

2019 Benefit Art Auction

MUSEUM OF CONTEMPORARY ART CHICAGO

How to Preview and Bid on the MCA Chicago's 2019 Benefit Art Auction

- 1 Review the enclosed list of artists.
- 2 Register on Artsy to preview and bid on the works of art online beginning Friday, November 1, 2019, at artsy.net/mcaartauktion2019.
- 3 Schedule to bid live by phone by contacting Senior Director of Development Gwendolyn Perry Davis, at 312-799-3509 or GPDavis@mcachicago.org, before 10 am central standard time on Friday, November 8, 2019.
- 4 Preview the works of art in person at the MCA during the museum's public hours, Tuesday–Saturday, November 12–16, 2019.
- 5 Purchase a table or ticket online at mcachicago.org/artauktion2019 and join us Saturday, November 16, 2019, at 6:30 pm to bid live in person!

2019 Benefit Art Auction	6:30 pm	Cocktails and Silent Auction
Saturday, November 16, 2019	8 pm	Dinner
Museum of Contemporary Art Chicago 220 E Chicago Ave	8:30 pm	Live Auction with Oliver Barker, Senior Director, Chairman, Sotheby's Europe

Co-chairs
Cari B. Sacks
Kenneth C. Griffin

RSVP online at
[mcachicago.org/
artauction2019](http://mcachicago.org/artauction2019).

Bid online beginning November 1 at artsy.net/mcaartauuction2019. See back cover for more details.

Generously sponsored by: **Sotheby's**

WELCOME

Welcome to the 2019 Benefit Art Auction!

It is with enthusiastic pride and eager anticipation that we share with you this catalogue of stunning contemporary artworks to be auctioned on Saturday, November 16, 2019, benefiting the MCA Chicago. We are thrilled that MCA Trustees Cari B. Sacks and Kenneth C. Griffin have served as this year's Benefit Art Auction co-chairs, and doubly so to welcome back Oliver Barker, Senior Director, Chairman, Sotheby's Europe, as our auctioneer. Sotheby's continues to play an integral role in making this MCA tradition a lively and successful event. Each of the contributing artists and their gallery representatives have offered no less than a piece of themselves toward the museum's pursuit of aesthetic and intellectual heights. For this you have our heartfelt gratitude.

Since our last auction in 2015, the MCA has realized an evolution of both its institutional initiatives and physical spaces, following a lauded renovation that transformed 12,000 square feet within the building into admission-free gathering spaces. This investment in a more generous and hospitable place for our public coincided with our fiftieth anniversary in 2017. As part of our conception for these new public spaces, we also kicked off a five-year initiative for free admission to all visitors age eighteen and under, and added evening hours on Tuesdays and Fridays. On our main floor, the Commons places artistic and civic exchange at the heart of the museum to encourage formal and informal dialogue as well as interactions among artists, visitors, and communities. Just above the Commons and overlooking Lake Michigan, a new learning wing includes state-of-the-art classrooms that host workshops for all ages.

The Benefit Art Auction is an essential part of realizing the MCA's ardent commitment to creating exhibitions and programs that champion revelatory art and spark civic transformation. We are currently poised to make the next leap in strengthening Chicago's creative and social fabric, and we will continue to serve as a model to contemporary art museums everywhere. In 1968 the MCA held its very first Benefit Art Auction against a backdrop of social tumult in Chicago and the greater United States, and the event became the original in a rich history of art museums looking to works of art as sources for funds to benefit institutional ideals. In this crucial moment we are honored to present a collection of works made by the world's most influential artists of the day to support the MCA's mission.

Please accept our sincere gratitude as we say thank you for joining us, and we wish you the best of luck at the auction block!



Michael O'Grady
Chair of the Board of Trustees



Madeleine Grynsztejn
Pritzker Director

FROM THE CO-CHAIRS

We are delighted to share an incredible selection of artworks with the MCA's most passionate supporters! Anticipation is high this year, as we traveled across the world to find the most thought-provoking and captivating artworks being made right now—many by artists whose works have been shown in the MCA's galleries.

The Benefit Art Auction fuels opportunities for MCA programs and exhibitions that make it one of the museum's most significant fundraising events. It is a privilege and honor to serve as co-chairs of this MCA tradition—a smashing success, in no small part due to partnerships with an invaluable group of artists and galleries, dedicated MCA staff, and enthusiastic donors and collectors.

To the ninety artists represented on the following pages, we extend our deep appreciation for your creativity, vision, and inspiration—we remain in awe of the way you see the world, which, in turn, helps us to see the world anew. And to the sixty-eight dealers and galleries that worked in lockstep with us to present the artworks offered, we continue to be grateful for your dedication to the MCA and for the ways you move the art world forward every day.

The museum will be teeming with art and energy on November 16. We hope you enjoy this opportunity to acquire a spectacular work of contemporary art to live with for years to come!

Cari B. Sacks
Kenneth C. Griffin
MCA Trustees and Auction Co-chairs

A NOTE OF THANKS

The Board of Trustees is grateful to Pritzker Director Madeleine Grynsztejn, James W. Alsdorf Chief Curator Michael Darling, and the entire MCA staff for their extraordinary efforts to organize this special event.

MCA CHICAGO BOARD OF TRUSTEES

Chair

Michael O'Grady

Vice Chairs

Leslie Bluhm

King Harris*

Anne L. Kaplan*

Cari B. Sacks

Secretary

Nickol Hackett

Treasurer

Marquis D. Miller

Trustees

Sara Albrecht

Michael Alper

Sultan Al Qassemi

Rob Bellick

Julie Bernstein

Gerhard Bette

Marlene Breslow-

Blitstein

Marc Brooks

Michael Canmann

Ellen-Blair Chube

Carol Cohen

Nancy Crown

Dimitris Daskalopoulos

Robert H. Defares

Cheryl S. Durst

Stefan Edlis

Donald J. Edwards

Lois Eisen

Dr. Julius Few

Larry Fields

Nicholas Giampietro

James A. Gordon

Kenneth C. Griffin

Madeleine

Grynsztejn**

Jack Guthman

John B. Harris

William J. Hokin+

Cynthia Hunt

Liz Lefkowsky

Ron Levin

James H. Litinsky

Laura Keidan Martin

Sylvia Neil

Kate Neisser

Martin Nesbitt

Ashley Hemphill

Netzky

Jay Owen Jr.

Carol Prins

Eve Rogers

Joshua Rogers

Ilan Shalit

William Silverstein

Sara Szold

Nigel F. Telman

Ellen B. Wallace**

Dia S. Weil

Pedro Weiss

Ben Weprin

Helen Zell*

Life Trustees

Marilynn B. Alsdorf+

John D. Cartland*

Marshall Front

Helyn D. Goldenberg*

William Hood

Mary Ittelson*

Don Kaul

John C. Kern+

Sally Meyers Kovler*

Beatrice C. Mayer+

Penny Pritzker*

Dorie Sternberg

Daryl Gerber Stokols

Donna A. Stone

Marjorie Susman

Allen M. Turner*

Artist Trustee

Lorna Simpson

Emeritus Trustee

Jennifer Aubrey

*Past Chair

**Ex-Officio

+ In Memoriam

As of September 1, 2019

BENEFIT ART AUCTION COMMITTEE AND DONORS

Co-chairs

Cari B. Sacks and

Kenneth C. Griffin

Honorary Committee

Sara Albrecht

Leslie Bluhm and

David Helfand

Nancy and Steven

Crown

Marilyn and Larry

Fields

Liz and Eric Lefkowsky

Ashley Hemphill Netzky

and Pamela Netzky

Penny Pritzker and

Bryan Traubert

Michael J. Sacks

Helen and Sam Zell

Platinum Table Donors

Sara Albrecht

Leslie Bluhm and

David Helfand and

The Bluhm Family

Foundation

Nancy and Steven

Crown

Stefan Edlis and Gael

Neeson

Marilyn and Larry

Fields

Larry Gagosian

Andrea and Jim

Gordon, The

Edgewater Funds

Kenneth C. Griffin

Caryn and King Harris

Anne L. Kaplan

Kovler Family

Foundation

Liz and Eric Lefkowsky

James H. Litinsky

Ashley Hemphill Netzky

and Pamela Netzky

Carol Prins and John

Hart

Pritzker Traubert

Foundation

Cari and Michael Sacks

Karyn and Bill Silverstein

Zell Family Foundation

Patron Table Donors

Ellen-Blair Chube

Lois and Steve Eisen

and The Eisen Family

Foundation

Nancy and Nicholas

Giampietro

Eve Rogers - GRAFF

Stephanie and John

Harris

Dr. Anita Blanchard and

Martin H. Nesbitt

The Northern Trust

Lesley and Joshua Rogers

Rebekah and Ilan Shalit

Patron Ticket Donors

Susan and Michael

Canmann

Jack and Sandra

Guthman

Vicki and Bill Hood

Laura K. Martin

Shawna and Jay Owen

As of September 1, 2019

FROM THE AUCTIONEER

It is a great honor to serve as auctioneer for the 2019 Benefit Art Auction. The third time is the charm, as we like to say, and Sotheby's and I personally feel very close to the Museum of Contemporary Art Chicago. We deeply admire the extraordinary work the MCA does to create one of the great museums of the world.

On behalf of the entire Sotheby's team, I extend congratulations and appreciation to the 2019 Benefit Art Auction Co-chairs, Cari B. Sacks and Kenneth C. Griffin, for your generosity and dedication to this year's auction. I thank Madeleine Grynsztejn, Pritzker Director, and Michael Darling, James W. Alsdorf Chief Curator, for your steadfast commitment to living artists.

It is a true privilege to travel from London to conduct what our friend Helyn Goldenberg started more than fifty years ago, the first museum-produced art auction. I look forward to supporting the museum with the sale of these incredible works. We thank the artists and their dealers for their generosity. Bid with your hands and your hearts, and let's make this a record year to support the MCA.

Oliver Barker
Senior Director, Chairman, Sotheby's Europe

CONDITIONS OF SALE

The property offered in this sale will be offered and sold by the Museum of Contemporary Art (the "Charity"), a 501(c)(3) entity. Any questions should be directed to the Charity and not to Sotheby's, Inc., ("Sotheby's"), which serves merely as auctioneer for the Charity in conducting the auction sale and participates on the following terms and conditions, as amended by any posted notices or oral announcements during the sale, which govern the sale of all the property offered at the auction:

1. (a) Neither Sotheby's nor the Charity assume any risk, liability or responsibility for the authenticity of the authorship of any property offered at this auction (that is, the identity of the creator or the period, culture, source or origin, as the case may be, with which the creation of any property is identified).

(b) ALL PROPERTY IS SOLD "AS IS" AND NEITHER SOTHEBY'S NOR THE CHARITY MAKES ANY REPRESENTATIONS OR WARRANTIES OF ANY KIND OR NATURE, EXPRESSED OR IMPLIED, WITH RESPECT TO THE PROPERTY, AND IN NO EVENT SHALL EITHER OF THEM BE RESPONSIBLE FOR THE CORRECTNESS OF ANY CATALOGUE OR NOTICES OR DESCRIPTIONS OF PROPERTY, NOR BE DEEMED TO HAVE MADE, ANY REPRESENTATIONS OR WARRANTY OF PHYSICAL CONDITION, SIZE, QUALITY, RARITY, IMPORTANCE, GENUINENESS, ATTRIBUTION, AUTHENTICITY, PROVENANCE OR HISTORICAL RELEVANCE OF THE PROPERTY. No statement in any catalogue, notice or description or made at the sale, in any bill of sale invoice or elsewhere, shall be deemed such a representation or warranty or any assumption of liability. Neither Sotheby's nor the Charity makes any representation or warranty, expressed or implied, as to whether the purchaser acquires any copyrights, including without limitation, reproduction rights in the property. Prospective bidders should inspect the property before bidding to determine its condition, size and whether or not it has been repaired or restored.

2. Any property may be withdrawn by Sotheby's or the Charity at any time before the actual sale without any liability therefore.

3. Sotheby's and the Charity reserve the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to reoffer and resell the article in dispute. If any dispute arises after the sale, the Charity's sale records shall be conclusive in all respects.

4. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.

5. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot subject to all of the conditions set forth herein and thereupon: (a) assumes the full risk and responsibility thereof (including without limitation damage to frames or glass covering objects or any other container, and handling, shipping and insurance thereof); (b) will sign a confirmation of purchase thereof; and (c) will pay the full purchase price therefore or such part as the Charity may require.

6. Purchased lots will not be released the evening of the auction and pick-up must be scheduled from the Charity at 220 East Chicago Avenue from Tuesday, November 19, 2019, from 9 a.m. to 5 p.m. to Wednesday, November 27, 2019, from 9 a.m. to 5 p.m. Verification of payment is required at the time of pick up. If property is not removed from the Charity by the purchaser at his/her expense by Wednesday, November 27, 2019, at 5 p.m., property will be sent to an off-site storage facility at the account, risk, and expense of the purchaser, and such charges will then be added to the purchase price of the object. If the foregoing conditions and other applicable conditions are not complied with, in addition to other remedies available to the Charity by law, including, without limitation, the right to hold the purchaser liable for the bid price, the Charity at its option, may either: (a) cancel the sale; or (b) resell the property on three days notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for payment of any deficiency, all other charges due hereunder and incidental damages.

7. Any checks should be payable to the Charity and not to Sotheby's. Payment by Visa, MasterCard, American Express, or Discover will be subject to a service charge. A processing fee of 3% will be charged to all American Express, Discover, MasterCard, or Visa transactions over \$25,000. One hundred (100%) of the proceeds shall be distributed to the Charity.

8. All lots are offered for sale subject to a reserve, which is the confidential minimum price below which such lot will not be sold. Sotheby's may implement such reserve by bidding up to the reserve on behalf of the Charity.

ABSENTEE BIDS

If you are unable to attend the Benefit Art Auction in person, and wish to place bids on Live Auction works, you may give the Charity instructions to bid on your behalf. The Charity representatives will then try to purchase the live lot(s) of your choice for the lowest price possible, and never for more than the top amount indicated. Please note that the Charity offers this service as a convenience to patrons who are unable to attend the Auction. Although we will make every effort, the Charity will not be responsible for error or failure to execute bids.

Placing Absentee Bids

Absentee bids may be placed on any live Auction items either in person during the preview Tuesday-Saturday, November 12-16, 2019, at 220 East Chicago Avenue, or by telephone before 10 am central standard time on Friday, November 8, 2019, by contacting Senior Director of Development Gwendolyn Perry Davis at 312-799-3509 or GPDavis@mcachicago.org. Telephone bids must be followed by written confirmation by signed letter or fax and must include a credit card number, expiration date, and signature. A representative of the Charity will confirm your absentee bid by fax or letter. In order for an absentee bid to be valid, you must have written confirmation from the Charity of its receipt. If you do not receive written confirmation of an absentee bid, please contact Gwendolyn Perry Davis by 10 am central standard time on Friday, November 15, 2019. Bids placed by telephone are accepted only at the Charity's discretion and at the caller's risk.

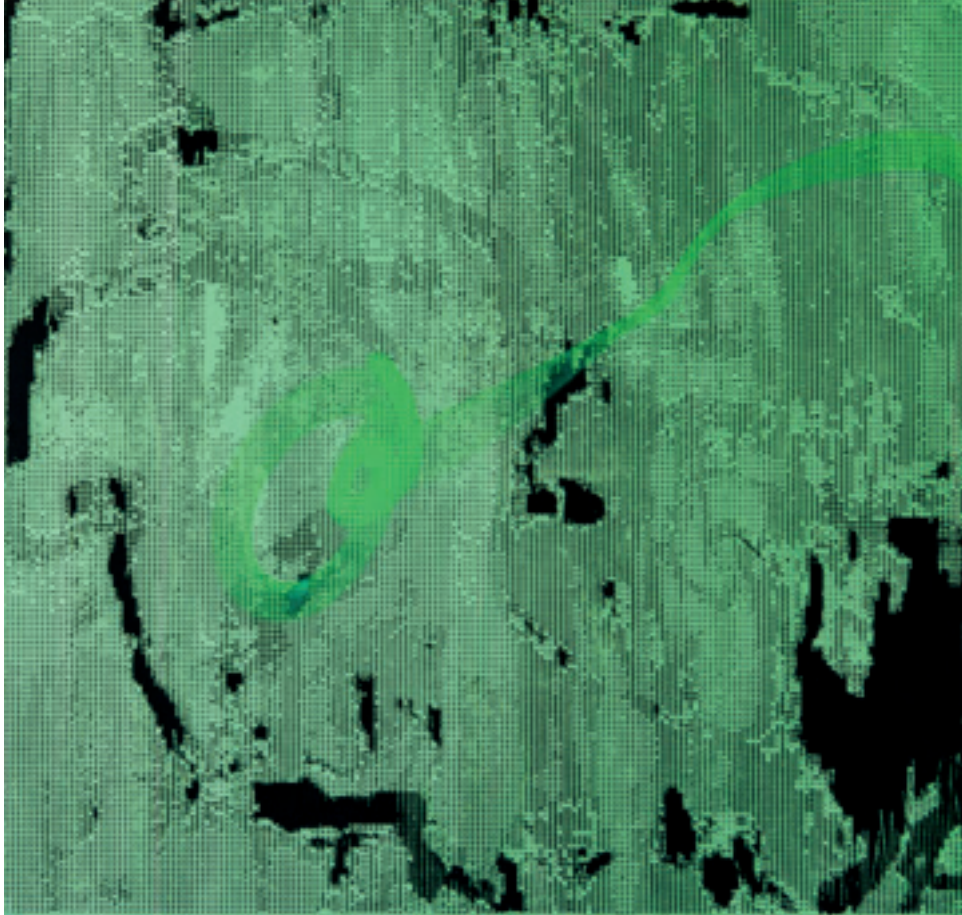
When placing an absentee bid, be sure to indicate accurately the live lot number(s), description(s), and maximum price you are willing to pay for each lot. Always indicate a "maximum limit", the largest amount that you would bid if you were attending the Auction yourself. Alternative bids should be indicated by using the word "OR" between live lot numbers. Thus, if your early bids are unsuccessful, we will continue to execute bids for alternative live lots until a bid is successful.

