

# Bonhams

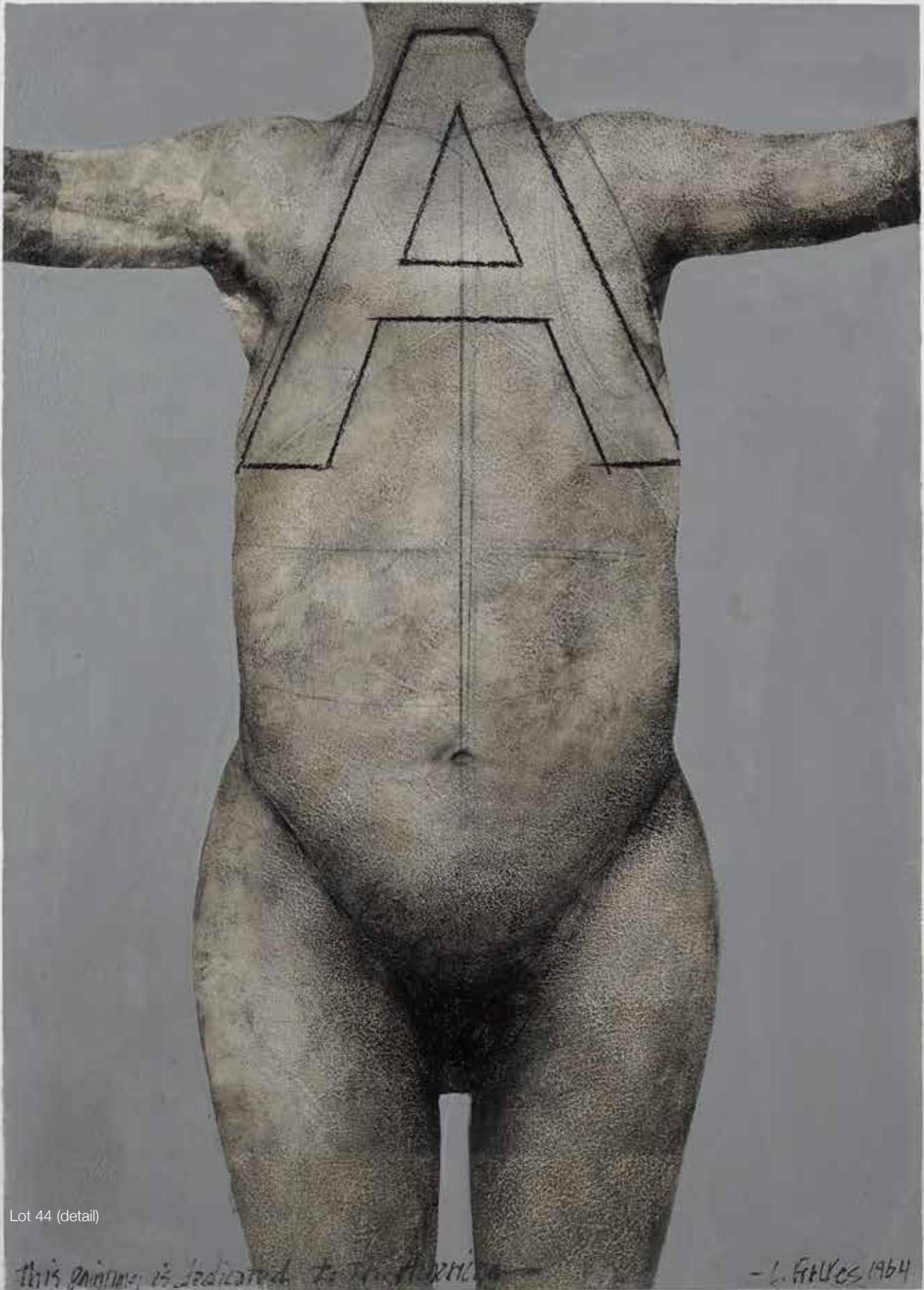


## Post-War & Contemporary Art

Los Angeles, California | February 15, 2020

Won't you please give this  
to the elderly or disabled





Lot 44 (detail)

*this painting is dedicated to the American*

*- L. FELKES 1964*



# Post-War & Contemporary Art

Los Angeles, California | Saturday February 15, 2020, 12pm

## BONHAMS

7601 W. Sunset Boulevard  
Los Angeles, California 90046  
[bonhams.com](http://bonhams.com)

## PREVIEW

Saturday February 8, 12pm to 5pm  
Sunday February 9, 12pm to 5pm  
Monday February 10, 10am to 5pm  
Tuesday February 11, 10am to 5pm  
Wednesday February 12, 10am to 5pm  
Thursday February 13, 10am to 5pm  
Friday February 14, 10am to 5pm

**SALE NUMBER:** 25929

Lots 1 - 64

**CATALOG:** \$35

## BIDS

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[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

To bid via the internet please visit  
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Please note that bids should be submitted no later than 24hrs prior to the sale. New and returning bidders will need valid proof of identity on file. Failure to do so may result in your bid not being processed.

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Please email [bids.us@bonhams.com](mailto:bids.us@bonhams.com) with "Live bidding" in the subject line 48hrs before the auction to register for this service.

Please see pages 122 to 125 for bidder information including Conditions of Sale, after-sale collection and shipment.

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## ILLUSTRATIONS

Front cover: lot 42  
Inside front cover: lot 10  
Opposite: lot 25  
Inside back cover: lot 14  
Back cover: lot 15

## PROPERTY COLLECTION NOTICE

Please note the property will be available for collection at our Los Angeles gallery at the time of the auction. Local, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction in 5 business days. Please contact the department or cashiers with inquiries or shipping requests.

## REGISTRATION IMPORTANT NOTICE

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Toronto





A large, empty art gallery with rows of long tables and people in the background. The ceiling is high with a complex network of pipes and lights. The floor is a light-colored carpet. The text "Post-War & Contemporary Art" is centered in the upper half of the image.

# Post-War & Contemporary Art

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Lots 1 - 64

1

**JONAS WOOD (B. 1977)**

*Untitled (Black Diamonds)*, 2008

signed, titled and dated 'JBRW 2008 UNTITLED (BLACK DIAMONDS)'  
(on the reverse)  
ink on paper

22 x 14 1/2 in.  
55.8 x 36.8 cm.

**US\$10,000 - 15,000**  
**£7,700 - 12,000**  
**HK\$78,000 - 120,000**

**Provenance**

Sale: *Midway Contemporary Art Benefit Auction*, Minneapolis, 2009  
Private collection, acquired at the above sale  
Acquired from the above by the present owner



Cezanne, Paul (1839-1906), *Still Life with Apples and a Pot of Primroses*. Early 1890s. Oil on canvas, 28 3/4 x 36 3/8 in. (73 x 92.4 cm). Bequest of Sam A. Lewisohn, 1951 (51.112.1). Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY



2

**GLENN LIGON (B. 1960)**

*Study for Negro Sunshine #76*, 2011

signed, titled and dated 'Study for Negro Sunshine #76 2011  
Glenn Ligon' (on the reverse)  
oilstick, coal dust and gesso on paper

12 x 9 in.  
30.5 x 22.9 cm.

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

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

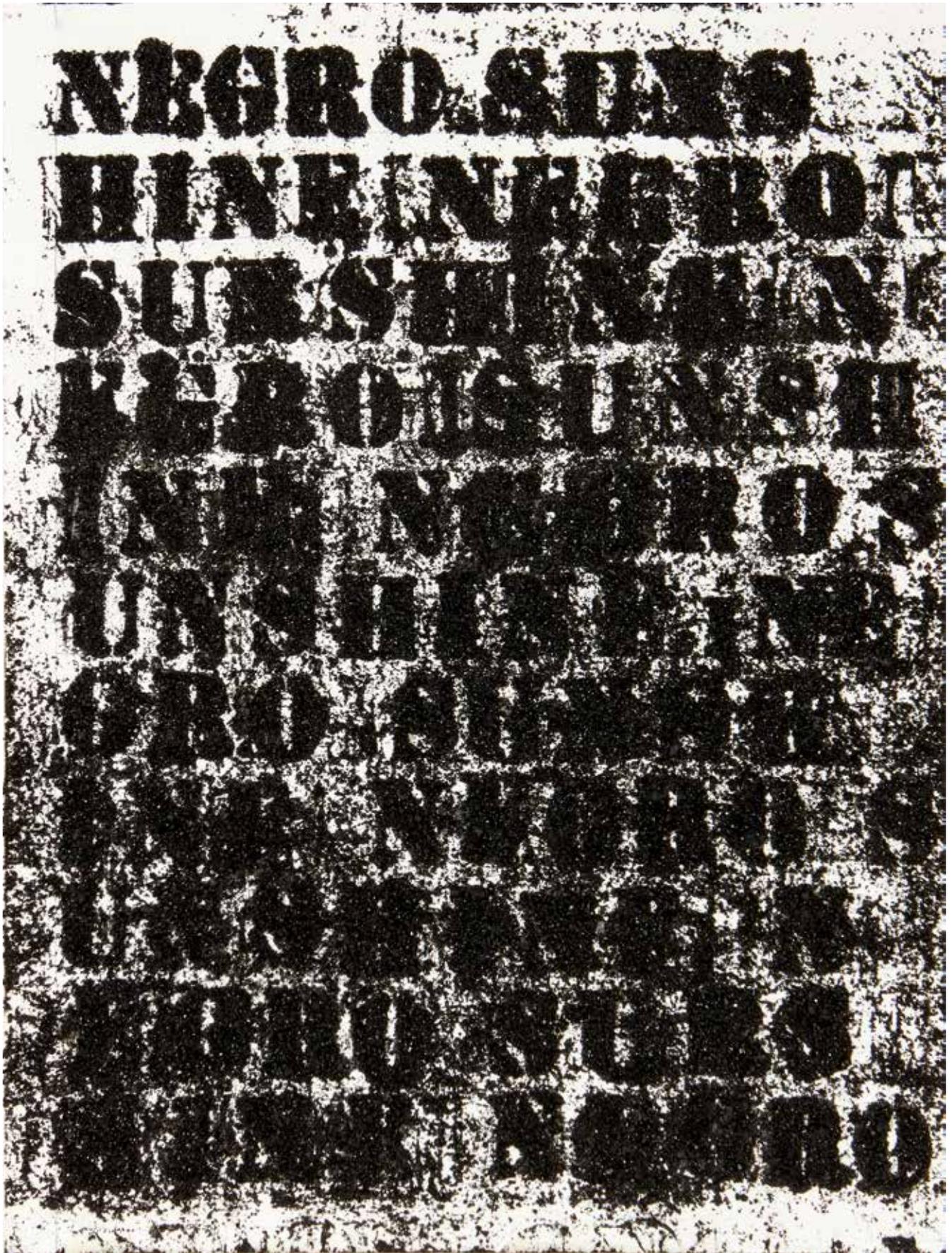
Salon 94, New York

Sale: Phillips, New York, *Contemporary Art Day Sale*, 15 May 2015, lot 271

Acquired at the above sale by the present owner

“ Rose Johnson was a real black negress. Rose laughed when she was happy but she had not the wide abandoned laughter that makes the warm broad glow of negro sunshine. Rose was never joyous with the earth-born, boundless joy of negroes. Hers was just ordinary, any sort of woman laughter. ”

– Gertrude Stein, from the novella *Melanctha in Three Lives*, 1909





3

**RAYMOND PETTIBON (B. 1957)**

*Untitled (To make use of, to be of use), 2003*

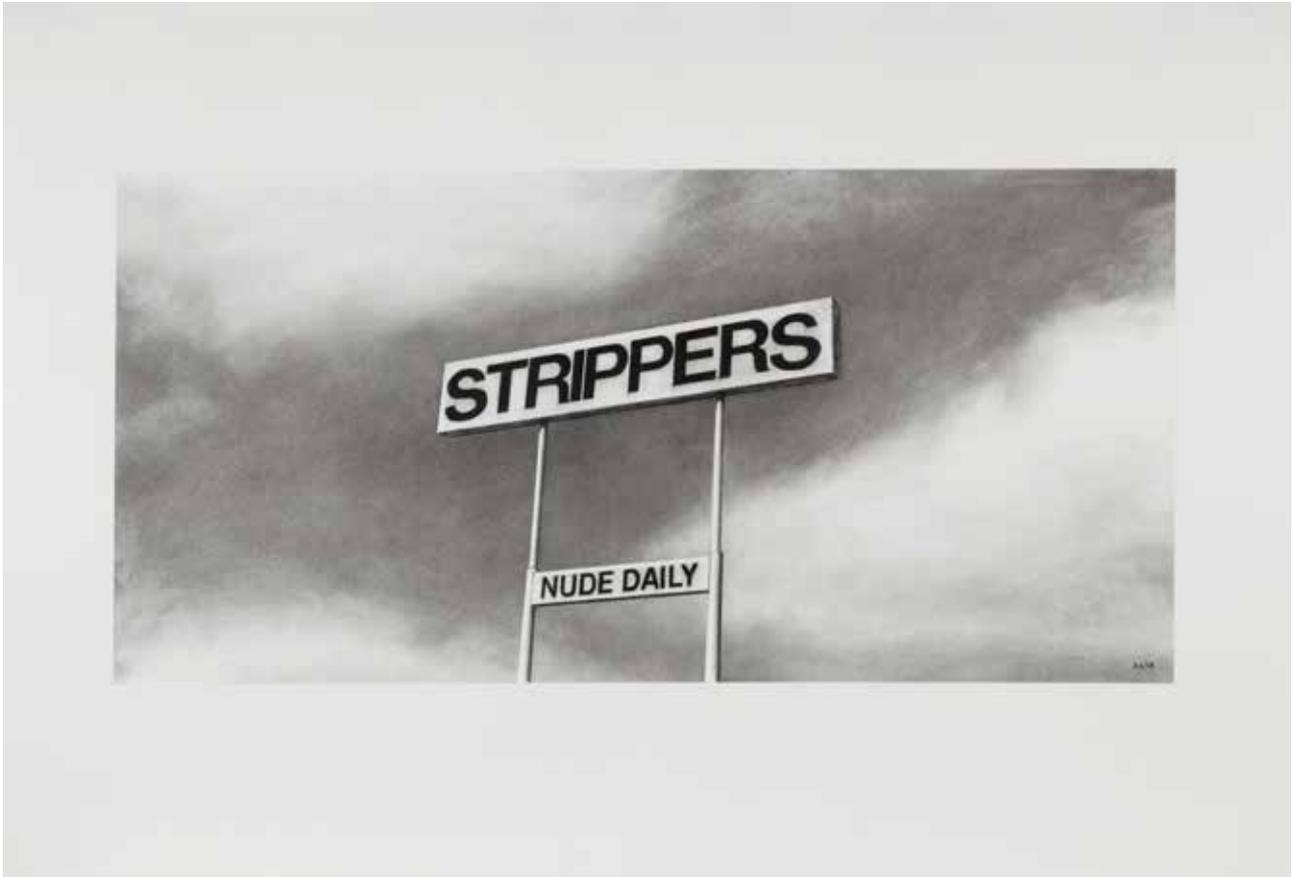
signed and dated 'Raymond Pettibon 03' (on the reverse)  
watercolor and ink on paper

6 x 11 1/2 in.  
15.2 x 29.2 cm.

**US\$5,000 - 7,000**  
**£3,900 - 5,400**  
**HK\$39,000 - 54,000**

**Provenance**

Kantor Gallery, Los Angeles  
Acquired directly from the above by the present owner



4

**ERIC NASH (B. 1963)**

*Strippers*, 2015

signed 'NASH' (lower right); signed again,  
titled and dated 'Eric Nash Strippers 2015' (on the reverse)  
charcoal on paper

30 1/4 x 43 5/8 in.  
76.8 x 110.8 cm.

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

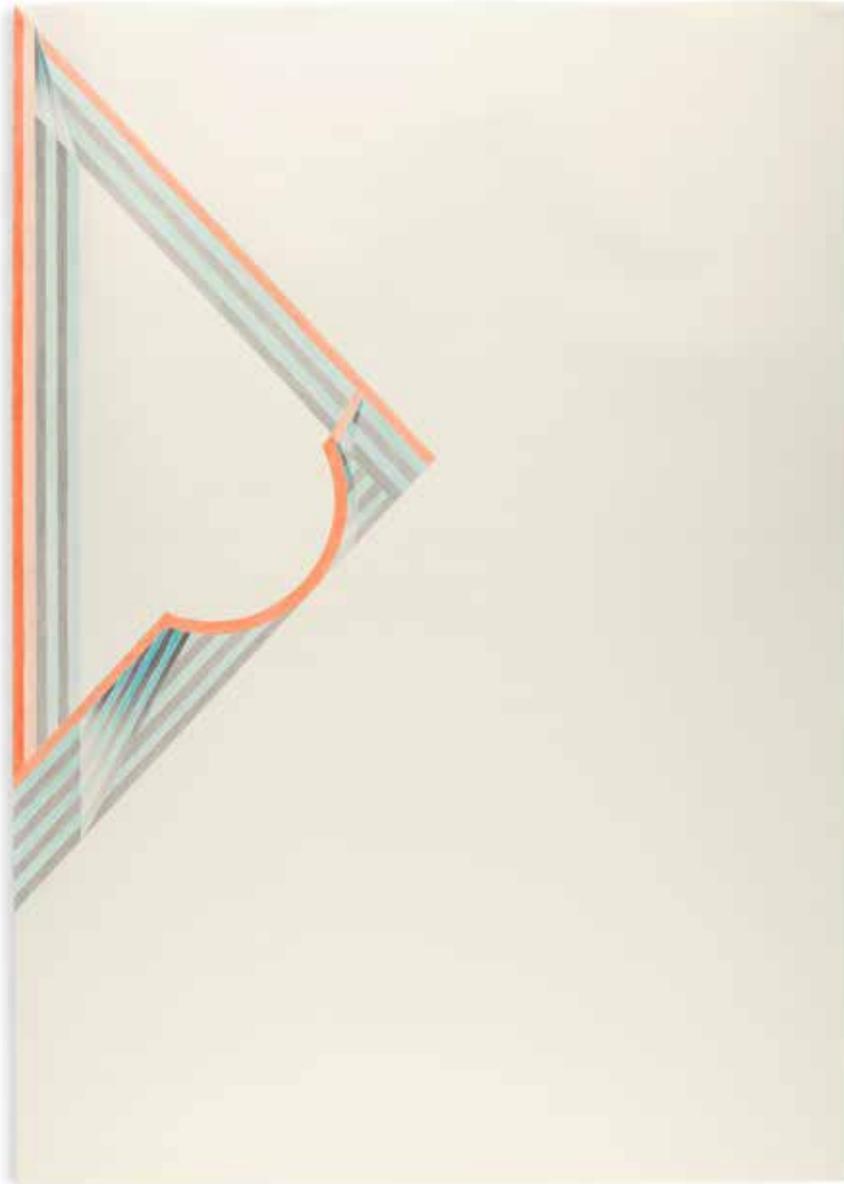
**£2,300 - 3,900**

**HK\$23,000 - 39,000**

**Provenance**

Flow Modern, Palm Springs

Acquired directly from the above by the present owner



5

**TOMMA ABTS (B. 1967)**

*Untitled no. 13, 2008*

signed, titled and dated '13 T. Abts 2008' (on the reverse)  
graphite and colored pencil on paper

33 1/8 x 23 3/8 in.  
84 x 59.4 cm.

**US\$15,000 - 20,000**  
**£12,000 - 15,000**  
**HK\$120,000 - 160,000**

**Provenance**

Galerie Giti Nourbakhsh, Berlin  
Thomas Solomon Gallery, Los Angeles  
Marc Jancou Contemporary, New York  
greengrassi, London  
Acquired directly from the above by the present owner

**Exhibited**

Berlin, Galerie Giti Nourbakhsh, *Tomma Abts*, 2009  
Los Angeles, Thomas Solomon Gallery, *Architectural Dispositions*,  
28 April-23 June 2012  
New York, Mark Jancou Contemporary, *Primary Elements*,  
9 April-3 May 2014



**COLLECTION OF CHRISTINE SPLICAL, PASADENA**

6

**LOUISE NEVELSON (1899-1988)**

*Nude Study*, 1931

signed and dated 'Nevelson 1931' (lower right)

ink on paper

13 1/8 x 8 1/2 in.

33.3 x 21.5 cm.

