

BENEFIT ART AUCTION 2024

The Contempor**ary**Austin

ABOUT THE AUCTION

Explore The Contemporary Austin's **Benefit Art Auction 2024** featuring a curated group of outstanding works by world-renowned artists. All proceeds support the museum's groundbreaking exhibitions and award-winning arts education programs.

Artists participating in the auction can receive up to 50% of the proceeds from their artwork sale, demonstrating The Contemporary's ongoing commitment to supporting working artists.

*All works ship from The Contemporary Austin, in Austin, TX.
Shipping and handling costs are the responsibility of the buyer.*

For inquiries on the auction and how to bid, please contact Dina Pugh,
dpugh@thecontemporaryaustin.org.

FEATURING WORKS BY

VIVIAN CACCURI

MARTYN CROSS

FREYA DOUGLAS-MORRIS

SARA FLORES

HOLLY HENDRY

JENNY HOLZER

WYATT KAHN

CAROLINE KENT

EM KETTNER

ANDY MISTER

EAMON ORE-GIRON

CLARE ROJAS

LOLA MONTES SCHNABEL

SUKI SEOKYEONG KANG

ALEXANDRA VALENTI

DUSTIN YELLIN

LIVE AUCTION

VIVIAN CACCURI

A Woman's Work IV, 2023

Brass bar, maçaranduba wood, waxed wire, protective screen, cotton thread, acrylic paint, bitumen, and aluminum

89 3/8 x 63 3/4 x 1 inches

Retail value: \$28,000

LIVE AUCTION

For information on absentee bidding,
email Dina Pugh, dpugh@thecontemporaryaustin.org



Courtesy the artist and Millan

VIVIAN CACCURI

ARTWORK DESCRIPTION

Vivian Caccuri's *A Woman's Work IV*, part of the artist's *Pagodes* series, is inspired by the song "This Woman's Work" by British singer/songwriter Kate Bush. Woven in protective screen and cotton threads, the work shows a bleeding grand piano from which hang chimes that swing and play a sweet, metallic sound.

ARTIST BIO

Through multiple media, Vivian Caccuri (b. 1986, São Paulo, Brazil; lives and works in Rio de Janeiro, Brazil) investigates music and sound's ability to modulate behaviors, social relations, and the occupation of urban territory. She proposes sonic experiments that encompass the visual, the corporeal, and the technological. Her work disorients everyday experience and interrupts perceptions embedded in culture and ingrained in cognitive structures. Caccuri has had solo shows at the Museum Folkwang, Germany (2024); HUA International, China (2023); and New Museum, New York (2022). She was also in group shows at the Neuer Kunstverein Wien, Austria (2024); ASE Foundation, China (2023); and The Contemporary Austin (2023). She also joined the residency Creative Europe in 2023.



SARA FLORES

Untitled (Punte Kene), 2021

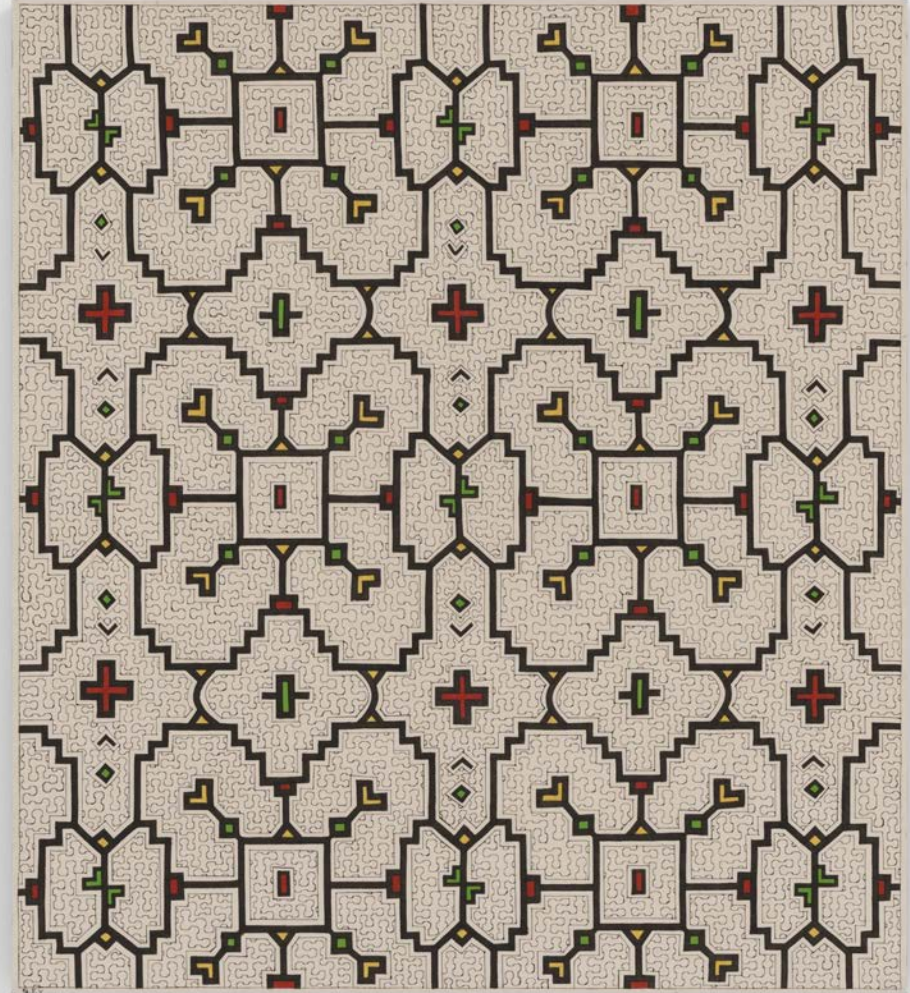
Vegetal dyes on wild-cotton canvas

54 x 50 inches

Retail value: \$55,000

LIVE AUCTION

For information on absentee bidding,
email Dina Pugh, dpugh@thecontemporaryaustin.org



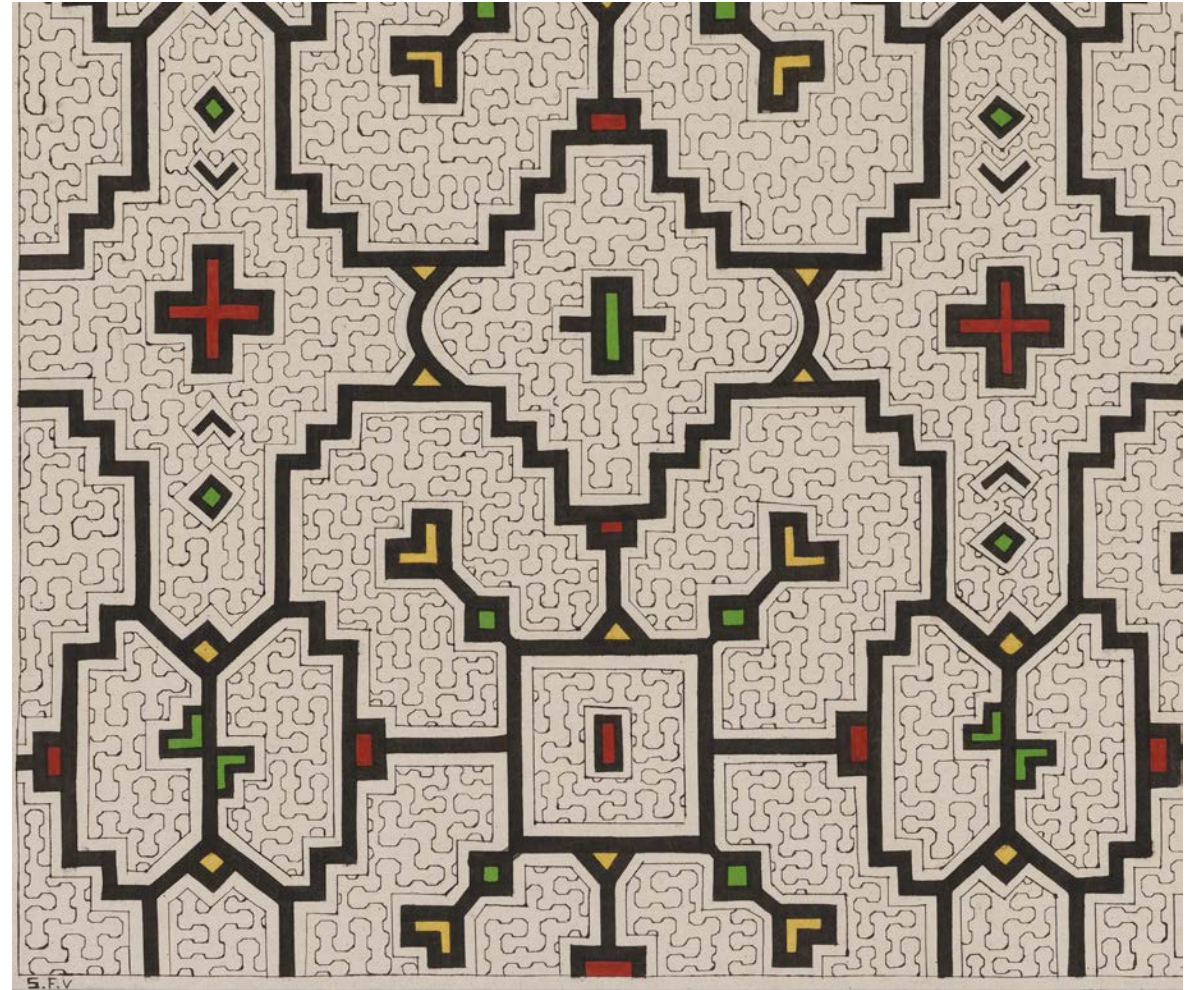
Courtesy of the artist and White Cube
© The Artist; Photo © White Cube (Frankie Tyska)

SARA FLORES

ARTWORK DESCRIPTION

The complex and intricately geometric works of Peruvian artist **Sara Flores** express the practice of *kené*—an ancient medium central to the artistic expression of the Shipibo-Conibo nation, an Indigenous people residing along the Ucayali River in Peru. Flores's artistic praxis is rooted in the traditions of her ancestral and cultural heritage and informed by the interconnectivity of the Amazonian ecosystem.

Through the matrilineal and intergenerational practice of *kené*, Flores inherits both the technical knowledge and philosophical principles affiliated with the medium. She applies prepared natural dyes sourced from her immediate environment to create labyrinthine configurations that map neural, psychological, elemental, and ecological networks.

