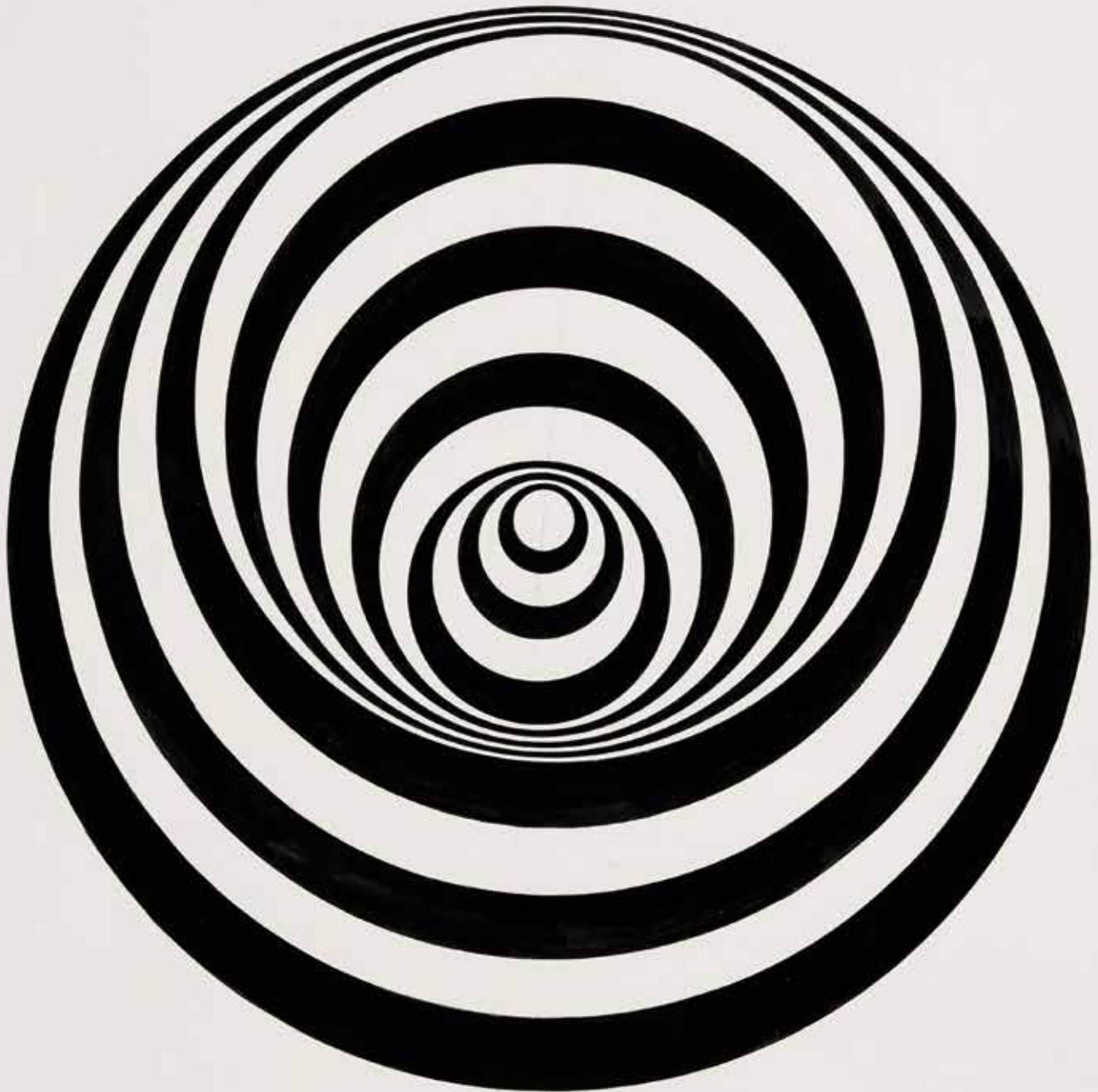
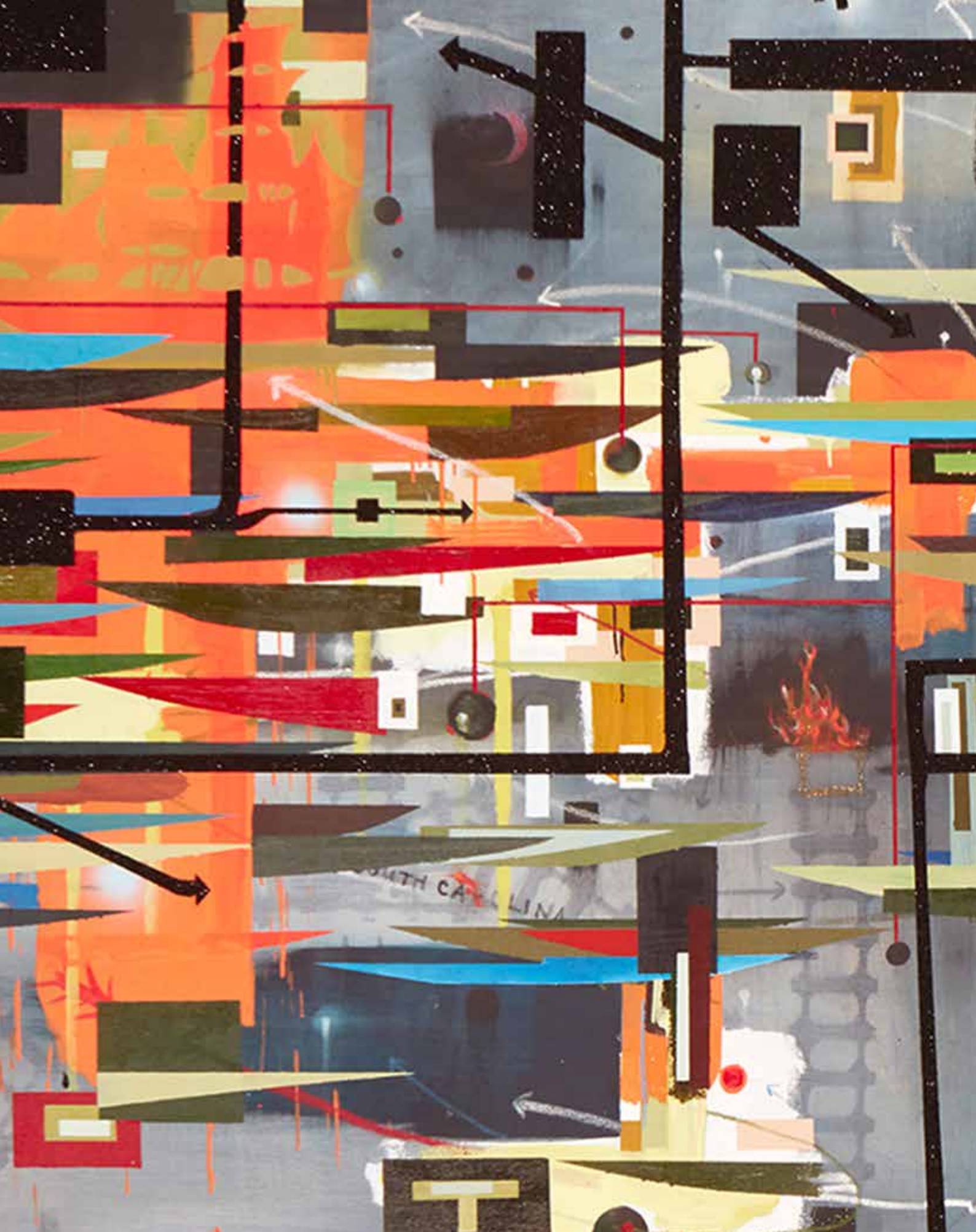


Bonhams



Post-War & Contemporary Art X Made in California

Los Angeles | September 15, 2021











Post-War & Contemporary Art X Made in California

Los Angeles | September 15, 2021 at 10am

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046
bonhams.com

SALE NUMBER

26900
Lots 1 - 131

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

ILLUSTRATIONS

Front Cover: lot 11
Inside Front Cover: lot 26
Frontispiece: lot 25
Opposite: lot 38
Opposite Index: lot 55
Inside rear cover: lot 49
Rear cover: lot 73

PREVIEW

Highlights in San Francisco

Friday August 27, 12pm-5pm
Saturday August 28, 12pm-5pm
Sunday August 29, 12pm-5pm

Los Angeles

Thursday September 9, 12pm-5pm
Friday September 10, 12pm-5pm
Saturday September 11, 12pm-5pm
Sunday September 12, 12pm-5pm
Monday September 13, 12pm-5pm
Tuesday September 14, 12pm-5pm

INQUIRIES

Sonja Moro
+1 (415) 694 9002
+1 (323) 436 5507
sonja.moro@bonhams.com

Isabel Norsten
+1 (323) 578 3824
isabel.norsten@bonhams.com

Sharon Squires
+1 (323) 449 8509
sharon.squires@bonhams.com

Amelia Manderscheid
+1 (415) 926 3512
amelia.manderscheid@bonhams.com

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Vancouver & Western Canada





1

LITA ALBUQUERQUE (B. 1946)

Trajectory Through the Sun #18, 1994

signed, titled and dated "'Trajectory Through the Sun #18" Lita Albuquerque '94' (along the lower margin)
24k gold leaf, oil stick and iridescent powder pigments on paper

21 x 28 1/2 in.
53.4 x 72.4 cm.

\$1,000 - 1,500

Provenance

Acquired directly from the artist by the present owner



Private Collection

2

LARRY BELL (B. 1939)

A444A 6, 2006

'6/25/06 L.BELL' (on the reverse)
collage with aluminum and silicon monoxide on Japanese handmade
paper

39 x 39 in.
99.1 x 99.1 cm.

\$8,000 - 12,000

Provenance

Acquired directly from the artist by the present owner

Property from a Private Collection, New Jersey

3

CLAIRE FALKENSTEIN (1908-1997)

Crystal Falls, 1976

venetian glass and copper

13 1/2 x 21 1/2 x 15 1/2 in.

34.3 x 54.6 x 39.4 cm.

\$20,000 - 30,000

Provenance

Tortue Gallery, Los Angeles

Acquired directly from the above by the present owner in 1985



Alternate view of the present lot



Property from the Estate of Thelma Schnitzer, San Francisco

4

OLGA DE AMARAL (B. 1932)

Sol Blanco 6, 1993

signed twice, titled twice, inscribed and dated '736 "Sol Blanco 6." "6" OLGA DE AMARAL Olga de Amaral 1993 736 "Sol Blanco 6"' (on the reverse)
linen, gesso, acrylic, Japanese paper, graphite and gold leaf

59 1/2 x 34 1/2 in.

151.1 x 87.63 cm.

\$30,000 - 50,000

Provenance

Bellas Artes Gallery, Santa Fe

Exhibited

Bogotá, Museum of Modern Art, *Olga de Amaral: Cuatro Tiempos*, 1993

Santa Fe, Bellas Artes Gallery, *Sol y Luna*, 1994





5

Private Collection, Los Angeles

5

JACK YOUNGERMAN (1926-2020)

Blue White, 1961

signed with the artist's initials and dated 'JY 61' (lower right)
gouache on paper

2 15/16 x 2 15/16 in.
7.5 x 7.5 cm.

\$1,000 - 2,000

Provenance

Washburn Gallery, New York

Margo Leavin Gallery, Los Angeles

Acquired directly from the above from the present owner



6

Property from an Arizona Collection

6

NANCY GRAVES (1939-1995)

Peromyscus, 1993

signed and dated 'Graves XI-10-'93' (lower center)
watercolor and gouache on paper

37 x 16 3/8 in.
94 x 41.6 cm.

\$2,000 - 3,000

Provenance

Knoedler and Company, New York

Acquired directly from the above by the present owner in 1996



7

CHARLES HINMAN (B. 1932)

Untitled, 1980

signed 'C. Hinman' (on the reverse)

acrylic on shaped canvas

46 x 65 x 2 3/8 in. (116.8 x 165.1 x 6 cm.)

Untitled, 1980

signed and dedicated 'For David and Fran Cooper Thank you for our visit to Silver Lake. Charles Hinman' (lower edge)

charcoal, graphite and colored pencil on paper

19 1/4 x 24 3/4 in. (48.9 x 62.9 cm.)

\$7,000 - 10,000

Provenance

Private Collection, Ohio (acquired directly from the artist in 1980)

Acquired by descent from the above by the present owner



Private Collection, California

8

HELEN PASHGIAN (B. 1934)

Untitled, 1984

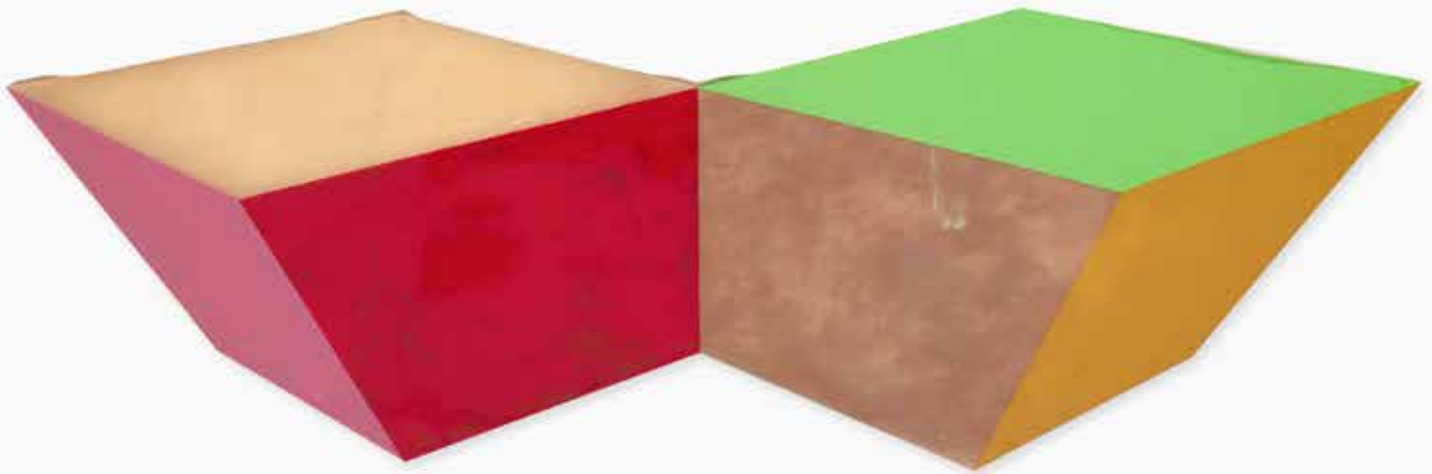
signed, titled and dated 'Pashgian 1984 untitled' (on the reverse)
epoxy on canvas on panel

60 x 96 in.
152.4 x 243.84 cm.

\$4,000 - 6,000

Provenance

Acquired directly from the artist by the present owner in *circa* 1984



Private Collection, Los Angeles

9

RONALD DAVIS (B. 1937)

Diamond Cube, 1967

shaped polyester and fiberglass resin and translucent color

45 1/2 x 137 in.
115.6 x 348 cm.

\$20,000 - 30,000

Provenance

Nicolas Wilder Gallery, Los Angeles

Private Collection, Berkeley

Nicolas Wilder Gallery, Los Angeles

Acquired directly from the above by the present owner in 1980

Exhibited

Los Angeles, Nicholas Wilder Gallery, November 1967

10

VICTOR VASARELY (1906-1997)

Optik, 1988

signed 'VASARELY' (lower right); titled 'OPTIK' (on the overlap);
signed again twice, titled again, inscribed and dated '3790 VASARELY
"OPTIK" 1988 Vasarely' (on the reverse); inscribed 'VAS 6032' (on the
stretcher bar)
acrylic on canvas

25 x 25 in.

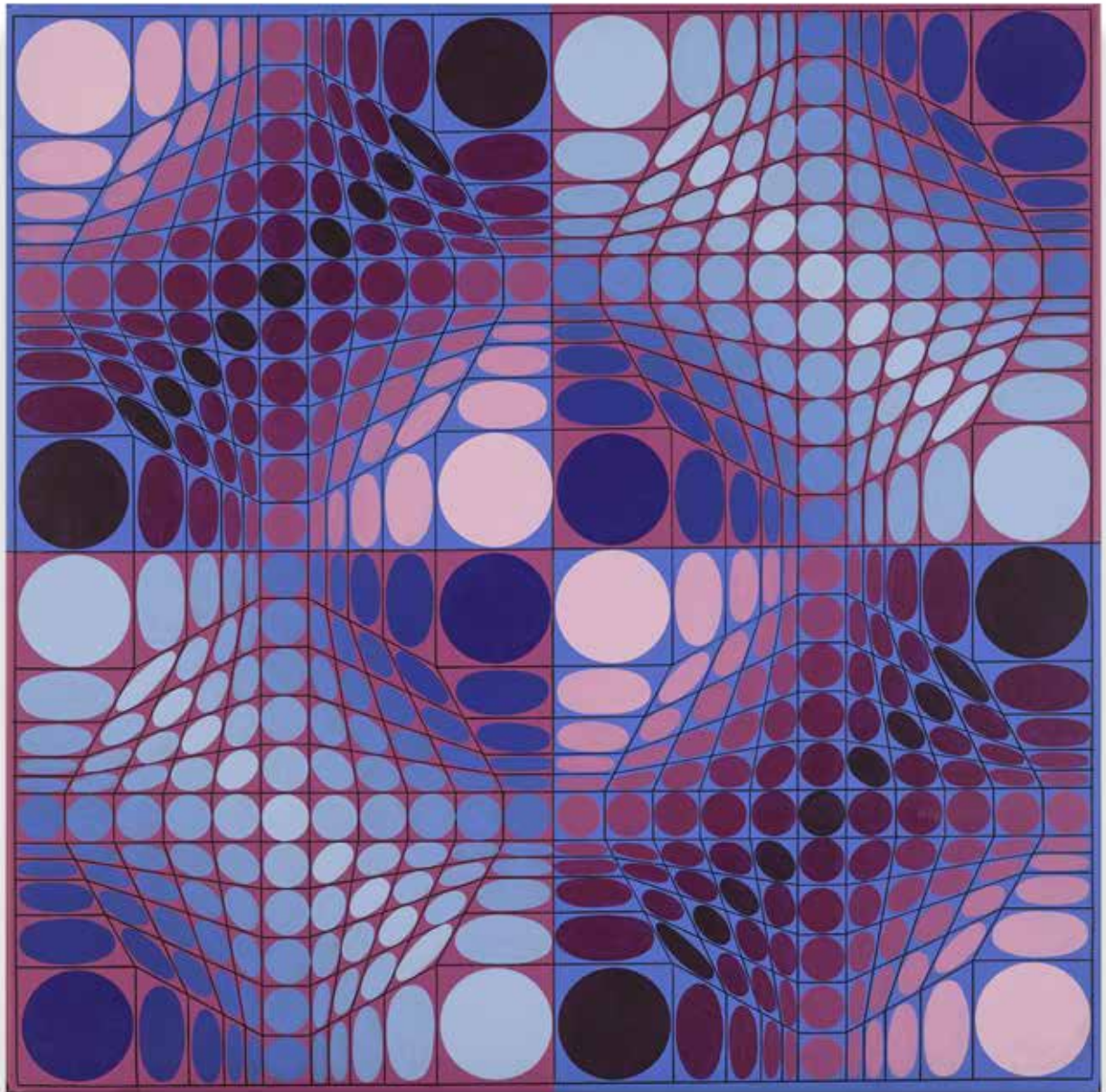
63.5 x 63.5 cm.

