

POST-WAR & CONTEMPORARY ART

Tuesday May 16, 2017



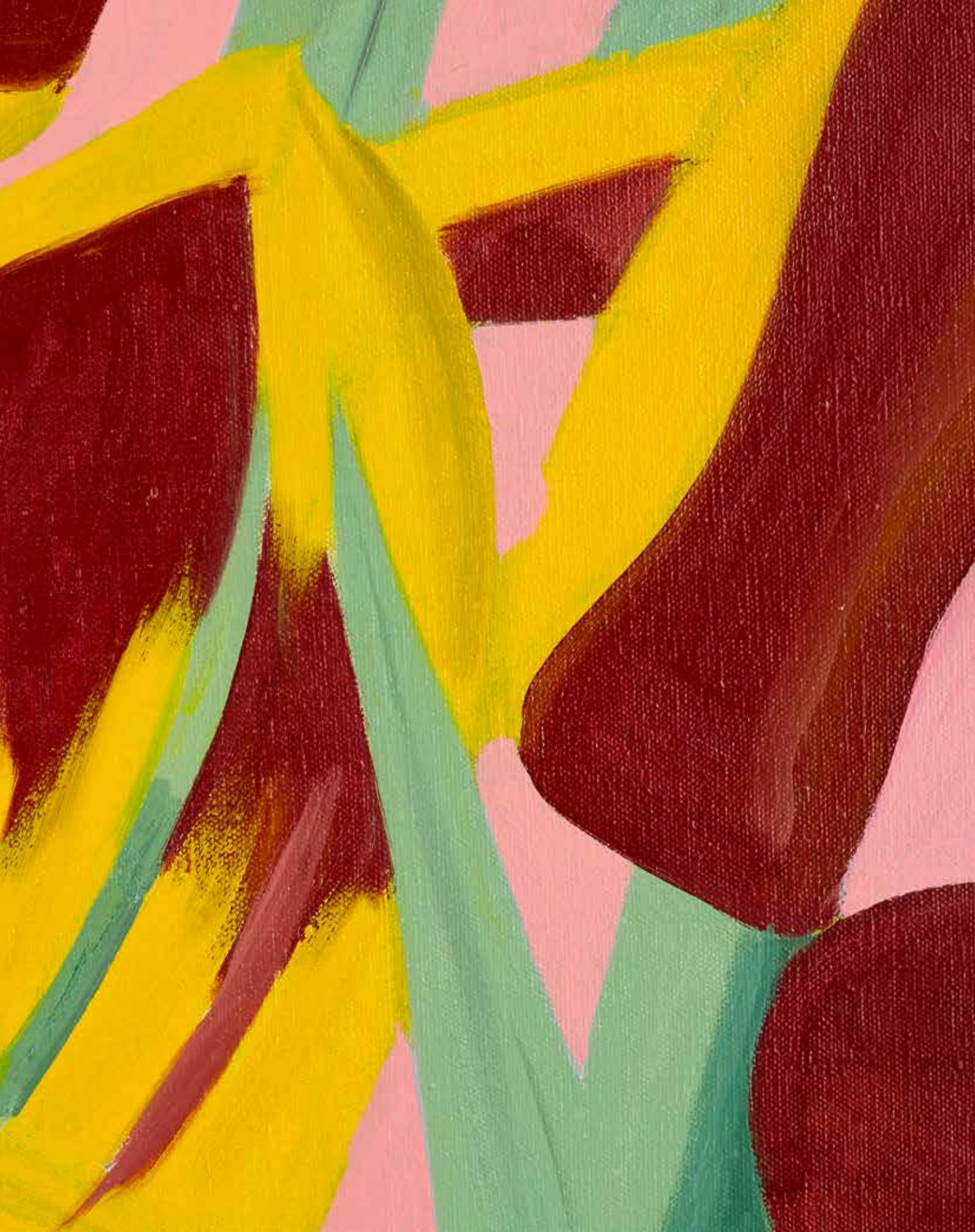
Bonhams

NEW YORK



Detail Lot 20

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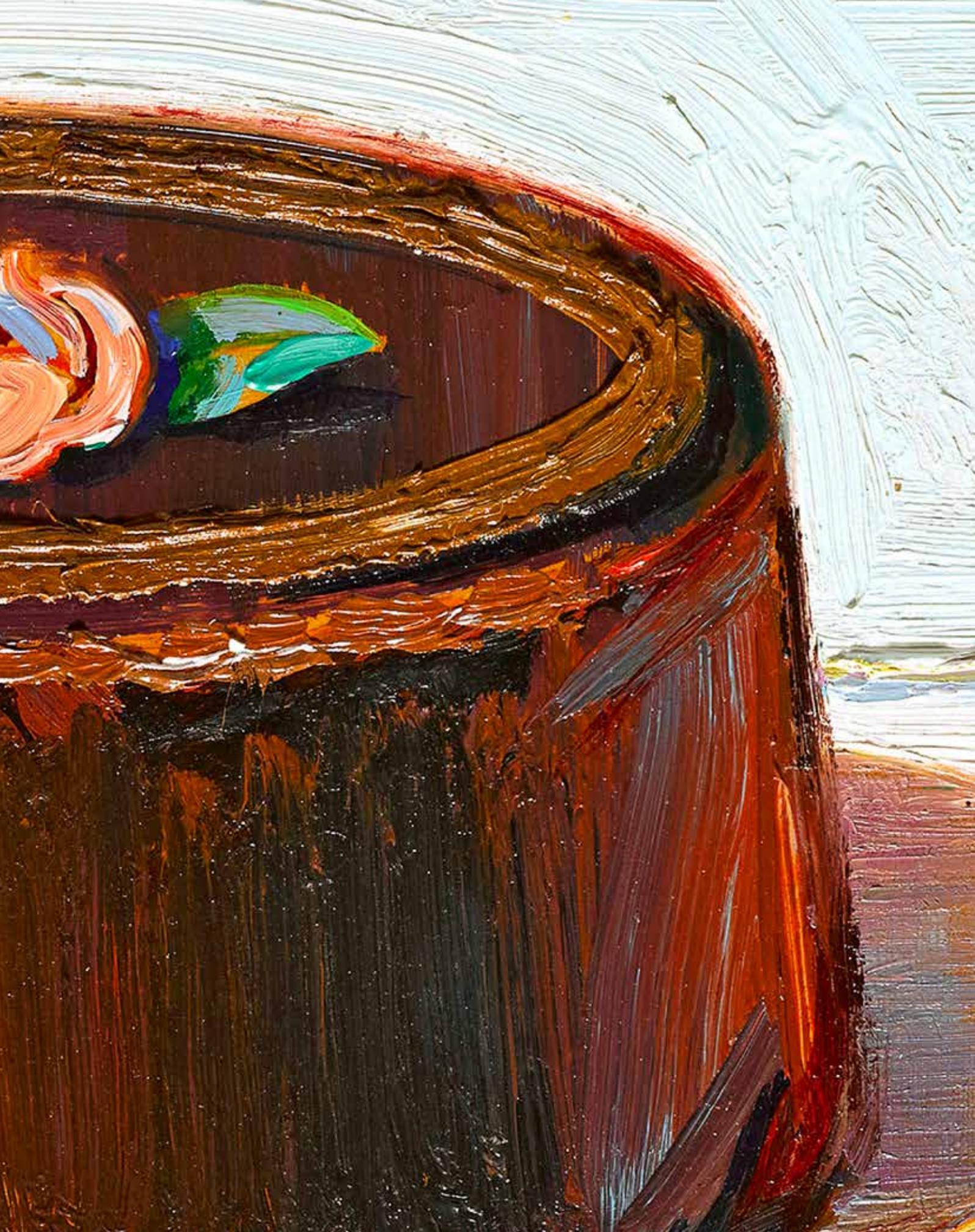
Detail Lot 13





Detail Lot 14

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Lot 28

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POST-WAR & CONTEMPORARY ART

Tuesday May 16, 2017 at 4pm
580 Madison Avenue, New York

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Friday May 12, 10am to 5pm
Saturday May 13, 12pm to 5pm
Sunday May 14, 12pm to 5pm
Monday May 15, 10am to 5pm
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SALE NUMBER: 23939
Lots 1 - 33

CATALOG: \$35

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W - Oversized lots
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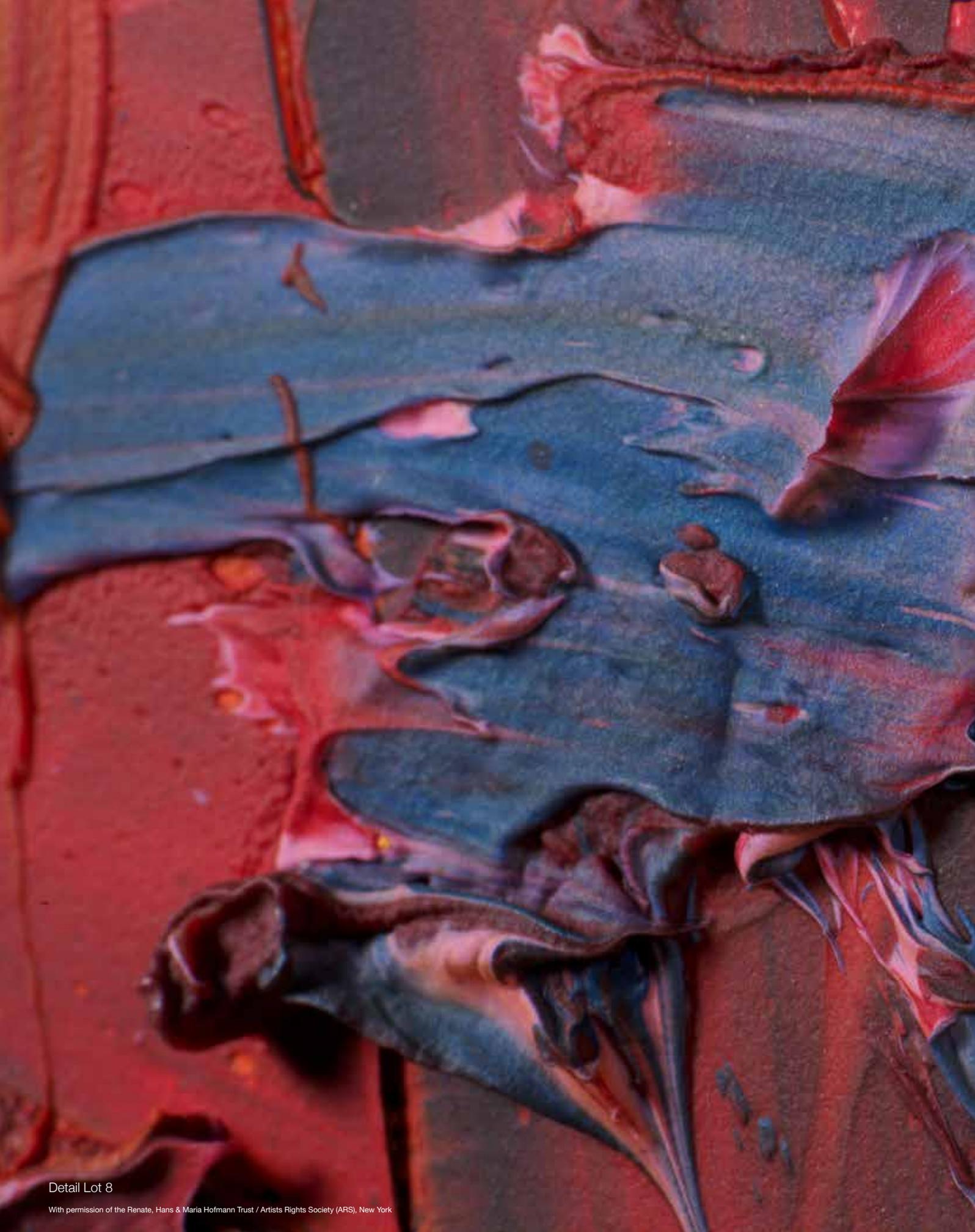
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Detail Lot 8

With permission of the Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

The background of the image is a complex marbled paper pattern. It features a mix of deep red, dark blue, and muted purple tones. A large, irregular, light blue shape, possibly a piece of paper or a stain, is layered over the marbled background, creating a sense of depth and texture. The overall effect is abstract and visually rich.

POST-WAR & CONTEMPORARY ART

LOTS 1 - 33

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

1

SOL LEWITT (1928-2007)

Cubic Rectangle, 1989

dedicated 'FOR NANCY' (lower left), signed and dated 'SOL LEWITT 1989' (lower right)
gouache and graphite on paperboard

22 3/4 x 10 in.
57.8 x 25.4 cm

US\$8,000 - 12,000

£6,400 - 9,600

HK\$62,000 - 93,000

Provenance

A gift from the artist to the present owner *circa* 1989.



PROPERTY FROM THE TRUST OF ANNE ABELES, LONG ISLAND

2

THEODOROS STAMOS (1922-1997)

Ocean Star, circa 1949

gouache on board

10 1/4 x 21 in.

26 x 53.3 cm

US\$10,000 - 15,000

£8,000 - 12,000

HK\$78,000 - 120,000

Provenance

Betty Parsons Gallery, New York.

Acquired from the above by the present owner.



PROPERTY OF A FLORIDA COLLECTOR

3

ALEXANDER CALDER (1898-1976)

Le Coucou, 1955

signed 'A. Calder' (lower right)
ink on paper

14 1/2 x 11 3/8 in.
36.8 x 28.9 cm

US\$5,000 - 7,000
£4,000 - 5,600
HK\$39,000 - 54,000

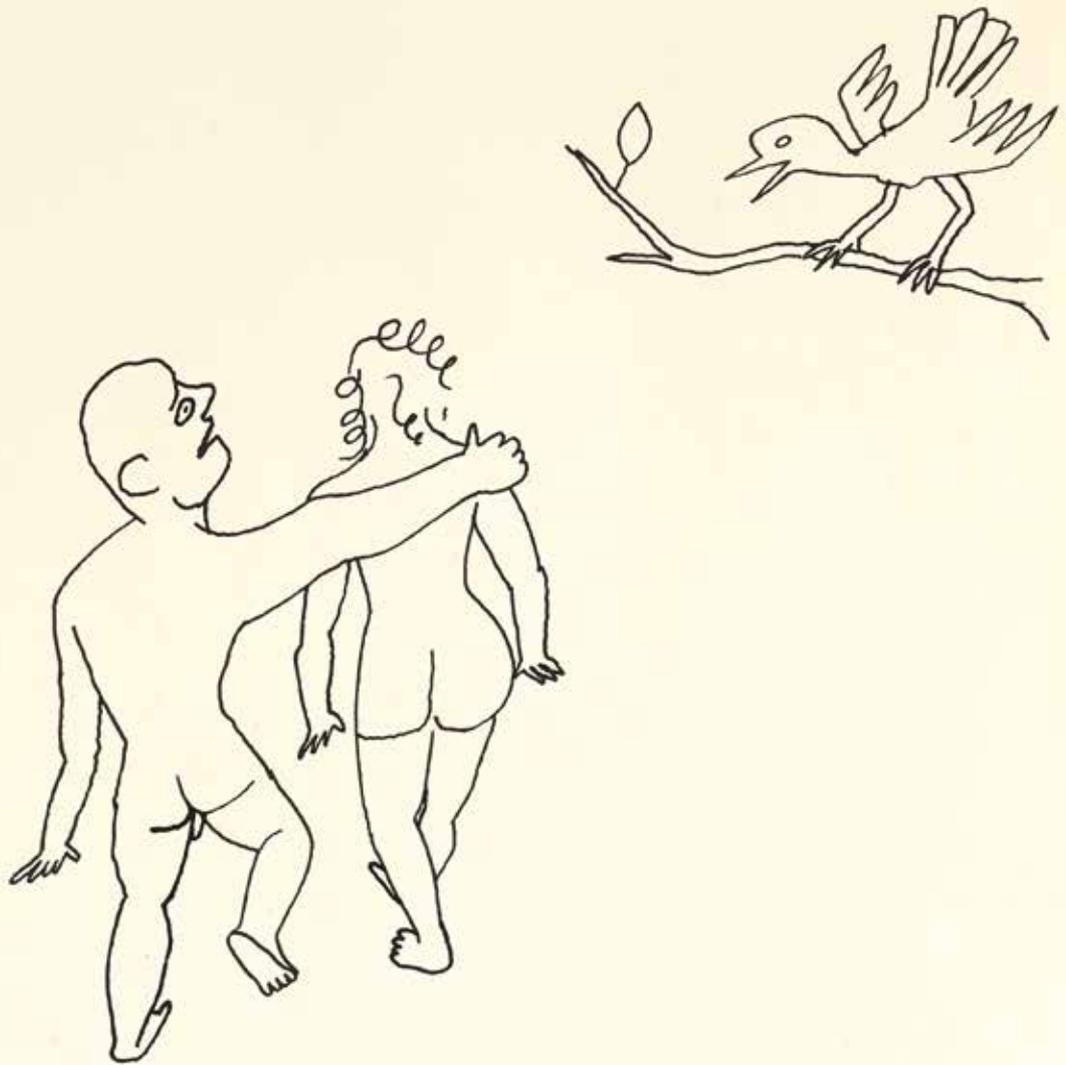
Provenance

Acquired by the previous owners *circa* 1980.
By descent from the above to the present owner.

Literature

R. Wilbur (ed.), *A Bestiary*, New York, 1955 (illustrated, p. 69).

This work is registered in the archives of The Calder Foundation, New York,
under application no. A27617.



A. Calder

PROPERTY SOLD TO BENEFIT A PRIVATE CHARITABLE FOUNDATION

4

ALEXANDER CALDER (1898-1976)

Various Leaves, 1970

signed and dated 'Calder 70' (lower right)
gouache and ink on paper

29 1/4 x 43 in.
74.3 x 109.2 cm

US\$60,000 - 80,000
£48,000 - 64,000
HK\$470,000 - 620,000

Provenance

Perls Galleries, New York.
Acquired from the above by the present owner in 1971.

This work is registered in the archives of The Calder Foundation, New York,
under application no. A06447.



PROPERTY FROM A PRIVATE BERKELEY, CALIFORNIA COLLECTION

5

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 1/4 in.
74.9 x 109.9 cm

US\$60,000 - 80,000
£48,000 - 64,000
HK\$470,000 - 620,000

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.

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



PROPERTY FROM THE TRUST OF ANNE ABELES, LONG ISLAND

6

ALEXANDER CALDER (1898-1976)

Aqueous, 1952

signed and dated 'Calder '52' (lower right)
ink on paper

22 1/2 x 31 in.
57.2 x 78.7 cm

US\$50,000 - 70,000
£40,000 - 56,000
HK\$390,000 - 540,000

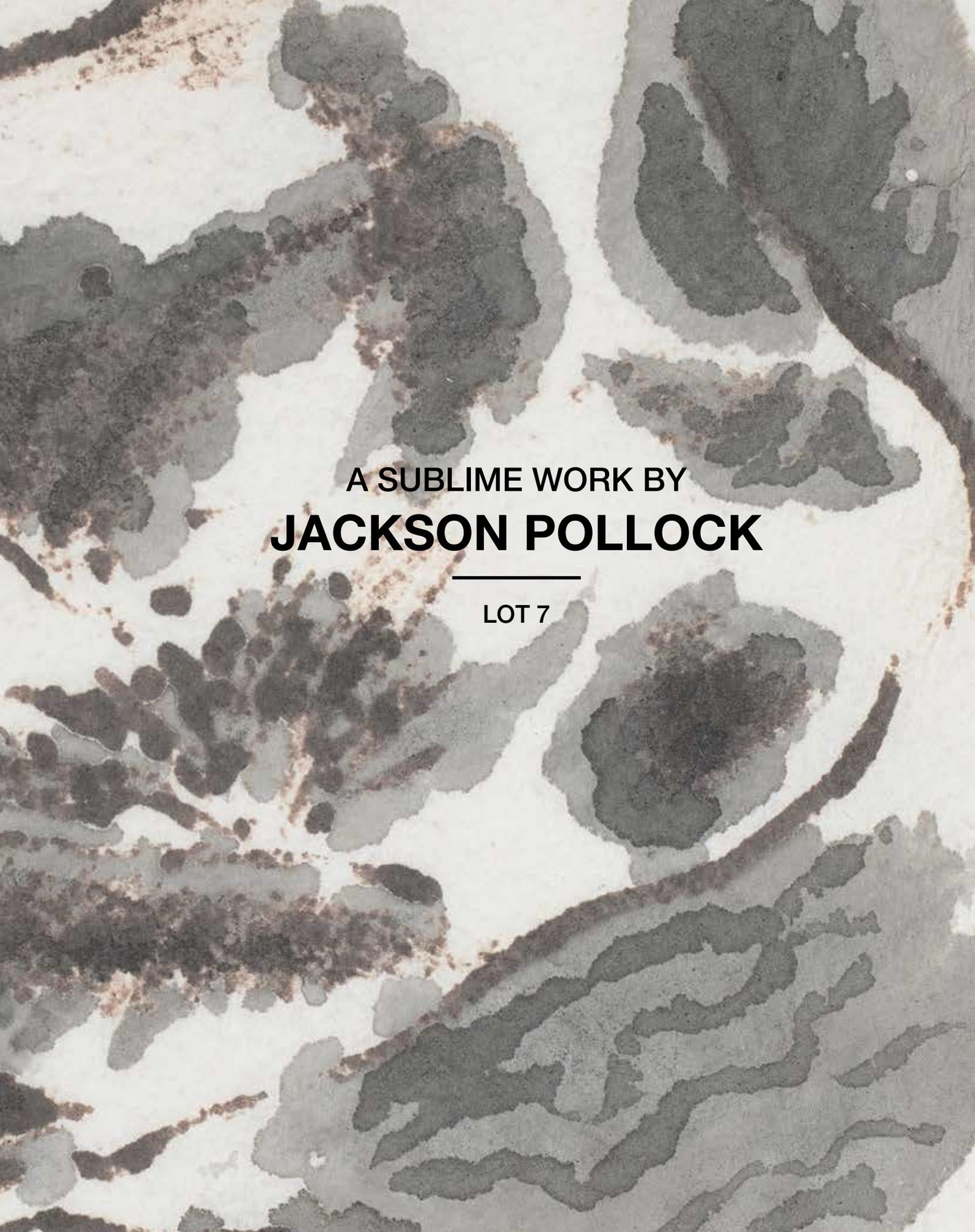
Provenance

Perls Galleries, New York.
Acquired from the above by the present owner in 1977.

This work is registered in the archives of The Calder Foundation, New York,
under application no. *A07198*.







A SUBLIME WORK BY
JACKSON POLLOCK

LOT 7

PROPERTY FROM THE TRUST OF ANNE ABELES, LONG ISLAND

7

JACKSON POLLOCK (1912-1956)

Untitled (Drawing), circa 1952-56

ink and ink wash on Howell paper

6 3/4 x 10 in.
17.1 x 25.4 cm

US\$150,000 - 200,000

£120,000 - 160,000

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

Provenance

Estate of the artist.

Collection of Lee Krasner Pollock, New York.

Pollock-Krasner Foundation, New York.

Collection of Jason McCoy, New York.

Acquired from the above by the present owner in 1986.

Exhibited

New York, Sidney Janis Gallery, *40 Drawings By Jackson Pollock, 1934-1956*, no. 34, 4-30 November 1957.

East Hampton, New York, Pollock-Krasner House and Study Center, *By Hand: The Paper of Douglass Morse Howell*, 1 May-27 July 1998.

Roslyn Harbor, New York, Nassau County Museum of Art, *Convergence: The Hamptons Since Pollock*, 2 April-29 May 2000 (illustrated in color, p. 2).

Roslyn Harbor, New York, Nassau County Museum of Art, *Long Island Collects*, 18 January-15 March 2009 (illustrated in color, p. 16).

Literature

F. V. O'Connor and E. V. Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works*, Vol. 3, New Haven, 1978, no. 858 (illustrated, p. 326).





Joan Miró, *Untitled*, 1967-71 / Fundació Pilar i Joan Miró, Mallorca, Spain / Photo © Erich Lessing / © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017/ Licensed by SCALA / Art Resource, NY.

Splashed across a sheet of soak-stained Howell paper, Jackson Pollock's *Untitled (Drawing)*, circa 1952-56 is an exemplary work that captures the artist's enthusiastic fervor and concentrated efforts in defining Abstract Expressionism within its blooming puddles of ink and water. Lines of ink snake along various areas of the sheet, navigating shallow streams in a calculated effect that echoes the artist's demonstrative movement. Wider swathes quickly seep into the sheet, designating darkened borders along the man-made pools. Repeatedly, Pollock recognized that both his paintings and works on paper deserved the same attention and critical concern, as both mediums were essential and evocative of his artistic ideology. This rang true early on in his career, where even during his first solo exhibition at Peggy Guggenheim's gallery, Art of the Century, he contended that his paintings should be shown alongside his works on paper, as both were platforms for refining his technique and investigating the makeup of his materials. When interviewed by William Wright in 1950, Pollock reveals his internal categorical leanings and psychological footing:

WW: I believe it was Freud who said there's no such thing as an accident. Is that what you mean?

JP: I suppose that's generally what I mean.

WW: Then, you don't actually have a preconceived image of a canvas in your mind?

JP: Well, not exactly – no – because it hasn't been created, you see. Something new – it's quite different from working, say, from a still life

where you set up objects and work directly from them. I do have a general notion of what I'm about and what the results will be.

WW: That does away, entirely, with all preliminary sketches?

JP: Yes, I approach painting in the same sense as one approaches drawing; that is, it's direct. I don't work from drawings, I don't make sketches and drawings and color sketches into a final painting. Painting, I think today – the more immediate, the more direct – the greater the possibilities of making a direct – of making a statement.¹

Throughout his career, Pollock concentrated heavily on the quality of materials in which he used. Eugene Victor Thaw notes, "From 1951 on, Pollock used for his drawings a variety of papers which were, it would seem, carefully chosen for their properties of absorbency. This seemed especially important to him so that the drawing inks and washed would blot and stain with effects parallel to those he was obtaining with paint on raw unsized canvas."² Analogous to his masterful drip paintings from the same period, *Untitled (Drawing)*, circa 1952-56 is a composition that reveals Pollock's innate calligraphic control and poignant timing, utilizing the fluid nature of his medium, allowing it and himself unhindered expression.

