

2021 AUCTION

THE

DRAWING

CENTER

AUCTION
CATALOG

Dear Friends,

The Drawing Center was established more than forty years ago as a platform for drawing, for artists who make drawings, and for those who love what artists do. Over the decades, the artists whom we serve have given back to us a hundredfold through their exhibitions, curated projects, lectures, tours, performances, readings, and sometimes, by gifting one of their drawings to sell in support of our work.

It is always an honor to receive such gifts, and this year, the drawings contributed by 68 artists for our benefit auction, which began online on September 13 and will conclude with a celebratory event at The Drawing Center on September 27, are especially meaningful. After almost two years of hard times, and with an uncertain future ahead, artists from all over the world have offered us splendid examples of what they do. When you look through the auction catalog, you will see drawings, watercolors, and collages from legends and from newcomers in every style imaginable. There is truly something for every collector, from the novice to the most seasoned connoisseur.

This exceptional group of works, which was gathered by the curatorial team at The Drawing Center, shows how broad our range is at The Drawing Center, and also how brilliantly varied our community is as well. Every artist who has participated in this event becomes a patron of what we do and a permanent part of our artistic family.

Please enjoy perusing these artworks, and if you can, please bid to bring one home. Compiling this incredible group of drawings has been a delight; I have no doubt that a purchase will likewise bring you joy.

All my best and thank you for your support,

A handwritten signature in black ink, appearing to read 'Laura Hoptman', with a stylized, flowing script.

Laura Hoptman
Executive Director

Participating Artists

Yuji Agematsu
Harold Ancart
Iván Argote
Darren Bader
Carol Bove
Huguette Caland
Javier Calleja
Gabriel Chaile
Jean Conner
Matt Connors
Jacqueline de Jong
Raúl de Nieves
Santiago de Paoli
Ibrahim El-Salahi
Mandy El-Sayegh
Edie Fake
Simone Fattal
Jackie Ferrara
Genieve Figgis
Natalie Frank
John Giorno
Nancy Graves
Skylin H.
Chase Hall
David Hammons
Frederick Hayes
Reggie Burrows Hodges
Joan Jonas
Kim Jones
Alex Katz
Corita Kent
Cindy Ji Hye Kim
Caroline Kryzecki
Fernanda Laguna

Nick Mauss
Allan McCollum
Jo Messer
Donald Moffett
Devin N. Morris
Monique Mouton
Jean Katambayi Mukendi
Jordan Nassar
Gareth Nyandoro
Tom of Finland
Sanou Oumar
Giuseppe Penone
Marco Perego
Raymond Pettibon
Lari Pittman
Lisa Ponti
Seth Price
Ibaahd R.
Gedi Sibony
Shahzia Sikander
Marina Perez Simao
Greg Parma Smith
Paul Anthony Smith
Dirk Stewen
Spencer Sweeney
Sarah Sze
Javier Téllez
Constance Tenvik
Rosemarie Trockel
Tatiana Trouvé
Raelis Vasquez
Ethan W.
Anna Weyant
Sue Williams

Join us at The Drawing Center's 2021 Benefit Auction on Monday, September 27 for an evening of music, cocktails, and a silent auction featuring drawings generously donated by 68 leading artists.

Tickets to the event can be purchased here: drawingcenter.org/2021auction.

Online bidding begins Monday, September 13 at 12pm EST, and closes on Monday, September 27 at 8pm EST. Lots will close in numerical order, one by one, 30 seconds apart. Items that receive final bids in the last 60 seconds will be extended an additional 2 minutes until there is no competing bidding activity for 60 seconds.

REGISTER TO BID AT: auction.drawingcenter.org.

For additional information, please contact Rebecca Brickman, Director of Development, at rbrickman@drawingcenter.org or 212.219.2166 x217.

Conditions of Sale

Net proceeds from the sale of artwork support The Drawing Center's ambitious roster of exhibitions, publications, education initiatives, and public programs.

Registration

All bidders must register on drawingcenter.org before placing any bids. Registration includes providing a valid credit card number for the protection of The Drawing Center. Register to bid at: auction.drawingcenter.org.

Payment

Cash, checks, and credit cards are accepted as payment for winning bids. All invoices for artwork must be paid in full no later than 30 days after the auction (October 27, 2021) or else the credit card number provided at bidder registration will be charged.

Pick Up and Shipping

Artworks purchased at the auction will be available for pickup at The Drawing Center immediately following the event. Wrapping of the artwork is provided. Please call ahead to let us know when you plan to come pick up your work.

Shipping is the responsibility of the purchaser. Upon request, our staff will provide a list of shippers who deliver to destinations within the United States and overseas.

Tax Laws

The Drawing Center makes no representation as to the fair market value of artwork available at the auction, and recommends that individuals seek professional advice regarding the tax deductibility of their purchases.

Please note all artwork is purchased "as is" and all sales are final.

Lot 1



Yuji Agematsu

Notebook 6, 2003

ink on paper, 2 drawings

4 1/8 x 3 inches (10.5 x 7.6 cm) each

overall dimensions: 8 3/8 x 12 1/4 inches (21.3 x 31.1 cm)

Courtesy of the artist and Miguel Abreu Gallery, New York

Retail Value \$3,000

Opening Bid \$2,000

Yuji Agematsu (b. 1956, Kanagawa, Japan) lives and works in Brooklyn, NY. He has had solo exhibitions at Miguel Abreu Gallery, New York (2017, 2019, 2020); Contemporary Art Centre, Vilnius (2019); Lulu, Mexico City (2019); The Power Station, Dallas (2018); Artspeak, Vancouver (2014); Real Fine Arts, Brooklyn (2012, 2014); Anthology Film Archives, New York (2004); and TZ'Art & Co., New York (1994). In 2014, a large-scale exhibition and catalog devoted to Agematsu's work was presented at Yale Union, Portland, OR. Agematsu's work is currently on view in *The Slipstream* at the Brooklyn Museum, and will be included in the forthcoming iteration of *Greater New York* at MoMA PS1. His work was featured in the 57th Carnegie International, Pittsburgh (2018); and in group exhibitions at the New Museum, New York (2016); and most recently, the Vienna Secession (2021). Agematsu is included in the collections of the Whitney Museum of American Art, New York; the Walker Art Center, Minneapolis; the Albright-Knox Art Gallery, Buffalo; the Brooklyn Museum, New York; The Israel Museum, Jerusalem; The Columbus Museum of Art, Columbus; the Loewe Foundation, Madrid; and the Pinault Collection, Paris. The artist is represented by Miguel Abreu, New York.

Lot 2



Harold Ancart

Untitled, 2021

Watercolor and pencil on paper

unframed: 12 3/16 x 16 1/8 inches

framed: 21 3/8 x 25 3/8 inches

Courtesy of the artist, David Zwirner and C L E A R I N G

Retail Value \$12,000

Opening Bid \$7,200

Harold Ancart (b. 1980, Brussels, Belgium) currently lives and works in New York. His paintings and sculptures have been exhibited worldwide. Ancart's work is included in the collections of The Menil Collection; Houston, Texas; the Fondation Beyeler, Basel, Switzerland; the Centre Georges Pompidou, Paris; the Hirshhorn Museum and Sculpture Garden, DC; the Lenbachhaus, Munich; the Louisiana Museum of Modern Art, Humlebæk, Denmark; The Museum of Contemporary Art, Los Angeles; the Solomon R. Guggenheim Museum, New York; and the Whitney Museum of American Art, New York, among others. The artist is represented by David Zwirner Gallery and C L E A R I N G, New York / Brussels.

Lot 3



Iván Argote

Divine Justice, 2021

Ink on paper

unframed: 24 x 18 inches (60.7 x 45.7 cm)

framed: 29 x 21 inches (73.7 x 53.3 cm)

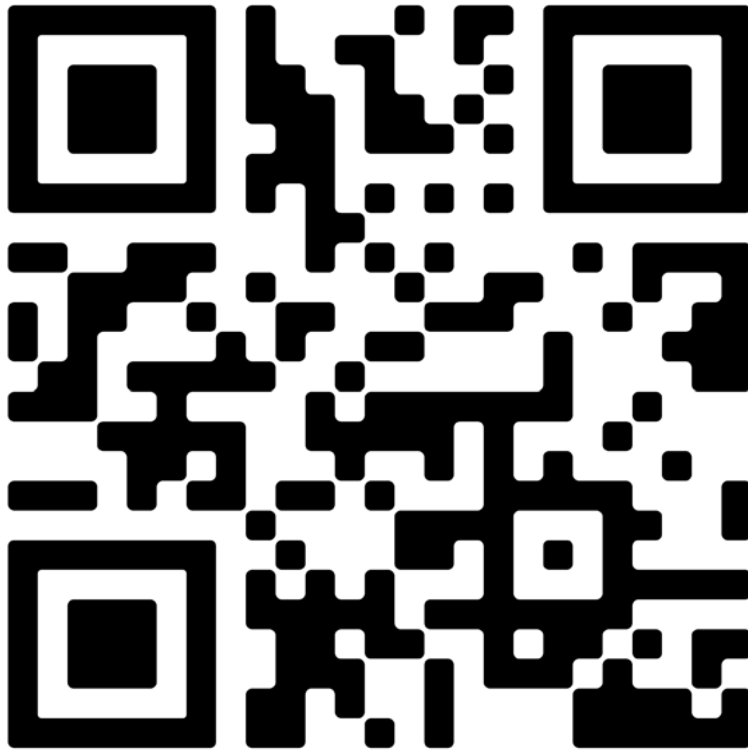
Courtesy of the artist and Perrotin

Retail Value \$9,500

Opening Bid \$7,700

Iván Argote (b. 1983, Bogotá, Colombia) is an artist and film director who lives and works in Paris. Through his sculptures, installations, films and interventions, he questions our intimate relationship with others, institutions, power and belief systems. His work is included in the collections of numerous institutions including the Solomon R. Guggenheim Museum, New York; the Centre Georges Pompidou, Paris; and MACBA in Barcelona, among others. The artist is represented by Emmanuel Perrotin Gallery, New York/Miami/Paris.

Lot 4



Darren Bader

Untitled (6 graphics converted to resemble a recent Louise Lawler style and accordingly made scalable), 2021

6 PDFs delivered to collector via Google Drive link

Dimensions variable

Unlimited edition for duration of benefit auction

Courtesy of the artist and Andrew Kreps, New York; Sadie Coles HQ, London; Blum & Poe, Los Angeles, Tokyo, New York; Galleria Franco Noero, Turin

Retail Value \$2,000

Opening Bid \$500

Darren Bader (b. 1978, Bridgeport, Connecticut) lives and works in New York City. His work is characterized by a number of tendencies the artist himself has struggled to describe. Institutional solo exhibitions include the Whitney Museum of American Art, New York, NY (2020); MADRE, Naples, Italy (2017); The Power Station, Dallas, TX (2017); Kölischer Kunstverein, Germany (2015); and MoMA PS1, New York. Bader has taken part in numerous group exhibitions and biennials including: *May You Live In Interesting Times*, 58th Venice Biennale (2019); *La vie moderne*, 13ème Biennale de Lyon (2015); the Whitney Biennial, the Whitney Museum of American Art, New York (2014); and *Greater New York* at MoMA PS1, New York (2010). The artist is represented by: Andrew Kreps Gallery, New York; Sadie Coles HQ, London; Blum & Poe, Los Angeles, Tokyo, New York; Galleria Franco Noero, Turin. Further information @ aaronbader.com.

Lot 5



Carol Bove

Untitled, 2021

Collagraphic monotype

Paper: 61 5/8 x 42 7/8 inches (156.5 x 108.9 cm)

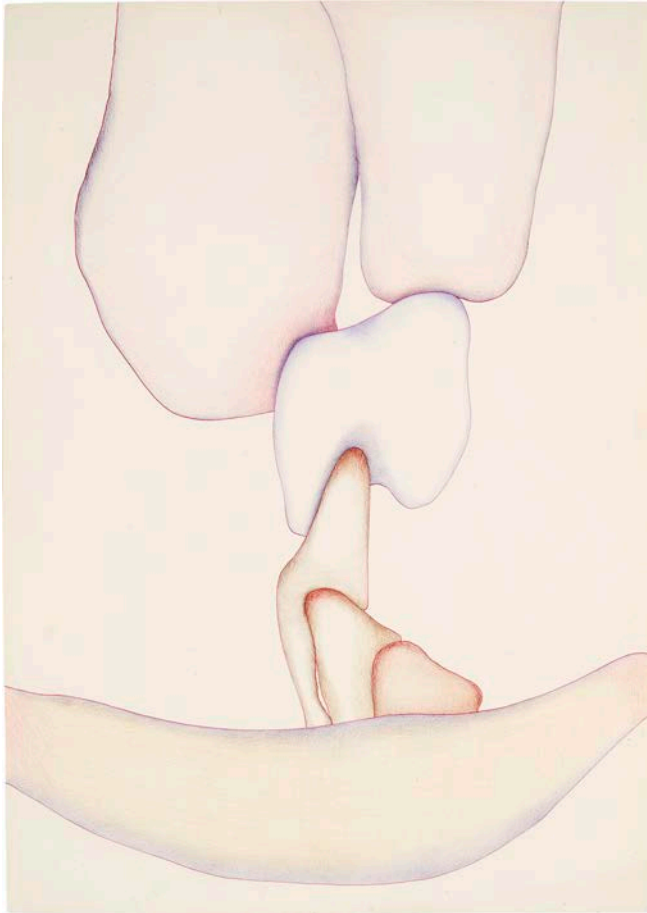
Courtesy of the artist and David Zwirner, NY

Retail Value \$50,000

Opening Bid \$30,000

Carol Bove (b. 1971, Geneva, Switzerland) lives and works in Brooklyn, New York. Known for works that incorporate found and constructed elements with a unique formal, technical, and conceptual inventiveness, her work has consistently challenged and expanded the possibilities of formal abstraction. A solo presentation of Bove's work will be on view at the Nasher Sculpture Center, Dallas, opening October 16, 2021. Solo exhibitions of Bove's work include David Zwirner (2015, 2016, 2018, 2019, 2021); The Museum of Modern Art, New York (2013); The Common Guild, Glasgow (2013); Palais de Tokyo, Paris (2010); Tate St Ives, England (2009); Blanton Museum of Art, The University of Texas at Austin (2006); Kunsthalle Zürich (2004); and the Institute of Contemporary Art, Boston (2004). The artist has been featured in exhibitions at the San Francisco Museum of Modern Art, San Francisco, CA (2019); the 54th, 57th and 58th Venice Biennale, Venice (2011, 2017, 2019); The Henry Moore Institute, Leeds, with Museion, Bolzano, Italy, and Museum Dhondt-Dhaenens, Deurle, Belgium (2014); documenta 13, Kassel (2012); and the Whitney Biennial New York (2008). Her work is currently installed in the facade niches of The Metropolitan Museum of Art, New York and two of Bove's sculptures are on long-term view at the Whitney Museum of American Art, New York. Bove is represented worldwide by David Zwirner.

Lot 6



Huguet Caland

Untitled, 1984

Color pencil on paper

19 x 13 1/2 inches (48.2 x 34.3 cm)

Courtesy of the Huguet Caland Estate

Retail Value \$50,000

Opening Bid \$40,000

Huguet Caland (b. 1931, Beirut, Lebanon – d. 2019, Venice, CA) was a Lebanese artist who developed her sensuous abstractions of body and landscape over a five decade career in Beirut, Paris, and then Venice, CA. After her work was included in the 36th Venice Biennale in 1970, Caland participated in early exhibitions at the Bibliothèque Nationale, Paris, and the Institute of Contemporary Art, London, in addition to numerous exhibitions internationally. Caland's work was recently included in the 57th Venice Biennale (2017), as well as Prospect.3 New Orleans (2014), and the Sharjah Biennial 14 (2019). In recent years, she also participated in exhibitions at the Hammer Museum, Los Angeles (2016); the National Museum of Women in the Arts, Washington, DC (2010); and the Institute of Arabic & Islamic Art, New York (2018). A solo exhibition of the artist's prolific drawing practice, *Huguet Caland: Tête-à-Tête*, was on view at The Drawing Center from June 11 to September 19, 2021. Caland's work has recently been acquired by Centre Pompidou, Paris; The British Museum, London; The Tate, UK; LACMA, Los Angeles; the Hammer Museum, Los Angeles; the Sharjah Art Foundation, Sharjah; the Metropolitan Museum of Art, New York; and other major collections all over the world.

Lot 7



Javier Calleja

Niño Pera, 2021

Mixed media on paper

unframed: 15 3/4 x 27 1/2 inches (50 x 70 cm)

framed: 33 7/8 x 26 inches (66 x 86 cm)

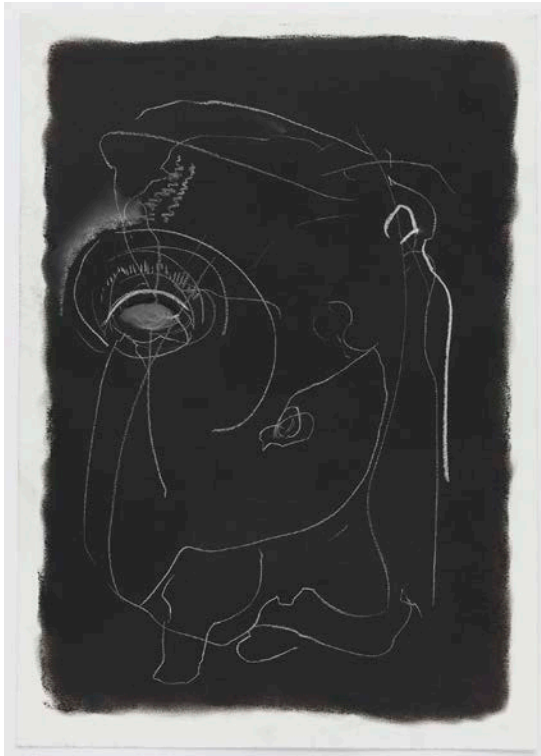
Courtesy of Calleja Studio Private Collection and Almine Rech

Retail Value \$30,000

Opening Bid \$18,000

Over the years, Javier Calleja (b. 1971, Málaga, Spain) has made drawings, installations, sculptures, and paintings, often playing with scale and perspective in his presentations. Calleja debuted his signature big-eyed boy characters with Aisho Nanzuka, Hong Kong (2017). Originally imagined as visual representations of the artist's own feelings and experiences, they became his unmistakable signature. Over the years the characters evolved from drawings, over paintings, into sculptures and objects, almost exclusively depicting a boy in the transitional age between the teen and adolescence. Recent solo and group exhibitions include Almine Rech, Shanghai (2021); Galería Rafael Pérez Hernando, Madrid (2021); Bill Brady, Miami (2020); PARCO MUSEUM TOKYO, Tokyo (2020); Nanzuka Gallery, Tokyo (2018); and Galerie Zink, Waldkirchen, Germany (2019). The artist is represented by Nanzuka Underground, Tokyo, Japan, Aisho/Nanzuka, Hong Kong and Almine Rech, Paris/Brussels/London/New York/Shanghai.

