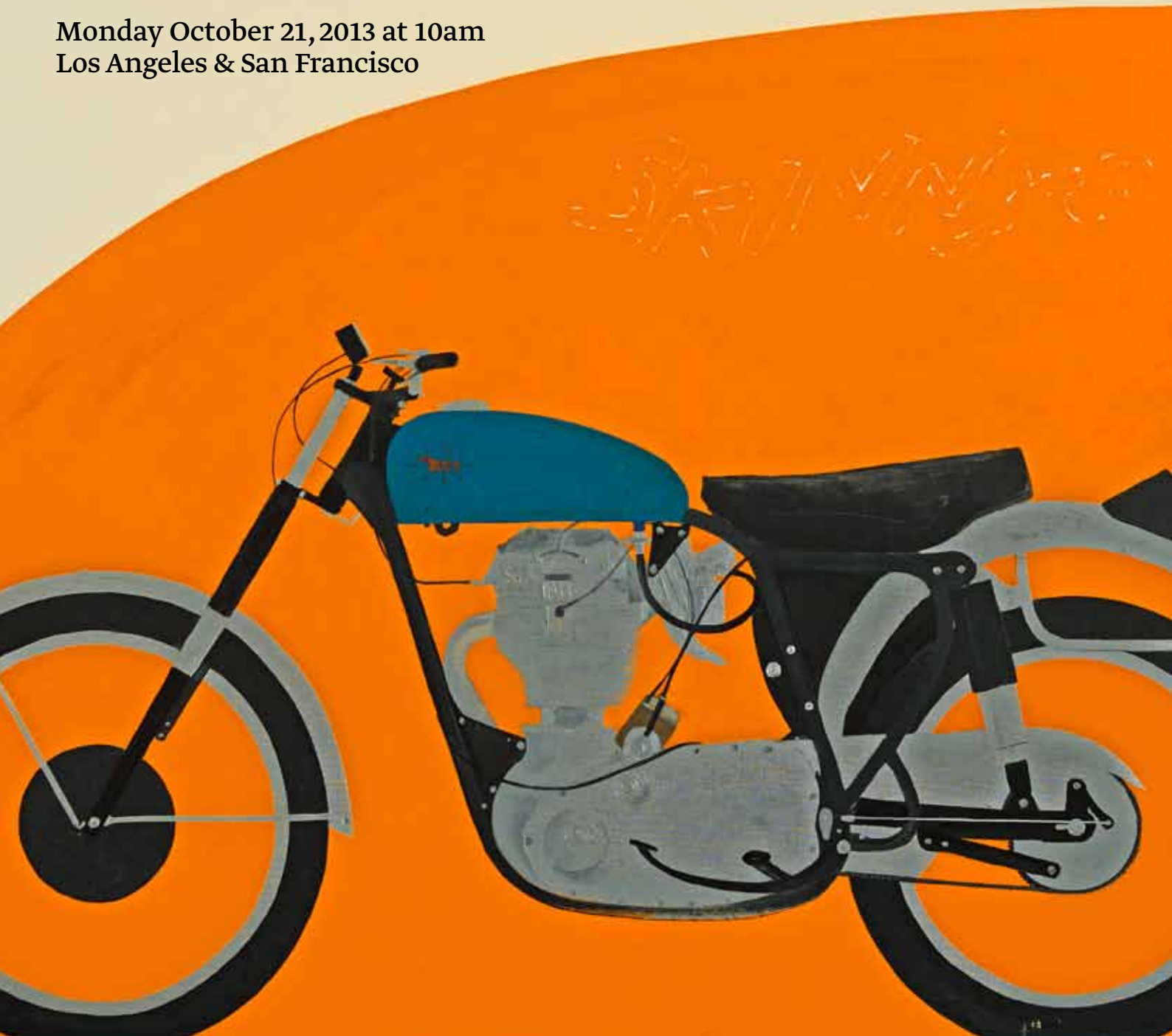


Made in California: Contemporary Art

Monday October 21, 2013 at 10am
Los Angeles & San Francisco



**Made in California:
Contemporary Art**
Monday October 21, 2013 at 10am
Los Angeles & San Francisco

Bonhams

7601 W. Sunset Boulevard
Los Angeles, California 90046

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

Preview

San Francisco

Friday October 11, 12pm to 5pm
Saturday October 12, 12pm to 5pm
Sunday October 13, 12pm to 5pm

Los Angeles

Friday October 18, 12pm to 5pm
Saturday October 19, 12pm to 5pm
Sunday October 20, 12pm to 5pm

Bids

+1 (323) 850 7500
+1 (323) 850 6090 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 21013

Lots 1 - 109

Catalog: \$35

Inquiries

Alexis Chompaisal
Director, Made in California
+1 (323) 436 5469
alexis.chompaisal@bonhams.com

Sarah Nelson
Director, Impressionist, Modern
& Contemporary Art
+1 (415) 503 3311
sarah.nelson@bonhams.com

Brooke Corley, Specialist
+1 (415) 503 3225
brooke.corley@bonhams.com

Kate Callahan, Cataloguer
+1 (415) 503 3317
kate.callahan@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21013

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 51
Back cover: Lot 30

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

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

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility 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. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment

of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the

21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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.

CONDITIONS OF SALE - CONTINUED

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

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS

FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to

Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

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

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

Professional Appraisal Services

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

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs 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 absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, 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/21013 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

INDEX

Alexander, Peter	72, 76, 77, 78	Hendler, Maxwell	105
Almaráz, Carlos	75	Herman, Roger	74
Altoon, John	40, 41	Herms, George	45
Arneson, Robert	47, 48		
Arnoldi, Charles	79, 80, 81, 82	Johnston, Ynez	26, 27, 28, 33
Asawa, Ruth	21		
		Kienholz, Ed and Nancy	42, 44
Bechtle, Robert	103	Kondos, Gregory	25
Bell, Larry	57, 58		
Bengston, Billy Al	51, 52, 53, 68, 69, 71	Ligare, David	104
Berlant, Tony	43	Lobdell, Frank	6
Brice, William	2		
Brown, Joan	15, 16, 18	McMillen, Michael C.	83
		Mendenhall, Jack	106
Carnwath, Squeak	93, 94, 95	Morris, Carl	101
Chicago, Judy	54, 55	Mullican, Lee	9, 29, 30, 31, 32
Cohen, Larry	96, 98	Mullican, Matt	107, 108
Conner, Bruce	46		
Corse, Mary	109	Oliveira, Nathan	12, 13, 14
		Orr, Eric	59, 60, 61, 62
Davis, Ronald	65, 66, 67		
De Forest, Roy	49, 50	Park, David	11
Dill, Guy	85		
Dill, Laddie John	84	Register, John	102
Dixon, Willard	97	Ruben, Richards	3
Dole, William	99		
		Schnier, Jacques	7, 8
Falkenstein, Claire	10	Smith, Hassel	4, 5
Francis, Sam	63, 64	Staprans, Raimonds	22, 23, 24
Garabedian, Charles	70	Therrien, Robert	100
Gilhooly, David James	90, 91, 92		
Goode, Joe	73	Vasa Velizar Mihich	56
Graham, Robert	86, 87, 88, 89	Voulkos, Peter	34, 35, 36
Graves, Morris	1	Wonner, Paul	17, 19, 20
		Zajac, Jack	37, 38, 39

Simultaneous sale property collection notice:

This sale previews in multiple cities. Please note the property will be available for collection in Los Angeles at the time of the auction. Southern California, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction. All Northern California buyer property will be shipped to our San Francisco gallery for collection. Please contact the department or cashiers with inquiries or shipping requests.



1

1

Morris Graves (1910-2001)

Untitled, c. 1955

signed twice and indistinctly dated 'M Graves'
(lower right)

ink on paper

12 3/4 x 9 1/2 in. (32.4 x 24.1 cm)

\$2,000 - 4,000

PROVENANCE

Private Collection, California

By descent from the above to the present owner

2

William Brice (1921-2008)

Reclining nude, 1958

signed and dated 'Brice 58' (lower right)

oil and gouache on paper

signed 26 3/4 x 22 1/4 in. (68 x 56.5 cm)

\$2,000 - 3,000



2

3

Richards Ruben (1925-1998)

Mother and Child; Surf 'N Tree, c. 1955 (2)
first signed and inscribed 'Richards Ruben' (on
the reverse); second signed 'Richards Ruben'
(lower right)
first oil on board; second oil and gouache on board
first 20 x 26 1/8in. (50.8 x 66.4cm); second 20 x
30in. (50.8 x 76.2cm)

\$2,500 - 3,500

PROVENANCE

Felix Landau Gallery, Los Angeles

Acquired from the above by the present owner





4

Hassel Smith (1915-2007)

Untitled, 1963

signed with initials, dated and inscribed 'HWS
1963' (lower left)

acrylic, charcoal and pencil on paper

19 7/8 x 16in. (50.5 x 40.6 cm)

unframed

\$1,000 - 2,000

5

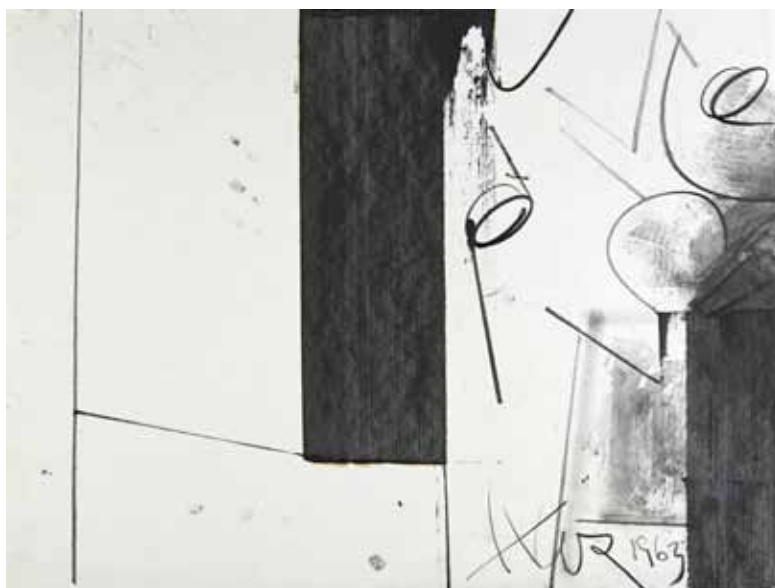
Hassel Smith (1915-2007)

Untitled, 1963; Untitled, 1963; Untitled, 1963 (3)
first and third signed with initials and dated
'HWS 1963' (lower right); second signed with
initials 'HWS' (upper center) and dated '1963'
(upper left)

each acrylic, charcoal, chalk and pencil on paper
first and third 15 x 20in. (38.1 x 50.8cm);
second 16 x 19 7/8in. (40.6 x 50.5cm)

each unframed

\$3,000 - 5,000



PROPERTY FROM A PRIVATE COLLECTION, SPRINGFIELD, VIRGINIA

6

Frank Lobdell (born 1921)

19 Feb. 48, 1948

signed and dated 'Lobdell / 19 / Feb. / 48' (on the reverse)

oil on canvas

38 x 32in. (96.5 x 81.3cm)

\$30,000 - 50,000



6



7

7

Jacques Schnier (1898-1988)

The Juggler No.2, 1961

signed and dated 'Jacques / Schnier 1961'
(lower edge)

bronze with gray patina on wooden base
27 x 9 1/2 x 7in. (68.6 x 24.1 x 17.8cm)

\$3,000 - 5,000

8

Jacques Schnier (1898-1988)

The Fortress, 1961

signed 'Schnier' (lower edge)

cast iron on wooden base

20 1/4 x 14 1/2 x 7in. (51.4 x 36.8 x 17.8cm)

\$3,000 - 5,000



8

PROPERTY FROM THE COLLECTION OF
DANIEL DEL SOLAR, NORTHERN CALIFORNIA

9

Lee Mullican (1919-1998)

Untitled

signed with initials 'LM' (near the base)

bronze with blackish brown patina on marble base

12 x 3 x 3in. (30.5 x 7.6 x 7.6cm)

\$2,000 - 3,000

PROVENANCE

Acquired from the artist by the present owner

10

No lot

**'It's unique. It's Lee's very playful... and
archaic [style]... but also very humorous.'**

**-Luchita Hurtado, spouse of Lee Mullican
(*Finding Lee Mullican*. Dir. John Mullican. Los
Angeles, 2010.Film.)**



9



© 1958, 2013 Imogen Cunningham Trust

11

David Park (1911-1960)

Portrait of Imogen Cunningham, 1956

inscribed 'Imogen Cunningham' (upper left) and dated '1956' (upper right)

oil on canvas on board

15 3/4 x 12in. (40 x 30.5cm)

\$70,000 - 90,000

PROVENANCE

Imogen Cunningham and Roi George Partridge, San Francisco

By descent from the above to the previous owners

Private Collection, San Francisco (acquired from the above)

LITERATURE

H. Park Bigelow, *David Park, Painter: Nothing Held Back*, Manchester, 2009, no. 55 (illustrated in color p. 93)

'Be Imogen, and remember, ideas are always without an end.'

