



**MADE IN CALIFORNIA:
CONTEMPORARY ART**

Wednesday May 2, 2018

Los Angeles

Bonhams

MADE IN CALIFORNIA: CONTEMPORARY ART

Wednesday May 2, 2018 at 10am
Los Angeles

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Los Angeles

Friday April 27, 12pm to 5pm
Saturday April 28, 12pm to 5pm
Sunday April 29, 12pm to 5pm
Monday April 30, 10am to 5pm
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SALE NUMBER: 24715

Lots 1 - 75

CATALOG: \$35

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Please see pages 107 to 109 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lot 21 (detail)
Back cover: Lot 60
Inside back cover: Lot 65 (detail)

PROPERTY COLLECTION NOTICE

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

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“The important thing is that Clyff Still – you know his work? – and Rothko, and I – we’ve changed the nature of painting...”

—Jackson Pollock¹



Portrait of Mark Rothko, Clyfford Still, and Douglas MacAgy in Sutro Heights Park, San Francisco, 1946. Unknown photographer, courtesy of Clyfford Still Archives

Abstract Expressionism—the giant of a movement that often dominates any discussion of the history of art in the 20th Century—is not often remembered correctly. One would believe that the history of the movement lies within in New York. The legend of the Cedar Street Tavern and figures like Jackson Pollock, Willem de Kooning, and Franz Kline have forever concretized the Abstract Expressionist movement with the city New York. But if one wants to know the entire story of Abstract Expressionism one needs to look a bit further West—to San Francisco.

San Francisco in the mid-1940s was like the rest of the US, finding its footing following the war. Curator Douglas MacAgy had arrived in the city in 1941 and agreed to vacate his position at the San Francisco Museum of Art to take the Director role at the California School of Fine Arts (which is now San Francisco Arts Institute) in 1945. His brilliant strategy to build a great art school by utilizing the G.I. Bill to attract veterans—veterans who brought with them a maturity of experience they had gained during their deployment, coupled with the optimism of beginning life anew in post-war America. MacAgy dually used provisions in the Bill to also bring in a staff that was nothing less than extraordinary—a group of teachers who effectively laid the groundwork for the abstract expressionist movement itself not only through their exemplary practices, but in their teachings to what would become an important second generation of the movement.

With a faculty that included Clyfford Still, Clay Spohn, Richard Diebenkorn, Edward Corbett, and Hassel Smith—and a senior roster of visitors such as Rothko, Reinhardt, Man Ray and Stanley William Hayter—the school became a center of experimental painting after the war (with)...a reputation as the most progressive school in the country.²

This remarkable line-up of talent was able harness the angst, the memories, and the raw emotive state of the returning veterans and other students who sought to reconcile the challenges of the wartime years.

A laissez-faire approach pervaded, with the single proviso—that the students free themselves from all previous notions of art and image-making. Among this newly enfranchised group of mostly young men there was a palpable sense of idealism and excitement about the ‘new art’, of which they felt themselves as the new vanguard.³

Those students included Frank Lobdell, Edward Dugmore, Ernest Briggs, and John Saccaro among others. One can imagine how they felt as students entering into a classroom confronted by the abstractions that bore the “shock of the new.” Writer and artist Kenneth Sawyer described experiencing Clyfford Still’s exhibition in 1947 in San Francisco at the Legion of Honor,

1 S. Rodman, *Conversations with Artists*, New York, 1961, pp. 84-85

2 S. Landauer, *The San Francisco School of Abstract Expressionism*, Berkeley, 1996, pp. 5-6

3 T. Williams, *The Bay Area School: Californian Artists from the 1940s, 1950s and 1960s*, Surrey, 1988, p. 26



Postcard with a view of the California School of Fine Arts, ca. 1970. Unknown photographer, courtesy of Clyfford Still Archives

Most of us, veterans of the Second World War, had stern convictions as to the nature of modern paintings...what we were confronted with on the walls of the Legion museum was unrelated in the most unsettling fashion...his works were marked by a violence, a rawness, which few of us—though we naturally accepted the violence of the current Europeans—were prepared to recognize it as art. Here was painting that instructed as it destroyed...something new, something that most of us could not yet define had occurred.⁴

The students learned the framework of action painting and working autonomously to create works that became extensions of themselves. Mark Rothko's seminar "Views of Paintings Today" was filled to capacity; he showed slides of works being exhibited in New York by Robert Motherwell, Milton Avery, Jackson Pollock and Willem de Kooning. As with Still, there was an element of destruction that connected with the students, not so much from his work but emanating from his words—encouraging the radical reinvention of art itself in the post-war era: "The familiar identity of things has to be pulverized in order to destroy the finite associations with which our society increasingly enshrouds every aspect of our environment."⁵

Bay Area schools outside of the painting program at California School of Fine Arts produced graduates important to the movement as well. Sonia Gechtoff and Jay DeFeo were pivotal voices to the movement. Gechtoff studied lithography at CSFA but began to produce exceptional, gestural paintings after befriending painter Ernest Briggs. DeFeo joined Diebenkorn and Sam Francis across the bay at University of California, Berkeley. Francis had served in the U.S. Army Air Corps and picked up painting while in the hospital in San Francisco recovering from his injuries. Like many of his friends, he

too pivoted from his experiences in the war and the need to capture the spirit of a new epoch. "What we want is make something that fills utterly the sight and can't be used to make life only bearable; if the painting till now was a way of making bearable, the visible sumptuous, then let's now strip away all that."⁶

Where the myth of New York being the singular voice of Abstract Expressionism takes hold is in the 1950s. As New York was the center of the art world at the time, a mass exodus of sorts began in the early 1960s of San Francisco artists moving East. Still and Rothko had returned back East and were by then celebrated in New York. They exhibited in many of the landmark shows of the 1950s such as *15 Americans* (1952) at the Museum of Modern Art, New York along with Jackson Pollock and others. Many of their students followed from Northern California including Briggs and Dugmore, migrating East after their graduation. MacAgy left San Francisco as well, becoming a curator at the Museum of Modern Art in New York. Many of the war veterans from the West coast gravitated to The Club (short for The Artist's Club) at 39 East 8th Street, to hotly debate the emerging ideologies within the abstract expressionist movement each week. It was an important venue not only to continue the academic foundation that had been set up in the classroom in San Francisco, but also as a way to coalesce the ideas that evolved in the Bay with those current of the larger field of expressionism. While the West coast abstract expressionist origins were often scrubbed from the history books, their integral part in forming what became the New York School are often found just beneath the surface in discussions about the movement. Knowing the history gives new layers to a movement we thought we knew and with it the possibility to discover (or rediscover) the important artists integral to the formation of Abstract Expressionism.

4 K. Sawyer, "US Painters Today, No 1: Clyfford Still," *Portfolio and Art News Annual* 2, 1960, p. 80

5 M. Rothko, "The Romantics Were Prompted," *Possibilities I*, Winter 1947-48, p. 84

6 D. Miller, *Twelve Americans*, New York, 1956, p. 10

PROPERTY FROM A PRIVATE COLLECTION, SANTA FE

1

ERNEST BRIGGS (1923-1984)

Untitled (#309), 1960

signed and dated '7/16/60 e. BRIGGS' (on the reverse)
oil on canvas

44 x 46 1/2 in.
111.8 x 118.1 cm

\$30,000 - 50,000

Provenance

Anon. sale, Christie's, New York, 14 January 2008, lot 80
Acquired at the above sale by the present owner

Exhibited

Pittsburgh, Carnegie Institute, *1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, 27 October 1961 - 7 January 1962, no. 43



“There is not a word yet for old friends who have just met.”

—Jim Henson



Installation view of the exhibition, “Twelve Americans.” The Museum of Modern Art, New York, May 30, 1956 through September 8, 1956. Photographic Archive. The Museum of Modern Art Archives, New York
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Ernest Briggs’s *Untitled*, 1960 is a time capsule—a work that is a container for a decade of mentoring and friendship between two artists. It is the transfer of evolving theory of Abstract Expressionism from one generation to the next. Its story spans two coasts and carries with it the history of one of the most extraordinary gatherings of artistic talent in the 20th century. While the foundation of its imagery lay some 3,000 miles away it was unveiled in New York and exhibited in one of the most historic and prestigious exhibitions in the world, the Carnegie International (then called the Pittsburgh International Exhibition). It is a thread of Abstract Expressionist history and the story of artists Ernest Briggs and Clyfford Still.

The origins of this narrative begin in post-war San Francisco with the GI Bill, an education program for those who served in the US armed forces. Because the bill not only covered students’ education but also allowed for teaching positions, painter Clyfford Still was able to secure a four-year teaching contract in the late 1940s at the California School of Fine Art (now the San Francisco Art Institute). The offer of a teaching salary and studio space was strong enough to build a staff that attracted many other important artists at the time; Still was joined by Mark Rothko, Elmer Bischoff, and David Park amongst others. Briggs arrived at the school in 1949 as Navy veteran with a dream of painting. He learned quickly that Still was an artist who he wanted to be around and arranged for a transfer from David Park’s class to Still’s advanced painting class. It was an incredible time to learn from an accomplished artist. Still’s studio was adjacent to those of his students (allowing them to essentially work simultaneously) and they would all paint as Still would pop in to discuss broader issues that were being debated in this pivotal time for the discipline of painting.

Still’s style was by then nearly formed and his talent and career had positioned him to be considered among the foremost Abstract Expressionists of the day. His approach to painting was one of harnessing one’s inner psyche innate in all of us, “the human condition” as he called it.

By 1941, space and figure in my canvases had been resolved into a total psychic entity, freeing me from the limitations of each yet fusing into an instrument bounded only by the limits of energy and intuition. My feeling of freedom was now absolute and infinitely exhilarating. From the mid-thirties I spoken freely of these matters to artists, students and friends from New York to San Francisco...¹

Briggs on the other hand was in his formative years, incorporating many of the teachings from Still into the fundamentals of his own practice. Stylistically, however, Briggs developed an aesthetic that outwardly differed from Still’s. The ripped and torn edges running vertically along the edges of Still’s expanses of color were nascent from Briggs’ paintings and, instead, he produced more calligraphic works that seemed to violently rush from one edge of the canvas to the other. Energy and movement reigned supreme over more contemplative forms, created by Briggs with short gestural and painterly bursts.

Graduation for Briggs and the end of a four-year contract for Still would mark a move to New York for both artists. Still, a central figure in what had become a defining moment, introduced Briggs around to many of the artists and influencers of the day. Following the landmark survey

1 J.P. O’Neill, *Clyfford Still*, New York, 197, p. 180



1964 (oil on canvas), Still, Clyfford (1904-80) / Private Collection / Bridgeman Images
© 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York

Fifteen Americans in 1952 at the Museum of Modern Art that included work from Still, Rothko, Jackson Pollock, Edward Corbett, and William Baziotis, Still suggested MoMA curator, Dorothy Miller, look to Briggs for her next survey exhibition *Twelve Americans* (1956). It was an immensely important moment for the young artist to be selected and his works shown alongside those by Sam Francis, James Brooks, Philip Guston, Franz Kline and Larry Rivers. Briggs' paintings were complexly layered and imbued with a compositional sense of rapidity as jagged forms seemed to rise, collapse, and then scratch their way to the surface again in a torrent of simultaneity.

Following that MoMA show, Briggs in 1957 began a radical stylistic shift that coincided with a move to a new studio—one that was in the same building as his old friend Clyfford Still. His studio as now “very close to Still at that time” he said. “We had studios in the same building on 128 West 23rd...I saw Still almost daily during that period, say ‘57 to 1960.”² Within the proximity of his old mentor, the frenetic energy of Briggs' past work dissolved into more measured, organic looking fields of color with jagged edges, akin to coral or the broken edges of a shale. Broader fields of carefully selected color receded or protruded when set against another—a more refined approach to chromatic theory. It was as if the brilliance not only of Still's teachings but of his painting style had coalesced for Briggs, creating an elegant struggle of ideas, color, form and energy on canvas. Still's thoughts on his own work could

easily apply to Briggs', “These are not paintings in the usual sense; they are life and death merging in fearful union. As for me, they kindle a fire; through them I breathe again, hold a golden cord, find my own revelation.”³

And so *Untitled* becomes the nadir of this period for Briggs, the last of a series where friend and teacher incorporated into a shared visual language between a painter and a painter. *Untitled* is more than a painting, it echoes Still but stands on its own. It feels resolved, contemplative and poetic. The excitement and comfortability between two old friends meeting once again. The vertical tears the disrupt the serenity of a color field in Still's work reverberate through Briggs' painting but take on their own quality, resembling continents slowly adrift, finding their own intimate space within the confines of the canvas. The work is defined by a sophisticated palette of burnt hues ranging from gold to brown to red to patches of a florescent orange so bright a camera struggles to record its essence. It is as Still described his own work, full of polarities—an 11-alarm fire adjacent to a convalescent bed of comfortable tones as it takes us for a ride into our inner psyche and back out again, riding a thread of history and the vernacular of San Franciscan Abstract Expressionism.

2 B. Shikler and E. Briggs, Oral history interview with Ernest Briggs, 1982 July 12-October 21, Archives of American Art's Mark Rothko and His Times oral history project, 1982

3 J. McAllister and A. Freudenheim, Clyfford Still, Washington, D.C., 2001, p. 17



(i)



(ii)

2

SONIA GECHTOFF (1926-2018)

Untitled (#4), 1960

Untitled (#3), 1960

Untitled (#5), 1960

(i): signed and dated 'Gechtoff '60' (lower right); signed, numbered and dated 'Sonia Gechtoff 1960 #4' (on the reverse)

(ii): signed and dated 'Gechtoff '60' (lower right); signed twice, numbered and dated twice 'Sonia Gechtoff 1960 #3' (on the reverse)

(iii): signed 'Gechtoff' (lower right); signed, numbered and dated 'Sonia Gechtoff 1960 #5' (on the reverse)

each oil on paper mounted on board

(i-ii): 14 x 17 1/8 in. (35.6 x 43.5 cm)

(iii): 17 1/8 x 14 in. (43.5 x 35.6 cm)

\$4,000 - 6,000

Provenance

Elinor Poindexter Gallery, New York

871 Fine Arts, San Francisco

Acquired from the above by the present owner

Born in 1926 in Philadelphia, Sonia Gechtoff moved to San Francisco in the fall of 1951 to continue her art education at the California School of Fine Arts. She had received her BFA at the Philadelphia Museum School of Art, and quickly shed her social realist style in favor of Abstract Expressionism after befriending Ernest Briggs and Frank Lobdell, artists who studied under Clyfford Still during his teachings at the California School of Fine Arts in the late 1940s. Gechtoff had her first solo exhibition at the M.H. de Young Memorial Museum in San Francisco in 1957. After visiting the exhibition, Walter Hopps from Ferus Gallery in Los Angeles "was so impressed he brought the entire show to L.A., in April 1957, and made it the subject of the first one-person exhibition Ferus ever mounted."¹

Gechtoff's works were also included in other seminal shows, such as *Younger American Painters* at the Solomon R. Guggenheim Museum, New York in 1954; *60 American Painters, 1960* at the Walker Art Center, Minneapolis in 1960; *Young America, 1960* at the Whitney Museum of American Art, New York in 1960; *Women of Abstract Expressionism* at the Denver Art Museum, Denver in 2016.

Gechtoff lived and worked in New York City until her death earlier this year.

1. K. McKenna, *The Ferus Gallery: A Place to Begin*, Germany, 2009, p. 46



(iii)



3

JOHN SACCARO (1913-1981)

Mauve Dominant, 1963

signed, titled three times, and extensively inscribed 'Saccaro Mauve Dominant' (on the reverse)
oil on board

15 3/4 x 22 1/8 in.
40 x 56.2 cm

\$3,000 - 5,000

Provenance

Estate of the Artist
Carlson Gallery, Carmel
Miller Fine Art, Moss Landing
Anon. sale, Rago Arts & Auction Center, Lambertville, 15 November 2008, lot 5
Acquired at the above sale by the present owner



4

RAIMONDS STAPRANS (B. 1926)

Untitled, 1963

signed and dated 'RAIMONDS STAPRANS-63' (lower right)
oil on canvas

28 x 34 1/4 in.
71.1 x 87 cm

\$3,000 - 5,000

PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

5

JOHN SACCARO (1913-1981)

Chrome Petal, 1952

signed 'Saccaro' (lower right); signed twice, titled and dated 'Saccaro/52 Title: Chrome Petal'
(on the reverse)

oil on canvas

49 1/2 x 63 5/8 in.

