



THE ART COLLECTION





The Gallery Collection

The Gallery Collection consists of roughly 275 contemporary paintings, signed editions, and sculptures, 900 tribal works (African and Oceanic), 200 pre-Colombian works, and 1500 books (a great majority of which are dedicated to art, architecture, and design).

I. General Listing & Market Evaluation for the Contemporary Art

The following is a list of the paintings and sculptures within The Collection that a low and an estimated fair market value have been assigned to.

There are roughly 900 pieces of African Tribal art; 250 pieces of pre-Colombian art; 275 pieces of Contemporary art originals, sculptures, and signed editions; and 1500 books of which an approximate 1000 are related to art, architecture, and design.

Regarding the Klever (KJIEBEP) artworks, there are no prior auction records. The artist's story is an extraordinary one about an obviously important artist that has "fallen through the cracks of time". Klever is asking \$45,000-\$50,000 for original Soviet Non-Conformist Period works that are similar to the 3' x 5' (91.44 x 152.4 cm) oil on canvass works listed herein that were produced during the height of The Soviet Non-Conformist Epoch (1964-1978). The Jeffrey Winter Fine Arts Gallery (West Hollywood) is currently offering similar works for from \$30,000 to \$35,



F. Cuiti 1979

Artist/Work(s)	Low Estimate	Fair Market Estimate
Sassone (4' x 5')	\$ 5,000	\$ 25,000
Golub (2' x 2')	\$ 5,000	\$ 25,000
Rosenthal (18" x 18" bronze)	\$ 3,000	\$ 12,000
HundertWasser (1.5' x 2' portfolio box)	\$ 500	\$ 2,000
Anguiano (14" x 28" oil)	\$ 8,000	\$ 15,000
Guillot (3' x 5' and 18" x 24")	\$ 7,500	\$ 16,000
*Rodin (water color 10" x 24")	\$ 500	\$ 75,000
*Miro (signed edition)	\$ 250	\$ 1,500
Agam (signed edition)	\$ 2,000	\$ 2,500
Vassarely (2 signed edition)	\$ 2,000	\$ 3,500
Azoulay (2 small watercolor)	\$ 4,000	\$ 7,000
Azoulay (signed edition)	\$ 400	\$ 1,000
Canogar (20" x 15" sculpture)	\$ 5,000	\$ 20,000
Canogar (signed edition)	\$ 750	\$ 2,500
Trova (2' x 3')	\$ 3,000	\$ 25,000
Klever (10 O/C works 3' 5')	\$ 50,000	\$ 250,000
Klever (50 works on board/paper 2' x 3')	\$ 75,000	\$ 150,000
Klever (5 large O/C works)	\$ 35,000	\$ 60,000
Bill Anderson (20 works on paper 2' x 3')	\$ 37,500	\$ 20,000
Bill Anderson (large oil) (4' x 5')	\$ 3,500	\$ 5,000
Bill Anderson (3 paper relief's)	\$ 3,000	\$ 5,000
Roy Schnackenberg (6' x 6' o/c)	\$ 3,000	\$ 15,000
Theo (3 assorted size o/c)	\$ 6,000	\$ 15,000
Jesus Reyes (2' x 3')	\$ 5,000	\$ 15,000
Louise Nevelson (2 -16" x 16" x 5"box sculptures)	\$ 2,000	\$ 100,000
Raul Emmanuel (5 o/c assorted size)	\$ 10,000	\$ 20,000
Feliciano Bejar (Magiscope)	\$ 15,000	\$ 30,000
Makinde (4 various size)	\$ 3,500	\$ 6,500
Altoon (1 small o/c and 1 signed edition)	\$ 5,000	\$ 15,000
Guererro (bronze Nautilus)	\$ 1,500	\$ 7,000
Sub Total 147 works	\$277,400	\$ 946,500
128 additional works (see note *)	\$ 64,000	\$ 128,000
Total for 274 works	\$341,400	\$1,074,500

Note: In addition to the 147 estimates provided there are another approximate 128 works that are not accounted for; nor has the chance for there being any extraordinary piece(s) within the collection been accounted for. For those 128 unaccounted works \$500 will be used for the low estimate and \$1,000 for the high estimate.

Paintings Editions & Sculptures:

Low Estimate - \$341,400

Fair Market Value Estimate - \$1,074,500

** The low price reflects lack of authentication*

II. The African & Oceanic Collection



The African and Oceanic (tribal) art within the collection is of good quality and there are number of the pieces that are museum or extraordinary quality. Extraordinary African works in today's auction market reach sales figures in excess of \$5,000,000.

The greatest number of the works within the collection appears to have been made by the appropriate tribe and have the appropriate design attributes. A few of the works show at least a modicum of tribal usage, which in and of itself warrants a higher evaluation for those works. There are works that were either crafted by tribal artisans for tribal usage and were sold before they were used, or were crafted by tribal artisans for the purpose of satisfying the demands of European and American buyers of tribal artifacts. In either event, the quality of these works will still bring meaningful value to the collection.