\$30,000 - 50,000

Provenance

Circle Fine Art Corporation, Chicago (acquired directly from the artist
in 1990)

Acquired directly from the above by the present owner in 1993



Property from an Arizona Collection

11

BRIDGET RILEY (B. 1931)

Study for Stage Sixty Symbol, 1961-65

signed and titled 'Study for Stage Sixty Symbol. Bridget Riley' (lower right)

ink and pencil on paper

26 7/8 x 20 in.

70.8 x 50.8 cm.

\$40,000 - 60,000

Provenance

Private Collection, Oklahoma

Acquired by descent from the above by the present owner



Initially favoring a style based on pointillism and Neo-Impressionism, Bridget Riley gained her artistic footing and cemented her position in the pantheon of Op Artists with works such as the present lot, *Study for Stage Sixty Symbol*. As one of the most celebrated figures of Op-Art, Riley is concerned with deepening the sensational and, at times, the synesthetic experience of viewership. The present lot is a study for a piece commissioned by the Stage Sixty theater company, which, between 1964 and 1967, was based at the Theatre Royal in East London. With its equally direct and contemplative composition, *Study for Stage Sixty Symbol* demonstrates Riley's early explorations in finding "a way to present manifold correlatives of sensation and feelings." (Richard Francis, "Bridget Riley: Works on Paper 1980-1992," Karsten Schubert Ltd., 1992, p.6) This work on paper extracts a single form with a strong focal point, yet the composition maintains a dynamic and complex sensory impact on the viewer.

While working on the commission for the Stage Sixty Theatre company, Riley gained enduring international notoriety with the inclusion of her work in the seminal exhibition *The Responsive Eye* (1965) at the Museum of Modern Art, New York. Riley's work was presented alongside artists such as Victor Vasarely, Josef Albers, Ellsworth Kelly, and Larry Bell. Included on the exhibition cover was Riley's painting *Current* (1964), which, as William C. Seitz notes in the catalog essay, "[bombards the eyes] with pure energy" (p.31)

In 1968, Riley was the first living artist to win the acclaimed international prize for painting at the 34th annual Venice Biennale where she represented Great Britain. Since then, Riley has continued to accrue many notable accolades including being named a Commander of the Most Excellent Order of the British Empire (CBE) in 1974, and later appointed the Companion of Honour in 1999. Riley's work is included in the permanent collections at the Tate, London; Dia Art Foundation, New York; the Los Angeles County Museum of Art; The Museum of Modern Art, New York; The Museum of Contemporary Art, Los Angeles; and The National Museum of Modern Art, Tokyo, amongst others.

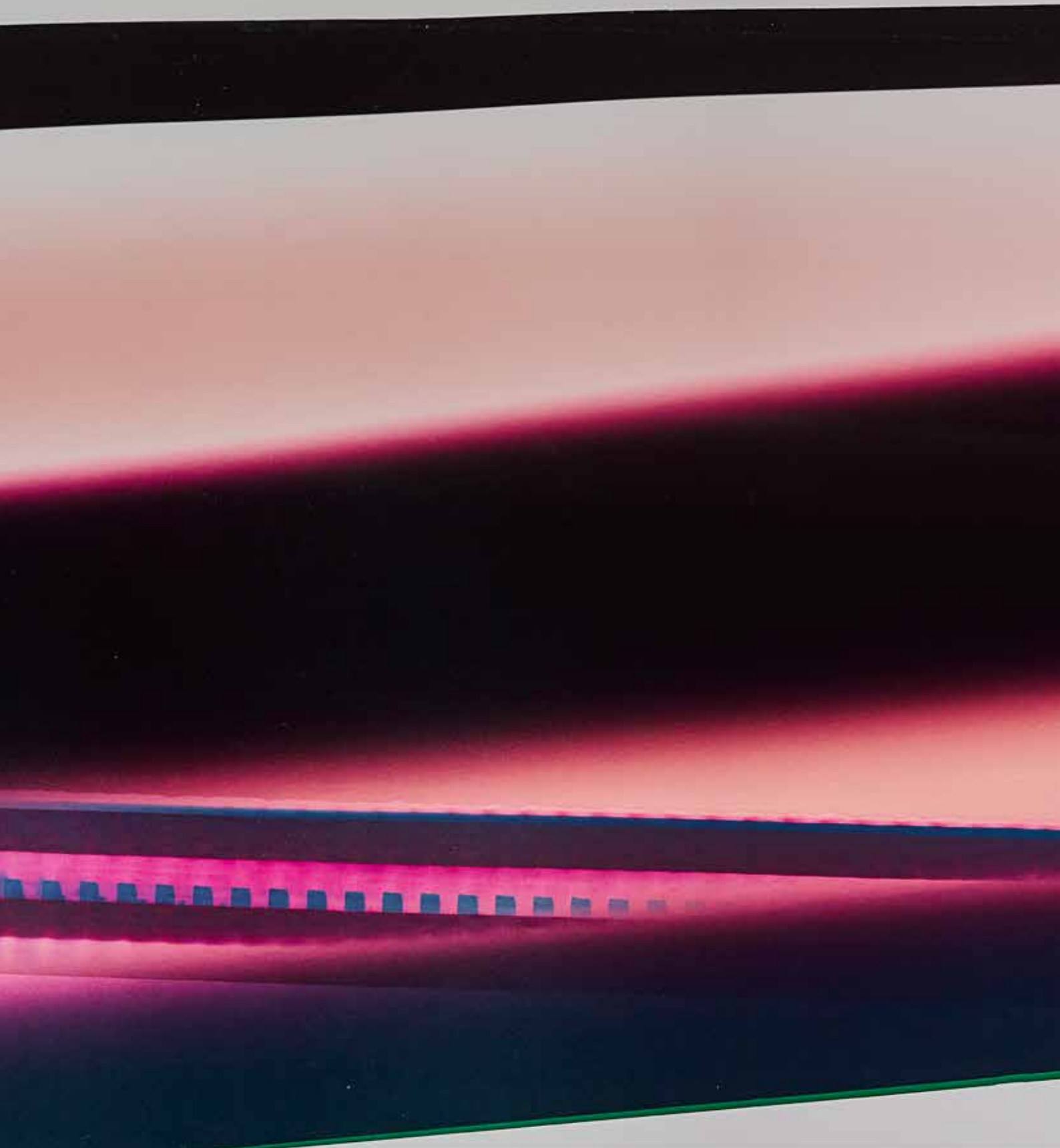


Bridget Riley in her Warwick Road Studio
 Tony Evans/ Timelapse Library Ltd./ Hulton Archive via Getty Images



Property From an Important Private Collection

Lots 12 - 25





Property from an Important Private Collection

12

WALEAD BESHTY (B. 1976)

RA4 Contact Print [Black Curl (CYM/Six Magnet: Los Angeles, California, August 29, 2013, Fuji Color Crystal Archive Super Type C, Em. No. 199-023, 21513), Kreonite KM IV 5225 RA4 Color Processor, Ser. No. 00092174], 2014

color photographic paper

image: 107 3/4 x 50 in. (273.7 x 127 cm.)

framed: 109 1/4 x 51 1/2 x 2 1/2 in. (277.5 x 130.8 x 6.4 cm.)

\$20,000 - 30,000

Provenance

Regen Projects, Los Angeles

Acquired directly from the above by the present owner

Born in London, and now living and working in Los Angeles, Walead Beshty is considered one of the most innovative multi-disciplinary artists working today. His richly diverse body of work is layered in meaning and incorporates sculpture, painting, installation, and video. However, he is arguably best known for his complex and pioneering photography practice. Through photography, Beshty investigates the process of taking and developing photographs, as well as the medium's connection to reality.

In a beautiful meditation of color, pattern and line, the present work is a stunning abstraction, with nods to *Hard Edge Painting* and *Minimalism*. The work is created by folding, layering and processing photographic paper in order to engineer patterns of folds and creases, and develop vibrant colors and tones through photographic chemicals. This work masterfully explores how photographic techniques can affect and even alter the most representative of art forms. In understanding the origin of the image, Beshty leads the viewer to question the meaning our view of reality and how we interpret our visual surroundings.

Walead Beshty's work has been the subject of many solo exhibitions at institutions including the Musée d'art moderne et contemporain, Geneva, Switzerland (2019); Institute of Fine Arts, NYU, New York (2015); Curve Gallery, Barbican Centre, London (2014); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2009); the Hammer Museum, Los Angeles, CA (2006); and MoMA PS1, New York (2004) among many others. His work is in the permanent collections of esteemed museums including the Victoria and Albert Museum, London; the San Francisco Museum of Modern Art; the Museum of Modern Art, New York; Hammer Museum, Los Angeles; the Museum of Contemporary Art, Los Angeles; the Los Angeles County Museum of Art; the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art; the Art Institute of Chicago and the de la Cruz Collection, Miami.



Property from an Important Private Collection

13

LIAM GILLICK (B. 1964)

Layered Dispersal Platform, 2006

anodized aluminium, transparent Plexiglas

2 1/8 x 47 x 47 in.

5.4 x 119.4 x 119.4 cm.

\$12,000 - 18,000

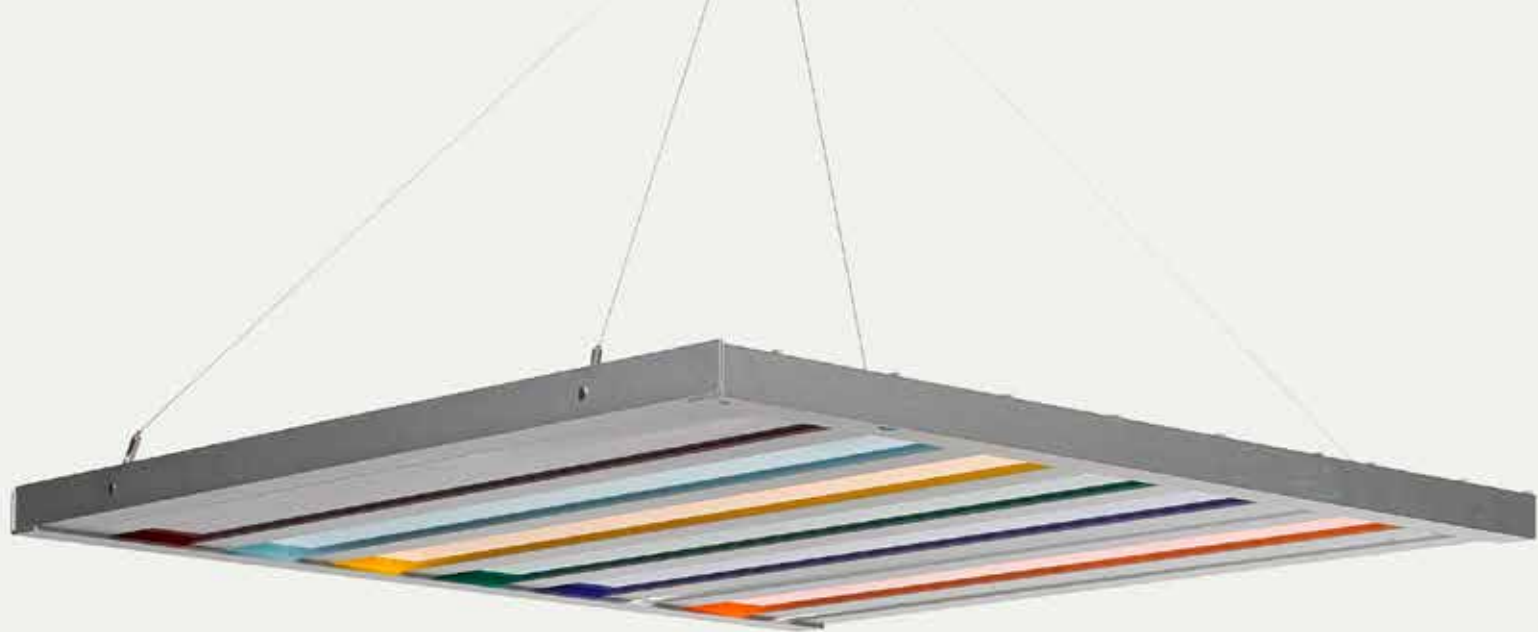
Provenance

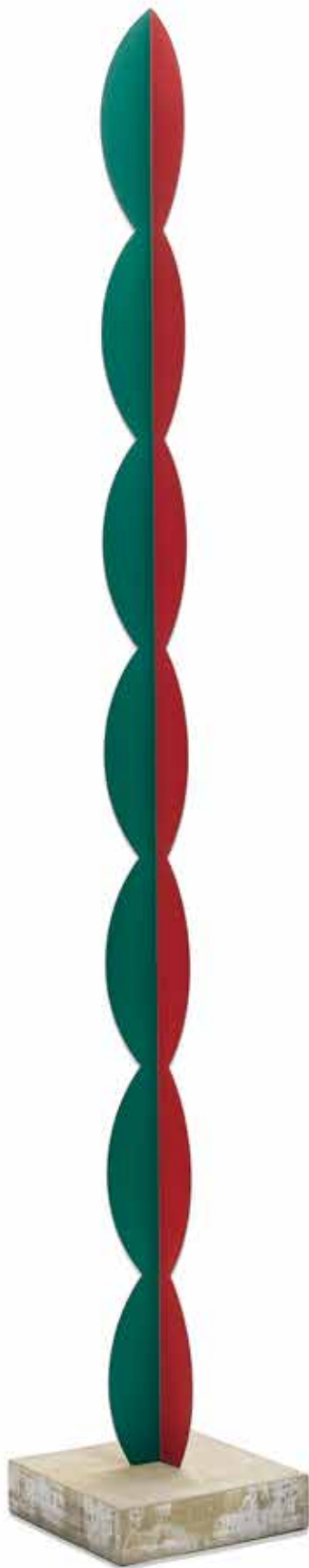
Casey Kaplan Gallery, New York

Acquired directly from the above by the present owner

The present lot stems from British artist Liam Gillick's ongoing *Platform* series. The artist began his seminal body of work in the mid-1990s, encompassing spatial interventions of colorful window-like frames, traditionally suspended from above. Gillick's installations are a dazzling amalgamation of beautiful abstraction in composition and color and utilitarian design. This combination blurs the lines between functionality and fine art and challenges traditional interpretations of sculpture, design and architecture. Given the delicate and decorative nature of the design, the use of the word 'platform' suggests a nod to providing a space for ideas and discourse, rather than only a physical support. The installation can therefore be seen as an invitation for the viewer to consider their own way of interacting and understanding art, while simultaneously providing a spatial site of creation and activity.

Liam Gillick's work has been included in many important exhibitions including documenta, Kassel and the Venice, Berlin and Istanbul Biennales. His solo museum exhibitions have been held at the Museum of Contemporary Art in Chicago, the Museum of Modern Art in New York and the Tate in London. His work is collected by many global institutions including the Centre Georges Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Moderna Museet, Stockholm; the Museum of Contemporary Art, Chicago; the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; Tate Modern, London and the Guggenheim Museum, Bilbao.





Property from an Important Private Collection

14

NICOLE WERMERS (B. 1971)

Kusine, 2007

painted steel and concrete

122 x 17 x 17 in.

309.9 x 43.2 x 43.2 cm.

\$4,000 - 6,000

Provenance

Tanya Bonakdar Gallery, New York

Acquired directly from the above by the present owner

Exhibited

Colorado, Aspen Museum of Art, *Nicole Wermers: Masse und Auflösung*, 29 May-22 July 2007



Property from an Important Private Collection

15

FRIEDRICH KUNATH (B. 1974)

Bagno Europa (Café Pathétique), 2012

enamel coated sheet metal faces on tig welded steel frame

81 5/8 x 39 3/4 x 24 in.

148.9 x 98.4 x 61 cm.

\$8,000 - 12,000

Provenance

Blum and Poe, Los Angeles

Acquired directly from the above by the present owner



Property from an Important Private Collection

16

MARK TITCHNER (B. 1973)

Mamma, 2007

steel, wood, plastic, acrylic and iron rods with electric motor

70 x 19 1/2 x 19 1/2 in.

117.8 x 49.5 x 49.5 cm.

\$1,500 - 2,000

Provenance

Vilma Gold Gallery, London

Acquired directly from the above by the present owner



Property from an Important Private Collection

17

FRANCESCA DIMATTIO (B. 1981)

Figure 2, 2008

signed, titled and dated 'Francesca DiMattio "Figure 2" 2008' (on the reverse)

oil and acrylic on canvas

108 x 84 in.

274.3 x 213.4 cm.

\$4,000 - 6,000

Provenance

Salon 94, New York

Acquired directly from the above by the present owner



Property from an Important Private Collection

18
JUSTINE KURLAND (B. 1969)
Narcissus, 1999

signed 'J. Kurland' (on label on the reverse)
c-print

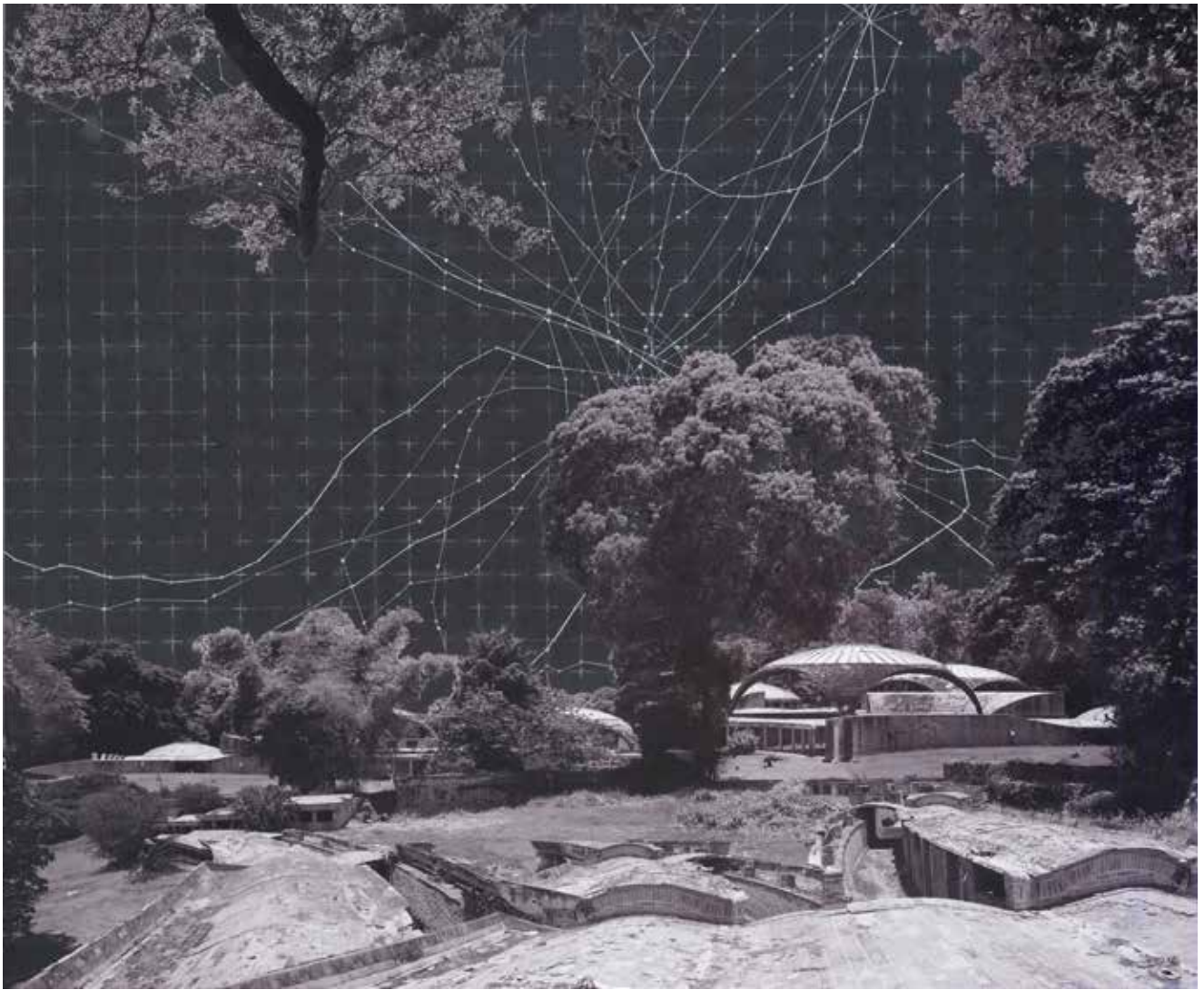
30 x 40 in.
75.2 x 101.6 cm.