Inspired by the works of Pablo Picasso and Joan Miró, Pollock's works from this time are mysterious and somewhat cosmic, and, as Thaw states, "both completely abstract and semifigurative, which summarize much of Pollock's past work as a draftsman and point the direction of an unrealized future."³ A true pupil of the canon, Pollock's technique



Jackson Pollock & Lee Krasner walking outside on Long Island / Photo © Martha Holmes / The LIFE Picture Collection / Getty Images.

and even his dedication to his work and practice were inspired by those who challenged the formal confines of art before him. The great art historian William C. Seitz elaborates on the artist's influences, noting, "Much as Malevich and Mondrian pursued conclusions drawn from the Cubist movement to the categorical extreme, so Pollock's identification of passion of passion with nonobjective brush tracks gradually disintegrated into his planar structure, pushing values inherent in van Gogh and Soutine to an ultimate conclusion which was Abstract Expressionism in the most specific sense."⁴

He was also greatly influenced by the Surrealists, who throughout their practice traversed the various psychological and theoretical boundaries within the modern artistic tradition. One such area of exploration was the idea of automatism within art – where one's subconscious articulates itself without direction. In doing so, it was believed that true essence of the artist and experience would be produced, as Seitz states, "The perceptual reality of the work of art, at once a quality of the object, the artist, and the spectator, mediates and binds together the material and the spiritual. With these qualifications, the characteristics of form and spirit can be listed."⁵

Integral to rhythmic, overlapping imagery Pollock used at the beginning of the 1950s is the steady bleeding out of color within his palette. As renowned art historian Clement Greenberg stated, "Just as the cubists and their more important contemporaries renounced a good part of the spectrum in order to push further the radical renovation of painting that the Fauves had begun (and as Manet had similarly excluded the full color shade in the eighteen sixties, when he did his most revolutionary work), so de Kooning, along with Gorky, Gottlieb, Pollock, and several other

contemporaries, has refined to black."⁶ Greenberg continues, noting that this relinquishment of color related directly to the "profiled, circumscribed shape – as established by Matisse, Picasso, Mondrian, and Miró."⁷ Eking out an almost atmospheric web across the sheet, Pollock's command and control of the black ink seemingly weaves a pattern, toying with one's eyes, reminiscent of zebra's stripes or of bands of pigment across a tiger's back. This morphological illusion's absence of color appears as if shadow and its inferring depth have crept into the work, digging valleys out of grey wash and carving hilltops out of negative space. These shapes, however, defy categorization. Like the black ink from which they are formed, Pollock's abstract gestures are ambiguous, endless and expansive - refined into a work which only Pollock could create, where, as Seitz notes, "Dissolution becomes a subject."⁸

1. J. Pollock, interview with W. Wright, Sag Harbor, 1950, transcript published in F. V. O'Connor, *Jackson Pollock*, New York: The Museum of Modern Art, 1967, pp. 79-81, reproduced in C. Harrison and P. Wood (eds.), *Art in Theory 1900-2000: An anthology of Changing Ideas*, 2003, Malden, p. 585.

2. F. V. O'Connor and E. V. Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works*, Vol. 3, New Haven, 1978, p. 308.

3. *Ibid.*, p. 319.

4. W. C. Seitz, *Abstract Expressionist Painting in America*, Cambridge, Massachusetts, 1983, p. 25.

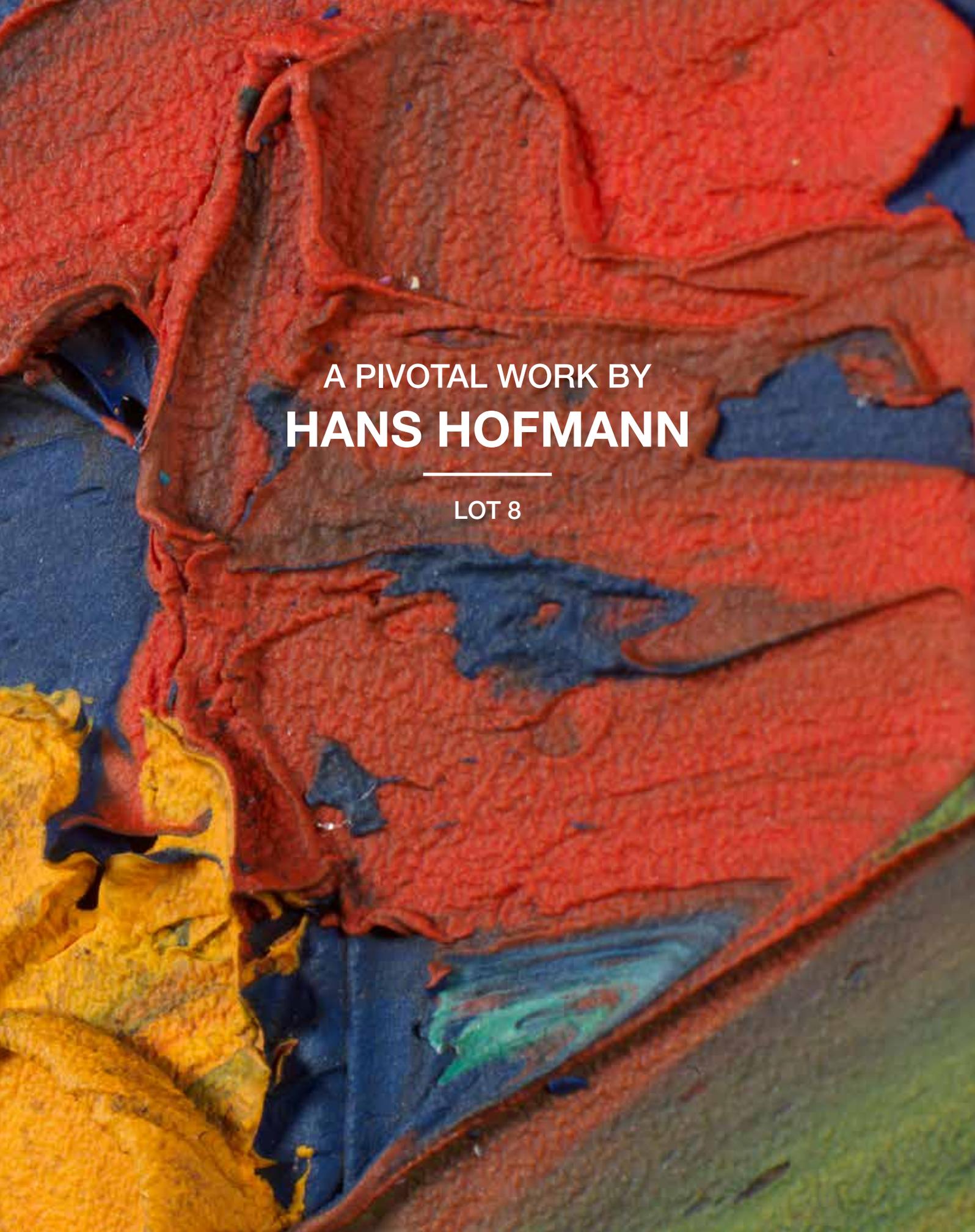
5. *Ibid.*, p. 151.

6. C. Greenberg, *The Nation*, 166, 24 April 1948, p. 448, reproduced in W. C. Seitz, *Abstract Expressionist Painting in America*, Cambridge, Massachusetts, 1983, p. 77.

7. *Ibid.*, p. 77.

8. W. C. Seitz, p. 63.



An abstract artwork by Hans Hofmann, characterized by layered, textured colors. The composition features a dominant red area at the top, with blue and yellow sections below it. The colors are applied in a way that creates a sense of depth and movement, with some areas appearing to peel or layer over others. The overall effect is dynamic and expressive.

A PIVOTAL WORK BY
HANS HOFMANN

LOT 8

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

8

HANS HOFMANN (1880-1966)

A Certain Mood, 1959

signed and dated 'hans hofmann 59-' (lower right); signed, titled and dated
'A certain mood hans hofmann 1959' (on the reverse)
oil on canvas

40 x 29 3/8 in.
101.5 x 74.5 cm

US\$600,000 - 800,000
£480,000 - 640,000
HK\$4,700,000 - 6,200,000

Provenance

Collection of Anne Steinman, New York (acquired directly from the artist in 1961).
Collection of R. Bolt, New York.
Eva J. Pape Fine Art, New York.
Acquired from the above by the present owner in 1994.

Literature

S. Villiger (ed.), *Hans Hofmann: Catalogue Raisonné of Paintings, Vol III (1952-1965)*,
Farnham, 2014, no. P1197, HH cat. no. 997-1959, p. 232 (not illustrated).





Detail

A Certain Mood, 1959, is an impulsive yet methodical synthesis of abstraction and experience, archetypal of the energy, exuberance and pictorial harmonization that characterizes Hans Hofmann's mature work.

A prolific educator and innovator, Hofmann is credited with opening the first school of modern art in Munich in 1915, before eventually settling in New York in 1932. His extensive teaching in both the United States and abroad is perhaps Hofmann's most enduring legacy within the field of European modernism, influencing iconic figures Helen Frankenthaler and Louise Nevelson and forming close relationships with expressionist champions such as Jackson Pollock. Hofmann's decision to close his art school in 1958 in order to devote himself to painting full-time is particularly significant, positing the present work at the very epicenter of the artist's creative output. That same year, Hofmann moved out of his Provincetown studio, and, as a result, his depiction of space began to originate from the figural arrangement of color and form in a drastic departure from his representational landscapes. Ultimately, Hofmann sought to capture organic feeling as articulated by the tangible movement of paint on canvas. The title of the present work serves to reaffirm Hofmann's shift in artistic concern by creating life inside the canvas rather than referencing a perceived reality. Here, digested experience is suggested by geometric rigor and colorful vitality: Hofmann provides just enough context for the viewer to begin to guess at the work's meaning, leaving us suspended in a state of longing. Only Hofmann himself could so eloquently encapsulate the

sublime aura of the present work, noting, "I work in different 'veins' not different styles. In doing so it is always the expression of the prevailing mood that dominates the creative urge."¹

Of paramount importance is the commingling of stylistic gestures which imbues the surface of the canvas. Consistently revolutionary in his approach, Hofmann was one of the first modernists to drip and splatter layers of paint directly onto the canvas, contributing to the illusion of spatial depth on a flat surface. Hofmann additionally accomplishes this by dragging a palette knife along thick swaths of impasto, generating motion that is accentuated by contrasting light and cool colors. On brilliant display in *A Certain Mood* is Hofmann's trademark 'push and pull' technique, in which visual tension is achieved by the reaction and interaction of color and form, rather than a naturalistic representation, which dominates the viewer's perspective. Demonstrative passages of knifed and brushed stretches of pigment advance and recede in a dynamic dance, exemplifying the revelry of the present work. Overlapping and intersecting planes expand the viewer's perception of two-dimensional painting by eliciting a sensory response that is as much physical as it is visual. Curator of the first comprehensive retrospective exhibition of Hofmann's work and Color Field painter Walter Darby Bannard further suggests that, "By the subtle enforcement of two sets of areas at slightly different apparent depth, Hofmann crumbled the resistant flatness of the surface."²



Detail



Hans Hofmann in his studio, New York, March 1957 / Photo © Andreas Feininger / The LIFE Picture Collection / Getty Images / With permission of the Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York.

A Certain Mood seems to encompass an entire kaleidoscopic range of hues, diverting the eye through nebulous chambers of jet black oils and up into a fiery, encaustic expanse that hovers just atop the center of the composition, radiating as bright as a sunset before it delves underneath the horizon. Hofmann delicately infuses rich cobalt planes with bursts of pristine ivory and warm yellows while pushing mossy green stretches of paint towards the exterior perimeter. Shades of ochre and jade green emerge faintly through areas of charcoal brushstrokes as violet-tinged streaks edge inward in a prominent manifestation of Hofmann's boldly affective palette. Perhaps renowned Post-War abstractionist Frank Stella best summated the exceptionality of Hofmann's understanding of color and form, stating, "To put it simply, Hofmann's ability to handle paint, to fuse the action of painting and drawing into a single, immediate gesture carried colored pigment into the viewer's presence with the force of a bomb. The power of this visual explosion catalyzed the bond of European and American art, cementing the first half of twentieth-century art inseparably to the second half... Hofmann's paintings of the '50s and '60s... were magnificent. They were without precedent except in Hofmann's own work. More amazingly, they were without equal when they were painted and are without equal in quality since they were painted."³ He goes on to note, "... Hofmann's genius lay in his ability to expand our dimensional experience of the pictorial surface, in this case brilliantly enlarging the clean, liberated, and open planar surface made

available to abstraction after the abandonment of the conventional recessionary space that perspective offered. He believed that color alone could activate a flat shape on a flat surface, making it appear as if the colored shape had enough substance to both create its own space within that surface and occupy a space in front of it."⁴

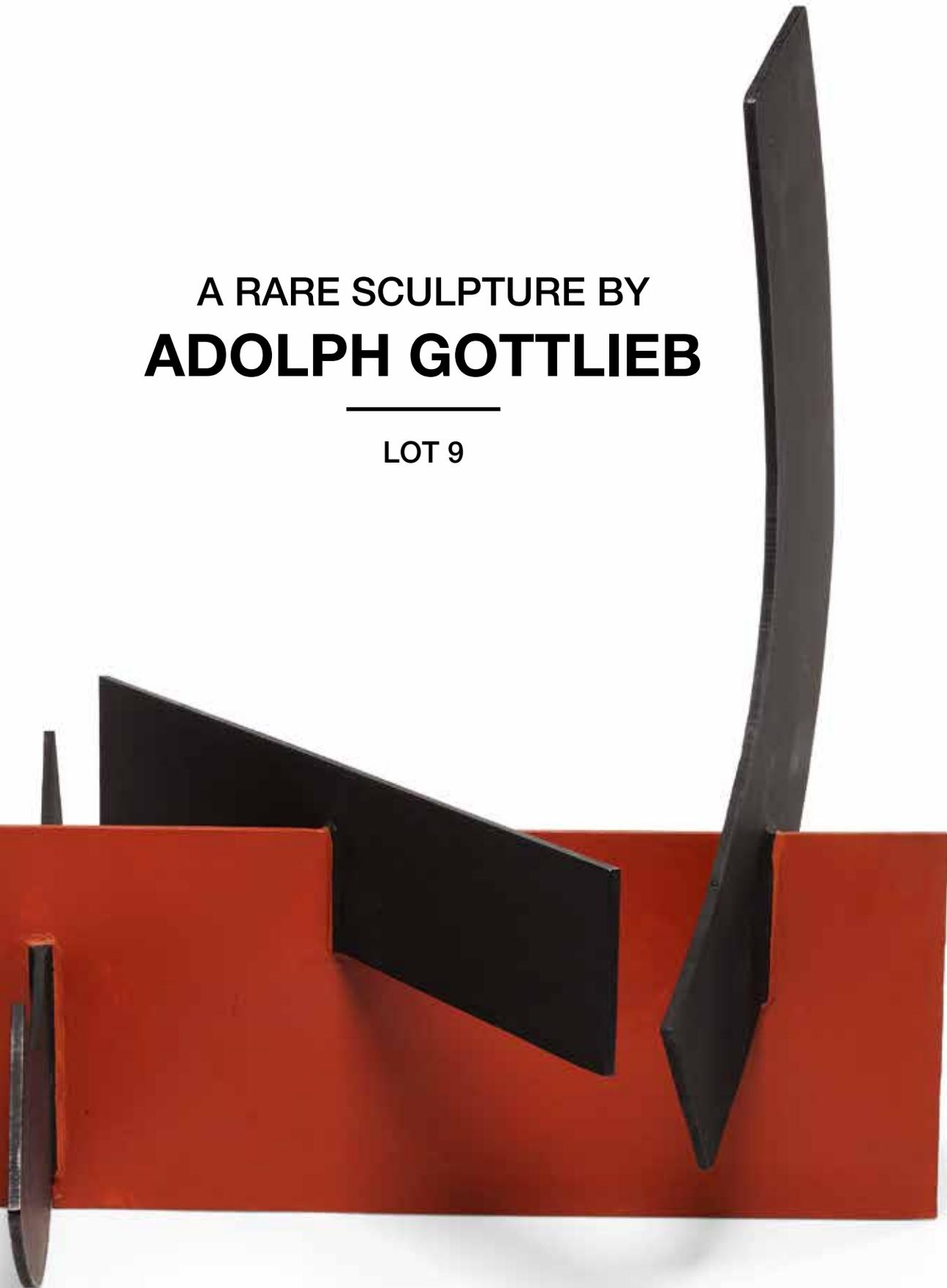
A Certain Mood is unquestionably among Hofmann's most momentous works. Conceived at the pinnacle of Hofmann's sophisticated expressionism, *A Certain Mood* is illustrative of the artist's intuitive grasp of modernist practices and theory, which placed a palatable emphasis on sensory experience and the complexities that result from the clash between formal painterly precedents and uninhibited emotive gestures. With *A Certain Mood* Hofmann leaves us on the edge of our seats, forever enraptured by its unprecedented conviction and unparalleled emotion.

1. H. Hofmann, *Hans Hofmann papers, [circa 1904]-2011, bulk 1945-2000, circa 1904-2011*, Archives of American Art, Smithsonian Institution.
 2. W. D. Bannard, *Hans Hofmann: A Retrospective Exhibition*, exh. cat., Houston, The Museum of Fine Arts, 1976, p. 20.
 3. F. Stella, "The Artist of the Century", in *American Heritage*, vol. 50, no. 7, November 1999, pp. 14, 16, reproduced in S. Villiger (ed.), *Hans Hofmann: Catalogue Raisonné of Paintings, Vol 1*, Farnham, 2014, p. 9.
 4. F. Stella, "The Artist of the Century", in *American Heritage*, vol. 50, no. 7, November 1999, <http://www.americanheritage.com/content/artist-century?page=2>.



A RARE SCULPTURE BY
ADOLPH GOTTLIEB

LOT 9



PROPERTY FROM THE TRUST OF ANNE ABELES, LONG ISLAND

9

ADOLPH GOTTLIEB (1903-1974)

Wall, 1968

incised 'A Gottlieb 1968 #3/6' (on one side)
painted aluminum

41 1/2 x 25 x 27 1/2 in.
105.4 x 63.5 x 69.9 cm

This work is number three from an edition of six.

US\$60,000 - 80,000

£48,000 - 64,000

HK\$470,000 - 620,000

Provenance

Springs Improvement Society, East Hampton, New York (acquired directly from the artist).
Acquired from the above by the present owner in 1972.

Exhibited

New York, The Metropolitan Museum of Art, *New York Painting and Sculpture: 1940-1970*,
9 October 1969-8 February 1970 (another from the edition exhibited, illustrated in color,
p. 78).

New York, Smithsonian Institution, Cooper-Hewitt Museum, *Smithsonian*, 11 September
1979-6 January 1980 (another from the edition exhibited).

Segovia, Museo de Arte Contemporáneo Esteban Vicente, *Adolph Gottlieb: Escultor*,
8 June-3 September 2006, no. 2 (another from the edition exhibited, illustrated pp. 50 and
168, illustrated in color, p. 98); maquette for the work, no. 18 (illustrated in color, p. 114).

This exhibition later traveled to Palma de Mallorca, Fundació Pilar i Joan Miró a Mallorca,
15 September-10 December 2006.

Akron, Akron Art Museum, *Adolph Gottlieb: Sculptor*, 27 October 2012-17 February
2013 (another from the edition exhibited). This exhibition later traveled to Tulsa, Philbrook
Museum, 14 June-25 August 2013 and Ann Arbor, University of Michigan Art Museum,
21 September 2013-5 January 2014.

Literature

S. B. Conroy, "Smithsonian Sampler is Seen in New York", in *Smithsonian*, Washington,
D. C., 1979 (another from the edition illustrated in color, p. 135).

The authenticity of the present work has been confirmed by the Adolph and Esther Gottlieb
Foundation, and is recorded under catalogue no. 6837.





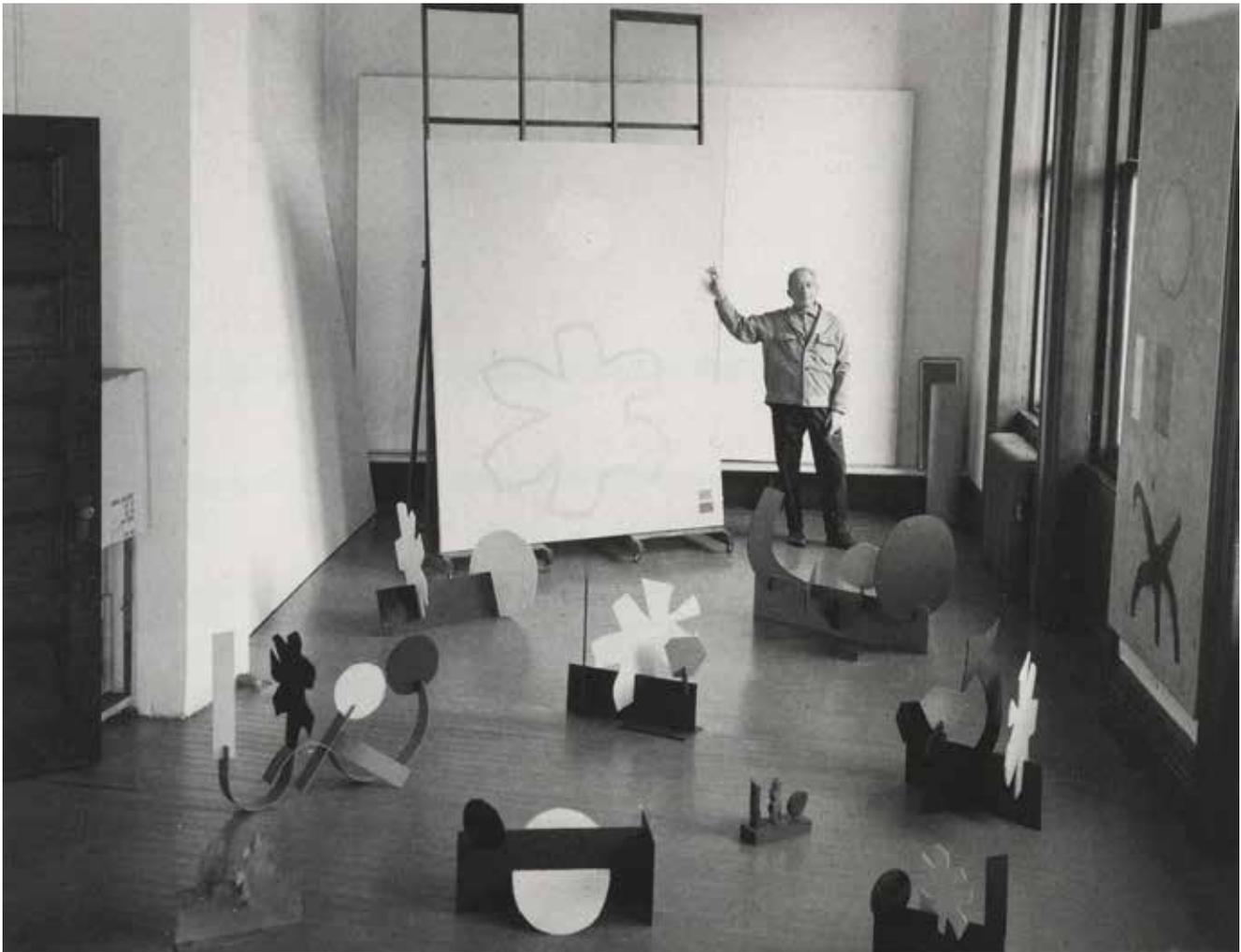
Alternate View Lot 9



Adolph Gottlieb in New York City, February 6, 1970 / Photo © Arnold Newman / Getty Images / © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York, NY.

As a member of the first generation of Abstract Expressionists, Adolph Gottlieb grew to prominence exploring the signs, symbols, and traditional constructs of painting, a challenge he took upon himself alongside fellow artists Barnett Newman, David Smith and Mark Rothko. Created in 1968, *Wall*, is one of only 42 sculptures ever produced by the artist, a remarkable work that embodies his investigation of abstraction and visual language, redefining how we interpret artistic form, space, and perspective. Utilizing the power and vibrancy of color and line, Gottlieb explored the meaning and magnitude of signs, signifiers, and shapes, ultimately leading to his *Pictographic* series of works that were characterized by idiosyncratic usage of abstract visuals inspired by the Automatism and Dada practices then popular in Europe.

By the end of the 1940s, Gottlieb began to shy away from Primitivist influences and refocused his palette and viewpoint back onto nature. Throughout the 1950s, Gottlieb's paintings explored the traditional concept of the landscape – with a horizontal line splicing the canvas into celestial and terrestrial expanses – one more active than the other, whose existence is predicated on the sheer presence of the other. Described as his *Burst* pictures, Gottlieb's canvases depicted sun-like discs floating above thick black tumbleweed-like growths. The contrast of straight and curved, blunt and blended, are made ever more so acute simply in their juxtaposition, reflecting and highlighting their opposing aspects.



Adolph Gottlieb in his studio in The Bowery, New York, 1968 / © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York, NY.

“Certain people always say we should go back to nature. I notice they never say we should go forward to nature. It seems to me they are more concerned that we should go back, than about nature. If the models we use are the apparitions seen in a dream, or the recollection of our pre-historic past, is this less part of nature or realism, than a cow in a field? I think not. The role of the artist, of course, has always been that of image-maker. Different times require different images. Today when our aspirations have been reduced to a desperate attempt to escape from evil, and times are out of joint, our obsessive, subterranean and pictographic images are the expression of the neurosis which is our reality. To my mind certain so-called abstraction is not abstraction at all. On the contrary, it is the realism of our time.”¹

These works came to embody an ongoing theme for Gottlieb - one that harkens back to the Surrealist experiments from his early career, which was to ask and investigate the image, rather than simply accept what is being presented – creating a personal interpretation and experience that is both individualized and uniquely collective.

