

# ART AUCTION 2025

Museum of Contemporary Art Chicago



# ART AUCTION 2025





2025 Art Auction

6:30 pm

Cocktails and  
Silent Auction

Friday,  
June 6, 2025

8:00 pm

Dinner

Museum of  
Contemporary  
Art Chicago

8:30 pm

Live Auction  
with Phyllis Kao,  
Vice President,  
Sotheby's New York

220 E Chicago Ave

Cochairs  
Anita Blanchard  
Ilan Shalit  
Joyce Yaung

RSVP online  
at [mcachicago.org](https://mcachicago.org/artauction2025)  
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Bid beginning May  
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See back cover  
for more details.

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Welcome to the 2025 Art Auction!

With great enthusiasm, we present this catalogue of stunning and distinguished works of contemporary art to be auctioned on Friday, June 6, 2025, to benefit the Museum of Contemporary Art Chicago.

The Art Auction celebrates fruitful collaborations between those who make art and those of us who can't imagine life—or the world—without it. Inaugurated in 1968, the Art Auction established a tradition that revels in the excitement of collecting while supporting the MCA. This remarkable event would not be possible without the commitment of a group of visionary supporters to whom we owe our gratitude, beginning with the 2025 Art Auction cochairs: Anita Blanchard, Ilan Shalit, and Joyce Yaung. We also extend our heartfelt thanks to the artists and their gallery representatives for being generous champions of the museum's focus on artistic excellence and cultural impact. A special thanks as well to Ed Ruscha, this year's artist honoree, for his commitment and ongoing partnership with the MCA. We are deeply grateful that he is among the generous and storied artists who enliven our institution with their work, ideas, and friendship. Finally, we warmly welcome Phyllis Kao, Vice President, Sotheby's New York, as our auctioneer. Sotheby's continues to play an integral role in making this MCA tradition a lively and successful event.

Today, we are honored to offer works by the world's leading artists in support of the MCA's mission to provide an innovative and compelling center of contemporary art where the public can explore the work and ideas of living artists. We offer these works as a way to both experience and express the essential vitality of contemporary art, and we invite you to share in the joy of living with great artworks. Thank you sincerely for your support and participation—and best of luck at the auction block!



Cari B. Sacks  
Chair of the Board of Trustees



Madeleine Grynsztejn  
Pritzker Director

# FROM THE COCHAIRS

After much anticipation, we are thrilled to share this spectacular selection of artworks with the MCA's most passionate supporters. Over the past year, we have traveled across the world—alongside our intrepid curatorial partners, Deputy Director and Chief of Curatorial Affairs Joey Orr, Manilow Senior Curator Jamillah James, and Marilyn and Larry Fields Curator and Director of Curatorial Initiatives Carla Acevedo-Yates—to make available the most captivating and thought-provoking contemporary art for auction, including works by many artists who have been featured in MCA exhibitions.

As a highly significant fundraising event, the Art Auction relies on invaluable partnerships with artists and galleries, dedicated MCA staff, and enthusiastic donors—all to support ambitious MCA programs and exhibitions.

To the 108 artists represented on the following pages, we extend our deepest appreciation. Your work inspires, delights, and challenges us, and the ways you see the world enable us to see it anew. To the 63 dealers and galleries who worked in lockstep with us to assemble this auction, we thank you for your unwavering dedication to the MCA.

We reveled in working with Pritzker Director Madeleine Grynsztejn to secure works at the forefront of contemporary art, drawing on the MCA's expertise and relationships with artists and galleries both near and far. We're also grateful for the ongoing and coordinated efforts of MCA staff across multiple departments.

Let it be known: the artworks available through this auction are the best in the market right now! We are honored by your support and look forward to seeing the museum filled on-site and online with contemporary art enthusiasts and collectors on June 6. Your attendance, contributions, and generous bidding help the MCA serve an ever-growing and engaged public from all walks of life.

The time to raise your paddle is coming soon, so do your homework, and be prepared to go home with an exceptional work of contemporary art to live with for years to come!

Anita Blanchard  
Ilan Shalit  
Joyce Yaung  
Art Auction Cochair

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As of March 1, 2025

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The Board of Trustees is grateful to Pritzker Director Madeleine Grynsztejn and the entire MCA staff for their phenomenal efforts to organize this special event.

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# ABSENTEE BIDS

If you are unable to attend the 2025 Art Auction in person and wish to place bids on the Live Auction works, you may give the MCA instructions to bid on your behalf. The MCA's representatives will then try to purchase the live lot(s) of your choice for the lowest price possible, as may be determined at the auctioneer's discretion, and never for more than the maximum bid amount you indicate. Please note that the MCA offers this service as a convenience to patrons who are unable to attend the Auction. Although we will make every effort, the MCA 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 between May 30 and June 5, 2025, during the museum's public hours, Tuesday–Sunday, at 220 East Chicago Avenue, or by telephone before 12 pm Central Standard Time on Thursday, June 5, 2025, by contacting Lucia Villanueva Alonso at 312-397-4044 or [lvillanuevaalonso@mcachicago.org](mailto:lvillanuevaalonso@mcachicago.org). Telephone bids must be followed by written confirmation by signed letter and must include a credit card number, expiration date, and signature. A representative from the MCA will confirm your absentee bid by email. For an absentee bid to be valid, you must have email confirmation from the MCA of its receipt. If you do not receive written confirmation of an absentee bid, please contact Lucia Villanueva Alonso by 10 am Central Standard Time on Friday, June 6, 2025. Bids placed by telephone are accepted only at the MCA'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 "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 2025 Art Auction.

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# FROM THE AUCTIONEER

It is a great privilege to serve as auctioneer for the 2025 Art Auction. Sotheby's is honored to support the Museum of Contemporary Art Chicago, an institution dedicated to fostering creativity, championing living artists, and engaging audiences with groundbreaking contemporary art.

On behalf of the entire Sotheby's team, I extend our deepest appreciation to this year's Art Auction Cochair—Anita Blanchard, Ilan Shalit, and Joyce Yaung—for their leadership and dedication. We also recognize and thank the esteemed members of the Honorary Committee for their generosity and commitment to the MCA's mission.

Since its inception in 1968, the MCA Art Auction has been a vital source of support for the museum, allowing it to continue presenting bold exhibitions, thought-provoking programs, and transformative educational initiatives. It is an honor to carry forward this tradition with Pritzker Director Madeleine Grynsztejn and her most capable team, building on a legacy between Sotheby's and the MCA that began over fifty years ago.

We are immensely grateful to the artists and galleries who have contributed extraordinary works to this year's auction.

Now, I invite you to bid with enthusiasm, passion, and purpose. Let's come together to make this a record-breaking year in support of the MCA.

Phyllis Kao  
Vice President, Sotheby's New York



# PRIVATE SALE

The 2025 Art Auction will include 109 live and online auction lots. In addition, the MCA is honored to offer a selection of artwork for private sale through Thursday, June 5, 2025, at 5 pm.

With thanks to the artists and their gallery representatives, we are offering artwork by the following artists:

Ed Ruscha, Gagosian  
Sarah Sze  
Luc Tuymans, David Zwirner

The lots will be available for private viewing beginning Monday, May 12, 2025. For more information or to receive a private sale offer form, please contact Lucia Villanueva Alonso at [lvillanuevaalonso@mcachicago.org](mailto:lvillanuevaalonso@mcachicago.org) or 312-397-4044.

# CONDITIONS OF SALE

Please note the Online Auction has a 10 percent buyer's premium, which will be added to the final hammer price of each sold work. The premium allows the Museum of Contemporary Art Chicago to retain more of the proceeds of the sale and offset administrative costs. (There is no buyer's premium for the June 6 Live Auction.) All proceeds from the 2025 Art Auction will support MCA exhibitions, acquisitions, and programs.

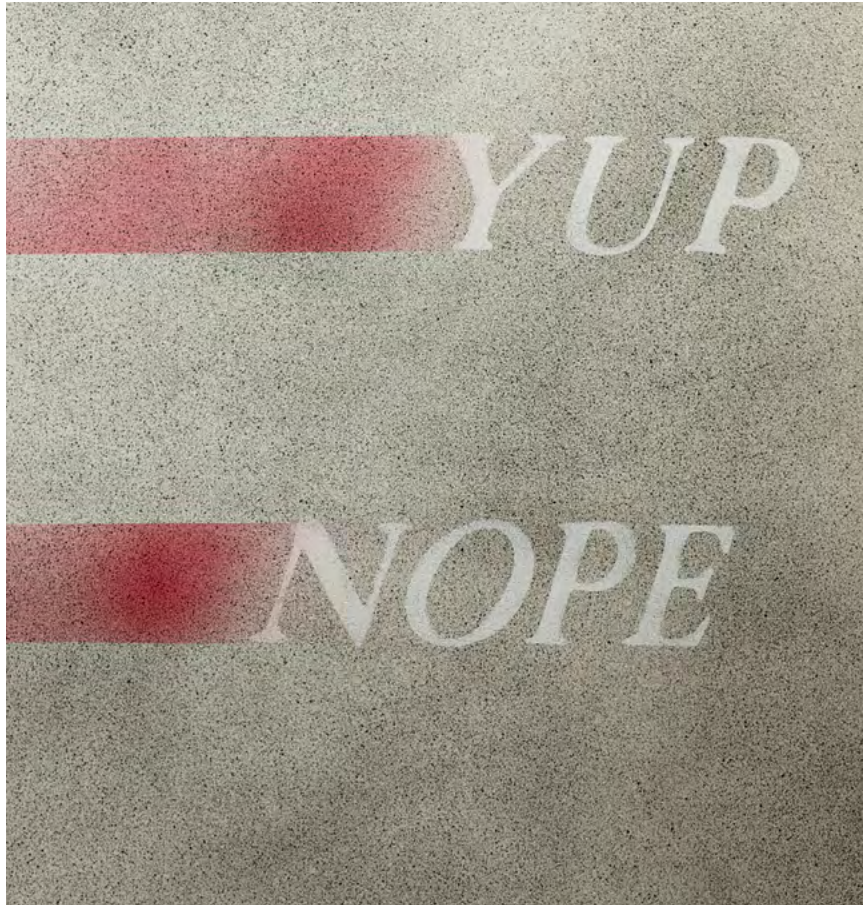
To view the full 2025 Art Auction Conditions of Sale or register to bid, please scan the QR code below with your mobile device.





PRIVATE  
SALE





## ED RUSCHA

*Yup Nope*, 2025  
Acrylic on canvas  
30 x 30 in. (76.2 x 76.2 cm)

Courtesy of the artist and Gagosian  
Estimated value: \$850,000

Photo: Courtesy of the artist and Gagosian

The MCA is thrilled to honor Ed Ruscha (b. 1937, Omaha, NE; lives in Culver City, CA) at this year's Art Auction. This iconic artist has in turn graced us with a new painting made specifically for the occasion. Working in a range of media, including painting, printing, drawing, and photography, Ruscha is known for his meditations on language, the urban landscape of Southern California, and popular culture. *Yup Nope* features two opposite words, yes and no, written in casual vernacular. The leaning words seem to be in motion, leaving behind a smear of bold red color. Evoking a bar graph, the composition subtly recalls consumer survey results, voting tallies, or the contemporary urge to sort the content we consume into likes and dislikes. Ruscha has received a Guggenheim Fellowship, the Aspen Award for Art, the National Arts Award for Artistic Excellence, and the J. Paul Getty Medal. Recent solo exhibitions have been organized by the Museum of Modern Art, New York; National Gallery of Art, London; Los Angeles County Museum of Art; and Kunstmuseum Basel, Switzerland.



## SARAH SZE

*Missed*, 2024

Oil paint, acrylic, archival paper, acrylic polymers,  
ink, Dibond, aluminum, and wood  
77 ¾ x 59 x 1 ½ in. (197.5 x 149.9 x 3.8 cm)

Courtesy of the artist

Estimated value: \$450,000

Photo: Courtesy of the artist

The sale of this artwork is conditioned upon a promised gift arrangement. While it is being offered at this private sale, it is designated for future donation to a museum of the purchaser's preference.

Sarah Sze (b. 1969, Boston, MA; lives in New York, NY) is a prolific installation artist who honors the minutiae of everyday life by capturing information, images, and memories and suspending them in elaborate multimedia environments. Sze's mixed-media paintings, such as *Missed*—which includes images of her daughters' hands interspersed among a painterly view of a window overlooking a Venice canal—represent intimate encounters across time and space, forming slippery access points into the otherwise fleeting existence that is life. In 1999, the MCA presented Sze's first solo museum exhibition in the United States, which was followed by solo exhibitions at the Guggenheim Museum, New York; Museum of Fine Arts, Boston; Museum of Contemporary Art Toronto; Tate Modern, London; and Haus der Kunst, Munich, Germany, among others. Sze represented the United States at the 55th Venice Biennale in 2013. She was a MacArthur Fellow in 2003 and received a Louise Blouin Foundation Award in 2016.





## LUC TUYMANS

*Reflection*, 2024  
Oil on canvas  
24 x 23 1/8 in. (61 x 58.8 cm)

Courtesy Studio Luc Tuymans, Antwerp,  
and David Zwirner  
Estimated value: \$400,000

Photo: Jessy Visser

Luc Tuymans (b. 1958, Mortsel, Belgium; lives in Antwerp, Belgium) is a deeply influential painter, recognized for his distinctive style of blurred compositions that often confront the coexistence of good and evil, conveying both tranquility and unease. *Reflection* was inspired by both a personal experience with immigration officials and an interrogation reenacted for a documentary film. Here, the image of the person being interrogated is reflected in their interrogator's eyeglasses. Tuymans's technique and palette hazily render the details, as if recalled from memory, capturing the fluidity and instability of the tense moment. Tuymans was the subject of a 2010 solo exhibition at the MCA. Recent solo exhibitions of his work have been presented by UCCA Center for Contemporary Art, Beijing; Palazzo Grassi, Venice, Italy; and the National Portrait Gallery, London. Tuymans is represented in the MCA Collection and numerous other museum collections worldwide.





# LIVE AUCTION





## NAIRY BAGHRAMIAN

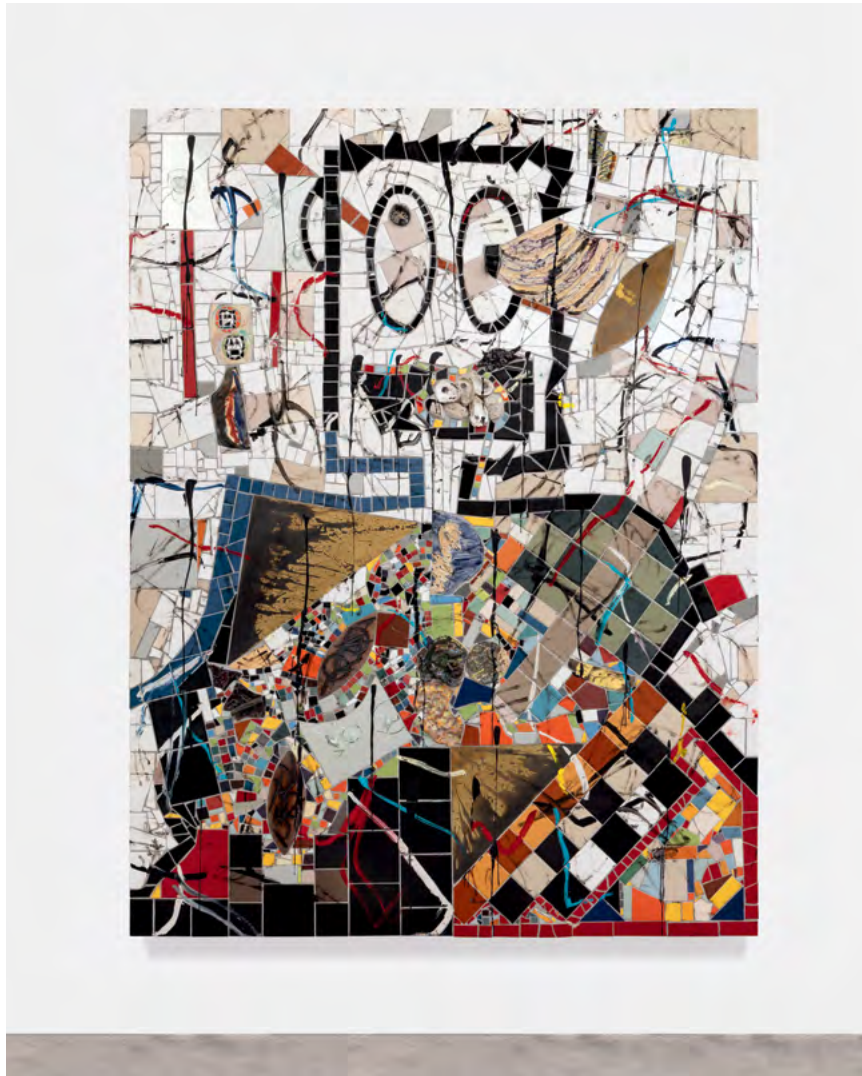
*S'éloignant*, 2023

Cast lead, wax, and walnut wood  
15 3/8 x 36 3/4 x 6 1/4 in. (39 x 93.3 x 16 cm)

Courtesy of the artist and Kurimanzutto,  
Mexico City/New York  
Estimated value: \$90,000–\$100,000

Photo: Anca Leu

Nairy Baghramian (b. 1971, Isfahan, Iran; lives in Berlin, Germany) creates sculptures and installations that combine minimalism with materials as diverse as steel, rubber, and leather. Elements are often leaned, clamped together, or suspended, giving the impression of being in a precarious state. In French, the title of this work means “to distance oneself,” a reflection on the artist’s own diasporic history. Recent solo presentations of her work include a facade commission at the Metropolitan Museum of Art, New York, and exhibitions at Aspen Art Museum, CO; Nasher Sculpture Center, Dallas; Palacio de Cristal, Museo Reina Sofía, Madrid; Walker Art Center, Minneapolis; and Museo Tamayo, Mexico City, among others. She has participated in the Venice Biennale (2019 and 2011); Skulptur Projekte Münster (2017 and 2007); and the Berlin Biennale (2014 and 2008).



## RASHID JOHNSON

*Untitled Standing Broken Men, 2024*

Ceramic tile, mirror tile, oyster shells, branded red oak, spray enamel, oil stick, black soap, and wax  
94 ½ × 73 ½ × 4 ¾ in. (240 × 186.7 × 11.7 cm); unique

Courtesy of the artist and Hauser & Wirth

© Rashid Johnson

Estimated value: \$800,000–\$1,200,000

Photo: Stephanie Powell

Rashid Johnson (b. 1977, Chicago, IL; lives in New York, NY) works in photography, painting, sculpture, drawing, and video to create works that are rich with symbolism and personal history. Conceptually loaded and visually compelling, Johnson's works often reinterpret historical moments, figures, and folklore associated with Black intellectual traditions. Employing everyday materials, Johnson references his own childhood while drawing associations with larger cultural histories. This painting from his breakthrough series *Broken Men* continues his exploration of the personal through a distinctive visual lexicon of expressive marks that disrupt and complicate Johnson's already abstracted portrait, rendered out of tiles, shells, soap, and wax. In 2012, the MCA presented Johnson's first US large-scale solo museum exhibition, and in 2026 the museum will host the artist's first survey, which opened at the Guggenheim Museum, New York. Recent solo exhibitions include presentations at Moderna Museet, Stockholm; National Gallery of Canada, Ottawa; and Storm King Art Center, New Windsor, NY.



## PAUL PFEIFFER

*Four Horsemen of the Apocalypse (30)*, 2015–24  
 Fujiflex digital chromogenic print  
 57  $\frac{3}{4}$  x 84 in. (146.4 x 213.4 cm); framed: 66 x 93  
 in. (167.6 x 236.2 cm); edition 1 of 3

Courtesy of the artist and Paula Cooper Gallery,  
 New York

Estimated value: \$50,000–\$60,000

Photo: © Paul Pfeiffer; courtesy of Paula Cooper Gallery,  
 New York

Paul Pfeiffer (b. 1966, Honolulu, HI; lives in New York, NY) is best known for video works that interrogate ideas of spectacle, belonging, and celebrity. In Pfeiffer's universe, the basketball court, the boxing ring, and the stadium not only serve as platforms for grand spectacles but also as sites where cultural icons are imagined, defined, and contested. This work—presented in the MCA's summer 2025 exhibition of Pfeiffer's work—is part of a series focused on NBA basketball players that explores the relationship between player and spectator, worship and fandom. The artist has also had previous solo exhibitions at the MCA (2003 and 2017–18); Whitney Museum of American Art, New York; Hamburger Bahnhof, Berlin; Museum of Contemporary Art and Design, Manila; and the Athenaeum, Athens, GA.



## ALEX DA CORTE

*The Peaceable Triangle Keeps Watch over the Land of Milk and Honey, 2022*

Plexiglas, Flashe paint, sequin pins, foam, velvet, hardware, and wood frame  
73 ¼ x 73 ¼ x 3 in. (186.1 x 186.1 x 7.6 cm)

Courtesy of the artist and Matthew Marks Gallery  
Estimated value: \$80,000–\$100,000

Photo: © Alex Da Corte; courtesy of Matthew Marks Gallery

Alex Da Corte (b. 1980, Camden, NJ; lives in Philadelphia, PA) is a conceptual artist with a highly stylized approach to art history and popular culture. Through installation, sculpture, video, and painting, Da Corte embraces the uncanny and darkly humorous aspects of the everyday. This work's title imagines a utopian ideal of peace and prosperity. The image is based on a 1960s scarf created by the queer, avant-garde fashion designer Rudi Gernreich, featuring an interpretation of the zodiac based on the designer's interest in astrology and the cosmos. Recent solo exhibitions include presentations at the Louisiana Museum of Modern Art, Humlebæk, Denmark; Museum Boijmans Van Beuningen, Rotterdam, Netherlands; Secession, Vienna; and the Massachusetts Museum of Contemporary Art, North Adams. Da Corte's work was included in the 2018 Carnegie International, 2019 Venice Biennale, and 2022 Whitney Biennial, and he was selected for the 2021 Roof Garden Commission at the Metropolitan Museum of Art, New York.





