



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

New York 25 September 2010



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

New York Saturday, 25 September 2010, 10 am

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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, by supporting 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 to the one before, and the header to the next. And the collection has more than fulfilled the mission inspired by Roy Neuberger, to collect the art of one's time, helping to discover and recognize artistic genius. In his memoir, *The Passionate Collector: Eighty Years in the World of Art*, Neuberger writes: "When I vowed as a young man to collect the works of living artists, I had little idea of the richness, variety, and quality of the art that would be available to me, or of the value of friendships forged in the art world that would endure for a lifetime."<sup>1</sup>

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

Lisa Dennison, Chairman

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



**1 JOHN BALDESSARI b. 1931**

The Mondrian Story (Version II)

TWO COLOR PHOTOGRAPHS MOUNTED ON PAPER BOARD WITH

TYED TEXT ON IMAGE COLLAGED ON ARCHIVAL MATTE

27H BY 35W IN. 69.8 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.

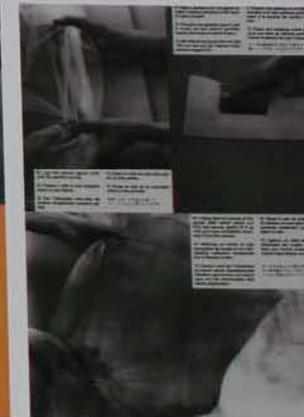
Paris, Galerie 1900/2000 Galerie de Poche, Art conceptuel

formes conceptuelles, October - November 1990, cat. no. 20,

p. 132 illustrated

Paris, Galerie Jousse Segur, Group Show, June - July 1992

\$30,000-40,000



**2 RUDOLF STINGEL b. 1938**

instructions

SCREEN INK ON SINTRA FACE MOUNTED ON PLEXIGLAS, IN 4

PARTS

42 H BY 30.5 W, 106.7 BY 77.5 CM

EXECUTED IN 1988. 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. 1942  
*Islands in the Storm* (A set of four prints)

EACH WORK TITLED, DATED 2000 AND NUMBERED 6/25.  
ETCHING, 2002 EDITION, AQUATINT AND CHINE COLLE, IN 4 PARTS.  
25 IN. BY 35 IN. 40.5 IN. BY 45.5 IN.

EXHIBITED Human Goodman Galleries, New York.  
Acquired by the present owner from the above in August 1998.

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

**4 MARY HEILMANN** b. 1948  
*Jazz and Hip Hop* (Two Works)

EACH SIGNED, DATED 1997 AND NUMBERED 4/25.  
ETCHING, 1997 EDITION  
I. 38 IN. BY 29 1/2 IN. 101.5 CM BY 75.5 CM  
II. 41 1/2 IN. BY 32 IN. 105.5 CM BY 81.5 CM

PROVENANCE Pace Editions, Inc., New York.  
Acquired by the present owner from the above in December 2000.

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

**5 CARROLL DUNHAM** b. 1942  
*Untitled (Trees)*

WORKS IN MIXED AND DATED 2000.  
WATERCOLOR AND MONOTYPE ON PAPER.  
50 BY 69 IN. 127 BY 180 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)

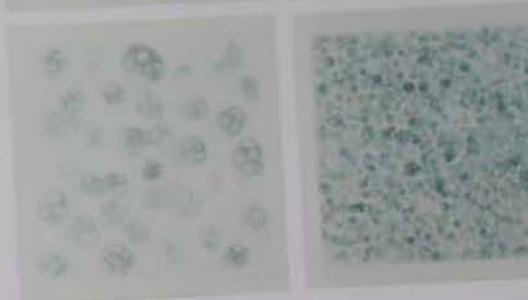
EACH SIGNED, DATED 2004 AND NUMBERED 1/25.  
ETCHING, 2004 EDITION  
14 IN. BY 14 IN. 35.5 BY 35.5 CM.

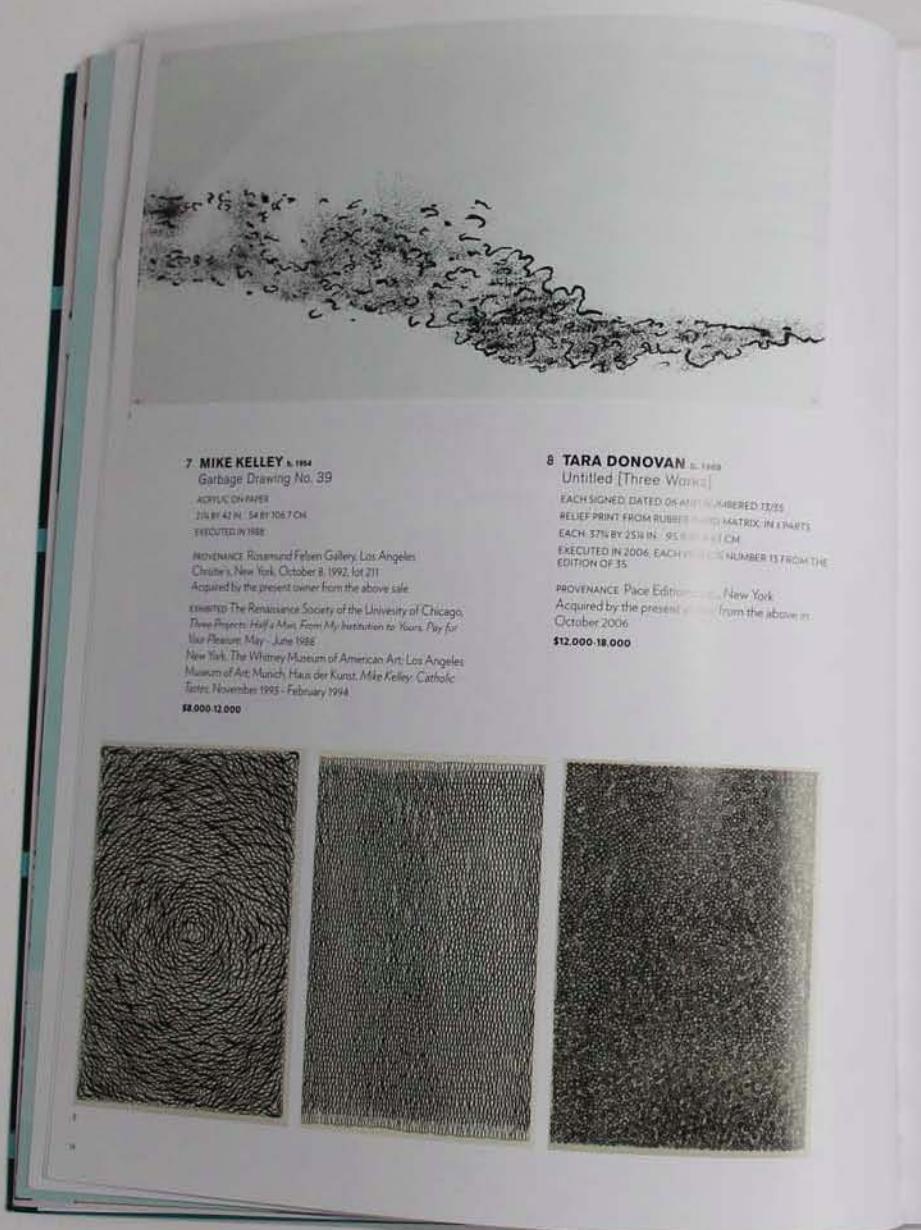
EXECUTED IN 2004. THESE WORKS ARE

NUMBER V FROM AN EDITION OF 25.

PROVENANCE Pace Editions, Inc., New York.  
Acquired by the present owner from the above in September 2007.

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





7 MIKE KELLEY b. 1964  
Garbage Drawing No. 39

ACRYLIC ON PAPER  
21 ½ BY 42 IN. 54 BY 106.7 CM.  
EXECUTED IN 1998.

PROVENANCE: Rosemarie Falson Gallery, Los Angeles  
Chester, New York, October 8, 1992, lot 271.  
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 1986  
New York, The Whitney Museum of American Art; Los Angeles  
Museum of Art; Munich, Haus der Kunst; Mike Kelley: Catholic  
Tattoos, November 1993 - February 1994.

\$2,000-12,000

8 TARA DONOVAN b. 1968  
Untitled [Three Works]

EACH SIGNED, DATED 04/04/06, NUMBERED 12/35  
RELIEF PRINT FROM RUBBER MATRIX IN 3 PARTS  
EACH: 37 ¾ BY 25 ½ IN. 95.8 BY 64.8 CM.  
EXECUTED IN 2006, EACH WORK NUMBER 13 FROM THE  
EDITION OF 35.

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

\$12,000-18,000



9 ARTURO HERRERA b. 1955  
Untitled

AND DATED 2005 ON THE REVERSE, INSCRIBED 2/15 ON THE  
RIGHT  
PIGMENTED ABACA ON PIGMENTED COTTON BASE  
14 ¼ BY 10 ½ IN. 36.2 BY 27.1 CM.  
EXECUTED IN 2005. THIS WORK IS NUMBER 3 FROM AN EDITION OF 15.  
PUBLISHED BY CIRU DONNE PAPER MILL, NEW YORK.

Acquired by Ciuru Donne Papermill, New York  
and by the present owner from the above in July 2006.

\$10,000-12,000

10 ARTURO HERRERA b. 1955  
Untitled

PRINTED PAPER COLLAGE ON ACID FREE PAPER  
9 ½ BY 7 ½ IN. 23.2 BY 17.7 CM.  
EXECUTED IN 2005.

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

\$50,000-40,000



**11 MARY CORSE** b. 1948

Untitled (White Inner Band)

SIGNED AND DATED 2001 ON THE REVERSE

GLASS MICROSPHERES IN ACRYLIC ON CANVAS

36 BY 36 IN. 91.4 BY 91.4 CM

PROVENANCE Ace Gallery, Los Angeles

Acquired by the present owner from the above in November 2002

\$7,000-10,000



**12 ALYSON SHOTZ**

Forced Bloom No. 4

SIGNED, DATED 2006 AND NUMBERED 1/4 ON THE REVERSE  
LAMBDA PRINT ON FUJIFLEX PAPER MOUNTED ON PLEXIGLAS

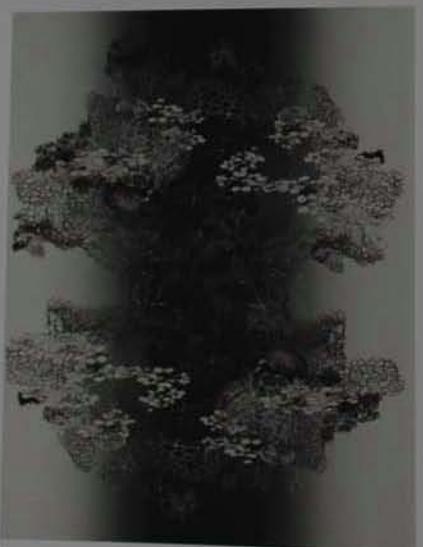
57 BY 47 1/2 IN. 145 BY 120.5 CM

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



**13 TRENTON DOYLE HANCOCK** b. 1974

The Life and Death of No. 1

MIXED MEDIA ON CANVAS

108 BY 108 IN. 274.3 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 2001-June 2004, pl. XXII, p. 55, illustrated in color

\$30,000-40,000



14 DIRK SKREBER b. 1961  
*Ohne Titel*

WOOD AND DATED 'W' ON THE OVERLAP  
OLSEN GALLERIES  
1995-1996, 22 BY 16 IN.

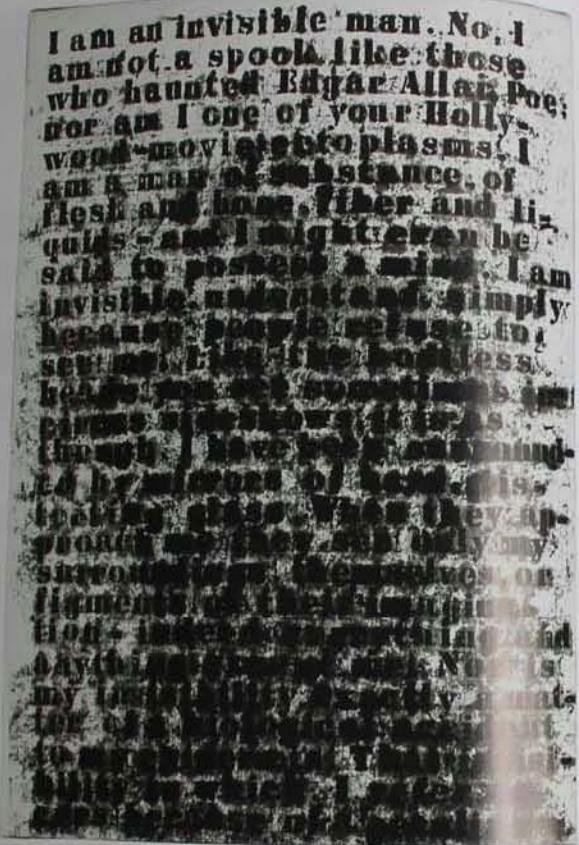
PROVENANCE: James Cohan Gallery, New York.  
Acquired by the present owner from the above in  
December 2002.  
\$40,000-45,000



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 1999.  
\$40,000-50,000



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 Fuku Fine Arts Museum, Tokushima Modern Art  
Museum, Nishinomya City, Otsu Memorial Art Museum,  
Dixie Singers, Story Tellers: An African-American Presence,  
November 1992 - May 1993

\$100,000-150,000

I am an invisible man. No, I  
am not a spook like those  
who haunted Edgar Allan Poe;  
nor am I one of your Hollywood  
wood-moving ectoplasms.  
I am a man of substance, of  
flesh and bone, fiber and liq-  
uids — and I might even be  
said to possess a mind. I am  
invisible, understand? I am  
becoming, understanding, learn-  
ing, and every day I am more  
and more visible, as I gain  
tincture, and every day I am  
less like a spook, and more like  
a man. I have always  
been a man to myself, but  
now I begin to think I must  
be a man everybody sees.  
I am invisible, understand?  
The world knows me not for what  
I am, because it sees me not;  
but I am there nevertheless, as  
surely as ever I was in my  
silk bed at home. I am  
the shadowed side of the  
world, the dark side of  
things; it is I who have  
the power to make things  
invisibility, to make men  
of us invisible to them; to  
make us pass through  
them like smoke or air  
so entirely that they do  
not know we pass by.

