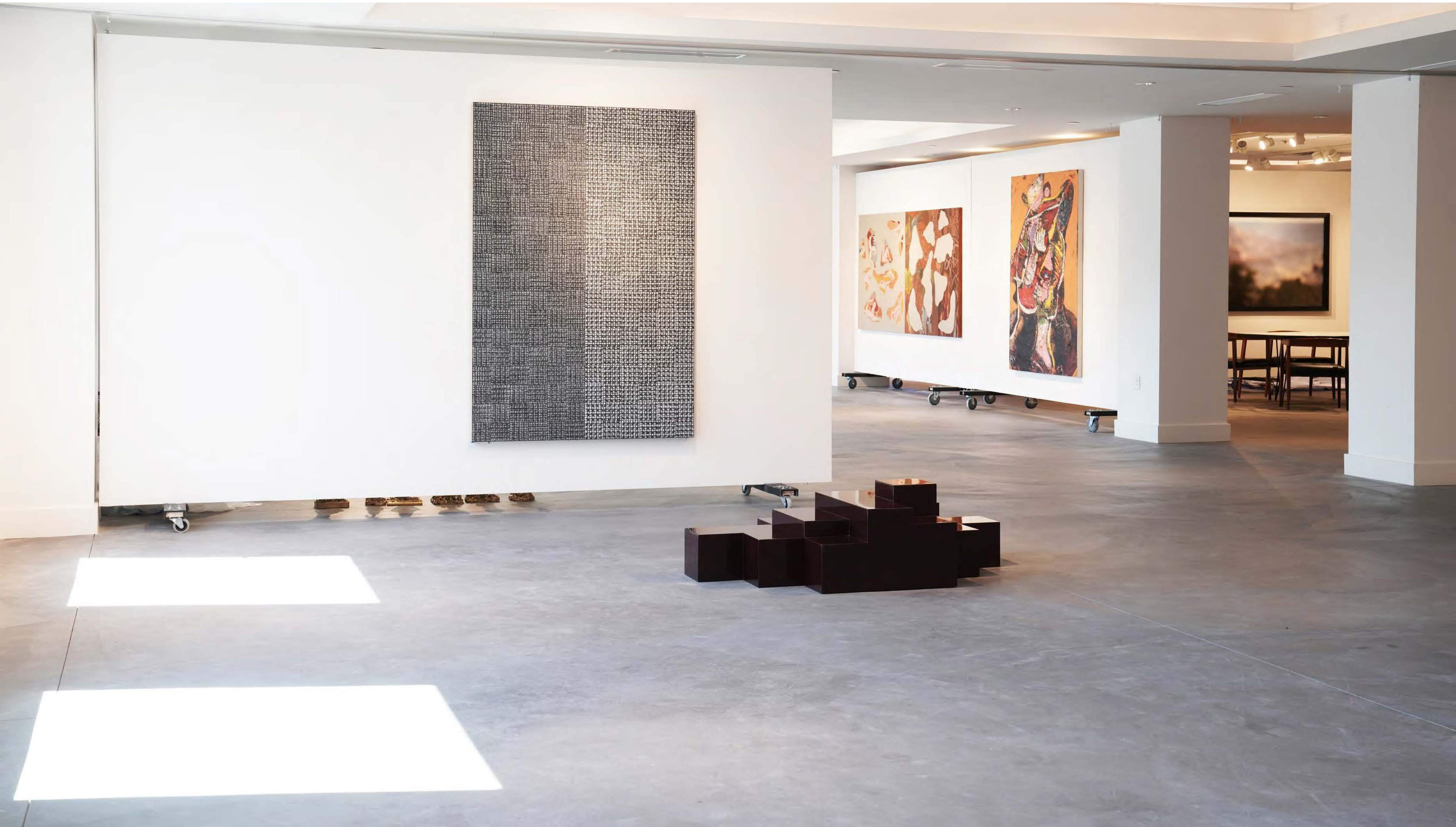


LEHMANN MAUPIN

HOUSE OF TODAY

HAPTIC NARRATIVE | ASPEN EDITION

535 E HYMAN AVE
ASPEN, CO 81611









HELEN PASHGIAN

Over the course of her career, Pashgian has produced a significant body of work comprised of luminous sculptures and wall works—vibrantly colored columns, discs, and spheres. Having long experimented with sophisticated applications of industrial epoxies, plastics, and resins,

Pashgian is known for her ability to create semi-transparent surfaces that appear to filter and contain light. She is insistent that genuine understanding of her work is achieved only through physical experience of it. For her major installation, *Helen Pashgian: Light Invisible*, at the Los Angeles County Museum of Art (LACMA) in 2014, the artist installed 12 columns, like hours of a clock, each column producing a mesmerizing cycle from light to dark, evocative of the role light plays in our understanding of time.

Helen Pashgian is one of the greatest women American artists of the postwar period. She rose to fame in the 1960s as a pioneer of California light and space art. Lustrous and elusive, Pashgian's resin sculptures harness light to create dynamic interplays between interior volumes and exterior surfaces, which modulate subtly as the viewer moves around them. In her lambent sculptures and dark, mysterious paintings, Pashgian reveals that light—pulsating and rippling, or gleaming and sparkling—is both animated and alive.

UNTITLED

2018

Cast epoxy

26" (diameter). 51.5 x 5.125" (pedestal)

LM31055





Detail

UNTITLED

2018

Cast epoxy

26" (diameter). 51.5 x 5.125" (pedestal)

LM31055

RESERVED



UNTITLED

2019

Cast epoxy with artist made pedestal
26" (diameter). 51.5 x 5.125" (pedestal)

LM30573

Reserved

Detail

UNTITLED

2019

Cast epoxy with artist made pedestal

26" (diameter). 51.5 x 5.125" (pedestal)

LM30573

Reserved





UNTITLED

2019

Cast epoxy with resin

6" (diameter). 48.5 x 4 x 4" (pedestal)

LM29436



UNTITLED

2019

Cast epoxy with resin
6" (diameter). 48.5 x 4 x 4" (pedestal)

LM29436



Detail

UNTITLED

2019

Cast epoxy with resin
6" (diameter) 48.5 x 4 x 4"
(pedestal)
LM29436



UNTITLED

2018
cast epoxy with resin
6" (diameter)
LM31058



UNTITLED

2018

cast epoxy with resin

6" (diameter)

LM31056



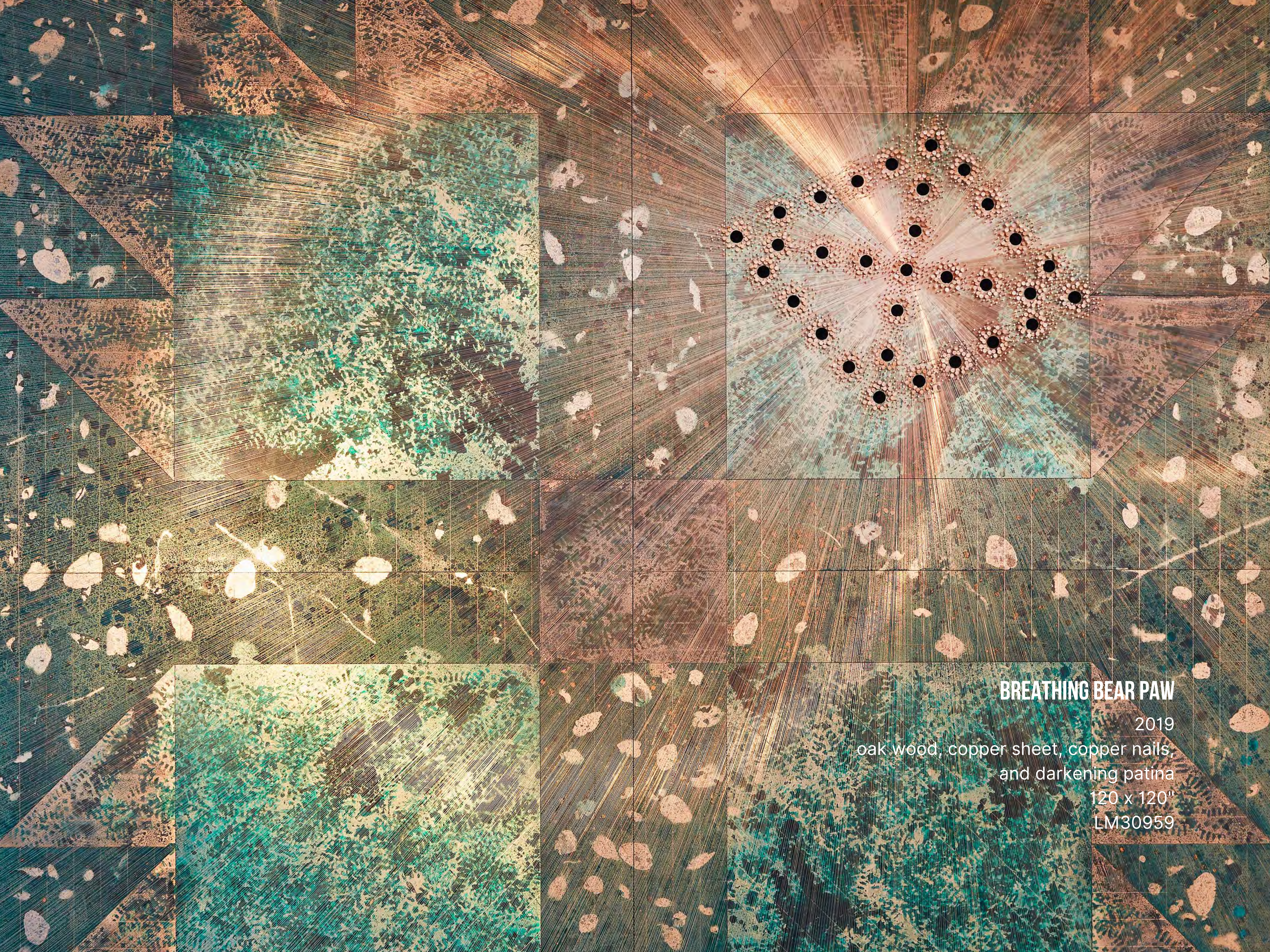


NARI WARD

Nari Ward (b. 1963, St. Andrew, Jamaica; lives and works in New York) is known for his sculptural installations composed of discarded material found and collected in his neighborhood. He has repurposed objects such as baby strollers, shopping carts, bottles, doors, television sets, cash registers and shoelaces, among other materials. Ward re-contextualizes these found objects in thought provoking juxtapositions that create complex, metaphorical meanings to confront social and political issues surrounding race, poverty, and consumer culture. He intentionally leaves the meaning of his work open, allowing the viewer to provide his or her own interpretation.

