

25th ANNIVERSARY BENEFIT AUCTION

Checklist of Artwork

Lot # 1



JASON MORAN

On Cue, 2022

Pigment on Gampi paper

49 x 43 in. (unframed)

Courtesy of the artist and Luhring Augustine

(This work is currently on view at MASS MoCA and will be framed and available following the exhibition closing)

Estimated Value: \$18,000

For Jason Moran, a highly celebrated composer and musician, jazz is embodied. With his drawing *On Cue* he fuses music, movement, and visual art with a combination of improvisation and intention. Featured in MASS MoCA's current exhibition *Black Stars: Writing in the Dark*, a group of dynamic drawings including *Blue Star* joins examples of Moran's *STAGED* works which reimagine iconic jazz venues. With both series, the artist captures the energy and memory of live performance.

On the torn and textured pink paper of *On Cue*, electric blue pigment radiates out in multiple directions like a burst of light. The artist produced these saturated bands of color by playing the piano with paper and pigment between his hands and the keys. Using his whole body to make the music, Moran leaves behind traces of his movements. The dynamic smudges translate jazz's physicality into visual form, turning sound into something tangible. The fleshy pink of the paper adds softness; the drawing is a love letter to jazz and the musicians who have inspired the artist.

Jason Moran was born in Houston in 1975 and earned a degree from the Manhattan School of Music. He was a MacArthur Fellow in 2010. He is the Artistic Director for Jazz at The Kennedy Center and currently teaches at the New England Conservatory. He has performed at MASS MoCA many times and in 2018 helped mark the 10th anniversary of the wall drawing retrospective of Sol LeWitt whose work has deeply influenced him. Solo shows include *Bathing the Room with Blues* at The Museum of Contemporary Art Denver (2021-22), and *Jason Moran*, organized by the Walker Art Center, Minneapolis, in 2018, which traveled to the ICA Boston; Wexner Center, Columbus; and Whitney Museum of American Art, New York. Moran has also been featured in the Whitney and Venice Biennials. Moran's interdisciplinary collaborations with artists like Joan Jonas, Glenn Ligon, Lorna Simpson, Stan Douglas, Theaster Gates, Julie Mehretu, Adam Pendleton, and Kara Walker attest to the expanse of his boundary-pushing practice.

Lot # 2



CAI GUO-QIANG

To MASS MoCA, 2022

Gunpowder on paper

Paper: 14 x 11 in.

Framed: 22 $\frac{7}{8}$ x 19 $\frac{3}{8}$ x $\frac{1}{2}$ in.

Courtesy of the artist and Cai Foundation

Estimated Value: \$20,000

Cai Guo-Qiang is internationally renowned for his spectacular installations that engage Eastern philosophy and contemporary social issues. Among his most celebrated works are those using gunpowder, including large-scale public presentations and intimate drawings like the one here. Cai's work with pyrotechnics harnesses the tension between destruction and creation. He has noted that in Chinese the word for gunpowder translates to "fire medicine." While the material has traditional associations, Cai uses it to develop his own language which embraces spontaneity and chance, connecting his audiences to the forces of nature.

To create his works on paper Cai uses incense to ignite trails of gunpowder carefully arranged on the work's substrate. The artist orchestrates breathtaking results from a mix of control and chance, where fire, ash, and smoke converge in an instant, leaving behind ecstatic traces of the event.

Cai's long friendship with MASS MoCA began with his 2004 installation in MASS MoCA's Building 5. *Inopportune* featured nine suspended cars that seemed to tumble through the air, colorful rods emanating from their sides as if exploding. For the museum's 25th anniversary kickoff, Cai returned in May 2024 with *25 Comets*, which he launched in the museum's front courtyard, marking each year with a resounding clang from the belltower.

Born in 1957, in Quanzhou City, Fujian Province, China, Cai has exhibited globally for over three decades, with solo exhibitions at the Metropolitan Museum of Art in New York in 2006 and a retrospective at the Solomon R. Guggenheim Museum in New York in 2008, which traveled to the National Art Museum of China the same year. He has realized nearly 600 projects on five continents. In 2015, Cai realized the explosion event *Sky Ladder* in his hometown of Quanzhou. The artwork became the centerpiece of an eponymous documentary directed by Academy Award winner Kevin Macdonald. Cai also served as the Director of Visual Effects and Fireworks for the opening and closing ceremonies of the 2008 Beijing Summer Olympics and the 2022 Beijing Winter Olympics. He has received many awards, including the Venice Biennale's Golden Lion in 1999, Hiroshima Art Prize in 2007 and the Fukuoka Prize in 2009. In 2012, he was honored as a Laureate for the Praemium Imperiale and awarded the first U.S. Department of State Medal of Arts.

