

ART DINNER NER

THE
CONTEMPORARY
AUSTIN

Benefit Art Auction

11.07.26



THE CONTEMPORARY AUSTIN

2026 BENEFIT ART AUCTION

This year's Benefit Art Auction brings together an exceptional group of works by internationally recognized artists, many created specifically for this auction or offered publicly for the first time. *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.

EXPLORE THE AUCTION

View the silent and live auction items online or experience them in person during the Art Auction Preview events.

SILENT AUCTION: October 29 – November 8 at www.artdinnerauction2026.com

LIVE AUCTION: November 7, 6:30–10PM CST, during Art Dinner

Auction Preview RSVP and absentee bids:

Dina Pugh, dpugh@thecontemporaryaustin.org

Full bidding instructions, including the absentee bid deadline and pickup/shipping details, are on the How to Bid page at the end of this document.

ART AUCTION PREVIEWS

The Contemporary Austin – Laguna Gloria, Driscoll Villa

- Nov 5 (Thurs), 6:30–8PM
- Nov 6 (Fri), 12–4PM, by appointment

BENEFIT ART AUCTION

AUCTION ARTWORK

LIVE

Nathan Carter
Karl Haendel
Ruby Neri
Claire Oswalt
Jiab Prachakul
Taryn Simon
Sable Elyse Smith

SILENT

Stella Alesi
Rosie Clements
Teresa Hubbard /
Alexander Birchler
Patrick Dean Hubbell
Julia Jo
Raul De Lara
Maysha Mohamedi
Alex Olson
Erin M. Riley
David Benjamin Sherry
Hayun Surl
Rinus Van de Velde

LIVE AUCTION

THE
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NATHAN CARTER

(b. 1970, Fort Worth, TX; lives
and works in Brooklyn, NY)

*Burning for the moon after dark
the world can't see my colors
burning brightly nightly, 2026*

Steel, brass, acrylic, and enamel paint

71 x 54 x 1 inches

Fair Market Value: \$35,000

Courtesy the artist and
Casey Kaplan Gallery



NATHAN CARTER

ARTIST BIO

Nathan Carter's practice across mobiles, sculptures, drawings, collages, film, photography, music, and performance takes inspiration from the visual language of modernism, the sensuality of botanical forms, the diagrammatic worlds of Richard Scarry, pre-Internet communication systems, and queer punk histories.

Carter studied at the School of the Museum of Fine Art, Boston and received his MFA from the Yale University School of Art. His work has been exhibited internationally with solo presentations at Esther Schipper, Paris (2023); Esther Schipper, Berlin (2022); Baldwin Gallery, Aspen, CO (2020); Nasher Sculpture Center, Dallas (2017); Museum of Contemporary Art Denver (2016); Blaffer Art Museum, Houston (2012); Onestar Press, Paris (2010); and Museo de Arte Raul Anguiano, Guadalajara (2009). His work is represented in the collections of the Museum of Contemporary Art, Chicago; The Art Gallery of Ontario; The Solomon R. Guggenheim Museum, New York; Miami Art Museum; Tate Modern, London; DA2 Centre of Contemporary Art, Salamanca, Spain; Museo Nacional Centro de Arte Reina Sofía, Madrid; and CU Art Museum, Boulder, CO.

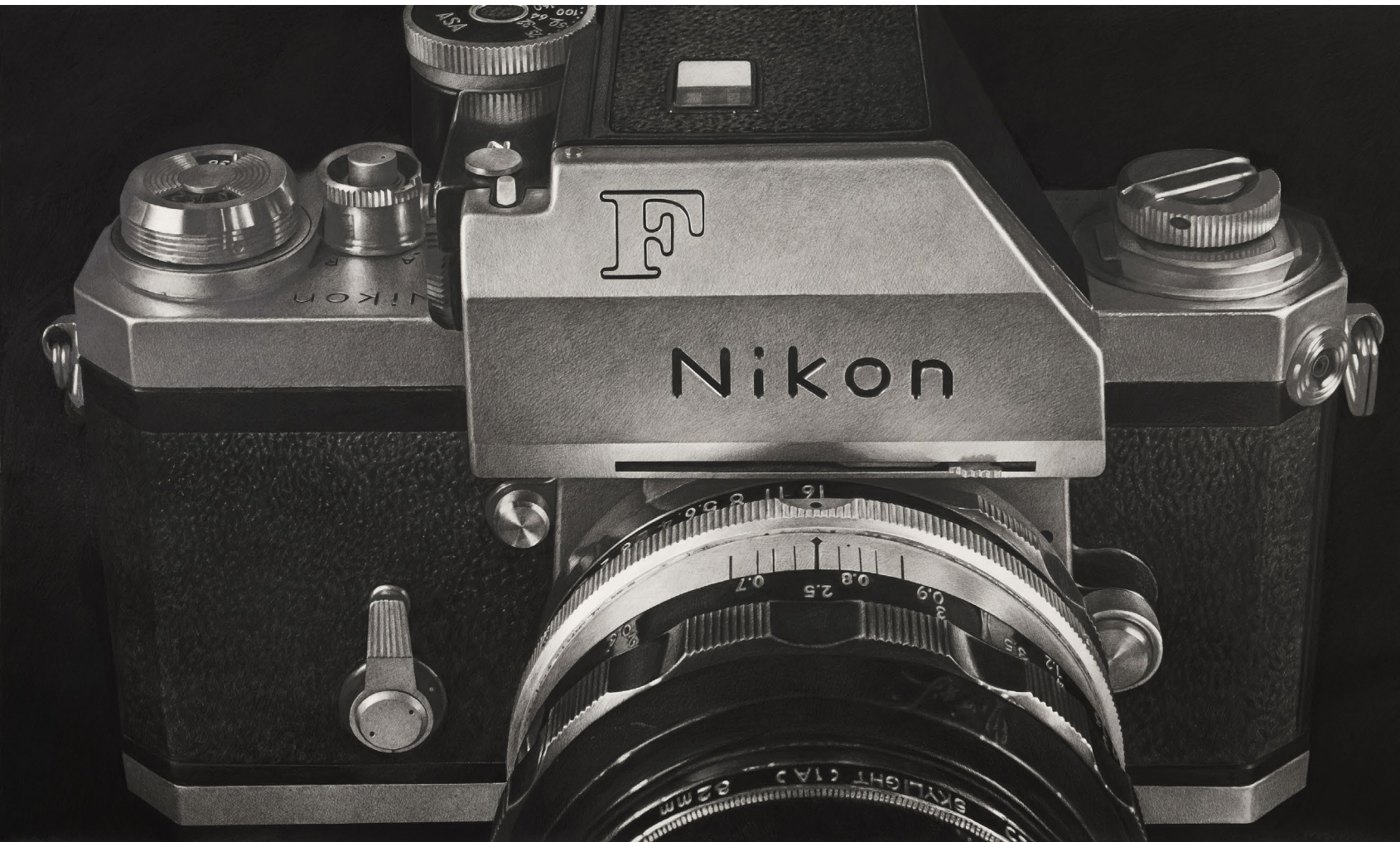


NATHAN CARTER

ARTWORK DESCRIPTION

In his artwork from the last five years, Nathan Carter channels an alter-ego named Mars, a mysterious femme fatale and denizen of the night, to trace the contours of gender identification in search of alternative pathways. As Carter observes, "Each sculpture is a way-finding apparatus formed for the purpose of guiding Subverts & Misfits with underground outsider tendencies towards intentional communities and queer spaces." In his mobile works, the artist imagines that his winding metal lines and delicately dangling, colorful shapes can be appreciated for their formal acrobatics or read as a liberatory mapping system hiding in plain sight. This slippage between perception and meaning connects to what scholar Lex Morgan Lancaster has theorized as "the drag of queer abstraction... [that makes] space for new spectatorial positions and possibilities."

Carter created *Burning for the moon after dark the world can't see my colors burning brightly nightly* especially for The Contemporary Austin's 2026 Art Dinner in dialogue with his hanging mobiles included in the celebrated 2025 exhibition *The Canvas Can Do Miracles* at The Jones Center.



KARL HAENDEL

(b. 1976, New York, NY; lives
and works in Los Angeles, CA)

My Dad's Nikon 3, 2026

Pencil on paper

44 1/2 x 75 inches;

Framed: 45 1/2 x 76 inches

Fair Market Value: \$40,000

Courtesy the artist and Wentrup Gallery, Berlin

KARL HAENDEL

ARTIST BIO

Karl Haendel's artistic practice encompasses drawing, installation, film, and public projects. He received a BA from Brown University in 1998 and an MFA from the University of California, Los Angeles in 2003 and attended the Whitney Museum Independent Study Program and the Skowhegan School of Painting and Sculpture.