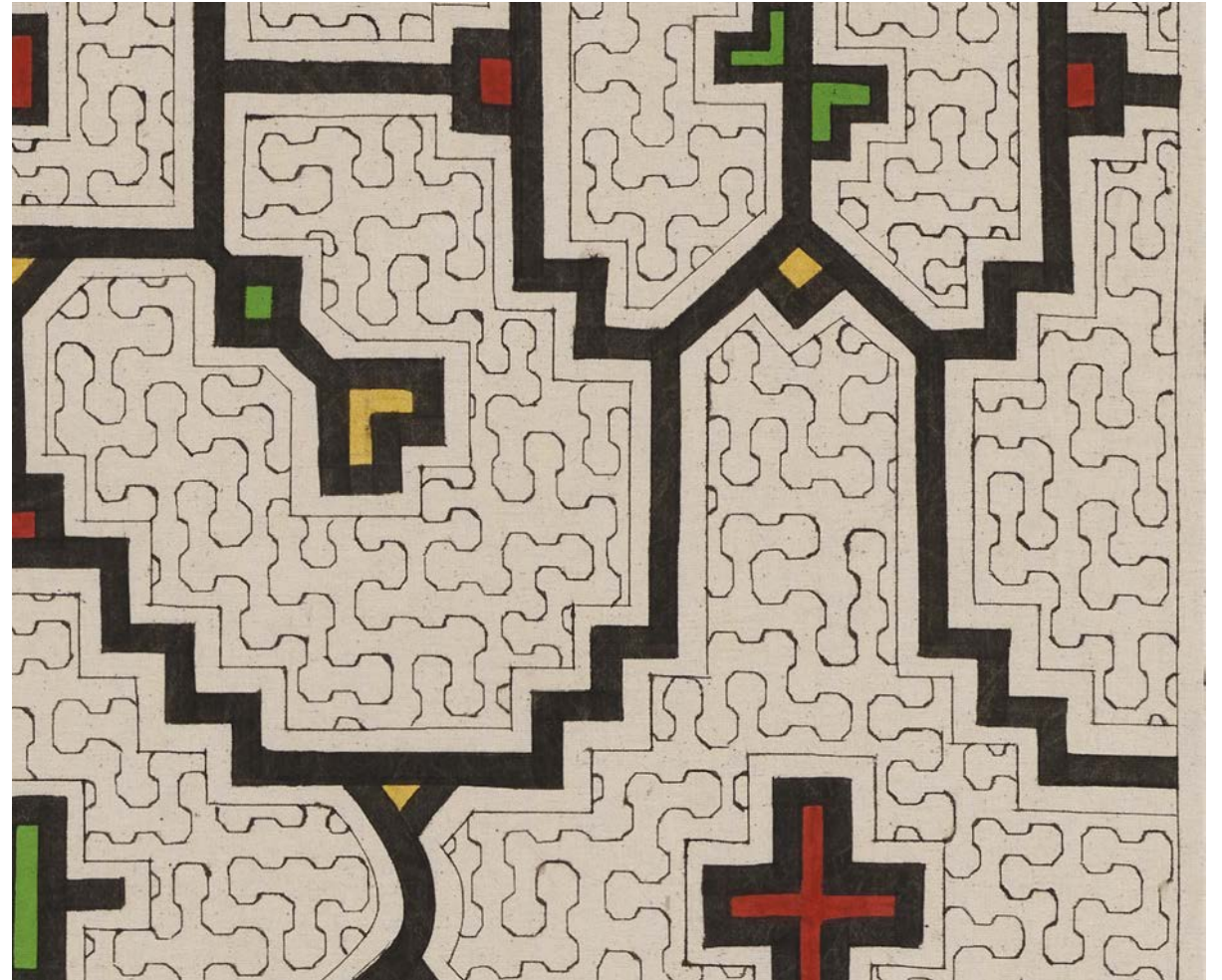


SARA FLORES

ARTIST BIO

Sara Flores (b. 1950, Tanbo Mayo, Peru; lives and works in Yarinacocha, Peru) is part of the Shipibo-Conibo, an Indigenous people spread out alongside the Ucayali River. Selected recent solo exhibitions include White Cube Paris (2023); CLEARING, New York (2023 and 2022); White Cube Online (2021); and Outsider Art Fair, New York (2020).

Selected group exhibitions include Musée du Quai Branly-Jacques Chirac, Paris (2023); Para Site, Hong Kong (2023); El Museo del Barrio, New York (2023); Museum Voorlinden, Wassenaar, Netherlands (2023); Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs of Peru and MAC Museum of Contemporary Art of Lima, Peru (2022); Sala Luis Miró Quesada Garland, Miraflores, Lima, Peru (2021); Drawing Lab, Centre d'art privé dédié au dessin contemporain, Paris (2020); and Austrian Cultural Forum, New York (2018).



WYATT KAHN

Untitled, 2021

Linen on linen on panel

44 1/2 x 52 x 6 1/2 inches

Retail value: \$50,000

LIVE AUCTION

For information on absentee bidding,
email Dina Pugh, dpugh@thecontemporaryaustin.org



Courtesy of the artist and McLennon Pen Co.

WYATT KAHN

ARTWORK DESCRIPTION

Wyatt Kahn is known for his large-scale abstract paintings, where the minimalistic canvases are cut up and reassembled, embracing the physicality of sculpture within the medium of painting. To create the works, he builds a puzzle-like assembly of hand-cut pieces of wood, wraps each piece with canvas or lead, then fits the pieces together by meticulously prioritizing form over precision of fit, producing a “look” unique to his work.

Although he calls them paintings, Kahn’s works are considered also to be highly sculptural. This painting belongs to a group known as *Pile-Up Paintings*. These are stacked piles of repeated forms, stretched in the same material as the object form, and piled up on top and beneath and adhered to the object.



WYATT KAHN

ARTIST BIO

Wyatt Kahn (b.1983, New York, NY; lives and works in New York, NY) is represented by Xavier Hufkens and Galerie Eva Presenhuber. He will have a show this spring with McLennon Pen Co. Gallery in Austin, alongside works by his hero, Ellsworth Kelly.

Recent solo exhibitions include Museo Anahuacalli in Mexico City and Public Art Fund in New York. Past institutional solo exhibitions include *Variations on an Object* at Museo di Arte Moderna e Contemporanea di Trento e Rovereto (Mart), Trento, Italy (2016); and *Object Paintings* at the Contemporary Art Museum, St. Louis, MO (2015). His work is included in the collections of the Metropolitan Museum of Art, New York; MoMA, New York; Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Dallas Museum of Art; and others.



CAROLINE KENT

Her words and her hands, like flint stones,
2023

Acrylic on paper

30 x 22 1/2 inches

Framed: 32 1/2 x 24 1/2 x 1 1/2 inches

Retail value: \$15,000

LIVE AUCTION

For information on absentee bidding,
email Dina Pugh, dpugh@thecontemporaryaustin.org



Courtesy of the artist and Casey Kaplan Gallery

CAROLINE KENT

ARTWORK DESCRIPTION

Caroline Kent's paintings on paper chronicle gestures and impressions. The overlapping arrangements of color and form that comprise her paintings on canvas are culled from an expansive archive of works on paper, which began in 2014. Diaristic in nature, the shapes (originally conceived as cut paper, since her process excludes sketching) bleed into one another the way words might in one's mind while formulating a sentence. These exploratory compositions become points of recollection that inform what is to come.

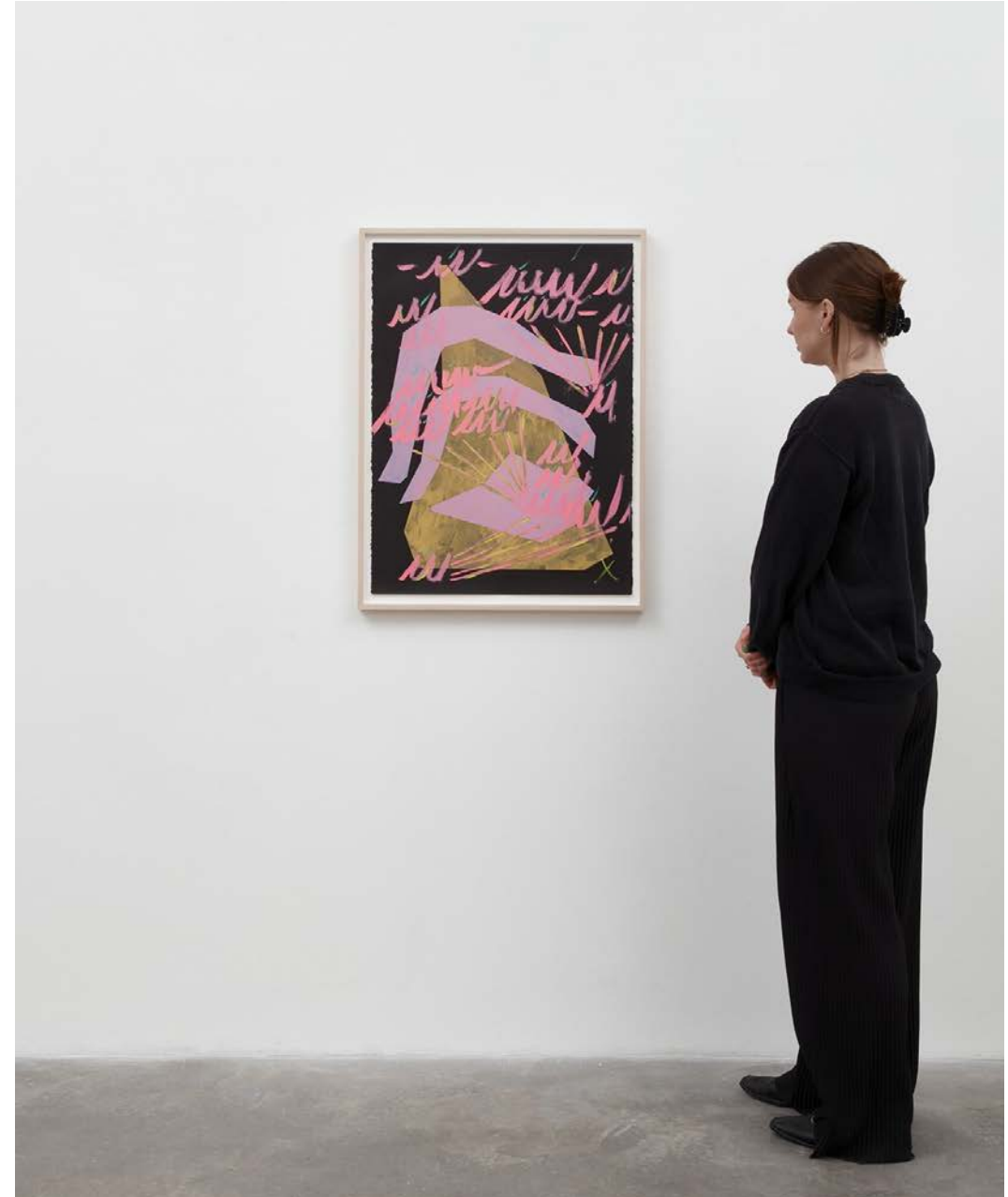


CAROLINE KENT

ARTIST BIO

Caroline Kent (b. 1975, Sterling, IL; lives and works in Chicago, IL) received a B.S. from Illinois State University (1998) and an M.F.A. from The University of Minnesota (2008). Kent's work has been exhibited at MoMA, New York; Guggenheim Museum, New York; Queens Museum, New York; Berkeley Art Museum and Pacific Film Archive; Museum of Contemporary Art Chicago; Walker Art Center; and the California African American Museum, LA, among others. Additionally, Kent has received the Studio Museum in Harlem's Joyce Alexander Wein Prize (2021), the Joan Mitchell Award for Painters and Sculptors (2020), and was selected as an Artadia Foundation Chicago awardee in 2020.

Kent's work is in public collections including the Guggenheim Museum, New York; Hammer Museum; MoMA, New York; ICA Miami; Berkeley Art Museum and Pacific Film Archive; Walker Art Center; Art Institute of Chicago; and the Dallas Museum of Art, among others.



