



**MADE IN CALIFORNIA:  
CONTEMPORARY ART**

Tuesday November 1, 2016

Los Angeles

**Bonhams**

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Tuesday November 1, 2016 at 10am  
Los Angeles

## BONHAMS

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Los Angeles, California 90046  
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## HIGHLIGHTS PREVIEW

### San Francisco

Tuesday October 18, 12pm to 5pm  
Wednesday October 19, 10am to 5pm  
Thursday October 20, 10am to 5pm  
Friday October 21, 10am to 5pm

## PREVIEW

### Los Angeles

Friday October 28, 12pm to 5pm  
Saturday October 29, 12pm to 5pm  
Sunday October 30, 12pm to 5pm  
Monday October 31, 10am to 5pm

**SALE NUMBER:** 23444

Lots 1 - 89

**CATALOG:** \$35

## BIDS

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To bid via the internet please visit  
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Please note that bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bid not being processed.

Please see pages 108 to 110 for bidder information including Conditions of Sale, after-sale collection and shipment.

## INQUIRIES

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## ILLUSTRATIONS

Front cover: Lot 3  
Back cover: Lot 69

## PROPERTY COLLECTION NOTICE

Please note the property will be available for collection in Los Angeles at the time of the auction. Southern California, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction.



1

**KEN PRICE (1935-2012)**

*Untitled (tequila cups) (2)*

each glazed ceramic

*first 1 7/8 x 2 1/4 x 1 5/8 in. (4.8 x 5.7 x 4.1 cm);*

*second 1 7/8 x 2 1/2 x 1 5/8 in. (4.8 x 6.4 x 4.1 cm)*

**\$3,000 - 5,000**

**Provenance**

Acquired directly from the artist by the present owner.



2

**KEN PRICE (1935-2012)**

*Untitled, 1999*

signed and dated 'Price '99' (lower left) and dedicated (on the reverse of the frame)

ink and acrylic on paper

4 7/8 x 8 1/8 in. (12.4 x 20.6 cm)

**\$15,000 - 25,000**

**Provenance**

A gift from the artist to the present owner.

3

**JOE GOODE (BORN 1937)**

*Untitled* (from the *Torn Cloud Series*), 1975

oil on canvas

60 x 60 in. (152.4 x 152.4 cm)

**\$60,000 - 80,000**

**Provenance**

James Corcoran Gallery, Los Angeles.

Acquired from the above by the previous owner, *circa* 1975.

By descent from the above to the present owner.



As part of an ongoing commitment by the Bonhams Made in California team to add to the creative scholarship and documentation of California's extraordinary group of postwar artists, we invited Los Angeles artist Joe Goode over to the Bonhams Los Angeles gallery to have a chat with Contemporary Art Director Dane Jensen in front of Goode's untitled *Torn Sky* (1975) painting, a painting the artist hadn't seen in forty years. *Untitled (Torn Sky)* is part of a larger series beginning in the late 1960s in which Goode creates two paintings that form one work by overlaying two canvases. The top layer is sliced with a variety of cutting tools to reveal the work underneath. Collectively they are encased in a Plexi box allowing for the sculptural, dystopian image of an idyllic but pollution filled sky to emerge. He discusses his interest in painting the ephemeral, the ideas of chance and surprise in creating his work, the multi-dimensional quality of the *Torn Sky* series, the meta way in which his process of creation informs the image, his influences, and how smog differs in London from LA smog among other things.

**Dane Jensen:** *One of the recurring motifs in your paintings are naturally occurring phenomena—tornadoes, forest fires, waterfalls and the atmosphere. The sky and clouds as tropes often occupy a bit of a different place than perhaps a forest fire—a more poetic place within the history painting or other cultural production. So what does the sky represent for you? What fascinates you about the sky?*

**Joe Goode:** There are several things that interest me about the idea of painting an image of the sky. For one thing it is never the same twice. That essentially means I can do anything I want and it still looks what I am intending to make an image of. The same thing with fires and things like that. I tend to gravitate towards images that are constantly changing like seasons and other things in nature. I don't know why but I do.

**DJ:** *You are creating with these paintings something akin to static document of the ephemeral, something which is constantly evolving. How did the shifting aspect of the subject influence the process of creating the work?*

**JG:** Oh yeah and I kind of think of that when I look at it (*Torn Sky*). I painted the under-layer first, then I let it dry and then I painted the top layer. Then I let it dry. I then placed one over the other and cut it while it was on the first canvas. That made it much more interesting as it was almost like by cutting, it was like painting at the same

time. I could see parts of the painting underneath and other parts I remembered so I kind of knew what would result when I cut the top layer. And then some parts I didn't remember so it was a surprise. And then I had to deal with the tension. I had to be careful before I cut certain places or the whole thing would fall apart. But those were the challenges of it and that's what really interested me about the actual making of these pieces.

**DJ:** *Can we talk a little bit about the impetus for tearing the canvas? There is a really interesting element to this, which is the performative gesture and action of tearing in addition to the process of painting. Even aesthetically the work has a drape in the outer layer, which, again, makes one think of a curtain in a theater.*

**JG:** At the time, I wanted to make a painting where I never knew exactly what I was doing. So I might cover a work and leave it for six months and not remember which painting was underneath. I'd have maybe five of them out at the same time so it always really interested me to cut in and try to think what was behind this thing before I would see it. The secondary consideration was to provide the tension that allowed me to cut it in such a way that the whole thing would look taut and at the same time wouldn't fall apart. The fragileness of it I don't think I was really too much aware of it at the time when I decided to make these, but I was aware of it when I was cutting.

Aesthetically I was really more aware what was in the bottom and what was at the top of the composition and also what was reflected. The idea of putting Plexiglas over the work was really visually important to me. A lot of collectors wanted to take it off and I'd say "yeah, take it off" but then it's your painting then, not mine. Because the idea of putting Plexiglas over the work was the idea of layering—that I was looking through a reflective surface to see that painting through another. It's like a window. One sky through another one, and then in the reflection of the Plexiglas I was seeing what was in back of me and what was in front of me. At the same time, I could also see myself. So it was like four layers. The reflection from the Plexiglas really completed the thought of what I was trying to do.

**DJ:** *Do you see your work then, the finished work with the Plexiglas, as a sculpture or a painting?*

**JG:** I see it as a painting, but I see it as a multi-dimensional painting.

**DJ:** *I wanted to talk a little bit about some of the dualities that one sees in your work and the historical context of the cultural climate at the time. In *Torn Sky* we have convalescent sky combined with a cut surface with a seemingly violent cut or, perhaps, one that alludes to the threat of violence. We have a picturesque blue sky at the top of the painting with a pollution cloud and poisonous green air at the bottom. Was the turbulence of the political and social scene in the late 60s and early 70s sculpt a factor in influencing your work in some way?*

**JG:** No, it really didn't and I was really concerned with nature itself. The cuts...they look really violent, but it is amazing how careful I had to be to cut the canvas. I couldn't cut it fast, even though it looks like it's been cut fast. No way I could have done that because it would have collapsed.

**DJ:** *So your method of slicing the canvas was more of a slow, measured cutting?*

**JG:** It was very slow and often times I would reach a point and I would think if I go any farther that this, I could lose the whole thing.

**DJ:** *So there is a precarity in the process.*

**JG:** The process of doing it was very much like the image itself—of what I was trying to portray. The presence of pollution in the sky polluting was destroying it. What I was doing was the same thing.

**DJ:** *That is interesting! The fragility of the sky and of the atmosphere is then a proxy for the process of creating your work.*

**JG:** I was a lot smarter then, than I am now (laughter).

**DJ:** *One of the great things about working in L.A. in the late 60s and early 70s was it seems like there was a really nice exchange of ideas, conversation and dialogue between the community of artists. One could think about a Larry Bell Cube, for example, with your shared use of reflective material and the environment. Were you influenced by some of your peers in LA at the time?*

**JG:** I don't think so. I don't know what Larry was doing when I was making *Torn Sky*. Maybe he was making cubes, maybe he was doing other things. I don't know. But he and I have been friends since art school. We went to art school together, so we've always been friends. My situation with Larry and how I would have been influenced by him is no different than how I might have been influenced by Ruscha or by anybody. I don't see it, but I'm not saying it is not there.

**DJ:** *In looking at some of your more direct influences, there is an interesting lineage in art of creating through the process of destruction in the works of Lucio Fontana and his sliced canvases or Niki de Saint Phalle and her Gunshot paintings (called Tirs in French) who was working here in California at the time. Were influenced by either of their work when you were working in the Torn Sky series?*

**JG:** I met Niki when she was here, but I don't think I was really influenced by her work. I was working along those lines before I even knew about her work. With Fontana, I definitely was. I only saw images of his paintings, but I never actually saw his work in person. I don't think I looked at it as if to say "I could do something like that," but I know that subconsciously it affected me.

**DJ:** *Is there an element that differentiates this Torn Sky painting from the others paintings in the larger Torn Sky series?*

**JG:** I think I did eight or ten of these painting, of this size. And they all have various degrees of smog in it. So basically, to me, it was color of the smog that changed from work to work.

**DJ:** *Where was the first venue you exhibited the Torn Sky series?*

**JG:** It was a gallery called Felicity Samuel Gallery in London. She was not there very long and she was interested in the art world for very short time.

**DJ:** *Given that your sky paintings depicted a Los Angeles sky and the pollution present here at the time, how were your works received by the public when they were viewed in London?*

**JG:** Well, they didn't see them as smog. They didn't see them as landscapes, either. They didn't see the smog as anything. Their smog didn't look like ours. Their sky was primarily cloudy, ours is primarily sunshine. It had totally different colors.

**DJ:** *Art is often filtered through a contemporary lens, seen through what the critical challenges of that time are. In the age where we have daunting environmental challenges, how do you see your depiction of a polluted sky today?*

**JG:** I think that at the time I saw smog as destroying the sky. I wasn't thinking of larger environmental issues. I just thought of Los Angeles. I wasn't that clever (laughter).



Joe Goode in his studio, circa. 1973. © Steven Steinman





4

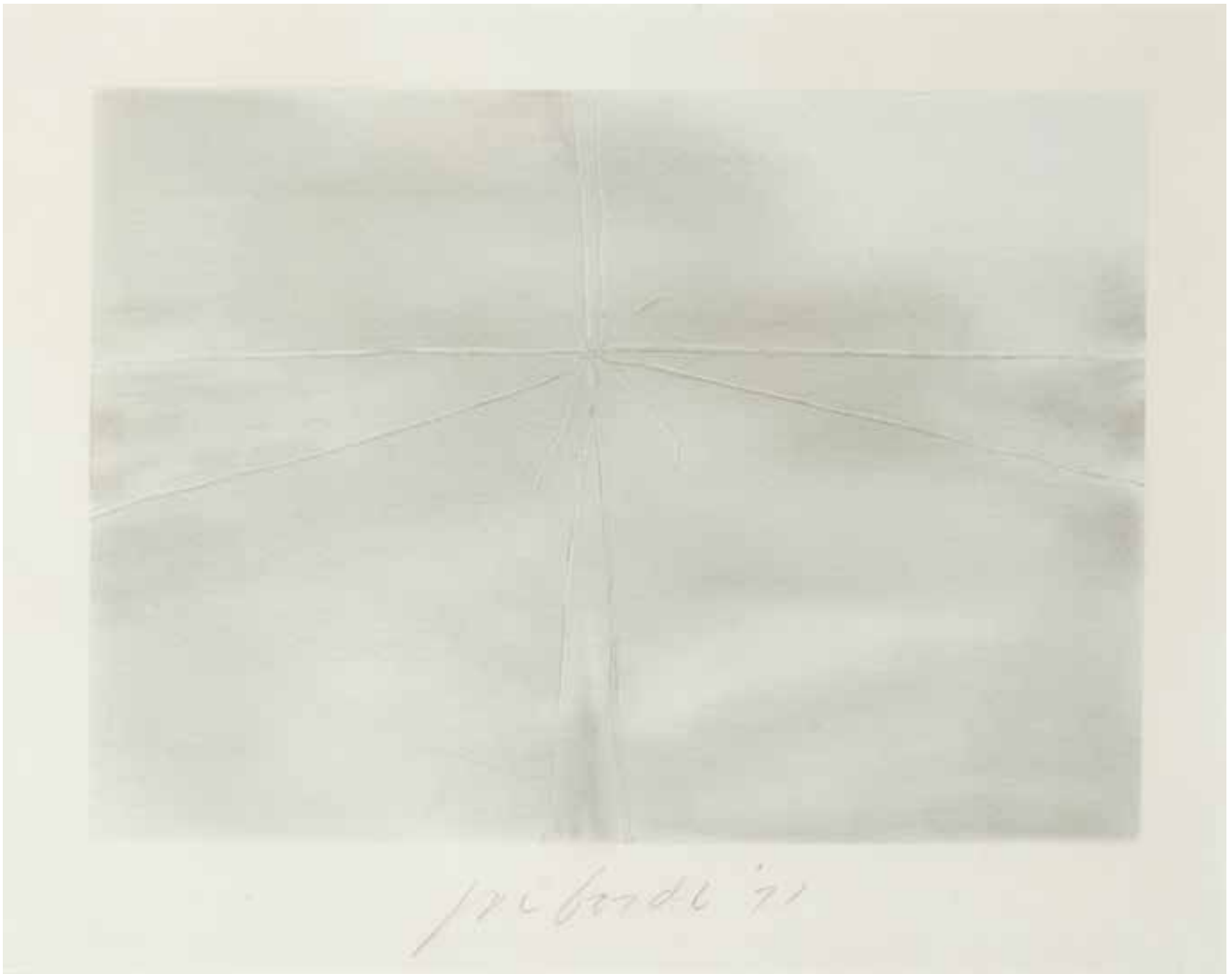
**A GROUP OF SIX EDITIONS FROM THE FROSTIG ART COLLECTION**

- i. **Charles Arnoldi**, *Crybaby*, 2004
  - ii. **Michael C. McMillen**, *Maquette for the Studio*, 2004
  - iii. **Sarah Perry**, *Speak for Me*, 2004
  - iv. **Ken Price**, *Lunk*, 2004
  - v. **Gwynn Murrill**, *Stretching Dog Maquette*, 2004
  - vi. **Robert Graham**, *Untitled*, 2005
- i.-v. signed and numbered '12/200' (on the underside); vi. initialed and numbered '2' (on the metal fastener on the underside)
- i.-v. bronze; vi. bronze on wooden base
- i. 4 1/2 x 3 1/2 x 3 1/2 in. (11.4 x 8.9 x 8.9 cm); ii. 3 3/4 x 5 7/8 x 3 7/8 in. (9.5 x 14.9 x 9.8 cm); iii. 1 1/2 x 5 3/4 x 2 1/4 in. (3.8 x 14.6 x 5.7 cm); iv. 4 x 4 7/8 x 4 3/4 in. (10.2 X 12.4 X 12.1 cm); v. 3 x 7 1/2 x 1 1/2 in. (7.6 x 19 x 3.8 cm); vi. 4 1/2 x 2 7/8 x 2 1/4 in. (11.4 x 7.3 x 5.7 cm), dimensions of base 6 x 5 x 5 in. (15.2 x 12.7 x 12.7 cm)
- i.-v. from the edition of 200; vi. from the edition of 89. Each published by the Frostig Center, Pasadena, California.

**\$3,000 - 5,000**

**Provenance**

Acquired directly from the Frostig Center by the present owner.



