engineering degree at Stevens Institute in Hoboken, New Jersey and subsequently took a job at a timber camp in Washington State near his sister's home. Inspired by the mountains and the animal life, it was in Washington that Calder began to paint. Shortly after, he decided to move back East and pursue a formal arts education at the Art Students League of New York. In their French Renaissance building on West 57th Street, Calder studied with Thomas Sloan, among others, and counted Adolph Gottlieb and Barnett Newman as his classmates. Calder's early style at the League was influenced by the realist style of the Ashcan school, making him an ideal candidate for illustration work. As an illustrator for the National Police Gazette, he was tasked with covering the Ringling Brothers and Barnum and Bailey Circus. Calder became enamored with the frantically moving spectacle and the figures interacting within it. He studied and drew animals at the Central Park and Bronx zoos, and even wrote a didactic guide for this practice. For Calder, "it wasn't the daringness of the performance nor the tricks or the gimmicks; it was a fantastic balance in motion that the performers exhibited" ² which ultimately inspired him.

The slowing American economy and the favorable exchange rate presented an auspicious opportunity to leave New York for Europe. In 1926, Calder left the States for Paris, joining the ranks alongside other well-heeled artistic young Americans- a group that included Sara and Gerald Murphy, Zelda and F. Scott Fitzgerald and Mary and Ernest Hemingway. While he never abandoned his study of animals, Calder become more interested in producing three dimensional work rather than drawing or painting. During his first year in Paris, Calder fashioned a moving circus out of wire with himself at the helm. The pseudo-performance piece incorporated leather, cloth, and found object elements as well as figurative "wire drawings". *Le Cirque Calder* (1926-1931) was met with great admiration from the Parisian *avant-garde.* As an illustrator, Calder



had studied the kinetics of the tent and the way the performers and the animals interacted within the space, and the interest in the frenzy of the circus never left him. One might read *The Mountain*, a much later work, as a cut sliver of a billowing tent with a red and white ribbon blowing in the wind. Although this is an extremely literal interpretation of the sculpture, its formal elements most certainly hearken back to the spectacle of the big top.

Total immersion into his studio was critical for Calder throughout his life. While living in Paris, he visited Piet Mondrian in his studio and was deeply influenced by the experience. It compelled him to think about two-versus three-dimensional motion and the ability that color had to convey movement. He also saw the way Mondrian executed his creations as a true artist rather than an engineer or draftsman. Calder's own approach in the studio grew from seeing this exemplary atelier. More importantly, this visit inspired him towards the abstract. Calder learned to drench himself in his own thoughts and studies, constantly re-visiting works and considerations from the past. As much as he was learning in Paris through exposure to an elite circle of other artists including Le Courbousier, Paul Klee and Wassily Kandinsky, Calder continually drew upon his experience with the circus in New York. Alexander S. C. Rower, Calder's grandson, observed that even his grandfather's "interest in Mondrian's studio environment reminds me of his... interest in the spatial relationships of the circus tent, with its complex rigging systems in place, all ready to be put into action."3

In his studio, just as he had as a child in Pennsylvania, Calder was constantly cutting, bending, hammering, and assembling. This hands-on approach produced an unrivaled clarity of form and a directness of creation. However smooth his mobiles, wire drawings, and standing sculptures are, they always retain a guality of the handmade reminiscent of Hans Arp, Constantin Brâncuşi, and Henry Moore. The circular floating elements, balancing gracefully atop the sharp summit of the mountain, are affixed to each other using a push pin method. Calder created perfectly-sized openings in the diminutive smooth, glossy-edged circles, threading the material pushing the excess wire in line with the rest of the moving component. The nubby effect of the pushed wire is at once practical and rhythmic. We see the artist's sense of concerted, well planned ingenuity paired with a folly of metal form. The looping knots are both practical and decorative - they allow the white circles to move with the air current while remaining anchored to one another and the base.

As seen in The Mountain, Calder's penchant was for industrial materials, but at the onset of the Second World War they guickly became scarce. This inconvenience did not hinder Calder's practice. In many ways it strengthened the way he used what was available to him. Calder used what he had, sometimes found objects and scraps, to create sculptures that did not simply attempt to show movement, but rather to harness movement that already existed. His first abstract constructions with moving parts and small motors are not dissimilar to engineering experiments. At Stevens Institute, Calder had studied vibrations, longitudinal and transversal waves, sympathetic vibrations and resonances. He harnessed this understanding and his interest in physics and applied it to the core issue facing sculptors since the beginning of time: capturing objects and figures in motion to indicate their relationship to the animate. Calder's mobiles, a description coined by Marcel Duchamp for his suspended sculptures, are skeletal constructions built upon the progressive notion of negative space. The mobiles move with the motion that already exists in the air and evolve with atmospheric change. In bridling motion, Calder famously challenged our expectations of sculpture and the monumental. In the artist's own words, much like the circus, "when everything goes right, a mobile is a piece of poetry that dances with the joy of life and surprise."4

Though a great deal of attention has been paid to the innovative nature of the mobile, it is the stabile that represents the zenith of Calder's progression as a sculptor. This free-standing form solved the problem of the base left unsolved by Modern sculptors like Auguste Rodin and Constantin Brâncuşi whilst capturing the available motion from the atmosphere. Calder approached the stabile form with energy and creativity for fifteen years following the successful receipt of the UNESCO commissioned work for their headquarters in Paris in 1958. He was involved with every aspect of the commercial production of his monumental public commissions, always carrying a piece of chalk in his pants pocket to point out inconsistencies. The commercial collaborations took up much of his time, and Calder craved working with his hands. Painting in gouache provided some solace, but it was the thinner metal material of The Mountain that lent itself to the same kind of tinkering, albeit much more sophisticated than that of his childhood duck. One can easily imagine Calder in his studio considering his past and revisiting his inspirations, making use of smaller parts of industrial metal sheets while working out the balance issues of a larger work. His mind might have wandered to the mountains of Washington and the trees ascending up the mountainsides. Executing his memory through hand-cutting the melodic curves of the Olympic Peninsula in three dimensions, The Mountain encapsulates the joy Calder must have felt as a young man making the decision to dedicate his life to questions of aesthetic and investigations of movement.

To some, the stabile suggests and reverberates that energy and kinetic motion that is in fact emanating from the earth or the surface from whence the sculptures rest. Metal structures become organic forms and easily take on the titles that Calder lovingly gave themoften relating to the natural and bestial worlds. However, it is this exploration of the origins of motion that allows consideration of *The Mountain* to be derived from both a philosophical and spiritual framework. Calder explained his almost celestial vision for his own creations. To Calder, "the idea of detached bodies floating in space, of different sizes and densities, perhaps of different colors and temperatures, and surrounded and interlarded with wisps of gaseous condition, and some at rest, while others move in peculiar manners, seems to me the ideal source of form."⁵

Calder pursued his craft with the vigor and vision of a Modern and secular deity- a truly enlightened Vitruvian man turning the manufactured into the natural, making sense of his world and expressing its power through his own creation. In 1922, Calder was traveling after finishing his engineering degree working on a commercial boat. Whilst in Guatemala, Calder looked out towards the the coast's horizon and saw the "beginning of a fiery red sunrise on one side. I saw the moon looking like a silver coin on the other. Of the whole trip this impressed me most of all; It left me with a lasting sensation of the solar system."6 This was a critical moment in his artistic development; the unwavering sentiment of looking at and being part of the solar system never ceased within him. The Mountain is the execution of a calculated, idealized vision of the universe distilled to the sublime. The work may be human scale, but given its inherent connection to the secular heavens and the overwhelmingly apparent sense of its joyously handmade creation, it carries the same weight and ideological power as even Calder's most monumental constructions.

1. Alexander Calder, "What Abstract Art Means to Me," *Museum of Modern Art Bulletin 18*, no. 3, Spring 1951, pp. 8-9.

2. Alexander Calder, quoted in NGA Kids Inside Scoop, Washington D.C.: National Gallery of Art, Winter 2010, p. 4.

Alexander S. C. Rower, *Calder Sculpture*, New York: Universe, 1998, p. 21.
 Jacob Baal-Teshuva, *Calder*, Cologne 2002, p. 47.

 Alexander Calder, *MoMA Bulletin*, New York: Museum of Modern Art, 1951.
 Alexander Calder and Jean Davidson, *Calder, An Autobiography with Pictures*, New York: Pantheon Books, 1966, pp. 54-55.

CHRISTO (B. 1935)

7

Running Fence (Project for Sonoma County and Marin County, State of California), 1974 signed, titled and dated 'Christo 1974 Running Fence (Project for Sonoma County and Marin County, State of California)' (lower right) pencil and charcoal on paper 42 x 65in. (106.6 x 165cm) **\$50,000 - 70,000**

Provenance

Dennis Ochi Gallery, Sun Valley. Acquired from the above by the present owner.

This work is a preparatory drawing for the temporary artwork *Running Fence*, which lasted from 1972-1976.

We are grateful to Christo for confirming the authenticity of this lot.

1. Jan Garden Castro, "A Matter of Passion: A Conversation with Christo and Jeanne-Claude," in *Sculpture*, vol. 23, no. 3, April 2004.



"All of our projects are living objects. The still photographs don't give a fair understanding, because these projects are in constant motion the wind is blowing the folds, the pleats... *Running Fence* was always moving—it was showing the extraordinary power of the force of the wind."¹

- Christo

8

ALEX KATZ (B. 1927) *Maine Woods*, 1996 signed and dated 'Alex Katz 96' (upper right) oil on panel 5 7/8 x 11 1/4in. (14.5 x 30.3cm) \$20,000 - 30,000

Provenance

David Klein Gallery, Birmingham, Michigan. Jonathan Novack Fine Art, Los Angeles. Acquired from the above by the present owner.

"Spending every summer in Maine with Ada, where I paint from nature, gives me fresh insight when I come back to the city. It's a perfect balance for me. The bottom line about the way I think of style is that it has sustaining power."¹

- Alex Katz

1. Phong Bui, "In Conversation: Alex Katz with Phong Bui," in *The Brooklyn Rail*, 7 May 2009.



ANDY WARHOL (1928-1987)

Hermann Hesse, circa 1984 with The Estate of Andy Warhol stamp and The Andy Warhol Foundation for the Visual Arts stamp, initialed and numbered 'VF 115.188' (on the reverse) graphite on handmade paper 31 5/8 x 23 1/2in. (80 x 59.5cm) **\$20,000 - 30,000**

Provenance

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

Exhibited

New York, Tony Shafrazi Gallery, Andy Warhol, Drawings, 50's-80's, 16 February-30 March 2002.

This work is accompanied by a certificate of authenticity from The Andy Warhol Foundation for the Visual Arts numbered *TOP 115.118*.

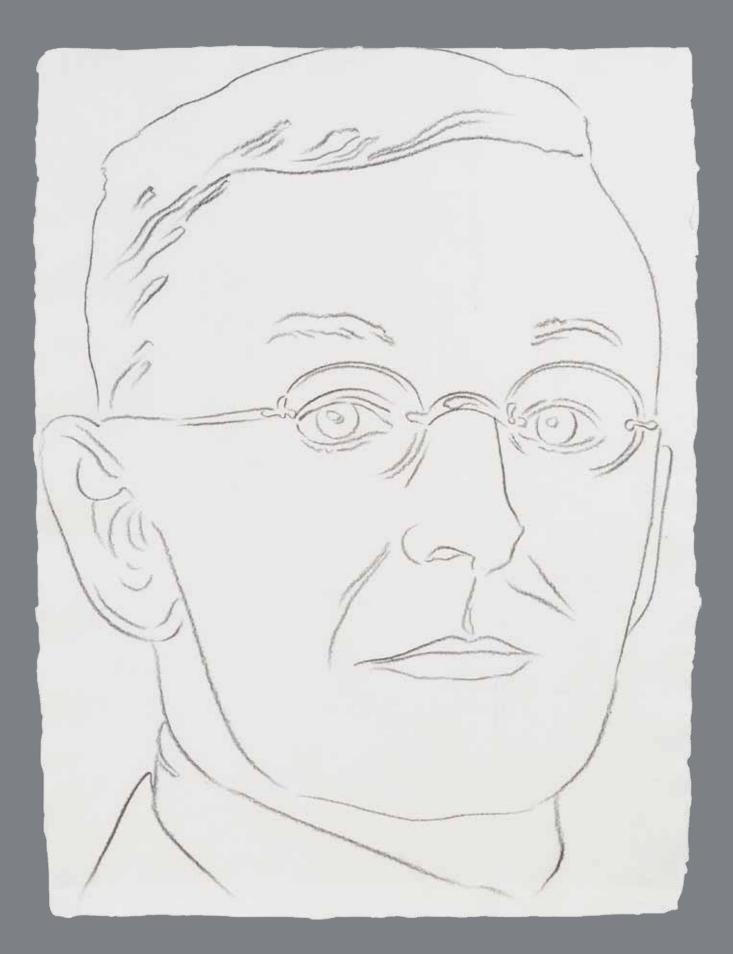


Hermann Hesse, Source: Gret Widmann / Suhrkamp Verlag,

One of Warhol's paramount concerns within his portraiture practice was to make his subject look attractive, almost hyper-perfect and in slightly imagined versions of themselves. The pose was key to achieving Warhol's characteristic sense of tensionlessness: a nonchalant aire of both calm and indifference. Taking up to 100 Polaroids in a preliminary sitting, Warhol would then crop his favorite image and send it to be blown up at a photo lab. He then traced directly on top of the augmented version. Cloning this rendered down portrait the pre-existing image allowed Warhol to capture every detail, and along with the enlargements of the original was able to inch closer to reality without his hand permeating the drawing. The critic Carter Ratcliff aptly explained that "not even appearances are everything we think they are, no matter how accurately recorded, and Warhol does much to deplete the sort of detail that gives photographic images their evidentiary weight." While Warhol worked with polaroids in most cases, he sometimes used stock photography, as in the case of this portrait of Hesse.

Herman Hesse, the Nobel Prize winning author, best known for his novels *Siddhartha*, *Steppenwolf*, and the *Swiss Bead Game* appears handsome and studious in this elegant portrait. He calmly faces the viewer; his steady and practically calming gaze strategically underscores his impactful nature. Warhol presents Hesse, a spiritual guru for many, as a paradigm of serenity and cognitive prowess.

