

POST-WAR & CONTEMPORARY ART

Thursday May 12, 2016



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POST-WAR & CONTEMPORARY ART

Thursday May 12, 2016 at 4pm
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Saturday May 7, 12pm to 5pm
Sunday May 8, 12pm to 5pm
Monday May 9, 10am to 5pm
Tuesday May 10, 10am to 5pm
Wednesday May 11, 10am to 5pm
Thursday May 12, 10am to 3pm

SALE NUMBER: 23396
Lots 1 - 39

CATALOG: \$35

LOT SYMBOLS

□ - Without reserve
W - Oversized lots

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Please contact client services with any bidding inquiries.

Please see page 144 to 147 for bidder information including Conditions of Sale, after-sale collection and shipment.

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Front cover: Lot 20
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Facing page: Lot 34
Session page: Lots 16 & 17
Inside back cover: Lot 36
Back cover: Lot 9

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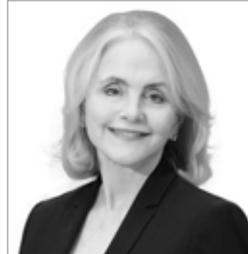
Michael Bartlett

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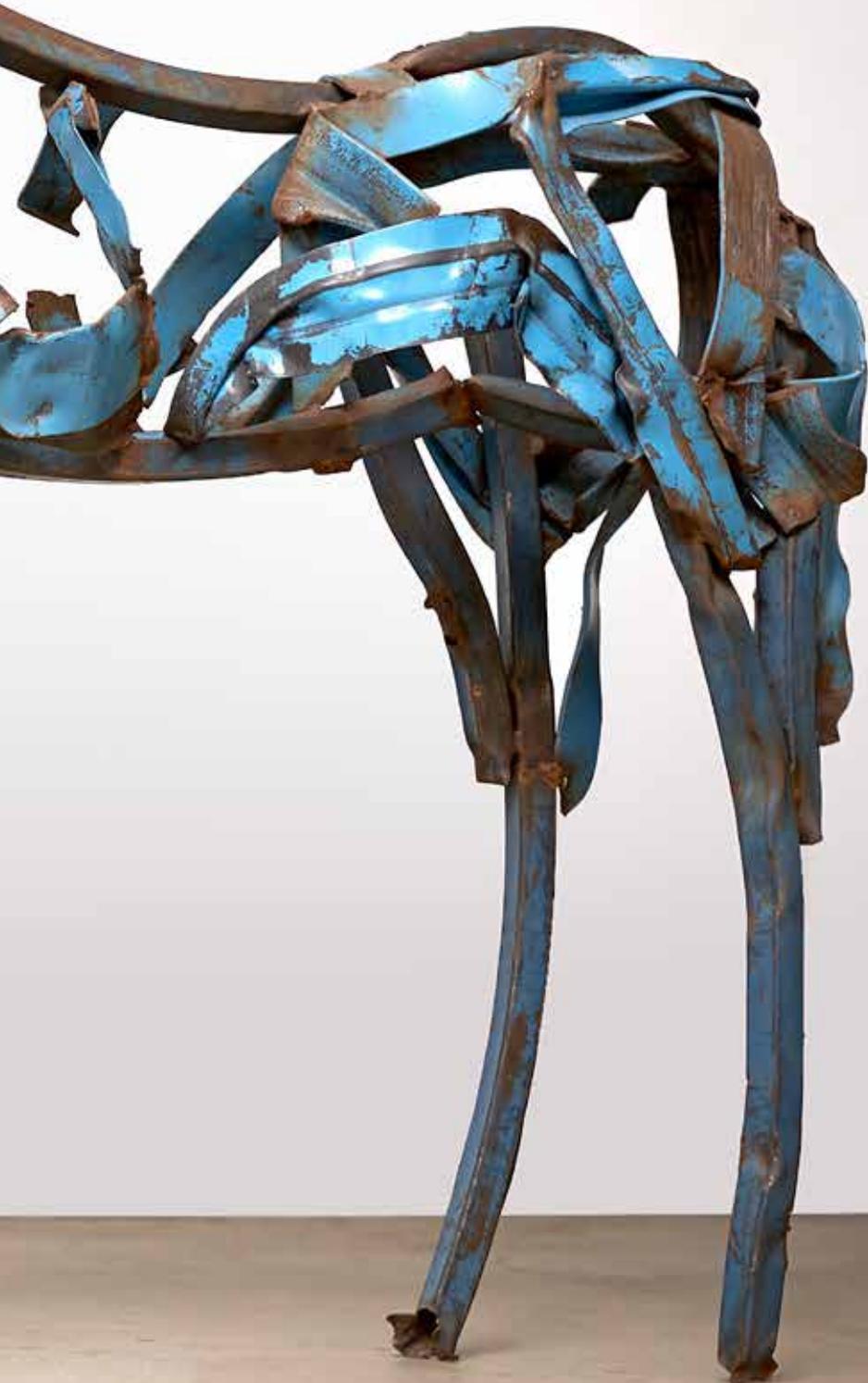
Ryo Wakabayashi

TOKYO



POST-WAR & CONTEMPORARY ART

LOTS 1 - 39



PROPERTY FROM A CALIFORNIA COLLECTION

1

SOL LEWITT (1928-2007)

Horizontal Lines In Color (More Or Less), 2003

signed and dated 'S. LeWitt 03' (lower right)
gouache on paper

11 1/4 x 30in.
28.5 x 76.2cm

US\$8,000 - 12,000

£5,600 - 8,400

HK\$62,000 - 93,000

Provenance

Gallery Onetwentyeight, New York.

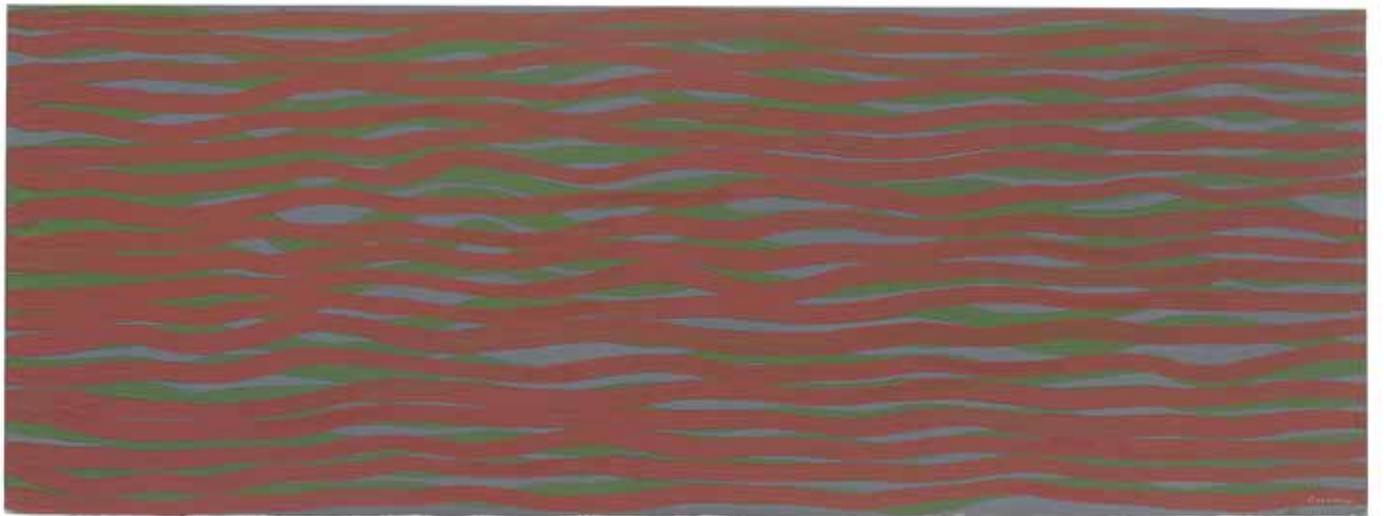
Private Collection, New York (acquired from the above in 2003).

Rhona Hoffman Gallery, Chicago.

Acquired from the above by the present owner.

Exhibited

New York, Rhona Hoffman Gallery, *Sol LeWitt: New Wall Drawings and Gouaches*, 12 December 2003-24 January 2004.



PROPERTY FROM A PRIVATE MILAN COLLECTION

2

ROBERT MANGOLD (B. 1937)

Untitled, 1984

signed and dated 'R Mangold 1984' (on the reverse)
acrylic and pencil on paper

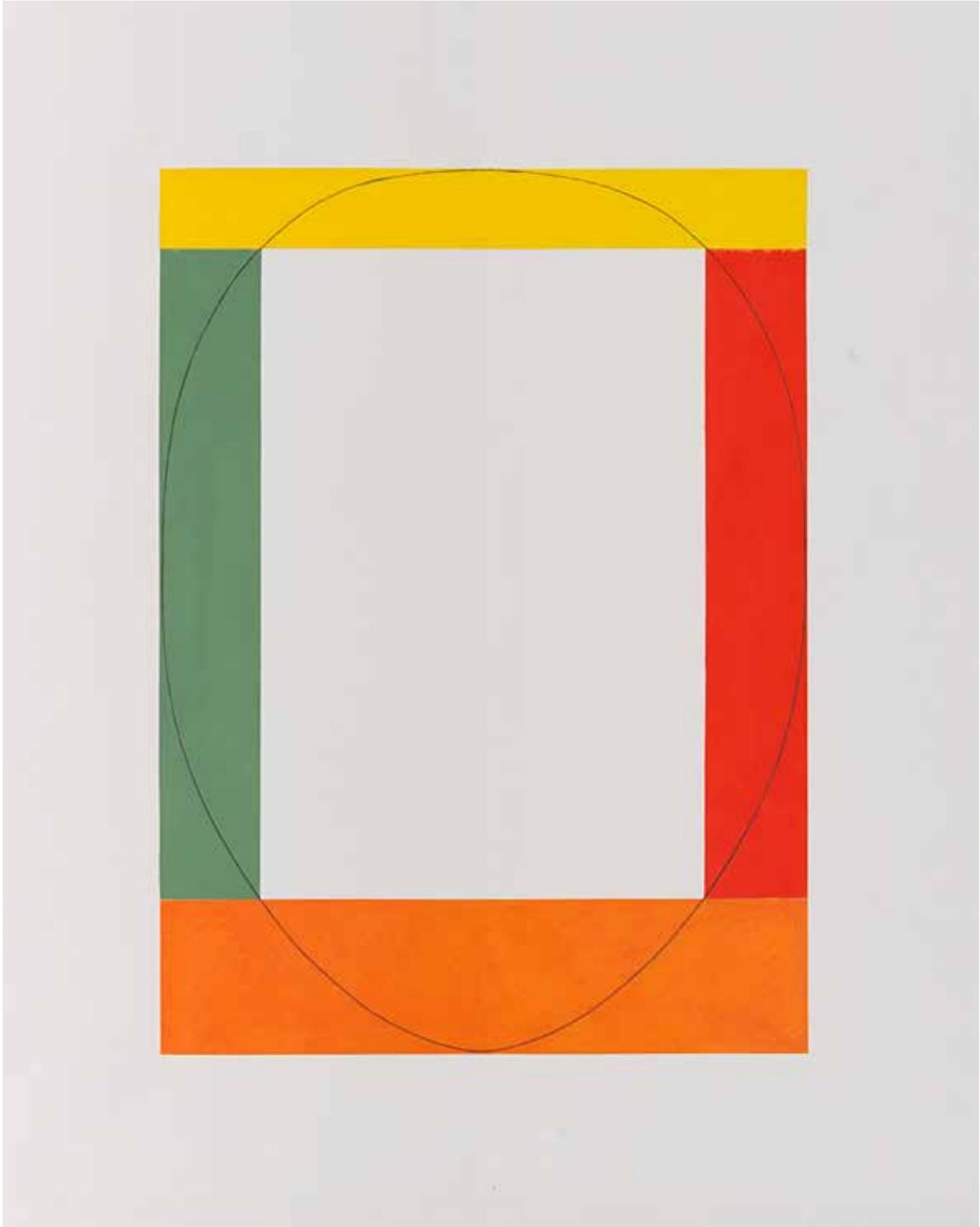
35 1/2 x 28 1/8in.
90.3 x 71.6cm

US\$40,000 - 60,000
£28,000 - 42,000
HK\$310,000 - 470,000

This work is accompanied by a certificate of authenticity signed by the artist.

Provenance

David Benrion Fine Art, New York.
Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

3

JOHN MCCRACKEN (1934-2011)

Untitled (Plank), circa 1970

marine enamel on wood

42 7/8 x 10 x 2 1/2in.

109 x 25.4 x 6.3cm

US\$40,000 - 60,000

£28,000 - 42,000

HK\$310,000 - 470,000

Provenance

Nicholas Wilder Gallery, Los Angeles.

Acquired from the above by the present owner in 1975.

“Color is also sensuous. I felt from the first that while I wanted to make very pared-down forms, I wanted them to be sensuous and beautiful so that they would be, and keep on being, interesting to look at.”¹

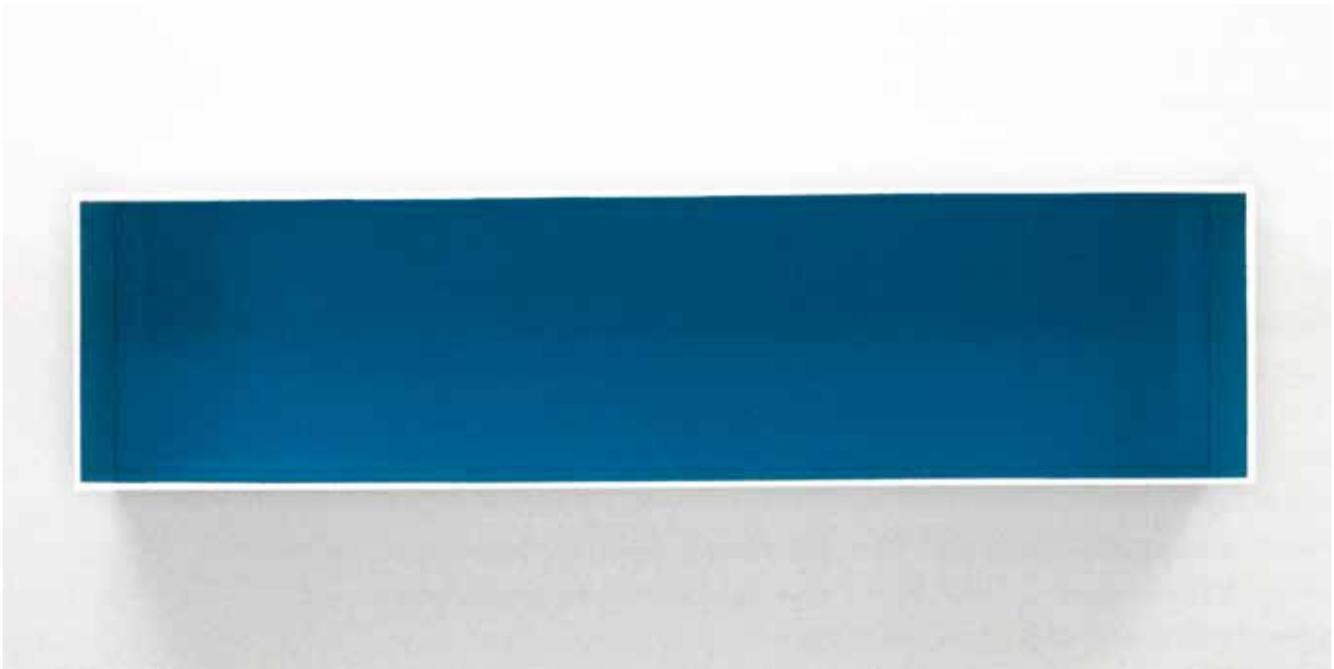
No other artist has so acutely encapsulated the movement of Minimalist Art that exploded across the United States in the 1960s than John McCracken. Like so many of his pioneering peers in the field of Minimalism, including Donald Judd and Dan Flavin, McCracken’s work has always been concerned with three paramount ideas: form, color and texture. McCracken has stated that one of his earliest influences was Barnett Newman, and, specifically, Newman’s investigations into pure color and the easily digestible manner in which he presented his work. McCracken notes, “I had been especially struck by Barnett Newman’s work. I wondered how he could do something so simple and get away with it—and by ‘getting away with it’ I mean actually making something strong and interesting. With Newman and with many Minimal works, one could be tempted to think it’s merely a simple nothing, but it’s really a simple something. It almost seems like an incarnation, but it’s the incarnating of an idea. It could be that it isn’t even yet a complete form, but rather is an idea that is just taking its first step.”²

McCracken initially trained as a painter at the California College of Arts and Crafts in Oakland. Over time throughout the 1950s and 1960s however, his paintings began to take on more and more three-dimensional qualities until he had abandoned the canvas altogether in favor of pure sculpture. Inspired by Judd’s ingenious craftsmanship from seemingly simplistic materials,

McCracken sought a way to create form through color. In an interview with Frances Coliott for *Art in America*, McCracken stated: “I make real, physical forms, but they’re made out of color, which as quality is at the outset abstract. I try to use color as if it were a material; I make a sculpture out of, say, ‘red’ or ‘blue.’ So my interest in having a piece look not only conventionally physical, but also in the next moment having it look like it could be something imagined, almost a hallucination, is well served by using color.”³ Ultimately, only McCracken could bring this ambitious idea to fruition.

McCracken’s earliest sculptures were conceived in the early 1960s, utilizing simple plywood which he would then spray-paint with car lacquer. His technique eventually evolved to spraying lacquer on top of fiberglass and resin coated wood which was then alternately sanded and polished to create sleek, immaculate surfaces—an appearance that seemed mechanical, but was in fact produced by hand. His almost insistent occupation with the finished surface draws a distinct parallel to the works of Judd, and, more locally, Robert Irwin. Elaborating on his desire to find the right materials to achieve the ideal form and more importantly surface, McCracken notes, “I’ve always thought of crafting and technique as being simply how you manage to give form to your idea. For me the idea appears first in the mind as a mental image, then I try to physically make that the best I can; I search around for the stuff that will do it. I don’t know if so far I’ve stumbled on the right, totally best materials or no. The ones I use happen to work.”⁴ Indeed, the artist would continue to experiment with his materials, adapting them over the course of his career.





Donald Judd, *Untitled*, 1988 / Photo © Mary Lou Saxon, Judd Foundation Archives / Art © Judd Foundation. Licensed by VAGA, New York, NY.

McCracken's early sculptural works took the shape of complicated relief paintings and later freestanding blocks and slabs, but it was in 1966 that he stumbled upon what was to become his signature sculptural structure and the most ideal form to tackle his concerns: the plank. The greatest impetus for this revolution was a "desire to develop an object of greater visual simplicity. Inspired by the plywood sheets leaning against his studio wall, he began to produce board forms that he referred to as 'planks,' creating a permanent association between the works and their particular facticity."⁵ At the outset, McCracken standardized the size of his planks to be eight feet by one foot by one inch so as to make the series instantly recognizable, but over the coming years he varied the dimensions, manipulating them to suit his needs and the intended space. The one constant, however, was for the plank to lean at an angle of approximately seven degrees against the wall. Arranged in this way, the planks existed as metaphorical bridges between painting and sculpture, their shape dependent on the angle of the viewer's perspective. According to McCracken, the reason these works were so inherently successful was that "They kind of screw a space up because they lean. They are usually one of the few things around presenting that angle. If you put one straight up and down and balance it there, it will fit with the room and just groove right in, but then it's not so active. Leaned at an angle, it changes the space fairly radically. Then you realize that the form is touching the surface you walk on, and also it's touching the surface that, when you think in terms of painting, is the space you mentally look into. So it's touching two worlds—the physical and the mental. To me, that's where the plank has relevance or importance: it alters space and it's a bridge between the two worlds."⁶

The majority of the artist's planks, as well as his later standing columns, blocks, and wedges, were produced with the same immaculately smooth and polished single-color surfaces that are both simultaneously reflective and opaque. There are a small number of works, however, that he constructed in a completely different manner, such as the present lot, *Untitled (Plank)*. Here, the plank is constructed by assembling a number

of diagonally placed wooden boards that, once conjoined, present a more overtly man-made appearance. In lieu of the highly polished and pristine color coating, McCracken has applied an uneven coating of marine enamel paint, which produces an otherworldly marbled semi-transparent glow on the surface. While the intention in this case may be slightly unclear, it does hint at one of McCracken's other concerns: his preoccupation with the cosmos and the existence of alternate realities. Discussing these beliefs in relation to his work, McCracken states, "I use these ideas somewhat symbolically or metaphorically; the work isn't directly about aliens and UFOs, but it is about multiple dimensions of reality and the development of consciousness. You have a sculpture, for example, that is material and real, but at the same time it can appear illusionistic, like a holographic image: a representation of the physical dimension as well as the nonphysical (or mental, or spiritual) dimension. In the sense my work implies the existence of a reality beyond the physical - one that's right here, coincident with the physical, hidden in it, but which through a slight change in viewpoint becomes evident. As such, the work stands to alter or expand to some degree one's conception of what 'reality' consists of."⁷

When you consider this statement along with the cosmic surface of *Untitled (Plank)* and the illusion of multiple planar dimensions that its existence and placement creates, it is undeniable that McCracken has keenly and enigmatically succeeded in addressing his foremost artistic and theoretical concerns. McCracken's *Untitled (Plank)* is a bridge to an alternate reality in which consciousness is fluid and space is not clearly defined.

1. J. McCracken, quoted in F. Colipitt, "Between Two Worlds: John McCracken", in *Art in America*, 1 April 1998.

2. *Ibid.*

3. *Ibid.*

4. A. Goldstein (ed.), *A Minimal Future? Art as Object 1958-1968*, exh. cat., Museum of Contemporary Art, Los Angeles, 2004, p. 293.

5. *Ibid.*

6. J. McCracken, quoted in F. Colipitt.

7. *Ibid.*



PROPERTY FROM A PRIVATE SAN DIEGO COLLECTION

4

GENE DAVIS (1920-1985)

Black Widow, 1962

signed, titled and dated 'BLACK WIDOW Gene Davis (1962)' (on the reverse)
acrylic on canvas

45 1/2 x 49 1/8in.
115.5 x 124.8cm

US\$30,000 - 50,000
£21,000 - 35,000
HK\$230,000 - 390,000

Provenance

I. Irving Feldman Galleries, Southfield, Michigan.
Acquired from the above by the present owner in 1979.

"A colorist utilizes the fact that color is changing continually with changing light, placement and recurrence. He paints not so much with pigment as with light. Davis' art, abstracted from natural subject matter, is an art of pure color and a composition based on his unique sense of interval and balance."¹

Gene Davis emerged in the late 1950s as a leading figure of what has now become known as the Washington Color School along with Morris Louis and Kenneth Noland, innovating vertical stripes as a compositional framework for experiments on the interaction of color.

At the age of 29, Davis abandoned a career as a White House correspondent to devote himself to painting. Though he lacked formal training, he benefited from the guidance of artist friend and Smithsonian Institution curator of graphics, Jacob Kainen, as well as frequent trips to gallery and museum exhibitions in New York City starting in the early 1950s. Davis recalled being particularly inspired toward a vertical stripe format after seeing Barnett Newman's first solo exhibition at Betty Parsons Gallery in 1950. Davis created his first vertical stripe painting in 1958, and a year later, began producing his signature style of "all-over, edge-to-edge"² compositions, which would engage him for nearly the next three decades.