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

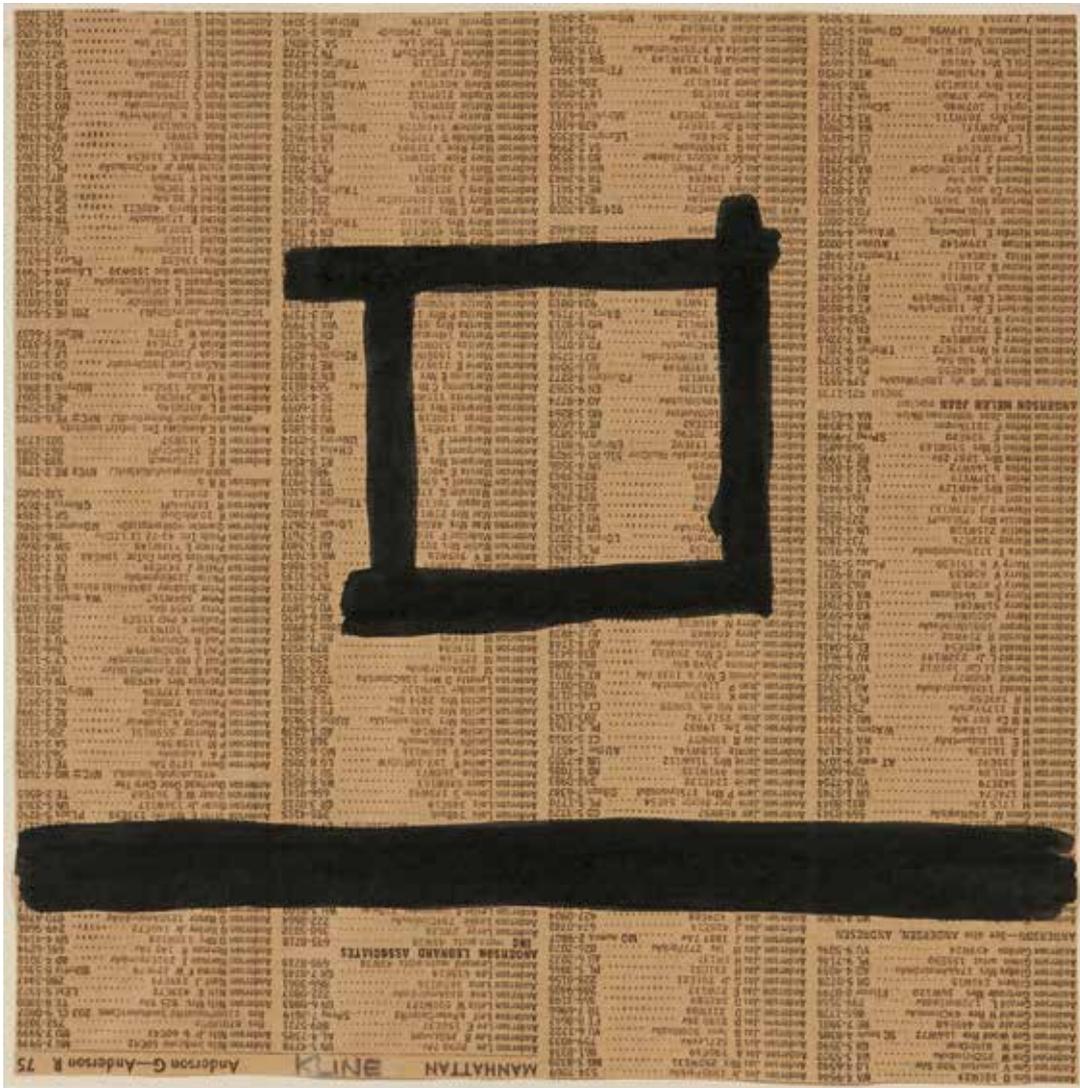
**£2,300 - 3,900**

**HK\$23,000 - 39,000**

**Provenance**

Louis Stern Fine Arts, Los Angeles

Acquired directly from the above by the present owner



7

**FRANZ KLINE (1910-1962)**

*Untitled, circa 1950s*

signed 'KLINE' (lower center)  
gouache on telephone book paper

8 x 8 1/8 in.  
20.3 x 20.6 cm.

**US\$20,000 - 30,000**  
**£15,000 - 23,000**  
**HK\$160,000 - 230,000**

**Provenance**

Collection of Herbert Joseph, New York  
By descent from the above to the present owner



8

**JOHN CHAMBERLAIN (1927-2011)**

*Untitled*, 1969

paper, foil and resin

6 x 5 x 5 in.  
15.2 x 12.7 x 12.7 cm.

**US\$20,000 - 30,000**  
**£15,000 - 23,000**  
**HK\$160,000 - 230,000**

**Provenance**

Mizuno Gallery, Los Angeles  
Fred Hoffman Fine Art, Santa Monica  
Anthony Meier Fine Arts, San Francisco  
Private Collection, United States  
Sale: Phillips, New York, *Contemporary Art Day Sale*, 15 May 2015,  
lot 129  
Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, Mizuno Gallery, *John Chamberlain*, October 1969

**PRIVATE COLLECTION, NORTHERN CALIFORNIA**

9

**ARMAN (1928-2005)**

*Monochrome Accumulation no. 5006, 1988*

signed 'Arman' (on the overlap)

accumulation of acrylic paint and tubes on canvas

45 3/4 x 35 x 3 1/4 in.

116.2 x 88.9 x 8.2 cm.

This work is recorded in the Arman Studio Archives New York  
under number: APA# 8009.88.070

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

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

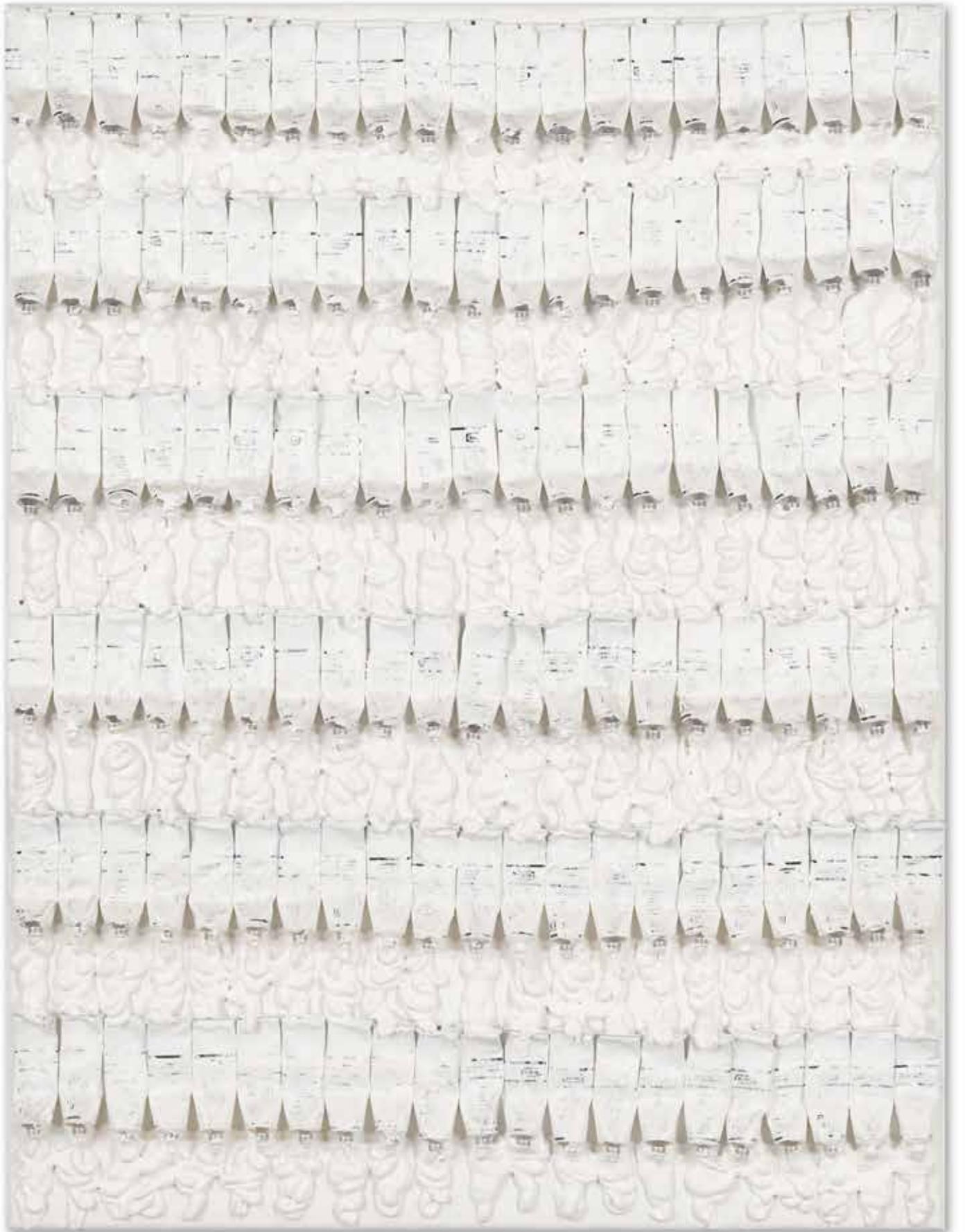
Vrej Baghoomian Gallery, New York

Gallery Zero, Stockholm

Acquired directly from the above by the present owner



Detail of the present lot.



10 W

**GEORGE SEGAL (1924-2000)**

*Woman on Blue Bus Seat (NYC Map)*, 1997/1999

plaster, plastic, metal and paper

81 x 54 x 36 in.

205.7 x 137.1 x 91.4 cm.

**US\$250,000 - 350,000**

**£190,000 - 270,000**

**HK\$1,900,000 - 2,700,000**

**Provenance**

The artist

Sidney Janis Gallery, New York, 1997

Galerie Marwan Hass, Paris, 2006

Private collection, Monaco

**Exhibited**

New York, Sidney Janis Gallery, *George Segal: New Sculpture & Works on Paper*,  
25 April-6 June 1997

Dallas, Pillsbury Peters Fine Art, *George Segal and the Nobility of Everyday Life*,  
30 March-23 June 2001, illustrated on cover of the catalogue

Museo Arte Contemporanea di Roma, *George Segal: The Artist's Studio*,

14 June-1 Sept 2002, p. 75, illustrated in color

Philadelphia, Locks Gallery, *George Segal*, 2003

Paris, Galerie Marwan Hoss, *George Segal*, May-July 2006, p. 23, illustrated in color

“

I discovered that ordinary human beings with no great pretensions of being handsome were somehow singing and beautiful in their rhythms. The people that I prefer to use again and again as models are friends and relatives with a very lively mental life...I discovered that I had to totally respect the entity of a specific human being, and it's a whole other set of insights, a whole other set of attitudes. It's a different idea of beauty and it has to do with the gift of life, the gift of consciousness, the gift of a mental life.

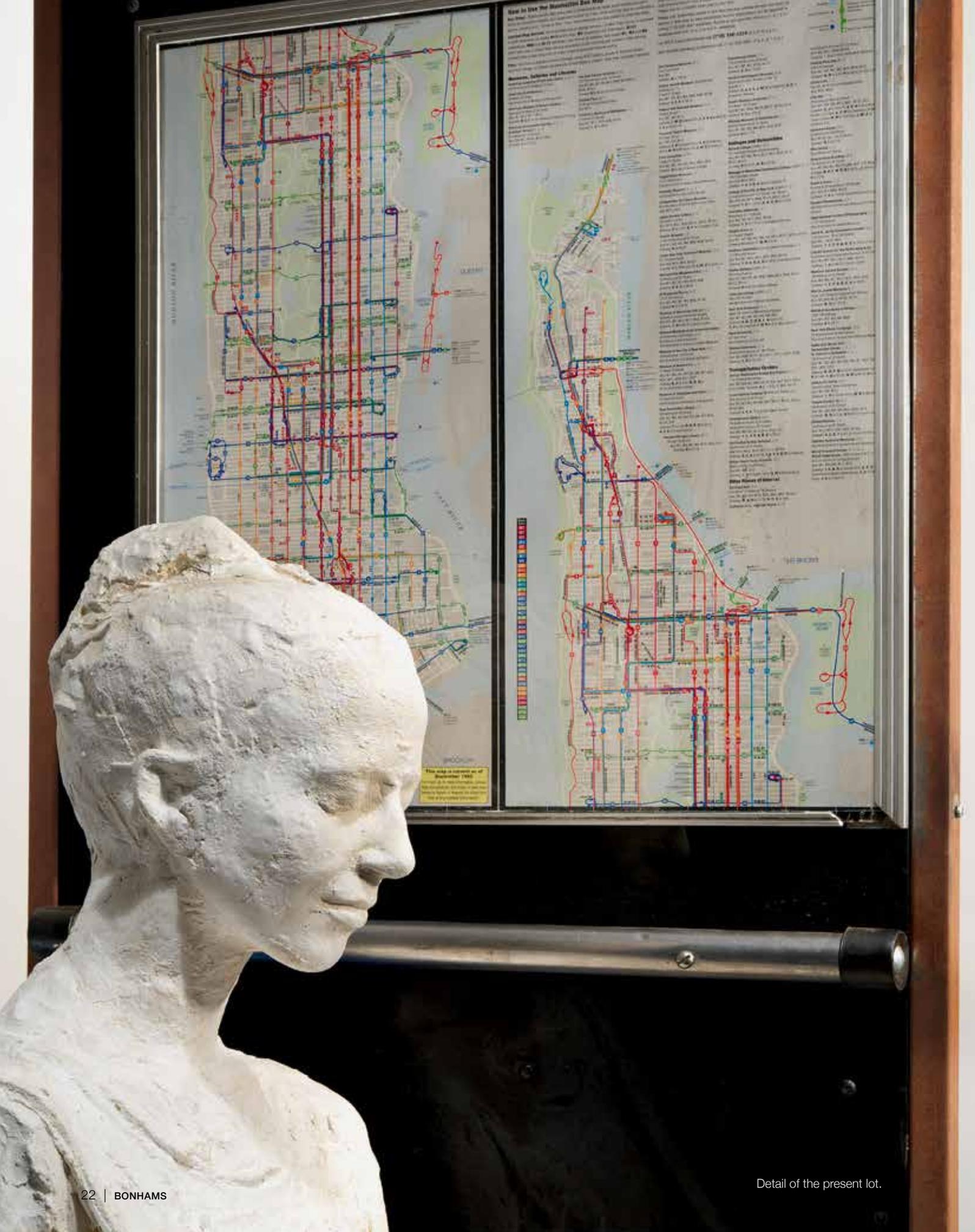
”

– George Segal, 1970



Won't y u please give this seat to the elderly or disabled.

Won't y u please give this seat to the elderly or disabled.



This map is identical to that published in 1950.

*Woman on a Blue Bus Seat (NYC Map)* in many ways exemplifies George Segal's fascination with lifelike depictions of everyday people and their rich internal lives. The figure on the bus is an everywoman, equally familiar and other. Lost in thought with her attention turned inward, Segal gives the viewer an outward view of her 'mental life' the naturalism and relatability of her form extends to her position on the bench. She is relaxed, with her arm casually, yet protectively lain across her purse, in a gesture often adopted by commuters on public transport. The tableau is life size and the seats next to the figure are empty, pulling the viewer into the work of art itself. Although this scenario is almost an invitation to sit, the figure remains aloof and apart. Segal often left his plaster figures unpainted and the effect here further sets the woman apart from her realistic, quotidian surroundings as an almost ghostly apparition.

Segal's interest in depicting the experience of public transport as a microcosm of urban alienation began in the early 1960s and would become an important leitmotif in his career. Two other examples are in the permanent collections of prominent New York institutions. Much like the present lot, the 1962 sculpture in the Museum of Modern Art, New York's collection, *The Bus Driver* and the 1965 sculpture in The Whitney Museum of American Art's collection, *The Bus Station*, both show solitary unpainted plaster figures in environments relating to bus transport. In all three sculptures Segal's groundbreaking work investigates the theme of being alone in a crowd and the individual experience of daily mass transit, a theme which remains ever relevant today as more people move into cities and fight feelings of isolation in an ever more connected and globalized world. Another noteworthy and closely related example is *The Commuters*, created in 1982 and installed in the New York City Port Authority Bus Terminal. This sculpture shows a group of figures about to walk through a door on their way to catch the next departing bus. *The Commuters* is seen by countless travelers every day, nobilizing and memorializing their daily movements.

Segal was a native New Yorker, making him intimately familiar with the city's public transportation and what the figure in the present lot would experience. He was born in the city in 1924 and then, after moving with his family to New Jersey, he returned to the city to study art and art education in the 1940s. He began his artistic career as a painter, but turned to sculpture in the late 1950s. He had a breakthrough moment in 1961, while teaching an experimental art class, when he created a method of wrapping models with plaster bandages to create what would become his instantly recognizable figure sculptures.

When Segal began exhibiting these sculptures of plaster figures in recognizable environments in the early 1960s, many considered them related to Pop art. However, Segal's focus did not delve into brands, media or consumerism. Rather, Segal probed more deeply into the quiet moments and private psychological experience of the individual within a busy commercial world that was rapt by marketing and hustle. In this way, Segal has been noted to have many similarities with Edward Hopper and American Realism. Indeed, one can see the affinities between Segal's *Woman on a Blue Bus Seat (NYC Map)* and many of Hopper's well-known paintings of figures in the city, including *Nighthawks* (1942) and *New York Office* (1962).



George Segal (1924-2000) *The Bus Station*, 1965. Plaster, wood, melamine laminate, metal, vinyl, cardboard and leather. Overall: 96 5/8 × 59 1/8 × 36in. (245.4 × 150.2 × 91.4 cm). Gift of Howard and Jean Lipman to the Whitney Museum of American Art. © 2020 The George and Helen Segal Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY

Although there are connections with Pop and American Realism, Segal's body of work and iconic style is singular, developed independently of any particular movement. The significance of Segal's sculpture was quickly recognized and had a nearly career-long relationship with the influential Sydney Janis Gallery, starting with his first solo show in 1965 and continuing through an exhibition in 1998, two years before the artist's death. The present lot was included in an important solo presentation at the gallery in 1997 and has been included in several international exhibitions since.

Segal's work is included in the permanent collections of numerous institutions world-wide. Important solo exhibitions of Segal's work include major retrospectives at the Walker Art Center, Minneapolis, 1978 (traveled to the San Francisco Museum of Modern Art and the Whitney Museum of American Art, New York in 1979); the Montreal Museum of Fine Arts, 1997–98 (traveled to the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, the Jewish Museum, New York and Miami Art Museum in 1998–99).

11

**JULES OLITSKI (1922-2007)**

*Iron High-3*, 1975

signed, titled and dated 'Jules Olitski '75 "Iron High-3"' (on the reverse)  
acrylic on canvas

63 x 35 in.  
160 x 88.9 cm.

