



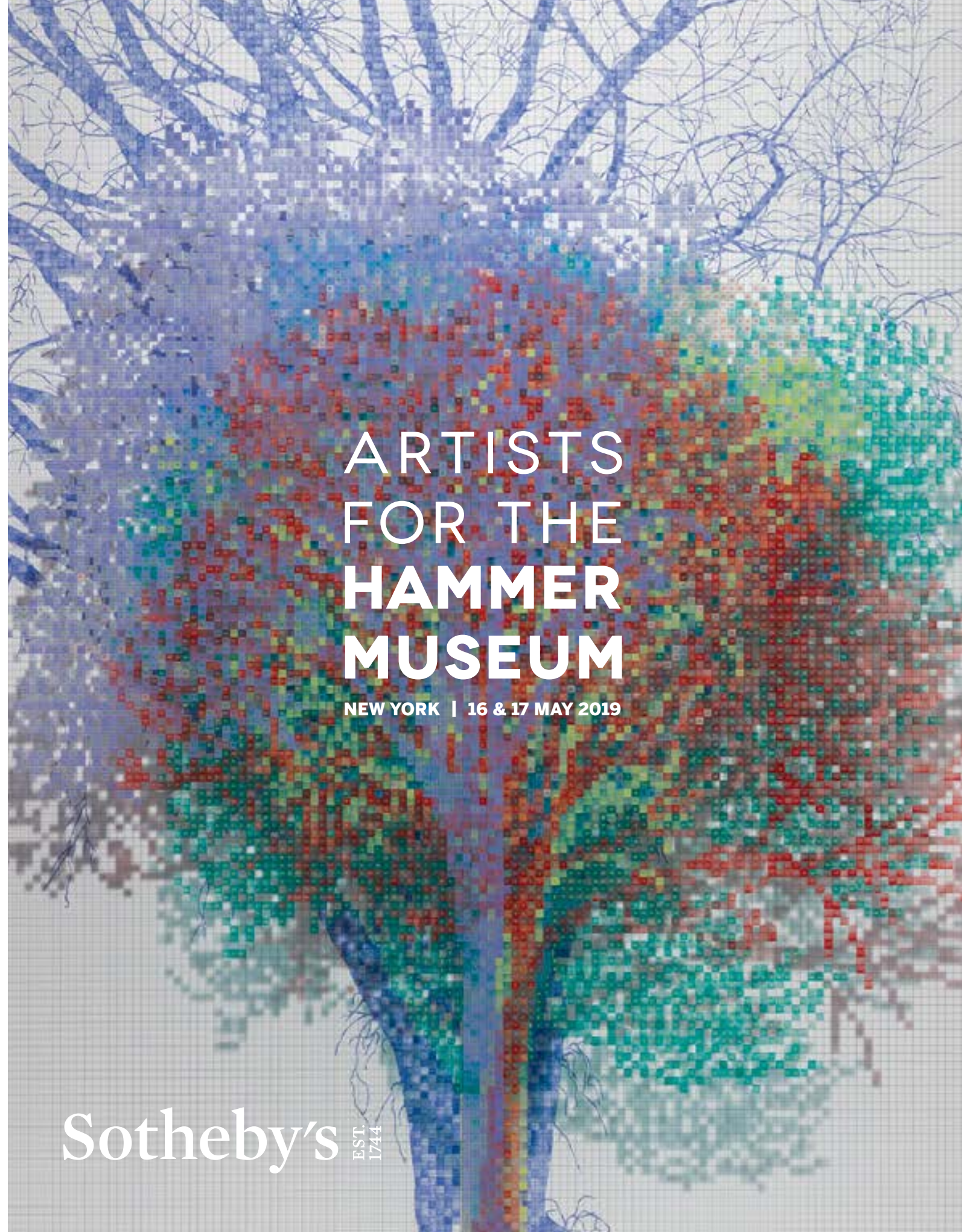
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Collectors gather here.

Sotheby's

NEW YORK

ARTISTS FOR THE HAMMER MUSEUM

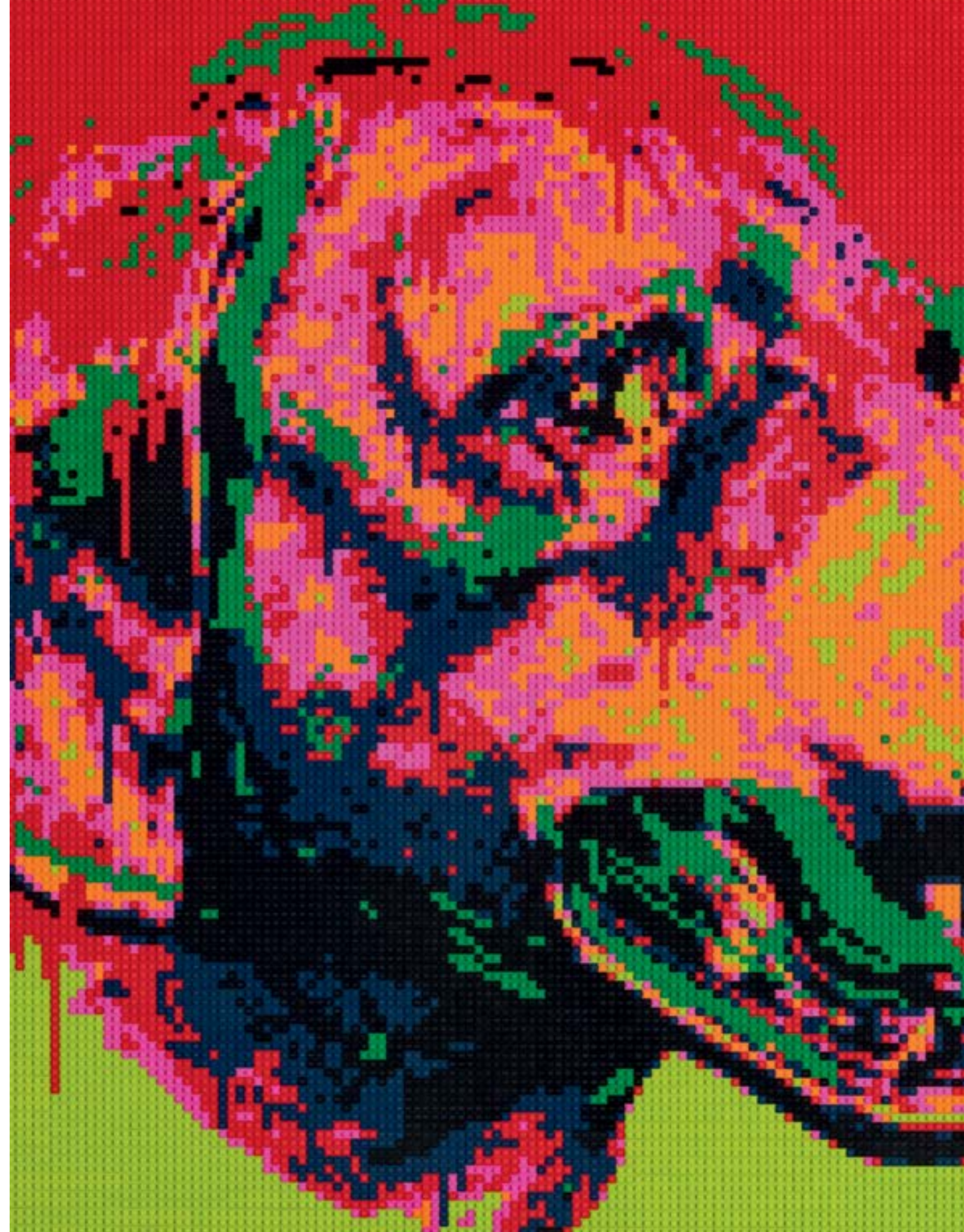
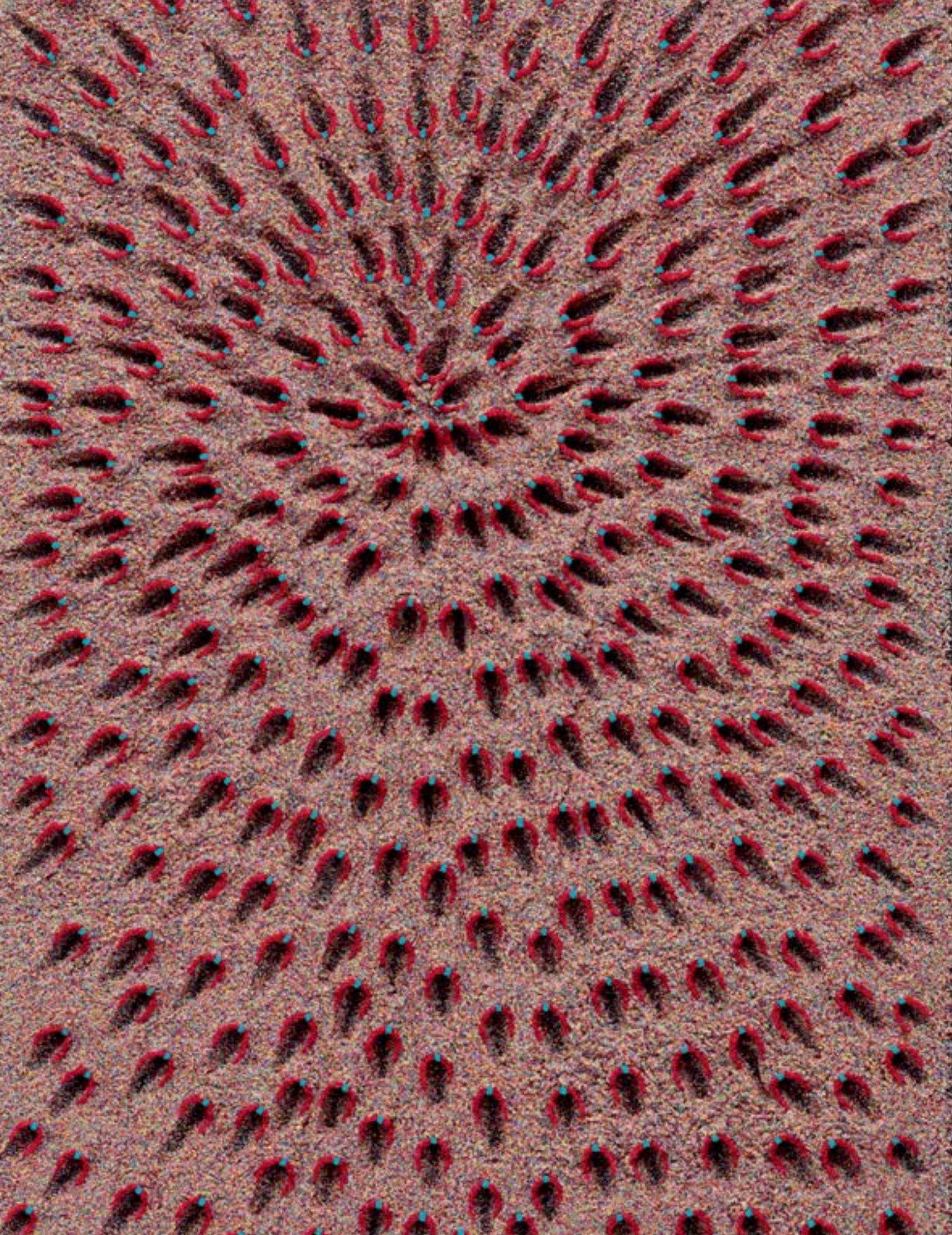
16 & 17 MAY 2019 NON10069 & N10070



ARTISTS FOR THE HAMMER MUSEUM

NEW YORK | 16 & 17 MAY 2019

Sotheby's EST. 1744



ARTISTS
FOR THE
HAMMER
MUSEUM

Sotheby's EST.
1744

THE WAS NO TUG O' WAR
BETWEEN SUITORS. THE DAISY
WAS DELIVERED
WHOLE TO THE
GIRL, A GIFT OF
THE STATE.



THE LEMONS
WERE RATIONED
EVENLY TO ALL
THREE.