Please place your bids as early as possible. In the event of identical bids, the one received earliest will take precedence. Successful bidders will be notified and invoiced following the Benefit Art Auction.

DONORS OF ART

1301PE: Petra Cortright (p. 25)	Facility Foundation and Jack Shainman Gallery: Nick Cave (p. 15)	Kavi Gupta: José Lerma (p. 72)	Perrotin: Iván Argote (p. 36), John Henderson (p. 60), Leslie Hewitt (p. 62), Takashi Murakami (p. 20)	Shulamit Nazarian: Naudline Pierre (p. 84)
Alan Koppel Gallery: John Baldessari (p. 38)	Gagosian: Richard Prince (p. 19)	Lévy Gorvy: Terry Adkins (p. 30)	Peter Freeman, Inc.: Thomas Schütte (p. 91)	Sies + Höke: Federico Herrero (p. 61)
Alexander and Bonin: Jonathas de Andrade (pp. 32–33)	Galerie Buchholz: Simon Denny (p. 50)	M. LeBlanc: James Krone (p. 71)	Petzel and Corbett vs. Dempsey: Charline von Heyl (p. 13)	Simone Subal Gallery: B. Ingrid Olson (p. 81)
Andrew Kreps and Vielmetter Los Angeles: Andrea Bowers (p. 40)	Galerie Jocelyn Wolff: Miriam Cahn (p. 43)	Maccarone: Trulee Hall (p. 56), Danny McDonald (p. 77)	Philip Martin Gallery: Kwame Brathwaite (p. 41), Katy Cowan (p. 48)	Stephen Friedman Gallery: Yinka Shonibare CBE (p. 24)
Anton Kern Gallery and Corbett vs. Dempsey: Brian Calvin (p. 44)	Galerie Lelong & Co.: Nancy Spero (p. 97)	Marian Goodman Gallery: Pierre Huyghe (p. 67)	Pilar Corrias Gallery and Regen Projects: Christina Quarles (p. 87)	Tanya Bonakdar Gallery: Ernesto Neto (p. 79)
Aspect/Ratio: Iris Bernblum (p. 39) and Erin Hayden (p. 59)	Garth Greenan Gallery: Howardena Pindell (p. 17)	Marianne Boesky Gallery: Julia Dault (p. 49), William J. O'Brien (with Shane Campbell Gallery) (p. 80)	The Third Line and Helena Anrather Gallery: Farah Al Qasimi (p. 31)	
Blum & Poe: Friedrich Kunath (p. 22)	Gavin Brown's Enterprise: Arthur Jafa (p. 69)	Mendes Wood DM: Sonia Gomes (p. 54)	Various Small Fires: Joshua Nathanson (p. 78)	
Bortolami: Ben Schumacher (p. 90)	Greene Naftali Gallery: Jacqueline Humphries (p. 12)	Metro Pictures and Altman Siegel: Trevor Paglen (p. 83)	Victoria Miro: Sarah Sze (p. 98)	
Carrie Secrist Gallery: Andrew Holmquist (p. 65)	Courtesy of Kenneth C. Griffin: Sam Gilliam (p. 18), John Houck (p. 66), Margo Wolowiec (p. 103)	Michael Benevento: Martin Soto Climent (p. 96)	Private collection: Theaster Gates (p. 16)	Vielmetter Los Angeles: Edgar Arceneaux (p. 35), Stanya Kahn (p. 70)
David Castillo Gallery: Xaviera Simmons (p. 95)	Gypsum Gallery: Basim Magdy (p. 74)	Mitchell-Innes & Nash: Pope.L (p. 85)	Regards: Judith Geichman (p. 53)	Virgil Abloh (p. 29)
David Kordansky Gallery: Kathryn Andrews (p. 34), Rashid Johnson (with Hauser & Wirth) (p. 14), Calvin Marcus (p. 75), Torbjørn Rødland (p. 88), Michael Williams (p. 101)	Hal Fischer (p. 52)	moniquemeloche: Brendan Fernandes (p. 51), Dan Gunn (p. 55)	Regen Projects: Catherine Opie (p. 82), James Welling (p. 99)	Volume Gallery: Ross Hansen (p. 57), Thaddeus Wolfe (p. 102)
David Zwirner: Lisa Yuskavage (p. 21)	Hauser & Wirth: Lorna Simpson (p. 23)	Night Gallery: Paul Heyer (p. 63)	Rhona Hoffman Gallery: Emily Jacir (p. 68), Amanda Williams (p. 100)	Western Exhibitions: Elijah Burgher (p. 42), Jessica Campbell (p. 45)
DOCUMENT, Team Gallery, and Vielmetter Los Angeles: Paul Mpagi Sepuya (p. 92)	James Cohan: Elias Sime (p. 93)	Overduin & Co.: Puppies Puppies (Jade Kuriki Olivo) (p. 86)	Richard Gray Gallery: David Hockney (p. 64)	White Cube: Michael Armitage (p. 37)
	Jessica Silverman Gallery: Matthew Angelo Harrison (p. 58), Matt Lipps (with Marc Selwyn Fine Art) (p. 73)	PATRON: Alex Chitty (p. 47), Melanie Schiff (p. 89)	Sadie Coles HQ: Michele Abeles (p. 28)	Courtesy of Lauren Wittels: Christopher Wool (p. 104)
			Salon 94: Judy Chicago (with Jessica Silverman Gallery) (p. 46), Laurie Simmons (p. 94)	As of August 1, 2019

LIVE AUCTION



JACQUELINE HUMPHRIES

Untitled, 2019
Oil on linen
38 x 40 inches (96.5 x 101.6 cm); unique

Courtesy of the artist and Greene Naftali,
New York
Estimated value: \$75,000–95,000

Photo: Courtesy of the artist and Greene Naftali, New York,
by Zeshan Ahmed

Since the mid-1990s Jacqueline Humphries (American, b. 1960) has combined fluid gesture with hard-edge geometry to create compelling conceptual paintings. Addressing our changing culture in her recent oeuvre, she has manipulated digital technologies as a tool to create works that elude accurate photography, transcending the screens of our devices and confronting the viewer, demanding to be seen. Recent presentations of her work include solo exhibitions at the Dia Art Foundation: The Dan Flavin Art Institute, Bridgehampton, New York (2019); Greene Naftali, New York (2017); Carnegie Museum of Art, Pittsburgh (2015); Contemporary Art Center New Orleans, New Orleans (2015); Stuart Shave/Modern Art, London (2014); Greene Naftali, New York (2012); and Williams College Museum of Art, Williamstown (2006).



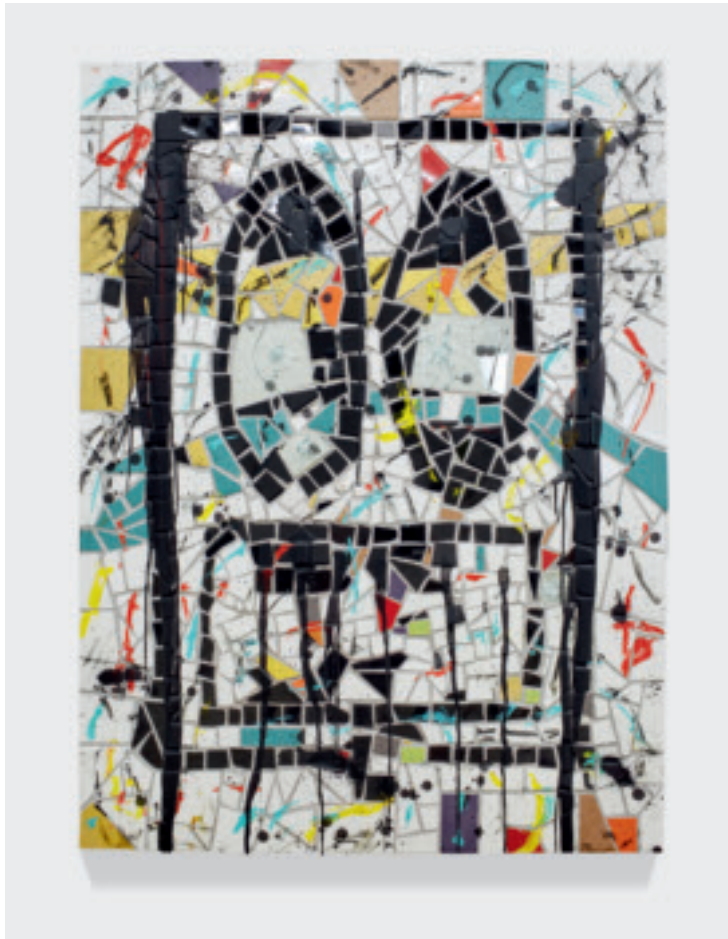
CHARLINE VON HEYL

Long Swim Home, Girl, 2019
Acrylic and fabric on linen
60 x 50 inches (152.4 x 127 cm); unique

Courtesy of the artist; Petzel, New York;
and Corbett vs Dempsey, Chicago
Estimated value: \$150,000–200,000

Photo: Courtesy of the artist and Petzel, New York;
photo by Jason Mandella

Charline von Heyl (German, b. 1960) studied at the Hochschule für bildende Künste Hamburg and the Kunstakademie Düsseldorf, and participated in the Cologne art scene in the 1980s before moving to New York in 1995. She is a painter whose practice encompasses drawing, printmaking, and collage. Her work has been featured in several survey museum exhibitions, most recently at the Hirshhorn Museum, Washington, DC; Museum Dhont Dhaenens, Deurle, Belgium; and Deichtorhallen, Hamburg. Her work can also be found in museum collections around the world. Von Heyl lives and works in New York and Marfa, Texas.



RASHID JOHNSON

Untitled Broken Men, 2019

Ceramic tile, mirror tile, spray enamel, oil stick, black soap, and wax
 50 x 38 ¼ x 2 ½ inches (127 x 97.1 x 6.4 cm);
 unique

Courtesy of the artist, Hauser & Wirth,
 and David Kordansky Gallery, Los Angeles
 Estimated value: \$200,000–300,000

Photo: Martin Parsekian

One of his generation's leading voices in conceptual art, Rashid Johnson (American, b. 1977) was recently the subject of solo exhibitions at Museo Tamayo, Mexico City; the Aspen Art Museum, Colorado; Kemper Museum of Contemporary Art, Kansas City (traveled to the Milwaukee Art Museum); Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy; and the Drawing Center, New York. The MCA is proud to have inaugurated its Ascendant Artist series with Johnson's work in 2012. His varied work, comprising painting, sculpture, photography, and performance, is held in the collections of many leading art museums. Johnson directed the 2019 HBO Film adaptation of Richard Wright's novel *Native Son* (1940).



NICK CAVE

Soundsuit, 2011

Mixed media including beaded and sequined garments, fabric, metal, and mannequin
99 x 26 x 15 inches (251.5 x 66 x 38.1 cm); unique

Courtesy of Nick Cave, Facility Foundation,
and Jack Shainman Gallery

Estimated value: \$100,000–150,000

Photo: © Nick Cave, courtesy of the artist and Jack Shainman
Gallery, New York, photo by James Prinz Photography

Nick Cave (American, b. 1959) is an artist, educator, and foremost, a messenger, who works between visual and performing arts through a range of media including sculpture, installation, video, sound, and performance. Cave is well known for his *Soundsuits*, sculptural forms at the scale of his body, masking and creating a second skin to conceal race, gender, and class, and force viewers to look without judgment. Recent institutional projects include traveling international solo exhibitions *Nick Cave: Feet* and *Until*. His work is held in public collections internationally. Cave is Professor and Department Chair, Fashion Design, at the School of the Art Institute of Chicago. A portion of the proceeds from the sale of this work will be donated to Facility Foundation.



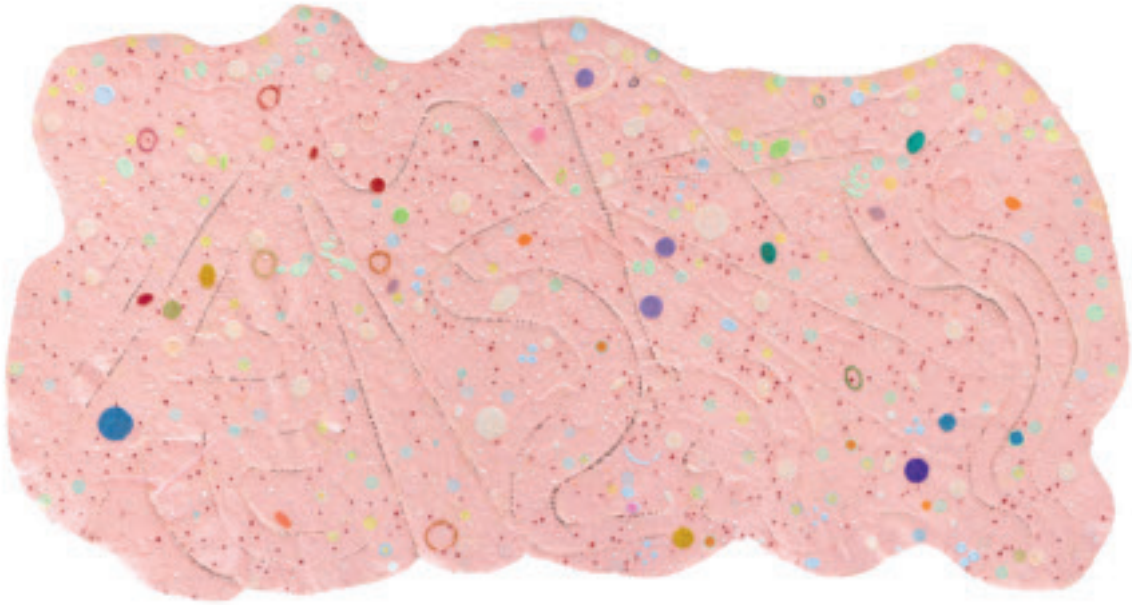
THEASTER GATES

Civil Tapestries IV, 2011
Decommissioned hoses and wood
50 x 28 x 2 inches (127 x 71.1 x 5.1 cm); unique

Courtesy of private collection
Estimated value: \$225,000–275,000

Photo: Nathan Keay, © MCA Chicago

Theaster Gates (American, b. 1973) lives and works in the city where he was born, Chicago. Gates makes work focused on racism and poverty in the United States, using his art to effect change for marginalized communities. His practice is grounded in African American history and culture and is intricately tied to his experience growing up on Chicago's South Side. Themes such as slavery, industrial exploitation, and the Civil Rights Movement all figure prominently in his sculptures, installations, and performances, into which he incorporates found materials like fire hoses. Gates has received numerous awards and fellowships, and has been the focus of solo exhibitions internationally.



HOWARDENA PINDELL

Carnival: Rio Samba School, Brazil, 2018-19
Mixed media on canvas
41 x 83 inches (104.1 x 210.8 cm)
Signed and dated, verso

Courtesy of the artist and Garth Greenan
Gallery, New York
Estimated value: \$200,000-300,000

Photo: Nathan Keay, © MCA Chicago

In 2018 the MCA organized a major retrospective of the multivariable work of artist and activist Howardena Pindell (American, b. 1943). Born in Philadelphia, Pindell studied painting at Boston University and Yale University, worked for twelve years (1967-79) in the Department of Prints and Illustrated Books at the Museum of Modern Art, New York, and then joined the faculty at the State University of New York, Stony Brook, where she is now a full professor. Pindell's vibrant mixed-media oeuvre explores color, texture, and structure, while addressing urgent topics of racism and feminism. Throughout her career, Pindell has exhibited extensively. Her MCA retrospective traveled to Virginia Museum of Fine Arts, Richmond, and Rose Art Museum, Waltham, Massachusetts.