Davis' experiments with color can be seen as philosophically aligned with that of Josef Albers' during the same period, both sharing a belief in empiricism before theory, and an understanding of the subjectivity and 'magic' of certain color relationships. By the late 1950s, however, Albers had already been studying color relationships for nearly three decades at Black Mountain College, and unlike Davis, codified his experiments into a groundbreaking treatise, *Interaction of Color*, published in 1963. Whereas Albers chose the square as his primary format, which enabled him to study color as planes overlapping in pictorial space; Davis chose vertical stripes which completely flattened the picture plane and enabled him to study color as distinct, abutting forms in relation to rhythm and intervals—properties more akin to music and prescient to Op art. Improvisation was key for Davis, preferring arrangements that were

"unpredictable and even beyond his conception" and in this way, reveals an affinity with the Abstract Expressionists. By 1962, Davis had systematized his process, which Gerald Nordland described thus:

"Having decided on stripe width, the ruled canvas was stapled to the easel wall. As each stripe was decided upon, its edges were securely taped with masking tape and the color soaked into the unprimed, unsized canvas with repeated brushfuls of acrylic paint. In early stages of the painting, the choices of color and placements are quite random...Occasionally he will prepare a color for us and just as he is about to apply it he may sense that it is wrong. He has learned to trust his 'hunches.' He sometimes takes foolhardy risks in color selection trusting to luck that he will be able to work it out. Since he cannot correct an unsatisfactory color selection, it so being fully saturated into the canvas, he must rethink the whole painting in relation to that stripe or any other. He is forced to invent combinations beyond his experience. The artist feels that much of the dramatic impact of his paintings derives from the esthetic-emotional risks he runs in their making and from his reliance upon color and daring to solve the 'unsolvable' positions into which he paints himself. This is the factor that keeps Davis from simply 'filling in the blanks' in his paintings. He is eternally on his mettle to discover what could not be predicted by the 'design painter' who conceives and then executes a painting."³

The present work, created in the same year as *Black Gray Beat*, 1962 (Smithsonian American Art Museum collection), exhibits what Kainen called a 'motor-progressive' which is the visual path of the eye moved by the work's structure. "Like music or poetry, the work cannot be taken in at a glance, but must be savored in its elements or sections before it can be measured as a whole. It takes a passage of time to hold the experience in one's mind."⁴ *Black Widow*, 1962, is a prime example of Davis' color experiments which ultimately explore ways of knowing. It challenges the viewer to be aware of a phenomenology of seeing, the tension between observation and intuition as a source of knowledge, the relationship of intention and spontaneity, and the tension between color and line.

1. G. Nordland, *Gene Davis*, exh. cat., San Francisco, San Francisco Museum of Art, 10 April-12 May 1968, p. 6.

2. *Ibid.*, p. 5.

3. *Ibid.*, p. 6.

4. *Ibid.*, p. 10.



PROPERTY FROM A PRIVATE ESTATE

5

BRIDGET RILEY (B. 1931)

4 Colours (9 Whites, 3rd Group) Study 2 for Summer Paintings, 1983

signed, titled and dated '4 colours (9 whites, 3rd group) Study 2 for Summer paintings - Bridget Riley '83.' (lower left)
gouache and pencil on paper

43 7/8 x 31 3/4in.
111.5 x 80.8cm

US\$50,000 - 70,000

£35,000 - 49,000

HK\$390,000 - 540,000

Provenance

Juda Rowan Gallery, London.

Acquired from the above by the previous owner.

By descent from the above to the present owner.

"Riley, it was repeatedly claimed, produced an art of pure visuality, a virtual stroking of the retina through the most dazzling painterly effects, effects described by the artist through the notion of 'visual tempi.'"¹

Entrancing and confounding, the works of British artist Bridget Riley defy passive observation. At the pinnacle of Riley's *oeuvre* are her stripe paintings. First conceived in 1961, this series capitulated Riley to the forefront of the Op Art movement. Her most robust compositions, however, were created in the early 1980s, when Riley began working with a new color scheme of individually lustrous pigments to create optically challenging illusions of movement across a flat plane.

The stunning precision of Riley's patterned paintings quickly awarded her international acclaim and exhibitions at the Tate Britain, Museum of Modern Art, and David Zwirner Gallery. Employing a simultaneously intense yet soothing multi-chromatic technique, Riley seductively manipulates perception through the transformation of seemingly simplistic colors and forms, bewitching the eye of the viewer.

Visual consciousness is elusive in Riley's *4 Colours*, 1983, the vibrant, serialized hues reflecting and absorbing light incongruously as the viewer approaches the work. The mechanics of line and form are tangible; the work is meticulously designed to tease the eye into assuming the sensation of dynamic movement. The artist speaks to this illusionary intention, noting, "... it is stimulating, an active, vibrating pleasure."²

To stand before Riley's *4 Colours* is to be confronted with an aesthetic quandary. When viewed as a whole, the work exudes a certain poetic calmness, yet the dizzying arrangement of color at once seems to overwhelm the senses. Deeply introspective and undeniably engaging, the present work forces the viewer to accept a mystifyingly pleasing optical discomfort: though the eye struggles to find a distinct focal point, it is virtually impossible to look away.

1. P. M. Lee, *Chronophobia: On Time in the Art of the 1960s*, Cambridge, Massachusetts, 2004, p. 175.

2. *Ibid.*, p. 157.



PROPERTY FROM THE ESTATE OF CALVIN R. VANDER WOUDE, SONOMA, CALIFORNIA

6^W

PAUL JENKINS (1923-2012)

Phenomena Mass Drift, Anatomy of a Cloud, 1978-79

signed 'Paul Jenkins' (lower center); signed, titled and dated twice '1978 Paul Jenkins "Phenomena Mass Drift" 1978-79' (on the overlap), titled and dated 'Anatomy of a Cloud Phenomena Mass Drift 1978-79' (on the stretcher)
acrylic on canvas

63 x 90in.

160 x 228.6cm

US\$30,000 - 50,000

£21,000 - 35,000

HK\$230,000 - 390,000

Provenance

Gimpel & Weitzenhoffer Gallery, New York.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE SAN DIEGO COLLECTION

7 W

PAUL JENKINS (1923-2012)

Phenomena Place of Three Rivers, 1978

signed 'Paul Jenkins' (lower right); signed, titled and dated 'Phenomena Place of Three Rivers Paul Jenkins 1978' (on the overlap); signed, titled and dated 'Paul Jenkins "Phenomena Place of Three Rivers" 1978' (on the stretcher)
oil on canvas

72 x 68in.

182.9 x 172.2cm

US\$30,000 - 50,000

£21,000 - 35,000

HK\$230,000 - 390,000

Provenance

I. Irving Feldman Galleries, Southfield, Michigan.

Acquired from the above by the present owner in 1978.



PROPERTY FROM A DISTINGUISHED NEW JERSEY COLLECTION

8

RICHARD ANUSZKIEWICZ (B. 1930)

Serial Green, 1976

signed and dated '© RICHARD ANUSZKIEWICZ 1976' (on the reverse)
acrylic on canvas

25 7/8 x 36in.
65.7 x 91.4cm

US\$20,000 - 30,000

£14,000 - 21,000

HK\$160,000 - 230,000

Provenance

Acquired directly from the artist by the present owner.

Literature

D. Madden and N. Spike, *Anuszkiewicz: Paintings and Sculptures 1945-2001*, Florence, 2010, no. 1976.5, p. 181.

Just five years before he executed *Serial Green*, 1976, Richard Anuszkiewicz sat for an interview conducted by Paul Cummings for the Archives of American Art in which the artist expounded on the influence of his professor Josef Albers while at Yale. This was a period in which Anuszkiewicz made the transition from realism into abstraction, leading him to the conception of his geometric configurations and the subsequent prolific explorations of formal structure and complimentary colors.

PC: Did Albers talk about the Bauhaus painting at Yale?

RA: Yeah, he used to talk about Cézanne, he used to talk about Klee, that helped in appreciating the work. For the first time I started realizing, I started seeing, you know. I started also appreciating what the impressionists were doing and I could then appreciate his color ideas because then I saw -- I mean something does happen when you put two colors together, it has an effect. The colorful thing about Cézanne's work was the manipulation of the warm and cool colors. I mean he was putting a warm shade next to a cool shade which sort of charges those colors up a little bit, I mean they complement one another. Then I could also understand Albers' interaction, you know, where a color changes another color. And these were things I never could see. When you see it it's obvious of course, but that kind of thing never occurred to me before. I mean I used color more on an emotional basis before, just to color in things.

PC: Well, when you went to Yale were you interested in Albers' paintings or were you interested really in his ideas about color?

RA: Well I think more in his ideas on color. I didn't really start appreciating his paintings because I didn't see that many of them. I never saw, I never started seeing a lot of Albers' paintings till I got to New York myself. And you can't really appreciate Albers' paintings through reproduction because the reproductions are very bad, even the color reproductions. And not till I really started seeing his paintings and a great deal of his paintings that I could see that he was doing these things in his own work. But through the course too you could see that he was doing these things in his own work. But through the course too you could see because those were some of his ideas, you know, the behavior of color.¹

1. R. Anuszkiewicz interview with P. Cummings, *Tape-recorded Interview with Richard Anuszkiewicz*, Archives of American Art, Smithsonian Institution, 28 December 1971, p. 13.

PROPERTY FROM A PRIVATE SAN DIEGO COLLECTION

g^w

LARRY POONS (B. 1937)

Untitled, 1983

signed twice, inscribed and dated 'LAWRENCE POONS 1983 83F-3 L. Poons' (on the reverse)
acrylic and sponge on canvas

71 1/4 x 37 5/8in.
180.9 x 95.6cm

US\$20,000 - 30,000
£14,000 - 21,000
HK\$160,000 - 230,000

Provenance

André Emmerich Gallery, New York.
Arthur Roger Gallery, New Orleans.
Hokin Gallery, Palm Beach.
Acquired from the above by the present owner.



PROPERTY OF A PRIVATE SAN FRANCISCO COLLECTOR

10

NORMAN BLUHM (1921-1999)

Shua Shebit, 1965

signed, titled and dated 'Bluhm 65 "Shua Shebit"' (on the reverse)
oil on canvas

51 x 42in.
129.5 x 106.7cm

US\$30,000 - 50,000
£21,000 - 35,000
HK\$230,000 - 390,000

Provenance

Private Collection, La Jolla.

Acquired from the above by the present owner.



PROPERTY OF A FLORIDA COLLECTOR

11

RICHARD POUSETTE-DART (1916-1992)

Untitled, 1977

signed and dated 'March 1 77 R Pousette-Dart' (on the reverse)
titanium white and graphite on paper

22 5/8 x 30 1/4in.
57.5 x 77cm

US\$40,000 - 60,000
£28,000 - 42,000
HK\$310,000 - 470,000

Provenance

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

Exhibited

New York, Andrew Crispo Gallery, *Richard Pousette-Dart: Drawings*,
30 March-22 April 1978, no. 37 (illustrated, unpagged).



PROPERTY OF A SOUTHERN CALIFORNIA COLLECTOR

12

KAREL APPEL (1921-2006)

Untitled, 1959

signed and dated 'Appel '59' (lower right)
oil on canvas

59 1/4 x 45 1/4in.
150.5 x 115cm

US\$120,000 - 180,000

£84,000 - 130,000

HK\$930,000 - 1,400,000

This work is accompanied by a photo-certificate of authenticity issued by the *Karel Appel Foundation*, Amsterdam.

Provenance

Gimpel Fils Gallery, Ltd., London.

H.C. Bechtler, Zurich (acquired from the above in 1959).

Private Collection, Beverly Hills (acquired from the above in 1960).

Private Collection, Los Angeles and Rancho Mirage.

By descent from the above to the present owner.

Exhibited

London, Gimpel Fils Gallery, Ltd., *Karel Appel*, 13 October-7 November 1959.

"Painting is the destruction of what has gone before, the destruction of systems, ideas, logic, routines. It is the dynamics and explosive force of intuition; in the mind there is room for more than one -ism."¹

The restless, intoxicating energy emanating from Karel Appel's *Untitled*, 1959, illustrates the artist's dexterous mastery of both color and form. No stranger to the unconventional, Appel is credited with being at the forefront of the expressionist movement, the breadth of his *oeuvre* placing particular emphasis on the outpouring of creative spirit and renunciation of meticulously planned out subject matter. Drawing from the playful imagery of folk art and the formal brushwork techniques of classical titans before him, Appel is undoubtedly in complete control of his craft.

Born in Amsterdam in 1921, Appel began painting at the age of fourteen and later received formal training at the Rijksakademie van Beeldende Kunsten, counting the primitive, animalistic, and often grotesquely distorted shapes of Jean Dubuffet and Pablo Picasso as early influences on his own work. However, it was not until the artist moved to Paris in 1949 that he began to conceptualize the disproportionate, figurative compositions for which he is perhaps best known. Once ensconced in the artistic community of Post-War Paris, Appel became close with successful art critic Michel Tapié, who curated group exhibitions that included Appel's work. Not long after, Karel Appel became synonymous with the likes of expressionist powerhouses such as Willem de Kooning, Asger Jorn, and Jackson Pollock. Appel's international reputation was further cemented when he was awarded the UNESCO prize at the 1954 Venice Biennale and after being commissioned by the city of

Amsterdam to paint a large-scale mural inside the Stedelijk Museum. The distinctive, sweeping brushstrokes filling the present work are undoubtedly emphatic reflections of Appel's close affiliation to the CoBrA movement in the late 1940s and, slightly later still, the group of artists referred to as 'Art Informel' or 'Art Autre' in the early 1950s. A coalition of artists dedicated to the rejection of the Surrealist ideology in favor of that of the Abstract Expressionists, the CoBrA group in many ways revolutionized the traditional act of applying paint to canvas and paved the way for a similar evolution in the United States. During this period in Appel's life, he became intimately associated with countless poets, perhaps even more than with other fine artists. Greatly influenced by his connection to masters of the spoken and written word, Appel became known for the delicate employment of visual language in his own right, thus performing a physically captivating gesture, an aesthetic discourse similar to that of his like-minded peers.

Untitled, 1959, was conceived in the same momentous year that Appel won the International Painting Prize at the São Paulo Biennale. The 1950's would prove to be a seminal decade in Appel's *oeuvre*, one that would cast an eminent glow on the subsequent years not only for himself, but also for forthcoming artists who would undoubtedly follow the Abstract Expressionist path Appel so forcefully pioneered. In the subversive period of postwar Europe, and in response to the heightened sensitivity of both the social and political climate, Appel found his true voice in painting without a pre-conceived notion of where the canvas would take him. Thick brushstrokes and heavily impastoed oils take on an agency of their own, moving freely yet purposefully through the central plane.





Karel Appel and Jan Vrijman / Photo © Ed van der Elsken, Nederlands Fotomuseum, Rotterdam / Artwork © Karel Appel Foundation.

The unbridled enthusiasm of each bit of texture and movement taking shape in a way that even the artist is not wholly cognizant of until the final result is made clear. Appel himself best articulates this feeling, stating, “Something appears midway between chaos and order, these forms, these expressions occupy a middle position.”²

Untitled poignantly juxtaposes striking, saturated yellows with bright, eviscerating reds that weave dramatically yet tactfully through a darker palette of bold black and brown hues, resulting in the viewer’s eye being dragged across longitudinal and latitudinal planes. White pigment does not serve as a traditional backdrop for more vibrant pigments, rather, it courses dramatically through the center and outermost edges of the work, rejecting traditional methods in application of colorful paint to stark white canvas. The swirling layers of copiously applied paint come to decisive, full stops as if the artist and tool were suddenly stricken, seized by some powerful force – an instinctive gesture that commands itself to be perceived as a swift departure from the placid compositions of Impressionism. Flecks of pigment cling to the lower edge of the canvas, evidence of the artist’s unrestrained nature with which he approaches his artistic practice. When asked about his particular direction and method, Appel stated, “I never try to make a painting; it is a howl, it is naked, it is like a child, it is a caged tiger... My tube is like a rocket writing its own space.”³

Appel’s intrinsic style, therefore, does not lend itself to the absolute categorization of Abstract Expressionism. Rather, it is a mutable outlet through which the artist’s transcendent dynamism is made evident.

Appel was just as concerned with the definitive, tonal brushstrokes themselves as he was with the ranges that lacked color. It was precisely this dichotomy between positive and negative space, the swaths of paint that simultaneously captured and reflected light that allowed for a provocative engagement with the abstract. Appel speaks to this aesthetic bifurcation, noting, “If the stroke of the brush is so important, it is because it expresses precisely what is not there.”⁴ Herein lies the paradox in his paintings. They can be both abstract and literal, it is as the viewer sees. There is an acute harmonization between a formal and an informal practice, between the discernable and the ambiguous, the beautiful and the grotesque.

Appel’s works, particularly throughout the 1950s, were imbued with an enigmatic vulnerability that is at once both soothing and haunting. His intense, fervent use of pigmentation is all-consuming, drawing the viewer in from all sides of the canvas. It is without question that *Untitled*, 1959, is alight with passion, and the artist himself undeniably impressive.

1. K. Appel, quoted in C. Byrne, (trans.) *Karel Appel on Karel Appel: Jottings, Musings, Poems*, New York, 1969, p. 49.
 2. C. Fournet, *Karel Appel, 40 Ans de Peinture, Sculpture et Dessin*, Paris, 1987, p. 35.
 3. K. Appel, quoted in A. Frankenstein, *Karel Appel*, New York, 1980, p. 52.
 4. C. Fournet, p. 44.



PROPERTY FROM A NEW YORK ESTATE

13

ALEXANDER CALDER (1898-1976)

Embracing Arms (Upraised Arms), 1944-1969

incised 'A. Calder 3/6' (on one side)
bronze

18 1/4 x 9 1/2 x 8 3/4in.
46.4 x 24.1 x 22.2cm

Conceived in 1944 and cast in 1969, this work is number three from an edition of six aside from the first example cast in 1944.

US\$150,000 - 200,000

£100,000 - 140,000

HK\$1,200,000 - 1,600,000

This work is registered in the archives of The Calder Foundation, New York, under application no. A02650.

Provenance

Perls Galleries, New York.

Private Collection, New York (acquired from the above in 1969).

By descent from the above to the present owner in 2011.

Exhibited

New York, Buchholz Gallery, *Recent Work by Alexander Calder*, 28 November-23 December 1944, no. 24 (original cast exhibited).
Washington, D.C., Institute of Contemporary Arts, *Sculptures by Alexander Calder*, 17 April-2 June 1951 (original cast exhibited).
New York, Perls Galleries, *Alexander Calder: Bronze Sculptures of 1944*, 7 October-8 November 1969, no. 17 (illustrated, p. 19).

Literature

Calder, The Complete Bronzes, exh. cat., New York, L&M Arts, 25 October 2012-9 February 2013, no. 17 (another from the edition exhibited; illustrated in color, pp. 51, 110-111).

In 1944, Alexander Calder's friend Wally Harrison suggested that he make a series of large outdoor sculptures out of cement, an idea which, according to Calder, Harrison forgot about but Calder pursued, albeit it in a different manner. Entranced by the mutable characteristic of cement, Calder took the idea and made it his own. Instead of large scale outdoor pieces, he started work on a series of more intimate figural sculptures made in plaster. Calder notes, "I finally made things which were mobile objects and had them cast in bronze—acrobats, animals, snakes, dancers, a starfish, and tightrope performers. These I showed that fall at Curt's [his then dealer Curt Valentin's Buchholz Gallery in New York]... This was rather an expensive venture and did not sell very well, so I abandoned it for my previous technique."¹

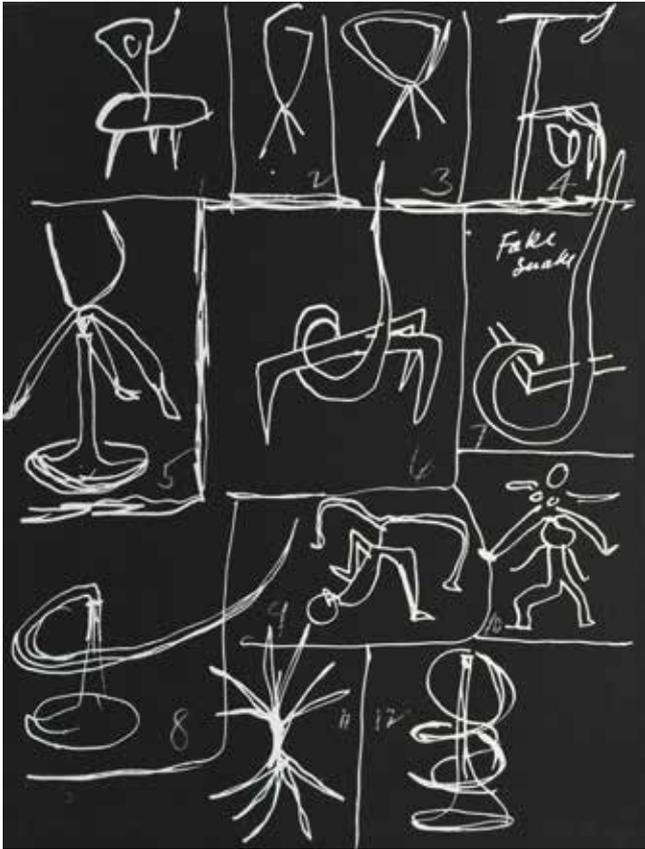
In total, Calder created twenty-five individual and unique bronzes in 1944 many exhibited at Buchholz Gallery. Of those, it seems eighteen did not sell and Calder hid those away in basement of his mother's Roxbury, Connecticut home, forgetting about their very existence until October of 1968. At the time of their inception and initial casting, Calder found the whole process to be somewhat intrusive and overly complicated in comparison to his already well-developed ritual of working by himself with

sheet metal and wire. He stated, "It was also disagreeable to have to check the manipulations of some other person working on the objects at the foundry."² What changed between 1944 and 1968 is unclear, however, Calder was certainly pleased to have rediscovered the bronzes at this moment in his career.

Aptly realizing that the bronzes would be received much more positively and magnanimously by his audience this time around, he had the 19 remaining bronzes recast in limited numbered editions of six by Roman Bronze Works Inc., of Corona, New York under the guidance and assistance of himself and Sculpture Services, New York.

While the casting process was undoubtedly unnerving and tedious for Calder, he certainly recognized its appropriateness and relished the formal qualities of the material in relation to his subject matter. He notes, "Bronze, cast, serves well for slender, attenuated shapes. It is strong even when very slender."³ In retrospect, bronze is likely the most ideal media with which to construct these small Surrealist forms, and certainly for one as delicate as the present lot. *Embracing Arms*, 1944-1969, is graceful and exuberant yet strident and balanced, firmly rooted to the ground in the weight of its medium.





Early sketches for *The Complete Bronzes* / Artwork © Alexander Calder / Photo Courtesy L&M Arts, Courtesy Calder Foundation, New York / Artists Rights Society (ARS), New York.



Pablo Picasso, *Nude Standing by the Sea*, 1929, oil on canvas / Bequest of Florene M. Schoenborn, 1995 / Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY / © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS).

