



The Contemporary Austin

*Inspires*

A Fundraiser for Austin's  
Contemporary Art Museum

# The 2020 Art Auction Guide

# The Art Auction

**October 5–16, 2020**

Visit [thecontemporaryaustin.org/bid](https://thecontemporaryaustin.org/bid) to register to bid in the online auction and to view full artwork details.

In-person gallery previews will be held at Laguna Gloria from October 1–16. Please contact [Alyssa Miller](#) to schedule your onsite preview.

For more information about the 2020 Art Auction, general questions, or for assistance with registering to bid, please contact [Sarah Schultz](#).

## THANK YOU

The Contemporary Austin has inspired hundreds of thousands since its founding and it is our mission to continue to foster creativity in our community when it is needed most. Your support will directly benefit the museum as we continue to bring exceptional contemporary art to thousands each year.

## How to bid:

1. Visit [thecontemporaryaustin.org/bid](https://thecontemporaryaustin.org/bid)
2. Use the top-left menu to view the **2020 Art Auction**
3. To bid, select an auction item, enter your bid amount and click **Place Bid**. **Set a Max Bid on an item to increase your chances of winning!** This function bids automatically on your behalf up to your chosen amount.
4. Register your details, or login if you have an account, and click **Confirm Your Bid**. Please note a credit card is required to be on file when placing a bid and will not be charged without confirmation following the close of the auction.
5. Receive outbid text notifications and bid again until auction close on **October 16**.
6. Use the left-hand menu bar to access **My Bids** or to make edits to your account.

**Please note, the cost of shipping is not included in the hammer price of the auction lots.** Auction winners will be contacted shortly after the auction to confirm payment, and to coordinate shipping, local delivery, or pickup, if applicable. Domestic and international shipping may experience delays due to COVID-19.

# FAQ

## How do I make a bid?

Visit [thecontemporaryaustin.org/bid](https://thecontemporaryaustin.org/bid) and tap on the auction item you'd like to bid on. Enter your bid amount and click **Place Bid. Set a Max Bid on an item in increase your chances of winning!** If you are not registered, you will need to register your details. Please note a credit card is required to be on file when placing a bid and will not be charged without confirmation following the close of the auction.

## How do I know if I have been outbid?

You will be sent a text and email if you have been outbid. You can also click on **My Account** and then **My Bids** to see all of the items you are currently winning or have been outbid on. Set a **Max Bid** on an item in increase your chances of winning!

## When does the auction close?

The Art Auction lots will close in intervals on the evening of Friday, October 16. Visit [thecontemporaryaustin.org/bid](https://thecontemporaryaustin.org/bid) for auction close details.

## Is my auction purchase tax deductible?

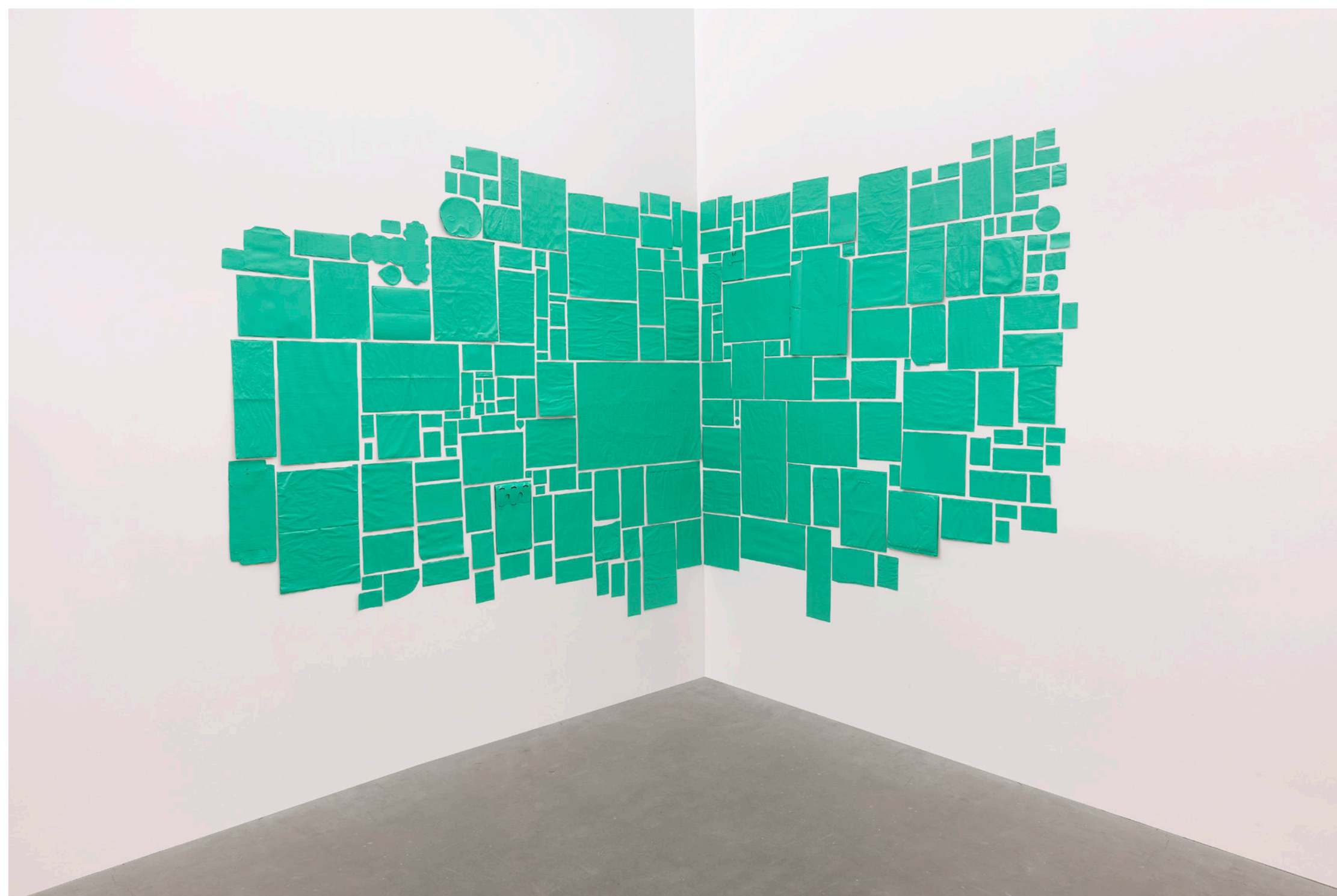
Yes, a portion may be tax-deductible if you've purchased an item above its estimated value. If you win an auction item and pay over its estimated value, the final payment amount less the estimated value is tax deductible.