Lot # 3



ANINA MAJOR

Hybrid Branch, 2024

Glazed stoneware, sand, glass beads

11 x 8 x 9 in.

Courtesy of the artist

Value: \$10,000



“As my hands continuously weave over and under, I am reminded of ocean waves flowing along the shoreline and their ability to capture and release stories of time passed and occurring, simultaneously.”

- Anina Major

Anina Major is a rising star, recognized for her innovative ceramics. Major looks to her Bahamian heritage and mines the many shared histories across the African Diaspora to highlight connections that exist in traditional forms of craft. Her work translates the art of plaiting, the basket-weaving of her ancestors, using clay in the place of palms. Her ceramic vessels archive the ephemeral history of basketry, while celebrating the making and makers of a cultural tradition that has been co-opted by the desires and demands of the tourist market. Major’s vessels have surprising structures, interior surprises, and unique glazes that give them their unique character. Glass beads incorporated into the glaze can be seen in the red accents on *Hybrid Branch* which is reminiscent of both an open basket and a piece of coral.

Anina Major (b. 1981, Nassau, The Bahamas) holds an MFA from Rhode Island School of Design and is the recipient of numerous awards and residencies, including the 2023 Joan Mitchell Fellowship, the Lighton International Artists Exchange Program (LIAEP) Award, and the EKWC (international artist residency for ceramics in the Netherlands), an Elizabeth Foundation for the Arts residency, an Anderson Ranch scholarship, and a MASS MoCA studio residency. Major has exhibited across the United States, The Bahamas, and Europe and is included in the permanent collections of the Museum of Fine Arts, Boston; Los Angeles County Museum of Art; Rhode Island School of Design Museum; National Art Gallery of The Bahamas, and the National Museum of African American History and Culture. Major has received glowing press and accolades, including a multi-spread feature in *Sculpture Magazine*, and she is featured in the recently released *Great Women Sculptors*, published by Phaidon. She was recently awarded the 2024 Pommery Prize at The Armory Show for a work adapted from her installation in MASS MoCA’s exhibition *Ceramics in the Expanded Field*. Major teaches at Bennington College. She is represented by Shoshana Wayne Gallery, Los Angeles.

Lot #4



MARTIN PURYEAR

Untitled VI (State 1), 2012

Color soft-ground etching with drypoint and spit bite aquatint on BFK Rives paper, edition of 40

Image: 32 x 32 in. / paper: 43 x 41 in.

Framed: 45 ½ x 43 ½ x ½ in.

Paulson Fontaine Press

Courtesy of the artist

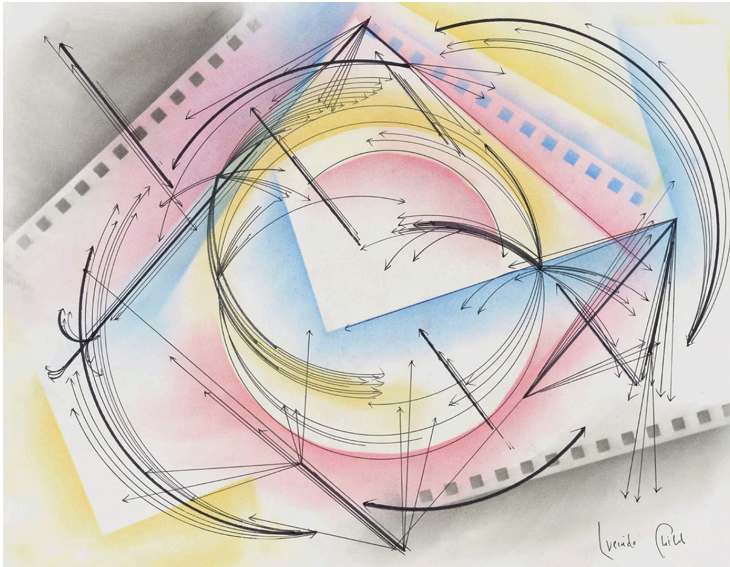
Estimated Value: \$26,000

Hailed as a "visual poet of the highest order," Martin Puryear hardly needs an introduction. One of the most significant sculptors of his generation, he is recognized for his evocative biomorphic abstractions that distill forms to their essence. Influenced by his time in Africa and Scandinavia, and the craft of boat-making, he often works in wood, exhibiting masterful skill and traditional craftsmanship.