One of his most iconic works, *Amazing Grace*, was produced as part of his 1993 residency at The Studio Museum in Harlem in response to the AIDS crisis and drug epidemic of the early 1990s. For this large-scale installation, Ward gathered more than 365 discarded baby strollers—commonly used by the homeless population in Harlem to transport their belongings—which he bound with twisted fire hoses in an abandoned fire station in Harlem. Echoing through the space was an audio recording of gospel singer Mahalia Jackson's *Amazing Grace* on repeat. The lyrics speak about redemption and change, generating optimism and a sense of hope. As with most of his work, this installation explored themes informed by the materials, community, and location in which Ward was working. The work has since been recreated at the New Museum Studio in 2019, the New Museum's Studio 231 series in 2013, and in several locations across Europe.

With each change of context, the significance of the work changes as each community associates differently with these found objects.



BREATHING BEAR PAW

2019
oak wood, copper sheet, copper nails,
and darkening patina
120 x 120"
LM30959



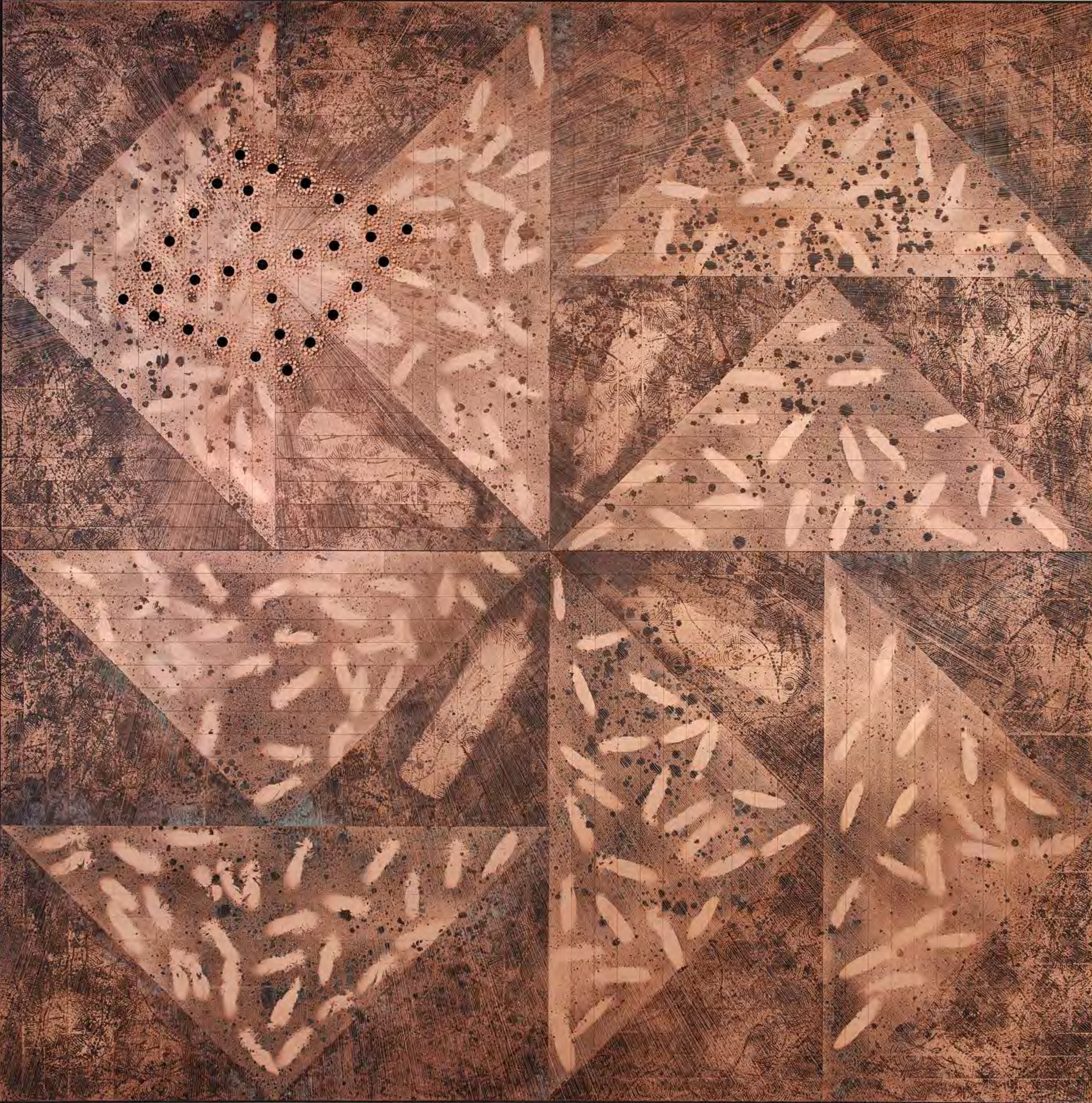
BREATHING BEAR PAW

2019

oak wood, copper sheet, copper nails,
and darkening patina

120 x 120"

LM30959



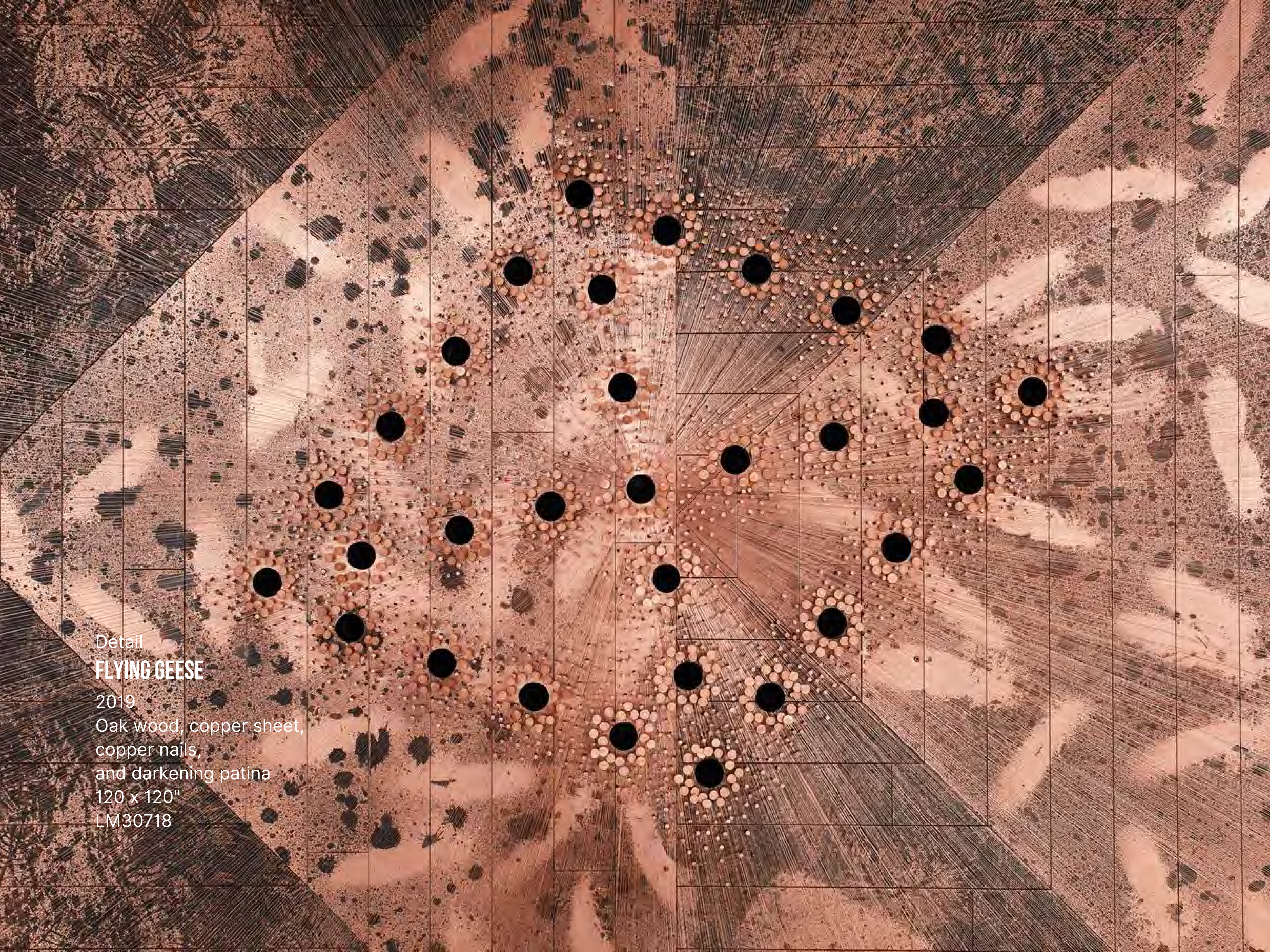
FLYING GEESE

2019

Oak wood, copper sheet
copper nails,
and darkening patina

120 x 120"

