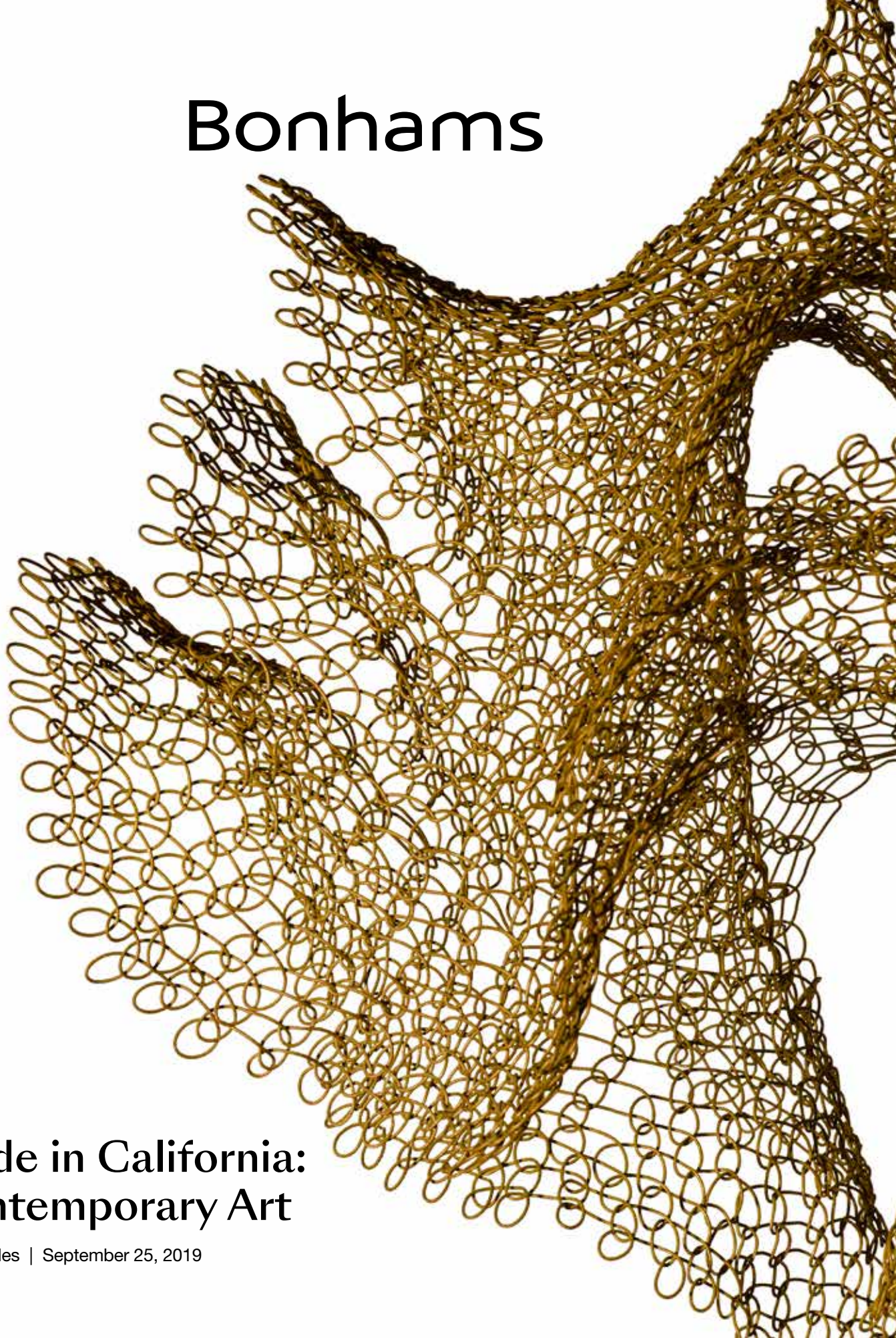
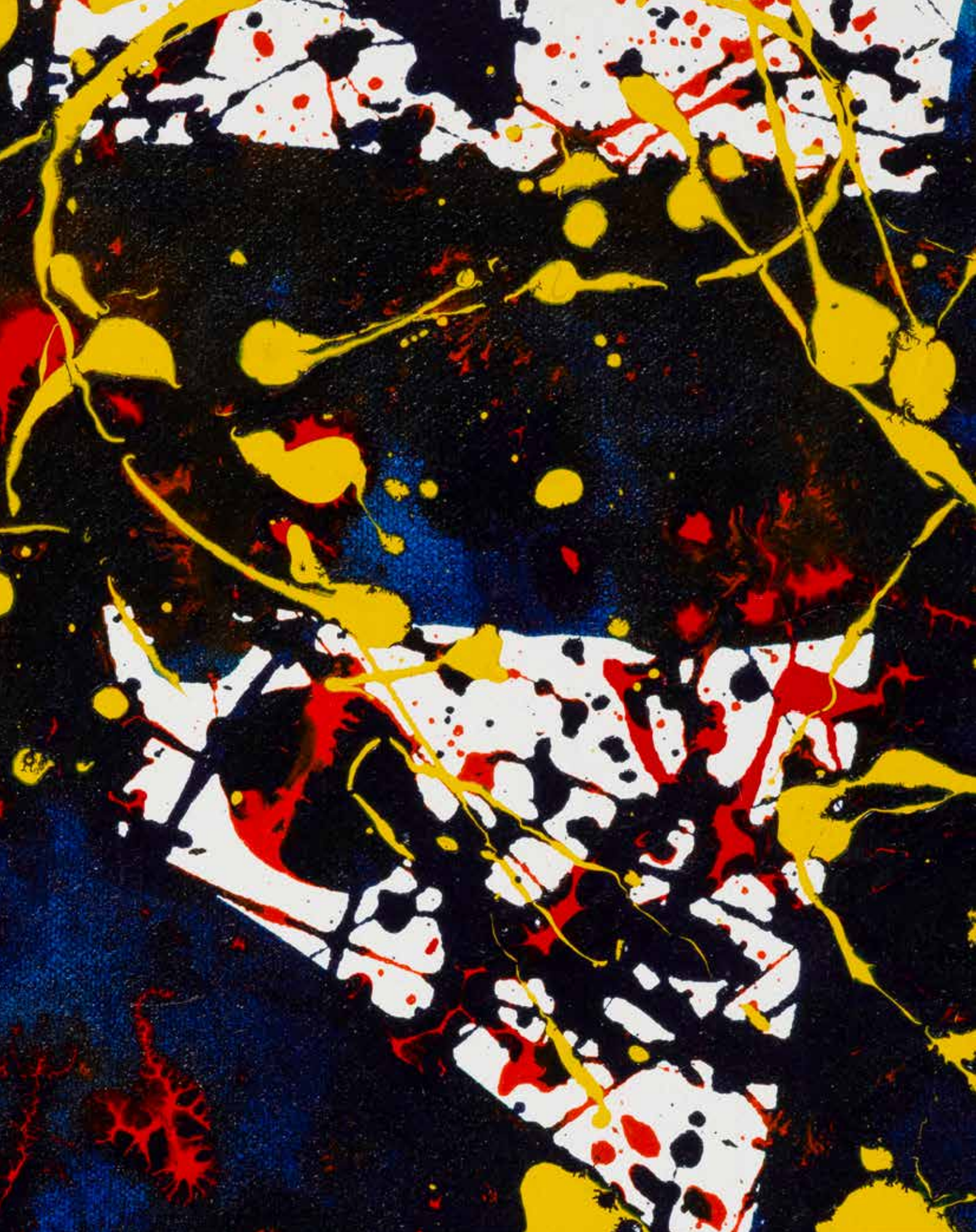


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**Made in California:
Contemporary Art**

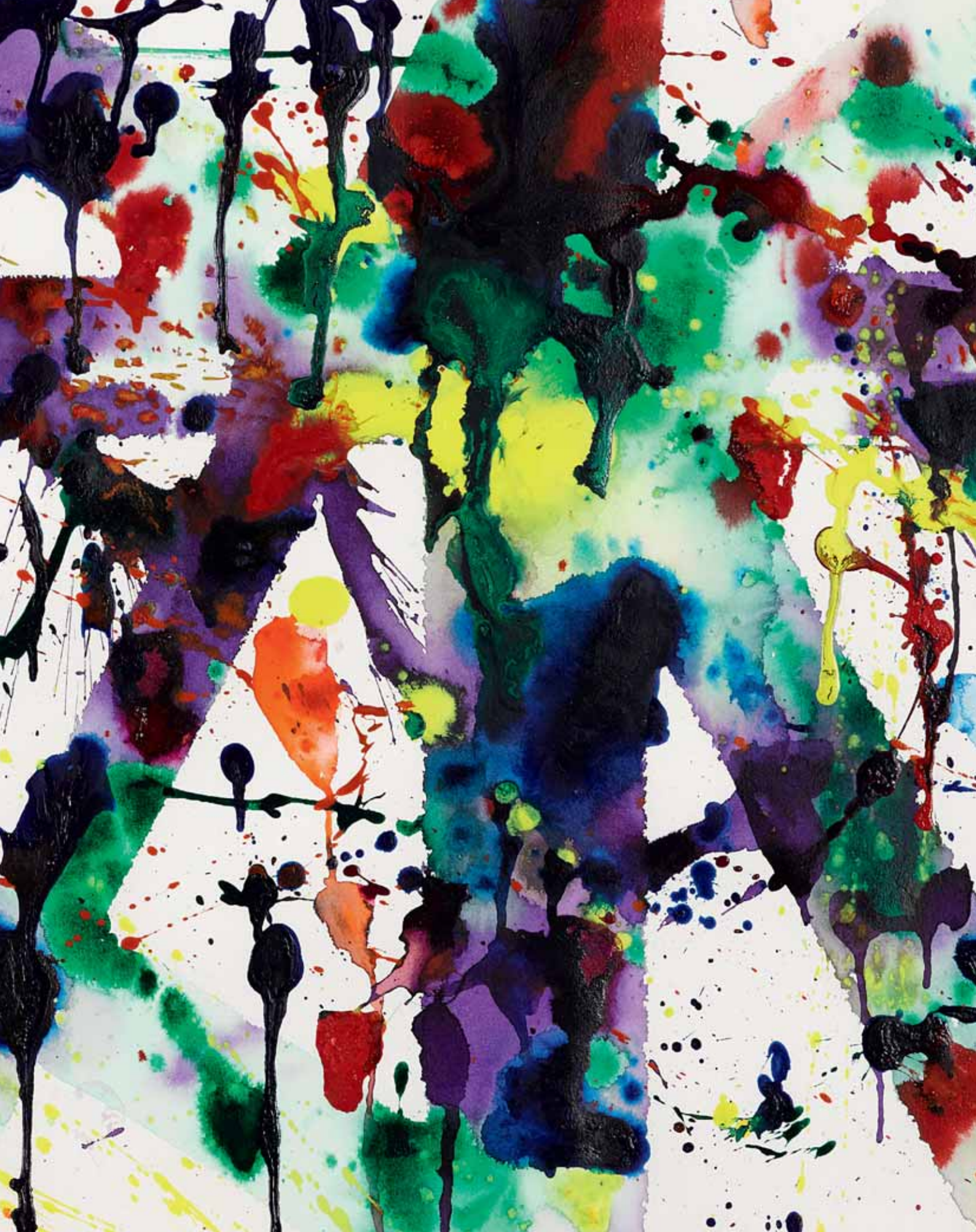
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Made in California: Contemporary Art

Los Angeles | Wednesday September 25, 2019 at 10am

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We are grateful to Kylie Hoffman for her cataloguing expertise, invaluable assistance, and dedication to *Made in California*.

ILLUSTRATIONS

Front cover: Lot 219
Artwork © Estate of Ruth Asawa
Back cover: Lot 210

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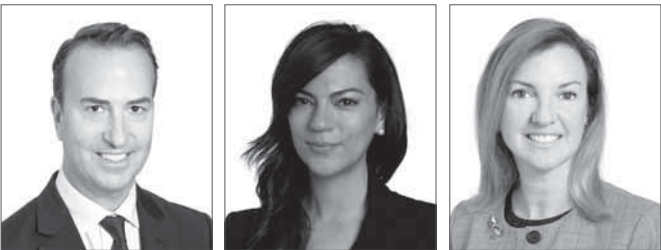
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201

ERIC ORR (1939-1998)

Where is Albuquerque, 1985

signed, titled and dated 'Where is Albuquerque Orr '85' (on the lead overlap);

titled again (on the reverse)

oil on canvas with gold leafed lead on panel

29 1/4 x 24 1/4 in.

74.3 x 61.6 cm.

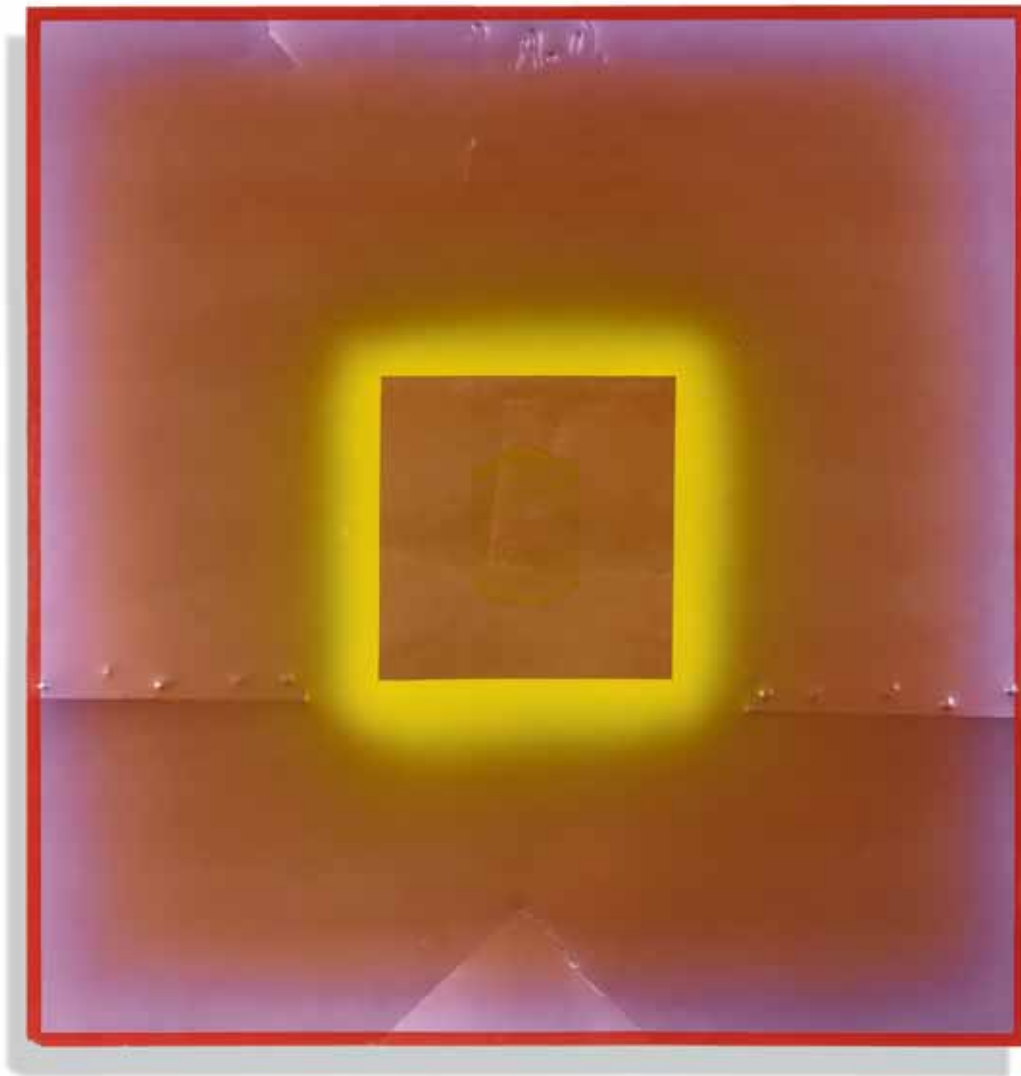
\$4,000 - 6,000

Provenance

Anders Tornberg Gallery, Lund

Sale: Stockholms Auktionsverk, Stockholm, *Contemporary*, 9 June 2017, lot 4191

Acquired directly from the above by the present owner



202

BILLY AL BENGSTON (B. 1934)

Alamo, 1968

signed with artist's initials 'B.A.B.' (upper center)
lacquer and polyester resin on aluminum

36 x 24 in.
91.4 x 86.4 cm.