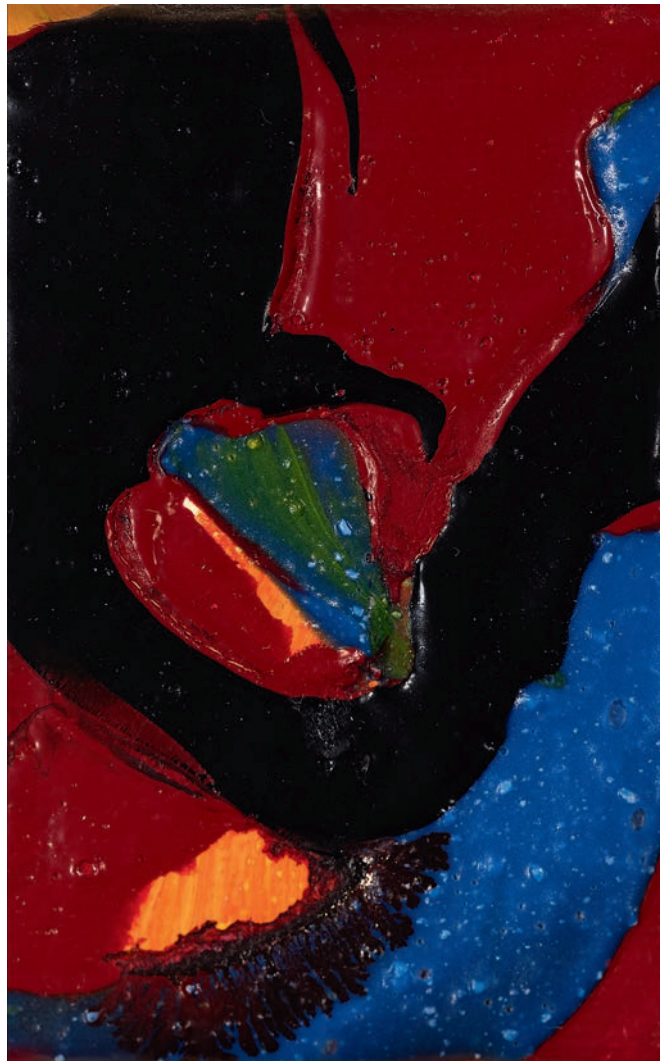
125.7 x 161.6 cm

\$10,000 - 15,000

Provenance

Acquired directly from the artist by the present owner





PROPERTY FROM THE PORTLAND ART MUSEUM, PORTLAND,
OREGON, SOLD TO BENEFIT THE MUSEUM ACQUISITION
FUND

6

SAM FRANCIS (1923-1994)

Orangel, 1986

signed, titled and dated 'Orangel Sam Francis 1986' (on the reverse of
the frame)

acrylic on canvas

3 1/8 x 2 in.

7.9 x 5.1 cm

\$4,000 - 6,000

Provenance

Angles Gallery, Santa Monica

Private Collection (acquired from the above in 1986)

Portland Art Museum, Portland (acquired from the above in 2010)

Exhibited

Santa Monica, Angles Gallery, *Sam Francis*, 23 November 1986 - 10
January 1987

Literature

D. Burchett-Lere, and William C. Agee, *Sam Francis: Catalogue
Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011,
cat. no. 1284, ill. in color on DVD I

This work is identified with the archival identification number of
SFF.1284 in consideration for the forthcoming addendum to the *Sam
Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be
published by the Sam Francis Foundation. This information is subject
to change as scholarship continues by the Sam Francis Foundation.



7

JAMES WEEKS (1922-1998)

Studio Interior with Easel, circa 1953

signed and inscribed 'WEEKS STUDIO' (on the reverse)
oil on canvas

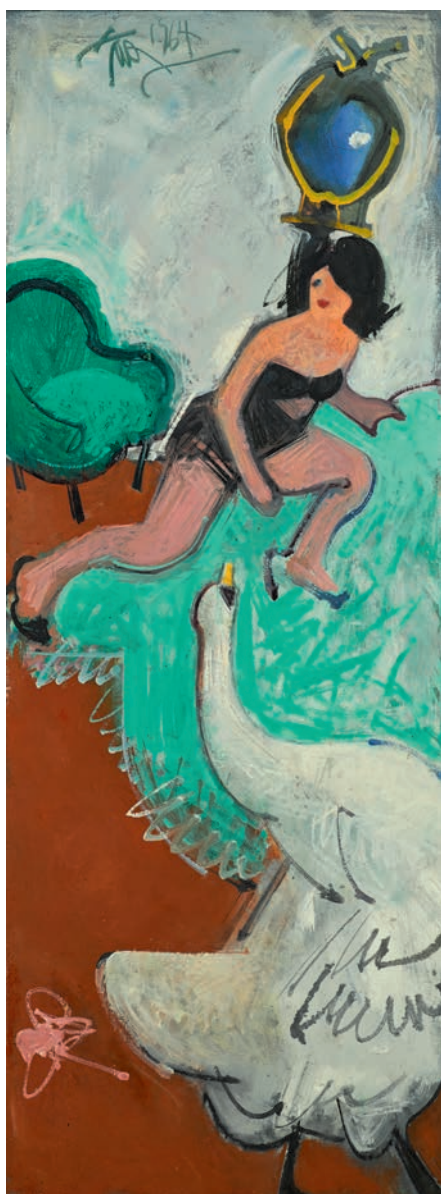
82 1/2 x 62 in.
209.6 x 157.5 cm

\$15,000 - 20,000

Provenance

Estate of the Artist

Acquired from the above by the present owner



8

HASSEL SMITH (1915-2007)

Leda and the Swan, 1963-64

signed with artist's initials and dated 'HWS 1964' (upper left); signed, titled, and dated twice 'Hassel Smith 1963 Leda + the Swan Sept. 1964' (on the reverse)
oil on canvas

48 1/8 x 18 in.
122.2 x 45.7 cm

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

New York, André Emmerich Gallery, *Hassel Smith: An Exhibition of Painting Done in Cornwall During a Year's Stay in England 1962-1963*, 1963
Los Angeles, David Stuart Galleries, 1964



9

DAVID PARK (1911-1960)

Untitled

charcoal on paper

12 x 9 3/8 in.
30.5 x 23.8 cm

\$3,000 - 5,000

Provenance

Maxwell Galleries, San Francisco

Acquired from the above by the present owner in 1982



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

10

JOSEPH FIORE (1925-2008)

Abstract #5, 1949

signed 'FIORE' (on the reverse)
oil on canvas

22 x 28 in.
55.9 x 71.1 cm

\$2,500 - 3,500

Joseph Fiore was born in 1925 in Cleveland, Ohio. Between 1946-48 he studied at the legendary Black Mountain College in North Carolina with Joseph Albers, Jacob Lawrence, Willem de Kooning, and Esteban Vicente amongst others. From 1948-49, Fiore studied in San Francisco at the California School of Fine Art (now the San Francisco Art Institute), a pivotal year in the Abstract Expressionist movement due to the teaching of Clyfford Still and Mark Rothko at the same institution. Fiore then returned to teach at Black Mountain College from 1949 to 1956. His works are included numerous institutional collections, such as the Whitney Museum of American Art in New York, the Corcoran Gallery of Art in Washington, D.C., the Asheville Museum of Art in North Carolina and the Farnsworth Art Museum in Maine. Fiore has had solo exhibitions at Staempfli Gallery in New York, Fischbach Gallery in New York, Rider University in Lawrenceville, New Jersey and the Center for Maine Contemporary Art.



11

EMERSON WOELFFER (1914-2003)

Yellow Interlude, 1949

signed and dated 'Woelffer 1949' (lower left); signed, titled and inscribed 'Woelffer Yellow Interlude' (on the reverse)
oil on canvas

29 1/8 x 41 in.
74 x 104.1 cm

\$8,000 - 12,000

Provenance

Galleries of Associated American Artists, New York
Anon. sale, Bonhams and Butterfields, Los Angeles, 30 April 2006, lot 2024
Acquired at the above sale by the present owner

Exhibited

Davenport, Davenport Municipal Art Gallery, *3rd Exhibition of Art and Artists Along the Mississippi*



12

MORRIS GRAVES (1910-2001)

Barn Interior, circa 1935-36

numbered '47.4.2' (on the reverse)
oil canvas

42 1/8 x 37 7/8 in.
107 x 96.2 cm

\$4,000 - 6,000

Provenance

Anon. sale, Bonhams, Los Angeles, 23 November 2010, lot 1008
Acquired at the above sale by the present owner



13

RAIMONDS STAPRANS (B. 1926)

Fishing Boats, San Francisco

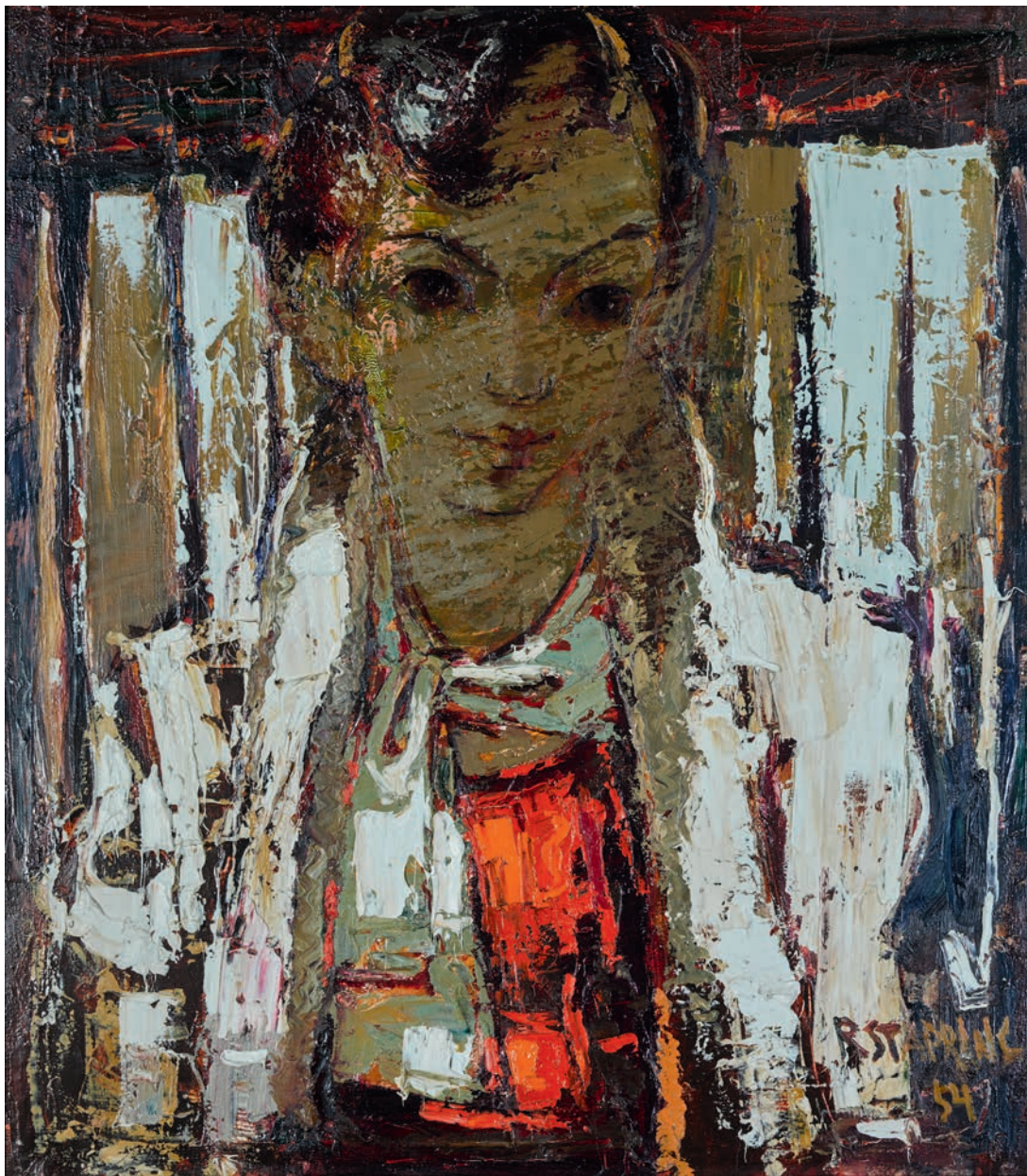
signed 'RSTAPRANS' (upper left)
oil on canvas

22 1/8 x 25 1/8 in.
56.2 x 63.8 cm

\$4,000 - 6,000

Provenance

Anon. sale, Bonhams, Los Angeles, 1 April 2014, lot 6
Acquired at the above sale by the present owner



14

RAIMONDS STAPRANS (B. 1926)

Untitled, 1954

signed and dated 'RSTAPRANS 54' (lower right)
oil on canvas

24 1/2 x 21 1/2 in.
62.3 x 54.6 cm

\$3,000 - 5,000



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

15

JAMES WEEKS (1922-1998)

Portrait of a Musician, 1950

initialed 'JW' (upper left)
oil on board

35 7/8 x 27 1/2 in.
91.1 x 69.9 cm

\$7,000 - 9,000

Provenance

Estate of the Artist

Acquired from the above by the present owner



16

JACQUES SCHNIER (1898-1988)

Vertical Pierced Relief, 1961

bronze on wooden base

35 1/4 x 18 x 5 1/2 in.

89.5 x 45.7 x 14 cm

This work is unique.

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner



17

RAIMONDS STAPRANS (B. 1926)

Untitled (Village), 1961

signed and dated 'RAIMONDS STAPRANS 61' (lower right)
oil on canvas

28 x 34 1/4 in.
71.1 x 87 cm

\$5,000 - 7,000

Provenance

Anon. sale, Bonhams, Los Angeles, 22 November 2011, lot 1023
Acquired at the above sale by the present owner

PROPERTY FROM AN OREGON ESTATE

18

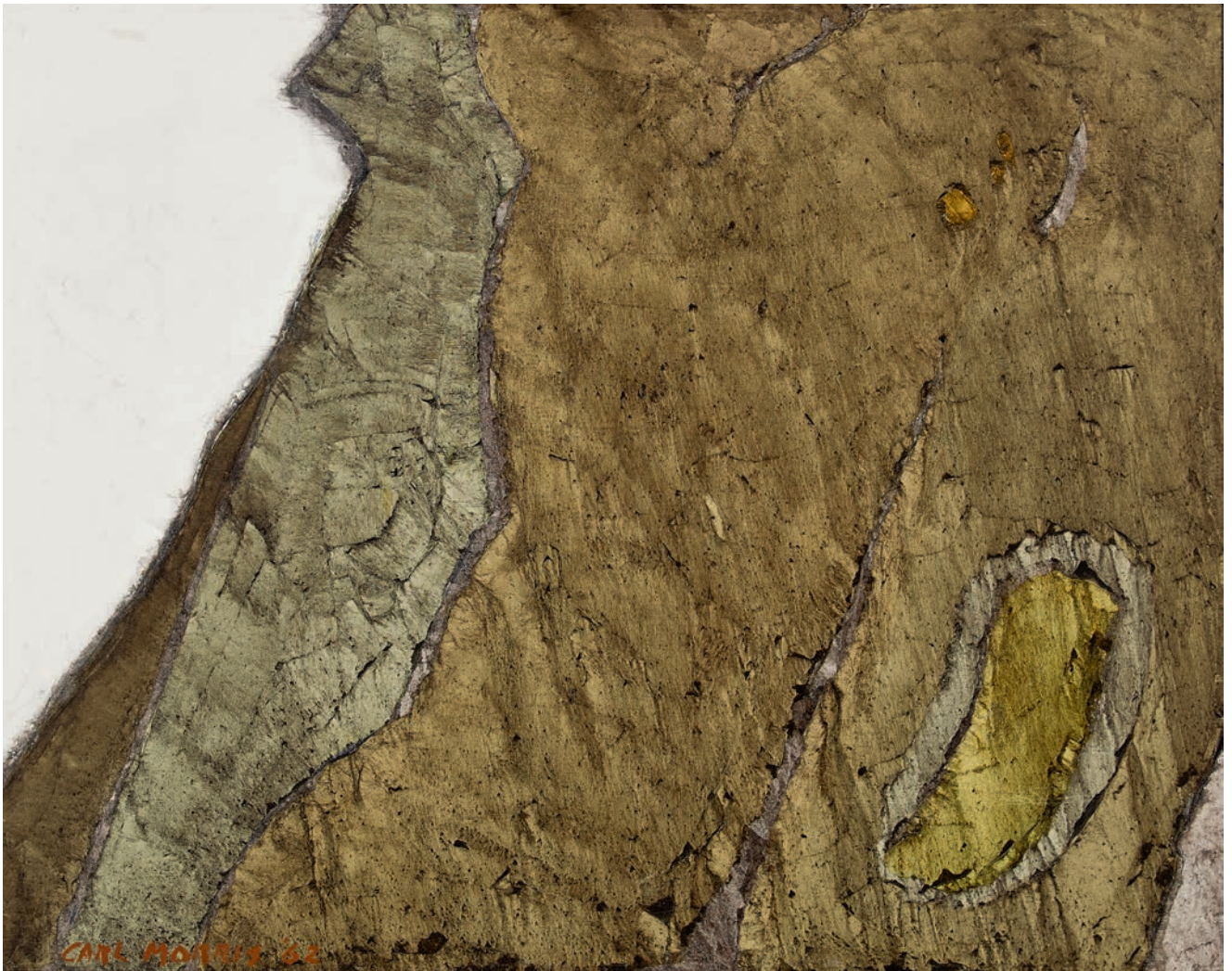
CARL MORRIS (1911-1993)

Glacial White #1, 1962

signed and dated 'CARL MORRIS '62' (lower left)
oil on canvas

46 x 52 in.
116.8 x 132.1 cm

\$8,000 - 10,000





19

PETER VOULKOS (1924-2002)

Untitled, 1973

signed and dated 'VOULKOS 73' (on the underside)
stoneware and porcelain with cobalt oxide, slip and glaze

Height: 3 3/4 in. (9.5 cm)

Diameter: 18 1/4 in. (46.4 cm)

\$7,000 - 9,000

Provenance

Exhibit A Gallery, Evanston

Acquired from the above by the present owner in 1977

We are grateful to Sam Jornlin and the Voulkos & Co. Catalogue Project for assisting with this catalogue description. The work is listed under CR704.189-G in the Voulkos & Co. Catalogue Project Quest Database.



