

MICHAEL JERCH

Comprehensive Art Services

Built on more than 17 years of experience, Michael Jerch's tailored approach provides industry-leading oversight of all art shipping, inventory, crating, installation, rigging, framing, fabrication, appraisals, museum loans, customs arrangements, sales/use tax (in consult with financial advisors), storage, and any and all special projects. His methodology is defined by a rigorous level of detail-oriented research, and his due diligence navigates potential pitfalls, never deviating from a fully transparent and truly experiential approach.



Marin County Residence Installed by Michael Jerch

Collections Management

Upon initial review of the Collection – whether through an existing inventory system, an analysis of an old appraisal, collating paper invoices, etc. – Mr. Jerch then meticulously exhausts catalogue raisonnés and public records, filling in all details for each work and scrutinizing errors and omissions. The result is a thoroughly complete and visual repository, cultivated within a custom and totally built-from-scratch fine art database, whose records house all details of every artist, artwork, valuation, and related documentation.



Lynda Benglis Rigging & Installation

Shipping / Installation

Having personally overseen 1,500+ shipments, installations, and special projects worldwide, Mr. Jerch is a noted logistics expert. From delivering and installing a 10-part multi-ton Alicja Kwade marble installation from Poland to the Hamptons during the Suez Canal blockage, to hand-carrying a Frank Stella print from a paper conservator to a framer to minimize costs, no project is too large nor too small.

Conservation

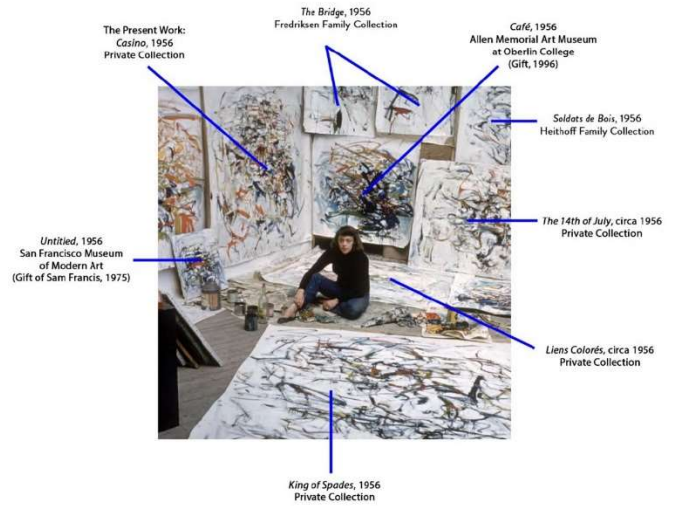
Mr. Jerch cherishes his close relationships with leading painting, objects, works on paper, and photographic conservators – providing an additional layer of outside objective expertise. Artworks are living things, and it's important to both recommend the best "physician" – Sandra Amann for Mitchell, Suzanne Siano for Kelly, Cameron Wilson for Hepworth – but also to guide through the nuance of conservation, while helping decide which aspects of treatment are most appropriate for the goal at hand, and for the work itself.

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Appraisals / Insurance / Estate Planning

Rare in consulting, Mr. Jerch operates in-house valuation services, in compliance with the Uniform Standards of Appraisal Practice (USPAP), giving him the distinct qualification to advise on insurance matters, gifting, and charitable donation valuations while adhering to strict IRS Art Panel requirements. This also allows him to issue all types of appraisals which a Collector may need internally, and therefore highly discreetly.

Mr. Jerch “speaks insurance,” from helping choose the right policy, to obtaining competitive quotes, to reappraising the collection on a regular basis. And, in the unfortunate event of a claim, he manages all aspects and liaises directly with insurers, minimizing exposure. Further, Mr. Jerch recognizes that Collections can represent a significant portion of clients’ financial assets and are a considerable element in life planning. He specializes in working with private clients, trusts, estates, executors, fiduciaries, and their attorneys to strategically execute a plan for the future, avoiding pitfalls and leaving no potential opportunity off the table.



Research from Joan Mitchell Pre-Damage Fair Market Valuation

Collection Building / Advisory

Optionally, Mr. Jerch – as a client’s unbiased advocate – may also provide full oversight of auctions, galleries (both emerging and blue chip), art fairs, and all other acquisition and de-acquisition opportunities in a Collection-building advisory capacity. This strategy includes academic research into potential purchases beautifully presented along with financial analysis and photorealistic mockups, complemented by viewing experiences, as well as full condition assessments, up to date interest levels and market context at auction, and naturally the impartial advice in order to secure the most advantageous purchase prices.