Each of the sculptural works from this series of bronzes exhibits Calder's systematic approach to the exploration of space, balance and movement that his more common sheet metal and wire stabiles and mobiles investigate. More interestingly, however, is the more unique Surrealist quality that these works exude that at times gets lost in the mobiles and is perhaps more omnipresent in his myriad gouaches. When Calder first created the models for these works from plaster in the 1940s, his works resonated with Surrealists, particularly Miró and Picasso. Calder's exquisite early paintings and delicately balanced mobiles are highly reminiscent of the techniques that Miró and Picasso perfected.

In *Embracing Arms*, however, the influence of these artists on Calder's work becomes abundantly clear, especially when considered side by side with Picasso's *Nude Standing by the Sea*, 1929. This comparison exemplifies Calder's ability to expand upon a certain sort of Surrealist form to aid in his three-dimensional investigation of material, space, and momentum.

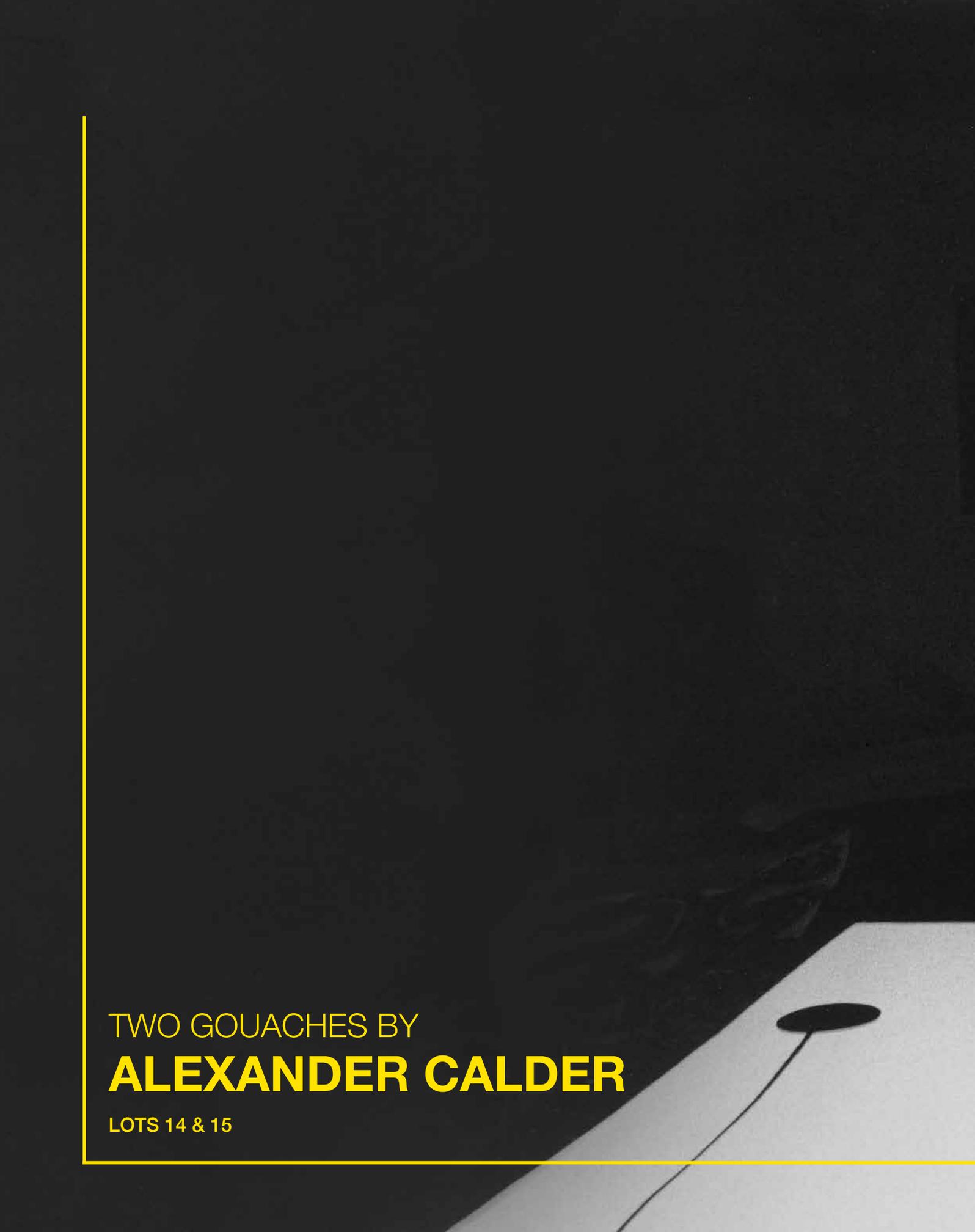
Perhaps it was simply working with the new medium of bronze that provided the impetus for Calder to tackle his subject matter with a revised approach. As Roberta Smith writes in her review of L&M Arts *Complete Bronzes* show, "the ancient medium enabled him to move deeper into art history; to keep pace with and

borrow from other more traditional strands of modernist sculpture and to use his hands and amazing tactile sense in a different way. The exhibition sheds new light on his complex sensibility while also showing him pursuing some of his characteristic interests — like levitation — in an unlikely material. In addition the play between the white plasters, which are so responsive to light, and their nearly identical twins in the dark, more matte bronze is fascinating."⁴

Despite the initial less favorable reaction to these works, it is now, more than ever, evident that these works delineated a decisive evolution in Calder's career—the bronzes themselves bridging the gap between his early and mature career. James Johnson Sweeney, perhaps one of the most important Calder scholars to this day, maintains that it was 1944 that hallmarked what art historian H.H. Arnason describes as the "most fertile and imaginative period of his creative life."⁵

1. A. Calder, quoted in *Alexander Calder, Bronze Sculptures of 1944*, exh. cat., New York, Perls Galleries, 7 October-8 November 1969, unpagged.
 2. *Ibid.*
 3. A. Calder, quoted in "A Propos of Measuring a Mobile" (manuscript), *Archives of American Art*, 1943.
 4. R. Smith, "Relics of a Sculptor's Bronze Age: 'Calder: The Complete Bronzes' at L&M Arts", in *The New York Times*, 8 November 2012.
 5. H.H. Arnason, *Calder*, Princeton, 1966, p. 76.





TWO GOUACHES BY

ALEXANDER CALDER

LOTS 14 & 15



Alexander Calder in his studio / Photo © John G. Ross, Courtesy Calder Foundation, New York / Pace Wildenstein, 2006 / Artists Rights Society (ARS), New York.

PROPERTY FROM THE COLLECTION OF JOHN LARA, BERKELEY, CALIFORNIA

14

ALEXANDER CALDER (1898-1976)

Red Spiral, White Spiral, Black Spiral, 1973

signed and dated 'Calder 73' (lower right)
gouache and ink on paper

29 3/8 x 43 1/4in.
74.9 x 109.9cm

US\$60,000 - 80,000
£42,000 - 56,000
HK\$470,000 - 620,000

This work is registered in the archives of The Calder Foundation, New York, under application no. A06847.

Provenance

Perls Galleries, New York.

Gump's Gallery, San Francisco (acquired from the above in 1974).

Acquired from the above by the present owner *circa* 1984.



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

15

ALEXANDER CALDER (1898-1976)

Mer de sable, 1975

signed with the artist's monogram and dated '75' (lower right)
gouache and ink on paper

22 3/4 x 30 3/4in.
57.8 x 78.1cm

US\$40,000 - 60,000

£28,000 - 42,000

HK\$310,000 - 470,000

This work is registered in the archives of The Calder Foundation, New York, under application no. *A1166*.

Provenance

Galerie Maeght, Paris.

Ann Kendall Richards Inc., New York.

Acquired from the above by the present owner *circa* 1975.



TWO SCULPTURES BY

DEBORAH BUTTERFIELD

LOTS 16 & 17







“The great and immediate power we experience when in the presence of her heroic forms attests to a natural and sympathetic collaboration of spirit.”¹

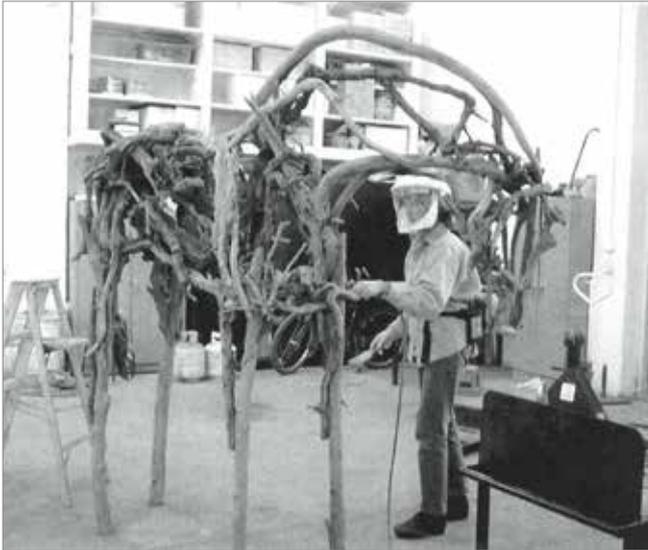
Equine imagery is one of the earliest known and most powerful motifs throughout art history, tracing its roots as far back as ancient rock and cave paintings. In more recent times, however, sculptures of horses with gallant warriors astride have most often been commissioned to celebrate illustrious leaders and victories in momentous and triumphant battles as a more monumental form of propaganda. In an entirely different take on the age-old imagery, Deborah Butterfield presents the world with her own view of the majestic creatures. Past depictions of gigantic horses stand not as pure animals, but rather as symbols of the machinations of war. In removing the rider, Butterfield's horses are free to live a life of their own - void of human influence and consequence - reflecting the innate beauty and placidity of nature.

Butterfield grew up surrounded by horses: riding them, taking care of them, drawing and painting them. Her initial scholastic studies in art took her away from the subject as it was not fashionable or deemed serious enough a subject matter, but by the time she was in her twenties, the current political environment of the Vietnam War had darkened her outlook on artistic expression and agency. With the violence and confusion of war ever present in her mind, Butterfield could not help but see the intrinsic link between man, horse and war – from ancient battles of Alexander the Great, to Napoleon crossing the Swiss Alps, to the deadly battles of America's Civil War. Hoping to disrupt this constant association, Butterfield began to conceive of her first equine sculptures.

These first beings were decidedly and distinctly contrary to the imposing bronze warhorses we are familiar with from stately plazas and parks. Alternatively, Butterfield presents earthly renditions of gentle mares constructed from mud, sticks, plaster and papier-mâché. As Jane Smiley recounts, “One of her first installations was a group of six mares in a room, all looking toward the door. The visitor had to brave the gaze of the life-size mottled brown and white animals and then squeeze among them once inside. Lots of viewers looked in, but declined to enter, even though the mares' ears were pricked and their demeanor calm.”² As Smiley rightly asserts, this was a defining moment in Butterfield's career, where she fully realized the power her subject holds over the viewer and how she can explore it further.



Detail lot 17



Deborah Butterfield at Walla Walla Foundry, applying patina, 1999 / Photo courtesy of Walla Walla Foundry, Washington.



Artist's studio, Bozeman, Montana, 2002 / Photo © Dawn Ahlert, Courtesy of the artist.

It was not long before Butterfield realized to her frustration the impracticality of her medium, as some of her early works began to fall apart and required constant attention and repairs. The armature, or literal backbone of her early plaster and mud horses, was made of steel - so it was somewhat natural that at the very end of the 1970s, Butterfield began working more closely and exclusively with steel, and in particular found steel. At the same moment, the pervasiveness of war and destruction would again play an important role in the development of her work as a new decade began. During this time period, the media was incessantly showing the destruction and chaos occurring in Israel and the West Bank as a result of the heavy conflicts in the Middle East. At the time, the artist notes of the imagery portraying torn apart cars and metal structures, "You wouldn't believe how excited I get, looking at all of that material... and how guilty!"³ This interpretation of medium reveals the core of Butterfield's ideology in that where we see death, chaos and disintegration in images of war and strife, Butterfield sees the possibility of rebirth and reintegration.

In 1980, Butterfield had a unique opportunity to take an extended working trip to Israel through a John Simon Guggenheim grant. Once on the ground, surrounded by an excess of working materials, Butterfield was able to create an extraordinary body of work utilizing only the scrap steel and other detritus of war she encountered. Working so intimately with these found materials, Butterfield realized that the elements themselves carried their own highly charged emotional content which she could bend and repurpose to compliment and augment her own vision. In doing so, the viewer encounters Butterfield's work not as a pile of metal or even simply a horse, but as an entire experience of engagement. It is this somewhat perplexing and contradictory experience that so poignantly expresses Butterfield's magic. That is, by cobbling together all of the reclaimed bits of destruction that she obsessively collects, Butterfield breathes new life into inanimate stoic creatures, generating an abundance of potential energy and a sense of hope and serenity. As Eleanor Heartney writes, "Whether constructed of discarded pipes, fencing and corrugated aluminum, or from once living matter, her

sculptures celebrate a universal life force. Butterfield expresses a sense of the energies hidden within the material world. In her sculptures, prosaic elements are transformed and given life without losing their original identities. As a result, we simultaneously perceive them as configurations of recognizable objects and as potentially animate beings."⁴

By the middle of the 1980s, Butterfield again embraces a new medium - bronze. In manipulating this media, Butterfield finally discovers the perfect solution to her initial dilemma of stability and longevity. Her solution was simple - to create a simple bronze skeletal armature for the work and then ply it with fallen sticks and vines until the perfect balance and form is reached. After being carefully packed, the amalgamation of vegetation and metal is transported to the Walla Walla Foundry in Washington where it is then cast in bronze. The beauty of the process and the finished work, is that as the raw organic materials burn away, liquid bronze permeates throughout the structure, resulting in the precise reproduction of the natural materials in perfect metal form.

With both her found steel works and her bronze works, Butterfield's process and intent appears to remain the same, that is, to take the dead, the fallen, the destroyed and make it new and whole again, albeit in a different form in order to show that there is always life in death, order in chaos and hope in despair. Butterfield aptly and eloquently demonstrates the simple physical truth that matter can neither be created nor destroyed, it may change in shape or form but it will always exist. The horse is simply the vehicle that Butterfield uses to express this notion, and while this choice is deeply personal to the artist, it is more generally a fitting choice as the horse is something that we can all intimately relate to and appreciate in a sense not only of utility and practicality, but also in natural beauty and harmony.

1. D. Gerson, *Horses: The Art of Deborah Butterfield*, exh. cat., University of Miami, Lowe Art Museum, Coral Gables, 1992, p. 10.

2. J. Smiley, "Deborah Butterfield", in R. Gordon, *Deborah Butterfield*, New York, 2003, p. 13.

3. *Ibid.*, p. 13.

4. E. Heartney, *Deborah Butterfield*, exh. cat., Zolla/Lieberman Gallery, Chicago, 2007, p. 2.



PROPERTY FROM THE ESTATE OF SYLVIA AND ERIC ELSESSER, SAN FRANCISCO

16 W □

DEBORAH BUTTERFIELD (B. 1949)

Bluebird, 2006

found steel, welded

46 x 59 x 14in.

116.8 x 149.9 x 35.6cm

This work is unique.

US\$60,000 - 80,000

£42,000 - 56,000

HK\$470,000 - 620,000

Provenance

Gallery Paule Anglim, San Francisco.

Acquired from the above by the previous owner in 2006.

By descent from the above to the present owner.

Exhibited

San Francisco, Gallery Paule Anglim, *Deborah Butterfield, New Sculptures in Steel and Bronze*,
4 May-10 June 2006.



PROPERTY OF A PRIVATE COLLECTOR

17^w

DEBORAH BUTTERFIELD (B. 1949)

Pali, 1992

incised with the Walla Walla Foundry mark and dated '1992'

(on the underside)

bronze with light gray patina

32 7/8 x 40 5/8 x 11 1/4in.

83.5 x 103.2 x 28.6cm

This work is unique.

US\$80,000 - 120,000

£56,000 - 84,000

HK\$620,000 - 930,000

Provenance

Zolla/Lieberman Gallery, Inc., Chicago.

Acquired from the above by the previous owner in 1992.

By descent from the above to the present owner.



WOMAN ON A HORSE BY
FERNANDO BOTERO

LOT 18





PROPERTY OF A PRIVATE NEW YORK COLLECTOR

18

FERNANDO BOTERO (B. 1932)

Woman on a Horse, 1993

incised 'Botero 1/6' (on the base)
bronze with dark brown patina

23 1/2 x 11 1/4 x 13 1/2in.
59.7 x 28.6 x 34.3cm

This work is number one from an edition of six, plus two artist's proofs.

US\$300,000 - 500,000

£210,000 - 350,000

HK\$2,300,000 - 3,900,000

Provenance

Marlborough Gallery, New York.

Acquired from the above by the present owner in 1993.

Literature

J.C. Lambert & B. Villegas, *Botero Sculptures*, Bogotá, 1998, no. 226 (another from the edition illustrated in color).





Peter Paul Rubens, *The Toilet of Venus*, circa 1613 / Private Collection / Bridgeman Images.



Diego Rodriguez de Silva y Velazquez, *Equestrian portrait of Elisabeth de France, wife of Philip IV of Spain*, circa 17th Century / Prado, Madrid, Spain / Bridgeman Images.

“For my entire life, I’ve felt as if I had something to say in terms of sculpture. It’s a very strong desire...pleasure—that of touching the new reality that you create. Certainly, in a painting you give the illusion of truth, but with sculpture, you can touch its reality. . . If I paint a knife in my pictures, it’s imaginary, but if I sculpt it, then the sensation of having it in your hand is real— it’s an object from your spirit, it’s a sensual experience even in its execution. It brings a special joy to touch the material with your hands.”¹

Inspired by the great masters of art history, from Peter Paul Rubens and Titian to Giotto and Paolo Uccello, Fernando Botero’s style is a modern interpretation of the ever-evolving thread of form and draftsmanship with figures characterized by inflated forms and zaftig rotundity.

Even more pronounced in his sculptures than his paintings, Botero’s bronzes are romantic renderings of both everyday scenes and interpretations of common art historical themes. *Woman on a Horse*, 1993, is a quixotic example of such great allegorical imagery within art history – from Lady Godiva astride her mare and Joan of Arc charging into battle, to the statuary portraits of nobility, such as the *Equestrian portrait of Elisabeth de France, wife of Philip IV of Spain* by Velazquez.

At the age of 20, Botero left Medellín and traveled to Spain where he was able to view the works of great European artists, including Velazquez and Francisco José de Goya y Lucientes. Exposure to these artists was fundamental to his stylistic advancement, leading to him joining Madrid’s San Fernando School of Fine Arts, followed by San Marco Academy in Florence.

After moving to New York, he continued to develop his trademark style of bulbous and swollen figures and animals. The time he devoted to his artistry and development of his oeuvre is clearly

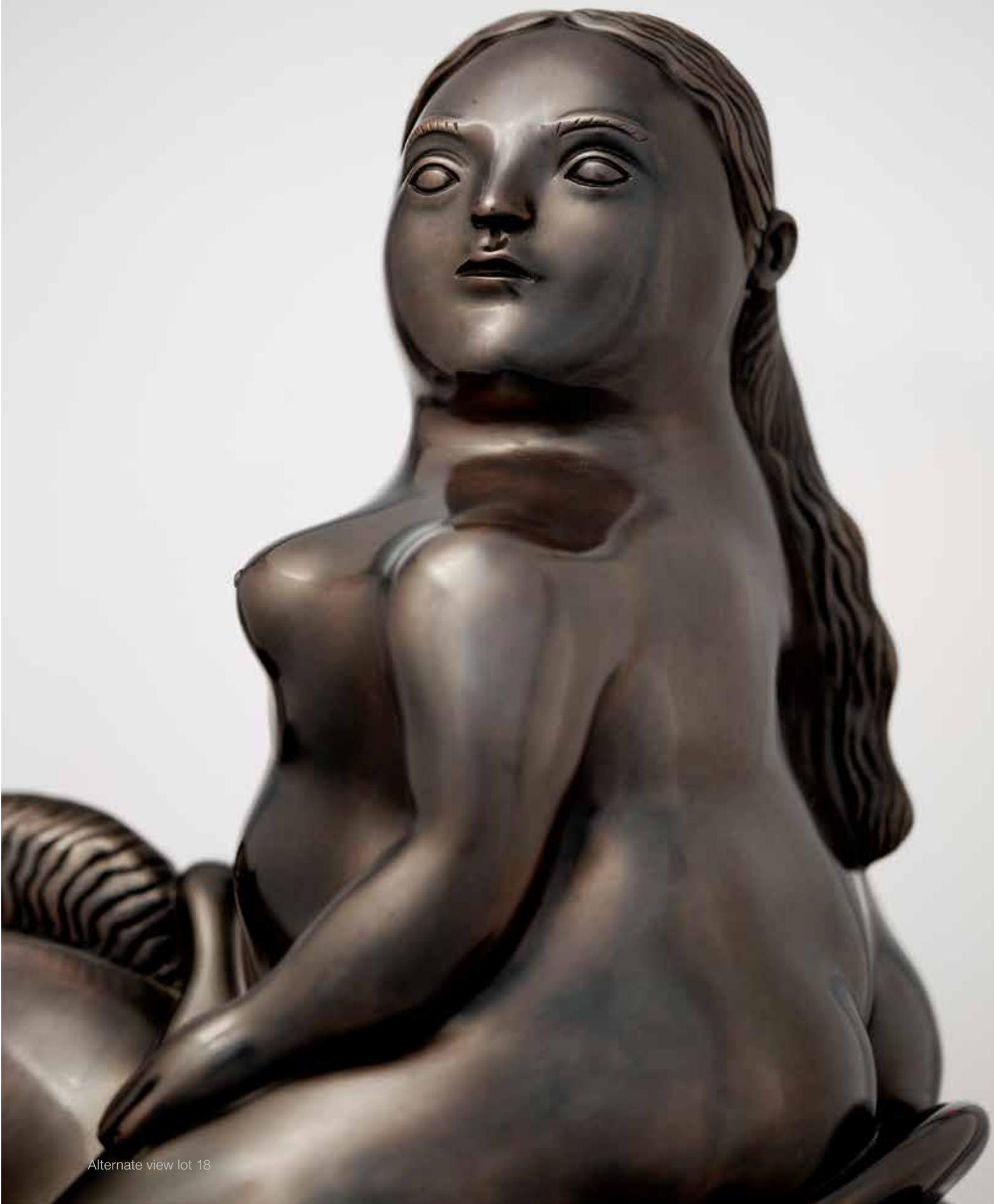
present in *Woman on a Horse*, particularly when compared to the rounded full-figured representations of female beauty by Rubens. His magnified proportions of figures are not gestures of humor or irony, but rather an endearing nod to the pleasure of the tactility of life and beauty, particularly of the female form. In an indirect homage to the great corporeal architect, Botero reverentially borrows from Rubens’ *The Toilet of Venus*, 1613, posing *Woman on a Horse* similarly with her head turned across her shoulder gazing longingly behind her. Her expression, however, is one of flushed with coquettish indifference, where both she and Rubens’ *Venus* long to connect with the anonymous viewer.

