An abstract painting featuring a central table with a white top and reddish-brown legs. On the table sits a dark, indistinct object. To the right of the table is a large, vibrant green shape. Below the table, a yellowish area contains several vertical, brush-like strokes in blue and green. The background is a mix of light blue, white, and dark blue, with a dark circular shape in the bottom left corner.

**MADE IN CALIFORNIA:  
CONTEMPORARY ART**

Wednesday May 4, 2016

Los Angeles

**Bonhams**



# MADE IN CALIFORNIA: CONTEMPORARY ART

Wednesday May 4, 2016 at 10 am  
Los Angeles

## BONHAMS

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Los Angeles, California 90046  
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### San Francisco

Monday April 18, 10am to 5pm  
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Wednesday April 20, 10am to 5pm  
Thursday April 21, 10am to 5pm  
Friday April 22, 10am to 5pm

## PREVIEW

### Los Angeles

Saturday April 30, 12pm to 5pm  
Sunday May 1, 12pm to 5pm  
Monday May 2, 10am to 5pm  
Tuesday May 3, 10am to 5pm

## SALE NUMBER: 23276

Lots 1 - 147

## CATALOG: \$35

## BIDS

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Please see pages 156 to 158 for bidder information including Conditions of Sale, after-sale collection and shipment.

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## ILLUSTRATIONS

Front cover: Lot 56  
Back cover: Lot 134

## PROPERTY COLLECTION NOTICE

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

## Bonhams

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**PROPERTY FROM THE COLLECTION OF DAVID H. RICHARDS AND GEOFF TUCK**

1

**RUSSELL CROTTY (BORN 1956)**

*Andromeda over Reyes Peak*, 2003

signed with initials and dated 'RC / 03' (on the underside)

ink and watercolor on paper on fiberglass sphere

diameter 16 in. (40.6 cm)

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

**Provenance**

CRG Gallery, New York.

Acquired from the above by the present owners in 2003.

**Exhibited**

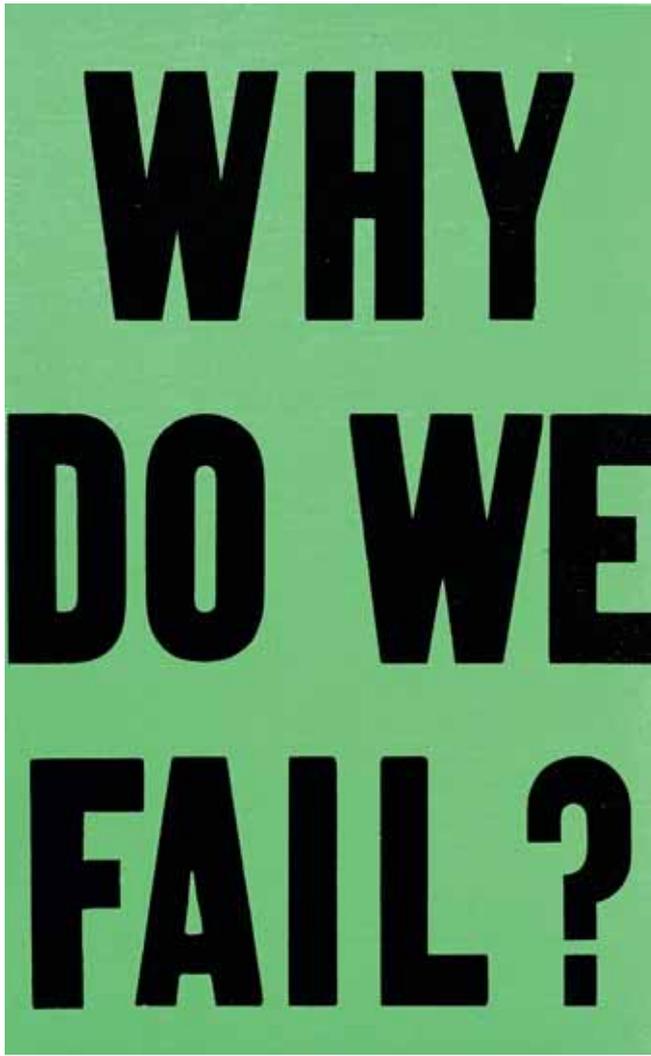
San Jose, San Jose Museum of Art, *LA Post-Cool*, 23 November-23 March 2003. (This exhibition also traveled to Los Angeles, Ben Maltz Gallery at Otis College Art and Design).

Pasadena, Armory Center for the Arts, *AxS: At the Intersection of Art & Science*, 26 June-4 September 2005.



(alternate view)



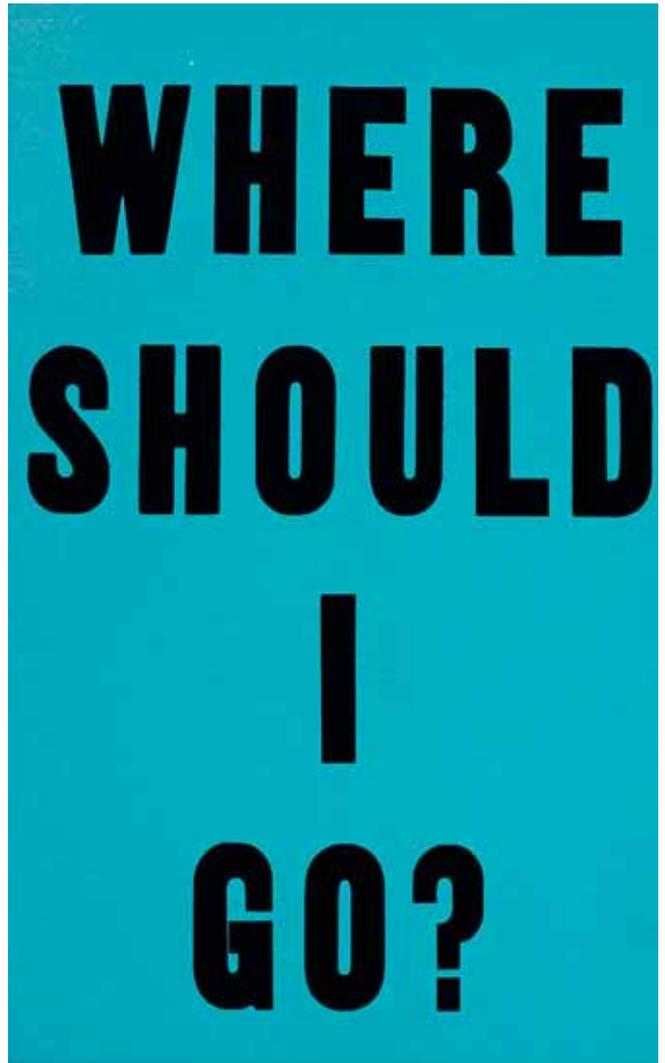


2

2  
**ALLEN RUPPERSBERG (BORN 1944)**  
*Poster Object (Why Do We Fail?)*, 1988  
screenprint on linen  
22 1/8 x 14 in. (56.2 x 35.5 cm)  
This work is from the series of 100 unique  
screenprints published by the artist and  
printed by Jeff Wasserman.  
unframed

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

**Provenance**  
Margo Leavin Gallery, Los Angeles.  
Acquired from the above by the present  
owner in 2008.



3

3  
**ALLEN RUPPERSBERG (BORN 1944)**  
*Poster Object (Where Should I Go?)*, 1988  
screenprint on linen  
22 1/8 x 14 in. (56.2 x 35.5 cm)  
This work is from the series of 100 unique  
screenprints published by the artist and  
printed by Jeff Wasserman.  
unframed

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

**Provenance**  
Margo Leavin Gallery, Los Angeles.  
Acquired from the above by the present  
owner in 2008.

4  
**ALLEN RUPPERSBERG (BORN 1944)**  
*Poster Object (What Should I Do?)*, 1988  
screenprint on linen  
22 1/8 x 14 in. (56.2 x 35.5 cm)  
This work is from the series of 100 unique  
screenprints published by the artist and  
printed by Jeff Wasserman.  
unframed

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

**Provenance**  
Margo Leavin Gallery, Los Angeles.  
Acquired from the above by the present  
owner in 2008.

**WHAT  
SHOULD  
I  
DO?**

5

**ALAN RATH (BORN 1959)**

*Neo-Watcher IV*, 2001

titled, signed and dated '© Rath 2001' (on the reverse)

aluminum, rubber, electronics and LCD

28 3/4 x 34 1/2 x 15 in. (73 x 87.6 x 38 cm)

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

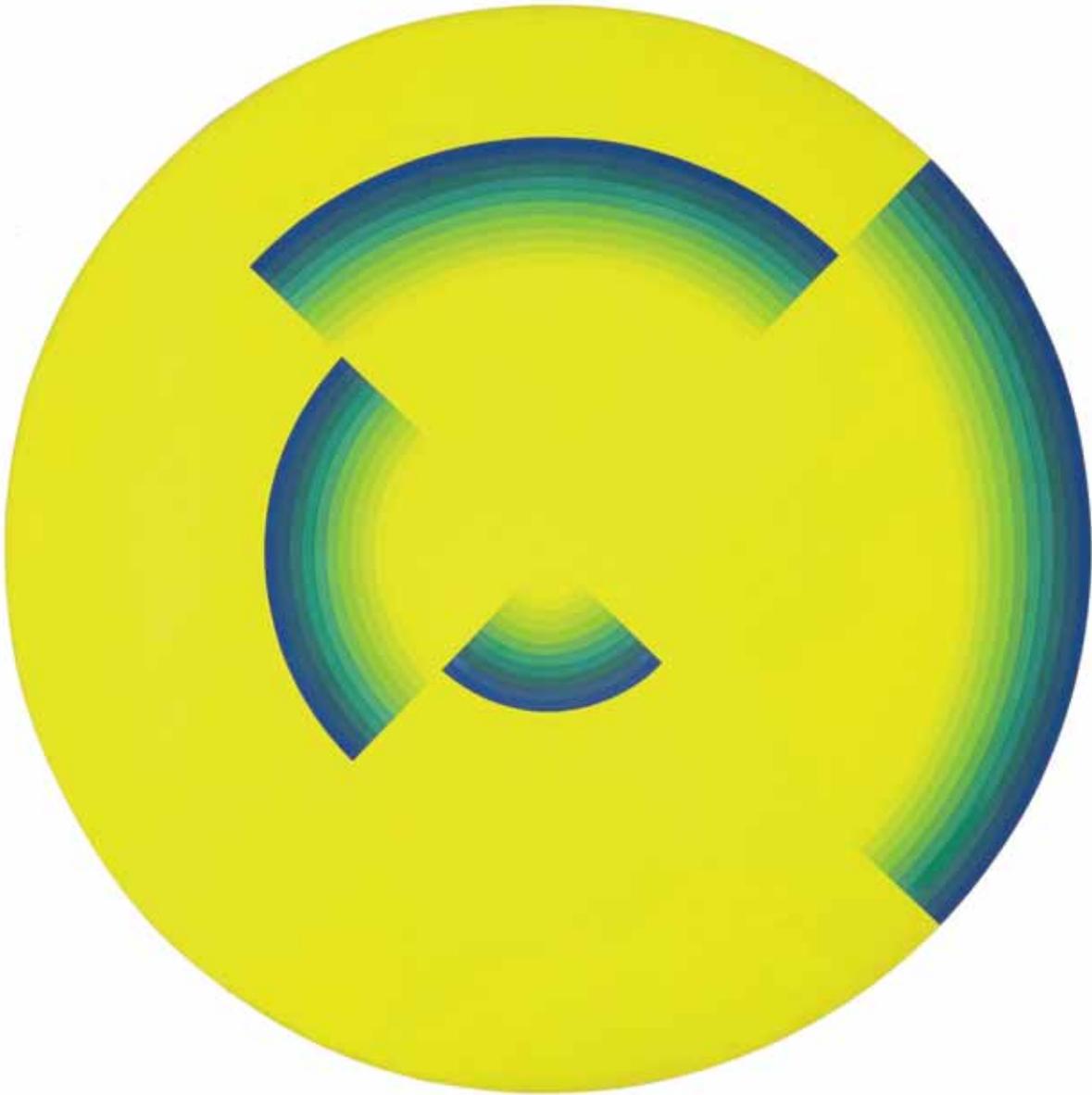
**Provenance**

Haines Gallery, San Francisco.

Acquired from the above by the previous owner.

By descent from the above to the present owner.





6

**DAVID WILLIAM SIMPSON (BORN 1928)**

*Untitled*, 1968

inscribed (on the overlap), signed and dated 'David Simpson 1968' (on the reverse) and signed and dated again (on the stretcher bar)

acrylic on canvas

diameter 61 1/2 in. (156.2 cm)

unframed

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

**Provenance**

David Cole Gallery, Inverness.

Acquired from the above by the present owners.

**Literature**

W. Graves, 'San Francisco Bay, the Westward Gate', *National Geographic*, Volume 136, No. 5, November 1969 (illustrated in color p. 618-19).

This lot is accompanied by aforementioned issue of *National Geographic*, in which the present work is pictured with the artist.



**PROPERTY FROM THE COLLECTION OF DAVID H. RICHARDS AND GEOFF TUCK**

7

**JIM SHAW (BORN 1952)**

*Untitled, 2003*

signed and dated 'Jim Shaw 2003' (on the underside)  
ink, graphite and airbrush on fiberglass sphere  
diameter 24 in. (61 cm)

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

**Provenance**

Anon. sale, All Saints Episcopal Church, Pasadena, Charity Auction, 2003.  
Acquired at the above sale by the present owners.

**BONHAMS IS DELIGHTED TO OFFER THE FOLLOWING 6 LOTS BY THE LATE DAVID IRELAND FROM THE ESTATE OF JUDITH IRELAND.**

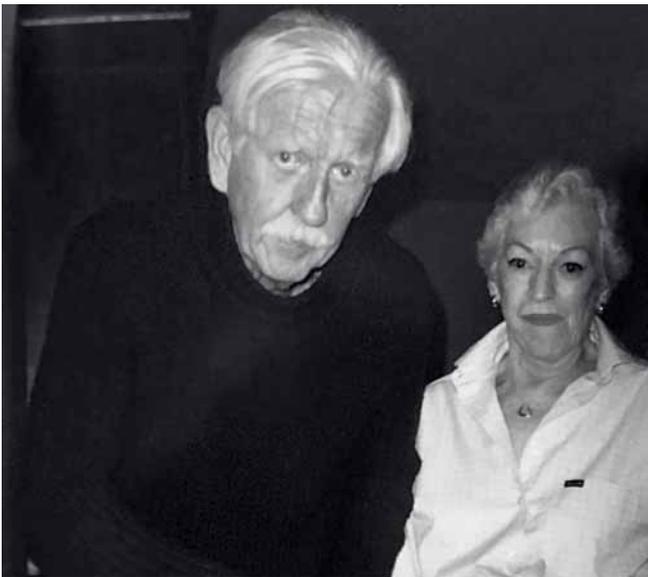
**FOLLOWING THE RECENT EXHIBITION AT THE SAN FRANCISCO ART INSTITUTE OF IRELAND'S WORK CURATED BY CONSTANCE M. LEWALLEN AND HESSE MCGRAW, THIS OFFERING ALSO COINCIDES WITH THE OPENING OF THE DAVID IRELAND HOUSE AT 500 CAPP STREET IN SAN FRANCISCO.**

David Ireland (1930-2009), a native of Bellingham, Washington, lived most of his life in San Francisco where he was allied with the first generation of Bay Area Conceptual artists. His trajectory from his initial ambition to be an industrial designer to his deciding to pursue fine art was unusual. It included a stint in the military, travels in Europe, East Asia, and Africa, and several years as a safari guide in East Africa. Best known for his transformation of a run-down Victorian row house in the Mission District of San Francisco into an environmental art work, Ireland also made paintings, drawings, and sculpture, all of which emphasize the process of their making. In *no. 3:79 left and right passes of a dumbball*, dedicated to John Cage, Ireland made a series of horizontal lines on the paper by rolling a cement ball over its surface. Cement balls, or “dumbballs” in Ireland’s parlance, are one of the artist’s signature works that result from an extended process of tossing wet cement from one hand to another until it hardened into a perfect sphere. This drawing is one of several works Ireland made in homage to John Cage who was much admired by Ireland for his Zen-like embrace of the accidental.

*Contadina Can* is typical sculptural work by Ireland that is comprised of a lumpy cement base and a can of tomato paste held aloft by a sinuous wire. Cement was Ireland’s favorite material. He liked that it is universally available, inexpensive, and malleable. Dirt, too, was not too humble a material for Ireland, nor was wadded up newspaper that he used to make a series of what he called “torpedoes,” for the shape they assumed when compressed by the artist’s hand.

Finally, the drawing *D.I.*, one of several works that feature the artist’s initials, is in a sense an idiosyncratic self-portrait. In reverse, the letters are shorthand for identity, and in lower case, *id*, is Freud’s term for the seat of desire and instinct in the human psyche.

Constance Lewallen  
Adjunct Curator, UC Berkeley Art Museum  
and Pacific Film Archive



David and Judy Ireland



8

**DAVID IRELAND (1930-2009)**

*Untitled (Contadina Can)*

concrete, coarse aggregate, galvanized steel wire and tin can  
15 3/4 x 6 1/2 x 6 in. (40 x 16.5 x 15.2 cm)

\$5,000 - 7,000

**Provenance**

Acquired from the artist by the previous owner.  
By descent from the above to the present owners.



9



10

9

**DAVID IRELAND (1930-2009)**

*Untitled (Raise Contention)*

rolled newspaper

1 3/4 x 6 3/4 x 2 in. (4.4 x 17.1 x 5.1 cm)

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

**Provenance**

Acquired from the artist by the previous owner.  
By descent from the above to the present owners.

10

**DAVID IRELAND (1930-2009)**

*No. 3: 79 Left and Right Passes of a Dumbball, 1992*

signed with initials and dated 'D.I. 1992' (lower right), dedicated 'To: the memory of John Cage 1912-1992' (lower center), titled (lower left)

concrete traces on paper  
11 x 28 in. (27.9 x 71.1 cm)

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

**Provenance**

Acquired from the artist by the previous owner.  
By descent from the above to the present owners.



11

**DAVID IRELAND (1930-2009)**

*Untitled (Two Candlesticks)*

concrete, coarse aggregate and copper pipes

24 x 9 1/4 x 9 1/2 in. (61 x 23.5 x 24.1 cm); 24 1/4 x 9 1/2 x 7 in.

(61.6 x 24.1 x 17.8 cm)

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

**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owners.



12

**DAVID IRELAND (1930-2009)**

*Untitled*

dirt and plaster on paper

29 3/8 x 30 in. (74.6 x 76.2 cm)

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

**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owners.



13

**DAVID IRELAND (1930-2009)**

*Untitled (D.I.)*

gouache and linocut on paper

12 1/8 x 12 1/8 in. (30.8 x 30.8 cm)

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

**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owners.

14

**WAYNE THIEBAUD (BORN 1920)**

*Candy Apples*, 1961

graphite on paper

10 1/8 x 10 5/8 in. (25.7 x 26.9 cm)