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

**£15,000 - 23,000**

**HK\$160,000 - 230,000**

**Provenance**

Meredith Long Gallery, Houston

Private collection, Houston, acquired directly from the above

By descent from the above to the present owner

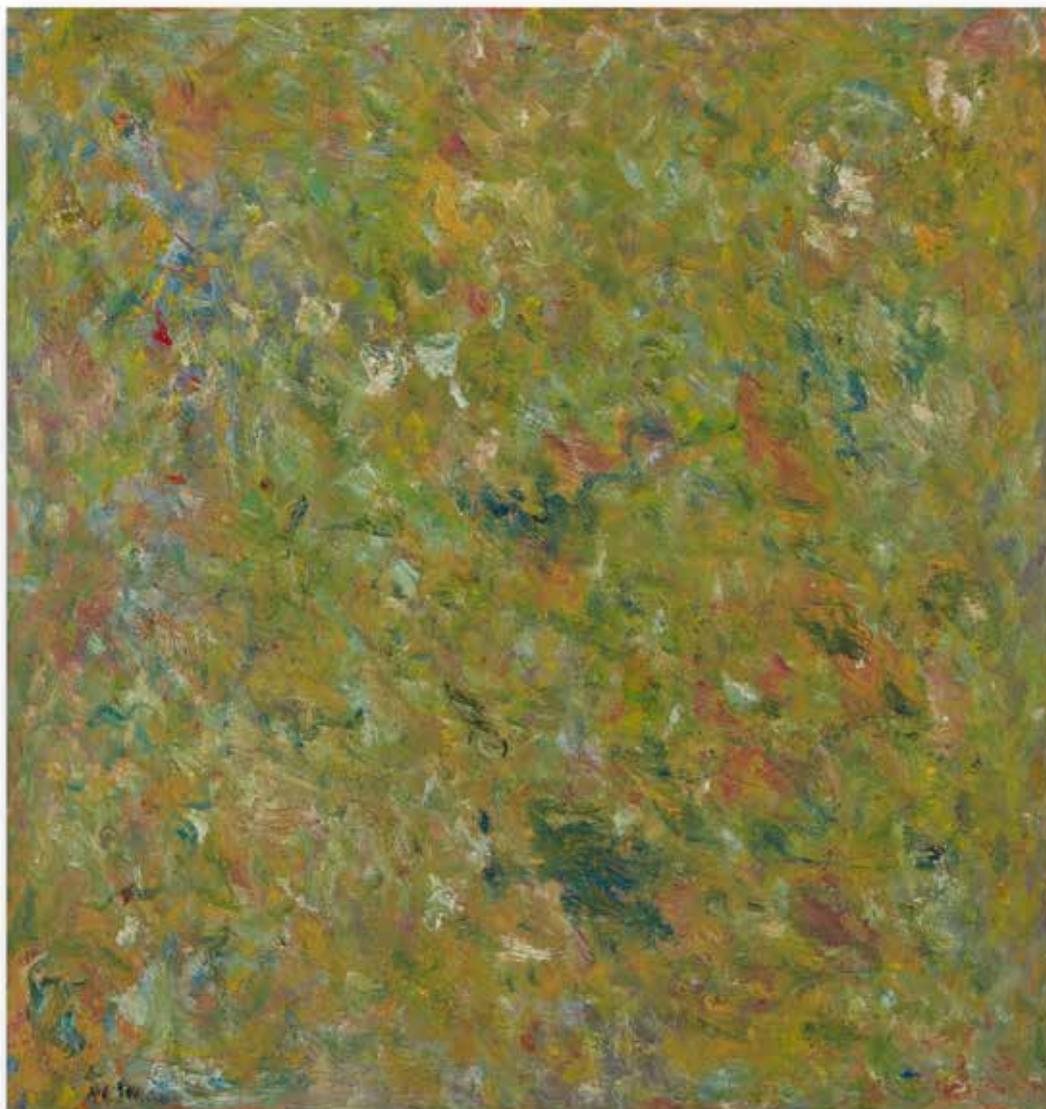
“

Color in color is felt at any and every place of the pictorial organization; in its immediacy - its particularity. Color must be felt throughout.

”

– Jules Olitski





12

**MILTON RESNICK (1917-2004)**

*Untitled*, 1959

signed 'M Resnick' (lower right); signed again and dated  
'Resnick 1959' (on the reverse)  
oil on canvas

19 x 18 in.  
48.3 x 45.7 cm.

**US\$12,000 - 18,000**  
**£9,200 - 14,000**  
**HK\$93,000 - 140,000**

**Provenance**

Private Collection, United States  
Thence by descent to the present owner



13

**MILTON RESNICK (1917-2004)**

*Norway, 1963*

signed and dated '63 Resnick' (lower right)  
oil on board

23 3/4 x 23 1/8 in.  
60.3 x 58.7 cm.

**US\$12,000 - 18,000**  
**£9,200 - 14,000**  
**HK\$93,000 - 140,000**

**Provenance**

Noah Goldowsky Fine Arts, New York  
Private Collection, United States  
Thence by descent to the present owner

14

**PETRA CORTRIGHT (B. 1986)**

:swat 2 walkthru +home! +"for sale", 2013

digital painting on aluminum

46 x 96 in.

116.8 x 243.8 cm.

**US\$30,000 - 40,000**

**£23,000 - 31,000**

**HK\$230,000 - 310,000**

**Provenance**

Steve Turner Contemporary, Los Angeles

Private Collection, London

Sale: Phillips, London, *20th Century & Contemporary Art Day Sale*,

10 February 2016, lot 221

Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, Steve Turner Contemporary, *PETRA CORTRIGHT* ✕ ✕ ✕

*BLANK BLANK BLANK* · · ·, 9 November-21 December 2013



Monet, Claude (1840-1926). *Waterlilies (Les Nymphéas)*, study of the morning water. Erich Lessing / Art Resource, NY



15

**ALEX ISRAEL (B. 1982)**

*Untitled (Flat)*, 2013

signed, stamped with the Warner Bros. Studio, Burbank, CA stamp and dated 'Alex Israel '13' (on the reverse)  
acrylic on stucco, wood and aluminum

60 x 60 in.  
152.4 x 152.4 cm.

**This lot is offered without a reserve.**

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

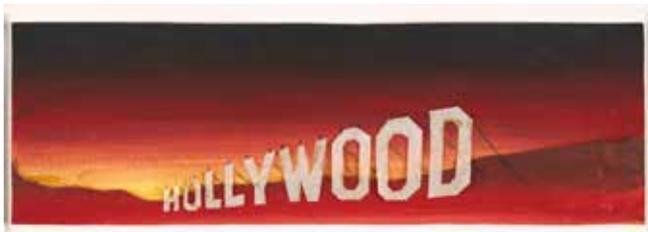
**£39,000 - 54,000**

**HK\$390,000 - 540,000**

**Provenance**

Darrow Contemporary, Los Angeles  
Private collection

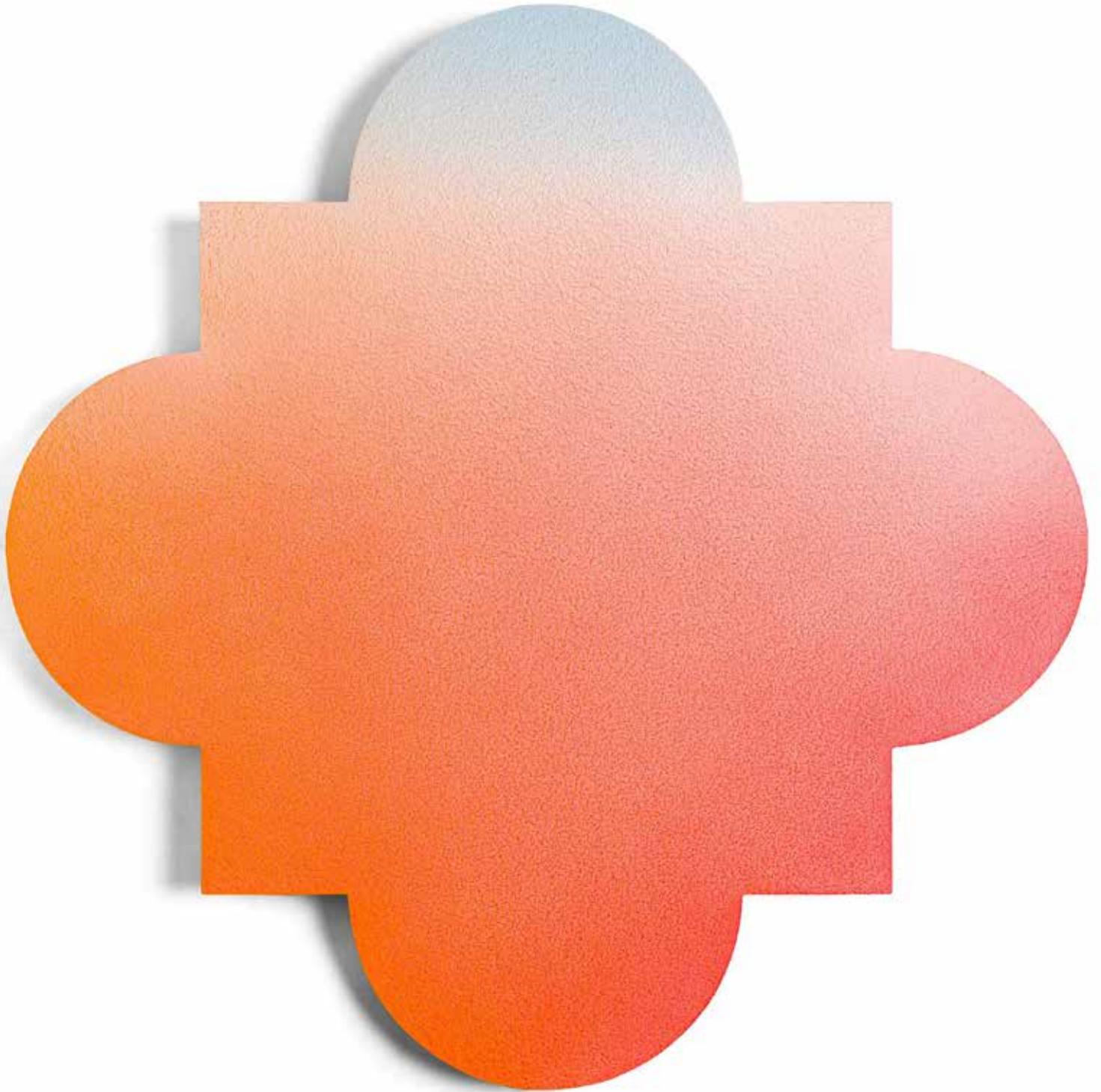
Born in Los Angeles in 1982, where he continues to live and work, Alex Israel is a multimedia artist whose work is deeply rooted in the light, iconography, and industry that defines his hometown. Israel has said 'Los Angeles, in my opinion, is the place where the American dream is most alive. I think it might be the most imagination-driven, and most creative city in the world.' (interview with Dirk Vanduffel, 'This is how the song, California Calling by the Beach Boys starts...', *Artdependence*, 17 July 2017). Israel's boundless creativity and California aesthetic finds expression in a vast array of media – painting, sculpture, installation, performance and even designing sunglasses (an LA staple) and partnerships with luxury brands to create handbags and more. In this way he not only shows us the dream in his work, but embodies it himself.



Ed Ruscha. *Hollywood Study #8*. 1968. Gouache, cut-and-pasted paper, charcoal, and pencil on paper; 7 x 21 3/4" (17.5 x 55.5 cm). Gift of the artist. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © Ed Ruscha.

*Untitled (Flat)* is part of a widely-recognized and signature body of work by the artist. In this painting, Israel references not only the particular and stunning light that bathes Los Angeles but also the architecture of a window frame, providing an almost Magritte-like surreal viewing experience. His work has been compared to Andy Warhol's with its canny ability to be recognizable, aspirational, slick, calculated, familiar and removed all at once. The present lot shows Israel embracing the cliché of the American Dream, of California as the sunny and optimistic land of opportunity and fame. Israel creates visually gorgeous works that draw us in and simultaneously help us explore the mythologies that loom large in our celebrity (and social media influencer) driven cultural/commercial ideals of today.

Israel's works are included in numerous important permanent collections, including the Los Angeles County Museum of Art; Moderna Museet, Stockholm; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Centre Pompidou, Paris; Museum Boijmans Van Beuningen, Rotterdam, Netherlands; Museum of Contemporary Art, Los Angeles; and Solomon R. Guggenheim Museum, New York.



16

**WOLFGANG TILLMANS (B. 1968)**

*Ultrachrome*, 2014

signed and numbered 'Wolfgang Tillmans 1/3 +1'  
(on a paper label affixed to the reverse)  
Inkjet print on paper mounted on aluminum in artist's frame

27 5/8 x 36 1/4 in.  
70.2 x 92.1 cm.

This work is number one from the edition of three, plus one artist's proof.

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

**£31,000 - 46,000**

**HK\$310,000 - 470,000**

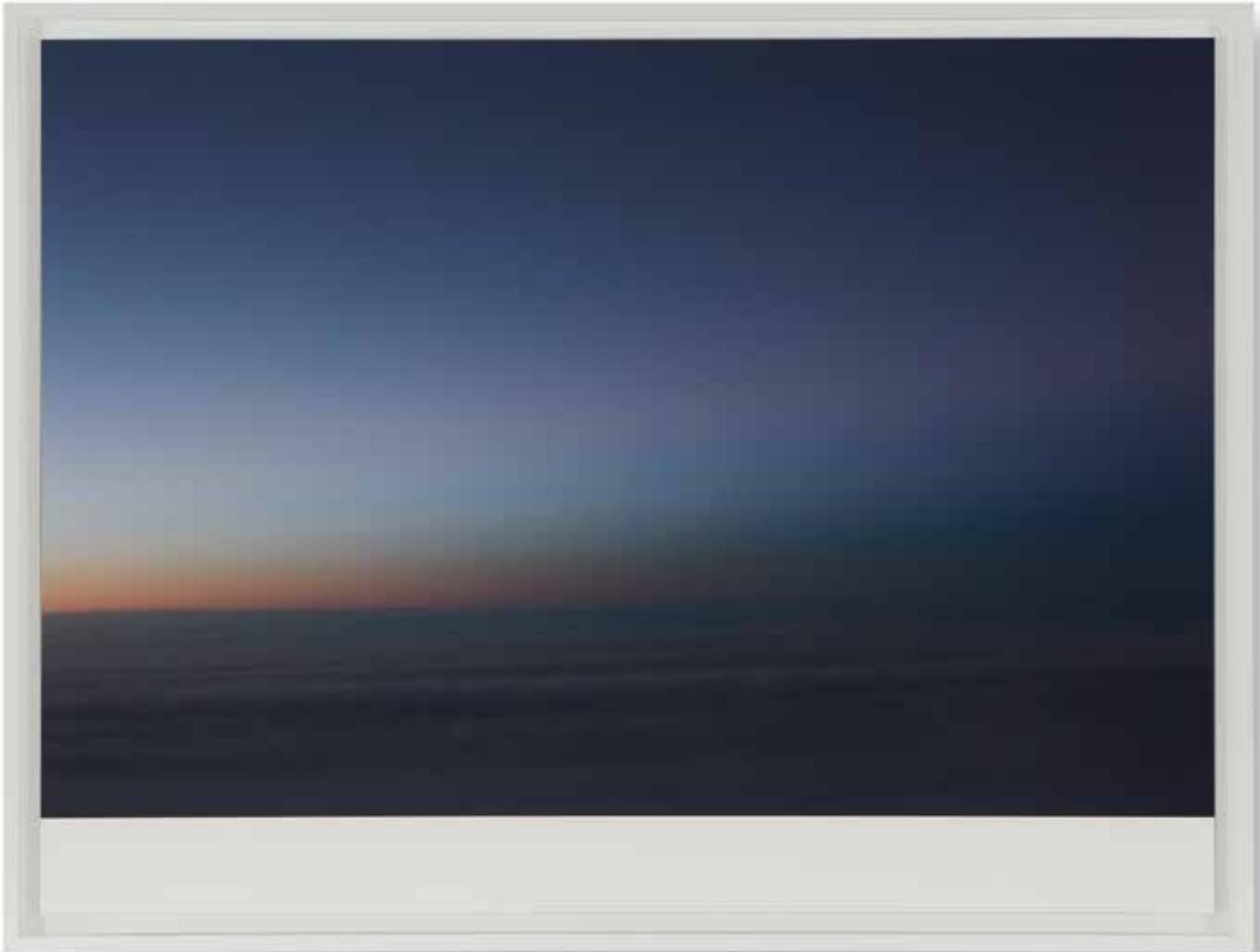
**Provenance**

David Zwirner Gallery, New York

Acquired directly from the above by the present owner

*Ultrachrome*, 2014 is one of several photographs by Wolfgang Tillmans taken from elevated positions, including aircrafts and tall buildings, where the artist utilizes the "view from above". The subject matter of this series ranges from everyday items such as flowers in a vase to parks and playgrounds, agricultural landscapes and cityscapes, some of which closely resemble topographic maps.

Tillmans has said about this body of work "I think one of the unifying things is that they are a representation of an unprivileged gaze or view. The unprivileged view may be applied to all my works. In photography, I like to assume exactly the unprivileged position, the position that everybody can take, that chooses to sit at an airplane window or chooses to climb a tower. That perspective, on various levels, allows me to work at the same time in a figurative and an abstract manner, analyzing what one could call 'the surface of the social fabric' and getting forms and shapes from which to derive pictures." (Wolfgang Tillmans, cited in Nathan Kernan, "What They Are: A Conversation with Wolfgang Tillmans," *Wolfgang Tillmans: View from above*, exh. cat. Ostfildern, 2001, p. 10.)



## COLLECTION OF MARTIN Z. MARGULIES, MIAMI

17

### ANDREAS GURSKY (B. 1955)

*Centre Pompidou*, 1995

signed, inscribed, titled, numbered and dated 'A. Gursky Paris, Centre Pompidou 1/2 1995' (on the reverse)  
chromogenic print in artist's frame

40 x 76 3/8 in.  
101.6 x 194 cm.

This work is number one from the edition of two.

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

**£77,000 - 120,000**

**HK\$780,000 - 1,200,000**

#### Provenance

London Projects, London

Galerie Ghislaine Hussenot, Paris

Monika Sprüth Galerie, Cologne

Bonakdar Jancou Gallery, New York

Acquired directly from the above by the present owner

#### Literature

Andreas Gursky and Uta Grosenick, *Andreas Gursky: Fotografien 1994-1998*, Wolfsburg 1998, p. 51

Ralf Beil and Sonja Fessel, *Andreas Gursky's Architecture*, Ostfildern 2008, p. 6

Andreas Gursky, *Andreas Gursky: Images*, London 1995, p. 13

Andreas Gursky and Martin Hentschel, *Andreas Gursky: Works 80-08*, Ostfildern 2011, p. 141

Andreas Gursky studied photography under Bernd and Hilla Becher in the Kunstakademie in Düsseldorf from 1981-1986, alongside Thomas Ruff and Candida Höfer. While the Bechers used a standardized, documentary style to underscore the commonality inherent in variation, Gursky's practice has expanded the idea of the photographic document by using digital manipulation and montage to record specific scenes, moments, and events. Gursky's works fall within several broad themes, including work, leisure, landscape and architecture. His works from the early 1990s depict factories, stock exchanges, airports, golf courses, highways, and buildings, often from aerial viewpoints that reveal the patterns of crowds and infrastructure.

*Centre Pompidou* mimics a series of photographs of factories that Gursky produced in the 1990s that highlighted the unique beauty of the forms and patterns of industrial machinery. The industrial architecture of the Centre Pompidou, Paris with its exposed fittings recalls a factory interior. Depicted is the mezzanine exhibition hall of the museum during an exhibition of the work of architects Herzog & de Meuron, the architects of Tate Modern, in 1995.

The Herzog & de Meuron exhibition, designed by Swiss artist Remy Zaugg, is composed of simple, utilitarian forms reminiscent of a production line. The exhibition visitors peer over the long display table, like the workers in Gursky's factory photographs on an assembly line. The people looking at the material are, as is usual in Gursky's work, not engaged with the viewer. The horizontal grid of the trestle tables and strip lighting above in *Centre Pompidou*, reflects the structures of modern life back to the viewer.

Although *Centre Pompidou* was produced on a much smaller scale, in an edition of sixty for Parkett, the present lot is one of only two works produced in this larger size, 40 x 76 3/8 in. This image also relates to other photographs by Gursky taken in museums and galleries, including *Untitled VI*, 1997, a photograph of *One (Number 31, 1950)*, 1950 by Jackson Pollock at the Museum of Modern Art, New York. *Centre Pompidou* is unique in Gursky's depiction of art museums in that it includes visitors in a gallery space. In this respect it resembles photographs of museum-goers by his contemporary Thomas Struth.



18

**RICHARD PRINCE (B. 1949)**

*Untitled (Refreshment)*, 1982

signed, numbered and dated 'R Prince 1982 2/2' (lower right);  
signed and dated again 'R Prince 1982' (on the reverse)  
Ektacolor photograph

image: 15 7/8 x 23 3/8 in. (40 x 59.4 cm.)  
sheet: 20 x 29 in. (50.8 x 61 cm.)

This work is number two from the edition of two.

**This lot is offered without a reserve.**

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

**£39,000 - 54,000**

**HK\$390,000 - 540,000**

**Provenance**

Nahmad Contemporary, New York

Acquired from the above by the present owner

**Literature**

N. Spector, *Richard Prince: Spiritual America*, exh. cat., New York, Solomon R. Guggenheim Museum, 2007, p. 269, another example illustrated

*Richard Prince: Fashion 1982-84*, exh. cat., New York, Nahmad Contemporary, 2015, n.p., illustrated

*Untitled* dates from a rich period of Richard Prince's career exemplified by works that comment on the culture of materialism, mass marketing and advertising that overwhelmed Americans in the 1970s and 1980s. Associated with a group called the "Pictures Generation" Prince, along with Jack Goldstein, Cindy Sherman, Robert Longo, Sherrie Levine and Barbara Kruger, took the art world by storm by redefining appropriation as an art form.