17 PAUL PFEIFFER b. 1950  
Long Count III (Thrilla in Manila)

LCD MONITOR, MOUNTING ARM AND DVD WITH APPROXIMATELY THREE MINUTE DIGITAL VIDEO LOOP.  
OVERALL: 59 BY 41.5 BY 11 IN. (149.5 BY 105.5 BY 28 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: Düsseldorf, 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 refined 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 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 sharply 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 FRED TOMASELLI** b. 1961  
*Study for God's Eye*  
HAND-TITLED AND DATED 1990 ON THE REVERSE  
ACRILIC, RESIN AND METALLIC ON WOOD PANEL  
24 X 24 IN. 61 X 61 CM  
PROVENANCE Christopher Grimes Gallery, Santa Monica  
Acquired by the present owner from the above in March 2001  
\$100,000-120,000



**19 ROBERT LONGO** b. 1953  
*Untitled (November 2)*  
CHARCOAL AND INK ON PAPER  
49 BY 49 IN. 124.5 BY 125.7 CM  
EXECUTED IN 2001  
PROVENANCE Metro Pictures, New York  
Acquired by the present owner from the above in October 2001  
\$80,000-120,000



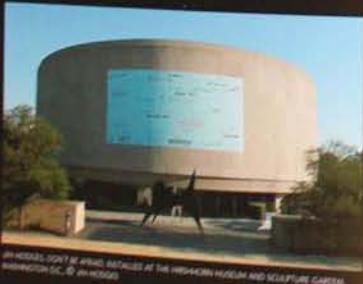
20 JIM HODGES b. 1967  
*Between Them*

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 17½ 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" (Brigit 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..." (Orwles 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 Metas-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



20

21



21 RICHARD PRINCE b. 1949  
*Waves and Flames*  
COLOR COULEURPRINT MOUNTED ON FOAMCORE IN ARTIST'S  
FRAME  
16 BY 16 IN. 21.4 BY 12.7 CM  
EXECUTED IN 1991. THIS WORK IS FROM AN EDITION OF 2, PLUS 1  
ARTIST'S PROOF.  
PROVENANCE: 102 Park Avenue Gallery, New York  
Jack Shainman Gallery, New York  
Acquired by the present owner from the above in 1992  
LITERATURE: Jeffry Ries, *Richard Prince, Grenoble*, 1988,  
p. 20, illustrated.  
\$30,000-40,000



22 PIOTR UKLANSKI b. 1960  
*Untitled (Brooklyn Bridge Tail Lights)*: A Diptych  
CHROMOGRAFIC PRINT MOUNTED ON ALUMINUM UNDER PLEXIGLAS  
IN 2 PARTS  
OVERALL: 40 IN. BY 80 IN. / 102.2 BY 203.8 CM  
EXECUTED IN 1998. THIS WORK IS NUMBER 3 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: Konsthalle Basel, *Piotr Uklanski*, June - August 2004,  
pp. 180-181, illustrated in color.  
\$50,000-60,000

23 MARK GROTAJAHN 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,  
Sobhan Liddell, January - February 2001

LITERATURE "Group Show: Gormey, 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 manipulation 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 orthogonal which recede into three independent horizon lines, thus creating a composition with three conflicting vanishing points. Beginning in the last years of the 1990's with pencil studies and continuing in the impressive tour-de-force of the Butterfly drawings, in which the axis of his image was turned ninety degrees from a horizontal to a vertical, Grotjahn set out to manipulate the hyper-rational system of Renaissance one-point perspective, the visual embodiment of the age of reason. Thwarting these traditional notions, Grotjahn opens the eyes and minds of his viewers, expanding and multiplying Raphael and Brunelleschi's paradigm so that they flutter off the canvas like birds in flight.

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



**24 DANIEL BUREN** b. 1946  
Une Peinture en 4

BLACK AND WHITE STRIPED PRINTED FABRIC WITH WHITE ACRYLIC PAINT IN PARTS  
EACH 140 X 330 CM - 140 X 81 1/4 IN X 140 X 34 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  
Rhine Collection, Germany  
Sotheby's, New York, November 14, 1991, lot 121  
Acquired by the present owner from the above sale  
Diverso Kunst, Städtische und Stadtschule Kunstsammlungen, Neu-Cöln (extended loan)

\$10,000-10,000



**25 OLAFUR ELIASSON** b. 1965  
The Waterfall Series

COLOR TONED MONOCHROME AND BLACK AND WHITE PHOTOGRAPHS IN 50 PARTS  
EACH 15 BY 10 1/2 IN - 38.1 BY 26.4 CM  
EXECUTED IN 1996. THIS WORK IS NUMBER 3 FROM AN EDITION OF 5, 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

28 GERHARD RICHTER  
Betty

SIGNED, DATED 1991 AND NUMBERED 2/20 ON THE REVERSE  
COLOR OFFSET LITHOGRAPH  
30 X 26 IN. / 76.5 X 64 CM

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

LITERATURE Hubertus Butin, Stephan Grancic and the Dallas Museum of Art, eds., Gerhard  
Richter Edition 1985-2004 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.1941  
Shakespeare Actress

signed and dated 1991 on the overlap  
oil on canvas  
48 x 44 in. 122 x 112 cm

Acquired by the present owner from the above in February 1991.  
Exh. 112 New York, Andrea Rosen Gallery / Women, February - March 1991.  
Exhib. California Center for The Arts, Necessum: Artists Reflect Themselves,  
February - June 1991, p. 42, illustrated in color.  
LITERATURE: Francesco Bonami, "Seven Women" in Andrea Rosen, Flash Art, May - June  
1991, p. 34, illustrated (photograph of the present work is installed in the exhibition);  
Ed. Cat. Chicago Museum of Contemporary Art (and travelling), John Currin,  
May 2003 - February 2004, p. 28, illustrated in color.  
Kara Vander Wieg and Rose Deringer, eds., John Currin New York, 2006, p. 67 (illustrated  
in color).

\$100,000-100,000

John Currin's *Shakespeare Actress*, 1991 is a beautifully original and 21st Century approach to the notion of portraiture 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 recruit contemporary viewers to the laudious spectacle and grand tradition of painting through various incarnations 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, literally oriented and placed on a muted ground. This series of paintings of middle aged women followed on the heels of the seductive style portraits by the artist and express Currin's Leiden interest in the formulaic pose and cropping of these rather deadpan expressionless portraits. In many of these works there is awkwardness in the figures' poses that is both intriguing and unsettling to the viewer. *Shakespeare Actress* has a particular émersony - the subject has a graceful and feminine hand on her chest yet is undermined somehow by the artist's choice of a lewded palette.

Currin's painting eliminates 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 ceremony - bringing added attention to the figure. Currin's fascination with women was often imagined 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." ("Chester Is Fervent Poem" - A Painter's Inquiry," Palimpsest no. 37 1995, p. 147). The present work was painted in the same year as the somewhat startling and provocative painting *Bear Arthur Naked*, the "portrait" of the "Golden Girl" star and a reference to middle aged women having sexuality. Currin's enmeshed, incorporated and at times bordering on eroticized portraits create a discomfort for both the viewer's and the art world establishment's value systems and accepted critique of the traditional and authoritative medium of painting - precisely the artist's intention.



28 JOHN CURRIN b. 1942  
Sneaker

SIGNED AND DATED 1990 ON THE OVERLAP.  
OIL ON CANVAS  
38 X 30 IN. 97 X 76 CM.

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

LITERATURE: Kara Walker, Wieg and Rose Deringer, eds., John Currin, New York, 2006, p. 55.  
Illustrated in color.  
Illustrated in color.

\$40,000-60,000



28 RICHARD PRINCE

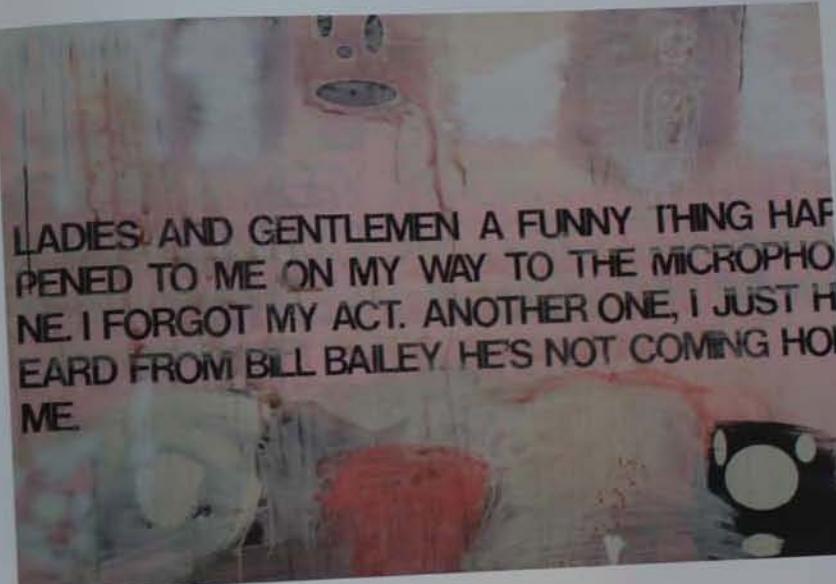
Untitled

ACRYLIC AND SILKSCREEN INK ON GATORBOARD  
59 1/2 X 96 1/2 IN. 151 X 245 CM  
EXECUTED IN 2002

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!"

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



30 JOHN BALDESSARI b. 1931  
*Stares (with Lamp)*

BLACK AND WHITE PHOTOGRAPH WITH VINYL PAINT AND OIL, TWENTY MOUNTED ON BOARD  
IN 8 PARTS  
OVERALL: 87.5 BY 205 CM, 34.3 BY 80.7 IN.  
EXECUTED IN 1981  
PROVENANCE: Margo Leavin Gallery, Los Angeles,  
Private Collection, California  
Sotheby's, New York, November 14, 1991, lot 298  
Acquired by the present owner from the above sale  
COURTESY: Los Angeles, Margo Leavin Gallery, John Baldessari, September - October 1981  
\$200,000-450,000

John Baldessari's verbiage 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 Koudelka, Bill Kochman and Sol LeWitt. His image layering 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 illuminating vision.

Behind Baldessari's reductionist visual language is a glimmer of humanity – regardless of how minimal his composition, he always demonstrates an uncanny brilliance for documenting the human condition. During the 1980's he moved away from incorporating text into his works. Instead, he relied entirely on the juxtaposition of images to relate a story, idea, or thought. In this work, at the beginning and end of each row, there is a headshot of a person staring. This "staring" technique is echoed by two floor lamps, each one of which is highlighted in a different primary color (blue or yellow). All the rows, with the exception of the top two, are deliberately framed between the lamps. The overall effect of the work is a narrative on the relationship between dimension, 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." (Goh Cat, Berlin, Discursive Giggles, John Baldessari: Somewhere Between Almost Right and Not Quite (With Orange), 2004, p. 20).



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 IN BY 15½ IN BY 74 IN - 150 CM BY 40 CM BY 188 CM  
EXECUTED IN 1995

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: Consumer-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, VINTAGE PHARMACY, 1947. CONSTRUCTION TEST FITTED A. A. STONE  
ARTIST'S ESTATE AND ROBERT CORNELL MEMORIAL FOUNDATION, LICENSED BY VAGA,  
NEW YORK, NY

His *Pop style* (*The Vessel Collection - Blue/Green*) is from an series of three cabinets which Damien Hirst executed in 1995. Hirst's arrangement with life and death laid 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 quality that is symbolic of the vulnerability of life and the constant presence of death that lingers at the core of Hirst's work. The objects are arranged on shelves of an oversized cabinet in the style of the medicine cabinets Hirst used to arrange bottles and boxes of remedies and act as a precursor for his enormous metal medicine cabinets filled with individual pills. The bright blue of the cabinet, juxtaposed with the vivid colors of the vessels, gives a Pop Art element to the work and like the Pop artists before him, Hirst borrows these objects and by doing so changes our perception of them. Hirst was also deeply influenced by the work of Joseph Cornell and through his study of Cornell's boxes became fundamentally aware of the historical, philosophical and symbolic power of ordinary objects.

The *Vessel Collection* series has its heritage in an early experience Hirst had with his next door neighbor Mr Barnes, during a 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 packed 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 history 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 (removing) and the objects in a related earlier work, *Farms Without Life*, a collection of empty shells alluding to the former life form within them yet in this rearrangement memorializing the eternal beauty that was once in them 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 of Damien Hirst's oeuvre. As the artist said, "I hate death. I think it rules my life. However, I think that suicide is the perfect way to deal with the 'No problem with life is not knowing when you die, or with suicide, you must 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: Want to spend the rest of my life everywhere with everyone, one to one. What 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 intent of the art and shield it from what lies outside of it while also protecting the viewer from what is inside. The art historian Richard Shone, aptly comments, "Hirst's propensity for grisly and unsettling images, which could easily spill out into the world of special effects, Hirst makes a lightropic behavior challenging subject and cooling presentation. Such inanimate color often deflects attention from work that is contained, even formulaic, 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 *Pop style* (*The Vessel Collection - Blue/Green*) is perhaps not as disconcerting initially as the other works in formaldehyde or some of the medical specimens, the underlying message of the work is consistent with Hirst's intentions and it is perhaps more subtle reference to here that makes it that much more poignant to the viewer.