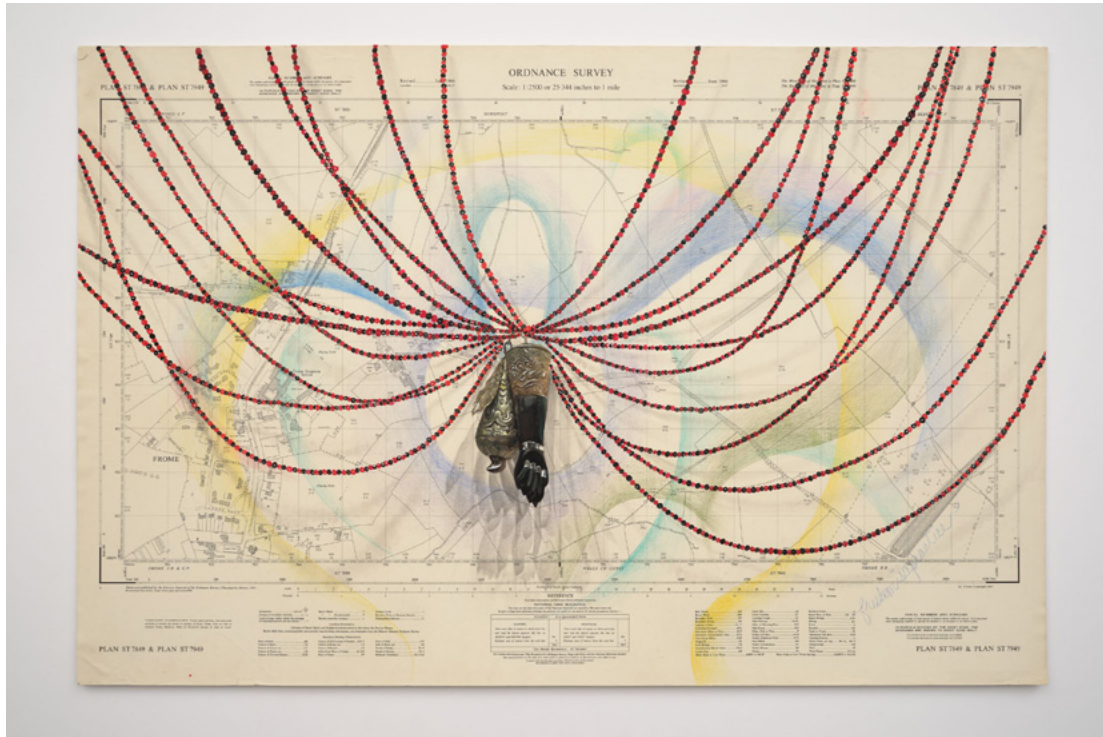
## JULIE CURTISS

*Bouillabaisse*, 2025  
Acrylic and oil on canvas  
Diam: 25 in. (63.5 cm); unique

Courtesy of White Cube and the artist  
Estimated value: \$45,000–\$55,000

Photo: © the artist; photo © White Cube (Frankie Tyska)

Julie Curtiss (b. 1982, Paris, France; lives in Brooklyn, NY) employs a vibrant graphic style that draws inspiration from a range of historical references, including surrealism, comic book illustration, and Chicago Imagism—a movement she first encountered as a student at the School of the Art Institute of Chicago. Her psychologically charged paintings often feature archetypal symbols of femininity, which appear in fragmented details such as coils of hair, manicured fingernails, or high-heeled shoes. With deadpan humor and a sense of the uncanny, Curtiss explores, as she describes, “the surrealist elements of modern life, in which our corporeal appetites are titillated with the extravagant, abnormal, and bizarre.” Her work is included in the MCA Collection exhibition *Descending the Staircase* (2023–25). An exhibition of her work opened at Gagosian, Paris, on April 3, 2025.



## FIRELEI BÁEZ

*Freedom is a practice, 2025*

Gouache and colored pencil on found paper  
over museum board

23 x 35 in. (58.4 x 88.9 cm); unique

Courtesy of the artist and Hauser & Wirth

© Firelei Báez

Estimated value: \$55,000–\$65,000

Photo: Courtesy of the artist and Hauser & Wirth © Firelei Báez

Firelei Báez (b. 1981, Santiago de los Caballeros, Dominican Republic; lives in New York, NY) draws on a multitude of sources to reimagine diasporic histories. Incorporating elements such as Afro-Caribbean folklore, cultural iconography, and literary references, Báez offers new perspectives on identity, resilience, and cultural hybridity. This richly complex work features organic waves of color and beads associated with Anansi, the trickster god in West African spiritual traditions, overlaid on a map of Frome, England. This kind of layering is characteristic of Báez's practice, where historical systems of colonial power are subverted by vivid alternative histories. Báez presented an Atrium project at the MCA in 2022 in advance of her inclusion in *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*. Recent solo shows of her work include her first North American retrospective at the Institute of Contemporary Art (ICA), Boston, which is traveling to the MCA later this year. She has received numerous awards, including the Cooper Union President's Citation, Artes Mundi Prize, and the Philip Guston Rome Prize.





## CHARLES GAINES

*Shadows XV: Ferox, Set 4, 2024*  
 Photograph, watercolor, and ink on paper,  
 3 sheets  
 Overall: 21 x 95 x 2 in. (53.3 x 241.3 x 5.1 cm);  
 unique

Courtesy of the artist and Hauser & Wirth  
 © Charles Gaines  
 Estimated value: \$150,000–\$200,000

Photo: Keith Lubow

A pivotal figure in conceptual art since the late 1970s, Charles Gaines (b. 1944, Charleston, SC; lives in Los Angeles, CA) creates works on paper, photographs, paintings, and installations that deconstruct perception through mathematical formulas and systems of his own design. Gaines's innovative approach to art making emphasizes the irreducible gap between representation and reality, or, as in this work, the shadow of a ferox plant and the plant itself. The artist's work was included in the MCA exhibition *The Living End: Painting and Other Technologies, 1970–2020* (2024–25). Gaines has been the subject of solo exhibitions at venues including Institute of Contemporary Art Miami; Dia Beacon, New York; San Francisco Museum of Modern Art; Studio Museum in Harlem; and the Hammer Museum, Los Angeles. His work is included in the MCA Collection and numerous other prominent public collections.



## IGSHAAN ADAMS

*Salat Aljama'at Min Bonteheuwel vii*, 2025  
Cotton twine, polypropylene and polyester  
braided rope, stone, plastic, glass and metal  
beads, mohair wool, gold and silver chain,  
and tiger tail wire  
63 ¾ x 47 ¼ in. (161.9 x 120 cm)

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

Photo: © Igshaan Adams; courtesy of the artist and Casey  
Kaplan, New York; photo by Dan Bradica Studio

Igshaan Adams (b. 1982, Cape Town, South Africa; lives in Cape Town) investigates the entanglement of personal and collective memory in his multidisciplinary practice that includes weaving, sculpture, installation, and performance. Using fragments of locally sourced plastic, wood, glass beads, shells, string, rope, and wire, Adams maps his community, recontextualizing shared histories of apartheid South Africa with modern-day expression. Based on prayer mats the artist collected that still carried the imprints of their owner's bodies, this work, whose title means "A communal prayer from Bonteheuwel," a reference to the artist's hometown, is one such tapestry wherein the artist interweaves personal history with public remembrance. In 2022, Adams's work was featured in the 59th Venice Biennale. Recent solo exhibitions have been organized by Hepworth Wakefield, United Kingdom; Institute of Contemporary Art, Boston; Art Institute of Chicago; and Kunsthalle Zürich, Switzerland.

L9



## DORIS SALCEDO

*Untitled, 1989-90/2023*

13 cotton shirts, 2 steel rebars, and plaster  
69 x 10 x 16 in. (175.3 x 25.4 x 40.6 cm)

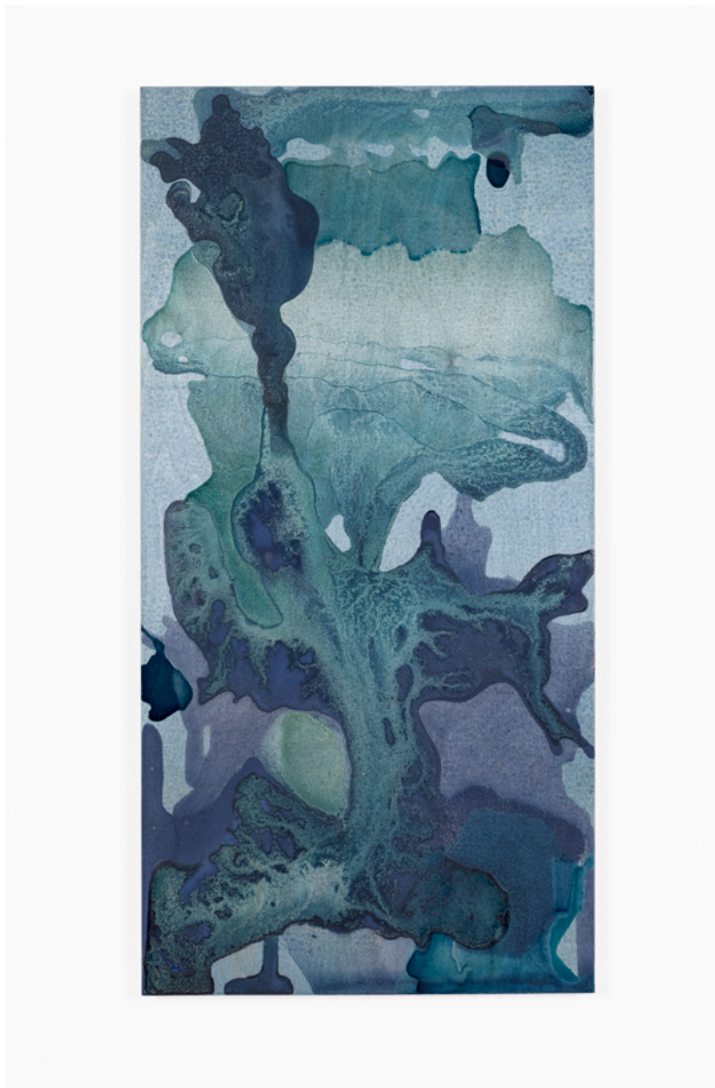
Courtesy of White Cube and Doris Salcedo  
Collection

Estimated value: \$400,000-\$450,000

Photo: Doris Salcedo Collection

A portion of the proceeds from the sale of this work will be donated to Fragmentos, a space committed to exhibiting and producing work by artists whose practices promote critical reflections on war, memory, and peacebuilding.

World-renowned visual artist and sculptor Doris Salcedo (b. 1958, Bogotá, Colombia; lives in Bogotá) uses common materials to explore themes of societal pain and potential reconciliation. Recognized for her complex installations, Salcedo often addresses the dynamics of political power and disempowerment. This sculpture, derived from one of her earliest and most iconic series, comprises a stack of starched men's shirts pierced by rebar, suggesting both absent bodies and the measurement of human life. Salcedo was the subject of a 2015 retrospective at the MCA. She has had recent solo exhibitions at Fondation Beyeler, Riehen, Switzerland; Glenstone, Potomac, MD; Palacio de Cristal, Museo Reina Sofia, Madrid; Nasher Sculpture Center, Dallas; and the Harvard Art Museum, Cambridge, MA. She is the recipient of numerous awards, including a Guggenheim Fellowship, the Hiroshima Art Prize, and the Inaugural Nasher Prize for Sculpture. Salcedo was awarded the prestigious Praemium Imperiale for sculpture by the Japan Art Association in 2024.



## AMANDA WILLIAMS

*If You Look Closely You'll See What You've Become,*  
2025

Innovation Blue pigment, watercolor, casein, and  
distemper on wood panel  
48 × 24 in. (121.9 × 61 cm)

Courtesy of the artist and Casey Kaplan,  
New York

Estimated value: \$65,000–\$85,000

Photo: Courtesy of the artist and Casey Kaplan, New York

Amanda Williams (b. 1974, Evanston, IL; lives in Chicago, IL) makes works on paper, paintings, and installations that consider color in relation to social realities. In 2021, Williams discovered that Tuskegee inventor George Washington Carver had patented a method for creating a Prussian blue pigment. Williams collaborated with scientists and historians at the University of Chicago and Xavier University of Louisiana to reinterpret Carver's 1927 patent and actualize her version of the pigment, called Innovation Blue. The resulting paintings, including this one created for the Art Auction, are spectral and evocative—wielding color as a chromatic signifier of Black identity and resilience. In 2017, the MCA presented the artist's first solo museum exhibition. Other solo exhibitions include presentations at the Museum of Modern Art, New York; Spelman College Museum of Fine Art, Atlanta; and Smith College Museum of Art, Northampton, MA. Williams's work has also been shown at Hammer Museum, Los Angeles; Prospect New Orleans; and the Venice Biennale of Architecture. In 2022, the MacArthur Foundation named her a MacArthur Fellow.





# ONLINE AUCTION







## JOHN AHEARN

*Liz*, 1982

Painted plaster cast

24 x 15 x 7 ½ in. (61 x 38.1 x 19.1 cm); unique

Courtesy of the Oliver-Hoffmann Foundation  
and Rhona Hoffman Gallery

Estimated value: \$25,000–\$35,000

Photo: Courtesy of Rhona Hoffman Gallery

John Ahearn (b. 1951, Binghamton, NY; lives in New York, NY) is a multidisciplinary artist recognized for making life-cast portraits of people in his South Bronx neighborhood. Part of the collective Colab (Collaborative Projects), a group of artists who in the late 1970s dedicated themselves to artist-driven activism and alternatives to New York's commercial art world, Ahearn has long engaged in making public and street art. Ahearn's work has been exhibited at the MCA and numerous other institutions, including Akademie der Künste, Berlin, and Aljira, a Center for Contemporary Art, Newark, NJ. His work is in the MCA Collection, as well as in the collections of Baltimore Museum of Art; Museum of Fine Arts, Boston; Brooklyn Museum of Art; Australian National Gallery, Canberra; and the Art Institute of Chicago. He has also received a Joan Mitchell Foundation Painters and Sculptors Grant.



## FARAH AL QASIMI

*Cats in Swimming Pool*, 2022

Archival inkjet print in aluminum artist's frame  
28 x 40 in. (71.1 x 101.6 cm); framed: 28 ½ x  
40 ½ x 1 ¼ in. (72.4 x 102.9 x 3.2 cm); edition  
1 of 5

Courtesy of the artist and François Ghebaly,  
Los Angeles

Estimated value: \$8,000–\$9,000

Farah Al Qasimi (b. 1991, Abu Dhabi, United Arab Emirates; lives in Brooklyn, NY) is a photographer who also works in video and performance. Her works explore cultural identities, post-internet culture, and domesticity. Al Qasimi's works often depict a surrealistic reality where viewers are invited into an otherworldly space. Al Qasimi has two works in the MCA Collection, and her work has been exhibited at Tate Modern, London; San Francisco Museum of Modern Art; Gwangju Biennale; Kiasma Museum, Helsinki; Kunstmuseum Stavanger, Norway; Contemporary Art Museum St. Louis; Houston Center for Photography; Berkeley Art Museum, CA; and Museum of Contemporary Art, Toronto, among others.

Photo: Courtesy of the artist and François Ghebaly, Los Angeles;  
photo by Paul Salvesson



## CANDIDA ALVAREZ

*Night Shade*, 2019  
Acrylic on linen  
24 x 20 in. (61 x 50.8 cm)

Courtesy of the artist and Monique Meloche  
Gallery  
Estimated value: \$20,000–\$25,000

Photo: Tom Van Eynde

Candida Alvarez (b. 1955, Brooklyn, NY; lives in Chicago, IL, and Baroda, MI) makes vibrant abstract paintings that blend figuration, cultural memory, and color into complex compositions. Pulling from her personal narratives and surroundings, Alvarez crafts a dynamic visual language through her layered works. A longtime Chicagoan, the artist has lived in the city since 1998 and is a professor emeritus at the School of the Art Institute of Chicago following twenty-five years of teaching. In 2022, Alvarez's work was included in the MCA exhibition *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*. Alvarez is the subject of the major survey exhibition *Circle, Point, Hoop* at El Museo del Barrio, New York, opening April 2025. Other recent solo exhibitions include Monira Foundation, Chicago, and the Chicago Cultural Center. Alvarez has received various accolades, including the Trellis Art Fund Award, American Academy of Arts and Letters Award, and a Joan Mitchell Foundation Painters and Sculptors Grant. Her work is also in the MCA Collection.



## JANINE ANTONI

*My waters rest*, 2019

Mixed media gilded with 24-karat gold leaf  
Framed: 26  $\frac{3}{4}$  x 18  $\frac{3}{4}$  x 1  $\frac{3}{4}$  in. (67 x 46.6 x 4.4 cm); edition 3 of 3 + 2 artist's proofs

Commissioned by the Greenwood Cemetery, Brooklyn, NY © Janine Antoni  
Courtesy of the artist; Luhring Augustine, New York; and Anthony Meier Fine Arts, San Francisco  
Estimated value: \$65,000–\$85,000

Photo: Christopher Burke

Janine Antoni (b. 1964, Freeport, Bahamas; lives in New York, NY) is a multidisciplinary artist who roots her work in processes and social practice. Addressing themes of memory and intimacy, Antoni often uses her own body to explore the intersection of materiality and identity. Antoni's work is included in the MCA Collection and more than thirty other public collections worldwide. She has been featured in exhibitions at the Whitney Museum of American Art, New York; Museum of Modern Art, New York; Museo Reina Sofía, Madrid; and Hayward Gallery, London, among others. She has also participated in major group exhibitions, including the 1993 Whitney Biennial, the 45th Venice Biennale, the 2000 Gwangju Biennale, and Prospect.1. Antoni has received multiple awards, including the John Simon Guggenheim Memorial Foundation Award, a MacArthur Fellowship, and an Anonymous Was A Woman Award.





## LEONOR ANTUNES

*Sophie and Ruth #1*, 2023

Stainless steel, powder-coated teak wood,  
and leather

98 ¾ x 15 ¾ x 4 in. (249.9 x 40 x 10.2 cm)

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

Estimated value: \$100,000–\$120,000

Photo: Nick Ash

Using materials as diverse as rope, brass, and leather, Leonor Antunes (b. 1972, Lisbon, Portugal; lives in Berlin, Germany) makes sculptures and site-specific installations that are grounded in the legacies of modernism in architecture, design, and visual art, in particular the underrecognized influence of women in these fields. This particular work pays homage to Sophie Taeuber-Arp and Ruth Asawa, modern artists noted for their embrace of craft techniques. Antunes's solo exhibitions include presentations at Whitechapel Gallery, London; San Francisco Museum of Modern Art; New Museum, New York; Pérez Art Museum Miami; Kunsthalle Basel, Switzerland; Serralves Foundation—Museum of Contemporary Art, Porto, Portugal; and Museo Reina Sofía, Madrid.



## SELVA APARICIO

*Fall, 2017*

Maple leaves gathered from a single tree and compressed in the fall of 2017

10 x 7 x 4 in. (25.4 x 17.8 x 10.2 cm); edition 1

Courtesy of Selva Aparicio and Jennifer Armetta, ENGAGE Projects

Estimated value: \$15,000–\$18,000

Photo: Courtesy of the artist

Working across sculpture and installation, Selva Aparicio (b. 1987, Barcelona, Spain; lives in Chicago, IL) explores the registers of memory, intimacy, and mourning. Inspired by the cycles of life and death in the natural world, Aparicio combines organic materials, including lettuce leaves, cicada wings, plant seeds, and human hair, with traditional craft techniques, such as weaving, carving, and sewing. Painstakingly handcrafted, Aparicio's works pair delicate visual beauty with raw emotion. The MCA acquired Aparicio's work when she was selected as the winner of the 2024 Emerge season. Her work has been exhibited at the MCA, as well as in solo and group exhibitions at venues that include the International Museum of Surgical Science, Chicago; Yale Center for British Art, New Haven, CT; Can Mario Museum, Palafrugell, Spain; Kyoto International Craft Center, Japan; Instituto Cervantes, New York; and Centre de Cultura Contemporània de Barcelona, among others.



## EDGAR ARCENEAUX

*Problems and Materials on COMMERCIAL LAW*,  
2019

Book, crystalized sugar/glass, mirror, and pedestal  
13 3/4 x 9 x 15 in. (34.9 x 22.9 x 38.1 cm)

Courtesy of the artist and Vielmetter Los Angeles  
Estimated value: \$12,000–\$20,000

Photo: Jeff McLane

Edgar Arceneaux (b. 1972, Los Angeles, CA; lives in Pasadena, CA) is a multi-disciplinary artist whose work spans drawing, sculpture, and media. Through a research-driven approach, Arceneaux explores hidden connections and narratives to discuss larger historical trends and oversights. This is one in a series of works involving deaccessioned law books encased within crystalized sugar. Deemed obsolete, the book assumes a new life as the organic crystals continue to grow and respond to conditions in the surrounding environment. Arceneaux has had recent solo exhibitions at Musée d'art contemporain de Montréal; Yerba Buena Center for the Arts, San Francisco; and the MIT List Visual Art Center, Cambridge, MA. His work can be found in numerous national and international collections. Arceneaux presented his landmark performance *Until, Until, Until...* at the MCA during the 2024–25 performance season.



## RAPHAËL BARONTINI

*Le Diseur de Poésie*, 2024

Acrylic, inks, silk screen, and glitters on canvas  
74 ¾ x 55 ½ in. (190 x 140 cm)

Courtesy of the artist and Mariane Ibrahim  
(Chicago, Paris, Mexico City)

Estimated value: \$40,000–\$50,000

Photo: Courtesy of the artist and Mariane Ibrahim (Chicago,  
Paris, Mexico City)

Raphaël Barontini (b. 1984, Saint-Denis, France; lives in Paris, France) is an interdisciplinary collagist who works with photography, silk-screen printing, painting, and digital prints. Informed by Creole, African, and Caribbean cultures, Barontini uses archival images to reevaluate ancestral stories. By reframing the past, he challenges the historical canon that surrounds cultures and territories marked by slavery or colonization. Major solo exhibitions of Barontini's work have been held at Palais de Tokyo, Paris; Currier Museum of Art, Manchester, NH; Pantheon, Paris; Henri Prades Museum, Lattes, France; Fort Worth Contemporary Arts, TX; and SCAD Museum of Art, Savannah, GA, among others.





## MATH BASS

*Mirror*, 2025  
Oil on linen  
38 x 40 in. (96.5 x 101.6 cm); unique

Courtesy of the artist and Tanya Bonakdar  
Gallery, New York  
Estimated value: \$30,000–\$35,000

Photo: Paul Salveson; courtesy of the artist and Tanya  
Bonakdar Gallery

Math Bass (b. 1981, New York, NY; lives in Los Angeles, CA) has established an abstract visual lexicon centered on the body, symbols, and language. Working across painting and other media, Bass uses colorful, recognizable iconography—abstracted images of animals, cigarettes, and clouds, for instance—to examine the slippages between sign and meaning, leaving their work open to interpretation. Solo exhibitions of their work have been presented by the Henry Art Gallery, University of Washington, Seattle; Hammer Museum, Los Angeles; the Jewish Museum, New York; Yuz Museum, Shanghai, China; and MoMA PS1, New York.



## KEVIN BEASLEY

*Residue VII*, 2023

Raw Virginia cotton and polyurethane resin  
21 x 15 x 2 in. (53.3 x 38.1 x 5.1 cm)

Courtesy of the artist and Casey Kaplan,  
New York

Estimated value: \$25,000–\$45,000

Photo: © Kevin Beasley; courtesy of the artist and Casey  
Kaplan, New York; photo by Jason Wyche

Kevin Beasley (b. 1985, Lynchburg, VA; lives in Queens, NY) often creates artworks from found materials, including T-shirts, housedresses, and, as with this work, raw cotton harvested from his family's property in Virginia. Beasley alters, casts, and molds these diverse materials to form sculptures that interweave his own memories and experiences with broader cultural histories. Recent solo exhibitions of Beasley's work have been organized by the Whitney Museum of American Art, New York; Hammer Museum, Los Angeles; and the Studio Museum in Harlem. For *Prospect.5* (2021), Beasley realized a site-specific project in the Lower Ninth Ward of New Orleans. Beasley's work is also featured in the MCA Collection.



