



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

New York 25 September 2010

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INSIDE FRONT COVER LOT 31 DAMIEN HIRST WEVE GOT STYLE, © 2010 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / DACS, LONDON
INSIDE BACK COVER LOT 38 JULIE MEHRETU UNTITLED 1, © JULIE MEHRETU, PHOTO: COURTESY WHITE CUBE, LONDON **P. 6** LOT 36 TAKASHI MURAKANMI CHAOS

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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's 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."¹

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

¹ 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. xxi



THE MONTREAL PHOTO PROJECTS (1973) / JOHN BALDESSARI
 MONTREAL PHOTO PROJECTS (1973) / JOHN BALDESSARI

LA STORIA DI MONDRIAN (VERSIONE III) / JOHN BALDESSARI
 LA STORIA DI MONDRIAN (VERSIONE III) / JOHN BALDESSARI

1 JOHN BALDESSARI b. 1931
 The Mondrian Story (Version III)

TWO COLOR PHOTOGRAPHS MOUNTED ON PAPER BOARD WITH
 TYPED TEXT ON PAPER, COLLAGED ON ARCHIVAL MATTE
 27 1/2 BY 33 1/2 IN. 69 BY 84 CM.
 EXECUTED IN 1973.

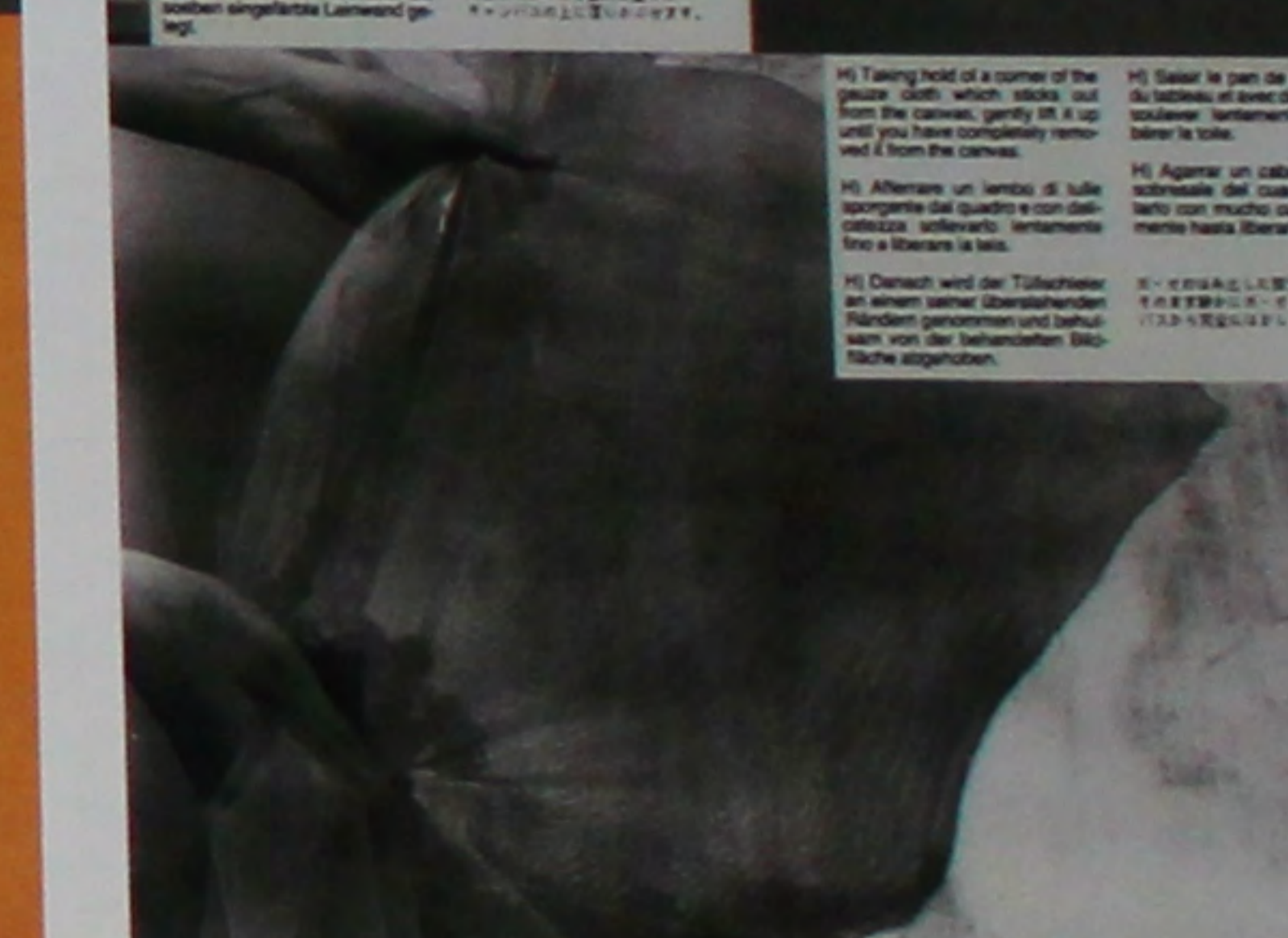
PROVENANCE Galleria Schema, Florence
 Private Collection, Europe
 Sotheby's, New York, November 18, 1992, lot 200A
 Acquired by the present owner from the above sale

EXHIBITED Florence, Galleria Schema, *John Baldessari*, May -
 July 1973

Paris, Galerie 1900/2000 Galerie de Poche, *Art conceptuel
 formes conceptuelles*, October - November 1990, cat. no. 20,
 p. 139, illustrated

Paris, Galerie Jousse Seguin, *Group Show*, June - July 1992

\$30,000-40,000

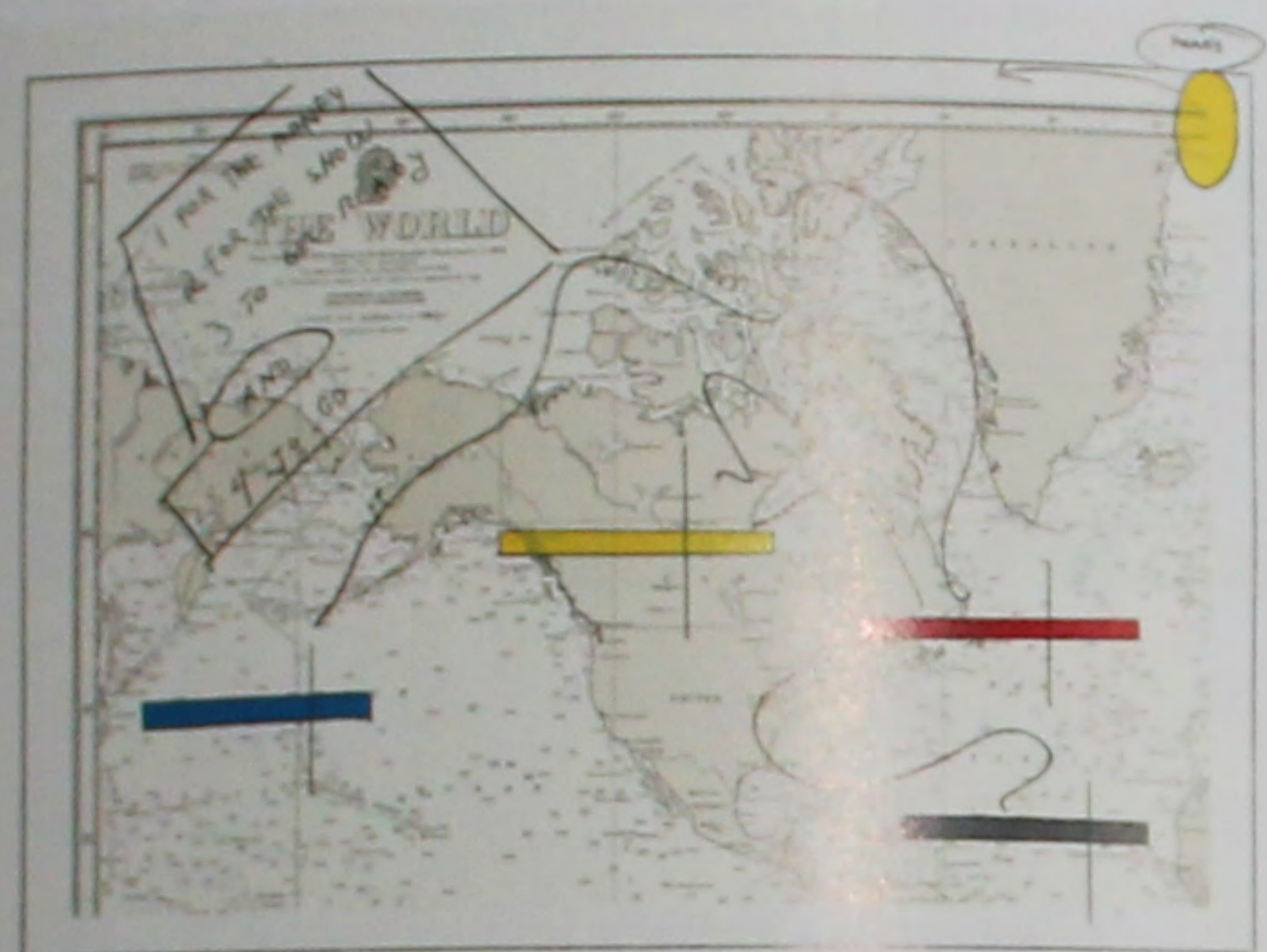
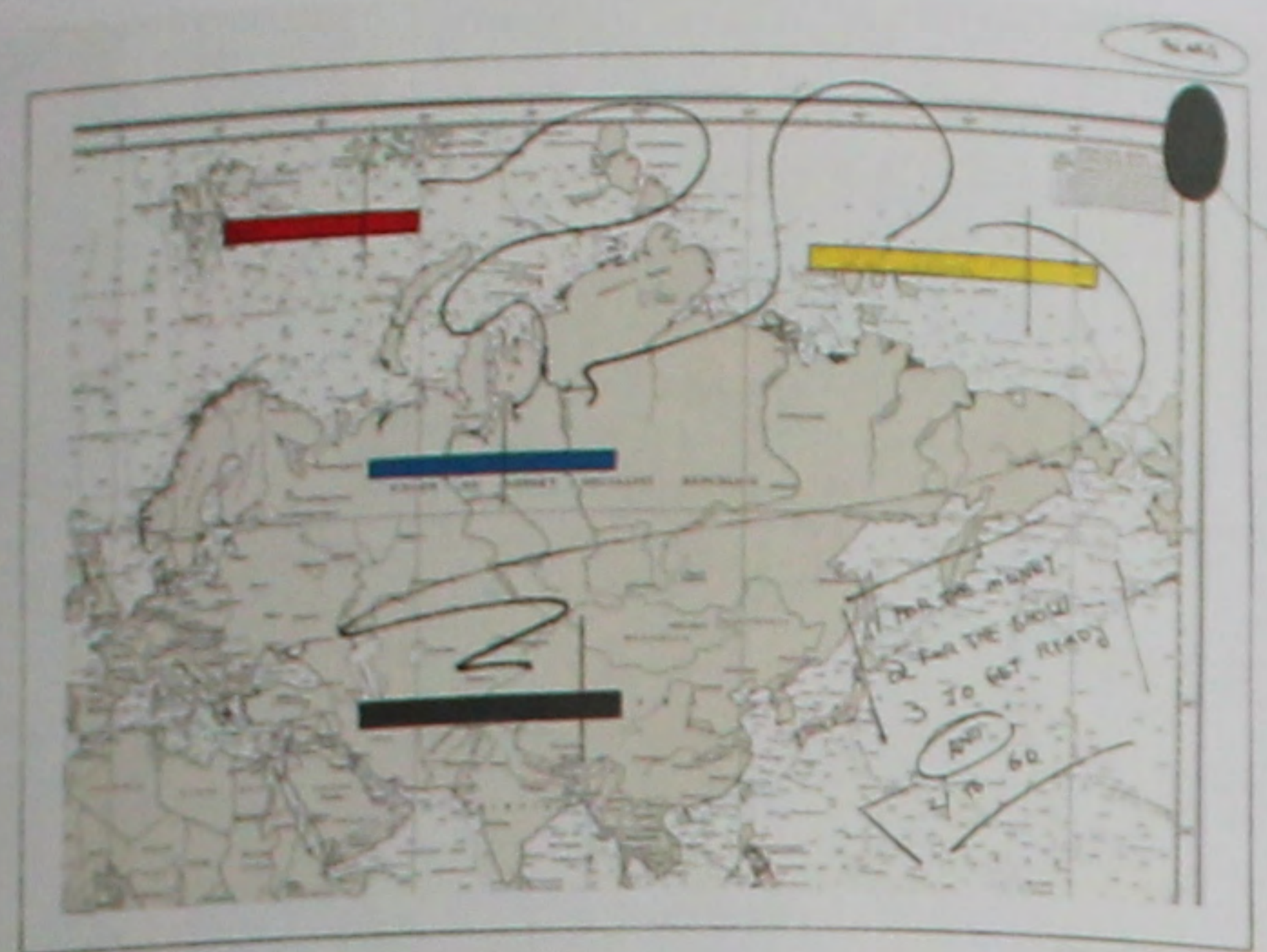
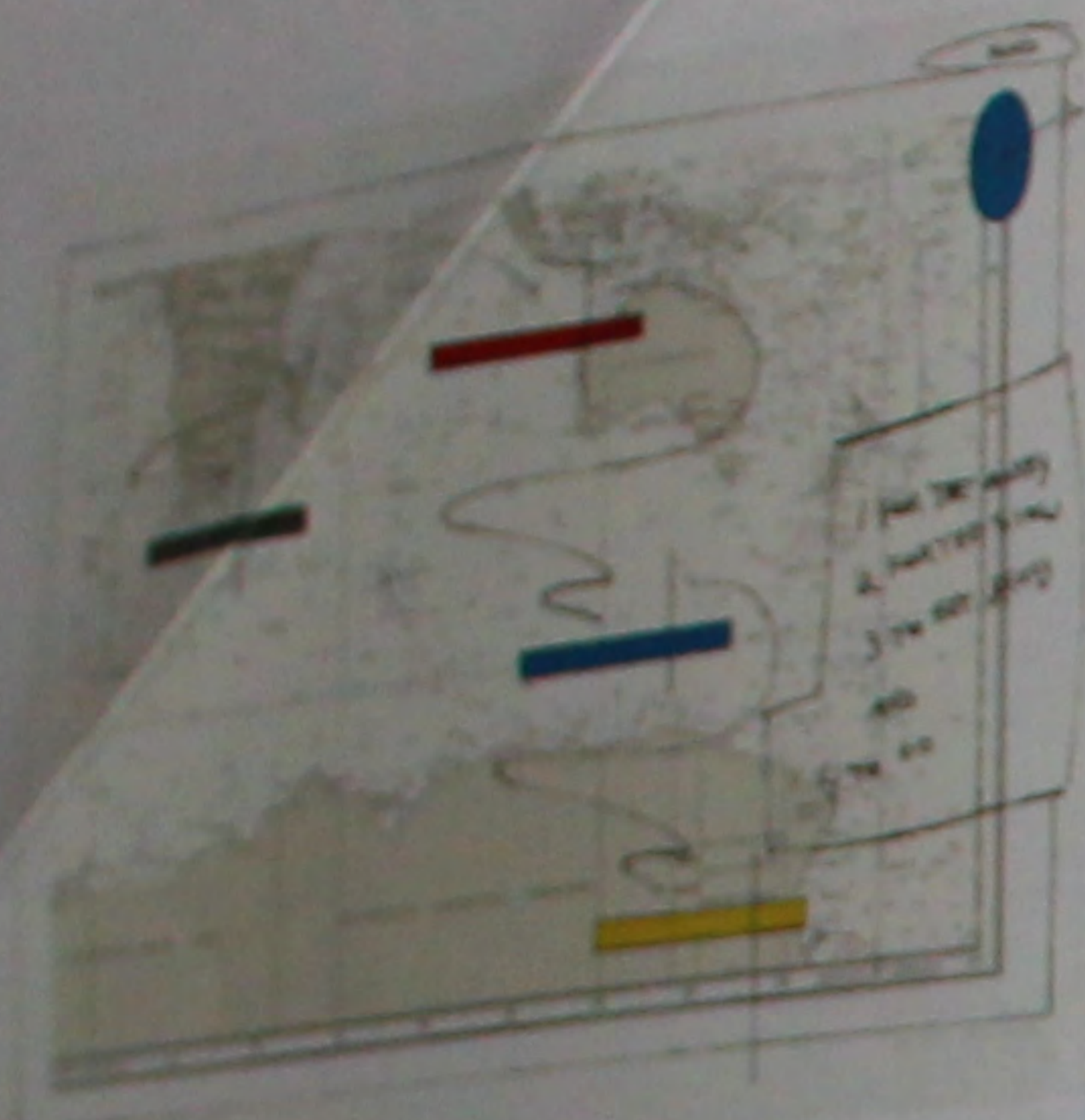


2 RUDOLF STINGEL b. 1956
 instructions

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. 1940
Islands in the Storm (A set of four prints)

EACH SIGNED, TITLED, DATED 1990 AND NUMBERED 8/25
ETCHING, SOFTGROUND, AQUATINT AND CHINE COLLE, IN 4 PARTS
23 3/4 BY 17 1/4 IN. 60.3 BY 43.8 CM.

EXHIBITED Marian Goodman Gallery, New York
Acquired by the present owner from the above in August 1998

\$8,000-12,000

4 MARY HEILMANN b. 1940
Jazz and Hip Hop [Two Works]

EACH SIGNED, DATED 02 AND NUMBERED 4/25
ETCHING, IN 2 PARTS
I. 38 3/4 BY 29 3/4 IN. 98.4 BY 75.6 CM.
II. 41 1/4 BY 32 IN. 104.5 BY 81.3 CM.

PROVENANCE Pace Editions, Inc., New York
Acquired by the present owner from the above in December 2005

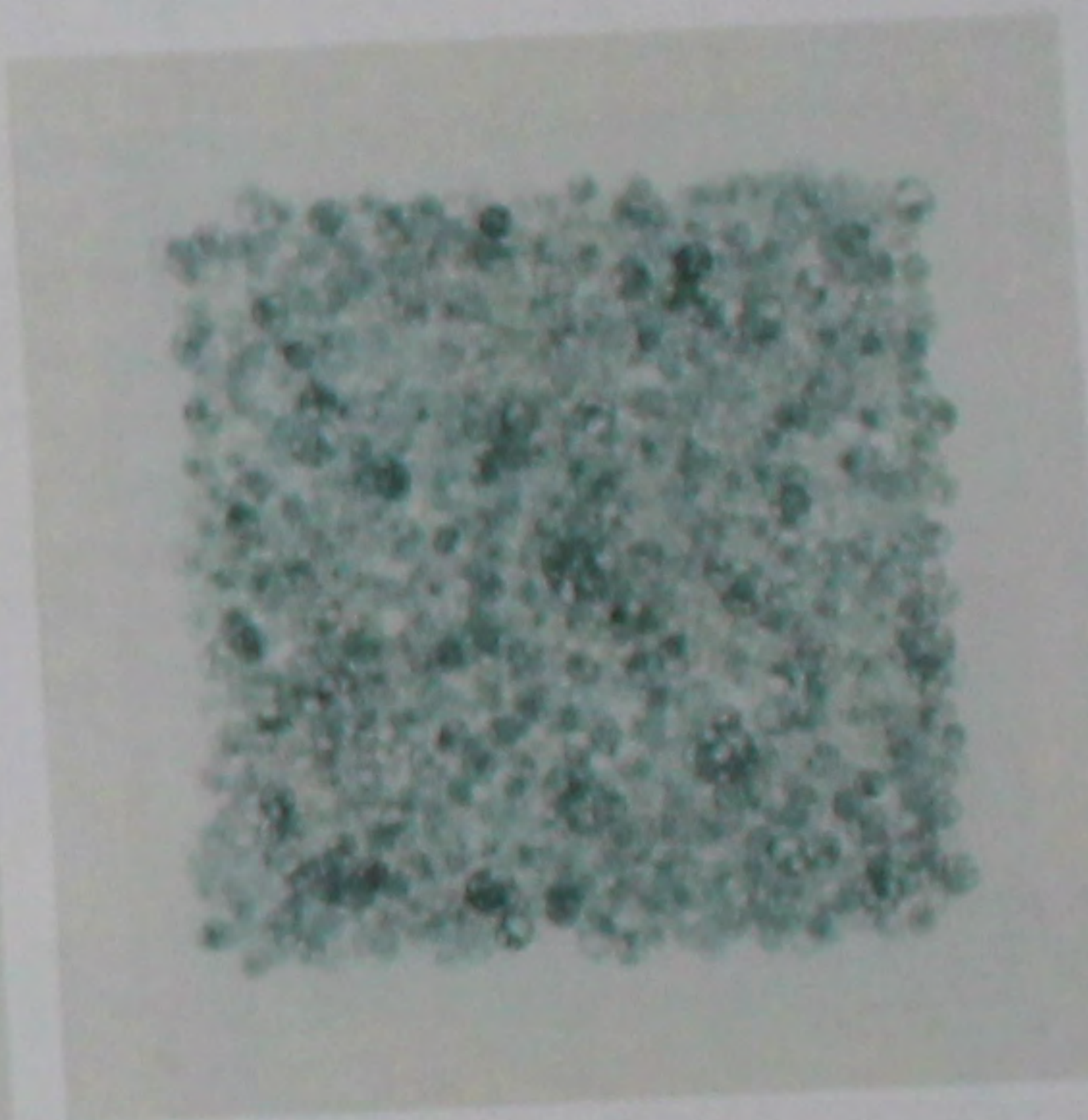
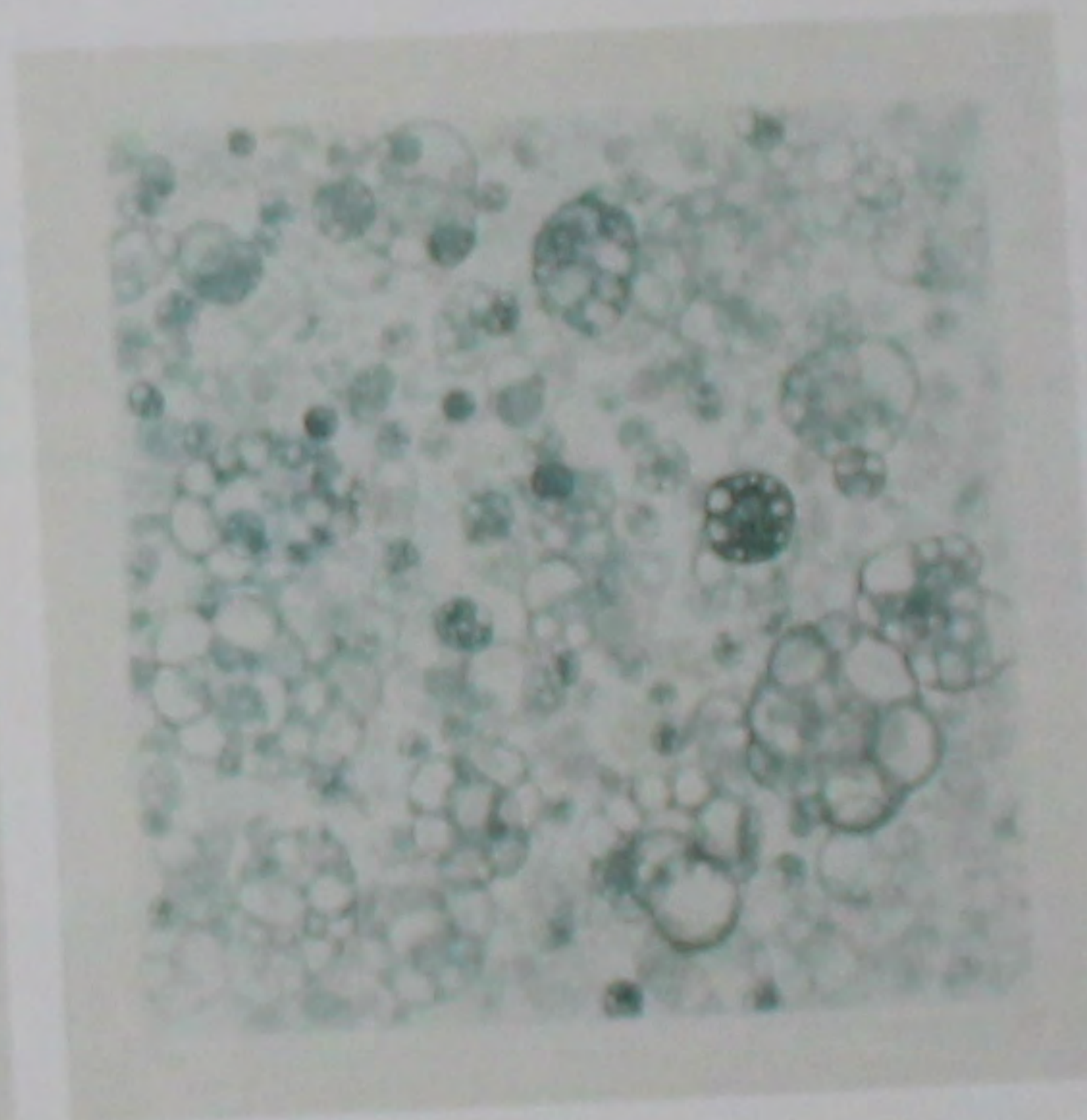
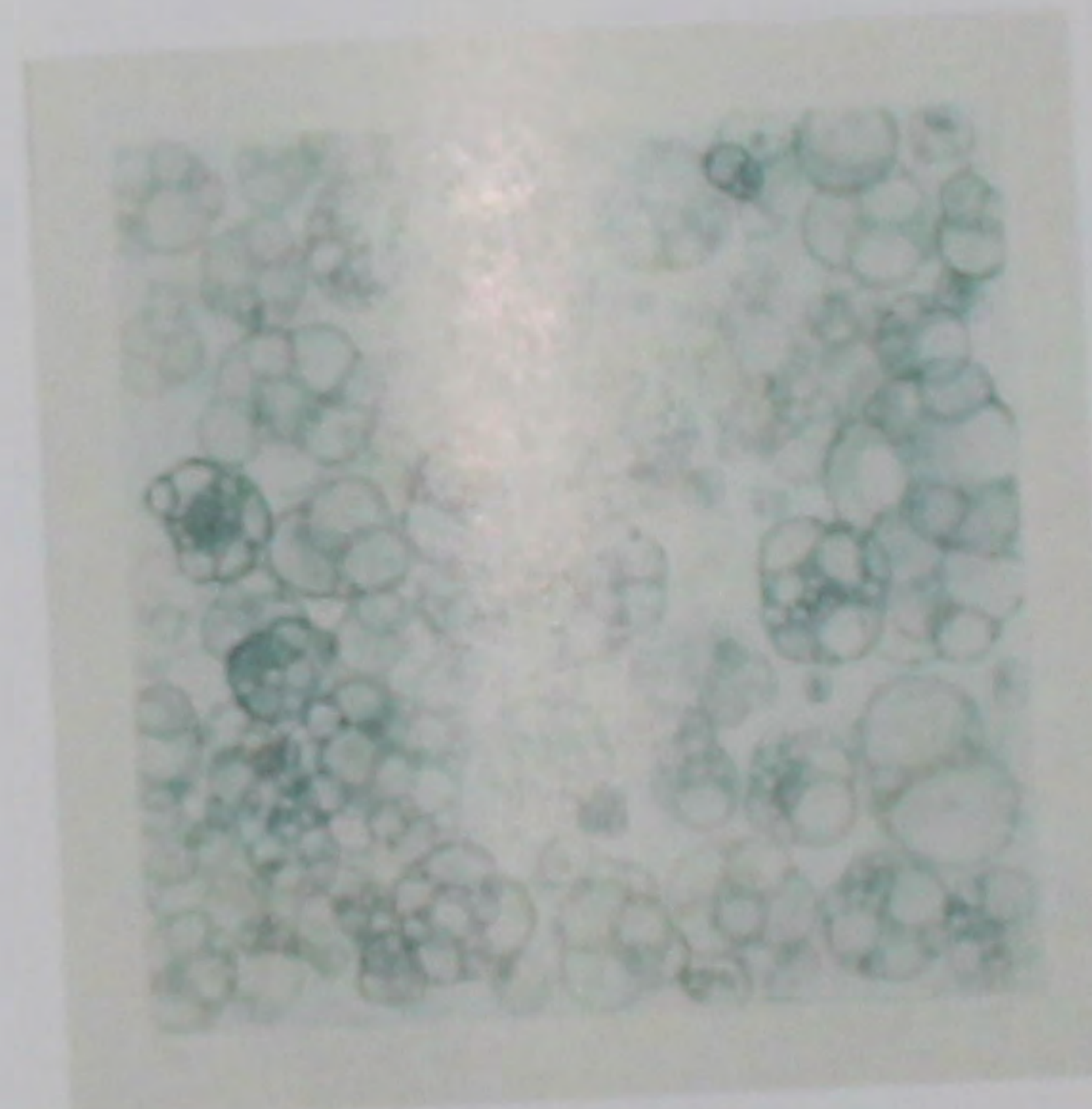
\$5,000-7,000

5 CARROLL DUNHAM b. 1940
Untitled (Tree)

SIGNED IN PENCIL AND DATED 2006
WATERCOLOR AND MONOTYPE ON PAPER
50 BY 65 1/4 IN. 127 BY 162 CM.