EAMON ORE-GIRON

Infinite Regress CCV, 2024

Mineral paint and flashe on linen

48 x 35 inches

Retail value: \$50,000

LIVE AUCTION

For information on absentee bidding,
email Dina Pugh, dpugh@thecontemporaryaustin.org

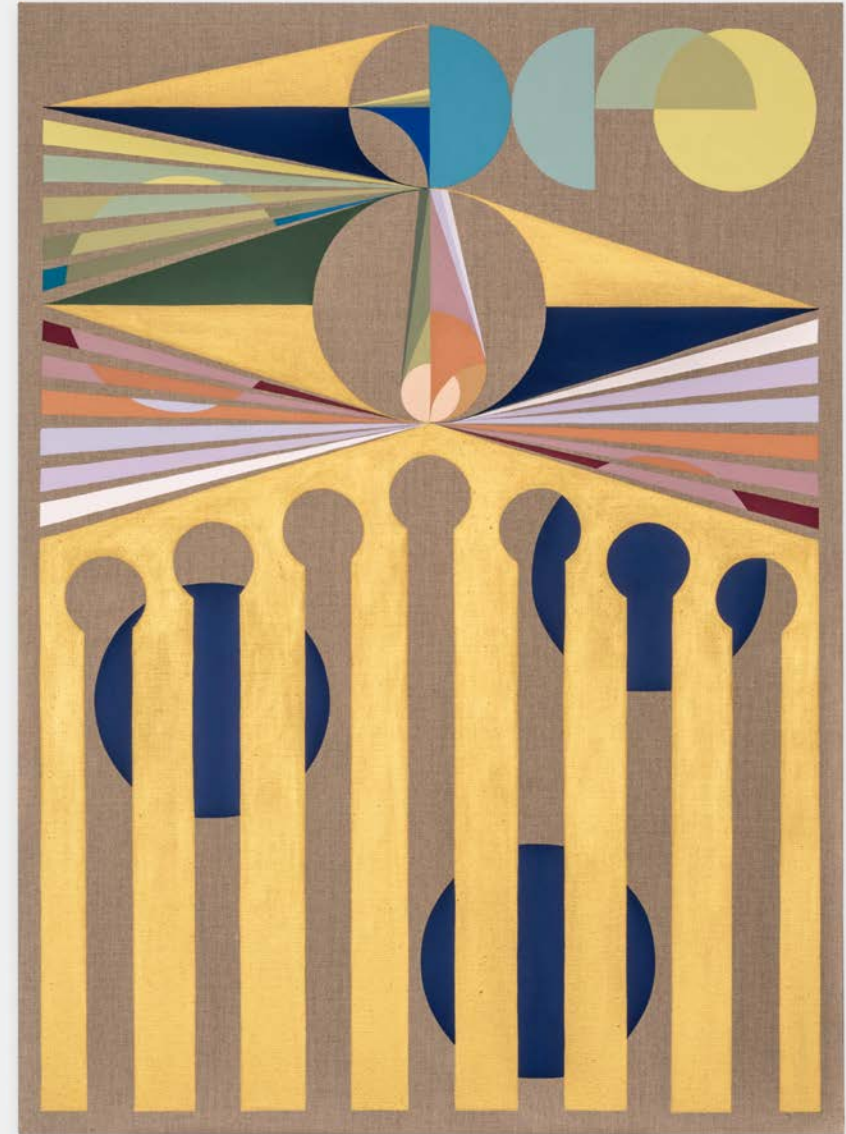


Image: Charles White / JWPictures.com. Courtesy of the artist and James Cohan, New York.

EAMON ORE-GIRON

ARTWORK DESCRIPTION

In his series *Infinite Regress* (2015–ongoing), Eamon Ore-Giron’s totemic visual language is subject to an unending process of reformulation. In philosophy, “infinite regress” is a sequence of reasoning which can never come to an end: a paradox of infinite regeneration that disproves the concept of fixed knowledge—in connecting one element to another, a third one is always interpolated and so on, endlessly .

Rejecting white canvas in favor of an earthen linen, Ore-Giron uses highly pigmented flashe paint to render triangular and circular geometric shapes whose palette and forms recall religious iconography, sacred landscapes, and celestial bodies in cyclical, non-linear passages of time. Consisting of simple forms shifting in and out of graphic fields of gold, the paintings in this series are each a variation on the one that came before, and a trajectory into future possible iterations. Ore-Giron’s chromatic planes are subject to plays on spatial recession and optical perception as they self-propagate infinitely forward.

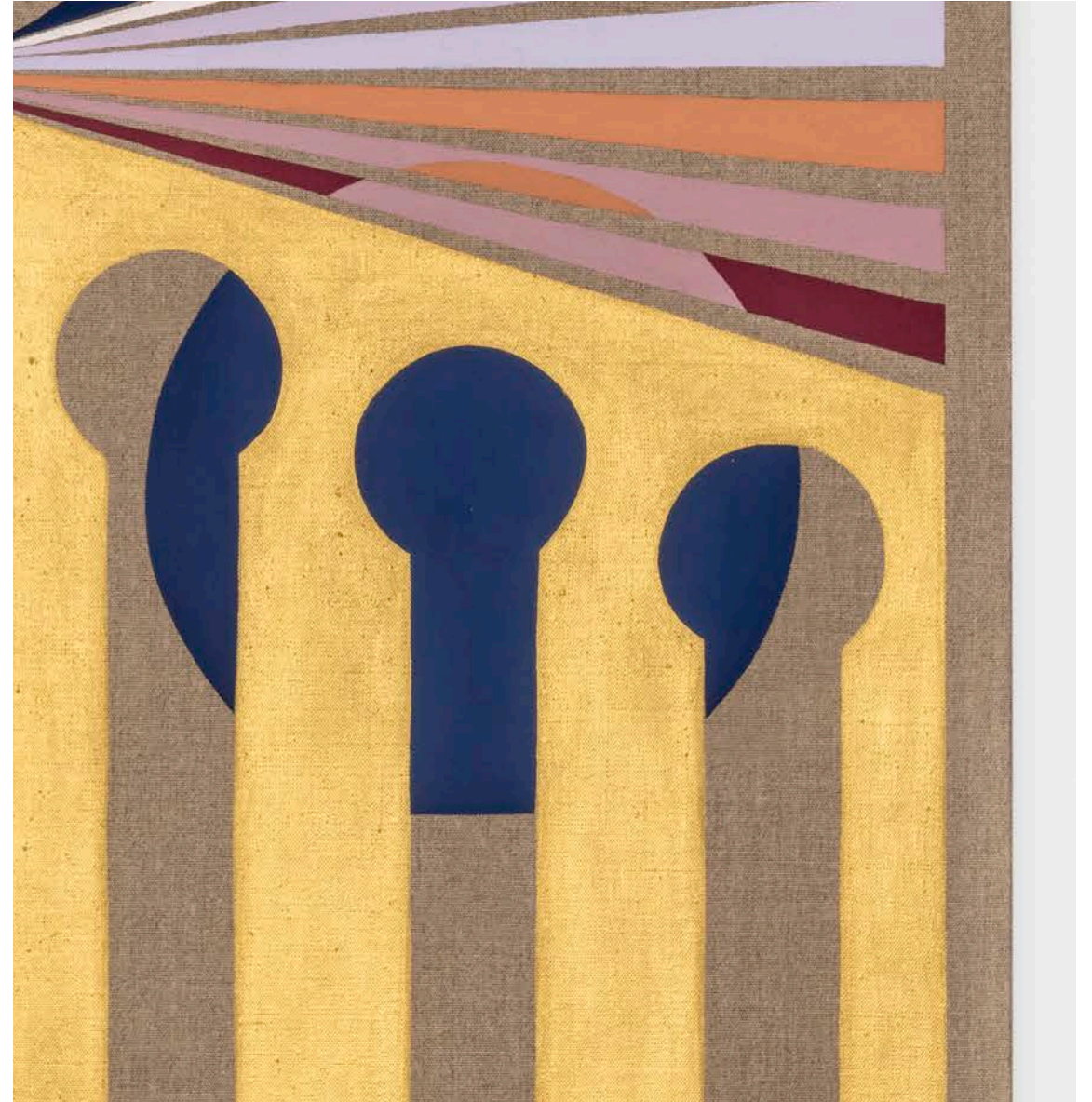


EAMON ORE-GIRON

ARTIST BIO

Eamon Ore-Giron (b. 1973, Tucson, Arizona; lives and works in Los Angeles) grew up in Tucson, where indigenous, Latino, Mexican, and white American cultures intersect. He later spent formative time in Mexico City as well as Huancayo and Lima, Peru, before relocating to Los Angeles. Ore-Giron holds a BFA from the San Francisco Art Institute (1996) and an MFA from the University of California, Los Angeles (2006).

Recent solo exhibitions include The Contemporary Austin (2023); Museum of Contemporary Art Denver (2022); The Anderson Collection at Stanford University (2022); LAXART, Los Angeles (2015), among others. His work is in the permanent collections of the Los Angeles County Museum of Art; Buffalo AKG Art Museum; Hammer Museum; Kadist, San Francisco; Minneapolis Institute of Art; Museum of Fine Arts, Boston; Pennsylvania Academy of the Fine Arts; Pérez Art Museum Miami; SFMOMA; and the Whitney Museum of American Art.



SUKI SEOKYEONG KANG

Heavy Round 400 — hole #21-02
and *Warm Round 610 #21-04, 2021*

Painted steel, thread

7 1/8 x 15 3/4 inches,
and 31 1/8 x 24 x 7 1/4 inches

Retail value: \$57,000



LIVE AUCTION

For information on absentee bidding,
email Dina Pugh, dpugh@thecontemporaryaustin.org

Photo: Sangtae Kim. Courtesy of Tina Kim Gallery and Studio Suki Seokyeong Kang

SUKI SEOKYEONG KANG

ARTWORK DESCRIPTION

Heavy Round 400 - hole #21-02 balances the weight of its material with its perforated form. In contrast with its cold metal surface, the sculpture is painted a vibrant purple, creating an unexpected sense of playfulness. Its round shape and portable size invite the viewer to engage with its form in space.

Warm Round 610 - hole #21-04 uses tightly woven thread over painted steel to play with the idea of the “bound grid,” something Suki Seokyeong Kang also explores in her hallmark *Mats* series. The fractured pieces of its egg-like form float as distinct, hollow bodies, independent but paradoxically still part of one round unit.



SUKI SEOKYEONG KANG

ARTIST BIO

Suki Seokyeong Kang's (b. 1977, Seoul, Korea; lives and works in Seoul, Korea) multimedia practice reinterprets historical forms and methodologies from Korean culture in a contemporary context, exploring the relationship between space and individual experience. Kang's work appropriates the grid used in traditional Korean musical notation, representing the collective tension and harmony of individuals within greater society.

Suki Seokyeong Kang has had solo exhibitions at the Leeum Museum of Art, Mudam Luxembourg, and ICA Philadelphia, and was featured in the 2019 Venice Biennale. Her works can be found in major collections in Korea, the United States, and Europe. In 2018, she won the Balaise Art Prize at Art Basel, with her works acquired by Mudam Luxembourg.