SAM GILLIAM

B Series 6, 2015

Pigment-based ink on handmade paper
 53 x 27 ½ inches (134.6 x 69.9 x 3.8 cm); framed:
 55 x 29 ½ x 1 ½ inches (140 x 74.9 x 3.8 cm);
 unique

Courtesy of Kenneth C. Griffin
 Estimated value: \$100,000–150,000

Photo: Lee Thompson, courtesy of David Kordansky Gallery,
 Los Angeles

Renowned for his lyrical abstractionist works, Sam Gilliam (American, b. 1933) has been a seminal figure in contemporary art since the 1960s. Last year, he was the subject of a retrospective solo exhibition at Kunstmuseum Basel, Switzerland. He has also been the subject of exhibitions at the Corcoran Gallery of Art, Washington, DC; The Studio Museum in Harlem, New York; and the Museum of Modern Art, New York, among many other institutions. A long-term installation of Gilliam's paintings opened at Dia:Beacon in August 2019.



RICHARD PRINCE

Untitled, 2018
Oil stick, collage, acrylic, charcoal, gel
medium, and ink-jet on canvas
62 ¾ x 61 ¼ inches (159.4 x 155.6 cm); unique

Courtesy of Richard Prince and Gagosian
Estimated value: \$600,000–800,000

Photo: Jena Cumbo

Since the late 1970s, Richard Prince (American, b. 1949) has created an encyclopedically self-referencing body of work, especially in painting, photography, sculpture, artist books, writing, and creative collecting. In these various media, he has semantically excavated the images and language of modern American mass media, advertising, entertainment, and counterculture, all the while fundamentally redefining concepts of cultural authoring and ownership. Most recently, Prince has returned to his own archives, populating canvases with crowded supergroups of his 1990s “hippie drawings” into a new series of paintings, *High Times*.



TAKASHI MURAKAMI

Commission portrait
60 inches (150 cm) diameter; edition 1 of 1
+ 1 artist's proof
*representative image and work

Estimated value: \$200,000–300,000

Photo: Takashi MURAKAMI, "POM & ME" 2012; Acrylic and platinum leaf on canvas; 23 1/2 inches (60 cm) diameter; edition 1 of 1 +1 artist's proof. © 2012 Takashi Murakami/Kaikai Kiki Co., Ltd. All rights reserved. Courtesy of Perrotin

Over the past twenty-five years, Takashi Murakami (Japanese, b. 1962) has developed his signature style from a combination of Japanese popular culture, historical Buddhist tradition, and Western pop art, among others. His work has evolved from paintings and sculptures to installations, films, and collaborations with fashion designers and musicians. Across his various projects, Murakami collapses past and present, high and low, East and West, fictional characters and his own image into a single, super-flat universe. The winning bidder shall provide the artist with one or multiple photographs, and the artist will propose different designs, among which the winning bidder may select one favorite. Production time line is approximately twelve months.

L10



LISA YUSKAVAGE

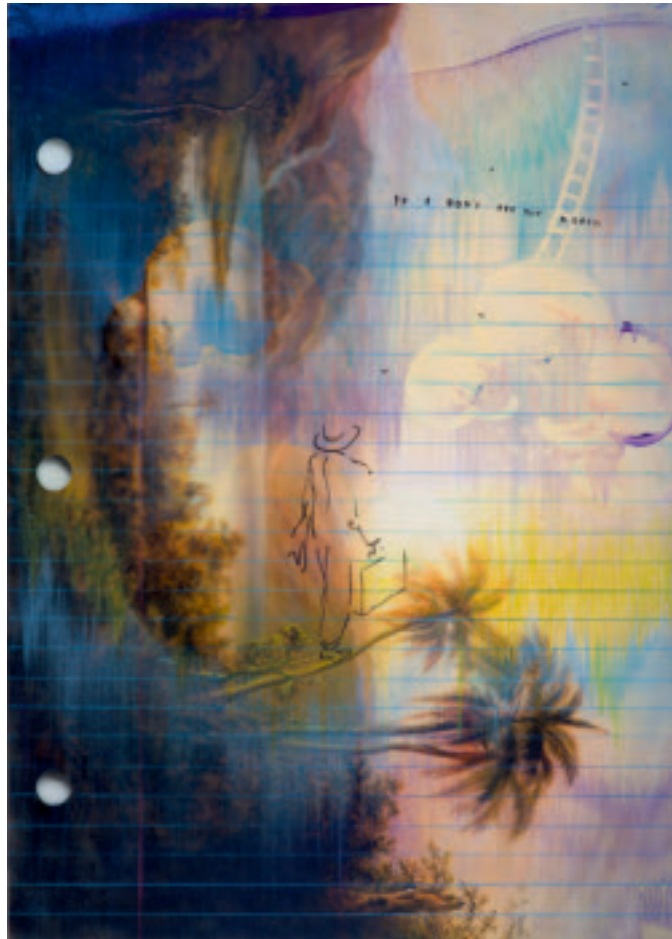
The Gobbler, 2013

Pastel over unique ink-jet ground on rag paper
44 x 44 inches (111.8 x 111.8 cm); framed:
48 ½ x 50 ¾ x 2 ¾ inches (123.2 x 129.2 x 6) cm;
unique

Courtesy of the artist and David Zwirner
Estimated value: \$125,000–150,000

Photo: Maris Hutchinson

For more than thirty years, Lisa Yuskavage (American, b. 1962) has applied a highly original approach to figurative painting and challenged conventional understandings of the genre. While her painterly techniques evoke art historical precedents, her motifs are inspired by popular culture, creating a dichotomy between high and low, sacred and profane, harmony and dissonance. *The Gobbler* is part of a series of pastels by Yuskavage that introduce a new technique developed by the artist in which she draws onto unique ink-jet grounds. She additionally used scans from unfinished drawings as material support, where the resulting graininess, and therefore the history of her work, inform the backgrounds.



FRIEDRICH KUNATH

If I Don't See You Again, 2018

Acrylic, oil, and colored pencil on canvas
64 x 46 inches (162.6 x 116.8 cm); unique

Courtesy of the artist and Blum & Poe,
Los Angeles/New York/Tokyo

Estimated value: \$40,000–60,000

Photo: © Friedrich Kunath, courtesy of the artist and Blum & Poe,
Los Angeles/New York/Tokyo, by Mackenzie Goodman

Friedrich Kunath (German-American, b. 1974) studied at the Braunschweig University of Arts, Braunschweig, Germany, and now lives and works in Los Angeles. Kunath uses a personal style of romantic conceptualism, layering poetic phrases with poignant, often melancholy imagery. Embracing both comedy and pathos, the work evokes universal feelings of love, hope, longing, and despair. The artist's personal journey from Germany to Los Angeles plays a key role in his work, incorporating German Romanticism and Western popular culture, with still life, cartoon imagery, commercial illustration, nature photography, and lyrical references.



LORNA SIMPSON

Night Light, 2019

Ink and screenprint on gessoed fiberglass
75 ½ x 59 x 1 ¾ inches (191.8 x 150 x 3.5 cm);
unique

Courtesy of the artist and Hauser & Wirth
Estimated value: \$300,000–350,000

Photo: © Lorna Simpson, by James Wang

Lorna Simpson (American, b. 1960) came to prominence in the 1980s with her pioneering approach to conceptual photography. Her early work raised questions about the nature of representation, identity, gender, race, and history that continue to drive her multidisciplinary practice. Simpson deftly explores memory and history, themes central to her work. Her works are in the collections of many major museums internationally, and this year she received the J. Paul Getty Medal. Lorna Simpson is represented by Hauser & Wirth and serves as Artist Trustee for the MCA.



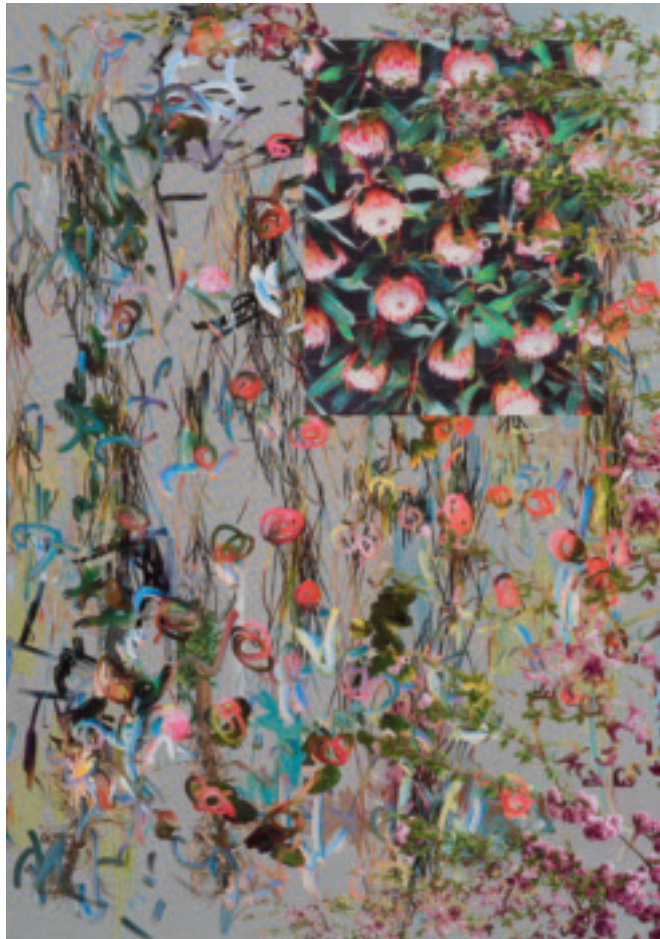
YINKA SHONIBARE CBE

Creatures of the Mappa Mundi—Gigantes, 2018
Patchwork, appliqué, embroidery, and
Dutch wax printed cotton textile
55 ½ x 47 ¾ inches (141 x 121 cm); framed:
61 ¾ x 54 ¾ inches (156.5 x 138.7 cm); unique

Commissioned by Meadow Arts for Hereford
Cathedral, Hereford, UK
Copyright Yinka Shonibare CBE
Courtesy of the artist, Stephen Friedman Gallery,
London, and James Cohan Gallery, New York
Estimated value: \$55,000–75,000

Photo: Steve White

Yinka Shonibare (British Nigerian, b. 1962) CBE explores issues of race and class through painting, sculpture, photography, and film. The works in the new series *Creatures of the Mappa Mundi* use embroidery and appliqué and feature Shonibare's trademark "African" batik fabric: brightly colored patterns inspired by Indonesian design, mass-produced by the Dutch, and sold to the colonies in West Africa. This series explores what Shonibare refers to as "two of the most pressing concerns of our time: environmental protection and immigration." The works were inspired by the Mappa Mundi, the largest medieval map still in existence, featuring depictions of people and creatures based on exaggerated tales of travelers returning from far-off lands.



PETRA CORTRIGHT

"American Buffalo"/ "barely legal"_CHATEAU YON FIGEAC, 2019

Digital painting on Belgian linen
68 5/8 x 48 1/2 x 1 1/4 inches (174.3 x 123.2 x 3.2 cm);
framed: 69 3/8 x 49 1/4 x 1 3/4 inches (176.2 x 125.1 x 4.4 cm); unique

Gift of the artist and 1301PE, Los Angeles
Estimated value: \$30,000–50,000

Photo: Courtesy of Petra Cortright

Petra Cortright (American, b. 1986) has a core practice that centers on the creation and distribution of digital and physical images using consumer or corporate softwares. Her paintings on aluminum, linen, paper, or acrylic are created in Photoshop using painting software and appropriated images, icons, and marks. The digital files are endlessly modifiable, but at a "decisive moment" they are translated into two-dimensional objects. Cortright's works have been collected by museums internationally, including by the MCA, and featured in both group and solo exhibitions internationally, including the MCA's *I Was Raised on the Internet* in 2018. Cortright lives and works in Los Angeles.

SILENT AUCTION



MICHELE ABELES

8, 2018

Dye sublimation print, UV print on Plexiglas, and acrylic paint

Framed: 63 $\frac{3}{8}$ x 48 $\frac{3}{8}$ x 1 $\frac{1}{2}$ inches
(162.2 x 122.9 x 3.8 cm); unique

Courtesy of the artist and Sadie Coles HQ, London
Estimated value: \$25,000

Photo: © Michele Abeles, courtesy Sadie Coles HQ, London.

Michele Abeles (American, b. 1977) is a New York-based artist working primarily in photography. Her works pursue a range of conceptual and compositional questions—from the idea of spatial depth in photography and painting, to the status of the female body as a readymade armature, to the relationship between different methods of compressing and conveying information. Dually cerebral and sensuous, Abeles's works deftly combine topical references to issues such as privacy and territorialization with a formalist sensitivity to color, form, and surface.



VIRGIL ABLOH

"DOMINO EFFECT," 2018
 Print on chrome
 44 $\frac{7}{8}$ x 55 $\frac{3}{4}$ inches (114 x 142.1 cm); unique
 Courtesy of Virgil Abloh
 Estimated value: \$50,000

Born in Rockford, Illinois, Virgil Abloh (American, b. 1980) is an artist, architect, engineer, creative director, and fashion designer. After earning a degree in civil engineering from the University of Wisconsin-Madison, he completed a master's degree in architecture at the Illinois Institute of Technology (IIT), Chicago. At IIT, while studying a design curriculum devised by Mies van der Rohe, Abloh began to craft the principles of his art practice. The MCA presented a major traveling survey of Abloh's work in summer 2019—one of the highest attended exhibitions in the museum's history. Currently, Abloh is the Chief Creative Director and founder of Off-White™ and Men's Artistic Director of Louis Vuitton.



TERRY ADKINS

Untitled (Metal Music Box Disc Print), 2001
 Ink on paper
 30 x 30 inches (76.2 x 76.2 cm); unique

Courtesy of the Estate of Terry Adkins and
 Lévy Gorvy, New York
 Estimated value: \$15,000–20,000

Photo: © 2019 The Estate of Terry Adkins/Artists Rights Society
 (ARS), New York; photo by Elizabeth Bernstein

Terry Adkins (American, 1953–2014) cultivated an interdisciplinary practice that moved freely between media and was grounded in deep historical research into specific sites and subjects. Trained as a jazz musician, his initial foray into the visual arts was through the medium of printmaking. Though he would soon expand his practice to include sculpture and performance, his early printmaking education informs his entire oeuvre, which forges an intuitive link between music and art, and the active histories that inform our understanding of each.



FARAH AL QASIMI

Bird Market, 2018

Archival ink-jet print

15 x 11 ½ inches (38.1 x 29.2 cm); edition 5 of 5 + 2 artist's proofs

Courtesy of the artist, The Third Line, Dubai, and Helena Anrather Gallery

Estimated value: \$2,500

Photo: Courtesy of the artist, The Third Line, Dubai, and Helena Anrather Gallery

Working with photography, video, and performance, Farah Al Qasimi (Emirati, b. 1991) examines postcolonial structures of power, gender, and taste in the Gulf Arab states. Farah received her MFA from the Yale School of Art. She has exhibited throughout the United States and United Arab Emirates, and her work is in numerous public collections in the UAE. She also has participated in residencies at the Delfina Foundation, London, and the Skowhegan School of Painting and Sculpture, Maine, and was awarded the New York NADA Artadia Prize and Aaron Siskind Individual Photographer's Fellowship. Al Qasimi lives and works in both New York and Dubai.



JONATHAS DE ANDRADE

O espírito das águas 3 / The water spirits 3, 2017
 Pigmented ink-jet print on Hahnemühle
 Fine Art Photo Rag Baryta 215g paper
 Framed: 24 x 39 ¾ inches (61 x 100 cm); edition
 4 of 10

Courtesy of the artist and Alexander and Bonin,
 New York
 Estimated value: \$7,500

Jonathas de Andrade (Brazilian, b. 1982) lives and works in Recife, Brazil. The artist uses photography, installation, and video to traverse collective memory and history, making use of strategies that shuffle fiction and reality. De Andrade collects and catalogues architecture, images, texts, and life stories and recomposes a personal narrative of the past. Recent solo museum exhibitions include a presentation at the MCA (2019) and The Power Plant, Toronto (2017). In 2019, the artist will participate in the 16th Istanbul Biennial and MOMENTA Biennale de l'image, Montreal.



JONATHAS DE ANDRADE

O espírito das águas 7 / The water spirits 7, 2017
 Pigmented ink-jet print on Hahnemühle
 Fine Art Photo Rag Baryta 215g paper
 Framed: 24 x 39 ¾ inches (61 x 100 cm); edition
 4 of 10

Courtesy of the artist and Alexander and Bonin,
 New York
 Estimated value: \$7,500

Jonathas de Andrade (Brazilian, b. 1982) is one of today's most promising Brazilian artists. This work is related to a work in the MCA's permanent collection, de Andrade's 2016 video *The Fish*, a highlight of the museum's fiftieth anniversary exhibition in 2017. A fisherman holds his prey to his chest until the fish expires, in a metaphor for the fraught but poignant relationship between humans and nature.