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

20

EMERSON WOELFFER (1914-2003)

Ischia #1, 1959

inscribed 'Forio' (lower left); signed and dated 'Woelffer 59' (lower right)
oil on paper mounted on board

27 x 20 1/2 in.
68.6 x 52.1 cm

\$4,000 - 6,000

Provenance

Acquired directly from the artist by the present owner *circa* 1993

Exhibited

Fullerton, The Art Gallery at the California State University, Fullerton, *Emerson Woelffer: Profile of the Artist 1947-1981*, 5 February - 11 March 1982, plate 24 (illustrated in the exhibition catalogue, p. 34)

21

JOHN ALTOON (1925-1969)

Untitled (from *Hyperion* series), 1964-65

oil on canvas

56 1/8 x 60 in.

142.6 x 152.4 cm

\$40,000 - 60,000

Provenance

Dorothy Goldeen Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Pasadena, Baxter Art Gallery, *John Altoon: 25 Paintings, 1957-1969*, 30 April - 15 August 1984, no. 15 (illustrated in the exhibition catalogue, p. 23)

New York, Edward Thorpe Gallery, *12 Paintings*, 15 December 1984 - 26 January 1985 (illustrated in the exhibition catalogue, unpagged) (this exhibition later traveled to Santa Monica, California, Tortue Gallery, 16 March - 13 April 1985 and San Francisco, California, Braunstein/Quay Gallery, 4 June - 6 July 1985)



"I solemnly swear that I am up to no good."

—J.K. Rowling

Look closely at the myriad of photos that remain from the Ferus Gallery days. What do you see? Over and over again you see a boyhood sense of mischief, serving up a dose of subversiveness with a smile. The campy poses in front of the gallery on La Cienega Boulevard, with John Altoon lying comically across the seat a parked motorcycle or Billy Al Bengston pinching the cheeks of a young Andy Warhol as he looks uncomfortably to the photographer for help are photographs of moments that define the legacy of a place and time. Gallerist Irving Blum is pictured with a phone receiver resting precariously on top of his head—the very intersection of work and play. The whimsical and sardonic tone of the Ferus artists in photos was found in their work as well. There is the now iconic work by Ed Ruscha, of LACMA burning in his painting *The Los Angeles County Museum on Fire* (1968). The depiction of the then new institution already in flames, while humorous, presents a potent image of institutional critique. John Altoon was at the center of it all as well, providing illustrative satire with a finger on the pulse of a cultural revolution. His image in pictures endures as the embodiment of the counterculture that emerged in the early 1960s—rarely wearing a shirt, hardly ever with shoes on and a larger than life persona that seemed to transcend the image itself.

In New York, in the late 1950s Altoon had taken to creating Abstract Expressionist paintings, which were de rigueur for their day. The progressive edge of Expressionism had dulled considerably, however, by the early 60s. The periphery has become the center and Altoon, like many of his friends, looked to Los Angeles to find a new artistic voice. Altoon's breakthrough came with a series called *Ocean Park*, following a 1962 move to new studio at Venice and Ocean Park Boulevards. He began to migrate away from the complex, often dark hues of his full abstractions from the late 50s and, instead, began to paint playful biomorphic elements, which floated above a lightly colored ground. It was a much more minimalist approach than he had ever explored before. Plants, flowers and other natural elements seem to nearly form into fully representation elements, yet prove to be representationally elusive and depict a deconstructed landscape upon closer examination by the viewer. They have an illustrative quality, almost a cartoon-like whimsy akin to Philip Guston or Claes Oldenburg's works. Still visible in the work, however, is Altoon's abstract expressionist roots as paint drips and splatters of the foreground elements disrupt the uniformity and control of the background. These gestural moments imbue the painting with an action, hinting at an author with an active mind and the energy and excitement of an artist who had discovered a new direction for his practice.

His next series, the *Hyperion* paintings, again followed a move to a new studio on the other side of Los Angeles in 1964. Altoon had found his stride, and his new environs pushed his style even further. Concurrent with his stylistic evolution was a newly found side job to support his art career as a commercial illustrator, a development that introduced figuration to his works on canvas. The biomorphic

natural forms in Ocean Park were replaced. The images of foliage near the ocean had become hedonistic scenes of nude women and abstractions body parts suggested—but never fully revealed—on a background of an autonomous, brushy field of color. No longer was Altoon content to allow the background to serve merely as a backdrop. With the *Hyperion* works he gave it voice—brightly colored with a spectrum of hues in the same family that simultaneously serve as ground and vignette, a compositional device instrumentalized by Altoon to heighten his abstract eroticism.

Contextually Altoon's *Hyperion* series fit within the emerging threads of the diverse, stylistic explosion of artistic energy that channelled through the Ferus gallery in Los Angeles during the 1960s and illustrated the beginnings of a sexual and cultural revolution. The corporal abstractions of the *Hyperion* works echo those of Ken Price's suggestive, bodily ceramics—providing the viewer with just enough definition of form to understand what the artist might be alluding to. Price and Altoon's sexual subject matter makes you blush a little, but the overtly sexual work never feels threatening in any way—retaining a quality similar to the wink of the an eye, the raise of an eyebrow and the upturned corner of a mouth that is the hint of a smirk. While their work might presuppose the Summer of Love, some of the world wasn't quite ready in the mid-1960s. San Francisco Museum of Modern Art curator Gerald Nordland, for example, swerved uncomfortably when describing Altoon's fleshy world in his catalogue at the time, carefully avoiding any descriptors that may have seemed uncouth. He wrote "Altoon lives what appears to be an extremely open life in the Bohemian community of Los Angeles."¹ Others, like New York curator Henry Geldzahler, understood the progressive culture in Los Angeles was connected to its creative production, "It is the very quality of openness and receptivity to opinions and ideas that contributes to the ferment and excitement of the California scene."² In addition to Price's work one can find parallels in those of another artist and Altoon's friend, Ed Kienholz. Look no further than the iconic *Back Seat Dodge* (1964), Kienholz's sculptural tableau of a wild and sexy romp between a couple in the back seat of a 1938 Dodge coupe. The intertwined figures are, like Altoon's, half rendered—assemblages formed from found mannequin parts and chicken wire that dare the viewer fill in the details and create a narrative that would be spoken about only in hushed tones. Kienholz's sculptures, like Altoon's paintings, fracture the sexual mores that governed the acceptable behavior of the day. The works become an act of artistic mischief using wit and promiscuity to render a societal critique playing off the puritanical conservatism present in the prevailing attitudes of the country and the shift of the cultural freedom and sexual revolution that would come to define Los Angeles in the 1960s.

1 G. Nordland, *John Altoon*, San Francisco, 1967, p. 10

2 H. Geldzahler, "Los Angeles: The Second City of Art," *Vogue*, 15 September 1964, p. 42





22

EDWARD KIENHOLZ (1927-1994)

Untitled (from the Broom Painting series), circa 1958

signed 'KIENHOLZ' (lower right)
oil and wood construction on panel

48 3/8 x 48 1/2 x 2 in.
122.9 x 123.2 x 5.1 cm

\$10,000 - 15,000

Provenance

Lyn Kienholz, Los Angeles

Acquired from the above by the present owner in 1977



23

HANS BURKHARDT (1904-1994)

Turbulence, 1959-60

signed and dated 'H. Burkhardt 59-60' (lower right); signed and titled
'TURBULENCE H. Burkhardt' (on the stretcher)
oil on canvas

49 3/4 x 60 in.
126.4 x 152.4 cm

\$8,000 - 12,000

Ed Moses

1926-2018

Los Angeles lost one of its greatest artistic treasures this year; in January, Ed Moses passed away at the age of 91. His artworks have been a part of Bonhams' auctions before there was a Bonhams in California, before there was a Made in California: Contemporary Art auction, since the Butterfields & Butterfields office opened in Los Angeles in the early 1980s. Through decades of auctions, we have had the privilege of offering works from many distinct periods of Ed's *oeuvre*: Abstract Expressionist paintings from his Ferus Gallery days; Rose drawings of the 1960s; Resin paintings and Paper pieces of the 1970s; Light Grid paintings with all of their re-interpretations over decades; Cloud Cover works of the 1980s; Apparition Paintings of the late 1980s and 90s; Ror Shock paintings of the 1990s; to his intense, vibrant and experimental works of the 2000s. We will miss Ed's presence in Los Angeles, but are grateful to have his remarkable body of work as an enduring legacy.

Ed explains, "I don't paint for myself. I'm against the idea of expressing myself, being creative, that's another word I really hate. I paint for you all. What I do is for these paintings to be seen, and they are like metaphors of life. I feel that a real person that does this taps into his existence."



Ed Moses with his installation at Mizuno Gallery 1970. Image courtesy of and © Billy Al Bengston

May they be free from the ayatanas.
May they attain a state of liberation.
May the merit of the sangha provide eternal companionship for them.
May the blessings of the teacher lead them on their journey.
May their relatives and companions proceed with them on their journey.
(from the Ceremony of Sukhavati)



24

ED MOSES (1926-2018)

Rvere Ome #3, 1994

signed with artist's initials and dated twice 'EMB 94' (on the overlap); titled 'RVERE OME #3' (on the reverse)

acrylic, shellac and resin on canvas on panel

30 1/8 x 24 in.
76.5 x 61 cm

\$7,000 - 9,000

Provenance

L.A. Louver, Venice

Acquired from the above by the present owner

Exhibited

Venice, L.A. Louver, *Ed Moses: Recent Paintings*, 11 June - 30 July 1994



25

ED MOSES (1926-2018)

Vertical Drawing (No. 22), 1972

signed with artist's initial and dated 'E. 72' (lower right)
rhoplex, graphite, colored pencil, acrylic and masking tape on paper

29 x 23 in.
73.7 x 58.4 cm

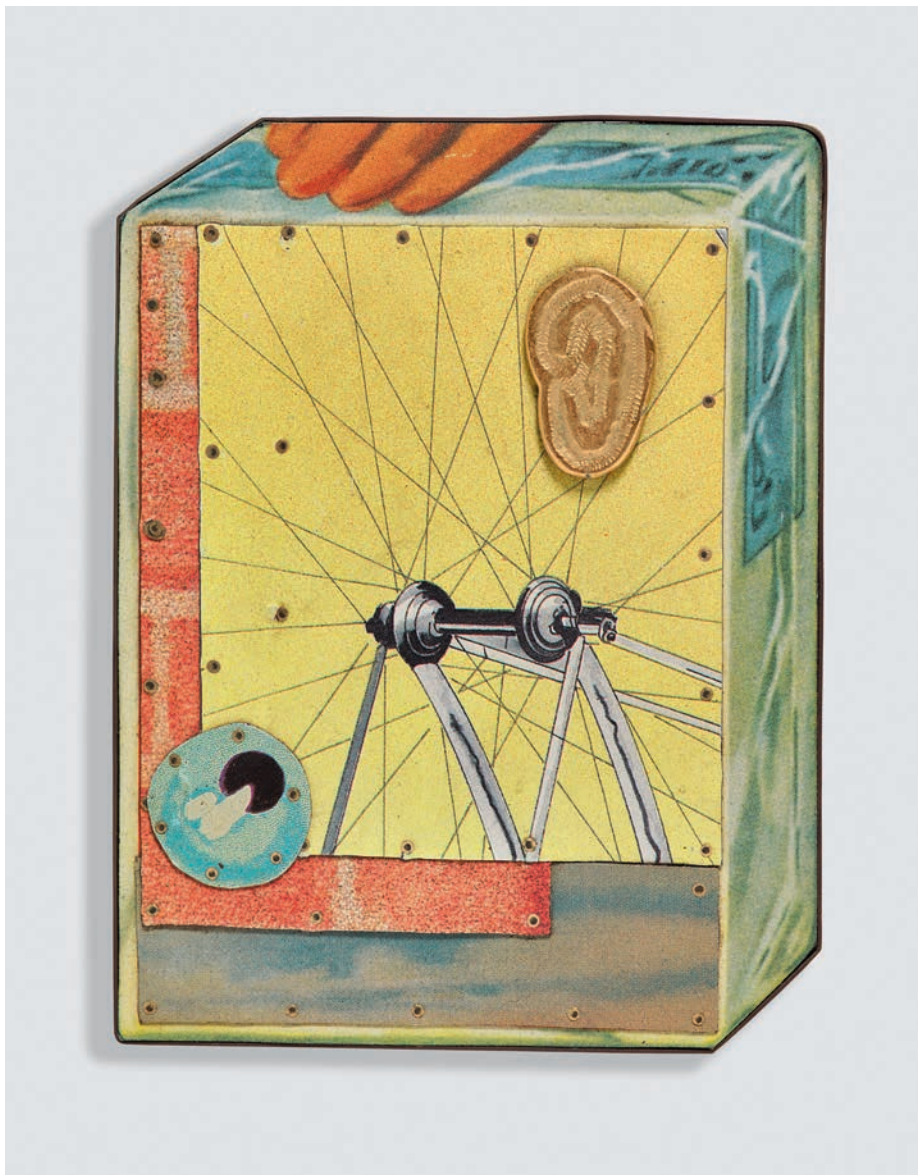
\$4,000 - 6,000

Provenance

Koplin Gallery, Los Angeles

Anon. sale, Bonhams, Los Angeles, 5 May 2008, lot 1110

Acquired at the above sale by the present owner



26

TONY BERLANT (B. 1941)

Bunny, 1995

signed, titled and dated 'BUNNY 1995 Berlant' (on the reverse)
found metal collage with brads on silver with gold inlay

4 7/8 x 3 3/4 in.
12.4 x 9.5 cm

\$2,000 - 3,000

Provenance

L.A. Louver, Venice
Acquired from the above by the present owner

Exhibited

Venice, L.A. Louver, *Recent Miracles*, 1995



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

27

WILLIAM THEOPHILUS BROWN (1919-2012)

Untitled (Landscape with Buildings), 1990

signed and dated 'Theophilus Brown 90' (lower right)
acrylic and graphite on paper

10 x 11 1/2 in.
25.4 x 29.2 cm

\$2,000 - 3,000

Provenance

Tatistcheff Gallery, New York

Koplin Gallery, Los Angeles

Acquired from the above by the present owner in 1998



28

PAUL WONNER (1920-2008)

Twenty-Seven Studies for Romantic Views of San Francisco: #14 Dawn with Red Sun Behind Fog, 1980

signed 'Paul Wonner' (lower right); signed twice, titled, inscribed and dated 'PAUL WONNER
"TWENTY-SEVEN STUDIES FOR ROMANTIC VIEWS OF SAN FRANCISCO: #14 DAWN WITH
RED SUN BEHIND FOG." ACRYLIC, 1980 (on the reverse)
acrylic on paper

18 x 16 7/8 in.
45.7 x 42.9 cm

\$3,000 - 5,000

Provenance

James Corcoran Gallery, Los Angeles

29

WILLIAM THEOPHILUS BROWN (1919-2012)

Untitled, 1986

signed and dated 'Theophilus Brown 86' (lower right); signed and dated again (on the reverse)
acrylic on canvas

53 7/8 x 76 3/8 in.
136.8 x 194 cm

\$7,000 - 9,000

Provenance

John Berggruen Gallery, San Francisco
Acquired from the above by the present owner





PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

30

LARRY COHEN (B. 1952)

View of the Golden Gate Bridge, 2001-05

signed 'LARRY COHEN' (on the reverse) and signed again (on the stretcher)
oil on canvas

34 1/8 x 58 1/8 in.