-Shen Yao

(R. Lorenz, *Imogen Cunningham: Ideas without End*, San Francisco, 1993, p. 9)

Imogen Cunningham, a beloved American photographer, had a prolific career that spanned seven decades. In 1917, at the age of thirty-four, Cunningham relocated to the Bay Area with her family and shortly fell into artistic circles with artists such as Maynard Dixon, Dorothea Lange and Edward Weston. In the 1950s, Cunningham's work with portraiture evolved and matured, allowing her to capture, display and reveal the essence of her sitter which became her trademark style. As Lorenz observes, 'In the most penetrating of these portraits, disclosure of the subject is both physical and emotional...' (R. Lorenz, *op.cit.*, p. 48). Many of the 20th century's most celebrated artists, such as Morris Graves and David Park, were sitters for these intimate and honest portraits.

Like Cunningham, David Park moved in artistic circles, keeping company with his contemporaries Elmer Bischoff and Richard Diebenkorn. Park and Cunningham happened to meet while teaching at the California School of Fine Arts, thus creating an artistic bond that would facilitate a series of portraits later in their lives. Park painted the work, *Portrait of Imogen Cunningham*, in 1956, and in 1958 Cunningham took multiple photographs of Park, some in his studio grappling with a work, or some more posed shots in trees or against a stark back drop. Each

artist, with their masterful skill and attention to detail, captured notable qualities in their portraits. The eldest granddaughter of Cunningham, Loren Partridge, commented on this portrait by Park, 'I always liked the sort of bold, brusque quality of the portrait; characteristics which truly portrayed Imogen's strong personality'. Park, with the framing of Cunningham's eyes, was able to suggest 'her powers of observation as a photographer and her clear-eyed approach to the world around her' (N. Boas, *David Park: A Painter's Life*, Berkeley, 2012, p. 206). This portrait is a brilliant example of Park's mastery of the human form and the lush, painterly style for which he is celebrated. The richness of paint is conveyed through the subtle tonality and texture of his brush strokes, a quality exhibited in his finest works, and simultaneously represents his subject true to form.

Cunningham must have been pleased with the portrait, as she displayed it in her home on Green Street in San Francisco, hanging on the wall amongst her own extraordinary photographs. Later in her life, Cunningham gifted the work to her eldest son, and the work remained in the Partridge family as a cherished memory of the pioneering, witty, female photographer.



11



12

12

Nathan Oliveira (1928-2010)

Woman #1, 1961

signed and dated 'Oliveira 61' (lower right) and titled (on the reverse)

oil on paper

10 1/2 x 13in. (26.7 x 33cm)

\$6,000 - 8,000

PROVENANCE

Charles Campbell Gallery, San Francisco

Acquired from the above by the present owner in 1973

Joe Oliveira has confirmed the authenticity of this work.

13

Nathan Oliveira (1928-2010)

Model Drawn in Red Pencil, 1967

signed and dated 'Oliveira 67' (lower right); titled and dated again (on the reverse)

charcoal, watercolor and colored pencil on paper

15 x 18 7/8in. (38.1 x 47.9cm)

\$4,000 - 6,000

Joe Oliveira has confirmed the authenticity of this work.



13

14

Nathan Oliveira (1928-2010)

Untitled, 1971

signed, dated and inscribed 'Oliveira 71 /
Hawaii' (lower right)

watercolor on paper board

14 x 10 7/8in. (35.6 x 27.6cm)

unframed

\$6,000 - 8,000

Joe Oliveira has confirmed the authenticity of
this work.



PROPERTY FROM THE COLLECTION OF JORDAN DE STAEBLER, SAN FRANCISCO

15

Joan Brown (1938-1990)

Portrait of a Watermelon, 1964

signed, titled and dated 'Joan Brown 1964' (on the stretcher)

oil on canvas

20 x 22in. (50.8 x 55.8cm)

\$30,000 - 50,000

PROVENANCE

San Francisco Art Institute Gallery, San Francisco

Stephen De Staebler, San Francisco (acquired from the above)

By descent from the above to the present owner

At a very early age, and with no prior experience in art, the painter Joan Brown was quickly recognized for her innate artistic skills, and under the tutelage of acclaimed artist, Elmer Bischoff, her abilities and style evolved and quickly gained national recognition. In her painting, *Portrait of a Watermelon*, Brown displays her ability to elevate an inanimate object with her vivacious use of lush impastos in bright, vibrant colors. In this work, the thick application of the paint inherits a sculptural quality, layered dramatically upon the canvas and extending beyond the picture plane. The renowned Bay Area sculptor, Stephen De Staebler, purchased this work from the San Francisco Art Institute Gallery, and was undoubtedly attracted to the sculptural elements and thick texture of this extraordinary still life. De Staebler, best known for his works in bronze and clay, taught at the San Francisco Art Institute from 1961 to 1967 where Brown had completed her Master's degree one year prior to his hiring.

At age 17, Brown enrolled at the San Francisco Art Institute (then the California School of Fine Arts). The free-spirited and fiery Brown thrived in the presence of progressive, open-minded peers and mentors at CSFA, and it was there that she met Bischoff, a Bay Area painter and professor at CSFA, and where she truly came to understand the joy that she garnered from the artistic process. The next seven years of Brown's life were marked by great success and recognition: she received numerous opportunities to display her works at exhibitions, both locally and nationally, and in 1960, at age 22, she had her first solo exhibition in New York at the Staempfli Gallery. Brown's work was continually evolving during this period as she drifted between different artistic genres and circles, such as abstraction, funk art and figurative art. She absorbed the theories and practices of the movements, and implemented the numerous styles and influences of the individuals she came into contact with, such as David Park, Manuel Neri, Peter Voulkos, and Frank Lobdell, all the while imbuing her works with a distinctive style and personal narrative undertones.

In 1964, the year that Joan Brown created *Portrait of a Watermelon*, Brown's artistic life and career dramatically changed in trajectory. This work can be used as a lens for viewing a moment in which the artist recalled the early lessons she had learned from her mentor Bischoff 'to see the value of painting the ordinary things that surrounded her: a slice of watermelon on the table, Noel exploring in the kitchen...' (K. Tsujimoto, *The Art of Joan Brown*, Berkeley, 1998, p. 63). For Brown, painting still-life portraits was a way for her to regain her footing in a time where she deeply feared losing her spontaneity and creativity, and when much opinion and outside influence was infringing on her artistic sense of self. During this year, the artist retreated to her studio, disregarding gallery pressures. After completing a series of still life portraits, all in her thick, impasto style and all depicting simple, quiet and reflective moments, she completely abandoned this technique in order to develop further as an artist free from the conventional pressures of galleries, critics and enthusiasts alike.



15



16

PROPERTY FROM THE COLLECTION OF J. FRANK MUNNS, SAN FRANCISCO

16

Joan Brown (1938-1990)

Two Heads, 1973

signed, titled and dated 'Joan Brown / 1973' (lower left)

acrylic, pencil and collage on paper

36 1/8 x 24 1/4in. (91.7 x 61.6cm)

\$8,000 - 12,000

PROVENANCE

Acquired from the artist by the present owner

PROPERTY FROM A PRIVATE COLLECTION

17

Paul Wonner (1920-2008)

Untitled (Female nude), 1959

signed 'Paul Wonner' (lower center) and inscribed indistinctly (on the reverse)

tempera and pencil on paper

23 3/4 x 17 3/4in. (60.3 x 45.1cm)

\$8,000 - 12,000

PROVENANCE

Felix Landau Gallery, Los Angeles

Private Collection, Los Angeles (acquired from the above circa 1965)

By descent from the above to the present owner



17

18

Joan Brown (1938-1990)

Mary Julia and Nick #3, 1976

signed, titled and dated 'Joan Brown 8/22/76'
(lower left)

acrylic and charcoal on paper

36 1/8 x 24 1/8 in. (91.8 x 61.3 cm)

\$7,000 - 9,000

PROVENANCE

Koplin Gallery, Los Angeles

Private Collection, Beverly Hills

By descent from the above to the present owner



PROPERTY FROM THE GIBBES MUSEUM OF ART, CHARLESTON, SOUTH CAROLINA

19

Paul Wonner (1920-2008)

View from Russian Hill, San Francisco, 1962

signed 'Paul Wonner' (lower right)

oil on canvas

50 3/8 x 51 5/8 in. (128 x 131 cm)

\$70,000 - 90,000

PROVENANCE

Felix Landau Gallery, Los Angeles

Poindexter Galleries, New York

Mr. and Mrs. James Denby, Charleston

Gibbes Museum of Art, Charleston (gifted from the above)

EXHIBITED

Charleston, Gibbes Museum of Art, *Living Artists Exhibit*, July 31, 1978-March 5, 1979

Charleston, Gibbes Museum of Art, *Selections from the Permanent Collection: Paintings, Prints and Drawings*, April 24 – November 25, 1979

Charleston, Gibbes Museum of Art, *19th and 20th Century American Landscapes*, September 15, 1988-May 1, 1989

Charleston, Gibbes Museum of Art, *Places and Spaces: Landscapes and Genre Scenes in the South*, January 6-August 29, 2004

Columbia, South Carolina, Columbia Museum of Art, *An Artist's Eye: A Journey Through Modern & Contemporary Art with Sigmund Abeles*, June 17-October 23, 2011

Columbia, South Carolina, Columbia Museum of Art, on temporary loan, February 2006-January 2012



19



20

Paul Wonner (1920-2008)

Study of Flowers with Art Book, Marbles and View of San Francisco, 1984

signed 'Paul Wonner' (lower left)

acrylic on paper

40 x 28in. (101.6 x 71.1cm)

\$8,000 - 12,000

PROVENANCE

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner



21

Ruth Asawa (1926-2013)

Tulips, 1994

signed and dated 'Asawa 1994' (lower right) and titled (lower left)

ink on paper

10 1/4 x 13 in. (26 x 33cm)

\$6,000 - 8,000

PROVENANCE

Gift from the artist to the present owner



PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

22

Raimonds Staprans (born 1926)

Still Life with an Aerosol, 1976

signed and dated 'Staprans-76' (lower left) and titled (on the reverse)

oil on canvas

48 x 38in. (121.9 x 96.5cm)

\$20,000 - 30,000

PROVENANCE

Maxwell Galleries, San Francisco

Private Collection, Southern California (acquired from the above in 1968)



23

Raimonds Staprans (born 1926)

Blue Pastoral, 1963

signed and dated 'Staprans-63' (lower right)

oil on canvas

48 x 38in. (121.9 x 96.5cm)

\$20,000 - 30,000

PROVENANCE

Maxwell Galleries, San Francisco

Private Collection, Southern California (acquired from the above in 1968)



24

Raimonds Staprans (born 1926)

The White Sun, 1967

signed and dated 'Staprans-67' (lower left)

oil on canvas

38 x 48in. (96.5 x 121.9cm)

\$10,000 - 15,000

PROVENANCE

Maxwell Galleries, San Francisco

Acquired from the above by the present owner



25

Gregory Kondos (born 1923)

Hill Top, 2007

signed and dated 'G Kondos 07' (lower right); signed again, titled, dated again and inscribed (on the reverse)

oil on canvas

16 1/2 x 13 1/2 in. (41.9 x 34.3cm)

\$6,000 - 8,000

PROVENANCE

Acquired from the artist by the present owner



26
Ynez Johnston (born 1920)
Untitled
signed 'Ynez Johnston' (lower right)
watercolor, ink and Conté crayon on paper
19 x 24 1/2 in. (48.3 x 62.2 cm)
\$1,000 - 1,500

27

Ynez Johnston (born 1920)

Untitled, 1974

signed and dated 'Ynez Johnston 1974' (lower right)

watercolor, ink and gouache on paper

39 1/2 x 27 3/4 in. (100 x 70.5 cm)

\$1,200 - 1,800

EXHIBITED

Fresno, Fresno Art Museum, *Ynez Johnston Retrospective*, June 5-August 16, 1992

PROPERTY FROM A MIDWESTERN INSTITUTION

28

Ynez Johnston (born 1920)