## How do I know if I won an item?

Auction winners will be sent a text and email notification confirming they've won an auction item. This notification will include a link for processing payment. The Contemporary Austin will reach out shortly after the auction to coordinate shipping, pick up, or local delivery, if applicable.

## Who should I contact if I have further questions?

For more information about the 2020 Art Auction, general questions, or for assistance with registering to bid, please contact [Sarah Schultz](#).



# Abraham Cruzvillegas

*Blind self-portrait slicing a truffled dried horse meat sausage, still thinking of a song I heard on a taxi, about a person who misses so much a book read during teenage, related to a trip to the roots of what culture meant to family and education, as a reference for understanding what is identity, as related to music and food, mostly bbq ribs and fried chicken, hilibillies and calypso, cante jondo and polka, slowly sipping a Brooklyn Lager, before dawn, 2018*

Green acrylic paint on newspaper clippings, cardboard, photographs, drawings, postcards, envelopes, tickets, vouchers, letters, posters, flyers, cards, recipes, napkins, and steel pins on wall

Installed: 86 1/2 x 174 3/4 inches

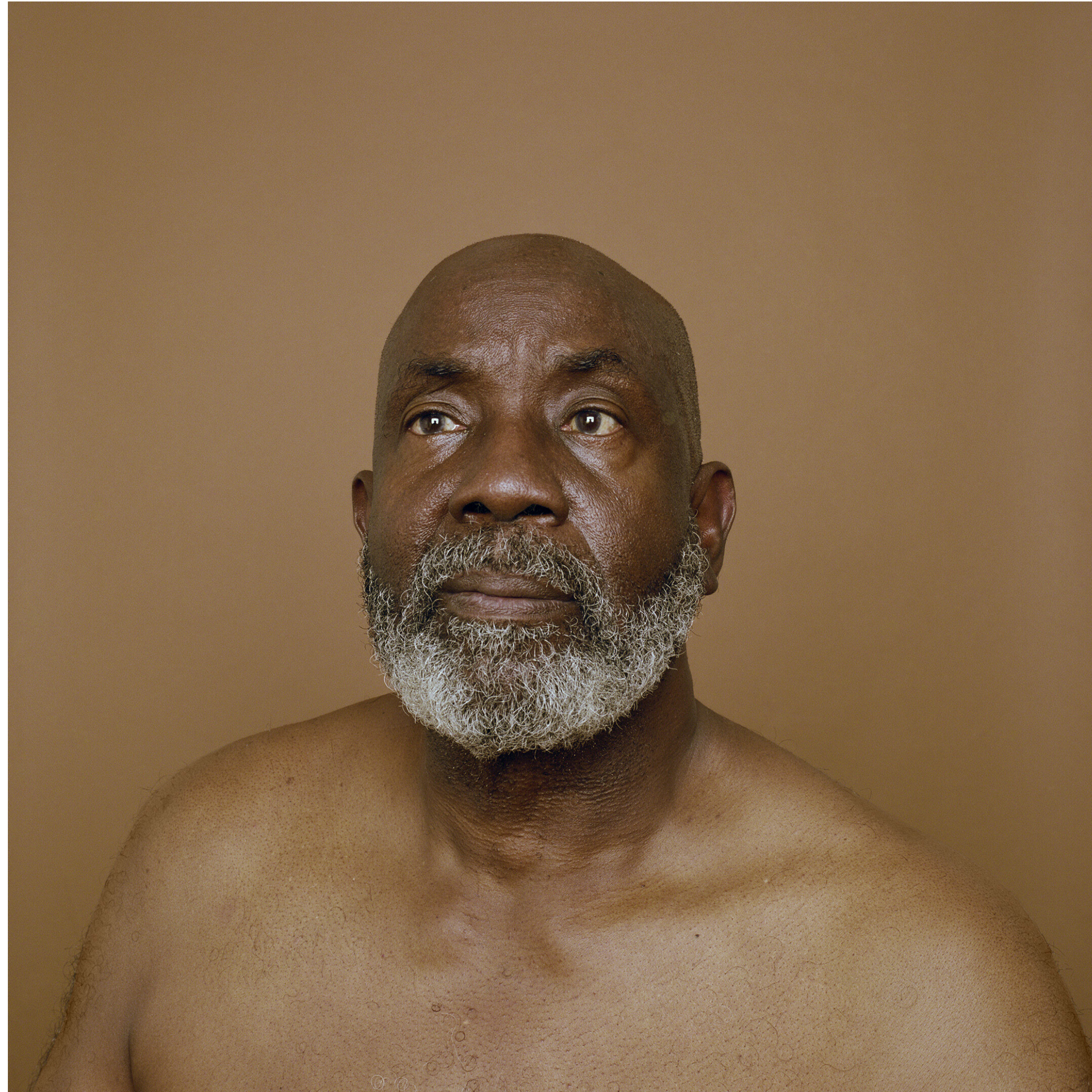
Dimensions: variable (installation of 209 pieces)

