



MODERN POST-WAR & CONTEMPORARY ART

JUNE 13, 2019 NEW YORK

CAPSULE



CAPSULE GALLERY presents

**MODERN
POST-WAR
& CONTEMPORARY ART**

Auction:
Thursday, June 13, 2019 | 12:30 PM EDT

Exhibition
Capsule Gallery
618 East Ninth Street New York, NY
Saturday, June 8th, 10am – 1pm
Monday, June 10th, 10am – 4pm
Wednesday, June 12th, 10am – 4pm
and by appointment

Condition reports and provenance are provided in the online catalog at capsuleauctions.com. If you require any additional information to inform your bidding, please contact the gallery.

CAPSULE GALLERY

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Capsule Gallery is an exciting new venue for curated art sales in New York City. Auctions are conducted live and online from our state-of-the-art exhibition space in the East Village.

The buyer's premium for each lot purchased is 25% of the hammer price.

Phone bids may be arranged until 4 pm on the day prior to the sale. Absentee bids are accepted until one hour before the sale.

Condition reports are not listed in this catalog. If you have questions about the condition of a particular work, please contact the gallery.

Please note, we are glad to provide you with our opinions of condition, however all works are sold according to our Terms of Sale which can be found in this catalog and online at capsuleauctions.com.

Online bidding is available through Invaluable, Bidsquare, Artsy and LiveAuctioneers.

UPCOMING SALE

July 2019 Fine Art & Editions

MODERN POST-WAR & CONTEMPORARY ART







Sueddeutsche Zeitung Photo / Alamy

PIERRE ALECHINSKY



01
Pierre Alechinsky
 Belgian (b. 1927)
Plein Temps (1975)
 watercolor on paper
 signed center
 sheet: 39 x 23 ½ inches
 Provenance:
 from the estate of
 Ines Bausili,
 acquired 1976,
 Gallery Lefebvre,
 New York
\$8,000 – 12,000

Executed in 1978, *L'Oreille Interne* (Lot 2) is a masterful example of Pierre Alechinsky's spontaneous and calligraphic style. The complex organic forms in this painting are derived from the language of CoBrA, diametrically opposed to the rigidity of De Stijl and rooted in the rawness of Art Brut.

Practicing “total opposition to the calculations of cold abstraction, [...] and to all forms of division between free thought and the action of painting freely,” Alechinsky captures emotion and subjective experience through bold choices of color and abstraction. The dominant yellow is given shape by fluid black brushstrokes and stern green undertones, creating an array of sensual forms, as well as a sense of depth through negative space.







02

Previous spread:
 Pierre Alechinsky, Belgian (b. 1927)
L'Oreille Interne (1978)
 acrylic on paper laid down on canvas
 signed lower right
 45 x 60 ½ inches
 Provenance:
 from the estate of Ines Bausili,
 acquired 1978, Galerie de France,
 Paris, FR

\$60,000 – 90,000

03

Above:
 Pierre Alechinsky, Belgian (b. 1927)
Aquarelle B (1974)
 watercolor
 signed lower right
 sheet: 20 x 16 ½ inches
 Provenance:
 from the estate of Ines Bausili,
 acquired 1974, Galerie de France,
 Paris, FR

\$8,000 – 12,000

The Estate of Ines Bausili



Ines, née Drago, (1932–2019) and Andres Bausili (1928–2000) had both emigrated with their families from Argentina when they met and wed in New York in 1958. She was a nurse from a family of notable diplomats and he a businessman. In 1960 they moved to Paris where the young family spent a great deal of time visiting museums and began assembling an art collection of their own.

Primarily acquiring works from Galerie de France in Paris and Lefebvre Gallery in New York through the late 1970s, the Bausilis actively collected several prominent European artists, notably Pierre Alechinsky, Serge Poliakoff, and Hans Hartung.

04

Steve DiBenedetto, American (b. 1958)

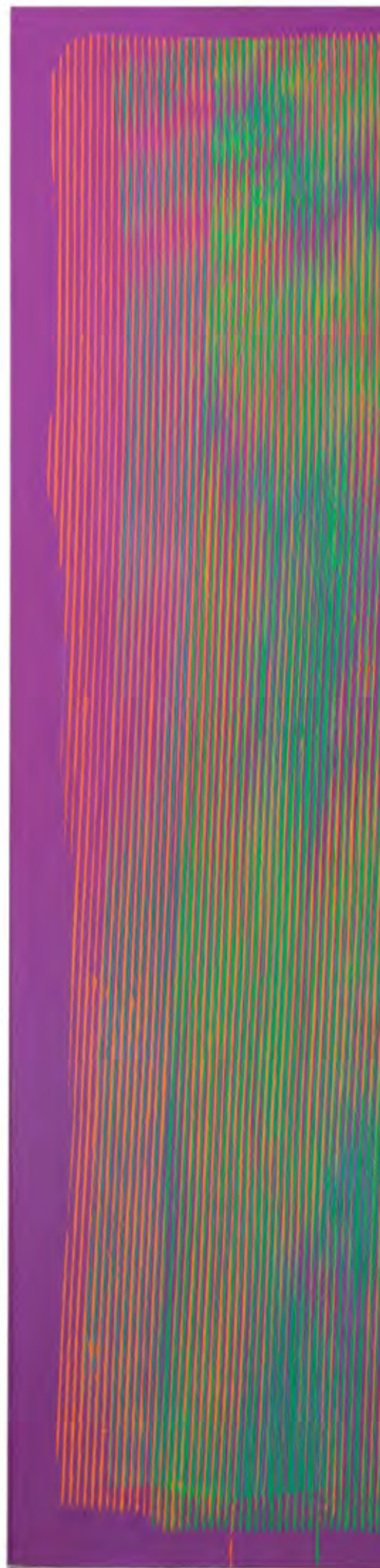
Untitled (Neon) (1990–96)