In addition to works by Rubens, Velazquez and Goya, Botero’s *Woman on a Horse* also draws from the ever-popular circus imagery of Henri de Toulouse-Lautrec and Georges Seurat. Toulouse-Lautrec’s *At the Cirque Fernando, Rider on a White Horse*, 1887-1888 and Seurat’s *Le Cirque (The Circus)*, 1891 are two outstanding works that reveal the variance available to each artist who choose to convey the theme of a woman on a horse. Botero’s sculpture in comparison to these works perfectly summarizes his stance on volume, shape and proportion.

The overall monumentality and corpulent exaggeration of Botero’s rotund figures are at the core of his sculptures, where each works seemingly calls out to the viewer pleading with them to caress the cold bronze. According to the artist, “Form is an exaltation of nature. Exaltation of volume. Sensual Exaltation.”² The undying longing to be touched is an effect that is solely Botero’s – whereby his figures crave human interaction and comparison in both size and sensation.

1. F. Botero, quoted in E. J. Sullivan, *Botero Sculpture*, New York, 1986, p. 13.

2. J. C Lambert, *Botero Sculptures*, Bogotá, 1996.



Alternate view lot 18

PROPERTY FROM A PROMINENT EUROPEAN COLLECTION

19
MEL RAMOS (B. 1935)
Heidi Heinz, 2008

signed and numbered 'Mel Ramos 2/8' (on the base)
polychromed resin

36 x 17 x 17in.
91.4 x 43.2 x 43.2cm

This work is number two from an edition of eight, plus four artist's proofs.

US\$100,000 - 150,000
£70,000 - 100,000
HK\$780,000 - 1,200,000

Exhibited

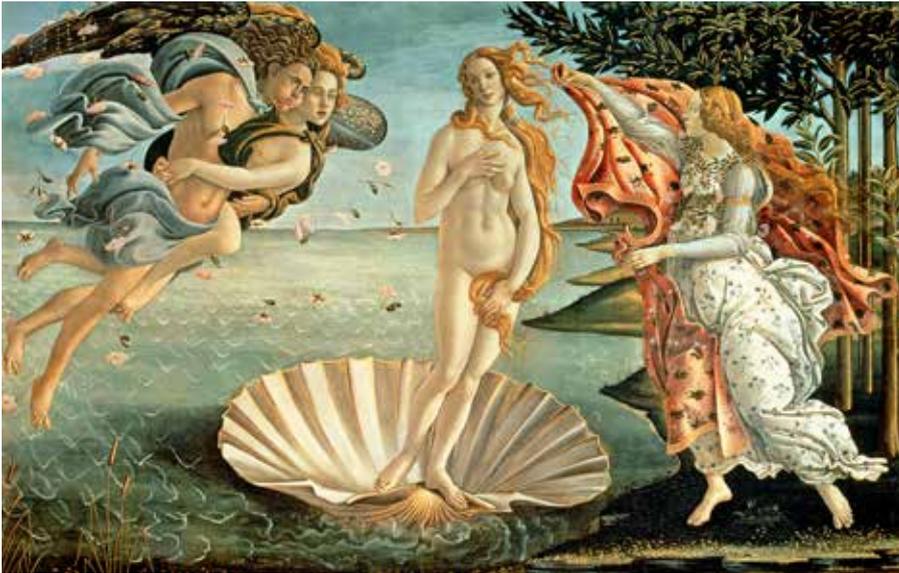
Vienna, Galerie Ernst Hilger, *Mel Ramos: Works on Paper, Prints & Multiples*, 27 August-12 October 2013.
Paris, Galerie Patrice Trigano, *MEL RAMOS: Peintures et Sculptures*, 4 December 2014-17 January 2015 (another from the edition exhibited).

As a veritable staple of the American contemporary art canon, Mel Ramos revolutionized the artistic nude, presenting the female form as a unique hybrid of the demure, classical beauty adopted from Renaissance paintings and the more visceral composition of the ideal womanly body from later movie star dolls. Ramos, a Pop artist at his core, presents a masterful juxtaposition of the highbrow and the lowbrow in his consumer pin-ups, his saucily portrayed women a commentary on the lavish abundance of production and the blatant, provocative nature of advertising in postwar America.

Ramos and his pervasive focus on the female figure can be seen as a continuation of the long painterly tradition of the *odalisque*, or reclining female nudes presented to the viewer as a symbol of beauty and exoticism for the purpose of visual consumption. Like the great Renaissance artists before him, yet with a decidedly contemporary approach, Ramos presents his paintings and sculptures of women as an

example of palpable voyeurism. His 'heroines', however, are inherently self-aware, cognizant of their own artificiality, both anticipating and inviting the viewer's gaze. In the present work, *Heidi Heinz, 2008*, Ramos adeptly configures sensuous curves to create the elusive womanly beauty that was highly sought-after in the 1960s, at the conception of Ramos' consumer pin-up, as well as the late 2000s, which saw a resurgence of both the glorification of the female body and production in American consumer culture. Author and prominent Pop art scholar Belinda Grace Gardner expounds on the idealization of women and consumer goods in contemporary society, noting, "The beauty ideal of antiquity merges with today's ideals of female beauty, while Ramos consciously leaves open, whether his 'real' figures will freeze into art or whether the art objects are going to wondrously spring to life. With this he makes it palpable once more that the idealization of the female body in both art and in the representations of the media always bring forth 'statues' not 'real' women."¹





Sandro Botticelli (Alessandro di Mariano di Vanni Filipepi) *The Birth of Venus*, circa 1485 / Galleria degli Uffizi, Florence, Italy / Bridgeman Images.



Alberto Vargas business card, after 1950. Alberto Vargas papers, 1914-1981. Archives of American Art, Smithsonian Institution.

Heidi wraps herself around the phallic, crimson red ketchup bottle contemplatively, a faraway look in her eyes that doesn't directly connect with the viewer like the majority of Ramos' other works from his 'beauty queen' series. Inherent in Mel Ramos' coy, flirtatious figures, particularly *Heidi Heinz*, is the idea of an unspoken secret: the Ramos woman knows something the viewer does not, something the woman invites the viewer to share only when the viewer allows himself an intimate engagement with the work.

Though nudity is a central construct of Ramos' works, the subject is sculpted with a particular reverence for the female body, emphasizing beauty over vulgarity, sensuality over debauchery, and precision over caricature. These are not women that are being exploited – these are women that are relishing in the delight of the audience, basking in the spotlight of the artist's hand. That Ramos' women are more than mere vessels of desire alludes to public consciousness of the perception of females in art history and American society alike, challenging explorations of feminism and the sexualization of production. Art historian Scott Shields notes the lack of crudity with which Ramos portrays women in his work, noting, "While his exuberant, celebratory, and blatantly sexy painting of women are included under the Pop Art umbrella, Ramos considers his depictions to be 'nudes' in the art-historical sense and not 'pinups.'"²

In essence, *Heidi Heinz* most closely resembles Sandro Botticelli's illustrious, poised woman in *The Birth of Venus*, circa 1485: coyly covered, the splayed leg a classic stance of confidence, sexuality and power. Ramos' pin-ups are not burdened by the commercialism they represent. Rather, their convergence with commercial products reflects the idealism and glamour of popular culture, and is a playful, ironic exploration of the blend between natural and synthetic production, the inherent opposition of high art and familiar imagery, and the blurred distinction between sex and advertising in postwar America.

In *Heidi Heinz*, Ramos exhibits a classic tenet of Pop, which is the marriage of the seductive and the commonplace. The artist elaborates on his appropriation of visuals from mass media and consumer products, stating, "It's very important to me that I use famous well-known icons. If I start using images that are esoteric, it's not really what I'm about. It's important that I use things which have already become clichés in society, things that everybody knows and recognizes immediately."¹ Ramos' projection of popular products and media imagery cements his connection to the sphere of contemporary culture, instantly rendering his subjects inalienable to the transcendent discourse of art and advertising. Further, contemporary art curator Diana L. Daniels suggests that, "By combining sexy, leggy bodies and consumer products he taps into the abiding tension between America's wants, cultivated tastes, and public domain."⁴

Ramos' thoughtful and ebullient juxtaposition of the feminine pin-up with mundane objects of mass consumption is as much a celebration of the sexually liberated female figure as it is an expression of humor and irony, creating an artificial yet resonant paradise of pleasure, where reality is elusive and desire is larger than life.

1. B. G. Gardner, "Wonder Women: Heroines, Goddesses, Beauty Queens: Mel Ramos' Erotic Pop Power Princess", in *Mel Ramos: Heroines, Goddesses, Beauty Queens*, Germany, 2002, p. 33.
 2. S. A. Shields, "Distinctly Californian", in *Mel Ramos: 50 Years of Superheroes, Nudes, and Other Pop Delights*, exh. cat., Sacramento, Crocker Art Museum, 2 June-21 October, 2012, p. 9.
 3. M. Ramos, "Conversation between Mel Ramos and Belinda Grace Gardner", reproduced in *Mel Ramos: Heroines, Goddesses, Beauty Queens*, Germany, 2002, p. 202.
 4. D. L. Daniels, "An Affluent American Beauty: Understanding Mel Ramos's New Nude", in *Ibid.*, p. 34.



Thiebaud



TWO HAMBURGERS BY
WAYNE THIEBAUD

LOT 20

Handwritten signature or mark in the top left corner.



PROPERTY FROM THE ESTATE OF CONSTANCE CROWLEY PEABODY, SAN FRANCISCO

20

WAYNE THIEBAUD (B. 1920)

Two Hamburgers, 2000

signed 'Thiebaud ♡' (upper center)
oil on panel

8 x 12 7/8in.
20.3 x 32.7cm

US\$800,000 - 1,200,000
£560,000 - 840,000
HK\$6,200,000 - 9,300,000

Provenance

Campbell-Thiebaud Gallery, San Francisco.
Acquired from the above by the previous owner.
By descent from the above to the present owner.





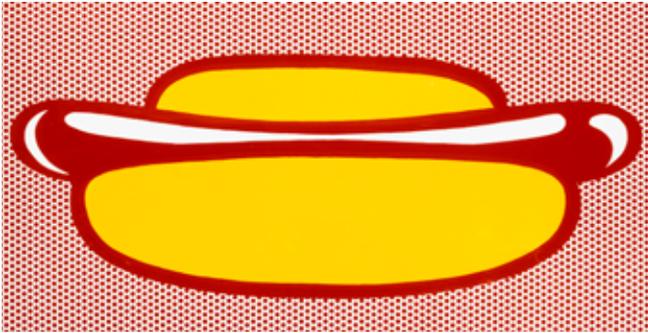
Mel Ramos, *Virnaburger*, 1965 / Art © Mel Ramos / Licensed by VAGA, New York, NY.

Highly reminiscent of classically structured brushwork, Wayne Thiebaud's approach to painting is both formal in practice and inherently revolutionary in outcome. A true American painter in every sense, Thiebaud's work pays quiet homage to the seduction of excess through nostalgic imagery and exaggerated pigment, exemplifying national pride in his depiction of everyday American life. Though modest in scale, *Two Hamburgers*, 2000, is a work for which a photographic reproduction does little justice. An intimate meditation on color, form and artistry that delicately marries Realism and Expressionism, *Two Hamburgers* is a penetratingly genuine look at the human experience, for which food is a continual and undeniable staple.

Perhaps most widely revered for his rendition of the commonplace into the extraordinary, Thiebaud's consistency with which he approaches the painterly practice has cemented him as an anchor of American Contemporary art. Emphasizing the power of nostalgia on the American psyche through lusciously applied paint and familiar subject matter that evokes visions of comfort and childhood, he dismantles the barrier between reality and illusion. Thiebaud presents objects commonly taken for granted as treasures he has unearthed from childhood memory, thus encouraging the viewer to engage in a thoughtful interaction with visual consciousness and presentation.

Born to Mormon parents in Arizona in 1920, Thiebaud was deeply engrained in and attuned to the ritualistic ways of American life from the start. He was raised in southern and central California, a source of inspiration to which he credits much of his early work. After an apprenticeship with the Walt Disney Studios as a teenager and later jobs in advertising and design, Thiebaud began to paint scenes that, as he aptly describes, "...came out of my life, particularly the American world in which I was privileged to be. It just seemed to be the most genuine thing which I had done."¹ Throughout his body of work, Thiebaud's attention to detail has been sophisticated and consistent, his portrayal of ordinary objects highlighting the elemental beauty he truly saw in the world. Thiebaud himself best expresses this sentiment, noting, "It was somehow important to me to be honest in what we do, and to love what it is we paint. These were lessons given to me by other artists, obviously. To do what you love, or are interested in, or have some regard for. And it seems to me that it's easy to overlook what we spend our majority of time doing, and that's an intimate association with everyday things: putting on our shoes, tying our ties, eating our breakfast, cooking our meals, washing our dishes. Somehow that ongoing human activity seems to me very much worth doing."² His focus on experience and truth is felt deeply by anyone privileged enough to stand before his work - his beach scenes encompassing and preserving the blissful idyll of his native California, his cityscapes possessing ebullient colors and wildly careening roads teetering on the edge of chaotic. In the late 1950s, he started to paint scenes that portrayed traditional notions of American comfort food with distinct enthusiasm as if he were remembering them from a fond childhood memory. The cakes, candies and sandwiches for which he is best known would prove to be a recurring theme throughout his lengthy career, demonstrating the artist's intense connection to his thematic choice. His storied experimentation with the same subject matter lends him a unique consistency that allows for a deeper exploration into the transformative power of paint as a medium. Though Thiebaud takes a remarkable interest in American consumer culture with his food imagery, particularly, the hamburger, it is the honest appreciation with which he conceptualizes the idea of this fast food item that sets him apart from the rest.

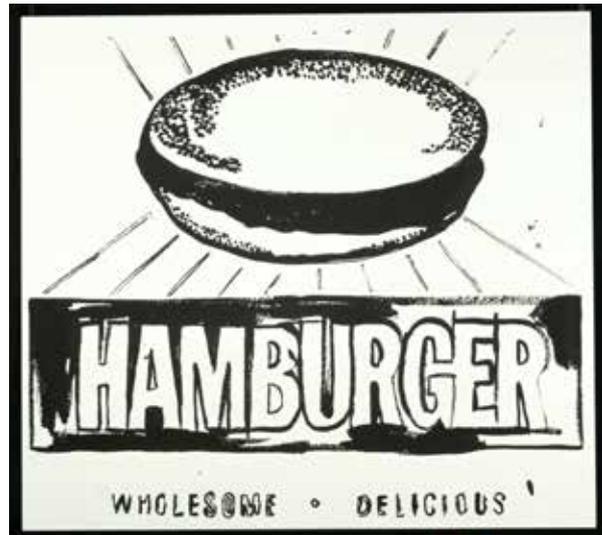
Executed just over the cusp of the millennia, *Two Hamburgers* evokes a sense of genuine nostalgia, of longing for an era of simplicity long forgotten in the craze of technology and the abundance of digital production in America. *Two Hamburgers*, though painted in a year that would come to reflect a highly volatile political landscape, international tension, and the dot com boom, instantly transports the viewer back to a time when the consumption of fast food was a novelty and when the American dinner table was celebrated. The hamburger itself is perhaps one of the most recognizable symbols of American culture, though its historic importance is often downplayed, even made repugnant over time. Through Thiebaud's eyes, the viewer perceives the hamburger with renewed enjoyment for the food that is now synonymous with the American identity. *Two Hamburgers* teases the olfactory senses in a veritable display of emotion and energy, emanating from the visual vernacular of Thiebaud's own boyhood memories. The theme of readily accessible, handheld foods is one of personal and poetic importance to the artist, who had a certain fondness for painting things that were "available in almost every place in America."³



Roy Lichtenstein, *Hot Dog*, 1964 / Private Collection / © Estate of Roy Lichtenstein / Photo © Christie's Images / Bridgeman Images.

Thiebaud is wholly dedicated to the preservation of object and *mise en scène*; candy-colored hues accentuating the sensuality of simply configured items, expressive brushstrokes and thickly applied impasto giving three-dimensional life to planar compositions. American art scholar John Wilmerding argues that although Thiebaud shared a common appropriation of food imagery into artwork with champions of Pop such as Claes Oldenburg, Roy Lichtenstein and Andy Warhol, Thiebaud's work is slightly more pure in composition and intention, stating, "he never embraced the mechanical, self-effacing touch, or fascination with the language and processes of advertising."⁴ Many of Thiebaud's contemporaries, entranced by the postwar resurgence of production and commodification of items that represented Americana at its best, ironically and satirically interpreted the American preoccupation with food and the advertising that surrounded it. In an appropriation of persuasive advertising imagery true to form, Warhol distorted the distinction between artistic hand and mechanized printing in his *Hamburger*, 1985-86, the text below a radiant burger subversive, almost mocking in tone.

Oldenburg's *Two Cheeseburgers with Everything (Dual Hamburgers)*, 1962, one of the earliest examples of the hamburger as an archetype of postwar America, is painted in a garish color, its irregular forms mimicking the heightened excess of production, eschewing the classical restraint and sentimentalism that Thiebaud favored. Thiebaud's depiction of food items has often been critically considered alongside Edward Hopper's interpretations of the everyday American lifestyle, a natural comparison drawn between the supreme stillness of being in the artists' works. Yet where Hopper's vignettes are markedly more somber, Thiebaud's celebrate the very existence of the prosaic. In Hopper's *Nighthawks*, the last lingering patrons in the diner are tersely frozen, a melancholy air hovering above. Where Hopper seems to ruminate on the imperfections of human life, Thiebaud exudes reverence for the ordinary, the leisurely, and the often overlooked. When considering the essential form and composition of *Two Hamburgers*, the viewer likely conjures images of Ralph Goings' hyper-realistic diner scenes or John Baeder's organic, unrefined depiction of the American roadside. Despite evoking similar memories of the national identity that was most prominent in the mid-century, no other artist truly captures the spirit and effervescence



Andy Warhol, *Hamburger*, circa 1985 - 86 / Image and Artwork © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by ARS.

of life at its purest and most pleasurable form than Thiebaud does. *Two Hamburgers* possesses a serene optimism that restores faith in the American lifestyle, emblematic of Thiebaud's enduring legacy in the face of dramatically changing political and cultural landscapes. His salient brushwork and dramatic use of color create a vibrancy that is palpable to the viewer, producing art we can consume with our eyes instead of our stomachs. Thiebaud alone could breathe life into static objects, yet arguably to the artist these were items that already possessed an inherent spirit waiting to be released. He states, "Objects are for me like... characters in a play."⁵ *Two Hamburgers* emerges as the manifestation of Thiebaud's artistic intention, possessing a seduction rivaling Mel Ramos' playful pinups. On the whole, Thiebaud's work is as visually stimulating as Expressionism and as culturally poignant as Pop, "But perhaps the real issue that confounds critics is Thiebaud's independence of style and vision. He is possibly the only, and certainly the foremost, artist in recent modern art to fuse seamlessly essential aspects of the two major artistic developments over the last half-century: the expressive brushwork of Abstract Expressionism and the commercial realism of Pop art. What some see as a weakness is arguably a unique strength – his art eludes easy placement in standard art categories."⁶

When examined as a fragment of Thiebaud's body of work, *Two Hamburgers* strikes the same rhythmic repetition as his ceaseless rows of sweets, yet the isolation of the imagery against a stark white background emphasizes the picture plane, subtly underscoring the thematic importance of the object in question. Thiebaud's decision to return to the very subject matter he exquisitely pioneered in the early 1960s is a masterful achievement, establishing a connection between his early works and his mature works and bringing his *oeuvre* full circle. *Two Hamburgers* is untouched and pure, yet to realize its true potential, the epitome of the authentic American dream. Wilmerding argues that Thiebaud's uniquely honed ability to marry the deeply contemplative with the bright and fanciful is precisely what makes his food paintings so important within the canon of postwar American art. He places particular emphasis on the presentation of works such as *Two Hamburgers*, stating, "That most of his foods seem full of life and optimism is doubtless part of their appeal. He gives us meals that have been prepared but not yet eaten."⁷



Edward Hopper, *Nighthawks*, 1942 / Friends of American Art Collection, 1942.51, The Art Institute of Chicago / Photo © The Art Institute of Chicago.



Claes Oldenburg, *Two Cheeseburgers, with Everything (Dual Hamburgers)*, 1962 / The Museum of Modern Art, New York, Philip Johnson Fund, 1962 / Photo courtesy of the Oldenburg van Bruggen Studio © 1962 Claes Oldenburg.

A particular interaction between color and light transpires in *Two Hamburgers*: light is not only absorbed and reflected by the lustrous, textured pigments, but it also emanates from within the objects themselves, casting dramatic shadows off the dextral edges. The copious application and density of the paint lend the work a palpable volume, allowing external light to seep into the ridges of paint on canvas like layers in a cake or a hamburger. The warm tonalities of each bun are offset by the richly painted alabaster background, the shadows themselves encompassing a kaleidoscopic spectrum of hues oozing with blue, red, yellow, and green undertones. That Thiebaud chooses to give the viewer just one angle of observance, one configuration of many potential vantage points, demonstrates his mastery of aesthetic concepts of depth, form, and halation, the latter of which being his signature technique. When asked about the strong role that light plays in determining form in his works, Thiebaud remarks, “the light is created by way of creating energy, by the juxtaposition of colors and the interaction of those colors to create light quite different from the modulation of volumetric rendering.”⁸ He further states, “It’s not what we refer to as natural light, but it’s a kind of eternal light, or symbolic light, or light that is sustained by the energy of the interaction of color.”⁹

Expertly rendered in a harmoniously pleasing array of color and familiarity, *Two Hamburgers* emerges as a relic of the past, recontextualized in the changing scope of American history. That Thiebaud arouses our appetite and craving for consistency in times of uncertainty is no small feat: *Two Hamburgers*, though unassuming in size, draws our attention with an unequivocal directness and simplicity unparalleled by any other American artist. Thiebaud himself best articulates the very essence of his work that renders it timeless, suggesting, “But when you think about it, painting itself is a kind of miracle, because what you’re doing is reducing a three-dimensional world of living, active organized chaos into this little, flat, unmoving, quiet, flat thing, which has to, in some ways, be able to speak to you.”¹⁰ Buoyant and natural, *Two Hamburgers* makes no pretensions of a higher meaning, no allusions to a lofty goal.

Two hamburgers are softly nestled into the unblemished background, the epitome of comfort food waiting to be consumed. One with pickle and one without, the hamburgers are served side by side, suspended on the horizontal plane in a fashion reminiscent of inherent longing. That these two forms are the only two the viewer must contend with in the present work emphasizes their significance among Thiebaud’s endless array of desserts, their glistening texture a delectable rarity in the Contemporary Art canon.

Wayne Thiebaud effortlessly captures fleeting slices of American life, suspending them forever in a glass case as the bakery shop owner does his cakes, with a distinct emphasis on the preservation of both object and process. To experience the sensuous magic of Thiebaud’s artistry, to view firsthand the masterful and dynamic clarity with which he paints, the viewer must first understand Thiebaud’s inherently palpable love for what he does. In *Two Hamburgers*, Thiebaud’s true mastery of and passion for the artistic practice is exemplified: the painterly technique of his hand instantly recognizable, the breadth of his works limitless.

