

SELECTED WORKS FROM  
**THE NEUBERGER BERMAN AND LEHMAN BROTHERS  
CORPORATE ART COLLECTIONS**

New York 25 September 2010

**Sotheby's**

EST. 1744





WORLDWIDE CONTEMPORARY ART DIVISION

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SELECTED WORKS FROM  
**THE NEUBERGER BERMAN  
 AND LEHMAN BROTHERS  
 CORPORATE ART COLLECTIONS**  
 New York Saturday, 25 September 2010, 10 am

**AUCTION**  
 1334 YORK AVENUE, NEW YORK, NY 10021

**EXHIBITION**  
 SUNDAY 19 SEPTEMBER 10 AM-5 PM  
 MONDAY 20 SEPTEMBER 10 AM-5 PM  
 TUESDAY 21 SEPTEMBER 10 AM-5 PM  
 WEDNESDAY 22 SEPTEMBER 10 AM-5 PM  
 THURSDAY 23 SEPTEMBER 10 AM-5 PM  
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**FRONT COVER:** LOT 21 MARK GOTOHAW (UNTITLED) (OVER ZERO PERSPECTIVE), © MARK GOTOHAW. **BACK COVER:** LOT 30 JIM HODGES BETWEEN THEM. © 2010 JIM HODGES.

**INSIDE FRONT COVER:** LOT 31 JAMES HERRI (MINE BOY) 2010. © 2010 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK, NY/DACS, LONDON.

**INSIDE BACK COVER:** LOT 38 ALICE NEUBERGER (UNTITLED) I. © ALICE NEUBERGER PHOTO COURTESY WHITE CUBE, LONDON. **P. 8:** LOT 38 TAKASHI MURAKAMI (CHAO)

SOOTHEBY'S INC. 300 N. ZEEB ROAD, WEST PALM BEACH, FLORIDA 33411, USA




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One of the distinctive aspects of collecting in America in the post-war period has been the formation of a small number of superb corporate art collections. In my previous career as a museum curator and director, the Neuberger Berman Art Collection was considered to be one of the most distinguished of its kind. Founded by the enlightened vision of Roy Neuberger to bring art into the workplace, the collection continues to stimulate and enrich the lives of those with whom it is shared.

For Roy Neuberger, art was a passion from a young age, and the financial success of Neuberger Berman allowed him to remarkably fulfill that passion. His years in Paris as a young man (1924-29) honed his eye. He educated himself by frequenting the Louvre and the museums of Europe; reading avidly; developing a friendship with the legendary art historian Meyer Schapiro; and studying under the tutelage of artist and scholar Walter Pach. He left Paris with the realization that he wanted to support living artists – and encourage museums and other collectors to do so as well. To accomplish his goal, Neuberger knew he needed capital, so at the age of 25 years old, he decamped from the heady atmosphere of Paris to Wall Street, and established Neuberger Berman. Although he knew little about the financial world at the time, it became the second passion of his life.

Neuberger made art an integral part of the corporate culture of the company since its inception in 1939, bringing his personal collection into the workplace. His generosity extended to many museums and universities that deeply benefited from the artwork he donated, including a major gift to the Neuberger Museum on the campus of the State University of New York at Purchase, which was created at the behest of Governor Nelson Rockefeller to house the collection. In 1990, Neuberger Berman began to form its prestigious corporate collection, buying emerging and mid-career artists and adopting an open-ended collecting philosophy that celebrated the eclecticism and diversity of international contemporary art in all its mediums. As a result of Lehman Brothers' 2003 acquisition of Neuberger Berman, the two firms' collections were integrated.

After acquiring Neuberger Berman in 2003, Lehman Brothers continued the company's commitment to art and integrated the Neuberger Berman collection into its own. The success of this unique program speaks for itself. The art that graced the walls of the company's Neuberger Berman headquarters and branches instilled the desire to collect in many of Roy's associates— a good number of whom are now important collectors in their own right. Museum groups and collectors from around the globe have toured the collection with its curator, witnessing first-hand the strong communicative and emotional power of these works and the high aesthetic standard which guided its selection.

The premise of collecting emerging artists is a risky proposition for a corporation, but in this case, it turned out to be a prescient decision, as many of these artists have garnered wide-ranging international reputations and are respected as some of the most important artists of our time. Seen retrospectively, 20 years since its founding, there is an underlying thread that meanders through the holdings— some of the earliest artists inspired the next generation of artists, so that each work seemingly and seamlessly appears to be the footnote from the one before, and the header to the next. And the collection has more than fulfilled the mission inspired by Roy Neuberger, to collect the art of one's time, helping to discover and recognize artistic genius. In his memoir, "The Passionate Collector: Eighty Years in the World of Art," Neuberger writes: "When I vowed as a young man to collect the works of living artists, I had little idea of the richness, variety, and quality of the art that would be available to me, or of the value of friendships forged in the art world that would endure for a lifetime."<sup>1</sup>

We are honored to afford the public an opportunity to experience selections from this renowned group of artworks and partake in the exceptional history this collection engenders.

Lisa Dennison, Chairman

<sup>1</sup> Neuberger, Roy R., with Alfred and Roma Connable, *The Passionate Collector: Eighty Years in the World of Art*, John Wiley & Sons, Inc., New Jersey, 2003, p. vii





Two color photographs mounted on paper board with typed text on paper, collaged on archival mat

Two color photographs mounted on paper board with typed text on paper, collaged on archival mat

**JOHN BALDESSARI** b. 1927  
The Mondrian Story (Version III)

TWO COLOR PHOTOGRAPHS MOUNTED ON PAPER BOARD WITH  
TYPED TEXT ON PAPER, COLLAGED ON ARCHIVAL MATTE  
27 1/4 BY 33 1/4 IN. 69.8 X 84 CM  
EXECUTED IN 1973

PROVENANCE: Galleria Schemi, Florence  
Private Collection, Europe  
Sotheby's, New York, November 18, 1992, lot 200A  
Acquired by the present owner from the above sale  
EXHIBITED: Florence, Galleria Schemi, John Baldessari, May -  
July 1973  
Paris, Galerie 1900/2000 Galerie de Poche, Art conceptuel/  
formes conceptuelles, October - November 1990, cat. no. 20,  
p. 135, illustrated  
Paris, Galerie Joutte Seguin, Group Show, June - July 1992  
**\$50,000-40,000**



**RUDOLF STINGEL** b. 1958

Instructions

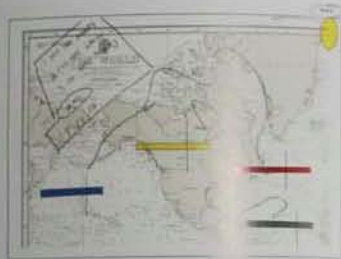
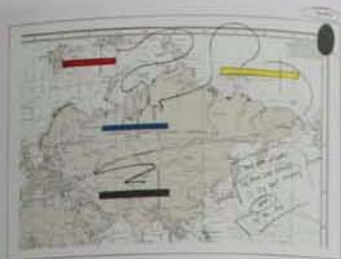
SILKSCREEN INK ON SINTRA FACE MOUNTED ON PLEXIGLAS, IN 4  
PARTS

42 BY 30 1/2 IN. 106.7 BY 77.5 CM

EXECUTED IN 1989. THIS WORK IS NUMBER 3 FROM AN EDITION OF 5,  
PLUS 5 ARTIST'S PROOFS

PROVENANCE: Paula Cooper Gallery, New York  
Acquired by the present owner from the above in  
September 1999

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



**3 LAWRENCE WEINER** b. 1961  
Islands in the Storm (A set of four prints)

EACH SIGNED, TITLED, DATED AND NUMBERED 4/25

ETCHING, NOTFACED AGAINST A CHINESE DOLLY, IN 4 PARTS  
21 1/2 BY 17 1/2 IN. (55 BY 43.8 CM)

EXHIBITED: Pataki Goodman Gales  
New York

Acquired by the present owner from  
above in August 2008

\$2,000-12,000

**4 MARY HEILMANN** b. 1941  
Jazz and Hip-Hop (Two Works)

EACH SIGNED, TITLED, DATED AND NUMBERED 4/25

ETCHING, IN 2 PARTS  
I: 38 1/2 BY 29 1/2 IN. (98.4 BY 74.6 CM)  
II: 41 1/2 BY 52 IN. (104.3 BY 131.5 CM)

PROVENANCE: Pace Editions, Inc.,  
New York

Acquired by the present owner from  
above in December 2005

\$5,000-7,000

**5 CARROLL DUNHAM** b. 1948  
Untitled (Tree)

SIGNED BY THE ARTIST AND DATED 2008  
WATERCOLOR AND MONOTYPED ON  
PAPER  
50 BY 60 1/2 IN. (127 BY 153 CM)

PROVENANCE: Carolina Hersh,  
Contemporary Art, New York  
Acquired by the present owner from  
the above in February 2007

\$10,000-15,000



**6 TARA DONOVAN** b. 1968  
Untitled I-V (Five Works)

EACH SIGNED, DATED AND NUMBERED 8/25

ETCHING, IN 5 PARTS  
14 1/2 BY 14 1/2 IN. (36.8 BY 36.8 CM)  
EXECUTED IN 2004, THESE WORKS ARE  
EACH NUMBER 1 FROM AN EDITION OF 25.

PROVENANCE: Pace Editions, Inc.,  
New York

Acquired by the present owner from  
the above in September 2007

\$5,000-7,000





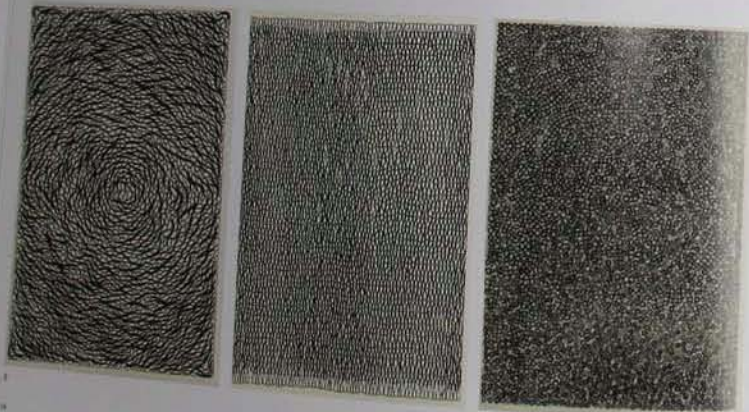


**7. MIKE KELLEY** b. 1944  
*Garbage Drawing No. 39*  
 ACRYLIC ON PAPER  
 21 1/2 BY 42 IN. / 54 BY 106.7 CM  
 EXECUTED IN 1988

PROVENANCE: Rosemead Felton Gallery, Los Angeles  
 Christie's, New York, October 8, 1992, lot 211  
 Acquired by the present owner from the above sale

EXHIBITED: The Renaissance Society of the University of Chicago,  
*Three Projects: Half a Man, From My Institution to Yours, Pay for  
 Your Pleasure*, May - June 1988  
 New York: The Whitney Museum of American Art; Los Angeles  
 Museum of Art; Munich: Haus der Kunst; *Mike Kelley: Catholic  
 Tactic*, November 1993 - February 1994

\$2,000-12,000



**8. TARA DONOVAN** b. 1969  
*Untitled [Three Works]*

EACH SIGNED, DATED OR ART NUMBERED 13/35  
 RELIEF PRINT FROM RUBBER-MADE MATRIX IN 3 PARTS  
 EACH 37 1/4 BY 25 1/4 IN. / 95.8 BY 64.1 CM  
 EXECUTED IN 2006, EACH WITH LOT NUMBER 13 FROM THE  
 EDITION OF 35

PROVENANCE: Pace Editions, Inc., New York  
 Acquired by the present owner from the above in  
 October 2006

\$12,000-18,000



**9. ARTURO HERRERA** b. 1959

*Untitled*  
 PRINT AND DATED 2005 ON THE REVERSE, INSCRIBED 2/33 ON THE  
 REVERSE BOARD  
 PIGMENTARY, PIGMENTED ABACA ON PIGMENTED COTTON BASE  
 96 BY 80.3 CM  
 EXECUTED IN 2005, THIS WORK IS NUMBER 2 FROM AN EDITION OF 15  
 PUBLISHED BY DIEU DONNE PAPERMILL, NEW YORK

PROVENANCE: Dieu Donne Papermill, New York  
 Acquired by the present owner from the above in July 2006  
 \$0-100-12,000

**10. ARTURO HERRERA** b. 1959

*Untitled*  
 PRINTED PAPER COLLAGE ON ACID FREE PAPER  
 98 BY 70 IN. / 251.2 BY 177.8 CM  
 EXECUTED IN 2003

PROVENANCE: Brent Sikkema Gallery, New York  
 Acquired by the present owner from the above in March 2003  
 \$50,000-40,000







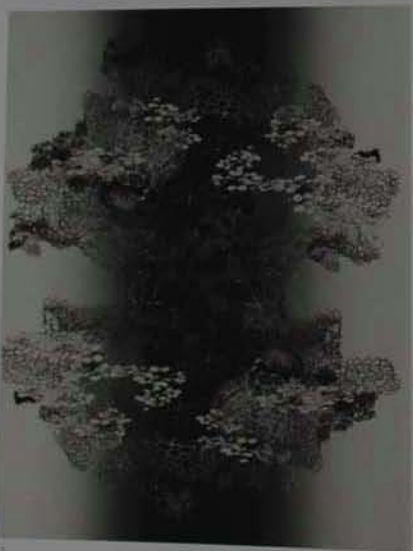
**11 MARY CORSE** b. 1948

Untitled (White Inner Band)

SIGNED AND DATED 2001 ON THE REVERSE  
GLASS MICROSPHERES IN ACRYLIC ON CANVAS  
36 BY 36 IN. 91.4 BY 91.4 CM

PROVENANCE Ace Gallery, Los Angeles  
Acquired by the present owner from the above in  
November 2002.

\$7,000-10,000



**12 ALYSON SHOTZ**

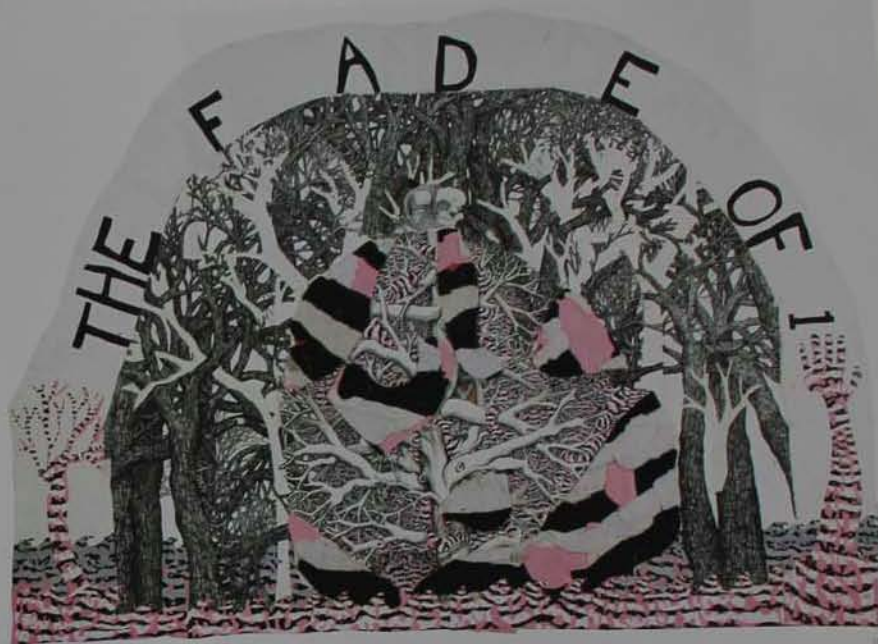
Forced Bloom No. 4

SIGNED, DATED 2006 AND NUMBERED 1/4 ON THE REVERSE  
LAMBDA PRINT ON FUJIFLEX PAPER MOUNTED ON PLEXIGLAS  
57 BY 47 IN. 145 BY 120.5 CM

EXECUTED IN 2006; THIS WORK IS NUMBER 1 FROM AN EDITION OF 4  
PLUS 1 ARTIST'S PROOF.

PROVENANCE Derek Eller Gallery, New York  
Acquired by the present owner from the above in July 2006.

\$15,000-20,000



**13 TRENTON DOYLE HANCOCK** b. 1974

The Life and Death of No. 1

MIXED MEDIA ON CANVAS  
80 BY 108 IN. 203.2 BY 274.3 CM  
EXECUTED IN 2001.

PROVENANCE James Cohan Gallery, New York  
Acquired by the present owner from the above in 2001.

EXHIBITED Seattle, University of Washington, Henry Art Gallery;  
West Palm Beach, Norton Museum of Art; Tampa Museum of  
Art; Chicago Cultural Center, *Crosscurrents at Century's End*;  
Selections from the Neuberger Berman Art Collection, June 2005 -  
June 2004, pt. XXII, p. 55, illustrated in color.

\$30,000-40,000



14 **DIRK SKREBER** c. 1987

On the Tidelap

SHEDS AND DATED '86 ON THE OVERLAP  
OIL ON CANVAS  
100 BY 50 IN. / 279 BY 127 CM

PROVENANCE: James Cohan Gallery, New York  
Acquired by the present owner from the above in  
December 2002

\$40,000-60,000



15 **KARA WALKER** c. 1998  
Untitled (Clouds and Crow)

PAPER SILHOUETTES IN 16 PARTS  
OVERALL: 69 BY 50 IN. / 175 BY 127 CM  
EXECUTED IN 1998

PROVENANCE: Wooster Gardens, New York  
Acquired by the present owner from the above in  
September 1998

\$40,000-60,000



I am an invisible man. No, I  
am not a spook like those  
who haunted Edgar Allan Poe;  
nor am I one of your Holly-  
wood-movie ectoplasms. I  
am a man of substance, of  
flesh and bone, fiber and li-  
quids - and I might even be  
said to possess a mind. I am  
invisible, not just and simply  
because people refuse to  
see me. Like the bodiless  
being for whom sometimes an-  
other's eyes see things that  
I am, though I have been surround-  
ed by millions of bold, dis-  
tracting eyes. When they ap-  
proach me they see only my  
surroundings - themselves, or  
figments of their imagina-  
tion - indeed, even when they  
touch me they feel only my  
clothes. I am like a mouse  
trapped by a cruel and un-  
feeling god. I am invisible,  
like a 3rd-rate trickster who  
pulls his victim's arm into  
the darkness behind a door,  
and then, when he has shut  
the door, turns on the light  
and pretends to be shocked  
at what he has done.

I am an invisible man. No, I  
am not a spook like those  
who haunted Edgar Allan  
Poe; nor am I one of your  
Hollywood-movie ectoplasms.  
I am a man of substance, of  
flesh and bone, fiber and li-  
quids - and I might even be  
said to possess a mind. I  
am invisible, not just and sim-  
ply because people refuse to  
see me. Like the bodiless  
being for whom sometimes an-  
other's eyes see things that  
I am, though I have been surround-  
ed by millions of bold, dis-  
tracting eyes. When they ap-  
proach me they see only my  
surroundings - themselves, or  
figments of their imaginations  
- indeed, even when they  
touch me they feel only my  
invisibility. I am like a mouse  
of hidden traps, I am like  
my epidermis, I am like the  
darkness to which I have retreated  
because of a 3rd-rate trickster

16 GLENN LIGON © 1990  
Invisible Man (Two Views)  
EACH SIGNED, TITLED AND DATED 1991 ON THE OVERLAP  
OIL AND GESSO ON CANVAS, IN 3 PARTS  
EACH 28 BY 20 IN. 71.1 BY 50.8 CM  
PROVINANCE Max Protetch Gallery, New York  
Acquired by the present owner from the above in  
November 1991  
EXHIBITED Fuku Fine Arts Museum, Tokushima Modern Art  
Museum, Nishinomiya City, Otani Memorial Art Museum,  
Dean Sogara, Story Telling: An African-American Presence,  
November 1992 - May 1993  
\$100,000-150,000

17 PAUL PFEIFFER & 1989  
Long Court III (Thrills in Manila)

LCD MONITOR, MOUNTING ARM AND DVD WITH APPROXIMATELY THREE MINUTE DIGITAL VIDEO LOOP  
OVERALL: 54 BY 45 BY 67 IN. 13 BY 15.9 BY 15.2 CM  
EXECUTED IN 2000-2001. THIS WORK IS NUMBER 2 FROM AN EDITION OF 6, PLUS 1 ARTIST'S PROOF.