DAMIAN HIRST, NOTHING IS A PROBLEM FOR MUSEUM GUARANTEED AND DRUG TESTED  
72 X 102 X 216 CM © 2000 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / SACKS GALLERY



WATER

SOLUBLE

DREAMS

**32 ED RUSCHA** b. 1937

Water Soluble Dreams

SIGNED AND DATED 94

DYE PIGMENT ON PAPER

21.8 BY 28.1 IN. 55.4 BY 71.5 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 Puff, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha, June 2004 - October 2005, no. 161, p. 204 (illustrated in color)

\$80,000-120,000



**33 JOHN WESLEY** b. 1938

Swee'pea

SIGNED, TITLED AND DATED 1992 ON THE REVERSE

ACRYLIC ON CANVAS

38.8 BY 22.6 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, 1960-1992, October - November 1992  
Venice, Fondazione Prada, John Wesley, June - October 2009,  
no. 552, p. 340, illustrated in color

\$70,000-90,000

34 YOSHITOMO NARA  
The Little Pilgrims (Night Walking)

FIBREGLASS, COTTON CLOTH AND ACRYLIC, IN 5 PARTS  
EACH 28 BY 19 BY 19 CM. 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 PROOF. 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: Satoyama Art Museum, Any/Domestic,  
February - March 1999 (another example  
exhibited)

Chicago Museum of Contemporary Art,  
Yoshitomo Nara/Wall on, March - June 2000  
Cologne, Galerie Jöhnen & Scherle, In the Empty  
Forest, March - April 2000 (another example  
exhibited)

Nuremberg, Institut für Moderne Kunst; Munich,  
Michael Zilk 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, Commitments at  
Century's End: Selections from the Neuberger  
Berman Art Collection, June 2005 - June 2004, pl.  
XI, p. 91. Illustrated in color

Jerusalem, The Israel Museum, Rising Sun,  
Morning Moon: Contemporary Art in Japan,  
December 2005 - June 2006

Utsunomiya, Shigeno Gaku ed., Yoshitomo Nara:  
Utsunomiya, Tokyo, 1999  
Mark Coetzee, Not Afraid: Rubell Family  
Collection, New York, 2004, p. 87 (another  
example illustrated)

Edu. cat., Des Moines Art Center (and travelling),  
My Reality: Contemporary Art and the Culture of  
Animals, August 2001 - October 2004, pp. 56-40

\$150,000-200,000



35 LIU YE 1964  
The Long Way Home

STAMPED WITH THE ARTIST'S NAME, TITLE AND DATE 2005 ON THE REVERSE  
OIL ON CANVAS  
50 BY 97.5 IN. 127 BY 245.1 CM.

PROVENANCE Tomio Koyama Gallery, Tokyo  
Acquired by the present owner from the above in April 2005.  
LITERATURE Ech. 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 quirky 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 dusky 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, np.)



36 TAKASHI MURAKAMI 1999  
Chaos

SIGNED, TITLED AND DATED 1999 AND INSCRIBED BY A STUDIO ARTIST ON THE REVERSE  
ACRYLIC ON CANVAS LAD ON BOARD  
18 BY 18 FT. 40.8 BY 40.8 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! Hell? Or do?, 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:  
Jewels 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 -  
Mar 2008, 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: 57 IN. X 35 IN. X 10 IN. BY 10 FT BY 56 CM  
EXECUTED IN 2002. THIS WORK IS NUMBER 3 FROM AN EDITION OF 4.

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

EXHIBITED In Loss, 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: Remaking the Ordinary, September  
2008 - April 2009 (another example exhibited).

\$100,000-400,000

The present work, Metal Jacket, is a densely precise grouping of three thousand dog tags sustained in the shape of a hollowed sterling military jacket. At a first glance the dog tags purely recall the physical image of the soldiers that could have worn them while serving their country. Upon closer 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 undermines 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 peaking out from the missing faces, which in turn become the collective other enclosing the work's largely framed void. As the artist himself asserted, "Often, people even today, 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 Sollers, *Art 21: Art in the Twenty-First Century* vol. 2, New York, 2005).



38 JULIE MEHRETU b. 1970  
Untitled 1

SIGNED AND DATED 2001 ON THE REVERSE  
OIL AND ACRYLIC ON CANVAS LACQUERED ON BOARD  
40 X 44 IN. (102.4 BY 215.4 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*  
*Heidegger-Berman Art Collection*, June 2003 - June 2004, pl. XXXV, p. 61, illustrated  
in color.

\$400,000-800,000



Jian Shanshan's (Jiajia) is a dynamically iconic painting from the artist's studio and energies. Jiajia, Shanshan's painting, layered with motifs of a complex time space and location informed by architecture, the city and a number of historical references and associated with a frenetic and highly kinetic setting. The work creates a sense of suggesting social agency.

Shanshan's paintings depart from the representations of cities, architecture, and urban planning designs and focus on dense and frenetic contemporary urban environments. She often fuses dissimilar architectural features and geographical elements such as palaces, monasteries, temples, city maps and building plans, all which intersect and control the traffic of the masses and all of which the artist dismisses at once from varying viewpoints. The compositions of these three fusing form chaotic and exploding images and motifs of proximity formed from a conceptual map. The marks, here densely clustered in clusters across the painting, are representative of individuals, figures and crowds of people in the movie. Grouped together, the individual becomes part of a social group, a collective force which people the entire composition and is representative of the speed of the modern era. The partially obscured picture emanates the sensation of speed and subsequently compounds the viewer's experience as one begins to visually move through the layers, through time and through historical moments and references to art.

The historical reference in Shanshan's paintings are further enhanced by the artist's frequent links to the canon of art history while uniquely distorting each reference. Shanshan's brushwork recalls the techniques of Chinese calligraphy yet whereas with the traditional technique characters are literally representational, Shanshan's mark making serves to encode the essence of the human condition. Furthermore, that essence connects Shanshan's works to those of Kazimir Malevich both formally and intellectually. The artist has found resonance in Malevich'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 color and composition, hangs on the insights of the artist. Her clean and depiction of the chaos of space reference Malevich's theories in his 1920 essay 'The Great Chaos' where he discusses the inevitable explosion or implosion of our conditioned species out of the sheer necessity of agency. With such informed importations, Shanshan is able to successfully reconcile many of the approaches of the past century's artists - uniting physical and cerebral experiences and socially relevant reflection.





**39 CHRISTIAN BOLTANSKI** b. 1944  
*L'école de la Grosse Hamburger Strasse, 1938*  
SIGNED AND NUMBERED 8/40  
METAL TIN, PHOTOGRAPH, CLOTH, TAPE, AND LITHO PRINT  
11.9 BY 8.6 BY 5.6 IN. / 25.5 BY 22.2 BY 1.5 CM  
11.9 BY 8.6 BY 2.6 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.  
**\$11,000-5,000**



**40 CHRISTIAN BOLTANSKI** b. 1944  
*Portrait of Two Boys with Binoculars*  
FRAMED BLACK AND WHITE PHOTOGRAPH. METAL BOX CONTAINS  
BLACK AND WHITE PHOTOGRAPHS, ELECTRIC LAMP AND WIRES.  
OVERALL: 54.5 BY 23.6 BY 8.9 IN. / 138.5 BY 60.0 BY 22.4 CM  
FRAMED: 46 BY 25 1/4 IN. / 116.8 BY 63.5 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 CINDY SHERMAN** b. 1954  
*Untitled #127*  
SIGNED, DATED 1998 AND NUMBERED 13/18 ON THE  
REVERSE  
C-PRINT  
54 BY 23 IN. / 137.4 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,  
(Whitney Biennial), 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;  
Hamburg, 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).  
**\$10,000-40,000**



**42 DOUG AITKEN** b. 1968  
Untitled (Santa Barbara Offshore Platforms)  
I and II, A Pair  
EACH PRINT AND NUMBERED 19 ON THE REVERSE.  
CHROME PRINT MOUNTED ON PLEXIGLASS IN 2 PARTS  
EACH: 100 BY 120 CM, 102 BY 122 CM  
EXECUTED IN 1998. THIS WORK IS NUMBER 1 FROM AN EDITION OF 5.  
PLUS 2 ARTIST'S PROOFS.

PROVENANCE: ACME 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 50 ON THE REVERSE.  
EKACOLOR PRINT MOUNTED ON PANEL  
24 BY 25 BY 5 CM, 61 BY 65.5 BY 12.5 CM  
EXECUTED IN 1995. THIS WORK IS NUMBER 50 FROM AN EDITION OF 50.  
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. 1967  
One-Person Game Against Nature I No. 35  
C-PRINT  
40 BY 40 IN, 101.6 BY 101.6 CM  
EXECUTED IN 1995. 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  
(D)  
BLACK AND WHITE SILVER PRINTS AND ENGRAVED PLASTIC PLAQUES,  
IN 3 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 Fuku Fine Arts Museum, Takashima Modern Art  
Museum, Ohara 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-oh, Fukuoka Art Museum, Beyond The Frame: The  
Transition from Modernism to Postmodernism in American Art:  
1960-1990, July - December 1999.

\$7,000-9,000



identify



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, RARE.  
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 Razonado*, Rio de Janeiro, 2009,  
p. 190, illustrated in color.

\$6,000-8,000



47 ANDREAS GURSKY b. 1954

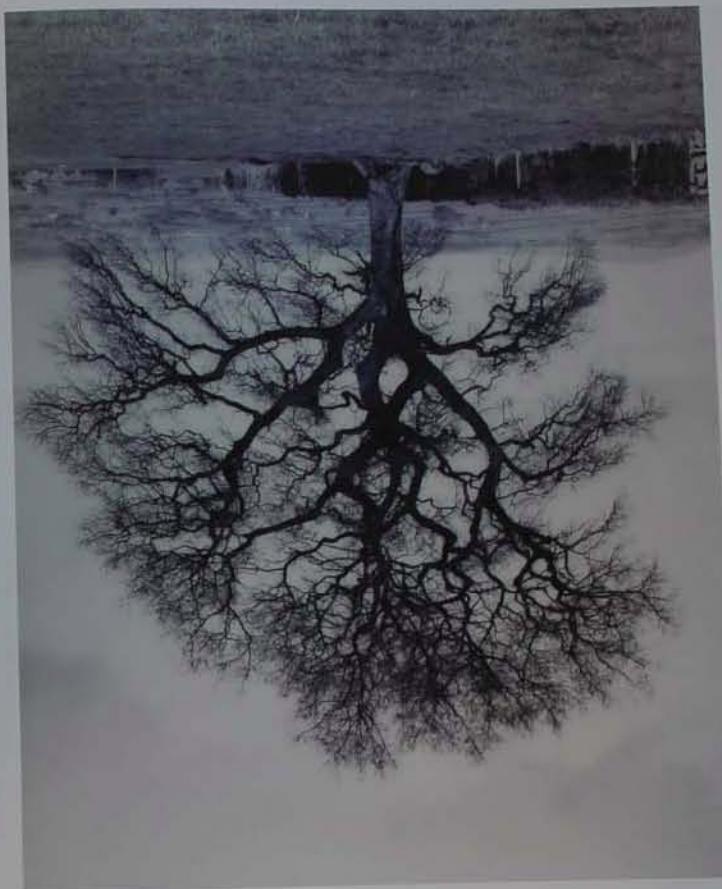
Furkapab  
SIGNED, TITLED, DATED 1992 AND NUMBERED 4/12 ON THE REVERSE  
COLOR COUPLER PRINT  
18 1/2 BY 25 IN. / 46.5 BY 63.4 CM.

EXECUTED IN 1989 AND PRINTED IN 1992. THIS WORK IS NUMBER 4  
FROM AN EDITION OF 12.

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

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

\$20,000-30,000



48 RODNEY GRAHAM b. 1961

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

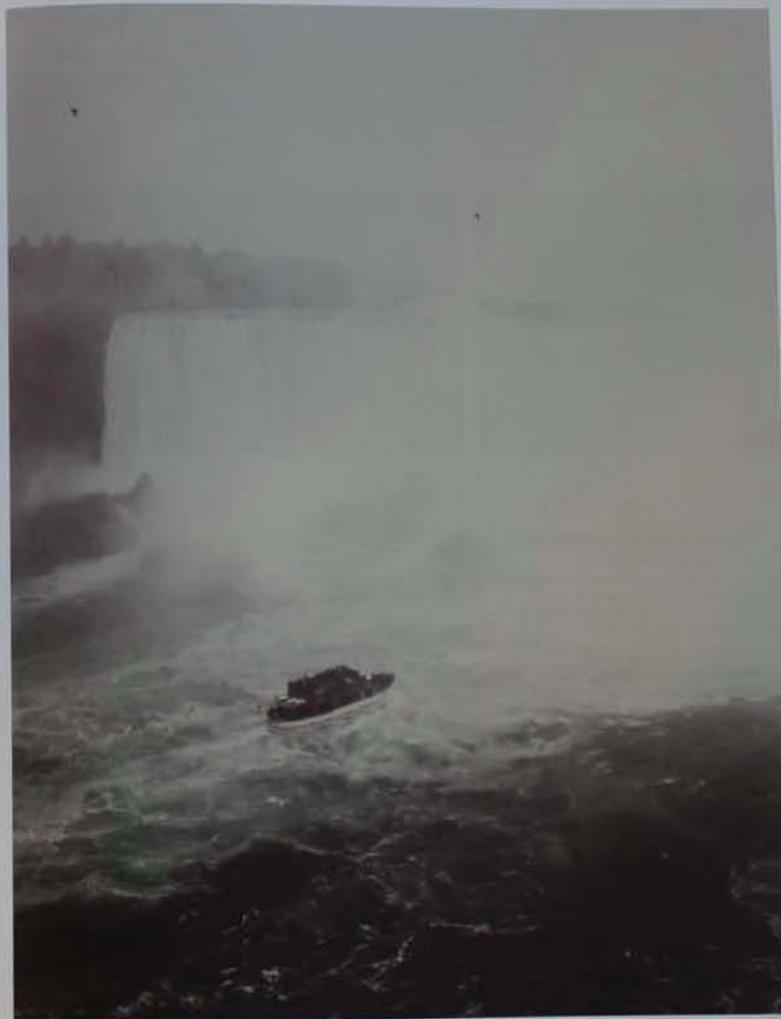
LITERATURE Seattle, Henry Art Gallery; West Palm Beach,  
Norton Museum of Art; Tampa Museum of Art; Chicago  
Cultural Center, *Crosscurrents at Century's End: Selections from  
the Neuberger Berman Art Collection*, June 2003 - June 2004,  
p. XX, p. 51, illustrated in color.