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ARTISTS FOR THE HAMMER MUSEUM

DIRECTOR’S MESSAGE FROM ANN PHILBIN

The story of Los Angeles’ arrival as a global arts capital is by now well told. This city has long been home to artists, many of whom studied or taught at outstanding schools like UCLA, CalArts, Otis, or ArtCenter. In order to be taken seriously, the story goes, artists left L.A. to find their careers in New York. But in recent decades that changed, as more and more artists chose instead to stay put. That choice has had a ripple effect as the city’s institutions, galleries, alternative spaces, and collectors have proliferated and matured in the twenty-first century.

It’s no coincidence that the transformation of the Hammer Museum from a private collection of Old Masters and nineteenth-century masterpieces to a world-renowned contemporary art museum happened over the same period. To know the Hammer, you must know Los Angeles—and vice versa. The Hammer, as it is understood today, was created by artists.

I came to the Hammer in 1999. From the outset, we established some guiding principles that have since become the DNA of the museum. We set out to make the Hammer a place that would nurture young talent; bring new voices to the table; create a welcoming space for our community; serve as a public platform for the extraordinary riches of UCLA; and tackle the most urgent issues of the day.

Those are our core values and our daily touchstones. In particular, we have long believed that a museum can have a viewpoint, that it can take positions—often progressive and controversial. In our current political and social climate, issues of civic engagement, inclusion, representation and justice have more and more become topics that museums must grapple with. For the Hammer, they have been at the core of our identity for two decades, and are built into our mission statement, which reads, *The Hammer Museum believes in the promise of art and ideas to illuminate our lives and build a more just world.*

“THE HAMMER EXISTS FOR AND BECAUSE OF ARTISTS. WE SERVE THEM, WE RAISE THEM UP, WE LOOK TO THEM AND WE FOLLOW THEM, WHEREVER THEIR IDEAS MAY LEAD. AS WE NOW EMBARK ON OUR MOST SIGNIFICANT PERIOD OF GROWTH TO DATE, I AM TRULY MOVED THAT SO MANY ARTISTS ARE SUPPORTING THIS EFFORT.”



Preliminary rendering of the Hammer’s new corner entrance at Wilshire and Westwood Boulevards in Los Angeles, courtesy Michael Maltzan Architecture

“THE HAMMER’S TRANSFORMATION WILL RESULT IN A DRAMATICALLY EXPANDED MUSEUM WITH MORE GALLERIES AND A MORE VISIBLE AND WELCOMING ENVIRONMENT FOR OUR VISITORS. WE WILL ALSO RAISE SIGNIFICANT FUNDS FOR PROGRAMS AND EXHIBITIONS, THANKS TO THE ARTIST FUND THAT WILL BE CREATED AS A RESULT OF THIS AUCTION.”

This manifests itself in our programs, collections, and exhibitions. Now in its twentieth year, Hammer Projects has been a signature of the museum’s exhibition program, highlighting emerging artists, often providing them with their first museum exhibition. Likewise, the Hammer’s acclaimed Made in L.A. biennial offers a global stage for young artists and centers those whose long careers may have existed too close to the margins. I am proud of the exhibition program we have presented over the last twenty years—not only because we have introduced many artists to new and wider audiences, but because we have created a family along the way.

It is not enough to say that I am grateful to the artists who have shown their support for the Hammer by offering their work to this auction. The Hammer exists for and because of artists. We serve them, we raise them up, we look to them and we follow them, wherever their ideas may lead. As we now embark on the most significant period of growth for the Hammer to date, I am truly moved that so many artists are supporting this effort.

Likewise I am moved by the many generous donors who are enabling the Hammer to serve the next generations of museumgoers and artists. In the next two years our transformation, guided by the incomparable architect Michael Maltzan, will result in a dramatically expanded museum with more galleries and a more visible and welcoming environment for our visitors. Our campaign will also raise significant funds for the Hammer’s programs and exhibitions, in part thanks to the Artist Fund that will be created as a result of this auction.

To illuminate our lives and build a more just world: we need artists. We need their voices to be heard. We need their many and diverse perspectives to help the rest of us see and understand the world around us. This is the Hammer’s commitment. As we look to the museum’s evolution, our guiding principles remain unchanged. Thank you for your shared commitment, and for laying the foundation for our future.

Ann Philbin
Director, Hammer Museum at UCLA



Clockwise from top right:
The 2013 retrospective *LLYN FOULKES*. Kara Walker, Mark Bradford, Joni Mitchell and Ann Philbin at the Hammer Museum’s 2014 Gala in the Garden. The Hammer’s central courtyard in 2016 with lanterns by Pedro y Juana. The launch of the Made in L.A. biennial in 2012.



HIGHLIGHTS FROM THE HAMMER CONTEMPORARY COLLECTION



Clockwise from top left:

Henry Taylor, *Watch your back*, 2013. Hammer Museum, Los Angeles. Purchase. © 2013 Henry K. Taylor. Image courtesy of the artist.

Mark Grotjahn, *Untitled (Color Butterfly 10 Wings)*. Hammer Museum, Los Angeles. Purchase. © 2004 Mark Grotjahn

Mary Weatherford, *Ruby I (Thrifmart)*, 2012. Hammer Museum, Los Angeles. Purchase. © 2012 Mary Weatherford

Christina Quarles, *Forced Perspective (Look on tha Bright Side)*, 2018. Hammer Museum, Los Angeles. Purchased through the Board of Overseers Acquisition Fund. © 2018 Christina Quarles

CHIEF CURATOR'S MESSAGE FROM CONNIE BUTLER

Los Angeles is both a source and a destination for some of the world's most important and innovative artists. The city is a fascinating mix of artists from diverse backgrounds—whether born here or recently arrived. Poised on the cusp of a very exciting renovation and expansion, the Hammer Museum is at the center of this community and is increasingly recognized globally as a leading museum for contemporary art. Viewed one way, it is a platform for artists working in the deeply creative city of Los Angeles, arguably one of the great centers for contemporary art in the world. Viewed another, it is a museum where visitors can expect to see new and cutting-edge work from artists hailing from South America, the Middle East, or other regions of the globe.

Guided by Ann Philbin and our visionary curatorial team, the Hammer's exhibition program features a unique mix of major thematic shows, solo retrospectives, and site-specific projects by emerging artists as well as performance and public engagement projects that emanate out of an ongoing dialogue with the artists in our community. Addressing a wide range of historical and contemporary subjects, the Hammer's exhibitions contribute groundbreaking scholarship to the field of art history, with a particular focus on emerging and under-recognized artists and histories. The growing Hammer Contemporary Collection embodies our commitment to twenty-first-century art from the around the globe, works on paper, and histories and artists based in L.A. Our Artist Residency program provides emerging and mid-career artists with direct support and uninterrupted time to create new work and develop a network of contacts in the larger Los Angeles arts community. And our publications program, which amplifies nearly all of our exhibitions, is one of the most rigorous and vital in the country. All of this we do with artists in mind as our primary audience and our most valued interlocutors.

One of the museum's signature exhibition series, Hammer Projects, began twenty years ago as a way to offer emerging artists a prominent museum space to present their work. These single-gallery exhibitions became a launching pad for many artists, among them Jonas Wood, Kevin Beasley, and Kaari Upson. In recent years Hammer Projects have become more international in scope, giving artists such as Lawrence Abu Hamdan, Shadi Habib Allah, Petrit Hallilaj and Tschabalala Self their first Los Angeles museum shows.

The Hammer's biennial, *Made in L.A.*, launched in 2012 and is itself an outgrowth of invitational group exhibitions dating back to 2001. Now past its fourth iteration, with a fifth on the horizon in 2020, *Made in L.A.* and its related Mohn Award have become recognized internationally for identifying new and

crucial voices, as well as bringing wider notoriety to career artists working in Southern California.

Always interested in examining a career or history that has been overlooked by the art historical and commercial mainstream, our curators have also dug deep with individual artists, often giving them a first museum exhibition in the US or a grand return to public recognition. Some recent examples of which we are particularly proud are, *Adrian Piper: Concepts and Intuitions* (a curatorial collaboration with the Museum of Modern Art); *Jimmie Durham: At the Center of the World* (2017); and *Marisa Merz: The Sky Is a Great Space* (2017), the artist's first US museum exhibition. The museum also presented the first US museum exhibition of paintings by Lawren Harris (2016); the first mid-career survey of Frances Stark (2015); the first retrospective of Llyn Foulkes (2013); and a recent, magnificent survey of the drawings of Victor Hugo (2018). The list goes on.

As important as supporting the work of individual artists, is surfacing under-examined histories. Last year an international exhibition of emerging artists, *Stories of Almost Everyone* explored the narrative impulse in post-conceptual sculpture. In 2017 the Hammer organized *Radical Women: Latin American Art, 1960–1985*, the first comprehensive exploration of Latina and Chicana artists' contributions to contemporary art. *Now Dig This!: Art and Black Los Angeles 1960–1980* (2011) was an unprecedented study of the overlooked contributions of African American artists in Los Angeles in the 1960s and 1970s. Both of these groundbreaking exhibitions were part of the region-wide Pacific Standard Time initiatives, and each traveled to other venues and spawned important publications that have served as fuel for subsequent scholarship. In fact, in the last two years more than a million visitors have taken in Hammer-produced exhibitions in cities around the world, from Salzburg to São Paulo to Saskatoon, as well as four exhibitions at the Metropolitan Museum of Art, the Whitney Museum of American Art, the Brooklyn Art Museum, and the Museum of Modern Art, all within eighteen months of each other.

All of this we do with the support of artists and an amazing community of donors and friends who look to the Hammer to find out what has been overlooked, what is next, and where art is going. We look forward to the next chapter and the future ahead.



Connie Butler
Chief Curator

HAMMER HISTORY

A MUSEUM IN PERPETUAL MOTION

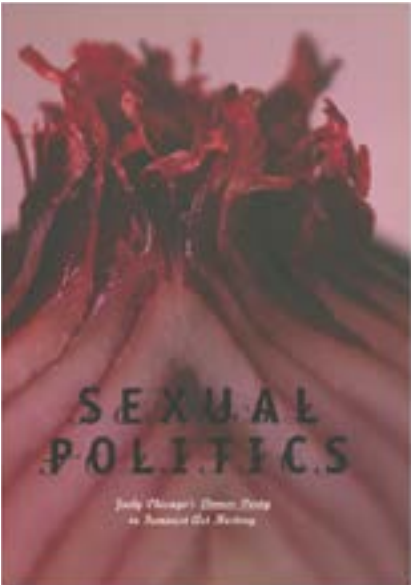
THE HAMMER MUSEUM at UCLA champions the art and artists who challenge us to see the world in a new light, ignite our imaginations, and inspire change. In partnership with UCLA since 1994—and under the direction of Ann Philbin since 1999—the Hammer is a vital Los Angeles institution dedicated to presenting work by emerging and under-recognized artists and serving as a public platform for tackling the most urgent issues of the day.

The Hammer holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Signature exhibitions such as the acclaimed Hammer Projects series and the Made in

L.A. biennial showcase artists pushing the boundaries of the established canon. These exhibitions are presented in tandem with a provocative slate of talks, performances, films, and other programs. The Hammer welcomes all audiences to its exhibitions and programs—all entirely free of charge.

Looking to the future, the Hammer has embarked on a comprehensive plan with architect Michael Maltzan to renovate, expand, and fully activate its facility by the year 2020. With the addition of 40,000 square feet, the transformation of the Hammer will add visibility, expand the galleries, showcase its collection, and enhance the museum's role as a cultural center of the Los Angeles community.

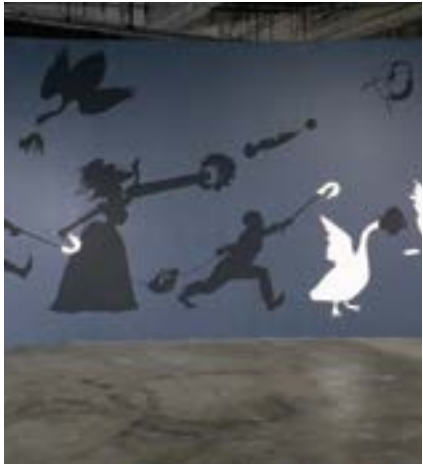
1990s



Sexual Politics brings Judy Chicago's iconic *Dinner Party* into dialogue with the history of feminist art



Ann Philbin becomes director of the Hammer following a decade leading The Drawing Center in New York



Kara Walker is one of the first artists in the new Hammer Projects series

1990

1994

1996

1999



The Hammer Museum opens in Los Angeles, founded by Occidental Petroleum CEO Armand Hammer and designed by architect Edward Larrabee Barnes



The museum's galleries are designed to showcase Dr. Hammer's collection of Old Master and Impressionist works including Vincent Van Gogh, *Hospital at Saint-Rémy*, 1889



Entering an operating partnership with UCLA, the Hammer becomes home to the university's Grunwald and Wight Collections; Professor Henry Hopkins becomes the museum's director

Photo: Mike Fricano / UCLA

HAMMER PROJECTS

Launched in 1999, the Hammer Projects series has featured over 150 national and international artists in the museum's galleries and Lobby Wall.