1. Carter Ratcliff, "Looking Good: Andy Warhol's Utopian Portraiture", in Tony Shafrazi (ed.), Andy Warhol Portraits, New York/London: Phaidon Press, 2007, p. 20.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

10 **TOM WESSELMANN (1931-2004)** *Study for Bedroom Painting #42*, 1977 signed, dedicated and dated 'for Burt Wesselmann 77' (upper center), inscribed and dated 'tit too big, crop top, flowers to right 77' (lower margin) pencil and colored pencil on tracing paper 6 3/4 x 8 3/4in. (17 x 22.2cm) **\$50,000 - 70,000**

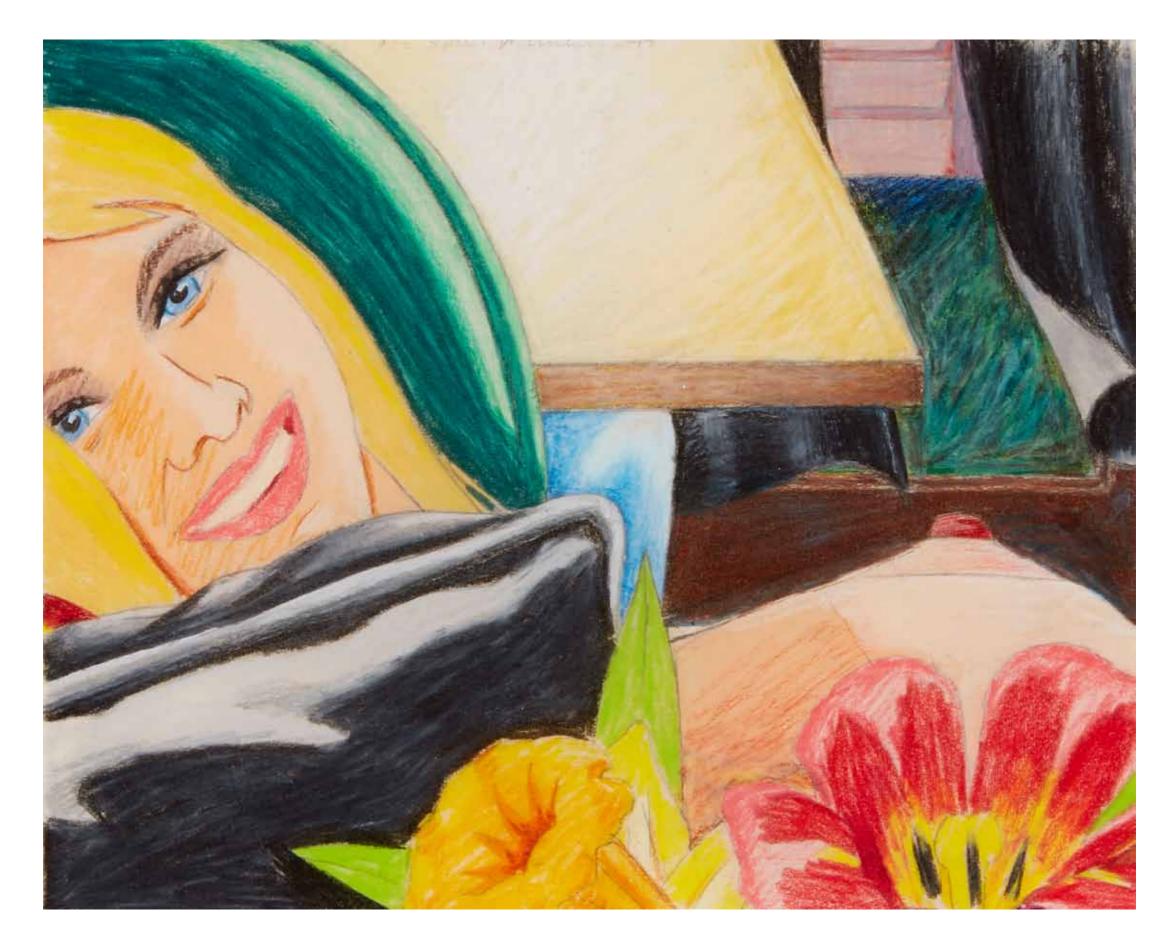
Provenance

Sidney Janis Gallery, New York. Anon. sale, Sotheby's, New York, 9 Nov 1983, lot 113. Acquired at the above sale by the present owner.

This work is recorded in the archives of The Wesselmann Studio under no. D7714.

"For many years, drawing, especially from the nude, was a desperate attempt to capture something significant of the beauty of the women I was confronted with... it was always frustrating because the beauty of the woman was so elusive"¹ - Tom Wesselmann

1. Tom Wesselmann's Journal, March 14, 1992





TWO WORKS BY KEITH HARING



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PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

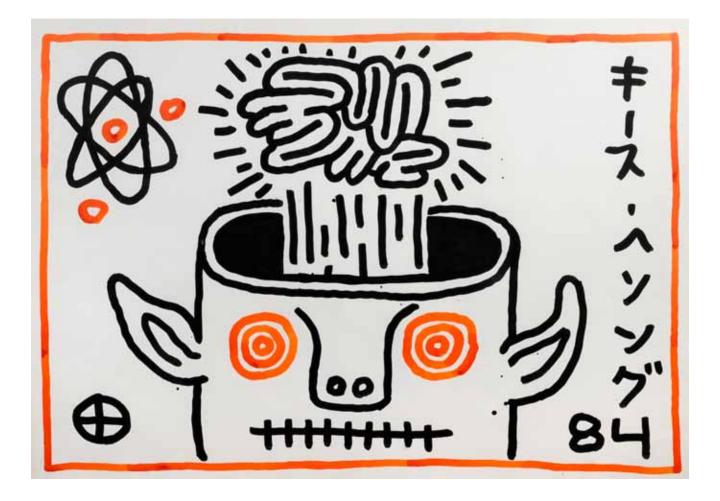
11

KEITH HARING (1958-1990)

Untitled, 1984 with the artist's insignia and dated '84' (lower edge); signed, inscribed and dated 'K. Haring March 5-84 Australia' (on the reverse) Sumi ink on paper 33 7/8 x 48in. (86 x 121.8cm) \$100,000 - 150,000

Provenance

Martin Lawrence Galleries, Los Angeles. Acquired from the above by the present owner.





Keith Haring, Painting, Acrylic on Canvas, 94 1/2 x 94 1/2in. (240 x 240cm), Keith Haring artwork © Keith Haring Foundation.

"I had been invited through the government arts commission on a grant to Australia to do several projects in very official museums, the National Gallery of Victoria in Melbourne and the Art Gallery of New South Wales in Sydney. The National Gallery in Melbourne was their version of the Metropolitan. It was a huge building with a huge glass front wall that had a constant stream of water running down the front. I did a painting on that wall from the inside with the water turned off so I could concentrate. It turned into this major controversy and was even on the front page of the newspaper because people there saw it as an aboriginal work. Before I went there, I was not very conscious of the history of aboriginal art. I realized when I got to Australia that because it was sort of a new country, there is no really distinct culture there beside the original aboriginal. So for the government to bring a young American-to do what they basically thought was aboriginal art-was an insult. They felt like I had ripped off the aboriginals. In the center panel of the wall, there was this huge figure that was giving birth, and inside the head was this concentric circle that looked, I suppose, a little too much like a target. About a month after I had left, the center panel ended up getting a shot put through it and the whole thing had to be removed"1 - Keith Haring

Keith Haring's accomplishments were staggering in his short thirty years before passing away from complications due to AIDS. The importance of Haring's *oeuvre* may be appreciated in a purely art historical sense, but to truly understand his work one must view it in the context of his personal mission. Altruistic in the truest sense of the word, even 25 years after his death, it is evident that Haring imbued a sense of equality and acceptance while promoting social justice in every image he rendered.

Haring grew up in Kutztown, Pennsylvania in a relatively sheltered suburban environment. His father was an engineer and hobbyist cartoonist, and it was in drawing cartoons together that Haring first felt he wanted to be an artist. Haring explained how his "father made cartoons. Since I was little, I had been doing cartoons, creating characters and stories. In my mind, though, there was a separation between cartooning and being an 'artist'." $^{\!\!\!2}$

At the wishes of his family, Haring studied commercial and graphic design, quickly abandoning his practical edification and coming to New York in 1978 on a scholarship to the School of the Visual Arts. At SVA, he studied under light artist Keith Sonnier and conceptual practitioner Joseph Kosuth. It was Haring's exposure to underground punk culture in the East Village combined with an exploration of his own gay identity within an established queer community that finally allowed him become the artist he aspired to be: one who was able to promote an agenda of social activism utilizing a visual vocabulary of abstraction was distinctively his own. He promoted "a more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow.... taking it off the pedestal...giving it back to the people, I guess."³

His primal use of line was universally accessible, conveying ubiquitous representations of love, sex, and death. Influenced by contemporaries who bridged the gap between the popular society and the art world at large such as Christo and Jean-Claude and Andy Warhol, Haring was determined for his work to make an impact on the public. This desire manifested itself in the form of graffiti art, and his early 'subway drawings'. Utilizing unused advertising panels covered with matte black paper, Haring worked with what was available to him - claiming public space as his own. His smooth cartoon-like gestures formed his iconic figures, leaning on both abstraction and simplicity.

Reminiscent of Jean Dubuffet's Primitivism, the product was images that were as urban as they were erudite. His style was reductive and Modern, but unlike the Avant-Garde of the 1920s, it was important to Haring that his work "have some connection to the real world."⁴ *Untitled* (1984) is a quintessential example of Haring's unique ability to force the viewer to look at images in a new way. The black and red palette evokes Dubuffet, Mickey Mouse, and the work of his close friend Jean-Michel Basquiat. The image itself, presumably of two figures, is as mysterious as hieroglyphics yet as readable as a comic book.

The importance of his work was recognized early in his career by Tony Shafrazi, who gave Haring his first riotously successful solo show in 1982. Between 1978 and his death in 1990, Haring was featured in over 100 group shows and individual exhibitions. As prolific as Alexander Calder or Pablo Picasso, he collaborated with a diverse canon of artists including Madonna, Andy Warhol, William Burroughs, Jenny Holzer and Yoko Ono.

Haring was passionate about early childhood education, drug prevention, and safe sex. He made a tremendous impact through his public installations and service campaigns relating to these causes and countless others. In one sense, his murals and graffiti "tags" were didactic and straightforward. In another, they allowed the viewer to examine complicated visual narrative and understand the consequences of action and inaction through a distilled lens of abstracted figures. Haring never discounted the role of the viewer in his work; he enjoyed receiving feedback and having an open line of communication. It was this spirit of candor that allowed for community conference. During his short life, Haring completed more than 50 public projects in the non-profit and for-profit spaces, including his *Crack is Whack* mural on the FDR Drive in New York City, a mural painted on the western side of the Berlin Wall, and projects for Absolut Vodka and Swatch Watches.



Keith Haring, Mural, National Gallery of Victoria, Melbourne, Australia, 1984. Keith Haring artwork © Keith Haring Foundation.

Haring uniquely combined his ardor to provide assistance to underserved communities with a keen awareness of both the art world elite and the commercial consumer. With the support of his friend Andy Warhol, he famously opened his Pop Shop in downtown Manhattan in 1986. His work was trading in galleries and slowly garnering a great deal of attention and his accessible subway drawings were being stolen and sold. Haring created a line of commercial goods for the shop, emblazoned with his famous babies and dogs, as a response to his work becoming "more expensive and more popular within the art market. Those prices meant that only people who could afford big art prices could have access to the work. The Pop Shop makes it accessible... [it] is totally in keeping ideologically with what Andy was doing and what conceptual artists and earth artists were doing: it was all about participation on a big level."⁵

Large-scale participation and collaboration made Haring a wellestablished New York artist by the early 1980s, and he began receiving world-wide recognition. In 1984, John Buckley, the curator of the Australian Centre for Contemporary Art (ACCA), invited Haring to Melbourne, Australia, where he completed a largescale mural at Collingwood Technical College. *Untitled* (1984), was done during this historical visit. His sole public work outside of the Americas and Europe, the mural questions the human relationship to the computer and the impact rapidly changing technology would have upon the students of the Technical College. *Untitled* might be considered a thematic study for the mural. The swirling emblems and sunny bursts of orange speak to Melbourne's beach climate as well as the Aboriginal imagery Haring would have been exposed to in Australia. The gnome-like subject is a sort of hybrid: at once animal, human, and robot. Haring conveys the act of thought, be it programmed or organic. Is the subject's mental burst a product of his own thoughts or of his surroundings? In typical Haring fashion, it is up for a collective debate.

Haring boldly acknowledged his HIV positive status, and used the guarantee of his imminent death as motivation. His commitment to change makes his work as relevant today as it was upon his creation. Constantly challenging the human condition, Haring explained that "all of the things that you make are a kind of quest for immortality. Because you're making these things that you know have a different kind of life. They don't depend on breathing, so they'll last longer than any of us will. Which is sort of an interesting idea, that it's sort of extending your life to some degree."⁶ His life has undoubtedly been extended through his timeless imagery he will never cease inspire debate and change.

- 1. Jeffrey Deitch, Julia Gruen and Suzanne Geiss, *Keith Haring*, New York: Rizzoli, 2008, p. 296.
- 2. David Sheff, "Keith Haring, An Intimate Conversation," in *Rolling Stone*, issue 589, August 1989, p. 47.
- 3. Daniel Drenger, "Art and Life: An Interview with Keith Haring," in *Columbia Art Review*, Spr ing 1988, p. 49.
- 4. Sheff, p. 53.
- 5. Sheff, p. 52.
- 6. Drenger, p. 49.

12 KEITH HARING (1958-1990)

Untitled, 1984 signed and dated and with the artist's insignia 'K. Haring Feb. 25-84' (on the reverse) Sumi ink on paper 19 7/8 x 28 1/2in. (50.6 x 72.4cm) \$50,000 - 70,000

Provenance

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



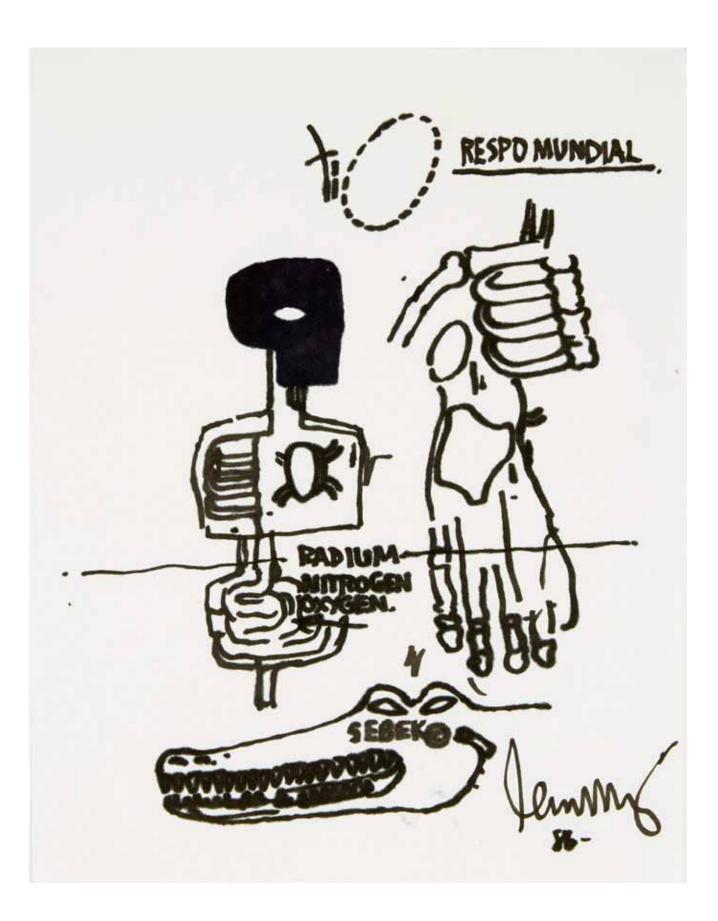
PROPERTY OF A PACIFIC NORTHWEST COLLECTOR

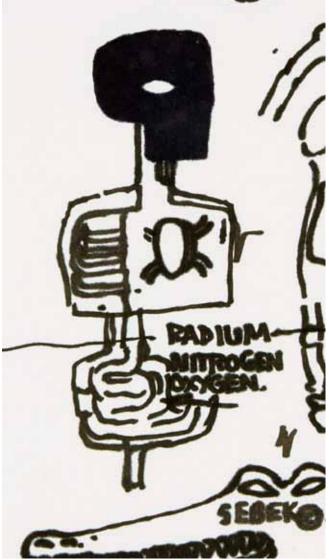
13 **JEAN-MICHEL BASQUIAT (1960-1988)** *Untitled*, 1986 signed and dated 'Jean-Michel 86' (lower right) black marker on sketchbook paper 13 1/2 x 10 1/2in. (34.3 x 26.7cm) **\$100,000 - 150,000**

Provenance

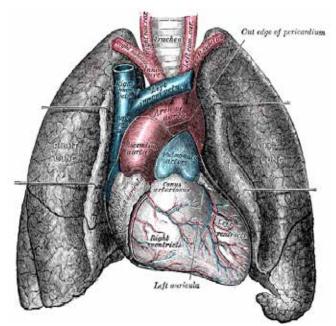
Acquired directly from the artist by the present owner in 1986.

This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat under transaction no. *61037*.