## LYNDA BENGLIS

*Hot Lips*, 2020  
Cast pigmented polyurethane  
12  $\frac{3}{8}$  x 11  $\frac{3}{8}$  x 5  $\frac{1}{2}$  in. (31.4 x 28.9 x 14 cm);  
edition 7 of 12 + 5 artist's proofs

Courtesy of the artist and Pace Gallery  
Estimated value: \$40,000–\$45,000

Photo: © Lynda Benglis / Artists Rights Society (ARS),  
New York; photo by Jonathan Nesteruk

Lynda Benglis (b. 1941, Lake Charles, LA; lives in New York, NY, and Santa Fe, NM) has an expansive practice that spans sculpture, painting, video, and installation, often exploring themes of sensuality, abstraction, and the body. Known for her pioneering use of unconventional and visceral materials such as latex, beeswax, and foam, Benglis has since the late 1960s pushed the boundaries of traditional sculpture while confronting cultural norms around gender and sexuality. Her iconic works, like *Hot Lips*, engage with the physicality of materials, creating ecstatic and eccentric forms that invite intimate contemplation. An early Guggenheim Fellow and recipient of lifetime achievement awards from Women's Caucus for Art, International Sculpture Center, and College Art Association, she has exhibited extensively, with notable solo exhibitions at the National Gallery of Art, Washington, DC; Storm King Art Center, New Windsor, NY; The Hepworth Wakefield, United Kingdom; and the Museum of Contemporary Art, Los Angeles.



## MARGOT BERGMAN

*Grace Jane, 2012*

Acrylic on found canvas

24 x 18 in. (60.9 x 45.7 cm); framed: 25 ½ x 19 ½ in. (64.8 x 49.5 cm)

Courtesy of the artist; Anton Kern Gallery, New York; and Corbett vs. Dempsey, Chicago  
Estimated value: \$25,000–\$35,000

Photo: Courtesy of the artist, Anton Kern Gallery, and Corbett vs. Dempsey

Active since the 1950s, Margot Bergman (b. 1934, Chicago, IL; lives in Chicago) is a painter and sculptor whose psychologically charged and richly layered paintings combine portraiture and abstraction, often incorporating found imagery in the compositions. Enigmatic and ethereal, Bergman's portraits are fictional imaginings—as the artist explains, “The figures in the paintings are invented. . . . They're not from life, but they are from psyche. I paint them from inside my body.” Bergman has been featured in several exhibitions at the MCA, most recently *Just Connect* in 2020. Her work is held in the MCA Collection, in addition to the collections of Aishti Foundation, Beirut, and Museum Langmatt, Baden, Switzerland. Bergman's awards include an Illinois Arts Council Grant and the William and Bertha Clusman Prize for Painting in the 76th Exhibition by Artists of Chicago and Vicinity, presented by the Art Institute of Chicago.





## SARA BERMAN

*Pink Eye, 2023*

Oil on linen

59 x 59 ¼ x 2 in. (149.9 x 150.5 x 5.1 cm)

Courtesy of the artist and Vielmetter Los Angeles

Estimated value: \$30,000–\$50,000

Photo: Brica Wilcox

Sara Berman (b. 1975, London, United Kingdom; lives in London) is an artist recognized for her work with self-portraiture and explorations of material culture, drawing especially on her background in fashion. Berman thoughtfully incorporates elements of design into her work while radicalizing her own image through an emphasis on female empowerment. Berman has had recent exhibitions at Kunsthall Museum, Rotterdam, Netherlands, and the Royal Academy, London. Her works can be found in the Montparnasse Collection, Canada; Poort-Visser Collection, Netherlands; and Ro2 Art Collection, Dallas.



## SANFORD BIGGERS

*Promiscuous Platform*, 2023

Assorted textiles, mixed media, and archival  
paper mounted on felt

31 1/2 x 30 1/4 x 1 1/2 in. (80 x 76.8 x 3.8 cm)

Courtesy of the artist and Monique Meloche  
Gallery

Estimated value: \$55,000–\$65,000

Photo: Bob.

Sanford Biggers (b. 1970, Los Angeles, CA; lives in New York, NY) works in painting, sculpture, video, photography, and performance, often reframing inherited craft traditions. Drawing on influences from Buddhism to graffiti to African sculpture, Biggers's work shifts the symbolic meaning of several recurring motifs, including clouds, trees, and lotus flowers. He is best known for working with antique quilts, which he deconstructs and reworks into either two-dimensional paintings or three-dimensional abstract sculptures like *Promiscuous Platform*. His work appeared with the MCA exhibitions *Faith Ringgold: American People* (2023–24), *Duro Olowu: Seeing Chicago* (2020), and *Unbound: Contemporary Art After Frida Kahlo* (2014). Solo exhibitions of Biggers's work have been presented by the Bronx Museum of Art, NY; Contemporary Art Museum St. Louis; Museum of Contemporary Art, Detroit; Massachusetts Museum of Contemporary Art, North Adams; and Speed Art Museum, Louisville, KY. His work is also in the MCA Collection.



## PHYLLIS BRAMSON

*Painting Partners (painting as a past time)*, 2021  
Mixed-media collage on paper  
48 x 48 in. (121.9 x 121.9 cm)

Courtesy of Phyllis Bramson and Jennifer Armetta,  
ENGAGE Projects, Chicago  
Estimated value: \$8,000–\$10,000

Photo: Courtesy of the artist

Phyllis Bramson (b. 1941, Madison, WI; lives in Chicago, IL) is an eclectic painter who focuses on highly ornamental and geometric imagery. Blending multiple influences, including mystical figures, spirituality, kitsch culture, and beyond, Bramson invites viewers into a fantastical landscape. Influenced by Chicago Imagism and surrealism, her brightly colored compositions investigate love, affection, and women's empowerment. Bramson's works have been exhibited at the MCA, as well as at Akron Art Museum, OH; Contemporary Art Center of Peoria, IL; Rockford Art Museum, IL; Lubeznik Center for the Arts, Michigan City, IN; Elmhurst Art Museum, IL; and Krannert Art Museum, Champaign, IL. Bramson has numerous paintings in the MCA Collection.



## FELIZA BURSZTYN

*Untitled (Color Series)*, c. 1981

Iron scrap

13 x 9 x 7 ¼ in. (34 x 23 x 20 cm)

Courtesy of the artist and Casas Riegner, Bogotá

Estimated value: \$45,000–\$55,000

Photo: Courtesy of the artist and Casas Riegner, Bogotá

Sale of this work is conditioned upon buyer agreeing to donate the work to the Museum of Contemporary Art Chicago, whether in buyer's lifetime or by testamentary gift.

Feliza Bursztyn (b. 1933, Bogotá, Colombia; d. 1982, Paris, France) was a trailblazing Colombian artist of Polish descent, recognized for her transformation of industrial scraps into kinetic sculptures that often incorporate sound. Channeling the feminine and the erotic, her welded sculptures revive discarded materials and highlight the revolutionary potential of excess. Bursztyn's work has been shown globally at institutions such as Muzeum Susch, Switzerland; Museo Nacional de Bogotá and Museo de Arte Moderno de Bogotá; Hammer Museum, Los Angeles; and the Museum of Modern Art (MoMA), New York. Her work can be found in the permanent collections of the Museum of Fine Arts, Houston; MoMA; Tate Modern, London; Fundación Arco, Madrid; and Colombia Museo Nacional, Bogotá, among others.





## LEYLA CÁRDENAS

*Tropismo macondiano 2*, 2022–25  
 Photograph dye-sublimated on polyester silk then  
 partially unwoven, wood, and brass  
 72  $\frac{1}{4}$  x 66  $\frac{9}{10}$  x 2 in. (184.9 x 169.9 x 5.1 cm);  
 edition 3 of 3

Courtesy of Leyla Cárdenas and Casas Riegner,  
 Bogotá

Estimated value: \$15,000–\$20,000

Photo: Niko Jacob; courtesy of Casas Riegner, Bogotá

Leyla Cárdenas (b. 1975, Bogotá, Colombia; lives in Bogotá) is a multidisciplinary artist whose installations explore transformations of time to investigate traces of change within urban landscapes. Through deconstructing seemingly permanent objects, Cárdenas reveals their inherently fragile structures and embedded histories. This subtle yet profound sculpture represents a Macondo tree, an endangered species in Colombia that also inspired the fictional town name in Gabriel García Márquez's magical surrealist novel *One Hundred Years of Solitude*. She was the subject of a solo exhibition at Museo de Artes Visuales Universidad Jorge Tadeo Lozano, Bogotá, in 2023 and has participated in group exhibitions at the Los Angeles County Museum of Art; El Museo del Barrio, New York; Museum of Fine Arts, Houston; and Palais de Tokyo, Paris, among others. Cárdenas was also featured in the 16th Lyon Biennale and has artwork in private and public collections internationally.



## JUDY CHICAGO

*Pink Atmosphere*, 1971/2025

Archival pigment print

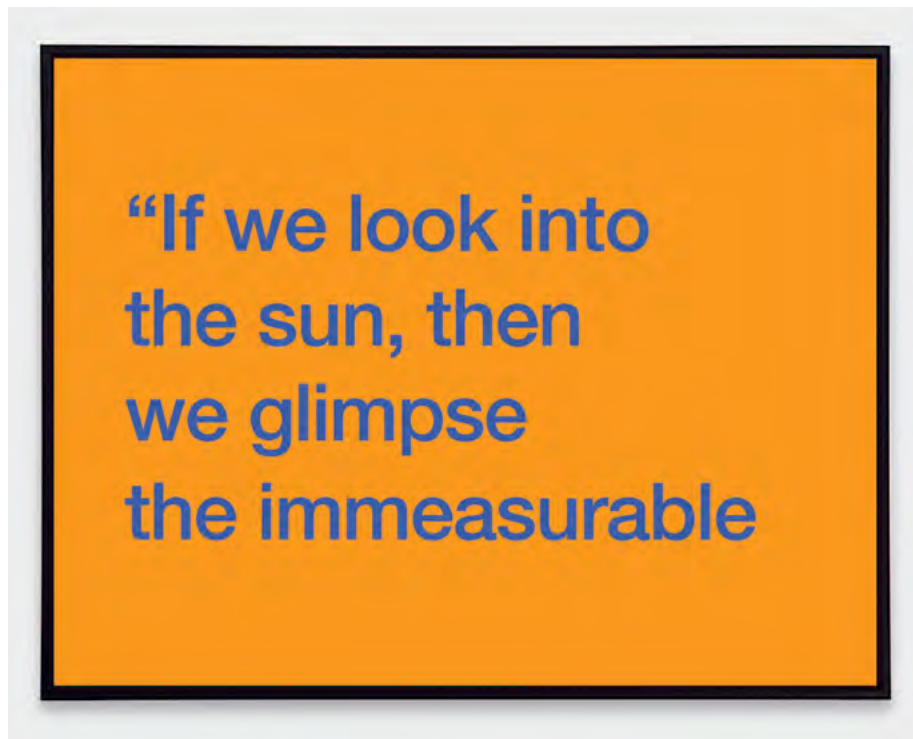
Image: 13 ¼ × 19 ¾ in. (33.7 × 50.2 cm); paper:  
17 ½ × 24 in. (44.5 × 61 cm); donation print

Courtesy of the artist and Jessica Silverman,  
San Francisco

Estimated value: \$7,000–\$10,000

Photo: Courtesy of the artist and Jessica Silverman, San Francisco

Judy Chicago (b. 1939, Chicago, IL; lives in Belen, NM) is an internationally celebrated feminist artist whose radical explorations of gender, power, and social justice have had a profound impact on contemporary art for over five decades. In 1968, Chicago began working with fireworks and flares in durational performances titled *Atmospheres* that momentarily “feminized” found environments, as in this piece. Chicago’s work has been featured in numerous international and national group exhibitions, including most recently at the MCA in *The Living End: Painting and Other Technologies, 1970–2020* (2024–25). Her recent solo exhibitions include presentations at LUMA, Arles, France; Serpentine, London; and the New Museum, New York. Her work is in the MCA Collection and numerous other public collections, including that of the Art Institute of Chicago; British Museum, London; Centre Pompidou, Paris; and National Museum of Women in the Arts, Washington, DC. Her landmark installation *The Dinner Party* (1974–79) is on permanent view at the Brooklyn Museum.



## TONY COKES

*DFAI Rework.04, 2023*  
 Lightbox with SEG fabric  
 49 × 65 × 4 ¾ in. (124.5 × 165.1 × 12.1 cm); edition  
 1 of 3 + 2 artist's proofs

Courtesy of the artist and Greene Naftali,  
 New York

Estimated value: \$15,000–\$25,000

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

Tony Cokes (b. 1956, Richmond, VA; lives in Providence, RI) is a conceptual artist who deftly appropriates and remixes images and texts from popular culture and social history. Using language to narrate or disrupt information, Cokes creates multimedia works that consider the dynamics of race, politics, and power. The title of this work, an acronym for the Dan Flavin Art Institute, reflects on the legacy of Flavin, a minimalist artist known for works incorporating fluorescent lights. Cokes's work appeared at the MCA in *Direct Message: Art, Language, and Power* (2019–20) and *Faith Ringgold: American People* (2023–24). His pivotal video *Black Celebration* (1988) is in the MCA Collection. Solo exhibitions of Cokes's work include presentations at the Haus der Kunst and Kunstverein München, Germany, and Dia Bridgehampton, NY. He received a MacArthur Foundation Fellowship in 2024 and the Rome Prize in 2022–23, and his work is in the collections of the Museum of Modern Art, New York, and Studio Museum in Harlem, among others.



## ANNE COLLIER

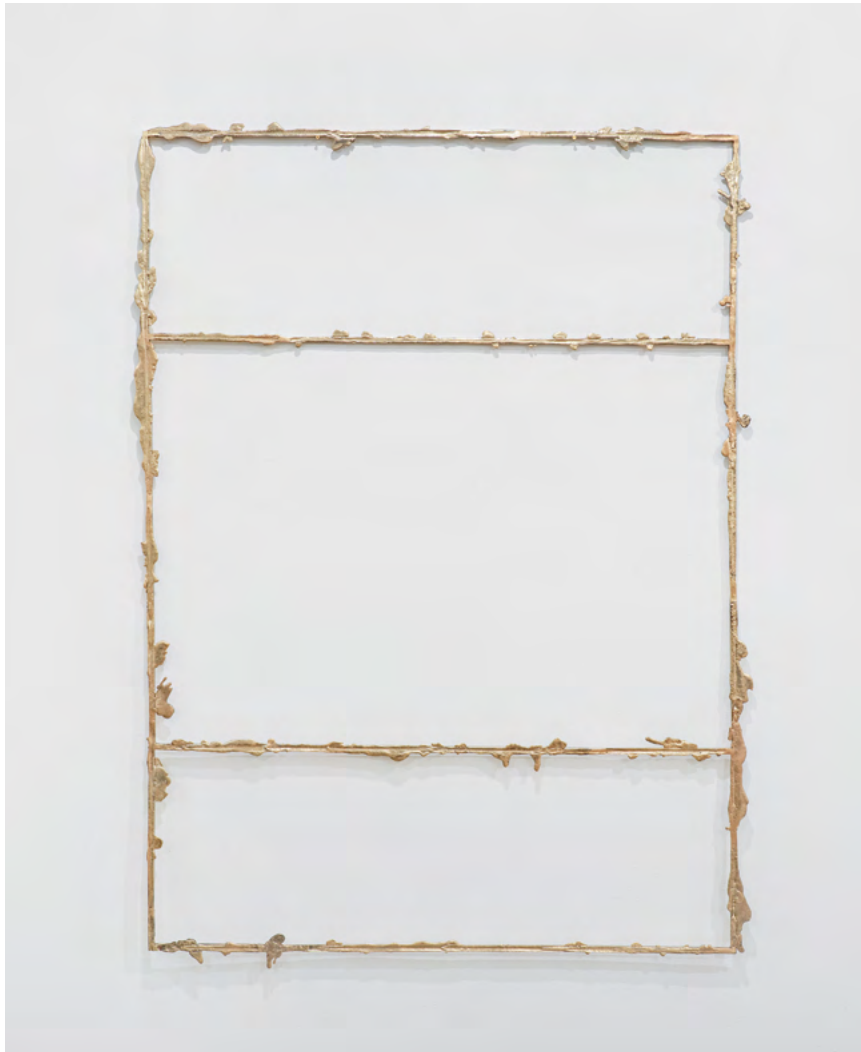
*French Still Life #1 (Postcard) Bonne Fête Papa / Happy Father's Day, 2012*

Chromogenic development print  
28 x 22 3/4 in. (71.1 x 57.5 cm); framed: 28 3/4 x 23 1/4 x 1 3/4 in.  
(72.7 x 59.1 x 4.1 cm); edition 1 of 5 + 2 artist's proofs

Courtesy of the artist; Anton Kern Gallery, New York; Galerie Neu, Berlin; Gladstone; and The Modern Institute/Toby Webster Ltd., Glasgow © Anne Collier  
Estimated value: \$18,000–\$20,000

Photo: Courtesy of the artist; Anton Kern Gallery; Galerie Neu; Gladstone; and The Modern Institute/Toby Webster Ltd.  
© Anne Collier

Anne Collier (b. 1970, Los Angeles, CA; lives in New York, NY) draws from a range of sources—including magazines, record albums, books, calendars, and film strips—to make photographs that highlight the clichés embedded in familiar imagery. A continuation of her longstanding and revered conceptual practice, this still life underscores Collier's interests in the history and culture of photography and the complex dynamics of gender, power, and seeing. The MCA presented a major survey of Collier's work in 2014. Other solo exhibitions include presentations at Institute of Contemporary Art Miami; Sprengel Museum, Hanover, Germany; and Nottingham Contemporary, United Kingdom. Collier participated in the 2010 Gwangju Biennale and the 2006 Whitney Biennial. The MCA Collection has several works by Collier, and her work is in many other museum collections around the world.



## TANIA PÉREZ CÓRDOVA

*A Friend's House, from Exterior (Contour #14)*, 2021  
Bronze poured into sand  
72 ½ x 59 ½ x ¾ in. (184.2 x 151.1 x 1.9 cm)

Courtesy of the artist and Tina Kim Gallery  
Estimated value: \$20,000–\$25,000

Photo: Hyunjung Rhee; courtesy of the artist and Tina Kim Gallery

Tania Pérez Córdova (b. 1979, Mexico City, Mexico; lives in Mexico City) has developed a sculptural practice that often places found and discarded objects into tension with canonical materials such as metal, marble, ceramics, or glass. Incorporating performance, her works often hint at an intimate relationship with the body while simultaneously engaging with specific places and events—oscillating between abstract and conceptual compositions. Córdova's 2017 exhibition at the MCA marked her first solo exhibition in the United States, followed by solo exhibitions at the Sculpture Center in New York and Museo Tamayo Arte Contemporáneo, Mexico City. Several works by Córdova are held in the MCA's collection.





## PETRA CORTRIGHT

*cuban rum cynide +metal +salts/daisy  
eagle tigershark, 2021*  
Digital painting on anodized aluminum  
29 ¼ x 48 in. (74.3 x 121.9 cm)

Courtesy of the artist and 1301PE  
Estimated value: \$28,000–\$34,000

Photo: Courtesy of the artist and 1301PE

Petra Cortright (b. 1986, Santa Barbara, CA; lives in Los Angeles, CA) is a key figure from the .net art movement of the early 2010s. Known for her paintings, sculptures, installations, videos, and webcam-generated self-portraits, Cortright uses the visual language of the internet to create complex images that decenter the physical art object. Cortright was included in the MCA exhibition *The Living End: Painting and Other Technologies, 1970–2020* (2024–25). She has participated in exhibitions at the Los Angeles County Museum of Art; Museum of Modern Art, New York; Hammer Museum, Los Angeles; Walker Art Center, Minneapolis; New Museum, New York; and Ludwig Museum, Budapest, among others. Her work is in the MCA Collection and in many other permanent collections, including the Museum of Contemporary Art, Los Angeles; Pérez Art Museum Miami; Moderna Museet, Stockholm; Stedelijk Museum Amsterdam; and Berkeley Art Museum and Pacific Film Archive, CA.



## JULIEN CREUZET

*Attila cataract; your source at the feet of the green peaks, will end up in the great sea, blue abyss, we drowned, in the tidal tears, of the moon, Corps Aquatique, Anse Noire, 2024*

Metal, acrylic paint, textile threads, and plastic  
85 x 82 ¾ x 4 in. (215.9 x 210.2 x 10.2 cm)

Gift of the artist, DOCUMENT, Andrew Kreps  
Gallery, and Mendes Wood DM

Estimated value: \$45,000–\$50,000

Photo: Kristien Daem © Julien Creuzet

Working across sculpture, film, installation, and textual intervention, poet and artist Julien Creuzet (b. 1986, Paris, France; lives in Paris) often addresses the dispersive experience of diaspora, in particular his own between France and Martinique, where he grew up. His work was recently included in the MCA exhibition *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today* (2022–23). This intricate sculpture was a central component of the installation Creuzet created when he represented France at the 2024 Venice Biennale. He has participated in numerous prominent group exhibitions, including the 35th Bienal de São Paulo (2024), Performa Biennial, New York (2023), and the 12th Liverpool Biennial (2023). Creuzet's works are in the collections of museums around the globe, including Centre Pompidou, Paris; Museum für Moderne Kunst, Frankfurt, Germany; and CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY.