Harbor at Noon, 1976

signed and dated 'Ynez Johnston 76' (on the stretcher)

ink, dye, silk and cotton collage on canvas

36 x 23 3/4 in. (91.4 x 60.3 cm)

unframed

\$2,000 - 4,000

PROVENANCE

Julianne Kemper, Kansas City



27



28



29

Lee Mullican (1919-1998)

Ancient Game, 1970

signed, dated and inscribed 'Lee Mullican / 1970 / Santa Fe' (on the reverse)

oil on canvas

29 3/4 x 49 3/4 in. (75.6 x 126.4 cm)

\$7,000 - 9,000

PROVENANCE

Jodi Scully Gallery, Los Angeles



PROPERTY FROM A PRIVATE COLLECTION

30

Lee Mullican (1919-1998)

Meditations on a Landscape, 1963

signed and dated 'L. Mullican / 1963' (on the reverse) and titled (on the stretcher)

oil on canvas

35 x 90in. (88.9 x 229cm)

\$15,000 - 20,000

PROVENANCE

Rose Rabow Gallery, San Francisco

Private Collection, Los Angeles (acquired from the above in 1963)

By descent from the above to the present owner

EXHIBITED

San Francisco, San Francisco Museum of Art, *Symbolist Paintings by Lee Mullican*, January

18-February 28, 1965



31

PROPERTY FROM THE COLLECTION OF
DANIEL DEL SOLAR, NORTHERN CALIFORNIA

31

Lee Mullican (1919-1998)

Untitled, 1993

signed, dated and inscribed 'Lee Mullican / '93 /
SMAC' (on the reverse)

oil on canvas

24 x 18in. (61 x 45.7cm)

unframed

\$3,000 - 5,000

PROVENANCE

Acquired from the artist by the present owner

32

Lee Mullican (1919-1998)

Guardian Ancestor, 1979

signed, dated and inscribed 'Lee Mullican / 1979
/ UCLA' (on the reverse)

oil on canvas

36 x 36in. (91.4 x 91.4cm)

unframed

\$5,000 - 7,000

PROVENANCE

Acquired from the artist by the present owner



32



PROPERTY FROM A MIDWESTERN INSTITUTION

33

Ynez Johnston (born 1920)

On Observatory Hill

signed 'Ynez Johnston' (lower center)

acrylic and ink on fabric on canvas

77 x 42in. (195.6 x 106.7cm)

unframed

\$4,000 - 6,000

PROVENANCE

Adele Bednarz Galleries, Los Angeles

Julianne Kemper, Kansas City



34

PROPERTY FROM THE FINE ARTS MUSEUMS
OF SAN FRANCISCO, SOLD TO BENEFIT
FUTURE MUSEUM ACQUISITIONS

34

Peter Voulkos (1924-2002)

Pot, 1973

signed and dated 'Voulkos 73' (on the underside)
gas fired, wheel-thrown and manipulated
stoneware with porcelain pass throughs, cobalt
oxide and clear glaze

6 x 8 x 7 1/2 in. (15.2 x 20.3 x 19 cm)

\$3,000 - 5,000

PROVENANCE

Erle Loran Family, Northern California

Gift from the above to the present owner

We are grateful to Sam Jornlin and the Voulkos
& Co. Catalogue project for assisting with this
catalog description.

35

Peter Voulkos (1924-2002)

Untitled Plate P9, 2000

signed and dated 'Voulkos 2K' (on the underside)
bronze with reddish tan patina

7 3/4 x 23 x 22 in. (19.7 x 58.4 x 55.9 cm)

\$7,000 - 9,000

PROVENANCE

Private Collection, Sacramento (acquired from
the artist)

Acquired from the above by the present owner
in 2010

We are grateful to Sam Jornlin and the Voulkos
& Co. Catalogue project for assisting with this
catalog description.



35

36

Peter Voulkos (1924-2002)

Molestar S24, 2001

signed and dated 'Voulkos 2001' (along the base) and inscribed 'AFG 2/AP' (along the base)

bronze with brown patina

54 x 27 1/2 x 24 in. (137.2 x 69.8 x 61 cm)

\$30,000 - 50,000

PROVENANCE

Private Collection, Sacramento (acquired from the artist)

Acquired from the above by the present owner in 2010

EXHIBITED

Sacramento, Art Foundry Gallery, *From Tiles to Totems: A Century of Northern California Ceramics*, April 1-May 1, 2005

We are grateful to Sam Jornlin and the Voulkos & Co. Catalogue project for assisting with this catalog description.





37



38

37
Jack Zajac (born 1929)
 Goat with high head
 signed and numbered 'Zajac / 1/6' (above the tail)
 bronze with brownish green patina
 18 3/4 x 22 3/4 x 17 3/4 in. (47.6 x 57.8 x 45.1 cm)
\$3,000 - 5,000

38
Jack Zajac (born 1929)
 Horn and Skull
 signed 'Zajac' (on the underside of the skull)
 bronze with brown patina on marble base
 15 x 31 x 22 in. (38.1 x 78.7 x 55.9 cm)
\$2,000 - 3,000



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

39

Jack Zajac (born 1929)

Bound Goat Monday, 1973

bronze with green patina

23 x 51 x 13 3/4in. (58.4 x 129.5 x 34.9cm)

This work is from an edition of 6.

\$6,000 - 8,000

PROVENANCE

Mekler Gallery, Los Angeles

Private Collection, Los Angeles (acquired from the above in 1980)

By descent from the above to the present owner



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

40

John Altoon (1925-1969)

Untitled, 1959

signed and dated 'Altoon 59' (lower center)

gouache, pastel and ink on paper

23 3/4 x 18 3/4 in. (60.3 x 47.6 cm)

\$3,000 - 5,000

PROVENANCE

Landau/Alexander Gallery, Santa Monica

Acquired from the above by the present owner *circa* 1959



PROPERTY FROM THE ESTATE OF BEVERLY A. HARPER, LOS ANGELES

41

John Altoon (1925-1969)

Untitled, 1962

signed and dated 'Altoon 62' (lower right)

chalk, gouache and ink on paperboard

28 3/8 x 39 7/8in. (72.1 x 101.3cm)

\$3,000 - 5,000

42

Ed and Nancy Kienholz (1927-1994 and born 1943)

The Fandango Black, 1986

signed, titled, inscribed and dated ' E. and N. Kienholz / Hope, Idaho 1986' (on the reverse)

porcelain figurine, horns, burnt wood, rods, tar, knife and resin assemblage

57 x 22 x 11 1/2in. (144.8 x 55.9 x 29.2cm)

\$30,000 - 50,000

PROVENANCE

Louver Gallery, New York

Private Collection (acquired from the above)

Anon. sale, Christie's New York, September 26, 2002, lot 762

Acquired at the above sale by the present owner

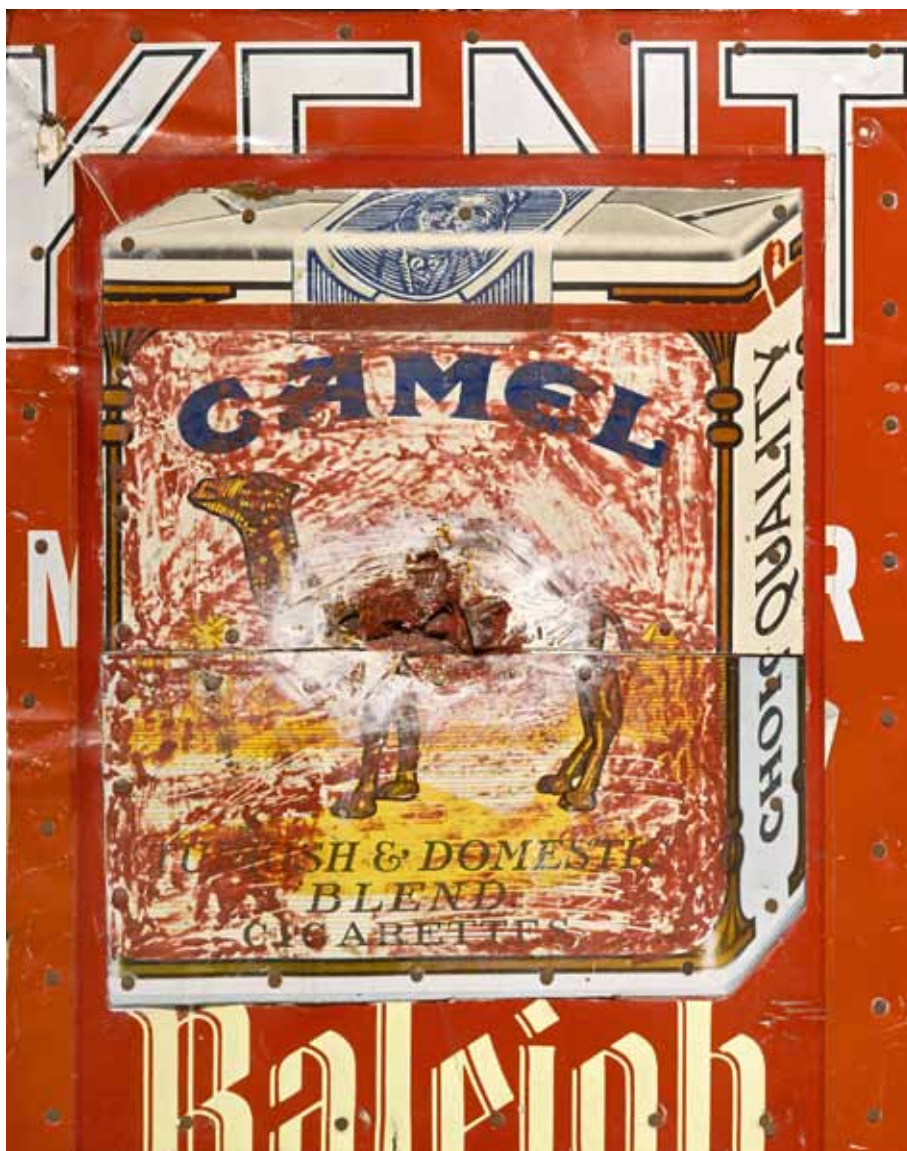
EXHIBITED

Düsseldorf, Museum moderner Kunst, *Kienholz: The 1980s*, March 23-May 28, 1989, p. 96

(illustrated in color p. 97)

This exhibition traveled to Museum des 20, Vienna.





PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

43

Tony Berlant (born 1941)

Camel, 1963

signed and dated 'Berlant 1963' (on the stretcher)

found tin with steel brads and mixed media on panel

12 1/2 x 10 in. (31.7 x 25.4 cm)

\$6,000 - 8,000

PROVENANCE

David Stuart Galleries, Los Angeles

Jeri Coates, Los Angeles

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR

44

Ed and Nancy Kienholz (1927-1994 and born 1943)

The Econo-Can, 1977

signed and numbered 'Kienholz #22/53' (on the reverse)

metal, Fresnel lens system, transistor radio, power cord and epoxy resin
19 x 9 x 8 5/8 in. (48.3 x 22.9 x 22 cm)

This work is number 22 from an edition of 53 plus 12 artist's proofs, three special copies, three Gemini impressions and three prototypes published by Gemini G.E.L. in 1977 (no. 29.8).