1. S.A. Nash, “Unbalancing Acts: Thiebaud Reconsidered” in *Wayne Thiebaud, A Paintings Retrospective*, New York, 2000, p. 18.
2. W. Thiebaud, quoted in “Wayne Thiebaud Interview: Painter and Teacher, Celebrating the Joy of Living,” *Academy of Achievement*, Sacramento, 2011, <http://www.achievement.org/autodoc/page/thi0int-1>.
3. W. Thiebaud, in *Oral history interview with Wayne Thiebaud*, New York, 2001, *Archives of American Art*, Smithsonian Institution.
4. J. Wilmerding, “Wayne Thiebaud: ‘The Emperor of Ice Cream,’” in *Wayne Thiebaud*, exh. cat., New York, Acquavella Gallery, 2012, p. 12.
5. W. Thiebaud, quoted in S. G. Rubin, *Delicious: The Life and Art of Wayne Thiebaud*, San Francisco, 2007, p. 21.
6. J. Wilmerding, p. 11.
7. *Ibid.*, p. 14.
8. W. Thiebaud, quoted in “Object Lessons”, in *ARTnews*, New York, 2011, <http://www.artnews.com/2011/11/08/object-lessons/>.
9. *Ibid.*.
10. W. Thiebaud, “Wayne Thiebaud Interview: Painter and Teacher, Celebrating the Joy of Living.”



PROPERTY FROM A BEVERLY HILLS COLLECTION

21

LIZA LOU (B. 1969)

Comet, 1992

signed 'LIZA LOU' (on the reverse)
polyester, resin and glass beads

7 3/8 x 3 3/8 x 3 3/8 in.
18.8 x 8.6 x 8.6 cm

This work is unique.

US\$20,000 - 30,000

£14,000 - 21,000

HK\$160,000 - 230,000

Provenance

Outside-In Gallery, Los Angeles.

Private Collection, California (acquired from the above in 1993).

By descent from the above to the present owner.

"I bring this tendency [to work in a methodical and slow way] to my work no matter what the métier...Scale is very important to me. The macrocosm and the microcosm."¹

Liza Lou is perhaps best known for her breakthrough installation, *Kitchen*, 1991-1996, where she reimagined the American suburban kitchen as a glittering utopia of domesticity, replete with bright, shiny, new consumer products, appliances, and all the hopes and anxieties that come along with seeking perfection (or fighting entropy). Using colored bugle and seed beads as her medium, Lou painstakingly glued 30 million beads (vetted for uniform size and colors) to all surfaces of her 168-square foot tableau by hand with toothpicks and tweezers over a span of five years.

If *Kitchen*, 1991-1996 can be seen as a macrocosm, *Comet*, 1992, is a microcosm but of the same magnitude. The element of time is critical in Lou's work, as it is represented variously through narrative and the duration of production. In *Kitchen*, the narrative of domestic perfection presents itself through the rigidly ordered and 'crystallized' space; in the present work, the same narrative exists through the promise of cleanliness, or 'turning back the clock' on age and wear. In *Kitchen*, the artist's slow and singular process is belied by the gestalt of the tableau, whereas in *Comet*, the artist's handiwork can be traced clearly—bead by bead—in the single object.

Prior to 1996, Lou worked on her own without the assistance of studio help. Of her process, Lou explained, "It is agonizingly slow work. I became interested in finding the perfect circle, the perfect bead. Each tip needs to be perfectly smooth, no jagged edges."² She rejects a characterization of her process as 'obsessive' which she sees as "clichéd, insensate, shallow, folksy, dumb psychobabble."³ "My work is not the result of a mental disorder," she adds, "It is serious, determined work. The closest thing I can relate it to in terms of process is sitting Zazen."⁴ In this way, Lou's early work evokes the earnest heroics of endurance artists such as Tehching Hsieh, Marina Abramović, and Chris Burden whose durational works "test the limits of physical and psychic pain, personal isolation, and self-inflicted monotony."⁵

Comet draws upon a history of Pop art for its transformation of a commonplace object to subject as in Andy Warhol's *Brillo Box (Soap Pads)*, 1964, as well as Feminist art for the subversion of a medium normally reserved for 'women's work' (i.e. decorative embellishment in the domestic sphere). Through Lou's careful craft and critique, the result is a "slowing down" of Pop art through the re-introduction of the hand to create "idealized visions of the ordinary world."

1. M. Reilly (ed), "Existence and Beading: The work of Liza Lou," in *Women Artists: The Linda Nochlin Reader*, Thames & Hudson, 2015, p. 371.

2. *Ibid.*, p. 368.

3. *Ibid.*, p. 369.

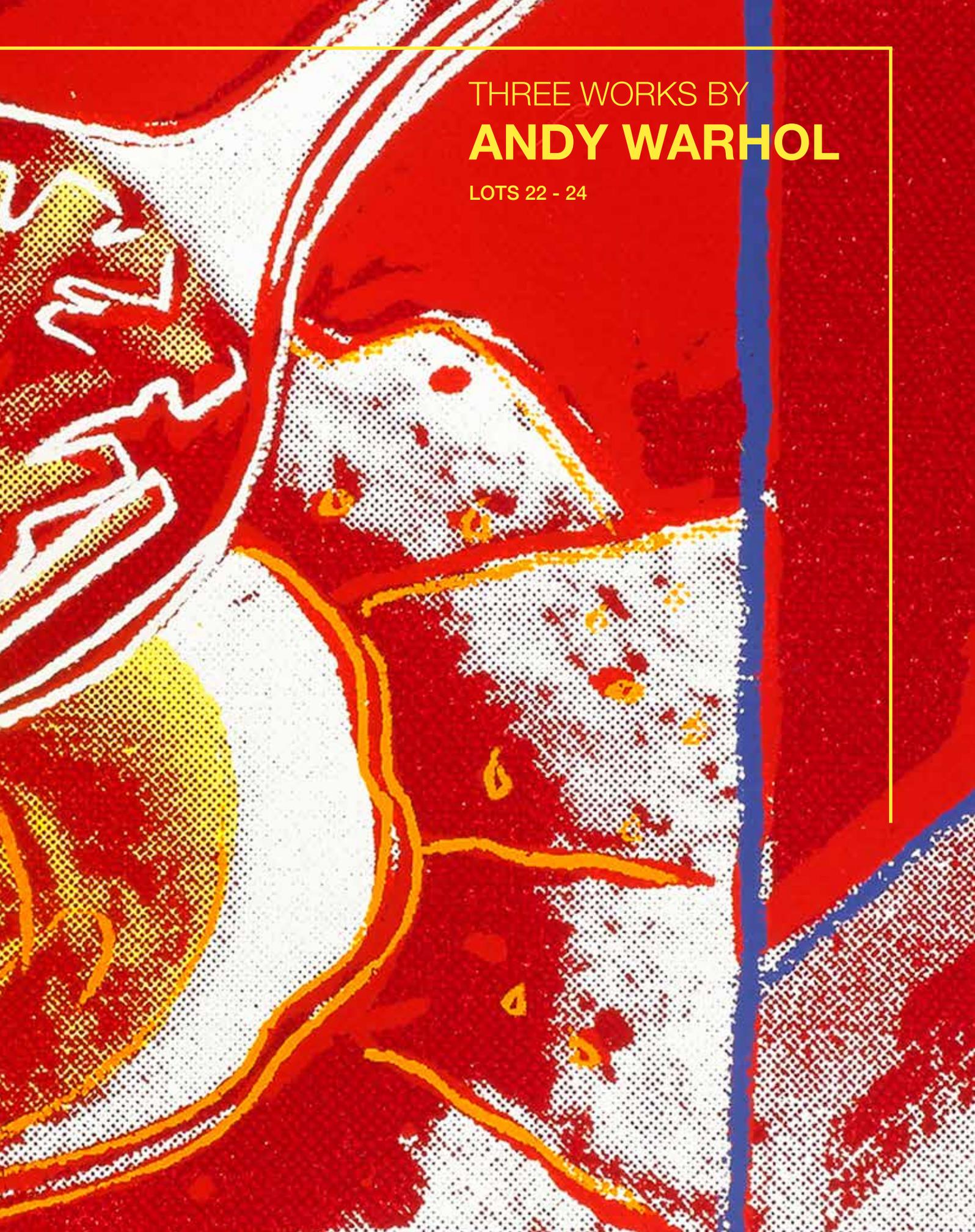
4. *Ibid.*

5. E. Heartney, "Liza Lou: Transfigurations of the Commonplace," Liza Lou, Skira Rizzoli, 2011, p. 31.

6. *Ibid.*, p. 28.







THREE WORKS BY
ANDY WARHOL

LOTS 22 - 24

PROPERTY FROM A PRIVATE TEXAS COLLECTION

22

ANDY WARHOL (1928-1987)

Campbell's Soup Box (Noodle Soup), 1986

signed and dated 'Andy Warhol 86' (on the overlap)
acrylic and silkscreen ink on canvas

14 x 14in.
35.6 x 35.6cm

US\$200,000 - 300,000

£140,000 - 210,000

HK\$1,600,000 - 2,300,000

Provenance

Martin Lawrence Galleries, Washington, D.C.
Acquired from the above by the present owner in 1988.

Literature

M. S. Blinder, *Warhol Campbell's Soup Boxes*, exh. cat., Los Angeles, Michael Kohn Gallery, 1986, cat. no. 101 (illustrated in color, p. 31).

Andy Warhol's *Campbell's Soup Box* iterations are nothing if not iconic, shattering the division between high and low culture. Coolly detached in persona yet utterly perceptive in his appropriation of images and ideology, Warhol skillfully succeeded in revolutionizing both contemporary art and society through the power of serial representation. *Campbell's Soup Box (Noodle Soup)*, 1986, is a harmonious yet inherently subversive blend of the industrial with the artistic, the easily reproducible with the incredibly rare, the readily accessible with the highly coveted.

Prone to drawing at an early age when he was bedridden by illness, Warhol never struggled with a lack of subject matter. He first began his extensive and prolific experimentation with advertising images in the late 1950s and early 1960s, struck by the symbolism of the blunt, seemingly simplistic graphics and bold, invasive colors. Of particular fascination to Warhol was the layered white and red Campbell's Soup Can label that flooded American supermarkets and pantries alike and would later become a quintessential subject for the artist's canvases and silkscreens. Warhol first drew out the Campbell's soup can exactly as he saw it, then transferred the image onto a multitude of canvases painted a stark, illuminating white, using a screenprint technique that virtually eliminated any semblance of the artist's discernible brushstroke.

In 1962, Los Angeles' Ferus Gallery showed a set of 32 *Campbell's Soup Cans* by Warhol, that, when exhibited together, presented a beautiful dichotomy between mass accessibility and highbrow art.

In his manipulation of the soup can product, presented in a dizzying array of 32 nearly identical works, Warhol was able to reproduce a purchasable commodity with an intrinsic value far exceeding that of the neighborhood grocer's shelves. Warhol's *Campbell's* series became irrefutably provocative "through its harsh, cold parody of ad-mass appeal—the repetition of brand images like Campbell's soup or Brillo or Marilyn Monroe (a star being a human brand image) to the point where a void is seen to yawn beneath the discourse of promotion. The tension this set up depended on the assumption, still in force in the Sixties, that there was a qualitative difference between the perceptions of high art and the million daily instructions issued by popular culture."¹ Warhol was not alone in his appropriations of consumption and blanket imagery. Railing against the preexisting ideology that valuable art did not depict the mundane, many Pop artists favored the inclusion of mainstream items into their body of work.

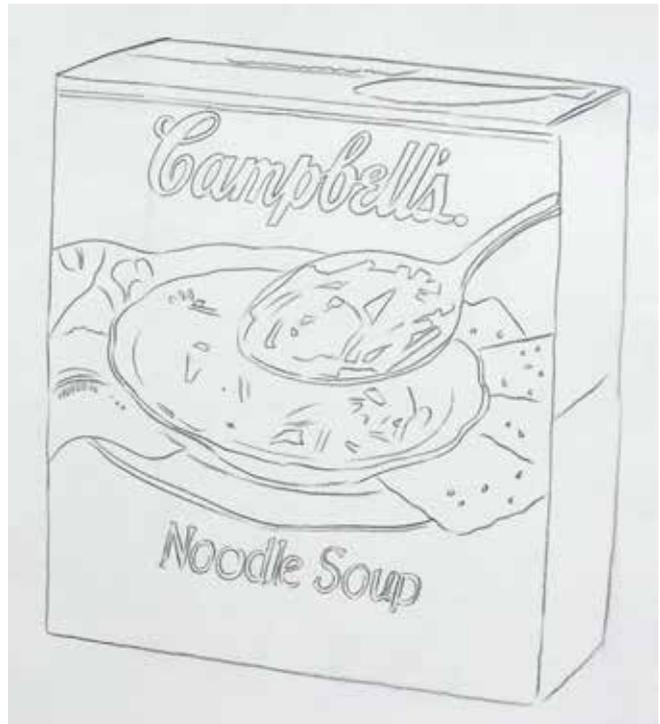


Similar to Claes Oldenburg's transformation of the ordinary in his monumental, scale-defying sculptures, and Robert Indiana's bold exploration of identity and the American life through highway signs and vocabulary, Warhol, too, adopted the embellishment of the familiar, everyday object as an art form, challenging public consciousness and suggesting that the choice in subject matter is just as important, if not more so, than artistic execution.

Impersonal and prepackaged, the *Soup Box* represented the exploitation of mass appeal: crudely designed with general accessibility in mind, the product itself was garish and unapologetic, created purely for the purpose of collective consumption. However, Warhol's *Soup Boxes* were anything but superficial. In fact, prominent gallerist and Warhol critic Michael Kohn argues that the *Soup Box* series "can be seen as an example of culmination and continuum in Warhol's oeuvre; for the artist who supposedly imbues no meaning into his work, these new paintings represent an entire career of commentary upon recent American art."² With *Campbell's Soup Box (Noodle Soup)*, Warhol's aesthetic interpretation of banality takes the form of high art, his satire of commonplace household products and their implicit embodiment of a perfect, happy life entrancingly sublime.

Repetition and appropriation of pop culture images thus became the artist's trademark, and though the Campbell's *Soup Boxes* are among the most instantly recognizable of his commercial canvases, they are also among the most desirable. Silkscreen inks are methodically and mechanically applied to canvas, yet the artist's hand is unmistakable. When considered alongside the early *Soup Cans* of 1962, Warhol's boxed version of the Campbell's classic crafts a particular irony. If the original intent was to erase every semblance of the painterly hand to mimic the object in its purest form, then the later iterations of the same subject matter aim to destroy the artist's previous conventions. Inherent in the present work is a subtle yet exquisite contradiction: the characteristic flatness of the canvas is punctuated by the pronounced, royal blue that leaps off the soup box, invading the unblemished white space of the canvas. The work is rendered in unadulterated primary colors, alluding to the nostalgia for a simpler era in times of political and economic turmoil. Kohn illustrates the extreme emphasis Warhol placed on coloration, noting, "Overall, the intensity of the color in each painting adds to a calculated tension in the series as a whole: the more intense the coloration, the less recognizable the Campbell's product becomes. Moreover, in serial form the repetition of the Campbell's logo and soup title rendered in unfamiliar color furthers the tension between recognizability and transformation."³ Though the artist worked in numerous iterations of the same image, no two works are completely alike. It is the slight, almost indistinguishable differences from one *Soup Box* to the next that guarantee their unique power in the Pop art market.

Warhol's triumphant revisitation in the mid-1980s to the subject matter that garnered him international renown as perhaps the most influential visual and commercial artist of his time is self-referential, evocative of not only Andy Warhol the man, but Andy Warhol the brand.



Andy Warhol, *Campbell's Soup Box (Noodle Soup)*, 1986 / © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

His *Soup Boxes* simultaneously celebrate and caricature the American capitalist society: driven by consumerism and highly dependent on the interaction between individual and image. Warhol's masterful manipulation of commercial imagery in his reproduction of Campbell's *Soup Boxes* forces the viewer to consider the packaging of the soup box as an object separate and apart from the canvas itself, challenging the visual literacy of the American public and the way in which symbols and labels inform society. The packaging then becomes its own entity, made valuable in its own right through Warhol's repetitive exposure. Despite this repetition, Warhol himself never loses his connection to his work, stating, "The process of doing work in commercial art was machine-like, but the attitude had feeling to it."⁴ Undoubtedly, it is the acute affection rather than apathetic mimicry with which the later *Soup Box* works are imbued that allow them to transcend time and trend, branding them a crucial narrative in Warhol's anthology.

Thus, Warhol's legacy is undeniable and his impact on contemporary art inescapable, the reverberation of his contributions to both the painterly practice and pop culture still echoing in today's society.

1. R. Hughes, "The Rise of Andy Warhol," 1982, <http://www.nybooks.com/articles/1982/02/18/the-rise-of-andy-warhol/>.

2. *Warhol Campbell's Soup Boxes*, exh. cat., Michael Kohn Gallery, Los Angeles, 1986, p. 11.

3. *Ibid.*, p. 14.

4. A Warhol, in an interview with Gene Swenson, *Art News*, 1963.



Warhol and the Soup Boxes / Photo © Martin Lawrence / Artwork © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

PROPERTY FROM A PRIVATE COLORADO COLLECTION

23

ANDY WARHOL (1928-1987)

Be a Somebody with a Body, 1985

signed, dedicated and dated 'to dr. linda li Andy Warhol 85'
(on the overlap)
acrylic and silkscreen ink on canvas

8 x 10in.
20.3 x 25.4cm

US\$70,000 - 90,000
£49,000 - 63,000
HK\$540,000 - 700,000

Provenance

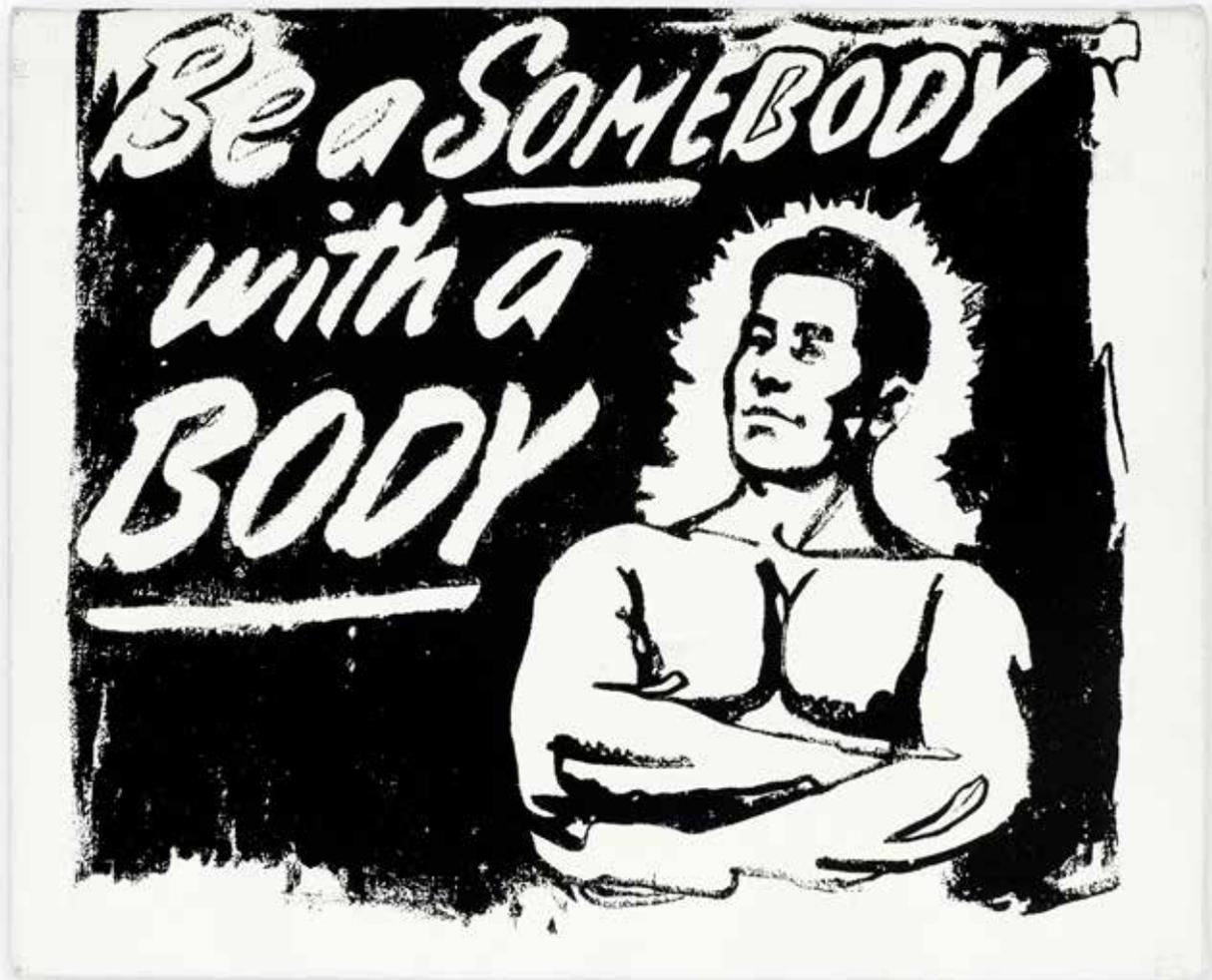
A gift from the artist to the present owner *circa* 1985.

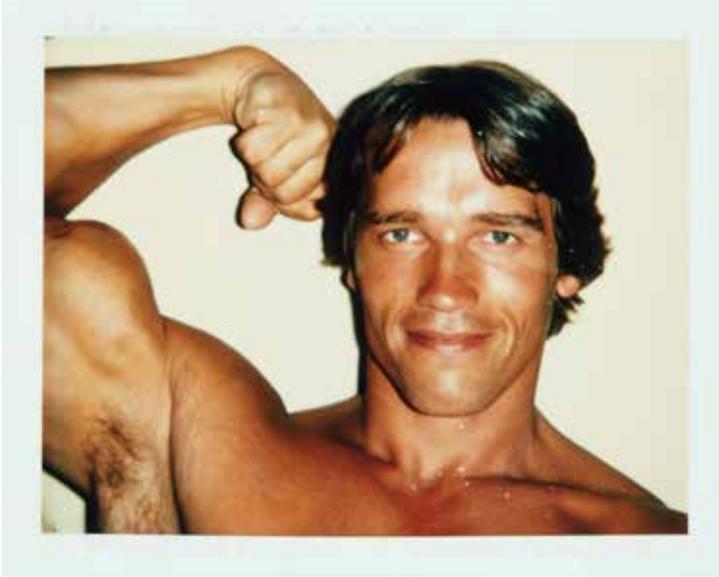
"Suddenly we all felt like insiders because even though Pop was everywhere – that was the thing about it, most people still took it for granted, whereas we were dazzled by it – to us, it was the new Art. Once you "got" Pop, you could never see a sign the same way again. And once you thought Pop, you could never see America the same way again."¹

The coalescence of art and advertising, two powerhouse mediums, was never more exquisitely engineered than at the hands of Andy Warhol. At the height of the 1980s, a time when superficiality and commerciality ruled America, only Warhol could hold up a mirror to the same culture that both reviled and revered him. Carefully crafted with a precise eye on the trends of popular culture, Warhol's works on canvas from the 1980s are imbued with a certain sense of vulnerability and affection that could only come with his rising stardom as an artist and an icon in a world he knew to be artificial. *Be a Somebody with a Body*, 1985, is reminiscent of mortality, superiority, and irony, concepts that were incontestably crucial to Warhol's artistic development through the years. Unquestionably, Warhol's experimentation with celebrity and advertising images would serve as the essential paradigm for his most canonical works.