This work is from the edition of 20.

\$15,000 - 20,000

Provenance

Samuel Freeman Gallery, Santa Monica

Private Collection, New York

Sale: artnet Auctions, 17 April 2018, Lot 124833

Acquired directly from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

203

ED MOSES (1926-2018)

Red Over Black, 2012

signed and numbered 'Y BRANCO 212' (on the overlap)
acrylic on canvas

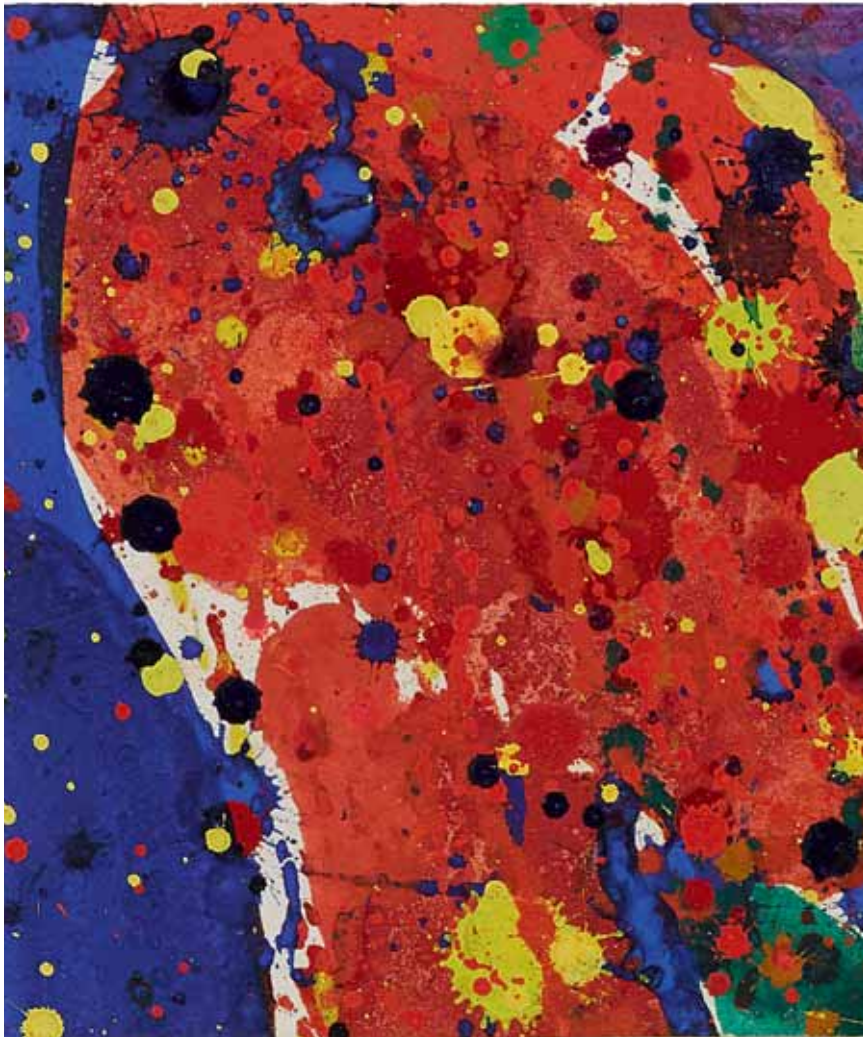
40 x 30 in.
101.6 x 76.2 cm.

\$7,000 - 10,000

Provenance

Patrick Painter Inc., Santa Monica

Acquired directly from the above by the present owner in 2012



Actual size

204

SAM FRANCIS (1923-1994)

Untitled (No. 100 originally included in the *Pasadena Box* series), 1964

signed and numbered 'Sam Francis 100' (on the reverse)
acrylic on paper

5 3/8 x 4 1/2 in.
13.7 x 11.4 cm.

\$7,000 - 9,000

Exhibited

Pasadena, Pasadena Art Museum, *The Pasadena Suite*, December 1966 - January 1967

This work is identified with the interim identification number of SF64-652 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.

The "Pasadena Box" series includes 100 specially designed acrylic boxes that housed a suite of 8 lithographs, 1 lithograph on a hanging scroll, 3 lithographs mounted on a folding screen, and an original gouache (the present lot) framed in Plexiglas created for the Pasadena Art Museum, California.



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

205

BILLY AL BENGSTON (B. 1934)

September, 1987

signed with artist's initials, titled, inscribed and dated 'BAB HONOLULU SEPT 1987 ©'

(lower center)

watercolor and acrylic on paper

22 7/8 x 29 7/8 in.

58.1 x 75.9 cm.

\$4,000 - 6,000

Provenance

James Corcoran Gallery, Santa Monica

Acquired directly from the above by the present owner in 1988



PRIVATE COLLECTION, LOS ANGELES

206

LARRY BELL (B. 1939)

ELIN 76, 1982

signed and dated 'LBELL '82' (lower center)
aluminum and silicon monoxide on paper

52 x 35 in.
132.1 x 88.9 cm.

\$10,000 - 15,000

Provenance

L.A. Louver, Venice
Sale: Los Angeles Modern Auctions, Los Angeles, *Property from the Collection of Linda Sullivan*, 14 December 2008
Frank Lloyd Gallery, Santa Monica (acquired directly from the above)
Acquired directly from the above by the present owner

Exhibited

Venice, L.A. Louver, *Charles Garabedian and His Contemporaries*, 11 February - 1 April 2017

PRIVATE COLLECTION, LOS ANGELES

207

LARRY BELL (B. 1939)

MVD (Mirage Vapor Drawing) 201, 1990

signed and dated 'L Bell '90' (lower center)
aluminum and silicon monoxide on Gallery 100 with Moriki paper

50 x 38 in.
127 x 96.5 cm.

\$10,000 - 15,000

Provenance

Acquired directly from the artist by the present owner



PRIVATE COLLECTION, LOS ANGELES

208

LARRY BELL (B. 1939)

Cube 12, 2006

coated glass

15 x 15 x 15 in.

38.1 x 38.1 x 38.1 cm.

Height with Plexiglas base: 50 in. (127 cm.)

\$70,000 - 100,000

Provenance

Bernard Jacobson Gallery, London

Frank Lloyd Gallery, Santa Monica

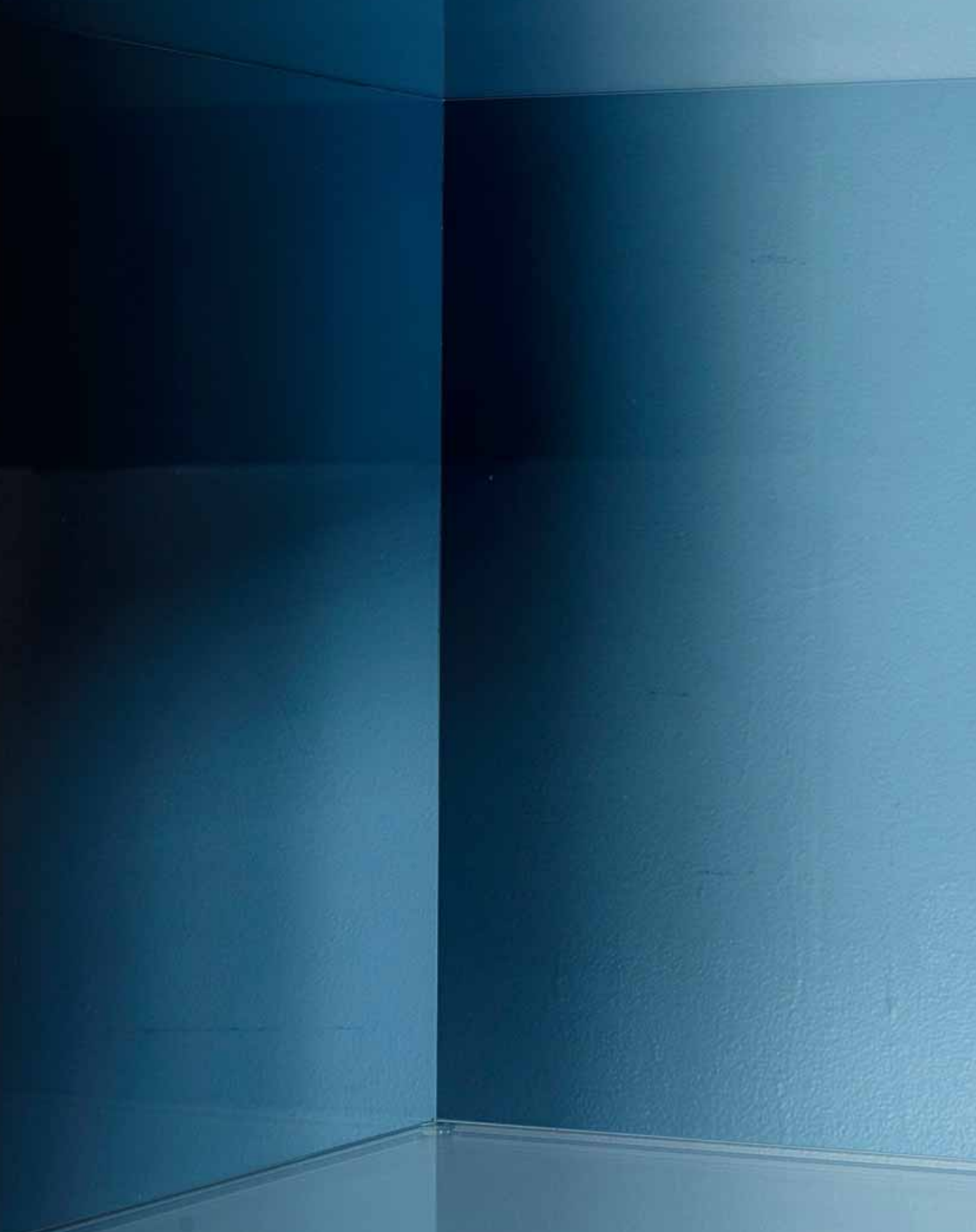
Acquired directly from the above by the present owner

Exhibited

London, Bernard Jacobson Gallery, *Larry Bell*, 6 June - 29 June 2007

Malibu, Frederick R. Weisman Museum of Art, *Larry Bell*, 21 January - 2 April 2017





For decades, Larry Bell has intrigued and delighted viewers with his remarkable use of technology to create beautiful and mysterious works of glass and on paper. Various described as minimal and as created out of controlled chaos, Bell's work in all media never fail to engage and pose questions to a viewer's perception.

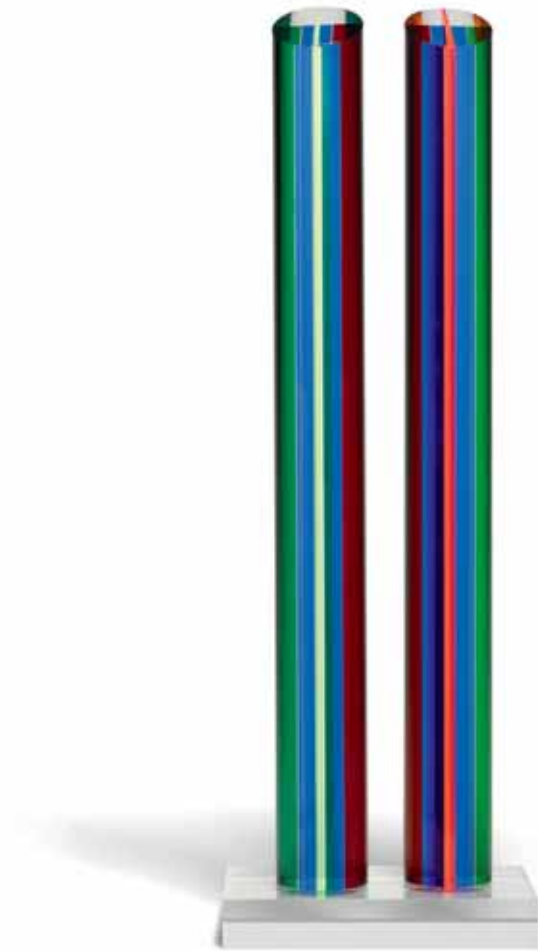
Though born in Chicago, Bell's family moved to Los Angeles when he was a small child. He attended the Chouinard Art Institute where his teachers included Robert Irwin and Emerson Woelffer. Bell began experimenting with glass while working at a picture framing shop where a moment of error (breaking a pane of glass) became inspiration for what would become a career-long experiment with that material, optics, and how the two can work in concert.

Along with artists James Turrell, John McCracken, Peter Alexander and Craig Kauffman, Bell became a key member of California's Light & Space Movement. Each of these artists used technology (often aerospace inspired), which was burgeoning in Southern California in the post-war period, to push boundaries of expected artistic expression. Each artist found his niche, and Larry Bell discovered a method by which to coat glass with vaporized metal particles, leading to glorious, often sensuous, results.

The present lot is in many ways a culmination of Bell's career in its beauty, elegance, perceptual engagement, and rich coloration.



Larry Bell with Cube, London, 2005, Photograph by Jennifer Lynch



MILLER FAMILY COLLECTION

209

VASA VELIZAR MIHICH (B. 1933)

Untitled columns, 2013

*Each: signed and dated 'Vasa © 2013' (along lower edge)
laminated cast acrylic*

*Each: 23 3/8 x 2 3/8 x 2 3/8 in.
59.4 x 6 x 6 cm.*

\$4,000 - 6,000



PRIVATE COLLECTION, LOS ANGELES

210

LARRY BELL (B. 1939)

MEL 98, 1985

signed and dated 'LBELL '85' (lower center); signed, titled and dated twice
'MEL 98 5/85 LBELL '85' (on the reverse)
aluminum and silicon monoxide on paper

27 3/8 x 23 1/2 in.

69.5 x 59.7 cm.

\$7,000 - 9,000

Provenance

L.A. Louver, Venice

Private Collection, Los Angeles (acquired from the above in 1986)

The Laguna Art Museum, Laguna Beach

Sale: Bonhams, Los Angeles, *Modern, Contemporary & Latin American Art*, 30 April 2006, Lot
2155

Acquired directly from the above by the present owner

Exhibited

Venice, L.A. Louver, *American/European Painting & Sculpture 1985, Part II*, 20 August - 21
September 1985

Malibu, Frederick R. Weisman Museum of Art, *Larry Bell*, 21 January - 2 April 2017



PRIVATE COLLECTION, RANCHO MIRAGE

211

VASA VELIZAR MIHICH (B. 1933)

Untitled #1746, 1980

signed, numbered and dated '#1746 Vasa 80' (side of sphere)
laminated cast acrylic

Diameter: 16 3/8 in.
41.6 cm.