Courtesy the artist and kurimanzutto, Mexico City and New York

Estimated Value: \$65,000

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Abraham Cruzvillegas's work begins with the concept of *autoconstrucción*—loosely defined as “self-construction”—an idea rooted in dialogue, improvisation, resourcefulness, and play. While his work takes many forms, including sculpture, installation, film, music, writing, and performance, Cruzvillegas's practice focuses on transforming recycled materials into objects and installations and then engaging local participants as authors of dialogue and change. Among Cruzvillegas's best-known works are his *Blind self-portraits*, a series of works made from scraps of paper that the artist collects from his daily life, including receipts, tickets, brochures, envelopes, and newspaper clippings, painted in monochrome and titled humorously to suggest a moment in time. Those installing the works are invited to pin the scraps on the wall in unplanned assemblages, generating abstract compositions that operate as both visual poetry and as evidence of collective engagement. In 2019, The Contemporary co-organized, with the Aspen Art Museum, Cruzvillegas's exhibition *Hi, how are you, Gonzo?*, which included this and two other important examples of *Blind self-portraits*.



# Erica Deeman

*Eli*, 2016

Archival pigment print

26 x 26 inches

Edition 1 of 5

Courtesy the artist and Anthony Meier Fine Arts

Estimated Value: \$3,500

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Erica Deeman examines notions of race, gender, and identity through her photographic portraits of individuals from the African Diaspora. Originally an advertising executive in London, Deeman left her job and moved to San Francisco, where she studied photography and physiognomy, the debunked pseudo-science popular in the seventeenth through nineteenth centuries that laid the groundwork for racial profiling by connecting facial features to intellect and character. An early series by Deeman focused on photographic silhouettes of contemporary Black women posed in the anonymous profiles that historically dehumanized individuals from the African Diaspora. *Eli*, 2016, is part of her series *Brown*, featuring Black men against brown-hued backdrops in poses referencing historic anthropological studies, reasserting authorship over the problematic white gaze while counteracting contemporary stereotypes of images of Black men and criminality. The figure in *Eli* is shirtless against an umber background, looking confidently upward, an empathetic portrait of intimacy and humanism.