Prince's artistic practice of appropriation began while he was working for *Time Life* magazine. Prince was responsible for clipping and filing articles for the magazine's editor, which left the artist with hundreds of intriguing image-based advertisements. Prince experimented with creating collages with the images he sourced, and later abandoned that practice in favor of simply photographing them, often with slight alterations. The act of appropriation redefined contemporary art practices as Prince moved past the traditional Duchampian method where the artist added a new and altered value to a found object. Prince's appropriation is not intended as a claim to authorship, rather it is an act of simulation and of social commentary.

Prince's choice of subjects to rephotograph initially had to do with the believability of the image. "If there's any one thing going on through these images, it's that I as an audience don't believe them." (R. Prince, quoted in M. Heiferman, "Richard Prince", in *Bomb Magazine*, Issue 24, Summer 1988). Through a delicate process of removing the original marketing symbols, such as company logos and captions, Prince frees the image from these encumbrances and removes it from the original context. Prince elaborates on his process, stating, "Rephotographing is a technique for stealing (pirating) already existing images, simulating, rather than copying them, 'managing' rather than quoting them—re-producing their effect and look as naturally as they had been produced when they first appeared. A resemblance more than a reproduction, a rephotograph is essentially an appropriation of what's already real about an existing image and an attempt to add on or additionalize this reality onto something more real, a virtuoso real—a reality that has the chances of looking real, but a reality that doesn't have any chances of being real." (R. Prince, quoted by N. Spector, "Nowhere Man", in *Richard Prince: Spiritual America*, exh. cat., New York, Solomon R. Guggenheim Museum, 2007, p. 29.)



19

**CYPRIEN GAILLARD (B. 1980)**

*Not Yet Titled*, 2010

signed and dated 'Cy Gaillard 10' (on the reverse)  
oil and screenprint on canvas

25 5/8 x 33 7/8 in.  
65 x 86 cm.

**This lot is offered without a reserve.**

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

**£23,000 - 39,000**

**HK\$230,000 - 390,000**

**Provenance**

Sprueth Magers, Berlin, acquired directly from the artist

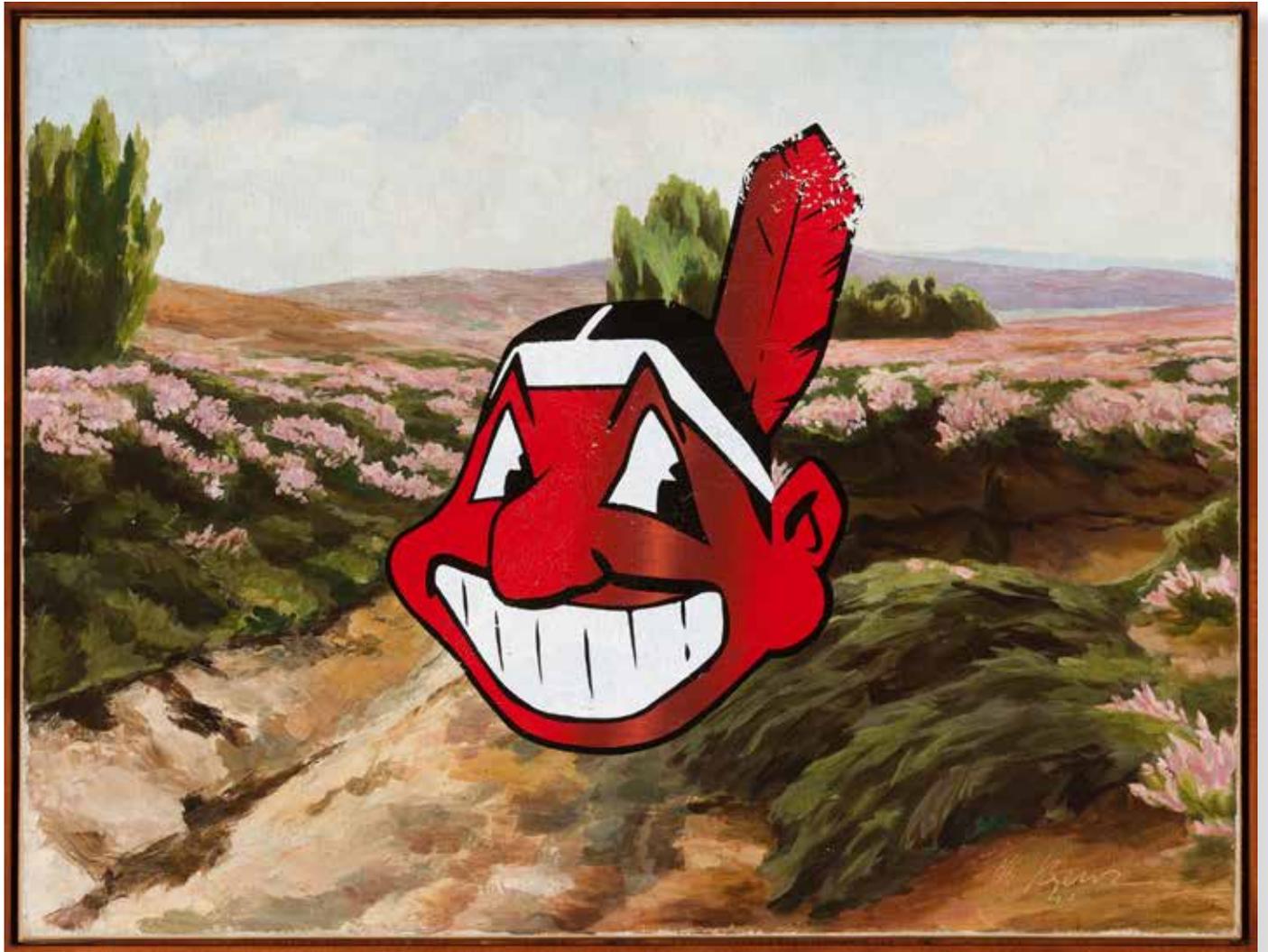
Private collection

Private collection

Cyprien Gaillard was born in Paris in 1980 and raised in both France and the United States. Gaillard's work, ranging from filmmaking to sculpture, painting, photography and large-scale installations, moves seamlessly between myth and history, man and nature, minimalism and romanticism.

Gaillard gained international attention early in his career with the appropriation of the Cleveland Indians' controversial logo, Chief Wahoo, the cartoon figure who is featured in *Not Yet Titled*. The Cleveland Indians' baseball team used the logo from 1947 until officially starting the process of removing Chief Wahoo in 2014, after a long public outcry. American Post-War Art contains a rich visual history of American cultural symbols incorporated by artists in their practice. Often, these symbols are used largely for their benign, graphic, mass appeal. Here, Gaillard consciously displays the loaded meanings behind this character, and to highlight this message, the artist places the character on a landscape. More than a derogatory depiction of Native Americans, the cartoon, which is now a part of the collection at the Jim Crow Museum of Racist Memorabilia, is also a "red Sambo" reflecting directly on the attitudes of the Jim Crow era in which the symbol was born.

Gaillard's use of the logo points at the bitter irony of the Cleveland Indians' adoption of Native Americans' names and mascots, irrespective of the country's near destruction of its indigenous people, and theft of their land. Gaillard is interested in how such loaded symbols live on in marketing and mass culture, how what is 'out of time' continues to exist. Gaillard was awarded the Marcel Duchamp Prize in 2010. He has had over 100 group and solo exhibitions internationally. Gaillard lives and works in New York and Berlin.





20

**MATTHEW HANSEL (B. 1977)**

*Avast ye Critics! Such is Sincerity*, 2016

signed and dated 'Matthew Hansel 2016' (on the reverse)  
oil and flashe on linen

60 x 48 in.  
152.4 x 121.9 cm.

**US\$4,000 - 6,000**  
**£3,100 - 4,600**  
**HK\$31,000 - 47,000**

**Provenance**

Acquired directly from the artist by the present owner



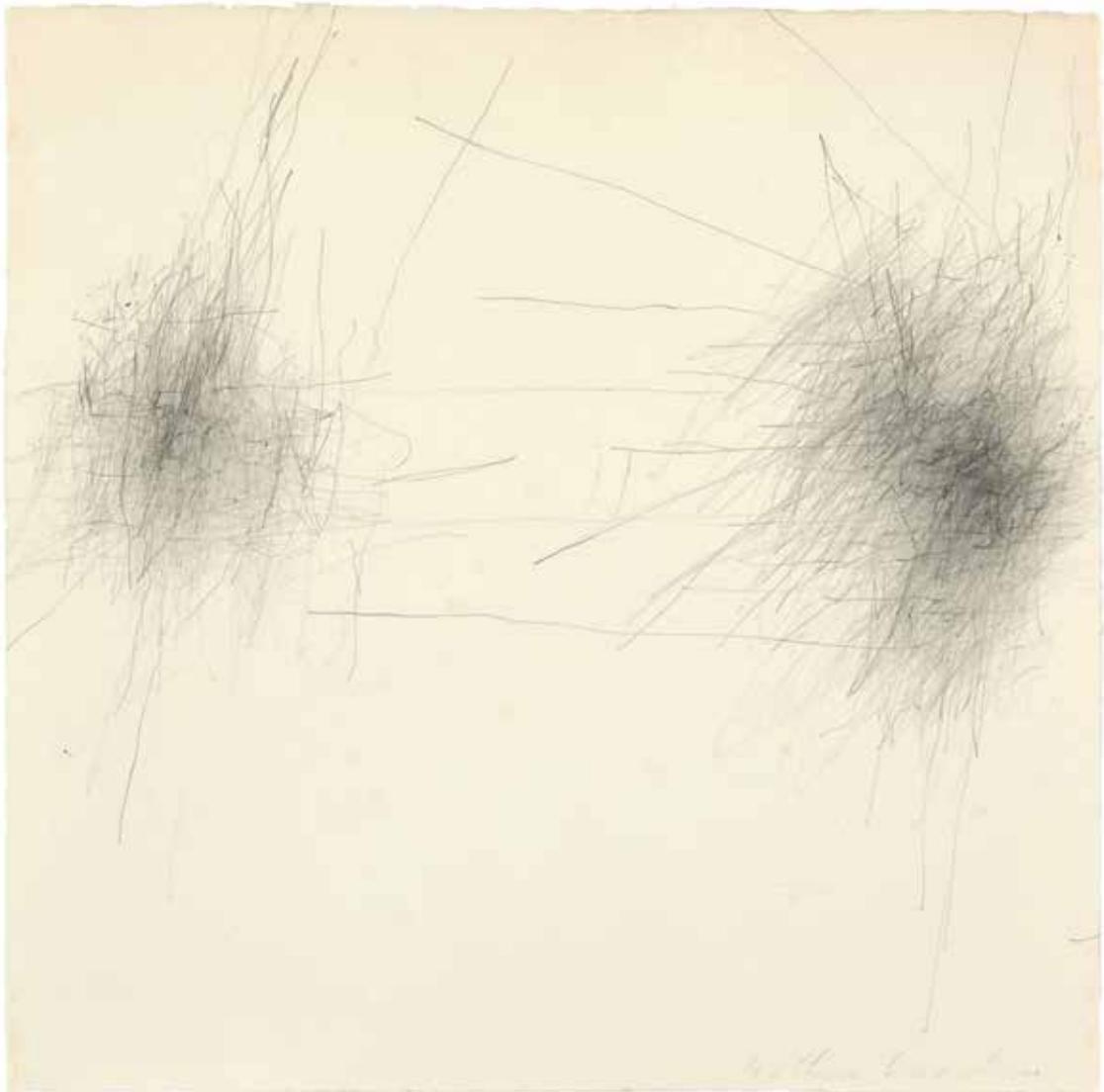
21  
**DASH SNOW (1981-2009)**  
*BLOW*, 2005

two photographs, diptych  
 left element: 58 3/4 x 37 1/2 in. (149.2 x 95.2 cm.)  
 right element: 37 1/2 x 58 3/4 in. (95.2 x 149.2 cm.)

This work is from the edition of three.

**US\$12,000 - 18,000**  
**£9,200 - 14,000**  
**HK\$93,000 - 140,000**

**Provenance**  
 Deitch Projects, New York  
 Acquired directly from the above by the present owner



22

**WILLIAM ANASTASI (B. 1933)**

*Untitled (Subway Drawing)*, 1986-1987

signed 'William Anastasi' (lower right); indistinctly inscribed (lower right); dated 'Nov 11, 1986 Jan 18, 1987' (on the reverse)  
graphite on paper

11 x 11 in.

27.9 x 27.9 cm.

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

**£2,300 - 3,900**

**HK\$23,000 - 39,000**

**Provenance**

Private collection, New York, acquired directly from the artist  
Thence by descent to the present owner



23

**WILLIAM ANASTASI (B. 1933)**

*Untitled, circa 1970s*

inscribed '7:59pm' (upper left)

ink, wax crayon, colored pencil, graphite, tape and paper collage on paper

44 7/8 x 34 1/2 in.

113.9 x 87.6 cm.

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

**£7,700 - 12,000**

**HK\$78,000 - 120,000**

**Provenance**

Private collection, New York, acquired directly from the artist

Thence by descent to the present owner

24

**RICHARD HAMBLETON (1952-2017)**

*Double Shadow Head Portrait, 2006*

signed and dated 'Hambleton 06' (lower right)  
acrylic on construction paper, diptych

32 1/2 x 38 1/4 in.  
82.6 x 97.2 cm.

**US\$30,000 - 50,000**  
**£23,000 - 39,000**  
**HK\$230,000 - 390,000**

**Provenance**

The artist  
Woodward Gallery, New York



"Paramour," (detail) 1981-1982 NYC, Lower East Side, by Hank O'Neal





Canadian-American artist Richard Hambleton (1952-2017) captivated New York starting in 1979 with his “Mass Murder” series. Painting directly on the streets and sidewalks the series mimicked the chalk outlines used by police to mark homicide victims during crime scene investigations, driving the point home, the artist added an occasional splash of red paint, causing an already unnerved public to have a visceral reaction. The streets of New York were Hambleton’s open-air gallery, and the art world took notice. In addition to New York City, Hambleton painted his “shadowmen” across Paris, London, and Rome. In 1984, he painted 17 “shadowmen” on the Berlin Wall. For these international works, he gained the label, the Godfather of Street Art. However, he saw his work as public art and eschewed the label of graffiti artist his entire career. Hambleton stood out from graffiti artists by focusing on site-specific conceptual works.

Hambleton, together with his friends and occasional collaborators Jean-Michel Basquiat and Keith Haring, were the toasts of the 1980s downtown scene. By the mid-1980s it was Hambleton who was commanding a premium for his work, notable, for his shadow heads, which can be viewed as nihilistic self-portraits. Early in the 80s Hambleton had transitioned from producing shadow men and heads in public spaces, and he started producing works on paper and on canvas in his studio. This shift from public art to a studio practice led to his first solo exhibition, which opened in the Lower East Side in 1982. The show was an immediate success and two years later he was included in the Venice Biennale, where his work was featured again in 1988 and 2009. When the *International Herald Tribune* did a piece on graffiti art in 1983, it was Hambleton, not Basquiat or Haring, who had an accompanying image. By the mid-1980s he was selling his paintings for high figures and was revered as a definitive American Pop-Expressionist. He was featured on the cover of *Life* magazine. As synonymous as a soup can is to Warhol, so a shadow head is to Hambleton.

A graduate of the Vancouver School of Art, Richard Hambleton’s work is included in the permanent collections of the Checkpoint Charlie Museum and The Zellermeier in Berlin; The Andy Warhol Museum; Austin Museum of Art; Milwaukee Art Museum; The New Museum of Contemporary Art; The Brooklyn Museum; The Queens Museum; and Harvard University. “Shadowman”, a film about Hambleton premiered at the Tribeca Film Festival in 2017.



Richard Hambleton in Los Angeles, 1986.  
Photograph copyright Ben Buchanan





***A collection  
of Supreme  
skateboard decks***



25

**SUPREME, NEW YORK**

A collection of 152 full-sized Supreme skateboard decks, published by Supreme New York between 2008-2019

installation dimensions variable

Each approximately: 31 7/8 x 8 1/4 in. (81 x 21 cm.)

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

**£92,000 - 140,000**

**HK\$930,000 - 1,400,000**

**Provenance**

Supreme, New York

Acquired by the present owner between 2008 and 2019







Founded over twenty-five years ago by James Jebbia, Supreme began as a small storefront on Lafayette Street in downtown Manhattan. This boutique, dedicated entirely to the world of skateboarding, would soon become an international phenomenon and one of the most instantly recognizable brands around the world. A famously limited supply is what separates Supreme from other streetwear brands, with notoriously long lines of fans and collectors queued for city blocks, it instantly became the epicenter of New York skate culture. With a dedicated cult following amidst the skateboarders and artists of Manhattan, Jebbia refashioned the gritty image of this subculture in the mold of contemporary art – presenting garments and accessories in-store with the polish and elegance of a luxury brand or gallery.

It was this cross-pollination of styles, designs and motifs that identified Supreme as a breakthrough presence in the industry, attracting the attention of outsiders and individuals who appreciated the spirit of appropriation, collaboration and experimentation. The brand with the box logo got their start openly adapting artist Barbara Kruger's style – the white Futura font on a red field is inspired by Kruger's use of an identical text treatment in many of her best-known works. From the infamous design of the now iconic logo to the signature t-shirts, Supreme has garnered such recognition thanks to this synthesis of "high" art and "low" culture; none better illustrated than across the undersides of Supreme skateboard decks.

Visual art has always been an integral part of skate culture. Blending artistry and sport through deck design and various media, skate brands have collaborated with numerous designers and artists, but never on such a level as Supreme. Skate culture has a rich history of creatives who would often decorate and customize their boards with graffiti, paint, stickers and more to reflect their individuality. It was the idea to have Supreme skateboards serve as blank canvases for the masters of contemporary art that brought these artist collaborations to the forefront. Since its inception, Supreme worked with renowned street artists Rammallzee and Dondi White, and over the years expanded to collaborate with some of the most iconic visual artists of the contemporary art world. The series of artist-collaborative skateboard decks that Supreme began in 1998 demonstrate how the label pioneered a movement that influenced luxury fashion houses to adopt collaborative lines as a key aspect of their business, from Adidas to Louis Vuitton and Raf Simons. Supreme's cultural influence was cemented by bridging the gap between contemporary art, street culture, and skateboarding.

With 152 skatedecks in pristine condition, this collection is a testament to the keen eye and dedication of the present owner. A collection of original, full-size Supreme decks produced between 2008-2019, featuring such momentous artists as KAWS, John Baldessari, Cindy Sherman, Raymond Pettibon, Mike Kelley, Nan Goldin, Dash Snow,



# HERO

## SKATEBOARDS

Urs Fischer, and Gilbert & George, amongst others, the 152 objects that comprise the present lot are impeccable, rare works of art that speak to the cultural significance of Supreme as a generation-defining brand. Collaborating with artists since the beginning of the series, Jebbia and Neville Wakefield curated a selection of artists with both personal ties to the label, as well as boundary-pushing, seminal artists of their respective generations, to design the limited-run pieces.

Released in 2015, the skateboard decks produced by Larry Clark are undoubtedly some of the most important and exclusive works from the collection. Celebrating twenty years since the release of Clark's controversial film *Kids* (1995), Supreme's collaboration with the film director and photographer celebrates not only one of the first pieces of cinema to explore the raw experience and intricacies of youth culture, but reflects upon Supreme's own closeness to the production having supplied garments for the cast, which included two original Supreme team skateboarders. This attention to detail and shared histories echoes throughout the collaborations featured here, not least in those of Dash Snow and Harmony Korine, who were similarly young artists and creatives on the Downtown scene.

In 2016, Supreme released a deck set with Swiss artist Urs Fischer, whose great inspiration has been anti-art and anti-authoritarian directions of Neo-Dada. For this limited edition, Fischer created three decks depicting a cigarette in different degrees of degradation, entitled *Fried*, *Toasted* and *Baked*. Using everyday objects as art, Fischer contemplates the passage of time and its effects on these objects.