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

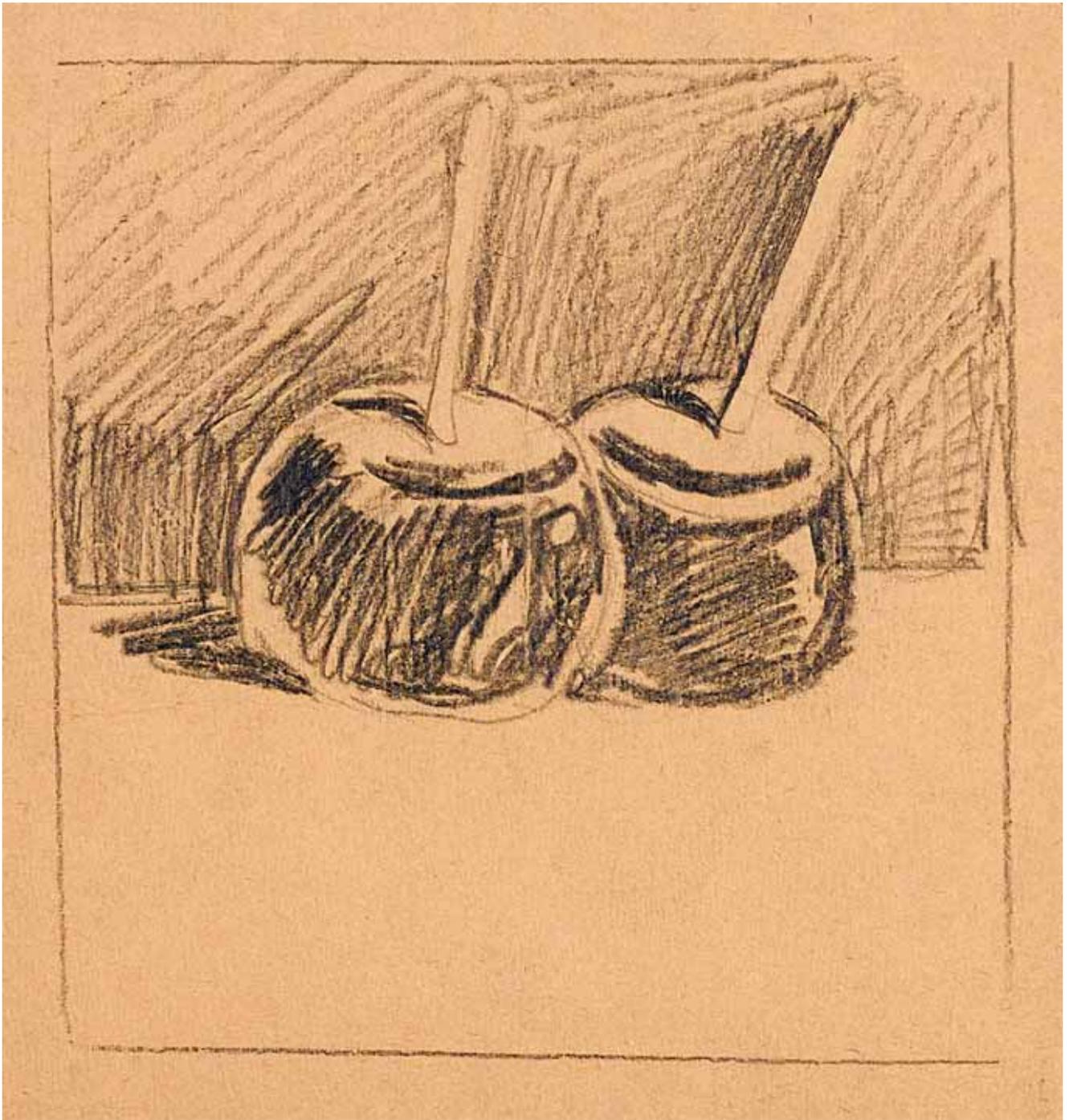
**Provenance**

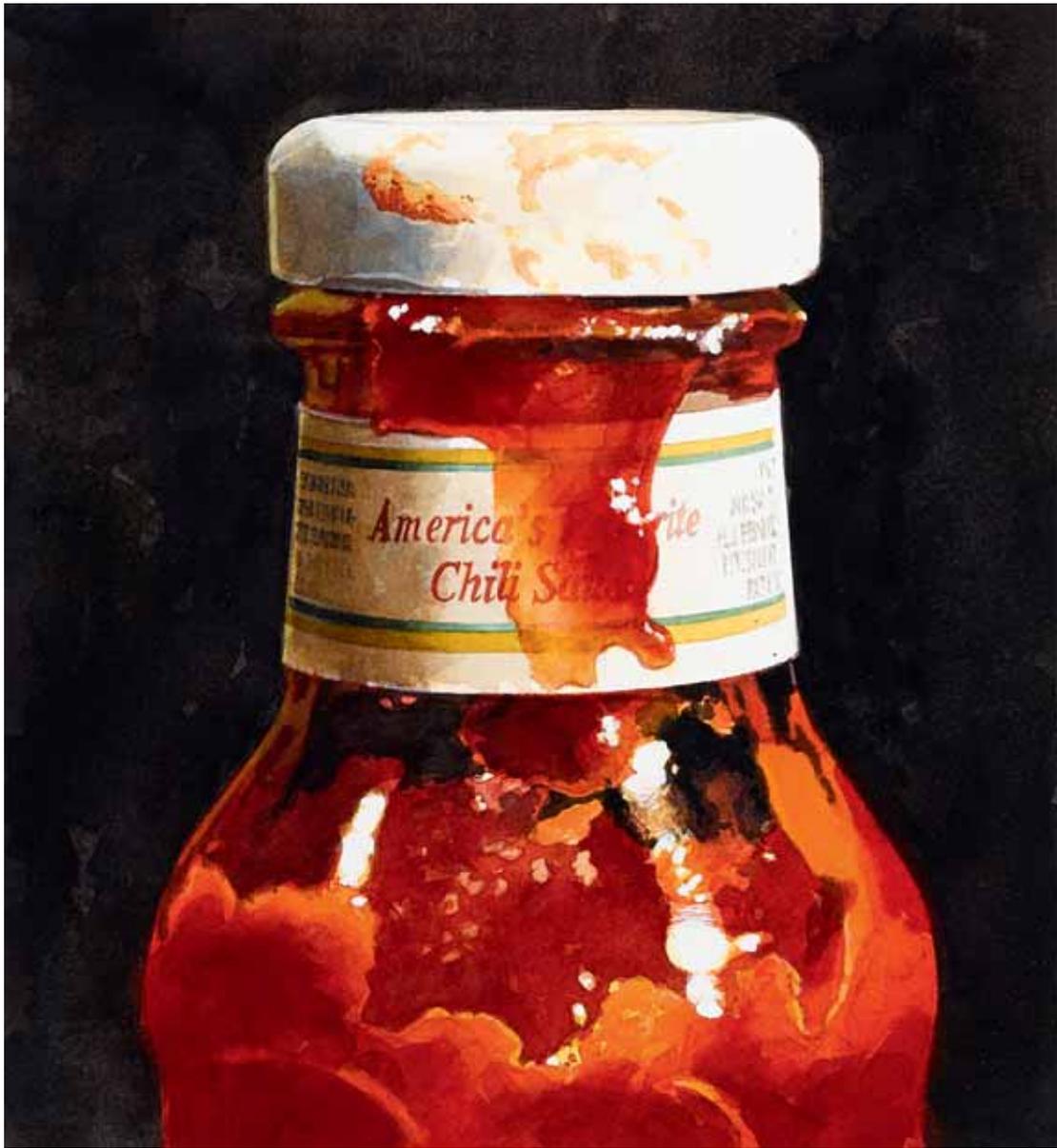
Anon. sale, Sotheby's, New York, 4 October 1990, lot 150.

Campbell-Thiebaud Gallery, San Francisco.

Acquired from the above by the present owner in 2003.

This work is accompanied by a letter of authenticity signed by the artist and dated 1991.





15

15

**RALPH GOINGS (BORN 1928)**

*America's Chili Sauce*, 2003  
signed and dated 'Goings 03' (lower right)  
and titled (lower left); titled, dated and signed  
again (on the reverse)  
watercolor on paper  
15 1/8 x 16 3/8 in. (38.5 x 41.5 cm)

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

**Provenance**

OK Harris Gallery, New York.  
Jonathan Novak Contemporary Art, Los  
Angeles.  
Acquired from the above by the present  
owner.

16

**MEL RAMOS (BORN 1935)**

*Salute to Morris Louis #3*, 1982  
signed and dated 'Mel Ramos 82' (lower  
center)  
watercolor on paper  
18 x 30 1/4 in. (45.8 x 77 cm)

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

**Provenance**

Anon. sale, Creative Growth Art Center,  
Oakland, *Creative Growth Art Auction*, 14  
May 1983 (a gift from the artist).  
Acquired from the above sale by the present  
owner.

**PROPERTY OF A WEST COAST  
COLLECTOR**

17

**JOHN ALTOON (1925-1969)**

*Untitled (Object Series)*, 1968  
ink, wash, crayon, pastel and graphite on  
paper board  
30 x 40 in. (76.2 x 101.7 cm)

**\$2,500 - 3,000**

**Provenance**

Roberta Altoon, California.  
Private Collection.  
By descent from the above to the present  
owners.

**Exhibited**

New York, Whitney Museum of American  
Art, *John Altoon: Drawings and Prints*, 2  
November-12 December 1971, no. 31 (listed  
in the exhibition catalogue p. 23).



16



17



18

**RICHARD PETTIBONE (BORN 1938)**

*Andy Warhol, 'Flowers', 1964, 1971*

signed with initials and dated 'RP71' (on the stretcher)  
acrylic and silkscreen on canvas in artist's frame  
*framed dimensions 1 3/4 x 1 3/4 in. (4.4 x 4.4 cm)*

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

**Provenance**

OK Harris Gallery, New York.

Acquired from the above by the present owner in 1971.

**Exhibited**

New York, OK Harris Gallery, *Richard Pettibone*, 13 November-4  
December 1971.



19

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

*Grand Illusion*, 1964

signed and dated 'Wm T. Wiley 64' (on the reverse) and titled, signed  
and dated again (on the stretcher bar)

oil on masonite

16 5/8 x 16 7/8 in. (42.2 x 42.9 cm)

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

**Provenance**

Acquired from the artist *circa* 1967.



PROPERTY FROM THE COLLECTION OF PATRICIA HAMILTON, LOS ANGELES, CALIFORNIA

20

**CHARLES S. BELL (1935-1995)**

Study for *Majorette* #3, 1992

acrylic on Mylar

17 1/4 x 11 1/4 in. (43.7 x 28.5 cm)

\$3,000 - 5,000

**Provenance**

Louis K. Meisel Gallery, New York.

Acquired from the above by the present owner.

# CROCODILE TEARS: THE SIGNATURE ARTIST

By Douglas Huebler



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

21

**DOUGLAS HUEBLER (1924-1997)**

*Crocodile Tears: The Signature Artist*, 1984

signed 'Douglas Huebler' (lower right)

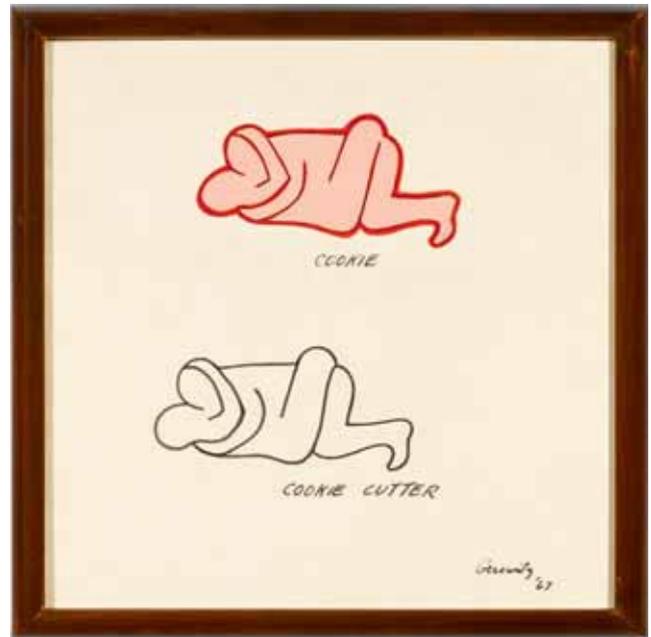
ink and printed paper collage on paper on board

10 7/8 x 13 3/8 in. (27.6 x 34 cm)

\$8,000 - 12,000

Provenance

Richard Kuhlenschmidt Gallery, Los Angeles.



22

**JUDY CHICAGO (BORN 1939)**

*Study for Six Erotic Cookies on an Edible Plate, 1967; Study for Cookie Cutter, 1967; Six Erotic Cookies on an Edible Plate, 1967 (3)*

first inscribed (lower center) and signed and dated 'Gerowitz '67' (lower right); second inscribed (center and lower center) and signed and dated 'Gerowitz '67' (lower right); third signed with artist's initials and dated 'JG '67' (on the reverse of the ceramic elements)

first and second acrylic and ink on paper with wooden frame; third plastic bowl, glass and painted plaster

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

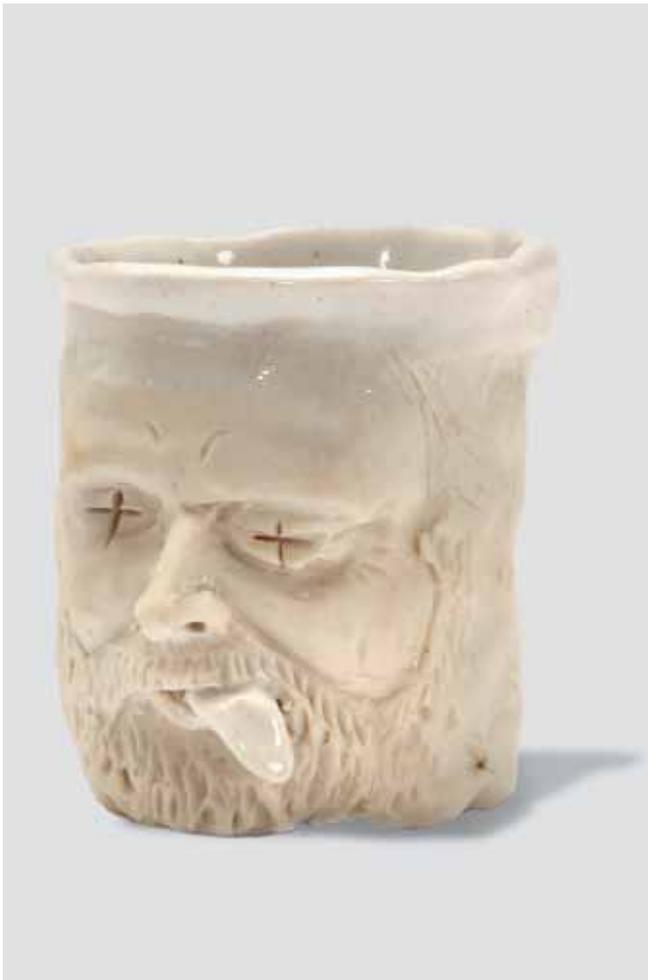
**Provenance**

Private Collection, Beverly Hills (acquired from the artist).  
Anon. sale, Christie's, New York, 6 March 2014, lot 124.  
Acquired at the above sale by the present owner.

**Exhibited**

Brooklyn, Brooklyn Museum, *Chicago in L.A.: Judy Chicago's Early Work, 1963-74*, 4 April-28 September 2014.





23



24

**PROPERTY FROM THE COLLECTION OF BERNARD E. AND ALBA WITKIN, BERKELEY, CALIFORNIA**

23

**ROBERT ARNESON (1930-1992)**

*Untitled (Figural Shot Glass), 1972*

signed and dated 'Arneson / 72' (on the underside)

glazed and unglazed ceramic

2 1/8 in. (5.4 cm) (height); 1 3/4 in. (4.4 cm) (diameter)

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

**Provenance**

Jane Kaufman Lemert Witkin, Northern California.

By descent from the above to the present owners.

The present work is one of twelve unique shot glasses made in 1971-1972.

We are grateful to the Estate of Robert Arneson for assisting with this catalogue description.

24

**ROBERT ARNESON (1930-1992)**

*Sketch of Alice House (1303 Alice Street House Model), 1966*

signed and dated 'Bob Arneson / 1966' (on the underside)

glazed ceramic

3 1/4 x 9 5/8 x 8 1/2 in. (8.3 x 24.4 x 21.6 cm)

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

**Provenance**

A gift from the artist to the present owner *circa* 1967-68.

**Exhibited**

Davis, Richard Nelson Gallery at the University of California, Davis, *The Alice House*, 19 April 19-28 May, 1982.

We are grateful to the Estate of Robert Arneson for assisting with this catalogue description.



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

25

**ROBERT ARNESON (1930-1992)**

*Trophy Bust*, 1983

with artist's stamp (on the base); stamped with date '12.4.83' and dedicated 'Barbara: Thanks for the Buffet on April 29, 1986' (on the underside)

glazed ceramic

6 7/8 x 4 x 2 3/4 in. (17.5 x 10.2 x 7 cm)

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

**Provenance**

Private Collection, Sacramento (acquired directly from the artist).  
Acquired from the above by the previous owner.  
By descent from the above to the present owner.

**Exhibited**

Beloit, Wisconsin, Theodore Lyman Wright Art Center at Beloit College, *Robert Arneson: Masks and Portraits*, 1983. (This exhibition also traveled to Saginaw Art Museum, Saginaw, Michigan; Springfield Art Museum, Springfield, Missouri; Arts Signature in the Performing Arts Center Gallery, Tulsa, Oklahoma; Gallery Karl Oskar, Shawnee Mission, Kansas; Ball State University Museum of Art, Muncie, Indiana.)

We are grateful to the Estate of Robert Arneson for assisting with this catalogue description.



PROPERTY FROM THE ESTATE OF SYLVIA AND ERIC ELSESSER, SAN FRANCISCO

26

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

*Red Cross Dog with Human Vision*, 1998

signed and dated 'Roy De Forest 1998' (upper left) and inscribed (upper right)

acrylic, pastel and charcoal on paper in artist's frame

framed dimensions 29 3/4 x 35 x 3 3/4 in. (75.6 x 89 x 9.5 cm)

\$4,000 - 6,000

**Provenance**

John Natsoulas Gallery, Davis.



PROPERTY FROM THE ESTATE OF SYLVIA AND ERIC ELSESSER, SAN FRANCISCO

27

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

*Musical Vision*, 1997

signed 'Roy De Forest' (upper right)

acrylic, pastel and charcoal on paper in artist's frame

framed dimensions 30 1/4 x 36 1/2 x 4 in. (76.9 x 92.7 x 10.2 cm)

\$4,000 - 6,000



28

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

*Untitled*, 1980

signed and dated 'Roy De Forest 1980' (lower center)

pastel, colored pencil, metallic paint and graphite on paper

22 3/8 x 30 1/4 in. (57 x 77 cm)

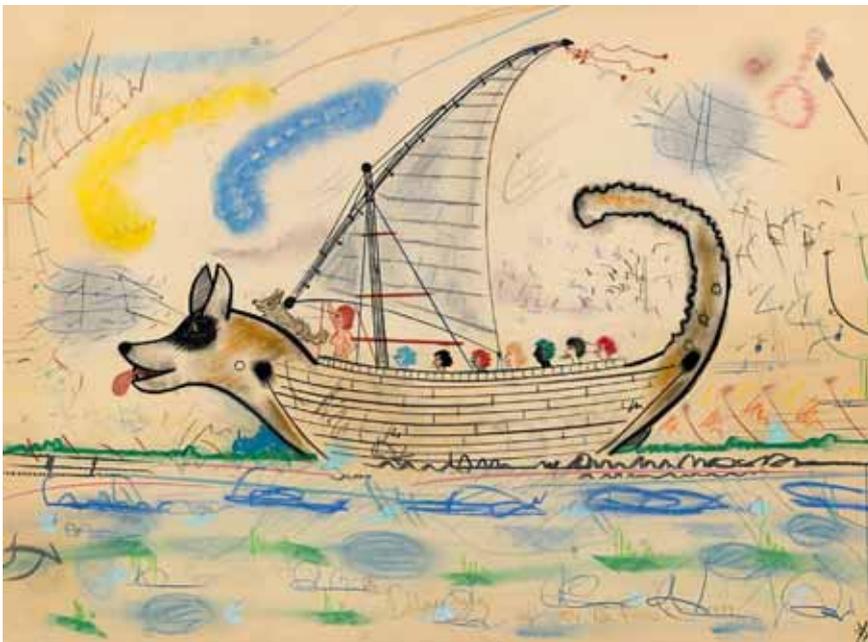
**\$3,000 - 5,000**

**Provenance**

Marilyn Butler Fine Art, Santa Fe.

Clark-Benton Gallery, Santa Fe.

Acquired from the above by the present owner circa 1980.



29

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

*Untitled*, 1977

inscribed, signed and dated 'Roy De Forest 1977' (lower right)

pastel, colored pencil and graphite on paper

22 3/8 x 30 1/8 in. (57 x 76.5 cm)

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

**Provenance**

Clark-Benton Gallery, Santa Fe.

Acquired from the above by the present owner circa 1980.



PROPERTY FROM A PRIVATE ARIZONA COLLECTION

30

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

*No Dumping (your files will have the proper name)*, 1978

signed with initial and dated 'W78' (lower right)

watercolor, crayon and graphite on paper

26 x 35 3/4 in. (66 x 91 cm)

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

**Provenance**

Franklin Parrasch Gallery, New York.

Acquired from the above by the present owner in July 2007.



31

**CHARLES GARABEDIAN (1923-2016)**

*The Sea Serpent*, 1981

signed and partially dated 'C Garabedian 19?' (lower left)

acrylic and graphite on paper

28 5/8 x 22 5/8 in. (72.6 x 57.5 cm)

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

**Provenance**

Acquired from the artist by the present owner in 1985.



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

32

**WILLIAM BRICE (1921-2008)**

#56, 1975

signed with initials and dated 'B.75' (lower right)

oil on masonite

11 x 9 in. (27.9 x 22.9 cm)

\$2,000 - 4,000



PROPERTY FROM A PRIVATE ARIZONA COLLECTION

33

**MASAMI TERAOKA (BORN 1936)**

*Brave New World Travelers / Middle Aged Man*, 1991  
 titled, signed and dated 'Masami Teraoka 1991' (on the reverse)  
 watercolor on paper  
 15 x 11 in. (38 x 28 cm)

\$3,000 - 5,000

**Provenance**

Auchincloss Gallery, New York.  
 Koplín Gallery, Los Angeles.  
 Catharine Clark Gallery, San Francisco.  
 Acquired from the above by the present owner in November 2006.



(detail)



(detail)

34

**MASAMI TERAOKA (BORN 1936)**

*Bamboo Series/Sono Ichi*, 1975

signed in Japanese (lower left)

ink and watercolor on paper

6 x 84 in. (15.3 x 213.4 cm)

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

**Provenance**

Space Gallery, Los Angeles.

Acquired from the above by the present owner in 1975.

**Exhibited**

Los Angeles, Space Gallery, *Recent Works by Masami Teraoka*, 1975.



35

**BILLY AL BENGSTON (BORN 1934)**

*Ka'ao Watercolor (Honolulu), 1984*

signed with initials, inscribed and dated 'BAB  
1984 ©' (lower center)

watercolor and paper collage on paper  
60 1/4 x 40 3/4 in. (153 x 103.5 cm)

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

**Provenance**

Acquired from the artist by the present  
owners.



36

**BILLY AL BENGSTON (BORN 1934)**

*Honolulu, 1981*

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

watercolor, graphite and paper collage on paper

50 x 26 in. (127 x 66 cm)

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

**Provenance**

Carl Bornstein Gallery, Los Angeles.

Dorothy Goldeen Gallery, Los Angeles.

Acquired from above by the previous owners in 1991.

By descent from the above to the present owner.



37

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

*Phoney Van Gogh with Bar Code*, 1997  
titled, signed and dated 'Wiley 97' (lower right)  
acrylic, charcoal and pastel on canvas  
26 5/8 x 34 5/8 in. (67.6 x 87.9 cm)

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

**Provenance**

Marsha Mateyka Gallery, Washington, D.C.  
Acquired from the above by the present owners.

**Exhibited**

Washington D.C., Marsha Mateyka Gallery, *Realistic Abstractions*,  
*Where Now & Then Collude*, November-December, 1997.



38

**ALLEN RUPPERSBERG (BORN 1944)**

*Out of Luck*, 1985

carved wood

18 x 51 3/4 x 15 1/4 in. (45.7 x 131.4 x 38.7 cm)

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

**Provenance**

Feature, New York.

Acquired from the above by the present owner in 1993.

# CALIFORNIA MINIMALISM



1966 was a landmark year for sculpture. Two canonical exhibitions—one on each coast—captured the attention of not only the critical art press but also the larger public’s imagination. In New York, it was the show *Primary Structures*, organized by curator Kynaston McShine; on the west coast, the exhibition *American Sculpture of the Sixties* at the Los Angeles County Museum of Art curated by Maurice Tuchman. Collectively the exhibitions reintroduced the world to sculpture in an art world dominated by the Abstract Expressionist painters of the preceding decades. Theorist Lucy Lippard set the context in an essay for Tuchman’s catalogue, “At the moment there is considerably more interest in sculpture than in painting simply because there seems to be more interesting sculpture than painting being made.”<sup>1</sup> Leading this wave of new artistic thought was a new, emergent generation of artists, one which included the likes of Donald Judd, Claes Oldenburg, and Sol LeWitt as well as two experimental Los Angeles artists, John McCracken and Larry Bell who had recently transformed from painters to object-makers and developed practices so compelling they received invitations from both McShine and Tuchman to show work in their respective exhibitions.

John McCracken, a product of both Berkeley and Los Angeles, exhibited simple minimalist forms imbued with dazzling color. The lacquered, candied surfaces<sup>2</sup> encasing blocks of plywood seemed to transform critics into blushing brides “seduced” by the luster of the artist’s flawless surfaces. Curator John Coplans wrote, “The color is full strength, full density, decidedly hedonist and luxuriously sensuous despite its industrial connotations.”<sup>3</sup> The works are in a sense immaterial in that they have a transcendent, phenomenological quality where the object dissolves away into a viewing experience characterized by simply pure color. “The color so dominates the sculpture that the nature of the material from which it is manufactured is obscured—color finally becomes material.”<sup>4</sup> The works present a harmonious, elegant balance of proportion, scale and chromatism.