# Nicole Eisenman

*Untitled*, 2017

Mixed media on paper

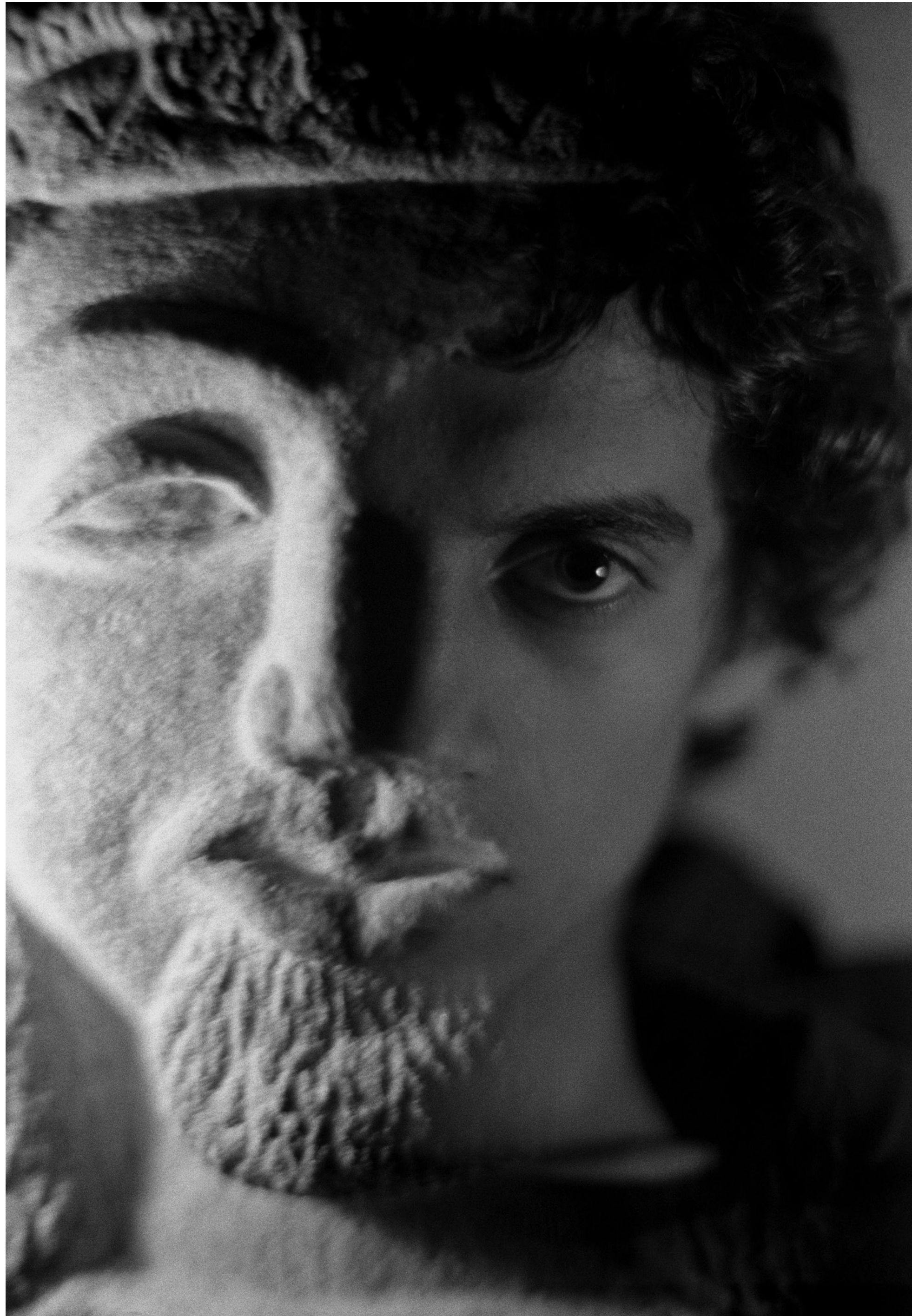
11 x 8 1/2 inches

Courtesy the artist and Vielmetter Los Angeles

Estimated Value: \$18,000

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Winner of the 2020 Suzanne Deal Booth / FLAG Art Foundation Prize—an award that resulted in the exhibition *Sturm und Drang*, currently installed at The Contemporary Austin—Nicole Eisenman is among the world’s preeminent artists active today. Eisenman emerged in the early 1990s in New York City as a painter with a distinctive style, blending influences from Western art history and traditional figurative art with the raw energy and DIY aesthetics of punk and underground comics. Metaphor and allegory feature prominently in her compositions, with images addressing a range of topics including queer identity, political satire, and the role of women in the arts. The drawing *Untitled*, 2017, speaks to the latter theme, through a playful image depicting a female artist with a palette painting her own face beneath the words “Self inflicted art” and a small child, pointing at her, beneath the word “Victim.” Demonstrating the artist’s unique blend of naturalistic figuration with gestural lines and color application, this drawing represents Eisenman’s hallmark visual appeal as well as her humorous and incisive social commentary.



# Theo Eshetu

*Self-Portrait*, 1975; Printed 2020

Inkjet print on Hahnemühle Photo Rag paper

25 3/4 x 19 inches

Framed, 25 1/2 x 22 1/2 x 1 3/4 inches

Edition 1 of 3, 1 AP

Courtesy the artist

Estimated Value: \$7,500

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Best known for his films and multimedia installations, Theo Eshetu questions the meanings of myths and rituals across a broad range of cultures, from ancient through contemporary. In 2019, The Contemporary Austin commissioned a new video by Eshetu, *Adieu Les Demoiselles*, which premiered as part of the 2019 exhibition *The Sorcerer's Burden: Contemporary Art and the Anthropological Turn*, and for which *Self-Portrait* was featured as the exhibition catalog cover. Centered around Picasso's landmark modernist painting *Les Femmes d'Alger (O. J. R. Version O)*, 1911, the film presents imagery gleaned from works by modernist artists, and from the traditional African and Iberian art that inspired them (including that of Eshetu's own Ethiopian roots). These images are combined with footage of female dancers moving through poses and gestures—reimagining and reclaiming the earlier imagery. In *Self-Portrait*, part of an early series of black-and-white photographs, Eshetu similarly explored contemporary identity in relation to traditional portraiture. *Self-Portrait* portrays the artist's face superimposed upon an African mask, a fractured image created through the analog process of an in-camera double exposure, imparting Eshetu's fascination with the camera's capacity to obscure and reveal.