LM30718



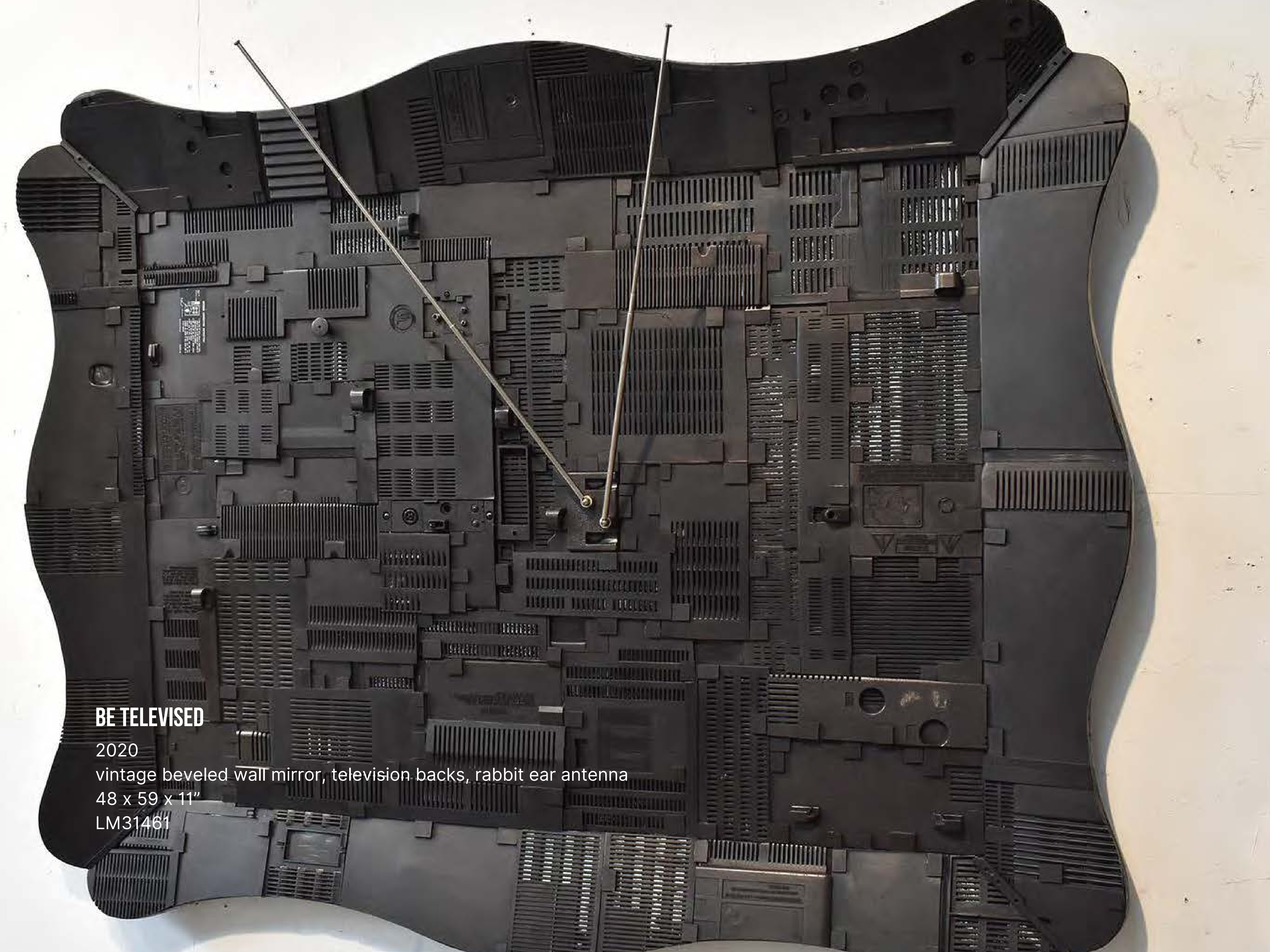
Detail
FLYING GEESE

2019

Oak wood, copper sheet,
copper nails,
and darkening patina

120 x 120"

LM30718



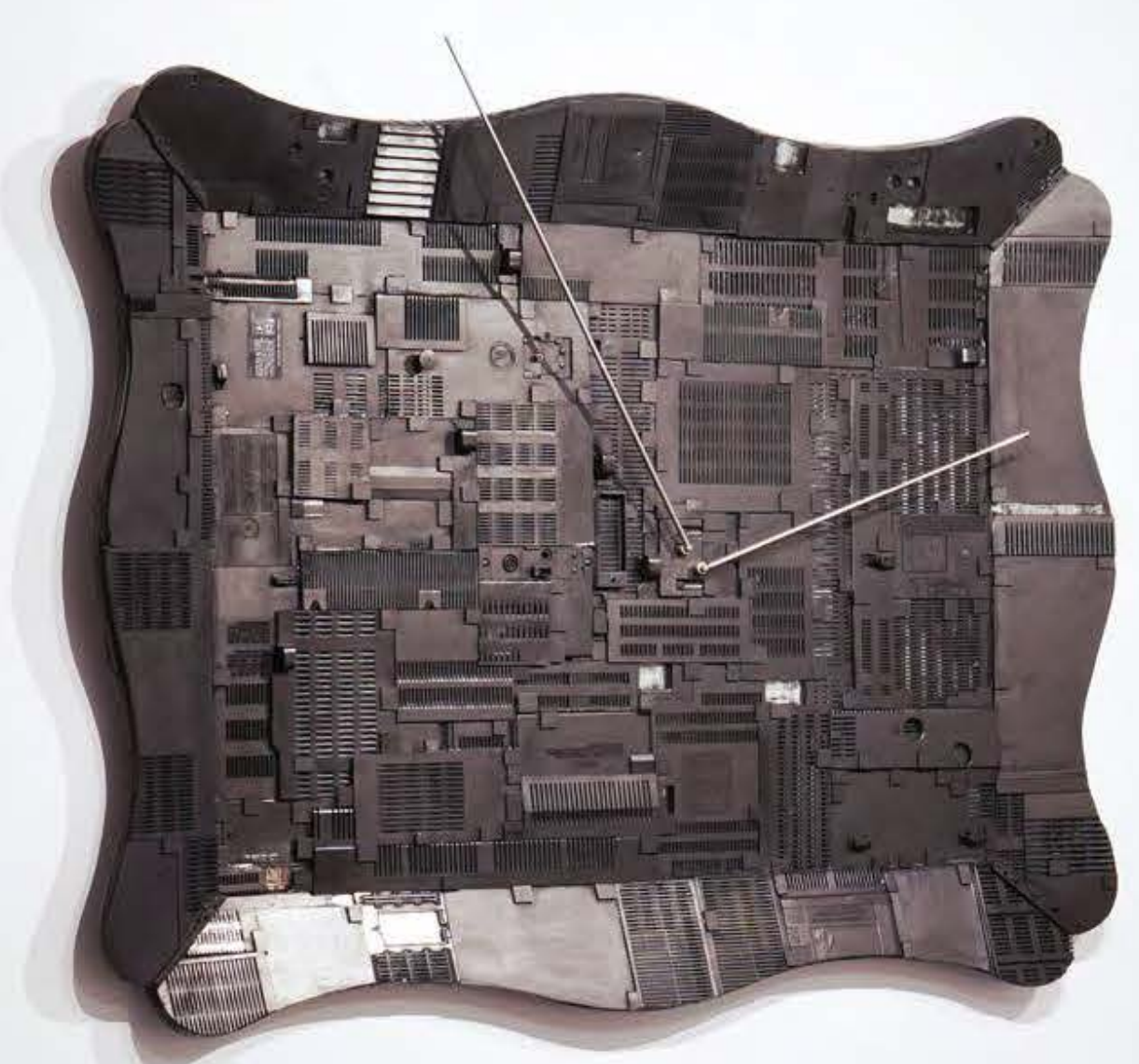
BE TELEVISED

2020

vintage beveled wall mirror, television backs, rabbit ear antenna

48 x 59 x 11"

LM31461



Detail

BE TELEVISED

2020

vintage beveled wall mirror,
television backs, rabbit ear antenna

48 x 59 x 11"

LM31461



We the People 02/13/2019 - 05/26/2019



Nari Ward
We the People

Textual information about the artist and the exhibition, including a list of dates and locations.

We the People 02/13/2019 - 05/26/2019



MCARTHUR BINION

McArthur Binion (b. 1946, Macon, MS; lives and works in Chicago, IL) combines collage, drawing, and painting to create autobiographical abstractions of painted minimalist patterns over an “under surface” of personal documents and photographs. From photocopies of his birth certificate and pages from his address book to pictures from his childhood and found photographs of lynchings, the poignant and charged images that constitute the tiled base of his work are concealed and abstracted by grids of oil stick. While his contemporaries focused more on materiality, abstraction, and in some cases the social and political climate of the time, Binion’s works are intensely personal and deeply dedicated to the rigorous process of making a painting. Upon closer inspection, these monochromatic abstractions come into focus: the perfect grid becomes a series of imperfect laboriously hand-drawn lines, behind which emerge intimate details of Binion’s identity and personal history. Binion’s gridded compositions impose rational order to the layers of personal history, allowing only fragments of information from his birth certificate to be read, or details of his mother’s face to be identified—but never enough to be immediately legible. Having begun his career as a writer, Binion is highly influenced by language and music, as can be seen in his titles and the ways in which he layers information to be “read” rather than simply seen. The tension that exists between the grid and the artist’s visible gestures is not unlike that of jazz music, which merges improvisation with the order of a musical composition.

