



PARTICIPATING ARTISTS

Joeun Kim Aatchim
Tunji Adeniyi-Jones
Carla Arocha and
Stephane Schraenen
Helene Aylon
Javier Barrios
Ericka Beckman
Miriam Beerman
Dike Blair
Nayland Blake
Sascha Braunig
Cecily Brown
Zach Bruder
Anne Buckwalter
Nancy Baker Cahill
Catherine Chalmers
Leidy Churchman
Bruce Conner
Ann Craven
Christopher Culver
Timothy Curtis
Martha Diamond
Lois Dodd
Trisha Donnelly
Austin Eddy
Michaela Eichwald
Clara Esborraz
Amy Feldman
Keltie Ferris
Maureen Gallace
General Idea
Roberto Gil de Montes
Bruno Gruppalli
Daniel Guzman
Camille Henrot
Naotaka Hiro
Thomas Hirschhorn
Karl Holmqvist
Jonathan Horowitz
Brook Hsu
Ray Johnson
Karlo Kacharava
Brad Kahlhamer
Maren Karlson
Amanda Kauftheil

KAWS
Toba Khedoori
Matthew Krishanu
Guillermo Kuitca
Doron Langberg
Jose Lerma
Andrew Lord
Jackson Mac Low
Mark Manders
Lauren McArthur
Joel Mesler
Marta Minujin
David Muenzer
Marlon Mullen
Takashi Murakami
Chris Nankoo
Eduardo Navarro
LeRoy Neiman
Tammy Nguyen
Everlyn Nicodemus
Paulina Olowaska
Adam Pendleton
Mai-Thu Perret
Joshua Petker
Liliana Porter
Rob Pruitt
Nick Relph
Gamaliel Rodriguez
Alan Saret
Nora Schultz
Alejandra Seeber
Marcus Leslie Singleton
Kiki Smith
Art Spiegelman
Anita Steckel
Pat Steir
Magdalena Suarez Frimkess
Reginald Sylvester II
Shmuel Taurog
Hannah Tishkoff
Luc Tuymans
Frederick Weston
Jonas Wood
Xiyadie

Join us at The Drawing Center's 2022 Benefit Auction on Wednesday, September 28 from 6:00 to 9:00PM for an evening of music, cocktails, and a silent auction featuring drawings generously donated by leading artists. **Tickets to the event can be purchased here:** drawingcenter.org/2022auction

Bidding will be hosted on drawingcenter.org, and will begin on Wednesday, September 14 at 12pm EST. Bidding will run through 8pm EST on Wednesday, September 28. 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. In order to be approved, at registration all bidders are required to provide a valid credit card number for the protection of The Drawing Center. Register to bid at: auction.drawingcenter.org.

Payment

Cash, checks, wire transfers, 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 28, 2022) 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 1A



JOEUN KIM AATCHIM

Die-Off: No, No Longer Worshipping the Nights, 2012-22
Copper plate etching with aquatint and drypoint, graphite drawing on paper, color dyed bookbinding thread
Unique AP, Printed by Artist
9 1/2 x 9 1/4 inches (24 x 23.5 cm)
Courtesy of the artist

Retail Value: \$2,800
Opening Bid: \$1,680

LOT 1B

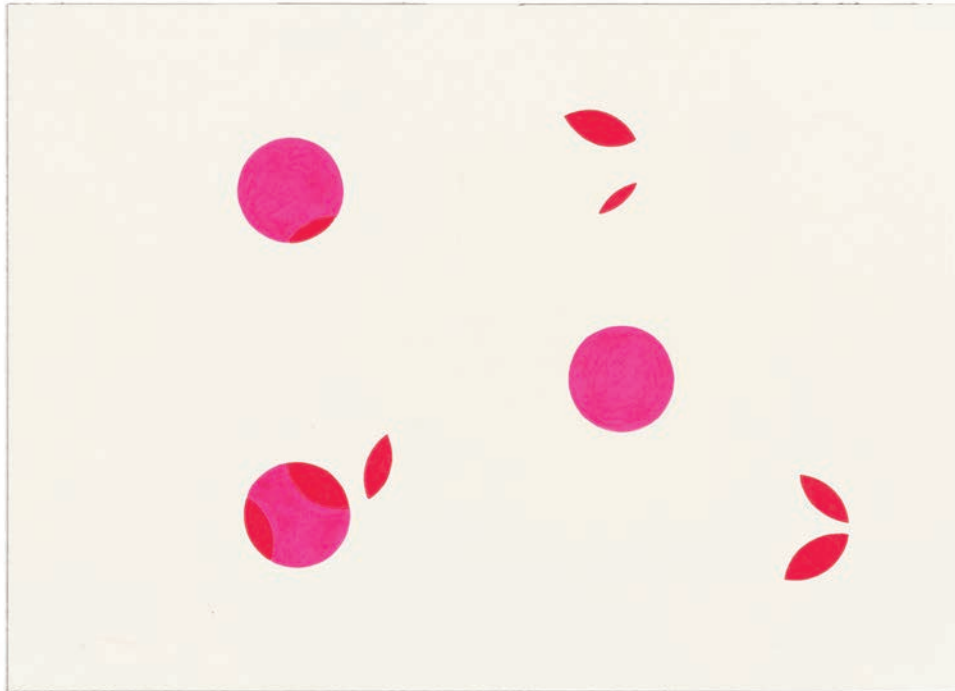


She Knows Me, 2022
Mineral pigments, shellac, marker, charcoal on silk, casein on silk mounted on clay board, case painted copper nail
9 x 6 1/2 x 1 1/2 inches
(22.9 x 16.5 x 3.8 cm)
Courtesy of the artist

Retail Value: \$4,200
Opening Bid: \$2,520

Joeun Kim Aatchim (b. 1989, South Korea) is a painter and multimedia artist based in New York City. Aatchim's drawings work with Korean silk to produce finely detailed images that indulge the eye and take pleasure in texture, color, and materiality. They have a luminous quality. The scenes that Aatchim details are mundane, such as a fish dinner for two, a pair of withering yellow roses, or a pair of old shoes, but her fine detail and layered composition make these moments in time special, worthy of a second glance. Aatchim received her BFA in Studio Arts from New York University, as well as her MFA in Visual Arts from Columbia University. Recent solo exhibitions include François Ghebaly, New York (2022); Make Room, Los Angeles (2022); Harper's, East Hampton (2021); and Vacation Gallery, New York (2019). Recent group exhibitions include Jeffrey Deitch, New York (2022); Harper's, New York (2022); Make Room, Los Angeles (2021); and The Drawing Center, New York (2019). Aatchim has received fellowships at Triangle Art Association (2021); Foundation for Contemporary Arts (2019); The Drawing Center (2018-20); Skowhegan School of Painting & Sculpture (2017). Aatchim will be featured in an upcoming group exhibition at François Ghebaly, Los Angeles, in autumn of 2022.

LOT 2



CARLA AROCHA AND STÉPHANE SCHRAENEN

Untitled, 2019

Acrylic ink and embossing on Arches paper

unframed: 10 1/4 x 14 inches (26 x 36 cm)

framed: 13 1/2 x 17 3/4 inches (34.5 x 45 cm)

Courtesy of the artists

Retail Value: \$3,000

Opening Bid: \$1,800

Carla Arocha & Stéphan Schraenen are based in Antwerp, Belgium and have worked together as an artist duo since 2007. Solo shows include *Caraota von Moules*, Künstlerhaus Bethaniën, Berlin, 2012 (with Arturo Herrera), *Carla Arocha and Stéphan Schraenen and Peter Pilotto*, Circa Tabac at The Wallace Collection, Wallace Collection, London, 2011, *Landscape: An exhibition by Carla Arocha and Stéphan Schraenen*, Sala Juárez - LARVA, Guadalajara, Mexico, 2015, *Concrete*, Parasol Unit—Foundation for Contemporary Art, London, 2016.

Their work has been included in the following group shows (selection): *TOGETHER*, curated by Philip Huyghe, Tom Sanders, Carla Arocha & Stéphan Schraenen, Marijke De Roover, Stef Van Loooveren, MuHKA Museum van Hedendaagse Kunst Antwerpen, Antwerp, 2020, *XIV Bienal de Cuenca: Estructuras vivientes. El arte como experiencia plural*, Cuenca, 2019 [catalog], *Sanguine: Luc Tuymans on Baroque*, MuHKA Museum van Hedendaagse Kunst, Antwerp, 2018; traveled to Fondazione Prada, Milano, 2018 [catalog].

Arocha & Schraenen's works are part of the following public collections: Centro de Arte Contemporáneo de Caja de Burgos, Burgos, Spain, Chicago Transit Authority (CTA), Chicago, IL, US, CIFA Art Foundation, Miami, FL, US, Fonds régional d'art contemporain Bourgogne, Dijon, France, Fundación Banco Mercantil, Caracas, Venezuela, Museum Hedendaagse Kunst Antwerpen, Antwerp, Belgium, Nationale Bank Van België/Banque, Nationale de Belgique, Brussels, Belgium, Walker Art Center, Minneapolis, MN, US.

LOT 3



HELENE AYLON

I See The Rings On Ancient Trees, 2015

Mixed media on paper

unframed: 20 x 20 inches (50.8 x 50.8 cm)

framed: 23 1/4 x 23 1/4 inches (59 x 59 cm)

Courtesy of Leslie Tonkonow Artworks + Projects

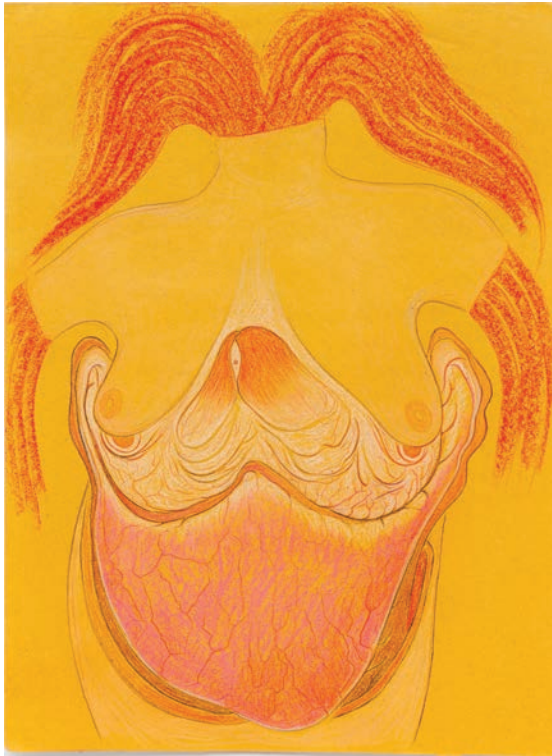
Photo by Daniel Terna

Retail Value: \$8,500

Opening Bid: \$5,100

Helène Aylon (b. 1931, d. 2020, New York) began her art career in the 1960s with mural commissions at Kennedy Airport and the New York University Medical Center. Her first solo shows in New York took place in 1970 and 1972 at the Max Hutchinson Gallery followed by one person exhibitions in 1975 and 1979 at the prestigious Betty Parsons Gallery, her last New York representative until she joined Leslie Tonkonow Artworks + Projects in 2018. In 1980, Aylon decided to “leave studio work behind” and to instead engage in a social practice consisting of installations, actions, and objects that dealt with feminist, ecological, and religious issues. Through her growing commitment to environmental and anti-nuclear activism, she produced symbolic events with the participation of other women, first across the United States, and later in Israel and Japan. Aylon has participated in one-person and group shows in museums and galleries throughout the United States, Europe, and Israel including, among many others, the Whitney Museum of American Art; the ICA Philadelphia; MoMA PS1; the Berkeley Art Museum; the Hammer Museum, Los Angeles; the Aldrich Museum, Ridgefield, Conn.; and the Jewish Museum, New York. *Helène Aylon: Elusive Silver 1969–1973*, the artist’s first solo show in a New York gallery in forty years, took place in 2019 at Leslie Tonkonow Artworks + Projects.

LOT 4A



JAVIER BARRIOS

Modelo de anatomía I, 2022
Pastel and sanguine on paper
unframed: 18 3/4 x 13 3/4 inches
(47.5 x 35 cm)
framed: 22 x 16 3/4 x 1 1/2 inches
(56 x 42.5 x 4 cm)
Courtesy of the artist and Pequod Co.
Photo by Daniel Terna

Retail Value: \$1,400
Opening Bid: \$840

LOT4B

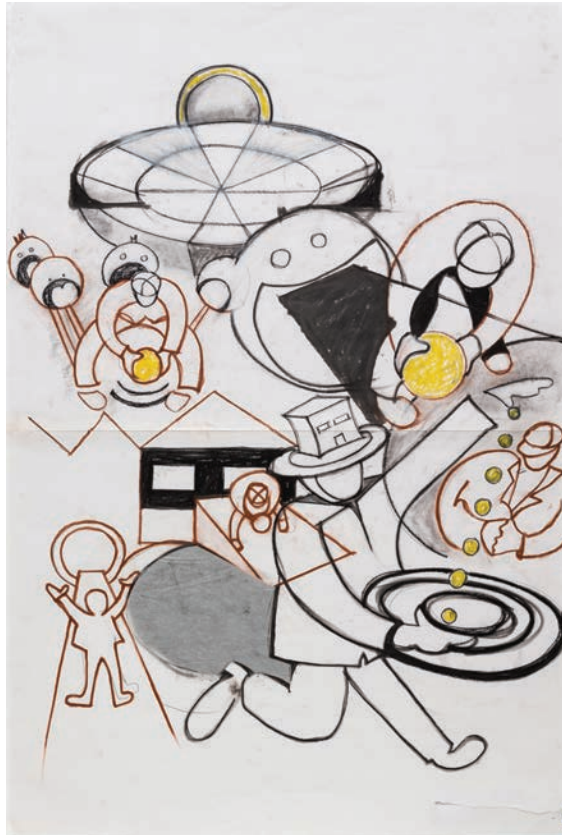


Modelo de anatomía II, 2022
Pastel and sanguine on paper
unframed: 18 3/4 x 13 3/4 inches
(47.5 x 35 cm)
framed: 22 x 16 3/4 x 1 1/2 inches
(56 x 42.5 x 4 cm)
Courtesy of the artist and Pequod Co.
Photo by Daniel Terna

Retail Value: \$1,400
Opening Bid: \$840

Javier Barrios (b. 1989, Guadalajara, Mexico) lives and works in Mexico City. Through his meticulously executed pencil drawings, mixed media prints, installations and sculptures, Barrios examines the excesses and inequalities he sees as inherent in capitalism, exploring themes of environmental degradation, unsustainable systems of production, and the seemingly inexorable homogenization and corporatization of the world around us. Solo exhibitions of Barrios' work have appeared at the Art and Culture Center, Hollywood (2021); LADRÓN galería, Mexico City (2017); Páramo, Guadalajara (2017); and Fundación Calosa, Mexico City (2017). His work has also been included in group exhibitions at Fundación Casa Wabi, Oaxaca (2021); N.A.S.A.L., Mexico City (2021); Museo Tamayo Arte Contemporáneo, Mexico City (2020); Aoyama Meguro, Tokyo (2020); and Salón Silicón, Mexico City (2019), among others. In 2022, Barrios presented an important series of drawings in the group show *Drawing in the Continuous Present*, organized by Rosario Güiraldes at The Drawing Center. In addition to his work as an artist, Barrios directs the independent publishing project Ediciones Barrio Boy'z, founded in 2012, where he publishes his works and collaborations with other artists. Barrios is represented by Pequod Co., Mexico City.

LOT 5



ERICKA BECKMAN

Preliminary Drawing for "You The Better", 1984

Charcoal on paper

image: 34 3/4 x 23 3/4 inches (88.3 x 60.3 cm)

Courtesy of the artist

Photo by Daniel Terna

Retail Value: \$7,000

Opening Bid: \$5,000

Ericka Beckman (b. 1951, Hampstead, NY) lives and works in New York, NY. Over her three-decade career, Beckman's playful yet formally demanding films challenge traditional aesthetic and cultural values, mixing games with fairytales to create hybrids with new rules. Beckman uses play in every sense of the word to shape her message. "The result is a satisfying, even delightful slipperiness of meaning, a mental vertigo induced by the changefulness of contexts and rules in regard to a given word or object" (Sally Banes, *Millennium Film Journal*, 1984). Beckman's work has been shown at festivals, museums, and galleries around the world. Solo shows include: Kunsthalle Bern, Switzerland, Le Magasin, Grenoble, France, the Tate Modern, London, MOCA, Los Angeles, the Museum of Modern Art, New York, the Smithsonian's Hirshhorn Museum, Washington, D.C., and the Walker Art Center, Minneapolis. She has been in four Biennials at the Whitney Museum of American Art, New York. Her works are in the film collection of the Whitney Museum, New York's Museum of Modern Art, the Metropolitan Museum, The Walker Art Center, Anthology Film Archives, plus the British Film Institute, and the Zabłudowicz Collection. Among her numerous awards are: two grants from the National Endowment for the Arts, two New York State Council on the Arts grants, one from the Massachusetts Council on the Arts, and a residency from the Cité Internationale des Arts, Paris, France.

LOT 6A



LOT 6B



MIRIAM BEERMAN

Untitled, ca. 1990

Pen and ink

5 1/2 x 6 5/8 inches (14 x 16.8 cm)

Photo by Daniel Terna

Retail Value: \$900

Opening Bid: \$250

Untitled, ca. 1990

Pen and ink

3 x 8 inches (7.6 x 20.3 cm)

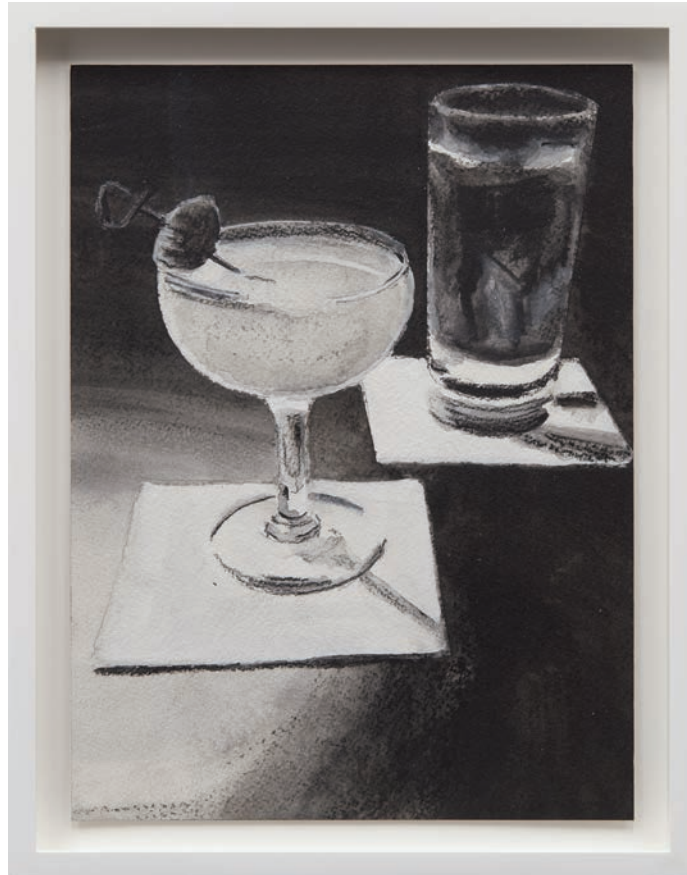
Photo by Daniel Terna

Retail Value: \$900

Opening Bid: \$250

During a career that spanned more than six decades, Miriam Beerman (b. 1923, Providence, Rhode Island, d. 2022) was a prolific expressionist artist. Her paintings are rooted in the traditions of Abstract Expressionism and history paintings, as they probe her political and personal heritage. Her subject has been the arena of the human condition whether expressed overtly with imagery evoking genocide or abstractly through the call and response of process. Beerman's formal artistic training began when she studied painting under John Frazier (American, 1899–1966) at the Rhode Island School of Design (RISD), earning a BFA in 1945. From 1954 to 1956, Beerman received two consecutive Fulbright Scholarships to study in Paris under Stanley William Hayter (British, 1901–1988). After Paris, Beerman returned to the United States, moving to Long Island to teach art classes. Teaching afforded the artist her independence and time to build on the individual artistic voice she created while in Paris. Within a few years, her purely abstract quality morphed into expressionist figuration with a heavy surface quality that addressed world events. In 1971, her work was the subject of the first female artist solo exhibition at the Brooklyn Museum. To date, Beerman's work has been recognized for its brilliance in 31 solo exhibitions. Examples of her work are represented in the collections of the Brooklyn Museum of Art, Metropolitan Museum of Art, Newark Museum, New Jersey State Museum at Trenton, Whitney Museum of American Art, National Museum of Women in the Arts, Corcoran Museum of Art, and Everson Museum of Art.

LOT 7



DIKE BLAIR

Untitled, 2021

Charcoal, oil, gouache, gesso on paper

unframed: 10 x 7 1/2 inches (25.4 x 19.1 cm)

framed: 11 5/8 x 9 1/8 x 1 1/4 inches (29.5 x 23.2 x 3.4 cm)

Courtesy of the artist and Karma

Retail Value: \$8,000

Opening Bid: \$4,800

Dike Blair (b. 1952, New Castle, PA) is a New York-based artist who has been documenting quotidian, mostly American scenes since the 1980s. Working in oil and gouache, his photorealistic tableaus derive from his own photographs, many of which are captured with flash. Blair's sensitive attention to the commonplace is both romantic and ironic. Featuring cocktails, ashed cigarettes, and split hot dogs, his images cast a wistful glow on the unexceptional phenomena of daily life. He studied at the University of Colorado, Boulder; Skowhegan School of Painting and Sculpture, Maine; and the Whitney Museum Independent Study Program, New York. He received his M.F.A. in 1977 from the School of the Art Institute of Chicago, Illinois. Recent solo exhibitions include The Modern Institute, Glasgow (2019); Linn Lühn, Düsseldorf; Karma, New York (2018); Frieze, New York (2018); Secession, Vienna (2016); and Jürgen Becker Gallery, Hamburg (2016). Blair's work is featured in the collections of the Whitney Museum, New York, New York; Brooklyn Museum, New York, New York; The Morgan Library & Museum, New York, New York; Los Angeles County Museum of Art, Los Angeles, California; and the Museum of Contemporary Art, Los Angeles, California, among others. The artist is represented by KARMA, New York.

LOT 8



NAYLAND BLAKE

Untitled (Prior Self), 2022
Prismacolor on bristol paper
9 x 12 inches (22.9 x 30.5 cm)
Courtesy of the artist

Retail Value: \$3,250
Opening Bid: \$1,900

Nayland Blake (b. 1960, New York) is an interdisciplinary artist living in Brooklyn, New York. Since the late 1980s, Blake has constructed an influential body of work exploring play, eroticism, and the subjective experiences of desire, power, and loss. Inspired by feminist theory and queer subcultures, Blake addresses the contradictions of representation in sculptures, drawings, performances, and videos, particularly as they relate to their own identity as a nonbinary multiracial artist. Their work has been shown extensively and was included in the 1991 Whitney Biennial, the 1993 Venice Biennale, and the landmark exhibition *Black Male: Representations of Masculinity in Contemporary American Art* at the Whitney Museum of American Art in 1994. In 2003 a retrospective of their video work was organized by the Tang Teaching Museum and Art Gallery at Skidmore College in Saratoga Springs, New York. Surveys of their work have been organized by Location One in New York and the Yerba Buena Center for the Arts in San Francisco. *Nayland Blake: No Wrong Holes*, a full-scale retrospective organized by the Institute of Contemporary Art in Los Angeles opened in 2019 before traveling to the MIT List Visual Arts Center in Cambridge, Massachusetts, the following year. Blake's work is represented by Matthew Marks Gallery, New York, Fred, London, and Gallery Paule Anglim, San Francisco.