# Shepard Fairey

*Kiss Me Deadly (Pattern)*, 2007

Screenprint on paper

24 x 18 inches

Edition 271 of 300

Courtesy Heather James Fine Art, Palm Desert

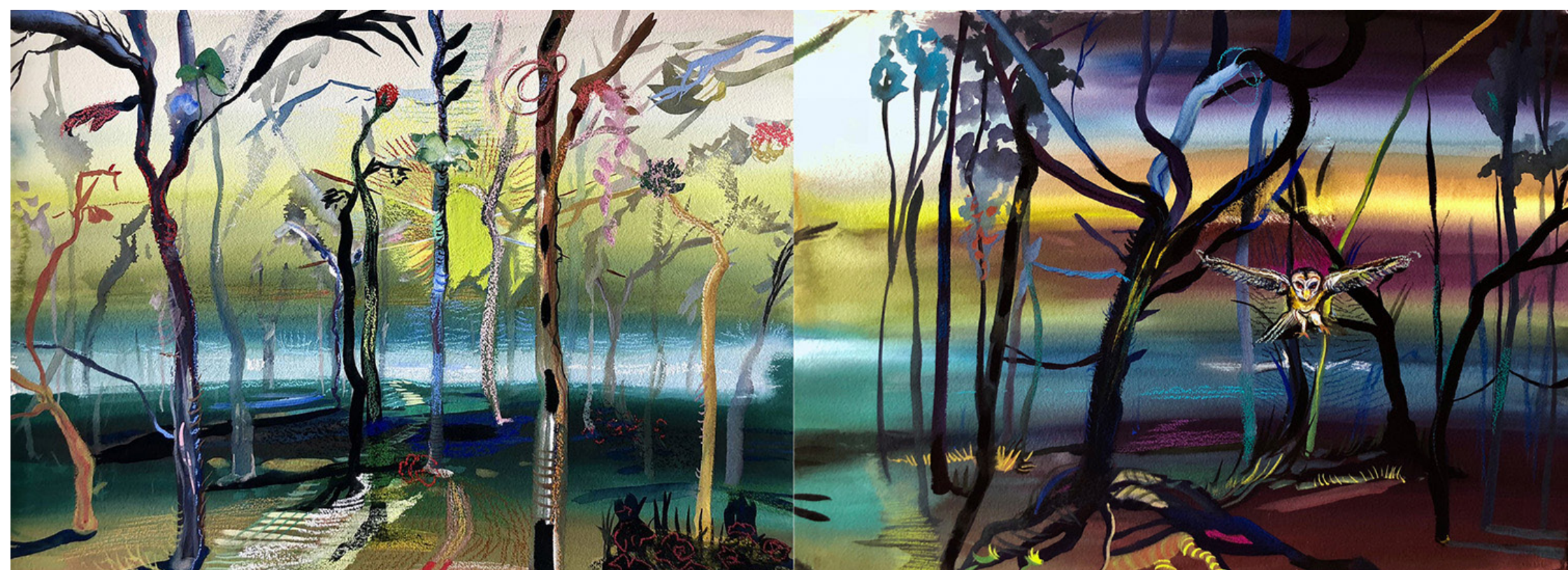
Estimated Value: \$3,000



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Widely known as the creator of the *Hope* poster image for Barack Obama's 2008 presidential campaign, Shepard Fairey is a graphic artist and activist with roots in street culture. In 1989, while still a student at the Rhode Island School of Design, he started his *Obey Giant* series, which features silk-screened images of the wrestler André the Giant alongside the word "obey." Inspired by the guerrilla tactics of graffiti artists, Fairey anonymously pasted mysterious images on city streets around the world, and *Obey* soon became a figurehead of the international street art movement. Fairey intends for his work to provoke thought by confronting people in public spaces with, in his words, "evocative imagery and symbols that can translate complex ideas in relatable ways." To this end, *Kiss Me Deadly (Pattern)* features a striking image conjuring thoughts of consumerism and war. The red, black, and white color scheme reflects Fairey's borrowing from the visual language of propaganda, as seen also in the *Obey* series.





# Natalie Frank

*Landscape, Frog King, 2018*

Gouache and chalk pastel on Arches paper

22 x 60 inches

Courtesy the artist

Estimated Value: \$18,000

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Natalie Frank explores issues of power, sexuality, and violence through feminist visual interpretations of literary narratives. She is best known for her series of drawings based on fairy tales, including those attributed to the Brothers Grimm, which in actuality originated as women's oral tales. Frank's layered, fantastical visual depictions reclaim these narratives for women, exploring the tales' undercurrents as complex expressions of female desire and transgression. Her work on the Grimm tales began in 2011, through a collaboration with preeminent fairy-tale scholar Jack Zipes, and resulted in the exhibition *Natalie Frank: The Brothers Grimm*, organized by the Drawing Center, New York, which traveled to the Blanton Museum of Art in Austin in 2015. Inspired by the exhibition, Ballet Austin then commissioned Frank to create the visual art and direct all aspects of costume and scenic design for an original full-length ballet, *Grimm Tales, 2019*. *Landscape, Frog King* featured in the ballet as an animated projected backdrop, providing haunting atmosphere for the reimagined portrayal of the traditional tale *The Frog Prince*.

# Diana Greenberg

*Folded Sculpture, Blue and Olive*, 2019

Oil and mixed media on linen

60 x 48 inches

Courtesy the artist

Estimated Value: \$7,000



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Diana Greenberg creates abstract paintings inspired by elements from her immediate environment, such as plants, fabrics, and residue from other paintings. Using oil and mixed media, the artist transforms the medium of paint into layers of color and light that play with positive and negative space. Greenberg can be contextualized in the lineage of Abstract Expressionism and Color Field painting beginning in the 1950s, apropos of Joan Mitchell, Willem de Kooning, Lee Krasner, and Helen Frankenthaler—artists who subverted the history of representational art for compositions that prioritized color, emotion, and gesture. Greenberg’s recent works in her *Folded Sculpture* series are the result of a multilayered process. Fascinated with the colorful tape used to create smooth lines in a previous *Grid* series, the artist saved these discards in her studio, eventually crumpling them into small improvisational sculptures. From these sculptures, Greenberg then created “portraits” of the tape assemblages, as in the ethereal abstracted composition captured in *Folded Sculpture, Blue and Olive*, 2019.