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

\$10,000-15,000

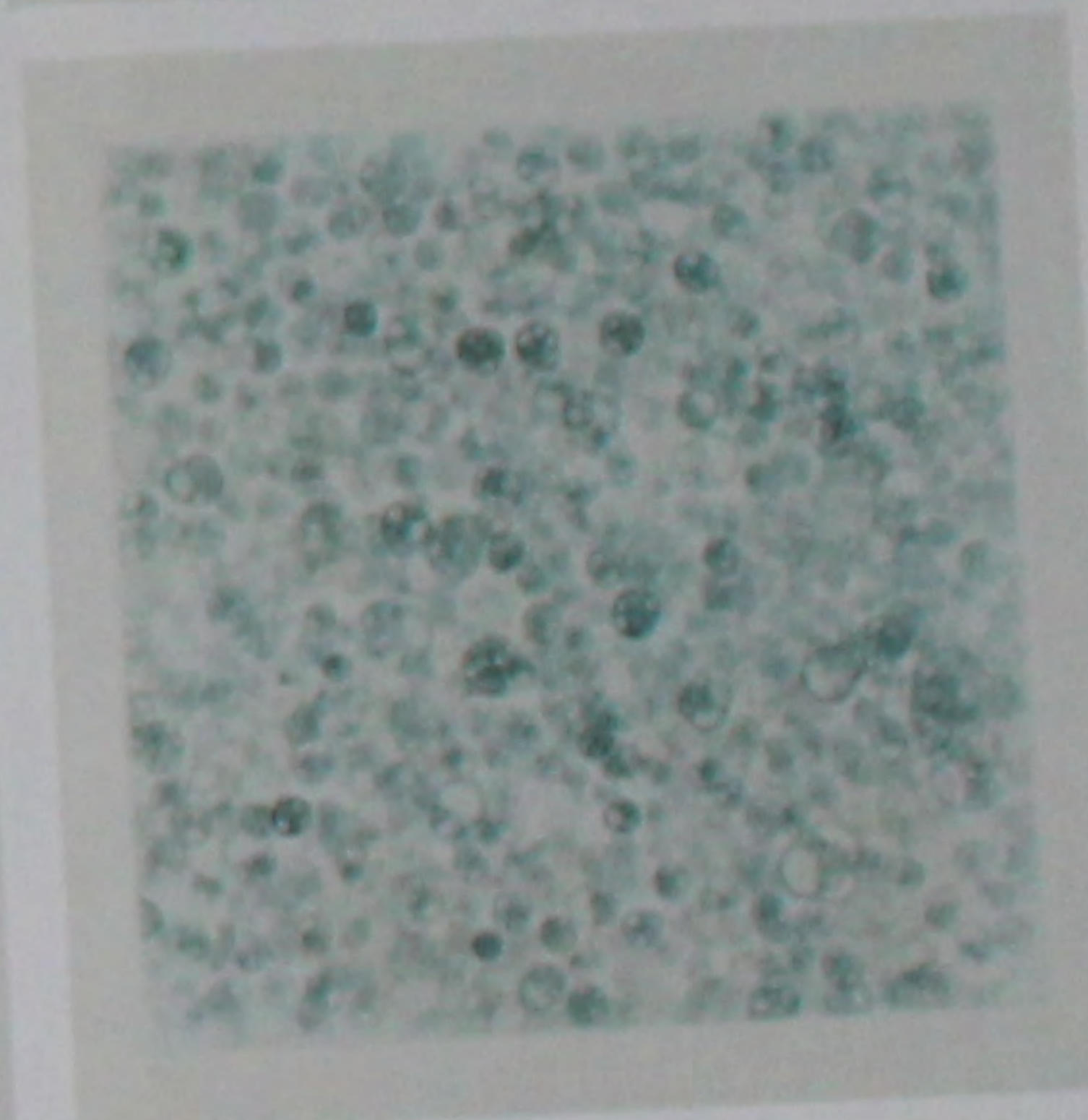
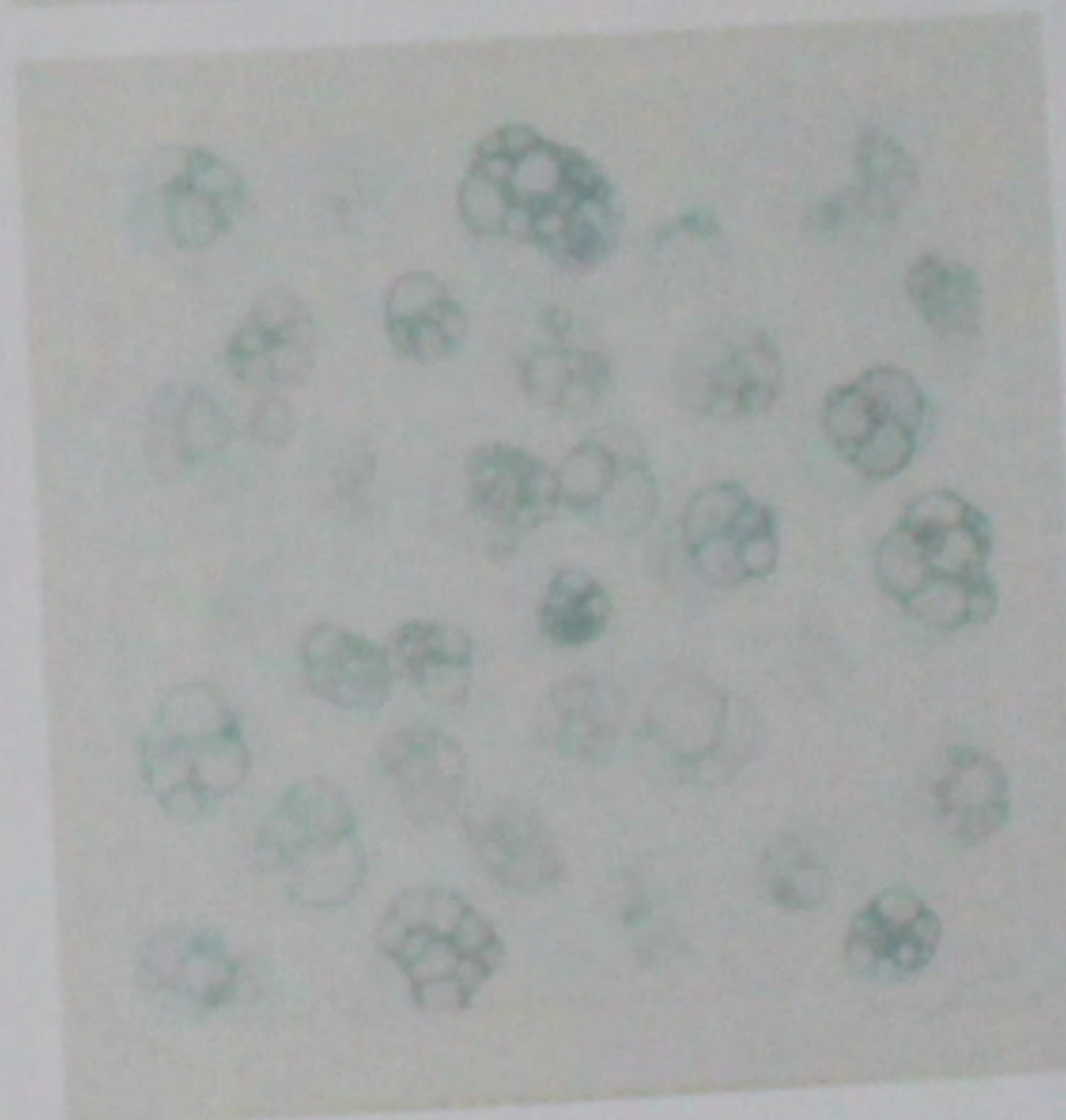


6 TARA DONOVAN b. 1969
Untitled I-V [Five Works]

EACH SIGNED, DATED 04 AND NUMBERED 9/23
ETCHING, IN 5 PARTS
14 BY 14 IN. 35.6 BY 35.6 CM.
EXECUTED IN 2004, THESE WORKS ARE EACH NUMBER 9 FROM AN EDITION OF 23.

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. 1954
Garbage Drawing No. 39

ACRYLIC ON PAPER
21¼ BY 42 IN. 54 BY 106.7 CM.
EXECUTED IN 1988.

PROVENANCE Rosamund Felsen 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
Tastes*, November 1993 - February 1994

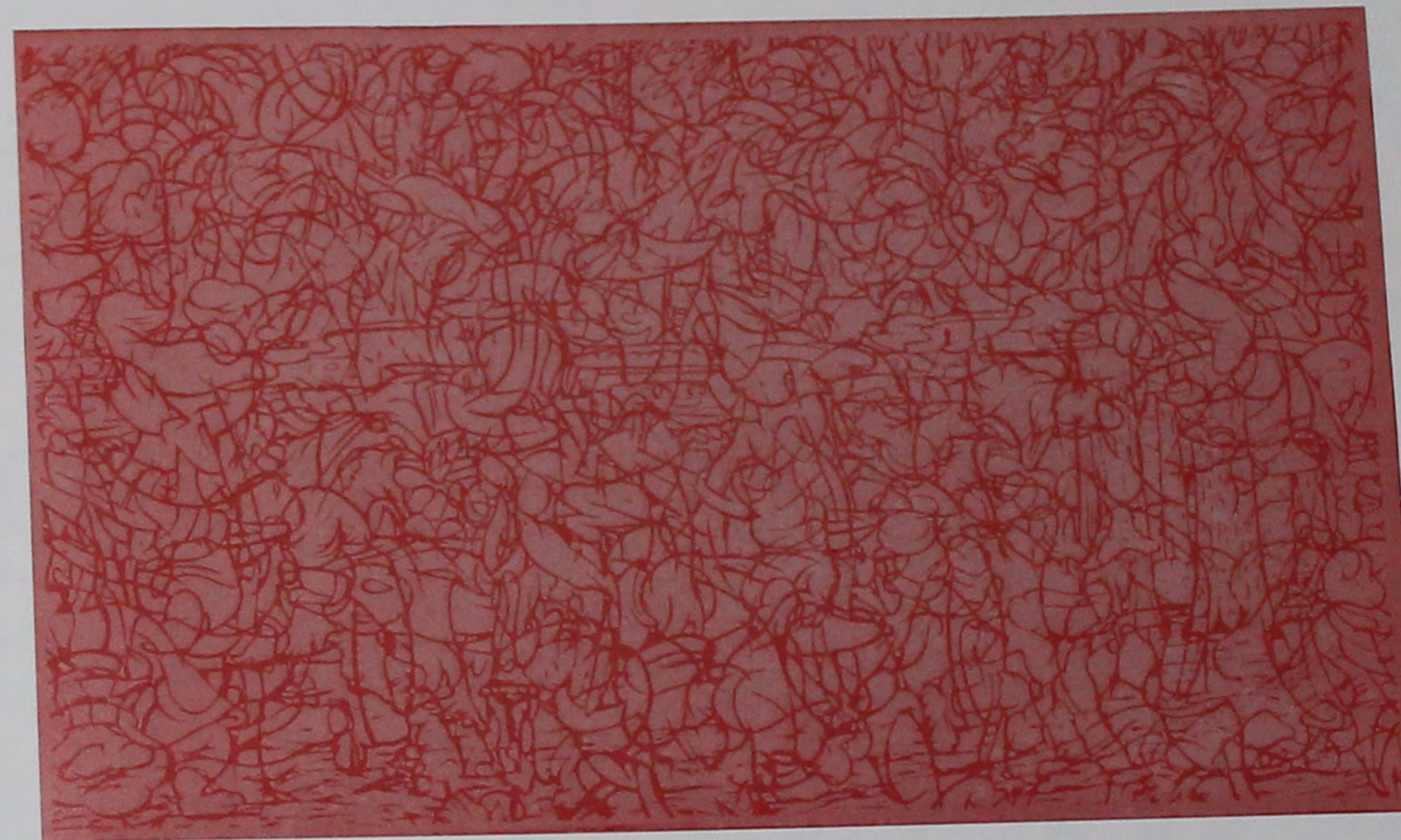
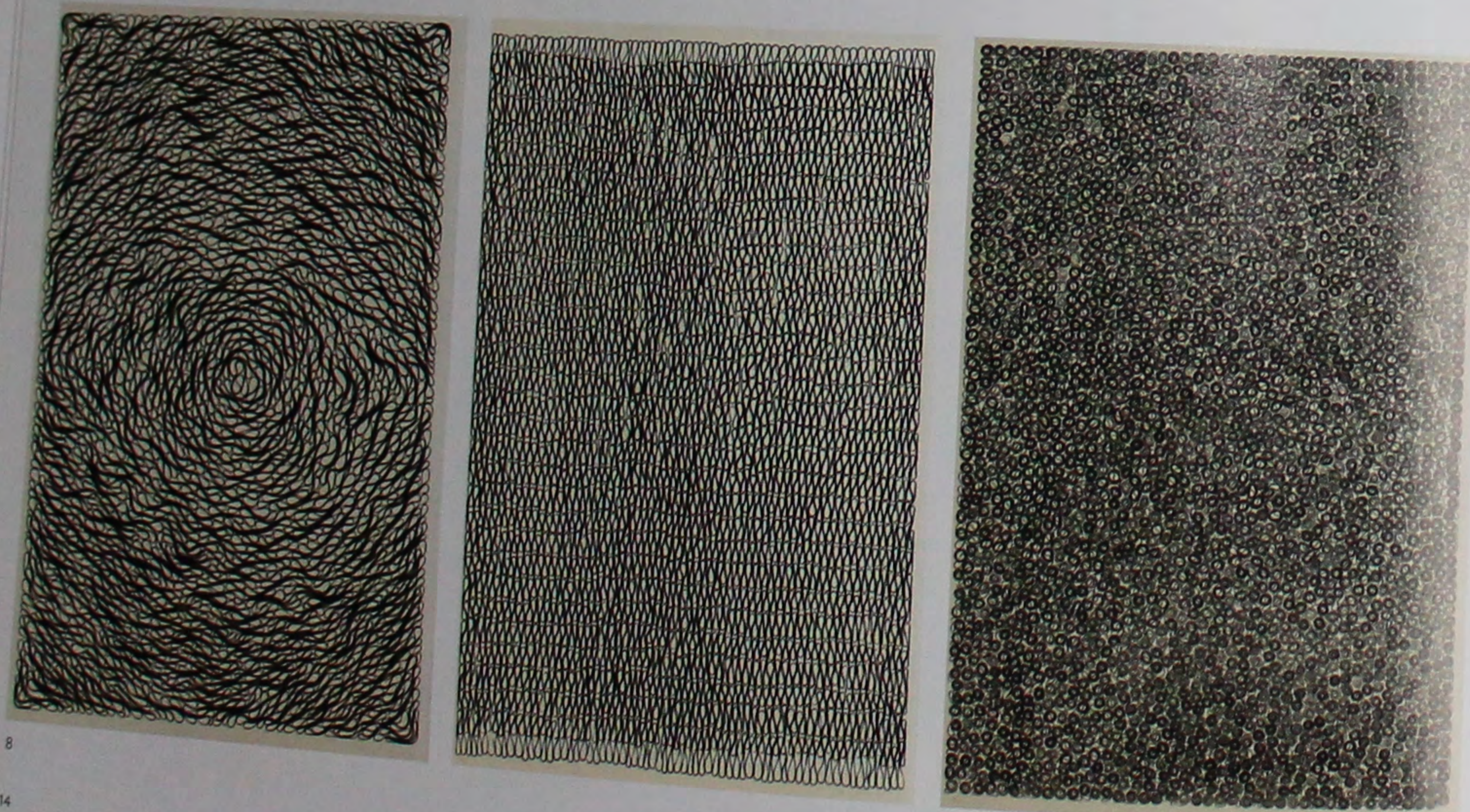
\$8,000-12,000

8 TARA DONOVAN b. 1969
Untitled [Three Works]

EACH SIGNED, DATED 06 AND NUMBERED 13/35
RELIEF PRINT FROM RUBBER BAND MATRIX, IN 3 PARTS
EACH: 37¼ BY 25¼ IN. 95.9 BY 64.1 CM.
EXECUTED IN 2006, EACH WORK IS 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

SIGNED AND DATED 2005 ON THE REVERSE; INSCRIBED 2/15 ON THE
BACKING BOARD
PAPERMARK PIGMENTED ABACA ON PIGMENTED COTTON BASE
SHEET

37 1/4 BY 23 1/4 IN. 96 BY 60.3 CM.

EXECUTED IN 2005, THIS WORK IS NUMBER 2 FROM AN EDITION OF 15
WORKS PUBLISHED BY DIEU DONNÉ PAPERMILL, NEW YORK.

PROVENANCE Dieuonné Papermill, New York
Acquired by the present owner from the above in July 2006

\$8,000-12,000

10 ARTURO HERRERA b. 1959
Untitled

PRINTED PAPER COLLAGE ON ACID FREE PAPER
93 BY 70 IN. 236.2 BY 177.8 CM.
EXECUTED IN 2003.

PROVENANCE Brent Sikkema Gallery, New York
Acquired by the present owner from the above in March 2003

\$30,000-40,000





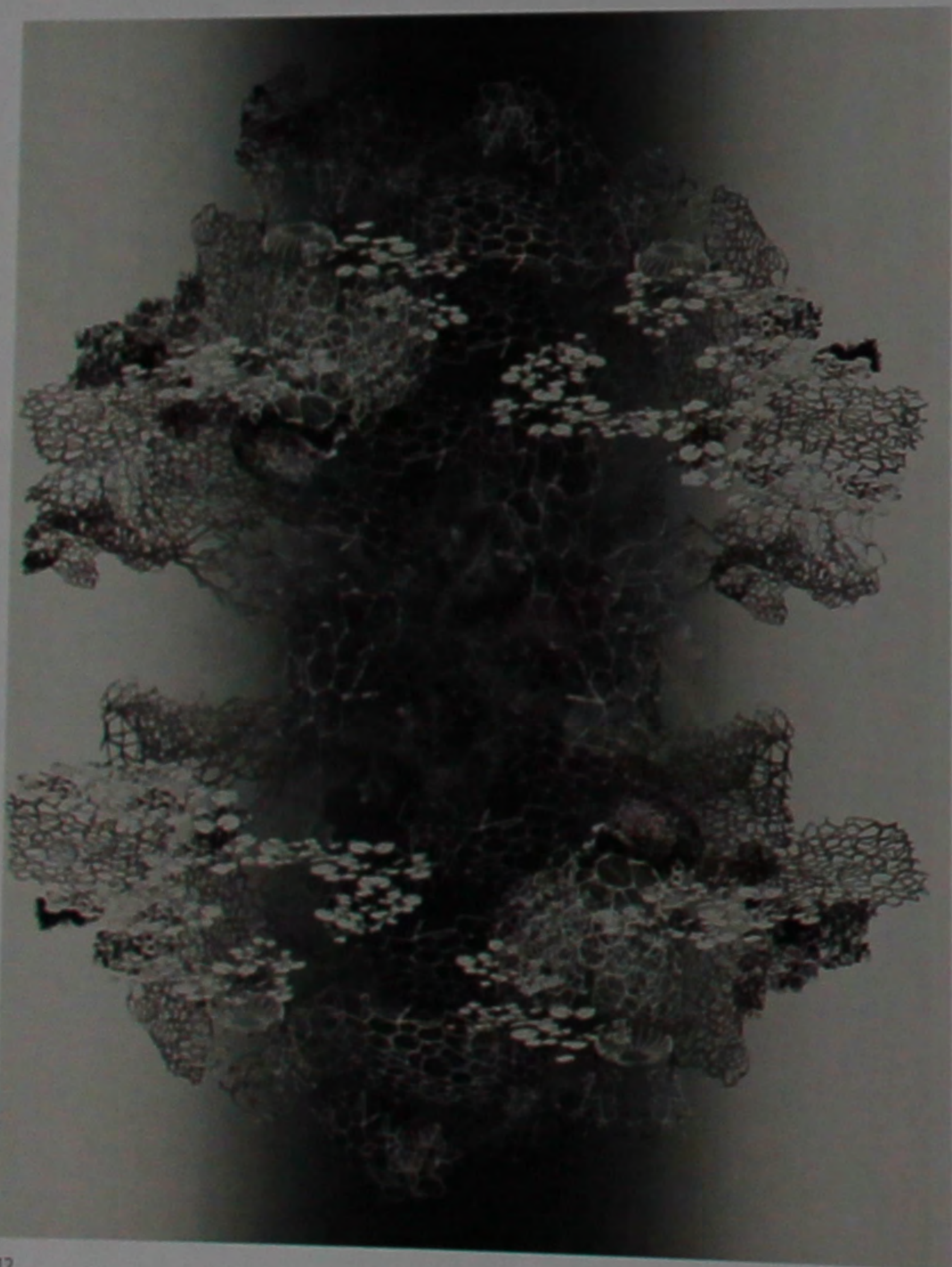
11 MARY CORSE b. 1945
 Untitled (White Inner Band)

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

11



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 1/2 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

12

16



13

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 2003 -
 June 2004, pl. XXII, p. 55, illustrated in color

\$30,000-40,000

17



14 **DIRK SKREBER** b. 1961
Ohne Titel

SIGNED AND DATED '94 ON THE OVERLAP
OIL ON CANVAS

90 1/2 BY 59 IN. 229.9 BY 149.9 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** b. 1969
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, understand, simply
because people refuse to
see me. Like the bodiless
heads you sometimes see in
certain stores, it is as
though I have been surround-
ed by mirrors of hard, dis-
torting glass. When they ap-
proach me they see only my
surroundings, themselves, or
figments of their imagina-
tion - indeed, anything and
anything they wish. Now is
my invisibility exactly a mat-
ter of choice? I wish it were
so! At times I can see the in-
visibly of my world.

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
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certain stores, it is as
though I have been surround-
ed by mirrors of hard, dis-
torting glass. When they ap-
proach me they see only my
surroundings, themselves, or
figments of their imaginations
- indeed, anything and any-
thing they wish. Now is my
invisibility exactly a matter
of choice? I wish it were so.
At times I can see the in-
visibly of my world.

16 **GLENN LIGON** b. 1960
Invisible Man (Two Views)
EACH SIGNED, TITLED AND DATED 1991 ON THE OVERLAP
OIL AND GESSO ON CANVAS, IN 2 PARTS
EACH: 28 BY 20 IN. 71.1 BY 50.8 CM.
PROVENANCE Max Protetch Gallery, New York
Acquired by the present owner from the above in
November 1991
EXHIBITED Fukui Fine Arts Museum; Tokushima Modern Art
Museum; Nishinomiya City, Otani Memorial Art Museum,
Dream Singers, Story Tellers: An African-American Presence,
November 1992 - May 1993
\$100,000-150,000

17 PAUL PFEIFFER b. 1966
Long Count III (Thrilla in Manila)

LCD MONITOR, MOUNTING ARM AND DVD WITH APPROXIMATELY THREE MINUTE DIGITAL VIDEO LOOP
OVERALL: 5¼ BY 6¼ BY 61½ IN. 13 BY 15.9 BY 156.2 CM.
EXECUTED IN 2000-2001. THIS WORK IS NUMBER 2 FROM AN EDITION OF 6, PLUS 1 ARTIST'S PROOF.

PROVENANCE The Project, New York
Acquired by the present owner from the above in September 2002
EXHIBITED Dusseldorf, Kunstsammlung Nordrhein-Westfalen, Paul Pfeiffer, June - November 2004, pp. 54-55, illustrated in color
\$100,000-150,000

Long Count III (Thrilla 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 ominous 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 "Thrilla 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 silently 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 *Thrilla 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 "Erasure, Camouflage and Four Horsemen of the Apocalypse," 2006-2007).





18

18 FRED TOMASELLI b. 1956
Study for God's Eye

SIGNED, TITLED AND DATED 1992 ON THE REVERSE
ASPIRIN, RESIN AND ACRYLIC 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

19 ROBERT LONGO b. 1953
Untitled (November 2)

CHARCOAL AND INK ON PAPER
49 BY 49 1/4 IN. 124.5 BY 125.1 CM.
EXECUTED IN 2003.

PROVENANCE Metro Pictures, New York
Acquired by the present owner from the above in October 2003
\$80,000-120,000

25

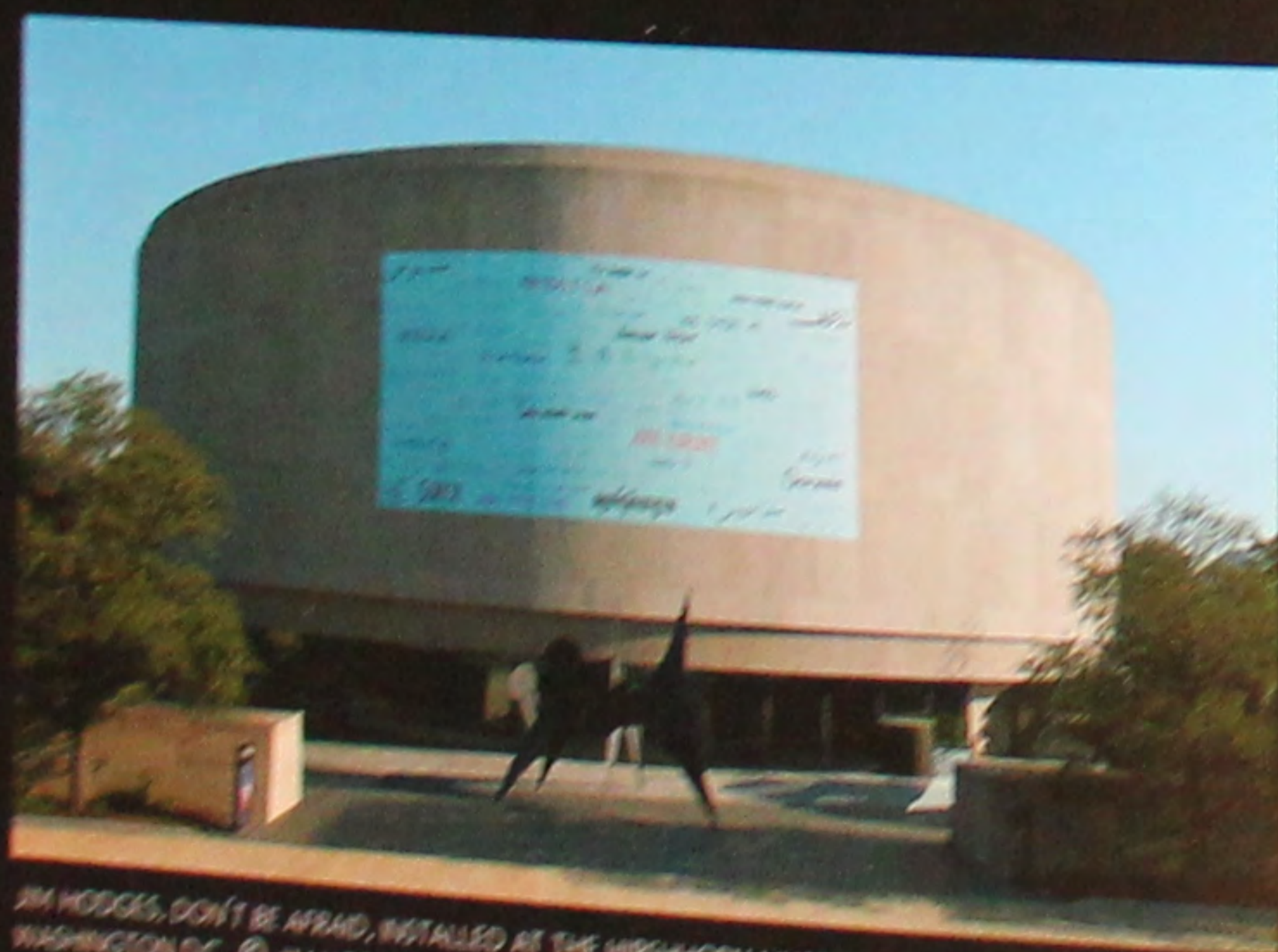
20 JIM HODGES b. 1957
Between Them

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: 22½ BY 22½ BY 1¼ 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 Moriarity, "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 fey 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 Hirshhorn 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 HIRSHHORN MUSEUM AND SCULPTURE GARDEN, WASHINGTON D.C., © JIM HODGES





21

21 RICHARD PRINCE b. 1949
Waves and Flames

COLOR COUPLER PRINT MOUNTED ON FOAMCORE, IN ARTIST'S FRAME
86 BY 48 IN. 218.4 BY 121.9 CM.
EXECUTED IN 1986, THIS WORK IS 1 FROM AN EDITION OF 2, PLUS 1 ARTIST'S PROOF.

PROVENANCE 303 Park Avenue Gallery, New York
Jack Shainman Gallery, New York
Acquired by the present owner from the above in 1992

LITERATURE Jeffrey Rian, *Richard Prince*, Grenoble, 1988, p. 30, illustrated

\$30,000-40,000

28



22

22 PIOTR UKLANSKI b. 1969
Untitled (Brooklyn Bridge Tail Lights): A Diptych

CHROMOGENIC PRINT MOUNTED ON ALUMINUM UNDER PLEXIGLAS, IN 2 PARTS
OVERALL: 40 1/4 BY 80 1/4 IN. 102.2 BY 203.8 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

\$50,000-60,000

29

23 **MARK GROTJAHN** b. 1968
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 Brody, Mark Grotjahn, Wade Guyton, Siobhan Liddell*, January - February 2001

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

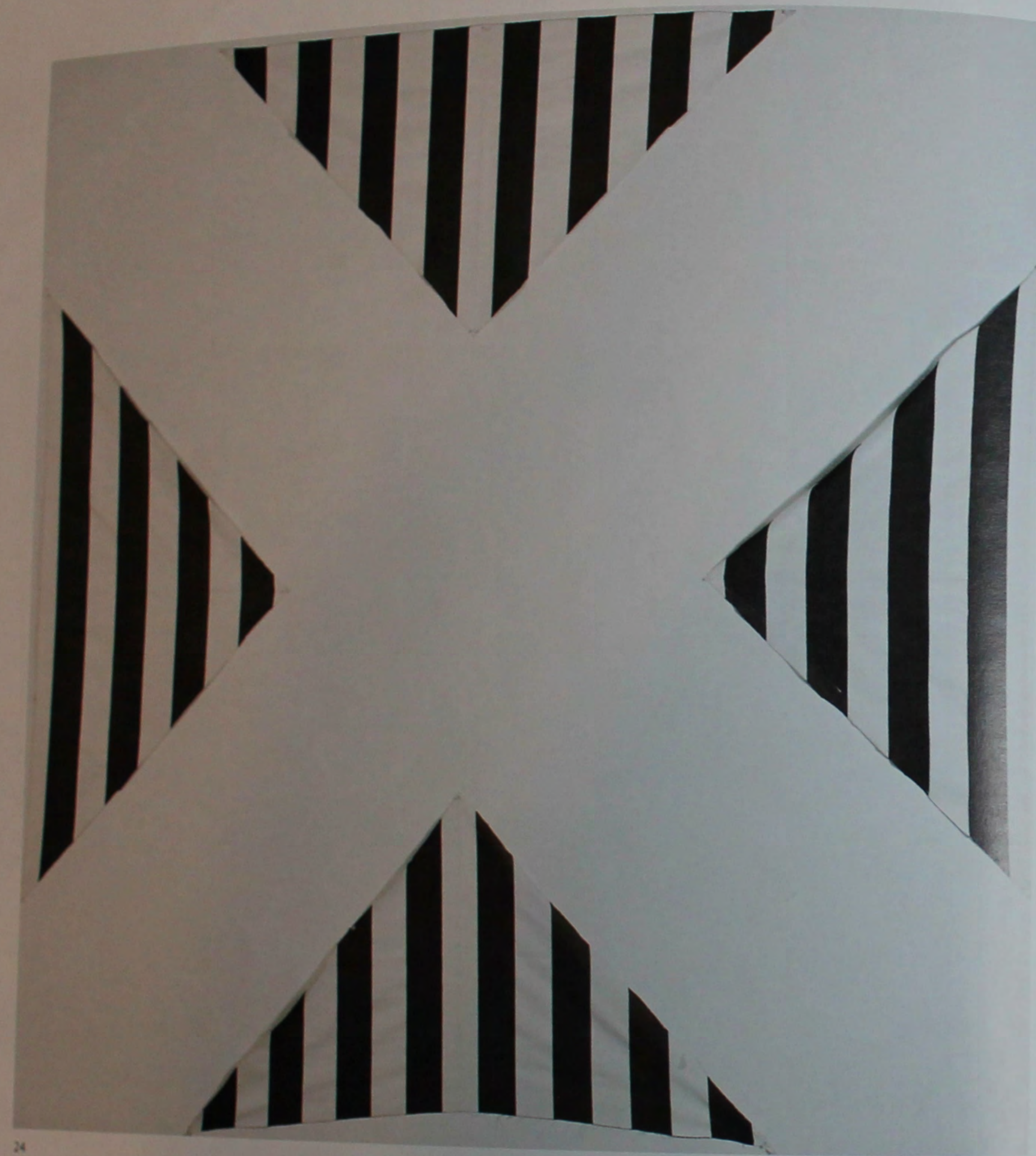
\$600,000-800,000

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 topsy-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 paradigms 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

24 DANIEL BUREN b. 1938
Une Peinture en 4

BLACK AND WHITE STRIPED PRINTED FABRIC WITH WHITE ACRYLIC PAINT, IN 4 PARTS

EACH UNIT: 55 1/2 BY 55 1/2 IN. 140.9 BY 140.9 CM.

PRINTED IN 1973 AND CUT INTO FOURTHS IN 1976. THIS WORK IS ACCOMPANIED BY A CERTIFICATE WITH INSTALLATION INSTRUCTIONS.

PROVENANCE Galerie Paul Maenz, Cologne
Private Collection, Germany

Sotheby's, New York, November 14, 1991, lot 121
Acquired by the present owner from the above sale

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

\$50,000-70,000



25

25 OLAFUR ELIASSON b. 1967
The Waterfall Series

COLOR TONED MONOCHROME AND BLACK AND WHITE PHOTOGRAPHS, IN 50 PARTS

EACH: 15 BY 10 1/4 IN. 38.1 BY 26 CM.

EXECUTED IN 1996. THIS WORK IS NUMBER 3 FROM AN EDITION OF 3,
PLUS 1 ARTIST'S PROOF.