KATHRYN ANDREWS

Hollywood Dahlia, 2019

Stainless steel, aluminum, glass, ink, and paint
44 x 44 x 2 inches (111.8 x 111.8 x 5.1 cm); unique

Courtesy of the artist and David Kordansky Gallery,
Los Angeles

Estimated value: \$40,000

Photo: Fredrik Nilsen Studio, courtesy of David Kordansky Gallery,
Los Angeles

Kathryn Andrews (American, b. 1973) examines how image producers—artists, corporations, Hollywood studios, and politicians—use visual cues and material packaging to elicit desire. Channeling the legacies of both pop art and minimalism, she often juxtaposes readymade and found objects with fabricated, meticulously finished forms. In 2015, the MCA presented *Kathryn Andrews: Run for President*, a solo exhibition of her work that traveled to the Nasher Sculpture Center, Dallas (2016). Other solo exhibitions include *Field Station: Kathryn Andrews*, Eli and Edythe Broad Art Museum, Michigan State University, East Lansing (2017); *Sunbathers I & II*, High Line, New York (2016); and *Special Meat Occasional Drink*, Museum Ludwig, Cologne (2013). Andrews lives and works in Los Angeles.



EDGAR ARCENEAUX

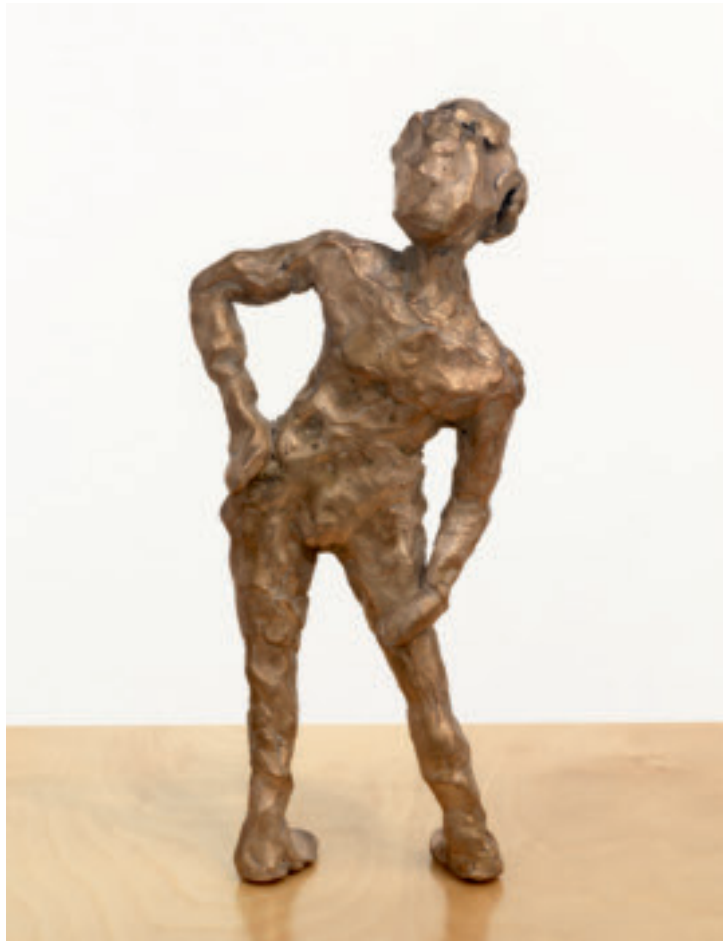
Greenleaf on Evidence, 2019

Book, crystalized sugar/glass, mirror, and pedestal
13 ¾ x 8 ½ x 11 ½ inches (34.9 x 21.6 x 29.2 cm);
unique

Courtesy of the artist and Vielmetter Los Angeles
Estimated value: \$15,000–18,000

Photo: Jeff McLane

Edgar Arceneaux (American, b. 1972) works in sculpture, drawing, performance, and film. His art questions the truth of past narratives, and creates an opportunity to reconsider our collective understanding of historical events. He is interested in revealing how language, technology, and history produce reality as we know it. Arceneaux's recent installations and performances offer multiple and sometimes conflicting narratives about important African American figures. Arceneaux recently received a grant from the Mike Kelley Foundation for the Arts for his project *Boney Manili*. The work is a play, exhibition, and film that questions public values and fanaticism, and probes the dynamics of reality, farce, and the politics of entertainment.



IVÁN ARGOTE

Antipodos, 2019

Bronze

13 3/8 x 5 1/8 x 2 3/4 inches (34 x 14.9 x 7 cm); unique

Courtesy of Perrotin & Iván Argote

Estimated value: \$16,750

Iván Argote (Colombian, b. 1983) creates videos, photographs, sculpture, public interventions, and performances as a way to explore our inextricable links to history, tradition, art, politics, and power. Investigating the city as a place of transformation and potentiality, he travels the world in search of vestigial signs of fallen power. Argote studies the indirect manifestations of control, and observes the conventions that gain acceptance in order for one vision of history to become the official version. Through his personal narratives—and their connections to history, ideology, and consumerism—Argote questions a Western perspective of history.

S10



MICHAEL ARMITAGE

Michael Armitage is creating a work on paper specifically for the 2019 Benefit Art Auction. It will be available to view on the MCA website upon completion.

Courtesy of the artist and White Cube, London
Estimated value will be available as the Benefit Art Auction date nears.

Michael Armitage (Kenyan, b. 1984) lives and works in London, where he studied at Slade School of Fine Art and the Royal Academy Schools. His lush paintings address the political and social issues of East Africa while being deeply informed by European art history. Recent solo exhibitions include MCA Australia, Sydney (2019) and Fondazione Sandretto Re Rebaudengo, Turin, Italy (2019). His work is currently on view in the Venice Biennale exhibition *May You Live In Interesting Times* and in a solo exhibition at the Museum of Modern Art, New York.



JOHN BALDESSARI

Crowds with Shape of Reason Missing:
Example 3, 2012
 Mixografia print on handmade paper
 29 x 43 ½ inches (73.7 x 110.5 cm); edition
 33 of 60; signed on label on verso

Alan Koppel Gallery, Chicago
 Estimated value: \$6,500

Photo: Nathan Keay, © MCA Chicago

One of the most significant conceptual artists of our time, John Baldessari (American, b. 1931) attended San Diego State University and did post-graduate work at Otis Art Institute and Chouinard Art Institute, both in Los Angeles, and at the University of California Berkeley. He taught at the California Institute of the Arts (CalArts) from 1970 to 1988 and the University of California Los Angeles from 1996 to 2007. Baldessari's series *Crowds with the Shape of Reason Missing* was influenced by the book *The Shape of Crowds*, written by a Vietnamese psychiatrist. Starting with movie photographs of crowd scenes, the artist erased what he thought was attracting the crowd, thus highlighting the shape of the crowd itself.



IRIS BERNBLUM

Pretty Baby, 2018

Archival ink-jet print with spray paint in artist's frame

20 x 30 inches (50.8 x 76.2 cm); unique

Courtesy of the artist and Aspect/Ratio, Chicago

Estimated value: \$3,500

Iris Bernblum (American, b. 1975) is a cross-disciplinary artist and curator who works with performative-based themes. Her work challenges ideas around human nature; looking primarily at the way in which our psychologies test our sense of self with regard to gender, codependence, and desire. Bernblum received her BFA from the School of the Art Institute and her MFA from Columbia University and has been shown at institutions including The Arts Club and CAA Cincinnati.



ANDREA BOWERS

Andrea Bowers is creating a work specifically for the Benefit Art Auction. It will be available to view on the MCA website upon completion.

Courtesy of the artist, Vielmetter Los Angeles, and Andrew Kreps Gallery
Estimated value: \$40,000

Andrea Bowers (American, b. 1965) lives and works in Los Angeles. She received her MFA from the California Institute of the Arts (CalArts) in 1992. Over the last twenty-three years, she has built an international reputation for her drawings, videos, and installations, which deal with social issues ranging from women's and workers' rights to climate change and immigration. Bowers is represented by Vielmetter Los Angeles; Andrew Kreps, New York; Capitain Petzel, Berlin; and Kauffman Repetto, Milan. The MCA will present Bowers's first retrospective, surveying three decades of her work, in 2021.



KWAME BRATHWAITE

Untitled (Brenda Deaver at AJASS Studios),
c. 1965; printed 2018
Archival pigment print, mounted and framed
30 x 30 inches (76.2 x 76.2 cm); edition 2 of
5 + 2 artist's proofs

Courtesy of the artist and Philip Martin Gallery,
Los Angeles
Estimated value: \$8,000

Photo: Courtesy of the artist and Philip Martin Gallery,
Los Angeles

Photographer Kwame Brathwaite (American, b. 1938) is one of the first people to promote "Black Is Beautiful." A shrewd visual thinker, Brathwaite recognized that in order to change how people thought about themselves, he had to change what they actually saw. Positive images of African Americans were few and far between in the media landscape of the late 1950s/early 1960s. Brathwaite set about creating a visual armature where none had existed previously, using his connections in art, fashion, and music to disseminate Black Is Beautiful—one of the most important ideas of the twentieth century.



ELIJAH BURGHER

BotD (Love Machine), 2015
 Acrylic on canvas drop cloth
 98 x 70 inches (248.9 x 177.8 cm); unique

Courtesy of the artist and Western Exhibitions,
 Chicago

Estimated value: \$10,000–15,000

Photo: Courtesy of Western Exhibitions, Chicago

Elijah Burgher (American, b. 1978) indoctrinates viewers into a mystical cult of queer sexual energies. Citing twentieth-century occult practices, he creates sigils—emblems made by recombining the letters that spell out a wish into a new symbol, literally encoding desire while embodying it abstractly through shape, color, and composition. The unstretched canvas paintings—hung flush to the floor, on the wall, or partitioning the gallery space—allude to the studio, European ceremonial magic, and tensions within twentieth-century abstraction. Burgher was included in the 2014 Whitney Biennial and recently in shows at The Drawing Center, New York; Des Moines Art Center, Iowa; and LAXART, Los Angeles.



MIRIAM CAHN

blick auf den menschen, 1999

Oil on canvas

9 ¾ x 11 ¾ inches (24.8 x 29.8 cm); unique

Courtesy of Galerie Jocelyn Wolff and the artist

Estimated value: \$15,000

Photo: François Doury, courtesy of Galerie Jocelyn Wolff

Miriam Cahn (Swiss, b. 1949) is a figurative painter but has associated her artistic project with performance and installations. Reflecting the influence of the feminist movements and ideas of the 1970s and 1980s, her work places the body and its expression in an aura of profoundly emotive, subjective colors. Cahn has exhibited in several important institutions such as Fundación La Caixa, Centre Culturel Suisse, Documenta 14, and the Museo Nacional Centro de Arte Reina Sofía.



BRIAN CALVIN

Another Huddle, 2019

Acrylic on panel

40 x 30 inches (101.6 x 76.2 cm); unique

Courtesy of the artist, Anton Kern Gallery, New York; and Corbett vs. Dempsey, Chicago
Estimated value: \$40,000

Photo: © Brian Calvin, courtesy of the artist, Anton Kern Gallery, New York; and Corbett vs. Dempsey, Chicago

Brian Calvin (b. 1969) is an American artist who lives and works in Ojai, California. His highly stylized figures, informed by his Southern Californian backdrop, reveal his attention to the formal dimensions of his medium. Calvin received his BA from the University of California, Berkeley in 1992, and his MFA from the School of the Art Institute of Chicago in 1994. His work is included in the collection of the Museum of Contemporary Art, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, San Diego; DePaul Art Museum, Chicago; and Aishti Foundation, Beirut, among others.



JESSICA CAMPBELL

Sombreness Sunlit, 2018

Acrylic rug on panel

36 x 48 inches (91.4 x 121.9 cm); unique

Courtesy of the artist and Western Exhibitions,
Chicago

Estimated value: \$4,000

Photo: James Prinz, courtesy of Western Exhibitions, Chicago

Chicago-based Canadian artist and humorist Jessica Campbell (b. 1985) makes satirical drawings, comics, and textiles, exposing the sexism in everyday experiences faced by women now and throughout history. Campbell primarily works with carpet, creating figurative works that visually mimic latch-hook rugs but deviate from this medium's precedent in their subject matter, depiction style, and scale. Her graphic novels *XTC69* and *Hot or Not: 20th Century Male Artists* were reviewed in *Publishers Weekly*, *The Comics Beat*, and *The Comics Journal*. Her recent Chicago Works show at the MCA was reviewed in *Art in America*, *Juxtapoz*, and *Hyperallergic*.



JUDY CHICAGO

Birth Trinity, 1985
 Serigraph on Stonehenge natural white
 30 x 40 inches (76.2 x 101.6 cm); edition 62 of 75
 Courtesy of the artist, Salon 94, and Jessica
 Silverman Gallery
 Estimated value: \$10,000–15,000

Photo: courtesy of the artist, Donald Woodman, and Salon 94,
 New York

Judy Chicago (American, b. 1939) is an artist, author, feminist, educator, and intellectual whose career spans five decades. In the early 1970s, after a decade of professional art practice, Chicago pioneered feminist art and art education through a unique program for women at California State University, Fresno. In 1974, she created her most well-known work, *The Dinner Party*, with the participation of hundreds of volunteers. This monumental multimedia project, a symbolic history of women in Western civilization, has been seen by more than one million viewers at venues spanning six countries. The MCA honored Chicago in 2019 at the Women's Board annual Visionary luncheon, where the artist shared her experiences as a pioneer of feminist art and art education.



ALEX CHITTY

Dapple-grey (string painting), 2016
Powder-coated steel, cast brass, walnut,
and cotton cord
29 x 20 x 1 ¼ inches (73.7 x 50.8 x 3.2 cm);
unique

Courtesy of the artist and PATRON, Chicago
Estimated value: \$5,500

Photo: Courtesy of the artist and PATRON, Chicago

Alex Chitty (American, b. 1979) received a BA from Smith College and an MFA from the School of the Art Institute of Chicago, where she is a professor in the Sculpture and Print Media departments. Recent solo and group exhibitions include PATRON, Chicago, IL (2018); Elmhurst Art Museum, Elmhurst, Illinois (2017); DePaul Art Museum, Chicago (2016); and LUCE, Turin, Italy (2016), among many others. *Dapple-grey (string painting)*, 2016 was exhibited in *Slight Pitch* at LUCE in Turin in 2016. Chitty lives and works in Chicago and will present *Becoming the Breeze: Chitty and Calder* at the MCA this fall.



KATY COWAN

(corresponding fluctuations; light and shadow; river)
Position, 2019

Oil and enamel paint and graphite on cast aluminum
 23 ½ x 17 x 5 inches (59.7 x 43.2 x 12.7 cm); unique

Courtesy of the artist and Philip Martin Gallery,
 Los Angeles

Estimated value: \$5,000

Photo: Courtesy of the artist and Philip Martin Gallery, Los Angeles

Katy Cowan (American, b. 1982) received her BFA from the University of Puget Sound in 2004 and her MFA from Otis College of Art and Design in 2014. Her work was recently the subject of a two-person exhibition *The Day in the Night* at Philip Martin Gallery in Los Angeles, alongside artist Pamela Jorden. Cowan had a recent solo exhibition, *Reflected-Into-Themselves-Into-Reflected*, at the Lynden Sculpture Garden, Milwaukee.



JULIA DAULT

Nicholas Krushenick Variation 19 (pile up the image),
2014/2018

One work from group of 24 screen prints on
Somerset Satin paper
34 ¾ x 24 ½ inches (88.3 x 62.2 cm); framed:
37 ¼ x 27 x 2 inches (94.3 x 68.6 x 5.1 cm);
edition 2 of 3 + 2 artist's proofs

Courtesy of the artist and Marianne Boesky
Gallery, New York and Aspen
Estimated value: \$4,000

Photo: Courtesy of the artist and Marianne Boesky Gallery,
New York and Aspen, © Julia Dault, photo by Object Studies

Toronto-based artist Julia Dault (Canadian, b. 1977) has been the subject of solo exhibitions at 3:e Våningen, Gothenburg, Sweden; the Contemporary Art Gallery, Vancouver; and The Power Plant, Toronto. Her work was included in *Hinge Pictures: Eight Women Artists Occupy the Third Dimension* at the Contemporary Arts Center New Orleans, in spring 2019. Dault's paintings and sculptures also were featured in the New Museum's Triennial and the Marrakesh and Gwangju Biennials, as well as in group exhibitions at Witte de With Center for Contemporary Art, Rotterdam; the Museum of Modern Art, Warsaw; Contemporary Arts Museum Houston; and Pérez Art Museum, Miami, and are in the collections of the MCA; Guggenheim Museum, New York; and the Art Gallery of Ontario, Toronto, among others.



SIMON DENNY

Centralized vs Decentralized Conway's Game of Life Box Lid Overprint: 1978, 2018
 UV print on Game of Life 1978 box lid
 19 7/8 x 23 3/4 inches (49.8 x 60 cm); unique

Courtesy of Galerie Buchholz, Berlin/Cologne/
 New York
 Estimated value \$5,700

Photo: Image courtesy of Galerie Buchholz, Berlin/Cologne/
 New York

Through installation, sculptures, and video, Simon Denny (New Zealander, b. 1982) challenges numerous themes entrenched in modern society's globalized culture, including the internet, technological obsolescence, corporate culture, television broadcasting, and national identity. His work has recently been presented in solo exhibitions at institutions including Museum of Contemporary Art Cleveland; WIELS, Brussels; MoMA PS1, New York; and Portikus, Frankfurt. In 2015 Denny represented New Zealand in the 56th Venice Biennale.