86.7 x 147.6 cm

\$3,000 - 4,000

Provenance

Acquired directly from the artist by the present owner *circa* 2005



31

FLAVIO CABRAL (1916-1990)

Untitled

signed 'Flavio Cabral' (lower left)
oil on board

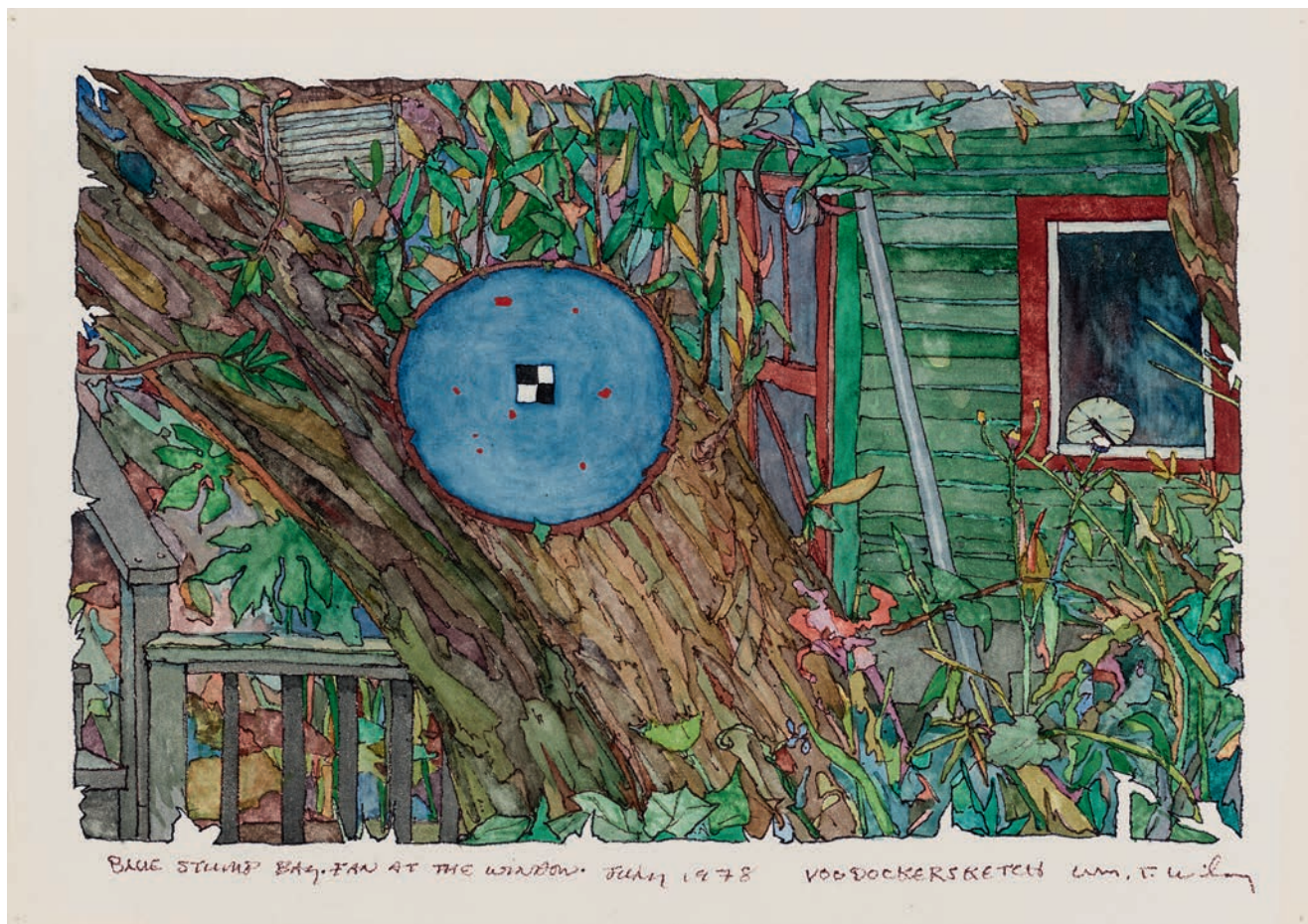
32 1/4 x 42 in.
81.9 x 106.7 cm

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner

Born in 1918 in New York City to Portuguese parents from Trinidad, Flavio Cabral moved to Los Angeles 1936 where he lived and worked until his death in 1990. In 1936 Cabral had a chance encounter with famed muralist David Siqueiros in New York City while attending a workshop helping to construct floats for the infamous parade General Strike for Peace and May Day alongside a then young artist Jackson Pollock. A supporter of Cabral's from that moment on, Siqueiros has said of Cabral's work "In the area of realism, Cabral absorbed a progressive social inclination, a modern material technique in all the positive breadth of these terms, a form and style imbued with a social sense, with 'his' technique, and as consequence of all this, an aesthetic sense particular only to Cabral."



PROPERTY FROM A PRIVATE COLLECTION, SANTA ROSA

32

WILLIAM T. WILEY (B. 1937)

Blue Stump, 1978

signed, titled, inscribed and dated 'BLUE STUMP BAY • FAN AT THE WINDOW • July 1978 VOODOCKERSKETCH William T. Wiley' (along the lower edge); titled and inscribed 'CHICAGO 'BLUE STUMP' W/C AND ACRYLIC' (on the reverse)
watercolor, acrylic and ink on paper

14 x 20 in.
35.6 x 50.8 cm

\$3,000 - 5,000

Provenance

Alice Adam Ltd., Chicago

Struve Gallery, Chicago

Acquired from the above by the present owner *circa* 1990

Exhibited

Minneapolis, Walker Art Center, *Wiley Territory*, 9 December 1979 - 27 January 1980 (illustrated in the exhibition catalogue, p. 70) (this exhibition later traveled to Dallas, Texas, Dallas Museum of Fine Arts, 10 May - 21 June 1980, Denver, Colorado, The Denver Art Museum, 19 July - 31 August 1980, Des Moines, Iowa, Des Moines Art Center, 29 September - 9 November 1980 and San Francisco, California, San Francisco Museum of Modern Art, 12 December 1980 - 25 January 1981)

Chicago, Struve Gallery, *New Paintings, Constructions and Watercolors*, 1989



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

33

ROY DE FOREST (1930-2007)

Luck of the Red Cross Dog, 1997

signed, titled, inscribed and dated 'Roy De Forest Drawing! LUCK OF THE RED CROSS DOG 1997' (lower center)

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

Framed dimensions:

35 x 39 1/2 in.

88.9 x 100.3 cm

\$5,000 - 7,000

Provenance

Koplin Gallery, Los Angeles

Private Collection, Southern California (acquired from the above in 2000)

Exhibited

Los Angeles, Koplin Gallery, *Drawings V*, 27 July - 2 September 2000

34

ALAN RATH (B. 1959)

Triple Tongue Tree, 1998

aluminum, acrylic, steel and custom electronics

78 x 35 x 40 in.

189.1 x 88.9 x 101.6 cm

\$25,000 - 35,000

Provenance

Denver Art Museum, Denver

Anon. sale, Clars Auction Gallery, Oakland, 13 September 2009, lot 6287

Acquired at the above sale by the present owner



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

35

JOAN BROWN (1938-1990)

Portrait of a Horse, 1972

signed, titled, inscribed and dated 'Joan Brown "Portrait of a Horse" 4/12/72 right panel' (on the reverse of the right panel); signed, titled, inscribed and dated 'Joan Brown "Portrait of a Horse" 4/12/72 left panel' (on the reverse of the left panel)
enamel on masonite (diptych)

Overall dimensions:

84 x 96 in.

213.4 x 243.8 cm

\$30,000 - 50,000





ROBERT KINMONT (B. 1937)*I'm Not Going to Tell You All My Secrets*, 1971

cherrywood

30 5/8 x 71 7/8 x 22 7/8 in.
77.8 x 182.6 x 58.1 cm**\$3,000 - 5,000****Provenance**

Reese Palley/San Francisco, San Francisco

Acquired from the above by the present owner *circa* 1971**Exhibited**Napa, di Rosa, *Robert Kinmont: Trying to Understand Where I Grew Up*, 31 October 2015 – 24 January 2016

Robert Kinmont was born in Los Angeles in 1936, but grew up in the small town of Bishop, California before moving to Sonoma, where he still lives and works. One of the pioneering artists in the California Conceptual movement in the late 1960s and 70s, Kinmont's works incorporated nature and environment, as well as humor, like other California Conceptual artists such as Paul Kos, John Baldessari and Chris Burden. His series of photographs, *8 Natural Handstands* embodies the ideals of California Conceptualism perfectly: Kinmont performed an expert handstand in eight different outdoor locations, the first in the Sierra Nevada mountains on the edge of a cliff.

After a twenty year hiatus as an artist, Kinmont returned to the practice and has been included in numerous exhibitions including *State of Mind: New California Art Circa 1970*, co-organized by the Berkeley Art Museum and Orange County Museum of Art for the Getty Symposium Pacific Standard Time in 2011-12; *Ends of the Earth: Art of the Land to 1974* at the Museum of Contemporary Art, Los Angeles in 2012; *Afterlife: A Constellation* as part of the Whitney Biennial in 2014; and solo exhibitions at the di Rosa: Center for Contemporary Art in Napa in 2015, Alexander and Bonin in New York in 2009, 2011, 2014, and 2017.

**ROBERT KINMONT***8 Natural Handstands* (detail) 1969/2009

nine silver gelatin prints

8 1/2 x 8 1/2 in. / 21.5 x 21.5 cm

photo: Joerg Lohse

image courtesy of Alexander and Bonin, New York



(detail)



37

GEORGE HERMS (B. 1935)

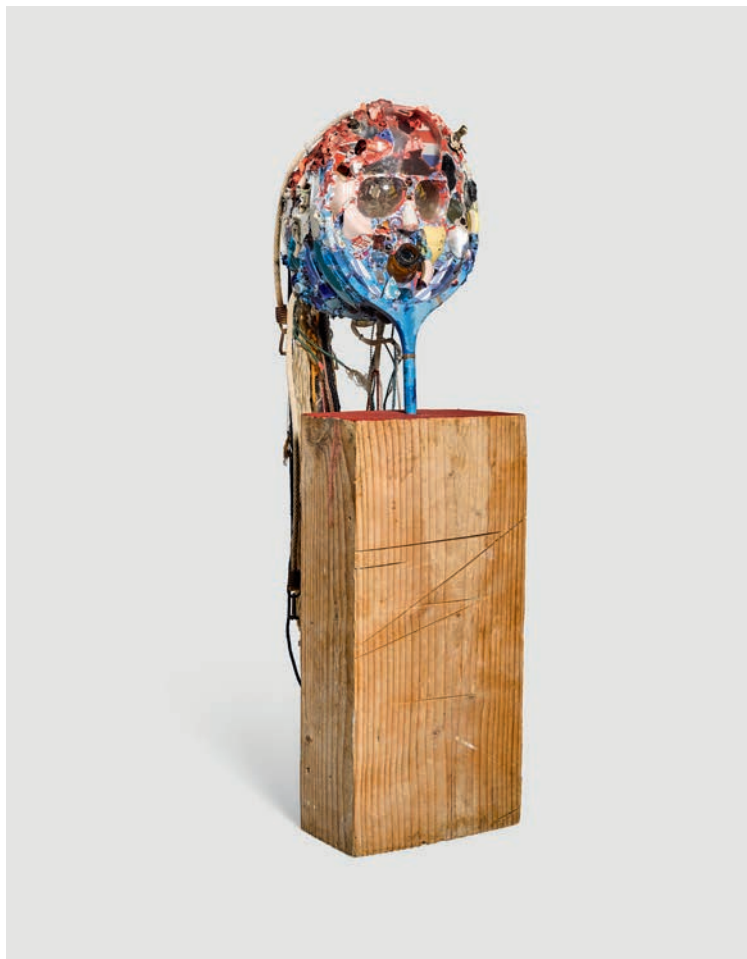
Hide, 1992

metal, steel and wire assemblage

60 x 25 1/2 x 8 5/8 in.

152.4 x 64.8 x 22 cm

\$3,000 - 5,000



38

TIMOTHY WASHINGTON (B. 1946)

Red, White & Blue, circa 1996

signed 'Tim Washington' (on the right side); signed again 'Timothy Washington' (on the base)
acrylic, wood, glass, metal, yarn, string, ceramic and battery assemblage on wooden base

Overall dimensions:

33 1/4 x 11 x 14 in.

84.5 x 27.9 x 35.6 cm

\$4,000 - 6,000

Provenance

Acquired directly from the artist by the present owner

Timothy Washington was born in 1946, growing up in South Los Angeles and attending Chouinard Art Institute (now Cal Arts). It was during this time he moved away from his classical training in favor of assemblage using found materials, expressing the social Black consciousness through objects, in tandem with his contemporaries David Hammons, Betye Saar, Noah Purifoy and John Outterbridge. Washington exhibited at both Brockman Gallery and Gallery 52 in Los Angeles in the 1970s and 80s, legendary galleries featuring the work of Black artists in America. Washington's works were also included in the 1971 exhibition at the Los Angeles County Museum of Art *Three Graphic Artists: Charles White, David Hammons, Timothy Washington*.

In 2014 Washington had his first solo exhibition in Los Angeles, *Timothy Washington: Love Thy Neighbor* in 2014 at the Craft & Folk Art Museum. Washington still lives and works in Los Angeles.



39

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

39

EDWARD KIENHOLZ (1927-1994)

For \$111.00, 1969

with artist's fingerprint, signed and dated
'KIENHOLZ 69' (lower right)
watercolor and ink on paper in artist's frame

Framed dimensions:

12 1/4 x 16 1/8 in.

31 x 41 cm

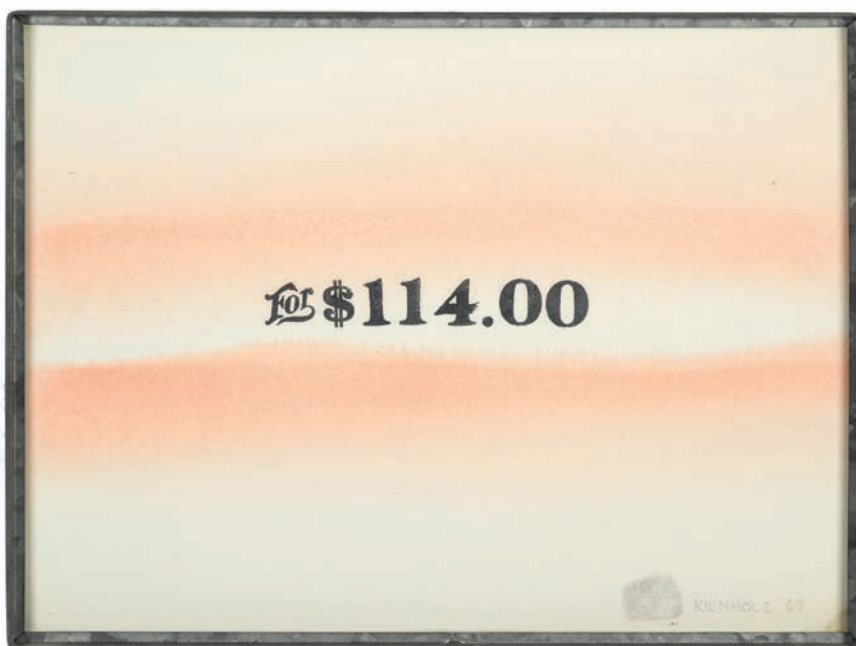
\$4,000 - 6,000

Provenance

Gemini G.E.L., Los Angeles

Acquired from the above by the previous
owner

By descent from the above to the present
owners



40

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

40

EDWARD KIENHOLZ (1927-1994)

For \$114.00, 1969

with artist's fingerprint, signed and dated
'KIENHOLZ 69' (lower right)
watercolor and ink on paper in artist's frame

Framed dimensions:

12 1/4 x 16 1/8 in.

31 x 41 cm

\$4,000 - 6,000

Provenance

Gemini G.E.L., Los Angeles

Acquired from the above by the previous
owner

By descent from the above to the present
owners



41

LLYN FOULKES (B. 1934)

Untitled, 1969

signed and dated 'Llyn Foulkes 1969' (right center)
oil, acrylic, graphite and colored pencil on panel

25 1/4 x 32 1/2 in.
64.1 x 82.6 cm

\$3,000 - 5,000

Provenance

Galerie Darthea Speyer, Paris
Anon. sale, Christie's, Paris, 7 July 2010, lot 5
Acquired at the above sale by the present owner



42

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

42

EDWARD KIENHOLZ (1927-1994)

For \$115.00, 1969

with artist's fingerprint, signed and dated
'KIENHOLZ 69' (lower right)
watercolor and ink on paper in artist's frame

Framed dimensions:

12 1/4 x 16 1/8 in.