Countering McCracken’s penchant for opaque geometry was Larry Bell, a Southern California native, who preferred a more poetic, atmospheric approach to his sculptural forms. Critic Barbara Rose quipped that if McCracken works functioned as a container for color, Bell’s became a container for light.<sup>5</sup> Bell, who is known for

constructing cubes of glass coated with vaporized metallic particles, developed works replete with duality. He simultaneously was interested in structure through his volumed forms of glass panes but also the ephemeral. His works have a hint of invisibility as if they captured the air itself, or perhaps analogous to the balance of an unseen, but knowingly present skeletal architecture of DNA. Vaporized metallic particle-coated glass is reflective in both meanings of the word. It reflects its surroundings including the viewer themselves which allows for a contemplative metaphysical moment of self-reflection. Yet, Bell’s glass is also transparent, giving a filtered view of what is beyond—a device or lens to see the world in a different way. Bell espouses through his sculpture the complexity of subtlety, tinkering in his studio even today with a machine that was commissioned over 50 years ago, experimenting with the “endless series of permutations to how one can orient six pieces of glass with four sides.”<sup>6</sup>

The resonance of painting, however, is difficult for an artist to leave behind and fragments of influence from the discipline can be found embedded within the two artists’ practices. For both artists the progression into three-dimensional work was non-linear and they often returned to the medium a different times in their careers. McCracken painted a series of mandalas, for example, in the 1970’s—dynamic patterned work on canvas resembling a woven textile. McCracken’s sculptures at their core, stripped down to just material and technique, have parallels with a work on canvas as they are merely painted objects. Evidence of Bell’s early years as a painter echo through many of his pieces as well. His *Slot* series, produced in 2008, collapse the typical distance between the arrangement of glass panes within his cube. Here the glass sheets slide side-by-side into to parallel slots in wood, creating a flat, planar surface surrounded by a frame. It is hard to reconcile the similarity with the traditional format of a framed picture. Painter Ad Reinhardt wryly may have encapsulated the long shadow of painting on the hierarchy of art forms best when he wrote “A definition of sculpture; something you bump into when you back up to look at a painting.”<sup>7</sup> And yet, McCracken and Bell’s attempt to create new forms—fracturing traditional artistic practices—succeeded in laying the groundwork for their peers and subsequent generations to advance artistic thought beyond what had previously been possible, embracing new materials and innovative approaches to the making of art that continues to resonate today.

1 Maurice Tuchman et al., *American Sculpture of the Sixties* (Los Angeles: Los Angeles County Museum of Art, 1967), 31.

2 McCracken used two types of lacquer early in his career before switching to resin.

3 Andrea Bellini et al., *John McCracken* (Milan: Skira, 2011), 183.

4 Ibid.

5 Ibid 185.

6 Rachel Rivenc, *Made in Los Angeles: Materials, Processes and the Birth of West Coast Minimalism* (Los Angeles: The Getty Conservation Institute, 2016), 84.

7 Maurice Tuchman et al., *American Sculpture of the Sixties* (Los Angeles: Los Angeles County Museum of Art, 1967), 31.

**PROPERTY FROM THE COLLECTION OF MAURICE TUCHMAN, LOS ANGELES AND NEW YORK**

39

**JOHN MCCRACKEN (1934-2011)**

*Untitled*, 1966

signed and dated 'John McCracken 1966' (on the underside)

nitrocellulose lacquer on fiberglass and plywood

11 1/4 x 12 1/4 x 7 1/2 in. (28.6 x 31.1 x 19.1 cm)

**\$120,000 - 180,000**

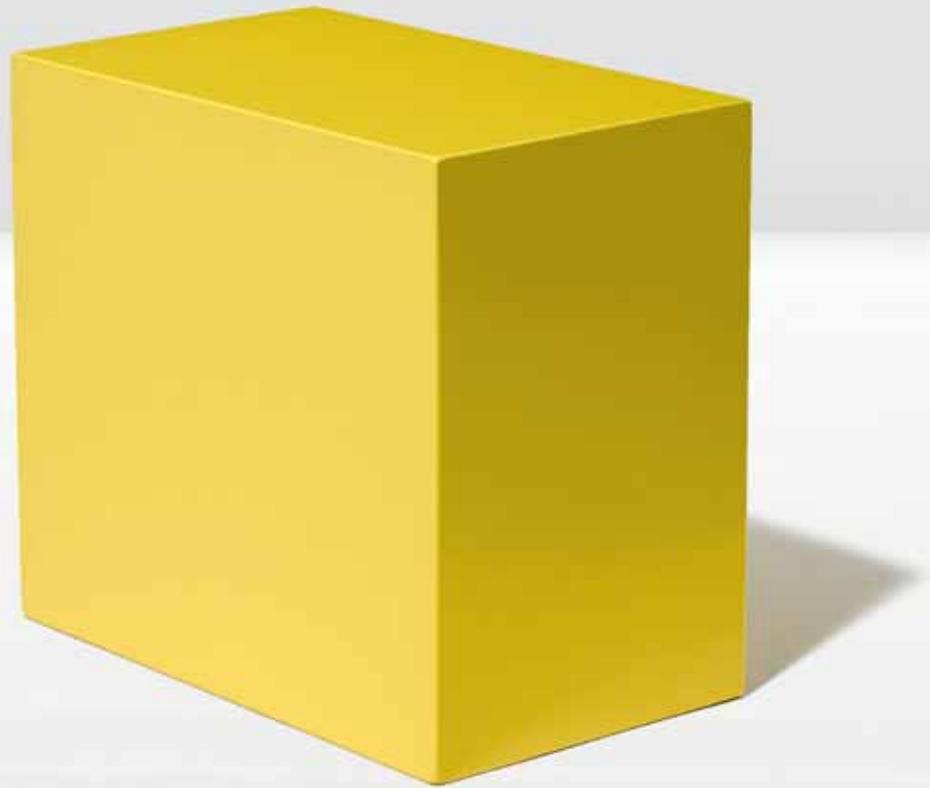
**Provenance**

Acquired from the artist by the present owner in 1967.

This work was on extended loan to the Los Angeles County Museum of Art from 1967-2015.

*"Unfortunately, the word 'sculpture' hasn't changed as fast as sculpture has."*

John McCracken



**PROPERTY FROM A PRIVATE COLLECTION**

40

**LARRY BELL (BORN 1939)**

*Slot 13, 2008*

signed, dated and titled 'L Bell '08' (along the bottom edge)

aluminum and silicon monoxide coated glass and wood

*21 x 21 x 9 in. (53.5 x 53.5 x 22.9 cm)*

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

**Provenance**

Anon. sale, LA Artcore, *Annual Awards Benefit Gala*, 6 October 2012.

Acquired from the above sale by the present owner.



41

**MARY CORSE (BORN 1945)**

*Untitled (Four White Inner Bands)*, 2010

signed and dated 'Mary Corse / 2010' (on the reverse)

glass microspheres in acrylic on canvas

36 x 36 x 3 1/2 in. (91.4 x 91.4 x 8.9 cm)

unframed

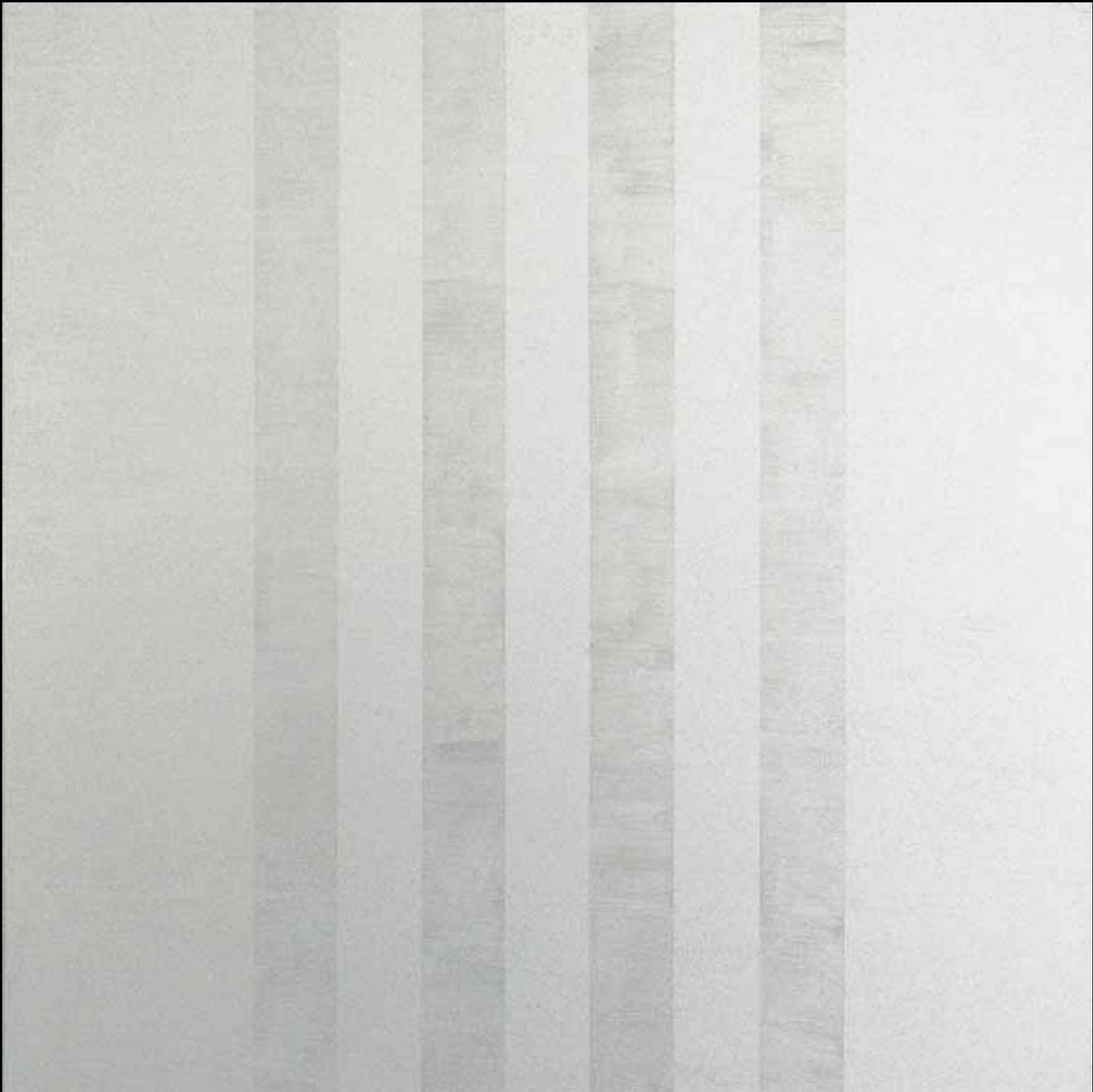
**\$30,000 - 50,000**

**Provenance**

Ace Gallery, Los Angeles.

Lehmann Maupin, New York.

Acquired from the above by the present owner in March 2012.





42

**LARRY BELL (BORN 1939)**

*Untitled*, 1988

signed and dated 'BELL 88' (on the overlap)

aluminum, silicon monoxide and acrylic on canvas

56 1/4 x 42 3/8 in. (143 x 107.5 cm)

unframed

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

**Provenance**

Kiyo Higashi Gallery, Los Angeles.

Acquired from the above by the present owner.



43

**HELEN PASHGIAN (BORN 1934)**

*Untitled*, 1984

signed, dated and titled 'Pashgian 1984' (on the reverse)

epoxy on canvas on panel

72 x 72 in. (182.9 x 182.9 cm)

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

**Provenance**

Acquired from the artist by the present owners.



44

**LARRY BELL (BORN 1939)**

*MEL38 (Vapor drawing)*, 1984

signed and dated 'L Bell '84' (lower center); dated again and titled '7/8/84' (on the reverse)

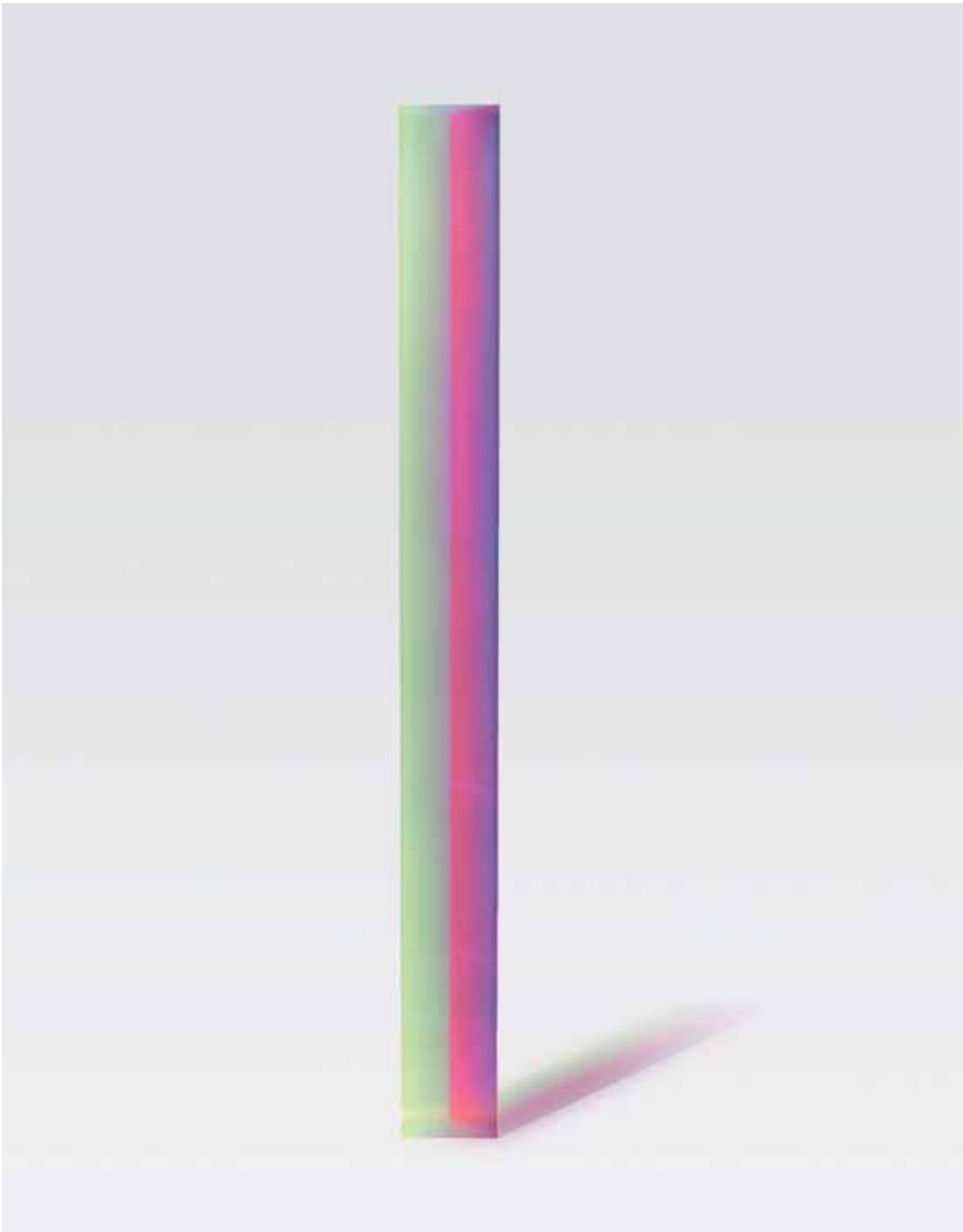
aluminum and silicon monoxide on paper

29 3/4 x 24 in. (75.5 x 60.8 cm)

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

**Provenance**

Signature Gallery, Scottsdale.



**PROPERTY OF A WEST COAST COLLECTOR**

45

**VASA VELIZAR MIHICH (BORN 1933)**

*Untitled (#1043), 1977*

numbered, signed and dated '#1043 Vasa 77' (along the lower edge)

laminated cast acrylic

height 70 in. (177.8 cm)

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

**Provenance**

RE:VISION Gallery, Santa Monica.

Acquired from the above by the previous owner in April 1976.

By descent from the above to the present owners.



46

**DE WAIN VALENTINE (BORN 1936)**

*Untitled, circa 1980*

laminated glass

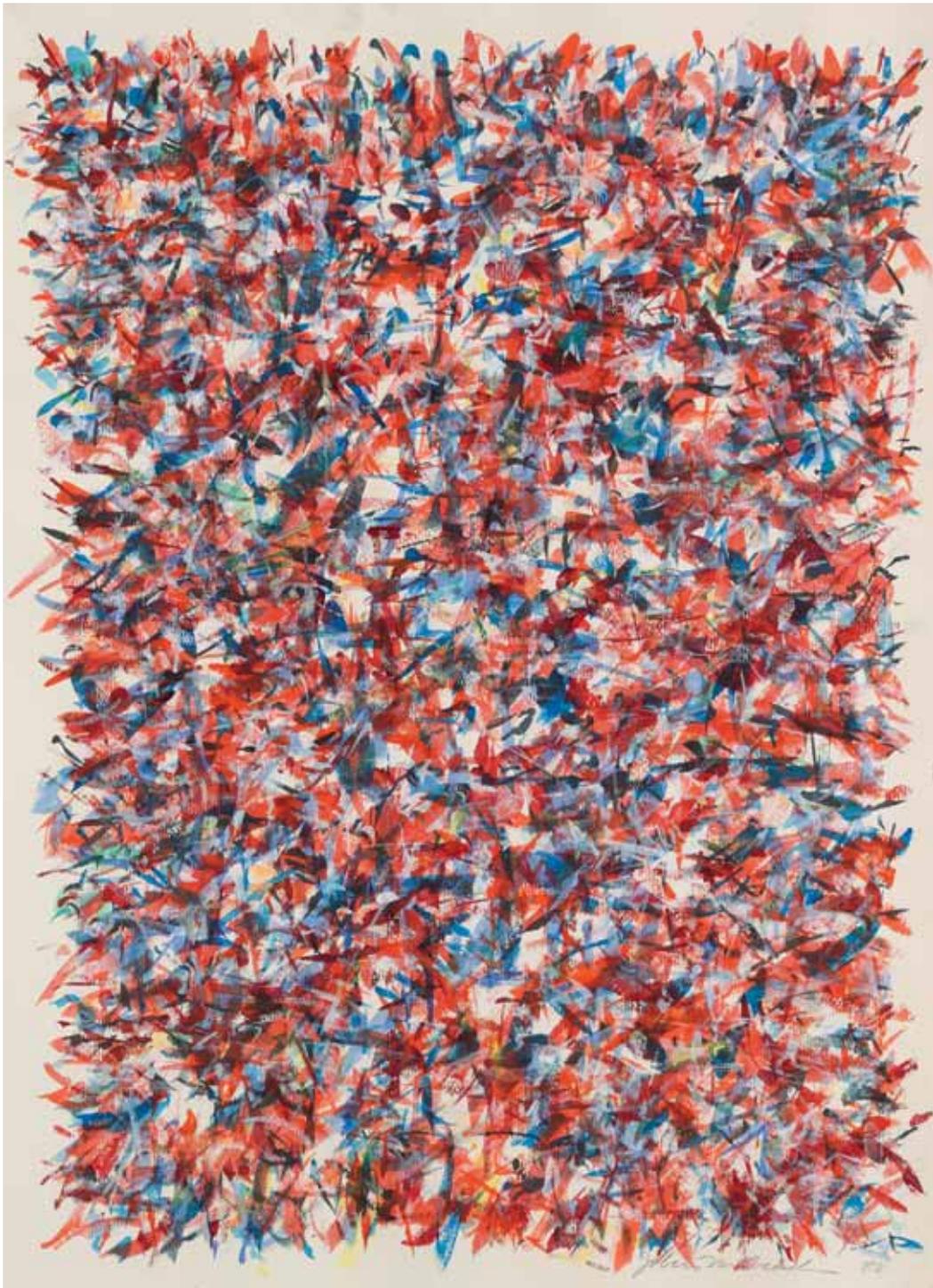
36 x 34 x 15 1/2 in. (91.5 x 86.3 x 39.4 cm)

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

**Provenance**

Private Collection, Rancho Santa Fe.

Acquired from the above by the present owner.



47

**JOHN MCCRACKEN (1934-2011)**

*Untitled*, 1980

signed and dated 'John McCracken 80' (lower right)

watercolor on paper

30 x 22 1/4 in. (76.2 x 56.5 cm)

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

**Provenance**

Acquired from the artist by the previous owner.

Acquired from the above by the present owner.

48

**JOHN MCCRACKEN (1934-2011)**

#1 (*Mandala*), 1973

signed, titled and dated 'John McCracken / 1973' (on the reverse)

oil on canvas

72 x 72 in. (182.9 x 182.9 cm)

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

**Provenance**

Acquired from the artist by the present owner in 1973.





49

**ERIC ORR (1939-1998)**

*Naked Singularity Water Sculpture*, 1989

granite, metal, water pump and tubing construction  
96 1/2 x 17 1/4 x 17 1/8 in. (245.1 x 43.8 x 43.5 cm)

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

**Provenance**

Acquired from the artist by the present owner in 1989.



50

**ERIC ORR (1939-1998)**

*Pnumbra*, 1990

titled, signed and dated 'Orr '90' (on the lead overlap), inscribed 'E90-60' (on the reverse)

oil on canvas with gold leaf and lead on panel

36 x 29 1/8 in. (91.4 x 74 cm)

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

**Provenance**

Riva Yares Gallery, Scottsdale and Santa Fe.

Acquired from the above by the present owner in 1990.



51

**PETER ALEXANDER (BORN 1939)**

*Vertical*, 2002

titled, signed and dated 'PETER ALEXANDER 02' (on the reverse)

acrylic on panel

24 x 28 in. (61 x 71.1 cm)

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

**Provenance**

Stremmel Gallery, Reno.

Acquired from the above by the present owner.



52

**PETER ALEXANDER (BORN 1939)**

*Java*, 2004

titled, signed and dated 'PETER ALEXANDER 04' (on the reverse)

acrylic on panel

30 x 33 in. (76.2 x 83.8 cm)

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

**Provenance**

Stremmel Gallery, Reno.

Acquired from the above by the present owner.

53

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

#3, 1981

titled, dated and signed '1981 Karl Benjamin' (on the stretcher)

oil on canvas

72 x 48 in. (183 x 122 cm)

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

**Provenance**

Hamilton-Lawler Gallery, Denver.

Acquired from the above by the present owner.



**PROPERTY OF A WEST COAST COLLECTOR**

54

**JAY DEFEO (1929-1989)**

*The Arrival (Jewelry Series)*, 1978

signed and dated 'J DeFeo 1978' (lower right)

acrylic, graphite, chalk and charcoal on paper

20 x 15 1/8 in. (51 x 38.5 cm)

**\$12,000 - 18,000**

**Provenance**

Gallery Paule Anglim, San Francisco.

Acquired from the above by the previous owner.

By descent from the above to the present owners.