BRENDAN FERNANDES

As One II, 2017

Digital print

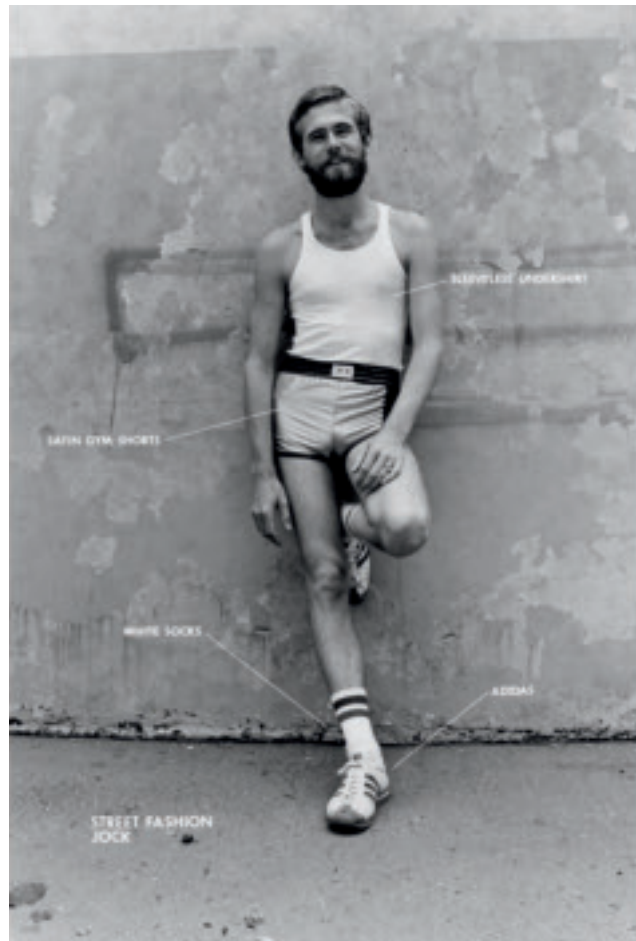
34 x 48 inches (86.4 x 121.9 cm); edition 2 of 3 +
2 artist's proofs

Courtesy of the artist and Monique Meloche
Gallery, Chicago

Estimated value: \$5,000

Photo: Courtesy of the artist and Monique Meloche Gallery,
Chicago

An astute explorer at the intersection of dance, sculpture, performance, and photography, Brendan Fernandes (Canadian, b. 1979, Nairobi, Kenya) earned his BFA from York University in Canada and his MFA from the University of Western Ontario. He has exhibited at the Guggenheim Museum and the Museum of Modern Art, New York; Seattle Art Museum; National Gallery of Canada; Brooklyn Museum; Studio Museum in Harlem; and Stedelijk Museum. In 2019, Fernandes's work has been included in the Whitney Biennial, and in the MCA Commons for his exhibition *A Call and Response*. Fernandes will have his first solo show at moniquemeloche in November 2019. He is currently artist in residence on the faculty at Northwestern University.



HAL FISCHER

Street Fashion: Jock, from the series *Gay Semiotics*, 1977/2016

Archival ink-jet print

30 x 24 inches (76.2 x 61 cm); edition 2 of 15

Donated by the artist, courtesy of Project Native Informant

Estimated value: \$2,500

Hal Fischer (American, b. 1950) depicted the gay male community of San Francisco in his series *Gay Semiotics*—a seminal work of 1970s California conceptual photography. The series of twenty-four text-embedded photographs, conceived in 1977, present the codes of sexual desire and identification Fischer saw in the city's Castro and Haight Ashbury districts. Published as an artist's monograph in 1978, Fischer's now famous deadpan taxonomy of gay culture in 1970s San Francisco found a worldwide audience in both the gay and conceptual art communities.



JUDITH GEICHMAN

Untitled, 2018

Acrylic, enamel, and spray paint on panel
45 x 33 ½ inches (114.3 x 85.1 cm); unique

Courtesy of the artist and Regards, Chicago

Estimated value: \$6,000

Photo: Brian Griffin

Judith Geichman (American, b. 1944) lives and works in Chicago. She attended Ohio State University, and received her MFA from the School of the Art Institute of Chicago. Geichman's work has been exhibited at Regards, Chicago; Spertus Museum, Chicago; Hyde Park Art Center, Chicago; Artemisia Gallery, Chicago; Rowley Kennerk Gallery, Chicago; Rockford Art Museum; Chicago Cultural Center; Randolph Street Gallery, Chicago; and Julius Caesar, Chicago. She is a two-time recipient of the National Endowment for the Arts Award.



SONIA GOMES

Bálsamo, 2019

Acrylic, permanent pen, and golden sheets on wood

15 x 9 ½ inches (38.1 x 24.1 cm); unique

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

Estimated value: \$30,000

Sonia Gomes (Brazilian, b. 1948) works with sculpture and installations made with clothes and furniture, and plays with potential spiritual combinations between them. Her compositions stem from a spontaneous and casual practice of deconstruction and reassemblage of the everyday objects that cross her path. These amalgams carry vestiges of previous existences, and each part is added to the whole in a double process. The artist had her first major solo exhibitions at Museu de Arte de São Paulo and at the Museu de Arte Contemporânea de Niterói, and her work has been included in numerous international institutional group exhibitions.



DAN GUNN

Rose Setting, 2017

Acrylic, dye, UV-absorbent lacquer, plywood,
and wire
48 x 25 inches (121.9 x 63.5 cm); unique

Courtesy of the artist and Monique Meloche
Gallery, Chicago

Estimated value: \$7,500

Photo: Courtesy of the artist and Monique Meloche Gallery,
Chicago, by RCH Photography

Dan Gunn (American, b. 1980) received his MFA from the School of the Art Institute of Chicago, where he now teaches. In 2010, Gunn's work was featured in a 12x12 UBS solo exhibition at the MCA, followed by his first solo show at moniquemeloche in 2011, who represents the artist. He received the Artadia award at EXPO Chicago 2013, and has participated in artist residencies at Skowhegan School of Painting and Sculpture (2012), Anderson Ranch Arts Center (2018), and University of Arkansas' Clay Break residency (2019). Gunn's solo exhibition at the University Club of Chicago opens fall 2019.



TRULEE HALL

Yolks and Pokes (Fertile Basket), 2018
 Acrylic, oil, collage, and resin on board
 72 ½ x 44 x 2 inches (184.2 x 111.8 x 5.1 cm);
 framed: 74 ½ x 46 x 2 ½ inches
 (189.2 x 116.8 x 6.4 cm); unique

Courtesy of the artist and Maccarone
 Estimated value: \$15,000

Photo: Courtesy of Maccarone

Trulee Hall (American, b. 1976) has a richly textured practice that spans video, painting, sculpture, sound, dance, and immersive installation. She routinely employs diverse technical skills gleaned from her prior work in various creative industries. Her multimedia installations propose an uncanny hyperreality, rife with tongue-in-cheek comedy and country grammar, often teetering between flirty funhouse and Technicolor nightmare. Hall's first gallery solo exhibition, *The Other and Otherwise*, was held at Maccarone Los Angeles in 2019. Other recent projects include her installation at Paramount Studios as part of the inaugural Frieze Los Angeles Art Fair in 2019.

S30



ROSS HANSEN

Chair, 2019

Ceramic epoxy, polyurethane, and aluminum
30 ½ x 17 x 20 inches (77.5 x 43.2 x 50.8 cm);
unique

Courtesy of Ross Hansen and Volume Gallery
Estimated value: \$4,000

Photo: Courtesy of Volume Gallery

Los Angeles-based landscape architect and designer Ross Hansen (American, b. 1981) creates furniture works that explore color, form, and industrial processes. He received his bachelor's degree in landscape architecture from Iowa State University followed by an MFA in 3-D design from Cranbrook Academy of Art. Prior to establishing his own design practice in 2014, he was adjunct faculty at Woodbury University and worked at the offices of Hood Studio, and Andrea Cochran Landscape Architecture. In addition to private collections, Hansen's work is in the permanent collection of the San Francisco Museum of Modern Art.



MATTHEW ANGELO HARRISON

Dark Silhouette: Serene Gaze, 2019

Wooden sculpture from West Africa,
polyurethane resin, and anodized aluminum
Acrylic sculpture: 12 $\frac{3}{4}$ x 17 x 5 $\frac{3}{4}$ inches
(32.4 x 43.2 x 14.6 cm); sculpture on pedestal:
52 $\frac{3}{4}$ x 17 $\frac{3}{4}$ x 8 inches (134 x 45.1 x 20.3 cm);
unique

Courtesy of the artist and Jessica Silverman Gallery
Estimated value: \$22,000

Mixing traditional crafts with technologies such as 3-D printing, Detroit-based artist Matthew Angelo Harrison (American, b. 1989) creates provocative sculptures. "I've reassembled the story of these things and embedded them within my own narrative as a black person who's been completely removed from his ancestry," he says. Harrison has a BFA from the School of the Art Institute of Chicago. His work has been collected by the MCA; ICA Miami; and Rennie Collection, Vancouver. In addition to solo shows at the Museum of Contemporary Art Detroit (2016) and Atlanta Contemporary (2017), Harrison's work was included in the 2018 New Museum Triennial, 2019 Whitney Biennial, and in group exhibitions at ICA Miami (2017), the MCA (2018), and ICA Philadelphia (2019).



ERIN HAYDEN

waiting., 2019

Acrylic with patch on dyed fabric
24 x 24 inches (60.1 x 60.1 cm); unique

Courtesy of the artist and Aspect/Ratio, Chicago
Estimated value: \$3,500

Erin Hayden (American, b. 1990) is an interdisciplinary artist who examines collage as both a physical and digital space while mining the internet and societal norms. She examines myriad aspects of contemporary culture with a particular focus on socioeconomic strata. Hayden received her BFA from Illinois State University and her MFA from Northwestern University. Her work has been exhibited at the MCA and Stony Island Arts Bank, among other institutions.



JOHN HENDERSON

Untitled painting, 2017

Oil on canvas

30 x 24 inches (76.2 x 60.1 cm); unique

Courtesy of Perrotin & John Henderson

Estimated value: \$18,000

John Henderson (American, b. 1984) expands and develops an engagement with abstract painting and the conditions for its contemporary practice. Making use of a variety of technologies and techniques—molds, castings, digital printing, video, and photography—Henderson reforms, revises, and reproduces the manual painterly expression, invoking minimalism and abstract expressionism while acknowledging a distance from their unmediated practice. Henderson had a solo exhibition at the MCA in 2011, and his work has been included in group exhibitions internationally. The artist lives and works in Chicago.



FEDERICO HERRERO

Untitled, 2017

Oil, acrylic, felt-tip pen, and spray paint
on canvas
22 ½ x 17 ¾ inches (57.2 x 45.1 cm); unique

Courtesy of the artist and Sies + Hoke, Dusseldorf
Estimated value: \$13,000

Photo: Achim Kukulies, courtesy of the artist and Sies + Hoke,
Dusseldorf

A leading Central American artist, Federico Herrero (Costa Rican, b. 1978) is strongly influenced by the landscape and bright colors of San José, the city where he was born and still lives. He works on canvas, walls, facades, playgrounds, and city sidewalks, critically reflecting on modern life between the built and the natural environments. Herrero was awarded the Golden Lion for Young Artists at the 2001 Venice Biennale and represented Latin America at the 2009 Biennial. He has widely exhibited internationally, with recent and upcoming exhibitions at Museu de Arte Contemporânea de Niterói, Niterói; Museo Nacional de Costa Rica, San José; and Kunsthalle Lissabon, Lisboa. The MCA commissioned a site-specific work by Herrero for the museum's atrium in 2018.



LESLIE HEWITT

Color Study_02, 2018
 Digital chromogenic print
 15 x 15 inches (38.1 x 38.1 cm); framed:
 15 ¼ x 15 ¼ inches (38.7 x 38.7 cm);
 edition 1 of 3

Courtesy of Perrotin & Leslie Hewitt
 Estimated value: \$6,000

Leslie Hewitt (American, b. 1977) has created a singular hybrid approach to photography and sculpture that revisits the still-life genre from a postminimalist perspective. Her geometric compositions, which she frames and crystallizes through the disciplines of photography and film theory respectively, are spare assemblages of ordinary effects and materials, suggesting the porosity between intimate and sociopolitical histories. Whether they are discreetly arranged in layers on wooden planks or stacked before a wall in her studio, Hewitt's objects often include personal mementos such as familial pictures, books, and vintage magazines that refer to the Black literary and popular culture ephemera of her upbringing.



PAUL HEYER

Lampost (Me), 2019

Oil and acrylic on polyester

61 x 38 inches (154.9 x 96.5 cm); unique

Courtesy of the artist and Night Gallery

Estimated value: \$12,000

Photo: Robert Heishman

Paul Heyer (American, b. 1982) received his MFA from Columbia University in 2009. His work has been exhibited at Night Gallery, Los Angeles; Chapter NY, New York; Perrotin Gallery, New York; Andrea Rosen, New York; Shane Campbell, Chicago; HOME, Manchester, UK; and Rodeo Gallery, Istanbul. His solo exhibition *Chicago Works: Paul Heyer* was on view in spring 2018 at the MCA. He lives and works in Chicago.



DAVID HOCKNEY

Five Candles, 2011

iPad drawing printed on paper
37 x 28 inches (94 x 71.1 cm); framed:
40 x 33 x 2 inches (101.6 x 83.8 x 5.1 cm);
edition 24 of 25

Courtesy of Richard Gray Gallery
Estimated value: \$26,000

Photo: Courtesy of Tom Van Eynde

David Hockney (British, b. 1937) is perhaps most distinguished for his brightly colored, large-scale works portraying evocative images of Southern California, and domestic, intimate portraits of Hockney's personal friends, family, and male lovers. Throughout his career, Hockney has proliferated work in virtually every medium. In 1997, he was made a Companion of Honour from the British and Commonwealth Order for his outstanding achievement in the arts. Hockney's work can be found in numerous prominent public collections worldwide.



ANDREW HOLMQUIST

Strong LQQKS (Private Eye), 2017

Colored pencil, wax pastel, powder pigment,
and graphite wash on paper
77 x 55 inches (195.6 x 139.7 cm); framed:
80 ½ x 58 ½ inches (204.5 x 148.6 cm); unique

Courtesy of the artist and Carrie Secrist Gallery,
Chicago

Estimated value: \$11,000–13,000

Photo: Robert Chase Heishman

Andrew Holmquist (American, b. 1985) received his BFA (2008) and MFA (2014) from the School of the Art Institute of Chicago. He has had numerous solo and group exhibitions in Chicago, New York, Miami, and Nashville. Recent exhibitions include PS120 in Berlin (2018), the MCA (March 2017), and the Queer Arts Festival in Toronto (summer 2016). *Strong LQQKS (Private Eye)* was included in his solo exhibition *Alter Ego* at Carrie Secrist Gallery in January 2018. Holmquist lives in Los Angeles.



JOHN HOUCK

Sentinel, 2018
 Archival pigment print
 33 x 26 inches (83.8 x 66 cm);
 framed: 34 x 27 inches (86.4 x 68.6 cm);
 edition 1 of 3 + 2 artist's proofs

Donated by Kenneth C. Griffin, courtesy
 of the artist and Jessica Silverman Gallery
 Estimated value: \$16,000

Trained in computer programming, Los Angeles-based artist John Houck (American, b. 1977) has worked at the forefront of experimental photography for the past decade. He showed his work in the Hammer Museum's 2018 biennial and had a solo show in 2017 at Dallas Contemporary. He participated in group shows at the International Center of Photography, New York (2016); the Museum of Modern Art (MOMA), New York (2015); and the Los Angeles County Museum of Art (LACMA) (2014). His works are collected by the Guggenheim Museum, Whitney Museum of American Art, MOMA, LACMA, San Francisco Museum of Modern Art, and the Art Institute of Chicago. Houck has an MFA from UCLA and a BA in architecture from Colorado University.



PIERRE HUYGHE

Timekeeper, 2016

Graphite on paper

15 $\frac{3}{8}$ x 15 $\frac{3}{8}$ inches (40.2 x 40.2 cm);

framed: 20 $\frac{3}{8}$ x 20 $\frac{3}{8}$ inches (51.9 x 51.9 cm);

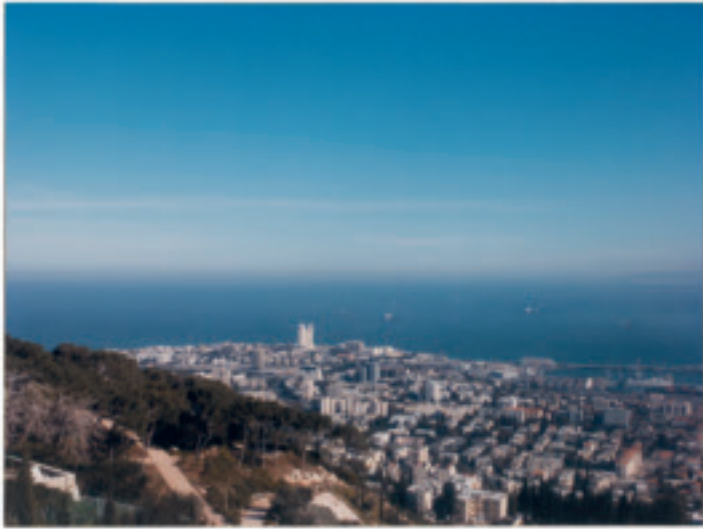
unique

Courtesy of the artist and Marian Goodman
Gallery, New York

Estimated value: \$40,000

Photo: Cathy Carver

A hole dug in the wall reveals the successive layers of paint left by previous exhibitions. The colored concentric rings in *Timekeeper* denote the exhibition history of the Palais des Beaux Arts, Bruxelles. Pierre Huyghe (French, b. 1962) is the recipient of numerous awards, including the Nasher Prize in 2017, and the Guggenheim Museum's Hugo Boss Prize in 2002. Recent major exhibitions include the Serpentine Gallery, London (2018), and Skulptur Projekte Münster (2017). Huyghe is currently serving as the Artistic Director of the Okayama Art Summit opening in the fall of 2019.