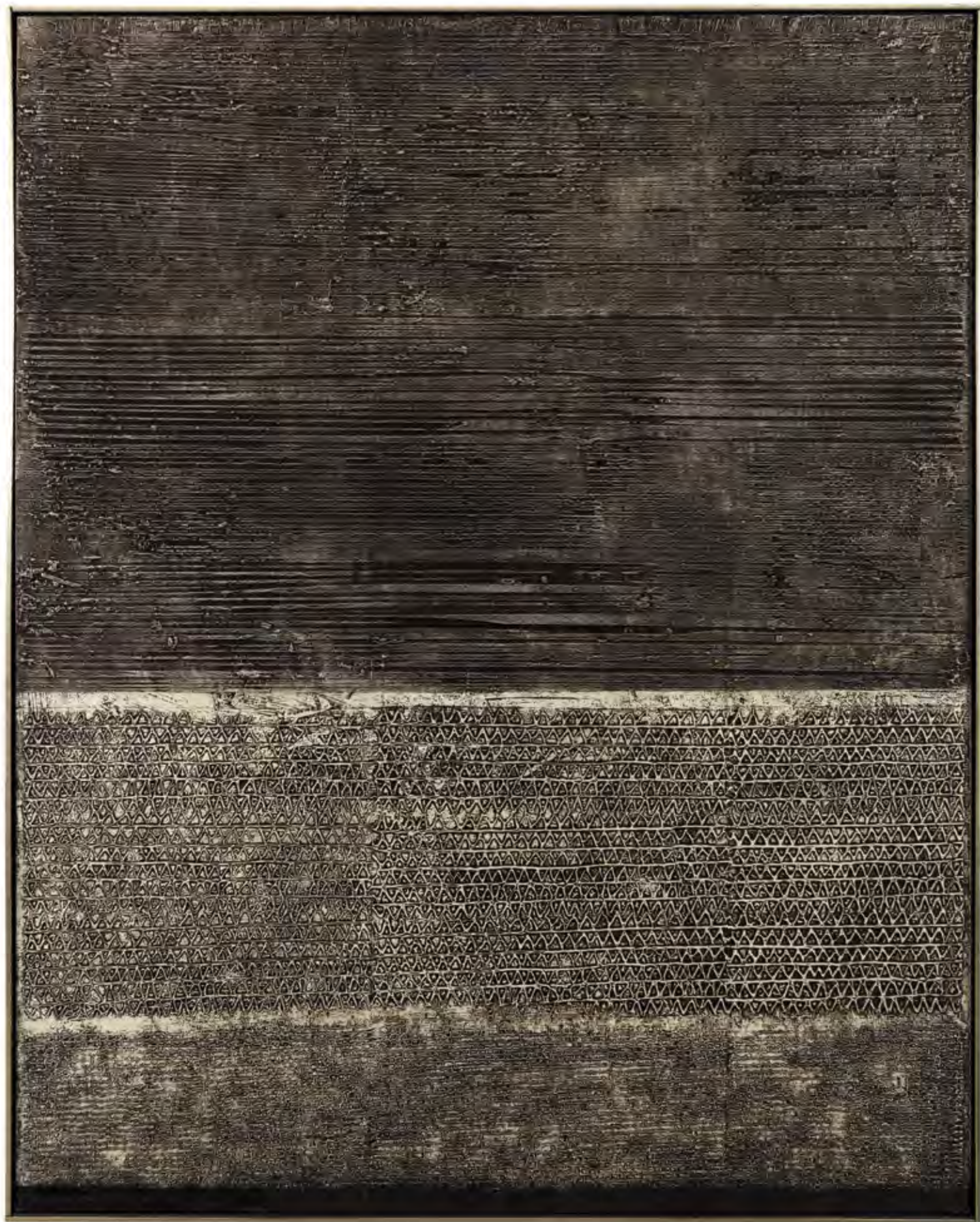
acrylic on canvas

signed verso

71 ³/₄ x 71 ³/₄ inches

\$3,000 – 5,000





05

José Antonio Fernández-Muro
Spanish/Argentine (1920–2014)

***Leaden Trace* (1966)**
mixed media on tinfoil
signed verso

61 ¼ x 40 ½ inches

Provenance:

from the estate of Ines Bausili

\$8,000 – 12,000



06

Enrique Gay García, Cuban (1920–2014)

Untitled (1982)

mixed media, sand, watercolor
on arches paper mounted to board

signed lower right

sheet: 28 ¾ x 41 inches

\$500 – 800



07

Sergio De Castro
French/Argentine (1922–2012)

Untitled (1)

watercolor on paper
signed lower right

image: 12 x 16 inches

Provenance:

from the estate of Ines Bausili

\$1,200 – 1,800



08

Sergio De Castro
French/Argentine (1922–2012)

Untitled (II)

watercolor on paper

signed upper right

image: 12 x 16 inches

Provenance:

from the estate of Ines Bausili

\$1,200 – 1,800



09

Sarah Grilo
 Argentine (1920–2007)
No Fooling (1968)

oil on canvas
 signed lower right
 38 x 36 inches

Provenance:
 from the estate of Ines Bausili

\$10,000 – 15,000



SERGE POLIAKOFF



SERGE POLIAKOFF

In 1952, the year *Composition No. C* was created, Poliakoff put aside his dreams of a career in music and embraced his calling as a visual artist. This dedication culminated in a solo exhibition at the Circle and Square Gallery in New York.

The thirteenth of fourteen children and a strict Russian Orthodox, his piety and former musical ambitions play essential themes in his work. He once said a painting needs to “bespeak the love of God [...] if you want to get the big music in.”

(Lot 10) *Composition No. C* features bold hues that bounce off each other at their intersections, showing off Poliakoff’s mastery of color. Playfully, he interlocks jigsaw-like puzzle blocks that subtly imply the form of the cross, an allusion to his faith. A powerful work, the gouache mutes the tones with a washed transparency, allowing the viewer to visualize the movement of each brush stroke.

10

Serge Poliakoff, French (1900–1969)

***Composition No. C* (1952)**

gouache on cardboard

signed lower left

image: 17 x 23 inches

Provenance:

from the estate of Ines Bausili,

acquired 1975, Galerie de France, Paris, FR

\$30,000 – 50,000



11
Olivier O. Olivier, French (1931–2011)
Paysage avec Canal (1986)
pastel on paper
signed lower left
frame: 30 x 41 ¾ inches

\$3,000 – 5,000







12
Olivier O. Olivier, French (1931–2011)
Paysage avec Rochers (1987)
pastel on paper
signed lower right
frame: 30 x 41 ¾ inches
\$3,000 – 5,000



JEAN-MICHEL FOLON

Jean-Michel Folon, well known for his illustrations, watercolors, and animations, came to sculpture late in his career and *L'Oiseau* is one of his earliest, as well as most monumental works in bronze.

Folon identifies with birds, and in his work, they are a frequent leitmotif. Sometimes as an autobiographical avatar, and notably as a symbol of the bicentennial of the French Revolution, birds are also present in his illustrations for the 1988 *Universal Declaration of Human Rights*, published for the United Nations by Amnesty International.

In the totemic form of *L'Oiseau*, a skyward glancing bird is set high above the bronze column cast of rough-hewn beams and assembled detritus. Eyeing the open horizon, the bird is a proud voyager who speaks to the aspirations of humanity and implies the powers of determination and will.

13

Jean Michel Folon, Belgian (1934–2005)
L'Oiseau (c. 1989)
bronze
signed, numbered 6/8, foundry stamp
154 x 43 x 43 inches

\$30,000 – 40,000



14

Bryan Hunt, American (b. 1947)
Untitled (1990)
mixed media on linen
signed verso, inscribed "to tim"
canvas: 7 x 7 inches