**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

5

**JOE GOODE (BORN 1937)**

*Tied Up*, 1971

signed and dated 'Joe Goode '71' (lower center) and inscribed (on the reverse)

pastel on paper

11 1/2 x 14 1/2 in. (29.2 x 36.8 cm)

**\$2,000 - 4,000**

**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

6

**KEN PRICE (1935-2012)**

*Industrial Cup Box*, 1960

signed and dated 'PRICE '60' (on the underside of the box)

painted and glazed ceramic cup with collaged and painted box construction

9 x 7 5/8 x 5 5/8 in. (22.9 x 19.4 x 14.3 cm)

**\$15,000 - 25,000**

**Provenance**

Mr. and Mrs. Melvin Hirsh, Los Angeles.

By descent from the above to the present owner.

Ken Price often addressed the fragility of ceramics by creating custom boxes that with the ceramic object collectively formed the artwork. Stephanie Barron, senior curator and department head of modern art at the Los Angeles County Museum of Art, discusses the cases accompanying his ceramic works:

With his earliest works Price was concerned with how they were presented. Extremely pragmatic and mindful of unfortunate experiences of mishandling and damage, yet wanting to maintain an intimate scale, he designed specific casework for particular pieces. In order to give a 1960 group of elaborate glazed cups a controlled environment, they were housed in Cornell-like boxes, often replete with collaged elements on the box interiors.<sup>1</sup>

<sup>1</sup> S. Barron, "Lumps, Bumps, Grooves, and Curves: Fifty Years of Ken Price Sculpture", *Ken Price Sculpture: A Retrospective*, Los Angeles: Los Angeles County Museum of Art; Munich: DelMonico Books, Prestel, 2012, p. 23.







7

**BILLY AL BENGSTON (BORN 1934)**

*L Duke 4*, 1971

titled and dated (on artist's studio label on the reverse)

burnished aluminum

48 x 50 in. (121.9 x 127 cm)

**\$8,000 - 12,000**

**Provenance**

Locksley Shea Gallery, Minneapolis.

Acquired from the above by the previous owner in 1971.

By descent from the above to the present owner.



8



9

**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

8  
**TONY BERLANT (BORN 1941)**

*Watteau's Tale*, 2003  
 found tin collage with steel brads on plywood  
 4 x 4 x 4 in. (10.2 x 10.2 x 10.2 cm)

**\$2,000 - 3,000**

**Provenance**

John Berggruen Gallery, San Francisco.  
 Acquired from the above by the present owner in September 2004.

9  
**GORDON WAGNER (1915-1987)**

*Kwan Yin #4*, 1968  
 signed, titled and dated 'Wagner 68' (on the stretcher)  
 wood, metal, oil and latex on canvas  
 44 1/8 x 32 in. (112.1 x 81.3 cm)

**\$2,000 - 3,000**

**Provenance**

Lee Nordness Galleries, New York.  
 Dermot Begley, Los Angeles.



10

**PETER VOULKOS (1924-2002)**

*Untitled (plate), 1972*

signed and dated 'Voukos 72' (on the underside)

gas fired wheel-thrown stoneware and porcelain with glaze

4 in. (10.2 cm) (height); 16 1/4 in. (41.3 cm) (diameter)

**\$6,000 - 8,000**

**Provenance**

Anon. sale, Butterfield & Butterfield, San Francisco, 30 April 1987, lot 3381.

Acquired from the above sale by the present owner.

We are grateful to Sam Jornlin and the Voukos & Co. Catalogue Project for assisting with this catalogue description. This work is listed under CR702.17-G in the Voukos & Co. Catalogue Project Quest database.





**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

11

**PETER VOULKOS (1924-2002)**

*Untitled (plate), 1973*

signed and dated 'Voukos 73' (on the underside)  
gas fired wheel-thrown stoneware with porcelain pass-through, push-throughs, cobalt oxide/slip and clear glaze  
3 3/4 in. (9.5 cm) (height); 18 7/8 in. (47.9 cm) (diameter)

**\$7,000 - 9,000**

**Provenance**

Private Collection, San Francisco.  
Anon. sale, Abell Auctions, 6 October 2013, lot 439.  
Acquired at the above sale by the present owner.

We are grateful to Sam Jornlin and the Voukos & Co. Catalogue Project for assisting with this catalogue description. This work is listed under CR704.198-G in the Voukos & Co. Catalogue Project Quest Database.





12

**PETER VOULKOS (1924-2002)**

*Untitled (plate)*, 1986

signed and dated 'Voukos 86' (on the side lip); numbered 'P4-1/7' (on the underside) and stamped twice with the foundry mark 'Artworks Foundry' (on the underside)

bronze

5 1/4 in. (13.3 cm) (height); 16 1/4 in. (41.3 cm) (diameter)

This work is from the incomplete edition of 7 plus 2 artist's proofs.

**\$10,000 - 15,000**

**Provenance**

Braunstein/Quay Gallery, San Francisco.

Acquired from the above by the present owner.

**Exhibited**

Logan, Nora Eccles Harrison Museum of Art, *Peter Voukos: Bronze*, 28 August-22 October 2000.

San Francisco, Braunstein/Quay Gallery, *Peter Voukos Bronzes*, 5 October-5 November 2005.

We are grateful to Sam Jornlin and the Voukos & Co. Catalogue Project for assisting with this catalogue description. The work is listed under CR460.P4-B in the Voukos & Co. Catalogue Project Quest Database.



13

**BILLY AL BENGSTON (BORN 1934)**

*Untitled*, 1959

signed and dated 'Bengston 1959' (lower right) and inscribed (lower left)

oil on paper

5 1/8 x 5 1/2 in. (13 x 14 cm)

**\$1,500 - 2,500**

**Provenance**

Private Collection (a gift from the artist).

Chez Camille, West Hollywood.

Acquired from the above by the present owner.



**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

14

**TONY BERLANT (BORN 1941)**

*Aug. 7, 1944 - Caught Napping #78*, 1990

signed, titled, and dated 'Berlant 1990' (on the reverse)

found metal collage with steel brads on panel

20 x 18 3/4 in. (50.8 x 47.6 cm)

**\$2,500 - 3,500**

**Provenance**

Helander Gallery, Palm Beach.

LewAllen Gallery, Santa Fe.

L.A. Louver, Venice.

Louis Stern Fine Arts, West Hollywood.

**Exhibited**

Venice, L.A. Louver, *Tony Berlant: Recent Work*, 1-29 December 1990.

West Hollywood, Louis Stern Fine Arts, *Imaginary Realities: Surrealism*

*Then and Now*, 19 September-12 November 1996.



15

**CARL MORRIS (1911-1993)**

*Untitled*

signed 'CARL MORRIS' (lower right)

oil on canvas

42 1/4 x 49 1/2 in. (107.3 x 125.7 cm)

**\$6,000 - 9,000**



16

**KARL KASTEN (1916-2010)**

*Trysting Place*, 1962

signed 'KASTEN' (lower left); signed, titled, inscribed and dated 'Karl Kasten '62' (on the reverse)

oil on canvas

38 1/4 x 31 5/8 in. (97.2 x 80.3 cm)

**\$2,000 - 4,000**





**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

17

**JOHN SACCARO (1913-1981)**

*Sensory Vector*, 1956

signed and dated 'Saccaro 56' (lower right); signed, titled, inscribed and dated (on the reverse)

oil on canvas

52 x 64 in. (132.1 x 162.6 cm)

**\$10,000 - 15,000**

**Provenance**

The Carlson Gallery, San Francisco.

**Exhibited**

San Francisco, The Carlson Gallery, *Abstract Expressionists: A Historical Survey of Northern California Artists; Catalog No. 5: A Year Long Series of Exhibitions, Abstract Expressionists Active 1945-1960*, 3-31 March 1990, illustrated in color on p. 16 of the exhibition catalogue.

The present lot is accompanied by a copy of the aforementioned exhibition catalogue.



18

**JACQUES SCHNIER (1898-1988)**

*Ambulating Space Prober*, 1963

signed and dated 'SCHNIER 63' (on the reverse)

bronze on wooden base

13 1/2 x 11 1/2 x 6 in. (34.3 x 29.2 x 15.2 cm)

**\$2,500 - 3,500**

**PROPERTY FROM A PRIVATE NORTHWESTERN COLLECTOR**

19

**GREGORY KONDOS (BORN 1923)**

*Beach*, 1975

signed and dated 'g. kondos 1975' (lower right)

oil on canvas

72 x 64 in. (182.9 x 162.6 cm)

**\$20,000 - 30,000**

**Provenance**

Dana Reich Gallery, San Francisco.

Acquired from the above by present owner in 1976.



(detail)





20

**WILLIAM THEOPHILUS BROWN  
(1919-2012)**

*Untitled*, 1994

signed and dated 'Theophilus Brown 94'

(lower right)

acrylic on paper

7 7/8 x 12 3/4 in. (20 x 32.4 cm)

**\$2,000 - 3,000**

**Provenance**

The North Point Gallery, San Francisco.



21

**LARRY COHEN (BORN 1952)**

*View of the Silver Lake Reservoir*, 2001

signed 'LARRY COHEN' (on the reverse) and

signed again 'LARRY COHEN'

(on the stretcher)

oil on canvas

44 x 54 in. (111.8 x 137.2 cm)

**\$3,000 - 5,000**

**Provenance**

Acquired directly from the artist by the present owner.





22

**JAMES WEEKS (1922-1998)**

*Ocean Surf*, 1965

signed and dated 'J Weeks 65' (on the reverse)

acrylic on canvas

25 1/2 x 28 in. (64.8 x 71.1 cm)

**\$8,000 - 12,000**

**Provenance**

Felix Landau Gallery, Los Angeles.

Anon. sale, Butterfields, San Francisco, 24 October 2000, lot 5046.

Hackett-Freedman Gallery, San Francisco (acquired at the above sale).

Acquired from the above by the present owner.



23

23

**DAVID LIGARE (BORN 1945)**

*Study of a Youth Wearing a Champion's Laurel Wreath*, 1984

signed and dated 'D. Ligare © 1984' (on the reverse)

oil on board

12 in. (30.5 cm) (diameter)

**\$2,000 - 3,000**

24

**DAVID LIGARE (BORN 1945)**

*The Death of Meleager*, 1987

signed, titled and dated 'D. Ligare 1987' (on the reverse)

oil on canvas

40 x 48 in. (101.6 x 121.9 cm)

**\$7,000 - 9,000**







25

25  
**PAUL WONNER (1920-2008)**  
*Portrait of a Man*  
 signed 'Paul Wonner' (lower right)  
 gouache on paper  
 17 1/2 x 11 1/4 in. (44.5 x 28.6 cm)

**\$3,000 - 5,000**

**Provenance**  
 Acquired directly from the artist by the present owner.



26

26  
**PAUL WONNER (1920-2008)**  
*Model in Large Studio*, 1968  
 signed 'Paul Wonner' (lower left); titled and inscribed (on the reverse)  
 gouache on paper  
 16 7/8 x 14 in. (42.9 x 35.6 cm)

**\$6,000 - 8,000**

**Provenance**  
 Felix Landau Gallery, Los Angeles.  
 DC Moore Gallery, New York.

**Exhibited**  
 Sacramento, Crocker Art Museum, *Back To Life: Bay Area Figurative Drawings*, 11 October 2015-1 May 2016.

27  
**PAUL WONNER (1920-2008)**  
*Figure by Terrace Table in Spring*, 1960  
 signed 'Paul Wonner' (lower right); signed again and dated 'Paul Wonner 1960' (on the reverse)  
 oil on canvas  
 49 1/2 x 46 5/8 in. (125.7 x 118.4 cm)

**\$20,000 - 30,000**





27



**PROPERTY FROM THE ESTATE OF ELINOR MAJORS CARLISLE, SAN FRANCISCO**

28

**RAIMONDS STAPRANS (BORN 1926)**

*Purple Bouquet*, 1965

signed and dated 'STAPRANS-65' (lower left)

oil on canvas

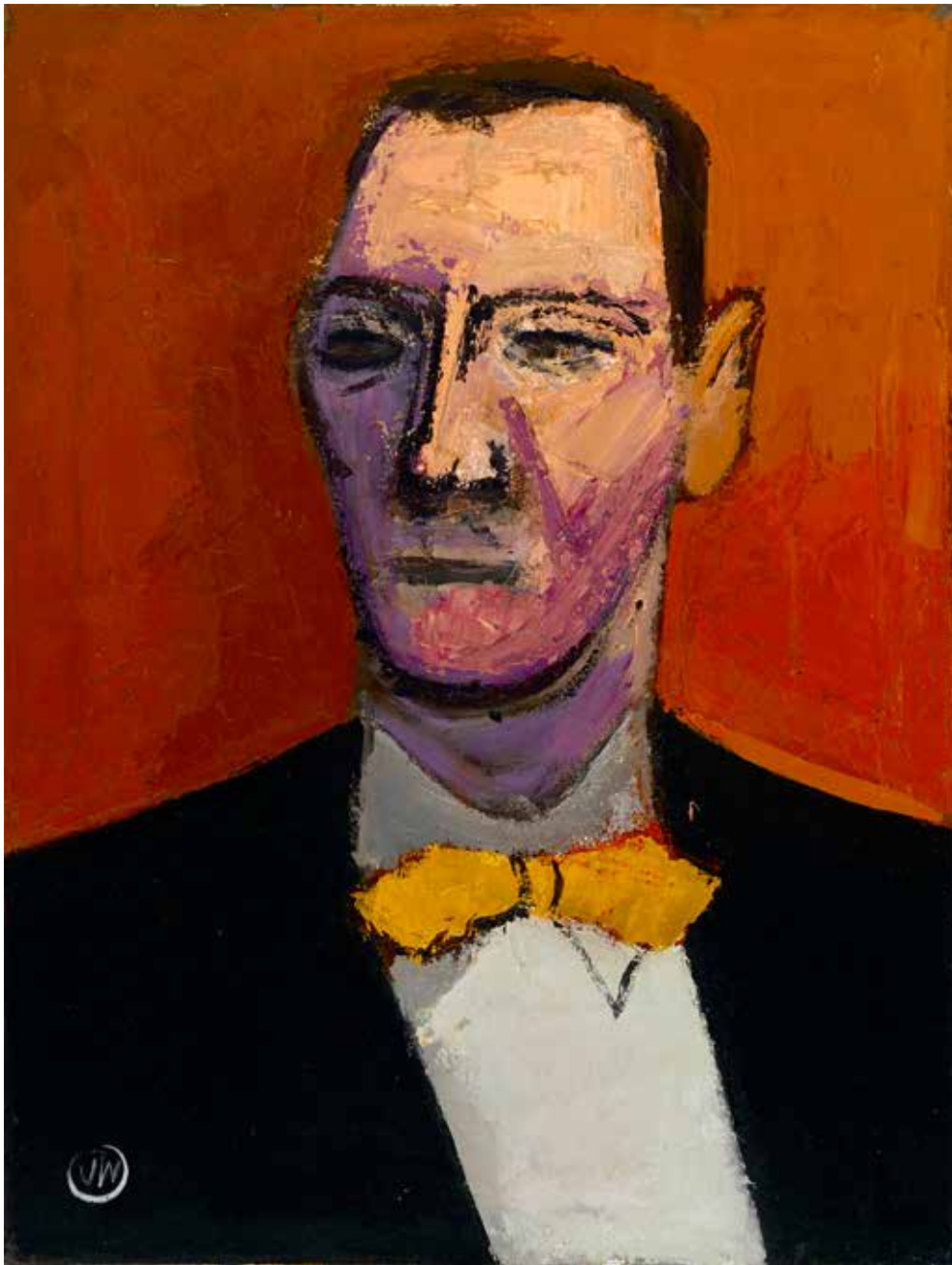
25 1/8 x 16 in. (63.8 x 40.6 cm)

**\$4,000 - 6,000**

**Provenance**

Maxwell Galleries, San Francisco.