\$5,000 - 7,000

Provenance

Acquired directly from the artist by the present owner



212

LARRY BELL (B. 1939)

FR-EL #527, 1997

FR-EL #729, 1997

FR-EL #734, 1997

(i): signed and dated 'LBELL '97' (lower center); titled and dated '10/7/97 FR-EL #527' (on the reverse)

(ii): signed and dated 'LBELL '97' (lower center); titled and dated '11/26/97 FR-EL #729' (on the reverse)

(iii): signed and dated 'LBELL '97' (lower center); titled and dated '11/26/97 FR-EL #734' (on the reverse)

Each: collage with aluminum and silicon monoxide on paper

*Each: 10 x 10 1/4 in.
25.4 x 26 cm.*

\$4,000 - 6,000

Provenance

Acquired directly from the artist by the present owner

213

JOE GOODE (B. 1937)

Cloud-Photograph Triptych, 1969-70

oil and graphite on canvas (triptych)

Overall dimensions: 36 x 108 1/8 in.
91.4 x 274.6 cm.

\$100,000 - 150,000

Provenance

Cirrus Gallery, Los Angeles

Collection of Joni Gordon, Los Angeles

Barbara Mathes Gallery, New York

Acquired directly from the above by the present owner

Exhibited

Fort Worth, Fort Worth Art Center Museum, *Joe Goode: Work Until Now*,

7 January - 11 February 1973

New York, Barbara Mathes Gallery, *Spaces of American Pop: Allan D'Arcangelo, Joe Goode and Robert Moskowitz*, 2 October - 20 December 2014

New York, Barbara Mathes Gallery, *Diptychs & Triptychs*, 30 April - 3 July 2015



Installation view, Fort Worth Art Museum, Fort Worth, 1973, Courtesy the Joe Goode Studio



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

214

ED MOSES (1926-2018)

Nambe #6, 1987-97

titled 'Nambe #6' (on the overlap)
oil and acrylic on canvas in artist's frame

Overall: 75 x 60 1/4 in.
190.5 x 153 cm.

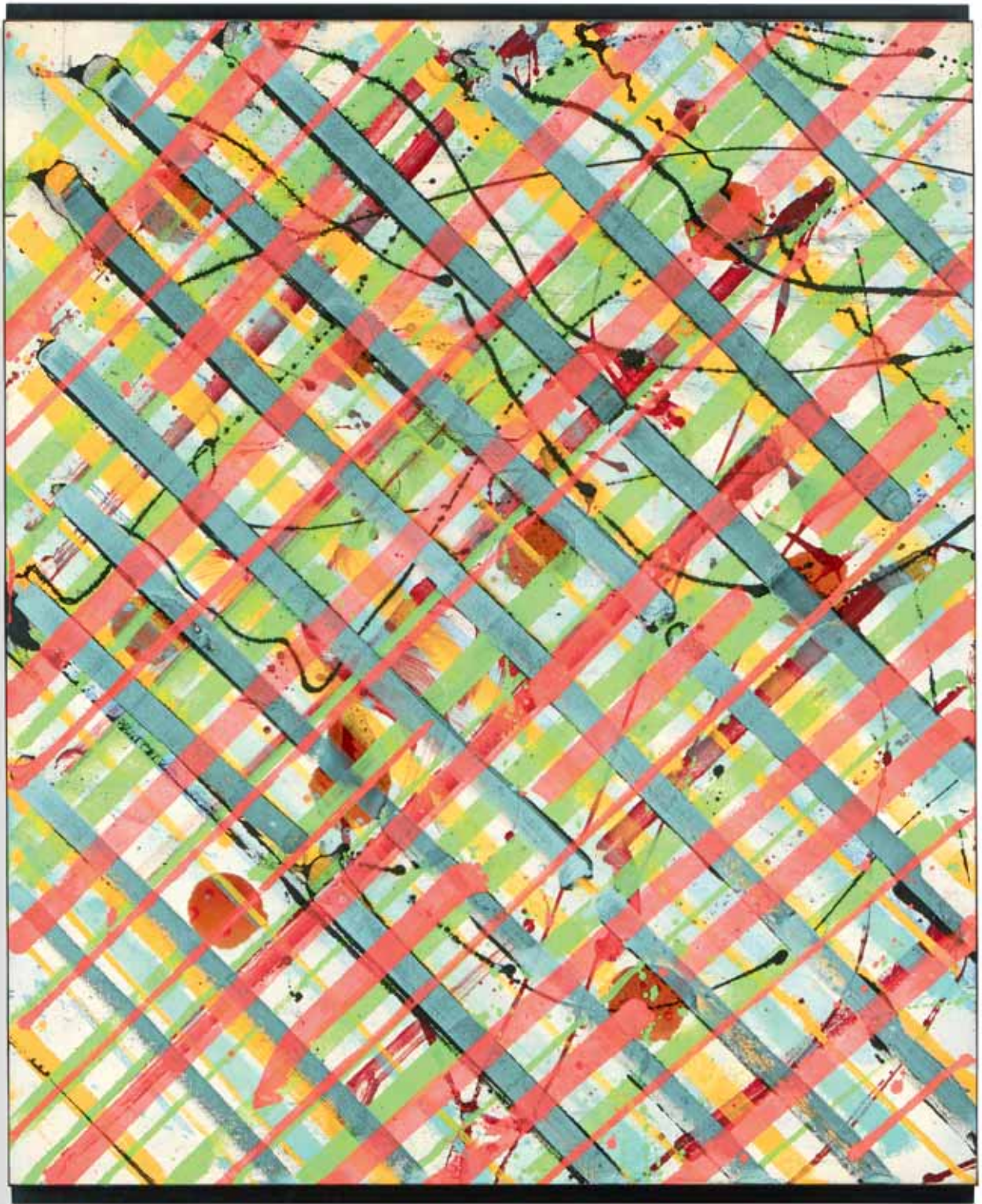
\$25,000 - 35,000

Provenance

L.A. Louver, Venice
Acquired directly from the above by the present owner

Exhibited

Venice, L.A. Louver, *Ed Moses: Against the Wall*, 19 July - 16 August 1997





PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

215

CHARLES ARNOLDI (B. 1946)

Santa Fe Series #26, 1988

signed, titled, numbered and dated 'ARNOLDI SANTA FE MAY 14TH 1988 XXVI'
(on the reverse)

bronze

19 1/2 x 17 x 6 1/4 in.
49.5 x 43.2 x 15.9 cm.

This work is unique.

\$3,000 - 5,000

Provenance

Sena Galleries West, Santa Fe

Acquired directly from the above by the present owner in 1990



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

216

CHARLES ARNOLDI (B. 1946)

L.A. Series #5, 1988

signed, titled and dated twice 'ARNOLDI 88 JUNE 9 1988 - L.A.' (on the reverse)
acrylic on bronze

19 x 14 3/4 x 8 in.
48.3 x 37.5 x 20.3 cm.

This work is unique.

\$3,500 - 4,500

Provenance

Sena Galleries West, Santa Fe

Acquired directly from the above by the present owner in 1990



PRIVATE COLLECTION, CHICAGO

217

CLAIRE FALKENSTEIN (1908-1997)

Untitled, 1959

signed, inscribed and dated 'Claire Falkenstein '59 - San Francisco' (lower right); numbered '62997/7' (on the reverse)

ink, gouache and oil pastel on paper

11 3/4 x 8 3/4 in.

29.8 x 22.2 cm.

\$3,000 - 5,000

Provenance

Estate of May O'Donnell (a gift from the artist)

O'Donnell Green Music and Dance Foundation, New York

Sale: Doyle, New York, 16 October 2012, Lot 1183

Acquired directly from the above to the present owner



218

CLAIRE FALKENSTEIN (1908-1997)

Untitled, circa 1970

copper and glass

4 1/4 x 6 1/4 x 5 in.
10.8 x 15.9 x 12.7 cm.

\$7,000 - 10,000

Provenance

Jack Rutberg Fine Arts, Los Angeles
Acquired directly from the above by the present owner

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

219

RUTH ASAWA (1926-2013)

Untitled (S. 165, Hanging Two-Sectioned, Open Windows Form), *circa* 1958-60

brass wire

24 x 16 x 16 in.

61 x 40.6 x 40.6 cm.

\$200,000 - 300,000

Provenance

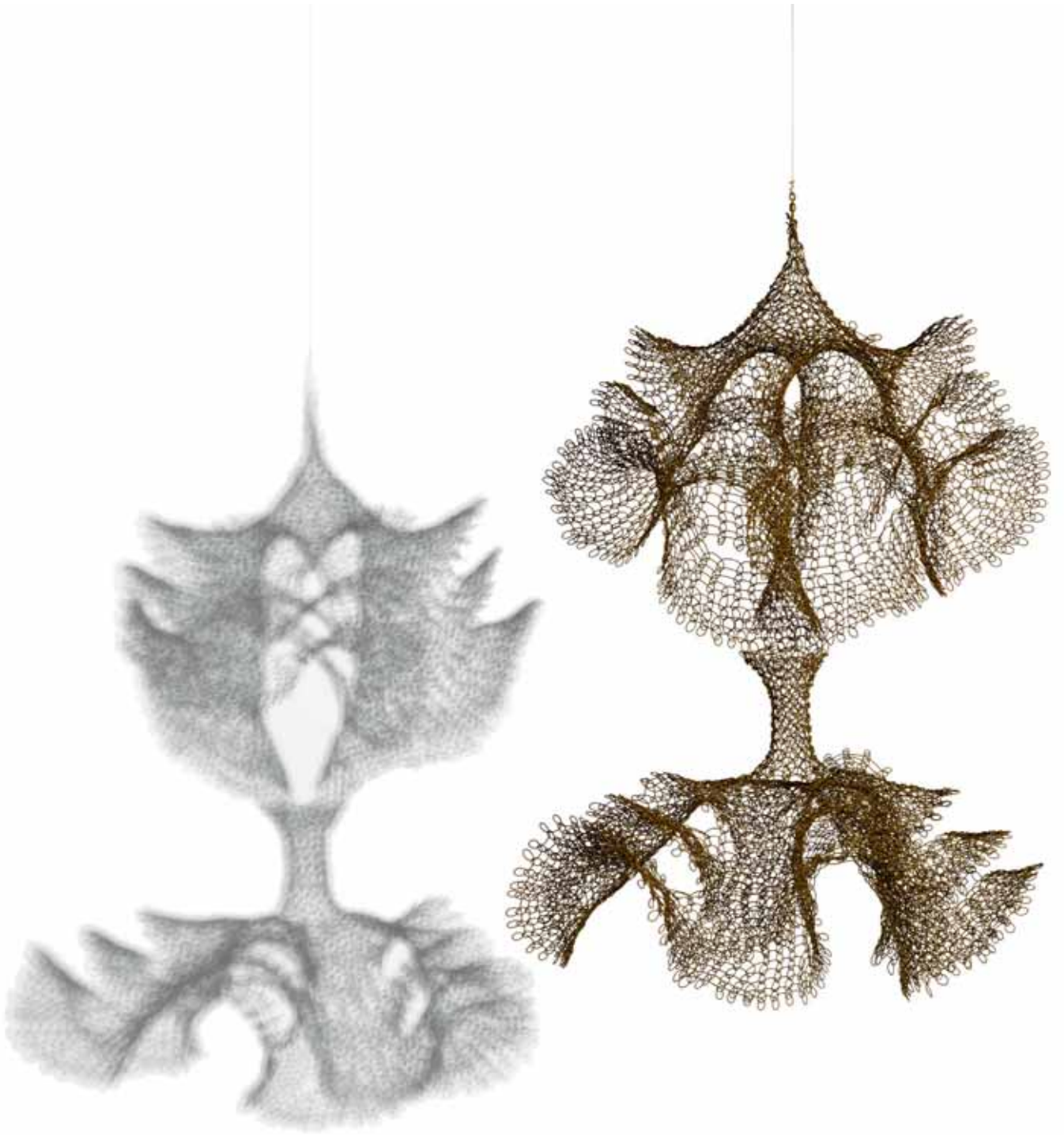
Rena Bransten Gallery, San Francisco

Acquired directly from the above by the present owner in 2006

Exhibited

San Francisco, Rena Bransten Gallery, *Ruth Asawa: 2005 Exhibition*, 1 December 2005 - 14 January 2006

This work is registered in the Asawa records under S. 165.



Artwork © Estate of Ruth Asawa

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

Asawa was born in 1926 in Southern California and grew up working on her family's farm during the Great Depression until she and her family were sent to internment camps following the bombing of Pearl Harbor in 1941. Asawa had shown interest in artmaking during her childhood and was able to pursue this further when she attended the legendary Black Mountain College from 1946-1949. While there, she studied with Josef Albers, Merce Cunningham and R. Buckminster Fuller, who became influential teachers and mentors for her work and practice. Following her time at Black Mountain, Asawa traveled to Mexico, where she encountered wire baskets made by local craftspeople. Learning the looping technique of weaving wire from them was to be a pivotal moment in her career and artistic development, as she would use this technique in creating her hanging sculptures in the following years.

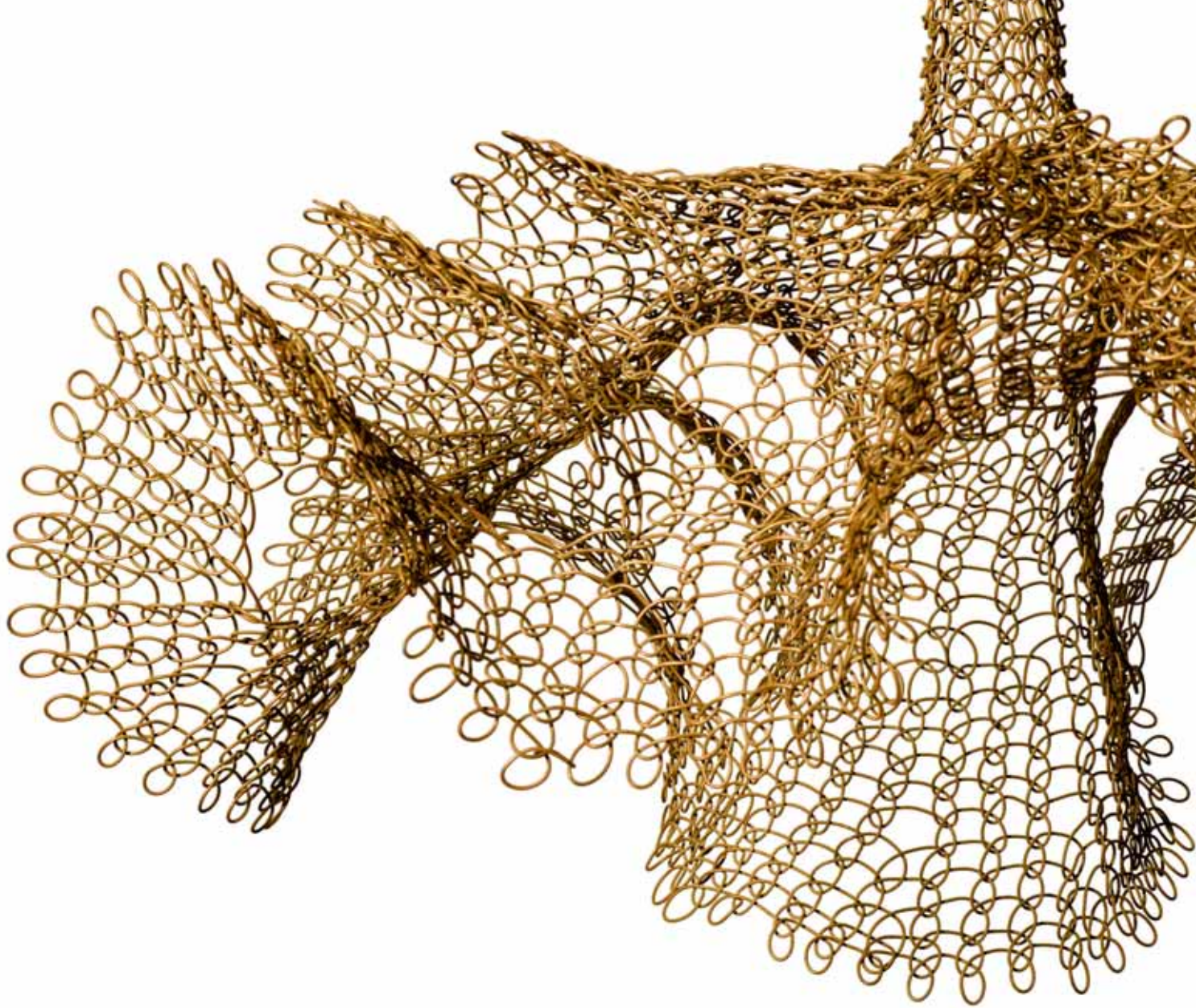
The present lot is a magnificent example of the artist's signature hanging wire sculptures and showcases her ever imaginative and experimental working methods. The artist's estate notes that Asawa's "open window" forms came about when a lobe-shaped section was cut open to correct a mistake. As the metal was cut apart, the weight of it caused the lobe to spread into a new shape, which the artist came to call an "open window".