He has been included in the Biennial of the Americas, Denver (2015); the Whitney Biennial, New York (2014); Biennale de Lyon, France (2013); Prospect, New Orleans (2011); and the California Biennial, Orange County Museum of Art, Costa Mesa, CA (2004, 2008). Haendel's work is represented in the public collections of the Whitney Museum of American Art, New York; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Fogg Art Museum, Harvard University, Cambridge, MA; Kunsthalle Bielefeld, Germany; and Art Gallery of Ontario among others. He has been the recipient of grants from the John Simon Guggenheim Memorial Foundation, Pollock-Krasner Foundation, and California Community Foundation.



KARL HAENDEL

ARTWORK DESCRIPTION

In *My Dad's Nikon 3*, Karl Haendel renders an image of his father's camera, who was a professional photographer in the 1960s. The Nikon F. was the world's first widely adopted single-lens reflex camera (SLR), which was responsible for the wide-angle images that captured historic world events of the time such as the Vietnam War, the anti-war protests of 1968, and the Civil Rights Movement. Haendel's pencil drawing speaks to how personal patrimony and cultural patrimony intertwine.

RUBY NERI

(b. 1970, San Francisco, CA;
lives and works in Los Angeles, CA)

Bouquet Helios, 2024

Ceramic with glaze

28 1/2 x 24 x 22 inches

Fair Market Value: \$40,000

Courtesy the artist and
David Kordansky Gallery



RUBY NERI

ARTIST BIO

In her sculpture and painting practice, Ruby Neri draws upon twentieth-century West Coast traditions as well as a global art historical and anthropological catalog. She depicts the human body as a porous instrument of pleasure, terror, and everything in between; this places her within a lineage of recent Los Angeles-based artists that includes Mike Kelley and Paul McCarthy, while her penchant for hand-driven craft connects her to the Bay Area Figurative and Funk movements.

Over the last twenty years, Neri has also been one of the leading figures in the return to ceramics as a contemporary artmaking medium. Neri was the subject of a solo exhibition at the Manetti Shrem Museum of Art, Davis, CA (2025) and a two-person exhibition with Alicia McCarthy at the Berkeley Art Museum and Pacific Film Archive (BAMPFA), CA (2018). Her work is in the permanent collections of The Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art San Diego; Brooklyn Museum, New York; de Young Museum, San Francisco; and Hammer Museum, Los Angeles.



RUBY NERI

ARTWORK DESCRIPTION

Ruby Neri's ceramic sculpture *Bouquet Helios*, features tightly choreographed female figures, sculpted as if they were bouquets—budding, melding, and blooming. The work is celebratory yet cathartic, inviting the viewer into an emotionally complex scenario that reflects the artist's perspective as a woman in contemporary society. At once an inviting floral arrangement, Neri's ceramic sculpture also forms a "fence of girls" that guards the vase. Defying traditional functionality, the vessel acts as both a barrier and a gateway that shields fragile interior narratives.

CLAIRE OSWALT

(b. 1979, San Antonio, TX;
lives and works in Austin, TX)

Fable of Bede Fay, 2026

Acrylic on sewn canvas and artist frame
50 x 41 inches

Fair Market Value: \$28,000

Courtesy the artist and Broadway Gallery



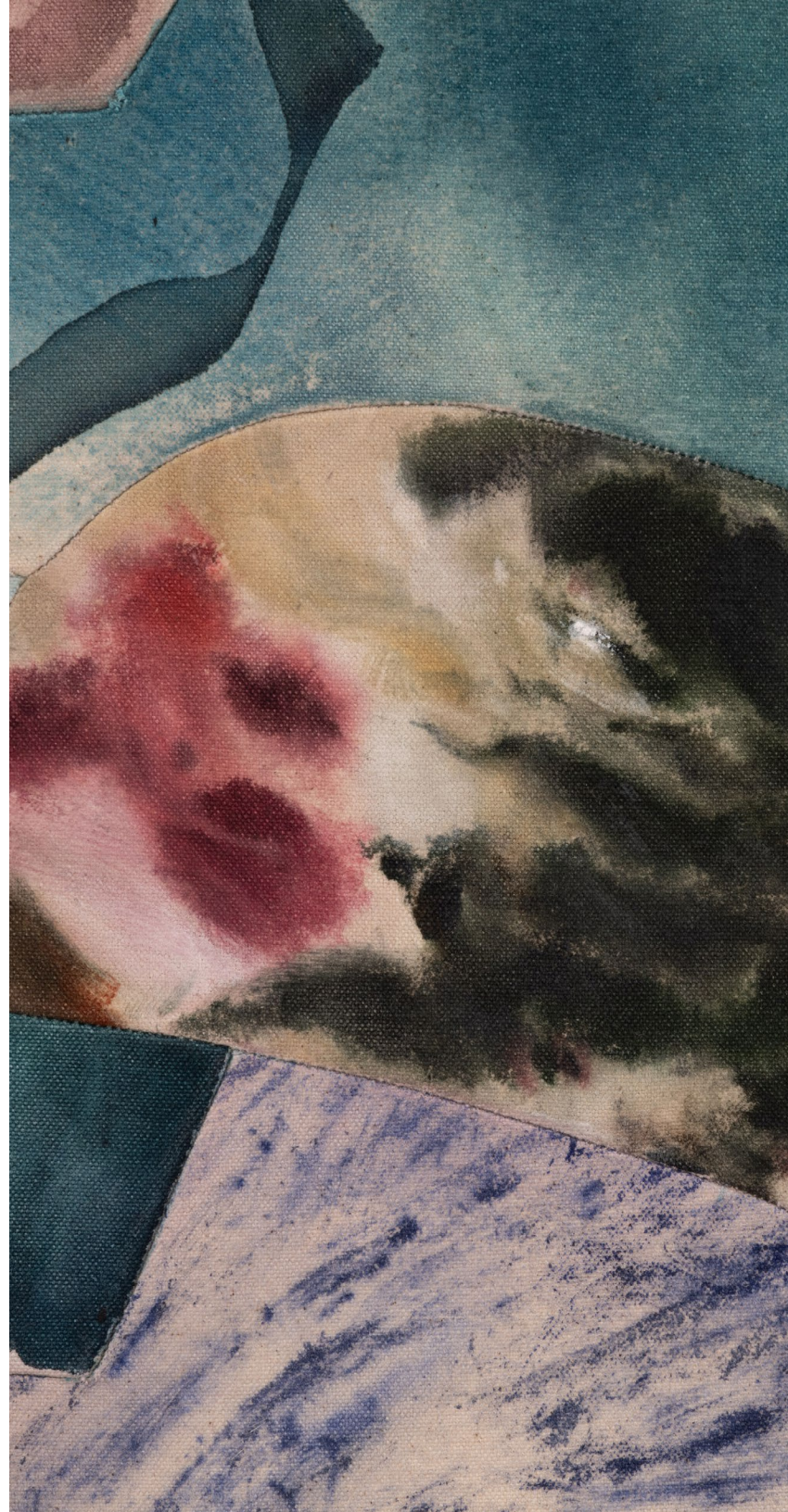
CLAIRE OSWALT

ARTIST BIO

Claire Oswald creates dreamy, refined paintings and collages through diffused layers of acrylic. She begins by painting on swaths of unstretched canvas which are later cut, complexly plotted, and meticulously sewn together revealing jigsaw-like patterns in the neat stitches that enrich the overall composition. Oswald's central motifs occupy celestial atmospheres, hazy with atomized pigment applied with an automotive airbrush. Oswald received her BFA from the University of Southern California, Los Angeles in 2001. She has had solo exhibitions at Broadway Gallery, New York; Rebecca Camacho Presents, San Francisco; Overduin & Co., Los Angeles (2024); Lora Reynolds Gallery, Austin, TX; Octavia Gallery, Houston; and Johanssen Gallery, Berlin, among others. In 2011, she received a grant from the Peter S. Reed Foundation.

ARTWORK DESCRIPTION

Claire Oswald's sewn acrylic paintings hold minimalist and modernist abstraction and traditional textiles in generative tension. The artist's compositions, created through sweeping acrylic painting and refined patchwork, allow for a layered process of lyrical abstraction to unfold. Her initial mark-making is disassembled and regathered to form new dialogues. In the case of (*The Fable of Bede Fey*, 2026), created especially for The Contemporary Austin's 2026 Art Dinner, the precise edges of Oswald's swooping, sewn lines meet delicately layered pigment evoking a poetic take on landscape.





JIAB PRACHAKUL

(b. 1979, Nakhon Phanom, Thailand;
lives and works in Vannes, France)

Sunset in Brittany, 2026

Acrylic on linen

28 3/4 x 39 3/8 inches

Fair Market Value: \$32,500

Courtesy the artist and Timothy Taylor

JIAB PRACHAKUL

ARTIST BIO

Jiab Prachakul is a figurative painter who explores issues of identity and the human experience in her works, which depict scenes of figures in contemporary urban settings—bars, restaurants, hotels, and artists' studios. Her work focuses on representations of the Asian diaspora, filling in an absence in the Western canon of visual depictions of Asian peoples. Within each scene, a narrative unfolds: elements of personality are revealed while Prachakul's attention to detail in clothing adds to a sense of hyperrealism and the specificity of the moment captured. Prachakul is a self-taught artist who studied film at Thammasat University in Bangkok before living in London and Berlin. She began painting in London after seeing a 2006 David Hockney exhibition of paintings and deciding to teach herself how to paint the human form.