PROVINCE: The Project, New York  
Acquired by the present owner from the above in September 2002  
EXHIBITED: Düsseldorf, Kurzsammlung Nordsee-Westfalen, Paul Pfeiffer, June - November 2004, pp. 54-55, illustrated in color

\$100,000-150,000

*Long Court III (Thrills in Manila)* is from a seminal series of works by Paul Pfeiffer which tremendously redefined and revitalized the medium of video art. With a thematic backdrop of sporting events, Pfeiffer would digitally remove the bodies of the players from the games, shifting our attention to their surroundings – the smoggy ring, the gyrating ropes and the cheering spectators. Presented on small LCD screens, these intimate projections become meditations on faith, desire, and a celebrity-obsessed, media-centric contemporary culture. By removing contextual detail, Pfeiffer invites his viewers to exercise their imagination and project their own interpretations and concepts onto the work.

The present work projects the last grueling rounds of the legendary 1975 fight coined the "Thrills in Manila." This was the third and final title bout between Muhammad Ali and Joe Frazier for the Heavyweight Boxing Championship of the World. The climax of a bitter rivalry, it is often referred to as one of the greatest fights of the 20th century. Chalk full of insult, intrigue and media attention and with the backdrop of bi-continental political turmoil, it was not merely a fight between two men but an event on which the whole world seemed to have an opinion. By focusing on the movement of the ropes and the faces in the crowd, Pfeiffer subtly broadens our perspective of the spectacle and enriches our understanding of the scene. Like most sporting events, it is not just about two men or two teams stepping into the ring or onto the court and trying to win. It is about all they represent: their families, their followers, their countries, the media, all that surrounds them.

What remains after Pfeiffer's calculated alterations is in fact more potent than the original picture. Having commenced the series by bringing his camera to athletic events, Pfeiffer quickly realized he was less interested in the game itself than the action taking place on the peripheral margins. In *Thrills in Manila*, the fighters seem intensified rather than absent because the context has been altered: "it's a bit like what people describe as far as ghost limbs among soldiers. In a war people lose a limb and will have this continuing feeling like they still have that limb. Like a ghost limb. Another kind of dramatic example is when the World Trade Center went down. For long afterwards you sort of looked up and expected to see something there. Although it's literally taking the figure away, in some ways it's also intensifying something about the figure that used to be there." (Paul Pfeiffer as quoted in *Art21.com*, "Erasus, Camouflage and Four Horsemen of the Apocalypse," 2006-2007).







18 **FRED TOMASELLI** b. 1942  
*Study for God's Eye*

WOOD, TITLES AND DATES 1/10 ON THE REVERSE  
 ACRYL, WAX AND ACETYLE ON WOOD PANEL  
 24 BY 24 IN. (61 BY 61 CM)

PROVENANCE: Christopher Grimes Gallery, Santa Monica  
 Acquired by the present owner from the above in March 1995  
**\$80,000-120,000**



19 **ROBERT LONGO** b. 1943  
*Untitled (November 2)*

CHARCOAL AND PINK ON PAPER  
 49 BY 49 CM (12.45 BY 12.51 CM)  
 EXECUTED IN 2005

PROVENANCE: Marm Pictures, New York  
 Acquired by the present owner from the above in October 2001  
**\$80,000-120,000**

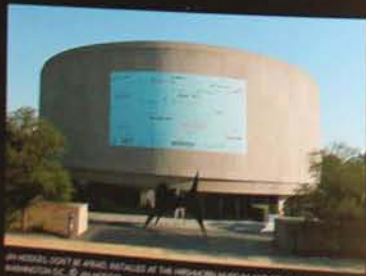
20 JIM HODGES *1947*  
*Between Them*

SIGNED, TITLED AND DATED 2002 ON THE REVERSE OF THE METAL PLATE ON THE LEFT PANEL  
CERAMIC LIGHT SOCKETS AND LIGHT BULBS MOUNTED ON WOOD AND METAL PANEL, IN 2 PARTS  
EACH: 22 1/2 BY 22 1/2 BY 1 1/2 IN. 57.2 BY 57.2 BY 29.8 CM.

PROVENANCE CRG Gallery, New York  
Acquired by the present owner from the above in February 2002  
\$100,000-150,000

Trained as a painter but known more for his ability to translate humble material into poetic visual language, Jim Hodges is at his finest when imbuing the quotidian with metaphor. "He typically employs ordinary materials to create elaborate constructions, all of which invite the viewer to reflect and see beyond the obvious. More often than not, his pieces have an elegance to them that belies their raw ingredients." (Bridget Morlarity, "You Will See These Things" at the Aspen Museum of Art, *Modern Painters*, September 2009).

*Between Them* is the result of such alchemy. Typical wood and metal panels are adorned with a grid of ceramic sockets and light bulbs, and the matching, wall-mounted squares glow a sort of cartoonish, burlesque pink. Various in color, direction, and candescence, the bulbs illuminate "the preciousness of human labour, the beauty of banal things and the serendipity of daily life." (Charles LaBelle, "Jim Hodges," *Frieze*, Sept. 2000). Often whimsically colored and toy in spirit, other works in Hodges's oeuvre are constructed from similarly common materials, such as silk, plastic, and wire. The frontal orientation of *Between Them* would be mirrored only three years later in *Don't Be Afraid*, Hodges's massive, vinyl hanging in the permanent collection of the Heilbrunn Museum and Sculpture Garden. Simple but strange, unassuming but alluring, the present work epitomizes Hodges's eye for enchantment and his Midas-like ability to conjure delight of daily refuse.



JIM HODGES, *DON'T BE AFRAID*, INSTALLED AT THE HEILBRUNN MUSEUM AND SCULPTURE GARDEN, WASHINGTON, D.C., © JIM HODGES







21 **RICHARD PRINCE** *c. 1988*

*Waves and Flames*

COLOR COPIES PRINT MOUNTED ON FOAMCORE IN ARTIST'S

FRAME

NET 46 IN. 28.4 BY 20.8 CM

EXECUTED IN ONE. THIS WORK IS 1 FROM AN EDITION OF 3, PLUS 1

ARTIST'S PROOF

PROVENANCE: 325 Park Avenue Gallery, New York

Jack Shorman Gallery, New York

Acquired by the present owner from the above in 1992

Illustrated: Jeffrey Ross, *Richard Prince*, Grenoble, 1988,

p. 20. (Illustration)

\$30,000-60,000



22 **PIOTR UKLANSKI** *c. 1998*

*Untitled (Brooklyn Bridge Tail Lights): A Diptych*

CHROMOGENIC PRINT MOUNTED ON ALUMINUM UNDER PLEXIGLAS

IN 2 PARTS

OVERALL: 40 IN. BY 80 IN. 102.2 BY 203.3 CM

EXECUTED IN 1998. THIS WORK IS NUMBER 2 FROM AN EDITION OF 5

PLUS 1 ARTIST'S PROOF

PROVENANCE: Gavin Brown's Enterprise, New York

Acquired by the present owner from the above in

February 2000

EXHIBITED: Kunsthalle Basel, *Piotr Uklanski*, June - August 2004,

pp. 180-181. Illustrated in color.

\$30,000-60,000

23 MARK GROTJAHN b. 1948  
Untitled (Three-tiered Perspective)

OIL ON CANVAS  
87 BY 72 IN. 221 BY 183 CM.  
EXECUTED IN 2000.

PROVENANCE Blum & Poe, Los Angeles  
Gorney Bravin + Lee, New York

Acquired by the present owner from the above in July 2001

EXHIBITED Los Angeles, Blum & Poe, Mark Grotjahn, May - July 2000  
New York, Gorney Bravin + Lee, New York, David Body, Mark Grotjahn, Wade Guyton,  
Sobhan Littlell, January - February 2001

LITERATURE "Group Show: Gorney, Bravin + Lee," *The New Yorker*, February 2001, p. 18,  
illustrated in color

\$400,000-800,000

In *Untitled (Three-tiered Perspective)*, Mark Grotjahn, the Los Angeles-based artist best known for his vibrant linear abstractions, challenges the time-honored relationships between space, depth and the picture plane. Grotjahn's genius lies in his revolutionary use of perspective and geometric manipulations of space. Turning Renaissance aesthetic ideology on its head, Grotjahn uses multiple vanishing points and topily-turvy horizon lines to create deceptive spatial arenas for his viewers to navigate.

The kaleidoscopic creation that is the present work is flamboyant and electric yet deliberately enigmatic at the same time. The essence of Grotjahn's work lies in its own polarities. It is at once infinite and the banal, rational and absurd, methodical and chaotic. A graphic exploration of illusionist space, *Untitled (Three-tiered Perspective)* deploys colorful orthogonals which recede into three independent horizon lines, thus creating a composition with three conflicting vanishing points. Beginning in the last years of the 1990's with pencil studies and continuing in the impressive tour-de-force of the Butterfly drawings, in which the axis of his image was turned ninety degrees from a horizontal to a vertical, Grotjahn set out to manipulate the hyper-rational system of Renaissance one-point perspective, the visual embodiment of the age of reason. Thwarting these traditional notions, Grotjahn opens the eyes and minds of his viewers, expanding and multiplying Raphael and Brunelleschi's paradigm so that they flutter off the canvas like birds in flight.

Hovering between abstract geometry and idiosyncratic illusion, Grotjahn's canvases convey a sense of graphic clarity though often born out of spontaneous artistic processes. After ceremoniously drafting an infrastructure of non-parallel lines the artist randomly chooses colors to fill in the each fragment. Though the production process embodies the artist's inherent paradox, the offspring is a seamless whole, a fluid masterpiece greater than the sum of its parts. Somehow the abstract conglomerations of irregular triangles come together to form a harmonious creation, a balanced and clear composition ironically in line with Enlightenment ideologies. Thus as viewers we are left suspended in a plane of parallel realities, questioning all that we have ever know as rational and orderly.







24 **DANIEL BUREN** b. 1938  
*Une Peinture en 4*

BLACK AND WHITE STRIPED PRINTED FABRIC WITH WHITE ACRYLIC PAINT IN 4 PARTS.  
EACH UNIT 135 BY 375 IN. / 343 BY 943 CM.  
PRINTED IN 1973 AND CUT INTO FOURTHS IN 1976. THIS WORK IS ACCOMPANIED BY A CERTIFICATE WITH INSTALLATION INSTRUCTIONS.

PROVENANCE: Galerie Paul Maent, Cologne  
Private Collection, Germany

Sold by Sotheby's, New York, November 14, 1991, lot 127  
Acquired by the present owner from the above sale

EXHIBITED: Kassel, Staatliche und Städtische Kunstsammlungen,  
Neue Galerie (extended loan)

\$30,000-30,000



25 **OLAFUR ELIASSON** b. 1967  
*The Waterfall Series*

COLOR-TONED MONOCHROME AND BLACK AND WHITE PHOTOGRAPHS IN 50 PARTS.

EACH IS BY 10 1/4 IN. / 26.1 BY 26 CM.

EXECUTED IN 1996. THIS WORK'S NUMBER 5 FROM AN EDITION OF 5, PLUS 1 ARTIST'S PROOF.

PROVENANCE: Bonaldar Jencou Gallery, New York  
Acquired by the present owner from the above in November 1998

EXHIBITED: Seattle, Henry Art Gallery; West Palm Beach, Norton Museum of Art; Tampa Museum of Art; Chicago Cultural Center, *Classrooms at Century's End: Selections from the Neuberger-Berman Art Collection*, June 2003 - June 2004, pl. XIV, p. 39, illustrated in color  
Houston, *The Mimi Collection, Olafur Eliasson: Photographs*, May - September 2004, pp. 32-33, illustrated in color  
San Francisco Museum of Art, *Take Your Time: Olafur Eliasson*, September 2007 - February 2008, pl. 45, n.p., illustrated in color  
\$60,000-80,000



26 GERHARD RICHTER c. 1972  
Betty

SIGNED, DATED 7/77 AND NUMBERED 7/2013 ON THE REVERSE  
COLOR OFFSET LITHOGRAPH  
38 3/4 x 26 3/4 IN. (98.5 x 68 CM)

PROVENANCE: Anthony d'Offley Gallery, London  
Acquired by the present owner from the above in November 1991  
EXHIBITED Philadelphia, Institute of Contemporary Art, Omaha, Jody's Art Museum,  
Greenboro; Weatherspoon Art Gallery, *Face-Off: The Portrait in Recent Art*, September  
1994 - March 1996 (another example exhibited)

LITERATURE Placentel, Boris; Stefan Gonsert and the Dallas Museum of Art, eds., *Gerhard  
Richter: Edition 1965-2004. Catalogue Raisonné. Ostfildern-Ruit*, 2004, cat. no. 75, p. 222.  
Illustrated in color  
Dieter Schwarz, *Gerhard Richter: Übersicht*, Cologne, 2000, p. 23. Illustrated in color

\$100,000-150,000



27 JOHN CURRIN *ca. 1991*  
Shakespeare Actress

WORKED AND DATED (WITHIN THE OVERLAP)  
ON CANVAS  
48.81 x 44.74, 121.8 x 111.8 CM

PROVENANCE: Andrea Rosen Gallery, New York  
Acquired by the present owner from the above in February 1991.

EXHIBITED: New York, Andrea Rosen Gallery, *7 Women*, February - March 1991;  
Escondido, California Center for The Arts, *Narcissism: Artists Reflect Themselves*,  
February - June 1996, p. 42, illustrated in color.

REFERENCES: Francesco Bonami, "Seven Women of Andrea Rosen," *Flash Art*, May - June  
1991, p. 164, illustrated (photograph of the present work as installed in the exhibition);  
Eli Cal, *Chicago Museum of Contemporary Art (and Travelling)*, John Currin,  
May 2003 - February 2004, p. 28, illustrated in color;  
Kara Vander Weg and Rose Dwyer, eds., *John Currin*, New York, 2006, p. 47, illustrated  
in color.

\$500,000.700.000

John Currin's *Shakespeare Actress*, 1991 is a beautifully original and 21st Century approach to the tradition of portrait painting. At a moment when painting was not the medium of choice for most artists, Currin made a commitment to it and conscientiously worked within it specific format and a declared subject matter of portraiture. His true genius lies in his ability to reconnect contemporary viewers to the luscious spectacle and grand tradition of painting through a new reconsideration of the female gender. With masterful brushwork and paint handling Currin succeeds at connecting the traditional with the cultural output of the moment. The present work focuses exclusively on the figure of a woman, frontally oriented and placed on a muted ground. This series of paintings of middle aged women followed on the heels of the notebook style portraits by the artist and express Currin's evident interest in the formulaic pose and cropping of these rather deadpan expressionless portraits. In many of these works there is awkwardness in the figure's pose that is both intriguing and unsettling to the viewer. *Shakespeare Actress* has a particular energy - the subject has a graceful and familiar hand on hip stance yet is undermined somehow by the artist's choice of a leered palette.

Currin's paintings eliminate external reality and focus the viewer's attention squarely on the subject, which more often than not is a female figure. In the present work, and other paintings from the early 1990s, Currin focused on the notion of centering - bringing added attention to the figure. Currin's fascination with women was often criticized as being misogynistic, he asserts, "painting has always been essentially about women, about looking at things in the same way that a straight man looks at a woman... when I hold a brush, it's a weird object, as if part of the female sex has been taken and put on the end of this thing that is my male sex to connect with a yielding surface" ("Cheerful la femme Fatale" - *A Patient Inquiry*, *Palace* no. 37, 1995, p. 147). The present work was painted in the same year as the somewhat startling and provocative painting *Bea Arthur Naked*, the "portrait" of the "Golden Girl" (ca. 1991) and a reference to middle aged women having sexuality. Currin's subverted, exaggerated and at times bordering on grotesque portraits create a discomfort for both the viewer's and the art world establishment's value system and accepted critique of the traditional and authoritative medium of painting - precisely the artist's intention.



28 JOHN CURRIN & THE  
Sneaker

SIGNED AND DATED 1990 ON THE OVERLAP  
OIL ON CANVAS

28 1/2 x 33 1/4 x 7 1/2 IN. (74 x 84 x 19 CM)

PROVENANCE: Andes Rosen Gallery, New York.  
Acquired by the present owner from the above.

LITERATURE: Kasia Vondra, Wieg and Rose Dergan, eds., *John Currin*, New York, 2006, p. 55.  
Illustrated in color.

\$40,000-80,000





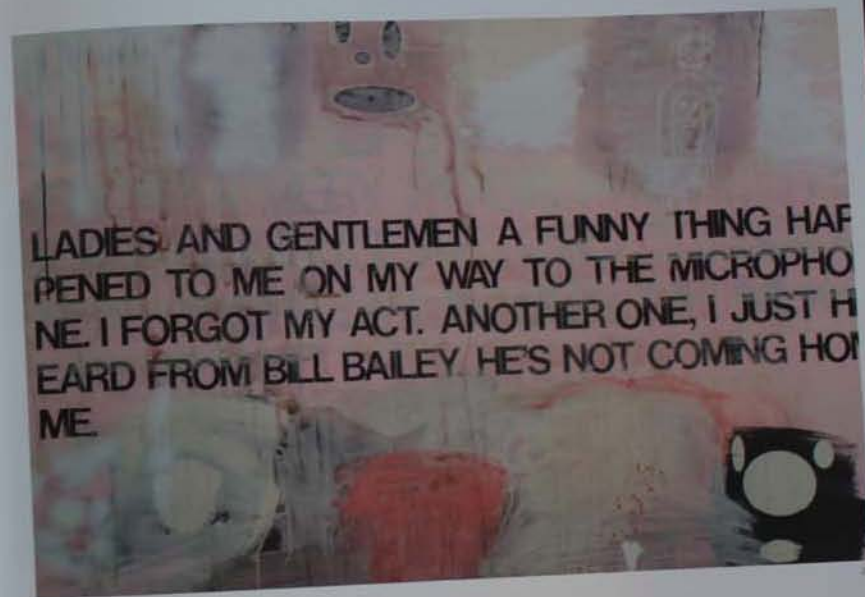
28 RICHARD PRINCE b. 1944  
Untitled

ACRYLIC AND SILKSCREEN INK ON GATORBOARD  
89 1/2 BY 59 1/2 BY 14 1/2 IN. (227.7 BY 149.9 CM)  
EXECUTED IN 2003

REFERENCE: Barbara Gladstone Gallery, New York  
Acquired by the present owner from the above in December 2003  
\$300,000-400,000

"Form and content cohere to create the perfect Prince artwork:  
stolen but original, ironic but sincere, illusory but real!"