Lot 8



Gabriel Chaile

From Series *Me hablan de oscuridad pero yo estoy encandilado* (*They tell of darkness but I'm dazzled by the light*), 2020

Chalk and soft pastel on paper

23 1/4 x 16 1/2 (59.4 x 42 cm)

Courtesy of the artist

Retail Value \$5,000

Opening Bid \$3,000

In the works of Gabriel Chaile (Tucumán, Argentina 1985) there is a critical-poetical intersection between anthropology, the sacred and its rituals, the political, and pre-Columbian communities of South America, interpreted artistically, with eccentricity and sense of humor. Gabriel carries out his anthropological and visual research beginning from two key concepts that are present all across the body of his work. These are the *Engineering of need*, consisting on creating objects and structures from art that collaborate in improving the conditions of a certain borderline situation; and the *Genealogy of shape*, which implies acknowledging that every object in its historical repetition provides a story to tell, that is recovered and updated in relation to the new context. The artist uses both axioms to make sculptures, paintings, and build big scale installations that allow several communities overshadowed by history and power structures to gain visibility and have a voice.

Some of his latest projects are *Luchona* (Pés de barro, Galeria Municipal do Porto, Porto. Curator: Chus Martínez and Filipa Ramos), *Me hablan de oscuridad pero yo estoy encandilado* (Barro, Nueva York, 2021; Melides Art, Melides, 2021; HENI Artists Agency, Londres, 2020), *Renacimiento* (Curator: Zoe Lukov; Faena Festival, Miami Beach, 2019), *Esta canción ya tuvo aplausos* (ChertLüdde, Berlín, 2019), *Genealogía de la forma* (Barro, Buenos Aires, 2019), *Diego, Retrato de Diego Núñez* (Art Basel Cities, Buenos Aires, 2018). He lives and works in Lisbon, Portugal. The artist is represented by ChertLüdde, Berlin and Barro, Buenos Aires / New York.

Lot 9



Jean Conner

UNTITLED, 1978

Paper collage

Image/Sheet: 12 3/4 x 10 inches (32.4 x 25.4 cm)

Frame: 18 x 15 inches (20.3 x 38.1 cm)

Courtesy of The Conner Family Trust and Hosfelt Gallery, San Francisco

Retail Value \$12,000

Opening Bid \$7,200

Jean Conner (b. 1933, Lincoln, Nebraska) lives and works in San Francisco where, in the late 1950s, she emerged as part of a small but influential Bay Area art scene, along with her husband, Bruce Conner (1933–2008). Although she has been making collages from found photographs for more than fifty years, until recently, Conner has rarely shown her work in public. Conner's work is included in the public collections of the Los Angeles Museum of Contemporary Art; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art, New York. The artist is represented by Hosfelt Gallery, San Francisco.

The Conner Family Trust requests that the buyer of this work must agree to loan it to an upcoming institutional exhibition if requested.

Lot 10



Matt Connors

Untitled, 2021

Pencil and acrylic on paper

Unframed: 14 1/4 x 10 1/4 inches (36.2 x 26 cm)

Framed: 24 1/2 x 19 3/4 x 2 inches (62.2 x 50.2 x 5.1 cm)

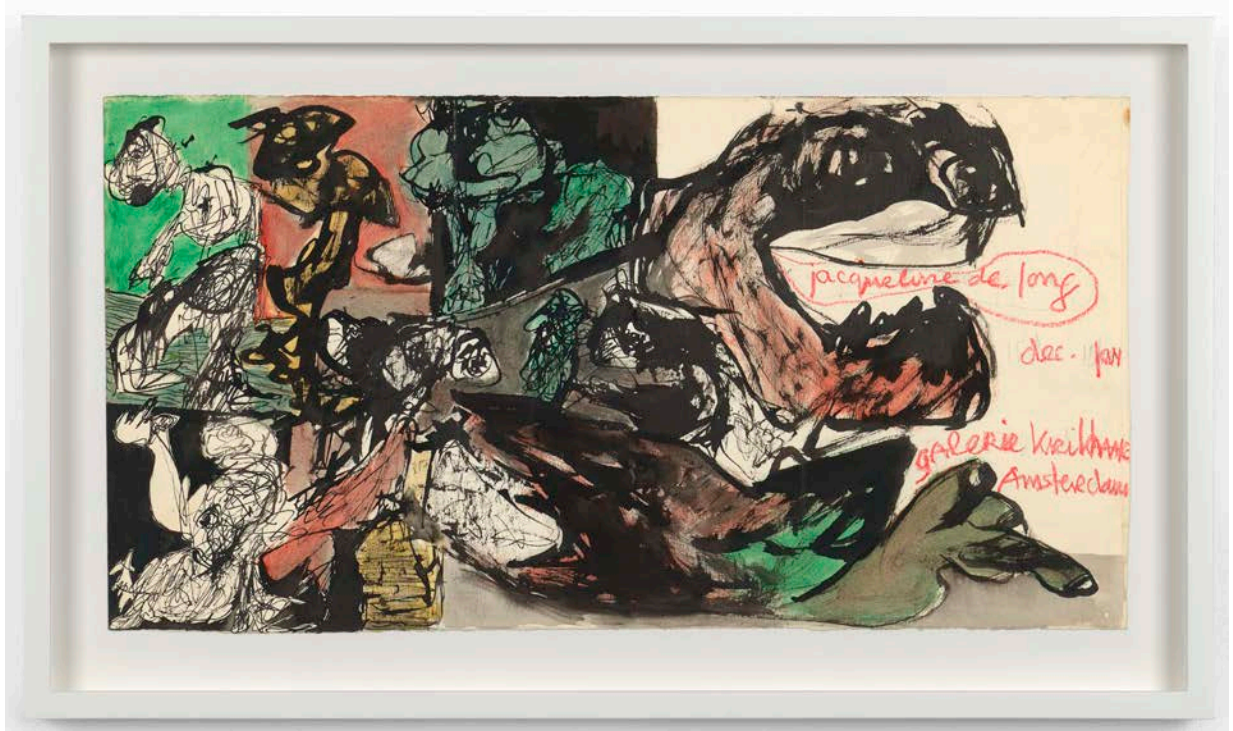
Courtesy of the artist

Retail Value \$20,000

Opening Bid \$10,000

Matt Connors (b. 1973, Chicago, Illinois) is a painter who lives and works in New York and Los Angeles.

Lot 11



Jacqueline de Jong

Untitled, 1966

Indian ink and watercolour on paper

Unframed: 9 7/8 x 19 1/8 in (25 x 48.5 cm)

Framed: 12 7/8 x 22 1/8 in (32.8 x 56 cm)

Courtesy of the artist and Pippy Houldsworth Gallery, London

Retail Value \$18,000

Opening Bid \$11,000

Living and working in Amsterdam and in the Bourbonnais, France, Jacqueline de Jong (b. 1939, Hengelo, Netherlands) is widely known for her contribution to the European avant-garde of the 1960s, in particular to the Situationist International (SI) and Gruppe SPUR. Her most recent work concentrates on oil painting and a re-examination of early themes that have new resonance in the present day. De Jong's work is in the collections of Musée les Abattoirs, Toulouse; Centre Georges Pompidou, Paris; Moderna Museet, Stockholm; Lebachhaus, Munich; and Stedelijk Museum, Amsterdam, among others. She has exhibited in solo exhibitions at WIELS Contemporary Art Centre, Brussels (2021); Pippy Houldsworth Gallery, London (2019–20); Stedelijk Museum, Amsterdam (2019–20); Malmö Konsthall, Sweden (2018–19); and Château Shatto, Los Angeles (2017), among others. Upcoming solo exhibitions include Ortuzar Projects, New York, opening this November. She is represented by Pippy Houldsworth Gallery, London, and Dürst Britt & Mayhew, The Hague.

Lot 12



Raúl de Nieves

Divine Intervention, 2020

Color pencil on paper

28 3/4 x 23 1/2 inches (73.03 x 59.69 cm)

Courtesy of the artist and Company Gallery, New York

Retail Value \$5,000

Opening Bid \$3,000

Raúl de Nieves (b. 1983 Morelia, Michoacan, MX) lives and works in Brooklyn, New York. His practice ranges from narrative paintings to animated performances and figurative sculptures which he encrusts with bangles, bells, beads, sequins, and other materials. De Nieves' work explores and investigates concepts surrounding transformation, sexuality, and identity. He currently has a solo exhibition at ICA Boston, and recent exhibitions include Company Gallery, New York (2019); Cleveland Museum of Art (2019); and Freedman Fitzpatrick, Los Angeles (2018). Recent group exhibitions include Ford Foundation, New York (2019); New Orleans Museum of Art, New Orleans (2018); the Whitney Biennial, New York (2017); Documenta 14, Kassel (2017); MoMA PS1, New York (2017); Institute of Contemporary Art, Philadelphia (2016); and The Kitchen, New York (2016). His work is included in the collections of the Museum of Contemporary Art, Miami; Onsite Gallery, Toronto; Swiss Institute, New York; Museum of Contemporary Art, Los Angeles; and the Whitney Museum of American Art, New York. The artist is represented by Company Gallery, New York.

Lot 13



Santiago de Paoli

1,2,3, 2015

Homemade ink and graphite on paper

11 x 8 1/2 inches (27.9 x 21.6 cm)

Courtesy of the artist

Retail Value \$2,000

Opening Bid \$1,200

Santiago de Paoli (1978, Buenos Aires) lives and works in London. He received his Bachelor of Fine Arts in Painting from Atlanta College of Art in 2004 and graduated from Skowhegan School of Painting and Sculpture in 2006. De Paoli's paintings are developed through a particular narrative surrounding imagery and everyday observable elements. His recent exhibitions include: X Museum, Beijing (2021); Galerie Jocelyn Wolff, Paris (2021); Mendes Wood DM, São Paulo (2019); Palais de Tokyo, Paris (2019); Art Basel Cities, Buenos Aires (2018); Nouveau National Museum of Monaco, Monaco (2018); The Factory, Buenos Aires (2017); Tabacalera Promoción del Arte, Madrid (2017); Cooper Cole Gallery, Toronto (2017); and Lulu, Mexico City (2017).

Lot 14



Ibrahim El-Salahi

Pain Relief Drawing, 2016-2018

Pen and ink on the back of a medicine packet

unframed: 4 1/2 x 5 1/4 inches (11.5 x 13.5 cm)

framed: 7 1/8 x 2 x 6 3/4 inches (18 x 5 x 17 cm)

Courtesy of Vigo Gallery

Retail Value \$15,500

Opening Bid \$9,300

Based in Oxford, England, Ibrahim El-Salahi (b. 1930, Sudan) is one of the most important living African artists and a key figure in the development of African Modernism. El-Salahi grew up in Omdurman, Sudan and studied at the Slade School in London. On his return to Sudan in 1957, he established a new visual vocabulary, which arose from his own pioneering integration of Sudanese, Islamic, African, Arab and Western artistic traditions. Over the past several years, El-Salahi has made a series of small but impactful drawings on the backs of the labels from his various pain medications. His work is included in the permanent collections of the Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Art Institute of Chicago; The National Museum of African Art, Smithsonian Institution, Washington DC; The British Museum, London; Tate Modern, London; The Guggenheim Abu Dhabi, UAE; The Ashmolean Museum, Oxford; Newark Museum, Newark; Sharjah Art Foundation, Sharjah; The National Gallery, Berlin, and many others. The artist is represented by Vigo Gallery in London. In fall of 2019, El-Salahi's drawings were included in The Drawing Center's exhibition, *The Pencil Is a Key: Drawings by Incarcerated Artists*.

Lot 15



Mandy El-Sayegh

mutations in blue, white and red (how to), mutations in blue, white and red (how two), 2019
Diptych (framed)

Laserjet print on handmade paper, acrylic, ink

Each: 13 3/4 x 9 7/8 inches (35 x 25 cm)

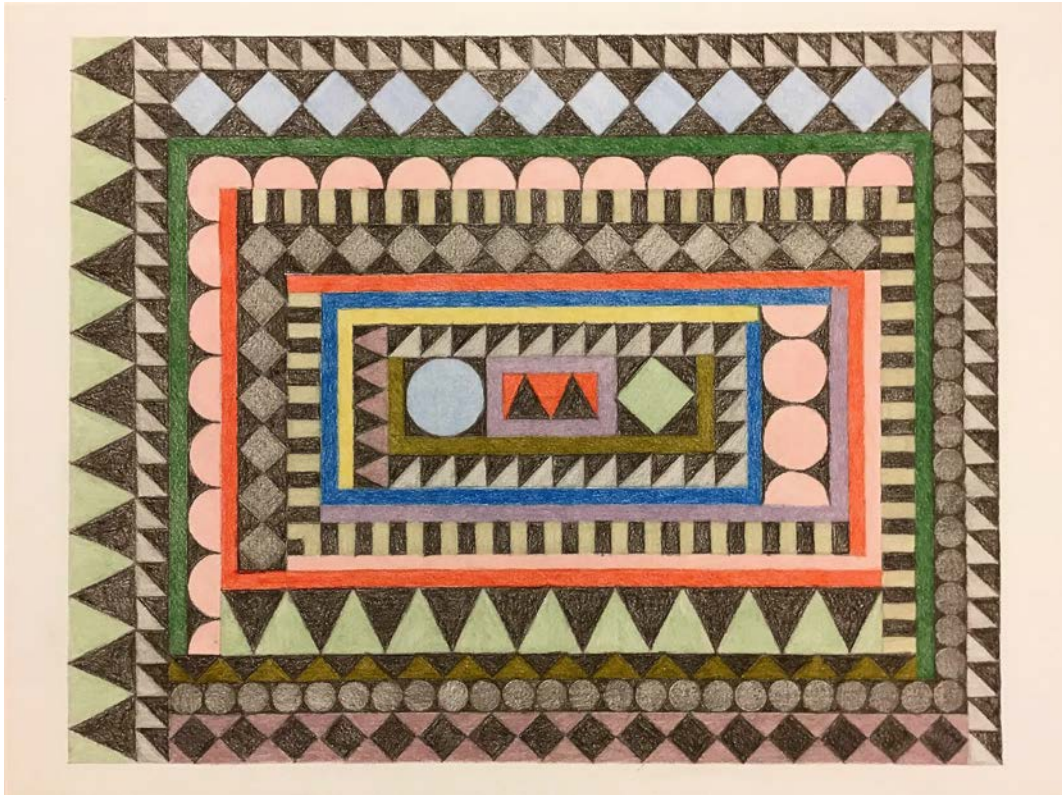
Courtesy of the artist and Lehmann Maupin

Retail Value \$10,000

Opening Bid \$6,000

London-based artist Mandy El-Sayegh (b. 1985, lives and works in London, UK) has a highly process-driven practice rooted in an exploration of material and language. Executed in a wide range of media, including densely layered paintings, sculptures, installations, diagrams, and sound and video, El-Sayegh's work investigates the formation and break-down of systems of order, be they bodily, linguistic, or political. El-Sayegh's work begins with found fragments, which include sourced copies of the Financial Times, imagery from advertisements, or Arabic calligraphy from her father's home in London. She collages these elements together and asserts her own perspective by drawing directly onto the works to create double-meanings that call into question our assumptions and understanding of systems. Solo exhibitions of El-Sayegh's work have been organized at the Sursock Museum, Beirut (2019); Bétonsalon, Paris (2019); Chisenhale Gallery, London (2019); The Mistake Room, Guadalajara (2018); and Carl Kostyál, London (2017). She has been featured in various group exhibitions including *Searching the Sky for Rain*, Sculpture Center, Long Island City, NY (2019); *Deterioro y Poder*, Instituto de Vision, Bogota (2018); *Lessons in Agronomy*, Sifang Art Museum, Nanjing (2017); *Boundary Work*, Sharjah Biennial 13, United Arab Emirates (2017); *For Pete's Sake*, Carl Kostyál, Stockholm (2016); *Elizabeth House*, Elizabeth House, London (2011); and *RCA Painting Degree Show*, Royal College of Art, London (2011). El-Sayegh's work is in public and private collections, including Collection Nicoletta Fiorucci Russo, London and Start Museum, Shanghai. She is represented by Lehmann Maupin and Galerie Thaddaeus Ropac.

Lot 16



Edie Fake

Pride Flag #2, 2021
Colored pencil on paper
12 x 16 inches (30.5 x 15.2 cm)
Courtesy of the artist

Retail Value \$2,500
Opening Bid \$1,750

Based in Twentynine Palms, CA, Edie Fake's (b. 1980, Evanston, Illinois) work blurs lines between architecture and body with structures adorned by elements that seem to be both decorative and protective. Since moving first from Chicago, to Los Angeles to briefly attend grad school at USC, and then to the high desert of Joshua Tree in California, Fake's work has evolved from his acclaimed *Memory Palaces* series — reimagined facades of urban lesbian bars and gay nightclubs — to incorporate a new theme of vulnerability which reflect shifts in the U.S. social and political climate. Fake's recent exhibitions include large-scale installations in *Chicago Comics: 1960s to Now* at the Museum of Contemporary Art, Chicago (2021); the Berkeley Art Museum and Film Archive, California (2021); and The Drawing Center, NY (October 2019–June 2021). Selected exhibitions featuring Fake's work include solo shows at the Everson Museum of Art in Syracuse, NY and Marlborough Gallery in New York, and group shows at the Museum of Art and Design in NY and the the Institute of Art at VCU in Richmond, VA. Fake's work is in the collections of the Des Moines Art Center, Iowa; the RISD Museum, Providence, RI; KADIST, San Francisco; and the Nerman Museum of Contemporary Art, Overland Park, KS. Fake is represented by Western Exhibitions in Chicago and Broadway Gallery in New York. Fake was commissioned to create a site-specific installation, *Labyrinth*, on view from October 11, 2019 through September 19, 2021 in The Drawing Center's stairwell.