LOT 9



SASCHA BRAUNIG

Study for "Red Squeeze", 2022

Oil on Arches oil paper

16 x 12 inches (40.6 x 30.5 cm)

Courtesy of the artist

Retail Value: \$12,000

Opening Bid: \$7,000

Sascha Braunig (b. 1983, Qualicum Beach, British Columbia, Canada) lives and works in Portland, Maine. Braunig's paintings and drawings are exercises in color, form, and illusion. Citing an artistic lineage that stretches from the Pictures Generation through the Chicago Imagists and horror-movie special effects, her sometimes barbed, tubular, netted, or neon-lit forms speak of many of the tensions of the current moment, such as being a subject within the grid of digital or gender systems. Selected solo exhibitions include *The Crease*, Office Baroque, Brussels, BE (2018); *Bad Latch*, Atlanta Contemporary, GA (2017); *Free Peel*, Foxy Production, New York, NY (2017); *Shivers*, MoMA PS1, New York, NY (2016); and *Torsion*, Kunsthall Stavanger, NO (2015). Institutional group exhibitions include: *Manif d'Art - Quebec City Biennial*, CA (2022); *An Assembly of Shapes*, Oakville Galleries, Ontario, CA; *PMA Biennial*, Portland Museum of Art, ME (2018); *Dreamers Awake*, White Cube, London (2017); NGV Triennial, National Gallery of Victoria, Melbourne, AU (2017); *The Trick Brain*, Aishti Foundation, Beirut, LB (2017); *Stranger*, Museum of Contemporary Art Cleveland, OH (2016); and *Surround Audience: New Museum Triennial*, New York, NY (2015). Her forthcoming solo museum exhibition, *Lay Figure*, will be held at Oakville Galleries, Ontario, CA from October 2 to December 30, 2022.

LOT 10



CECILY BROWN

The Hunt, 2022

Gouache and watercolor on paper

18 x 24 inches (45.7 x 61 cm)

Courtesy of the artist

Retail Value: \$29,000

Opening Bid: \$17,000

Cecily Brown (b. 1969, London) received her BA in Fine Arts from the Slade School of Art, London, UK, in 1993. Her work is included in renowned public collections such as the Brooklyn Museum, New York, NY; Metropolitan Museum of Art, New York, NY; National Gallery of Art, Washington, D.C.; Solomon R. Guggenheim Museum, New York, NY; Tate Gallery, London, UK; and Whitney Museum of American Art, New York, NY. In 2020, a major exhibition of her work was presented at Blenheim Palace in Oxfordshire, UK. Other important one-person exhibitions have been presented at Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2002); Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (2004); Museum of Modern Art, Oxford, UK (2005); Des Moines Art Center, Des Moines, IA (2006); Museum of Fine Arts, Boston, MA (2006–07); Deichtorhallen Hamburg, Germany (2009); Kestner Gesellschaft, Hannover, Germany (2010), which traveled to GEM, Museum of Contemporary Art, The Hague, Netherlands; Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy (2014); The Drawing Center, New York, NY (2016), which traveled to Santa Barbara Museum of Art, Santa Barbara, CA; and at Louisiana Museum of Modern Art, Humlebaek, Denmark (2018). Brown lives and works in New York.

LOT 11



ZACH BRUDER

Untitled, 2020

Ink on paper

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

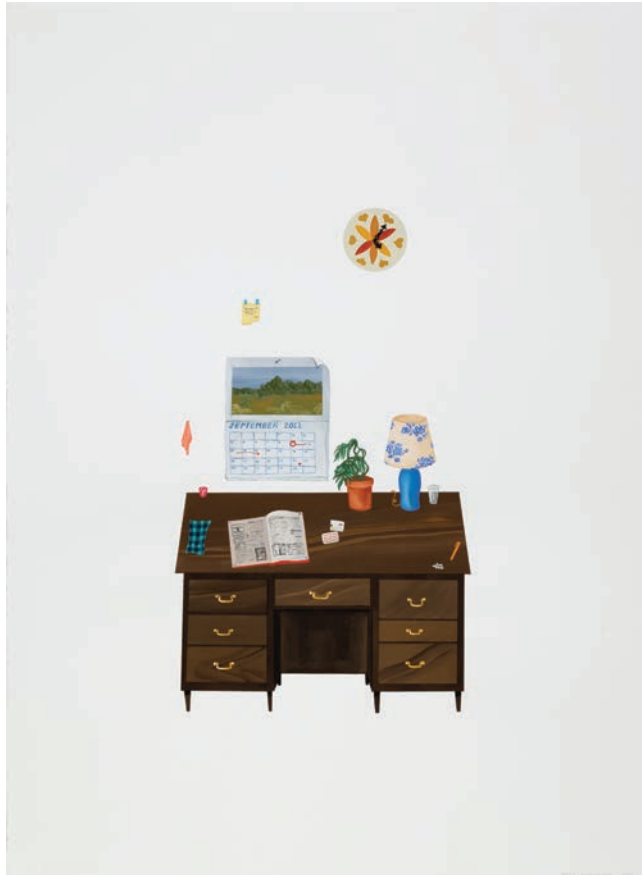
Courtesy of the artist and Magenta Plains

Retail Value: \$1,000

Opening Bid: \$600

Zach Bruder (b. 1984, Cleveland, OH) lives and works in New York, NY. Bruder's metaphorical approach to painting and long-term interest in image collecting results in inventive compositions in which both pictorial and illusionistic space play a role. Often humorous and allegorical, his paintings involve animals, architecture, and anthropomorphism. His canvases revive and repurpose familiar motifs, referencing folklore while finding new metaphors in simple objects and creatures. The source material—drawing from classical and vernacular mythology—is culled from the artist's extensive archive of historic imagery. Addressing mythologies both cultural and personal, Bruder's paintings offer multiple interpretations of religious and social narratives and urgent responses to the societal and political moment in which they were produced. Valentina Di Liscia writes, "Faced with one of Bruder's canvases, the viewer takes an active role, deciphering the intertextuality between the multiple literary, historical, and folkloric references he often cites simultaneously." Zach Bruder received his BFA at the University of Wisconsin-Madison. Bruder presented his first solo show, *Edening On*, at Magenta Plains in January 2018 in New York, NY, followed by *Gone to Fair* in 2020. Solo exhibitions have also been held at Harlan Levey, Brussels, BE; galerie l'inlassable, Paris, FR; Gregory Lind Gallery, San Francisco, CA; and LaMaMa Galleria, New York, NY. Bruder has been included in group shows at Peter Freeman, New York, NY; Ratio 3, San Francisco, CA; The Journal Gallery, Brooklyn, NY; Phillip Slein Gallery, St. Louis, MO; and Magenta Plains, New York, NY.

LOT 12



ANNE BUCKWALTER

Timekeeping, 2022

Gouache on Stonehenge paper

30 x 22 inches (76.2 x 55.9 cm)

Courtesy of the artist and Rachel Uffner Gallery

Photo by Daniel Terna

Retail Value: \$4,250

Opening Bid: \$2,550

Anne Buckwalter (b. 1987, Lancaster, PA) lives and works in Philadelphia, PA. In her work, Buckwalter explores female identity and the coexistence of contradictory elements. Inspired by the folk art traditions of her Pennsylvania Dutch heritage, her work arranges disparate objects in mysterious rooms and ambiguous spaces. By imagining obscure narratives that embrace paradoxes, her paintings delve into questions about the female body, intimacy, and gender roles. Buckwalter received her BFA from Tyler School of Art and her MFA from Maine College of Art. Recent solo exhibitions include Rachel Uffner Gallery, NY; Pentimenti Gallery, PA; and Freedman Gallery at Albright College, PA. Recent group exhibitions include Monya Rowe Gallery, NY; New Discretions, NY; and the Center for Maine Contemporary Art. Buckwalter received a Joan Mitchell Foundation Emerging Artist Grant in 2016 and a Pollock-Krasner Foundation Grant in 2021. She has been an artist-in-residence at the Banff Centre for Arts and Creativity; Hewnooks Artist Colony; Galveston Artist Residency; and the Vermont Studio Center. Most recently, in the summer of 2022, Buckwalter was an artist-in-resident at MassMoCA, MA. Forthcoming exhibitions include Friends Indeed Gallery, San Francisco; Andrea Festa Fine Art, Rome; and Monya Rowe Gallery, NY. The artist is represented by the Rachel Uffner Gallery, New York.

LOT 13



NANCY BAKER CAHILL

Fulcrum, 2022

Graphite and mixed media on paper

9 x 12 inches (22.9 x 30.5 cm)

Courtesy of the artist

Retail Value: \$2,000

Opening Bid: \$1,200

Nancy Baker Cahill (b. 1970, Cambridge, MA) is a Los Angeles-based new media artist who examines systemic power, selfhood, and embodied consciousness through drawing and shared immersive space. She is the Founder and Artistic Director of 4th Wall, a free Augmented Reality (AR) art platform exploring resistance and inclusive creative expression. Her geolocated AR installations have been exhibited globally and have earned her profiles in *The New York Times*, *Frieze Magazine*, and *The Art Newspaper*, among other publications, and she was included in *ARTnews*' list of 2021 'Deciders'. Her work has been exhibited internationally at museums and galleries, including Francisco Carolinum Linz, Austria; The Hermitage, Moscow; The Buk-Seoul Museum of Art (SEMA); Honor Fraser Gallery, Los Angeles; and König Galerie. In 2022, she was one of two featured artists in the Luma Foundation's *Elevation 1049 Biennial* in Switzerland. Her work was featured in the Immersive Main Competition at the 2022 Tribeca Film Festival and was featured on 90 screens in Times Square for the entire month of July, 2022 as part of the *Midnight Moments* program. Baker Cahill was an artist-scholar in the Berggruen Institute's inaugural Transformations of the Human Fellowship, and a 2021 resident at Oxy Arts' "Encoding Futures," focused on AR monuments. She is a TEDx speaker and a member of the Guild of Future Architects. In 2021, she was awarded the Williams College Bicentennial Medal of Honor and received a C.O.L.A. Master Artist Fellowship. She is a 2022 LACMA Art and Tech Grant recipient.

LOT 14



CATHERINE CHALMERS

The Drawing Center Colony, 2014

Ink on paper

14 x 17 inches (35.6 x 43.2 cm)

Courtesy of the artist

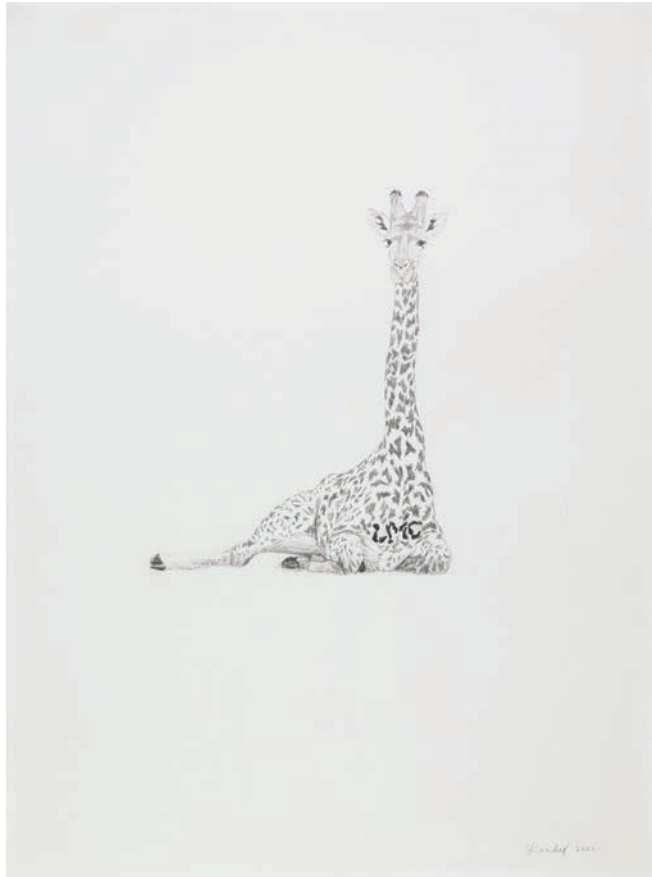
Photo by Daniel Terna

Retail Value: \$4,000

Opening Bid: \$2,000

Working at the intersection of art and science, New York-based artist Catherine Chalmers (b. 1957, San Mateo, CA) has built a multidisciplinary practice that celebrates nature and confronts humans' often adversarial relationship with the earth. Chalmers holds a BS in Engineering from Stanford University and an MFA in Painting from the Royal College of Art in London. She has exhibited her artwork around the world, including MoMA P.S.1; MASS MoCA; Kunsthalle Vienna; Today Art Museum, Beijing; among others. Her work has appeared in a variety of publications, including *The New York Times*, *Washington Post*, *ArtNews* and *Artforum*. She has been featured on PBS, CNN, NPR, and the BBC. Two books have been published on her work: *FOOD CHAIN* (Aperture, 2000) and *AMERICAN COCKROACH* (Aperture, 2004). Her video *Safari* received a Jury Award (Best Experimental Short) at the SXSW Film Festival in 2008. In 2010 Chalmers received a Guggenheim Fellowship and in 2015 she was awarded a Rauschenberg Residency. In 2018 she created a course called Art & Environmental Engagement and taught it during the spring quarter at Stanford University. Her video *Leafcutters* won Best Environmental Short at the 2018 Natourale Film Festival in Wiesbaden, Germany, and in 2019 it won the Gil Omenn Art & Science Award at the Ann Arbor Film Festival. From October 7, 2022, to January 15, 2023, her work will be featured in a one-person exhibition at The Drawing Center.

LOT 15



LEIDY CHURCHMAN

LMC, 2022

Graphite on paper

30 x 22 1/4 inches (76.2 x 56.5 cm)

Courtesy of the artist and Matthew Marks Gallery

Photo by Daniel Terna

Retail Value: \$7,500

Opening Bid: \$6,500

Leidy Churchman (b. 1979, Villanova, PA) lives and works in New York. Churchman is a painter whose many subjects have included landscapes, advertisements, online videos, Tibetan Buddhism, nature photos, scientific diagrams, and even the work of other artists. In spite of this seeming all-inclusiveness, Churchman's subjects are conspicuously personal, more like a browser history than an encyclopedia. Churchman has spoken of painting as part of a larger exploration of consciousness, a quest to expand what is knowable. One byproduct of this quest has been a redefinition of what is paintable. Churchman's pursuit of the universal starts with the specific. The artist has said, "When we look up at the sky everything we see is the past and has already died a thousand, million, or billions of years ago. The paintings seem like this, a stage of things that have already happened but seem to be playing out in real time before us." Churchman's work has been shown at museums including MoMA PS1 in New York, Museum Brandhorst in Munich, and the Museum of Contemporary Art in Los Angeles. One-person exhibitions include the Kölnerischer Kunstverein in Cologne, the Boston University Art Gallery, the Hessel Museum at CCS Bard in Annandale-on-Hudson, New York, and the Modern Art Museum of Fort Worth. The artist is represented by Matthew Marks Gallery, New York.

LOT 16



ANN CRAVEN

Little Portrait of Two Cardinals Singing (after Picabia, January 8, 2021), 2021, 2021

Watercolor on Arches paper, 140lb

15 x 11 inches (38.1 x 27.9 cm)

Courtesy of the artist and Karma

Retail Value: \$15,000

Opening Bid: \$9,000

Ann Craven (b. 1967, Boston, MA) is a painter living and working in New York City. Craven is known for her lush, serial portraits of the moon, birds, and flowers, as well as her painted bands of color. After completing each work, she dates and titles each palette, rendering it a unique and isolated index of her process. Craven's predilection for the copy—both from referent photographs and from her own plein air paintings—is both an homage to Pop Art and an exploration of remembrance. As she explains, “My paintings are a result of mere observation, experiment, and chance, and contain a variable that is constant and ever-changing—the moment just past.” Craven presented her first retrospective, titled *TIME* and curated by Yann Chevalier, at Le Confort Moderne in Poitiers, France in 2014. Recent solo exhibitions include Karma, New York (2021); the Center for Maine Contemporary Art, Rockland, Maine (2019); Shane Campbell Gallery, Chicago (2019); Karma, New York (2018); Southard Reid, London (2017); Maccarone, New York (2016); among others. Her work is currently on display in the 2022 New England Triennial. Today the artist is represented by Karma NY, Southard Reid, London, and Nina Johnson Gallery, Miami, as well as Hannah Hoffmann Gallery, Los Angeles, and Shane Campbell Gallery, Chicago.

LOT 17



CHRISTOPHER CULVER

City Mary Head, 2022

Charcoal and pastel on paper

10 x 13 1/2 inches (25.4 x 34.3 cm)

Courtesy of the artist and Chapter NY, New York

Retail Value: \$3,500

Opening Bid: \$2,100

Christopher Culver (b. 1985 Miami, FL) lives and works in New York. He received his MFA from The University of Texas at Austin in 2013 where he studied at the School of Fine Arts and School of Architecture. Culver has had solo exhibitions at Chapter NY, New York; The Meeting, New York; A.D., New York; Redling Fine Arts, Los Angeles; Yautepec, Mexico City; and Queen's Nails Annex, San Francisco. His work has been included in group exhibitions at Michael Benevento, Los Angeles; Collaborations, Copenhagen, DNK; ECHO, Cologne, DEU; Downs & Ross, New York; Et al. etc., San Francisco; Lomex, New York; and Page Gallery, New York, among others. The artist is represented by Chapter NY, New York.

LOT 18



TIMOTHY CURTIS

Self Watering Flower, 2022
Wax pastel and watercolor
30 x 22 inches (76.2 x 55.9 cm)
Courtesy of the artist

Retail Value: \$14,000
Opening Bid: \$8,400

Timothy Curtis (b. 1982, Philadelphia, PA) is a self-taught artist who lives and works in New York City. After establishing a focused studio practice in 2015, Curtis realized his first solo exhibition in November 2017 at Kaikai Kiki's Hidari Zingaro gallery in Tokyo, Japan, curated by Takashi Murakami. His work debuted publicly in the U.S. at the Brooklyn Museum as part of the group exhibition *Coney Island Is Still Dreamland (To a Seagull)* curated by the artist Stephen Powers (November 2015-2016). Curtis had his first solo show in New York with Albertz-Benda Gallery and was featured in the group exhibition *The Pencil Is a Key: Drawings by Incarcerated Artists*, organized by The Drawing Center, New York in 2019. For the 2020 edition of the Armory Show, he presented a solo exhibition titled *Alive-n-Well* with Albertz Benda. Recent shows include *Timothy Curtis: Temporary Decisions* at A3, Berlin, Germany (October 2020), and *100 Drawings from Now* at The Drawing Center, New York (November 2020-2021). Curtis presented a new solo exhibition *The Cat's Cradle* with Albertz Benda in the fall of 2021, and is set to present *City as Studio* by K11 Art Foundation Hong Kong in the spring of 2023, curated by Jeffrey Deitch.

LOT 19



MARTHA DIAMOND

Blue Cityscape, 1985

Silkscreen print

39 x 31 1/2 inches (99.1 x 80 cm)

Edition 10/36 + 6APs, 3PPs, 1RTP

Courtesy of the artist and Magenta Plains

Retail Value: \$3,500

Opening Bid: \$2,100

Often labeled as a Neo-Expressionist painter, Martha Diamond (b. 1944, New York, NY) is best known for cityscape abstractions in big, sweeping, gestural brush strokes. Influenced by Japanese prints, Diamond often translates her works into print media. She exhibited with Brooke Alexander from 1976 to 1985 and subsequently with the legendary Robert Miller gallery until 1994. In 1988, Diamond mounted her first museum show at Bowdoin College Museum of Art, Brunswick, ME, and has since maintained a relationship with Maine, exhibiting there over the past few decades. That same year, Roberta Smith wrote of Diamond's work in *The New York Times*, "Ms. Diamond's whole approach to painting is deceptively simple, full of hidden skills and decisions that only gradually reveal themselves, along with a good deal of humor and very little pretension." Recent solo exhibitions include *Cityscapes* at Eva Presenhuber (2018); *Recent Paintings* at Phil Alexandre Gallery (2016); and *Martha Diamond: Paintings* at John David Gallery (2014). Her work has been included in recent group exhibitions such as *In Her Hands*, curated by David Salle at Skarstedt (2020), and *Downtown Painting*, curated by Alex Katz at Peter Freeman Inc. (2019), as well as historically important exhibitions *METAMANHATTAN*, Whitney Museum of American Art, New York, NY (1984), and *New Abstract Objects*, Hallwalls Center for Contemporary Arts, Buffalo, NY (1978). The artist is represented by Magenta Plains, New York.

LOT 20



LOIS DODD

Two Nudes on Gray Paper, 1999

Gouache and ink on paper

9 x 11 7/8 inches (22.9 x 30.2 cm)

© Lois Dodd, Courtesy of the artist and Alexandre Gallery, New York

Retail Value: \$6,000

Opening Bid: \$3,600

For over fifty years Lois Dodd (American, b. 1927) has painted her immediate everyday surroundings at the places she has chosen to live and work—the Lower East Side, rural Mid-Coast Maine, and the Delaware Water Gap. Dodd's small, intimately-scaled paintings are almost always completed in one plein-air sitting. Her subjects include rambling New England out buildings, lush summer gardens, dried leafless plants, nocturnal moonlit skies, and views through interior windows. She often returns to familiar motifs repeatedly at different times of the year with dramatically varied results. The critic Roberta Smith wrote in March 2013: "Ms. Dodd loves the observed world, the vagaries of nature and the specificities of old Maine houses: the way they cleave to the ground, or fill a picture frame, or shine, lights on or off, in the moonlight. She always searches out the underlying geometry but also the underlying life, and the sheer strangeness of it all." Since 1954 her work has been the subject of over fifty one-person exhibitions. In 2012, The Kemper Museum of Contemporary Art organized a retrospective of Dodd's work which traveled to the Portland Museum of Art in Maine. In 2017 she was the subject of a monograph published by Lund Humphries with text by Faye Hirsch. The artist is represented by Alexandre Gallery, New York.

LOT 22



AUSTIN EDDY

Night Falls On The Edge Of Rogers Island., 2021

Ink, cut paper on paper

22 1/2 x 15 inches (57.2 x 38.1 cm)

Courtesy of the artist

Retail Value: \$5,400

Opening Bid: \$3,800

Brooklyn-based painter Austin Eddy (b. 1986, Boston, MA) creates autobiographical paintings that straddle the line between figuration and abstraction. His monochromatic works—mixtures of oil pastel, cardboard, spray-paint, and newsprint—have been described as Picassoesque, specifically Cubist. These works take inspiration from relationships in the artist's personal life, whether a case of romantic rejection or a lost encounter with a stranger at a bar. Eddy's more recent works feature abstract compositions of colorful, curvilinear shapes, which often resemble landscapes, hands, or portraits of women. Since graduating from the Art Institute of Chicago in 2010, he has exhibited nationally and internationally. His most recent solo exhibitions include: *Sad Landscapes*, Le Consortium, Academi Conti, Dijon, FR, and *Crossing the Bar*, Eva Presenhuber, Antiparos, GR. He has also had exhibitions at The Horticultural Society, New York, The University of Kentucky Hospital, Lexington, Kentucky, Half Gallery, New York, and SOCO Gallery, Charlotte, North Carolina. He has also been included in numerous group exhibitions including shows at Berggruen Gallery San Francisco, The Pit Los Angeles, Shrine Gallery, New York, Alexander Berggruen, New York, Adams And Ollman, Portland, Oregon, Galleri Thomassen, Goteborg, Sweden. He has also been included in group exhibitions at The Urban Institute of Contemporary Art, Grand Rapids, Michigan; Museum Of Contemporary Art, Atlanta, Georgia; The New Hampshire Institute of Art, Manchester, New Hampshire and Museum Of Contemporary Art Detroit, Detroit MI.