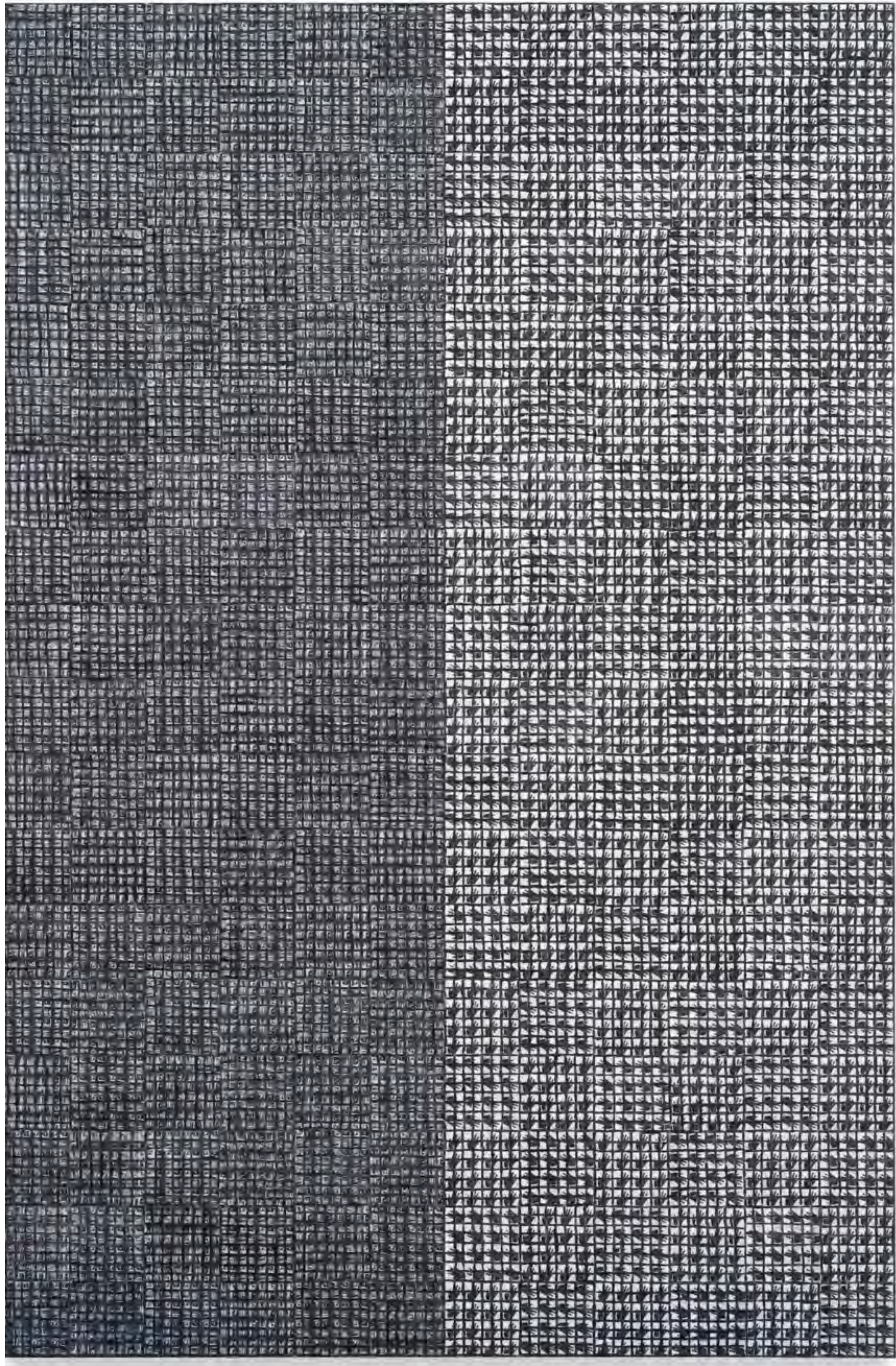
HAND:WORK

2019

Oil pant stick and paper on board

72 x 48 x 2"

LM29682





HAND:WORK

2019

Oil pant stick and paper on board

72 x 48 x 2"

LM29682

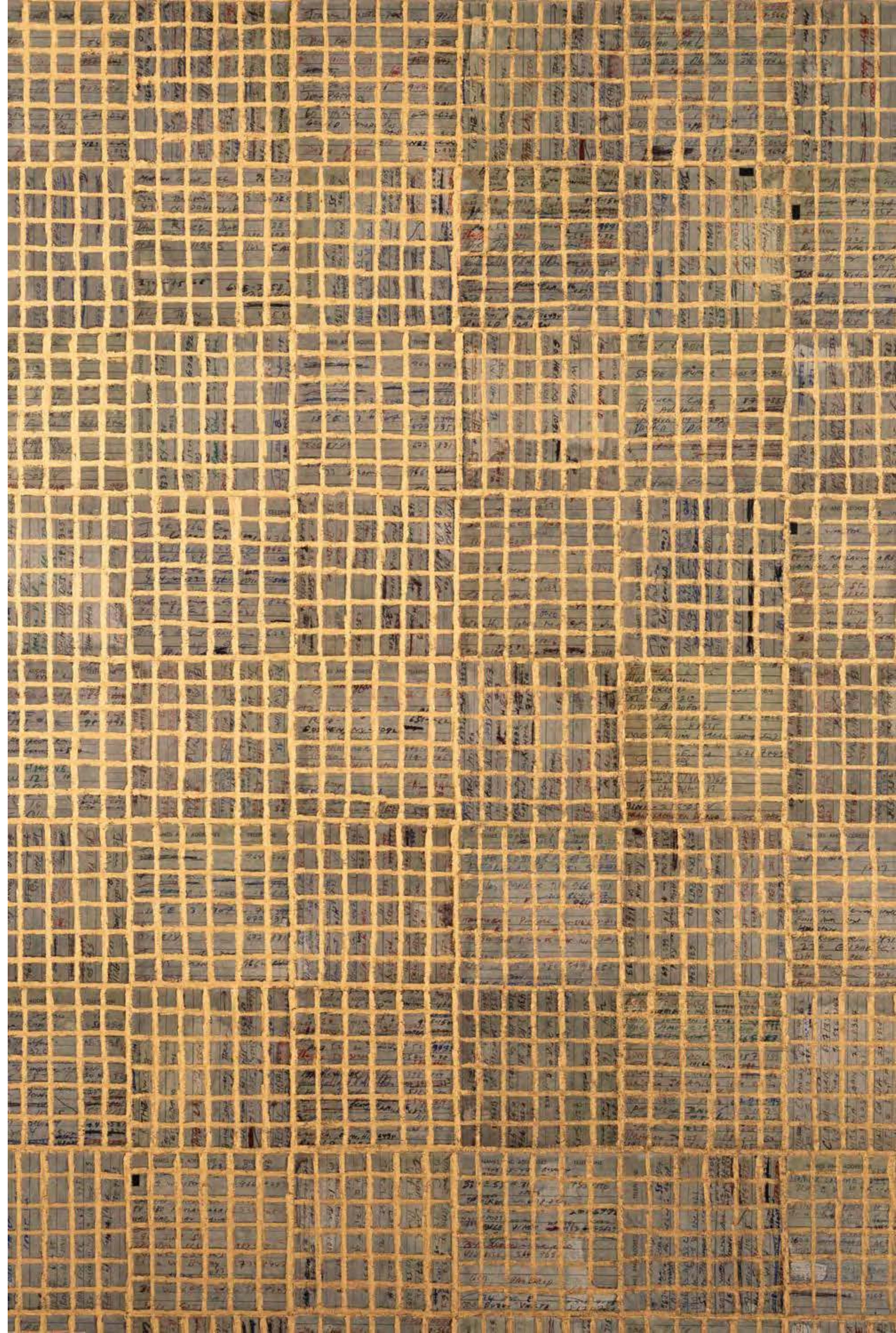
DNA:STUDY

2020

ink, oil paint stick, and paper on board

48 x 40 x 2"