This work is number one from the edition of six.

\$1,500 - 2,000

Provenance

Lawrence Rubin Greenberg Van Doren Fine Art, New York
Acquired directly from the above by the present owner



Property from an Important Private Collection

19

ANTHONY GOICOLEA (B. 1971)

Day For Night, 2008

c-print with acrylic and ink

50 x 57 1/4 in.
127 x 145.4 cm.

\$5,000 - 7,000

Provenance

Sandroni.Rey Gallery, Los Angeles

Acquired directly from the above by the present owner

Exhibited

Denver, Museum of Contemporary Art, *Anthony Goicolea*, 17
February-28 June 2009, another version exhibited



Property from an Important Private Collection

20

MALERIE MARDER (B. 1971)

Untitled (self-portrait at the beach), 2000

c-print

48 x 60 in.

121.9 x 152.4 cm.

This work is from the edition of five.

\$1,500 - 2,000

Provenance

The Greenberg Gallery, St. Louis

Acquired directly from the above by the present owner



Property from an Important Private Collection

21

OLAFUR ELIASSON (B. 1967)

Untitled (Iceland Series), 2006

c-print

24 1/4 x 36 1/4 in.

61.6 x 92.1 cm.

\$3,000 - 5,000

Provenance

Tanya Bonakdar Gallery, New York

Acquired directly from the above by the present owner



Property from an Important Private Collection

22

VIK MUNIZ (B. 1961)

L'Origine du Monde after Courbet from Pictures of Soil, 1999

signed, titled, numbered and dated 'L'ORIGINE DU MONDE AFTER COURBET VIK MUNIZ #4/10' (on the reverse)
gelatin silver print

20 x 24 in.
50.8 x 61 cm.

This work is number four from the edition of ten.

\$4,000 - 6,000

Provenance

Brent Sikkema, New York

Acquired directly from the above by the present owner

Exhibited

Santiago de Compostela, Centro Galego de Arte Contemporanea, *Vik Muniz*, 18 December 2003-6 April 2004, p. 129, another example from the edition exhibited and illustrated (traveled to Irish Museum of Modern Art, Dublin, 31 March-13 June 2004 and Fundación Telefónica, Madrid, 17 November 2004-9 January 2005)
New York, Edwynn Houk Gallery, *ALTERED: Appropriation & Photography*, 7 May-8 August 2014

Literature

Vik Muniz and Pedro Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 284 (another example from the edition illustrated)
Pedro Corrêa do Lago ed., *Vik Muniz: Everything So Far: Catalogue Raisonné 1987 - 2015, vol. 1*, Rio de Janeiro, 2015, p. 324 (another example from the edition illustrated)

**Property from an Important
Private Collection**

23

PAT ANDREA (B. 1942)

Woman and Dog, 1994-95

signed 'Pat Andrea' (lower left); signed
again and dated 'pat andrea 1994/5' (on the
reverse); titled, inscribed and dated again
'woman and dog 1994/95 Paris' (on the
support bar)
gouache, collage and ink on board

13 3/4 x 15 1/2 in.
34.9 x 39.4 cm.

\$1,500 - 2,000

Provenance

Acquired directly from the artist by
the present owner



23

**Property from an Important
Private Collection**

24

AVNER BEN-GAL (B. 1966)

Elevator, 2006

signed and dated 'Avner Ben-Gal 2006' (on
the reverse)
acrylic on canvas

27 1/2 x 37 1/4 in.
69.9 x 94.6 cm.

\$1,000 - 1,500

Provenance

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



24

Property from an Important Private Collection

25

AMY SILLMAN (B. 1966)

Passage, 1999-2000

signed and dated 'Amy Sillman 1999-2000' (on the reverse)
oil and paper on wood panel

50 1/8 x 60 in.
127.3 x 152.4 cm.

\$30,000 - 50,000

Provenance

Brent Sikkema, New York

Acquired directly from the above by the present owner

Since moving to New York City in 1975, Amy Sillman's work has investigated the play between figuration and abstraction through complex explorations of gesture and brushwork via painting, drawing, animated film, zines, cartoons, collage and iPhone video.

Influenced by *Abstract Expressionism* and the artists of the *New York School* while studying at the School of Visual Arts, Sillman's early works combined abstraction with representational imagery and expressive figures. Though her more recent work has focused solely on abstraction, these early works suggest the influence of 20th Century masters Willem de Kooning, Hans Hofmann and Philip Guston in their energetic expressions and dynamic forms. The present work, *Passage* (1999-2000), continues this path while nodding to those artists that came before her. A cryptic narrative is suggested by the intimately connected individualistic figures journeying upwards, flanked by a swirling mosaic of tiles and shapes in vibrant colors.

Highly personal, Sillman's work can be read as insights into the artist's life with references and notes to experiences that have shaped her practice. *Passage* reflects a personal shift in subject matter, created during a period of personal losses in the artist's life, which is poetically and delicately suggested and explored on the canvas.

Sillman's work has been the subject of many solo exhibitions at institutions including the Arts Club of Chicago; Camden Art Centre, London; the Albright Knox Art Gallery, Buffalo; the Drawing Center, New York; Portikus, Frankfurt; Kunsthaus Bregenz, Austria; and the Hirshhorn Museum and Sculpture Garden, Washington, DC. The artist's first museum survey show was held at the Institute of Contemporary Art, Boston, in 2013 and traveled to the Aspen Museum of Art and the Hessel Museum of Art at Bard College. Her work can be found in revered public collections around the world including the Art Institute of Chicago, Illinois; Brooklyn Museum, New York; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Metropolitan Museum of Art, New York; Saatchi Gallery, London; San Francisco Museum of Modern Art, California, and the Whitney Museum of American Art, New York.



26

RADCLIFFE BAILEY (B. 1968)

Day of Soumbédioune in Dakar, 2008

acrylic, glitter and printed paper collage on canvas

120 x 96 in.

304.8 x 243.8 cm.

\$35,000 - 55,000

Provenance

Solomon Projects, Atlanta

Acquired directly from the above by the present owner in 2009

Through his varied practice of painting, sculpture and installation, Radcliffe Bailey explores themes such as the African diaspora, personal and community identity, shared memory, culture and history through multilayered artworks that merge the personal and the universal to consider our pasts as well as our futures. With arrows of glitter and linear forms, the present lot, *Day of Soumbédioune in Dakar*, has a topographic map like quality that evades a particular directional focus, espousing the interplay between dualities such as connectivity and diaspora. The strata and texture of Bailey's paintings, including the present lot, create a metaphysical effect out of varied tactile materials that each bear their own history.

Radcliffe Bailey is represented by Jack Shainman and has had solo exhibitions at the Contemporary Arts Center, New Orleans; the High Museum of Art, Atlanta; the McNay Art Museum, San Antonio; and the Birmingham Museum of Art, Alabama amongst others. Bailey is included in the permanent collections of the Dallas Museum of Art, the Museum of Contemporary Art Chicago, the Metropolitan Museum of Art, New York, the Studio Museum Harlem, New York.



Private Collection

27

ZACH HARRIS (B. 1976)

9th Hour, 2011

titled twice '9th HOUR' (on the right and left side profiles); signed,
titled and dated 'Zach Harris "9th Hour" 2011' (on the reverse)
acrylic, canvas, board, nails and wood

24 x 20 in.
61 x 50.8 cm.

\$8,000 - 12,000

Provenance

David Kordansky Gallery, Los Angeles

Acquired directly from the above by the present owner

Represented by Perrotin and David Kordansky, Zach Harris is one of the most innovative contemporary artists working today. Creating incredibly intricate and visionary objects, Harris merges a diversity of Eastern and Western art-historical traditions that yield psychedelic and mystic forms. Either carved by hand or by laser, Harris produces objects which evoke a sense of unfettered newness while remaining deeply enriched in diverse histories. This is particularly evident in the present lot, *9th Hour*, in which the tactility of the object married with the inexhaustible potential of the composition strike an ingenious balance

Artworks by Zach Harris are included in the permanent collections of the Hammer, Los Angeles; the Los Angeles County Museum of Art; and the San Francisco Museum of Art, amongst others.



28

HUGO MCCLOUD (B. 1980)

To Be Titled, 2014

aluminum foil, aluminum coating and oil on tar mounted to panel

84 x 64 in.

213.4 x 162.6 cm.

\$20,000 - 30,000

Provenance

Acquired directly from the artist by the present owner



detail of present lot



29

KATHERINE BERNHARDT (B. 1975)

Five, 2012

signed, titled and dated 'Katherine Bernhardt 2012 "FiVE"' (on the reverse)

acrylic on canvas

72 x 72 in.

182.9 x 182.9 cm.

\$25,000 - 35,000

Provenance

Reynolds Gallery, Richmond

Acquired directly from the above by the present owner





30

MIRA DANCY (B. 1979)

Psychic Counsel//DIVORCE, 2014

signed, titled and dated 'MIRA DANCY 2014 PSYCHIC COUNSEL//
DIVORCE' (on the overlap)
acrylic on canvas

34 x 28 in.
86.4 x 71.2 cm.

\$4,000 - 6,000

Provenance

Night Gallery, Los Angeles

Acquired directly from the above by the present owner



31

JANET WERNER (B. 1959)

Teaze, 2018

signed, titled and dated 'Janet Werner 2018 Teaze' (on the reverse)
oil on canvas

31 x 24 in.
78.7 x 61 cm.

\$4,000 - 6,000

Provenance

Anat Ebgi, Los Angeles
Acquired directly from the above by the present owner

Exhibited

Los Angeles, Anat Ebgi, *The Splits: Janet Werner*, 8 September-20
October 2018

WOLFGANG TILLMANS (B. 1968)*JAL II*, 2016

inkjet print

78 3/4 x 57 1/8 in.

200 x 145 cm.

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

\$80,000 - 120,000**Provenance**

Maureen Paley, London

Acquired directly from the above by the present owner

Literature

Wolfgang Tillmans, *Wolfgang Tillmans Four Books (Wolfgang Tillmans: Burg)*, Taschen, 2020, n.p., illustrated

“Travel also promises a sense of unfettered possibility – of ungroundedness – that crystallizes in the idea of flight.”

- David Deitcher (Wolfgang Tillmans and David Deitcher, “Wolfgang Tillmans: Burg,” Taschen, 2020)

Revisiting past subject matter and previous bodies of work is essential to Wolfgang Tillmans' practice. Through repetition and reengagement, Tillmans challenges hierarchical mechanisms of viewing and chronological taxonomies. In the present lot, Tillmans draws nearly exact compositional parallels to his 1997 photograph *JAL* with his abstraction of the engine and wings of a jet plane in flight.

In 2018 and 2020, Tillmans had a monumental large-scale solo show at both IMMA in Dublin and WIELS in Brussels. In this major retrospective (taking place jointly in the two venues), entitled *Rebuilding the Future* (in Dublin) and *Today is the First Day* (in Brussels), the exhibition takes on no order; melding photos from different eras of Tillmans' career and presenting his work in new ways that evade reading the images in a single context. In conversation with Beatrix Ruf, Tillmans asks himself, “How does the world appear twenty years after I've begun to form a picture of it? Can there be a ‘new’ view of it? And ‘new’ also in the sense of greatly expanded political and economic shifts of recent years, and technical advancements, have considerably altered the world's appearance” (“Wolfgang Tillmans: Neue Welt,” Taschen, 2020) Recognized as one of the most important living photographers today, Tillmans' significant contributions to image-making simultaneously embrace ephemeral lived experiences while cementing their emotional renaissance.

Living and working between London and Berlin, Wolfgang Tillmans has had numerous international solo exhibitions at institutions including the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Tate, London; the Museum of Contemporary Art Chicago; and the Hammer Museum, Los Angeles, with solo exhibitions set for 2022 at the Museum of Modern Art, New York and at the Centre Pompidou, Paris in 2024. Tillmans is included in the permanent collections of The Los Angeles County Museum of Art, The Metropolitan Museum of Art, New York, the Art Institute of Chicago, The Museum of Modern Art, New York, and the Tate, London amongst many others. Tillmans is represented by Regen Projects, David Zwirner and Maureen Paley.



33

JOHN HOUCK (B. 1977)

Sibling Rivalry, 2018

archival pigment print

53 x 42 in.

134.6 x 106.7 cm.

This work is number two from the edition of three, plus two artist's proofs.

\$7,000 - 10,000

Provenance

Marianne Boesky Gallery, New York

Acquired directly from the above by the present owner

Exhibited

Los Angeles, Hammer Museum, *Made in L.A.*, 3 June-2 September 2018, another example from the edition exhibited



Installation view, *Made in L.A.* 2018, June 3-September 2, 2018, Hammer Museum, Los Angeles. Photo: Brian Forrest





34

34

SUPER FUTURE KID (B. 1981)

Silent Thunder, 2017

signed, titled, inscribed and dated "SILENT THUNDER' SUPER FUTURE KID LONDON 2017' (on the overlap)
acrylic on canvas

44 x 48 in.
111.8 x 121.9 cm.

\$2,500 - 3,500

Provenance

Saatchi Art, Santa Monica

Acquired directly from the above by the present owner



35

35

WOUTER VAN RIESSEN (B. 1967)

15 Sunflowers in Vase X, 2014

signed and dated 'Wouter van Riessen 2014' (on the reverse)
acrylic on linen

32 x 23 1/2 in.
81.3 x 59.7 cm.

\$1,000 - 2,000

Provenance

Ltd., Los Angeles

Acquired directly from the above by the present owner in 2014

Exhibited

Los Angeles, Ltd., *Variations on a Painting*, 16 April-14 May 2014



36

HAYAL POZANTI (B. 1983)

40 (Percentage of all text posted to Instagram that contains at least one emoji in the photo caption), 2015

signed and dated 'hayal '15' (on the reverse)
acrylic on canvas

40 x 39 3/4 in.
101.6 x 101 cm.

\$4,000 - 6,000

Provenance

Jessica Silverman, San Francisco
Acquired directly from the above by the present owner



37

CHRIS DORLAND (B. 1978)

November Beach, 2005

signed and dated 'Chris Dorland 2005' (on the reverse)
oil on canvas

21 x 27 3/4 in.
53.3 x 70.5 cm.

\$3,000 - 5,000

Provenance

Marc Selwyn Fine Art, Los Angeles
Acquired directly from the above by the present owner in 2006

Exhibited

Los Angeles, Marc Selwyn Fine Art, *The Crystal World*, 30 April-1 June
2005



38

KEN PRICE (1935-2012)

Untitled, 1982

signed and dated 'PRICE '82' (lower right)
graphite, colored pencil, adhesive tape and collage on paper

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

\$8,000 - 12,000

Provenance

Acquired directly from the artist by the present owner



Private Collection

39

MARCEL DZAMA (B. 1974)

Untitled, circa 2000

signed 'marcel DZAMA' (lower right)
ink and watercolor on paper

12 1/2 x 9 3/4 in.
31.8 x 24.8 cm.

\$1,000 - 1,500

Provenance

Richard Heller Gallery, Santa Monica

Acquired directly from the above by the present owner

39



Private Collection

40

MARCEL DZAMA (B. 1974)

Untitled, circa 2000

signed 'marcel DZAMA' (lower right)
ink and watercolor on paper

12 1/2 x 9 3/4 in.
31.8 x 24.8 cm.

\$1,000 - 1,500

Provenance

Richard Heller Gallery, Santa Monica

Acquired directly from the above by the present owner

40

Property from the Collection of Joachim Cooder

41

KEN PRICE (1935-2012)

Lorna's Lagoon, 1981

signed, titled, dated and inscribed "'LORNA'S LAGOON" 1/3 PRICE '81' (on lower right of mount)
watercolor and colored pencil on Xerox on paper mounted to board

sheet: 5 1/8 x 4 in. (3 x 10.2 cm.)

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner



41

Property from the Collection of Joachim Cooder

42

KEN PRICE (1935-2012)

Untitled (small linoleum cuts), 1976

signed and dated 'PRICE '76' (lower right)
colored pencil and graphite on paper mounted to board

sheet: 3 1/2 x 8 1/2 in. (8.9 x 21.6 cm.)

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner



42

43

ROBERT COLESCOTT (1925-2009)

Tea for Two, 1980

titled 'tea for two' (lower left); signed and dated 'R. Colescott 80'
(lower right)
watercolor and graphite on paper

29 3/4 x 22 in.

75.6 x 55.9 cm.

\$20,000 - 30,000

Provenance

Private Collection

Acquired by descent from the above by the present owner



Tea for Two (The Collector), 1980. Robert Colescott (American, 1925-2009). Acrylic on canvas; overall: 215 .5 x 185 x 5 cm (84 13/16 x 72 13/16 x 1 15/16 in.). The Cleveland Museum of Art, Gift of Agnes Gund given in honor of Darren Walker 2017.128 © 2021 The Robert H. Colescott Separate Property Trust/ Artists Rights Society (ARS), New York





44

ROBERT COLESCOTT (1925-2009)

Portrait, 1960

oil on canvas

26 x 32 1/2 in.

66.04 x 82.6 cm.

\$5,000 - 7,000

Provenance

Russo Lee Gallery, Portland

Acquired directly from the above by the present owner



45

NATHAN OLIVEIRA (1928-2010)

Standing Female Figure, 1960

signed and dated 'Oliveira 60' (upper left)
ink and gouache on paper

19 5/8 x 13 1/2 in.
49.8 x 34.3 cm.

\$4,000 - 6,000

Provenance

Private Collection, San Francisco

Sale: Butterfields, San Francisco, *Modern, Contemporary & Latin American Art*, 23 October 1997, lot 5303

Acquired directly from the above sale by the present owner

46

NATHAN OLIVEIRA (1928-2010)

Standing Woman with Long Hair, 1959

signed and dated 'Oliveira 59' (upper right)
oil on canvas

60 x 48 in.
152.4 x 121.9 cm.