Acquired from the above by the present owner.



**PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK**

29

**JAMES WEEKS (1922-1998)**

*Portrait Head, 1949*

signed with artist's monogram (lower left); signed again, titled, inscribed and dated 'James Weeks 1949' (on the reverse)

oil on canvas

25 7/8 x 19 7/8 in. (65.7 x 50.5 cm)

**\$3,000 - 5,000**

**Provenance**

Allan Stone Gallery, New York.

**Exhibited**

Skowhegan, Maine, Skowhegan School of Painting and Sculpture, *Fifth Annual Benefit Exhibition and Sale: Difference of a Decade*, October 1969.

New York, Allan Stone Gallery, *Bay Area to New York*, 28 October-22 December 2009.

New York, Allan Stone Projects, *Tête-à-Tête: Portraits in Dialogue*, 25 February-23 April 2016.



**PROPERTY FROM THE COLLECTION OF DOROTHY WEISS, NORTHERN CALIFORNIA**

30

**MANUEL NERI (BORN 1930)**

*Standing Figure No. 1*, 1980

stamped with artist's name, date and numbered 'Manuel Neri 2/4 1980' (on the base)

oil-based pigments on bronze

*65 1/2 x 15 x 22 in. (166.4 x 38 x 55.9 cm)*

This work is from the edition of four plus one artist's proof, each work uniquely painted, patinated, or a combination of uniquely painted and patinated by the artist, and cast by the Walla Foundry in Washington.

**\$50,000 - 70,000**





31

**PROPERTY FROM A PRIVATE COLLECTION, TUCSON**

31

**MANUEL NERI (BORN 1930)**

*Gesture Study #62, 1980*

signed and dated 'Manuel Neri 80' (upper left)

oil and graphite on printed paper

12 1/4 x 9 1/4 in. (31.1 x 23.5 cm)

**\$3,000 - 5,000**

**Provenance**

John Berggruen Gallery, San Francisco.

**Literature**

A. Martin, *American Realism: Twentieth-Century Drawings and Watercolors From the Glenn C. Janss Collection*, New York, 1985.



32

32

**ELMER NELSON BISCHOFF (1916-1991)**

*Standing Nude*

inscribed by Thomas C. Bischoff (on the reverse)

ink and wash on paper

12 x 9 in. (30.6 x 23 cm)

**\$2,500 - 3,500**

**Provenance**

Acquired directly from the artist's estate by the present owner.

**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

33

**JOAN BROWN (1938-1990)**

*The Dancers #3, 1972*

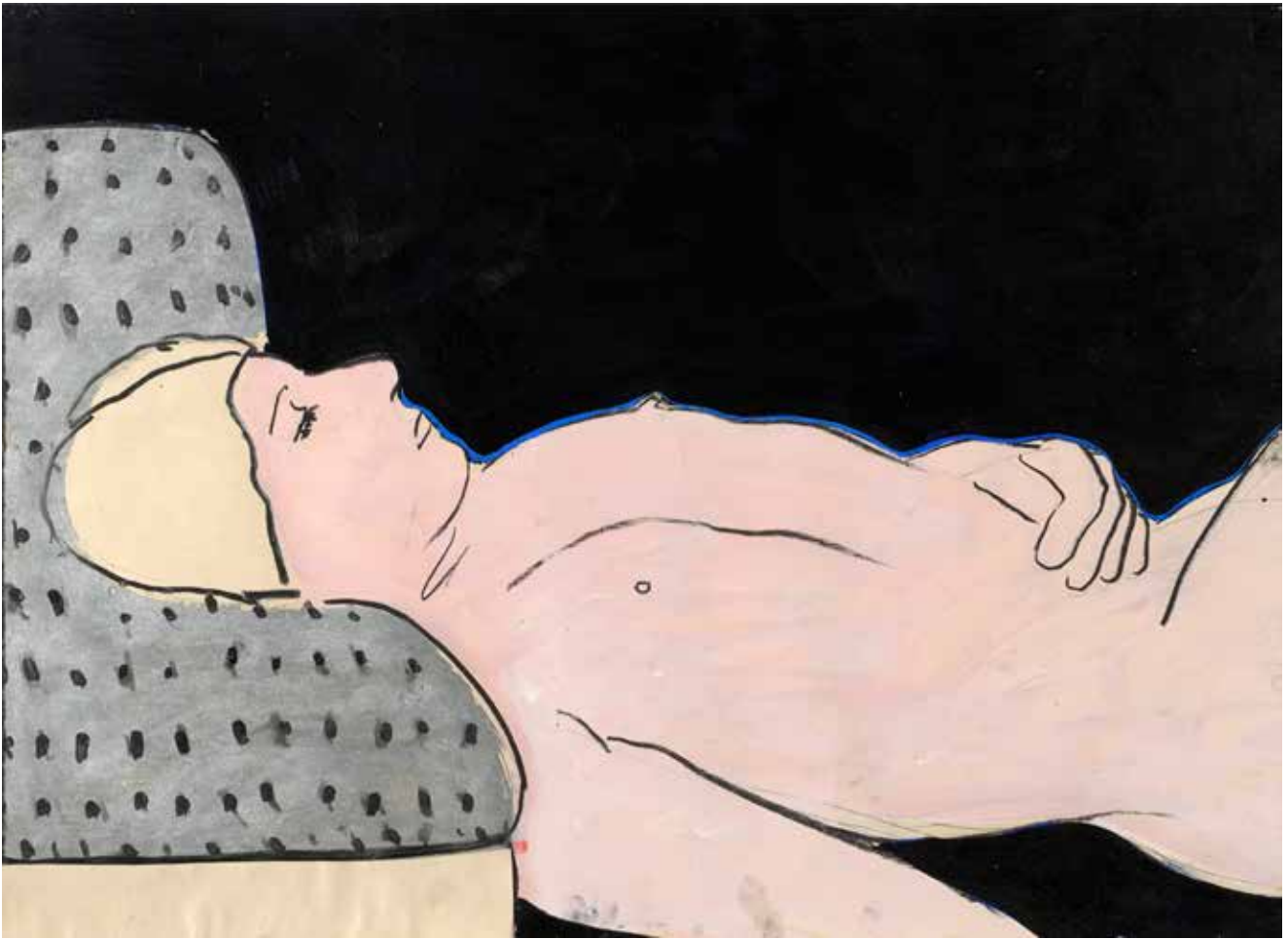
signed, titled and dated 'Joan Brown Sept 29, 1972' (on the reverse)

oil and glitter on masonite

72 3/8 x 48 3/4 in. (183.8 x 123.8 cm)

**\$30,000 - 50,000**





34

**JOAN BROWN (1938-1990)**

*Untitled (Reclining Torso), circa 1975*

acrylic, oil, metallic paint, Conté crayon, paper collage, gouache and  
graphite on paper

24 1/8 x 33 1/4 in. (61.3 x 84.5 cm)

**\$5,000 - 7,000**

**Provenance**

Gallery Paule Anglim, San Francisco.

Acquired from the above by the present owner in February 2005.





35

**PROPERTY FROM A PRIVATE COLLECTION, TUCSON**

35

**MANUEL NERI (BORN 1930)**

*Gesture Study #17*, 1980  
signed and dated 'Manuel Neri 80' (lower left)  
oil crayon, turpentine, acrylic and pencil on paper  
12 1/8 x 9 1/2 in. (30.8 x 24.1 cm)

**\$3,000 - 5,000**

**Provenance**

John Berggruen Gallery, San Francisco.



36

**PROPERTY FROM A PRIVATE COLLECTION, TUCSON**

36

**NATHAN OLIVEIRA (1928-2010)**

*Figure with Green Eye*, 1979  
signed and dated 'Oliveira 79' (upper right)  
watercolor and ink on paper  
19 x 15 3/4 in. (48.3 x 40 cm)

**\$3,500 - 4,500**

**Provenance**

John Berggruen Gallery, San Francisco.

**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

37

**NATHAN OLIVEIRA (1928-2010)**

*Untitled (Shaman Series)*, 1976

signed and dated 'Oliveira 76' (lower right)

charcoal, graphite, gouache, watercolor and mixed media on paper

71 x 50 1/2 in. (180.3 x 128.3 cm)

**\$15,000 - 20,000**

**Provenance**

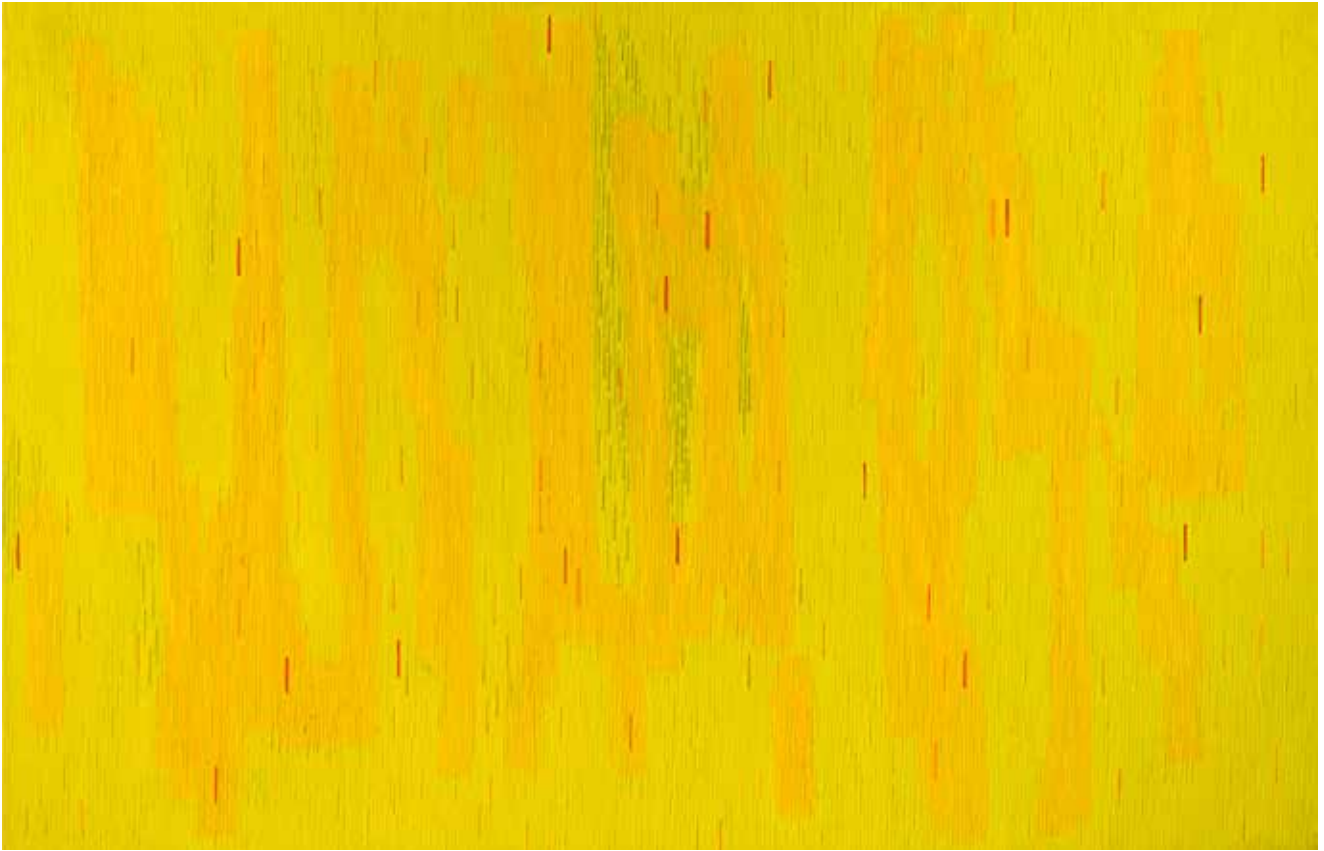
Charles Campbell Gallery, San Francisco.

Acquired from the above by the previous owner in 1977.

By descent from the above to the present owner.







38

**LEE MULLICAN (1919-1998)**

*Untitled*, 1962

signed and dated 'L. Mullican 1962' (on the reverse)

oil on canvas

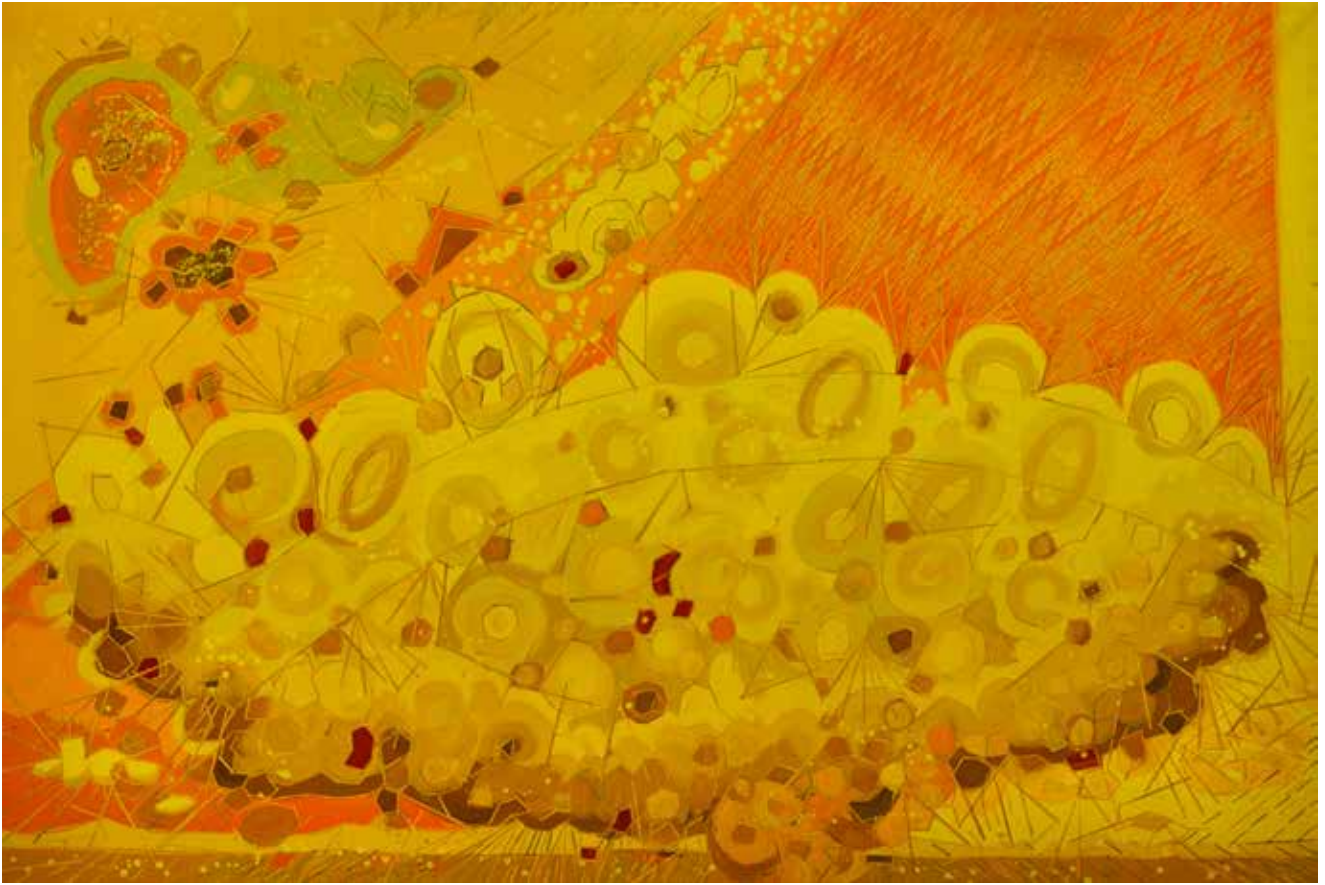
26 1/8 x 40 in. (66.4 x 101.6 cm)

**\$7,000 - 9,000**

**Provenance**

Herbert Palmer Gallery, Los Angeles.