SILENT AUCTION

MARTYN CROSS

The Sun Did Not Sing, 2023

Oil on canvas

22 1/4 x 30 inches

Retail value: \$15,000

Starting bid: \$7,500

SILENT AUCTION



Courtesy the artist and Marianne Boesky Gallery, New York and Aspen

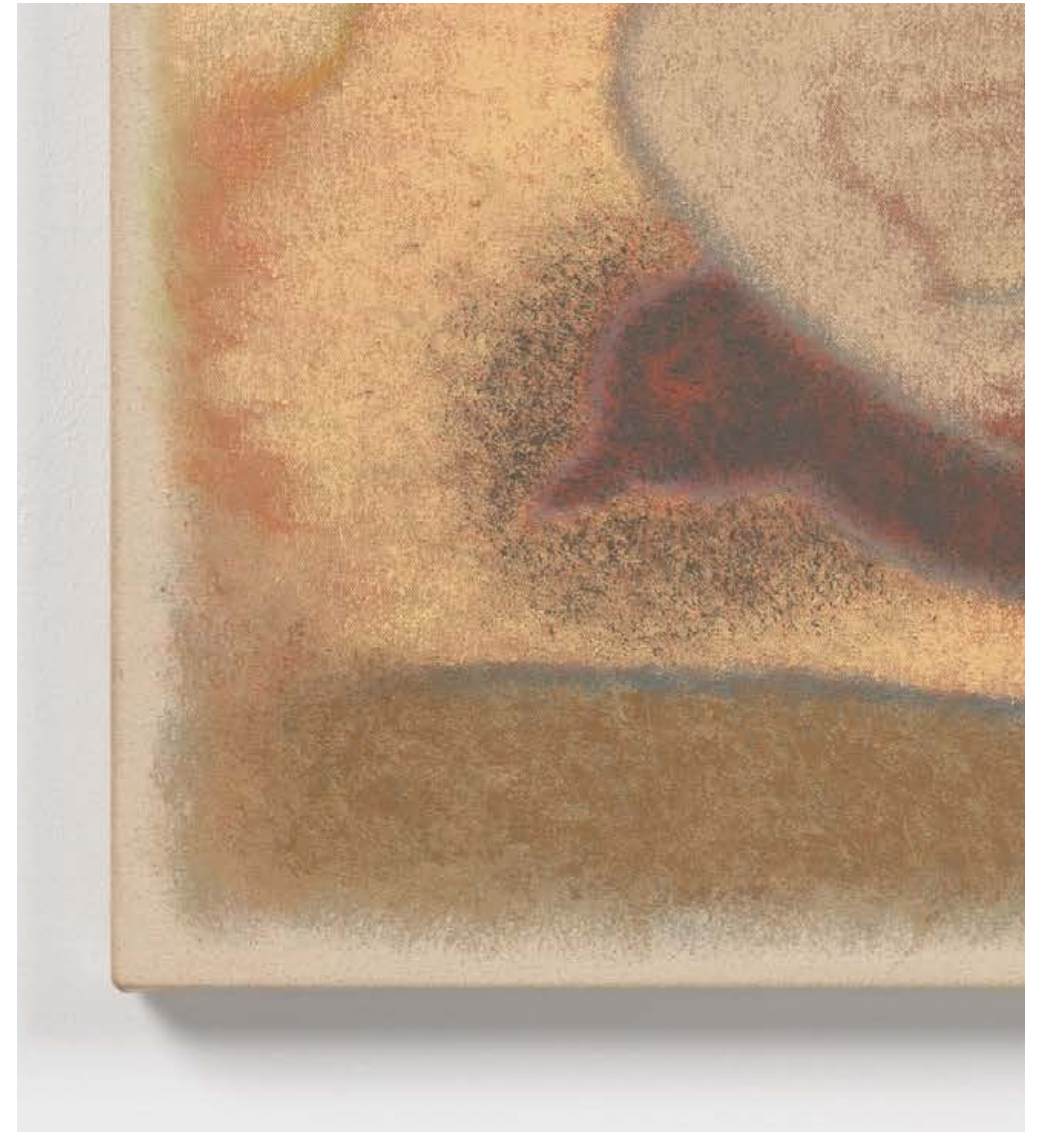
MARTYN CROSS

ARTWORK DESCRIPTION

In this small-scale painting, **Martyn Cross** delves into an uncanny, spiritual world that borrows equally from medieval religiosity and the early 20th-century speculative literary subgenre known as weird fiction. Working with a distinctive, muted color palette, Cross scratches and scrubs layers of dry-brushed pigment to yield a weathered, worn canvas that glows with the luminosity of a medieval manuscript.

ARTIST BIO

The paintings of **Martyn Cross** (b. 1975, Yate, UK; lives and works in Bristol, U.K.) are at once earthbound and celestial, reveling in the mystical power of vast, otherworldly landscapes. Cross has had solo exhibitions at Flatland Projects in Bexhill-on-Sea, U.K.; Hales London, U.K.; and Ratio 3, San Francisco, CA. His work has been included in group exhibitions at the Walker Art Gallery, Liverpool, U.K.; OSHSH Projects, London; Oceans Apart, Manchester; Bath Spa University; Spike Island, Bristol; LIMBO, Margate; Stroud Museum, U.K.; and Kettles Yard, Cambridge, among others. In 2023, Cross was longlisted for the John Moores Painting Prize. *A Thought Sublime*, a 2021 group exhibition at Marianne Boesky Gallery, was Cross's first exhibition in the United States. Cross holds a BA in Fine Art from Bath Spa University.