## SARAH CROWNER

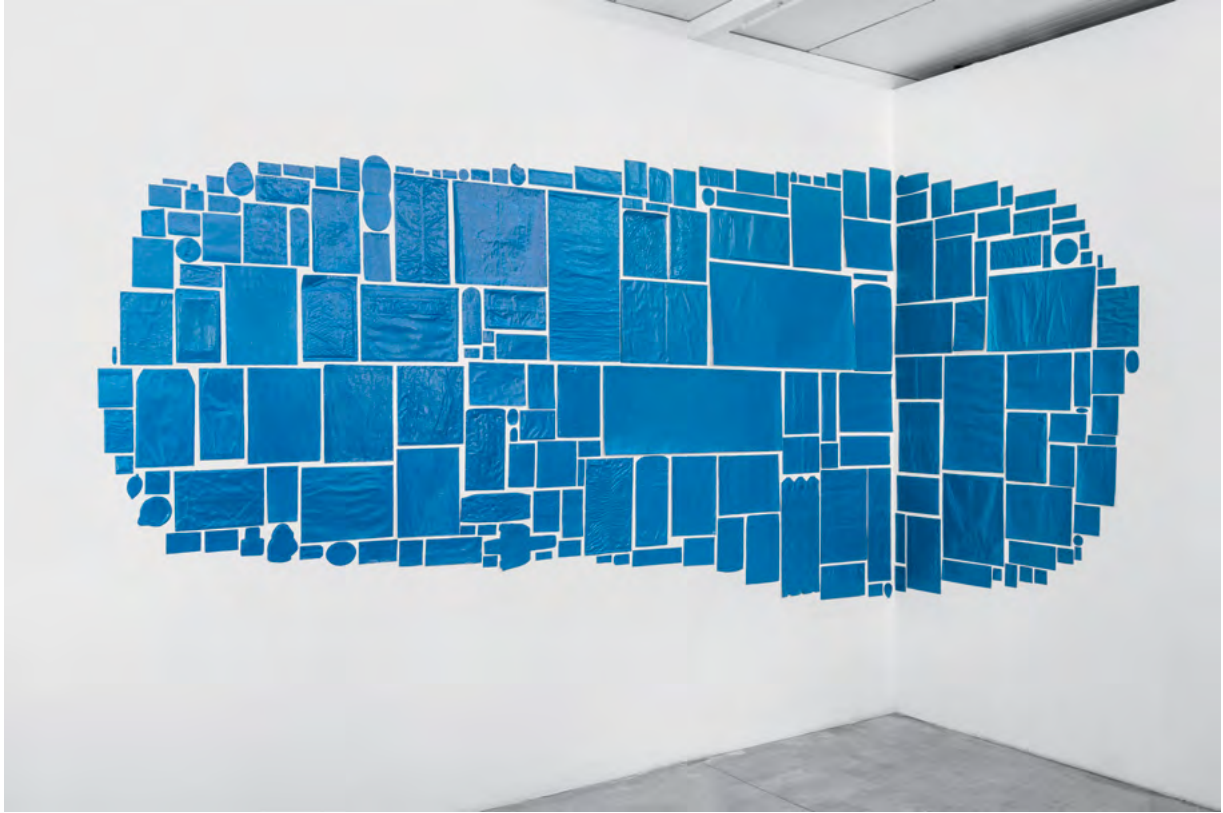
*Untitled (Around Orange)*, 2023  
Acrylic on canvas, sewn (two panels)  
72 x 150 in. (182.9 x 381 cm)

© Sarah Crowner; courtesy of the artist  
and Luhring Augustine, New York  
Estimated value: \$200,000–\$250,000

Photo: Alise O'Brien

Multidisciplinary artist Sarah Crowner (b. 1974, Philadelphia, PA; lives in Brooklyn, NY) has a tactile, investigative practice that incorporates hand-painted canvas and experimentation with color and nuance. Inspired by shapes from a wide range of sources, from nature to graphics, Crowner creates paintings and sculptures that test the boundaries of abstraction. Crowner was awarded the 2020 Rome Prize by the American Academy in Rome and has been commissioned to do site-specific installations at the US Embassy of Honduras; Park House, Dallas; and the Guggenheim Museum, New York. Recent solo shows include presentations at Pulitzer Arts Foundation, St. Louis; Hill Art Foundation, New York; Instituto Bardi / Casa de Vidro and Auroras, São Paulo; and Museo Amparo, Puebla, Mexico.





## ABRAHAM CRUZVILLEGAS

*Blind self-portrait listening to 'Lumumba' with the sweet trombone of Rico Rodriguez, while reading 'Muerte súbita' by Álvaro Enríquez, a beautiful chronicle of a tennis match in 16th century, between a revolutionary painter and a humorous writer, after devouring a pulpy enoki and shimeji mushrooms soup, trying to understand the so many upcoming fears as related to big changes in geopolitics, that seem again as enormous challenges not necessarily in a negative way, 2024*  
Blue acrylic paint on newspaper clippings, cardboard, photographs, drawings, postcards, envelopes, tickets, vouchers, letters, drawings, posters, flyers, cards, recipes, napkins, and steel pins on wall  
Variable dimensions (installation of 193 pieces);  
47 ¼ x 177 ¼ in. (120 x 449.8 cm)

Courtesy of the artist and Kurimanzutto, Mexico City/New York  
Estimated value: \$80,000–\$90,000

Photo: Gerardo Landa / Eduardo López (GLR Estudio)

Abraham Cruzvillegas (b. 1968, Mexico City, Mexico; lives in Mexico City) focuses on sculptures and installations. Drawing references from both his upbringing in the Colonia Ajusco neighborhood of Mexico City and sociopolitical contexts in Latin America, Cruzvillegas investigates the potential of found materials and improvisational or transformative construction techniques inspired by his personal history. For this work, Cruzvillegas invites others to join in a collective act of assembly; following rough templates provided by the artist, those who display the piece are free to determine the number of elements and their configuration. His work *Bougie du Isthmus* (2005) is in the MCA Collection. Major solo exhibitions of Cruzvillegas's work have been presented by Centre d'art contemporain, Amilly, France; the Contemporary Austin; Aspen Art Museum, CO; Museum Boijmans Van Beuningen, Rotterdam, Netherlands; and Musée d'art contemporain, Nîmes, France, among others.



## JAMAL CYRUS

*Diagram of Ohnedaruth's Inner Ear (r)\_il.1, 2024*  
 Bleached denim, denim, cotton thread, and  
 burlap  
 51 x 38 ½ in. (129.5 x 97.8 cm)

Courtesy of the artist and PATRON Gallery  
 Estimated value: \$25,000–\$35,000

Photo: Courtesy of the artist and PATRON Gallery; photo by  
 Evan Jenkins

Jamal Cyrus (b. 1973, Houston, TX; lives in Houston) explores the evolution of African American identity within Black political movements and the African diaspora. His conceptual and research-driven practice uses collage and assemblage to transform mundane materials into rich, densely layered vessels of meaning. He is especially attuned to the cross-cultural hybrids that emerge across history—from Ancient Egypt and the sixteenth-century transatlantic slave trade to the Harlem Jazz Age and the civil rights movements of the 1960s. This work explicitly evokes jazz through the title *Ohnedaruth*, which is a sanskrit word for compassion that was adopted by John and Alice Coltrane and referenced in their music. Cyrus's work is in the MCA Collection and was included in the recent MCA exhibitions *Grain of a Hand: Drawings with Graphite* (2021–22) and *Faith Ringgold: American People* (2023–24). In 2022 Cyrus was the subject of a survey exhibition organized by the Blaffer Art Museum, Houston.



## CYNTHIA DAIGNAULT

*Bibliography (Ansel Adams)*, 2024  
Oil on linen  
15 x 25 x 2 in. (38.1 x 63.5 x 5.1 cm); unique

Courtesy of the artist, Night Gallery, and  
Kasmin Gallery  
Estimated value: \$18,000–\$20,000

Photo: Courtesy of the artist, Night Gallery, and Kasmin Gallery

Cynthia Daignault (b. 1978, Baltimore, MD; lives in Baltimore) engages in meticulous observation to re-create landscapes, culturally relevant scenes, and portraits inspired by cultural and social histories. As examinations of the interplay between narrative, history, and painting, her paintings challenge viewers to thoughtfully and critically engage in the act of looking. Her work was included in the exhibition *The Living End: Painting and Other Technologies, 1970–2020* (2024–25) at the MCA. Recent solo exhibitions include presentations at the Akron Museum of Art, OH, and FLAG Art Foundation, New York. Daignault's work has been included in major group exhibitions at the Museum of Contemporary Art, Los Angeles; New Museum, New York; and the Baltimore Museum of Art, among others. Public collections that hold her works include those of Aishti Foundation, Beirut; Dallas Museum of Art; the Metropolitan Museum of Art, New York; and Olivia Foundation, Mexico City, among others.



## LEONARDO DREW

*Number 372, 2023*

Wood, cotton, plaster, and paint

30 ½ x 31 x 8 in. (77.5 x 78.7 x 20.3 cm); unique

Courtesy of the artist and Galerie Lelong & Co.,  
New York

Estimated value: \$45,000–\$60,000

Photo: © Leonardo Drew; courtesy of Galerie Lelong & Co.,  
New York

Leonardo Drew (b. 1961, Tallahassee, FL; lives in Brooklyn, NY) is a sculptor who highlights natural processes of weathering, burning, oxidation, and decay in his transformed raw materials. Adopting the geometric form of a minimalist grid, this work showcases Drew's maximalist approach to materiality, highlighting the contrasts between wood, cotton, plaster, and paint. Drew was elected a National Academician by the National Academy of Design. Recent solo exhibitions have been organized by the Hammer Museum, Los Angeles; Amon Carter Museum of American Art, Fort Worth, TX; Wadsworth Atheneum Museum of Art, Hartford, CT; de Young Museum, San Francisco; Eskenazi Museum of Art, Bloomington, IN; North Carolina Museum of Art, Raleigh; and the Mississippi Museum of Art, Jackson.





## CARROLL DUNHAM

*Female Self Model*, 2021

Watercolor, water soluble crayon, watercolor pencil, and pencil on paper  
19 x 16 ½ in. (48.3 x 41.9 cm)

Courtesy of the artist

Estimated value: \$25,000–\$28,000

Photo: Courtesy of the artist

Carroll Dunham (b. 1949, New Haven, CT; lives in New York, NY) is a widely acclaimed artist whose remarkable body of work includes paintings, drawings, prints, and sculptures. For over fifty years Dunham's work has constantly cannibalized itself. His "self-recycling" revisits aspects of human existence—trees, guns, the planet, bathers, and wrestlers, for example—while simultaneously insisting on the formal attributes of painting. He has been featured in several MCA exhibitions including *Duro Olowu: Seeing Chicago* (2020), *Seeing Is a Kind of Thinking: A Jim Nutt Companion* (2011), and *Examining Pictures* (1999), and recent solo exhibitions include presentations at the National Museum, Oslo; Kunsthalle Düsseldorf, Germany; and Denver Art Museum. His work is in the MCA Collection and numerous other national and international public collections. His drawing retrospective will open at the Art Institute of Chicago in 2026.



## TORKWASE DYSON

*Blackblack Geography-Blackblack Distance  
(Multi Scalar Future)*, 2023

Gouache, graphite, ink, and acrylic on paper  
16 ¼ x 12 ¼ in. (41.3 x 33.7 cm); framed: 21 x  
17 ½ x 2 in. (53.3 x 43.5 x 5.1 cm)

Courtesy of the artist and GRAY Chicago/  
New York

Estimated value: \$14,000–\$18,000

Photo: Courtesy of the artist and GRAY Chicago/New York;  
photo by James Prinz

With a practice that encompasses painting, drawing, and sculpture, Torkwase Dyson (b. 1973, Chicago, IL; lives in Beacon, NY) uses geometric abstraction to explore how individuals, particularly Black and brown people, negotiate their position in environments and systems built to subjugate them. This work, whose hybrid, amorphous shapes suggest the possibility for movement, stems from a series devoted to the ways enslaved people had to navigate spaces to attain their freedom. Dyson's work was included in the MCA exhibition *Duro Olowu: Seeing Chicago* (2020). Additionally, her work has been featured in exhibitions at the Whitney Museum of American Art, New York; Museum of Modern Art, New York; and the California African American Museum, Los Angeles, among others. Dyson's work is in the collections of the Art Institute of Chicago; Hirshhorn Museum and Sculpture Garden, Washington, DC; Smithsonian National Museum of African American History and Culture, Washington, DC; and Studio Museum in Harlem.



## NICOLE EISENMAN

*Machine Learning Kiss*, 2020

Collagraph

19 ¾ x 20 in. (50.2 x 50.8 cm); framed: 25 ¾  
x 25 ¾ x 2 ½ in. (65.5 x 65.5 x 6.4 cm); edition  
17 of 25

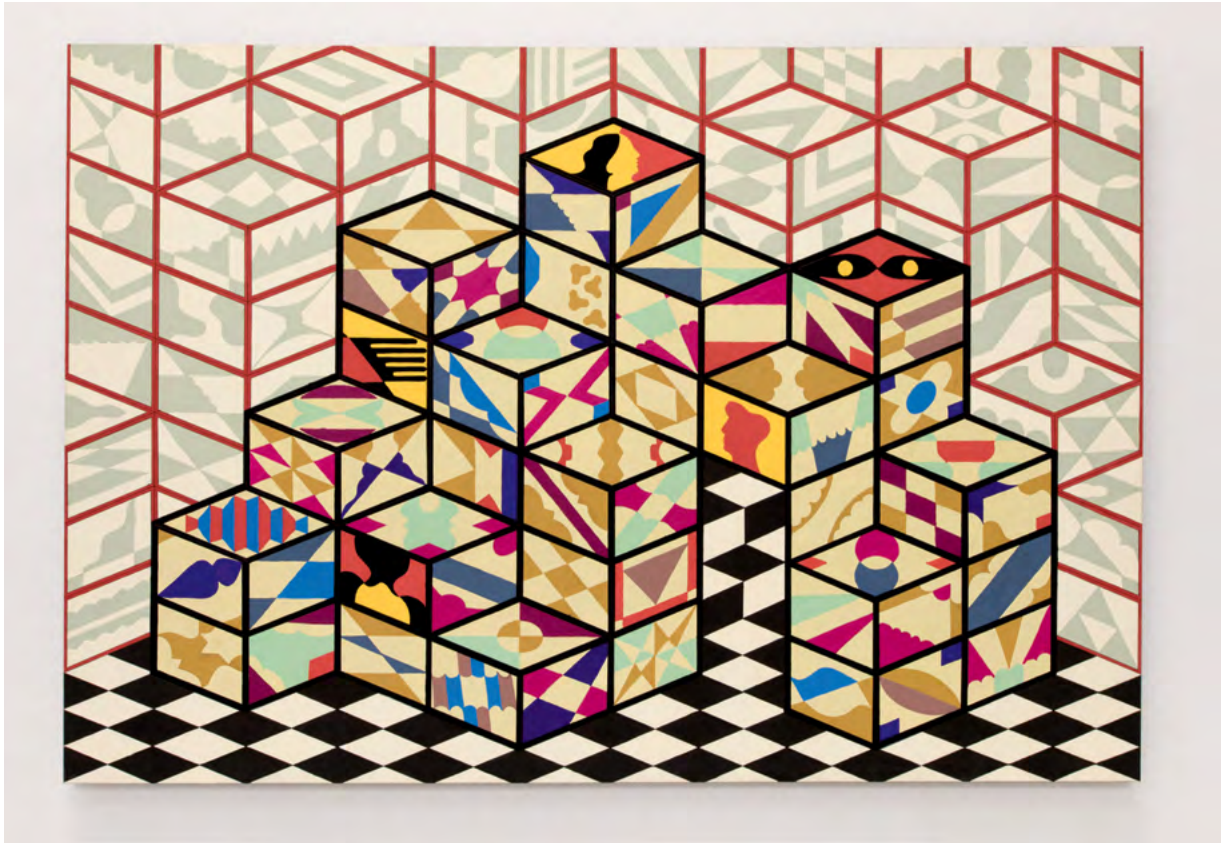
Courtesy of the artist and Anton Kern Gallery,  
New York

Estimated value: \$5,000–\$7,000

Photo: Courtesy of the artist and Anton Kern Gallery, New York

For over three decades, Nicole Eisenman (b. 1965, Verdun, France; lives in Brooklyn, NY) has explored the complexity of human experiences through a bold array of figurative paintings, drawings, sculptures, and prints. Eisenman's confident experimentation with different art forms and styles references and reinterprets a wide range of source material, including 1930s socialist murals, underground comics, and advertising. With humor and wit, Eisenman's works capture moments of tenderness, contemplation, and community. In 2024, the MCA presented a major survey of Eisenman's work, and she has been the subject of recent solo exhibitions at Museum Brandhorst, Munich; Whitechapel Gallery, London; Kunsthalle Bielefeld, Germany; and Fondation Vincent Van Gogh Arles, France.





## EDIE FAKE

*Complex*, 2016  
Gouache and ink on panel  
24 x 36 x 1 in. (61 x 91.4 x 2.5 cm)

Courtesy of the artist and Western Exhibitions,  
Chicago  
Estimated value: \$15,000–\$17,000

Photo: Courtesy of Western Exhibitions, Chicago; photo by  
James Prinz

Edie Fake (b. 1980, Evanston, IL; lives in Twentynine Palms, CA) is an artist, author, and transgender activist whose oeuvre includes drawings, paintings, installations, comics, and zines. Characterized by vibrant color and intricate linework, Fake's artwork combines architectural and ornamental fragments to envision what he has described as "a fantasy and ecstasy of what queer space is and can be." A large-scale mural by Fake is currently on view in the MCA's Atrium. His work was also featured at the MCA in *Chicago Comics: 1960s to Now* (2021) and will be included in the forthcoming MCA exhibition *City in a Garden: Queer Art and Activism in Chicago* (2025–26). Fake has been the subject of solo exhibitions at Berkeley Art Museum and Pacific Film Archive, CA; Everson Museum of Art, Syracuse, NY; and the Drawing Center, New York.





## AMIR H. FALLAH

*Earth*, 2024  
Acrylic on canvas  
25 x 20 in. (63.5 x 50.8 cm)

Courtesy of the artist and Nazarian/Curcio  
Estimated value: \$12,000–\$18,000

Photo: Ed Mumford

Amir H. Fallah (b. 1979, Tehran, Iran; lives in Los Angeles, CA) creates imaginative paintings, murals, sculptures, and installations that explore systems of representation embedded in the history of art. Fallah's colorful pictures, although figurative, defy the expectations of portraiture by obscuring the sitter's face. While the identity of the subject is concealed, Fallah populates his ornate backgrounds with symbols and imagery that construct a wider representation of the subject's personhood—one that spans time and cultures. Fallah's paintings question not only the historical role of portraiture but also the cultural systems used to identify one person from another. Selected solo exhibitions include presentations at the Fowler Museum, Los Angeles; Museum of Contemporary Art, Tucson, AZ; and San Diego Institute of Contemporary Art.



## SIMONE FATTAL

*Tree*, 2024  
 Glazed ceramic  
 8 ⅞ × 7 ½ × 5 ⅞ in. (22.5 × 19.1 × 13 cm)

Courtesy of the artist; Greene Naftali, New York;  
 and kaufmann repetto, Milan/New York  
 Estimated value: \$20,000–\$30,000

Photo: Courtesy of the artist; Greene Naftali, New York; and  
 kaufmann repetto, Milan/New York

Celebrated for her poetic approach to sculpture and painting, Simone Fattal (b. 1942, Damascus, Syria; lives in Paris, France) draws from various historical and literary sources to craft contemplative works on time and existence. As with this work, Fattal frequently returns to the tree as a motif, harnessing the form's expressive energy through hand-molded knobs, cricks, clogs, and branches. She has had recent exhibitions at Institut Valencià d'Art Modern, Spain; Musée du Louvre, Paris; Secession, Vienna; and Fondazione Antonio Dalle Nogare, Bolzano, Italy. Fattal was also featured in the Vatican Pavilion at the 60th Venice Biennale and the Central Pavilion at the 59th Venice Biennale. Her work can be found in various collections around the world, including Centre Pompidou, Paris; mumok, Vienna; and the Walker Art Center, Minneapolis. Among Fattal's accolades are the Berlin Grand Art Prize and Julio González International Prize.



## BEVERLY FISHMAN

*Contentment, Agency, Solace, Dynamism*, 2023  
Urethane paint on wood  
43 ¼ x 43 in. (109.9 x 109.2 cm)

Courtesy of the artist and Jessica Silverman,  
San Francisco  
Estimated value: \$50,000–\$60,000

Photo: Tim Johnson; courtesy of the artist and Jessica Silverman,  
San Francisco

Beverly Fishman (b. 1955, Philadelphia, PA; lives in Detroit, MI) is a multi-disciplinary artist who channels the aesthetics of pop art and minimalism. Combining the handmade with the industrial, her brightly colored geometric works explore perceptions and representations of technology, science, and the body. Recent solo shows have been organized by Eli and Edythe Broad Art Museum, East Lansing, MI; CUE Art Foundation, New York; and the Abrams-Engel Institute for the Visual Arts, University of Alabama, Birmingham, among others. Fishman has received various awards and honors, including the Anonymous Was A Woman Award, a Guggenheim Fellowship, and a Louis Comfort Tiffany Foundation Award.



## DENZIL FORRESTER

*Shepherd's Bush*, 2019

Pastel and charcoal on paper

33 1/8 x 23 3/8 in. (84.1 x 59.4 cm); framed:

40 1/2 x 30 3/8 in. (102.9 x 78.4 cm); unique

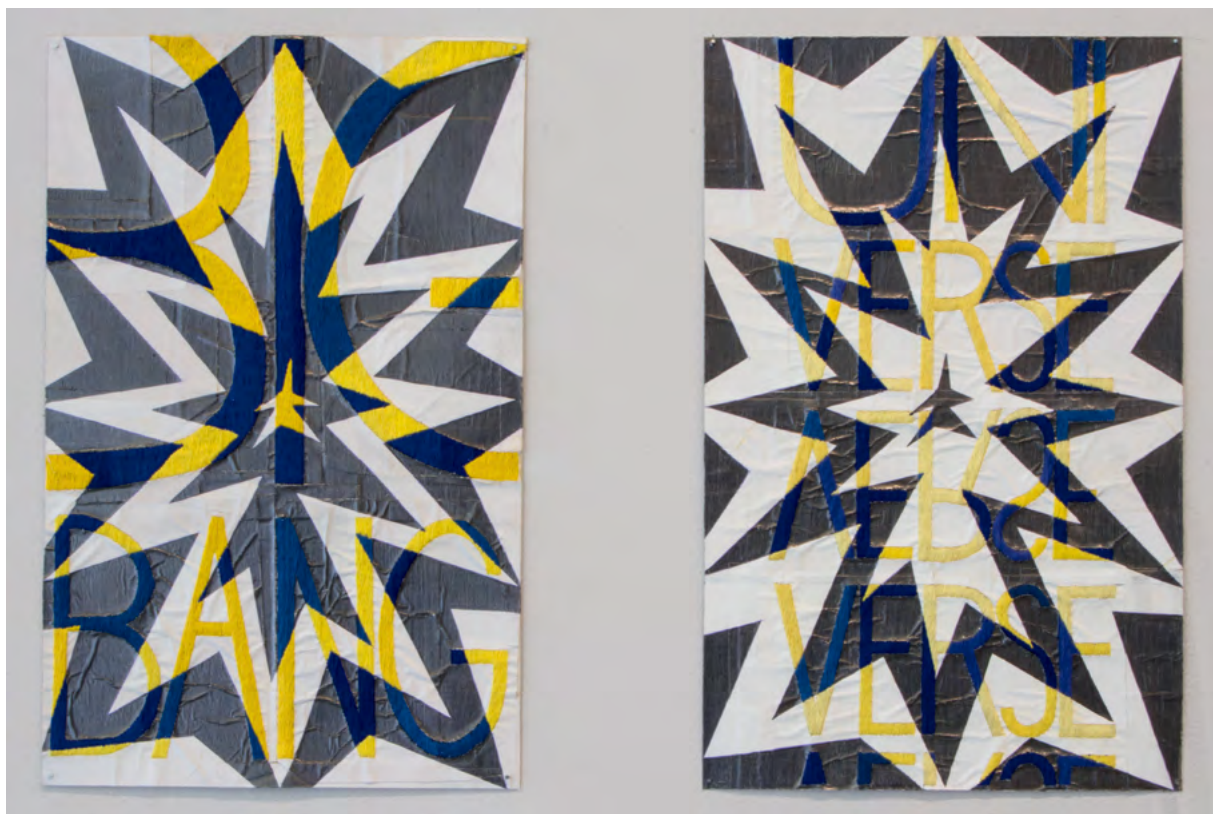
Courtesy of the artist and Stephen Friedman  
Gallery, London and New York

Estimated value: \$20,000–\$30,000

Photo: Todd-White Art Photography

Denzil Forrester (b. 1956, Grenada; lives in Cornwall, United Kingdom) provides a crucial representation of the reggae and dub nightclub scene in London during the early 1980s. During his time in London, where he received his BA and MA, Forrester visited these nightclubs and has been painting their vibrant energy ever since. Forrester's work was included in the MCA exhibition *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today* (2022–23). Recent solo exhibitions of his work have been presented by the Institute of Contemporary Art, Miami; Kemper Museum of Contemporary Art, Kansas City, MO; and Nottingham Contemporary, United Kingdom. Forrester's work is featured in the collections of Tate, London; the Metropolitan Museum of Art, New York; and Studio Museum in Harlem, among others. Forrester was awarded the decoration of Member of the Most Excellent Order of the British Empire or MBE in 2020. His other accolades include the Koren-Ferry International Award and a scholarship by the British School at Rome.