LOT 23



MICHAELA EICHWALD

Mitarbeiter des Monats im Morgenrot, 2022

Lacquer, shellac ink

16 1/2 x 11 2/3 inches (41.9 x 29.7 cm)

Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

Photo by Morgan Waltz

Retail Value: \$5,500

Opening Bid: \$3,300

Trained in literature and philosophy, artist and writer Michaela Eichwald (b. 1967, Gummersbach, Germany) teaches at the Akademie der bildende Künste in Vienna and works predominantly as a painter. Bridging abstraction and figuration, Eichwald's densely layered paintings—often made on unconventional surfaces such as printed canvas or imitation leather—bear an alchemical combination of acrylic, oil, tempera, spray paint, mordant, graphite, varnish, and lacquer. Whether in large- or small-scale formats, her works combine smooth paint strokes and quick smudges, at times revealing figurative forms and snippets of text. While Eichwald's works are part of a lineage of abstraction, they resist any direct connection to a particular movement or period, instead amalgamating and churning through the history of painterly styles and techniques. To create her sculptures, Eichwald pours resin into bags, rubber gloves, and plastic bottles, in which she collects—like objects captured in amber—uncommon and dissonant materials, such as chicken bones, erasers, jewelry, mushrooms, fishing tackle, needles, candy, small drawings, and hard-boiled eggs. Filled with humor and wit, Eichwald's works draw on references to theology, philosophy, and art history, while also reflecting on her own life: her surroundings, thinking, reading, and friends. Recent solo exhibitions include: Reena Spaulings Fine Art, Santa Monica, Walker Art Center, Lenbachhaus, Munich, Kunsthalle Basel, and dépendance, Brussels. The artist is represented by Reena Spaulings Fine Art, NY/LA.

LOT 24



EMILY FEATHER

INKBLOT DRAWING JUNE 1, 2007, 2007

Ink on paper

unframed: 7 x 5 inches (17.8 x 12.7 cm)

framed: 13 x 11 x 3/4 inches (33 x 27.9 x 1.9 cm)

Courtesy Conner Family Trust, Paula Cooper Gallery and Hosfelt Gallery

© Conner Family Trust, San Francisco and Artist Rights Society (ARS), New York

Photo by Miles Petersen

Retail Value: \$6,000

Opening Bid: \$3,600

Bruce Conner officially announced his retirement from the art world in 1999 at the culturally prescribed age of 65. But almost immediately, Conner-like inkblot drawings began appearing under the signatures of Emily Feather, Signed in Blood, Anonymous, and Anonymouse. Explaining that he had trained and paid these artists to make and exhibit artwork, Conner commended their decision to remain anonymous as it validated his goal of disrupting norms of artistic authorship and identity. Believing that a signature had become paramount to the artwork itself, at various times during his life Conner declined to sign his artworks or, instead of a traditional signature, signed them with his thumbprint or a drop of his own blood.

Bruce Conner, the artist's mentor, described her as "...previously an anonymous artist who had also withdrawn from exhibiting any work for some time...and the last drawings that she completed with me were finished in April 2004. She hasn't produced inkblots since. I'm trying to convince her to do some more work." Ms. Feather resumed work almost exactly one year later, completing some two dozen more inkblots, most in her preferred blue ink, before retiring in 2007.

LOT 25



CLARA ESBORRAZ

Like the Night Waiting for the Day series (diptych), 2022

Ballpoint pen and pencil on paper

unframed: 8 1/4 x 11 3/8 inches (21 x 29 cm)

framed: 11 3/4 x 17 3/8 inches (30 x 44 cm)

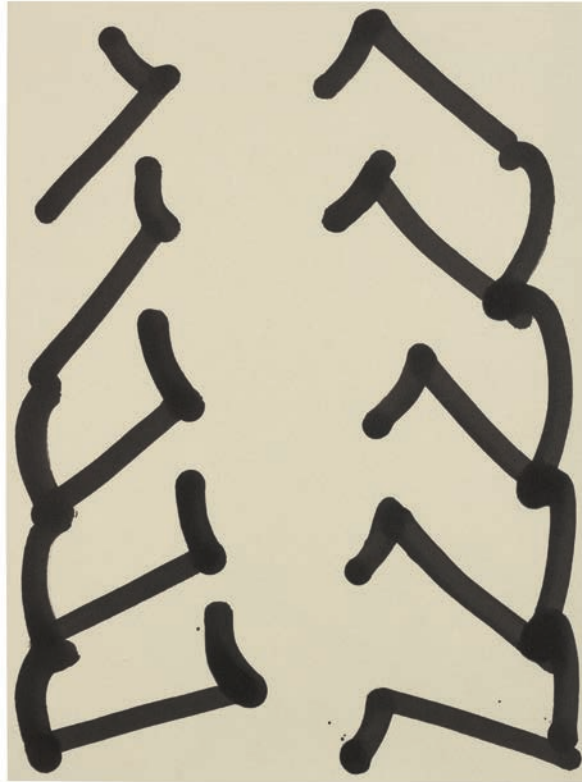
Courtesy of Clara Esborraz and PIEDRAS Galería, Buenos Aires, Argentina

Retail Value: \$2,000

Opening Bid: \$1,200

Clara Esborraz (b. 1991, Rafaela, Santa Fé, Argentina) has a degree in Fine Art from the National University of Rosario. In 2015 she received a grant from the National Fund of Art to take part in the workshop "La Basurita." She also took part in the 2017 Artists Programme at the Torcuato Di Tella University, and in 2018 she was invited to the URRRA Tigre International Residency. She recently received the Acquisition Prize at the Salón Nacional de Rosario for her series "Se siente como entrenamiento," the Stimulus Prize in the National Arts Fund's Visual Arts Contest of 2018, and the Alec Oxenford Collection's Travel Scholarship in 2019. Her work has featured in numerous solo and collective exhibitions, most recently: *Mirror*, a solo show at Liste Art Fair Basel, *Sucia y desprolija (Dirty and Sloppy)* at Piedras, Buenos Aires (2019- 2020), *La hora rota (The Broken Hour)* at Buenos Aires Museum of Modern Art (2019), *Geometría Pueblo Nuevo (New Town Geometry)* at Piedras, Buenos Aires (2018), *Dibujo para hablar más lento (I Draw to Speak More Slowly)* at Centro Cultural de la Memoria Haroldo Conti (2018), *Supersimétrica (Supersymmetry)* at Matadero Madrid (2018), and *La Torpeza Emocional: Ensayo I (Emotional Clumsiness: Rehearsal I)* at Piedras (2017). The artist is represented by Piedras Galería, Buenos Aires.

LOT 26



AMY FELDMAN

Rib Script, 2020

Ink on paper

14 5/8 x 11 inches (37.2 x 27.9 cm)

Courtesy of the artist and Galerie Eva Presenhuber

Retail Value: \$3,000

Opening Bid: \$1,800

Amy Feldman (b. 1981, New Windsor, New York) lives and works in Brooklyn, New York. She is recognized for her iconic painting language and commitment to large-scale gray-on-gray abstractions. Feldman's investigation in the color gray highlights the significance and potential that can be found in neutrality—how something can appear neutral but is, in fact, charged with great power of expression. Feldman typically works in series, presenting distilled iterations of unique forms, which relate to how images and signs are quickly interpreted, remembered, and misremembered. Recent solo exhibitions include *Counter Ground*, Annaelle, Stockholm, Sweden, 2018; *Tennis Elbow*, The Journal, Brooklyn, NY (2018); *Nerve Reserve*, James Cohan, New York, 2017; *Breath Myth* (2017), Blain Southern, Berlin; *Psyche Shade* (2016), Ratio 3, San Francisco, CA; *Good Gloom* (2016), Corbett vs Dempsey, Chicago (2016); *Moon Decorum*, Brand New Gallery, Milan, Italy (2015); *Gray Area*, Sorry We're Closed, Brussels Belgium (2014). Select group exhibitions include *This and That: Recent Acquisitions*, The Hall Art Foundation, Schloss Derneburg Museum, Derneburg, Germany (2018); *nonObjectives*, Sheldon Museum of Art, Lincoln, NE (2017) curated by Walter Mason; *MCA: DNA, RIOT GRRRLS*, Museum of Contemporary Art, Chicago, IL (2017), curated by Michale Darling; *Quicktime*, Rosenwald-Wolf Gallery at The University of the Arts, Philadelphia, PA (2017); *New York Painting*, curated by Christoph Schreier, Kunstmuseum, Bonn, Germany (2015); *The New York Moment*, curated by Lorand Hegyi, Musée d'art Moderne, St. Etienne, France (2014). The artist is represented by Galerie Eva Presenhuber, New York.

LOT 27



KELTIE FERRIS

Smoke and Mirrors #12, 2021

Watercolor on paper

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

framed: 33 x 25 x 1 1/2 inches (83.8 x 63.5 x 3.8 cm)

Courtesy of the Artist and Mitchell-Innes & Nash, New York

Retail Value: \$12,500

Opening Bid: \$7,500

Keltie Ferris (b. 1977, Louisville, Kentucky) lives and works in New York. He is known for canvases covered with layers of spray paint and hand-painted geometric fields. Ferris's pixelated backgrounds and atmospheric foregrounds create perceptual depth that allows for multidimensional readings of his work. Characterized by a continuously expanding investigation into painting, his practice considers a multiplanar site for constructed light and shifting space. In his ongoing series of body prints, Ferris uses his own body like a brush, covering it with natural oils and pigments and pressing it against a canvas, to literalize the relationship of an artist's identity to the work that he or she produces. Recent solo exhibitions include *FEELING* at Mitchell-Innes & Nash, New York (2021); **O*P*E*N** at the Speed Museum, Louisville, KY (2018), *(F(U(T)U)R)E* at Mitchell-Innes & Nash, New York (2018), *M\A\R\C\H* at Mitchell-Innes & Nash, New York (2017), *Body Prints and Paintings* at the University Art Museum at SUNY Albany, New York (2016); *Paintings and Body Prints* at Mitchell-Innes & Nash, New York (2015); *Keltie Ferris: Doomsday Boogie* at the Santa Monica Museum of Art, Los Angeles (2014); and *Body Prints* at Chapter NY, New York (2014). His works have been included in group exhibitions at institutions, including Saatchi Gallery, London (2014); Contemporary Arts Museum of Houston, Texas (2014); The Academy of Arts and Letters, New York (2014); and Brooklyn Museum, New York (2012). The artist is represented by Mitchell-Innes & Nash, New York.

LOT 28



MAUREEN GALLACE

Beach Shack, Door, 2020

Compressed charcoal on paper

10 x 12 inches (25.4 x 30.5 cm)

12 5/8 x 15 3/8 x 1 1/4 inches (32.1 x 39.1 x 3.2 cm) framed

Signed and dated verso

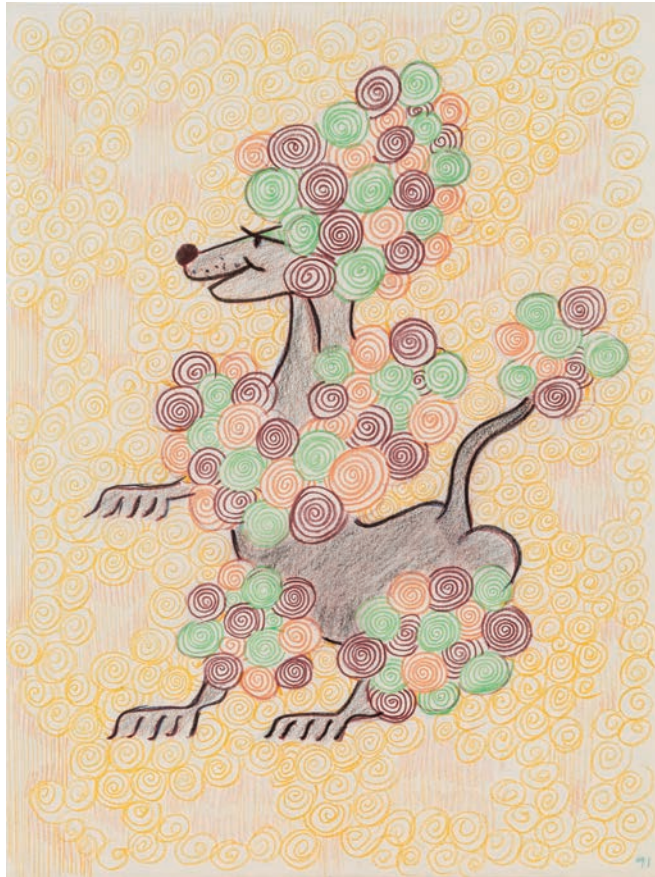
Courtesy of the artist and Gladstone

Retail Value: \$20,000

Opening Bid: \$15,000

Maureen Gallace (b. 1960 Stamford, CT) lives and works in New York. She is a painter of small unpopulated landscapes, with a particular focus on the New England coastline. Picking out humble and deserted vernacular buildings, Gallace paints windowless white houses, barns, and beach shacks framed by trees or overlooking the seashore. These scenes seem idyllic but are tinged with a sense of unease—emptied of people, they seem solemn, lonely. Her titles specify geographic points or temporal moments, and yet the feeling captured by these paintings, despite their intimate scale, is one of timelessness, vastness and universality. Critics have drawn connections between Gallace's work and various figures from the history of American painting, and also poetry. But though she may share certain lyrical concerns with artistic and literary forebears, Gallace's paintings are the product of a singular devoted vision, each one a unique rumination on stillness and structure. Her work has been the subject of solo exhibitions at 303 Gallery, New York (2015), Maureen Paley, London (2016), MoMA PS1 (2017), and Gladstone in New York (2019).

LOT 29



GENERAL IDEA

Continental Poodle in Curlers, 1991
Colored pencil on sketchbook paper
14 x 10 1/4 inches (35.5 x 26.5 cm)
Courtesy of AA Bronson
Photo by Cheryl O'Brien

Retail Value: \$15,000
Opening Bid: \$9,000

Living and working together as part of the Toronto arts and theater community, AA Bronson (b. Michael Tims, 1946, Vancouver), Felix Partz (b. Ronald Gabe, 1945, Winnipeg; d. 1994), and Jorge Zontal (b. Slobodan Saia-Levy, 1944, Parma, Italy; d. 1994) formalized their collaboration in 1969 into a single entity known as General Idea. Witty and eccentric, General Idea made artworks that critiqued the art world, including the museum itself. From their earliest projects like the staging of “The 1970 Miss General Idea Pageant” to their late activist initiatives around the AIDS crisis (among their most famous projects is the 1983 re-envisioning of Robert Indiana’s LOVE print as a mimetic icon referencing the recently-named syndrome), General Idea explored multimedia, conceptual, and performance work as a tool for engaging with common culture and its repressions. General Idea’s archive resides in the National Gallery of Canada, Ottawa, where the most comprehensive retrospective on the collective ever produced is currently on view (through November 2022).

In fall, 2022 The Drawing Center will present *Ecce Homo: The Drawings of General Idea*, featuring drawings authored by General Idea between 1985 and 1993. The exhibition, co-organized with Musée d’art moderne et contemporain Geneva (MAMCO), will be on view from October 7, 2022 through January 15, 2023.

LOT 30



ROBERTO GIL DE MONTES

Óscar, 2006

Gouache on paper

30 x 22 1/2 inches (76 x 57 cm)

Courtesy of the artist and Kurimanzutto, Mexico City and New York

Retail Value: \$18,000

Opening Bid: \$10,800

Roberto Gil de Montes (b. 1950, Guadalajara, Mexico) lives in La Peñita, a fishing town on the Pacific coast of Nayarit, Mexico. Irreverent and serious, purposeful and inconclusive, his paintings explore the hidden images and forgotten or imagined stories of the exuberant everyday life that he sees. A black mark in the center is a void, or an egg, a mass grave, or a dance floor, a stage, and also a piece of earth for planting. The canvas is fertile terrain on which to realign the spaces between the real and the imaginary: figures float in abstraction or are laid across surfaces, misfits and explorers in their own habitat. As a teenager, Gil de Montes's family relocated to the United States, where he later went on to receive a BFA and MFA from Otis Art Institute, Los Angeles. As a young artist he became involved in the Chicano art movement in and around Los Angeles, developing relationships with artists such as Carlos Almaraz. In the 1980s, he returned to Mexico City where he worked at the Museo de Arte Moderno and on Artes Visuales. Roberto next returned to Los Angeles to concentrate on his painting practice and began to exhibit widely. He also became involved in the creation of LACE (Los Angeles Contemporary Exhibitions) and began to show with Jan Baum Gallery, the only gallery at that time to show Black, Latinx and Asian artists on the West Coast. Today, the artist is represented by Kurimanzutto, Mexico City and New York.

LOT 31A



LOT 31B



BRUNO GRUPPALLI

Disco escultura, 2022

Acrylic and pastel on paper

27 1/2 x 18 1/2 inches (70 x 47 cm)

Courtesy of the artist and María Casado

Retail Value: \$1,500

Opening Bid: \$1,000

Grace, 2022

Acrylic and pastel on paper

27 1/2 x 18 1/2 inches (70 x 47 cm)

Courtesy of the artist and María Casado

Retail Value: \$1,500

Opening Bid: \$1,000

Bruno Gruppalli (Buenos Aires, 1984) began his training as an image and sound designer (FADU - UBA), but it was in his last year of studies that he decided to turn fully to the visual arts. He attended writing and photography workshops, was a fellow of the artist's program (Di Tella Univ.) and the Center for Artistic Experimentation (CIA). His work has no defined medium, moving between installation, sculpture, performance, drawing, collage and photography, analyzing and relating codes of communication, fashion and personal politics on consumption and altered states of perception, often based on autobiographical sources, semiotics or in relation to the history of art and subcultures. He has shown his work in various galleries and exhibition spaces both nationally and internationally, as well as in different museums in Argentina and Mexico. Among them are: Museo de las Artes (Guadalajara, Mexico), MUSA (Mexico), Museo Arte Moderno de Buenos Aires, Museo Nacional de Bellas Artes, MACRO, Rosa Galisteo (Santa Fe), Museo de arte contemporáneo Bahía Blanca, Museo del libro y la lengua (Argentina). His work is part of museum collections in Argentina and various national and international private collections. He currently lives and works in Guadalajara, Mexico.

LOT 32



DANIEL GUZMÁN

Sin título. De la serie: "Chromosome Damage", 2014

Pastel, charcoal, and acrylic on paper

unframed: 24 3/4 x 17 3/8 inches (62.8 x 44 cm)

framed: 28 x 20 1/8 x 1 3/4 inches (71.2 x 51.2 x 4.5 cm)

Signed, titled and dated "Sin título / De la Serie: CHROMOSOME / DAMAGE / Pastel, carbón y acrílico / sobre papel / D. Guzmán / 2014 / México, D.F." on the lower right back side

Courtesy of Kurimanzutto, Mexico City, New York

Retail Value: \$8,000

Opening Bid: \$4,800

Daniel Guzmán (b. 1964, Mexico City, Mexico) lives and works in Guadalajara, Mexico. A voracious reader and incurable music lover, Guzmán digests, absorbs and recombines musical and literary references at his own discretion. His work is marked by an almost autobiographical sincerity. Comics and cartoons, song lyrics, Pre-Hispanic iconography and sensational press clippings combine and reconfigure as part of his vocabulary. Resulting from a constant, disciplined search, his drawings are guided by his hand's intuition, which translates his references and imagination onto paper. Ink, pencil, acrylic or pastel alike serve to create images that seem to be in constant transformation, and which sometimes interlace with texts in a complex weave of connections and connotations. His sculptures, videos and installations are a reflection of a very personal and intimate territory that emerges from such close examination of the culture and the urban landscape that surrounds him. Guzmán earned his BFA in 1993 from the Escuela Nacional de Artes Plásticas in Mexico City. In 2000, he was a resident at the International Studio & Curatorial Program (ISCP) in New York. He has been the recipient of various grants and awards from the Mexican Ministry of Culture, including: Sistema Nacional de Creadores (2005); FONCA: Jóvenes Creadores (1997); and the 1st Place from the II Concurso de Instalación Ex Teresa Arte Actual (1996). Guzmán lives and works in Guadalajara, Mexico and is represented by Kurimanzutto, Mexico City.

LOT 33



CAMILLE HENROT

Nervous System (adult), 2020

Watercolor and acrylic on paper

30 x 22 inches (76.2 x 55.9 cm)

Courtesy of the artist and Hauser & Wirth © Camille Henrot

Photo by Daniel Terna

Retail Value: \$35,000

Opening Bid: \$22,000

Camille Henrot (b. 1978, Paris, France) lives and works between Berlin and New York City. Henrot's practice moves seamlessly between film, painting, drawing, bronze, sculpture, and installation. She draws upon references from literature, psychoanalysis, social media, cultural anthropology, self-help, and the banality of everyday life in order to question what it means to be both a private individual and a global subject. A 2013 fellowship at the Smithsonian Institute resulted in her film *Grosse Fatigue*, for which she was awarded the Silver Lion at the 55th Venice Biennale. She elaborated ideas from *Grosse Fatigue* to conceive her acclaimed 2014 installation *The Pale Fox* at Chisenhale Gallery in London. The exhibit, which displayed the breadth of her diverse output, went on to travel to institutions including Kunsthal Charlottenburg, Copenhagen; Bétonsalon – Centre for art and research, Paris; Westfälischer Kunstverein, Münster, Germany; and Tokyo Opera City Art Gallery, Japan. In 2017, Henrot was given carte blanche at Palais de Tokyo in Paris, where she presented the major exhibition *Days Are Dogs*. She is the recipient of the 2014 Nam June Paik Award and the 2015 Edvard Munch Award, and has participated in the Lyon, Berlin, Sydney and Liverpool Biennials, among others. Henrot has had numerous solo exhibitions worldwide, including at the New Museum, New York; Schinkel Pavilion, Berlin; New Orleans Museum of Art; Fondazione Memmo, Rome; Tokyo Opera City Art Gallery, Japan, among others.