31 x 41 cm

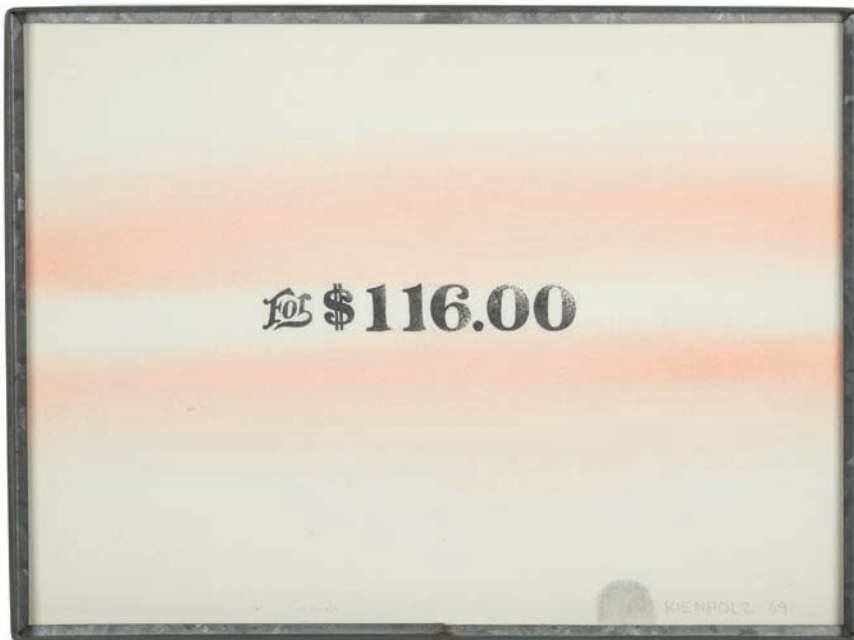
\$4,000 - 6,000

Provenance

Gemini G.E.L., Los Angeles

Acquired from the above by the previous
owner

By descent from the above to the present
owners



43

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

43

EDWARD KIENHOLZ (1927-1994)

For \$116.00, 1969

with artist's fingerprint, signed and dated
'KIENHOLZ 69' (lower right)
watercolor and ink on paper in artist's frame

Framed dimensions:

12 1/4 x 16 1/8 in.

31 x 41 cm

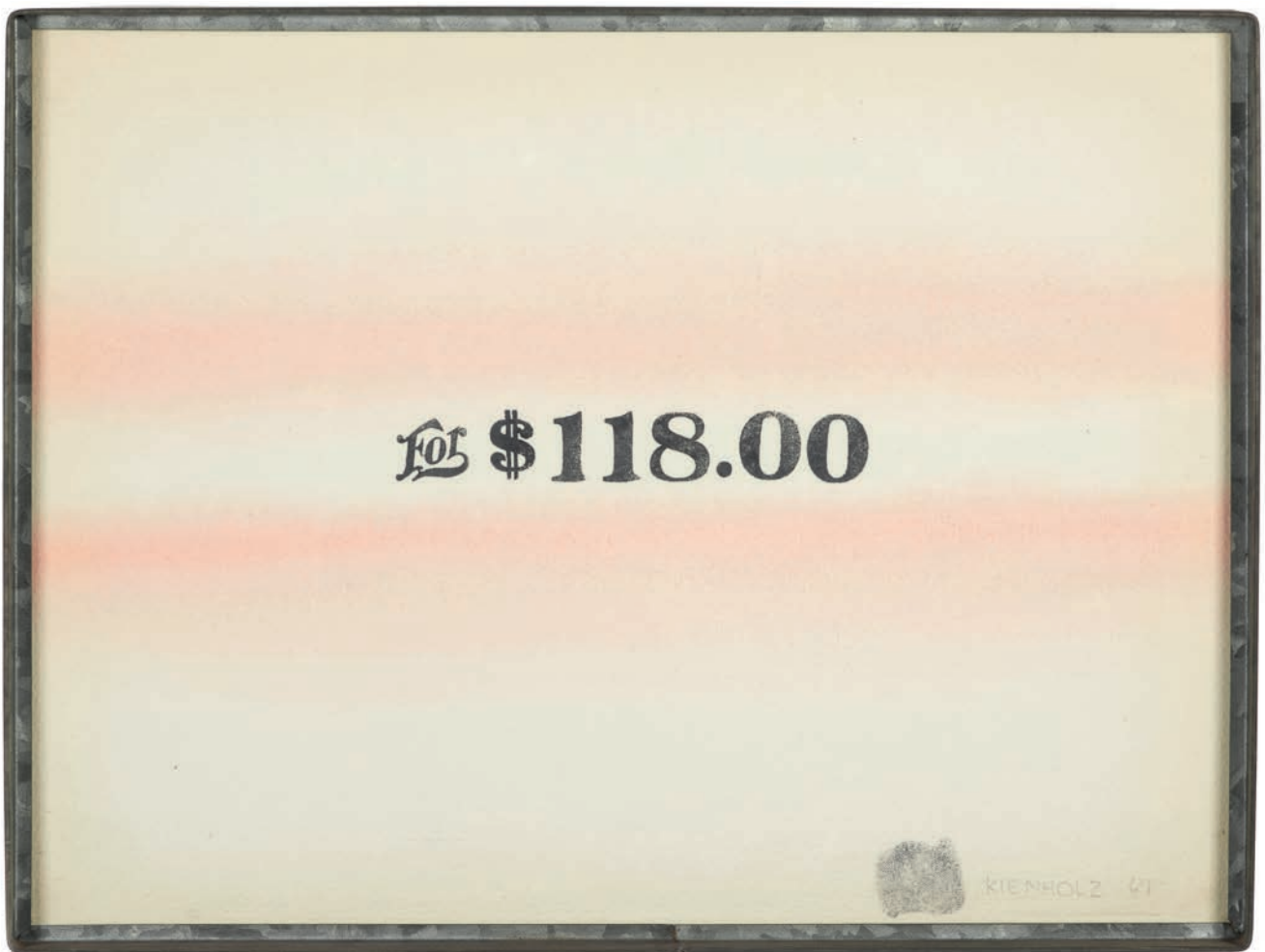
\$4,000 - 6,000

Provenance

Gemini G.E.L., Los Angeles

Acquired from the above by the previous
owner

By descent from the above to the present
owners



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

44

EDWARD KIENHOLZ (1927-1994)

For \$118.00, 1969

with artist's fingerprint, signed and dated
'KIENHOLZ 69' (lower right)
watercolor and ink on paper in artist's frame

Framed dimensions:

12 1/4 x 16 1/8 in.

31 x 41 cm

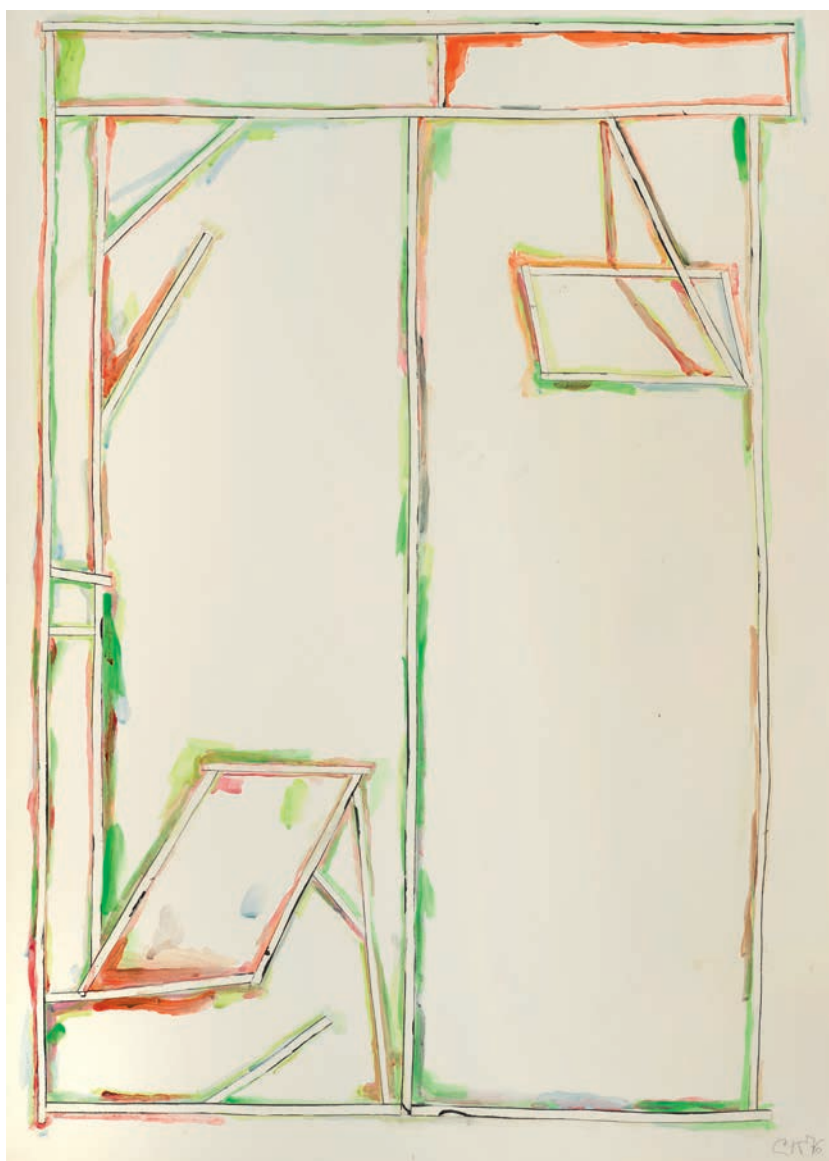
\$4,000 - 6,000

Provenance

Gemini G.E.L., Los Angeles

Acquired from the above by the previous
owner

By descent from the above to the present
owners



45

CRAIG KAUFFMAN (1932-2010)

Untitled, 1976

signed with artist's initials and dated 'CK76'
gouache, ink and paper collage on paper

29 7/8 x 22 1/2 in.
75.9 x 57.2 cm

\$3,000 - 5,000

Provenance

Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited

Los Angeles, Margo Leavin Gallery, *Three Generations: Studies in Collage*, 26 January - 4 March 1978



46

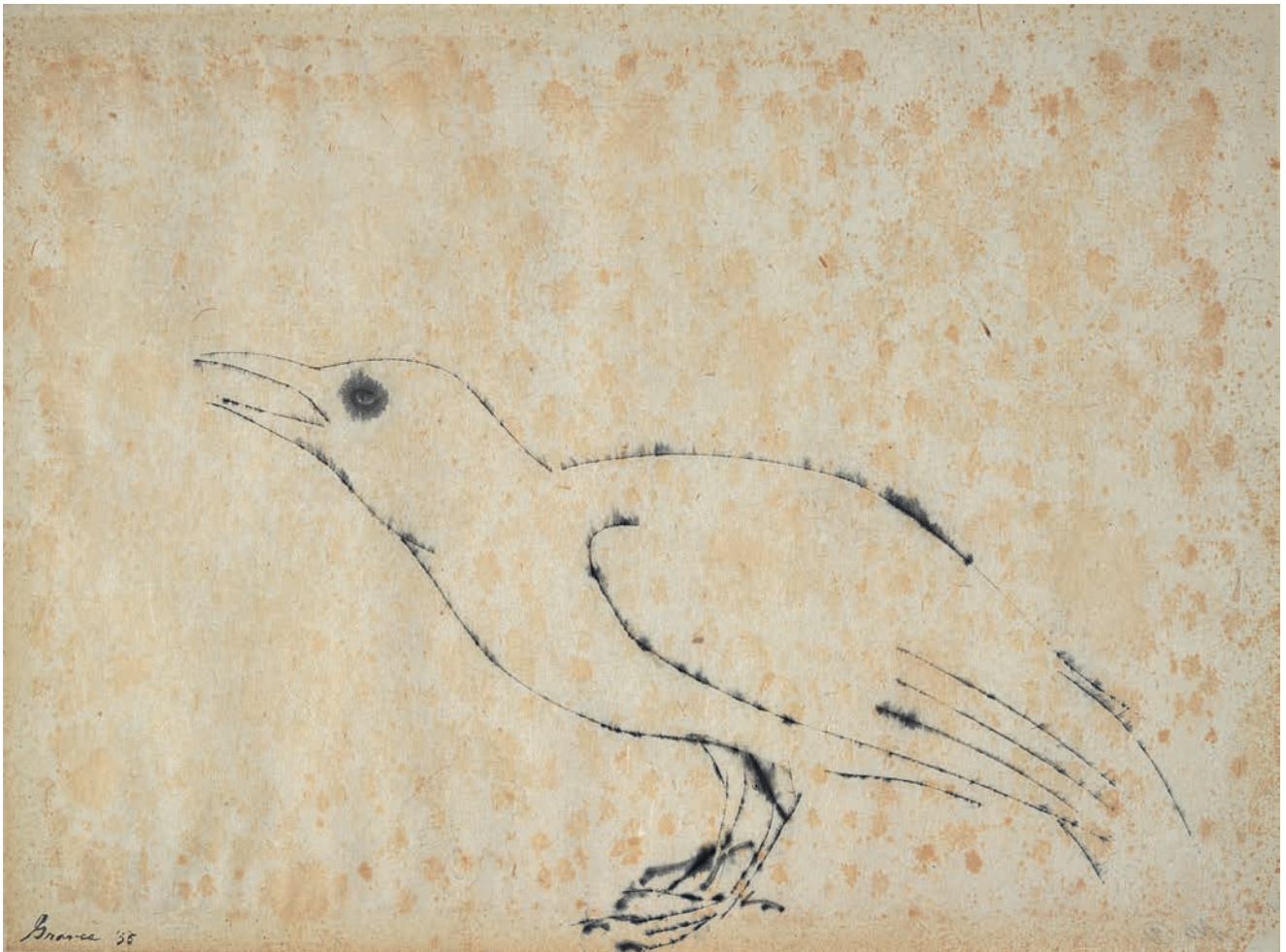
FLETCHER BENTON (B. 1931)

Folded Circle Ring Zig, 1999

steel with oxidized patina

14 x 14 x 15 1/2 in.
35.6 x 35.6 x 39.4 cm

\$3,000 - 5,000



47

MORRIS GRAVES (1910-2001)

Untitled (Bird), 1955

signed and dated 'Graves '55' (lower left)
ink on handmade paper

14 3/4 x 21 3/8 in.
37.5 x 54.3 cm

\$2,500 - 3,500

Provenance

Anon. sale, Bonhams, Los Angeles, 23 November 2010, lot 1009
Acquired at the above sale by the present owner



48

JENNIFER BARTLETT (B. 1941)

In the Garden #46, 1980

numbered '46' (lower right)
watercolor and graphite on paper

19 5/8 x 25 1/2 in.
49.8 x 64.8 cm

\$4,000 - 6,000

Provenance

Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited

New York, Paula Cooper Gallery, *Drawings*, 9 January - 7 February 1981
Los Angeles, Margo Leavin Gallery, *In the Garden*, 7 April - 2 May 1981

Literature

J. Russell, *Jennifer Bartlett: In the Garden*, New York, 1982 (illustrated in color, unpagged)



PROPERTY OF MAURICE TUCHMAN, LOS ANGELES

49

MANUEL OCAMPO (B. 1965)

La Ripaille - The Priest, 1991

oil and printed paper collage on canvas

57 1/2 x 87 5/8 in.

146.1 x 222.6 cm

\$5,000 - 7,000

Provenance

Fred Hoffman Gallery, Santa Monica

Acquired from the above by the present owner

Exhibited

Santa Monica, Fred Hoffman Gallery, *Manuel Ocampo*, 1991



50

CHARLES GARABEDIAN (1923-2016)

Nosferatu, 1978

signed and dated 'C Garabedian Jan. 25, 1978' (lower right)
charcoal and watercolor on paper

29 3/4 x 40 in.
75.6 x 101.6 cm

\$4,000 - 6,000

Provenance

L.A. Louver, Venice



51

CHARLES GARABEDIAN (1923-2016)

Untitled (Red Skull), 1981

acrylic and watercolor on paper

38 7/8 x 59 in.