\$20,000 - 40,000

Provenance

Paul Kantor Gallery, Beverly Hills

Private Collection

Acquired by descent from the above by the present owner



47

NATHAN OLIVEIRA (1928-2010)

Yucatan Sequence (Figure 2), 1982

signed 'Oliveira 82' (lower right)
oil on canvas

84 x 66 1/2 in.
213.4 x 168.9 cm.

\$40,000 - 60,000

Provenance

Charles Cowles Gallery, New York

Acquired directly from the above by the present owner

A prominent member of the Bay Area Figurative movement, Nathan Oliveira is particularly celebrated for his gestural figural forms. An expert in his material, Oliveira's solitary and archetypal figures are emotionally poignant and visually gripping.

Yucatan Sequence is a superior demonstration of Oliveira's ability to depict the variable nature of light. The brilliance of the colors and their application in the present painting imbues the work with a glow that extends beyond the palpable and into the spiritual, making way for the solitary human form to resonate beyond its corporality. The primary figure emerges through rich swaths of orange and red paint, which range in texture from translucent veils to robust impasto to achieve this effect. As Oliveira poetically articulates, "Figures must have their own light, it wasn't light that struck the figure in a certain way- the light itself, the luminosity was in the figure. It emanated from the paint itself."

Nathan Oliveira was a tenured professor at Stanford University from 1964 to 1996 when he retired. The youngest painter included in the seminal exhibition, *New Images of Man*, at the Museum of Modern Art in New York, Oliveira has had multiple career survey exhibitions. His work is included in the permanent collections of the Art Institute of Chicago, Chicago; the Brooklyn Museum, New York; the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.; the Metropolitan Museum of Art, New York; the Solomon R. Guggenheim Museum, New York; the Tate London; the Whitney Museum of American Art, New York.

"I rather believe in an art that layers time upon time, an art that simply reaffirms our presence and the depth of our existence on this earth, our planet in the universe."

- Nathan Oliveira



**Sold to Benefit the Acquisition Fund of the
Fine Arts Museums of San Francisco**

48

NATHAN OLIVEIRA (1928-2010)

Bird, 1974

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

12 x 10 in.
30.5 x 25.4cm.

\$8,000 - 12,000

Exhibited

San Francisco, Charles Campbell Gallery, 1974



49

JOHN REGISTER (1936-1996)

Waiting Room for the Beyond, 1983

signed 'Register' (lower right)
oil on canvas

50 x 55 in.
142.24 x 139.7 cm.

\$50,000 - 70,000

Provenance

Modernism Inc., San Francisco

Acquired directly from the above by the present owner

Exhibited

South Hampton, Parrish Art Museum, *The Parrish Invitational '83*, 11
September-30 October 1983

San Francisco, Modernism Inc., *John Register: New Paintings*, 6
September-18 October 1985

San Jose, San Jose Museum of Art, *John Register: A Retrospective*,
16 January-9 May 1999

Literature

Helen A. Harrison, *Parrish Invitational Covers a Diversity of Styles*, New
York Times, 1983, p.22, illustrated

Jeffrey Browning, *John Register*, Black Sparrow Press, 1985, p.18,
illustrated

Barnaby Conrad III, *John Register*, Chronicle Books 1989, p.51,
illustrated

Barnaby Conrad III, *John Register: Persistent Observer*, San Jose
Museum of Art / Woodford Press, 1998, p.64, illustrated



50

JOHN REGISTER (1936-1996)

Woman by the Sea, 1995

signed 'Register' (lower right)
oil on canvas

35 x 50 in.
88.9 x 127 cm.

\$30,000 - 50,000

Provenance

Modernism Inc., San Francisco

Acquired directly from the above by the present owner

Exhibited

San Francisco, Modernism Inc., John Register: New Paintings,
14 September-28 October 1998

Literature

Barnaby Conrad III, *John Register: Persistent Observer*, San Jose
Museum of Art / Woodford Press, 1998, p.168, illustrated





Private Collection, Los Angeles

51

LARRY COHEN (B. 1952)

Coast Highway, Santa Monica, 2013

signed twice 'LARRY COHEN' (on the reverse)
oil on canvas

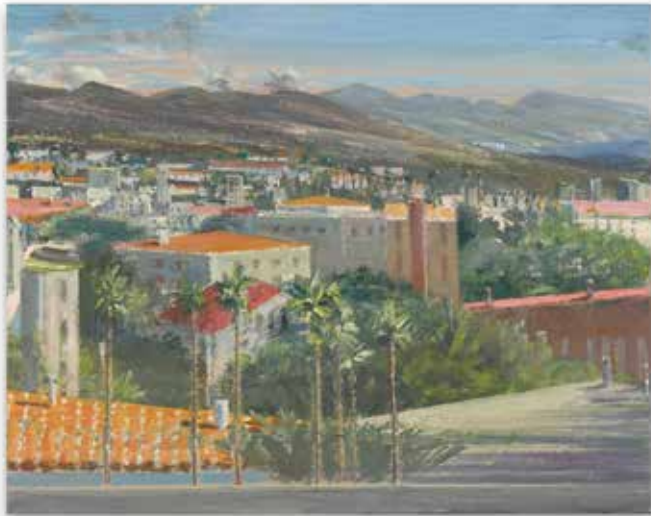
28 1/8 x 20 1/8 in.
71.4 x 51.1 cm.

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner

51



Private Collection, Los Angeles

52

LARRY COHEN (B. 1952)

View of the Hollywood Sign, 2014

signed twice 'LARRY COHEN' (on the reverse)
oil on canvas

16 x 20 in.
40.6 x 50.8 cm.

\$1,500 - 2,000

Provenance

Acquired directly from the artist by the present owner

52

53

JEANETTE PASIN SLOAN (B. 1946)

Macchi's Still Life, 1987

oil on linen

49 x 40 in.
124.5 x 101.6 cm.

\$3,000 - 5,000

Provenance

Adams Middleton Gallery, Dallas

Acquired directly from the above by the present owner in 1988

Exhibited

Dallas, Adams Middleton Gallery, *Jeanette Pasin Sloan*, 21 January-29 February 1988



53

54

MARK ADAMS (1925-2006)

Pink Hydranga, 1995

signed and dated 'Mark Adams '95' (lower right)
watercolor on paper

21 5/8 x 29 1/8 in.
54.9 x 74 cm.

\$1,500 - 2,000

Provenance

John Berggruen Gallery, San Francisco

Acquired directly from the above by the present owner in 1998

Exhibited

San Francisco, John Berggruen Gallery, *Mark Adams, Beth Van Hoesen: Recent Work*, 7 November-2 December 1995



54

55

JANET FISH (B. 1938)

Ice Cream Sundae, 2004

signed and dated 'JANET FISH 04' (lower right)
oil on canvas

50 x 60 in.
127 X 152.4 cm.

\$30,000 - 50,000

Provenance

DC Moore Gallery, New York

Acquired directly from the above by the present owner in *circa* 2014

Exhibited

New York, DC Moore Gallery, *Janet Fish*, 1 February-5 March 2005,
p.54, illustrated

Yonkers, Hudson River Museum, *I Want Candy: The Sweet Stuff in
American Art*, 16 June-2 September 2007, p.30, illustrated

Washington DC, Federal Reserve, *Janet Fish: Color, Light, Pattern*, 22
March-10 September 2010, p.22, illustrated

New York, DC Moore Gallery, *Janet Fish: Panoply*, 13 February-15
March 2014, p.25, illustrated

Huntsville, Huntsville Museum of Art, *Janet Fish: Master of Light and
Shadow*, 4 May-27 July 2014, illustrated





56

ROLAND PETERSEN (B. 1926)

Untitled, 1969

signed and dated 'Roland Petersen 1969' (lower left)
oil on canvas

29 5/8 x 23 3/4 in.
75.2 x 60.3 cm.

\$15,000 - 20,000

Provenance

Acquired directly from the artist by the present owner in 1969



57

ROLAND PETERSEN (B. 1926)

The Table, 1961

signed and dated 'Roland Petersen 61' (lower left); titled 'THE TABLE'
(on the reverse)
oil on canvas

29 x 38 in.
73.7 x 96.5 cm.

\$15,000 - 20,000

Provenance

Private Collection
JJ Harrington Gallery, Cathedral City
Acquired directly from the above by the present owner

58

JUDITH ROTHSCHILD (1921-1993)

Still Life, 1948

signed, titled and dated 'Still Life J. Rothschild '48' (on the stretcher bar)

oil on canvas

20 x 20 in.

76.2 x 76.2 cm.

\$5,000 - 7,000

Provenance

Hackett Freedman Modern, San Francisco

Sale: Hindman, Chicago, *American and European Art*, 17 October

2019, lot 103

Acquired directly from the above sale by the present owner



**Property from the Collection of Dr. Norman Levine and
the late Morelle Lasky Levine, Los Angeles, California**

59

JOANNIS AVRAMIDIS (B. 1922)

Avra 32 Round Figures, 1962

incised with the artists signature and numbered
'AVRAMIDIS 6/6' (on the base)
bronze with golden brown patina

37 1/2 x 8 1/2 x 6 1/2 in.
95.3 x 21.6 x 16.5 cm.

\$30,000 - 50,000

Provenance

Collection of Moses and Ruth Helen Lasky

Acquired by descent from the above by the present owner





60

KAREL APPEL (1921-2006)

Untitled, 1963

signed and dated '1963 appel' (lower right)
gouache, crayon and collage on paper

15 x 10 in.
38.1 x 25.4 cm.

\$4,000 - 6,000

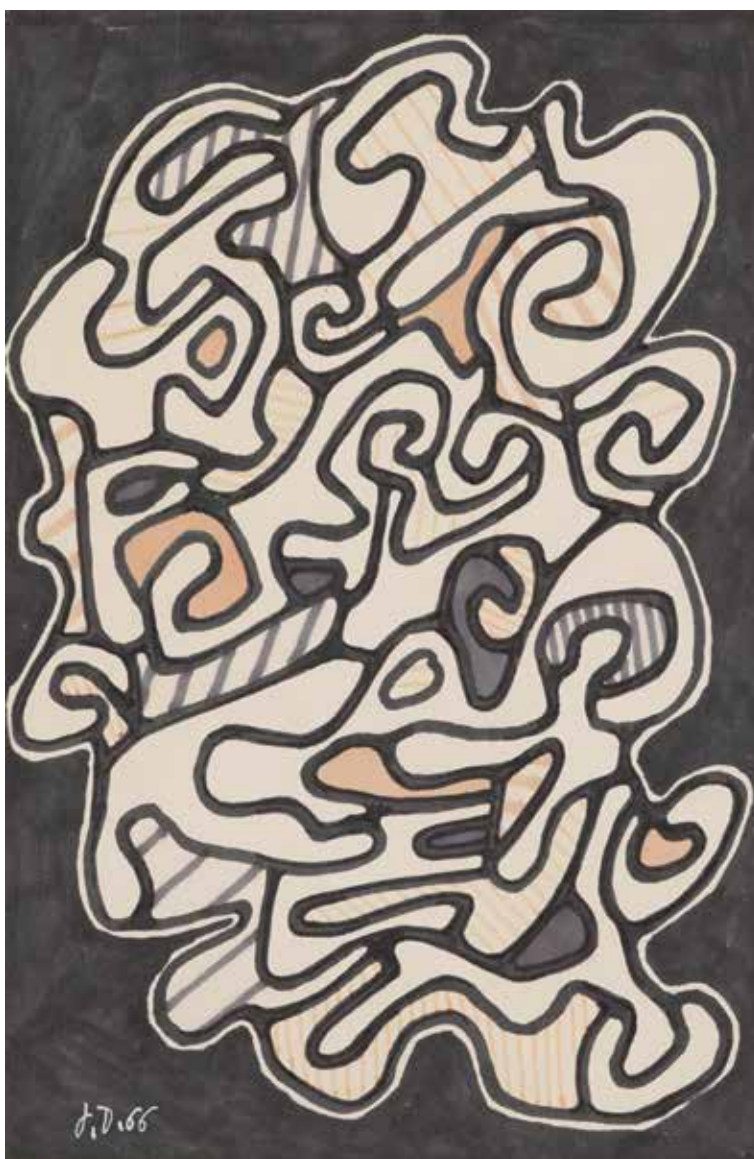
Provenance

Kunsthandel Krikhaar, Amsterdam

Sale: Sotheby Parke Bernet, New York, *Modern and Contemporary Paintings, Drawings and Sculpture*, 22 May 1975, lot 554

Private Collection (acquired directly from the above sale)

Acquired by descent from the above by the present owner in 2018



Property from the Collection of Jill and Byron Crawford

61

JEAN DUBUFFET (1901-1985)

La Fumée, 1966

signed with the artist's initials and dated 'J.D.66' (lower left); titled, inscribed and dated '24 / M149 / La fumée / 29/5/66' (on the reverse) marker, ink and pen on paper

9 3/4 x 6 1/2 in.
24.8 x 16.5 cm.

This work is dated 29 May 1966 and was modified on 9 July 1966.

\$15,000 - 20,000

Provenance

Galerie Beyeler, Basel
The Pace Gallery, New York
Collection of Mr. and Mrs. Benenson
Sale: Sotheby Parke Bernet, Inc., New York, 15 May-16 May 1980, lot 621
Private Collection
Sale: Heritage Auctions, Dallas, *Through the Modernist Lens: A Distinctive Hollywood Collection of Art Deco and 20th Century Art*, 17-19 March 2017, lot 5314
Acquired directly from the above sale by the present owner

Exhibited

New York, The Pace Gallery, *Dubuffet: New Sculpture and Drawings*, 13 April-18 May 1968

Literature

Catalogue des travaux de Jean Dubuffet fascicule XXII "Cartes, ustensiles", n° 69, p.2, illustrated

62

ADOLPH GOTTLIEB (1903-1974)

Untitled, 1967

signed and dated 'Adolph Gottlieb 1967' (lower left)
gouache on paper

19 x 24 in.
48.3 x 61 cm.

\$40,000 - 60,000

Provenance

Private Collection, New York (acquired directly from the artist)
Malborough Gallery, New York
Collection of A.L. and S.J. Waintrob, New York
Sale: Sotheby's, New York, 15 February 1989, lot 28
M. Knoedler and Co. Inc., New York
Sale: Sotheby's, New York, *Contemporary Art*, 15 May 1998, lot 80
Private Collection
Acquired by descent from the above by the present owner in 2001

Exhibited

Scottsdale, Scottsdale Center for the Arts, *Adolph Gottlieb: Works on Paper*, 2 March-20 April 1986, p.57, illustrated (traveled to Savannah, Telfair Academy of Arts and Sciences, 27 July-7 September 1986; Fort Wayne, Fort Wayne Museum of Art, 17 January-1 March 1987; Miami, The Art Museum at Florida International University, 18 September-23 October 1987; Youngstown, The Butler Institute of American Art, 29 November 1987-10 January 1988; Baton Rouge, Louisiana Arts and Sciences Center, 7 February-20 March 1988)





63

63

LARRY RIVERS (1923-2002)

Buick Painting, circa 1960

signed 'Rivers' (center right)
oil and collage on board

5 1/2 x 6 1/2 in.
14 x 16.5 cm.

\$3,000 - 5,000

Provenance

Private Collection, New York (acquired directly
from the artist)

Acquired by descent from the above by the
present owner



64

64

LARRY RIVERS (1923-2002)

Downtown Lion, 1967

signed, titled and dated "'Downtown Lion"
Rivers '67' (lower margin)
graphite on paper

13 3/4 x 16 3/4 in.
34.9 x 42.6 cm.

\$3,000 - 5,000

Provenance

Private Collection, New York (acquired directly
from the artist)

Acquired by descent from the above by the
present owner



65

LARRY RIVERS (1923-2002)

Pumas, circa late 1960s

gouache, graphite, tape and printed paper collage on paper

13 x 16 1/4 in.

33 x 41.3 cm.

\$3,000 - 5,000

Provenance

Private Collection, New York (acquired directly from the artist)

Acquired by descent from the above by the present owner

Private Collection, Los Angeles

66

JULES OLITSKI (1922-2007)

Yakusha-9, 1972

signed and dated 'Jules Olitski 1972' (on the reverse)
acrylic on canvas

56 x 21 in.
142.2 x 53.3 cm.

\$12,000 - 18,000

Provenance

David Mirvish Gallery, Toronto

Acquired directly from the above by the present owner





67

KENNETH VICTOR YOUNG (1933-2017)

Untitled, circa 1980

acrylic and spray paint on paper

22 1/2 x 28 in.

57.2 x 71 cm.

\$10,000 - 15,000

Provenance

Acquired directly from the artist by the present owner



Property from the Carolbeth Korn & Lester B. Korn Collection,
Beverly Hills

68

ED MOSES (1926-2018)

Naga #5, 1991-92

stamped with the artist's name and Japanese characters and signed
'Y-BRANCO' (lower left); signed with artist's initials and dated 'EM3
91-2' (lower right)
acrylic and shellac on washi paper

25 x 34 in.

63.5 x 86.4 cm.

\$3,000 - 5,000

Provenance

L.A. Louver, Venice

Sale: UCLA Johnson Cancer Center Foundation Gala, Los Angeles

Acquired directly from the above sale by the present owner



69

69

ED MOSES (1926-2018)

Untitled, 1982

signed with artist's initials and dated 'EM3 82' (lower right)
watercolor on paper

16 x 12 in.
40.6 x 30.5 cm.

\$3,000 - 5,000

Provenance

Private Collection, California

Acquired directly from the above by the present owner *circa* mid-1980s



70

Private Collection, Los Angeles

70

ED MOSES (1926-2018)

Mooder the Portrait #10, 1997

signed with artist's initial and dated 'E 97' (lower right)
oil and acrylic on mylar

21 x 18 in.
53.3 x 45.7 cm.

\$2,000 - 3,000

Provenance

Bobbie Greenfield Gallery, Santa Monica

Acquired directly from the above by the present owner

Exhibited

Santa Monica, Bobbie Greenfield Gallery, *Ec-topic: Drawings*, 1998



71

ED MOSES (1926-2018)

Untitled, 2004

signed with the artist's initials and dated 'EM3 '04' (lower right) and
inscribed 'B5' (lower left)
acrylic on mylar

56 x 36 in.
142.2 x 91.4 cm.

\$6,000 - 8,000

Provenance

Imago Galleries, Palm Desert

Acquired directly from the above by the present owner

Property from the Collection of Jill and Byron Crawford

72

SAM FRANCIS (1923-1994)

Untitled, (SF88-480), 1988

signed, dedicated and dated 'for gudrum love from old sex pot Sam.
Sam Francis 1988' (on the reverse)
acrylic on paper

44 1/2 x 8 in.
113 x 20.3 cm.

\$25,000 - 35,000

Literature

Debra Burchett-Lere, Ed., Sam Francis: *Unique Works on Paper and Expanded Version of Canvas and Panel Paintings from the online Catalogue Raisonné Project*, included as number SF88-480, illustrated





73

SAM FRANCIS (1923-1994)

Untitled (SF80-007), 1980

signed and dated 'Sam Francis 1980' (on the reverse)
acrylic on paper

5 1/4 x 21 5/8 in.
13.3 x 54.9 cm.