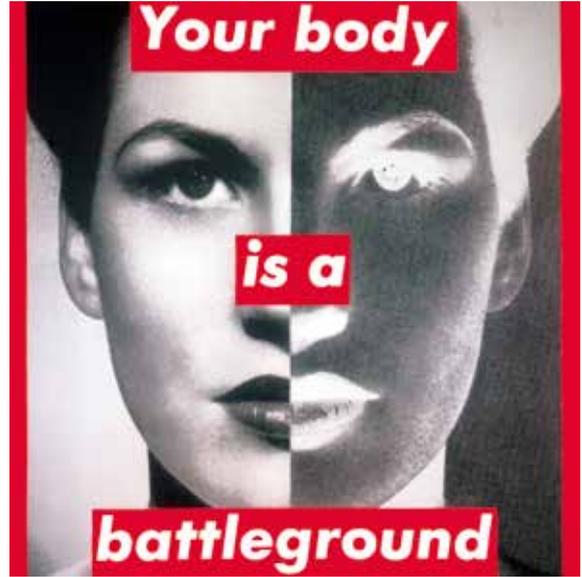
Warhol's obsession with repetitive, blunt, and often cheap advertisements and their subsequent effect on the consumer represented a new era in visual communication through the painterly aesthetic. He appropriated images commonly found in newspapers, parceling from headlines and religious pamphlets for added shock value. *Be a Somebody with a Body*, which begun as an adaptation of an advertisement in the back of a muscle magazine, is imbued with an ironic inflection that is characteristically Warholian in nature.

Combining prefabricated, flat text with fluid, underlining brushstrokes, the artist confuses the distinction between man and machine, redefining both the traditionally accepted painting technique and the uniform publication of paper ads. Subverting the archetypes of the ready-made to deftly straddle the border between original painting and photographic reproduction, Warhol handily employs a combination of manual and mechanical creation, his highly technical process giving new edge to contemporary art.





Andy Warhol, *Arnold Schwarzenegger*, 1977 / Image and Artwork © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by ARS.



Barbara Kruger, *Untitled (Your body is a battleground)*, 1989 / The Broad Art Foundation / Courtesy: Mary Boone Gallery, New York.

Be a Somebody with a Body is at once both overtly demonstrative and subliminally expressive, both in imagery and verbiage: the text itself is declarative and bold, evocative of the pressure to conform, the image duplicitously suggestive of an ostensibly accessible yet highly unattainable goal. Fundamentally, Warhol's conceptual content is not difficult to grasp. Firmly rendered block text is applied in contrasting silkscreen inks - the lack of color allowing the viewer to focus on the explicit visual vernacular. The image is laid bare on canvas without embellishment, the stark black and white composition of the work further alluding to the importance Warhol placed on subject matter and the highly exploitative nature of advertising. While Warhol was irrefutably the master of satirizing commercial production, he also saw in it the potential to unify the masses, noting, "What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke too."²

The manic, compulsory nature of popular advertising in the mid-1980s allowed Warhol to manipulate the dichotomy between icon and iconography, effectively blurring the lines between art for the *avant-garde* and art for mass consumption. Years later, conceptual artist Barbara Kruger incorporated media images and taglines into her body of work, examining the concept of internal divide and critiquing the harsh nature in which advertising informs public opinion. Kruger's *Untitled (Your body is a battleground)*, 1989, in particular, is highly evocative of Warhol's play on positive versus negative, ad versus art. Whereas Kruger appropriated advertising imagery authoritatively and overtly, Warhol's interpretation was a subtle one.

Behind each ad, each portrait, each soup box, the viewer questioned Warhol's underhandedness. It was virtually impossible to tell whether Warhol was simply ripping from headlines or whether he was laboriously selecting his imagery as an allusion to a larger social or commercial commentary. "For again, he not only incarnated the mass subject as witness; he also instantiated the mass object as icon. This double status allowed Warhol to mediate between the two as well as he did; but it also suspended him between the iconicity of celebrity and the abstraction of anonymity."³

Internally, Warhol grappled with opposing ideologies and personal demons in his own right. He was consistently plagued by expressions of self-doubt that were accentuated by his rising fame and media presence, all of which came to a sobering fruition when the artist was shot in 1968. Physically and emotionally weakened by this shockingly deliberate event, Warhol became highly introverted, relying more heavily on the Factory production of his artwork as the years went on. The works created in the last few years leading up to Warhol's untimely death in 1987 are fraught with a sense of self-awareness, *Be a Somebody with a Body* in particular, harkening back to Warhol's *Death and Disaster* series despite the lighter subject. Perhaps it is his appropriation of the bodybuilder image, the very antithesis to his mysterious and fragile persona that cemented *Be a Somebody with a Body* as a seminal work in Warhol's *oeuvre*. Alternatively, it could be the ambiguity of Warhol's personal interest in the subject matter in relation to his presence in popular culture. Regardless of its indecipherable message, the present work inherently embodies the universal intention of the artist: to keep the audience enraptured, long after the artist himself disappears from sight.

1. A. Warhol, quoted in R. P. Horwitz, *The American Studies Anthology*, Oxford, 2001, p. 228.

2. A. Warhol, *The Philosophy of Andy Warhol*, Orlando, 1977, pp. 100-101.

3. A. Michelson (ed.), *Andy Warhol*, Cambridge, Massachusetts, 2001, p. 81.



Detail lot 23

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

24

ANDY WARHOL (1928-1987)

The Taste Force in the Market Place • House Beautiful, 1958

each: with The Estate of Andy Warhol stamp and initialed 'VF' (on the reverse)

- (i) indistinctly inscribed and dated 'May..' (upper right)
 - (ii) indistinctly inscribed and dated 'April 11...' (upper right)
 - (iii) indistinctly inscribed and dated 'May 26 1958...' (lower right)
 - (iv) indistinctly inscribed and dated 'May..' (upper right)
 - (v) indistinctly inscribed (upper right)
- pencil and ink on paper, in five parts

each: 14 3/4 x 11in. and slightly smaller
37.5 x 27.9cm

US\$50,000 - 70,000

£35,000 - 49,000

HK\$390,000 - 540,000

Provenance

Private Collection (commissioned directly from the artist for *House Beautiful*).

Anon. sale, William Doyle Galleries, New York, 10 May 1990, lot 97A.

Anon. sale, Butterfield and Butterfield, San Francisco, 1991, lot 3823.

Acquired at the above sale by the present owner.

The present lot is a collection of five drawings the artist created for *House Beautiful* magazine in 1958. He used a blotted line technique to execute these works, a precursor to his subsequent use of silkscreens, and an innovation that made him one of the most sought after commercial artist of the 1950s. The text for each drawing reads: "Not until you know the best that is possible can you tell whether you are aiming as high as you might."



i.



ii.



iv.



v.



iii.

SPRY

TWO PAINTINGS BY
WILLIAM NELSON COPLEY

LOTS 25 & 26

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

25

WILLIAM NELSON COPLEY (1919-1996)

Conçue, 1982

signed, titled and dated 'Conçue CPLY 82' (lower right)
acrylic, lace and suspenders on canvas

21 x 29 1/8in.
129.5 x 74cm

US\$50,000 - 70,000

£35,000 - 49,000

HK\$390,000 - 540,000

Provenance

Galerie Renate Fassbender, Munich.

Private Collection, Munich.

Galerie von Braunbehrens, Munich.

Acquired from the above by the present owner.

Exhibited

Munich, Galerie von Braunbehrens, *William N. Copley, Works 1948-1983*,
27 April-25 May 2012 (illustrated in color, p. 84).

New York, *Venus Over Manhattan, Gang Bust: William Copley and BFBC, Inc.*, 11 April-22 June 2013 (illustrated in color).

William N. Copley, known to most by his moniker CPLY (a nod to Duchamp and his other Surrealist heroes), has become widely known for unabashedly tackling eroticism and sex in his lyrical and vibrant hybrid of Pop and Surrealism. Over the course of a career that spanned nearly six decades, he flaunted imagery of bare flesh and incontrovertibly sexual compositions. With time, Copley's artistic expression of sexuality matured, and in 1982 he began a series of paintings known as the *Invisible Women* that sought to address the same concerns in a more tactful and less overt manner.

Conçue, 1982, was executed at the outset of this new series in which "the female body is not depicted, but implied through lingerie, swimwear, shoes and mouths. These mixed-media works included collaged lace, women's shoes, garter belts, buckles and underwear... The fetishistic series also embraced assemblage, a technique Copley frequently used to dimensionalize the flat surface of his paintings."¹ While visually less explicit and confrontational, *Conçue*, and others like it, continue to take on the familiar subjects of sexuality and male libido, but instead through a different, less personal approach. As Germano Celant writes concerning the paintings from this period, "It was plainly a process of de-subjectification, as if the artist wanted to detach himself from exclusively inner and personal motivations and indicate a common and all-embracing way of thinking, one that was not just individual but also collection and social."²

1. G. Celant (ed.), *William N. Copley: The World According to CPLY*, exh. cat., Houston, The Menil Collection, 2016, p. 236.

2. Germano Celant, "Poetry + Painting", in *William N. Copley: The World According to CPLY*, exh. cat., Houston, The Menil Collection, 2016, p. 22.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

26

WILLIAM NELSON COPLEY (1919-1996)

See Yourself As Lovers See You, 1987

oil on canvas

53 1/2 x 66in.
135.9 x 167.6cm

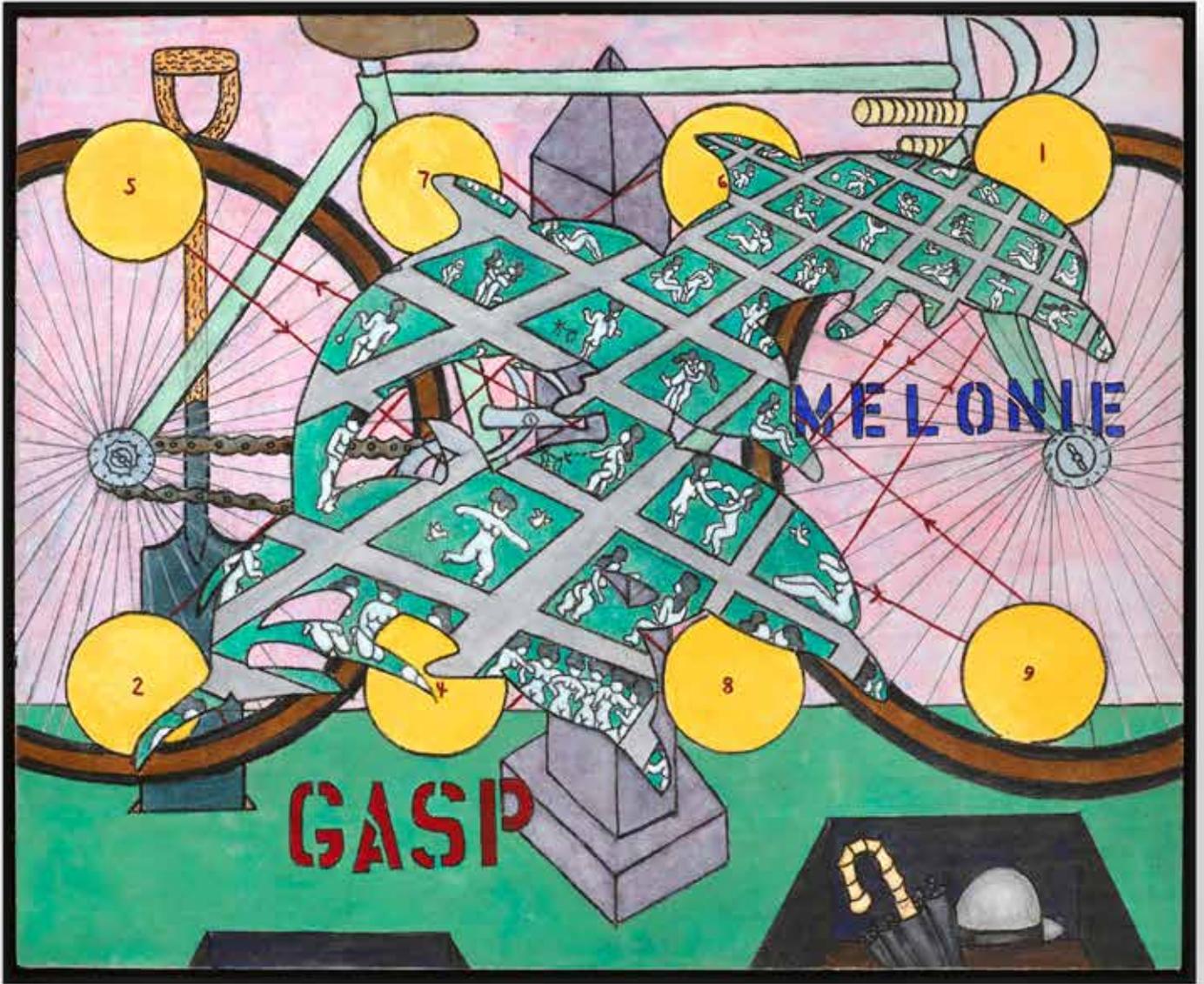
US\$50,000 - 70,000
£35,000 - 49,000
HK\$390,000 - 540,000

Provenance

Phyllis Kind Gallery, New York.
Private Collection, Cologne.
Galerie Folker Skulima, Berlin.
Acquired from the above by the present owner.

Exhibited

Stuttgart, Galerie Klaus Gerrit Friese, *William N. Copley: See Yourself As Lovers See You*,
19 September-15 November 2011.
New York, Venus Over Manhattan, *Gang Bust: William Copley and BFBC, Inc.*,
11 April-22 June 2013 (illustrated in color).







TWO WORKS BY
JEAN DUBUFFET

LOTS 27 & 28

PROPERTY OF A PROMINENT PRIVATE CALIFORNIA COLLECTOR

27

JEAN DUBUFFET (1901-1985)

Personnage en marche, 1962

signed with the artist's initials and dated 'J.D. 62' (lower right), inscribed 'EG 27' (upper right)
gouache, graphite and paper collage on paper

26 x 19 1/2in.

66 x 49.5cm

US\$120,000 - 180,000

£84,000 - 130,000

HK\$930,000 - 1,400,000

Provenance

Galerie Claude Bernard, Paris.

Collection Frank Perls, Beverly Hills.

By descent from the above to the present owners.

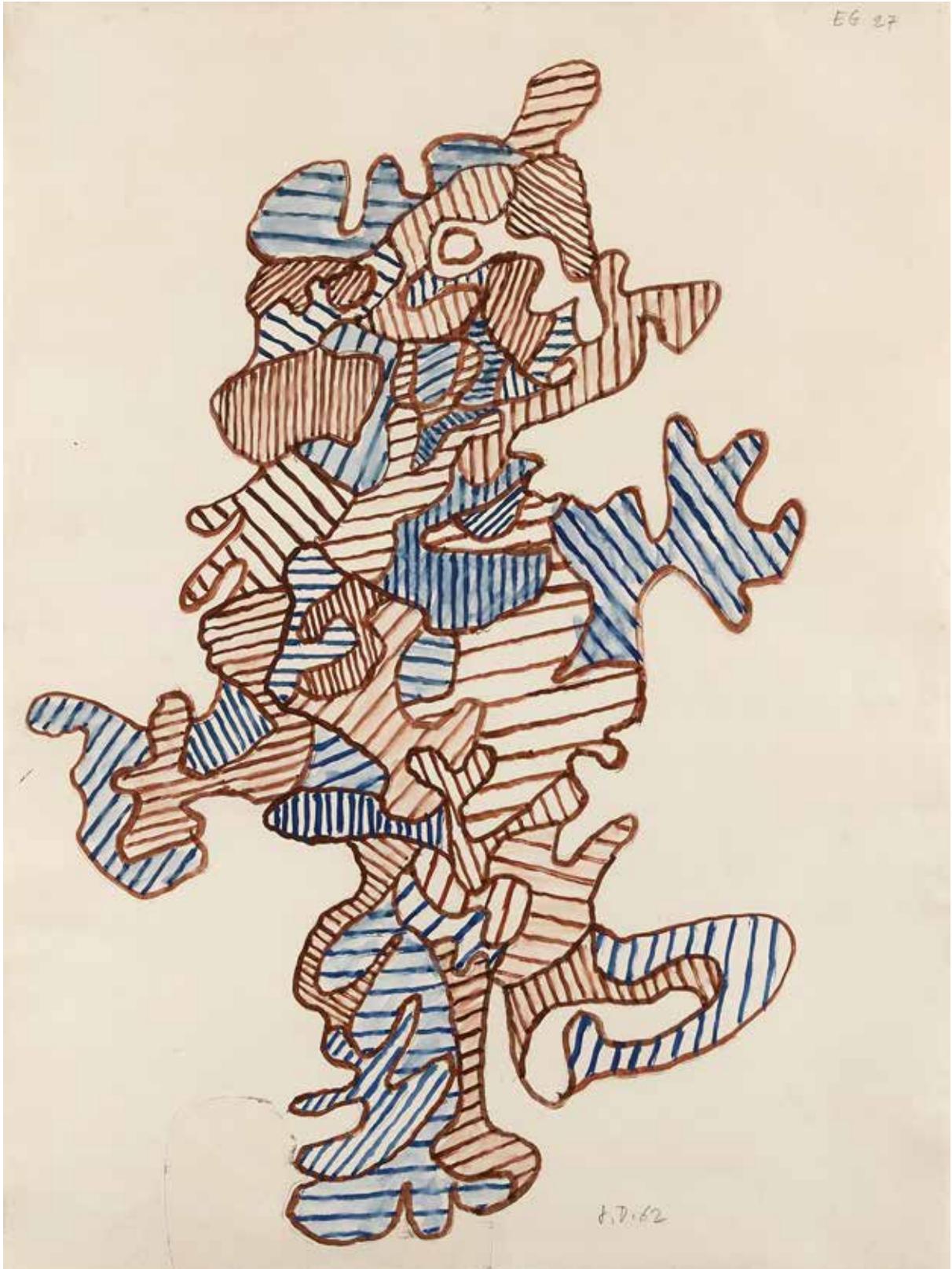
Exhibited

Paris, Galerie Claude Bernard, *L'Hourloupe: gouaches*, 8 December 1964-31 January 1965, no. 17
(illustrated).

Literature

M. Loreau, *Catalogue des travaux de Jean Dubuffet: fascicule XX: L'Hourloupe I*, Paris, 1966, no. 56
(illustrated, p. 32).

A. Franzke, *Dubuffet Zeichnungen*, Munich, 1980 (illustrated, p. 268).





Frank and Hugo Perls, unidentified photographer.

"It seemed important to me that, by whatever means, the effect produced should be of representing a space that was no longer a naturalistic space but a decomposed space, in a manner that did not constitute a physical space such as that which nature offers the mind, but a site of successive fragmentations and countless virtualities of the kind created and secreted by the mind when it transforms what is offered to it. In other words, a mental space."¹

Spanning twelve years between 1962 and 1974, *L'Hourloupe* is considered by many to be Jean Dubuffet's most significant body of work. It marks a distinct development from "a deliberately childish style reminiscent of grotesque graffiti and primitive drawing on the one hand and the technical perfecting, in almost scientifically controlled conditions, of textural effects arising from the materials he was using on the other"² to a completely new visual language and scale.

L'Hourloupe began from a series of ballpoint pen doodles that Dubuffet created while he was on the telephone, and the Biro pen is thought to have inspired its limited palette of red, blue and black. The cycle is distinctive for its highly ambiguous forms which vacillate between person, animal, and object, conjured up by calligraphic line. Color becomes line in the form of patterning, which both flattens and fills the pictorial space. The primary color scheme, "serves to project and determine abstract conceits in visual terms, according to a closed, non-associational, self-referring system. In other words, the injection of primary color in flat planes or striations gives immediate and literal presence and substance to what are essentially pure 'mental derivatives.'"³

On the origins of *L'Hourloupe*, Dubuffet explains: "This cycle of work was characterized by a much more seriously arbitrary and irrational mood than anything I had done before. This was a plunge into fantasy, into a phantom parallel universe. My renewed interest in outsider art was no doubt not unconnected with this sudden new development. The word 'hourloupe' was the title of a recent title book containing 'jargon' language accompanied by reproductions of red and blue Biro drawings. I associated it in my mind by assonance with the words 'hurler' (to scream), 'hululer' (to hoot), 'loup' (wolf), 'Riquet à la Houppé' (a Perrault fairytale) and the title of Maupassant's story 'Le Horta,' which is about madness."⁴ In this way, *Hourloupe* relates to the automatic writings and free association of the Surrealists with whom he was linked early in his career.

The achievement of *Personnage en marche*, as a work in the *Hourloupe* cycle, lies in its realization of an ideated form. The referents for 'eye', 'hands' and 'feet' are barely decipherable, and through a patterning of color and line, the figure is reduced to a flat puzzle that may come apart and be re-configured at any moment. This tension between figure and ground is one that Thomas Messer sees as corresponding to that of Camus' thoughts on free will and determinism—that modern man's ability to act freely and autonomously is an illusion. "[Camus' anti-hero] interprets events as the fruits of his own initiative when it is obvious they are not. He moves or is moved...toward nothing in particular."⁵

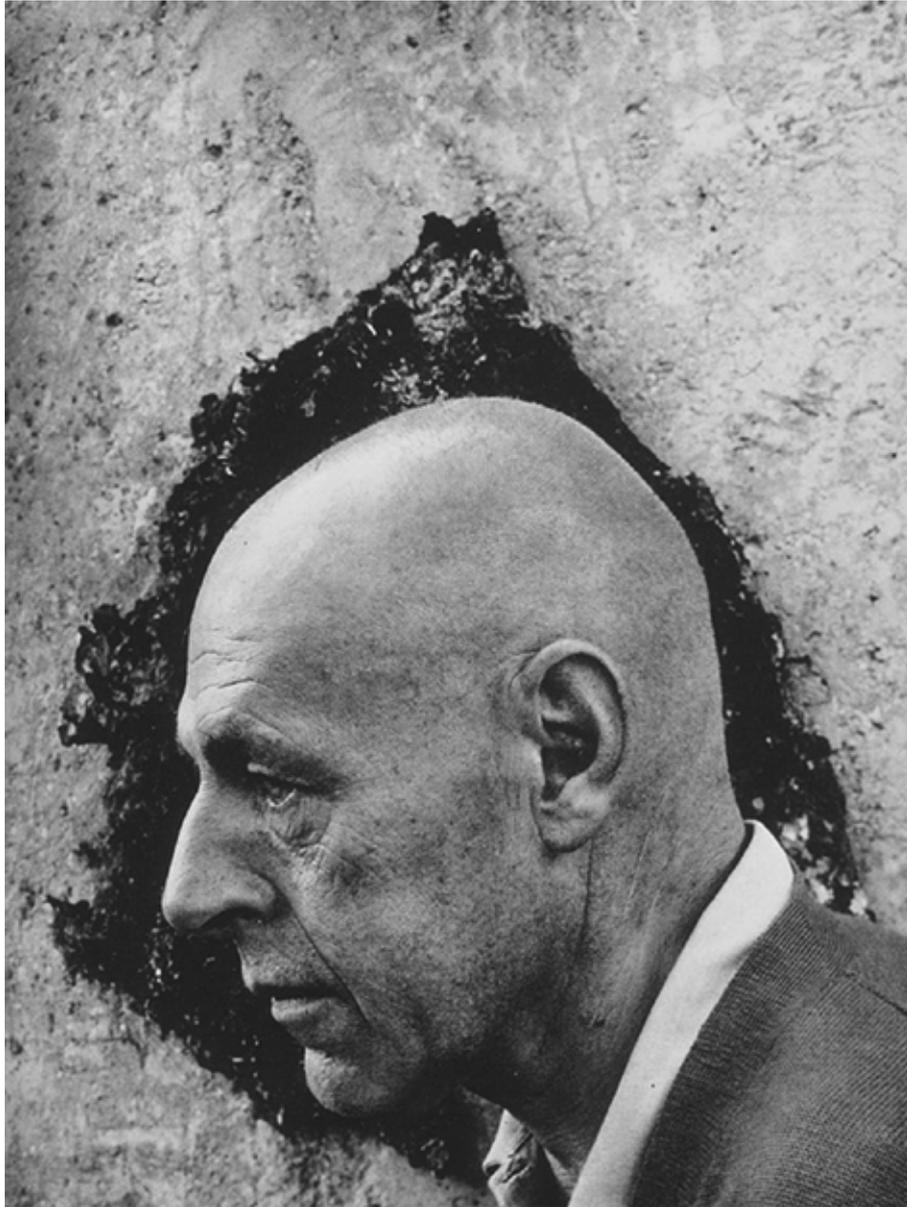
1. A. Husslein-Arco, (ed.), *Jean Dubuffet: Trace of an Adventure*, exh. cat., Bilbao, Guggenheim Museum, 11 November-18 April 2004, p. 178.