WALY DIMITRI, RICHARD PRINCE: THE GOLDEN B, GUGENHEIM MUSEUM, NEW YORK, 2007, P. 22



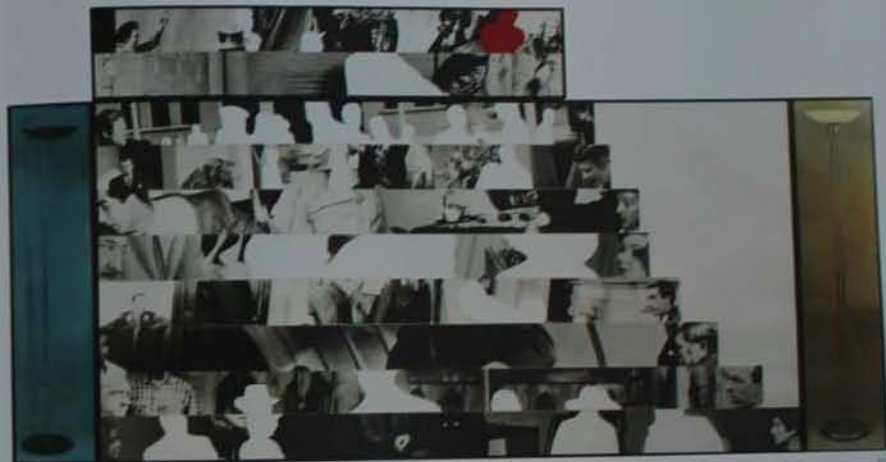
30 JOHN BALDESSARI b. 1941  
*Stairs (with Lamps)*

BLACK AND WHITE PHOTOGRAPHS WITH VINYL PAINT AND OIL PAST mounted on board.  
IN 4 PARTS  
OVERALL: 80.5 BY 200 IN. / 205.3 BY 504.7 CM  
EXECUTED IN 1988

ACQUISITION: Margo Leavin Gallery, Los Angeles  
Private Collection, California  
Sold by Sotheby's, New York, November 14, 1991, lot 199  
Acquired by the present owner from the above sale  
EXHIBITED: Los Angeles, Margo Leavin Gallery, John Baldessari, September - October 1988.  
\$200,000-400,000

John Baldessari's aesthetics and artistic techniques have continually challenged the definition of art. Early in his career, Baldessari brilliantly professed that the spectator is equally as important as the phenomenon being represented. It was Baldessari's unwavering commitment to the juxtaposition of images, often employing photographs, which set him apart from his contemporaries such as Josef Kouda, Bel Bochner, and Sol LeWitt. His image juggling and placement reduces art down to its most primitive elements, presenting several interpretations and thereby subjecting the viewer to a multitude of viewpoints. Through images alone, John Baldessari succeeds in reformatting vision.

Behind Baldessari's reductionist viewer, however, is a glimmer of humanity – regardless of how minimal his composition, he always demonstrates an uncanny brilliance for documenting the human condition. During the 1980's he moved away from incorporating text into his works. Instead, he relied entirely on the juxtaposition of images to relate a story, idea, or thought. In this work, at the beginning and end of each row, there is a headshot of a person staring. This "staring" technique is echoed by two floor lamps, each one of which is highlighted in a different primary color (blue or yellow). All the rows, with the exception of the top two, are deliberately framed between the lamps. The overall effect of the work is a narrative on the relationship between illumination, head and legs, and vision. The images show people looking while we the viewers are, in turn, staring at them. By using the process of montage and the juxtaposition of animals and inanimate objects, Baldessari demonstrates that "meaning is constructed relationally rather than emanating from within." (John Carr, Berlin, Deutsche Gesellschaft, John Baldessari: Somewhere Between Almost Right and Not Quite (With Orange), 2004, p. 25)



31 DAMIEN HIRST b. 1962  
We've Got Style (The Vessel Collection - Blue/Green)

MIX CELLULOSE PAINT, STEEL, BRASS, GLASS AND CERAMIC OBJECTS  
OVERALL: 57 1/2 BY 75 1/2 BY 74 IN. 151.8 BY 192.7 BY 187.8 CM  
EXECUTED IN 1993

PROVENANCE: White Cube Gallery, London  
Acquired by the present owner from the above in March 1994  
EXHIBITED: Miami, Museum of Contemporary Art, *Defining the Nineties: Consensus-Making  
in New York, Miami, and Los Angeles*, February - April 1996  
LITERATURE: Gordon Burn and Damien Hirst, eds., *Damien Hirst I want to spend the rest of  
my life everywhere, with everyone one to one, always, forever, now*, London, 1997, p. 102.  
Illustrated in color  
\$800,000-1,200,000







STEVEN DORNELL: LIMITED EDITION OF 'THE VESSEL COLLECTION' BY DAMIEN HIRST. PHOTOGRAPHY BY DAVID LAKE. COURTESY OF THE DAMIEN HIRST FOUNDATION. PHOTOGRAPHY BY DAVID LAKE. WWW.DAMIENHIRST.COM

We've got style (The Vessel Collection - Blue/Green) is from a series of three cabinets which Damien Hirst executed in 1995. Hirst's amazement with life and death and the fine line between them as well as the presence of death in life is injected into much of his work – and the present. At first, the work appears to be an assemblage of objects that have long been the subject of art – various colored vessels arranged in a 'still-life' composition. However, upon further analysis these ordinary objects have a frailty that is symbolic of the vulnerability of life and the constant presence of death that lingers at the core of Hirst's work. The objects are arranged on shelves of an oversized cabinet in the style of the medicine cabinets Hirst used to arrange bottles and boxes of remedies and act as a precursor for his enormous metal medicine cabinets filled with individual pills. The bright blue of the cabinet, juxtaposed with the vivid colors of the vessels gives a Pop Art element to the work and like the Pop artists before him Hirst borrows these objects and by doing so changes our perception of them. Hirst was also deeply influenced by the work of Joseph Cornell and through his study of Cornell's boxes became fundamentally aware of the historical, philosophical and symbolic power of ordinary objects.

The Vessel Collection series has its heritage in an early experience Hirst had with his next door neighbor, Mr Barnes, during a few year period before art school. "An elderly man with whom Hirst had a passing acquaintance, he could be seen daily wandering around the neighborhood and returning home in the evening with objects he had collected. When he apparently disappeared Hirst decided to find out what had happened and what he found over the fence was an incredible installation. Barnes had passed away,

but had left behind an astonishing legacy of rooms packed to the ceiling with objects he had collected. The age and state of the materials, the textures and that they were arranged architecturally became a kind of obituary of the man's existence. The experience had a profound impact on Hirst, who was already keenly aware of the symbolic power of the juxtaposition of ordinary objects.

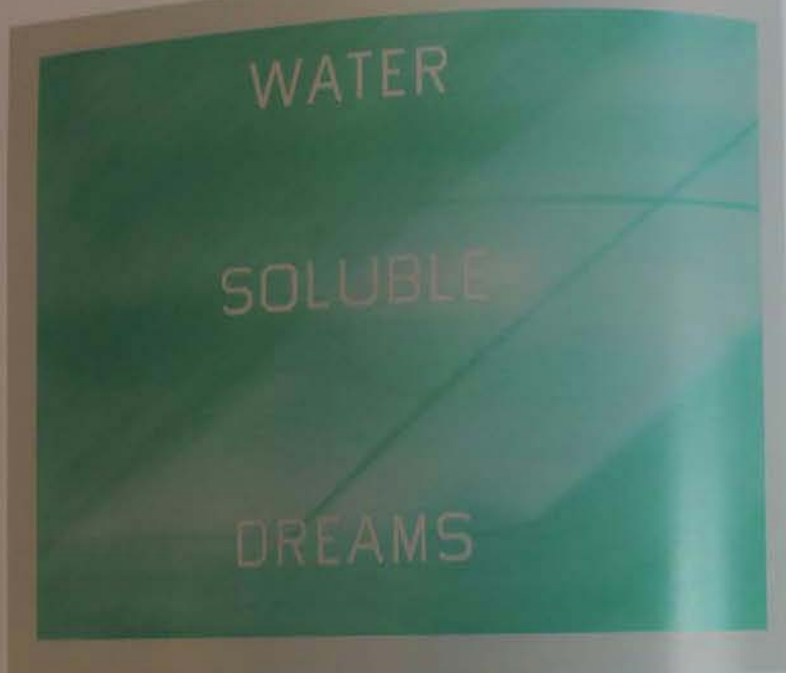
The arrangement of objects in Hirst's cabinets seems as a metaphor for the futility of the compulsive human desire to organize, classify and control the things we fear most. The Vessel Collection series' objects directly reference the way humans sustain life – through eating and drinking ceremonial, and the objects in a related earlier work, *Forms Without Life*, a collection of empty shells alluding to the former life form within them, yet in their rearrangement memorializing the eternal beauty that was crone in them, all are symbolic of the flux and transformation between life and death while ordered in a cabinet protected from outer chaos. The contrast of apparent beauty with this hidden message of death presents a morbid aspect in Damien Hirst's oeuvre. As the artist said, "I hate death. I think it's rude. I love life. However, I think that suicide is the perfect way to deal with life. The problem with life is not knowing when you die, so with suicide you could choose a point where you die. You can say this is where I decide it ends, not out the unknown element." (Gordon Burn and Damien Hirst, *Damien Hirst: I want to spend the rest of my life everywhere with everyone, one to one, when, forever, now*, London, 1997, p. 246)

There is a distinct frontality in Hirst's cabinets – a classic American minimalism to the stacks, rows, grids and boxes in their compositions. The glassed in cases serve as containers to hold the 'inventory' of the art and yet shield it from what lies outside of it while also protecting the viewer from what is inside. The art historian Richard Show aptly comments, "Hirst's propensity for grisly and unsettling images, which could easily spill out into the world of special effects. Hirst walks a tightrope between challenging subject and cooling presentation. Such inebriative content often deflects attention from work that is restrained, even formal, conservative compared with others of his generation." (Richard Show, "Damien Hirst: the Power to Amaze," in *Damien Hirst: Pictures from the Saatchi Gallery*, London, 2001, p. 86). While we've got style (The Vessel Collection - Blue/Green) is perhaps not as disturbing visually as the artist's works in formaldehyde or some of the medicine cabinets, the underlying message of the work is consistent with Hirst's oeuvre and it is perhaps the more subtle reference to it here that makes it this work become poignantly felt by the viewer.



DAMIEN HIRST: NOTHING IS A PROBLEM FOR ME (1995). GLASS, PAPER, WAX, AND OIL ON METAL. 72 x 105 x 37.8 cm. © 2004 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. WWW.DAMIENHIRST.COM





**32 ED RUSCHA** s. 1987  
Water Soluble Dreams

SIGNED AND DATED 84  
DRY PIGMENT ON PAPER  
23 9/16 IN. x 16 1/8 IN. x 7 1/2 CM

PROVENANCE: Private Collection, Los Angeles (acquired directly from the artist)  
Sotheby's, New York, November 18, 1992, lot 181  
Acquired by the present owner from the above sale  
EXHIBITED: New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art; Cotton Puffs, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha, June 2004 - October 2005, no. 165, p. 204, illustrated in color  
**\$80,000-120,000**



**33 JOHN WESLEY** s. 1992  
Swee'pea

SIGNED, TITLED AND DATED 1992 ON THE REVERSE  
ACRYLIC ON CANVAS  
28 1/2 IN. x 22 1/2 IN. x 74.9 BY 57.3 CM

PROVENANCE: Daniel Weinberg Gallery, Los Angeles  
Acquired by the present owner from the above  
EXHIBITED: Santa Monica, Daniel Weinberg Gallery; John Wesley: A Survey of Paintings 1962-1992, October - November 1992  
Venice, Fondazione Prada; John Wesley, June - October 2009  
no. 555, p. 540, illustrated in color  
**\$70,000-90,000**

34 YOSHITOMO NARA & 1999  
The Little Pilgrims (High, Walking)

FIBROUS, COTTON CLOTH AND ACRYLIC, IN 3 PARTS  
EACH 28 BY 19 BY 19 IN. 71 BY 48 BY 48 CM  
EXECUTED IN 1999, THIS MORE IS NUMBER 4 FROM AN EDITION OF 10, PLUS 3  
SETS OF ARTIST'S PROOFS, ONLY 8 OF THE ORIGINAL SETS REMAIN INTACT.

PROVENANCE: Blum & Poe, Los Angeles  
Acquired by the present owner from the above in July 1999

EXHIBITED: Seiyun Art Museum, Art/Domestic,  
February–March 1999 (another example  
exhibited)

Chicago Museum of Contemporary Art,  
Yoshitomo Nara/Walk in, March–June 2000  
Galerie, Galerie Jöhren & Schötle, In the Empty  
Forum, March–April 2000 (another example  
exhibited)

Hannover, Institut für Moderne Kunst, Munich,  
Michael Zühl Gallery, Yoshitomo Nara: Lullaby  
Supermarket, September–November 2002, pp.  
14–142–141 & 197, Illustrated (another example  
exhibited)

Seattle, Henry Art Gallery, West Palm Beach,  
Norton Museum of Art, Tampa Museum of Art,  
Chicago Cultural Center, Crosscurrents at  
Century's End, Selections from the Neuberger  
Berman Art Collection, June 2005–June 2004, pt.  
XI, p. 91, Illustrated in color

Jerusalem, The Israel Museum, Rising Sun,  
Mitsuo Museum, Contemporary Art in Japan,  
December 2005–June 2006

Urakaze, Shigeo Goto, ed., Yoshitomo Nara:  
Uraja, Tokyo 1999

Mark Costanzo, Not Afraid, Rubell Family  
Collection, New York, 2004, p. 87 (another  
example illustrated)

Eth, cat., Das MoMA Art Center (and travelling),  
My Reality: Contemporary Art and the Culture of  
Aids, August 2001–October 2004, pp. 36–40

1152 000 200 000





35 LIU YE b. 1964  
The Long Way Home

STAMPED WITH THE ARTIST'S NAME, TITLE AND DATE 2005 ON THE REVERSE  
DIE ON CANVAS

70% BY 90% BY 179.7 BY 245.1 CM

PROVENANCE: Tomio Koyama Gallery, Tokyo

Acquired by the present owner from the above in April 2005.

LITERATURE: Exh. Cat. Kunstmuseum Bern, Liu Ye, February - April 2007, pp. 112-113.

Illustrated in color

Xu Lei, ed., *Artists of Today*, Hebei, 2006, p. 6, illustrated in color

\$500,000-700,000

Liu Ye's quixotic paintings are an extraordinary amalgam of imaginative reality. They possess a distinctly unique style, subtly reference "pulp noir" and pay homage to classical Chinese landscape tradition. His aesthetic is born from the reality of his own experience of growing up during China's Cultural Revolution as the son of an author and illustrator of children's books. Through his depiction of seemingly cute, cartoon-like characters, placed in fantastical monochromatic backgrounds, Ye is able to rearrange childhood memories into different contexts to create a sort of fantasy world for the viewer to experience. His father was an author and illustrator of children's books, whose own ambitions were thwarted by Mao Zedong's policy of forcing intellectuals to do manual labor. As books were banned under China's repressive regime, Ye's father was compelled to hide books in a black chest under his bed, which Ye was forbidden to open. Nonetheless, Ye would gain access to the books, and the images and texts within would fuel the direction of his unique pictorial language.

In *The Long Way Home*, Ye deftly weaves nostalgia with social commentary, and therefore, the painting is rife with visual paradox. The dusty twilight blue, which bathes the canvas paired with the title, suggest a quieting plight for the protagonists on the canvas. The stoic figures, whose social status is evidenced by the patches on their clothing, appear complacent in their journey. Interestingly, however, the little girl, in a gentle rose jacket, is the only figure which fully confronts the viewer. It is this innocent defiance that makes the portrait that much more endearing as she indeed exemplifies a more optimistic future. When asked about the characters in these works, Liu responds with "it's more about maybe love, about what's inside these people. The title deals with travel, but it's not really about travel." (Liu Ye as quoted in Katy Donoghue, "Liu Ye: Leave Me in the Dark," *Whitewallmag.com*, November 23, 2009, n.p.)



36 TAKASHI MURAKAMI & IHO  
Chans

SIGNED, TITLED AND DATED 1999 AND INSCRIBED BY A STUDIO ARTIST ON THE REVERSE  
ACRYLIC ON CANVAS LAID ON BOARD  
18 BY 18 IN. 40.6 BY 40.6 CM

PROVENANCE: Marianne Boesky Gallery, New York  
Acquired by the present owner from the above in February 1999  
EXHIBITED: Aoyama-da-cho-Hudson, Bard College, Center for Curatorial Studies Museum,  
Takashi Murakami: *The Meaning of the Nonsense of the Meaning*, June - September 1999,  
cat. no. 24, p. 65, illustrated in color  
Tokyo, Museum of Contemporary Art, Takashi Murakami: *Summon monsters? Open the  
door! "Real? Or die?"*, August - November 2001, n.p., illustrated in color  
Seattle, University of Washington, Henry Art Gallery; West Palm Beach, Norton Museum  
of Art; Tokyo, Museum of Art; Chicago Cultural Center, *Crosscurrents at Century's End*,  
Selections from the Neuberger Berman Art Collection, June 2003 - June 2004, pl. XXXIX,  
p. 88, illustrated in color  
Los Angeles, Museum of Contemporary Art; Brooklyn Museum of Art; Frankfurt,  
Museum für Moderne Kunst; Bilbao, Guggenheim Museum, © Murakami, October 2007 -  
Mar 2008, p. 208, illustrated in color

\$150,000-200,000



37 DO-HO SUH & 1982  
Metal Jacket

THREE THOUSAND STAINLESS STEEL DOG TAGS AFFIXED ON A U.S. MILITARY JACKET FABRIC LINER  
OVERALL 33 BY 33 BY 19 IN. 190 BY 127 BY 58 CM  
EXECUTED IN 1990-2001. THIS WORK IS NUMBER 1 FROM AN EDITION OF 6.

ACQUISITIONS: Lehmann Maupin Gallery, New York  
Acquired by the present owner from the above in April 2002

EXHIBITED: St. Louis, Mildred Lane Kemper Art Museum, *On the Margins: Displacement, Individuality, and Transcendence*, February 2008 - April 2008 (another example exhibited)  
New York, Museum of Arts & Design, *Second Lives: Removing the Ordinary*, September 2008 - April 2009 (another example exhibited)

1300.000.400.000

The present work, *Metal Jacket*, is a densely precise grouping of three thousand dog tags soldered on the shape of a hollowed sterling military jacket. At a first glance the dog tags purportedly recall the physical image of the soldiers that could have worn them while serving their country. Upon close inspection, however, the dog tags are embossed with nothing more than random and meaningless words, rather than the identifying agents for individuals in service. This paradox deftly anesthetizes the ability for any personal association or emotion, and challenges one to associate what was intended as a deeply individualistic, to a universal and communal experience. *Metal Jacket* engages the viewer in a confrontation with his own gaze peering out from the missing faces, which in turn become the collective other encasing the jacket's argently framed void. As the artist himself asserted, "Often, people even critics, think that my work is about individuality, disappearing into anonymity. But it's not. I don't think anonymity exists actually. It's just a convenient way to describe a certain situation. It's our problem not to see certain individuals, or not to see difference or individuality. I just want to recognize them." (Do Ho Suh, quoted in Susan Soller, *Art: 21 Art in the Twenty-First Century*, vol. 2, New York, 2005).





38 JULIE MEHRETU b. 1944  
Untitled 1

SIGNED AND DATED 2001 ON THE REVERSE  
INK AND ACRYLIC ON CANVAS LAD ON BOARD  
60 BY 94 IN., 152.4 BY 239.4 CM.