PROVENANCE Bonakdar Jancou 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, *Crosscurrents at Century's End: Selections from the
Neuberger Berman Art Collection*, June 2003 - June 2004,
pl. XIV, p. 39, illustrated in color
Houston, The Menil Collection, *Olafur Eliasson: Photographs*,
May - September 2004, pp. 32-35, 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 b. 1932
Betty

SIGNED, DATED 1991 AND NUMBERED 7/25 ON THE REVERSE
COLOR OFFSET LITHOGRAPH
38 BY 26 IN. 96.5 BY 66 CM.

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

EXHIBITED Philadelphia, Institute of Contemporary Art; Omaha, Joslyn Art Museum;
Greensboro, Weatherspoon Art Gallery; *Face-Off: The Portrait in Recent Art*, September
1994 - March 1996 (another example exhibited)

LITERATURE Hubertus Butin, Stefan Gronert and the Dallas Museum of Art, eds., *Gerhard
Richter Editions 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 b. 1962
Shakespeare Actress

SIGNED AND DATED 1991 ON THE OVERLAP
OIL ON CANVAS
48 BY 44 IN. 121.9 BY 111.8 CM.

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

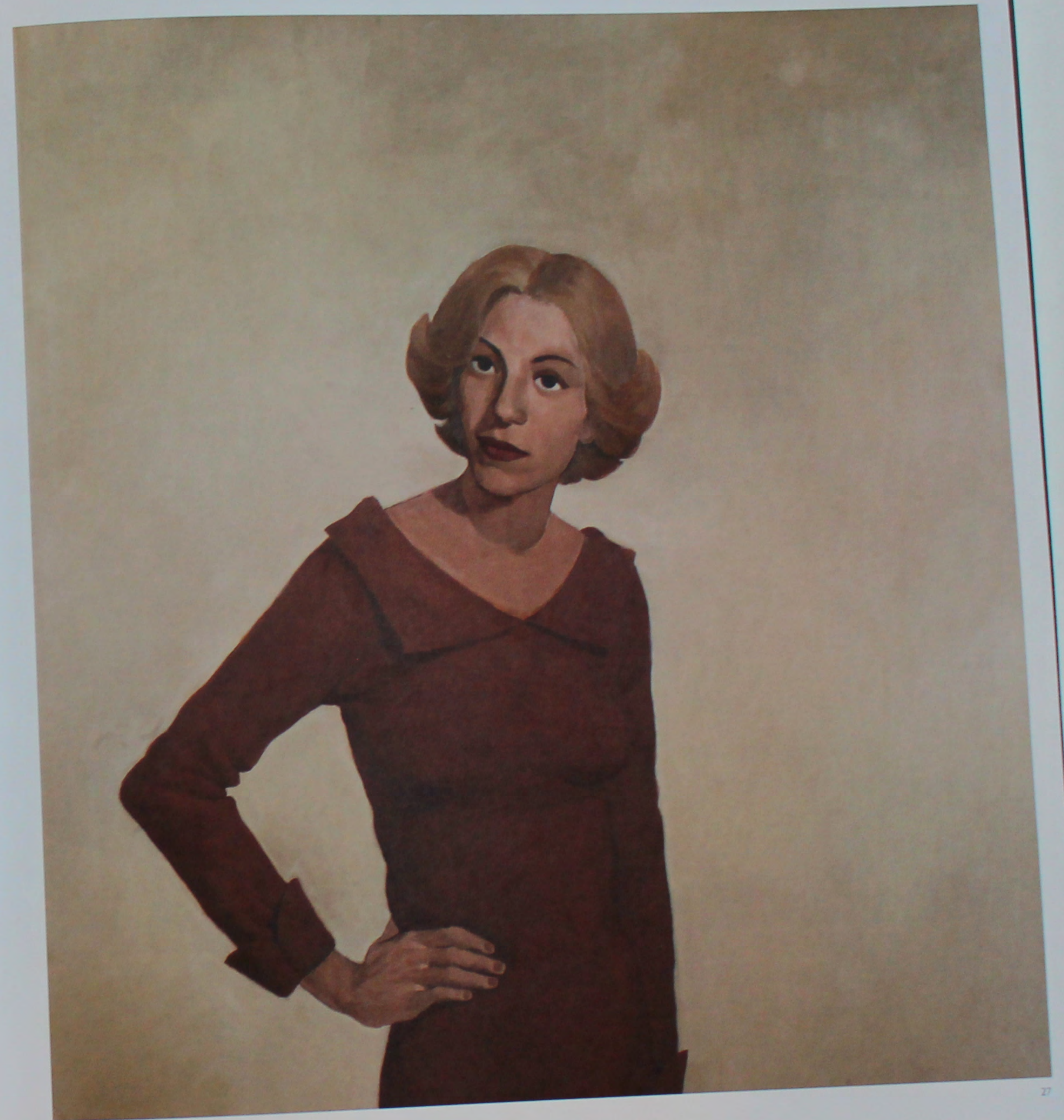
EXHIBITED New York, Andrea Rosen Gallery, *7 Women*, February - March 1991
Escondido, California Center for The Arts, *Narcissism: Artists Reflect Themselves*,
February - June 1996, p. 42, illustrated in color

LITERATURE Francesco Bonami, "Seven Women at Andrea Rosen," *Flash Art*, May - June
1991, p. 164, illustrated (photograph of the present work as installed in the exhibition)
Exh. Cat., Chicago, Museum of Contemporary Art (and travelling), *John Currin*,
May 2003 - February 2004, p. 28, illustrated in color
Kara Vander Weg and Rose Dergan, eds., *John Currin*, New York, 2006, p. 67, 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 consistently worked within a specific format and a dedicated subject matter of portraiture. His true genius lies in his ability to re-convert contemporary viewers to the luscious spectacle and grand tradition of painting through various reconsiderations 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 yearbook 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 figures' gaze that is both intriguing and unsettling to the viewer. *Shakespeare Actress* has a particular intensity - the subject has a graceful and familiar hand on hip stance yet is undermined somehow by the artist's choice of a limited 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." ("Cherchez la femme Peintre! - A Parkett Inquiry," *Parkett*, no. 37, 1993, 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 Girls" star and a reference to middle aged woman having sexuality. Currin's eschewed, 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 b. 1962
Sneaker

SIGNED AND DATED 1990 ON THE OVERLAP
OIL ON CANVAS
28 BY 30 IN. 71.1 BY 99.1 CM.

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

LITERATURE: Kara Vander Weg and Rose Dergan, eds., *John Currin*, New York, 2006, p. 55,
illustrated in color

\$60,000-80,000



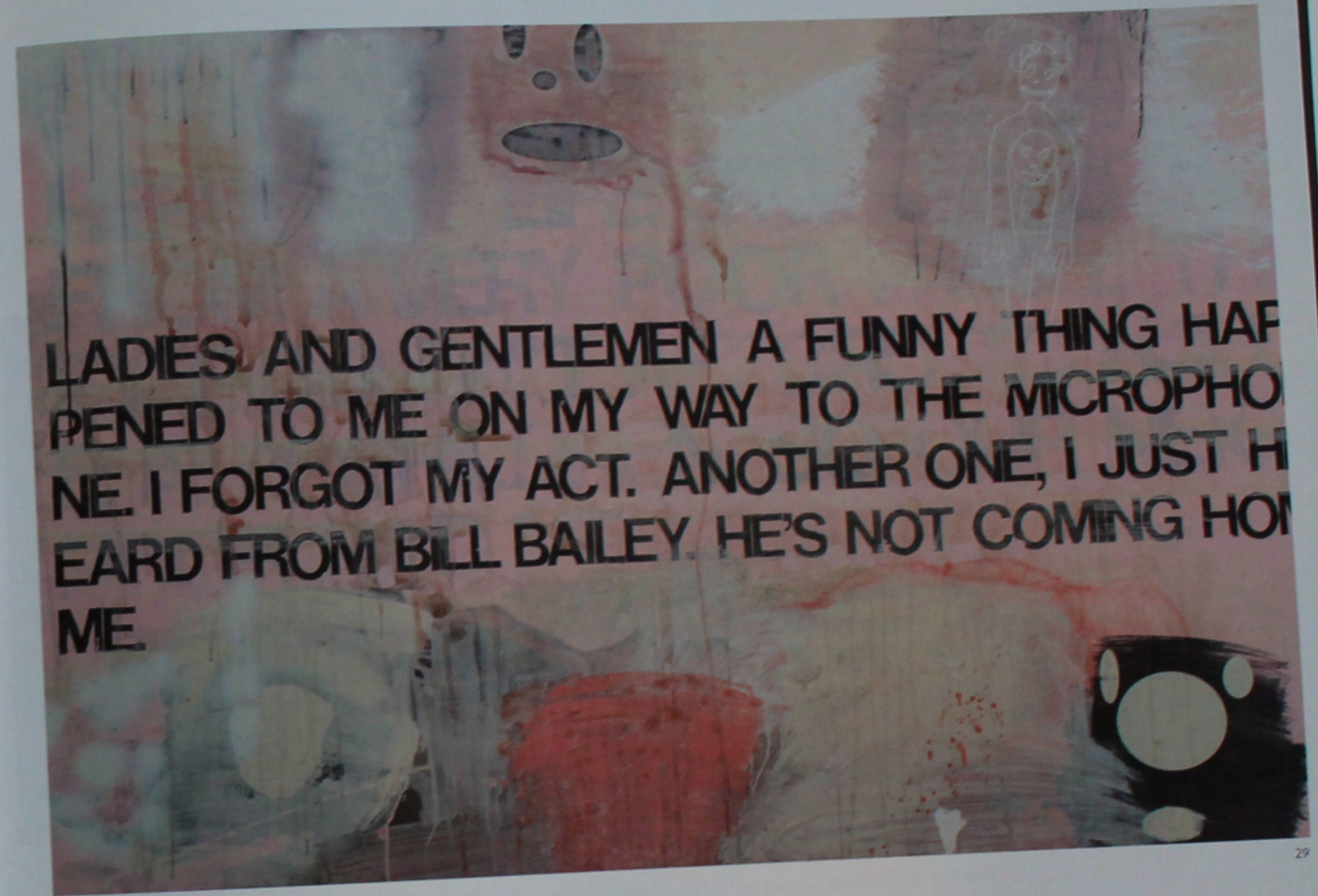
29 RICHARD PRINCE b. 1949
Untitled

ACRYLIC AND SILKSCREEN INK ON GATORBOARD
39 1/4 BY 59 IN. 99.7 BY 149.5 CM.
EXECUTED IN 2003.

PROVENANCE 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!"**

NANCY SPECTOR, RICHARD PRINCE, THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK, 2007, P. 22



30 JOHN BALDESSARI b. 1921
Stares (with Lamps)

BLACK AND WHITE PHOTOGRAPHS WITH VINYL PAINT AND OIL TINT MOUNTED ON BOARD,
IN 4 PARTS
OVERALL: 610 BY 200 IN. 155.5 BY 304.7 CM.
EXECUTED IN 1986

PROVENANCE Margo Leavin Gallery, Los Angeles
Private Collection, California
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 1986
\$350,000-450,000

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 Kosuth, Bel Bochner, and Sol LeWitt. His image pairing 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 thematizing vision.

Behind Baldessari's reductivist veneer 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 "framing" 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, literal and figurative, 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 animate and inanimate objects, Baldessari demonstrates that "meaning is constructed relationally rather than emanating from within." (Exh. Cat., Berlin, Deutsche Guggenheim, John Baldessari: Somewhere Between Almost Right and Not Quite (With Orange), 2004, p. 25).



31 **DAMIEN HIRST** b. 1965
We've Got Style (The Vessel Collection - Blue/Green)

MDF, CELLULOSE PAINT, STEEL, BRASS, GLASS AND CERAMIC OBJECTS
OVERALL: 59 1/4 BY 75 3/8 BY 7 1/2 IN. 151.8 BY 192.7 BY 18.1 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. 192,
illustrated in color

\$800,000-1,200,000





JOSEPH CORNELL, UNTITLED (PHARMACY), 1945. CONSTRUCTION 15 7/8 X 11 7/8 X 4 3/8 IN. ART © THE JOSEPH AND ROBERT CORNELL MEMORIAL FOUNDATION/LICENSED BY VAGA, NEW YORK, NY

We've got style (*The Vessel Collection - Blue/Green*) is from an series of three cabinets which Damien Hirst executed in 1993. 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 this 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 two 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, their histories and that they were arranged architecturally became a kind of document 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.

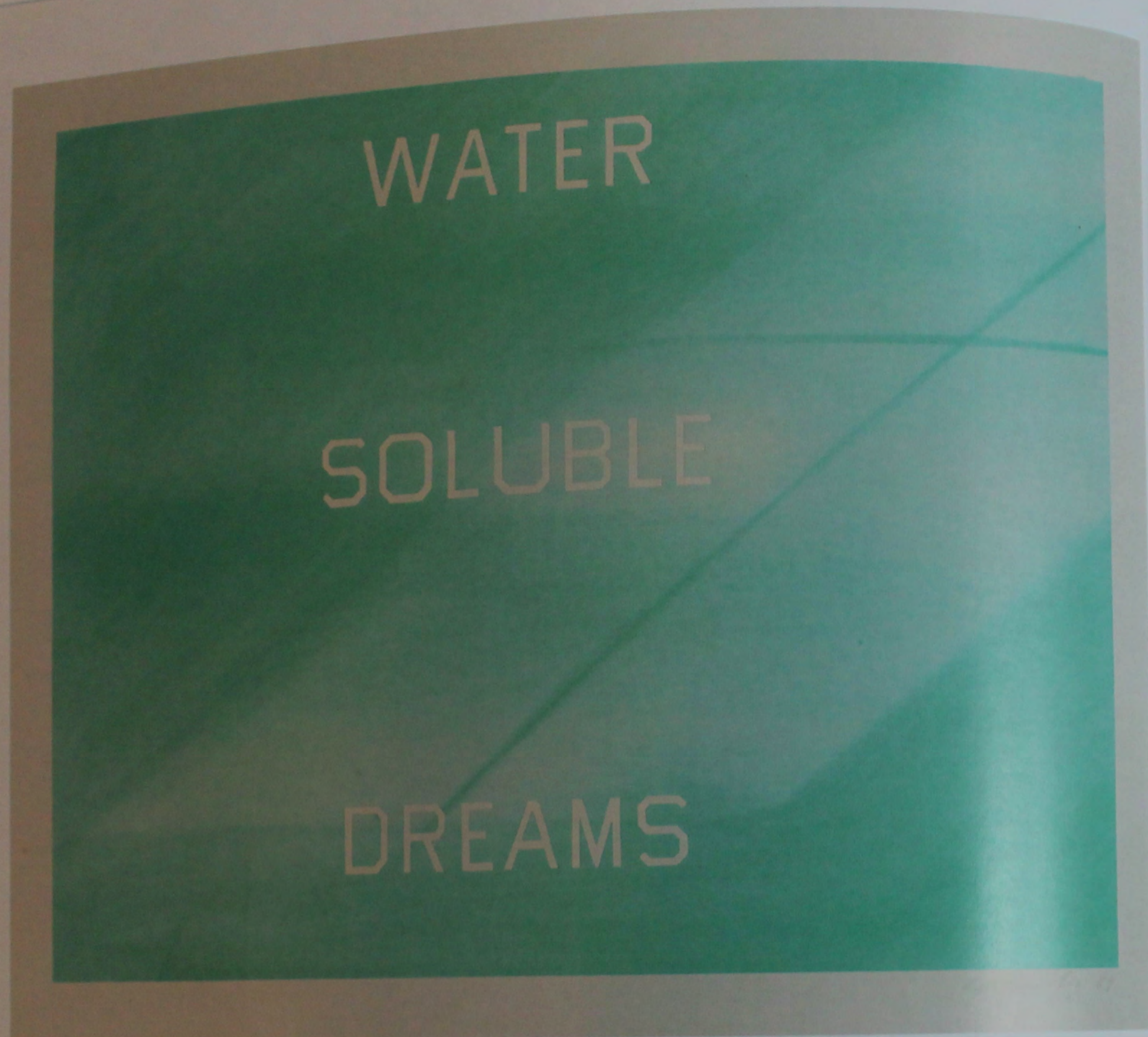
The arrangement of objects in Hirst's cabinets serves as a metaphor for the futility of the compulsive human desire to organize, classify and control the things we fear most. The *Vessel Collection* series' objects directly reference the way humans sustain life – through eating and drinking ceremonies, 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 once 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 is 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, cut 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, always, 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 “event” 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 Shone aptly comments, “with [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 rebarbative content often deflects attention from work that is restrained, even formally conservative compared with others of his generation.” (Richard Shone, “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 initially 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 that much more poignantly felt by the viewer.



DAMIEN HIRST, NOTHING IS A PROBLEM FOR ME, 1992. GLASS, STEEL, MDF AND DRUG BOTTLES. 72 X 102 X 12 IN. © 2010 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / DACS, LONDON





32

32 ED RUSCHA b. 1937

Water Soluble Dreams

SIGNED AND DATED 84

DRY PIGMENT ON PAPER

23 BY 28 1/4 IN. 58.4 BY 73 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. 206, illustrated in color

\$80,000-120,000



33

33 JOHN WESLEY b. 1928

Swee'pea

SIGNED, TITLED AND DATED 1992 ON THE REVERSE

ACRYLIC ON CANVAS

29 1/2 BY 22 1/2 IN. 74.9 BY 57.2 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. 553, p. 340, illustrated in color

\$70,000-90,000

49

34 YOSHITOMO NARA b. 1959
The Little Pilgrims (Night Walking)

FIBERGLASS, COTTON CLOTH AND ACRYLIC, IN 5 PARTS
EACH: 28 BY 19 BY 19 IN. 71 BY 48 BY 48 CM.
EXECUTED IN 1999. THIS WORK IS NUMBER 4 FROM AN EDITION OF 10, PLUS 2
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 Setagaya Art Museum, *Art/Domestic*,
February - March 1999 (another example
exhibited)

Chicago, Museum of Contemporary Art,
Yoshitomo Nara/Walk on, March - June 2000
Cologne, Galerie Jöhnen & Schöttle, *In the Empty
Fortress*, March - April 2000 (another example
exhibited)

Nuremberg, Institut für Moderne Kunst; Munich,
Michael Zink Gallery, *Yoshitomo Nara: Lullaby
Supermarket*, September - November 2002, pp.
14, 140-141 & 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 2003 - June 2004, pl.
XL, p. 91, illustrated in color
Jerusalem, The Israel Museum, *Rising Sun,
Melting Moon: Contemporary Art in Japan*,
December 2005 - June 2006

LITERATURE Shigeo Goto, ed., *Yoshitomo Nara:*
Ukiyo, Tokyo, 1999

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

Exh. cat., Des Moines Art Center (and travelling),
*My Reality: Contemporary Art and the Culture of
Anime*, August 2001 - October 2004, pp. 36-40

\$150,000-200,000



35 **LIU YE** b. 1964
The Long Way Home

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

70 1/4 BY 96 1/2 IN. 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 parlays 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 grueling 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 b. 1962
Chaos

SIGNED, TITLED AND DATED 1999 AND INSCRIBED BY A STUDIO ARTIST ON THE REVERSE
ACRYLIC ON CANVAS LAID ON BOARD
16 BY 16 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 Annandale-on-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? heal? Or die?*, August - November 2001, n.p., illustrated in color
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. XXXIX,
p. 89, illustrated in color
Los Angeles, Museum of Contemporary Art; Brooklyn Museum of Art; Frankfurt,
Museum für Moderne Kunst; Bilbao, Guggenheim Museum, © Murakami, October 2007 -
May 2009, p. 209, illustrated in color

\$150,000-200,000



37 DO-HO SUH b. 1962
Metal Jacket

THREE THOUSAND STAINLESS STEEL DOG TAGS AFFIXED ON A U.S. MILITARY JACKET FABRIC LINER
OVERALL: 63 BY 55 BY 15 IN. 160 BY 139.7 BY 38 CM.
EXECUTED IN 1992-2001, THIS WORK IS NUMBER 3 FROM AN EDITION OF 6.

PROVENANCE 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: Remixing the Ordinary*, September 2008 - April 2009 (another example exhibited)

\$300,000-400,000

The present work, *Metal Jacket*, is a densely precise grouping of three thousand dog tags ordained into the shape of a hollowed sterling military jacket. At a first glance the dog tags pointedly 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 peeking out from the mirroring facets, 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 Sollins, *Art: 21 Art in the Twenty-First Century*, vol. 2, New York, 2003).



37 DETAIL



38 JULIE MEHRETU b. 1970
Untitled 1

SIGNED AND DATED 2001 ON THE REVERSE
INK AND ACRYLIC ON CANVAS LAID ON BOARD
60 BY 84 IN. 152.4 BY 213.4 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
Neuberger Berman Art Collection*, June 2003 - June 2004, pl. XXXV, p. 81, illustrated
in color

\$600,000-800,000



Julie Mehretu's *Untitled I* is a dynamically iconic painting from the artist's intricate and energetic oeuvre. Mehretu's paintings, layered with swaths of acrylic and elaborately 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 executed with a frenetic and highly worked mark making, the artist creates a means of suggesting social agency.

Mehretu's paintings depart from the inspirations of cities, architecture, and urban planning designs and focus on dense and frenzied contemporary urban environments. She deftly fuses disparate architectural features and geographical elements such as columns, porticoes, façades, city maps and building plans, all of which structure and control the traffic of the masses and building plans, all of which the artist illustrates at once from varying viewpoints. The all of which the artist illustrates at once from varying viewpoints. The compounding of these these fragments form chaotic and exploding images that appear propelled by a tornado-like force as the bursting vectors of color and marks of immediacy extend from a centrifugal core. The marks, here, and marks of immediacy extend from a centrifugal core. The marks, here, densely populated 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 emanates the sensation of speed and subsequently compounds the viewer's experience as one begins to visually travel through the layers, through time and through historical moments and references at once.

The historical references in Mehretu's paintings are further enhanced by the artist's frequent nods to the canon of art history while uniquely slanting each reference. Mehretu's brushwork recalls the techniques of Chinese calligraphy yet whereas with the traditional techniques characters are literally representational, Mehretu's mark making serves to connote the essence of the forms and ideas. Furthermore, that essence connects Mehretu'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 ideas and depictions of the chaos of spaces reference Kandinsky's theories in his 1920 essay "The Great Utopia" where he discusses the inevitable implosion or explosion of our constructed spaces out of the sheer necessity of agency. With such informed inspirations, Mehretu is able to successfully reconcile many of the approaches of the past century's artists - uniting physical and sensual expressiveness and socially relevant reflection.



WASSILY KANDINSKY, COMPOSITION 8 (COMPOSITION B), JULY 1923 © 2010 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; AGAP, PARIS COURTESY GUGGENHEIM MUSEUM, NEW YORK.





39

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

SIGNED AND NUMBERED 8/40
METAL TIN, PHOTOGRAPH, CLOTH, TAPE, AND LITHO PENCIL
I. 9¼ BY 8¼ BY ½ IN. 23.5 BY 22.2 BY 1.3 CM.
II. 9 BY 8½ BY 2¼ 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
\$3,000-5,000



40

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: 54½ BY 23¾ BY 8½ IN. 138.4 BY 60.6 BY 21.6 CM.
FRAMED: 46 BY 23 ¼ IN. 116.8 BY 60.3 CM.
EXECUTED IN 1991.

PROVENANCE Lisson Gallery, London
Marian Goodman Gallery, New York
Acquired by the present owner from the above in March 1992
\$20,000-30,000



41

41 CINDY SHERMAN b. 1954
Untitled #127

SIGNED, DATED 1983 AND NUMBERED 13/18 ON THE REVERSE
C-PRINT
34 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; Humlebaek, Louisiana Museum of Modern Art; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006 - September 2007, p. 116 and p. 252, illustrated in color (another example exhibited)

\$30,000-40,000

58

60

62

63



42 **DOUG AITKEN** b. 1968
 Untitled (Santa Barbara Offshore Platforms)
 I and II: A Pair

EACH SIGNED AND NUMBERED 1/5 ON THE REVERSE
 CIBACHROME PRINT LAMINATED ON PLEXIGLAS, IN 2 PARTS
 EACH: 40 1/4 BY 52 1/4 IN. 102.2 BY 132.4 CM.
 EXECUTED IN 1998. THIS WORK IS NUMBER 1 FROM AN EDITION OF 5,
 PLUS 2 ARTIST'S PROOFS.

PROVENANCE 303 Gallery, New York
 Acquired by the present owner from the above in April 1999

\$12,000-18,000



43 **UTA BARTH** b. 1958
 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 1996

\$3,000-5,000

44 **MICHAL ROVNER** b. 1957
 One-Person Game Against Nature I No. 35

C-PRINT
 40 BY 40 IN. 101.6 BY 101.6 CM.
 EXECUTED IN 1993. THIS WORK IS FROM AN EDITION OF 5.

PROVENANCE Acquired directly from the artist in 1997

\$6,000-8,000

45 **LORNA SIMPSON** b. 1961
 ID

BLACK AND WHITE SILVER PRINTS AND ENGRAVED PLASTIC PLAQUES,
 IN 2 PARTS

84 BY 49 IN. 213 BY 124.5 CM.

EXECUTED IN 1990, 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

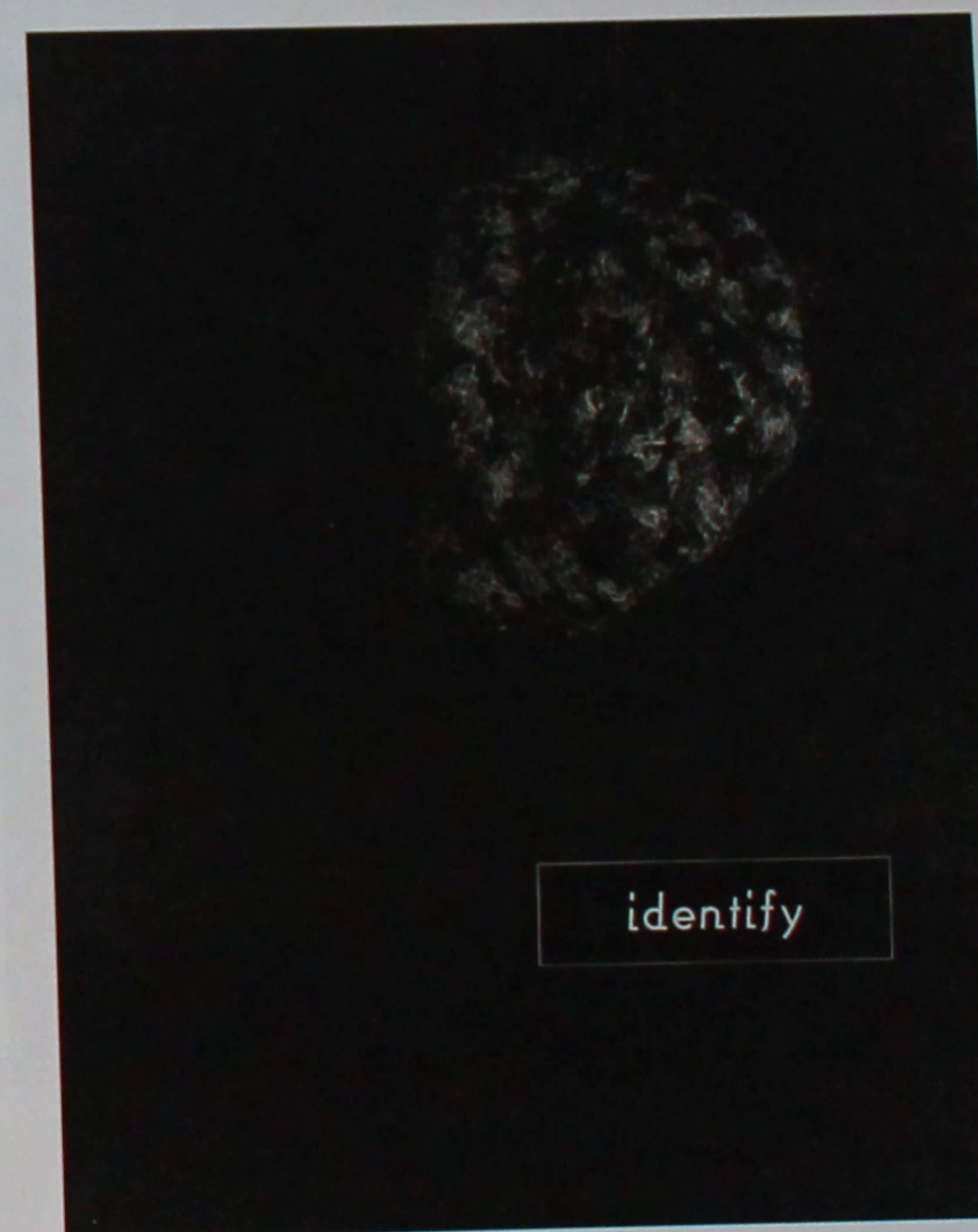
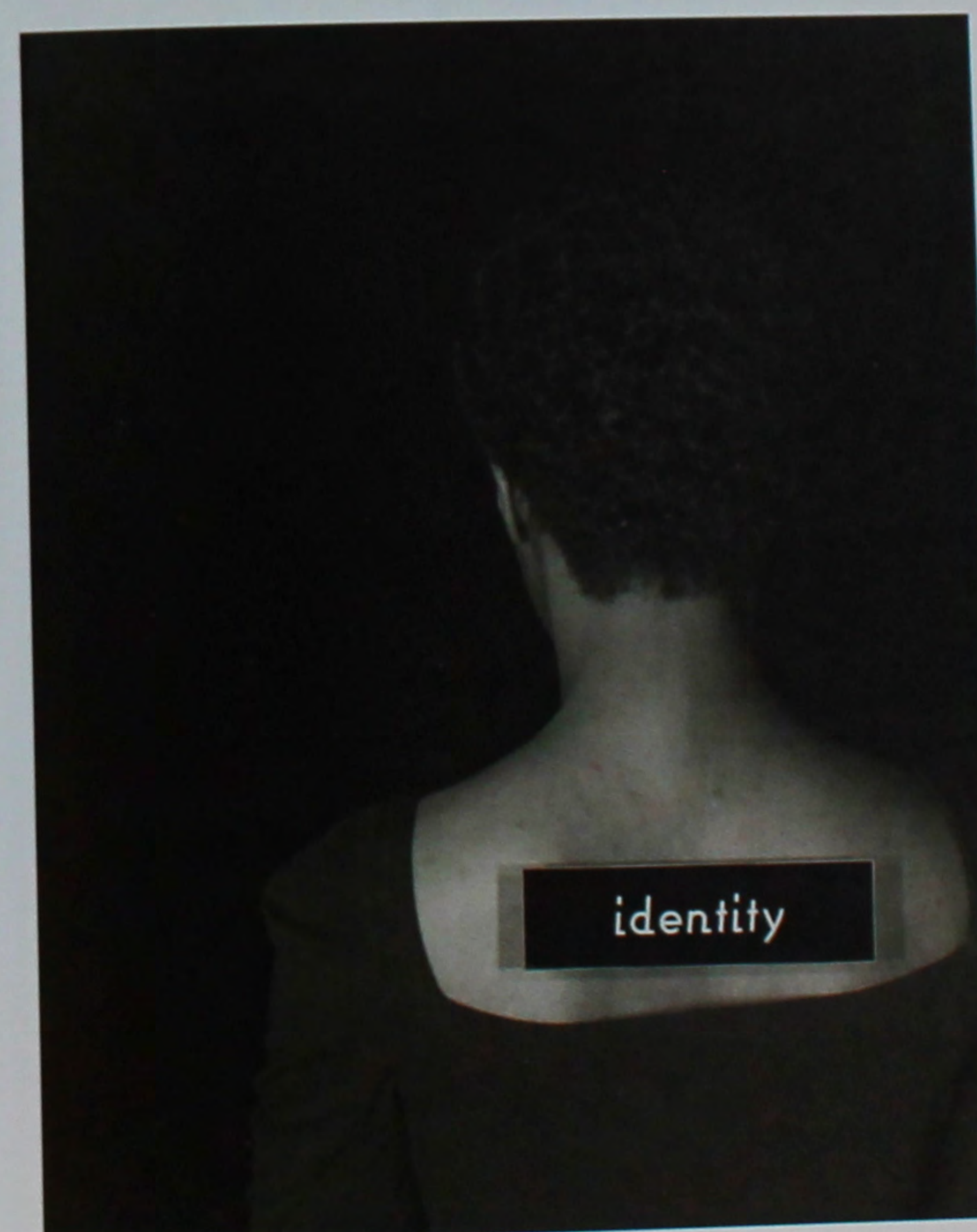
EXHIBITED Fukui Fine Arts Museum; Tokushima Modern Art
 Museum; Otani Memorial Art Museum, *Dream Singers, Story
 Tellers: An African-American Presence*, November 1992 -
 May 1993