13 (detail)



Henry Gray, *Heart and Lung Illustration. Anatomy of the Human Body.* Philadelphia: Lea & Febiger, 1918; Bartleby.com, 2000. Source: www.bartleby.com/107/.

At a gallery opening in Atlanta, Georgia, surrounded by those who had come to see him and his work, Jean-Michel Basquiat escaped through pen and paper. At just twenty-five years old, Basquiat's brashly dense Neoexpressionist renderings, laden with directive social and political commentary, had been exhibited in major public collections worldwide, including MoMA P.S. 1 and the Whitney Museum of American Art. While slowly gaining reverence within the academic community, Basquiat was the begrudging darling of the commercial art world. Highly recognizable, he had even appeared on the cover of *The New York Times Magazine* in 1985. While most artists would have relished in this recognition, *Untitled* (1986), drawn in a notebook at Fay Gold Gallery two years before his death in 1988, is indicative of Basquiat's malaise as well as his dedication to redefining the nature of painting and drawing.

Basquiat was an iconoclast: an artistic genius who, in a matter of a few short years, created an unrivaled and immensely powerful personal language of symbols which included crowns, skyscrapers, arrows, skulls, teepees, and skeletons. His early graffiti work, tagging abandoned East Village buildings and subway cars as the poetic 'SAMO ©', as well as his racially charged, hard-edged primitive paintings, acted as a mirror reflecting upon the ills of society. Faced with fame, Basquiat, a careful observer, was confronted with becoming a subject rather than an interpreter. In some sense, this scrutiny pushed Basquiat to advance within his practice. Untitled exemplifies the artist's continuing exploration of human anatomy and contemporary systems of power. Showcasing his signature spontaneity, wit, and menace, *Untitled* is perhaps most importantly a celebration of Basquiat's skill as a draftsman, for as Robert Storr aptly noted, drawing for Basquiat was "an activity rather than a medium."¹

Born to parents of Caribbean descent in Brooklyn, New York, Basquiat showed an early interest in art and language. He learned French from his Haitian father and Spanish from his Puerto Rican mother, and often visited the Brooklyn Museum with his family. When he was eight years old, Basquiat was hit by a car while playing in the street, breaking his leg and suffering internal injuries to his spleen. To provide entertainment while he recovered and perhaps to attempt explanation of corporeal phenomenon, Basquiat's mother bought him a copy of the medical textbook Gray's Anatomy. The boldly linear anatomical drawings were hugely influential upon Basquiat, evident in Untitled. The central figure's anonymous black head sits upon a deconstructed skeletal form. Curvilinear external shoulders create a framework in which the figure's internal ribs, expressed through a series of slightly curved sinewy lines, as well as its heart and internal organs, are revealed. Utilizing a technique similar to that of Gray's Anatomy author Henry Gray, Basquiat bifurcates the body vertically through the middle, creating an internal viewing pane. The form of the heart with its radiating arteries and the remarkably accurate bulbous large intestine avow to Basquiat's keen understanding of how the human body functions. To the right of the central figure is a floating skeletal hand gripped by an anonymous set of fingers, exposing tendons and cartilage, reminiscent in nature to the hand studies of both Leonardo da Vinci and Albrecht Dürer.

Like his contemporaries Andy Warhol, Keith Haring, and Robert Indiana, Basquiat attempted to bridge the gap between high and low culture by drawing from the world around him. An avid consumer of comic books and cartoons, Basquiat often references Superman, The Flash, and Batman in his work. His style, however, was vastly different than that of the clean-lined Pop artists, continuing an Expressionist legacy begun by twentieth century masters like Pablo Picasso, Jackson Pollock, Adolph Gottlieb, and Willem de Kooning. As the critic Rene Richards suggested in 1981, if "Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption, it would be Jean-Michel."²

Yet it is Basquiat's combination of styles which is most striking, and his introduction of loaded textual fragments into his expressionist renderings which elevated his work to an unrivaled level. Untitled contains several words, including "radium", "nitrogen", "oxygen", and 'sebek ©', and the phrase 'respo mundial' or 'world respect'. One might easily interpret



Jean-Michel Basquiat, Untitled, 1981, oilstick on paper, 49 x 60 inches, collection of Niva Grill. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2015.

this work as a representation of Basquiat's views on the United States' nuclear policies and an eerie prediction of the April 1986 nuclear disaster in Chernobyl. The artist asks for worldwide respect as a human form is dipped into nuclear material. The danger of nuclear catastrophe and a lack of respect, in the lower portion of the work, is represented by the lingering, big-toothed crocodile. As is typical, Basquiat obscures certain words. In this case it is the word oxygen which is notably the least nefarious element in this grouping and further, in the natural world. The artist explained how he crossed "out words so you will see them more; the fact that they are obscured makes you want to read them."3 While this obscurity appeals to the viewer's sense of curiosity, we are left wanting to learn more. 'Sebek' in the ancient Egyptian religion refers to the crocodile god. 'Sebek' may also have been an early fertility god associated with death and burial, and was eventually merged with Re, the sun god, to constitute a crocodile form of that God known as Sebek-Re. The inclusion of this prominent Christ-like figure is illustrative of Basquiat's understanding of history and theosophy. The copyright is typical of Basquiat, who used the sign when he was purely tagging as 'SAMO ©'.

Untitled, with its incorporation of current events and interpretation of the consequences which may arise from abuses of nuclear power, is an example of Basquiat's role as a social critic. Struggling with erratic behavior and drug addiction, Basquiat felt he was under increasing pressure in New York, where he was an important figure in the East Village's multimedia artistic community. Living between abandoned apartments in dilapidated downtown New York before his commercial

success, Basquiat was a Post-Modern flâneur expressing the tensions of the streets through pared down line. The flâneur usually refers to a sauntering gentleman of leisure, however, it has become an important motif in Contemporary criticism as it relates to interpretation and observation. Art historians identify the inception of the concept to the late 19th century when Gustave Caillebotte and Edgar Degas observed Parisian laborers as they worked. German Philosopher Georg Simmel furthered research into the concept, theorizing that the complex nature of the urban metropolis transformed humans. To him, "the deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life."⁴ Even Basquiat was not exempt from forces threatening his autonomy. In feeling that he lost his ability to act purely as an observer, the city and community which he observed and so warmly embraced him lead in part to his demise. Drawn just two years before Basquiat's tragic heroin overdose in 1988, Untitled is an intimate work which sheds light on the artist's masterful ability to quickly create thought provoking complex compositions even while under intense scrutiny.

 Dieter Buchhart, *Basquiat*, exh. cat., Basel, Fondation Beyler, 2010, p. 10.
 Rene Ricard, "Radiant Child," in *Artforum*, December 1981, p. 43.
 Jean-Michel Basquiat, interview with R. Farris Thompson, reproduced in "Royalty, Heroism and the Streets: The Art of Jean-Michel Basquiat," in R. Marshall (ed.), *Jean-Michel Basquiat*, New York 1992, pp. 28-43.
 Georg Simmel, *The Metropolis and Modern Life*, 1903.

PROPERTY FROM A PRIVATE COLLECTION

14

MAURIZIO CATTELAN (B. 1960)

Untitled, 1996 signed, numbered and dated 'Cattelan 2/3 96' (on the reverse) gelatin silver print 41 x 61in. (104.1 x 154.9cm) This work is number two from an edition of three. \$60,000 - 80,000

Provenance

The Buhl Collection, New York. Acquired from the above by the present owner.

Exhibited

Zürich, Ars Futura Galerie, *Maurizio Cattelan*, October 1996 (another from the edition exhibited). New York, The Solomon R. Guggenheim Museum, *Speaking with Hands: Photographs from The Buhl Collection*, 4 June-8 September 2004.

Houston, The Menil Collection, *Maurizio Cattelan*, 12 February-15 August 2010 (another from the edition exhibited, illustrated in color, pp. 24-25).

Literature

Consortium à Dijon and Galerie Emmanuel Perrotin, Paris (eds.), *Maurizio Cattelan*, exh. cat., Paris, Centre d'art Brétigny-sur-Orge, 1998 (another from the edition illustrated in color, unpaged). G. Vezzotti, *Maurizio Cattelan*, Milan 1999 (another from the edition illustrated in color, p. 34). F. Bonami, N. Spector and B. Vanderlinden (eds.), *Maurizio Cattelan*, London 2000 (another from the edition illustrated in color, p. 64).

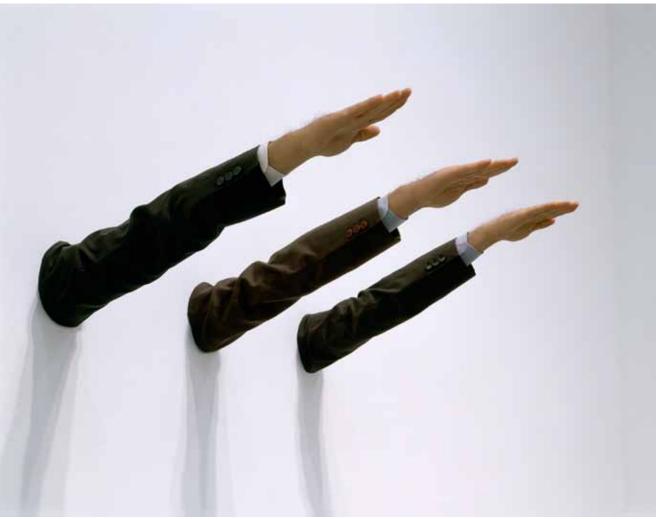
F. Bonami, N. Spector, B. Vanderlinden and M. Gioni (eds.), *Maurizio Cattelan*, London 2003 (another from the edition illustrated in color, p. 64).

N. Spector, *Maurizio Cattelan: All*, exh. cat., New York, The Solomon R. Guggenheim Museum, 2001, no. 43, pp. 205-6 (another from the edition illustrated, p. 206).





Maurizio Cattelan, *Mother*, cibachrome print face mounted on Plexiglas, 61½ x 48 in. (156.2 x 122 cm.) Executed in 1999. This work is an artist's proof from an edition of ten plus two artist's proofs. Courtesy Marian Goodman Gallery.



Maurizio Cattelan, Ave Maria, 2007, Polyurethane, paint, clothing, and metal, 65 cm wide/ 25.5in., overall; each arm length: 74 cm / 29.1in., Diameter: 13 cm / 5.1in. Courtesy Marian Goodman Gallery.

"I actually think that reality is far more provocative than my art...I just take it; I'm always borrowing pieces-crumbs really-of everyday reality. If you think my work is very provocative, it means that reality is extremely provocative, and we just don't react to it. Maybe we no longer pay attention to the way we live in the world... We are anesthetized"¹ - Maurizio Cattelan

A somewhat hackneyed and taboo symbol, the pentagram has been used for centuries by agnostic and religious organizations alike. For Europeans in 1996, the utilization of the five pointed star in *Untitled* (1996), was undoubtedly reminiscent of the horrific mass murder suicide in 1994 by senior members of the Order of the Solar Temple, a cult-like group in the Swiss Alps based upon the Knights Templar who used the pentagram as their symbol. Cattelan adapted the Order's ceremonial robes and symbols for his 1996 solo show at Ars Futura Galerie in Zürich, instating a comical incongruous element: a disco dancer. The photograph's highly stylized group of bifurcated hands is not unlike a neutral stock commercial image. It is the anonymity of the figures and the unknown source of their limbs which causes us to question the meaning of their seemingly inauspicious communion. Hand gestures in a myriad of iterations have appeared in Cattelan's work throughout his prolific and varied career. For the artist, the hand gesture holds endless semiotic potential to instantaneously convey one's political positions and religious beliefs.

In *Untitled* (1996), the delineated star form implies the underlying power structure of one particular covert and anonymous organization. By forcing the viewer to question the malice which may exist behind a shared ideology, Cattelan mocks the establishment, reflecting his interest in the way humankind transmits their ideals, anxieties, and prerogatives upon their environment and eachother.

1. "Nancy Spector in conversation with Maurizio Cattelan," in F. Bonami, N. Spector, B. Vanderlinden and M. Gioni (eds.), *Maurizio Cattelan*, London: Phaidon, 2003, p. 17.

15

ANDY WARHOL (1928-1987)

Heaven and Hell Are Just One Breath Away (Positive and Negative), 1985
i. with The Estate of Andy Warhol stamp twice, The Andy Warhol Foundation for the Visual Arts stamp twice and numbered 'PA10.251' (on the overlap)
ii. with The Estate of Andy Warhol stamp, The Andy Warhol Foundation for the Visual Arts stamp and numbered 'PA10.369' (on the overlap)
each: synthetic polymer paint and silkscreen ink on canvas
each: 20 x 16in. (51 x 41cm)
\$200,000 - 300,000

Provenance

The Estate of Andy Warhol, New York. The Andy Warhol Foundation for the Visual Arts, Inc., New York. Lococo Fine Art, St. Louis. Private Collection. Anon. sale, Sotheby's, London, 6 June 2007, lot 392. Private American Collection. Acquired from the above by the present owner.







Picketers protesting the F.W. Woolworth store's policy on lunch counter segregation NY, NY, February of 1960.

Born in Pittsburgh, Pennsylvania in 1928, Andy Warhol graduated from the Carnegie Institute of Technology in Pittsburgh and worked as a commercial artist and illustrator. By the 1960s, he began to integrate imagery from commercial goods and advertisements into his own particular visual vernacular. These popular images, prevalent across America and all facets of mass media became the foundations of Pop Art, which tied together consumer culture and artistic exploration - calling into question the origin and value of artistic agency as well as the American identity. When asked about his new notion of Pop, Warhol remarked "once you 'got' Pop, you could never see a sign the same way again. And once you thought pop, you could never see America the same way again. The mystery was gone, but the amazement was just starting."¹ Intertwining mass-produced products and techniques through the production process, Warhol pushed aside the boundaries between high and commercial art, as well as continued to redefine the role of 'the artist' until the very end of his career.

Composed in stark black and white and speaking to the artist's stylistic tendency of heightened contrast, Warhol's two works *Heaven and Hell Are Just One Breath Away (Positive and Negative)* (1985-86) were produced just one year prior to his death and act like a net, pulling together divergent themes of his artistic practice, such obsessive repetition to the adoption of communal imagery. The font used on these canvases is reminiscent of a supermarket special – noting the melancholic title as if it were an exclusive, limited-time offer in his fabricated market where towers of *Brillo Boxes* (1964) and rows Campbell Soup Cans (1962) repeat endlessly.

Known for his apt critique on commercialism, consumerism, religion and politics, Warhol's reworking of the everyday, from commodities such as Coke and Campbell's Soup to pertinent images pertaining to political philosophies, as in the Civil Rights movement and discussion on the death penalty, exists as a mirror for society as a whole. The notion of reflection and meditative contemplation are not obvious markers within Warhol's work, however when reviewing his own career, Warhol couldn't help but note the fleeting nature of life. With their resemblance to picket signs from the Civil Rights movement of the 1960's, *Heaven and Hell* are the products of intense retrospection, where simple phrasing presents a provocative moment. Here, Warhol utilizes the words rather than an image for their static feature – forcing the viewer to comprehend death rather than wade through varying interpretations and impressions of a fictitious reality.

Early works that have implied a similar communal pause are Warhol's *Race Riot* (1964) and *Electric Chair* (1964). Both works revolve around violence, politically charged moments and mortality, which is confirmed with Warhol's own admission that "everything I was doing must have been Death".² Thrusting these socio-politically charged images in the face of the public, Warhol appears unaffected – as if these moments are abstract slices of time and reality. Although produced nearly two decades after these iconic works, Warhol's *Heaven and Hell* relates profoundly to the artist's fascination with his own death, most particularly after his own assassination attempt.

