Post-War & Contemporary Art
X Made in California
Los Angeles | September 15, 2021 at 10am

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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

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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
LARRY BELL (B. 1939)
AAAAA 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
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**

**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 × 2 15/16 in.  
7.5 × 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**

**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
HELEN PASHGIN (B. 1934)

Untitled, 1984

signed, titled and dated ‘Pashigan 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
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.
Property From an Important Private Collection
Lots 12 - 25
Property From an Important Private Collection
Lots 12 - 25
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 of 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.
LIAM GILLCIK (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.
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
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
MARK TITCHNER (B. 1973)

Momma, 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
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 Goicoeoa, 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
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
New York, Edwynn Houk Gallery, ALTERED: Appropriation & Photography, 7 May-8 August 2014

Literature
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

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
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 word 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.
RADCLIFFE BAILEY (B. 1968)
Day of Soumbèdioune 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 Soumbèdioune 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 Baily’s paintings, including the present lot, create a metaphysical effect out of varied tactile materials that each bear their own history.

Radcliffe Baily 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.
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.

Provenance
Acquired directly from the artist by the present owner

detail of present lot
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
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.”

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.
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
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 **WOUTER VAN RIESEN (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
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
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
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

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
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

ROBERT COLESCLOTT (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
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
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
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 corporeality. 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
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
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
Jeffrey Browning, John Register, Black Sparrow Press, 1985, p.18, illustrated
Barnaby Conrad III, John Register, Chronicle Books 1989, p.51, illustrated
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
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

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
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

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
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
Washington DC, Federal Reserve, Janet Fish: Color, Light, Pattern, 22 March-10 September 2010, p.22, 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
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 artist's 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
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
Private Collection
Acquired directly from the above sale by the present owner

Exhibited

Literature
Catalogue des travaux de Jean Dubuffet fascicule XXII “Cartes, ustensiles”, n° 69, p.2, illustrated
ADOLPH GOTTLEIB (1903-1974)

Unsigned, 1967

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
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

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
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
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

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  
**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  

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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**  
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

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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  
**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  

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 (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 unencumbered 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
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
Acquired directly from the above sale by the present owner
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
Acquired directly from the above sale by the present owner

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**

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
Acquired directly from the above sale by the present owner
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
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
DAVID JAMES GILHOOLY (1943-2013)
Group of nine sculptures, 1977-88

each, except the Oreo, incised with the artist’s signature and dated

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

DAVID JAMES GILHOOLY (1943-2013)
Group of seven sculptures, 1977-91

each incised with the artist’s signature and dated

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
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

**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

**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
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
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
FLORIAN SCHMIDT (B. 1975)

Untitled (Digue), 2014

signed and dated ‘florian schmidt 2014’ (on the reverse)
vinyl, acrylic, cardboard, canvas, cotton and wood on panel

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
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
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
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
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
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

“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

Provenance
Blum Helman Gallery, New York
Private Collection, Los Angeles
Acquired by descent from the above by the present owner
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
Acquired directly from the above sale by the present owner
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
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
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
Acquired directly from the above sale by the present owner

**Exhibited**

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
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
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
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

Private Collection, Los Angeles
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

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

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

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
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
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
JULIAN OPIE (B. 1958)
Carlos, company director, 2007