# Marie Lorenz

*Hanging Trap*, 2019

Ceramic, braided nylon

96 x 12 x 12 inches

Courtesy the artist and Jack Hanley Gallery, New York

Estimated Value: \$8,000

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Marie Lorenz bridges contemporary art, anthropology, and archaeology through an artistic practice grounded in exploration and storytelling. A featured artist in The Contemporary Austin's 2019 exhibition *The Sorcerer's Burden: Contemporary Art and the Anthropological Turn*, Lorenz attempts, in her words, "to un-know the metropolis by continually exploring it." To create her work, the artist travels urban waterways, sometimes in boats she designs and builds herself, collecting tidal debris that she later recontextualizes through video and sculptural installations. *Hanging Trap*, 2019, similarly reflects Lorenz's fascinations with waterways and archaeology, and her aim to present new perspectives on overlooked places. She created the ceramic vessel during a residency at The Contemporary's Art School, as part of *Trap and Weir*, 2019, a site-specific installation commissioned for *The Sorcerer's Burden* and sited on an old boat dock at Laguna Gloria, where it remains on view. She modeled these vessels on ancient Mesopotamian octopus traps, recalling ancient tidal debris and inviting viewers to imagine an alternate history unfolding on Austin's lakeside shore.



# Nathan Mabry

*Icky-bana Standing Woman II (C.U.N.I.C.U.L.U.S)*, 2012

Wood, déble carving, plastic, and epoxy clay

78 x 18 x 18 inches

Courtesy the artist and Philip Martin Gallery,  
Los Angeles

Estimated Value: \$55,000

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Combining Western and non-Western iconography, Nathan Mabry embraces a wide range of time periods and influences in his sculptural practice, ranging from anthropology and archaeology to Dadaism, Surrealism, and Minimalism. A featured artist in The Contemporary Austin's 2019 exhibition *The Sorcerer's Burden: Contemporary Art and the Anthropological Turn*, Mabry often experiments with assemblage and sculptural pastiche, a technique that incorporates imitation of other styles, creating hybrid totems that merge references to contemporary and ancient cultures. His *Icky-bana* series references the Japanese philosophy of ikebana—the disciplined art form of flower arranging, grounded in ancient Japanese polytheism and Buddhist traditions—here substituting art historical icons and cultural artifacts for flowers. Combining a range of influences, the plinth is based on a Minimalist Donald Judd design, the body is evocative of Alberto Giacometti's slender figures, and the head features a pop culture plastic bunny mask encased in clay (alluded to in the work's title, as cuniculus is part of the scientific name for a type of rabbit). With a hand-molded texture reminiscent of cosmic moon rocks, the sculpture is both playful assemblage and otherworldly effigy.



# Tony Marsh

*Crucible #34, 2019*

Ceramic

22 x 18 x 17 inches

Courtesy the artist and Lora Reynolds Gallery

Estimated Value: \$10,000

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For more than thirty years, Tony Marsh has been making ceramic vessels that embrace unpredictability and experimentation. As an integral member of today's revivalist ceramics movement in contemporary art, Marsh was influenced by a formative three-year apprenticeship in the late 1970s in Mashiko, Japan, at Shimaoka Pottery with the master potter Tatsuzo Shimaoka. Marsh's practice can further be contextualized within a lineage of radical 1950s West Coast ceramics, when Otis College cohorts Peter Voulkos, Robert Arneson, and Ken Price, among others, shattered boundaries in the discipline of pottery by subverting functionality with abstraction. In his *Crucible* and *Cauldron* series, Marsh transforms clay into dynamic ceramic containers through techniques of improvisation and failure, using layered applications of glazes, minerals, pigments, and ceramic scraps to generate unique moments of cracking, collapsing, and surface reactions. Upright firings generate the downward drips in his crucible works, while the cauldron vessels undergo upside-down firings to reverse the drips and shapes. With its allusions to sorcery and a fiery-red iridescence, *Crucible #34, 2019*, lures the viewer into its visual magic.



# Rodney McMillian

*Yellow Moon*, 2018

Latex, acrylic, and ink on blanket

69 x 55 inches

Courtesy the artist and Vielmetter Los Angeles

Estimated Value: \$40,000

**Please note** this lot will not be sold online. Please contact Sarah Schultz at [sschultz@thecontemporaryaustin.org](mailto:sschultz@thecontemporaryaustin.org) to inquire and to place a bid.

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Rodney McMillian critiques class, race, identity, and social history through everyday materials and gestures. Trained as a painter, McMillian has expanded the breadth of his practice over the last decade to encompass sculpture, video, and installation, as well as live media including performance, speeches, and lectures. In 2016, McMillian was awarded the inaugural Suzanne Deal Booth Art Prize, resulting in The Contemporary Austin's exhibition *Against a Civic Death* in 2018. As an artist interested in the space between abstraction and representation, McMillian combines traditional techniques of painting and sculpture with discarded objects relating to the private sphere, such as bedsheets, mattresses, furniture, carpets, and other items symbolizing the economic cycle of exchange, wealth, and poverty. *Yellow Moon*, 2018, an image of a moon-like form on a wall-hanging carpet, represents a quintessential found-object painting in this lineage. Evocative of McMillian's large painting with moons, *44.8617° N, 93.5606° W: coordinates to an ascension*, 2018, which cloaked the staircase during the artist's exhibition at the Jones Center, *Yellow Moon* similarly subverts traditional notions of architecture while suggesting an abstracted cosmic landscape.