LOT 34



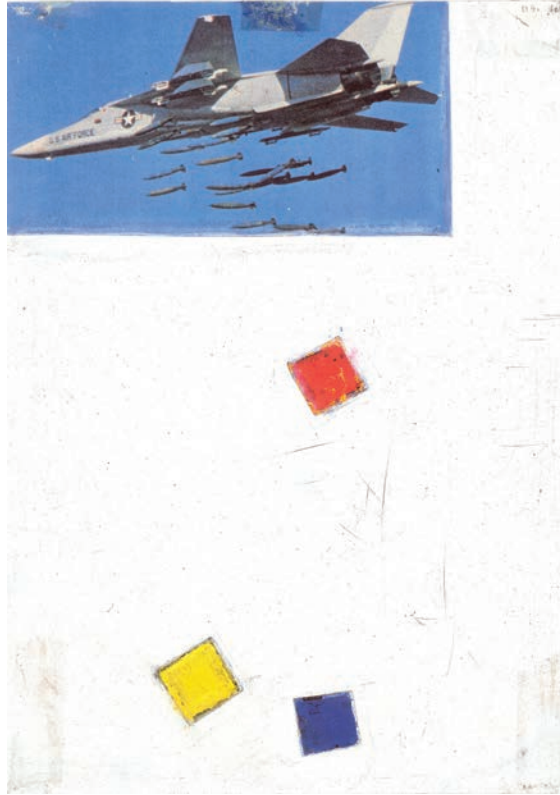
NAOTAKA HIRO

Untitled (Parting), 2022
Acrylic and pencil on paper
24 x 18 inches (61 x 45.7 cm)
Courtesy of the artist
Photo by Daniel Terna

Retail Value: \$10,000
Opening Bid: \$6,000

Naotaka Hiro (b. 1972, Osaka, Japan) lives and works in Pasadena, CA. Over the past two decades, Naotaka Hiro has grappled with the question of whether we can ever know the parts of our bodies that we are unable to see without the aid of a mirror or camera. Much of his work—which encompasses a range of media, including drawing, painting, sculpture, and video—stretches his body's capabilities to their very limits in order to document and comprehend these unknowable spaces. Hiro's sculptures map particular segments of his anatomy, and his drawings, which he sees as the crux of his practice, also engage in a kind of mapping. To make them, he leans or lies directly on the paper, thus a portion of his body becomes a remnant of the process. Recent solo exhibitions include *Sand-man* at Bortolami Gallery, New York (2022), *Green Door* at Herald St, London (2021); *Armor* at The Box, Los Angeles (2021); and *In the Ravine* at Misako & Rosen, Tokyo (2019). Recent group exhibitions include *Sweet Home* at Rachel Uffner Gallery, New York (2021); *Spirits in the Material World* at Halsey McKay Gallery, East Hampton (2021); *Seven Stations: Selections from MOCA's Collection* at MOCA, Los Angeles (2020); *In the Meanwhile...* at Santa Barbara Museum of Art (2020); *50+50: A Creative Century from Chouinard to CalArts* at REDCAT, Los Angeles (2020); *Le Hanger* at Maison de Rendez-Vous, Brussels (2020); and *Made in L.A. 2018* at the Hammer Museum, Los Angeles (2018). The artist is represented by Bortolami Gallery, New York.

LOT 35



THOMAS HIRSCHHORN

Untitled (Early Collage), 1986

Paper, neocolor, tape, magazine print

11 2/3 x 8 1/4 inches (29.7 cm x 21 cm)

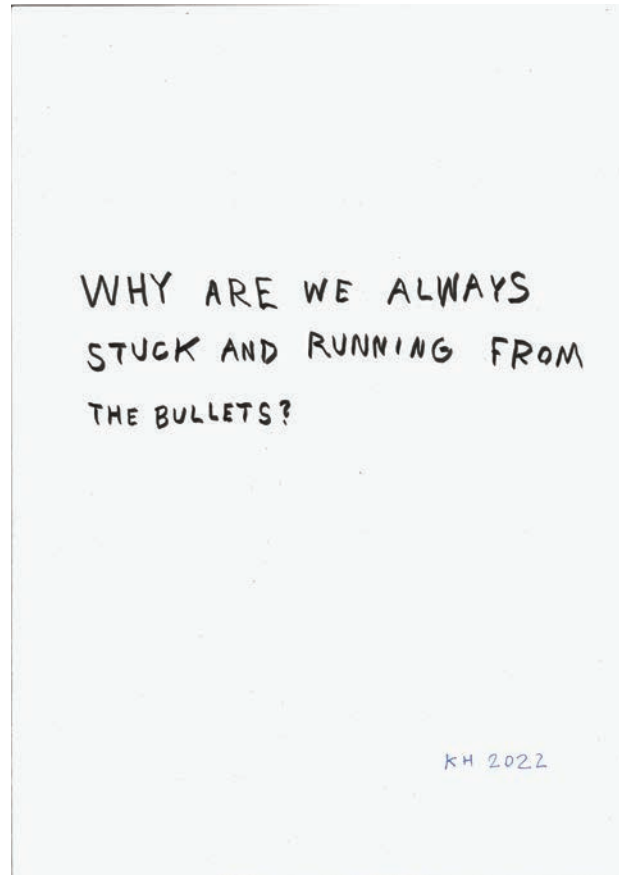
Courtesy of the Artist

Retail Value: \$35,000

Opening Bid: \$21,000

Thomas Hirschhorn (b. 1957, Bern, Switzerland) lives and works in Paris, France. Hirschhorn uses everyday and found materials such as plastic sheeting, cardboard, aluminum, packing tape and magazine images to create a dystopian reality. The process of making remains visible and becomes a metaphor for the individual and collective struggle to establish democracy. Implicated in Hirschhorn's work, viewers are obliged to consume and reflect upon that which they may have hitherto been able to ignore in their daily lives. The disparity between the viewer and the bombardment of blown-up imagery reminds us of how distant and removed we can feel when confronted with such imagery. Since 1999, Hirschhorn has built large-scale constructions in over seventy public locations. These reflect his principles of 'Presence and Production', being personally based on-site and making throughout a work's duration. Notable solo exhibitions and projects include *The Purple Line*, Museo nazionale delle arti del XXI secolo, Rome, Italy (2021); *Community of Fragments*, GL Strand, Copenhagen, Denmark (2020); *World Airport*, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, Luxembourg (2020); *Resculpt*, Ming Contemporary Art Museum, Shanghai, China (2018); *Never Give Up The Spot*, Museum Villa Stuck, Munich, Germany (2018); *Pixel-Collage*, Kunsthall Aarhus, Denmark (2017); *Double Garage*, Pinakothek der Moderne, Munich, Germany (2016); *Stand-Alone*, The Mistake Room, Los Angeles, USA (2016); *Equality Float*, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain (2016); *In-Between*, South London Gallery, London, England (2015); and *Aftermath*, Kunsthalle Bremen, Germany (2015).

LOT 36



KARL HOLMQVIST

Untitled (SOTT), 2022

Marker on seawhite of Brighton Paper

16 1/2 x 11 2/3 inches (42 x 29.7 cm)

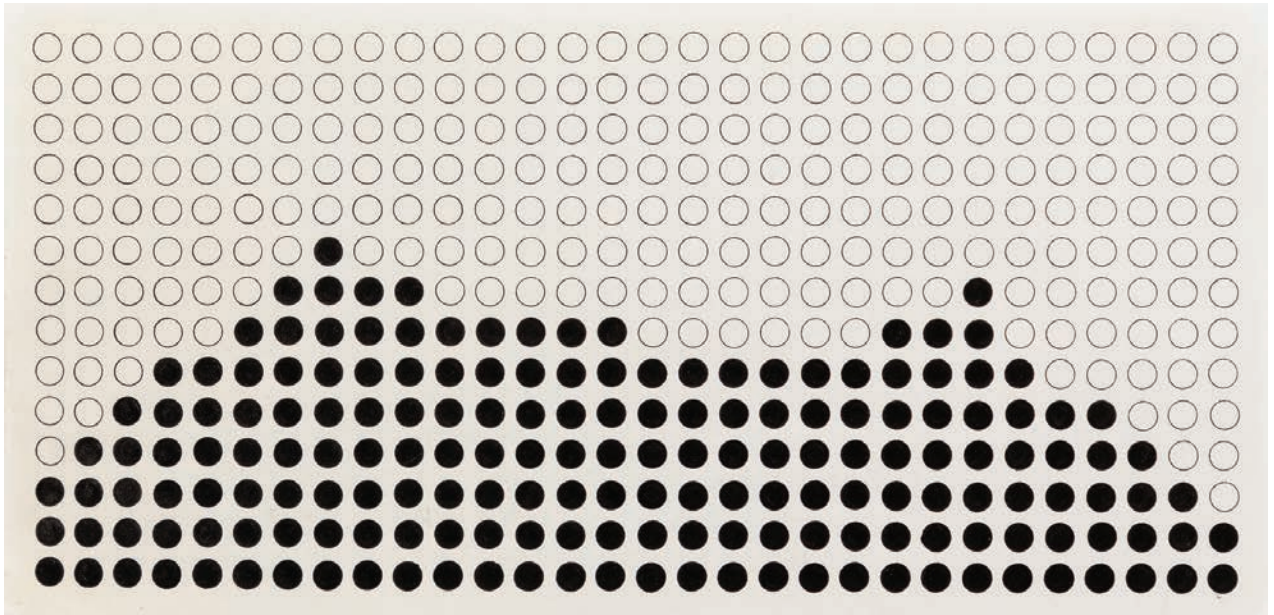
Courtesy of the Artist

Retail Value: \$4,500

Opening Bid: \$2,700

Karl Holmqvist (b, 1964, Västerås, Sweden) lives and works in Berlin. The artist's work investigates abstraction and written and spoken language (and numbers!) setting up an interplay between the improvised or spontaneous and the premeditated, the colorful and the achrome. Building on the traditions of found and concrete poetry, his inventive visual re-renderings of repetitive blocks of words, signs and numbers take various forms including posters, wall drawings, high flow acrylics and prints on canvas, sculptures, neon and sound installation. Borrowing from generic types of speech or written word, ranging from common sayings to literary or art references, from popular music to political activism, Holmqvist repositions these sampled fragments in new contexts, allowing for ambiguity and double meanings to emerge. Recent one-person exhibitions include Fridericianum, Kassel, Laxart, Los Angeles, Centre d'Art Contemporaine, Geneva, Indipendenza, Rome (with Klara Lidén), Kunstverein Braunschweig (with Klara Lidén), Power Station, Dallas and Camden Arts Centre, London. He has participated in the Venice Biennial in 2003 and 2011 and Performa, New York in 2005, 2007, and 2013. In 2013 he received the Arthur Köpke Memory Fund Award. His work is in the collections of Moderna Museet, Stockholm and the Musée d'Art Moderne de la Ville de Paris, Paris among many others. He is represented by Galerie Neu, Berlin, dépendance, Brussels and House of Gaga, Mexico City and Los Angeles.

LOT 37



JONATHAN HOROWITZ

Stairmaster Drawing, 1996

Ink on printer paper

4 3/4 x 9 3/4 inches (12.1 x 24.8 cm)

Courtesy of the Artist and Mitchell-Innes & Nash, New York

Retail Value: \$3,500

Opening Bid: \$2,500

Stairmaster Drawing is from a series of drawings exploring the narrative structuring of time vis-à-vis the display screen of a Stairmaster exercise machine. To make the drawings, Horowitz would exercise for thirty minutes on a Stairmaster machine set to manual mode, which allows the user to modulate the strenuousness of their workout. Afterward, Horowitz recorded the corresponding levels displayed on the screen and transcribed them by filling in circles on a hand drawn and photocopied gridded form. Invariably, the resulting image of the screen would replicate generic narrative structure, with a build, two or three peaks, and a resolution. The project demonstrates the deeply ingrained nature of narrative expectations, which the Stairmaster machine utilizes to engage users and regulate physical exertion.

Jonathan Horowitz (b. 1966, New York) has made art that engages critically with politics and culture for three decades. Solo exhibitions include the curatorial project *We Fight to Build a Free World: An Exhibition by Jonathan Horowitz*, the Jewish Museum, New York (2020-21); *1612 Dots*, The Oculus, World Trade Center, New York (2017); *Occupy Greenwich*, The Brant Foundation, Connecticut (2016); *Your Land/My Land: Election '12*, presented concurrently at seven museums across the US, from the Hammer Museum, Los Angeles to the New Museum, New York (2012); *Minimalist Works from the Holocaust Museum*, Dundee Contemporary Arts, Scotland (2010-11); *Apocalypto Now*, Museum Ludwig, Cologne (2009); the retrospective, *And/Or*, MoMA PS1, New York (2009); and *Jonathan Horowitz/Silent Movie/MATRIX 151*, the Wadsworth Athenaeum Museum of Art, Connecticut (2003). Horowitz's work is held in the collections of numerous museums including the Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; Centre Pompidou, Paris; Museum Ludwig, Cologne, Germany; S.M.A.K (Stedelijk Museum voor Actuele Kunst), Ghent, Belgium; the Tate, London; and the National Museum of Modern and Contemporary Art, Seoul, Korea.

LOT 38



BROOK HSU

Untitled (skeleton vomiting), 2022

Pencil on paper

unframed: 12 x 8 1/8 inches (30.5 x 20.8 cm)

framed: 30 3/8 x 26 3/8 inches (77.2 x 67 cm)

Courtesy of the artist and Kiang Malingue, Hong Kong

Photo by Stephen Faught

Retail Value: \$5,000

Opening Bid: \$3,000

Brook Hsu (b. 1987, Pullman, Washington) currently lives and works in New York. She is known for interweaving the fantastical, the mythopoetic and the autobiographical through an array of mediums, creating a distinct species of apparitional, haunting imagery. Working across painting, drawing, sculpture, writing and felt making, Hsu produces abstract and figurative works that employ a host of pagan signs and motifs, that recount stories of love, pain and humor. Her art, which focuses on examining pre-Christian myths, histories, modern literature, films and personal histories is at once psychedelic and tranquil, revealing the ways in which existing narratives can induce fear, anxiety, joy and sadness in the contemporary time. Recent solo exhibitions include: *Modal Soul* at Et al., San Francisco (2019); *Conspiracy theory* at Et al., San Francisco (2019); *pond-love*, Bortolami Gallery, New York (2019); *Fruiting Body*, Bahamas Biennale, Detroit (2018). Group exhibitions include: *Particularities* (curated by Chris Sharp), X Museum, Beijing (2021), *More, More, More* (curated by Passing Fancy), TANK, Shanghai (2020); *LIFE STILL, CLEARING*, New York (2020); *The End of Expressionism*, Jan Kaps, Cologne (2020); *Polly*, Insect Gallery, Los Angeles (2019-2020); *A Cloth Over a Birdcage*, Château Shatto, Los Angeles (2019); *Finders' Lodge*, in lieu, Los Angeles (2019); and *Let Me Consider It from Here*, The Renaissance Society, Chicago (2018-2019). The artist is represented by Kiang Malingue, Hong Kong.

LOT 39



RAY JOHNSON

Untitled (3 Black Boots, "Dottie Attie"), 1976-82-89-91

Mixed media collage on illustration board

framed: 13 x 14 1/2 x 1 3/4 inches (33 x 36.8 x 4.4 cm)

Courtesy of The Ray Johnson Estate and Frances F.L. Beatty

Photo by Daniel Terna

Retail Value: \$28,000

Opening Bid: \$16,800

Ray Johnson (b. 1927, Detroit, MI, d. 1995, Long Island, NY) was a seminal Pop Art figure in the 1950s, an early conceptualist, and a pioneer of mail art. Born in Detroit, Johnson quickly became interested in art and in 1945, matriculated at Black Mountain College in North Carolina where he studied painting with former Bauhaus faculty Josef Albers, Lyonel Feininger, and Robert Motherwell.

Integrating texts and images drawn from a multiplicity of sources—from mass media to telephone conversations—Johnson's innovativeness spread beyond the confines of the purely visual. He staged what Suzi Gablik described in *Pop Art Redefined* as perhaps the "first informal happening" and moved into mail art, artist books, graphic design, and sculpture, working in all modes simultaneously. Johnson not only operated in what Rauschenberg famously called "the gap between art and life," but he also erased the distinction between them. His entire being—a reflection of his obsessively creative mind—was actually one continuous "work of art."

Select recent exhibitions include: *Ray Johnson c/o* at The Art Institute of Chicago (2021) and *Ray Johnson: What A Dump* at David Zwirner, New York (2021). *Please Send to Real Life: Ray Johnson Photographs* is currently on view at The Morgan Library & Museum, New York (through October 2, 2022), and *Ray Johnson, Silent Dog Whistle Enclosed for the Invisible Man* opens at Corbett vs. Dempsey, Chicago, in October, 2022.

LOT 40



KARLO KACHARAVA

Woman, 1991

Watercolor on paper

unframed: 11 3/4 x 8 1/4 inches (30 x 21 cm)

framed: 15 3/8 x 12 inches (39.1 x 30.4 cm)

Courtesy of the Estate of Karlo Kacharava, Tbilisi and Modern Art, London

Photo by Robert Glowacki

Retail Value: \$12,000

Opening Bid: \$7.500

Karlo Kacharava's (b. 1964, Samtredia, Georgia, d. 1994, Tbilisi, Georgia) short-lived yet oceanic body of work took shape in Tbilisi, Georgia against the backdrop of the loosening cultural boundaries afforded by the Glasnost-era Soviet Union of the 1980's and the subsequent financial and political groundlessness of the post-Soviet 1990's. His prolific output of drawing, painting, poetry and art criticism galvanized an orbit of young Georgian artists and thinkers, and continues to exert notable influence on emerging Georgian art in the present day. His inventive visual world frequently reflects an almost adolescent angst, punctuated by a fandom of a broad gamut of western culture ranging from the likes of Nick Cave and Susan Sontag to comic books and cinema. It is as though the work—by reconstituting names and references for their glyphic, pictorial dimension—brings into sharp relief a nexus of desire, access, power and ownership. There is an articulated dissonance between the need to establish a ground of one's own whilst acknowledging an anxiety of influence from a slowly leaking, sprawling, forbidden and exotic word centered on individual expression and self-actualization. In 2021, Modern Art, London, organized a comprehensive presentation of Kacharava's work, entitled *Karlo Kacharava: People and Places*. Modern Art, London represents the estate of the artist.

LOT 41



BRAD KAHLHAMER

Ugh, Anderson Ranch, 2010

Ink and watercolor on paper

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

Signed and dated, verso

Courtesy of the artist and Garth Greenan Gallery, New York

Retail Value: \$6,000

Opening Bid: \$4,000

While born to Native parents, Kahlhamer (b. 1956 Tucson, AZ) was raised by a German-American family, and spent most of his childhood in Arizona and Wisconsin. As a young adult, the artist lived on the road as a traveling musician before finally settling in New York City. His paintings are expressive matrices of images, text, and gestural paint—reflecting a rich, peripatetic personal history. Southwestern deserts, Midwestern waterways, and Northeastern cities commingle in his loosely biographical works. The works also mix visual registers: stenciled spray paint and acrylic; dreamcatchers, tipis, headdresses, eagles, and buffalo. Each work is a product of cultural hybridity, mixing Abstract Expressionism, graffiti, and popular culture with Native American imagery that transcends tribal specificity.

Kahlhamer has been the subject of over 31 solo exhibitions at prestigious venues such as: Deitch Projects (1999, 2001, and 2006, New York); Denver Museum of Contemporary Art (2008); Aldrich Contemporary Art Museum (2012–2013, Ridgefield, Connecticut); Jack Shainman Gallery (2013, 2014, and 2017, New York); Minnesota Museum of American Art (2019, St. Paul); and Plains Art Museum (2020, Fargo, North Dakota). The Scottsdale Museum of Contemporary Art and Tucson Museum of Art mounted solo exhibitions of his work in 2022. His work features in numerous public collections internationally, including: The Museum of Modern Art (New York); Tucson Museum of Art; San Francisco Museum of Modern Art; Walker Art Center (Minneapolis); and Whitney Museum of American Art (New York). The artist is represented by Garth Greenan Gallery, New York.

LOT 42



MAREN KARLSON

Angels 12, 2022

Soft pastel on paper

unframed: 11.5 x 9 inches

framed: 15 x 12 inches

Courtesy of the artist

Retail Value: \$2,000

Opening Bid: \$1,200

Maren Karlson (b. 1988, Germany) lives and works in Berlin. The artist was recently included in the exhibition *Drawing in the Continuous Present* at The Drawing Center, New York (2022). Past solo and two-person exhibitions include: *Cypher* at Soft Opening, London (2022); *Nodulara* at Ashley, Berlin (2021); *Counsel* at Springsteen, Baltimore (2021) with Kira Scerbin; *Petal's Path* at in lieu, Los Angeles (2020); *Rats dream about the places they want to explore* at 427 gallery, Riga (2019); *Hear the lizards listening* at Mélange Gallery, Cologne (2019) with Claude Eigan and *Happy Dark* at Interstate Projects, New York (2017). Selected group exhibitions include: *HU* at Real Pain, Los Angeles (2020); *Perhaps A Window?* at stadium, Berlin (2020); *Introducing* at in lieu, Los Angeles (2020); *Cloak of Mercy* at Horse & Pony, Berlin (2019); *Nightshades* at Polansky Gallery, Brno (2019) and *Fantasia* at Steve Turner Gallery, Los Angeles (2019). The artist is represented by in lieu, Los Angeles.

LOT 43



AMANDA KAUFTHEIL

Untitled, 2022

Opening Bid: \$250

Amanda Kauftheil (b. 1991) is proud of her Upper West Side roots and is a self proclaimed “west sider.” She specializes in marker and pastel on paper. Amanda’s work pops because of her choice of color and sense of design. Amanda’s inspiration comes from the beach, flowers, rainbows, and her everyday surroundings. Amanda joined Summertime Gallery in 2020.

Summertime champions a more inclusive art world where artists with and without intellectual disabilities create and display work alongside one another. We strive to break down barriers that have made “outsiders” out of artists with disabilities. Founded in May of 2019, Summertime is a nonprofit art studio, gallery and residency located in Brooklyn. Summertime connects neurodiverse artists with the people and world around them, providing a platform to tell their stories, show their work and make money. For more information on Summertime: summertimegallery.com @summertimegallery

LOT 44



KAWS

CONFINED (P1), 2022

Color pencil on paper

16 23/32 x 13 10/32 inches (42.5 x 31.3 cm)

Courtesy of the artist

Retail Value: \$25,000 - \$35,000

Opening Bid: \$20,000

KAWS (b. 1974, Jersey City, New Jersey) lives and works in Brooklyn, New York. His prolific body of work straddles the worlds of art and design to include paintings, murals, graphic and product design, street art, and large-scale sculptures. He often appropriates and draws inspiration from pop culture animations, forming a unique artistic vocabulary across mediums. Admired for his larger-than-life sculptures and hard edge paintings that emphasize line and color, KAWS' cast of hybrid cartoon characters are the strongest examples of his exploration of humanity. As seen in his collaborations with global brands, KAWS' imagery possesses a sophisticated humor and reveals a thoughtful interplay with consumer products. KAWS has exhibited extensively in renowned institutions, including solo exhibitions at – Serpentine Gallery, London, United Kingdom (2022); Mori Arts Center Gallery, Tokyo, Japan (2021); The Brooklyn Museum, New York (2021); The National Gallery of Victoria, Melbourne, Australia (2019); Fire Station, Qatar Museums, Doha, Qatar (2019); Museum of Contemporary Art Detroit, Michigan (2019), Contemporary Art Museum of St. Louis, Missouri (2017); Modern Art Museum of Fort Worth, Texas (2016) which traveled to the Yuz Museum, Shanghai, China (2017); Yorkshire Sculpture Park and Longside Gallery, West Yorkshire, United Kingdom (2016); The Brooklyn Museum, New York (2015); Centro de Arte Contemporáneo, Málaga, Spain (2014); Nerman Museum of Contemporary Art, Overland Park, Kansas (2013); Pennsylvania Academy of Fine Arts, Philadelphia (2013); High Art Museum, Atlanta, Georgia (2011); and Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (2011).