\$2,000 - 3,000

PROVENANCE

Gemini G.E.L., Los Angeles

Acquired from the above by the present owner in 1977

45

George Herms (born 1935)

Cheap Skate, 1981

signed, titled and dated 'G. Herms 81' (near the base)

wood, credit card imprinter, roller skate, cast and bell assemblage
30 x 15 5/8 x 6 1/8 in. (76.2 x 39.7 x 15.6 cm)

\$4,000 - 6,000

PROVENANCE

Acquired from the artist by the present owner in 1994



44



45

PROPERTY FROM THE COLLECTION OF HOWARD FOX

46

Bruce Conner (1933-2008)

Cherries, 1960

signed and inscribed 'Bruce Conner / 1205 Oak Ct Apt #1 / San Francisco CA' (center left); signed again and dated 'Conner / Sept 1960' (on the reverse)

brown paper, printed paper, book binding, printed fabric, plaster hand figurine, string, bells, leather, metal nails and hair collage on masonite and cardboard

16 3/8 x 18 3/4 x 4in. (41.6 x 47.6 x 10.2cm)

\$40,000 - 60,000

PROVENANCE

Acquired from the artist by the present owner *circa* 1965

EXHIBITED

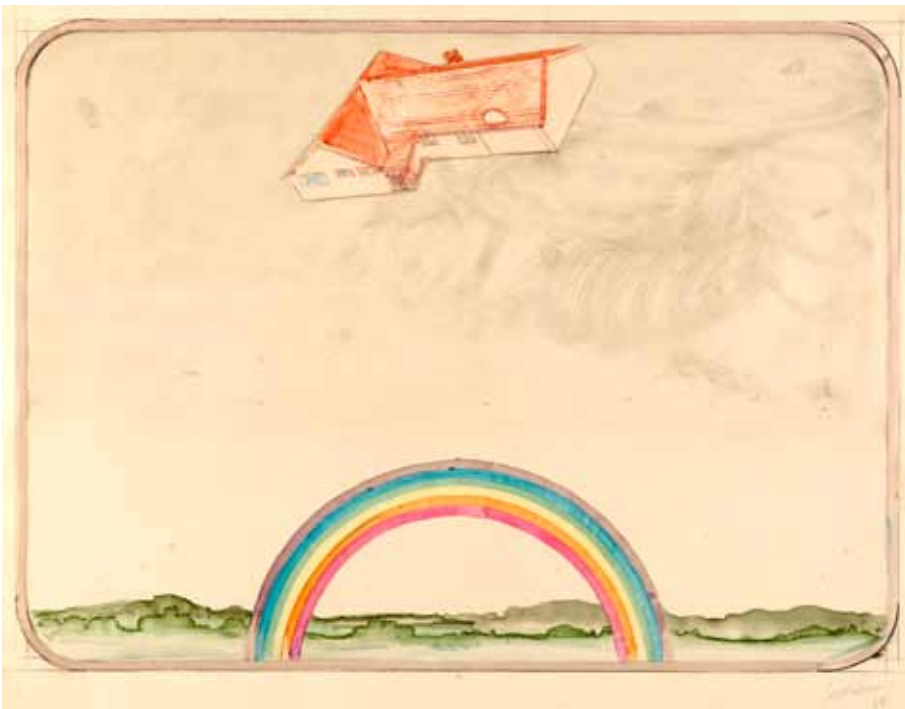
San Francisco, Batman Gallery, *Gangbang*, December 4, 1960-January 1, 1961

'His new black-wax and collage sculptures, collages, and paintings show intense grappling with the harmony of pure beauty and the breakthrough to a fiery consciousness of human injustice and a deep anarchic humor.'

-From the exhibition announcement of Bruce Conner's inaugural show at the Batman Gallery



46



47

47

Robert Arneson (1930-1992)

Alice Over the Rainbow, 1968

signed and dated 'Arneson 68' (lower right)

watercolor, ink and crayon on paper

20 x 26in. (50.8 x 66cm)

\$1,500 - 2,500

PROVENANCE

Acquired from the artist by the present owner

48

Robert Arneson (1930-1992)

Graptolites Have Long Been Extinct, 1968

signed and dated 'Arneson 68' (lower right) and

titled (lower center)

watercolor, ink and crayon on paper

20 x 26in. (50.8 x 66cm)

\$1,500 - 2,500

PROVENANCE

Acquired from the artist by the present owner



48

PROPERTY FROM THE COLLECTION OF
MARK STEVENSON, OREGON

49

Roy De Forest (1930-2007)

Untitled, 1975

signed and dated 'Roy De Forest 1975'

(center left)

pastel and pencil on paper in artist's frame

framed 23 5/8 x 31 1/4 in. (60 x 79.4 cm)

\$2,000 - 4,000



49

50

Roy De Forest (1930-2007)

The Great Shys Drawing, 1974

signed, titled and dated 'Roy De Forest 1974'

(upper center)

pastel, pencil, ink and colored pencil on paper in
artist's frame

framed 23 3/4 in x 30 3/4 in. (60.3 x 78.1 cm)

\$2,000 - 4,000



50

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR

51

Billy Al Bengston (born 1934)

Skinny's 21, 1961

signed with initials and dated 'B.A.B. / 1961' (lower center)

oil on canvas

42 x 40in. (106.7 x 101.6cm)

\$40,000 - 60,000

PROVENANCE

Stars For Freedom Art Auction, Los Angeles, 1964

Acquired at the above sale by the present owner

LITERATURE

L. Lippard, *Pop Art*, New York, 1966, no. 126 (illustrated in color p. 141)

S. Wilson, *Pop*, London, 1974, no. 26 (illustrated in color p. 28)

EXHIBITED

Los Angeles, Ferus Gallery, *An Exhibition of Recent Work*

by Billy Al Bengston, November 13-December 2, 1961

Milwaukee, Milwaukee Art Center, *Pop Art in the American Tradition*, April 9-May 9, 1965

Los Angeles, Los Angeles County Museum of Art, *Billy*, November 26, 1968-January 12, 1969, no. 24 (illustrated)

New York, Whitney Museum of American Art, *American Pop Art*, April 6-June 16, 1974, no. 26 (illustrated p. 31)

Berkeley, University Art Museum, *Made in USA: An Americanization in Modern Art, The '50s & '60s*, April 4-June 21, 1987, no. 169 (illustrated in color p. 174)

This exhibition traveled to Kansas City, Nelson-Atkins Museum of Art and Richmond, Virginia Museum of Fine Arts.

Houston, Contemporary Arts Museum, *Billy Al Bengston: Paintings of Three Decades*, May 14-June 26, 1988, no. 4 (illustrated p. 24)

This exhibition traveled to The Oakland Museum, Oakland; Los Angeles County Museum of Art; The Contemporary Museum, Honolulu, Hawaii.

Newport, Newport Harbor Art Museum, *LA Pop in the Sixties*, April 20-July 9, 1989, no. 22

This exhibition traveled to Washington, Henry Art Gallery; Palm Springs, Palm Springs Desert Museum; New York, Neuberger Museum; Phoenix, Phoenix Art Museum.

This lot is accompanied by a copy of the exhibition catalog *Billy*, designed by Ed Ruscha, and written by James Monte, Toyo Press, Los Angeles, 1969.

The 1960s was a riotous decade for the Los Angeles art scene, with artists like Billy Al Bengston, Ed Kienholz and Ed Ruscha working independently of New York influences, and putting Southern California on the map. The Ferus Gallery on La Cienega Boulevard was at the center of the commotion, and in 1961, the gallery asked Billy Al Bengston to create a solo show. Bengston produced over a dozen works for the exhibit that focused on the parts of a motorcycle he had recently purchased, and one 'complete rendition of the motorcycle titled, *Skinny's 21*, a reference to the former owner... and the twenty-one cubic inch engine' (K. Tsujimoto, *Pop in the Sixties*, Berkeley, p. 54). The artist's choice of subject matter was reflective of a rebellious, youthful spirit that was proliferated by popular culture in films and other media in the 60s.

Bengston is an artist who is not easy to pin down, having produced a diverse body of work throughout his career, but his paintings depicting the different parts of *Skinny's 21* gained national recognition and were strongly associated with the Pop Art movement. In *Skinny's 21*, Bengston created a very precise depiction of his motorcycle, with thinly applied oil paint and minimized visibility of the handling of the strokes, and with his attention to the subtle details of each part that comprised the overall bike. While motorcycles would remain influential in Bengston's personal life and in his art, the subject matter was a 'momentary detour in his career' (K. Tsujimoto, *op.cit.*, p. 55).



51



PROPERTY FROM THE ESTATE OF MARGARET H. WILSON, LAKE HAVASU AND CARLSBAD

52

Billy Al Bengston (born 1934)

Burnished aluminum drawing, T7, 1971

burnished aluminum

50 x 48in. (127 x 121.9cm)

unframed

\$10,000 - 15,000

PROVENANCE

Private Collection (acquired from the artist's studio in 1972)



PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR

53

Billy Al Bengston (born 1934)

Untitled, 1962

nitrocellulose lacquer and acrylic on masonite

9 x 7 7/8 in. (22.9 x 20 cm)

\$15,000 - 20,000

PROVENANCE

Acquired from the artist's studio by the present owner



54

54

Judy Chicago (born 1939)

Test chalice (from *The Dinner Party*), 1979
signed, titled and dated 'Judy Chicago / 1979'
(on the underside)

glazed ceramic

7 1/4 x 5 5/8 x 5 5/8in. (18.4 x 14.3 x 14.3cm)

\$2,500 - 3,500

PROVENANCE

Murray Gribin, Los Angeles

Gift from the above to the present owner

The Dinner Party is widely recognized as one of the most important icons of feminist art of the 20th century. It premiered at the San Francisco Museum of Modern Art in 1979 and later toured throughout the country and Europe. The installation is comprised of a large triangular table set for thirty-nine important women from history. The hand-stitched runners and hand-painted plates celebrate traditional female accomplishments such as textile art and china painting. Each of the plates has motifs based on female sexual anatomy that are rendered in the style of the woman being commemorated. Since 2007 it has been on permanent exhibition at the Brooklyn Museum in New York and continues to raise important issues about feminism and art.

**PROPERTY FROM A SOUTHERN
CALIFORNIA COLLECTOR**

55

Judy Chicago (born 1939)

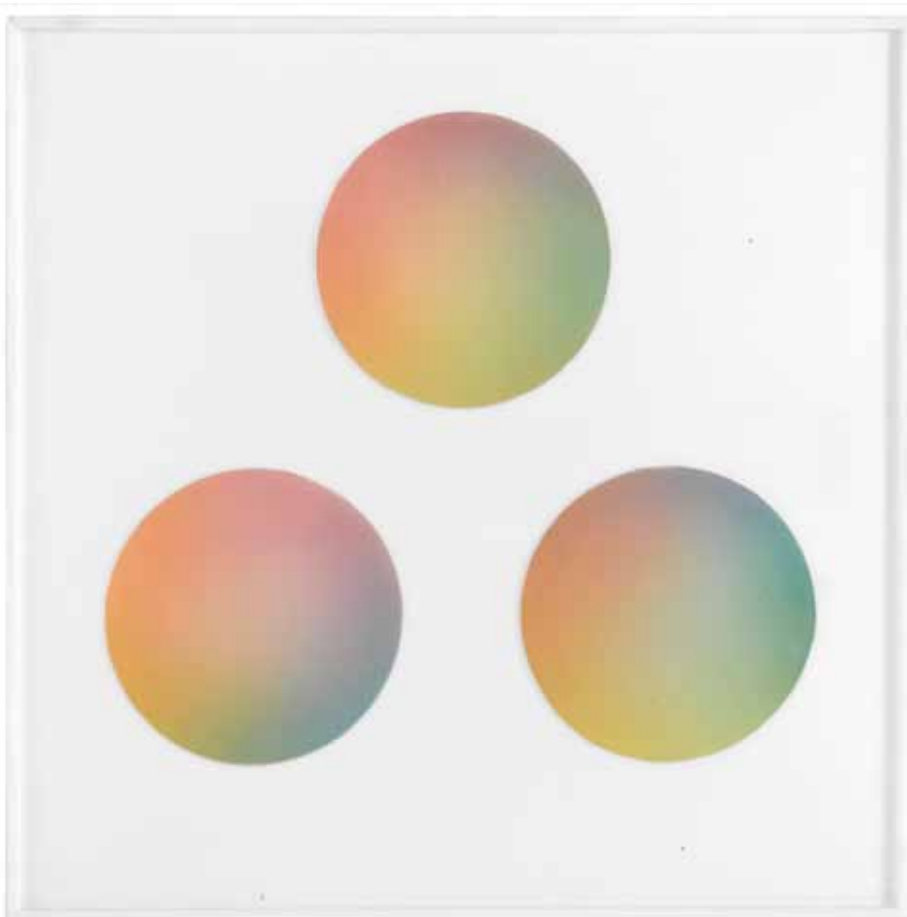
Three Circles

sprayed acrylic lacquer on acrylic in artist's frame
framed 15 1/4 x 15 1/4in. (38.7 x 38.7cm)

\$3,000 - 5,000

EXHIBITED

Pasadena, Pasadena Art Museum, *Judy Gerowitz
Exhibition*, April 28-June 1, 1969



55

PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES

56

Vasa Velizar Mihich (born 1933)