signed ‘Julian Opie’ (on the reverse)
silk screen 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
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
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
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
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
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
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
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
<table>
<thead>
<tr>
<th>Artist</th>
<th>Lot</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADAMS, MARK</td>
<td>54</td>
</tr>
<tr>
<td>ALBUQUERQUE, LITA</td>
<td>1</td>
</tr>
<tr>
<td>ALEXANDER, PETER</td>
<td>109</td>
</tr>
<tr>
<td>ANDOE, JOE</td>
<td>102</td>
</tr>
<tr>
<td>ANDREA, PAT</td>
<td>23</td>
</tr>
<tr>
<td>APPEL, KAREL</td>
<td>60</td>
</tr>
<tr>
<td>ARNOLDI, CHARLES</td>
<td>114</td>
</tr>
<tr>
<td>AVRAMIDIS, JOANNIS</td>
<td>59</td>
</tr>
<tr>
<td>BAILEY, RADCLIFFE</td>
<td>26</td>
</tr>
<tr>
<td>BELL, LARRY</td>
<td>2</td>
</tr>
<tr>
<td>BENGSTON, BILLY AL</td>
<td>24</td>
</tr>
<tr>
<td>BENTON, FLETCHER</td>
<td>116</td>
</tr>
<tr>
<td>BERLANT, TONY</td>
<td>107</td>
</tr>
<tr>
<td>BERNHARDT, KATHERINE</td>
<td>29</td>
</tr>
<tr>
<td>BESHTY, WALEAD</td>
<td>12</td>
</tr>
<tr>
<td>BRICE, WILLIAM</td>
<td>108</td>
</tr>
<tr>
<td>CARNWATH, SQUEAK</td>
<td>77, 78</td>
</tr>
<tr>
<td>CHEATWOOD, JONNI</td>
<td>130</td>
</tr>
<tr>
<td>COHEN, LARRY</td>
<td>51, 52</td>
</tr>
<tr>
<td>COLESCOTT, ROBERT</td>
<td>43, 44</td>
</tr>
<tr>
<td>DANCY, MIRA</td>
<td>30</td>
</tr>
<tr>
<td>DAVIS, RONALD</td>
<td>9</td>
</tr>
<tr>
<td>DE AMARAL, OLGA</td>
<td>4</td>
</tr>
<tr>
<td>DE FOREST, ROY</td>
<td>79</td>
</tr>
<tr>
<td>DILL, GUY</td>
<td>115</td>
</tr>
<tr>
<td>DILL, LADDIE JOHN</td>
<td>113</td>
</tr>
<tr>
<td>DIMATTIO, FRANCESCA</td>
<td>17</td>
</tr>
<tr>
<td>DORLAND, CHRIS</td>
<td>37</td>
</tr>
<tr>
<td>DUBUFFET, JEAN</td>
<td>61</td>
</tr>
<tr>
<td>DZAMA, MARCEL</td>
<td>39, 40</td>
</tr>
<tr>
<td>EINHORN, JENS</td>
<td>100</td>
</tr>
<tr>
<td>ELIASSON, OLAFUR</td>
<td>21</td>
</tr>
<tr>
<td>FAIERY, SHEPARD</td>
<td>128</td>
</tr>
<tr>
<td>FALKENSTEIN, CLAIRE</td>
<td>3</td>
</tr>
<tr>
<td>FISH, JANET</td>
<td>55</td>
</tr>
<tr>
<td>FRANCIS, SAM</td>
<td>72, 73</td>
</tr>
<tr>
<td>FRANCO, JAMES</td>
<td>131</td>
</tr>
<tr>
<td>FUJITA, GAIN</td>
<td>127</td>
</tr>
<tr>
<td>GILHOOLY, DAVID JAMES</td>
<td>88, 89, 90, 91, 92</td>
</tr>
<tr>
<td>GILICK, LIAM</td>
<td>13</td>
</tr>
<tr>
<td>GOICOELEA, ANTHONY</td>
<td>19</td>
</tr>
<tr>
<td>GOTTLIEB, ADOLPH</td>
<td>62</td>
</tr>
<tr>
<td>GRAHAM, ROBERT</td>
<td>118, 119, 120</td>
</tr>
<tr>
<td>GRAVES, NANCY</td>
<td>6</td>
</tr>
<tr>
<td>HARRIS, ZACH</td>
<td>27</td>
</tr>
<tr>
<td>HEINKE, FLORIAN</td>
<td>125</td>
</tr>
<tr>
<td>HINMAN, CHARLES</td>
<td>7</td>
</tr>
<tr>
<td>HOUCK, JOHN</td>
<td>33</td>
</tr>
<tr>
<td>KAWS</td>
<td>126</td>
</tr>
<tr>
<td>KRONE, JAMES</td>
<td>99</td>
</tr>
<tr>
<td>KUNATH, FRIEDRICH</td>
<td>15</td>
</tr>
<tr>
<td>KURLAND, JUSTINE</td>
<td>18</td>
</tr>
<tr>
<td>LUND, MARIE</td>
<td>98</td>
</tr>
<tr>
<td>MARDER, MALERIE</td>
<td>20</td>
</tr>
<tr>
<td>MCCLOUD, HUGO</td>
<td>28</td>
</tr>
<tr>
<td>MCGEE, BARBARA</td>
<td>129</td>
</tr>
<tr>
<td>MILLER, JOHN M.</td>
<td>104</td>
</tr>
<tr>
<td>MOSES, ED</td>
<td>68, 69, 70, 71</td>
</tr>
<tr>
<td>MULLICAN, LEE</td>
<td>74, 75, 76</td>
</tr>
<tr>
<td>MUNIZ, VIK</td>
<td>22</td>
</tr>
<tr>
<td>NAKAGAWA, NAOTO</td>
<td>96</td>
</tr>
<tr>
<td>OLITSKI, JULES</td>
<td>66</td>
</tr>
<tr>
<td>OLIVEIRA, NATHAN</td>
<td>45, 46, 47, 48</td>
</tr>
<tr>
<td>OPIE, JULIAN</td>
<td>122</td>
</tr>
<tr>
<td>OTTERNESS, TOM</td>
<td>95</td>
</tr>
<tr>
<td>PASHGIAN, HELEN</td>
<td>8</td>
</tr>
<tr>
<td>PETERSEN, ROLAND</td>
<td>56, 57</td>
</tr>
<tr>
<td>POZANTI, HAYAL</td>
<td>36</td>
</tr>
<tr>
<td>PRICE, KEN</td>
<td>38, 41, 42</td>
</tr>
<tr>
<td>REGISTER, JOHN</td>
<td>49, 50</td>
</tr>
<tr>
<td>RILEY, BRIDGET</td>
<td>11</td>
</tr>
<tr>
<td>RIVERS, LARRY</td>
<td>63, 64, 65</td>
