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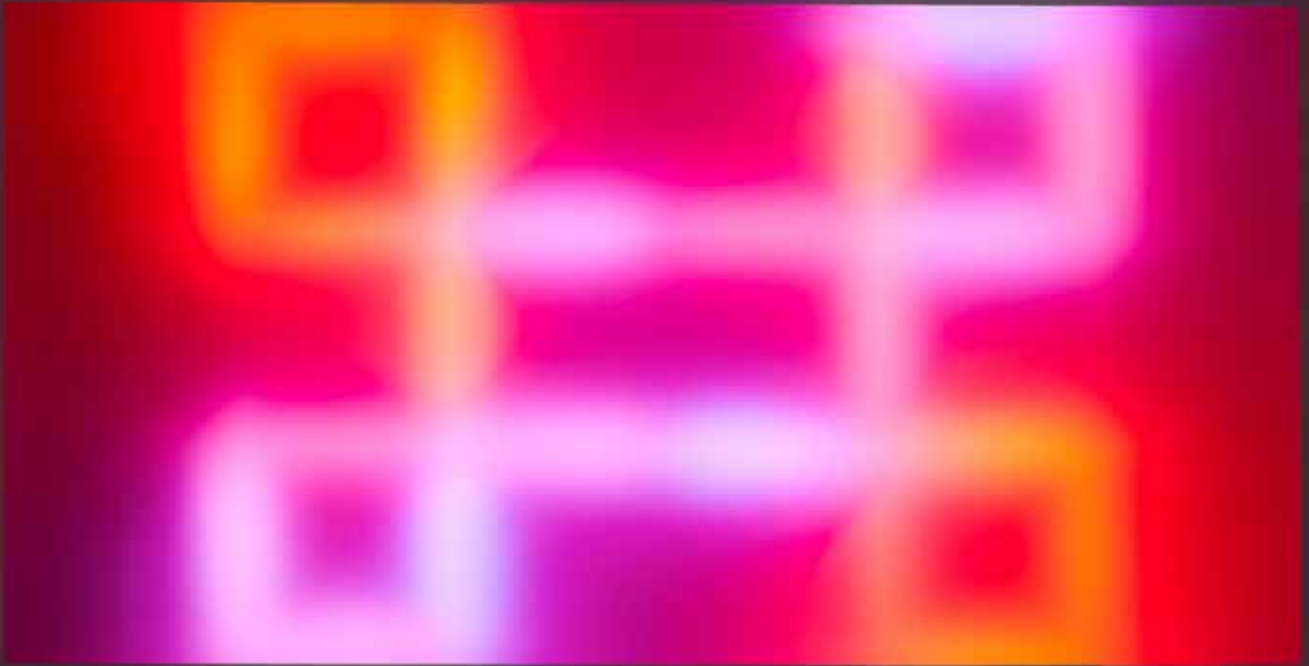


Post-War & Contemporary Art

New York | July 1, 2020







Post-War & Contemporary Art

580 Madison Avenue, New York | Wednesday July 1, 2020 at 1pm EST

BONHAMS

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PREVIEW

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SALE NUMBER: 26104

Lots 1 - 44

CATALOG: \$35

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Please see pages 90 to 94 for bidder information including Conditions of Sale, after-sale collection and shipment.

ILLUSTRATIONS

Front Cover: Lot 9
Ruth Asawa, *Untitled* (S.408, Hanging Five-Lobed, Two-Part Form, with the Second and Third Lobes Attached by Chain and Interior Spheres in the First and Third Lobes), circa 1953-1954
© The Estate of Ruth Asawa / Artists Rights Society (ARS), New York
Courtesy The Estate of Ruth Asawa and David Zwirner

Back Cover: Lot 27
Roni Horn, *When Dickinson Shut Her Eyes*, no. 863, 1993
© 2020 Roni Horn

Opposite Page: Lot 14
Leo Villareal, *Lightscape*, 2002
© Leo Villareal

Inside Front Cover: Detail Lot 37
Richard Pettibone, *Andy Warhol, Sixteen Jackies*, 1964, 1996
© 2020 Richard Pettibone

Inside Back Cover: Detail Lot 26
Deborah Butterfield, *Punch*, 1997
© 2020 Deborah Butterfield / Licensed by VAGA at Artists Rights Society (ARS), NY

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New York



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An abstract artwork featuring bold, swirling colors. A large, vibrant red shape dominates the upper half, resembling a stylized flower or a large eye. Below it, a blue and purple swirl is visible, and to the right, a yellow shape is partially seen. The background is a mix of white and light yellow. The overall style is expressive and modern.

Post-War & Contemporary Art

===== **Lots 1 - 44** =====

1 W P

ED CLARK (1926-2019)

Red Head

1967

signed and dated 67
acrylic on burlap

72 by 48 in.
182.8 by 121.9 cm.

US\$30,000 - 50,000
£24,000 - 40,000
HK\$230,000 - 390,000

Provenance

Acquired directly from the artist by the present owner in 1967



2 W P

BERNICE BING (1936-1998)

Big Sur

1967

signed, dated 67 and inscribed *SVAAP* on the reverse
acrylic on canvas

32 by 32 in.
81 by 81 cm.

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Sonoma, Sonoma Valley Museum of Art, *Bingo: The Life and Art of Bernice Bing*, 2019-2020, p. 1

Literature

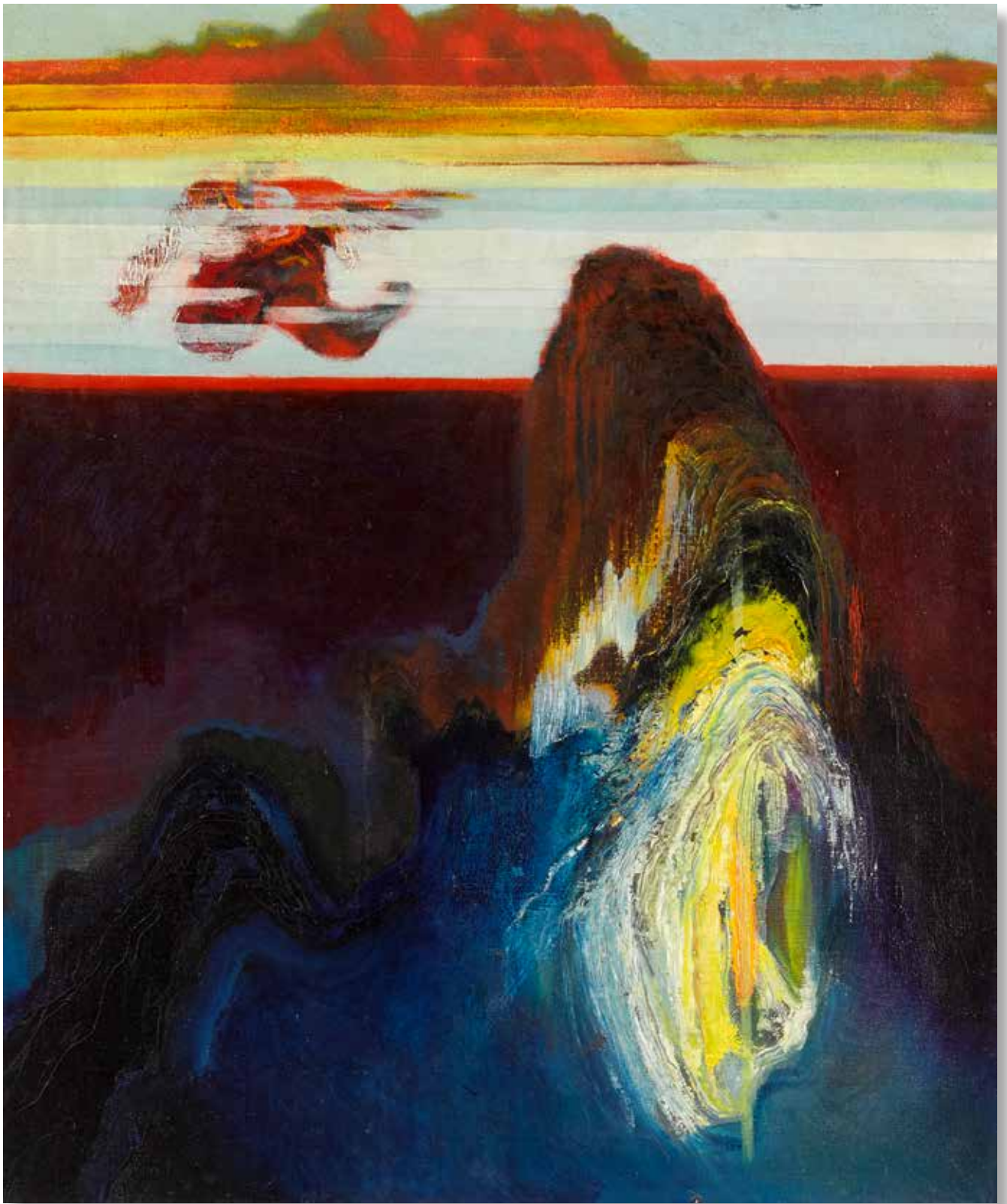
Knute Stiles, 'Knute Stiles on Bernice Bing' in *Artforum International*, March 1971, p. 78

Bernice Bing, primarily known as Bingo, was born in San Francisco's Chinatown neighborhood in 1936. After losing her parents, she grew up through various foster systems and orphanages before securing a full scholarship to the California College of Arts and Crafts (now CCA) in 1957. She would then transfer to the California School of Fine Arts (now the San Francisco Art Institute) from which she would graduate. Through the course of study, and through The Old Spaghetti Factory which sat below her studio, she became immersed in the Beat movement and San Francisco art scene. She studied with Richard Diebenkorn, Elmer Bischoff and Manuel Neri and exhibited her work alongside her contemporaries Joan Brown, Bruce Conner, Jay DeFeo and William T. Wiley amongst others.

Her work, including the present work *Big Sur* (1967), is largely influenced by Zen calligraphy, Taoism and Buddhist philosophy, theories she initially learned from Saburo Hasegawa in her year at CCA. The present work, grew out of a year spent at the Esalen Institute in Big Sur, California, a New Age center where

she studied with Abraham Maslow, Fritz Perls and Alan Watts (a psychologist, psychiatrist and philosopher respectively). In *Big Sur*, allusions to classical Chinese landscape painting are mixed with brilliant color and energetic brushstrokes whilst a figure hangs amidst the painting, falling through space. Bingo viewed that as being an image of herself as an artist plunging into the abyss of self-reflection.

Though recognized during her lifetime, having been included in several exhibitions at San Francisco's Batman Gallery, her focus was primarily that of an activist and educator. A recent exhibition, *Bingo: The Life and Art of Bernice Bing*, at the Sonoma Valley Museum of Art and inclusion in *Women of Abstract Expressionism* at the Denver Art Museum has led to discovery of her work by more recent generations. Her work is included in the collection of the Fine Art Arts Museums of San Francisco and the Crocker Art Museum, Sacramento. A documentary about her life and work *The Worlds of Bernice Bing* premiered in 2013.



3 W P

SAM GILLIAM (B. 1933)

Tracks

2007

signed, titled and dated 2007 on the reverse
acrylic on birch

45 by 44 by 3 in.
114.3 by 111.7 by 7.5 cm.