EMILY JACIR

Where we come from (Maha), 2001–03
 Framed laser print and chromogenic
 development print mounted on cintra
 Photograph: 9 x 12 inches (22.9 x 30.5 cm);
 text: 9 ½ x 11 ½ inches (24.1 x 29.2 cm); unique

Courtesy of Rhona Hoffman Gallery
 Estimated value: \$12,000–16,000

Photo: Nathan Keay, © MCA Chicago

Artist and filmmaker Emily Jacir (Palestinian, b. 1972) explores transformation, questions of translation, resistance, and silenced historical narratives. Her work investigates personal and collective movement through public space and its implications for the physical and social experience of trans-Mediterranean space and time. Jacir has received several awards, including a Golden Lion at the 52nd Venice Biennale (2007) and the Hugo Boss Prize (2008). Her works have been shown in important group exhibitions internationally including Documenta 13 (2012); numerous Venice Biennales; and the Whitney Biennial (2004). Solo shows have taken place at the Irish Museum of Modern Art, Dublin (2016); Whitechapel Gallery, London (2015); and the Guggenheim Museum, New York (2009).



ARTHUR Jafa

Screen Shot 2017; printed 2019
Epson fine art print face-mounted to Diasec
acrylic on aluminum panel
72 $\frac{15}{16}$ x 45 $\frac{1}{16}$ x 2 inches (185.3 x 116 x 5.1 cm);
edition 2 of 5 + 2 artist's proofs

Courtesy of the artist and Gavin Brown's
Enterprise, New York/Rome
Estimated value: \$55,000

Photo: Nathan Keay, © MCA Chicago

Arthur Jafa (American, b. 1960) is an artist, filmmaker, and cinematographer. Across three decades, Jafa has developed a dynamic practice comprising films, artifacts, and happenings that refer to and question the universal and specific articulations of Black being. Jafa's films have garnered acclaim at numerous film festivals, and his artwork is represented in celebrated collections worldwide. Jafa has recent and forthcoming solo exhibitions of his work at Moderna Museet, Stockholm; Museu Serralves, Porto, Portugal; and the Louisiana Museum of Art, Denmark. In 2019, he received the Golden Lion for the Best Participant of the 58th Venice Biennale, *May You Live in Interesting Times*.



STANYA KAHN

Die Nazi Scum, 2018

Ink and gesso on canvas

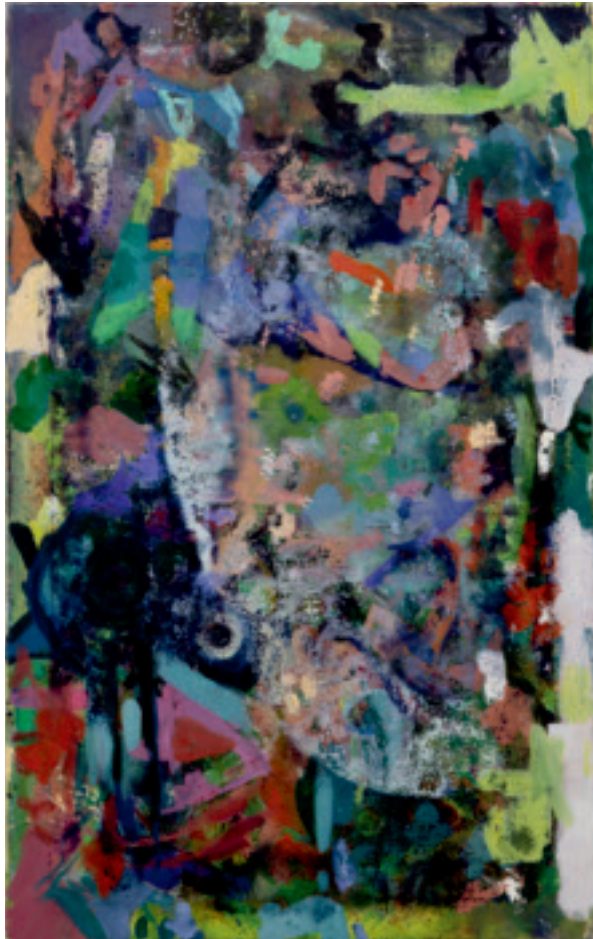
46 ¾ x 35 ¾ x 2 inches (118.7 x 90.8 x 5.1 cm);
unique

Courtesy of the artist and Vielmetter Los Angeles

Estimated value: \$8,000–10,000

Photo: Jeff McLane

Stanya Kahn (American, b. 1968) works primarily in video with a practice that includes drawing, sound, writing, performance, and sculpture/installation. Humor, pathos, and the uncanny are central to this hybrid media practice, which seeks to rework relationships between fiction and document, the real and the hyperreal, and narrative time and the synchronic time of impulse. In a long-term investigation of how rhetoric gains and loses power, Kahn's projects situate language in the foreground of works that are dialectically driven by demands of the body. She is in production on a new film that premieres in her forthcoming solo exhibition at the Wexner Center for the Arts, Columbus, Ohio.



JAMES KRONE

Mondycanism, 2017

Oil on canvas

31 ½ x 19 ¾ inches (80 x 50.2 cm); unique

Courtesy of the artist and M. LeBlanc, Chicago

Estimated value: \$7,800

For over a decade, James Krone (American, b. 1975) has shaped a language of painting through discursive arrangements and repetitions of metonymic gestures. Understanding representation as the fulfillment of an absence, the aesthetic legibility of these arrangements is rigorously perverted to vex assumptions about subject and subjectivity. Krone exhibits internationally and his work has been reviewed in various print and online publications, including *ArtForum*, *Modern Painters*, *Artslant*, *Monopol*, and *Mousse Magazine*. He lives in Berlin.



JOSÉ LERMA

Nunquam Prandium Liberum, 2017
 Acrylic on canvas
 72 x 60 inches (182.9 x 152.4 cm); unique

Courtesy of the artist and Kavi Gupta, Chicago
 Estimated value: \$30,000

Photo: Craig Cotsones

José Lerma (Spanish, b. 1971) locates his subjects within amorphous domains where personal history intersects with politics, religion, and economics—where the royal and ecclesiastic intermingle with the everyday, and paintings burst into sculptural, experiential, performative zones. *Nunquam Prandium Liberum* is Latin for “There is no such thing as a free lunch.” Lerma’s recent exhibitions were presented at the MCA, Museo de Arte Contemporáneo San Juan, Puerto Rico, and Kemper Museum of Art, Kansas City, Missouri.



MATT LIPPS

Pulse, 2019

Archival pigment print
40 x 31 inches (101.6 x 78.7 cm);
edition 1 of 5 + 2 artist's proofs

Courtesy of the artist, Jessica Silverman Gallery,
and Marc Selvyn Fine Art
Estimated value: \$14,500

Matt Lipps (American, b. 1975) has a BFA in Photography from California State University and an MFA from University of California Irvine. His work is in the permanent collections of the J. Paul Getty Museum; Los Angeles County Museum of Art; San Francisco Museum of Modern Art (SFMOMA), Museum of Contemporary Art, Los Angeles; the Hammer Museum; the Saatchi Gallery; and the Pilara Foundation Collection/Pier 24. He has also participated in group shows at the MCA (2018), J. Paul Getty Museum (2018), Museum of Contemporary Art Detroit (2017), and SFMOMA (2016). He recently had his fourth solo show with Jessica Silverman Gallery in San Francisco. Lipps lives and works in Los Angeles.



BASIM MAGDY

The Cautious Passing of Light Through Endless Layers of Forgiveness, 2014

Chromogenic development print from a chemically altered negative on metallic paper

32 ¼ x 39 ¾ inches (81.9 x 100 cm); edition 3 of 5 + 1 artist's proof

Courtesy of the artist and Gypsum Gallery, Cairo
Estimated value: \$13,500

Photo: © Basim Magdy

Recent solo and group exhibitions of work by Basim Magdy (Egyptian, b. 1977) have been presented at the MCA; the Museum of Modern Art, New York; Centre Pompidou, Paris; University Galleries at Illinois State University; Museum of Art, Architecture, and Technology (MAAT), Lisbon; Arnolfini, Bristol; Castello di Rivoli, Turin; New Museum Triennial; MAXXI, Rome; Jeu de Paume, Paris; Deutsche Bank KunstHalle, Berlin; Athens Biennial; 13th Istanbul Biennial; Sharjah Biennial, and La Triennale, Palais de Tokyo. *The Cautious Passing of Light Through Endless Layers of Forgiveness* is one of Magdy's earliest works photographed on film that Magdy pickled in acidic household chemicals.



CALVIN MARCUS

blue devil, 2019

Cel-Vinyl, ceramic, and Flashe on aluminum panel in artist's frame
36 ½ x 24 ½ x 5 inches (92.7 x 62.2 x 12.7 cm);
unique

*representative image and work

Courtesy of the artist and David Kordansky
Gallery, Los Angeles
Estimated value: \$38,000

Photo: Lee Thompson, courtesy of David Kordansky Gallery,
Los Angeles

Calvin Marcus (American, b. 1988) combines meticulous attention to craft and surreal humor in mixed-media paintings, sculptures, and drawings. He has an upcoming solo exhibition at David Kordansky Gallery, Los Angeles, in November 2019. He has also been the subject of solo shows at the Power Station, Dallas (2017), and Peep-Hole, Milan (2015). His work is in the collections of the MCA; Astrup Fearnley Museet, Oslo; Museum of Modern Art, New York; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York. Marcus lives and works in Los Angeles.



EVA AND FRANCO MATTES

Nyla Cheeky, 2006

Digital print on Somerset velvet

Image: 29 ¼ x 39 inches (74.3 x 99.1 cm);

paper: 35 x 44 inches (88.9 x 111.8 cm);

edition 10 of 20

Courtesy of the artists and Postmasters Gallery;
published by Jean-Yves Noblet Contemporary Prints
Estimated value: \$1,800

Eva and Franco Mattes (both Italian, b. 1976) are an artist duo based in New York. Since 1994, the Mattes—internet art pioneers and provocateurs—have collaborated and foreseen radical shifts in digital culture, in a nearly clairvoyant fashion. In 2017, the Mattes received the Prix Net Art, and their early work *Life Sharing* was inducted into Rhizome's *Net Art Anthology*. The Mattes are Creative Capital Award recipients. Their works are in the collections of the Whitney Museum of American Art, New York; Walker Art Center, Minneapolis; and San Francisco Museum of Modern Art, among others.

S50



DANNY MCDONALD

Tree Stand, Scythe Handle & Extraterrestrial, 2016
Found objects (cast iron, steel, vinyl, and wood)
55 x 6 x 8 inches (139.7 x 15.2 x 20.3 cm); unique

Courtesy of the artist and Maccarone
Estimated value: \$15,000

Photo: Courtesy of Danny McDonald studio

Danny McDonald (American, b. 1971) is a founding member of New York's seminal collective Art Club 2000—a potent example of McDonald's career-long interest in the satire of youth-culture fetishization and consumerism. McDonald's primary body of work uses reclaimed toys and ephemera assemblages to make astute social portraiture. His work evinces a Pop-Freudian read of popular culture via the language of ornamentation akin to cargo-cults and kitsch maximalism. McDonald has exhibited internationally in both group and solo exhibitions.



JOSHUA NATHANSON

Spray, 2019
Oil and chalk pastel on paper
12 x 10 inches (30.5 x 25.4 cm); unique

Courtesy of the artist and Various Small Fires,
Los Angeles/Seoul
Estimated value: \$3,500

Photo: Courtesy of the artist and Various Small Fires,
Los Angeles/Seoul

Joshua Nathanson (American, b. 1978) received an MFA from Art Center College of Design, Pasadena, California. Solo exhibitions include presentations at the Yuz Museum, Shanghai, China; Kaikai Kiki Gallery, Tokyo, Japan; Various Small Fires, Los Angeles and Seoul; and others. Nathanson's work is in the permanent collections of the MCA; Los Angeles County Museum of Art; and the Yuz Museum, Shanghai.



ERNESTO NETO

Entre Brancusi e a Jibóia (Between Brancusi and Jibóia), 2016

Cotton voile crochet and wooden knobs
131 $\frac{7}{8}$ x 19 $\frac{3}{4}$ x 1 $\frac{3}{8}$ inches (335 x 50.2 x 3.5 cm);
unique

Courtesy of the artist and Tanya Bonakdar
Gallery New York/Los Angeles
Estimated value: \$50,000

Photo: Courtesy of the artist and Tanya Bonakdar Gallery
New York/Los Angeles

Ernesto Neto (Brazilian, b. 1964) has produced an influential body of work that draws from biomorphism, minimalist sculpture, and neo-concretism to create a new type of sensory perception and renegotiate the boundaries between artwork and viewer, the organic and manmade, and the natural, spiritual, and social worlds. Neto's installation *Water Falls from My Breast to the Sky* at the MCA (2017) was inaugurated on the museum's fiftieth anniversary. Solo exhibitions include the Hayward Gallery, London (2010); Museum of Modern Art, New York (2010); Sao Paulo Museum of Modern Art (2010); and the Hirshhorn Museum (2002), among others. In 2001 he represented Brazil at the 49th Venice Biennale, and in 2017 Neto was prominently featured in the 57th Venice Biennale.



WILLIAM J. O'BRIEN

Untitled, 2017

Felt on felt

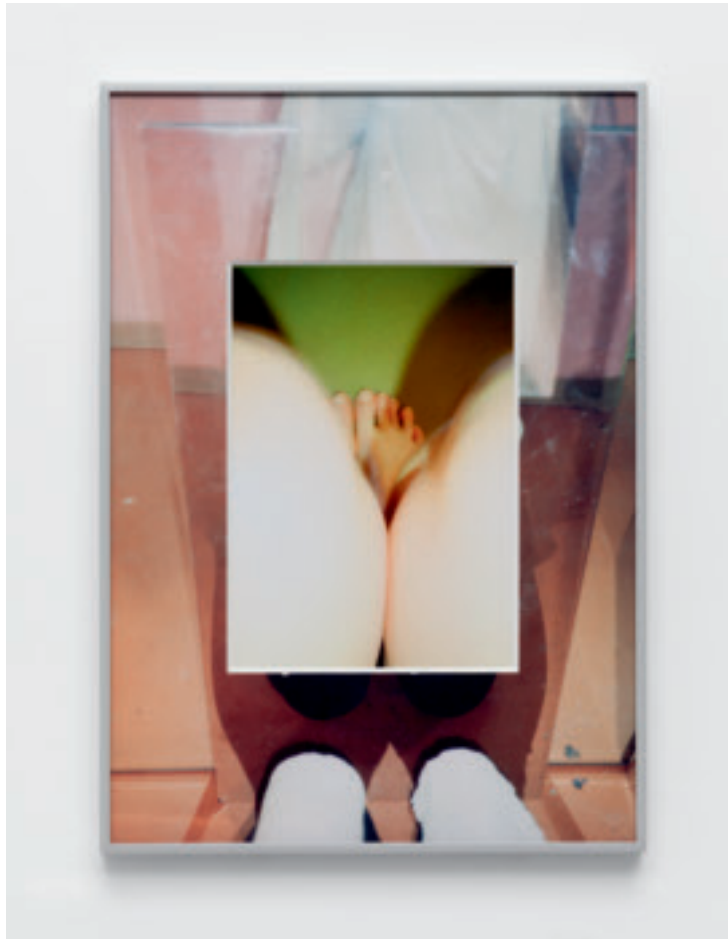
29 ½ x 29 ¾ inches (74.9 x 75.6 cm); framed:
33 x 33 ½ inches (83.8 x 85.1 cm); unique

Courtesy of the artist; Marianne Boesky Gallery,
New York and Aspen; and Shane Campbell
Gallery, Chicago

Estimated value: \$12,000

Photo: © William J. O'Brien, photo by Jason Mandella

Working in painting, drawing, sculpture, and ceramics, William J. O'Brien (American, b. 1975) had his first major museum show at the MCA in 2014. Additional solo exhibitions of his work include presentations at Atlanta Contemporary; the Kentucky Museum of Art and Craft, Louisville; Nerman Museum of Contemporary Art, Kansas; Renaissance Society, Chicago; and Madison Museum of Contemporary Art, Wisconsin. He is Associate Professor of Ceramics at the School of the Art Institute of Chicago. O'Brien's work is included in the permanent collections of the Art Institute of Chicago; Cleveland Clinic; Perez Art Museum, Miami; and the Hammer Museum, Los Angeles, among others.