PROVENANCE: The Project, New York  
Acquired by the present owner from the above in May 2001  
EXHIBITED: London, Barbican Art Gallery, *The Americans: New Art*, October -  
December 2001  
Seattle, Henry Art Gallery; West Palm Beach, Norton Museum of Art; Tampa Museum  
of Art; Chicago Cultural Center, *Crosscurrents at Century's End: Selections from the  
Nuberger-Berman Art Collection*, June 2003 - June 2004, pl. XXXV, p. 81, illustrated  
in color

\$400,000,800,000



Like Mahieu's *Amel*, it is a dimensionally iconic pairing from the artist's mature and energetic oeuvre. Mahieu's paintings, layered with swaths of white and meticulously detailed with fine marks of pencil and ink, portray a compression of time, space and location informed by architecture, the city and a number of art historical references and overlaid with a frenetic and highly detailed mark making. The artist creates a means of suggesting social agency.

Mahieu's paintings depart from the exposition of cities, architecture, and urban planning designs and focus on dense and frenetic contemporary urban environments. The artist uses dynamic architectural features and geographical elements such as columns, porticos, façades, city maps and building plans, all of which emanate at once from varying viewpoints. The all of which the artist illustrates as once from varying viewpoints. The composition of these dense fragments form chaotic and exploding images that appear propelled by a tornado-like force as the bursting vectors of color and marks of spontaneity extend from a central point. The marks, here, are densely clustered in clusters across the painting, are representative of individuals of figures and crowds of people on the move. Grouped together, the individual becomes part of a social group, a collective force which engulfs the entire composition and is representative of the speed of the modern city. The partially abstracted picture evokes the sensation of speed and subsequently conveys the viewer's experience as one begins to slowly reveal through the layers, through time and through historical moments and references to time.

The historical references in Mahieu's paintings are further enhanced by the artist's frequent nods to the canon of art history while uniquely starting each reference. Mahieu's brushwork recalls the techniques of Chinese calligraphy yet whereas with the traditional techniques characters are literally represented, Mahieu's mark making serves to connect the essence of the form and ideas. Furthermore, that essence connects Mahieu's works to those of Wassily Kandinsky both formally and intellectually. The artist has found inspiration in Kandinsky's notion of the affective purpose of art which is based on the assumption that art must possess spirit in order to elicit a response from the viewer and that this soul, revealed through the balance of colors and composition, hinges on the integrity of the artist. Her clear and delineation of the chaos of space references Kandinsky's theories in his 1920 essay *The Great Art* where he discusses the inevitable explosion or explosion of our constructed space out of the sheer necessity of agency. With such informed inspiration, Mahieu is able to successfully reconcile many of the approaches of the past century's artists – uniting physical and spiritual representation and socially relevant reflection.



WASSILY KANDINSKY, *COMPOSITION 8*, 1923, OIL ON CANVAS, 111.5 x 165.5 CM, MUSEUM OF MODERN ART, NEW YORK







**39 CHRISTIAN BOLTANSKI** *b. 1944*  
L'école de la Grosse Hamburger Strasse, en  
1938

SIGNED AND NUMBERED 8/40

METAL TIN, PHOTOGRAPH, CLOTH, TAPE, AND LITHO PENCK  
L 9 1/2 BY 8 1/2 BY 3 1/2 IN. 23.5 BY 22.2 BY 1.5 CM  
H 9 BY 8 1/2 BY 2 1/2 IN. 22.9 BY 21.2 BY 5.7 CM

EXECUTED IN 1991. THIS WORK IS NUMBER 8 FROM AN EDITION OF 40

PROVENANCE: The New Museum of Contemporary Art,  
New York

Acquired by the present owner from the above in February 1992

\$1,000-5,000



**40 CHRISTIAN BOLTANSKI** *b. 1944*  
Portrait of Two Boys with Binoculars

FRAMED BLACK AND WHITE PHOTOGRAPH, METAL BOX CONTAINING  
BLACK AND WHITE PHOTOGRAPHS, ELECTRIC LAMP AND WIRES  
OVERALL: 54 1/2 BY 23 1/2 BY 8 1/2 IN. 138.9 BY 60.6 BY 21.6 CM  
FRAMED: 46 BY 23 1/2 IN. 116.8 BY 60.1 CM  
EXECUTED IN 1991

PROVENANCE: Lisson Gallery, London;  
Marian Goodman Gallery, New York

Acquired by the present owner from the above in March 1992

\$20,000-50,000



**41 CINDY SHERMAN** *b. 1944*  
Untitled #127

SIGNED, DATED 1987 AND NUMBERED 127/8 ON THE  
REVERSE

C-PRINT  
54 BY 23 IN. 86.4 BY 58.4 CM

PROVENANCE: Metro Pictures, New York  
Acquired by the present owner from the above in  
June 1999

EXHIBITED: New York, Sandra Gering Gallery,  
*Who's That Girl?*, October–November 1999  
(another example exhibited)  
New York, Tony Shafrazi Gallery, *The Other Side*,  
May–July 2006 (another example exhibited)  
Paris, Jeu de Paume; Kunsthaus Bregenz;  
Humboldt, Louissiana Museum of Modern Art,  
Berlin; Mactin-Gespilus-Bau, *Cindy Sherman*, May  
2006–September 2007, p. 116 and p. 252,  
illustrated in color (another example exhibited)

\$10,000-40,000





**42 DOUG AITKEN** *n. 1988*  
*Untitled (Santa Barbara Offshore Platforms)*  
I and II. A Pair

EACH SIGNED AND NUMBERED 1/1 ON THE REVERSE.  
CINCHROME PRINT LAMINATED ON FLECKIGLAS IN 2 PARTS.  
EACH: 40.5 BY 52.4 IN. (102.5 BY 132.4 CM).  
EXECUTED IN 1988. THIS WORK IS NUMBER 1 FROM AN EDITION OF 5.  
PLUS 2 ARTIST'S PROOFS.

PROVENANCE: J&J Gallery, New York.  
Acquired by the present owner from the above in April 1999.  
\$1,000,000.000



**43 UTA BARTH** *n. 1988*  
*Ground No. 49*

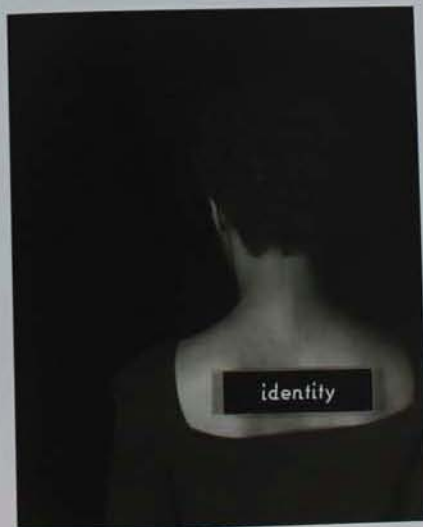
SIGNED, DATED 1995 AND NUMBERED 5/5 ON THE REVERSE.  
EKTACOLOR PRINT MOUNTED ON PANEL.  
24 BY 25 BY 5 IN. (61 BY 63.5 BY 12.7 CM).  
EXECUTED IN 1995. THIS WORK IS NUMBER 5 FROM AN EDITION OF 5.  
PLUS 2 ARTIST'S PROOFS.

PROVENANCE: ACME Gallery, Los Angeles.  
Acquired by the present owner from the above in April 1999.  
\$3,000,500.000

**44 MICHAL ROVNER** *n. 1987*  
*One-Person Game Against Nature I No. 35*  
C-PRINT  
40 BY 40 IN. (101.6 BY 101.6 CM)  
EXECUTED IN 1987. THIS WORK IS FROM AN EDITION OF 5.  
PROVENANCE: Acquired directly from the artist in 1997.  
\$4,000,800.000



**45 LORNA SIMPSON** *n. 1988*  
ID  
BLACK AND WHITE SILVER PRINTS AND ENGRAVED PLASTIC PLAQUES  
IN 3 PARTS  
84 BY 49 IN. (213 BY 124.5 CM)  
EXECUTED IN 1988. THIS WORK IS NUMBER 1 FROM AN EDITION OF 4.  
PROVENANCE: Josh Baer Gallery, New York.  
Acquired by the present owner from the above in May 1990.  
EXHIBITED: Fukui Fine Arts Museum; Tokushima Modern Art  
Museum; Ohari Memorial Art Museum; Dream Springs; Story  
Teller: An African-American Presence, November 1992 -  
May 1995.  
Tokyo, Setagaya Art Museum; Osaka, National Museum of Art,  
Fukuoka-shi, Fukuoka Art Museum, Beyond The Frame: The  
Transition from Modernism to Postmodernism in American Art,  
1960-1990, July - December 1991.  
\$7,000,800.000





**46 VIK MUNIZ** b. 1961  
 200 yards (The Apple Tree, after Atget from  
 Pictures of Thread series)  
 SIGNED, TITLED, DATED 1998 AND NUMBERED 2/5 ON THE REVERSE  
 GELATIN SILVER PRINT  
 24 BY 20 IN. 61 BY 50.8 CM.  
 EXECUTED IN 1998. THIS NUMBER 2 FROM AN EDITION OF 5, PLUS  
 ARTIST'S PROOF.

PROVENANCE Photographs Do Not Bend Gallery, Dallas  
 Acquired by the present owner from the above in  
 September 1999

EXHIBITED Museo d'Arte Contemporanea Roma, Via Manzoni  
 September 2003 - January 2004, p. 89, illustrated in color

LITERATURE Pedro Corrêa do Lago, ed., *Vik Muniz: Obras  
 Completas 1987-2009*, Catálogo Razonado, Rio de Janeiro, 2010,  
 p. 190, illustrated in color

\$6,000-8,000



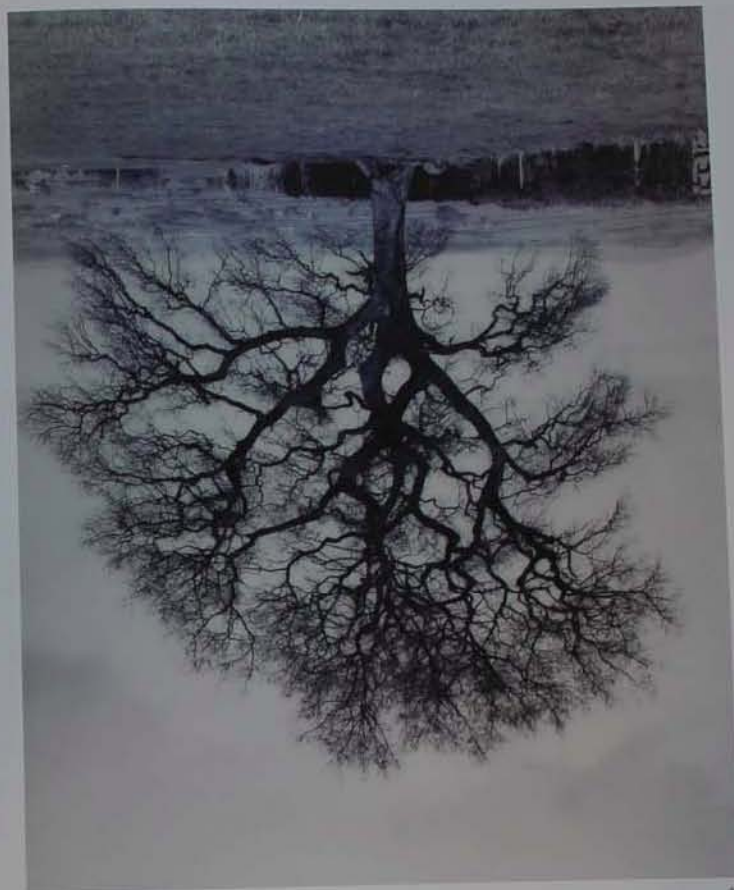
**47 ANDREAS GURSKY** b. 1965  
 Furkapaß

SIGNED, TITLED, DATED 1992 AND NUMBERED 4/12 ON THE REVERSE  
 COLOR DUPLICER PRINT  
 18 1/4 BY 25 IN. 46.3 BY 58.4 CM.  
 EXECUTED IN 1989 AND PRINTED IN 1992. THIS WORK IS NUMBER 4  
 FROM AN EDITION OF 12.

PROVENANCE 303 Gallery, New York  
 Acquired by the present owner from the above

EXHIBITED Krefeld, Museum Haus Lange, *Andreas Gursky*,  
 November - December 1989, illustrated (another example  
 exhibited)

\$20,000-30,000



**48 RODNEY GRAHAM** b. 1949  
 Welsh Oaks (No. 6)

MONOCHROME COLOR PRINT  
 87 BY 70 IN. 221 BY 178 CM.  
 EXECUTED IN 1998. THIS WORK IS NUMBER 2 FROM AN EDITION OF 3.

PROVENANCE Donald Young Gallery, New York  
 Acquired by the present owner from the above in  
 December 1999

LITERATURE Seattle, Henry Art Gallery; West Palm Beach,  
 Norton Museum of Art; Tampa Museum of Art; Chicago  
 Cultural Center, *Contemporary Art Century's End: Selections from  
 the Neuberger Berman Art Collection*, June 2003 - June 2004,  
 pl. XX, p. 51, illustrated in color

\$70,000-90,000

48 ANDREAS GURSKY 1944  
Niagara Falls

CHROMOGENIC PRINT MOUNTED ON PLEXIGLAS  
40 BY 33 IN. 101.6 BY 83.8 CM  
ELECTED IN 1999. THIS WORK IS FROM AN EDITION OF 12, PLUS 3 ARTIST'S PROOFS.

PROVENANCE: 303 Gallery, New York  
Acquired by the present owner from the above in July 1990.

OWNED BY: Deichhoffen Hamburg, Amsterdam; De Appel Foundation, Andreas Gursky,  
Photograph 1984-1992, February - July 1994, pl. 55, illustrated in color (another  
example exhibited).

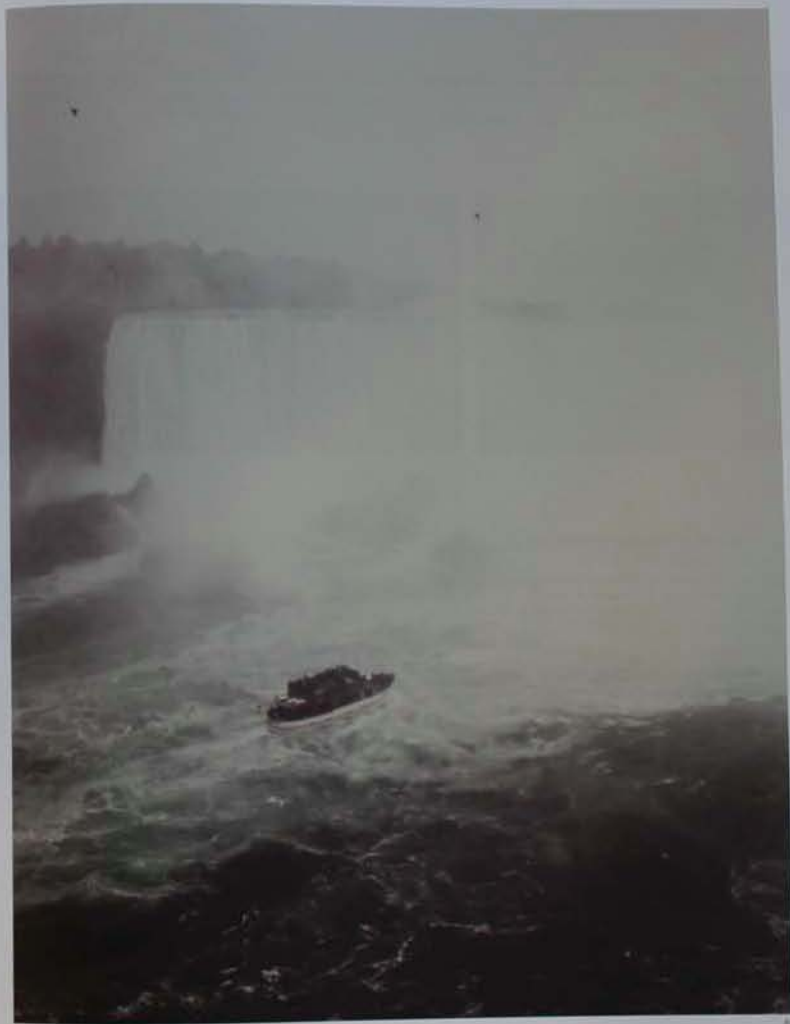
Kunsthalle Düsseldorf, Andreas Gursky-Photographs 1984 to the present, August - October  
1998, p. 28, illustrated in color (another example exhibited).

New York, Museum of Modern Art, Andreas Gursky, March - May 2001, pl. 8, pp. 62-63,  
illustrated in color and p. 186, detail illustrated in color (another example exhibited).

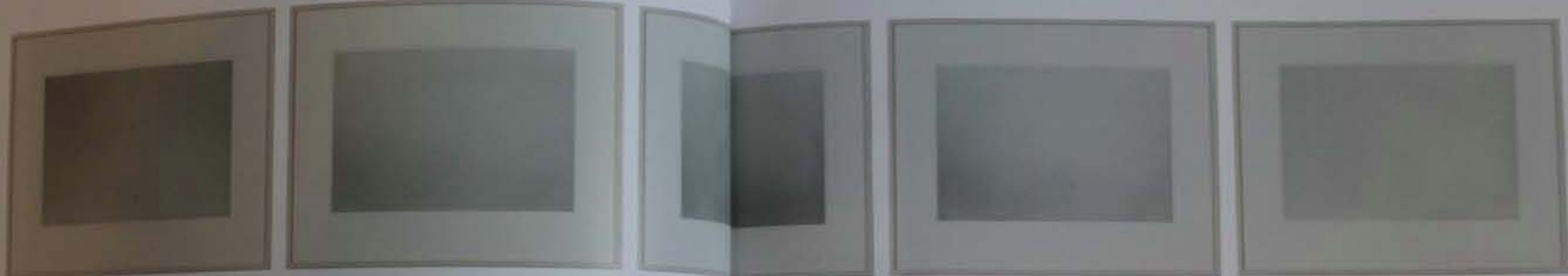
Herbert and Pauline Foundation, St. Louis Art Museum, Andreas Gursky, May 2007 -  
January 2008, p. 111, illustrated in color (another example exhibited).

Kunstmuseum Krefeld, Stockholm, Moderna Museet; Vancouver Art Gallery, Andreas  
Gursky Werke - Works 80-08, December 2008 - January 2009, pl. 85, illustrated in color  
(another example exhibited).