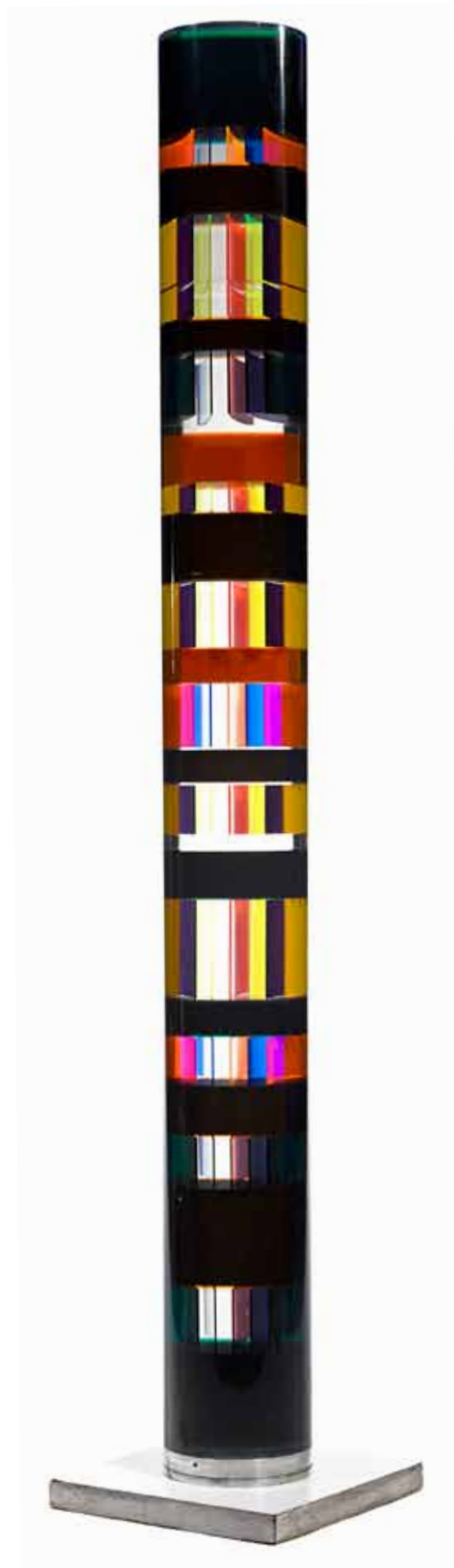
Untitled (#793), 1975

signed, dated and numbered 'Vasa 75' (along
the bottom edge)

acrylic on lacquered base

79 x 8 1/2 x 8 1/2 in. (200.7 x 21.6 x 21.6 cm)

\$5,000 - 7,000





57

PROPERTY FROM THE COLLECTION OF
HOWREY LLP

57

Larry Bell (born 1939)

ELBKIN 2, Constructed Vapor Drawing, 1981
signed and dated 'L Bell '81' (lower center)
vacuum coated metals and quartz on black
Arches and Stonehenge paper
53 x 36in. (134.6 x 91.4cm)

\$3,000 - 5,000

PROVENANCE

Private Collection, New York

Private Collection (acquired from the above
in 1981)

'I have an endless amount of anecdotes about
"tripping" over my own work and finding gold.
It happens all the time... I was working on a
glass experiment with Eric Orr which required
testing some coatings on glass in my vacuum
coater. To protect the inside of the coater we
used brown wrapping paper. It was during
that period that I discovered that the coating
stuck to the paper tank liner as well as the
glass we were coating. When Eric and I finished
the project I began experimenting with paper
surfaces, thus inventing the "Vapor Drawings"
something I still find interesting.'

-Larry Bell, 2013

PROPERTY FROM A SOUTHERN
CALIFORNIA COLLECTOR

58

Larry Bell (born 1939)

MS (Mirage Study) 11, 1988

titled (on the reverse)

vacuum coated metal, quartz on papers, plastics
and mixed media on white canvas

30 x 26in. (76.2 x 66cm)

unframed

\$1,000 - 1,500

PROVENANCE

Acquired from the artist's studio by the present
owner in 1988



58



PROPERTY FROM THE COLLECTION OF HOWREY LLP

59

Eric Orr (1939-1998)

Lund Red Void, 1992

signed, titled and dated 'Orr 92' (on the reverse)

oil and lead on panel

72 x 44in. (182.8 x 111.8cm)

\$6,000 - 8,000



60
Eric Orr (1939-1998)
Untitled, 1987
signed, titled and dated twice 'Orr 87'(on the reverse)
oil, gold leaf and lead on panel
43 x 36in. (109.2 x 91.4cm)
\$3,000 - 5,000

PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES

61

Eric Orr (1939-1998)

Untitled (window)

gold leaf and lead on panel

16 x 11 in. (40.6 x 27.9cm)

\$1,500 - 2,000

PROPERTY FROM THE COLLECTION OF
EDMUND M. KAUFMAN

62

Eric Orr (1939-1998)

Chemical Light, 1983

signed, titled and dated 'Orr 83' (on the reverse)

gold leaf, lead and artist's blood on panel

28 7/8 x 24 in. (73.3 x 61cm)

\$3,000 - 5,000

PROVENANCE

Neil Ovsey Gallery, Los Angeles

Acquired from the above by the present owner
in 1984



61



62



63

Sam Francis (1923-1994)

Untitled (SF 76-523), 1976

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

acrylic and watercolor on paper

22 3/8 x 30 1/4 in. (56.8 x 76.8 cm)

\$25,000 - 30,000

PROVENANCE

Estate of the artist

Manny Silverman Gallery, Los Angeles (acquired from the above in 1997)

Martin Lawrence Galleries, Boston

Acquired from the above by the present owner in 2003

EXHIBITED

Madrid, Sala de las Alhajas, Fundación Caja de Madrid, *Sam Francis: Elementos y Arquetipos*, April 26-June 23, 1997 (illustrated in color p. 71)

This exhibition traveled to Malibu, Frederick R. Weisman Museum of Art, *Sam Francis: The Archetypal Image*, January 11-March 30, 1997.

We are grateful to the Sam Francis Foundation for their assistance in cataloguing this work.



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

64

Sam Francis (1923-1994)

Untitled (SF82-742), 1982

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

acrylic on paper

19 x 15 1/2 in. (48.3 x 39.4 cm)

\$12,000 - 18,000

PROVENANCE

Estate of the artist

Hunsaker/Schlesinger Gallery, Los Angeles

Acquired from the above by the present owner in 1998

EXHIBITED

Santa Monica, Bobbie Greenfield Gallery, *Drawings and Prints-William Brice, Richard Diebenkorn, Sam Francis, David Hockney, Nathan Oliveira*, June 27-September 30, 1998

We are grateful to the Sam Francis Foundation for their assistance in cataloguing this work.



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

65

Ronald Davis (born 1937)

Circuit, 1984

signed, titled and dated 'Ronald Davis / 1984' (on the reverse)

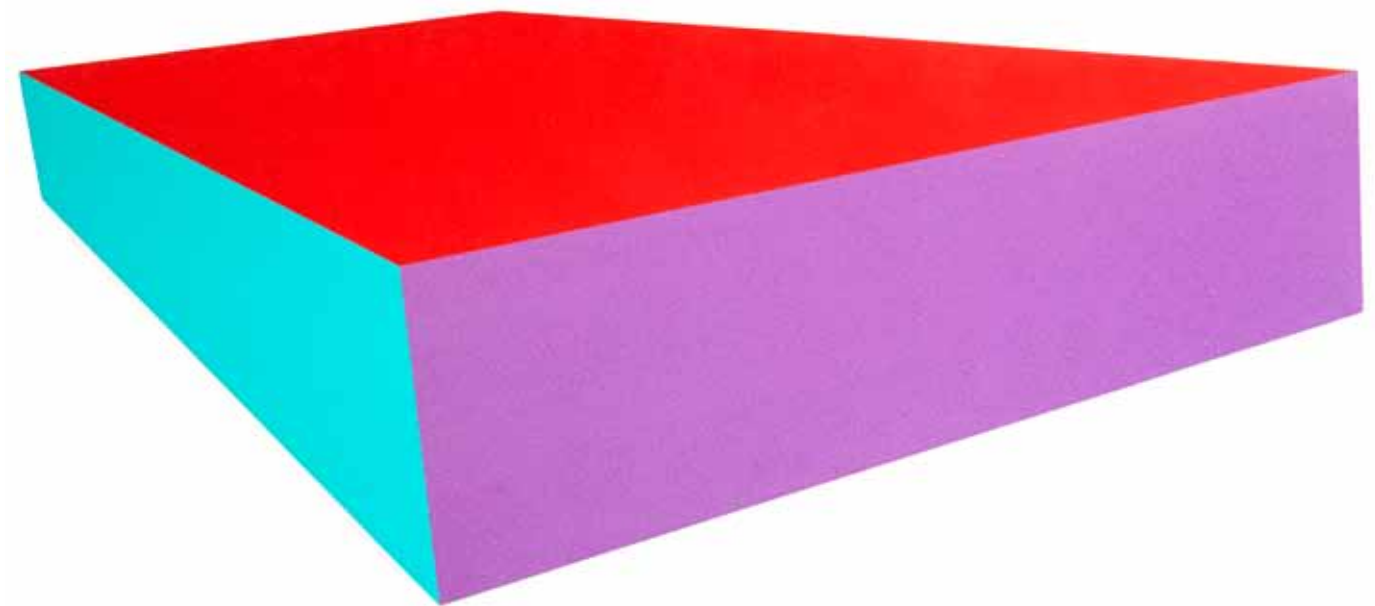
Cel-Vinyl acrylic on canvas

89 1/2 x 86 1/2in. (227.3 x 219.7cm)

\$6,000 - 8,000

PROVENANCE

Blum Helman Gallery, Santa Monica



PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

66

Ronald Davis (born 1937)

Red Top Slab (from the Ray Trace Shape series), 1988

signed and dated 'Ronald Davis 1988' (on the reverse)

Cel-Vinyl acrylic copolymer and Nova gel on birch plywood

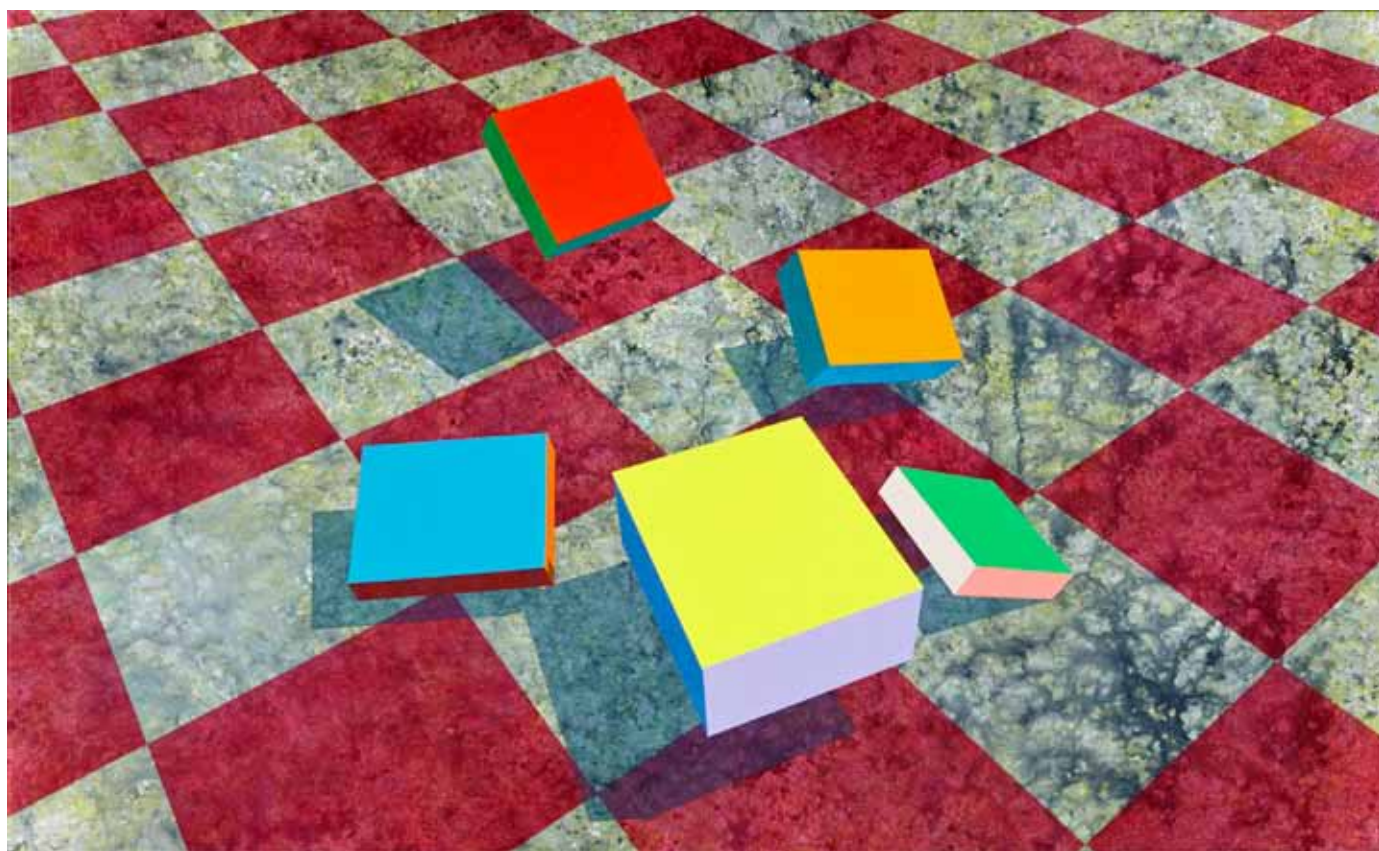
32 x 71 in. (81.3 x 180.3 cm)