The Songye Kfwebe collection numbers roughly 100 masks, some of which have the markings of tribal usage. This segment of the collection is likely to be worth \$50,000 to \$150,000 at the low end, and it could easily fetch in excess of \$300,000. A number of the Kfwebe might fetch \$2,000 or more, and a "tribal usage" Kfwebe, could bring a minimum of low to mid five figures in the auction market.

There are a goodly number of larger sculpted figures within the collection. These works do appear to be genuine. In the global market these works have significant value due to their size and craft. Well presented and properly marketed the larger works should garner sales prices over \$25,000.

The Collection consists of the following:

1. Few authentic, ritualistic, well-used, and museum quality pieces that are somewhat rare and highly valuable, and can sell for millions of dollars. Although age is important, some post 1940 works are of greater value than similar pre-1940 works.
2. Mostly of works deemed to be bona fide tribal that manifest the appropriate craftsmanship, the appropriate structural attributes, which are likely to have been made by the appropriate tribe and that, were probably made for collectors.
3. With some authentic works that have tribal use and have some reasonable value. Can sell for a few thousand dollars to low to mid-range five figures.
4. Some works that are commercially crafted. Can be appraised from a few hundred to some thousand dollars

5. A few “tourist” works that can be estimated for a few hundred dollars per piece.

For better understanding and with specific reference to the purchase and sale of category (3.) and category (4.) works it is reasonable to follow the marketing premise.

A knowledgeable buyer and marketer will cross-reference such works and with similar quality and museum quality works for evaluation and comparative sale. Whereas a museum quality Songye Kfwebe might sell for \$50,000 or more, a quality category (3.) or category (4.) mask of similar fashion might still be able to fetch \$5,000 to \$10,000 if packaged and positioned properly within a gallery or internet offering. A lesser quality Songye Kfwebe will sell for \$750 to \$1,500.

For the sake of this informal appraisal, it is reasonably safe to assume that the low average price per piece sold of the category (3.) and category (4.) works should be between \$ 500 and \$2,000. Some of the larger pieces could command \$20,000 or more.

It is obvious, that over time the works remaining within the collection will become more and more valuable.



A fairly accurate count of the African and Oceanic works within the gallery is as follows:

Masks and Figures in wood:	819
Bronze:	17
Metal:	45
Ivory:	23
<u>Terra Cotta:</u>	<u>21</u>
Total Tribal Works:	925

The African & Oceanic Collection:

Low estimate - \$270,000

High estimate - \$900,000+



Note: *The above is the approximate count. It may not be exact, but it is close...certainly well within 10% of the actual number. The number 900 (works) will be used for estimating a fair market value for the African tribal collection. This eliminates the twenty-five or fewer pieces that might fetch less than \$300, and allows for any possible miscount.*

III. The Pre-Colombian Collection

There are approximately 250 pre-Colombian works in the collection. It is believed that most of the pre-Colombian works are authentic. Only an amalgamated value for the pre-Colombian will range between \$45,000 and \$275,000. Here too an expert can and should be brought in to authenticate and evaluate the collection.

The Pre-Colombian Collection:

Low estimate - \$45,000

High estimate - \$275,000 +



IV. The Art Book Collection

There are approximately 1500 books, most of which are specific to art, architecture, and design. Assume a fair market value of \$15.00 per book for 1500 books. An estimate of the amalgamated value for the books is then \$25,000. This assumes no extraordinary books exist within the collection.

The Art Book Collection:

Low Estimate - \$25,000+

The Amalgamated Value of the Collection

<u>Collection Category</u>	<u>Low Estimate /Market Estimate</u>	
Paintings Editions & Sculptures	\$341,400	/ \$1,074,500
African & Oceanic	\$270,000	/ \$ 900,000
Pre-Colombian	\$ 45,000	/ \$ 275,000
Art Books	\$ 15,000	/ \$ 25,000
Total	\$671,400	/ \$2,274,500



KLEVER

The Soviet Non-Conformist Epoch



KLEVER: Soviet Non-Conformist Art is becoming very “hot”. Klever was a highly revered and persecuted artist in Russia during the Non-Conformist Epoch. He was a dissident painter, and his father was a high ranking officer and test pilot in the Red Army. Klever’s work has fallen through the cracks of time. Somewhat unbelievably, and along with those works within the The Collection, Klever still has in excess of fifty of his original 3’ x 5’ oil on canvass works from the period in his personal possession. He presently offers these works for sale at a price of \$45,000-\$ 50,000 per 3’ x 5’ o/c.

There are approximately 10-12 of Klever’s Non-Conformist period works included in The Collection. There are approximately 50 of Klever’s more contemporary works...an assortment of works on paper, board, and canvass. There are also a half-dozen or so larger o/c canvass works.

Recently, an aggressive work has been taken to escalate Klever’s position within the rank-and-file of the artists from the Non-Conformist Epoch. Mr. Doug Jensen has personally presented the works and background of Klever to The Hammer Museum in Los Angeles, the Kolodzei Foundation in New Jersey, and the Dodge Foundation at Rutgers University, The Russia Museum of Non-Conformist Art (St. Petersburg) and the Zverev Museum of Contemporary Art (Moscow). The Kolodzei Foundation collection is said to be the second largest independently owned collection of Non-Conformist art in the world; the Dodge Foundation collection is said to be the largest.