LOT 45



TOBA KHEDOORI

Untitled (grass), 2022

1 color intaglio

unframed: 77 7/8 x 50 1/2 inches (197.8 x 128.3 cm)

framed: 80 3/4 x 53 3/8 x 2 1/2 inches (205.1 x 135.6 x 6.4 cm)

Courtesy of Toba Khedoori, Gemini G.E.L, Regen Projects and David Zwirner

Photo by Douglas M. Parker Studio

Retail Value: \$25,000

Opening Bid: \$17,500

Toba Khedoori (b. 1964, Sydney, Australia) lives and works in Los Angeles. She is known for her precisely rendered, intricate works depicting familiar objects divorced from any background. For the past two decades, she has created her own atlas of solitary spaces, windows, doors, train compartments, and horizon lines always devoid of a human presence. Usually drawn, and sometimes painted, onto paper, the otherwise empty compositions envelop the viewer's entire field of vision, but their proportion appears autonomous from a real-life referent. The works appear at once fragile and monumental, flat and illusory. At the Fridericianum in Kassel, Germany, a solo exhibition of the artist's work was on view in 2021-2022. In 2019-2020, a large selection of works by Khedoori was presented in a group exhibition titled *Resonating Spaces* at Fondation Beyeler in Basel. In 2016, the Los Angeles County Museum of Art organized a major solo exhibition of Khedoori's work, marking her first museum survey in over a decade. The show traveled to Pérez Art Museum Miami (PAMM) in 2017. Her work has been the subject of solo exhibitions at prominent institutions worldwide, including the St. Louis Art Museum, Missouri (2003); Royal Hibernian Academy, Dublin (2002); Whitechapel Gallery, London (2001); Museum für Gegenwartskunst, Basel (2001); and the Hirshhorn Museum and Sculpture Garden, Washington, DC (1997). Her first museum solo exhibition was organized in 1997 by The Museum of Contemporary Art, Los Angeles, and traveled to the Walker Art Center, Minneapolis, Minnesota. David Zwirner has represented the artist since 1994.

LOT 46



MATTHEW KRISHANU

Boy on Climbing Frame, 2021

Oil on paper

16 x 12 inches (40.6 x 30.5 cm)

Courtesy of the artist and Jhaveri Contemporary

Retail Value: \$5,000

Opening Bid: \$3,500

Matthew Krishanu (b. 1980, Bradford, England) is based in London. Memories of childhood permeate the subtropical world that Krishanu constructs in his evocative paintings. In these works, the past is distilled and reassembled to create vivid scenes that feel fused to a former time. Especially critical to these precise, atmospheric scenes are the artist's subjects. The mostly brown figures who occupy Krishanu's compositions—Indian and Bangladeshi children, in the main—reflect the artist's own biography, namely the first eleven years of his life, which were spent in Dhaka, Bangladesh, and included visits to West Bengal, India. Born in Bradford, England, to an Indian mother and a White, English father, Krishanu generates his paintings from this formative period, which made him aware of people "not just as individuals, but also as very specific cultural groupings." Recent exhibitions of Krishanu's work include *Undercurrents*, LGDR, New York (2022); *Mixing It Up: Painting Today*, Hayward Gallery, London (2021); *Coventry Biennial*, Leamington Spa Art Gallery & Museum and Herbert Art Gallery & Museum (2021); *Everyday Heroes*, Hayward Gallery/Southbank Centre, London (2020); *A Rich Tapestry*, Ikon Gallery at Lahore Biennale (2020); and *New Figurations*, Jhaveri Contemporary, Mumbai (2019). Solo exhibitions include *Arrow and Pulpit*, Tanya Leighton, Berlin (2021); *Picture Plane*, Niru Ratnam Gallery, London (2020); *House of Crows*, Matt's Gallery, London (2019); *The Sun Never Sets*, Midlands Arts Centre, Birmingham (2019) and Huddersfield Art Gallery (2018).

LOT 47



GUILLERMO KUITCA

Untitled, 2001

Mixed media on paper

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

framed: 14 1/2 x 17 7/8 x 1 1/8 inches (36.8 x 45.4 x 2.9 cm)

© Guillermo Kuitca. Courtesy of the artist and Hauser & Wirth

Retail Value: \$15,000

Opening Bid: \$9,000

Born in 1961 in Buenos Aires, where he continues to live and work, Argentinian artist Guillermo Kuitca's distinctive cubistoid style reconciles abstraction with an illusionist form of figuration. Informed by the worlds of architecture, music, theater and cartography, Kuitca's paintings seek to incite the potential for a theatrical experience. Shifting from gestural mark making to linear precision, and incorporating diverse motifs – spanning fragmented geographical maps and architectural plans – Kuitca's work mines varied aesthetic styles and histories. Kuitca first entered Argentina's art scene at the young age of 13 with a solo exhibition at the Galeria Lirolay in Buenos Aires. His work has come to international renown through exhibitions including *Projects* at The Museum of Modern Art in New York (1991); his participation in *Documenta IX* in Kassel (1992); and his representation of Argentina at the 2007 Venice Biennale. In 2012, The Drawing Center organized *Guillermo Kuitca: Diarios*, which traveled to the Broad Art Museum, East Lansing, and the Museum of Contemporary Art Denver (2012-13). Kuitca's most recent solo exhibition venues include the Kunsthaus Centre d'art Pasquart (2017) and Hauser & Wirth in London (2016). In 2017, Kuitca conceived and curated the show, *Les Visitants*, for the Fondation Cartier in Paris. The artist is represented by Hauser & Wirth, New York.

LOT 48



DORON LANGBERG

Shrubs, 2022

Gouache and color pencil on paper

14 x 10 inches (25.4 x 35.6 cm)

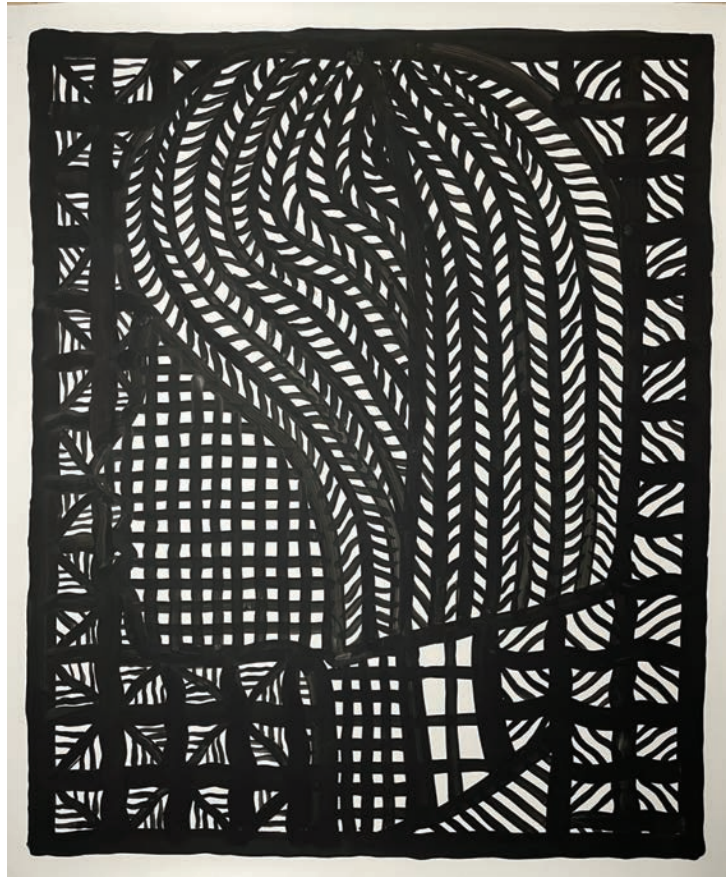
Courtesy of the artist and Victoria Miro

Retail Value: \$8,000

Opening Bid: \$5,000

Doron Langberg (b. 1985, Yokneam Mochava, Israel) currently lives and works in New York City. Langberg has gained a reputation for works that, luminous in color and often large in scale, hinge on a sense of intimacy. Depicting himself, his family, friends, and lovers, Langberg's paintings celebrate the physicality of touch – in subject matter and process – a closeness that engages with new dialogues around queer sensuality and sexuality. Last spring, the Institute of Contemporary Art in Boston featured Langberg's work in the major group exhibition entitled *A Place for Me: Figurative Painting Now*. Work by the artist was also recently on view at RISD Museum, Providence, Rhode Island, as well as The Frick Collection's temporary residence at Frick Madison, NYC, as part of *Living Histories: Queer Views and Old Masters*. *Give Me Love*, the artist's first solo exhibition at Victoria Miro in London was on view between September and November 2021. Additional recent exhibitions include *Breakfast Under the Tree*, a group exhibition at Carl Freedman Gallery, Margate, Kent and *Intimacy: New Queer Art from Berlin and Beyond* at the Schwules Museum, Berlin, Germany. Previously, his work has been shown at institutional venues including the LSU Museum, American Academy of Arts and Letters, Leslie-Lohman Museum and The PAFA Museum.

LOT 49



JOSE LERMA

Untitled, 2022
Acrylic on paper
36 x 30 inches (91.4 x 76.2 cm)

Retail Value: \$8,000
Opening Bid: \$4,800

José Lerma (b. 1971, Seville, Spain) lives and works in Puerto Rico. Lerma is a multimedia artist who works primarily in portraiture. Lerma's practice is most responsive to not only the social and material conditions of the cities he inhabits, but also to the works of art put on display by their institutions. He has described his practice as akin to that of a landscape painter, turning his eye into a sieve able to distill and record telling details about worlds physically proximate to him. Of particular interest to Lerma is art history, and how artistic representation produces social and political power. His recent suite of portraits is known for its rejection of character psychology and its distinctively haptic materiality, produced with a custom-mixed acrylic paint that allows for a signature impasto. Lerma is currently an Associate Professor at the School of the Art Institute of Chicago, where he has taught since 2009. He has had over twenty solo exhibitions at galleries such as Kavi Gupta in Chicago, IL (2020, 2017, 2014), Galerie Xavier Hufkens in Brussels, Andrea Rosen Gallery in New York, NY (2014, 2010, 2006, 2004), and at museums such as the Museum of Contemporary Art Detroit (2014), and the Museum of Contemporary Art in Chicago (2013). His works are represented in numerous collections, including The Saatchi Collection in London, the Museum of Fine Arts, Houston, and the Whitney Museum of American Art. The artist is represented by Almine Rech Gallery, New York.

LOT 50



ANDREW LORD

Acrobat II, 2020

Encre de chine and graphite on Hahnemuhle paper

unframed: 25 5/8 x 19 3/4 inches (65.1 x 50.2 cm)

framed: 32 5/8 x 25 7/8 x 1 1/2 inches (82.9 x 65.7 x 3.8 cm)

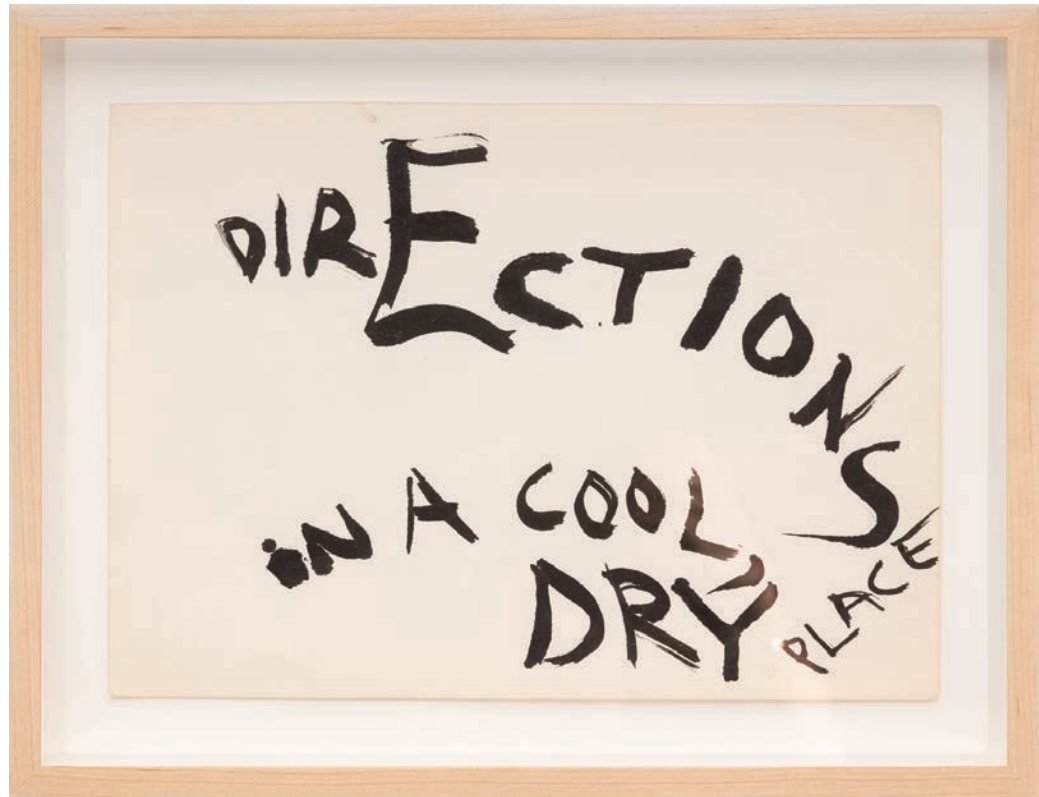
Courtesy of the artist and Gladstone Gallery

Retail Value: \$10,000

Opening Bid: \$8,000

Andrew Lord (b. 1950, Rochdale, United Kingdom) lives and works in New York City. In his evocative, cerebral ceramic objects, Lord brings physical form to intangible phenomena such as breathing, memories, and sunlight. Though he also produces drawings, bronzes, and mixed-media sculptures, clay is the primary material through which he explores his own body, the work of artists, thinkers, and authors he admires, and the places close to his heart. Gauguin's ceramic works sparked his enduring fascination with this earthy medium, which he describes as "a sculptural material [that] reflects any physical gesture you can apply to it...It solidifies touch." In earlier works, he foregrounded this physicality by tasting, biting, and squeezing clay into sensuous, semi-abstract forms. In more representational pieces, Lord pays homage to artists including Monet, Cézanne, Picasso, and Gauguin, who inspire him to refract his own vision of the world through art. Recent solo exhibitions include *Thirty pieces. Sorrow (for T.)* at Kröller Müller Museum, Otterlo, Netherlands (2018); *Unslumbrous Night* at Gladstone 64, New York (2018) and the Art Institute of Chicago (2017); and *Sorrow*, a sculpture of thirty pieces and related work Gladstone Gallery, Brussels (2017). Lord participated in the group exhibitions *A Matter of Life and Death* at Thomas Dane Gallery, Naples, Italy (2022); *Drawing 2020* at Gladstone Gallery, New York (2020); and *Abstract, Representational, and so forth* at Gladstone Gallery, New York (2019). The artist is represented by Gladstone Gallery, New York.

LOT 51



JACKSON MAC LOW

Drawing - Asymmetry #15, 1961

India ink on paper

Framed: 8 1/2 x 12 x 2 inches (21.6 x 30.5 x 5.1 cm)

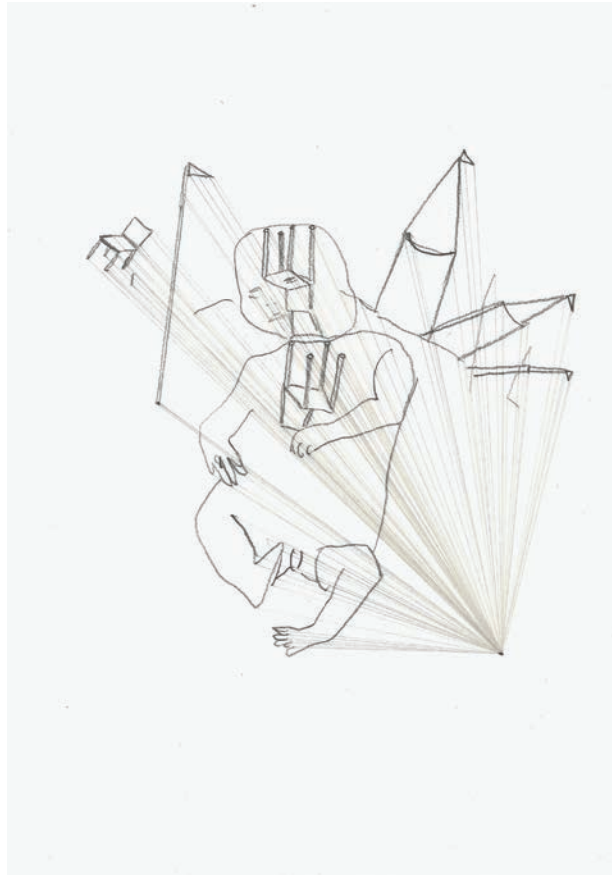
Courtesy of Anne Tardos, Executor of the Estate of Jackson Mac Low

Retail Value: \$32,000

Opening Bid: \$19,200

Jackson Mac Low (b. 1922, Chicago, d. 2004, New York) was a poet and composer who also wrote performance pieces, essays, plays, and radio works (mainly produced at Westdeutscher Rundfunk, Cologne). He was also a painter and multimedia performance artist, often with the poet/visual artist Anne Tardos and sometimes with Pauline Oliveros and others. Influenced by Gertrude Stein and Gerard Manley Hopkins, as well as by his studies in Buddhism and philosophy, Mac Low frequently composed poems as scripts for performance that rely on the mechanisms of chance rather than the conventions of syntax or intention. Author of 31 books, his work has also been published in more than 90 anthologies and periodicals and read publicly, exhibited, performed, and broadcast in North and South America, Europe, Japan, Australia, and New Zealand. During his lifetime, Mac Low read, performed, and lectured in New York and throughout North America, Europe, New Zealand, in San Francisco, Santa Cruz, Asnières, Paris, Bordeaux, Marseilles, Buffalo, Philadelphia, and New York. His visual works have been exhibited in the US, UK, Canada, Austria, France, Italy, Ireland, and Australia, Galerie 1900-2000 (Paris, 1989), Galleria F. Borghese, (Rome, 1990); the "Ubi Fluxus ibi motus" pavilion, Venice Biennale (1990); Institute of Modern Art, Brisbane (1990); Salvatore Ala Gallery (NYC, 1990); Emily Harvey Gallery (NYC, 1990-91, 1991-92); Plug In Galleries (Winnipeg, 1991); Galerie Krinzinger (Innsbruck, 1991), in Cork, Ireland (1994), and in group exhibits throughout, Europe, Australia, and New Zealand (1994-98). The exhibition *Jackson Mac Low: Lines-Letters-Words*, which featured this drawing, was presented at The Drawing Center in 2017.

LOT 52



MARK MANDERS

Landscape with Four Flags and Vanishing Point, 2020–2022

Pencil on paper

11 5/8 x 8 1/4 inches (29.5 x 21 cm)

Retail Value: \$7,000

Opening Bid: \$4,000

Mark Manders (b. 1968, Volkel, The Netherlands) lives and works in Ronse, Belgium. Since 1986, he has been working on a monumental series, “Self Portrait as a Building,” which now defines his practice and his career. These, as the title suggests, are Manders’s attempt to map out his own identity through objects and text. The series includes a wide stylistic range of sculptures, installations, and drawings; the way in which Manders amasses and presents materials has been compared to a physical manifestation of sentences, narratives, and language. His sculptures and installations are assemblages of figural elements, resembling parts of human bodies or animals, with more abstract and geometric forms. Manders uses a combination of found materials including household furniture, archaeological fragments, raw wood, and architectural pieces. In 2010, the Hammer Museum in Los Angeles opened a major retrospective of his work entitled *Parallel Occurrences / Documented Assignments*. Other significant solo presentations include *Mark Manders: Cose in corso* at Collezione Maramotti in Reggio Emilia, Italy (2014), *Mark Manders* at Centro Galego de Arte Contemporanea in Santiago de Compostel, Spain (2014), *Les études d’ombres* at Carré d’Art - Musée d’art contemporain in Nîmes, France (2012), and *Revisions: Mark Manders* at Carrillo Gil Museum of Art in Mexico City (2011). Manders participated in group exhibitions at Knokke in Belgium (2022), Musée Zadkine in Paris (2021), Cultuurcentrum Mechelen in Belgium (2021), Collezione Maramotti in Italy (2021), Louvre in Paris (2015), amongst many others. The artist is represented by Tanya Bonakdar Gallery, New York.

LOT 53



LAUREN MCARTHUR

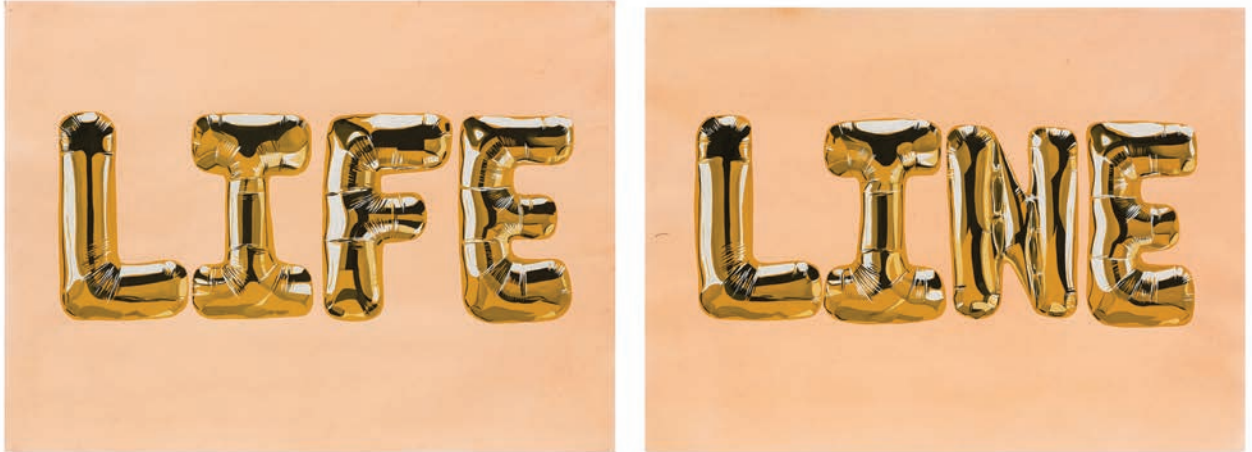
Untitled, 2022

Opening Bid: \$250

Lauren McArthur (b. 1994, New Jersey) uses colored pencils, acrylic, mixed media, and watercolor to create pictures and 3D sculptures of animals, places, and people. Lauren creates realistic portraits of dogs and cats for lucky friends and neighbors and tessellation paintings of characters of her creation. Lauren's neighborhood is another one of her inspirations—her paintings capture colorful scenes of New York. Lauren has been practicing out of Summertime Gallery since 2020, and is also a member of YAI Arts in Manhattan. She recently exhibited her sculptures at the MoMA's Cullman Education Center in a show entitled *I'm a Monster, I'm a Flower, I'm Everything at Once*.

Summertime champions a more inclusive art world where artists with and without intellectual disabilities create and display work alongside one another. We strive to break down barriers that have made "outsiders" out of artists with disabilities. Founded in May of 2019, Summertime is a nonprofit art studio, gallery and residency located in Brooklyn. Summertime connects neurodiverse artists with the people and world around them, providing a platform to tell their stories, show their work and make money. For more information on Summertime: summertimegallery.com @summertimegallery

LOT 54



JOEL MESLER

Untitled (Life Line), 2022

Pigment on paper

22 x 60 inches (55.9 x 152.4 cm)

Donated by the artist, Courtesy of LGDR

Retail Value: \$25,000

Opening Bid: \$15,000

Joel Mesler (b. 1974, Los Angeles) lives and works in East Hampton, New York. Deploying words and images, Mesler draws from childhood memories and life experiences to create paintings that meld his private impressions with cultural touchstones, illuminating elements of universal human consciousness. Often evoking the artist's youth in 1980s Los Angeles, Mesler's signature style encompasses bold colors, stylized patterns, bright figuration, and the artist's unique calligraphic scripts—bearing artfully rendered phrases such as YOU DESERVE GREAT THINGS, PLAY THE HITS, HOPES & DREAMS. Calling to mind diverse influences from the imagined jungles of Henri Rousseau to forms found in 20th-century decorative arts, Mesler's canvases offer a wry, vulnerable examination of where personal and popular iconography convene. Mesler received his MFA from the San Francisco Art Institute in 1999. His work has been the subject of exhibitions at Long Museum, Shanghai (2022); LGDR, Palm Beach and London (2022); Lévy Gorvy, Hong Kong (2021); David Kordansky Gallery, Los Angeles (2021); Harper's Books, New York (2020); and Simon Lee, London (2018). The artist is represented by LGDR.