Acquired from the above by the present owner in 2005.



39

**LEE MULLICAN (1919-1998)**

*Untitled*, 1967

signed and dated 'Lee Mullican June 1967' (on the reverse)

oil on canvas

50 x 74 3/4 in. (127 x 189.9 cm)

**\$10,000 - 15,000**

**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

40

**JAY DEFEO (1929-1989)**

*Impressions of Africa #10*, 1985

signed and dated 'J. DeFeo 1985' (lower right) and titled (on the reverse)

acrylic, gouache and graphite on paper

11 x 13 3/4 in. (27.9 x 34.9 cm)

**\$15,000 - 20,000**

**Provenance**

Gallery Paule Anglim, San Francisco.

John Berggruen Gallery, San Francisco.



41

**BRUCE CONNER (1933-2008)**

*Storage, circa 1955*

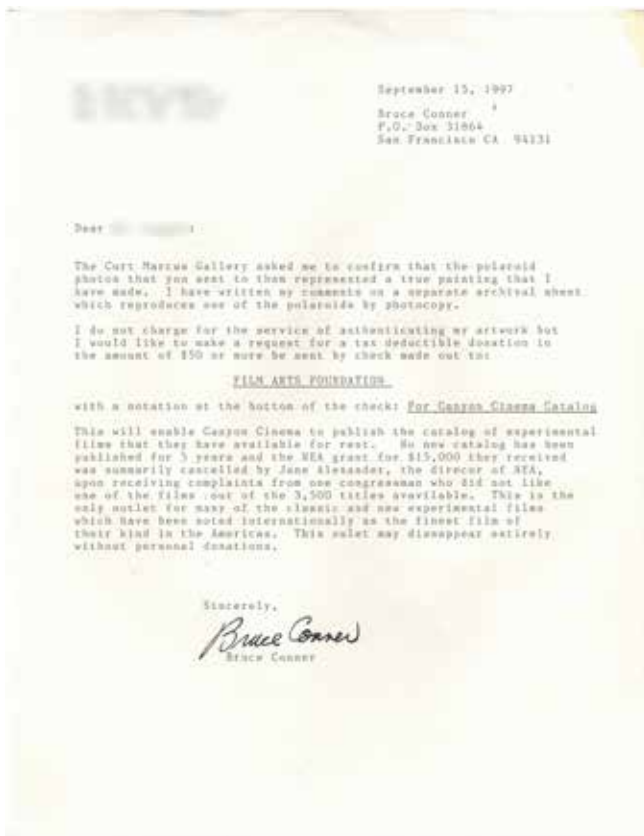
signed and titled 'BRUCE CONNER' (on the reverse)

oil on canvas on board

49 1/4 x 46 in. (125.1 x 116.8 cm)

**\$20,000 - 30,000**

This work is accompanied by a letter and photo certificate of authenticity signed by the artist and dated 15 September 1997.







42

**JOAN BROWN (1938-1990)**

*Tiger Riding the Back of a Zebra*, 1966

signed, dated and titled 'Joan Brown Nov. 1966' (on the reverse)

oil on canvas

60 3/4 x 48 1/2 in. (154.3 x 123.2 cm)

**\$30,000 - 50,000**

**Provenance**

A gift from the artist to the present owner in 1966.





**PROPERTY FROM AN OREGON ESTATE**

43

**VIOLA FREY (1933-2004)**

*Untitled*, 1982

signed, numbered and dated 'Viola Frey 5/6 1982' (on the plinth)

alkyd oil paint on bronze

50 x 6 1/2 x 14 1/2 in. (127 x 16.5 x 36.8 cm)

This work is from the edition of six, each uniquely hand painted.

**\$7,000 - 10,000**



**PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK**

44

**ROBERT ARNESON (1930-1992)**

*Self-Portrait of the Artist Checking the Wind*, 1968

signed and dated 'Bob Arneson 1968' (on the reverse); signed again, titled and dated again 'ARNESON 1968' (on the overlap)

acrylic on canvas

80 x 45 1/8 in. (203.2 x 114.6 cm)

**\$20,000 - 30,000**

**Provenance**

Allan Stone Gallery, New York (acquired directly from the artist in 1970).

**Exhibited**

Indianapolis, Indianapolis Museum of Art, *Painting and Sculpture Today*, April 1970, illustrated in the exhibition catalogue.

Carlisle, Pennsylvania, Dickinson College, April 1978.

New York, Allan Stone Gallery, *Robert Arneson: Playing Dirty*, 1 November-21 December 2012, illustrated p. 65 of the exhibition catalogue.



**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

45

**ROY DE FOREST (1930-2007)**

*The Country Life*, 1972

signed, titled, inscribed and dated 'ROY DE FOREST 1972' (on the reverse)

polymer paint on canvas

66 1/2 x 61 in. (168.9 x 154.9 cm)

**\$15,000 - 20,000**

**Provenance**

Hansen Fuller Gallery, San Francisco.

Acquired from the above by the previous owner in 1973.

By descent from the above to the present owner.



**PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK**

46

**ROBERT ARNESON (1930-1992)**

*Frame Painting #6 (with Rainbow)*, 1968

signed, titled and dated '#6 ARNESON 68' (on the stretcher)

magna on canvas

48 1/4 x 54 in. (122.6 x 137.2 cm)

**\$20,000 - 30,000**

**Provenance**

Allan Stone Gallery, New York (acquired directly from the artist in 1970).

**Exhibited**

New York, Allan Stone Gallery, *Teapots and Other Ceramic Wonderment*,  
15 November-15 December 1969.

Carlisle, Pennsylvania, Dickinson College, April 1978.

New York, Allan Stone Gallery, *Robert Arneson: Playing Dirty*, 1  
November-December 21, 2012, illustrated p. 62 of the exhibition  
catalogue.

New York, Allan Stone Gallery, *Fall Selections*, 6 September-31 October  
2013.







47

**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

47

**ROY DE FOREST (1930-2007)**

*Australia*, 1962

signed, titled and dated 'De Forest 1962' (on the reverse)

polymer paint and plaster on panel

11 x 11 in. (27.9 x 27.9 cm)

**\$3,000 - 5,000**



48

**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

48

**ROY DE FOREST (1930-2007)**

*The Panhandle*, 1961

signed, titled and dated 'Roy De Forest 1961' (on the reverse)

oil on canvas in artist's frame

19 1/2 x 15 3/8 in. (39.1 x 49.5 cm)

**\$4,000 - 6,000**





**PROPERTY OF MAURICE TUCHMAN, LOS ANGELES AND NEW YORK**

49

**PETER ALEXANDER (BORN 1939)**

*Medusa*, 1981

signed, titled and dated 'PETER ALEXANDER 1981' (on the reverse)

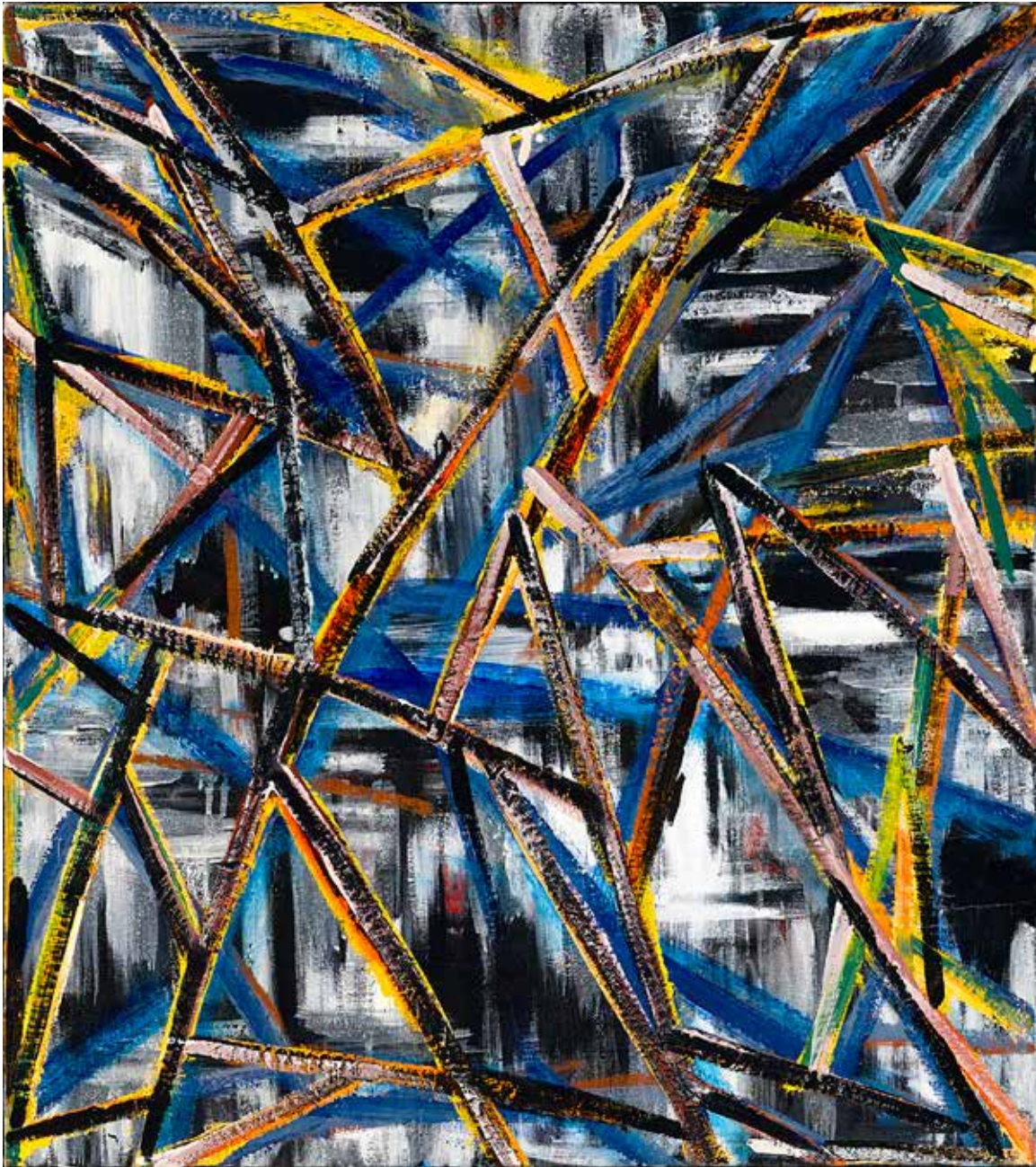
acrylic, netting, glitter, glue and beads on velvet

38 1/4 x 46 1/4 in. (97.2 x 117.5 cm)

**\$2,000 - 4,000**

**Provenance**

A gift from the artist to the present owner in 1981.



50

**CHARLES ARNOLDI (BORN 1946)**

*Tough Times*, 1989

signed, titled, inscribed and dated 'ARNOLDI 1989' (on the reverse)

oil on canvas on board

27 x 24 in. (68.6 x 60.9 cm)

**\$3,000 - 5,000**

**Provenance**

A gift from the artist to the present owner.





51

**CHARLES ARNOLDI (BORN 1946)**

*I'll Be Satisfied*, 1994

signed, dated and titled 'ARNOLDI 1994' (on the reverse)

acrylic on canvas

80 x 66 in. (203.2 x 167.6 cm)

**\$8,000 - 12,000**

52

**CHARLES ARNOLDI (BORN 1946)**

*Hold Out*, 1983

signed and dated 'ARNOLDI 1983' (on the reverse)

acrylic on sticks and plywood

56 1/2 x 65 1/2 x 6 in. (143.5 x 166.4 x 15.2 cm)

**\$25,000 - 35,000**

**Provenance**

Art Acquisitions, Inc., St. Paul, Minnesota.

Acquired from the above by the present owner in 1984.





53

**SAM FRANCIS (1923-1994)**

*Untitled (SF77-121)*, 1977

stamped with the artist's signature 'Sam Francis' and with the estate stamp (on the reverse)

acrylic on Japanese rice paper

36 3/4 x 72 in. (93.3 x 182.9 cm)

**\$75,000 - 95,000**

**Provenance**

Estate of the artist.

Jonathan Novak Contemporary Art, Los Angeles (acquired from the above).

Acquired from the above by the present owner.

**Exhibited**

Humblebaek, Denmark, Louisiana Museum of Modern Art, *Art in Process*, 19 November 1977 – 15 January 1978.

Paris, France, Centre Georges Pompidou, *Sam Francis: Peintures Recentes 1976-1978*, 21 June – 4 September 1978.

Vancouver, British Columbia, Ace Gallery, *Sam Francis: Paintings and Works on Paper*, 11 February – March 1979.

Victoria, Texas, Victoria Regional Museum, *Sam Francis: Paintings and Monotypes*, 1 September – 9 October 1983. This exhibition traveled to thirteen museums throughout the United States until October 1985 including:

Flint Institute of Arts, Michigan

Virginia Beach Art Center, Virginia Beach, Virginia

Museum of Art, Fort Lauderdale, Florida

The Art Center, South Bend, Indiana

Charles H. MacNider Museum, Mason City, Iowa

Murray Clara M. Eagle Gallery, Murray, Kentucky

Butler Institute of American Art, Youngstown, Ohio

Alexandria Museum of American Art, Alexandria, Louisiana

Beaumont Art Museum, Beaumont, Texas

Palm Springs Desert Museum, Palm Springs, California

Anchorage Historical and Fine Arts Museum, Anchorage, Alaska

Oakridge Community Art Center, Oakridge, Tennessee

Pepperdine University Art Gallery, Malibu, California

Palo Alto, California, Smith Anderson Gallery, *Sam Francis: Four Decades*, 27 February – 23 April 1988.

This work is identified with the interim identification number of SF77-121 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.









54

**WILLIAM T. WILEY (BORN 1937)**

*Soundoor*, 1989; *From Light to Dark*, 1987 (2)

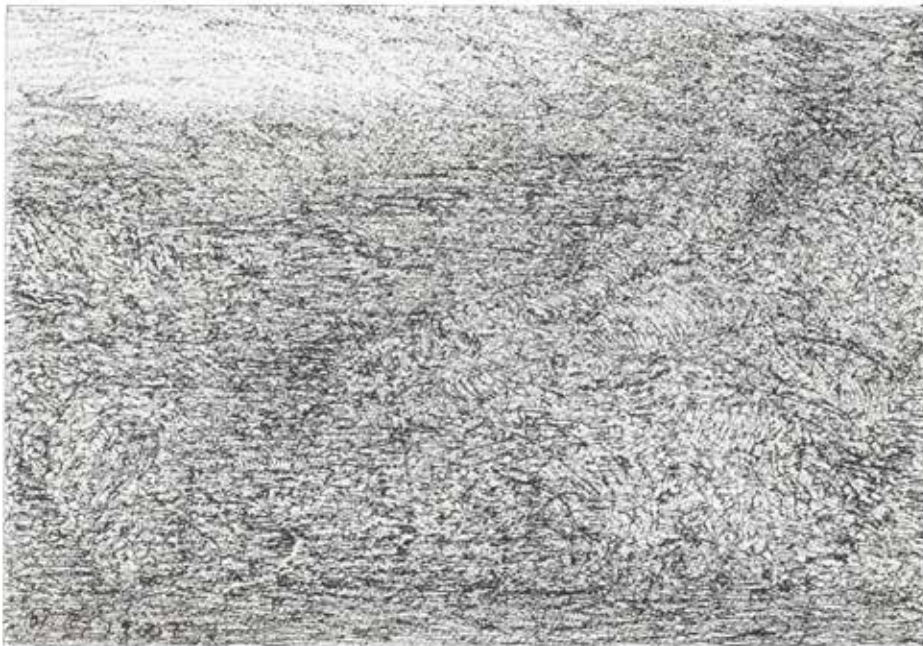
first signed, titled and dated 'William T Wiley 1989 ©' (on the reverse);  
second signed with artist's monogram and dated '© 1987' (lower left)  
each ink on paper

first 10 1/4 x 7 1/8 in. (26 x 18.1 cm); second 7 1/8 x 10 1/4 in. (18.1 x 26 cm)

**\$1,000 - 2,000**

**Provenance**

L.A. Louver, Venice.