\$70,000-90,000

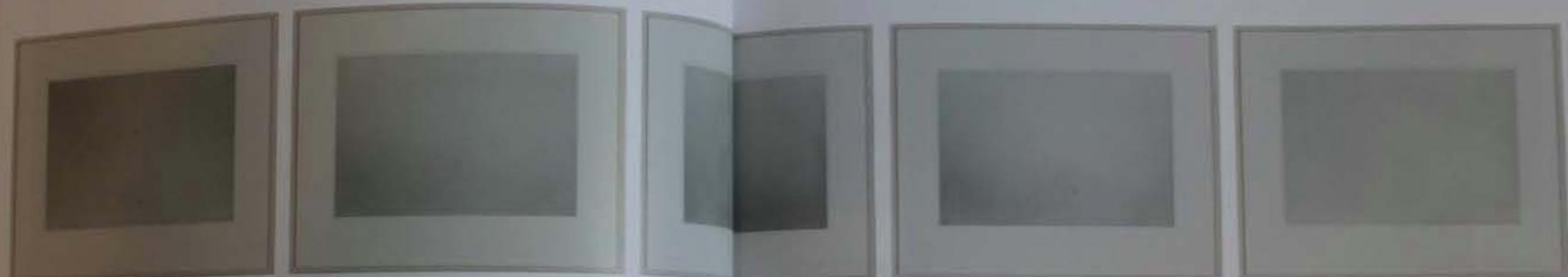
49 ANDREAS GURSKY 1994  
Niagara Falls

ACRYLIC PRINT MOUNTED ON FLEXIGLAS  
40 BY 51 CM. 15 3/4 BY 20 1/8 IN.  
EXECUTED IN 1994. THIS WORK IS FROM AN EDITION OF 12, PLUS 2 ARTIST'S PROOFS.  
PARMAHANCE 303 Gallery New York  
Acquired by the present owner from the above in July 1990  
OMVETD Deichtorhallen Hamburg, Arsenalfabrik, De Appel Foundation, Andreas Gursky:  
Photographs 1984-1993, February - July 1994, pl. 55, illustrated in color (another  
example exhibited).  
Kunstakademie 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. 18, detail illustrated in color (another example exhibited).  
Harbour Museum of Modern Art, Sharjah Art Museum, Andreas Gursky, May 2007 -  
January 2008, p.111, Illustrated in color (another example exhibited).  
Kunstmuseum Krefeld; Stockholm Moderna Museet; Vancouver Art Gallery, Andreas  
Gursky Works - Works 80-08 December 2008 - January 2009, pl. 85, illustrated in color  
(another example exhibited).  
INTERVIEW: Collier Schorr, 'How Familiar Is It?', Parkett, No. 44, July 1995, p. #9, illustrated.

\$80,000-120,000



"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," GOTTBORG, PROGOL, SANDHJ 2006, P. 146)



#### 50 FELIX GONZALEZ-TORRES 1961-1996

"Untitled"

50x70x10 cm (5 PHOTOGRAPHS WITH ARTIST'S FRAMES) 1993 PRINTS

EACH 25x25x10 CM BY 12.5 CM

EXCLUSIVELY 1994. EDITION NUMBER 1 FROM AN EDITION OF 2.  
ARTIST'S PROOF AND ACCOMPANIED BY A CERTIFICATE OF AUTHENTICITY.

COLLECTOR: Andrea Rosen Gallery, New York

Acquired by the present owner from the above in May 1994

Exhibition: Sprung Museum, Felix Gonzalez-Torres,

June - August 1991

Villa Meret, Galerie der Stadt Esslingen am Neckar, Fotografie als

Handlung, 4th International Foto-Triennale, June - September 1993

San Francisco, Francisco Galeria, Felix Gonzalez-Torres, April -

May 2004 (catalogue example exhibited).

Searle, Henry Art Gallery, West Palm Beach, Norton Museum of

Art, Tampa Museum of Arts, Chicago Cultural Center,

Conversations of Century's End: Selections from the Neuberger

Bronfman Art Collection, June 2003 - June 2004, pl. XIX, p. 49.

Assisted in part

Collection: Private Collection, Fotografie als Handlung

(Photography as Concept) with International Foto-Triennale,

Esslingen, 1991, pp. 14 - 15, Illustrated in color

Exhibition Catalog, Felix Gonzalez-Torres Catalogue

Exhibition Catalogue-Bill, 1997, p. 11, Illustrated in color

New York, Felix Gonzalez-Torres, New York, 1995, p. 40.

Assisted in part

ISBN 0-966-0000

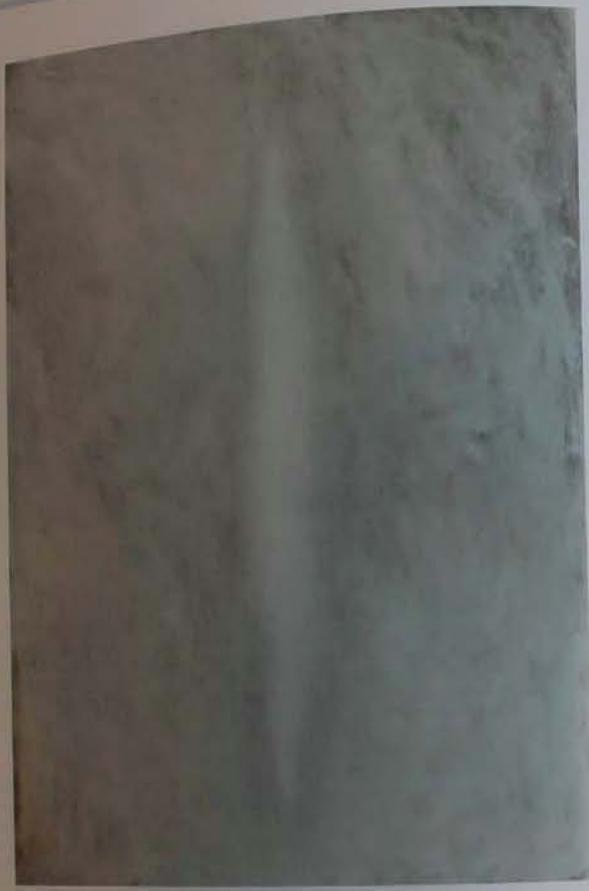
The five images that comprise the present work, Felix Gonzalez-Torres's "Untitled" from 1994, depict a somber and expansive sky fragmented. The birds cluster like specks of pale dust; in two of the photographs, they fade to near invisibility. Gonzalez-Torres, an artist known for imbuing his stark imagery 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 and inevitably fall out of sync. Similarly, piles of candy beg viewers to take a piece to deplete the pieces. 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  
SAI ANISH KAPOOR ON PAPER  
29 IN BY 22 IN. 75 CM BY 55 CM

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

\$21,000-\$31,000

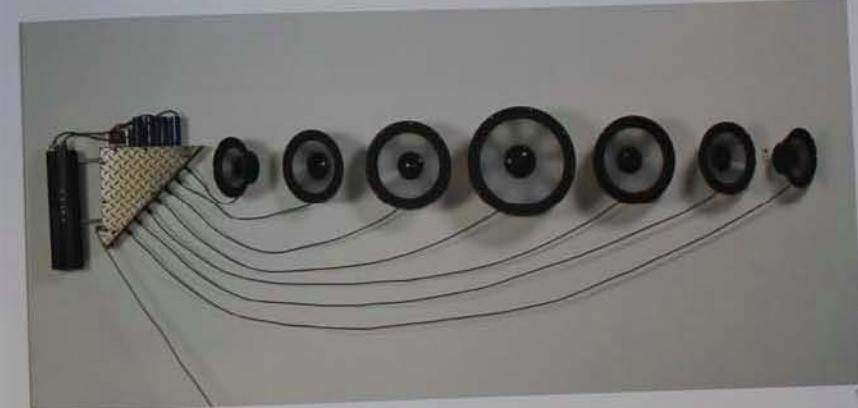


52 MAYA LIN b. 1959

Phases of the Moon

EACH SIGNED, TITLED, DATED 1998 ON THE REVERSE  
CAST BEESWAX, IN 3 PARTS  
EACH 16 1/8 IN BY 16 1/8 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. 1944

Wallflower VII

SIGNED AND DATED 1992 ON THE REVERSE OF THE ALUMINUM  
CASING  
ALUMINUM CASING, WOOD, ELECTRONICS AND SPEAKERS  
OVERALL: 50 BY 108 1/2 BY 7 1/2 IN. 78.2 BY 276.2 BY 19.1 CM

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

\$10,000-\$15,000



**54 VITO ACCONCI b. 1940**

Blown-Up Baby Doll

SIGNED, DATED '92 AND NUMBERED 6/20 ON THE BOTTOM CENTER PANEL  
SCREENPRINT ON SILKSCREEN AND MIRRORED PLEXIGLASS, IN 4 PARTS  
EACH BACKED WITH VELCRO  
48 BY 48 IN. 121.9 BY 121.9 CM

PROVENANCE Private Collection, New York  
Acquired by the present owner from the above in October 1995

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

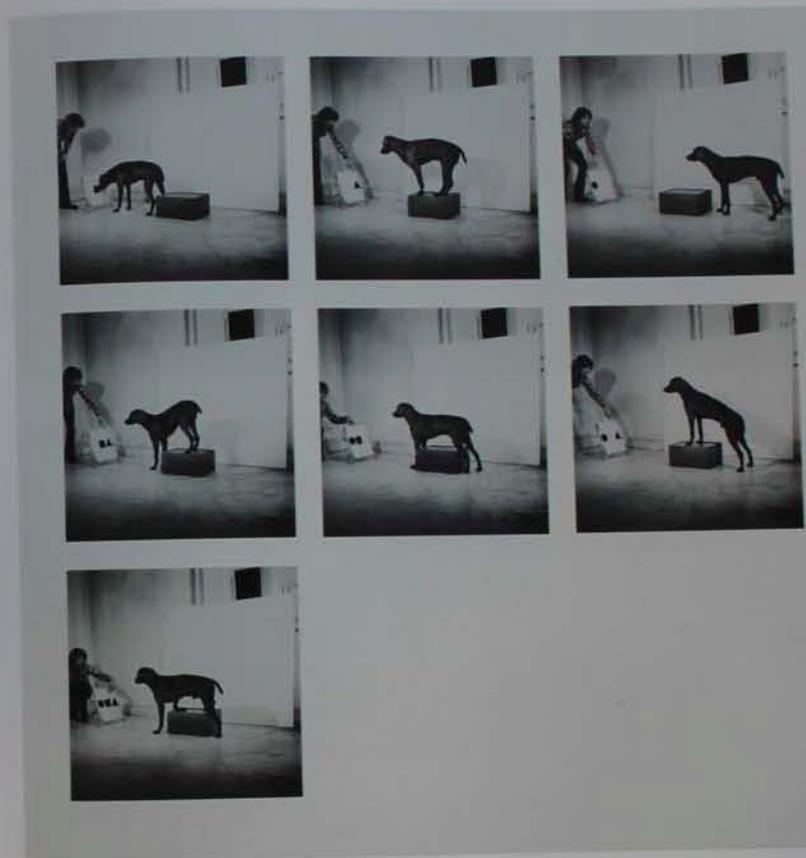
\$10,000-15,000

**55 HAIM STEINBACH b. 1944**

Untitled (female mannequin right hands)  
SIGNED, DATED '90 AND NUMBERED 1/10 ON THE REVERSE OF THE  
REVERSE OF THE SHELF  
ASH VENEERED SHELF; 2 WOOD MANNEQUIN HANDS  
OVERALL: 17 1/4 BY 15 1/4 IN. 43.8 BY 39.0 CM

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

\$3,000-5,000



**56 WILLIAM WEGMAN b. 1943**

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

GELATIN SILVER PRINTS, IN 7 PARTS, MOUNTED ON ARCHIVAL BOARD  
OVERALL: 40 1/4 BY 40 IN. 102.1 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



**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  
126 BY 56 IN. 311 BY 91.4 CM.  
EXECUTED IN 1991. THIS WORK IS NUMBER 27 FROM AN EDITION  
OF 45.

PROVENANCE Brooke Alexander Editions, New York  
Acquired by the present owner from the above in August 1992

\$3,000-5,000

**58 ENRIQUE MARTÍNEZ CELAYA** b. 1944

Wonderful Lies  
SIGNED, TITLED AND DATED 1994 AND RESECURED YOURS BECAUSE  
ASKED YOU TO ON THE REVERSE  
OIL, WAX, SPRAY PAINT AND SILK FLUORESCENT ON CANVAS  
62 BY 41 1/2 IN. 157.5 BY 106.4 BY 7.4 CM.

PROVENANCE Dorothy Goldeen Gallery, Santa Monica  
Acquired by the present owner from the above in July 1994

\$8,000-12,000

**59 RICHARD LONG** b. 1940

Untitled  
EACH SIGNED ON THE REVERSE  
AVON RIVER MUD ON PAPER, IN 3 PARTS  
165 BY 125 IN. 41 BY 32.4 CM.  
EXECUTED IN 1989.

PROVENANCE Anthony d'Offay Gallery, London  
Christie's, New York, November 10, 1993, lot 358  
Acquired by the present owner from the above sale

\$8,000-12,000



**60 ALEX HARTLEY** b. 1962

Untitled  
MDF, PHOTOGRAPH AND GLASS  
OVERALL: 43 1/2 BY 60 1/2 BY 11 1/2 IN. 110.2 BY 153.3 BY 29.3 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 DORNER** b. 1952

Bros

EACH SIGNED, TITLED AND DATED 1982 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 1991  
**\$10,000-15,000**

**62 VALESKA SOARES** b. 1957

Girl Jumping in Hole

BEESWAX ON ACID FREE PAPER  
46 BY 32½ IN. 117 BY 83 CM  
EXECUTED IN 1996

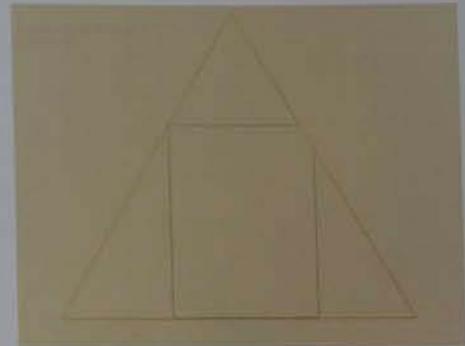
PROVENANCE Christopher Grimes Gallery, Los Angeles  
Acquired by the present owner from the above in July 1996  
**\$6,000-8,000**

**63 ROBERT MANGOLD** b. 1937

A Rectangle Not Totally within a Triangle

SIGNED, TITLED AND DATED 1986  
COLORED PENCIL, CHALK  
20½ BY 27 IN. 52.1 BY 68.6 CM

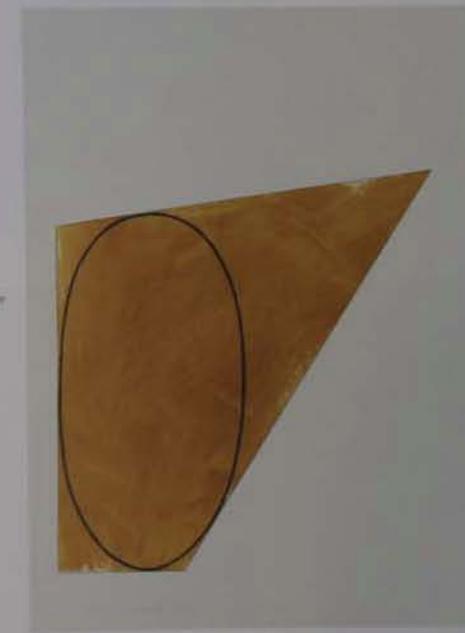
PROVENANCE Karsten Greve Gallery, Cologne  
Sotheby's, New York, February 26, 1992, lot 205  
Acquired by the present owner from the above sale

**\$20,000-30,000****64 ROBERT MANGOLD** b. 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 Rhône, 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 Rhône, 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 Rhône, Robert Mangold: Works on Paper  
1982 - 1988, April - May 1989  
**\$25,000-35,000**





65 DORIS SALCEDO b. 1962

Atribulários

DRY WALL, PLYWOOD, SHOES, COW BLADDER AND SURGICAL THREAD  
47.5 BY 52 IN. / 120.7 BY 132.2 CM  
EXECUTED IN 1998.