The artist herself described the looped wire sculptures in her writing as "a woven mesh not unlike medieval mail. A continuous piece of wire, forms envelop inner forms, yet all forms are visible (transparent). The shadow will reveal an exact image of the object" (<https://ruthasawa.com/art/sculpture>). Her seminal hanging sculptures are elegant stacked and nested forms recalling the baskets that birthed the technique, but also literally elevating them from earth-bound utilitarianism, suspending them from walls and ceilings. The light plays off the metal loops to cast enchanting shadows showing the near drawing-like quality of the looped wire and this typically weighty, industrial material takes on an airy delicacy. In the present lot, the copper wire glints with light while the layered, almost feather-like, open forms gently and weightlessly float in midair.

Although far too long overlooked by the establishment, Asawa's sculptures have firmly taken their place in the canon. Her works are included in the permanent collections of the Museum of Modern Art (New York), Solomon R. Guggenheim Museum (New York), the Whitney Museum of American Art (New York), Crystal Bridges Museum of American Art (Bentonville), Museum of Fine Arts Houston, J. Paul Getty Museum (Los Angeles), Museum of Contemporary Art Los Angeles, San Francisco Museum of Modern Art, and the Fine Arts Museums of San Francisco - de Young Museum, among others.



Portrait of Ruth Asawa by Nat Farbman, 1954 © Nat Farbman, The LIFE Picture Collection, Getty Images



Artwork © Estate of Ruth Asawa

“An artist is not special. An artist is an ordinary person who can take ordinary things and make them special.”

—Ruth Asawa



**Made in California:
Ceramics**



PRIVATE COLLECTION, PORTLAND, OR

220

VIOLA FREY (1933-2004)

Untitled, circa 1966

stoneware and glazes

10 1/2 x 10 x 10 in.

26.7 x 25.4 x 25.4 cm.

\$2,000 - 4,000

Provenance

The Artist

The Oakland Museum Gift Shop, Oakland

Acquired directly from the above by the previous owner in 1971

Thence by descent to the present owner



PRIVATE COLLECTION, PORTLAND, OR

221

VIOLA FREY (1933-2004)

Untitled, 1971

ceramic, glazes and gold luster

18 1/4 x 18 x 15 in.

46.6 x 45.7 x 38.1 cm.

\$3,000 - 5,000

Provenance

The Artist

The Oakland Museum Gift Shop, Oakland

Acquired directly from the above by the previous owner in 1971

Thence by descent to the present owner



PRIVATE COLLECTION, RANCHO MIRAGE

222

VIOLA FREY (1933-2004)

Untitled, 1988

glazed ceramic

26 x 26 x 5 3/4 in.

66 x 66 x 14.6 cm.

\$4,000 - 6,000

Provenance

Collection of the Artist

Rena Bransten Gallery, San Francisco

Acquired directly from the above by the present owner



PRIVATE COLLECTION, NEW YORK

223

ROBERT ARNESON (1930-1992)

Maquette for "Squint", 1980

titled 'SQUINT' (lower center); titled again (along the diameter)
glazed ceramic

10 1/2 x 3 1/4 x 3 in.
26.7 x 8.3 x 7.6 cm.

\$7,000 - 9,000

Provenance

Allan Frumkin Gallery, New York
Acquired directly from the above by present owner

Exhibited

New York, Allan Frumkin Gallery, *Robert Arneson: New Ceramic Sculpture*, 1981



PRIVATE COLLECTION, LOS ANGELES

224

ROBERT ARNESON (1930-1992)

Thanks Lyn, 1984

titled 'THANKS LYN.' (in the center); signed 'ARNESON'
(along the base);
dated '10.6.84' (on the underside)
glazed ceramic

6 3/4 x 4 x 2 5/8 in.
17.1 x 10.2 x 6.7 cm.

\$5,000 - 7,000

Provenance

Estate of Lyn Keinholz, Los Angeles (a gift from the artist)
Acquired directly from the above by the present owner

Lyn Kienholz (1930-2019) was an extraordinary force in the Los Angeles art world. As founder of the California/International Arts Foundation and the L.A. History Project, Kienholz was a longtime champion of California contemporary art and artists. She got her start in L.A. working at the legendary Ferus Gallery and married artist Edward Kienholz in 1966. In 1981, she founded the California/International Arts Foundation which organized *The California Sculpture Show* during the 1984 Olympic Arts Festival in Los Angeles. The exhibition, which was curated by Henry Hopkins, traveled to France, Germany, England and Norway in 1984-85. Twelve artists were showcased in the exhibition, including Robert Arneson, who made the present lot for Kienholz as a thank you gift.



225

DAVID JAMES GILHOOLY (1943-2013)

(i): Frog Oreo Cookie, 1988

signed and dated 'GILHOOLY 88' (on the upper underside)
glazed ceramic

2 1/8 x 3 x 2 3/4 in.
5.4 x 7.6 x 7 cm.

(ii): Chocodipt Torch Cone, 1991

incised with the artist's signature and dated 'GILHOOLY 91' (along the circumference of the cone); incised with the artist's signature, titled and dated 'Chocodipt torch cone David Gilhooly 1991' (along outer edge of stand)
glazed ceramic and acrylic stand

Overall: 8 1/2 x 5 1/4 x 4 3/4 in.
22 x 13.3 x 12.1 cm.

\$2,000 - 3,000



226

DAVID JAMES GILHOOLY (1943-2013)

Persistence of Pizza, 1983

signed and dated 'Gilhooly 83' (on the underside of the ceramic);
titled and dated '1983 "The Persistence of Pizza"' (on the underside
of the wood)
glazed ceramic and wood

Overall: 36 1/4 x 23 3/4 x 14 1/2 in.
92.1 x 60.3 x 36.8 cm.

\$2,000 - 3,000

Provenance

Harcourts Modern and Contemporary Art, San Francisco
Private Collection, Los Angeles
Sale: Bonhams, Los Angeles, *Sunset*, 11 August 2002, Lot 7029
Acquired directly from the above by the present owner



The Persistence of Memory. 1931. Oil on canvas, 9 1/2 x 13" (24.1 x 33 cm). Given anonymously. © Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York 2019



PRIVATE COLLECTION, NEW ENGLAND

227

ROBERT ARNESON (1930-1992)

Dr Cuss, 1986

signed and dated 'ARNESON 1986' (on the reverse)
stoneware, cement and glazes

17 x 12 x 6 in.
43.2 x 30.5 x 15.2 cm.

\$15,000 - 20,000

Exhibited

Kansas City, Morgan Gallery, *Robert Arneson: An Overview*, 7 February - 8 March 1986

Literature

Jonathan Fineberg, *A Troublesome Subject: The Art of Robert Arneson*, Berkeley, 2013,
p. 180, plate 4.24, illustrated in color



228

PETER VOULKOS (1924-2002)

Untitled (Plate), 1981

signed and dated 'V·O·U·L·K·O·S·81' (on the underside)
wood fired wheel-thrown manipulated stoneware with punctures

Height: 5 1/8 in. (13 cm.)

Diameter: 21 in. (53.3 cm.)

\$6,000 - 8,000

Provenance

Kim Nelson, Southern California (acquired directly from the artist)
Private Collection, Northern California (acquired directly from the above)
Sale: Bonhams, Los Angeles, *Made in California: Contemporary Art*,
23 November 2010, Lot 1040
Acquired directly from the above by the present owner

This work is listed under CR873.1-W in the Voulkos & Co. Catalogue Project Quest Database.



229

ROBERT HUDSON (B. 1938)

Untitled

glazed porcelain

22 3/4 x 10 x 9 in.

57.8 x 25.4 x 22.9 cm.

\$2,000 - 3,000



PRIVATE COLLECTION, BEVERLY HILLS

230

MATT WEDEL (B. 1983)

Flower Tree, 2013

signed 'Wedel' (on the underside)
glazed ceramic

9 x 12 x 11 in.
22.8 x 30.4 x 27.9 cm.

\$6,000 - 8,000

Provenance

L.A. Louver, Venice
Acquired directly from the above by the present owner in 2013

Exhibited

Venice, L.A. Louver, *Matt Wedel: Sheep's Head*, 11 April - 19 May 2013

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

231

KEN PRICE (1935-2012)

Malformation in Blue, 1994

fired and painted clay

13 x 9 1/2 x 10 in.

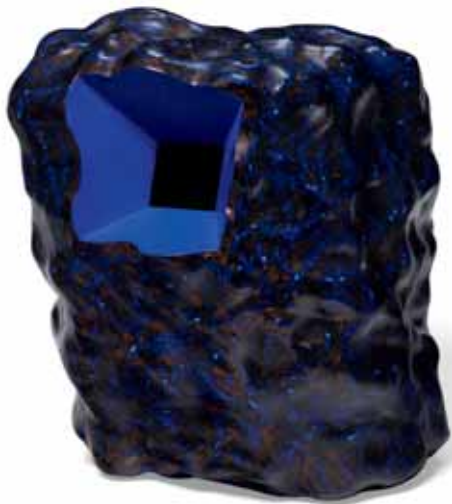
33 x 22.9 x 25.4 cm.

\$50,000 - 70,000

Provenance

L.A. Louver, Venice

Acquired directly from the above by the present owner in 1994



Alternate view of the present lot





PRIVATE COLLECTION, NEW YORK

232

KEN PRICE (1935-2012)

Curley, 2005

signed, inscribed, numbered and dated 'KP05-2212 #10 © KEN PRICE & GEMINI G.E.L.' (on the underside of the clay)
fired and painted clay in wooden display box

Overall: 19 x 18 x 8 in.
48.3 x 45.7 x 20.3 cm.

This work is number 10 from the edition of 35.

\$3,000 - 5,000

Provenance

Godt-Cleary Gallery, Las Vegas

Acquired directly from the above by the present owner

This work is published by Gemini G.E.L., Los Angeles and is included in the Gemini G.E.L. Online Catalogue Raisonné under the Gemini Work Number KP05-2212.



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

233

RON NAGLE (B. 1939)

Headbanger, 1995

porcelain, glaze, china paint, decal, buckram, acrylic, lacquer, urethane, flocking and wood

Overall: 12 1/2 x 12 1/2 x 5 1/4 in.
31.8 x 31.8 x 13.3 cm.

\$1,500 - 2,500

Provenance

Garth Clark Gallery, Los Angeles

Acquired directly from the above by the present owner in 1995

PRIVATE COLLECTION, SAN FRANCISCO

234

RON NAGLE (B. 1939)

Snuff Bottle, 2013

porcelain, glaze, china paint, gold lustre and epoxy resin

6 x 2 1/2 x 2 1/2 in.
15.2 x 6.4 x 6.4 cm.

\$10,000 - 15,000

Provenance

Jeffrey Spahn Gallery, Berkeley (acquired directly from the artist)
Acquired directly from the above by the present owner

Exhibited

Kansas City, Red Star Studios, *Ceramic Top 40*, 1 November 2013 - 25 January 2014
Allston, Gallery 224, *Ceramic Top 40 | New & Selected Works*, 27 May - 16 August 2014



Actual size



Alternate view of the present lot

235

MARILYN LEVINE (1933-2005)

Small Brown Purse, 1971

ceramic

6 1/2 x 9 x 4 1/2 in.
16.5 x 22.9 x 11.4 cm.

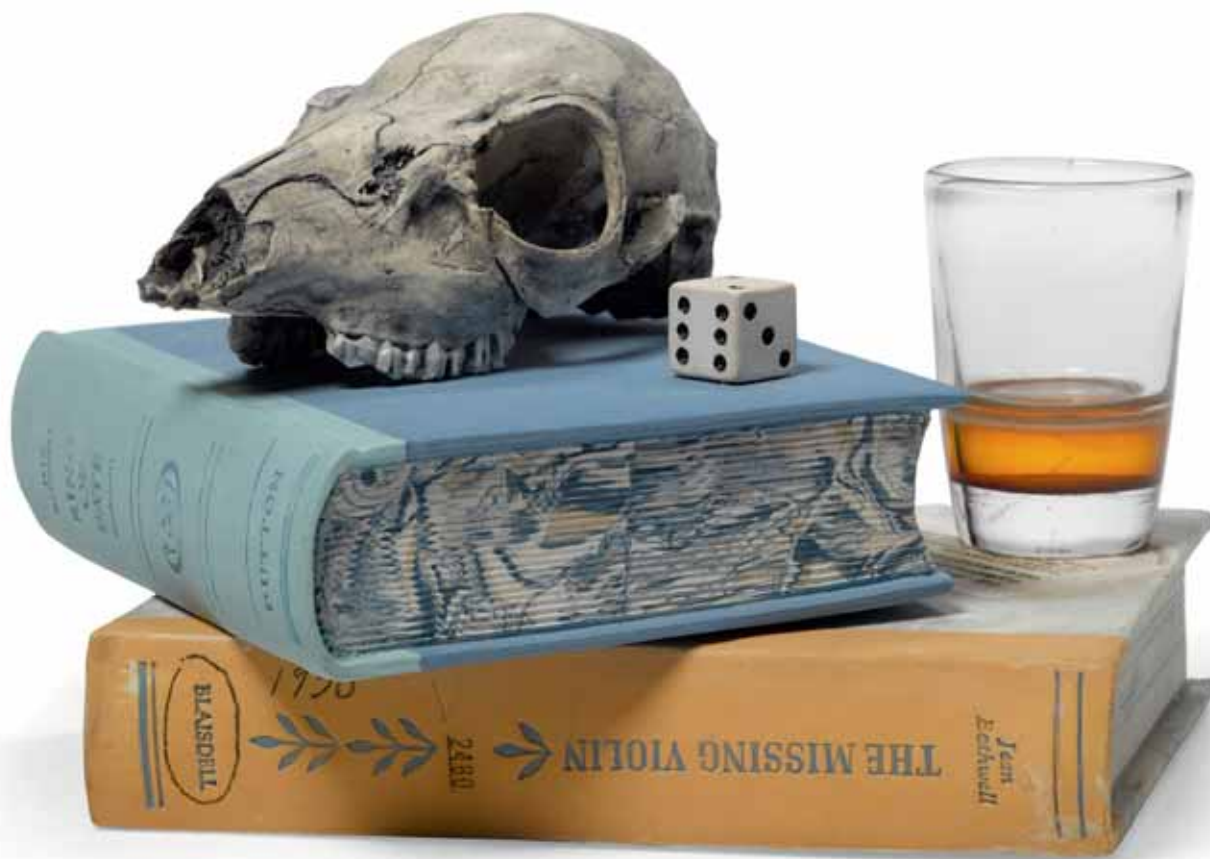
\$5,000 - 7,000

Provenance

Bernard Danenberg Galleries, New York
Acquired directly from the above by the present owner

Exhibited

Berkeley, University Gallery, 1971
New York, Bernard Danenberg Galleries, 1973
San Francisco, Hansen Fuller Gallery, June 1981



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

236

RICHARD SHAW (B. 1941)

Still Life with Skull and Glass, 2009

glass and glazed porcelain with overglaze transfers

6 x 10 1/4 x 9 in.