</tr>
<tr>
<td>ROTHSCILD, JUDITH</td>
<td>58</td>
</tr>
<tr>
<td>SCHMIDT, FLORIAN</td>
<td>97</td>
</tr>
<tr>
<td>SHAW, RICHARD</td>
<td>94</td>
</tr>
<tr>
<td>SILLMAN, AMY</td>
<td>25</td>
</tr>
<tr>
<td>SLOAN, JEANETTE PASIN</td>
<td>53</td>
</tr>
<tr>
<td>SONG, XUE</td>
<td>105, 106</td>
</tr>
<tr>
<td>SONNE, KASPER</td>
<td>101</td>
</tr>
<tr>
<td>SUPER FUTURE KID</td>
<td>34</td>
</tr>
<tr>
<td>TILLMANS, WOLFGANG</td>
<td>32</td>
</tr>
<tr>
<td>TITCHNER, MARK</td>
<td>16</td>
</tr>
<tr>
<td>VAN RIESSEN, WOUTER</td>
<td>35</td>
</tr>
<tr>
<td>VASARELY, VICTOR</td>
<td>10</td>
</tr>
<tr>
<td>VIOLETTE, BANKS</td>
<td>103</td>
</tr>
<tr>
<td>WERMERS, NICOLE</td>
<td>14</td>
</tr>
<tr>
<td>WERNER, JANET</td>
<td>31</td>
</tr>
<tr>
<td>WHITE, PAE</td>
<td>93</td>
</tr>
<tr>
<td>WILEY, WILLIAM T.</td>
<td>80, 81, 82, 83, 84, 85, 86, 87</td>
</tr>
<tr>
<td>WONNER, PAUL</td>
<td>121</td>
</tr>
<tr>
<td>YOUNG, RUSSELL</td>
<td>123, 124</td>
</tr>
<tr>
<td>YOUNG, KENNETH VICTOR</td>
<td>67</td>
</tr>
<tr>
<td>YOUNGERMAN, JACK</td>
<td>5</td>
</tr>
<tr>
<td>ZAJAC, JACK</td>
<td>117</td>
</tr>
</tbody>
</table>
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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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
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/NetTerms 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 to 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 $25,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE $25,000 UP TO AND INCLUDING $60,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE $60,000, and (c) unless the buyer is exempt by law from the payment thereof, every bidder shall be deemed to act as a principal unless with a beneficial or ownership interest in or in the purchase transaction on the Specifically 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 jurisdiction.

2. Every bidder shall be responsible for 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 or in the purchase transaction on the Specifically 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 jurisdiction.

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

5. We reserve the right to reject a bid from any bidder, at our discretion, 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.

6. We 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 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 costs 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 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 admitted 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 in accordance with the arbitration service chosen by either party as a result of the mediation process. The parties may agree upon an arbitrator or, failing to do so, shall be referred to 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
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 offended 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.
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 purchase 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 write your 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 you 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 currencie 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 constitutes 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.
**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.

**Auction Registration Form**
(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

- [ ] Attendee
- [ ] Absentee
- [ ] Online
- [ ] Telephone

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

**Sale title:** Post-War & Contemporary Art
**Sale date:** September 15, 2021
**Sale no.:** 26900
**Sale venue:** Los Angeles

**General Bid Increments:**
- $10 - 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

**Customer Number**
**Title**

**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
I am registering to bid as a trade client

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.

**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:**