US\$30,000 - 50,000

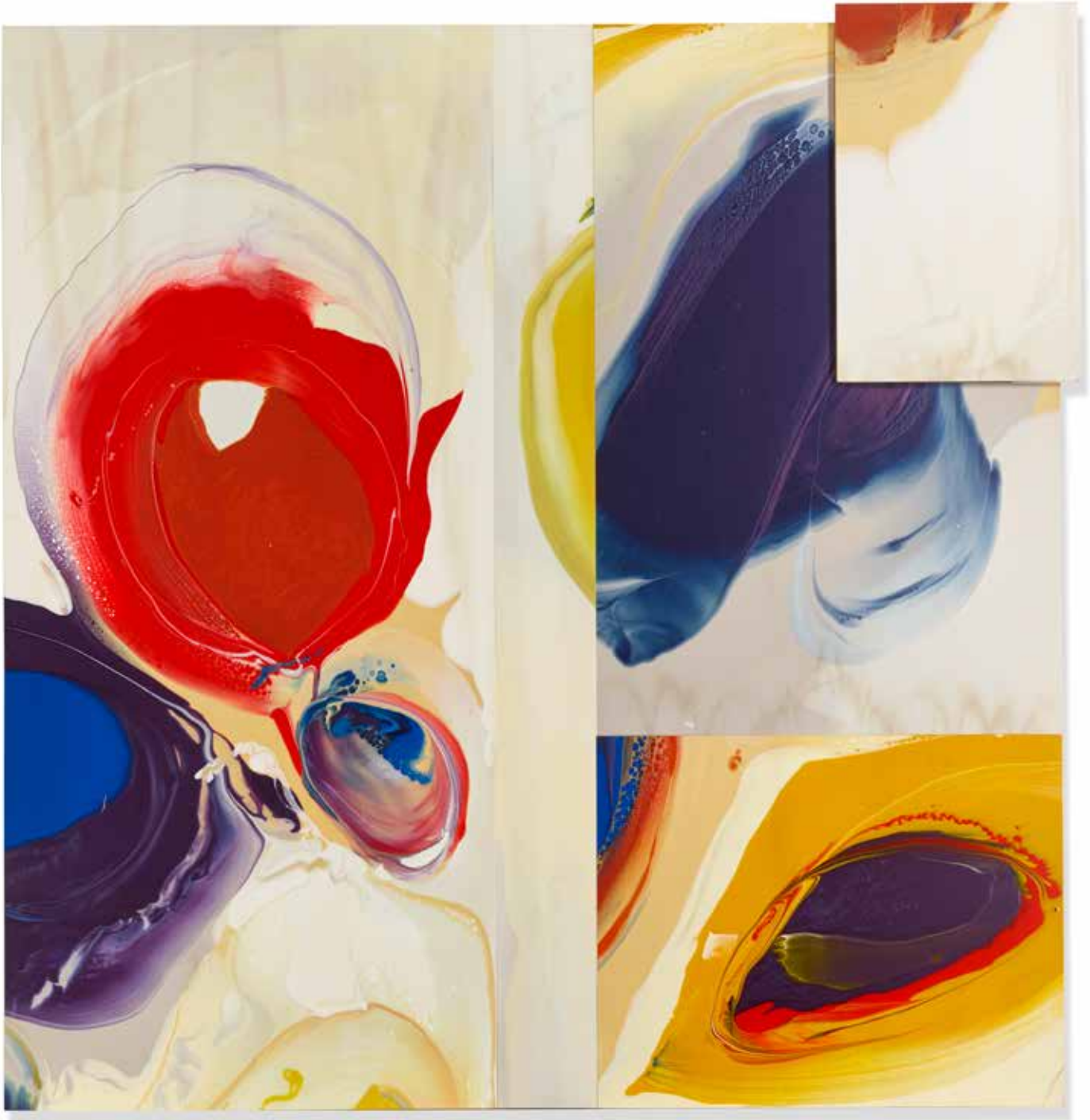
£24,000 - 40,000

HK\$230,000 - 390,000

Provenance

Marsha Mateyka Gallery, Washington D.C.

Acquired directly from the above by the present owner





4 P

BEVERLY PEPPER (1922-2020)

Andhra Column

1979

cast iron

34 1/8 by 6 1/4 by 3 1/2 in.

86.7 by 15.8 by 8.8 cm.

This work was executed in 1979.

US\$5,000 - 7,000

£4,000 - 5,700

HK\$39,000 - 54,000

Provenance

Private Collection, New York

Thence by descent to the present owner

5 P

BEVERLY PEPPER (1922-2020)

Gennaio Portal

1978

incised with the artist's initials
cast iron

13 3/4 by 6 1/2 by 6 1/2 in.
35 by 16.5 by 16.5 cm.

This work was executed in 1978.

US\$3,000 - 5,000

£2,400 - 4,000

HK\$23,000 - 39,000

Provenance

Private Collection, New York

Thence by descent to the present owner



6 W P

CHARLES HINMAN (B. 1932)

Connection

1972

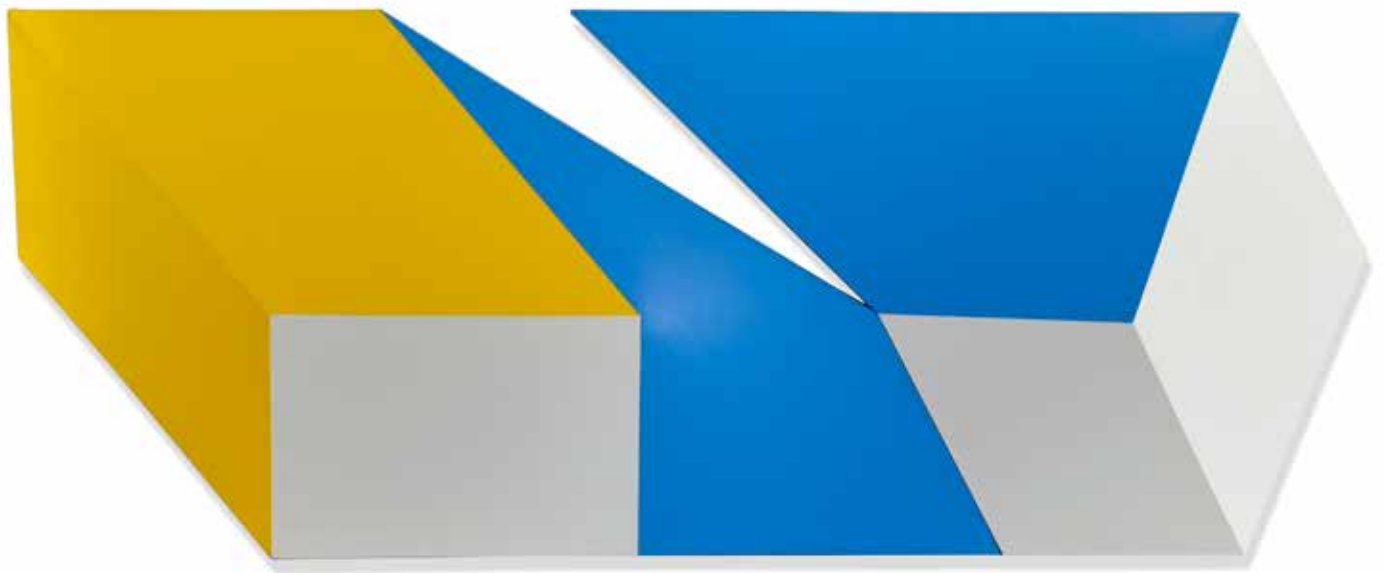
signed, titled and dated 72 on the reverse
acrylic on shaped canvas, in two parts

36 by 89 by 6 in.
91.4 by 226 by 15.2 cm.

US\$12,000 - 18,000
£9,700 - 15,000
HK\$93,000 - 140,000

Provenance

Private Collection, New York (acquired directly from the artist)
Thence by descent to the present owner



PROPERTY FROM AN IMPORTANT BAY AREA COLLECTION

7 W P

JOHN MCLAUGHLIN (1898-1976)

#1

1972

signed, titled and dated 1972 on the reverse
oil on canvas

48 by 60 in.
122 by 152 cm.