\$15,000 - 20,000

PROVENANCE

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner in 1989



PROPERTY FROM THE COLLECTION OF HOWREY LLP

67

Ronald Davis (born 1937)

Five Slabs Over Checkerboard, 1988

signed, titled and dated 'Ronald Davis / 1988' (on the reverse)

Cel-Vinyl acrylic and Nova gel on canvas

52 x 84 1/8 in. (132 x 213.7 cm)

\$8,000 - 12,000

PROVENANCE

Blum Helman Gallery, Santa Monica



68

Billy Al Bengston (born 1934)

Antibes, 1985

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

acrylic on canvas

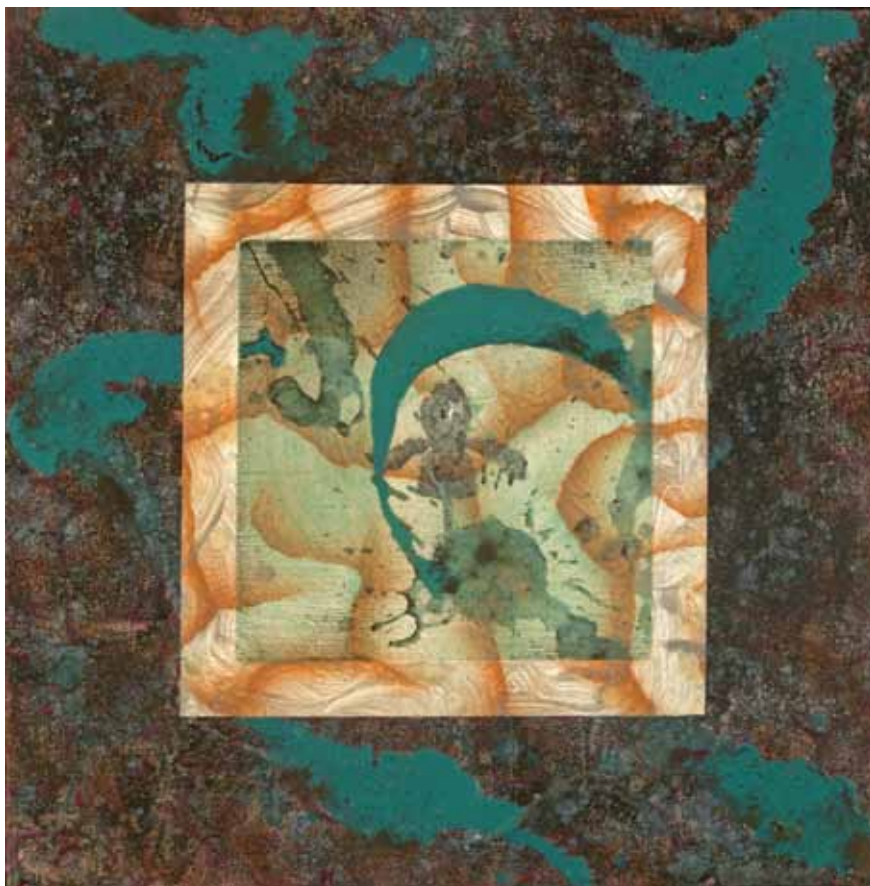
60 x 48in. (152.4 x 121.9cm)

\$5,000 - 7,000

PROVENANCE

Artist's studio, Venice

Thomas Babeor Gallery, La Jolla



PROPERTY FROM THE COLLECTION OF
HOWREY LLP

69

Billy Al Bengston (born 1934)

Agua Caliente Dracula, 1972

acrylic on canvas

24 x 24in. (61 x 61cm)

\$3,000 - 5,000

PROVENANCE

Private Collection (acquired from the artist's studio)

70

Charles Garabedian (born 1923)

Untitled (Red skull), 1981

acrylic and watercolor on paper on board

39 7/8 x 59in. (101.3 x 149.9cm)

\$4,000 - 6,000



70

71

Billy Al Bengston (born 1934)

Venice Watercolor, 1974 (2 parts)

each signed with initials, dated and inscribed

'B.A.B. / Venice 1974' (lower center)

each watercolor on paper

each 12 x 16in. (30.5 x 40.6cm)

\$1,200 - 1,800

PROVENANCE

Artist's Studio, Venice

PROPERTY FROM THE COLLECTION OF

HOWREY LLP



71

72

Peter Alexander (born 1939)

Sinbad, 1982

signed with initials and dated 'P.A. / 82' (lower right)

mixed media on velvet

24 x 29 1/2in. (61 x 74.9cm)

\$3,000 - 5,000



72



73

73

Joe Goode (born 1937)

Ocean Blue Series #30, 1989

signed and dated 'Joe Goode / 1989'
(on the reverse)

oil on paper

30 1/4 x 22 3/8in. (76.8 x 56.8cm)

\$10,000 - 15,000

PROVENANCE

Artist's Studio, Los Angeles

PROPERTY FROM THE ESTATE OF
ZORA CHANES

74

Roger Herman (born 1947)

Feminine Landscape, 1983

signed with initials, titled and dated 'RH 83'
(lower left)

oil on canvas

83 x 53in. (210.8 x 134.6cm)

\$3,000 - 5,000

PROVENANCE

Eaton/Schoen Gallery, San Francisco



74



75

Carlos Almaráz (1941-1989)

Bathers, 1985

signed and dated 'Almaráz 85' (lower right); signed and dated again (on the reverse)

oil on canvas

65 1/2 x 80in. (166.4 x 203.2cm)

\$12,000 - 18,000

PROVENANCE

Jan Turner Gallery, Los Angeles



76

76

Peter Alexander (born 1939)

Puertecitos, 1984

signed with initials 'P.A.' (lower right); signed again, titled and dated '84' (on the reverse)

acrylic on canvas

36 x 40in. (91.4 x 101.6cm)

\$4,000 - 6,000

PROVENANCE

James Corcoran Gallery, Los Angeles

77

Peter Alexander (born 1939)

San Quentin, 1984

signed with initials and dated 'P.A. 84' (lower right); signed again, titled and dated again (on the reverse)

acrylic on canvas

36 1/4 x 40in. (92.1 x 101.6cm)

\$4,000 - 6,000

PROVENANCE

James Corcoran Gallery, Los Angeles



77



78

Peter Alexander (born 1939)

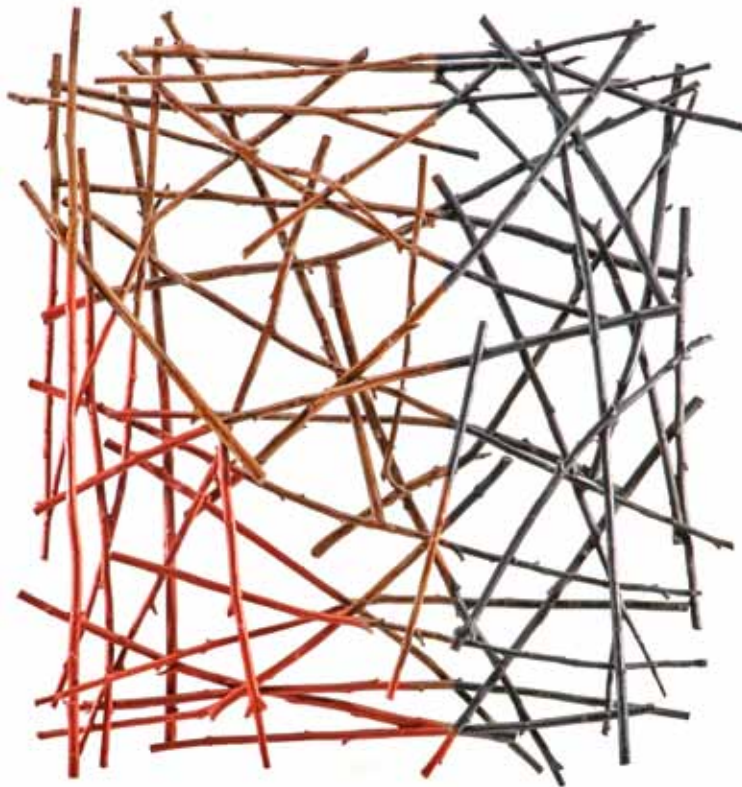
Punta Roja, 1985

signed with initials and dated 'PA 85' (lower right); signed again, titled and dated again (on the reverse)

acrylic and wax on canvas

48 1/4 x 53 1/8 in. (122.5 x 134.9cm)

\$6,000 - 8,000



79

PROPERTY FROM THE COLLECTION OF
HOWREY LLP

79

Charles Arnoldi (born 1946)

Untitled, 1975

signed and dated 'Arnoldi 1975' (on the reverse)

acrylic on found sticks

42 x 39 1/2 in. (106.7 x 100.3 cm)

\$8,000 - 12,000

PROPERTY FROM THE MARKS FAMILY
ART TRUST

80

Charles Arnoldi (born 1946)

Final Ordinance, 1984

signed and dated 'Arnoldi / 1984' (on the reverse)

acrylic on wood

58 1/2 x 48 x 4 in. (148.6 x 121.9 x 10.2 cm)

\$15,000 - 20,000



80



PROPERTY FROM THE COLLECTION OF HOWREY LLP

81

Charles Arnoldi (born 1946)

Paloma, 1978

signed, titled and dated 'Arnoldi / 1978' (on the reverse)

acrylic on canvas

84 x 76in. (213.4 x 193cm)

unframed

\$15,000 - 20,000



PROPERTY FROM THE LOEWS HOTEL, HOLLYWOOD

82

Charles Arnoldi (born 1946)

Moving Pictures, 2001 (4 parts)

signed, titled and dated (on the reverse)

acrylic on canvas on panel

overall 90 x 624 1/4 in. (228.6 x 1,585.6 cm)

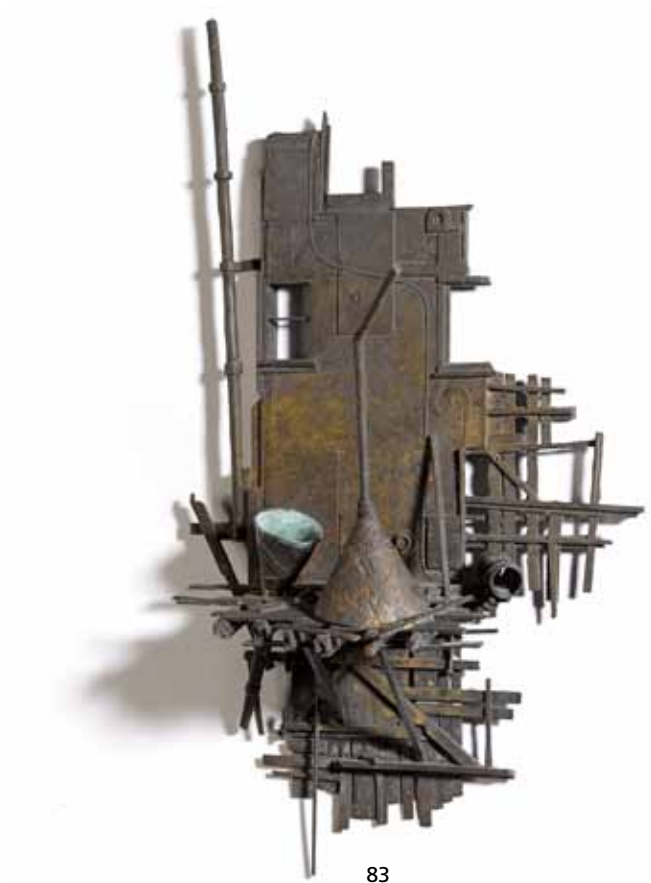
\$60,000 - 80,000

PROVENANCE

Artist's Studio

This lot is oversized, overall length measuring 52 1/4 feet and located offsite in Los Angeles. The successful bidder is responsible for removal and shipment of this lot from its current location. For further information or to arrange for a private viewing, please contact the department.