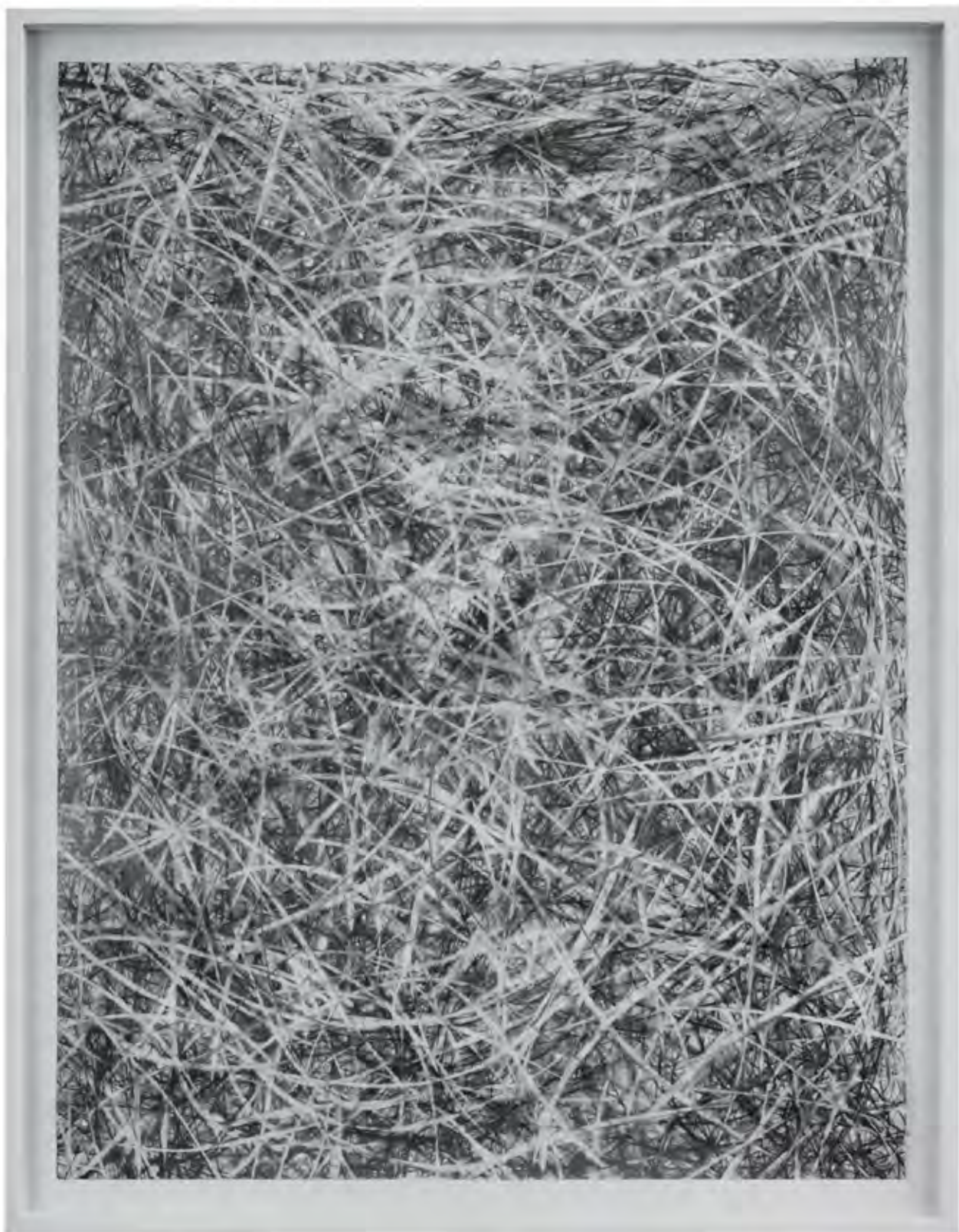
\$300 – 500



15

José Luis Bustamante, Mexican (b. 1955)
Paisaje de los dioses del Sol no. 4 (2016)
oil on canvas
signed lower right
31 ½ x 35 ½ inches

\$800 – 1,200



16

Mark Sheinkman, American (b. 1963)
Abstract Composition (1996)
graphite on paper
40 x 30 inches

\$1,000 – 2,000



17

Francisco Bores, Spanish (1898–1972)
Still life with fruit bowl and flower (1960)
watercolor and gouache on paper
signed and dated 60 lower right
image: 19 ½ x 25 inches
Provenance:
from the estate of Ines Bausili

\$2,000 – 4,000



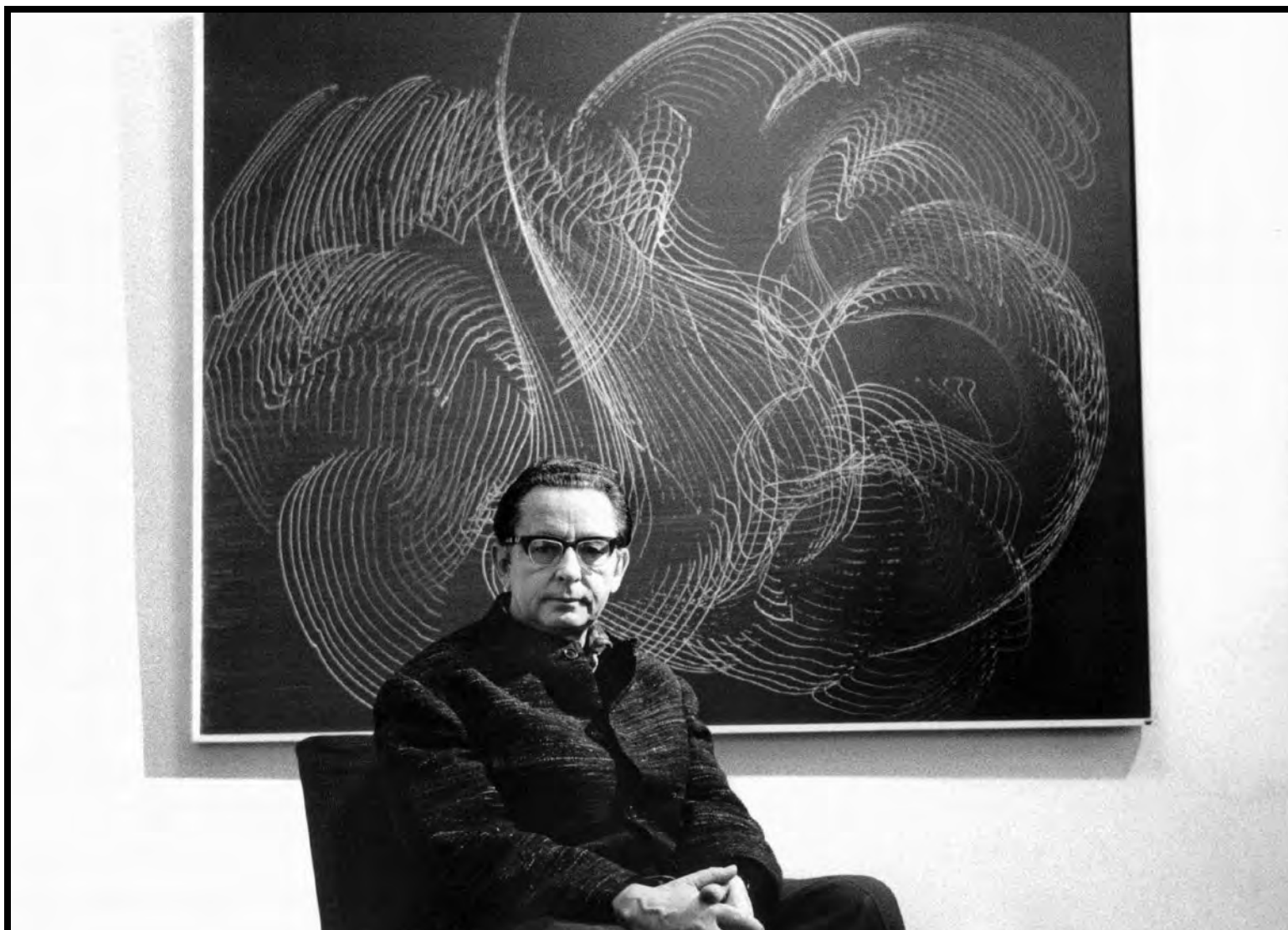




18

Xavier Corberó
Catalan (1935–2017)
Franco's Finger (1968)
bronze and wood
signed on stand
7 x 20 x 6 inches

\$1,500 – 2,500



Sueddeutsche Zeitung Photo / Alamy

HANS HARTUNG

Abstract Composition (Lot 19) was created by Hans Hartung in 1947, the same year of his first solo exhibition. This early work combines implied representational elements with vague layers of black and spontaneous patches of color. Hartung's processes of chance and manipulation are both evident and playfully intertwine. The dramatic result seems natural for an artist who had described his painting practice as an, "act on the canvas."