15.2 x 26 x 22.9 cm.

\$3,000 - 5,000

Provenance

Frank Lloyd Gallery, Santa Monica

Acquired directly from the above by the present owner in 2009

Exhibited

Santa Monica, Frank Lloyd Gallery, *Still Life: Richard Shaw*,
17 January - 14 February 2009

237

NATHAN OLIVEIRA (1928-2010)

Jaguar, 1977

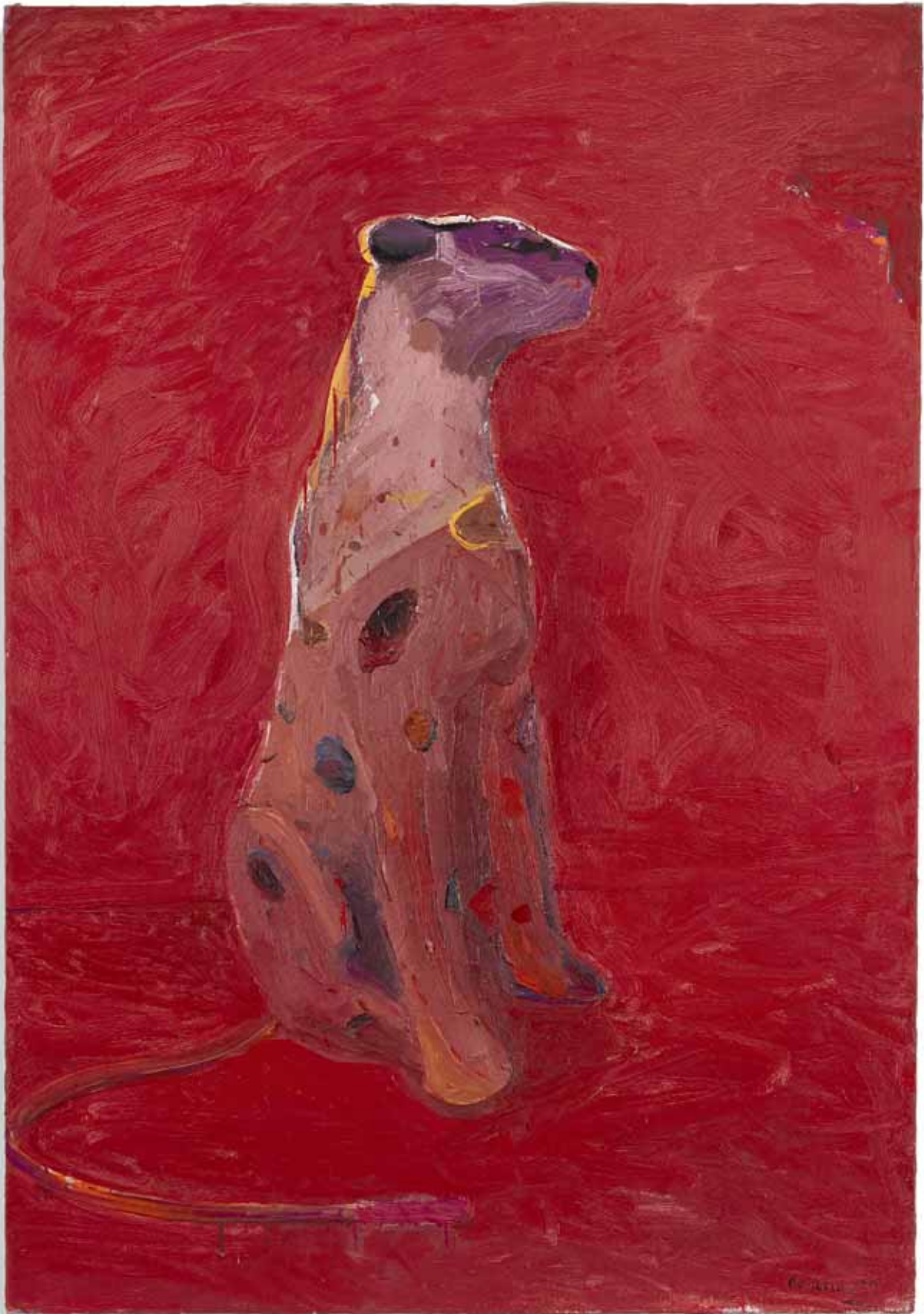
signed and dated 'Oliveira 77' (lower right)
oil on canvas

77 x 54 in.
195.6 x 137.2 cm.

\$20,000 - 30,000

Provenance

Charles Campbell Gallery, San Francisco
Acquired directly from the above by the previous owner *circa* 1977
Thence by descent to the present owner



238

NATHAN OLIVEIRA (1928-2010)

Untitled, 1978

signed and dated 'Oliveira 78' (lower right)
acrylic, gouache, watercolor, ink, graphite and charcoal on paper

71 1/2 x 44 in.
181.6 x 111.8 cm.

\$20,000 - 30,000





239

HENRIETTA BERK (1919-1990)

Landscape in Orange and Yellow, circa 1965

signed 'H. Berk' (lower right)
oil on canvas

32 x 32 in.
81.3 x 81.3 cm.

\$5,000 - 7,000

Provenance

Steven Stern Fine Arts, Los Angeles

This painting will be included in the forthcoming book *In Living Color, The Art & Life of Henrietta Berk*, which is being written by Deborah Solon and organized by Steven Stern Fine Arts.



240

NATHAN OLIVEIRA (1928-2010)

Untitled (Reclining Nude), 1961

signed and dated 'Oliveira 61' (lower right)
watercolor and graphite on paper

8 3/4 x 11 3/4 in.
22.2 x 29.8 cm.

\$2,000 - 4,000

Provenance

Elins Eagles-Smith Gallery, San Francisco
Acquired directly from the above by the present owner

PRIVATE COLLECTION, SOUTHERN CALIFORNIA

241

RICHARD PETTIBONE (B. 1938)

Bugatti, 1963

signed and dated 'Richard Pettibone 1963' (lower right)
oil and graphite on canvas

40 1/4 x 30 in.
102.2 x 76.2 cm.

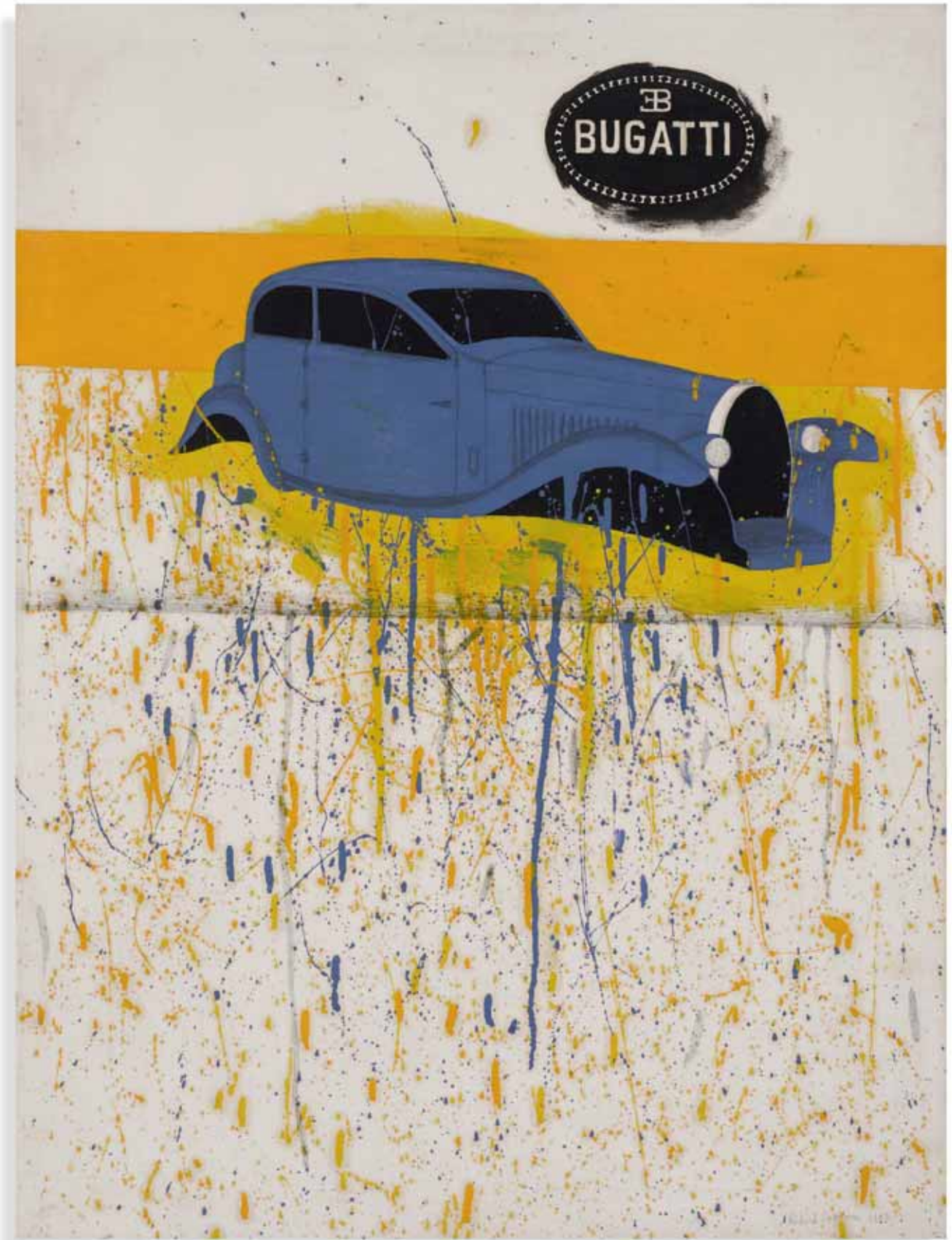
\$15,000 - 20,000

Provenance

Acquired directly from the artist by the present owner

Richard Pettibone was born in Los Angeles in 1938. He went on to attend the Otis Art Institute in his hometown and received his MFA in 1962. He came to wide renown with his "replica" paintings, a body of work he started in the mid-1960s. These acclaimed miniatures of masterpieces by other artists are pioneering works of appropriation. He began by creating tiny versions of masterpieces by Pop artists (including Andy Warhol, Roy Lichtenstein, Ed Ruscha) who were working contemporaneously. These paintings delve into issues of authorship, originality, replication, history and contemporary culture in ways both subtle and in your face.

The present lot was completed by the artist in 1963, two years prior to the first "replicas" and the same year as the Marcel Duchamp retrospective at the Pasadena Museum of Art. *Bugatti* already shows his mature interest in the themes of the Duchampian readymade, pop culture and history. Car culture was already dominant in Los Angeles and the choice to feature a classic *Bugatti* is both a nod to motoring heritage and the deep interest in cars and technology in cutting edge artistic circles in LA at the time. On top of and below the mechanized, consumerist luxury car, Pettibone has added lashings of paint in primary yellow and blue. Just as the automobile featured is an antique, the paint splatters may reference the weight of the abstract expressionists who preceded Pop and Conceptual artists, casting long shadows on art history. *Bugatti* embraces the rebellious nature of California art while casting a gimlet eye on broader culture, both past and present. The present lot is prescient of the "replicas" to come, as well as indicative of the artist's deep and expressive knowledge of the times we live in. This early, formative painting is significant to Pettibone's oeuvre. Another rare example of this time period is in the permanent collection of the Los Angeles County Museum of Art.



242

SAM FRANCIS (1923-1994)

Untitled, 1979

signed and dated 'Sam Francis 1979' (on the reverse)
acrylic on paper

13 1/2 x 41 1/4 in.
34.3 x 104.8 cm.

\$40,000 - 60,000

Provenance

Cantor/Lemberg Gallery, Birmingham

Acquired directly from the above by the present owner in 1980

Exhibited

Birmingham, Cantor/Lemberg Gallery, *Sam Francis: Recent Gouaches and Prints*,
8 December 1979 - 1 January 1980

This work is identified with the archival identification number of SF79-042 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.



243

SAM FRANCIS (1923-1994)

Untitled, 1994

with The Sam Francis Estate stamp (on the reverse); numbered 'SFP94-83' (on the overlap)
acrylic on canvas

14 x 22 in.

35.6 x 55.9 cm.

\$150,000 - 200,000

Provenance

Estate of the Artist, California

Galleri Faurschou, Copenhagen (acquired from the above in 1996)

Private Collection (acquired from the above)

Mark Borghi Fine Art, New York

Acquired directly from the above by the present owner

Exhibited

Los Angeles, Los Angeles County Museum of Art, *Sam Francis: The Last Works*, 25 May - 17 September 1995

Copenhagen, Galleri Faurschou, *The Complete (152) Paintings from the Last Studio of Sam Francis*, 11 - 18 June 1997

Copenhagen, Galleri Faurschou, *Sam Francis: The Last Works*, 18 March - 5 June 1999

(illustrated in the exhibition catalogue, pp. 12-13 and pp. 46-47)

New York, Sotheby's, *Sam Francis: The Exploration of Color*, 17 September - 14 October

2011 (illustrated in the exhibition catalogue, pp. 104-105, no. 48)

Literature

Debra Burchett-Lere, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, University of California Press and Sam Francis Foundation, 2011, cat. no. 1763, illustrated in color on DVD 1

Debra Burchette-Lere and Aneta Zebala, *The Artist's Materials: Sam Francis*, Los Angeles, Getty Conservation Institute, 2019, p. 107, illustrated in color

This work is identified with the identification number of SFF.1763 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

*“Color is a pattern that plays across
the membrane of the mind.”*

—Sam Francis, 1985





View of Francis's Last Works in progress, West Channel Road studio, Santa Monica, August 1994; photo by Brian Forrest, Santa Monica. Image & Artwork © 2019 Sam Francis Foundation, California Artists Rights Society (ARS)

Sam Francis' unrivalled ability to produce work that combines delicate gesture and chromatic intensity has singled him out as one of the most innovative post-war artists of his generation. Francis developed a distinct visual language through dynamic composition and pure color that is instantly recognizable as his hand. Initially his vision was informed by the California modernists in the Bay Area, he was then drawn to the Fauve colorists and French Impressionists, and eventually to Chinese and Japanese scrolls and sumi-e ink paintings. Each of these inspirations were drawn from places Francis lived over the span of his five-decade career; California, Paris and Tokyo being the most influential.