98.7 x 149.9 cm

\$4,000 - 6,000

Provenance

Anon. sale, Bonhams, Los Angeles, 21 October 2013, lot 70

Acquired at the above sale by the present owner



52

CHRISTOPHER BROWN (B. 1951)

Heads & Hats, 1990

signed, signed with artist's initials, titled and dated 'Christopher Brown
1990 HEADS & HATS CB' (on the reverse)
oil on linen

32 1/8 x 32 1/4 in.
81.6 x 81.9 cm

\$3,000 - 5,000

Provenance

Berggruen Gallery, San Francisco

Acquired from the above by the present owner in 1990



53

FRANK LOBDELL (1921-2013)

Untitled, 2001

signed with artist's initial and dated 'L 6 • 8 • 01' (lower right)
crayon and ink on sketchbook paper

12 x 9 in.

30.5 x 22.9 cm

\$2,000 - 3,000

Provenance

Hackett-Freeman Gallery, San Francisco

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION

54

NORMAN STIEGELMEYER (1937-1984)

The Return of Orpheus, 1976

signed, titled twice and dated '1976 "The Return of Orpheus" N. Stieglmeyer' (on the reverse)
acrylic and metallic paint on canvas

67 3/4 x 84 in.
172.1 x 213.4 cm

\$4,000 - 6,000

Provenance

Acquired directly from the artist by the present owner

PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

55

GORDON ONSLOW FORD (1912-2003)

Persons of the Place, 1949

signed, titled and dated 'Persons of the Place 1949 G. Onslow Ford' (on the reverse of the frame)

casein on paper

26 1/4 x 37 3/8 in.

66.7 x 94.9 cm

\$10,000 - 15,000

Provenance

Acquired directly from the artist by the present owner



56

CLAIRE FALKENSTEIN (1908-1997)

Untitled

copper and glass

11 1/2 x 13 x 1 1/4 in.

29.2 x 33 x 3.2 cm

\$8,000 - 12,000

Provenance

Collection of Olive Thompson Cowell (a gift from the artist)

Acquired from the above by the present owner





57

JOE GOODE (B. 1937)

Miskolc (from the *Ozone* series, No. 16), 1992

oil on canvas

42 1/8 x 31 in.

107 x 78.8 cm

\$15,000 - 20,000

Provenance

L.A. Louver, Venice

Acquired from the above by the present owner

Exhibited

Venice, L.A. Louver, *Joe Goode: Pollution Paintings*, 8 January - 5 February 1994

Newport Beach, Orange County Museum of Art, *Joe Goode*, 26 January - 13 April 1997,
no. 29 (illustrated in color in the exhibition catalogue, p. 49)



58

CLAIRE FALKENSTEIN (1908-1997)

Untitled

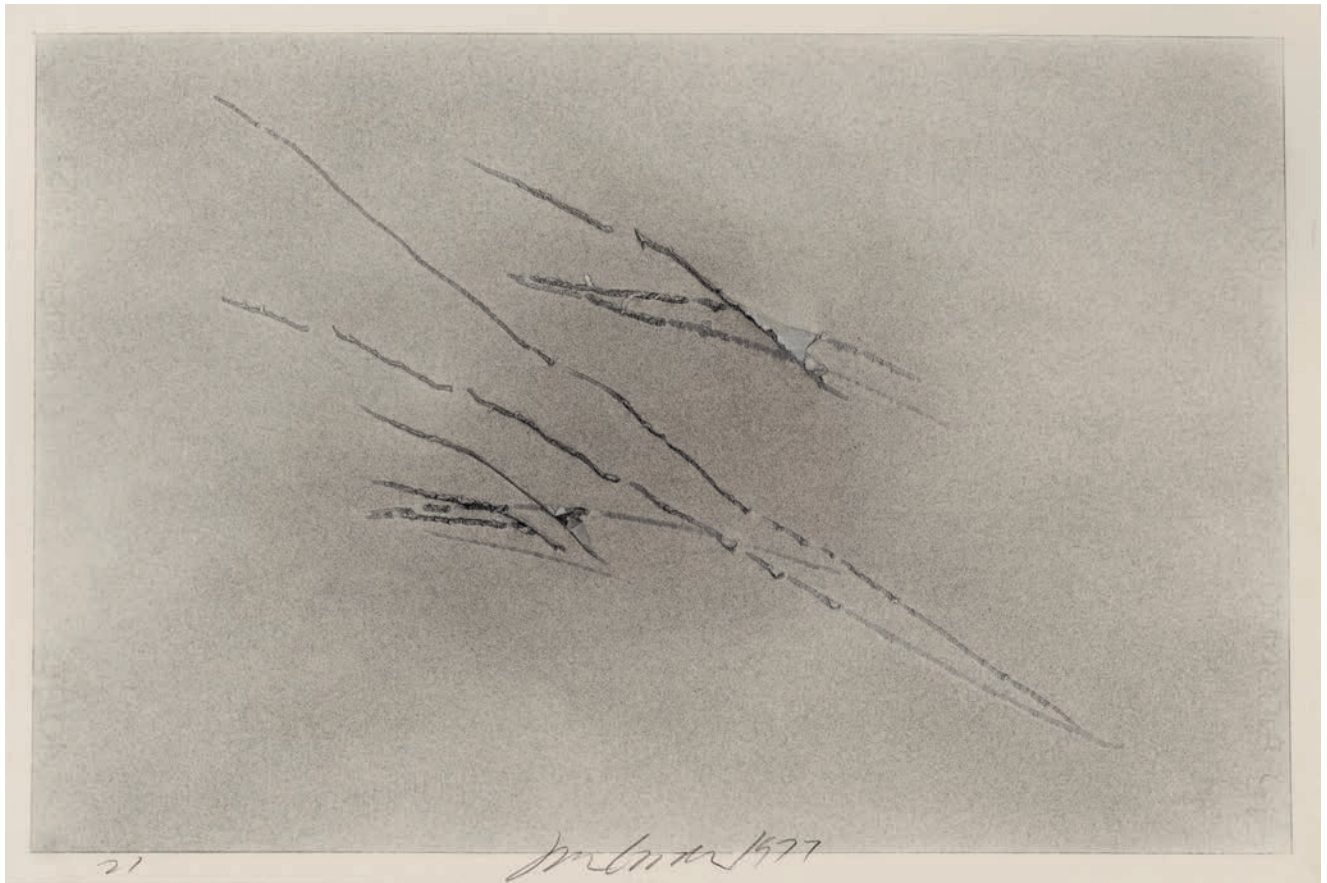
welded copper

7 5/8 x 9 x 8 in.
19.4 x 22.9 x 20.3 cm

\$3,000 - 5,000

Provenance

Collection of Olive Thompson Cowell (a gift from the artist)
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION

59

JOE GOODE (B. 1937)

Untitled (from the *Nighttime* series), 1977

signed and dated 'Joe Goode 1977' (lower center); numbered '21' (lower left)
charcoal powder on cut paper

14 7/8 x 22 1/4 in.
37.8 x 56.5 cm

\$5,000 - 7,000

Provenance

Acquired directly from the artist by the present owner

60

CLAIRE FALKENSTEIN (1908-1997)

Untitled (from the *Point as a Set* series), circa 1960

copper, steel and gold paint

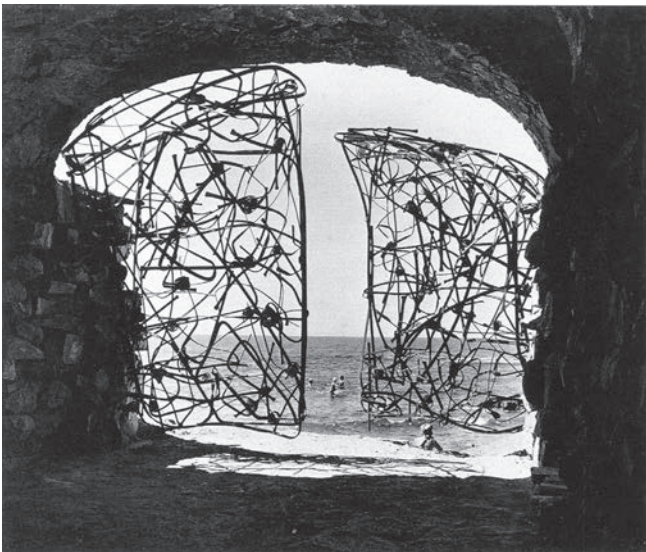
14 x 15 1/2 x 15 in.
35.6 x 39.4 x 38.1 cm

\$15,000 - 25,000

Provenance

Acquired directly from the artist by the previous owner circa 1960
By descent to the present owner in 1973

Noted Italian architect, Luigi Moretti, commissioned Claire Falkenstein to create the gates of the villa he was designing in the surrounding area of Rome in the 1950s. Falkenstein's gates at Villa La Saracena, Santa Marinella (1955-1957) open to the beach of the Mediterranean Sea from the backside of the villa. Shortly after working with Falkenstein, Architect Moretti acquired the present lot, *Untitled* (from the *Point as a Set* series).



Villa La Saracena Gates, Santa Marinella





61

RUSSELL CROTTY (B. 1956)

Night Fall Over Chumash Boulder Problem, 2004

signed, inscribed and dated 'NIGHTFALL "CHUMASH PYRAMID" BOULDER PROBLEM

LOWER LATIGO CANYON INK AND WATERCOLOR ON PAPER Russell Crotty 2004

48" x 48" (on the reverse)

ink and watercolor on paper

48 x 48 in.

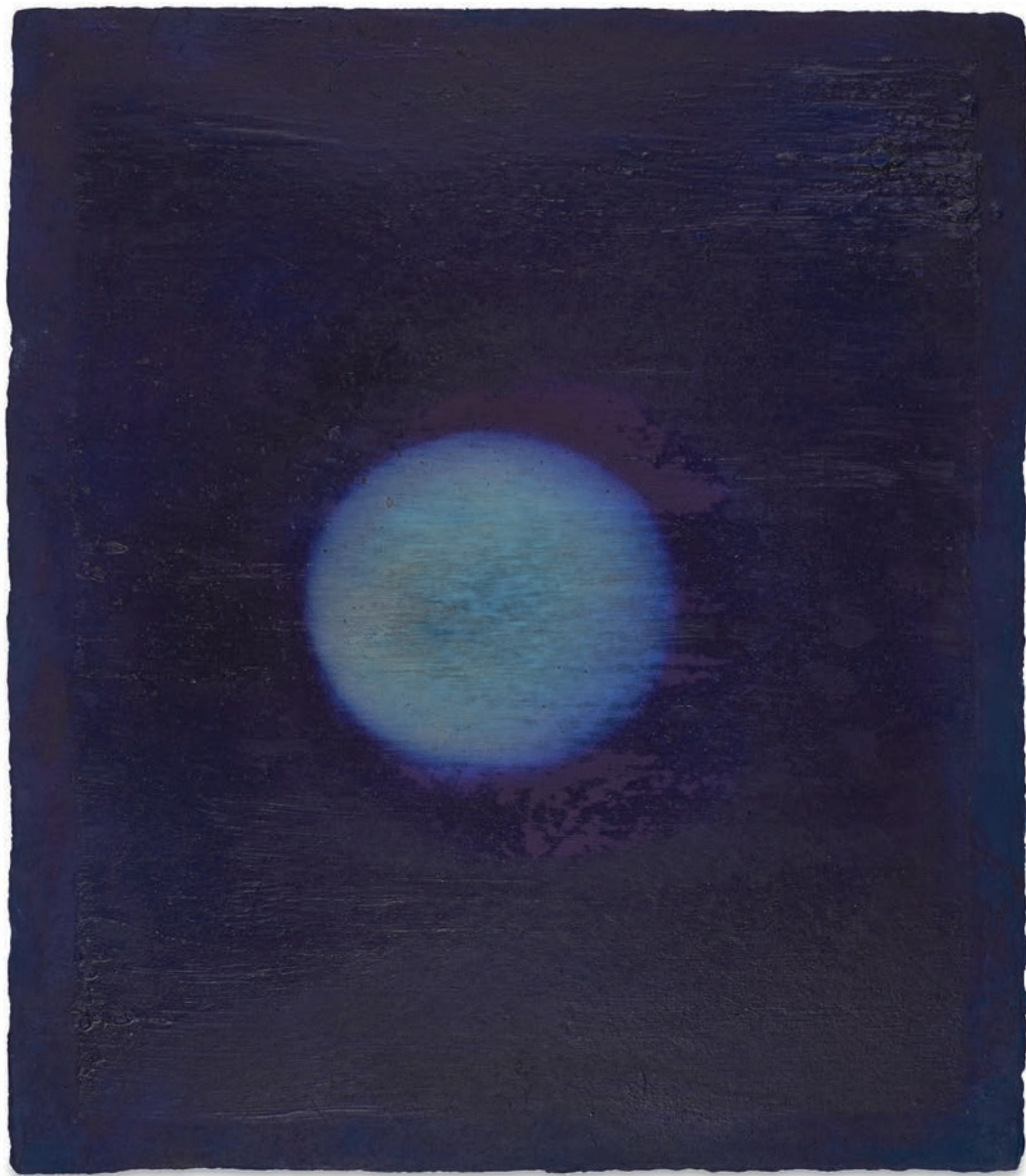
121.9 x 121.9 cm

\$4,000 - 6,000

Provenance

Shoshana Wayne Gallery, Santa Monica

Acquired from the above by the present owner



62

JOE GOODE (B. 1937)

Hyperion (from the *Moon* series, MNp 38), 1998

signed and numbered 'Joe Goode 98' (on the reverse)
oil on paper

17 3/4 x 15 5/8 in.
45.1 x 39.7 cm

\$6,000 - 8,000

Provenance

L.A. Louver, Venice
Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

63

ROSS BLECKNER (B. 1949)

The Shifting of Light, 1994

signed and dated 'Ross Bleckner 1994' (on the reverse)
oil on canvas

96 x 120 in.
243.8 x 304.8 cm

\$20,000 - 30,000

Provenance

Mary Boone Gallery, New York

Turner & Byrne Gallery, Dallas

Anon. sale, Christie's, New York, 16 March 2006, lot 160

Acquired at the above sale by the present owner

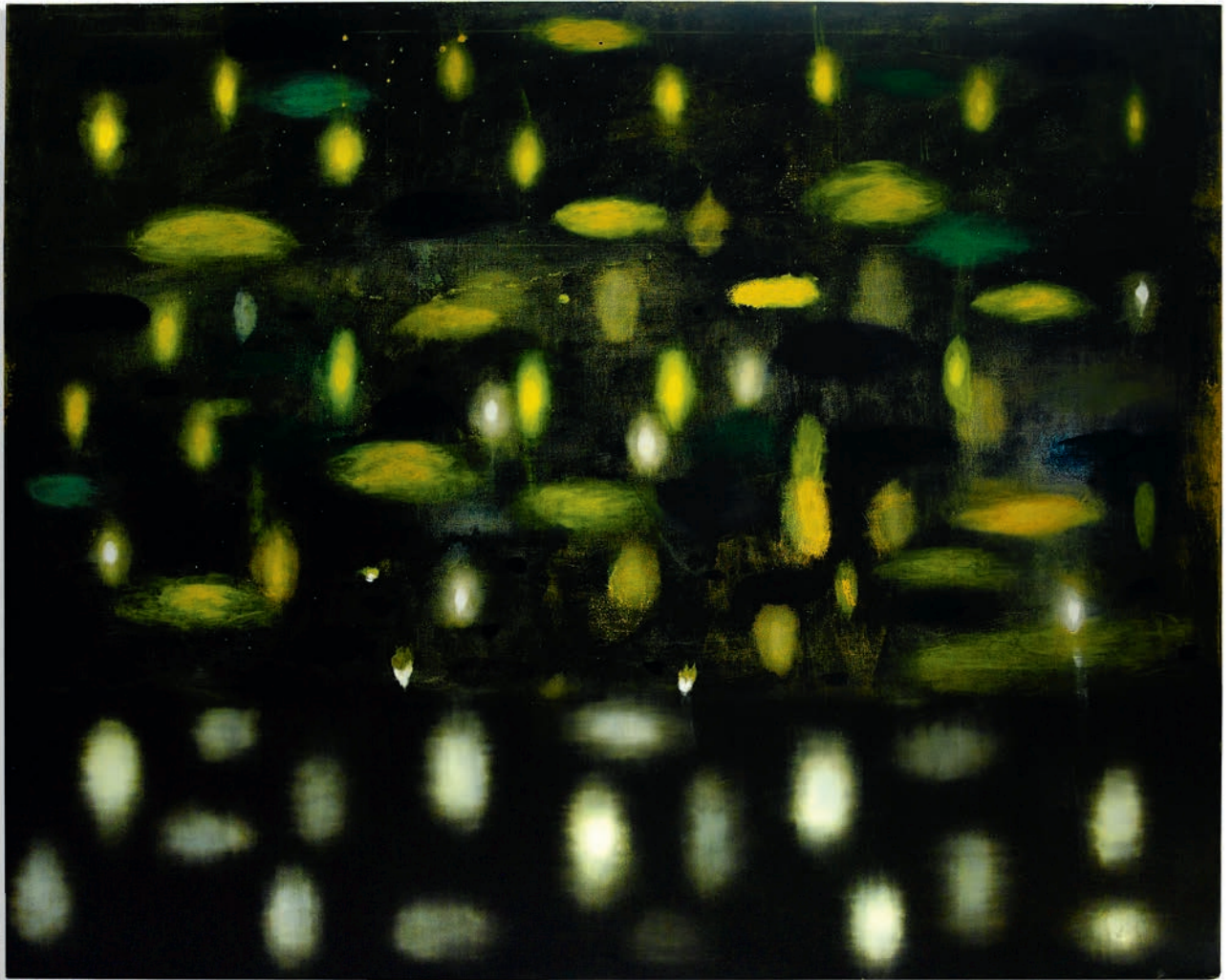
Exhibited

New York, Mary Boone Gallery, *Ross Bleckner*, 7 May - 25 June 1994

Houston, Contemporary Arts Museum Houston, *Perspectives @ 25: A Quarter Century of New Art in Houston*, 16 October 2004 - 9 January 2005, no. 62 (illustrated in color, p. 68)

Literature

R. Smith, "Art in Review", *The New York Times*, New York, 27 May 1994 (illustrated in color, p. C24)



64

BILLY AL BENGSTON (B. 1934)

Petabast, 1989

acrylic on canvas

60 x 48 in.