LOT 55



MARTA MINUJÍN

All the Lovely People (Mattress People), 2021

Marker and pencil on paper

14 1/2 x 20 1/2 inches (35 x 40 cm)

Courtesy of Marta Minujín

Retail Value: \$6,500

Opening Bid: \$3,700

Marta Minujín (b. 1943, San Telmo, Buenos Aires, Argentina) presently lives and works in Buenos Aires, Argentina. She studied at the Escuela Superior de Bellas Artes Manuel Belgrano and the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón Buenos Aires. In 1961, she received a scholarship to study in Paris, where she carried out her first performance, *La destrucción (The Destruction)*, in 1963. Returning to Buenos Aires in 1964, she was awarded the Premio Nacional Instituto Torcuato Di Tella for the work *¡Revuélquese y viva! (Wallow around and live!)*, 1964, her first interactive installation. Minujín received a Guggenheim Fellowship in 1966. During the 1970s, she lived between the United States and Argentina, exhibiting her work in major institutions such as The Museum of Modern Art, New York (1973), and Centro de Arte y Comunicación, Buenos Aires (1975, 1976). A retrospective of Minujín's work was presented at the Museo de Arte Latinoamericano de Buenos Aires in 2010, and her work has been included in *documenta 14*, Kassel (2017), and in exhibitions at Tate Modern, London (2015); Walker Art Center, Minneapolis (2015); Centre Pompidou, Paris (2001); and elsewhere. The artist is represented by Henrique Faria Fine Art, New York.

LOT 56



DAVID MUENZER

Duet VII, 2022

Pencil on paper

24 x 18 inches (61 x 45.7 cm)

Courtesy of the artist and Dracula's Revenge

Retail Value: \$2,500

Opening Bid: \$1,500

David Muenzer (b. 1987, Pittsburgh, PA) lives and works in Los Angeles, CA. Muenzer received a BA from Yale University in 2009 and an MFA from the University of Southern California in 2014. Solo exhibitions include *Proxetics* at Dracula's Revenge, New York (2022), *Sylvan Plug* at Jan Weenix, Los Angeles (2020), and *Scalar-Daemon* at Reserve Ames, Los Angeles (2016). Muenzer's practice also includes writing and exhibition-making. In 2018, he co-organized *storefront: Full Haus: The Seeld Library*, at the Museum of Contemporary Art, Los Angeles (2018) and in 2011 orchestrated 14 & 15, an experimental exhibition in Philip Johnson's "lipstick building", New York. Recent group shows include *Delusionarium 5* at Night Gallery, Los Angeles (2021); *Portable Documents Formatted for Home Use* at Bel Ami, Los Angeles (2020); and *A Spaghetti Dress for World Peace* at Park View/Paul Soto, Los Angeles (2017). His work has appeared in *Artforum*, *The New York Times*, *Frieze*, *Mousse*, *Contemporary Art Daily*, *Flash Art*, and *Art Handler*, among others. The artist is represented by Dracula's Revenge, New York.

LOT 57



MARLON MULLEN

Centipede, 1998
Acrylic on paper
30 1/2 x 23 inches (77.5 x 58.4 cm)
Courtesy of JTT, NY and Adams and Ollman, OR

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

Marlon Mullen (b. Richmond, CA) lives and works in Richmond, CA. Mullen bases his paintings on found photographic images—mostly from lifestyle, news and contemporary art periodicals—which he uses as a departure point for his subsequent work. In the process of developing a painting, Mullen's original magazine pages usually become obscured, or literally abstracted, where an image is subsequently reduced to a graphic schema of interlocking colors and forms. Operating at the threshold between legibility and illegibility, his works live within the multiple histories of 20th century modernism while remaining highly personal. Painting's role as a type of visual language takes on added significance for Mullen, an artist with autism spectrum disorder who communicates mostly nonverbally. Mullen's work was included in the 2019 Whitney Biennial in New York, SFMOMA's SECA Art Awards exhibition, the Intuit Gallery in Chicago, and numerous galleries across the U.S., Europe and Canada. Mullen has been working at NIAD (Nurturing Independence Through Artistic Development) since 1986, when he joined at the age of 23. He is represented exclusively by JTT in New York and Adams and Ollman in Oregon.

LOT 58



TAKASHI MURAKAMI

Me, Flower, and Mr. DOB, 2022

Pencil, color pencil, and watercolor on paper

11 5/8 x 8 1/4 inches (29.5 x 21 cm)

Courtesy of the artist

Retail Value: \$42,000

Opening Bid: \$25,000

Takashi Murakami (b. 1962, Tokyo, Japan) lives and works in Tokyo, Japan, and New York, NY. One of the most acclaimed artists to emerge from post-war Asia, Murakami is known for his signature “Superflat” aesthetic: a colorful, two-dimensional style that straddles the division between fine art and pop culture as it unites elements of anime, Japanese nihonga, and ukiyo-e woodcuts. Since the early 1990s, Murakami has invented characters that combine aspects of popular cartoons from Japan, Europe, and the US—from his first Mr. DOB, who sometimes serves as a stand-in for the artist himself, to various anime characters and smiling flowers, bears, and lions. These figures act as icons and symbols—hosts for more complex themes of violence, technology, and fantasy. They also appear throughout Murakami’s thriving market for merchandise and collectibles. Murakami has presented at institutions including the Guggenheim Museum Bilbao, MoMA PS1, Mori Art Museum, Garage Museum of Contemporary Art, Brooklyn Museum, Museum für Moderne Kunst, and the Museum of Contemporary Art Chicago, among others, and his work has sold for millions on the secondary market. Murakami also runs a large influential art production and artist management company, the Tokyo-based Kaikai Kiki Co. The artist is represented by Gagosian Gallery, New York.

LOT 59



CHRIS NANKOO

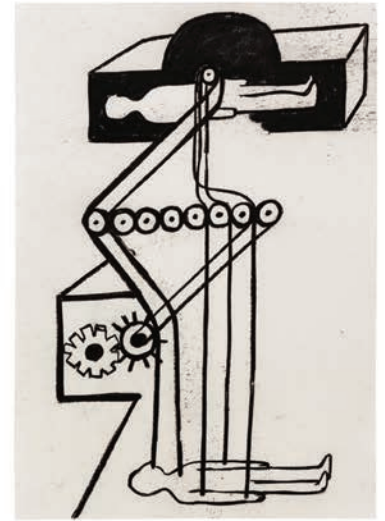
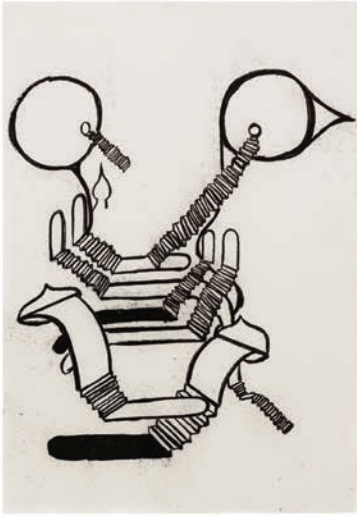
Untitled, 2022

Opening Bid: \$250

Chris Nankoo is a New York City based artist, drawing inspiration from K-Pop and Anime. Chris draws elaborate environments and seasons for his original characters in his beloved sketchbooks. An avid music aficionado, Chris loves to sing and perform live.

Summertime champions a more inclusive art world where artists with and without intellectual disabilities create and display work alongside one another. We strive to break down barriers that have made “outsiders” out of artists with disabilities. Founded in May of 2019, Summertime is a nonprofit art studio, gallery and residency located in Brooklyn. Summertime connects neurodiverse artists with the people and world around them, providing a platform to tell their stories, show their work and make money. For more information on Summertime: summertimegallery.com @summertimegallery

LOT 60



EDUARDO NAVARRO

Inner life of outer space (triptych), 2022

Charcoal on paper

each: 19 3/4 x 13 7/8 inches (50 x 35 cm)

Courtesy of the artist

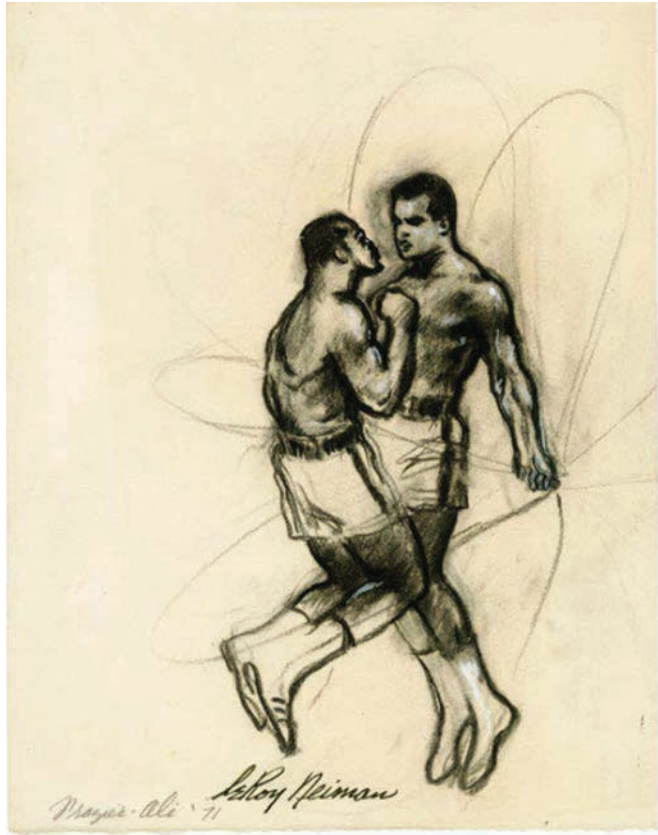
Photo by Daniel Terna

Retail Value: \$6,000

Opening Bid: \$2,000

Eduardo Navarro (b. Buenos Aires, 1979) lives and works in Buenos Aires. Through installations, performances, sculptures, drawings and objects trigger new possibilities in our perception of the world through sensory experiences. Each of his projects is a case study whereby the artist investigates ways of thinking or feeling, derived from other species, that remain unknown to the human experience. He seeks to enable alterations at different levels of our consciousness as a means of transforming sensorial states, and allowing for new understandings of our experience of reality and time. Some of Navarro's recent solo shows include *Oído vegetal (Vegetal Ear)*, Proyectos Ultravioleta, Guatemala City, Guatemala (2021); *In Collaboration With the Sun*, MAC Niteroi, Rio de Janeiro, Brazil (2019); *Predição instantânea do tempo*, Pivô, São Paulo, Brazil (2019); and *Into Ourselves*, The Drawing Center, New York (2018). His works have also been part of numerous group exhibitions and biennials around the world, including: 29th and 32nd editions of the Bienal de São Paulo, Brazil (2010 and 2016), and the 3rd New Museum Triennial, New York, USA (2015). Recent group exhibitions include: *Rooted Beings*, Wellcome Collection, London, UK (2022); *A Vegetal Encounter*, La Casa Encendida, Madrid, Spain (2021); *Portadores de sentido – Arte contemporáneo en la Colección Patricia Phelps de Cisneros*, Museo Amparo, Puebla, Mexico (2019); *Chronos Cosmos: Deep Time, Open Space*, Socrates Sculpture Park, New York, USA (2019); *Metamorphoses – Let Everything Happen to You*, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy; and *La Fin de Babylone* (2018). The artist is represented by Proyectos Ultravioleta, Guatemala City, Guatemala.

LOT 61



LEROY NEIMAN

Frazier and Ali, Jumping Rope, 1971

15 x 11 3/4 inches (38.1 x 29.8 cm)

Mixed Media on paper

Courtesy of LeRoy Neiman and Janet Byrne Neiman Foundation

Retail Value: \$18,000

Opening Bid: \$3,500

LeRoy Neiman (b. 1921, Saint Paul, MN, d. 2012, New York, NY) painted countless major figures in the arts, politics, and sports, becoming the athletic world's most renowned artist as he took his brush to capture the throbbing competition in basketball, boxing, hockey, gymnastics, swimming, cycling, shot put, billiards, and more. Neiman portrayed life as a series of epic moments, alive with palpable drama, and enacted on a world stage by the greatest athletes and entertainers. He did pre-fight sketches for the first Muhammed Ali-Joe Frazier bout for *The New York Times Magazine*. From the late 1960s on, Neiman had a seemingly never-ending string of commissions. The Kirov and Bolshoi Ballet in Russia hired him to paint their dancers. The New York Jets made him their Artist-in-Residence (and a recognizable character on the sidelines of NFL games). With his brush, he captured the drama of the 1968 Democratic National Convention and the 1972 Bobby Fischer-Boris Spassky World Chess Championship (which brought the title to the U.S. for the first time). Neiman also painted Broadway show sets, illustrated album covers, and created posters for big events such as the Newport Jazz Festival, the Goodwill Games, and the Super Bowl. In 1986, Neiman and his wife, Janet Byrne Neiman, created the LeRoy Neiman Foundation to fund programs supporting and advancing arts education. His legacy endures not only in museums and galleries and auction catalogs, but also in the education programs he created to inspire young artists and the community centers he funded to give children safe places to play and create.

LOT 63



TAMMY NGUYEN

Deep Time, the Hours, and Trajectories: Evergreen, 2021

Intaglio print with chine-collé and collage on paper

24 x 15 inches (61 x 38.1 cm)

Courtesy of the artist and Lehmann Maupin Gallery, New York, Hong Kong, Seoul and London

Retail Value: \$6,000

Opening Bid: \$3,500

Tammy Nguyen (b. 1984, San Francisco, California) lives and works in New York City. Nguyen is a multimedia artist whose work spans painting, drawing, printmaking and book making. Intersecting geopolitical realities with fiction, her practice addresses lesser-known histories through a blend of myth and visual narrative. She is the founder of Passenger Pigeon Press, an independent press that joins the work of scientists, journalists, creative writers, and artists to create politically nuanced and cross-disciplinary projects. Nguyen received a BFA from Cooper Union in 2007. The year following, she received a Fulbright scholarship to study lacquer painting in Vietnam, where she remained and worked with a ceramics company for three years thereafter. Nguyen received an MFA from Yale in 2013 and was awarded the Van Lier Fellowship at Wave Hill in 2014 and a NYFA Fellowship in painting in 2021. She was included in *Greater New York 2021* at MoMA PS1 and has also exhibited with Smack Mellon, and at the Rubin Museum, The Factory Contemporary Arts Centre in Vietnam, and the Bronx Museum, among others. Her work is included in the collections of Yale University, the Philadelphia Museum of Art, MIT Library, the Seattle Art Museum, the Walker Art Center Library, and the Museum of Modern Art Library, among others. She is an Assistant Professor of Art at Wesleyan University, and is represented by Lehmann Maupin, New York, Seoul, London.

LOT 64



EVERLYN NICODEMUS

Untitled No 62 (Baudelaire and Rimbaud), 2022

Pencil, ink and collage on paper

Signed and dated lower right recto. Titled, dated and location verso.

unframed: 17 3/4 x 12 5/8 inches; framed: 21 1/2 x 16 5/16 x 1 1/2 inches

Courtesy of the artist and Andrew Kreps Gallery, NY

Retail Value: \$4,000

Opening Bid: \$2,400

Everlyn Nicodemus (b. 1954, Kilimanjaro, Tanzania) is an artist, writer, and curator who lives and works in Edinburgh. As an artist, she produces powerful works centered on personal and cultural trauma as well as the role art can play in healing, while her research and curatorial interests focus on the history of Modern African Art. Nicodemus' life has been marked by movement: herself part of a moving diaspora which she documents in her writing and art making. Moving across Europe - to Sweden, France and Belgium before finally settling in the U.K. - her experience of racism and cultural trauma has prompted the creation of a unique body of work encompassing paintings, collaged 'books' and mixed-media assemblages as well as poems, using unusual materials to explore human experience, from metal nettings and sisal to textiles and found objects. Her work has been included in various solo and group exhibitions, including *Hacking Habitat: Art of Control*, Utrecht, Holland (2016); *18th Biennale of Sydney*, Australia (2012), curated by Catherine de Zegher; *Bystander on Probation*, The Brewery Arts Centre, Kendal, UK (2007); *Crossing the Void*, Cultural Center Strombeek, Brussels, Belgium (2004); *Displacements*, University of Alicante, Spain (1997); *Vessels of Silence*, Kanaal Art Foundation, Kortrijk, Belgium (1992); and the solo exhibition *Everlyn Nicodemus*, National Museum, Dar es Salaam, Tanzania. (1980). The artist is represented by Andrew Kreps Gallery, New York.

LOT 65A



LOT 65B



LOT 65C



PAULINA OŁOWSKA

Berlin, 2009

Etching

14 x 10 inches (35.6 x 25.4 cm)

Courtesy of the artist

Photo by Daniel Terna

End of Biuro-Berlin, 2009

Etching

14 x 10 inches (35.6 x 25.4 cm)

Courtesy of the artist

Photo by Daniel Terna

Objective Berlin, 2009

Etching

14 x 10 inches (35.6 x 25.4 cm)

Courtesy of the artist

Photo by Daniel Terna

Retail Value: \$3,500

Opening Bid: \$2,100

Retail Value: \$3,500

Opening Bid: \$2,100

Retail Value: \$3,500

Opening Bid: \$2,100

Paulina Ołowska (b. 1976 in Gdansk, Poland) lives and works in Rabka Zdroj and Krakow, Poland. Within Ołowska's practice, industry, leisure, and socialist symbolism occupy the same visual and cultural space. Her realist paintings, drawings, and collages borrow imagery from Eastern European and American popular culture creating a cross cultural reference that is evident throughout her practice, whilst engaging with the concepts of consumerism, feminism, and design. The outward appearance of Ołowska's female subjects is equally as important as the historical memories interwoven seamlessly throughout her collages and paintings. As a multidisciplinary artist, Paulina's affinity with performance-based art has been receiving continuous institutional appreciation. The Walker Art Center in Minneapolis and the Art Institute of Chicago are among the most recent hosts of her vibrantly layered performances. Ołowska has had one-person exhibitions at Kunsthalle Basel; the Stedelijk Museum, Amsterdam; and the Zacheta National Gallery of Art, Warsaw. She received the prestigious Aachen Art Prize in 2014, with an associated exhibition at the Ludwig Forum for International Art, Aachen, Germany. Her work was featured in the 2017 National Gallery of Victoria Triennial in Melbourne and the 2018 Liverpool Biennial, as well as in group exhibitions at the Museum of Modern Art, Warsaw; mumok, Vienna; Hamburger Kunsthalle, Hamburg; Migros Museum Für Gegenwartskunst, Zürich; and the New Museum, New York.

LOT 66



ADAM PENDLETON

Untitled (Who Is Queen), 2022

Collage on paper

unframed: 17 x 13 inches (43.2 x 7.6 cm)

framed: 19 3/8 x 15 3/8 (49.2 x 38.1 cm)

Courtesy of the artist

Retail Value: \$25,000

Opening Bid: \$15,000

Adam Pendleton (b. 1984, Richmond, Virginia) lives and works in New York. His work has been the subject of several significant solo and group exhibitions; most recently, he was chosen to participate in the 2022 Whitney Biennial in New York. His major installation at MoMA, 2021's *Who is Queen?*, garnered significant critical acclaim. In 2023, Pendleton will stage a comprehensive solo exhibition at mumok, Vienna.

LOT 67



MAI-THU PERRET

Untitled, 2022

Watercolor on paper

unframed: 14 3/8 x 11 inches (36.5 x 27.9 cm)

framed: 20 1/4 x 16 7/8 x 1 1/2 inches (51.4 x 42.9 x 3.8 cm)

Courtesy of David Kordansky Gallery

Retail Value: \$9,000

Opening Bid: \$5,400

Mai-Thu Perret (b. 1976, Geneva) lives and works in Geneva. Her sculptures, paintings, ceramic works, performances, and texts exist at the intersection of contemporary culture, art historical critique, and visceral materiality. She explores (and generates) feminist narratives and counter-narratives that cast the role of the art object in new light, introducing utilitarian, symbolic, and even mystical possibilities in contexts that are often limited to formalist readings. Perret's work shows how bodies are always implicit subjects of artistic discourse, and how impulses for utopian transcendence (aesthetic, political, or otherwise) can always be traced back to the physicality of desire. Perret was the subject of a solo exhibition at Istituto Svizzero, Rome, in 2022 and the subject of a 2019 survey exhibition at MAMCO Geneva. She has also been the subject of solo exhibitions at Le Portique – centre régional d'art contemporain du Havre, France (2020); Badischer Kunstverein, Karlsruhe, Germany (2019); and Spike Island, Bristol, England (2019). Recent group exhibitions include *New Time: Art and Feminisms in the 21st Century*, Berkeley Art Museum and Pacific Film Archive, California (2021); *The Musical Brain*, High Line, New York (2021); and *New Age, New Age: Strategies for Survival*, DePaul Art Museum, Chicago (2019). The artist is represented by David Kordansky Gallery.

LOT 68



JOSHUA PETKER

Blue View, 2022

Watercolor and pencil on paper

12 x 9 inches (30.5 x 22.9 cm)

Courtesy of the artist and Anat Ebgi Gallery

Retail Value: \$3,500

Opening Bid: \$2,100

Joshua Petker (b. 1979, Los Angeles, CA) lives and works in Los Angeles. The artist incorporates elements from a range of visual references—including scenes from historical European paintings and cartoonish figures from mid-century children's books of fairy tales—to create layered, ghostly paintings that appear to contain several overlapping images at once or, possibly, multiple planes of perception. This strategy produces a rich visual dissonance that is mysteriously alluring: the figures themselves are reminiscent of Renaissance archetypes such as troubadours and courtesans, while the fractured method of their representation draws significantly on the influence of Cubism and the works of French painter Francis Picabia in particular. Petker's stylistically varied, heterogeneous compositions playfully peel away impressions of direct accuracy within representations of the past, providing a reminder that what appears to contemporary viewers as a historical painting was often created in a theatrical setting with costumes and props. The paintings similarly delight in artifice and pageantry, positioning Petker himself as a troubadour regaling his audience with tales of romance and adventure. Petker completed his MFA at the California Institute of the Arts (CalArts) in 2015 and his BFA at Evergreen State College in 2002. He has exhibited his work recently at Rachel Uffner Gallery, New York, NY; La Loma Projects, Pasadena, CA; ASHES/ASHES, New York, NY; Park Life Gallery, San Francisco, CA; Santa Monica Museum of Art, Santa Monica, CA; and ACME, Los Angeles, CA.