FREYA DOUGLAS-MORRIS

A Soft October Night, 2024

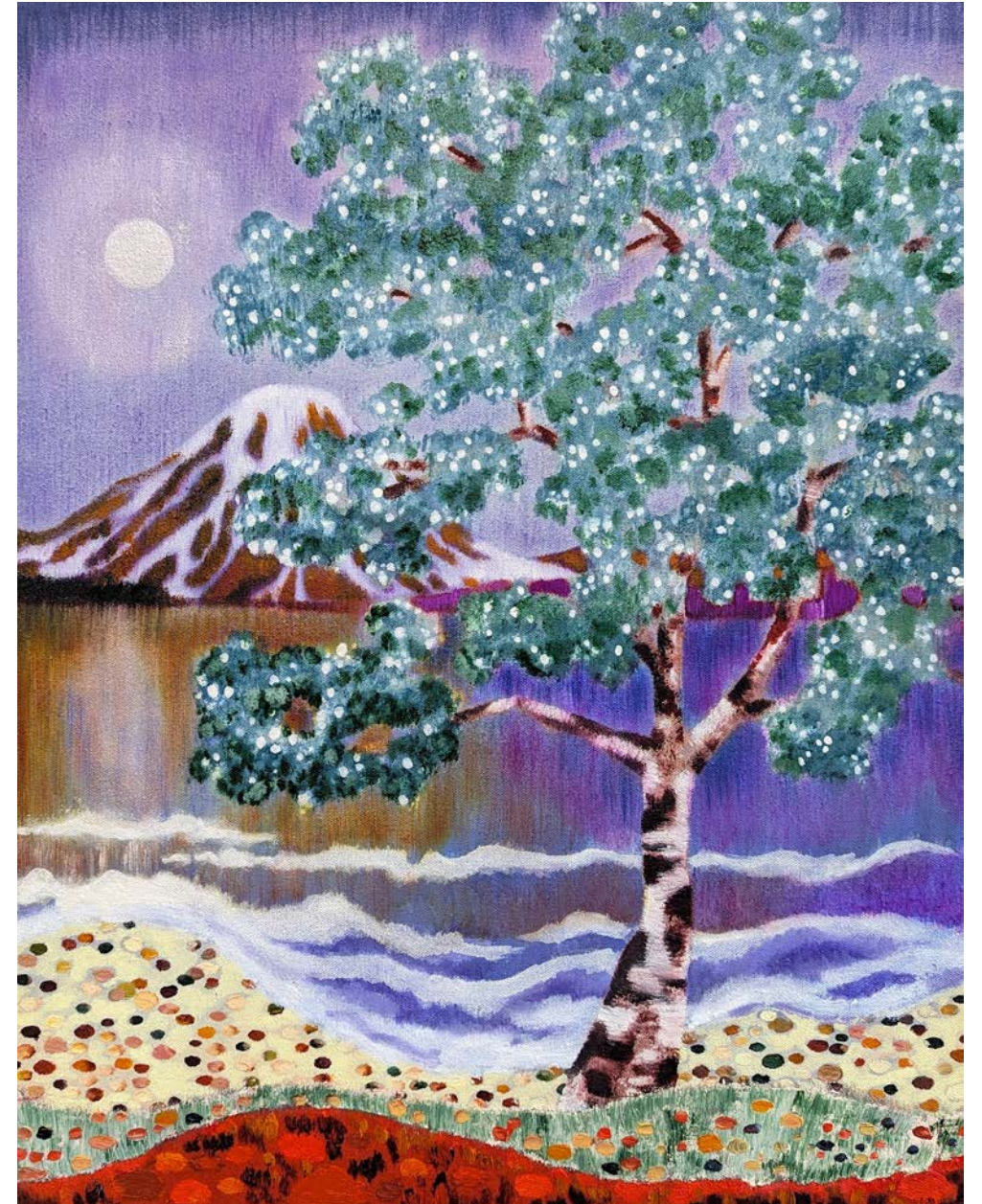
Oil on canvas

20 x 16 inches

Retail value: \$15,000

Starting bid: \$10,000

SILENT AUCTION

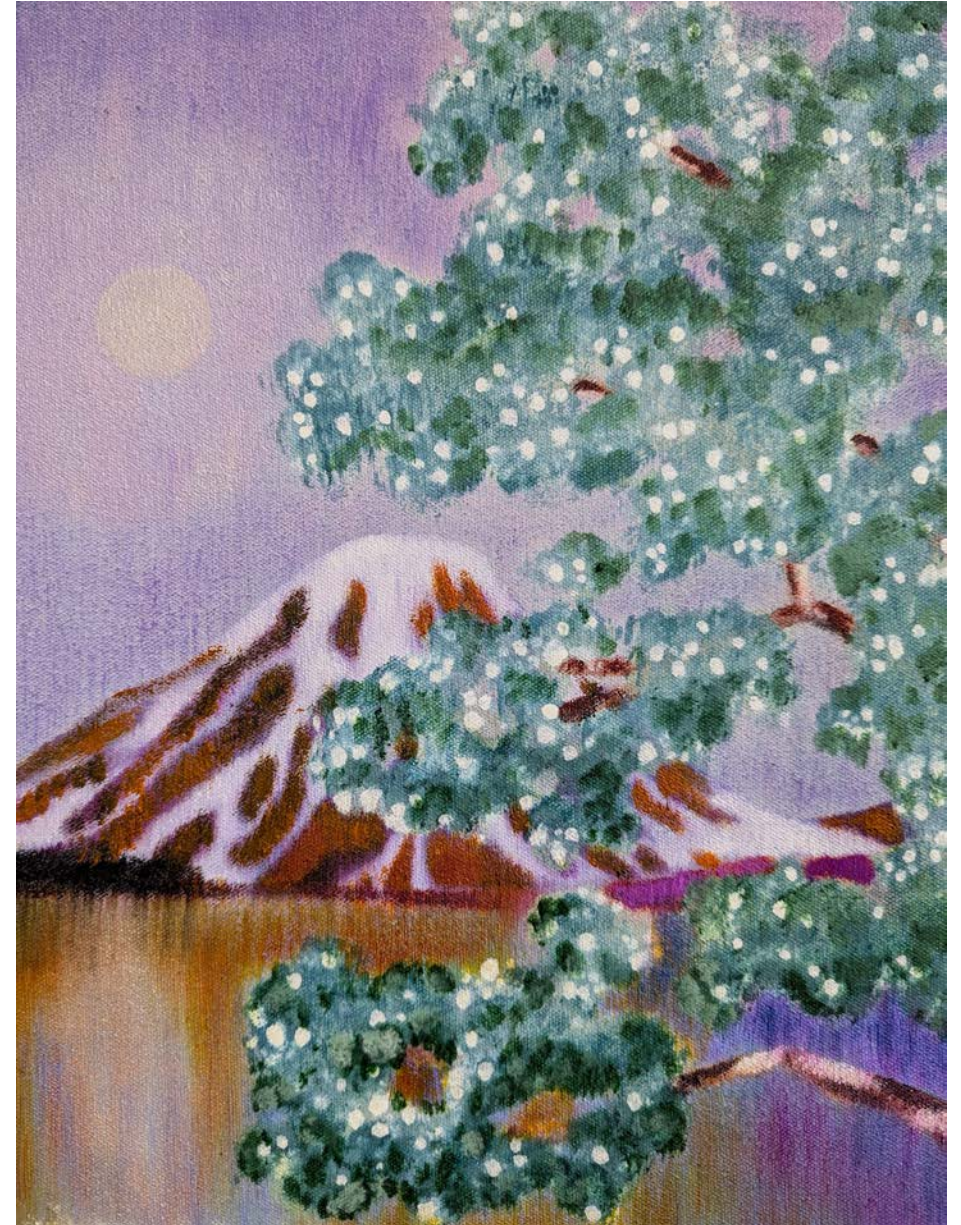


Courtesy of the artist

FREYA DOUGLAS-MORRIS

ARTWORK DESCRIPTION

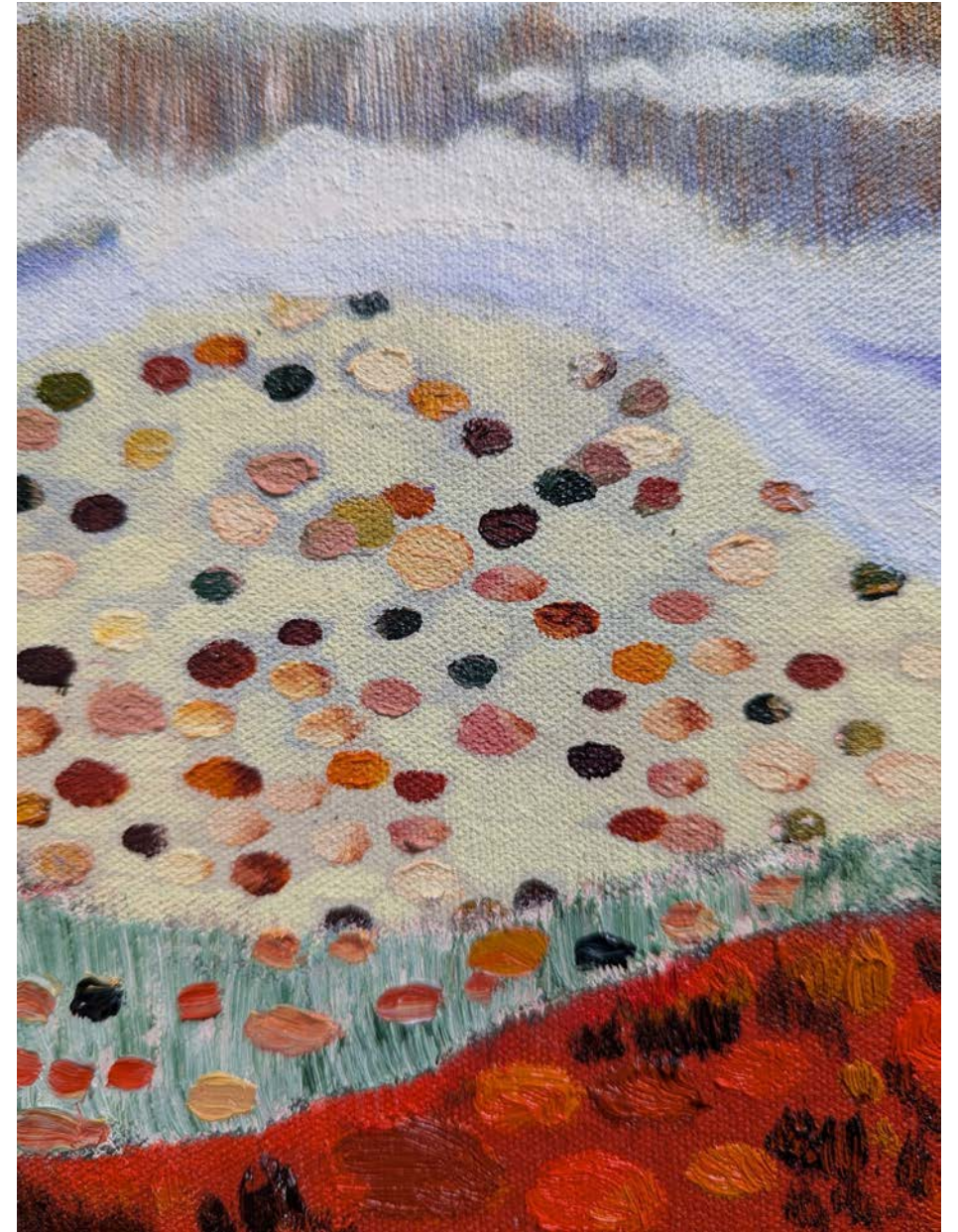
Painting primarily from memory and imagination, **Douglas-Morris** traverses a broad range of sometimes hallucinatory color palettes. The consequent shifting unreality recalls the slippery, transitory nature of memory. Her oil on canvas paintings are often based on recollections of places she has seen. They also derive from historical references, found imagery or conversations with previous paintings she has made, inspired by music or poetry. The title of this painting is a line from "The Love Song of J. Alfred Prufrock" by T.S.Eliot.



FREYA DOUGLAS-MORRIS

ARTIST BIO

Freya Douglas-Morris (b. 1980, London, United Kingdom) paints flourishing landscapes that transcend the parameters of reality and faithful reproductions. Douglas-Morris received a BA in Fine Arts from Brighton University, Brighton, UK and an MA in painting from the Royal College of Art, London, UK. Her work has been featured at galleries and museums including Alexander Berggruen, NY; Lehmann Maupin, London, UK; Larsen Warner, Stockholm, Sweden; Pilar Corrias, London, UK; Arusha Gallery, Edinburgh, UK; HDM Gallery, Shenzhen, CN; Lychee One Gallery, London, UK; Saatchi Gallery, London, UK; Newlyn Art Gallery, Cornwall, UK; Yellow Gallery & Transition Gallery, Varese, IT; Dallas Contemporary Museum, Dallas, TX; and Liverpool Biennial, UK. Douglas-Morris's work is included in the collection of the Dallas Museum of Art, TX. She was featured in *The Anomie Review of Contemporary British Painting 2* in 2021 and *100 Painters of Tomorrow* in 2014. The artist lives and works in London, UK.



HOLLY HENDRY

Metabolism I, 2024

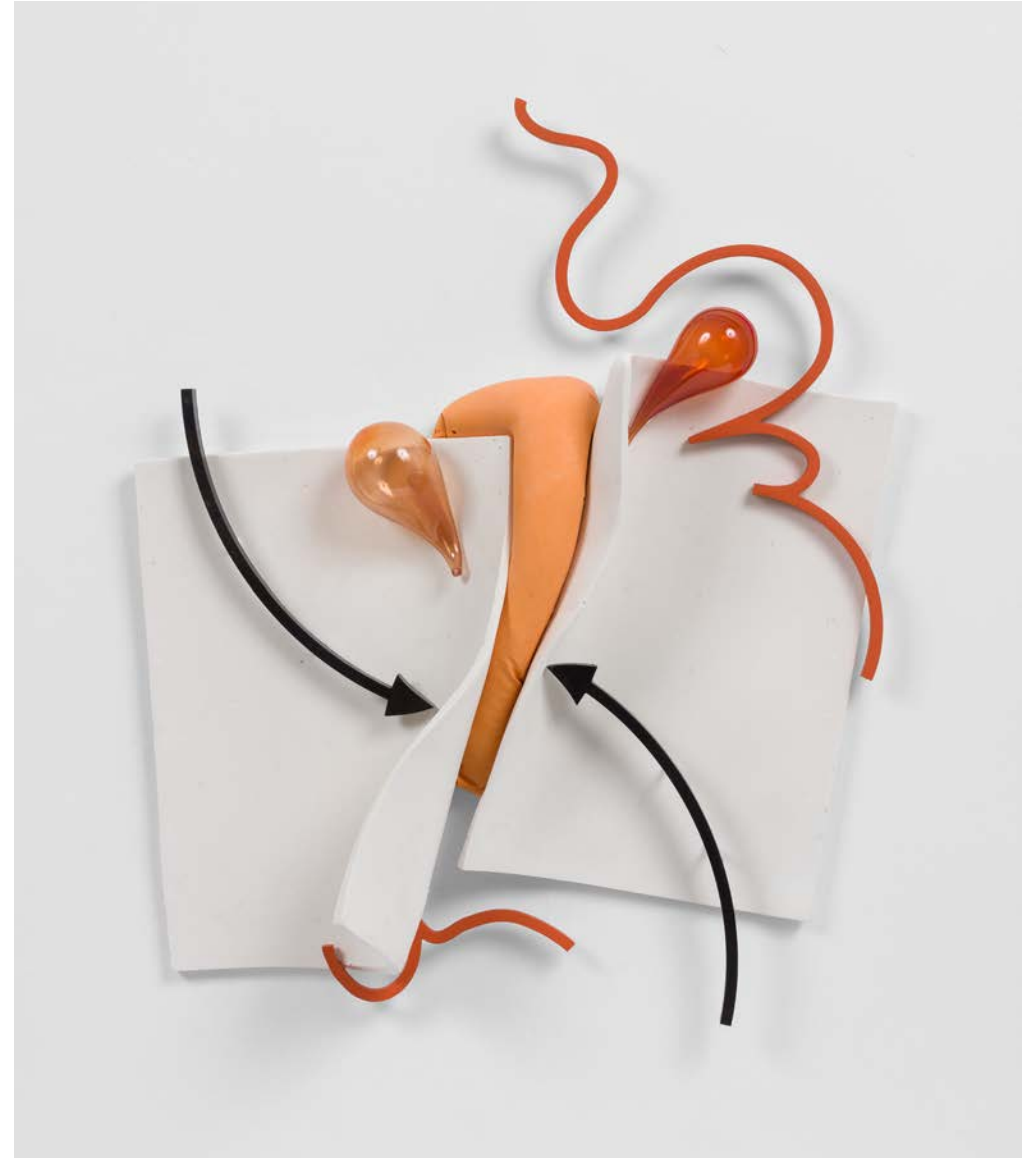
Steel, glass, Jesmonite, pigment, and paint