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

\$7,000-9,000



44



45

65



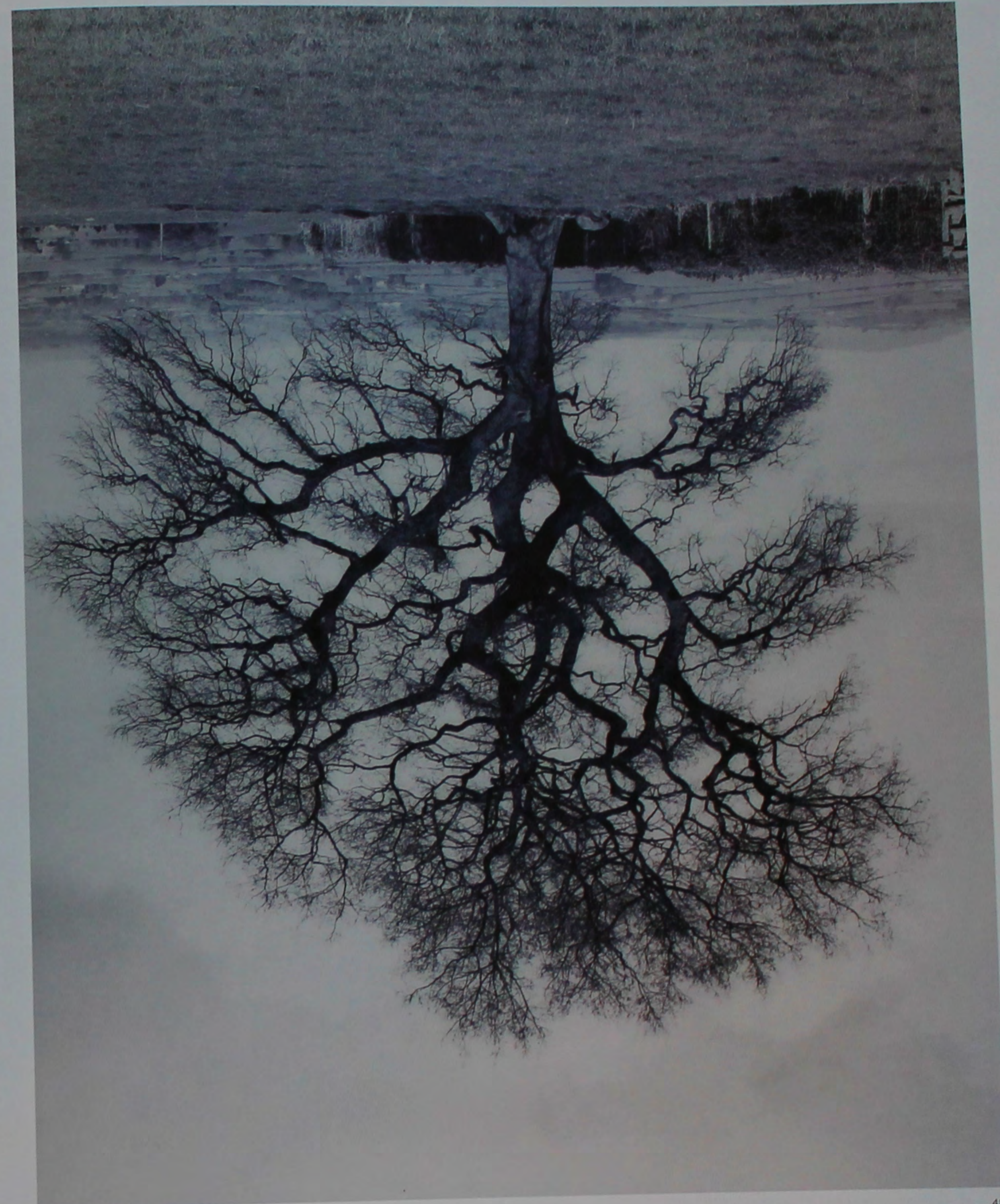
46

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 1 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, *Vik Muniz*, September 2003 - January 2004, p. 89, illustrated in color
 LITERATURE Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa 1987-2009- Catálogo Raisonné*, Rio de Janeiro, 2009, p. 190, illustrated in color
\$6,000-8,000



47

47 ANDREAS GURSKY b. 1955
 Furkapaß
 SIGNED, TITLED, DATED 1992 AND NUMBERED 4/12 ON THE REVERSE
 COLOR COUPLER PRINT
 18 1/4 BY 23 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

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 2.
 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, *Crosscurrents at 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

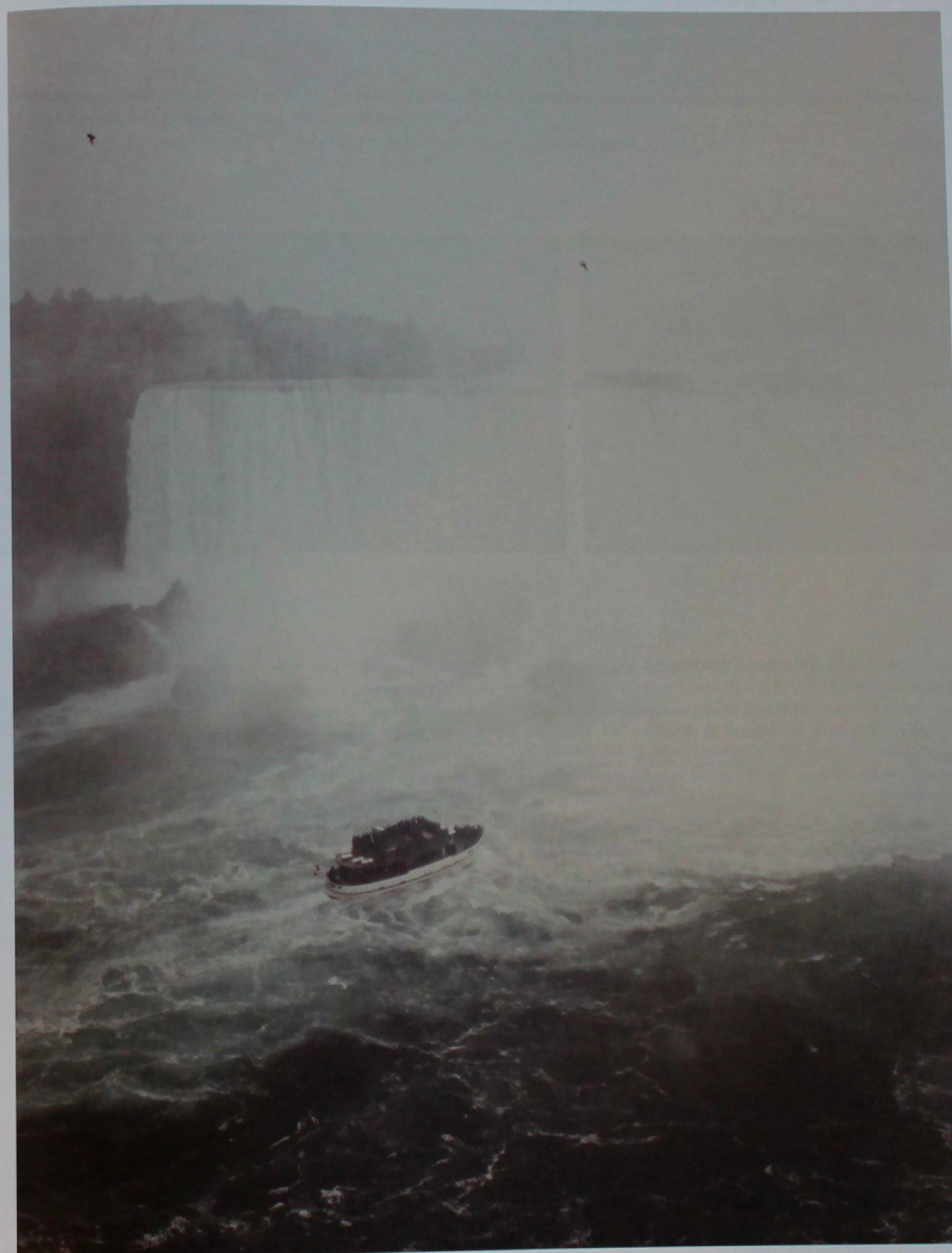
49 **ANDREAS GURSKY** b. 1965
Niagara Falls

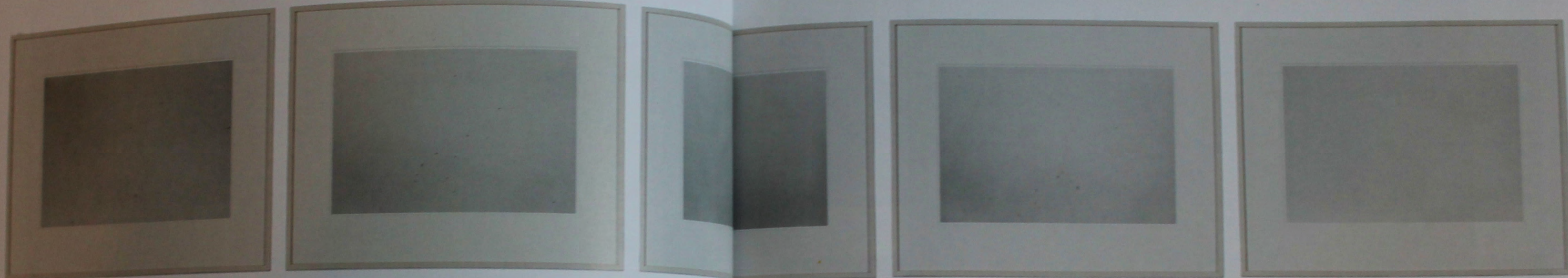
CIBACHROME PRINT MOUNTED ON PLEXIGLAS
40 BY 33 IN. 101.6 BY 83.8 CM.
EXECUTED IN 1989. THIS WORK IS FROM AN EDITION OF 12, PLUS 3 ARTIST'S PROOFS.

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

EXHIBITED Deichtorhallen Hamburg; Amsterdam, De Appel Foundation, *Andreas Gursky: Photographs 1984-1993*, February - July 1994, pl. 55, illustrated in color (another example exhibited)
Kunsthalle Düsseldorf, *Andreas Gursky-Photographs 1984 to the present*, August - October 1998, p. 26, 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)
Istanbul Museum of Modern Art; Shatjah Art Museum, *Andreas Gursky*, May 2007 - January 2008, p.111, illustrated in color (another example exhibited)
Kunstmuseen 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)

LITERATURE Collier Schorr, "How Familiar is It?", *Parkett*, No. 44, July 1995, p. 89, illustrated
\$80,000-120,000





50 **FELIX GONZALEZ-TORRES 1958 - 1996**

"Untitled"

GELATIN SILVER PRINTS WITH ARTIST'S FRAMES, IN 5 PARTS
EACH: 25¼ BY 32¾ IN. 641 BY 835 CM.

EXECUTED IN 1994, THIS WORK IS NUMBER 1 FROM AN EDITION OF 2,
PLUS 1 ARTIST'S PROOF AND IS ACCOMPANIED BY A CERTIFICATE OF
AUTHENTICITY.

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

EXHIBITED Hanover, Sprengel Museum, Felix Gonzalez-Torres,
June - August 1997

Villa Merkel, Galerie der Stadt Esslingen am Neckar, *Fotografie als
Handlung*, 4th International Foto-Triennale, June - September 1998

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

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

*Crossings at Century's End: Selections from the Neuberger
Berman Art Collection*, June 2003 - June 2004, pl. XIX, p. 49,
illustrated in color

LITERATURE Renate Wiehager, ed., *Fotografie als Handlung
[Photography as Concept]*, 4th International Foto-Triennale,
Esslingen, 1998, pp. 74 - 75, illustrated in color

Dietmar Elger, et al., eds., *Felix Gonzalez-Torres. Catalogue
Raisonné*, Ostfildern-Ruit, 1997, p.133, illustrated in color

Nancy Spector, *Felix Gonzalez-Torres*, New York, 1995, p. 40,
illustrated in color

\$350,000-450,000

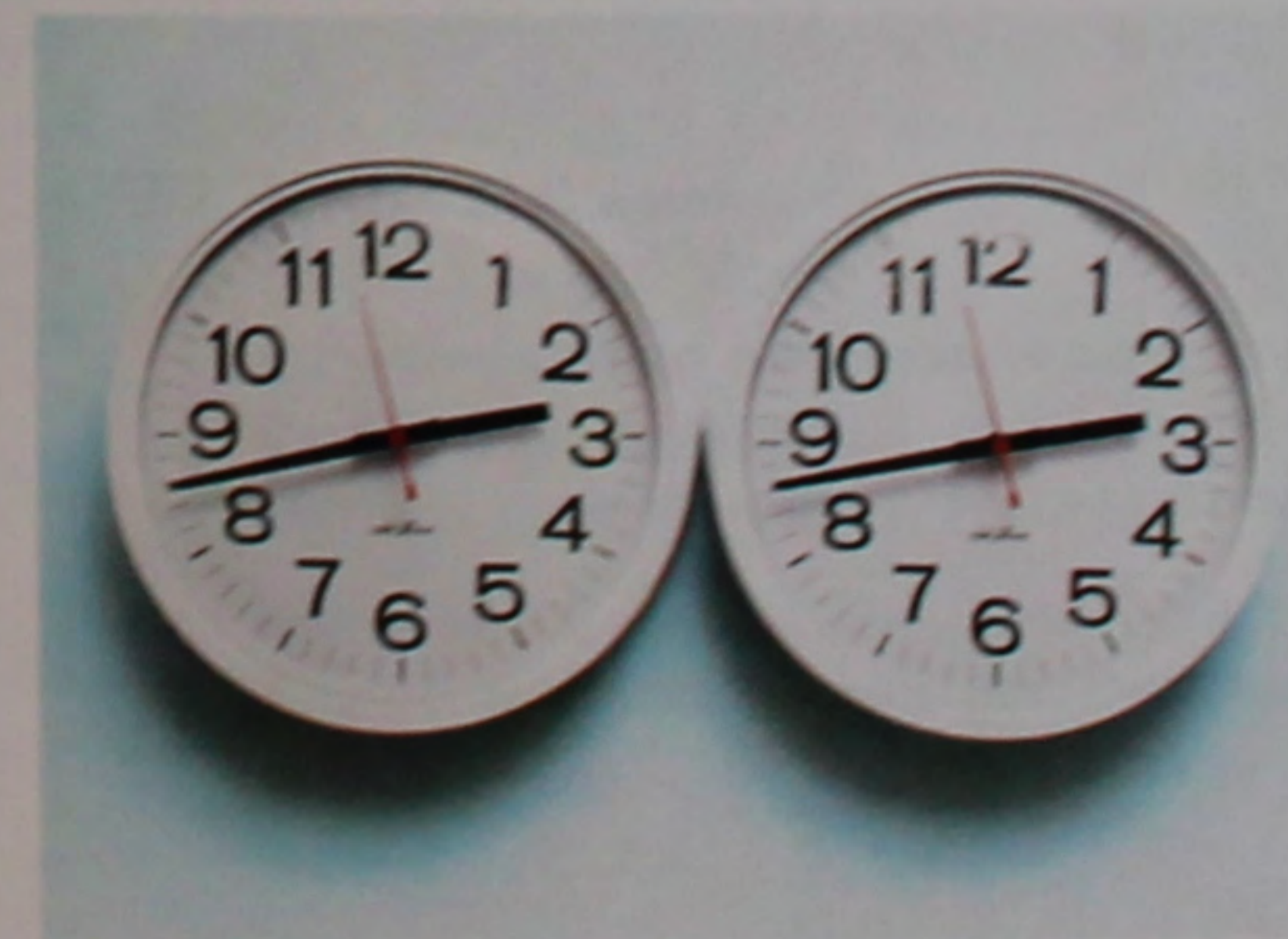
"Described in spatial terms, this narrative takes the form of a continuous journey in which one travels away from the self-as-referent to the social-as-mirror and back again"

FELIX GONZALEZ-TORRES IN NANCY SPECTOR, "TRAVEL AS METAPHOR," GOTTINGEN: PASCAL DANGIN, 2006, P. 249

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 at 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 synch. Similarly, piles of candy beg 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.



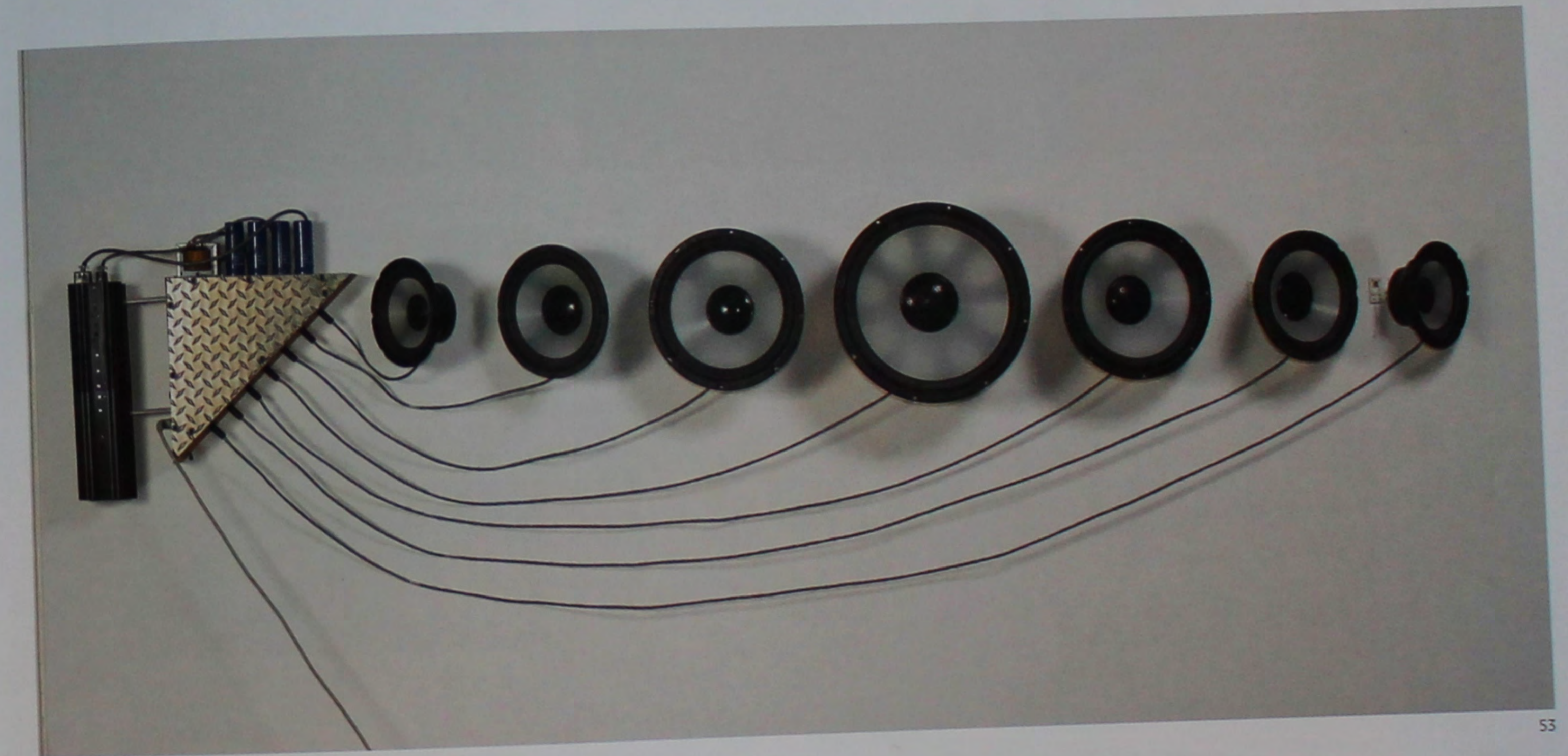
FELIX GONZALEZ-TORRES, "UNTITLED" (PERFECT LOVERS), 1987-1991,
© FELIX GONZALEZ-TORRES FOUNDATION, COURTESY ANDREA ROSEN
GALLERY, NEW YORK



51 **ANISH KAPOOR** b. 1954
 Untitled
 SIGNED AND DATED 1990 ON THE REVERSE
 OIL AND EMULSION ON PAPER
 29 1/4 BY 22 IN. 75.6 BY 55.9 CM.
 PROVENANCE Barbara Gladstone Gallery, New York
 Acquired by the present owner from the above in
 November 1990
\$25,000-35,000



52 **MAYA LIN** b. 1959
 Phases of the Moon
 EACH SIGNED, TITLED, DATED 1998 ON THE REVERSE
 CAST BEESWAX, IN 3 PARTS
 EACH: 16 1/2 BY 16 1/2 BY 4 1/4 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. 1959
 Wallflower VII
 SIGNED AND DATED 1992 ON THE REVERSE OF THE ALUMINUM
 CASING
 ALUMINUM CASING, WOOD, ELECTRONICS AND SPEAKERS
 OVERALL: 30 BY 108 1/4 BY 7 1/2 IN. 76.2 BY 276.2 BY 7.5 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

54 VITO ACCONCI b. 1940
Blown-Up Baby Doll

SIGNED, DATED '92 AND NUMBERED 6/20 ON THE BOTTOM CENTER PANEL
SCREENPRINT ON SINTRA AND MIRROR PLEXIGLAS, IN 6 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 1999

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

55 HAIM STEINBACH b. 1944
Untitled (female mannequin right hands)

SIGNED, DATED '90 AND NUMBERED 6/40 ON THE REVERSE ON THE REVERSE OF THE SHELF
ASH VENEERED SHELF, 2 WOOD MANNEQUIN HANDS
OVERALL: 17 1/4 BY 13 3/4 BY 6 1/2 IN. 43.8 BY 34.9 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

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. 102.1 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

75



57 RICHARD TUTTLE b. 1941
Perceived Obstacle

EACH SIGNED WITH THE ARTIST'S INITIALS, NUMBERED 22/45 AND RESPECTIVELY LABELED A THROUGH E
LITHOGRAPH PRINTED IN COLORS, IN 5 PARTS
12¼ BY 36 IN. 31.1 BY 91.4 CM.
EXECUTED IN 1991, THIS WORK IS NUMBER 22 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. 1964
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 41¼ 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
16¼ BY 12¼ 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

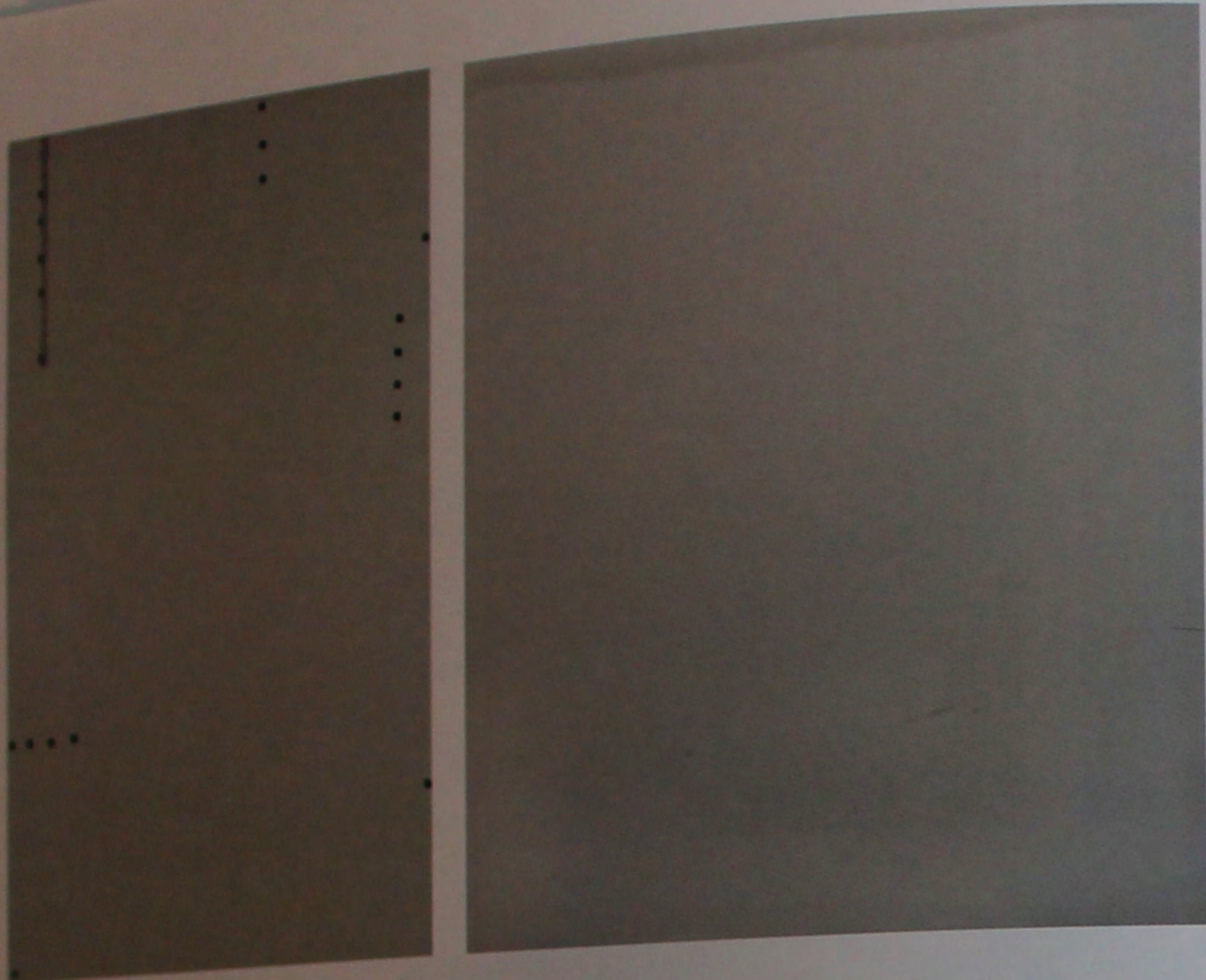


60 ALEX HARTLEY b. 1963
Untitled

MDF, PHOTOGRAPH AND GLASS
OVERALL: 43¼ BY 66¼ BY 11¼ IN. 110.2 BY 168.6 BY 28.3 CM.
EXECUTED IN 1994.

PROVENANCE Galleria Valentina Moncada, Rome
Acquired by the present owner from the above in September 1994

\$5,000-7,000



61 HELMUT DÖRNER b. 1952

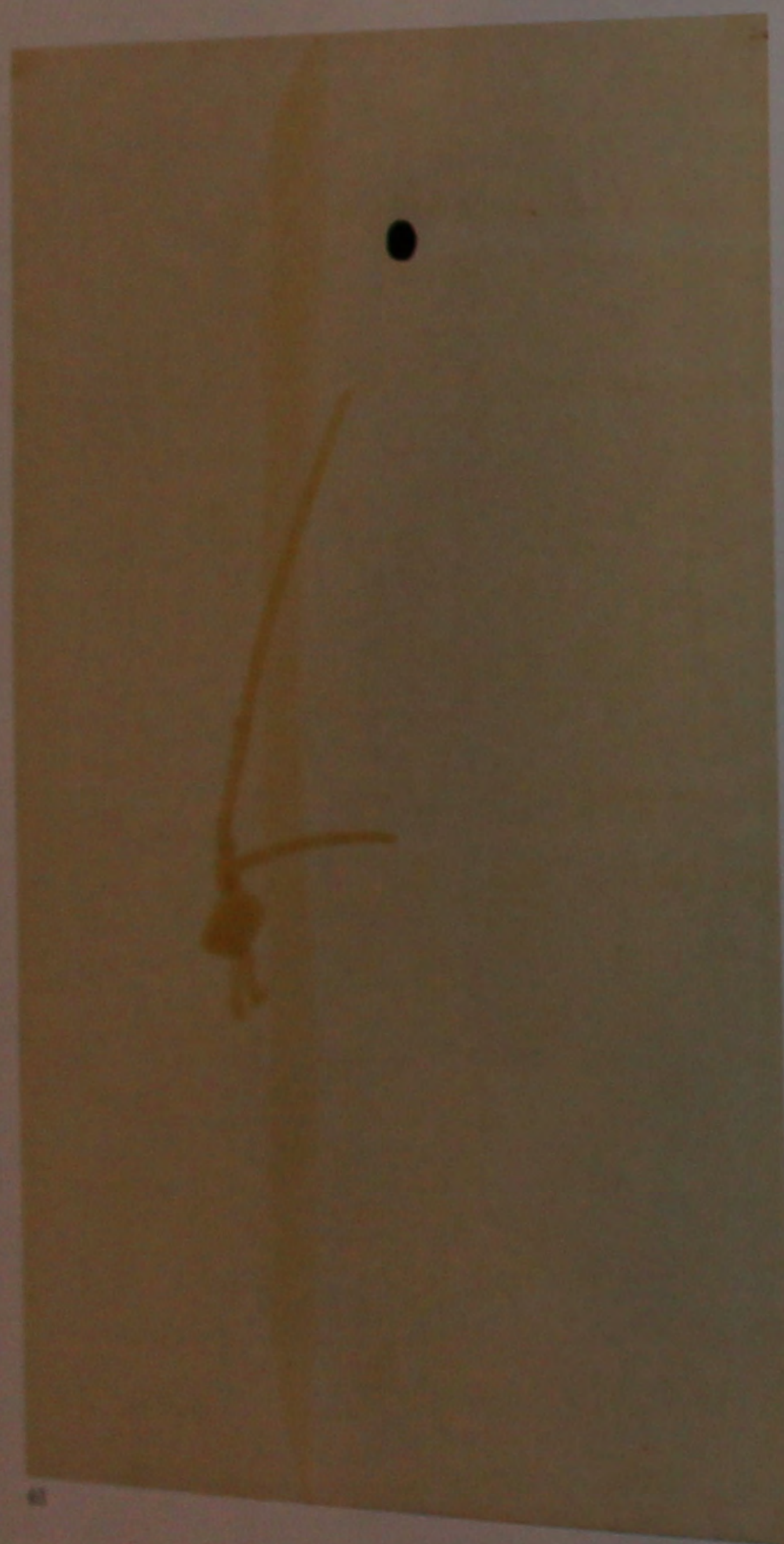
Bros

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 1992

\$10,000-15,000



62 VALESKA SOARES b. 1957

Girl Jumping in Hole

BEE SWAX ON ACID FREE PAPER

46 BY 32 1/4 IN. 117 BY 83 CM.

EXECUTED IN 1996.