B. INGRID OLSON

Split Wedge, Looped Fold, 2019

Ink-jet print and UV-printed matboard in
aluminum frame

17 ¼ x 12 ¼ inches (43.8 x 31.1 cm); unique

Courtesy of the artist and Simone Subal Gallery

Estimated value: \$5,800

B. Ingrid Olson (American, b. 1987) implements elements of photography, sculpture, and performance in an ongoing exploration of the boundaries between body and space. Within the confines of her studio, she records her body's shifting relationship to its surroundings. The results are multidimensional objects and images that reimagine the capacities of the body and the structuring of space. Olson's work has been exhibited at the MCA; Museum of Modern Art, New York; Albright-Knox Art Gallery, Buffalo; Aspen Art Museum; and the Renaissance Society at the University of Chicago.



CATHERINE OPIE

Untitled #6 (Chicago), 2004

IRIS print

16 x 41 inches (40.6 x 104.1 cm);

framed: 24 x 49 inches (61 x 124.5 cm);

edition 3 of 5 + 2 artist's proofs

Courtesy of the artist and Regen Projects,
Los Angeles

Estimated value: \$15,000

Photo: © Catherine Opie, courtesy of Regen Projects,
Los Angeles

Catherine Opie (American, b. 1961) is a prominent photographer whose work moves deftly from the territory of the body to the framework of the city—linked together by a conceptual framework of cultural portraiture. Recent solo exhibitions have been organized by the MCA; Henie Onstad Kunstsenter, Oslo; the Museum of Contemporary Art, Los Angeles; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Guggenheim Museum, New York; Walker Art Center, Minneapolis; and The Photographers' Gallery, London. Opie has received numerous awards, including most recently, a John Simon Guggenheim Memorial Foundation Guggenheim Fellowship and Smithsonian Archives of American Art Medal.



TREVOR PAGLEN

Dancing Rocks, Navajo Nation

Scale Invariant Feature Transform (SIFT), 2016

Dye sublimation print

48 x 60 inches (121.9 x 152.4 cm);

framed: 49 ½ x 61 ½ inches (125.7 x 156.2 cm);

edition 1 of 5

Courtesy of the artist; Metro Pictures,
New York; and Altman Siegel, San Francisco
Estimated value: \$30,000

Trevor Paglen (American, b. 1974) has a richly varied practice that spans image-making, sculpture, investigative journalism, writing, engineering, and numerous other disciplines. He has had one-person exhibitions at the Smithsonian American Art Museum, Washington, DC; Museo Tamayo, Mexico City; and Nevada Museum of Art, Reno. His numerous awards include the 2018 Nam June Paik Art Center Prize, a 2017 MacArthur Fellowship, the 2016 Deutsche Börse Photography Foundation Prize, and the 2014 Electronic Frontier Foundation Pioneer Award for his contributions to counter-surveillance.



NAUDLINE PIERRE

The Dove, 2019

Acrylic and pastel on paper

22 x 15 inches (55.9 x 38.1 cm); framed:

25 x 18 x 1 ½ inches (63.5 x 45.7 x 3.8 cm);

unique

Courtesy of the artist and Shulamit Nazarian,
Los Angeles

Estimated value: \$5,500

Photo: Courtesy of the artist and Shulamit Nazarian,
Los Angeles

Lacing her paintings with personal and spiritual mythologies, Naudline Pierre (American, b. 1989) creates portals into a mysterious world. Her central subject serves as an alter ego, an unearthly representation of the artist's own body rendered in a spectrum of colors. Informed by Renaissance painting and her religious upbringing, her figures find themselves in moments of embrace gaining protection and empowerment through touch. Pierre will attend the Studio Museum in Harlem's artist-in-residence program in 2019–20. She holds an MFA from the New York Academy of Art and a BFA from Andrews University. Pierre lives and works in Brooklyn, New York.



POPE.L

Flint Water, 2017

Twenty-four 16-ounce plastic bottles of contaminated water obtained from Flint, MI, cardboard, foam, mailing label, sticker, Dear packing tape, acrylic, charcoal, collage, flash paint, painter's tape, pastel, and permanent marker 9 ¾ x 18 ¼ by 13 inches (24.8 x 46.4 x 33 cm); edition 11 of 12

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

Estimated value: \$5,000

Photo: © Pope.L, courtesy of the artist and Mitchell-Innes & Nash, New York

Chicago-based Pope.L (American, b. 1955) is a visual artist and educator whose multidisciplinary practice uses binaries, contraries, and preconceived notions embedded within contemporary culture to create artworks in various formats, for example, writing, painting, performance, installation, video, and sculpture. Building upon his long history of enacting arduous, provocative, absurdist performances and interventions in public spaces, Pope.L applies some of the same social, formal, and performative strategies to his interests in language, systems, gender, race, and community. The goals for his work are several: joy, money, and uncertainty—not necessarily in that order. Pope.L will be the subject of a trio of complementary exhibitions in New York this fall collectively titled *Instigation, Aspiration, Perspiration*, organized by the Museum of Modern Art, the Whitney Museum of American Art, and Public Art Fund.



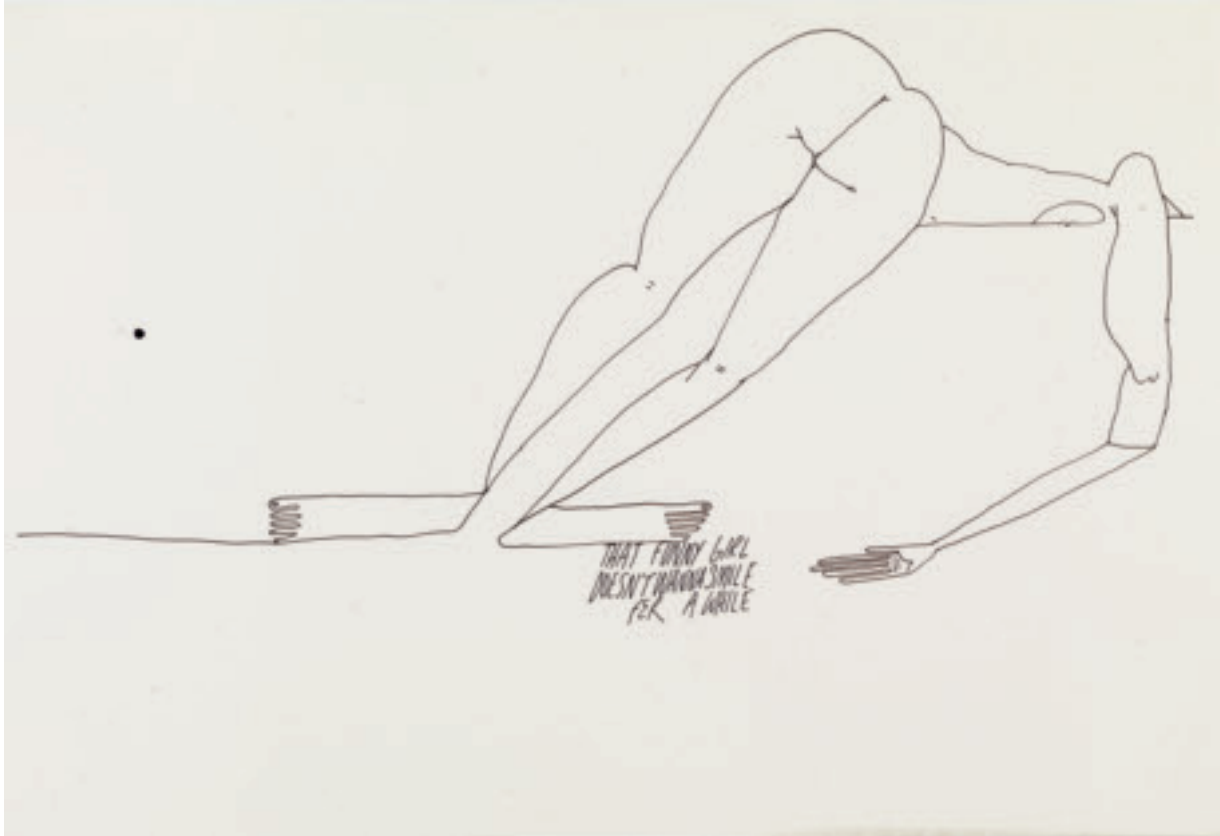
PUPPIES PUPPIES (JADE KURIKI OLIVO)

Trigger (Amadeo Rossi .38 special) (permanently disabled by Colonial Shooting Academy), 2018
Gun trigger
1 ½ x ½ inches (3.8 x 1.3 cm); unique

Courtesy of the artist and Overduin & Co.,
Los Angeles
Estimated value: \$7,000

Photo: Courtesy of the artist and Overduin & Co., Los Angeles

Puppies Puppies (American, b. 1989) lives and works in Los Angeles. Jade Kuriki Olivo completed her graduate degree at the School of the Art Institute of Chicago. In 2019, she will present solo exhibitions at Halle für Kunst, Lüneburg, Germany, and Remai Modern, Saskatoon, Canada, as well as a two-person exhibition with Eliza Douglas at Francesca Pia, Zurich. Work by Puppies Puppies was also included in the 2017 Whitney Biennial.



CHRISTINA QUARLES

Fer Awhile, 2019

Ink on paper

13 x 19 inches (33 x 48.3 cm); unique

Courtesy of the artist, Pilar Corrias Gallery
and Regen Projects

Estimated value: \$6,500

A Queer, cis-woman with a black father and white mother, Christina Quarles (American, b. 1985) engages with the world from a multiply situated position. Her project is informed by daily experiences with ambiguity and seeks to dismantle assumptions of fixed subjectivity through images that challenge viewers to contend with the disorganized body in a state of excess. Quarles received an MFA from Yale School of Art and was a resident at Skowhegan School of Painting and Sculpture. She was the inaugural recipient of the Pérez Art Museum Miami Prize, and has exhibited internationally, with an upcoming solo show at the Hepworth Wakefield Museum.



TORBJØRN RØDLAND

Morning Hair, 2016–18

Chromogenic print

19 ¾ x 15 ¾ inches (50.2 x 40 cm); framed:

20 ¼ x 16 ¼ x 1 ½ inches (51.4 x 41.3 x 3.8 cm);

edition 1 of 3 + 1 artist's proof

Courtesy of the artist and David Kordansky
Gallery, Los Angeles

Estimated value: \$14,000

Photo: Lee Thompson, courtesy of David Kordansky Gallery,
Los Angeles

Often prompted by nonphotographic imagery that he transforms into real-world photographic subjects, Torbjørn Rødland (Norwegian, b. 1970) portrays scenes designed to generate psychological reaction through his depiction of highly sensory qualities. The physicality present in the work is driven by his use of film-based cameras and chemical darkroom processes. He has recently been the subject of solo exhibitions at Bergen Kunsthall, Norway (2018); Fondazione Prada, Milan (2018); Serpentine Sackler Gallery, London (2017); and C/O Berlin (2017). His work is in the collections of institutions that include the MCA; Stedelijk Museum, Amsterdam; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. Rødland lives and works in Los Angeles.



MELANIE SCHIFF

Two Candles, Black, 2018

Pigment ink-jet print mounted and framed in natural walnut

20 x 24 x 1 ½ inches (50.8 x 61 x 3.8 cm); framed:

20 ½ x 25 x 1 ½ inches (52.1 x 63.5 x 3.8 cm);

edition 1 of 3 + 2 artist's proofs

Courtesy of the artist and PATRON, Chicago

Estimated value: \$6,500

Photo: Melanie Schiff

Melanie Schiff (American, b. 1977) received a BFA from New York University, Tisch School of the Arts, and an MFA from the University of Illinois at Chicago. Recent solo and group exhibitions include the MCA (2018, 2017, 2010, 2009, 2008, 2007), Night Gallery, Los Angeles (2018); PATRON Gallery, Chicago (2018); Kate Werble Gallery, New York (2016, 2014); and LAXART, Los Angeles, CA (2015), among many others. *Two Candles, Black* (2018) was exhibited in *Glass Sabbath* at Night Gallery, Los Angeles, and *Lay Lie Lay* at PATRON, Chicago, both in 2018. Schiff currently lives and works in Los Angeles.



BEN SCHUMACHER

Fish N Chips, 2017

Oil and UV print on canvas

59 x 43 inches (150 x 110 cm); unique

Courtesy of the artist and Bortolami, New York

Estimated value: \$14,000

Photo: Courtesy of the artist and Bortolami, New York

Ben Schumacher (Canadian, b. 1985) was born in Kitchener, Ontario. Recent solo exhibitions of Schumacher's work include *Anatomy of a fachfest*, Weiss Falk, Basel; *The China Chalet Group*, Bortolami, New York; *The Testing Place*, Croy Nielsen, Vienna; *Käsesakramentsystem*, Kunstverein Braunschweig, Germany; *Privilege and Melancholy*, Johan Berggren, Malmö, Sweden; and *Motor Earth*, Hannah Hoffman Gallery, Los Angeles. Recent group exhibitions include *I Was Raised On The Internet* at the MCA; *Selten Gehörte Musik*, Kavita B Schmid, Queens, New York; and the *Fellbach Triennial*, Germany. Schumacher received a BA degree in architecture from Waterloo University and an MFA from New York University.



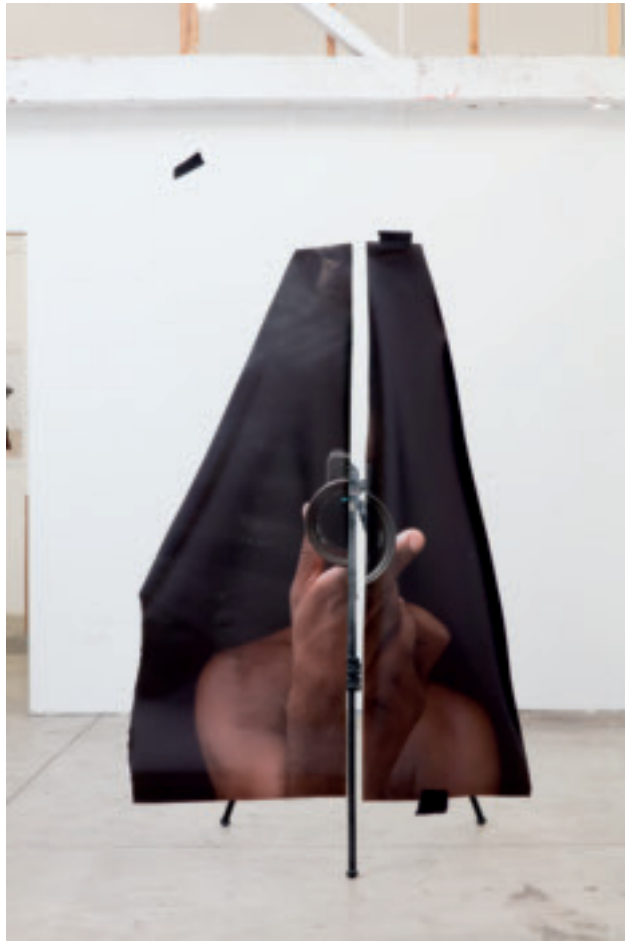
THOMAS SCHÜTTE

Blues Women, 2018; *Billie Holiday*, 2018; *Bessie Smith*, 2018; *Dinah Washington*, 2018; *Mamie Smith*, 2018
Color etching on paper, all
35 $\frac{1}{8}$ x 27 $\frac{3}{4}$ inches (91.1 x 70.5 cm);
framed: 38 $\frac{3}{4}$ x 30 $\frac{1}{4}$ inches (98.1 x 76.8 cm);
edition 18 of 35

Courtesy of the artist and Peter Freeman, Inc.,
New York
Estimated value: \$18,000–24,000

Photo: Courtesy of the artist and Peter Freeman, Inc.

Thomas Schütte (German, b. 1954) works across various media to explore themes of historical memory, inner struggle, and the striving for an impossible utopian ideal. His work is included in the permanent collections of major international museums including Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Tate, London; Art Institute of Chicago; and Museum of Modern Art, New York. Schütte has recently had solo exhibitions at Kunsthau Bregenz, Germany (2019), Monnaie de Paris (2019), Oldenburger Kunstverein, Germany (2018), and Moderna Museet, Stockholm (2017).