17 3/4 x 20 7/8 x 4 x 3/4 inches

Retail value: \$10,000

Starting bid: \$5,000

SILENT AUCTION

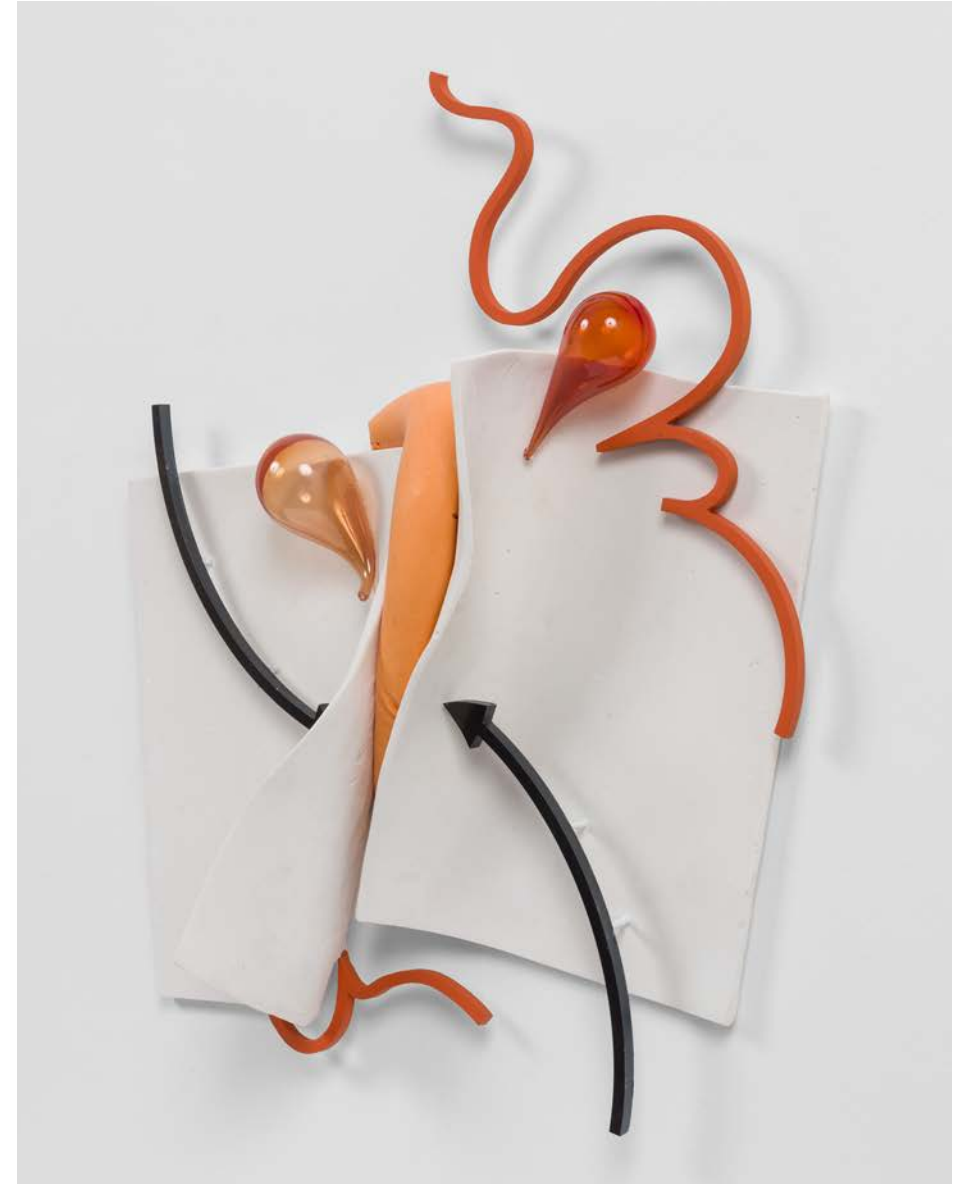


Copyright Holly Hendry. Courtesy of the artist and Stephen Friedman Gallery London and New York

HOLLY HENDRY

ARTWORK DESCRIPTION

Exploring the idiosyncrasies of the human body, **Holly Hendry**'s site-responsive sculptures and installations take formal inspiration from diverse sources such as food, machinery, and anatomical drawings. Saturated with bright colors, *Metabolism I* represents the complex chemical processes that take place within the body, converting food and drink into energy.



HOLLY HENDRY

ARTIST BIO

Holly Hendry (b. 1990, London; lives and works in London, U.K.) gained her BA in Fine Art at The Slade School of Fine Art (2013) and her MA in Sculpture at the Royal College of Art (2016) in London. The artist's first solo show in the US opened at SCAD Museum of Art, Savannah, GA in February 2024. Other recent commissions include the Hayward Gallery, Southbank Center, London (2024); The Artist's Garden, Temple, London (2023); and STEAMhouse, Belmont Works, Birmingham, UK (2023).



JENNY HOLZER

MY ALLY, 2021

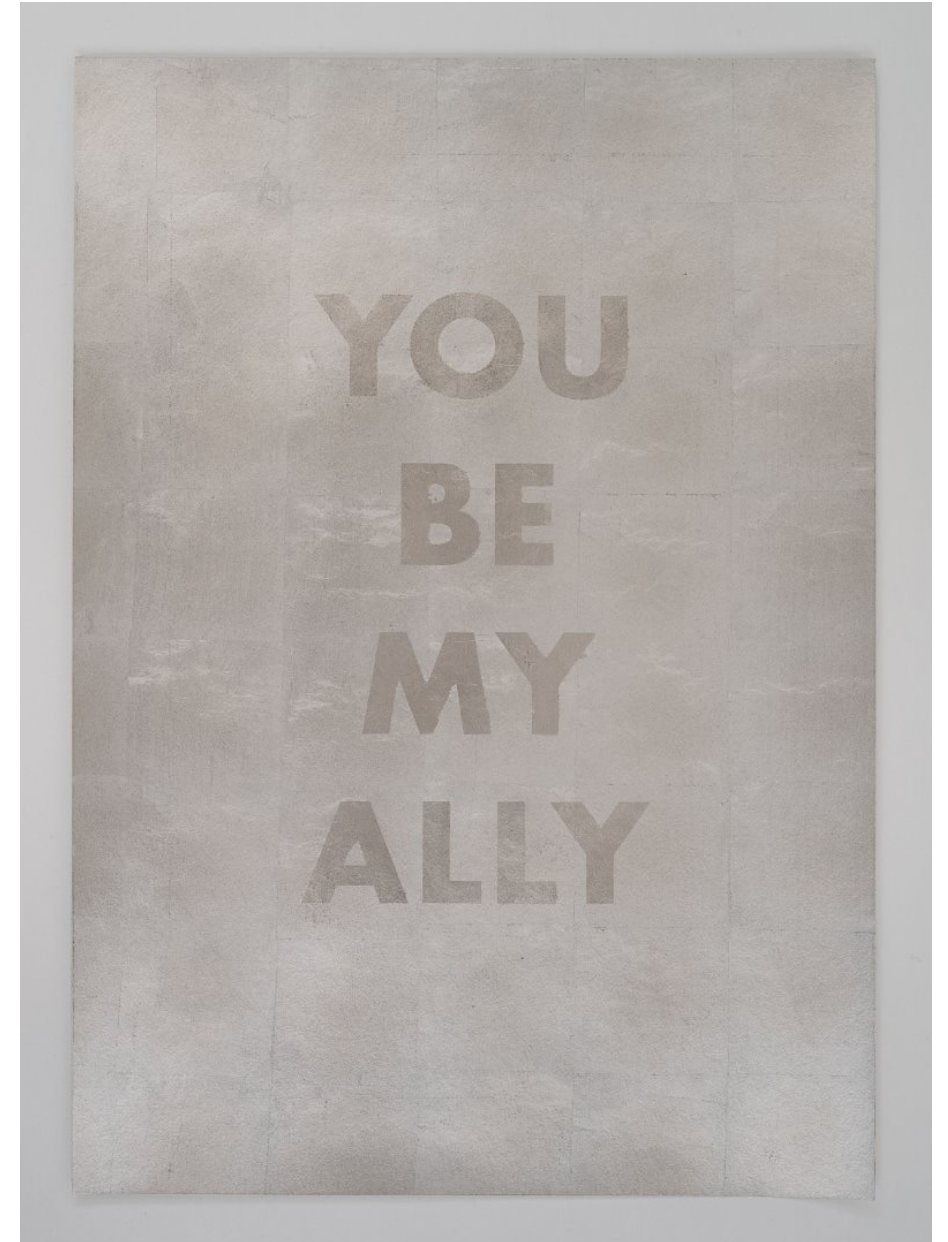
Screenprint with palladium ink, caplain leaf, and enamel ink

Edition 33 of 100, 10 AP

23 3/8 x 16 1/2 inches
Framed: 28 x 20 inches

Retail value: \$5,000
Starting bid: \$3,000

SILENT AUCTION



Courtesy of the artist and Hauser & Wirth

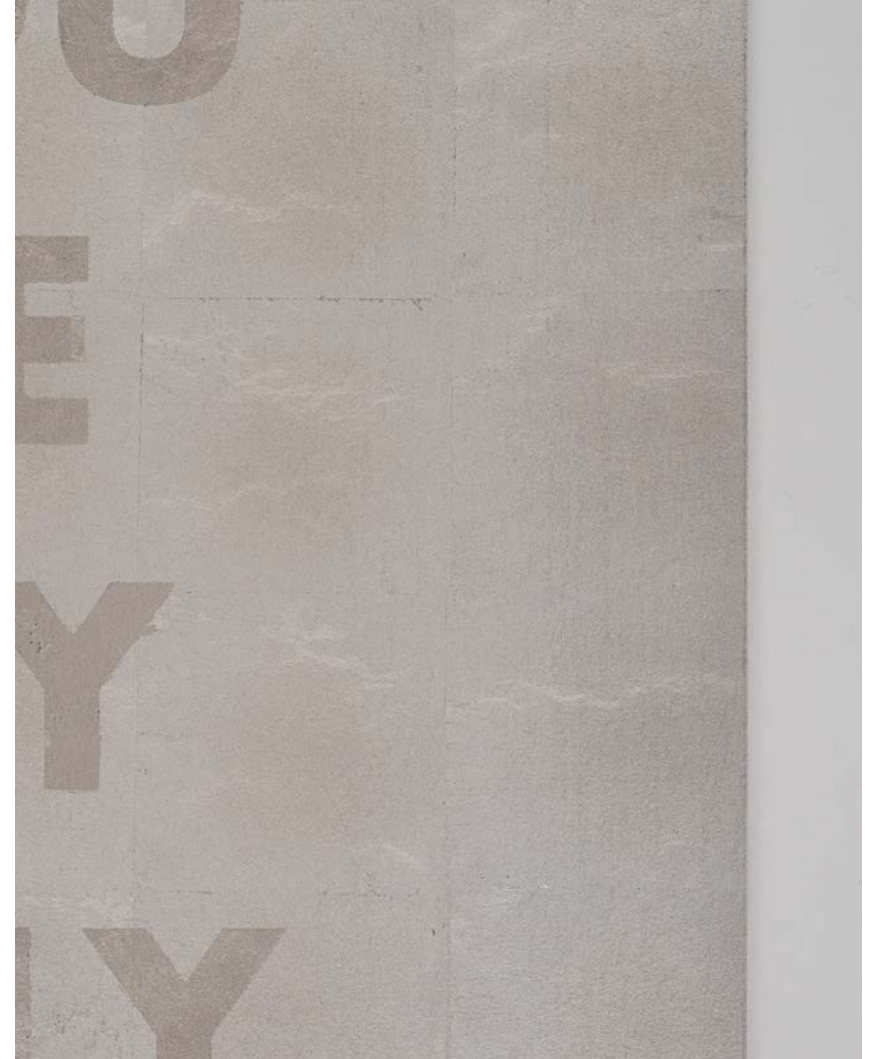
JENNY HOLZER

ARTWORK DESCRIPTION

Jenny Holzer's text "YOU BE MY ALLY," is an excerpt from *If Not, Winter: Fragments of Sappho*, by poet and classicist Anne Carson. The work is silkscreened with caplain leaf, giving it a sculptural and tactile effect, and rendering the text more or less visible depending on the angle of the light.