## DIANNA FRID

*Big Bang Universe Verse, 2016*

Muslin, embroidery floss, graphite, gesso, and board

22 x 14 in. (55.9 x 35.6 cm); framed: 23 x 15 x 1 ¼ in. (58.4 x 38 x 4.5 cm)

Courtesy of the artist and PATRON Gallery

Estimated value: \$10,000–\$15,000

Photo: Courtesy of the artist and PATRON Gallery; photo by Tom Van Eynde

Dianna Frid (b. 1967, Mexico City, Mexico; lives in Chicago, IL) explores the intersections of text (written language) and textile (material craft) across artist's books, works on fabric, drawings, and sculptures. Frid was born in Mexico City, where she was first exposed to textiles as complex codes of material writing. In her practice, embroidery is a prominent vehicle for exploring the relationships between writing and drawing, transcription and legibility. Using thread to intervene in materials such as graphite, stone, and metal, her works make visible the tactile and preverbal manifestations of language. Frid was the subject of a solo exhibition at the MCA as part of the series *UBS 12 x 12: New Artists/New Work*. She has exhibited nationally and internationally, most recently at National Museum of Mexican Art, Chicago; the Smart Museum, Chicago; DePaul Art Museum, Chicago; the Drawing Center, New York; MoMA PS1, New York; neues kunstforum, Cologne, Germany; and Biblioteca Francisco de Burgoa, Oaxaca, Mexico.



## SONIA GOMES

*Untitled* (from the *Pendente* series), 2022

Various fabrics, nylon rope, buttons, and various fragments

72 7/8 x 15 3/4 x 12 5/8 in. (185.1 x 40 x 39.7 cm)

Courtesy of the artist and Mendes Wood DM

Estimated value: \$150,000–\$180,000

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

Informed by Afro-Brazilian traditions, Sonia Gomes (b. 1948, Caetanópolis, Brazil; lives in São Paulo, Brazil) twists, ties, knots, and otherwise repurposes found and gifted materials like clothing items, wires, wood, and furniture into evocative, abstract sculptures. Describing her work, Gomes has said, “My work is Black, it is feminine, and it is marginal. I am a rebel. I never worried about masking or stifling anything that might or might not fit standards of what is called art.” Her solo exhibition in 2018 at Museu de Arte de São Paulo was the institution’s first ever by an Afro-Brazilian woman. In May of 2025, she will have a major solo presentation at the Storm King Art Center, New Windsor, NY. Gomes’s work is in numerous important public collections, including that of the Museum of Modern Art, New York; Guggenheim Museum, New York; National Gallery of Art, Washington, DC; and the Pérez Art Museum Miami.



## SAYRE GOMEZ

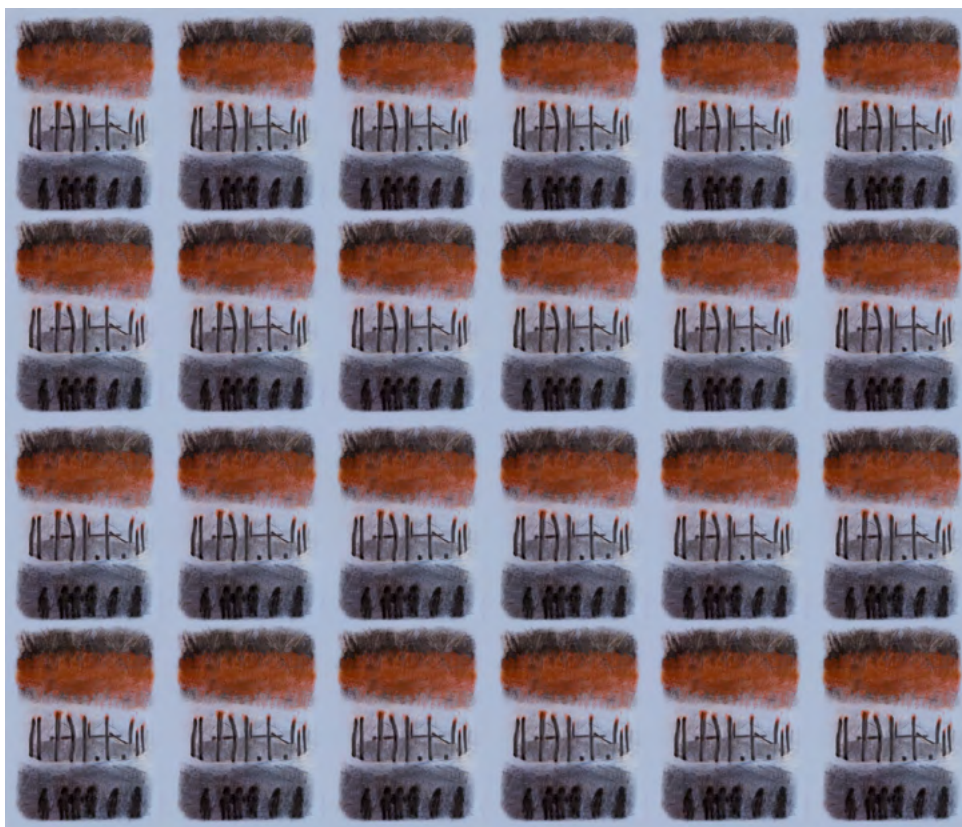
*Untitled*, 2025  
Acrylic on canvas  
16 x 20 in. (40.6 x 50.8 cm)

Courtesy of the artist  
Estimated value: \$30,000–\$40,000

Photo: Brendan Jaks

Sayre Gomez (b. 1982, Chicago, IL; lives in Los Angeles, CA) cites the landscape and idiosyncrasies of Los Angeles in his photorealistic paintings. Using trompe l'oeil, digital effects, and found imagery, his work highlights the uncanny and surreal aspects of contemporary urban life. This hyperrealistic painting simulates the surface of a varnished wood panel, playfully adorned with childlike scribbles and a faded happy-face sticker. Gomez's work was recently on view at the MCA in *The Living End: Painting and Other Technologies, 1970–2020* (2024–25). Other recent exhibitions include presentations at the Museum of Contemporary Art, Los Angeles; Museum Voorlinden, Wassenaar, Netherlands; Museum Tinguely, Basel, Switzerland; Gallerie Nazionali, Palazzo Barberini, Rome; and the National Gallery of Victoria, Melbourne, Australia. His work is in numerous permanent collections, including the Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; and Whitney Museum of American Art, New York.





## BEATRIZ GONZÁLEZ

*Historias Wiwā I*, 2015

Digital print on wallpaper

Each module: 32 × 23 ⅞ in. (81.5 × 60 cm),  
with digital edition; 1 of 5 + 2 artist's proofs

Courtesy of Beatriz González and  
Casas Riegner, Bogotá  
Estimated value: \$35,000–\$45,000

Photo: © Courtesy of Casas Riegner, Bogotá

Sale of this work is conditioned upon buyer agreeing to donate  
the work to the Museum of Contemporary Art Chicago, whether  
in buyer's lifetime or by testamentary gift.

Beatriz González (b. 1932, Bucaramanga, Colombia; lives in Bogotá, Colombia) is one of her country's most consequential artists. Since the 1960s, she has repurposed press images, popular graphics, and Western art history to contend with representation and remembering in the context of Colombia's conflict. As she has famously said, "Art tells what history cannot." González's work is in the MCA Collection and numerous other public collections, including the Museum of Modern Art, New York; Museum of Fine Arts, Houston; and the Tate Modern, London. The Pérez Art Museum Miami and Museum of Fine Arts, Houston recently organized a major traveling retrospective of her work. She has also participated in important surveys, including the 11th Bienal de São Paulo (1971), Venice Biennale (1978), and Documenta (2017).



## SHILPA GUPTA

*Untitled (Jailed poets drawing)*, 2018  
Tracing on paper, wood  
8 3/4 x 12 x 1 1/4 in. (21.9 x 30.5 x 2.9 cm); edition  
1 of 3 + 2 artist's proofs

Courtesy of the artist and Tanya Bonakdar  
Gallery, New York  
Estimated value: \$4,000–\$6,000

Photo: Courtesy of Tanya Bonakdar Gallery, New York

Throughout her three-decade career, Shilpa Gupta (b. 1976, Mumbai, India; lives in Mumbai) has examined how the processes of classification and censorship have been impacted by nationalism, commerce, and notions of security. Informed by Gupta's keenly felt minimalist aesthetic, this exquisitely drawn work refers to the Turkish writer Aziz Nesin (1915–1995), who was jailed several times for his political views. Gupta's work was included in the MCA exhibition *Enter the Mirror* (2022–23), and she has been the subject of solo presentations at international institutions, including a current exhibition at Ishara Art Foundation, Dubai; Centro Botín, Santander, Spain; Amant, Brooklyn; Barbican, London; Dallas Contemporary; and M HKA, Museum of Contemporary Art, Antwerp, Belgium, among others. In 2019, Gupta was part of the 58th Venice Biennale.



## DAVID HARTT

*The Histories (after Cazabon)*, 2020

Tapestry made from Trevira CS, cotton, wool,  
and acrylic

179 x 114 ½ in. (454.7 x 290.8 cm); edition 3 of 3 +  
1 artist's proof

Courtesy of the artist and Corbett vs. Dempsey  
Estimated value: \$65,000–\$85,000

Photo: Courtesy of the artist; Corbett vs. Dempsey, Chicago; David  
Nolan Gallery, New York; and Galerie Thomas Schulte, Berlin

Through his research-based, multimedia practice, David Hartt (b. 1967, Montreal, Canada; lives in Philadelphia, PA) investigates how people shape—and are shaped by—their historical and cultural contexts. This monumental tapestry references the landscape paintings of renowned Trinidadian artist Michel-Jean Cazabon (1813–1888), speaking to historical artistic lineages and the exchange of ideas across generations. In 2011, the MCA presented his solo exhibition *David Hartt*, as part of the museum's *Screen* series, and the exhibition then traveled to the Studio Museum in Harlem; Henry Art Gallery, Seattle; and the Carnegie Museum of Art, Pittsburgh. He has had solo exhibitions at institutions that include Hammer Museum, Los Angeles; Art Institute of Chicago; LAXART, Los Angeles; and Or Gallery, Vancouver. Hartt's work is also in the MCA Collection and in the collections of the Studio Museum in Harlem; Whitney Museum of American Art, New York; and Stedelijk Museum Amsterdam.



## MONA HATOUM

*Untitled (meat grinder)*, 2006

Bronze

3 x 7 ½ x 9 ½ in. (7.6 x 19 x 24 cm); edition of 12 + 2 artist's proofs

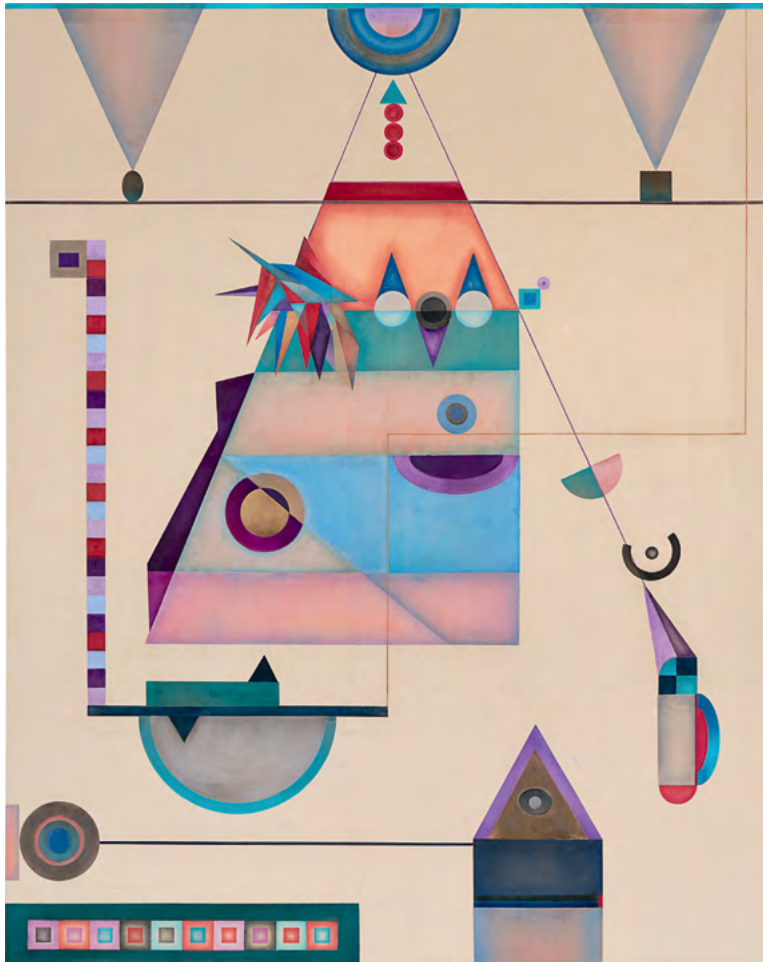
Courtesy of White Cube and the artist

Estimated value: \$15,000–\$20,000

Photo: © Mona Hatoum; photo © White Cube (Theo Christelis)

Early in her career, Mona Hatoum (b. 1952, Beirut, Lebanon; lives in London, United Kingdom) created performance works that took the body as both subject and material. Since the early 1990s, however, she has worked primarily in sculpture and large-scale installation, often using common household objects to transform the familiar into works that seem foreign, fascinating, or threatening. The theme of dangerous domesticity runs throughout Hatoum's work, in this case taking the form of a meat grinder rendered in bronze. In 1997, the MCA presented a solo exhibition of her work that traveled to the New Museum, New York, and her work is held in the MCA Collection. Additional museums hosting her solo exhibitions include Neuer Berliner Kunstverein, Berlin; Menil Collection, Houston, and Pulitzer Arts Foundation, St. Louis; Centre Pompidou, Paris; and Tate Modern, London. Hatoum was awarded the Praemium Imperiale for sculpture by the Japan Art Association in 2019.





## HILMA'S GHOST

*Automatic Theorem Painting #4*, 2022  
 Oil stain on cotton velveteen mounted on wood  
 panels  
 60 × 48 × 2 in. (152.4 × 121.9 × 5.1 cm)

Courtesy of the artists and SECRIST | BEACH  
 Estimated value: \$20,000–\$25,000

Photo: Nathan Keay

Hilma's Ghost is a collective founded in 2020 by Sharmistha Ray (b. 1978, Kolkata, India; lives in Brooklyn, NY) and Dannielle Tegeder (b. 1971, Peekskill, NY; lives in Brooklyn, NY). Employing pedagogical and research models, they collaboratively explore feminism, spirituality, and mysticism in large-scale geometric abstractions that draw references from painter Hilma af Klint. Embracing spiritual modes of making, the artists determined this work's composition and color choices through a combination of automatism, sigil-making, and tarot cards, ceding creative control to an unknown entity. Their work has been included in exhibitions at Museu de Arte de São Paulo; Hill-Stead Museum, Farmington, CT; Parallax Art Center, Portland; and the Shepherd, Detroit.



## JIM HODGES

*life invites the garden (for MCA Chicago)*, 2025  
Acrylic and pastel with 24-karat gold on linen  
panel  
24 ¼ x 18 ¾ in. (61.6 x 46 cm)

© Jim Hodges; courtesy of the artist and  
Gladstone  
Estimated value: \$90,000–\$125,000

Photo: David Regen

Jim Hodges (b. 1957, Spokane, WA; lives in New York, NY) creates drawings, sculptures, and installations that consider loss, desire, and time. Often made from delicate materials such as metal chains, gold leaf, silk flowers, and glass, his intimate work conjures poetic moments found in the everyday. Hodges was the subject of a touring retrospective, *Give More Than You Take*, which traveled to the Dallas Museum of Art; Walker Art Center, Minneapolis; Institute of Contemporary Art, Boston; and the Hammer Museum, Los Angeles. A public work by Hodges was commissioned for AIDS Memorial Park, New York, in 2023, following a major installation at Grand Central Station, New York, in 2021. His work is in the permanent collections of the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; and San Francisco Museum of Modern Art. Hodges has several works in the MCA Collection, and is represented in numerous other public collections.





## ANDREW HOLMQUIST

### *Tree #9*, 2022

Trace monotype, colored pencil, wax pastel, spray paint, carbon transfer, and collaged monotype on paper

44 × 30 ¼ × 3 in. (111.8 × 76.8 × 7.6 cm); framed:

47 ¾ × 34 ¾ × 3 in. (121.3 × 88.3 × 7.6 cm)

Courtesy of the artist and SECRIST | BEACH

Estimated value: \$9,000–\$12,000

Photo: Nathan Keay

Andrew Holmquist (b. 1985, Northfield, MN; lives in Los Angeles, CA) describes painting as “the closest thing to magic that exists in the real world. In painting I’m able to create space, shift time, and defy gravity—all with the flick of a wrist. In painting I can conjure the hidden worlds that dwell within me and pour them out for all to see.” Holmquist created a series of works featuring trees, like this one, that he captured in plein air studies at sites around Los Angeles, from quiet parks to high-traffic street corners. Rather than faithfully rendering the tree’s likeness, the artist aims to capture the experience of seeing a tree for the first time. In 2017, Holmquist’s work was included in the MCA exhibition *Eternal Youth*, and his work is in the permanent collections of the Rachofsky Collection at the Warehouse, Dallas; Illinois State Museum, Springfield; Providence College Collection, RI; the University of Chicago; the BMO Harris Art Collection, Chicago; and Fidelity Art Collection, Boston, among others.



## ALFREDO JAAR

*A Logo for America, 1987*

Framed pigment print

16 x 16 in. (40.6 x 40.6 cm); framed: 16 ½ x

16 ½ x 1 ¾ in. (41.9 x 41.9 x 4.1 cm); unique

test print

Courtesy of the artist and Galerie Lelong & Co.,  
New York

Estimated value: \$18,000–\$25,000

Photo: Courtesy of the artist and Galerie Lelong & Co., New York

Alfredo Jaar (b. 1956, Santiago, Chile; lives in New York, NY) is a renowned artist, architect, and filmmaker whose innovative work probes power imbalances in the contemporary geopolitical landscape and challenges viewers to bear witness to humanitarian crises. This early piece depicts one of Jaar's most iconic phrases on a billboard in a busy intersection in New York's Times Square. In addition to presenting two solo exhibitions of Jaar's work—*Geography = War* (2007–8) and *The Structure of Images* (2021–22)—the MCA has collected his artwork in-depth across photography, sculpture, and installation. He has participated in four editions of the Venice Biennale (1986, 2007, 2009, 2013), four editions of the São Paulo Biennial (1987, 1989, 2010, 2021), and two editions of Documenta (1987, 2002). Jaar has received numerous awards and honors, including a Guggenheim Fellowship, a MacArthur Fellowship, the Hiroshima Art Prize, and the Hasselblad Award.



## ARTHUR Jafa

*Monster II*, 2018

Epson fine art print face-mounted to Diasac  
acrylic on aluminum panel  
78 x 61 $\frac{1}{4}$  in. (198 x 157 cm); edition 5 of 5

© Arthur Jafa. Courtesy of the artist, Gladstone,  
and Sprüth Magers

Estimated value: \$55,000–\$65,000

Photo: © Arthur Jafa; courtesy of the artist, Gladstone, and  
Sprüth Magers

Across three decades, Arthur Jafa (b. 1960, Tupelo, MS; lives in Los Angeles, CA) has developed a singularly dynamic practice that comprises films and videos, photographs, and sculptures. Using found imagery, music, and techniques such as montage and collage, he has constructed an extensive assemblage of Black expression that reveals the diverse and complex realities of being Black in America. Jafa's work was recently featured at the MCA in *Arthur Jafa: Works from the MCA Collection* (2024–25). Additionally, his artwork resides in the celebrated collections of the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Tate Modern, London; Studio Museum in Harlem; Stedelijk Museum Amsterdam; Los Angeles Museum of Contemporary Art; and the Smithsonian American Art Museum, Washington, DC, among others. In 2019, he received the Golden Lion for Best Participant at the 58th Venice Biennale.



## VIRGINIA JARAMILLO

*Maya*, 2022

Screen print with water-based inks on  
Coventry Rag 335 gsm paper  
42 ½ × 32 ¾ in. (108 × 83.2 cm); framed:  
44 ¾ × 35 in. (113.7 × 88.9 cm); edition 3 of  
20 + 5 artist's proofs and 3 printer's proofs

Courtesy of the artist, Hales Gallery, and  
Pace Gallery

Estimated value: \$20,000–\$25,000

Photo: JSP Art Photography

For decades, Virginia Jaramillo (b. 1939, El Paso, TX; lives in Hampton Bays, NY) has cultivated a nuanced and precise abstract visual language across painting and works on paper. Taking shape in New York and Los Angeles during the 1960s and 1970s—amid mass political movements and heated debates in the art world around representation and the relevance of painting—Jaramillo's work has long engaged with the formal and social potential of abstraction. *Maya* evokes her interest in ancient cultures as imagined through her unique visual language, providing alternate ways of understanding our world. In 2024, the MCA presented Jaramillo's major retrospective exhibition, and she has participated in exhibitions globally, including at the Tate Modern, London; Crystal Bridges Museum of American Art, Bentonville, AR; Brooklyn Museum; the Broad, Los Angeles; de Young Museum, San Francisco; and Museum of Fine Arts, Houston.



O50



## LAVAUGHAN JENKINS

*I'm Your Tomorrow*, 2024

Oil over foam and acrylic on wood panel  
14 x 11 x 3 in. (35.6 x 27.9 x 7.6 cm)

Courtesy of the artist and Vielmetter Los Angeles  
Estimated value: \$5,000–\$12,000

Photo: Brica Wilcox

Lavaughan Jenkins (b. 1976, Pensacola, FL; lives in Boston, MA) is a painter, despite applying his oils and acrylics with such thick impasto that his paintings teeter on sculptural. Jenkins's depictions of Black women, talismanic figures, decorative patterns, and mysterious portals extend outward from his canvases to become what he terms "3D paintings." In *I'm Your Tomorrow*, Jenkins features a vortex whose distinct color spectrum resonates with specific memories—in this case, that of lost lovers and past relationships. Standing firm at the base of the painting, in white and gray Nikes, are two of Jenkins's recurring figures, "protectors" who are meant to guard the painting's central subject. Jenkins's work is in the permanent collection of the Museum of Fine Arts and the Institute of Contemporary Art (ICA), both in Boston. In 2019, Jenkins received the James and Audrey Foster Prize from ICA, Boston.