Lot 17



Simone Fattal

Ishtar and Hiram, 2015

Collage and watercolor on paper

29.8 x 22.9 inches (75.9 x 58.3 cm)

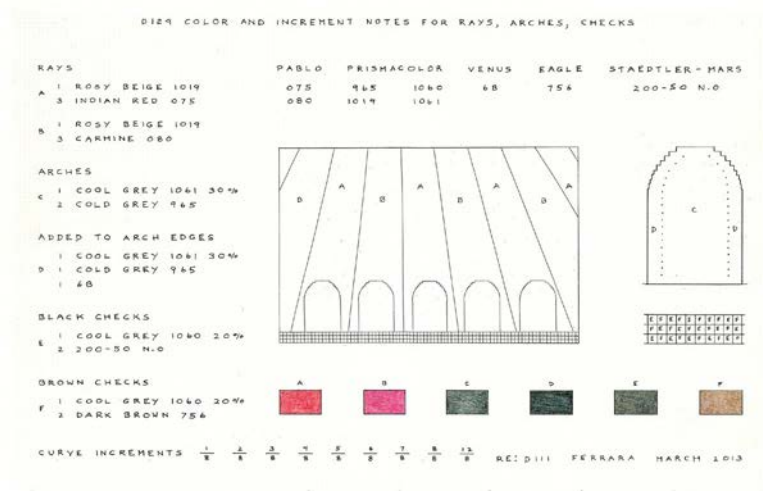
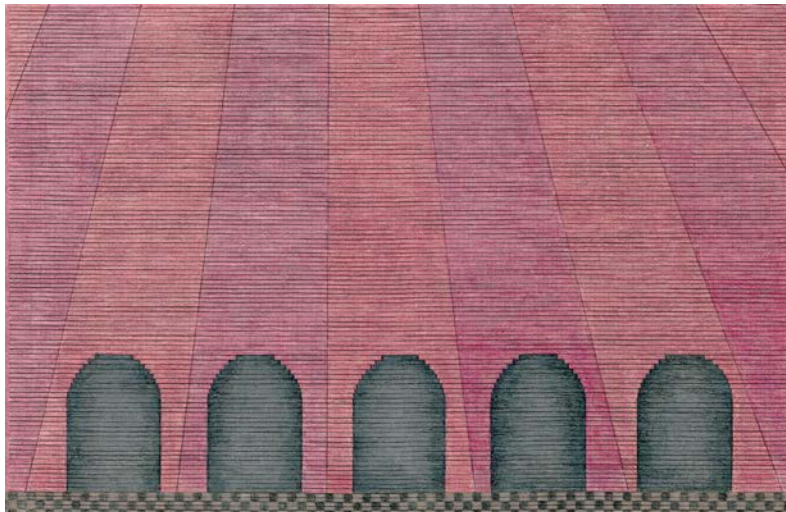
Courtesy of the artist and kaufmann repetto (Milan/New York)

Retail Value \$12,000

Opening Bid \$8,400

Simone Fattal (b. 1942 Damascus, Syria. Lives and works in Paris) was raised in Lebanon, where she studied philosophy at the École des Lettres in Beirut and continued her philosophical pursuits at the Sorbonne. In 1969, she returned to Beirut and began working as a visual artist, exhibiting her paintings until the start of the Lebanese Civil War. She left Lebanon in 1980 and settled in California, where she founded the Post-Apollo Press, a publishing house dedicated to innovative and experimental literary works. In 1988, she enrolled at the Art Institute of San Francisco, to return to her artistic practice and a newfound dedication to sculpture and ceramics. Her work has been widely exhibited at major institutions such as MoMA PS1 (2019); Lille Métropole Musée d'Art Moderne (2019); Pinault Collection, Punta della Dogana, Venice (2019), Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (2019), National Museum of Qatar, Doha (2019); Musée Yves Saint Laurent Marrakech (2018); Château de Rochechouart Contemporary Art Museum (2017); and the Sharjah Art Foundation (2016). Fattal's work is included in the collections of the Centre Georges Pompidou, Paris; Centre National des Arts Plastiques, Paris; Musée Yves Saint Laurent, Marrakech; Sharjah Art Foundation, Sharjah; National Museum of Qatar, Doha; Metropolitan Art Society, Beirut; the Sursock Museum, Beirut; Musée d'Art Contemporain de la Haute-Vienne, Rochechouart; Musée Lam, Lille. The artist is represented by kaufmann repetto and Galerie Lelong & Co, Paris.

Lot 18



Jackie Ferrara

D111 Rays, Arches, Checks + D129 Notes for D111 Rays, Arches, Checks, 2008-2013

Pencil, colored pencil and ink on paper

Diptych, each: 11 x 17 inches

Displayed as 11 x 34 inches or 22 x 17 inches

Courtesy of the artist

Retail Value \$15,000

Opening Bid \$9,000

Jackie Ferrara (b. 1929, in Detroit, Michigan. Lives and works in New York) is an American sculptor and draughtswoman best known for her pyramidal stacked structures. A Soho denizen and member of the first wave of post-minimal, analytical sculptors, her first sculptures emerged in the context of downtown New York artists like Eva Hesse, Sol Lewitt, and Agnes Denes. Her work is in the collections of major museums throughout the world, including the Museum of Modern Art, the Los Angeles County Museum of Art, the Louisiana Museum of Modern Art, in Hummelback, Denmark, The Phillips Collection, Washington, D.C. and the Rose Art Museum at Brandeis University, among others. Ferrara was commissioned to create a site-specific installation, *Lines*, on view from April 15, 2016 through March 19, 2017 in The Drawing Center's Lab Corridor.

Lot 19



Genieve Figgis

Green room, 2021

Water soluble oil paint on gesso panel

9 7/8 x 13 3/4 inches (25 x 35 cm)

Courtesy of the artist and Almine Rech

Retail Value \$27,000

Opening Bid \$15,000

Genieve Figgis (b. 1972, Dublin, Ireland) works in oil and acrylic and at small to mid-scale to produce paintings rich in color, texture, humor, and the macabre. Her paintings feature sumptuous domestic interiors and stately country homes, idyllic natural settings, and protagonists dressed in finery and engaged in such activities as feasting, horseback riding, playing piano, or attending a party. Figgis's body of work also includes her take on the tradition of portraiture and the odalisque. In her compositions, however, all is not well. Her figures appear either faceless or as foolishly grinning, ghoul-like creatures, whose loosely rendered forms seem vulnerable and insubstantial as they merge with their lushly painted, semi-abstract surroundings. Select solo exhibitions include *Imaginary Friends*, Almine Rech, London (2020); Almine Rech, Shanghai (2019); Almine Rech, Paris (2018); Almine Rech, Brussels (2017); *Heavy Metal Picnic*, Harper's Books, East Hampton, New York (2016); Almine Rech, London (2015); Half Gallery, New York (2014); and *Any place but here*, Transition Gallery, London (2014). Figgis has shown in institutions such as Irish Museum of Modern Art, Dublin (2020); Consortium Museum, Dijon, France (2018); Romeo and Juliet, Gallery Met, New York (2016). She is represented by Almine Rech, Paris/Brussels/London/New York/Shanghai.

Lot 20



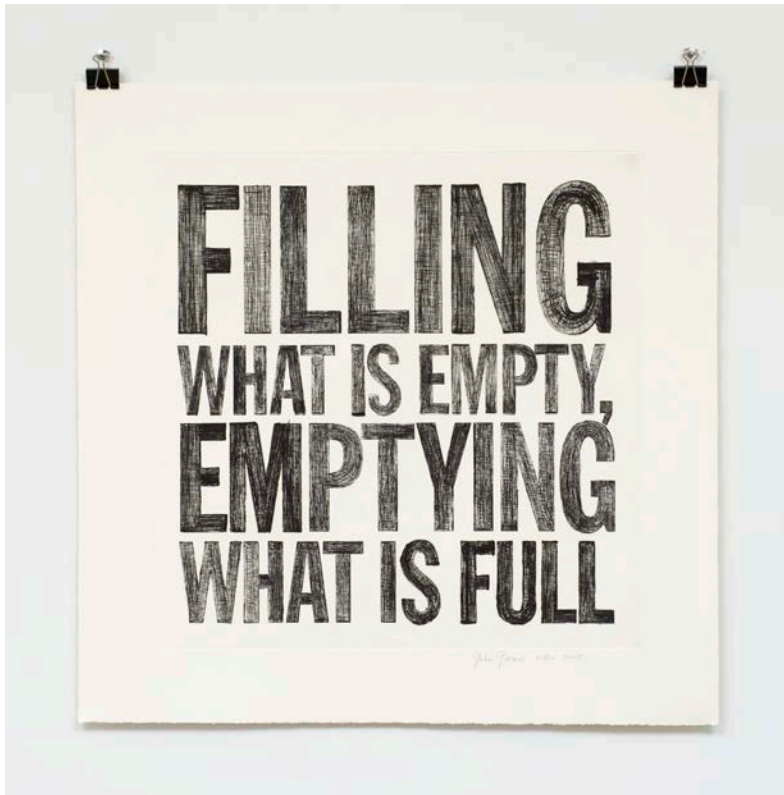
Natalie Frank

Monster, 2021
gouache and chalk pastel on paper
30 x 22 inches (76.2 x 55.9 cm)
Courtesy of the artist
Photo by Farzad Owrang

Retail Value \$15,000
Opening Bid \$10,000

Natalie Frank (b. 1980, Austin, Texas. Lives and works in New York) is an interdisciplinary artist whose oil paintings, gouache and pastels, and paper paintings focus primarily on the intersections of feminism, sexuality and violence. Across media, Frank's oeuvre highlights the precarious state of women and their bodies throughout history, particularly in relation to erotic literature and fairy tales, but also within contemporary discourse surrounding such themes as sex work. Frank has produced a number of books in recent years, including *The Island of Happiness: Tales of Madame d'Aulnoy* (2021); *O* (2018), which visualizes tales from the shocking 1954 French erotic novel, *Story of O*; *The Sorcerer's Apprentice* (2017); and *Tales of the Brothers Grimm* (2015). The artist's work is in public and private collections which include the Art Institute of Chicago, IL; the Blanton Museum at the University of Texas, Austin; the Brooklyn Museum, New York; and the Whitney Museum of American Art, New York. Frank's solo exhibitions include: *Unbound*, the Madison Museum of Contemporary Art, WI (2021) and *Natalie Frank: The Brothers Grimm*, at the Drawing Center (2015), which traveled to the Blanton Museum at the University of Texas, Austin (2015) and the University of Kentucky Art Museum, Lexington, KY (2016).

Lot 21



John Giorno

FILLING WHAT IS EMPTY, EMPTYING WHAT IS FULL, 2005

Etching

unframed: 25 1/4 x 25 1/4 inches (64.1 x 64.1 cm)

Courtesy of The John Giorno Foundation, New York, NY

Retail Value \$5,000

Opening Bid \$2,000

John Giorno (1936-2019. Lived and worked in New York) was an American poet and visual artist. An early pioneer of recorded spoken word projects, he founded the nonprofit Giorno Poetry Systems in 1965, which produced albums with hundreds of artists and poets reading their works. Giorno is best known for his interactive telephone work "Dial-A-Poem," first presented in 1968, which invited people to call into a dedicated line to hear poems from live recordings by Laurie Anderson, John Ashbery, Allen Ginsberg, William Burroughs, Frank O'Hara, and numerous others. Giorno's earliest silk screened works, first exhibited around this time, reconcile Buddhist spiritual texts with a Pop sensibility. His well-known text paintings of recent decades, executed in the trademark font Mark Michaelson developed for him in 1984, feature curt and contradictory messages excerpted from his poetry. Giorno's legendary influence as an artist, poet and performer was recently celebrated in the expansive retrospective project "Ugo Rondinone, I ♥ John Giorno", presented at the Palais de Tokyo in 2015 and at 13 venues across New York in 2017. Other recent exhibitions include Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (2019); The Bass Museum of Art, Miami Beach (2017); the Secession, Vienna (2015); the Museum of Modern Art, New York (2012). Giorno is represented in major collections including the Museum of Modern Art; Centre Georges Pompidou, Musée National d'Art Moderne, Paris; Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg; and the Pérez Art Museum, Miami. His estate is represented by Sperone Westwater Gallery, New York and Almine Rech, Paris.

Lot 22



Nancy Graves

Ignt, 1977

Watercolor and pastel on paper

22 3/4 x 30 inches (57.8 x 76.2 cm)

Courtesy of the Nancy Graves Foundation

Retail Value \$18,000

Opening Bid \$12,000

Nancy Graves (b. 1939, Pittsfield, MA. Died 1995, New York. Lived and worked in New York) was a prolific cross-disciplinary artist with an abiding interest in ecology who developed a sustained body of sculptures, paintings, drawings, watercolors, and prints. She also produced five avant-garde films and created innovative set designs. Graves attended Vassar College, graduating in 1961, and then earned an MFA in painting at Yale University in 1964. Five years after graduating, her career was launched in 1969 when she was the youngest artist — and only the fifth woman — to be selected for a solo presentation at the Whitney Museum of Art. Graves' work was subsequently featured in hundreds of museum and gallery exhibitions worldwide, including solo museum exhibitions at The National Gallery of Canada, Ottawa (1971, 1973); Neue Galerie der Stadt Aachen, Aachen, Germany, (1971); and the Museum of Modern Art, New York (1971). Her work is in the permanent collections of major art museums, including the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; the Art Institute of Chicago; National Gallery of Art, Washington, DC; and the Albright Knox Art Gallery, Buffalo, NY.

Lot 23



Skylin H.

Untitled, 2021
Chalk pastel on paper
17 x 14 inches (43.2 x 35.6 cm)

Opening Bid \$250

Through its Michael Iovenko School Programs, The Drawing Center partners annually with several New York City schools. The “Drawing Connections” program, a key component of TDC’s K-12 education offerings, provides students with an in-depth visual art experience focused on the medium of drawing.

In 2021, The Drawing Center, along with teaching artist Nic Annette Miller, partnered with the Lexington School for the Deaf in East Elmhurst New York, along with the students of art teacher Patricia Ordonez, to produce projects inspired by our recent exhibition *David Hammons: Body Prints, 1968-1979*. The curriculum connected topics covered in the students’ classrooms with those addressed in the artworks on view at The Drawing Center.

The Lexington School for the Deaf, established in 1864, is the largest school for deaf students in the state of New York. The school provides programs and services for deaf students from ages 0-21, and hard of hearing students from ages 0-3, who reside in any of the five boroughs Manhattan, Brooklyn, Queens, The Bronx, and Staten Island, as well as Long Island.

Proceeds from the sale of this work benefit the artist as well as TDC’s Education and Community Programs.

Lot 24



Chase Hall

Polo Player and his Horse (study), 2021

Ink, coffee and ash on paper

14 x 10 inches (35.6 x 25.4 cm)

Courtesy of the artist and C L E A R I N G, New York / Brussels

Retail Value \$2,500

Opening Bid \$1,800

Chase Hall (b. 1993, St. Paul, Minnesota) lives and works in New York and Los Angeles, and was raised across Minnesota, Chicago, Las Vegas, Colorado, Dubai, Los Angeles and New York. Hall has been included in exhibitions at C L E A R I N G, New York (2021); MOCA Westport, Connecticut (2021); Kunsthal KAdE, Amersfoort, NL (2020); Monique Meloche, Chicago (2020); Various Small Fires, Los Angeles and Seoul, Korea (2020), among others. Hall has been an artist in residence at The Skowhegan School of Painting and Sculpture in Maine and the Mountain School of Arts in Los Angeles. His work is in the collections of The Studio Museum in Harlem, New York; Institute of Contemporary Art, Miami; and Rubell Museum, Miami.

Lot 25 A



David Hammons

Untitled, n.d.

Watercolor and pen on paper

12 x 9 inches (30.5 x 22.9 cm)

Courtesy of the artist

Retail Value \$15,000

Opening Bid \$9,000

David Hammons (b. 1943, Springfield, Illinois) began his career in Los Angeles in the late 1960s, where he was influenced by the politically charged imagery of the Black Arts Movement, the found-object assemblages of Dada, and the humble materials of Arte Povera. He studied at the Otis Art Institute at night, where he was inspired above all by Charles White, an artist best known for his realistic paintings, murals and drawings. His first notable work is his series of Body Prints done in the 1960s and '70s. After his move to New York in 1974, Hammons disengaged from two-dimensional works, preferring to devote his practice entirely to sculptural assemblage, installation, and performance. His work is collected by major public and private institutions internationally, among them: Albright-Knox Art Gallery, Buffalo; Fogg Art Museum, Cambridge; Glenstone, Potomac; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; SMAK, Stedelijk Museum voor Actuele Kunst, Ghent; Fondation Cartier pour l'art contemporain, Paris; Francois Pinault Foundation, Venice; and Tate Britain, London. In 2021, The Drawing Center presented an exhibition of the artist's Body Prints entitled *David Hammons: Body Prints, 1968–1979* (February 5–May 23, 2021).

Lot 25 B



David Hammons

Untitled, 2021

Watercolor and pencil on paper

11 x 15 inches (27.9 x 32.3 cm)

Courtesy of the artist

Retail Value \$20,000

Opening Bid \$12,000

David Hammons (b. 1943, Springfield, Illinois) began his career in Los Angeles in the late 1960s, where he was influenced by the politically charged imagery of the Black Arts Movement, the found-object assemblages of Dada, and the humble materials of Arte Povera. He studied at the Otis Art Institute at night, where he was inspired above all by Charles White, an artist best known for his realistic paintings, murals and drawings. His first notable work is his series of Body Prints done in the 1960s and '70s. After his move to New York in 1974, Hammons disengaged from two-dimensional works, preferring to devote his practice entirely to sculptural assemblage, installation, and performance. His work is collected by major public and private institutions internationally, among them: Albright-Knox Art Gallery, Buffalo; Fogg Art Museum, Cambridge; Glenstone, Potomac; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; SMAK, Stedelijk Museum voor Actuele Kunst, Ghent; Fondation Cartier pour l'art contemporain, Paris; Francois Pinault Foundation, Venice; and Tate Britain, London. In 2021, The Drawing Center presented an exhibition of the artist's Body Prints entitled *David Hammons: Body Prints, 1968–1979* (February 5–May 23, 2021).