PROVENANCE Christopher Grimes Gallery, Los Angeles
Acquired by the present owner from the above in July 1996

\$6,000-8,000

63 ROBERT MANGOLD b. 1937

A Rectangle Not Totally within a Triangle

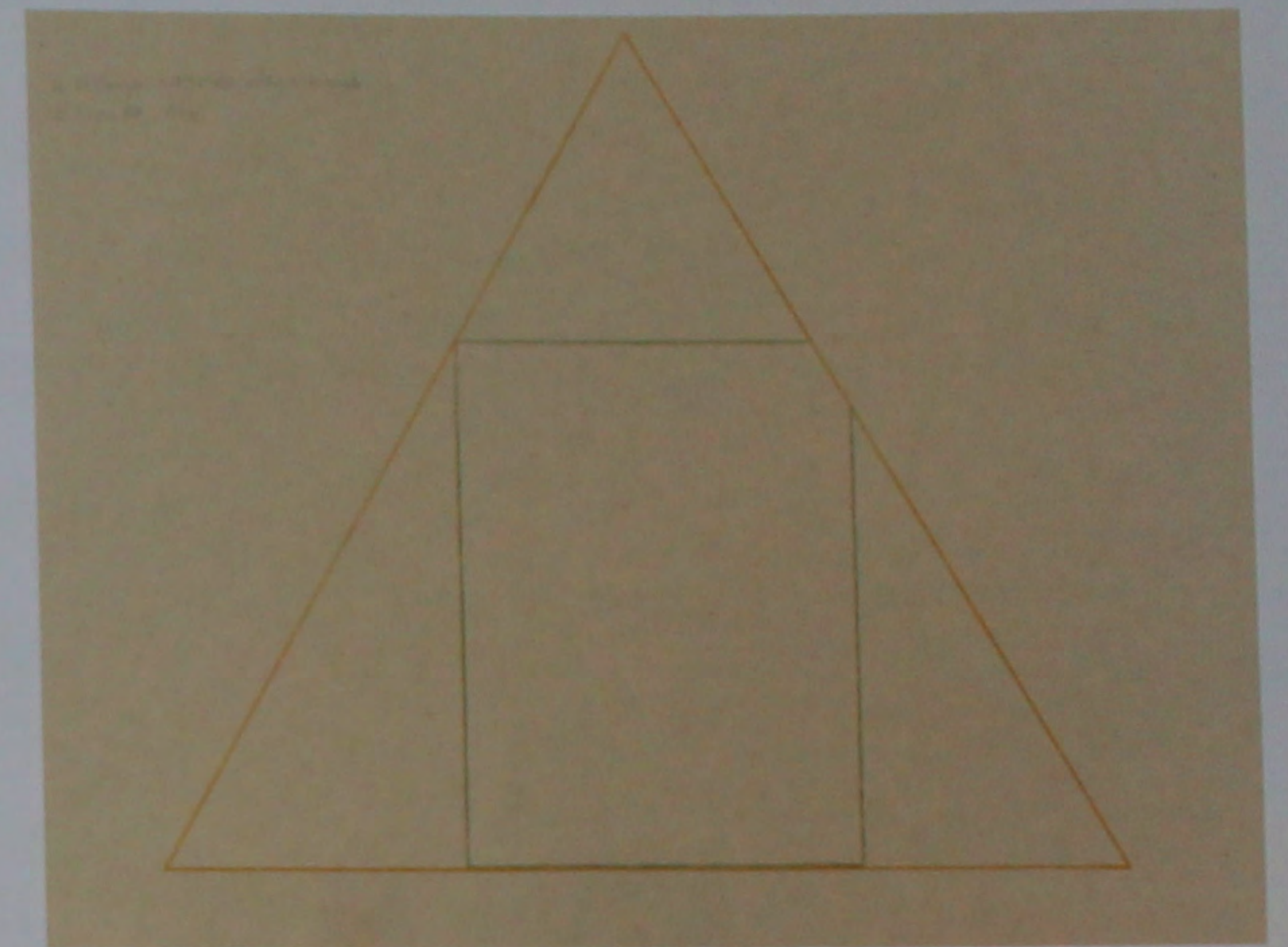
SIGNED, TITLED AND DATED 1976

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 203
Acquired by the present owner from the above sale

\$20,000-30,000



63

64 ROBERT MANGOLD b. 1937

Study for Irregular No. 5 (Ochre)

SIGNED, TITLED AND DATED 1986

ACRYLIC AND CHARCOAL ON PAPER

29 BY 22 IN. 73.7 BY 55.9 CM.

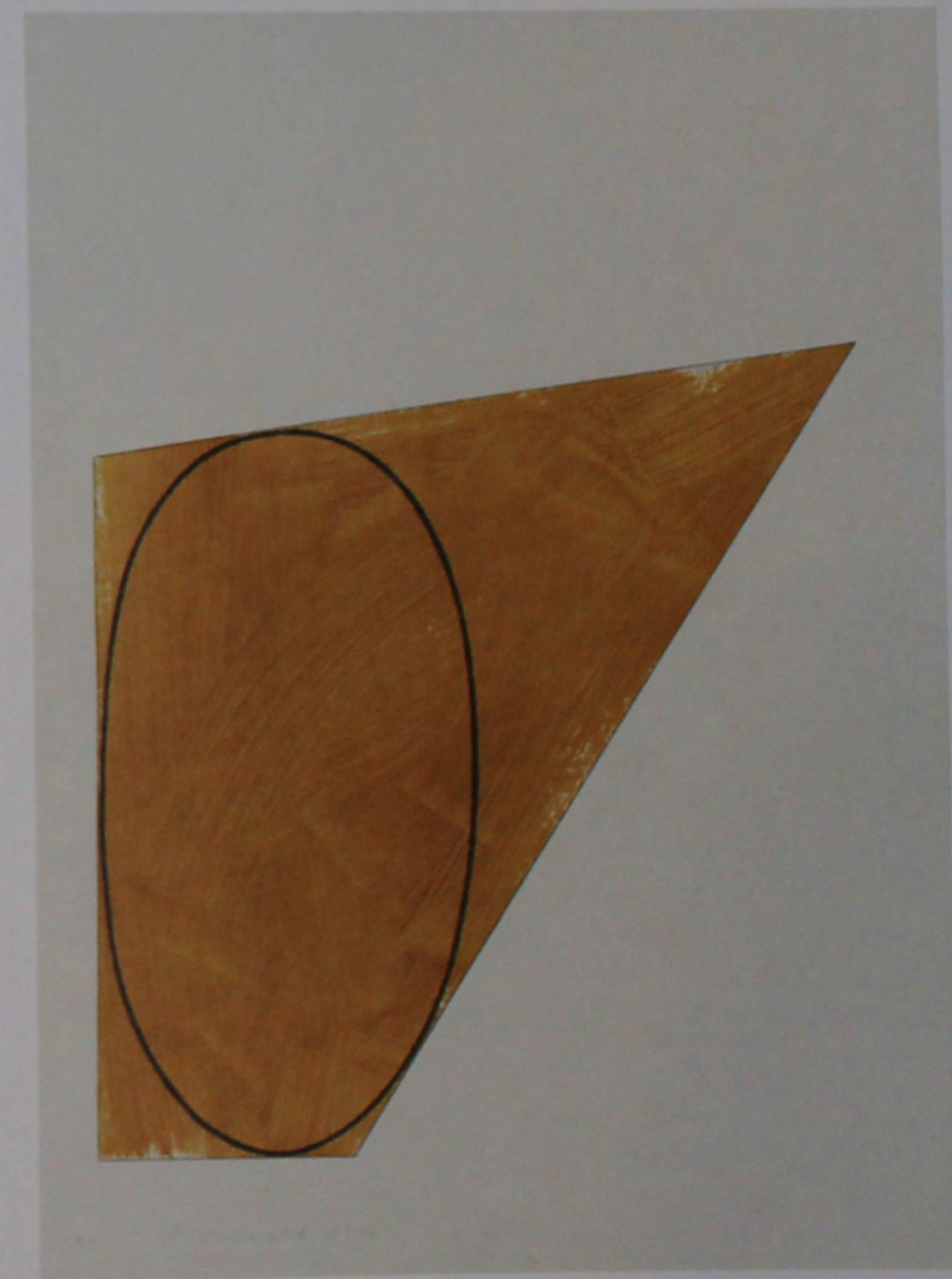
PROVENANCE Paula Cooper Gallery, New York
Galerie Meert Rihoux, Brussels
Galerie Karsten Greve, Cologne
Sotheby's, New York, February 25, 1992, lot 284
Acquired by the present owner from the above sale

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



64

79



65

65 DORIS SALCEDO b. 1958

Atrabiliarios

DRYWALL, PLYWOOD, SHOES, COW BLADDER AND SURGICAL THREAD

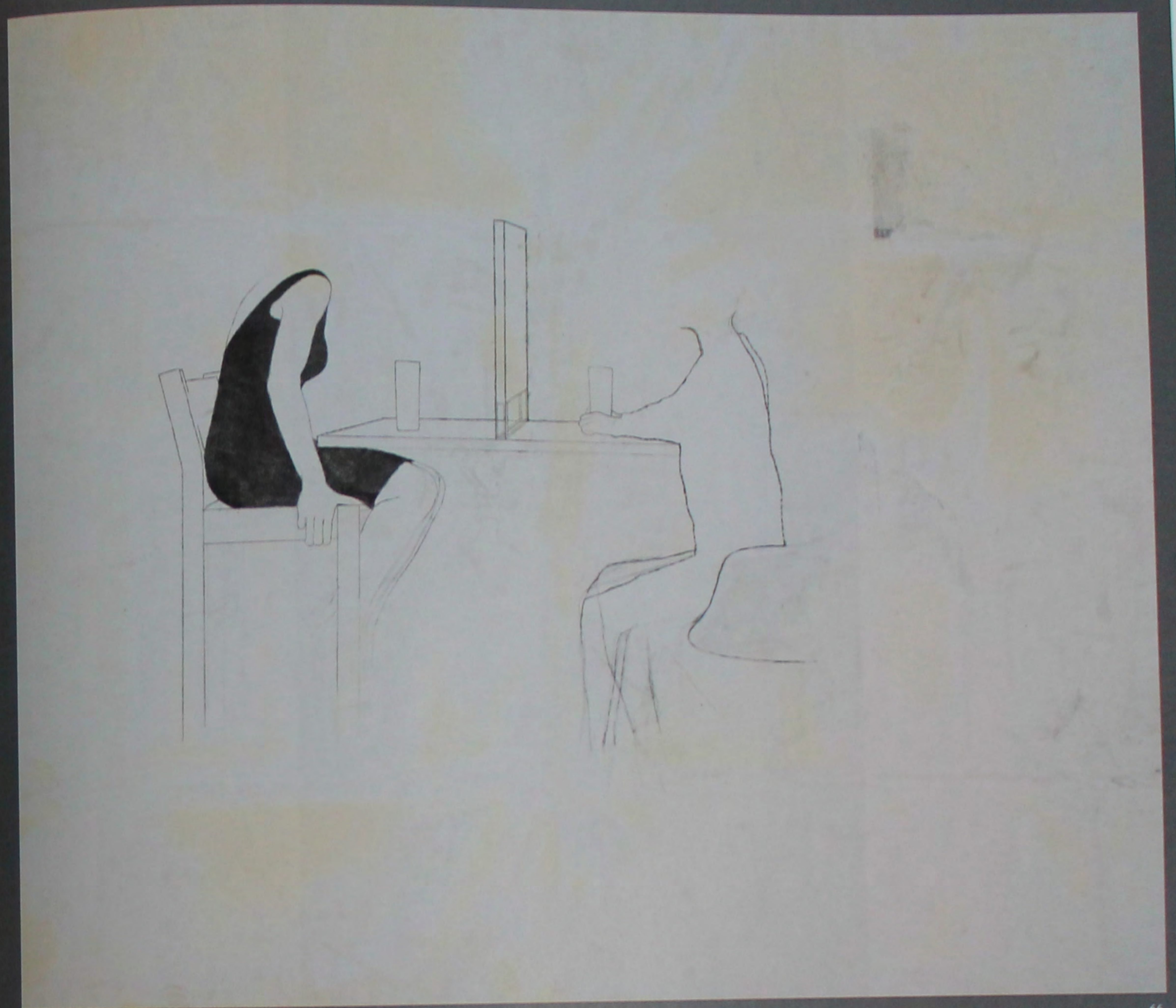
47½ BY 52 IN. 120.7 BY 132.1 CM.

EXECUTED IN 1996.

PROVENANCE White Cube Gallery, London

Acquired by the present owner from the above in February 2002

\$30,000-40,000



66

66 JULIÃO SARMENTO b. 1948

Where Speech Could Have Been Transcribed

TITLED AND DATED 2001 ON THE REVERSE

ACRYLIC, GRAPHITE AND CHARCOAL ON CANVAS

74¼ BY 86½ IN. 189.9 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 Sarmiento: Echo*, February - May 2004

\$30,000-40,000



67

67 JOHN CAGE 1912 - 1992
New River Rocks and Smoke # 7, 4/13/90

SIGNED

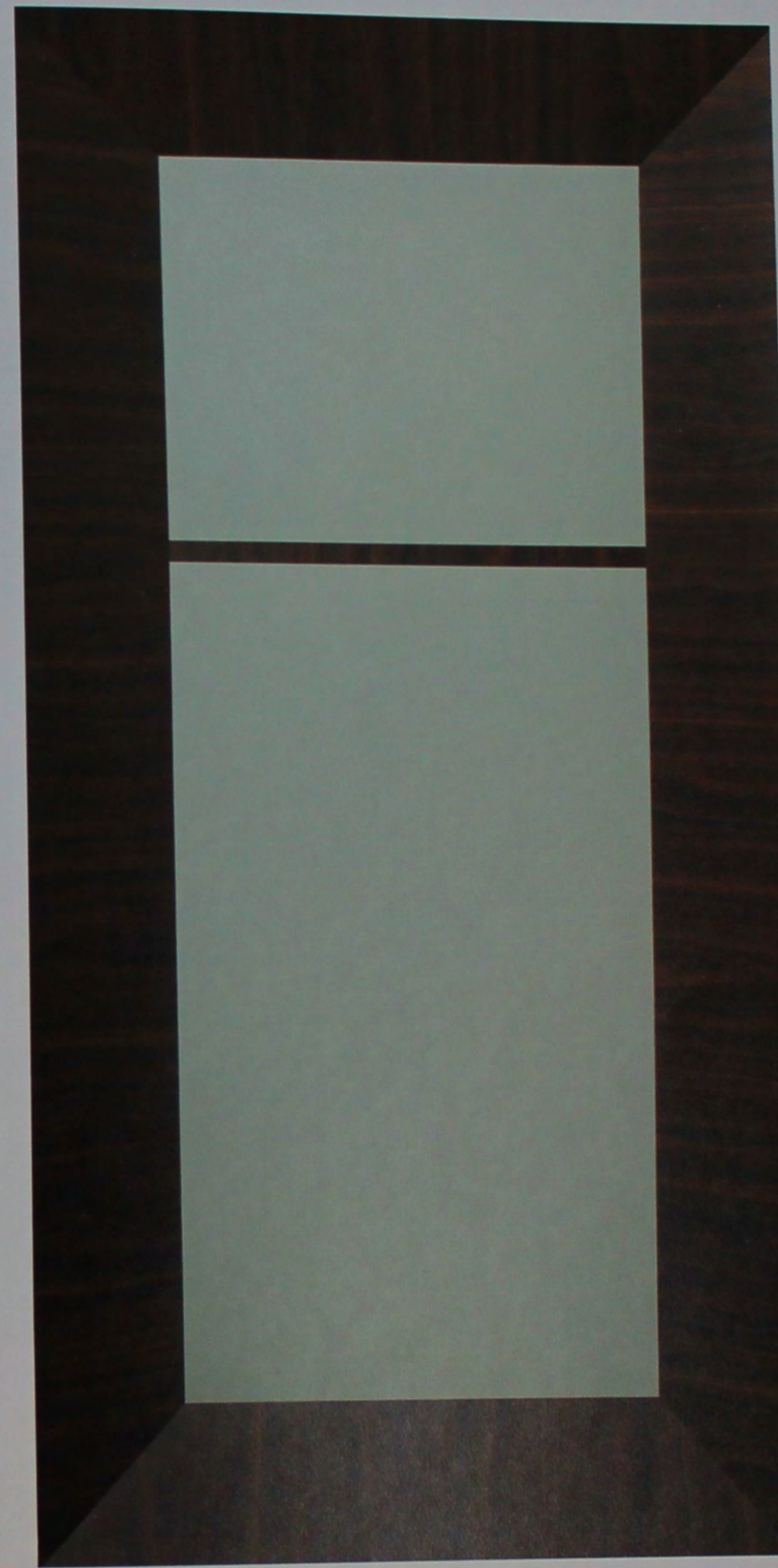
WATERCOLOR ON SMOKE PREPARED PAPER

52¼ BY 15 IN. 132.7 BY 38 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

68 RICHARD ARTSCHWAGER b. 1923
Mirror (Green)

SIGNED, TITLED AND DATED 88 ON THE REVERSE

FORMICA ON WOOD

72¼ BY 36¼ IN. 183.5 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

69 SOL LEWITT 1928-2007
Wall Drawing No. 91

RED, YELLOW, BLUE PENCIL AND BLACK PENCIL GRID

DIMENSIONS VARIABLE

CONCEIVED IN 1971, THIS WORK IS ACCOMPANIED BY A DRAWING AND A CERTIFICATE OF AUTHENTICITY SIGNED BY THE ARTIST TO BE INSTALLED BY A LEWITT STUDIO ASSISTANT

ACQUISITION: Lisson Gallery, London

Private Collection, New York

Sotheby's, New York, November 14, 1991, lot 161

Acquired by the present owner from the above sale

EXHIBITED: London, Lisson Gallery, Sol LeWitt, June - July 1971

New York, Museum of Modern Art, Color Chart: Re-inventing

Color from 1950 to Today, March - May 2008

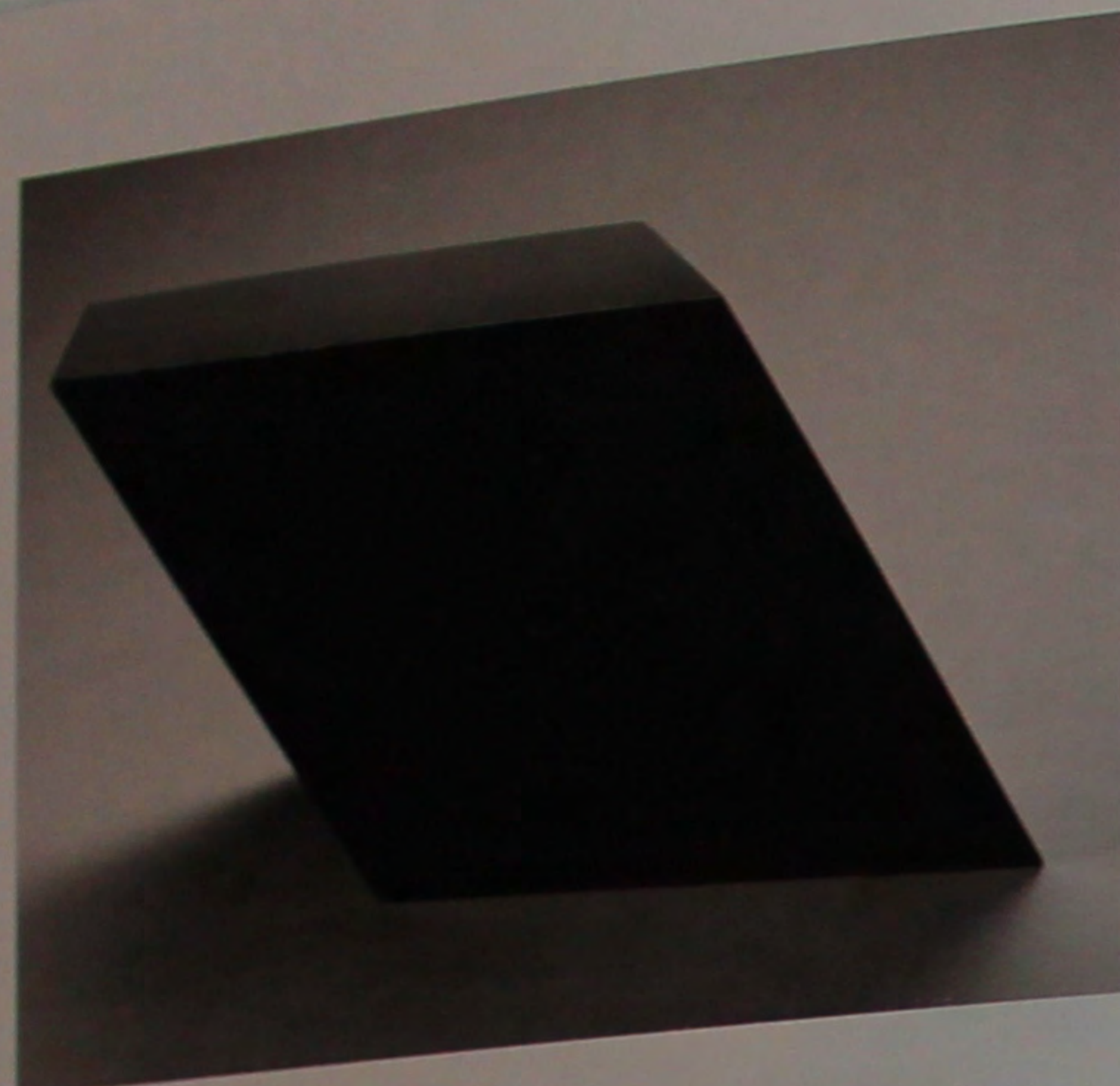
LITERATURE: Susanna Singer, ed., Sol LeWitt Wall Drawings, 1968-

1984, Amsterdam, 1984, cat. no. 40, pp. 53 and 55, illustrated in

color

EST. 800-280-0000

This work is a grid covering the wall. Within each square, one or more lines run from side to side, using red, yellow, and blue pencil. Each square contains at least one line of each color. It was first drawn by Allan Davies, David Mann, Edward McDonnell, Mike Peach, Sally Rome, John Szeleski, James F. Walker and first installed at the Lisson Gallery in London in June, 1971.



70

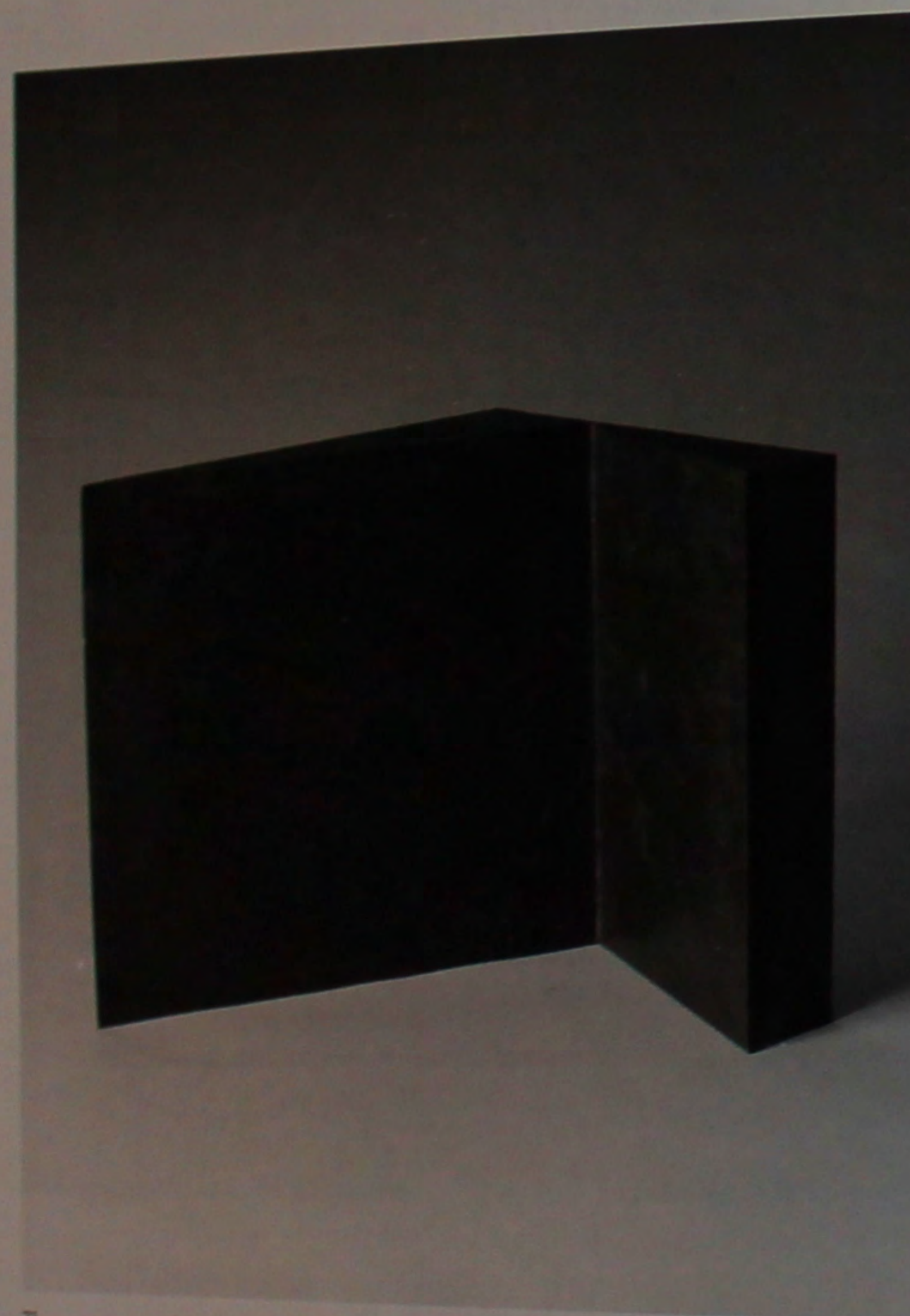
70 TONY SMITH 1912 - 1980

New Piece

SIGNED ON THE UNDERSIDE
BLACK LACQUER ON WOOD
10 1/2 BY 21 BY 22 IN. 26.6 BY 53.3 BY 56 CM. CONFIRM
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

71 JOEL SHAPIRO b. 1941

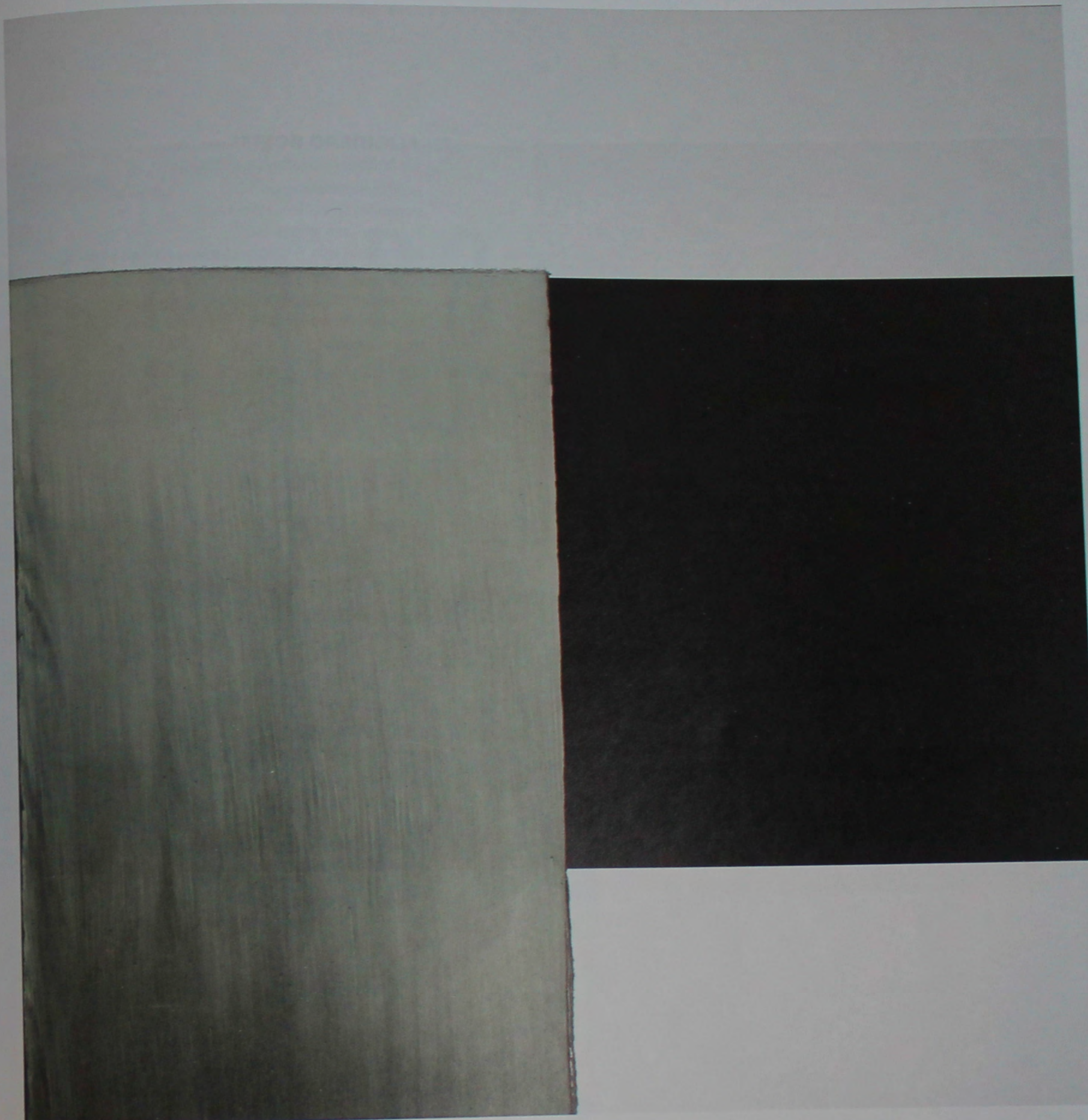
Untitled

SIGNED AND STAMPED WITH THE DATE 77 AND NUMBER 1/3 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 217
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

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

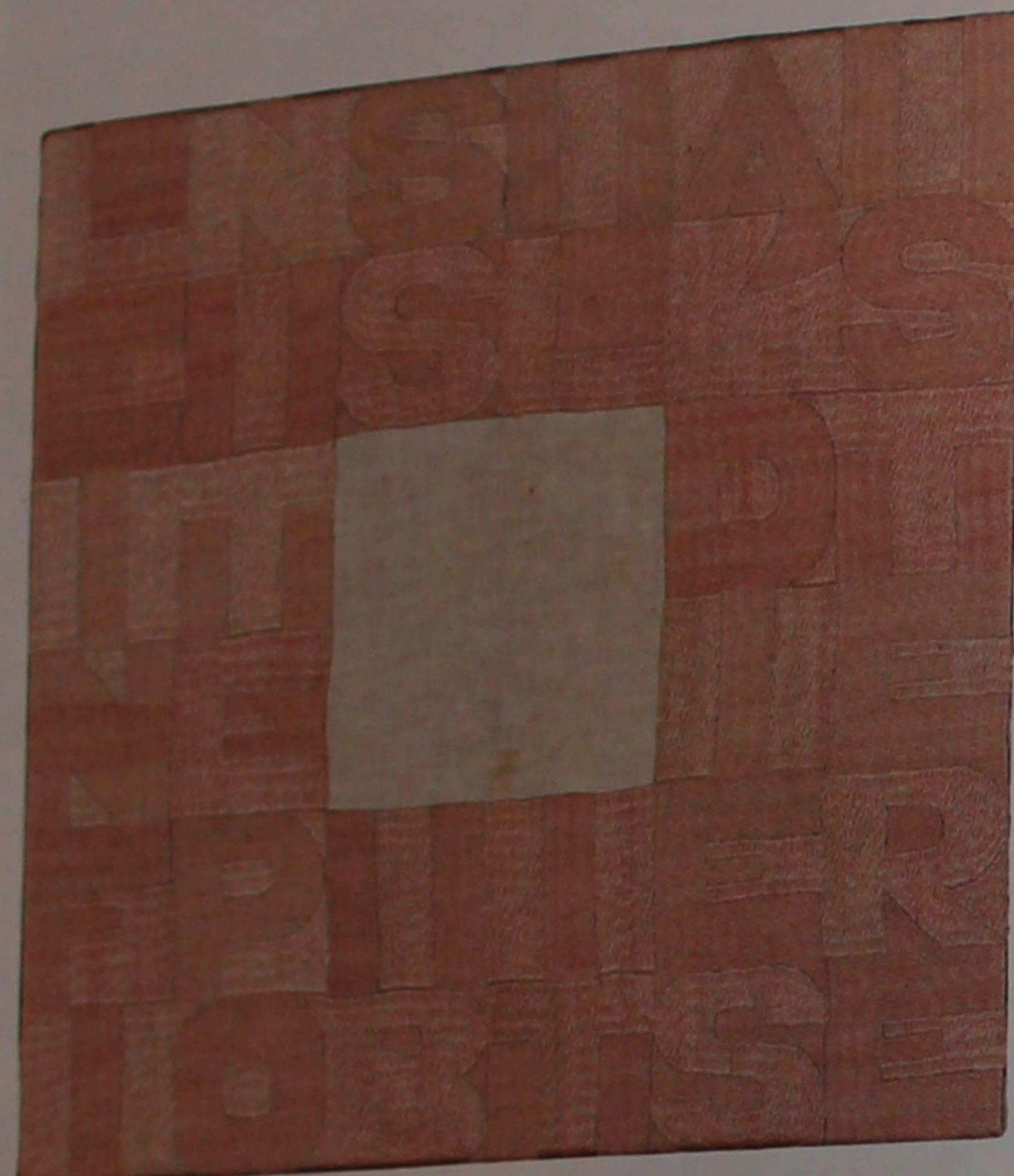
EXHIBITED Seattle, Henry Art Gallery; West Palm Beach, Norton
Museum of Art; Tampa Museum of Art; Chicago Cultural
Center, *Crosscurrents at Century's End: Selections from the
Neuberger Berman Art Collection*, June 2003 - June 2004, pl.
XXVII, p. 65, illustrated in color