ARTIST BIO

Jenny Holzer (b. 1950, Gallipolis, Ohio; lives and works in New York, New York) is an American conceptual and installation artist whose work deploys text across media, provoking public debate and illuminating social and political justice. Celebrated for her inimitable use of language and projects in the public sphere, Holzer creates a powerful tension between the realms of feeling and knowledge, with a practice that encompasses both individual and collective experiences of power and violence, vulnerability and tenderness. Holzer was the first woman to represent the United States in the Venice Biennale (1990) and received Golden Lion (also 1990). Recent shows include a major solo exhibition at the Solomon R. Guggenheim Museum, New York (2024.)



EM KETTNER

Hi Neighbor, 2023

Handwoven cotton and silk in black walnut
artist's frame

10 x 4 1/4 x 1 inches

Retail value: \$5,000
Starting bid: \$2,500

SILENT AUCTION



Courtesy of the artist and Francois Ghebaly

EM KETTNER

ARTWORK DESCRIPTION

Em Kettner's *Hi Neighbor* is from a series of miniature tapestries that are handwoven into carved walnut. Each work provides a glimpse of an erotic or transgressive encounter. Here, a nude figure lingers by a patterned wall and meets the gaze of their curious neighbor. As viewers, we have to lean in close, as if spying this salacious scene through a keyhole in a door.

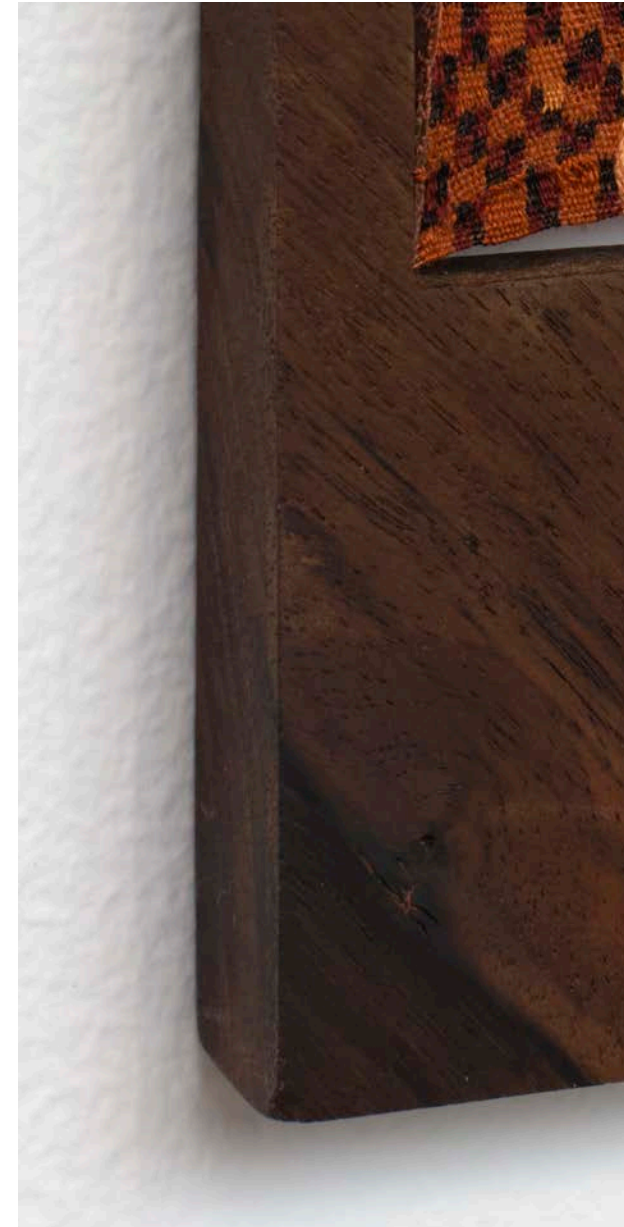


EM KETTNER

ARTIST BIO

Em Kettner (b. 1988, Philadelphia) is an artist and writer based in Richmond, CA. Her celebratory, figurative sculptures and drawings on tile subvert stereotypes by portraying disabled bodies in a range of humorous, erotic, and powerful postures. Centered around themes of intimacy and interdependence, Kettner's meticulously crafted works feature intricate cotton weavings, expertly sculpted porcelain bodies, and hand-carved wooden supports.

Kettner earned her BFA from the University of the Arts in Philadelphia and an MFA from the School of the Art Institute of Chicago. Recent solo exhibitions include François Ghebaly, New York and LA; Chapter, New York; Specialist, Seattle; and Goldfinch, Chicago. In 2023, Fulcrum Arts published her interactive storybook, *Doctor, Doctor*, an illustrated fever dream journey through history, myth, and patienthood. Her sculptures were recently on view in *Tender Loving Care: Contemporary Art from the Collection* at the Museum of Fine Arts, Boston.



ANDY MISTER

Roses and Mums, 2024

Pastel on linen mounted on panel

27 x 22 inches

Retail value: \$10,000

Starting bid: \$5,000

SILENT AUCTION



Courtesy of the artist and Rebecca Camacho Presents, San Francisco

ANDY MISTER

ARTWORK DESCRIPTION

A drawn pastel painting, Andy Mister's *Roses and Mums* merges the ephemerality of traditional drawing techniques with the physicality of painting

Documenting florals culled from his home and arranged by his family, Mister's image emerges softly from a monotone ground, creating an ethereal effect on a timeless plane. The work reflects the artist's ongoing interest in reproduction and art history in tandem with his anticipatory nostalgia of life's small, intimate moments.



ANDY MISTER

ARTIST BIO

Andy Mister's (b. 1979, New Orleans, LA; lives and works in Binghamton, NY) practice is rooted in drawing, and he primarily works with carbon pencil, charcoal, and pastels. Mister's exquisitely rendered works are often derived from photographic sources that he reinterprets as drawings. Mister received a BA in English Literature and Philosophy from Loyola University of New Orleans (2001) and an MFA in creative writing from the University of Montana (2003).

He has exhibited internationally at galleries and institutions including the Aldrich Museum; Rebecca Camacho Presents, San Francisco; Lowell Ryan Projects, LA; Commune Gallery, Tokyo; Hirschl & Adler Modern, New York; and Turn Gallery, New York. Mister has been awarded residencies from the Lower Manhattan Cultural Council and the Bemis Center for Contemporary Arts.



LOLA MONTES SCHNABEL

Lilac, 2022

Hand-painted terracotta tiles
mounted on aluminum backing

Three panels: 23 5/8 x 55 1/8 inches
x 2 inches overall

Left and right panels: 15 3/4 x 15 3/4
x 2 inches (each)

Middle panel: 23 5/8 x 23 5/8 x 2
inches

Retail value: \$50,000
Starting bid: \$25,000

Note: Artwork can be hung outdoors

SILENT AUCTION



Image: © Lola Montes; Photo by Dawn Blackman. Courtesy of the artist and Vito Schnabel Gallery.

LOLA MONTES SCHNABEL

ARTWORK DESCRIPTION

Lola Montes Schnabel's three-panel *Lilac* was made with Hieronymus Bosch in mind. In the triptych, each piece is split between the underworld and the world above; creatures appear to be coming out of a supernatural environment. Ethereal figures melt in fluorescent orange and vibrant green into the violet-hued base glaze, prophesying a tale in which humans and animals float in and out of the earthly realm.

The panels can be mounted together or shown separately, and they can be installed outside if preferred. The work has never been exhibited publicly before.

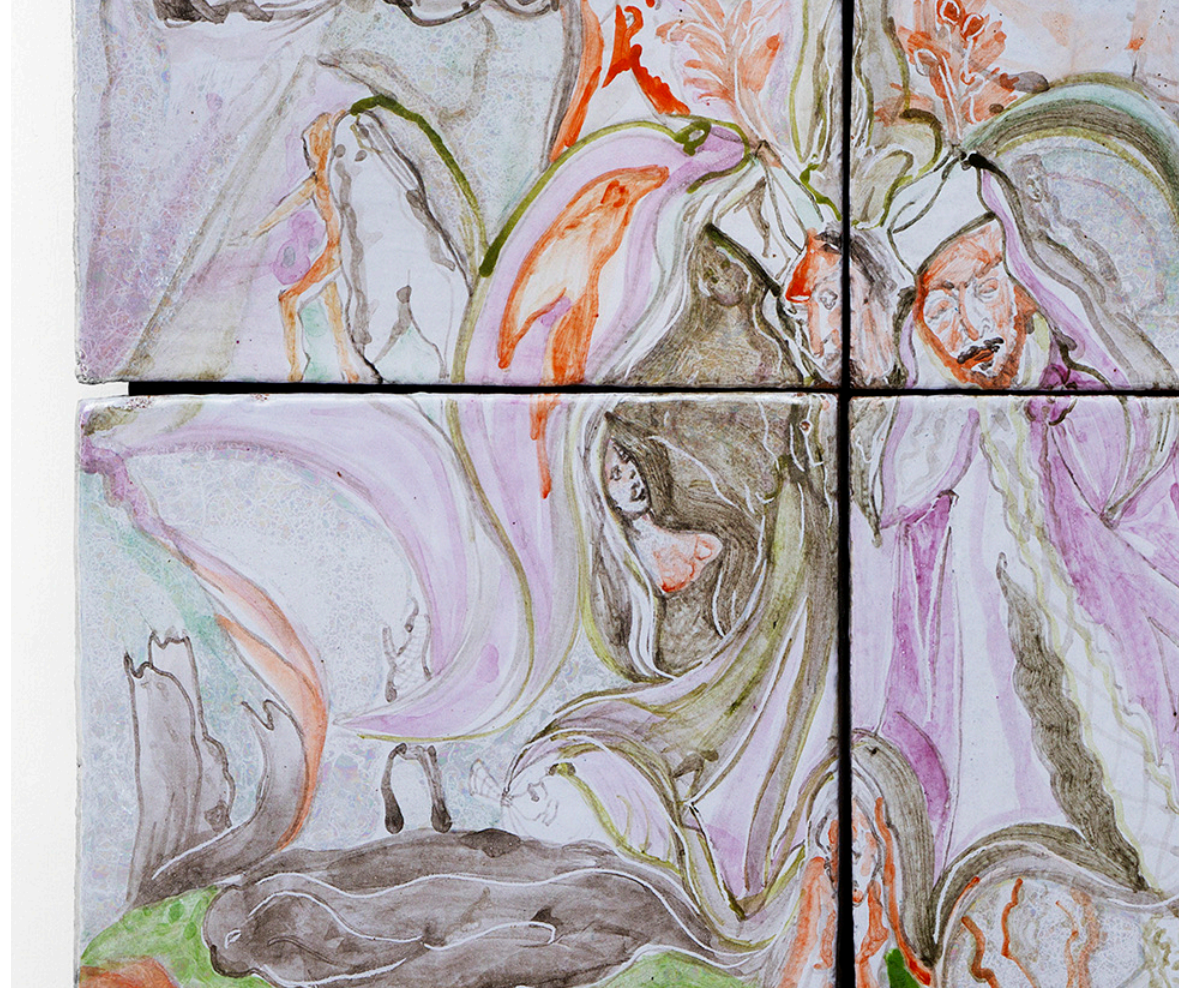


LOLA MONTES SCHNABEL

ARTIST BIO

Lola Montes Schnabel (b. 1981, New York, NY; lives and works in Sicily and Milan, Italy) practice draws on metaphors from her own mythology. She works with the unconscious to create psychic images that consist of timeless patterns, creating an exquisite order. By painting the subject's spirit, she translates a primitive timelessness into other realities.