**PROPERTY FROM THE MARKS FAMILY ART TRUST**

55

**ERIC ORR (1939-1998)**

*Blind Window*, 1982

signed and dated 'Orr '82' (lower right) and titled (lower left)

gold leaf and lead on panel

24 x 17 1/8 in. (60.9 x 43.5 cm)

**\$2,000 - 3,000**

**Provenance**

Neil G. Ovsey Gallery, Los Angeles.





**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

56

**FRANK LOBDELL (1921-2013)**

*Untitled*, 1972

dated and initialed '9.8.72 L' (lower center); signed and dated 'Lobdell  
1972' (on the reverse)

gouache on paper

12 x 19 in. (30.5 x 48.3 cm)

**\$2,000 - 4,000**





PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

57

**FRANK LOBDELL (1921-2013)**

*Untitled (Black and Blue)*, 1972

initialed and dated 'L 1972' (lower left); signed and dated 'Lobdell 1972' (on the reverse)

gouache on paper

14 1/2 x 11 1/2 in. (36.8 x 29.2 cm)

\$2,000 - 4,000

**PROPERTY FROM A PRIVATE COLLECTION, TUCSON**

58

**BILLY AL BENGSTON (BORN 1934)**

*Haveflarn Draculas*, 1978

signed, titled, dated and inscribed 'Billy Al Bengston 1978' (on artist's studio label on the reverse)

acrylic on canvas

44 x 44 in. (111.8 x 111.8 cm)

**\$15,000 - 25,000**

**Provenance**

John Berggruen Gallery, San Francisco.



59

**ED MOSES (BORN 1926)**

*Rvere Ome #4*, 1994

initialed and dated 'EM 3 94' (on the overlap)

acrylic, shellac and resin on canvas

60 x 60 in. (152.4 x 152.4 cm)

**\$15,000 - 25,000**

**Provenance**

L.A. Louver, Venice.







60

60

**ED MOSES (BORN 1926)**

*Untitled, circa 1980*

signed with the artist's initial 'E' (lower right) and numbered (lower left)  
watercolor on paper

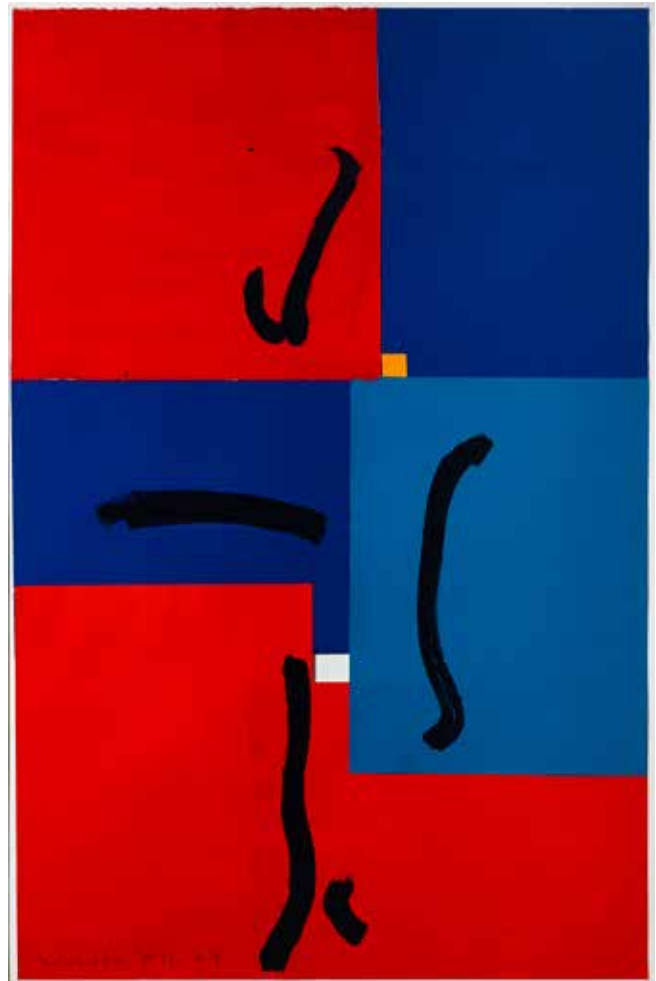
14 x 11 in. (35.6 x 27.9 cm)

**\$2,000 - 3,000**

**Provenance**

Chez Camille, West Hollywood.

Acquired from the above by the present owner in 2006.



61

61

**EMERSON WOELFFER (1914-2003)**

*Sidonius Apollinaris, 1979*

signed and dated 'Woelffer 4-11-79' (lower left)  
oil and acrylic on paper and paper collage

59 1/2 x 39 5/8 in. (151.1 x 100.6 cm)

**\$2,000 - 4,000**

**Provenance**

Acquired from the artist's estate by the present owner.

**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**



62

**EMERSON WOELFFER (1914-2003)**

*The B. Top*, 1982; *Sept Collage*, 1982 (2)

first signed 'Woelffer 82' (lower right); signed, titled and numbered 'Woelffer #6' (on the reverse); second signed 'Woelffer 82' (lower right); signed, titled and dated 'Woelffer 82' (on the reverse)  
 first paper collage on board; second paper collage and graphite on board

first 38 1/4 x 32 3/8 in. (97.2 x 82.2 cm); second 38 1/2 x 32 3/8 in. (97.8 x 82.2 cm)

**\$5,000 - 7,000**

**Provenance**

Estate of Morton Dimondstein.  
 By descent from the above to the previous owner.  
 Acquired from the above by the present owner.



63

63  
**ROBERT GRAHAM (1938-2008)**  
*Untitled*, 2006  
 Duraform  
 35 3/4 x 35 7/8 in. (90.8 x 91.1 cm)  
 This work is unique.

**\$8,000 - 12,000**

**Provenance**

Artist's studio, Venice.  
 Acquired directly from the above by the previous owner in 2007.  
 A gift from the above to the present owners in 2013.

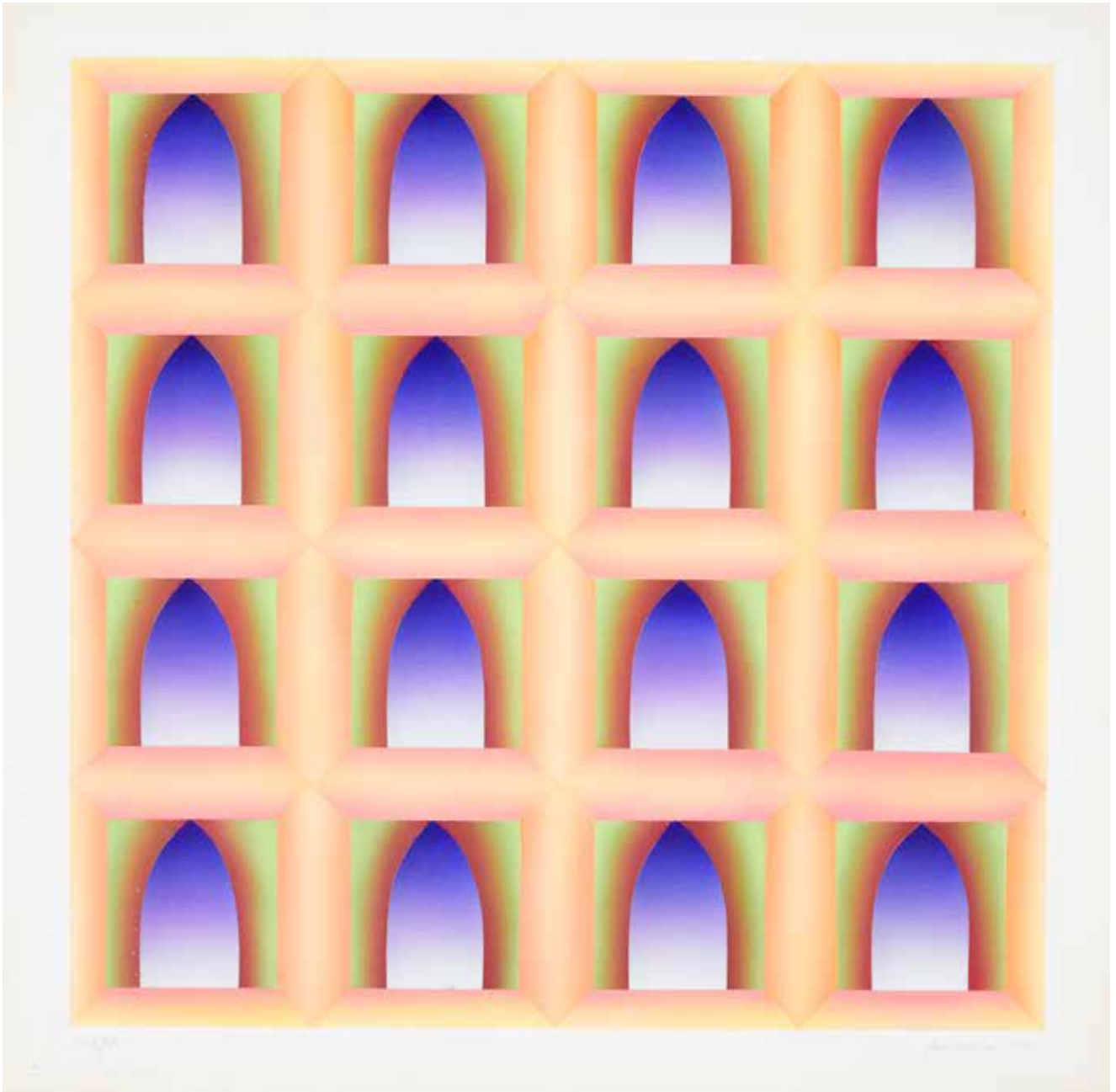


64

**PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO**

64  
**WILLIAM BRICE (1921-2008)**  
*Untitled*, 1976  
 initialed and dated 'B. 76' (lower right)  
 oil on paper board  
 40 x 30 in. (101.6 x 76.2 cm)

**\$4,000 - 6,000**



65

**JUDY CHICAGO (BORN 1939)**

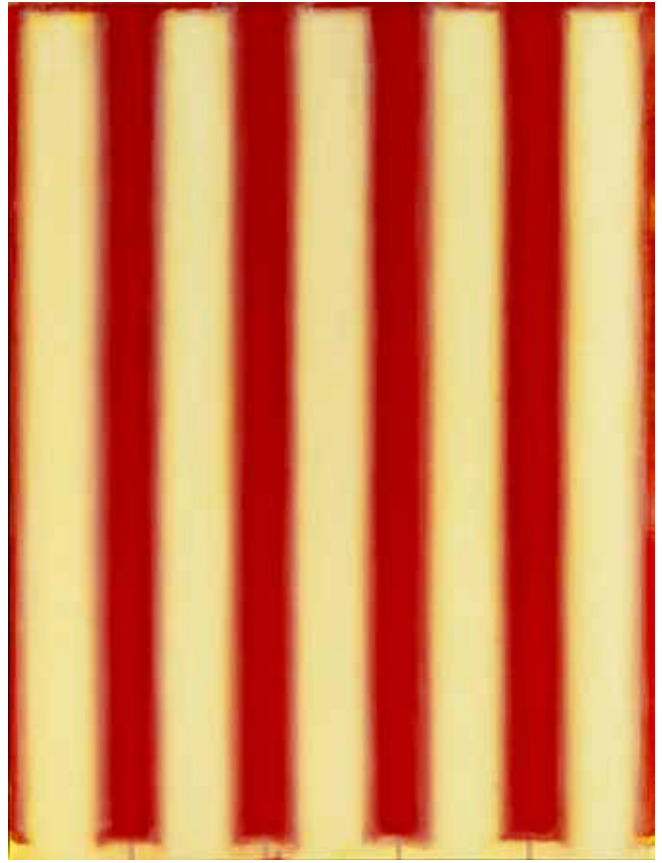
*Flesh Gate I*, 1972

signed and dated 'Judy Chicago 1972' (lower right) and titled (lower left)

sprayed acrylic on paper  
23 x 23 in. (58.4 x 58.4 cm)

**\$5,000 - 7,000**





66

**PETER LODATO (BORN 1946)**

*Nine, Red and Black, 2002; Tibetan Nine, 2002 (2)*

each signed, titled and dated 'P. Lodato 2002' (on the reverse)

each oil on canvas

each 24 x 18 in. (60.9 x 45.7 cm)

**\$2,000 - 3,000**

**Provenance**

Acquired directly from the artist by the present owner in 2002.



67

**ERIC ORR (1939-1998)**

*Night Shift*, 1990

signed, initialed and dated twice 'Orr EO 90' (on the reverse)

oil on canvas and lead on panel

32 1/4 x 72 1/8 in. (81.9 x 183.2 cm)

**\$7,000 - 9,000**

**Provenance**

Acquired directly from the artist by the previous owner in May 1990.

By descent from the above to the present owners.



68

**ERIC ORR (1939-1998)**

*Where is He*, 1987

signed, titled and dated twice 'Orr '87' (on the reverse)

lead, blood, gold and oil on canvas

15 1/4 x 13 in. (38.7 x 33 cm)

**\$2,000 - 4,000**

**Provenance**

Scott Hanson Gallery, New York.



69

**NORMAN ZAMMITT (1931-2007)**

*South Wall*, 1976

signed, titled and dated 'Norman Zammitt 1976' (on artist's label on the reverse)

acrylic on canvas board

14 x 10 in. (35.6 x 25.4 cm)

**\$6,000 - 8,000**

**Provenance**

Acquired from the artist's estate by the present owner.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

70

**VASA VELIZAR MIHICH (BORN 1933)**

*Untitled (four columns), 1978*

one column numbered, signed and dated '#1337 Vasa 78' (along the edge)

laminated cast acrylic

each column 19 x 4 x 2 in. (48.3 x 10.2 x 5.1 cm)

**\$2,500 - 3,500**

**Provenance**

Acquired directly from the artist by the present owner in 1979.



71

**ERIC ORR (1939-1998)**

*White*, 1989

signed and dated 'Orr 89' (on the reverse)

oil on linen on panel

43 x 36 in. (109.2 x 91.44 cm)

**\$5,000 - 7,000**

**Provenance**

Works Gallery South, Costa Mesa.

Acquired from the above by the present owner.