Mark Grotjahn 2005



Kaari Upson 2007



Jonas Wood 2010



Pedro Reyes 2015



Lily van der Stokker 2015



Njideka Akunyili Crosby 2015



Kenny Scharf 2015



Catherine Opie 2016



Simone Leigh 2016



Nicolas Party 2016



Kevin Beasley 2017



Lawrence Abu Hamdan 2018

2000s



Power Up: Sister Corita and Donald Moffett, *Interlocking*, organized by Julie Ault



Snapshot: *New Art from Los Angeles* features 25 young and emerging artists including Mark Bradford



Lee Bontecou: *A Retrospective* brings back to light the pioneering work of one of the few women artists to receive major recognition in the 1960s



Co-curated by Dominic Molon and Russell Ferguson, *Wolfgang Tillmans* is the artist's first U.S. retrospective
Photo: Joshua White



The Hammer hosts celebrated exhibition *Vija Celmins: A Drawings Retrospective*



Second Nature: The Valentine-Adelson Collection at the Hammer showcases major works of sculpture and mixed media donated by Dean Valentine and Amy Adelson, including *Sterling Ruby*, *Monument Stalagmite/Recondite Burning*, 2007

2000

2001

2003

2005

2007

2009



Master plan by architect Michael Maltzan sets the course for major enhancements to the Hammer over the following two decades, including the iconic Billy Wilder Theater



Installation by Katharina Grosse transforms the Hammer's Lobby Wall



From the Studio to the Salon: Daumier Sketches Artists and Their Audience highlights the Hammer's extensive holdings of work by the master nineteenth-century satirist



Masters of American Comics brings scholarly and historical perspective to a key aesthetic practice of the twentieth century



The Hammer announces a major gift of works from collectors Susan and Larry Marx, including Ed Ruscha, *Soo...*, 1983



Robert Gober curates *Heat Waves in a Swamp: The Paintings of Charles Burchfield*



Curated by Kellie Jones, *Now Dig This!: Art and Black Los Angeles 1960–1980* brings global attention to a groundbreaking generation of African American artists



A Strange Magic: Gustave Moreau's Salome highlights one of the most remarkable and well-known paintings in the collection



Launch of the Hammer's signature Made in L.A. biennial strengthens support for L.A. artists and becomes a cornerstone of the city's cultural landscape



Take it or Leave It: Institution, Image and Ideology features Lobby Wall installation by Barbara Kruger



The second edition of Made in L.A. features Mohn Award winner Alice Könitz



Charles Gaines: Gridwork 1974–1989 offers the first museum survey of the conceptual artist's early work



Scorched Earth, curated by Connie Butler, is Mark Bradford's first solo museum exhibition in hometown of L.A.



The Hammer announces major gifts of art from collection of former L.A. City Councilman Joel Wachs, including Lari Pittman, *Untitled #26 (Decorated Chronology of Insistence and Resignation)*, 1993



Stones to Stains: The Drawings of Victor Hugo, curated by Cynthia Burlingham and Allegra Pesenti, reveals rarely seen works by the nineteenth-century author

2011

2012

2013

2014

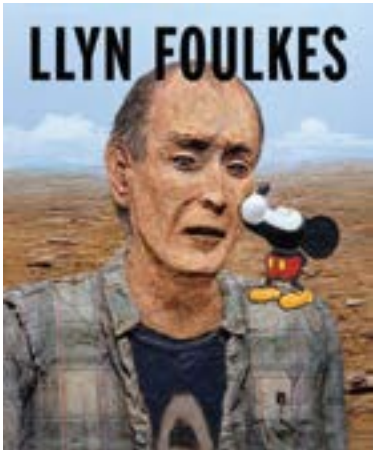
2015

2017

2018



Meleko Mokgosi wins inaugural Mohn Award established by philanthropists Jarl and Pamela Mohn as part of Made in L.A.



LLYN FOULKES retrospective organized by curator Ali Subotnick



Admission to the Hammer becomes free for all visitors with generous support from Erika J. Glazer and Brenda R. Potter and a marketing campaign featuring work by Charles Ray



UH-OH: Frances Stark offers a comprehensive mid-career survey of the artist and writer



Curated by Aram Moshayedi and Hamza Walker, *Made in L.A. 2016* features a new performance work by Mohn Award winner Adam Linder



Retrospectives of artists Jimmie Durham and Marisa Merz inaugurate the Hammer's renovated galleries in 2017



Radical Women: Latin American Art, 1960-1985 wins international acclaim as a landmark contribution to contemporary art history, curated by Cecilia Fajardo-Hill and Andrea Giunta



Organized by Anne Ellegood and Erin Christovale, *Made in L.A.'s* fourth edition draws the most visitors and critical acclaim, with the Mohn Award going to Lauren Halsey for her work *The Crenshaw District Hieroglyph Project (Prototype Architecture)*



Stories of Almost Everyone highlights post-conceptual sculpture from across the globe

THE HAMMER'S FUTURE

A TRANSFORMED HOME FOR ART IN L.A.

2020s

“THE HAMMER MUSEUM’S AMBITIOUS EXHIBITIONS AND VITAL PUBLIC PROGRAMMING ARE AN INDISPENSABLE PART OF THE CONVERSATIONS AROUND VISUAL CULTURE, VALUE, POWER, AND PLACE. ITS CURATORIAL FOCUS IS BRAVE, INCLUSIVE, CONSISTENTLY RIGOROUS AND ELOQUENTLY REFLECTS THE PAST, PRESENT AND FUTURES OF CULTURAL FORCES.”

— BARBARA KRUGER



Culminating in 2020, the Hammer Museum’s multiyear construction project will integrate 40,000 square feet of newly acquired space, expand the galleries by 60%, and give the museum dramatic new presence along a full block of Wilshire Boulevard. Rendering courtesy of Michael Maltzan Architecture.

An abstract artwork featuring a dense, textured background of warm autumnal colors (orange, yellow, and brown) with dark, vertical, branch-like shapes. Overlaid on this are several large, irregular, leaf-like shapes. One leaf is dark green with white and light green polka dots. Another is dark grey with white scratch-like patterns. A large, multi-colored geometric shape on the right side is composed of white, yellow, blue, black, and purple sections, with black paint splatters. In the bottom left corner, there is a large, light brown, feather-like shape. The overall style is layered and expressive.

CONTEMPORARY ART EVENING

16 MAY 2019

CHARLES GAINES

b. 1944

Numbers and Trees:
Central Park Series IV:
Tree #6, Carmichael

acrylic sheet, acrylic paint, lacquer, and wood
78³/₈ by 59⁵/₈ by 5³/₄ in. 199.1 by 151.4 by 14.6 cm.
Executed in 2019, this work is unique.

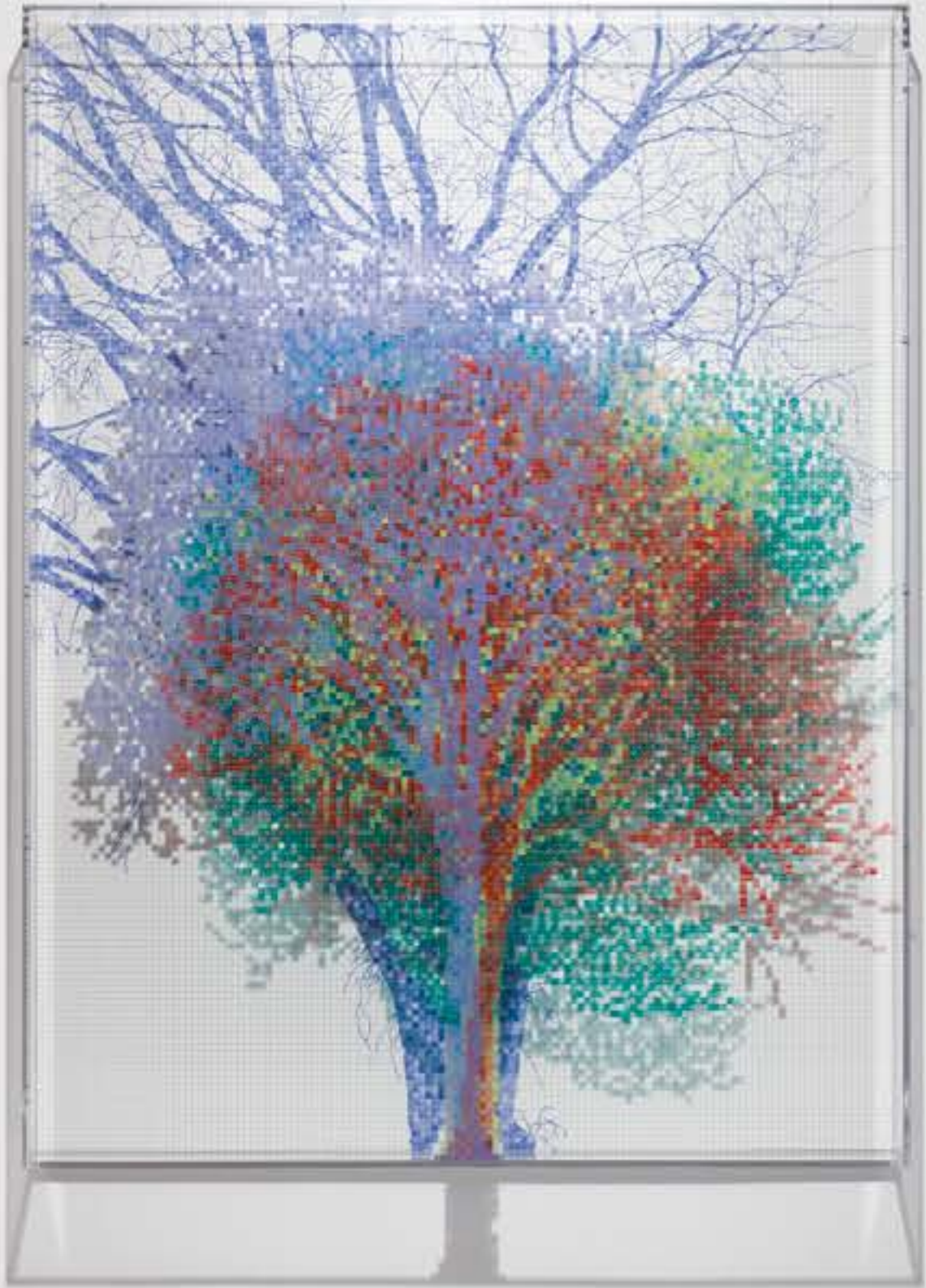
PROVENANCE

Courtesy the artist and Hauser & Wirth

\$ 150,000-200,000

“GAINES EXPLORE[S] THE INEXTRICABLE LINKAGE OF COLOR AND REPRESENTATIONAL OBJECT AND THE ROLE OF COLOR IN DETERMINING MEANING. AS HE POINTED OUT IN A LETTER TO SOL AND CAROL LEWITT FROM 1989, THE YEAR HE BEGAN THE SERIES: ‘I USE COLOR NOT AS AN AFFECTIVE GESTURE BUT AS A CODE TO ESTABLISH DIFFERENCE.’ IN SELECTING ARBITRARY COLORS FOR MAPPING THE TREE, GAINES TEST[S] THE SYSTEMATIC NATURE OF FIGURATIVE REPRESENTATION: THE DEPICTION OF BOTH A SYSTEM ITSELF AND THE OBJECT CONSTRUCTED BY THAT SYSTEM.”

ABBE SCHRIBER, “NUMBERS AND TREES,” CHARLES GAINES: GRIDWORK 1974-1989, 2014



MARK BRADFORD

b.1961

Scratch Pink

signed, titled, and dated 2018 on the reverse
mixed media on canvas
60 by 48 in. 152.4 by 121.9 cm.