She received her BFA from The Cooper Union for the Advancement of Science and Art in 2008. Her work has been exhibited at the Ludwig Museum, Koblenz, Germany; Tripoli Gallery, Wainscott, NY; Vito Schnabel Gallery, New York; Labor Gallery, Mexico City; Nilufar Gallery, Milan, Italy; Ileana Tounta Contemporary Art Center, Athens, Greece; and Zuecca Projects at the Venice Biennale, among others.



CLARE ROJAS

Looking for Vampires, 2023

Acrylic on panel

56 x 64 x 1 3/4 inches

Retail value: \$65,000

Starting bid: \$35,000

SILENT AUCTION



Courtesy of the artist and Jessica Silverman, San Francisco

CLARE ROJAS

ARTWORK DESCRIPTION

In her work, **Clare Rojas** employs a deeply personal visual language as she moves between dense figurative scenes and minimal, abstract compositions. With lyrical sensitivity, she interjects totemic references to her own life and the landscape that surrounds her studio, distilling fleeting memories and experiences into concrete shapes. *Looking for Vampires* is inspired by walks in her home of Bolinas, California. The figure is her daughter, out on a night walk with their dog under a subtle glow-in-the-dark moon.

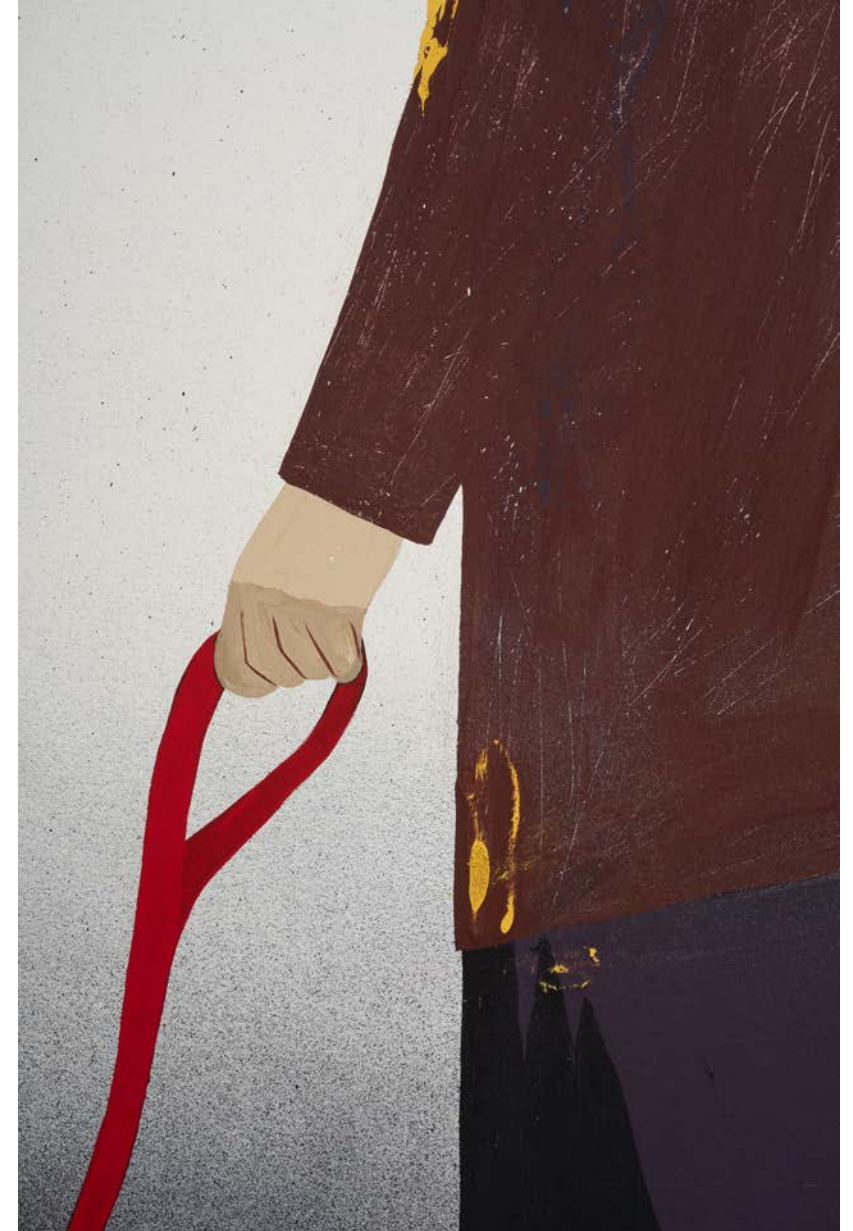


CLARE ROJAS

ARTIST BIO

Clare Rojas (b. 1976, Columbus, OH; lives and works in Northern California) has work in the permanent collections of MoMA, New York; SFMOMA; Hammer Museum, LA; Fine Arts Museum of San Francisco; Orange County Museum of Art; San Jose Museum of Art; Berkeley Art Museum and Pacific Film Archive; Smart Museum, University of Chicago; Columbus Museum of Art; among others.

She has been awarded grants and residencies from Artadia, Eureka Fellowship, Louis Comfort Tiffany Foundation, Joan Mitchell Foundation, and the Headlands Center for the Arts. In 2024, Rojas will be the subject of a solo exhibition at the Bechtler Museum of Modern Art, Charlotte, North Carolina. Rojas has a BFA in printmaking from Rhode Island School of Design and an MFA in painting from School of the Art Institute of Chicago.



ALEXANDRA VALENTI

Portrait at San Raphael, 2024

Oil on canvas

48 x 60 inches

Retail value: \$12,000

Starting bid: \$10,000

SILENT AUCTION



ALEXANDRA VALENTI

ARTWORK DESCRIPTION

Heavily influenced by the Fauvists and the Surrealists, **Alexandra Valenti**'s portraits fuse her personal narrative with the creation of fictional women who live in idealized and often absurd landscapes. They are committed to their inner world, the scaffolding upon which is their creativity and freedom and metaphysical exploration.

Valenti's work reflects a longing to connect, a way to metabolize grief, and a nostalgia for the lives of her artist predecessors and historical mentors. This piece in particular references architect Eileen Grey and her E-1027 masterpiece, a modernist villa in Roquebrune-Cap-Martin, France, and the lore of Le Corbusier dying in the sea in front of the house.



ALEXANDRA VALENTI

ARTIST BIO

Alexandra Valenti (b. 1968, Washington, D.C.; lives and works in Austin, Texas) is a self-taught artist who worked as a professional photographer for 15 years. She mines her own photography archive as starting points for each piece. Her sources of inspiration are absurdist landscapes, imperfect symmetry, disproportionate bodies, surrealist reality, and thick impasto marks alongside detailed lines. She often paints women in varying poses: in power positions, iconic grandeur, or quiet repose.

Valenti has had solo shows with McLennon Pen Co. Gallery in Austin (2024) and Preacher Gallery in Austin (2022 and 2018). She has work in private collections in Austin, Los Angeles, and New York. She holds a BA in Art History from UC Berkeley.



DUSTIN YELLIN

Seed States (Study for Psychogeography),
2024

Glass, epoxy, and acrylic paint

19 1/8 x 8 x 6 3/8 inches

Retail value: \$60,000

Starting bid: \$20,000

SILENT AUCTION



DUSTIN YELLIN

ARTWORK DESCRIPTION

Dustin Yellin's *Psychogeographies* series both borrows and breaks from the Situationist International, an avant-garde artist and activist collaborative prominent in Europe between 1957–72 who coined the term “psychogeographies” to map how desire affects the urban experience. Yellin’s eponymous series also collapses mental projection through human cartography. Each work depicts a network of picture puzzle allegories that metonymically link the mind and body to the world.

In *Seed States*, paint is embedded within laminated glass sheets to form a pictographic allegory of the human species, inviting viewers to engage with the legions of their own consciousness and its embodied emotions, as well as that of our collective society and its infrastructures.



DUSTIN YELLIN

ARTIST BIO

Dustin Yellin (b. 1975, California; lives in Brooklyn, New York) tells stories that weave together the diverse forces of nature and technology. Through his multidisciplinary body of work, which includes object making, painting, and animation, Yellin draws attention to the interconnectivity of all beings and things. Yellin is also the founder of Pioneer Works, a multidisciplinary cultural center in Brooklyn that builds community through the arts and sciences.

His artwork has been exhibited at Brooklyn Museum, New York; Amorepacific Museum, Seoul, South Korea; Museo Del Palacio de Bellas Artes, Mexico City; SCAD Museum of Art, Savannah, GA; The Kennedy Center, D.C.; Lincoln Center for the Performing Arts, New York; City Museum, St. Louis, MO; Colección Solo, Madrid, Spain; Corning Museum of Glass, Corning, NY; and Creative Time, New York; amongst many others.



CASA ALMAVIVA IN TULUM, MEXICO

ONE-WEEK STAY FOR 8 WITH CHEF-PREPARED MEALS

Casa Almaviva is a beautiful, fully-staffed, private beachfront villa located just 13 miles south of Tulum beach. This peaceful jungle home is situated in the Sian Ka'an Biosphere, a UNESCO world heritage site. Just steps from the turquoise waters of the Caribbean sea, Casa Almaviva is the perfect setting for an unforgettable experience!

Savor the breathtaking sunrises over the Caribbean, and enjoy gourmet meals prepared a personal chef—underneath the palapa in the open-air great room. The package includes three meals a day plus unlimited beverages. Daily housekeeping included.

This eco-friendly jungle retreat features a salt-water pool, as well as kayaks, paddle boards, and snorkeling gear. A beautiful reef lies just 400 yards away. Nature tours and fishing trips are available nearby. While the palapa keeps the house shaded and comfortable all day, A/C is available in the bedrooms. The house is powered by 50 solar panels. Starlink internet and Sky satellite television is also included.

The property has 4 bedrooms, 3 bathrooms, 8 square miles of construction, 6 acres of land, and over 300 feet of beachfront.

Retail value: \$14,345
Starting bid: \$3,500

SILENT AUCTION



HOW TO BID

Silent auction will be open for bidding from October 19–25.

Live auction bidding will take place during The Contemporary Austin's Art Dinner on October 25.

Not attending? Absentee bids will be accepted until October 25, 10A (CT).

To place an absentee bid please email Dina Pugh, dpugh@thecontemporaryaustin.org with desired artwork and maximum bid, then head to ibidmobile.net/tca/auction/ to register.

BID NOW

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