Sam Francis painted *Untitled* in 1994, the year of his death. It hails from a series that the artist painted in the last year of his life, comprised of approximately 152 paintings on canvas and paper known as *The Last Works* or *Joie de vivre* (Joy of Life). The works are identifiable by their

grid-like compositions, in which Francis revisited imagery from the early 1970s, fusing the new with old in vignettes of exuberant color (Debra Burchett-Lere and Anete Zebala, *The Artist's Materials*, Sam Francis, Los Angeles, 2019, p. 104).

In the summer of 1994, Sam Francis was living full-time at his home and studios in Santa Monica, confined to a wheelchair. He had lost the use of his right arm, his primary painting arm, but still had the desire to create new work. Francis was determined to use his left hand to complete this new series of paintings. "Ultimately, these paintings are about Francis' incredibly strong will to create, and that's something he had in abundance--he had such incredible passion and skill," said Jacob Samuel, Francis' master printer from 1981-1994 (Kristine McKenna, "The Lion's Last Roar: Abstract Expressionist Sam Francis, his friends and associates say, was passionate, talented, generous and ferocious. In his last work, they see the genius and the pain of a man clinging to



life.” in L.A. Times, May 28, 1995). As each painting was completed, it was installed in the studio by date, until the works eventually filled all the walls of the small pool-house studio, as seen in the above image. Francis originally intended the paintings to be hung floor to ceiling in one room and viewed as a single work. (McKenna)

Untitled is an inspirational display of artistic spirit with Francis’ masterful handling of color on full display. Against a crisp white field, Francis plays out a drama of primal force, as thick, intersecting curves of lapis blue are splattered with vibrant reds and brilliant yellows. A dynamic energy leaps from the canvas. Francis’ hand is evident in the luminescent richness of the work’s palette and the delicate dots of paint that whip across the surface of the canvas. The thick stripes of marbled blue recall the brushwork of Franz Kline with the sheer energy of the splatters nodding to Jackson Pollock.

Untitled was first shown at the Los Angeles County Museum of Art in 1995 as a part of Sam Francis: The Last Works and in the following decade in Copenhagen. The Last Works are a summation of Francis’ artistic journey, in the layering of colorful shadows and emotions, all his styles coalesce.

Sam Francis died in Santa Monica on November 4, 1994, at the age of seventy-one. Throughout his life, Francis was a prolific artist, creating more than 1900 canvas paintings and 8000 unique works on paper. (Lere and Zebala, p. 6). The Last Works series was “an extraordinary affirmation of life...an affirmation of the power of abstract color painting to embody the authentic, deeply personal experience and to convey this in immediate and profound terms.” (William C. Agee, “Sam Francis: A Painter’s Dialogue with Color, Light and Space” in Sam Francis: Catalogue Raisonne of Canvas and Panel Paintings, 1946-1994, 2011)

Lee Mullican





244

LEE MULLICAN (1919-1998)

Untitled, 1947

oil on canvas

20 x 16 in.

50.8 x 40.6 cm.

\$8,000 - 12,000

Provenance

Private Collection

John Natsoulas Gallery, Davis

Acquired directly from the above by the present owner



245

LEE MULLICAN (1919-1998)

Spirit-Chant-Being, 1977

signed, inscribed and dated 'Lee Mullican 1977 UCLA' (on the reverse)
oil on canvas

24 x 18 in.
70 x 45.7 cm.

\$3,000 - 5,000

Provenance

Marc Selwyn Fine Art, Los Angeles

Pacific Asia Museum, Pasadena

Sale: Bonhams & Butterfields, Los Angeles, *Made in California: Contemporary Art*,

4 May 2009, Lot 9042

Acquired directly from the above by the present owner



246

LEE MULLICAN (1919-1998)

Illumination, 1966-67

signed and dated 'Lee Mullican 1966' (lower right); signed again, titled, inscribed and dated again 'Lee Mullican Illumination Venice oil pastel & acrylic 1967' (on the reverse)
oil, pastel and acrylic on illustration board

30 x 20 in.
76.2 x 50.8 cm.

\$8,000 - 12,000

Provenance

Private Collection (a gift from the artist in 1969)
Sale: Bonhams & Butterfields, Los Angeles, *Made in California: Contemporary Art*,
4 May 2009, Lot 9043
Acquired directly from the above by the present owner



247

JOHN SACCARO (1913-1981)

Untitled, 1980

signed and dated 'Saccaro / '80' (on the reverse)
oil on canvas

36 x 36 in.
91.4 x 91.4 cm.

\$5,000 - 7,000

Provenance

Estate of the Artist
Acquired directly from the above by the present owner



248

LORSER FEITELSON (1898-1978)

Untitled (from the *Boulder* series), circa 1962

signed 'Feitelson' (on the reverse)
acrylic on canvas

8 1/8 x 9 7/8 in.
20.6 x 25.1 cm.

\$7,000 - 9,000

Provenance

Tobey C. Moss Gallery, Los Angeles
Acquired directly from the above by the present owner

Exhibited

Los Angeles, Tobey C. Moss Gallery, *Lorser Feitelson: Magical Space Forms Boulder Series*,
3 February - 25 April 1987 (illustrated on the cover of the exhibition brochure)



PRIVATE COLLECTION, CALIFORNIA

249

CHARLES ARNOLDI (B. 1946)

Tossing Titles Around in My Head, 1997

signed, titled, inscribed, numbered and dated 'ARNOLDI 1997 97-31 32 x 27 "TOSSING TITLES AROUND IN MY HEAD"' (on the reverse)
acrylic on canvas

32 x 27 in.
81.3 x 68.6 cm.

\$5,000 - 7,000

Provenance

Acquired directly from the artist by the present owner



250

HASSEL SMITH (1915-2007)

Homage to Varda (from the *Measured Paintings* series), 1977

signed with the artist's initials 'HAS 1977' (lower right); signed again with the artist's initials, titled, inscribed and dated 'Hassel Smith Homage to Varda HAS 1977 Berkeley' (on the reverse); signed again 'H Smith' (on the stretcher)
acrylic and graphite on canvas

68 x 68 in.
172.7 x 172.7 cm.

\$5,000 - 7,000

Provenance

Gallery Paule Anglim, San Francisco



251

ROY DE FOREST (1930-2007)

Untitled, 2005

signed and dated 'Roy De Forest 2005' (upper center)
acrylic, spray paint, pastel and graphite on paper

29 x 41 in.
73.7 x 104.1 cm.

\$4,000 - 6,000

Provenance

Collection of Koos Van Den Akker, New York
Thence by descent to the present owner



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

252

TONY BERLANT (B. 1941)

Native Gods, 1988

signed, titled, numbered and dated 'Berlant Native Gods #9, 1988' (on the reverse)
found metal collage and steel brads on panel

53 x 61 in.
134.6 x 154.9 cm.

\$8,000 - 12,000

Provenance

L.A. Louver, Venice
Acquired directly from the above by the present owner in 1988

Exhibited

Venice, L.A. Louver, *Tony Berlant: Recent Work*, 16 April - 21 May 1988 (illustrated in the exhibition catalogue, p. 35)

Made in California: NOW





253

BARRY MCGEE (B. 1966)

Untitled, 2010

acrylic on paper card stock (in 4 parts)

(i): 11 3/4 x 9 in. (29.8 x 22.9 cm.)

(ii-iv): 11 3/4 x 8 7/8 in. (29.8 x 22.5 cm.)

\$6,000 - 8,000

Provenance

Mary Boone Gallery, New York

Ratio 3, San Francisco

Acquired directly from the above by the present owner in 2010



254

ALEXANDER KROLL (B. 1981)

You Never Had a Parrot Did You?, 2014

signed, titled and dated twice 'Kroll 2014 "You never Had a Parrott did You?" 2014'
(on the reverse)

acrylic, urethane and flashe on canvas

84 x 96 in.

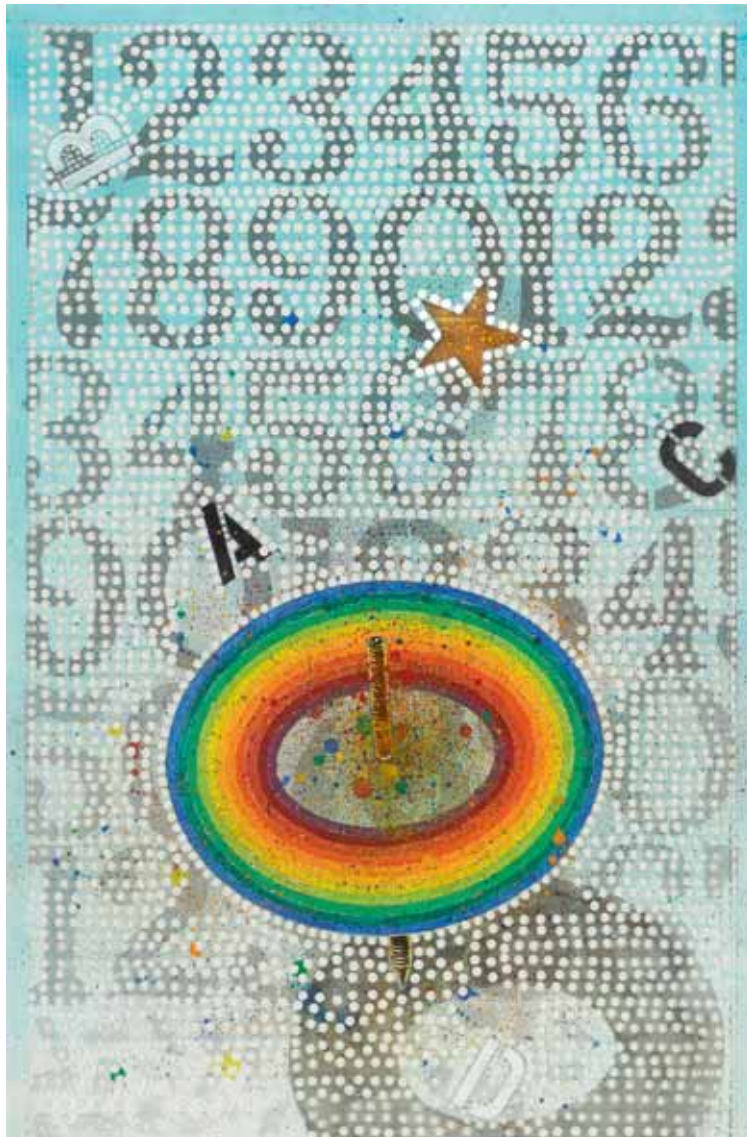
213.3 x 243.8 cm.

\$5,000 - 7,000

Provenance:

Private Collection (acquired directly from the artist)

Acquired directly from the above by the present owner



255

TOM WUDL (B. 1948)

Untitled, circa 1984

acrylic and paper collage on incised paper

28 3/4 x 18 3/4 in.
73 x 47.6 cm.

\$4,000 - 6,000

Provenance

Jack Rutberg Fine Arts, Los Angeles
Acquired directly from the above by the present owner

Exhibited

Los Angeles, Jack Rutberg Fine Arts, *Letters from Los Angeles: Text in Southern California Art*,
17 November - 22 December 2012

256

ALAN RATH (B. 1959)

USA 123, 1992

wood, custom electronics and LEDs (in 3 parts)

(i): 54 x 21 x 15 in.
137.1 x 53.3 x 38.1 cm.

(ii): 72 x 20 x 15 in.
182.8 x 50.8 x 38.1 cm.

(iii): 90 x 20 x 15 in.
228.6 x 50.8 x 38.1 cm.

\$12,000 - 18,000

Provenance:

Acquired directly from the artist by the present owner

“Sound into light. Pressure into light. Touch into light. I was using all these different means of input to control the lights, one sense going in, vision coming out.”

—Alan Rath



257

JAMES SIENA (B. 1958)

Doubled Almighty, (Upside Down), 2002

signed, titled and dated 'Doubled Almighty (upside down) 2002 James Siena' (on the reverse)
enamel on aluminum

15 1/8 x 19 1/4 in.
38.4 x 48.9 cm.

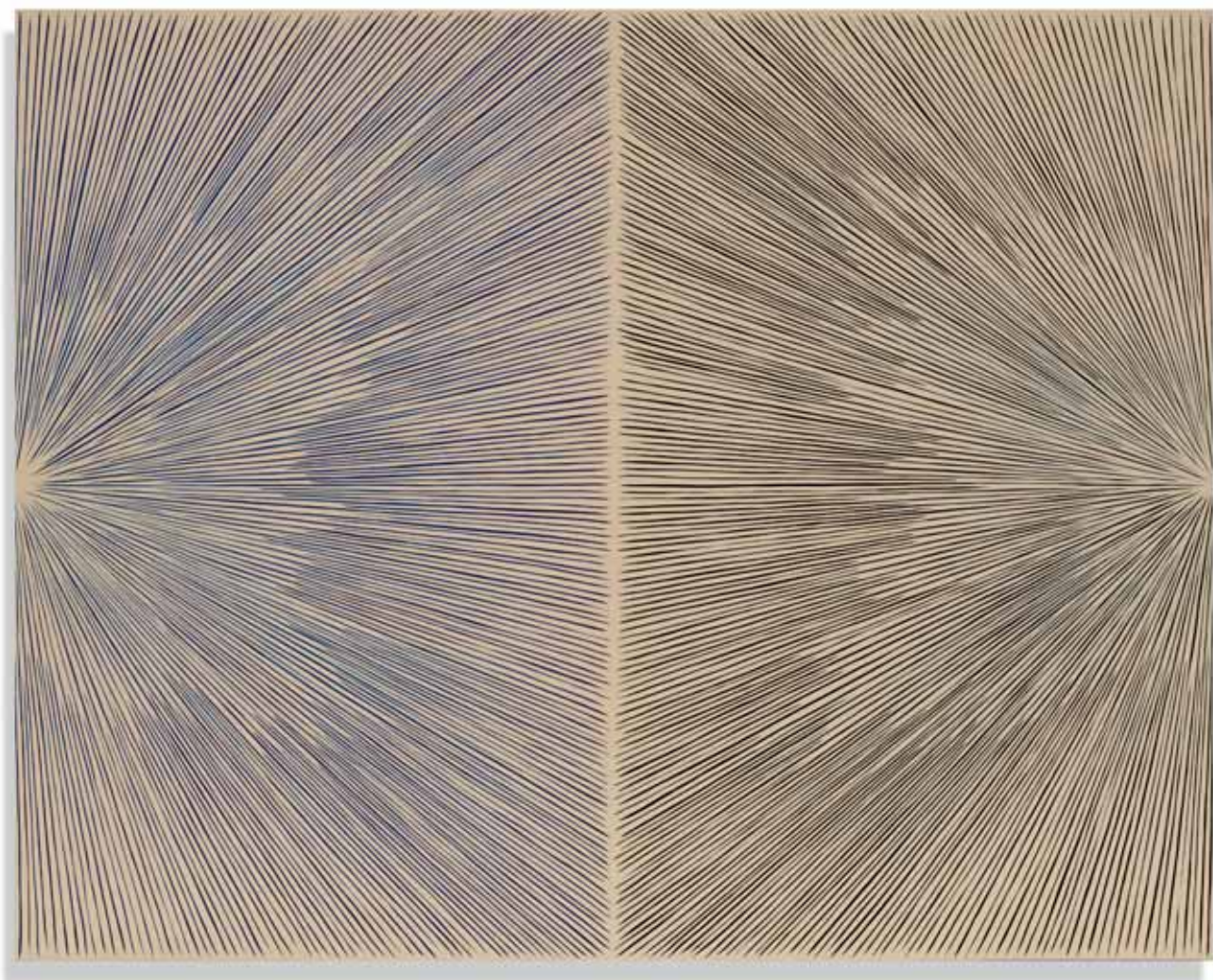
\$20,000 - 30,000

Provenance

PaceWildenstein, New York
Daniel Weinberg Gallery, Los Angeles
Acquired directly from the above by the present owner in 2002

“I think my paintings are for unlocking thought, in some way. But I think they’re also about giving satisfaction – looking at something that is satisfying, and yet unusual.”