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

\$10,000-40,000

66 JULIÃO SARMENTO b. 1944

Where Speech Could Have Been Transcribed

TITLED AND DATED 2001 ON THE REVERSE  
ACRYLIC, GRAPHITE AND CHARCOAL ON CANVAS  
74.1 BY 86.1 IN. / 187.9 BY 219.7 CM

PROVENANCE: Sean Kelly Gallery, New York.  
Acquired by the present owner from the above in  
December 2002.  
EXHIBITED: Enschede, Van Abbemuseum, Julião Sarmento: Edits  
February - May 2004.

\$30,000-40,000





67 JOHN CAGE 1912-1992  
New River Rocks and Smoke # 7, 4/13/90  
SIGNED  
WATERCOLOR ON SMOKE-PREPARED PAPER  
57.4 BY 15.9 CM. 132.7 BY 30.0 CM.  
EXECUTED IN 1990.  
MARIAN E. MARGARET ROEDER GALLERY, NEW YORK  
CUNNINGHAM CLARK FOUNDATION, INC., NEW YORK  
Acquired by the present owner from the above in 1993  
\$15,000-20,000



68 RICHARD ARTSCHWAGER b. 1922  
Mirror. (Green)  
SIGNED, TITLED AND DATED '88 ON THE REVERSE  
FORMICA ON WOOD  
72.4 BY 36.6 IN. 183.5 BY 92.1 CM.  
PROVENANCE Marian Goodman Gallery, New York  
Christie's, New York, November 19, 1992, lot 239  
Acquired by the present owner from the above sale  
\$35,000-45,000

**MR. SOL LEWITT** 1973-1974

Wall Drawing No. 97

on Weller's Wall, West Bank, New York

dimensions variable

consists of 100 straight lines which are accompanied by  
approximately 1000 points of indeterminacy located by the  
artist. The lines are installed by artist's studio assistants.

Commissioned by Louis Comfortier, London

Photo Collection, Paris, France

Exhibited, New York, November 19, 1973, p. 162

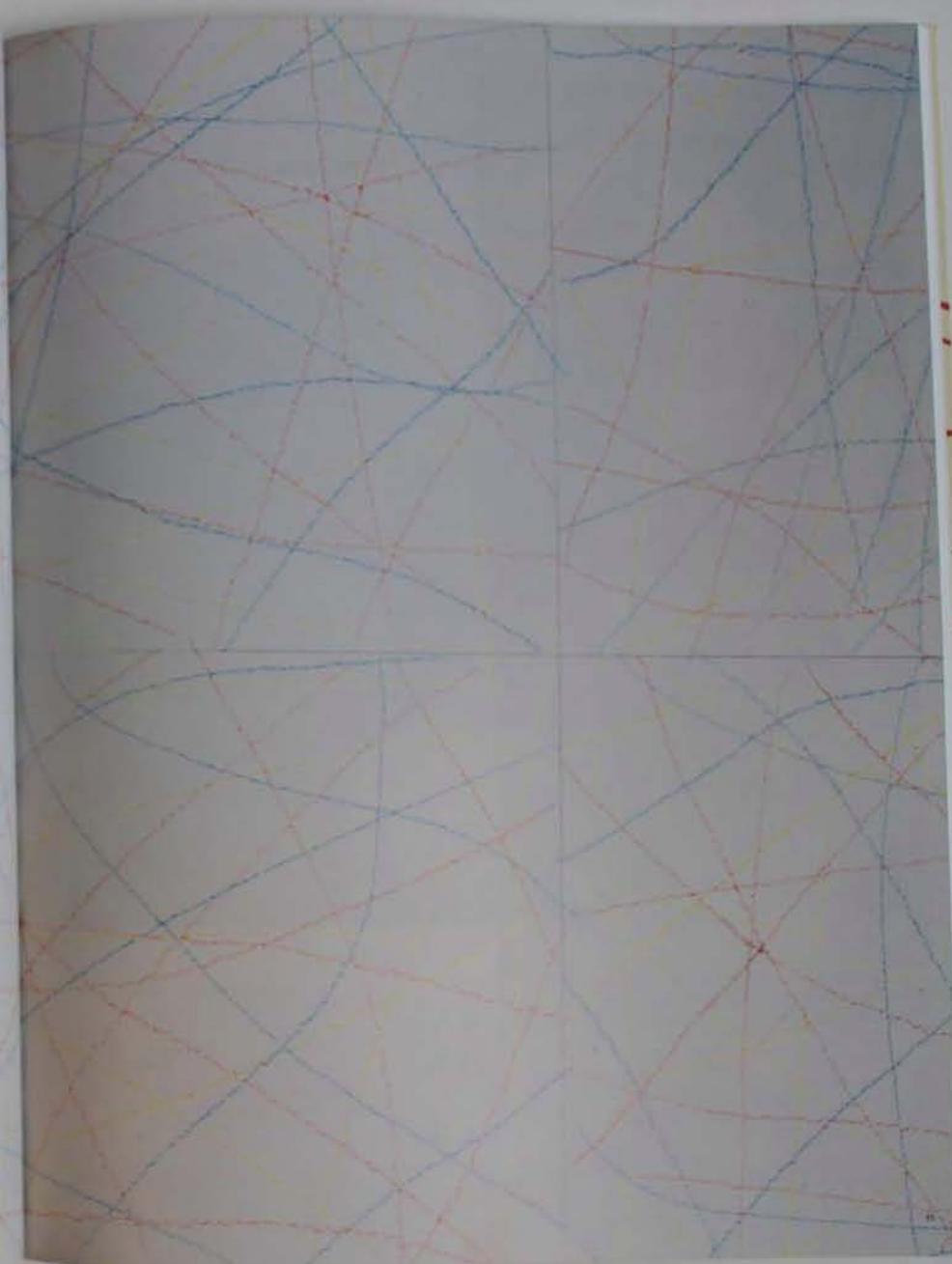
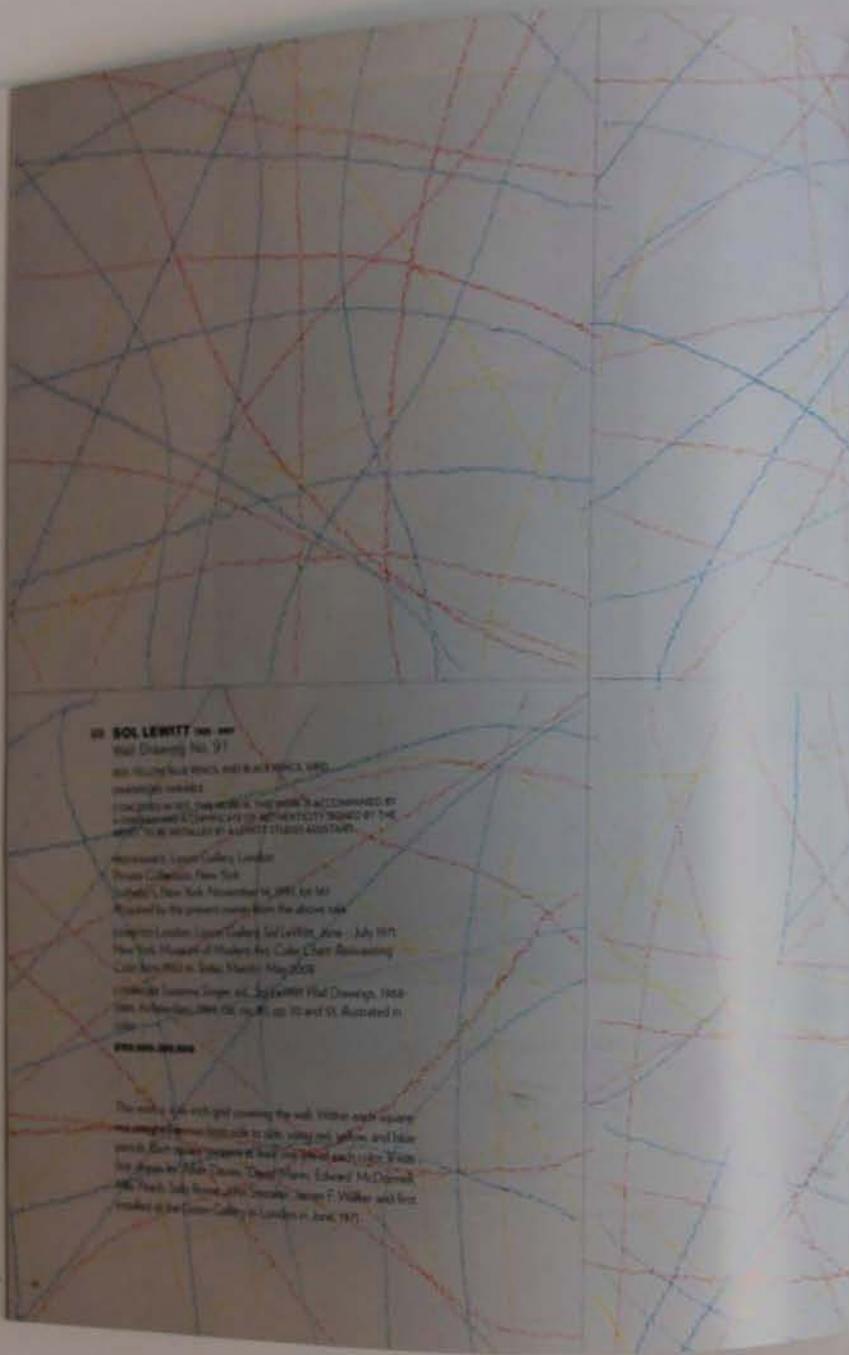
Revised by the present owner from the above copy

Commissioned by Louis Comfortier, Sol LeWitt, June 1, July 1973,  
The New Museum of Modern Art, Color Chart Revising  
Color Box VIII in Sol LeWitt, May 2006

Commissioned by Louis Comfortier, Sol LeWitt, Wall Drawing, 1968-  
1973, Installation view, The Museum of Modern Art, New York, August 15,

Dimensions variable

This work is an artwork consisting of the wall. Within each square  
there are approximately 100 straight lines, varying in yellow and blue  
which form points of indeterminacy located by the artist.  
The artist, Sol LeWitt, born 1928, died 2007, United States.  
Artwork © 2007 Estate of Sol LeWitt. Photo: Edward McDonnell  
and Alan J. Heeger. Courtesy Cheim & Read, New York, and  
Galerie Lelong, Paris. Courtesy Cheim & Read, New York, and  
Galerie Lelong, Paris. Courtesy Cheim & Read, New York, and  
Galerie Lelong, Paris.





70 TONY SMITH 1912-1980

New Piece:

SIGNED ON THE UNDERSIDE  
BLACK LACQUER ON WOOD  
10½ 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



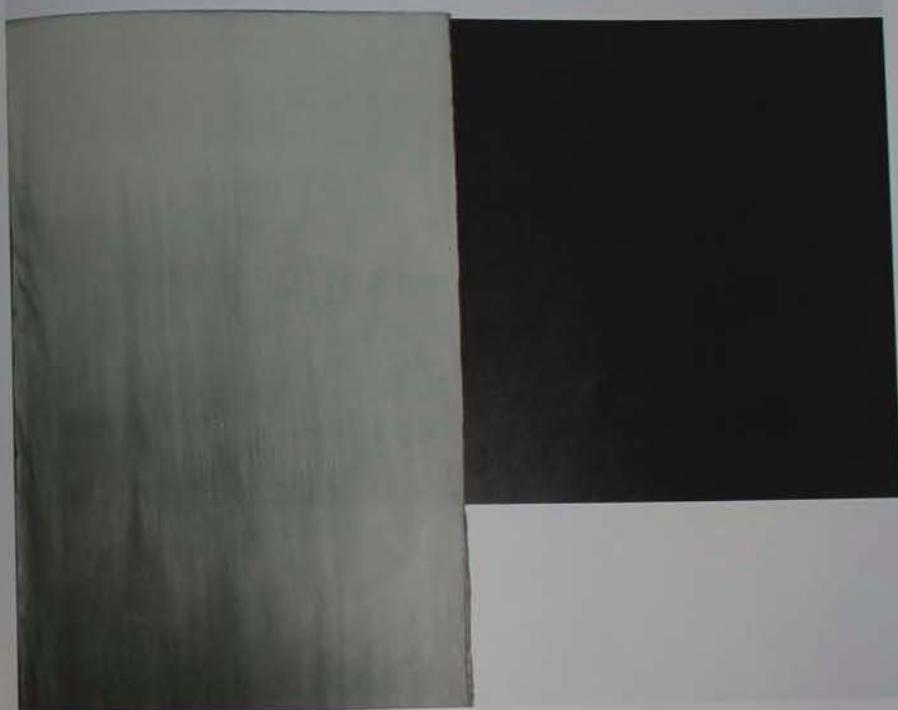
71 JOEL SHAPIRO b. 1941

Untitled

SIGNED AND STAMPED WITH THE DATE 77 AND NUMBER 10 ON THE  
UNDERSIDE  
BRONZE  
14 BY 17 BY 13½ IN. 35.6 BY 43.2 BY 34.3 CM.