Lot 26



Frederick Hayes

Untitled (Portrait #6 Mount Vernon, NY 20/21), 2021

Graphite

55 x 42 inches (139.7 x 106.7 cm)

Courtesy of the artist

Retail Value \$6,000

Opening Bid \$3,600

Frederick Hayes' (b. 1955, Atlanta, Georgia) multimedia practice is concerned with investigating the notion of the identity and self within contemporary urban culture through portraiture and other works. He uses the found image, the imagined and the real to re-construct a fictional countenance that invokes the viewer to action. This action is a result of ocular responses through color, as well as the physical application of the materials. With these elements he looks to dispel any preconceived notions surrounding race, class and type to a level of unique difference that addresses humanity. Select solo exhibitions include: *Strut*, Jeff Bailey Gallery, NY (2014); *Frederick Hayes: Cityscape*, Patricia Sweetow Gallery, San Francisco (2010); and *Drawings and Sculpture*, Linc Real Art, San Francisco (2002). Hayes has exhibited work in group exhibitions at the New Museum, New York (2001); San Francisco Museum of Modern Art (2000); San José Museum, CA (2001); San Diego Museum of Contemporary Art; Boston University (2009), and Patricia Sweetow Gallery, San Francisco (2011, 2008, 1999). Hayes has held residencies at the MacDowell Colony, Virginia Center for the Creative Arts, Lower Manhattan Cultural Council, and The Headlands Center for the Art. Hayes' works are in the collections of the San Francisco Museum of Modern Art; the Studio Museum Harlem, New York; Addison Gallery of American Art, Andover, MA; and UC Berkeley Art Museum, CA. He is represented by Patricia Sweetow Gallery, San Francisco.

Lot 27



Reggie Burrows Hodges

Leaping into Blackness: Sole Perspective (Study), 2021

Acrylic, oil pastel and graphite on paper

unframed: 8¼ x 12 inches (21 x 30.5 cm)

framed: 11¼ x 14⅞ inches (28.6 x 37.8 cm)

Courtesy of the artist and Karma, New York

Retail Value \$15,000

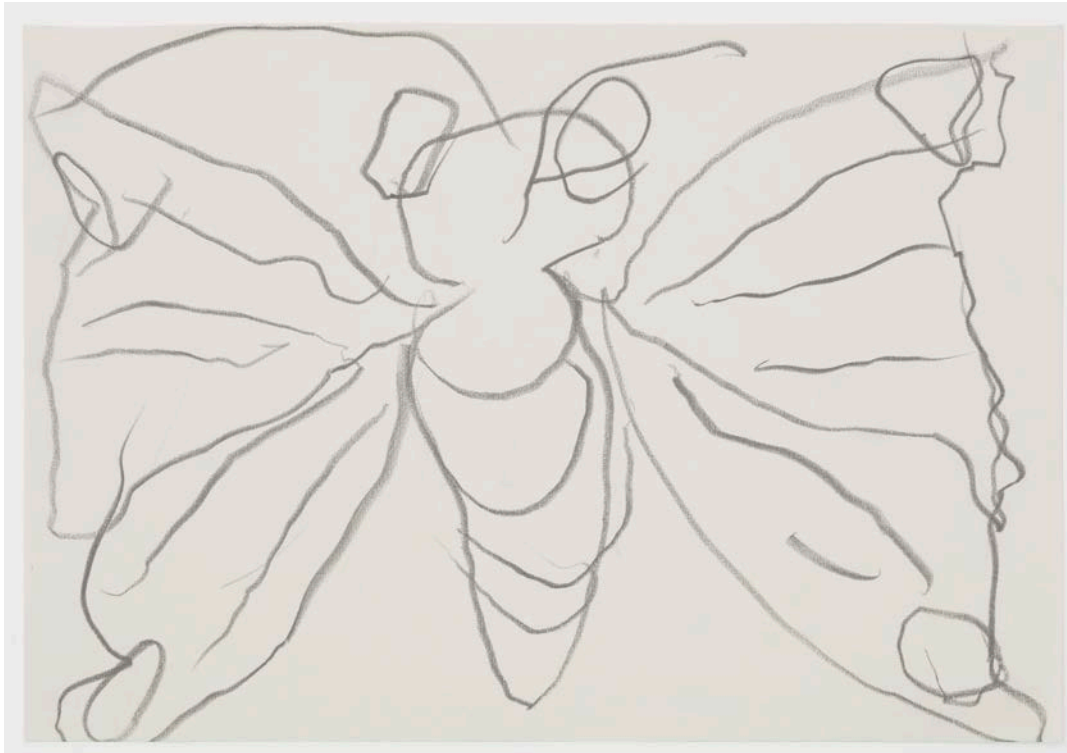
Opening Bid \$10,000

Reggie Burrows Hodges (b. 1965, Compton, CA) is a Maine-based painter whose works explore storytelling and visual metaphor. Hodges' works uncover universal subjects such as identity, community, truth, and memory, and often draw inspiration from his childhood in Compton. Starting from a black ground, he develops the scene around his figures with painterly, foggy brushwork, playing with how perception is affected when the descriptive focus is placed not on human agents but on their surroundings. Figures materialize in recessive space, stripped of physical identifiers. Bodies are described by their painted context, highlighting Hodges' embrace of tenuous ambiguities and his close observation of the relationship between humans and their surroundings. Their quiet haziness, developed with the soft touch of Hodges' hand, probes the imprecision of memory and examines the possibility that we are all products of our environment. Hodges studied theatre and film at the University of Kansas.

His work is held in the public collections of the Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Art Institute of Chicago, Chicago; Museum of Fine Arts, Boston; Hammer Museum, Los Angeles; Los Angeles County Museum of Art, Los Angeles; The Crystal Bridges Museum of American Art, AR; Nasher Museum of Art, NC; The Rose Art Museum at Brandeis University, Waltham, MA; Stedelijk Museum, Amsterdam; Dallas Museum of Art, TX; Portland Museum of Art, Portland, ME; and Colby College Museum of Art, Waterville, ME, among others.

Hodges is a 2020 recipient of the annual Joan Mitchell Painters & Sculptors Grant. As the 2019 recipient of the Ellis-Beauregard Foundation Fellowship in the Visual Arts, Hodges will be the subject of a solo exhibition at the Center for Maine Contemporary Art, Maine in 2022. His work is currently on display in *Get Lifted!*, organized by Hilton Als, at Karma.

Lot 28



Joan Jonas

Shape Scent Feel Butterfly Performance Drawing, 2008

Graphite on paper

12 x 17 1/8 inches (30.5 x 43.5 cm)

Courtesy of the artist and Gladstone Gallery, New York and Brussels

Photo credit: © Joan Jonas / Artists Rights Society (ARS), New York

Retail Value \$10,000

Opening Bid \$5,000

Joan Jonas (b. 1936, New York, New York) is a trailblazer of video and performance art, and an acclaimed multimedia artist whose work typically encompasses video, performance, installation, sound, text, and drawing. She received a B.A. in Art History from Mount Holyoke College in 1958, studied sculpture at the School of the Museum of Fine Arts, Boston, and received an M.F.A. in Sculpture from Columbia University in 1965. Jonas has taught at MIT since 1998, and is currently Professor Emerita in the MIT Program in Art, Culture, and Technology within the School of Architecture and Planning. Jonas is a central figure in the performance art movement of the late 1960s, and her experiments and productions in the late 1960s and early 1970s continue to be crucial to the development of many contemporary art genres, from performance and video to conceptual art and theater. Since 1968, her practice has explored ways of seeing, the rhythms of ritual, and the authority of objects and gestures. The recipient of numerous honors and awards, Jonas's most recent solo exhibitions include those at Dia Art Foundation, Beacon, New York (2021); Serralves Museum of Contemporary Art, Porto (2019); Thyssen-Bornemisza Museo Nacional, Madrid (2020); Isabella Stewart Gardner Museum, Boston (2019); Tate Modern, London (2018); National Gallery of Iceland, Reykjavik (2016); Kulturhuset Stadsteatern Stockholm (2013); Bergen Kunsthall, Norway (2011); the Museum of Modern Art, New York (2010); and Queens Museum of Art, New York (2004). Jonas has exhibited in DOCUMENTA in Kassel, Germany, six times since 1972. She is represented by Gladstone Gallery, New York and Brussels.

Lot 29



Kim Jones

None, 2021

Ink and acrylic

17 x 14 inches (43.2 x 35.6 cm)

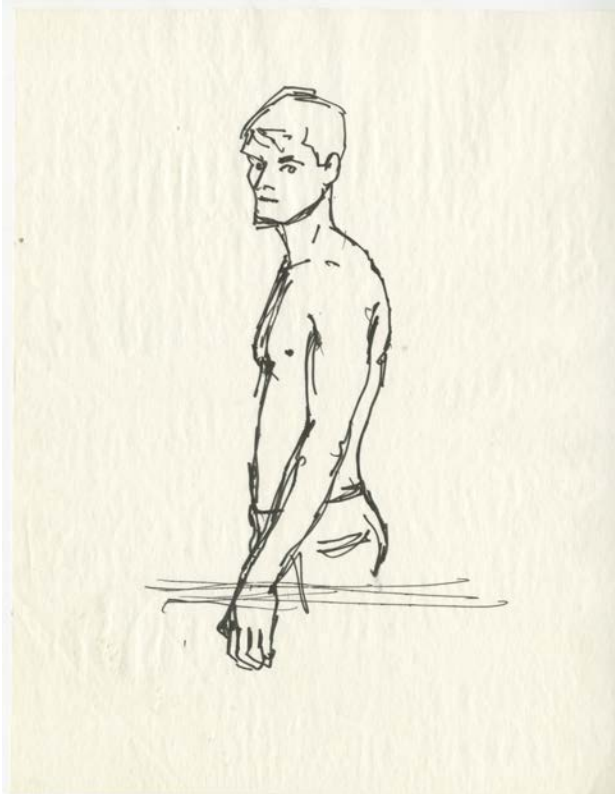
Courtesy of the artist

Retail Value \$3,000

Opening Bid \$1,800

Kim Jones (b. 1944, San Bernardino, California. Lives and works in New York) has been working on a consistent oeuvre of drawings, sculptures, installations and performances for over 40 years. At a young age, Jones was diagnosed with an illness which left him in leg braces for an extended time. During this immobile period, he developed an imagined, magical private world, and it was then he conceived of his first war drawings. His time as a soldier in the Vietnam War also had great effect on his oeuvre, leading to his alter ego Mudman in the mid-seventies, when the artist covered himself with sticks and mud and appeared in the streets of New York and Los Angeles. The frequent reuse of motifs and materials is an important aspect of his work. Often Jones reworks certain drawings and sculptures, as if recalling a trauma or enacting a ritual remembrance. Jones' work is included in the collections of the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; Centre Georges Pompidou, Paris; the UCLA Hammer Museum, Los Angeles; the Los Angeles County Museum of Art; Museum Boijmans van Beuningen, Rotterdam; SFMOMA, San Francisco; and the Whitney Museum of American Art, New York, amongst others. Jones' work has been featured in solo exhibitions at Bridget Donahue Gallery, NY (2020); The Aldrich Museum of Contemporary Art, Ridgefield, CT (2016); and Pierogi Gallery, New York (2014); and group exhibitions that include the Smithsonian American Art Museum, Washington, DC (2020); Sydney Biennale (2010); Venice Biennale (2007); Guggenheim Museum, New York (2009); Museum of Contemporary Art, San Diego (2016); Museum of Contemporary Art, Los Angeles (2011); Museum of Modern Art, New York (1997); and The Drawing Center, New York (1999). Jones is represented by Zeno X Gallery, Belgium.

Lot 30



Alex Katz

Erik, 1993

Black ink on paper

11 x 8 1/2 inches (27.9 x 21.6 cm)

Courtesy of the artist

Retail Value \$8,000

Opening Bid \$7,200

Alex Katz (American, b.1927) is one of the most recognized and widely-exhibited artists of his generation. Often associated with the Pop Art movement, Katz began exhibiting his work in 1954, and since then has produced a celebrated body of work that includes paintings, drawings, sculpture, and prints. His earliest work took inspiration from various aspects of mid-century American culture and society, including television, film, and advertising. Over the past five and a half decades he has established himself as a preeminent painter of modern life, whose distinctive portraits and lyrical landscapes exhibit a flattened surface and consistent economy of line. His work can be found in nearly 100 public collections worldwide, including the Art Institute of Chicago; the Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution, Washington, DC; the Metropolitan Museum of Art, New York; Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; the Museum of Fine Arts, Boston; the Museum of Modern Art, New York; the National Gallery of Art, Washington, DC; the National Museum of American Art, Smithsonian Institution, Washington, DC; the Philadelphia Museum of Art; The Tate Gallery, London; and the Whitney Museum of American Art, New York, among many others. The artist is represented by Gladstone Gallery, New York, Richard Gray Gallery, New York, Galerie Thaddaeus Ropac, Paris/Salzburg, Timothy Taylor Gallery, London, Galleria Monica de Cardenas, Milan, and Galería Javier López, Spain.

Lot 31



Corita Kent

I is for ladybug, 1968

Screenprint

17 x 22 1/2 inches (43.2 x 57.1 cm)

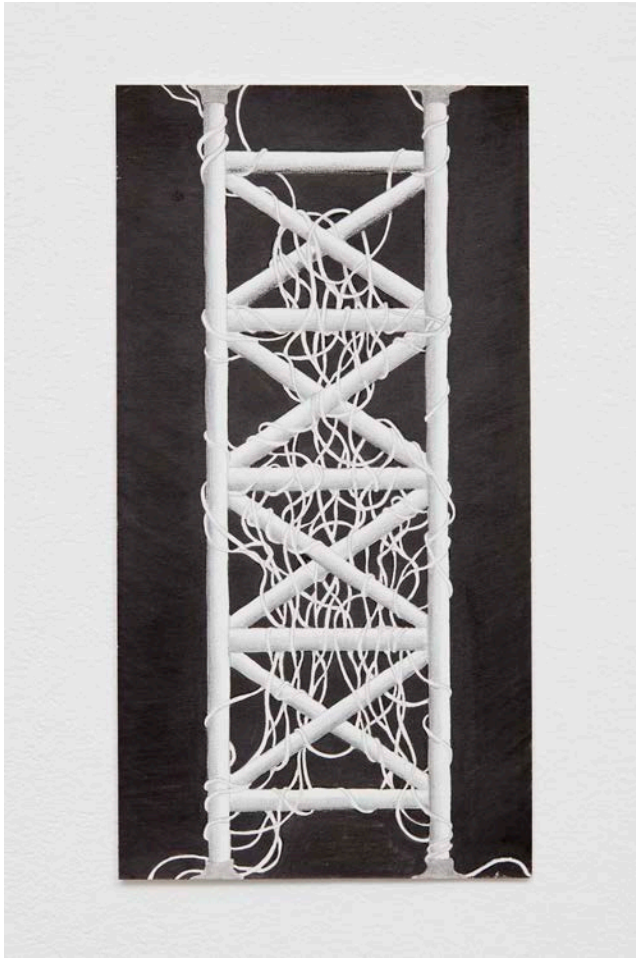
Courtesy of Andrew Kreps Gallery, New York, and Corita Art Center, Los Angeles

Retail Value \$6,500

Opening Bid \$4,550

Corita Kent (b. 1918, Fort Dodge, Iowa – d. 1986, Boston, Massachusetts), also known as Sister Mary Corita, was an artist, educator, and advocate for social justice. At age 18, she entered the religious order Immaculate Heart of Mary, eventually teaching in and then leading the art department at Immaculate Heart College. By the 1960s, Kent had embraced L.A.'s jumbled, chaotic cityscape as a source of inspiration, and her work evolved from figurative and religious, to incorporating advertising images and slogans, popular song lyrics, biblical verses, and literature. It was also during this time that her work became increasingly political, urging viewers to consider poverty, racism, and injustice. By 1968, Kent sought dispensation from her vows and relocated to Boston. In the 70s, her work became sparser and more introspective, influenced by living in a new environment, a secular life, and her battles with cancer. She remained active in social causes until her death in 1986, by which time she had created almost 800 serigraph editions, thousands of watercolors, and innumerable public and private commissions. Upon her death, Corita donated a selection of works to the UCLA Grunwald Center for the Graphic Arts at the Hammer Museum, a selection of papers to the Schlesinger Library, Radcliffe Institute at Harvard University and her estate to the Immaculate Heart Community, forming the Corita Art Center. Kent has exhibited in a number of prominent public and private institutions, including the Museum Ludwig, Cologne, Germany (2020); the Smithsonian American Art Museum, Washington, DC (2019); Minneapolis Institute of Art, Minnesota (2019); Les Ateliers de Rennes, France (2018); Brooklyn Museum, NY (2018), among others. Her estate is represented by Andrew Kreps Gallery, New York and kaufmann repetto, Milan.

Lot 32



Cindy Ji Hye Kim

Sketch for Double-tongued Citadel, 2020

Graphite and ink on paper

9 x 4 3/4 inches (22.9 x 12.1 cm)

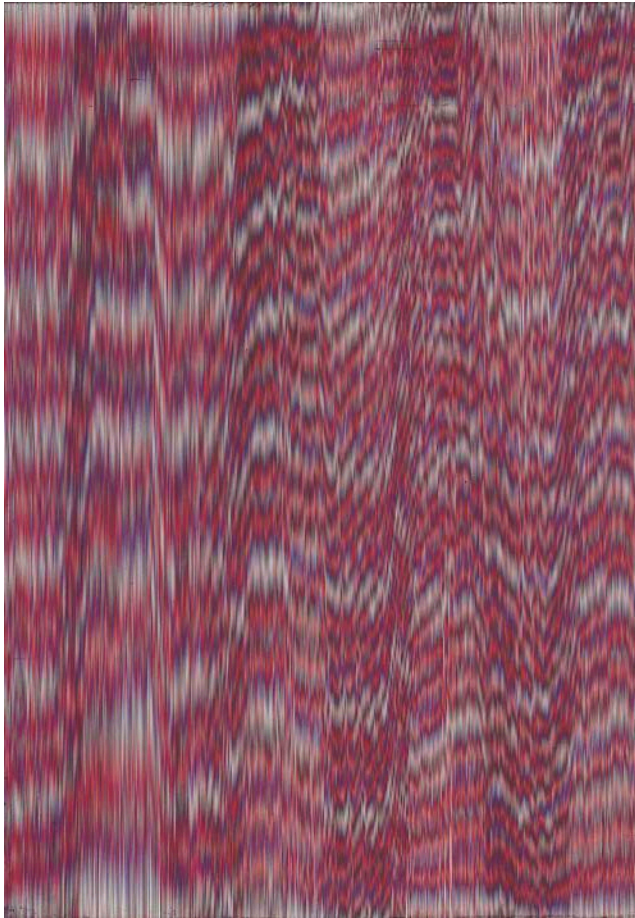
Courtesy of the artist and Casey Kaplan, New York

Retail Value \$2,500

Opening Bid \$1,000

Cindy Ji Hye Kim (b. 1990, Incheon, South Korea) received her BFA from the Rhode Island School of Design and her MFA from Yale University School of Art. Her work is currently on view in *List Projects 22: Cindy Ji Hye Kim* at MIT List Visual Arts Center, Cambridge, MA. Her works have also been featured in solo and group exhibitions at Casey Kaplan Gallery, New York; François Ghebaly, Los Angeles; Foxy Production, New York; Interstate Projects, Brooklyn; Cooper Cole, Toronto; Antenna Space, Shanghai; Art Gallery of York University, Toronto; Bahamas Biennale, Detroit; and others. Kim has been awarded residencies from The Banff Centre, Vermont Studio Center, Ox-Bow, Grin City Collective, and Salem Art Works. She is represented by François Ghebaly, Los Angeles, CA, and Casey Kaplan, New York, NY.