By 1960, Gottlieb had wholeheartedly devoted himself to exploring the boundaries of his imaginary landscapes and *Burst* motifs. His goal was a distillation of simple, albeit abstract forms. In 1967, Gottlieb fully immersed himself within his practice in preparation for his retrospective coordinated by The Whitney Museum of American Art and The Solomon R. Guggenheim Museum. This collaborative exhibition was the first and only of its kind for the two museums, filling both cultural capitals with his works simultaneously. Continuing

to play with the mutability of depth and space, and universality of line and color, Gottlieb moved away from the flat canvas and began making small cardboard maquettes that he would then manufacture out of painted, welded aluminum. For Gottlieb, these approachable structures truly challenged the separation between sculpture and painting, a pursuit which his friend and fellow artist David Smith was also undertaking. Unlike Smith, however, Gottlieb felt color was paramount to understanding and relating to his artistic expression and therefore relied on other characteristics of his medium, particularly its smooth surface and sheer mass to fully express his ideology. As such, his sculptures, like his canvases, transformed into “a vehicle for the expression of feeling... I feel a necessity for making the particular colors that I use, or the particular shapes, carry the burden of everything that I want to express, and all has to be concentrated within these few elements.”² The elements of his paintings – those which created a horizon line in empty space – now came to exist in three dimensions.

With its burnt crimson horizontal plane notched with slivers of deep black, *Wall* transforms the space around it into a desert-like scene at sunrise, with its yellow disc hovering above the horizon line. Gottlieb’s sculptures offer a rare view into and an extension of the artist’s painterly practice, exploring how color codependently exists line and shape, as well revealing his ever-constant push to redefine the painterly plane.

1. A. Gottlieb, quoted in *Tiger’s Eye*, New York, vol. 1, no. 2, December 1947, p. 43, reproduced in C. Harrison and P. Wood (eds.), *Art in Theory 1900-2000: An Anthology of Changing Ideas*, 2004, p. 573.

2. A. Gottlieb, quoted in M. Friedman, “Interview with Adolph”, East Hampton, 1962.

PROPERTY FROM A NEW YORK COLLECTION

10 ▲

WILLEM DE KOONING (1904-1997)

Untitled, 1976

signed 'de Kooning' (lower right)
oil on newsprint laid down on canvas

22 3/4 x 29 5/8 in.
57.8 x 75.3 cm

US\$70,000 - 90,000

£56,000 - 72,000

HK\$540,000 - 700,000

Provenance

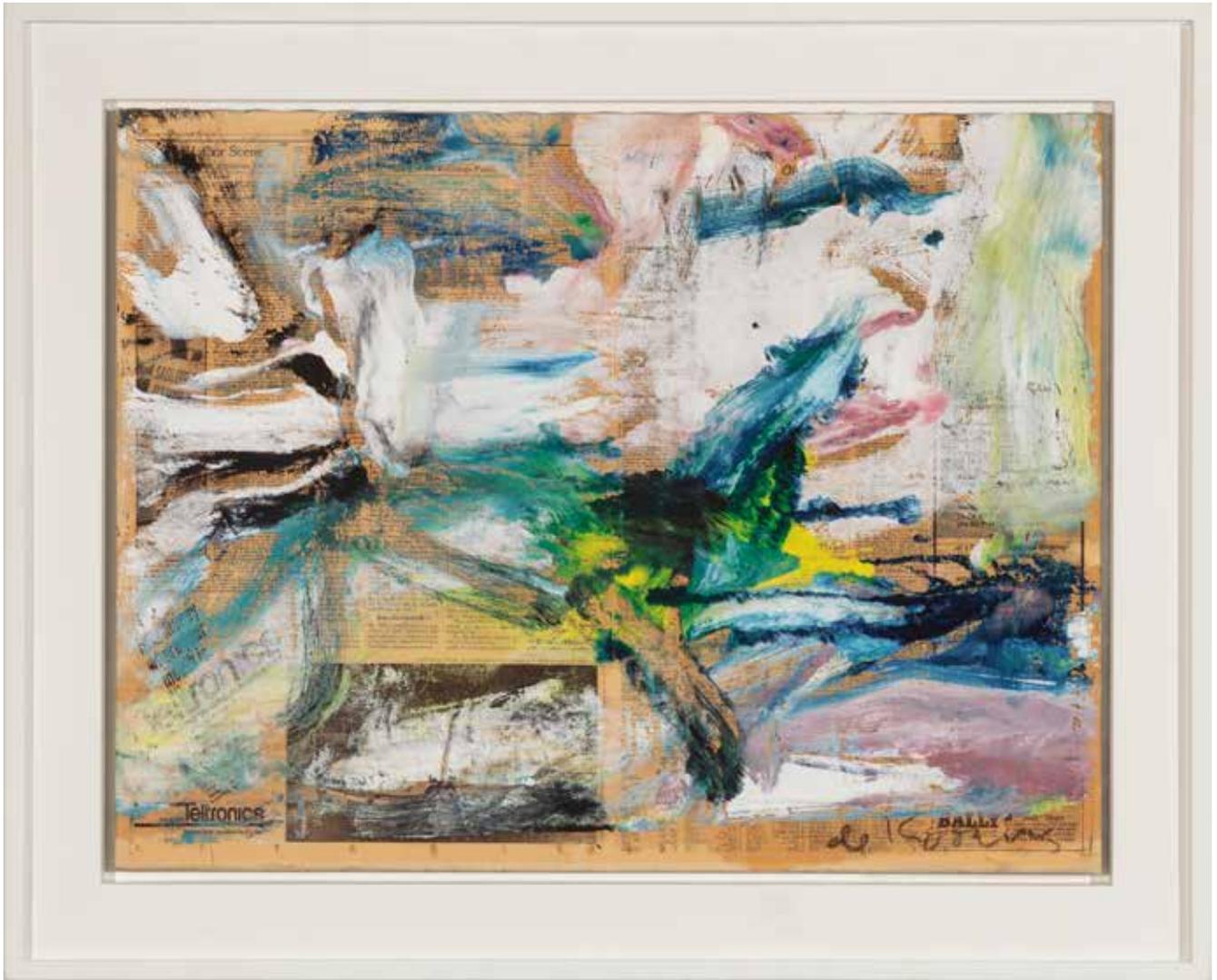
Solomon & Co., New York.
Collection of Dorothy Davis Kates, Shaker Heights, Ohio.
Wolf's Auction Gallery, Cleveland, 20 May 1996.
Private Collection, Palm Beach.
By descent from the above to the previous owner.
Anon. sale, Sotheby's, New York, 10 May 2012, lot 161.
Acquired at the above sale by the present owner.

Exhibited

Cleveland, Cleveland Museum of Art, *The Art of Collecting Modern Art: Exhibition of Works from the Collections of Clevelanders*, February-March 1986 (illustrated in color).
New York, Driscoll Babcock Galleries, *This is How We Do It*, 13 September-27 October 2012.

Literature

T. Sol Schwab, *Slipping Glimpses: American Abstraction 1920-2010*, New York, Driscoll Babcock Galleries, 2012 (illustrated in color, p. 7).





PROPERTY FROM THE ESTATE OF SHELDON JACOBS

11^W

PAUL JENKINS (1923-2012)

Phenomena Jade Green Sounding, 1979

signed 'Paul Jenkins' (lower right); signed, titled, inscribed, numbered and dated 'Paul Jenkins
"Phenomena Jade Green Sounding" 1979 St. Croix #101025' (on the stretcher)
acrylic on canvas

38 x 111 in.
96.5 x 281.9 cm

US\$25,000 - 35,000
£20,000 - 28,000
HK\$190,000 - 270,000

Provenance

Elaine Horwitch Gallery, Scottsdale.
Acquired from the above by the previous owner.
By descent from the above to the present owner.

Exhibited

Scottsdale, Elaine Horwitch Gallery, *Paul Jenkins*, 27 March-16 April 1980.





An abstract expressionist painting by Karel Appel, featuring thick, expressive brushstrokes in a vibrant palette of red, teal, brown, and grey. The composition is dynamic and layered, with a prominent red area on the left and a dark, textured section at the bottom right. The text is overlaid in the center of the painting.

AN EXEMPLARY PAINTING BY
KAREL APPEL

LOT 12

PROPERTY FROM THE COLLECTION OF H. LEE TURNER, KANSAS

12^W

KAREL APPEL (1921-2006)

Paysage avec Squelette, 1960

signed and dated '1960 Appel' (lower right)
oil on canvas

50 3/4 x 76 1/2 in.
128.9 x 194.3 cm

US\$120,000 - 180,000

£96,000 - 140,000

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

Provenance

Esther Robles Gallery, Los Angeles.

Acquired from the above by the previous owner in 1971.

By descent from the above to the present owner.

Exhibited

San Francisco, San Francisco Art Museum, *Karel Appel: West Coast Exhibition*,
23 June-23 July 1961, no. 9. This exhibition later traveled to Pasadena,
Pasadena Art Museum; Phoenix, Phoenix Art Museum; Santa Barbara, Santa
Barbara Art Museum; Seattle, Seattle Art Museum and La Jolla, La Jolla Art Museum.

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





Detail

Boasting restless, commanding passageways of eviscerating color and smaller, more slightly articulated details formed by the skilled use of a palette knife, *Paysage avec Squelette*, 1960, earnestly and vibrantly articulates Karel Appel's dynamic engagement with expressionist modes throughout his prolific career.

Though Appel's legacy of painting is widely synonymous with the avant-garde movement that erupted in mid-century Europe and marked by a distinct penchant for aesthetic evolution, his overarching technique is largely rooted in historical classicism. By the time of *Paysage avec Squelette*'s conception in 1960, Appel had already begun to distance himself from the CoBrA group, which rebelled against the rigidity of Post-War painting and western practices. Instead, his painterly

focus shifted to a more vigorous form of expressionism in an attempt to re-integrate artistic concerns into the modern world and reinforce the tangible relationship between man and art, between creator and creation. This maturation in Appel's technique and vision resulted in performative, sophisticated gestures as seen in the present work.

Paysage avec Squelette is bright and vivacious, a complex interplay of light and dark hues that conjure parallels to chiaroscuro, whereby the distinction of form is manifest in the dramatization of shadow. Rather than a single scene highlighted against a muted backdrop, however, Appel employs gestural fluidity and varying degrees of density in his pigments to command the viewer's attention to all points of the canvas. Thick, sweeping brushstrokes fervently interlace layers of white impasto



Karel Appel in his studio at Rue Vavin in Paris, 1955 / Photo © Daniel Frasnay / akg-images / Artwork © 2017 Karel Appel Foundation / Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam.

with deeply dramatic planes of burnt umber and pure black. Abrupt lines of alabaster white streak through swaths of canary yellow and rich turquoise, before eventually giving way to the rhythmic progression of the composition entirely. The present work exhibits a tactful fusion of undefined lines to the right of the picture plane and skeletal-like ridges slashing through the left edge, a nod to Appel's mastery of form and passionate execution. The physicality of *Paysage avec Squelette* is undeniably emotive and momentous, alternating passages of scraped and painted pigment with highly textured curves of oil paint squeezed directly from the tube. Prominent French theorist Jean-François Lyotard argues, "It is the visual where every predicate is suspended, the visual touched, caressed, the blue event, the yellow timbre, the brownish and course grain, 'gesture' of colour more than property of colour, apparition at the edge of the cliff."¹

Paysage avec Squelette is replete with unpredictable energy, archetypal of the animated vitality with which Appel approached the act of painting. A delicate yet wildly expressive amalgamation of abstraction and figural representation, the present work is posited at the forefront of Appel's opus. The configuration of its internal composition, to which the title alludes, reveals itself to the viewer slowly at first, then all at once. Remarkably, the present work is a brilliant congruence of spatiality and spontaneity: it is balanced yet darting, performative yet elusive. In his colorful impulses and the resoluteness of his practice, Appel typified the construct of painting without restraint. Of Appel's creative intent, Jean-François Lyotard once famously captured the artist's tumultuous romanticism, stating, "Appel has no 'style', he runs after the gesture, he snatches instants and is not content."²

1. H. Parret, in J.-F. Lyotard, *Karel Appel: A Gesture of Colour*, Leuven, 2009, p. 21.

2. *Ibid.*, p. 49.



Robert and Margrit Mondavi.

FROM THE ESTATE OF **MARGRIT MONDAVI**

Margrit Mondavi, the legendary collector and philanthropist, was one of California's most enthusiastic and thoughtful cultural ambassadors, sharing the beauty of her surroundings, experiences and her enriching and generous spirit with all who have had the pleasure to know her. Margrit, who arrived in Napa Valley in 1960, began working at the Robert Mondavi Winery in 1967 just after opening its doors in 1966. For Robert, his namesake winery fulfilled his vision to create Napa Valley wines that would stand shoulder to shoulder with the world's finest. For more than four decades, Robert Mondavi Winery has been at the forefront of California's wine industry, with innovations in winemaking throughout all aspects of the business. For Margrit, it became the platform to share and encourage a love for the arts – a passion and legacy that has spread throughout the region like vines along a California hillside.

In 1969, she initiated the Robert Mondavi Summer Festival and its associated art exhibitions, incorporating the inextricably linked interests of wine and art with the growing California arts scene. These exhibitions celebrated established artists as well as those who had only tasted regional acclaim – as such, this series of exhibitions has continued to

the present day, imbuing the winery's atmosphere with a welcoming and fostering sensibility to visitors and artists alike, as well as strategically redefining the modern notion of connoisseurship to be one with a foundation centralized on one's ever-evolving community.

Having spent her youth in Switzerland surrounded by wonderful examples of artistic expression, it was only natural for Margrit to continue to collect and encourage others to do so, thereby building a small but enthusiastic collector's base within Napa Valley. As the pioneering winery continued to grow and define their brand as an embodiment of California taste and refinement, Margrit both supported and celebrated established and emerging artists, by featuring their works in rotation in the Vineyard Room at the winery as well as including them in her personal collection, noting a particular affinity towards California-based artists such as Richard Diebenkorn, Nathan Oliveira and Wayne Thiebaud. Throughout the years, the Mondavis not only became ardent supporters of artists within their community, but also established deep and lifelong friendships with them, which can be seen most strikingly in the two works presented in this sale.



Margrit Mondavi with Helen Frankenthaler, January 1991.



Margrit Mondavi with Wayne Thiebaud.

The Mondavis continually expanded their personal circle of artists with whom they showed immense interest in, with a few becoming close friends of the couple, often visiting each other in New York, Los Angeles and Napa. Throughout the years, the friendships with Helen Frankenthaler and Wayne Thiebaud grew significantly as they collected each of their works not on a whim but rather as a thoughtful addition to their collection. As is the case with both works from the Estate of Margrit Mondavi, Robert had been in touch with both Frankenthaler and Thiebaud in the hopes of acquiring works that were to be gifted to his wife. As such, it seems kismet that both Frankenthaler and Robert would decide on *Summer Angel*, a work that mirrors Margrit's spirit and infectious joy that she brought to every room she entered. Similarly, when Robert approached Thiebaud to see what works he had available that he could gift to Margrit on the occasion of her birthday, *Camellia Cake* was a clear favorite. Perhaps it was the rich velvety texture of the frosting-like impasto that signaled to the artist and Robert that this work had to be for Margrit, or perhaps it was to do with the significance of a camellia – a flower that symbolizes the faithfulness and longevity throughout the Mondavi's 28-year marriage. Either way, both Thiebaud and Robert knew it was the perfect gift for her – embodying just how sweet life is when one spends it with the one you love.

Throughout their lives, Margrit and Robert Mondavi have been generous benefactors to their community, establishing The Robert and Margrit Mondavi Center for the Performing Arts at the University of California at Davis, as well as in recent years donating works for the Margrit Mondavi Art Garden that is also on campus. It has been said that Mondavi's

exceptional taste and welcoming nature has been likened to that of her leadership style within her community, encouraging others like her friends Jan Shrem and Maria Manetti Shrem to found the recently opened Manetti Shrem Museum, on which Mondavi served as co-chair of the Museum's advisory board, continuing a legacy of education and gratitude for the arts.

Known for her warmth, vibrancy, and infectious joy, Margrit Mondavi embodied the creativity and innovative vivacity that grew throughout the Napa Valley. Just as the wines of Napa Valley began to take hold, thrive, and stand out as examples of excellence within the wine world, Margrit's enthusiasm for the arts and artists developed into a love-affair influencing her community in ways that will continue to reverberate for generations. As Brett Ascarelli wrote, "Her candid and subtle grasp of the creative struggle make Mrs. Mondavi a truly perfect patron of the arts".¹

The legacy of Robert and Margrit Mondavi celebrates the passion of shared dreams and long-lasting dedication to the arts and their community. They acquired works that were meaningful to each other and built a collection as well as a community of collectors out of their friends, sharing the intensely personal experience of working with artists. Their lifelong commitment to the Napa Valley and its surrounding neighborhoods continues to influence and inspire today and represents a generosity in spirit as well as love for the community that supported their dreams.

1. B. Ascarelli, "Vision Accomplished: Napa's most dynamic arts pioneer, Margrit Biever Mondavi", in *metroactive*, August, 27, 2006. <http://www.metroactive.com/bohemian/09.27.06/margrit-biever-mondavi-0639.html>.



An abstract painting by Helen Frankenthaler, featuring a dominant blue color palette. The composition is layered with various shades of blue, from deep cerulean to light sky blue. A prominent feature is a large, irregular white shape on the left side, which appears to be a splash or a thick application of white paint, containing some darker blue and greenish-blue spots. The texture is visible, with brushstrokes and splatters throughout. The overall effect is one of depth and movement, characteristic of her 'soak-stain' technique.

AN OUTSTANDING PAINTING BY
HELEN FRANKENTHALER

LOT 13

PROPERTY FROM THE ESTATE OF MARGRIT MONDAVI, NAPA VALLEY

13^W

HELEN FRANKENTHALER (1928-2011)

Summer Angel, 1984

signed 'frankenthaler' (lower right); titled and dated 'Summer Angel 1984'
(on the reverse)

acrylic on canvas

91 1/8 x 114 1/2 in.

231.5 x 290.8 cm

US\$700,000 - 900,000

£560,000 - 720,000

HK\$5,400,000 - 7,000,000

Provenance

Acquired directly from the artist by the previous owners *circa* 1985.

By descent from the above to the present owner.

A dramatic departure from representational painting, Helen Frankenthaler's *Summer Angel*, 1984, is a spirited example of the large-scale abstraction that has become the artist's most iconic achievement to date. Infused with drawn elements and richly applied pigments, the present work is a stunningly buoyant reminder of Frankenthaler's relentless innovation and commitment to the integrity of her craft. Sensuous, grand, and utterly fresh to the market, *Summer Angel* is undoubtedly the product of an artist at the very peak of her creative prowess, a masterful composition that reinforces Frankenthaler's position at the forefront of the vernacular of American Contemporary Art.

Immersed in the progressive dialogue of painting from the very start, Frankenthaler was born in New York City in 1928 and began to paint and travel at an early age. By the mid-1950s, Frankenthaler was gaining recognition for her tactful yet forceful experimentation in the field of abstractionism, a space she shared with contemporaries and close friends including Willem de Kooning and Joan Mitchell. Drawing from instructors and peers such as Hans Hofmann and Jackson Pollock, respectively, Frankenthaler began to develop an artistic practice of her own which involved pouring paint directly onto an unprimed, un-stretched canvas laid on the floor of her studio. Simultaneously harnessing the physicality of Hofmann's push-pull technique and paralleling the

action painting pioneered by Jackson Pollock, Frankenthaler thus begun a decades-long interest in the linear expressions of painterly communication. Her impact on 20th Century painting was irrevocable, and this soak-stain method can be traced as a precursor to the Color Field movement from which champions such as Kenneth Noland and Morris Louis would later emerge.

In *Summer Angel*, 1984, the audience witnesses perhaps the broadest spectrum of artistic representation in one singular picture plane. A combination of freely figured lines, spilled acrylic, splattered pigment and faint brushstrokes reinforces *Summer Angel's* varied elegance. Art historian Carol Armstrong praises Frankenthaler for her all-over approach to painting, noting, "Whether poured or brushed, all of the lines index gestures of the arm and hand while the larger areas of color chart the starting and stopping of a flow: the intended movements of the painting body as against the contingent physics of pigment."¹ *Summer Angel* is powerfully emotive; its striated bands of color representing the more sensual aspects of painting. Near the upper left edges, drip marks echo vestiges of the wide sweeping brushstrokes, while drawn lines snake vertically through the right side of the work in a cerulean current that guides the viewer's attention downward. Oceanic shapes can be seen swirling and coalescing in a harmonious gradation of light, grounded





Detail



Helen Frankenthaler in her studio, August 1984, Saddle Rock Road, Shippan Point, Stamford, CT / Photo © Hans Namuth / Image Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate / Artwork © 2017 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

only by a thin azure band at the extreme horizontal edge, pushing the eye upward to begin the circular momentum again. *Summer Angel* is an arresting composition, its elliptical forms dancing across the canvas in a rectilinear pattern, encouraging movement that pulsates from within and across the two-dimensional frame. Of the loosely gestural strokes evident in *Summer Angel*, Frankenthaler says, "... at some point it freed me to let my wrist and heart and eye go to do something enormous and abstract."²

Upon first glance, the viewer's eye is cast upon the nebulous, aquatic perimeter, its sheer basins of color boldly concentrated at the edges, diluted towards the center. As one delves further into consideration of the present work, its poetic delicacy is laid bare. Esoteric marine forms present themselves in an ebullient display suggestive of a hopeful summer sky or infinite body of water. An oblong marigold imprint serves as a subtle mark of the artist's hand, like a lone California poppy set against a clear sky, firmly standing its ground among the tidal flows of blue hues: a bright mast in the current that can be felt within *Summer Angel*.

One of the more remarkable aspects of *Summer Angel* is the delineation of concrete line that lends the present work a distinct sense of vibrancy and rebellion against structured forms, serving to unify the piece as a whole. While other abstract artists at this time were allowing color to be derived from predetermined form, it was Frankenthaler, and only Frankenthaler, that let color itself determine the structure of the picture plane. In direct contrast to the staccato brushstrokes and steep textures of the Abstract Expressionists, Frankenthaler produced passages of vibrant color that were visually consumed as one continuous field, rather than as diverging facets of color. Due in part to the constitution of her medium, Frankenthaler was able to manipulate the spatiality of a finite canvas, permitting the viscosity of her acrylics to interact with and respond to gravity, rather than having the artist's hand dictate geometric forms. Her practice both accentuated and rejected the flatness of the two-dimensional canvas, so that depth was felt through and into the canvas rather than layered on top of it. It is Frankenthaler

herself who best encapsulates her relationship with the limitations of her own domain, stating, "Well, over the years I've done different things at different times with corners, even using them or ignoring them or pretending they're not corners, or feeling very grateful that there are four corners, or painting as if the corners were miles beyond my reach or vision and that they were only centers of periphery, at other times feeling I want edges and limits defined."³

Unlike other works from the same era, Frankenthaler does not fill the entire canvas of *Summer Angel* with paint. Instead, she creates a window-like expanse of color interspersed with white acrylic and stretches of bare linen thread, allowing energy to emanate out of the unpainted canvas and seep through the entire composition. Due to the nature of Frankenthaler's application of thinned pigment in which acrylic retains an agency of its own, this span of unadulterated canvas in *Summer Angel* of 1984 was increasingly rare throughout the later years of Frankenthaler's long and storied career as she perfected her technique over time. This is not to say, however, that the consistency of her process was rendered any less spectacular. In fact, it was not until the early 1980s that Frankenthaler began to receive critical acclaim for her highly technical approach to painting. By this time, her canvases had become much larger and simpler in terms of internal construction, yet they presented a more refined approach to the investigation of color expendability. *Summer Angel* thus emerges as the ultimate manifestation of the artist's prolific output during this period. Armstrong makes a powerful argument for the strength of Frankenthaler's 1980s works within the context of her *oeuvre* as a whole, suggesting, "In all of her later painted work, she would alternate between gestural lines, thickened marks standing off the surface with a distinctly haptic texture to them, and larger areas of much thinner, atmospheric color letting them play off against each other."⁴ *Summer Angel*, then, can be considered the thematic and stylistic consummation of painterly practices Frankenthaler had explored in the preceding decades.

Additionally, the binary combination of pure white and sky blue was a rarity in Frankenthaler's palette during the 1980s, which tended to favor mint greens and earthy browns, hues that were richly rooted in the artist's engagement with natural elements. Rather than being anchored to the ground, *Summer Angel* is a light and lofty body that is intimate yet all-consuming. In a statement that could comment on the ability of open space to constitute a limitless potential for emotion and imagination, Frankenthaler famously said, "It's light in the painting that makes it work."⁵ In fact, no better phrasing has completely epitomized the rhapsodic aura of *Summer Angel*. Standing in contrast to the splashy, effusive works that emerged from Frankenthaler's early explorations into the capabilities of color, her 1980s works are cooler, noticeably calmer in mood and tonality. Where other pieces allude to a singular memory, *Summer Angel*, 1984, is decidedly more introspective. The present work is unquestionably the result of an artistic practice honed and reworked over time, reflective of Frankenthaler's lifelong dedication to the pursuit of variation and reinvention.

As her practice moved toward the abstraction of natural elements, Frankenthaler became increasingly known for naming her canvases after exotic locations she visited in her travels or as a way to immortalize a certain feeling, whether grandiose or mundane. A constant signifier of her work, however, linking her earliest and latest examples, is the intimacy with which she is connected to every piece. When asked about the personal investment she has in each of her paintings, Frankenthaler once remarked, "It isn't that I want to experiment with style. I often want to experiment with the different ways I know myself."⁶ *Summer Angel*, while less depictive of an identifiable experience belonging uniquely to the artist, carries with it the temporal quality of a universally shared memory. Airy and awash with color, *Summer Angel* is a nuanced sentiment that recalls an unencumbered lightness of being, at once full of potential and elusive in ascribed meaning. Cloud-like forms hover gracefully along the exterior of the canvas in an exquisite equilibrium, their upward movement suggestive of a glacier or suspended fountain. The interior space, enveloped by its octagonal border, is a free-flowing estuary of violet and ultramarine acrylic, its orchestrated drips and swaths practicing a quiet yet powerful rhythm. *Summer Angel* possesses "... the flooded look, like that of an engulfing weather front, that characterizes much of her later work."⁷ Though conceived in the latter half of the artist's career, *Summer Angel* is still reminiscent of the tide pools Frankenthaler might have seen outside her Provincetown studio that she occupied with her then-husband Robert Motherwell, preemptive of the ebb and flow of the bodies of water which surrounded the home she would later occupy in Darien, Connecticut.