Throughout the 1960s, assassination attempts – both successful as well as futile – were consistently chronicled on television, the radio and daily newspaper publications. Warhol even pulled inspiration from the headlines, highlighting a vision of Jackie Kennedy as she mourned at the funeral of her husband, John F. Kennedy. Warhol would explore this image to its limits, eking out heartbreaking sadness while feeding the viewing public's lustful desire for the celebritized – no matter how gut-wrenching. Such an event, however would also touch Warhol's life. On June 3rd, 1968, Valerie Solanas, a former employee

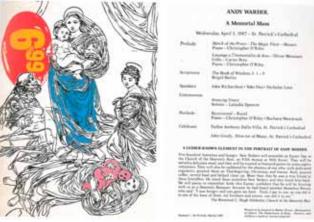


Andy Warhol in New York circa 1960s. Photograph by Bob Adelman ©Bob Adelman/Corbis.

of Warhol's, went to Warhol's studio the 'Factory' and shot him once, piercing his spleen, liver, lung, esophagus and stomach. Although he survived, the psychological impact was debilitating, causing Warhol to become a recluse and pulling away from the public life and Pop culture he helped to create. He spent much of the rest of his life in fear that Solanas would attack again, particularly as she stalked him by phone up until his death. The emotional and psychological scars left by Solanas' attempted assassination seemingly loitered like a dispirited yet agitated cloud over the last series of works in Warhol's career.

Although he himself was rocked by violence, Warhol continued to explore his artistic tendencies. He also began collaborating with other artists, such as Jean-Michel Basquiat, Keith Haring and Francesco Clemente. While on his most recent trip to Rome in April of 1980, Warhol had the opportunity to meet with the Pope and receive his blessing. He had hoped to paint his portrait and began to explore other religious imagery throughout the canon of Art History. Coincidentally, Warhol was commissioned in 1985 to paint his own iteration of the Last Supper - in honor of and inspired by Leonardo da Vinci. Just after this trip, Warhol began Heaven and Hell, referencing current explorations into 'word art' while continuing the undertone and subjectivity of Catholicism within his work. As a Catholic, Warhol treasured his beliefs and would often attend the Church of the Heavenly Rest on Fifth Avenue at 90th Street. He began to outline and trace reproduction of Old Master religious works combing them with this consumer imagery overlaying Christ with company emblems and price tags.

In February of 1987, Warhol fell ill and unexpectedly passed away, shocking the art world to its core. After his death, friend and collaborator Keith Haring mentioned that in a letter to their mutual friend Paige Powell: "I was glad Andy was really at peace with himself though. I think the times we spent with him, and his interest in health,

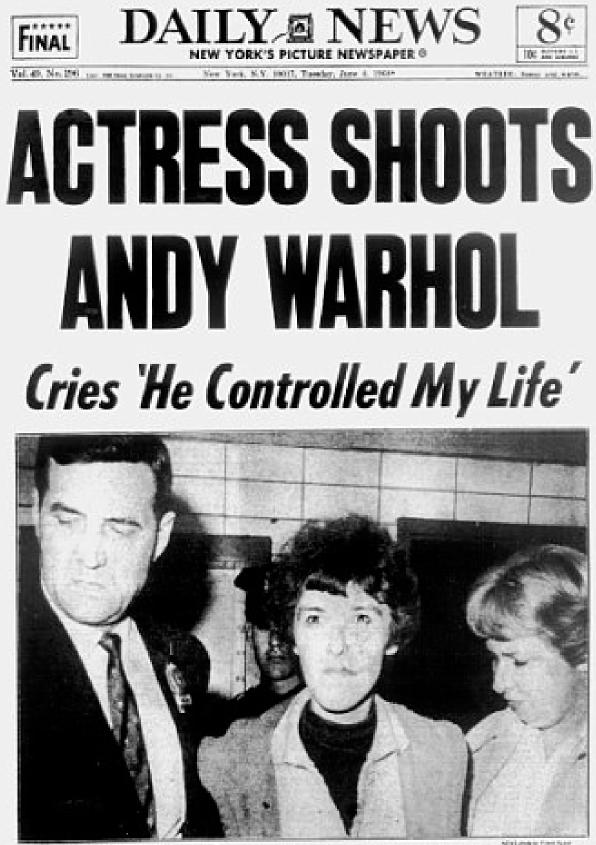


Andy Warhol, Raphael-\$6.99, 1985 (\$220.00) in the 1987 memorial mass invitation. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

vitamins, crystals, God, etc., were testament to his inner peace".3 For his memorial service friends choice one of his reworkings of Madonna and Child – uniting his faith and artistry at the end. When viewed amongst his life's work, Warhol's Heaven and Hellcan be seen as a last message from the artist – one who knew all too well that life was fragile and that Heaven and Hell were just a breath away.

P. Hackett, *Popism: the Warhol '60s*, New York, 1980, pp. 39-40.
 G. R. Swenson, "What is Pop Art?", in *Art News*, 62, November 1963, pp. 60-63.
 John Gruen, *Keith Haring, The Authorized Biography*, New York: Prentice Hall Press, 1991.

4. Thierry de Duve, translated by Rosalind Krauss, "Andy Warhol, of The Machine Perfected," in *October*, vol. 48, Spring, 1989, p. 14.



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New York Daily News front page, June 4, 1968 'ACTRESS SHOOTS ANDY WARHOL' Cries 'He Controlled My Life.'



Andy Warhol, The Last Supper (Mr. Peanut) 1986 (synthetic polymer paint & silkscreen ink on canvas), Warhol, Andy (1928-87) / The Israel Museum, Jerusalem, Israel / Gift of Melva and Martin Bucksbaum, Des Moines, Iowa, / to American Friends of the Israel Museum / Bridgeman Images. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

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"Perhaps in order for the work to last, the man had to die. According to the noncausal logic of 'surface incidents', he had to survive Valerie Solanis's pistol shots because that very day the front page of all the newspapers was taken up by Robert Kennedy's assassination. And the same logic decreed that he die on February 22, 1987, almost by accident, like a commodity whose defect had been detected too late."⁴

- Thierry de Duve

16

LOUISE NEVELSON (1899-1988)

Dark Star, 1959 incised 'NEVELSON' (lower right) painted wood 30 x 20 1/2 x 9 7/8in. (76.2 x 52.1 x 25cm) **\$40,000 - 60,000**

Provenance

Martha Jackson Gallery, New York. Private Collection, Florida. Scott White Contemporary, San Diego. Acquired from the above by the present owner.







Louise Nevelson (b/w photo), / Private Collection /

Mondadori Electa / Bridgeman Images.

2015 Estate of Louise Nevelson / Artists Rights Society (ARS), New York

Louise Nevelson was fierce and eccentric; above all remaining true to herself and her drive to create. Nevelson challenged traditional notions of femininity and beauty with her monochromatic, sometimes monumental puzzle-like constructions. Widely regarded as a trailblazer for female artists, Nevelson considered herself an artist that happened to be a woman. A mesmerizing piece, *Dark Star* (1959) is an iconic work created when Nevelson was gaining attention as a serious sculptor in both the commercial and artistic communities.

Known for her wood assemblage relief sculptures, it is not surprising that Nevelson's father was in the lumber and junkyard businesses. The family of Russian Jewish émigrés came to the United States in 1905, speaking only Yiddish, and settled in the small town of Rockland, Maine. Nevelson's mother suffered from severe depression and never truly assimilated, spending most of her time at home applying makeup and fashioning extravagant, old-fashioned outfits for herself and her children. Nevelson herself adapted this style of calculated dress, wearing heavy makeup, headpieces, and striking jewelry until her death in 1988 at the age of eighty-eight.

Nevelson moved to New York, where she studied at the Art Students League with Kenneth Hayes Miller and Hans Hofmann. She met and married a wealthy shipping heir, though she was unwilling to conform or to abandon her practice, and the couple divorced shortly after. Refusing to accept money from her former husband, Nevelson and her son, Mike, were forced to scour the streets of New York for firewood. Wood and other found objects would become the medium for her sculptures, due in part to a lack of resources and to her interest in deconstructing images to their derivative parts.

In the early 1950s, Nevelson "fell in love with black, it contained all color. It wasn't a negation of color. It was an acceptance. Because black encompasses all colors. Black is the most aristocratic color of all. ... You can be quiet and it contains the whole thing."¹ She began producing a series of monochromatic black wooden sculptures using the objects she found in New York. The wood-based assemblages

are mixtures of abandoned parts of wholes: carved furniture legs, moldings, spindles, pegs, rolling pins, and scraps of wood. By unifying the divergent elements with black paint she created fully incorporated compositions whilst obscuring many individual parts. These works in their subliminal simplicity questioned the purpose of sculpture and roused an almost spiritual response in their hulking weight. In 1958, Nevelson exhibited her monumental *Sky Cathedral* which the famously contrarian critic Hilton Kramer called "remarkable and unforgettable."² Between 1956 and 1958 Nevelson's work was acquired by MoMA, the Whitney, and the Brooklyn Museum.

Dark Star draws the eye in towards the center where a rectangular box sits slightly higher above the various collage elements. Creating the sensation of a swirling black hole, we are transformed into an insular universe of powerful containment. Mysteriously wholesome, it simultaneously suggests vertical motion and horizontal depth; an undefinable magnetism pulling the viewer to explore its innards. While most women of the era were keeping home in their Formicatopped kitchens, cutting crusts off Wonderbread sandwiches and caring for their returned soldiers, Nevelson was making her sculptures by hand, hammering and assembling, never ceasing to shock and impress.

Like her sculptures, Nevelson did not exist in one plane. She thought and lived in collage. Experimental and brash, she lived on her own terms, even infamously and self-destructively taking her teacher Diego Rivera, the husband of Frida Kahlo, as her lover. Passionately independent, Nevelson fought for her freedom as an artist and as a woman: for the right to be many parts and not just a whole. By defying expectations of beauty, color and form, Nevelson as a historical figure has become as transcendental as her *oeuvre* itself.

1. Arthur C. Danto, "Black, White, and Gold: Monochrome and Meaning in the Art of Louise Nevelson," in *The Sculpture of Louise Nevelson: Constructing a Legend*, New York: Jewish Museum, 2007.

2. Brooke Kamin Rapaport, *The Sculpture of Louise Nevelson: Constructing a Legend*, New York: Jewish Museum of New York, 2007, p. 14.

17 JOSEF ALBERS (1888-1976)

Homage to the Square: "Suspended", 1953 signed, titled and dated '"Suspended" (Homage to the Square) Albers 53' and further annotated for color (on the reverse) oil on masonite 32 x 32in. (81.3 x 81.3cm) \$300,000 - 500,000

Provenance

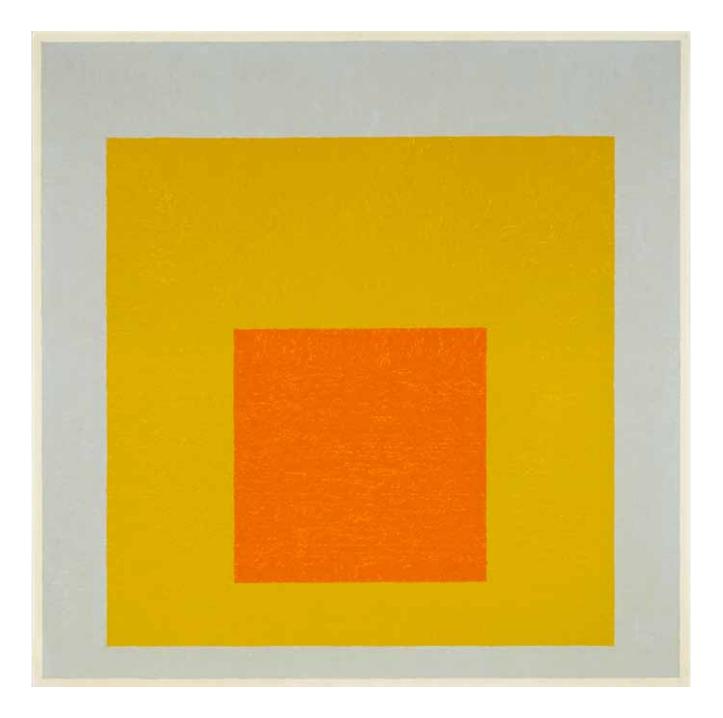
Sidney Janis Gallery, New York. Acquired from the above by the previous owner. By descent from the above to the present owner.

Exhibited

Pittsburgh, Carnegie Institute, Museum of Art, Art Since 1900: Privately Owned in the Pittsburgh Area, 11 January-10 February, 1963.

This work was on extended loan to the Phoenix Art Museum from 1991 to 2015.

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Anni & Josef Albers Foundation.





L'equipe du Bauhaus, c.1920 (b/w photo), German Photographer, (20th century) / Private Collection / Bridgeman Images.

"Seeing several of these paintings next to each other makes it obvious that each painting is an instrumentation in its own. This means that they all are of different palettes, and, therefore, so to speak, of different climates. Choice of the colors used, as well as their order, is aimed at an interaction—influencing and changing each other forth and back. Thus, character and feeling alters from painting to painting without any additional 'hand writing' or, so called, texture. Though the underlying symmetrical and quasi-concentric order of squares remains the same in all paintings—in proportion and placement—these same squares group or single themselves, connect and separate in many different ways. In consequence, they move forth and back, in and out, and grow up and down and near and far, as well as, enlarged and diminished. All this, to proclaim color autonomy as a means of a plastic organization."¹ – Josef Albers

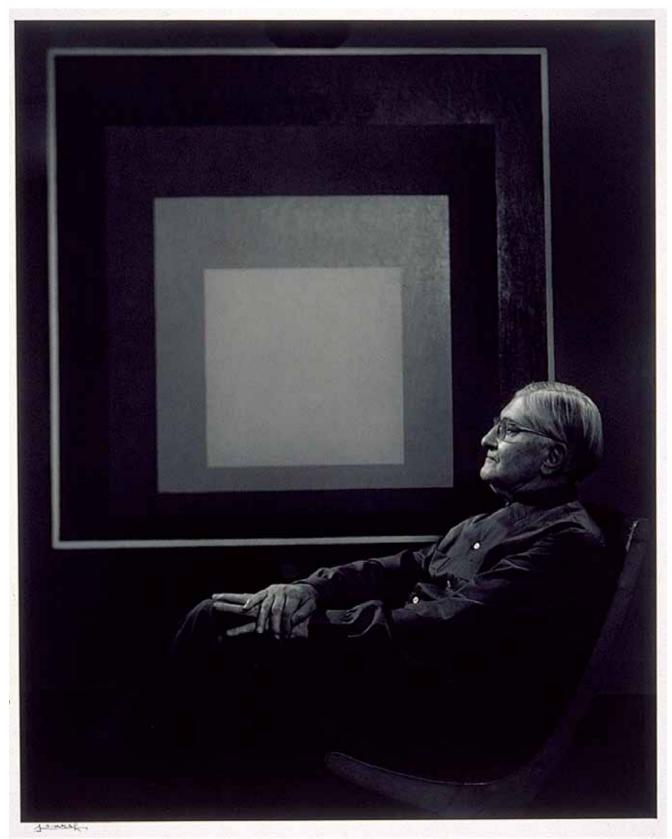
Painted in 1953, Josef Albers' resplendent Homage to the Square: "Suspended" is a breathtaking example of his 25 year-long exploration of color and its optical and compositional components. His presentation and analysis of color seen in the layering grey, ochre and finally an exotic mandarin orange appear at first to be a narrow painting exercise, however the resulting arrangement reveals itself to be a deliberate and calculated viewing experience, firmly grounded by the power of concentrated pigment and deliberate stylistic repetition. As the three squares nest in one another, the vibrant work is both calm and contained. The squares' slight gravitational pull towards the bottom edge of the frame appear as if the work inches its way towards the viewer and off the wall - merging the space separating art and subject and most importantly, sweetly welcoming the viewer into a shared space of contemplation. One's eyes wander the painterly plane, testing the boundaries of pigment and composition, entranced by the intricacy of simplicity.