—James Siena



PRIVATE COLLECTION, LOS ANGELES

258

SHEPARD FAIREY AND ERNESTO YERENA (B. 1970 AND 1987)

Immigration Reform Now, 2010

signed by both artists and dated twice 'EYM 10 Shepard Fairey 10' (lower right)
stencil, silkscreen and collage on canvas

60 x 44 1/8 in.
152.4 x 112.1 cm.

\$20,000 - 30,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Los Angeles, Chinese American Museum, *Dreams Deferred*, 10 December 2010 -
18 January 2011

Immigration Reform Now is a collaboration between Shepard Fairey and Ernesto Yerena that originated from photographs taken by Yerena during the historic 2006 May Day March. In 2006 and 2007, millions of people participated in protests over a proposed change to U.S. immigration policy. These protests were a series of demonstrations that began in Chicago and continued throughout major cities nationwide over eight weeks. The marches reached a climax on May 1, 2006, May Day, a date meant to honor workers throughout the country. *Immigration Reform Now* demonstrates the two artists' aim to address critical issues regarding American immigration policy, a message that remains just as relevant today. This unique stencil, silkscreen and collage on canvas has since been published as a print series that has become a familiar image, often used at immigration protests.

On his website, Fairey elaborates "Something that is not complex and should not be controversial is the right of all humans to be treated like humans. People coming to America for the same reasons our ancestors did deserve human rights. The United States was created by immigrants and now our country needs immigration reform."- Shepard Fairey





259

JUDITH LINHARES (B. 1940)

Flowers, 2003

signed with artist's initials and dated 'J.L. 2003' (lower right); signed, titled and dated 'Judith Linhares "Flowers" 2003' (on the reverse)
acrylic on paper

29 3/4 x 21 7/8 in.
75.6 x 55.6 cm.

\$2,000 - 3,000



260

JUDITH LINHARES (B. 1940)

Flowers, 2003

signed with artist's initials and dated 'J.L. 2003' (lower right); signed, titled and dated 'Judith Linhares "Flowers" 2003' (on the reverse)
acrylic on paper

21 7/8 x 29 7/8 in.
55.6 x 75.9 cm.

\$2,000 - 3,000



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

261

TONY BERLANT (B. 1941)

Domestic Still Life, 1987

found tin collage with steel brads on plywood construction

8 5/8 x 7 3/8 x 6 1/8 in.
21.9 x 18.7 x 15.6 cm.

\$4,000 - 6,000

Provenance

L.A. Louver, Venice

Acquired directly from the above by the present owner in 1988



PRIVATE COLLECTION, SOUTHERN CALIFORNIA

262

LARRY COHEN (B. 1952)

California Incline, 2006

signed 'LARRY COHEN' (on the reverse); signed again and titled 'CALIF INCLINE' (on the stretcher)
oil on canvas

24 x 32 in.
61 x 81.3 cm.

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner

263

RAIMONDS STAPRANS (B. 1926)

House with the Blue Trim, 1991

signed and dated 'STAPRANS-91' (lower right); titled 'House with the Blue trim'
(on the reverse)
oil on canvas

22 x 25 in.
55.9 x 63.5 cm.

\$20,000 - 30,000

“To the question what turns an ordinary picture into a respectable painting, my suggestion is rather modest: To earn its name, a painting has to possess a little ‘magic’.”

—Helena Demakova and Peter Selz, *Raimonds Staprans: Art of Tranquility and Turbulence*, University of Washington Press, 2005, p. 34



264

RAIMONDS STAPRANS (B. 1926)

Boats in Sunset Colors, 1974

signed and dated 'STAPRANS-74' (lower right)
oil on canvas

22 x 25 in.
55.9 x 63.5 cm.

\$20,000 - 30,000

Provenance

Maxwell Galleries, San Francisco
Private Collection, Northern California
Acquired directly from the above by the present owner



265

RAIMONDS STAPRANS (B. 1926)

Late Afternoon with a Half-Boat, 1986

signed and dated 'STAPRANS -86' (lower right); titled 'Late Afternoon with a Half-Boat'
(on the reverse)
oil on canvas

44 x 46 in.
111.8 x 116.8 cm.

\$50,000 - 70,000

Provenance

Private Collection, Southern California
Acquired directly from the above by the present owner

Literature

Helena Demakova and Peter Selz, *Raimonds Staprans: Art of Tranquility and Turbulence*,
Seattle, 2005, p. 81, plate 29, illustrated in color



Detail of the present lot



266

RAIMONDS STAPRANS (B. 1926)

Airport, 1968

signed and dated 'STAPRANS-68' (lower right)
oil on canvas

38 x 48 in.
96.5 x 121.9 cm.

\$8,000 - 12,000

Provenance

Maxwell Galleries, San Francisco



267

MANUEL NERI (B. 1930)

Untitled (Julia), circa 1970

plaster with dry pigments on painted wooden base

62 x 14 x 19 1/4 in.

157.5 x 35.6 x 48.9 cm.

\$50,000 - 70,000

Provenance

Acquired directly from the artist by the previous owner

Thence by descent to the present owner

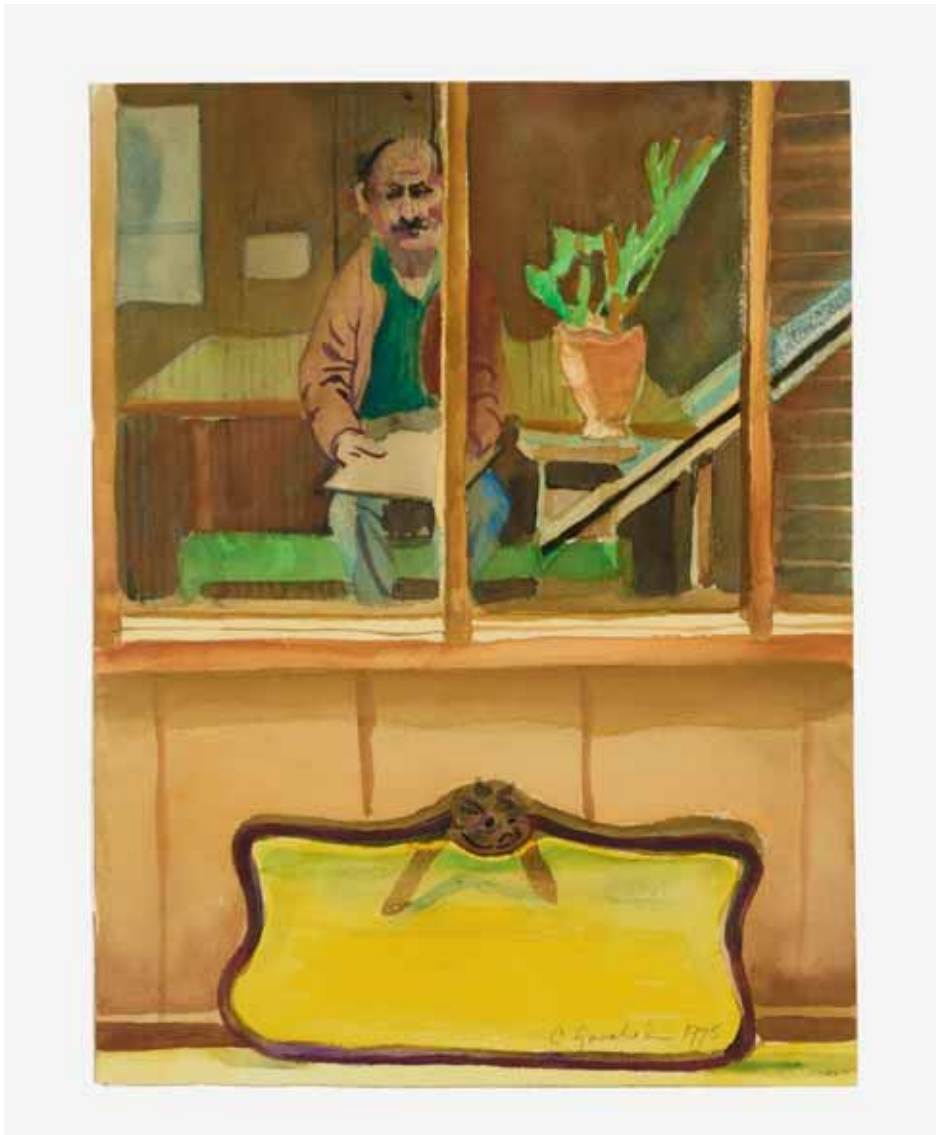


Manuel Neri in his Studio, Photograph by Steve Moore

“Neri’s figures arouse a curiosity that goes beyond interest in either their critical or their perceptual intentions as sculpted objects, and should we suddenly come upon one of them in a gallery, surrounded by other works of art, its call is so uncannily human that we can hardly turn from it.”

—Bruce Nixon, *Manuel Neri & The Assertion of Modern Figurative Sculpture*, Anderson Collection/Stanford University Press, 2017, p. 66





PRIVATE COLLECTION, SOUTHERN CALIFORNIA

268

CHARLES GARABEDIAN (1923-2016)

Self Portrait, 1975

signed and dated 'C Garabedian 1975' (lower right)
watercolor on paper

16 x 12 1/8 in.
40.6 x 30.8 cm.

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner in 1976



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

269

CHARLES GARABEDIAN (1923-2016)

Miss Fisher, 1986-87

oil on jute

90 x 70 in.
228.6 x 177.8 cm.

\$6,000 - 8,000

Provenance

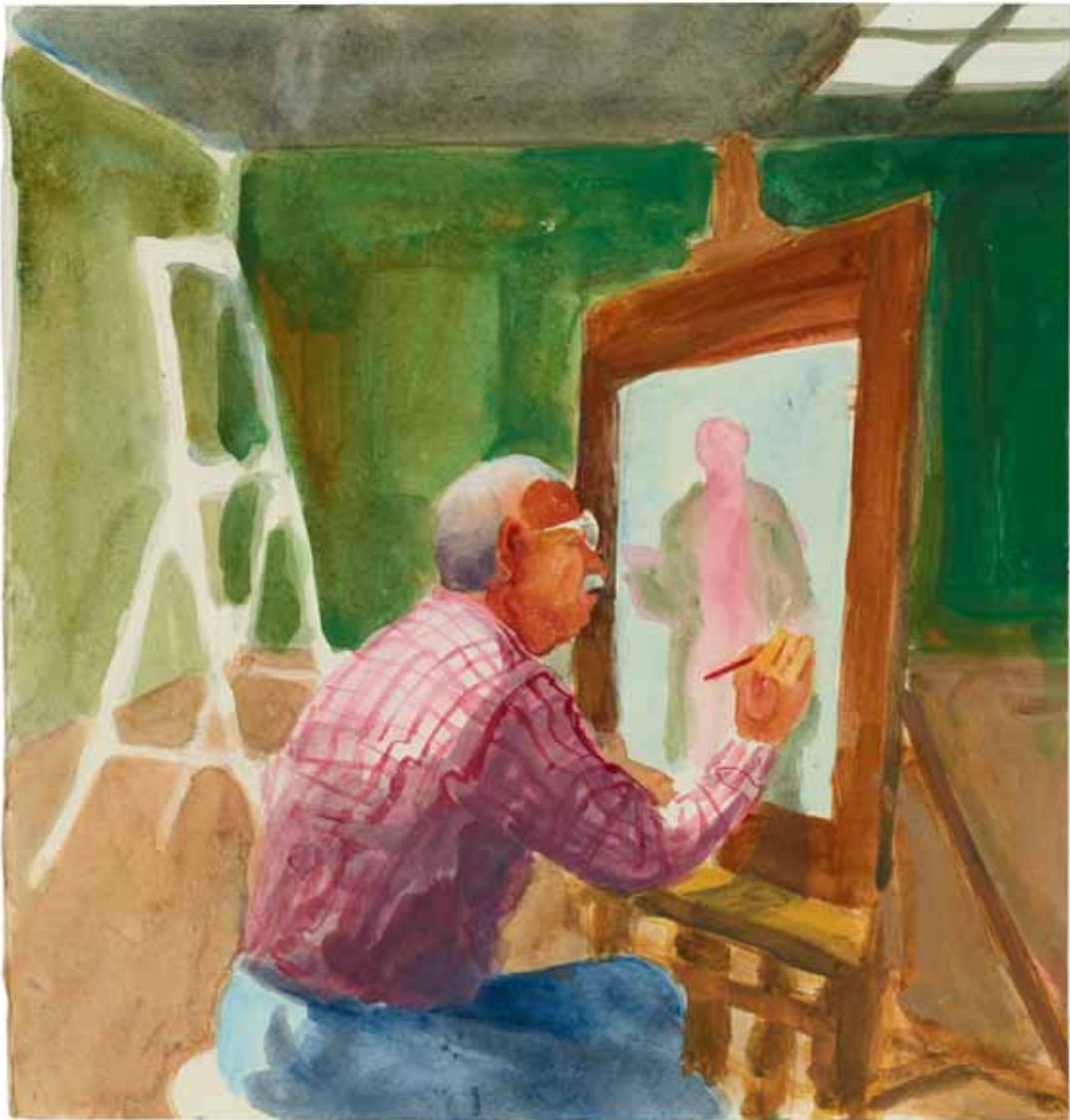
Hirschl & Adler Modern, New York

L.A. Louver, Venice

Acquired directly from the above by the present owner in 1990

Exhibited

Venice, L.A. Louver, *Charles Garabedian: Loyal Athenians flock down to the seashore, with cooking-pots in which they stew different kinds of beans*, 16 January - 10 February 1990



PRIVATE COLLECTION, SOUTHERN CALIFORNIA

270

PAUL WONNER (1920-2008)

Self Portrait Painting, 2001

signed 'Paul Wonner' (lower right); signed again, titled and dated 'Paul Wonner "SELF PORTRAIT PAINTING" 2001' (on the reverse)

watercolor and graphite on paper

14 3/4 x 14 in.

37.5 x 35.6 cm.

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner in 2001



271

DAVID PARK (1911-1960)

Untitled (Man with Violin), circa 1959-60

ink on paper

11 x 8 1/2 in.
27.9 x 21.6 cm.

\$5,000 - 7,000

Provenance

Forum Gallery, Los Angeles

Felix Landau Gallery, Los Angeles

Manny Silverman Gallery, Los Angeles



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS, CA

272

MORRIS GRAVES (1910-2001)

Summer Bouquet (Nicotina), 1977

signed and dated 'Graves '77' (lower right); titled, numbered twice and dated again
'7 SUMMER BOUQUET (NICOTINA) '77 #81-2' (on the reverse)
tempura on paper

19 1/4 x 15 1/4 in.
48.9 x 38.7 cm.