PROVENANCE

Courtesy the artist and Hauser & Wirth

\$ 2,000,000-3,000,000



MARK BRADFORD

SCRATCH PINK



AN EXQUISITE EXAMPLE OF MARK BRADFORD’S ABSTRACT PRACTICE, *Scratch Pink* from 2018 powerfully demonstrates the groundbreaking artistic investigation of the contemporary urban experience that has distinguished Bradford as among the most significant and influential artists of his generation. Shimmering upon the canvas, the intricate network of gridded lines and interwoven webbing recalls visions of abstract maps or aerial glimpses of metropolitan sprawl, serving as potent visual signifiers for the modern urban realities and environments that are the primary source material for Bradford’s practice. The title of the present work is particularly evocative of the pioneering process by which the artist creates his kaleidoscopic abstract canvases; working through an extraordinary method of collage and décollage, Bradford first constructs dense layers of paper, then fastidiously scrapes them away, repeatedly adding and eroding in a highly considered and rigorously physical process. An artist born and based in Los Angeles, Bradford has been featured in a number of group exhibitions at the Hammer Museum over the past two decades, and is represented within the museum’s collection by several key works; describing the early and pivotal role the museum has played within his life, Bradford notes: “I’ve been with the Hammer my whole career; they’re like family.” (The artist cited in Exh. Cat., Los Angeles, Hammer Museum, University of California, *Mark Bradford: Scorched Earth*, 2015, p. 185) In 2014, Bradford launched A+P, a nonprofit art and community space in Leimert Park, Los Angeles, and between 2014-2016 the Hammer served as a programmatic and curatorial partner, collaborating on a number of the first exhibitions in the space. Of the relationship between the Museum and the artist, Connie Butler, Chief Curator at the Hammer Museum, describes: “In much the same way that the Hammer’s institutional mission statement combines art with social engagement through programming, Bradford’s dual mission merges art with political action through a kind of economic reclamation of a small part of a neighborhood undergoing

change.” (*Ibid.*, p. 22) In 2015, the Hammer Museum presented *Mark Bradford: Scorched Earth*, the artist’s first solo museum exhibition in his hometown of Los Angeles, to widespread critical and public acclaim.

Emerging from the saturated, raspberry-hued ground of *Scratch Pink*, an intricate network of magenta ridges and furrows coalesce to form a mesmerizing cartographic structure; while conjuring images of spider webs, neighborhood streets, and arterial veins, Bradford’s uncertain grid remains resolutely abstract, absorbing the viewer in a mesmerizing vision of prismatic hue. The rich multidimensional nature of the present work is due to Bradford’s signature usage of salvaged paper, painstakingly harvested from the artist’s own urban environs, which he selectively layers, scores, and bleaches upon the canvas in a quasi-archaeological fashion. This material transformation is central to Bradford’s work; through his meticulous excavation of the vestiges of everyday life, he is able to trace the human presence by its own discarded signifiers. Explaining his process in cross-disciplinary terms, Bradford describes the dichotomies in his work: “It’s almost like a rhythm. I’m a builder and a demolisher. I put up so I can tear down. I’m a speculator and a developer. In archaeological terms, I excavate and I build at the same time.” (The artist, cited in “Mark Bradford: Politics, Process and Postmodernism,” *Art21*, April 1, 2013) Through his intensely physical approach to the material presence of painting, Bradford pursues new frontiers of abstraction, creating a corpus of captivating paintings that merge complex layers of personal and socio-significance to create a mesmeric vision for the inherent decay and subsequent regenerative vibrancy of metropolitan life. Coursing with a stunning vitality that evinces the rigorous physical creation of its variegated surface, *Scratch Pink* serves as stunning testament to the groundbreaking nature of Bradford’s practice, encapsulating the artist’s virtuosic ability to harvest, incorporate, and transform the linguistic and visual ephemera of his surroundings to reveal new visions of contemporary humanity.



Top: **Jasper Johns**, *Between the Clock and the Bed*, 1981
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY

Bottom: **Jean Michel Basquiat**, *Museum Security (Broadway Meltdown)*, 1983
Private Collection / Bridgeman Images
Art © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite: Mark Bradford. Photo: Sean Shim-Boyle. Courtesy of the artist
© Mark Bradford

MARK GROTJAHN

b. 1968

Untitled (Poppy Red & Yellowed Orange Butterfly 50.94)

signed, titled, dated 2018, and variously inscribed on the reverse
color pencil on paper
76 by 42 in. 193 by 106.7 cm.

PROVENANCE

Courtesy of the artist.

\$ 600,000-800,000

“YOU CAN SEE IN THE BUTTERFLY WORKS THAT THEY ARE VERY
OBSESSIVE. I AM A COMPULSIVE PERSON. WHEN I’M NOT MAKING MY
WORK I FEEL THAT I’M WASTING MY LIFE.”

MARK GROTJAHN IN MARTA GNYP, “MARK GROTJAHN,” ZOO MAGAZINE, NO. 38, 2013



Installation photograph, *Mark Grotjahn: 50 Kitchens*, Los Angeles County Museum of Art, May 20, 2018 – August 19, 2018, Art © Mark Grotjahn, photo © Museum Associates/LACMA



RASHID JOHNSON

b. 1977

Untitled Escape Collage

ceramic tile, mirror tile, vinyl, spray enamel, oil stick, black soap, and wax
73 by 97 in. 185.4 by 246.4 cm.
Executed in 2019.

PROVENANCE

Courtesy the artist and David Kordansky Gallery, Los Angeles

\$ 200,000-300,000

“I’VE ALWAYS CONSIDERED THE ARTIST AS ALMOST A MAGICIAN-LIKE CHARACTER WHO GRANTS AGENCY TO MATERIALS TO ALLOW THEM TO BE ELEVATED INTO OBJECTS THAT WE ADMIRE...I REALLY WANTED TO CREATE A BODY OF WORK THAT SPOKE TO THE AGENCY OF THE BLACK CHARACTER”

RASHID JOHNSON





CONTEMPORARY ART DAY

17 MAY 2019

Study to Milano Fairs

CECILY BROWN

b. 1969

Sirens and Shipwrecks

signed and dated 2018-19 on the reverse
pastel, watercolor and ink on paper
34⁷/₈ by 47 in. 88.6 by 119.4 cm.

PROVENANCE

Courtesy the artist

\$ 70,000-90,000

“THESE EXTRAORDINARY WORKS BY CECILY BROWN, OF WRECKED SHIPS, FRANTIC AND PRONE BODIES, CAREFULLY ILLUMINATE THE TENSIONS BETWEEN THE PAST AND THE PRESENT. SHE TAKES INSPIRATION FROM DELACROIX’S SHIPWRECK PAINTINGS, AS WELL AS ONE OF THE MOST FÊTED PAINTINGS IN THE WORLD, GÉRICAULT’S THE RAFT OF THE MEDUSA, 1818-1819. OF COURSE, THESE DRAWINGS ALSO PUSH TO THE FOREFRONT OF OUR MINDS THE IMAGES WE SEE EVERYDAY ON OUR SCREENS, OF SHIPWRECKED REFUGEES ATTEMPTING, AND FAILING, TO MAKE THEIR OWN SEA VOYAGES.”

DR. SAMANTHA LACKEY IN EXH. CAT., MANCHESTER, WHITWORTH ART GALLERY, CECILY BROWN: SHIPWRECK DRAWINGS, 2017, N.P.



HENRY TAYLOR

b. 1958

Untitled (Girl on Green Couch)

signed and dated 2017 on the reverse
acrylic on canvas
24 by 18 in. 61 by 45.7 cm.

PROVENANCE

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

\$ 20,000-30,000

“WHAT TYPE OF PAINTER IS HENRY TAYLOR? HE IS DESCRIBED BY OTHERS WITH LABELS HE MOSTLY REJECTS—OUTSIDER, PORTRAITIST, PROTEST PAINTER, FOLK ARTIST—OR REJECTS AS FAR AS THEY ARE INTENDED AS MUTUALLY EXCLUSIVE TERMS...IT’S HIS PRACTICE TO SEEK PEOPLE OUT—IN THE STREET, AT THE ART FAIR, AT HIS MOMMA’S HOUSE—AND FIGURE THEM IN PAINT, BUT EACH FIGURE IS CONFIGURED DIFFERENTLY, SOMETIMES HEWING CLOSELY TO VERISIMILITUDE, SOMETIMES IGNORING IT, SOMETIMES ATTENDING TO THE PROPORTION OF LIMBS, OTHER TIMES LEAVING THEM OUT ENTIRELY. THIS VARIOUSNESS OF APPROACH FINDS ITS MIRROR IN HIS LIFE, WHICH HAS ALSO BEEN A STORY OF MANY DIFFERENT ELEMENTS COMBINED.”

ZADIE SMITH, *HENRY TAYLOR*, NEW YORK 2018, P. 8



MARY WEATHERFORD

b. 1963

Worlds within Worlds

signed and dated 2019 on the overlap
Flashe and neon on linen
64 by 44 in. 162.6 by 111.8 cm.

PROVENANCE

Courtesy the artist and David Kordansky Gallery, Los Angeles

\$ 150,000-200,000

“A LOT OF TIMES I THINK OF COLORS AS MUSICAL NOTES. I THINK OF PAINTINGS AS CHORDS, TRYING TO HIT AN EMOTIONAL CHORD. THAT’S THE REASON COLORS CAN SO EASILY BE THOUGHT OF AS NOTES...AND THE REASON THEY CAN BE THOUGHT OF AS NOTES SO EASILY IS THAT COLOR IS RELATIVE. EVEN THE WHITE YOU PUT DOWN COUNTS. EVERY COLOR HITS AN EMOTIONAL NOTE...SO WHEN I’M MAKING A PAINTING, WHAT I’M DOING IS DEMONSTRATING WHAT THE CHORD PROGRESSION *FEELS LIKE.*”

MARY WEATHERFORD





LUCHITA HURTADO

b. 1920

Untitled

signed with the artist's initials and dated 70
ink on paper
19 by 24 in. 48.3 by 61 cm.

PROVENANCE

Courtesy the artist and Hauser & Wirth

\$ 18,000-25,000

LEE BONTECOU

b. 1931

Untitled [2 works]

i. signed in full, lower right; dated 1990 on the verso
ii. signed in full and dated 1990, lower right
graphite on paper
each: 4 by 6 in. 10.2 by 15.2 cm.

PROVENANCE

Courtesy Private Collection

\$ 15,000-20,000



LAURA OWENS

b. 1970

Untitled

acrylic, mica, Flashe and oil on canvas
69 by 60 in. 175.3 by 152.4 cm.
Executed in 2019.

PROVENANCE

Courtesy the artist, Gavin Brown's enterprise, New York and Rome,
Sadie Coles HQ, London, and Galerie Gisela Capitain, Cologne

\$ 350,000-450,000

“ALL HER PAINTINGS, ESPECIALLY THE MOST RECENT ONES, SIT ON THE CUSP OF PARADOXES. THEY ARE LONELY BUT CROWDED, TOO LOUD TO BE INTIMATE, TOO RIDICULOUS (“CATS!”) TO BE SINCERE, TOO SYNTHETIC TO BE EARNEST, YET WITH JOKES, ARTIFICE, AND ILLUSION, THEY SIGNAL A BODY EARNESTLY VEXED, BESET BY DIFFICULTIES...OWENS’ WORK ALIENATES THE BODY AND PLAYS TRICKS ON THE EYE WITH IMPOSSIBLE VANISHING POINTS AND ABSURD REPETITIONS...HER SURFACES LOOM OVER US OR SPLAY OUT SIDeways OR Laterally AND BACKWARD, AND IN DOING SO CARRY OUT PAINTING’S PRIMARY DEMAND.”

AMY SILLMAN, “LAURA OWENS,” *ARTFORUM*, APRIL 2018, N.P.



CHRISTINA QUARLES

b. 1985

A Drawing in Two Parts:
i. Ever Since Yew Went Away
ii. Fill Your Heart With Luv Today

each signed, respectively titled and dated 2019 on the reverse
ink on paper, in two parts
each: 13 by 19 in. 33 by 48.3 cm.