Hartung's lines continue to gain fluidness throughout his career. Configurations of long rhythmical brushstrokes became more technically formal, and his gestural paintings, once characterized

by an impulsive delivery of expression, had blossomed into a layered chiaroscuro. In Lot 20, *P 1970 A.17*, Hartung's later process is visible, his approach has been stripped-down, become more intentional, and gesture gives way to liquid motion.

These works are listed in the Hartung Bergman Foundation archives and will be included in the forthcoming catalogue raisonné



19
 Above:
 Hans Hartung, German/French (1904–1989)
Abstract Composition (1947)
 pastel on paper
 signed lower left
 sheet: 20 x 25 inches
 Provenance:
 from the estate of Ines Bausili,
 acquired 1975, Galerie de France, Paris, FR
 \$30,000 – 50,000

20
 Following spread:
 Hans Hartung, German/French (1904–1989)
P. 1970 A.17 (1970)
 acrylic on carton
 signed lower right
 sheet: 28 x 40 inches
 Provenance:
 from the estate of Ines Bausili,
 acquired 1973, Galerie de France, Paris, FR
 \$30,000 – 50,000





APOLLO - 11, 9:32 A. M. 7-16-69

HIRO

This summer marks the 50th Anniversary of the historic Apollo 11 moon mission. Harper's Bazaar veteran staff photographer, Hiro had been immediately fascinated by the launch and was determined to capture it on film. The magazine's editors, not seeing the direct connection to fashion, passed on his pitch, and Hiro instead realized his vision as a personal project.

To Hiro, the moon mission was "the culmination of human energy"; and, focusing on that energy, he captured

the lift-off on infrared film, which gave the work what he described as "an eerie quality, a surreal ambiance." The result would become one of his favorite images of all time.

Seeing the power of the photograph, the editors reconsidered their earlier position and Harper's Bazaar published this piece as an editorial page, titled "One Giant Leap," in September 1969.



21

Hiro (Yasuhiro Wakabayashi), Japanese/American (1930)
APOLLO - 11, 9:32 A. M. 7-16-69 MAIDEN VOYAGE TO THE MOON (1969)
dye transfer print, flush-mounted to stretched canvas
signed verso and numbered 7/20

image: 38 x 29 ¾ inches
sheet: 41 ⅛ x 34 inches
Provenance: Pace MacGill Gallery
\$10,000 – 15,000



22

Tom Sachs, American (b. 1966)
Hello Kitty (black and yellow tape)
tape assemblage
initialed verso
4 x 7 ¾ inches

\$1,500 – 2,500



23

Tom Otterness, American (b. 1952)

Two workers at task

plaster

labeled verso

6 x 8 ¼ inches

\$800 – 1,200



24

Peter Fischli (b. 1952) Swiss
David Weiss (1946–2012) Swiss
Büsi (2001)

video
pencil signed and numbered to DVD sleeve

\$1,500 – 2,500







25

Tom Shannon, American (b. 1947)
Serene in Suspense (1998)
magnet, aluminum, stainless steel cable,
aqua resin glass composite, encapsulated LED, paint
71 x 55 x 29 ½ inches

\$1,000 – 1,500



26

Eberhard Havekost, German (b. 1967)
***Untitled* (1996)**
mixed media on paper, mounted on board
11 ¼ x 8 ¾ inches

\$1,500 – 2,500



27

Milan Kunc, Czech (b. 1944)
Lips with Smoke (1993)
oil on canvas
signed and dated verso
and right side edge
8 1/4 x 16 inches

\$800 – 1,200





28

Gary T. Erbe, American (b. 1944)

***Levitational Realism* (1979)**

oil on canvas

signed lower right

17 x 22 ½ inches

\$3,000 – 5,000



29

Richard Hambleton
American/Canadian (1952–2017)
Untitled (1990)
gold leaf paint and blood on canvas
signed verso
3 ½ x 3 ½ x 1 ½ inches

\$1,500 – 2,500

Richard Hambleton



30

Richard Hambleton
American/Canadian (1952–2017)
Untitled (1991)
gold leaf and blood on canvas
signed verso, inscribed "for anthony love R. Hambleton"
3 ½ x 3 ¼ x 1 ½ inches

\$1,500 – 2,500



31

Richard Hambleton
American/Canadian (1952–2017)
Untitled (Blood series)
blood on paper
signed lower right
sheet: 15 x 21 inches