SOTHEBY'S NEW YORK

THURSDAY, SEPTEMBER 30 / LOT 247



ALEX KATZ
Ariel, 2018
Oil on linen
60 x 120 in. (152.4 x 304.8 cm)
signed and dated 18 on the overlap
Estimate: \$400,000-600,000

Provenance:
Gavin Brown's Enterprise, New York
Acquired by the present owner from the above

KATZ
Ariel, 2018 / Oil on linen / 60 x 120 in. (152.4 x 304.8 cm)
Interest as of 9/29: 4 phones registered.
Prior Market Exposure: This has been offered several times privately over the past year: \$775,000 by Pace, \$750,000 by Sotheby's Private Sales, and \$675,000 by a private dealer. That market exposure has lowered the expectations considerably. It is also VERY interesting that the lot has a symbol indicating Sotheby's has ownership interest, which suggests that the seller was unhappy with how the painting was handled.
Sotheby's Condition Report: This work is in very good condition overall. The textural variations are inherent to the artist's chosen method and medium. Under ultraviolet light inspection there is no evidence of restoration. Unframed.

[Additional Photos - CLICK HERE](#)

Market Comparables:



Betina and Marina, 2009
Oil on linen
60 x 149 1/4 in. (152.5 x 379 cm)
Executed in 2009
Christie's London, October 22, 2020, Lot 109
Estimate: £400,000-600,000 / \$523,560
-785,340
SOLD: £437,500 / \$572,644 (with buyer's premium)



Double Ada, 2002
Oil on linen
72 x 144 in. (182.9 x 365.8 cm)
Executed in 2004
Sotheby's New York, September 26, 2019, Lot 50
Estimate: \$450,000-650,000
SOLD: \$500,000 (with buyer's premium)



Digwood, 2013
Oil on canvas
79 x 140 in. (200.7 x 355.6 cm)
Executed in 2013
Offered Privately
Gladstone Gallery, New York, November 2020
ASKING PRICE: \$1,250,000



Digwood, 2013
Oil on linen
96 x 120 in. (243.8 x 304.8 cm)
Executed in 2013
Offered Privately
Gladstone Gallery, New York, November 2020
ASKING PRICE: \$950,000

Bidding Chart:		Estimate: \$400,000-600,000			
Hammer	Sotheby's Buyer's Premium + Overhead Premium	Sotheby's Subtotal (Hammer + BP + O/P)	Miami Sales Tax (7% of Subtotal)	IC (5% of Hammer)	Total
\$380,000	\$98,000	\$478,000	\$33,516	\$19,000	\$531,316
\$400,000	\$104,000	\$504,000	\$35,280	\$20,000	\$559,280
\$420,000	\$108,000	\$528,000	\$36,974	\$21,000	\$586,174
\$450,000	\$114,500	\$564,500	\$39,515	\$22,500	\$626,515
\$480,000	\$120,800	\$600,800	\$42,056	\$24,000	\$666,856
\$500,000	\$125,000	\$625,000	\$43,750	\$25,000	\$699,750
\$550,000	\$137,500	\$687,500	\$48,125	\$27,500	\$763,125
\$600,000	\$146,000	\$746,000	\$52,220	\$30,000	\$828,220

Comprehensive Auction Analysis – Interest Level, Condition Report, Market Context, Price Comparables, Bidding Advice

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Experience

Mr. Jerch has an unparalleled Collections Management capacity, built upon custom systems and best practices, relying upon his more than seventeen years of experience operating within the art industry. After two years at Sotheby's as registrar for the Contemporary and Impressionist/Modern departments, Mr. Jerch began his advisory career at Ruth|Catone, focusing on the needs of Contemporary and Photography Collectors. There, he oversaw countless shipments and installations, curated a 50,000+ item database, arranged institutional loans, and was solely responsible for conservation, framing, insurance, and other logistical matters for two dozen private clients, handling all art-related needs from beginning to end.



Photorealistic Mockups Aiding Acquisition and Installation Decisions

After nine years with Ruth|Catone, in 2017 Mr. Jerch joined with Gabriela Palmieri – Chairman Americas, Contemporary Art at Sotheby's - to help create a new, trend-defying private advisory firm. In his role as Director, his extensive experience with collectors, galleries, and other industry professionals aligned with Ms. Palmieri's vast auction and private sales experience, to help her build the company, including complete oversight of everything from IT to logistics to insurance to phones to invoices to paying the rent. As Director at PFA, Mr. Jerch was integral to running all daily business activities, and he solely executed all client presentations, financial analyses, and due diligence matters as well, while being the final reviewer of contracts, consignments, loans, and insurance policies and schedules. Both the firm's internal workflow and all client-facing presentations relied upon his custom database system. Mr. Jerch aided in valuations for its clients with a collective value in excess of \$625,000,000. As the second in command at PFA, Mr. Jerch was integral to a collaborative work culture where there were simply no "no's," routinely executing and managing a wide spectrum of projects ranging from comparing guarantee proposals to contextualizing relative value of potential acquisitions via deep academic and market research to coordination of worldwide logistics to liaising with insurers to producing in-house photorealistic mockups to understanding the latest tax implications.

After nearly five years with PFA, Mr. Jerch joined Masterworks as its Director of Acquisitions. Within one year in his role as buyer for the world's largest collector of Contemporary Art, he sourced 1,500 unique works with a combined asking price of \$2,500,000,000. Of these, he made offers on 200 objects with a combined purchase price of \$42,000,000. Mr. Jerch is noted as Masterworks' leading business getter. Among his successfully negotiated purchases, 74% were with clients new to the company, and 82% had never received an offer before he joined the team.