In 2020, Prachakul won the BP Portrait Award at the National Portrait Gallery, London. Her first solo exhibition, *14 Years at Friends Indeed* Gallery, San Francisco (2021), paid homage to the fourteen years spent working as a portrait painter in near obscurity. In 2025, she had her first solo museum exhibition *Sweet Solitude* at The Contemporary Austin. Her work can be found in the collections of Aishti Foundation, Beirut; Cantor Arts Center at Stanford University, Stanford, CA; Institute of Contemporary Art, Miami; North Carolina Museum of Art, Raleigh; San Francisco Museum of Modern Art; and Walker Art Center, Minneapolis.



JIAB PRACHAKUL

ARTWORK DESCRIPTION

"Two years ago, while preparing for my solo exhibition at The Contemporary Austin in 2025, Alex [Klein] came to visit me in Brittany. We took a long walk to see a few sights by the gulf in Vannes, where I drew inspiration for my paintings *Music of Silence* and *Sweet Solitude*. As we were heading back to town for dinner at a crêperie, we saw this sunset. We paused and just looked at it. I took a picture and thought that one day I would make a painting of it. Its immense palette reminded me of a sunset in my hometown that I often went up to see from my father's rooftop, just before I moved to Europe twenty years ago. It never seems to fade with time." — **Jiab Prachakul, 2026**

TARYN SIMON

(b. 1975, New York, NY; lives
and works in New York, NY)

*Sample Ballots, Election
Warehouse, Philadelphia,
Pennsylvania, 2024*

Archival inkjet print in artist frame

27 1/2 x 33 x 1 7/8 inches

Edition 2 of 4, 2 AP

Fair Market Value: \$30,000

Courtesy the artist and Almine Rech



TARYN SIMON

ARTIST BIO

Taryn Simon directs our attention to the unseen forces shaping the worlds we inhabit. Her projects use photography, sculpture, text, sound, and performance to explore storytelling, secrecy, and the hidden contours of power. Simon works with institutions including the US Department of Homeland Security, the International Commission on Missing Persons, and the Fine Arts Commission of the CIA.

Her major exhibition, *Taryn Simon: Father Country I Do Love You*, is currently on view at the Guggenheim in New York through March 2027. Simon's work is in the collections of The Metropolitan Museum of Art, New York; Tate Modern, London; Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; Centre Pompidou, Paris; Kunstmuseum Lucerne, Switzerland; and Los Angeles County Museum of Art; among others. Recently, her work has been exhibited at Cisternerne, Frederiksberg, Denmark (2024); Storm King Art Center, New Windsor, NY (2024); Fondazione Prada, Venice, Italy (2022); The New York Public Library (2021); Aichi Triennale, Japan (2019); Massachusetts Museum of Contemporary Art, North Adams, MA (2018–2019); Artangel, London (2018); Louisiana Museum of Modern Art, Humlebaek, Denmark (2016–2017); Park Avenue Armory, New York (2016); Albertinum, Dresden, Germany (2016); United Nations, New York (2016); Galerie Rudolfinum, Prague (2016); Garage Museum of Contemporary Art, Moscow (2016); and the 56th Venice Biennale, Italy (2015). Simon's honors include the Guggenheim Memorial Foundation Fellowship in Photography and a Photo London Master of Photography award.



TARYN SIMON

ARTWORK DESCRIPTION

For six months of 2024, Taryn Simon followed the political vapor trail across the US to document the people, spaces, and objects central to the American presidential campaigns of that year. The 727,595 ballots cast in Philadelphia County and pictured here were delivered for counting to a secure 230,000-square-foot facility that was once home to a Bible printing plant. Ballots are frequently filled out incorrectly by voters and later disqualified at receiving facilities across the United States.

Simon, who works at a distance from the daily news cycle, examined our distracted national gaze and desires, creating work that lets us pause and look at what we all experienced. "You can't see anything reflected in boiling water. But when it's still, water is a mirror," she said. "It's still in the anticipation, and it's still in the aftermath. But we're told to watch when it's boiling."

SABLE ELYSE SMITH

(b. 1986, Los Angeles, CA;
lives and works in New York, NY)

Coloring Book 131, 2023

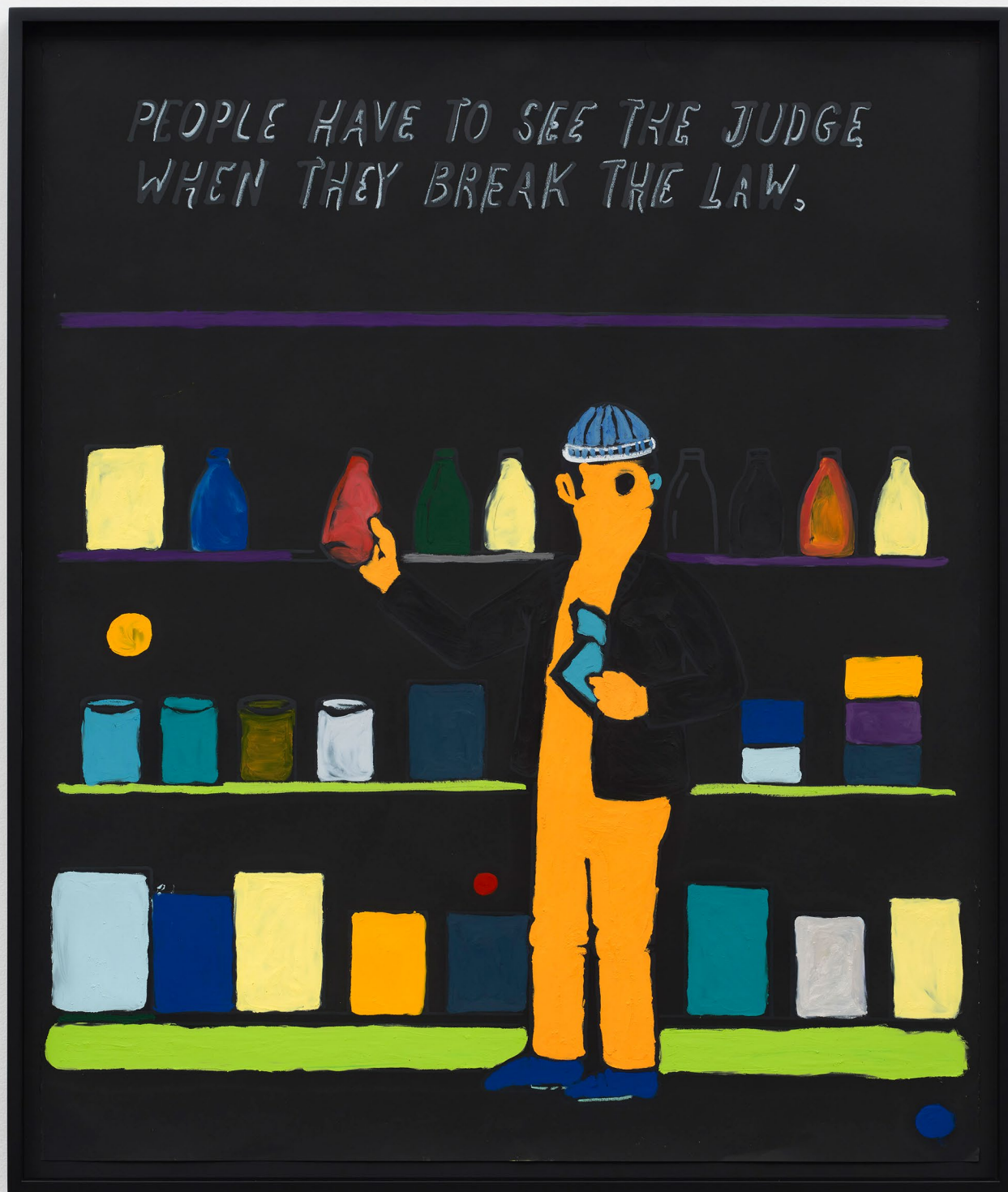
Screen printing ink, oil pastel,
and oil stick on paper

60 1/8 x 50 3/8 inches;