In the same way that *Summer Angel*, 1984, straddles the line between ethereal and corporeal, Frankenthaler herself is at once tethered to two worlds of diverging artistic thought: Abstract Expressionism and Color Field painting. Perhaps Frankenthaler's most influential and

longstanding accomplishment was the shift in practice that focused less on the emphatic gestures of painting and instead encouraged a deeper analysis into the renditions of color on bare canvas, and the potential for unprimed canvas to house an entire range of color. Frankenthaler's breakthrough style of pouring directly onto the picture plane meant that the exterior edges of pigment bled until they achieved a visual congruity with the weave of the canvas itself, a concept that emphasized the lushness of the medium rather than the dynamism of individual brushstrokes. This softening of the thinly poured acrylic does little to deter the rigorous tempo of the present work. Instead, the viewer is engulfed in *Summer Angel*'s lyrically profound gestures, invited to consider the fused interaction between canvas and color, and the nature of paint as a mutable tool. Boldly expressive oceanic hues accentuate the looming physicality of *Summer Angel*, presenting a meditative matrix that explores the depth of singular color and indistinct form. Certainly, *Summer Angel* succeeds in accomplishing a rare juxtaposition of spontaneity and precision. Frankenthaler eloquently points to this feat, stating, "'Gesture' must appear out of necessity not habit... I'd rather risk an ugly surprise than rely on things I know I can do. The whole business of spotting; the small area of color in a big canvas; how edges meet; how accidents are controlled, all this fascinates me, though it is often where I am most facile and most seducible by my own talent."⁸

Impressive in scale and stature, *Summer Angel* delicately articulates emotional and spatial depth, as full of potential as a summer sky stretched above the Mondavi Winery. Painted shortly following Frankenthaler's stay at the Mondavi home in Napa Valley, *Summer Angel* could comment on Frankenthaler's relaxed energy while in the company of her close friends Robert and Margrit Mondavi. Having remained in the same illustrious collection since its creation over three decades ago, *Summer Angel* is a true testament to the foresight and permanence of Margrit Mondavi's legacy of tastemaking. It is, in many ways, highly anticipatory in both style and technique. By the time Frankenthaler had completed *Summer Angel* in 1984, she was already a well-established artist in her own right, and her practice would grow to shape and redefine the abstract movement of the 20th Century, and, further, the trajectory of art history.

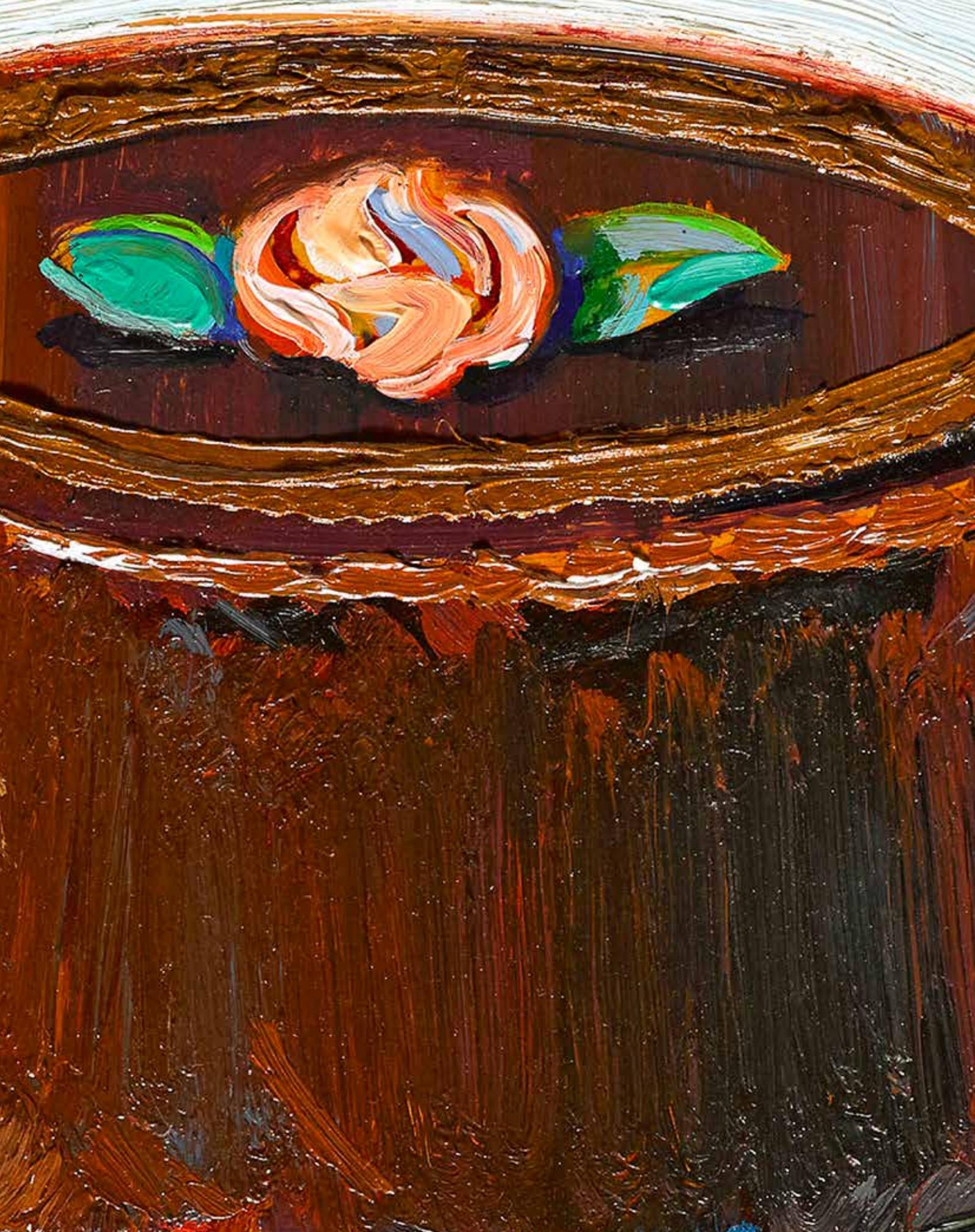
1. C. Armstrong, "Helen Frankenthaler's Syzygy: Line into Color, Color into Line", in *Line into Color, Color into Line: Helen Frankenthaler, Paintings 1962-1987*, New York, 2016, p. 20.
2. H. Frankenthaler interview with B. Rose, in *Oral History interview with Helen Frankenthaler*, 1968, Archives of American Art, Smithsonian Institution.
3. *Ibid.*
4. C. Armstrong, p. 19.
5. H. Frankenthaler interview with B. Rose.
6. *Ibid.*
7. P. Schjeldahl, "When It Pours: Works by Helen Frankenthaler and Morris Louis", in *The New Yorker*, 22 September 2014.
8. H. Frankenthaler, quoted in K. Stiles and P. Selz (eds.), "H. Frankenthaler Interview with H. Geldzahler", in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, Los Angeles, 1996, p. 32.

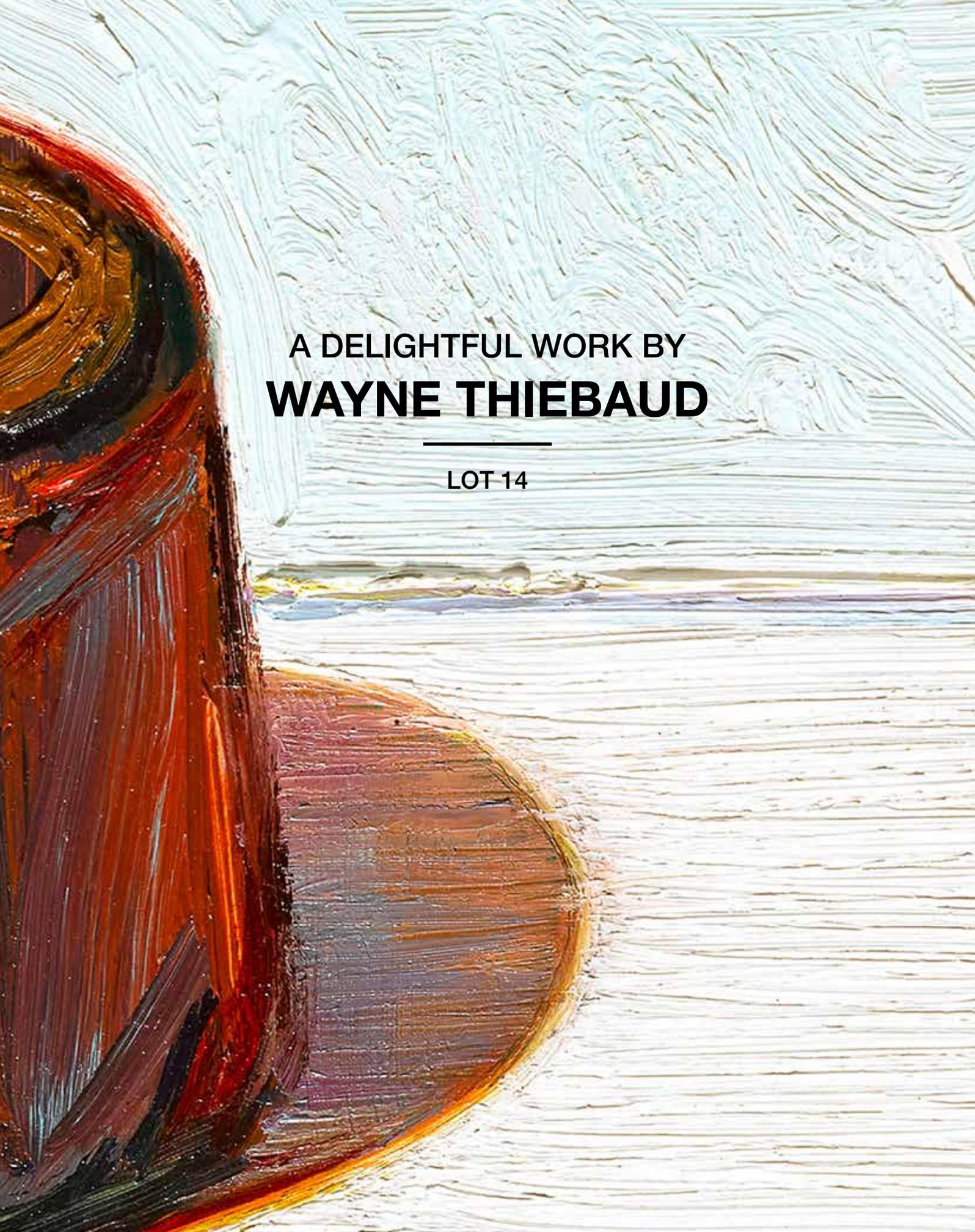


Margrit Mondavi in her home with Helen Frankenthaler's *Summer Angel*, 1984 / Artwork / Artwork © 2017 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.



Detail





A DELIGHTFUL WORK BY
WAYNE THIEBAUD

LOT 14

PROPERTY FROM THE ESTATE OF MARGRIT MONDAVI, NAPA VALLEY

14

WAYNE THIEBAUD (B. 1920)

Camellia Cake, 1995

signed 'Thiebaud' (lower right); signed, titled and dated "'CAMELLIA CAKE" Thiebaud 1995'
(on the reverse)
oil on panel

11 x 14 in.
27.9 x 35.6 cm

US\$500,000 - 700,000
£400,000 - 560,000
HK\$3,900,000 - 5,400,000

Provenance

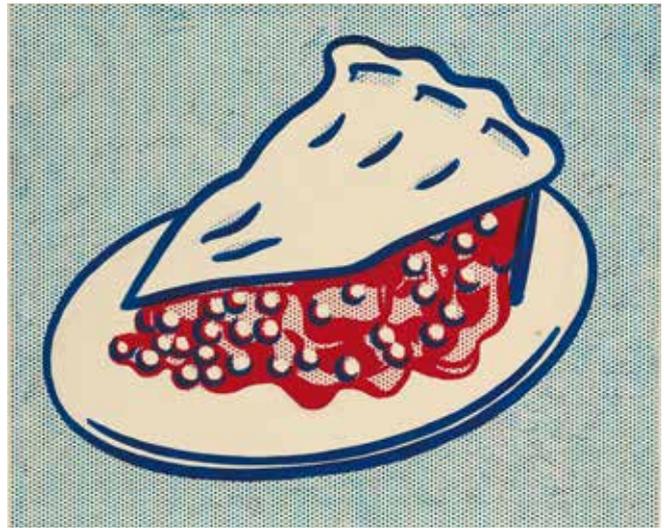
Acquired directly from the artist by the previous owners *circa* 1995.
By descent from the above to the present owner.

Exhibited

Napa, Napa Valley Museum, *Napa Valley Collects 2013*, 4 April-26 May 2013.



Reminiscent of memories celebrating love, life, and experience, Wayne Thiebaud's confectionery portraits embody the warmth and comfort of an old friend and the sweetness of shared excitement and joy. As such, Thiebaud's *Camellia Cake* epitomizes his transformative powers of re-envisioning the commonplace into the extraordinary. Like many artists before him, Thiebaud concentrates on food as subject matter, urging the viewer to use a variety of senses, from taste, smell, touch, and sight, to aid in the recollection of past experience. From cakes, candy, hot dogs, pies and so on, Thiebaud's culinary focus mirrored a cultural shift within Post-War America. According to Sidra Stich, "Such foods are signatures of American culture, evidence of popular taste as well as culinary customs, eating habits and skill in advertising and marketing. With postwar proliferation of brand-name promotions, convenience foods, fast-food chains, national distribution networks, and giant supermarkets, food became a paramount part of America's image."¹ Emphasizing the power of nostalgia and memory through sumptuously applied paint, Thiebaud seems to wash away any semblance of distance or distortion of memory. His works bring out a richness of experience and warmth seemingly emanating from within. The artist notes on his subject matter, "a genuine sort of experience that 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."²



Roy Lichtenstein, *Cherry Pie*, 1962 / Private Collection / Bridgeman Images / © Estate of Roy Lichtenstein.

Born in 1920 and having spent his childhood in both Southern and Central California, Thiebaud had expressed an early and innate interest in the arts, most particularly with regards to draftsmanship and illustration. As a young man, Thiebaud held many jobs in an effort to hone his talents, including spending time as an apprentice with the Walt Disney Studios, an advertisement card letterer, and a draftsman. After serving for a brief time in the Air Force during World War II, Thiebaud worked as a commercial artist for several years before making a commitment to further explore his interest in painting. He began his formal artistic studies at San Jose State University, then California State University at Sacramento, where he completed both undergraduate and graduate degrees in studio art and art education. Sharing his talent as an educator, Thiebaud pushed his practice as well as guided his students to truly understand the dynamism of the basics within painting: line, color and form. He urged his students to revisit the works of great artistic masters of varying genres of art history, from Johannes Vermeer, Jean-Baptiste-Siméon Chardin, and Thomas Eakins, who were pioneers in the Realist tradition of painting, to those of Post-Impressionist prowess like Paul Cezanne, Claude Monet and Vincent van Gogh, whose interpretations of the world around them began to unearth the true possibilities of painting.

In the late 1950s, Thiebaud began to paint scenes that captured a slice of the celebratory – a birthday or an anniversary – something that signified a moment etched within collective minds. The cakes, candies and sandwiches for which he is best known would evolve into a recurring theme throughout his lengthy career, suggestive of the artist's deep tie to his thematic choice and associative sentiments. His layered experimentation, painting cake after cake and memory-inducing morsels, presents a unique opportunity to the viewer, one where repetition reveals key aspects of the artist's practice.

By 1960, the wartime practice of rationing was replaced with consumptive agency and indulgences of modernization. Desserts like *Camellia Cake* were no longer a distant memory. Stich describes the American palette as one "surfeit of sucrose splendor", where indulging in the celebratory meal once reserved for special times was made all the more frequent by modernization.³ Stich continues, "These are the in-between-meal and after-dinner bonuses of a prosperous society that enjoys the luxury of eating well, often, plentifully, and extravagantly. The seductive displays also articulate the bonds between prosperity, mass marketing, and consumerism."⁴



Raphaelle Peale, *Still Life with Wine, Cake, and Nuts*, 1819 / The Huntington Library, Art Collections, and Botanical Gardens / Gift of the Virginia Steele Scott Foundation / Photo © Courtesy of the Huntington Art Collections, San Marino, California.

At this time, Roy Lichtenstein and Claes Oldenburg were similarly focused on confections within their artistic practice. Many have viewed the sugary imagery that came from Oldenburg, Lichtenstein and Thiebaud's confectionery subject matter as derisive popular symbols of mass-consumption in American society, with wartime constraints fully in the past and the palpable need to project affluence and abundance at the forefront of public consciousness. This sociopolitical reading of popular culture and American consumerism at the time is simply one-sided, however, and Thiebaud stresses that such scenes should be first read as nostalgia-inducing rather than contemptuous.

Each artist explored this theme to achieve their own ends, further unpacking varying facets of artistic production. For Thiebaud, it was light and color, whereas for Lichtenstein, it was optical manipulation of Ben-Day dots and for Oldenburg it was the substitution of traditional materials for repurposed and uncommon mediums. Lichtenstein's tart cherry red dots and Oldenburg's pillowy plush cake slice play upon different senses, however it is Thiebaud's cake that represents true sustenance. Curator and author Karen Tsujimoto notes "By some alchemy... Thiebaud does not seem to be working with oil at all, but with a substance composed of flour, albumen, butter and sugar."⁵

Camellia Cake is a delectable example of Thiebaud's exploration of what color and line can achieve. One can almost taste the chocolate frosting - the surface is slightly filmed, sugar crystallizing to a very

delicate crunch the longer the dish remains uneaten. Although this subject matter is sweet and somewhat straightforward, Thiebaud's approach to painting is the opposite: one centralized on the importance of balance and testing the formal qualities of painterly practice, most particularly the use of line, color, composition, shape and texture. As Oldenburg plays with texture and Lichtenstein toys with the limits of line and repetition, Thiebaud's works can be seen as a combination of explorations he has undertaken throughout his career. Thiebaud's unexpected way of capturing the texture and appearance of *Camellia Cake* reveals both his background as a draftsman in his adept use of line, as well as a colorist, in his remarkable use of contrasting hues as he spreads thick brushstrokes of impasto across the canvas. This textured surface reveals itself as a moist coating, with a slight sticky sheen along the edges of the frosting. His brush mimics that of a spatula, smoothing the curved wall of cake as a baker would delicately do on a revolving cake stand.

To his credit, Thiebaud's astonishing brushwork reveals the tension between symbolism and abstraction - positioning the viewer in front of a singular angle yet presenting multiple vantage points - layering bands of prismatic color as if light was refracting at each crisp line. When asked about the strong role that light plays in determining form in his works, Thiebaud remarked, "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."⁶ He continues to note that "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."⁷

Overall, Thiebaud's work is as visually stimulating as Expressionism and as culturally poignant as Pop, however it is only when we look back to the exacting and exquisite history of still life painting that we truly see the depth and control he has mastered as an artist. Influenced by the complex compositions of American still life painting from the mid-nineteenth century, Thiebaud's ability to bend both line and light add to his adept handling of geometric shapes, pushing his work outside categorical norms. As such, some have argued that he is an artist that transcends his time. John Wilmerding argues, "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



Detail

some see as a weakness is arguably a unique strength – his art eludes easy placement in standard art categories."⁸

Throughout his body of work, Thiebaud's attention to detail has been striking yet altogether modern, his rendering of commonplace items underscoring the elemental beauty he truly sees in our day and age. Thiebaud best expresses his thoughts, 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."⁹ Despite unearthing universal memories that are at the core of our identity and culture, no other artist has been able to reflect a life full of optimism and sentimentality. Thiebaud naturally captures a slice of the American experience, transferring the viewer into a family's kitchen with the counter top dusted in sugar and 'Happy Birthday' edging closer towards the tips of their lips.



Gustave Caillebotte, *Cakes*, 1881 / Private Collection / Photo © Christie's Images / Bridgeman Images.

1. S. Stich, "American Food and American Marketing", in *MADE IN U.S.A.: An Americanization in Modern Art, The '50s & '60s*, Berkeley, 1987, p. 77.
2. S. A. Nash, "Unbalancing Acts: Thiebaud Reconsidered", in *Wayne Thiebaud, A Paintings Retrospective*, New York, 2000, p. 18.
3. S. Stich, p. 77.
4. *Ibid.*
5. K. Tsujimoto, *Wayne Thiebaud*, exh. cat., San Francisco, San Francisco Museum of Modern Art, 1985, p. 46.
6. W. Thiebaud, quoted in "Object Lessons", in *ARTnews*, New York, 2011, <http://www.artnews.com/2011/11/08/object-lessons/>.
7. *Ibid.*
8. J. Wilmerding, "Wayne Thiebaud: 'The Emperor of Ice Cream'", in *Wayne Thiebaud*, exh. cat., New York, Acquavella Gallery, 2012, p. 11.
9. 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>.

PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

15

WAYNE THIEBAUD (B. 1920)

Mallary Ann, 1964

signed and dated 'Thiebaud 1964' (lower right)
graphite on paper

10 x 7 in.
25.4 x 17.8 cm

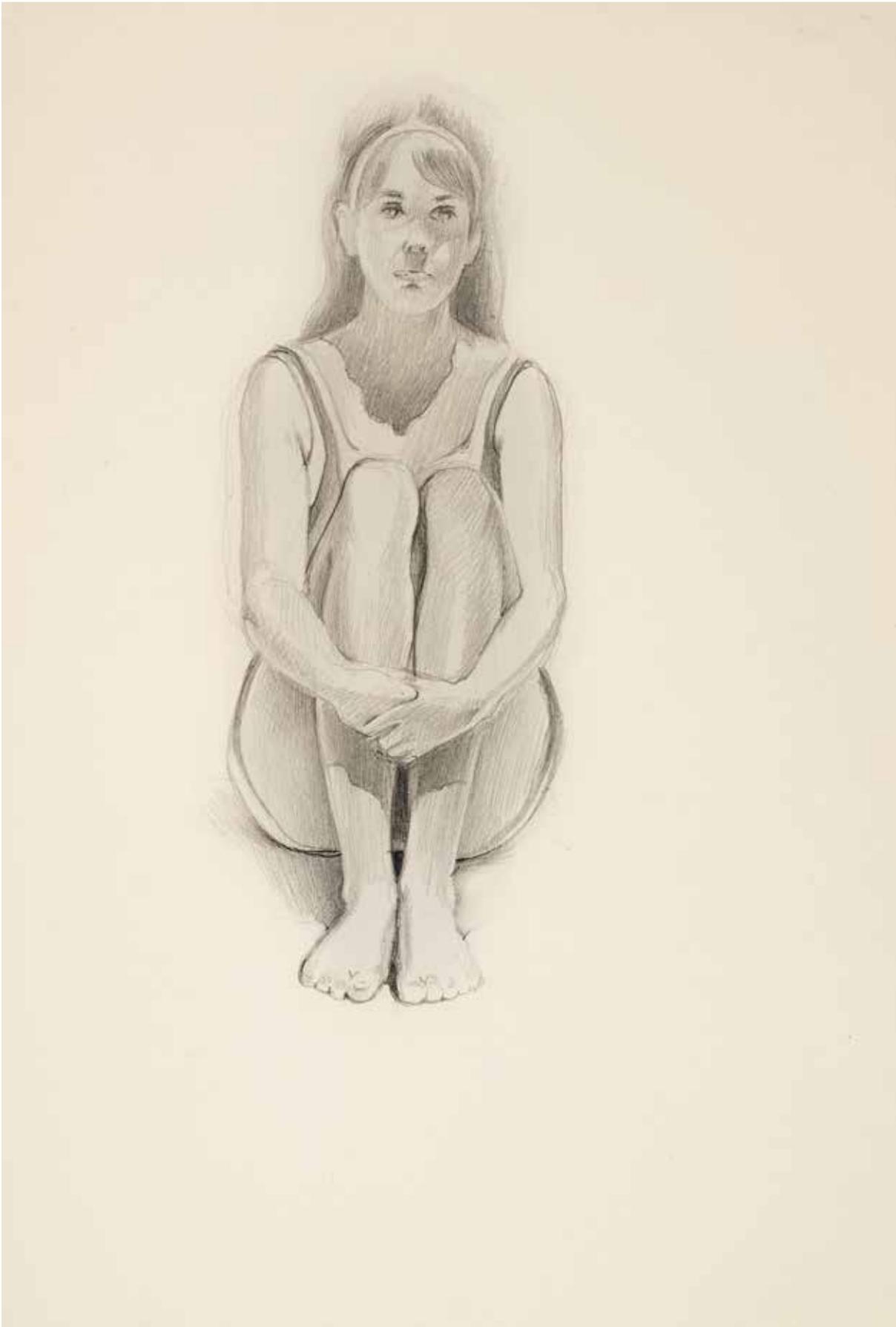
US\$15,000 - 20,000
£12,000 - 16,000
HK\$120,000 - 160,000

Provenance

Acquired directly from the artist by the present owner.

Exhibited

Palo Alto, Stanford Art Museum, Stanford University, *Figures: Thiebaud*, 26 September-31 October 1965, no. 29, pl. 21 (illustrated). This exhibition later traveled to New York, Allan Stone Gallery, 5-30 April 1966 and St. Joseph, Missouri, Albrecht Gallery of Fine Arts. New York, Allan Stone Gallery, *Wayne Thiebaud: The Figure*, 10 April-30 May 2008. New York, Allan Stone Projects, *Wayne Thiebaud: Figure Drawings*, 24 April-30 May 2014. New York, Allan Stone Projects, *Wayne Thiebaud: In Black and White*, 23 October-19 December 2014 (illustrated in color, p. 11).



PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

16

WAYNE THIEBAUD (B. 1920)

Portrait of Bill Ittman, 1966

signed and dated 'Thiebaud 1966' (lower center)
graphite on illustration board

14 x 12 in.
35.6 x 30.5 cm

US\$15,000 - 20,000

£12,000 - 16,000

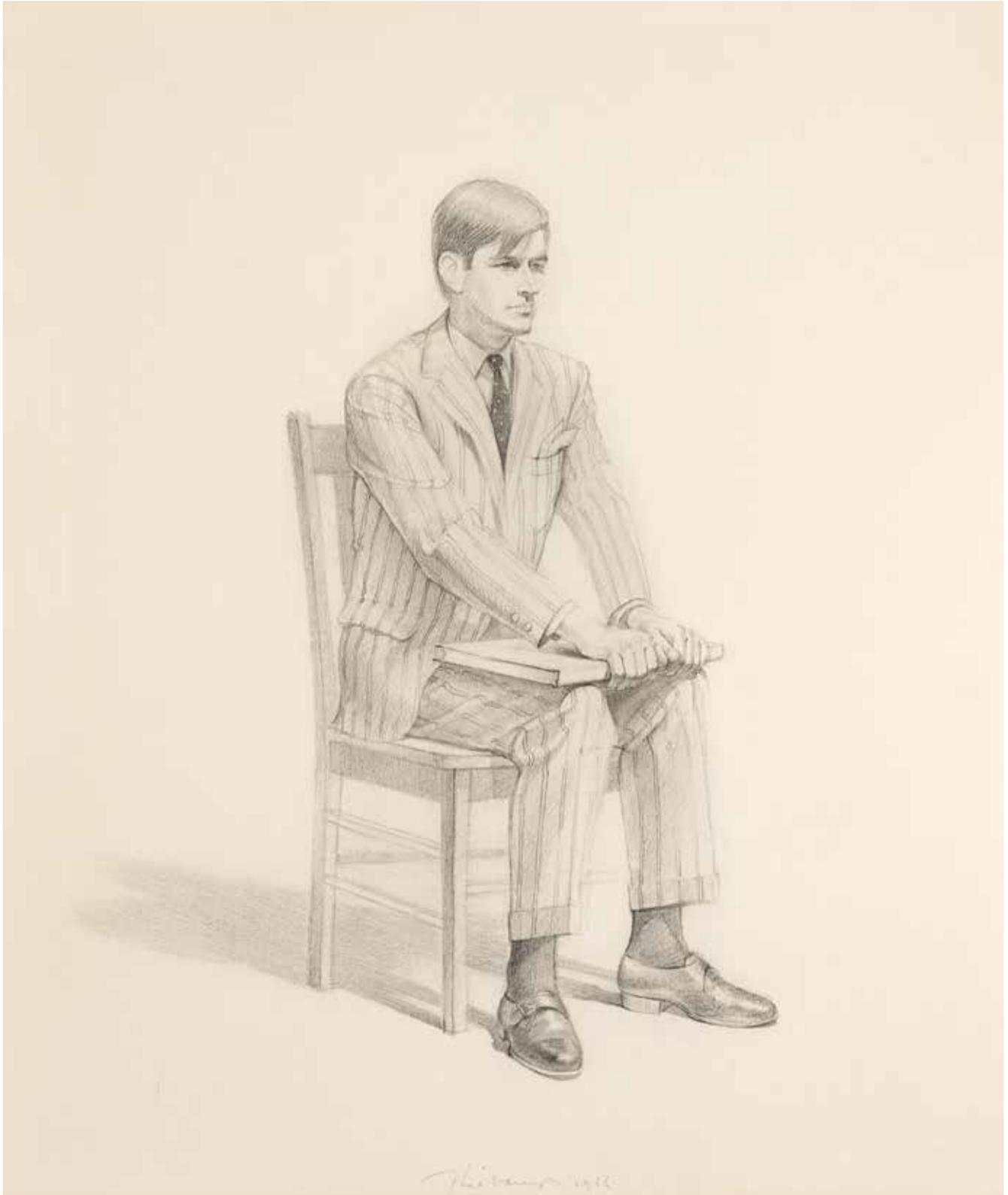
HK\$120,000 - 160,000

Provenance

Acquired directly from the artist by the present owner.

Exhibited

San Francisco, Fine Arts Museum of San Francisco, California Palace of the Legion of Honor, *Wayne Thiebaud: A Paintings Retrospective*, 10 June-3 September 2000. This exhibition later traveled to Fort Worth, Modern Art Museum of Fort Worth, 24 September 2000-14 January 2001; Washington, D.C., The Phillips Collection, 10 February-29 April 2001 and New York, The Whitney Museum of American Art, 28 June-23 September 2001. New York, Allan Stone Gallery, *Wayne Thiebaud: The Figure*, 10 April-30 May 2008 (illustrated in color, p. 38). New York, Allan Stone Projects, *Wayne Thiebaud: Figure Drawings*, 24 April-30 May 2014.



PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

17

WAYNE THIEBAUD (B. 1920)

Girl in Striped Sweater, 1965

signed and dated 'Thiebaud 1965' (upper center)
graphite on illustration board

19 1/4 x 14 3/4 in.
48.9 x 37.5 cm

US\$15,000 - 20,000

£12,000 - 16,000

HK\$120,000 - 160,000

Provenance

Acquired directly from the artist by the present owner.

Exhibited

Palo Alto, Stanford Art Museum, Stanford University, *Figures: Thiebaud*, 26 September-31 October 1965, no. 34, pl. 24 (illustrated). This exhibition later traveled to New York, Allan Stone Gallery, 5-30 April 1966 and St. Joseph, Missouri, Albrecht Gallery of Fine Arts. New York, Allan Stone Gallery, *Wayne Thiebaud: The Figure*, 10 April-30 May 2008 (illustrated in color, p. 33). New York, Allan Stone Projects, *Wayne Thiebaud: Figure Drawings*, 24 April-30 May 2014.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

18

JOHN BAEDER (B. 1938)

Holt's Café, Boonville, Missouri, 1972

titled and inscribed 'HOLT'S CAFE FAMOUS FOR COUNTRY HAM BOONVILLE, MO.' (lower right); signed, titled, inscribed and dated 'John Baeder Dec. 1972 HOLT'S CAFE AND BUS STOP BOONVILLE, MO.' (on the stretcher)
oil on canvas

42 x 66 in.

106.7 x 167.6 cm

US\$40,000 - 60,000

£32,000 - 48,000

HK\$310,000 - 470,000

Provenance

Acquired directly from the artist by the present owner *circa* 1972.

Literature

J. Baeder, *Gas, Food and Lodging: A Postcard Odyssey, Through The Great American Roadside*, New York, 1982 (illustrated, unpagged).

J. Baeder, *Diners*, New York, 1978 (illustrated, p. 107).

J. Williams (ed.), *Pleasant Journeys and Good Eats Along the Way: The Paintings of John Baeder*, Jackson, Mississippi, 2007 (illustrated, p. 100).

J. Williams (ed.), *John Baeder's Road Well Taken*, New York, 2015 (illustrated, p. 153).



PROPERTY OF A PRIVATE HOUSTON COLLECTOR

19

RICHARD PETTIBONE (B. 1938)

Andy Warhol, Flowers, 1964, 1971

signed and dated 'R Pettibone 71' (on the reverse)
acrylic and silkscreen inks on canvas in artist's frame

1 1/2 x 1 1/2 in.

4 x 4 cm

US\$8,000 - 12,000

£6,400 - 9,600

HK\$62,000 - 93,000

Provenance

Contract Graphics, Houston.

A gift from the above to the present owner.

Exhibited

Houston, Contract Graphics, *Richard Pettibone*, 11 December 1971-1 January 1972.

Evoking the theoretical concept of the "handmade readymade" first pioneered by his predecessor Marcel Duchamp, Richard Pettibone meticulously constructs iterations of pre-conceived paintings and sculptures rendered on a miniature scale, in a cunning yet reverential homage to art historical paradigms. As his artistic practice matured from early shadow-box assemblages to satirical appropriations of Pop iconography, Pettibone eschewed the assumed dichotomy between the intellectually stimulating and the visually digestible, bringing together high and low culture in one swift, albeit small, maneuver.

In *Andy Warhol, Flowers, 1964, 1971*, Pettibone presents us with a diminutive version of Warhol's iconic, jovial subject matter, reduced to just a fraction of its size in an aesthetically pleasing act of commemoration and lighthearted subversion. By altering the scale of the source image so drastically, Pettibone calls into question the viewer's perceptions of space and materiality, highlighting the inherent reproducibility of Pop images. Unquestionably, Pettibone's practice is both highly informed by and dutifully referential of Duchamp and Warhol: the artist cites Duchamp's retrospective at the Pasadena Art Museum in 1963 and Warhol's first exhibition at Ferus Gallery in 1962 as perhaps his two greatest influences. Today, his body of work stands uniquely compelling, a lasting contribution to the ever-expanding dialogue on modern and postmodern consumption.

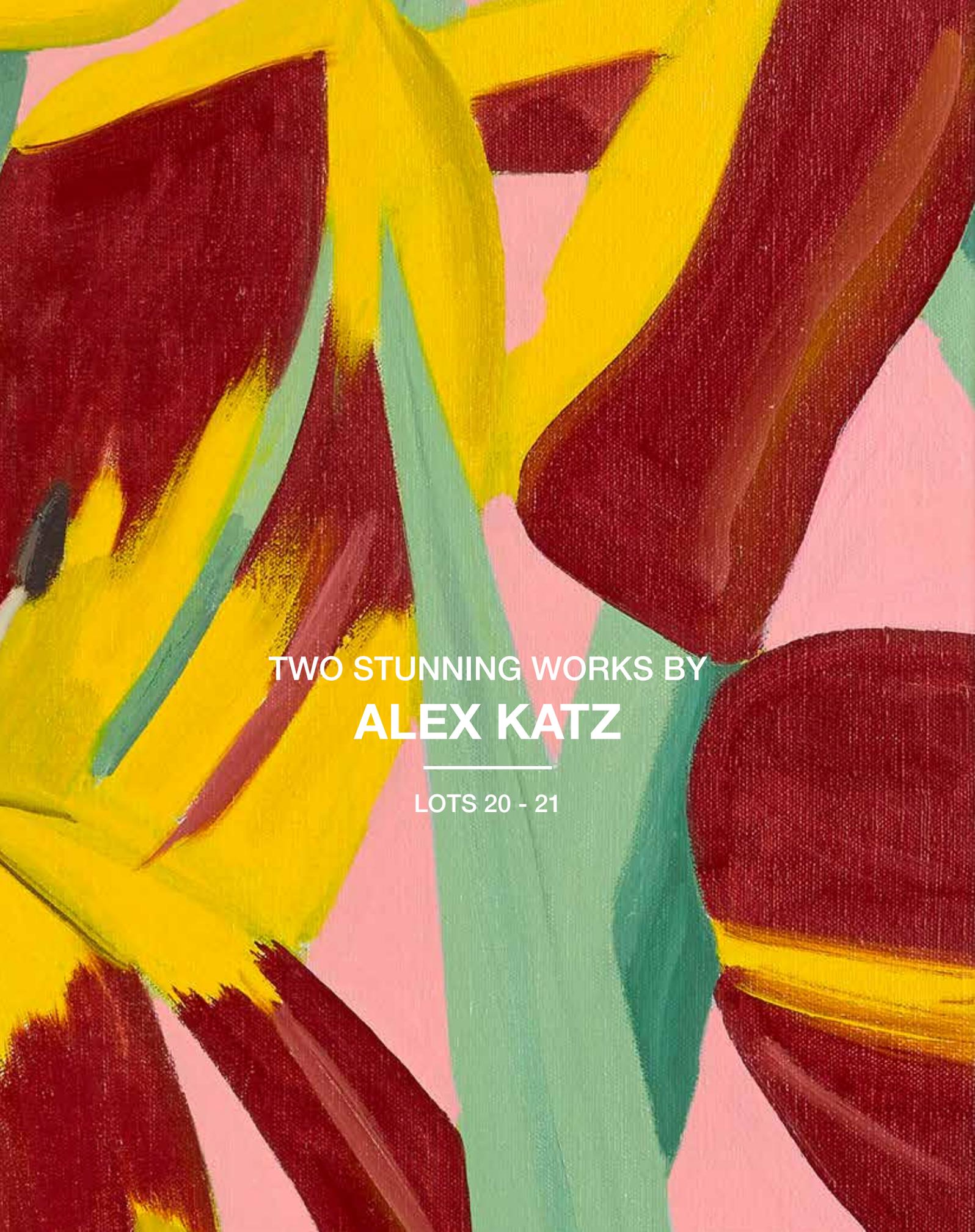


Marcel Duchamp or Froise Sélavy, *Boîte-en-Valise*, 1966 / Digital Image © The Museum of Modern Art / © Succession Marcel Duchamp / ADAGP Paris / Artists Rights Society (ARS), New York 2017 / Licensed by SCALA / Art Resource, NY.



Actual Size





TWO STUNNING WORKS BY
ALEX KATZ

LOTS 20 - 21

PROPERTY FROM THE ESTATE OF ROBERT DORFMAN

20

ALEX KATZ (B. 1927)

Open Tulips, circa 1968-70

oil on canvas

42 x 24 in.

106.7 x 60.9 cm

US\$100,000 - 150,000

£80,000 - 120,000

HK\$780,000 - 1,200,000

Provenance

A gift from the artist to the previous owner *circa* 1970.

By descent from the above to the present owner.

Throughout his career, Alex Katz produced an extraordinary and profound body of work that represents an illustrative facet of modern realism. His imagery and style are specifically American, and according to Tom Armstrong “synthesize the realist and abstract traditions in American art.”¹A standout amongst his peers, Katz’s approach to making a representational painting modern is reflective of the persistent challenges painting faced post-World War II.

Rather than abandon familiar forms as Abstract Expressionists had done, Katz’s work addresses the anti-referential dilemma of modern painting and incorporates realism into the conversation. He does this by focusing on balancing color and line in ways that are reminiscent of Henri Matisse and Fernand Léger, harnessing a style all his own rather than becoming preoccupied with meaning or message. When asked about what he strives to inject into his paintings, Katz said, “Style and appearance are things I’m more concerned about than what something means. I’d like to have style take the place of content, or the style be the content.... I prefer it to be emptied of meaning, emptied of content.”²As such, one should not preoccupy themselves with the subject matter of his works, but rather how the artist uses them to explore his painting practice. Vincent Katz notes, “Nature, in Katz’s work, serves not as an

allegory of order or chaos, or as a surrogate for the artist’s creative impulse but rather as a rapidly changing set of spaces and lights, shifting environments that surround us.”³

Open Tulips, circa 1968-1970 is a beautiful springtime portrait of nature. Glossy and smooth, it pushes the viewer intimately towards satin-like petals opening in response to sunshine. Using a flamingo pink as the background, Katz seems to capture a dusk or dawn-like setting, portraying a time of day imbued in silent stillness and comforting calm. The floral arrangement of bright yellow and rum raisin tones occupy the majority of the canvas, creating a shallow visual perspective in a highly stylized way that is truly recognizable as Katz’s alone. This early and stunning example of the artist’s effortless, simplified and rhythmic take on form is truly breathtaking, embodying the artist’s painting principles to a timeless end.

1. T. Armstrong, quoted in A. Katz, R. Marshall and R. Rosenblum, *ALEX KATZ*, New York, 1986, p. 9.

2. A. Katz, quoted in M. Strand (ed.), *Art of the Real: Nine American Figurative Painters*, New York, 1983, pp. 124, 129, reproduced in A. Katz, R. Marshall and R. Rosenblum, *ALEX KATZ*, New York, 1986, p. 13.

3. V. Katz, quoted in *Alex Katz: Flowers and Landscapes* [Press release], Pace Wildenstein, New York, retrieved from <http://www.pacegallery.com/exhibitions/11924/alex-katz-flowers-and-landscapes>.



PROPERTY FROM THE ESTATE OF ROBERT DORFMAN

21
ALEX KATZ (B. 1927)
Poppy, 1967

signed and dated 'Alex Katz 67' (upper left)
oil on masonite

9 x 11 7/8 in.
22.9 x 30.2 cm

US\$20,000 - 30,000
£16,000 - 24,000
HK\$160,000 - 230,000

Provenance

A gift from the artist to the previous owner *circa* 1970.
By descent from the above to the present owner.

Exhibited

New York, Fischbach Gallery, *Alex Katz*, 26 October-4 November 1968.





AN OUTSTANDING
SCULPTURE BY
ROY LICHTENSTEIN

LOT 22

PROPERTY FROM A PRIVATE COLORADO COLLECTION

22

ROY LICHTENSTEIN (1923-1997)

Brushstroke Head I, 1987

incised '© of Lichtenstein 87 5/6' and with the Tallix, Inc. foundry mark (on the base)
painted and patinated bronze

39 3/4 x 16 1/2 x 8 1/2 in.
101 x 41.9 x 21.6 cm

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

US\$700,000 - 900,000

£560,000 - 720,000

HK\$5,400,000 - 7,000,000

Provenance

Castelli Gallery, New York.

Mitchell-Innes & Nash, New York.

Private Collection, Arizona (acquired from the above in 2002).

Acquired from the above by the present owner.

Exhibited

New York, 65 Thompson Street, *Roy Lichtenstein, Bronze Sculpture 1976-1989*, 19 May-1 July 1989, no. 28 (another from the edition exhibited, illustrated in color, p. 75).

Mexico City, Museo del Palacio de Bellas Artes y Instituto Nacional de Bellas Artes, *Roy Lichtenstein: Imágenes Reconocibles: Escultura, Pintura y Gráfica*, 9 July-18 October 1998. This exhibition later traveled to Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, 5 November 1998-31 January 1999; Washington D.C., The Corcoran Gallery of Art, (as *Roy Lichtenstein: Sculpture & Drawings*), 5 June-30 September 1999, no. 107 (another from the edition exhibited, illustrated in color, pp. 19 and 156); Valencia, Instituto Valenciano de Arte Moderno, 21 October 1999-9 January 2000; A Coruña, Spain, Fundación Pedro Barrié de la Maza, 27 January-23 April 2000 (another from the edition exhibited, illustrated in color, p. 158), and Lisbon, Centro Cultural de Belém, 11 May-15 August 2000, no. 107 (another from the edition exhibited, illustrated in color, pp. 19, 156).

New York, Mitchell-Innes & Nash, *Roy Lichtenstein Brushstrokes: Four Decades*, 1 November 2001-12 January 2002 (another from the edition exhibited, illustrated in color, p. 26). This exhibition later traveled to Zurich, de Pury & Luxembourg, 13 March-18 June 2002.

Portland, Portland Art Museum, *Roy Lichtenstein: Brushstroke*, 1 October 2005-12 February 2006, no. 4 (another from the edition exhibited).

New York, Castelli Gallery, *Roy Lichtenstein: Re-Figure*, 4 November 2016-28 January 2017 (another from the edition exhibited).

This work will appear in the forthcoming *catalogue raisonné* being prepared by the Roy Lichtenstein Foundation.





Caption Roy Lichtenstein, *Girl in Mirror (Study)*, 1964 / Private Collection / © Estate of Roy Lichtenstein.



Detail

The first iteration of an iconic series within the artist's prolific body of work, *Brushstroke Head I*, 1987, is emblematic of Roy Lichtenstein's lifelong critical engagement with the symbiosis of pictorial presentation and mass communication. Rendered in his signature Ben-Day dots, *Brushstroke Head I* is a challenging and exuberant example of Lichtenstein's consistent preoccupation with the synthesis of the detached, impersonally manufactured style of newsprint and the emotive quality of the female as muse which clearly informs the thematic content of the present work. Unquestionably, *Brushstroke Head I* is posited at the crux of Lichtenstein's artistic legacy: universally enthralling, commercially relevant and critically hailed as a "generational icon".¹

At its core, *Brushstroke Head I* is a powerful fusion of bisecting ideals, a complex construction evocative of Piet Mondrian's return to colorful simplicity that deftly mirrors the physical dexterity of Alexander Calder's delicate wire sculptures. Though on the surface, and further suggested by its title, *Brushstroke Head I* is a reflection on the fluid, sweeping painterly style of Abstract Expressionism, it also exhibits a classic tenet of Pop appropriation that goes beyond a bold exploration of color. It elevates the status of the mundane, often overlooked elements of modern life in its gestural projection of the highly personal artist's mark, transforming the prosaic into the celebrated, the unsung into the exalted.

In the creation of *Brushstroke Head I*, Lichtenstein invites us to consider the aesthetic properties of bronze by inserting motion where it previously did not exist and implying the fluidity of liquid in a static, passive object. In doing so, Lichtenstein revolutionizes the way in which sculpture is visually consumed. Not quite at rest, yet not kinetic in nature, *Brushstroke Head I* is a seminal piece suspended in a plane that spans the impressive gestures of Abstract Expressionism and the subversive levity of Pop. Lichtenstein himself once labeled his process as "... a reaction to the turn of Contemporary painting back toward an expressionist path, toward the revealing of the brushstroke in the surface of the painting."² Lichtenstein would later take this idea even further in his realization of the figural *Brushstroke Head* series in a bronze medium, translated directly from earlier sketched variations.

Critically trained in formal painting methods, Lichtenstein adopted elements of Surrealism and Cubism early on in his career. By 1961, however, Lichtenstein had begun working regularly with pre-processed commercialized images found in advertising, amplifying and repositioning them in an ironic, concentrated effort to expose the artificiality of a recognizable visual language that purported to present a ubiquitous version of reality to the general public. Around this time, he became interested in industrial fabrication, an important thread that would re-emerge with vigor in the later years of Lichtenstein's lengthy career. Concurrent to the conception of initial sketches for the *Brushstroke Head* series was a barrage of media onslaught in which mass marketing and dominant visual imagery reigned supreme. Subsequently, Lichtenstein sought quiet refuge in his Southampton studio where he worked to reconcile the basic language of painting as it previously existed within a classical context and as it was evolving in a new technological era. Lichtenstein later returned to New York City in the 1980s, where he would show his *Brushstroke Head* sculptures for the very first time at famed dealer Leo Castelli's Thompson Street gallery. It is unsurprising that the caliber of Lichtenstein's *Brushstrokes* was immediately recognized by Castelli, further adding to the illustrious provenance of the present work.

Brushstroke Head I employs a calculated approach to a linear representation of the brushstroke's embodiment of femininity. Lichtenstein was ultimately concerned with disassembling the concepts of artistic portrayal as they existed in a traditional sense, where the brushstroke alluded to the intense subjectivism of the Abstract Expressionists, and the woman was a distant epitome upon which to confer notions of sensuality and fragility. Poised and resolute, *Brushstroke Head I* is liberated from the weighty constructs of the female as a sex icon and the brushstroke as a symbol of spontaneity. Instead, the present work satirizes these constructs, highlighting their banality and abstraction. As former assistant to the artist Cassandra Lozano aptly notes, "Roy was always concerned with archetypes, and was driven to capture the essential in things."³ In *Brushstroke Head I*, Lichtenstein unpacks the archetypal postulation of the



Roy Lichtenstein in his studio, 1986, New York City / Photo © Thomas Hoepker / Magnum Photos / Artworks © Estate of Roy Lichtenstein.

feminine muse within an art historical framework. Here, he projects the familiar intimation of the golden-haired, ethereal heroine onto a distinctly unmoving, leaden object, thereby forcing the viewer to reconsider traditional means of expressions of reality. Former director of the Museum of Contemporary Art in Chicago Robert Fitzpatrick remarks, "They are not sensuous or even sexy, but objectified to elicit the same response as would an ashtray or potted plant, indicative of Lichtenstein's fondness for elevating the commonplace (telephone book ads) to the extraordinary, and of reducing the extraordinary (nudes) to the commonplace."⁴ Lichtenstein's translation of the female form and its subsequent superimposition onto the reflexive brushstroke is thus more self-referential and appreciative than it is a cursory appropriation.

The curving, elongated silhouette of the present work places distinct emphasis on pictorial style and isolated gesture, elevating the brushstroke from a fragment of an expressionist composition into an icon of its own. Paradoxically, *Brushstroke Head I* accentuates the inherent artificiality of Lichtenstein's source material, printed advertisements, while bringing pre-existing imagery into direct confrontation with the painterly language of the Abstract Expressionists. By capturing the stylistic authenticity of his source images, Lichtenstein harnesses emotion, action and gestural vibrancy in one figure that appears as if lifted directly from the pages of a comic book. There is a subtle subterfuge in Lichtenstein's clever re-imaging of advertisements. He achieves this by shifting and exaggerating the scale to dismantle the viewer's perception of hierarchal constructs within art and life, masterfully fusing elements of highbrow culture with mass reproduction. In the *Brushstroke Head* series, Lichtenstein explores the very concepts of representation and appropriation in his isolation and distillation of the brushstroke to its purest, most original form.

The discourse on Contemporary American Art all too often relies on the critical assumption that Pop was inherently derivative, or that it was merely a heavily commercialized response to representational painting, a pervasive mentality that Roy Lichtenstein actively railed against throughout his career. Former curator of painting and sculpture at The

Museum of Modern Art in New York, Carolyn Lanchner, further argues that in his conflation of high and low culture into a single stylistic entity, Lichtenstein "... created a visual syntax new to American art, one that employed cultural clichés to challenge the aesthetic clichés of high art."⁵ A principal mechanism of *Brushstroke Head I* is its monumental quality, which magnifies and, further, personifies a single brushstroke, suggestive of the reverence with which Lichtenstein regarded the act of painting. In his animation of the brushstroke, a highly personal mark of the artist, and introduction of an emotive quotient into appropriation art, Lichtenstein created a new lexicon of visual art in the postmodern era, far from the hard-edged formalism of Abstract Expressionist painting before him and the apathetic mass production of Pop that would ensue.

The precise execution of the present work speaks to Lichtenstein's technical proficiency as a draftsman. Mystically, the work maintains a pictorial flatness emblematic of Lichtenstein's most renowned works on canvas. He achieves his trademark comic book effect in which a larger cohesive image is comprised of various smaller, uniform dots by applying pigment to a flat canvas through a perforated metal screen. In and of itself, this process is painstakingly specialized: when this function is performed on sculpture, it is rendered nearly inconceivable. So innate was his understanding of the ability of found images to inform and influence individual perception, however, that Lichtenstein did so with ease, presenting in one singular visage a multidimensional reading of Contemporary modes, the structural narrative of the brushstroke, and the paradigmatic feminine effigy. In *Brushstroke Head I*, Lichtenstein enlarges his quintessential Ben-Day dots, their graduated scale illustrative of the freckled face of so many of his comic heroines. Vivid swaths of the artist's brush make up the figure's eyes and mouth, playfully alluding to Lichtenstein's jovial irony. Similarly, larger brushstrokes flank the top and bottom of the composition, anchoring the work by twisting in opposite directions as if propelled into motion by some unknown force.

The four main compositional elements of the sculpture, although seemingly spontaneous in form, are, in fact, tightly orchestrated and



View of works in Lichtenstein's studio in Southampton, NY / Photo © Chwatsky / Art Resource, NY / Artworks © Estate of Roy Lichtenstein.