PROVENANCE Donald Young Gallery, Chicago  
Christie's, New York, November 13, 1991, lot 277.  
Acquired by the present owner from the above sale.  
EXHIBITED Los Angeles, Margo Leavin Gallery, Cast, Cleveland  
Constructed, August - September 1981.

\$30,000-40,000



72 CALLUM INNES b. 1962

Exposed Painting Charcoal Black, Gold Green  
SIGNED THREE TIMES AND DATED 00 TWICE ON THE OVERLAP  
OIL ON CANVAS  
83¾ BY 81½ IN. 212.4 BY 207.6 CM.

PROVENANCE Sean Kelly Gallery, New York  
Acquired by the present owner from the above.<sup>44</sup>  
December 2000.

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

\$20,000-30,000



73 ALIGHIERO BOETTI 1940 - 1994  
Le Infinite Possibilità di Esistere  
SIGNED ON THE OVERLAP  
EMBROIDERY ON LINEN LAID ON PANEL  
14 BY 14 IN. 35.5 BY 35.5 CM.  
EXECUTED IN 1990. THIS WORK IS BEING ARCHIVED BY THE 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 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 MARCEL BROODTHAERS 1924 - 1976  
Porte Capital A  
SIGNED, TITLED AND NUMBERED 2/7 ON THE REVERSE  
ENAMEL ON PLASTIC RELIEF IN ARTIST'S FRAME  
49 BY 35 1/2 IN. 124.5 BY 90.2 CM.  
EXECUTED IN 1969.

PROVENANCE: Galerie Ronnie Van 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. 1932  
*Landscape II*

signed and dated '70 on the stretcher, titled on the reverse  
ACRYLIC AND CHARCOAL ON CELITEK 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  
\$120,000-160,000





77 ROBERT RAUSCHENBERG 1925-1993  
*Quorum (Bones and Unions)*

RAIG MUO, ROPE AND BAMBOO  
63H BY 44W BY 4 IN. 161.9 BY 112 BY 10.2 CM.  
EXECUTED IN 1975. THIS WORK IS FROM AN EDITION OF 10, 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 1991.  
\$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  
28H BY 22W IN. 72.4 BY 57.2 CM.  
EXECUTED CIRCA 1958.

PROVENANCE Private Collection, Florida.  
Sotheby's New York, June 30, 1991, lot 100.  
Acquired by the present owner from the above sale.

\$20,000-30,000



79 ROBERT RAUSCHENBERG 1925-1993  
*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 1991.  
EXHIBITED New York, Leo Castelli Gallery, Merce Cunningham  
Dance Foundation Benefit Art Exhibition, January 1991.  
\$60,000-80,000



**80 HARRY BERTOIA** 1915 - 1978

Untitled

STAINLESS STEEL

26 IN BY 4 IN . 68 BY 10 BY 10 CM.

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

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

PROVENANCE Private Collection, Pennsylvania  
Sotheby's New York, September 29, 1993, lot 318  
Acquired by the present owner from the above sale

\$12,000-18,000



**81 ARNULF RAINER** b. 1929

Untitled

SIGNED

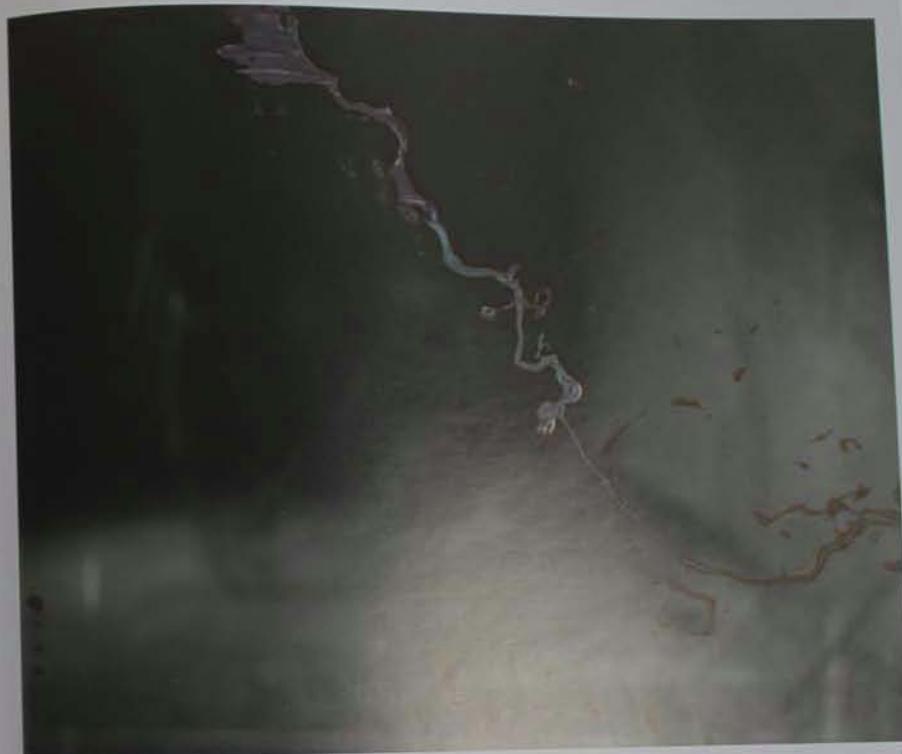
INK AND OIL CRAYON ON GELATIN SILVER PRINT

23 1/2 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, 1995, 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

ÖL ON PHOTOGRAPH

31 1/2 BY 20 IN . 80 X 50.8 CM

PROVENANCE Anthony d'Offay Gallery, London  
Acquired by the present owner from the above in May 1991  
EXHIBITED London, Anthony d'Offay Gallery, Mirror, April-June 1991

\$25,000-35,000

62 SIGMAR POLKE 1981  
Untitled

SIGNED AND DATED 83  
GOUACHE ON PAPER  
39 BY 27 1/4 IN. 99 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."

AGRAINE SCARLETT, "SIGMAR POLKE - SORRY I MISSED YOU," THE GUARDIAN, JUNE 15, 2010



84 NEO RAUCH b. 1960  
Eisbruch

SIGNED AND TITLED ON THE STRETCHER.  
OIL ON PAPER  
85 BY 76½ IN. 225 BY 195 CM.  
EXECUTED IN 1999.

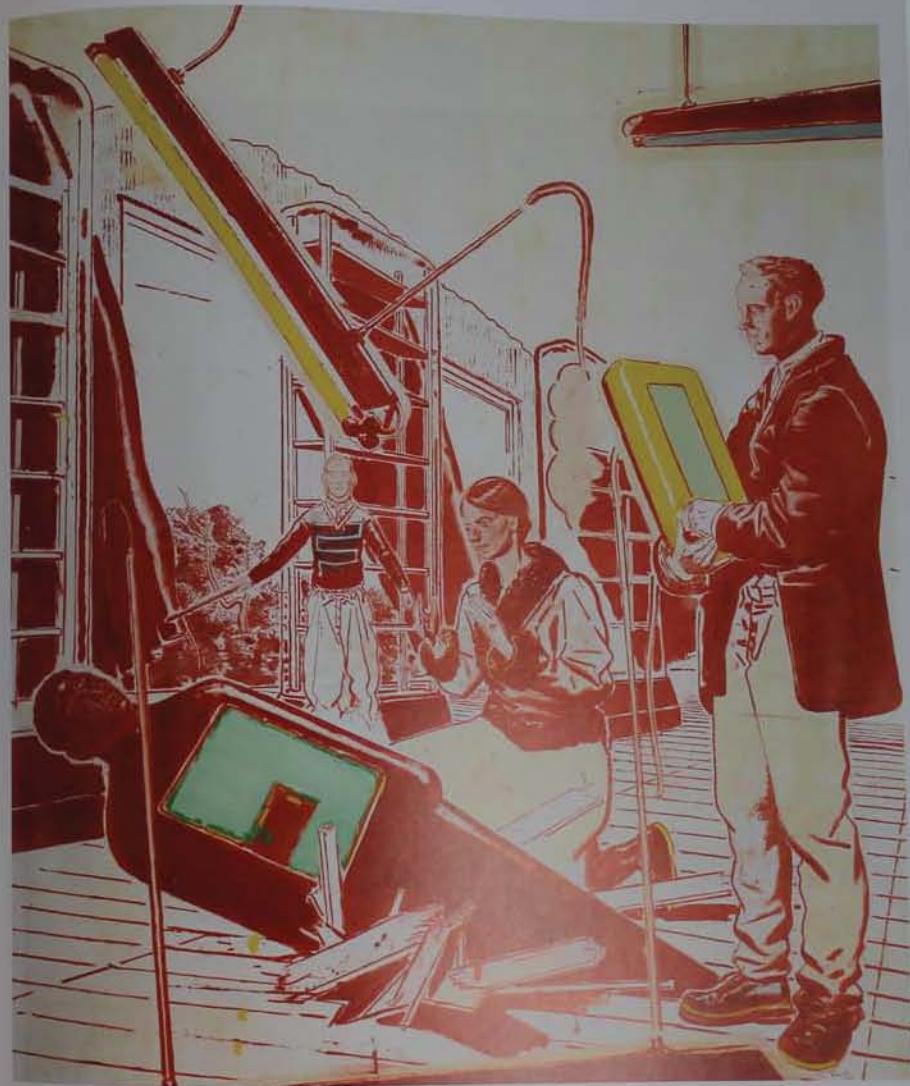
PROVENANCE David Zwirner, New York.  
Acquired by the present owner from the above in November 2000.

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.

\$400,000-400,000

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 Eisbruch, 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 mutter 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 old past of social unity and communal life. A collage of something between memory and R.E.M., the imagery is simultaneously haunting but also mesmerizing and indulging. (Daniel Birnbaum, Neo Rauch, Neo Rauch and the Vicious Circle, Bornefantenmuseum, Haga, Cantz, p. 10). 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.



58 GERHARD RICHTER b. 1942  
Australien Bild (1983-85)

PAINTED, TITLED, DATED 82 AND NUMBERED 7625 ON THE REVERSE.  
100% LINEN CANVAS

100 X 140 CM. (40 X 55 1/8 IN.)

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

LITERATURE: Angelika Trill et al., *Gerhard Richter Catalogue Raisonné 1962-1993*, Vol. III,  
Ottisden-Ruit, 1993, cat. no. 753-5, illustrated in color.

\$390,000-300,000



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

SIGNED, DATED 1992 AND NUMBERED 763-9 ON THE REVERSE  
OIL ON CANVAS  
201 BY 341 IN. / 52 BY 86 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.

\$100,000-400,000





**67 NORMAN BLUHM** 1931 - 1988

Untitled

SIGNED AND DATED #7, SIGNED AND DATED 67 ON THE REVERSE  
ACRYLIC ON PAPER  
22 1/2 BY 30 IN. 56.5 BY 76 CM

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

\$10,000-15,000



**88 IMI KNOEBEL** b. 1940

Untitled

SIGNED AND DATED 87  
METAL TAPE, GLASS, ACRYLIC AND PENCIL ON PLYWOOD IN  
ARTITTE FRAME  
39 1/2 BY 27 1/2 IN. 100.3 BY 70.0 CM

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

\$8,000-12,000



**89 MILTON RESNICK** 1917 - 2004

Tail of J

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

PROVENANCE: Robert Miller Gallery, New York  
Christie's, New York, November 9, 1993, lot 61  
Acquired by the present owner from the  
above sale

\$20,000-30,000



90 NANCY DWYER b. 1964  
Aging Punks:

SOLID HEATHERED CEDAR WITH ENAMEL  
78.5 BY 35.5 BY 9 IN. 198.4 BY 89.5 BY 22.9 CM  
EXECUTED IN 1996

PROVENANCE Cristina Rose Gallery, New York  
Acquired by the present owner from the above in June 1996  
\$3,000-7,000



91 JESSICA STOCKHOLDER b. 1962  
Untitled

WHITE PINE TREE, LITHOGRAPHY ON FABRIC, NYLON, OR YARN, OF  
ACRYLIC PAINT AND WOOD  
86.5 BY 15 BY 12.5 IN. 219.7 BY 38.1 BY 31.8 CM  
EXECUTED IN 1994

PROVENANCE Jay Gormey Modern Art, New York  
Acquired by the present owner from the above in  
September 1994  
EXHIBITED Purchase, Neuberger Museum of Art, Beyond The  
Pale, February - May 2002  
\$10,000-15,000



92 KARIN DAVIE b. 1965  
Psyche

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

PROVENANCE Marianne Boesky Gallery, New York  
Acquired by the present owner from the above in October 1999  
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



**93 MAUREEN GALLACE** b. 1949

Untitled Cape Cod No. 3  
SIGNED AND DATED 1999  
PASTEL PIGMENT ON PAPER  
22 1/2 BY 30 IN. / 57 BY 76 CM  
PROVENANCE: 303 Gallery, New York.  
Acquired by the present owner from the above in May 2000  
**\$6,000-8,000**



**94 VERNE DAWSON** b. 1941

2100  
OIL ON CANVAS  
66 1/2 BY 66 1/2 IN. / 168.9 BY 168.3 CM.  
EXECUTED IN 1998.  
PROVENANCE: Gann 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 INK ON COTTON  
54 BY 54 IN. / 86.4 BY 86.4 CM  
EXECUTED IN 1997.  
PROVENANCE: Marc Foxxi Gallery, Los Angeles.  
Acquired by the present owner from the above in 1997.  
**\$12,000-18,000**



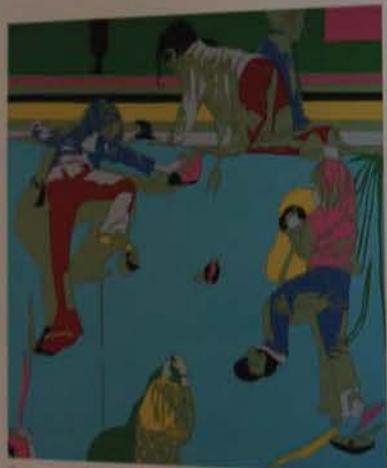
**96 JEREMY DICKINSON** b. 1962

Bus Compound  
SIGNED, TITLED AND DATED 2002 ON THE REVERSE  
OIL AND ACRYLIC ON CANVAS  
50 1/2 BY 42 IN. / 128 BY 107 CM.  
PROVENANCE: Tomio Koyama Gallery, Tokyo.  
Acquired by the present owner from the above in December 2005.  
EXHIBITED: Tokyo, Tomio Koyama Gallery, Jeremy Dickinson,  
October - November 2002.  
**\$4,000-5,000**





**97 KEVIN APPEL** b. 1947  
Untitled Interior No. 5  
ACRYLIC AND OIL ON CANVAS LAID DOWN ON PANEL  
65 BY 52 IN. / 166.4 BY 132.1 CM  
EXECUTED IN 1967.  
  