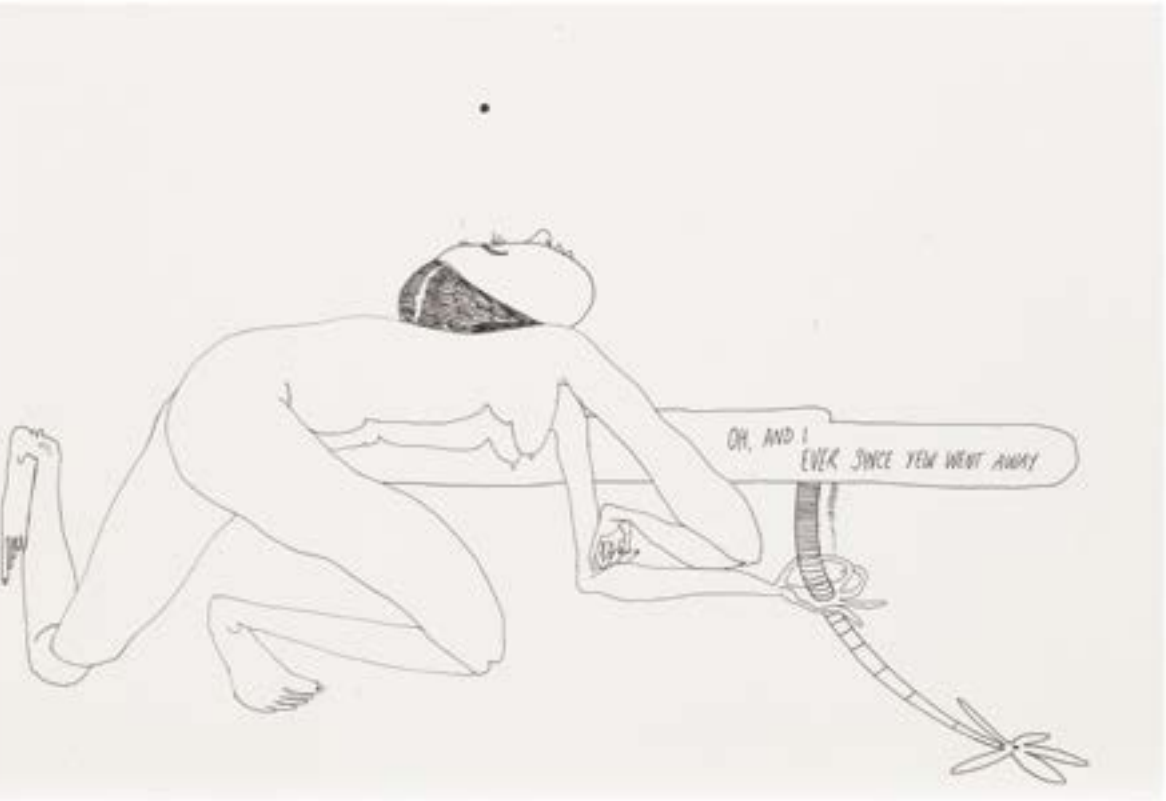
PROVENANCE

Courtesy the artist, Regen Projects, Los Angeles and Pilar Corrias, London

\$ 10,000-15,000

“WITH THE WORK IN GENERAL, I’M INTERESTED IN DEPICTING AN
EXPERIENCE OF LIVING IN A BODY RATHER THAN LOOKING AT A BODY.
I’M INTERESTED IN FINDING DIFFERENT WAYS TO EXPLORE MY EXPERIENCE
OF CERTAIN IDENTITY POSITIONS THAT I’M FAMILIAR WITH.”

CHRISTINA QUARLES



SHIO KUSAKA

b. 1972

(line 65)

stoneware
28 by 19 by 19 in. 71.1 by 48.3 by 48.3 cm.
Executed in 2017.

PROVENANCE

Courtesy the artist

\$ 10,000-15,000



JENNIFER GUIDI

b. 1972

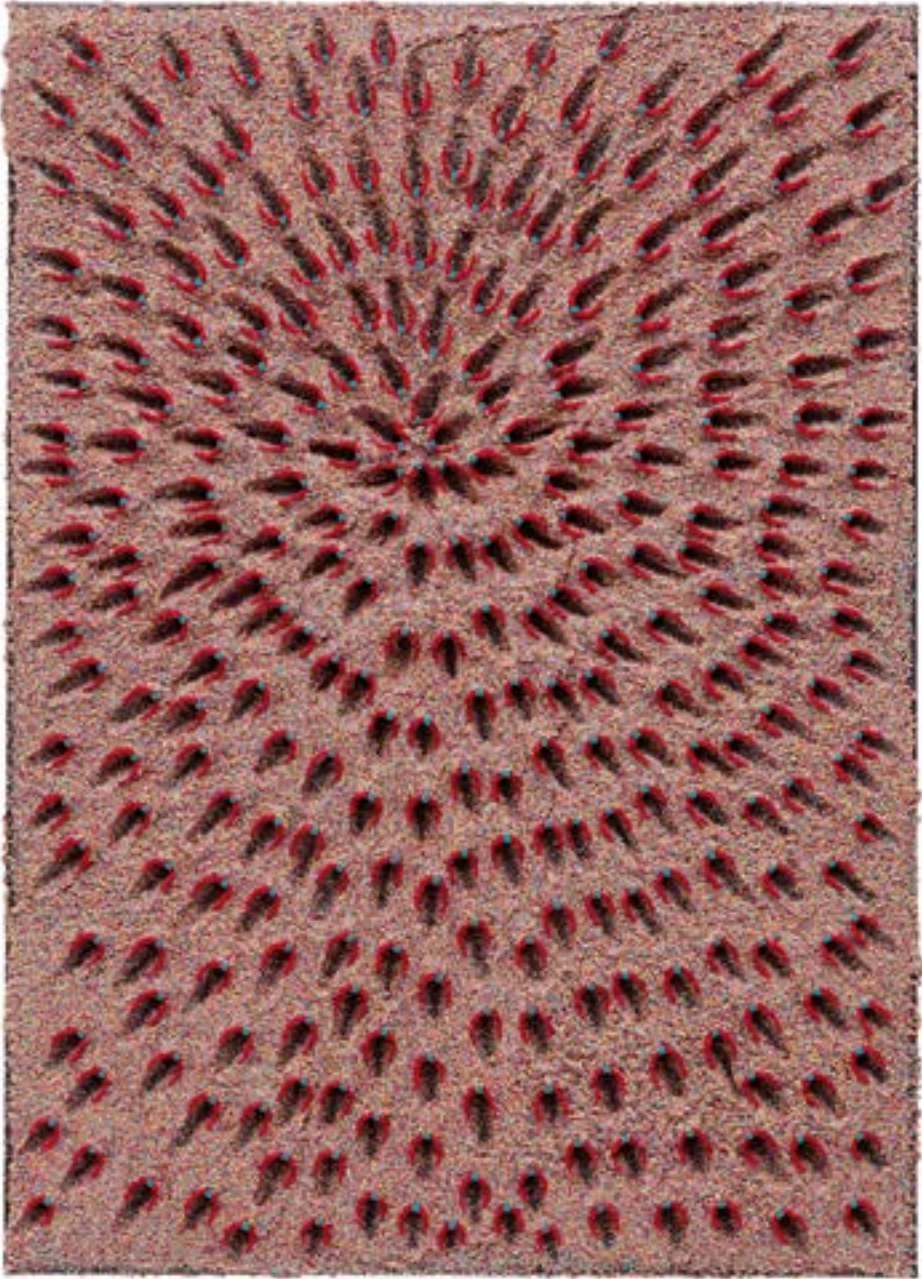
As Light Hits Land
(Turquoise and
Red #1MT, Multicolored
Sand SF #1A,
Black Ground)

signed and dated 2019 on the reverse
sand, acrylic, and oil on linen
21 by 15 in. 53.4 by 38.1 cm.

PROVENANCE

Courtesy the artist and
David Kordansky Gallery, Los Angeles

\$ 20,000-30,000



JONAS WOOD

b. 1977

Shio Butterfly Still Life

signed with the artist's initials, titled and dated 2019 on the reverse
oil and acrylic on canvas
40 by 24 in. 101.6 by 61 cm.

PROVENANCE

Courtesy the artist and David Kordansky Gallery, Los Angeles

\$ 300,000-400,000

“OF ALL THE POSSIBLE THINGS I COULD PAINT, THE THING THAT INTERESTS ME IS SOMETHING THAT I CAN GET CLOSE ENOUGH TO IN ORDER TO PAINT IT HONESTLY. THE PAINTERS WHOSE WORK MEANS THE MOST TO ME—THAT’S WHAT THEY WERE PAINTING. IT WAS THEIR LOVED ONES OR THE STUFF THAT WAS IN THEIR HOUSE. IT WAS ALWAYS THIS HYPERPERSONAL THING TO ME.”

JONAS WOOD



AI WEIWEI

b. 1957

Zodiac (Dog)

LEGO bricks mounted on aluminum
45¼ by 45¼ in. 115 by 115 cm.
Executed in 2018, this work is number 2 from an edition of 10,
plus 2 artist's proofs.
This work is accompanied by a certificate of authenticity
signed by the artist.

PROVENANCE

Courtesy the artist

EXHIBITED

Miami, Deitch Projects and Gagosian Gallery, *Pop Minimalism |
Minimalist Pop*, December 2018 (another example exhibited)
Toronto, Gardiner Museum, *Ai Weiwei: Unbroken*,
February - June 2019 (another example exhibited)

\$ 120,000-180,000

“MY WORK IS ALWAYS A READYMADE. IT COULD BE CULTURAL, POLITICAL,
OR SOCIAL, AND ALSO IT COULD BE ART—TO MAKE PEOPLE RE-LOOK AT
WHAT WE HAVE DONE, ITS ORIGINAL POSITION, TO CREATE NEW
POSSIBILITIES. I ALWAYS WANT PEOPLE TO BE CONFUSED, TO BE
SHOCKED OR REALIZE SOMETHING LATER. BUT AT FIRST IT HAS TO BE
APPEALING TO PEOPLE.”

AI WEIWEI



GLENN LIGON

b. 1960

Mirror II Drawing #15

signed, titled and dated 2010 on the reverse
oilstick and coal dust on paper
24¼ by 18 in. 61.3 by 45.7 cm.