72

72

**ANDY MOSES (BORN 1962)**

*Untitled*, 2003

initialed and dated 'A.M. 2003' (on the reverse)

acrylic on canvas

42 in. (diameter) (106.7 cm)

**\$4,000 - 6,000**

**Provenance**

Acquired directly from the artist by the present owner.

73

**MARY CORSE (BORN 1945)**

*Untitled (White Flat sides with Three Inner Bands)*, 2001

signed and dated 'Mary Corse 2001' (on the reverse)

glass microspheres in acrylic on canvas

36 1/8 x 36 1/8 in. (91.8 x 91.8 cm)

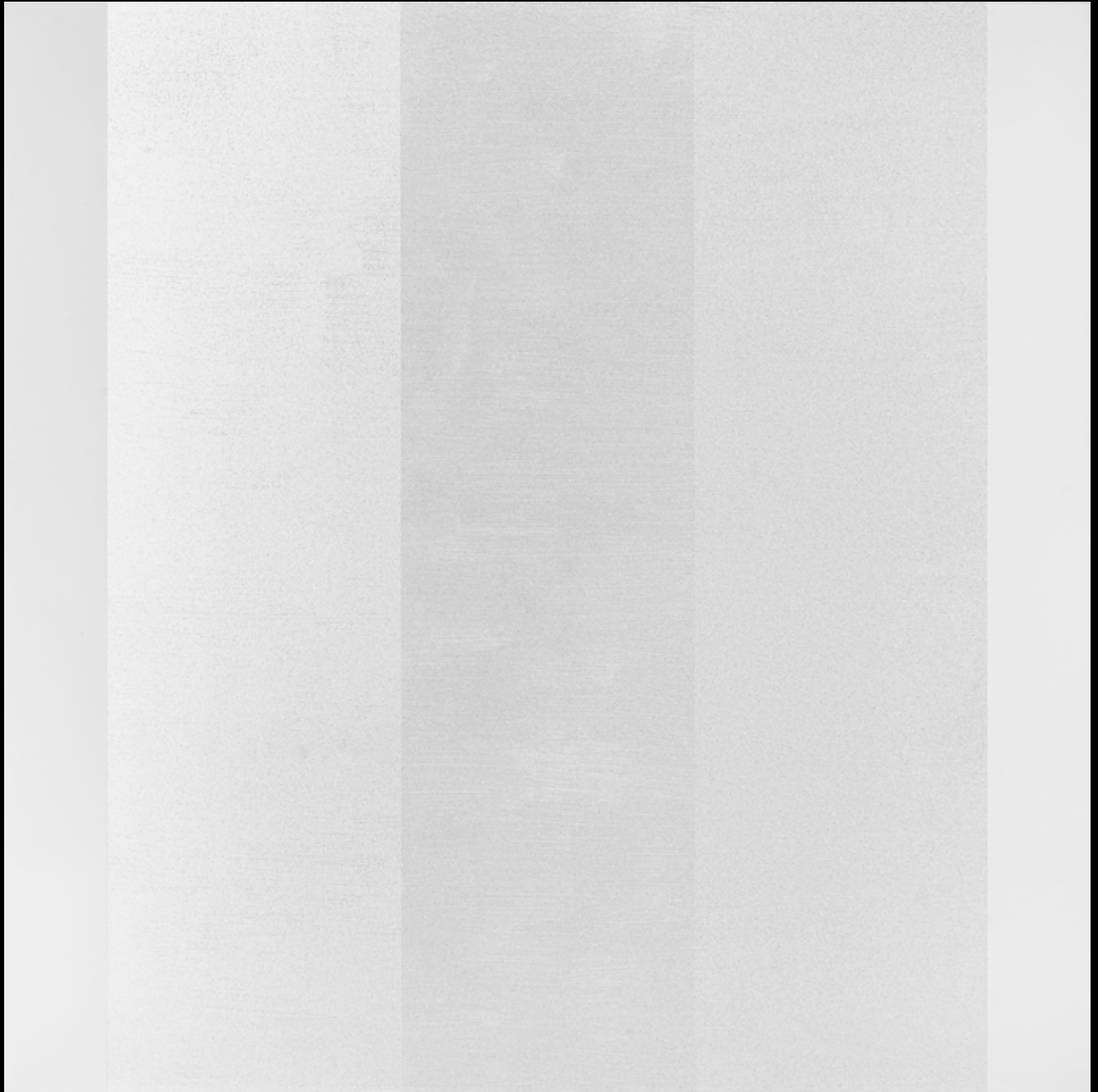
**\$30,000 - 50,000**

**Provenance**

Private collection, Pennsylvania (gift from the artist).

David Klein Gallery, Detroit.

Acquired from the above by the present owner.





**PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES**

74

**RONALD DAVIS (BORN 1937)**

*Tri-Turn*, 1971

flexible polyester resin and fiberglass

52 x 141 in. (132.1 x 358.1 cm)

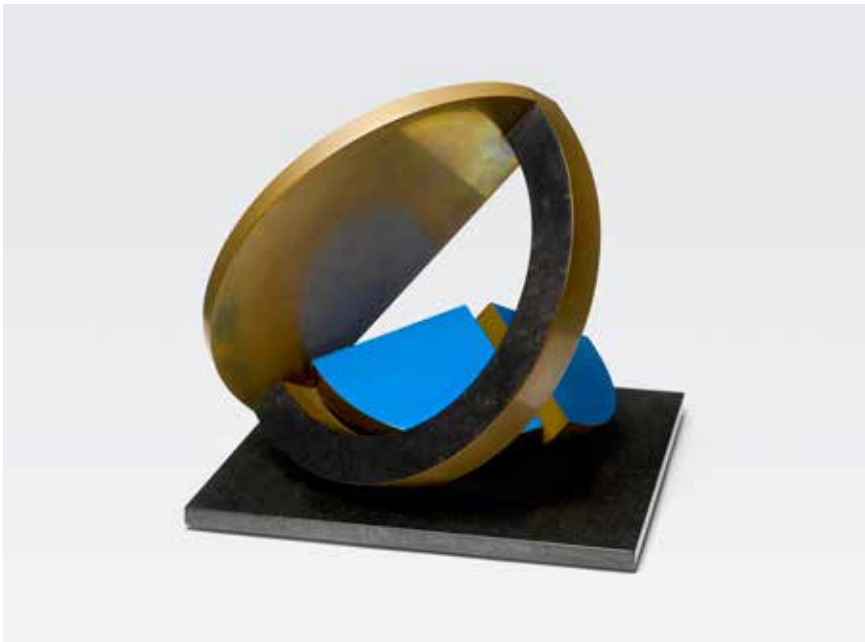
**\$15,000 - 25,000**

**Provenance**

John Berggruen Gallery, San Francisco.

Acquired from the above by the present owner in 1989.





**PROPERTY FROM THE MARKS FAMILY ART TRUST**

75

**FLETCHER BENTON (BORN 1931)**

*Fold Circle Arc*, 1980

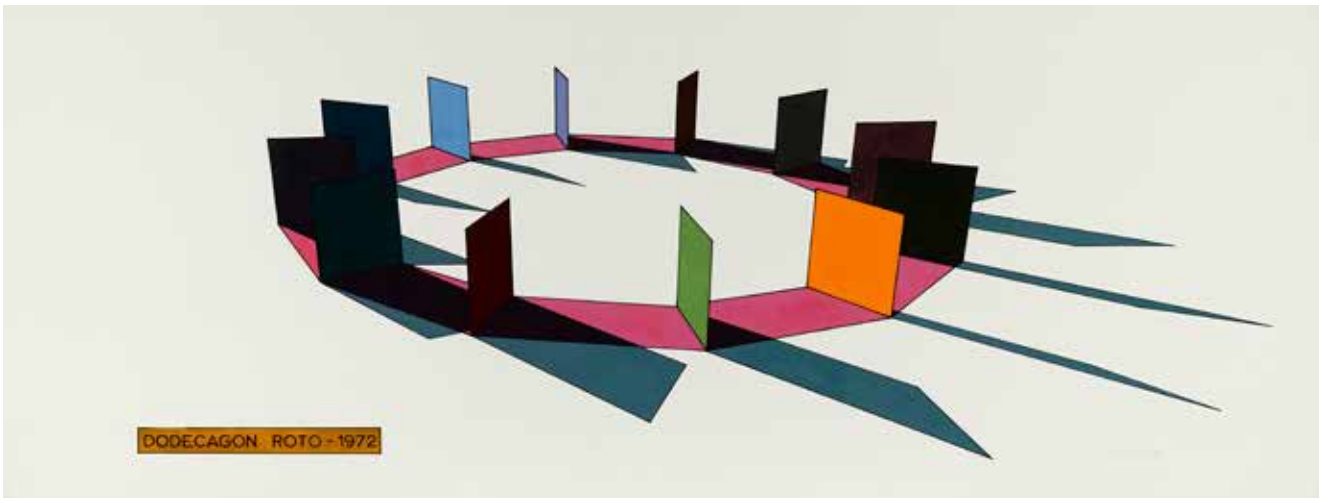
signed twice, titled, inscribed, numbered and dated 'FLETCHER BENTON © 1980' (on the underside of the arc)

lacquered and painted bronze

18 1/2 x 19 x 17 in. (46.9 x 48.3 x 43.2 cm)

This work is number three from an edition of three.

**\$2,000 - 3,000**



76

**RONALD DAVIS (BORN 1937)**

*Dodecagon Roto*, 1972

signed 'Ronald Davis' (lower right), titled and dated on artist's label (lower left)

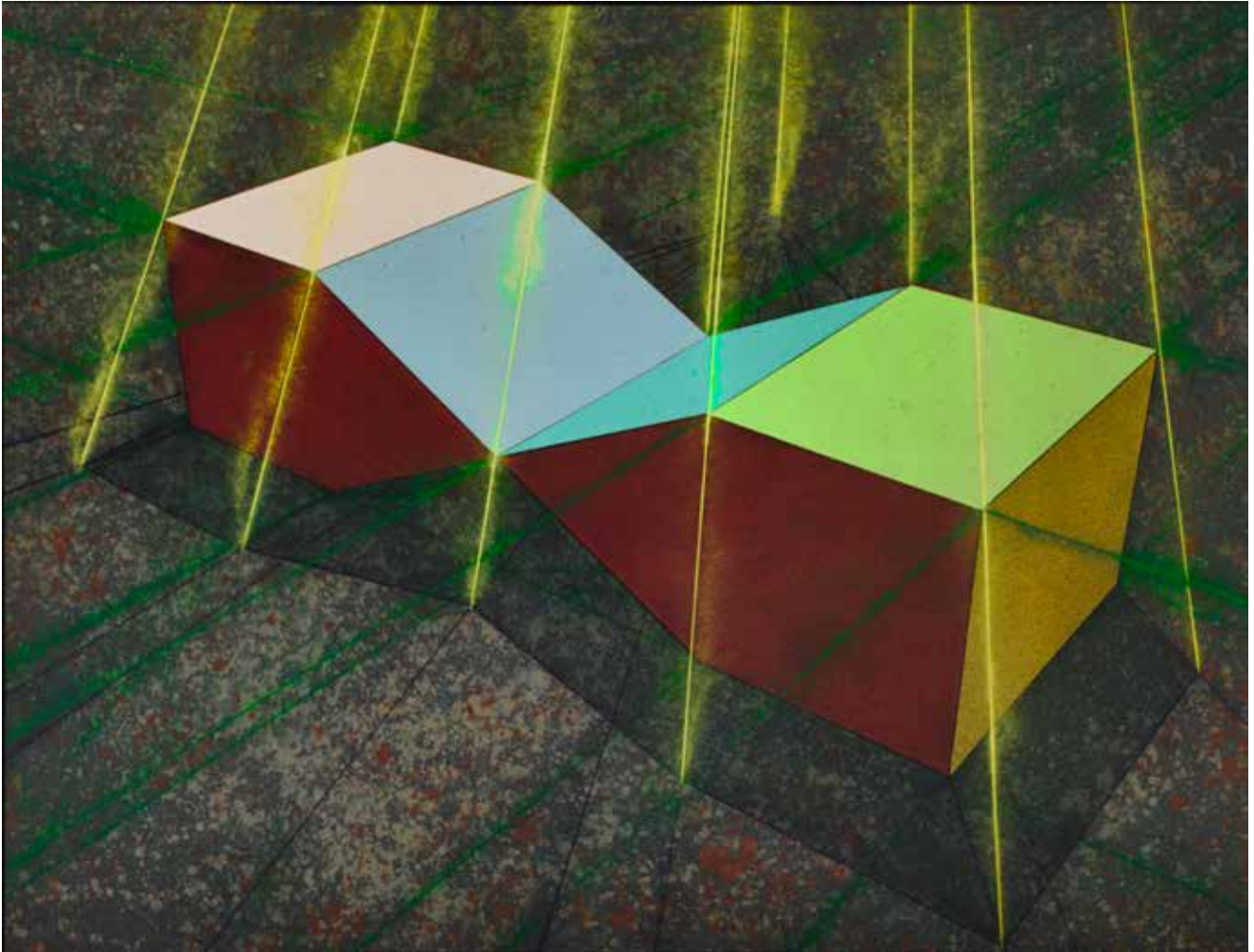
Cel-vinyl acrylic on paper

15 5/8 x 41 in. (39.7 x 104.1 cm)

**\$4,000 - 6,000**

**Provenance**

A gift from the artist to the present owner.



77

**RONALD DAVIS (BORN 1937)**

*Center Vee Bevel Beam*, 1986

titled, dated and signed '1986 Ronald Davis' (on the reverse)

Cel-vinyl and dry pigment on canvas

51 1/8 x 67 1/8 in. (129.9 x 170.5 cm)

**\$7,000 - 9,000**

**Provenance**

A gift from the artist to the present owner.