## CHANTAL JOFFE

*Katy (Sunday in February)*, 2025  
Oil on panel  
39  $\frac{3}{4}$  x 27  $\frac{1}{2}$  in. (100 x 69.8 cm)

Courtesy of the artist and Victoria Miro  
Estimated value: \$40,000–\$60,000

Photo: © Chantal Joffe; courtesy of the artist and Victoria Miro

Chantal Joffe (b. 1969, St. Albans, Vermont; lives in London, United Kingdom) is known for her expressive and emotionally resonant portraits. Distinguished by bold brushstrokes and vivid colors, Joffe's paintings often depict people close to her, particularly women and children, in intimate and everyday moments. This particular work depicts Katy Hessel, a British art historian and author of the bestseller *The Story of Art Without Men*. Joffe has exhibited at venues including the Fitzwilliam Museum, Cambridge, United Kingdom; Modern Art Museum of Fort Worth, TX; Irish Museum of Modern Art, Dublin; Whitechapel Gallery, London; National Museum of Iceland, Reykjavík; National Portrait Gallery, London; and the Jewish Museum, New York. Her work is held in the collections of Institute of Contemporary Art, Boston; Detroit Institute of Arts; National Portrait Gallery, London; and the Metropolitan Museum of Art, New York, among others.





SAMUEL LEVI JONES

airplane mode, 2024

Deconstructed law books and pulped British flag  
on canvas

30 x 30 x 2 in. (76.2 x 76.2 x 5.1 cm); framed:

31 1/4 x 31 1/4 x 3 in. (79.4 x 79.4 x 7.6 cm)

Courtesy of the artist and Vielmetter Los Angeles

Estimated value: \$25,000-\$40,000

Photo: Brica Wilcox

Samuel Levi Jones (b. 1978, Marion, IN; lives in Indianapolis, IN) disassembles art, law, medical, and history books, before combining them into minimalist compositions on the surface of his canvases. In doing so, and by literally deconstructing their “source” texts, the artist challenges structures of power that produce and perpetuate inequities. In the case of *airplane mode*, the focus is on British imperialism and its profound impact on present-day laws. His work was included in the MCA’s 2020 exhibition *Duro Olowu: Seeing Chicago* and has also been exhibited at the Brooklyn Museum; Studio Museum in Harlem; and San Francisco Museum of Modern Art, among other institutions. His work can be found in numerous major collections, including that of the Art Institute of Chicago; Los Angeles County Museum of Art; and Whitney Museum of American Art, New York. In 2014, Jones received the Joyce Alexander Wein Artist Prize presented by the Studio Museum in Harlem.



## SUKI SEOKYEONG KANG

*Day #24-34, 2023-24*

Dyed wool, wood frame, and thread

21  $\frac{1}{8}$  x 15  $\frac{3}{4}$  x 2  $\frac{1}{2}$  in. (54.9 x 40 x 6.4 cm); unique

Courtesy of the artist and Tina Kim Gallery

Estimated value: \$16,000–\$20,000

Photo: Sangtae Kim; courtesy of Studio Suki Seokyeong Kang

Suki Seokyeong Kang (b. 1977, Seoul, South Korea; lives in Seoul) works in painting, sculpture, video, installation, and performance. Based on traditional Korean art and craft, her work investigates the social codes and conventions that regulate how bodies move through space. Kang often appropriates the formal language of the grid used in jeongganbo, a traditional form of Korean musical notation, as a structuring device, thereby translating sensory experience into physical, material forms. The MCA holds three works by Kang, acquired for the collection following her selection as the winner of the 2022 Emerge season. Recent solo exhibitions include presentations at Buk-Seoul Museum of Art, South Korea; Mudam Luxembourg; and the Institute of Contemporary Art, Philadelphia.



## BARBARA KASTEN

*Crown Hall 1*, 2018–19  
 Digital chromogenic print  
 54 × 40 ½ in. (137.2 × 102.9 cm); framed: 54 ¼  
 × 40 ¾ in. (137.8 × 103.5 cm); edition 2 of 3 +  
 1 artist's proof

Courtesy of the artist and Bortolami, New York  
 Estimated value: \$25,000–\$35,000

Photo: Kristian Laudrup

Using colorful panes of acrylic, architectural elements, and video projections, Barbara Kasten (b. 1936, Chicago, IL; lives in Chicago) creates photographs, sculptures, films, and installations that challenge fundamental perceptions of time, space, and place. This photograph, which was taken in Illinois Institute of Technology's Crown Hall, designed by Ludwig Mies van der Rohe, showcases Kasten's activation of the Mies-designed worktables alongside acrylic elements, resulting in modular abstractions. Kasten has had major exhibitions at the MCA; Hammer Museum, Los Angeles; Centre Pompidou, Paris; Museum of Modern Art, New York; Museo Guggenheim Bilbao, Spain; Tate Modern, London; Museum of Fine Arts, Houston; Smithsonian American Art Museum, Washington, DC; and Los Angeles County Museum of Art, among other venues. Her work is included in the collections of more than forty-five museums globally.





## ARNOLD J. KEMP

*Jjulum*, 2022

Permanent ink, aluminum foil, and etching ink  
68 x 59 x 2 in. (172.7 x 149.9 x 5.1 cm); unique

Courtesy of the artist and M. LeBlanc  
International LLC

Estimated value: \$30,000–\$40,000

Photo: Courtesy of the artist and M. LeBlanc International LLC

Arnold J. Kemp (b. 1968, Boston, MA; lives in Chicago, IL) works in the expanded field of painting and sculpture to explore identity, stereotypes, and the redefinition of Blackness in today's contemporary world. Kemp's use of aluminum foil and ink in this work yields a fragile, shimmering surface that explores the endlessly impressionable state of the human mind. Based in Chicago, Kemp is a professor and former dean of graduate studies at the School of the Art Institute of Chicago. Exhibitions of Kemp's work have been presented by the Studio Museum in Harlem; Portland Institute for Contemporary Art, OR; Institute of Contemporary Art, Philadelphia; the Drawing Center, New York; and National Art Gallery of the Bahamas, Nassau. The last ten years of Kemp's output will be the subject of a traveling survey exhibition that will open in 2026 at Tufts University Art Galleries, Somerville, MA.



## CAROLINE KENT

*In waiting we find want*, 2024  
Acrylic on canvas  
47 x 35 in. (119.4 x 88.9 cm)

Courtesy of the artist, Casey Kaplan, New York,  
and PATRON Gallery  
Estimated value: \$35,000–\$55,000

Photo: © Caroline Kent; courtesy of the artist and Casey Kaplan,  
New York; photo by Dan Bradica Studio

Caroline Kent (b. 1975, Sterling, IL; lives in Chicago, IL) explores the relationship between language, translation, and abstraction through an expanded painting practice that encompasses drawing, sculpture, installation, and performance. Developed from an ongoing archive of works on paper, Kent expands the discourse of abstraction to include theories that move beyond surface and frame, through each act of translation, from one medium to the next. In her work *In waiting we find want*, she uses a visual language of shapes, gestural script, and line drawing that defies easy translation and invites us to form our own interpretations. In 2021, the MCA hosted Kent's first museum solo exhibition. In 2024, she completed a public art commission for Union Station in Chicago. She has also recently exhibited at the Queens Museum, New York; Museum of Modern Art, New York; and Berkeley Art Museum, CA.



## TOBA KHEDOORI

*Untitled, 2024*

1 color mezzotint with chine collé  
19 ¾ x 14 ¾ in. (50 x 371 cm); special print 1 of 4  
Published by Gemini G.E.L., Los Angeles

Courtesy of the artist and Regen Projects  
Estimated value: \$6,000–\$7,000

Photo: © Toba Khedoori; courtesy of Regen Projects, Los Angeles

In her distinctive drawings and paintings, Toba Khedoori (b. 1964, Sydney, Australia; lives in Los Angeles, CA) meticulously renders everyday objects such as windows, doors, and trees on waxed paper or canvas. Shorn from their contexts and often suspended in generous negative space, these familiar forms—in this case, blades of grass—appear renewed by the artist's deep attention to detail and unwavering hand. Khedoori's work has been the subject of solo exhibitions at numerous institutions, including Los Angeles County Museum of Art; Fridericianum, Kassel, Germany; and the Walker Art Center, Minneapolis. Her work is held in numerous prominent public collections, including the Art Institute of Chicago; Centre Pompidou, Paris; Museum of Modern Art, New York; Schaulager, Basel, Switzerland; and the Whitney Museum of American Art, New York. In 2002, Khedoori received a MacArthur Foundation Grant.





## SAHAR KHOURY

*Untitled (granite charm in caged column)*, 2022  
Ceramic, powder-coated steel, granite, and  
stainless steel  
74 ¾ x 18 ½ x 15 in. (189.9 x 47 x 38.1 cm)

Courtesy of the artist and CANADA, New York  
Estimated value: \$18,000–\$20,000

Photo: Courtesy of the artist and CANADA, New York

Sahar Khoury (b. 1973, Chicago, IL; lives in Oakland, CA) adopts an intuitive and improvisational approach to sculpture, often reanimating cast-off materials that she describes as “rejected, ubiquitous, unwanted.” In this work, a piece of natural granite is suspended inside a cage-like industrial form, creating a playful and off-kilter assemblage that is inviting yet vexing. Trained as an anthropologist, Khoury began her career in an unconventional way, making objects for concerts, theater productions, and protests before receiving a formal art education. Solo exhibitions of her work have been presented by Wexner Center for the Arts, Columbus, and the San Francisco Museum of Modern Art. She also participated in the 2024 Gwangju Biennale, and in group exhibitions at Yerba Buena Center for the Arts, San Francisco; Berkeley Art Museum, CA; and the John Michael Kohler Arts Center, Sheboygan, WI.



## SIMONE LEIGH

*Small Sentinel (Gold)*, 2022  
Bronze with gold leaf on artist's base  
21 x 6 x 5 ½ in. (53.3 x 15.2 x 14 cm);  
edition of 28

Courtesy of the artist and Matthew  
Marks Gallery  
Estimated value: \$35,000–\$45,000

Photo: © Simone Leigh; courtesy of Matthew Marks Gallery

Working in sculpture, video, and installation, Simone Leigh (b. 1967, Chicago, IL; lives in Brooklyn, NY) examines the construction of Black female subjectivity. Her practice considers a range of sources, including ethnography, feminist discourse, folklore, and histories of political resistance, and is rooted in visual traditions from the Caribbean, the American South, and the African diaspora. This work, modeled after Zulu ceremonial spoons, presents a faceless female form that exudes a powerful presence, like a sentinel standing watch. Leigh has had solo exhibitions of her work at the Institute of Contemporary Art, Boston; Guggenheim Museum, New York; Tate Modern, London; Studio Museum in Harlem; and the Hammer Museum, Los Angeles, among others. In 2022, Leigh represented the United States at the 59th Venice Biennale, where her work was featured in the central exhibition and she received the Golden Lion.



## TALA MADANI

*Squeegee Men (feather flight)*, 2024  
Oil on linen  
72 1/8 x 72 1/8 in. (183.2 x 183.2 cm)

Courtesy of the artist and David Kordansky  
Gallery  
Estimated value: \$120,000–\$160,000

Photo: Fredrik Nilsen Studio

Combining slapstick humor with visceral cultural critique, Tala Madani (b. 1981, Tehran, Iran; lives in Los Angeles, CA) creates paintings and animations whose indelible images prompt reflections on gender and who and what gets represented in art. In *Squeegee Men (feather flight)*, the dirty windows are representative of “the plane between us and the spiritual beyond.” Cleaning the windows points to our attempts at mark-making, even if that means the erasure of something greater and more mysterious. Madani was featured in *The Living End: Painting and Other Technologies, 1970–2020* (2024–25) at the MCA and has been the subject of solo exhibitions at the Henry Art Gallery, University of Washington, Seattle; National Museum of Contemporary Art, Athens, Greece; Museum of Contemporary Art, Los Angeles; Mori Art Museum, Tokyo; and Secession, Vienna. She has participated in major biennials including the 16th Istanbul Biennial (2019), Whitney Biennial (2017), and *Made in L.A.* 2014.



## DASHIELL MANLEY

*a braided splash*, 2024

Oil on linen

39 x 36 x 1 in. (99.1 x 91.4 x 2.5 cm)

Courtesy of the artist and Jessica Silverman,  
San Francisco

Estimated value: \$25,000–\$30,000

Photo: Jeff McLane; courtesy of the artist and Jessica  
Silverman, San Francisco

Embracing an iterative and labor-intensive process, Dashiell Manley (b. 1983, Fontana, CA; lives in Los Angeles, CA) employs Zen Buddhist approaches and ideas to create abstract visual meditations on the passage of time. Counteracting the frenzied nature of modern society, Manley delves into oil painting as an exploration of rhythmic movement and texture, sculpting the canvas to create undulating surfaces, as can be seen in *a braided splash*. In this and other works, the artist is creating landscapes of a sort, contained spaces of psychological expression. Manley's work has been featured in exhibitions at Cantor Arts Center, Stanford University, Palo Alto, CA; Los Angeles County Museum of Art; the 2014 Whitney Biennial; and *Made in L.A.* 2012.



## HAROLD MENDEZ

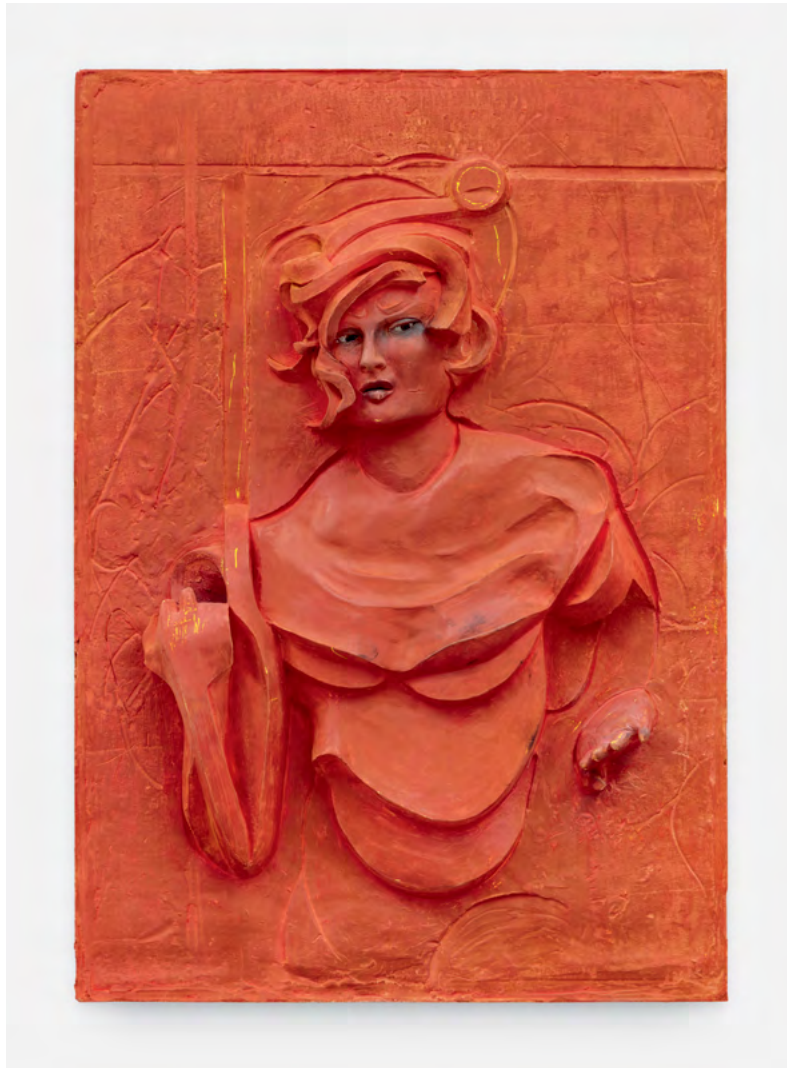
*Mundos*, 2023  
Stoneware and ashes  
9 x 14 x 13 in. (22.9 x 35.6 x 33 cm)

Courtesy of the artist and PATRON Gallery  
Estimated value: \$12,000–\$15,000

Photo: Courtesy of the artist and PATRON Gallery;  
photo by Evan Jenkins

Harold Mendez's (b. 1977, Chicago, IL; lives in Los Angeles, CA) multidisciplinary practice encompasses photography, printmaking, sculpture, sound, and performance. An artist of Mexican Colombian descent, he focuses on histories and archives connected to colonialism and migration, spirituality, and commemoration. This work, whose title is Spanish for "worlds," draws on the pre-Columbian ritual of wrapping symbolic materials, such as petals and seeds, in burlap and clay and firing them until the interior objects turn to ash. Mendez was the subject of a *UBS 12 x 12: New Artists, New Works* exhibition at the MCA in 2008. His work has been featured in solo exhibitions at Wexner Center for the Arts, Columbus; Institute of Contemporary Art, Miami; and the Institute of Contemporary Art, Los Angeles, among others. In February 2025, the MCA acquired a work by Mendez for the museum's collection.





## MATTHEW MONAHAN

*Roof Raccoon*, 2025  
Plaster  
28 x 19 ½ x 4 in. (71.1 x 49.5 x 10.2 cm)

Courtesy of the artist and Anton Kern Gallery,  
New York  
Estimated value: \$20,000–\$25,000

Photo: Joshua White Photography

Matthew Monahan (b. 1972, Eureka, CA; lives in Los Angeles, CA) makes assemblage installations that incorporate drawing, painting, printmaking, and sculpture. Often alluding to the human body, his work references ancient art historical and literary traditions while engaging with the legacies of modernism. *Roof Raccoon* takes the form of a traditional bas-relief: a figure with a piercing gaze emerges from a striking red plaster ground, almost as if partially excavated in an archeological dig. Solo exhibitions of Monahan's work have been presented at Nasher Sculpture Center, Dallas; National Roman Museum, Rome; Contemporary Arts Center, Cincinnati; Museum of Contemporary Art, Los Angeles; and Douglas Hyde Gallery, Dublin. Monahan participated in the 2006 Whitney Biennial, the 2008 Carnegie International, and the 2013 Venice Biennale. His work is in the collection of the Walker Art Center, Minneapolis.





## REBECCA MORRIS

*Untitled (#10-19)*, 2019

Oil and spray paint on canvas  
57 x 57 in. (144.8 x 144.8 cm)

Courtesy of the artist and Bortolami, New York  
Estimated value: \$65,000–\$75,000

Photo: Flying Studio

Rebecca Morris (b. 1969, Honolulu, HI; lives in Los Angeles, CA) creates large-scale paintings that use intense color and recurring motifs, such as grids, geometric forms, and patterns, to defy the conventions of historical abstract painting. *Untitled (#10-19)* showcases Morris's rigorous approach to painting, as well as her inventive use of texture, composition, and color. The MCA held a major solo show of her work in 2023 and holds several of her pieces in its collection. Morris's work has been shown at Institute of Contemporary Art, Los Angeles; Blaffer Art Museum, Houston; Kunsthalle Lingen, Germany; and the Renaissance Society, Chicago. Morris also has participated in major group exhibitions, including the 2016 edition of *Made in L.A.* and the 2014 Whitney Biennial, among others.



## CARMEN NEELY

*just beneath the surface under each word*, 2025  
Oil on linen  
40 x 36 in. (101.6 x 91.4 cm)

Courtesy of the artist and Mariane Ibrahim  
(Chicago, Paris, Mexico City)  
Estimated value: \$20,000–\$25,000

Photo: Courtesy of the artist and Mariane Ibrahim (Chicago,  
Paris, Mexico City)

Carmen Neely (b. 1987, Charlotte, NC; lives in Chicago, IL) merges abstraction with personal narrative, exploring memory and identity through painting. Her compositions, characterized by expressive brushstrokes, layered textures, and dynamic forms, blur the boundaries between language and mark-making, transforming gestures into visual records of experience. For example, by layering gestural abstraction and linguistic nuance, *just beneath the surface under each word* evokes the emotional weight and instability of language. Neely often intertwines sociopolitical and technological themes with deeply personal matters, creating a space where the individual and the collective coexist. She has exhibited widely, with recent shows at the Institute of Contemporary Art, Baltimore; Milwaukee Art Museum; and the North Carolina Museum of Art, Raleigh.



## SENGA NENGUDI

*In My Backyard, April 2020 (Performance Photograph)*, 2020

Digital ink-jet print

40 x 30 in. (101.6 x 76.2 cm); framed: 41 x 31 x 2 in. (104.1 x 78.7 x 5.1 cm); edition 3 of 5

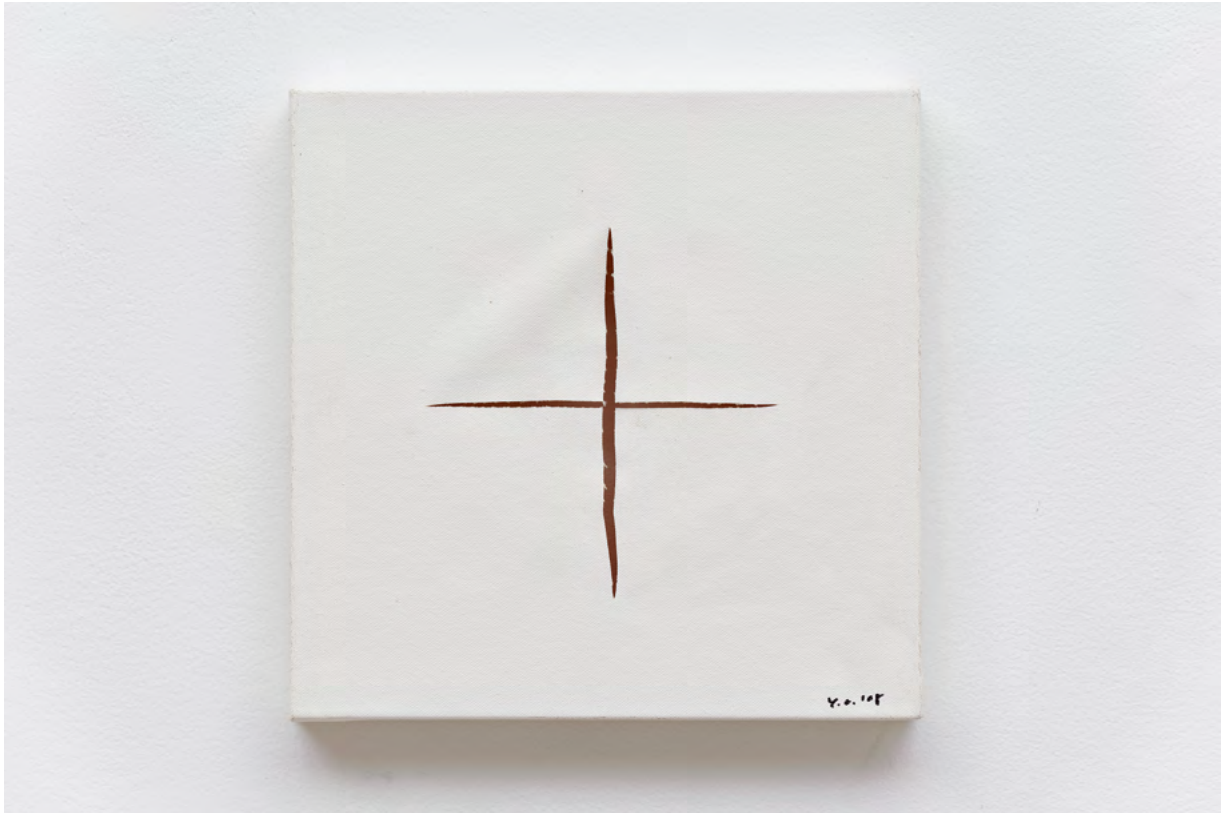
Courtesy of Sprüth Magers and Thomas Erben Gallery, New York

Estimated value: \$15,000–\$22,000

Photo: © Senga Nengudi, 2025

Senga Nengudi (b. 1943, Chicago, IL; lives in Colorado Springs, CO) works primarily in sculpture and object-oriented performance, one instance of which is captured in this photograph of her performance *In My Backyard*. Drawing on influences from Noh theater to Yoruba mythology to free jazz, Nengudi animates everyday materials into meditations on sociopolitical realities related to gender and race. Collaboration has been central to Nengudi's oeuvre since her earliest performances with artists David Hammons, Maren Hassinger, and Ulysses Jenkins in the 1970s. Nengudi's work is held in the MCA Collection and has appeared in the MCA exhibitions *Duro Olowu: Seeing Chicago* (2020), *West by Midwest* (2018–19), *We Are Here* (2017–18), and *Kerry James Marshall: One True Thing, Meditations on Black Aesthetics* (2003–04). Solo exhibitions of her work have been presented by Dia Beacon, NY; Philadelphia Museum of Art; Baltimore Museum of Art; Denver Art Museum; and Museu de Arte de São Paulo.