FRANZIS, Collier Schorr, "How Familiar It", Parfett, No. 44, July 1995, p. 89, illustrated.  
\$80,000-120,000







30 FELIX GONZALEZ-TORRES 1964 - 1994

"Untitled"

SEVEN (SEVEN PRINTS WITH ARTIST'S FRAMES BY 5 PRINTS)  
 JACKSON 25487 225-46 441 811613 ON  
 (ACQUISITION BY 1994, TWO MORE IN NUMBER 1 FROM AN EDITION OF 2,  
 PLUS 1 ARTIST'S PROOF AND 6 ACCOMPANIED BY A CERTIFICATE OF  
 AUTHENTICITY)

ACQUISITION: Andrea Rosen Gallery, New York  
 Acquired by the present owner from the above in May 1994

EXHIBITION: Sprengel Museum, Felix Gonzalez Torres,  
 June - August 1997

WIKI Media: Galerie der Stadt Esslingen am Neckar, Fotografie als  
 Handlung 4th International Foto-Terminal, June - September 1999

San Francisco: Franklin Gallery, Felix Gonzalez Torres, April -  
 May 2004 (another example exhibited)

Seattle: Fryer Art Gallery, West Palm Beach: Norton Museum of  
 Art, Tampa: Museum of Art, Chicago: Cultural Center

Contemporary at Century 1 End: Selections from the Neuberger  
 Bienna Art Collection, June 2000 - June 2004, pl. XIX, p. 49,  
 Acquired in 2004

Contemporary Art: Fotografie als Handlung  
 (Photography as Concept) 4th International Foto-Terminal  
 Esslingen, 1999, pp. 14 - 75, Illustrated in color

Dierker, Dierker, et al. eds., Felix Gonzalez Torres: Catalogue  
 Raisonné, Cologne-Bonn, 1997, p.112, Illustrated in color

Nancy Spector, Felix Gonzalez Torres, New York, 1995, p. 40,  
 Acquired in 2004

1000 800 450 000

"Described in spatial terms, this narrative takes the form of a continuous journey in which one travels away from the self-as-referent to the social-as-mirror and back again"

FELIX GONZALEZ-TORRES IN NANCY SPECTOR, "TRAVEL AS METAPHOR" GOTTSCHEW PROCAL, SANFORD, 2000, P. 248

The five images that comprise the present work, Felix Gonzalez Torres's "Untitled" from 1994, depict a somber and expansive sky fragmented. The birds cluster like specks of pale dust; in two of the photographs, they fade to near invisibility. Gonzalez Torres, an artist known for imbuing his stark imagery with visual metaphor, addresses here the idea of travel, both as a physical act of displacement - a transition from familiar to foreign - and as a reflection of progress, at once personal and cultural. The birds appear - uncannily - as if once static and dynamic, obviously flying but also floating. As Torres himself notes, "As with all artistic practices, [my work] is related to the act of leaving one place for another, one which proves perhaps better than the first" (As quoted from the press release for Gonzalez Torres's individual exhibition at Andrea Rosen Gallery, New York, January 20 - February 24, 1990).

In one respect, these prints differ from Gonzalez Torres's more familiar works, which employ common objects like candy, paper and lightbulbs to suggest love and remembrance. His "Untitled" (Perfect Lovers), 1987-1991, for example, features two clocks hung side-by-side that record time until inevitably falling out of sync. Similarly, piles of candy bag viewers to take a piece to deplete the piece. Here, the work is quieter, subtler. The faint contrast between the frenetic birds and the misty sky suggests a permeability between being and surrounding.

At the same time, photography was central to Gonzalez Torres. He was trained as a photographer and his entire oeuvre can be seen to have a relationship to photographic practice or theory. By returning to the ostensibly traditional format of framed, photographic prints during his career, Gonzalez Torres extended his artistic practice, a significant aspect of which was his radical exploration of the boundaries of value and worth, uniqueness and the multiple.



FELIX GONZALEZ-TORRES, "GIRTS OF PERFECT LOVES", 1987-1991  
 © FELIX GONZALEZ-TORRES FOUNDATION, COURTESY ANDREA ROSEN  
 GALLERY, NEW YORK



**51 ANISH KAPOOR b. 1964**

Untitled

SIGNED AND DATED 1990 ON THE REVERSE  
ON LAMINATED PAPER  
20% BY 22 IN. - 75.4 BY 55.9 CM.

PROVENANCE: Barbara Gladstone Gallery, New York  
Acquired by the present owner from the above in  
November 1990

\$25,000-38,000

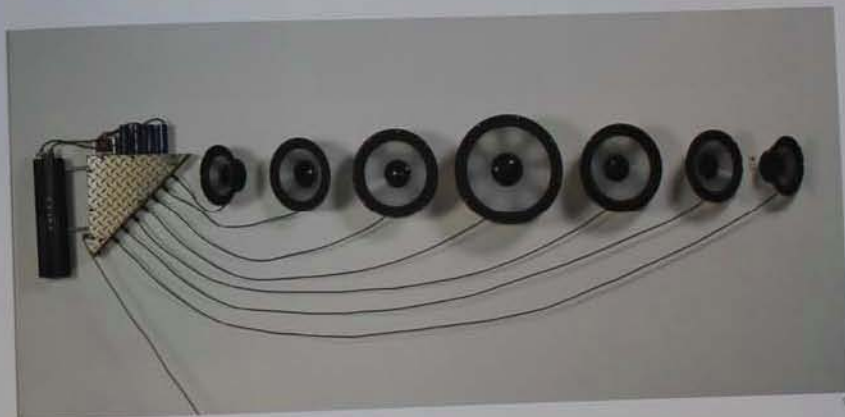


**52 MAYA LIN b. 1958**  
Phases of the Moon

EACH SIGNED, TITLED, DATED 1998 ON THE REVERSE  
CAST BEESWAX, IN 3 PARTS  
EACH 16% BY 16% BY 4% IN. - 41.9 BY 41.9 BY 12.1 CM.

PROVENANCE: Gagosian Gallery, Beverly Hills  
Acquired by the present owner from the above in October 1998

\$20,000-30,000



**53 ALAN RATH b. 1968**  
Wallflower VII

SIGNED AND DATED 1992 ON THE REVERSE OF THE ALUMINUM  
CASING  
ALUMINUM CASING, WOOD, ELECTRONICS AND SPEAKERS  
OVERALL: 30 BY 108% BY 7% IN. - 76.2 BY 276.2 BY 1.8 CM.

PROVENANCE: Carl Solway Gallery, Cincinnati  
Acquired by the present owner from the above in February 1992  
EXHIBITED: New Rochelle, Castle Gallery; *Message is the Medium*  
*Issues of Representation in Modern Technologies*, February -  
April 1995

\$10,000-15,000



**54 VITO ACCONCI** b. 1940  
Blown-Up Baby Doll

SIGNED, DATED '82 AND NUMBERED 6/20 ON THE BOTTOM CENTER PANEL.  
SCREENPRINT ON DITRA AND MIRROR PLEXIGLAS IN 4 PARTS,  
EACH BACKED WITH VELCRO.  
48 BY 48 IN. 121.9 BY 121.9 CM.

PROVENANCE Private Collection, New York  
Acquired by the present owner from the above in October 1991

This work can be installed in variable permutations. The configurations form a small central baby face, a medium sized baby face, or large size baby face in a hexagonal format, and lastly the triangles may be arranged in any irregular shape to deconstruct the features of the doll's face.

\$10,000-15,000



**55 HAIM STEINBACH** b. 1944

Untitled (female mannequin right hands)

SIGNED, DATED '90 AND NUMBERED 4/10 ON THE REVERSE ON THE REVERSE OF THE SHELF.  
ASH VENEERED SHELF, 2 WOOD MANNEQUIN HANDS  
OVERALL: 17 1/4 BY 15 1/2 BY 6 1/2 IN. 43.9 BY 39.4 BY 16.5 CM

PROVENANCE The New Museum of Contemporary Art, New York  
Acquired by the present owner from the above in December 1990

\$3,000-5,000



**56 WILLIAM WEGMAN** b. 1943

Before/On/After Permutations I: A group of seven prints

GELATIN SILVER PRINTS, IN 7 PARTS, MOUNTED ON ARCHIVAL BOARD  
OVERALL: 40 1/4 BY 40 IN. 102.3 BY 101.6 CM  
EXECUTED IN 1972

PROVENANCE Pace/MacGill Gallery, New York  
Acquired by the present owner from the above in January 1995

\$10,000-15,000





57 **RICHARD TUTTLE** b. 1941  
Perceived Obstacle

EACH SIGNED WITH THE ARTIST'S INITIALS, NUMBERED 22/45 AND RESPECTIVELY LABELED A THROUGH F.  
LITHOGRAPH PRINTED IN COLORS. IN 4 PARTS.  
12% BY 56 IN. 31.1 BY 91.4 CM.  
EXECUTED IN 1991. THIS WORK IS NUMBER 37 FROM AN EDITION OF 45.

PROVENANCE: Brooke Alexander Editions, New York.  
Acquired by the present owner from the above in August 1998.  
**\$3,000-5,000**



58 **ENRIQUE MARTÍNEZ CELAYA** b. 1944  
Wonderful Lies

SIGNED, TITLED AND DATED 1994 AND INSCRIBED YOURS BECAUSE I ASKED YOU TO ON THE REVERSE.  
OIL, WAX, WIRE, SPRAY PAINT AND SILK FLOWERS ON CANVAS.  
62 BY 41% BY 3 IN. 157.5 BY 106.4 BY 7.6 CM.

PROVENANCE: Dorothy Goldeen Gallery, Santa Monica.  
Acquired by the present owner from the above in July 1996.  
**\$8,000-12,000**

59 **RICHARD LONG** b. 1940  
Untitled

EACH SIGNED ON THE REVERSE.  
AVON RIVER MUD ON PAPER, IN 3 PARTS.  
16% BY 12% IN. 41 BY 32.4 CM.  
EXECUTED IN 1989.

PROVENANCE: Anthony d'Offay Gallery, London.  
Christie's, New York, November 10, 1993, lot 338.  
Acquired by the present owner from the above sale.  
**\$8,000-12,000**



60 **ALEX HARTLEY** b. 1963  
Untitled

MDF, PHOTOGRAPH AND GLASS.  
OVERALL: 43% BY 66% BY 11% IN. 110.2 BY 168.6 BY 28.3 CM.  
EXECUTED IN 1994.

PROVENANCE: Galleria Valentina Mancada, Rome.  
Acquired by the present owner from the above in September 1994.

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



**61 HELMUT DÖRNER** b. 1952  
Bros

EACH SIGNED, TITLED AND DATED 1992 ON THE REVERSE  
LACQUER, ENAMEL AND OIL ON CANVAS MOUNTED ON PANEL, IN 2  
PARTS  
EACH: 64 BY 40 IN. 162.6 BY 101.6 CM.

PROVENANCE: Konrad Fischer Galerie, Düsseldorf  
Acquired by the present owner from the above in August 1996  
**\$10,000-15,000**



**62 VALESKA SOARES** b. 1957

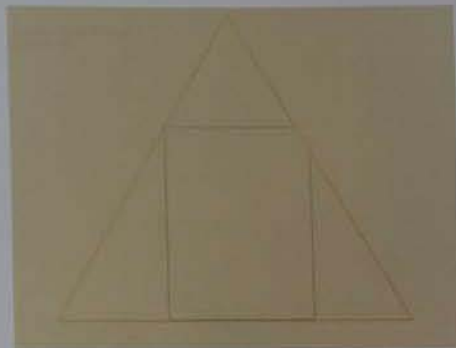
Girl Jumping in Hole  
BEESWAX ON ACID-FREE PAPER  
48 BY 32 1/2 IN. 117 BY 83 CM.  
EXECUTED IN 1996

PROVENANCE: Christopher Grimes Gallery, Los Angeles  
Acquired by the present owner from the above in July 1999  
**\$6,000-8,000**

**63 ROBERT MANGOLD** b. 1927  
A Rectangle Not Totally within a Triangle

SIGNED, TITLED AND DATED 1976  
COLORED PENCIL ON PAPER  
20 1/2 BY 27 IN. 52.1 BY 68.6 CM.

PROVENANCE: Karsten Greve Gallery, Cologne  
Sotheby's, New York, February 26, 1992, lot 205  
Acquired by the present owner from the above sale  
**\$20,000-30,000**



**64 ROBERT MANGOLD** b. 1927  
Study for Irregular No. 5 (Ochre)

SIGNED, TITLED AND DATED 1988  
ACRYLIC AND CHARCOAL ON PAPER  
29 BY 22 IN. 73.7 BY 55.9 CM.

PROVENANCE: Paula Cooper Gallery, New York  
Galerie Meert Rihoux, Brussels  
Galerie Karsten Greve, Cologne  
Sotheby's, New York, February 25, 1992, lot 284  
Acquired by the present owner from the above sale  
EXHIBITED: Brussels, Galerie Meert Rihoux, Robert Mangold,  
March - April 1988  
Zürich, Annemarie Verna Galerie, Robert Mangold: Works on  
Paper / Werke auf Papier / Travaux sur Papier, November 1988 -  
January 1989  
Brussels, Galerie Meert Rihoux, Robert Mangold: Works on Paper  
1962 - 1988, April - May 1989  
**\$25,000-35,000**





**65 DORIS SALCEDO b. 1944**

*Atrabilarios*

DIFFERENT PLANTWOOD SHOES, COW BLADDER AND SURGICAL THREAD  
 47 1/2 BY 52 IN. (120 BY 132 CM)  
 EXECUTED IN 1996

PROVENANCE: White Cube Gallery, London  
 Acquired by the present owner from the above in  
 February 2002

\$10,000-40,000



**66 JULIÃO SARMENTO b. 1944**

*Where Speech Could Have Been Transcribed*

TITLED AND DATED 2001 ON THE REVERSE  
 ACRYLIC, GRAPHITE AND CHARCOAL ON CANVAS  
 74 IN. BY 80 1/2 IN. (189 BY 219.7 CM)

PROVENANCE: Sean Kelly Gallery, New York  
 Acquired by the present owner from the above in  
 December 2002

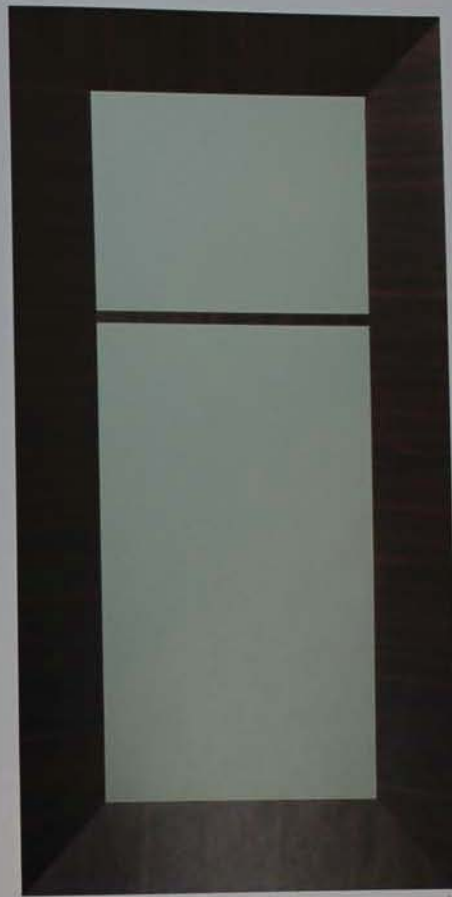
EXHIBITED: Eindhoven, Van Abbemuseum, Julião Sarmento: Echo,  
 February - May 2004

\$30,000-40,000





67 **JOHN CAGE** 1912 - 1992  
New River Rocks and Smoke # 7, 4/13/90  
PENCIL  
WATERCOLOR ON SACK PREPARED PAPER  
25 1/4 BY 15 3/8 IN. 15.7 BY 39.8 CM  
EXECUTED IN 1990  
PROVENANCE: Margaret Roeder Gallery, New York  
Cunningham Dance Foundation, Inc., New York  
Acquired by the present owner from the above in 1993  
\$15,000-20,000



68 **RICHARD ARTSCHWAGER** b. 1923  
Mirror (Green)  
SIGNED, TITLED AND DATED 88 ON THE REVERSE  
FORMICA ON WOOD  
72 1/4 BY 36 1/4 IN. 185.5 BY 92.1 CM  
PROVENANCE: Marian Goodman Gallery, New York  
Christie's, New York, November 19, 1992, lot 258  
Acquired by the present owner from the above sale  
\$35,000-45,000

100 SOL LEWITT (1928-2007)

Wall Drawing No. 97

1967. Mixed media, ink, red wax pencil, and

overnight railroad

1967. 1967. 1967. The work is accompanied by a handwritten "CONCEPTS TO ASSISTIVITY" signed by the artist. It is available at [www.sollewall.com](http://www.sollewall.com).

Acquired by the artist in London

Private Collection, New York

London, New York, November 19, 1967, pp. 101

Reprinted by the artist in the book *Sol Lewitt*

Complete London: *Sol Lewitt*, 1967, pp. 101-102

New York: Museum of Modern Art, *Sol Lewitt: Retrospective*

1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

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London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105

London: *Sol Lewitt*, 1967, pp. 101-102, 103, 104, 105



**70 TONY SMITH 1917 - 1980**

New Piece

SIGNED ON THE UNDERSIDE  
BLACK LACQUER ON WOOD  
10 1/4 BY 21 BY 22 IN. / 26.6 BY 53.3 BY 56 CM. CONFORM  
EXECUTED IN 1966. THIS WORK IS NUMBER 30 FROM AN EDITION OF  
40. PUBLISHED BY DOCUMENTA FOUNDATION.

PROVENANCE Sotheby's, New York, October 5, 1993, lot 192.  
Acquired by the present owner from the above in the above sale  
**\$6,000-8,000**



**71 JOEL SHAPIRO b. 1941**

Untitled

SIGNED AND STAMPED WITH THE DATE 77 AND NUMBER 02 ON THE  
UNDERSIDE

BRONZE

14 BY 17 BY 13 1/2 IN. / 35.6 BY 43.2 BY 34.3 CM

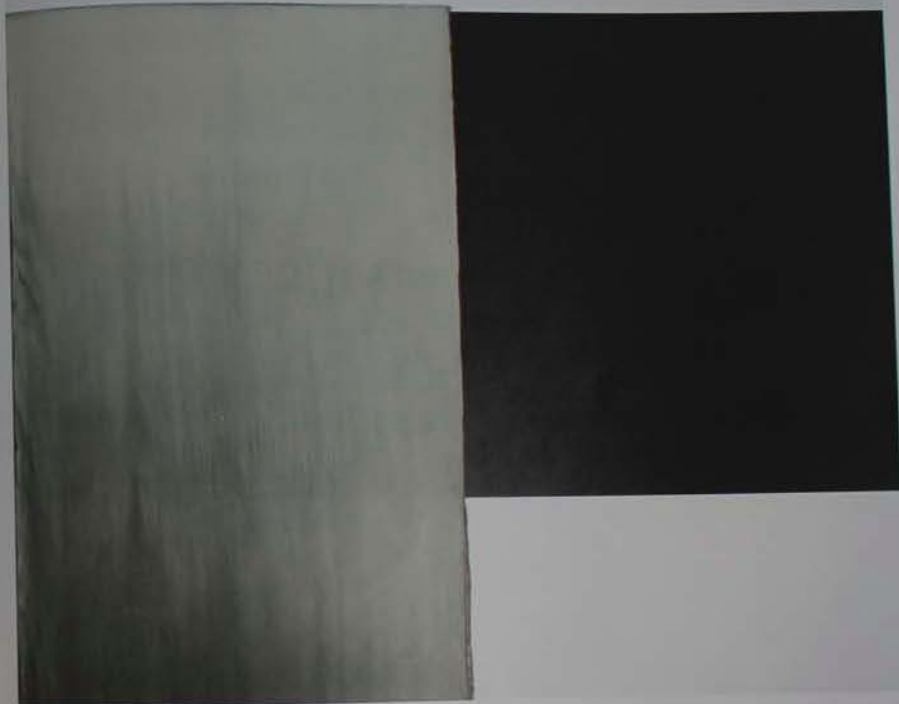
PROVENANCE Donald Young Gallery, Chicago

Christie's, New York, November 13, 1991, lot 277

Acquired by the present owner from the above sale

EXHIBITED Los Angeles, Margo Leavin Gallery, *Cast, Carved and  
Constructed*, August - September 1981

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



**72 CALLUM INNES b. 1962**

Exposed Painting Charcoal Black, Gold Green

SIGNED THREE TIMES AND DATED 00 TWICE ON THE OVERLAP  
OIL ON CANVAS

83 1/2 BY 81 1/4 IN. / 212.4 BY 207.6 CM

PROVENANCE Sean Kelly Gallery, New York

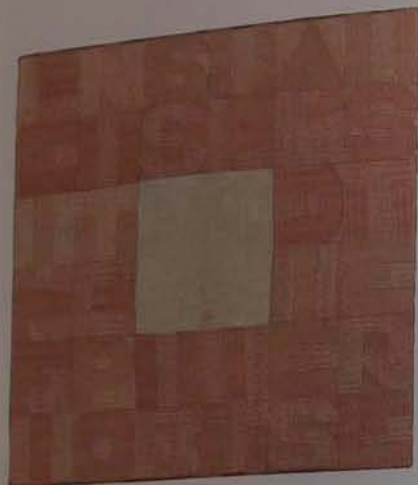
Acquired by the present owner from the above in

December 2000

EXHIBITED Seattle, Henry Art Gallery, West Palm Beach, Norton  
Museum of Art, Tampa Museum of Art, Chicago Cultural  
Center, *Contemporary at Century's End: Selections from the  
Neuberger-Berman Art Collection*, June 2003 - June 2004, pl.  
XXVII, p. 65, illustrated in color

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





73 **ALIGHIERO BOETTI** 1940 - 1994  
Le Infinite Possibilità di Esistere

SIGNED ON THE OVERLAP  
EMBROIDERY ON LINEN LAID ON PANEL  
14 BY 14 IN. 35.5 BY 35.5 CM.  
EXECUTED IN 1990, THIS WORK IS BEING ARCHIVED BY THE ARCHIVO  
ALIGHIERO BOETTI, ROME

PROVENANCE: Galerie Erick Franck, Geneva  
Acquired by the present owner from the above in June 1992.  
\$15,000-20,000



74 **ALIGHIERO BOETTI** 1940 - 1994  
Le Infinite Possibilità di Esistere

SIGNED ON THE OVERLAP  
EMBROIDERY ON LINEN LAID ON PANEL  
14 BY 14 IN. 35.5 BY 35.5 CM.  
EXECUTED IN 1990, THIS WORK IS BEING ARCHIVED BY THE ARCHIVO  
ALIGHIERO BOETTI, ROME

PROVENANCE: Galerie Erick Franck, Geneva  
Acquired by the present owner from the above in June 1992.  
\$15,000-20,000



75 **MARCEL BROODTHAERS** 1924 - 1976

Porte Capital A  
SIGNED, TITLED AND NUMBERED 2/7 ON THE REVERSE  
ENAMEL ON PLASTIC RELIEF IN ARTIST'S FRAME  
49 BY 35 1/2 IN. 124.5 BY 90.2 CM.  
EXECUTED IN 1969.