\$10,000 - 15,000

Provenance

Hirschl & Adler Galleries, New York
Acquired directly from the above by the previous owner
Thence by descent to the present owner



273

JAMES WEEKS (1922-1998)

Concord River Spring Morning - Cypresses, 1973

inscribed 'CONCORD R.' (on the stretcher); signed and dated 'JWeeks '73' (on the reverse); signed again, titled, inscribed and dated again 'CONCORD RIVER SPRING MORNING - CYPRESSES 60" x 50" 1973 Acrylic James Weeks' (on a label on the reverse)
acrylic on canvas

60 1/4 x 50 3/4 in.
153 x 128.9 cm.

\$12,000 - 18,000

Provenance

Sunne Savage Gallery, Boston

Poindexter Gallery, New York

Campbell-Thiebaud Gallery, San Francisco

274

ROGER KUNTZ (1926-1975)

Morning Thoughts, circa 1965

signed 'Kuntz' (lower right); titled and numbered '119 Morning Thoughts' (on the stretcher)
oil on canvas

24 1/8 x 30 in.
61.3 x 76.2 cm.

\$18,000 - 25,000

Provenance

Challis Galleries, Laguna Beach

Acquired directly from the above by the present owner



Study for On the Porch (Crystal Cove series), circa 1958. Conte crayon on paper, 11 x 17 in. Estate of Roger E. Kuntz, Berkeley, California





275

JOHN ALTOON (1925-1969)

Untitled (Woman, Man and Boy), 1967-80

numbered and dated 'F1967-80' (on the reverse)
graphite and airbrush on illustration board

30 x 40 in.
11.8 x 15.7 cm.

\$3,000 - 5,000

Provenance

Sale: Butterfield & Butterfield, San Francisco, 29 October 1998, Lot 6322
Acquired directly from the above by the present owner



276

CHARLES GARABEDIAN (1923-2016)

Dragon, 1999

acrylic on paper

26 x 120 in.

66 x 304.8 cm.

\$7,000 - 10,000

Provenance

L.A. Louver, Venice

Acquired directly from the above by the present owner

Exhibited

Venice, L.A. Louver, *Charles Garabedian*, 25 February - 25 March 2000



COLLECTION OF PAULINE RUNYAN, PLAYA DEL REY

277

JOHN ALTOON (1925-1969)

Untitled, 1954

signed and dated 'Altoon 54' (lower right)
acrylic, gouache and ink on paper

30 1/8 x 21 7/8 in.

11.9 x 8.6 cm.

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner in 1959

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

278

PETER SHELTON (B. 1951)

Longarm, 1990-91

signed, titled and dated 'Longarm 1990-91 P. Shelton'

(on the inner edge)

bronze with brown patina

87 x 19 x 8 in.

220.9 x 48.2 x 20.3 cm.

This work is unique.

\$8,000 - 12,000

Provenance

L.A. Louver, Venice

Acquired directly from the above by the present owner in 1992

Exhibited

Venice, L.A. Louver, *Peter Shelton: monstermawbaggutheaderhead*,
7 December 1991 - 4 January 1992 (illustrated in the exhibition
catalogue, p. 35)





Robert Graham

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

279

ROBERT GRAHAM (1938-2008)

Silver Female Torso (Kim Fragment), 1985

cast bronze with silver plating

34 x 12 x 12 in.

86.4 x 30.5 x 30.5 cm.

This work is unique.

\$15,000 - 20,000

Provenance

Acquired directly from the artist by the
previous owner in 1985

Thence by descent to the present owner



280

ROBERT GRAHAM (1938-2008)

#1 *Mirror*, 1971-73

incised with the artist's signature, numbered and dated '2/6 Robert Graham OCT 1973' (along the right edge); incised 'BERKELEY ART FOUNDRY © BF' (along the left edge)
bronze with patina and mirrored glass

11 3/4 x 35 3/4 x 27 1/2 in.
29.9 x 90.8 x 69.9 cm.

This work is number two from the edition of six, cast at the Berkeley Art Foundry.

\$10,000 - 15,000

Exhibited

Other bronze casts from this edition were exhibited in:

Los Angeles, Nicholas Wilder Gallery, 1974 (this exhibition later traveled to Hamburg, Galerie Neuendorf; Cologne, Galerie Zwirner; London, Felicity Samuels Gallery; Zurich, Gimpel & Hanover Gallery)

Minneapolis, Walker Art Center, *Robert Graham: Statues*, 13 September - 8 November 1981, illustrated in the exhibition catalogue, p. 8 (this exhibition later traveled to West Palm Beach, Norton Gallery and School of Art, 12 February - 21 March 1982; Houston, Houston Museum of Fine Arts, 15 April - 6 June 1982; Omaha, Joslyn Art Museum, 26 June - 8 August 1982; Des Moines, Des Moines Art Center, 7 September - 17 October 1982; San Francisco, San Francisco Museum of Modern Art, 4 November - 19 December 1982)

Frankfurt, Galerie Neuendorf, *Robert Graham: Statues, Autumn 1990*, 1990

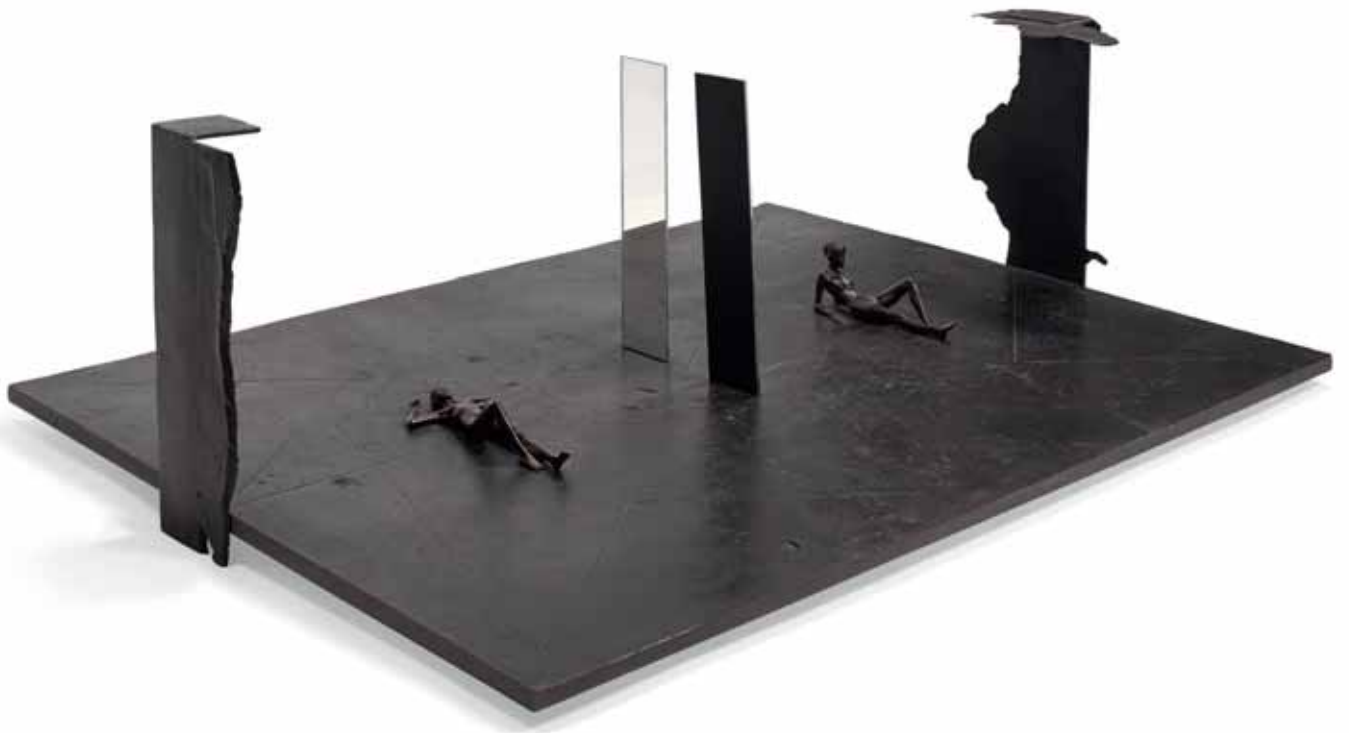
Los Angeles, Kayne Griffin Corcoran, *Robert Graham: Early Works: 1964-1974*, 14 January - 8 March 2014

#1 *Mirror* was created during a transitional period for Robert Graham, the same year that the artist moved back to Los Angeles after a short stint in London. Graham moved to London in 1967 with his first wife and his son. Over those four years, he made artworks that featured carefully crafted tiny wax figures housed in Plexiglas domes, a voyeuristic habitat suggestive of 1960s California beach culture. Graham received much critical acclaim in London, including a 1970 show at Whitechapel Gallery.

The experience of being in London, a city with major museums, art collections and public sculpture, came to have a lasting effect on the direction of Graham's later work in bronze, which he pursued in earnest after moving back to Los Angeles. Around 1971, Graham's nude women were fashioned from bronze and were placed on the floor, separated by mirrors or walls, architectural details that reinforce the impression of the sculptures as rooms that the figures move within.

Graham "fragmented and multiplied the figure – both in the studio and in the final sculptures – by introducing a mirror; which further manipulated the viewer's self-conscious gaze and contingent relationship to the nude. Abruptly truncating his sculptures as if recovered from an archaeological past, Graham pushed the limits of representation to convey a convincing human presence. As he worked directly with live models through the 1970s, Graham's ability to both observe and record anatomical detail and individualized form increased to the level of exceptional technical virtuosity. At the same time, his determined artistic investigation of the female figure, without irony and little subtext, made him a maverick within contemporary artistic practice." (Peggy Fogelman, *Robert Graham, Body of Work*, Los Angeles, 2007)

Another work from this edition resides in the collection of the Walker Art Center, Minneapolis.





PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS, CA

281

ROBERT GRAHAM (1938-2008)

Fountain Figure I Fragment, 1985

cast bronze with silver patina

31 1/8 x 13 x 8 in.

79.1 x 33 x 20.3 cm.

This work is unique.

\$15,000 - 20,000

Provenance

Acquired directly from the artist by the previous owner in 1985

Thence by descent to the present owner



282

JACK ZAJAC (B. 1929)

Horn and Skull, circa 1976

incised with the artist's signature, inscribed and numbered 'Zajac 4/12 AF' (lower edge of skull)
bronze with brown and green patina on metal base

15 7/8 x 30 3/4 x 10 5/8 in.
40.3 x 78.1 x 27 cm.

This work is number four from the edition of 12.

\$4,000 - 6,000

Provenance

Sale: Butterfields, Los Angeles, *20th Century Art*, 24 October 2000, Lot 5151
Acquired directly from the above by the present owner



283

ERIC ORR (1939-1998)

Radio Play X, 1988

signed, titled and dated 'Radio Play X Orr '88' (on the lead overlap)
bone, blood, meteorite dust, radio parts, gold leaf and lead on panel

22 1/4 x 18 1/2 in.
56.5 x 47 cm.

\$2,500 - 3,500

Provenance

The Works Gallery, Long Beach
Private Collection, Southern California (acquired directly from the above in 1988)
Private Collection, Los Angeles (acquired directly from the above)
Robert Berman Gallery, Santa Monica
Acquired directly from the above by the present owner



**PROPERTY FROM A CORPORATE COLLECTION,
SOUTHERN CALIFORNIA/SAN DIEGO/LA JOLLA**

284

GUY DILL (B. 1946)

Inner Eclipse, 1991

black painted steel, Colorado white marble and velvet

108 1/4 x 71 3/4 x 71 3/4 in.

275 x 182.2 x 182.2 cm.

\$4,000 - 6,000



285

WALLACE BERMAN (1926-1976)

Semina, 1988-92

signed and numbered 'George Herms 263/300' (on colophon)
complete set of facsimile reprints of issues 1-9 in chipboard box

Box: 12 x 10 x 2 in
30.5 x 25.4 x 5 cm.

This work is number 263 from the edition of 300 plus 20 artist's
proofs, published by L.A. Louver and LOVE Press, Venice.

\$3,000 - 5,000

Provenance

Jack Rutberg Fine Arts, Los Angeles
Acquired directly from the above by the present owner

Exhibited

Los Angeles, Jack Rutberg Fine Arts, *Some Assembly Required -
Assemblage & Collage*, 19 February - 31 May 2011



PRIVATE COLLECTION, NEW YORK

286

MIKE KELLEY (1954-2012)

Paddle for Artist's Space, 1992

signed with artist's initials and numbered 'MK 21/50' (on the handle)
 Beech wood, screenprint and leather

23 1/4 x 6 x 3/4 in.
 59 x 15.2 x 1.9 cm.

This work is number 21 from the edition of 50.

\$5,000 - 7,000

Provenance

Artist's Space, New York

Acquired directly from the above by the present owner



Alternate view of the present lot

287

BETYE SAAR (B. 1926)

A Handful of Stars, 2016

incised with the artist's signature, title, inscription, number and date 'Betye Saar a Handful of Stars 2016 The Lapis Press Edition 4/18' (on the underside)
bronze with patina on walnut base

8 1/2 x 3 7/8 x 5 in.
21.6 x 9.8 x 12.7 cm.

This work is number four from the edition of 18, published by The Lapis Press.

\$4,000 - 6,000

Provenance

The Lapis Press, Culver City

Acquired directly from the above by the present owner

END OF SALE



Alternate view of the present lot



Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

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

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

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

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

Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

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

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

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

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - Continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

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

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

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

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

by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

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

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon

Conditions of sale - Continued

by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

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.

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 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, 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.

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/25579 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. 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.

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Bonhams

AUCTIONEERS SINCE 1793



Consignments Invited Post-War & Contemporary Art

Los Angeles | February 13, 2020

**CLOSING DATE
FOR CONSIGNMENTS**
December 13, 2019

INQUIRIES
+1 (323) 485 1706
laura.bjorstad@bonhams.com
[bonhams.com/contemporary](https://www.bonhams.com/contemporary)

CALLUM INNES (B. 1962)
*Exposed Painting, Zinc Yellow,
Gold Green, 2000*
oil on linen
42 x 41 1/2 in. (107.5 x 105.5 cm.)
\$25,000 - 35,000

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

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

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

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: Made in California: Contemporary Art		Sale date: Wednesday September 25, 2019	
Sale no. 25579		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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

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+61 2 8412 2222 Alex Clark
+61 3 8640 4088

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Sydney
Yvett Klein
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Chinese Paintings

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Anna Hicks
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San Francisco
Jeffrey Smith
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Hamish Wilson
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Penny Day
+44 20 7468 8366

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Los Angeles
Kathy Wong
+1 323 436 5415

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+852 2918 4321
New York
Mark Rasmussen
+1 917 206 1688

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+44 20 7468 8303

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New York
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+1 212 461 6516

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Emily Barber
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New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
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+1 212 644 9035
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Emily Waterfall
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Shannon Beck
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Hong Kong
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Marine Art

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Veronique Scorer
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Mechanical Music

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Jon Baddeley
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**Modern & Contemporary
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Hayley Grundy
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**Modern & Contemporary
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**Modern & Contemporary
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Evan Ide
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Michael Caimano
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Adrian Pipiros
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James Stensel
+44 20 8963 2818
Los Angeles
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Museum Services

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Native American Art

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Kim Jarand
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Natural History

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Thomas E. Lindgren
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Old Master Pictures

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Andrew Mckenzie
+44 20 7468 8261

Orientalist Art

London
Charles O'Brien
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Photography

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Los Angeles & San Francisco
Morisa Rosenberg
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**Post-War and
Contemporary Art**

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Andrew Huber
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Los Angeles
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Laura Bjorstad
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Wristwatches**

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Hong Kong
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