Jay DeFeo, *Untitled*, circa 1953-55, silver, silver wire and brass beads

*“These drawings on a small scale are very pleasing to me in the doing — the scale and feeling takes me back to the intimacy and preciousness I found in the jewelry experience.”*

Jay DeFeo



55

**JOAN BROWN (1938-1990)**

*South America #1*, 1975

acrylic on canvas

77 3/4 x 90 in. (197.5 x 228.6 cm)

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

**Provenance**

Allan Frumkin Gallery, New York.

Acquired from the above by the previous owner *circa* 1978.

Anon. sale, Sotheby's, New York, 2 April 2008, lot 166.

Acquired at the above sale by the previous owner.

Acquired from the above by the present owner in December 2015.



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

56

**RICHARD DIEBENKORN (1922-1993)**

*Interior Green with Chair*, 1964

signed with initials and dated 'RD64' (upper left)

gouache on paper

15 3/8 x 11 15/16 in. (39.1 x 30.3 cm)

**\$100,000 - 150,000**

**Provenance**

Poindexter Gallery, New York by 1967.

Acquired from the above by the previous owner in 1967.

By descent from the above to the present owner.

We are grateful to The Richard Diebenkorn Foundation for assisting with this catalogue description. This work will be included as cat. no. 3465 in the forthcoming publication, *Richard Diebenkorn: The Catalogue Raisonné* (New Haven: Yale University Press, 2016).

*"I can't think of the interior of a room sharing the kind of light that's outside the room. It would be to falsify everything for me... It's in Matisse's earlier painting which is really the traditional way of thinking about it, the way I think about it, which is that there is a difference between the indoor light and the outdoor light."*

Richard Diebenkorn



“Just as I once believed that spatial ambiguities, intensity spelled out, and infinite suggestibility were necessary properties of painting I now believe that the representations of men, women, walls, windows and cups are necessary. There is of course an image or a ‘voice’ for the artist in terms of what he believes.”

Richard Diebenkorn

Richard Diebenkorn's *Interior Green with Chair*, 1964 represents the artist's perennial exploration into the fields of color, space and expression of gestural line. Regarded as one of the 20<sup>th</sup> century's most important artists who vacillated between abstraction and figuration, the present work is a prime example of a critical time in the artist's oeuvre and has been held in the same private collection since the late 1960s. Exhibiting the conflicts between reality and abstraction, *Interior Green with Chair* pays great tribute to the work of Henri Matisse with its concentration on arrangements of color and form and serves as an important precursor to the development of his later work.

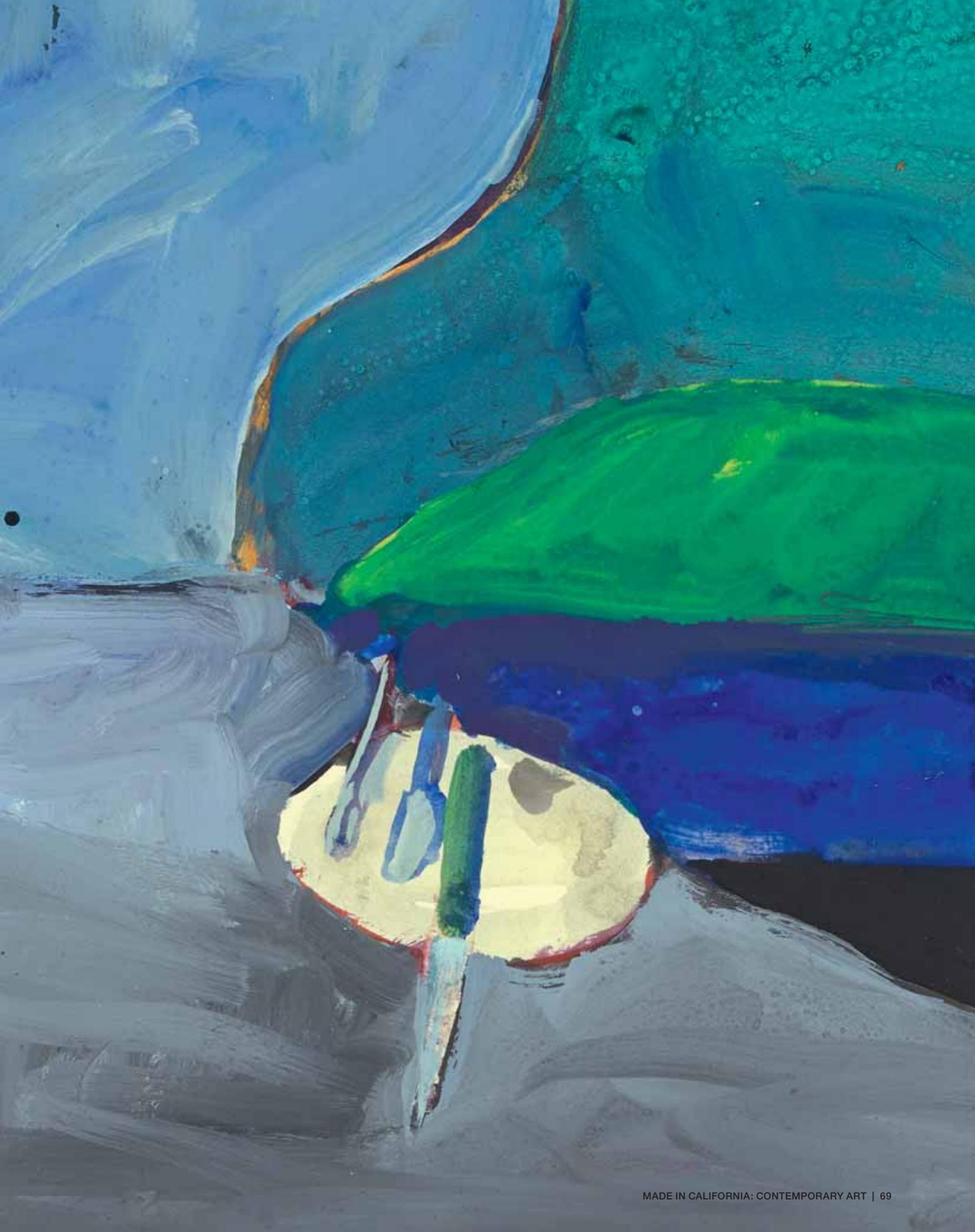
Diebenkorn lived in Berkeley from 1955 to 1966 and for the academic year of 1963-64, the artist participated in an artist-in-residence program at Stanford University, following his position at the San Francisco Art Institute (formerly the California School of Fine Arts). His works from this period reveal a lyricism of spatial inquisition, intense color saturation and atmosphere and trace his development from his earlier abstract style to his figurative phase for which he was celebrated. Establishing himself as one of the pioneers of the Bay Area Figurative movement, along with contemporaries David Park and Elmer Bischoff, Diebenkorn embraced a new style of painting where he turned to specific objects and models found in nature, which served as sources for interpretation and observation of spatial concepts and color relationships.

1964 also marked the year Diebenkorn traveled with his wife Phyllis to the Soviet Union on a Cultural Exchange Grant from the U.S. State Department. There he visited the Hermitage Museum in Saint Petersburg and the Pushkin Museum in Moscow, whose holdings include some of the largest and most important works by Henri Matisse, mainly assembled by Russian businessman and collector Sergei Shchukin and relatively unseen by the outside world. Diebenkorn's engagement with Matisse's work would have a lasting impact and emulate his work characterized by blocks of color, geometric compositions and occasional decorative accents as evident in the present work *Interior Green with Chair*. One of Diebenkorn's earliest encounters with the work of Matisse was while

he was a student at Stanford University in the early 1940s studying studio art and art history under Daniel Mendelowitz. Mendelowitz took Diebenkorn to visit the home of Sarah Stein, sister-in-law of Gertrude Stein, where he viewed works by Picasso, Cézanne and Matisse; this early interaction with European Modernism would have a significant impact on his artistic development. Later, the artist made frequent visits to The Phillips Collection in Washington D.C. where he was particularly inspired by Matisse's *Studio, Quai St. Michel*, 1916. In 1952, he viewed Alfred Barr's Matisse retrospective exhibition organized by the Museum of Modern Art, New York in its venue at the Municipal Art Gallery in Los Angeles and again in 1966, saw the Matisse retrospective at the University of California, Los Angeles which included *View of Notre Dame* and *Open Window, Collioure*, both from 1914. Diebenkorn fused the style of Matisse with Abstract Expressionism and his work reflects trademarks of the French artist with his use of bold, flat planar color, spatial ambiguity and the painterly balance of form and hue thus creating spacial tensions and an implied space beyond. He also shared with Matisse the fascination of the physical interior space, depicting banal subject matter as still life in a new light as portrayed in *Interior Green with Chair*.

Diebenkorn embarked on his *Ocean Park* series not long after in 1967, which he conceived in Santa Monica in a studio next door to his Bay Area friend Sam Francis. These works were similarly occupied with the investigation of energetic line and format, in a distinctly geometric framework that evolved from his earlier works. Often executed on paper, a medium which the artist considered as important as his paintings and was endorsed by John Elderfield's exhibition dedicated solely to Diebenkorn's works on paper at New York's Museum of Modern Art in 1989 further established his works on paper as an important part of his oeuvre.

*Interior Green with Chair* reveals Diebenkorn's relentless investigation into his surface space and color fields. Delicately balanced to formulate a sublime rendition of the artist's most authentic expression of his subject, deriving from reality yet playfully realized, here one is presented with fresh perspective on a narrative indebted to Matisse.



57

**NATHAN OLIVEIRA (1928-2010)**

*Figure Four*, 1983

signed and dated 'N. Oliveira 83' (on the base)

bronze with grey patina

39 x 29 3/4 x 21 5/8 in. (99 x 75.6 x 54.9 cm)

This work is number five from an edition of seven plus four artist's proofs.

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

**Provenance**

Dorothy Goldeen Gallery, Los Angeles.

Acquired from the above by the present owners.





58

**NATHAN OLIVEIRA (1928-2010)**

*Untitled*, 1968

signed and dated 'Oliveira 68' (lower right)

gouache and acrylic on paper

19 1/8 x 16 in. (48.5 x 40.5 cm)

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

**Provenance**

Gump's Gallery, San Francisco.



59

**NATHAN OLIVEIRA (1928-2010)**

*Figure (double-sided)*, 1960

signed and dated 'Oliveira 60' (lower right); inscribed (on the reverse)

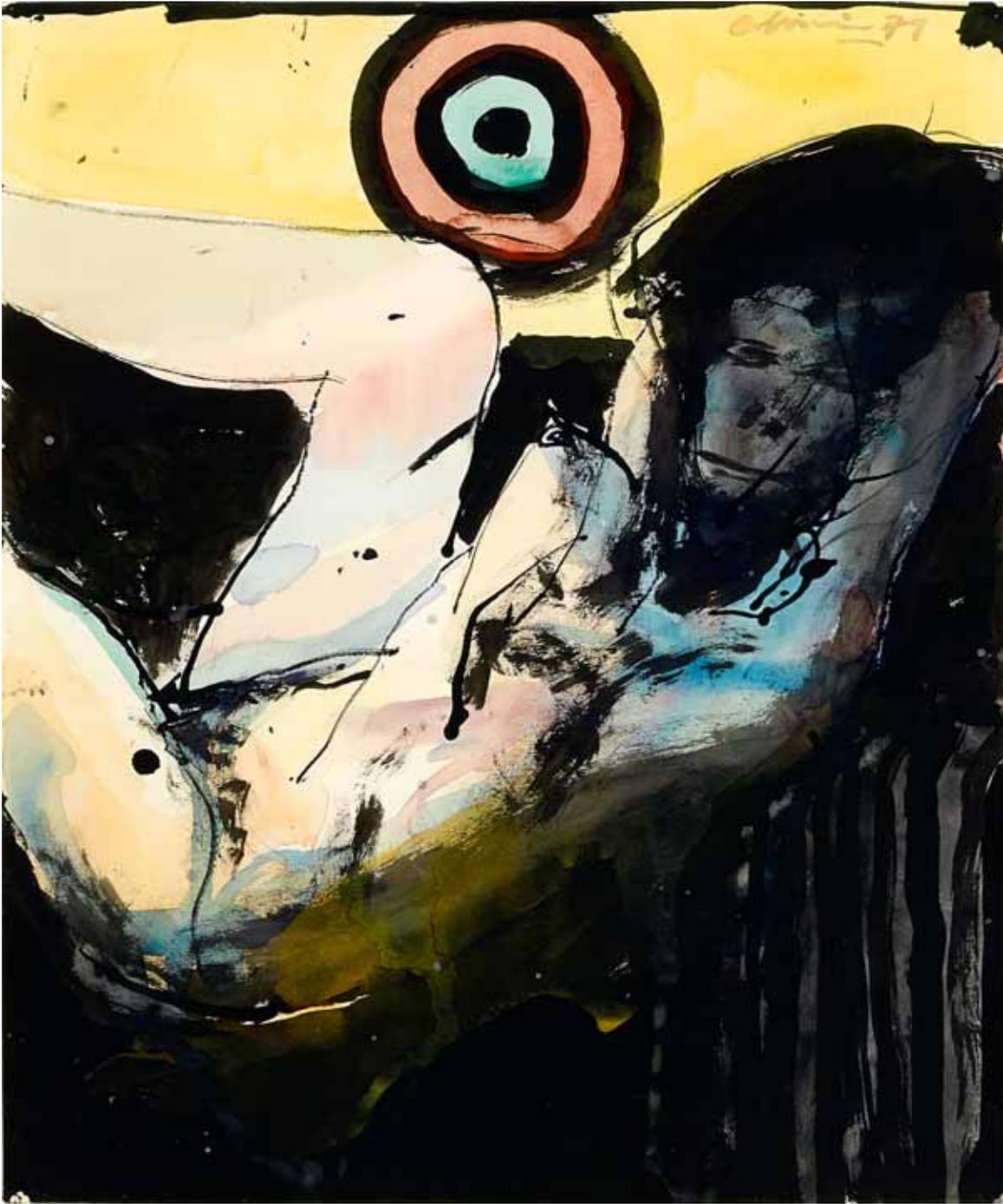
recto watercolor and graphite on paper; verso graphite on paper

9 5/8 x 7 7/8 in. (24.5 x 20 cm)

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

**Provenance**

Gump's Gallery, San Francisco.



60

**NATHAN OLIVEIRA (1928-2010)**

*Legs and Target*, 1979

signed and dated 'Oliveira 79' (upper right); titled, dated again and numbered '#6' (on the reverse)

ink and watercolor on paper

16 3/4 x 14 in. (42.5 x 35.5 cm)

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

**Provenance**

Gallery Paule Anglim, San Francisco.

B.C. Holland Inc., Chicago.

James Corcoran Gallery, Los Angeles.

John Berggruen Gallery, San Francisco.

Acquired from the above by the present owners.

**PROPERTY FROM THE COLLECTION OF MR. AND MRS. ELLIS LASBERG, FLORIDA**

61

**NATHAN OLIVEIRA (1928-2010)**

*Seated Man with Pink Face*, 1958

signed and dated 'Oliveira 58' (upper right)

oil on canvas

35 5/8 x 30 5/8 in. (90.5 x 77.8 cm)

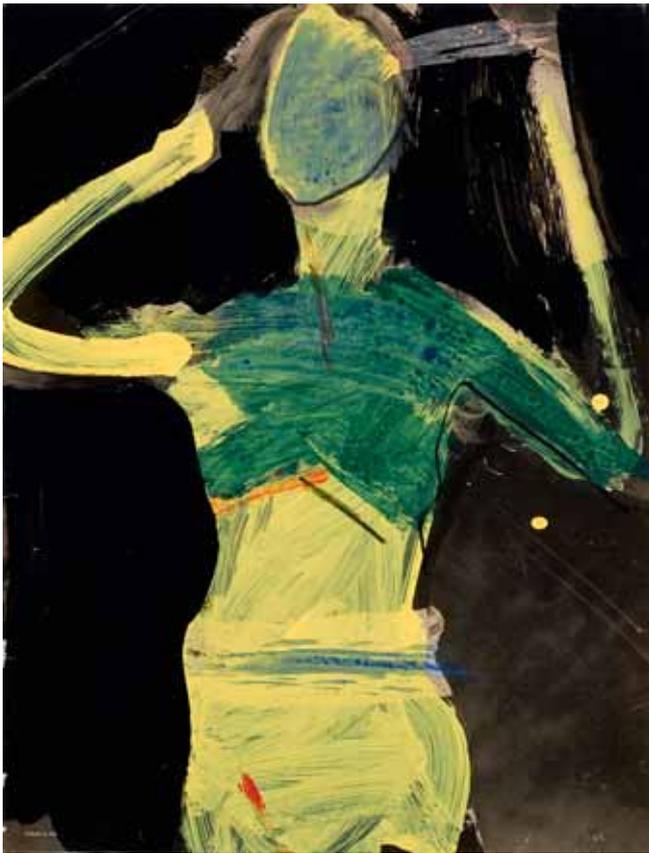
**\$30,000 - 50,000**

**Provenance**

The Alan Gallery, New York.

Acquired from the above by the present owner in 1959.





PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

62

**MANUEL NERI (BORN 1930)**

*Sitting and Standing Study No. 166*, 1978

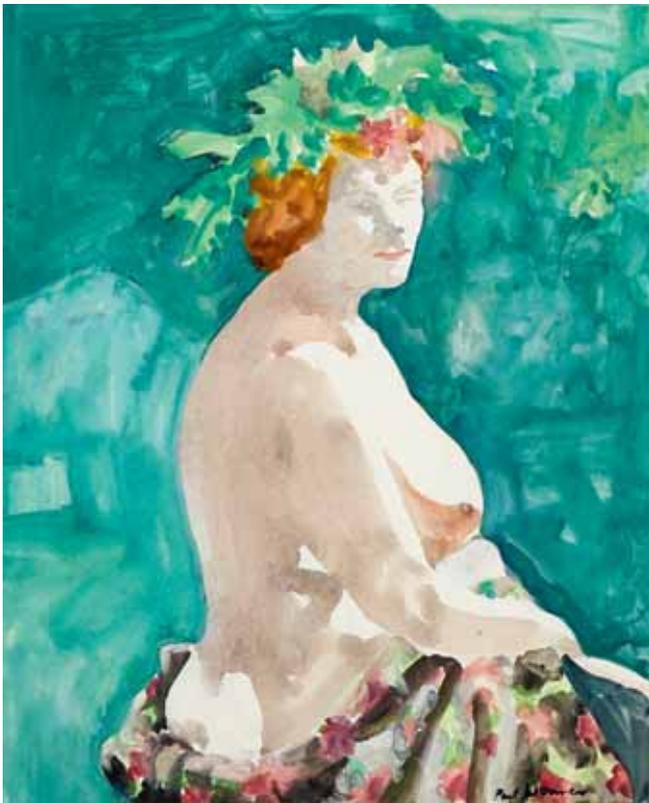
signed 'Manuel Neri' (upper left)

oil and graphite on printed paper

12 3/8 x 9 1/2 in. (31.4 x 24.1 cm)

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

We are grateful to Anne Kohs for assisting with this catalogue description.



63

**PAUL WONNER (1920-2008)**

*F.F. as Flora*, 1963

signed 'Paul Wonner' (lower right); signed again, titled and dated '1963' (on the reverse)

casein and graphite on paper

17 x 14 in. (43.1 x 35.7 cm)

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

**Provenance**

Acquired from the artist by the present owner.



64

**JAMES WEEKS (1922-1998)**

*Concert Champêtre*, 1973-75

acrylic on canvas

55 1/2 x 77 3/8 in. (141 x 196.5 cm)

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

**Provenance**

Sunne Savage Gallery, Boston.

Charles Campbell Gallery, San Francisco.

Collection of Mary Heath Keesling, San Francisco.

A gift from the above to the present owner in 2007.

**Exhibited**

Waltham, Rose Art Museum, Brandeis University, *James Weeks*, 2 April-14 May 1978 (listed in the exhibition catalogue p. 76 and illustrated p. 72). (This exhibition also traveled to Oakland, The Oakland Museum of California).



**PROPERTY FROM THE COLLECTION OF THE NEVADA MUSEUM OF ART**

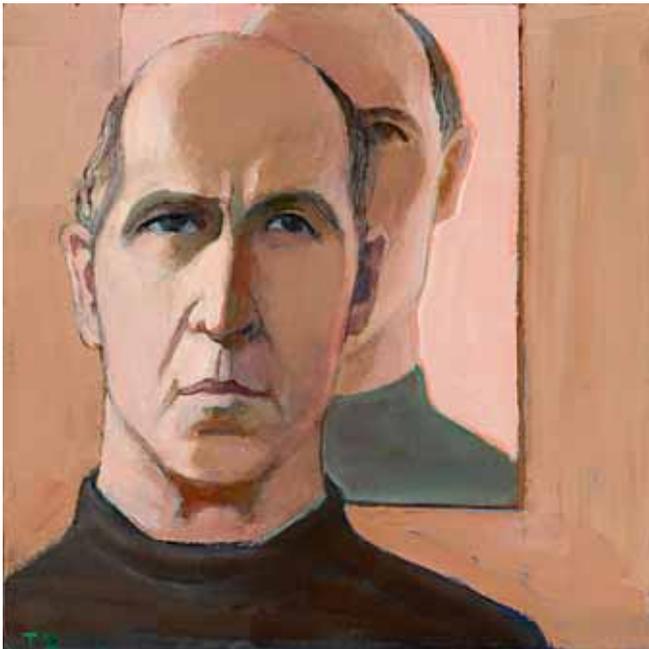
65

**MANUEL NERI (BORN 1930)**

*Collage and Ink Figure Study No. 24*, 1963  
paper collage, graphite, ink and wash on paper  
25 1/2 x 22 5/8 in. (64.8 x 57.5 cm)

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

We are grateful to Anne Kohs for assisting with this catalogue description.



66

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

*Self-portrait*, 1996  
signed with initials and dated 'TB 96' (lower left); titled, signed and dated again '5-93-96 / Theophilus Brown' (on the reverse)  
acrylic on canvas  
12 x 12 in. (30.5 x 30.5 cm)

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

**Provenance**

Tatistcheff Gallery Inc., New York.  
Private Collection, Burlingame.  
By descent from the above to the present owner.



67

**MANUEL NERI (BORN 1930)**

*Omaha, No. 9, 1986*

signed and dated 'Manuel Neri 86' (lower left)

oil stick, dry pigment, water paint and graphite on paper

31 1/4 x 22 in. (79.4 x 55.9 cm)

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

**Provenance**

Stremmel Gallery, Reno.

Acquired from the above by the present owner.

We are grateful to Anne Kohs for assisting with this catalogue description.