PROVENANCE: Galerie Ronnie Vab de Velde, Antwerp  
Christie's, New York, November 13, 1991, lot 258.  
Acquired by the present owner from the above sale

EXHIBITED Minneapolis, Walker Art Center; Los Angeles  
Museum of Contemporary Art; Pittsburgh, Carnegie Institute  
Museum of Art; Brussels, Palais de Beaux-Arts, *Marcel  
Broodthaers*, April 1989 - June 1990, p. 137, illustrated (another  
example exhibited)

\$30,000-40,000

76 RICHARD ARTSCHWAGER s. 1983  
Landscape II

SIGNED AND DATED '83 ON THE STRETCHER, TITLED ON THE REVERSE  
ACRYLIC AND CHARCOAL ON CELOTEX, IN ARTIST'S FRAME  
25 BY 25 IN. 63.5 BY 63.5 CM  
PROVENANCE Leo Castelli Gallery, New York  
Private Collection, London  
Acquired by the present owner from the above.  
\$120,000-180,000





**77 ROBERT RAUSCHENBERG** b. 1925  
*Quorum (Bones and Unions)*

RAG, MUD, ROPE AND BAMBOO  
63 1/2 BY 44 1/2 BY 4 IN. - 161.9 BY 113 BY 10.2 CM  
EXECUTED IN 1975. THIS WORK IS FROM AN EDITION OF 75 PLUS 7  
ARTIST'S PROOFS. ALSO PLEASE NOTE THAT THE DIMENSIONS ARE  
VARIABLE.

PROVENANCE Brooke Alexander Gallery, New York  
Acquired by the present owner from the above in January 1993

\$5,000-7,000



**78 ANDY WARHOL** 1928 - 1987

*Young Woman with Halo of Blatts*

HAND-COLORED BLOTTED INK LINE DRAWING AND INK ON PAPER  
26 1/2 BY 22 1/2 IN. - 72.4 BY 57.3 CM  
EXECUTED CIRCA 1958

PROVENANCE Private Collection, Florida  
Sotheby's, New York, June 30, 1993, lot 298  
Acquired by the present owner from the above ink

\$20,000-30,000



**79 ROBERT RAUSCHENBERG** b. 1925

*Bank (Galvanic Suite)*

SIGNED AND DATED 91  
ACRYLIC ON GALVANIZED ALUMINUM IN ARTIST'S FRAME  
25 BY 25 IN. - 63.5 BY 63.5 CM

PROVENANCE Cunningham Dance Foundation, Inc., New York  
Acquired by the present owner from the above in July 1993

EXHIBITED New York, Leo Castelli Gallery, *Merce Cunningham  
Dance Foundation Benefit Art Exhibition*, January 1993

\$60,000-80,000





80 **HARRY BERTOIA** 1915 - 1978

Untitled

STAINLESS STEEL

26 1/2 BY 4 BY 4 IN. - 68 BY 10 BY 10 CM.

BASE: 4 BY 4 IN. - 10 BY 10 CM.

EXECUTED IN 1964. THIS WORK IS ACCOMPANIED BY A PENCIL STUDY FOR THIS SCULPTURE AND ALSO A TITLE CERTIFICATE SIGNED BY HARRY BERTOIA, BERTOIA STUDIO.

PROVENANCE Private Collection, Pennsylvania  
Sotheby's New York, September 29, 1991, lot 318  
Acquired by the present owner from the above sale.

\$12,000-18,000



81 **ARNULF RAINER** b. 1929

Untitled

SIGNED

INK AND OIL CRAYON ON GELATIN SILVER PRINT

25 1/4 BY 20 IN. - 60 BY 50 CM.

EXECUTED IN 1969-1970.

PROVENANCE David Nolan Gallery, New York  
Private Collection, Chicago  
Sotheby's, New York, October 5, 1995, lot 38  
Acquired by the present owner from the above sale.

\$8,000-12,000



82 **GERHARD RICHTER** b. 1932

Misty Self Portrait

SIGNED AND DATED 19 JAN 1990

OIL ON PHOTOGRAPH

25 1/2 BY 20 IN. - 34.3 BY 50.8 CM.

PROVENANCE Anthony d'Offay Gallery, London  
Acquired by the present owner from the above in May 1991.

EXHIBITED London, Anthony d'Offay Gallery, *Mirror*, April - June 1991.

\$25,000-35,000

83 SIGMAR POLKE *c. 1981*  
Untitled

SIGNED AND DATED 83-  
GOUACHE ON PAPER  
39 8/16" (101.3 CM) BY 68 3/4" (174.6 CM)

PROVENANCE: Holly Solomon Gallery, New York;  
First Bank, Minneapolis

Credit: 1, New York, November 10, 1993, lot 170  
Acquired by the present owner from the above sale

LITERATURE: Lynne Sowder, *The First Bank Art Collection*, Minneapolis, 1985, n.p., illustrated  
\$100,000-150,000

"Polke's paintings are much more than marooned and shipwrecked images, art historical salvage and technical pyrotechnics. His art may have begun as a European response to American pop art, but it went on to be much more. He both dismantled painting and reconfigured our idea of what it could be. He respected history and played the devil with it!"

ADRIANE SEARLE, "SIGMAR POLKE - SORRY I MISSED YOU!" *THE GUARDIAN*, JUNE 15, 2010



84 NEO RAUCH b. 1960  
Eimbruch

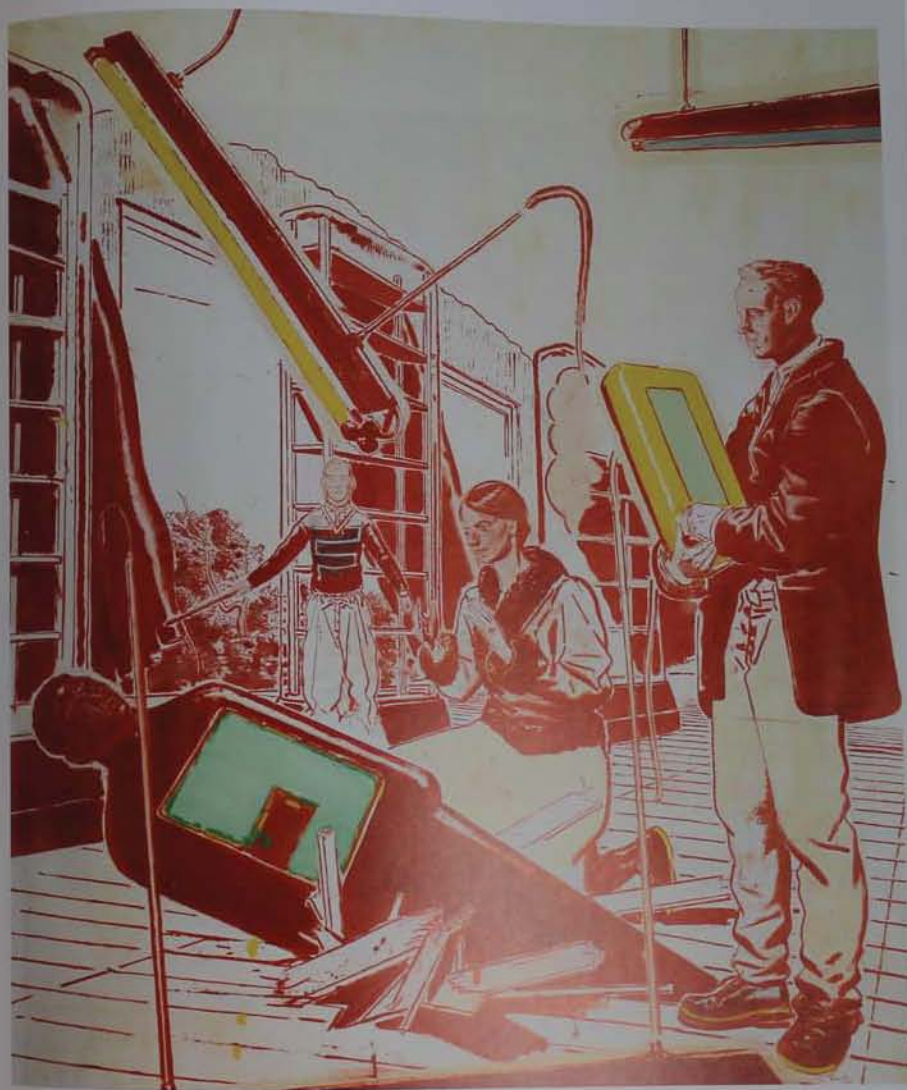
SIGNED AND TITLED ON THE STRETCHER  
OIL ON PAPER  
88 1/8 BY 76 1/8 IN. 225 BY 195 CM.  
EXECUTED IN 1989.

PROVENANCE David Zwirner, New York.  
Acquired by the present owner from the above in November 2000.  
EXHIBITED New York, David Zwirner, *Neo Rauch*, February - March 2000.  
Seattle, Henry Art Gallery, West Palm Beach, Norton Museum of Art, Tampa Museum of  
Art, Chicago Cultural Center, *Crossroads at Century's End: Selections from the  
Neuberger Botman Art Collection*, June 2003 - June 2004, pl. XLIV, p. 99, illustrated,  
in color.

\$400,000-800,000

Born in Leipzig in 1960, Neo Rauch trained as a Social Realist painter, an aspect of his training which continues to inform his work to date. Since early in his career, Rauch's environs began to have a strong impact on his subconscious and his imagination. There are several exceptional elements to his work such as his characteristic palette of sun-burnt colors sometimes used in monochrome, the always bulky and preoccupied characters and mash-up compositions; one could argue Rauch has created a world of his own. Influenced greatly by post-war Eastern European visual culture such as advertisements, graphic design and illustration, specifically in the works on paper, Rauch's visual language, from the faded colors and the machinery, to the clothing and paraphernalia, suggests a time that is closer to the date in which Rauch was born rather than the one he matured in.

In *Eimbruch*, one of Rauch's most impressive works on paper from his first solo show in the United States in 2000, literally translated as 'the break in', in German, the viewer is witness to a burglary. While there should be a sensation of sound and speed inherent in such an act, somehow Rauch has frozen time and his protagonists are in a mute state of limbo, completely absorbed by their tasks, almost hypnotized. This static and slightly slowed down world is built in such a manner that outdoor and indoor space, floor and ceiling are entwined into only a semblance of a room, in which scale and space are out of proportion. Taken into a "world that seems modern in a strangely old-fashioned way" Rauch represents a nostalgia for an idyllic past of social unity and communality. A collage of something between memory and REM, the imagery is simultaneously haunting but also mesmerizing and indulging. (Daniel Binsbaum, *Neo Rauch, Neo Rauch and the Vicious Circle*, Bonnerfantenmuseum, Hege Carz, p. 11). Rauch's oeuvre is a testament to the medium of painting and demonstrates a long-standing commitment and belief in the development of the art form.





83 GERHARD RICHTER o. 1944  
Abstraktes Bild (763-5)

SIGNED, TITLED, DATED 82 AND NUMBERED 763-5 ON THE REVERSE  
OIL ON CANVAS  
HUNTER 160 CM, 822 BY 413 CM

PROVENANCE: Marian Goodman Gallery, New York  
Acquired by the present owner from the above in November 1993

LITERATURE: Anglika Thill, et al., *Gerhard Richter: Catalogue Raisonné 1962 - 1993, Vol. III*,  
Ostfildern-Ruit, 1993, cat. no. 763-5, illustrated in color

€200,000-300,000



**86 GERHARD RICHTER** b. 1932  
Abstraktes Bild (763-9)

SIGNED, DATED 1992, AND NUMBERED 763-9 ON THE REVERSE  
OIL ON CANVAS  
20 1/8 BY 24 3/8 IN. / 52 BY 62 CM

PROVENANCE: Marian Goodman Gallery, New York  
Acquired by the present owner from the above in November 1993

LITERATURE: Angelika Thill, et al., *Gerhard Richter Catalogue Raisonné: 1962 - 1993, Vol. III*,  
Ostfildern-Ruit, 1995, cat. no. 763-9, illustrated in color

\$100,000-400,000





**87 NORMAN BLUHM 1923 - 1988**

Untitled

SIGNED AND DATED 87; SIGNED AND DATED 87 ON THE REVERSE  
ACRYLIC ON PAPER  
22 1/4 BY 30 IN. 56.5 BY 76 CM

PROVENANCE James Graham & Sons Gallery, New York  
Acquired by the present owner from the above in  
February 2008

\$10,000-15,000



**88 IMI KNOEBEL b. 1940**

Untitled

SIGNED AND DATED 87  
METAL TAPE, GLASS, ACRYLIC AND PENCIL ON PLYWOOD IN  
ARTIST'S FRAME  
89 1/2 BY 27 1/2 IN. 227.5 BY 69.8 CM

PROVENANCE Galerie Bärbel Grässlin, Frankfurt  
Acquired by the present owner from the above in  
December 2007

\$8,000-12,000



**89 MILTON RESNICK 1917 - 2004**

Tail of J

SIGNED, TITLED AND DATED 1988 ON THE REVERSE  
OIL ON CANVAS  
80 BY 42 IN. 152.4 BY 106.7 CM

PROVENANCE Robert Miller Gallery, New York  
Christie's, New York, November 8, 1993, lot 63  
Acquired by the present owner from the  
above sale

\$20,000-30,000





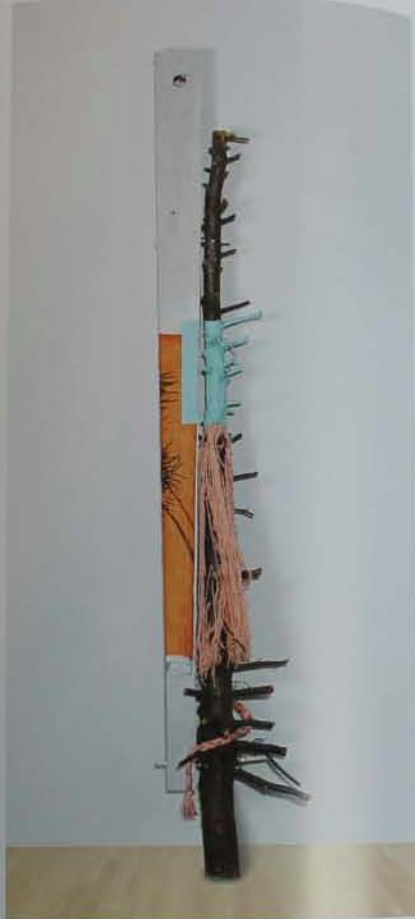
90 **NANCY DWYER** b. 1964

Aging Punks

SOLID WEATHERED CEDAR WITH ENAMEL  
78 3/4 BY 59 1/2 BY 9 IN. / 199.4 BY 150.3 BY 22.9 CM  
EXECUTED IN 1996

PROVENANCE Christie Rose Gallery, New York  
Acquired by the present owner from the above in June 1996

\$3,000-7,000



91 **JESSICA STOCKHOLDER** b. 1953

Untitled

WHITE PINE TREE, LITHOGRAPHY ON FABRIC, ACRYLIC ON YARN, OIL,  
ACRYLIC PAINT AND WOOD

86 1/2 BY 15 BY 12 1/2 IN. / 219.7 BY 38.1 BY 31.8 CM  
EXECUTED IN 1994

PROVENANCE Jay Gorney Modern Art, New York  
Acquired by the present owner from the above in  
September 1994

EXHIBITED Purchase, Neuberger Museum of Art, *Beyond The  
Pale*, February - May 2002

\$10,000-15,000



92 **KARIN DAVIE** b. 1965

Psyche

SIGNED, TITLED AND DATED 1998 ON THE REVERSE  
OIL ON CANVAS

72 BY 96 IN. / 185 BY 244 CM

PROVENANCE Marianne Boesky Gallery, New York

Acquired by the present owner from the above in October 1998

EXHIBITED Seattle, Henry Art Gallery; West Palm Beach, Norton  
Museum of Art; Tampa Museum of Art; Chicago Cultural  
Center; *Crosscurrents at Century's End: Selections from the  
Neuberger Berman Art Collection*, June 2003 - June 2004, pl. XL,  
p. 33, illustrated in color

\$50,000-40,000



**93 MAUREEN GALLACE** b. 1960  
 Untitled, Cape Cod No. 3

SIGNED AND DATED 1999  
 PASTEL PIGMENT ON PAPER  
 22 1/2 BY 30 IN. 57 BY 76 CM.

PROVENANCE: 503 Gallery, New York  
 Acquired by the present owner from the above in May 2000  
**\$6,000-9,000**



**94 VERNE DAWSON** b. 1941  
 2100

OIL ON CANVAS  
 66 1/4 BY 66 1/4 IN. 167.9 BY 168.3 CM.  
 EXECUTED IN 1998.