\$20,000-30,000

72

86

87

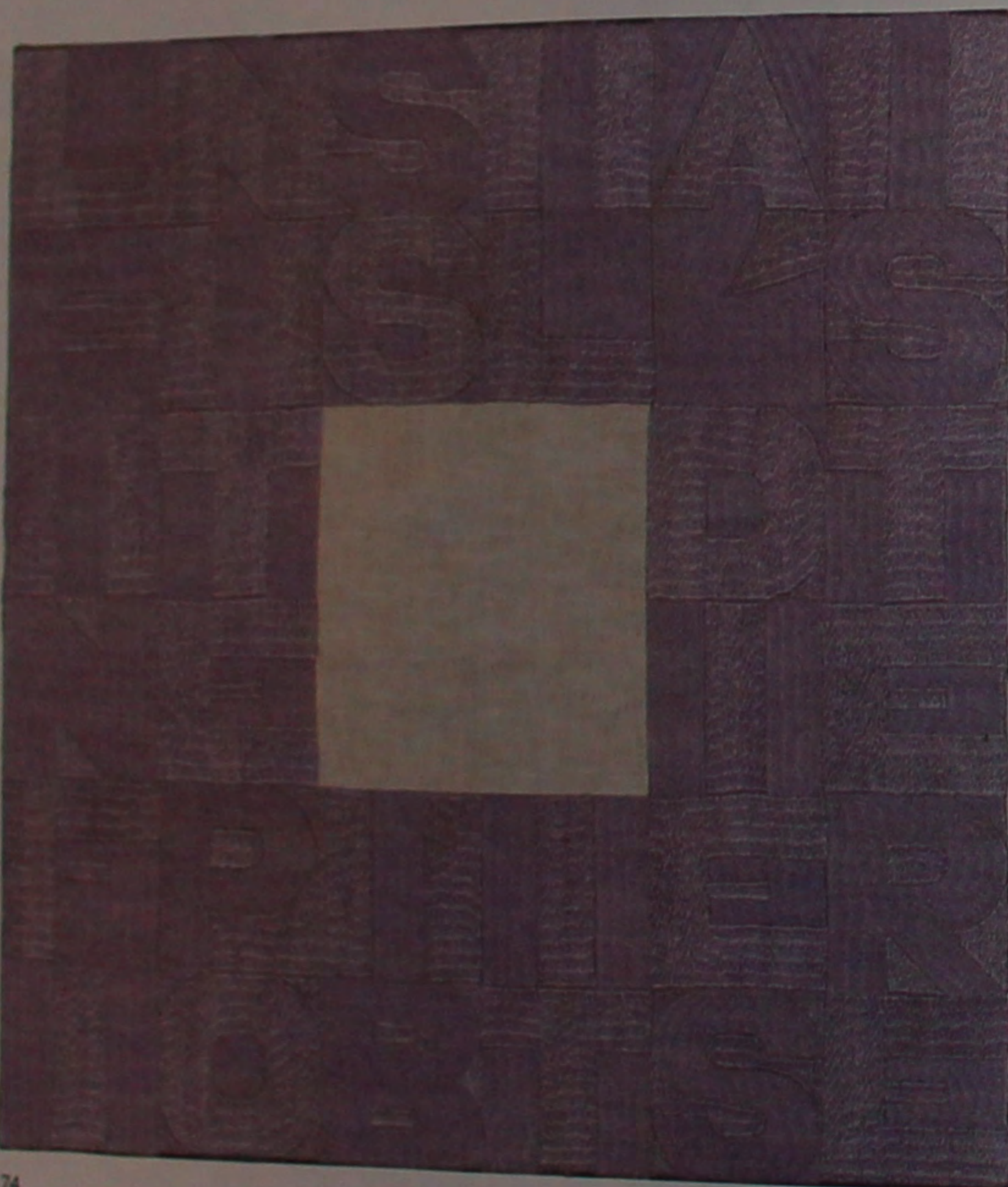


73

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 ARCHIVIO
ALIGHIERO BOETTI, ROME.

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



74

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 ARCHIVIO
ALIGHIERO BOETTI, ROME.

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



75

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 35½ 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 b. 1923
Landscape II

SIGNED AND DATED '70 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 1/4 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 13, 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 Birds

HAND-COLORED BLOTTED INK LINE DRAWING AND INK ON PAPER
28 1/2 BY 22 1/2 IN. 72.4 BY 57.2 CM.
EXECUTED CIRCA 1958.

PROVENANCE Private Collection, Florida
Sotheby's, New York, June 30, 1993, lot 284
Acquired by the present owner from the above sale
\$20,000-30,000



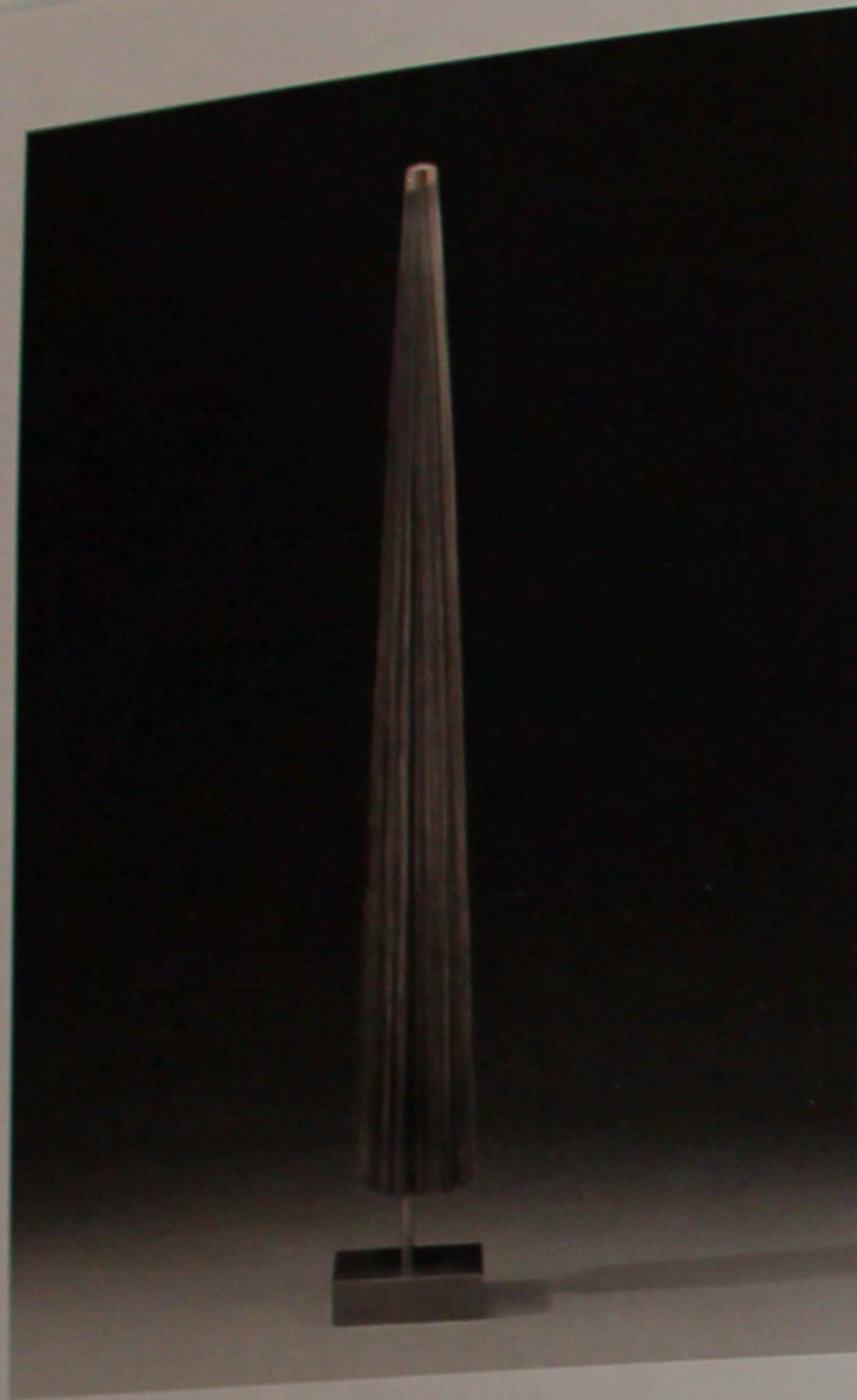
79 ROBERT RAUSCHENBERG b. 1925

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 3/4 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 VAL BERTOIA, BERTOIA STUDIO.

PROVENANCE Private Collection, Pennsylvania
Sotheby's New York, September 29, 1993, 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

23 3/4 BY 20 IN. 60 BY 59 CM.

EXECUTED IN 1969-1970.

PROVENANCE David Nolan Gallery, New York
Private Collection, Chicago
Sotheby's, New York, October 5, 1993, lot 58
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

13 3/4 BY 20 IN. 34.9 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, *Mirrors*, April -
June 1991

\$25,000-35,000

83 SIGMAR POLKE b. 1941
Untitled

SIGNED AND DATED 83
GOUACHE ON PAPER
39 BY 27 1/4 IN. 99.1 BY 69.2 CM.

PROVENANCE Holly Solomon Gallery, New York
First Bank, Minneapolis
Christie's, 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 16, 2010



84 **NEO RAUCH** b. 1960
Einbruch

SIGNED AND TITLED ON THE STRETCHER
OIL ON PAPER
88% BY 76% IN. 225 BY 195 CM.
EXECUTED IN 1999.

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, *Crosscurrents at Century's End: Selections from the Neuberger Berman Art Collection*, June 2003 - June 2004, pl. XLIV, p. 99, illustrated in color

\$400,000-600,000

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 *Einbruch*, 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 idyll 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 Birnbaum, *Neo Rauch, Neo Rauch and the Vicious Circle*, Bonnefantenmuseum, Hatje Cantz, 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.



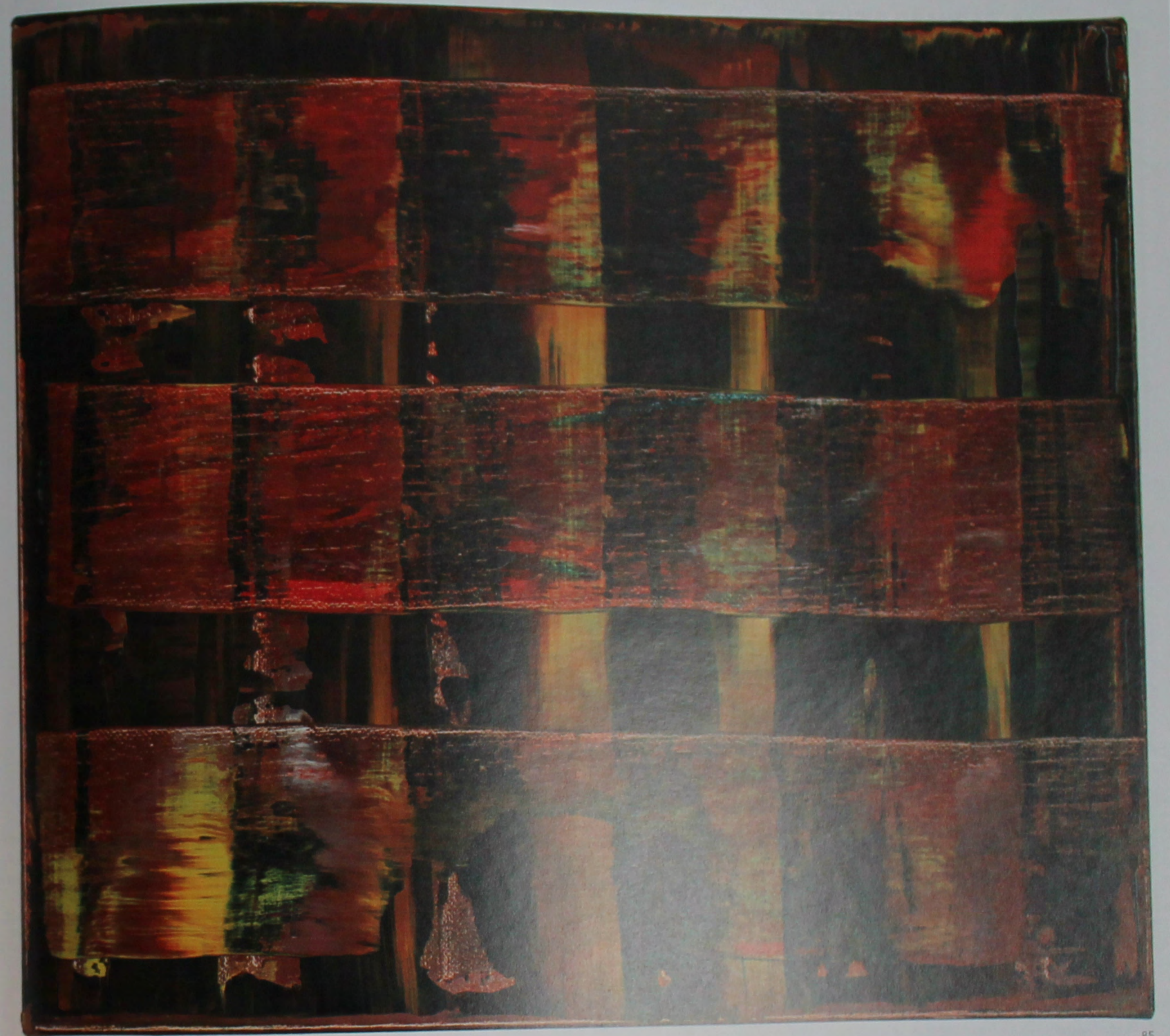
85 GERHARD RICHTER b. 1932
Abstraktes Bild (763-5)

SIGNED, TITLED, DATED 92 AND NUMBERED 763-5 ON THE REVERSE
OIL ON CANVAS
14 1/4 BY 16 1/4 IN. 36.2 BY 41.3 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, 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 1/2 BY 24 1/2 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, 1993, cat. no. 763-9, illustrated in color

\$300,000-400,000





87 NORMAN BLUHM 1921 - 1999

Untitled

SIGNED AND DATED 67, SIGNED AND DATED 67 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 83
METAL, TAPE, GLASS, ACRYLIC AND PENCIL ON PLYWOOD IN
ARTIST'S FRAME
39 1/2 BY 27 1/2 IN. 100.3 BY 69.8 CM.

PROVENANCE Galerie Barbel 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 1986 ON THE REVERSE
OIL ON CANVAS
60 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

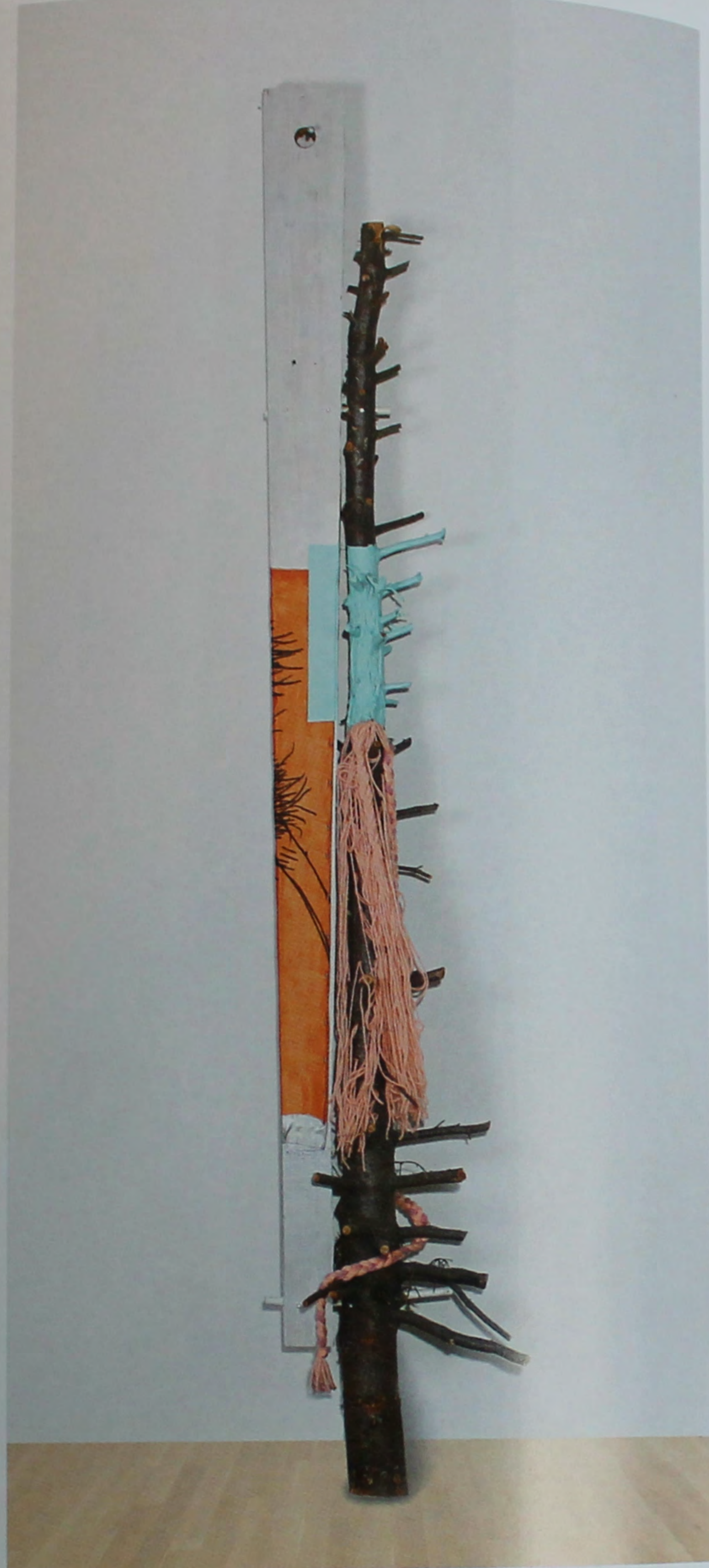
90 NANCY DWYER b. 1954

Aging Punks

SOLID WEATHERED CEDAR WITH ENAMEL
78 1/2 BY 39 1/2 BY 9 IN. 1994 BY 100.3 BY 22.9 CM.
EXECUTED IN 1996.

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

\$5,000-7,000



91

91 JESSICA STOCKHOLDER b. 1959

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

92 KARIN DAVIE b. 1965

Psyche

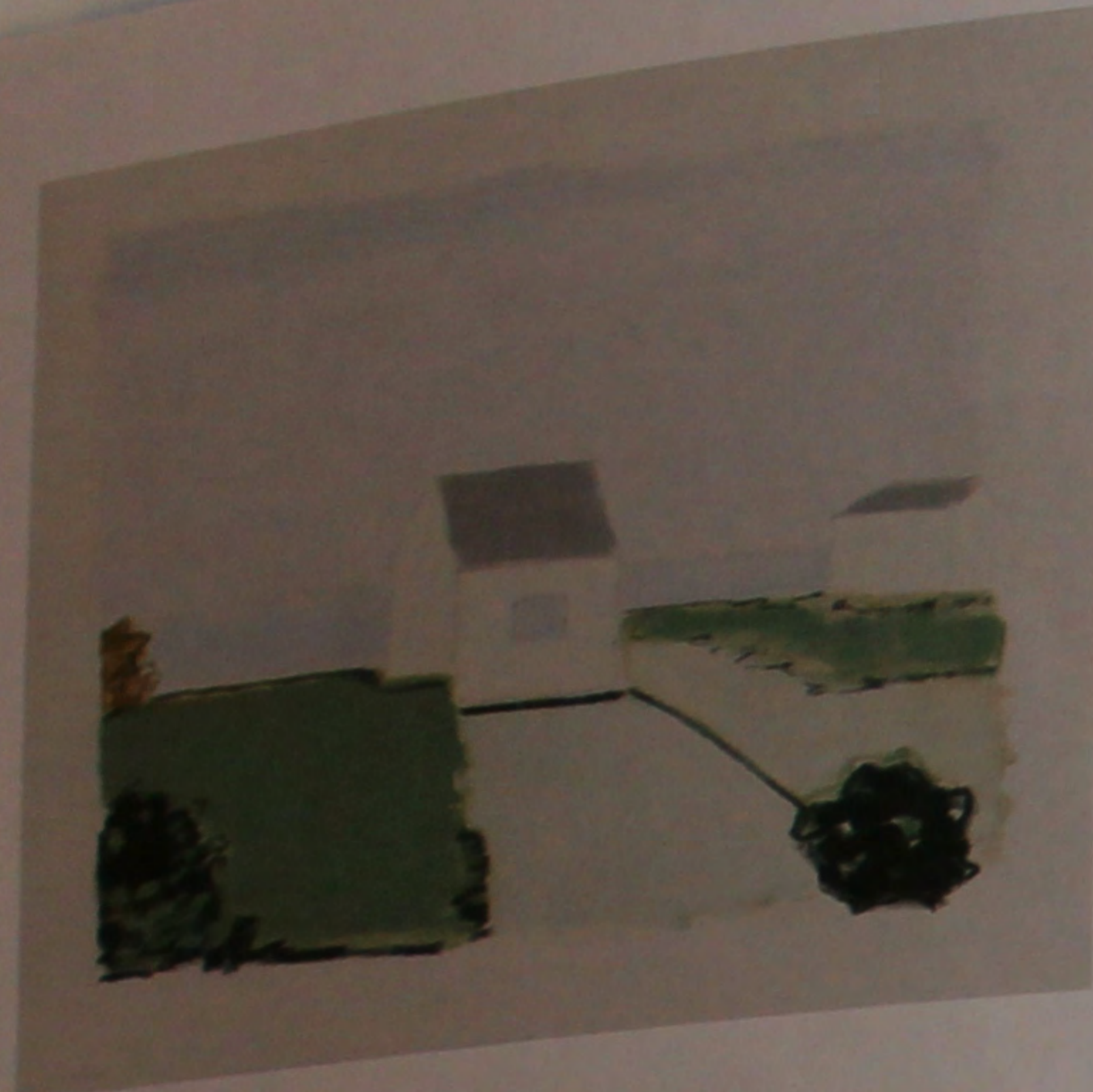
SIGNED, TITLED AND DATED 1998 ON THE REVERSE
OIL ON CANVAS
72 BY 96 IN. 183 BY 244 CM.

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. XI,
p. 33, illustrated in color

\$30,000-40,000

107

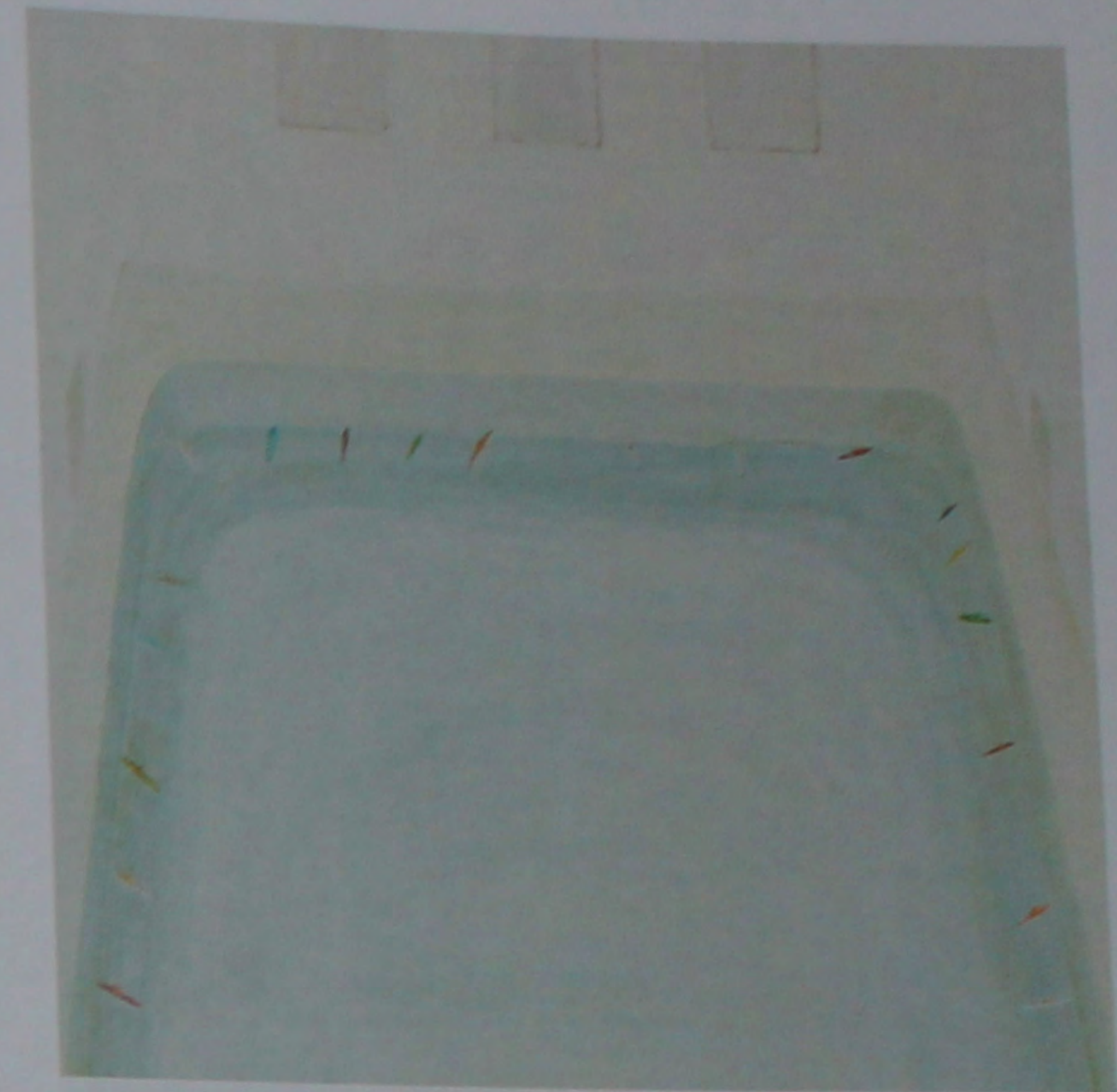


93 MAUREEN GALLACE b. 1960
 Untitled Cape Cod No. 3
 SIGNED AND DATED 1999
 PASTEL PIGMENT ON PAPER
 22½ BY 30 IN. 57 BY 76 CM.
 PROVENANCE 303 Gallery, New York
 Acquired by the present owner from the above in May 2000
\$6,000-9,000



94 VERNE DAWSON b. 1961
 2100
 OIL ON CANVAS
 66¼ BY 66¼ IN. 167.9 BY 168.3 CM.
 EXECUTED IN 1998.
 PROVENANCE Gavin Brown's Enterprise, New York
 Acquired by the present owner from the above in February 1999
 EXHIBITED Washington, Henry Art Gallery, *Shifting Grounds: Transformed Views of the American Landscape*, February - August 2000
\$4,000-6,000

95 HIROSHI SUGITO b. 1970
 Hide Out
 SIGNED AND DATED 1997 ON THE REVERSE
 ACRYLIC AND PIGMENT ON COTTON
 34 BY 34 IN. 86.4 BY 86.4 CM.
 EXECUTED IN 1997.
 PROVENANCE Marc Foxx 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
 36¼ BY 42 IN. 92 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
\$6,000-8,000





97 KEVIN APPEL b. 1967
 Untitled Interior No. 5
 ACRYLIC AND OIL ON CANVAS LAID DOWN ON PANEL
 65½ 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 1997
\$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, pl. XLVII, p. 105, illustrated in color
\$8,000-12,000

99 INGRID CALAME b. 1965
 hnggnh-hnggnh-hnggnh
 ENAMEL PAINT ON ALUMINUM
 72 BY 72 IN. 182.9 BY 182.9 CM.
 EXECUTED IN 2000.
 PROVENANCE Deitch Projects, New York
 Acquired by the present owner from the above in April 2000
 LITERATURE 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. VII, p. 24, illustrated in color
 Ridgefield, Connecticut, The Aldrich Museum of Contemporary Art; Palm Beach Institute of Contemporary Art, *Glee: Painting Now*, September 2000 - April 2001
\$8,000-12,000



99

100 DENNIS HOLLINGSWORTH b. 1956
 L'I Emerson
 SIGNED AND DATED 1997 ON THE STRETCHER
 OIL ON CANVAS
 66½ BY 69¾ IN. 168 BY 175.6 CM.
 PROVENANCE Bennet Roberts Fine Art, Los Angeles
 Acquired by the present owner from the above in February 1998
\$6,000-8,000



100



101

101 TONY BEVAN b. 1951
Portrait Boy

SIGNED AND INSCRIBED PC915 ON THE REVERSE
PIGMENT AND ACRYLIC ON CANVAS
37 1/4 BY 33 IN. 96 BY 84 CM.

PROVENANCE LA Louver Gallery, Venice, California
Acquired by the present owner from the above in
December 1991

\$20,000-30,000



102

102 STEPHAN BALKENHOL b. 1957
Man in Black Trunks

PAINTED SUGARPINE AND WOOD PEDESTAL
88 1/2 BY 27 1/2 BY 20 IN. 224.8 BY 70 BY 50.8 CM.
EXECUTED IN 1993.