83

PROPERTY FROM A SOUTHERN
CALIFORNIA COLLECTOR

83

Michael C. McMillen (born 1946)

El Paso, 1998-1999

signed, titled and dated 'Michael C. McMillen /
1998-99' (on the reverse)

bronze with greenish brown patina

18 x 6 3/4 x 10 1/4 in. (45.7 x 17.1 x 26 cm)

\$1,000 - 1,500

PROVENANCE

L.A. Louver, Venice

Acquired from the above by the present
owner in 1999

84

Laddie John Dill (born 1943)

Untitled, 1985

signed and dated 'Laddie John Dill / 1985' (on
the reverse)

cement, glass and oxides on panel

48 x 18 in. (121.9 x 45.7 cm)

\$1,000 - 1,500



84

85

Guy Dill (born 1946)

Evencross Small (Din), 2004

signed with initials and dated 'gd 04' (on the base)

bronze with goldish brown patina

34 1/4 x 31 x 12 in. (87.6 x 78.7 x 30.5 cm)

\$7,000 - 9,000

PROVENANCE

Meyerovich Gallery, San Francisco

Private Collection (acquired from the above)





PROPERTY FROM THE MARKS FAMILY
ART TRUST

86

Robert Graham (1938-2008)

Lori, 1986

signed and numbered '2/6 / R Graham' (on the reverse of the base)

bronze with greyish black patina

This work is number two from an edition of six plus two artist's proofs

60 1/4 x 6 1/4 x 4 1/4 in. (153 x 15.9 x 10.8 cm)

\$40,000 - 60,000

LITERATURE

J. McEwen, *Robert Graham Statues*, Frankfurt, 1990, no. 71 (another cast illustrated)

PROPERTY FROM A PRIVATE COLLECTION,
MALIBU

87

Robert Graham (1938-2008)

Elisa 4-24-96, 1996

signed with initials, titled, dated and stamped '4-24-96 RG / 01.10' (along the lower edge of the base)

bronze with dark brown patina

4 1/2 x 7 3/4 x 7 1/2 in. (11.4 x 19.7 x 19.1 cm)

\$3,000 - 5,000

LITERATURE

A. Arteaga and A. Ruy Sanchez, *Robert Graham*, Mexico City, 1997, no. 884 (another cast illustrated p.154)



87



88

PROPERTY FROM A BEL AIR ESTATE

88

Robert Graham (1938-2008)

MOCA Torso, 1992-95

signed 'R. Graham' (on the underside of the base)

bronze with brown patina

published by The Museum of Contemporary Art,
Los Angeles

11 x 4 1/2 x 4 1/2 in. (27.9 x 10.8 x 11.4 cm)

\$3,000 - 5,000

PROPERTY FROM A PRIVATE COLLECTION,
SHERMAN OAKS

89

Robert Graham (1938-2008)

MOCA Torso, 1992-1995

signed 'R. Graham' (on the underside)

bronze with greyish brown patina

published by the Museum of Contemporary Art,
Los Angeles

11 x 4 3/8 x 4 3/8 in. (27.9 x 11.1 x 11.1 cm)

\$3,000 - 5,000

PROVENANCE

Museum of Contemporary Art, Los Angeles

Acquired from the above by the present owner



89



90

90

David James Gilhooly (born 1943)

Frog Pancakes, 2007

signed and dated 'Gilhooly / 2007' (on the underside)

glazed ceramic

5 x 9 1/4 x 9 1/4 in. (12.7 x 23.5 x 23.5 cm)

\$1,000 - 1,500

PROVENANCE

Acquired from the artist by the present owner

91

David James Gilhooly (born 1943)

Chocolate Frog Cake, 2008

signed and dated 'Gilhooly / 2008' (on the underside)

glazed ceramic

6 x 8 3/4 x 8 3/4 in. (15.1 x 22.2 x 22.2 cm)

\$1,000 - 1,500

PROVENANCE

Acquired from the artist by the present owner



91

PROPERTY FROM THE SONESTA
INTERNATIONAL HOTELS CORPORATION

92

David James Gilhooly (born 1943)

Rich Beaver Wedding Cake, 1978

signed and dated 'Gilhooly 78' (on the second
cake tier)

glazed ceramic

35 x 13 x 13in. (88.9 x 33 x 33cm)

\$3,000 - 5,000





93

Squeak Carnwath (born 1947)

Grace, 1989

signed, titled and dated 'Carnwath / 1989' (on the reverse); signed again (on the stretcher) and titled again (on the overlap)

oil and alkyd on canvas

77 x 77in. (195.6 x 195.6cm)

\$8,000 - 12,000

PROVENANCE

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner

EXHIBITED

Oakland, The Oakland Museum of California, *Oakland's Artists '90*, March 24-July 1, 1990

Oakland, The Oakland Museum of California, *Squeak Carnwath: Painting Is No Ordinary Object*, April 25-August 23, 2009, no.12 (illustrated in color p. 34)

94

Squeak Carnwath (born 1947)

Only Good, 1997

signed, titled and dated 'S. Carnwath / 1997'
(on the reverse)

oil and alkyd on canvas

55 x 55in. (139.7 x 139.7cm)

\$6,000 - 8,000

PROVENANCE

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner

95

Squeak Carnwath (born 1947)

Ready Moments, 1996

signed, titled and dated 'S. Carnwath / 1996'
(on the reverse)

tempera on birch wood

15 x 15in. (38.1 x 38.1cm)

\$2,000 - 4,000

PROVENANCE

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner



94



95



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

96

Larry Cohen (born 1952)

View From Sweetwater Canyon, Malibu

signed 'Larry Cohen' (on the reverse); signed again and titled (on the stretcher)

oil on canvas

18 x 20in. (45.7 x 50.8cm)

\$1,500 - 2,500

97

Willard Dixon (born 1942)

Backstreet, 1983

signed with initials and dated 'WD 83' (lower left)
oil and pencil on canvas

41 5/8 x 72in. (105.7 x 182.9cm)

\$2,000 - 3,000

PROVENANCE

William Sawyer Gallery, San Francisco

Acquired from the above by the present owner
circa 1985



97

98

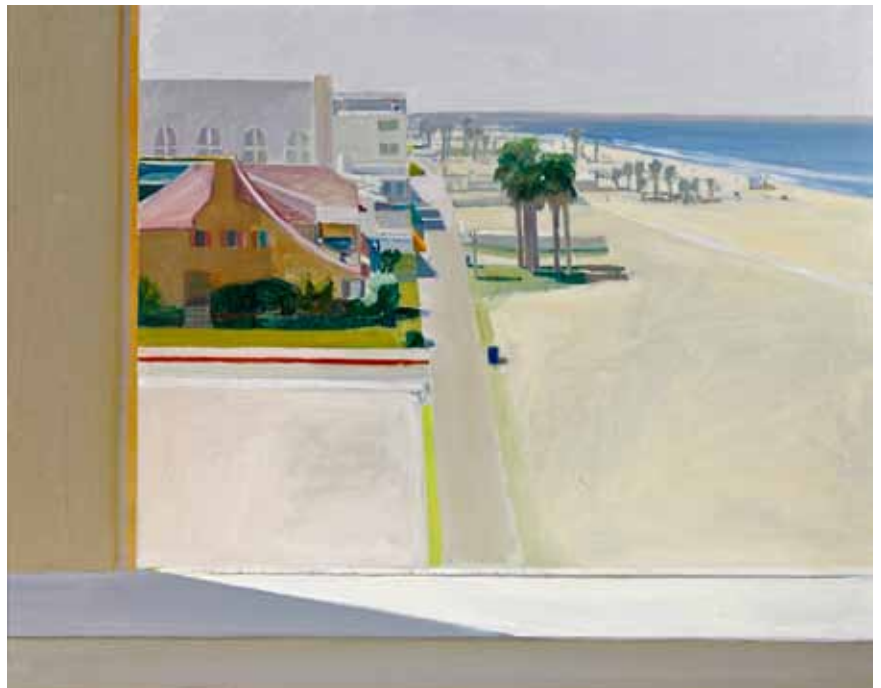
Larry Cohen (born 1952)

View of Santa Monica Beach, 1980

signed and dated 'Larry Cohen 80' (on the reverse)
oil on canvas

30 x 40in. (76.2 x 101.6cm)

\$3,000 - 5,000



98



99

99

William Dole (1917-1983)

Mundi, 1981

signed and dated 'W. Dole 1981' (lower right)
ink, watercolor and paper collage on heavy
paper

8 3/4 x 13 3/4in. (22.2 x 35cm)

\$800 - 1,200

100

Robert Therrien (born 1947)

No Title (Arch), 1978

polyester resin

4 5/8 x 5 1/2in. (11.7 x 14cm)