LOT 69



LILIANA PORTER

To Try Again, 2020

Acrylic paint, figurine and graphite on paper

18 x 12 inches (45.7 x 30.5 cm)

Courtesy of Liliana Porter

Photo by Daniel Terna

Retail Value: \$15,000

Opening Bid: \$9,000

Liliana Porter (b. 1941, Buenos Aires) has lived in New York since 1964. Her work, which includes prints, drawings, works on canvas, installations, photography, video, and theater, grapples with representation, time, and our relationship with what we call reality. Her later work incorporates inanimate objects, toys and figurines, characters on which the spectator can project emotional and affective content. In different works these characters appear having a conversation with each other, undertaking titanic tasks, or caught in whirlwinds of paint. They are small-scale situations that condense a bigger story, and bring together humor and tragedy, commitment and destruction. In recent years, Porter has taken her scenes to the stage. The artist's recent solo exhibitions include *Two Realities* at Mead Art Museum, Amherst College, Massachusetts (2022); *Situations* at Zacheta National Gallery of Art, Warsaw, Poland (2019); *Drum Solo* at Blanton Museum of Art, Texas (2018-19); and *Other Situations* at El Museo del Barrio, New York (2018-2019). Recent group exhibitions include *Reunion* at Ruth Benzacar Art Gallery, Buenos Aires, Argentina; *Echoing*, Krakow Witkin Gallery, Boston; and *Common Ground* at Sicardi Ayers Bacino, Houston. The artist is represented by Ruth Benzacar Galeria de Arte, Buenos Aires.

LOT 70



ROB PRUITT

Art Idea #20 from 101 Art Ideas: Make a painting on a lampshade, 1999/2022

Lamp with acrylic on canvas lamp shade

58 x 13 x 13 inches (147.3 x 33 x 33 cm)

Courtesy of the artist and 303 Gallery, New York

Photo by Daniel Terna

Retail Value: \$7,000

Opening Bid: \$4,000

Rob Pruitt (b. Washington D.C., 1964) lives and works in New York City. Pruitt's work is characterized by a fearless embrace of the present, social responsibility, and protean versatility. His output ranges from glitter canvases of panda bears, 2,922 paintings of President Obama painted one per day for each day in office, an eBay charity Flea Market, a Hollywood-style art awards ceremony, and an ongoing daily Instagram calendar of personal and public events. Pruitt has shown internationally since the early 1990s, with exhibitions at Rebuild Foundation, Chicago (2019); Kunsthalle Zurich, Zurich (2017); the Brant Foundation in Greenwich (2015); Aspen Art Museum (2013); Dallas Contemporary (2011); Museum of Contemporary Art, Detroit (2015); Freiburg Kunstverein (2012); Le Consortium, Dijon (2002); and group shows at Palazzo delle Esposizioni, Rome (2012); Tate Modern (2009); Punta Della Dogana/ Palazzo Grassi, Venice (2009). In 2011, Public Art Fund commissioned Pruitt's Andy Monument, a chrome-plated, seven-foot-tall statue of Andy Warhol, in New York's Union Square. The artist is represented by 303 Gallery, New York.

LOT 71



NICK RELPH

E.F.S. No. 2, 2016
Silk, cotton
18 x 12 x 1 inches (45.7 x 30.5 x 2.5 cm)
Courtesy of the artist

Retail Value: \$12,000
Opening Bid: \$7,000

Nick Relph (b. 1979, London) currently lives in New York City. Interested in the development of branding through images and objects, Relph conducts his work guided by notions of mystery, irony, and poetry. Multidisciplinary, Relph works in mediums which require a fine attention to detail and a technical knowledge of materials. His textiles, drawings, and installations draw from an interest in handmade production which promotes flaws and irregularities in contrast to the highly fabricated, manicured, and perfected digital sphere. His video projects often call into question the rigid constraints of the digital landscape as well as the manufactured limitations placed within daily lives. Through an interdisciplinary approach he utilizes digital media to project surfaces that highlight both virtual perfection and idiosyncratic irregularities. These projections create a dialogue that disputes the social implications of textiles, consumption, marketing, and reproduction. Recently, Relph has exhibited work at solo shows at Gavin Brown's Enterprise in New York, Herald St in London, Standard in Oslo, the Aspen Art Museum, the Kitchen in New York, and Chisenhale Gallery in London. Additionally, he has contributed projects to group exhibitions at the Yokohama Museum of Art in Japan, MoMA PS1's *Greater New York*, the Institute of Contemporary Art in Philadelphia, the 54th Venice Biennale in Venice, and the Museum of Contemporary Art in Miami among many others.

LOT 72



GAMALIEL RODRIGUEZ

Figure 1804, 2017

Ballpoint pen, colored pencil and acrylic on paper

26 x 33 1/2 inches (66 x 85.1 cm)

Courtesy of Nathalie Karg Gallery and Gamaliel Rodríguez

Photo by Daniel Terna

Retail Value: \$5,000

Opening Bid: \$3,000

Gamaliel Rodríguez (b. 1977, Bayamón, Puerto Rico) is a visual artist based in Puerto Rico. His large-scale works on paper imagine landscapes inspired by the two-fold character of Puerto Rico, which the artist recently described as a mix of “beauty and chaos.” Merging industrial and natural environments, Rodríguez depicts abandoned structures surrounded by verdant greenery—which he often renders as an aerial view. Devoid of a human presence, the overgrown buildings have a dystopic yet familiar feel, prompting mis-recognitions by viewers reminded of locations in their own hometowns. Though the artist’s subjects are fictitious, they are inspired by the accumulation of manufacturing projects in Puerto Rico established and ultimately abandoned by US companies lured by tax breaks and cheap labor in the mid-20th century. Rodríguez received his BA from the University of Sacred Heart in San Juan PR in 2004, his MFA from the Kent Institute of Art and Design in 2005, and attended the prestigious Skowhegan School of painting and Sculpture in Maine in 2011. He has participated in numerous residencies and fellowships such as The MacDowell Fellowship in 2012 and The International Studio & Curatorial Program Residency in 2013. In 2016, Rodríguez had a solo exhibition at SCAD Museum in Savannah, Georgia which featured *Figure 1737*, a 45-foot long ballpoint pen drawing. He has also exhibited his work at Museo de Arte de Puerto Rico, San Juan and the Bronx Museum of the Arts in New York. He is represented by Nathalie Karg Gallery, New York.

LOT 73



ALAN SARET

Effortless Hush, 1985

Graphite on paper

11 1/2 x 9 inches (29.2 x 22.9 cm)

Courtesy of the artist and Karma

Retail Value: \$10,000

Opening Bid: \$6,000

Alan Saret's (b. 1944, New York, New York) lives and works in Brooklyn, New York. Saret's practice includes sculpture, drawing, painting, architecture, geometry study, writing, language study, and music. He is best known for creating sculptures with flexible materials, composed of wire and other "non-art" mediums. After a three-year sojourn in India in the early 1970s, where he focused on the spiritual and metaphysical, Saret's approach to spatiality shifted to three-dimensional wire networks that explore the domain between order and disorder—leading to penetrated constructions that seem to come alive. Drawings with clusters of pencils, called "Gang Drawings," were first used to represent sheet wire and later developed into an independent art form. While this work was labeled "anti-form" to distinguish it from hard-edged minimalism, Saret stresses its organic qualities, describing it as a natural form because of nature's flexible use of geometry. Although seen by some as process art, these works use process to reveal spirit and to "ensoul". Saret's work can be found in numerous public collections, including The Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Brooklyn Museum, New York; Morgan Library & Museum, New York; Hammer Museum, Los Angeles; Detroit Institute of Art, Detroit; Dallas Art Museum, Dallas; Art Institute of Chicago, Chicago; High Museum of Art, Atlanta; Museum of Fine Arts, Houston; and Museum of Contemporary Art, Los Angeles, among others. The artist is represented by Karma, New York.

LOT 74



NORA SCHULTZ

Sketch for Double Glass Relief, 2022
2 drawings, pencil and watercolor on paper
11 5/8 x 16 1/2 inches (29.7 x 42 cm)
Courtesy of the artist
Photo by Daniel Terna

Retail Value: \$1,000
Opening Bid: \$600

Nora Schultz (b. 1975, Frankfurt am Main, Germany) lives and works in Vienna. Schultz's work examines the genesis of pictorial representation and production as an artistic dynamic. She is less interested in the finished work than in how images and objects come into being and in the physical traces that process leaves behind. The artist often uses production cycles composed of sculptural sound works and printing installations that repeatedly intersect. With the printing process, which involves materials such as metal, wood, synthetic foam, plastics, and paint, Schultz refers to a primitive writing technique in which ideas are set down or pictured directly as they come to mind. The actualities of production accordingly play a central role in her prints, printing machines, installations, and performances—process always remains legible. Schultz earned her degree from Städelschule, Frankfurt/Main, and she has also studied at the Milton Avery Graduate School of the Arts, Bard College. Some of her recent solo exhibitions include *Cent Dent* at Galerie Isabella Bortolozzi, Berlin, *I am Honda* at Reena Spaulings, New York, and *Parrotree, Building for Bigger Than Real* at the Renaissance Society, Chicago. Her solo performances include *River* at The Whitney Museum, New York, and *Terminal +* at Tate Modern, Performance Room, London. Schultz took part in *Skulptur Projekte Münster* in 2017.

LOT 75



ALEJANDRA SEEBER

Future Lips, 2018

Acrylic stamp and marker on paper

22 x 30 inches (55.9 x 76.2 cm)

Courtesy of Barro

Retail Value: \$2,700

Opening Bid: \$1,620

Alejandra Seeber (b. Buenos Aires, 1969) lives and works in New York. She has been described as having a dialogic approach to painting, where intentionality and random procedures, failings and acceptance operate together without hierarchy. Seeber conceptualizes painting, not from historical references or social conventions but from a visual culture crossed by alternative rock, theatrical stage designs, musical shows, the city's underground, the digital softwares that started being used in graphic design and the technological novelty in publicity characteristic of the end of the last century. Inspired by domestic interiors, architecture and decorations, Seeber finds an image of the world that she rapidly blows up in stains and squirts making it impossible to see the difference between in and out, figures and abstraction. In this battle for domesticating symbols and updating meaning, Seeber ends up adding new forms and contexts to images resulting in multiple-layered works that invite us to renegotiate the boundaries between totality and fragment.

Some of her most recent projects are *A oJO* (Barro, Buenos Aires, 2021), *Fuera de serie* (Museo de Arte Latinoamericano de Buenos Aires, 2021), *Getaways* (Hausler Contemporary, Lustenau, Austria, 218); *Autoamerican* (Barro, Buenos Aires, 2015); *Cuadro por cuadro* (Miau Miau, Buenos Aires, 2014); *Yes-yes* (Hausler Contemporary, Munich, 2011); *Tutti Frutti* (Hausler Contemporari, Zurich, 2011); *Dialogville* (Fundación Proa, Buenos Aires, 2010); *Muro O'reverie* (Fundación Proa, Buenos Aires, 2009); *Pinturalia* (Galeria Fernando Pradilla, Madrid, 2008); *The Pregnant painter* (Virgil de Voldere Gallery, Nueva York, 2007); *Duos* (Sperone Westwater, Nueva York (2003); *Living Rum* (Dabbah Torrejón Arte Contemporáneo, Buenos Aires, 2002); *This Room: Painting as a Second Language* (Parlour Projects, Brooklyn, 2001); and *Serendipia* (Galerie de L'Alliance Française, Buenos Aires, 1999), among others. The artist is represented by Barro, Buenos Aires and New York.

LOT 76



SIGNED IN BLOOD

INKBLOT DRAWING SEPTEMBER 5, 2005, 2005

Ink on paper

unframed: 6 1/4 x 2 3/8 x 1 1/4 inches (15.9 x 6 x 3.2 cm)

framed: 12 x 8 1/4 inches (30.5 x 21 cm)

Courtesy Conner Family Trust, Paula Cooper Gallery and Hosfelt Gallery

© Conner Family Trust, San Francisco and Artist Rights Society (ARS), New York

Photo by Daniel Terna

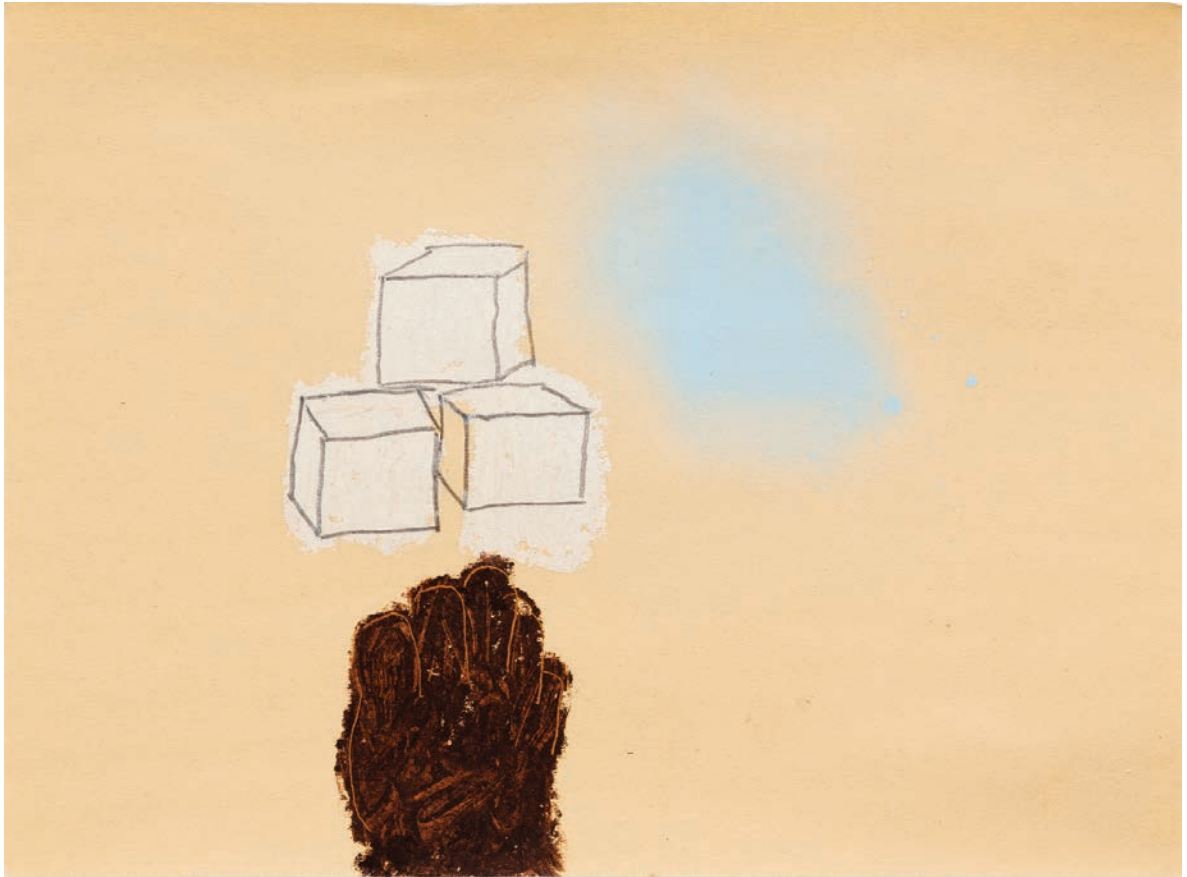
Retail Value: \$6,000

Opening Bid: \$3,600

Bruce Conner officially announced his retirement from the art world in 1999, at the culturally prescribed age of 65. But almost immediately, Conner-like inkblot drawings began appearing under the signatures of Emily Feather, Signed in Blood, Anonymous, and Anonymouse. Explaining that he had trained and paid these artists to make and exhibit artwork, Conner commended their decision to remain anonymous as it validated his goal of disrupting norms of artistic authorship and identity. Believing that a signature had become paramount to the artwork itself, at various times during his life Conner declined to sign his artworks or, instead of a traditional signature, signed them with his thumbprint or a drop of his own blood.

We know this artist only from five inkblot drawings completed in 2005. Most likely he/she was part of fellow-artist Bruce Conner's circle, evidenced not only from the comparable variety in their line - S.I.B.'s varies between very small, tightly constructed units and the more flowing, lyrical style seen in this example - but also from their shared and highly idiosyncratic practice of marking their identity with samples of their own blood.

LOT 77



MARCUS LESLIE SINGLETON

Ice Cubes, 2022

Paint Stick, Pencil, Spray Paint on Paper

9 x 11 inches (22.9 x 27.9 cm)

Courtesy of Marcus Leslie Singleton

Photo by Daniel Terna

Retail Value: \$1,500

Opening Bid: \$1,000

Marcus Leslie Singleton (b. 1990, Seattle) is based in Brooklyn. Singleton is a self-taught artist best known for his distinct figurative paintings that make pointed yet subtle observations. He creates paintings that depict life's routine moments—fishing, driving a car, having a conversation, smoking a cigarette or just hanging out. They aim to highlight the preciousness of life by celebrating Black life, culture, music, folklore, religion and tradition. His painting style, refined through trial and error over the last decade, has congealed into a recognizable visual language of simplified figures and forms in contrasting colors painted with lively brushstrokes. Above all, they are about Singleton's own life and experiences, his inner spirit, imagination, longings and fears. His paintings have been featured in recent solo and group exhibitions at September Gallery, Hudson, NY (2021); University Art Museum, Albany, NY (2021); Superposition Gallery, Amagansett, NY (2021); Steve Turner Gallery, Los Angeles, CA (2020); Journal Gallery, New York, NY (2020); SKAVO Gallery Brooklyn, NY (2020); TURN Gallery, New York, NY (2019); and Medium Tings, Brooklyn, NY (2018).

LOT 78



KIKI SMITH

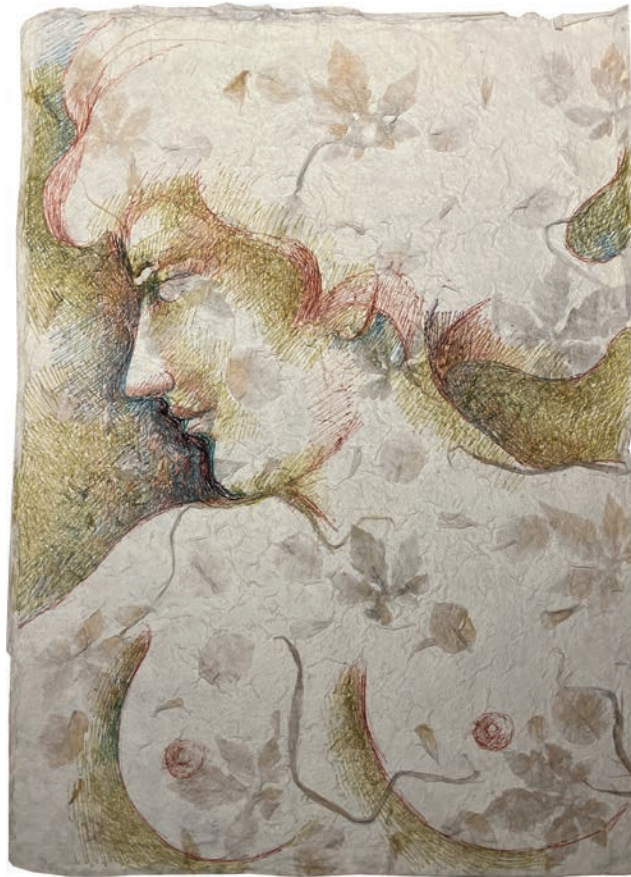
untitled (two birds), 2016
Crayon and graphite on kitakata paper
16 x 20 inches (40.6 x 50.8 cm)
Courtesy of the artist and Pace

Retail Value: \$25,000

Opening Bid: \$15,000

Kiki Smith (American, b. 1954, Nuremberg, Germany) lives and works in New York. Smith has been known since the 1980s for her multidisciplinary practice relating to the human condition and the natural world. She uses a broad variety of materials to continuously expand and evolve a body of work that includes sculpture, printmaking, photography, drawing and textiles. Smith has been the subject of numerous solo exhibitions worldwide including over 25 museum exhibitions. Her work has been featured at five Venice Biennales, including the 2017 edition. She is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and in 2017 was awarded the title of Honorary Royal Academician by the Royal Academy of Arts, London. Previously, Smith was recognized in 2006 by TIME Magazine as one of the "TIME 100: The People Who Shape Our World." Other awards include the Skowhegan Medal for Sculpture in 2000; the 2009 Edward MacDowell Medal; the 2010 Nelson A. Rockefeller Award, Purchase College School of the Arts; the 2013 U.S. Department of State Medal of Arts, conferred by Hillary Clinton; and the 2016 Lifetime Achievement Award from the International Sculpture Center, among others. She is an adjunct professor at NYU and Columbia University. The artist is represented by Pace Gallery, New York.

LOT 79



ANITA STECKEL

Untitled, n.d.

Ink on handmade paper with plant matter

22 x 16 inches (55.9 x 40.6 cm)

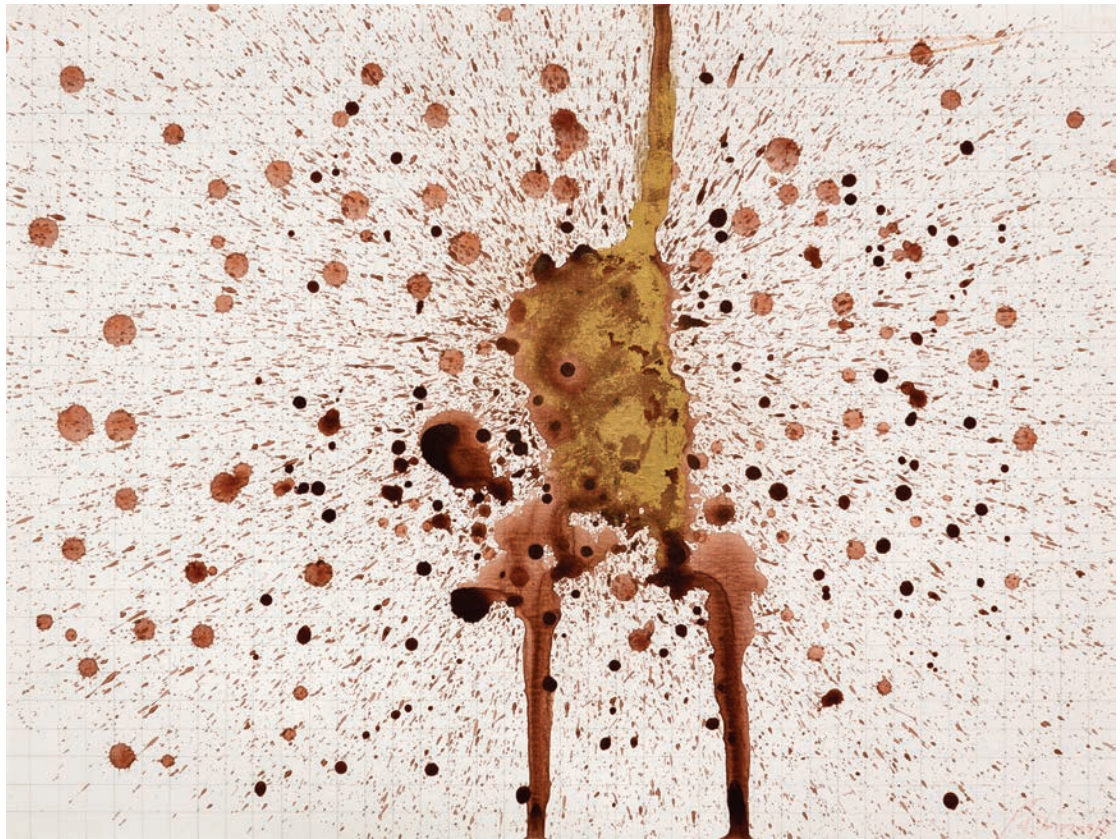
Courtesy of the Estate of Anita Steckel, Ortuzar Projects, New York,
and Hannah Hoffman Gallery, Los Angeles

Retail Value: \$8,000

Opening Bid: \$4,500

An artist, feminist, satirist, and unapologetic New Yorker, Anita Steckel (b. 1930, Brooklyn, New York; d. 2012, New York, New York) experimented liberally across various formats and media—from pencil and paint to collage, silkscreen, photocopying, and assemblage sculpture—to develop an ongoing critique of the sexism in Western art history and the prudishness of postwar American society. Her best-known works address taboo notions of female pleasure and eroticism, reflecting on women's experience of public space and modernity in the urban capital of the twentieth century. In response to calls demanding the cancellation of her 1972 solo exhibition at Rockland Community College on the grounds of obscenity, Steckel rallied her fellow female colleagues—including Louise Bourgeois, Judith Bernstein, Juanita McNeely, Joan Semmel, and Hannah Wilke—to create the Fight Censorship Group in protest of institutional double standards. "If the erect penis is not wholesome enough to go into museums," Steckel wrote, "It should not be considered wholesome enough to go into women." Steckel studied at Cooper Union and Alfred University, as well as the Art Students League of New York, where she taught from 1984 until her death. Recent solo exhibitions include *Anita Steckel: The Feminist Art of Sexual Politics*, Stanford Art Gallery, Stanford (2022) and *Legal Gender: The Irreverent Art of Anita Steckel*, Jacki Headley Art Gallery, California State University, Chico and Verge Center for the Arts, Sacramento (2018). The Estate of Anita Steckel is represented by Ortuzar Projects, New York and Hannah Hoffman Gallery, Los Angeles.