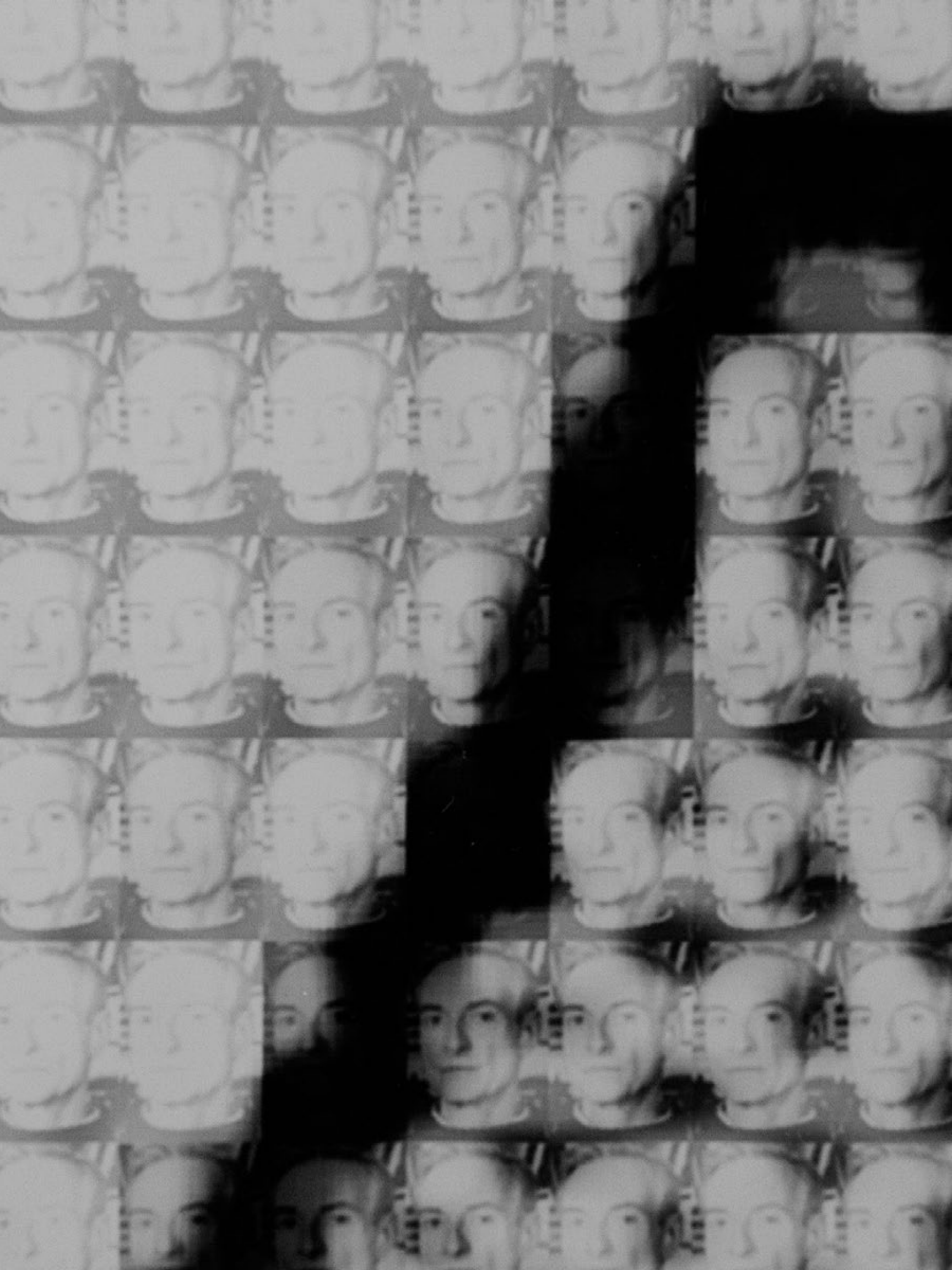
\$2,000 – 3,000



32

Richard Hambleton
American/Canadian (1952–2017)
Untitled (Blood series)
blood on paper
signed lower right
sheet: 15 x 21 ½ inches

\$2,000 – 3,000





33

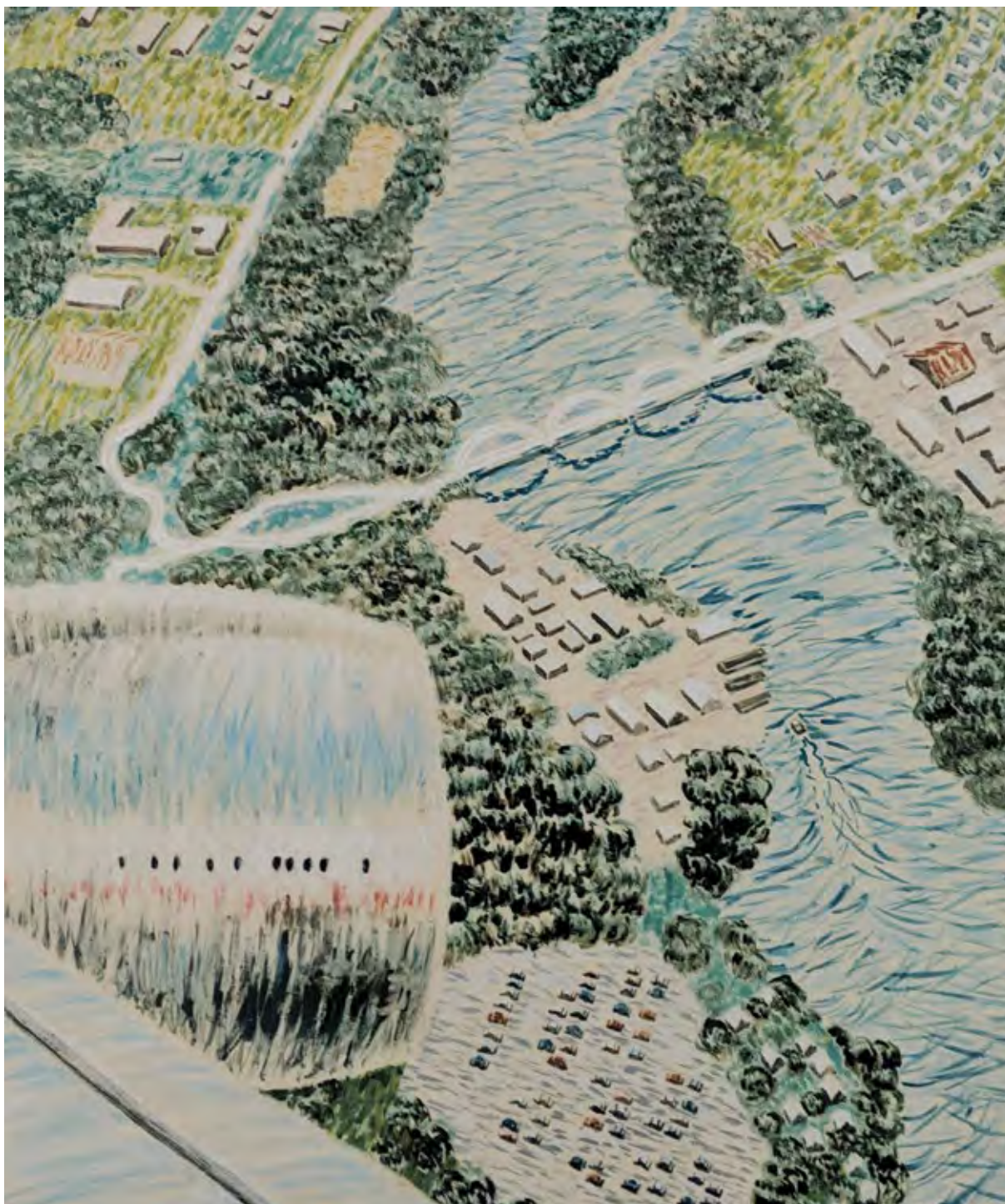
Alex Guofeng Cao, Chinese (b. 1969)

I Love You, Too, Lichtenstein vs Lichtenstein (2011)

Chromogenic Print with Dibond Plexiglass

40 x 60 inches

\$5,000 – 8,000



34

Yvonne Jacquette, American (b. 1934)