## YOKO ONO

*touch me*, 2008  
 Primed canvas  
 12 x 12 x 1 in. (30.5 x 30.5 x 2.5 cm);  
 edition 8 of 21

Courtesy of the artist and Galerie Lelong & Co.,  
 New York  
 Estimated value: \$30,000–\$40,000

Photo: © Yoko Ono; courtesy of Galerie Lelong & Co., New York

Yoko Ono (b. 1933, Tokyo, Japan; lives in Franklin, NY) is an acclaimed artist known for her work in performance, participatory art, sound, film, music, and public art, as well as for her extensive activism for peace. When it debuted in 2008, *touch me* encouraged people to insert their body parts into the cut-out canvas—allowing them to draw meaning from the interaction even as they became party to others' experiences of the work. Ono's work is held in the MCA Collection, and she is the subject of a major 2025 retrospective at the MCA traveling from the Tate Modern, London. Her work has been shown at the Museum of Modern Art, New York; Museo Serralves, Porto, Portugal; and Museum of Contemporary Art, Sydney, Australia, among others, and her numerous awards include a 1982 Grammy for Album of the Year for *Double Fantasy* (with John Lennon and Jack Douglas) and a Golden Lion for Lifetime Achievement at the 2009 Venice Biennale.



## EAMON ORE-GIRON

*Infinite Regress CLXXIII (Variation I)*, 2025  
Smalti hand-cut mosaic glass and 24-karat gold  
48 x 35 in. (121.9 x 88.9 cm)

Courtesy of the artist and James Cohan,  
New York  
Estimated value: \$60,000–\$70,000

Photo: © 2025 Eamon Ore-Giron; courtesy of Eamon Ore-Giron  
and James Cohan, New York; photo by Dan Bradica

Eamon Ore-Giron (b. 1973, Tucson, AZ; lives in Los Angeles, CA) creates paintings, videos, and music that are informed by his experiences living across multiple locations, including Los Angeles, Mexico, Peru, and Tucson. This mosaic, which the artist created especially for the Art Auction, is part of a decade-long, ongoing series of the same name wherein each new work iterates on the one that came before it, creating one long, unbroken sequence of innovative abstraction. Hinting at the visual language of astral calendars, celestial bodies, and architecture, it displays one of the hallmarks of Ore-Giron's practice: the process of cultural transmutation, or the migration of ideas, histories, and aesthetics across place and time. Solo exhibitions of his work have been presented by the Contemporary Austin; Museum of Contemporary Art Denver; Anderson Collection at Stanford University, Palo Alto, CA; and The Brick, Los Angeles. His work has also been featured in the 2024 Whitney Biennial, *Even Better Than the Real Thing*, and *Made in L.A. 2018*.





## GABRIEL OROZCO

*Untitled, 2021–22*

Gouache, tempera, ink, and graphite on paper  
Set of 2, each: 6 ½ x 4 ¾ in. (16.5 x 12 cm);  
framed: 17 ¾ x 17 ¾ x 1 ½ in. (45 x 45 x 4 cm)

Courtesy of the artist and Kurimanzutto,  
Mexico City/New York  
Estimated value: \$40,000–\$50,000

Photo: Gerardo Landa / Eduardo López (GLR Estudio)

The multidisciplinary practice of Gabriel Orozco (b. 1962, Jalapa, Mexico; lives in Mexico City, Mexico; New York, NY; Paris, France; and Tokyo, Japan) invites viewers to forge unconventional associations between quotidian materials. In each of these untitled works, he explores the mark-making potential of organic matter. Spontaneity and change are central themes within the artist's practice, which is informed by his nomadic lifestyle and by the legacies of conceptual art, Marcel Duchamp's readymades, and artistic traditions from Mexico. In 1994, the MCA presented the solo exhibition *Options 47: Gabriel Orozco*, and has shown his work in group exhibitions, including *Duro Olowu: Seeing Chicago* (2020) and *The Way of the Shovel: Art as Archaeology* (2013–14). Orozco's work also resides in the MCA Collection. Additional solo exhibitions of his work have been presented by the Museum of Modern Art, New York; Tate Modern, London; Centre Pompidou, Paris; Museum of Contemporary Art, Los Angeles; and Museum of Contemporary Art Tokyo.

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## GABRIEL OROZCO

*Untitled, 2021-22*

Gouache, tempera, ink, and graphite on paper

Set of 2, each: 6 ½ x 4 ¾ in. (16.5 x 12 cm);

framed: 17 ¾ x 17 ¾ x 1 ⅝ in. (45 x 45 x 4 cm)

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

Estimated value: \$40,000-\$50,000

Photo: Gerardo Landa / Eduardo López (GLR Estudio)



## DAMIÁN ORTEGA

*Organón 13*, 2024  
 Pigmented concrete (7 pieces)  
 15 ¾ x 15 ¾ x 15 ¾ in. (40 x 40 x 40 cm)

Courtesy of the artist and Kurimanzutto,  
 Mexico City/New York  
 Estimated value: \$90,000–\$100,000

Photo: Gerardo Landa / Eduardo López (GLR Estudio)

Damián Ortega (b. 1967, Mexico City, Mexico; lives in Mexico City) makes sculptures, installations, performances, and films that alter everyday objects and familiar processes, revealing the interdependence of component parts within social systems and machines. Inspired by the walls of Inca structures, *Organón 13* explores the materiality of concrete and its transformation from a flexible, almost organic state into geological, fossilized matter. In 2007, the MCA presented Ortega's work in the group exhibition *Escultura Social: A New Generation of Art from Mexico City*, and his work is in the MCA Collection. Solo exhibitions of Ortega's work have been presented by Kunsthalle Basel, Switzerland; Tate Modern, London; Museum of Contemporary Art, Los Angeles; Centre Pompidou, Paris; Museo Jumex, Mexico City; Museu de Arte Moderna, Rio de Janeiro, Brazil; and Garage Museum, Moscow.



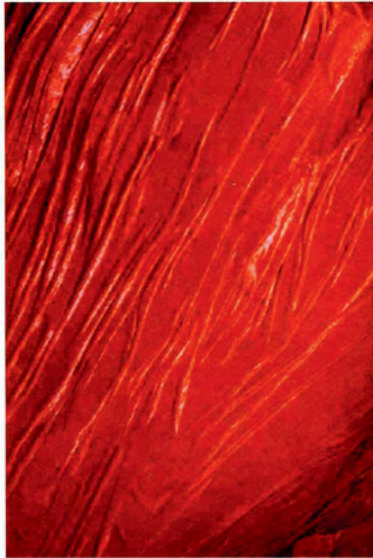
## ELIZABETH PEYTON

*Frederick Douglass, 1850, 2023*  
 Silk-screen print  
 18 7/8 x 14 3/4 in. (47.5 x 37.5 cm); edition 40

Courtesy of the artist and Avant Arte  
 Estimated value: \$1,000–\$2,000

Photo: Courtesy of the artist and Avant Arte

Elizabeth Peyton (b. 1965, Danbury, CT; lives in New York, NY) is renowned for her paintings and works on paper of historical and contemporary figures. Peyton's practice often centers on the portrayal of emotional and spiritual complexity, creating an aura of intimacy with her chosen subjects. She has exhibited widely, with solo exhibitions at venues that include the New Museum, New York; National Portrait Gallery, London; and Hara Museum of Contemporary Art, Tokyo. Her works are in the collections of major institutions, such as the Art Institute of Chicago; Centre Pompidou, Paris; and the Metropolitan Museum of Art, New York.



## PAUL PFEIFFER

*RED BACKGROUND #1/#2/#3*, 2000

Digital chromogenic prints

2 prints: 10 × 8 in. (25.4 × 20.3 cm); 1 print: 17 × 11 in. (43.2 × 27.9 cm); edition 4 of 10 + 2 artist's proofs

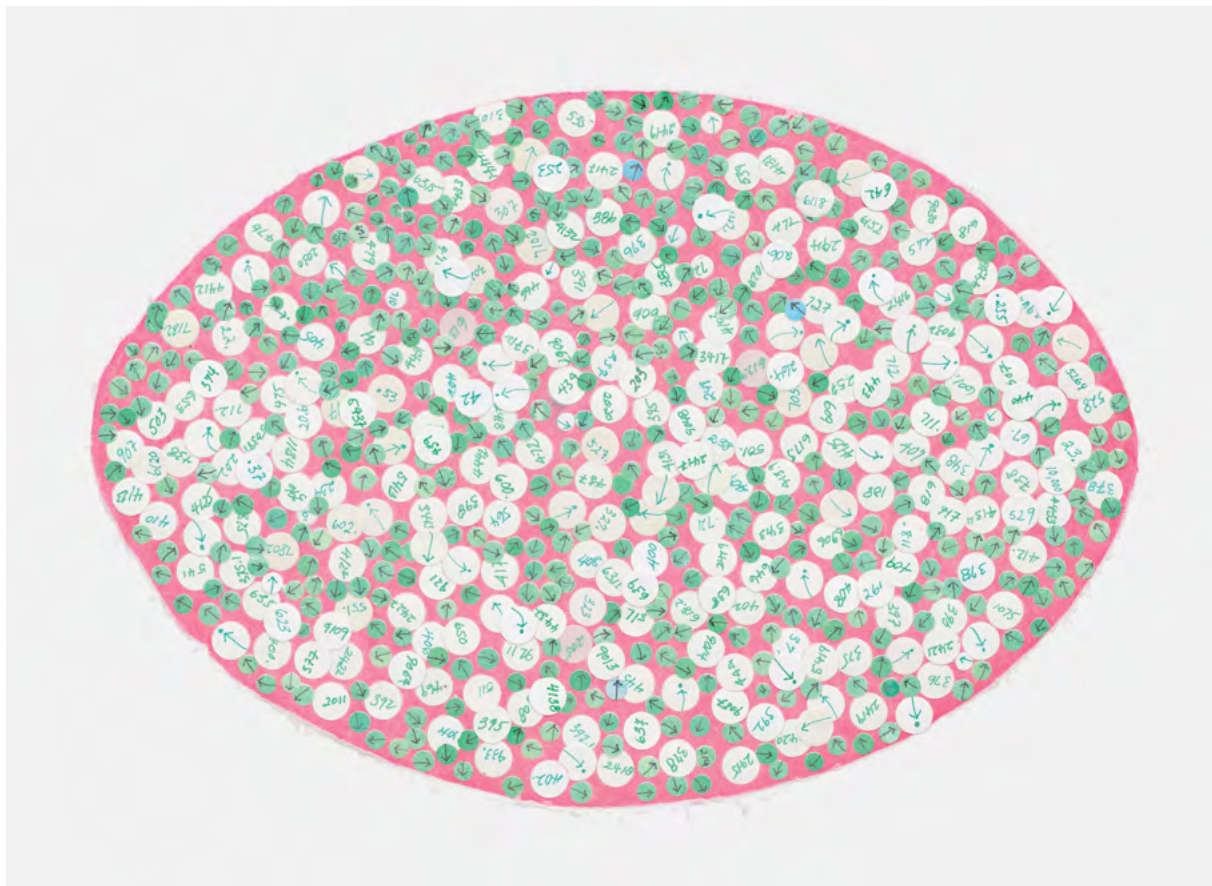
Courtesy of Alan Koppel Gallery

Estimated value: \$15,000–\$18,000

Photo: Courtesy of Alan Koppel Gallery

In *RED BACKGROUND #1/#2/#3*, Paul Pfeiffer (b. 1966, Honolulu, HI; lives in New York, NY) mines popular imagery—in this case, Bert Stern's erotic photographs of Marilyn Monroe—to reveal the structures that shape collective memory. Pfeiffer has removed Monroe from the photos, leaving only wrinkled red fabric behind. One of two works by Pfeiffer in the 2025 Art Auction, *RED BACKGROUND #1/#2/#3* interrogates a key concern of the artist's: how we consume images, culture, and celebrity. The MCA is presenting Pfeiffer's first retrospective in summer 2025, and the artist has also had previous solo exhibitions at the MCA (2003 and 2017–18); Whitney Museum of American Art, New York; Hamburger Bahnhof, Berlin; Museum of Contemporary Art and Design, Manila, Philippines; and the Athenaeum, Athens, GA.





## HOWARDENA PINDELL

*Untitled*, 2021

Handmade abaca paper with embedded paper dots, intaglio printed and hand-drawn with ink  
10 x 14 in. (25.4 x 35.6 cm); framed: 16 ½ x 20 ¾ x 1 ½ in. (41.9 x 52.7 x 3.8 cm)

Courtesy of the artist; Garth Greenan Gallery, New York; and Dieu Donne; made in collaboration with Dieu Donne

Estimated value: \$20,000–\$30,000

Photo: Courtesy of the artist and Garth Greenan Gallery, New York

Howardena Pindell (b. 1943, Philadelphia, PA; lives in New York, NY) is an artist, educator, art historian, and curator known for addressing race, social issues, and collective memory while exploring abstraction through painting. *Untitled* illustrates Pindell's innovative approach to her medium: Here, a hole punch is employed as a mark-making tool, challenging traditional notions of painting. In 2018, the MCA curated the major retrospective *Howardena Pindell: What Remains to Be Seen*, and Pindell's work is in the MCA Collection and more than forty other globally renowned collections. Pindell cofounded A.I.R. Gallery, New York, the first all-female artist cooperative in the United States. Her solo exhibitions include presentations at the Museum of Fine Arts, Houston; Baltimore Museum of Art; and the Shed, New York. Her various accolades include the Studio Museum in Harlem Artist Award, a Joan Mitchell Painting Award, and a Guggenheim Fellowship.



## JAUME PLENSA

*Portrait 3*, 2022

Pastel and wax pencil on handmade cotton paper  
 24 ¼ x 19 ¾ in. (61.6 x 49.8 cm); framed:  
 26 ¾ x 22 ¼ x 1 ½ in. (67.9 x 56.5 x 3.8 cm)

Courtesy of the artist and GRAY Chicago/  
 New York

Estimated value: \$22,000–\$27,000

Photo: Courtesy of the artist and GRAY Chicago/New York;  
 photo by James Prinz

Jaume Plensa (b. 1955, Barcelona, Spain; lives in Barcelona) is a Catalanian sculptor well known for his large-scale public artworks, such as Plensa's remarkable interactive public art project *Crown Fountain* (2004) in Chicago's Millennium Park, as well as opera sets, video projections, and acoustic installations. *Portrait 3* is an elegant exploration of portraiture, with Plensa using line and shadow to evoke a quiet intimacy. Selected solo exhibitions of Plensa's work include presentations at Musée de Valence, France; Espacio Fundación Telefónica, Madrid; Beaux-Arts Mons, Belgium; Museu Oscar Niemeyer, Curitiba, Brazil; Musée Picasso, Antibes, France; Moscow Museum of Modern Art; and Museum Beelden aan Zee, The Hague, Netherlands, among others. Plensa has two sculptures in the MCA Collection.



## LILIANA PORTER

*The Gardener*, 2018

Bronze figurine and figure on shelf  
5 x 43 ¼ x 10 ¼ in. (12.7 x 109.9 x 26 cm)

Courtesy of SECRIST | BEACH and the artist  
Estimated value: \$20,000–\$25,000

Photo: Nathan Keay

Liliana Porter (b. 1941, Buenos Aires, Argentina; lives in New York, NY) is a multidisciplinary artist who explores time, memory, and human absurdity through miniature figures and everyday objects—here, a bronze gardener waters shards of porcelain plates. Highly regarded for decades, Porter is a 1980 Guggenheim Fellow with recent solo exhibitions at the ART OMI in Ghent, NY; Museo de Arte de Zapopan in Guadalajara, Mexico; Museo de Arte Moderno de Buenos Aires; Pérez Art Museum Miami; and El Museo del Barrio, New York. Her work is held in the collections of the Tate Modern, London; Museo Nacional de Bellas Artes, Buenos Aires; Museo de Bellas Artes de Santiago; Metropolitan Museum of Art, New York; Guggenheim Museum of Art, New York; Smithsonian American Art Museum, Washington, DC; Museum of Modern Art, New York; and the Whitney Museum of American Art, New York.



## UMAR RASHID

*The Vulcans of Fagradasfjall in the time of Ragnarok. Or, looking good in leather, by a 23rd century Ken Anger, 2024*

Ink, acrylic, and spray paint on canvas  
72 1/8 x 72 1/8 x 1 5/8 in. (183.2 x 183.2 x 4.1 cm)

Courtesy of the artist and BLUM, Los Angeles  
Estimated value: \$50,000–\$70,000

Photo: Hannah Mjølunes © Umar Rashid; courtesy of the artist and BLUM, Los Angeles, Tokyo, New York

Multidisciplinary artist Umar Rashid (b. 1976, Chicago, IL; lives in Los Angeles, CA) generates alternate or revisionist histories. His approach encompasses many visual traditions and draws from references as diverse as historical painting, Nordic mythology, and experimental films, resulting in complex narratives that often inhabit the outer reaches of reality. Rashid was the subject of a solo presentation at MoMA PS1, New York, in 2022. His work was also included in the 2020 edition of *Made in L.A.* His work is in the collections of the Brooklyn Museum; Nevada Museum of Art, Reno; Santa Barbara Museum of Art, CA; Wadsworth Atheneum Museum of Art, Hartford, CT; and Zeitz Museum of Contemporary Art Africa, Cape Town, among others.





## SCOTT REEDER

*Bread & Butter (Life Model)*, 2024

Oil on canvas

24 x 30 in. (61 x 76.2 cm); framed: 24 ¾ x 30 ¾ x 1 ½ in. (62.9 x 78.1 x 3.8 cm); unique

Courtesy of the artist and CANADA, New York

Estimated value: \$10,000–\$12,000

Photo: Courtesy of the artist and CANADA, New York

Scott Reeder (b. 1970, Battle Creek, MI; lives in Chicago, IL) is a multidisciplinary artist who uses deadpan humor and cultural critique to expose the absurdity of life. Reeder draws from the traditions of still-life painting to project emotional affect and social relationships onto inanimate objects, such as the bread and butter seen in this work, which he paints in brightly colored, cartoon-like settings. He first became known for his text-based paintings and parodies of process painting, as well as for his film *Moon Dust* and his possibly ironic art fairs, the Milwaukee International and Dark Fair. The MCA has exhibited Reeder's work, and other institutions that have shown his work include John Michael Kohler Arts Center, Sheboygan, WI; CANADA, New York; Gavin Brown's Enterprise, New York; 356 Mission, Los Angeles; Marlborough, New York; Lisa Cooley, New York; Kavi Gupta, Chicago and Berlin; Luce Gallery, Torino, Italy; Daniel Reich Gallery, New York; and Jack Hanley, San Francisco, among others.





## JACKIE SACCOCCIO

*Untitled, 2020*

Oil pastel on paper

12 x 12 in. (30.5 x 30.5 cm); framed: 18 <sup>5</sup>/<sub>8</sub> x

18 <sup>5</sup>/<sub>8</sub> x 1 <sup>1</sup>/<sub>8</sub> in. (47.3 x 47.3 x 3.5 cm)

Courtesy of Carl D'Alvia, the Estate of Jackie Saccoccio, and Van Doren Waxter

Estimated value: \$5,000–\$6,000

Photo: Charles Benton; courtesy of the Estate of Jackie Saccoccio and Van Doren Waxter

Jackie Saccoccio (b. 1963, Providence, RI; d. 2020, New York, NY) infused her painting practice with dynamic gestures and vivid color palettes, creating abstract compositions that pulse with energy. Her works often evoke a sense of movement and depth, conveying both impermanence and motion. Oscillating between controlled processes and accidental flows, her works reflect a deep engagement with the materiality of paint and the act of creation itself. Saccoccio's work is held in the MCA Collection. A recipient of the Rome Prize for Visual Arts and a Guggenheim Fellow, Saccoccio has exhibited internationally, with a notable group exhibition at Rose Art Museum, Waltham, MA, and solo exhibitions at the Club, Tokyo, and Fondazione Giuliani, Rome.



## DAVID SALLE

*Windows #7, 2024*

Flashe on archival digital print mounted on museum box with silk screen and Flashe on canvas 62 x 40 x 1 1/4 in. (157.4 x 101.6 x 3.1 cm); unique

Courtesy of the artist; Gladstone; and Lehmann Maupin, Seoul and London

Estimated value: \$80,000–\$120,000

Photo: John Berens

David Salle (b. 1952, Norman, OK; lives in East Hampton, NY) is a renowned figurative painter whose work has long combined popular references and imagery with thoughtful and deeply art historical compositions. His multilayered paintings suggest provocative relationships between mass-media objects and archetypal subjects, rejecting notions of sensory overload and proposing new visual structures, including explorations of AI and NFT technologies. The MCA presented Salle's work early (1985), in a career that now spans over forty-five years, with additional solo exhibitions at the Whitney Museum of American Art, New York; Guggenheim Museum Bilbao, Spain; and Stedelijk Museum Amsterdam.



## MATT SAUNDERS

*The Distances (K. Pensive)*, 2021

Oil on unique chromogenic development print  
71 ½ x 50 in. (181.6 x 127 cm); framed: 76 ¾ x 55 x  
2 ½ in. (194.6 x 139.7 x 6.4 cm)

Courtesy of the artist and Marian Goodman  
Gallery

Estimated value: \$35,000–\$45,000

Photo: Alex Yudzon

Matt Saunders (b. 1975, Tacoma, WA; lives in Cambridge, MA, and Berlin, Germany) is a transdisciplinary artist who appropriates imagery and references from film, history, and other sources to push the limits of his chosen media. Saunders's series *Distances* depicts subjects of his previous paintings, reimagined through inventive techniques: Saunders first exposes photosensitive paper to light filtered through painted chiffon, then layers paint onto the resulting photograph. Solo exhibitions include presentations at Tate Liverpool, United Kingdom; Renaissance Society at University of Chicago; and St. Louis Art Museum. Saunders's work has been featured in group exhibitions at École des beaux-arts de Paris; Metropolitan Museum of Art, New York; Massachusetts Museum of Contemporary Art, North Adams; Palais de Tokyo, Paris; and the Whitney Museum of American Art, New York, among others.