US\$150,000 - 200,000

£120,000 - 160,000

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

Provenance

Sidney Janis Gallery, New York

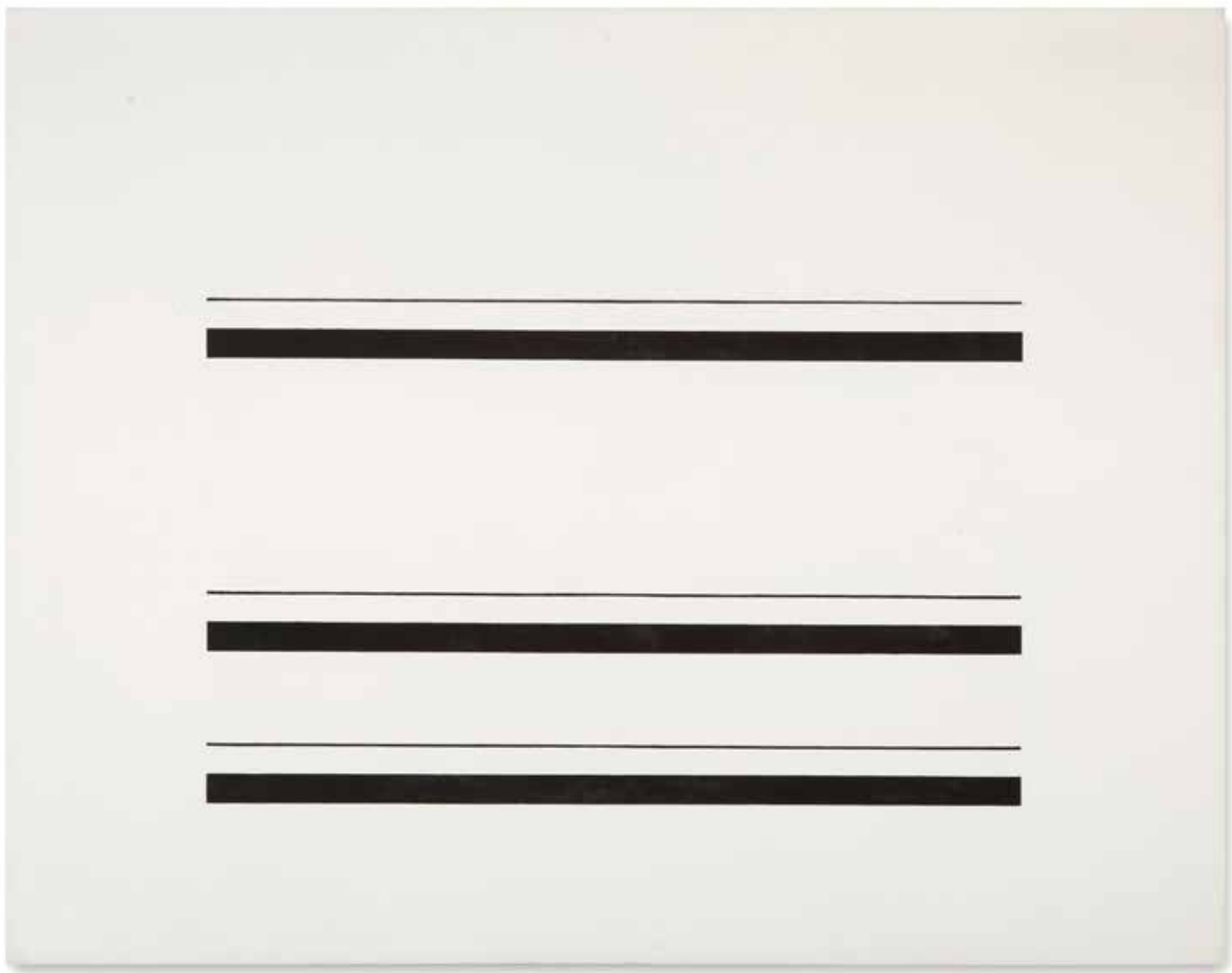
Private Collection, USA

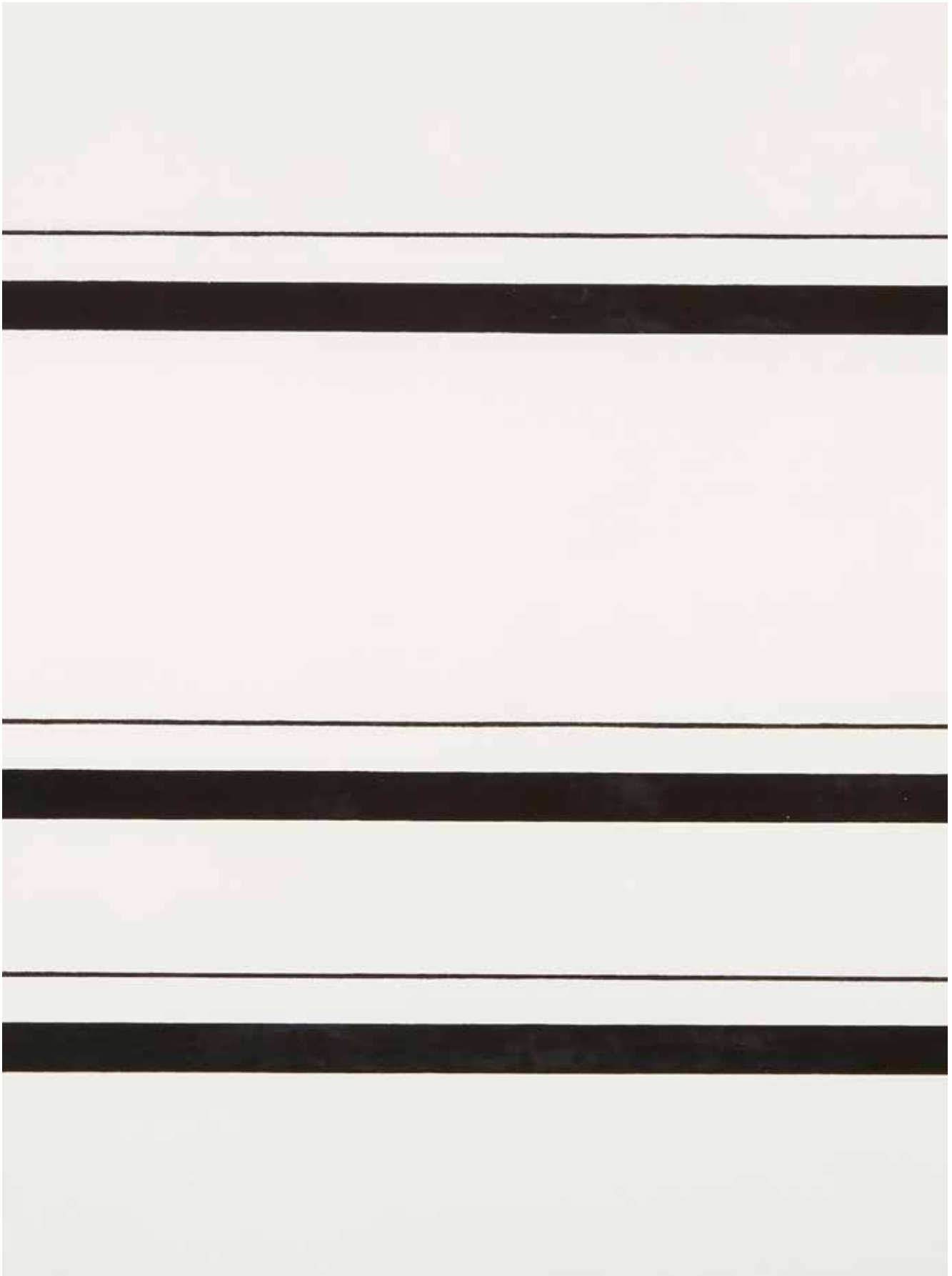
Linda Zweig Fine Art, San Francisco

Acquired directly from the above by the present owner in 1986

Exhibited

New York, Sidney Janis Gallery, *Less Is More*, 1977, no. 5





"My purpose is to achieve the totally abstract. I want to communicate only to the extent that my painting will serve to induce or intensify the viewer's natural desire for contemplation without the benefit of a guiding principle." — John McLaughlin

John McLaughlin first rose to prominence after his work was included in LACMA's ground-breaking 1959 exhibition *Four Abstract Classicists*, which solidified the West Coast abstract painting movement. In reviewing this show for the *LA Times*, the art critic and curator Jules Langster coined the term *Hard-Edge Painting* to describe this new style that centered on a reduction to blocks of color and simple geometric forms. The artistic community in Los Angeles and the wider art world followed suit, creating a new form of abstract painting.

John McLaughlin is a singular artist, who did not begin painting abstract works until his 40s and chose to live in idyllic beach towns over the more vibrant Los Angeles art scene. Although he had no formal artistic training, he had a lifelong interest in Chinese and Japanese art, particularly the austere black-and-white landscapes of the Zen monk-painter Sesshū. He wanted to recreate the "ma": the poetic space and interval between things that animate Japanese art.

This present work #1 from 1972 was featured as the sole example to represent McLaughlin's oeuvre in Sidney Janis Gallery's seminal exhibition *Less is More* in 1977. This show brought together the entire history of abstraction, from Kazimir Malevich and Piet Mondrian, to McLaughlin's international contemporaries Frank Stella, Bridget Riley, Brice Marden and Robert Ryman, among others.

McLaughlin's work is often seen as the precursor to the Californian *Light and Space* movement and he is noted as inspiration for countless other West Coast artists. His canon has finally gained larger recognition after a major retrospective of his work staged at LACMA in 2017 and other examples can be found at the Museum of Modern Art, New York; Albright-Knox Art Gallery, Buffalo; Whitney Museum of American Art, New York and the Smithsonian Museum of American Art, Washington, DC.

8 W P

ELAINE LUSTIG COHEN (1927-2016)

Raphia

1976

acrylic on canvas

72 by 72 in.

183 by 183 cm.

This work was executed in 1976.

US\$4,000 - 6,000

£3,200 - 4,900

HK\$31,000 - 47,000

Provenance

Galerie Denise René, New York

Private Collection, New York

Thence by descent to the present owner

Exhibited

New Canaan, The Glass House, *Elaine Lustig Cohen*, 2015







Ruth Asawa

Lot 9

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

9 P

RUTH ASAWA (1926-2013)

Untitled (S.408, Hanging Five-Lobed, Two-Part Form, with the Second and Third Lobes Attached by Chain and Interior Spheres in the First and Third Lobes)
circa 1953-1954

brass and unknown non-magnetic wire

50 by 9 3/4 by 9 3/4 in.
127 by 24.77 by 24.77 cm.

This work was executed *circa* 1953-1954.

US\$1,000,000 - 1,500,000
£810,000 - 1,200,000
HK\$7,800,000 - 12,000,000

This work is registered in the records of the Ruth Asawa Estate, California, under no. S.408.

Provenance

Acquired directly from the artist by the present owner in 1954





Ruth Asawa is one of her generation's most singular artists. Boldly inventive, Asawa's process of using ordinary material, exploring traditional methods of creation, and combining them with unexpected form and display, make her hanging wire sculptures some of the most iconic works of Post-War American art.

Asawa was born in 1926 in Southern California. Experiences from her youth, including early study of Japanese calligraphy influenced her artistic vision and can be seen in the graceful lines of her sculptural works and ink drawings. One of seven children, Asawa grew up working on her family's farm in Norwalk, CA, during the Great Depression. This early contact with the organic shapes of natural flora played a key role in the development of the abstract forms for which she is so well-known. Linking farming and art later in life, the artist said, "sculpture is just like farming. If you keep at it, you can get quite a lot done." (the artist in Daniell Cornell Ed., *The Sculpture of Ruth Asawa: Contours in the Air*, Fine Arts Museums of San Francisco, San Francisco 2006.)

Asawa and her family were sent to internment camps following the bombing of Pearl Harbor in 1941. Asawa was not only a teenager, but also a born US citizen. After graduating high school in internment, she received a scholarship from a Quaker organization that enabled her to leave the camp and continue her education at Milwaukee State Teachers College. After completing college coursework, she pursued her interest in art by attending the legendary Black Mountain College from 1946-1949. While there, she studied with Josef Albers, Merce Cunningham and Buckminster Fuller, who became influential teachers and mentors. Her drawings at Black Mountain explored repetition and pattern, themes which would continue in her artistic practice across diverse media.

A crucial moment in Asawa's education occurred during a summer break from Black Mountain. The artist traveled to Mexico, where she encountered wire baskets made by a local craftsman. She learned this technique and began creating extraordinary sculptures such as the present lot. The artist herself described the looped wire sculptures in her writing as "a woven mesh not unlike medieval mail. A continuous piece of wire, forms envelop inner forms, yet all forms are visible (transparent). The shadow will reveal an exact image of the object" (the artist quoted in <https://ruthasawa.com/art/sculpture>). Her seminal hanging sculptures include elegant forms and nested lobes, recalling the baskets that birthed her remarkable technique— a literal elevation from earth-bound utilitarianism to suspended masterworks.

The present lot was created *circa* 1953-54 and is a stunning example from this important period where Asawa was exploring different techniques to create overlapping layers. The wire glints a golden hue in the light while the layered and nested lobe forms gently and weightlessly float in midair. Featuring multiple lobes, some with additional interior lobes and some connected by chain, *Untitled* (S.408, Hanging Five-Lobed, Two-Part Form, with the Second and Third Lobes Attached by Chain and Interior Spheres in the First and Third Lobes) is both a signature and unique example in the artist's oeuvre. The present sculpture brings together the many transcendent contradictions inherent in Asawa's most captivating works – it holds distinct form while being transparent, uses both light and shadow, and is marvellously complex while strikingly simple.

I was interested in the economy of a line, making something in space, enclosing it without blocking it out. It's still transparent. I realized that if I was going to make these forms, which interlock and interweave, it can only be done with a line because a line can go anywhere. — Ruth Asawa

Viewing this sculpture, one can see why Daniell Cornell, the curator of Asawa's 2006 retrospective at the de Young Museum in San Francisco remarked, "Ruth was ahead of her time in understanding how sculptures could function to define and interpret space. This aspect of her work anticipates much of the installation work that has come to dominate contemporary art." (Ashton Cooper, "Ruth Asawa's Late, Meteoric Rise from Obscurity," in *BlouinArtinfo*, November 26, 2013).

The present work was acquired shortly after it was made by family friends of the artist. The sculpture hung in their Bay Area home since its acquisition in 1954, becoming a much-admired centerpiece. Suspended near windows, guests to the home (including the artist and her family over the years) had a clear view of the beautiful hanging sculpture and the natural world that inspired it. Until the occasion of Bonhams offering this exquisite work at auction, it has never before been shown publicly.

Asawa's innovative work was recognized by major institutions early in her career and exhibited continuously since. Her wire sculptures were shown in 1954 at the San Francisco Museum of Modern Art, at the 1955 São Paulo Art Biennial and in the Whitney Museum of American Art's *Annual Exhibition of Contemporary American Paintings, Sculpture, Watercolors and Drawing* in 1955, 1956 and 1958. In 1960 the de Young Museum in San Francisco

presented a solo exhibition of her sculptures and works on paper. Forty-five years later in 2005, the museum installed a permanent installation in a newly completed building by Herzog & de Meuron, showcasing the enduring legacy of the graceful and thoughtful diversity of her wire sculptures.

Asawa's sculptures have firmly taken their place in the canon of art history. Her works are included in the permanent collections of the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; Crystal Bridges Museum of American Art, Bentonville; Museum of Fine Arts Houston; J. Paul Getty Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Los Angeles; San Francisco Museum of Modern Art, and the Fine Arts Museums of San Francisco - de Young Museum, among others. Asawa and her canon are also well-known beyond museums. The *Google Doodle* on May 1, 2019 pictured the artist working on her wire sculptures to celebrate Asian Pacific American Heritage Month and the United States Postal Service is honoring her with a series of ten stamps featuring the wire sculptures to be released in the coming months. In addition to creating art, she passionately dedicated herself to supporting art education, particularly in public schools and, in recognition the public arts high school in San Francisco was named after her in 2010.



10 W P

ROBERT MANGOLD (B. 1937)

Angled Ring

2011

signed, titled and dated *2011*
pastel and pencil on paper

31 1/4 by 29 3/4 in.
79.4 by 75.6 cm.