\$18,000 - 25,000

Provenance

Riko Mizuno Gallery, Los Angeles
Private Collection, Los Angeles (acquired directly from the above in *circa* 1980)
Acquired by descent from the above by the present owner

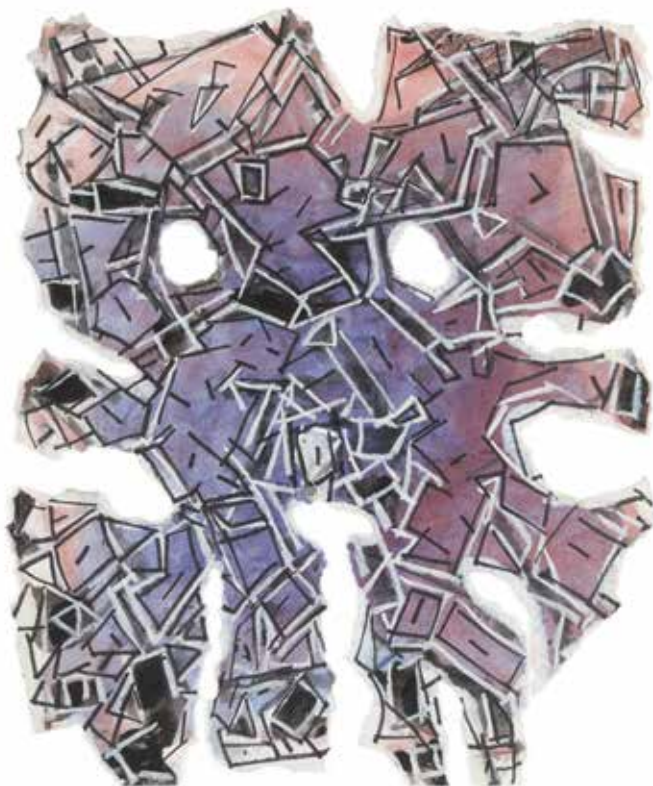
Exhibited

Los Angeles, Riko Mizuno Gallery, *Sam Francis: Work Dedicated to Kusuo Shimizu*, 11 March-5 April 1980

Literature

Debra Burchett-Lere, Ed., *Sam Francis: Unique Works on Paper and Expanded Version of Canvas and Panel Paintings* from the online Catalogue Raisonné Project, included as number SF80-007, illustrated





Property from the Collection of Joachim Cooder

74

LEE MULLICAN (1919-1998)

Untitled, 1994

signed with the artist's initial 'M' (lower right); signed and dated 'Lee Mullican 7/94' (on the reverse)
pastel, marker and acrylic on paper

17 x 13 1/4 in.
43.2 x 33.7 cm.

\$1,500 - 2,000

Provenance

Acquired directly from the artist by the present owner



Property from Frank's Collection

75

LEE MULLICAN (1919-1998)

Guardian, circa 1980s

glazed ceramic

9 1/2 x 5 x 4 in.
24.1 x 12.7 x 10.3 cm.

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner



Private Collection, Southern California

76

LEE MULLICAN (1919-1998)

Untitled, 1964

signed and dated 'Lee Mullican 1964' (on the reverse)
oil on canvas

25 x 10 in.
63.5 x 25.4 cm.

\$3,000 - 5,000

Provenance

Private Collection, Los Angeles

Acquired directly from the above by the present owner in *circa* 2011



77

77

SQUEAK CARNWATH (B. 1947)

Memory Structure, 1998

titled twice 'MEMORY STRUCTURE' (on each vertical overlap); signed, titled again and dated 'memory structure 1998 S. CARNWATH' oil and alkyd on linen on panel

30 x 30 in.

76.2 x 76.2 cm.

\$3,000 - 5,000

Provenance

John Berggruen Gallery, San Francisco

Acquired directly from the above by the present owner

Literature

Karen Tsujimoto, ed., *Squeak Carnwath: Painting is No Ordinary Object*, Petaluma, Pomegranate Press, 2009, p.61



78

78

SQUEAK CARNWATH (B. 1947)

Rabbit Plaid, 2000

titled twice 'RABBIT PLAID' (on each vertical overlap); signed, titled again and dated 'Rabbit Plaid S.CARNWATH ©2000' (on the reverse) oil and alkyd on canvas on panel

30 x 30 in.

76.2 x 76.2 cm.

\$3,000 - 5,000

Provenance

David Beitzel Gallery, New York

Acquired directly from the above by the present owner



Private Collection, New York

79

ROY DE FOREST (1930-2007)

To Be, Or Not To Be, 1963

signed, titled, inscribed and dated 'ROY DE FOREST PAINTING 1963 "TO BE, OR NOT TO BE"' (on the reverse)
acrylic, latex and PVA on canvas

54 1/2 x 54 1/2 in.
138.4 x 138.4 cm.

\$12,000 - 18,000

Provenance

Private Collection, Berkeley (acquired directly from the artist)

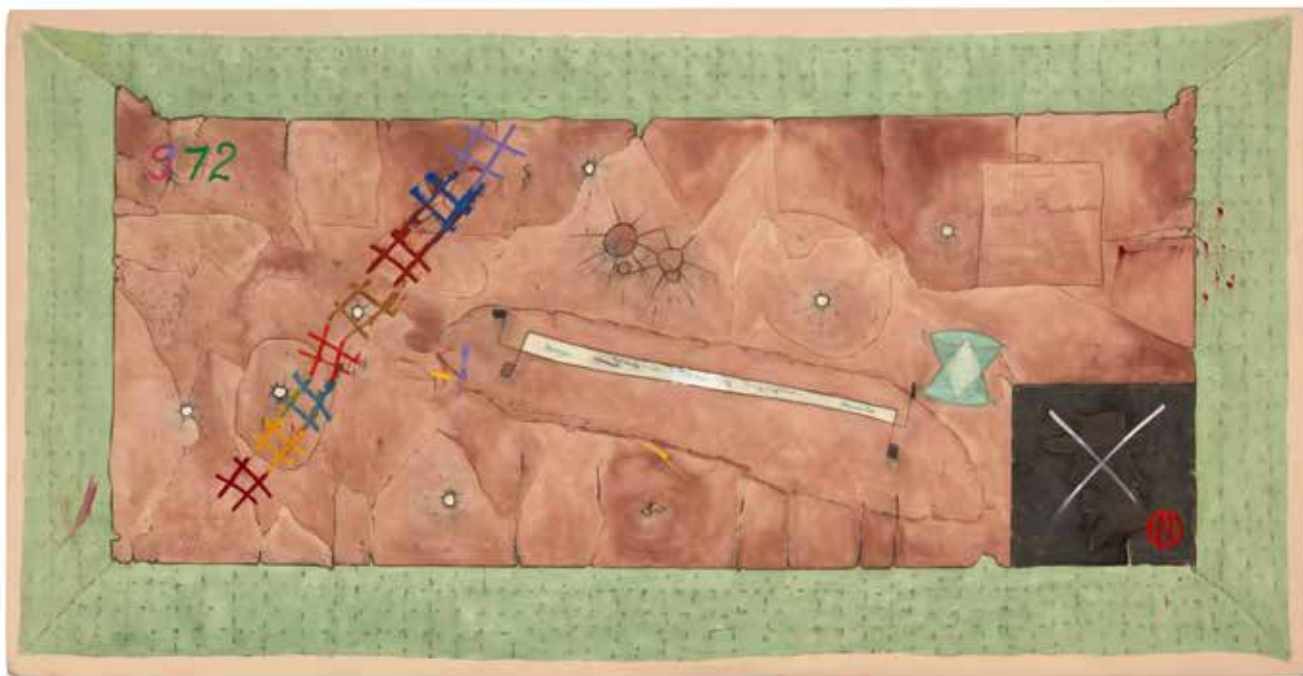
Private Collection, Berkeley (acquired directly from the above in *circa* mid 1960s)

Acquired by descent from the above by the present owner

William T. Wiley

Lots 80 - 87





80

WILLIAM T. WILEY (1937-2021)

Stark Lusters Last Stand in Blind Consideration, 1972

signed with the artist's initial 'W' (lower right); titled 'Stark Lusters Last Stand in Blind Consideration' (upper right); dated '9/72' (upper left)
acrylic, charcoal and ink on unprimed canvas mounted on unprimed canvas

44 1/2 x 85 1/2 in.

113 x 217.2 cm.

\$7,000 - 10,000

Provenance

Private Collection

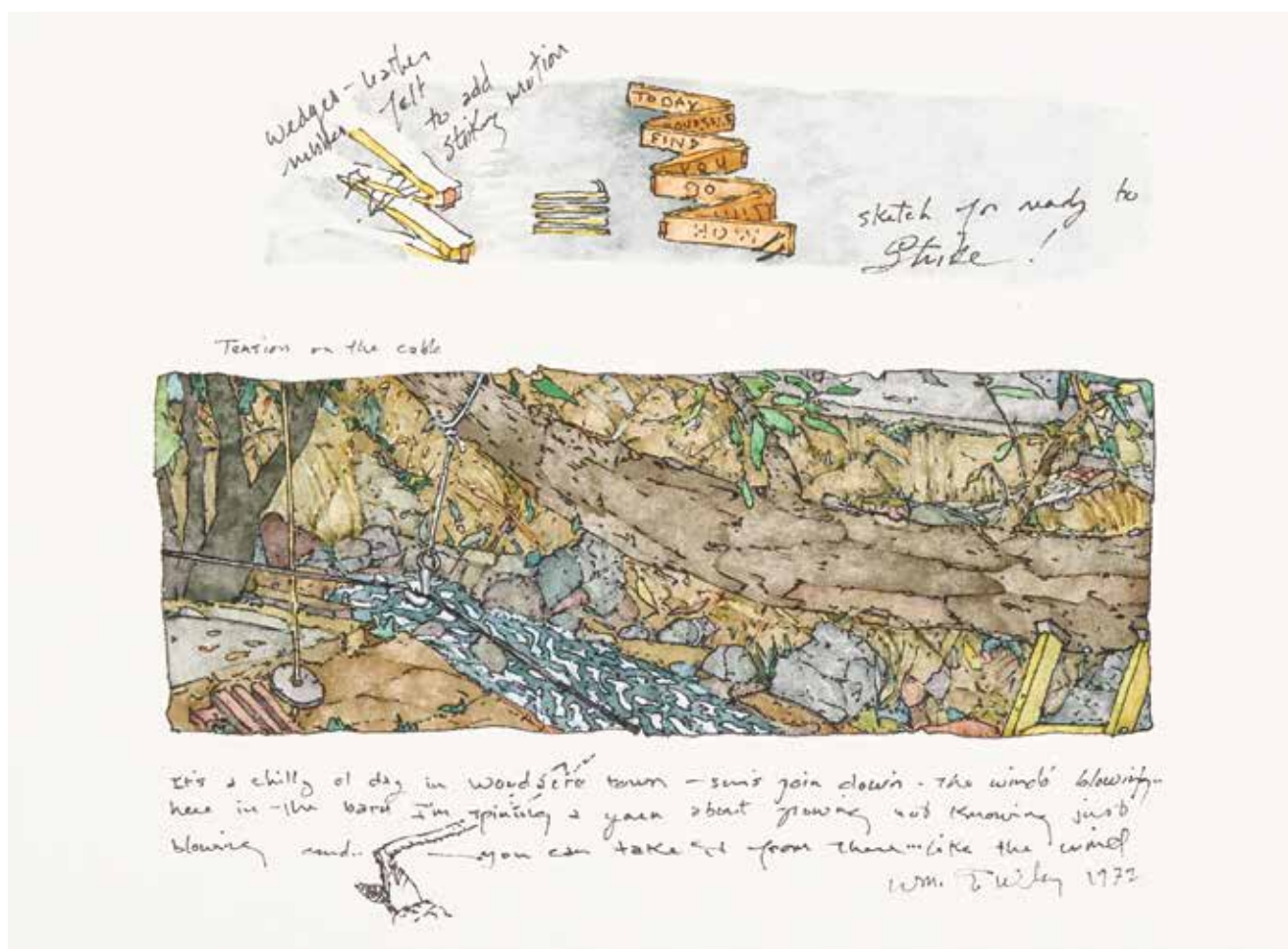
Sale: Doyle, New York, *European, American, Modern & Contemporary Art*, 8 May 2013, lot 239

Acquired directly from the above sale by the present owner

Born in Bedford, Indiana in 1937, William T. Wiley was an establishing member of the San Francisco Bay Area Art Scene and the recognized founder of the Funk Art Movement. A celebrated community member and educator, Wiley held his first solo exhibition at the San Francisco Museum of Modern Art in 1960 at the age of 23, while still working towards his undergraduate degree. Promptly after completing his own degree, Wiley was hired at UC Davis where his colleagues included Wayne Thiebaud and Roy De Forest.

Though Wiley worked across sculpture, painting, drawing and other mediums, he is well known for his watercolors which artfully engage the personal and the political and are punctuated with an air of humor. In addition to his watercolor practice, Wiley frequently used found objects to create assemblages of materials that emphasized the vernacular motifs within each work. In his childhood, Wiley's family frequently traveled and moved which contributed to the unincumbered view of America that eventually became a strong thematic through line in his work. Manifesting frequently in maps and letters, Wiley whimsically captured both the transience and connectedness of our lived experiences.

William T. Wiley has nearly 50 works in the permanent collection of SFMOMA. His work is also held in the permanent collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Art Institute of Chicago; and the Walker Art Center, Minneapolis. Winner of many awards, Wiley was the recipient of the Guggenheim Fellowship Award in 2004. Wiley's 2009 career retrospective *What's It All Mean: William T. Wiley in Retrospect* was held at the Smithsonian American Art Museum and the Renwick Gallery, Washington D.C.



81

WILLIAM T. WILEY (1937-2021)

Tension on the Cable, 1972

signed and dated 'Wm. T. Wiley 1972' (lower right); titled 'Tension on the cable' (center left)

watercolor and ink on paper

15 x 20 in.

38.1 x 50.8 cm.

\$3,000 - 5,000

Provenance

Hansen Fuller Gallery, San Francisco

Acquired directly from the above by the present owner



82

WILLIAM T. WILEY (1937-2021)

November Deadline, 1967

signed, titled and dated 'November Deadline Wm. T. Wiley 1967'

(center)

watercolor, ink and graphite on paper

29 x 23 in.

76.7 x 58.4 cm.

\$5,000 - 7,000

Provenance

Private Collection, Cincinnati

Sale: Phillips, New York, *Paper Jam: Online Auction*, 11-20 February

2020, lot 41

Acquired directly from the above sale by the present owner



83

WILLIAM T. WILEY (1937-2021)

Cross Country Out House, 1971

signed and dated 'Wm. T. Wiley 1971' (lower center); titled 'Cross Country Out House' (upper edge)
acrylic and ink on unprimed canvas

36 x 35 in.
91.4 x 88.9 cm.

\$6,000 - 8,000

Provenance

Allan Frumkin Gallery, New York

Sale: Auction Gallery of the Palm Beaches, Florida, *Major Antiques & Fine Art Auction*, 12 May 2014, Lot 143

Acquired directly from the above sale by the present owner



84

WILLIAM T. WILEY (1937-2021)

This Angel's Wings (Beggars Joys Part II), 1994

signed with the artist's initial, dated and inscribed 'W 1994 ©' (lower center); signed, titled, dated and inscribed 'THIS/ANGEL'S WINGS (PART A (BEGGARS JOYS PART II) Wiley © 94 94.30a.P' (on the reverse)

acrylic, charcoal and graphite on unprimed canvas

40 x 14 1/2 in.

101.6 x 36.8 cm.

\$5,000 - 7,000

Provenance

Rena Bransten Gallery, San Francisco

Sale: Christies, New York, *The House Sale*, 10 January 2007, lot 122

Acquired directly from the above sale by the present owner



85

85

WILLIAM T. WILEY (1937-2021)

The Hearings, 2007

signed, inscribed and dated 'Wiley POST MODERN 007' (lower right)
ink and graphite on paper

12 x 9 in.

30.5 x 22.9 cm.

\$2,000 - 3,000

Provenance

Collection of Jan Cowles, New York

Sale: Stair Galleries, Hudson, New York, *Modern and Contemporary Fine and Decorative Art*, 19 May 2012, lot 175

Acquired directly from the above sale by the present owner



86

86

WILLIAM T. WILEY (1937-2021)

Waiting in the Wings, 1973

signed 'Wiley' (on the reverse)
ink on panel

12 x 9 in.

30.5 x 22.9 cm.

\$3,000 - 5,000

Provenance

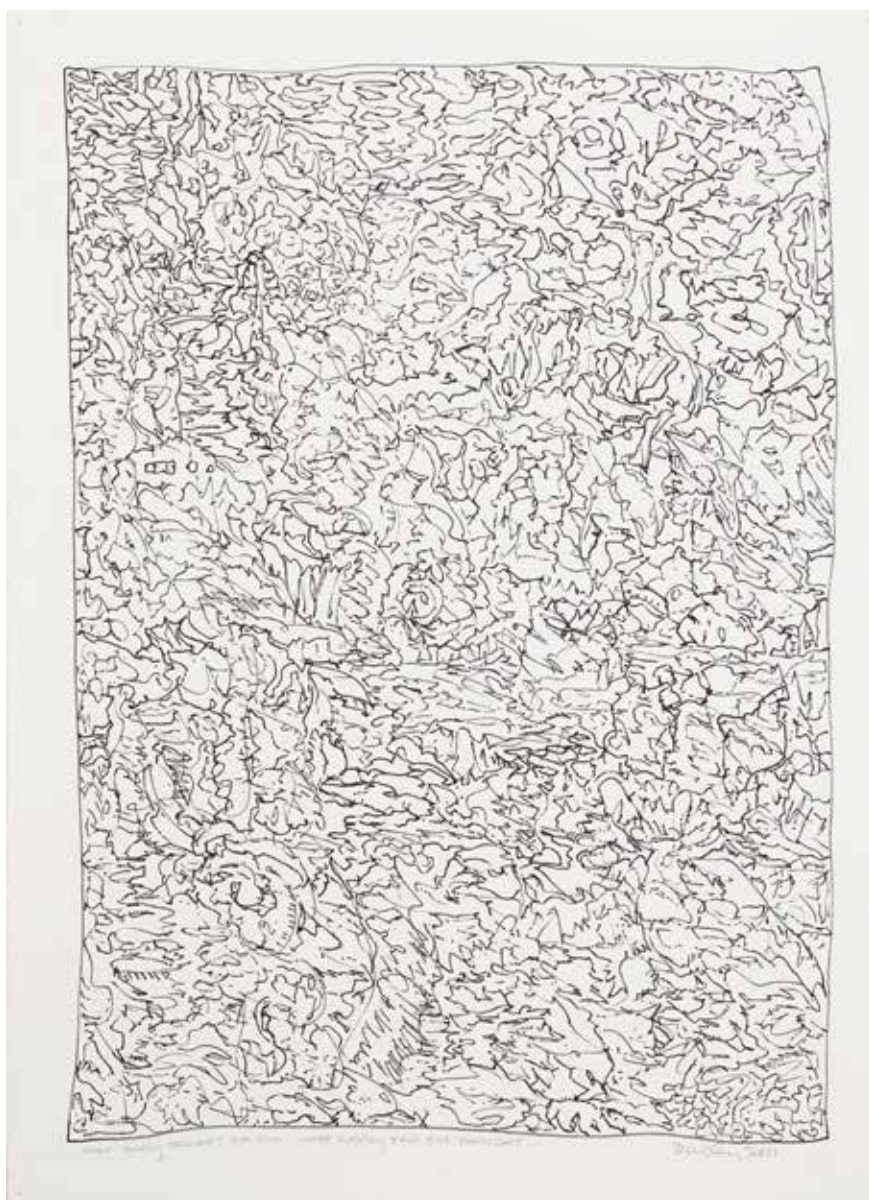
Collection of Mary Anne Keel Jenkins, Raleigh

Hansen Fuller Gallery, San Francisco

Acquired directly from the above by the present owner

Exhibited

Salt Lake City, The Utah Museum of Fine Arts, *Works by William T. Wiley*, 1974



87

WILLIAM T. WILEY (1937-2021)

What Audrey Thought She Saw...What Audrey Saw She Thought, 2011

signed, titled and dated 'WHAT AUDREY THOUGHT SHE SAW ...
WHAT AUDREY SAW SHE THOUGHT Wiley 2011' (lower edge)
ink and graphite on paper

30 1/4 x 22 in.
76.8 x 55.9 cm.