In 2017, the brand collaborated with American photographer Cindy Sherman on two decks that feature her works *Untitled #181* and *Untitled #175* from her Disaster Series. Though Sherman may be best-known for her works depicting female stereotypes in classic cinema or *Untitled Film Stills*, it is fitting that her Supreme collaboration highlights some of her more subversive work. From 1987 to 1989, Sherman's Disaster series, explored the grotesque subject matter in settings where the artist is hardly or not at all present. *Untitled #181* and *Untitled #175*, show disturbing scenes of food messes, as if one found a Thanksgiving meal in a dumpster, or a sidewalk of exploded cupcakes and vomit.

One of the largest collections of the highly sought-after full-size Supreme skateboard decks, purchased by the present owner over the last decade, the present lot is an outstanding testament to the history of a streetwear brand that grew into a cultural icon. The skateboard decks have quickly become collector's items, not just for skateboarders or stylists, but for art collectors for whom the limited-edition pieces represent fascinating alternative works by major artists. Engaging and emboldening the tired post-punk aesthetic of SoHo in the 1990s by working closely with leading contemporary artists, these skateboard decks are a collection of individual works of art that represent the cutting-edge of fashion and contemporary art, as well as the exceptional results of an extraordinary collaborative practice.

# Brian Jungen



Detail of lot 27.



Detail of lot 27.

Brian Jungen draws from his Swiss and Dane-zaa (a First Nations people of British Columbia and Alberta) heritage when creating the complex yet whimsical sculptures for which he is so well-known. Born in Fort St. John, British Columbia in 1970, Jungen deconstructs and transforms objects from his everyday life, turning plastic chairs into whale skeletons, golf bags into totem poles and Nike Air Jordans and Everlast boxing gloves into ceremonial masks of British Columbian coastal tribes. Jungen elaborates "If you look at how my indigenous ancestors approached object-making, they typically used whatever they had on hand, working with what was in their immediate environment. My practice carries on that tradition. I live rurally now, but I lived in Vancouver for twenty-something years, and so my immediate environment then was very urban, with shopping malls and so on."

It was on a 1998 visit to New York City that Jungen saw red, white and black Nike Air Jordan basketball shoes in a store window. They were the traditional colors of the *Haida*, an indigenous people of the Pacific Northwest coast. Meticulously restitching the shoes into ceremonial masks, Jungen fashioned shoe tongues into curled ears, reinforced toes into chins and Nike swooshes into eyes, thus his first "Prototype for New Understanding" series was born. Simultaneously direct and disarming, Jungen's sculptures are entirely familiar in their material and assembly yet trick the eye through skillful illusion. While revered for their craftsmanship and graphic use of pattern and color, Jungen's works also contain subtle critiques of labor practices, global capitalism and cultural stereotypes, as well as the way in which professional sports fill a need for ceremony within the larger culture of society. Ultimately, he bridges the gap between indigenous and mass cultures with this potent combination.



26

**BRIAN JUNGEN (B. 1970)**

*Talking Sticks*, 2005

signed, numbered and dated '05 Brian Jungen 3/5'  
(on the knob of four bats)  
five carved baseball bats

installation dimensions variable  
each: 33 x 3 x 3 in. (83.8 x 7.6 x 7.6 cm.)

This work is number three from the edition of five.

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

**£12,000 - 15,000**

**HK\$120,000 - 160,000**

**Provenance**

Catriona Jeffries, Vancouver

Acquired directly from the above by the present owner

27

**BRIAN JUNGEN (B. 1970)**

*Dummies*, 2006

leather Everlast boxing gloves on speed bags, in three parts

- i. 15 3/4 x 12 x 13 in. (40 x 30.4 x 33 cm.)
  - ii. 16 x 11 1/2 x 7 1/2 in. (40.6 x 29.2 x 19 cm.)
  - iii. 19 3/4 x 14 1/4 x 16 in. (50.1 x 36.8 x 40.6 cm.)
- base, each: 42 x 12 x 12 in. (106.6 x 30.4 x 30.4 cm.)

This work is unique.

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

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

Catriona Jeffries, Vancouver

Acquired directly from the above by the present owner

**Exhibited**

Vancouver, Catriona Jeffries, *274 East 1st*, 3 June–8 July 2006



Four-faced Hamat'sa Mask, c. 1938, by George Walkus, Canadian, c. 1890-1950, made from wood, paint, string and cedar bark, bought through the Native Arts Acquisition Fund, in the Denver Art Museum. Copyright: Manuel Cohen





28

**TONY BEVAN R.A. (B. 1951)**

*Self-Portrait Neck*, 1988

signed with the artist's initials 'TB' (lower right)  
charcoal on paper

30 x 22 in.  
76.2 x 55.8 cm.

**US\$4,000 - 6,000**  
**£3,100 - 4,600**  
**HK\$31,000 - 47,000**

**Provenance**

L.A. Louver, Los Angeles  
Acquired from the above by the present owner, 1989



**COLLECTION OF CHRISTINE SPLICHAL, PASADENA**

29

**STEPHAN BALKENHOL (B. 1957)**

*Man with Crossed Legs, 2005*

incised with the artist's signature and numbered 'SPB 1/25' (on the base)  
hand-painted bronze

23 5/8 x 7 1/2 x 6 1/2 in.  
60 x 19 x 16.5 cm.

This work is number one from the edition of twenty-five.

**US\$12,000 - 18,000**  
**£9,200 - 14,000**  
**HK\$93,000 - 140,000**

**Provenance**

Hunsaker/Schlesinger Fine Art, Santa Monica  
Acquired directly from the above by the present owner

30

**AARON CURRY (B. 1972)**

*Mustard Manboy*, 2011

signed with the artist's initial 'A.' (lower edge); embossed with the artist's initial 'A.' (on the base)  
ink, silkscreen and gouache on wood and cardboard  
with painted aluminum base

Overall: 90 1/4 x 19 3/8 x 16 1/4 in. (229.6 x 49.5 x 41.6 cm.)

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

**£14,000 - 19,000**

**HK\$140,000 - 190,000**

**Provenance**

David Kordansky Gallery, Los Angeles

Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, David Kordansky Gallery, *Aaron Curry & Richard Hawkins: Cornfabulation*, 28 October-10 December 2011

“

I studied with Mike Kelley, Jim Shaw, Richard Hawkins, Liz Lerner—a lot of great professors. I hadn't become a mature artist until I got to LA, and when I got there, it kind of embraced me as an artist, and who I was, and I really feel like it's my home now.

”

– Aaron Curry



31 W

**MARIKO MORI (B. 1967)**

*Beginning of the End, Shanghai/China, 1997*

laminated color Cibachrome, aluminum, wood and polyurethane foam

39 x 151 x 28 in.

100 x 400 x 71.1 cm.

This work is number three from the edition of three, plus one artist's proof and one printer's proof. This work is accompanied by a certificate of authenticity signed by the artist.

**This lot is offered without a reserve.**

**US\$8,000 - 10,000**

**£6,200 - 7,700**

**HK\$62,000 - 78,000**

**Provenance**

Galerie Emmanuel Perrotin, Paris

Acquired directly from the above by the present owner

Born in Tokyo in 1967, Mariko Mori is the daughter of an art historian and an inventor. In her practice Mori bridges the gap between these two professions in her innovative approach to artmaking, particularly her high-tech photographic techniques. *Beginning of the End, Shanghai/China* comes from Mori's *Beginning of the End* (1996-2006) series, in which the artist documented herself in a transparent acrylic Body Capsule of her invention placed in locales from across the globe, including urban developments and sites of natural beauty or cultural significance. These sites include significant geographical locations of the past, the present, and the future, including Teotihuacan (Mexico), Tiahuanaco (Bolivia), Angkor Wat (Cambodia), Giza (Egypt), Sibuya (Japan), Shanghai (China), London (Great Britain), Paris (France), Hong Kong (China), New York (United States), Brasilia (Brazil), and Dubai (United Arab Emirates). *Beginning of the End, Shanghai/China* was photographed in Pudong, Shanghai and represents one of the multinational redevelopments of the present and future.

In her groundbreaking exhibition at Perrotin Gallery, Paris in 2000, this series was displayed alongside the Body Capsule as well as the immersive film documenting this series, known as *Kink* (1995–2000). For the performance aspect of this series of work, Mori dressed in a body suit and lay within the Capsule which in turn is subsumed by the scale of the surrounding landscape. Mori's static and detached presence within the transparent capsule suggests suspended time as an expression of immortality, or as a euphemism for death at the moment before afterlife. "Space and Time capsules attempt to achieve three or four-dimensional voyages in space. My approach is to perceive or sense various passages or potential spaces that connect our consciousness to another world." (Holland, Allison. "From Gothic Lolita to Radiant Shaman: The Development of Mariko Mori's Ethereal Personae." *U.S. Japan Women's Journal*, no. 40, 2011, pp. 3–28.)



32

**GISELA COLON (B. 1966)**

*Oval Melt Glo-Pod (Iridescent Black)*, 2013

blow-molded acrylic

26 x 65 x 12 in.

66 x 165.1 x 30.5 cm.

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

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

Quint Contemporary Art, La Jolla

Acquired directly from the above by the present owner

“ My work is kinesthetic in the sense that movement actually causes physical and perceptual changes in the object. The body of the viewer can alter the color as their body affects the light flow. In addition, external conditions such as natural light versus artificial light, the orientation of the work, will also alter the object, allowing a kinesthetic quality above and beyond the concerns of classic Light and Space and Minimalism.

– Gisela Colon

”



**PROPERTY OF THE MURRAY-GELL MANN TRUST, SANTA FE**

33

**HELEN PASHGIAN (B. 1934)**

*Untitled*, 1986

signed, titled and dated 'Pashgian 1986 Untitled' (on the reverse)  
epoxy on canvas

24 1/8 x 24 1/8 in.  
61.2 x 61.2 cm.

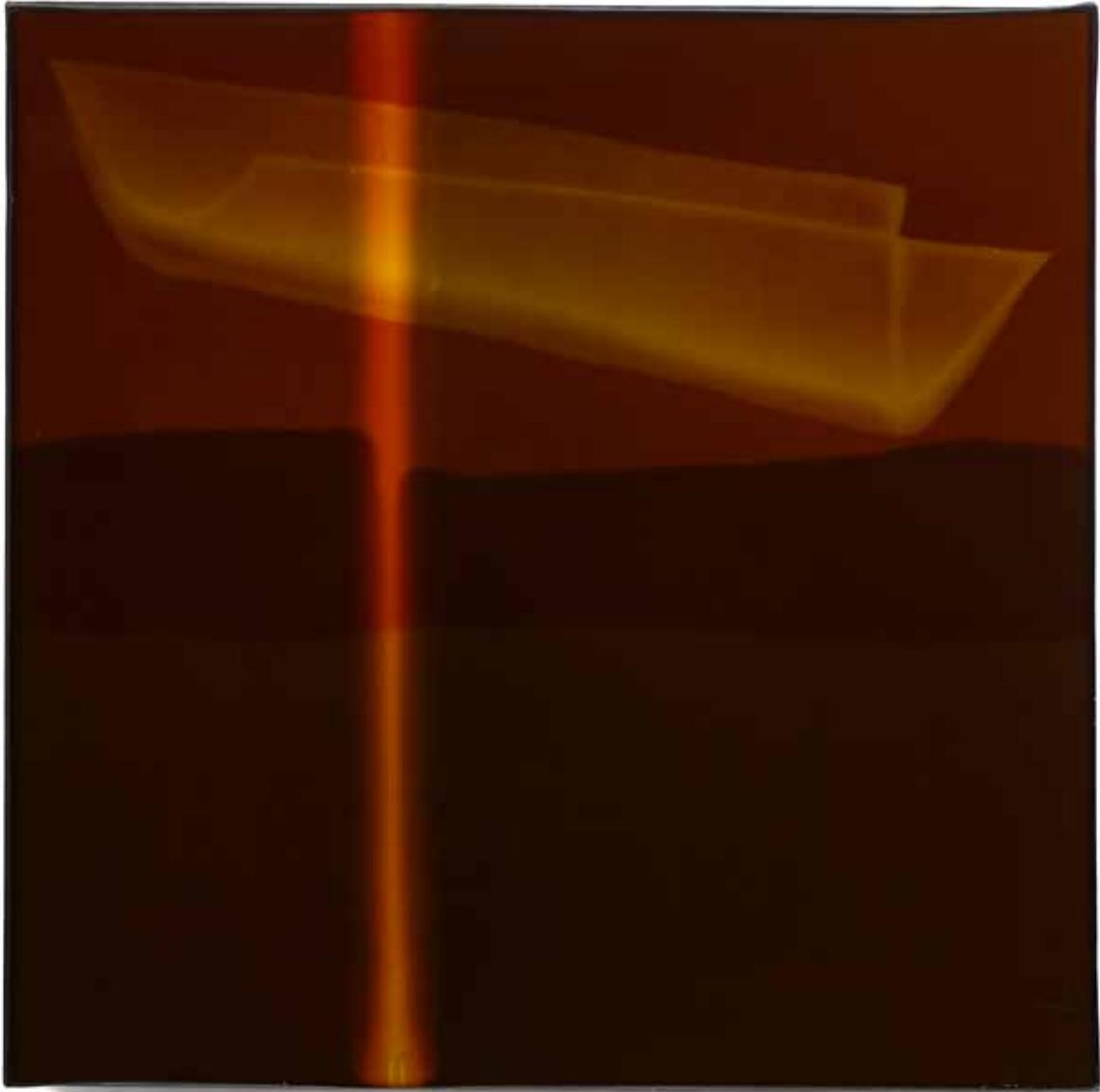
**US\$5,000 - 7,000**

**£3,900 - 5,400**

**HK\$39,000 - 54,000**

“ For all light and space artists, our eyes and our brains observe certain things, and we see certain things. How deeply we see depends on what is presented to us. What I am trying to present is a very simple format—extremely abstract—and create attention in the viewer between their eye and their brain. ”

– Helen Pashgian





34

**LARRY BELL (B. 1939)**

*SSSS (Stain, Scratch, Smear Specimens)*, 2007

signed with the artist's initials, dedicated and dated 'For [...] Peace +  
Love LB '07' (lower right side edge)  
aluminum and silicon monoxide coated glass and wood

21 1/8 x 21 1/8 x 5 in.  
53.6 x 53.6 x 12.7 cm.

**US\$10,000 - 15,000**  
**£7,700 - 12,000**  
**HK\$78,000 - 120,000**

**Provenance**

Acquired directly from the artist by the present owner



35

**LARRY BELL (B. 1939)**

*Untitled (Vapor Drawing)*, 1979

signed and dated 'Larry Bell 79' (lower right)  
vaporized metal on paper

57 x 41 in.  
144.8 x 104.1 cm.

**US\$10,000 - 15,000**  
**£7,700 - 12,000**  
**HK\$78,000 - 120,000**

**Provenance**

Sale: Los Angeles Modern Auctions, *Modern Art & Design Auction*,  
5 March 2017, lot 84  
Private collection, acquired at the above sale  
Acquired from the above by the present owner

36

**CALLUM INNES (B. 1962)**

*Exposed Painting, Zinc Yellow, Gold Green, 2000*

signed 'CALLUM INNES' (on the overlap) titled 'EXPOSED PAINTING, ZINC YELLOW/  
GOLD GREEN' (on the stretcher)  
oil on linen

42 x 41 1/2 in.  
107.5 x 105.5 cm.

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

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

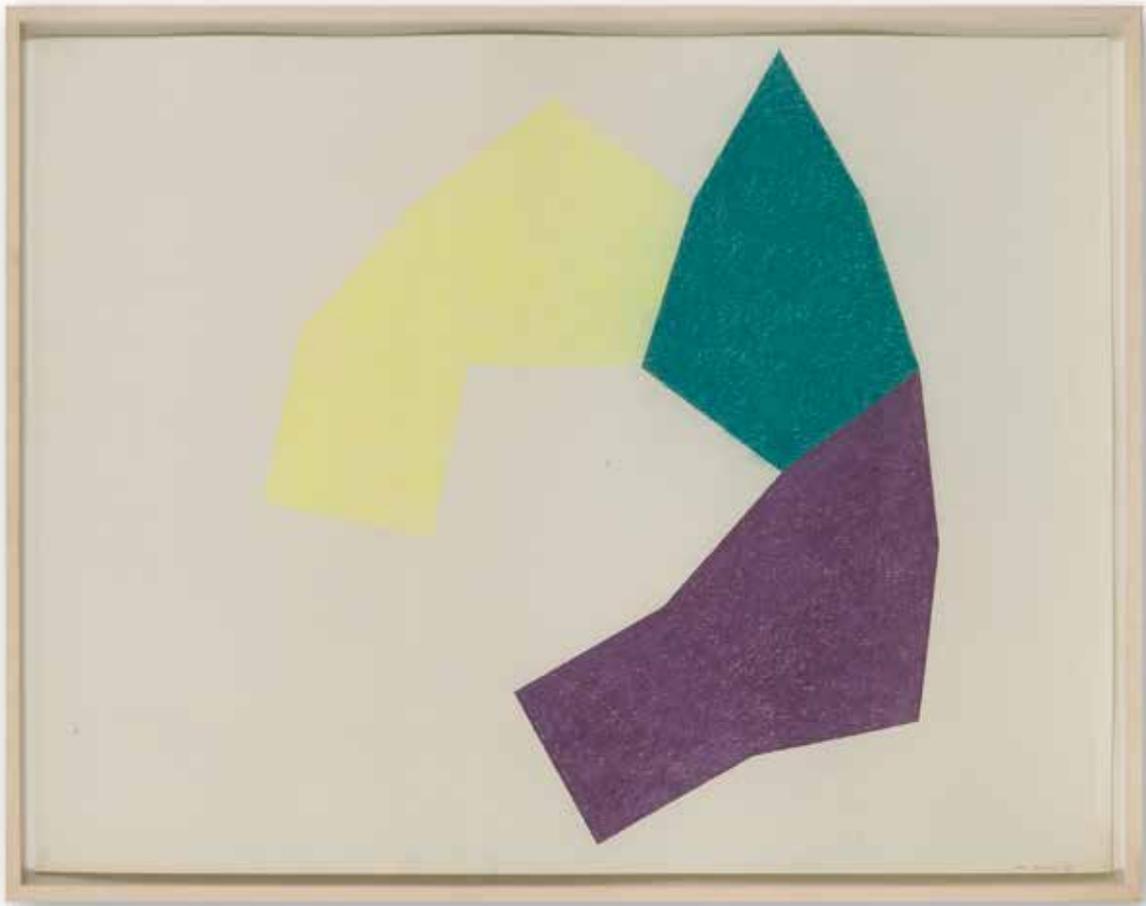
Sean Kelly Gallery, New York

Acquired from the above by the present owner in 2001

“ Light is very important, but my paintings are about  
luminosity. People talk about the reductive element in my  
work or un-painting which I don't really like. Actually, it is  
painting. I am applying pigment and color all the time and  
I'm removing it and leaving the remnants of each layer. ”

– Callum Innes





**PROPERTY FROM THE DENMAN COLLECTION, SEATTLE**

37

**MEL BOCHNER (B. 1940)**

*Third Planar Arc*, 1977

signed and dated 'MEL BOCHNER 1977' (lower right)  
pastel on paper

37 3/4 x 50 in.  
95.8 x 127 cm.

**US\$8,000 - 12,000**  
**£6,200 - 9,200**  
**HK\$62,000 - 93,000**

**Provenance**

Sonnabend Gallery, New York

Acquired directly from the above by the present owner



38

**SAYRE GOMEZ (B. 1982)**

*Untitled Painting in Red Over Green w/ Painted Faux Wood Grain Frame*, 2014

acrylic on canvas

72 × 60 in.

182.9 × 152.4 cm.

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

**£3,100 - 4,600**

**HK\$31,000 - 47,000**

**Provenance**

Fluxia SRL, Milan

Acquired directly from the above by the present owner

**Exhibited**

Milan, Fluxia, *TRUST (Vita Vel Regula)*, 16 September-15 November 2014

# NATIONAL SATURDAY CLUB

The idea for the National Saturday Club came from the experiences that we both had attending free Saturday classes at our local art schools, when we were 14 years old in the 1960s. They changed our lives.

We worked on the idea that the original Saturday classes model could be reinvented to create Saturday Clubs that are relevant today. We prototyped an Art&Design Saturday Club at four UK colleges with 100 13–16 year olds in 2009. The model worked and has since been developed for other subject areas – Science&Engineering, Fashion&Business and Writing&Talking.