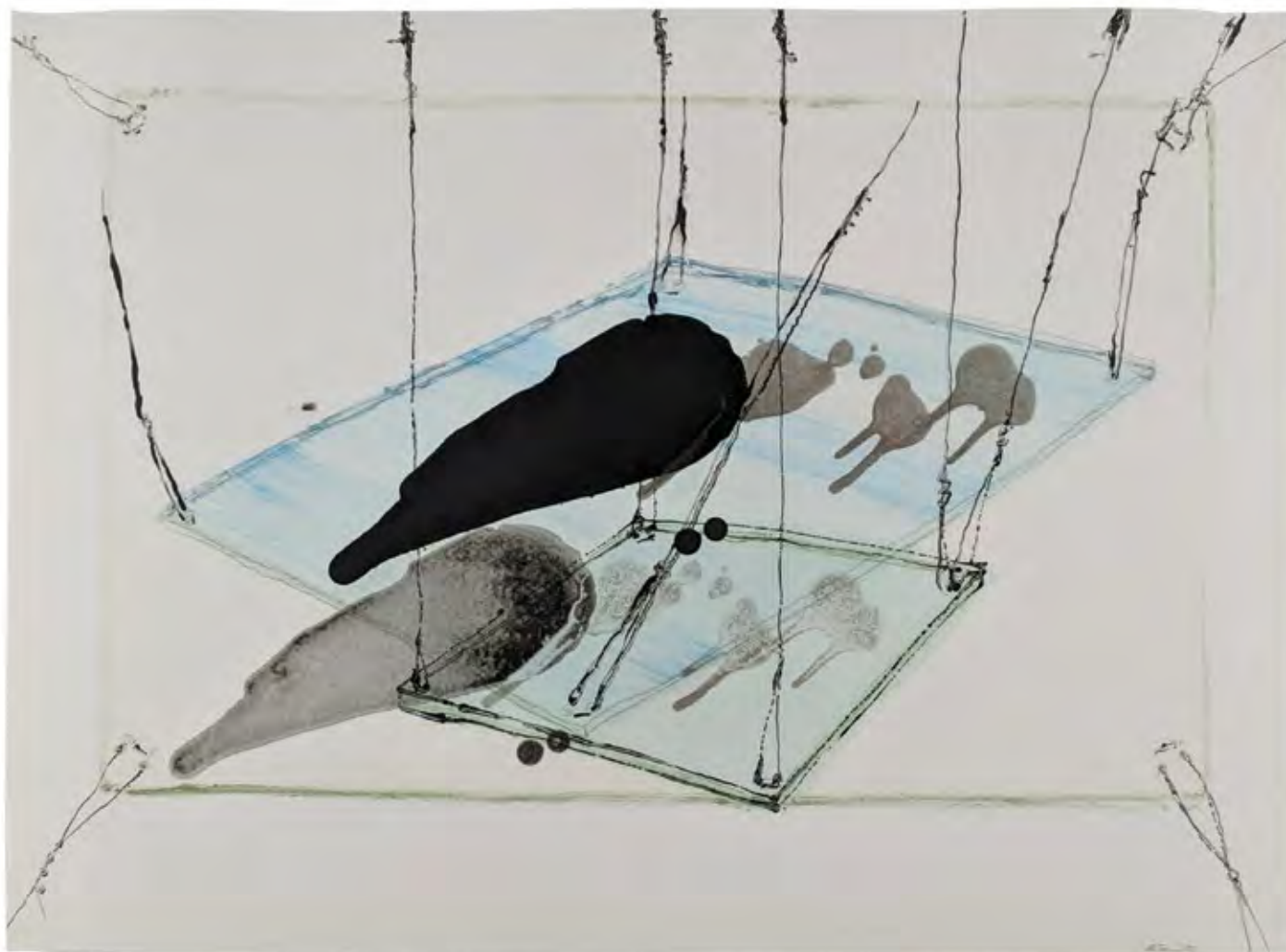
Aerial View of 33rd St. IV (1990)

watercolor and lithograph

signed lower left

23 ½ x 19 ¾ inches

\$800 – 1,200



35

Al Taylor, American (1948–1999)

Untitled (1990)

watercolor

signed lower right

plate: 22 ½ x 31 inches

\$3,000 – 5,000









Robert Natkin

In the 1980s, Robert Natkin began a captivating series of paintings which paid homage to his favorite director, Alfred Hitchcock. Lot 36, *Untitled (Hitchcock series)*, at its surface is a playful composition, but on closer inspection, the painting digs deeper, evoking the spirit of the master director and engaging the viewer philosophically, harmonizing different motifs into a cohesive feature.

Aesthetically, the *Hitchcock series* is rooted in Natkin's earlier *Bern series*, which takes its name from his visit to the Paul Klee Foundation in Bern, Switzerland. Expanding on the whimsy of Klee's inspiration, Natkin developed his now well-known processes of using sponges, netting, rags, and stencils to build color and texture. The result is pure Natkin, at once bright and mellow, yet still measured and not unaware of more somber themes.

36

Opposite:
Robert Natkin, American (1930–2010)
Untitled (Hitchcock series)
acrylic on paper
signed lower left
sheet: 72 x 59 ½ inches

\$4,000 – 8,000

37

Above:
Robert Natkin, American (1930–2010)
Untitled (Apollo series)
acrylic on paper
signed lower left
sheet: 34 x 34 inches

\$4,000 – 8,000



38

Above:
Herman Cherry
American (1909–1992)
Cutoff (1982–86)
oil on canvas
34 x 32 inches
\$2,000 – 3,000

39

Opposite:
Vincent Geyskens
Belgian (b. 1971)
Cabin Fever (2003)
oil on canvas
signed verso
59 x 35 ½ inches
\$1,000 – 2,000



40

Peter Reginato, American (b. 1945)

Little Caesar

assembled steel

welded signature

24 x 18 x 11 inches

Provenance:

from the collection of Medici-Berenson Gallery

\$800 – 1,200



41

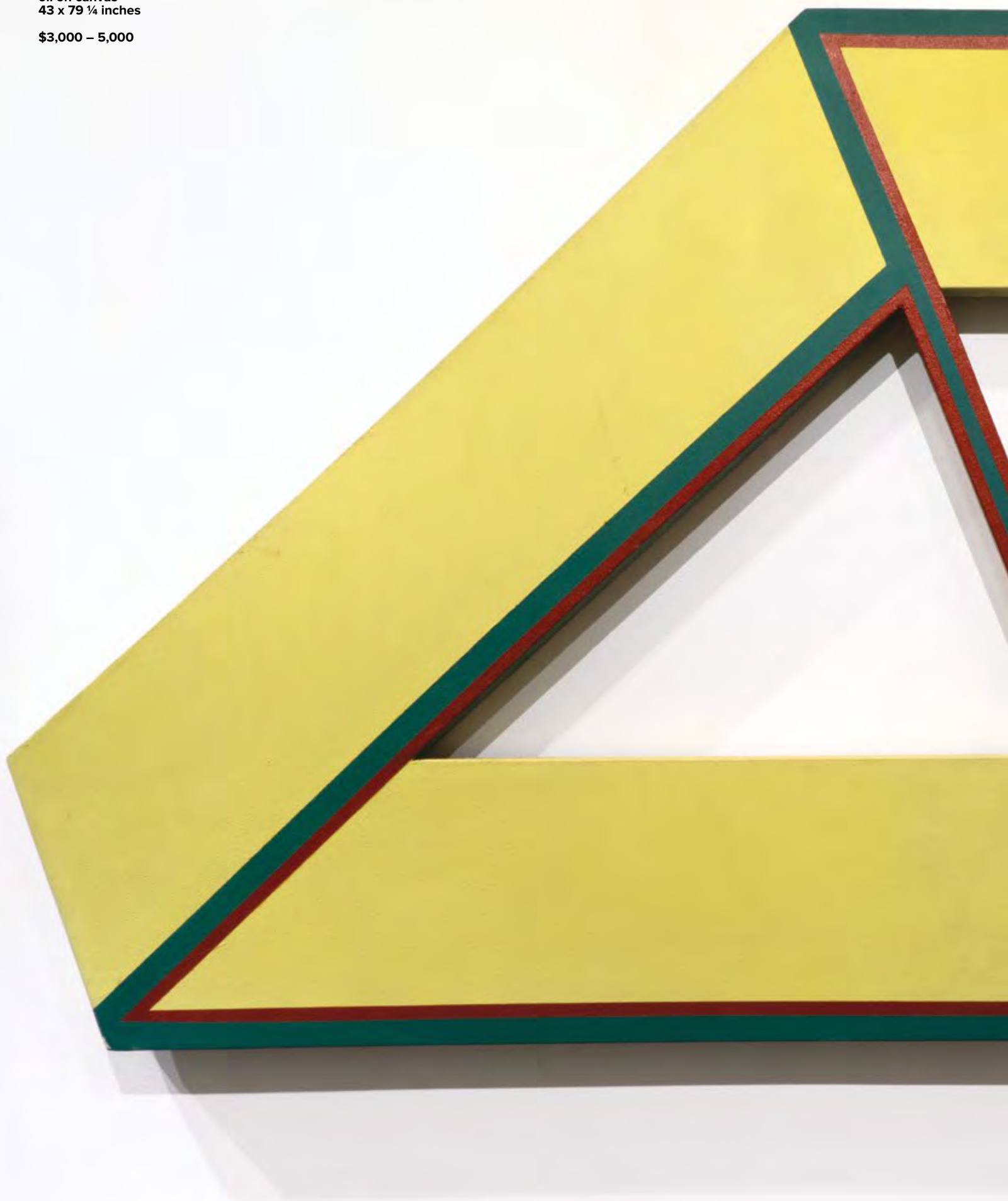
Jake Berthot, American (1939–2014)