68

**PAUL WONNER (1920-2008)**

*Man and Bird*, 1968-69

signed 'Paul Wonner' (lower right); titled, signed again and inscribed (on the reverse)

watercolor and gouache on paper

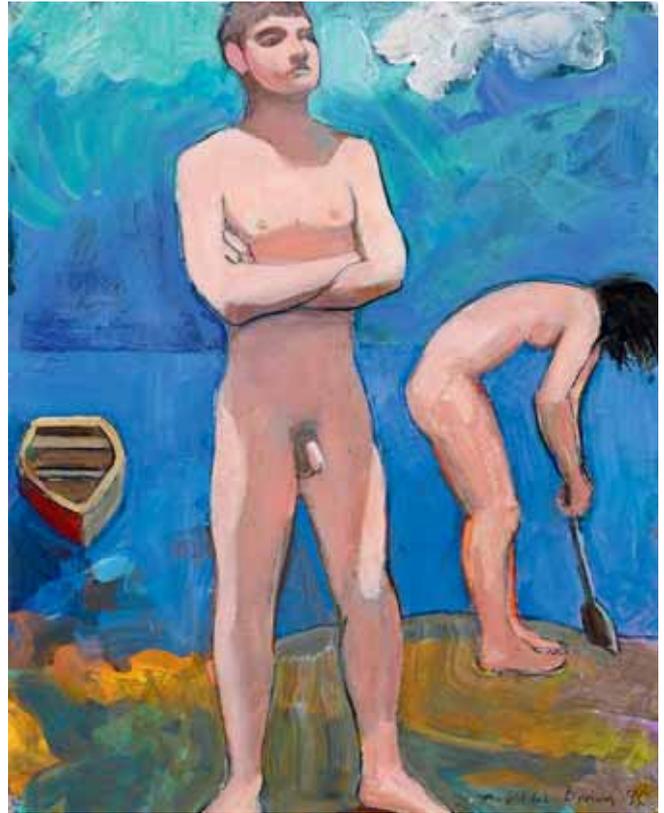
23 1/8 x 17 7/8 in. (58.7 x 45.4 cm)

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

**Provenance**

Anon. sale, Michaan's Auctions, Alameda, 5 December 2011, lot 1122.

Acquired at the above sale by the present owner.



69

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

*Untitled*, 1986-96

signed and dated 'Theophilus Brown 96' (lower right)

acrylic, charcoal and graphite on paper

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

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

**Provenance**

Private Collection, Burlingame.

By descent from the above to the present owner.

**Exhibited**

Palo Alto, Palo Alto Art Center, *Current Holdings: Bay Area Drawing / Bay Area Collections*, 23 September 2001-6 January 2002.



70

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

*Untitled, circa 1960*

inscribed, signed and dated by Adelle Bischoff (on the reverse)

gouache on paper

17 x 14 in. (43 x 35.5 cm)

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

**Provenance**

Adelle Bischoff.

Adrienne Fish (acquired from the above).

Acquired from the above by the present owner.

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

71

**WAYNE THIEBAUD (BORN 1920)**

*Clown*, 1972

oil on panel

12 x 10 1/4 in. (30.5 x 26 cm)

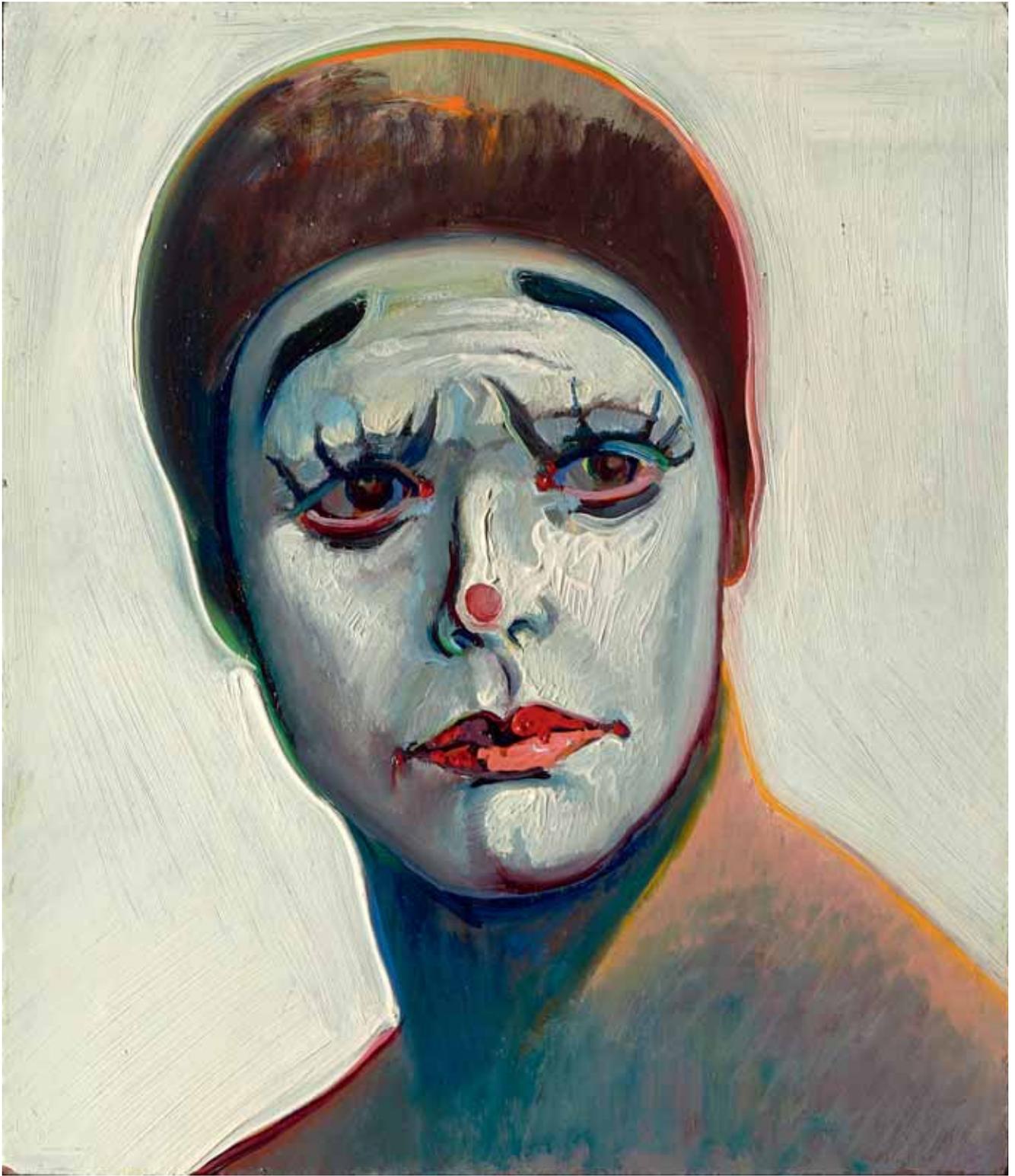
**\$60,000 - 80,000**

**Provenance**

Acquired from the artist by the present owner *circa* 1987.

**Exhibited**

New York, Allan Stone Gallery, *Wayne Thiebaud: Paintings and Works on Paper*, November-December 1988.





72

**ROBERT GRAHAM (1938-2008)**

*Column*, 1975

signed with initials, numbered and dated twice 'RG A/P 1975' (on the base)

bronze with gold leaf

11 3/4 x 2 2/4 x 2/4 in. (29.8 x 7 x 7 cm)

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

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

**Provenance**

Private Collection, Los Angeles (acquired from the artist)

**Literature**

J. McEwan, *Robert Graham Statues*, Frankfurt, 1990, no. 6 (another cast illustrated p. 10)



**PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA**

73

**ROBERT GRAHAM (1938-2008)**

*Elisa*, 1996

numbered 'A/P' (on the base)

bronze with greenish brown patina

3 3/4 x 6 7/8 x 4 3/8 in. (9.5 x 17.5 x 11.1 cm)

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

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

**Provenance**

Anon. sale, SHARE Inc. Benefit Auction, Los Angeles, circa 2000.

Acquired at the above sale by the present owner.

**PROPERTY FROM A PRIVATE COLLECTION, MALIBU, CALIFORNIA**

74

**ROBERT GRAHAM (1938-2008)**

*Koreen*, 1993

bronze with greenish brown patina

59 in. (150 cm) (height)

This work is from an unnumbered edition.

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

**Provenance**

Acquired from the artist by the present owner in December 1993.

**Literature**

A. Arteaga and A. Ruy Sanchez, *Robert Graham*, Mexico City, 1997, no. 59 (another cast illustrated pp. 122-123).

M. McClure, *Robert Graham: Eight Statues*, 1994, no. 4 (another from the edition illustrated in color, np.).



(detail)





75

**CHESTER ARNOLD (BORN 1952)**

*Genealogy* [sic], 1992

signed with initials and dated 'CA / XCII' (lower left); inscribed, titled, dated twice and signed 'XCII 1992 / January 16. / Chester / Arnold' (on the reverse)

oil on canvas

70 x 82 in. (177.8 x 208.3 cm)

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

**Provenance**

Susan Cummins Gallery, Mill Valley.

Acquired from the above by the present owner.



76

**DAVID LIGARE (BORN 1945)**

*Landscape with Stratus Clouds*, 1998

signed with artist's initials 'DL' (lower right); signed again, dated and inscribed '1998' (on the reverse)

oil on canvas

14 x 32 in. (35.5 x 81.4 cm)

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

**Provenance**

Koplin Del Rio Gallery, Culver City.

Acquired from the above by the present owner *circa* 2000.

**PROPERTY SOLD TO BENEFIT THE UNIVERSITY OF CALIFORNIA, SAN FRANCISCO**

77

**ROLAND PETERSEN (BORN 1926)**

*Girl in Shadow*, 1960

signed and dated 'Roland Petersen 60' (center right); titled (on the reverse)

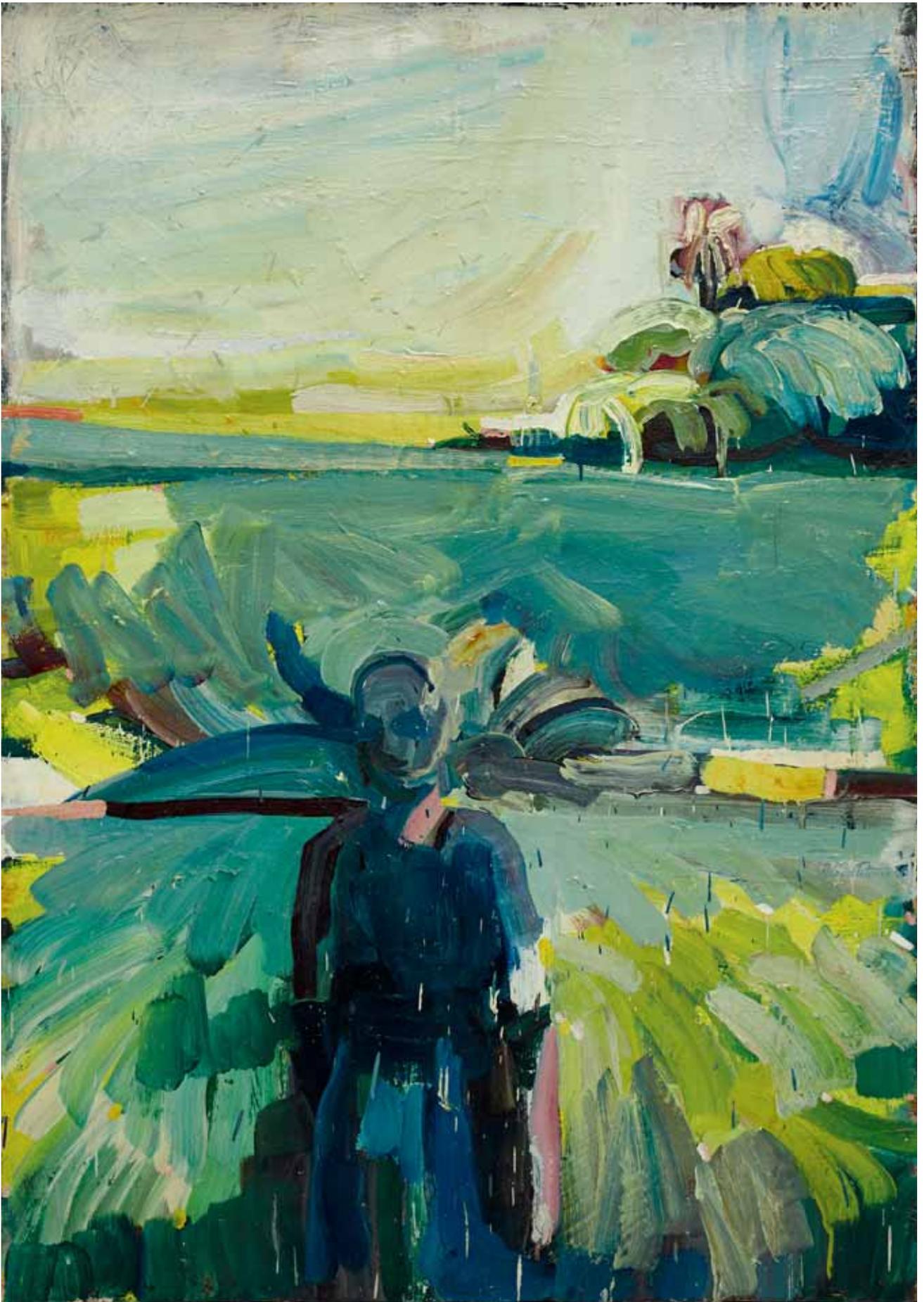
oil on canvas

69 x 48 5/8 in. (175.3 x 123.5 cm)

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

**Provenance**

Hackett-Freedman Gallery, San Francisco.





78

**PAUL WONNER (1920-2008)**

*Art Book with Rainbow*, 1977

signed 'Paul Wonner' (lower right)

acrylic, graphite, charcoal and pastel on paper

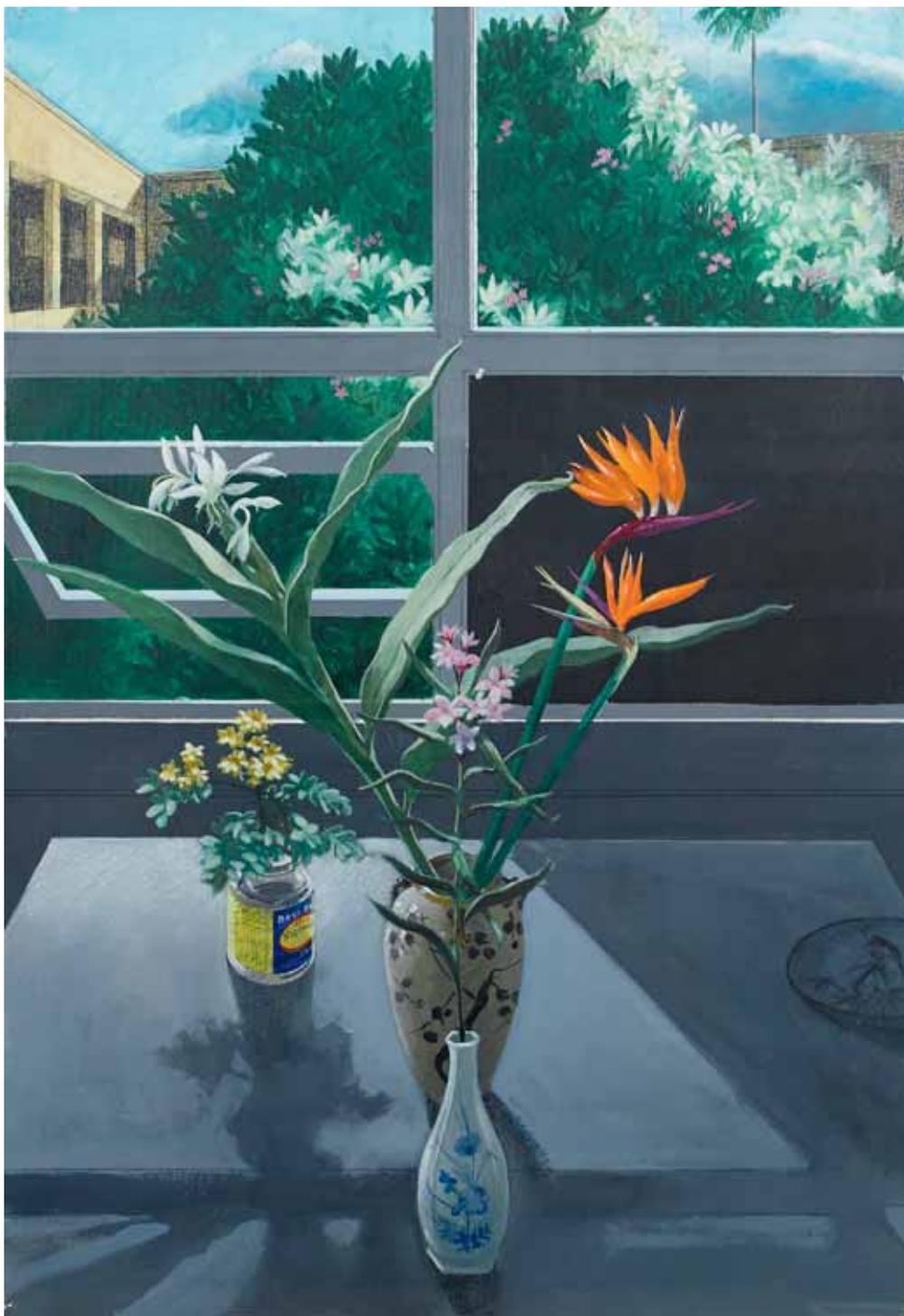
39 1/2 x 27 3/4 in. (100.3 x 70.4 cm)

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

**Provenance**

John Berggruen Gallery, San Francisco.

Acquired from the above by the present owner in 1978.



79

**PAUL WONNER (1920-2008)**

*Japanese Ceramics & Hawaiian Flowers*, 1978-79

signed 'Paul Wonner' (lower right)

acrylic, charcoal and pastel on paper

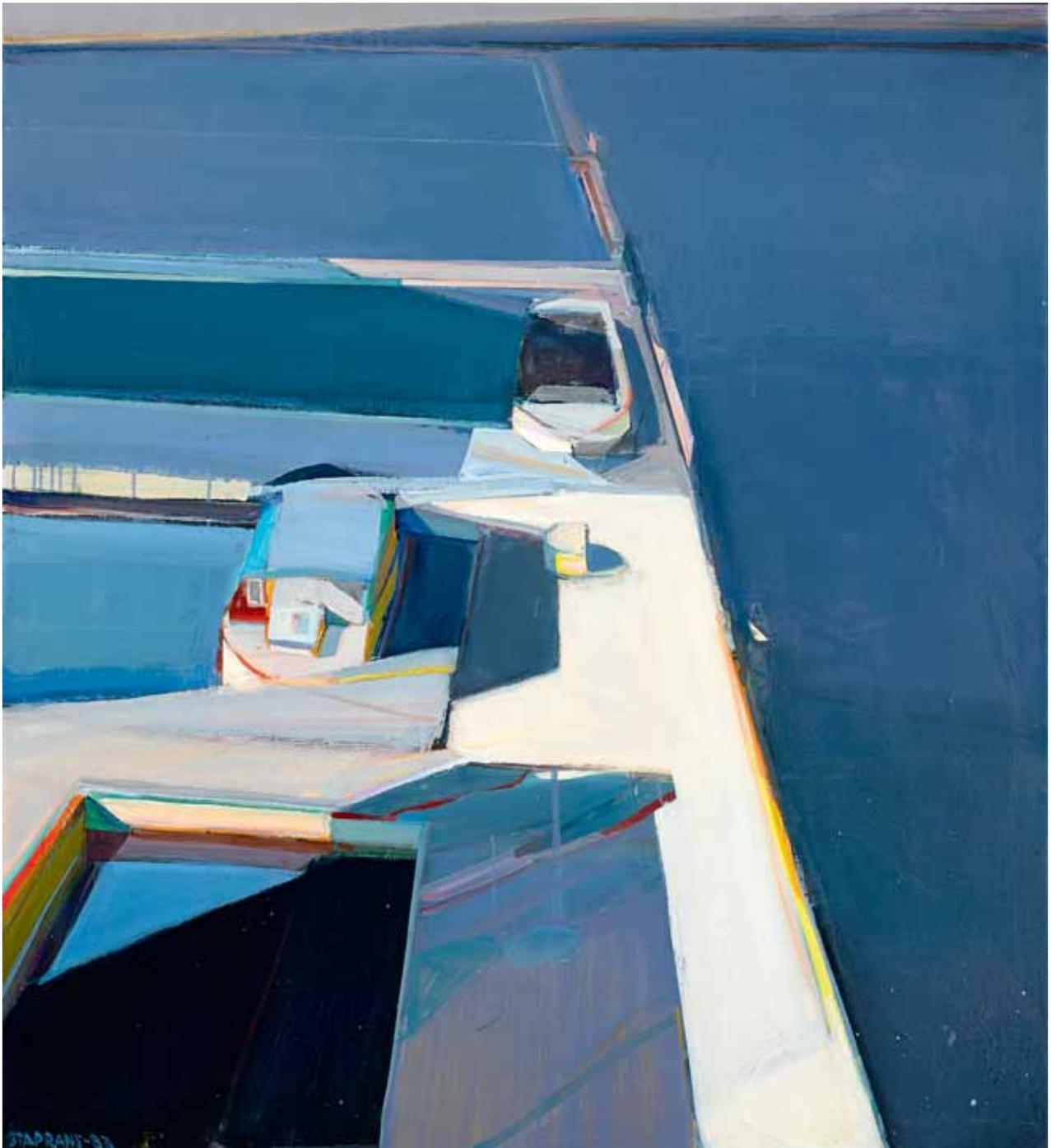
39 5/8 x 27 5/8 in. (100.6 x 70.2 cm)

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

**Provenance**

John Berggruen Gallery, San Francisco.

Acquired from the above by the present owner in 1979.



80

**RAIMONDS STAPRANS (BORN 1926)**

*Untitled (Boats)*, 1983

signed and dated 'Staprans-83' (lower left)

oil on canvas

46 1/4 x 42 in. (117.5 x 106.7 cm)

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

**Provenance**

Hamilton-Lawler Gallery, Denver.

Acquired from the above by the present owner.



**PROPERTY FROM THE ESTATE OF CONSTANCE CROWLEY PEABODY, SAN FRANCISCO**

81

**GREGORY KONDOS (BORN 1923)**

*Kalamata, Greece, 1967-68*

signed and dated 'G. Kondos 1967' (upper right); titled, signed again  
and dated '1968' (on the stretcher)

oil on canvas

*10 x 12 in. (25.4 x 30.5 cm)*

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

**Provenance**

Gump's Gallery, San Francisco.

Acquired from the above by the previous owner.

By descent from the above to the present owner.