152.4 x 121.9 cm

\$10,000 - 15,000

Provenance

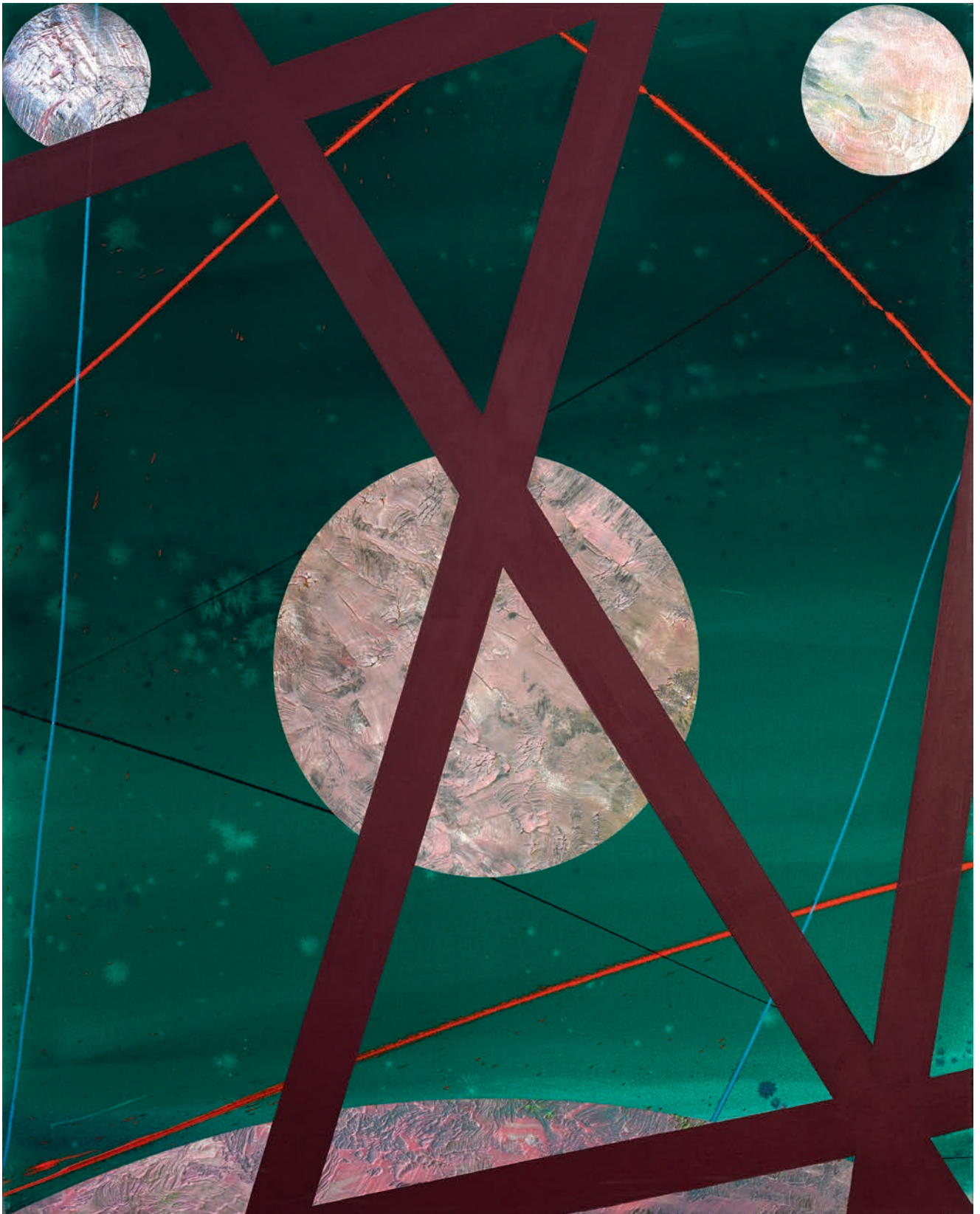
James Corcoran Gallery, Los Angeles

Imago Galleries, Palm Desert

Acquired from the above by the present owner

Exhibited

Los Angeles, James Corcoran Gallery, *Billy Al Bengston: Paintings for the 90's*, 1 - 31 May 1990, no. 9 (illustrated in color in the exhibition catalogue, unpagged)





65

JOE GOODE (B. 1937)

Untitled (Black Photo Cloud Triptych), 1969-70

signed and dated 'Joe Goode 1969-70' (on the center stretcher)
oil on canvas (triptych)

Overall dimensions:

36 x 108 in.

91.4 x 274.3 cm

\$100,000 - 150,000

Provenance

Estate of Nicholas Wilder, Los Angeles

Kohn Gallery, Los Angeles

Barbara Mathes Gallery, New York

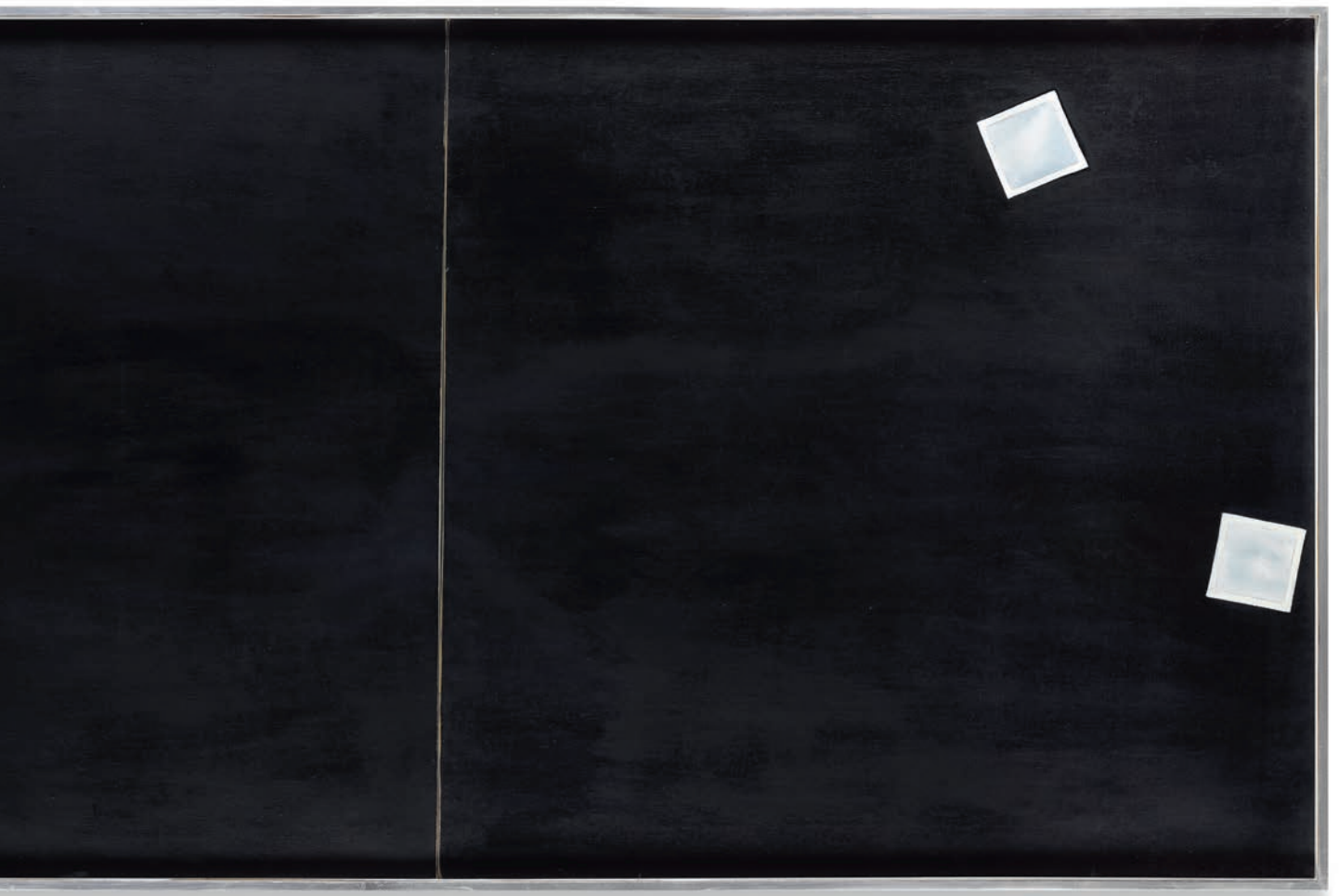
Acquired from the above by the present owner

Exhibited

New York, Franklin Parrasch Gallery, *Joe Goode: '60s and '70s*, 23 February - 14 April 2007

New York, Barbara Mathes Gallery, *Diptychs and Triptychs*, 30 April - 3 July 2015

Los Angeles, Kohn Gallery, *The Lost Album*, 8 July - 1 September 2017



"Everything we see hides another thing; we always want to see what it hidden by what we see. There is an interest in that which is hidden and which the visible does not show us. This interest can take the form of a quite intense feeling, a sort of conflict, one might say, between the visible that is hidden and the visible that is present."¹

—Rene Magritte

Joe Goode's *Black Photo Cloud Series Triptych* (1969-70) presents the viewer with a visual conundrum—a riddle that delves into the realm of what is real or not. It is a work that brilliantly layers elements that provide a discourse of the visible and what it means to be an image and object maker in the contemporary world. Goode began to explore the concept of object hood with his *Milk Bottle* paintings in the 60s, by placing a milk bottle in front of his painted canvas. The inclusion of a three-dimensional object was the beginning for the goals of his practice, creating a new meaning in objects by making them visible to a viewer through the visual perception of a given object. In an interview for The Getty's landmark exhibition *Pacific Standard Time*, Goode explains the core of his practice, "One of the ways I am really looking for, what I am looking for, is to try and see something, in a way that may be impossible." Goode's work is comprised of series of images of images, images of objects, and objects defined by images. His work takes us on a cyclical ride into the image and back out again, creating paradoxical meanings that allow us, as viewers, to gain a new perspective on the meaning of images within our world.

Black Photo Cloud Series Triptych is in a simple description a painting of photographs of clouds. A painting, by definition, is an object that contains an image. That image which one sees as a viewer is a construct of the artist. Inherently, a painting will contain elements of an alternate reality, even if it were created by the artist to depict what lay before them (such as in a still life) in a highly accurate manner. This is due to the inaccuracy of a work that is handmade, the artistic license that an artist may take (either consciously or unconsciously) and the bias of personal experience that will produce, inevitably, an inaccurate and artistically biased portrayal of what is understood to be "real." Conversely, an artist can, however—through that same artistic license—create a new, pictorial truth outside of reality. A painting, like a poem, therefore can carry an embedded meaning beyond its mere representation of reality. Rene Magritte employs the method of *trompe l'oeil* (a technique of painting from reality that translates to "trick of the eye") in his painting of a pipe, titled *The Treachery of Images* (1928-29). Through his use of image and text, Magritte cleverly lays out this principal—representation versus reality. Under the image of the pipe is written "*Ceci n'est ne pas une pipe.*" (This is not a pipe.) Magritte calls into question what is an actual pipe versus a picture of a pipe. Goode similarly posits a series of questions in his *Black Photo Cloud Series Triptych*. Do we, the viewer, see a painted image of an actual photograph? Or are we viewing a painting that is the construct of an artist's mind and merely represents the image of a photograph?

The subject of Goode's *Black Photo Cloud Series Triptych*, a photograph, is also important to understanding the painting. A photograph is (like a painting) a container for an image. The image is, of course produced through a camera, which is then recorded on film and then can be printed. The common myth of a photograph is that it documents reality—what is seen before the photographer through his or her lens. Photographs, however, do not always tell the viewer an entire story through image. The camera is, after all, an instrument used by an artist who can manipulate the image, no longer documenting reality. One famous case is that of U.S. Civil War journalist Alexander Gardner and his photograph *Sharpshooter's Last Sleep* (1863). The photograph graphically details the horrors of war. But, as it was revealed, Gardner dragged the bodies of dead soldiers to

compositionally create a narrative around a storyline of a sharpshooter and heighten the dramatic nature of the photo. Gardner's photograph illustrates how photography is not the pure arbiter of reality—it like a *trump l'oeil* painting is a "trick of the eye." In Goode's painting the use of a painted image of a photograph creates a representational distance between the painted image and the original image, thereby distorting what may or may not be reality. Goode makes visible the relativity and subjectivity of the concepts of image and truth.

One can find further meaning in the subject of Goode's painted photographs within *Black Photo Cloud Series Triptych*—the cloud. What does Goode tell us about the image making through the act of painting a photograph of a cloud? Clouds, of course, are objects in motion. They are ephemeral and in a constant state of flux, formed by condensed droplets of water moving in the sky. The shape of a cloud is, therefore impossible to define. It is a representation of as much of what we can see, for what we cannot see. A photograph of a cloud attempts to define it, even just in that fleeting moment. By isolating the object in a photograph he allows the viewer to make his artistic intent visible by using the frame of the photograph as a way for the viewer to focus their gaze on the image of the cloud. It is a deliberate device that Goode has repeatedly used to call attention to an object "by making a picture that is looking through something." *Black Photo Cloud Series Triptych* leaves the viewer with a series of unanswered questions. Are we seeing the same cloud in Goode's work from four different vantage points? Or are we seeing four different clouds? Are we seeing the same cloud at different moments in time? The truth that emerges from his images is only the impossibility of the task at hand, to fully define the undefinable.

Color, of course, in *Black Photo Cloud Series Triptych* is also an important element. Goode's choice of the color black, like his combination of medium and subject, adds to his visual riddle. Painter Josef Albers in his book "Interaction of Color" wrote about the conflict within the understanding of color, "In visual perception a color is almost never seen as it really is—as it physically is. This fact makes color the most relative medium in art. In order to use it effectively it is necessary to recognize that color deceives us continually." Black is perhaps the most complex hue from a conceptual view of seeing color as image. It is by definition a contradiction, adding to the layers of meaning with Goode's painting by being simultaneously visible and invisible. The color black is defined in one of two ways. On one hand it is produced by the absence of all light. In pure blackness nothing is visible, for example. Black is also defined as the saturation of all colors together. Black then becomes the opposite of itself and back again. How can the combination of all color—formed from light—produce the absence of light? It is a cumulative paradox, posing the question: is it possible to see something that is invisible? Perhaps the statement "I prefer to see with my eyes closed", written by Albers, best sums up the open-ended duality of the visibly invisible in Goode's work.

1 R. Magritte, Radio interview with Jean Neyens, 1965, cited in H. Torczyner, *Magritte: Ideas and Images*, New York, p. 172

2 Joe, Goode. "Joe Goode Speaks about His Work." *Pacific Standard Time*, The Getty Center, Mar. 2011, blogs.getty.edu/pacificstandardtime/explore-the-era/archives/v12/.