Detail

deeply balanced, a nod to Lichtenstein's mastery of formal technique. Each component sits in a harmonized repose, serving a tangible purpose to unify the work and expose Lichtenstein's trademark sense of humor. Though Lichtenstein's approach generally tended towards a graphically minimal use of primary colors, the present work also incorporates a contoured metallic spine, punctuated by a bold black border. Primary colors are rendered richly: ebullient yellow, oceanic blue and luscious red complement one another, creating a dynamic juxtaposition with the stark white and deep onyx that delineate the composition. Ben-Day dots seem to explode against a recessed pristine white backdrop, inching off the sculptural plane and closer to the viewer.

On the translation of the planar brushstroke to a depth-based sculptural object, Lichtenstein commented, "I think that many sculptors get into this spatial dilemma and it seems to me almost always that the best sculptors have been painters... so much good sculpture is almost well, it's two-dimensional in a certain respect."⁶ He goes on to say, "A sculpture from any viewpoint should work the way a drawing works, which is a two-dimensional thing."⁷ Certainly, *Brushstroke Head I* 'works,' according to the artist's definition. Its execution creates the illusion of a flat plane, yet the amalgamation of figural features is engaging at every angle, furthering Lichtenstein's artistic narrative in which the moment of perception is continually changing.

In *Brushstroke Head I*, Lichtenstein investigates the spatial relationship between viewer and object, illustrative of his enduring interest in reworking built artistic tropes. Of breaking down the rigid barrier

between two- and three-dimensionality within western contemporary art, the artist thoughtfully noted, "The kind of organization which I think it is about has to do with the sense of positions existing at a related distance and direction from the artist. Sculpture might have an exterior form and then it has changes within that form which create contrast... Contrast may be in a cast shadow or in the illusion of a cast shadows, or contrast can be created in any conceivable way. Now, as you turn the sculpture, or move your position, you continually perceive it differently. It's the relationship of contrast to contrast, rather than volume to volume which makes it work. So, even though I realize it is three-dimensional, it is always a two-dimensional relationship to me, or as two-dimensional as a drawing is."⁸ Lichtenstein's artistic practice can then be considered a harbinger of postmodern consciousness, a careful yet colorful appropriation that allowed for a codified style - that hovered somewhere between abstraction and representation - to be perceived as the highest form of art.

1. D. Hickey, *Roy Lichtenstein Brushstrokes: Four Decades*, exh. cat., New York, Mitchell-Innes & Nash, 2002, p. 10.
2. A. B. Cullen, *Roy Lichtenstein*, 1984, as reproduced in J. Cowart, "Pop Up [Art]: Lichtenstein Sculpture", in *Roy Lichtenstein: Three Decades of Sculpture*, East Hampton, 1992, p. 49, and in G. Celant (ed.), *Roy Lichtenstein: Sculptor*, exh. cat., Venice, Fondazione Emilio e Annabianca Vedova, 2013, p. 154.
3. C. Lozano, "Words and Pictures", in *Roy Lichtenstein: Interiors*, New York, 1999, p. 27.
4. R. Fitzpatrick, "Perfect Pictures", in *Roy Lichtenstein: Interiors*, New York, 1999, p. 16.
5. C. Lanchner, *Roy Lichtenstein*, New York, 2009, p. 45.
6. R. Lichtenstein interview with R. B. Baker, in G. Celant (ed.), p. 42.
7. *Ibid.*
8. D. Waldman, *Roy Lichtenstein*, New York, 1993, p. 326.



PROPERTY FROM THE ESTATE OF SHELDON JACOBS

23

JOEL SHAPIRO (B. 1941)

Untitled, 1998

signed, numbered, initialed and dated 'SHAPIRO 1998 JS 1325'
(on the underside)
oil on wood

15 5/8 x 16 5/8 x 10 1/2 in.
39.7 x 42.2 x 25.4 cm

US\$40,000 - 60,000

£32,000 - 48,000

HK\$310,000 - 470,000

Provenance

The Pace Gallery, New York (acquired directly from the artist in 1998).

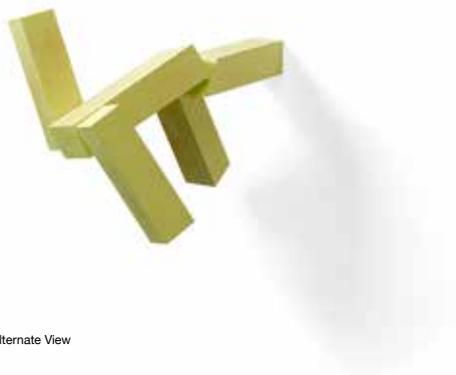
Acquired from the above by the previous owner in 2001.

By descent from the above to the present owner.

Exhibited

Asheville, North Carolina, Asheville Art Museum, *Off the Wall*, 19 November-6 March 1999.

Paris, Galerie Daniel Templon, *Joel Shapiro*, 27 January-22 March 2001.



Alternate View



A SELECTION OF
OP ART

LOTS 24 - 28

PROPERTY FROM A PRIVATE COLLECTION

24^W

GENE DAVIS (1920-1985)

Tangerine, circa 1980-81

acrylic on canvas

68 5/8 x 85 1/2 in.

174.3 x 217.2 cm

US\$30,000 - 50,000

£24,000 - 40,000

HK\$230,000 - 390,000

Provenance

Anon. sale, Butterfield & Butterfield, San Francisco, 24 October 1991, lot 3715.

Acquired at the above sale by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

25

VICTOR VASARELY (1906-1997)

Koss, 1976

numbered and titled '#64 "KOSS"' (on the overlap), signed twice, titled and dated 'VASARELY- "KOSS" 1976 vasarely-' (on the reverse)
acrylic on canvas

50 3/8 x 50 3/8 in.
127.9 x 127.9 cm

US\$100,000 - 150,000

£80,000 - 120,000

HK\$780,000 - 1,200,000

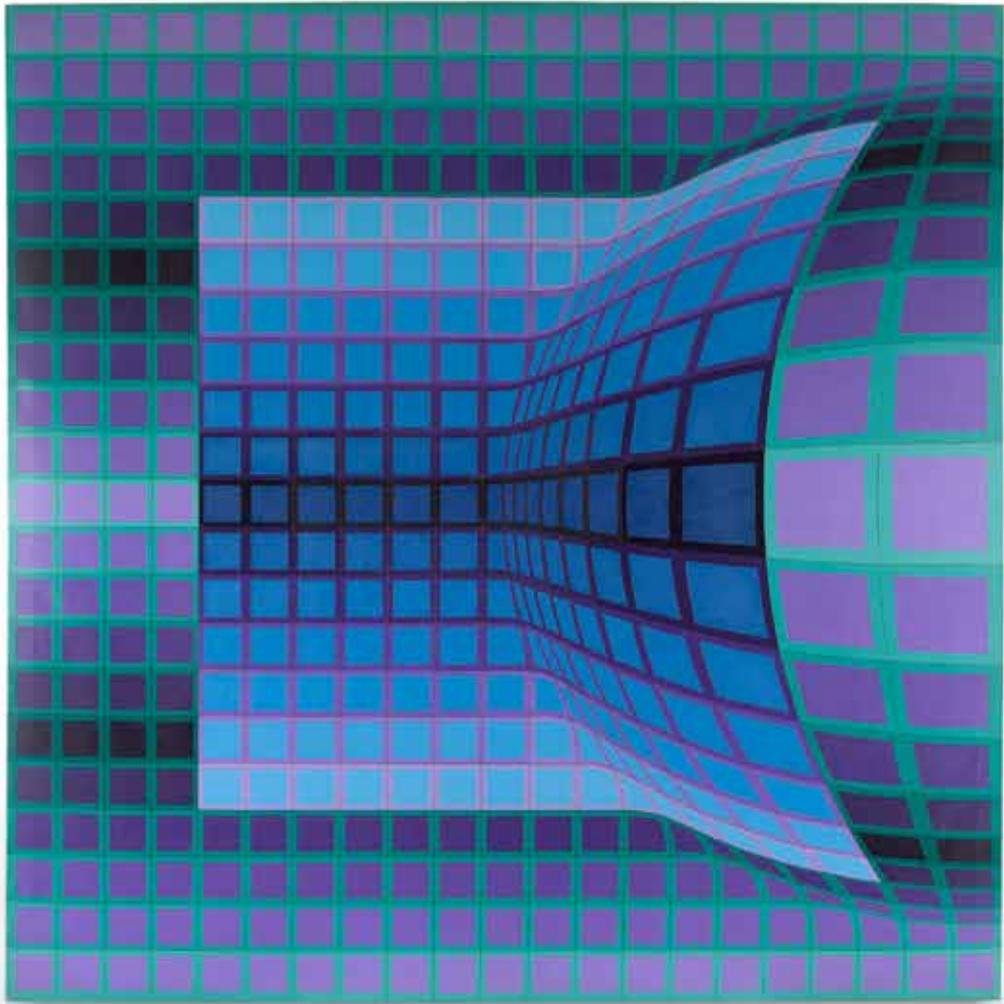
Provenance

Private Collection, Miami (acquired directly from the artist).

Private Collection.

Acquired from the above by the present owner.

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



PROPERTY FROM A PRIVATE GREENWICH COLLECTION

26

VICTOR VASARELY (1906-1997)

Lynx, 1979

signed 'vasarely-' (lower center); signed twice, titled, inscribed and dated
'P.1044 VASARELY "LYNX" 1979 vasarely-' (on the reverse)
acrylic on canvas

57 x 57 in.
145 x 145 cm

US\$80,000 - 120,000
£64,000 - 96,000
HK\$620,000 - 930,000

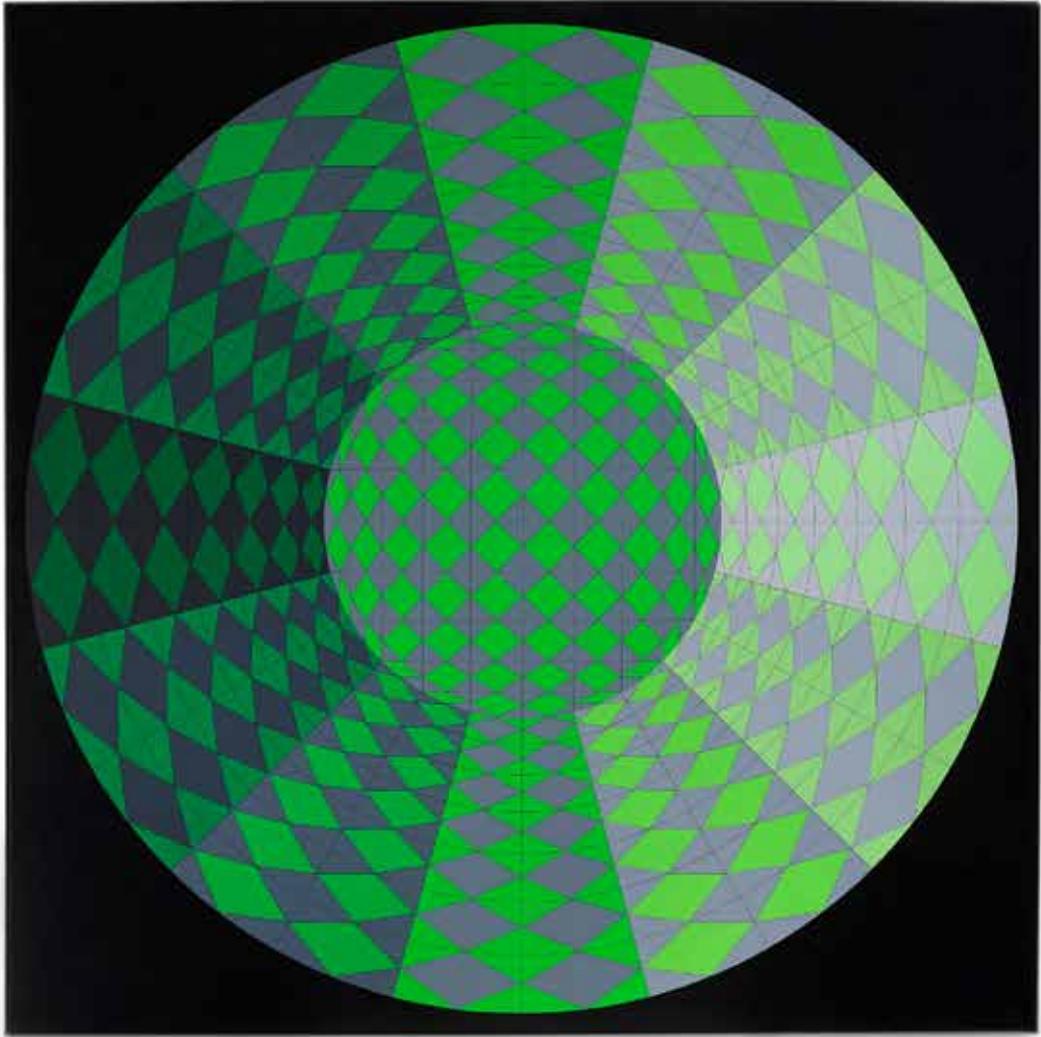
Provenance

The Vasarely Center, New York.
Acquired from the above by the present owner *circa* 1980.

Exhibited

Tokyo, The Seibu Museum of Art, *Vasarely*, 2 January-25 February 1981,
no. 17 (illustrated in color, p. 34).

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



PROPERTY FROM THE COLLECTION OF H. LEE TURNER, KANSAS

27

WOJCIECH FANGOR (1922-2015)

M37, 1970

signed, titled and dated 'FANGOR M37 1970' (on the reverse)
oil on canvas

48 x 48 in.
121.9 x 121.9 cm

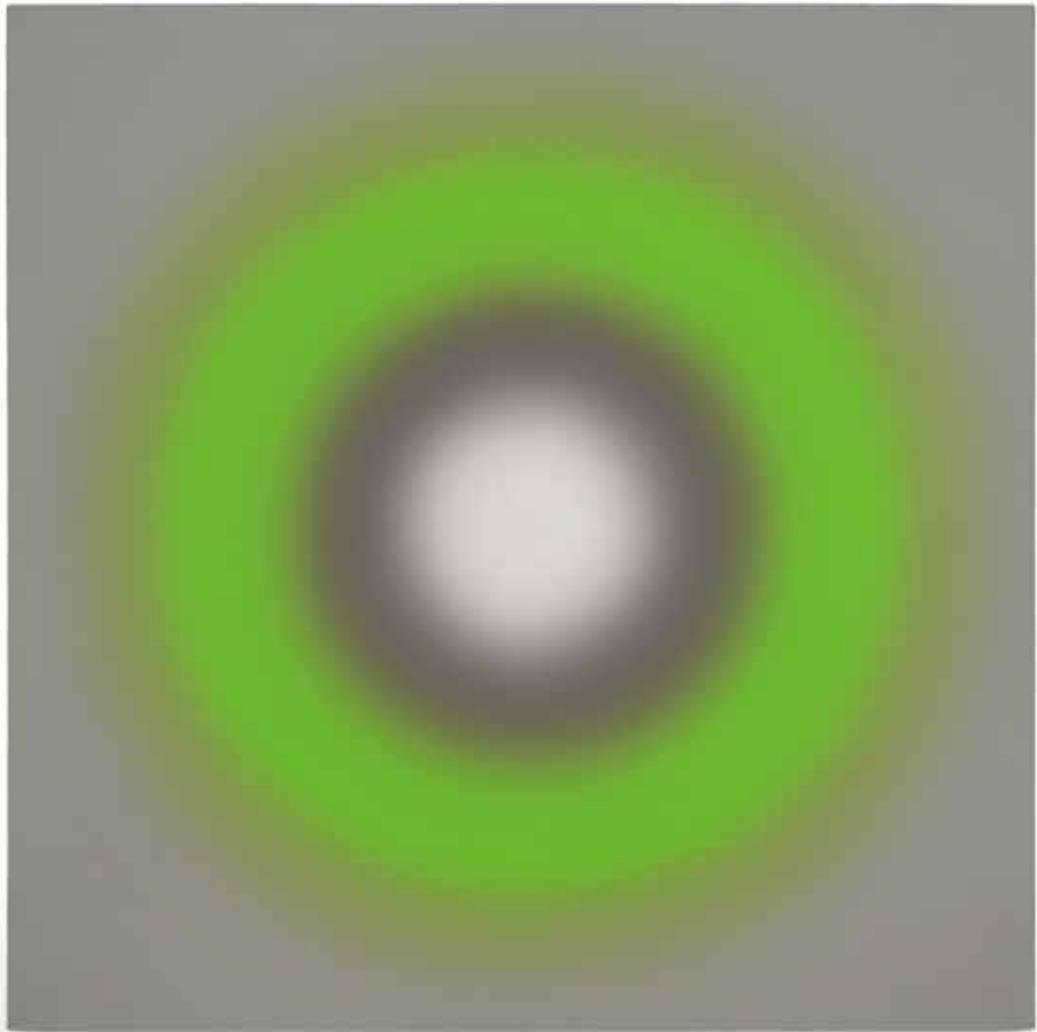
US\$80,000 - 120,000
£64,000 - 96,000
HK\$620,000 - 930,000

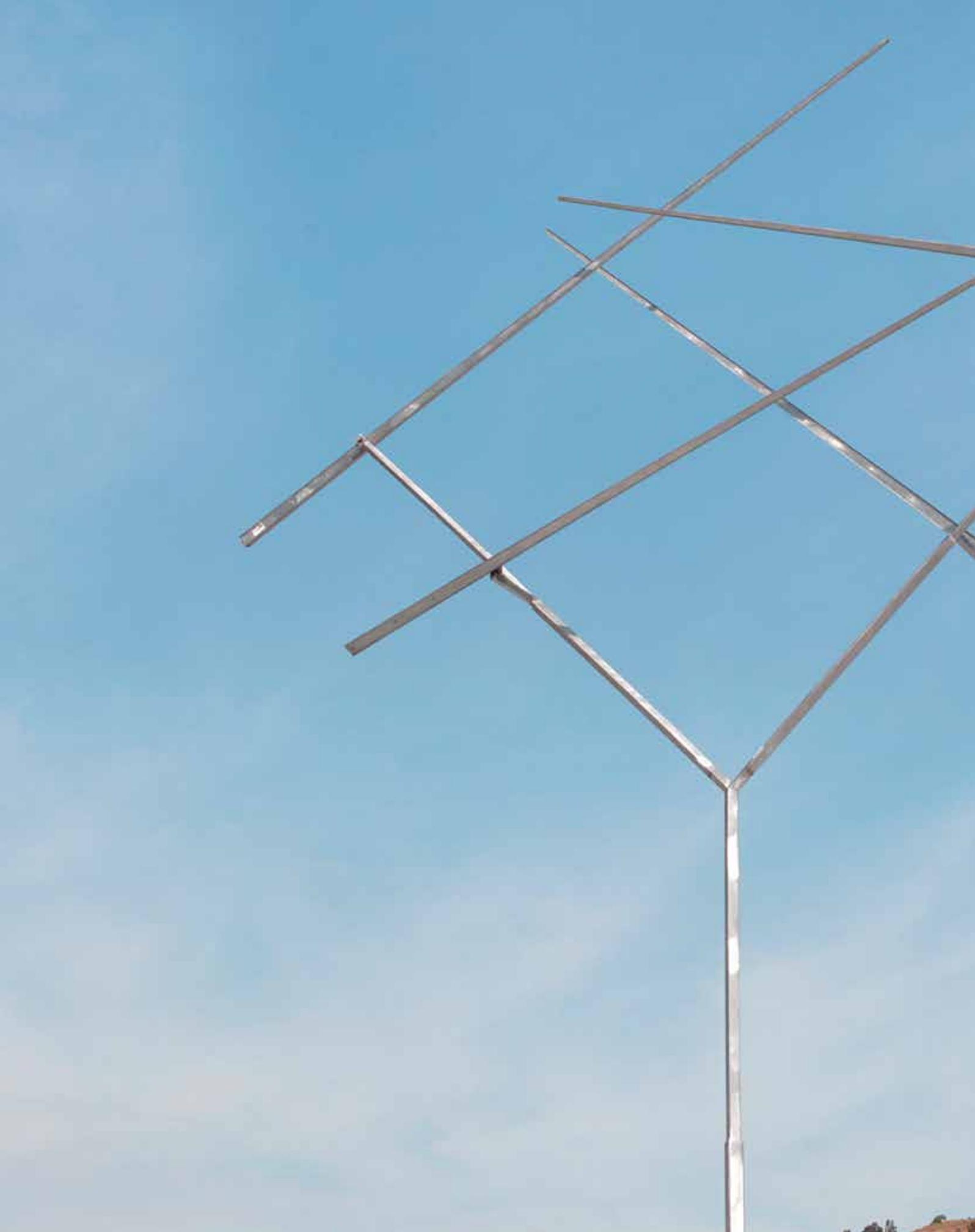
Provenance

Galerie Chalette, New York.

Acquired from the above by the previous owner in 1971.

By descent from the above to the present owners.







A MONUMENTAL WORK BY
GEORGE RICKEY

LOT 28



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

28 ^W ♦

GEORGE RICKEY (1907-2002)

Four Lines Up Oblique V, 1977

incised '1/3 Rickey 1977' (on the base)
stainless steel kinetic sculpture

height: 262 1/2 in.
666.8 cm

This work is number one from an edition of three, of which only two were fabricated.

US\$180,000 - 220,000

£140,000 - 180,000

HK\$1,400,000 - 1,700,000

Provenance

Carl Schlosberg Fine Arts, Los Angeles (acquired directly from the artist).
Acquired from the above by the present owner in 1977.





Detail

Stimulating in design and animation, George Rickey's *Four Lines Up Oblique V*, 1977, masterfully fuses technical virtuosity with poetic sensibility in an intimate yet poignant engagement with both audience and environment alike.

In his formative years, Rickey received classical training in painting and drawing, but from an early age recalls an enduring "... growing appetite for something that went beyond painting."¹ As a child, he developed a curiosity for mechanisms of movement and activity, but it wasn't until Rickey served as an engineer with the Army Air Corps during World War II that his passion for Constructivism resurfaced. He further speaks to this underlying interest in progressive means of illustrating motion, stating, "I think I was always hungering a little for an extension of my expression into some kind of mechanical field, something that required construction."² Thus began Rickey's lifelong exploration into the potential of stainless steel to create what the artist calls "a kinetic line drawing in space", resulting in exquisitely calibrated sculptures that both respond to and transform their natural surroundings.³

Four Lines Up Oblique V is at once both physically imposing and delicately balanced, the tapered forms of each blade recalling the precise engineering and fluid arrangements of Alexander Calder's wire mobiles. It moves in response to the variation of wind currents, but is never overcome by them, a testament to Rickey's architectural prowess and inherent understanding of the interaction between object and environment. As such, his practice was dependent on a skillful and innate manipulation of physics and matter to arrive at the

kind of gestural movement that softened the metallic hardness of the artist's materials. *Four Lines Up Oblique V*, then, exemplifies Rickey's profound investigations into the properties of metal to convey the same nuanced emotions as paint on canvas. On his theoretically complex but constitutionally minimal approach to the representation of equilibrium and momentum to illustrate emotive content, Rickey states, "Since I began in this kind of work in the 1940s I've been interested in the essence of movement, not just in making objects with move, but in trying to use movement as an expressive means, as a painter might use color. This was difficult at first. I made rather complicated things, complicated in form, but I began to realize that if one was to use the movement as a kind of essential expression, one probably had to try it with extremely simple forms. And this led me gradually to pare the forms down until I arrived simply at lines."⁴

Consistent throughout Rickey's practice was a palatable emphasis on the organization of visual and physical materials, which allows his sculptures to move subtly and gracefully through the air despite their magnitude. Conceived at a pivotal moment in Rickey's career when he began to explore in greater depth the articulation of motion, *Four Lines Up Oblique V* typifies the lyrical movement and meticulous mechanization which have come to epitomize his legacy. The present work poses in an elegant stance, its blades sharply flickering as they attract and reflect sunlight. Anchored in the stability of its internal pendulum, *Four Lines Up Oblique V* relies upon gravitational force rather than a constructed motor in order to depict patterns of motion. Long, protracted blades reach into the air from the upper portion of the sculpture to extend the



Detail

period of oscillation, as is archetypal in Rickey's monumental works. Meant to be viewed from multiple vantage points, the present work utilizes slender steel shapes and negative space to imply volume. *Four Lines Up Oblique V* flawlessly elucidates the dichotomy between prescribed order and naturalistic spontaneity, each blade rhythmically and lithely slicing through its predetermined arc while still prone to unpredictable motion. Of his ultimate artistic concern, Rickey notes, "The general purpose of these machines is to establish a kind of order through movement and through variations, contrasts, and harmonies of movements. There is a limited repertoire of possible movements, but an infinite range of relationships of time and directions, roughly analogous to the infinite possibilities of hue and shade relationships among the rather few ingredients on the painter's palette."⁵

Undoubtedly, the present work fulfills its sculptural obligations and aesthetic intentions: its carefully constructed forms react to even the slightest fluctuations in a natural atmosphere, thereby informing the viewer's perception of kinetic movement, and, further, the landscape itself.

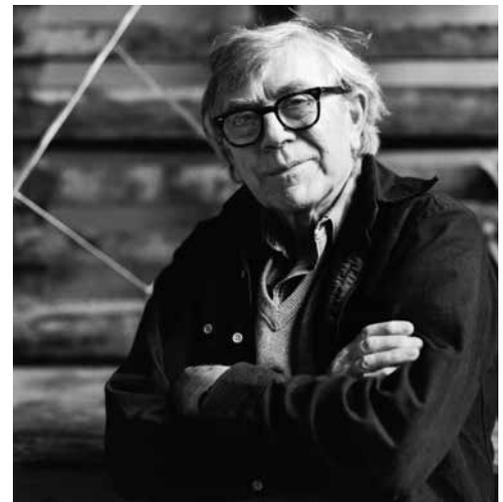
1. G. Rickey interview with J. Trovato, in *Oral history interview with George Rickey*, 1965, Archives of American Art, Smithsonian Institution.

2. *Ibid.*

3. G. Rickey, "Technology", in *George Rickey: Kinetische Objekte Material Und Technik*, exh. cat., Bielefeld, Kunsthalle der Stadt, 1976, p. 7.

4. Oral history interview with George Rickey.

5. G. Rickey, p. 3.



George Rickey in Berlin, Germany, 1989 / Photo © Chris Felver / Getty Images / Photo and Art © Estate of George Rickey / Licensed by VAGA, New York, NY.

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

29

ALAN SARET (B. 1944)

Untitled, circa 1980

copper wire

26 x 18 x 19 in.