82

**JOHN REGISTER (1939-1996)**

*Coney Island BMT*, 1983

signed 'Register' (lower right)

oil on canvas

49 x 49 in. (124.5 x 124.5 cm)

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

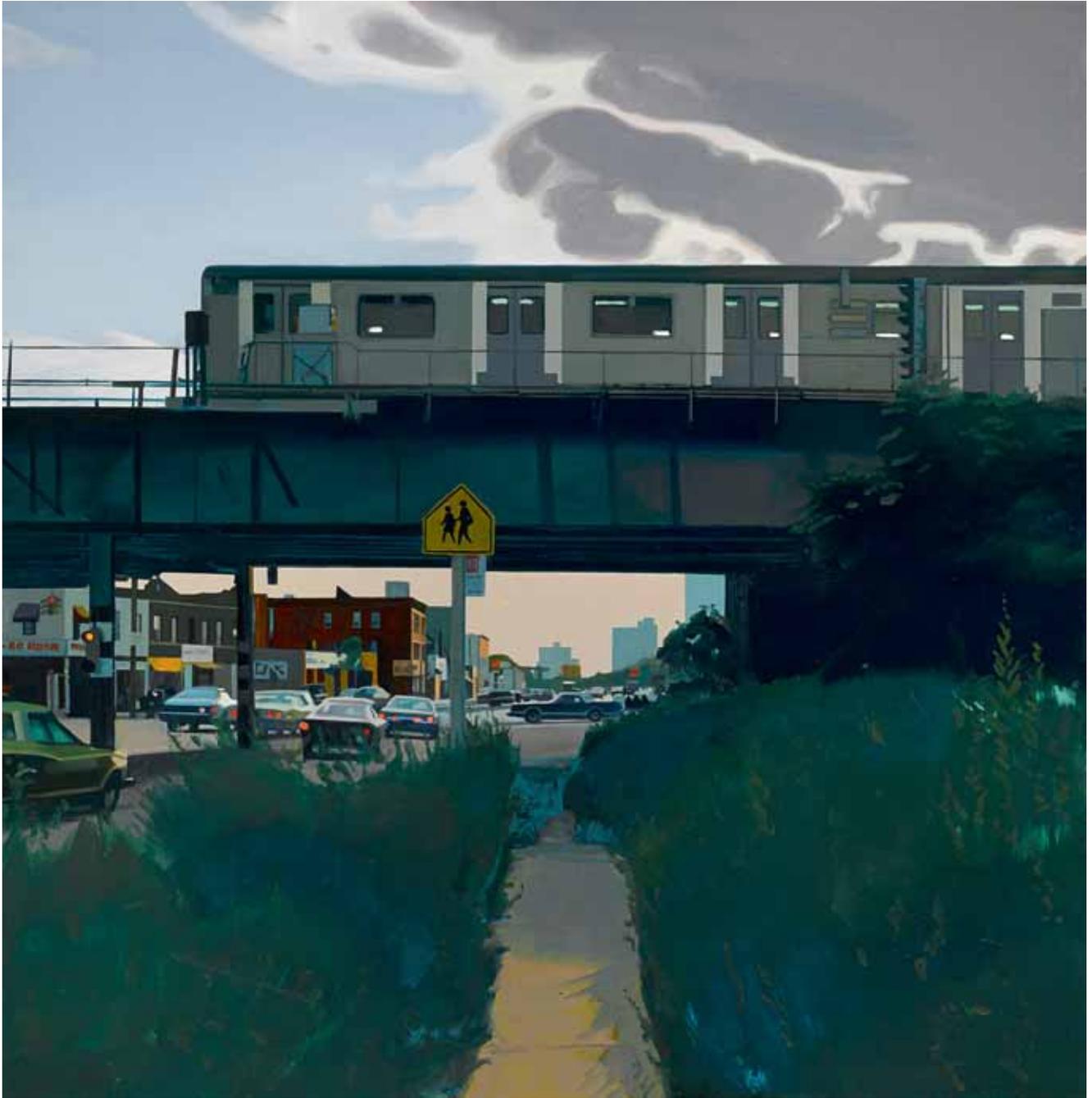
**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owner.

**Exhibited**

San Jose, San Jose Museum of Art, *John Register: A Retrospective*, 17 January-9 May 1999. (This exhibition also traveled to Seattle, Frye Art Museum; Palm Springs, Palm Springs Desert Museum; Malibu, Frederick R. Weisman Museum of Art at Pepperdine University.)





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

83

**LARRY COHEN (BORN 1952)**

*View of the Hollywood Reservoir from Durand Drive*, 2004  
signed 'Larry Cohen' (on the reverse) and titled (on the stretcher bar)  
oil on canvas  
42 1/8 x 36 1/4 in. (107 x 92 cm)

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

**Provenance**

Acquired from the artist by the present owner.



84

**BRUCE COHEN (BORN 1953)**

*Untitled*, 1983-84

signed and dated 'Bruce Cohen 1983-4' (on the reverse)

oil on canvas

66 1/8 x 40 1/8 in. (168 x 102 cm)

unframed

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

**Provenance**

Asher Faure Gallery, Los Angeles.

Acquired from the above by the previous owner in January 1984.

By descent from the above to the present owners.



85

**ROLAND PETERSEN (BORN 1926)**

*The Terrace*, 2002

signed and dated 'Roland Petersen 2002' (lower left); titled, signed  
and dated again (on the stretcher bar)

acrylic on canvas

15 7/8 x 27 1/8 in. (40.3 x 68.9 cm)

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

**Provenance**

Acquired from the artist by the present owner.



**PROPERTY FROM THE ESTATE OF SYLVIA AND ERIC ELSESSER, SAN FRANCISCO**

86

**JENNIFER BARTLETT (BORN 1941)**

*Untitled; March, Bermuda*, 1998 (2)

first signed with initials and numbered 'JB 1496 W8' (on the reverse);  
second titled, signed, dated and numbered 'J Bartlett '98 W7b. 1549'  
(on the reverse)

each watercolor on paper

first 22 7/8 x 22 7/8 in. (58 x 58 cm); second 22 5/8 x 23 1/4 in. (57.5 x 59 cm)

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

**Provenance**

John Berggruen Gallery, San Francisco.

Acquired from the above by the previous owners in 1998.

By descent from the above to the present owners.

**Exhibited**

San Francisco, John Berggruen Gallery, *Jennifer Bartlett, Bermuda Drawings*, 4 July-11 July 1998.



87

**BRUCE MCGAW (BORN 1935)**

*After Ter Borch, 1966-67*

signed three times, numbered and dated twice 'McGaw #T-3 '66

March 67' (on the reverse) and signed and dated again (on the stretcher bar)

oil on canvas

30 3/4 x 33 7/8 in. (78 x 86 cm)

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

**Provenance**

Private Collection, San Francisco (acquired from the artist *circa* 1987).

Private Collection (acquired from the above).

John Berggruen Gallery, San Francisco.

Acquired from the above by the previous owner.

Acquired from the above by the present owner *circa* 2006.



88

**ROLAND PETERSEN (BORN 1926)**

*Artist with Easel and Chair*, 1960

signed and dated 'Roland Petersen 1960' (upper right); inscribed,

titled, signed and dated again (on the reverse)

gouache, oil and graphite on paper board

16 x 25 5/8 in. (40.6 x 65.1 cm)

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

**Provenance**

Acquired from the artist by the present owner.



89

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

*Untitled*

inscribed and signed 'Theophilus Brown' (lower right)

gouache, watercolor, charcoal and oil on paper

8 x 10 5/8 in. (20.3 x 27 cm)

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

**Provenance**

Private Collection, Burlingame.

By descent from the above to the present owner.



90

**BRUCE MCGAW (BORN 1935)**

*Untitled (Paint Cans)*, 1959

signed and dated 'Bruce McGaw 59' (lower left)

watercolor and gouache on paper

13 7/8 x 16 7/8 in. (35.2 x 42.9 cm)

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

**Provenance**

Acquired from the artist by the present owner.

**Literature**

C. A. Jones, *Bay Area Figurative Art: 1950-1965*, Berkeley and Los Angeles, 1990, fig. 5.6 (illustrated in color p. 125).



91

**RAIMONDS STAPRANS (BORN 1926)**

*Red on Red*, 1964

signed and dated 'Staprans-64' (lower left)

oil on canvas

25 x 22 1/4 in. (63.5 x 56.5 cm)

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

**Provenance**

John F. Kennedy University, Orinda.



92

**FRANK LOBDELL (1921-2013)**

3.28.01, 2001

signed with initial and dated 'L 3.28.01' (lower right)  
crayon, ink and marker on paper  
12 x 9 in. (30.5 x 23 cm)

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

**Provenance**

Hackett-Freedman Gallery, San Francisco.  
Acquired from the above by the present owner.

93

**FRANK LOBDELL (1921-2013)**

1.19.01, 2001

signed with initial and dated 'L 1.19.01' (lower right)  
crayon, ink and marker on paper  
12 x 9 in. (30.6 x 23 cm)

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

**Provenance**

Hackett-Freedman Gallery, San Francisco.  
Acquired from the above by the present owner.



94

**OSKAR FISCHINGER (1900-1967)**

*Untitled*, 1955-57

signed 'O.W. Fischinger' (lower right) and dated '1955-7' (lower left)

oil on board

9 3/8 x 7 in. (23.7 x 17.8 cm)

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

**Provenance**

Fred Hacker, Los Angeles.

Acquired from the above by the present owner.



95

**MORRIS GRAVES (1910-2001)**

*Embryo Seeking Consciousness*, 1964

signed and dated 'Graves / 64' (lower right)

tempera on paper

9 1/8 x 9 7/8 in. (23.1 x 25.1 cm)

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

**Provenance**

Schmidt Bingham Gallery, New York.

William Janss, Los Angeles.

Acquired from the above by the present owner.

**Exhibited**

New York, Schmidt Bingham Gallery, *Reconciling Inner & Outer Realities, 1932-1983*, 9

September-24 October 1992. (This exhibition also traveled to Arvada Center for the Arts, Arvada, Colorado; Fresno Art Museum, Fresno, California; Flint Institute of Arts, Flint, Michigan; New Britain Museum of American Art, New Britain, Connecticut).

Ketchum, Gail Severn Gallery, *Morris Graves: Paintings and Drawings, 1934-1995*, 1 July-1 September 2010.

96

**MORRIS GRAVES (1910-2001)**

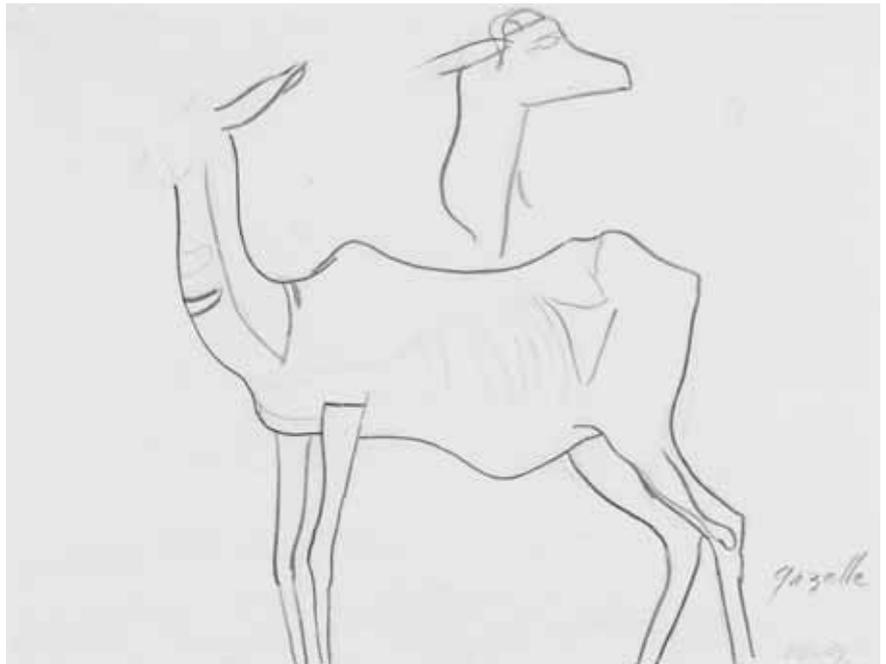
*Gazelle*, circa 1939  
inscribed and signed with initials 'M.G.' (lower right)

graphite on paper  
11 7/8 x 16 in. (30.3 x 40.7 cm)

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

**Provenance**

Schmidt Bingham Gallery, New York.  
William Janss, Los Angeles.  
Acquired from the above by the present owner.



97

**MORRIS GRAVES (1910-2001)**

*Mexican Fruit*, 1974  
signed and dated 'Graves 74' (lower right)

tempera on paper  
8 1/2 x 11 in. (21.2 x 27.9 cm)

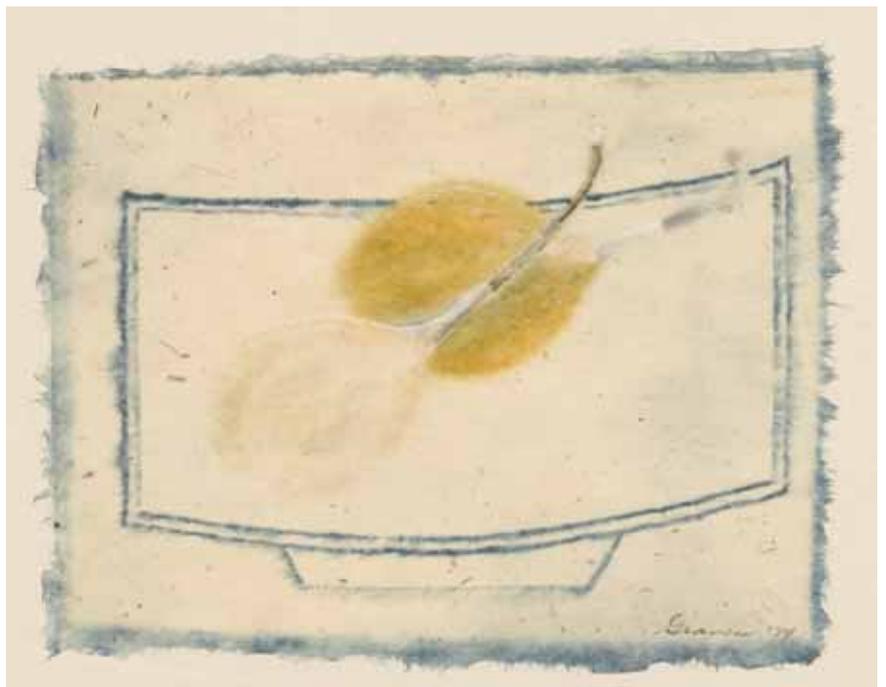
**\$2,000 - 3,000**

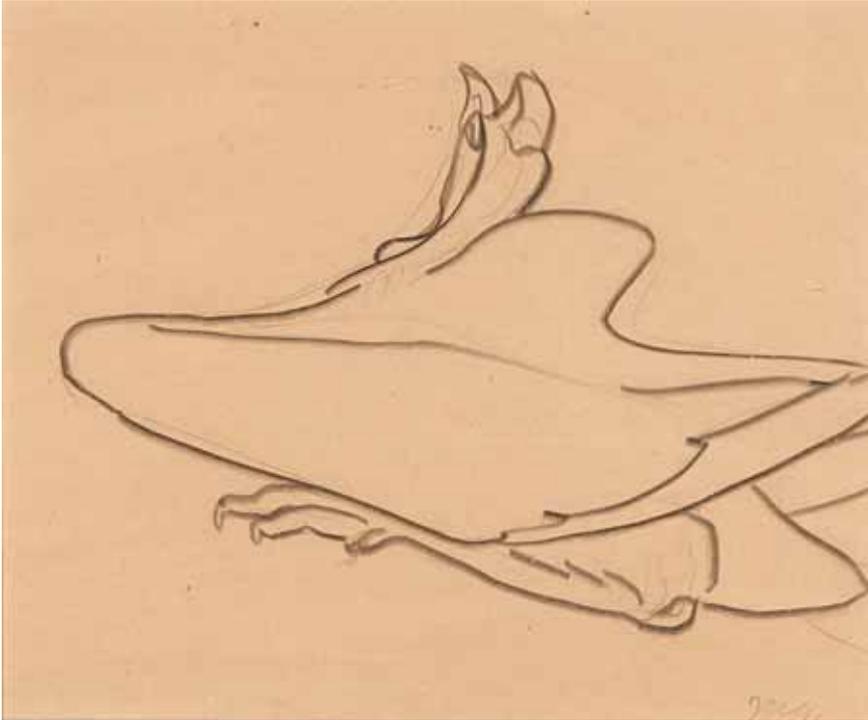
**Provenance**

Foster/White Gallery, Seattle.  
Acquired from the above by the previous owner in 1977.  
By descent from the above to the present owners.

**Exhibited**

Seattle, Foster/White Gallery, *Morris Graves: Five New Works and Selected Earlier Works*, 1977.





98

**MORRIS GRAVES (1910-2001)**

*Wounded Brant*, circa 1930

signed with initials 'M.G.' (lower right)

graphite on paper

10 7/8 x 12 5/8 in. (27.5 x 32 cm)

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

**Provenance**

Schmidt Bingham Gallery, New York.

William Janss, Los Angeles.

Acquired from the above by the present owner.



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

99

**GORDON ONSLOW FORD (1912-2003)**

*Birth*, 1943

inscribed, signed and dated 'Gordon Onslow-Ford / 1943' (lower right)

watercolor, casein and graphite on paper

17 x 22 in. (43.2 x 55.9 cm)

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



100

**GORDON ONSLOW FORD (1912-2003)**

*Insight Sun*, 1995

dated '9.95' (lower left); titled, signed and dated again 'G. Onslow Ford / 9.95' (on the reverse)

acrylic on paper on linen

37 1/2 x 18 1/2 in. (95.3 x 47 cm)

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

**Provenance**

Robert Percy, Marin County (acquired from the artist).

Acquired from the above by the present owners.



101

**CHARLES HOWARD (1899-1978)**

*Composition*, 1937

signed with initials and dated 'c.h.h. '37' (lower right)

gouache, watercolor and graphite on paper

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

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

**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owner.

**Exhibited**

San Francisco, California Palace of the Legion of Honor, *Charles Howard, Retrospective Exhibition 1925-1946*, 10 May-9 June 1946 (listed in the exhibition catalogue p. 121).



102

**CHARLES HOWARD (1899-1978)**

*Untitled*, 1935

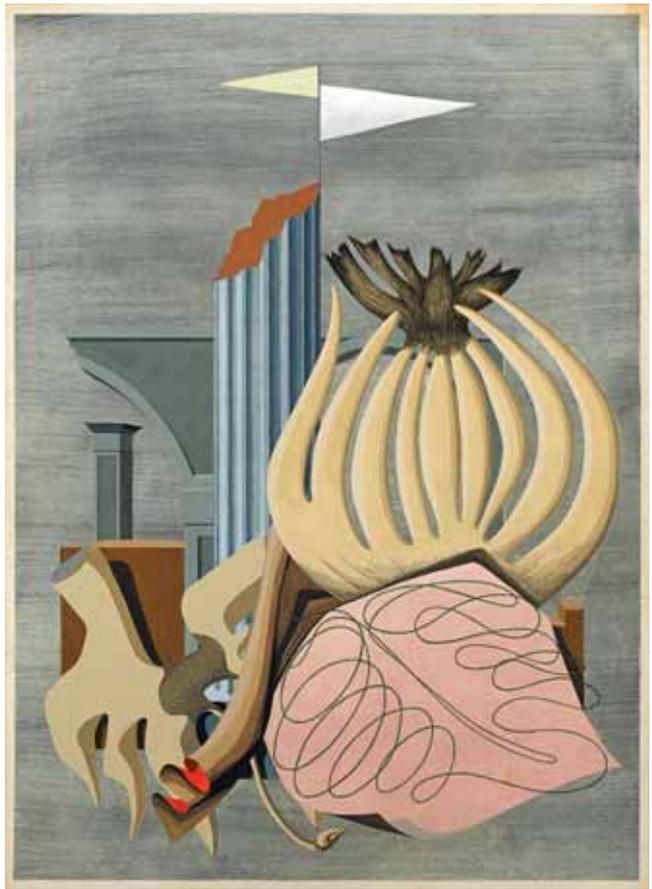
signed with initials and dated 'C.H.H. '35' (lower right)  
gouache and graphite on paper

13 1/8 x 20 3/8 in. (33.3 x 51.8 cm)

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

**Provenance**

Acquired from the artist by the previous owner.  
By descent from the above to the present owner.