Framed: 63 1/4 x 53 1/2 x 2 1/2 inches

Fair Market Value: \$50,000

Courtesy the artist; Bortolami, New York;
and Regen Projects, Los Angeles

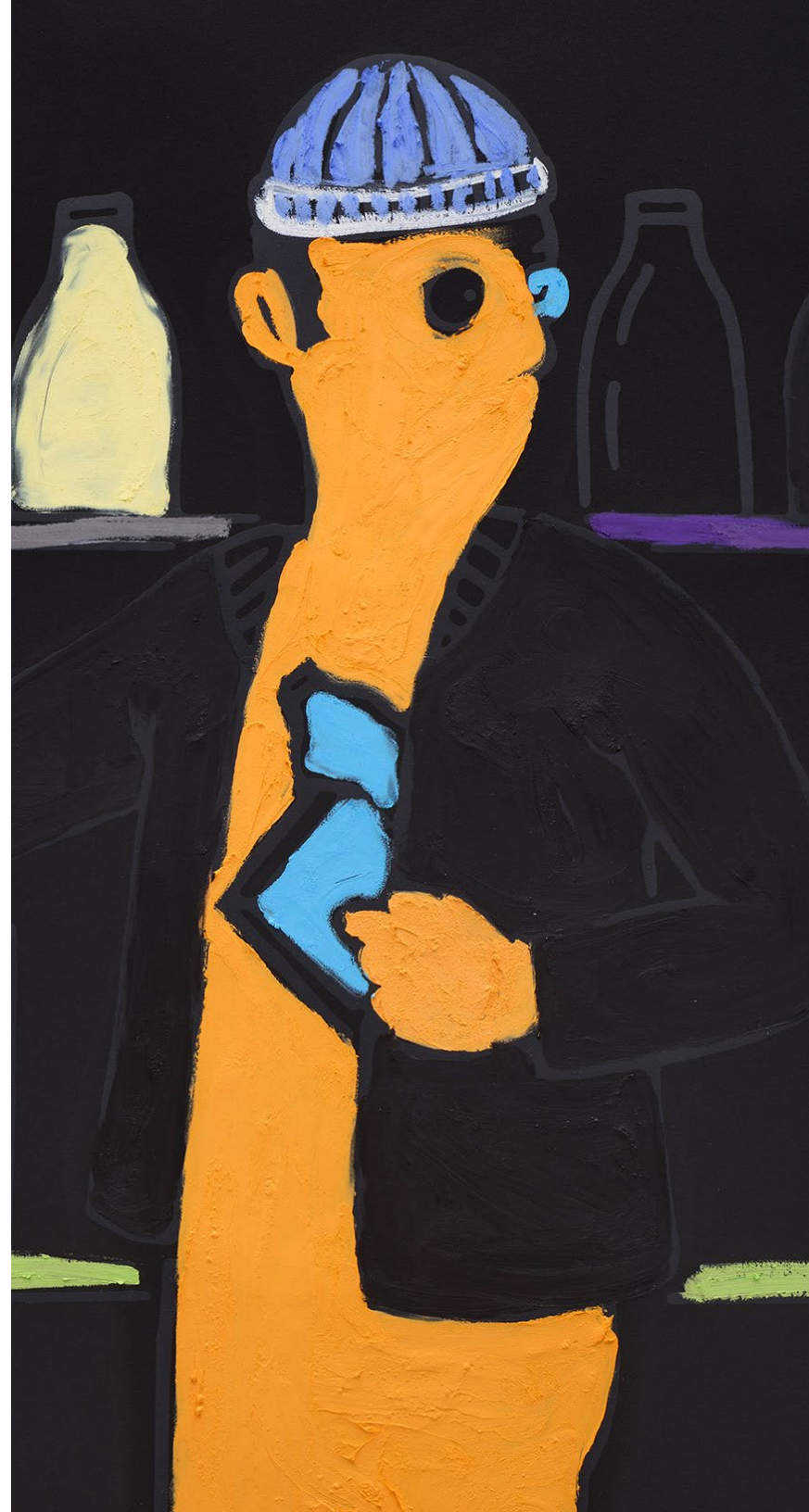


SABLE ELYSE SMITH

ARTIST BIO

For over a decade, Sable Elyse Smith, The Contemporary Austin's 2026 Suzanne Deal Booth / FLAG Art Foundation Prize recipient, has parsed the materiality of ideology and its insidious infrastructures. Smith's practice spans video, sculpture, photography, works on paper, neon, and text. She samples and combines distinct visual cultures and architectural forms to visualize the carceral state, scrutinizing how power and inequity solidify and delimit real lives. Smith's most comprehensive solo exhibition to date, *Clockwork* (2026) originated at The Contemporary Austin and traveled to the FLAG Art Foundation, New York and was featured in *Art21*.

Smith was included in the 2024 *TIME100 Next*, the magazine's annual list of 100 individuals shaping the future of their fields and defining the next generation of leadership. Her work has been featured at The Museum of Modern Art (MoMA), New York; MoMA PS1, New York; New Museum, New York; The Studio Museum in Harlem, New York; Solomon R. Guggenheim Museum, New York; Institute of Contemporary Art Boston; and numerous others. In 2022, she was included in both the Whitney Biennial and the 59th Venice Biennale. Smith has received awards from the Joan Mitchell Foundation, Creative Capital, Louis Comfort Tiffany Foundation, Fine Arts Work Center, Skowhegan School of Painting and Sculpture, and Art Matters, among others. In 2025, she was an artist-in-residence at the Rauschenberg Residency on Captiva, as well as BOFFO Fire Island.



SABLE ELYSE SMITH

ARTWORK DESCRIPTION

In 2015, Sable Elyse Smith came upon a discarded coloring book designed to teach children about the US court system. Using images from this activity book, Smith creates a series of conceptual paintings by enlarging the original images and drawing over them, here with brightly colored oil stick, pastel, and silkscreen ink, employing exaggeration, repetition, and juxtaposition to reveal a deeper subtext. The resulting marks create a tension between gestural abstraction and childlike expression that embodies a refusal of institutional rhetoric and frustrates the coloring book's original instructional purpose. While the images might appear innocent, Smith exposes how they gradually position a young person to see themselves as already belonging within the judicial apparatus.

By reproducing the same images repeatedly, she underscores how the printed page is both the product of a mechanical process and a metaphor for psychological conditioning. Through this accumulation, she invites us to consider how systems of oppression operate not only through overt force, but also through education. Here, and throughout her work, Smith draws on the writings of theorist Christina Sharpe to evoke the carceral not as bounded to a physical site, but as an atmosphere—a pervasive state of being.

SILENT AUCTION

THE
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AUSTIN



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STELLA ALESI

(b. 1963, Plainview, NY;
lives and works in Austin, TX)

Citizen Ten, 2025

Oil on wood

10 x 5 1/2 x 3 1/2 inches

Fair Market Value: \$1,600

Courtesy the artist and Northern-Southern



STELLA ALESİ

ARTIST BIO

Stella Alesi is a painter and sculptor who studied in Paris, Los Angeles, and New York, earning a BA from the University of New Hampshire (1986) and an MFA from the University of Massachusetts Amherst (1991). In 1993, Alesi moved to Austin where they had their first solo exhibition in 1996, and later, in 2011, committed to a full-time art practice. Their practice spans large-scale wall paintings and monumental relief works, including a permanent installation in the lobby of Austin's Foundry Building (2019). Recent solo exhibitions of Alesi's work include The Nave Museum, Victoria, TX (2026); Northern-Southern, Austin, TX (2025); and Artspace 111, Fort Worth, TX (2022).

ARTWORK DESCRIPTION

The stacked work belongs to Stella Alesi's sculptural series *Citizens*—forms that balance in defiance of expectation. Each element has a meticulously painted surface that functions as a miniature painting. Alesi describes the *Citizens* as symbols of humanity's diverse, interconnected nature, with many pieces incorporating interactive elements for viewers to engage with directly.



ROSIE CLEMENTS

(b. 1990, Fort Collins, CO;
lives and works in Los Angeles, CA)

Bouquet, 2026

UV printed photograph on bubble wrap,
framed in a clear plexiglass box lid
with canvas backing

36 x 36 inches

Fair Market Value: \$8,500

Courtesy the artist and McLennon Pen Co.



ROSIE CLEMENTS

ARTIST BIO

Rosie Clements's practice reconstitutes digital images as physical objects. In her recent work, she prints photographs onto bubble wrap using a UV printer, testing the ever-blurring boundary between the material and the virtual, and asking what a photograph becomes when it is given a body. Clements received her MFA from the University of Texas at Austin in 2024. Her work has been featured on the cover of the New York Times and has appeared in *Architectural Digest*, *BOOOOOOOM*, *Southwest Contemporary*, *Dazed*, and *It's Nice That*. Recent presentations include Felix Art Fair, Los Angeles and Upstairs Art Fair in Paris with Megan Mulrooney Gallery, and NADA Miami with McLennon Pen Co.