LM29179



Detail

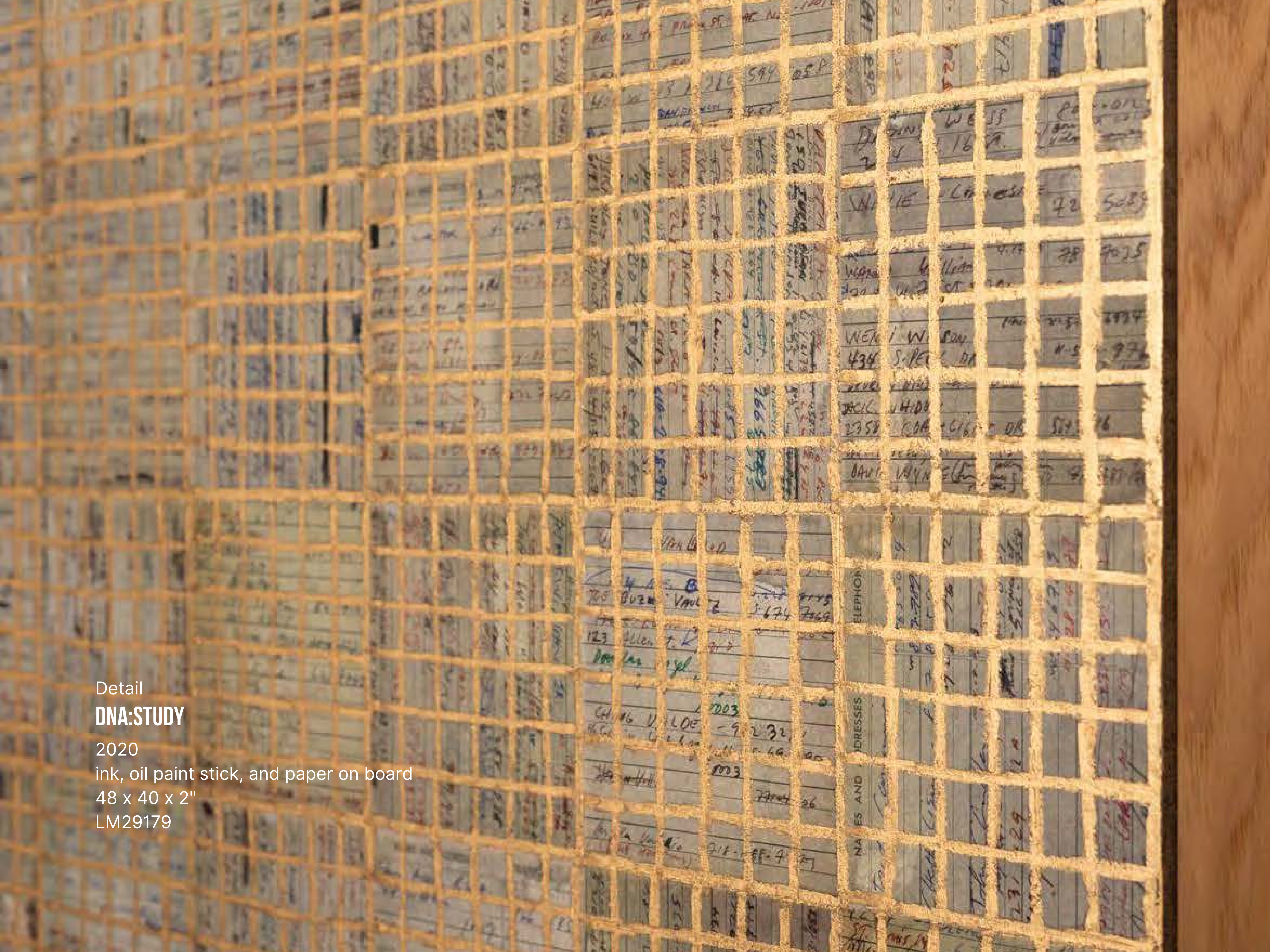
DNA:STUDY

2020

ink, oil paint stick, and paper on board

48 x 40 x 2"

LM29179





ARTIST: GAMBLER

1982
marker and paper

17.25 x 22.25"

LM31420

Artist: Gambler

Marked Paper 1982



Detail

ARTIST:GAMBLER

1982

marker and paper

17.25 x 22.25"

LM31420

Artist: Gambler

Martin Luther King 1962



ARTIST:GAMBLER

1982
marker and paper
17.25 x 22.25"
LM31416

Artist: Gambler (Jon Detrick)

Matthew Davis 1982



Detail

ARTIST:GAMBLER

1982

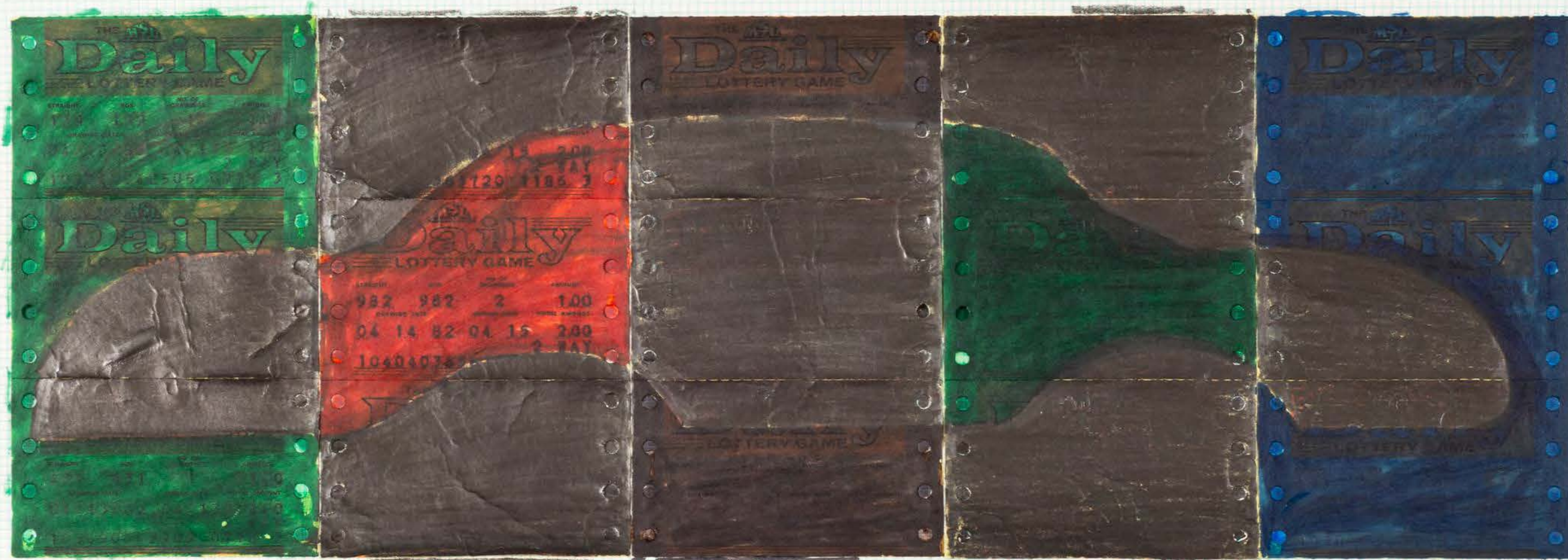
marker and paper

17.25 x 22.25"

LM31416

Artist: Gambler (for Detail)

Gambler 1982



ARTIST:GAMBLER

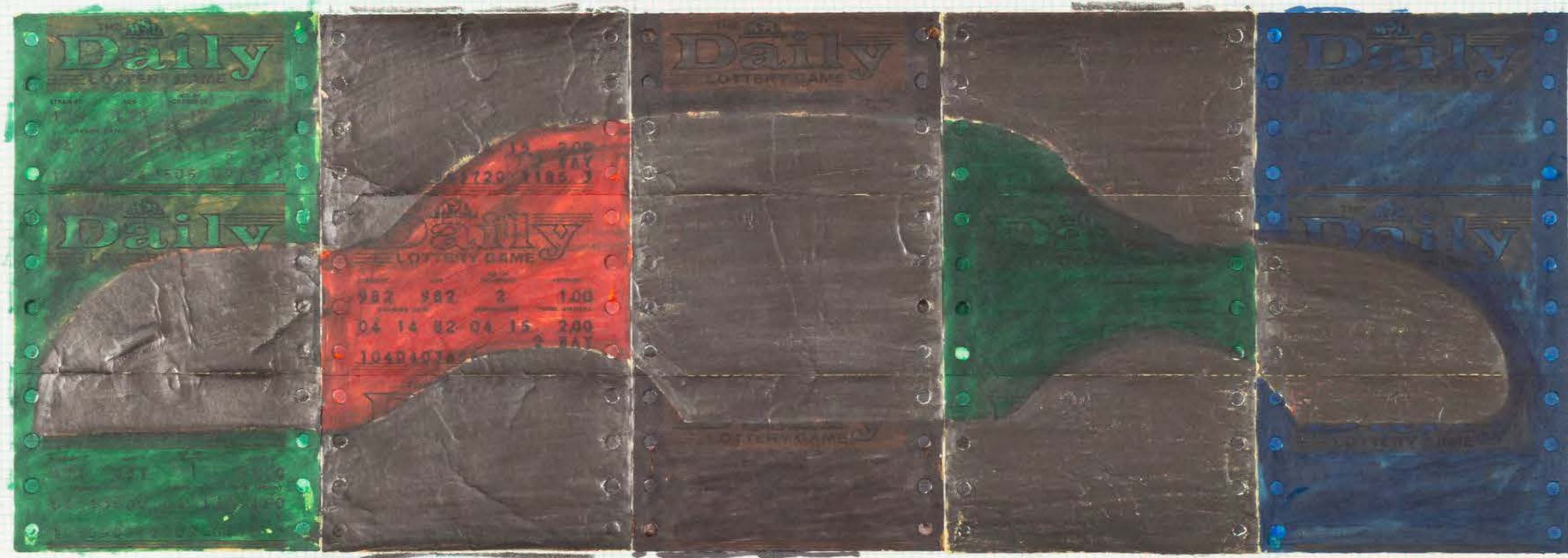
1982
marker and paper

17.25 x 22.25"

LM31418

Artist: Gambler

More with the same 1982



ARTIST:GAMBLER

1982

marker and paper

17.25 x 22.25"

LM31418

Artist: Gambler

Proctor & Kline 1982

Catherine Opie



Catherine Opie (b. 1961, Sandusky, OH; lives in Los Angeles) is known for her powerfully dynamic photography that examines the ideals and norms surrounding the culturally constructed American dream and American identity. She first gained recognition in the 1990s for her series of studio portraits titled *Being and Having*, in which she photographed gay, lesbian, and transgender individuals drawn from her circle of friends and artists. Opie has traveled extensively across the country exploring the diversity of America's communities and landscapes, documenting quintessential American subjects—high school football players and the 2008 presidential inauguration—while also continuing to display America's subcultures through formal portraits. Using dramatic staging, Opie presents cross-dressers, same-sex couples, and tattooed, scarred, and pierced bodies in intimate photographs that evoke traditional Renaissance portraiture—images of power and respect. In her portraits and landscapes, Opie establishes a level of ambiguity—of identity and place—by exaggerating masculine or feminine characteristics, or by exaggerating the distance of the shot, cropping, or blurring her landscapes.