3 J. Albers, *Interaction of Color*, New Haven, 1963, p. 1



66

ERIC ORR (1939-1998)

Untitled, 1980

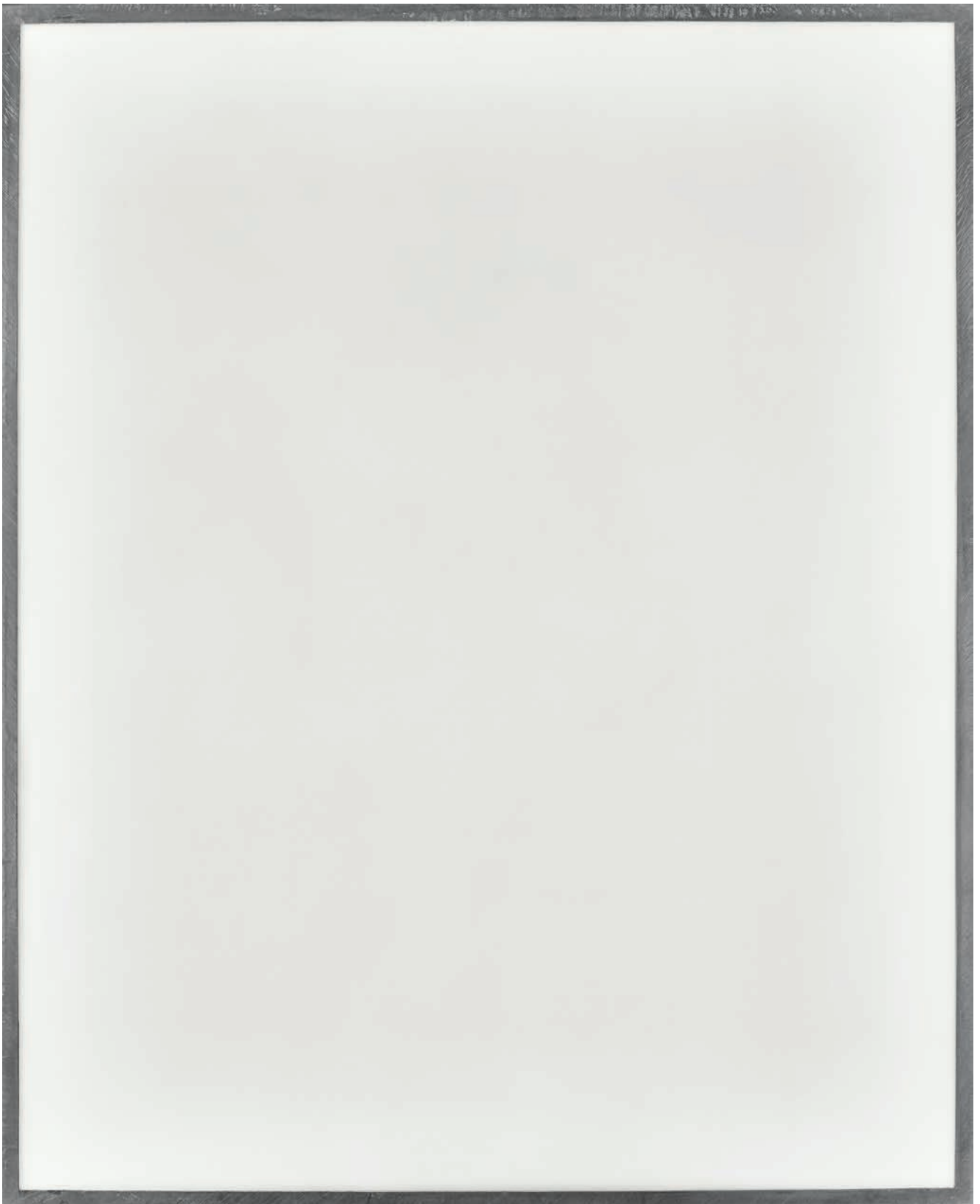
signed and dated 'Orr 80' (on the lead overlap)
airbrushed acrylic on plastic with lead on panel

48 1/2 x 39 1/4 in.
123.2 x 100 cm

\$5,000 - 7,000

*"The most widely held misconception about
Light and Space art is that it involves things;
in its purest form, it's completely intangible
and exists only in the sensate mind."*

—Eric Orr



GEORGE ERNSTSON (1945-2011)*Untitled*, 2004*Untitled*, 2004*Untitled*, 2004

each anodized aluminum and Plexiglas

(i), (iii): 15 7/8 x 15 7/8 x 11 1/4 in. (40.3 x 40.3 x 28.6 cm)

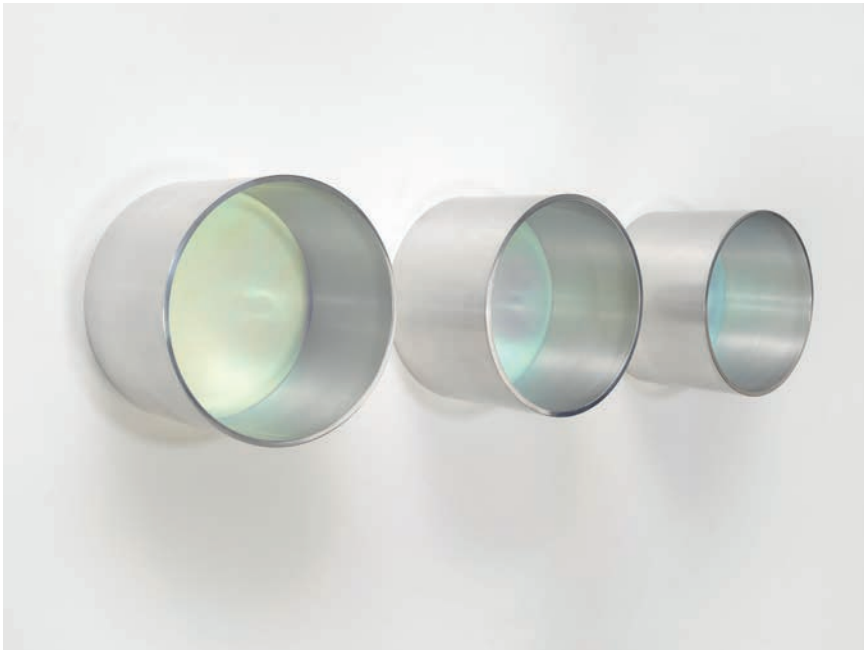
(ii): 16 x 16 x 11 1/4 in. (40.6 x 40.6 x 28.6 cm)

\$6,000 - 8,000

Born in 1945 in Hamburg, Germany, George Ernstson received his B.A. in Fine Arts at San Francisco State University in 1968 and his M.A. in Sculpture at the University of California, Berkeley in 1969. While at UC Berkeley, studying under the tutelage of Peter Voulkos and Ron Nagle, Ernstson discovered the industrial arts building on campus and was introduced to new materials at the time: polyester resin, fiberglass and aluminum. Creating works in these new materials, Ernstson visited Los Angeles and became instantly intrigued by the Southern California artists working in these materials, Larry Bell, Robert Irwin, Peter Alexander, De Wain Valentine and James Turrell; the so-called Light and Space artists.

According to Ernstson, he has “experimented with the interaction of light, form, color, and scale. By restricting the composition to the linear corrugated surface, I have created a format on which the colors can react to light. The initial works appear as free-floating...projected from the wall by constructed back supports, creating shadow images which duplicate the edges of the curved surface.”

Ernstson's works are included in numerous Californian private and public collections, and he has won various awards for his works, including the honor of Best of Show and K.A.C.E. Award in 1968 at the Crocker-Kingsley Art Club in Sacramento. The competition that year was guest juried by Wanda Hansen of Hansen Gallery in San Francisco, Paul Mills, then curator of the Oakland Museum, and Maurice Tuchman, then curator at the Los Angeles County Museum of Art.



(alternate view)





68

HELEN PASHGIAN (B. 1934)

Untitled #5, 2006

epoxy on panel

30 x 45 3/4 x 4 1/4 in.
76.2 x 116.2 x 10.8 cm

\$3,000 - 5,000

Provenance

Patricia Faure Gallery, Santa Monica
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

69

VASA VELIZAR MIHICH (B. 1933)

Untitled #2677, 1985

signed, numbered and dated '#2677 Vasa © 1985' (on the underside)
laminated cast acrylic

Diameter:

14 in.

35.6 cm

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present owner

70

CHARLES ARNOLDI (B. 1946)

Megabyte, 2005

signed, titled, inscribed, numbered and dated 'ARNOLDI 2005 05.113 98 X 98 "MEGABYTE"'
(on the reverse)
acrylic on canvas on panel

98 x 98 in.
248.9 x 248.9 cm

\$20,000 - 30,000

Provenance

Charles Cowles Gallery Inc., New York

Private Collection

Anon. sale, Bonhams, Los Angeles, 31 March 2015, lot 150

Acquired at the above sale by the present owner

Exhibited

New York, Charles Cowles Gallery Inc., *Charles Arnoldi: New Paintings*, 2005





71

YOKO ONO (B. 1933)

Untitled, 2014

signed with artist's initials and dated 'Y.O. 2014' (lower center)
glazed ceramic

Height: 1 1/2 in. (3.8 cm)

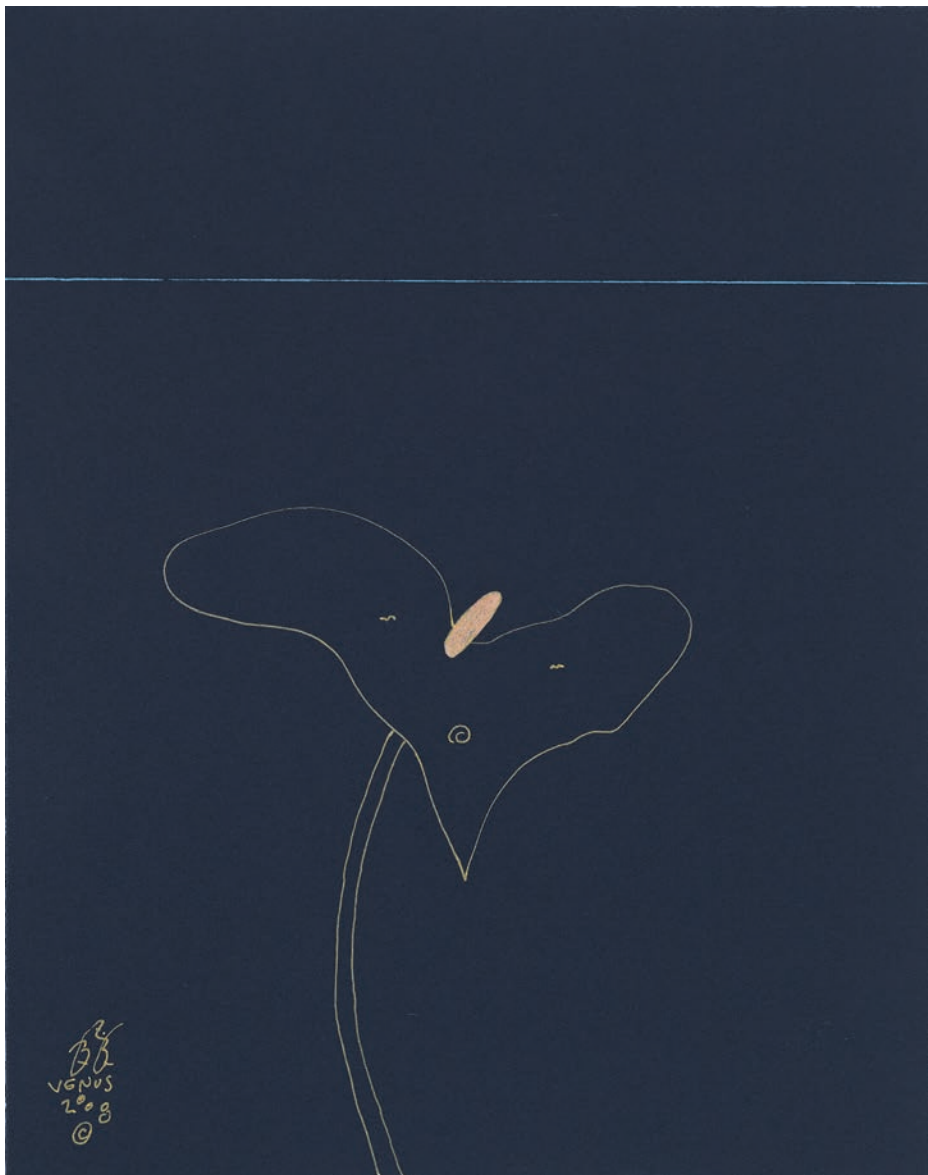
Diameter: 10 7/8 in. (27.6 cm)

\$2,000 - 4,000

Provenance

Anon. sale, A Benefit Auction for Chelsea Arts Club, London, 29 May 2014, lot 24

Acquired at the above sale by the present owner



**PROPERTY FROM THE PORTLAND ART MUSEUM, PORTLAND, OREGON, SOLD TO
BENEFIT THE MUSEUM ACQUISITION FUND**

72

BILLY AL BENGSTON (B. 1934)

Venus, 2008

signed with artist's initials, titled and dated 'BAB VENUS 2008 ©' (lower left)
metallic ink on paper

9 1/2 x 7 1/2 in.
24.1 x 19.1 cm

\$3,000 - 5,000

Provenance

Private Collection (acquired directly from the artist in 2008)
Portland Art Museum, Portland (acquired from the above in 2010)

73

ED RUSCHA (B. 1937)

S (on "Floor's Spain" - 1971 Edition), 2001

with the title, studio number and date "'S" 2001 PB2001.14' (on artist's studio label on the reverse of the frame)

bleach on book cover in artist's frame

Overall dimensions:

9 1/4 x 8 3/4 in.

23.5 x 22.2 cm

\$12,000 - 18,000

Provenance

Hamilton-Selway Fine Art, Los Angeles

Private Collection, Beverly Hills





74

BILLY AL BENGSTON (B. 1934)

Venice, 1974

signed with the artist's initials, titled and dated 'B.A.B. VENICE 1974' (lower center)
watercolor on paper

11 1/4 x 11 3/8 in.
28.6 x 28.9 cm

\$3,000 - 5,000

Provenance

Willard Gallery, New York (acquired directly from the artist)
Private Collection, California
Franklin Parrasch Gallery, New York
Barbara Mathes Gallery, New York
Acquired from the above by the present owner

Exhibited

New York, Barbara Mathes Gallery, *Portraits of Places*, 2 November - 22 December 2017



75

TONY BERLANT (B. 1941)

Untitled, circa 1980

found tin collage with steel brads on plywood construction

7 1/4 x 7 1/2 x 5 5/8 in.

18.4 x 19.1 x 14.3 cm

\$4,000 - 6,000

END OF SALE

PRINTS & MULTIPLES

Tuesday May 1, 2018 at 10am
Los Angeles
Preview in San Francisco

RICHARD DIEBENKORN
(1922-1993)

Blue with Red, 1987
Color woodcut
\$25,000 - 35,000

INQUIRIES

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+1 (415) 503 3259
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2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (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 Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24715 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Rupert Banner
Mark Fisher
Dessa Goddard
Jakob Greisen
Bruce MacLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

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Gertraud Hechl, (202) 422 2733 •

Washington

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Kristin Hayashi, (416) 462 3741 •

Montreal, Quebec

David Kelsey, (514) 894 1138 •

BONHAMS *

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

Books & Manuscripts

Ian Ehling, (212) 644 9094
Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

Fine Art

American

Jennifer Jacobsen, (917) 206 1699
Elizabeth Goodridge, (917) 206 1621

Contemporary

Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

Caitlyn Pickens, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306
Dan Tolson, (917) 206 1611

Photographs & Prints

Deborah Ripley, (212) 644 9059
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500

20th Century Fine Art

Dane Jensen, (415) 503 3311

Arms & Armor

Paul Carella, (415) 503 3360

Asian Works of Art

Dessa Goddard, (415) 503 3333

Books & Manuscripts

Adam Stackhouse, (415) 503 3266

Chinese Works of Art

Daniel Herskee, (415) 503 3271

Jewelry & Watches

Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services

Laura King Pfaff, (415) 503 3210

Native American Art

Ingmars Lindbergs, (415) 503 3393

California & Western Paintings & Sculpture

Aaron Bastian, (415) 503 3241
Christine Skinner, (415) 503 3400

Photographs & Prints

Morisa Rosenberg, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

Trusts & Estates

Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

Wine

Erin McGrath, (415) 503 3319

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500

20th Century Decorative Arts

Angela Past, (323) 436 5422
Jason Stein, (323) 436 5466

20th Century Fine Art

Alexis Chompaissal, (323) 436 5469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts

Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Contemporary Art

Dane Jensen, (323) 436 5451

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture, Decorative Arts & Ceramics

Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Andrew Barrett, (323) 436 5450

Photographs & Prints

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425
Kathy Wong, (323) 436 5415

European Paintings

Mark Fisher, (323) 436 5488

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

* Indicates saleroom

• Indicates independent contractor

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

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

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

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

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

If successful

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

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

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

Bonhams

Sale title: Made in California: Contemporary Art		Sale date: Wednesday May 2, 2018	
Sale no. 24715		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:

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