PROVENANCE: Angels Gallery, Los Angeles.  
Acquired by the present owner from the above in February 2000.  
  
\$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 Tatintsian Gallery, Moscow.  
Acquired by the present owner from the above in February 2000.  
  
EXHIBITED: Seattle, Henry Art Gallery; West Palm Beach, Florida, Boca Raton Museum of Art; Tampa Museum of Art; Chicago Cultural Center, Crosscurrents at Century's End: Selections from the Neuberger Berman Art Collection, June 2001 - June 2004, pl. XLVII, p. 105, illustrated in color.  
  
\$8,000-12,000

**99 INGRID CALAME** b. 1944  
hnggnh-hnggnh-hnggnh  
ENAMEL PAINT ON ALUMINUM  
52 BY 72 IN. / 132.9 BY 182.9 CM  
EXECUTED IN 2000.  
  
PROVENANCE: Dutch Projects, New York.  
Acquired by the present owner from the above in April 2000.  
  
EXHIBITED: Seattle, Henry Art Gallery; West Palm Beach, Florida, Boca Raton Museum of Art; Tampa Museum of Art; Chicago Cultural Center, Crosscurrents at Century's End: Selections from the Neuberger Berman Art Collection, June 2001 - June 2004, pl. VII, p. 24, illustrated in color.  
Ridgefield, Connecticut, The Aldrich Museum of Contemporary Art; Palm Beach Institute of Contemporary Art, Give Painting Now, September 2000 - April 2001.  
  
\$8,000-12,000



**100 DENNIS HOLLINGSWORTH** b. 1944  
L'il Emerson  
SIGNED AND DATED 1987 ON THE STRETCHER  
OIL ON CANVAS  
60 BY 60 IN. / 152 BY 152 CM  
  
PROVENANCE: Bennett Roberts Fine Art, Los Angeles.  
Acquired by the present owner from the above in February 2000.  
  
\$4,000-6,000





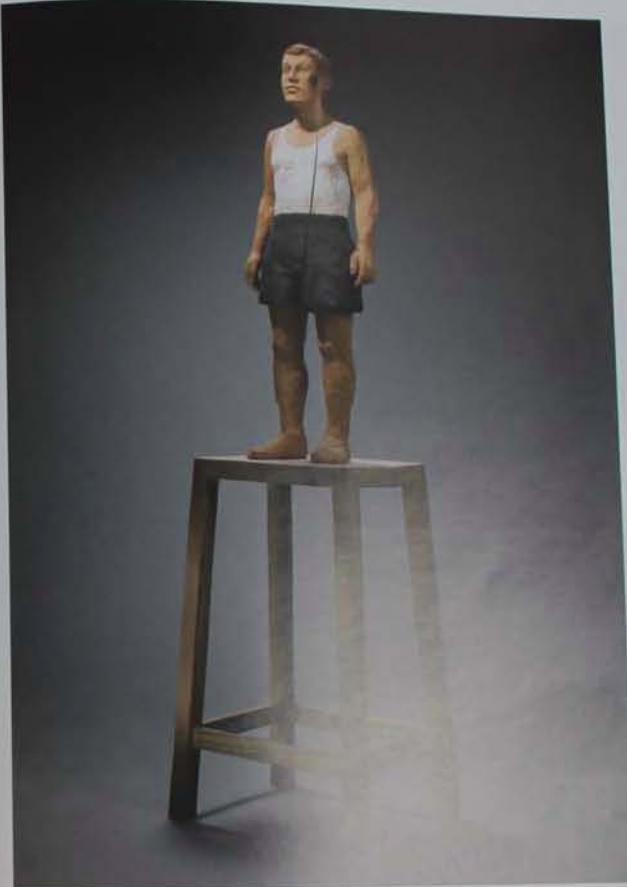
101 TONY BEVAN b. 1951

Portrait Boy

SIGNED AND INSCRIBED 'POB' ON THE REVERSE  
PAINT AND ACRYLIC ON CANVAS  
37.5 BY 31.5 IN. 95.3 BY 79.9 CM

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

\$20,000-30,000



102 STEPHAN BALKENHOL b. 1961

Man in Black Trunks

PAINTED SUGARPLINE AND WOOD PEDESTAL  
88.5 BY 27.5 BY 20 IN. 224.8 BY 70 BY 50.8 CM  
EXECUTED IN 1995

PROVENANCE Regen Projects, Los Angeles  
Acquired by the present owner from the above in March 2004  
EXHIBITED Washington, D.C., Hirshhorn Museum and Sculpture  
Garden; Montreal Museum of Fine Arts, Stephan Balkenhol:  
Sculptures and Drawings, October 1995 - May 1996

\$50,000-70,000



103 FABIAN MARACCIO b. 1962

Para-Portrait II

SIGNED AND DATED '97 ON THE REVERSE  
INK, OIL AND ACRYLIC PAINT ON TYVEK, ON COPPER TUBE AND  
NYLON ROPE STRUCTURE  
52 IN BY 49 BY 8 IN. 133.4 BY 124.5 BY 21.6 CM.

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



104 WILLIE COLE b. 1955

Gas Snake (G)

GAS PUMP NOZZLE, RUBBER HOSE AND REBAR  
64 IN BY 28 BY 27.5 IN. 163.2 BY 71.1 BY 69.85 CM.  
EXECUTED IN 1992

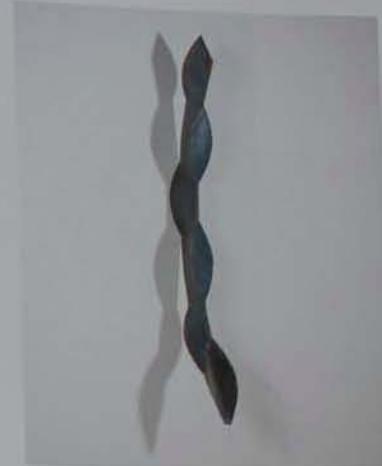
PROVENANCE Brooke Alexander Gallery, New York  
Acquired by the present owner from the above in 1992  
**\$7,000-9,000**

105 JOHN EWING DUFF b. 1943

Blue Serrated Wedge

SIGNED AND DATED 1985 ON THE UNDERSIDE  
ENAMEL PAINT ON FIBERGLASS  
80 BY 5 BY 5 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**

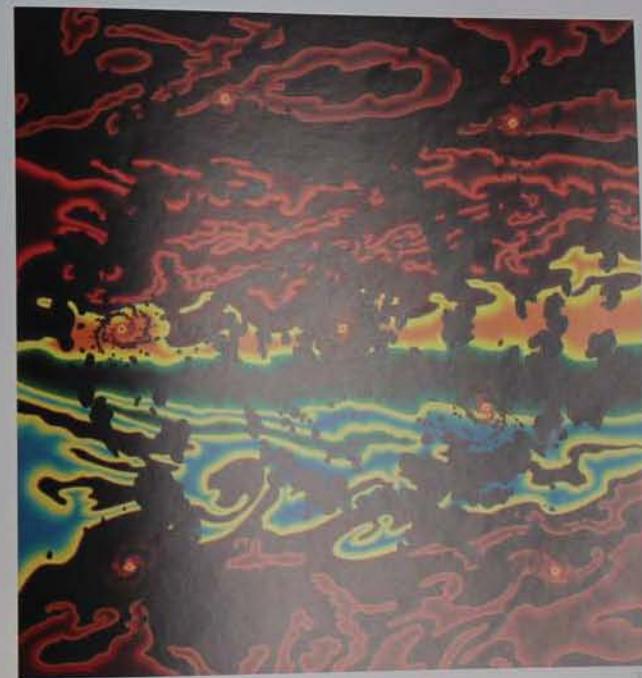


106 SHARON ELLIS b. 1955

Jupiter

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

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





107 KIMSOOJA b. 1937

Seven Wishes

WOOD PRINT ON PAPER

44 1/2 BY 35 1/2 IN. 113 BY 89 CM.

EXECUTED IN 2004. THIS WORK IS AN EDITION OF 20, PLUS 5 ARTIST'S PROOFS PURCHASED 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 PENG WEI b. 1974

Floral Roundels with Butterflies Robe

SIGNED AND DATED 2006

INK AND COLOR ON PAPER

67 1/2 BY 100 IN. 171.4 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

70 X BY 51 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, Huzan, 2001, p. 144, illustrated in color  
Zhang Guisheng, ed., Chinese Artists of Today Fang Lijun, Beijing, 2006, p. 185, illustrated  
in color  
Lo Tienku, ed., Live like a Wild Dog: 1963-2008 Archival Documentation of Fang Lijun -  
Taie, 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 amber hue of the scorching sun, evokes a feeling of being abandoned in a void without normative orientation and interpersonal interaction. However, in contrast to this pessimistic outlook, Fang Lijun's dependence of the symbolism of the sun speaks to the hope that the struggle of China will ultimately lead to a brighter future.





公  
阴

110 XU BING 1998  
Landscape [Two Works]

SIGNED  
INK ON NEPALESE PAPER IN 2 PARTS  
EACH 27H BY 59W IN - 69.5 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



公  
阴



111 QIN FENG b. 1961

West Wind East Water, D111

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 above in 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

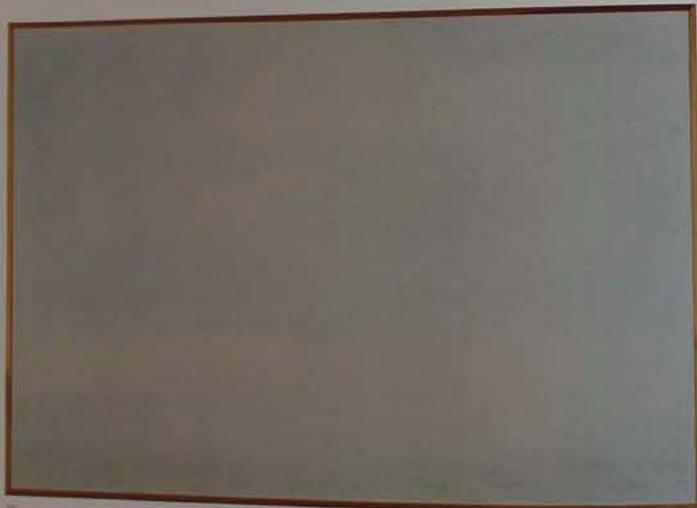
44 IN. BY 68 1/8 IN. 112.4 BY 175 CM.

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

50 IN. 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

52 BY 62 IN. 132.5 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  
21H BY 28½ IN. 55.2 BY 73 CM

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

\$7,000-10,000



116 ZHANG DAWO b. 1942

Reconstruction No. 1

INK ON PAPER MOUNTED ON CANVAS ON BOARD  
52H BY 25½ 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. 1952

Dilemma: Three Way Fork in the Road III

CHROMOGENIC PRINT MOUNTED ON PLEXIGLAS  
41 BY 78½ IN. 104 BY 199.4 CM  
EXECUTED IN 2007. THIS WORK NUMBER 1 FROM AN EDITION OF 8.

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

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

\$8,000-12,000



118 THOMAS STRUTH b. 1954

Shibuya Crossing, Tokyo, 1991

SIGNED/TITLED DATED 1991 AND NUMBERED 1/8 ON THE REVERSE  
C-print  
224.8 BY 199.8 CM 88.5 BY 78.5 IN.  
74071702-94-1991

PROVENANCE Marian Goodman Gallery, New York  
Acquired by the present owner from the above in April 1998  
Javertt Collection, Museum of Art, Los Angeles; The Museum of Contemporary Art, New York; The Metropolitan Museum of Art, Chicago; The Museum of Contemporary Art, Thessaloniki, Greece; Hirshhorn Museum, Washington, D.C.; The Art Institute of Chicago; The Museum of Contemporary Art, Chicago; Small Art Museum, Tokyo, Japan; September 2003, p. 102 illustrated in color

Solothurn, Henry Art Gallery, University of Washington, Seattle; John B. Beck House Museum of Art, Terrell, Texas; Museum of Fine Arts, Houston; Center for Creative Photography, Tucson, Arizona; Sumner Museum, Anderson, South Carolina; Art Collection, June 2004, p. 242, p. 108 illustrated in color

REFERENCES Richard Sennett, Thomas Struth: Stranger and Friends Cambridge, 1994, pp. 41–42; illustrated in color  
pp. 200–201, 216, 226



119 MASSIMO VITALI b. 1944

Cagliari

CIBACHROME PRINT

71.5 BY 59.5 IN. 181.6 BY 150.5 CM  
EXECUTED IN 1995.

PROVENANCE Marianne Boesky, New York.  
Acquired by the present owner from the above in  
November 1998.

\$25,000-35,000



120 RONI HORN b. 1955

Piece #2

TITLED, DATED 1998 AND NUMBERED 1/5 ON THE REVERSE  
IRIS PRINTS ON SOMERSET PAPER, IN 5 PARTS  
EACH: 20 BY 27 IN. 50.8 BY 68.6 CM

PROVENANCE Matthew Marks Gallery, New York.  
Acquired by the present owner from the above May 1999.

\$30,000-40,000





121 JAMES CASEBERE b. 1962

*Tunnel with Dark Hole*  
CHROMOGENIC PRINT MOUNTED TO PLEXIGLASS  
40 BY 22 IN. / 102.3 BY 55.9 CM  
EXECUTED IN 1992. THIS WORK IS NUMBER 4 FROM AN EDITION OF 10.  
PRODUCED BY THE ARTIST'S FROPS.