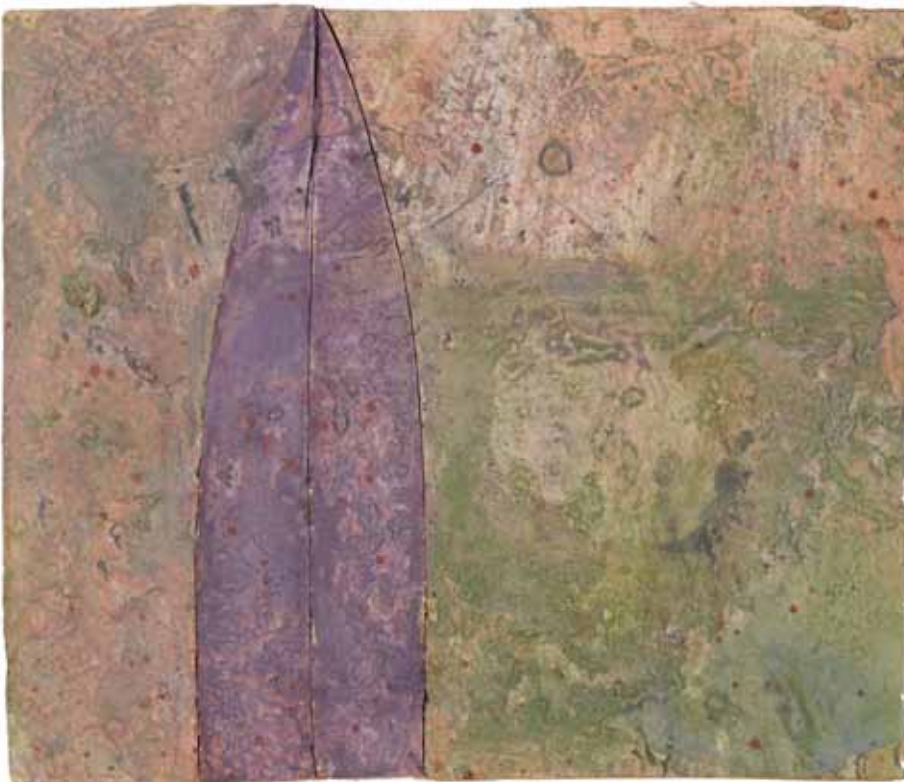
\$3,000 - 5,000

PROVENANCE

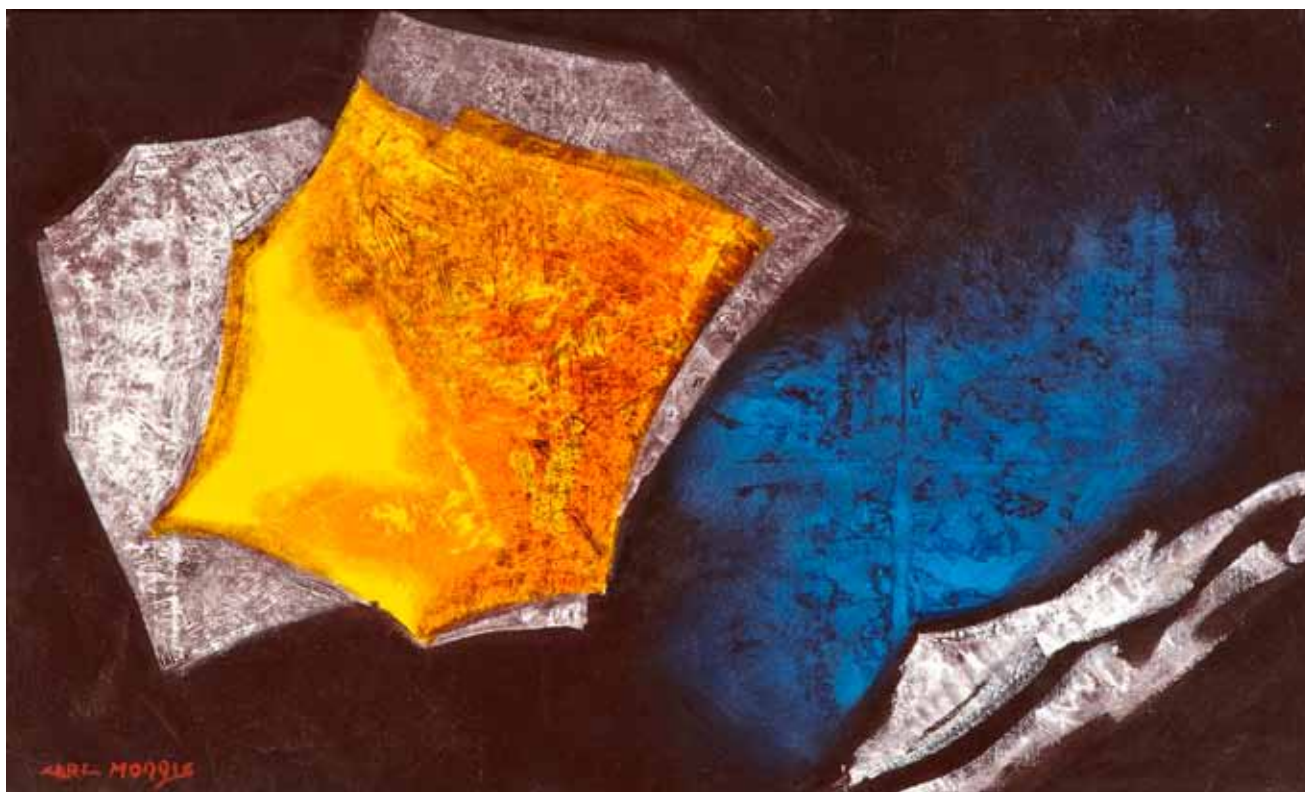
Ruth S. Schaffner Gallery, Los Angeles

Murray Gribin, Los Angeles

Gift from the above to the present owner



100



101

Carl Morris (1911-1993)

Untitled

signed 'Carl Morris' (lower left)

oil on canvas

36 x 60in. (91.4 x 152.4cm)

\$3,000 - 5,000

PROVENANCE

The Fountain Gallery of Art, Portland



102
John Register (1939-1996)
Untitled
signed 'Register' (lower right)
oil on canvas
46 3/4 x 72 1/4 in. (118.7 x 183.5 cm)
\$30,000 - 50,000

PROVENANCE
David B. McCall, New York (acquired from the artist)
Penny McCall Foundation, New York
By descent from the above to present owner



103

Robert Bechtle (born 1932)

Potrero Sun, 1985

signed with initials and dated 'RB / 85' (upper right); signed again, titled and dated again (on the reverse)

watercolor on paper

22 3/8 x 26 3/4 in. (56.8 x 68 cm)

\$10,000 - 15,000

PROVENANCE

O.K. Harris Gallery, New York

Acquired from the above by the present owner



104

104

David Ligare (born 1945)

Study for Thrown Drapery, 1980

signed and dated twice 'D. Ligare 1980'
(lower right)

watercolor and pencil on paper
22 1/2 x 30 1/8 in. (57.1 x 76.5 cm)
\$2,000 - 3,000

PROVENANCE

Koplin Gallery, Los Angeles

105

Maxwell Hendler (born 1938)

Untitled, 1980

signed and dated 'Max Hendler / 1980' (on
the reverse)

watercolor on paper
8 1/2 x 9 5/8 in. (21.6 x 24.4 cm)
\$2,500 - 3,500

PROVENANCE

Robert Miller Gallery, Inc., New York

Asher/Faure Gallery, Los Angeles

EXHIBITED

Laguna Beach, Laguna Beach Museum of Art,
West Coast Realism, June 3-July 24, 1983, p. 28
(illustrated in color)

This exhibition traveled to Fort Lauderdale,
Museum of Art; Normal, Center for Visual
Arts; Fresno, Fresno Art Center; Baton Rouge,
Louisiana Arts and Science Center; Brunswick,
Museum of Art; Colorado Springs, Fine Arts
Center; Joplin, Spiva Art Center; Beaumont,
Beaumont Art Museum; Reno, Sierra
Nevada Museum of Art; Fort Meyers, Edison
Community College.



105



106

Jack Mendenhall (born 1937)

Jacuzzi Whirlpool Bath's Lumiere Collection, 1986

signed and dated 'Mendenhall 86' (lower right)

oil on canvas

44 x 76in. (111.8 x 193cm)

\$10,000 - 15,000

PROVENANCE

Acquired from the artist by the present owner

EXHIBITED

New York, O.K. Harris Gallery, *Jack Mendenhall: Solo Show*, 1988



107

PROPERTY FROM THE COLLECTION OF
DANIEL DEL SOLAR, NORTHERN CALIFORNIA

107

Matt Mullican (born 1951)

Untitled (World Framed), c. 1980

cotton and grommets

48 x 48in. (121.9 x 121.9cm)

unframed

\$4,000 - 6,000

PROVENANCE

Acquired from the artist by the present owner

108

Matt Mullican (born 1951)

Untitled (Sign), c.1980

cotton and grommets

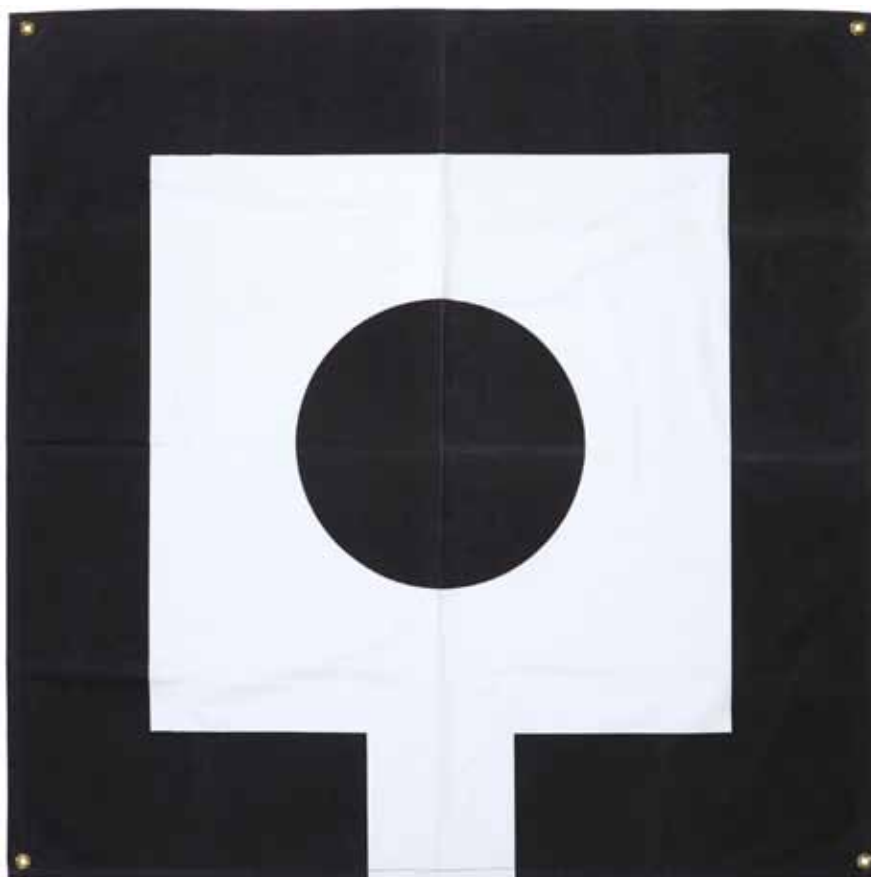
47 3/4 x 47 3/4in. (121.3 x 121.3cm)

unframed

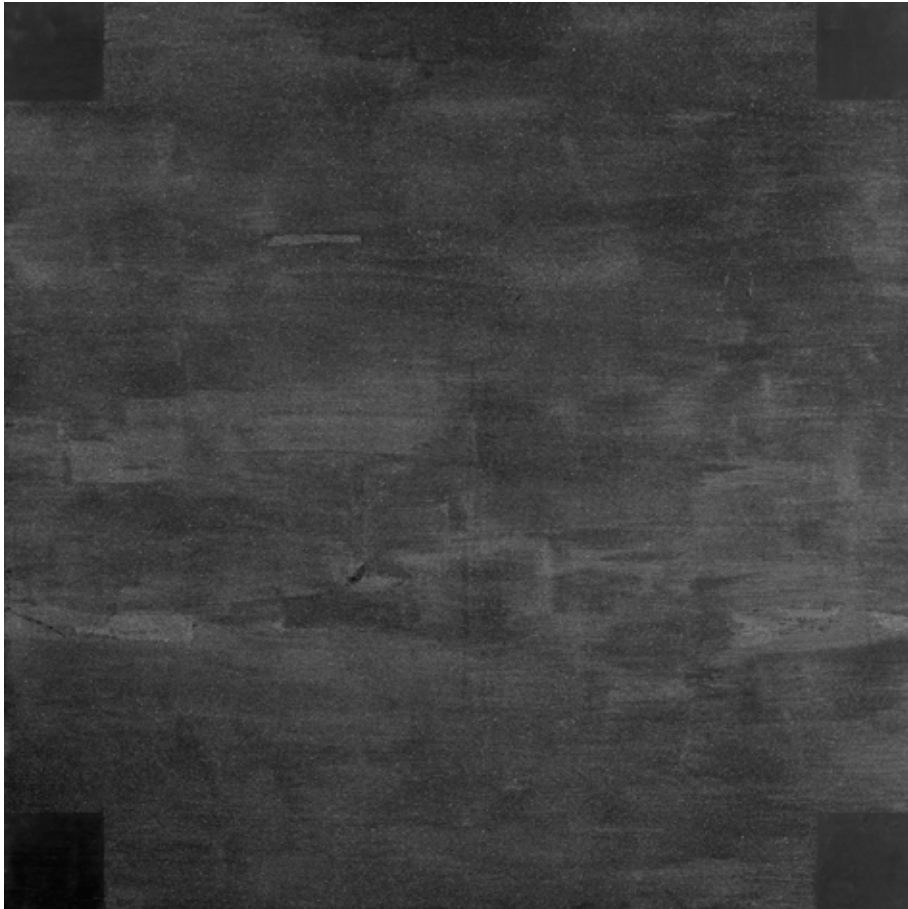
\$4,000 - 6,000

PROVENANCE

Acquired from the artist by the present owner



108



109

Mary Corse (born 1945)

Untitled, 1994

signed, dated and inscribed 'Mary Corse / 6.30.1994' (on the reverse)

glass microspheres in acrylic on canvas

36 x 36in. (91.4 x 91.4cm)

unframed

\$15,000 - 25,000

PROVENANCE

Acquired from the artist by the present owner

End of Sale

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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 mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
220 San Bruno Avenue
San Francisco, California 94103
Tel +1 (800) 223 2854 x 33550
Fax +1 (415) 861 8951
Automated Auction Results
Tel +1 (800) 223 2854 ext. 33400

Bonhams

1793

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

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 AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:



SAM FRANCIS CALL FOR WORKS

CURRENT EXHIBITION

*Five Decades of Abstract Expressionism
from California Collections*

**Pasadena Museum
of California Art**

PASADENA, CA

August 11, 2013–January 5, 2014

Crocker Art Museum

SACRAMENTO, CA

January 26–April 20, 2014

We invite you to send information regarding unique works owned by collectors, museums, galleries, or other institutions.

Please visit our website for submission information

www.samfrancisfoundation.com

818.468.6266

Sam Francis, *Untitled* [detail], 1973. Acrylic and oil on canvas. Photo by Brian Forrest, Santa Monica.
Artwork © 2013 Sam Francis Foundation, California/Artists Rights Society (ARS), New York.



Contemporary Art

November 12, 1pm
New York

Preview
November 8-12

+1 917 206 1656
jeremy.goldsmith@bonhams.com

Ruth Asawa
Untitled (S.446)
Hanging, Seven-Lobed Single-Layer Continuous
Form, c. 1952
looped brass wire
\$200,000 - 300,000
On view October 11-13, San Francisco
and October 18-20, Los Angeles