66 x 45.7 x 48.3 cm

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

A gift from the artist to the previous owner.

By descent from the above to the present owner.



PROPERTY FROM THE TRUST OF ANNE ABELES, LONG ISLAND

30

LOUISE NEVELSON (1899-1988)

City-Space-Scape XVIII, 1968

incised 'NEVELSON 68' (upper left)
wood painted black and Formica

15 1/2 x 12 x 3 1/2 in.
38.7 x 30.5 x 8.9 cm

US\$15,000 - 25,000

£12,000 - 20,000

HK\$120,000 - 190,000

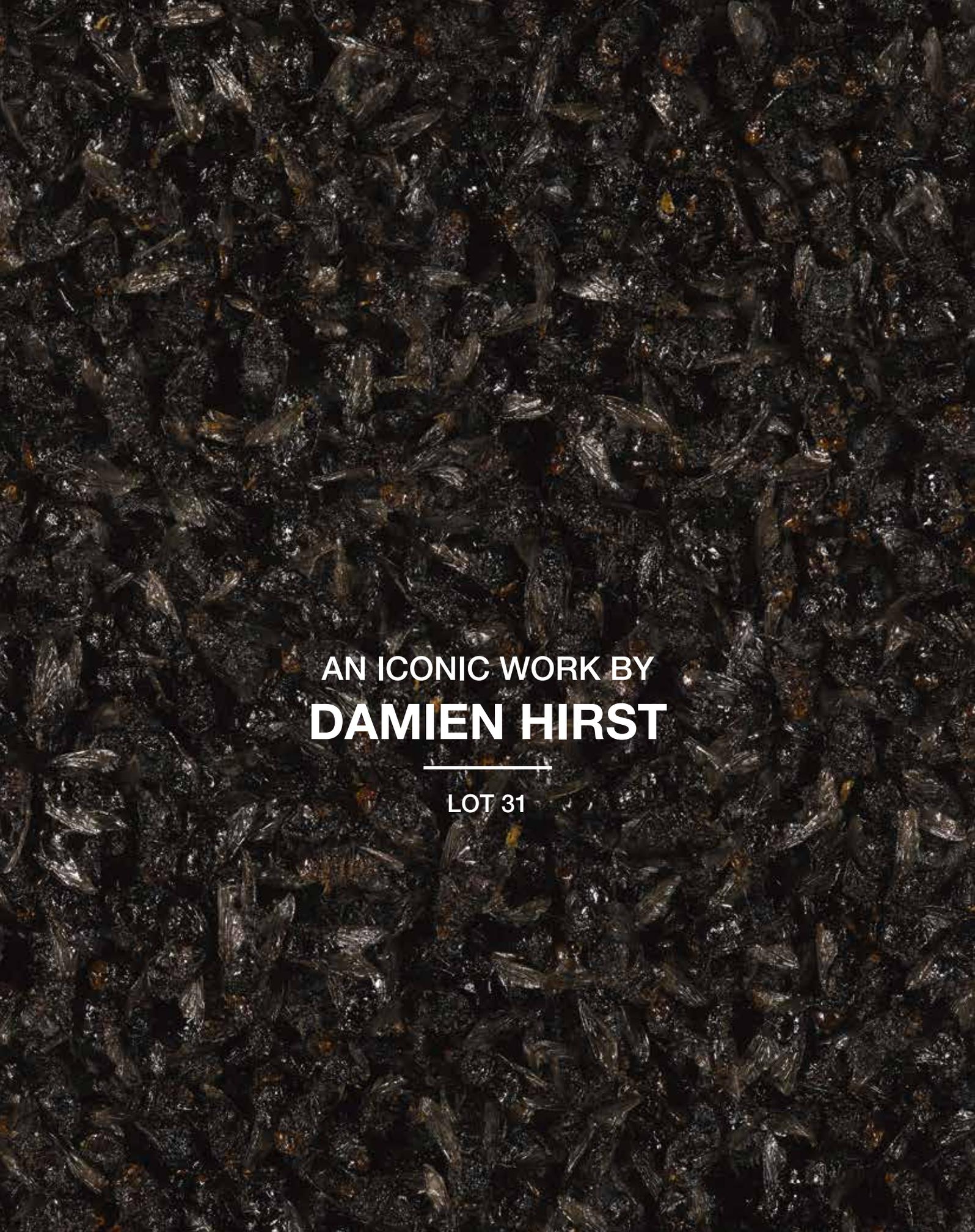
Provenance

The Pace Gallery, New York.

Acquired from the above by the present owner in 1969.







AN ICONIC WORK BY
DAMIEN HIRST

LOT 31

PROPERTY FROM A PROMINENT TEXAS COLLECTION

31 W

DAMIEN HIRST (B. 1965)

Carnage, 2007

flies and resin on canvas

84 x 84 in.

231.4 x 213.4 cm

US\$250,000 - 350,000

£200,000 - 280,000

HK\$1,900,000 - 2,700,000

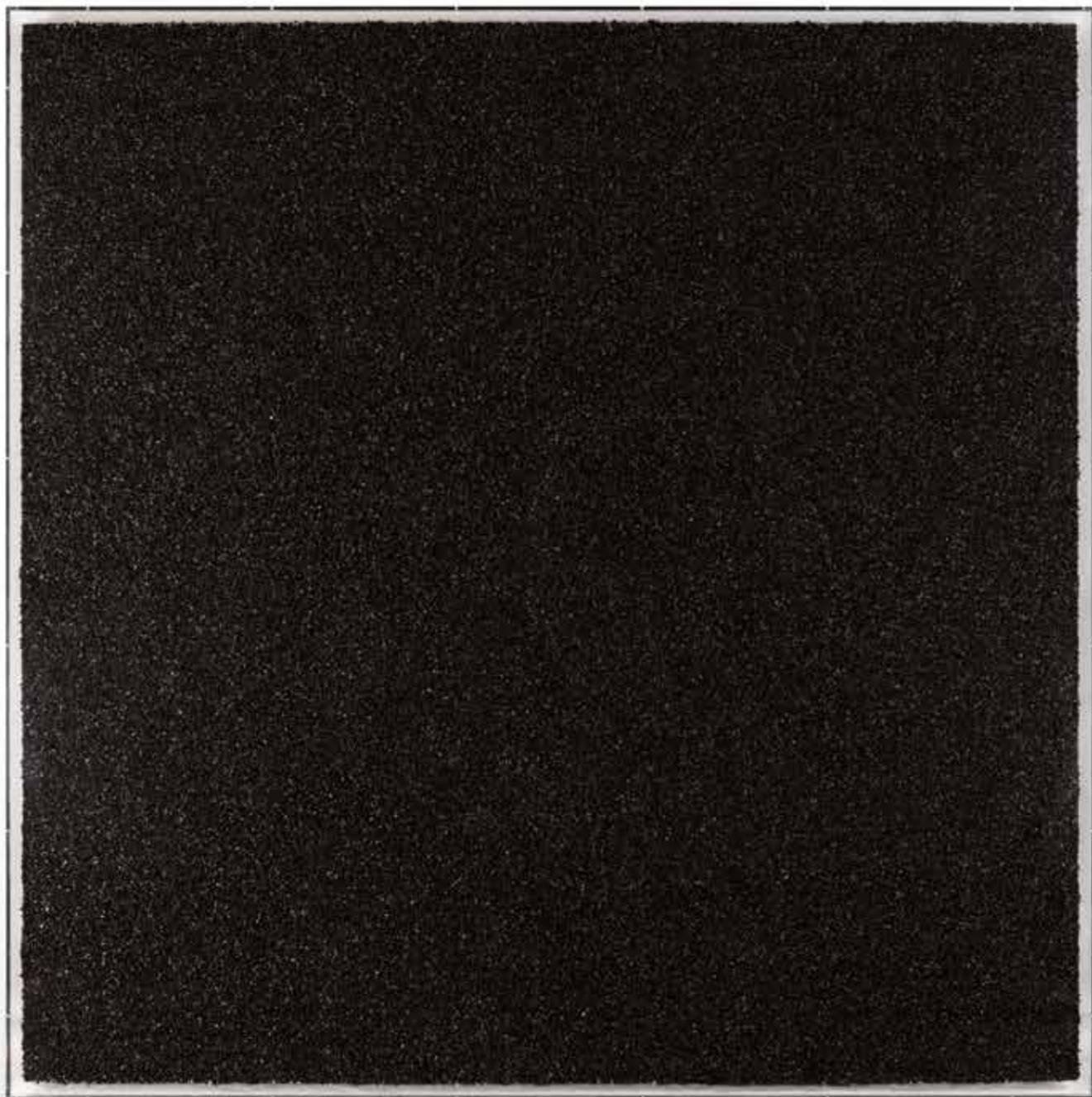
Provenance

White Cube, London.

Acquired from the above by the present owner in 2007.

Exhibited

Houston, Museum of Fine Arts, Houston, *End Game - British Contemporary Art from the Chaney Family Collection*, 14 June-28 September 2008 (illustrated in color, pp. 38-39).





Ad Reinhardt, *Abstract Painting*, 1956 / Private Collection / Bridgeman Images / © 2017 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York.



Richard Serra, *Out-Of-Round X*, 1999 / Gift of the Artist / Digital Image © The Museum of Modern Art / © 2017 Richard Serra / Artists Rights Society (ARS), New York / Licensed by SCALA / Art Resource, NY.

Appearing as a mysterious black void, Damien Hirst's *Carnage*, 2007 challenges the viewer both from afar as well as up close, a rarity in today's culture of hyper-exposure and sensory overload. Consisting of thousands of dead flies adhered to canvas, this work highlights the tension between medium and meaning, as well as Hirst's constant drive to challenge traditional aesthetics. Throughout his career to date, Damien Hirst has continually pushed the boundaries of conventional painting and sculpture, utilizing a wide range of innovative media to create works that defy traditional aesthetic categorization. The animal world has acted as a constant source of stimuli to the artist: in addition to preserving the corporeal bodies of farm animals within formaldehyde, Hirst has employed butterflies, flies and other types of insects as an alternative to orthodox painting. The use of animal matter, once-living material which is captured and preserved eternally through Hirst's actions, allows the artist to explore the dichotomy between existence and death as well as the endlessly renewing cycle of life, a subject which has always been one of Hirst's primary concerns. *Carnage* is a highly significant and impressive example of Hirst's fly paintings; the texture and subject of the work reward and encourage further contemplation.

Created a decade after first adopting this material, *Carnage* is an innovative work that embodies the boundary pushing and opposing thematic pairings that have guided Hirst throughout his career: the transience of life and finality of death, and the shared space of the beautiful and grotesque. *Carnage* relates directly back to Hirst's groundbreaking pieces entitled *A Thousand Years*, 2000 and *A Hundred Years*, 1990. In both works, the rectangular vitrine is partitioned into two sections with a hole cut out in the middle of the bisecting sheet of glass. Positioned on one side is an incubator containing newly hatched flies. As these flies hatch and proceed through the hole, they find more space to waffle through, however this is short-lived as in the middle of the cube is an Insect-O-Cutor. Over time, a mound of dead flies

develops under the Insect-O-Cutor. Differing slightly, *A Thousand Years* is identical in setup, however it has the addition of a decaying cow's head below the Insect-O-Cutor – blanketing the bovine's rotting flesh with dead flies, juxtaposing death and decay with the flies' only food source – extending and repeating the cycle of life. For both of these two monumental works and *Carnage*, flies are marking the passage of time – leaving the takeaway or meaning open to interpretation.

Woven together like a tapestry of death, the thick, layered surface plays tricks on one's eyes, daring one to touch the crusted-over forms and confront the idea that they will be swallowed by the work itself. According to Annushka Shani, "The black of Hirst's paintings is built up out of hundreds of thousands of dead flies, which create a dense and unfathomable surface, like an absorbent void – a dateless night..."¹ This presentation of facing and then perhaps overcoming fear is a trait all too common in Hirst's *oeuvre*. The present work, with its immense height and engulfing atmosphere, challenges the polarity of fear and joy, urging, yet at the same time, warning the viewer that they are engaging in an abstract, modern conversation pertaining to our existence.

For Hirst, presenting the viewer with an existential crisis veiled by artistic means is somewhat amusing, as he notes "I think I am just looking at things from very far away. You get a kind of black... I think what makes me ever do anything is if there is something kind of humorous, which is always good. You do it for stupid reasons, but then you find something out that is really good."² With a deeply tongue-in-cheek viewpoint on his work, subject matter, and general reception, Hirst's pieces from this period are analogous to those from Marcel Duchamp before him. As Duchamp harnessed humor, Hirst does so with fear, offering the viewer the option to subject oneself to experiences that are counterintuitive. This internal dilemma is what Hirst strives to reach, altering reality while playing with the viewer's perspective as well as his own.



Detail

Although his chosen medium could not be more opposing of classical or traditional artistic materials, Hirst's creation dominates its environment, engulfing the viewer through its expansive, overlapping plane which projects an antagonistic space devoid of color. Additionally, this visual manipulation, one that both unsettles and destabilizes the viewer's perspective, is key to presenting a calculated and thoughtful viewing experience that can only be designed by the artist. This mastery of pigment and placement of the viewer, however, have long been utilized throughout art history and Hirst is just one Contemporary artist to reinterpret such artistic direction.

Deliberately devoid of ornamentation or decoration that could be mistaken for lively hues and pigments, *Carnage* materializes as a continuation of the minimalist monochrome works first painted in the early 20th Century by Kazimir Malevich. This pioneer of abstract art tore apart the traditions of painting in the hopes of capturing pure artistic expression. Malevich's exploration of depth and non-figurative schemas influenced the generation that would create abstract expressionism, imprinting heavily on artists such as Ellsworth Kelly, Ad Reinhardt and Richard Serra. Reinhardt and Serra, both minimalist in their approach to color and composition, utilize black or the lack of color in order to move away from the impact of the artist and towards a more reductive product – one where human involvement is undetectable. Hirst's *Carnage* does just that, with its all-encompassing crust of flies confusing the senses, jarringly testing the boundaries of the physical world. It is an exemplary work from this series as it shows Hirst's influence from others - specifically Serra and his black paintstick drawings - where Hirst's uneven surface is reminiscent of Serra's textural black void, further revealing Hirst's mastery of the complexity of anti-referential themes in a post-Minimalist period.

Although prevalent throughout his practice, Hirst's adoption of death and decay is simply means to an end, as he states, "I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other."³ According to Rudi Fuchs, Hirst's works are unknowingly impactful, stating "For all its compelling imagery, [Hirst's] work is not sinister... Fear of death is a more powerful emotion than love or lust. To some extent fear of death keeps us alive."⁴ It seems almost as though Hirst's work walks on a balance beam, embracing faceted interpretations, all the while reflecting what we come to find as contemporary as well as what is universal.

1. A. Shani, *Romance in the Age of Uncertainty*, exh. cat., London, White Cube, 2003, p. 10.
 2. D. Hirst interviewed by M. D'Argenzio, in "Like People, Like Flies: Damien Hirst Interviewed", in *The Agony and the Ecstasy: Selected Works from 1989–2004*, Naples, 2004, p. 94.
 3. D. Hirst, quoted in D. Hirst and G. Burn, *On the Way to Work*, London, 2001, p. 21.
 4. R. Fuchs, "Victory Over Decay", in *Beyond Belief*, exh. cat., White Cube, London, 2008, p. 6.



Marcel Duchamp, *Torture-Morte*, 1959 / Photo © Jacques Faujour - Center Pompidou, MNAM-CCI / Dist. RMN-GP / © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2017.

PROPERTY FROM A PROMINENT TEXAS COLLECTION

32^W

JAKE & DINOS CHAPMAN (B. 1962 & 1966)

The Model Village of the Damned, 2007

mixed media

84 5/8 x 50 1/8 x 50 1/8 in.

215 x 127.5 x 127.5 cm

US\$50,000 - 70,000

£40,000 - 56,000

HK\$390,000 - 540,000

Provenance

White Cube, London.

Acquired from the above by the present owner in 2007.

Exhibited

Houston, Museum of Fine Arts, Houston, *End Game - British Contemporary Art from the Chaney Family Collection*, 14 June-28 September 2008 (illustrated in color, pp. 12 and 51).





Detail



Detail

Provocation and disturbance are two words that, when considered within the context of Jake and Dinos Chapman's *oeuvre*, seem understated. The Chapman brothers, belonging to the elite group of Young British Artists that also includes Damien Hirst and Tracey Emin, began their collaboration in 1991, creating darkly introspective, often grotesque sculptures that confront themes of obscenity, corruption and madness within humanity and contemporary culture. In *The Model Village of the Damned*, 2007, Jake and Dinos Chapman put hierarchical society under a microscope, forcing the audience to examine its own relationships with historical tropes, social constraints, and bitter mortality.

The works of Jake and Dinos Chapman are exquisitely macabre; vitrines filled with staggering, cadaverous figures in various stages of atrophy and sculptures genetically modified to show sexual organs

where facial features should be. The present work exhibits decrepit, decomposing bodies eviscerating one another in a tableau reminiscent of a battleground, replete with severed heads and skewered bodies. Skeletal remains are strewn about the landscape, which bears far more resemblance to a postmodern underworld than it does to a communal village. In a shallow ravine, Nazi cars emblazoned with swastikas are bloodied and broken down, in a gruesome reference to the despotism of Adolf Hitler. Images of crucifixion provide a gripping, if not nightmarish exploration into fatality, vulnerability and ethical consciousness. *The Model Village of the Damned* is at once astoundingly intricate and frighteningly engaging, so much so that the eye fails to focus on a singular point. Of the duo's notoriously anarchic and chaotic scenes, Jake once remarked, "Every act is occurring at the same second. It's a snapshot, one mass moment of nastiness."¹ Though the figures



Detail



Detail

are modest in scale, their shock value and the resulting effects on the viewer's psyche are enduring. The intricacy of the present work draws the viewer in closer until they are submerged in the catastrophic, ghastly world the Chapman brothers have created. *The Model Village of the Damned* examines the obsession with carnage and power latent in the subconscious, positing the present dystopian hellscape as one of the most iconic and challenging works of the Young British Artists.

The grim irony in *The Model Village of the Damned* is the complete lack of autonomy, and, for that matter, authority in the microcosm. Though the Chapmans depict Nazi toy soldiers reduced to flesh and bones condemning other figures, they all are cursed beings, doomed to meet the same fate regardless of religion, sexuality, or cultural status. Virtues are eschewed in *The Model Village of the Damned*, where each figure

is just as warped and twisted as the next, with no salvation in sight. Executed exactly ten years after the seminal *Sensation* exhibition at the Royal Academy of Art that lent the artists international notoriety, *The Model Village of the Damned* is inherently an exorcism of civilization and humanity, compelling and impressive in its ability to illicit an immediate response with each viewer interaction, even if the response is a cringe or shudder.

1. J. Chapman, "Jake and Dinos Chapman: How We Made Hell", *The Guardian*, 16 June 2015.

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

33

MIKE KELLEY (1954-2012)

From Monkey Island (La Femme Fatale), 1982

signed 'Mike Kelley' (on the reverse)
acrylic on paper

18 x 23 5/8 in.
45.7 x 60 cm

US\$30,000 - 50,000

£24,000 - 40,000

HK\$230,000 - 390,000

Provenance

Rosamund Felsen Gallery, Los Angeles.

Private Collection, Los Angeles (acquired from the above).

Daniel Weinberg Gallery, Los Angeles.

Acquired from the above by the present owner.

Literature

E. Meyer-Hermann and L. G. Mark, (eds.), *Mike Kelley*, Amsterdam, 2013 (illustrated in color, p. 49).

END OF SALE



MADE IN CALIFORNIA: CONTEMPORARY ART

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LOS ANGELES

PREVIEW

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April 13 – 15
Los Angeles
April 21 – 25

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OPPOSITE PAGE:
PROPERTY FROM THE ESTATE OF MARGRIT MONDAVI, NAPA VALLEY

NATHAN OLIVEIRA (1928-2010)
Seated General, 1978
charcoal and watercolor on heavy paper
71 1/2 x 43 3/4 in. (181.6 x 111.1 cm)

US\$15,000 - 25,000

THIS PAGE:
PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

WAYNE THIEBAUD (B. 1920)
Ripley Ridge, 1977
monoprint on paper
30 7/8 x 22 1/8 in. (78.4 x 56.2 cm)

US\$25,000 - 35,000



PROPERTY FROM THE PRIVATE COLLECTION OF THE FRANCIS FAMILY

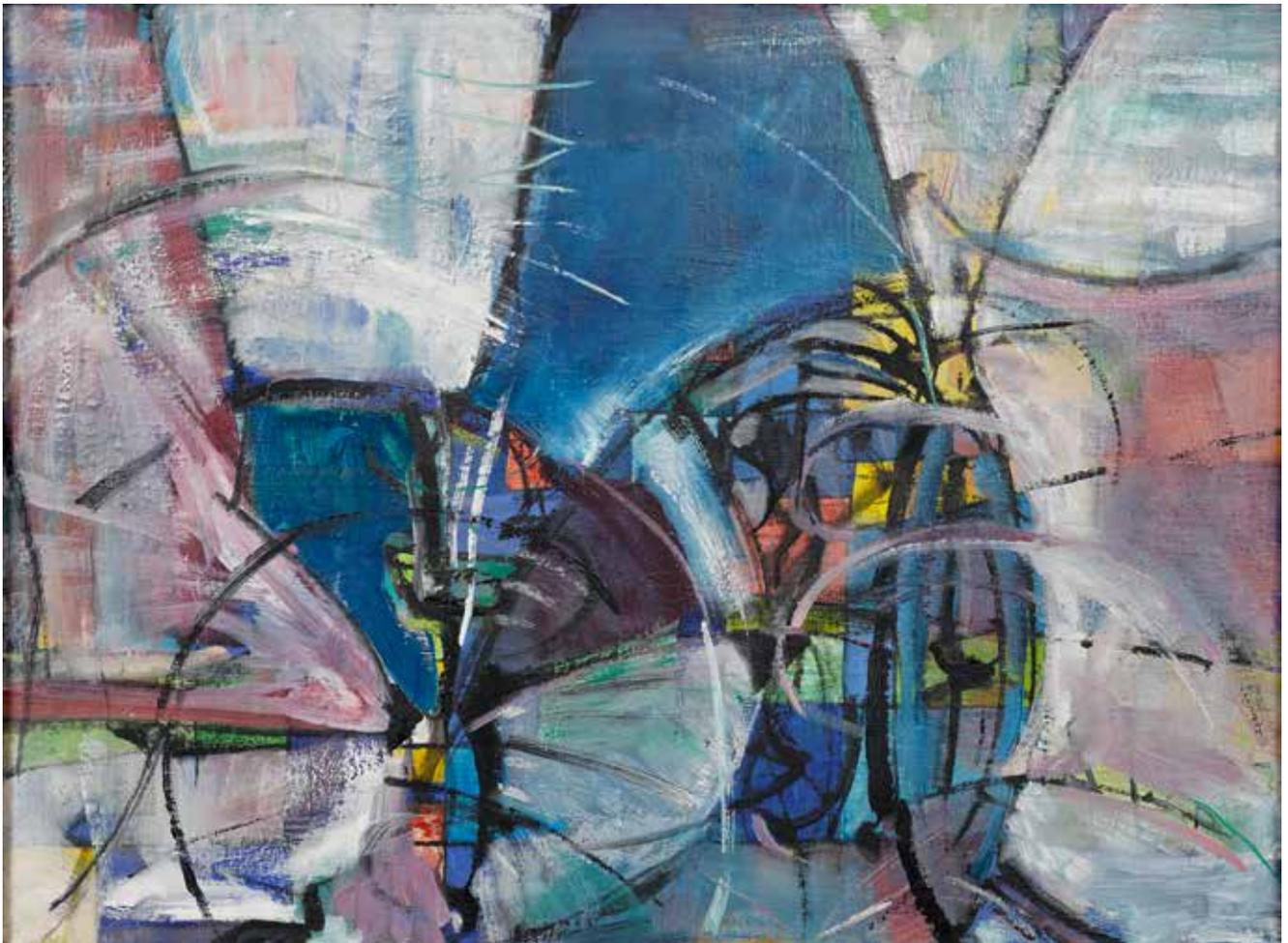
SAM FRANCIS (1923-1994)

Untitled, 1947

oil on canvas

22 x 30 in. (55.9 x 76.2 cm)

US\$80,000 - 120,000



NATHAN OLIVEIRA (1928-2010)

Swiss Site #5, 1979

oil on canvas

94 1/4 x 78 1/4 in. (239.4 x 198.8 cm)

US\$40,000 - 50,000



JOHN REGISTER (1939-1996)

Orange Store Front

oil on canvas

50 x 38 in. (127 x 96.5 cm)

US\$40,000 - 60,000



LARRY BELL (B. 1939)

Untitled (MELGL 21), 1985

glass panel coated with Inconel and silicon monoxide in artist's black lacquered wood frame
33 1/2 x 27 1/4 in. (85.1 x 69.2 cm)