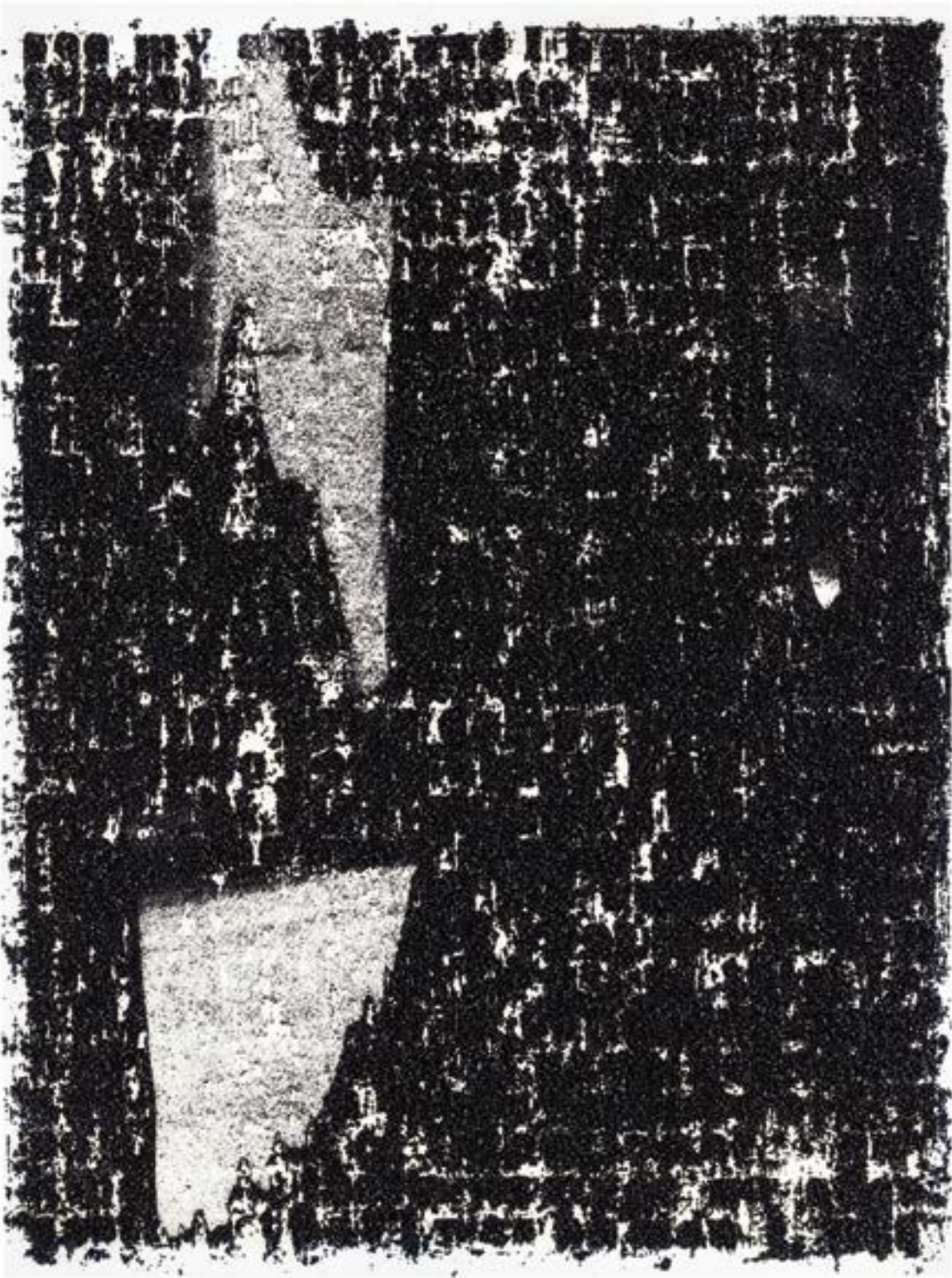
PROVENANCE

Courtesy the artist, Regen Projects, Los Angeles,
and Thomas Dane Gallery, London

\$ 60,000-80,000

“THERE ARE A LOT OF THINGS IN OUR CULTURE THAT SEEM CLEAR,
BUT I THINK WHAT [MY WORKS] ARE TRYING TO DO IS SLOW DOWN
THE READING, TO PRESENT A DIFFICULTY, TO PRESENT SOMETHING
THAT IS NOT SO EASILY CONSUMED AND CLEAR.”

GLENN LIGON





MELEKO MOKGOSI

b. 1981

Objects of Desire 2

oil on canvas and paper mounted on board, in 6 parts
largest: 20 by 20 in. 50.8 by 50.8 cm. smallest: 12 by 9 in. 30.5 by 22.9 cm.
installation dimensions variable
Executed in 2012-2016.

PROVENANCE

Courtesy the artist and Honor Fraser Gallery, Los Angeles

\$ 40,000-60,000

“MOKGOSI’S RESEARCH FOR THIS BODY OF WORK INCLUDED LOOKING INTO THE MUSEUM OF MODERN ART’S ARCHIVES, SPECIFICALLY THE EXHIBITIONS ‘PRIMITIVISM’ IN 20TH CENTURY ART: AFFINITY OF THE TRIBAL AND THE MODERN (1984) AND OBJECTS OF DESIRE: THE MODERN STILL LIFE (1997)...MOKGOSI APPROACHES THESE TWO EXHIBITIONS THROUGH AN EXAMINATION OF THE CONTEMPORARY AFRICAN OBJECT IN HIS OWN PAINTINGS WITH THE AIM OF CHALLENGING THE LEGACY OF AFRICAN ART AS A TOOL OF THE MODERNISTS IN DEVELOPING THEIR OWN METHODOLOGIES.”

HONOR FRASER GALLERY

FRANK BOWLING

b. 1936

Cyclist Too

signed, titled and dated 2017 on the stretcher bar
acrylic on collaged canvas
26³/₈ by 29³/₈ in. 66.7 by 74.6 cm.

PROVENANCE

Courtesy the artist, Hales Gallery, London, Alexander Gray Associates,
New York, and Marc Selwyn Fine Art, Los Angeles

\$ 50,000-60,000

“YOU KNOW, I KEEP GOING BACK TO SPILLING, DRIPPING, POURING.
OFTEN ENOUGH, NOWADAYS, WHEN I DUMP THE MATERIAL DOWN
ON A SURFACE AND IT IS NOT GOING THE WAY I THOUGHT THAT IT
WOULD, I GET A BRUSH OUT AND PUSH IT. I WON’T LET IT DO ITS OWN
ALCHEMY...I HELP IT ALONG.”

FRANK BOWLING



ED RUSCHA

b. 1937

Mop Up On Aisle Two

signed and dated 2017
dry pigment and acrylic on paper
15¼ by 22¼ in. 38.4 by 56.5 cm.

PROVENANCE

Courtesy the artist and Gagosian Gallery

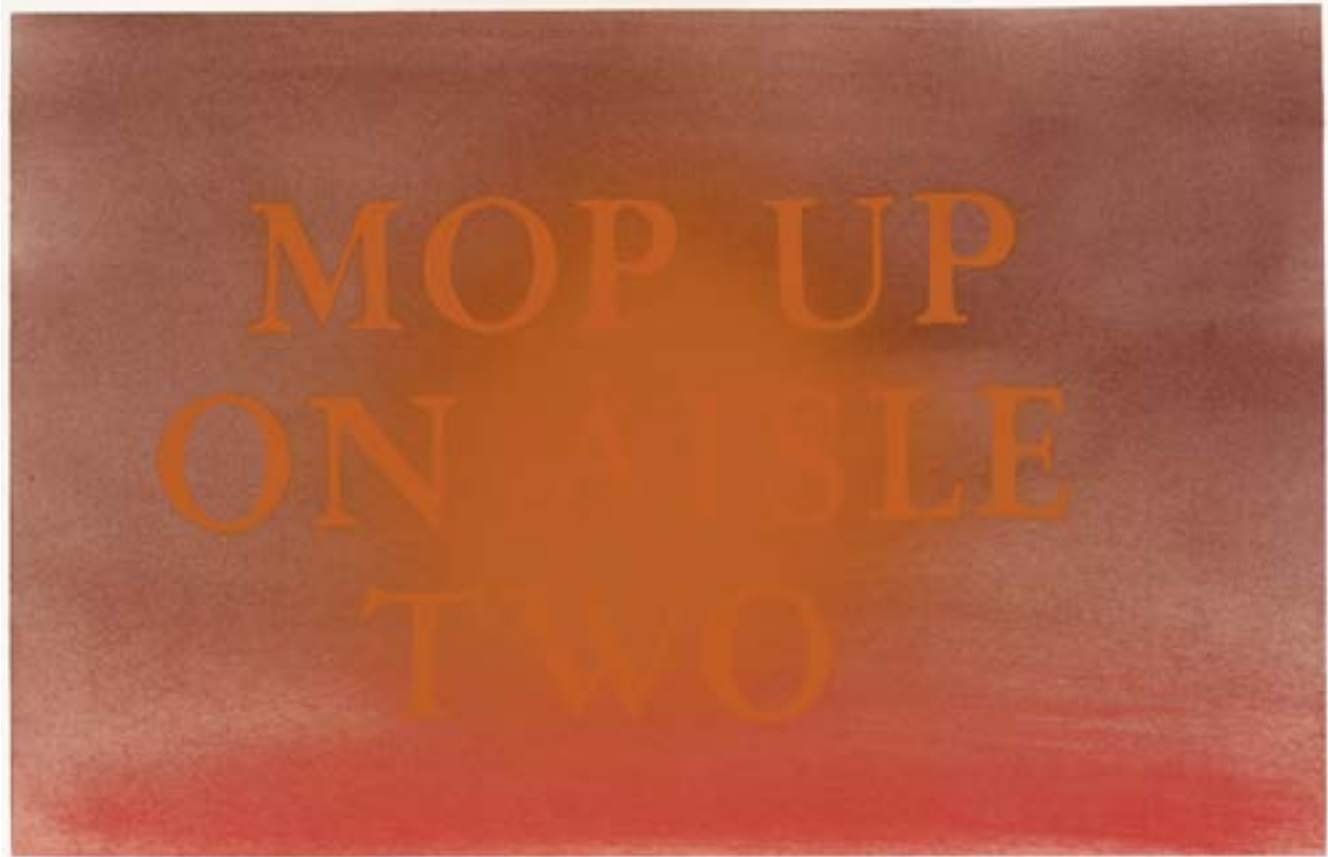
LITERATURE

Mark Rozzo, "Ed Ruscha Still Has Plenty More to Say About America," *Vanity Fair*,
30 May 2018 (text)

\$ 80,000-120,000

“SOME [WORDS] ARE FOUND, READY MADE, SOME ARE DREAMS, SOME
COME FROM NEWSPAPERS. THEY ARE FINISHED BY BLIND FAITH. NO
MATTER IF I’VE SEEN IT ON TELEVISION OR READ IT IN THE NEWSPAPER,
MY MIND SEEMS TO WRAP ITSELF AROUND THAT THING UNTIL IT’S DONE.”

ED RUSCHA





VIJA CELMINS

b. 1938

Untitled (Large Night Sky)

signed, dated 2016 and numbered 11/40
Mezzotint on Hahnemühle Copperplate
Bright White Paper, in artist's frame
image: 36½ by 33 in. 93 by 84 cm.
framed: 43 by 37¼ in. 109.2 by 95.9 cm.
Executed in 2016, this work is number 11 from
an edition of 40, plus 12 artist's proofs.

PROVENANCE

Courtesy the artist and Matthew Marks
Gallery, New York and Los Angeles

EXHIBITED

Vienna Secession, *Vija Celmins*, November
2015 - January 2016, pp. 196-197, illustrated
in color (another example exhibited)
Reading, Artangel, *Inside: Artists and Writers
in Reading Prison*, September - December
2016, p. 101, illustrated in color (another
example exhibited)
New York, Matthew Marks Gallery, *Vija
Celmins*, February - April 2017, p. 115,
illustrated in color (another example
exhibited)

Los Angeles, Matthew Marks Gallery, *Vija
Celmins*, January - March 2018 (another
example exhibited)
San Francisco Museum of Modern Art;
Toronto, Art Gallery of Ontario, *Vija Celmins:
To Fix the Image in Memory*, December
2018 - March 2019, p. 185, illustrated in color
(another example exhibited)
Québec, Manif d'art 9, *Small between the
stars, Large against the sky*, February - April
2019 (another example exhibited)

\$ 40,000-50,000



RAYMOND PETTIBON

b. 1957

No Title (The was no...)

signed and dated 2015 on the reverse
ink and acrylic on paper
44 by 30¼ in. 111.8 by 76.8 cm.

PROVENANCE

Courtesy the artist, David Zwirner, and Regen Projects

\$ 35,000-45,000

KENNY SCHARF

b. 1958

Flores Flores Flores

signed, titled and dated '19 on the reverse
oil and diamond dust on linen, in artist's frame
60⁵/₈ by 48¹/₂ in. 154 by 123.2 cm.

PROVENANCE

Courtesy the artist and Honor Fraser Gallery, Los Angeles

\$ 60,000-80,000

“I AM NOT A BUSINESSMAN, I'M AN ARTIST. ALMOST EVERYTHING I DO IS SPONTANEOUS. I THINK THE MAGIC HAPPENS WHEN YOU DON'T KNOW WHAT'S GOING TO HAPPEN. I LET FATE GUIDE ME, SOMETHING OUTSIDE OF MYSELF, SOME KIND OF ENERGY MAGIC GUIDES ME. IT'S A LITTLE BIT SCARY AND SUPER EXCITING! I REALLY BELIEVE MAGIC HAPPENS WITH SPONTANEITY.”