Lot 33



Caroline Kryzecki

KSZ 100/70-65, 2018

ballpoint pen on paper

39.4 x 27.6 inches (100 x 70 cm)

Courtesy of the artist and SEXAUER Gallery / Berlin

Retail Value \$6,000

Opening Bid \$4,000

Berlin based artist Caroline Kryzecki's (b. 1979, Wickede/Ruhr, Germany) drawings are based on multi-layered conceptual frameworks. Her compositions are not just decorative patterns, but question the formal and conceptual qualities of analogue aesthetics – the result being a series of works that enforce the decomposition of geometrical forms and shapes in favour of compositions that are occupied by lines that run parallel, overlap and form new shapes and ornamental structures. Her compositions build on a complex grid formation that relies on a detailed documentation system, and are created exclusively in ballpoint pen, in commercially available colours: black, blue, green and red. Kryzecki has had solo exhibitions at Patrick Heide Contemporary Art, London (2019); Bernal Espacio, Madrid (2016); and Kunst & Denker Contemporary, Düsseldorf (2015), among others. Her group exhibitions include Kunstverein Reutlingen, Reutlingen (2021); Studio Berlin, Boros Foundation at Berghain, Berlin (2021); PEAC Museum, Freiburg (2018); Kunsthalle Tübingen, Tübingen (2018); Patrick Heide Contemporary Art, Paris (2018); and David Nolan Gallery, New York (2017). She is represented by Sexauer Gallery, Berlin.

Lot 34



Fernanda Laguna

Feliz, 2020

Drawing on canvas and collage

16.5 x 11.8 inches (42 x 30 cm)

Courtesy of the artist and Nora Fisch, Buenos Aires

Retail Value \$4,000

Opening Bid \$2,400

One of the most important Argentinian artists of her generation, Fernanda Laguna (b. Buenos Aires, Argentina, 1972) is known for her multidisciplinary practice that includes visual arts, writing, the creation of several alternative organizations, including the now legendary artist-run gallery Belleza y Felicidad (Beauty and Happiness), and a consistent social practice. Solo exhibitions of her work have been presented by the Institute for Contemporary Art at Virginia Commonwealth University, Virginia (2020); and Campoli Presti, Paris (2018). Over the past several years, Laguna has participated in *Take Me (I'm yours)*, Villa Medici, Rome, curated by Christian Boltanski, Hans Ulrich Obrist and Chiara Parisi (2018); *Casa Tomada*, Site Santa Fe, *Infamy*, Los Angeles County Museum of Art (2017); *Cuenca Biennial*, Ecuador (2014); and the *9th Mercosul Biennial*, Porto Alegre, Brasil (2013). Laguna's works are in the collections of the Guggenheim Museum, New York; the Los Angeles County Museum of Art, Los Angeles; Pérez Museum, Miami; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo de Arte Moderno de Buenos Aires and Museo de Arte Latinoamericano de Buenos Aires; and Museo Rufino Tamayo, Mexico City.; and in many important private collections. The Drawing Center will present a solo exhibition of Laguna's work, *Fernanda Laguna: The Path of the Heart*, from March 10, 2022 – May 22, 2022. Laguna is represented by Galeria Nora Fisch, Buenos Aires.

Lot 35



Nick Mauss

Untitled, 2020

Pencil, ink and watercolor on paper

unframed: 18 1/4 x 24 1/4 inches (46.4 x 61.6 cm)

framed: 20 5/8 x 26 5/8 inches (52.4 x 67.6 cm)

Courtesy of the artist and 303 Gallery, New York

Retail Value \$20,000

Opening Bid \$14,000

Nick Mauss (b.1980, New York, New York) lives and works in Berlin and New York. His work is in the collections of The Hammer Museum, Los Angeles; Fiorucci Art Trust, London; Kadist Collection, San Francisco; Long Museum, Shanghai; the Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; the Whitney Museum of American Art, New York; The Walker Art Center, Minneapolis; FRAC Champagne-Ardenne, Rheims; and Berezdivin Collection, Puerto Rico, among others. Notable solo exhibitions of the artist's work have been held at Kunsthalle Basel (2020); the Whitney Museum of American Art, New York (2018); Serralves Museum of Contemporary Art, Portugal (2017); Campoli Presti, Paris (2017); 303 Gallery, New York (2015); Frieze Projects, Frieze Art Fair London (2014); and Bergen Kunsthall, Norway (2013), as well as at many other institutions. He is represented by Campoli Presti Gallery, London/Paris and 303 Gallery, New York.

Lot 36



Allan McCollum

Collection of Six Drawings, 1989/92
Graphite on Museum board
framed: 29 x 22 inches (73.7 x 55.9 cm)
Courtesy of the artist

Retail Value \$13,500
Opening Bid \$8,775

Over the past 50 years Allan McCollum (b. 1944, Los Angeles. Lives and works in New York) has explored how objects achieve public and personal meaning in a world caught up in the contradictions we make between unique handmade artworks and objects of mass production, focusing recently on collaborations with regional communities and historical societies in different parts of the world. He has produced public art projects in both the United States and Europe, and his works are included in over 90 art museum collections around the world. Solo retrospectives of Allan McCollum's work have been mounted at ICA Miami (2020); Los Angeles County Museum of Art (2015); Galerie Mitterand, Paris (2016); the Musée d'art Moderne et Contemporain, Geneva (2006); Musée d'Art Moderne, Villeneuve d'Ascq, Lille, France (1998); Serpentine Gallery, London (1990); and Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (1989), among many others. McCollum's work has been included in numerous group exhibitions, including: *Shapes/Colors*, Galerie des Bains, Geneva (2019); *Exo Emo* at Greene Naftali Gallery, New York (2017); *Fade In: Int. Art Gallery—Day*, Swiss Institute / Contemporary Art, New York (2016); *The Art of Our Time*, The Museum of Contemporary Art, Los Angeles, curated by Helen Molesworth (2015-2016); *Take It or Leave It: Institution, Image, Ideology*, UCLA Hammer Museum, Los Angeles (2014); *The Pictures Generation: 1974-1984*, the Metropolitan Museum of Art, New York (2009); *Singular Forms*, the Guggenheim Museum, New York (2004); *The Museum as Muse*, the Museum of Modern Art, New York (1999); and many more. The artist is represented by Friedrich Petzel Gallery, New York.

Lot 37



Jo Messer

Pass passed aperitif, 2021

Ink, pastel, market, gouache and gesso on paper

24 x 18 inches (61 x 45.7 cm)

Courtesy of 56 Henry and the artist

Retail Value \$4,000

Opening Bid \$2,400

Jo Messer (b. 1991, Los Angeles, CA) lives and works in Brooklyn, NY. She received her MFA in Painting/Printmaking from Yale University School of Art in New Haven, CT and BFA from The Cooper Union in New York. In 2021, Messer debuted her first solo exhibition *Knees to Navel* at 56 Henry Street. Select group exhibitions include Spruth Magers, Berlin (2021); One Trick Pony, Los Angeles (2021); Fredericks & Freiser Gallery, New York (2017); Western Exhibitions, Chicago (2017); and Bruce High Quality Foundation New York (2014). The artist is represented by 56 Henry, New York.

Lot 38



Donald Moffett

Quit Gas, 2021

Pastel and graphite on paper, vinyl bumper sticker, acrylic on wood, steel, exhibition vinyl
12 x 36 inches (30.5 x 91.4 cm)

Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen.

© Donald Moffett. Photo credit: Lance Brewer

Retail Value \$15,000

Opening Bid \$9,000

Based in New York and Texas, Donald Moffett (b.1955, San Antonio, Texas) began his career in the 1980s as both an artist and an activist in the AIDS Coalition to Unleash Power (ACT UP) and as a founding member of Gran Fury. In an ongoing project called NATURE CULT, Moffett explores art and biology. Recent solo exhibitions of his work have been held at Whitestone Gallery, Hong Kong (2021); Marianne Boesky Gallery, Aspen, Colorado (2020); Art Basel | Unlimited, Switzerland (2017); and the Blanton Museum of Art, University of Texas, Austin (2015), among others. He has also been included in exhibitions at institutions including the Texas Biennial, San Antonio and Houston (2021), Migros Museum für Gegenwartkunst, Zurich (2019); Hirshhorn Museum and Sculpture Garden, Washington, DC (2019); The Met Breuer, New York (2018); David Zwirner, New York (2018); the Museum of Fine Arts Boston (2018); The Metropolitan Museum of Art, New York (2017); and the Whitney Museum of American Art, New York (2017). His work is in the collections of Amorepacific Museum of Art, Seoul; Brooklyn Museum, New York; Deutsches Architekturmuseum, Frankfurt; Hammer Museum, Los Angeles; the Hirshhorn Museum and Sculpture Garden, Washington, DC; The Menil Collection, Houston; The Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Chicago; the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; and the Whitney Museum of American Art, New York, among others. Moffett is represented by Marianne Boesky Gallery, New York/Aspen, and Anthony Meier Fine Arts, San Francisco.

Lot 39



Devin N. Morris

He Heard The Plain Above, 2021

Oil pastel, color pencil, collage, leather, suede, acrylic, wood veneer,
oil stick, glitter, inkjet print on paper

17 x 17 inches (43.18 x 43.18 cm)

Courtesy of the artist

Retail Value \$5,000

Opening Bid \$3,000

Devin N. Morris (b.1986, Baltimore, Maryland) is a Brooklyn based artist who is interested in abstracting American life and subverting traditional value systems through the exploration of racial and sexual identity in mixed media paintings, photographs, writings and video. His works prioritize displays of personal innocence and acts of kindness within surreal landscapes and elaborate draped environments that reimagine the social boundaries imposed on male interactions, platonic and otherwise. The use of gestural kindnesses between real and imagined characters are inspired by his various experiences growing as a black boy in Baltimore, MD and his later experiences navigating the world as a black queer man. Memory subconsciously roots itself in the use of familiar household materials & fabrics, while symbolically he arranges it. Looking to buoy his new realities in a permanent real space, Morris posits his reimagined societies as a prehistory to futures that are impossible to imagine. Morris has exhibited in America and Brazil, with short stories and visual works also appearing in NYU's *ISO Magazine*, *Nii Journal* (London), *Picture Newspaper* and *Packet Bi-Weekly Zine*, amongst others. Exhibitions including his work have been held at MoMA PS1, New York (2016); Yale School of Art, New Haven, CT (2016); and Signal Gallery, Brooklyn (2016), among others. He recently hosted the first Brown Paper Zine & Small Press Fair for Black & PoC Artists at MoCADA Museum in Brooklyn, NY in January, and, in collaboration with KAHN, The Agency, will host the second iteration in Baltimore, MD this April.

Lot 40



Monique Mouton

Untitled, 2017

Watercolor on paper

39.25 × 25.63 inches (99.70 × 65.09 cm)

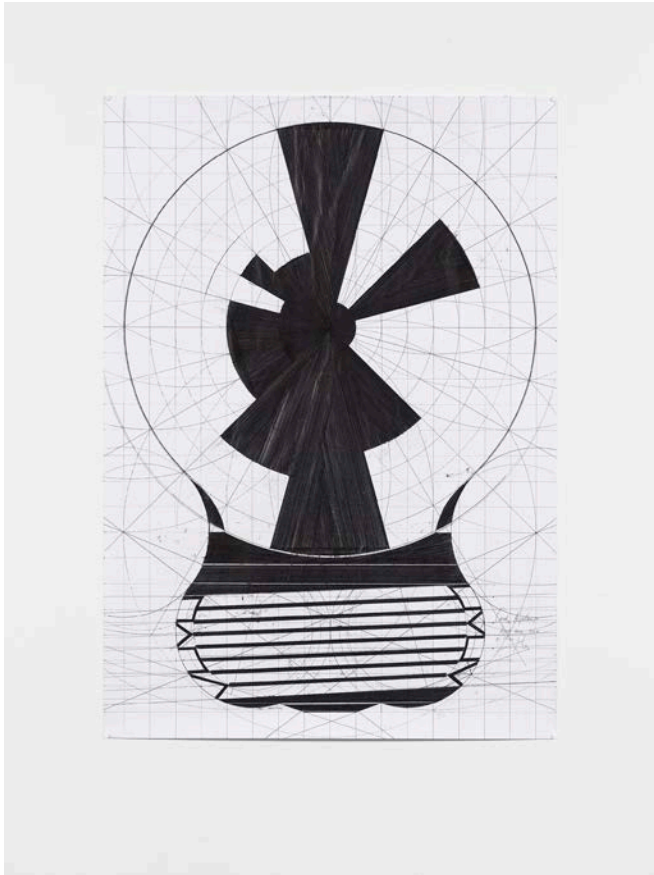
Courtesy of the artist and Bridget Donahue, New York

Retail Value \$13,000

Opening Bid \$9,750

Monique Mouton (b. 1984, Fort Collins, Colorado) lives and works in New York. She received her MFA from the Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York and BFA from the Emily Carr Institute, Vancouver, British Columbia. Her work has been featured in solo and group exhibitions including Bridget Donahue, New York (2021); Palazzo Tamborino Cezzi, Lecce (2021); Veda, Florence (2020); Gordon Robichaux, New York (2019); Kayne Griffin, Los Angeles (2019); Night Gallery, Los Angeles (2018); Catriona Jeffries, Vancouver (2017); Natalia Hug, Cologne (2017); Metro Pictures, New York (2017); and Gladstone Gallery, New York (2017), among many others. The artist is represented by Bridget Donahue, New York.

Lot 41



Jean Katambayi Mukendi

Covid 12 Afrolampe XII Stress Avril 2020 24h45, 2020

Pen on paper

unframed: 40 x 28 inches (101.6 x 71.1 cm)

framed: 43 x 31 x 1 1/2 inches (109.2 x 78.7 x 3.8 cm)

Courtesy of the artist and Ramiken, New York

Retail Value \$6,000

Opening Bid \$4,000

Jean Katambayi Mukendi (b.1974, Lubumbashi, Democratic Republic of the Congo) currently lives and works in Lubumbashi, where he creates drawings and sculptures that mingle schematics and geometry alongside the humanity of wavering lines and political ruminations on such topics as energy inequality in his home city. In 2020, the artist had his first solo exhibition in the United States, *Quarantaine*, at the gallery Ramiken, New York. The show consisted of drawings and mixed media pieces made by Mukendi during quarantine at his home studio in Lubumbashi, in the Democratic Republic of Congo. Other select solo exhibitions of Mukendi's work have been held at Intemporal, Antwerp (2017); Stroom, The Hague, Netherlands (2017); Enough Room for Space, Brussels (2016); and trampoline, Antwerp (2016). His work has been shown in group exhibitions at Gladstone Gallery, Brussels (2018); Museum für Völkerkunde, Hamburg (2018); the 5th Biennale de Lubumbashi (2017); M HKA (Museum of Contemporary Art Antwerp) (2017); Palazzo Reale, Milan (2016); and the Royal Museum of Fine Arts, Brussels (2015) among many others. He is represented by Ramiken, New York.

Lot 42



Jordan Nassar

Framed Mountains III, 2021

Hand-embroidered cotton on cotton

8 x 10 x 1 1/2 inches (20.3 x 25.4 x 3.8 cm)

Courtesy of the artist, James Cohan, New York, Anat Ebgi, Los Angeles, and The Third Line, Dubai

Retail Value \$6,000

Opening Bid \$3,600

Jordan Nassar's (b.1985, New York, NY) hand-embroidered pieces address the intersection of craft, ethnicity and the embedded notions of heritage and homeland. Treating traditional craft more as medium than topic, Nassar examines conflicting issues of identity and cultural participation using geometric patterning adapted from symbols and motifs present in traditional Palestinian hand embroidery. Meticulously hand stitching colorful compositions across carefully mapped-out patterns, he roots his practice in a geopolitical field of play characterized by both conflict and unspoken harmony. His work has been featured in solo and group exhibitions globally at institutions including the Orlando Museum of Art, Orlando, FL; Center for Contemporary Art (CCA) Tel Aviv, Israel; Princeton University Art Museum, Princeton, NJ; Museum of Arts and Design, New York, NY; Katonah Museum of Art, Katonah, NY, among others. Recent notable exhibitions include *Making Knowing: Craft in Art, 1950 - 2019* at the Whitney Museum of American Art in New York, the *Asia Society Triennial: We Do Not Dream Alone* in New York, and *The Field Is Infinite*, a solo exhibition at KMAC Museum in Louisville, Kentucky. Jordan Nassar is represented by James Cohan, New York; Anat Ebgi, Los Angeles; and The Third Line, Dubai.

Lot 43



Gareth Nyandoro

Slice, 2021

Ink on mounted paper, metal screws, artist's wood frame
framed: 12 1/2 x 9 x 1 3/4 inches (21.8 x 22.9 x 4.4 cm)

Courtesy of the artist and Van Doren Waxter

Retail Value \$2,500

Opening Bid \$1,000

Gareth Nyandoro (b. 1985, Bikita, Zimbabwe) currently lives and works in Harare. He studied Fine Art at the Harare Polytechnic College and the Chinhoyi University of Technology, Zimbabwe. Artist residencies include SAM Art Projects, Paris (2017) and Rijksakademie van Beeldende Kunsten, Amsterdam (2014 - 2015). Solo exhibitions include Tiwani Contemporary, London (2017, 2016), Stall(s) of Fame at Palais de Tokyo, Paris (2017), Galerie 23, Stichting Beeldende Kunst, Amsterdam (2015), and Mutariri at National Gallery of Zimbabwe, Harare, (2013). Nyandoro co-represented Zimbabwe at the 56th Venice Biennale, Italy. The artist's work is included in the collection of the Museum of Modern Art, New York. He is represented by Van Doren Waxter Gallery, New York; Tiwani Contemporary, London; and SMAC, South Africa.