2. L. Danchin, *Jean Dubuffet, Terrail*, Paris, 2001, p. 42.

3. T. Messer, *Jean Dubuffet: A Retrospective*, exh. cat., New York, The Solomon R. Guggenheim Foundation, 1973, p. 31.

4. *Ibid.*, p. 130.

5. *Ibid.*, p. 33.



Jean Dubuffet, 1956 / Photo © Arnold Newman / Image Courtesy ARTSTOR / Courtesy University of California, San Diego.

PROPERTY FROM A FLORIDA COLLECTION

28

JEAN DUBUFFET (1901-1985)

Personnage, 1960

signed with the artist's initials and dated 'J.D. Juin 60' (lower right)
ink and wash on paper

12 x 9 1/4in.
30.5 x 23.5cm

US\$50,000 - 70,000

£35,000 - 49,000

HK\$390,000 - 540,000

Provenance

Galerie Beyeler, Basel.

Redfern Gallery, London.

Collection of Mrs. J. S. Busch (acquired from the above in 1972).

Brett Mitchell Collection, Inc., Lyndhurst, Ohio.

Private Collection.

Private Collection, Palm Beach (acquired from the above by the present owner).

Exhibited

Basel, Galerie Beyeler, *Jean Dubuffet*, February-April 1965, no. 76 (illustrated, unpagged).

Zurich, Gimpel + Hanover Galerie, *Jean Dubuffet*, 27 August-29

September 1965, no. 26.

Cologne, Galerie Rudolf Zwirner, *Bilder von 1944-1964 von Jean Dubuffet*, October 1965.

Literature

M. Loreau, *Catalogue des travaux de Jean Dubuffet: fascicule XVIII: Dessins (1960)*, Paris 1969, no. 105 (illustrated, p. 64).

"I am pretty much persuaded that in every human being there are vast reserves of mental creations and interpretations of the highest value...I believe these ideas, no matter how widely held, about rare men who are marked by destiny and privileged enough to have an internal world worth expressing, are entirely wrong."¹

Jean Dubuffet was first inspired by the visionary language of what is now known as Outsider art in 1923 from the illustrated plates of German psychiatrist Hans Prinzhorn's book, *Bildnerlei der Geisteskranken (Artistry of the Mentally Ill)*. Dubuffet felt that the unmediated expression he observed was 'more intense in its brutal strength than the 'art of the museum'², and it spurred him to form a collection in 1945 comprised of 'drawings, paintings, all works of art emanating from obscure personalities, maniacs; arising from spontaneous impulses, animated by fantasy, even delirium; and strangers to the beaten track of catalogued art.'³ He was also inspired by the ethnographic objects of primitive cultures in Africa and Oceania for what he perceived to be a creative expression free from aesthetic judgments.

By 1960, Dubuffet had devoted over a decade to developing his own language free from "high-art" associations and reflecting the experience of the working-class man in the modern world. His primary subjects were drawn from observations of city and village life, such as riders on the Paris Metro or bicyclists. During the 1950s, he was highly experimental with a broad variety of 'coarse and unrefined' materials—often organic, visceral, and commonplace such as dirt, driftwood, *papier-mâché*, plant leaves, sand, rags, newspaper, and steel wool—to exemplify the banality of his subject.

In the present work, Dubuffet pauses from material experimentation and returns instead to his early work of the mid- to late 1940s where he focused on the figure, such as in *L'Homme à la rose*, 1949. In both, Dubuffet reduces the figure to indexical parts toward capturing the essence of a body, eschewing Western ideals of beauty, and evoking anonymity. *Personnage* exhibits intensive tooling and reworking of lines which also point to Dubuffet's life-long interest in graffiti as a 'mass-appeal' art form, as well as innate and spontaneous expression.⁴

1. J. Dubuffet, "Honneur aux valeurs sauvages," *Prospectus et tous écrits suivants*, Vol. 1, Gallimard, 1967, p. 213.

2. P. Selz, "Jean Dubuffet: The Earlier Work," *The Work of Jean Dubuffet*, 1962, p. 9.

3. L. Peiry, "The Other and the Elsewhere," *Art Brut: The Origins of Outsider Art*, Flammarion, 2001, p. 22.

4. Selz, p. 22, 30.



PROPERTY FROM THE COLLECTION OF BERNICE AND ELLIS LASBERG

29

LEON GOLUB (1922-2004)

Head II, 1962

signed 'GOLUB' (lower right); signed, titled and dated twice 'GOLUB "HEAD" (II)
1962 APRIL 22 62' (on the reverse)
oil on canvas

41 x 30 1/8in.
104.1 x 76.5cm

US\$15,000 - 20,000
£10,000 - 14,000
HK\$120,000 - 160,000

Provenance

Allan Frumkin Gallery, New York.
Acquired from the above by the present owner in 1963.

The scabbed-over sculptural surface of Golub's paintings reflect the violent and abusive world in which we live in. As a part of the Monster Roster group, Golub's work emphasizes humanity's political conscious, drawing attention to critical events and man's existential relationship to the world.

"I have always dealt with stress and violence. This comes from my own state of mind. Now, what I have tried to do since I've always dealt with subjects like this, is try to understand what this means, and I have tried to make this an instrument for viewing...a probe into the nature of the world. In other words, if I find that I'm dealing with, let's say stress, vulnerability--actions of this kind--then I want to understand what this means in terms of events outside of myself, how this influences me, how this influences others and what I can say about the modern world through these meanings. Mercenaries, interrogations, the white squads: they all deal with this kind of thing brought up to date, brought into the immediate, into what I think of as our immediate, instantaneous, contemporary world."¹

1. L. Golub, quoted by H. Ferrulli in "Leon Golub Talks of Painting," *Arts Indiana Magazine*, Arts Insight, Indianapolis, Part I-May; Part II-June, 1982. Reprinted courtesy of *Arts Indiana Magazine*.



PROPERTY OF A PRIVATE DALLAS COLLECTOR

30

LARRY RIVERS (1923-2002)

Italian Vocabulary Lesson, 1962

signed, titled and dated "Italian Vocabulary Lesson" Rivers '62' (on the reverse)
oil on canvas

24 x 30 1/4in.

61 x 76.8cm

US\$30,000 - 50,000

£21,000 - 35,000

HK\$230,000 - 390,000

Provenance

Acme Art, San Francisco.

Collection of 7-Eleven Inc., Dallas.

Acquired from the above by the present owner.



PROPERTY OF A PROMINENT PENNSYLVANIA COLLECTOR

31

LUCAS SAMARAS (B. 1936)

Large Drawing #2, 1966

signed with the artist's initials, titled and dated 'Early May/66 Large drawing 2 LS' (on the reverse)
color pencil on paper

16 3/4 x 13 7/8in.
42.5 x 35.2cm

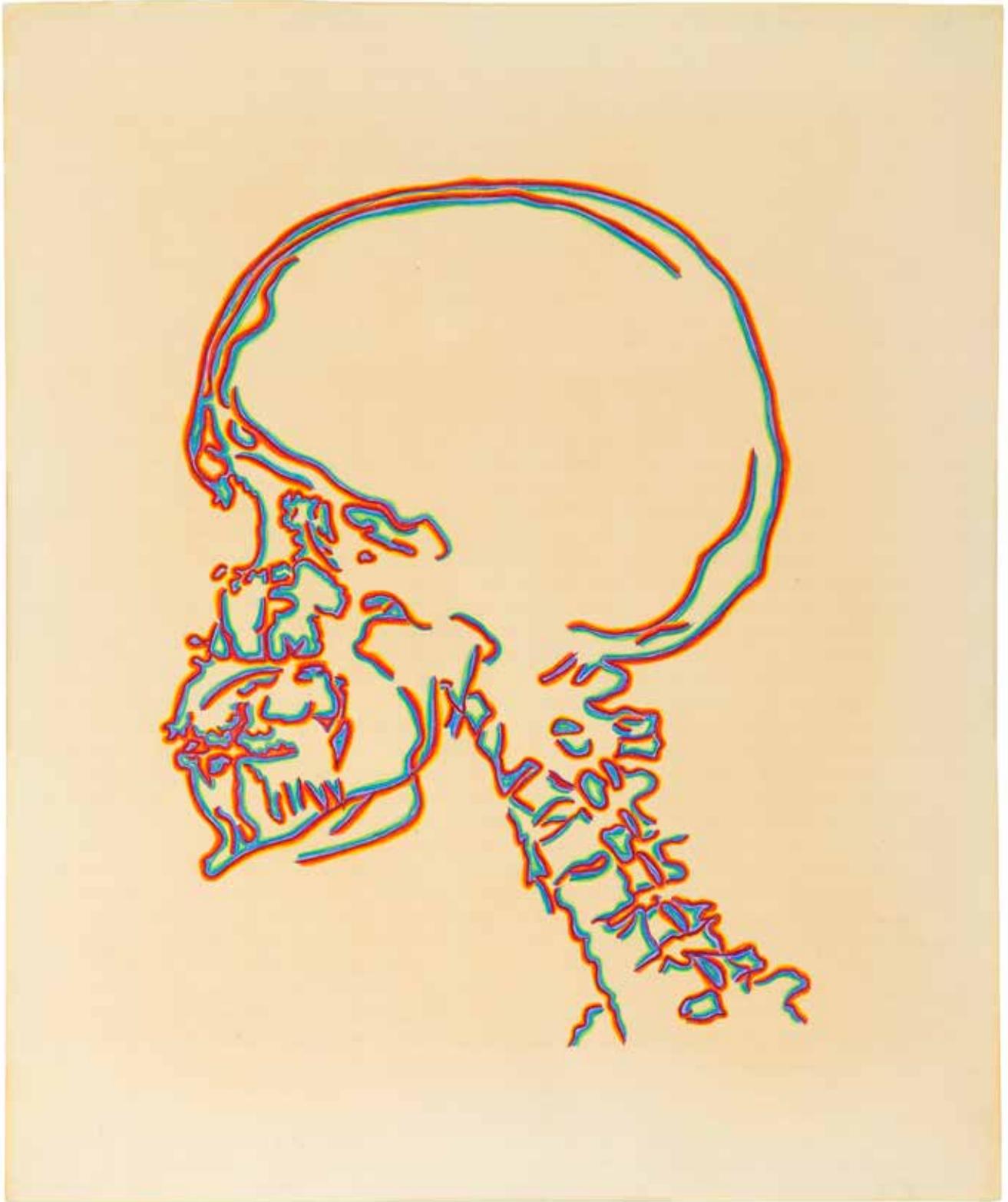
US\$10,000 - 15,000
£7,000 - 10,000
HK\$78,000 - 120,000

Provenance

Louise Ferrari, Houston.
Schroeder, Romero & Shredder Gallery, New York.
Pavel Zoubok Gallery, New York.
Estate of Ira Gerstein.
Acquired from the above by the present owner.

Exhibited

Saint Louis, City Museum of Saint Louis, *7 for 67: Works by Contemporary American Sculptors*,
1 October-12 November 1967.



PROPERTY FROM THE COLLECTION OF BILL LAGATTUTA

32

WALTON FORD (B. 1960)

Study for Tiger Superstition, 1995

signed 'Walton Ford' (lower right)
watercolor, ink and pencil on paper

11 3/8 x 9in.
28.9 x 22.9cm

US\$10,000 - 15,000

£7,000 - 10,000

HK\$78,000 - 120,000

This work is a preparatory study for Walton Ford's print published by Tamarind Press, entitled *Tiger Superstitions*, 1995.

Provenance

A gift from the artist to the present owner in 1995.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

33^w

MAURIZIO CATTELAN (B. 1960)

Hollywood, 2001

Cibachrome face-mounted to Plexiglas

68 7/8 x 154 3/4in.

174.9 x 393.1cm

This work is number six from an edition of ten, plus two artist's proofs.

US\$350,000 - 450,000

£240,000 - 310,000

HK\$2,700,000 - 3,500,000

Provenance

Galerie Emmanuel Perrotin, Paris.

Acquired from the above by the present owner.

Exhibited

Turin, Castello di Rivoli, Museo d'Arte Contemporanea, *Form Follows Fiction*, 17 October 2001-27 January 2002

(another from the edition illustrated in color, pp. 3-4).

New York, Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, 4 November 2011-22 January 2012

(another from the edition exhibited, illustrated, pp. 110-111).

Bordeaux, Institut Culturel Bernard Magrez, *Rêves de Venise*, 23 March-21 July 2013 (another from the edition exhibited).

New York, Venus Over Manhattan & S|2, *Maurizio Cattelan: Cosa Nostra*, 7 November 2014-10 January 2015

(illustrated in color, pp. 19, 54).

Literature

H. P. Schwerfel, "Kunst Under Schock", in *Art, das Kunstmagazin*, 2002, no. 3 (illustrated in color, pp. 18-19).

F. Bonami, N. Spector, B. Vanderlinden and M. Gioni, *Maurizio Cattelan*, New York, 2003 (illustrated in color, p. 186).

"Art and Its Markets, A Roundtable Discussion with A. Weiwei, A. Cappellazzo, T. Crow, D. De Salvo, I. Graw, D. Joannou,

R. Pincus-Witten, J. Meyer and T. Griffin", in *ArtForum International*, April 2008, Vol. XLVI, no. 8, pp. 293-303

(illustrated in color, p. 297).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

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(illustrated in color, p. 297).







Sherrie Levine, *Une Pipe (A Pipe)*, 2001 / Digital Image © 2016 Museum Associates / LACMA. Licensed by Art Resource, NY.

"It's like spraying stardust over the Sicilian landscape; it's a cut and paste dream... I tried to overlap two opposite realities, Sicily and Hollywood: after all, images are just projections of desire, and I wanted to shade their boundaries. It might be a parody, but it's also a tribute. It's like freezing the moment in which truth turns into hallucination. There is something hypnotic in Hollywood: it's a sign that immediately speaks about obsessions, failures and ambitions. It is a magnet for contradictions."¹

At least that's how Cattelan describes his epic *Hollywood* project. In 2001, in perhaps his most impressive and large scale installation to date, Cattelan installed atop the Bellolampo hill above Palermo a larger-than-life-size reproduction of the famed Hollywood sign constructed from 500 tons of steel, iron and concrete. Unlike the real Hollywood sign which gracefully presides over the glamorous celebrity-ridden Hollywood Hills neighborhood, Cattelan's version straddles a literal garbage dump high above the poverty stricken Sicilian city.

The installation itself was created as an off-site adjunct exhibition for the 2001 Venice Biennale and thus was highly publicized, perhaps more so than any of his other projects. But simply erecting the giant signage was not enough for Cattelan, and it did not render the work complete. For the work to be truly successful, Cattelan had to come up with something quite ingenious. While the rest of the art world was happily ensconced in the plush comforts of Venice, Cattelan dragged a lucky group of 150 journalists, collectors and art world insiders to the site of his installation in Palermo to experience his work first hand at a special cocktail reception. The irony of a fancy art world opening happening on a garbage heap above a poor city was not lost on anyone.

By bringing a little bit of Hollywood to Palermo, Cattelan, according to Nancy Spector, "transposed an image associated with the dreams of a culture smitten with the movie industry to a completely antithetical locale. On the one hand, according to the artist, the culture of Southern California lives only for the realm of what might happen: 'In a way Hollywood and Los Angeles have become what they are by simply erasing their past.

They shape their image according to a mirage: they have decided to live in the shadow of the future'... in contrast, continues Cattelan, Palermo is 'a city that has to struggle everyday with its own conception of its past and present.' This inversion of realities—a 'cut and paste dream'—reveals the inherent contradictions between radically different cultures, but at the same time it begins to tease out points at which they coincide."²

This is where Cattelan's genius, wit and irreverence shine. Politics and the skewed relationship between the art market and the economy are pervasive topics in Cattelan's work, so the jab at both these subjects in *Hollywood* is not that surprising. Here, Cattelan poignantly, and forcefully even, compares the discordance between the wealthy Northerners and the poor Southerners in Italy where crime and unemployment run rampant alongside the wealthy suburbs of Hollywood Hills and the grittier Los Angeles underworld beneath it. There is, however, happily always a humorous and bright side to Cattelan's work. In this case, even if just for a moment, Cattelan brings a sense of glamour and the cult of celebrity to Palermo, a city which inspired countless tales that Hollywood cinematic history is built upon.

As Cattelan's sculptural installation was a temporary exhibition for the Biennale, he wanted to create a lasting work which would evoke the memory of the project and keep it fresh in people's minds. The present work, also entitled *Hollywood*, is a limited edition large scale photograph of the installation made on the opening day of the exhibition and taken by helicopter which also brought his guests to the reception. By keeping the work alive and fresh through the lasting photographic evidence of the project, Cattelan creates a further dimension or layer to the work whereby we, as outsiders, are forced to confront and mentally struggle with the reality of economic and social disparity. Cattelan states, "The best art works live in your head, they must carry something that produces information, something that triggers your attention and stays with you.... I think the best art works have always... [carried] the germ of a story, something grows and changes as you pass it along to others."³

1. Maurizio Cattelan, quoted in a 2001 press release, reproduced at www.postmedia.net.

2. Nancy Spector, "Spectacle Culture and the Mediated Image", in *Maurizio Cattelan: All*, exh. cat., New York, Solomon R. Guggenheim Museum, 2011, pp. 111-112.

3. *Ibid.*, p. 113.



PROPERTY FROM A PROMINENT TEXAS COLLECTION

34^W

YUE MINJUN (B. 1962)

Post-Modern Garden, 2006

signed in Pinyin and dated 'yue minjun 2006' (lower left); signed, titled and dated in Chinese (on the reverse)
oil on canvas

157 x 129in.
398.8 x 327.7cm

US\$300,000 - 500,000
£210,000 - 350,000
HK\$2,300,000 - 3,900,000

Provenance

Robischon Gallery, Denver.

Private Collection (acquired from the above by the previous owner in 2007).

By descent from the above to the present owner.

Exhibited

Houston, The Museum of Fine Arts, Houston, *RED HOT - Asian Art Today from the Chaney Family Collection*,
22 July-21 October 2007 (illustrated in color, p. 182).





Jean-Honore Fragonard, *Progress of love, Chase*, 1771-1773 / De Agostini Picture Library / Bridgeman Images.



Yue Minjun, *Gweong-Gweong*, 1993 / Private Collection / Photo © Christie's Images / Bridgeman Images.

"I paint people laughing, whether it is a big laugh, a restrained laugh, a crazy-laugh, a near-death laugh or simply laughter about our society: laughter can be about anything. Laughter is a moment when our mind refuses to reason. When we are puzzled by certain things, our mind simply doesn't want to struggle, or perhaps we don't know how to think, therefore we just want to forget it."¹

Beijing's painting scene in the early 1990s was redefined by a small group of iconoclastic artists known as the Cynical Realists. Recognized for their satirical approach to both their contemporary reality as well as to the conventions of their academic training, their works have come to embody China's post-Tiananmen Square Incident cultural climate as well as the face of Chinese contemporary art internationally. Yue Minjun was a leading figure in this group, and remains unique among his peers for his extended, deceptively subtle, and often savage inquiry into human nature. Beginning in 1993, Yue's satirical self-portrait became the dominant motif of his canvases, a manifestation of his own disillusionment with the credibility of surface realities, especially as the country moved from the pageantry of communism towards the seductive spectacles of consumerism. In essence, the artist turned himself into an 'idol' to satirize what he felt was an idolatrous society, one that is too easily influenced by images of mass production, whatever their ideology. As such, Yue's laughing visage has always

carried a double-edge critique. It derides conformity, group-think, and submission; his "everyman" is a perennial fool. At the same time, the laughing figure, shown in repetition and, over time, in increasingly alienated circumstances, suggests plainly that the only response of the sane person in a world gone mad is laughter.

Yue's earliest works bore explicit reference to his immediate cultural and historical circumstances, as seen in the riotous masterwork, *Gweong Gweong* from 1993 ("gweong" refers to the sound of bombs falling). As his works have evolved, Yue's has become both more philosophical and conceptual. In certain strains of Chinese philosophy and Daoist thought, there are as many meanings as there are vantage points, and Yue aims to deliberately confound the viewer's expectations with co-existing and competing references and visual codes.

What then to make of Yue's Post-Modern Garden from 2006? In a walled in compound, atop a ruffled white tarp and against the backdrop of impossibly luscious greenery, half a dozen of Yue's figures appear in black speedos, in pantomime poses of relaxation and hilarity. One reclines, his head resting on his palm; one poses as if impersonating Diana Ross of the "The Supremes", while others stand casually about or are doubled over in laughter. Any one pose might easily appear in a fashion or lifestyle ad, and the figures seem to be pointedly disengaged with each other.



Detail lot 34

Yue's color choices are simple and reduced, dominated by broad passages of white, kelly green, and the discomfiting sunstroke pink of the figures' flesh. The tarp resembles that found in a photography studio, and it effectively heightens the intensity of Yue's palette while also adding to the artificial nature and brittle hysteria of the scene. The figures are nonetheless carefully modeled to give them form and mass, and in both cases Yue is mimicking the painterly styles of political propaganda with its simplistic, telegraphed messages.

The title of the work implies that we are catching a glimpse of a private scene of leisure, hidden away from the prying eyes of the public. The brick in particular signals the walled compounds that quickly sprung up in the outskirts of Beijing for a new generation of elites. As such, Yue's subject is reminiscent of popular French 17th and 18th Century paintings of the aristocracy in pastoral scenes of blithe hedonism.