SUNSET #4

2009

C-print

50 x 37.5 " (print) 51.125 x 38.625"
(projected framed)

LM28891

Edition of 5



Somewhere in the Middle 2010-2011 Cleveland Clinic

A blurred landscape photograph showing a mountain range under a cloudy sky. The colors are muted, with soft blues, greys, and hints of green and brown. The focus is shallow, making the details of the mountains and clouds indistinct.

UNTITLED #7

2012

Pigment print

40 x 60" (print) 43.75 x 63.75" (framed)

LM22031

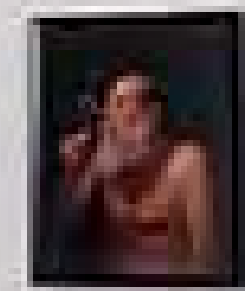
U



Detail



Lehmann Maupin 01/14/2016 - 02/27/2016



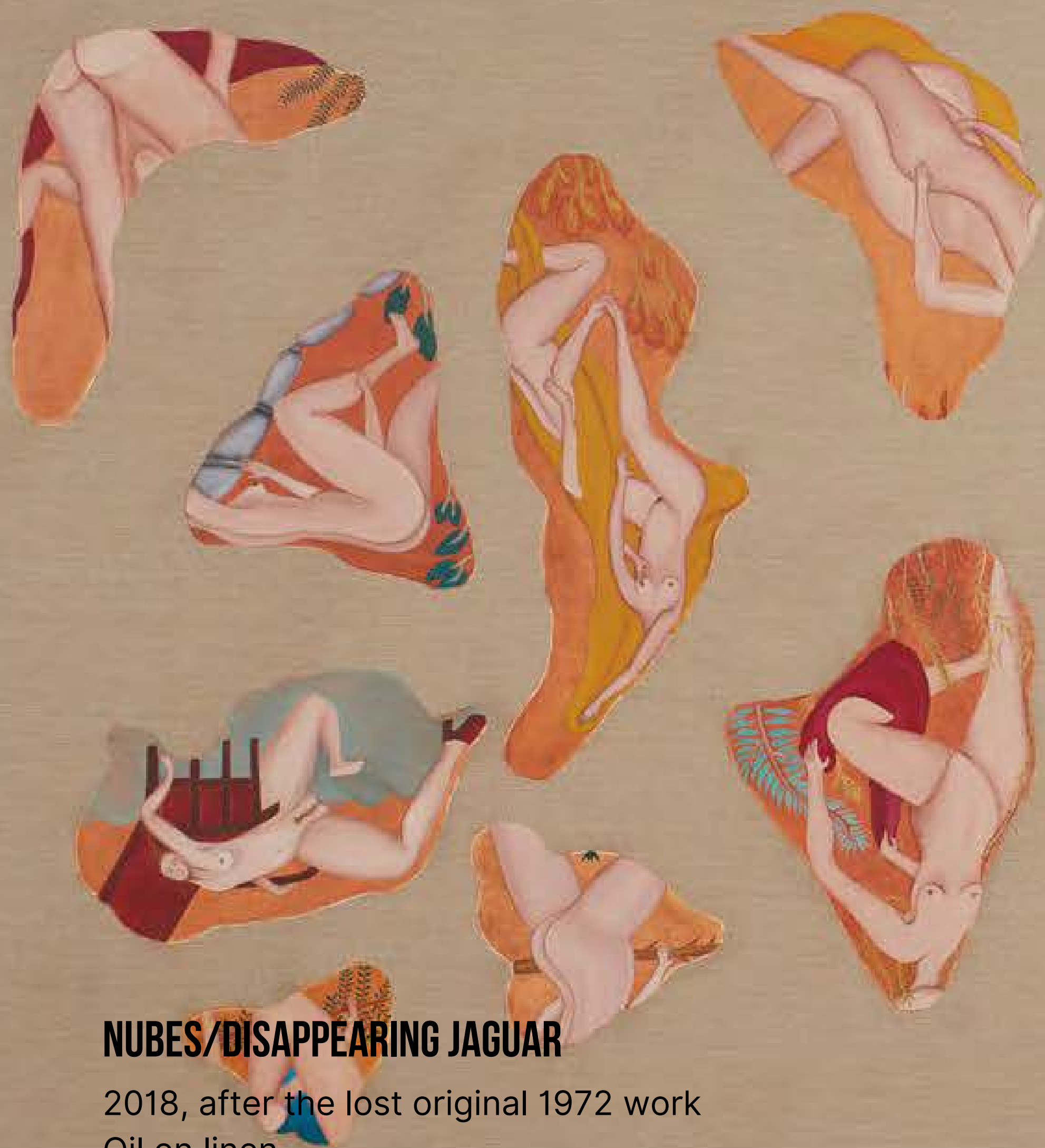
Lehmann Maupin 01/14/2016 - 02/27/2016



CECILIA VICUÑA

Cecilia Vicuña (b. 1948 in Santiago, Chile; lives and works in New York and Santiago) integrates practices of poetry, performance, Conceptualism, and textile craft in response to pressing concerns of the modern world, including ecological destruction, human rights, and cultural homogenization. Born and raised in Santiago, she was exiled during the early 1970s after the violent military coup against President Salvador Allende. This sense of impermanence, and a desire to preserve and pay tribute to the indigenous history and culture of Chile, have characterized her work throughout her career. While living in Chile during the mid-1960s, Vicuña began an ongoing series of small sculptures she calls precarios, spatial poems in which she combines feathers, stone, plastic, wood, wire, shells, cloth, and other human-made detritus. These tiny sculptures are often loosely fastened together with string, so the materials appear to have gathered naturally. These works are defined by their fragility and ephemerality: Vicuña initially composed the precarios along the ocean's edge, so that they would inevitably be erased by the high tide. Around the same time, Vicuña became interested in ancient quipus—an Incan method of visual communication and record-keeping involving the knotting of colored strings. Her first spatial weavings date from the early seventies, and soon after she began to make her own Quipus from unspun wool—ephemeral, site-specific installations which combined the tactile ritual of weaving and spinning with assemblage, poetry, and performance. In Vicuña's paintings, religious icons are replaced by personal, political, and literary figures, commemorated and mythologized by the artist.





NUBES/DISAPPEARING JAGUAR

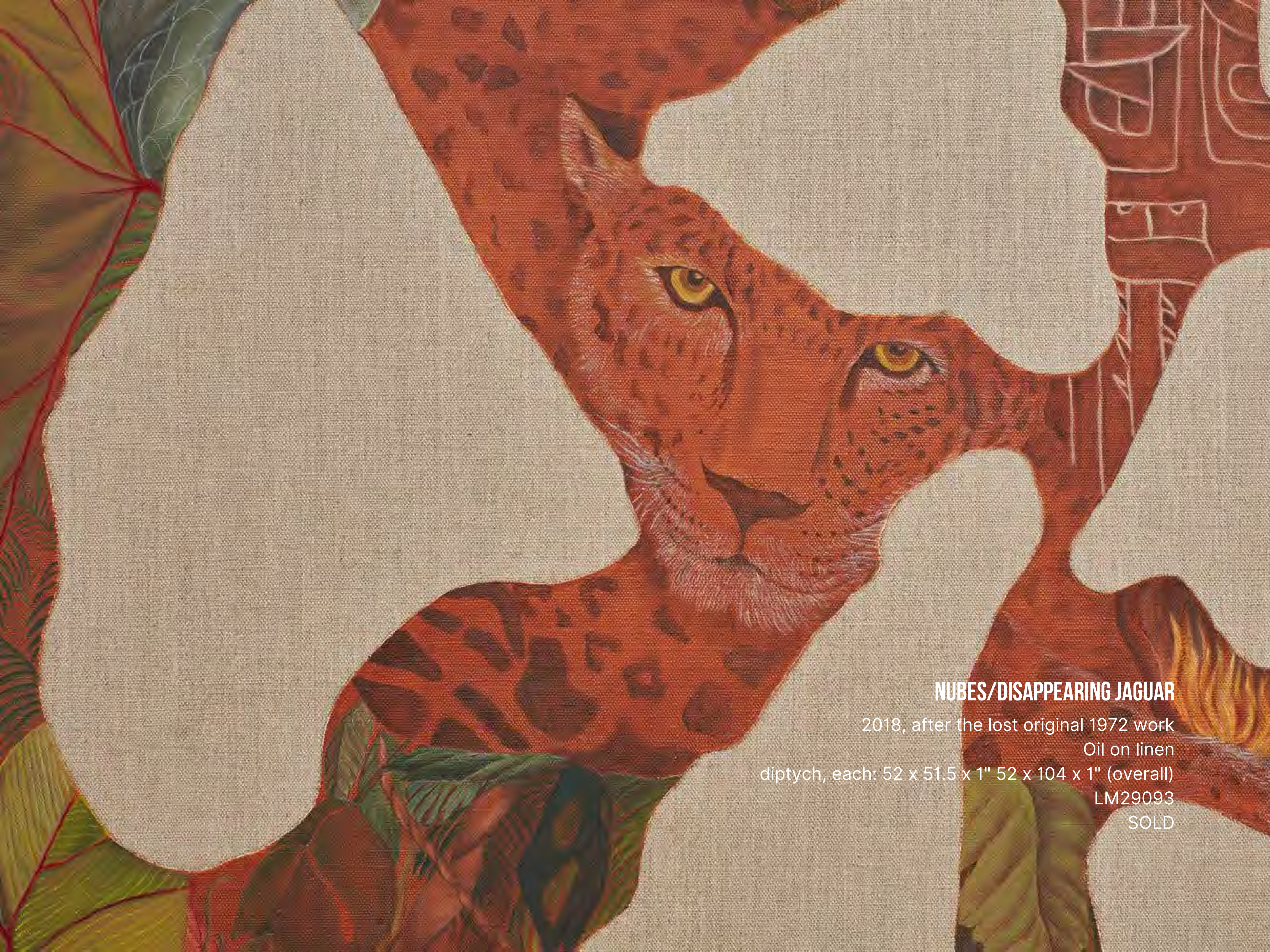
2018, after the lost original 1972 work

Oil on linen

diptych, each: 52 x 51.5 x 1" 52 x 104 x 1" (overall)