PROVENANCE Regen Projects, Los Angeles
Acquired by the present owner from the above in March 1994
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

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. 133.4 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

104 WILLIE COLE b. 1955

Gas Snake (G)

GAS PUMP, NOZZLE, RUBBER HOSE AND REBAR
 64¼ 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

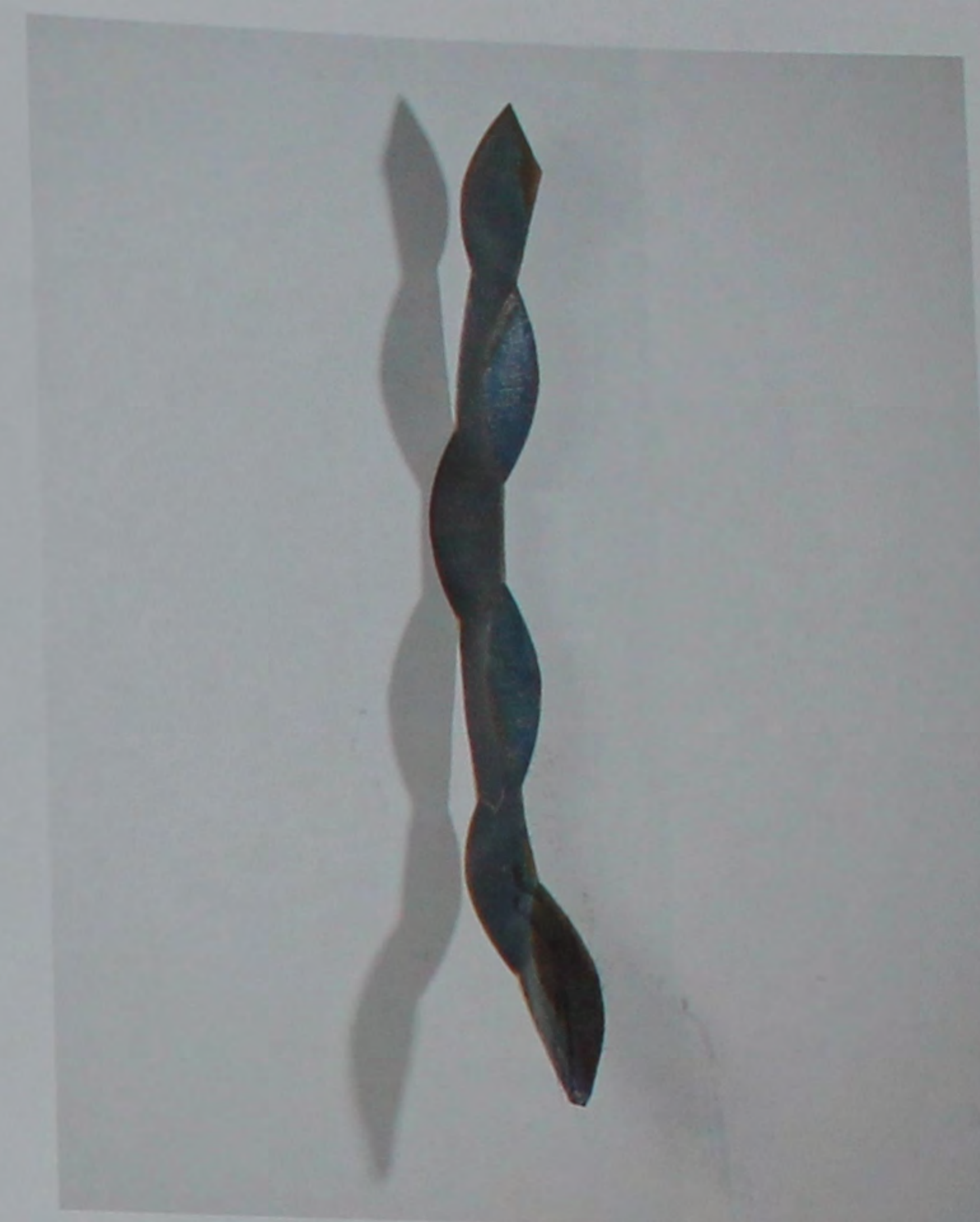
105 JOHN EWING DUFF b. 1943

Blue Serrated Wedge

SIGNED AND DATED 1985 ON THE UNDERSIDE
 ENAMEL PAINT ON FIBERGLASS
 80 BY 5 BY 3 IN. 203.2 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



105

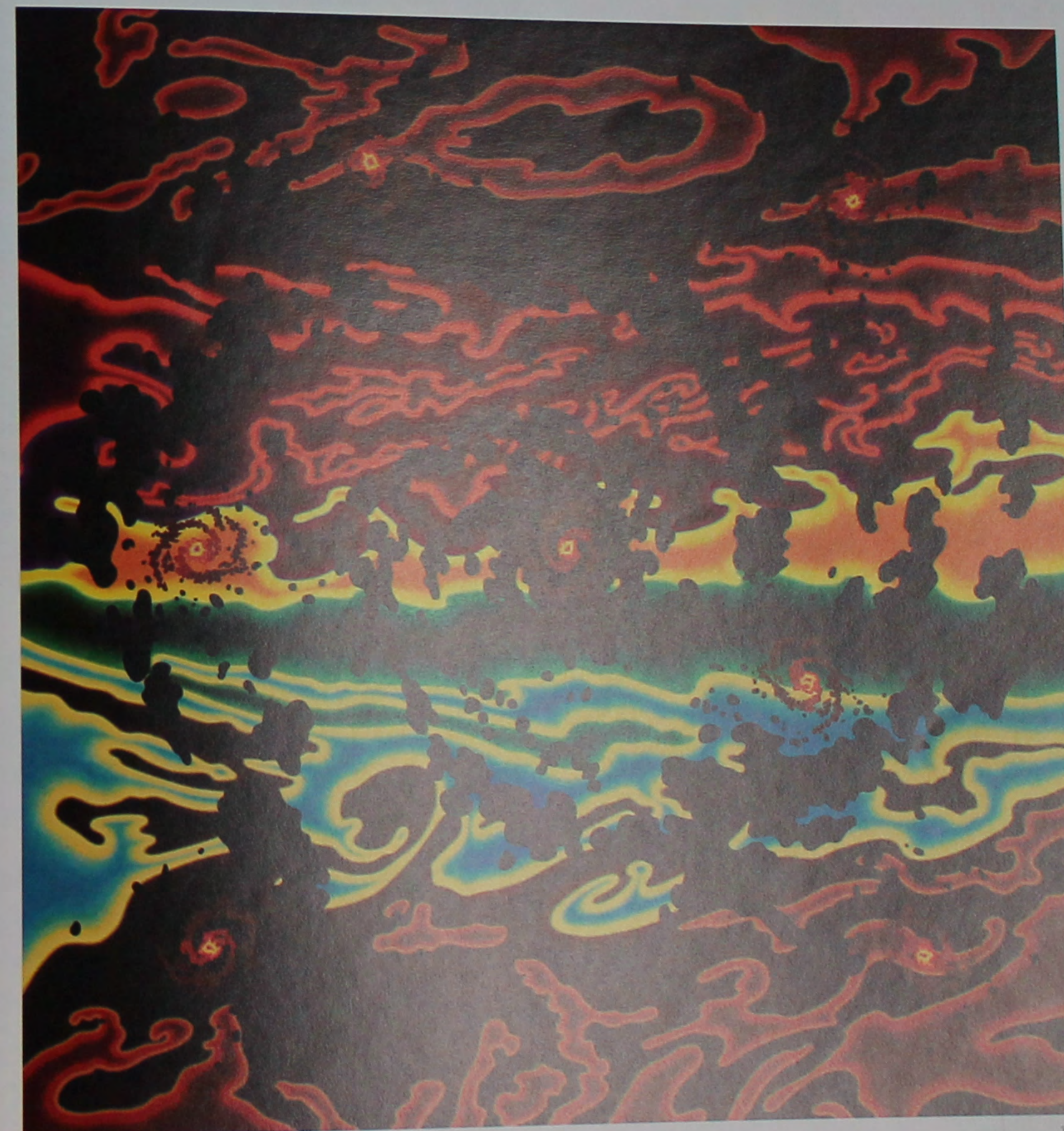
106 SHARON ELLIS b. 1955

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



106



107

107 KIMSOOJA b. 1957
Seven Wishes

IRIS PRINT ON PAPER
44 1/2 BY 31 1/2 IN. 113 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 3/4 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

109 **FANG LIJUN** b. 1963
Untitled (Swimmer No. 1)

SIGNED, TITLED AND DATED 1997 ON THE REVERSE
OIL ON LINEN
70¼ BY 31¼ IN. 178.4 BY 79.3 CM.

PROVENANCE Max Protetch Gallery, New York
Acquired by the present owner from the above in June 1998

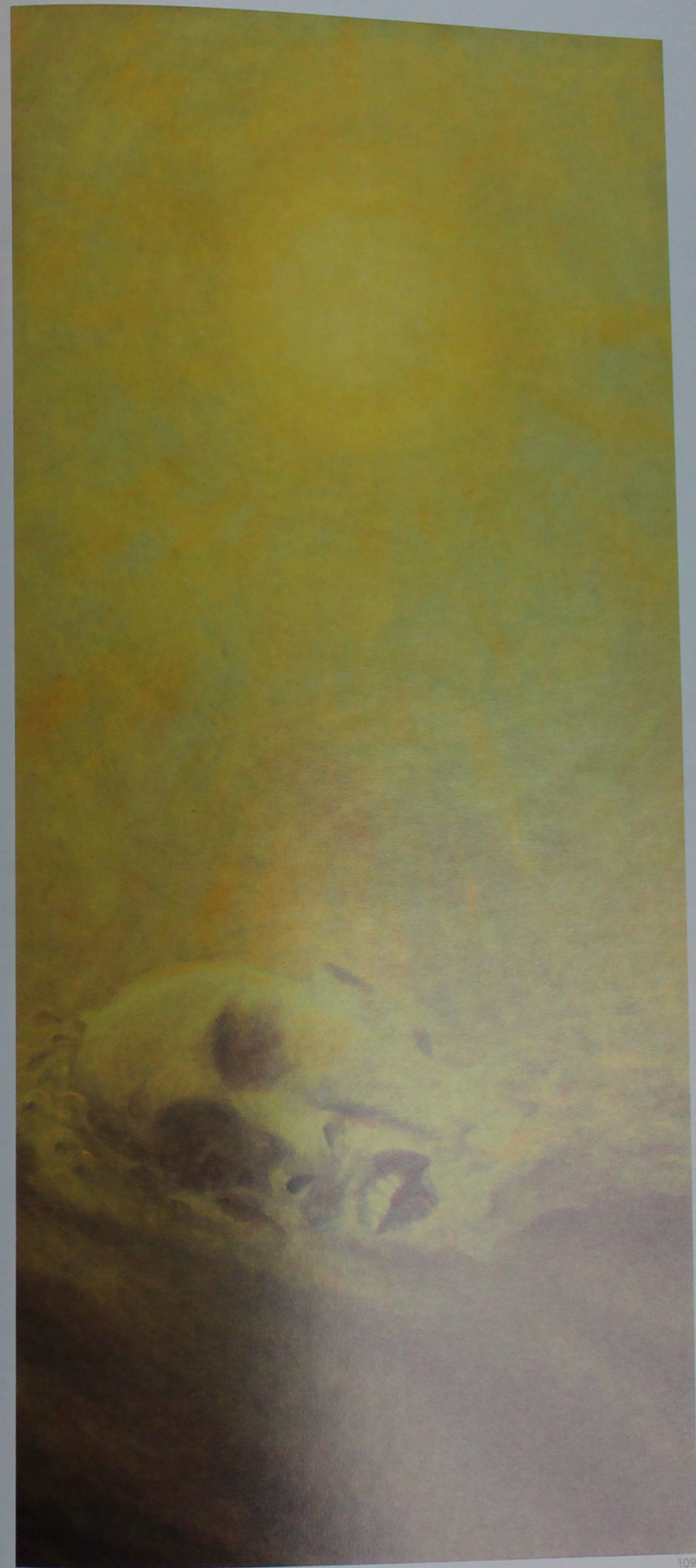
LITERATURE Li Luming, ed., *Fang Lijun*, Hunan, 2001, p. 144, illustrated in color
Zhang Qunsheng, ed., *Chinese Artists of Today: Fang Lijun*, Beijing, 2006, p. 185, illustrated in color

Lo Yinhua, 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 '89 '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 umber 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

110 XU BING b. 1955
Landscape [Two Works]

SIGNED
INK ON NEPALESE PAPER, IN 2 PARTS
EACH: 27½ BY 39¼ IN. 69.9 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



121

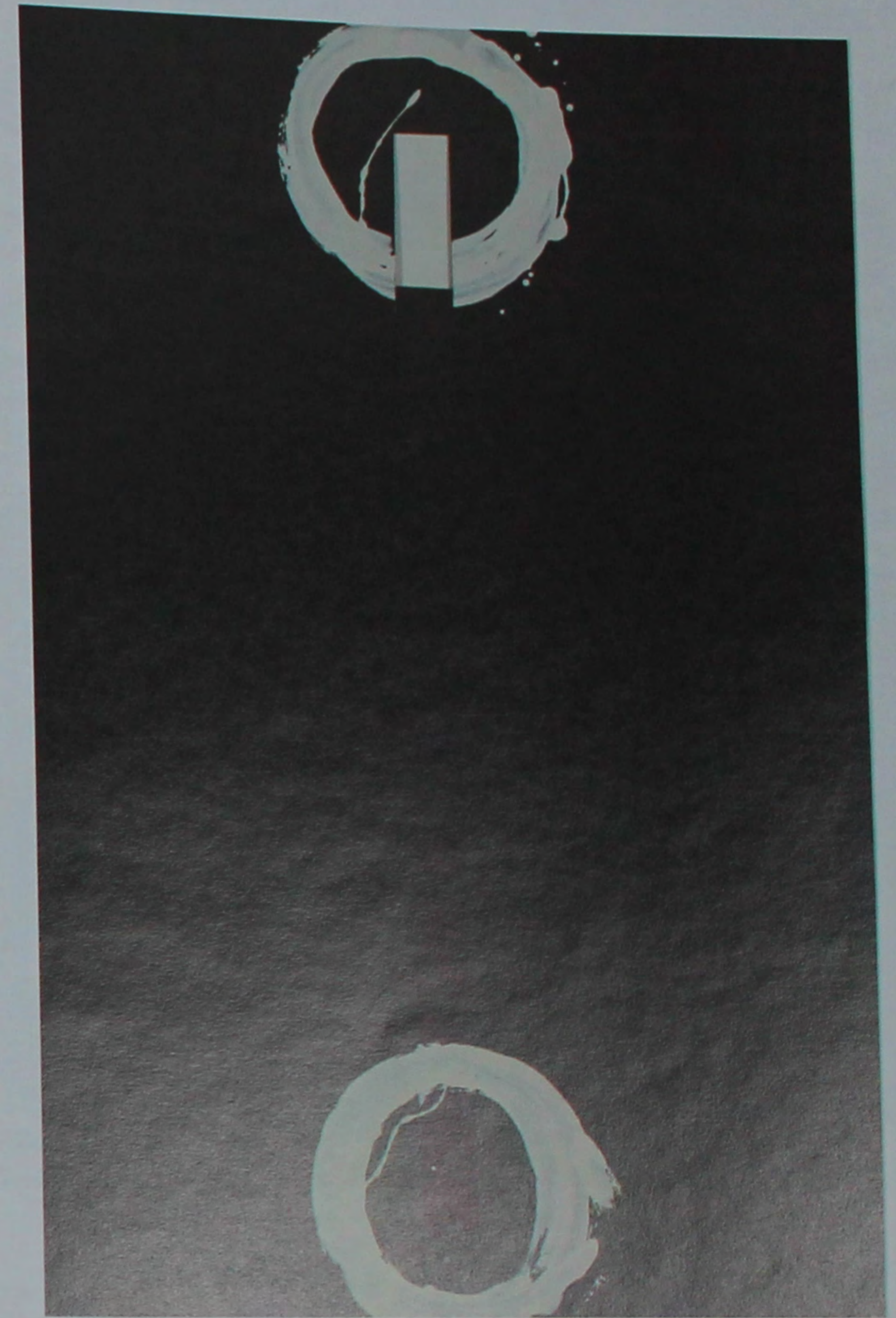


111 QIN FENG b. 1961
 West Wind East Water, 0111
 OIL, TEA AND COFFEE ON CANVAS
 36 BY 36 IN. 91.5 BY 91.5 CM.
 EXECUTED IN 2006-2007.
 PROVENANCE Ethan Cohen Fine Arts, New York
 Acquired by the present owner from the August 2008
\$20,000-30,000

112 QIU SHIHUA b. 1940
 Landscape 94.10.3
 SIGNED AND INSCRIBED 233H ON THE REVERSE
 OIL ON CANVAS
 44 1/4 BY 68 3/4 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
 30 1/2 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 1/4 BY 28 1/4 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. 1943

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 78 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



116



117



118

118 THOMAS STRUTH b. 1954

Shibuya Crossing, Tokyo, 1991

SIGNED, TITLED, DATED 1991 AND NUMBERED 3/10 ON THE REVERSE
C-PRINT

73 1/2 BY 96 1/4 IN. 187.6 BY 245.7 CM.

EXECUTED IN 1991.

PROVENANCE Marian Goodman Gallery, New York
Acquired by the present owner from the above in April 1999

EXHIBITED Dallas 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 1977-2002*, May 2002 - September 2003, p. 55, illustrated
in color

Seattle, Henry Art Gallery; University of Washington; 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. XLIX, p. 109, illustrated in color

LITERATURE Richard Sennett, *Thomas Struth: Strangers and
Friends*, Cambridge, 1994, pp. 43-44, illustrated in color

\$20,000-30,000

125



119

119 MASSIMO VITALI b. 1944
 Cagliari
 CIBACHROME PRINT
 71½ BY 59¼ 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

120 RONI HORN b. 1955
 Piece # 2
 TITLED, DATED 1998 AND NUMBERED 1/5 ON THE REVERSE
 IRIS PRINTS ON SOMERSET PAPER, IN 5 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 b. 1962

Tunnel with Dark Hole

CIBACHROME PRINT FACE MOUNTED TO PLEXIGLAS
40 1/4 BY 52 1/4 IN. 102.2 BY 82 CM.

EXECUTED IN 1998. THIS WORK IS NUMBER 4 FROM AN EDITION OF 5,
PLUS 2 ARTIST'S PROOFS.

PROVENANCE Sean Kelly Gallery, New York

Acquired by the present owner from the above in February 1999

EXHIBITED London, Lisson 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,
Crosscurrents at Century's End: Selections from the Neuberger
Berman Art Collection, June - June 2004, pl. VIII, p. 27,
illustrated in color

Seoul, Gallery Inn, James Casebere, October - November 2008
(another example exhibited)

\$8,000-12,000



122 OLIVER BOBERG b. 1965

Himmel II

EACH SIGNED ON A LABEL AFFIXED TO THE REVERSE

C-PRINT, IN 2 PARTS

43 1/2 BY 65 1/2 IN. 110.5 BY 166.4 CM.

EXECUTED IN 2000. THIS WORK IS NUMBER 7 FROM AN EDITION
OF 10.

PROVENANCE Paul Morris Gallery, New York

Acquired by the present owner from the above in August 2000

\$4,000-6,000

123 MITCH EPSTEIN b. 1962

Untitled, New York

CHROMOGENIC PRINT MOUNTED ON ALUMINUM

59 BY 48 IN. 99 BY 122 CM.

EXECUTED IN 1998. THIS WORK IS NUMBER 1 FROM AN EDITION OF 5.

PROVENANCE Brent Sikkema Gallery, New York

Acquired by the present owner from the above in May 1999

\$8,000-12,000



124 LEWIS BALTZ b. 1946

Corso dei lavoro

CIBACHROME PRINT

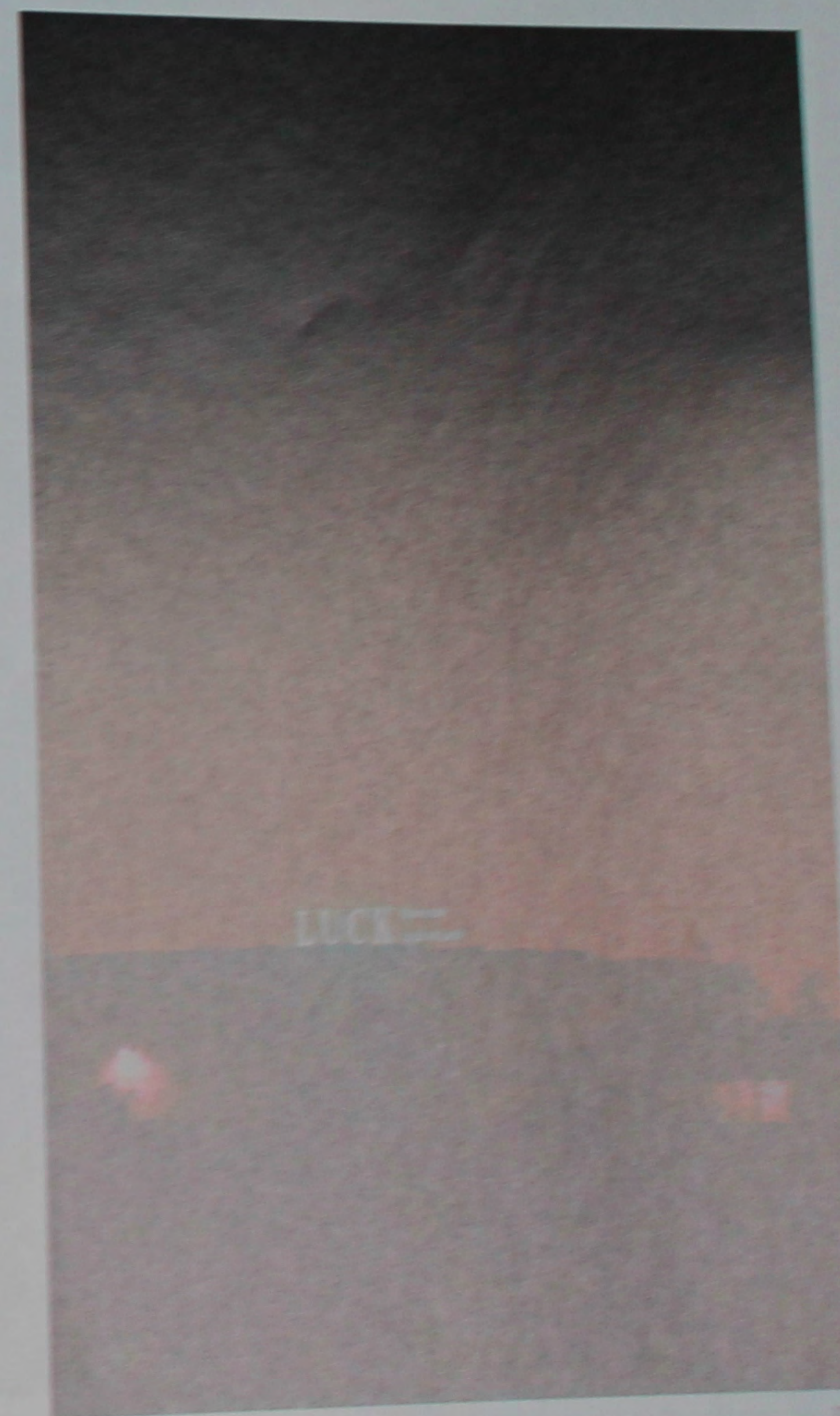
45 BY 27 1/2 IN. 114.3 BY 70.5 CM.

EXECUTED IN 1992.

PROVENANCE Stephen Wirtz Gallery, San Francisco

Acquired by the present owner from the above in
December 1999

\$6,000-8,000





125

125 KIKI SMITH b. 1954

Tidal

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

19 BY 12 1/2 IN. 48.2 BY 321.3 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 as the present lot.

\$6,000-8,000

130

126 ELISA SIGHICELLI b. 1968

Iceland: Kitchen

SIGNED, TITLED, DATED 2001 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 73 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



126



127

131



I.



II.



III.

128

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 1986 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. Exh. Cat., San Francisco Museum of Modern Art, *An Uncertain Grace: Photographs by Sebastião Salgado*, October - December 1990, p. 6, illustrated

\$8,000-12,000



I.



II.



III.

129

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 1991 AND INSCRIBED KUWAIT 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.

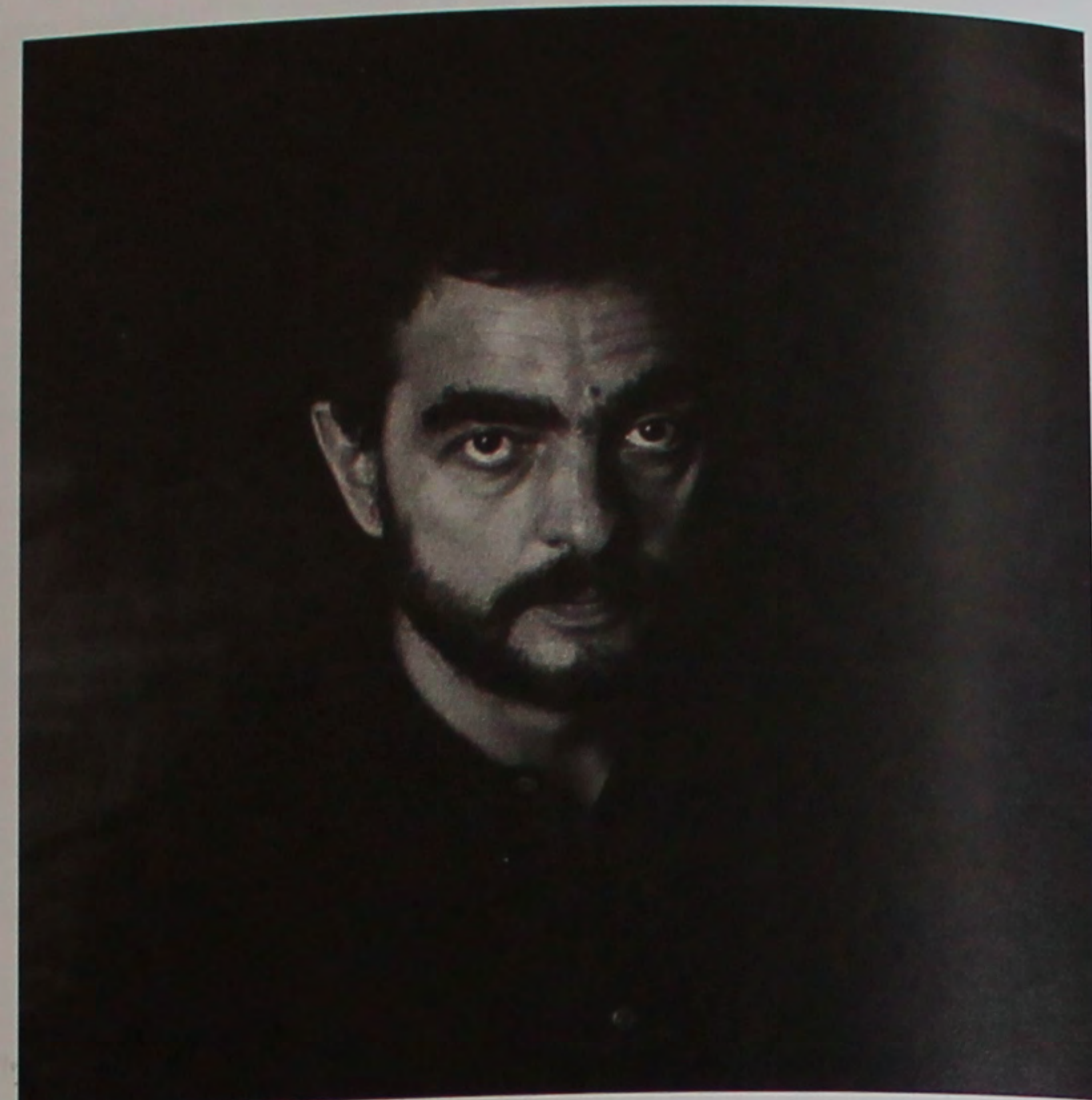
PROVENANCE Janet Borden Inc., New York
Acquired by the present owner from the above in November 1991

LITERATURE iii. Exh. Cat., San Francisco Museum of Modern Art, *An Uncertain Grace: Photographs by Sebastião Salgado*, October - December 1990, pp. 140-141, illustrated

\$5,000-7,000



130

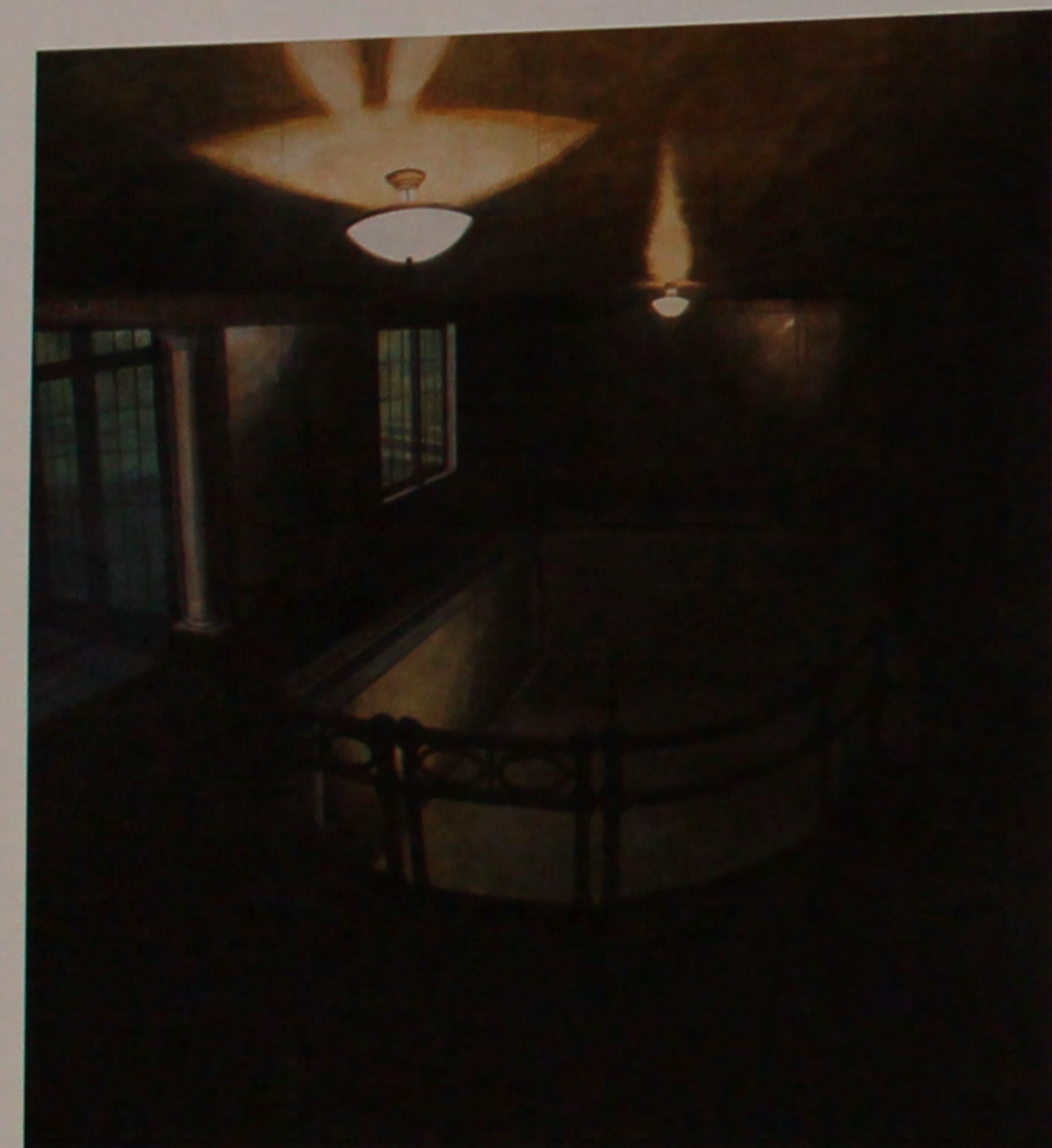


131

130 JASON BROOKS b. 1969
 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. 1949
 Feliks Szyszko ul Siemieradzkiego, Krakow,
 July 1984
 BLACK AND WHITE PHOTOGRAPH
 59 1/4 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 1991
\$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 1990
\$8,000-12,000



132

133 ERIK ANDRIESSE 1957 - 1993
 Turtle
 SIGNED AND DATED 11-90
 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



133



134

134

135



135

135 JANET FISH b. 1938

Honey Jars

SIGNED

OIL ON CANVAS

66 1/2 BY 54 1/2 IN. 168.3 BY 138.4 CM.