The National Saturday Club partners with universities, colleges and cultural institutions across the UK, which run free local Saturday Clubs during the academic year. These host institutions provide specialist facilities and their tutors create and lead individual programmes. These are designed to help 13–16 year olds strengthen their skills and knowledge in their chosen Club subjects, and grow in confidence. Twice a year, the National Saturday Club brings everyone in the network together for shared events – the London Visit and Summer Show – and also organises Masterclasses for each Saturday Club, which provide Club members with a vital link to the professional world.

By making all Saturday Clubs free and with no exams, the barriers to attending are reduced and young people from all backgrounds are encouraged to get involved. In the academic year 2018-2019, 63 per cent of Club members were from widening participation backgrounds.

The Saturday Club Trust is a charity and we rely on the financial support of those who believe in creative education for young people, and the empowering role that creativity plays in inspiring the next generation. Now more than ever, the vital role of the National Saturday Club, to deliver a free creative learning programme nationwide, cannot be underestimated. Over the next few years, we plan to grow the Saturday Club network, to reach even more young people from diverse backgrounds so that every 13–16 year old in the country has the chance to take part in the programme.

We are thankful for the ongoing support of Arts Council England, the Department for Education, the Paul Hamlyn Foundation and the British Fashion Council, alongside the other generous individuals and companies who support us. We are also tremendously grateful to Ralph Taylor and his team at Bonhams, for their support of the National Saturday Club and for providing this unique opportunity. And of course, our sincere thanks to all the artists who have so generously donated works to this auction. The funds raised will enable many more young people to discover their talents and raise their aspirations at their local Saturday Club.



**Sir John Sorrell CBE**  
Co-founder and Trustee  
Saturday Club Trust

Saturday classes  
Hornsey College of Art  
1959–1961



**Frances, Lady Sorrell OBE**  
Co-founder and Trustee  
Saturday Club Trust

Saturday classes  
Epsom School of Art  
1961–1963



**PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB**

39

**MICHAEL YOUNG (B. 1966)**

*Table Study*, 2012

solid aluminium and glass

25 5/8 x 18 1/8 x 10 5/8 in.  
65 x 46.1 x 27.1 cm.

This work is unique.

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

**£4,600 - 6,200**

**HK\$47,000 - 62,000**

**Provenance**

Courtesy of the artist

40

**WOLFGANG TILLMANS (B. 1968)**

*Repose II*, 2013

signed and numbered 'Wolfgang Tillmans 1/1 +1'  
(on a paper label affixed to the reverse)  
Inkjet print on paper mounted on Dibond aluminum in artist's frame

83 1/2 x 57 1/8 x 2 3/8 in.  
212.1 x 145.1 x 6 cm.

This work is number one from the edition of one, plus one artist's proof.

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

**£46,000 - 62,000**

**HK\$470,000 - 620,000**

**Provenance**

David Zwirner Gallery, New York

Acquired directly from the above by the present owner

**Exhibited**

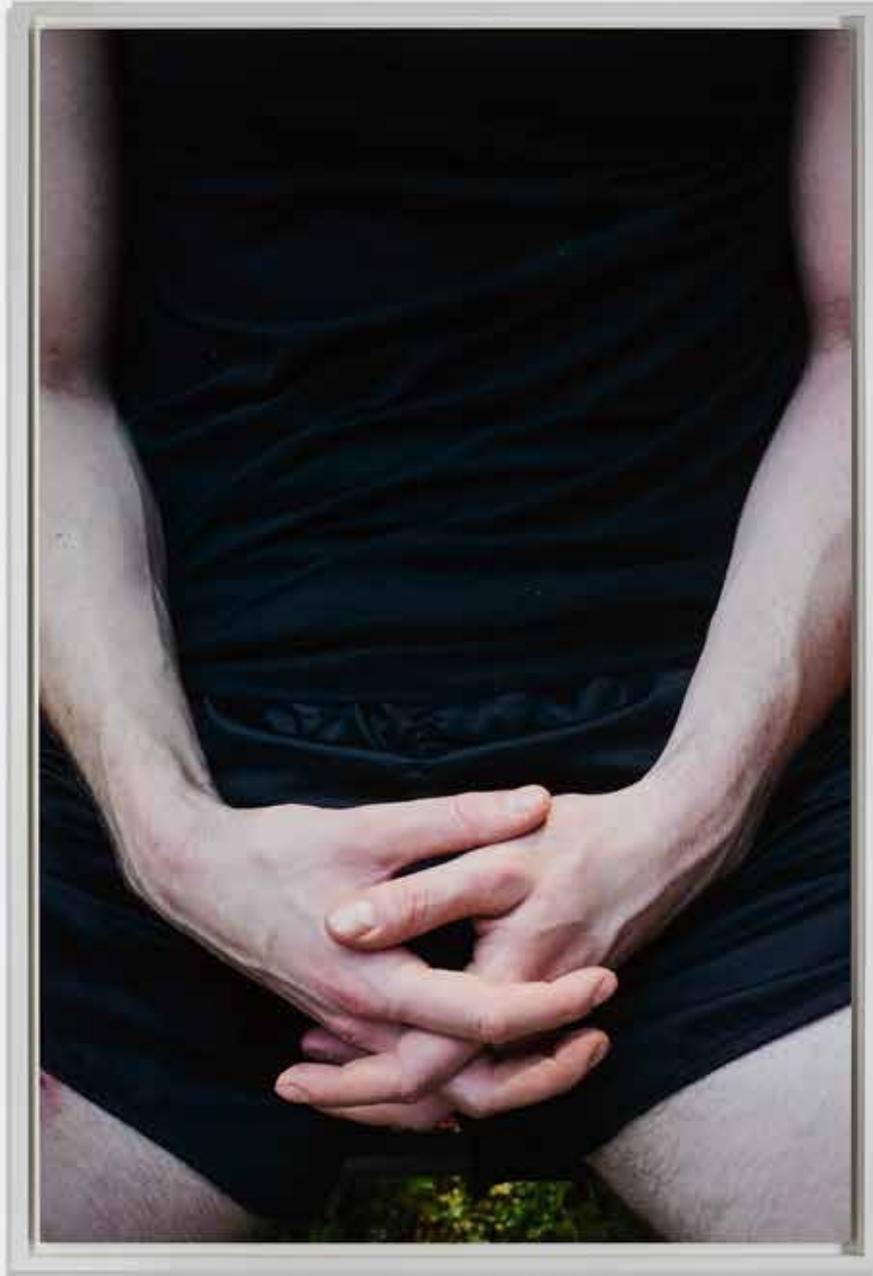
London, Maureen Paley, *Wolfgang Tillmans: central nervous system*, 14 October-24 November 2013, another example exhibited

**Literature**

Wolfgang Tillmans, ed., *Wolfgang Tillmans*, Tokyo 2014,  
pp. 42 and 127, another example illustrated

In 2000, Tillmans was the first photographer and first non-British artist to receive the Turner Prize, an award given annually by the Tate museum in London. His diverse body of work is distinguished by observation of his surroundings and an ongoing investigation of the photographic medium's foundations. The portrait occupies a prominent position within Tillmans' *oeuvre*, but its repeated appearance throughout his works is far from uniform. While some are spontaneous, others are staged; some involve a full face, others just an ear or neck. Tillmans has mentioned that he approaches the genre with the same level of experimentation that he uses for his abstract pictures, and his subjects are sometimes presented in contexts that seem to be approximate still lifes.

*Repose II* belongs to a small series of works depicting Tillmans' friend Karl. His face is here missing from the composition, which instead focuses on his hands resting in his lap. The fold on his black top and shorts are reminiscent of Tillmans' *Faltenwurf* photographs of clothes strewn across furniture or the floor, while a glimpse of green grass and a partially visible bruise on his right thigh add hints of context and narrative.



41 W

**RICHARD MISRACH (B. 1949)**

*Untitled (#561), 2007*

signed, titled, numbered and dated twice 'Untitled, 2007  
1/5 Richard Misrach 2007' (on a paper label affixed to the reverse)  
archival pigment print

52 x 118 in.  
132.1 x 299.7 cm.

This work is number one from the edition of five, plus one artist's proof.

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

**£31,000 - 46,000**

**HK\$310,000 - 470,000**

**Provenance**

Marc Selwyn Fine Art, Los Angeles

Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, Marc Selwyn Fine Art, *Richard Misrach*,

13 September-18 October 2008

“

I grew up in Los Angeles and spent a lot of time in the ocean.  
I have always had a great passion for (and healthy fear of) the sea. [...] With the sea there is no ambiguity. It is terrifying and beautiful, the very definition of the sublime.

”

– Richard Misrach



**PROPERTY FROM THE DENMAN COLLECTION, SEATTLE**

42

**BILLY AL BENGSTON (B. 1934)**

*Lester*, 1961

signed and dated 'Bengston 1961' (on the reverse)  
oil, polymer and lacquer on Masonite

48 x 46 1/2 in.  
121.9 x 118.1 cm.

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

**£23,000 - 39,000**

**HK\$230,000 - 390,000**

**Provenance**

Ferus Gallery, Los Angeles

Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, Ferus Gallery, *Billy Al Bengston*, 12 November-9 December 1962

Los Angeles County Museum of Art, *Billy Al Bengston*, 25 November 1968

-12 January 1969, no. 19, illustrated in color



Installation view of the exhibition "Billy Al Bengston," The Los Angeles County Museum of Art, 1968. Present lot pictured at left. Digital Image © 2020 Museum Associates / LACMA. Licensed by Art Resource, NY





Detail of the present lot.

Billy Al Bengston has been a powerful character and influential force in contemporary art since the 1950s. Originally from Kansas, Bengston attended several art schools in California and studied with Richard Diebenkorn and Peter Voulkos, both of whom were of particular influence. Bengston studied ceramics as well as painting and became close friends with another revolutionary young artist, Ken Price. In the late 1950s, he was introduced to the paintings of Craig Kauffman and Jasper Johns. He has credited seeing these other artists moving away from the abstract expressionist cannon by producing new work with centralized compositions, repetition and recognizable content as providing a spark which Bengston used to create experimental and avant-garde new paintings, like *Skinny's 21* and *Lester* in the early 1960s.

Los Angeles was a hotbed for innovation in contemporary art in the late 1950s, 1960s and beyond. Bengston was a primary member of an intensely creative group of artists and curators, including Ed Kienholz, Ed Ruscha, Wallace Berman, Robert Irwin, Larry Bell, Ed Moses, John Altoon and Walter Hopps. This group was brought together by and centered around the legendary Ferus Gallery on La Cienega Boulevard. Bengston began showing with the gallery right from the start, he had an abstract canvas in the debut show in 1957, and five solo shows from 1958 to 1963.

Starting in 1960, following an extended trip to Europe, Bengston radically pushed his artistic focus away from more traditional abstract paintings and towards industrial paints and recognizable, yet often mysterious imagery. Although a surfer since shortly after arriving in Los Angeles, it was in the late 1950s that Bengston connected with his enthusiasm for motorcycles. He bought his first motorcycle during this period and became serious about racing. His love of both surfing and motorcycles as sports and subcultures informed the dramatic shift in his painting (his 1961 solo show at Ferus featured a body of work based on motorcycle imagery). Bengston created his own lexicon of forms and symbols, including the stacked chevrons, iris flowers, hearts and target/circular forms, which have continued to appear in his *oeuvre* ever since. Today, these emblems have become instantly recognizable as his work.

Bengston's breakthrough paintings in the early 1960s placed him at the center of the artistic vanguard and embody Los Angeles' contributions to contemporary art. Motorcycle imagery and surf influence, along with use of centralized and repetitive compositions that are so often relied upon by signage and advertisements, associated Bengston with West Coast Pop. His use of techniques and materials drawn from custom-car and motorcycle culture that created the polished surfaces he achieved with spray lacquer also connected him to Finish Fetish.

*Lester* is a seminal example from this significant time. The present lot features the militaristic chevron motif as an anchoring icon at the center of a mandala-like target composition. The painting's luscious surface pulsates in psychedelic colors, creating a mesmerizing and almost existential viewing experience. *Lester* showcases the elements of Bengston's signature style at the moment of its inception. This painting was included in a solo show during the Ferus Gallery's height in 1962 and then again in the artist's important 1968

retrospective at the Los Angeles County Museum of Art (for which Ed Ruscha designed the exhibition catalogue and Frank Gehry designed the installation plan). The present lot has been in the same private collection since prior to the LACMA exhibition and has been rarely seen publicly since.

In the 1968 exhibition catalogue, LACMA's first curator of twentieth century art, Maurice Tuchman, noted that Bengston 'has been instrumental in creating a special esthetic look which poignantly reflects the style of existence peculiar to Los Angeles, but certainly his influence has not been limited to this area. Bengston has inspired artists in many parts of the United States and abroad, especially with his successful experimentation using automobile lacquers and spray techniques.' (J. Monte, *Billy Al Bengston*, Los Angeles County Museum of Art, 1968, p. 5).

Bengston's work is included in the collections of the Centre Pompidou, Paris; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Philadelphia Museum of Art; Chicago Art Institute; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; Honolulu Museum of Art, among others.



The artist pictured on motorcycle with Ed Moses, John Altoon and Irving Blum outside the Ferus Gallery in 1959. Photograph by William Claxton / Courtesy Demont Photo Management, LLC.

**PROPERTY FROM THE DENMAN COLLECTION, SEATTLE**

43

**BILLY AL BENGSTON (B. 1934)**

*Powis Dracula*, 1972

acrylic on canvas

60 x 60 in.

152.4 x 152.4 cm.

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

**£39,000 - 54,000**

**HK\$390,000 - 540,000**

**Provenance**

Felicity Samuel Gallery, London

Acquired directly from the above by the present owner

“ Is there anyplace else, other than the center, to put the form?  
I don't dive on the edges of the pool, if I can help it.  
You go for the sweet center. ”

– Billy Al Bengston



**PROPERTY FROM THE DENMAN COLLECTION, SEATTLE**

44

**LLYN FOULKES (B. 1934)**

*Post Card #2, 1964*

signed, inscribed and dated 'This Painting is dedicated to the American -L. Foulkes 1964' (center left)

oil on canvas

65 x 65 1/2 in.

165.1 x 166.4 cm.

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

**£23,000 - 39,000**

**HK\$230,000 - 390,000**

**Provenance**

Rolf Nelson Gallery, Los Angeles

Acquired directly from the above by the present owner

**Exhibited**

Champaign, Krannert Art Museum, University of Illinois, *Biennial Exhibition of Contemporary American Painting and Sculpture*, 7 March-11 April 1965

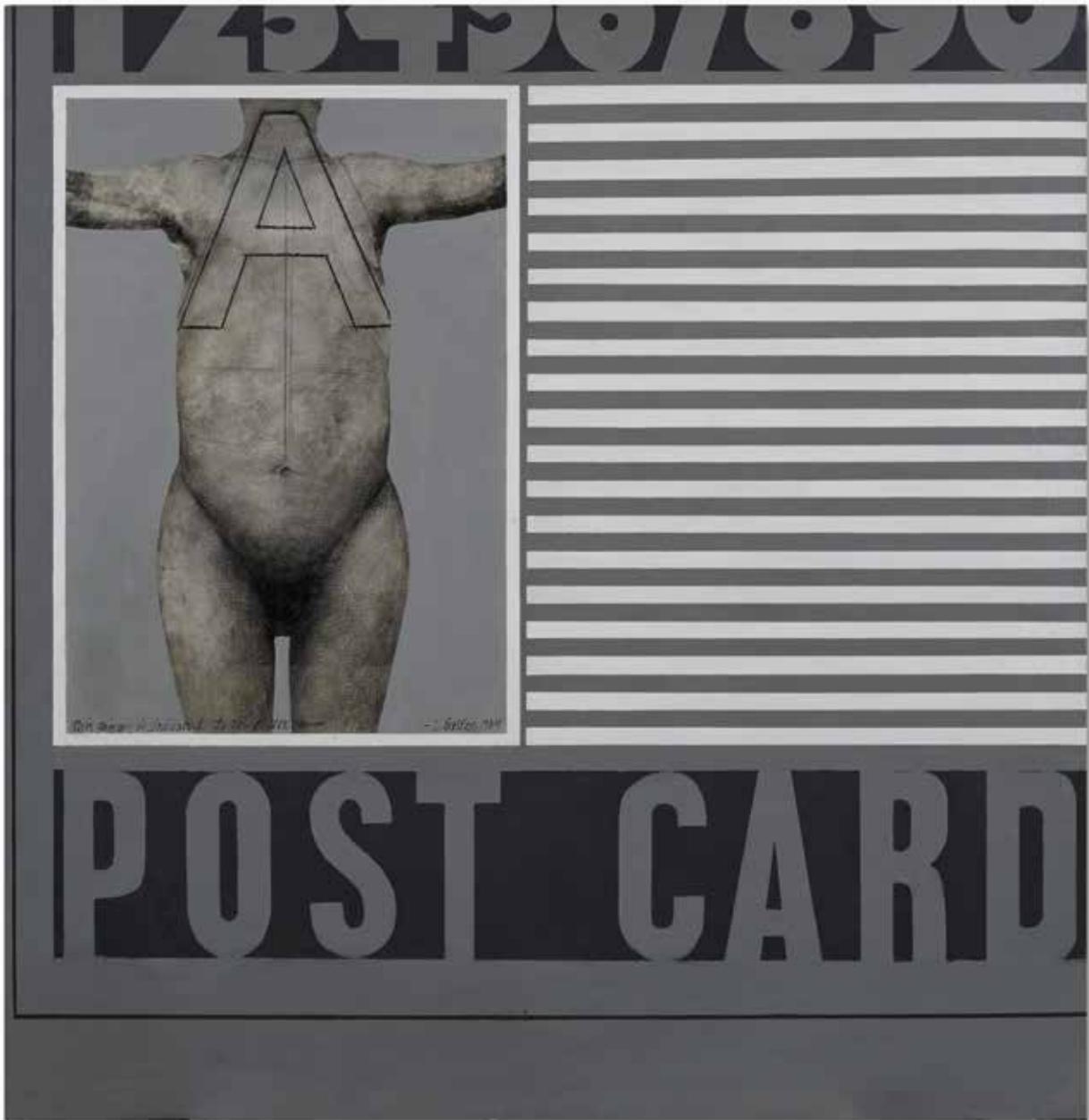
Washington DC, Washington Gallery of Modern Art, *Twentieth Century Painting from the Collections in the State of Washington*, 1966

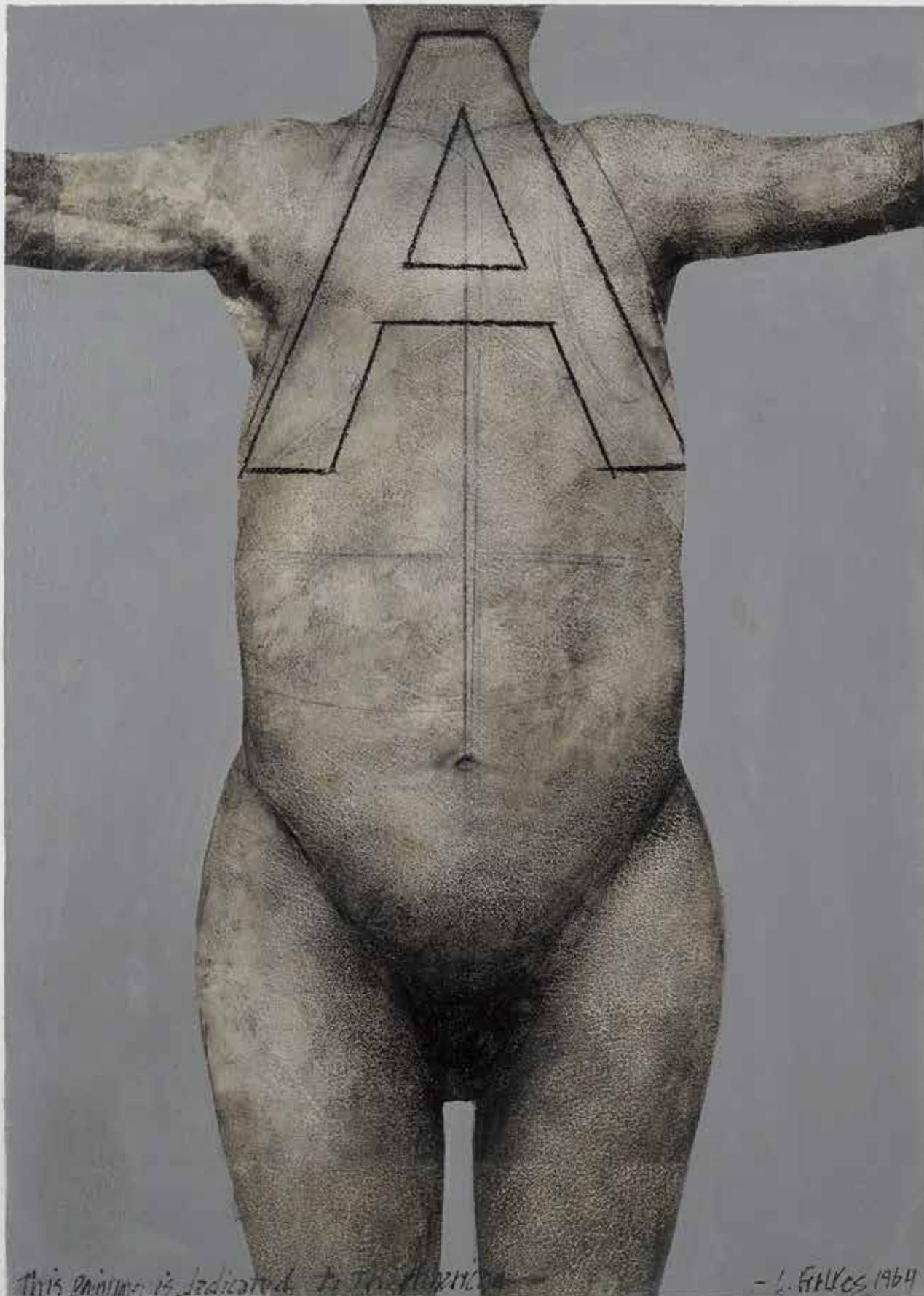
Biennale de Paris, 1967

Newport Beach, Newport Harbor Art Museum, *L.A. Pop in the Sixties*, 20 April-9 July 1989, no. 57, p. 102, illustrated (this exhibition later traveled to the Seattle, Henry Art Gallery, University of Washington, 20 September-5 November 1989, Palm Springs Desert Museum, 17 November 1989-14 January 1990, Purchase, Nueberger Museum, State Museum of New York, 8 April-17 June, 1990, Phoenix Art Museum, 6 July-19 August, 1990)

Laguna Beach, Laguna Art Museum, *Llyn Foulkes: Between a Rock and a Hard Place*, 28 October 1995-21 January 1996, p.45, illustrated (this exhibition later traveled to Cincinnati, The Contemporary Art Center, 3 February-31 March 1996, The Oakland Museum, 19 November 1996-29 January 1997, Purchase, Nueberger Museum, State University of New York, 23 February-20 April 1997, Palm Springs Desert Museum, 16 December 1997- 1 March 1998)

Los Angeles, Hammer Museum, *Llyn Foulkes*, 2 February-19 May 2013, p. 49, illustrated, (this exhibition later traveled to New York, New Museum, June-September 2013, Kleve, Germany, Museum Kurhaus Kleve, November 2013-March 2014)





*This painting is dedicated to the American*

*- L. FALKES 1964*

Detail of the present lot.