US\$20,000 - 30,000

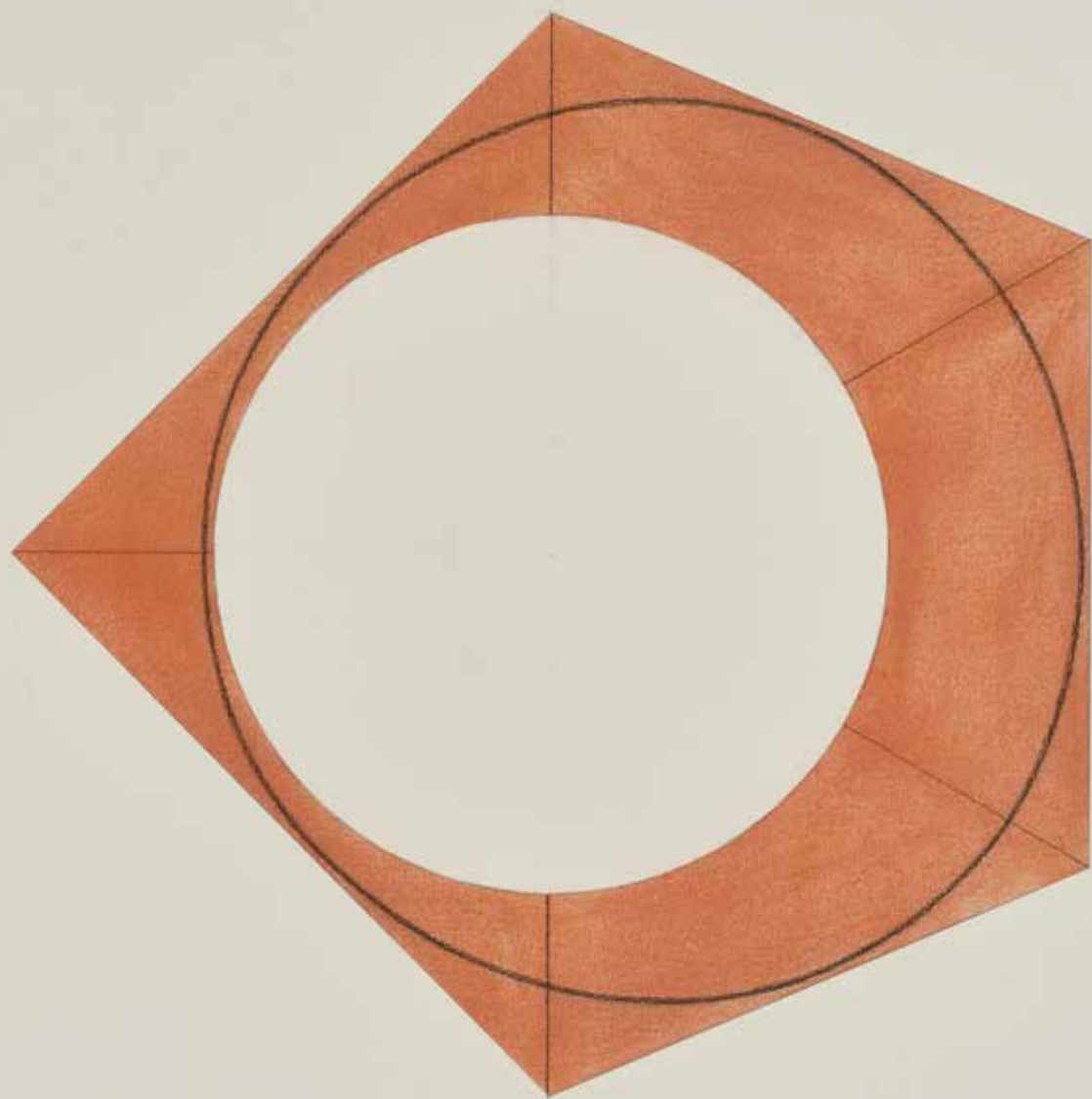
£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

Pace Gallery, New York

Acquired directly from the above by the present owner



August 1914

August 1914

11 W P

WALTER LEBLANC (1932-1986)

Torsions (TO.162)

1969

signed, dated 1969 and inscribed *TO. 162* on the reverse of the frame
latex on canvas, in the artist's frame

Overall: 23 5/8 by 23 5/8 in.
60 by 60 cm.

US\$30,000 - 50,000

£24,000 - 40,000

HK\$230,000 - 390,000

This work is registered in the archives of the *Fondation Walter & Nicole Leblanc*, Brussels under no. 847 bis.

Provenance

Uwe Michael Kunsthandel + Galerie, Darmstadt

Private Collection, Germany

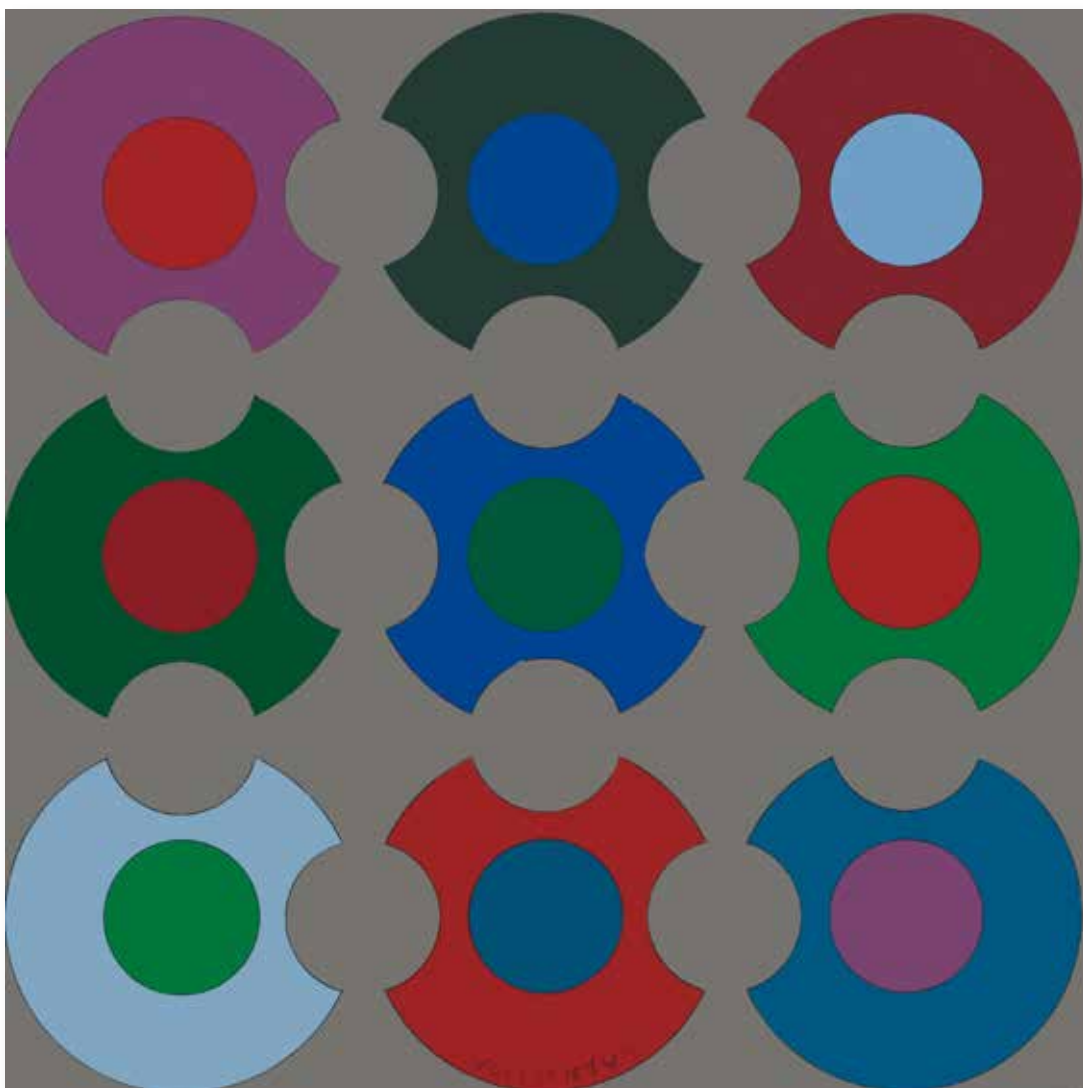
Sale: Bonhams, London, *Post-War & Contemporary Art*, 6 March 2019, Lot 35

Acquired directly from the above by the present owner

Literature

Géraldine Chafik, *Walter Leblanc : Addendum to the catalogue raisonné II*, Brussels 2019, p. 46, illustrated
in color





12

VICTOR VASARELY (1906-1997)

Opale

1966

signed; signed, titled and numbered 2004 on the reverse
acrylic on board

6 1/2 by 6 1/2 in.
16.5 by 16.5 cm.

This work was executed in 1966.

US\$8,000 - 12,000
£6,500 - 9,700
HK\$62,000 - 93,000

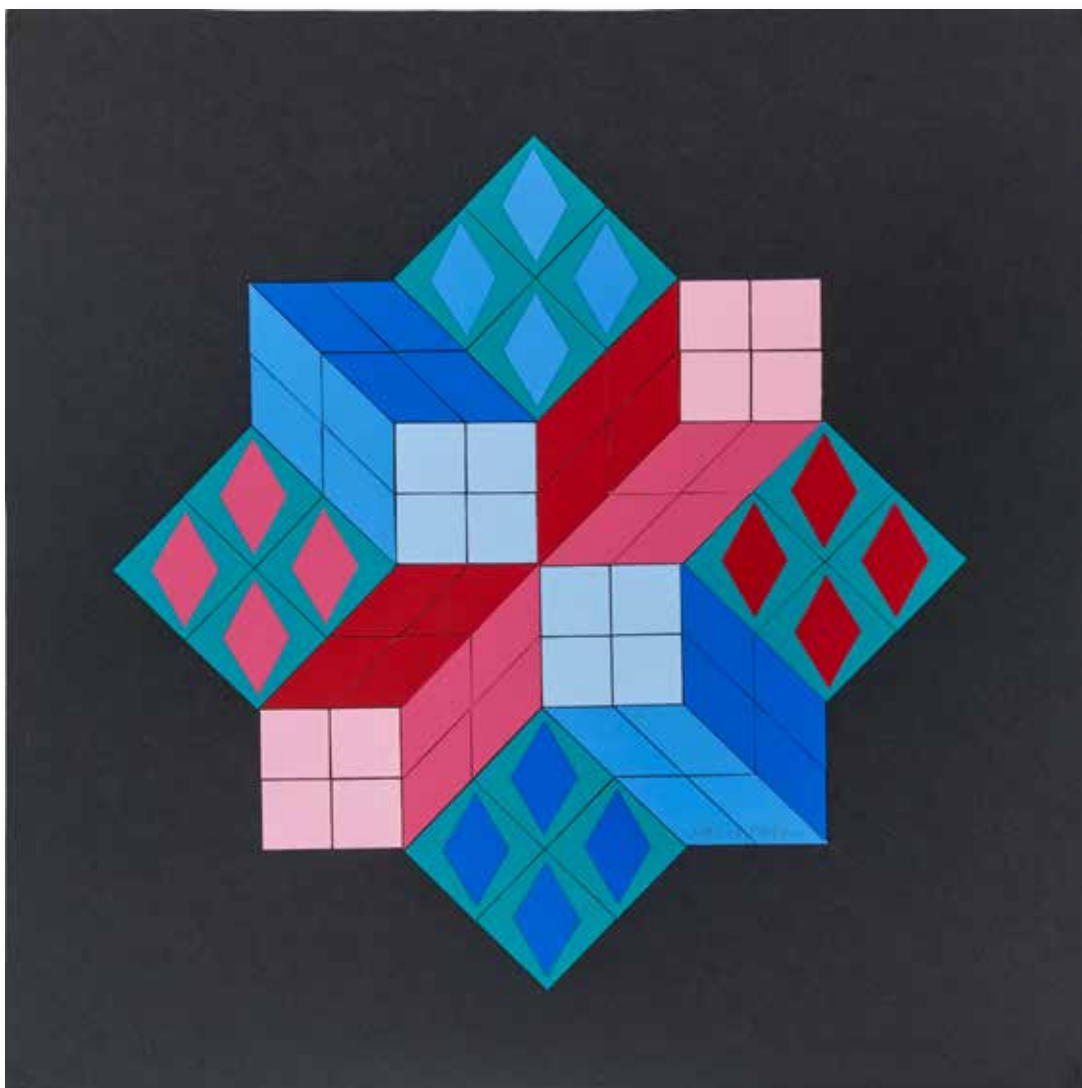
The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely.