\$2,000 - 3,000

Provenance

Wanda Hansen, Sausalito
The collection of the Rev. Audrey Taylor Gonzalez, Memphis
Sale: Toomey and Co., Oak Park, Illinois, *20th Century Art & Design*, 2
December 2017, lot 313
Acquired directly from the above sale by the present owner



88

DAVID JAMES GILHOOLY (1943-2013)

Group of seven sculptures, 1980-91

each incised with the artist's signature and dated
glazed ceramic

various sizes

smallest: 1 1/4 x 1 3/4 x 1 1/2 in. (3.2 x 4.4 x 3.8 cm.)

largest: 7 1/4 x 12 1/2 x 4 in. (18.4 x 31.8 x 10.7 cm.)

\$4,000 - 6,000

Provenance

Acquired by the present owner from multiple sources, including
Gumps, San Francisco and Hansen Fuller Gallery, San Francisco



89

DAVID JAMES GILHOOLY (1943-2013)

Group of five sculptures, 1978-90

each incised with the artist's signature and dated
glazed ceramic and metal

various sizes

smallest: 1/2 x 4 1/4 x 2 1/4 in. (1.3 x 10.8 x 5.7 cm.)

largest: 9 1/2 x 4 1/4 x 4 1/2 (24.1 x 10.8 x 11.43 cm.)

\$4,000 - 6,000

Provenance

Acquired by the present owner from multiple sources, including
Gumps, San Francisco and Hansen Fuller Gallery, San Francisco



90

90

DAVID JAMES GILHOOLY (1943-2013)

Group of nine sculptures, 1977-88

each, except the Oreo, incised with the artist's signature and dated
glazed ceramic and glass

various sizes

smallest: 7/8 x 2 1/4 x 7/8 in. (2.2 x 5.7 x 2.2 cm.)

largest: 9 1/4 x 3 1/4 x 3 in. (23.5 x 8.3 x 7.6 cm.)

\$4,000 - 6,000

Provenance

Acquired by the present owner from multiple sources, including Gumps, San Francisco and Hansen Fuller Gallery, San Francisco



91

91

DAVID JAMES GILHOOLY (1943-2013)

Group of seven sculptures, 1977-91

each incised with the artist's signature and dated
glazed ceramic

various sizes

smallest: 3/4 x 4 x 2 1/8 in. (1.9 x 10.2 x 5.4 cm.)

largest: 5 1/4 x 3 3/4 x 3 1/4 in. (13.3 x 9.5 x 8.3 cm.)

\$4,000 - 6,000

Provenance

Acquired by the present owner from multiple sources, including Gumps, San Francisco and Hansen Fuller Gallery, San Francisco



92

DAVID JAMES GILHOOLY (1943-2013)

Group of six sculptures, 1978-87

each, except the Oreo and ice cream sundae with frog, incised with the artist's signature and dated
glazed ceramic and glass

various sizes

smallest: 1 1/2 x 2 x 1 1/2 in. (3.8 x 5.1 x 3.8 cm.)

largest: 11 1/4 x 5 1/2 x 4 in. (28.6 x 14 x 10.2 cm.)

\$4,000 - 6,000

Provenance

Acquired by the present owner from multiple sources, including Gumps, San Francisco and Hansen Fuller Gallery, San Francisco



93

Private Collection, Los Angeles

93

PAE WHITE (B. 1963)

Companions, 2015

gold glaze and porcelain

4 1/4 x 6 1/4 x 4 1/8 in.

10.8 x 15.9 x 10/5 cm.

\$2,000 - 3,000

Provenance

1301PE, Los Angeles

Acquired directly from the above by the present owner



94

94

RICHARD SHAW (B. 1941)

Childhood Well Spent, 1993

signed, titled and dated 'Richard Shaw
1993 CHILDHOOD WELL SPENT' (on the
underside)

painted ceramic

7 1/2 x 10 3/8 x 16 5/8 in.

19 x 26.3 x 42.2 cm.

\$500 - 700

Provenance

Private Collection (acquired directly from the artist)

Sale: Bonhams, Los Angeles, *Post-War and Contemporary Art*, 19 February 2021, lot 17

Acquired directly from the above sale by the present owner



Private Collection, Southern California

95

TOM OTTERNESS (B. 1952)

Fish Plate (place setting), 1986

incised with the artist's signature, inscribed, numbered and dated '© T. OTTERNESS '86 5/5' (on edge of plate)
bronze with brown patina

plate: 10 1/2 x 11 1/4 x 2 3/4 in. (26.7 x 28.6 x 7 cm.)

knife: 9 1/4 x 2 1/2 x 1 1/4 in. (24.1 x 6.4 x 3.2 cm.)

fork: 9 x 3 3/4 x 1 3/4 in. (22.9 x 9.5 x 4.4 cm.)

This work is number five from the edition of five.

\$7,000 - 10,000

Provenance

Brooke Alexander Gallery, New York

Sale: Palm Beach Modern Auctions, Palm Beach, Florida, *Modern Art & Design*, 25 May 2019, lot 440

Acquired directly from the above sale by the present owner

Exhibited

New York, Brooke Alexander, *Tom Otterness: The Tables*, circa spring 1987, another example from the edition exhibited (traveled to New York, The Museum of Modern Art, *Projects 7: Tom Otterness*, 23 July-13 October 1987)

96

NAOTO NAKAGAWA (B. 1944)

New York Post, 1972

signed, titled and dated "'New York Post" NAOTO NAKAGAWA May
16.72 56" x 70" (on the reverse)
oil on canvas

56 x 70 in.
142.2 x 177.8 cm.

\$6,000 - 8,000

Provenance

Private Collection (acquired directly from the artist in 1976)

Acquired directly from the above by the present owner in 1996



detail of the present lot





97

FLORIAN SCHMIDT (B. 1975)

Untitled (Digue), 2014

signed and dated 'florian schmidt 2014' (on the reverse)
vinyl, acrylic, cardboard, canvas, cotton and wood on pannel

83 x 67 in.
210.8 x 170.2 cm.

\$3,000 - 5,000

Provenance

New Galerie, Paris

Acquired directly from the above by the present owner



98

MARIE LUND (B. 1976)

Stills, 2014

found curtain and wooden stretchers

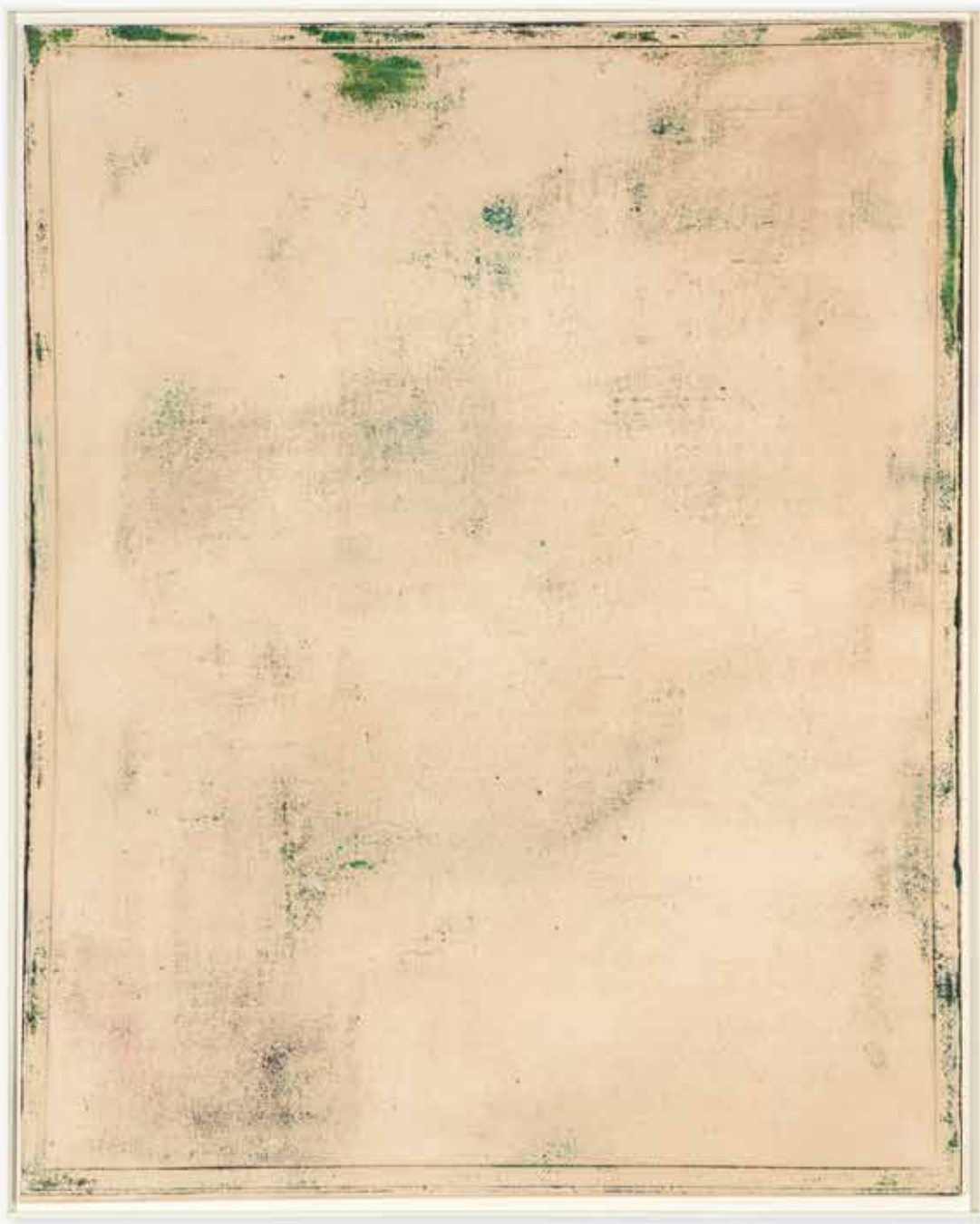
81 x 39 in.
205.7 x 99.1 cm.

\$2,500 - 3,500

Provenance

Laura Bartlett Gallery, London

Acquired directly from the above by the present owner



99

JAMES KRONE (B. 1975)

Waterhome Screen (BW), 2013

oil on canvas primed with rabbit skin glue

79 x 63 in.
200.7 x 160 cm.

\$3,000 - 5,000

Provenance

Kavi Gupta, Chicago

Acquired directly from the above by the present owner



100

JENS EINHORN (B. 1980)

Untitled from Two Much Future, 2014

signed, dated and inscribed 'Jens Einhorn 2014 from the series "too much future"' (on the overlap)
bleach, oil, oil stick, pigment, organza and glue on canvas

78 1/4 x 57 1/8 in.
198.8 x 145.1 cm.

\$2,000 - 3,000

Provenance

Luce Gallery, Turin
Acquired directly from the above by the present owner



101

KASPER SONNE (B. 1974)

TXC45, 2014

signed, titled and dated 'KASPER SONNE TXC45 2014' (on the overlap); signed again and titled again 'KASPER SONNE TXC45' (on the stretcher bar)
industrial paint and chemicals in artist's aluminum frame

60 x 48 in.
152.4 x 101.6 cm.

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner



102

JOE ANDOE (B. 1955)

Untitled, 1996

signed 'Joe Andoe' (upper left)
oil on canvas

70 x 84 in.
177.8 x 213.4 cm.

\$5,000 - 7,000

Provenance

Blum Helman Gallery, New York

Private Collection, Los Angeles

Acquired by descent from the above by the present owner

“I was looking for the slightest pitch of that place with some kind of balance of effort and content and timelessness that resonates more actual than real while using America as a palette.”

– Joe Andoe



Private Collection, Southern California

103

BANKS VIOLETTE (B. 1973)

Not Yet Titled (Bench), 2006

incised with the artist's monogram and dated '06' (lower edge of leg)
cast patinated bronze

11 1/2 x 35 3/8 x 16 3/4 in.
29.2 x 89.9 x 42.5 cm.

This work is from the edition of nine.

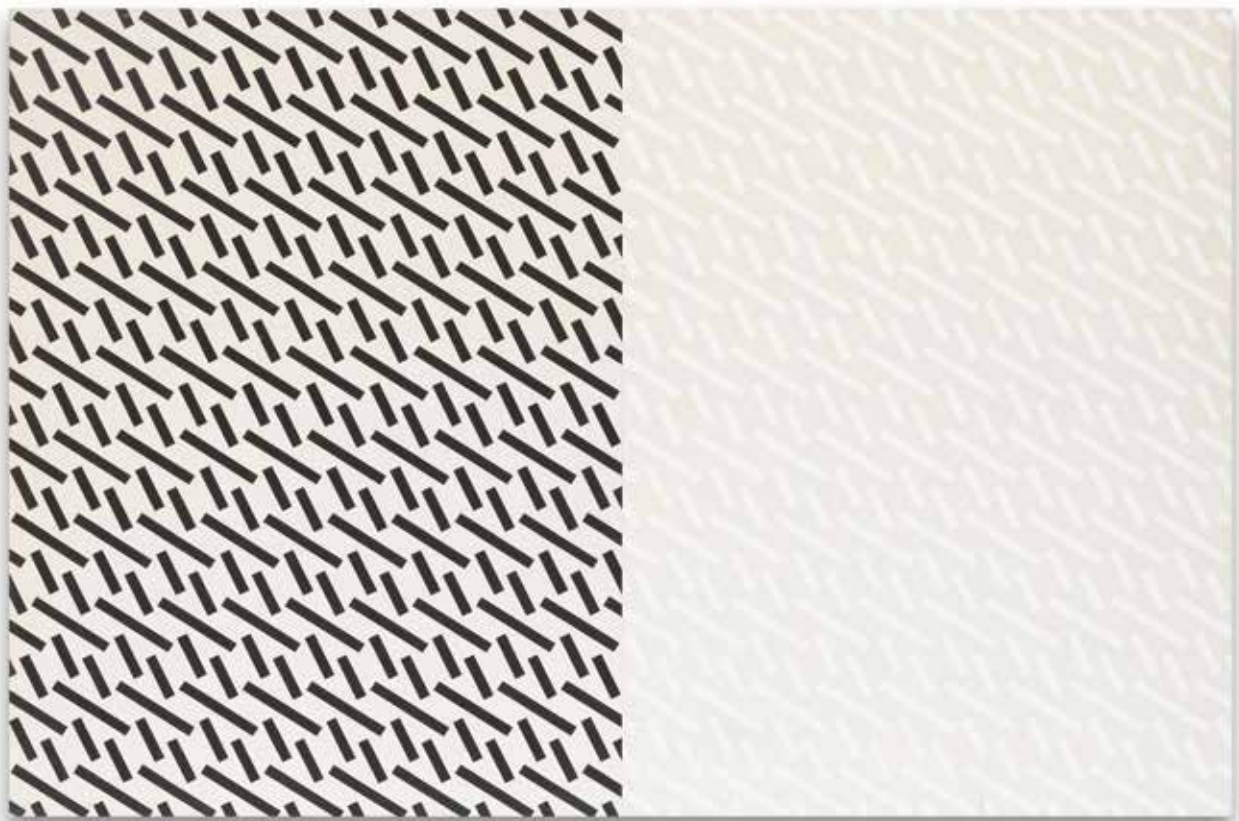
\$5,000 - 7,000

Provenance

Private Collection, Brussels

Sale: Phillips, London, *Under the Influence*, 11 December 2013, lot 63

Acquired directly from the above sale by the present owner



104

JOHN M. MILLER (1939-2016)

Untitled, 1993

signed with the artist's initials and dated 'J.M.M. 1993' (on the overlap)
Magna paint on raw canvas on panel

39 x 58 in.
99.1 x 147.3 cm.

\$7,000 - 10,000

Provenance

Asher/Faure Gallery, Los Angeles

Estate of Phyllis Plous, Santa Barbara

Sale: Bonhams & Butterfields, Los Angeles and San Francisco, *Made in California*,

5 May 2008, lot 1151

Acquired directly from the above sale by the present owner



105

XUE SONG (B. 1965)

Serve the People, 2000

signed with Chinese characters and dated '2000' (lower right)
printed paper, paper collage and acrylic on canvas

52 1/2 x 66 1/4 in.
133.4 x 168.3 cm.

\$5,000 - 7,000

Provenance

Private Collection

Acquired by descent from the above by the present owner



106

XUE SONG (B. 1965)

Untitled, 1998

signed with Chinese characters and dated '98' (lower right)
printed paper collage and acrylic on canvas

64 x 58 in.
162.6 x 147.3 cm.

\$5,000 - 7,000

Provenance

Private Collection

Acquired by descent from the above by the present owner



Property From The Collection of Rhona Bader, Indio, CA

107

TONY BERLANT (B. 1941)

A Perfect Moment (#78-1998), 1998

signed, titled and dated 'A PERFECT MOMENT #78-1998 Berlant' (on the reverse)

found metal collage on plywood with steel brads

17 x 17 in.

43.2 x 43.2 cm.

\$3,000 - 5,000

Provenance

L.A. Louver, Los Angeles

Acquired directly from the above by the present owner in 1998



108

WILLIAM BRICE (1921-2008)

Untitled, 1984

signed with artist's initial and dated 'B. 84' (lower right)
oil on canvas

50 x 58 in.
127 x 147.3 cm.

\$4,000 - 6,000

Provenance

Robert Miller Gallery, New York

Sale: Sotheby's, New York, *Impressionist, Modern and Contemporary Art*, 8 October 1998, lot 444

Acquired directly from the above sale by the present owner

Exhibited

Museum of Contemporary Art Los Angeles, *William Brice: A Selection of Painting and Drawing, 1947-1986*, 1 September-19 October 1986, p.74, illustrated



109

PETER ALEXANDER (1939-2020)

Dirona from the *Catalina Series*, 1984

signed, titled and dated 'Catalina Series 15 "Dirona" 1984 PETER ALEXANDER' (on the reverse)

fabric paint, glitter, fabric and paint on velvet

47 x 52 1/4 in.

119.4 x 132.7 cm.