KENNY SCHARF



CATHERINE OPIE

b. 1961

Untitled #14

signed twice on 2 labels affixed to the reverse
pigment print
image: 77 by 51¼ in. 195.6 by 130.2 cm.
framed: 81 by 55 by 2¼ in. 205.7 by 139.7 by 5.7 cm.
Executed in 2016, this work is number 3 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

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

\$ 40,000-60,000

“NATURE IS A DREAM STATE AT THIS POINT, THAT WE ALMOST DON’T
HAVE A REAL RELATIONSHIP TO IT UNLESS IT’S PEOPLE LIVING OFF
THE LAND AND KILLING OUR OWN FOOD AND GOING FOR IT.
OUR RELATIONSHIP TO [NATURE] IS OFTEN STANDING BEFORE IT,
TAKING OUT AN IPHONE, CLICKING IT AND THEN AUTOMATICALLY
PUTTING IT ON OUR FACEBOOK PAGE TO SHOW EVERYBODY THAT
WE’VE BEEN THERE. I’M ASKING PEOPLE TO GO BACK TO THE SUBLIME
AND TO A PLACE OF BEAUTY.”

CATHERINE OPIE



BARBARA KRUGER

b. 1945

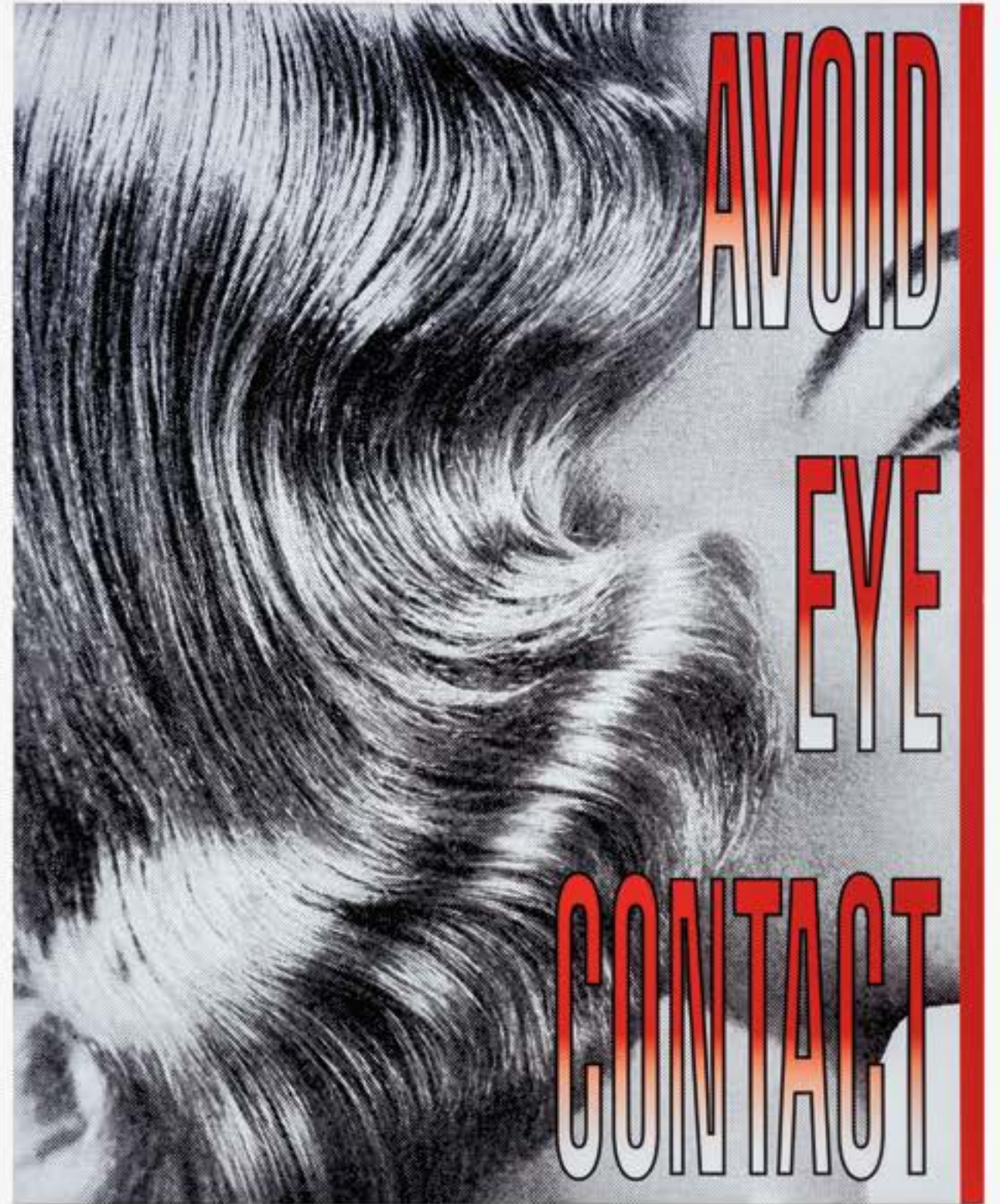
Untitled (Avoid eye contact)

digital print on vinyl
120 by 97 in. 304.8 by 246.4 cm.
Executed in 2018.

PROVENANCE

Courtesy the artist and Sprüth Magers

\$ 200,000-300,000



CINDY SHERMAN

b. 1954

Untitled #478

signed, dated 2002/2008 and numbered 9/10 on a label affixed to the reverse
c-print
41⅞ by 25¾ in. 105.7 by 65.4 cm.
Executed in 2002/2008, this work is number 9 from an edition of 10.

PROVENANCE

Courtesy the artist and Metro Pictures, New York

\$ 50,000-70,000

“WE’RE ALL PRODUCTS OF WHAT WE WANT TO PROJECT TO THE WORLD. EVEN PEOPLE WHO DON’T SPEND ANY TIME, OR THINK THEY DON’T, ON PREPARING THEMSELVES FOR THE WORLD OUT THERE. I THINK THAT ULTIMATELY THEY HAVE FOR THEIR WHOLE LIVES GROOMED THEMSELVES TO BE A CERTAIN WAY, TO PRESENT A FACE TO THE WORLD.”

CINDY SHERMAN



JIM HODGES

b. 1957

your song without words

signed, titled and dated 2019 on the reverse
24k gold on linen mounted on panel
60 by 44 in. 152.4 by 111.8 cm.

PROVENANCE

Courtesy the artist and Gladstone Gallery, New York and Brussels;
Stephen Friedman Gallery, London; and Anthony Meier Fine Arts, San Francisco

\$ 250,000-350,000

“I AM SO IN LOVE WITH THE PROCESS OF MAKING. THE JOY AND PAIN
OF IT ALL; IT’S JUST SO RICH. IT’S A LUXURY, A PRIVILEGE TO BE A LITTLE
PART OF THAT BIGGER MACHINERY OF MAKING.”

JIM HODGES



GABRIEL OROZCO

b. 1962

Untitled

signed and dated 2013 on the reverse
tempera and burnished gold leaf on linen canvas mounted on panel
15¾ by 15¾ by 1¾ in. 40 by 40 by 4.5 cm.

PROVENANCE

Courtesy the artist and kurimanzutto, Mexico City and New York

\$ 100,000-150,000

“AN OBJECT IN MOTION, WHEN IT’S CONSTANTLY COLLIDING, WHEN IT’S INVOLVED IN CONSTANT ACCIDENTS, TENDS TOWARDS A CIRCULAR FORM... THE CIRCLE IS NOT A PLATONIC SHAPE FOR ME. FOR ME THE CIRCLE OR THE SPHERE IS MORE WHAT OBJECTS TEND TOWARDS, WHEN THEY ARE EXPOSED TO NATURE, COLLISIONS, AND EROSION.”

GABRIEL OROZCO



SARAH LUCAS

b. 1962

Floppy Toilet Uh

cast resin and refrigerator
sculpture: 17⁷/₈ by 13³/₄ by 19⁵/₈ in. 45 by 35 by 50 cm.
refrigerator: 18⁷/₈ by 18³/₄ by 17¹/₂ in. 48 by 47.5 by 44.5 cm.
Executed in 2017, this work is unique.
This work is accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Courtesy the artist and Sadie Coles HQ, London

EXHIBITED

San Francisco, Legion of Honor Museum, *Sarah Lucas: The Good Muse*,
July - September 2017

\$ 100,000-150,000

“MS. LUCAS’ WORKS TEND TO BE RAW, SEXUALLY HILARIOUS AND HEARTILY SKEPTICAL OF PROPRIETY AND SOCIETAL REPRESSIVENESS, ESPECIALLY CONCERNING THE BODY AND ITS BASIC IMPULSES...THERE’S ALSO THE INCREASING RICHNESS WITH WHICH HER ART CONNECTS TO THE HISTORY OF MODERN SCULPTURE, BEGINNING WITH DADA AND SURREALISM. FOR STARTERS, HER TOILETS COULD BE SEEN AS FEMALE REJOINDERS TO DUCHAMP’S URINAL, AND, OF COURSE, HER WORK IS RIDDLED WITH VARIATIONS ON THE READY-MADE.”

ROBERTA SMITH, “SARAH LUCAS, UNMASKED: FROM PERVERSE TO PROFOUND,” *THE NEW YORK TIMES*, 5 SEPTEMBER 2018, P. A76



JIMMIE DURHAM

b. 1940

Apache -RG16 G-8-13”SCH40-PVC-1120
NSF-81-D-1785-260PS1@73°F

titled on the PVC tube
metal, wood, PVC tube, resin and coyote skull
46⅛ by 23⅞ by 33⅛ in. 117 by 60 by 84 cm.
Executed in 1993.

PROVENANCE

Courtesy the artist and kurimanzutto, Mexico City and New York

\$ 150,000-200,000

“I CAN THINK OF FEW ARTISTS WHO ARE MORE DESERVING OF THIS INCREDIBLE HONOR [VENICE BIENNALE GOLDEN LION FOR LIFETIME ACHIEVEMENT], WHICH ACKNOWLEDGES JIMMIE’S IMMENSE CONTRIBUTIONS TO THE FIELD OF CONTEMPORARY ART OVER THE PAST 50 YEARS...HIS INSATIABLE CURIOSITY, KEEN INTELLECT, PROFOUND COMMITMENT TO HUMAN RIGHTS AND COSMOPOLITANISM IN ALL HIS LIFE CHOICES HAVE PROVIDED THE ROOTS AND THE FOUNDATION FROM WHICH HIS WORK, IN ITS NUMEROUS FORMS, HAS FLOURISHED. JIMMIE’S WORK REPRESENTS WHAT ART DOES AT ITS BEST: INTERROGATE, COMPLICATE, IMPLICATE, REMIND, LAMENT, SATIRIZE, AND SAVOR, GIVING US HOPE THAT INTELLIGENCE TODAY MIGHT OUTWEIGH THE STUPIDITY OF YESTERDAY.”

ANNE ELLEGOOD, SENIOR CURATOR OF THE HAMMER MUSEUM, QUOTED IN SARAH CASCONI, “JIMMIE DURHAM IS THIS YEAR’S WINNER OF THE VENICE BIENNALE GOLDEN LION FOR LIFETIME ACHIEVEMENT,” ARTNET NEWS, 4 APRIL 2019



LARRY BELL

b. 1939

CS 11.14.18A

signed, titled and dated *11.14.18A* and '18 on the reverse
mixed media with aluminum and silicon monoxide on canvas, in artist's frame
62 by 42 in. 157.5 by 106.7 cm.

PROVENANCE

Courtesy the artist and Hauser & Wirth

\$ 40,000-60,000

“MY WORK IS THE MAKING OF EVIDENCE OF MY INVESTIGATIONS. IN EACH
EXAMPLE ARE ALL THE FEELINGS AND PREJUDICE I HAVE ABOUT EVERYTHING.”

LARRY BELL



JUDY CHICAGO

b. 1939

Study for Fresno Fan

signed, titled and dated 1970
colored pencil on board
10 by 20 in. 25.4 by 50.8 cm.