ARTWORK DESCRIPTION

In *Bouquet*, Rosie Clements photographs the dried floral arrangement from her wedding and reconstitutes the image as a physical object by printing it onto bubble wrap, a material typically used to temporarily protect objects before being discarded. Her material and subject choice create tension between preservation and disposability: the dried wedding bouquet—an ephemeral item tied to a ceremony associated with permanence and promise—transferred onto a surface designed to be thrown away. The work belongs to a larger series in which Clements turns her camera toward personal possessions and objects that carry emotional, symbolic, or intimate weight as a form of self-portraiture.



TERESA HUBBARD

(b. 1965, Dublin, Ireland;
lives and works in Austin, TX)

ALEXANDER BIRCHLER

(b. 1962, Baden, Switzerland;
lives and works in Austin, TX)

A Day, 2026

Archival pigment print

Framed: 38 1/2 x 46 3/8 inches

Edition 1 of 3

Fair Market Value: \$18,000

Courtesy the artists and Tanya Bonakdar
Gallery, New York



TERESA HUBBARD / ALEXANDER BIRCHLER

ARTIST BIO

Swiss American artist couple Teresa Hubbard and Alexander Birchler have collaborated since 1990, mapping the intersections of social life, history, and memory. Celebrated for their narrative-driven works across moving image, photography, and sculpture, Hubbard / Birchler combine research with inventive storytelling that unsettles distinctions between documentary and fiction, exploring how histories are constructed, remembered, and represented. Solo museum exhibitions include the Kunstmuseum Basel, Switzerland; Irish Museum of Modern Art, Dublin; Los Angeles County Museum of Art; Modern Art Museum of Fort Worth, TX; National Museum of Art Osaka, Japan; and the Whitney Museum of American Art, New York. In 2017, they represented Switzerland at the Venice Biennale with *Flora*, a critically acclaimed work that continues to garner recognition through museum presentations across North America, Europe, and Asia.



TERESA HUBBARD / ALEXANDER BIRCHLER

ARTWORK DESCRIPTION

In *A Day* (2026), Teresa Hubbard and Alexander Birchler turn their attention to VHS tapes, exploring questions of obsolescence and the gaps and discontinuities that emerge within archives and collections. By stacking and rearranging the tapes into a humorous yet quietly provocative tableau, *A Day* reflects on material media, cultural memory, and the passage of time. The subjective arrangement of movie titles follows an internal logic shaped by unexpected associations and connections, becoming a form of timekeeping that invites viewers to consider how personal and collective histories are preserved, forgotten, and rediscovered.

PATRICK DEAN HUBBELL

(b. 1986, Diné; lives and works
on the Navajo Nation)

*Só Diiyin: Star People, When
Things Feel Uncertain, You
Guide My Thoughts And Realign
My Purpose, 2025*

Oil, acrylic, acrylic dispersion, enamel, oil stick,
oil pastel, charcoal, enamel spray, natural earth
pigment, synthetic polymer, staples, leather,
buckskin, paper, seed beads, synthetic textile,
and sewing on canvas

92 x 52 inches

Fair Market Value: \$20,000

Courtesy the artist and Nina Johnson, Miami

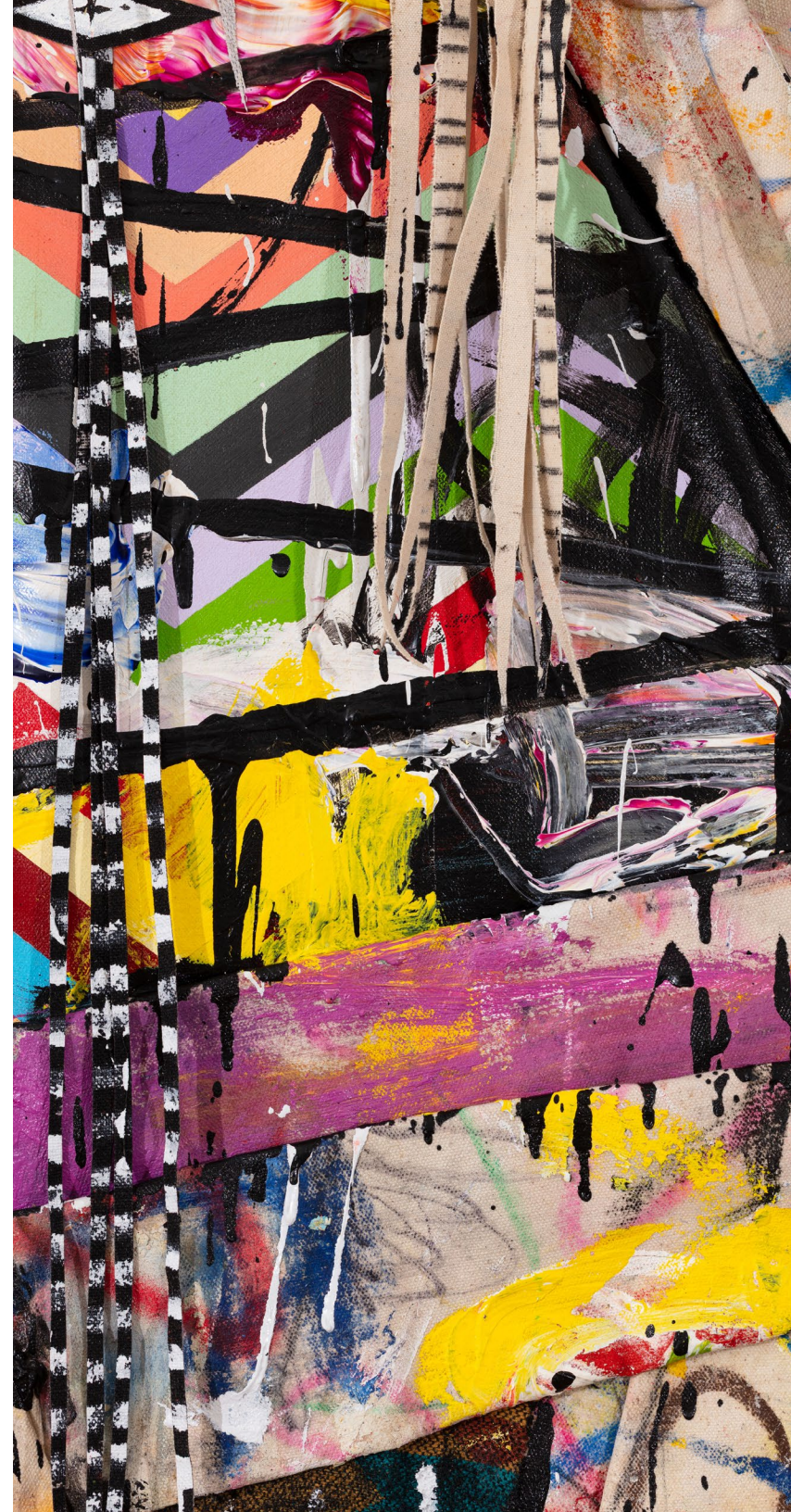


PATRICK DEAN HUBBELL

ARTIST BIO

Patrick Dean Hubbell is To'ahani' (Near to Water Clan), born for Dibe'lizhini (Black Sheep); his maternal grandfather is Kinyaa'aanii (Towering House People) and his paternal grandfather is Hona'ghaahnii (One Who Walks Around Clan). He is originally from Navajo, New Mexico, near the northeast region of the Arizona-New Mexico border of the Navajo Nation. In 2021, Hubbell received his MFA from the School of the Art Institute of Chicago.

Recently, his work has been exhibited at the Heard Museum, Phoenix; the Autry Museum of the American West, Los Angeles; Rochester Contemporary Art Center, NY; the Utah Museum of Contemporary Art, Salt Lake City; and Nina Johnson, Miami. Hubbell's work is in the collections of the Denver Art Museum; the Pérez Art Museum, Miami; the Peabody Essex Museum, Salem, MA; the Tia Collection, Santa Fe, NM; the Arizona Community Foundation, Phoenix; and the Addison Gallery of American Art, Andover, MA. In 2017, Hubbell was awarded a Pollock-Krasner Foundation grant. He is the recipient of the New Artist Society Award (SAIC, 2019) and the James Nelson Raymond Fellowship (SAIC, 2021).



PATRICK DEAN HUBBELL

ARTWORK DESCRIPTION

In Só Diiyin: Star People, When Things Feel Uncertain, You Guide My Thoughts And Realign My Purpose, Patrick Dean Hubbell brings together painting, assemblage, and handwork in a richly layered meditation on guidance, connection, and place. Built through an expansive vocabulary of oil, acrylic, earth pigment, charcoal, leather, buckskin, seed beads, textile, and sewn canvas, the work reflects Hubbell's ongoing engagement with material as a carrier of memory and meaning. Its title invokes Só Diiyin, or the Star People, positioning the celestial as a source of orientation during moments of uncertainty.