Provenance

Galerie Denise René, New York

Acquired directly from the above by the present owner

In investigating the convergence between art and science, Victor Vasarely, the "grandfather" of *Op Art*, came to create one of the most celebrated artistic movements of the 20th Century. Inspired by his time at the Bauhaus-inspired Műhely Academy in 1929, Vasarely dedicated his work to furthering the concepts central to the famous German art school: whereby to utilize pure geometry and create visual cohesion across architecture, art and design. The artist worked across a variety of media including oil, acrylic, collage and sculpture, producing a body of work over five decades that rivals the other titans of 20th Century art.



13

VICTOR VASARELY (1906-1997)

Stefka

1987

signed; signed, titled, dated 1987 and numbered 916 on the reverse
collage on cardboard

11 by 11 in.
28 by 28 cm.

US\$10,000 - 15,000
£8,100 - 12,000
HK\$78,000 - 120,000

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely.

Provenance

Private Collection, Las Vegas (acquired directly from the artist)
Acquired directly from the above by the present owner

14 W P

LEO VILLAREAL (B. 1967)

Lightscape

2002

LEDs, wood, plexiglass, custom software and electrical hardware

48 by 96 by 9 in.

121.9 by 243.8 by 22.9 cm.

This work was executed in 2002, and is number 4 from an edition of 10 unique variations plus 2 artist's proofs.

US\$35,000 - 45,000

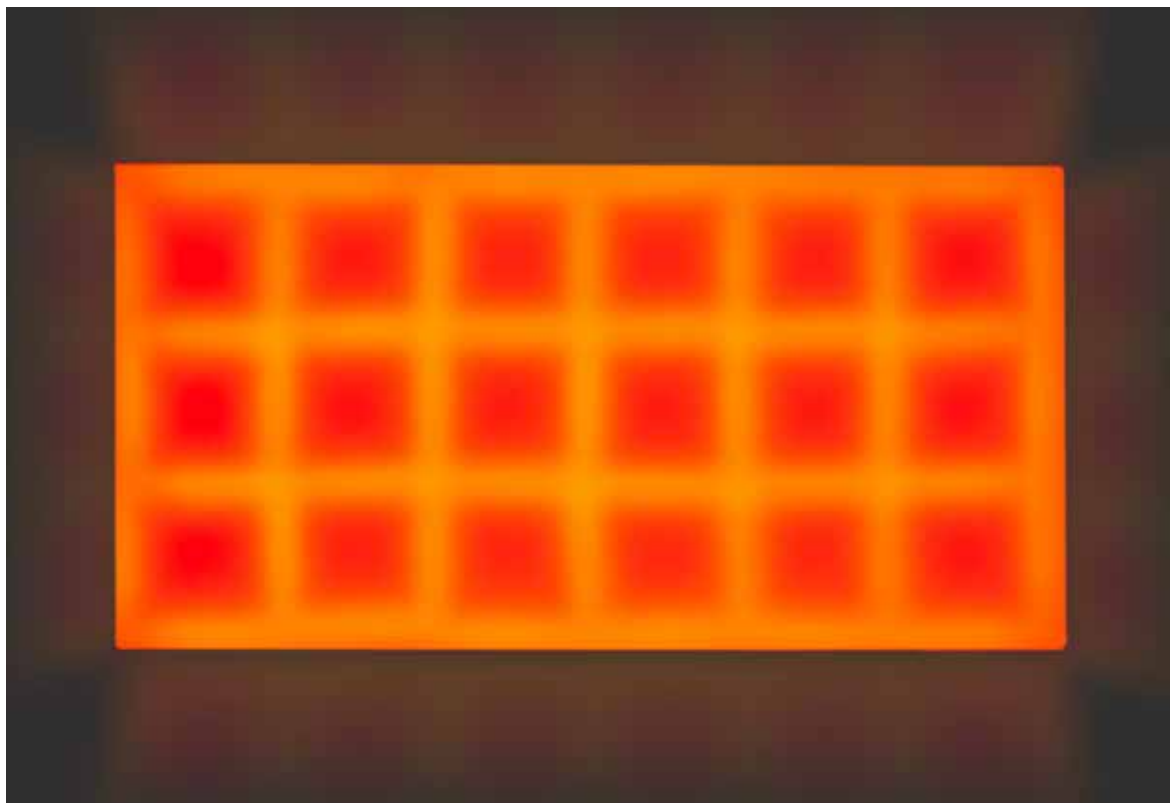
£28,000 - 36,000

HK\$270,000 - 350,000

Provenance

Connersmith, Washington D.C.

Acquired directly from the above by the present owner



Alternate view of the present work



15 W P

EDWARD DUGMORE (1915-1996)

Gold and White

1958

signed and dated 58; signed, titled and dated 1958 on the reverse
oil on canvas

79 3/4 by 52 1/4 in.
202.5 by 133 cm.

US\$40,000 - 60,000

£32,000 - 49,000

HK\$310,000 - 470,000

Provenance

Manny Silverman Gallery, Los Angeles (acquired directly from the artist)

Acquired directly from the above by the present owner

Exhibited

Los Angeles, Manny Silverman Gallery, *Edward Dugmore, Burning Bright, Paintings 1950-1959*, 1991, p. 11



16 W P

SAM FRANCIS (1923-1994)

Untitled

1968

with the *Sam Francis Estate* and facsimile signature stamp on the reverse
acrylic on canvas

150 by 234 in.
381 by 594.4 cm.

This work was executed in 1968.

US\$100,000 - 150,000

£81,000 - 120,000

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

Provenance

Estate of the Artist, California

Ace Gallery, Los Angeles

Acquired directly from the above by the present owner

Exhibited

Santa Monica, James Corcoran Gallery, *Sam Francis: Edge Paintings*, 1991, no. 8, illustrated in color

Los Angeles, Ace Gallery, *Sam Francis: Edge Paintings*, 2003

Literature

Debra Burchett-Lere Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*,
Berkeley 2011, no. 508, illustrated in color on DVD I



17 W P

SAM FRANCIS (1923-1994)

Air

1969

acrylic on canvas

150 by 216 in.

381 by 548.6 cm.

This work was executed in 1969.

US\$80,000 - 120,000

£65,000 - 97,000

HK\$620,000 - 930,000

Provenance

Private Collection

Estate of the Artist, California

Ace Gallery, Los Angeles

Acquired directly from the above by the present owner

Exhibited

Los Angeles, Los Angeles County Museum of Art, *Sam Francis: Recent Paintings*, 1970, no. 5

Bonn, Kunst und Ausstellungshalle der Bundesrepublik Deutschland, *Sam Francis*, 1993, pp. 190-191,

illustrated in color

Los Angeles, Ace Gallery, *Sam Francis: Edge Paintings*, 2003

Literature

Debra Burchett-Lere Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*,

Berkeley 2011, no. 514, illustrated in color on DVD I





18 W P

NORMAN BLUHM (1921-1999)

Shua Shebit

1965

signed, titled and dated 65 on the reverse
oil on canvas

51 by 42 in.
129.5 by 106.7 cm.

US\$30,000 - 50,000
£24,000 - 40,000
HK\$230,000 - 390,000

Provenance

Private Collection, La Jolla

Acquired directly from the above by the present owner



19 W P

NORMAN BLUHM (1921-1999)

Range 3000 Feet

1960

signed and dated 60; signed, titled and dated 1960 on the reverse
gouache and ink on paper

20 by 23 1/2 in.
50.8 by 59.6 cm.

US\$4,000 - 6,000

£3,200 - 4,900

HK\$31,000 - 47,000

Provenance

Martha Jackson Gallery, New York

Private Collection, USA

Acquired directly from the above by the present owner



20 P

HANS HOFMANN (1880-1966)

Untitled #19

1962

signed, dated 62 and numbered 19
oil on paper laid on canvas mounted to board

18 by 24 in.
45.7 by 61 cm.

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

This work is registered in the records of the Hans Hofmann Estate, New York, under inventory number RH-0019.

Provenance

The Estate of Hans Hofmann, New York
André Emmerich Gallery, New York (acquired from the above in 1974)
Makler Gallery, Philadelphia
Private Collection, New York (acquired directly from the above in 1975)
Thence by descent to the present owner



21 W P

MILTON RESNICK (1917-2004)

Untitled

1955

signed and dated 55; signed and dated 1955 on the reverse
oil on canvas

48 by 38 in.
122 by 96.5 cm.

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

Provenance

Holland-Goldowsky Gallery, Chicago

Manny Silverman Gallery, Los Angeles

Acquired directly from the above by the present owner

22 W P

LARRY POONS (B. 1937)

Butterscotch

1970

signed, titled and dated 1970 on the reverse
acrylic on canvas

42 1/2 by 17 in.
108 by 43 cm.

US\$30,000 - 50,000

£24,000 - 40,000

HK\$230,000 - 390,000

This work will be included in the forthcoming catalogue raisonné of paintings currently being prepared by the Larry Poons Studio.

Provenance

The J L Hudson Gallery, Detroit

Lawrence Rubin Gallery, New York

Acquired directly from the above by the present owner *circa* 1971



23 W P

ROBERT NATKIN (1930-2010)

Field Mouse

1970

signed
acrylic on canvas

43 by 49 in.
109 by 124 cm.

This work was executed in 1970.

US\$5,000 - 7,000

£4,000 - 5,700

HK\$39,000 - 54,000

Provenance

Private Collection, Florida

Thence by descent to the present owner

24 W P

DAVID SMITH (1906-1965)

Untitled

1955

signed with the artist's initials and dated 2/11/55
egg ink and gouache on paper

17 1/2 by 22 1/2 in.
44.5 by 57 cm.