PROVENANCE

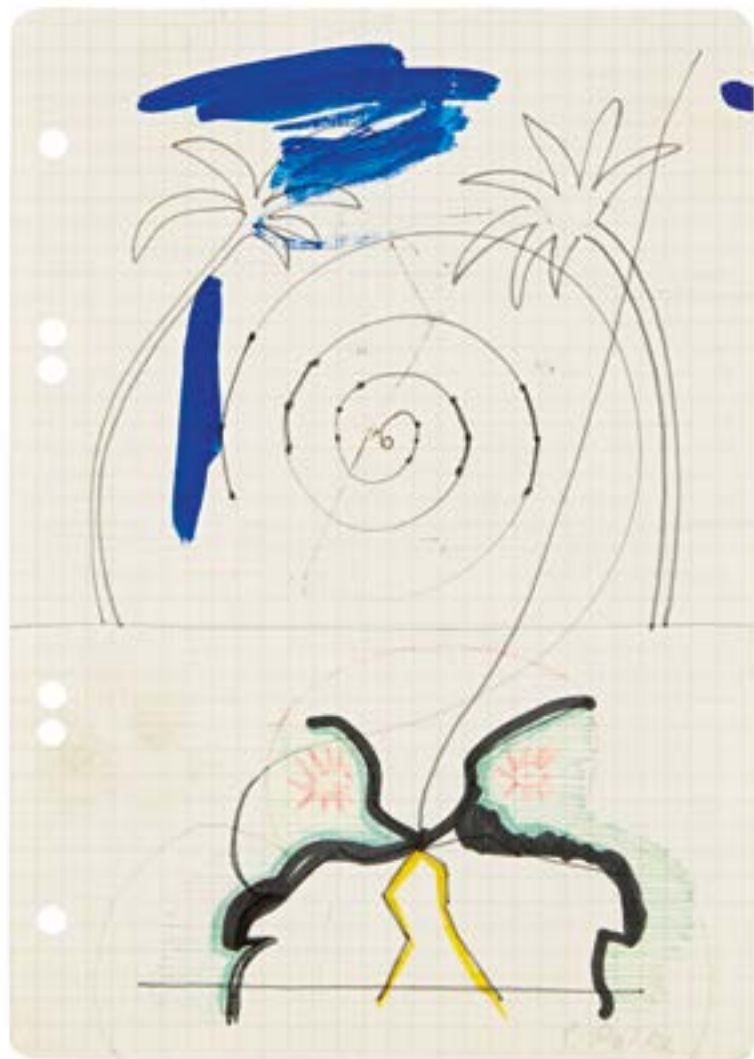
Courtesy the artist, Jeffrey Deitch, Los Angeles and Salon 94, New York

\$ 40,000-60,000

“WHILE JUDY CHICAGO IS BEST KNOWN AS A PIONEERING FEMINIST ARTIST, THE FIRST DECADE OF HER ARTISTIC PRODUCTION IS AMONG THE MOST COMPLEX, INTERESTING, AND UNKNOWN PERIODS OF HER CAREER...PRIOR TO DEVELOPING THE LEXICON OF VAGINAL OR ‘CORE’ IMAGERY THAT WAS TO OCCUPY HER FOR MOST OF THE 1970S, CHICAGO’S CONTENT WAS ABOUT TESTING THE LIMITS OF COLOR THROUGH SELF-DESIGNED DIAGRAMS, SYSTEMS AND SPATIAL PATTERNING...CHICAGO’S PRODUCTION DURING THE LATE 1960S AND EARLY 1970S REPRESENTS A PASSIONATE AND ORIGINAL PURSUIT OF THE EXPERIENTIAL NATURE OF COLOR, TRANSFORMATION, AND VISUAL PERCEPTION.”

JENNI SORKIN, “MINIMAL/LIMINAL: JUDY CHICAGO AND MINIMALISM”
IN EXH. CAT., SANTA FE, LEWALLEN CONTEMPORARY, JUDY CHICAGO: MINIMALISM,
1965-1973, 2004, P. 2





SIGMAR POLKE

1941 - 2010

Untitled

signed
colored pencil, felt-tip pen and watercolor on graph paper
8¼ by 5⅞ in. 21 by 14.9 cm.
Executed in 1964-1965.

PROVENANCE

Courtesy Michael Werner Gallery, New York and London

\$ 10,000-15,000



LOUISE BOURGEOIS

1911 - 2010

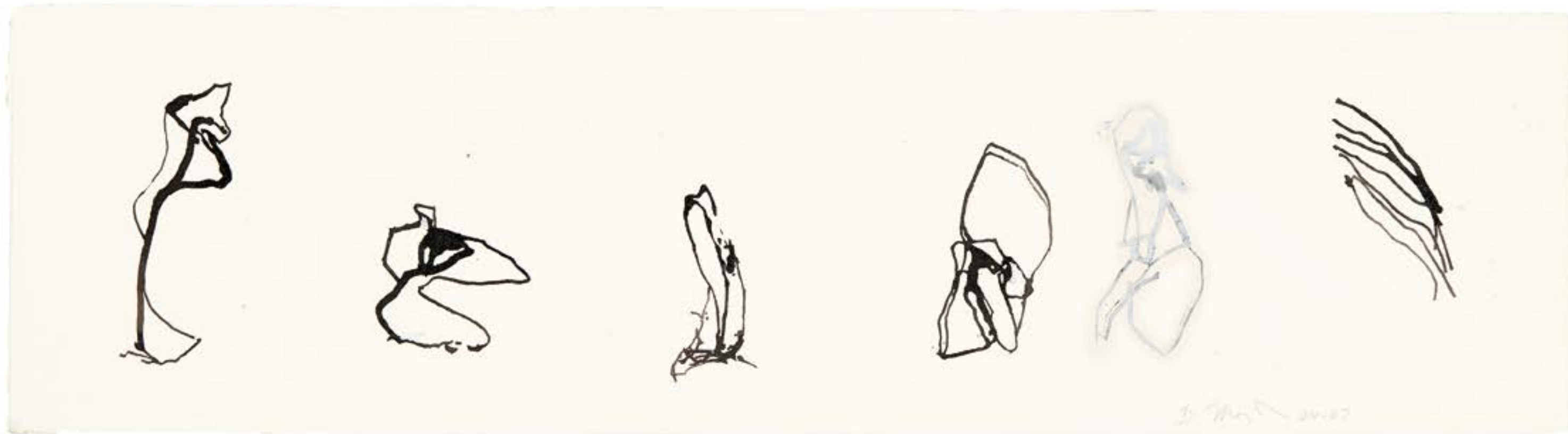
Untitled

signed with the artist's initials
gouache on pink paper
11 by 8½ in. 27.9 by 21.6 cm.
Executed in 2003.

PROVENANCE

The Artist
Louise Bourgeois Trust
Hauser & Wirth
Courtesy Hauser & Wirth

\$ 20,000-30,000



BRICE MARDEN

b. 1938

Nevisian Story 8/5 Stones 1

signed and dated 04-07; signed, titled and dated 2004-2007 on the reverse
Kremer inks on Lanaquarelle paper
6 by 22¼ in. 15.2 by 56.5 cm.

PROVENANCE

Courtesy the artist and Gagosian Gallery

\$ 60,000-80,000

“MY WORK HAS ALWAYS BEEN INVOLVED WITH NATURE, NO MATTER HOW ABSTRACT...AND THEN THINGS GOT REALLY INTERESTING FOR ME WHEN I GOT MORE INVOLVED WITH ASIAN ART...WESTERN ARTISTS STAND AS HUMANS LOOKING AT NATURE; ASIAN ARTISTS TRY TO BE IN NATURE. YOU BECOME ONE WITH NATURE RATHER THAN PAINTING A PORTRAIT OF IT. THAT’S A BIG SHIFT.”

BRICE MARDEN

MARISA MERZ

b. 1926

Untitled

graphite, paraffin wax and tape on paper

22¾ by 16½ in. 57.8 by 41.9 cm.

This work is undated.

The certificate of authenticity will be shared with the successful purchaser of this work.

PROVENANCE

Courtesy the artist and Gladstone Gallery, New York and Brussels

\$ 30,000-40,000

“MERZ’S MOST STRIKING PICTORIAL TECHNIQUE INVOLVES LAYERING COMBINATIONS OF GRAPHITE, WAX, PASTEL, AND PAINT THAT IS BRUSHED OR SPRAYED, OR SOMETIMES BOTH, ONTO PAPER, METAL, BOARD, OR UNSTRETCHED CANVAS. COLORS SHARED BY DIFFERENT MEDIUMS MAKE IT HARD, AT TIMES, TO KNOW WHICH MATERIAL YOU SEE...MERZ’S MIXED METHODS DRAW YOU INTO THE PROCESS OF THE WORK, AS IF YOUR GAZE WERE HELPING TO GENERATE IT. FIRST IMPRESSIONS OF INSOUCIANTLY WOOZY EXECUTION DISINTEGRATE IN REGISTRATIONS OF TEXTURE AND TOUCH. THE PICTURES ARE LIKE FACTORIES TURNING OUT DREAMS.”

PETER SCHJELDAHL, “MARISA MERZ’S FACTORY OF DREAMS,” *THE NEW YORKER*, 22 JANUARY 2017





LORNA SIMPSON

b. 1960

Speechless

signed and dated 2017; signed, titled and dated 2017 on the reverse
collage and ink on paper
sheet: 11 by 8½ in. 27.9 by 21.6 cm.
framed: 12¾ by 10 by 1½ in. 30.5 by 24.1 by 3.8 cm.

PROVENANCE

Courtesy the artist and Hauser & Wirth

LITERATURE

Lorna Simpson and Elizabeth Alexander, *Lorna Simpson Collages*,
San Francisco 2018, n.p., illustrated in color

\$ 12,000-18,000



KAARI UPSON

b. 1970

Aura/Grotto

signed and dated 2008
pastel and charcoal on archival Inkjet print
55¾ by 44⅞ in. 141.6 by 112.2 cm.

PROVENANCE

Courtesy the artist and Sprüth Magers

\$ 15,000-20,000



ANALIA SABAN

b. 1980

Woven Grid as Warp and Weft,
38 x 38 (White)

woven acrylic paint and linen thread
23½ by 21 in. 59.7 by 53.3 cm.
Executed in 2019.

PROVENANCE

Courtesy the artist, Sprüth Magers, and Tanya Bonakdar Gallery
New York / Los Angeles

\$ 20,000-30,000



KEVIN BEASLEY

b. 1985

Untitled (Spring)

Polyurethane resin, raw Virginia cotton, canvas and housedress
28½ by 17 by 9 in. 72.4 by 43.2 by 22.9 cm.
Executed in 2019.

PROVENANCE

Courtesy the artist and Casey Kaplan, New York

\$ 20,000-30,000

LARI PITTMAN

b. 1952

Untitled #5

signed and dated 2013 on the reverse
Cel-vinyl and spray enamel on panel
54 by 48 in. 137.2 by 121.9 cm.

PROVENANCE

Courtesy the artist and Regen Projects, Los Angeles

\$ 100,000-150,000

“ALL [MY] PAINTINGS SET UP THIS INTENSE MANNERISM. EVERYTHING IS HYPERBOLIZED AND HIGHLY DECORATED. EVEN THE DECORATION IS DECORATED. IT’S TRYING TO INSIST ON THE POSSIBILITY OF A PRIMARY EXPERIENCE, BUT WITHIN THE CONFINES OF SOMETHING VERY ARTIFICIAL. THE WORK DOESN’T SHY AWAY FROM THAT.”

LARI PITTMAN





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The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the biennial, Made in L.A., the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

The Hammer wishes to thank the artists, private collectors, and galleries for their extraordinary generosity and support. The museum is also grateful to the members of the Auction Advisory Committee, who championed this project and ensured its success.

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Front Cover: Charles Gaines, *Numbers and Trees: Central Park Series IV: Tree #6, Carmichael*, 2019 (detail)

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Back Cover: Jonas Wood, *Shio Butterfly Still Life*, 2019 (detail)

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Inside Front: Ai Weiwei, *Zodiac (Dog)*, 2018 (detail)

Inside Back: Jennifer Guidi, *As Light Hits Land (Turquoise and Red #1MT, Multicolored Sand SF #1A, Black Ground)*, 2019 (detail)

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Raymond Pettibon, *No Title (The was no...)*, 2015 (detail)

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Cecily Brown, *Sirens and Shipwrecks*, 2018-2019 (detail)

Courtesy the artist

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Larry Bell, *CS 11.14.18A*, 2018 (detail)

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Mary Weatherford, *Worlds within Worlds*, 2019

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Mark Bradford, *Scratch Pink*, 2018 (detail)

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Judy Chicago, *Study for Fresno Fan*, 1970 (detail)

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Lari Pittman, *Untitled #5*, 2013 (detail)

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Barbara Kruger, *Untitled (Avoid eye contact)*, 2018 (detail)