EXECUTED IN 1971

PROVENANCE Private Collection (Acquired directly from the artist)

Christie's, New York, November 19, 1992, lot 367

Acquired by the present owner from the above sale

\$25,000-35,000



136

136 RACKSTRAW DOWNES b. 1939

110th and Broadway

TITLED AND DATED 1978-1980 ON THE REVERSE

OIL ON CANVAS

23 BY 39 1/2 IN. 58.4 BY 99.7 CM.

PROVENANCE Hirschl 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

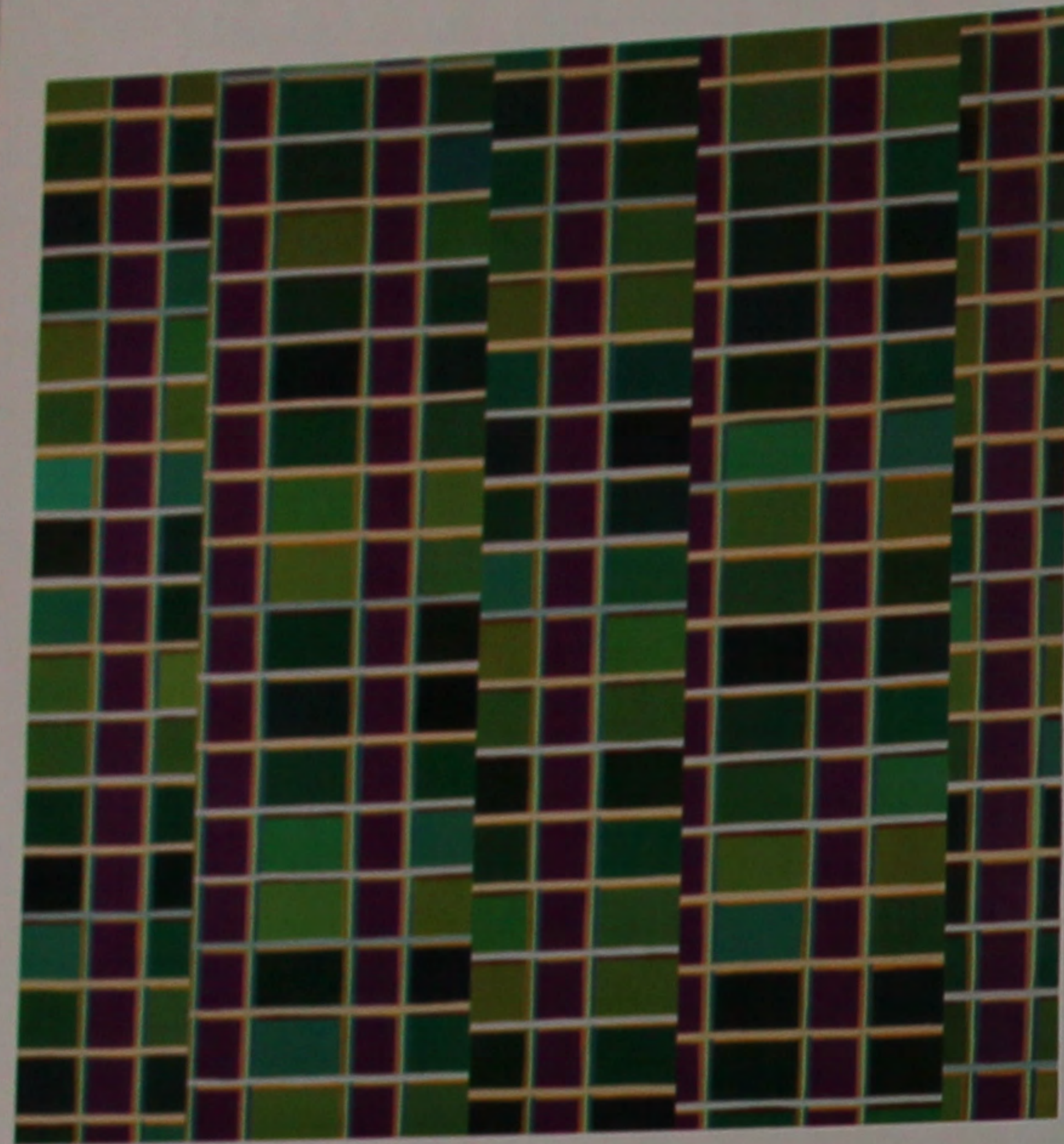
EXHIBITED Philadelphia, Pennsylvania Academy of Fine Arts;

Richmond, Virginia Museum of Fine Arts; The Oakland

Museum, *Contemporary American Realism Since 1960*,

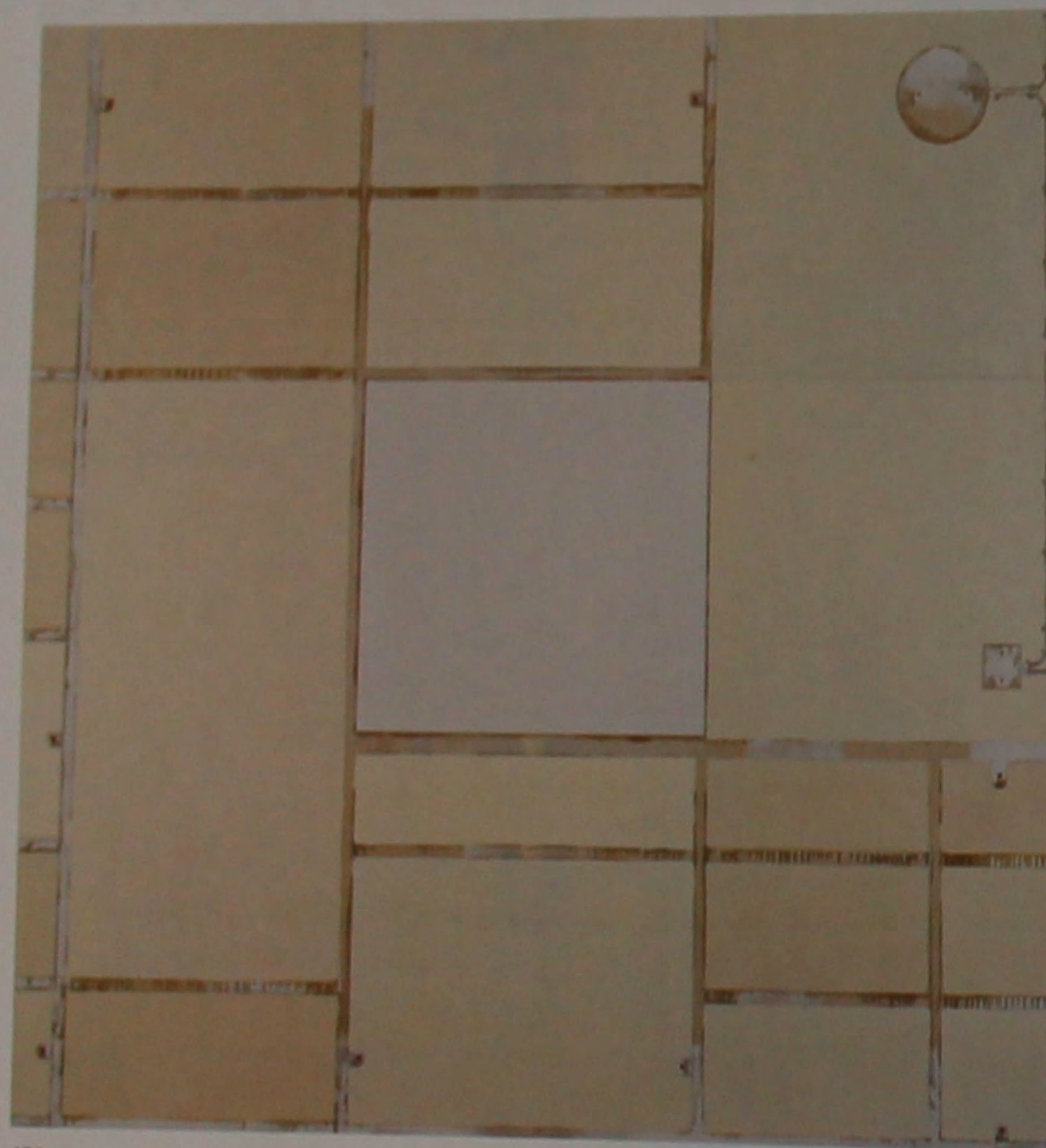
September 1981 - July 1982

\$25,000-35,000



137 WAYNE GONZALES b.1957
AURTEL-99-B
 SIGNED AND DATED 1999-2000 ON THE REVERSE
 ACRYLIC ON CANVAS
 84 BY 84 IN. 213.4 BY 213.4 CM.
 PROVENANCE Paula Cooper Gallery, New York
 Acquired by the present owner from the above in May 2000
\$10,000-15,000

137



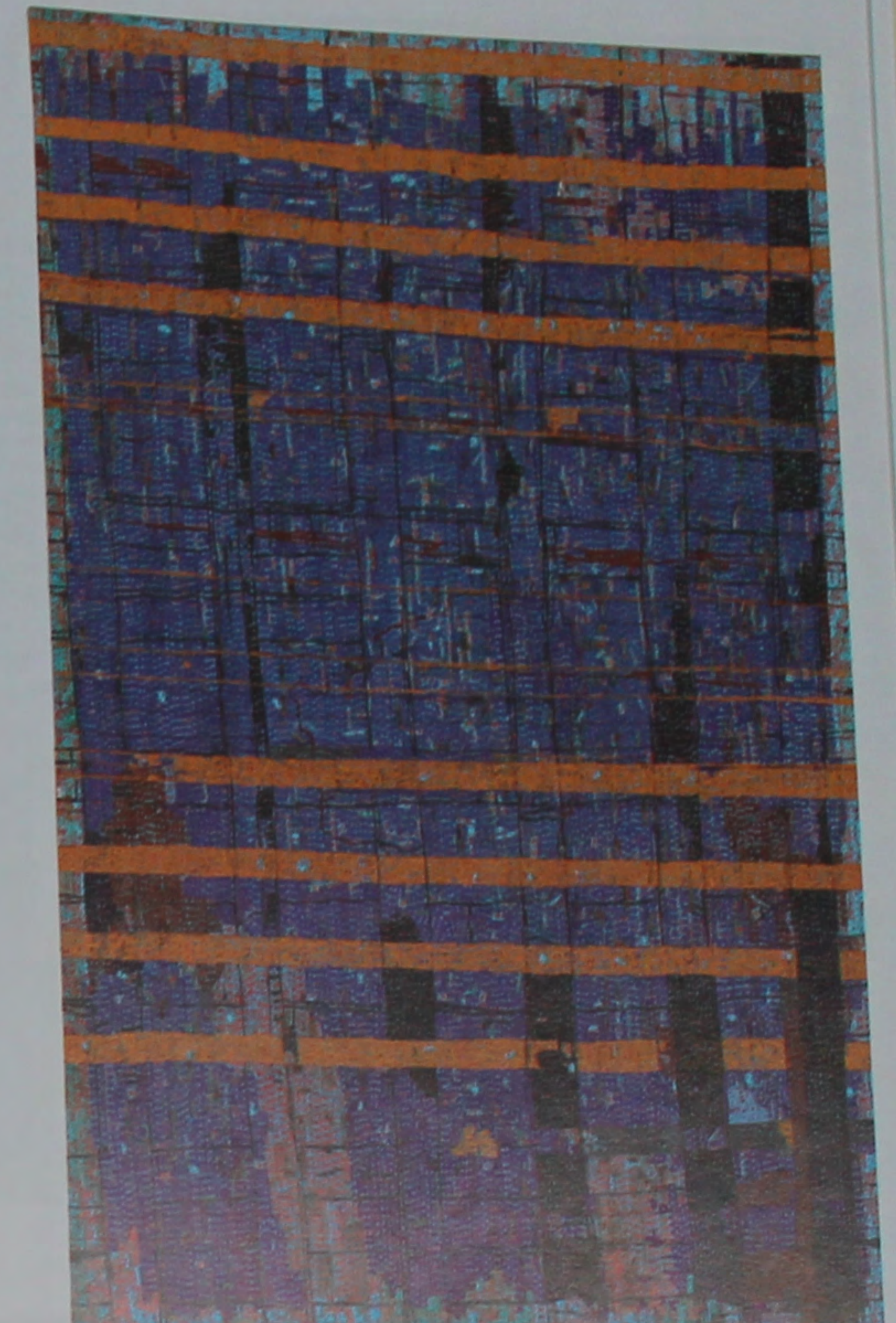
138 CLAY KETTER b. 1961
T.P. 181 '98
 SIGNED, TITLED AND DATED 1998 ON THE REVERSE
 HOUSEHOLD ENAMEL PAINT ON GYPSUM WALLBOARD WITH STEEL
 AND CORNER BEAD WOOD FRAME
 71 BY 71 IN. 180.3 BY 180.3 CM.
 PROVENANCE Sonnabend Gallery, New York
 Acquired by the present owner from the above in May 2000
 EXHIBITED 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

138

138

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, *Udomask
 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



139

140 MATTHIAS MEYER b. 1969
Chicago
 SIGNED, TITLED AND DATED 2007 ON THE REVERSE
 OIL ON CANVAS
 39 1/4 BY 78 1/4 IN. 100 BY 200 CM.
 PROVENANCE Galerie Andreas Binder, Munich
 Acquired by the present owner from the above in January 2008
\$8,000-12,000



140

139



141

141 ERIC WOLF b. 1965
Bisby Lake

SIGNED WITH THE ARTIST'S INITIALS AND DATED 1992; SIGNED, TITLED
AND DATED 1992 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 1993

\$7,000-10,000

142 TAM VAN TRAN b. 1966
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



142

143 SARAH WALKER
Arc

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



143

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

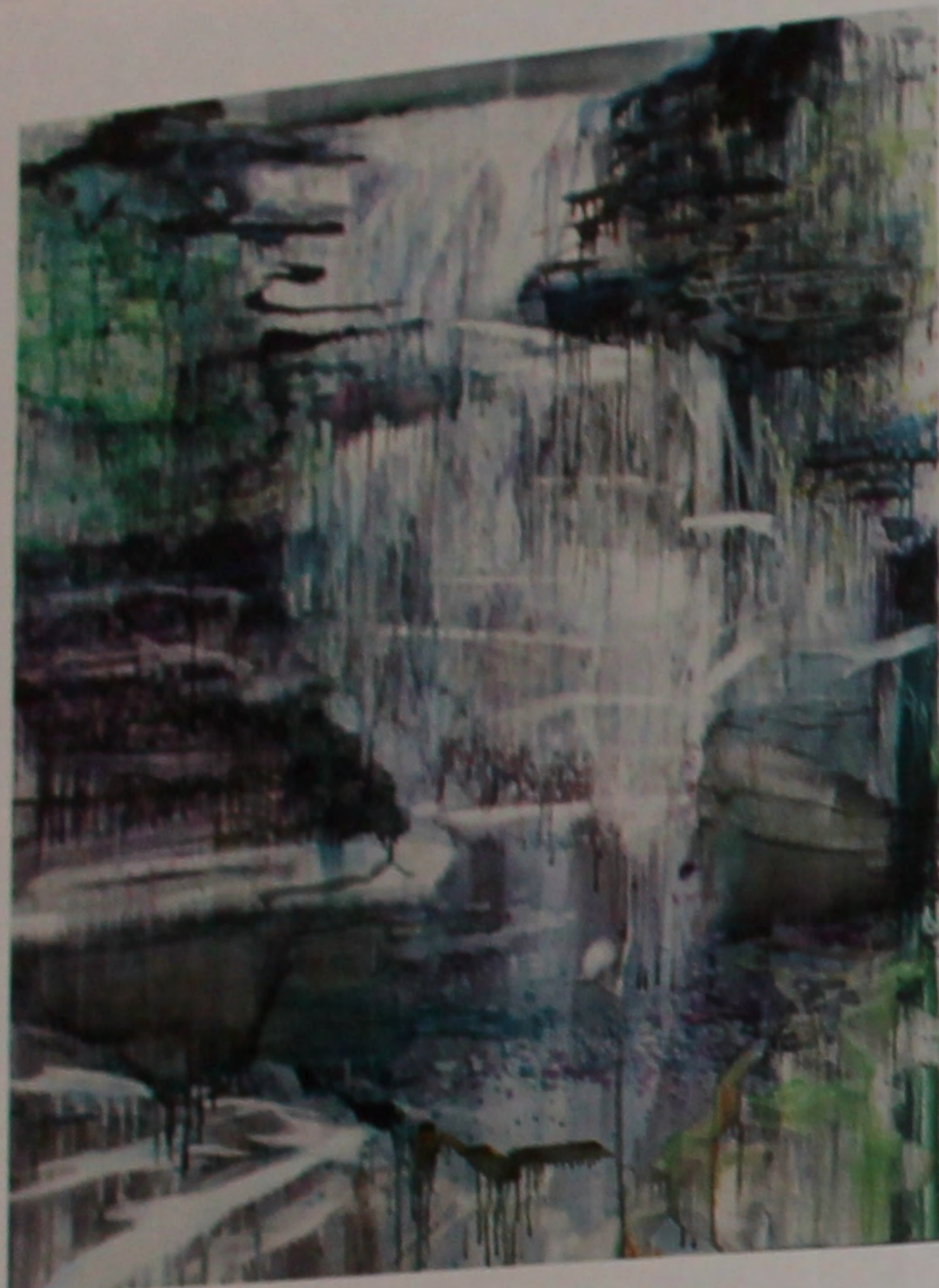
\$5,000-7,000



144

141

140



145 MATTHIAS MEYER b. 1969
Waterfall 4
SIGNED AND DATED 2007 ON THE REVERSE
OIL ON CANVAS
59 1/4 BY 51 1/4 IN. 150.5 BY 127.6 CM.
PROVENANCE Galerie Andreas Binder, Munich
Acquired by the present owner from the above in July 2007
\$6,000-8,000

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. Erpf 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 298
Acquired by the present owner from the above sale
\$40,000-60,000

END OF SALE



JENNIFER BARTLETT b.1941
House

The complete set of 25 screenprints in colors, 2003, each signed in pencil, dated and numbered 33/45, on smooth wove paper, framed (25 prints)
EACH SHEET 358 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 63/75.
750 BY 622 MM 29 1/2 BY 24 1/2 IN

\$7,000-10,000



JIM DINE b.1935
Running Hammers in a Landscape
(Carpenter 19)

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

819 BY 1391 MM 32 1/4 BY 54 1/4 IN

\$5,000-7,000



ELLSWORTH KELLY b.1923
Green

Lithograph printed in green, 2001, signed in pencil and numbered 27/45.
48 BY 35 1/2 IN 122 BY 91 CM

\$5,000-7,000



SOL LEWITT 1928 - 2007
Brushstrokes in Different Colors in
Two Directions Three Plates

Three etchings with aquatint printed in colors, 1993, each signed in pencil, two numbered from the edition of 35, one inscribed 'PP 2/3'.

EACH SHEET 1192 BY 748 MM 47 BY 29 1/2 IN

\$6,000-8,000

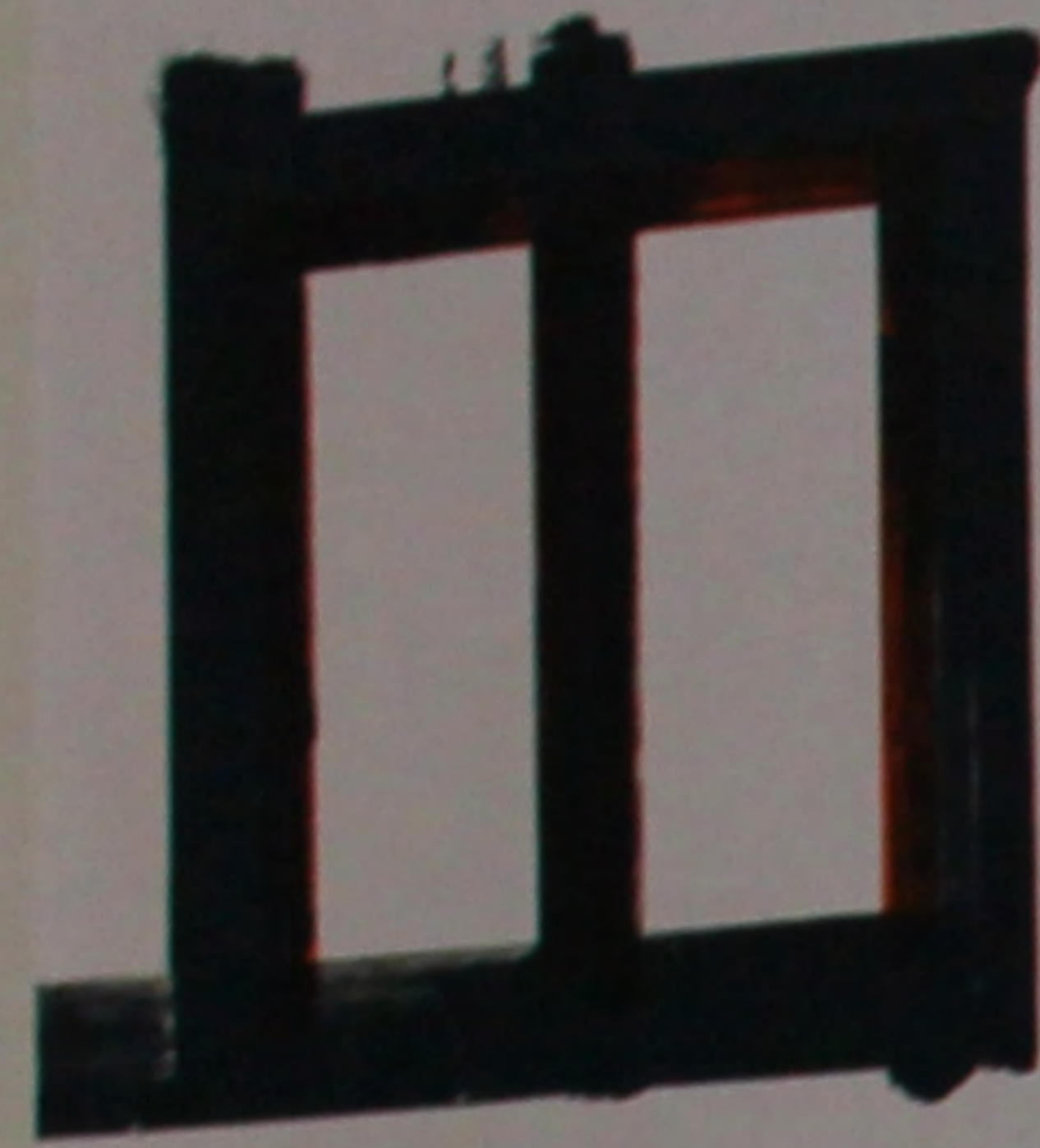


ROBERT MANGOLD b.1927
Double Column A, B & C

The set of three soft-ground etchings with aquatint, 2006, each signed in pencil, annotated sequentially 'A', 'B' and 'C' and numbered 23/40.

EACH SHEET 768 BY 545 MM 30 1/4 BY 21 1/2 IN

\$8,000-12,000



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% BY 23% 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% IN

\$5,000-7,000

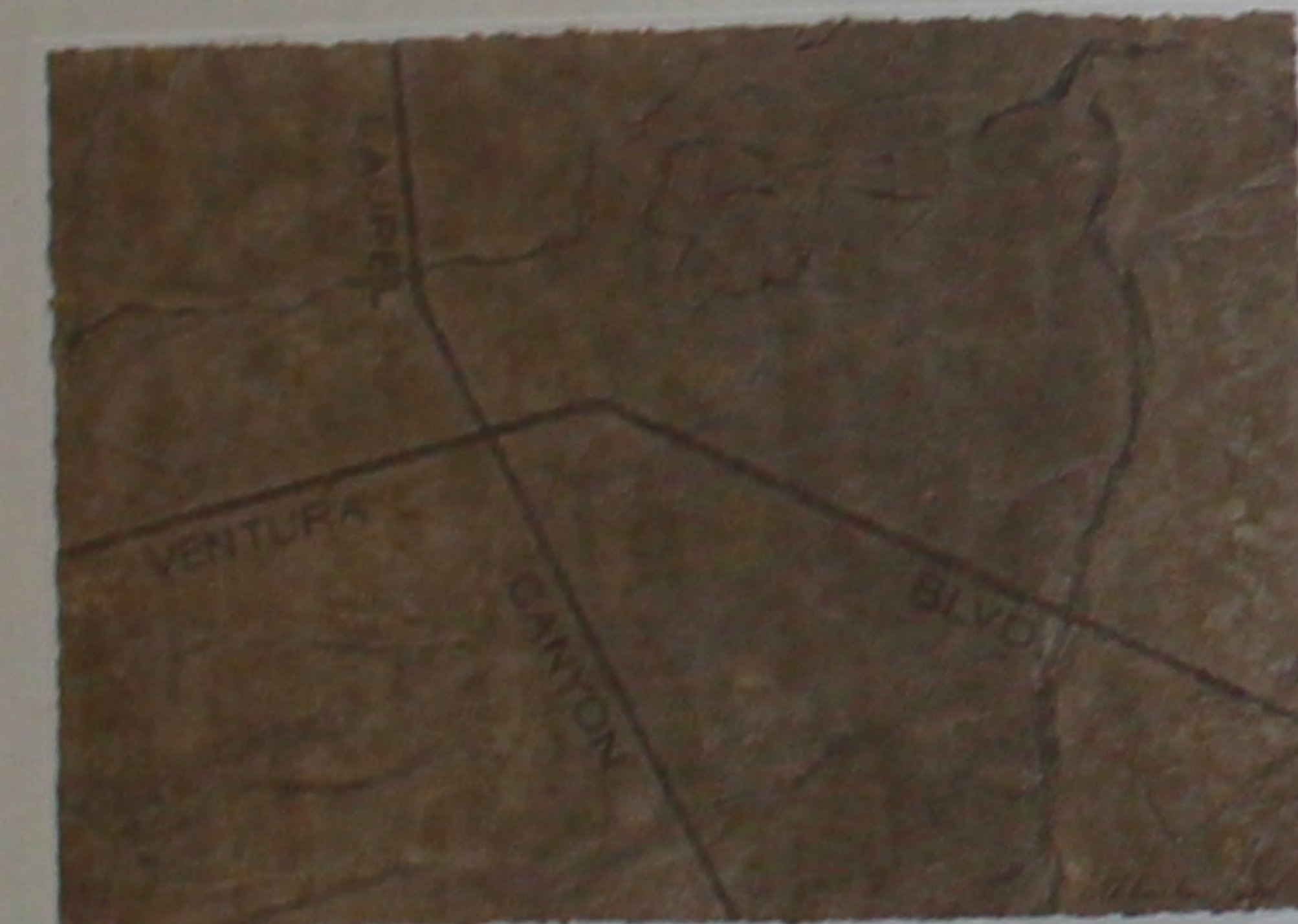


JOAN MITCHELL
1925 - 1992
Sunflowers IV

Lithograph printed in colors, on two sheets of BFK Rives paper, 1992, signed in pencil, dated and numbered 18/34.

OVERALL 1450 BY 1096 MM 57% BY 82% IN

\$5,000-7,000



EDWARD RUSCHA b.1937
Petroplots: Laurel Canyon and Ventura

Mixografia printed in colors, 2001, signed in pencil, dated and numbered 8/75; together with CITIES (W.A.C. 121), lithograph printed in colors, 1982, signed in pencil, dated and numbered 4/40.

FIRST SHEET 660 BY 970 MM 26 BY 38% 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% BY 21% IN

\$5,000-7,000



SEAN SCULLY b.1946
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% BY 36% IN

\$5,000-7,000

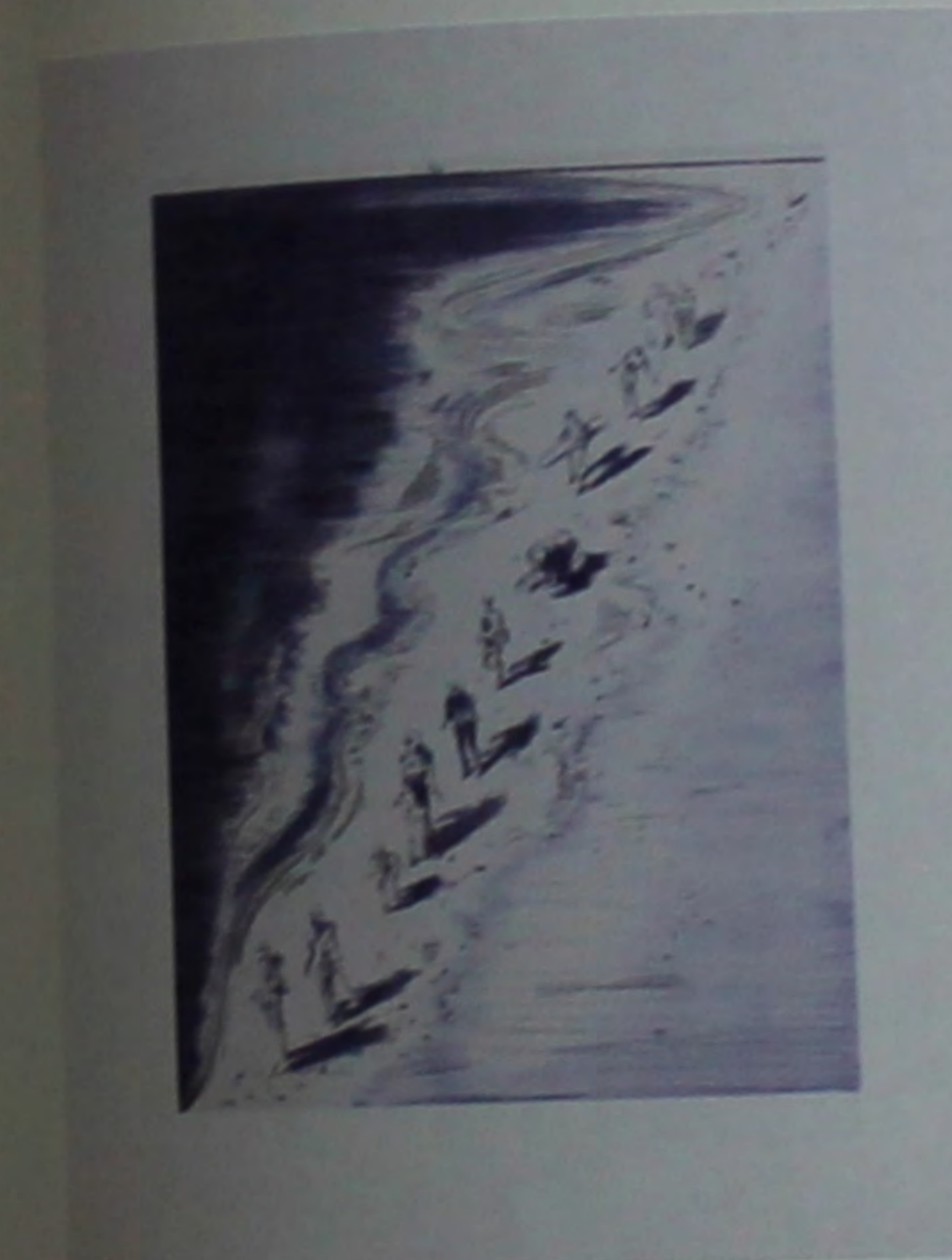


SEAN SCULLY b.1946
Standing 2 (O., T.-R. & F. 86002)

Woodcut printed in colors, 1986, signed in pencil, dated, titled and numbered 32/35.

SHEET 1232 BY 915 MM 48% BY 36 IN

\$5,000-7,000



WAYNE THIEBAUD b.1920
Tide Figures

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

755 BY 557 MM 29% BY 21% IN

\$5,000-7,000



TERRY WINTERS b.1948
Notes for Color Coding (1.8), (5.4) and (5.6)

Three monoprints in colors, 2005, each signed in ink on the reverse of the frame (3 prints)

EACH SHEET 565 BY 440 MM 22% BY 17% IN

\$5,000-7,000



CY TWOMBLY b.1928
Natural History, Part I (Mushrooms) (Bastian 42-51)

The complete portfolio, comprising ten lithographs with collotype printed in colors, with touches of hand-coloring and collage, 1974.

EACH SHEET 760 BY 560 MM 28% BY 22 IN

\$50,000-70,000