103

**CHARLES HOWARD (1899-1978)**

*Untitled (#1)*, 1932; *Untitled (#2)*, 1932 (2)

first signed and dated 'Howard 1932' (lower right); inscribed and signed again 'Charles Houghton Howard' (on the reverse); second signed and dated 'Howard 1932' (lower center); inscribed and signed again 'Charles Houghton Howard' (on the reverse)

each gouache and graphite on paper

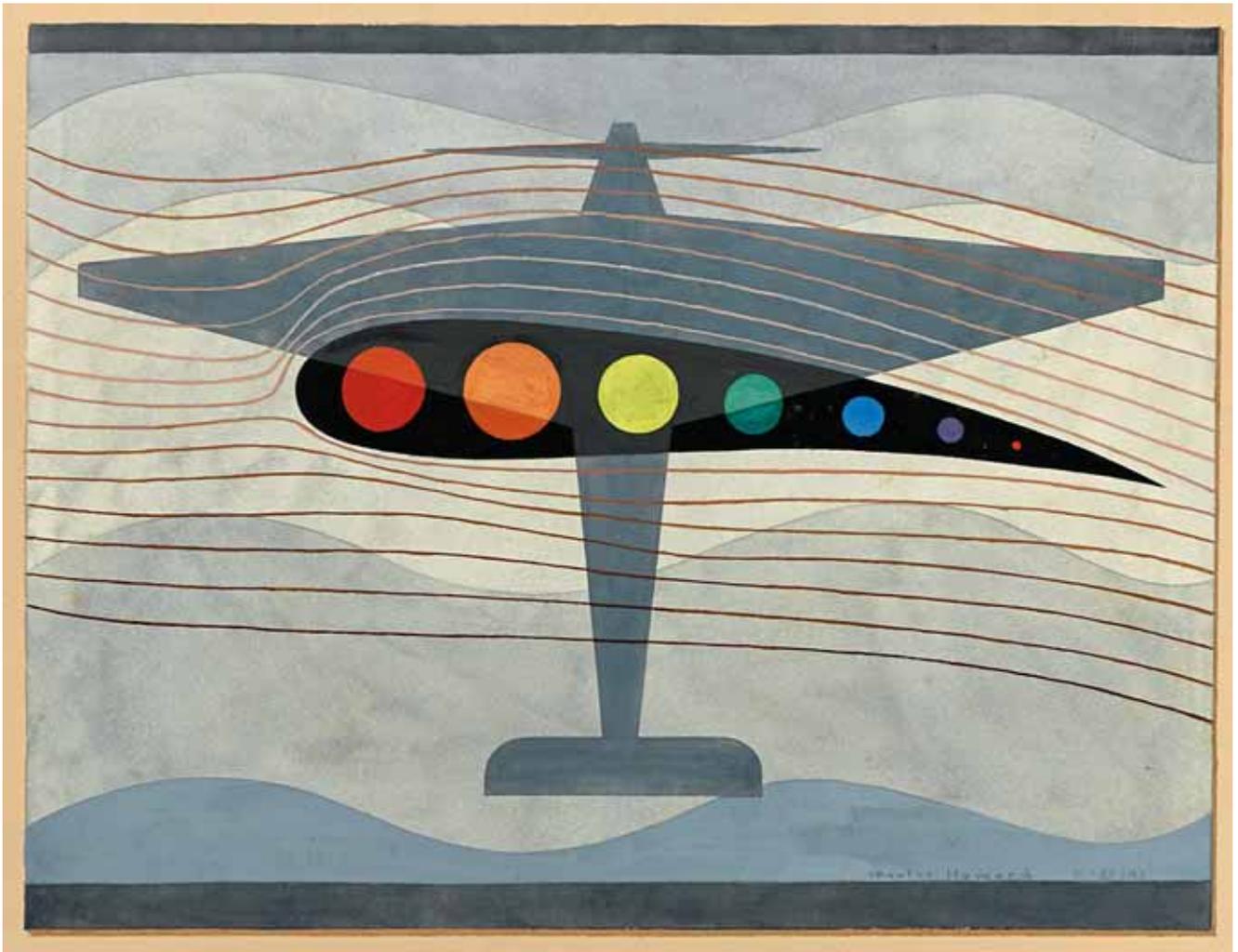
first 18 1/2 x 13 1/2 in. (47 x 34.3 cm); second 18 3/8 x 13 3/8 in. (46.7 x 34 cm)

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

**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owner.



104

**CHARLES HOWARD (1899-1978)**

*Study for Abstraction in Flight*, 1941

signed and dated 'Charles Howard 8:XI 41' (lower right)

gouache and graphite on paper

14 7/8 x 16 1/8 in. (37.8 x 41 cm)

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

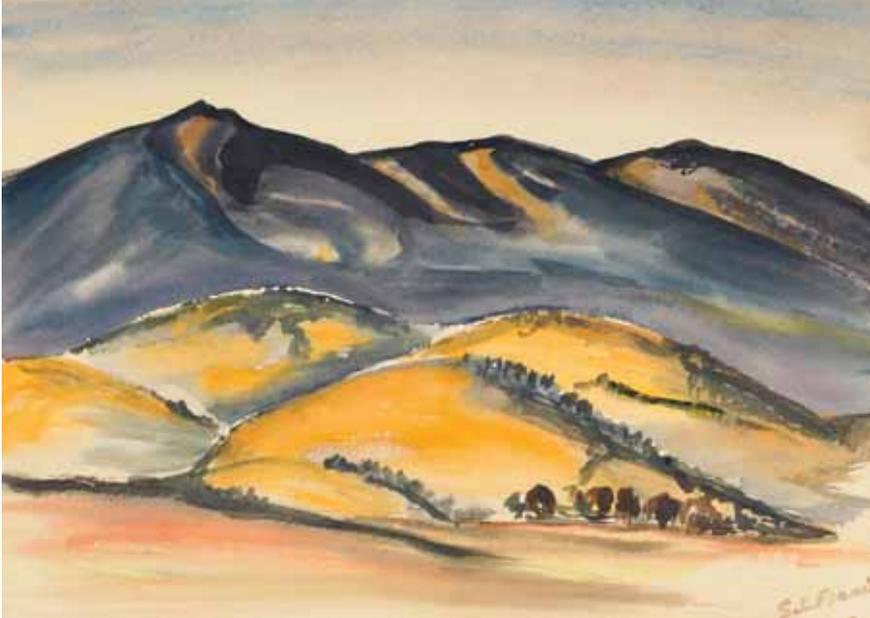
**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owner.

The present work is a study for a Works Progress Administration tapestry originally intended to be installed in the lounge of the Officers Recreation Building at the US Naval Air Base in Alameda.

In 1942 Charles Howard painted the oil on canvas painting *Abstraction in Flight* from this study, which was acquired by the San Francisco Museum of Modern Art from the Works Progress Administration Federal Arts Project in 1943 (acquisition number 1034.43).



105

**SAM FRANCIS (1923-1994)**

*Untitled*

signed 'S.L. Francis' (lower right)

watercolor on paper

10 x 14 in. (25.3 x 35.7 cm)

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

**Provenance**

Private Collection, California.

By descent from the above to the present owners.

This work is identified with the interim identification number of SF 46-028 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.



**PROPERTY FROM THE COLLECTION OF DR. PETER SELZ, BERKELEY**

106

**JOHN GRILLO (1917-2014)**

*Untitled, 1948*

signed and dated 'Grillo 48' (lower left)

gouache, watercolor, ink and graphite on paper

17 5/8 x 24 in. (44.8 x 61 cm)

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

**Provenance**

Robert Green Fine Arts, Mill Valley (acquired from the artist).

A gift from the above to the present owner in 1998.

**Exhibited**

Mill Valley, Robert Green Fine Arts, *John Grillo: The San Francisco Years, Watercolors, 1947, 1948*, 3 February-29 March 1998 (illustrated in color in the exhibition catalogue, plate 1).



107

**GORDON ONSLOW FORD (1912-2003)**

*Untitled, circa 1950*

gouache on paper laid down on linen  
20 x 14 in. (50.8 x 35.6 cm)

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

**Provenance**

Robert Percy, Marin County (acquired from the artist).  
Acquired from the above by the present owners.

108

No Lot



109

**JOHN SACCARO (1913-1981)**

*New Blue Embryo*, 1962

signed 'Saccaro' (lower right); signed again and dated '3/62' (on the reverse) and titled twice, inscribed and further signed and dated (on the stretcher bar)

oil on canvas

68 1/4 x 43 3/4 in. (173.3 x 111.2 cm)

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

**Provenance**

Acquired from the artist by the previous owner in April 1962.  
By descent from the above to the present owners.



110

**YNEZ JOHNSTON (BORN 1920)**

*Colloquy*, 1961

signed and dated 'Ynez Johnston 1961' (on the reverse)

oil on canvas

50 x 30 in. (127 x 76 cm)

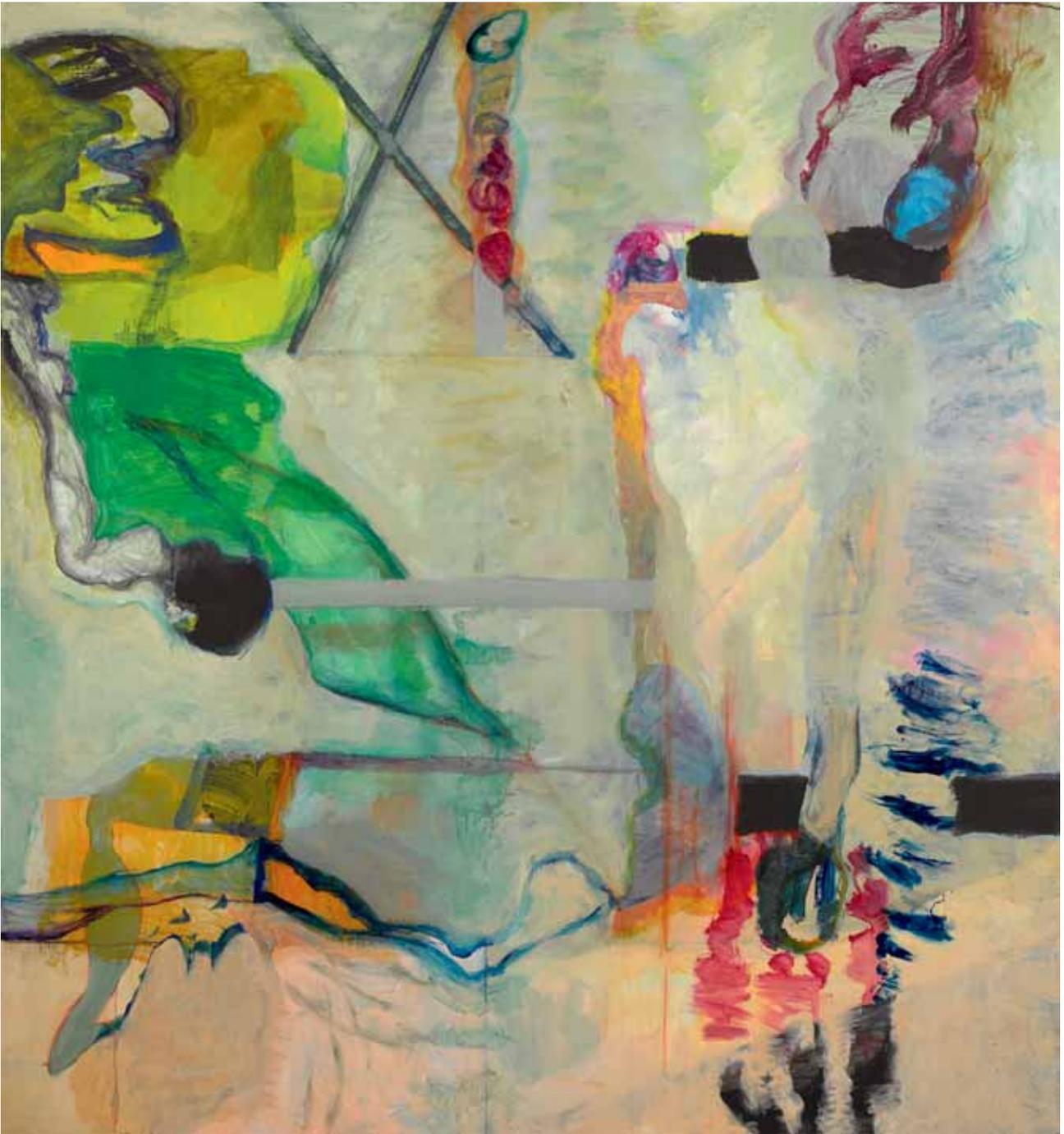
**\$3,000 - 5,000**

**Provenance**

Paul Kantor Gallery, Los Angeles.

Acquired from the above by the previous owner in January 1962.

By descent from the above to the present owners.



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

111

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

*Untitled #4, 1974*

titled, signed and dated 'Elmer Bischoff 1974' (on the reverse)

oil on canvas

84 1/2 x 79 3/4 in. (214.6 x 202.6 cm)

unframed

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

**Provenance**

Acquired from the artist by the previous owner.

By descent from the above to the present owner.



112

**JOAN BROWN (1938-1990)**

*Berchard's Brandy, circa 1957*

signed 'Joan Brown' (lower right); signed again (on the reverse)

oil on canvas

68 1/4 x 70 in. (173.4 x 177.8 cm)

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

**Provenance**

Primus Stuart Gallery, Los Angeles.

Acquired from the above by the previous owner in May 1962.

By descent from the above to the present owner.



**PROPERTY FROM THE COLLECTION OF THE NEVADA MUSEUM OF ART**

113

**ROBERT MCCHESENEY (1913-2008)**

*Hair Suite #9*, 1963

signed and dated 'McChesney 63' (lower right); signed again, titled and dated again (on the reverse)

enamel, sand and sisal on canvas

47 x 68 in. (119.4 x 172.7 cm)

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

**Provenance**

A gift from the artist to the present owner.



114

**ROLAND PETERSEN (BORN 1926)**

*Still Life (Vibrations)*, 1957

signed and dated 'R C Petersen 1957' (lower left)

casein and tempera on paper

22 5/8 x 30 in. (57.5 x 76.2 cm)

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

**Provenance**

Acquired from the artist by the previous owner *circa* 1959.

By descent from the above to the present owner.



115

**PETER VOULKOS (1924-2002)**

*Untitled (Tea Bowl)*, 2000

signed and dated 'Voukos 2K AR' (on the underside)

stoneware with glaze

6 3/4 x 8 1/4 x 7 in. (17.1 x 21 x 17.8 cm)

This work is one of approximately 7 unique tea bowls created at Anderson Ranch, Colorado in the summer of 2000.

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

**Provenance**

Acquired from the artist by the previous owner.

Acquired from the above by the present owner.

We are grateful to Sam Jornlin and the Voukos & Co. Catalogue Project for assisting with this catalogue description. This work is listed under CR71436 in the Voukos & Co. Catalogue Project Quest database.



116

**ROBERT THERRIEN (BORN 1947)**

*Untitled*, 1974

polyester resin and pigment

9 1/4 x 8 1/8 in. (23.5 x 20.5 cm)

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

**Provenance**

Ruth S. Schaffner Gallery, Los Angeles.

Nicholas Wilder Gallery, Los Angeles.

Acquired from the above by the present owner in 1975.



117

**EDWARD KIENHOLZ (1927-1994)**

*Untitled, circa 1957*

signed 'KIENHOLZ' (lower right)

acrylic, wood, twine, nails and adhesive  
assemblage on panel

45 7/8 x 24 x 2 1/2 in. (116.5 x 61 x 6.4 cm)

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

**Provenance**

Private Collection, Los Angeles (acquired from  
the artist).

Acquired from the above by the present  
owner.



**PROPERTY SOLD TO BENEFIT THE OSHER MARIN JEWISH COMMUNITY CENTER**

118

**PETER VOULKOS (1924-2002)**

*Untitled (Plate)*, 1973

signed and dated 'Voukos 73' (on the underside)  
stoneware with porcelain pass-throughs and glaze  
height 2 7/8 in. (7.3 cm); diameter 19 1/2 in. (49.5 cm)

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

**Provenance**

Private Collection, San Francisco.  
A gift from the above to the present owner.

We are grateful to Sam Jornlin and the Voukos & Co. Catalogue Project for assisting with this catalogue description. This work is listed under CR704.181-G in the Voukos & Co. Catalogue Project Quest database.



119

**PETER VOULKOS (1924-2002)**

*Untitled (Plate)*, 1993

signed and dated 'Voukos 93' (on the underside)

wood fired stoneware

5 1/4 in. (13.5 cm) (height); 21 5/8 in. (55 cm) (diameter)

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

**Provenance**

Acquired from the artist by the previous owner in 1994.

By descent from the above to the present owner.

We are grateful to Sam Jornlin and the Voukos & Co. Catalogue Project for assisting with this catalogue description. This work is listed under CR1081-W in the Voukos & Co. Catalogue Project Quest database.



120

**GEORGE HERMS (BORN 1935)**

*Untitled*

stamped 'LOVE' (center right)

fabric, printed paper and metallic foil paper collage, wood, string, grommet, nails and staples

assemblage on found paper board  
22 1/2 x 13 1/2 in. (57.2 x 34.3 cm)

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



121

**BILLY AL BENGSTON (BORN 1934)**

*Sagebrush Trail*, 1970

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

lacquer and polyester resin on aluminum

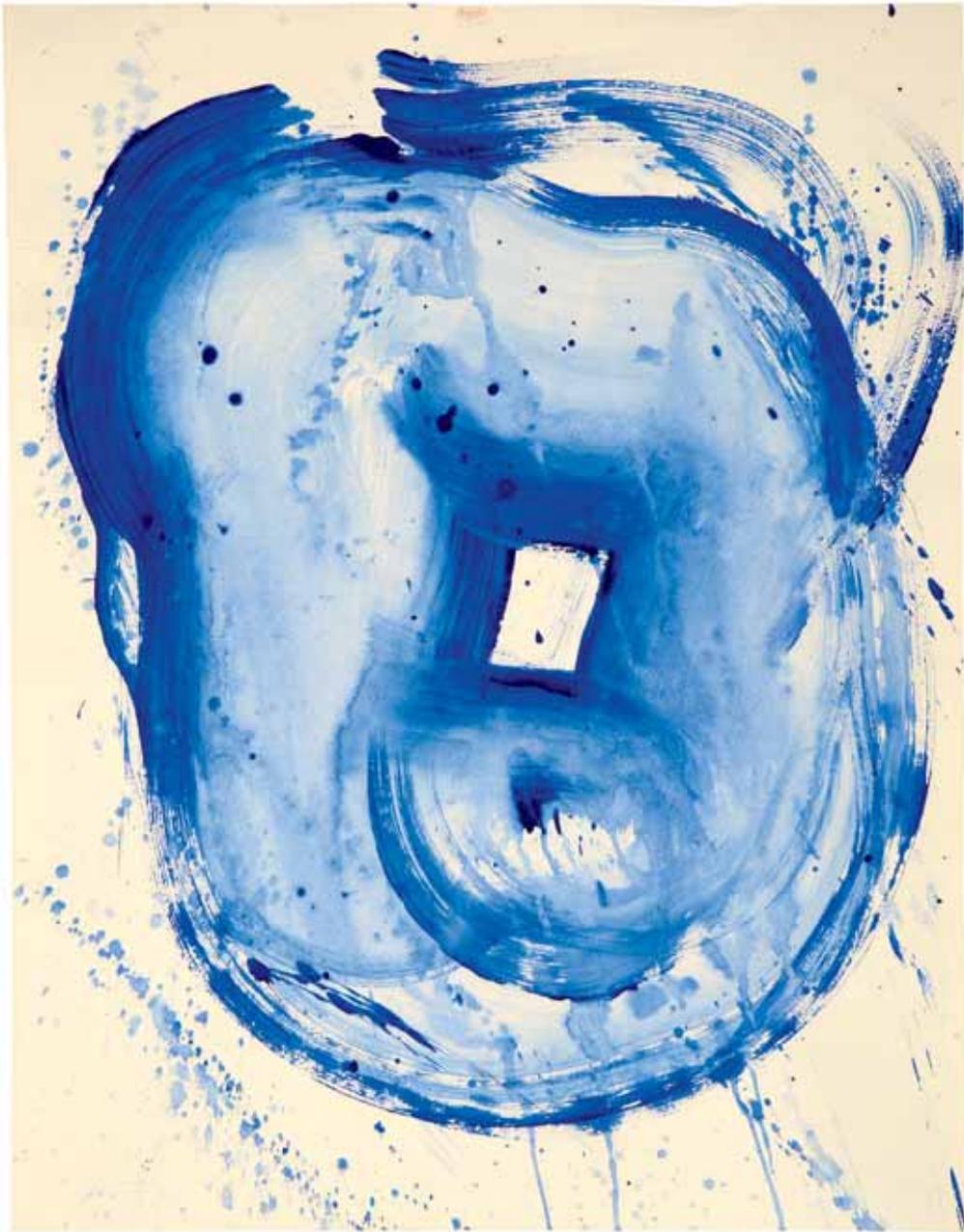
21 x 20 in. (53.5 x 51 cm)

unframed

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

**Provenance**

Acquired from the artist by the present owner *circa* 1975.



122

**SAM FRANCIS (1923-1994)**

*Untitled (SF86-048)*, 1986

signed 'Sam Francis' (on the reverse)

acrylic on paper

22 3/8 x 17 3/8 in. (56.8 x 44.1 cm)

**\$12,000 - 18,000**

**Provenance**

André Emmerich Gallery, New York.

Hokin Gallery, Palm Beach.

This work is identified with the interim identification number of SF86-048 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.



**PROPERTY FROM THE ESTATE OF CONSTANCE CROWLEY PEABODY, SAN FRANCISCO**

123

**SAM FRANCIS (1923-1994)**

*Untitled*, 1960

signed, inscribed and dated 'Sam Francis / Paris 1960' (on the reverse)

gouache on paper

12 3/4 x 9 in. (32.4 x 22.9 cm)

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

**Provenance**

Gump's Gallery, San Francisco *circa* 1961.

Acquired from the above by the previous owner.

By descent from the above to the present owners.

This work is identified with the interim identification number of SF60-1397 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.



124

**ED MOSES (BORN 1926)**

*Untitled (double-sided)*, 1985-91

signed with initials and dated 'EMB 91' (lower right); signed again with initials and dated '85' (on the reverse)

acrylic and shellac on paper

29 1/2 x 41 3/8 in. (75 x 105 cm)

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

**Provenance**

L.A. Louver, Venice.

Acquired from the above by the present owner in 1992.

125

**ED MOSES (BORN 1926)**

*Arc*, 1987-97

titled, signed with initials and dated 'EMB 87-97' (on the overlap)

acrylic on canvas

72 x 60 in. (182.9 x 152.4 cm)

unframed

**\$18,000 - 25,000**

**Provenance**

Brian Gross Fine Art, San Francisco.

Acquired from the above by the present owner.



126

**ED MOSES (BORN 1926)**

*APP-Yucca*, 1988

signed with initials and dated 'EMB 88' (on the overlap)

acrylic and oil on canvas

60 x 96 1/4 in. (152.4 x 244.5 cm)

unframed

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

**Provenance**

Fred Hacker, Los Angeles.

Acquired from the above by the present owner.







127



128

127

**JOE GOODE (BORN 1937)**

*Untitled* (from the *Forest Fire* series), 1983  
signed 'Joe Goode' (lower center), numbered '#26' (lower left) and  
dated '1983' (lower right)  
pastel and graphite with pigment on paper  
7 5/8 x 22 1/2 in. (19.5 x 57 cm)

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

**Provenance**

Acquired from the artist by the present owner *circa* 1983.

128

**JOE GOODE (BORN 1937)**

*Untitled* (from the *Black / Nighttime* series), 1977  
signed and dated 'Joe Goode 77' (lower center)  
oil on cut, torn and creased paper  
11 1/4 x 15 1/8 in. (28.6 x 38.4 cm)

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

**Provenance**

Acquired from the artist by the present owner *circa* 1980.