***Untitled (shaped canvas)* (c. 1965)**

oil on canvas

43 x 79 ¼ inches

\$3,000 – 5,000







Abraham Rattner



42

Opposite:
Abraham Rattner, American (1895–1978)
Gargoyles No. 4 (1959)
oil on canvas
signed right side and verso
45 ¾ x 35 inches

\$4,000 – 6,000

43

Above:
Abraham Rattner, American (1895–1978)
No. 1667 (1961)
ink wash on paper
signed lower left
image: 10 ½ x 7 ½ inches

\$100 – 200



44

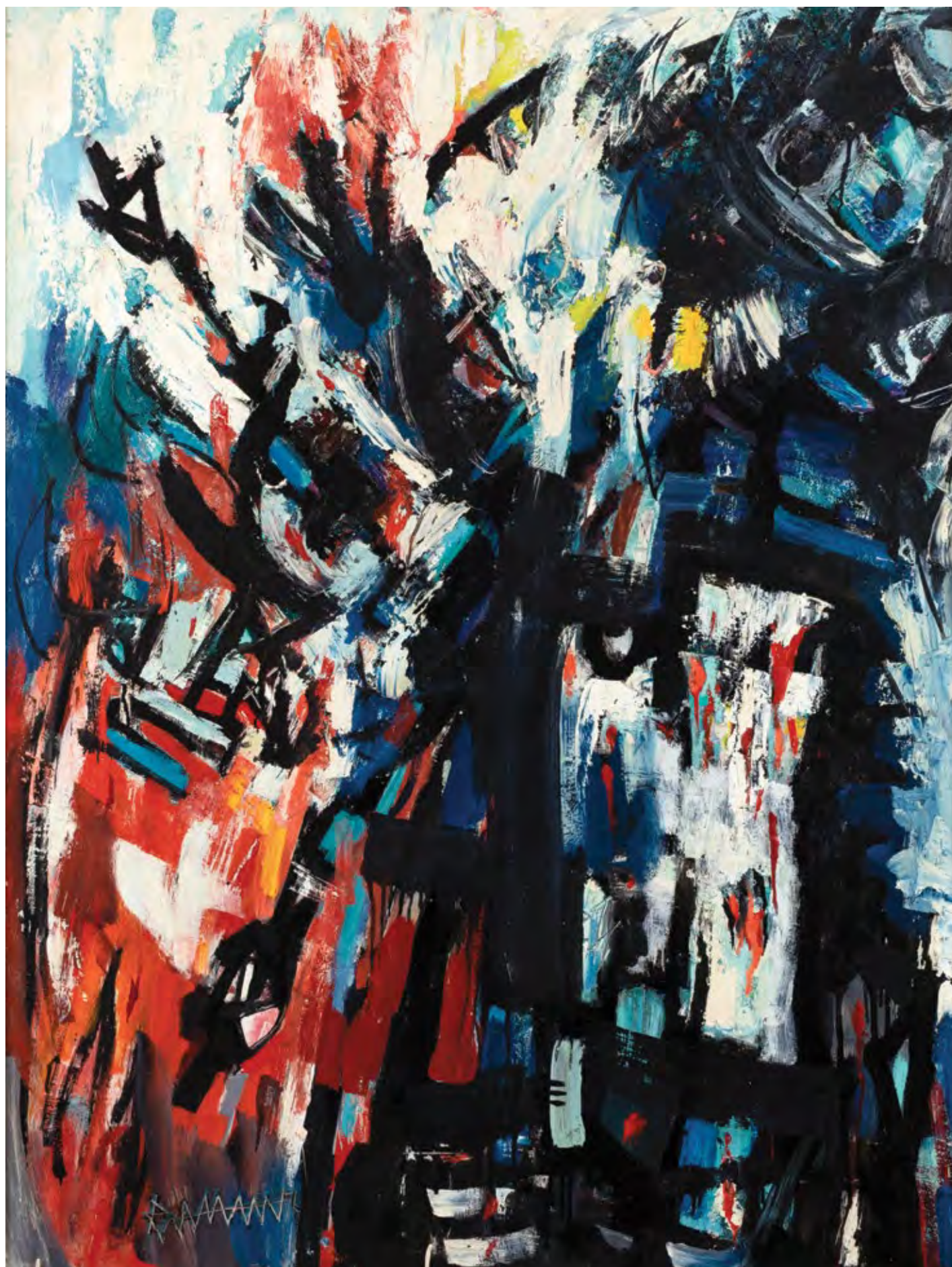
Above:
Abraham Rattner
American (1895–1978)
Storm Composition #3 (1955)
oil on masonite
signed bottom left
masonite: 27 x 37 inches

\$2,500 – 4,500

45

Opposite:
Abraham Rattner
American (1895–1978)
Shekina-Amalek (1960)
oil on masonite
signed lower left and verso
masonite: 48 ½ x 36 inches

\$2,500 – 4,500





46
Javier Cabada
Spanish/American (b. 1931)
Untitled (1979)
oil on canvas
signed lower right
40 $\frac{3}{4}$ x 48 $\frac{1}{2}$ inches
\$800 – 1,200





MICHAEL LOEW



A student of Hans Hoffman and Fernand Léger as well as a teacher to generations of artists himself, Michael Loew had a long and distinguished career as an American modernist. Over the years, Loew's process moved deftly through changing styles and mediums — this group of paintings consists of a variety.

Emotional abstractions from the mid-1950s, *Untitled #292* and *Untitled #291* (Lots 52 and 53) make use of subtle tonal transitions and gestural brushstrokes. Works from Loew's early 1960s *Basket series* (Lots 49 and 50), explore bending grids and contrasting hues. *Anvil* and *Red Curvature* (Lots 47 and 48) are accomplished examples of Loew's later canvases. Set at opposing axes, each work employs immense curved color fields and expresses measured intention.