Lot 44



Tom of Finland

Untitled, ca. 1970

Graphite on paper

8 3/8 x 5 7/8 inches (8.4 x 12.9 cm)

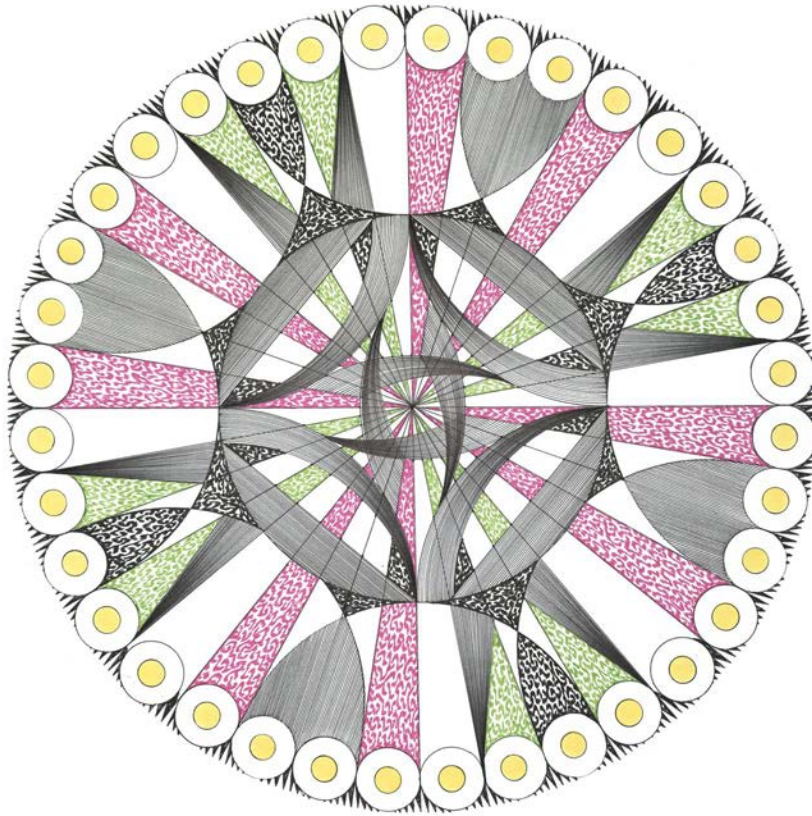
Courtesy of the Tom of Finland Foundation and David Kordansky Gallery

Retail Value \$10,000

Opening Bid \$6,000

Tom of Finland (Touko Laaksonen, Finnish, 1920-1991) has been the subject of numerous recent solo and two-person exhibitions across the globe, including *Tom of Finland – The Darkroom*, Fotografiska, Stockholm, Tallinn, Estonia, and New York (2020–2021); *Tom of Finland: Love and Liberation*, House of Illustration, London (2020); *Reality & Fantasy: The World of Tom of Finland*, Gallery X, Tokyo and Osaka (2020); *TOM House: The Work and Life of Tom of Finland*, Mike Kelley's Mobile Homestead, Museum of Contemporary Art Detroit (2018); *The Pleasure of Play*, Artists Space, New York (2015) and Kunsthalle Helsinki (2016); and *Bob Mizer & Tom of Finland*, Museum of Contemporary Art, Los Angeles (2013). Recent group exhibitions include *Art & Porn*, ARoS Aarhus Art Museum, Aarhus, Denmark, and Kunsthall Charlottenborg, Copenhagen (2020); *Camp: Notes on Fashion*, Metropolitan Museum of Art, New York (2019); *Keep Your Timber Limber (Works on Paper)*, Institute of Contemporary Art, London (2013); and *We the People*, Robert Rauschenberg Foundation, New York (2012). His work is in the permanent collections of the Museum of Modern Art, New York; Museum of Contemporary Art Kiasma, Helsinki; Art Institute of Chicago; Los Angeles County Museum of Art; and San Francisco Museum of Modern Art, among many other institutions.

Lot 45



Sanou Oumar

10/23/17, 2017

Pen and marker on paper

17 x 14 inches (43.2 x 10.2 cm)

Courtesy of the artist and Gordon Robichaux, NY

Retail Value \$2,500

Opening Bid \$1,600

Sanou Oumar (b.1986, Burkina Faso) lives and works in New York. In 2021, Oumar had his second solo exhibition at Gordon Robichaux. In 2019, he presented his first exhibition in London at Herald St; in a two-person exhibition (with Elisabeth Kley) at South Willard, Los Angeles, curated by Matt Connors; and as a solo presentation at Frieze New York with Gordon Robichaux. His work has been included in numerous group exhibitions: at the Minneapolis Institute of Art, where his work is in the permanent collection; Herald St, London; KIOSK, Marseille, France; Maroncelli 12, Milan, organized by Matt Paweski and Jacopo Mazzetti; Gordon Robichaux in *A Page from My Intimate Journal (Part I)*— at Mormor Studio, New York; in *Art and Resistance*, curated by the Center for Constitutional Rights, New York; and *A Concentration of Power* at Joost van den Bergh, London. His work has been celebrated by *The New York Times*, *Artforum*, and *The New Yorker* on two occasions, and book of Oumar's drawings was published in December 2018 by Pre-echo Press. Most recently, a profile of his work was included in *Vitamin D3: Today's Best in Contemporary Drawing* published by Phaidon in 2021. He is represented by Gordon Robichaux, New York and Herald St. London.

Lot 46



Giuseppe Penone

Fleuve (D4049), 2019

Pencil and china ink on paper

13 x 18 7/8 inches (33 x 48 cm)

Courtesy of the artist

Retail Value \$25,000

Opening Bid \$15,000

Throughout his more than fifty-year career, Giuseppe Penone (b.1947, Garessio, Italy. Lives and works in Italy) has employed a wide range of materials and forms in an exploration of the fundamental language of sculpture. A leading voice in the movement that came to be known as Arte Povera, Penone explores respiration, growth, and aging—among other involuntary processes in the natural world—to create an expansive body of work including sculpture, performance, works on paper, and photography. Recent solo exhibitions of Penone's work have been held at Uffizi Gallery, Florence (2021); Marian Goodman Gallery, New York (2021); Palais d'Iéna, Paris (2019); Gagosian, San Francisco (2019); and Yorkshire Sculpture Park, Wakefield, England (2018), while the artist has also shown at Centre Georges Pompidou, Paris; Musée d'art moderne de la Ville de Paris; the National Gallery of Canada, Ottawa; the Museum of Contemporary Art, Chicago; and the Stedelijk Museum, Amsterdam, among many others. His work is in a number of collections internationally, including Castello di Rivoli; Musei d'Arte Contemporanea, Italy; the Centre Georges Pompidou, Paris; The Courtauld Institute of Art, London; De Pont Museum of Contemporary Art, Tilburg, Netherlands; Galleria Nazionale d'Arte Moderna, Rome; Hamburger Bahnhof, Berlin; The Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Nationalgalerie, Berlin; and Tate Gallery, London. The artist is represented by Gagosian Gallery internationally and Marian Goodman, New York.

Lot 47



Marco Perego

Knocking on Heaven's Door, 2021

Plastic, invisible pencil

Unframed: 38 x 28 inches (96.5 x 71.1 cm)

Framed: 43 x 31 x 2 inches (109.2 x 78.2 x 5 cm)

Courtesy of the artist

Retail Value \$9,000

Opening Bid \$5,400

Marco Perego (b. 1979, Vimercate, Italy) lives and works in Los Angeles. The artist has a profound interest in repurposing materials with an imbued history. His current body of work deals with the turbulent time and situations we are living in. His recollection of materials starts a conversation about the ever-changing world around us and inside us. His work has been shown internationally in group exhibitions at the Rennie Museum, Vancouver BC, Canada, Museo d'Arte, Moderna di Bologna, Museo Archeologic Firenze, The Andy Warhol Museum, Pittsburgh. Solo gallery exhibitions include Michele MacCarone Gallery, Los Angeles, and at Untilthen, curated by Chiara Parisi of the Museum Centre Pompidou-Metz. His work is in public collections including Jumex, Mexico City, CDMX, the Rennie Museum, BC, Canada, and The UCLA Hammer Museum in Los Angeles. He just completed his debut film as writer and director, called KEYHOLE GARDEN, starring Zoe Saldana, Tom Waits, and Garret Hedlund. He is represented by Graham Steele INC, Los Angeles.

Lot 48



Raymond Pettibon

No Title (Twilight zone marathon.), 2020

Ink on paper

18 x 24 inches (45.7 x 61 cm)

Courtesy of the artist and David Zwirner

© Raymond Pettibon

Retail Value \$25,000

Opening Bid \$15,000

Raymond Pettibon (b.1957, Tucson, AZ) lives and works in New York, NY. Pettibon's distinctive drawing style combines pen and ink figuration with hand-inscribed text and collage elements to create incisive works that probe the deeply embedded dualities of American culture. These works draw from everything from comics, world history, American politics, and baseball to film noir, literature, and surf culture. Recent exhibitions of Pettibon's work have been held at Regen Projects, Los Angeles (2020); Tel Aviv Museum of Art (2019); David Zwirner, Paris (2019); Kunstmuseum Winterthur, Reinhart am Stadtgarten, Winterthur, Switzerland (2019); Contemporary Fine Arts, Berlin (2018); Galleri Nicolai Wallner, Copenhagen (2018); Garage Museum of Contemporary Art, Moscow (2017); and the New Museum, New York (2017). Pettibon's work is included in collections internationally, including those of the Art Institute Chicago; Astrup Fearnley Museet for Moderne Kunst, Oslo; Centre Georges Pompidou, Paris; Hamburger Bahnhof, Museum für Gegenwart, Berlin; the UCLA Hammer Museum, Los Angeles; Kunsthalle Wien, Austria; Los Angeles County Museum of Art; Louisiana Museum of Modern Art, Humlebæk, Denmark; M+, Hong Kong; Moderna Museet, Stockholm; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Contemporary Art Chicago; the Museum of Modern Art, New York; Tate Gallery, London; and the Whitney Museum of American Art, New York, among many others. The artist is represented by David Zwirner, New York/London/Paris/Hong Kong; Regen Projects, Los Angeles; Sadie Coles HQ, London; and Contemporary Fine Arts, Berlin.

Lot 49



Lari Pittman

Found Buried: Textile for a Wedding Dress, 2020

Acrylic, ink, spray paint, colored pencil, and permanent marker on Arches paper
framed: 32 1/2 inches x 24 3/4 inches x 1 1/2 inches (82.6 cm x 62.9 cm x 3.8 cm)

Courtesy of the artist, Regen Projects, Los Angeles and Lehmann Maupin, New York, Hong Kong, Seoul, and London

Retail Value \$30,000

Opening Bid \$20,000

Over the course of his decades-long career Los Angeles based artist Lari Pittman (b.1952, Los Angeles, California) has developed a singular visual aesthetic that has established him as one of the most important painters of his generation. His intricately constructed and multi-layered works draw on the history of painting with an emphasis on decoration and the applied arts. Each work features a glossary of decorative marks, codes, and signifiers. In 2019 the Hammer Museum, Los Angeles presented a major survey exhibition entitled *Lari Pittman: Declaration of Independence*, which will travel to Museo Jumex, Mexico City in 2022. His work has been the subject of numerous solo exhibitions including *Mood Books* at The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA (2017); Contemporary Art Museum St. Louis (2013); Le Consortium, Dijon, France (2013); *A Decorated Chronology*, Contemporary Art Museum St. Louis (2013); Institute of Contemporary Arts, London (1998); Los Angeles County Museum of Art (1996); and the Contemporary Arts Museum, Houston (1996); among many others. He has participated in the Venice Biennale (2003); Documenta X (1997); and four Whitney Biennial exhibitions (1985, 1993, 1995, 1997). Works by the artist are included in the permanent collections of numerous museums and institutions worldwide, including Albright-Knox Art Gallery, Buffalo; Art Institute of Chicago; The Broad, Los Angeles; Carnegie Museum, Pittsburgh; Corcoran Museum of Art, Washington, D.C.; Fondazione Sandretto Re Rebaudengo, Turin; Sammlung Goetz, Munich; Harvard Art Museums, Cambridge; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; San Francisco Museum of Modern Art; the UCLA Hammer Museum, Los Angeles; and the Whitney Museum of American Art, New York; among others. He is represented by Regen Projects, Los Angeles and Lehmann Maupin, New York, Hong Kong, Seoul, and London.

Lot 50



Seth Price

Calendar Study: Landscape, 2004

Pen and graphite

8 1/2 x 10 inches (21.6 x 25.4 cm)

Courtesy of the artist and Friedrich Petzel Gallery, New York

Retail Value \$15,000

Opening Bid \$10,000

Seth Price (b. 1973, East Jerusalem) is an American multi-disciplinary artist who works in a wide range of media. He currently lives and works in New York. Price has had solo exhibitions MoMAPS1, Long Island City, the Museum Brandhorst, Munich; the Stedelijk Museum, Amsterdam; the Institute of Contemporary Art, London; MAMbo - Museo d'Arte Moderna di Bologna, Italy; Kunsthalle Zürich, Switzerland; Petzel Gallery, New York; Artists Space, New York; and Reena Spaulings Fine Art, New York. Group exhibitions include The Institute of Contemporary Art, Boston; The Musée d'Art Moderne de la ville de Paris; the Walker Art Center, Minneapolis; dOCUMENTA (13); the 2011 Venice Biennale; the New Museum, New York; Altermodern, the fourth Tate Triennial at Tate Britain, UK, and the Blanton Museum of Art, University of Texas, Austin; His video works have been screened at the Rotterdam Film Festival; Tate Britain, London; Institute of Contemporary Art, London; the Museum of Modern Art, New York; Eyebeam, New York; the Guggenheim, New York and Biennale de l'Image en Mouvement, Saint-Gervais, Geneva, among others. His work is included in the collections of the Kunsthau Zürich; the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museum Brandhorst, Munich; The Israel Museum, Jerusalem, and the Museum of Modern Art, Warsaw, among others. The artist is represented by Reena Spaulings Fine Art and Friedrich Petzel Gallery in New York, Galerie Chantal Crousel, Paris; Galerie Gisela Capitain, Cologne and Galerie Isabella Bortolozzi and Capitain Petzel, Berlin.

Lot 51



Ibaahd R.

Untitled, 2021
Chalk pastel on paper
14 x 17 inches (35.6 x 43.2 cm)

Opening Bid \$250

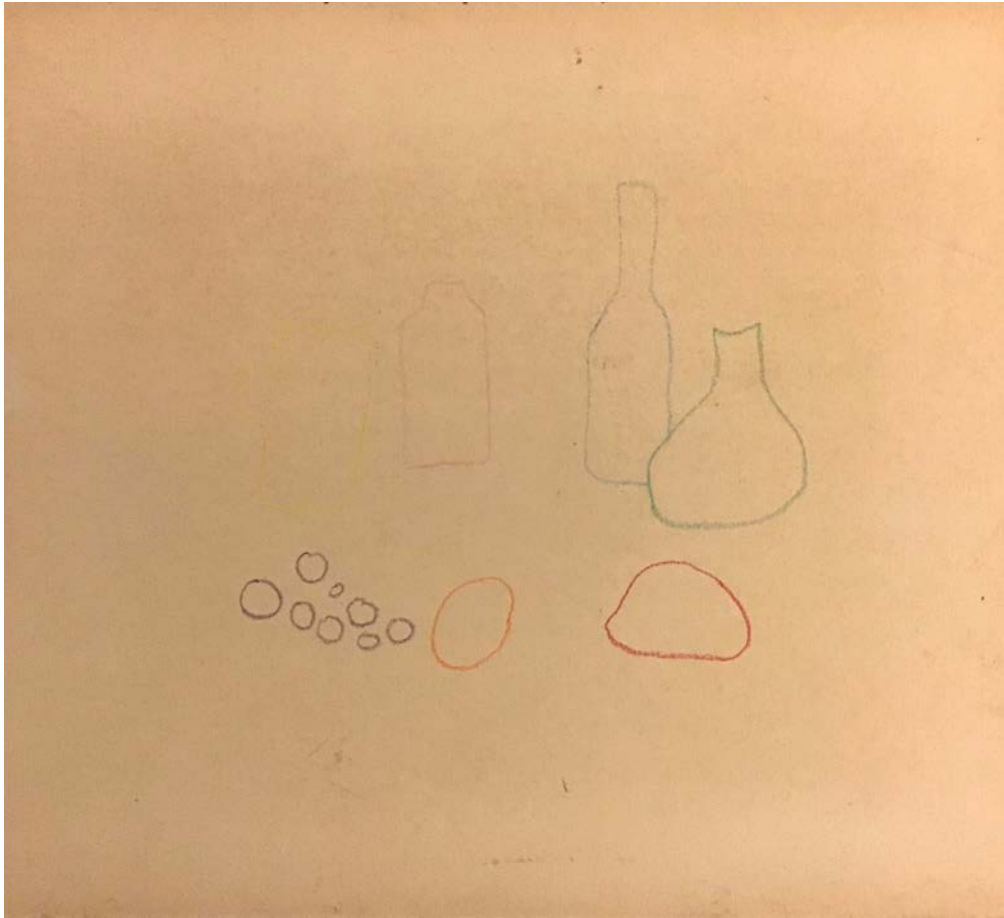
Through its Michael Iovenko School Programs, The Drawing Center partners annually with several New York City schools. The “Drawing Connections” program, a key component of TDC’s K-12 education offerings, provides students with an in-depth visual art experience focused on the medium of drawing.

In 2021, The Drawing Center, along with teaching artist Nic Annette Miller, partnered with the Lexington School for the Deaf in East Elmhurst New York, along with the students of art teacher Patricia Ordonez, to produce projects inspired by our recent exhibition *David Hammons: Body Prints, 1968-1979*. The curriculum connected topics covered in the students’ classrooms with those addressed in the artworks on view at The Drawing Center.

The Lexington School for the Deaf, established in 1864, is the largest school for deaf students in the state of New York. The school provides programs and services for deaf students from ages 0-21, and hard of hearing students from ages 0-3, who reside in any of the five boroughs Manhattan, Brooklyn, Queens, The Bronx, and Staten Island, as well as Long Island.