JULIA JO

(b. 1991, Seoul, South Korea;
lives and works in Brooklyn, NY)

Warm, 2024

Oil and oil pastel on linen

12 x 12 inches

Fair Market Value: \$10,000

Courtesy the artist and

Charles Moffett, New York



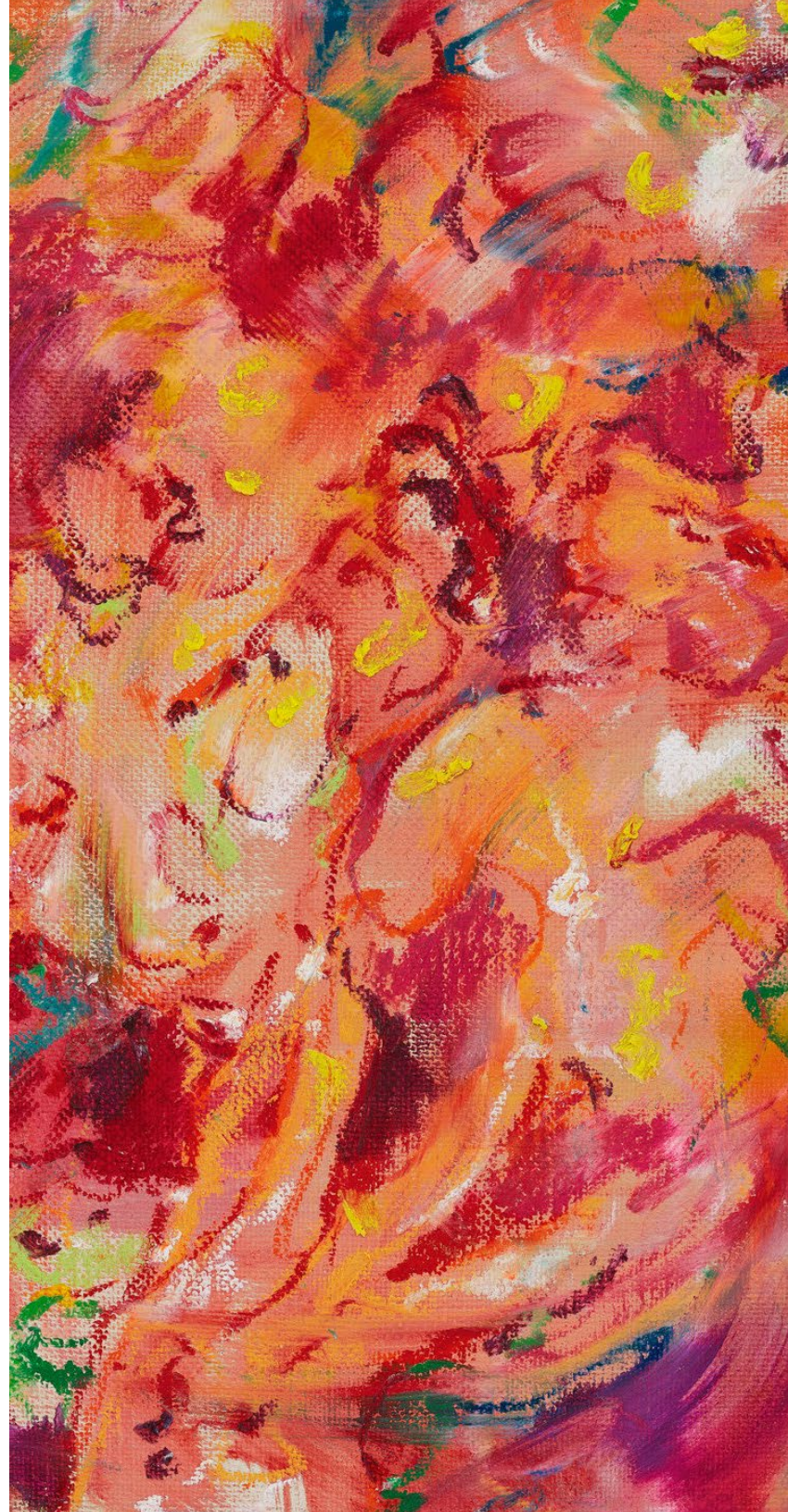
JULIA JO

ARTIST BIO

Julia Jo's practice encompasses a distinctive style of oil painting that incorporates a vibrant color palette to render compositions that oscillate between the figurative and the abstract. Born in Seoul, Jo spent her childhood and adolescence moving between South Korea and states across the US. In her practice, she draws from a deep, personal well of moments lost in translation, social miscues, and interpersonal distance for inspiration. In the last year, Jo has been the subject of solo exhibitions at Charles Moffett, New York and James Fuentes, Los Angeles. Her work is in the permanent collection of Smith College Museum of Art, Northampton, MA; The Maier Museum of Art at Randolph College, Lynchburg, VA; and the Institute of Contemporary Art, Miami.

ARTWORK DESCRIPTION

Julia Jo's painting practice exists at the intersection of the figurative and the abstract, taking inspiration from personal memories of misconceptions and communication's limitations and failings. Jo begins each painting by sketching a largely figurative composition in oil directly onto the canvas. The forms often comprise exaggerated bodies and faces, immersed in various heightened relationships or emotions—amorous, hostile, familial, fraught. In *Warm*, Jo painted wet-on-wet, infusing the surfaces with a tempting tactility. Within each new layer of paint, she obscures, fractures, and reconstitutes the figure facing her. This delicate process of building and collapsing the composition elevates the final painting beyond her personal narrative to universal human experience.



RAUL DE LARA

(b. 1991, Culiacán, Sinaloa, Mexico;
lives and works in New York, NY)

La Monstera, 2026

Walnut

38 x 36 x 7 inches

Fair Market Value: \$30,000

Courtesy the artist



RAUL DE LARA

ARTIST BIO

Raul De Lara is a sculptor who explores the emotive and storytelling qualities of materials. He is interested in how social, cultural, and spiritual qualities can be imbued into wood through the act of carving. His research preserves, honors and propels forward traditional uses of wood while combining them with new developments in the global industry of woodworking. De Lara immigrated from Mexico to the United States at the age of 12 and has been a DACA recipient since 2012. De Lara received his MFA in Sculpture + Extended Media from Virginia Commonwealth University and a BFA in Studio Art from the University of Texas at Austin.

Recent solo exhibitions include The Contemporary Austin, TX; SCAD Museum of Art, Savannah, GA; Tucson Museum of Art, AZ; Wharton Esherick Museum, Malvern, PA; The Armory Show, New York; and Hermès Paris.



RAUL DE LARA

ARTWORK DESCRIPTION

La Monstera is a hand-carved walnut leaf inspired by Raul De Lara's first visit back home to Mexico after twenty years. The artist often investigates plants and their origins to challenge, as he stated for his HOST project at The Contemporary Austin in 2025, "Why can plants—but never people—be native to two places?" Here the monstera plant, native to Mexico and the artist's favorite indoor plant within his Brooklyn apartment, reflects on the politics and realities of assimilation. The piece features De Lara's signature functional wooden hardware that mounts the work to the wall.

MAYSHA MOHAMED

(b. 1980, Los Angeles, CA;
lives and works in Los Angeles, CA)