# Ruben Ochoa

*Russet Haze, Opus 3, 2015*

Rust on panel

36 x 24 inches

Courtesy the artist and Vielmetter Los Angeles

Estimated Value: \$22,000

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Los Angeles-based artist Ruben Ochoa uses the vernacular materials of landscape and urban construction—rubble, rust, concrete, metal rebar, chain-link fences, and dirt—as quiet critiques of class and culture. Through his sculpture, photographs, paintings, and works on paper, Ochoa transforms these materials into unique forms that highlight social, geographical, and racial disparities in society. In his ongoing series of “rust” paintings, several of which were included in The Contemporary Austin’s 2019 exhibition *The Sorcerer’s Burden: Contemporary Art and the Anthropological Turn*, Ochoa uses a controlled oxidation process generating rust and corrosion, typically associated with deterioration, to create dynamic and unpredictable compositions in variations of ethereal russet, brown, and orange hues. In *Russet Haze, Opus 3*, a title evoking both the Romantic sublime and a symphonic composition, Ochoa subverts historical academic notions of painting and the parameters of “acceptable” fine art materials by transforming a quotidian by-product to luminous painterly ends.



# Deborah Roberts

*Do you see what I see?*, 2020

Mixed media collage on paper

30 x 22 inches

Courtesy the artist; Vielmetter Los Angeles; and  
Stephen Friedman Gallery, London

Estimated Value: \$25,000

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Deborah Roberts critiques notions of beauty, the body, race, and identity in contemporary society through the lens of Black children—historically, and still today, among the most vulnerable members of our population. Her mixed media works on paper and on canvas combine fragments of found materials, including from photographs, magazines, literature, and the Internet, with hand-painted details in striking figural compositions that are simultaneously heroic and insecure, playful and serious, powerful and vulnerable. The collaged work *Do you see what I see?* depicts a young Black girl in brightly colored clothing, a combination of children's fashions and African textiles in Roberts's characteristic style. On the left, an adult hand with gold-painted nails—a symbol of currency—appears to touch, protect, or obscure the child's forehead. Roberts's first solo Texas museum exhibition, *I'm*, will premiere at The Contemporary Austin in January 2021, along with her newly commissioned outdoor mural, *Little man, little man*, on the exterior wall of the Jones Center (currently on view).



# Dario Robleto

*Untitled (Shadows Evade the Sun II)*, 2012

Suite of 9 archival digital and lithographic prints on Hahnemühle Pearl paper mounted on mat board; a collection of stage lights taken from fan-shot concert photographs (Sun Ra, Whitney Houston, Serge Gainsbourg, Nina Simone, Jimi Hendrix, Mahalia Jackson, Memphis Slim, Muddy Waters, Frank Sinatra)