LM29093

SOLD



NUBES/DISAPPEARING JAGUAR

2018, after the lost original 1972 work

Oil on linen

diptych, each: 52 x 51.5 x 1" 52 x 104 x 1" (overall)

LM29093

SOLD



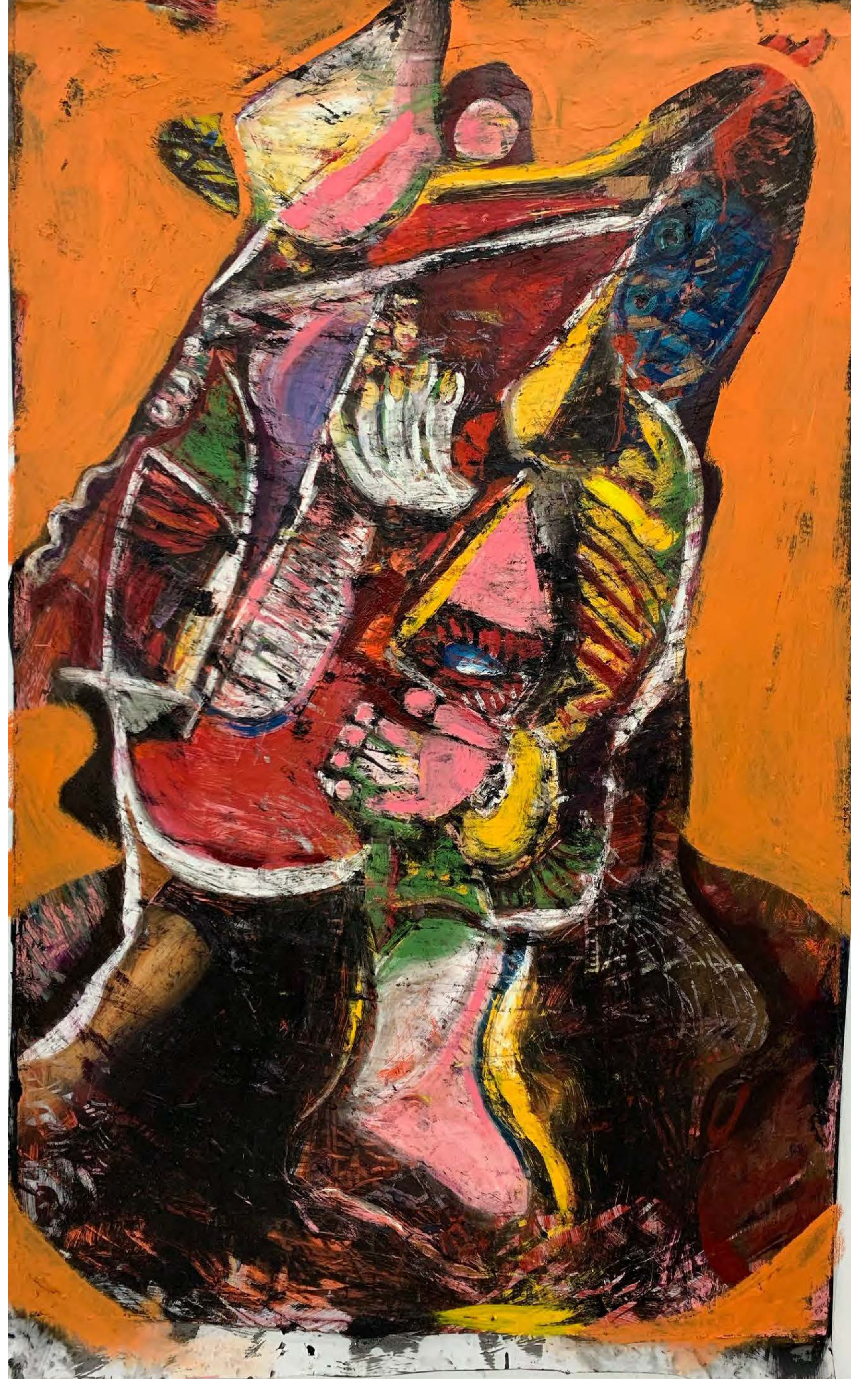
ANGEL OTERO

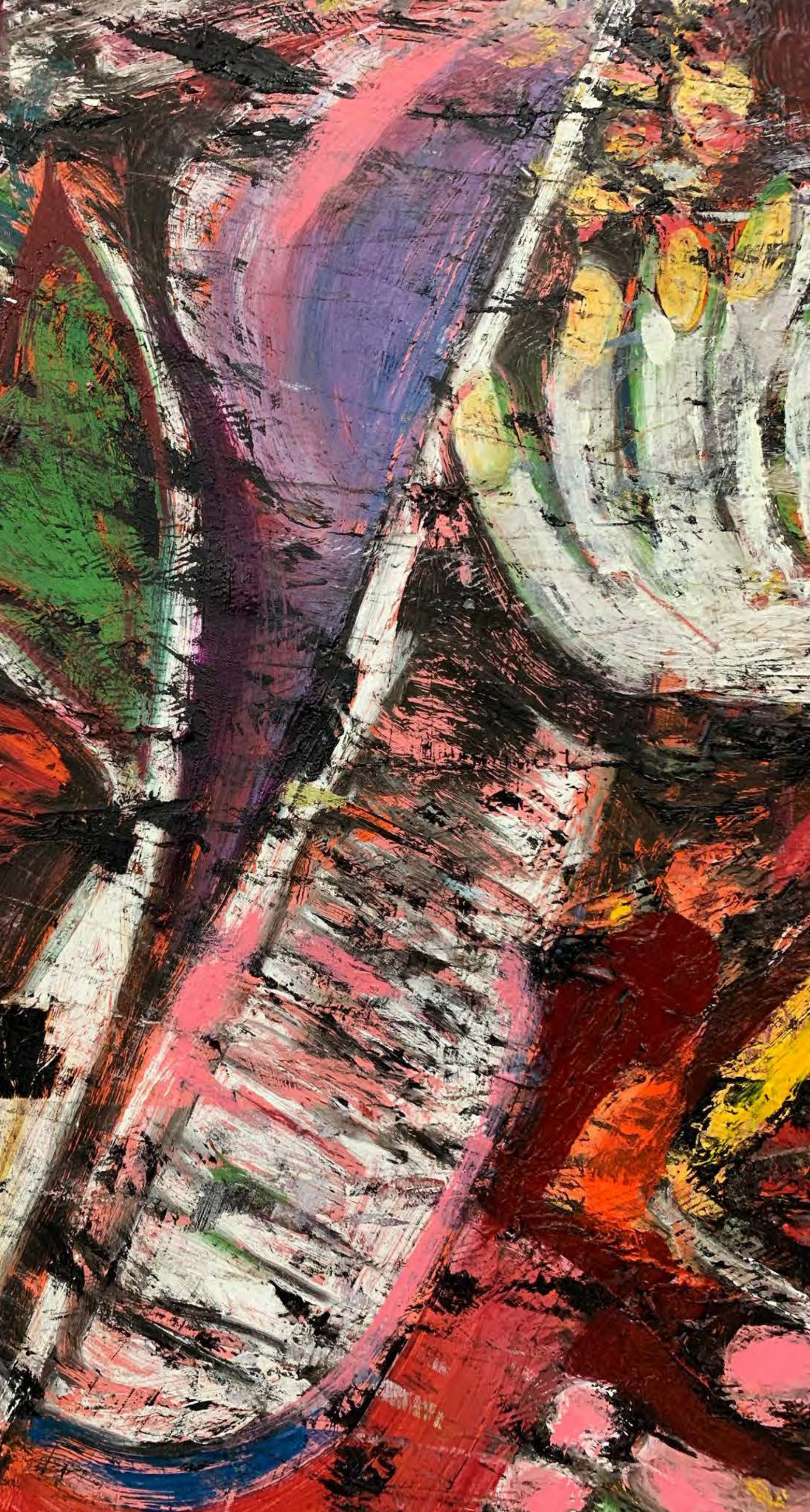
Angel Otero (b. 1981, Santurce, Puerto Rico; lives and works in Brooklyn, New York) is best known for his process-based paintings, collages, and sculptural works that venerate the inherent qualities of his material of choice, oil paint. Employing various methods of collage, Otero explores the potential for abstraction to meaningfully engage memory and identity using line, form, and color. Through a methodically innovative process, the artist paints representationally onto large sheets of glass, scrapes the partially dried oil paint from the surface, and then reassembles the resulting “skins” into multi-layered compositions. Much of Otero’s early work was directly influenced by personal memories based on photographs and other family memorabilia combined with the gestures of painters such as Nicolas Poussin, Pablo Picasso, and Willem de Kooning. Instead of representing his life through art, he archives moments within it through a constant negotiation between lived experience and art historical references.