Earth Plane, 2025

Oil on canvas

17 x 15 inches

Fair Market Value: \$35,000

Courtesy the artist and Pace Gallery

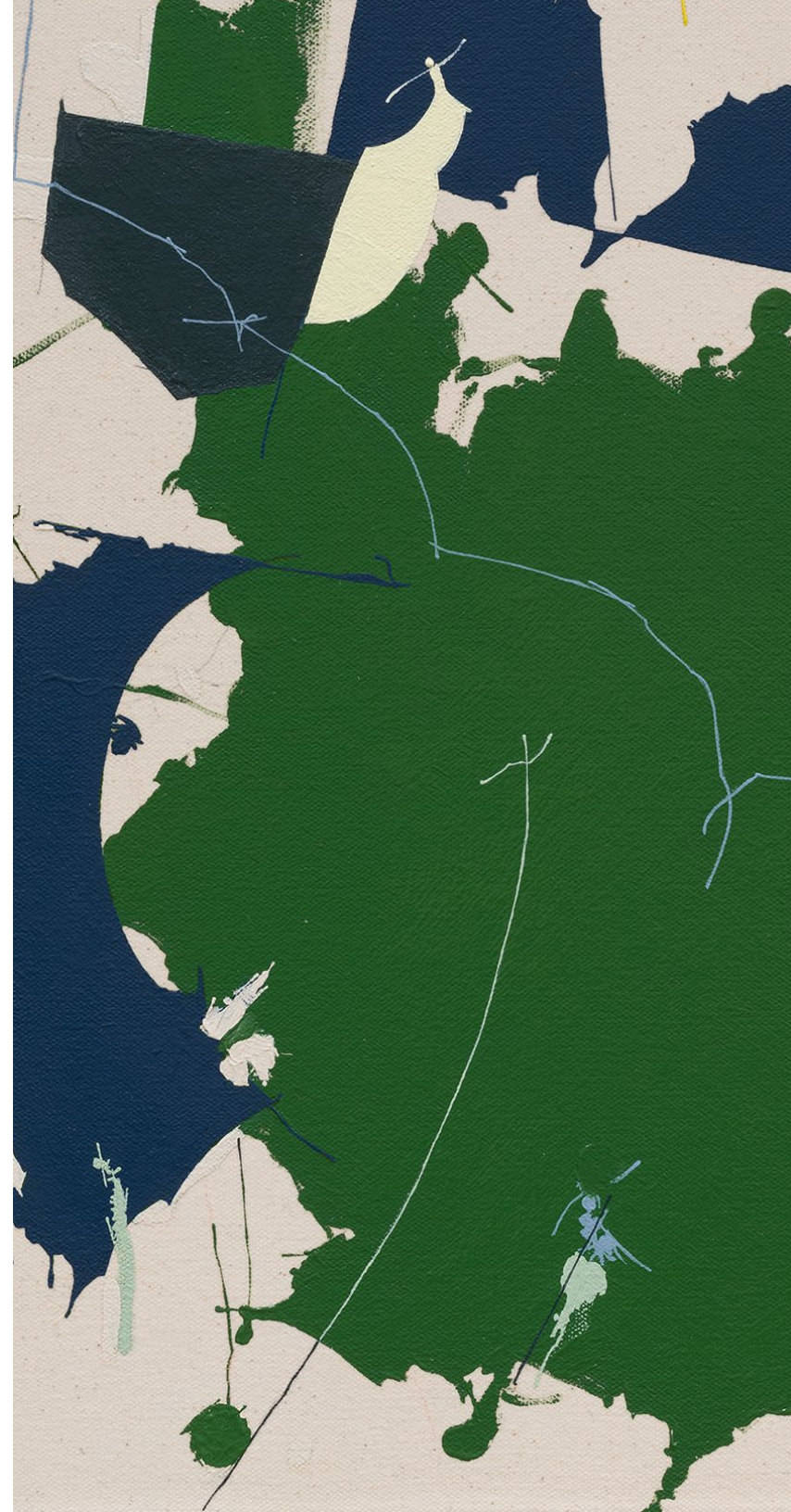


MAYSHA MOHAMEDI

ARTIST BIO

Maysha Mohamedi meditates on selfhood and consciousness through a singular lexicon of color, composition, and mark-making in her abstract paintings. Vibrant and playful, Mohamedi's innovative practice points toward a new mode of atmospheric abstraction that registers certain conditions specific to Los Angeles and American life in the early twenty-first century. Reflecting her personal history as a woman of Iranian descent and her academic background in neuroscience, her compositions are both purely abstract and directly connected to the expansive patchwork of landscapes, objects, and environments that comprise her life.

The artist received a BS in 2002 from the University of California, San Diego, specializing in neuroscience, and earned an MFA in painting from the California College of the Arts, San Francisco, in 2011. Mohamedi's work has been the subject of solo exhibitions at The Lodge, Los Angeles; Gallery 16, San Francisco; Parrasch Heijnen Gallery, Los Angeles; Massimo De Carlo, Paris; and Pace Gallery, New York. Her work is held in the collections of the Institute of Contemporary Art, Miami; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; and Zhi Art Museum, Chengdu, China.



MAYSHA MOHAMEDI

ARTWORK DESCRIPTION

For this painting, Maysha Mohamedi drew inspiration from the message of *Gimpel the Fool*, a Yiddish short story by Nobel laureate Isaac Bashevis Singer that tells of a naïve, goodhearted baker in a Polish shtetl who believes the malicious lies of his neighbors. Tricked and deceived by others, Gimpel ultimately finds that his innocence and faith fortify him against human cruelty. In the work, Mohamedi uses abstraction to synchronize fables and modes of worship from different traditions to uncover truths that are at once universal and deeply personal.

ALEX OLSON

(b. 1978, Boston, MA; lives
and works in Los Angeles, CA)

Margins, 2023

Oil and modeling paste on canvas

51 x 36 inches

Fair Market Value: \$30,000

Courtesy the artist



ALEX OLSON

ARTIST BIO

Alex Olson's practice builds upon the legacies of Post-Minimalism, Supports/Surfaces, and the Pattern & Decoration movements. Within this lineage, Olson treats painting as both a system, foregrounding the mechanics of surface, and as a site where meaning is constructed, read, and contested. Olson received her BA from Harvard University (2001) and her MFA from the California Institute of the Arts (2008). Recently she has had solo presentations at Paul Soto, Los Angeles; Altman Siegel Gallery, San Francisco; 12.26, Dallas; Shane Campbell Gallery, Chicago; and Laura Bartlett Gallery, London; among others. Olson's work is in the collections of the Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Museum of Contemporary Art Chicago; Walker Art Center, Minneapolis; Dallas Museum of Art; and the Institute of Contemporary Art, Miami.

ARTWORK DESCRIPTION

Margins alludes to a painting hanging on wallpaper but confounds the relationship with the suggestion that the wallpaper might be peeling to reveal a painting underneath. The tension between what is foreground and what is background is heightened by the contrast between the treatment of the artist's mark making: the calligraphic, fluid marks create an almost-but-not-quite floral pattern on the wallpaper, while the marks within the frame suggest a possible seascape. The work positions the brushstroke as the building block of the painting, with meaning determined by its choreography, as well as advocating ambiguity over certainty.





ERIN M. RILEY

(b. 1985, Cape Cod, MA;
lives and works in Brooklyn, NY)

Dream Machine, 2021

Wool and cotton

31 x 48 inches

Fair Market Value: \$14,000

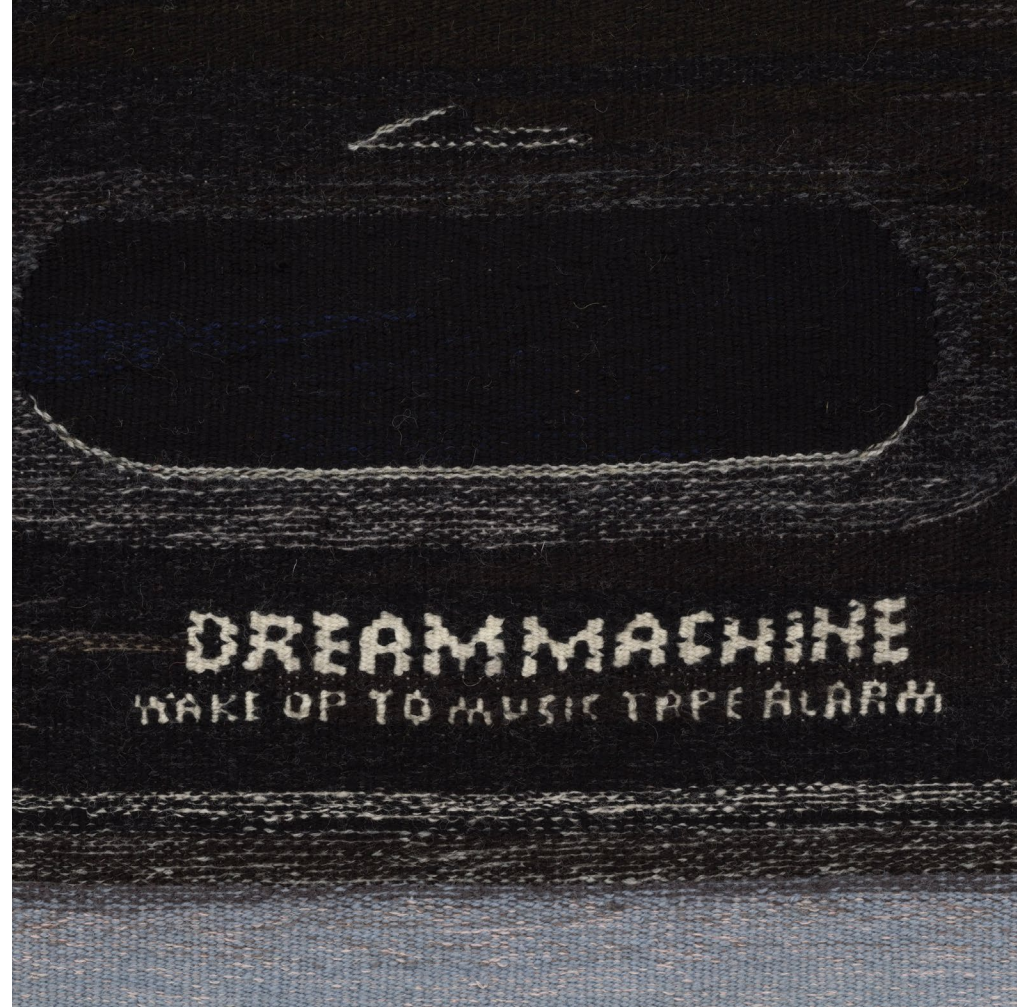
Courtesy the artist and P-P-O-W, New York

ERIN M. RILEY

ARTIST BIO

Through her innovative approach to fiber, Erin M. Riley obscures the binary opposition between fine art and craft, shifting the discourse around the medium by weaving together complex, often sensitive, subject matter from the digital and physical realms. Using hand-dyed wool and cotton yarns sourced from shuttered textile mills, Riley's meticulously crafted tapestries depict self-portraits, domestic scenes, and contemporary still lifes that function as visual investigations into the invisible forces that shape personal identity.