US\$10,000 - 15,000



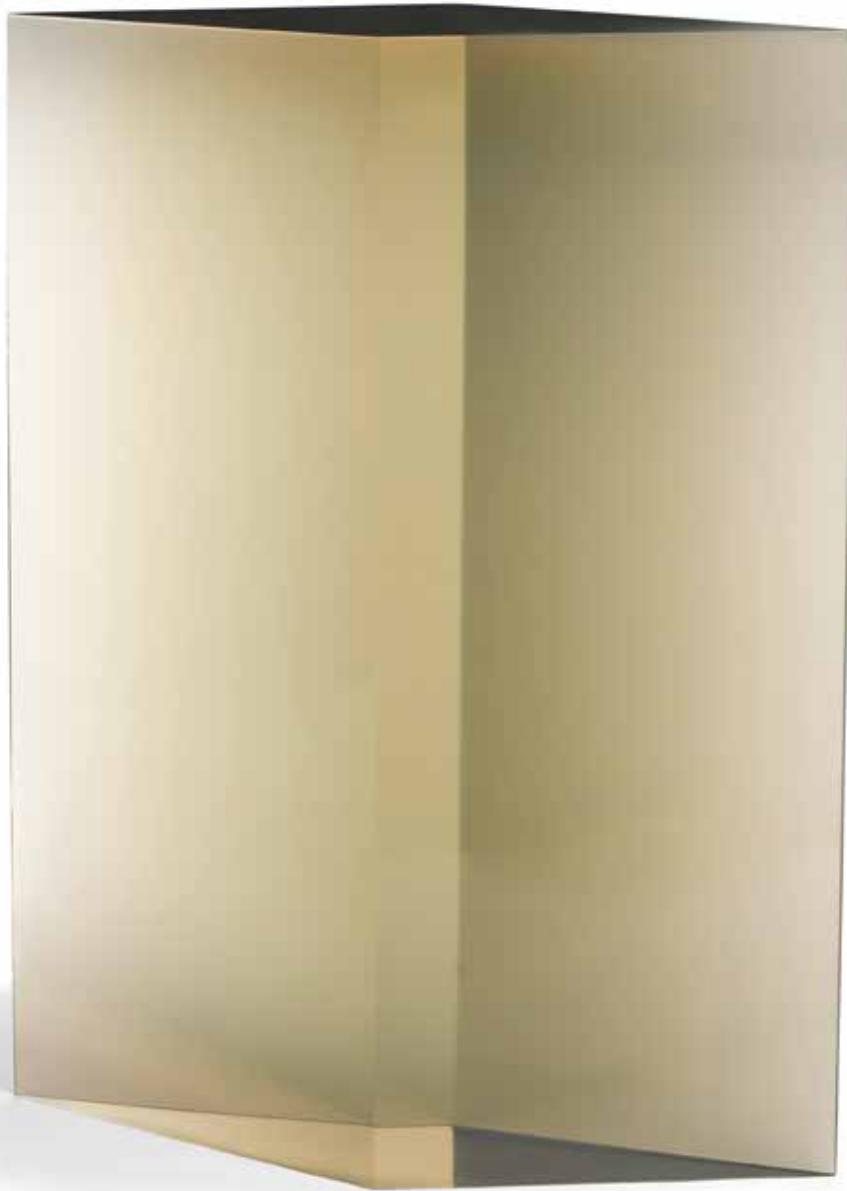
DE WAIN VALENTINE (B. 1936)

Diamond Column Maquette, 1969

cast polyester resin

22 3/4 x 16 1/2 x 6 in. (57.8 x 41.9 x 15.2 cm)

US\$25,000 - 35,000



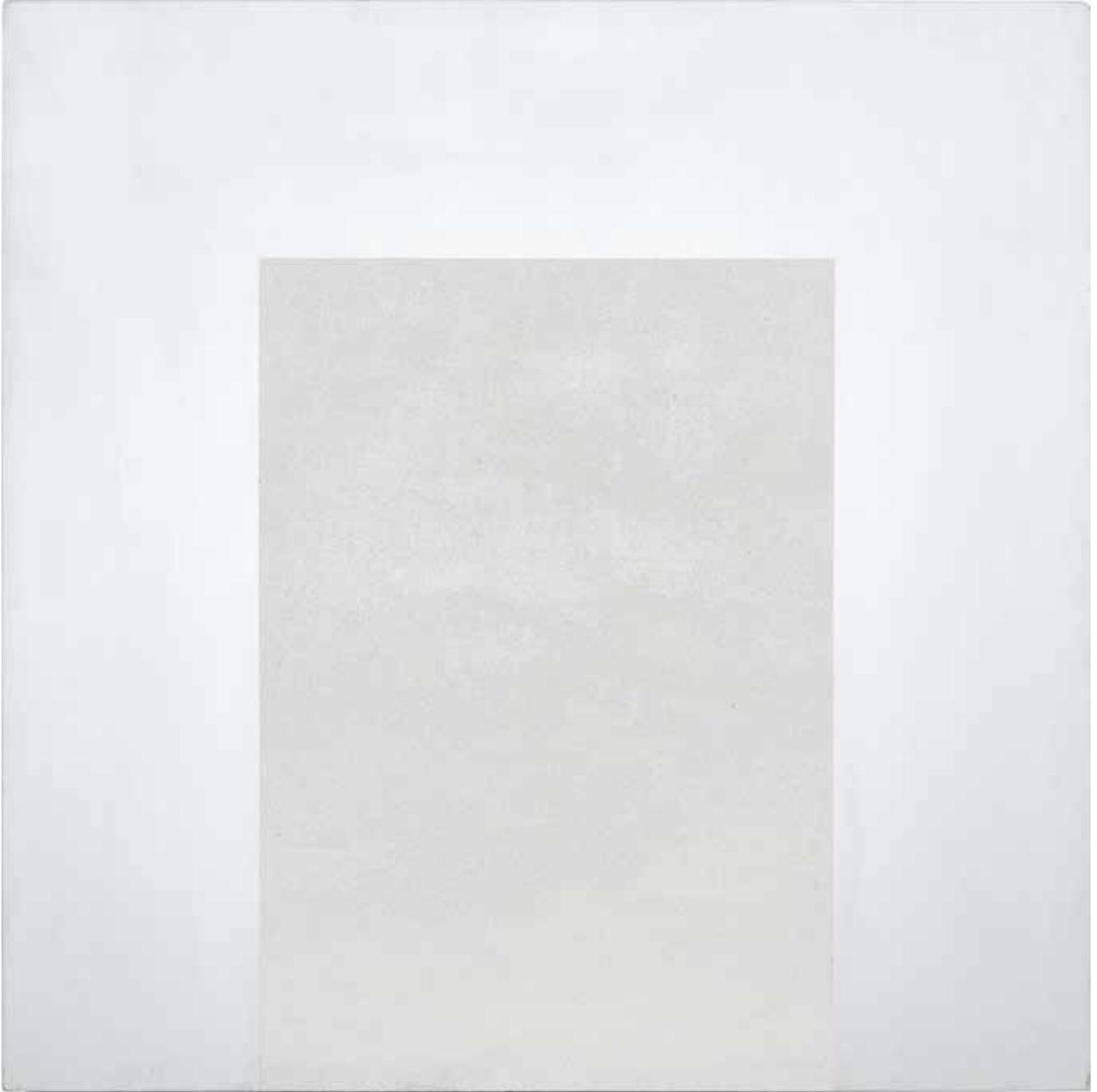
MARY CORSE (B. 1945)

White Arch Series, 1990

glass microspheres in acrylic on canvas

36 x 36 in. (91.4 x 91.4 cm)

US\$25,000 - 35,000



THE MODERN HOUSE: CONTEMPORARY ART + DESIGN

WEDNESDAY APRIL 26, 1PM
LOS ANGELES

PREVIEW

Los Angeles
April 21 – 25

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SAM MALOOF | STANLEY CASSELMAN | WILLIAM MORRIS | YAACOV AGAM

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MARC QUINN (B. 1964)

Waiting for Godot, 2006

patinated bronze

30 3/8 x 30 1/8 x 14 1/8 in. (77.2 x 76.5 x 35.9 cm)

This work is one of three artist's proofs aside from the edition of six.

US\$60,000 - 80,000



MARC QUINN (B.1964)

Purple Nervous Breakdown, 1997

stainless steel, concrete and polyurethane

74 3/4 x 25 1/2 x 25 1/2 in. (189.9 x 64.8 x 64.8 cm)

This work is unique.

US\$30,000 - 50,000



PROPERTY FROM THE COLLECTION OF H. LEE TURNER, KANSAS

ROY LICHTENSTEIN (1923-1997)

The Flying Machine, 1954

oil on canvas

36 x 23 5/8 in. (91.4 x 60 cm)

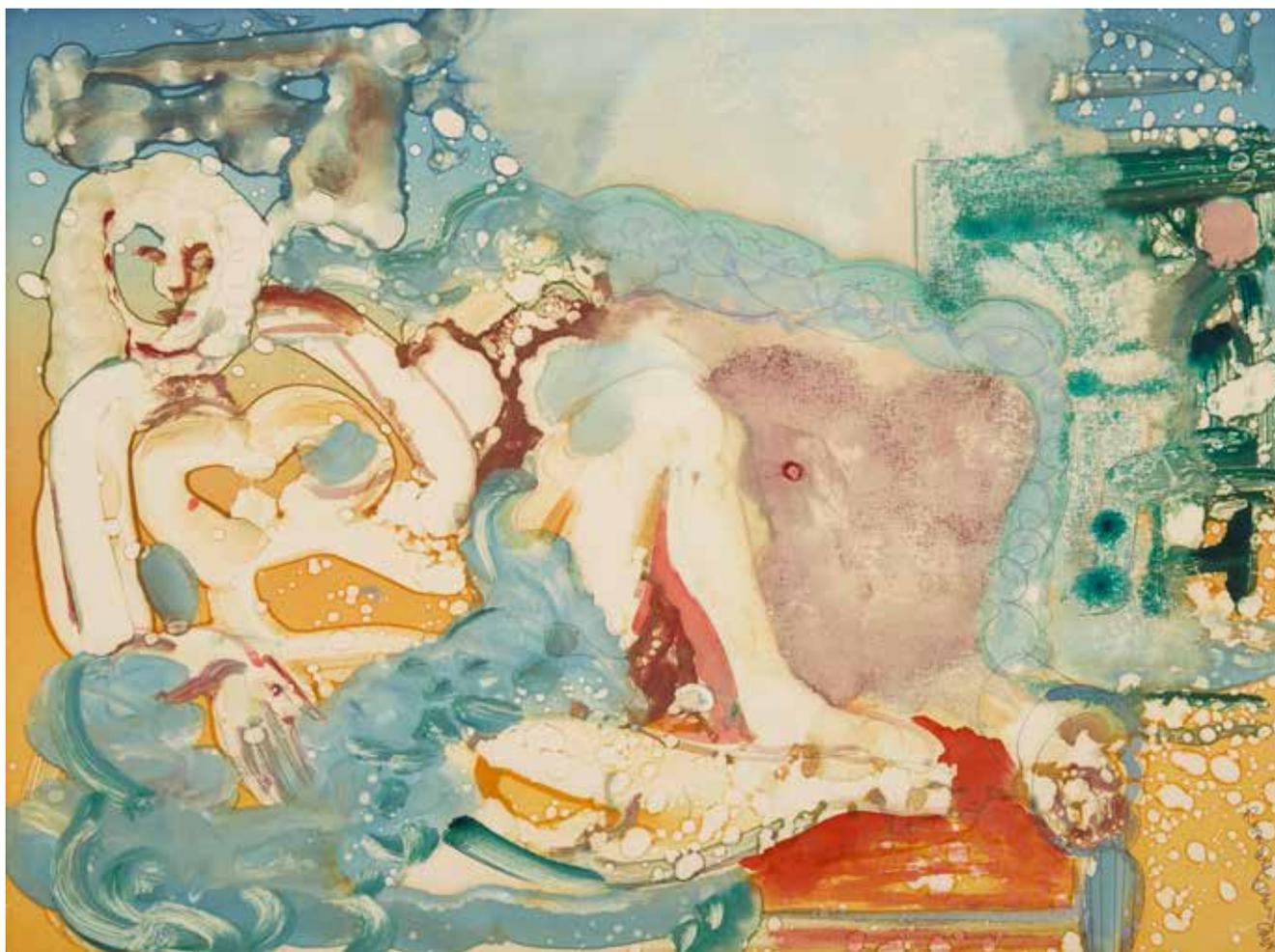
US\$25,000 - 35,000



ROMARE BEARDEN (1914-1988)

Storyville Odalisque #2, 1975
monoprint with oil and graphite on paper
22 3/8 x 30 in. (56.8 x 76.2 cm)

US\$12,000 - 18,000



JACK ROTH (1927-2004)

Thesis XIII, 1981

acrylic on canvas

74 3/4 x 54 3/4 in. (189.9 x 139.1 cm)

US\$15,000 - 25,000



ANTONI TÀPIES (1923-2012)

Maqueta per a la litografia "Le vase", 1980

oil and pastel on paper

11 1/4 x 15 in. (28.5 x 38.2 cm)

US\$15,000 - 20,000



VICTOR VASARELY (1906-1997)

Belle-Isle, 1955

paper and felt collage on paper
24 1/8 x 19 1/2 in. (61.3 x 49.5 cm)

US\$12,000 - 18,000



**IMPRESSIONIST
& MODERN ART**

Wednesday May 17, 5pm
New York

HENRI MATISSE (1869-1954)

Arbre de neige
gouache and découpage on paper
16 x 10 1/4 in (40.5 x 26.3 cm)
Created in 1947
US\$800,000 - 1,200,000

PREVIEWS

May 6-17

INQUIRIES

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william.oreilly@bonhams.com

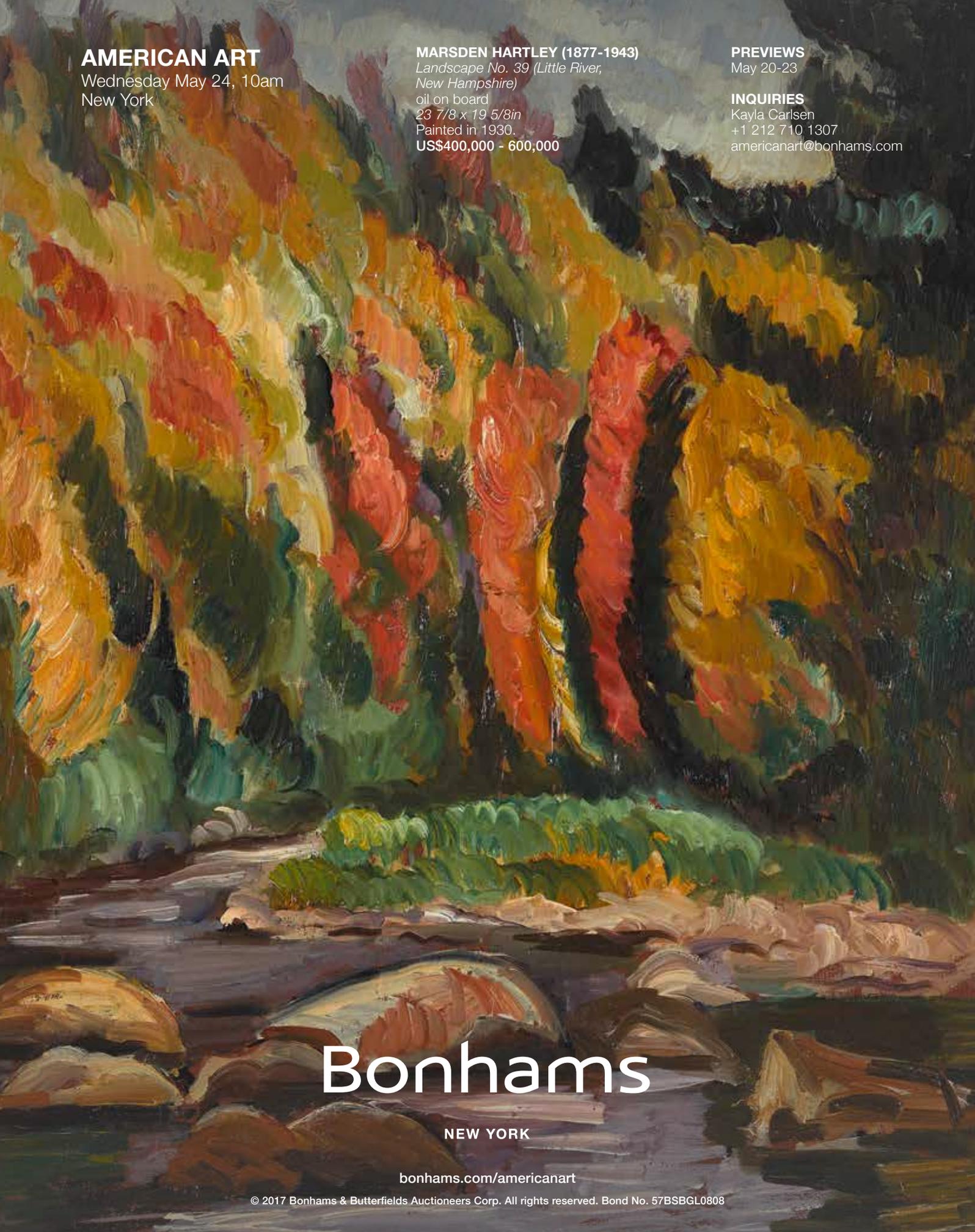


Bonhams

NEW YORK

bonhams.com/impressionist

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AMERICAN ART

Wednesday May 24, 10am
New York

MARSDEN HARTLEY (1877-1943)

*Landscape No. 39 (Little River,
New Hampshire)*

oil on board

23 7/8 x 19 5/8in

Painted in 1930.

US\$400,000 - 600,000

PREVIEWS

May 20-23

INQUIRIES

Kayla Carlsen

+1 212 710 1307

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**MODERN &
CONTEMPORARY ART**

Tuesday 6 June 2017
Hong Kong

RICHARD LIN

1961-1964

oil, plastic and aluminium on canvas

76.2 x 76.2 cm. (30 x 30 in.)

Executed 1961-1964

HK\$450,000 - 650,000

(US\$58,000 - 84,000)

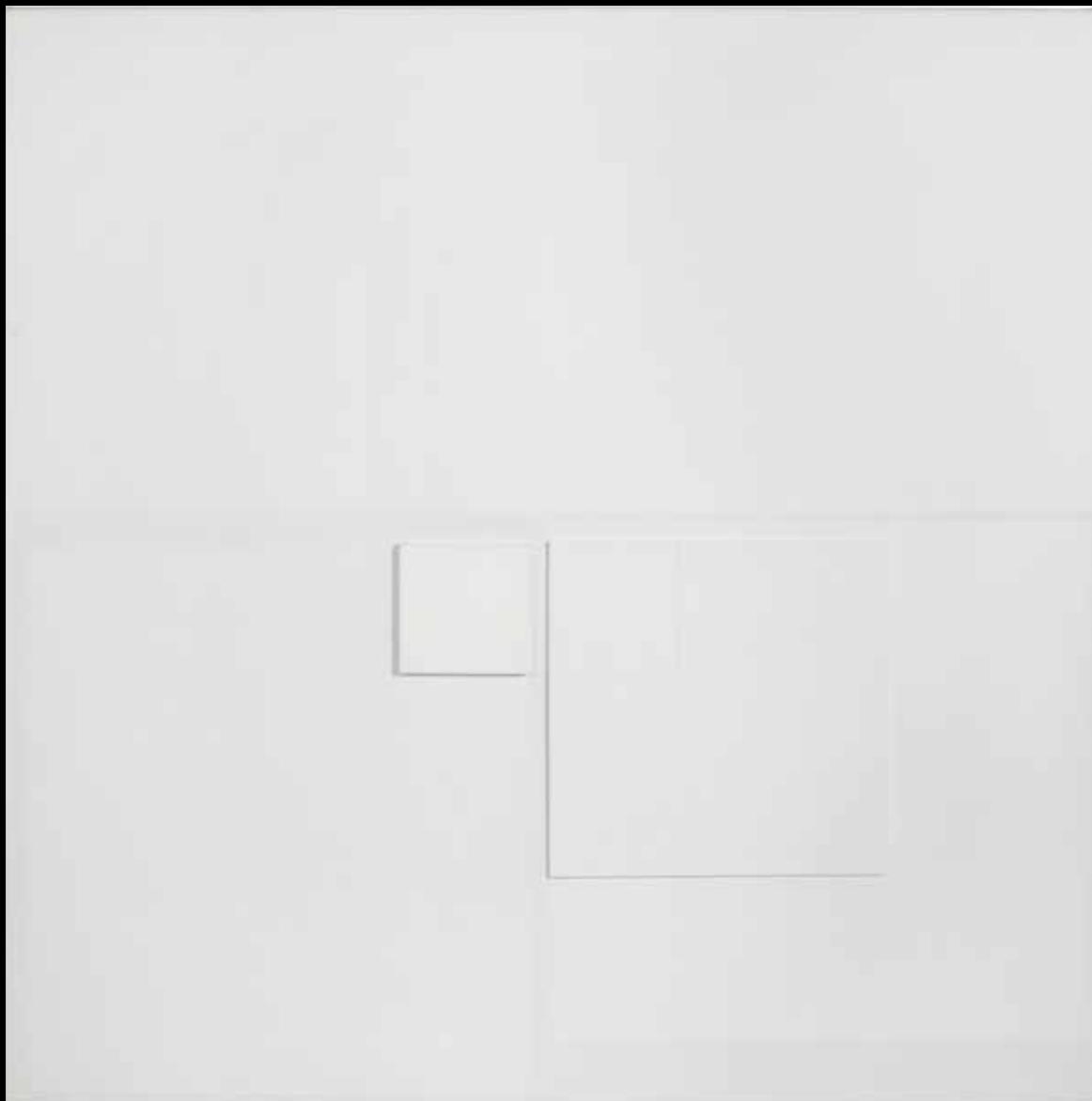
PREVIEWS

1-6 June 2017

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HONG KONG

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**MODERN &
CONTEMPORARY ART**

Tuesday 6 June 2017
Hong Kong

NAM JUNE PAIK

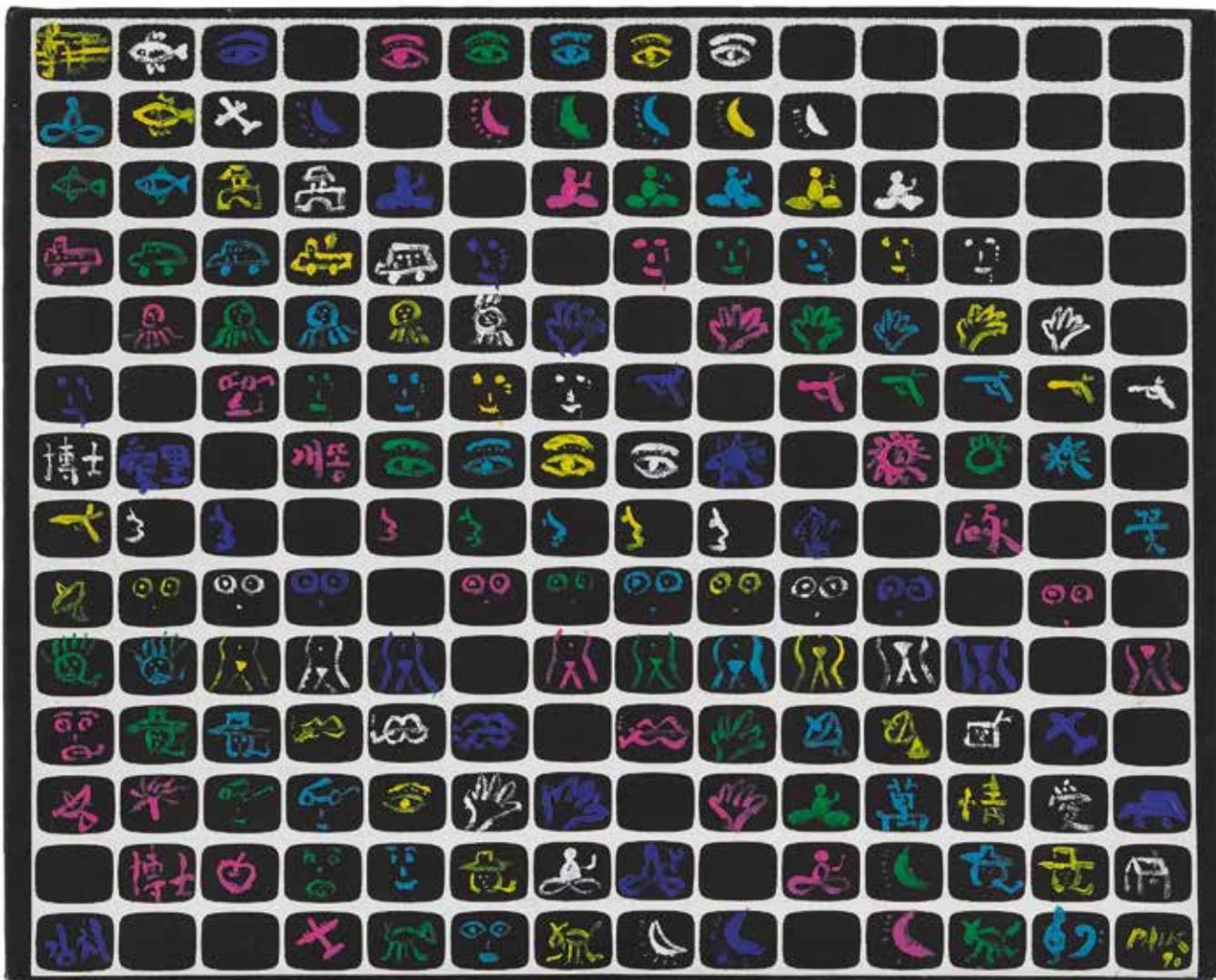
Untitled
Acrylic on canvas
45.7 x 56 cm. (18 x 22 in.)
Painted in 1990
HK\$150,000 - 200,000
(US\$18,000 - 24,000)

PREVIEWS

1-6 June 2017

INQUIRIES

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Bonhams

HONG KONG

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**POST-WAR &
CONTEMPORARY ART**

Wednesday 28 June 2017
New Bond Street, London

GEORG BASELITZ (B. 1938)

Heiße Ecke, 1987
oil on board
122.5 x 101.5 cm. (48 1/4 x 39 15/16 in.)

Estimate: £180,000 - 250,000

Sold for: £497,000 (\$619,926)

INQUIRIES

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ralph.taylor@bonhams.com

Closing date for entries

Monday 15 May 2017



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- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

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 consignors 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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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 thereof, (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.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

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 Wednesday May 31, 2017 without penalty. After May 31 collection of lots will be by appointment only. Please call +1(212) 644 9001 at least 24 hours in advance to make an appointment.

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

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

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY, MAY 31, 2017** 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 9AM ET ON MONDAY, JUNE 5.

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)

11	24	31
12	28	32
13		

Catalog Order Form

Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at (415) 861 8951, or mail to:

Bonhams
220 San Bruno Avenue
San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
ORIENTAL RUGS AND CARPETS	CPT10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES & WHISKY	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	112

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

Method of Payment

Check/Money Order enclosed for \$: _____
Payable to Bonhams & Butterfields

Visa Mastercard American Express

Card Number _____
16-digit Number

Expiration Date ____ / ____ CVV ____

Cardholder Name _____

Address _____

City _____ State __ Zip _____ Country _____

Signature _____ Date _____

Send Catalogs to:

Name _____

Address _____

City _____ State __ Zip _____ Country _____

Telephone _____ Fax _____

E-mail _____

Client Number (internal use only) _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
bids.us@bonhams.com



Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

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

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

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





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EB 1793

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