Proceeds from the sale of this work benefit the artist as well as TDC’s Education and Community Programs.

Lot 52



Gedi Sibony

Elements IV, 2021

Crayon on found paper

12 1/4 x 13 1/2 inches (31.1 x 34.3 cm)

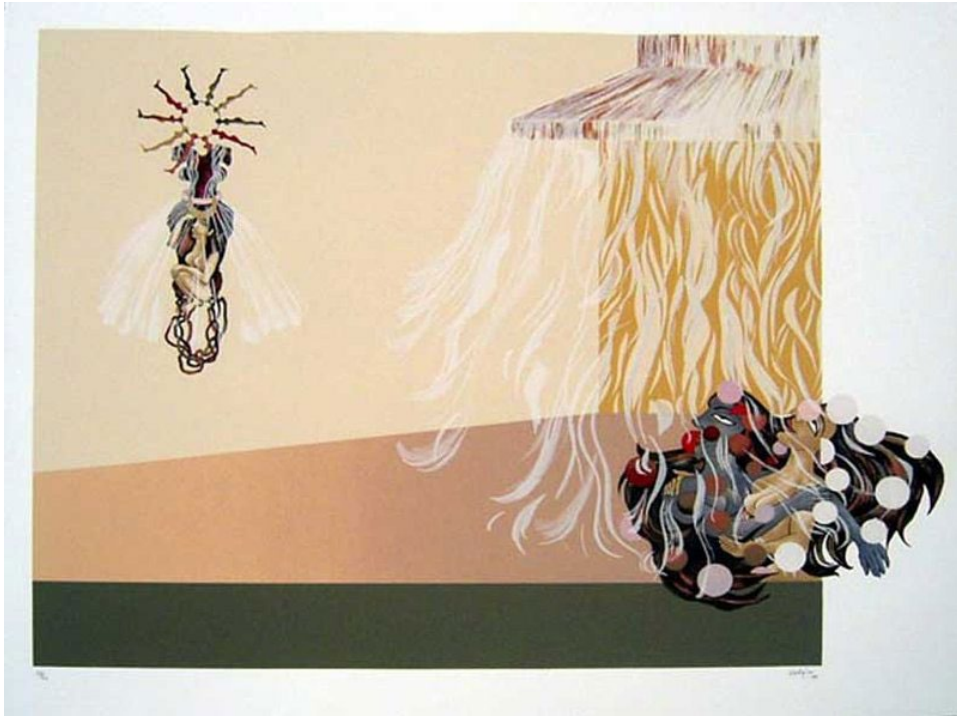
Courtesy of the artist

Retail Value \$5,000

Opening Bid \$4,000

Gedi Sibony (b.1973, New York, NY) lives and works in Brooklyn, New York. Recent solo exhibitions include Greene Naftali, New York (2020, 2018); Gladstone Gallery, Brussels (2017); and Meyer Kainer, Vienna (2017). His recent solo institutional exhibitions include Douglas Hyde Gallery, Trinity College, Dublin (2014); Culturgest, Lisbon (2011); Contemporary Art Museum, St. Louis (2009); and *In the Still Epiphany*, a curatorial project at The Pulitzer Foundation for the Arts, St. Louis (2012). His work is in the collections of the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; Museum of Contemporary Art Chicago; The Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; Carnegie Museum of Art, Pittsburgh; the Walker Art Center, Minneapolis; Dallas Museum of Art; Pulitzer Foundation for the Arts, St. Louis; and the Hessel Museum of Art, Annandale-on-Hudson, New York, among others. He is represented by Greene Naftali, New York and Gladstone Gallery, New York.

Lot 53



Shahzia Sikander

Anchor, 1999

10 color silkscreen on Somerset velvet paper

27 15/16 x 35 inches (71 x 88.9 cm)

Edition of 60

Courtesy of the artist and Sean Kelly Gallery

Retail Value \$7,500

Opening Bid \$5,250

Over the course of three decades, Shahzia Sikander (b. 1969, Lahore, Pakistan) has developed a multi-media practice that embraces the production of compelling objects that practically and theoretically transcend borders. Sikander is internationally renowned for a pioneering practice that takes classical Indo-Persian miniature painting as its point of departure, and inflects it with contemporary South Asian, American, feminist and Muslim perspectives. Her work is currently the subject of a major solo exhibition at The Morgan Library, New York. Other recent major solo exhibitions of Sikander's work have been held at Weatherspoon Art Museum, North Carolina (2019); Honolulu Art Museum, Hawaii (2017); MAXXI | Museo nazionale delle arti del XXI secolo, Rome (2016–2017); Asia Society Hong Kong Center (2016); Guggenheim Bilbao, Spain (2015); Bildmuseet, University of Umeå, Sweden (2014); Nikolaj Kunsthal, Copenhagen (2014); and Linda Pace Foundation, San Antonio (2012–13). Her work is in the collections of institutions internationally including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the National Portrait Gallery, Washington, D.C.; the Solomon R. Guggenheim Museum, New York and Abu Dhabi; the Whitney Museum of American Art, New York; the Brooklyn Museum, New York; The Burger Collection Hong Kong, China; Devi Art Foundation, Gurugram, India; Fukuoka Art Museum, Japan; Deutsche Bank, Germany; the Royal Ontario Museum, Toronto; The Sharjah Art Foundation Collection, UAE; and Kiran Nadar Museum of Art, Delhi, India. Sikander was featured in the *Selections: Spring 1997* group exhibition at The Drawing Center. She is represented by Sean Kelly Gallery, New York and Pilar Corrias, London.

Lot 54



Marina Perez Simao

Untitled, 2021

Watercolor on paper

30 1/8 x 22 1/8 inches (76.5 x 56 cm)

Courtesy of the artist and Mendes Wood DM São Paulo, Brussels, New York

© Marina Perez Simão

Photo by Jason Mandella

Retail Value \$8,500

Opening Bid \$5,100

Marina Perez Simão (b. 1980, Vitória, Brazil) uses a variety of techniques, from collage and drawing to oil painting, as starting points in order to marry interior and exterior landscapes. By combining personal experiences and multiple references stemming from philosophy, literature, and journalism, to visions and memories, the artist composes visual journeys that sometimes traverse the unknown, the abstract and the nebulous. Her recent selected exhibitions include *Sonia Gomes & Marina Perez Simão*, Pace, East Hampton (2020); *Éveils Maritimes*, Mendes Wood DM, Brussels (2020); *Landscapes of the South*, Mendes Wood DM New York (2020); *Veredas*, Mendes Wood DM São Paulo (2019); *Our dog-eyes*, Mendes Wood DM, São Paulo (2018); *Miniature*, Embassy of Brazil, Rome (2016). Simão's work is included in several public collections worldwide, including the Musée d'Art Moderne et Contemporain de Saint-Étienne in France, The Ekard Collection in the Netherlands, and the Samdani Art Foundation in Bangladesh, as well as the Speed Art Museum in Kentucky and the University of Chicago in the United States. She is represented by Pace Gallery, New York, and Mendes Wood DM, São Paulo.

Lot 55



Greg Parma Smith

Details in a Tree of Life, 2020
Watercolor and flashe on paper
9 x 12 inches (22.9 x 30.5 cm)
Courtesy of the artist and David Lewis

Retail Value \$5,000
Opening Bid \$3,000

Swiss-American artist Greg Parma Smith (b. 1983, Cambridge, Massachusetts) is known for his precise painterly realism, which incorporates elements of academic figuration, representational painting, neo-pop, and appropriation. Smith samples the iconography of comics, neoclassical nudes, graffiti, Song Dynasty literati painting, and trompe l'oeil arabesques. As described in MAY No.17, Smith critiques “the way in which subcultures are brought into a dominant domain” by highlighting “exploitative taboos long repressed and smoothed over in so-called high-low narratives in advanced art.” Smith’s latest solo exhibition features his new work, opening in September at Galerie Francesca Pia, Zurich (2021). Past solo exhibitions include David Lewis, New York (2019); Galerie Francesca Pia, Zurich; Musée d’art moderne et contemporain (MAMCO), Geneva, Switzerland (2017); and the Swiss Institute, New York (2008). Group exhibitions include Marlborough, London (2019); MoMA PS1, New York (2015); White Columns, New York, (2015); and Blum and Poe, Los Angeles, CA (2012). His work is in the collections of the Aïshti Foundation, Beirut, Lebanon; the Cleveland Museum of Art, OH; and Musée d’art moderne et contemporain (MAMCO), Geneva, Switzerland. He is represented by David Lewis Gallery, New York.

Lot 56



Paul Anthony Smith

Dreams Deferred #19, 2021

Oil stick and spray paint on Inkjet print, mounted on Dibond in Artist Frame

41 1/4 x 51 1/4 x 2 inches (104.8 x 130.2 x 5.1 cm)

Courtesy of the artist and Jack Shainman Gallery, New York

© Paul Anthony Smith

Retail Value \$24,000

Opening Bid \$14,400

Paul Anthony Smith (b. 1988, Jamaica) creates paintings and unique picotage, a stippling method used commonly in textile printing where brass pins driven into wooden blocks are used to create highlight and shadow patterns on fabric. The artist utilizes this method on pigment prints that explore the artist's autobiography, as well as issues of identity within the African diaspora. Referencing both W.E.B. Du Bois' concept of double consciousness and Franz Fanon's theory of cultural confusions caused by colonialism, Smith alludes to diasporic rituals of adorning the body. Memory, migration, and home are central to Smith's work, which probes questions of hybrid identities between worlds old and new. Smith's layered picotage is often patterned in the style of Caribbean breeze block fences and modernist architectural elements that function as veils, meant both to obscure and to protect Smith's subjects from external gaze. Picotage serves as an access point as Smith interrogates which elements of identity are allowed to pass through the complexities of borders and migration. Selected solo exhibitions include Jack Shainman Gallery, New York (2021); Joslyn Art Museum, Omaha, Nebraska (2019); The Green Gallery, Milwaukee, Wisconsin (2018); and Atlanta Contemporary, Atlanta, Georgia (2017). His work is in public collections, including 21c Museum, Louisville, KY; Blanton Museum of Art, University of Texas at Austin; Belger Arts Center, Kansas City, MO; Minneapolis Institute of Art, Minneapolis; and Nasher Museum of Art at Duke University, Durham, NC. He is represented by Jack Shainman Gallery, New York.

Lot 57



Dirk Stewen

STILLEBEN MIT WEISSER VASE, 2017

Gouache, watercolor and ink on paper

15 x 11 inches (38.1 x 27.9 cm)

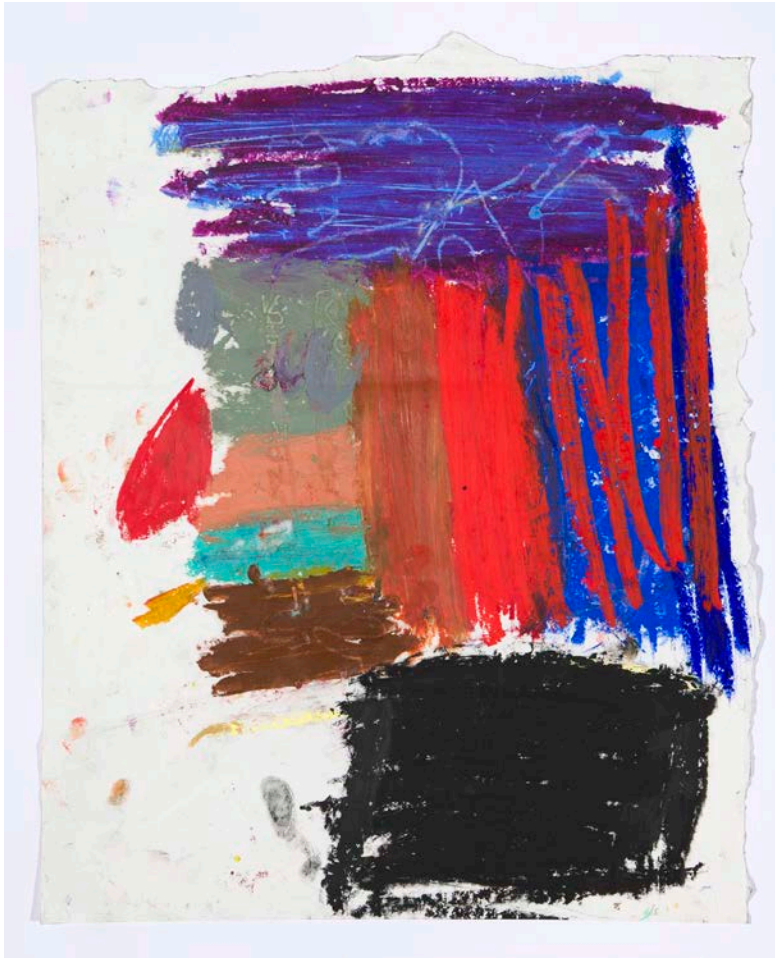
Courtesy of the artist and Tanya Bonakdar Gallery, New York and Los Angeles

Retail Value \$4,800

Opening Bid \$2,900

Regarded for his works on paper, Dirk Stewen (b. 1972, Dortmund, Germany) has developed a rich and varied practice that incorporates aspects of photography, drawing, assemblage, collage, and embroidery. Drawing from his own collection of images, the artist presents unexpected yet poignant juxtapositions of forms, materials and ideas that suggest new associations and narratives. Faded photographs, watercolors, confetti and thread are among the many materials Stewen has recombined into poetic compositions that are at once visually arresting and charged with emotion. Stewen's recent solo exhibitions include Maureen Paley, London (2020); Gerhardsen Gerner, Berlin, Germany (2018); and Tanya Bonakdar Gallery, New York (2018). His work is in the collections of the UCLA Hammer Museum, Los Angeles; Sammlung Zeitgenössischer Kunst der Bundesrepublik Deutschland, Bonn, Germany; and the Rhode Island School of Design (RISD) Museum, Providence, RI. He is represented by Tanya Bonakdar, New York and Los Angeles.

Lot 58



Spencer Sweeney

Untitled, 2014

Signed on recto

Oil pastel on paper

20 3/8 x 16 1/4 inches (51.8 x 41.3 cm)

Courtesy of Spencer Sweeney Studio

Retail Value \$7,500

Opening Bid \$3,500

In addition to making paintings, drawings, and collages characterized by infectious exuberance and raw materiality, Spencer Sweeney (b. 1973, Philadelphia, PA) produces immersive multimedia environments that transform gallery spaces into open workshops and performance stages, exposing the traditionally private realm of the artist's studio to public scrutiny. Sweeney graduated from the Pennsylvania Academy of the Fine Arts in 1997, after which he moved to New York, where, in concert with his visual practice, he helped establish the nightclub Santos Party House and worked as a DJ. Sweeney cites jazz as having influenced his reliance on improvisation, and alongside frequent references to popular culture in his work, he alludes to the history of art. Recent solo exhibitions include Davies Street, London (2021); Journal Gallery, New York (2020); Gagosian, Paris (2019); The Modern Institute, Glasgow (2019); and Gagosian Park Avenue, New York (2018). He is represented by Gagosian Gallery internationally as well as The Modern Institute, Glasgow.

Lot 59



Sarah Sze

White Flash, 2021

Lithograph, inkjet, silk-screen and watercolor with collage on Rives BFK, Entrada, and Torinoko paper

Edition #13/32

25 1/16 x 37 3/4 inches

Courtesy of Sarah Sze and Universal Limited Art Editions (ULAE)

Retail Value \$18,000

Opening Bid \$15,000

Sarah Sze (b. 1969, Boston, MA)'s immersive works challenge the static nature of art. Her work questions the value society places on images and objects and how they both ascribe meaning to the places and times we inhabit. Widely recognized for expanding the boundaries between painting, sculpture, video and installation, Sze's work ranges from intimate paintings that collapse time and space to expansive installations that create complex constellations of materials and public works that scale walls and colonize architectures.

Sze was awarded a MacArthur Fellowship in 2003 and a Radcliffe Fellowship in 2005. In 2013, she represented the United States at the Venice Biennale. Her work is exhibited in museums worldwide and held in the permanent collections of prominent institutions such as The Museum of Modern Art, New York, San Francisco Museum of Modern Art, Solomon R. Guggenheim Museum and The Tate Modern. Sze has created many public works including pieces for the Seattle Opera House, The Metropolitan Transportation Authority in New York and LaGuardia Airport in New York. In 2021 Sze unveiled a new permanent commission for the Storm King Art Center, New York.

Lot 60



Javier Téllez

The Snail Rider, 2020
Pastel on Fabriano paper
22 x 30 inches (55.9 x 76.2 cm)
Courtesy of the artist

Retail Value \$22,000
Opening Bid \$14,000

The son of psychiatrists, New York based artist Javier Téllez (b. 1969, Valencia, Venezuela) developed a close affinity with institutionalized patients with mental illnesses in his early years. This is reflected in his art, which, through installation, film, video, and drawing, questions notions of normalcy and pathology. His work addresses the meaning of sanity by characterizing it as an axis rather than a fixed state. Téllez has been the subject of solo exhibitions at the Guggenheim Museum, Bilbao (2018); Memorial Art Gallery at the University of Rochester (2018); the San Francisco Art Institute (2014); Kunsthaus Zürich (2014); Stedelijk Museum voor Actuele Kunst, Ghent (2013); Museum of Contemporary Art Cleveland (2011); Bronx Museum of the Arts, New York (2005); and Museo de Arte Carrillo Gil, Mexico City (2004). He has participated in group exhibitions at MoMA PS1, Long Island City; Museum Boijmans Van Beuningen, Rotterdam; Museo de Bellas Artes, Caracas; Castello di Rivoli, Torino; Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany; Museum of Fine Arts, Houston; Institute of Contemporary Art, Boston; and Renaissance Society, Chicago, as well as dOCUMENTA, Kassel, Germany (2012); Manifesta, Trento, Italy; Sydney Biennial; and the *Whitney Biennial*, New York (all 2008); *Venice Biennale* (2001 and 2003); and *Yokohama Triennial* (2001). He received a Guggenheim Fellowship in 1999, and in 2016 the Global Mental Health Award for Innovation in the Arts from Columbia University, New York. Javier Téllez has lived and worked in New York since 1993. He is represented by Galerie Peter Kilchmann, Zürich, Switzerland.