## MAX HOOPER SCHNEIDER

*Battle Vest 12*, 2018

Glazed ceramic, custom light box

34 x 29 ½ x 4 in. (86.4 x 74.9 x 10.2 cm); unique

Courtesy of the artist and François Ghebaly,  
Los Angeles

Estimated value: \$15,000–\$30,000

Photo: Courtesy of the artist and François Ghebaly, Los Angeles;  
photo by Paul Salvesson

Max Hooper Schneider (b. 1982, Los Angeles, CA; lives in Los Angeles) repurposes found materials to create sculptures and installations that reflect a future world where the human and nonhuman are entwined in a state of tension and evolution. *Battle Vest 12* is part of a series inspired by a denim vest from the artist's teenage wardrobe. These vests, decorated with pins and patches of the wearer's favorite bands, are a staple within punk and metal subcultures. Schneider casts the vest in ceramic and places it on a light box, treating the personal artifact as preciously as an unearthed relic from the past. Major solo exhibitions of Schneider's work have been presented by UCCA Center for Contemporary Art, Beijing; MO.CO. Panacée, Montpellier, France; and the Hammer Museum, Los Angeles. Additional presentations have included the 15th Gwangju Biennale; Belgrade Biennale; 16th Istanbul Biennale; 13th Baltic Triennial; and Mongolia Land Art Biennial (2014 and 2012), among others.





## PAUL SIETSEMA

*Action painting (1972)*, 2017  
Enamel and coin on board in artist's frame  
18 7/8 x 17 1/4 in. (47.3 x 43.8 cm)

Courtesy of the artist and Matthew Marks  
Gallery  
Estimated value: \$25,000–\$35,000

Photo: © Paul Sietsema; courtesy of Matthew Marks Gallery

Paul Sietsema (b. 1968, Los Angeles, CA; lives in Los Angeles) is a multidisciplinary artist who explores the production and consumption of culturally significant items such as newspapers, rotary telephones, and here, currency and coins, to mediate our societal understanding of objects and their contexts. For *Action painting (1972)* he made a freehand circle by pushing a coin on wet enamel. Through both gesture and the work's title, Sietsema references abstract expressionism and painting's prominence in the commercial market. The MCA presented a solo exhibition of Sietsema's work in 2013, and other solo exhibitions have been presented by the Museum of Modern Art, New York; San Francisco Museum of Modern Art; Museo Reina Sofía, Madrid; Whitney Museum of American Art, New York; and Kunsthalle Basel, Switzerland. Among Sietsema's numerous awards are the Wexner Center Residency Award, a Guggenheim Fellowship, and the Foundation for Contemporary Arts Award for Visual Arts.





## GARY SIMMONS

*Edge Jump*, 2023  
Oil paint on canvas  
60 x 60 in. (152.4 x 152.4 cm); unique

Courtesy of the artist and Hauser & Wirth  
© Gary Simmons  
Estimated value: \$255,000–\$300,000

Photo: Keith Lubov

For over three decades, Gary Simmons (b. 1964, New York, NY; lives in Los Angeles, CA) has created artworks that grapple with collective memory, uncovering aspects of cultural history that have been neglected, forgotten, or misrepresented, including recurring motifs that reflect traces of racism that remain hidden in plain sight. *Edge Jump* depicts one such motif, the 1930s cartoon character Bosko, skating “on thin ice,” with Simmons’s hand-smudged lines imbuing the scene with motion—but also precarity. In 2023, the MCA presented the artist’s first comprehensive career retrospective, *Gary Simmons: Public Enemy*. Simmons has been the subject of solo exhibitions both nationally and internationally, including presentations at Henry Art Gallery, Seattle; California African American Museum, Los Angeles; Modern Art Museum of Fort Worth, TX; and Kunsthaus Zürich, Switzerland.



## ROSE B. SIMPSON

*Atoms*, 2023

Ceramic and glaze

Overall: 5 x 12 in. (12.7 x 30.48 cm); mask (each):

5 x 4 in. (12.7 x 10.2 cm)

Courtesy of the artist and Jessica Silverman,  
San Francisco

Estimated value: \$25,000–\$35,000

Photo: Courtesy of the artist, Jessica Silverman, and Jack  
Shainman Gallery; photo by Brad Trone

Rose B. Simpson (b. 1983, Santa Clara Pueblo, NM; lives in Santa Clara Pueblo) describes herself as “a sculptor who chooses clay.” Belonging to a matrilineal line of artists, Simpson is drawn to clay for its history and its plasticity, and for its capacity to serve as a vessel to carry memories. The MCA recently acquired Simpson’s work, presenting it in the exhibition *Descending the Staircase* (2023–25). She has had recent solo exhibitions at Cleveland Museum of Art; Madison Square Park, New York; Norton Museum of Art, West Palm Beach, FL; Fabric Workshop and Museum, Philadelphia; Institute of Contemporary Art, Boston; Wheelwright Museum of the American Indian, Santa Fe; Nevada Art Museum, Reno; and SCAD Museum of Art, Savannah, GA. Simpson’s work was featured in the 2024 Whitney Biennial.



## MICHAEL E. SMITH

*Untitled, 2024*  
Basketballs, urethane foam, and epoxy  
15 x 15 x 10 in. (38.1 x 38.1 x 25.4 cm); unique

Courtesy of the artist and Andrew Kreps Gallery,  
New York  
Estimated value: \$13,000–\$15,000

Photo: Courtesy of the artist and Andrew Kreps Gallery, New York

Michael E. Smith (b. 1977, Detroit, MI; lives in Providence, RI) is well known for repurposing found objects into sparse, enigmatic sculptures that evoke cycles of consumption and production. Basketballs are a recurring motif for Smith, and *Untitled* conjoins a worn ball with two newer ones, illustrating the life cycle of the balls and challenging the concept of sculpture as a static object. In 2020, the MCA featured Smith's work in the exhibition *Just Connect*. His work has been the subject of solo exhibitions at institutions such as Henry Moore Institute, Leeds, United Kingdom; Secession, Vienna; and Kunsthalle Basel, Switzerland. Smith's work is in the MCA Collection, as well as in the collections of the Whitney Museum of American Art, New York; Hammer Museum, Los Angeles; Walker Art Center, Minneapolis; and San Francisco Museum of Modern Art, among others.

Deb Sokolow (b. 1974, Davis, CA; lives in Chicago, IL) makes diagrammatic, text-based drawings and books that offer critical and humorous commentary on architecture, psychology, and social engineering. Her recent work exposes the hidden agendas built into the designs of entertainment, corporate, and domestic spaces. The MCA presented a solo exhibition of Sokolow's work in 2005 and has since shown her work in multiple group exhibitions. Her work is also included in the MCA Collection. Solo exhibitions of her work have been presented by the Wadsworth Atheneum, Hartford, CT; Kemper Museum of Contemporary Art, Kansas City, MO; and Abrons Art Center, New York. Sokolow's work has also been included in group exhibitions at Museum für Gegenwartskunst, Siegen, Germany; Van Abbemuseum, Eindhoven, Netherlands; and the Drawing Center, New York.



## EDRA SOTO

*The place of dwelling*, 2025

Porcelain, sintra, wood, and paint

48 x 78 x 4 in. (121.9 x 198.1 x 10.2 cm)

Courtesy of Edra Soto and Jennifer Armetta,  
ENGAGE Projects

Estimated value: \$20,000–\$22,000

Photo: Courtesy of the artist

Edra Soto (b. 1971, Puerto Rico; lives in Chicago, IL) merges social engagement and architectural interventions, using both traditional and unconventional materials. Influenced by vernacular architectural motifs, Soto examines the colonial histories, diasporic identities, and social orders reflected in the built environment across Puerto Rico, the United States, and the wider Caribbean. This work is inspired by a one-of-a-kind vessel made by the artist's mother, as well as by wrought iron screens (*rejas*) found in working-class homes throughout Puerto Rico. Soto's work was included in the MCA exhibition *entre horizontes: Art and Activism Between Chicago and Puerto Rico* (2023–24). Soto completed a commission for Public Art Fund, New York, in 2024, on view through August 2025. She has exhibited widely, including presentations at the Whitney Museum of American Art, New York; Hyde Park Art Center, Chicago; Institute of Contemporary Art, San Diego; Moody Center for the Arts, Rice University, Houston; and the Arts Club of Chicago, among others.





## JESSICA STOCKHOLDER

*Cranking Devil's Advocacy*, 2017

White printer, silicone cupcake sleeves, fake fur, oil paint, hardware, and small shelf  
34 x 32 x 16 in. (86.4 x 81.3 x 40.6 cm); unique

Courtesy of the artist and 1301PE, Los Angeles  
Estimated value: \$28,000–\$34,000

Photo: Evan Jenkins

Jessica Stockholder (b. 1959, Seattle, WA; lives in Nanaimo, Canada) is renowned for her site-specific installations and sculptures, which draw on a range of influences from abstract expressionism to pop art. Combining daily and household objects in her sculptures, she reimagines the potential of vibrancy in mundane objects to transform gallery spaces. She has exhibited at Centre Pompidou, Paris; MoMA PS1, New York; Kunstmuseum St. Gallen, Switzerland; Whitney Museum of American Art, New York; and the Renaissance Society, Chicago. Stockholder participated in the 47th Venice Biennale, has been awarded a Guggenheim Fellowship, and was elected to the American Academy of Arts and Sciences in 2018. An influential teacher who taught at the University of Chicago between 2011 and 2024, she is represented in numerous museum collections worldwide.



## CLAIRE TABOURET

*The Swimmer (ochre)*, 2021  
Acrylic and ink on paper  
44 ½ x 30 in. (113 x 76.2 cm)

Courtesy of the artist and Night Gallery  
Estimated value: \$45,000–\$55,000

Photo: © Marten Elder

Claire Tabouret (b. 1981, Pertuis, France; lives in Los Angeles, CA) is a painter and sculptor who explores identity and the passage of time through figurative subjects and a distinctive color palette. In addition to her upcoming (2025) exhibitions at the Grand Palais in Paris and Musée des Beaux-Arts de Rennes, France, Tabouret has been commissioned by the French government to redesign a portion of Notre Dame's stained glass windows, which will be installed by late 2026. Her work has been acquired by notable institutions, such as the Institute of Contemporary Art, Miami; Los Angeles County Museum of Art; Yuz Museum, Shanghai, China; and the Pinault Collection, Paris.



## HANK WILLIS THOMAS

*Untitled (Godspeed)*, 2024  
 UV and silkscreen on retroreflective vinyl  
 and Mylar mounted on Dibond  
 Diam: 24 in. (61 cm)

Courtesy of the artist and Pace Gallery  
 Estimated value: \$40,000–\$45,000

Photo: © Hank Willis Thomas

Hank Willis Thomas (b. 1976, Plainfield, NJ; lives in Brooklyn, NY) is a conceptual artist who employs a mixed-media approach to examinations of perspective, identity, and consumer culture. *Untitled (Godspeed)* is made with retroreflective vinyl, often used in roadside signs. The latent images within these retroreflective works often reveal a sea of faces, captured from historical images of protests across the globe, both personalizing these movements and showing the human scale of the forces of change. Thomas's work has been presented at the San Francisco Museum of Modern Art; Institute of Contemporary Art, Boston; and the Victoria and Albert Museum, London. His work has been acquired by over seventy institutions, including High Museum of Art, Atlanta; the Metropolitan Museum of Art, New York; and National Gallery of Victoria, Melbourne, Australia. Among his many accolades are the US Department of State Medal of Arts, the AIMIA | AGO Photography Prize, and honorary doctorates from the Maryland Institute of Art and the Institute for Doctoral Studies in the Visual Arts.



## PETER UKA

*Anticipating, 2025*

Oil on canvas

43 ¼ x 39 ¾ in. (109.9 x 100 cm)

Courtesy of the artist and Mariane Ibrahim  
(Chicago, Paris, Mexico City)

Estimated value: \$60,000–\$70,000

Photo: Courtesy of the artist and Mariane Ibrahim  
(Chicago, Paris, Mexico City)

Inspired by his childhood in Nigeria, Peter Uka (b. 1975, Benue, Nigeria; lives in Cologne, Germany) paints scenes of life from the 1970s and 1980s, referencing personal experiences to explore a sense of familiarity. Uka's attention to past global trends illustrates the ways in which cultures can be connected over distances. Uka's work has been presented in recent exhibitions at the Royal Academy of Arts, London; K20 Collection, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; Long Museum, Shanghai, China; and FLAG Art Foundation, New York. His work is also in the collections of CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY; Long Museum, Shanghai, China; the Dean Collection; and Kunstsammlung Nordrhein-Westfalen, Düsseldorf, among others. Uka received the Förderpreis der Freunde und Förderer der Kunstakademie Düsseldorf in 2017.





## ERIKA VERZUTTI

### *Churros and Rain*, 2022

Papier-mâché, polystyrene, ceramics, and oil paint  
39 3/8 x 59 1/8 x 5 in. (100 x 150.2 x 12.7 cm);  
unique

Courtesy of the artist and Andrew Kreps Gallery,  
New York

Estimated value: \$30,000–\$60,000

Photo: Courtesy of the artist and Andrew Kreps Gallery, New York

Erika Verzutti (b. 1971, São Paulo, Brazil; lives in São Paulo) is a multidisciplinary artist known for her sculptures, installations, and paintings, through which she blends modernist, contemporary, and Paleolithic forms. Recognized for combining organic and everyday materials with traditional sculptural materials, she frequently incorporates objects such as fruits and egg cartons into her bronze casts to create intricate sculptures that often reference art history. Verzutti has had recent solo exhibitions at LUMA Arles, France; Institute of Contemporary Arts Milano, Italy; CCS Bard Hessel Museum of Art, Annandale-on Hudson, NY; and Museo Experimental El Eco, Mexico City. Verzutti's work can be found in international collections, such as Centre Pompidou, Paris; Colección Cisneros, Caracas; Cisneros Fontanals Art Foundation, Miami; Museu de Arte Moderna de São Paulo, Brazil; Tate Modern, London; and the Guggenheim Museum, New York.





## JEFF WALL

*Shapes on a Tree*, 1998  
 Silver gelatin print  
 9 5/8 x 7 5/8 in. (24.4 x 19.4 cm); edition 18 of 50

Courtesy of the artist  
 Estimated value: \$2,000–\$4,000

Photo: Courtesy of the artist

Jeff Wall (b. 1946, Vancouver, Canada; lives in Vancouver) was among the first artists to work with large-format photography, using the medium to capture highly constructed scenes that he displays as color transparencies on light boxes. In recent years, he has turned toward black-and-white photography, as in these images drawn from his life, including his son's torso. The MCA presented a solo exhibition of Wall's work in 1995, and Wall is also represented in the MCA Collection. He has had numerous solo exhibitions, including presentations at Tate Modern, London; Gagosian, New York; Kunsthalle Mannheim, Germany; Fondation Henri Cartier-Bresson, Paris; Museum of Modern Art, New York (which traveled to the Art Institute of Chicago); and the San Francisco Museum of Modern Art, among others.

O95



## JEFF WALL

*Picture for Parkett, 1997*

Silver gelatin print

7 ½ × 10 in. (19.3 × 24.3 cm); 8 of 25 artist's prints

Courtesy of the artist

Estimated value: \$2,000–\$4,000

Photo: Courtesy of the artist

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## JEFF WALL

*Torso*, 1997

Silver gelatin print

9 ½ × 7 ½ in. (24.5 × 19.2 cm); print sheet: 17 ×  
14 ¾ in. (43.2 × 37.1 cm); 7 of 20 artist's prints

Courtesy of the artist

Estimated value: \$2,000–\$4,000

Photo: Courtesy of the artist



## CARRIE MAE WEEMS

*Painting the Town #22, 2021*

Archival pigment print

58 × 87 in. (147.3 × 221 cm); framed: 59 × 88 × 2 in. (149.9 × 223.5 × 5.1 cm); edition 5 of 5 + 1 artist's proof

Courtesy of the artist and Gladstone

Estimated value: \$80,000–\$100,000

Photo: Courtesy of the artist and Gladstone; Fraenkel Gallery, San Francisco; and Galerie Barbara Thumm, Berlin

Multidisciplinary artist Carrie Mae Weems (b. 1953, Portland, OR; lives in Syracuse, NY) centers her practice on the entwinement of Black identity and complex social politics. In her series *Painting the Town*, Weems photographed public spaces where the city of Portland—her hometown—had painted over anti-racist graffiti. The closely cropped images reference abstract expressionist painting and capture the tensions between local authorities and protesters, while also speaking to the exclusion of Black artists from the art historical canon. Recent solo exhibitions of Weems's work have been presented by the Smithsonian American Art Museum, Washington, DC; LUMA Foundation, Arles, France; and Barbican Centre, London, among others. Her work has been featured in significant group exhibitions including presentations at the Berkeley Art Museum and Pacific Film Archive, CA; Los Angeles County Museum of Art; and Guggenheim Museum, New York. Her work is held in the MCA Collection and numerous other museum collections worldwide.





## SUMMER WHEAT

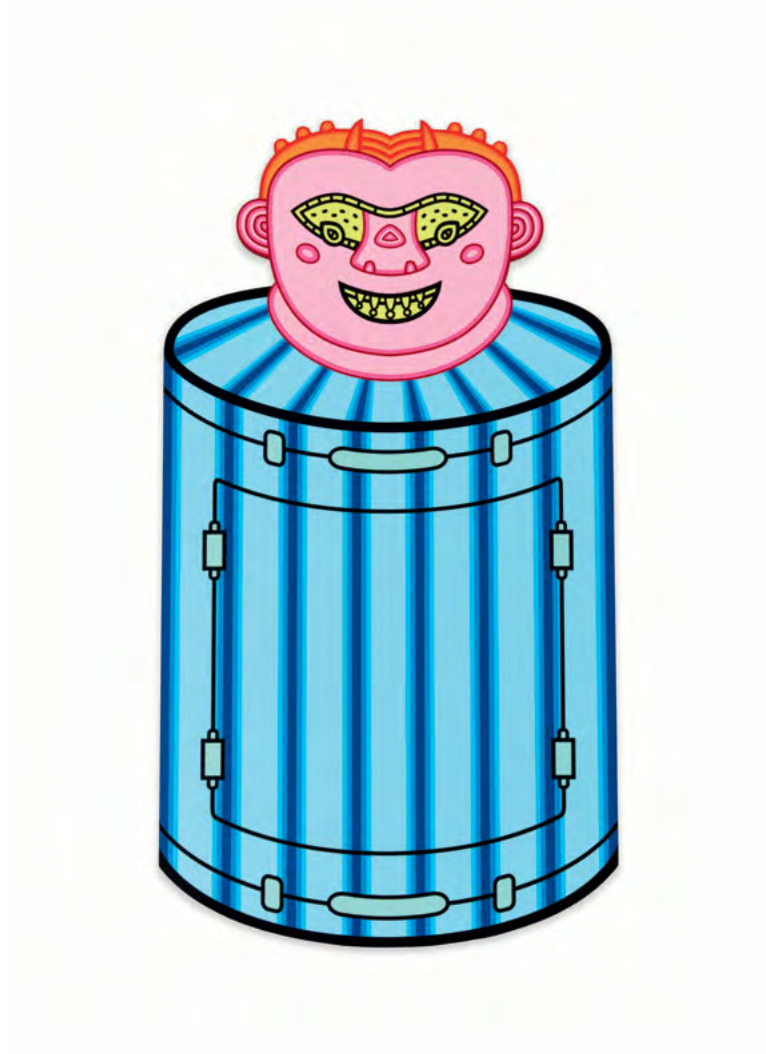
*Vanity Table, Lemon and Lime, 2022*  
 Acrylic and gouache on aluminum mesh  
 68 x 47 in. (172.7 x 119.4 cm); framed: 69 ½ x  
 48 ½ in. (176.5 x 123.2 cm)

Courtesy of the artist  
 Estimated value: \$25,000–\$35,000

Photo: Adam Reich

Summer Wheat (b. 1977, Oklahoma City, OK; lives in Brooklyn, NY) reimagines historical narratives through a contemporary feminist lens. Her densely populated compositions, built through thickly applied paint and intricate mesh screens, evoke the tactile qualities of diverse materials such as tapestries and stained glass. In *Vanity Table, Lemon and Lime*, Wheat revisits the art historical trope of a woman at her toilette, applying makeup while looking into a mirror. Wheat often interweaves themes of mythology, craft, and storytelling with personal histories, creating a sense of the past and present converging. Her work has been featured in numerous exhibitions, with recent presentations at the Kemper Museum of Contemporary Art, Kansas City, MO; Institute of Contemporary Art, Boston; and Dallas Museum of Art.





## KARL WIRSUM

*Steam Cabinet of Dr. Caligari*, 2018  
Acrylic on cut panel, plus artist's sketch  
44 x 24 in. (111.8 x 61 cm)

Courtesy of the artist and Corbett vs. Dempsey  
Estimated value: \$30,000–\$50,000

Photo: Tom Van Eynde

A highly influential artist, Karl Wirsum (b. 1939, Chicago, IL; d. 2021, Chicago) helped establish Chicago's art scene in the late 1960s as part of the Hairy Who, a group of artists often associated with the Chicago Imagists. Drawing inspirations from surrealism, Japanese prints, R&B music, and beyond, many of his paintings and drawings depict cartoonish, hybrid figures rendered with fluid lines, symmetry, and vibrant hues. Wirsum had his first major solo exhibition at the MCA in 1981, and his work has been featured in several group exhibitions at the museum. Other major solo exhibitions of his work have been held at the Chicago Cultural Center; Madison Museum of Contemporary Art, WI; University of Iowa Museum of Art, Iowa City; and Krannert Art Museum, Champaign, IL. Wirsum's work has also been included in major group exhibitions at the Art Institute of Chicago; mumok, Vienna; and the Whitney Museum of American Art, New York, among others.





# DIETL INTERNATIONAL



Photo: Christian Faurschou



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## How to Preview and Bid on MCA Chicago's 2025 Art Auction

1. Review the enclosed list of artists.
2. Register on Sothebys.com to preview and bid on the works of art online beginning Monday, May 19, 2025, at [sothebys.com/mcaauction](https://sothebys.com/mcaauction).
3. Schedule to bid live by phone or submit an absentee bid by contacting Lucia Villanueva Alonso at [lvillanuevaalonso@mcachicago.org](mailto:lvillanuevaalonso@mcachicago.org) or 312-397-4044, before 12 pm Central Standard Time on Thursday, June 5, 2025.
4. Preview the works of art in person at the MCA during the museum's public hours, Friday, May 30, through Friday, June 6 (closed Monday).
5. Purchase a table or ticket online at [mcachicago.org/artauction2025](https://mcachicago.org/artauction2025) and join us Friday, June 6, at 6:30 pm, to bid live in person!
6. For any questions, please contact Lucia Villanueva Alonso at [lvillanuevaalonso@mcachicago.org](mailto:lvillanuevaalonso@mcachicago.org) or 312-397-4044.