Llyn Foulkes, installation view, Hammer Museum, Los Angeles, February 3-May 19, 2013. Photo Joshua White

Llyn Foulkes was born in Washington State during the Great Depression. As a child, he spent much of his free time drawing cartoons inspired by his favorite characters, including Mickey Mouse and Donald Duck. His interest in pop culture cartoons and music, which has been a constant area of creativity in his life, are an enormous influence on his artistic practice, as is his formative experience in the military. In 1954 Foulkes was drafted into the U.S. Army and served two years in post-war Germany. This experience with scarred citizens in a country still devastated by war would deeply affect him.

After returning to the States, he moved to Los Angeles to attend the Chouinard Art Institute from 1957-1959 where he studied alongside Ed Ruscha, Larry Bell and Joe Goode. Foulkes showed at Ferus Gallery in Los Angeles with his contemporaries, but he didn't stay long with the gallery, finding his aesthetic divergent to the program there. Although often critical in content, Foulkes' paintings have a pop sensibility, that draw from the cartoons of his youth and American consumerist culture. This rebellion in the face of jolly Americana can be readily seen in the Post Card paintings. Foulkes utilizes the composition and iconography of the postcard to hold a subversive mirror up to economic property and the hollowness of the American dream.

In *Post Card #2*, Foulkes uses a painting technique he developed in the early 1960s that has become a signature. He uses a rag to add and remove paint from the canvas, which leaves a textured surface that he has employed in creating his famous rock paintings, as well as illustrating human flesh.

Foulkes' use of this method to depict both the rocky landscapes of the American west and something as ephemeral and delicate as human skin imbues his figures with a weighty monumentality. The position of the body in *Post Card #2* resembles art historical depictions of Christ on a cross and the treatment of the flesh with the rag technique adds a sense of death and eternity. 'Even before he encountered the haunting images of a devastated Germany and the inhumanity of the Holocaust, Foulkes had a fascination with death, but death that was aged or patinated: he was more interested in mummies than blood and guts.' (A. Subotnick, "Lone Star", *Llyn Foulkes*, Hammer Museum, 2013, p. 80). This mummified cross-like figure is next to horizontal stripes that bring to mind the American flag. The present painting is an important early work that exemplifies everything that Foulkes' art is at its most gripping - raw, immediate, visceral, emotionally powerful. It is both a work of pop art and a painting about the struggle to maintain one's humanity in a cruel and manipulative world.

Foulkes has been the recipient of numerous awards, including the prize for painting at the 1967 Paris Biennial, the Solomon R. Guggenheim Fellowship in 1977, the American Academy of Arts and Letters Award in 2008, and the Artists' Legacy Foundation Award in 2009. His solo shows include the Chicago, Museum of Contemporary Art, 1978; Los Angeles Institute of Contemporary Art, 1984; Cincinnati, Contemporary Arts Center, 1995; Laguna Beach, Laguna Art Museum, 1995; and a major traveling retrospective originating at the Los Angeles Hammer Museum, and traveling to the New Museum, New York, and Museum Kurhaus Kleve, Germany, 2013-14. Foulkes participated the Venice Biennale, 2011 and Documenta, Kassel, Germany, 2012.

Two Important Sculptures by Viola Frey



Viola Frey's magnificent, larger-than life sculptures *Surprised Woman* and *Arrogant Man* have resided in the Fashion District of Downtown Los Angeles for over two decades. The works have been on view as a public installation in the California Market Center (formerly the California Mart) since they were purchased by Harvey and Barney Morse in 1987. The California Mart was built for the two brothers from New York City who started a clothing factory in Downtown Los Angeles in the early 1960s.

The Morse Brothers' interest in the work of Viola Frey was a natural fit, as Frey was a visual anthropologist of American culture in the 1980s. Learning from *Womens Wear Daily* and *National Geographic*, she claimed to have spent as much money on popular books and periodicals as on her art supplies. For nearly twenty years between 1962 and 1980, Frey chose not to drive, exercising a willed commitment to public transportation. Frey relished the opportunity to observe the everyday commuter on their way to their routine jobs, but most importantly to study their clothing. In much of the artist's work, clothing carries her message: that superficial, quotidian appearances reveal the social and cultural structure of American society. "Frey's discourse was directed to the exposition of the American middle-class values; her mode is the revelatory celebration of kitsch, of the trite, of the average" (P. Sims, "Viola Frey at the Whitney", *Ceramics Monthly*, November 1984, pp. 51-53). Unusually sensitive to human relationships, she is a brilliant decoder of the ceremonies of self-presentation and department the ironies of dress and body language.

Born in Lodi, California in 1933, Frey received her B.F.A. from the California College of Arts and Crafts in Oakland where Frey first pursued clay as an artistic medium. It's three-dimensionality interested her, but she also perceived that clay could unify "all the resources of drawing, of painting, of color, light, gloss, matte, of solids, of space." A workshop in the late winter of 1957 with Mark Rothko at Tulane University, where she pursued her M.F.A., impressed upon her the power of color and its interactive sensations. A little over a decade later, Frey began poly-chroming her clay sculpture. The effect was to diminish the inherent three-dimensionality of her medium, bringing the medium of sculpture closer to her concurrent painting and drawing.

By 1960 Frey had returned to San Francisco, where figurative art and working with clay were in the vanguard. An explosion of artistic energy was taking place in Northern California. During this period, she focused on the expressive potential of clay and, along with her ceramicist colleagues Robert Arneson and Peter Voulkos, was instrumental in cracking the barrier between craft and fine art. Painters such as Richard Diebenkorn, David Park and Joan Brown, were also forging a new art history at the time. Frey was an integral part of this movement and spoke quite candidly about her struggle to stand out as a woman artist within it. In many ways, Frey has remained unsung for the ways in which she revolutionized the medium for artists working in clay.

Frey spent much of her early career sculpting and painting small figurines and tableaus, but from 1980 on, Frey's work achieved a new ambition and scale, brought on by her move to a large house in Oakland, California. Her preparations for a 1981 retrospective at the Crocker Art Museum, Sacramento offered her an opportunity to experiment with scale, seeking greater verticality, she began a series of single, over-life-size ceramic figures, as well as large and complex paintings. After facing structural issues, the artist began to cut the works into multiple pieces and fire them separately. The works are true constructions, built as three-dimensional jigsaw puzzles. Said Frey, "I start from the ground on up, which is very logical when you think about it. The other people went through a lot of different ways. My work is very direct" (Paul Karlstrom in conversation with the artist, Archives of American Art, Women in the Arts in Southern California Oral History Project, February-June 1995).

Between 1981 and 1984, Frey produced around twenty, over-life-size figures, ten of which were included at an exhibition at the Whitney Museum of American Art in 1984. It is in these monumental figures such as *Surprised Woman* and *Arrogant Man* that Frey could express her decades of interest and research in the banal everyday fashion of American life, and where she subtly addressed issues of gender inequality. For authenticity's sake, the figures clothing was carefully copied from secondhand store attire. These figures seem to belong to some unplaceable decade between 1920 and 1960 when women routinely dressed in strongly patterned prints and men wore ties with tightly buttoned suits. Frey sculpted women holding the world or gazing at it, placing them in a position of power. She created men standing, walking, but most often seated or fallen, wearing their nature and vulnerabilities in their suits and faces.

Frey's blue-suited men are aging executives firmly poised halfway up the corporate ladder. The artist first encountered these men during her time Manhattan, where she said they were "...like rivers, rivers of these suits." In Frey's vision, blue invests the male figures with the respectability and power that society also places on this costume. Frey's women are in control, standing in the same scale as the men, they are more physically alert than their rigid counterparts. Despite their gender distinctions, Frey's men and woman share a statuesque vividness that elevates them into sovereigns of averageness.

Though best-recognized for her innovations in the field of ceramics, over the course of her career Frey produced a wide and impressive body of work. She didn't shy away from working outside her iconic and critically successful large-scale figurative sculpture, even making paintings and drawings toward the end of her career. Frey's work can be found in numerous important public and private collections including the Hirshhorn Museum and Sculpture Garden, Washington D.C., Los Angeles County Museum of Art, Whitney Museum of American Art, New York, and the Victoria & Albert Museum, London.

45 W

**VIOLA FREY (1933-2004)**

*Surprised Woman*, 1986

glazed polychromed ceramic on a steel armature

120 x 30 x 25 in.  
304.8 x 76.2 x 63.5 cm.

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

**£46,000 - 62,000**

**HK\$470,000 - 620,000**

**Provenance**

Asher/Faure, Los Angeles

Harvey and Barney Morse, New York, 1987 (acquired for California Market Center, Los Angeles)

Acquired by the present owner in 2017

**Exhibited**

Newport Harbor Art Museum, *Second Newport Biennial: The Bay Area*,  
2 October-23 November 1986

**Literature**

John Ikeda, "Salute to the Arts", *The Orange County Register*,  
Santa Ana, 14 October 1986, pp. 1 and 12



Viola Frey during her exhibition at Asher/Faure, Los Angeles, 1986. Photograph by Susan Einstein. Artwork © © 2020 Artists' Legacy Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY



46 W

**VIOLA FREY (1933-2004)**

*Arrogant Man*, 1986

glazed polychromed ceramic on a steel armature

123 x 57 x 23 in.

312.4 x 144.8 x 58.4 cm.

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

**£46,000 - 62,000**

**HK\$470,000 - 620,000**

**Provenance**

Asher/Faure, Los Angeles

Harvey and Barney Morse, New York, 1987 (acquired for California Market Center, Los Angeles)

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**Exhibited**

Newport Harbor Art Museum, *Second Newport Biennial: The Bay Area*, 2 October-23 November 1986



## COLLECTION OF THOMAS PATCHETT, LOS ANGELES

47

### RACHEL LACHOWICZ (B. 1964)

*House of Cards* (after Richard Serra's *House of Cards*), 1991

wood, plaster, felt, leather and acrylic, in 46 parts

overall: 37 1/8 x 55 x 36 in. (94.2 x 139.7 x 91.4 cm.)

installation dimensions variable

US\$10,000 - 15,000

£7,700 - 12,000

HK\$78,000 - 120,000

#### Provenance

Shoshana Wayne Gallery, Los Angeles,  
Acquired from the above by the present owner

#### Exhibited

Santa Monica, Shoshana Wayne Gallery, *Rachel Lachowicz*,  
27 September-2 November 1991

San Diego, Museum of Contemporary Art, *Double Trouble: The Patchett Collection*,  
27 June-25 September 1998, p. 139, illustrated in color (this exhibition later traveled  
to Guadalajara, Museo de las Artes and Instituto Cultural Cabañas, 10 September-22  
November 1998; Museo de Monterrey, February-April 1999; Mexico City, Museo  
Universitario Contemporáneo de Arte, April-June 1999; Santiago de Compostela,  
Auditorio de Galicia and Iglesia San Domingos de Bonava, 10 July-5 September 1999;  
Logroño, Sala Amos Salvador, November 1999-February 2000)



Detail of the present lot.





48

**ALEXANDER KROLL (B. 1981)**

*Pineapples!*, 2014

signed, titled and dated 'Kroll 2014 "Pineapples!"' (on the reverse)  
oil, acrylic, urethane and flashe on canvas

96 x 84 in.  
243.8 x 213.3 cm.

**US\$5,000 - 7,000**  
**£3,900 - 5,400**  
**HK\$39,000 - 54,000**

**Provenance:**

Private collection, acquired directly from the artist  
Acquired directly from the above by the present owner



49

**JONNI CHEATWOOD (B. 1986)**

*Marvin, Marvin Berry, 2015*

signed, titled and dated 'MARVIN, MARVIN BERRY Jonni Cheatwood  
2015' (on the reverse)

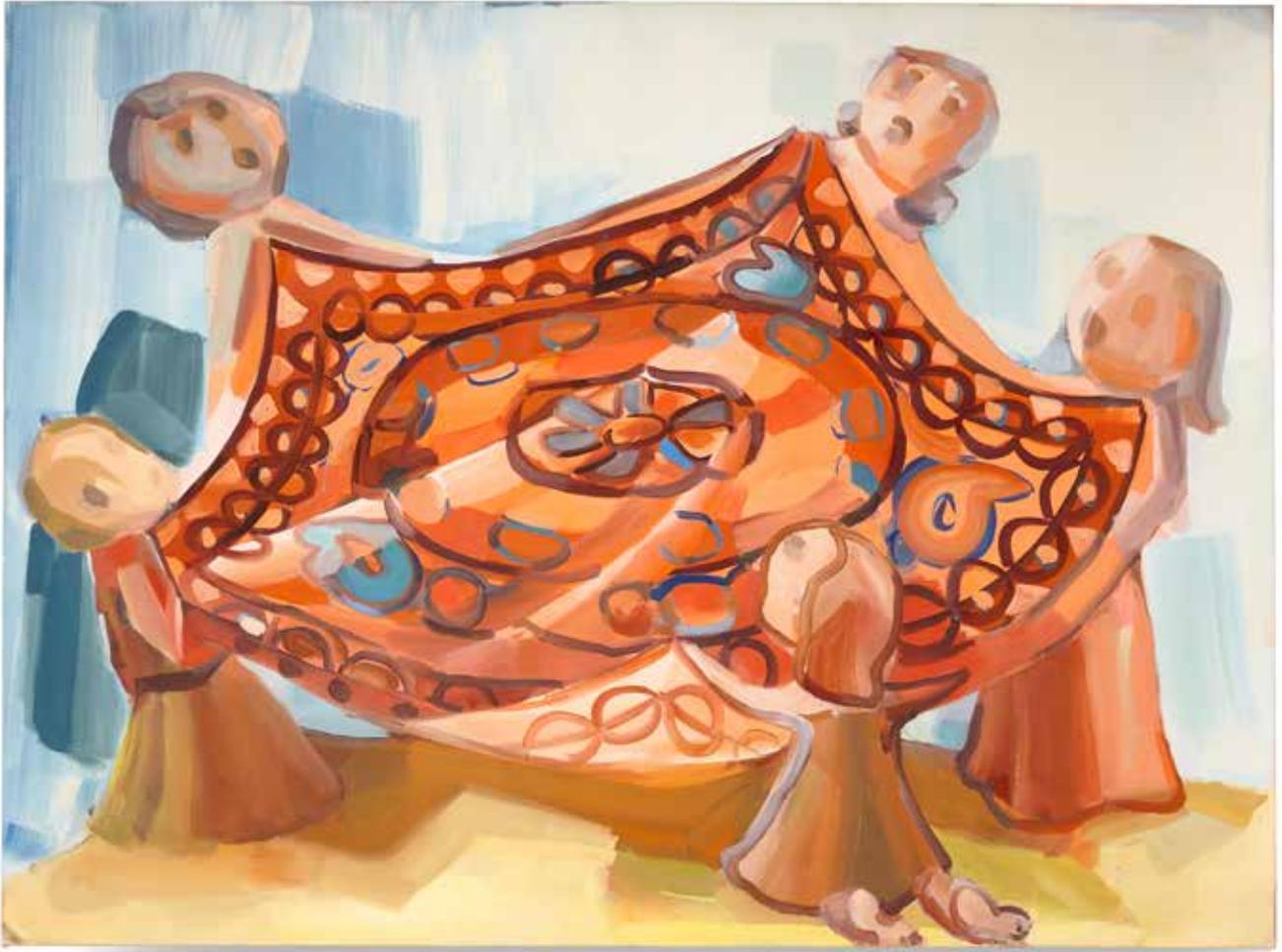
oil, acrylic, spray paint and enamel on canvas

96 x 80 3/4 in.  
243.8 x 205.1 cm.

**US\$6,000 - 8,000**  
**£4,600 - 6,200**  
**HK\$47,000 - 62,000**

**Provenance**

Acquired directly from the artist by the present owner



50

**JUDITH LINHARES (B. 1940)**

*Falling Man*, 2002

signed, titled and dated 'Judith Linhares "falling man" 2002' (on the reverse)  
oil on linen

42 x 56 in.  
106.6 x 142.2 cm.

**US\$4,000 - 6,000**  
**£3,100 - 4,600**  
**HK\$31,000 - 47,000**

**Provenance**

Private collection, Minneapolis  
Thence by descent to the present owner



51  
**JENNIFER GUIDI (B. 1972)**  
*Aeonium*, 2003

signed and dated 'JENNIFER GUIDI 2003' (on the overlap)  
oil on canvas

30 x 30 in.  
76.2 x 76.2 cm.

**US\$5,000 - 7,000**  
**£3,900 - 5,400**  
**HK\$39,000 - 54,000**

**Provenance**

Marc Selwyn Fine Art, Los Angeles  
Acquired directly from the above by the present owner

52

**DEL KATHRYN BARTON (B. 1972)**

*Come Forth with Love*, 2004

signed, inscribed and dated 'del kathryn barton. 2004 (i don't want to come down) love me true' (upper left); signed again, titled and dated again 'del kathryn barton 2004 come forth with love' (on the stretcher)  
acrylic, ink, watercolor and gouache on polyester

70 7/8 x 63 in.  
180 x 160 cm.

**US\$70,000 - 100,000**

**£54,000 - 77,000**

**HK\$540,000 - 780,000**

**Provenance**

Ray Hughes Gallery, Sydney

Acquired from the above by the present owner



Klimt, Gustav (1862-1918), *Frauenbildnis (Portrait of Ria Munk III)*. oil and charcoal on canvas. 70-1/8 x 35-3/8 in. (180.7 x 89.9 cm.). Painted in 1917-1918. Erich Lessing / Art Resource, NY

Born in 1972 in Sydney, Australia, Del Kathryn Barton is one of Australia's most acclaimed artists working today. Barton is the only woman to have twice won the prestigious Archibald Prize from the Art Gallery of New South Wales, Sydney in 2008 and 2013 and in 2017 had her first major retrospective, 'The Highway is a Disco' at the National Gallery of Victoria, Melbourne.