PAUL MPAGI SEPUYA

Mirror Study (0X5A7431), 2018
 Archival pigment print
 51 x 34 inches (129.5 x 86.4 cm); framed:
 54 x 35 inches (137.2 x 88.9 cm); edition 1 of 5

Courtesy of the artist, DOCUMENT,
 Team Gallery, and Vielmetter Los Angeles
 Estimated value: \$10,300

Photo: Paul Mpagi Sepuya

Paul Mpagi Sepuya (American, b. 1982) weaves together histories and possibilities of portraiture, queer and homoerotic networks of production and collaboration, and the material and conceptual potential of blackness at the heart of the photographic medium. Sepuya's work is collected by museums across the United States, and solo museum exhibitions include *Double Enclosure* at Fotomuseum Amsterdam, and *Paul Mpagi Sepuya* at Contemporary Art Museum St. Louis. Recent museum exhibitions include the Whitney Biennial 2019 and *Being: New Photography 2018* at the Museum of Modern Art, New York. He was a recipient of the 2019 Rauschenberg Residency.



ELIAS SIME

TIGHTROPE: (6) While Observing . . . , 2018
 Reclaimed electrical wires on panel
 63 x 63 ¾ inches (160 x 161 cm); unique

Courtesy of the artist and James Cohan, New York
 Estimated value: \$50,000–70,000

Photo: © Elias Sime, by Christopher Burke Studios

Multidisciplinary artist Elias Sime (Ethiopian, b. 1968) weaves, layers, and assembles intricate, wall-mounted works from discarded technological components—including salvaged motherboards and electrical wires—that have traveled across the globe to his hometown of Addis Ababa. With curator and anthropologist Meskerem Assegued, Sime founded and designed Zoma Museum in Addis Ababa, an international art center described by the *New York Times* as “a voluptuous dream, a swirl of ancient technique and ecstatic imagination.” The Wellin Museum of Art at Hamilton College will present *Elias Sime: Tightrape* in the fall of 2019, marking the artist’s first major museum survey.



LAURIE SIMMONS

How We See/Look 1/Julia, 2014

Pigment print

70 x 48 inches (177.8 x 121.9 cm); framed:

71 1/4 x 49 1/4 x 2 inches (108.7 x 124.8 x 5.1 cm);

edition 3 of 5 + 2 artist's proofs

Courtesy of the artist and Salon 94, New York

Estimated value: \$45,000

Photo: Courtesy of the artist and Salon 94, New York

Laurie Simmons (American, b. 1949), a central figure of the Pictures Generation, is known for her staged photographs and films with paper dolls, ventriloquist dummies, and costumed dancers as "living objects," animating a dollhouse world suffused with nostalgia and colored by an adult's memories, longings, and regrets. Simmons's work blends psychological, political, and conceptual approaches to art making—transforming photography's propensity to objectify people, especially women, into a critique of the medium. A major solo retrospective titled *Big Camera/Little Camera* at the Modern Art Museum of Fort Worth, traveled to the MCA. A major scholarly catalogue accompanied the exhibition.



XAVIERA SIMMONS

Line (Red), 2016
 Chromogenic color print
 30 X 96 inches (76.2 x 243.8 cm); edition 1 of 3
 Courtesy of the artist and David Castillo Gallery
 Estimated value: \$40,000

Photo: © Xavier Simmons

Xaviera Simmons (American, b. 1974) investigates the origins and construction of identity through photography, performance, video, sound, sculpture, and installations. Her work has been exhibited at the MCA as well as at the Museum of Modern Art, New York; Studio Museum in Harlem; Walker Art Center, Minneapolis; and the Pérez Art Museum, Miami. Her works are in numerous museum and private collections, including the MCA, Museum of Modern Art, Guggenheim Museum, Agnes Gund Art Collection, Studio Museum in Harlem, ICA Miami, ICA Boston, and many others. *Line (Red)* was first exhibited in the Deutsche Bank Frieze Solo Project (2016) and later in *No burden as heavy* (2017) at David Castillo Gallery. Simmons received her BFA from Bard College in 2004.



MARTIN SOTO CLIMENT

El silvido del fantasma 26, 2014
 Giclee print on fine Hahnemule paper
 9 ½ x 6 ½ inches (24.1 x 16.5 cm);
 framed: 14 ½ x 11 ½ inches (36.8 x 29.2 cm);
 edition 1 of 3

Courtesy of Michael Benevento, Los Angeles
 Estimated value: \$1,500–2,000

El silvido del fantasma, by Martin Soto Climent (Mexican, b. 1977), is a series of photographs composed by recording the assembling of two elements: a found photograph and a found bird bone resembling a skull. The photographic background image represents a fleeting moment in time made permanent. Meanwhile, the bone, repeated, seems to be the constant jumping from one photo to the other, acting as a link between all the images, even as the object's very nature is to dissolve and decay over time.



NANCY SPERO

Ritual, 1992

Ink and handprinting on paper
19 x 24 inches (48.3 x 61 cm); unique

Courtesy of Galerie Lelong & Co., New York
Estimated value: \$20,000

Photo: © The Nancy Spero and Leon Golub Foundation for
the Arts, Licensed by VAGA at Artist Rights Society (ARS), NY

In a groundbreaking career encompassing many significant visual and cultural movements including conceptual art, postmodernism, and feminism, Nancy Spero (American, 1926–2009) made the female experience central to her art and challenged aesthetic and political conventions. With raw intensity, Spero executed works on paper and installations that persist as unapologetic statements against the pervasive abuse of power, Western privilege, and male dominance. Her work is held in more than fifty prominent public collections worldwide. Spero was born in Cleveland in 1926 and died in New York in 2009. The Estate of Nancy Spero is represented exclusively by Galerie Lelong & Co.



SARAH SZE

Afterimage, Silver, 2018
 Acrylic paint, ink, and mono-type on archival
 paper
 22 1/8 x 17 1/8 inches (56.2 x 43.5 cm);
 edition 8 of 12 + 5 artist's proofs

Courtesy of the artist and Victoria Miro,
 London/Venice
 Estimated value: \$12,000

Photo: © Sarah Sze, courtesy of the artist and Victoria Miro
 Gallery, London/Venice

Since the late 1990s, internationally acclaimed artist Sarah Sze (American, b. 1969) has developed a signature visual language that challenges the static nature of sculpture. Sze draws from modernist traditions of the found object, dismantling their authority with dynamic constellations of materials that are charged with flux, transformation, and fragility. Sarah Sze represented the United States at the Venice Biennale in 2013, and was awarded a MacArthur Fellowship in 2003, and a Radcliffe Fellowship in 2005. She has exhibited in museums worldwide, and her works are held in the permanent collections of prominent institutions. Sze lives and works in New York.



JAMES WELLING

4176, 2015

Ink-jet on rag paper

42 x 63 inches (106.7 x 160 cm); framed:

43 1/4 x 63 1/4 x 2 inches (109.9 x 160.3 x 5.1 cm);

edition 2 of 5 + 2 artist's proofs

Courtesy of the artist and Regen Projects,
Los Angeles

Estimated value: \$35,000

Photo: © James Welling, courtesy of Regen Projects, Los Angeles

In addition to straightforward photographs, James Welling (American, b. 1951) has, since the 1980s, created abstract photographs from common materials, and for the past twenty years has been examining photographic color space with color photograms and ink-jet prints. Surveys of Welling's work have been held at major museums throughout the United States and Europe, including Stedelijk Museum voor Actuele Kunst, Ghent, Belgium; Art Institute of Chicago; Fotomuseum Winterthur, Switzerland; and the Hammer Museum, Los Angeles. Welling has received numerous awards, including the Excellence in Photography Award from the Julius Shulman Institute and the Infinity Award from the International Center of Photography.



AMANDA WILLIAMS

Color(ed) Theory series: Flamin' Red Hots (Demolition Bus), 2018

Color photograph

19 5/8 x 29 5/8 inches (49.8 x 75.2 cm); framed:
21 1/4 x 31 1/4 inches (53.7 x 79.1); edition 3 of 6

Courtesy of the artist and Rhona Hoffman Gallery
Estimated value: \$8,000–12,000

Photo: Nathan Keay, © MCA Chicago

Trained as an architect at Cornell University, Amanda Williams (American, b. 1974) uses color to highlight the complex politics of race, place, and value in cities, shedding light on the visual residue of the invisible forces that have misshaped most inner cities. Her project *Color(ed) Theory*, which debuted at the Chicago Architecture Biennial in 2015, earned critical acclaim for its confrontational look at race and space in Chicago's South Side. This and other works were included in her first solo show at the MCA in 2017. Williams represented the United States in the Venice Biennale of Architecture in 2018. The Chicago-based artist, a 2016 Efroymsen Family Contemporary Arts Fellow serves on the design team for the Obama Presidential Center.



MICHAEL WILLIAMS

Gray Puzzle Painting, 2019

Oil on canvas

47 x 59 ¼ x 1 ¾ inches (119.4 x 150.5 x 3.5 cm);
unique

Courtesy of the artist and David Kordansky
Gallery, Los Angeles

Estimated value: \$75,000

Photo: Jeff McLane, courtesy of David Kordansky Gallery,
Los Angeles

Merging classic painting techniques with images sourced from the digital sphere, Michael Williams (American, b. 1978) creates paintings that reflect modern complexity and contradiction. He has had solo and two-person exhibitions at Le Consortium, Dijon, France (with Tobias Pils, 2017); the Carnegie Museum of Art, Pittsburgh (2017); and Musée des Beaux-Arts de Montréal (2015). His work is in the collections of institutions that include the Carnegie Museum of Art; Dallas Museum of Art; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. He lives and works in Los Angeles.

S75



THADDEUS WOLFE

Assemblage, 2016

Blown glass

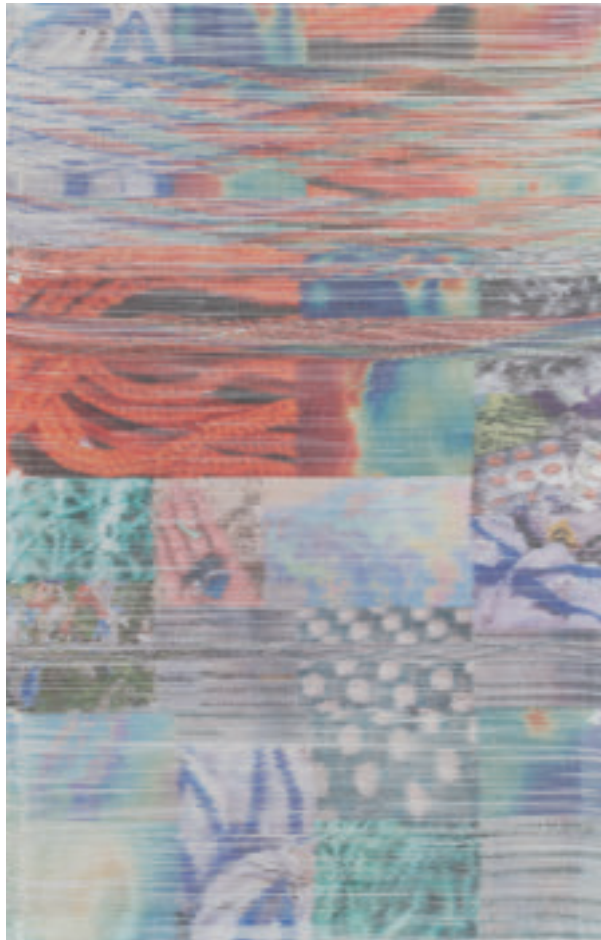
11 ¼ x 3 ½ x 3 ½ inches (28.6 x 8.9 x 8.9 cm);
unique

Courtesy of Thaddeus Wolfe and Volume Gallery

Estimated value: \$10,000

Photo: Courtesy of Volume Gallery

Thaddeus Wolfe (American, b. 1979) studied glass at the Cleveland Institute of Art, and has held residencies at the Pilchuck Glass School, Creative Glass Center of America, and Museum of Glass. His work has been exhibited at E. R. Butler and Co., Heller Gallery, Matter, R & Company, Pierre Marie Giraud, and with Volume Gallery. In addition to private collections, Wolfe's work is held in the permanent collections of the Yale University Art Gallery, Rhode Island School of Design Museum, Musée des Arts Décoratifs de Montreal, Indianapolis Museum of Art, and the Corning Museum of Glass, where he was awarded the 2016 Rakow Commission.



MARGO WOLOWIEC

PM 2.5, 2019

Handwoven polymer, linen thread, and dye sublimation ink mounted on linen support
72 x 47 inches (182.9 x 119.4 cm); unique

Donated by Kenneth C. Griffin, courtesy
of the artist and Jessica Silverman Gallery
Estimated value: \$30,000

Working predominantly with textiles, Margo Wolowiec (American, b. 1985) makes abstracted fiber artworks harkening to both foundational forms of art making and current visualizations of internet glitches and aberrations. Her work is collected by the Hammer Museum, Los Angeles; Kadist Art Foundation, San Francisco/Paris; San Jose Museum of Art; and Detroit Center for Photography. It has featured in exhibitions at the Museum of Craft and Design, San Francisco; di Rosa, Napa; and the Center for Performance Research, Brooklyn. Wolowiec recently completed a large-scale permanent installation at the Shinola Hotel in Detroit. She has an MFA from the California College of the Arts and a BFA from the School of the Art Institute of Chicago. She lives and works in Detroit.



CHRISTOPHER WOOL

Untitled, 1990
 Enamel on rice paper
 74 inches x 37 ½ (188 x 95.3 cm); framed:
 77 x 40 ¾ x 2 inches (195.6 x 103.5 x 5.1 cm);
 unique

Courtesy of Lauren Wittels
 Estimated value: \$165,000

Photo: © Christopher Wool

Christopher Wool (American, b. 1955) has created one of the most notable bodies of work of our time. This early work exhibits his trenchant black-on-white imagery, inspired by graffiti in New York. Wool's solo exhibitions include at the San Francisco Museum of Modern Art (1989); Museum Boijmans Van Beuningen, Rotterdam, Kölnischer Kunstverein, Cologne, and Kunsthalle Bern (1991); Museum of Contemporary Art, Los Angeles (1998); Carnegie Museum of Art, Pittsburgh (1998–99); Kunsthalle Basel (1991); Institute Valencia d'Art Modern and Musée d'Art Moderne at Contemporain, Strasbourg (2006); Museu de Arte Contemporânea de Serralves, Portugal (2008–09); Museum Ludwig Cologne (2009); Musée d'Art Moderne de la Ville de Paris (2012); and at the Guggenheim Museum and Art Institute of Chicago (2013–14).

CONSTANTINE

EST. 1885



FINE ART LOGISTICS FOR PRIVATE COLLECTORS MUSEUMS & GALLERIES



T: +44 (0)20 7732 8123
E: enquiries@const.co.uk
const.co.uk



*Transportation*Crating*Storage*Installation*International Services*

Worldwide Fine Art Handling Services

We are proud to be a sponsor of the MCA Chicago Benefit Auction

Please call today and allow us to show you why we are the fastest growing, most consistent resource for your art handling needs.

Please visit us at www.usart.com

CHICAGO

4400 W. Ohio St.
Chicago, IL 60624
773 801-1811
Fax: 773 801-1592

CORPORATE HEADQUARTERS

781 986-6500
Fax: 781 986 5595

LOS ANGELES

310 609-1748
Fax: 310 886-0120

NEW YORK

201 552-2350
Fax: 201 552-2912

SAINT LOUIS

314 918-8684
Fax: 314 918-8676

WASHINGTON, D.C.

301 772-0226
Fax: 301 772-0227

DALLAS / FORT WORTH

214 905-8430
Fax: 214 905-8455

ORLANDO

407 855-3444
Fax: 407 855-3950





Proud to Sponsor the Museum of Contemporary Art's 2019 Auction

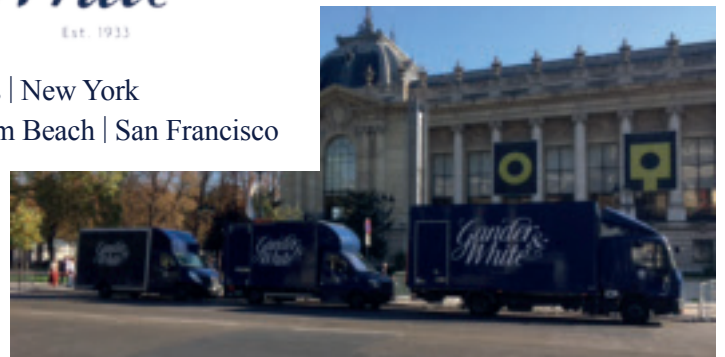
Serving Chicago for Over 75 Years
Fine Art Printing Archival Framing Art Handling
Mounting Conservation Installation



Artmillgroup.com

840 N. Milwaukee Ave. Chicago, IL 60642

312-455-1213 | info@artmillgroup.com



Gander & White – providing fine art services for museums,
private clients and contemporary & old masters galleries since 1933.

ganderandwhite.com



**MASTERPIECE
INTERNATIONAL**

THE PREMIER FINE ARTS LOGISTICS COMPANY IN AMERICA



Masterpiece International Limited was founded in 1989, in New York City as a Customs broker, freighter forwarder, and logistics provider specializing in the transport of fine art. Since then, we have expanded across the U.S., with more than 250 employees. Our teams of dedicated professionals provide expert, top-level services to museums, galleries, art fair participants, auction houses, and private clients. Whatever your needs —international customs regulations, quotes for a simple move, planning a large international exhibition— Masterpiece can assist you from one of our U.S. offices.

masterpieceintl.com



ART

ICON