PROVENANCE: Gavin Brown's Enterprises, New York  
 Acquired by the present owner from the above in February 1999  
 EXHIBITED: Washington, Hersey Art Gallery, *Shifting Grounds: Transformed Views of the American Landscape*, February - August 2000  
**\$4,000-6,000**

**95 HIROSHI SUGITO** b. 1979  
 Hide Out

SIGNED AND DATED 1997 ON THE REVERSE  
 ACRYLIC AND PIGMENT ON COTTON  
 64 BY 64 IN. 165.4 BY 165.4 CM.  
 EXECUTED IN 1997

PROVENANCE: Marc Foxe Gallery, Los Angeles  
 Acquired by the present owner from the above in 1997  
**\$12,000-18,000**



**96 JEREMY DICKINSON** b. 1963  
 Bus Compound

SIGNED, TITLED AND DATED 2002 ON THE REVERSE  
 OIL AND ACRYLIC ON CANVAS  
 60 1/2 BY 42 IN. 152 BY 107 CM.

PROVENANCE: Tomio Koyama Gallery, Tokyo  
 Acquired by the present owner from the above in December 2005  
 EXHIBITED: Tokyo, Tomio Koyama Gallery, *Jeremy Dickinson*, October - November 2002  
**\$4,000-8,000**





**97 KEVIN APPEL** b. 1967  
 Untitled Interior No. 5  
 ACRYLIC AND OIL ON CANVAS Laid DOWN ON PANEL  
 65 1/2 BY 52 IN. 166.4 BY 132.1 CM  
 EXECUTED IN 1995  
 PROVENANCE: Angels Gallery, Los Angeles  
 Acquired by the present owner from the above in February 1998  
**\$15,000-20,000**



**98 LISA RUYTER** b. 1968  
 Treasure Island  
 SIGNED, TITLED AND DATED 2000 ON THE REVERSE  
 72 BY 72 IN. 183 BY 183 CM  
 PROVENANCE: Gary Tatintian Gallery, Moscow  
 Acquired by the present owner from the above in February 2000  
 EXHIBITED: Seattle, Henry Art Gallery; West Palm Beach, Norton Museum of Art; Tampa Museum of Art; Chicago Cultural Center, *Crosscurrents at Century's End: Selections from the Neuberger-Berman Art Collection*, June 2003 - June 2004, pt. XLVII, p. 105, illustrated in color  
**\$8,000-12,000**



**99 INGRID CALAME** b. 1966  
 hnggh-hnggh-hnggh  
 ENAMEL ON ALUMINUM  
 72 BY 72 IN. 182.9 BY 182.9 CM  
 EXECUTED IN 2000  
 PROVENANCE: Dutch Projects, New York  
 Acquired by the present owner from the above in April 2000  
 EXHIBITED: Seattle, Henry Art Gallery; West Palm Beach, Norton Museum of Art; Tampa Museum of Art; Chicago Cultural Center, *Crosscurrents at Century's End: Selections from the Neuberger-Berman Art Collection*, June 2003 - June 2004, pt. VII, p. 24, illustrated in color  
 Ridgefield, Connecticut, The Aldrich Museum of Contemporary Art; Palm Beach Institute of Contemporary Art, *Give Painting New*, September 2000 - April 2001  
**\$8,000-12,000**



**100 DENNIS HOLLINGSWORTH** b. 1946  
 LVI Emerson  
 SIGNED AND DATED 1997 ON THE STRETCHER  
 OIL ON CANVAS  
 85 1/2 BY 65 1/2 IN. 216 BY 175.8 CM  
 PROVENANCE: Bennett Roberts Fine Art, Los Angeles  
 Acquired by the present owner from the above in February 1998  
**\$4,000-8,000**





101 **TONY BEVAN** b. 1941

Portrait Boy

SIGNED AND INSCRIBED POES ON THE REVERSE  
 ROBERT AND ACRYLIC ON CANVAS  
 37 1/2 BY 33 1/2 BY 38 BY 34 CM

PROVENANCE LA Lower Gallery, Venice, California  
 Acquired by the present owner from the above in  
 December 1990

\$21,000-30,000



102 **STEPHAN BALKENHOL** b. 1947

Man in Black Trunks

PAINTED SUGARPIPE AND WOOD PEDESTAL  
 88 1/2 BY 27 1/2 BY 20 IN., 224.8 BY 70 BY 50.8 CM  
 EXECUTED IN 1995

PROVENANCE Regen Projects, Los Angeles  
 Acquired by the present owner from the above in March 1996  
 EXHIBITED Washington, D.C., Hirshhorn Museum and Sculpture  
 Garden, Montreal Museum of Fine Arts, Stephan Balkenhol  
 Sculptures and Drawings, October 1995 - May 1996

\$50,000-70,000



103 **FABIAN MARCACCIO** b. 1963  
Para-Portrait II

SIGNED AND DATED '97 ON THE REVERSE  
INK, OIL AND ACRYLIC PAINT ON TYVEK, ON COPPER TUBE AND  
NYLON ROPE STRUCTURE  
52½ BY 49 BY 8½ IN. 135.4 BY 124.5 BY 21.6 CM

PROVENANCE: Gorney, Bravin + Lee Gallery, New York  
Acquired by the present owner from the above in July 1997  
**\$6,000-8,000**



104 **WILLIE COLE** b. 1955  
Gas Snake (G)

GAS PUMP, NOZZLE, RUBBER HOSE AND REBAR  
64½ BY 28 BY 27½ IN. 163.2 BY 71.1 BY 69.85 CM  
EXECUTED IN 1992

PROVENANCE: Brooke Alexander Gallery, New York  
Acquired by the present owner from the above in 1992  
**\$7,000-9,000**

105 **JOHN EWING DUFF** b. 1942  
Blue Serrated Wedge

SIGNED AND DATED 1985 ON THE UNDERSIDE  
ENAMEL PAINT ON FIBERGLASS  
40 BY 5 BY 5 IN. 103.2 BY 12.7 BY 7.7 CM

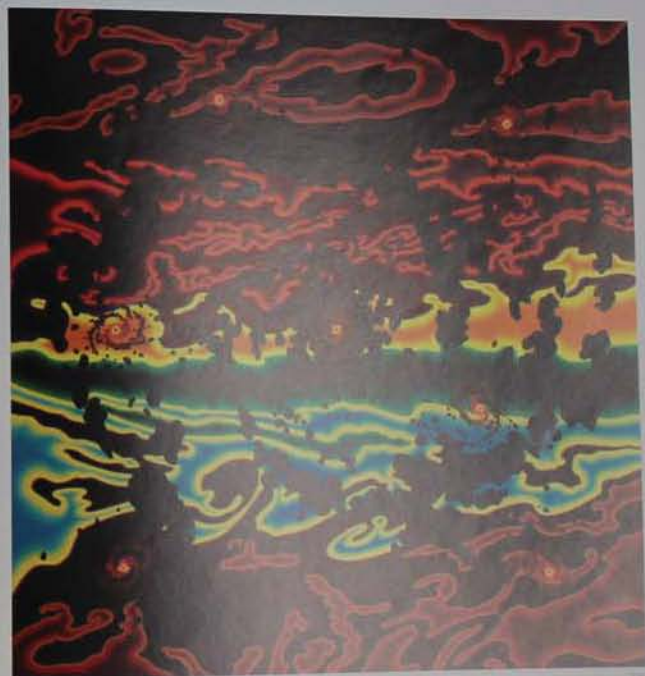
PROVENANCE: Blum-Helman Gallery, New York  
Private Collection, New York  
Sotheby's, New York, November 11, 1993, lot 170  
Acquired by the present owner from the above sale  
**\$8,000-12,000**



106 **SHARON ELLIS** b. 1955  
Jupiter

SIGNED, TITLED, AND DATED 1992 ON THE REVERSE  
ALKYD ON CANVAS  
36 BY 36 IN. 91.5 BY 91.5 CM

PROVENANCE: Christopher Grimes Gallery, Santa Monica  
Acquired by the present owner from the above in October 1998  
**\$30,000-40,000**





107

**107 KIMSOOJA** b. 1957  
Seven Wishes

INK PRINT ON PAPER  
44 1/2 BY 33 1/2 IN. 115 BY 80 CM

EXECUTED IN 2004. THIS WORK IS AN EDITION OF 20, PLUS 5 ARTIST'S PROOFS, PUBLISHED BY PETER BLUM GALLERY, NEW YORK.

PROVENANCE: Peter Blum Gallery, New York.  
Acquired by the present owner from the above in  
November 2005

\$15,000-20,000



108

**108 PENG WEI** b. 1974  
Floral Roundels with Butterflies Robe

SIGNED AND DATED 2006  
INK AND COLOR ON PAPER  
62 1/2 BY 100 IN. 159.4 BY 254 CM

PROVENANCE: Plum Blossoms International Ltd., Hong Kong.  
Acquired by the present owner from the above in May 2007

\$10,000-15,000



108 **FANG LIJUN** b. 1952  
Untitled (Swimmer No. 1)

SIGNED, TITLED AND DATED 1997 ON THE REVERSE

OIL ON LINEN  
70.0 BY 71.0 IN (178.4 BY 79.3 CM)

PROVENANCE: Max Protetch Gallery, New York

Acquired by the present owner from the above in June 1998

LITERATURE: Li Luming, ed., *Fang Lijun*, Hunan, 2001, p. 144, illustrated in color

Zhang Qunsheng, ed., *Chinese Artists of Today: Fang Lijun*, Beijing, 2006, p. 185, illustrated in color

Loi Yehsia, ed., *Live Like a Wild Dog: 1963-2008 Archival Documentation of Fang Lijun*

Taipei, 2009, p. 265, illustrated in color

\$200,000-300,000

Fang Lijun's work is a visual allegorical key to the contemporary Chinese psyche in the aftermath of the Cultural Revolution. As one of the most important representatives of the Post-'86 'avant-garde' movement, Lijun developed a pictorial language emblematic of the reform era during which the masses were endowed with new freedoms, although the turmoil experienced during the swell of consumerism endowed many with a sense of helplessness and a lack of meaning.

The present work is from the artist's swimming series, which by many critical accounts marks the key moment in his mature oeuvre. The political subtext of this series is inseparable from the subject matter, as the image of a swimmer directly correlates to Mao Zedong, who was notorious for swimming in the ocean, rather than taking a bath for personal hygiene. Painted in early 1997, the paintings within this series were deliberately vertically oriented paintings in order to feature the sun as key compositional element. At the lower register, Lijun's iconic bald-headed male protagonist is rendered in a disconcerting manner where it is not entirely clear whether his facial expression is one that reflects a painful struggle or a vigorous resilience. This emotional paradox, enveloped by deep amber hue of the scorching sun, evokes a feeling of being abandoned in a void without normative orientation and interpersonal interaction. However, in contrast to this pessimistic outlook, Fang Lijun's dependence of the symbolism of the sun speaks to the hope that the struggle of China will ultimately lead to a brighter future.





110 XU BING b. 1958  
Landscape [Two Works]

SIGNED

INK ON NEPALESE PAPER, IN 2 PARTS  
EACH: 27 1/2 BY 39 1/2 IN. (69 BY 100 CM)  
EXECUTED IN 2004

PROVENANCE Shanghai Gallery of Art, Shanghai  
Acquired by the present owner from the above in  
November 2005

\$100,000-150,000





**111 QIN FENG** b. 1961  
 West Wind East Water, 0111  
 OIL, TEA AND COFFEE ON CANVAS  
 36 BY 36 IN. 91.5 BY 91.5 CM.  
 EXECUTED IN 2006-2007  
 PROVENANCE: Ethan Cohen Fine Arts, New York  
 Acquired by the present owner from the August 2009  
**\$20,000-30,000**

**112 QIU SHIHUA** b. 1940  
 Landscape 94,10,3  
 SIGNED AND INSCRIBED 233M ON THE REVERSE  
 OIL ON CANVAS  
 44 1/4 BY 68 1/4 IN. 112.4 BY 175 CM.  
 EXECUTED IN 1994  
 PROVENANCE: Hanart TZ Gallery, Hong Kong  
 Acquired by the present owner from the above in May 2005  
**\$40,000-60,000**



**113 KISHIO SUGA** b. 1961  
 space-connection-construction-outline  
 SIGNED AND DATED 1975 ON THE REVERSE  
 ACRYLIC AND CLOTH TAPE ON PAPER  
 20 1/4 BY 20 IN. 77.5 BY 50.8 CM.  
 PROVENANCE: Tomio Koyama Gallery, Tokyo  
 Acquired by the present owner from the above in  
 February 2008  
**\$5,000-7,000**



**114 XIAOZE XIE** b. 1936  
 The Ago Library (Tissot)  
 SIGNED AND DATED 2007 TWICE ON THE REVERSE  
 OIL ON CANVAS  
 32 BY 82 IN. 81.3 BY 208.3 CM.  
 PROVENANCE: Charles Cowles Gallery, New York  
 Acquired by the present owner from the above in  
 December 2007  
**\$6,000-8,000**







**115 SULING WANG** b. 1968

Untitled

SIGNED AND DATED 2005 TWICE ON THE REVERSE  
ACRYLIC AND INK ON PAPER  
21 1/2 BY 28 1/2 IN. 55.2 BY 73 CM.

PROVENANCE: Victoria Miro Gallery, London  
Acquired by the present owner from the above in  
March 2005

\$7,000-10,000

**116 ZHANG DAWO** b. 1942

Reconstruction No. 1

INK ON PAPER MOUNTED ON CANVAS ON BOARD  
52 1/2 BY 25 1/2 IN. 133.4 BY 64.8 CM.  
EXECUTED IN 1996

PROVENANCE: Joey Chang Art, Beijing  
Acquired by the present owner from the above in  
March 2008

\$6,000-8,000

**117 WANG JIANWEI** b. 1958

Dilemma: Three Way Fork in the Road III

CHROMOGENIC PRINT MOUNTED ON PLEXIGLAS

41 BY 28 1/2 IN. 104 BY 199.4 CM.

EXECUTED IN 2007. THIS WORK NUMBER 1 FROM AN EDITION  
OF 8.

PROVENANCE: Chambers Fine Art, New York  
Acquired by the present owner from the above in  
December 2007

EXHIBITED: New York, Chambers Fine Art, *Wang Jianwei:  
Dilemma: Three Way Fork in the Road*, October -  
November 2007

\$8,000-12,000



**118 THOMAS STRUTH** b. 1964

Shibuya Crossing, Tokyo, 1991

SIGNED, TITLED, DATED, PRINT AND NUMBERED (1/1) ON THE REVERSE  
OF THE

11 1/2 BY 16 1/2 IN. 29.2 BY 24.1 CM.

EXECUTED IN 1991

PROVENANCE: Marian Goodman Gallery, New York

Acquired by the present owner from the above in April 1996

EXHIBITED: Delia Museum of Art, Los Angeles; The Museum of  
Contemporary Art, New York; The Metropolitan Museum of  
Art, Chicago; *The Museum of Contemporary Art, Thomas  
Struth*, 1997-2000; May 2005 - September 2005, p. 50, *Illustrated  
in color*

*Synthetic Space*, Art Gallery, University of Washington, West  
Palms Beach; *Harvard Museum of Art*; *Tampa Museum of Art*;  
*Chicago Cultural Center*; *Contemporary Art*, 2007  
*Selected Works of Thomas Struth*, *Thomas Struth: A Retrospective*, June 2008 -  
June 2009, at XLIX, p. 109, *Illustrated in color*

ARTS AND LETTERS: Richard Sweeney, *Thomas Struth*, *Stargazer and  
Framer*, Cambridge, 1994, pp. 45-46, *Illustrated in color*

\$20,000-30,000



**119 MASSIMO VITALI** b. 1944

Cagliari

CIBACHROME PRINT

71 1/2 BY 59 1/2 IN. 181.6 BY 150.5 CM

EXECUTED IN 1995

PROVENANCE: Marianne Boesky, New York

Acquired by the present owner from the above in November 1998

\$25,000-35,000



**120 RONI HORN** b. 1955

Piece # 2

TITLED, DATED 1998 AND NUMBERED 1/5 ON THE REVERSE

IRIS PRINTS ON SOMERSET PAPER, IN 6 PARTS

EACH: 20 BY 27 IN. 50.8 BY 68.6 CM

PROVENANCE: Matthew Marks Gallery, New York

Acquired by the present owner in from the above May 1999

\$30,000-40,000



**121 JAMES CASEBERE & 1982**

Tunnel with Dark Hole  
 CHROMOGENE PRINT MOUNTED TO ALUMINUM  
 40.1 BY 22.1 IN. 102.2 BY 52 CM  
 EXECUTED IN 1982. THIS WORK IS NUMBER 4 FROM AN EDITION OF 5  
 PLUS 1 ARTIST'S PROOF.

PROVENANCE: Sean Kelly Gallery, New York.  
 Acquired by the present owner from the above in February 1988.  
 EXHIBITED: London, Lizson Gallery, James Casebere, February–  
 March 2000 (another example exhibited);  
 Seattle, Henry Art Gallery, West Palm Beach, Norton Museum  
 of Art, Tampa Museum of Art, Chicago Cultural Center,  
 Crossroads at Century's End, Selections from the Neuberger  
 Berman Art Collection, June–June 2004, p. 148, p. 21.  
 Illustrated in color.  
 Seoul, Gallery for James Casebere, October–November 2008  
 (another example exhibited).

\$2,000–12,000



**122 OLIVER BOBERG & 1982**

Himmel II  
 ENCHROMED ON A LABEL APPLIED TO THE REVERSE  
 CURRENT NO. 14473  
 45.1 BY 65.1 IN. 113.1 BY 164 CM  
 EXECUTED IN 2000. THIS WORK IS NUMBER 1 FROM AN EDITION  
 OF 10.

PROVENANCE: Paul Moss Gallery, New York.  
 Acquired by the present owner from the above in August 2000.

\$4,000–6,000

**123 MITCH EPSTEIN & 1982**

Untitled, New York  
 CHROMOGENE PRINT MOUNTED ON ALUMINUM  
 39 BY 48 IN. 99 BY 122 CM  
 EXECUTED IN 1982. THIS WORK IS NUMBER 1 FROM AN EDITION OF 5

PROVENANCE: Brent Skelton Gallery, New York.  
 Acquired by the present owner from the above in May 1999.

\$2,000–12,000



**124 LEWIS BALTZ & 1982**

Corso dei Lavanti  
 CHROMOGENE PRINT  
 40.1 BY 27.1 IN. 101.3 BY 71.1 CM  
 EXECUTED IN 1982.

PROVENANCE: Stephen Wirtz Gallery, San Francisco.  
 Acquired by the present owner from the above in  
 December 1999.

\$4,000–6,000







125

**125 KIKI SMITH** b. 1964

Tidal

BOOK OF ACCORDION FOLDED PHOTOGRAVURE ON MOLD-MADE HANNEBUCH PAPER AND ATTACHED PHOTOGRAPH ON HANDMADE JAPANESE PAPER

17 BY 12 1/4 IN. 43.2 BY 121.3 CM

EXECUTED IN 1998. THIS WORK IS FROM AN EDITION OF 39.

PROVENANCE: The LeRoy Neiman Center for Print Studies,

Columbia University

Barbara Krakow Gallery, Boston

Acquired by the present owner from the above in April 2007

LITERATURE: New York, The Museum of Modern Art, *Kiki Smith: Prints, Books & Things*, December 2003 - March 2004, p. 104,

illustrated (accordion-folded)

Published by The LeRoy Neiman Center for Print Studies, Columbia University, this work can be installed in the accordion format as viewed in the example from the collection of the Museum of Modern Art, illustrated in the *Kiki Smith: Prints, Books & Things* monograph or archivally as in the framed version at the present lot.