LOT 80



PAT STEIR

Untitled, 2004

Pencil, lascaux, pigment

unframed: 15 x 20 inches (38.1 x 50.8 cm)

framed: 18 1/2 x 23 1/2 inches (72.4 x 59.7 cm)

Courtesy of the artist

Retail Value: \$35,000

Opening Bid: \$21,000

Pat Steir (b. 1938, Newark, New Jersey) lives and works in New York. In the studio, Steir pours, splashes, throws, and drips paint onto vertically hung un-stretched canvases. Steir's practice embraces chance as a conceptual backbone for her work; the paintings form themselves through gravity and transform their own palette through the chemistry of the paint layers. Steir was the recipient of a Guggenheim Artist's Fellowship (1981), a National Endowment for the Arts Individual Artist's Grant (1973), an Honorary Doctorate of Fine Art from Pratt Institute (1991) and a Distinguished Alumni Award from Boston University (2001). She is a founding board member of Printed Matter in New York, and the landmark feminist journal, *Heresies*. Solo museum exhibitions include the Whitney Museum of American Art, New York (1997; 2010–11); *D'acqua e d'aria: Pat Steir, opere dal 1986 al 2003*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (2003); *Silent Secret Waterfalls: The Barnes Series*, Barnes Foundation, Philadelphia (2019); *Color Wheel*, Hirshhorn Museum and Sculpture Garden, Washington, DC (2019–21); and Long Museum West Bund, Shanghai (2021–22). Steir's work is included in major public collections around the world, including: The Metropolitan Museum of Art, NY; The Museum of Modern Art, NY; The National Gallery of Art, Washington, D.C.; The San Francisco Museum of Fine Arts, CA; The Solomon R. Guggenheim Museum, NY; The Tate Gallery, London; the Walker Art Center, MN; and the Whitney Museum of American Art, NY.

LOT 81



MAGDALENA SUAREZ FRIMKESS

Untitled, 2021

Pen and pencil on paper

11 x 8 1/2 inches (27.9 x 21.5 cm)

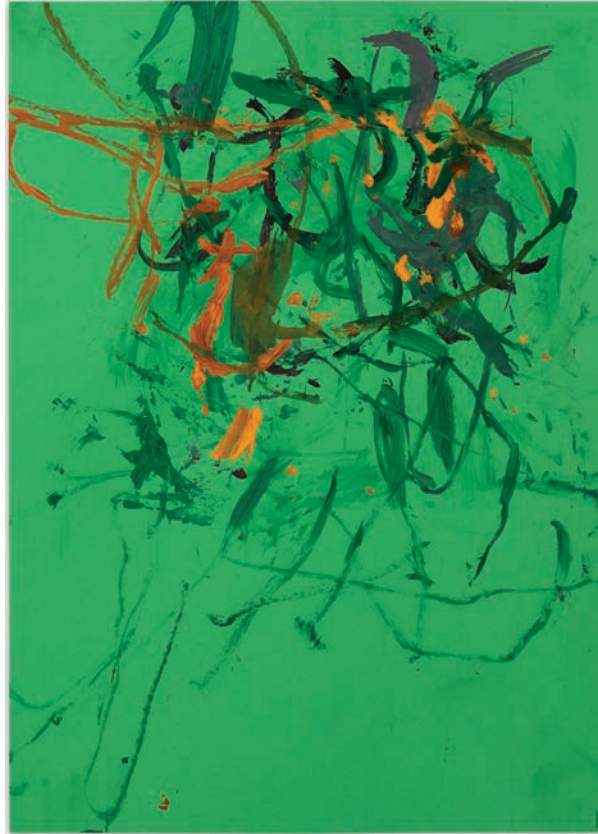
Photo by Greg Carideo

Retail Value: \$4,000

Opening Bid: \$2,400

Magdalena Suarez Frimkess (b. 1929 in Caracas, Venezuela) spent her youth engaging in a creative education at the School of Plastic Arts. She enrolled in the Pontifical Catholic University in Santiago, Chile to reignite and explore her interest for painting and sculpture, sometime after having started her family. In 1962, an American Fulbright professor from the University offered Suarez Frimkess a fellowship to study at the Clay Art Center in New York, which she accepted. She then met Michael Frimkess, who would become her partner and decades-long collaborator. Despite the reception of the couple's collaborative works, it wasn't until 2013, when she was 84 years old, that Magdalena Saurez Frimkess held her first ever solo exhibition at South Willard (Los Angeles). The following year, in 2014, she participated in the Hammer Museum's *Made in LA* and had a solo show at White Columns (New York). Suarez Frimkess will be the subject of a forthcoming institutional survey at the Los Angeles County Museum of Art, curated by Luis Blondet. Suarez Frimkess's works share her personal story as well as unparalleled representations of the socio-political times through which her career has endured. Much of her visual language features content varying from mythological motifs to pop culture iconography and advertisements, from both history and memory. She currently lives and works in Venice, California.

LOT 82



REGINALD SYLVESTER II

Directional 003, 2022

Acrylic on paper

25 1/4 x 19 1/2 inches (64.1 x 49.5 cm)

Courtesy of the artist and Maximilian William, London

Retail Value: \$8,000

Opening Bid: \$6,500

Reginald Sylvester II (b. 1987, Jacksonville, North Carolina) lives and works in Brooklyn, New York. Sylvester's sensibility draws from the media savvy gained from his time as a graphic designer, from a close knowledge of contemporary fashion, and from his historical grounding in Abstract Expressionist practices. He conceptualizes painting as a matter of finding, rather than spontaneously generating images, a practice rooted in Willem de Kooning's philosophy of painting as well as broader theological traditions. Biblical wisdom compels faith in the unseen with the promise that our passage from material to ethereal states will manifest as knowledge beyond mortal comprehension. Yet Sylvester's seeking through abstraction is rooted in social realities as well as spiritual practice. As images of victims of racist violence cycle through our media landscape with numbing regularity, refusing to figure the black body within exploitative systems of vision can constitute a radical act in itself. In May 2022, Sylvester opened his first solo institutional presentation in a North American museum in Charlotte, North Carolina at the Harvey B. Gantt Center for African-American Arts+Culture. He will participate in a group exhibition, *Monochrome Multitudes*, at the Smart Museum, Chicago, in 2022. Recent solo exhibitions include *CUTS*, Maximilian William (2022), *Feelin' Blue*, The Arts Club, London (2022), *With the End in Mind*, Maximilian William, London (2021); *NEMESIS*, Maximilian William, London (2019); and *The Rise and Fall of a People*, Fondazione Stelline, Milan (2017). The artist is represented by Maximilian William, London.

LOT 83



SHMUEL TAUROG

Untitled, 2022

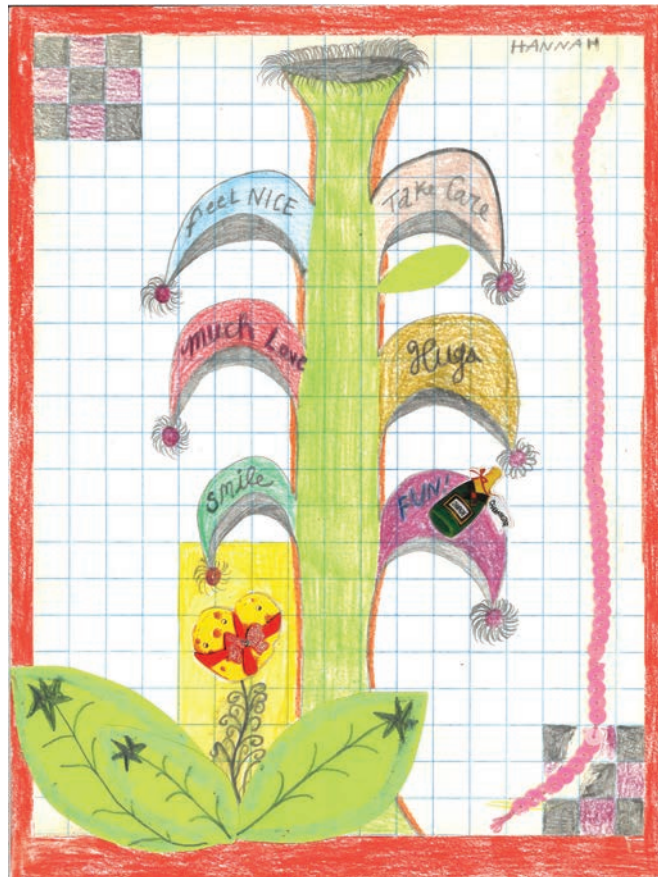
Opening Bid: \$250

Shmuel Taurog (b. 1978) is a dedicated artist and teacher, particularly sensitive to students with disabilities. Shmuel has lived in Brooklyn his entire life and firmly believes that art helps to improve health and well-being in all parts of life. For Shmuel, the exploration and making of art is like that of any artist: it is at the core of his being. He works in his own studio and at Summertime and has recently exhibited sculptural work at MoMA's Cullman Education Center.

Shmuel gathers a host of inspiration and organic matter from his many walks around New York City. These discoveries: tree branches, logs, flowers, and leaves are then incorporated in his three-dimensional works. The same elements are then introduced to his students who find new inspiration from the world around them. Shmuel also likes to combine dance and movement into his art making, creating remarkable performance art spectacles. Shmuel has been a member of Summertime Gallery since 2020, and is the current artist in residence in partnership with artist Margot Werner.

Summertime champions a more inclusive art world where artists with and without intellectual disabilities create and display work alongside one another. We strive to break down barriers that have made "outsiders" out of artists with disabilities. Founded in May of 2019, Summertime is a nonprofit art studio, gallery and residency located in Brooklyn. Summertime connects neurodiverse artists with the people and world around them, providing a platform to tell their stories, show their work and make money. For more information on Summertime: summertimegallery.com @summertimegallery

LOT 84



HANNAH TISHKOFF

Untitled, 2022

Opening Bid: \$250

Hannah Tishkoff is an artist and facilitator of creativity for all ages and abilities. They have worked as an Education Assistant for MoMA's department of community and access programs, a virtual arts coordinator for Caring Kind, NYC's largest Alzheimer's and Dementia care organization and most recently, as a teaching artist and mentor for Saori Arts NYC and Summertime Gallery. Their work as an artist is intimately tied to collaborations inspired by teaching and encourages embodied, sensory engagement for playful encounters with art and each other.

Summertime champions a more inclusive art world where artists with and without intellectual disabilities create and display work alongside one another. We strive to break down barriers that have made "outsiders" out of artists with disabilities. Founded in May of 2019, Summertime is a nonprofit art studio, gallery and residency located in Brooklyn. Summertime connects neurodiverse artists with the people and world around them, providing a platform to tell their stories, show their work and make money. For more information on Summertime: summertimegallery.com @summertimegallery

LOT 85



LUC TUYMANS

Untitled, 2017

Graphite on paper

Two images, each 24 1/4 x 28 1/4 inches (61.4 x 71.7 x 4 cm)

Courtesy of the artist and Zeno X Gallery

Retail Value: \$60,000

Opening Bid: \$50,000

Luc Tuymans (b. 1958, Mortsel, Belgium) lives and works in Antwerp, Belgium. Tuymans is an inheritor of the vast tradition of Northern European painting. At the same time, as a child of mid century Europe, his relationship to the medium is understandably influenced by photography, television, and cinema. Interested in the lingering effects of World War II on the lives of Europeans, Tuymans explores issues of history and memory, as well as the relationship between photography and painting, using a muted palette to create canvases that are simultaneously withholding and disarmingly stark. Drawing on imagery from photography, television, and film, his distinctive compositions make ingenious use of cropping, close-ups, framing, and sequencing, offering fresh perspectives on the medium of painting, as well as larger cultural issues. Tuymans has been featured in numerous solo exhibitions at prestigious institutions worldwide. Major presentations of his work include those held at Palazzo Grassi, Venice (2019); De Pont Museum, Tilburg, The Netherlands (2019); Museum aan de Stroom (MAS), Antwerp (2016), which traveled to the National Portrait Gallery, London (2016); Qatar Museums Gallery – Al Riwaq, Doha (2015); the Wexner Center for the Arts, Columbus, Ohio (2009), which traveled to San Francisco Museum of Modern Art, Dallas Museum of Art, Museum of Contemporary Art Chicago, and BOZAR – Palais des Beaux-Arts, Brussels; and Tate Modern, London (2004), which traveled to K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf. The artist joined Zeno X Gallery, Antwerp, in 1990.

LOT 86



FREDERICK WESTON

Blue Bathroom Blues, 1999

Mixed media collage

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

framed: 13 1/2 x 11 x 1 1/2 inches (34.3 x 27.9 x 3.8 cm)

Courtesy of Frederick Weston Estate and Gordon Robichaux, New York

Retail Value: \$7,500

Opening Bid: \$4,500

Frederick Weston (b. 1946, Memphis, TN, d. 2020, New York, NY) was a self-taught interdisciplinary artist working in collage, drawing, sculpture, photography, performance, and creative writing. From a young age, he collected and organized a vast encyclopedic archive of images and ephemera—related to fashion, the body, advertising, AIDS, and queer subjects—which he utilized in the creation of two- and three-dimensional works. Weston's selection of visual materials, as well as his composition and juxtaposition of these materials, imbue his collages and assemblages with a distinctly personal perspective. His collages are a form of visual poetry, which explore individualism and the ways in which identity is shaped by community. Having studied menswear design and marketing at the Fashion Institute of Technology, Weston looks to fashion as a place of expression and liberation which is less encumbered by race, gender, and class. He was a historian of popular music, gay nightlife, and black fashion, and these themes animate his portraits. Weston's first solo exhibition in New York, *Frederick Weston: Happening*, was presented at Gordon Robichaux, New York, in 2019. His work has been exhibited in numerous group exhibitions, including *Souls Grown Diaspora*, apexart, New York; *Frederick Weston: Blue Bedroom Blues*, Ace Hotel New York; *HEAVEN AND HELL*, Tom of Finland Foundation, Los Angeles; *Tag: Proposals on Queer Play and the Ways Forward*, Institute of Contemporary Arts at the University of Pennsylvania; and *Inside, Out Here* at La MaMa Galleria, New York. Gordon Robichaux, New York, represents the estate of the artist.

LOT 87



JONAS WOOD

Flowering Lithop, 2022

Gouache and colored pencil on paper

14 x 14 3/16 inches (35.6 x 36 cm)

Signed, titled and dated on verso

Courtesy of the artist

Photo by Marten Elder

Retail Value: \$50,000

Opening Bid: \$30,000

Jonas Wood (b. 1977, Boston) makes paintings that can be classified as a variety of different genres, including portraits, still lifes, landscapes, and interior scenes. In each of these, however, his work reflects an instantly recognizable vision of the contemporary world, as well as a personal approach to subject matter defined by his affinities and experiences.

Wood has been the subject of solo and two-person exhibitions at the Dallas Museum of Art (2019); Museum Voorlinden, Wassenaar, the Netherlands (with Shio Kusaka, 2017); and Hammer Museum, Los Angeles (2010). Other solo projects include *Still Life with Two Owls*, a monumental picture covering the façade of The Museum of Contemporary Art, Los Angeles (2016–2018); *Shelf Still Life*, High Line Billboard, High Line Art, New York (2014); and LAXART Billboard and Façade, LAXART, Los Angeles (2014). Recent group exhibitions include *Since Unveiling: Selected Acquisitions of a Decade*, The Broad, Los Angeles (2021–2022); *One Day at a Time: Manny Farber and Termite Art*, The Museum of Contemporary Art, Los Angeles (2018); and *Los Angeles: A Fiction*, Astrup Fearnley Museet, Oslo (2016). His work is in the permanent collections of institutions including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. He is represented by David Kordansky Gallery and Gagosian.

LOT 88A



LOT 88B



XIYADIE

Joy 乐, 2016

Papercut with water-based dye and Chinese pigments on Xuan paper
image: 10 5/8 x 10 5/8 inches (27 x 27 cm)
framed: 14 3/8 x 14 3/8 x 1 3/16 inches
(36.5 x 36.5 x 3 cm)

Courtesy of the artist

Retail Value: \$2,270

Opening Bid: \$1,362

Cave 洞, 2003

Papercut with water-based dye and Chinese pigments on Xuan paper
unframed: 10 5/8 x 10 5/8 inches (27 x 27 cm)
framed: 14 3/8 x 14 3/8 x 1 3/16 inches
(36.5 x 36.5 x 3 cm)

Courtesy of the artist

Retail Value: \$2,270

Opening Bid: \$1,362

Xiyadie (b. 1963, Shaanxi, China) is a self-taught traditional Chinese papercut artist who creates works with homoerotic themes to tell his own narrative of transformation. Xiyadie means “Siberian Butterfly”, a name the artist chose after his move to Beijing as a migrant worker in 2005, where he found an accepting community in the burgeoning gay subcultural scene. As he relates, the Siberian Butterfly is a northern creature, surviving in the harshest conditions and maintaining its vanity and pursuit of freedom in an environment that does not lend political agency or representation to queer-identifying people. In the late 1980s, Xiyadie’s native Shaanxi Province was a center for the preservation of folk arts including papercutting, which originated in the Eastern Han Dynasty (25–220 CE). Xiyadie subverts this historical form by depicting scenes of queer eroticism, where human beings are fused with nature, and gay virility combines with the fertility of gardens and animal life. Due to the thinness of Chinese rice paper traditionally used for this craft, each work is made in editions, though the artist also works with materials like newspaper and silk, intricately cut and dyed by hand. Xiyadie was a participating artist in *Spectrosynthesis: Asian LGBTQ Issues and Art Now* at BACC, Bangkok (2019) and MOCA, Taipei (2017). His works have also been shown at Ujazdowski Castle Centre for Contemporary Art, Warsaw; Long March Space, Beijing (2019); Ljubljana Biennial of Graphic Arts (2019); and Gwangju Biennale (2018); Nome Gallery, Berlin (2018); and Para Site, Hong Kong (2017). Xiyadie’s work will be the subject of a solo exhibition at The Drawing Center in February, 2023.

LOT 89



ART SPIEGELMAN

A Tennessee Waltz (8.31.22), 2022

Watercolor and pen

12 1/2 x 9 1/4 inches (31.75 x 23.5 cm)

Courtesy of the artist

Copyright Art Spiegelman, do not reproduce

Retail Value: \$20,000

Opening Bid: \$20,000

Art Spiegelman (b. 1948, Lives and works in New York City) is one of America's most prominent comic artists, and comics historians who is also an editor of the pivotal underground commix magazines *Arcade* and *Raw*. His book length graphic memoir of his father's Holocaust experiences, *Maus* published in 1991 revolutionized both the medium of comics as well as the genres of graphic novel and memoir. It won a Pulitzer prize in 1992 and continues to be one of the most popular and most recommended publications on the Holocaust.

In early 2022, McMinn County in Tennessee included *Maus* on a list of books to be banned from school libraries in the district, a chilling and ironic move given the subject matter of the book which only served to draw renewed attention to this seminal text. Although Spiegelman is best known for *Maus*, he has been an active advocate for and scholar of comics and underground commix for four decades, working with underground commix artists such as Robert Crumb and Bill Griffith, Lynda Barry, Chris Ware, and Gary Panter among many others.

LOT 90



TUNJI ADENIYI-JONES

Untitled, 2022

Watercolor, gouache, and ink on paper

unframed: 16 x 11 1/2 inches (40.6 x 29.2 cm)

framed: 19 x 14 1/2 inches (48.3 x 36.8 cm)

Courtesy of the artist and Nicelle Beauchene Gallery, New York

Retail Value: \$18,000

Opening Bid: \$10,800

Tunji Adeniyi-Jones (b. 1992, London, England) lives and works in New York, NY. Recent solo exhibitions include White Cube, London and Paris; Morán Morán, Los Angeles; Charleston, East Sussex, UK; and Nicelle Beauchene Gallery, New York. He is currently included in the traveling exhibition *Young, Gifted, and Black: The Lumpkin-Bocuzzi Family Collection*. Recent solo and group exhibitions include the Dakar Biennale, Senegal; Public Art Fund, New York; Morán Morán, Los Angeles; Venus Over Manhattan, New York; Clima, Milan; and Deitch Projects, Los Angeles.

Adeniyi-Jones's work can be found in the public collections of the Birmingham Museum of Art, Alabama; ICA Miami, Florida; MOCA Los Angeles, California; Nasher Museum of Art at Duke University, North Carolina; Nelson-Atkins Museum of Art, Kansas City, Missouri; Pérez Art Museum Miami, Florida; and Dallas Museum of Art, Texas, among others. He was an inaugural recipient of the Black Rock Residency, Dakar, Senegal, and was named a Forbes 30 Under 30 Artist of 2020.

Board of Directors

Andrea Crane, *Co-Chair*
Amy Gold, *Co-Chair*
Stacey Goergen, *Treasurer*
Dita Amory, *Secretary*

Frances Beatty Adler
Valentina Castellani
Brad Cloepfil
Harry Tappan Heher
Priscila Hudgins
Rhiannon Kubicka
Iris Z. Marden
Adam Pendleton
David M. Pohl
Nancy Poses
Almine Ruiz-Picasso
Jane Dresner Sadaka
David Salle
Curtis Talwst Santiago
Joyce Siegel
Amy Sillman
Galia Meiri Stawski
Rirkrit Tiravanija
Barbara Toll
Jean-Edouard van Praet d'Amerloo
Waqas Wajahat
Isabel Stainow Wilcox
Linda Yablonsky

Eric Rudin, *Emeritus*

Staff

Laura Hoptman, *Executive Director*
Olga Valle Tetkowski, *Deputy Director*
Rebecca Brickman, *Director of Development*
Claire Gilman, *Chief Curator*
Allison Underwood, *Director of Communications*
Aimee Good, *Director of Education and Community Programs*
Rebecca DiGiovanna, *Administrative Manager*
Rosario Güiraldes, *Associate Curator*
Isabella Kapur, *Curatorial Associate*
Valerie Newton, *Senior Manager of Retail and Visitor Experience*
Anna Oliver, *Visitor Services Associate*
Tiffany Shi, *Development Manager*
Kate Robinson, *Registrar*
Peter Ahlberg, *Lead Designer*
Joanna Berman Ahlberg, *Managing Editor*
Lucia Zezza, *Bookstore Manager*
Aaron Zimmerman, *Operations Manager & Head Preparator*
Mark Zubrovich, *Visitor Services Associate*