78

**DE WAIN VALENTINE (BORN 1936)**

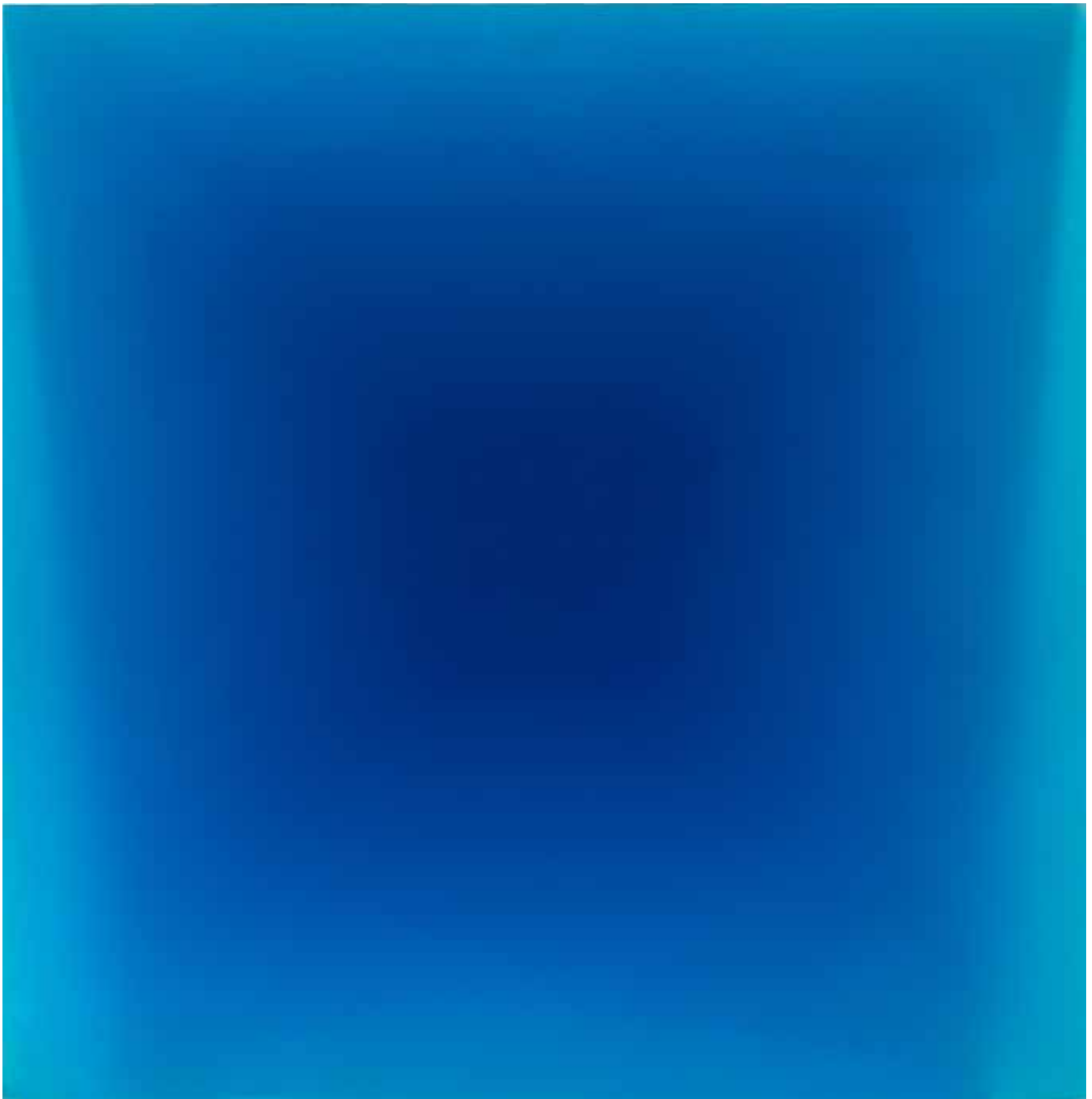
*Circle Light-green to Light-blue*, 1975  
cast polyester resin  
17 1/4 in. (43.8 cm) (diameter)

**\$25,000 - 35,000**

**Provenance**

A gift from the artist by the present owner *circa* 1994.





79

**PETER ALEXANDER (BORN 1939)**

*6/1/12 (Blue Square)*, 2012

titled and initialed '6/1/12 P.A.' (on the reverse)

urethane

*39 7/8 x 39 3/4 in. (101.3 x 100.9 cm)*

**\$8,000 - 12,000**

**Provenance**

Dorfman Projects, New York.



**PROPERTY FROM THE MARKS FAMILY ART TRUST**

80

**LARRY BELL (BORN 1939)**

*Elin 69 (Ellipse with Insert)*, 1982

signed and dated 'Larry Bell '82' (lower center); titled, inscribed and dated 'ELIN 69 2/22/82' (on the reverse) and titled again (on the reverse of the frame)

aluminum and silicon monoxide on paper

54 1/4 x 37 1/8 in. (137.8 x 94.3 cm)

**\$6,000 - 8,000**



81

**FREDERICK HAMMERSLEY (1919-2009)**

*Mustard Seed #4, 1977*

signed and dated 'Hammersley 1977' (upper center); titled, numbered and dated (on artist's label on the reverse)

oil on panel in artist's frame

*6 7/8 x 6 7/8 in. (17.5 x 17.5 cm);*

*framed dimensions 8 1/8 x 8 1/8 x 1 in. (20.6 x 20.6 x 2.5 cm)*

**\$10,000 - 15,000**

**Provenance**

Middendorf Lane Galleries, Washington, D.C.

Acquired from the above to the present owner in 1977.



82

**KARL STANLEY BENJAMIN (1925-2012)**

*Floating Structures #5*, 1962

initialed and dated 'KB 62' (lower left)

oil on canvas

32 x 40 in. (81.3 x 101.6 cm)

**\$40,000 - 60,000**

**Provenance**

Ruth Bachofner Gallery, Santa Monica.

Snyder Fine Art, New York.

Louis Stern Fine Art, West Hollywood.

**Exhibited**

West Hollywood, Louis Stern Fine Arts, *Dance the Line: Paintings by Karl Benjamin*, 2007, no. 10, illustrated in color in exhibition catalogue p. 35.

Los Angeles, The J. Paul Getty Museum, *Pacific Standard Time: Los Angeles Art: Crosscurrents in L.A. Painting and Sculpture, 1950-1990*, 1 October 2011-5 February 2012, no. 10, illustrated in color pp. 12-13 and p. 35 in the exhibition catalogue.

**Literature**

R. Peabody, A. Perchuk, G. Phillips and R. Singh, *Pacific Standard Time: Los Angeles Art, 1945-1980*, Los Angeles, 2011 (illustrated in color, p. 34).

Louis Stern has confirmed the authenticity of this work. It will be included in the catalogue raisonné of the paintings currently being compiled by Louis Stern Fine Arts and Beth R. Benjamin.





# FLOATING STRUCTURES

*"The world of knowledge takes a crazy turn when teachers themselves are taught to learn." – Bertolt Brecht*

Some of us need structure in order to find our intuitiveness, even if we create that framework ourselves—a creative conduit which materializing only as a result of one's own architecture. This is precisely how Karl Benjamin found and developed his practice, one he came to late in life; an accidental calling, realized by meandering through his early adulthood. In Post-war America Karl had settled in to life as an educator, teaching general education to elementary school students in Southern California. Required to teach art for 45 minutes a week (a part of the curriculum he wantonly ignored for some time), Benjamin began to draft a lesson plan for his students that would lay the groundwork for his own art career. He forbade his students from using any representational images, instead instructing them to adopt a methodology to create art more akin to the chromatic, minimal Bauhaus studies of Josef Albers, by focusing on color and geometric form. In tandem with his newly found teaching thread he started experimenting with painting on his own at home, following the same rules as his students. These self-imposed instructional boundaries Benjamin created ignited a creative awakening that would result in a fifty-year art career and a seemingly endless combination of "dynamic studies in color relationships in which geometric forms interlock at jagged angles or float over a flattened picture plane."<sup>1</sup>

In 1960, nine years after his artistic rebirth, Benjamin earned his master's degree in art under the tutelage of artist Jean Ames at Claremont Graduate University. While Benjamin was already a professional artist and a recipient of a solo show at the Pasadena Art Museum it was in the 1960s when his style evolved into his mature aesthetic, diverse in composition but always adhering to the color-driven geometry he developed a decade earlier in an elementary school classroom. "People tend to think we choose the direction we take", Benjamin said. "I didn't. More and more geometric forms kept coming out in my work. I just kept working, trying to get the right line, the right color, hoping that something would gel. You do this and all of a sudden your own voice has emerged."<sup>2</sup> That voice was a collective visual language of abstraction for a generation of artists. Locally in Southern California he shared aesthetic leaning with John McLaughlin,

Frederick Hammersley, and Lorser Feitelson<sup>3</sup>, a group whose work would come to be known as LA Hard-Edge. Internationally his reputation grew in his association with Color field painters such as Kenneth Noland, Barnett Newman and Morris Louis. In 1964, along with a global cadre of artists, Benjamin was selected to show in the seminal op art exhibition *The Responsive Eye* (1964) at the Museum of Modern Art in New York—a remarkable achievement and validation for a young practice.

Five decades later Benjamin found his work included in another landmark show when his *Floating Structures #5* (1962) painting was shown in The J. Paul Getty museum's anthology *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture 1945-1970*, the core of larger initiative tracing the history and canon of California art. *Floating Structures #5* in many ways is an exemplification of Benjamin's artistic practice. The title, "Floating Structures," seems to allude to something which may be representational—architecture or industrial design perhaps. Yet when one looks at the painting, like many of Benjamin's mature works, the forms it contains become merely containers for his mastery of color. Theorist Dave Hickey described his work, "...no green alludes to foliage; no brown alludes to the dirt in which foliage grows. Benjamin takes these hues, burdened as they are with primal references, and makes them back into free colors, live presences."<sup>4</sup> These free forms create a shallow depth, creasing the surface with a keenly defined linear divide between color fields. The fields exude a precarity—forms that seems to tumble or fracture, unhinged from an unseen mothership. Benjamin's "structure" is not a visible element in his composition but rather his idea—the artist's framework for painting created in that Southern California classroom years earlier. "Structure" is the backbone of his self-created treatise. The "floating" provides a counter—an elasticity in his structure—a liminality that allows for a creative autonomy, the poetic element of chance. "I wait for a color to tell me to put it on," he says. "That color tells me what goes next and those determine what goes with them."<sup>5</sup> Benjamin the painter waits—just as Benjamin the teacher waited—for his systems to work, opening himself up to a yet-to-be determined creative destination.

--Dane Jensen, Director, Contemporary Art







83

**DE WAIN VALENTINE (BORN 1936)**

*Offset open diamond diagonal, Sepia, circa 1980*

laminated glass

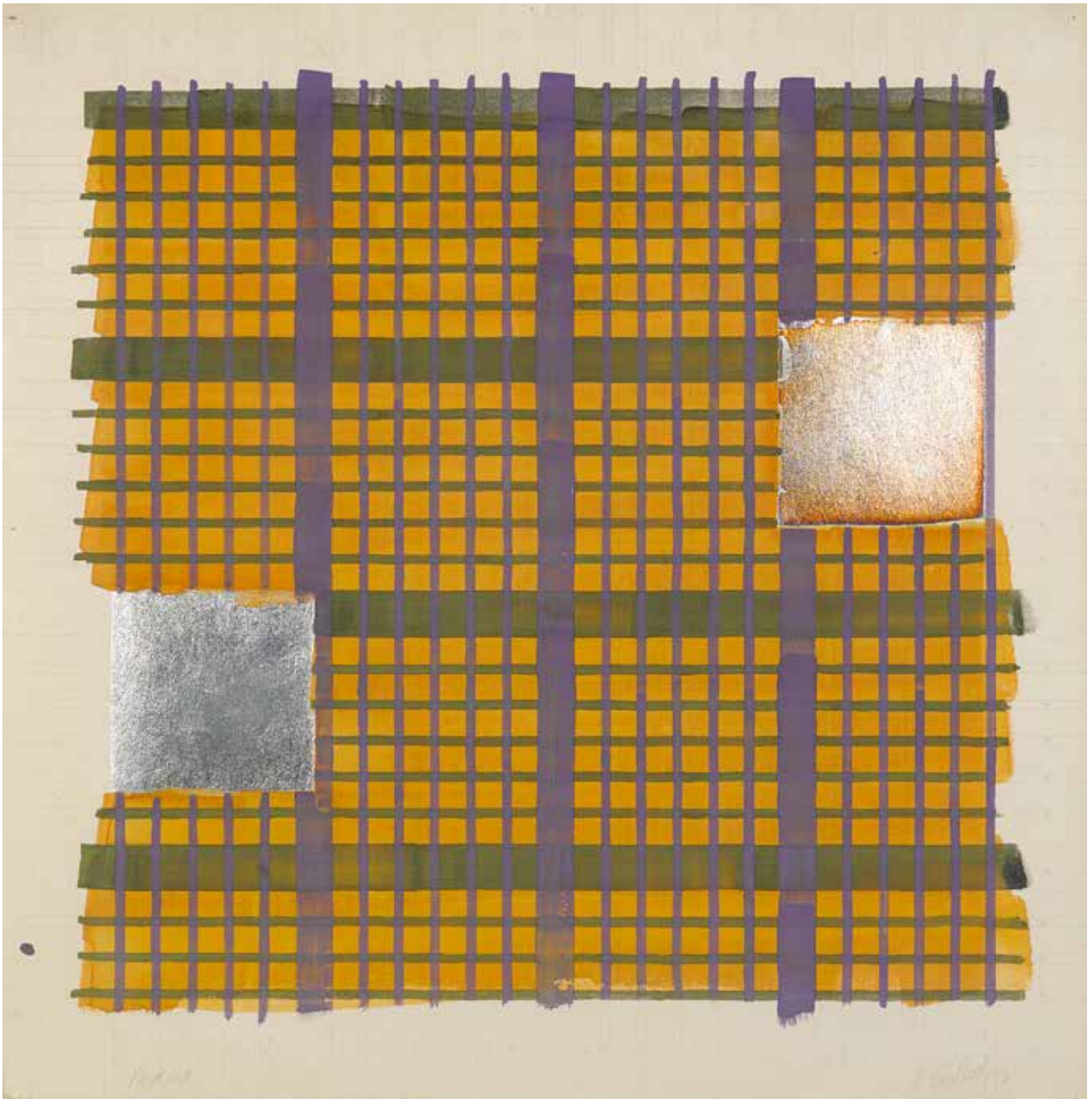
17 1/4 x 48 x 7 1/2 in. (43.8 x 121.9 x 19 cm)

**\$4,000 - 6,000**

**Provenance**

Anon. sale, Track 16 Gallery, Santa Monica, *Artists for Haiti*, 28  
January 2010.

Acquired at the above sale by the present owner.



84

**JENNIFER BARTLETT (BORN 1941)**

*Homan-Ji Series Y-9, 1992*

signed and dated 'J Bartlett 92' (lower right) and inscribed (lower left)

Japanese mineral color on handmade Kozo paper

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

**\$2,000 - 3,000**

**Provenance**

Paula Cooper Gallery, New York.

John Berggruen Gallery, San Francisco.



85

**GUY DILL (BORN 1946)**

*Untitled* (from the *Spanish Mirror* series), circa 1987

signed 'g. dill' (along bottom edge)

black painted steel

93 1/4 x 83 x 26 in. (236.9 x 210.8 x 66 cm)

This work is unique.

**\$8,000 - 12,000**

**Provenance**

Acquired directly from the artist by the present owner.