**\$4,000-8,000**



126

**126 ELISA SIGHICELLI** b. 1968

Iceland: Kitchen

SIGNED, TITLED, DATED 2007 AND NUMBERED 1/3 ON THE REVERSE

PARTIALLY BACKLIT PHOTOGRAPH ON LIGHTBOX

48 BY 48 IN. 121.9 BY 121.9 CM

PROVENANCE: Gagosian Gallery, New York

Acquired by the present owner from the above in August 2001

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

**127 JEAN-MARC BUSTAMANTE** b. 1952

Lumière

SILKSCREEN ON PLEXIGLAS

55 BY 75 IN. 139.7 BY 185.4 CM

EXECUTED IN 1991

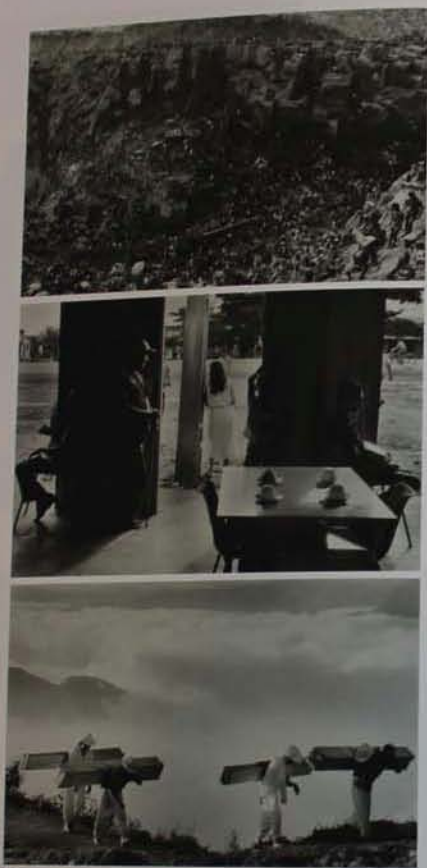
PROVENANCE: Galerie Ghislaine Hussenot, Paris

Acquired by the present owner from the above in November 1991

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



127



**128 SEBASTIÃO SALGADO** b. 1944

- i. Serra Pelada, Brazil
- ii. Brazil 1980
- iii. Mexico 1980

- i. EMBOSSED WITH THE ARTIST'S SIGNATURE, SIGNED, TITLED AND DATED 1980 ON THE REVERSE
- ii. EMBOSSED WITH THE ARTIST'S SIGNATURE, SIGNED, TITLED AND DATED 1980 ON THE REVERSE
- iii. SIGNED, TITLED AND DATED 1980 ON THE REVERSE

GELATIN SILVER PRINT, IN 3 PARTS  
EACH 16 BY 20 IN. 40.6 BY 50.8 CM

PROVENANCE: Janet Borden Inc., New York  
Acquired by the present owner from the above in  
November 1991

LITERATURE: iii. Edt. Cat., San Francisco Museum of Modern Art,  
*An Uncertain Grace: Photographs by Sebastião Salgado*,  
October - December 1990, p. 6, illustrated

\$8,000-12,000



**129 SEBASTIÃO SALGADO** b. 1944

- i. Ecuador 1982
- ii. Brazil 1980
- iii. Mexico 1980

- i. EMBOSSED WITH THE ARTIST'S NAME, SIGNED, TITLED AND DATED 1982 ON THE REVERSE
- ii. EMBOSSED WITH THE ARTIST'S SIGNATURE, SIGNED, DATED 1980 AND INSCRIBED KUNWAT ON THE REVERSE
- iii. EMBOSSED WITH THE ARTIST'S NAME, SIGNED, TITLED AND DATED 1980 ON THE REVERSE

GELATIN SILVER PRINT, IN 3 PARTS  
EACH 16 BY 20 IN. 40.6 BY 50.8 CM

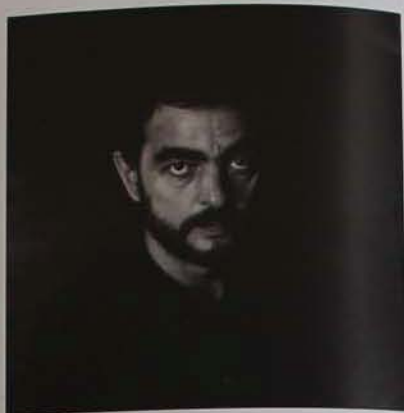
PROVENANCE: Janet Borden Inc., New York  
Acquired by the present owner from the above in  
November 1991

LITERATURE: iii. Edt. Cat., San Francisco Museum of Modern Art,  
*An Uncertain Grace: Photographs by Sebastião Salgado*,  
October - December 1990, p. 6, illustrated

\$5,000-7,000



129



131



132

- 130 JASON BROOKS** b. 1960  
Estella Rijnveld (Parrot)  
ACRYLIC ON LINEN  
38 BY 28 IN. / 96.5 BY 71 CM.  
EXECUTED IN 2000  
PROVENANCE: Entwistle Gallery, London  
Acquired by the present owner from the above in May 2000  
**\$5,000-7,000**

- 131 CRAIGIE HORSFIELD** b. 1940  
Feliks Szyzsko ul Siemieradzkiego, Krakow,  
July 1984  
BLACK AND WHITE PHOTOGRAPH  
59½ BY 59 IN. / 151.1 BY 149.9 CM.  
EXECUTED IN 1984  
PROVENANCE: Barbara Gladstone Gallery, New York  
Acquired by the present owner from the above in July 1999  
**\$5,000-7,000**

- 132 PETER WAITE** b. 1950  
Empty Pool  
SIGNED, TITLED, AND DATED 1989 ON THE REVERSE OF PANEL 1, ALSO  
CONSECUTIVELY NUMBERED 1-8 ON THE REVERSE.  
ACRYLIC ON EIGHT PLASTIC PANELS  
96 BY 96 IN. / 243.8 BY 243.8 CM.  
EXECUTED IN 1989  
PROVENANCE: Damon Brandt Gallery, New York  
Acquired by the present owner from the above in June 1999  
**\$8,000-12,000**

- 133 ERIK ANDRIESSE** 1907-1990  
Turtle  
SIGNED AND DATED 17-90  
OIL ON CANVAS  
26 BY 20 IN. / 66 BY 50.8 CM.  
PROVENANCE: Galerie Paul Andriessse, Amsterdam  
Jack Tilton Gallery, New York  
Acquired by the present owner from the above in June 1991  
**\$6,000-8,000**

- 134 ELIZABETH MAGILL** b. 1959  
Blue / Birds  
SIGNED AND DATED 1999 ON THE REVERSE  
OIL ON CANVAS  
72 BY 84 IN. / 183 BY 213 CM.  
PROVENANCE: Kerlin Gallery, Dublin  
Acquired by the present owner from the above in July 2001  
**\$15,000-25,000**



134



132





**135 JANET FISH b. 1946**

Money Jars

1980  
 OIL ON CANVAS  
 66 1/2 BY 54 1/2 IN. (169.1 BY 138.4 CM)  
 F9002203 (M 1975)

PROVENANCE: Private Collection (Acquired directly from the artist)  
 Christie's, New York, November 19, 1992, lot 567  
 Acquired by the present owner from the above sale.

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



**136 RACKSTRAW DOWNES b. 1929**

110th and Broadway

TITLED AND DATED 1978-1980 ON THE REVERSE  
 OIL ON CANVAS  
 73 BY 59 1/2 IN. (184.8 BY 99.7 CM)

PROVENANCE: Hirsch and Adler Modern, New York  
 Private Collection, Kansas  
 Sotheby's, New York, May 7, 1992, lot 287  
 Acquired by the present owner from the above sale

EXHIBITED: Philadelphia, Pennsylvania Academy of Fine Arts;  
 Richmond, Virginia Museum of Fine Arts; The Oakland  
 Museum, *Contemporary American Realism Since 1960*,  
 September 1981 - July 1982

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



**137 WAYNE GONZALES** b.1957  
AURTEL-99-B

SIGNED AND DATED 1999-2000 ON THE REVERSE  
ACRYLIC ON CANVAS  
64 BY 64 IN. 213.4 BY 215.4 CM.

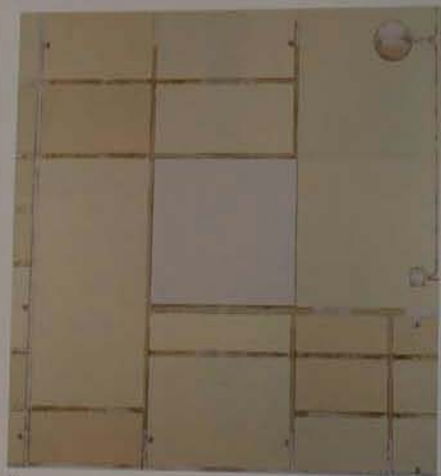
PROVENANCE: Paula Cooper Gallery, New York  
Acquired by the present owner from the above in May 2000  
**\$10,000-15,000**

**138 CLAY KETTER** b. 1981  
T.P. 181 '98

SIGNED, TITLED AND DATED 1998 ON THE REVERSE  
HOUSEHOLD ENAMEL PAINT ON GYPSUM WALLBOARD WITH STEEL  
AND CORNER BEAD WOOD FRAME  
71 BY 71 IN. 180.3 BY 180.3 CM.

PROVENANCE: Sarrubend Gallery, New York  
Acquired by the present owner from the above in May 2000  
EXHIBITED: Seattle, University of Washington, Henry Art Gallery,  
West Palm Beach, Norton Museum of Art; Tampa Museum of  
Art; Chicago Cultural Center; *Crosscurrents at Century's End: Selections from the Neuberger  
Berman Art Collection*, June 2003 - June 2004, pl. XXX, p. 71, illustrated in color.

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



**139 UDOMSAK KRISANAMIS** b. 1966  
How Soon is Now

SIGNED WITH THE ARTIST'S INITIALS AND TITLED ON THE STRETCHER.  
ACRYLIC AND COLLAGE ON CANVAS  
72 BY 48 IN. 183 BY 123 CM.  
EXECUTED IN 1999

PROVENANCE: Gavin Brown's Enterprise, New York  
Acquired by the present owner from the above in  
February 2000

EXHIBITED: Columbus, Wexner Center for the Arts, *Udomsak  
Krisanamis*, September - December 2000.  
Seattle, Henry Art Gallery, West Palm Beach, Norton Museum  
of Art; Tampa Museum of Art; Chicago Cultural Center,  
*Crosscurrents at Century's End: Selections from the Neuberger  
Berman Art Collection*, June 2003 - June 2004, pl. XXXI, p. 73,  
illustrated in color.

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

**140 MATTHIAS MEYER** b. 1969

Chicago

SIGNED, TITLED AND DATED 2007 ON THE REVERSE  
OIL ON CANVAS  
59 1/4 BY 78 1/2 IN. 150 BY 200 CM.

PROVENANCE: Galerie Andreas Binder, Munich  
Acquired by the present owner from the above in January 2008

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







141 **ERIC WOLF** b. 1965  
Bisby Lake

SIGNED WITH THE ARTIST'S INITIALS AND DATED 1992. SIGNED, TITLED  
AND DATED 1997 ON THE REVERSE.  
OIL ON CANVAS

46 BY 70 1/2 IN. 116.8 BY 179.1 CM

PROVENANCE: Barbara Gladstone Gallery, New York  
Acquired by the present owner from the above in June 1995  
\$7,000-10,000

142 **TAM VAN TRAN** b. 1968  
Green Power

ACRYLIC, SPIRULINA AND GRAPHITE ON PAPER  
79 BY 81 IN. 200.6 BY 205.7 CM  
EXECUTED IN 2006

PROVENANCE: Anthony Meier Fine Arts, San Francisco  
Acquired by the present owner from the above in  
February 2007

EXHIBITED: San Francisco, Anthony Meier Fine Arts, Tam Van  
Tran: Purple System, November - December 2006  
\$8,000-12,000



143 **SARAH WALKER**  
Arc

ACRYLIC ON PAPER  
50 BY 40 IN. 127.8 BY 101.6 CM  
EXECUTED IN 2007

PROVENANCE: Pierogi Gallery, Brooklyn  
Acquired by the present owner from the above in June 2008  
\$5,000-7,000



144 **SARAH WALKER**  
Vault

ACRYLIC ON PAPER  
50 BY 40 IN. 127 BY 101.6 CM  
EXECUTED IN 2007

PROVENANCE: Pierogi Gallery, Brooklyn  
Acquired by the present owner from the above in June 2008  
\$5,000-7,000







145 **MATTHIAS MEYER** b. 1969  
*Waterfall 4*  
SIGNED AND DATED 2007 ON THE REVERSE  
OIL ON CANVAS  
59 1/2 BY 51 1/4 IN. 150.5 BY 127.8 CM  
PROVENANCE: Galerie Andreas Binder, Munich  
Acquired by the present owner from the above in July 2007  
**\$4,000-8,000**

146 **MELISSA MEYER** b. 1947  
*Untitled*  
OIL ON PAPER, IN THREE PARTS  
EACH, 30 BY 22 1/2 IN., 76.2 BY 57.2 CM  
EXECUTED IN 1986  
PROVENANCE: R.C. Erpt Gallery, New York  
Acquired by the present owner from the above in May 1986  
**\$4,000-6,000**



147 **PER KIRKEBY** b. 1938  
*Billedtavle II*  
SIGNED, TITLED AND DATED 1988 ON THE REVERSE  
OIL ON LINEN  
59 1/4 BY 39 1/4 IN. 150.5 BY 99.7 CM  
PROVENANCE: Galerie Michael Werner, New York  
Private Collection, California  
Sotheby's, New York, November 18, 1992, lot 219  
Acquired by the present owner from the above sale  
**\$40,000-60,000**

**END OF SALE**

Contemporary Prints  
from the Neuberger Berman & Lehman Brothers collections to be offered on 29 & 30 October 2010



**JENNIFER BARTLETT** b.1941  
House

The complete set of 25 screenprints in colors, 2003, each signed in pencil, dated and numbered 53/45, on smooth wove paper, framed (25 prints)  
EACH SHEET 552 BY 357 MM 14 BY 14 IN.

\$12,000-18,000



**JASPER JOHNS** b.1930  
Untitled (For the American Center)

Lithograph printed in colors, 1994, signed in pencil, dated and numbered 65/75  
750 BY 522 MM 29 1/2 BY 20 5/8 IN.

\$7,000-10,000



**JIM DINE** b.1936  
Running Hammers in a Landscape  
(Carpenter 19)

Screenprint, etching and aquatint with hand-coloring, 1987, signed in pencil, dated and numbered 3/5.

279 BY 191 MM 10 9/16 BY 7 5/16 IN.

\$5,000-7,000



**ELLSWORTH KELLY** b.1923  
Green

Lithograph printed in green, 2001, signed in pencil and numbered 27/45  
40 BY 51 1/2 IN. 122 BY 91 CM.

\$5,000-7,000

**SOL LEWITT** b.1917  
Brushstrokes in Different Colors in  
Two Directions, Three Plates

Three etchings with aquatint printed in colors, 1992, each signed in pencil, dated and numbered 1/10, 2/10, and 3/10, numbered from the edition of 10, signed, inscribed, PP 2/10.

EACH SHEET 1192 BY 762 MM 47 3/8 BY 30 1/8 IN.

\$4,000-8,000

**ROBERT MANSON** b.1940  
Carpenter, Two Plates, 25 Prints

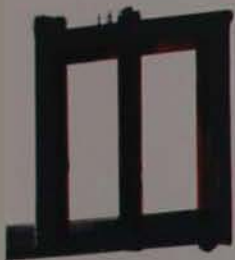
The second plate, with pencil and aquatint with hand-coloring, 1987, signed in pencil, dated and numbered 1/10, 2/10, and 3/10, numbered from the edition of 10, signed, inscribed, PP 2/10.

EACH SHEET 1192 BY 762 MM 47 3/8 BY 30 1/8 IN.

March 1989



Contemporary Prints  
from the Neuberger Berman & Lehman Brothers collections to be offered on 29 & 30 October 2010



**BRICE MARDEN** *b.1938*  
I, II, III (Lewison 37)

The set of three screenprints in colors, 1983, each signed in pencil, dated, titled and inscribed 'RTP', proofs aside from the numbered edition of 35.

EACH SHEET 767 BY 595 MM 30 1/4 BY 23 1/2 IN  
\$5,000-7,000



**JOAN MITCHELL**

1925 - 1992  
Sunflowers III

Lithograph printed in colors on two sheets of BFK Rives mouldmade paper, 1992, signed in pencil, dated and inscribed 'Artist Proof I', aside from the numbered edition of 34.

OVERALL SIZE 1448 BY 2086 MM 57 BY 82 3/4 IN  
\$5,000-7,000



**JOAN MITCHELL**

1925 - 1992  
Sunflowers IV

Lithograph printed in colors on two sheets of BFK Rives paper, 1992, signed in pencil, dated and numbered 38/54.

OVERALL 1450 BY 2086 MM 57 1/2 BY 82 3/4 IN  
\$5,000-7,000



**ROBERT MOTHERWELL** 1915 - 1991  
Automatism A and Automatism B,  
(W.A.C. 19 & 20)

Two lithographs, 1966, each signed, inscribed 'artist's proof' and 'trial proof', respectively, aside from the numbered editions of 100.

EACH SHEET 715 BY 540 MM 28 1/8 BY 21 1/8 IN  
\$5,000-7,000

**EDWARD RUSCHA** *b.1937*  
Petrolepts; Laurel Canyon and  
Ventura

Mixografia printed in colors, 2005, signed in pencil, dated and numbered 8/70 (together with CITIES (W.A.C. 121), lithographs printed in colors, 1982, signed in pencil, dated and numbered 4/40.

FIRST SHEET 660 BY 970 MM 26 BY 38 1/4 IN  
\$5,000-7,000



**SEAN SCULLY** *b.1944*  
Standing I (Oberhuber, Tonneau-  
Ryckelynck & Fehlemann 86001)

Woodcut printed in colors, 1986, signed in pencil, dated, titled and inscribed 'AP 1/10', an artist's proof, aside from the numbered edition of 35.

SHEET 1212 BY 920 MM 47 3/4 BY 36 1/4 IN  
\$1,000-7,000

**WAYNE THIEBAUD** *b.1920*  
Tide Figures

Drypoint and etching printed in colors on Campa paper *chine colle*, 2006, signed in pencil, dated and numbered 19/40.

735 BY 537 MM 29 1/8 BY 21 1/8 IN  
\$5,000-7,000



**SEAN SCULLY** *b.1944*  
Standing II (Oberhuber, Tonneau-  
Ryckelynck & Fehlemann 86002)

Woodcut printed in colors, 1986, signed in pencil, dated, titled and inscribed 'AP 2/35', SHEET 1212 BY 920 MM 47 3/4 BY 36 1/4 IN

\$5,000-7,000

**TERRY WINTLES** *b.1946*  
Notes for Color Coding (5-8a, (5-8b) and (5-8c))

Three multi-part prints, 2005, each signed in ink on the top sheet of the triptych (3 prints).

EACH SHEET 541 BY 440 MM 21 1/4 BY 17 3/8 IN  
\$5,000-7,000



**CY TWOMBLY** *b.1928*  
Natural Working Part I (Museum of  
Modern Art 42-5-1)

The complete portfolio comprising ten lithographs with colorways printed in colors with the use of hand coloring and collage.

100  
Lithograph sheets with hand coloring  
100  
100  
100  
100  
100  
100  
100  
100  
100  
100