\$5,000 - 7,000

Provenance

Acquired directly from the artist by the present owner



Property from the Collection of J.C. Penney Company; through
Russell Tether Fine Arts Associates

110

BILLY AL BENGSTON (B. 1934)

Ka'ao Watercolor, 1984

signed, dated and inscribed 'B.A.B. Honolulu 1984 ©'
watercolor and collage on paper

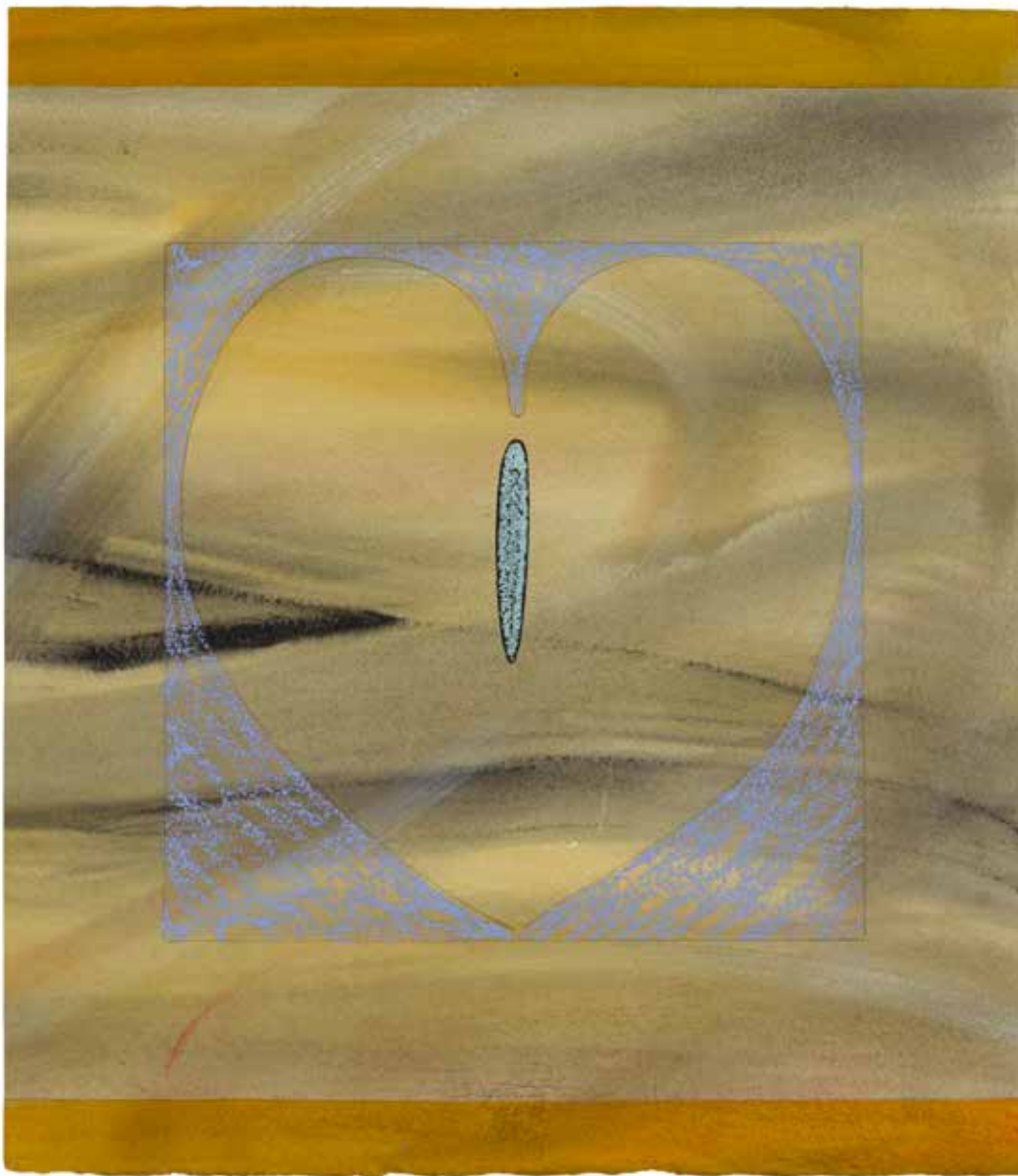
60 x 40 in.
152.4 x 106.4 cm.

\$8,000 - 12,000

Provenance

Texas Gallery, Houston

Acquired directly from the above by the present owner



**Property from the Carolbeth Korn & Lester B. Korn Collection,
Beverly Hills**

111

BILLY AL BENGSTON (B. 1934)

Honolulu Watercolor, 1992

signed with the artist's initials, titled and dated 'BAB Honolulu December
1992 ©' (lower center)

watercolor, pastel, charcoal and graphite on museum board

17 x 15 in.

43.2 x 38.1 cm.

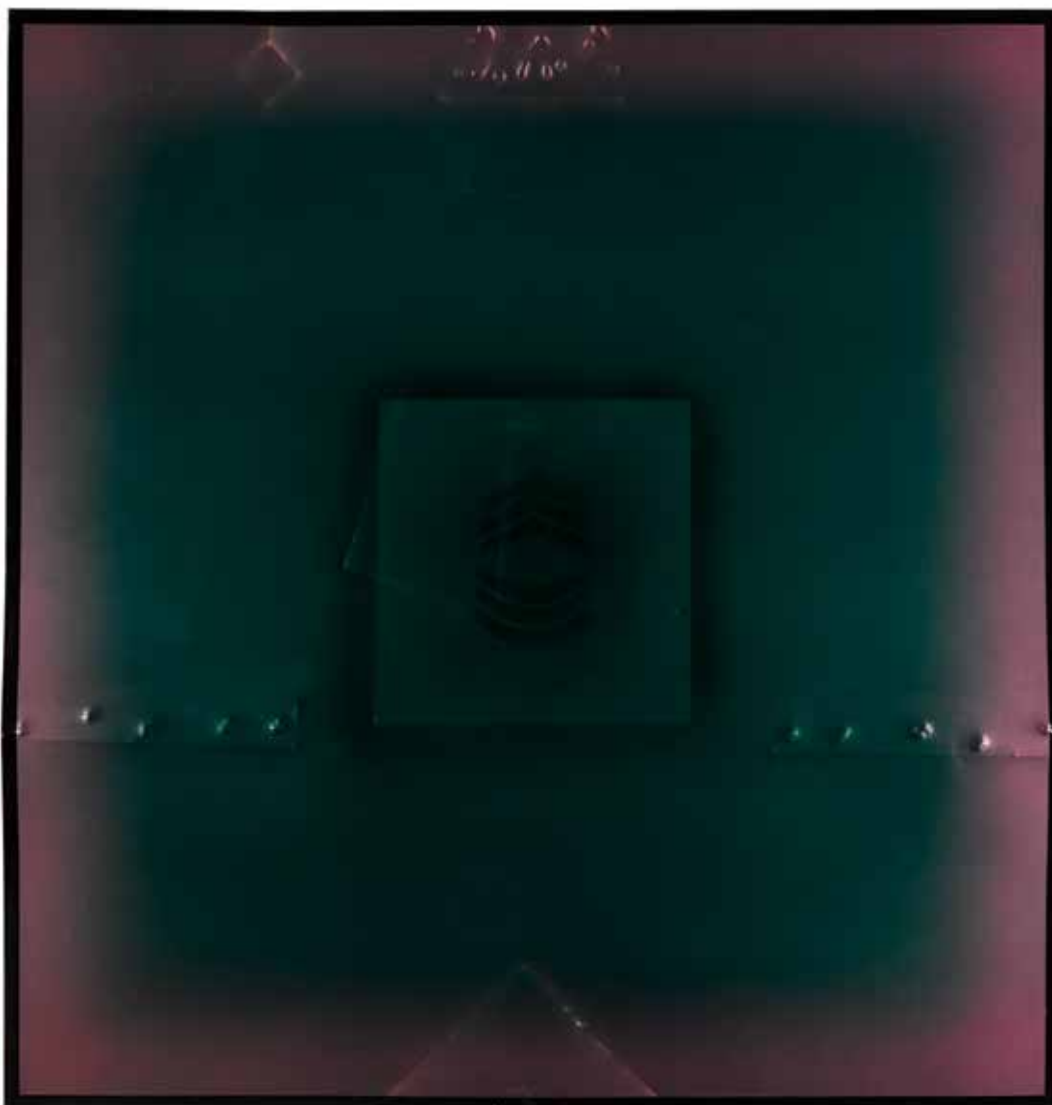
\$3,000 - 5,000

Provenance

The Artist

Sale: UCLA Johnson Cancer Center Foundation Gala, Los Angeles, 1997

Acquired directly from the above sale by the present owner



112

BILLY AL BENGSTON (B. 1934)

The Alamo - Green, 1969

incised with the artist's initials, dated and numbered 'B.A.B 1969
15/20' (lower center); debossed with the artist's initials 'B.A.B' (upper
center)
lacquer and polyester on aluminum

36 x 34 in.
91.4 x 86.4 cm.

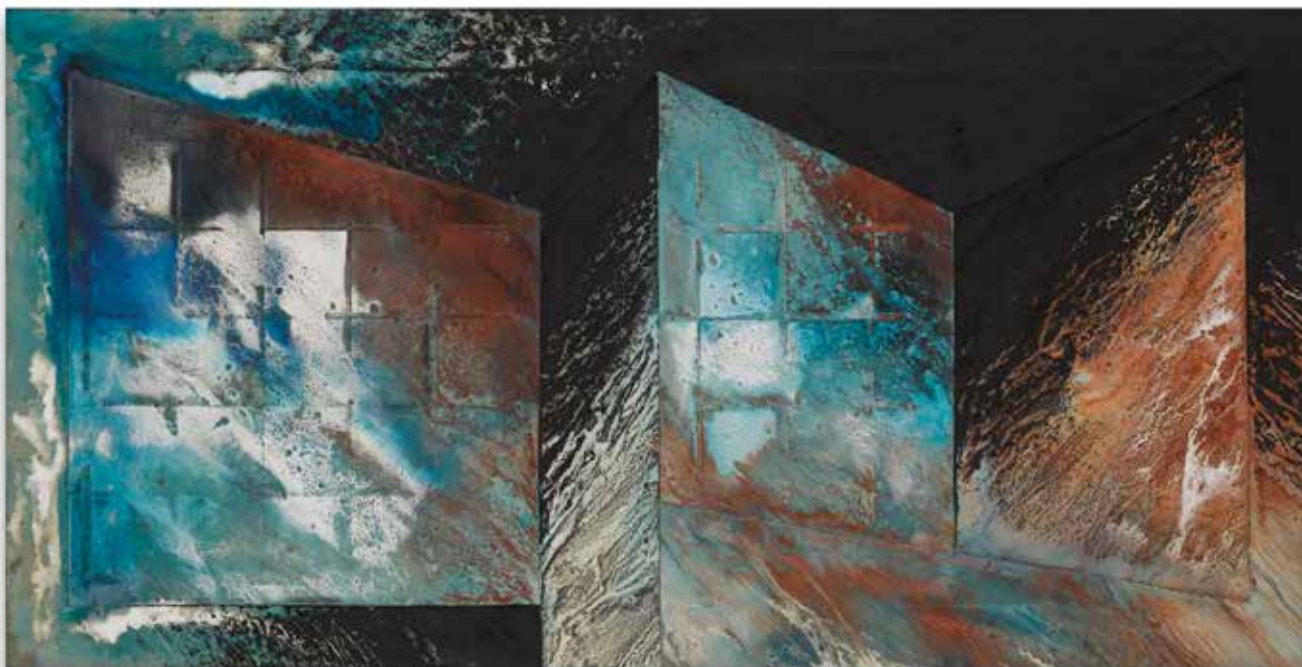
This work is number fifteen from the edition of twenty.

\$10,000 - 15,000

Provenance

Private Collection, Los Angeles

Acquired directly from the above by the present owner



113

LADDIE JOHN DILL (B. 1943)

Untitled, 1986

signed, inscribed and dated 'LDP 86-11 Laddie John Dill 1986'

(on the reverse)

oil, acrylic and concrete wash on canvas

30 x 60 in.

76.2 x 152.4 cm.

\$800 - 1,200

Provenance

Fuller Goldeen Gallery, San Francisco

Acquired directly from the above by the present owner in 1989



Private Collection, Los Angeles

114

CHARLES ARNOLDI (B. 1946)

Untitled, circa 1981

acrylic on wood

11 x 6 x 6 1/2 in.

27.9 x 15.2 x 16.5 cm.

\$4,000 - 6,000

Provenance

Blackman Cruz, Los Angeles

Acquired directly from the above by the present owner in *circa* 1982



115

115

GUY DILL (B. 1946)

Banker's Knot Angel, circa 1999

#655 silicon bronze sculpture with a liver sulphate patina

bronze: 30 x 16 1/2 x 14 1/2 in. (76.2 x 41.9 x 36.8 cm.)

This work is unique.

\$3,000 - 5,000

Provenance

Art Source L.A., Inc., Santa Monica

Acquired directly from the above by the present owner in 1999

Literature

Henry Hopkins, *Guy Dill Bronze Angels*, Bobbie Greenfield Fine Art, Inc., 2000, another version illustrated



116

116

FLETCHER BENTON (1931-2019)

Drum Rhythm Maquette, 2007

incised with the artist's signature, name and date 'FLETCHER BENTON 2007 Fletcher Benton' (on the base)
lacquered steel

7 3/8 x 4 1/4 x 4 3/4 in.

18.7 x 10.8 x 12.1 cm.

\$1,000 - 2,000

Provenance

Acquired directly from the artist by the present owner



Property from the Collection of Dr. Norman Levine and the late
Morelle Lasky Levine, Los Angeles, California

117

JACK ZAJAC (B. 1929)

Bound Goat, Thursday, circa 1973

signed and numbered 'Zajac 1/8' (on hip)
bronze with gray patina

28 x 28 1/2 x 26 in.
71.1 x 72.4 x 66 cm.

This work is number one from the edition of eight.

\$4,000 - 6,000

Provenance

Collection of Moses and Ruth Helen Lasky
Acquired by descent from the above by the present owner



118

118

ROBERT GRAHAM (1938-2008)

MOCA Torso, 1992-95

incised with the artist's signature 'R. Graham' (on the underside)
bronze with dark brown patina

11 x 4 1/2 x 4 1/2 in.
28 x 11.4 x 11.4 cm.

This work is from the edition of 3500 published by the Museum of Contemporary Art, Los Angeles.

\$2,000 - 3,000



119

119

ROBERT GRAHAM (1938-2008)

Torso, circa 1990

incised with the artist's signature and numbered 'R. Graham 7/10' (on the base)
bronze with brown patina

13 x 8 x 8 in.
33 x 20.3 x 20.3 cm.

\$2,000 - 3,000

Provenance

Private Collection

Acquired directly from the above by the present owner in 2017



120

ROBERT GRAHAM (1938-2008)

Untitled (Fountain) Bronze, 1990

incised with the artist's signature and numbered '6/6 R.GRAHAM' (along the edge of the base); inscribed twice 'A' (on the underside of the figural element and in the bowl of the base)
bronze

63 1/4 x 13 x 13 in.
160.7 x 33 x 33 cm.

This work is unique.

\$15,000 - 20,000

Provenance

Private Collection, Beverly Hills

Sale: Doyle, New York, *Doyle and Design*, 7 June 2017, lot 57

Acquired directly from the above sale by the present owner



121

PAUL WONNER (1920-2008)

Self Portrait with Redon, 1967

signed 'Paul Wonner' (lower right)
gouache on paper

17 3/4 x 13 3/4 in.
45.1 x 33 cm.

\$3,000 - 5,000

Provenance

Charles Campbell Gallery, San Francisco

Private Collection, Montecito

Sale: Butterfields, San Francisco, *Modern, Contemporary & Latin American Art*, 22 April 1998, lot 6229

Acquired directly from the above sale by the present owner



122

JULIAN OPIE (B. 1958)

Carlos, company director, 2007

signed 'Julian Opie' (on the reverse)
silkscreen on painted wooden panel

35 7/8 x 29 x 1 1/4 in.
90.2 x 73.7 x 3 cm.

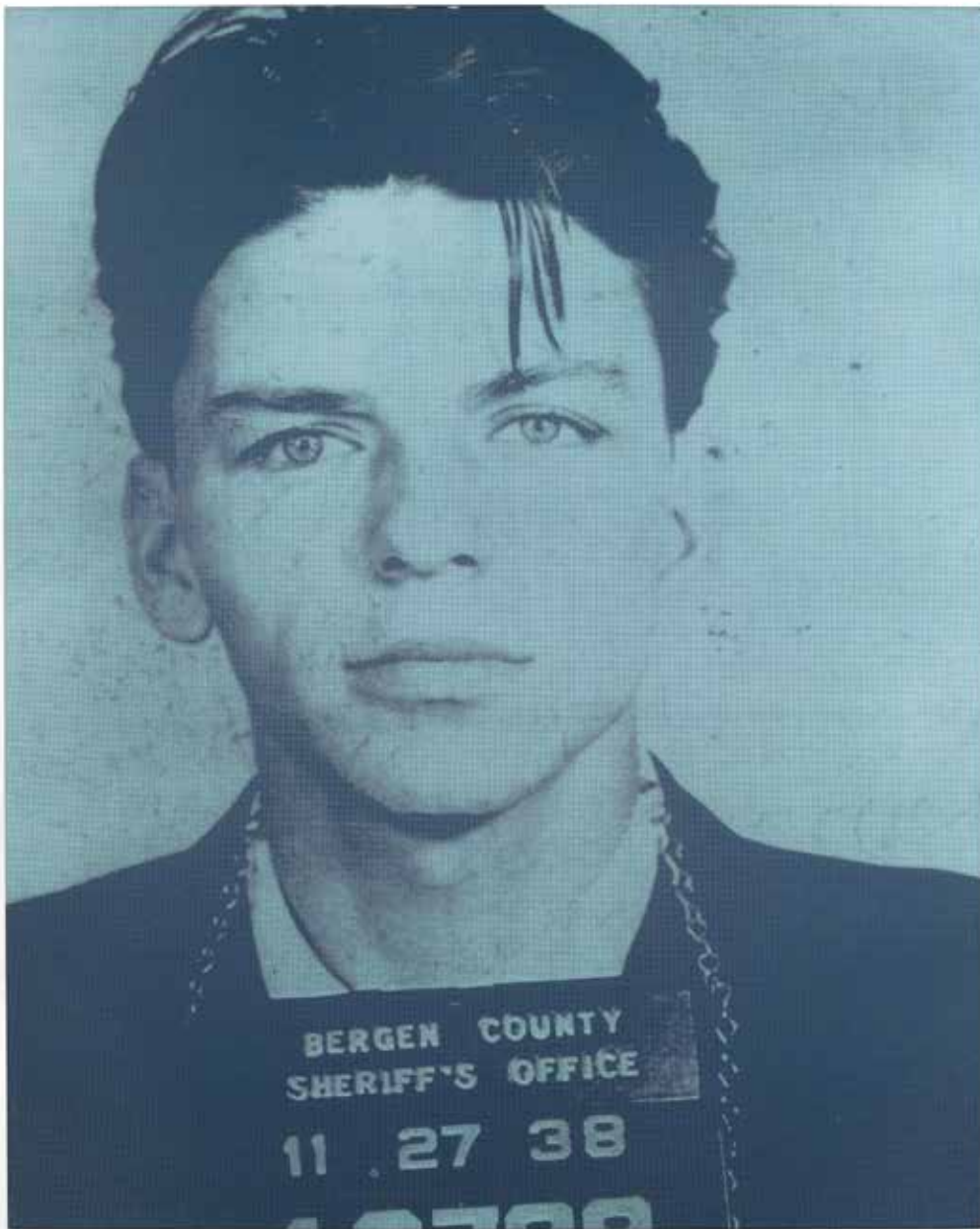
This work is unique.