(detail)

129

**JOE GOODE (BORN 1937)**

*Mia (Waterfall series #33)*, 1990

signed 'Joe Goode' (on the artist's label on the reverse)

oil on panel

81 x 18 in. (205.7 x 45.7 cm)

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





130  
**JACQUES SCHNIER (1898-1988)**  
*Four Cuboids on Three Points V*, 1984  
stamped with the foundry mark 'ARTWORKS FOUNDRY' (on the underside of one cuboid)  
bronze  
14 1/2 x 10 1/2 x 12 1/4 in. (36.9 x 26.7 x 31.4 cm)  
**\$2,500 - 3,500**

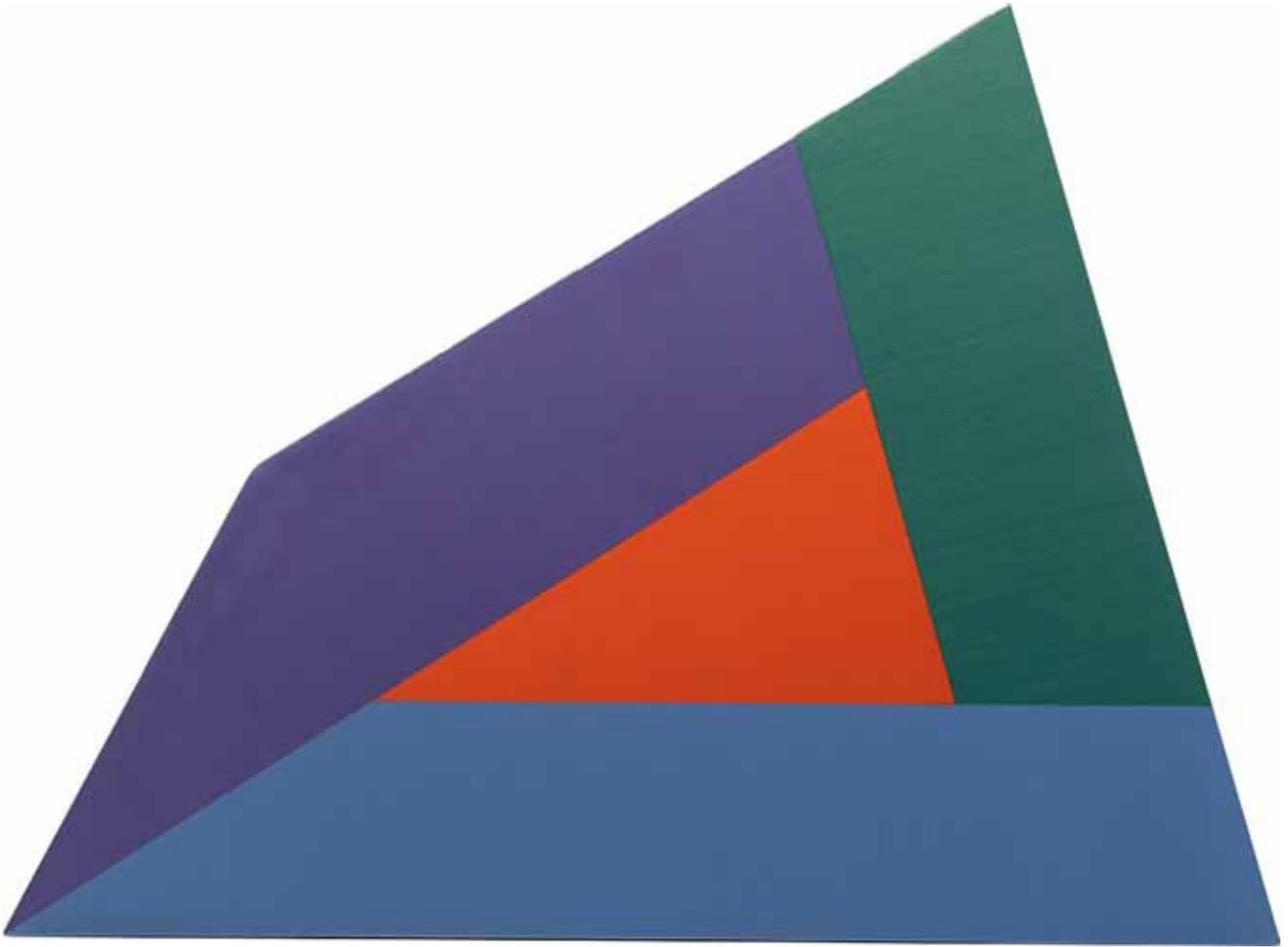


131  
**JACQUES SCHNIER (1898-1988)**  
*Three Balancing Cubes*, 1986  
bronze  
20 x 16 x 8 1/4 in. (50.8 x 40.6 x 21 cm)  
**\$3,000 - 5,000**

132  
**FLETCHER BENTON (BORN 1931)**  
*Balanced-Unbalanced Three Triangles Phase 1*, 1981  
painted steel  
67 1/2 x 45 1/8 x 28 in. (171.5 x 114.6 x 71.1 cm)  
**\$8,000 - 12,000**

**Provenance**  
Smith Andersen Gallery, Palo Alto.  
Acquired from the above by the previous owners in September 1990.  
By descent from the above to the present owners.





133

**LEO VALLEDOR (1936-1989)**

*Hello Like Before*, 1983

titled, signed with initials and dated 'LCV '83' (on the stretcher bar)

acrylic on shaped canvas

48 x 60 in. (121.9 x 152.4 cm)

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

**Provenance**

William and Teresa Bourke.

A gift from the above to the present owner.



134

**RONALD DAVIS (BORN 1937)**

*Cube Trio*, 1973

titled, dated and signed '1973 / Ronald Davis' (on artist's label on the reverse)

Cel-Vinyl acrylic on linen on panel

20 x 42 in. (50.8 x 106.7 cm)

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

**Provenance**

Acquired from the artist by the present owner in 1975.



135

**ANDREW MASULLO (BORN 1957)**

5391, 2011

titled twice, signed and dated 'Masullo 2011' (on the reverse) and  
titled, signed and dated again (on the stretcher bar)

oil on canvas

*12 1/8 x 16 1/8 in. (30.8 x 41 cm)*

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

**Provenance**

Daniel Weinberg Gallery, Los Angeles.

Acquired from the above by the present owner.



136

**PETER LODATO (BORN 1946)**

*Yellow Vessel*, 1994

signed, titled and dated 'P. Lodato 94' (on the reverse)

oil on canvas

80 x 49 3/4 in. (203.2 x 126.4 cm)

unframed

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

**Provenance**

Acquired from the artist by the present owner in 1997.



137

**JOHN MILLEI (BORN 1958)**

*Death of a Martyr*

oil on canvas, in two parts

each part 120 x 60 in. (304.8 x 152.4 cm); overall dimensions 120 x 120 in. (304.8 x 304.8 cm)

unframed

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

**Provenance**

Fred Hacker, Los Angeles.

Acquired from the above by the present owner.

138

**SQUEAK CARNWATH (BORN 1947)**

*Day Song*, 1988

signed three times, titled and dated twice 'Carnwath 1988' (on the reverse); titled again (on the left and right turnover edges)  
oil and alkyd on canvas  
82 1/8 x 82 1/8 in. (208.6 x 208.6 cm)  
unframed

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

**Provenance**

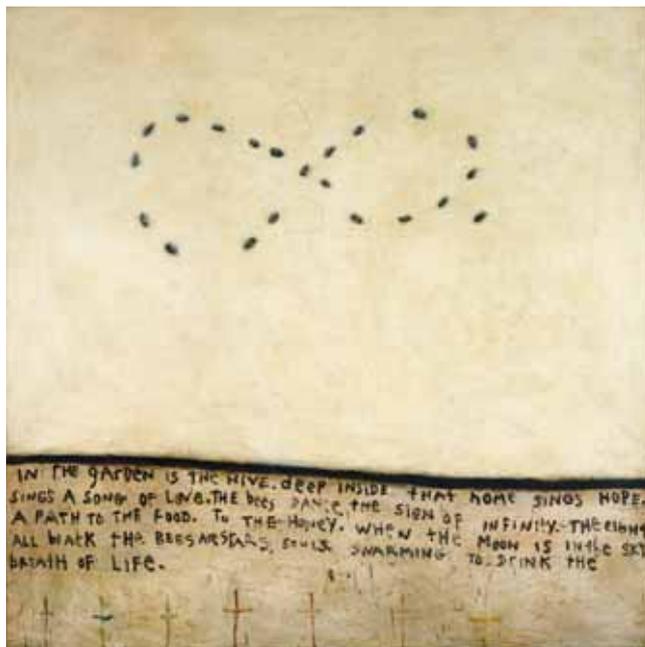
Dorothy Goldeen Gallery, Los Angeles.  
Acquired from the above by the present owner.

**Exhibited**

Los Angeles, Dorothy Goldeen Gallery, *Squeak Carnwath: New Work*, 18 February-18 March 1989.  
San Diego, San Diego State University Gallery, San Diego State University, *Squeak Carnwath: Nature's Alchemy*, 21 April-16 May 1990.  
Ventura, Sylvia White Gallery, *Squeak Carnwath: Painting is No Ordinary Object*, 29 October-3 December 2011.

**Literature**

N. Gamblin and K. Jacobson, *Flintridge Foundation Awards for Visual Artists 2001/2002*, Pasadena, 2002 (illustration in color p. 15).  
B. A. Brown, 'Songs of the Bees', *Artwork*, 11 March 1989 (illustrated p. 5).  
S. Carnwath. *Squeak Carnwath: Lists, Observations & Counting*, San Francisco, 1996 (illustrated in color p. 49).



139

**SQUEAK CARNWATH (BORN 1947)**

*Night Song*, 1988

signed twice, titled and dated 'S. Carnwath 1988' (on the reverse); titled again (on the left and right turnover edges)  
oil and alkyd on canvas  
82 1/8 x 82 1/8 in. (208.6 x 208.6 cm)  
unframed

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

**Provenance**

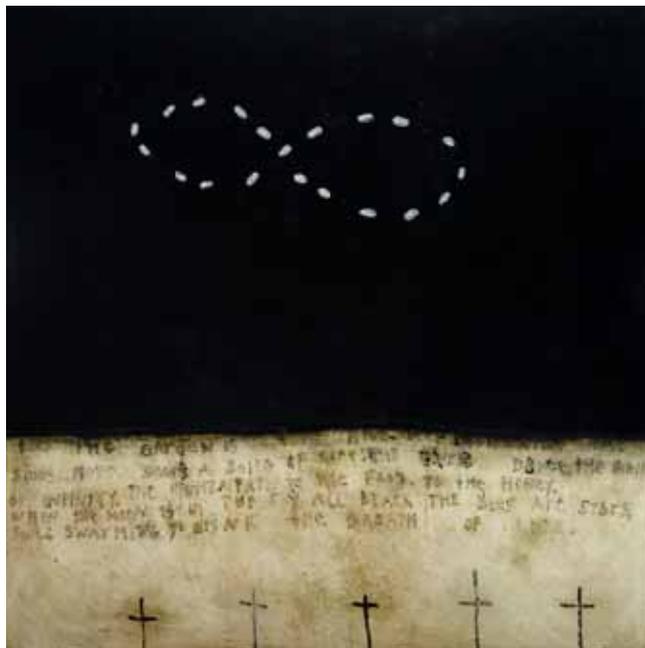
Dorothy Goldeen Gallery, Los Angeles.  
Acquired from the above by the present owner.

**Exhibited**

Los Angeles, Dorothy Goldeen Gallery, *Squeak Carnwath: New Work*, 18 February-18 March 1989.  
San Diego, San Diego State University Gallery, San Diego State University, *Squeak Carnwath: Nature's Alchemy*, 21 April-16 May 1990.  
Ventura, Sylvia White Gallery, *Squeak Carnwath: Painting is No Ordinary Object*, 29 October-3 December 2011.

**Literature**

B. A. Brown, 'Songs of the Bees', *Artwork*, 11 March 1989 (illustrated p. 5).  
M. Levy, 'Squeak Carnwath, Reclaiming Lost Territory', *Artspace*, January 1990 (illustrated in color p. 37).  
S. Carnwath. *Squeak Carnwath: Lists, Observations & Counting*, San Francisco, 1996 (illustrated in color p. 49).





PROPERTY FROM THE COLLECTION OF DAVID H. RICHARDS AND GEOFF TUCK

140

**LECIA DOLE-RECIO (BORN 1971)**

*Untitled, 2003*

gouache, paper collage and tape on paper and vellum

54 x 53 1/4 in. (137.2 x 135.3 cm)

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

**Provenance**

Richard Telles Fine Art, Los Angeles.

Acquired from the above by the present owners in 2004.

141

**LARRY BELL (BORN 1939)**

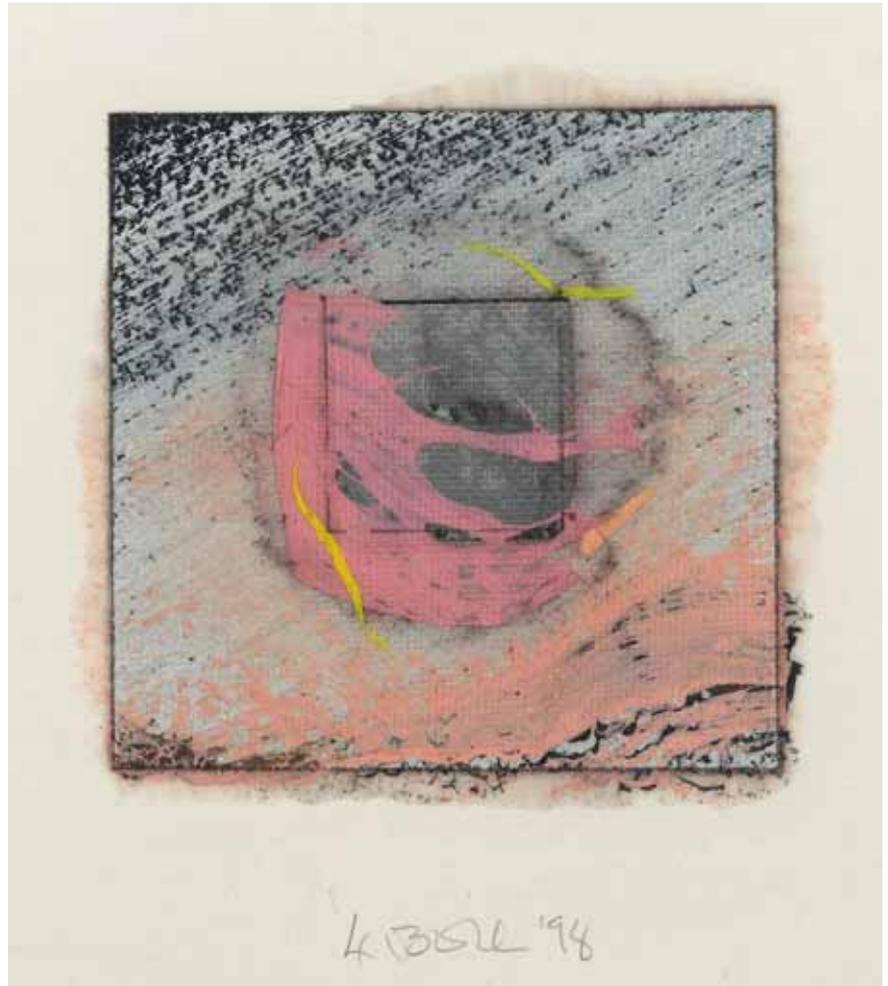
*Fraction #4277, 1998*

signed and dated 'L. BELL '98' (lower center)  
silicon monoxide, paper fibers and oil on  
canvas on paper  
10 x 10 in. (25.4 x 25.4 cm)

**\$1,200 - 1,800**

**Provenance**

Acquired from the artist by the present owner.



142

**MARK DI SUVERO (BORN 1933)**

*Untitled, circa 1994*

signed with initials 'M di S' (lower left)  
ink on paper  
14 x 22 in. (35.5 x 56 cm)

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

**Provenance**

Morgan Flagg, Atherton.  
Anon. sale, Hospitality House Benefit Auction,  
San Francisco.  
Anon. sale, Sotheby's, New York, 12  
September 2007, lot 49.  
Anon. sale, Gaston & Sheehan Auctioneers,  
Pflugerville, Texas, 3 March 2015, lot 74.  
Acquired at the above sale by the present  
owner.

**Exhibited**

San Francisco, M.H. de Young Memorial  
Museum, *Bay Area Art from the Morgan Flagg  
Collection*, 18 October 1997-22 February  
1998.





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

143

**SAM TCHAKALIAN (1929-2004)**

*First Ticket*, 1980

signed, dated and titled 'Sam Tchakalian  
1980' (on the reverse)

oil on canvas

48 x 48 1/2 in. (122 x 122.5 cm)

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



144

**SAM TCHAKALIAN (1929-2004)**

*Sunrise*, 1994

signed, titled and dated 'Sam Tchakalian /  
1994' (on the reverse)

oil on canvas

72 x 72 in. (182.9 x 182.9 cm)

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

**Provenance**

Acquired from the artist by the previous  
owner.

By descent from the above to the present  
owner.

**Exhibited**

San Francisco, Modernism, *Five Times Four*,  
7 November-21 December 2002.



145

**ED MOSES (BORN 1926)**

*BO-1*, 2007

titled, signed and dated 'Y Branco 1-24-07' (on the overlap)

acrylic on canvas

72 x 60 1/8 in. (182.9 x 152.7 cm)

unframed

**\$18,000 - 25,000**

**Provenance**

Bobbie Greenfield Gallery, Los Angeles.

Acquired from the above by the present owner.



146

**RAIMONDS STAPRANS (BORN 1926)**

*Home in Oregon*, 1966

signed and dated 'Staprans 66' (lower right)

oil on canvas

22 x 25 in. (55.9 x 63.5 cm)

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

**Provenance**

John F. Kennedy University, Orinda.



147

**PETER LODATO (BORN 1946)**

*Zuikan*, 1985

titled, signed and dated 'P. Lodato 85' (on the overlap)

oil and wax on canvas

96 x 96 in. (243.8 x 243.8 cm)

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

**Provenance**

Hunsaker/Schlesinger Associates, Los Angeles.

Acquired from the above by the present owner in 1985.

**END OF SALE**

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## PHOTO CREDITS AND ACKNOWLEDGEMENTS

Lot 39

Quote: The artist as quoted in: Andrea Bellini et al., *John McCracken* (Milan: Skira, 2011), 184

Lot 54

Artwork: Untitled, circa 1953-55, silver, silver wire and brass beads, estate no. E3086. All artworks, writings and statements by Jay DeFeo © 2016 The Jay DeFeo Trust/Artists Rights Society (ARS), New York

Lot 56

Quote: The artist as quoted in: Exhibition Catalogue, Whitney Museum of American Art, New York, *Richard Diebenkorn*, October 9, 1997-January 11, 1998, p. 51

Quote: The artist as quoted in: Exhibition Catalogue, Whitney Museum of American Art, New York, *Richard Diebenkorn*, October 9, 1997-January 11, 1998, p. 53

**POST-WAR  
& CONTEMPORARY ART**

Thursday May 12, 4pm  
New York

**WAYNE THIEBAUD (B. 1920)**

*Two Hamburgers*, 2000

oil on panel

8 x 12 7/8in.

**\$800,000 - 1,200,000**

Art © Wayne Thiebaud/

Licensed by VAGA, New York, NY

**PREVIEW**

May 7-12

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# Bonhams

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**THE MODERN HOUSE**  
**Contemporary Art + Design**

Wednesday May 4, 1pm  
Los Angeles

**RETNA (BORN 1979)**

Self One Survival, 2011

Acrylic on canvas

96 x 64 1/8 in.

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

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Art Group

**PREVIEW**

April 30 - May 3

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# Bonhams



# ART MARKET SAN FRANCISCO

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

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

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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.

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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.

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### 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

## CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### 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 purchase price 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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### 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](http://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](http://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](http://www.bonhams.com/us) or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

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

## BIDDING AT AUCTION

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

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff

will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

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

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

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

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

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

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

### Shipping & Removal

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

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

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

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

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

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

### Simultaneous sale property collection notice:

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

### Handling and Storage Charges

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

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

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

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

### Payment

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

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

### Auction Results

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

## CONTACTS

### OFFICERS

Laura King Pfaff  
Chairman

Matthew Girling  
Chief Executive Officer

James Hendy  
Chief Operating Officer

Leslie Wright  
Vice President, Trusts and Estates

Jon King  
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Gary Espinosa

Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Jim Haas

Scot Levitt

Mark Osborne

Hadji Rahimpour

Brooke Sivo

Catherine Williamson

### REPRESENTATIVES

#### Arizona

Terri Adrian-Hardy, (480) 994 5362

#### California - Central Valley

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#### California - Palm Springs

Brooke Sivo, (760) 350 4255

#### Colorado - Denver

Julie Segraves, (720) 355 3737 †

#### District of Columbia/Mid-Atlantic

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#### Florida

Jon King  
(561) 651 7876, Palm Beach

(305) 228 6600, Miami

(954) 566 1630, Ft. Lauderdale

#### Georgia

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#### Illinois

Ricki Harris  
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#### Massachusetts/Boston/New England

Amy Corcoran, (617) 742 0909

#### Nevada

David Daniel, (775) 831 0330

#### New Mexico

Michael Bartlett, (505) 820 0701

#### Oregon and Idaho

Sheryl Acheson, (503) 312 6023

#### Texas

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#### Virginia

Gertraud Hechl, (713) 621 5988

#### Washington

Heather O'Mahony, (206) 218 5011

#### Canada

##### Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004

##### Montreal, Quebec

David Kelsey, (514) 894 1138 †

### BONHAMS \*

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

#### Books & Manuscripts

Christina Geiger, (212) 644 9094  
Cassandra Hatton, (212) 461 6531  
Brian Kalkbrenner, (917) 206 1625

#### Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677

#### Collectors' Motorcars & Motorcycles

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

#### Fine Art American

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#### Photographs & Prints

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#### Russian Fine & Decorative Arts

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#### Space History

Cassandra Hatton, (212) 461 6531

#### Trusts & Estates

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#### Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

#### Wine & Whisky

Gary D'Urso, (917) 206 1653

### CLIENT SERVICES DEPARTMENT

#### San Francisco

(415) 861 7500  
(415) 861 8951 fax

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

### BONHAMS \*

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

#### 20th Century Fine Art

Sarah Nelson, ext. 23311

#### Arms & Armor

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

#### Asian Works of Art

Dessa Goddard, ext. 23333

#### Books & Manuscripts

Adam Stackhouse, ext. 23266

#### Decorative Arts

Suzy Pai, ext. 23343

#### Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

#### Jewelry & Watches

Shannon Beck, ext. 23306

#### Collectors' Motorcars & Motorcycles

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

#### Museum Services

Laura King Pfaff, ext. 23210

#### Native American Art

Jim Haas, ext. 23294

#### California & Western Paintings & Sculpture

Aaron Bastian, ext. 23241

#### Photographs Prints

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#### Oriental Rugs & Carpets

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#### Trusts & Estates

Victoria Richardson, ext. 23207

#### Wine

Doug Davidson, ext. 23363

#### Writing Instruments

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### BONHAMS \*

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

#### 20th Century Decorative Arts

Angela Past, ext. 65422  
Daniel Tolson, ext. 65405

#### 20th Century Fine Art

Alexis Chompaisal, ext. 65469

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

Fredric W. Backlar, ext. 65416 †

#### Books & Manuscripts

Catherine Williamson, ext. 65442

#### Coins & Banknotes

Paul Song, ext. 65455

#### Entertainment Memorabilia

Lucy Carr, ext. 65467  
Dana Hawkes, (978) 283 1518

#### Furniture & Decorative Arts

Andrew Jones, ext. 65432

#### Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

#### Jewelry & Watches

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

#### Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

#### Contemporary Art

Dane Jensen, ext. 65451

#### Photographs

Prints  
Morisa Rosenberg, ext. 65435

#### Natural History

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

#### California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

#### Paintings - European

Mark Fisher, ext. 65488

#### Silver

Aileen Ward, ext 65463

#### Trusts & Estates

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

\* Indicates saleroom

† Indicates independent contractor

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

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

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

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

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

**Notice to online bidders;** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

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

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

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

# Bonhams

Sale title: Made in California: Contemporary Art		Sale date: Wednesday May 4, 2016	
Sale no. 23276		Sale venue: Los Angeles	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

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

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

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

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

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

**B** 1793

**Bonhams**

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