In 1920, Albers enrolled in the newly founded school of art, design and architecture in Weimar, Germany. The institution, known as the Bauhaus, emphasized utilitarianism, valuing both technical and artistic skillsets and emphasized the experimentation and practice of both theoretical and practical concepts. As the first student to join the faculty, Albers began his instruction in 1925, emphasizing the mutability and influential characteristic of color. This same year, the Bauhaus relocated to Dessau and took residence in the revolutionary space designed by the school's founder Walter Gropius. Surrounded by fellow artists such as Wassily Kandinsky and Paul Klee, Albers' artistic identity and ideology flourished, as did the innovative philosophy and culture of the institution. By 1933, with ever-increasing pressure from the Nazis to conform and alter their principles, the Bauhaus refused to comply and closed their doors.

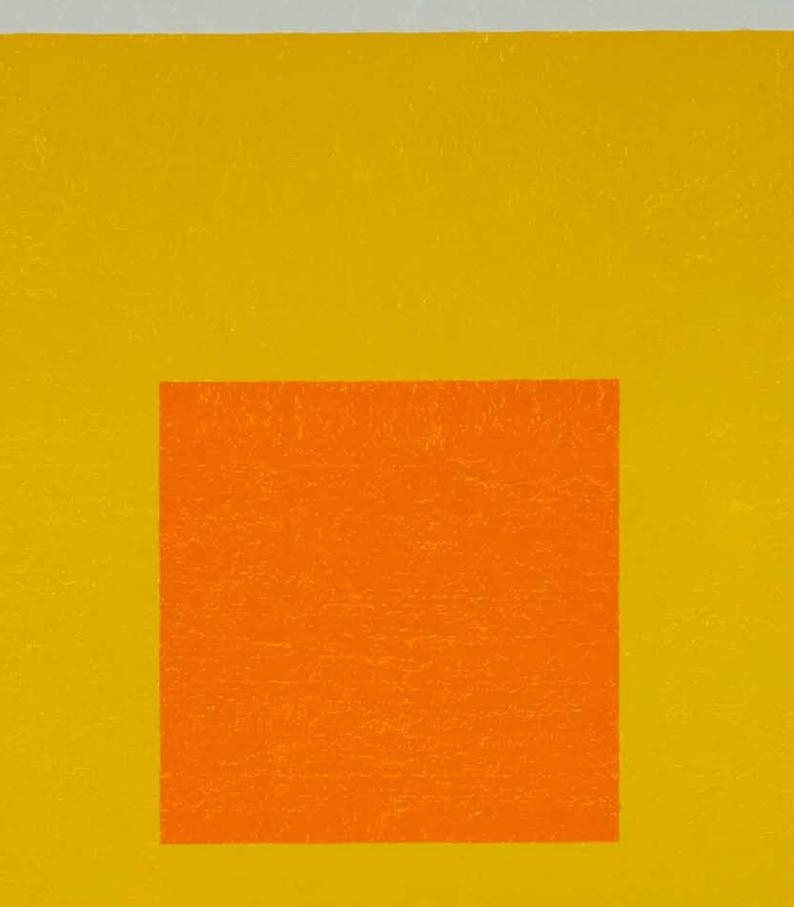
In November of this same year, Albers and his wife Anni, an inventive artist in her own right, moved to the United States. At the suggestion of New York's Museum of Modern Art's curator Philip Johnson, Albers was invited to create and carry out a new visual arts curriculum for the recently established Black Mountain College, which reflected a Bauhausian attitude and sensibility towards compositional theory. From 1933 to 1949, Albers transformed faculty and students alike, and influenced a future generation of artists.

His students, including Ruth Asawa, Ray Johnson, Robert Rauschenberg and Cy Twombly, were taught to investigate their own relationship with medium and all its aspects. As an example, Albers chose to dissect the notion of color, realizing that it [color] "must yield at least one interesting relationship over and above the sum of these elements. The more different relationships are formed, and the more connected they are, the more the elements intensify each other and the more valuable is the result and the more rewarding is the work."²

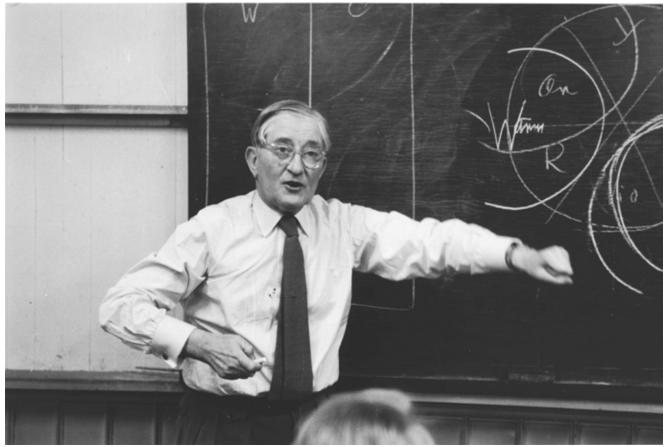
In 1950, Albers joined the faculty at Yale, and around this time he began to explore his theories on color through his *Homage to the Square* series. Such unwrapping of artistic theory can be seen in "Suspended", where Albers pushes to explain and understand the subjective nature of color – how it changes and communicates with differing shades. This implied mutability gives color a temperament and identity all its own. Albers, in observing color's presumed communicative skills, personifies and activates its essential nature:



Joseph Albers, 1966, 71.1 x 55.9cm (28 x 22in.) Other (Mount): 71.1 x 55.9cm (28 x 22in.), 1998.320, Photograph, gelatin silver print, Gift of Estrellita and Yousuf Karsh, © 2015 Estate of Yousuf Karsh.



17 (detail)



Albers teaching at Yale, 1955-1956.

"Such color deceptions prove that we see color almost never unrelated to each other and therefore unchanged; that color is changing continually: with changing light, with changing shape and placement, and with quantity which denotes either amount (a real extension) or number (recurrence). And just as influential are changes in perception depending on changes of mood, and consequently of receptiveness."³

With the aim to analyze the relationships between colors, Albers spreads two pigments adjacent to one another using a palette knife straight from the tube, rather than on top of or blending the pigments. The white, primed masonite panel is a uniform foundation through his series of *Homage to the Square* paintings. Here, each pigment stands along, giving the illusion of layering, and in doing so underscores the importance on flatness and place of the artist. Seen as pristine and exacting examples of painting, Albers' works barely reveal a human element, inspiring the next generation of artists to discover the limitations of Minimalism.

When asked about the importance placed on the viewer, Albers noted that they are the vessel in which art is processed, whereas painterly elements "demonstrate that true mobility is not achieved by making an object move but making an object that makes us move - besides moving us."⁴

This intense examination of color – its aesthetic effects and influential nature – reveals an essential element of all art, declaring that color holds just as much meaning as line, shade or texture. For both his students and viewers alike, Alber's approach directly relates and relies on process of observation.

When analyzing "Suspended", its core radiates outwardly, emitting an echo of color that inches towards the viewer. The viewer's interaction with the work is key, and when in front of the work, Albers urges one to "learn to see and to feel life... cultivate imagination, because there are still marvels in the world, because life is a mystery and always will be. But be aware of it... Art means: you have to believe, to have faith, that is, to cultivate vision."⁵

1. Josef Albers, *On My "Homage to the Square,"* 1954, The Josef & Anni Albers Foundation.

4. Nicholas Fox Weber, *The Bauhaus Group: Six Masters of Modernism*, New York, 2009, p. 336.

3. Josef Albers, *The Color in My Paintings*", 1954, The Josef & Anni Albers Foundation.

4. Nicholas Fox Weber, p. 335.

5. Frederick A. Horowitz, "Albers as a Teacher," in Frederick A. Horowitz and Brenda Danilowitz, *Josef Albers: To Open Eyes. The Bauhaus, Black Mountain College and Yale*, New York and London: Phaidon 2006.

PROPERTY FROM A PRIVATE COLLECTION, MILAN

18

BERNARD AUBERTIN (B.1934)

Tableau Clous, 1970 signed, inscribed and dated 'Bernard Aubertin 1970 30523' (on the reverse) acrylic and nails on board 19 1/8 x 19 1/8in. (48.5 x 48.5cm) \$20,000 - 30,000

Provenance

Acquired directly from the artist by the present owner.

This work is accompanied by a certificate of authenticity issued by the Archivio Opere Bernard Aubertin, Brescia, under no. *TCLR077-100030523*.

The singular red palette of Bernard Aubertin's monochromatic paintings explores the possibilities of texture, pigment, and experience, and speak to the essential ideas that the artist proposes on how color is experienced. Aubertin's work is not a product of his individual expression, rather, it is oriented in geometric principles, universal associations, and color theory. Aubertin chooses red for its elemental power and its relationship to both fire and blood, which he believes are integral components of the terrestrial experience.

Aubertin met Yves Klein in 1957 and was quickly absorbed into the Zero Group, founded in Düsseldorf by Heinz Mack and Otto Piene. As a group, Zero stood in defiant opposition against Abstract Expressionism and developed in Germany around the same time as the American Pop movement. Zero's decisive aim was to construct artworks and experiences that were devoid of personal sentiment and were therefore universal in nature.

According to his artistic and didactic logic, Aubertin believes that red spreds energy in a most productive manner, all while establishing a neutral foundation for creative exploration. *Tableau Clous* (1970) is a meditative work, the deep red drawing the eye towards the center of the hard board which is studded with nails. While the nature of the material is industrial and single toned, the effect on the viewer is as ruminative as a Mark Rothko canvas, extending the moment of viewing indefinitely. *Tableau Clous* mesmerizes; its deep red slowly pulling the viewer's eye ever closer to the intensive, crimson center. The work is also a seminal example of Aubertin's use of the readymade, akin to the Dada great Marcel Duchamp, and his fellow Zero group member, Günther Uecker.

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SOL LEWITT (1928-2007)

Incomplete Open Cube, 1974 signed, numbered and dated '7/9 LeWitt 6/74' (lower edge) ink and graphite on vellum 12 x 11 1/2in. (31 x 31cm) This work is number seven from a series of nine unique works on paper. **\$10,000 - 15,000**

Provenance

Carol Taylor Art, Dallas. Private Collection, Colorado. Goldsmith Fine Art, New York. Acquired from the above by the present owner.

"Incomplete Open Cubes is a very simple idea and it's easy to comprehend the whole thing... It's an anomalous title because the system is not doing something; it's not making a cube--all the ways to not make a cube. That's part of the idea; it was a kind of negative attitude... the positive way of thinking about it--that it was a full cube that you were dismantling. But it wouldn't work if you thought by subtracting one or another bar from the cube that you'd eventually get them all."¹ - Sol LeWitt

 Nicholad Baume, "Sol LeWitt in Conversation," in Sol LeWitt Structures 1965-2006, exh. cat., New York, City Hall Park, 2011, pp. 106-7.



ROBERT MANGOLD (B. 1937)

i. Untitled, 2003, ii. Untitled, 2004, iii. Untitled, 2005
i. signed and dated 'R.M. 2003' (lower right)
ii. signed and dated 'R.M. 2004' (lower right)
iii. signed and dated 'R.M. 2005' (lower left)
each: pastel and pencil on paper
each: 9 7/8 x 7 7/8in. (25 x 20cm)
\$30,000 - 50,000

Provenance

20

Donald Young Gallery, Chicago. Acquired from the above by the present owner.

"So much of what we see, we see in fragments. We see part of a truck going by, or part of a building. We never see anything in completeness... This is very much a part of the content of the work, something that extended to different series in different ways, this sense of completeness and incompleteness—or perhaps the impossibility of completeness."¹

- Robert Mangold

1. S. Kanega, "Artists in Conversation: Robert Mangold", in *BOMB Magazine*, no. 76, Summer 2011.





21

RICHARD PETTIBONE (B. 1938)

Jasper Johns 'Shade', 1959, 1967 signed, titled and dated 'Richard Pettibone 1967 Jasper Johns Shade 1959' (on the reverse) oil, sculpmetal and collage on canvas 9 3/4 x 7 1/2in. (25 x 19cm) **\$10,000 - 15,000**

Provenance

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

We are grateful to OK Harris Gallery for their assistance in cataloging this lot.

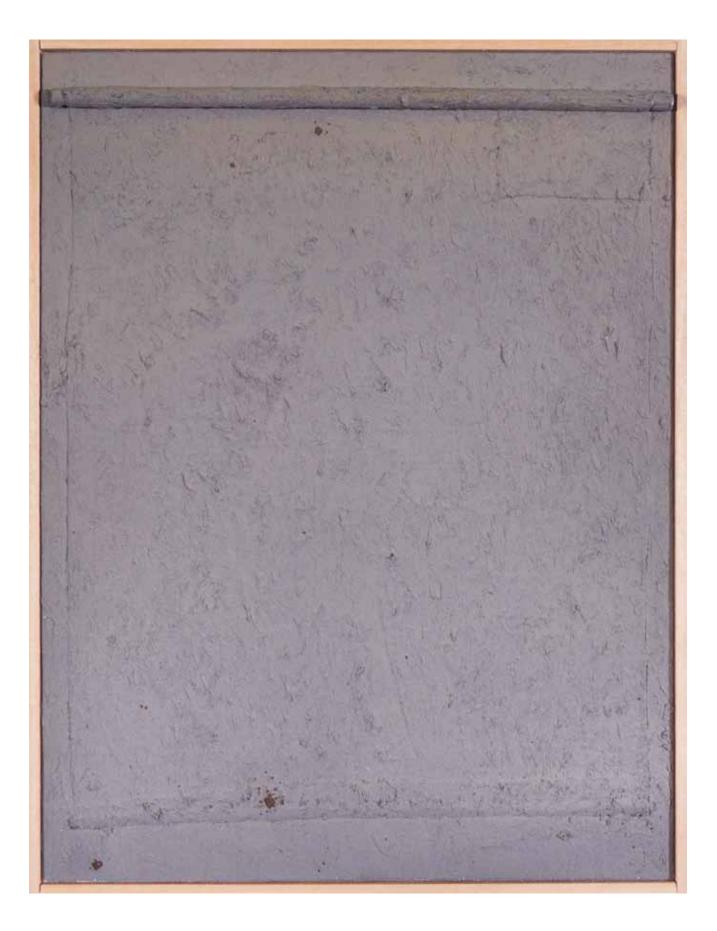
Richard Pettibone's careful mimicry of iconic works of art in miniature sizes raises questions about the value placed on the hand of the artist and the influence of artist agency.

In the 1960s, Pettibone began tracing ads and features in the trade publication ArtForum. He then silkscreened, painted, and framed his re-workings onto tiny stretcher bars. He eventually expanded this method in order to reproduce varying works by artists he extolled, drawing material from Roy Lichtenstein and Andy Warhol to Constantin Brâncuşi and Piet Mondrian.

Jasper Johns 'Shade', 1959, 1967 uses his miniaturizing appropriating process, and pushes his practice a step further than simple silk-screening by utilizing sculpmetal and collage in the same manner as Johns. In adopting the process and materials of the artist from which he derives his subject, Pettibone calls into question the validity and power of quality, craft, and artistry.

Appropriation, using pre-existing objects or images with little or no transformation applied to them, has become a widely accepted tool in Contemporary conceptual practice. Employed by Cindy Sherman, Sherri Levine and Richard Prince among others, it lends itself to the re-examination of original materials and the act of creation, questioning whether meaning and material are to be valued equally. Critic Michael Duncan speaks to the sweeping importance of Pettibone's practice within the context of art history, explaining how "his work makes us see that all art is a kind of miniature, condensing large experiences into compact spaces."¹ Such theoretical explorations brought about academic as well as commercial notoriety, initiating an all too relevant dialogue for today's conceptual artists.

1. Michael Duncan, *Richard Pettibone: A Retrospective*, exh. cat., Saratoga Springs, New York, Skidmore College, Tang Museum of Art, 2005.