LOTS 47–54

Provenance:
from a private collection,
by descent from the artist's estate

47

Previous spread, left:
Michael Loew, American (1907–1985)
Anvil (1967)
acrylic on canvas
signed verso
54 x 50 inches

\$5,000 – 8,000

48

Previous spread, right:
Michael Loew, American (1907–1985)
Red Curvature (1967)
acrylic on canvas
signed verso
54 x 60 inches

\$5,000 – 8,000

49

Opposite:
Michael Loew, American (1907–1985)
Sketch for Basket triptych (1964)
oil on canvas
signed lower right
13 x 20 inches

\$1,000 – 2,000

50

Above:
Michael Loew, American (1907–1985)
Adjacents #1 (1963)
oil on canvas
signed front and verso
28 x 34 inches

\$2,000 – 3,000



51

Above:
Michael Loew, American (1907–1985)
Imbedded in Whites (1978)
watercolor on paper
signed lower right
sheet: 22 x 30 inches

\$800 – 1,200

52

Opposite, top:
Michael Loew, American (1907–1985)
Untitled #292
watercolor on paper
signed lower right
sheet: 15 x 20 inches

\$5,000 – 8,000

53

Opposite, bottom:
Michael Loew, American (1907–1985)
Untitled #291 (1955)
watercolor on paper
signed lower right
sheet: 15 x 20 inches

\$5,000 – 8,000

54

Following spread:
Michael Loew, American (1907–1985)
Aftermath (1973)
watercolor on paper
signed lower left
sheet: 22 1/4 x 30 inches

\$5,000 – 8,000











VIEW LOTS 55-148 ONLINE:
capsuleauctions.com





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Multiple Auction Bidding Platforms and Methods. CAPSULE GALLERY INC. conducts auctions through multiple auction bidding platforms. A Bidder may participate in CAPSULE GALLERY INC.'s auctions in person at CAPSULE GALLERY INC.'s gallery, by telephone, by submission of written order or online using CAPSULE GALLERY INC.'s auction bidding platform or other auction bidding platforms.

Bidding, Right to Reject Bids and Disputes. If We decide that a bid is an insufficient amount, We may reject the bid and/or remove the Property from sale. The highest Bidder acknowledged by CAPSULE GALLERY INC. will be the Purchaser. In the event of any question regarding a bid or other dispute, We will have sole and final discretion to determine the Purchaser and to resolve all other elements of the transaction. We may withdraw the Property from auction or sale and may re-offer it at our discretion. We are not responsible for any acts, errors or omissions relating to bids or other elements of the transaction.

Recognition of Purchaser. After CAPSULE GALLERY INC.'s indication that a Lot has been sold, ownership rights to the Lot will pass to the Purchaser upon fulfillment by such Purchaser of all the conditions set forth herein. At the conclusion of bidding for a specific Lot, the Purchaser (a) assumes full risk and responsibility for the Lot, and (b) is obligated to pay the Total Purchase Price of the Lot.

Sales Tax. Unless exempt by law as evidenced by a valid resale certificate, a Purchaser will be required to pay New York sales tax on the Total Purchase Price. Right to Publicize. CAPSULE GALLERY INC. reserves the right to retain, publish and use for any purpose (including publicity), and to disclose to whomever CAPSULE GALLERY INC. elects, any information, photographs and written materials relating to Property. CAPSULE GALLERY INC. may exercise said rights before, during or after an auction or sale.

Reserve. Some Lots may be subject to a reserve ("Reserve"), which is the confidential minimum price below which a specific Lot will not be sold. A Reserve may be agreed upon between CAPSULE GALLERY INC. and the Consignor or it may be established by CAPSULE GALLERY INC. in its sole discretion. CAPSULE GALLERY INC. may implement a Reserve by opening the bidding process on behalf of the Consignor and then CAPSULE GALLERY INC. may bid on the Lot until the amount of the Reserve has been reached. If CAPSULE GALLERY INC. has an ownership interest in a Lot, CAPSULE GALLERY INC. may bid up to the Reserve to protect such interest. If CAPSULE GALLERY INC. decides that any opening bid is below the Reserve of the Lot, CAPSULE GALLERY INC. may reject the bid and/or withdraw the Lot from auction.

Agency. Property offered for sale by CAPSULE GALLERY INC. is offered in CAPSULE GALLERY INC.'s capacity as agent for the owner of the Property. The sale of Property occurs from the owner of the Property to the Purchaser.

Deposit. In certain instances, CAPSULE GALLERY INC. may require that a prospective Bidder pay to CAPSULE GALLERY INC. a deposit in order to place a bid on Property.

Limit of Liability. In no event will We be liable to a Purchaser for any reason for an amount that exceeds the portion of the Total Purchase Price actually paid.

Time of the Essence. Time is of the essence with respect to Your obligations under these Terms and Conditions.

Severance Provision. In case any one or more of the provisions contained in these Terms and Conditions shall, for any reason, be held to be invalid, illegal or unenforceable in any respect, these Terms and Conditions shall be construed as if such invalid, illegal or unenforceable provision(s) had never been contained herein.

Governing Law. These Terms and Conditions shall be governed by New York law under the jurisdiction of the courts of New York.

Modification. CAPSULE GALLERY INC. reserves the exclusive right to waive or modify these Terms and Conditions.

Capsule Bid Form

- ☐ Absentee Bid
☐ Phone Bid



Admin use

Paddle #

☐ Confirmed

NAME	RESALE	STATE
ADDRESS	PHONE	
CITY, ST, ZIP	ALTERNATE #	
EMAIL	PHOTO ID	
CREDIT CARD NUMBER	EXP. DATE	CVV

**Absentee or
Contingency Phone Bid**
 (Excluding buyer's premium)

Lot #

Title and Description

By signing this form below, the signer (herein the "Bidder") indicates that the Bidder has read, understood and accepted the terms and conditions of sale (herein "Terms and Conditions") of Capsule Gallery, Inc. (herein "CAPSULE") as set forth on CAPSULE's website, or as otherwise made available to the Bidder. The Bidder agrees to comply with and be bound by the Terms and Conditions.

The Bidder hereby requests and authorizes CAPSULE to place the bids set forth above on behalf of the Bidder. The Bidder understands and agrees that CAPSULE will place the bids on behalf of the Bidder as a courtesy and that CAPSULE shall not be responsible for any error, omission or failure in the execution of bids. The Bidder understands that CAPSULE conducts auctions through multiple bidding platforms using multiple methods. In the event of any dispute or question regarding bids, CAPSULE will have sole and final discretion to determine the Purchaser. At the discretion of CAPSULE, the credit card information submitted on this form may be used to process payment of all purchases plus the 25% buyer's premium as a credit card charge if less than \$5,000.00.

25% BUYER'S PREMIUM APPLIES TO ALL PURCHASES.

Signature:

Date

618 East 9th Street, New York, NY 10009 |
 BIDS@CAPSULEAUCTIONS.COM | Phone (212) 353-CAPS (2277)



CAPSULEAUCTIONS.COM