Lot 61



Constance Tenvik

Standing Lunch In Charlottenburg, 2020

Gouache on paper

10 x 7 in (25.4 x 17.8 cm)

Courtesy of 56 Henry and the artist

Retail Value \$1,500

Opening Bid \$900

Constance Tenvik (b.1990, Oslo, Norway) lives and works in Berlin and Oslo. She received her MFA from Yale University School of Art in New Haven, CT and BFA from the Academy of Art in Oslo. With a multi-disciplinary approach spanning sculpture, performance, textile work, costumes, painting, drawing and video work, Tenvik is a creator of exuberant worlds within worlds in immersive installations. Solo exhibitions include 56 Henry, New York (2020); Astrup Fearnley Museum, Oslo (2019); Loyal Gallery, Stockholm (2017); 6 Month Space, New York (2016), and Podium, Oslo (2012). Group exhibitions include Carl Kostyál Gallery, Malmö, Sweden (2019); Château du Feÿ, Bourgogne (2018); Pfizer, New York (2018); Tidenes Krav, Oslo (2014) and Charlottenborg Kunsthall, Copenhagen, Denmark (2013). The artist is represented by Loyal Gallery, Stockholm.

Lot 62



Rosemarie Trockel

Untitled, n.d.

Pencil and watercolor on paper

7.68 x 5.12 inches (20 x 13 cm)

20.7 x 16.4 x 1.18 inches framed (52.7 x 41.7 x 3 cm)

© Rosemarie Trockel

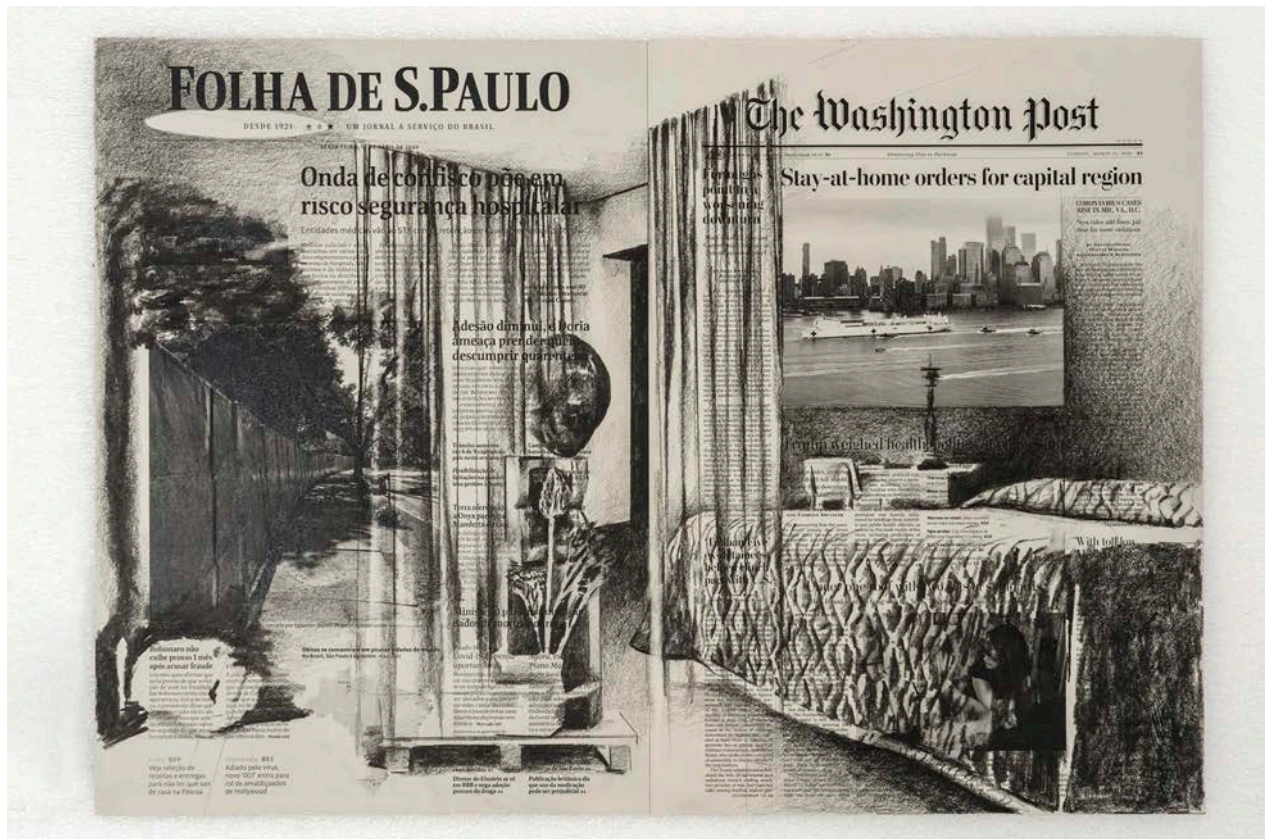
Courtesy of Ellen + Michael Ringier, Switzerland

Retail Value \$26,000

Opening Bid \$13,000

Since the early 1980s, Rosemarie Trockel (b. 1952, Schwerte, Germany) has been one of the most versatile and pioneering female artists in contemporary art. Her collages, knitted paintings, sculptures, installations, and film works embark upon investigations into social role-models, gender-specific behavior, and cultural codes that she combines with discourses from philosophy, theology, and the natural sciences. Her feminist perspective challenges the concept of the male artistic genius and formulates an emphatic criticism both of the art world and of restrictive social norms with regard to social and sexual identity. Her first exhibitions took place at the galleries Monika Sprüth Cologne and Philomene Magers Bonn, both in 1983. Recent solo shows include Moderna Museet Malmö (2018–2019); Pinacoteca Giovanni e Marella Agnelli, Torino (2016); Kunsthaus Bregenz (2015), travelling exhibition at Museo Nacional Centro de Arte Reina Sofia, Madrid; the New Museum, New York (2012–/2013); Serpentine Gallery, London (2012–2013); Wiels Brussels (2012–/2013); Culturegeest Lisboa, Lisbon (2012–/2013); and Museion Bozen, Bolzano (2012–/2013). In 1997 she took part in the documenta X in Kassel, and in 1999 she became the first female artist to represent Germany at the Venice Biennale. Her work is included in museum collections such as the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Rubell Museum, Miami; Barcelona Museum of Contemporary Art (MACBA), Barcelona. She is represented by Sprüth Magers, Berlin/London/Los Angeles and Gladstone Gallery, New York.

Lot 63



Tatiana Trouvé

April 10th, Folha de S.Paulo, Brazil; March 31st, The Washington Post, USA, from the series *From March to May*, 2021

Inkjet print and pencil on paper

unframed: 16 1/2 x 23 1/4 inches (42 x 59 cm)

framed: 19 13/16 x 26 3/4 x 1 5/16 inches (50.4 x 68 x 3.3 cm)

Artwork © Tatiana Trouvé, Photo: Florian Kleinfenn, Courtesy Gagosian

Retail Value \$35,500

Opening Bid \$29,500

Paris-based artist Tatiana Trouvé (b. 1968, Cosenza, Italy) spent her childhood and early teenage years in Dakar, Senegal. After graduating from the Villa Arson, Nice, France, in 1989, she moved to the Netherlands. In 1994, she moved to Paris, eventually establishing her studio in Montreuil, a historically industrial suburb on the eastern periphery of Paris. Her large and small-scale drawings have always been deeply intertwined with her sculptural work. Often, she projects visual fragments from the studio or from her personal archive of found and original images onto the picture plane, capturing them in graphite to create richly detailed highly realistic two dimensional environments. Trouvé has had solo exhibitions at Gagosian, Beverly Hills (2019); Red Brick Museum, Beijing (2016); Musée d'art moderne et contemporain, Geneva (2014); South London Gallery (2010); and Centre Georges Pompidou, Paris (2008), among others. A retrospective of her drawings is upcoming at the Centre Georges Pompidou in 2022. Her work is included in a number of public collections, including Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Musée d'Art Moderne de la ville de Paris; and the Migros Museum, Zürich. She is represented by Gagosian internationally.

Lot 64



Raelis Vasquez

Hermano Mayor, 2021
Pencil on paper
22 1/2 x 30 inches (57.2 x 76.2 cm)
Courtesy of the artist

Retail Value \$7,000
Opening Bid \$4,000

Raelis Vasquez (b.1995, Mao Valverde, Dominican Republic) immigrated to the United States in 2002 from the Dominican Republic. Drawing on historical, political and personal narratives, his paintings are figurative compositions that conjure the complexity of the Afro-Latinx experience. The figures in his work inhabit a state of vulnerability that often encourages the viewer to question their positions on class, race, and geography. Select group exhibitions include *We Are Well: The 20/21 Triennial*, El Museo del Barrio, New York (2021); *Shattered Glass* at Jeffrey Deitch, Los Angeles (2021); *Como Nosotros Somos* at New Image Gallery, West Hollywood, CA (2020); Hairpin Arts Center, Chicago (2019); San Francisco Art Institute, San Francisco (2018); New York Academy of Art, New York (2018); The International Centre for the Arts, Umbria, Italy (2017); and the Art Institute of Chicago (2016). He is represented by Latch Key Gallery, New York.

Lot 65



Ethan W.

Untitled, 2021
Mixed media on paper
14 x 17 inches (35.6 x 43.2 cm)

Opening Bid \$250

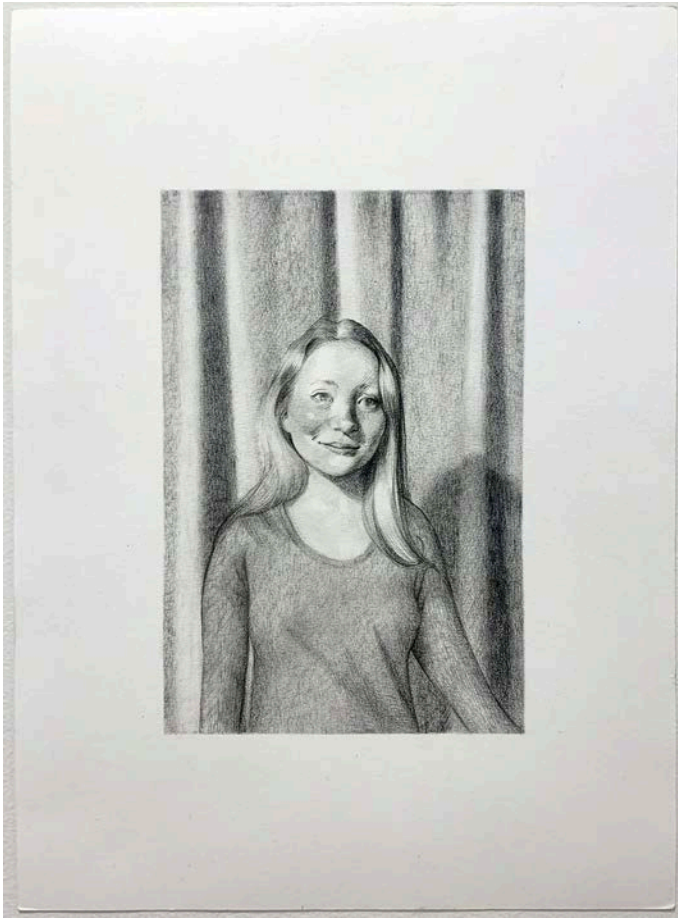
Through its Michael Iovenko School Programs, The Drawing Center partners annually with several New York City schools. The “Drawing Connections” program, a key component of TDC’s K-12 education offerings, provides students with an in-depth visual art experience focused on the medium of drawing.

In 2021, The Drawing Center, along with teaching artist Nic Annette Miller, partnered with the Lexington School for the Deaf in East Elmhurst New York, along with the students of art teacher Patricia Ordonez, to produce projects inspired by our recent exhibition *David Hammons: Body Prints, 1968-1979*. The curriculum connected topics covered in the students’ classrooms with those addressed in the artworks on view at The Drawing Center.

The Lexington School for the Deaf, established in 1864, is the largest school for deaf students in the state of New York. The school provides programs and services for deaf students from ages 0-21, and hard of hearing students from ages 0-3, who reside in any of the five boroughs Manhattan, Brooklyn, Queens, The Bronx, and Staten Island, as well as Long Island.

Proceeds from the sale of this work benefit the artist as well as TDC’s Education and Community Programs.

Lot 66



Anna Weyant

Sophie, 2021

Pencil crayon on paper

15 x 11 inches (38.1 x 27.9 cm)

Courtesy of the artist

Retail Value \$10,000

Opening Bid \$6,000

Anna Weyant's (b. 1995, Calgary, Canada) figurative paintings and still lifes bring to mind childhood bedtime stories and nursery rhymes. Both familiar and ominous, Weyant's versions of these stories feature young female characters trapped in tragicomic narratives. Their stories take unexpected twists at each turn, illustrating complex personalities and attitudes, and an awareness of life's ironies. Often autobiographical, Weyant's characters are amusing and endearing, though simultaneously moody and dark. She references an eclectic range of art historical influences, from seventeenth-century Dutch painters like Gerrit van Honthorst to contemporary artists Lisa Yuskavage and Will Cotton, and pop culture references such as New Yorker cartoons, Bugs Bunny, and the Grinch. Weyant's work was the subject of the solo exhibitions *Loose Screw* at Blum & Poe, Los Angeles (2021) and *Welcome to the Dollhouse* at 56 Henry, New York (2019). Her work has been featured in many group exhibitions, at C L E A R I N G, New York (2020); Anna Zorina Gallery, New York (2020); Recharge Foundation, Singapore (2020). Weyant is represented by Blum & Poe, Los Angeles.

Lot 67



Sue Williams

Maybe Next Time, 2017

Collage on paper with graphite, magazine clippings

14 x 11 1/4 inches (35.6 x 28.6 cm)

Signed, titled, dated verso

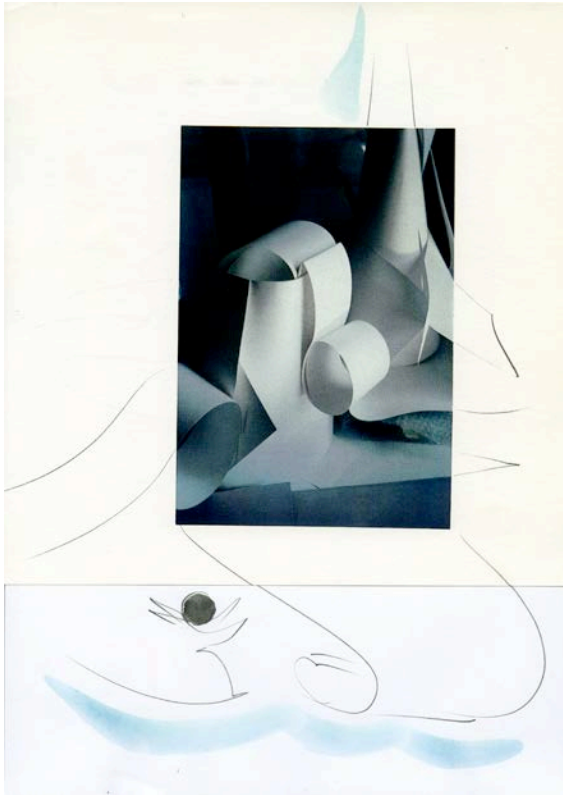
Courtesy of the artist and 303 Gallery, New York

Retail Value \$14,000

Opening Bid \$9,800

Brooklyn-based artist Sue Williams (b. 1954, Chicago Heights, Illinois) came to prominence in the early 1980s, candidly exploring themes of postmodern feminism and personal experience in her paintings and drawings. Influenced by the aesthetic of Abstract Expressionism, Williams merges colorful abstraction with feminist sexual imagery, inspiring a dynamism and unconventional theatricality unique to her work. Williams challenges sexuality, gender, violence, and aggression through her signature cartoon-like swirls of abstraction. Williams has exhibited extensively throughout the United States and Europe. Her works have been shown in group exhibitions in major institutions, including the Whitney Museum of American Art, New York; Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; MoMAPS1, New York; Palais de Tokyo, Paris; and the Institute of Contemporary Art, Boston. She has had solo shows at Secession, Vienna, Austria (2002); Staatliche Kunsthalle Baden-Baden, Germany (2002); and Centre d'Art Contemporain, Geneva, Switzerland (1997). She is represented by 303 Gallery, New York and Eva Presenhuber Gallery, Zurich.

Lot 68



Lisa Ponti

Untitled, n.d.

Pencil, collage, color photocopy and watercolor on paper

unframed: 11 3/4 x 8 1/4 inches (29.7 x 21 cm)

framed: 12 x 8 13/16 x 1 inches (30.5 x 22.4 x 2.5 cm)

Courtesy of Archivio Lisa Ponti and Ortuzar Projects, New York © Archivio Lisa Ponti

Retail Value \$5,000

Opening Bid \$4,500

Lisa Ponti (b. 1922, Milan; d. 2019, Milan) was a well-known Italian critic and editor, who first exhibited her major works – serial drawings in graphite, ink, felt-tip pen, photocopy and at times, unexpected collage elements – at the age of 70. She wrote for the Italian design magazine *Stile* (1941–1947) on artists ranging from Gianfilippo Usellini to Massimo Campigli, and served as editor-in-chief (1948–1966), then deputy director (1966–1986), of the architectural journal *Domus*, where she oversaw arts coverage through the critical postwar period. Both magazines were founded by her father, the charismatic modernist designer Gio Ponti.

For nearly three decades, Lisa Ponti showed in Milan with the gallerist Franco Toselli, who she had befriended in the 1970s through a group of artist-peers including Mario and Marisa Merz, Alighiero Boetti, Vincenzo Agnetti, Emilio Prini, Luciano Fabro, Mimmo Paladino, Charlemagne Palestine, and others. Until her death in 2019, her conceptual approach, style, and rapid execution remained consistent—her medium the European office standard A4 (8-1/4 x 11-3/4 inches)—as well as poetic and succinct. The ingenuity of her composition lies in its simplicity—the skill of rendering a complex idea in a single, dashed-off line.

Recent solo presentations of Lisa Ponti's work include *Lisa Ponti: Drawings, 1993–2018*, Ortuzar Projects, New York (2021), *... così il disegno sa dove atterrare*, Kunst Meran-Merano Arte, Bolzano (2020), *Doni attici*, Museo Materiali Minimi Arte Contemporanea, Paestum (2019), *Il foglio è una stanza chiusa ma meravigliosa*, Galleria Federico Vavassori, Milan (2017), and *Carta e matita*, National Gallery of Modern and Contemporary Art, Rome (2005).

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