22 MARK DI SUVERO (B. 1933)

Sioux, circa 1968 welded steel and stainless steel, in two parts 26 x 20in. (66 x 50.8cm) \$60,000 - 80,000

Provenance

B.C. Holland Gallery, Chicago.
Lo Giudice Gallery, Chicago.
Lewis & Susan Manilow, Chicago.
Anon. sale, Christie's, New York, 7 November 1989, lot 33.
Private Collection.
Anon. sale, Sotheby's, New York, 8 April 2008, lot 104.
Private Collection.
Glenn Dranoff Fine Art, New York.
Acquired from the above by the present owner.

"Human beings use symbols all the time. The words that we're using now are symbolic, and mathematics depends on the use of symbols. If you don't have icons, which are symbols, the computer doesn't work...human beings have created huge symbolic structures like language, mathematics, and art, and these have that very difficult word, meaning. What is the meaning of one's life? What is the meaning of a poem? The meaning of music. These things are true to our gut reaction to life and are very hard to define. What is so thrilling about sculptures is that we make these things real-that is, in three dimensions, so that you can bump into them in the dark."1 – Mark Di Suvero

1. Jan Garden Castro, "To Make Meanings Real: A Conversation with Mark di Suvero," in *Sculpture: A Publication of the International Sculpture Center*, vol. 24, no. 5, June 2005.



23 RICHARD STANKIEWICZ (B. 1922)

Untitled, 1972 incised 'RS 1972' and with an indistinct foundry mark (on the circular element) steel 30 x 28 x 18in. (76.2 x 71.1 x 45.5cm) \$20,000 - 30,000

Provenance

Zabriskie Gallery, New York. Arnold Herstand Gallery, New York. Ellen Cantrowitz, New York. Acquired from the above by the present owner.

Exhibition

Los Angeles, Manny Silverman Gallery, *Ten Sculptures of the New York School*, 21 November 1991-11 January 1992 (illustrated).

"Because in making the thing you are making yourself, and after you have made it you are a little bit changed and that's the product, and the thing, it can go into the world."¹ - Richard Stankiewicz

1. Robert Brown in conversation with Richard Stankiewicz, Worthington, Massachusetts, Oral history interview with Richard Stankiewicz, 1979 June 26, Archives of American Art, Smithsonian Institution.



PROPERTY FROM THE INTERNATIONAL SONESTA HOTELS CORPORATION

24

FRANK STELLA (B. 1936) Lejak (from the Bali Series), 2002 bent stainless steel tubing and aluminum 92 x 47 x 58in. (233.7 x 119.4 x 147.3cm)

\$50,000 - 70,000

Provenance

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











24 (detail)

"I don't know how I got into sculpture. I liked its physicality, that's the only reason."¹ - Frank Stella

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."²

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.

1. S. Ostrow, "Frank Stella", in Bomb Magazine, Spring 2000, reproduced at http://bombmagazine.org/article/2296/frank-stella 2. lbid. 25 **KEN PRICE (1935-2012)** *Turning Green*, 1996

fired and painted clay 6 x 8 x 6in. (15.2 x 20.3 x 15.2cm) \$50,000 - 70,000

Provenance

Acquired directly from the artist by the present owner in 1996.





25 (alternate views)

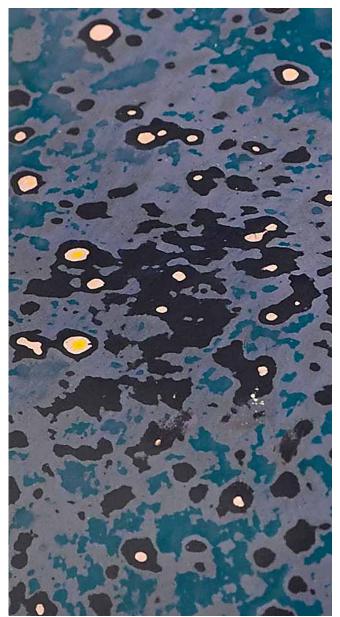
Best known for his petite, erotically charged, exquisitely finished ceramics, Ken Price explores the seductive power of material and surface. Prior to Price, Post-War ceramics were often considered a form of craft, however, it was his in-depth exploration that elevated ceramics to a new status. Peter Voulkos, perhaps the father of contemporary ceramics, was instrumental in paving the way for Price and served as an early teacher and influence on the artist. While primarily working in clay and at times criticized for relying mostly on a singular medium, Price prevailed with a mastery of the material, exploring the vast spectrum of tones, textures, and surface finishes.

Working on a smaller scale throughout his life, Price experimented with volume and vastness when he was commissioned to create several large scale works in the last decade of his career. Professor of Art History at Bard College, Alex Kitnick, wrote upon the occasion of the artist's large sculpture show at Matthew Marks Gallery in 2014, "Price's work shape shifts; it morphs. It always seems on the verge of turning into something else, of letting go, of relaxing or skirting across the floor. A contour of his could suggest almost anything."¹

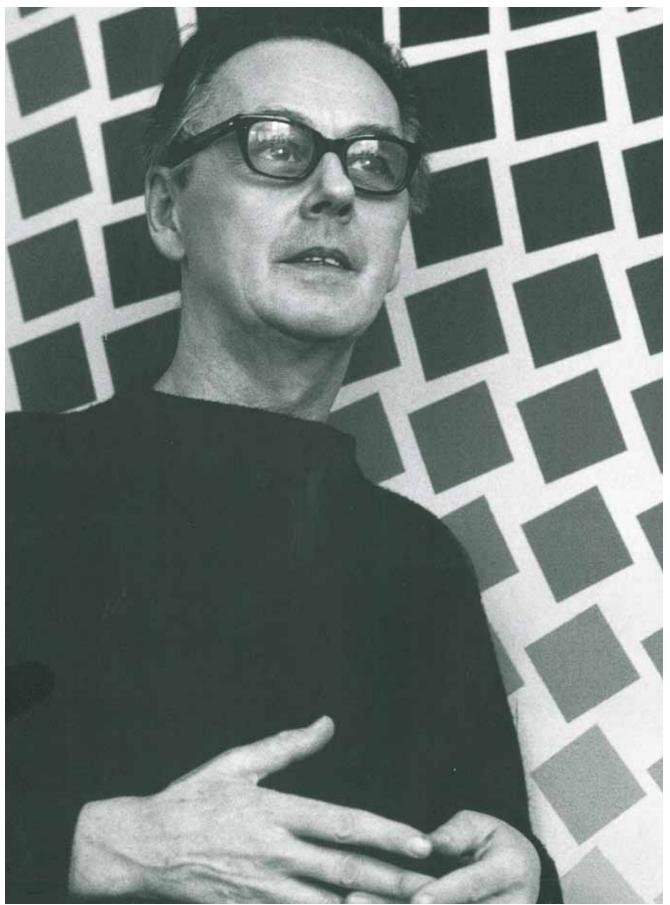
Turning Green (1996) with its lusciously smooth, lava-like surface appears as if it was born from the Pacific Ocean. Price, a surfer, loved the ocean and drew influence from his natural surroundings in California. The piece's surrealist curves are organic in nature and simultaneously mold-like, paying tribute to the artist's innovative father who developed mold-derived popsicles in the 1930s.

While he showed at several established galleries, including the famous Ferus Gallery in Los Angeles, Price's work had been underappreciated, having only one retrospective museum show during his lifetime. Just after he died at the age of 77 in 2012, a retrospective of his work was held at the Los Angeles County Museum of Art which later traveled to the Nasher Sculpture Center in Dallas and the Metropolitan Museum of Art. Price's contribution to the art of ceramics is far-reaching. However, more importantly, his vibrantly colored, richly lacquered sculptural gems played a critical role in Los Angeles becoming the cultural capital it is today.

1. Alex Kitnick, "The Shape of Things to Come," in *Ken Price: The Large Sculptures*, exh. cat., New York, Matthew Marks Gallery, 2014.



25 (detail)



Vasarely, in 1966, with his painting C.T.A. 105-OR (1965, acrylic on canvas, 63 x 63 in. (160 x 160cm), Collection unknown. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris.

FOUR WORKS BY VICTOR VASARELY

In an age overwhelmed by digital imagery, it is virtually impossible to conceive the primary visual impact Victor Vasarely's work must have upon his contemporaries. The Father of Op Art, Vasarely was an innovator who believed that art could be both seen and read. His unprecedented use of perceptual abstraction and early anticipation of the shift in human optics make him one of the most important artists of the 20th century. While he never used a computer, Vasarely astutely predicted the way the inundation of machines would forever change the way we see. He could foresee the necessity of collaboration between the visionary minds from many disparate fields in creating new art forms for the new modern world. He stated, "all architects, painters, sculptors must learn to work together. It is not a matter of negating the masterpieces of the past, but we have to admit that human aspirations have changed. We must transform our ancient way of thinking and conceiving art; particularly in the cities we must share it, make it accessible to all. Art must be generous."

Perhaps more than anything, Vasarely was motivated to shock the viewer's visual sense with the illusion of movement. Transmitting a sense of universality through conjugating color and form, his visual manifestations apply systematic visual procedures to the task of seeing. Swelling optical illusions suggest the quotidian way in which we see may be equal parts reality and illusion. His unique vision was so wildly popular and successful that it warranted his inclusion in what is now considered to be one of the most influential and important avantgarde exhibitions of the 1960s. This major exhibition was called "The Responsive Eye" and it was held at New York's Museum of Art in 1965. While his reputation was already well developed in America by way of his inaugural exhibition at the Solomon R. Guggenheim Museum, it was the later exhibit at MoMA that truly gave Vasarely worldwide recognition.

"The Responsive Eye", curated by the renowned scholar William C. Seitz was an attempt to present "new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, [these experiences] "are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently."² The exhibition included works by Yaacov Agam, Richard Anuszkiewicz, Piero Dorazio and Bridget Riley among many others, all of whom shared in common with Vasarely, a belief that painting could be all the more powerful if you combined with it science and technology.

Considering his application of science and technology into his painting practice, it is not all that surprising to learn that Vasarely actually first trained in medicine in his native Budapest well before he began his career as an artist. While still not exactly sure what he wanted to do with his life, Vasarely gave up his studies at medical school and embarked on a series of ambitious investigations into the natural and physical sciences, specifically in the fields of cybernetics and advanced technologies. Vasarely believe that if he was able to fully understand the theories of relativity, quantum mechanics and all of the latest advancements in field of astrophysics, he would be able to obtain a thorough and objective understanding of reality. We can already begin to see where the fusion of science, technology and art stemmed from in his developing mind. In fact, he rather quickly had come to the conclusion that "the two creative expressions of man, art and science, meet again to form an imaginary construct that is in accord with our sensibility and contemporary knowledge."3

Reaching this conclusion was the first step, but in order to apply it Vasarely needed guidance. Through coffee house discussions with other free thinkers of the 1920s, Vasarely came to learn about the Bauhaus and László Moholy-Nagy who had advocated the use of advances in science and technology within art and design to improve quality of life. Shortly thereafter he learned of the Mühely (or Workshop) in Budapest, a school of fine and applied arts based on the founding principles of the Bauhaus. For Vasarely, the program that the Mühely offered was exactly what he was after. By 1929 Vasarely had enrolled at the Mühely, taking courses that synthesized new techniques and social ideas with art. As Robert Morgan noted, "This seemed to him the most expedient way of putting him in touch with the advanced concepts that interested him and to which he adhered. At the Mühely, Vasarely explored a number of diverse visual forms including abstraction, in which he would be fully immersed by 1945."⁴

The principles of geometric abstraction that Vasarely learned through his studies at the Mühely would hugely inform his practice as a painter. Immediately he was able to "find new syntactical applications, new permutations in the field of graphic art. He knew that to pursue what he had learned would require strong commitment, assiduity, and clarity of intention. It would require determination not only to excel in terms of creating innovative visual forms but also to show how graphic design might function as social application—to reveal, that is, its potential for achieving utopian social ideals. Art had to have a purpose and a function beyond itself. It should reach into the very fabric of society... and offer a new vital optimism, an incentive for social change."⁵

After finishing his studies at the Mühelym, Vasarely began working as a graphic designer, not surprising, which while it allowed him to practice what he had learned, was not entirely satisfying to the artist. His early work, such as his Zèbres series - which he actually would return to later on in his career, would serve as the real starting off point for his career as the father of Op Art. These rather simplistic graphic based black-andwhite paintings gradually gave way to the overtly colorful and mesmerizing paintings from the late 1960s onwards. By the mid-1960s Vasarely had truly conquered the marriage of science and mathematics with art. With works from series such as his Alphabet Plastique Vasarely had created algorithmic concepts which would determine the structure, content and colors of each painting. As Morgan notes, "each painting is based on fifteen root forms derived from the circle, the square, and the triangle. A total of forty variations of these root forms were then developed, which painted with colors from six different color scales, each with twenty hues. Each unit within the grid, called a unite plastique, has a foreground and a background-a single figure-to-ground relationship."6

Through the late 60s and 70s Vasarely continued to develop his ideas and push the boundaries of visual language further. The work that he accomplished during this period is akin to the groundbreaking mathematics being performed at the best universities around the world-no other artist had ever before done more to break down and reinvent painting at this sort of level. His paintings from the early 1970s, particularly in the Gestalt and Vega series are arguably the most progressive applications of [his] systematic approach and application to form and color. In these paintings, Morgan states, "volumes exist on both a factual and illusory level. The artist seems to be proceeding indefatigably and without trepidation through an accelerating stratosphere of painterly space and time, perpetually working against the limitations of formal flatness. He moves both visually and conceptually in order to represent illusion as a function of sensory response to painting."7 It is not surprising in this respect, that Vasarely's astoundingly beautiful and complex paintings from this period are some of the most sought-after works by the artist.

 A. D. Worgan Formation & mindences, in *Victor Vasarely. Founder of Op Art*, exh. cat., Naples, Florida, Naples Museum of Art, 2004, pp. 19-20.
 R. C. Morgan "Paris: The Early Years," in *Victor Vasarely: Founder of Op Art*, exh. cat., Naples, Florida, Naples Museum of Art, 2004, p. 21.
 R. C. Morgan "Innovator of Optical Art," in *Victor Vasarely: Founder of Op Art*, exh. cat., Naples, Florida, Naples Museum of Art, 2004, p. 32.
 Ibid, p. 34.

M.-C. Vasarely, "Man of Art, Man of Science," in R. C. Morgan, *Victor Vasarely: Founder of Op Art*, exh. cat., Naples, Florida, Naples Museum of Art, 2004, p. 11.
 Press Release, "The Responsive Eye," *MOMA*, New York, 25 February 1965.
 Victor Vasarely quoted in *Vasarely Inconnu*, p. 14.
 R. C. Morgan "Formation & Influences," in *Victor Vasarely: Founder of Op Art*,

26

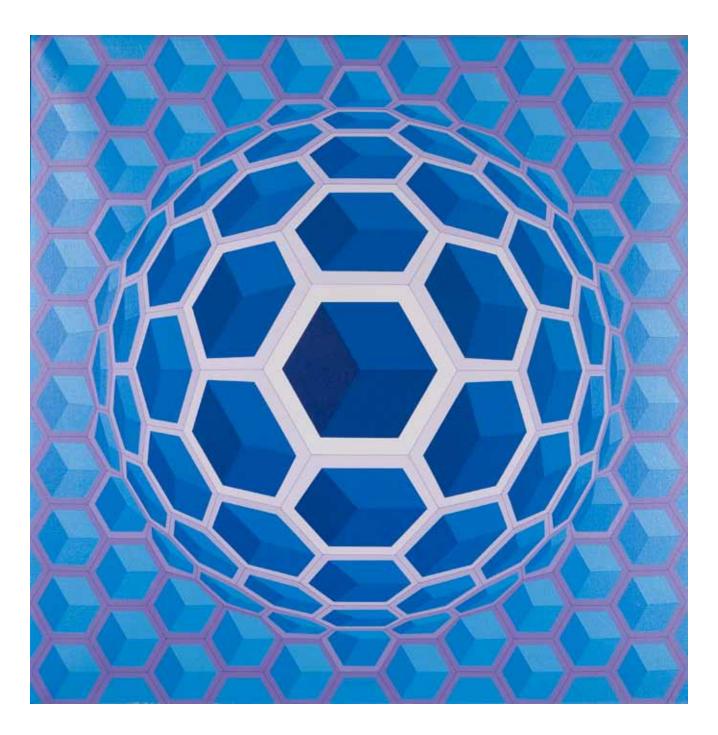
VICTOR VASARELY (1906-1997)

Huitt, 1977 signed 'Vasarely' (lower center); signed, titled, numbered and dated 'Vasarely Huitt 1977 2970' (on the reverse) acrylic on canvas 32 1/4 x 31 1/4in. (81.9 x 81.9cm) \$40,000 - 60,000

Provenance

The Goodman Gallery, Johannesburg. Anon. sale, Christie's East, New York, 6 May 1997, lot 42. Acquired at the above sale by the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by The Fondation Vasarely, Aix-en-Provence.