US\$18,000 - 25,000

£15,000 - 20,000

HK\$140,000 - 190,000

Provenance

Estate of the Artist

Margo Leavin Gallery, Los Angeles

Sale: Christie's, New York, *Post-War and Contemporary Art*, 26 September 2002, Lot 703

Private Collection, USA

Gagosian Gallery, Los Angeles

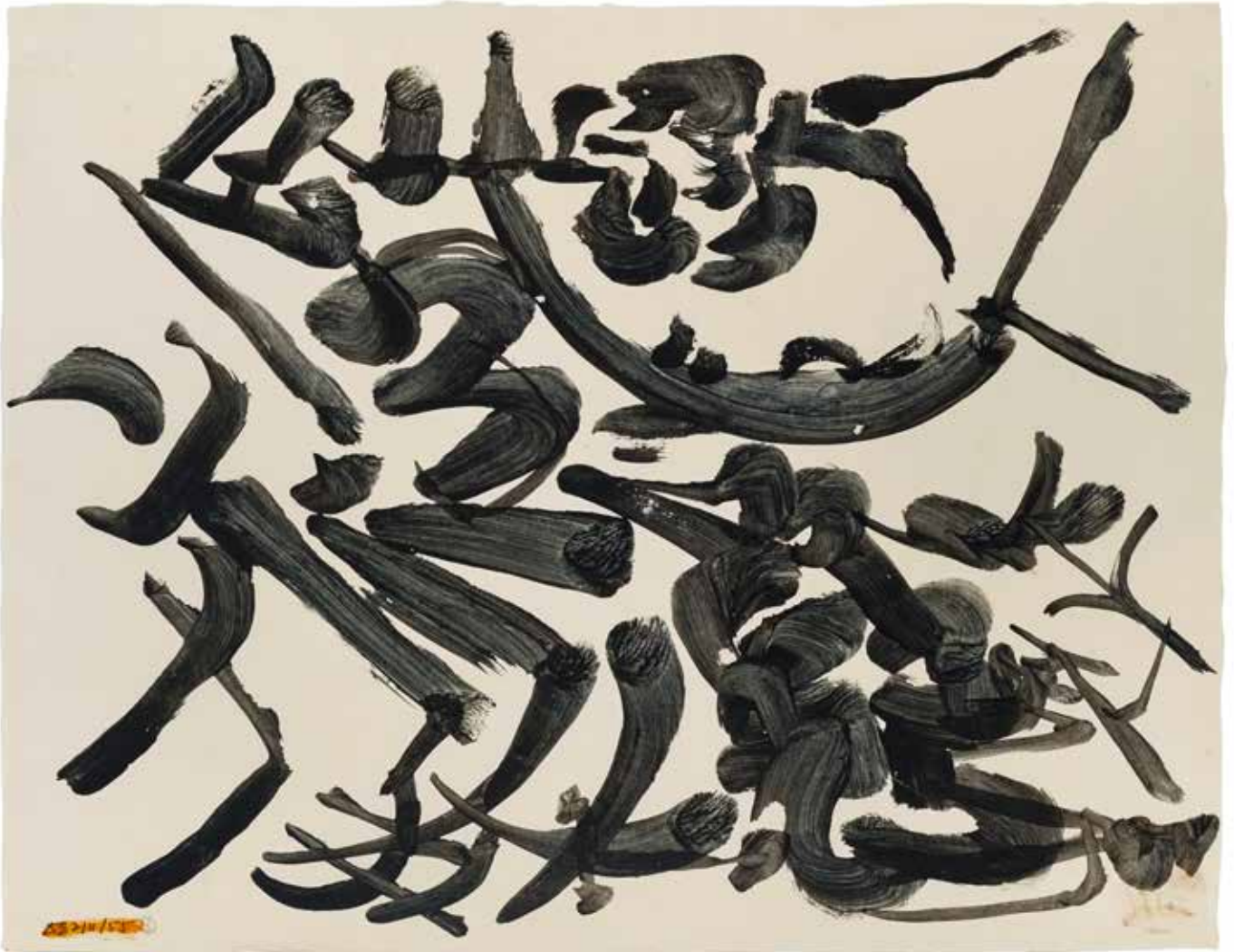
Acquired directly from the above by the present owner

Exhibited

Los Angeles, Margo Leavin Gallery, *David Smith: Works on Paper*, 1990, p. 26, illustrated

Literature

John O'Brien, 'Poetics of Reverie: David Smith drawings at Margo Leavin Gallery' in *Artweek*, 25 January 1990, p. 10



25 W P

DAVID SMITH (1906-1965)

Diplomats: Fascist and Fascist Tending; Axis D. (from the Medals for Dishonor Series)

1938-1939

incised with the artist's initials using Greek lettering; incised with the artist's signature on separate plaque
cast bronze, on original mount

Diameter of medal: 10 in.
25.4 cm.

Overall: 13 1/2 by 14 1/2 by 2 in.
34 by 37 by 5 cm.

This work was executed in 1938-1939, and is a unique variation from an edition of 3.

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

This work will be included in the forthcoming catalogue raisonné of the artist's sculpture being prepared by the Estate of David Smith, New York.

Provenance

Private Collection, USA (a gift from the artist in 1946)

Thence by descent to the present owner

Literature

Jay Edgerton, 'Medals at Art Center Offer Show Everybody Can Hate' in *Minneapolis Daily Times*, 26 November 1941, p. 5
Rosalind Krauss, *The Sculpture of David Smith: A Catalogue Raisonné*, New York 1977, p. 16, no. 98, illustrated

Known primarily as an *Abstract Expressionist* sculptor, David Smith's *Diplomats: Fascist and Fascist Rising; Axis D* (1938-1939) from his *Medals for Dishonor* series, represents a distinctly political moment in the artist's career, and exhibits his earlier training and skill as a draughtsman. Signed in Greek letters, Smith was inspired by the ancient Sumerian coins of the country, as well as German propaganda medals from World War I, which he saw at the British Museum in London. It was during this period spent in Europe that he saw the rise of Fascism in the continent, which inspired his small series of medals capturing the growing hysteria and outrage in Europe as it slowly descended into a period of mass conflict.

Worked on at odd hours and with unusual tools and materials, Smith packed his medals with symbolism to be deciphered: the central nude, a reference perhaps to the

"new man" or a diplomacy of war, the sea lion balancing a ball, representing the circus and farce of the situation, the top-hatted Janus representing two faces of diplomacy, or the connection of Capitalism and Fascism.

A notable example of political figurative art in the Pre-War period, Smith was influenced by many sources, including *Surrealism* and the *Social Realism* of the WPA. Overtly political in tone, the pre-war message of *Medals for Dishonor* continue to hold up over time, with their graphic and abrupt illustration of deeper political corruption remaining relevant today. Other examples from this series can be found in the permanent collections of the Museum of Modern Art, New York.



PROPERTY FROM AN IMPORTANT BAY AREA COLLECTION

26 W P

DEBORAH BUTTERFIELD (B. 1949)

Punch

1997

incised with foundry mark on the underside
bronze

35 by 40 by 10 1/2 in.
89 by 101.6 by 26.7 cm.

This work was executed in 1997.

US\$80,000 - 120,000

£65,000 - 97,000

HK\$620,000 - 930,000

Provenance

Sale: Yellowstone Art Museum, Montana, *Art Auction*, 7 March 1997

Acquired directly from the above by the present owner

Deborah Butterfield is known for her elegant, semi-abstract and instantly recognisable sculptures of horses and she has explored the equine form and its expressive nature throughout her career. Initially working in the 1970s with mud, sticks, clay, and papier-mâché, Butterfield later sought a more stable material to construct larger forms. Moving from organic matter to found metal, she later focused on bronze, casting sculptures from found wood. The present work was created in this way and is rendered in bronze, a medium which beguiles the apparent lightness of form and delicate design.

Punch is constructed from many individual organic forms borrowed from nature, which Butterfield breathes life into. She is able to transform the work from an undefined shape to a living, breathing horse, challenging the viewer to see what was once discarded matter, as something

significant and new. The sense of spirit and life instilled in the sculpture is only emphasised by the movement of the horse's bowed head and slightly parted legs. As a result of Butterfield's design, we are able to simultaneously view this sculpture as both a complex bronze construction as well as a recognizable living creature.

The present work has been in private hands and not been seen publicly for over twenty years. Butterfield's work is included in numerous public collections throughout the country including the Art Institute of Chicago; The Brooklyn Museum, New York; the Dallas Museum of Art; the Hirshhorn Museum and Sculpture Garden, Washington, DC; The Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Walker Sculpture Garden, Minneapolis and the Whitney Museum of American Art, New York.



PROPERTY FROM AN IMPORTANT BAY AREA COLLECTION

27 W P

RONI HORN (B. 1955)

When Dickinson Shut Her Eyes, no. 863

1993

incised '863' (on one end of each element)
aluminum and black plastic casts, in four parts

Smallest Element: 41 3/4 by 2 by 2 1/8 in.
106 by 5.1 by 5.4 cm.

Largest Element: 61 by 2 by 2 1/8 in.
155 by 5.1 by 5.4 cm.

This work was executed in 2000, and is number 2 from an edition of 3.

US\$180,000 - 220,000

£150,000 - 180,000

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

Provenance

Galerie Hauser & Wirth & Presenhuber, Zurich

Acquired directly from the above by the present owner in 2002

That Distance was between Us

That is not of Mile or Main —

The Will it is that situates —

Equator — never can —

Emily Dickinson

Hailing from one of the artist's best-known series, *When Dickinson Shut Her Eyes, no. 863* (1993) is a superb example of sculpture that would define her practice.

Horn has created four series employing the writings of the infamously aloof nineteenth-century American poet and writer Emily Dickinson. The present series, *When Dickinson Shut Her Eyes*, is made up of six works each illustrating a complete poem by Dickinson. Beginning in the early 1990s, Horn began employing Dickinson's letters and poems with the title of the present series stemming from a line in a letter written by Dickinson to a friend in 1870 in which she wrote: 'to shut my eyes is to travel.' Whilst Dickinson spent much of her life in isolation, in some cases never leaving her bedroom, Horn is an avid traveler particularly to Iceland about which Horn said: 'Dickinson stayed home to get at the world. But home is an island like [Iceland]. And I come to this island to get at the very center of the world' (the artist in: 'I Go To Iceland' in *Roni Horn*, London 2000). The language of this particular poem,

implying distance between two halves, further instills the sense of place that runs throughout this series.

Employing Dickinson's succinct and singular approach to language, Horn divides the lines of her poem across sleek, highly engineered rods. This encourages the viewer to fully parse and explore each line of the poem both physically and regarding the literature. As one moves about the work the text oscillates between Dickinson's words and abstract black lines segmenting the rods, underlying each person's unique reading of the text. The leaning nature of the rods also means that no one viewing, or reading, will be alike, encouraging an ongoing journey of both the text and the work.

Coming to auction for the first time, the present work has been in an important private collection since its acquisition in 2002. Horn has recently been the subject of solo exhibitions at The University Museum of Contemporary Art, Amherst; the Menil Collection, Houston; Pinakothek der Moderne Kunst, Munich; the Nasher Sculpture Center, Dallas and Glenstone, Potomac, Maryland. Her works are in the permanent collections of the world's most celebrated museums including the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the Museum of Contemporary Art, Los Angeles; the Kunstmuseum, Basel; the Art Institute of Chicago and the Tate, London.

THAT DISTANCE WAS BETWEEN US
THAT IS NOT OF MILE OR MAIN-
THAT WILL IT IS THAT SITUATES-
THE WILL IT NEVER CAN-
EQUATOR-NEVER CAN-

ANDRÉ CADERE (1934-1978)*Barre de bois rond A 12003000*

1975

twelve segments of painted wood assemblage

16 3/4 by 1 3/8 in.

42.5 by 3.5 cm.

This work was executed in 1975.

US\$140,000 - 180,000

£110,000 - 150,000

HK\$1,100,000 - 1,400,000

This work will be included in the second edition of the catalogue raisonné, and is accompanied by a duplicate of the certificate signed by Mrs Michèle Cadere and dated 2 November 2019.

We are grateful to Monsieur Hervé Bize for his help in cataloguing this work.

Provenance

Galerie MTL, Brussels

Internationaal Cultureel Centrum (ICC), Anvers

Private Collection, Aartselaar

Private Collection, Brussels

Sale: Christies, Paris, *Art d'Après-Guerre et Contemporain, Vente du Soir*, 4 June 2019, Lot 16

Acquired directly from the above by the present owner

Exhibited

Anvers, Internationaal Cultureel Centrum (ICC), 26.02.1975-26.02.1976, 1975-1976

Paris, Musée National d'Art Moderne, Centre Pompidou, *Manifeste*, 1992, p. 68, illustrated

Munich, Kunstverein Munchen; Hamburg, Kunstverein Hamburg; Graz, Neue Galerie, *André Cadere. Unordnung herstellen.*

Geschichte einer Arbeit, 1996

Paris, Musée National d'Art Moderne, Centre Pompidou, *André Cadere*, 2018-2019

Literature

André Cadere - Histoire d'un travail, Gent 1982, p. 14

Cornelia Lauf, Bernard Marcelis, Jean-Pierre Criqui, *André Cadere. All walks of life*, New York 1992, p. 57

Fabrice Hergott, Karola Grasslin, Astrid Ihle, *André Cadere. Peinture sans fin*, Baden-Baden 2007, p. 29, illustrated in black and white

Karola Grässlin, Fabrice Hergott, Alexander Van Grevenstein, *André Cadere, Catalogue Raisonné*, Cologne 2008, No. A 62.,

p. 63, illustrated in color

Andre Cadere was one of the first *Conceptual* artists to not only break free from the canvas, but to incorporate a commentary on the institutions of the art world into his entire artistic practice. He is best known for his *Barres de bois rond*, or round wooden bars series, that began in 1970 and continued until his untimely death from cancer at age 44. The colors of the bars on these poles make up a code whereby he changed one unit on each pole, making it a complex code to decipher. Not only did his work challenge the traditional art making practices at the time, he also chose to display these works in unorthodox locations. He most famously placed them into other artist's exhibitions without invitation, but he would even place

them in surprising contexts in his own exhibitions. Cadere was more interested in the relationship between the work and its environment than simply the piece itself, and he considered it an integral part of the experience of the work.