The **Hammer Museum** has requested a formal submission of Klever’s works for consideration as a solo exhibition. The submission was provided in November of 2008. Response is still pending.

The **Kolodzei Foundation** has stated preliminary interest in acquiring one or more Klever’s for the foundation collection. Natalia Kolodzei has expressed interest in participating as co-curator for the exhibition at the Russia Non-Conformist Museum in St. Petersburg, Russia (2010) and at the Zverev Museum/Gallery of Contemporary Art in Moscow. Follow-up is anticipated before the end of the year.

The **Dodge Foundation** has asked for a formal submission based upon a positive response to a preliminary submission. The formal submission was forwarded in December 2009. Response is anticipated sometime in the 2nd quarter of 2009.

Mr. Evgeny Orlov, renowned artist and Curator of the **Russia Museum of Non-Conformist Art** in St. Petersburg (Pushkinskya-10) has responded positively to having a solo exhibition in 2010 of Klever's Non-Conformist works, as has Alexi Sosna, Curator at the **Zverev Museum/Gallery of Contemporary Art** in Moscow.

Peter Frank, noted art writer, critic, and curator of the Riverside Museum of Contemporary Art has accepted invitation co-curate the exhibition with Ms. Kolodzei. Follow-up with Mr. Frank, Ms. Kolodzei, and the two gallery/museums is in progress.

Recently, Bruce Lurie of the **Lurie Gallery** has stated that he would be very much interested in having an exclusive showing of Klever's Non-Conformist Period works at the Lurie Galleries in Los Angeles, Indianapolis, and Miami.

Klever's Prior Exhibitions & Commissions:

- 2008 - Solo Exhibition, E.P. Foster Library; Ventura, California
- 2006 - Group Exhibition, Thousand Oaks Civic Center Arts Plaza; Thousand Oaks, California
- 2002 - Group Exhibition, Cirque du Soleil Headquarters Gallery; Las Vegas, Nevada
- 2001 - Solo Exhibition, Luckman Gallery, Cal State LA; Los Angeles, California
- 2001 - Solo Exhibition, George Shtorman Gallery; Las Vegas, Nevada
- 1998 - Solo Exhibition, Glendale Library Gallery; Glendale, California
- 1992 - Group Exhibition, Juliette D'Adou Gallery; Paris, France
- 1989 - Solo Exhibition, Germany
- 1989 - Group Exhibition, Oranges Gallery – Paris, France
- 1988 - Solo Exhibition, Amparo Gallery - Scottsdale, Arizona
- 1986- Group Exhibition, Denver House Of Culture - Denver, Colorado
- 1985 - Solo Exhibition, Amparo Gallery - Colorado Springs, Colorado
- 1984 - Solo Exhibition, Amparo Gallery - Colorado Springs, Colorado
- 1983 - Solo Exhibition, Philadelphia Gallery - Philadelphia, Pennsylvania
- 1982 - Group Exhibition, "Neu" Kunst Gallery - Vienna, Austria
- 1981 - Solo Exhibition, Sloan Gallery - Denver, Colorado
- 1980 - Solo Exhibition, Simeon Gallery - Laguna Beach, California
- 1979 - Group Exhibition, International Student Center - Vienna, Austria
- 1978 - Solo Exhibition, House Of Freedom - Los Angeles, California
- 1978 - Solo Exhibition, International Center - Los Angeles, California
- 1978 - Completed a series of 8' x 14' murals, Misha's Restaurant - Los Angeles, California
- 1977 - Solo Exhibition, International Center - Vienna, Austria
- 1977 - Solo Exhibition, Krugel Gallery Vienna, Austria
- 1976 - Participated in a Group Exhibition of Non-Conformist Art, House Of Culture (Nevsky Dome) - Leningrad (USSR)

- 1975 - Participated in a Group Exhibition of Non-Conformist Art; House Of Culture; Gaza-Leningrad (USSR).
- 1974 - Series of exhibitions throughout the year, Sichon Gallery – Moscow, (USSR)
- 1974 - Series of one-man shows, Bob Gallery - Leningrad (USSR)
- 1972 - Completed sixteen (16) compositions, each measuring 6' x 30', Red Square Restaurant - Vyborg (USSR)
- 1972 - Commenced five (5) year term as a member of the Union Of Artists; participated in continuing series of group exhibitions
- 1971 - Completed twenty-six (26) ceramic compositions, each measuring 6 feet In Diameter – city of Leningrad (USSR).
- 1969 - Solo Exhibition (painting & sculpture), Peter the Great Summer Garden Tea House - Leningrad (USSR)
- 1969 - Completed three large murals; “Horses” 15’ x 55’, “Neptune” 15’ x 30’, and “The Sea” 15’ x 15’ - City of Viborg (USSR)
- 1968 - Completed 10’ x 90’ mural at the International Building - Viborg (USSR).
- 1968 - Commissioned professor, Art School of Leningrad (USSR).
- 1967 - Completed 80’ x 80’ mural “Railroad” at a restaurant in Leningrad (USSR)



*Pictures and estimates provided by Mr. Doug Jensen