Otero’s impulse to reuse materials is linked to his long-held interest in their potential to convey history, memory, and the temporal nature of his practice. He has also begun to incorporate found material such as handmade lace, chair caning, and chandelier strands into his paintings, which act as markers of memories of Puerto Rico. The inspiration for these ambitious paintings, stitched together to create a perfect rhythm of positive and negative spaces, can be visibly linked to the canonical masterpieces from art history as well as his grandmother’s more humble, yet also masterful, crocheted lace.

UNTITLED

2020
oil paint and fabric collaged on
canvas
72 x 48"
LM31312





Detail
UNTITLED

2020

oil paint and fabric collaged on
canvas

72 x 48"

LM31312

USD \$70,000.00



PAINTER'S BATH

2020

oil paint and fabric collaged on canvas

72 x 96"

LM31315

Reserved



Detail

PAINTER'S BATH

2020

oil paint and fabric collaged on canvas

72 x 96"

LM31315

Reserved



Detail
PAINTER'S BATH

2020

oil paint and fabric collaged on canvas

72 x 96"

LM313150

Reserved



GEMINI

2020

oil paint and fabric collaged on canvas

84 x 60"

LM31319



Detail

GEMINI

2020

oil paint and fabric collaged on canvas

84 x 60"

LM31319

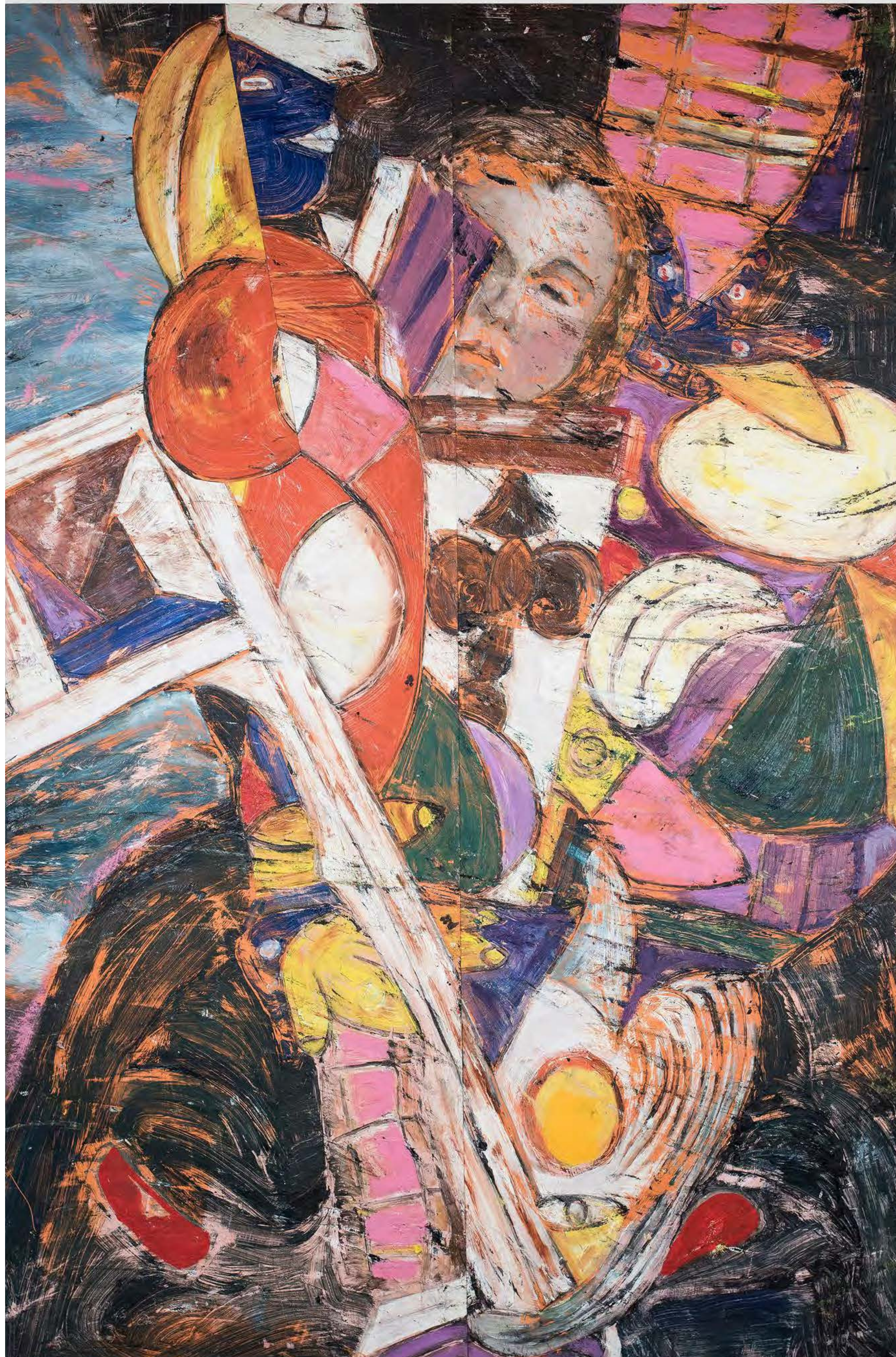
CHAMBER OF REFLECTION

2020

oil paint and fabric collaged on canvas

72 x 48"

LM31313





Detail

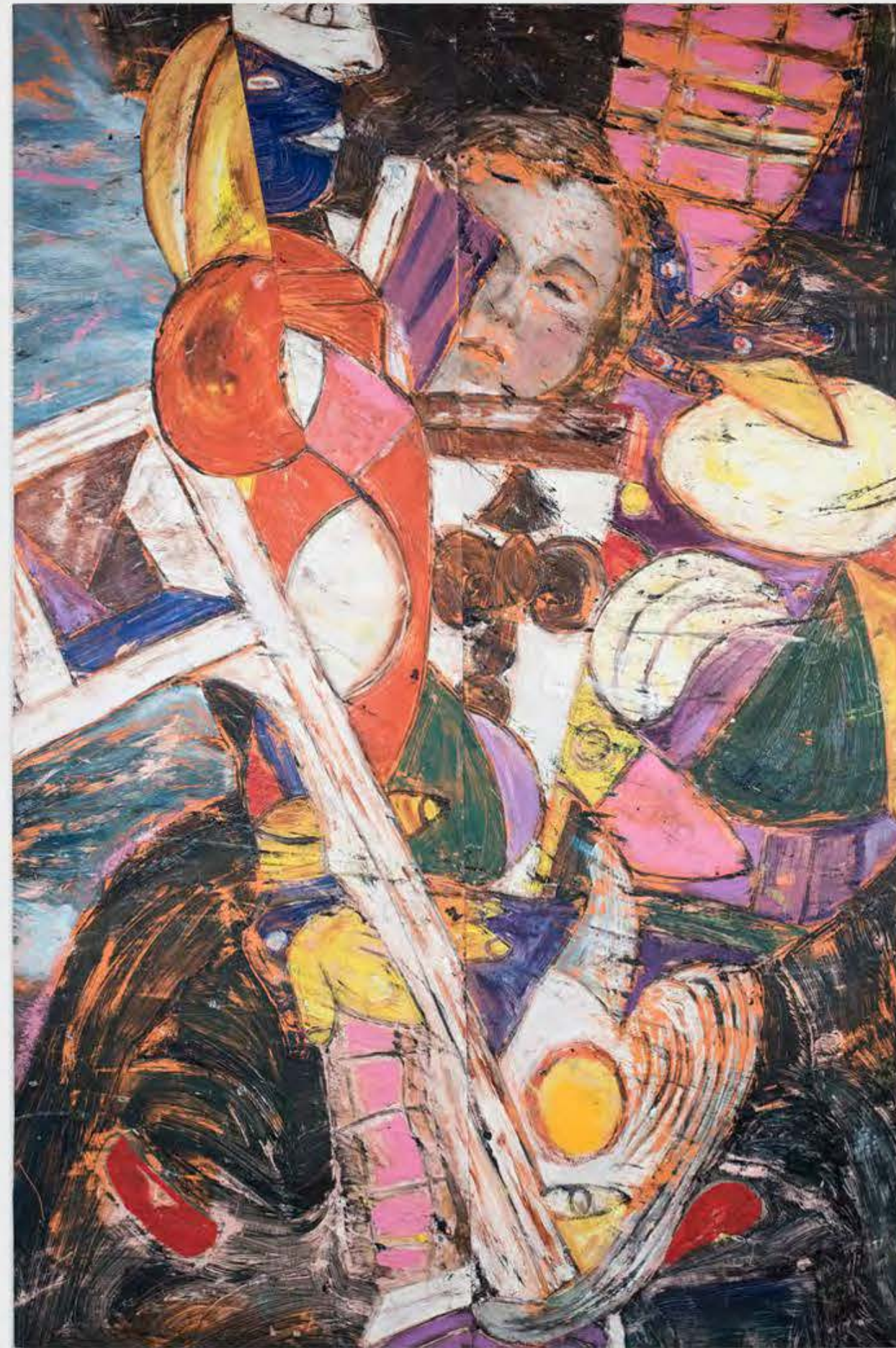
CHAMBER OF REFLECTION

2020

oil paint and fabric collaged on canvas

72 x 48"

LM31313



Detail

CHAMBER OF REFLECTION

2020

oil paint and fabric collaged on canvas

72 x 48"

LM31313