86

**GUY DILL (BORN 1946)**

*Untitled* (from the *Passage* series), circa 1982

signed 'g. dill' (along bottom edge)

black painted steel

77 1/2 x 30 x 9 1/2 in. (196.9 x 76.2 x 24.1 cm)

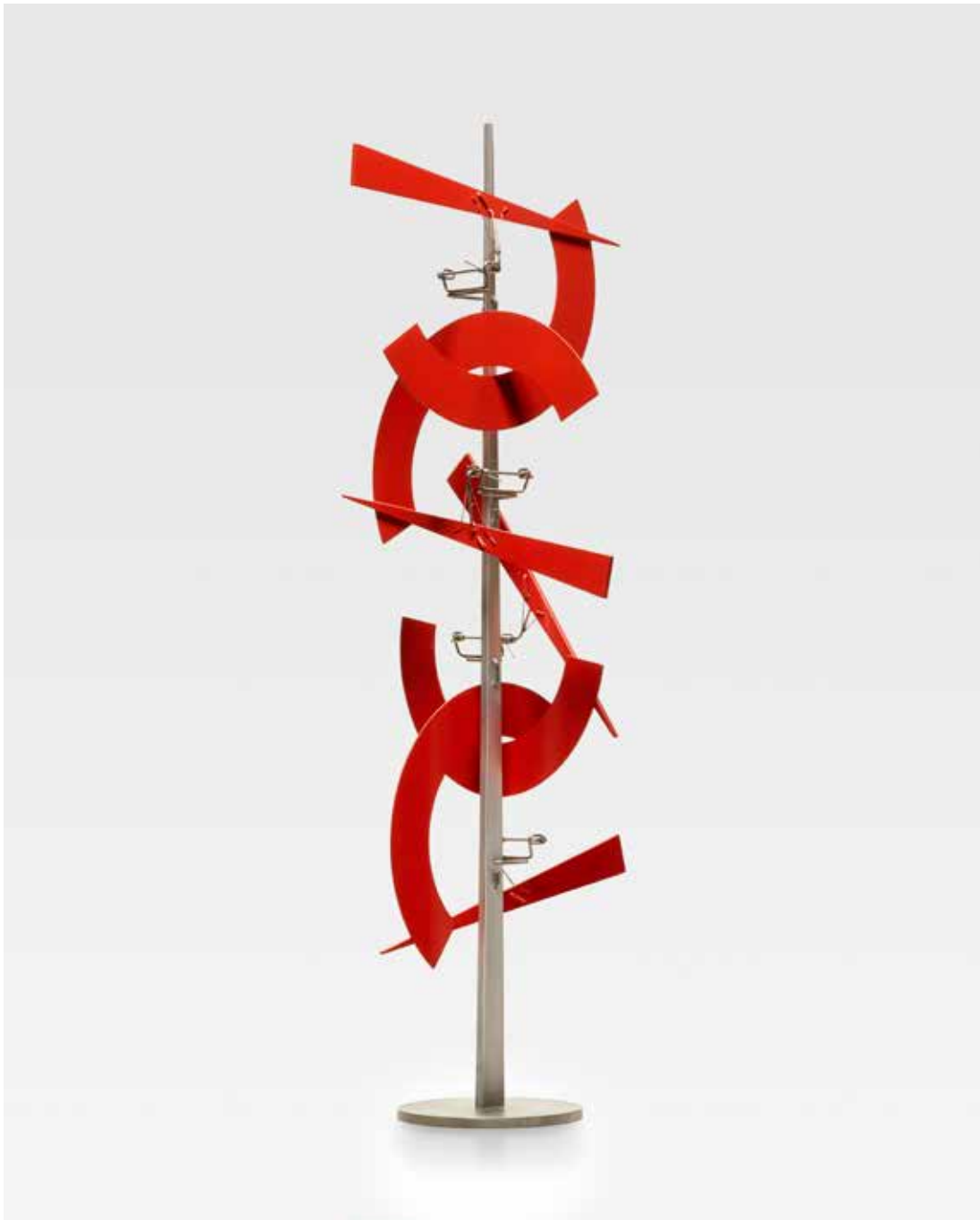
This work is unique.

**\$8,000 - 12,000**

**Provenance**

Acquired directly from the artist by the present owner.





87

**JEROME KIRK (BORN 1923)**

*Kinetic Sculpture*, 1976

signed and dated 'KIRK 5-28-76' (on the base)  
brushed and painted aluminum with stainless steel wire  
37 x 13 1/2 x 15 3/4 in. (93.9 x 34.3 x 40 cm)

**\$3,000 - 5,000**

**Provenance**

Private collection, New York.



**PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES**

88

**GUY DILL (BORN 1946)**

*Untitled* (from the *Spanish Mirror* series), circa 1987

black painted steel

68 x 44 x 30 in. (172.7 x 111.8 x 76.2 cm)

This work is unique.

**\$7,000 - 9,000**



**PROPERTY FROM THE MARKS FAMILY ART TRUST**

89

**ERIC ORR (1939-1998)**

*Prima Facie*, 1984

oil and blood on canvas with lead on panel

58 x 45 3/4 in. (147.3 x 116.2 cm)

**\$5,000 - 7,000**

**Provenance**

Neil G. Ovskey Gallery, Los Angeles.

**END OF SALE**

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**POST-WAR &  
CONTEMPORARY ART**

Tuesday November 15, 2016  
New York

**JACK GOLDSTEIN (1945-2003)**

*Untitled*, 1984  
acrylic on canvas  
72 x 72 in. (182.9 x 182.9 cm)  
**\$200,000 - 300,000**

**PREVIEW**

New York  
November 9 - 15

**INQUIRIES**

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**POST-WAR &  
CONTEMPORARY ART**

Tuesday November 15, 2016  
New York

**LARRY BELL (BORN 1939)**

*Untitled*, 1970

glass with mineral infusion

1/8 x 99 7/8 x 5 in.

(.32 x 253.7 x 12.7 cm)

**\$30,000 - 50,000**

**PREVIEW**

**New York**

November 9 - 15

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**THE MODERN HOUSE:  
CONTEMPORARY  
ART + DESIGN**

Tuesday November 1, 2016  
Los Angeles

**LIZA LOU (BORN 1969)**

*Campbell's Soup*, 1992 (3)  
Campbell's soup can, papier mâché and glass beads  
each 4 1/8 x 2 5/8 x 2 5/8 in. (10.5 x 6.7 x 6.7 cm)  
Each work is unique in a series of thirty.  
**\$8,000 - 12,000**

*Comet*, 1992  
papier mâché and glass beads  
7 3/8 x 3 3/8 x 3 3/8 in. (18.8 x 8.6 x 8.6 cm)  
This work is unique in a series of five.  
**\$8,000 - 12,000**

**PREVIEW**

October 28 - 31

**INQUIRIES**

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madeinca@bonhams.com



**Bonhams**

**POST-WAR &  
CONTEMPORARY ART**

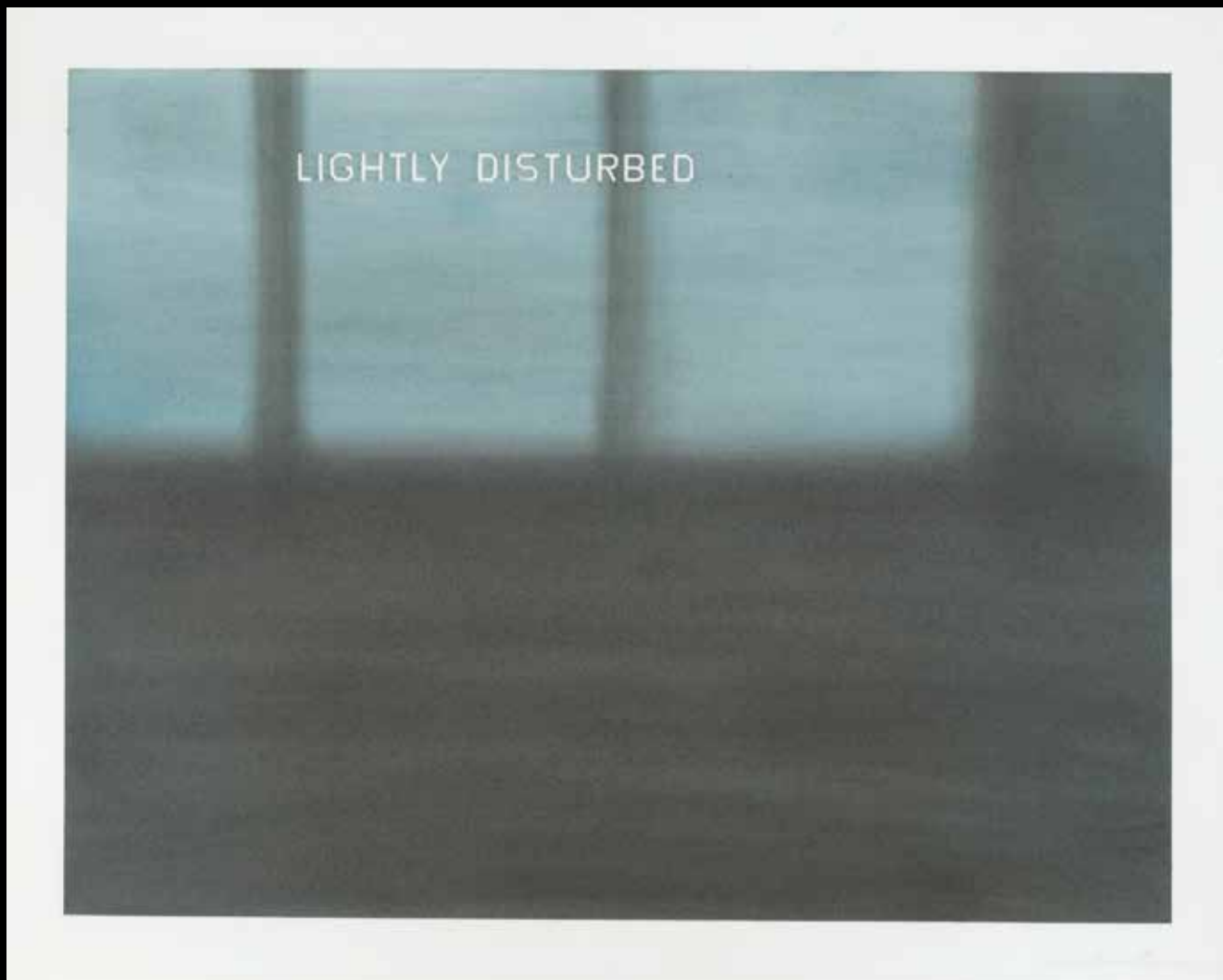
Private Sale

**ED RUSCHA (BORN 1937)**

*Lightly Disturbed*, 1985  
pastel on Strathmore paper  
23 x 29 in. (58.5 x 73.7 cm)  
Price on request

**INQUIRIES**

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dane.jensen@bonhams.com



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1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

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(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

## CONDITIONS OF SALE - CONTINUED

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

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- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. 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](http://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. 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 estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value 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

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

## BIDDING AT AUCTION

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

A valid Bonhams client account is 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 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, 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 amount 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 sale by telephone, by facsimile 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](http://www.bonhams.com/us), 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

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/22385](http://www.bonhams.com/22385) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### 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 sales. 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.

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be

automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine](#), [Jewelry](#), [Natural History](#), [Collectibles](#), [20th Century Decorative Arts](#), [Rugs](#), [Native American Art](#) and [most Arms & Armor auctions are not included in this policy.](#)

Box Brothers San Leandro (for San Francisco auctions only)  
1471 Doolittle Drive, San Leandro, CA 94577  
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)  
220 W. Ivy Ave. Unit C, Inglewood, Ca 90302  
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

### Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

### Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

### Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

### Payment

**Payments for purchased lots must be made directly to Bonhams.** Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

## CONTACTS

### OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff †  
Chairman Emeritus

Leslie Wright  
Vice President, Trusts and Estates

Jon King  
Vice President, Business Development

Vice Presidents, Specialists  
Susan F. Abeles  
Rupert Banner  
Judith Eurich  
Mark Fisher  
Martin Gammon  
Dessa Goddard  
Jakob Greisen  
Scot Levitt  
Mark Osborne  
Brooke Sivo  
Catherine Williamson

### REPRESENTATIVES

#### Arizona

Terri Adrian-Hardy, (480) 994 5362

#### California - Central Valley

David Daniel, (916) 364 1645

#### California - Palm Springs

Brooke Sivo, (760) 350 4255

#### Colorado - Denver

Julie Segraves, (720) 355 3737 †

#### District of Columbia/Mid-Atlantic

Martin Gammon, (202) 333 1696

#### Florida

Jon King  
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(305) 228 6600, Miami  
(954) 566 1630, Ft. Lauderdale

#### Georgia

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#### Massachusetts/Boston/New England

Amy Corcoran, (617) 742 0909

#### Nevada

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Michael Bartlett, (505) 820 0701

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#### Pennsylvania

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#### Texas

Amy Lawch, (202) 333 1696 †

#### Virginia

Gertraud Hechl, (713) 621 5988 †

#### Washington

Heather O'Mahony, (206) 218 5011

#### Canada

##### Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004 †

##### Montreal, Quebec

David Kelsey, (514) 894 1138 †

### BONHAMS \*

**NEW YORK DEPARTMENTS**  
580 Madison Avenue  
New York, New York 10022  
(212) 644 9001

#### Books & Manuscripts

Christina Geiger, (212) 644 9094  
Brian Kalkbrenner, (917) 206 1625

#### Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677

#### Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515  
Eric Minoff, (917) 206 1630  
Evan Ide

#### Fine Art

##### American

Kayla Carlsen, (917) 206 1699

##### Contemporary

Jeremy Goldsmith, (917) 206 1656

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##### Impressionist & Modern

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#### Himalayan Art

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Jeff Olson, (212) 461 6516

#### Jewelry

Susan F. Abeles, (212) 461 6525  
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Camille Barbier (212) 644 9035

#### Maritime Paintings & Works of Art

Gregg Dietrich, (212) 644 9001 †

#### Photographs & Prints

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#### Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

#### Trusts & Estates

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#### Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

#### Wine & Whisky

(415) 503 3319

### BONHAMS \*

**SAN FRANCISCO DEPARTMENTS**  
220 San Bruno Avenue  
San Francisco California 94103  
(800) 223 2854

#### 20th Century Fine Art

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#### Arms & Armor

Paul Carella, ext. 23360  
James Ferrell, ext. 23332

#### Asian Works of Art

Dessa Goddard, ext. 23333

#### Books & Manuscripts

Adam Stackhouse, ext. 23266

#### Decorative Arts

Jennifer Kurtz, ext. 65478

#### Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

#### Jewelry & Watches

Shannon Beck, ext. 23306

#### Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 23353  
Jakob Greisen, ext. 23284

#### Museum Services

Laura King Pfaff, ext. 23210

#### Native American Art

Ingmars Lindbergs, ext. 23393

#### California & Western Paintings & Sculpture

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#### Photographs

##### Prints

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##### Space History

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#### Trusts & Estates

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(415) 503 3319

#### Writing Instruments

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#### Watches

Ivan Briggs, ext. 23255

### BONHAMS \*

**LOS ANGELES DEPARTMENTS**  
7601 W. Sunset Boulevard  
Los Angeles California 90046  
(800) 223 2854

#### 20th Century Decorative Arts

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#### 20th Century Fine Art

Alexis Chompaisal, ext. 65469

#### African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

#### Books & Manuscripts

Catherine Williamson, ext. 65442

#### Coins & Banknotes

Paul Song, ext. 65455

#### Entertainment Memorabilia

Catherine Williamson, ext. 65442  
Dana Hawkes, (978) 283 1518

#### Furniture & Decorative Arts

Andrew Jones, ext. 65432

#### Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

#### Jewelry & Watches

Dana Ehrman, ext. 65407  
Claire De Biasio-Paris, ext. 65483

#### Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

#### Contemporary Art

Dane Jensen, ext. 65451

#### Photographs

##### Prints

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#### Natural History

Thomas E. Lindgren, ext. 65437 †  
Claudia Florian, G.J.G., ext. 65437 †

#### California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

#### Paintings - European

Mark Fisher, ext. 65488

#### Silver

Aileen Ward, ext 65463

#### Trusts & Estates

Leslie Wright, ext. 65408  
Joseph Francaviglia, ext. 65443

\* Indicates saleroom

† Indicates independent contractor

### CLIENT SERVICES DEPARTMENT

#### San Francisco

(415) 861 7500  
(415) 861 8951 fax

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

#### New York

(212) 644 9001  
(212) 644 9009 fax

Monday - Friday, 9am to 5.30pm

#### Toll Free

(800) 223 2854

The following information is recorded  
and available 24 hours a day, 7 days a  
week, through our telephone system:

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

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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

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

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

**Notice to online bidders;** If you have forgotten your username and password for [www.bonhams.com](http://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 mail or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
 7601 Sunset Blvd  
 Los Angeles, California 90046  
 Tel +1 (800) 223 2854  
 Fax +1 (323) 850 6090  
 Automated results  
 Tel +1 (415) 503 3410

# Bonhams

Sale title: Made in California: Contemporary Art		Sale date: Tuesday November 1, 2016	
Sale no. 23444		Sale venue: Los Angeles	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

**Please note that all telephone calls are recorded.**

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

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

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

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

**Bonhams**

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Los Angeles, California 90046

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