21 x 19 1/8 inches

Framed, 21 3/4 x 19 7/8 x 1 1/2 inches

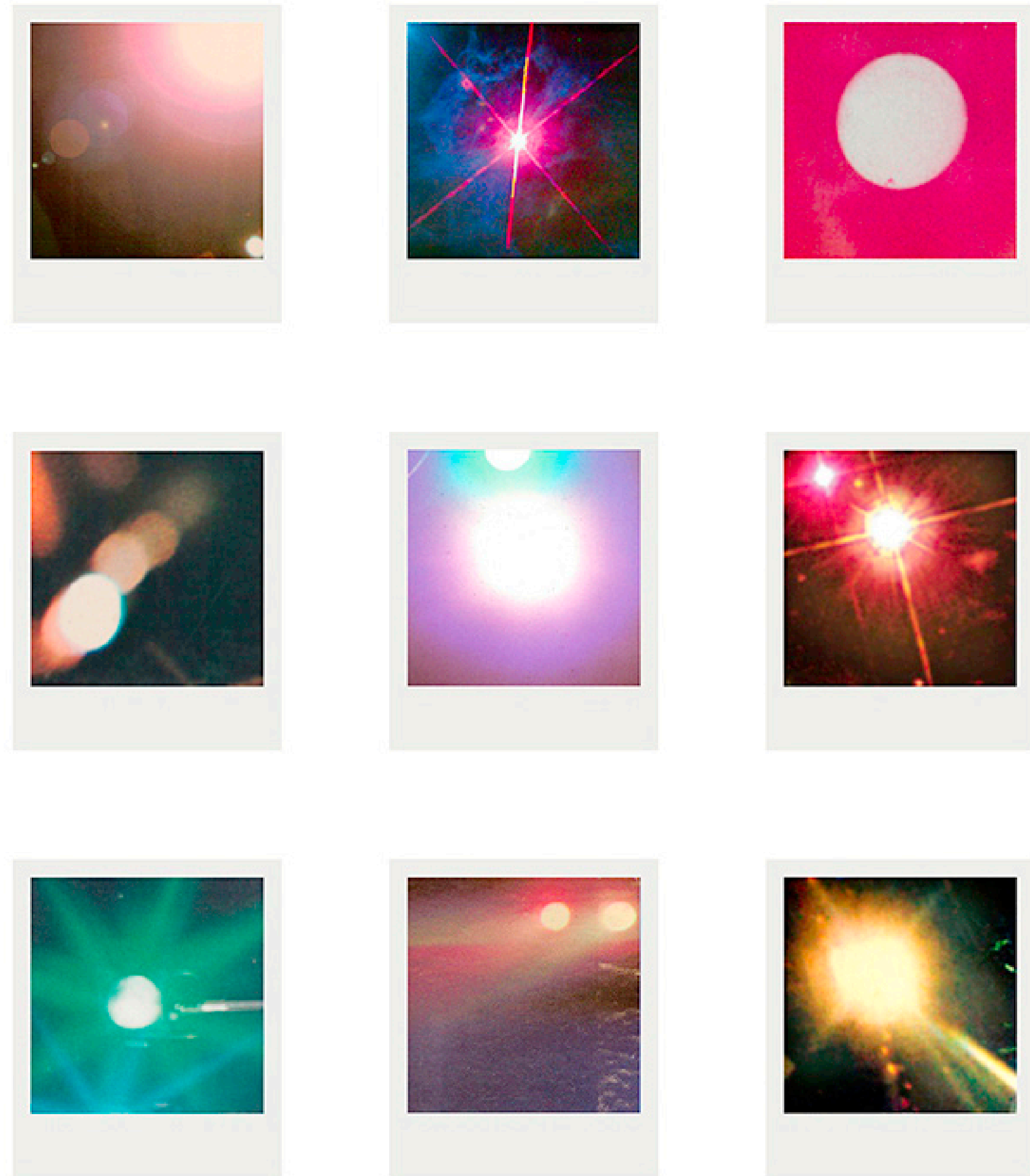
Edition 5 of 25, 5 AP

Courtesy the artist and Inman Gallery, Houston

Estimated Value: \$4,500

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Dario Robleto's work spans the fields of science, engineering, technology, music, and popular culture with an aim toward uncovering overlooked histories. Music has always played an essential role in the artist's creative and collaborative investigations, centered around its potential as a universal connective bridge between art and life. Most recently Robleto collaborated with sound historian Patrick Feaster to expand the next chapter of his ongoing project inspired by the Golden Record and subsequent love story between NASA's Ann Druyan and astronomer Carl Sagan. This collaboration resulted in *The Boundary of Life is Quietly Crossed*, 2019, an immersive sound and video work that premiered in The Contemporary Austin's exhibition *The Sorcerer's Burden: Contemporary Art and the Anthropological Turn* that same year. In another musical direction, *Untitled (Shadows Evade the Sun II)* features photographs of stage lights taken by fans at various concerts—including Whitney Houston, Nina Simone, Jimi Hendrix, and Frank Sinatra—manipulated by Robleto into an incandescent grid of abstract color-field images, transforming appropriated pop culture imagery into a luminous cosmological star field.





# Torbjørn Rødland

*Partner*, 2008–2013

Silver gelatin print

55 1/8 x 43 3/8 inches

Framed, 55 7/8 x 44 1/4 x 2 inches

Edition 1 of 3, 1 AP

Courtesy the artist and David Kordansky Gallery, Los Angeles

Estimated Value: \$28,000

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Torbjørn Rødland blends the aesthetics of commercial and fashion photography with a layered conceptual practice to create surreal, uncanny photographs. The artist operates within a lineage of photographers in recent decades who have sought to challenge notions of authorship and originality in representational imagery; concurrently, the arrival of digital photography has both expedited and removed uncertainty from the process, turning the analog technology Rødland uses into a specialization. Like a film director, Rødland frequently works on theatrical sets with models and actors who collaborate with the artist to shape the final images. Produced in Beijing, *Partner*, 2008–2013, features a black-and-white portrait of a young woman crouching while embracing an illuminated classical male bust: a subtle riff on mythmaking and art historical tropes, including depictions of youth versus age, Asia and Europa, and current versus traditional forms of portraiture. For the artist's upcoming 2021 exhibition *Bible Eye* at The Contemporary Austin—the artist's first solo exhibition in Texas and the museum's first solo photography exhibition—Rødland will display a selection of existing photographs alongside new photographs created in Austin.



# Julia Wachtel

*Tree*, 2016

Oil and acrylic on canvas

36 x 94 inches

Courtesy the artist

Estimated Value: \$30,000

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Julia Wachtel employs appropriation as a critical tactic, asking viewers to look more closely at their cultural environment. The artist's unique "mash-up" paintings—a selection of which featured in The Contemporary Austin's 2019 exhibition *The Sorcerer's Burden: Contemporary Art and the Anthropological Turn*—consist of single, double, or triptych canvases bearing unlikely combinations of photographic or cartoonish images from contemporary culture, which the artist borrows from greeting cards, magazines, television, and the Internet. The incongruous juxtaposition of imagery combined with the artist's use of formal tactics (including flipping pictures upside down, combining screen printing and hand painting, and the use of repetition and seriality) prompts the viewer to ask whether an image's reading, or meaning, can stand on its own. *Tree* features a playful purple diptych that presents a witty take on landscape: on the left, a magenta-filtered photograph of a tree trunk, and on the right, a fantastical purple-hued tree stump from stock cartoon imagery. Today, Wachtel's interrogations posit a fresh look at the overabundance and (mis)use of imagery and information in contemporary media and popular culture.



# An Evening at Laguna Gloria

Invite 10 guests to enjoy an intimate evening at Laguna Gloria complete with drinks and hors d'oeuvres on the Driscoll Villa terrace before a private tour of the sculpture park

*Blackout dates apply*

Estimated Value: \$500



# An Austin Getaway for Two

Enjoy a two night stay in an Inn Room for two  
adults on the enchanting Commodore Perry  
Estate in Austin, TX  
*Blackout dates apply*  
Estimated Value: \$1,000