Barre de bois rond A 12003000 was the sole artwork in Cadere's retrospective exhibition entitled *26.02.1975-26.02.1976*, held at ICC in Anvers, Belgium. The title of the exhibition references its duration, as it lasted exactly 365 days. The exhibition was organized as an installation on the exterior of the museum and was intended to provoke a discussion on the idea of what an exhibition could be.



29 W P

SANDÚ DARIÉ (1908-1991)

Untitled

circa 1950

signed ten times
collage, pencil and ink on four sheets of paper

27 by 9 1/2 in.
68.5 by 24 cm.

This work was executed *circa* 1950.

US\$6,000 - 8,000

£4,900 - 6,500

HK\$47,000 - 62,000

This work is accompanied by a photo-certificate of authenticity signed by Pedro de Oraá.

Provenance

Private Collection, Havana

Private Collection, Florida

Private Collection, Miami

Acquired directly from the above by the present owner



30 W P

MATHIAS GOERITZ (1915-1990)

Mensaje

circa 1961

perforated metal on wood

24 by 24 by 3 in.

61 by 61 by 7.6 cm

This work was executed *circa* 1961.

US\$30,000 - 50,000

£24,000 - 40,000

HK\$230,000 - 390,000

This work is accompanied by a certificate of authenticity signed by Lily Kassner and dated 19 January 2013.

Provenance

Carstairs Gallery, New York

Private Collection, Mexico City (acquired from the above in 1962)

Acquired directly from the above by the present owner in 2010



31 W P

ROBERTO MATTA (1911-2002)

Sans Titre

1971

signed and inscribed with archive number *71/141* on the stretcher
oil on canvas

25 3/4 by 21 3/8 in.
65.3 by 54.2 cm.

This work was executed in 1971.

US\$50,000 - 70,000

£40,000 - 57,000

HK\$390,000 - 540,000

This work is registered in the *Archives de l'Œuvre de Matta*, Tarquinia/Paris, and is accompanied by a photo-certificate of authenticity signed by Madame Germana Matta Ferrari with archive number 71/141.

Provenance

Collection Blideman, Stockholm

Galerie de Dragon, Paris

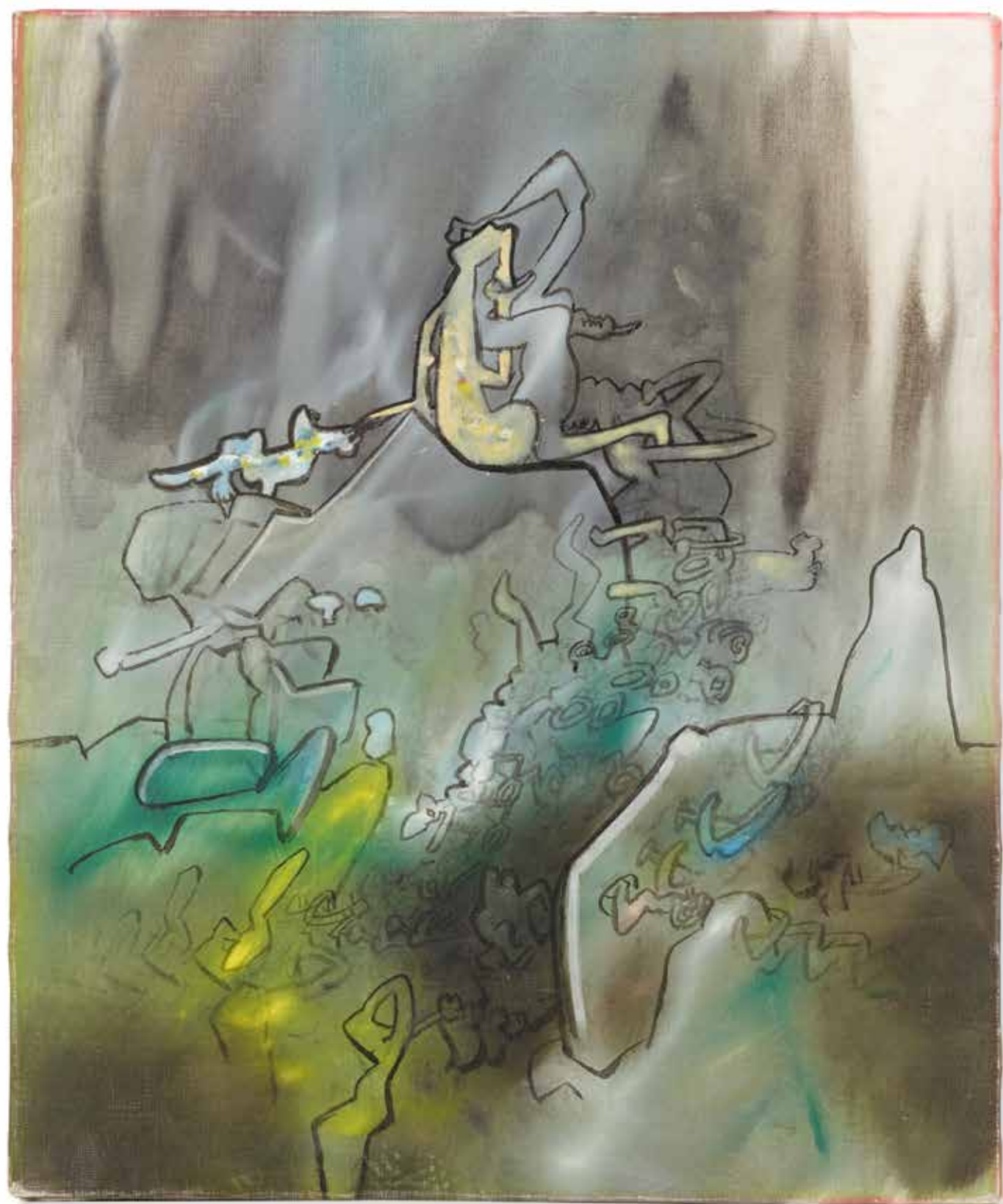
Sale: Christie's, New York, *Important Latin American Paintings, Drawings, Sculpture and Colonial Works of Art - Part II*, 25 November 1997, Lot 242

Sale: Christie's, New York, *The Latin American Sale*, 23 November 1999, Lot 155

Jose R. Barros Collection, Santiago

Private Collection, Santiago

Acquired directly from the above by the present owner





32 P

SAUL STEINBERG (1914-1999)

Movie Palace

1946

signed

ink and pencil on paper

19 3/4 by 14 in.

50 by 35.5 cm.

This work was executed in 1946.

US\$6,000 - 8,000

£4,900 - 6,500

HK\$47,000 - 62,000

Provenance

Private Collection, New York

Thence by descent to the present owner

Literature

Architectural Forum, March 1946, p. 120, illustrated in black and white

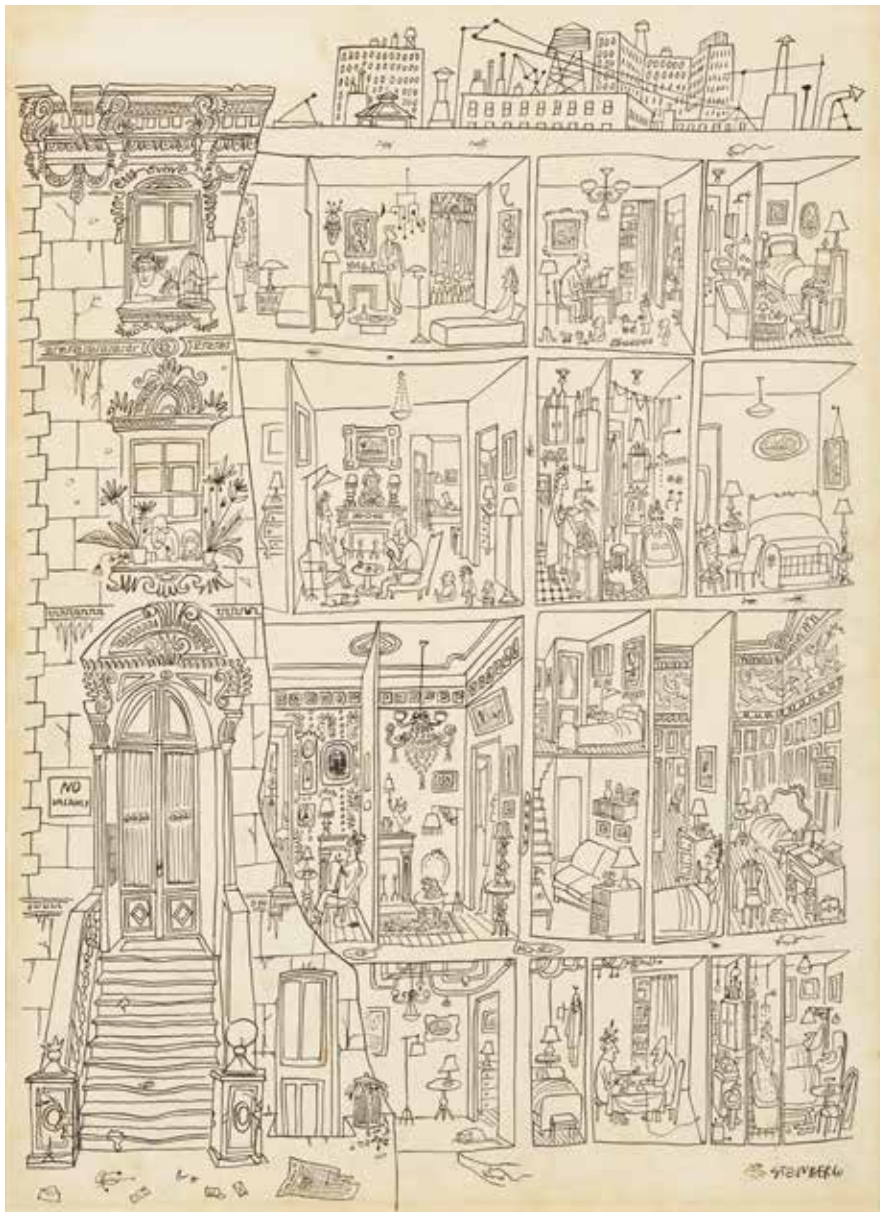
Saul Steinberg, *The Art of Living*, New York 1949, unpaginated,

illustrated in black and white

Jesse Reichel Ed., 'Steinberg on the City' in *Journal of the American*

Institute of Planners, Vol. 27, August 1961, No. 3, Part 2, unpaginated,

illustrated in black and white



33 P

SAUL STEINBERG (1914-1999)

Doubling Up

1946

signed
ink and pencil on paper

19 3/4 by 14 in.
50 by 35.5 cm.

This work was executed in 1946.

US\$6,000 - 8,000

£4,900 - 6,500

HK\$47,000 - 62,000

Provenance

Private Collection, New York

Thence by descent to the present owner

Exhibited

Lausanne, Archizoon, EPFL, *Architecture by Line: Saul Steinberg*, 2014, reproduction exhibited

Literature

Architectural Forum, March 1946, p. 120, illustrated in black and white
Saul Steinberg, *The Art of Living*, New York 1949, unpaginated, illustrated in black and white

Jesse Reichel Ed., 'Steinberg on the City' in *Journal of the American Institute of Planners*, Vol. 27, August 1961, No. 3, Part 2, unpaginated, illustrated in black and white

34 P

LARRY RIVERS (1923-2002)

The Party

1957

signed and dated 57
oil on canvas

36 3/8 by 52 3/4 in.
92.3 by 133.9 cm.