PROVENANCE: Sean Kelly Gallery, New York.  
Acquired by the present owner from the above in February 1993.  
Presented London, Lazar Galerie, James Casebere, February/March 2000 (another example exhibited).  
Seattle, Henry Art Gallery, West Palm Beach, Norton Museum of Art, Tampa Museum of Art, Chicago Culture Center,  
Crosscurrents of Century I End: Selections from the Neubauer Bernier Art Collection, June – June 2004, pl. VII, p. 21  
Illustrated in color.  
Seoul, Gallery Pro-James Casebere, October – November 2004  
(another example exhibited).

\$8,000-12,000



122 OLIVER BOBERG b. 1962

*Himmel II*  
ETCHED AND SIGNED ON A LABEL APPLIED TO THE BACK OF THE  
PRINT, IN ALL PARTS  
40 BY 65 IN. / 102.3 BY 165.1 CM  
EXECUTED IN 2002. THIS WORK IS NUMBER 1 FROM AN EDITION  
OF 10.

PROVENANCE: Paul Morris Gallery, New York.  
Acquired by the present owner from the above in August 2003.

\$4,000-6,000

123 MITCH EPSTEIN b. 1962

Untitled, New York

CHROMOGENIC PRINT MOUNTED ON ALUMINUM  
39 BY 48 IN. / 99.3 BY 122 CM  
EXECUTED IN 1998. THIS WORK IS NUMBER 1 FROM AN EDITION OF 3.

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

\$8,000-12,000





**125 KIKI SMITH** b. 1954

Tidal

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

19 BY 124 IN. / 48.2 BY 127.5 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.

\$4,000-8,000



**126 ELISA SIGHICELLI** b. 1968

Iceland: Kitchen

SIGNED, TITLED, DATED 2001 AND NUMBERED 1/5 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

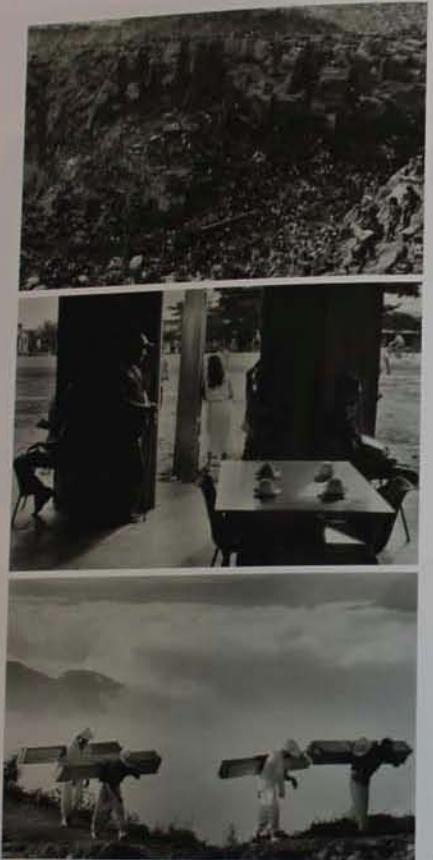
Lumière

SILKSCREEN ON PLEXIGLAS  
55 BY 73 IN. / 139.7 BY 185.4 CM.  
EXECUTED IN 1991.

PROVENANCE: Galerie Ghislaine Hussonot, Paris  
Acquired by the present owner from the above in November 1991.

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





128

**128 SEBASTIÃO SALGADO** b. 1944

- i. Serra Pelada, Brazil
- ii. Brazil 1980
- iii. Mexico 1980
- iv. EMBOSSED WITH THE ARTIST'S SIGNATURE, SIGNED, TITLED AND DATED 1985 ON THE REVERSE
- v. EMBOSSED WITH THE ARTIST'S SIGNATURE, SIGNED, TITLED AND DATED 1980 ON THE REVERSE
- vi. 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. Ed. Cat., San Francisco Museum of Modern Art,  
*An Uncertain Grace: Photographs by Sebastião Salgado*, October - December 1990, p. 6, Illustrated.

\$8,000-12,000

**129 SEBASTIÃO SALGADO** b. 1944

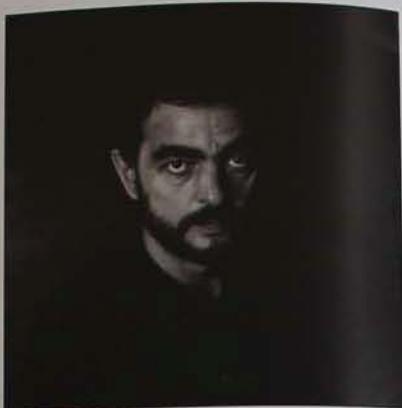
- i. Ecuador 1982
- ii. Brazil 1980
- iii. Mexico 1980
- iv. EMBOSSED WITH THE ARTIST'S NAME, SIGNED, TITLED AND DATED 1982 ON THE REVERSE
- v. EMBOSSED WITH THE ARTIST'S SIGNATURE, SIGNED, DATED 1980 AND INSCRIBED KUWAIT ON THE REVERSE
- vi. EMBOSSED WITH THE ARTIST'S NAME, SIGNED, TITLED AND DATED 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. Ed. Cat., San Francisco Museum of Modern Art,  
*An Uncertain Grace: Photographs by Sebastião Salgado*, October - December 1990, p. 6, Illustrated.

\$8,000-12,000



130 **JASON BROOKS** b. 1949  
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 Szyzko ul Siemieradzkiego, Krakow  
July 1984  
BLACK AND WHITE PHOTOGRAPH  
59.5 BY 59 IN. 151.5 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**

133 **ERIK ANDRIESSE** 1957 - 1992  
Turtle  
SIGNED AND DATED 17-90  
OIL ON CANVAS  
26 BY 20 IN. 66.5 BY 50.8 CM  
PROVENANCE Galerie Paul Andriesse, 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**





135 JANET FISH b. 1938

Honey Jars

SIGNED

ÖL AUF CANVAS  
84 X 87,5 CM / 33 X 34 1/2 IN  
EXECUTED IN 1971

PROVENANCE: Private Collection (Acquired directly from the artist)

Christie's New York, November 19, 1992, lot 347  
Acquired by the present owner from the above sale

\$125,000-\$150,000



136 RACKSTRAW DOWNES b. 1939

110th and Broadway

TITLED AND DATED 1978/1980 ON THE REVERSE

ÖL AUF CANVAS

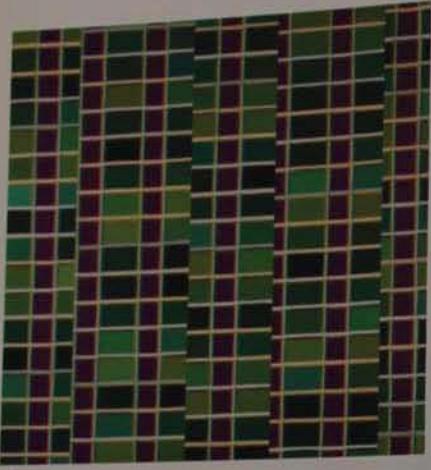
76 X 99,5 CM / 30 X 39 1/2 IN

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-\$30,000

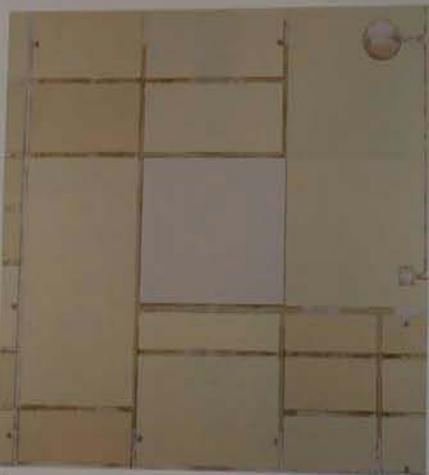


**137 WAYNE GONZALES b. 1957**

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



**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**

**139 UDOMSAK KRISANAMIS b. 1966**

How Soon Is Now?

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

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

EXHIBITED Columbus, Wexner Center for the Arts, Udomsak Krisanamis, September - December 2000  
Seattle, Henry Art Gallery; West Palm Beach, Norton Museum of Art; Tampa Museum of Art; Chicago Cultural Center, *Crosscurrents at Century's End: Selections from the Neuberger Berman Art Collection*, June 2003 - June 2004, pl. XXXI, p. 75, illustrated in color

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



**140 MATTHIAS MEYER b. 1969**

Chicago

SIGNED, TITLED AND DATED 2007 ON THE REVERSE  
OIL ON CANVAS  
39 1/4 BY 78 1/2 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**





141 ERIC WOLF b. 1968

Bisby Lake

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

46 BY 70 1/4 IN. 116.8 BY 179.1 CM

PROVENANCE Barbara Gladstone Gallery, New York.  
Acquired by the present owner from the above in June 2008

\$7,000-10,000



142 TAM VAN TRAN b. 1968

Green Power

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

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

EXHIBITED San Francisco: Anthony Meier Fine Arts; Tam Van  
Tran: Purple System; November - December 2006

\$8,000-12,000

143 SARAH WALKER

A/C

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 SARAH WALKER

Vault

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

PROVENANCE Pierogi Gallery, Brooklyn

Acquired by the present owner from the above in June 2008  
\$5,000-7,000





145 MATHIAS MEYER b. 1944  
*Waterfall 4*  
SIGNED AND DATED 2007 ON THE REVERSE  
OIL ON CANVAS  
59.5 BY 127.8 CM.  
PROVENANCE Galerie Andreas Binder, Munich.  
Acquired by the present owner from the above in July 2007.  
\$4,000-8,000



146 MELISSA MEYER b. 1947  
*Untitled*  
OIL ON PAPER, IN THREE PARTS  
EACH, 30 BY 22.5 IN., 76.2 BY 57.2 CM.  
EXECUTED IN 1988  
PROVENANCE R.C. Erpt Gallery, New York  
Acquired by the present owner from the above in May 1998.  
\$4,000-6,000



147 PER KIRKEBY b. 1938  
*Billedtavle II*  
SIGNED, TITLED AND DATED 1988 ON THE REVERSE  
OIL ON LINEN  
59.5 BY 39.4 IN., 150.5 BY 99.7 CM.  
PROVENANCE Galerie Michael Werner, New York  
Private Collection, California  
Sotheby's, New York, November 18, 1992, lot 210  
Acquired by the present owner from the above  
\$40,000-60,000

END OF SALE

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



JENNIFER BARTLETT b.1941

House.  
The complete set of 25 screenprints in  
color, 2003, each signed in pencil, dated  
and numbered 53/45, on smooth wove  
paper, framed (25 prints).

EACH SHEET 558 BY 357 MM 14 BY 14 IN.

\$12,000-18,000



JASPER JOHNS b.1930

Untitled (For the American Center)

Lithograph printed in colors, 1994, signed in  
pencil, dated and numbered 65/75.  
750 BY 822 MM 29 1/2 BY 32 1/4 IN.

\$7,000-10,000



JIM DINE b.1935

Running Hammers in a Landscape  
(Carpenter 19).

Screenprint, etching and aquatint with hand-  
coloring, 1982, signed in pencil, dated and  
numbered 3/5.

519 BY 1911 MM 20 1/2 BY 74 1/2 IN.

\$5,000-7,000

ELLIsworth KELLY b.1923

Green

Lithograph printed in green, 2001, signed in  
pencil and numbered 27/45.  
64 BY 335 MM 12 1/2 BY 91 1/4 IN.

\$1,000-1,500



SOL LEWITT b.1928

Brushstrokes in Different Colors  
Two Directions Three Panels

Three-etchings with monotype printed in  
colors, 1972, each 100x100 mm, each  
numbered from 0 to 100, each  
inscribed 'PP 1/1'

EACH SHEET 1192 BY 1192 MM 47 BY 47 IN.

\$6,000-8,000

ROBERT MANDOLINI

Concerto Concerto 1982  
Lithograph with hand-painted highlights  
edition 2,000, print 1000, signed  
and numbered, 60 X 40 CM  
Signed 10,000

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



**BRICE MARDE** 1938  
L.I.I.III (Lewison 37)

This set of three screenprints in colors, 1985, each signed in pencil, dated, titled and inscribed 'RTP', prints aside from the numbered edition of 15.

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



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

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

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

**EDWARD RUSCHA** b.1937  
Petroplots: Laurel Canyon and Ventura

Mixografia printed in colors, 2005, signed in pencil, dated and numbered #10, 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 1/4 IN.  
**\$5,000-7,000**

**JOAN MITCHELL**

1926-1992  
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  
57 1/8 BY 82 1/8 IN.  
**\$5,000-7,000**

**JOAN MITCHELL**

1926-1992  
Sunflowers IV  
Lithograph printed in colors, on two sheets of BFK Rives paper, 1992, signed in pencil, dated and numbered 18/34.

OVERALL 1493 BY 1334 MM  
57 7/8 BY 52 1/2 IN.  
**\$5,000-7,000**



**SEAN SCULLY** b.1945  
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.

1986 122 BY 920 MM, 47 1/8 BY 36 1/8 IN.  
**\$5,000-7,000**



**SEAN SCULLY** b.1945  
Standing II (Oberhuber, Tonneau-Ryckelynck & Fehlemann 86002)

Woodcut printed in colors, 1986, signed in pencil, dated, titled and inscribed 'O.S.', sheet 1/10, an artist's proof.

1986 122 BY 920 MM, 47 1/8 BY 36 1/8 IN.  
**\$5,000-7,000**



**CY TWOMBLY** 1928-2011  
Notes for Oil Painting 1 (A. 1-11)

This important portfolio, comprising ten lithographs with colored pencil, includes a series of drawings, sketches and collages, 1960-1961, and a set of five oil paintings, 1960-1961.

EACH SHEET 500 BY 350 MM, 19 5/8 BY 13 3/4 IN.  
**\$5,000-7,000**

**TERRY WINTERS** b.1951  
Notes for Oil Painting 1 (A. 1-11)

Three monotypes, 1990, each signed and dated on the reverse of the sheet (3 prints).

1990 557 BY 291 BY 214 MM  
22 BY 11 1/2 BY 8 1/2 IN.  
**\$5,000-7,000**