With these "idols", Yue has also added one important element. Here all of the figures have grown horns. Unlike a Western audience who might see these as devil horns, the figures have no obvious corollary to an Asian audience, resembling at most images of demons and ghosts from Daoist descriptions of hell. Moreover the disorienting scale of the painting, the immense canvas combined with the suggestion that we are viewing creatures that are sub-human, reminds the viewer of Hieronymous Bosch's *Garden of Earthly Delights*, a canvas filled with

fantastic, monstrous creatures, allegorical images of a corrupt and doomed humanity. From the earliest of his works, Yue's canvases were fundamentally oriented towards exposing the underlying moral and psychological challenges of contemporary social life, he is interested in the structures that guide and limit existence, and how they are manifest in contemporary life. He has stated, "artists are the kind of people who like to reveal... the never ending illusion of our lives."²

As the effects of communist era and the mood of post-Tian'anmen China receded further into history, the impact of China's rapid cultural transformation and embrace of consumer culture became more apparent. In the paradoxes of this painting – its disorienting scale, composition, and competing visual and historical references – we can read as Yue's view of his new, globalized social environment as an assemblage of overlapping symbolic systems, cultural registers, and ideologies. Their convergence is aesthetically seamless but emotionally disturbing, giving rise to a hybrid, not-quite-human race unlike any that has been seen before, looming large over their own landscape, loitering in private but defenseless, and utterly unaware of the larger context of the terrain they now find themselves in.

1. Y. Minjun, quoted in M. Schoeni, *Faces Behind the Bamboo Curtain*, Hong Kong, 1994, p. 111.

2. *Ibid.*, p.11.

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

35^W

JULIAN OPIE (B. 1958)

Manga Boy, 2014

signed 'Julian Opie' (on the overlap)
vinyl on canvas

86 1/8 x 44 5/8in.
218.8 x 113.3cm

US\$30,000 - 40,000
£21,000 - 28,000
HK\$230,000 - 310,000

Provenance

Galerie Kroboth, Berlin.

Acquired from the above by the present owner.

Exhibited

Berlin, Galerie Kroboth, *Julian Opie*, 3 May-12 July 2014.

"From the early metal cut-outs to the hard-edged utility units, from the partitions and booths to the graphic sign language he uses today, Opie teases out the ambiguities between object and image, between the literal and the illusory, and encourages us to enjoy the tensions and uncertainties inherent in the experience of seeing."¹

1. M. Horlock, *Julian Opie*, London, 2004, p. 106.



PROPERTY FROM A PROMINENT TEXAS COLLECTION

36^W

MR. (B. 1969)

Ah, Akihabara, 2007

signed and dated 'Mr. 2007' (on the stretcher)
acrylic on canvas

115 x 286in.
292.1 x 726cm

US\$200,000 - 300,000

£140,000 - 210,000

HK\$1,600,000 - 2,300,000

Provenance

Lehmann Maupin Gallery, New York.

Private Collection, Texas (acquired from the above in 2007).

By descent from the above to the present owner.

Exhibited

New York, Lehmann Maupin Gallery, *Mr.*, 3 May-23 June 2007.

Houston, Museum of Fine Arts, Houston, *RED HOT - Asian Art Today from the Chaney Family Collection*,
22 July-21 October 2007 (illustrated in color, pp. 6-7).





Takashi Murakami, *Me and Mr. Dob*, 2009 / Private Collection / Photo © Christie's Images / Bridgeman Images / Artwork © Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.



R. Crumb, *Devil Girl Choco-Bar*, 1994 / Image Courtesy ARTSTOR / Courtesy University of California, San Diego.

"From the aproned pot-scrubber to the flanneled potentate, everybody liked me, everybody petted me."¹

Japanese artist Mr. is one of the most prominent artists to emerge from under the auspices of Takashi Murakami's mentorship. Murakami is famous for his notion of the "superflat" - a term he uses to describe particular aspects of flattened colors and lines that are distinct to Japanese culture, and which have become dominant in a uniquely shallow contemporary consumer culture, heavily influenced in particular by *anime* and *manga*, Japanese animation and comics.

Mr. is of a younger generation of artists who have added new dimensions to Murakami's post-modern critique. Mr.'s work is deeply embedded in Japan's *otaku* culture, the world of mostly, though not exclusively, male *anime* and *manga* obsessives and sometimes self-proclaimed sexual delinquents. Mr.'s themes embrace the comic book fantasy world of this sugar-drenched eroticism. In a variety of media - painting, sculpture, and more recently in video - Mr.'s works are as indulgent as they are unsettled. Though he doesn't act on it, the artist himself claims to have a Lolita complex, referred to in Japanese slang as "lolicon." Like all great pop artists, the ambiguity of Mr.'s persona and his relationship to inspirations are an essential part of his practice.

Mr.'s works are an unabashed celebration of this fetishistic culture. With *Ah, Akihabara*, painted in 2007, Mr. presents a larger-than-life street scene of the capital of otaku culture, a place that has become a site of pilgrimage for its devotees. Akihabara is a district in Tokyo, previously nicknamed "Electric City", known for its state of the art appliances and home electronics. As the fashion and market for such objects diminished in the 1980s, the area reinvented itself and began catering to the growing audience for anime and manga. Store windows featuring televisions and stereos disappeared, replaced by more insular establishments, catering to the privacy sought by the otaku aficionados who prefer their gaming fantasy life to the impositions of the outside world. The streets of Akihabara meanwhile are full of *manga* and *anime* images and advertisements, and cosplay actors promoting different stores and, in particular, the popular maid cafes, where innocently-looking young girls are employed as waitresses, dressed in cartoonishly feminized French maid outfits, serving the customers as if they were "masters" in their own homes.

Mr.'s nearly mural-size rendering of the famed neighborhood embraces its signature characteristics. The name Akihabara is spelled out in bold rainbow colors, suggesting that this is less



Andreas Gursky, *99 cent*, 1999 / Artwork © 2009 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

a depiction of the street itself than a satirical billboard-sized advertisement for its charms. The streets are filled with cosplay figures, not just the fanciful maids but other figures in schoolgirl costumes or traditional Japanese dress. The scene is brightly painted in the artificial palette of relentlessly cheery children's cartoons.

Nonetheless, the canvas is fraught with a tension verging on chaos. The teeming masses vibrate with a mob-like urgency. More than one young boy sprints urgently away from the crowds. A young girl has dropped to the ground to show off her white underpants, and the figure of the red-headed boy tumbling forward at the center of the composition seems so over-stimulated that he might vomit. Thought bubbles emerge from the heads of the larger figures, many of them depicting darker and more ambiguous scenarios. Within all of this, the female cosplayers stand by, composed and unperturbed, looming nearly eight feet tall, like giantesses who roam freely above the fray. The foremost maid in blue pigtails and white pinafore even kicks up her Mary Janes, which land, compositionally

in any case, squarely in the crotch of her smitten suitor. The entire scene imagines an otaku sexuality run amuck, like a veritable kid in a candy store who has enjoyed entirely too much of a good thing. Mr.'s vision as such is as dazzling as it is sickening. As with Andreas Gursky's iconic *99 Cent II Diptychon*, there is simply more instant gratification available than any one individual can stand. The essential difference here is the added element of sexuality. Like American illustrator R. Crumb, Mr. presents a notion of a libido at once liberated and tormented, and narcissistically infatuated by its own torments. Mr. appropriates these wildly popular otaku forms into the realm of high art, revealing to us aspects of Japanese culture, consumption, and human sexuality, a world simultaneously as beguiling as it is distressing and also a constant parody of itself. Even so, Mr. does not entirely dismiss this world either. The "Ah" of the title is telling. It is a sigh of longing and affection, a nostalgia for guilty pleasures once indulged.

1. V. Nabokov, *Lolita*, France, 1955, p. 10.

PROPERTY OF A PROMINENT NEW YORK COLLECTOR

37

MARK FLOOD (B. 1957)

Slash and Burn, 2013

signed, titled and dated "'Slash and Burn" Mark Flood 6-2013'
(on the overlap)
acrylic on canvas

60 1/8 x 39 7/8in.
152.7 x 101.3cm

US\$30,000 - 40,000
£21,000 - 28,000
HK\$230,000 - 310,000

Provenance

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



PROPERTY OF A PROMINENT NEW YORK COLLECTOR

38^W

NICK DARMSTAEDTER (B. 1988)

The Other, 2012

signed with the artist's initials 'ND' (on the reverse)
oxidized copper on canvas on panel

108 x 36in.
274.3 x 91.4cm

US\$20,000 - 30,000

£14,000 - 21,000

HK\$160,000 - 230,000

Provenance

Acquired directly from the artist by the present owner.

Exhibited

New York, Zach Feuer Gallery, *This is THIS*, 17 January-16 February 2013.

In a nod to the aesthetic techniques of American Pop, Minimalism, and the earlier Duchampian readymades, the work of Nick Darmstaedter is multidisciplinary and rapturous in its deconstruction of formal art practices and transformation of found objects. A prominent member of The Still House Group, a collective organization of young artists based in Brooklyn, Darmstaedter challenges preconceived notions of Contemporary Art in both his range of artistry and manipulation of material.

The artist's copper penny series is a subversive yet distinguished play on color, composition, and the way in which mass culture informs personal identity. One after another, each penny is laid down on canvas, allowing a chemical reaction to transpire, a process highly reminiscent of Robert Rauschenberg's solvent transfers. The copper penny, once oxidized, produces a resplendent, mesmerizing turquoise, the grid-like structure of the pennies disappearing and morphing into

one cohesive body as the viewer moves further from the canvas. *The Other*, 2012, calls into question the physical properties and original form of found objects, and further, the visual consciousness of the viewer and subsequent interpretation of manual versus mechanical.

Though Darmstaedter is certainly not the first artist to explore the concept of re-appropriation through reduction of found objects, he does so deftly and unapologetically, his work evoking the two core constructs of Minimalism: serial repetition in form or subject matter and elimination of the discernible artist's hand. *The Other*, however, refuses simplistic categorization as Minimalist or post-Minimalist art, instead incorporating individual elements to emerge as an amalgamation of method and style and serves as an inventive and compelling exploration of medium and process where the imperfections of material are not only exposed, they are celebrated.



PROPERTY FROM A PRIVATE ESTATE

39

GERHARD RICHTER (B. 1932)

FAZ-Übermalung, 2002

signed, numbered and dated '4/5 ap. Richter 2002' (upper left)
oil on offset print mounted on card

15 1/4 x 21 1/2in.
38.8 x 54.8cm

This work is artist's proof four from an edition of thirty-two, plus five artist's proofs.

US\$70,000 - 90,000

£49,000 - 63,000

HK\$540,000 - 700,000

Provenance

Galerie Fred Jahn, Munich.

Nolan/Eckman, New York (acquired from the above).

Acquired from the above by the previous owner in 2004.

By descent from the above to the present owner.

Exhibited

Bonn, Kunstmuseum Bonn, *Gerhard Richter: Printed! Druckgrafik, Foto-Editionen und Künstlerbücher*, 10 June-5 September 2004 (another from the edition exhibited). This exhibition later traveled to Lucerne, Kunstmuseum Luzern; Emden, Kunsthalle Emden; Tübingen, Kunsthalle and Salzburg, Museum der Moderne. Friedrichshafen, Galerie Bernd Lutze, *Gerhard Richter - Editionen 1968-2004*, 4 June-30 July 2005 (another from the edition exhibited).

Strombeek-Bever, Cultuurcentrum Strombeek Grimbergen, *Gerhard Richter: Panorama*, 15 February-16 March 2008 (another from the edition exhibited).

Leverkusen, Museum Morsbroich, *Gerhard Richter. Übermalte Fotografien*, 17 October 2008-18 January 2009 (another from the edition exhibited). This exhibition later traveled to Geneva, Centre de la photographie.

Munich, Galerie Leu, *Gerhard Richter: Paintings and Editions*, 25 October 2008-1 December 2008 (another from the edition exhibited).

Munich, Galerie Leu, *Kusama - Chamberlain - Richter*, 23 April-30 May 2009 (another from the edition exhibited).

St. Gallen, Kunstmuseum St. Gallen, *Press Art. Die Sammlung Annette und Peter Nobel*, 30 January-20 June 2010 (another from the edition exhibited). This exhibition later traveled to Salzburg, Museum der Moderne.

Berlin, Springer & Winckler Galerie, *Gerhard Richter. Das Prinzip des Seriellen*, 9 February-14 April 2012 (another from the edition exhibited).

Berlin, me Collectors Room, *Gerhard Richter - Editionen 1965-2011*, 12 February-13 May 2012 (another from the edition exhibited).

Turin, Fondazione Sandretto Re Rebaudengo, *Gerhard Richter: Edizioni 1965-2012 dalla Collezione Olbricht*, 31 January-21 April 2013 (another from the edition exhibited).

Munich, Galerie Leu, *Summer Show*, 24 July-7 September 2013 (another from the edition exhibited).

Literature

H. Butin et al, *Gerhard Richter. Editionen 1965-2004*, Ostfildern-Ruit, Germany, 2004 (another from the edition illustrated in color, p. 272).

Spieler, R. et al, *Gerhard Richter. Ohne Farbe = Without Color*, Ostfildern-Ruit, Germany, 2005 (another from the edition illustrated in color, pp. 66-67).

L. Lambrecht et al, *Gerhard Richter. Panorama*, Ghent, Belgium, 2008 (another from the edition illustrated in color, p. 76).

M. Heinzlmann et al, *Gerhard Richter. Übermalte Fotografien*, Ostfildern-Ruit, 2008 (another from the edition illustrated in color).

C. Doswald, et al, *Press Art. Sammlung Annette and Peter Nobel*, Bern, 2010 (another from the edition illustrated, p. 335).

H. Butin, et al, *Gerhard Richter. Editionen 1965-2013*, Ostfildern-Ruit, 2014 (another from the edition illustrated, p. 293).



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Provenance

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ED KIENHOLZ // MARY CORSE // AL RUPPERSBERG //
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Clown, 1972

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12 x 10 1/4 in. (30.5 x 26 cm)

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RICHARD DIEBENKORN (1922-1993)

Interior Green with Chair, 1964

gouache on paper

15 3/8 x 11 15/16 in. (39.1 x 30.3 cm)

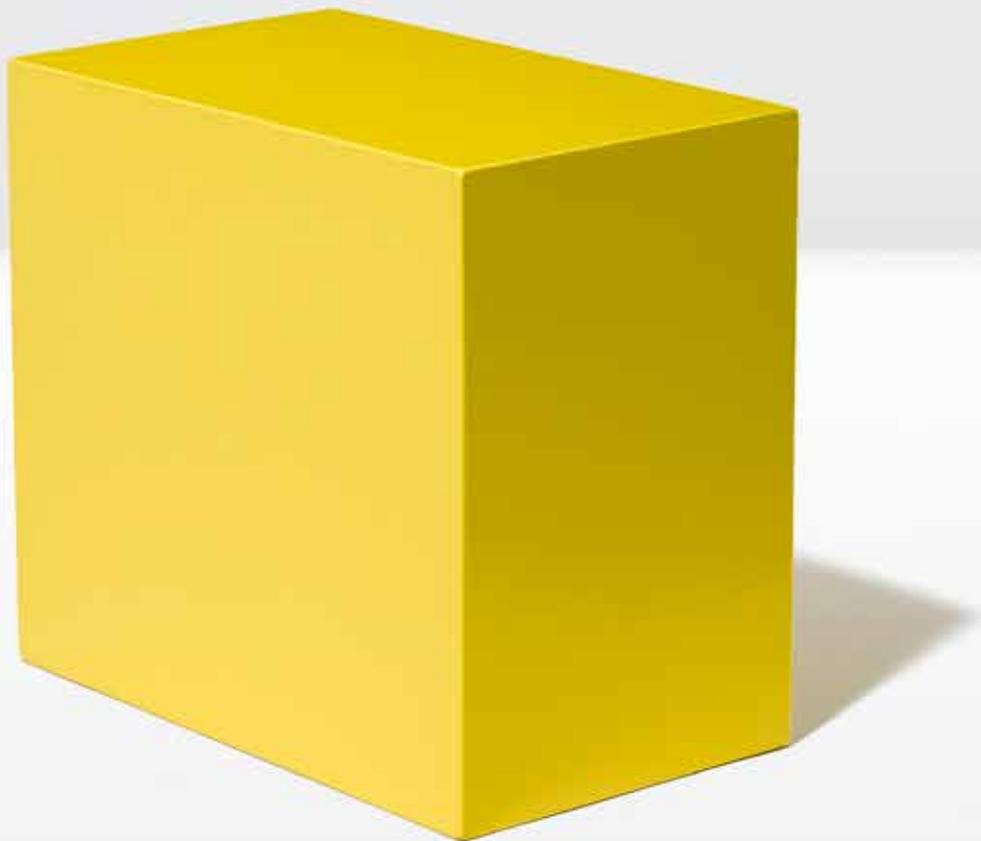
US\$100,000 - 150,000

JOHN MCCRACKEN (1934-2011)

Untitled, 1966

nitrocellulose lacquer on fiberglass and plywood
11 1/4 x 12 1/4 x 7 1/2 in. (28.6 x 31.1 x 19.1 cm)

US\$120,000 - 180,000



LARRY BELL (BORN 1939)

Slot 13, 2008

aluminum and silicon monoxide coated glass and wood
21 x 21 x 9 in. (53.5 x 53.5 x 22.9 cm)

US\$10,000 - 15,000



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MASSIMO VITALI // PAUL JENKINS //
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FRIEDEL DZUBAS // WADE GUYTON //
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JOHN DEANDREA (BORN 1941)

Aileen Seated, 1987

oil on polyvinyl with synthetic hair

34 1/2 x 25 3/4 x 24 in. (87.6 x 65.4 x 61 cm)

US\$50,000 - 70,000





**JOB SMEETS (BORN 1970),
AND NYNKE TYNAGEL (BORN 1977)**
Cookie Tin, 2006

This work is number two from an edition of 5 plus two
artist's proofs. This work is a part of the Homework series
and was produced by Studio Job for Moss USA.
72 x 19 x 19 in. (183 x 48.3 x 48.3cm)

US\$20,000 - 40,000



RETNA (BORN 1979)
Self One Survival, 2011
acrylic on canvas

96 x 64 1/8 in. (243.8 x 162.9 cm)

US\$30,000 - 50,000



MASSIMO VITALI (BORN 1944)
Wolfgangsee South East (#3313), 2009
 chromogenic print with Diasec mount
 70 7/8 x 86 5/8 in. (180 x 220 cm)
 This work is from an edition of six plus
 two artist proofs.

US\$20,000 - 30,000



SAM GILLIAM (BORN 1933)
Red Ticket, 1987
 acrylic, enamel and aluminum construction on panel
 70 x 56 x 13 in. (177.8 x 142.2 x 33 cm)

US\$20,000 - 30,000



NIKI DE SAINT PHALLE (1930-2002)
Serpent vase, 1986
 painted polyester and ceramic
 17 1/4 x 8 1/4 x 8 5/8 in (44 x 21 x 22 cm)
 This work is number four from an edition
 of fifty plus seven artist's proofs.

US\$25,000 - 35,000



JULIAN OPIE (BORN 1958)
Finn, Eyes Straight, Head Straight, Smile, 2013
 inkjet on paper on aluminum
 39 1/4 x 27 5/8 in. (99.7 x 70.2 cm)

US\$15,000 - 20,000

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Wednesday 25 May 2016
New Bond Street, London

**EL ANATSUI
(GHANAIAN, BORN 1944)**

Bomboy

manganese body clay & glass
31 x 24cm (12 3/16 x 9 7/16in).

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PREVIEW

May 7-11



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Eve, petit modèle, version à la base carrée, dite aussi 'aux pieds plats'
bronze with rich dark brown patina
29 5/8 in (75.2 cm) (height)
\$1,000,000 - 1,500,000

+1 (212) 644 9135
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Bonhams

NEW YORK

bonhams.com/impressionist

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 www.bonhams.com/WebTerms 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;

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

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

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

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$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
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$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.

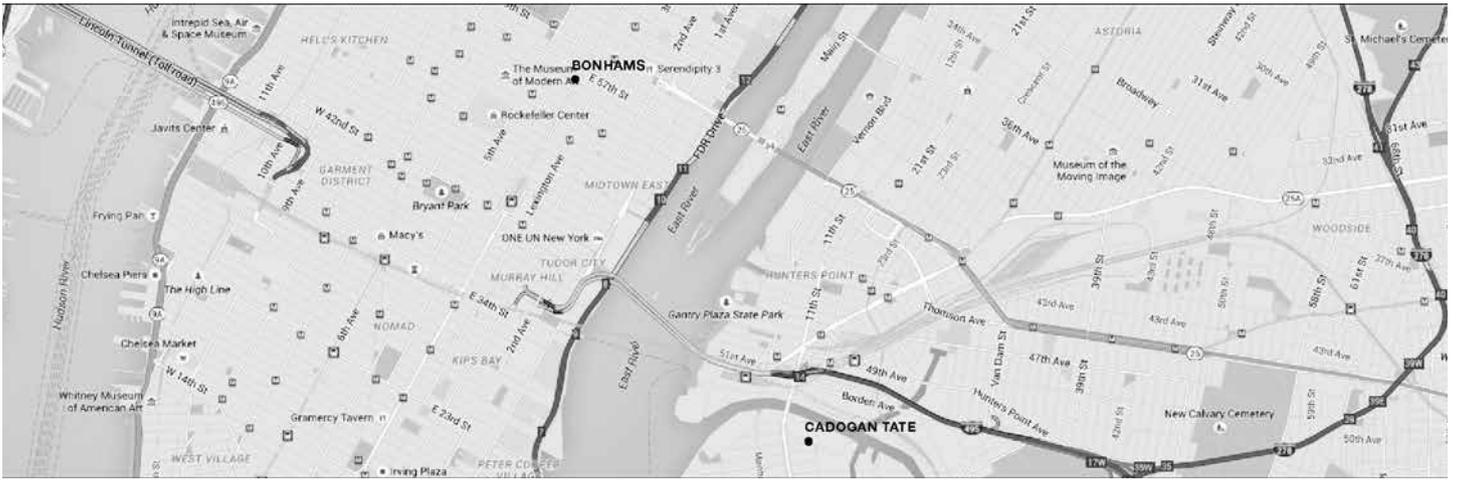
Handling and Storage Charges

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 Thursday May 19 without penalty. After Thursday May 19 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 THURSDAY, 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 EST ON MONDAY, MAY 23.

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 +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+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 (917) 464 4346 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 (W)

6	16	34	38
7	17	35	
9	33	36	

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.

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INDEX

A		
ANUSZKIEWICZ, R.	8	
APPEL, K.	12	
B		
BLUHM, N.	10	
BOTERO, F.	18	
BUTTERFIELD, D.	16, 17	
C		
CALDER, A.	13, 14, 15	
CATELAN, M.	33	
COPLEY, W. N.	25, 26	
D		
DARMSTAEDTER, N.	38	
DAVIS, G.	4	
DUBUFFET, J.	27, 28	
F		
FLOOD, M.	37	
FORD, W.	32	
G		
GOLUB, L.	29	
J		
JENKINS, P.	6, 7	
L		
LEWITT, S.	1	
LOU, L.	21	
M		
MANGOLD, R.	2	
MCCRACKEN, J.	3	
MR.	36	
O		
OPIE, J.	35	
P		
POONS, L.	9	
POUSETTE-DART, R.	11	
R		
RAMOS, M.	19	
RICHTER, G.	39	
RILEY, B.	5	
RIVERS, L.	30	
S		
SAMARAS, L.	31	
T		
THIEBAUD, W.	20	
W		
WARHOL, A.	22, 23, 24	
Y		
YUE, M.	34	





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