US\$50,000 - 70,000

£40,000 - 57,000

HK\$390,000 - 540,000

Provenance

Private Collection, New York

Thence by descent to the present owner



35 W P

MAUREEN GALLACE (B. 1960)

Untitled

1992

signed and dated 1992 on the reverse
oil on linen

12 by 16 in.
30.4 by 40.6 cm.

US\$10,000 - 15,000
£8,100 - 12,000
HK\$78,000 - 120,000

Provenance

Elizabeth Koury Gallery, New York

Acquired directly from the above by the present owner in 1993

Exhibited

New York, Elizabeth Koury Gallery, *Gregory Crewdson, Maureen Gallace, Peggy Preheim*, 1993



PROPERTY FROM AN IMPORTANT BAY AREA COLLECTION

36 W P

GLADYS NILSSON (B. 1940)

Untitled

circa 1980

watercolor on paper

15 3/4 by 11 3/8 in.

40 by 28.9 cm.

This work was executed *circa* 1980.

US\$4,000 - 6,000

£3,200 - 4,900

HK\$31,000 - 47,000

Provenance

The Candy Store Gallery, Folsom, California

Acquired directly from the above by the present owner



37 W P

RICHARD PETTIBONE (B. 1938)

Andy Warhol, Sixteen Jackies, 1964

1996

signed, titled, dated 1996 and numbered 11/12 on the overlap
acrylic and silkscreen ink on canvas, in the artist's frame

10 3/8 by 8 3/8 in.

26.4 by 21.3 cm.

This work is number 11 from an edition of 12.

US\$80,000 - 120,000

£65,000 - 97,000

HK\$620,000 - 930,000

Provenance

Leo Castelli Gallery, New York

Private Collection, USA

Acquired directly from the above by the present owner

A pioneer of *Appropriation Art*, Richard Pettibone has created miniature replicas of masterworks of Contemporary Art throughout his career beginning in the 1960s. The small-scale of these works was originally an effort to replicate the size of the images he admired as he encountered them in *Artforum* magazine. His oeuvre brings into question the nature of authenticity, ownership and reproduction and offers a commentary on 20th Century art as a whole.

Pettibone created replicas of many of the century's masterpieces including examples by Marcel Duchamp, Roy Lichtenstein and Frank Stella. However, it was original appropriator Andy Warhol, who Pettibone returned to again and again throughout his career after seeing the artist's iconic *Soup Cans* in 1962. In the same way that Warhol appropriated recognisable brands and company logos,

Pettibone similarly reproduces and replicates an image made recognisable by another artist. The present work is Pettibone's reproduction of Warhol's seminal series of Jackie Kennedy, which itself was taken from photographs reproduced by Warhol. An instantly recognisable image in the canon of *Pop Art*, Pettibone's replica blurs the line between photography and painting and questions authorship, appropriation and originality, even more so than any other work in his *oeuvre*.

Other examples from Pettibone's *Andy Warhol, Jackie* series are in the permanent collections of the Museum of Modern Art, New York, and further examples of his practise can be found at the Brooklyn Museum, New York, as well as the Museum of Contemporary Art in Los Angeles.



38 W P

RODNEY GRAHAM (B. 1949)

Cylindro-chromatic Abstraction Construction #16

2014

signed, dated 2014 and numbered 16 on the reverse
gouache on wood, in the artist's frame

41 by 31 1/2 by 8 in.
104 by 80 by 20 cm.

US\$30,000 - 50,000

£24,000 - 40,000

HK\$230,000 - 390,000

Provenance

Johnen Galerie, Berlin

Acquired directly from the above by the present owner



39 W P

ANSELM REYLE (B. 1970)

Untitled (for Otto Freundlich)

2006

mixed media on canvas, in the artist's frame

54 by 46 in.

138 by 117 cm.

This work was executed in 2006.

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

Thomas Dane Gallery, London

Schiff Collection, New York

Goff + Rosenthal, New York

Acquired directly from the above by the present owner

Exhibited

London, Thomas Dane Gallery, *Very Abstract and Hyper Figurative*, 2007, p. 37, illustrated



40 W P

ALEX ISRAEL (B. 1982)

Wave Study

2016

signed and dated 2016 on the reverse
collage on paper

30 by 30 in.
76 by 76 cm.

US\$30,000 - 50,000

£24,000 - 40,000

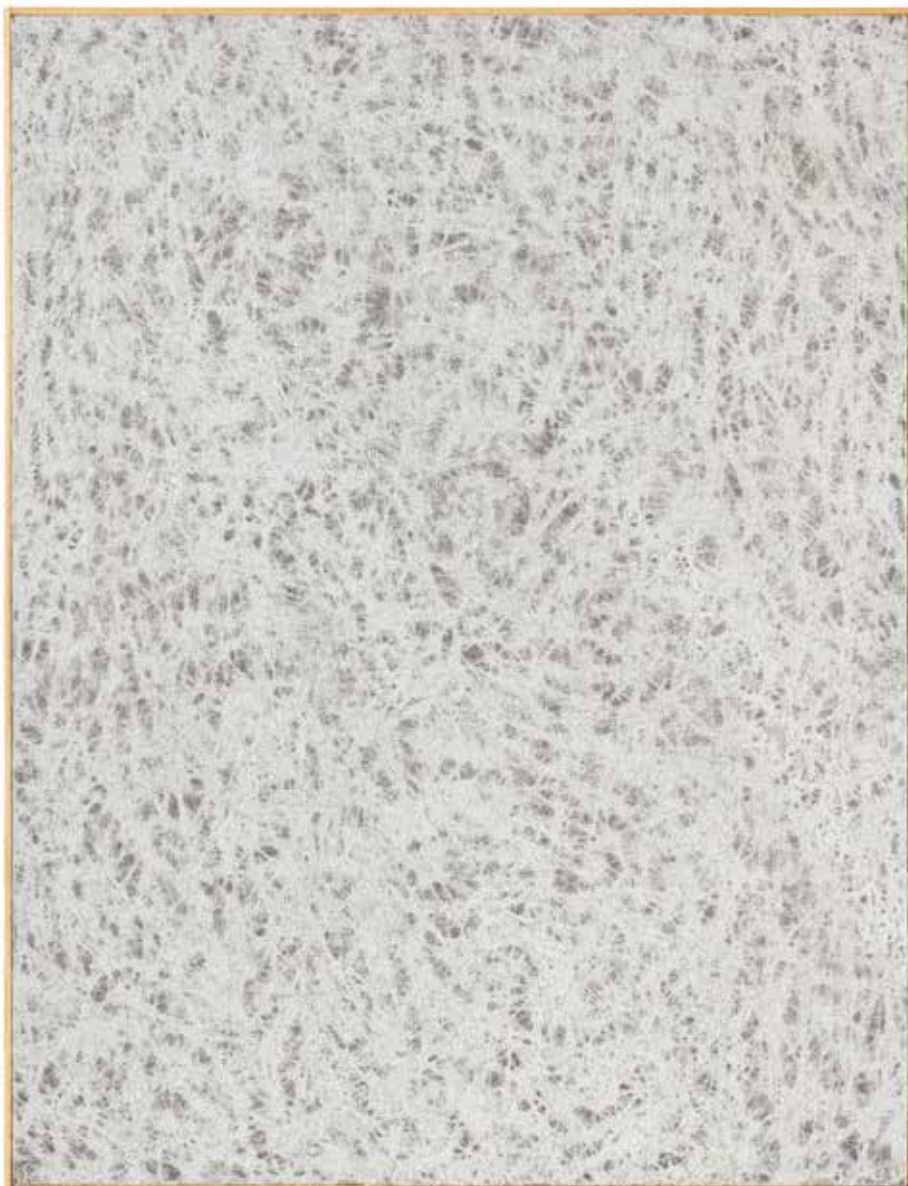
HK\$230,000 - 390,000

Provenance

Sale: The Hawn Foundation, Los Angeles, *Goldie's Love In For Kids*, 6 May 2016

Acquired directly from the above by the present owner





41 W P

JESSICA SANDERS (B. 1985)

Crumple A23

2014

signed, titled and dated 2014 on the overlap
beeswax on stretched linen, in the artist's frame

34 1/2 by 26 1/2 in.
87 by 67 cm.

US\$2,500 - 3,500

£2,000 - 2,800

HK\$19,000 - 27,000

Provenance

Acquired directly from the artist by the present owner



42 W P

HILARY HARKNESS (B. 1971)

Deep Roll Dive
2002

signed and dated 2002
graphite on paper

24 by 36 in.
61 by 91.4 cm.

US\$3,000 - 5,000
£2,400 - 4,000
HK\$23,000 - 39,000

Provenance

Bill Maynes Gallery, New York
Private Collection, New York
Thence by descent to the present owner

43 W P

MARC QUINN (B. 1964)

Lucas 5.11.2001
2001

signed, titled and dated *5.11.2001*
watercolor and pencil on paper

30 by 22 1/2 in.
76.2 by 57 cm.

US\$5,000 - 7,000
£4,000 - 5,700
HK\$39,000 - 54,000

Provenance

Mary Boone Gallery, New York
Private Collection, USA

Sale: Sotheby's, New York, *Contemporary Curated*, 12 June 2014, Lot 356
Acquired directly from the above by the present owner



44 W P

LUCAS SAMARAS (B. 1936)

Ultra-Large Hand

1983

Polaroid photographs mounted on board

76 by 43 in.

193 by 109.2 cm.

This work was executed in 1983 and is unique.

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

Pace/Macgill, New York

Private Collection, New York (acquired from the above in 1987)

Thence by descent to the present owner

Exhibited

Denver, Denver Art Museum, *Lucas Samaras: Objects and Subjects 1969-1986*, 1988-1989



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3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (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, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. 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 this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 buyer resides or does business. Buyers 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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 (212) 644 9001.

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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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 (212) 644 9001.

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 ¢ 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 ▲ 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 ¢ 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 office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Due to the mandated closures of nonessential businesses in New York and California, Bonhams are unable to release property for collection or shipping until such mandates are lifted and our physical offices reopen. 5 business days following the lifting of these mandates oversized lots (noted as W next to the lot number and/or listed on page 98) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable and storage fees will begin 5 business days following the transfer. All other lots which have been paid for in full will be held in our storage facilities free of charge until our premises re-open and for a thirty (30) day period after we notify you that lots are available for collection. Storage charges of \$5 per lot, per day will apply after this 30-day period for any lots which have not been collected. After we notify you that lots are available for collection, we ask that you make an appointment for the retrieval of your purchases by calling our main telephone number (212) 644 9001. Please also inform us of any special instructions regarding the retrieval, shipping and/or transportation of any purchases.

Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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 and marked with a W in the catalogue will be removed to the warehouse of Door To Door Services herein referred to as Door To Door, 5 business days following the lifting of the mandated closures of nonessential businesses in New York. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET THE NEXT BUSINESS DAY FOLLOWING THE TRANSFER.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 calendar days of the transfer. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within the 30 days following the lifting of the mandated closures of nonessential businesses in New York

The per-lot charges levied by Door To Door Services 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 Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 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 Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

PLEASE NOTE

Door To Door 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.

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

Oversized lots

1	15	25	38
2	16	26	39
3	17	27	40
6	18	29	41
7	19	30	42
8	21	31	43
10	22	35	44
11	23	36	
14	24	37	

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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

Bonhams

Sale title: Post-War & Contemporary Art	Sale date: July 1, 2020
Sale no. 26104	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion 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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THAT DISTANCE WAS BETWEEN US
EQUATION - NEVER ANY -
THAT SITUATES -
THAT IS NOT OF WIFE OR MAIN -

Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

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