\$12,000 - 18,000

Provenance

Lisson Gallery, London

Acquired directly from the above by the present owner



123

RUSSELL YOUNG (B. 1960)

Frank Sinatra, 2002

signed, editioned, and dated 'Russell Young 2002 AP 1/2' (on the reverse)

silkscreen on canvas

62 x 48 in.

157.8 x 121.9 cm.

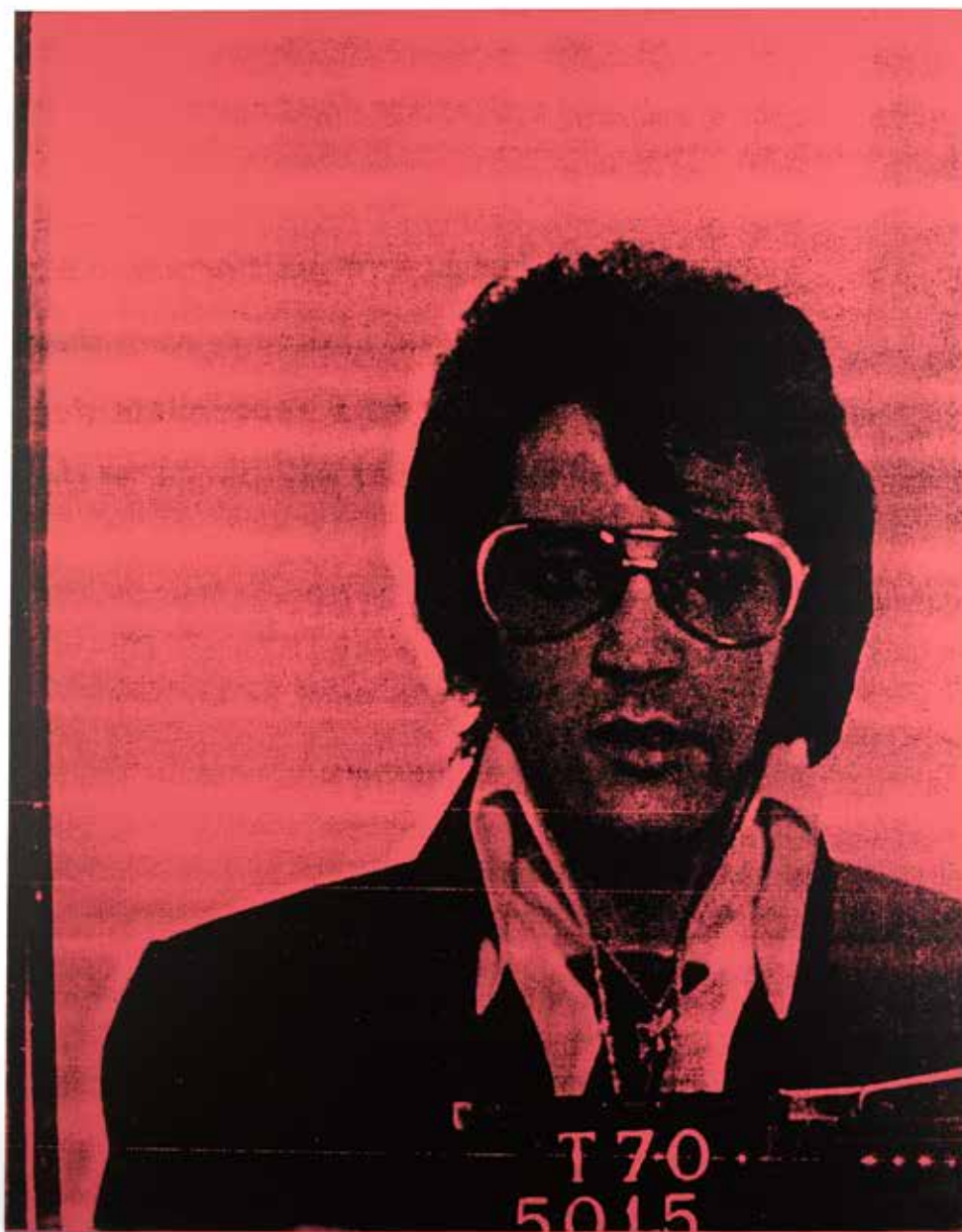
This work is one of two artist's proofs.

\$7,000 - 10,000

Provenance

Vanina Holasek Gallery, New York

Acquired directly from the above by the present owner



124

RUSSELL YOUNG (B. 1960)

Elvis, 2003

signed, editioned and dated '2003 AP Russell Young' (on the reverse)
silkscreen on canvas

62 x 48 in.
157.8 x 121.9 cm.

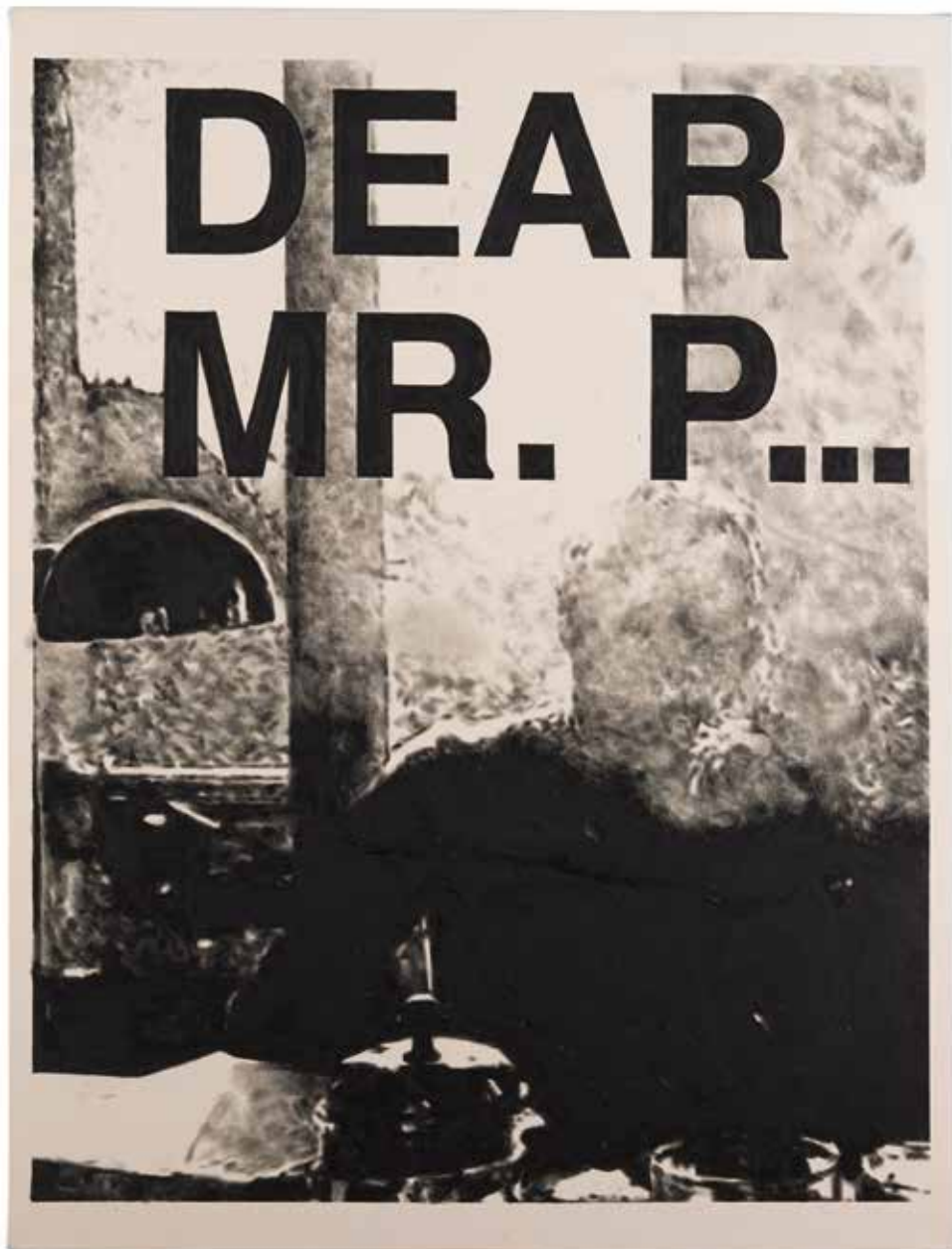
This work is an artist's proof.

\$10,000 - 15,000

Provenance

Vanina Holasek Gallery, New York

Acquired directly from the above by the present owner



125

FLORIAN HEINKE (B. 1981)

Dear Mr. P, 2014

signed and dated 'Heinke 2014' (on the reverse); signed again twice, titled and dated again '2014 Florian Heinke Heinke. LETTER TO MR. P.' (on the overlap)
acrylic on untreated cotton

48 1/4 x 36 in.
122.6 x 91.4 cm.

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner

Literature

Florian Heinke, *Paradise Overdosed*, Frankfurter Verlags-Anst, 2018, illustrated



126

KAWS (B. 1974)

Untitled (Sun Cloud Drawing), 2012

dedicated 'TO KIM,,,' (upper center); signed and dated 'KAWS., 12'
(lower center)

marker on paper inside bound book

sheet: 11 x 8 1/2 in. (27.9 x 21.6 cm.)

\$4,000 - 6,000

Provenance

High Museum of Art, Atlanta

Acquired directly from the above by the present owner in 2012



Private Collection, Los Angeles, CA

127

GAJIN FUJITA (B. 1972)

Fight of Street Fight, 2005

signed with artist's stamp (lower right); signed, titled and dated "FIGHT OF STREET FIGHT" "GAJIN" 2005 ©"" (on the reverse)
spray paint, paint marker, graphite and collage on paper

19 x 30 1/4 in.

48.3 x 76.8 cm.

\$3,000 - 5,000

Provenance

L.A. Louver, Venice

Acquired directly from the above by the present owner



128

SHEPARD FAIREY (B. 1970)

Overnight Arrow, 2017

signed and dated 'Shepard Fairey 17' (lower right)
stencil, spray paint and collage on paper

14 1/2 x 23 in.
36.8 x 58.4 cm.

\$8,000 - 12,000

Provenance

Treason Gallery, Seattle

Acquired directly from the above by the present owner in 2017

Exhibited

Seattle, Treason Gallery, *Shepard Fairey: Printed Matters*, 3 August-2
September 2017

129

BARRY MCGEE (B. 1966)

Untitled (Twist), 1992

inscribed 'Q' (on the reverse)
acrylic and spray paint on panel

96 x 48 in.
243.8 x 121.9 cm.

\$6,000 - 8,000

Provenance

Private Collection, San Francisco

Acquired directly from the above by the present owner in 2006

Exhibited

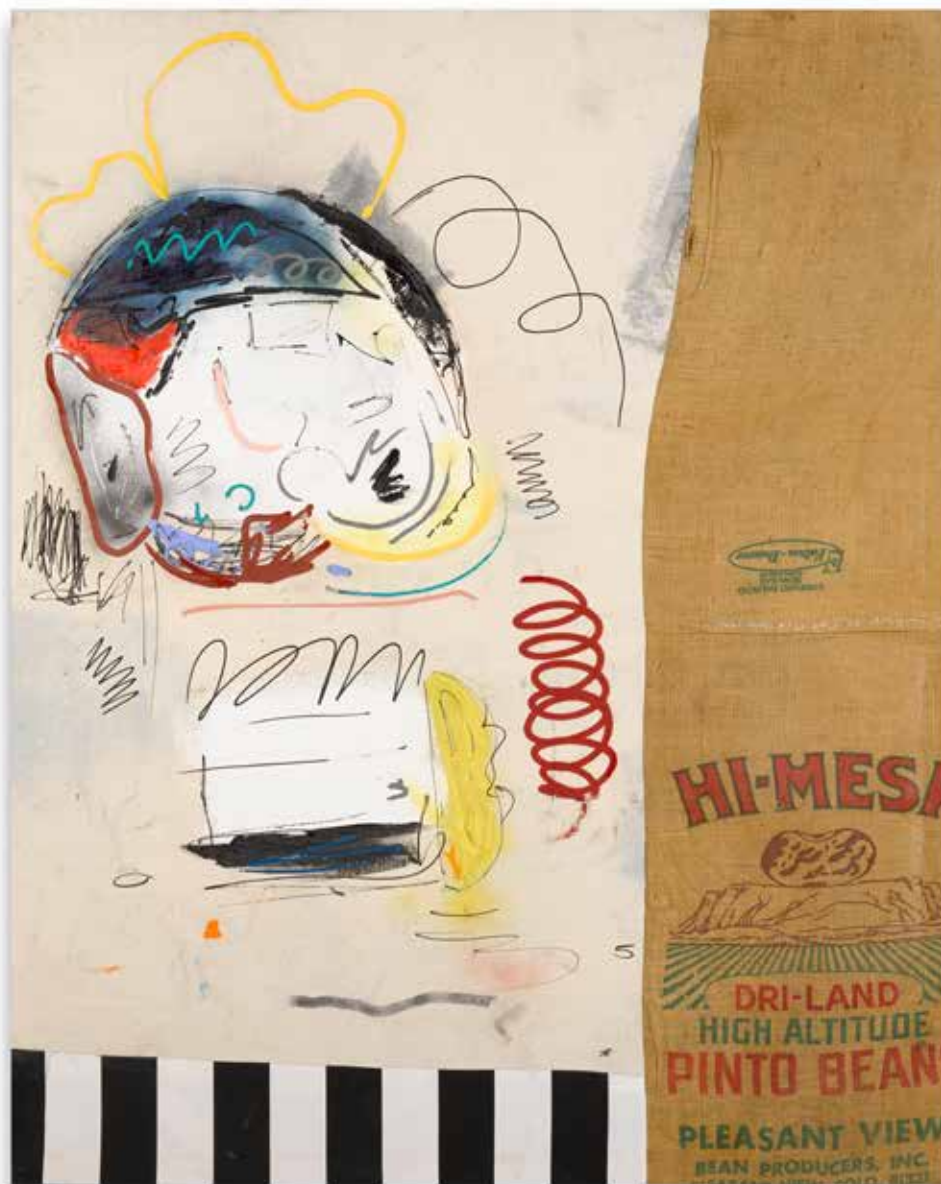
San Francisco, Yerba Buena Center for the Arts, 1992

San Francisco Museum of Modern Art, June 2019-October 2020

Literature

Alex Baker, Natasha Boas, Germano Celant and Jeffrey Deitch,
Lawrence Rinder and Dena Beard, ed., *Barry McGee, D.A.P./*
University of California, Berkeley Art Museum and Pacific Film
Archive, 2012, p.41, illustrated





130

JONNI CHEATWOOD (B. 1986)

Kirby Kempo, Kingpin at Large, 2015

signed, titled and dated 'KIRBY KEMPO, Kingpin At LARGE' Jonni 2015' (on the reverse)

oil, acrylic and spray paint on stitched canvas and burlap

61 x 50 in.

154.9 x 127 cm.

\$4,000 - 6,000

Provenance

Acquired directly from the artist by the present owner

Literature

Peter Frank and Megan Abrahams, ed., *Fabrik: Contemporary Art and Design // Issue 31*, Fabrik Media, 2016, p. 75, illustrated



131

JAMES FRANCO (B. 1978)

Lombardi, 2014

oil on canvas

29 3/4 x 24 in.

75.6 x 61 cm.

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner



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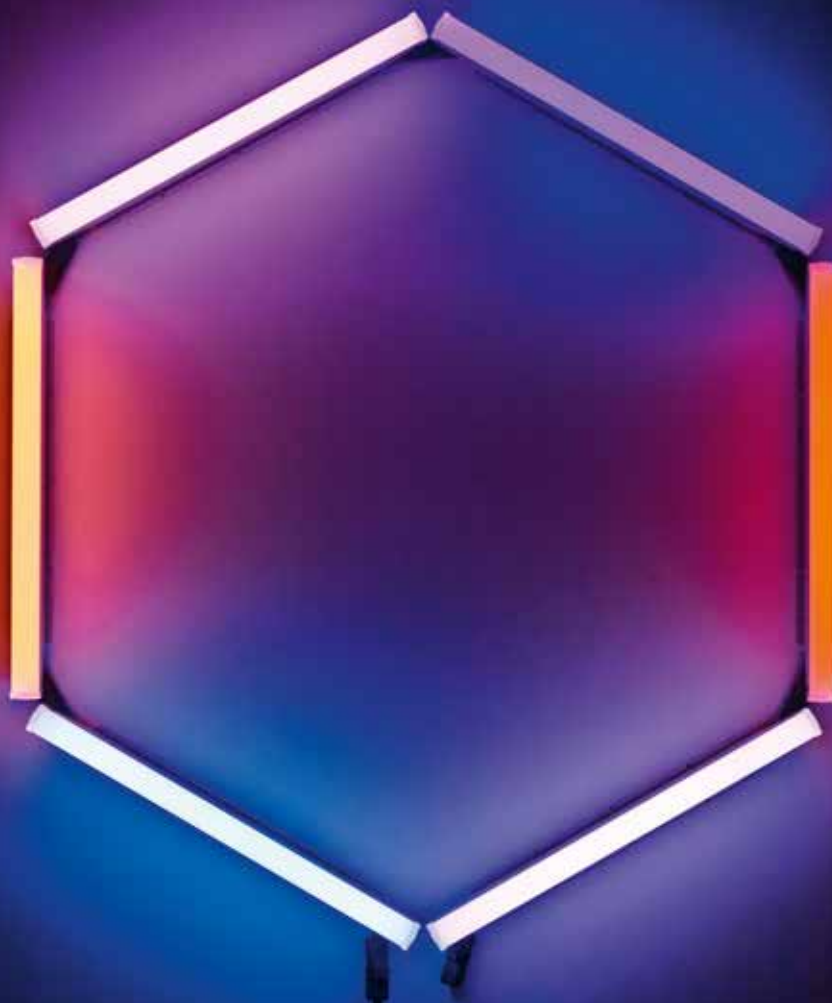
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bonhams.com/prints

DAVID HOCKNEY (BORN 1937)

The Wave (M.C.A.T. 324), 1990
Color lithograph
sheet 27 x 38 1/8in (68.6 x 96.8cm)
\$25,000 - 35,000

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LEO VILLAREAL

Monohex, 2008
LEDs, custom software, and electrical hardware
52 by 46 by 4 in.

Conditions of sale

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

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, 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, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, 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. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

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 Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), 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

Conditions of sale - Continued

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.**

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.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

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 New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

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

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York 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 arbitration.

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 UPPERCASE 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

Conditions of sale - Continued

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 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 UPPERCASE 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 UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

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

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

Seller's guide

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer’s guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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.

Reserve

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.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 for the first time, 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 auction price 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 auction online 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, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

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

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

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' auctions. 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

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. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

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 Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

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

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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

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

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

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

If successful

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

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

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

Bonhams

Sale title: Post-War & Contemporary Art X Made in California	Sale date: September 15, 2021
Sale no. 26900	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

580 Madison Avenue
New York, NY 10022

601 California Street, Suite 150
San Francisco, California 94108

7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
bonhams.com

AUCTIONEERS SINCE 1793