Riley received her BFA from the Massachusetts College of Art and Design, Boston and an MFA from the Tyler School of Art, Philadelphia. Her work has been included in solo and group exhibitions at P·P·O·W, New York; Brooklyn Museum, NY; kaufmann repetto, New York and Milan; Aldrich Contemporary Art Museum, Ridgefield, CT; Hashimoto Contemporary, San Francisco; Michael Kohn Gallery, Los Angeles; Gana Art Gallery, Seoul; Museion, Bolzano, Italy; Henie Onstad Kunstsenter, Høvikodden, Norway; and Timothy Taylor, London; among others. Riley's works belong to the public collections of the Brooklyn Museum, NY and the Frances Young Tang Teaching Museum of Art at Skidmore College, Saratoga Springs, NY, among others. In 2022, Riley's work was featured in the 16th Lyon Biennale of Contemporary Art. Recent solo exhibitions include UTA Artist Space, Los Angeles; cadet capela, Paris; and mother's tankstation, London.



ERIN M. RILEY

ARTWORK DESCRIPTION

The objects that appear throughout Erin M. Riley's work act as portals into specific moments from her life. In *Dream Machine* (2021), Riley depicts a Sony alarm clock, its digital display glowing green with the time 9:08 PM. Often channeling millennial culture through technological ephemera such as flip phones, radios, and tape decks, these personal artifacts contribute to the nostalgic quality of the artist's work while anchoring the imagery in her memories. Riley shares, "Trauma survivors often experience dissociation, and I've had many moments in my life where I had to remind myself that I existed." Riley explores, captures, and recontextualizes these objects as a means of personal healing, transforming them from "black holes" into what she describes as "spaces and times where life was defined by a before and after." Through her detailed renderings, the act of weaving becomes a ritual of remembrance and resilience.

DAVID BENJAMIN SHERRY

(b. 1981, Stony Brook, NY;
lives and works in Santa Fe, NM)

White Sands National Park, New Mexico, 2021

Chromogenic print

60 x 48 inches;

Framed: 61 x 49 x 2 1/4 inches

Edition 1 of 3, 2 AP

Fair Market Value: \$28,000

Courtesy the artist and

Nicelle Beauchene Gallery



DAVID BENJAMIN SHERRY

ARTIST BIO

David Benjamin Sherry is an artist whose photography and painting reconsider the American landscape tradition and its role in shaping our understanding of the West. Engaging with the history of landscape photography and its ties to Manifest Destiny, Sherry works primarily with large-format analog photography, using vivid, often monochromatic color to shift our perception of familiar places and consider our relationship to the natural world. Sherry received his BFA from the Rhode Island School of Design and his MFA from the Yale School of Art. His work has been included in exhibitions at MoMA PS1, New York; the Whitney Museum of American Art, New York; the Nasher Museum of Art at Duke University, Durham, NC; and other institutions. His work is held in public collections including the Whitney Museum of American Art, New York; the Los Angeles County Museum of Art; Walker Art Center, Minneapolis; Rhode Island School of Design Museum, Providence, RI; and Museum of Fine Arts, Houston.



DAVID BENJAMIN SHERRY

ARTWORK DESCRIPTION

White Sands National Park, New Mexico (2021) reimagines the emblematic landscape of the American West through an intensely saturated monochromatic palette. The photograph's luminous pinks transform the familiar expanse of gypsum dunes into an otherworldly terrain. As a queer artist, David Benjamin Sherry approaches landscape as a place where identity and ecology are inseparable, questioning inherited ideas of who belongs within the natural world and how that world has been pictured. Through color and scale, Sherry shifts our perception of the familiar, inviting viewers to see the natural world differently and reconsider their place within it.

HAYUN SURL

(b. 1991, Daegu, South Korea;
lives and works in San Angelo, TX)

Guardian 28, 2026

Ceramic with Cone 6 glaze

56 x 31 x 31 inches

Fair Market Value: \$25,000

Courtesy the artist and

Ivester Contemporary



HAYUN SURL

ARTIST BIO

Hayun Surl, a Korean-born ceramicist, completed a two-year apprenticeship in Korean traditional pottery and kiln firing before earning his MFA in Ceramics from Ohio University. He has conducted numerous workshops both nationally and internationally and his work has been exhibited at the Blaffer Art Museum, Houston; Amarillo Museum of Art, TX; and Harnett Museum of Art, University of Richmond, VA; among others. His work and research have also been featured in publications including *New Ceramics*, the *NCECA Journal*, and *Ceramics Monthly*. He continues his artistic journey in West Texas, where he is an Assistant Professor of Ceramics at Angelo State University.

ARTWORK DESCRIPTION

Hayun Surl's *Guardians* are part of an ongoing body of work that examines cultural fluidity, adaptation, and identity through ceramic form. The works are both inspired by Korean artifacts and traditional pottery as well as rooted in his own personal archive. Here, the form seeks to bloom in West Texas, echoing the resilient and protective gesture of the cactus. The vessel serves as a space to contain, nurture, and grow while navigating between cultures and traditions and evolving the boundaries of one's self.



RINUS VAN DE VELDE

(b. 1983, Leuven, Belgium; lives
and works in Antwerp, Belgium)

All those thoughts and daydreams..., 2024

Oil pastel on paper

67 3/4 x 44 1/8 inches;

Framed: 75 3/4 x 52 1/8 x 2 inches

Fair Market Value: \$55,000

Courtesy the artist and Galerie Max Hetzler,
Berlin, Paris, London, and Marfa



RINUS VAN DE VELDE

ARTIST BIO

Bridging the potential and the impossible, Rinus Van de Velde tells a tale of imagined histories, fictional autobiographies, and fantastic encounters. Spanning various media from drawing and painting to installation and film, Van de Velde is known for his witty commentary and meticulous use of charcoal on large-scale canvas. His narrative style balances between truth and imagination, reflected in the intricate interplay of light and shadow in his work. Solo exhibitions of the artist's work have been held at Art Sonje Center, Seoul (2024); Museum Voorlinden, Wassenaar, Netherlands (2023); BOZAR, Centre for Fine Arts, Brussels (2022); Kunstmuseum Luzern, Switzerland (2021); and FRAC des Pays de la Loire, Nantes, France (2021); among others. His works are held in collections including the Belfius Art Collection, Brussels; CAC Málaga, Spain; Erasmus University Rotterdam, Netherlands; Kunstmuseum Den Haag, Netherlands; Kunstmuseum Luzern, Switzerland; Museum of Contemporary Art Antwerp, Belgium; and Municipal Museum of Contemporary Art, Ghent, Belgium.



RINUS VAN DE VELDE

ARTWORK DESCRIPTION

Regarding the work, Rinus Van de Velde says, "The work depicts a traffic jam. It is an everyday scene that often leads to frustration. I approach this situation in a positive way. I imagine all the conversations taking place simultaneously inside the different vehicles, the music playing on the radios of the various cars. It is a cacophony of sounds that together form incomprehensible chaos.

"Within this chaos, I try to find meaning and remain open to it. I see an analogy here with my way of working. I try to structure the images that surround me, images that come at me en masse, into a new narrative.

"By doing so, I give them a personal meaning that makes sense to me. They are no longer isolated images floating around in a vacuum, but elements of a larger story, which I call my fictional autobiography."

The artwork inscription reads: "All those thoughts and daydreams jumbled together form a wonderful cacophony, meanings become relative and feel like a fleece blanket that I drape around my naked body."

HOW TO BID

SILENT AUCTION

will be open for online bidding from October 29 (Thurs) – November 8 (Sun):

www.artdinnerauction2026.com

LIVE AUCTION

bidding will take place during The Contemporary Austin's Art Dinner on November 7.

NOT ATTENDING ART DINNER?

Live Auction absentee bids will be accepted until November 7 (Sat), 10AM CST.

To place a bid, please contact Dina Pugh: dpugh@thecontemporaryaustin.org

PICK UP & SHIPPING

Buyers may pick up their artwork free of charge from The Contemporary Austin, Laguna Gloria on November 10 or from Austin Art Services, November 11–23.

Additional storage past November 23, shipping or delivery will be coordinated and billed separately to the buyer by Austin Art Services.

For further information, please contact dpugh@thecontemporaryaustin.org

RESERVES

All lots are subject to a reserve, which is the confidential minimum price acceptable to the art donor. In such instances, The Contemporary Austin may implement the reserve by bidding on behalf of the consignor.