The painting of Del Kathryn Barton is a door to a fertile universe. Her paintings contain the shapes and textures of the natural world – beehives, water, spiderwebs, smooth-skinned trees, bubbles, worms, the night sky – and yet they are otherworldly. Del Kathryn Barton's meticulous mark making overwhelms in *Come Forth with Love*, 2004, with every stroke, dot and run of paint merging into and emerging from each other across the surface of the canvas. An unabashed attention to the decorative is typical of Barton's practice, tracing a lineage to the reclaiming of women's domestic craft in some feminist practices as well as to contemporary fashion and design.

In *Come Forth with Love* the decorative and feminine are entangled with psycho-sexual impulses which weave through the visual elements of her work. The detailed abundance of paint and fecund imagery have something in common with the obsessiveness and at times disturbing subject matter of the work of Egon Schiele, but the deliberate beauty of Barton's work beguiles more than it unsettles. This attention to beauty and surface recalls the work of Gustav Klimt, whose portraits are similarly rich in both imagery and color.

Barton's work resides in the permanent collections of Art Gallery of New South Wales, Sydney, Australia; National Gallery of Australia, Canberra, Australia; The Pizzuti Collection, Columbus, OH; and the Tiroche deLeon Collection, Tel Aviv, Israel, among others.





53

**THE CONNOR BROTHERS (B. 1968)**

*I Drink to Make Other People More Interesting*, 2017

giclée, screenprint, acrylic and oil and hand applied varnish on paper

72 3/8 x 45 5/8 in.  
184 x 116 cm.

This work is unique.

This work is accompanied by a certificate of authenticity.

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

**£6,200 - 9,200**

**HK\$62,000 - 93,000**

**Provenance**

Maddow Gallery, London, acquired directly from the artist

Acquired directly from the above by the present owner



54

**CARTER MULL (B. 1977)**

*Los Angeles Times, Monday, February 23rd, 2009*

chromogenic process print

60 x 48 in.  
152.4 x 121.9 cm.

**US\$8,000 - 12,000**  
**£6,200 - 9,200**  
**HK\$62,000 - 93,000**

**Provenance**

Marc Foxx Gallery, Los Angeles

Acquired directly from the above by the present owner



55

**JPW3 (B. 1981)**

*F1 w Beeps, 2014*

signed with the artist's initials and dated 'JPW3 2014' (on the stretcher)  
wax, ink and printed paper collage on canvas

60 x 84 in.  
152.4 x 213.3 cm.

**US\$4,000 - 6,000**  
**£3,100 - 4,600**  
**HK\$31,000 - 47,000**

**Provenance**

Night Gallery, Los Angeles  
Acquired directly from the above by the present owner



56

**CARTER MULL (B. 1977)**

*Canon Drive*, 2009

Type-C print on metallic paper and Type-R print

27 7/8 x 29 5/8 in.

70.8 x 75.2 cm.

US\$4,000 - 6,000

£3,100 - 4,600

HK\$31,000 - 47,000

**Provenance**

Marc Foxx Gallery, Los Angeles

Acquired directly from the above by the present owner

**COLLECTION OF THOMAS PATCHETT, LOS ANGELES**

57

**CHARLES LONG (B. 1958)**

*Abraham Lincoln*, 1992

rubber and single hair from Abraham Lincoln's head

48 1/2 x 25 x 25 in.  
123.1 x 63.5 x 63.5 cm.

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

**£2,300 - 3,900**

**HK\$23,000 - 39,000**

**Provenance**

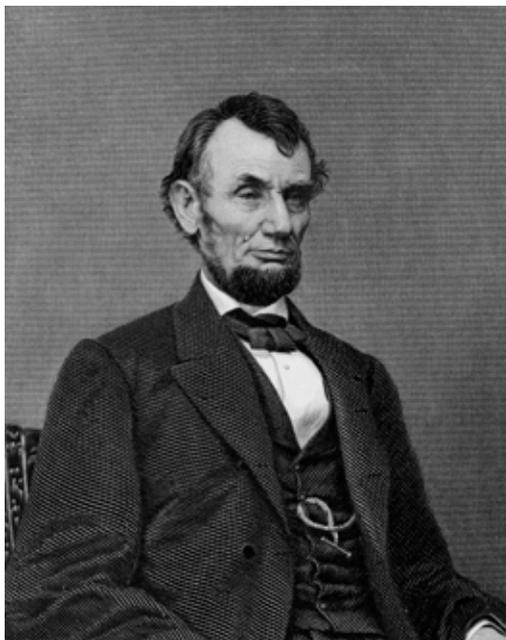
Daniel Weinberg Gallery, Los Angeles

Acquired directly from the above by the present owner

**Exhibited**

Vienna Secession, *Transformat*, 19 February-30 May 1996

San Diego, Museum of Contemporary Art, *Double Trouble: The Patchett Collection*, 27 June-25 September 1998, p. 143, illustrated in color (this exhibition later traveled to Guadalajara, Museo de las Artes and Instituto Cultural Cabañas, 10 September-22 November 1998; Museo de Monterrey, February-April 1999; Mexico City, Museo Universitario Contemporáneo de Arte, April-June 1999; Santiago de Compostela, Auditorio de Galicia and Iglesia San Domingos de Bonava, 10 July-5 September 1999; Logroño, Sala Amos Salvador, November 1999-February 2000)



Abraham Lincoln, 16th President of the United States, 19th century. HIP / Art Resource, NY



58 W

**ROSSON CROW (B. 1982)**

*Texas Cycle Show, 2009*

signed and dated 'Rosson Crow 2009' (on the reverse)  
oil on canvas

84 x 120 in.  
213 x 304.8 cm.

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

**£3,900 - 5,400**

**HK\$39,000 - 54,000**

**Provenance**

Lance Armstrong Foundation, Austin, Texas

Acquired from the above by the present owner, 2009

“

I think that growing up in Texas has given me a “go big or go home” attitude towards most things. It has also probably given me a low tolerance for bullshit. The Texas cowboy culture is very masculine, which I think has been very influential in how I approach art making. Architecture in Dallas is all strip malls. Everything is new; nothing has history. It’s similar to Los Angeles in that way, everything seems like a set for a building instead of an actual building. I love this though.

”

– Rosson Crow





59

**TRUDY BENSON (B. 1985)**

*Fuzzy Rug, 2009*

signed, titled and dated 'Trudy Benson "Fuzzy Rug" 2009' (on the reverse)  
oil, acrylic and enamel on canvas

36 x 40 in.  
91.4 x 101.6 cm.

**US\$7,000 - 10,000**  
**£5,400 - 7,700**  
**HK\$54,000 - 78,000**

**Provenance**

The Hole, New York  
Acquired directly from the above by the present owner



60 W

**ANDREW DADSON (B. 1980)**

*Painting Promo, 2014*

signed with the artist's initials and dated 'ADD 14' (on the reverse)  
oil on canvas

100 x 83 1/2 in.  
254 x 212 cm.

**US\$12,000 - 18,000**  
**£9,200 - 14,000**  
**HK\$93,000 - 140,000**

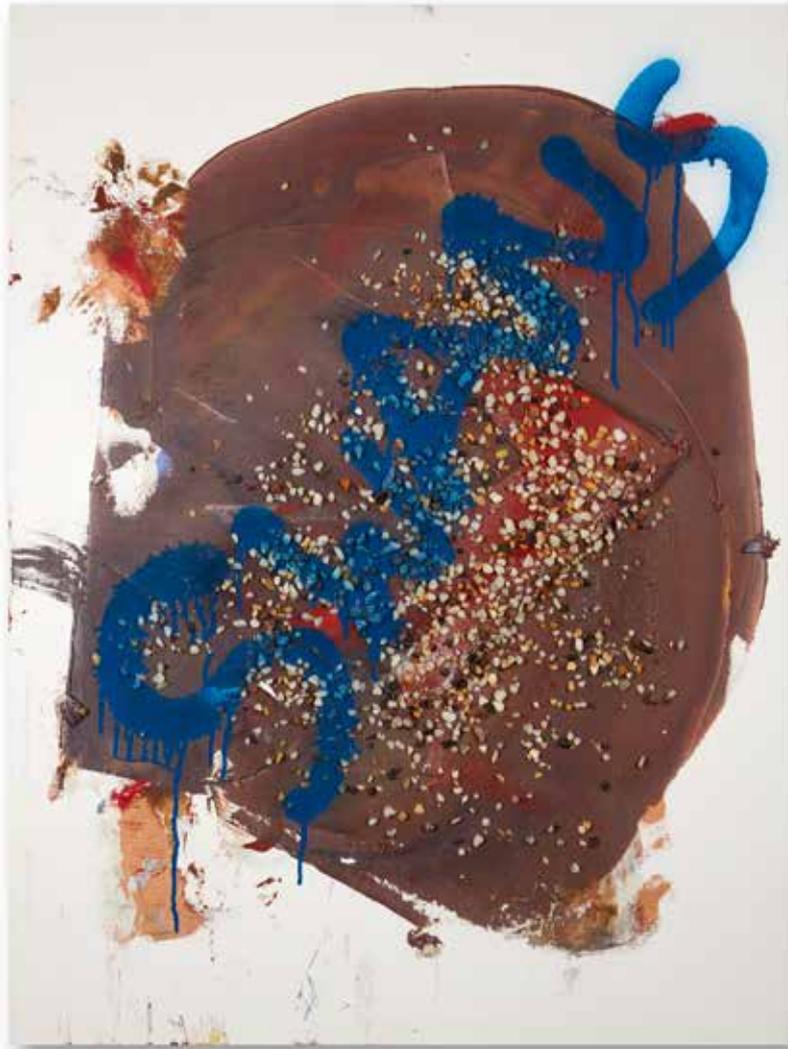
**Provenance**

Galleria Franco Noero, Turin

Acquired directly from the above by the present owner

**Exhibited**

Vancouver Art Gallery, *Andrew Dadson: Over the Sun*, 14 February-25 May 2015



61

**DAN REES (B. 1982)**

*Pebble Dash I (Swansea), 2012*

signed, titled and dated 'Dan Rees Swansea 2012' (on the reverse)  
oil, pebbles and spray paint on canvas

31 5/8 x 23 5/8 in.  
80.3 x 60 cm.

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

**£4,600 - 6,200**

**HK\$47,000 - 62,000**

**Provenance**

Neuer Aachener Kunstverein, Aachen

Sale: Sotheby's, London, *Contemporary Art Day Sale*, 13 February 2014, lot 387

Post Box Fine Art, London

Acquired directly from the above by the present owner



62

**DAN REES (B. 1982)**

*A Good Idea is a Good Idea (William Scott), 2011*

signed and dated 'Dan Rees 2011' (on the reverse)  
acrylic on The Beatles' 'White Album' record sleeve in artist's frame

12 3/8 x 12 3/8 in.  
31.4 x 31.4 cm.

**US\$4,000 - 6,000**  
**£3,100 - 4,600**  
**HK\$31,000 - 47,000**

**Provenance**

Tanya Leighton Gallery, Berlin  
Sale: Wright, Chicago, *Art + Design*, 18 January 2018, lot 214  
Acquired at the above sale by the present owner



63

**ISABEL YELLIN (B. 1987)**

*Backless*, 2014

signed and dated 'Isabel Yellin 2014' (on the reverse)  
acrylic on cotton, mesh, vinyl and canvas collage with metal clips

78 1/2 x 49 in.  
199.3 x 124.4 cm.

US\$6,000 - 8,000  
£4,600 - 6,200  
HK\$47,000 - 62,000

**Provenance**

Vigo Gallery, London  
Acquired directly from the above by the present owner



64 W

**ANDREA MARIE BREILING**

*Our Red Door*, 2018

signed and dated 'ANDREA MARIE BREILING 2018'  
(on the reverse)  
oil and flashe on paper collage on canvas

96 x 72 in.  
243.8 x 182.8 cm.

**US\$6,000 - 8,000**  
**£4,600 - 6,200**  
**HK\$47,000 - 62,000**

**Provenance**

Night Gallery, Los Angeles

Acquired directly from the above by the present owner

# Bonhams

AUCTIONEERS SINCE 1793



## Modern Design | Art

Los Angeles | March 29, 2020

### INQUIRIES

+1 (323) 436 5466  
jason.stein@bonhams.com  
[bonhams.com/design](https://www.bonhams.com/design)

### DALE CHIHULY (B. 1941)

*Clear and Gold Chandelier*, 2000  
blown glass  
13 x 13' (396 x 396cm)  
**\$100,000 - 150,000**

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# Bonhams

AUCTIONEERS SINCE 1793



## Consignments Invited

### Made in California: Contemporary Art

Los Angeles | April 8, 2020

**CLOSING DATE FOR  
CONSIGNMENTS**  
February 21, 2020

**INQUIRIES**  
Sonja Moro  
+1 (323) 436 5507  
+1 (415) 694 9002  
sonja.moro@bonhams.com  
[sell.bonhams.com](https://sell.bonhams.com)

**BILLY AL BENGSTON**  
*Strand Dracula*, 1972  
acrylic on canvas  
48 x 48 in. (121.9 x 121.9 cm.)  
**\$40,000 - 60,000**

# Bonhams

AUCTIONEERS SINCE 1793



## Consignments Invited Post-War & Contemporary Art

New York | May 13, 2020

### INQUIRIES

+1 212 644 9039

[jacqueline.towers-perkins@bonhams.com](mailto:jacqueline.towers-perkins@bonhams.com)

[sell.bonhams.com](https://sell.bonhams.com)

**GEORGE CONDO (AMERICAN, B. 1957)**

*Simon Bar Sinister, 2009*

**Sold for \$ 250,075**

# Bonhams

AUCTIONEERS SINCE 1793



## Call to Consign Post-War & Contemporary Art

New Bond Street, London | 12 March, 2020

### INQUIRIES

+44 (0) 20 7447 7403  
ralph.taylor@bonhams.com  
sell.bonhams.com

### KEITH HARING (1958-1990)

*Dog*, 1986  
£ 200,000 - 300,000

# Offsite sold Property Storage Information

Please note that all lots listed at the beginning of our printed catalog, if not removed immediately after the sale, will be transferred to a nearby storage facility. For the convenience of the successful bidder of one or more of these lots, all purchased lots will be transferred to our offsite storage together. Please read the Conditions of Sale regarding the removal of sold lots.

## LOTS TO BE REMOVED TO STORAGE:

13	29	39	45	46
59	61	65		

Bonhams' storage and logistics partner is Box, Pack, & Ship, LLC, a well-known organization that specializes in crating, packaging and shipping.

Our storage and logistics partnership provides several beneficial services. The first being 7 days of free storage.

- During this auction, clients will be expected to pick up all property from Bonhams by 5pm Monday February 24.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box, Pack, & Ship, LLC warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 3800 S. Main Street Los Angeles, CA 90037.
- Box, Pack, & Ship, LLC will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box, Pack, & Ship, LLC. Should you choose to have Box, Pack, & Ship, LLC ship or deliver your property, this uplift fee will be waived.
- Clients will have 7 days of free storage to retrieve their property or make arrangements with Box, Pack, & Ship, LLC to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box, Pack, & Ship, LLC or clients may make their own arrangements. Please call +1 (800) 674 4705.
- Box, Pack, & Ship, LLC is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box, Pack, & Ship, LLC. Please call +1 (800) 674 4705 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box, Pack, & Ship, LLC. Again, uplift charges for packing and transport from our gallery to Box, Pack, & Ship, LLC will be charged by Box, Pack, & Ship, LLC.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box, Pack, & Ship, LLC should be made directly to Box, Pack, & Ship, LLC.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box, Pack, & Ship, LLC will be permitted to re-route your purchases.

# Conditions of sale

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

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

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

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

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

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

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

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

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

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

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

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

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

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

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

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

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

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

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

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

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

# Conditions of sale - Continued

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

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

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

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

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

## SALES AND USE TAX

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

## MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

## LIMITED RIGHT OF RESCISSION

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

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

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

# Conditions of sale - Continued

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

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

## LIMITATION OF LIABILITY

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

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

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## 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 (323) 850 7500.

### AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](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 (323) 850 7500.

### Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](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/25929](http://www.bonhams.com/25929) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

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

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

### Shipping & Removal

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

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

### Simultaneous sale property collection notice:

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

### Auction Results

Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

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

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

# Bonhams

Sale title: Post-War & Contemporary Art		Sale date: February 15, 2020	
Sale no. 25929		Sale venue: Los Angeles, California	
<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.**

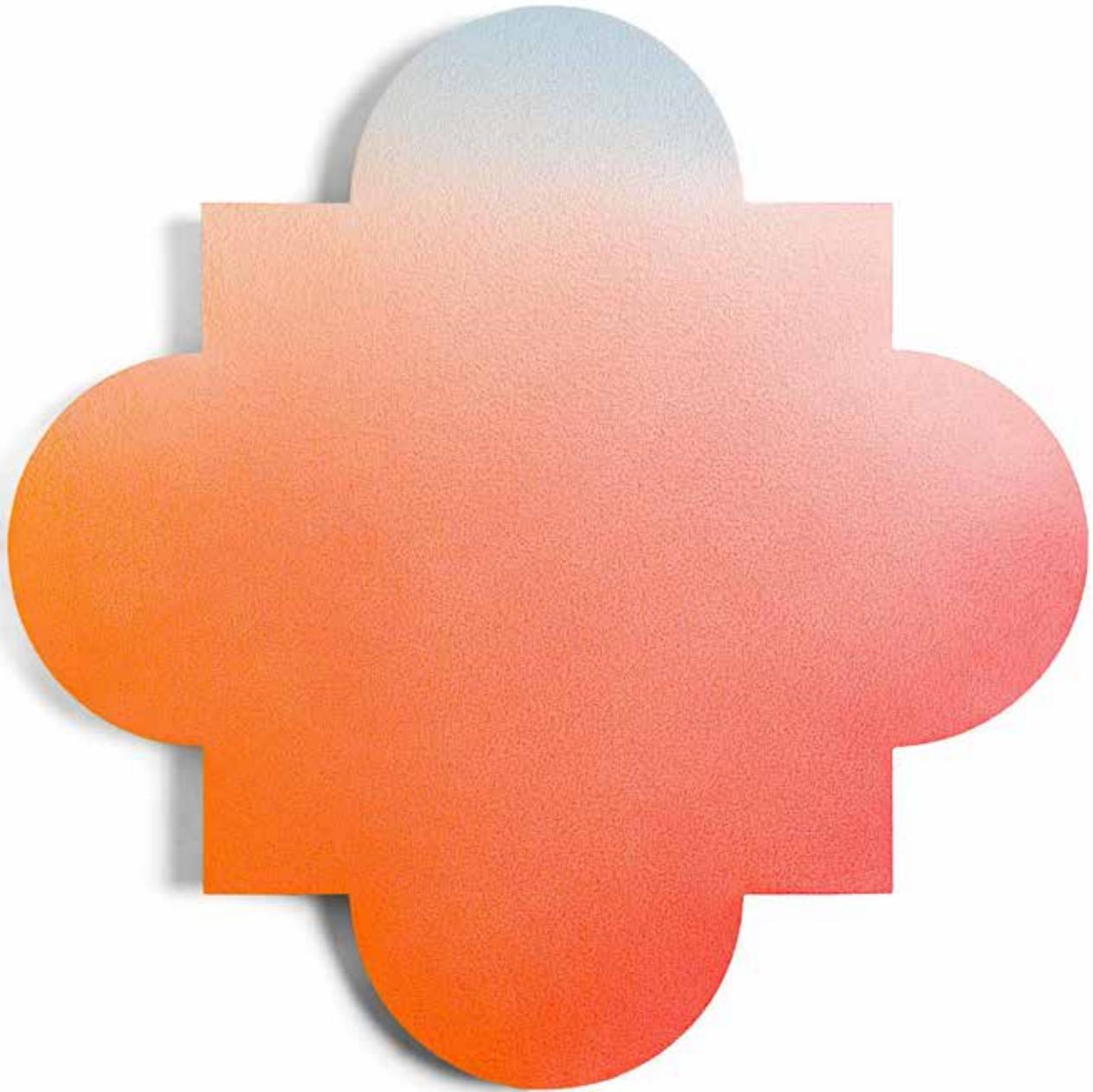
\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

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: _____



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bonhams.com

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