27

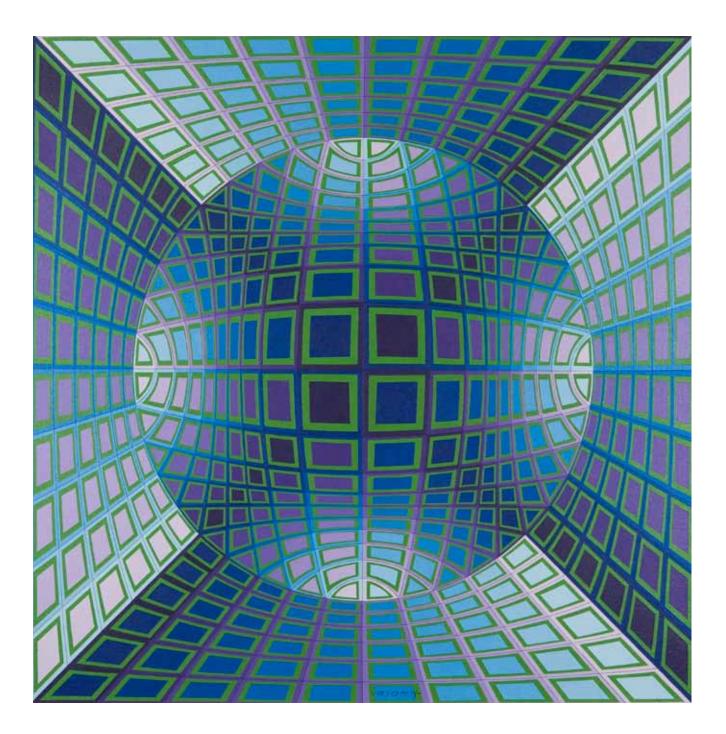
VICTOR VASARELY (1906-1997)

Attam, 1979 signed 'Vasarely' (lower center); signed, titled, numbered and dated 'Vasarely Attam 1979 3.106' (on the reverse) acrylic on canvas 32 x 31 3/4in. (81.3 x 81cm) \$40,000 - 60,000

Provenance

Anon. sale, Christie's East, New York, 14 November 1995, lot 83. Acquired at the above sale by the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint* de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



28

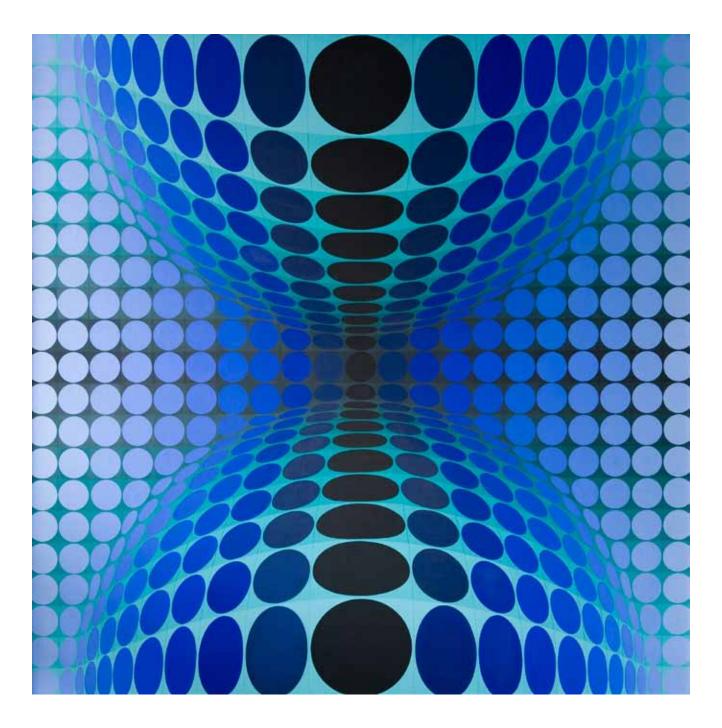
VICTOR VASARELY (1906-1997)

OND-III, 1968 signed 'Vasarely' (lower center); signed, titled and dated 'Vasarely OND III 1968' (on the reverse) acrylic on canvas 63 x 63in. (160 x 160cm) \$80,000 - 120,000

Provenance

Property of Mr. and Mrs. Stanley Marcus. Their Sale, Christie's East, New York, 14 November 1995, lot 68. Acquired at the above sale by the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely,* which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



29

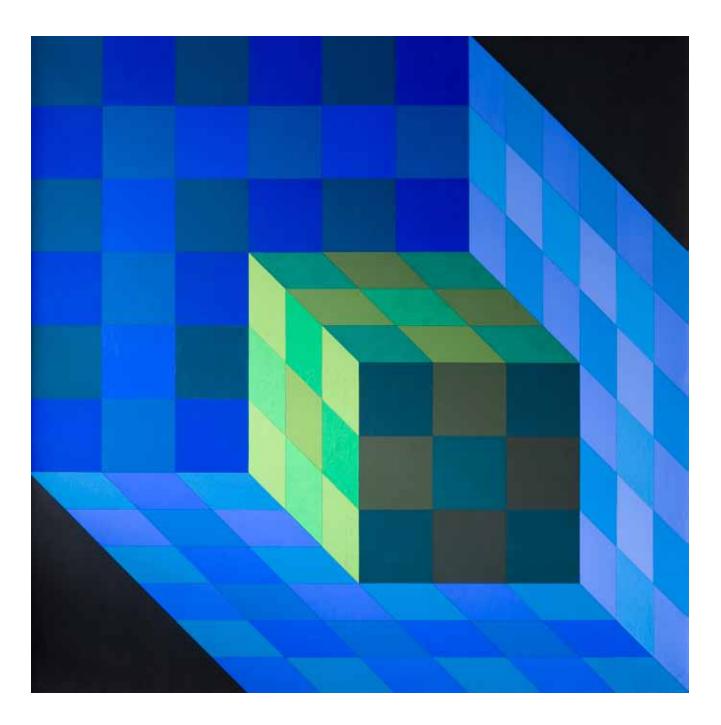
VICTOR VASARELY (1906-1997)

Tridim-C, 1968 signed 'Vasarely' (lower right), titled and dated 'Tridim-C 1968' (on the reverse) acrylic on canvas 63 x 63in. (160 x 160cm) **\$80,000 - 120,000**

Provenance

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

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



30 JEAN-PAUL RIOPELLE (1923-2002)

Untitled (from the *lceberg* series), *circa* 1977 dated and inscribed '1977 INV 77' (on the stretcher) oil on canvas 45 5/8 x 35in. (115.9 x 88.9cm) **\$150,000 - 200,000**

Provenance

A gift from the artist to Joan Mitchell, Paris. The Estate of Joan Mitchell. The Joan Mitchell Foundation. Cheim and Read, New York. Acquired from the above by the present owner.

We are grateful to Yseult Riopelle for her assistance in cataloging this lot.





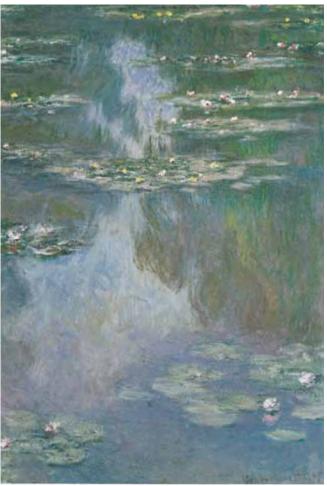
Mitchel with Jean-Paul Riopelle at their home/studio on Rue Frémicourt, Paris, Photo: Heidi Meister.

"...in the Arctic, nothing is clear cut. All is not black and white. The sky, though, seems black, really black. If I painted a sky that way, no one would believe me. And on the ground, there's not even white snow. There's ice that is grey, transparent. If I painted snow like that, no one would believe me."¹ - Jean-Paul Riopelle

Jean-Paul Riopelle is arguably the most important Canadian artist of the Contemporary era. An early student of Surrealism, he was the sole Canadian adopted by the Post-World War II intellectual elite in Paris, exchanging ideas with André Breton, Alberto Giacometti, and Joan Miró. Riopelle was known worldwide early in his career, representing Canada at the São Paulo Biennale in 1955 and presenting at the Venice Biennale an extraordinary three times.

At the Ècole du Meuble in Quebec, Riopelle studied under the celebrated professor Paul Èmile Bourdas. In 1924, Bourdas became the founder of a group of students and artists who called themselves 'Les Automatistes'. Riopelle joined 'Les Automatistes', spearheading a more radical adjunct group of sixteen students, the 'Refus Global' (Total Refusal). Publishing their manifesto in 1948, 'Refus Global' rejected the establishment, religion, and academic training, placing the highest value upon automatism and its attempt to unlock the creative unconscious.

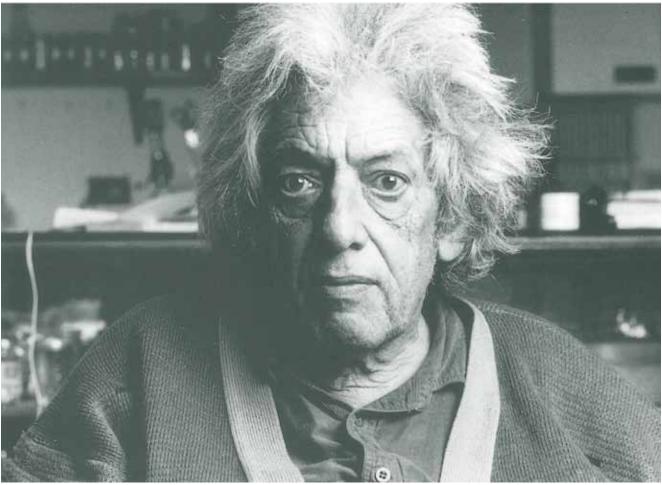
In the study of physiology, automatism refers to performing involuntary



Claude Monet, Water Lilies, 1907, oil on canvas, 106 x 73cm (W.1709), Private Collection.

processes without conscious control. In other words, familiarity and frequent performance of certain actions causes them to become automatic. Disciples of automatism believe that in order to express one's truest feelings and release creative energy, or to comprehend memories or experiences crucial to working through physiological hindrances, one must be placed in a state in which he or she feels completely unencumbered and free to automatically express themselves without considering the consequences of the produced expressions. While freely associating, psychoanalytic subjects, in theory, relay whatever comes to mind without foresight.

Generally, Sigmund Freud is most closely associated with the adoption of automatism, free association, and hypnosis. Notwithstanding, intellectuals were questioning the unconscious mind and the consequences of inhibited consciousness in the early post-Enlightenment period. Ludwig Borne, the early 19th century political commentator and philosopher suggested writing "down without falsification or hypocrisy, everything that comes into your head" could foster greater creativity."² Pierre Janet, a late 19th century French psychiatrist, treated mental disorders with hypnosis, studying the automatic behavior of mediums to determine how the subconscious interacts with the conscious during a trance. Freud extolled free association and automatic action. For him it was a "fundamental technical rule of analysis... [To] instruct the patient to put himself into a state of quiet, unreflecting self-observation, and to report to us whatever internal observations he is able to make... [To] exclude any of them, whether on the ground that it is too disagreeable or too indiscreet to say, or that it is too unimportant or irrelevant, or that it is nonsensical and need not be said."3



Jean Paul Riopelle, 1991. Photo by Bruno Massenet.

The Surrealists adapted Freudian psychiatry practice and applied it to spontaneous writing, drawing and painting. André Breton, his Surrealist cohorts, Les Automatistes, and later, Abstract Expressionist Action painters used a similar free association technique to paint, draw, and sculpt what came to them, unhindered by perception and repercussion. Authors of the era, like Virginia Woolf, Marcel Proust, and James Joyce also turned to stream of consciousness in their writing, attempting to capture the inner-most thoughts of their characters.

In 1949, Riopelle had his first solo show in Paris for which he produced explosive, large, dense canvases. Done in an almost ritualistic manner, he began working in the tachiste style, dabbing mounds of oil paint with a palette knife in demonstrative strokes. Using brightly pigmented paint straight from the tube, he created thick impasto murals of abstraction, produced in a dream-like automation. Riopelle experimented with different medium, producing bronze sculptures, lithographs, and pastel drawings, but his true passion was for emotionally unencumbered oil painting. While his paintings are supposedly purely abstract in their composition, like many Canadian artists, Jean-Paul was eternally influenced by his love of nature. He shared his passion for the plein-air with his long-time lover, the American artist Joan Mitchell. They lived together on and off for 25 years, keeping studios in Giverney, France, the former home of Monet where he produced his famous Waterlilies .

The relationship was tumultuous but fruitful for each in terms of their artistic practices; Riopelle and Mitchell were constantly influencing and pushing one another. Untitled was a cherished gift given by the artist himself to Mitchell. One might consider this ethereal painting not only a subtle depiction of soft light on frozen snow, but perhaps also a visual rendering of the simultaneous lightness and intensity of their love. Jean-Paul settled in his final years on the remote Isle-aux-Grues on the Saint Lawrence River, relishing in the crisp light and wildlife, inspiring him towards the figurative. In 1992, Joan Mitchell passed away. Riopelle ceased painting upon completing *Homage à Rosa Luxemburg* (1992), a tribute to his longtime companion. The artist died ten years later in 2002.

Riopelle often questioned his relationship to abstraction. He longed to find series of signs and symbols that reflected his personal vocabulary. In a sense, *Untitled* (1977), from the artist's leeberg series, is an attempt to create an intimate iconography which fits within the context of his abstracted framework. Canadian critic Michael Greenwood celebrated the leeberg series, stating that Riopelle's work "demonstrates in masterly fashion the action of immeasurable forces. It is a rare spectacle he gives us, cinema-like in in magnitude, of cosmic rhythms provoking the collision of vast galaxies; while at the same time even the minutest turbulences of nature are no less eloquently evoked"4 Influenced by his environment and his capacity to access his own unconsciousness, Riopelle captures the meditative in the tradition of Mark Rothko; transporting the viewer into a serene composition in which we are mesmerized by an unhindered ability to wield paint.

1. Georgina Oliver, "Riopelle: le trappeur traque," in *Nouvelles Litteraores*, no. 2673, 8 -15 January, 1979, p. 14 (trans.).

2. Ernest Jones, The Life and Works of Sigmund Freud: The Formative Years and Great Discoveries, 1953, p. 216.

 Sigmund Freud, Introductory Lectures on Psycho-Analysis (PFL 1), p. 328.
 Michael Greenwood, "Jean-Paul Riopelle: Icebergs," Arts Canada, #226/227, May/June 1979. 31

JEAN-PAUL RIOPELLE (1923-2002)

Composition, circa 1974 signed 'Riopelle' (lower right) oil on canvas 40 x 32in. (101.6 x 81.3cm) **\$70,000 - 90,000**

Provenance

Galerie Maeght, Paris. Salle de Vente de Honfleur Maitre Du Puy Connissare Piseur, Paris, *circa* 1986, lot 161. Acquired at the above sale by the present owner.

We are grateful to Yseult Riopelle for her assistance in cataloging this lot.

"My most 'abstract' paintings, according to some are for me the most figurative, in the true sense of the word....I don't take anything from nature, I move into nature"¹ - Jean Paul Riopelle

1. Gilbert Erouart, Riopelle in Conversation, Toronto: House of Anansi Press, 1990, p. 25.



PROPERTY FROM A MALIBU ESTATE

32

PAUL JENKINS (1923-2012)

An Elizabethan, 1957/1998 signed 'Paul Jenkins' (lower left); signed, titled, inscribed and dated 'Paul Jenkins An Elizabethan Paris 1957' (on the reverse) oil on canvas 63 3/4 x 38 1/8in. (161.9 x 96.8cm) **\$25,000 - 35,000**

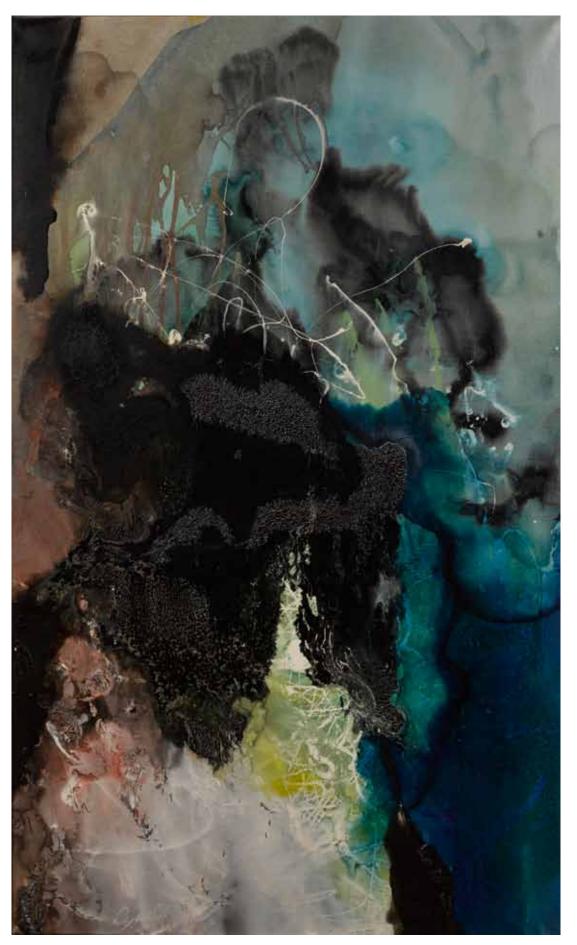
Provenance

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

Exhibited

New York, Joseph Rickards Gallery, *Paul Jenkins: Works on Canvas 1996-1997,* 8 May-16 June, 1998.

In preparation for the 1998 exhibition held at Joseph Rickards Gallery, the artist made a few minor alterations to the painting with the current owner's consent.



PROPERTY FROM A PRIVATE COLLECTION, MILAN

33

HERMANN NITSCH (B. 1938)

Untitled, 2007 signed and dated 'Hermann Nitsch '07' (on the reverse); inscribed 'HF_SV_02_08' (on the stretcher) acrylic on canvas 78 3/4 x 59 1/8in. (200 x 150cm) \$30,000 - 40,000

Provenance

Galleria de Foscherari, Bologna. Private Collection, Gravina, Puglia. Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity issued by the artist's studio.

We are grateful to Hermann Nitsch for his assistance in cataloging this lot.

"I am mainly a person who works with immediate materials and incidents. I try to produce real events in my theater, which can be experienced with all five senses, thus being an artistic synthesis. That's my effort: to deal with immediate color, real flesh, real entrails, the human body. In addition, my work is also more or less a psychoanalytic realization of subconscious associations. I am a great admirer of Freud and Jung. Myths of all times play an important role in my work. It's almost a philosophical event, an ontology, a search for one's self—but not like Heidegger teaches. Though I hold him in high esteem while resenting his political views. Since early antiquity, many have dealt with the phenomena of existence. I do that too"1 – Hermann Nitsch

Through his mixed-media work, Viennese Actionist Hermann Nitsch aims to confront and challenge one's perception of existence and experience. A multimedia artist who is as at ease with controversy as he is experimenting with diverse materials, Nitsch received global attention this year when the Museo Jumex in Mexico City unexpectedly cancelled a major retrospective of his work. His career centers on a philosophical ambition to stage works of art that claim all five of our senses, however, the means through which he achieves his desired level of sensory experience are not always met with understanding.

Nitsch, born in 1938 at the outset of the Second World War, was deeply influenced by his upbringing in the Roman Catholic Church, a religion that entrances the worshipper during the Eucharist, from the burning of incense to the drinking of wine. He often explores Biblical themes and imagery using his own artistic language. In several compositions of the Crucifixion where the act of the 'splatter' or throwing paint is an integral part of the piece, Nitsch utilizes the composition of the crucifixion, at times employing animal carcasses and his own blood, an element which has been widely protested by animal rights groups.

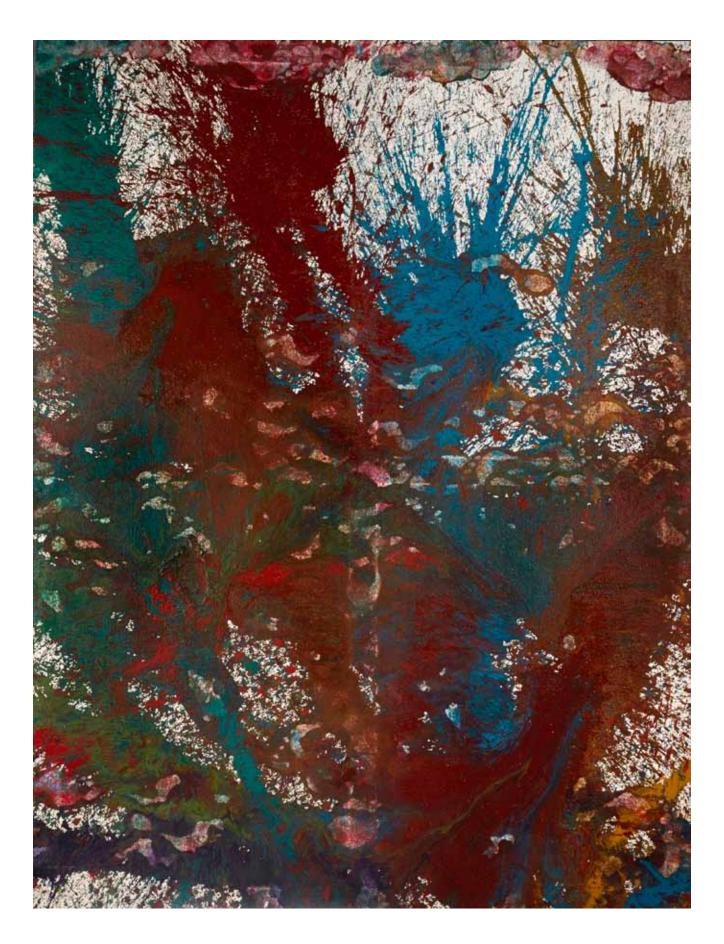
The 52nd work in the series, the artist refers to *Untitled* (2007) as "shuttbild": splattered paint canvas. At heart a provocateur, Nitsch's recent works, such as *Untitled* challenge the status quo in a more accessible manner. *Untitled* speaks to the influence of Post-Modern masters like Francis, Pollock, and Kline who taught Nitsch that painting could have the same olfactory effect as theatre. Splatters of brightness on a classically industrial material, linen burlap, call into question the intensity of the human experience in the face of the mundane. The artist describes his goal in painting; that he does "not want to reproduce anything that already existed in nature, but rather what is concretely played out on the surface itself, the visual fabric, which itself or its impact are shown."²

Nitsch was deeply saddened by the cancellation of his show in Mexico. While he understands that his work has shock value, the lastminute decision in February, 2015 was "a different kind of shocking."³ His means of expression may not always be accepted, but the cancellation confirms the massive impact Nitsch's work is capable of.

^{3.} Victoria Burnett, "Museo Jumex Cancels a Hermann Nitsch Show", in *The New York Times*, 24 February 2015.



^{1.} Jonas Vogt, "HERMANN NITSCH," in Vice, 1 November 2010. 2. Ibid.



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/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 mediation 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

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SELLER'S GUIDE

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- 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.

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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.

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BUYER'S GUIDE

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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.

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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 p 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.

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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.

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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:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	bv \$50s
\$1,000-2,000	
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	bv \$500s
\$10,000-20,000	
\$20.000-50.000	by \$2,000/5,000/8,000s
\$50,000-100,000	
\$100,000-200,000	
	at 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 19 without penalty. AfterMay 19 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 touch-tone 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 19** 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 2PM ET ON THURSDAY, MAY 21

Address

Cadogan Tate 301 Norman Ave Brooklyn, NY 11222

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

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 +1 (917) 464 4346 +1 (347) 468 9916 (fax) c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at +1 (917) 464 4346 or c.more@cadogantatefineart.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

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

22 29 23 32 24 33 28

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

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.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

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. Pictures are framed unless otherwise stated.

Dimensions are given height before width.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.

			Sale title:	Sale date:	
Paddle number (for offic	e use only)	Sale no.	Sale venue:	
General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.		ur bidding by such terms ns of Sale in ng to this sale and ig to bidding. ay result in your e funds clear our	\$200 - 500 by 20 / 50 / 80s \$ \$500 - 1,000 by 50s \$ \$1,000 - 2,000 by 100s \$ \$2,000 - 5,000 by 200 / 500 / 800s all	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 bove \$200,000at the auctioneer's discretion he auctioneer has discretion to split any bid at any time.	
Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.		elow, please	Customer Number	Title	
		e rounded down	First Name	Last Name	
			Company name (to be invoiced if applicable)		
			Address		
			City	County / State	
Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.		driving license, ID	Post / Zip code	Country	
		also provide a copy	Telephone mobile	Telephone daytime	
		lual to bid on the	Telephone evening	Fax	
			<u>Telephone bidders</u> : indicate primary and secondary contact numbers by writing (1) or (2) next to the telephone number.		
Notice to online bidders; If you have forgotten your username and password for <u>www.bonhams.com</u> , please contact Client Services.			E-mail (in capitals) By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.		
If successful I will collect the purchases myself Please contact me with a shipping quote (if applicable) I will arrange a third party to collect my purchase(s)			I am registering to bid as a private client	I am registering to bid as a trade client	
			Resale: please enter your resale license number here We may contact you for additional information.		
Please mail or fax the completed Registration Form and requested information to: Bonhams Client Services Department 580 Madison Avenue New York, New York 10022 Tel +1 (212) 644 9001 Evr. +1 (212) 644 9001		tion Form and			
			Shipping Address (if different then above)		
			Shipping Address (if different than above): Address:		
			City: Post/ZIP code:		
Fax +1 (212) 644 9009 Poss/Lin Code. Automated Auction Results Tel +1 (415) 503 3410 Please note that all telephone calls are recorded.					
Type of bid (A-Absentee, T-Telephone)	Lot no.		discrepancy, lot number and not lot description will gove line there is no need to complete this section.	ern.) MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*	

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bonhams

Date:

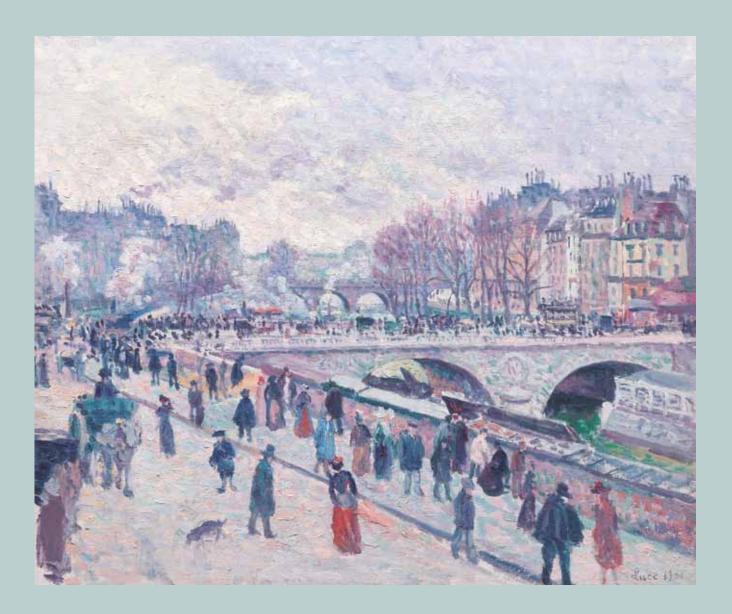
IMPRESSIONIST AND MODERN ART

Thursday May 7, 11am New York

MAXIMILIEN LUCE Le Quai Saint-Michel, 1900 oil on canvas 18¼ x 21¾ in \$600,000 - 800,000

PREVIEW May 2-6

INQUIRIES +1 (917) 206 1685 tanya.wells@bonhams.com



Bonhams

NEW YORK

bonhams.com/impressionist

POST-WAR & CONTEMPORARY PRINTS & MULTIPLES

Monday May 11, 1pm New York **FRANK STELLA** Estoril Five I, 1982 Color relief etching and woodcut *sheet 66 1/4 x 51 1/2in* **\$25,000 - 35,000** PREVIEW May 9-11

INQUIRIES +1 (917) 206 1646 shawna.brickley@bonhams.com



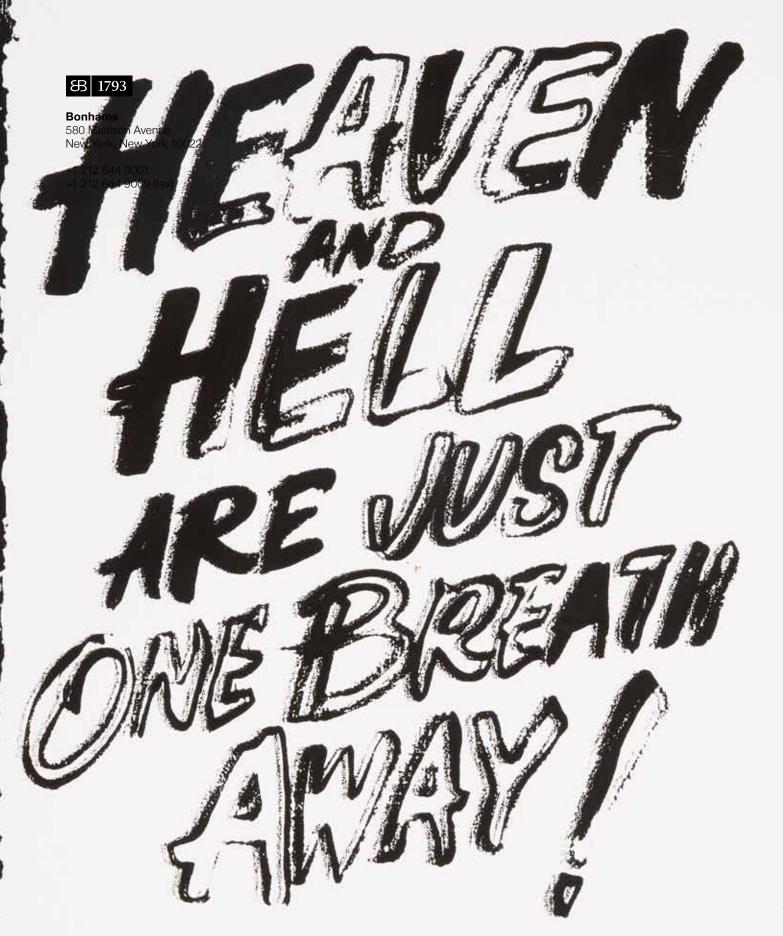
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NEW YORK

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INDEX



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