The etching *Untitled VI (State 1)* shares its form with Puryear's monumental sculpture *Big Bling* (2016), which debuted in Madison Square Park in New York in 2016 and now sits at the corner of North Adams' Main Street and the MASS MoCA campus. Poised in a sphinx-like posture, the 40-foot sculpture commands its surroundings and invites viewers to contemplate the intersection of labor and wealth, access, and desire, among a myriad of associations. Throughout his work Puryear mines cultural, psychological, and historical references. In the artist's own words, the structure's title, *Big Bling*, suggests "the gilded shackle, the golden ring (the bling), the prize, our pride, maybe even our success." Puryear is also well-regarded as a printmaker, exploring hybridized sculptural motifs that blend anthropomorphic, animal, and artificial elements. His prints, like his sculptures, balance precise geometry with organic forms that exemplify the quiet rigor and poetry characteristic of his oeuvre.

Puryear (born in 1941 in Washington, D.C.) has received numerous awards including a Guggenheim Fellowship (1982), MacArthur Award (1989), National Medal of Arts (2011), and the Yaddo Artist Medal (2016). In 2019 Puryear represented the United States at the 58th Venice Biennale. He has been the subject of numerous solo exhibitions, including major traveling retrospectives in 1991–92 and in 2007. His work is in the collections of MoMA, the Guggenheim, Art Institute of Chicago, the Getty, the Smithsonian, Storm King Art Center and countless other institutions. The artist lives and works in upstate New York.

Lot # 5



The Choreographers' Scores 2020-2021

26 pigment ink prints by 26 choreographers

Edition of 40

Paper size: 16 ¼ x 21 in.

Portfolio: 17 ¾ x 21 ⅞ x 1 ½ in.

Published by CAP UCLA and The Lapis Press

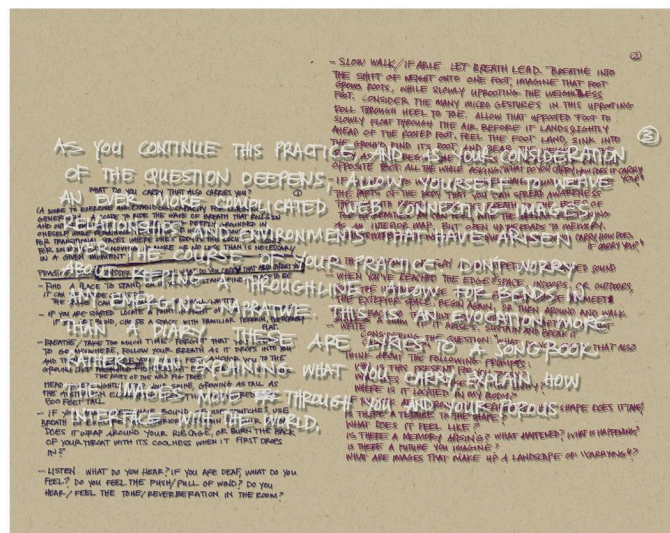
Courtesy of Kristy Edmunds

Estimated value: \$40,000

The Choreographers' Scores is a collaboration with 26 U.S.-based choreographers who were each invited to draft a score. The handmade drawings were then edited as prints in collaboration with The Lapis Press.

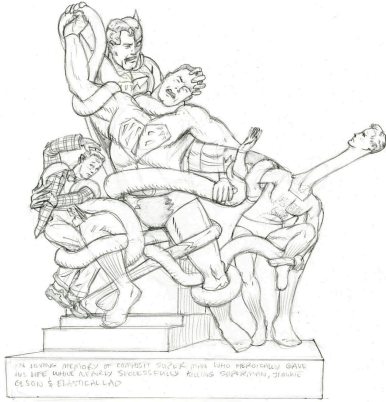
The project was conceived and curated by Kristy Edmunds when she was the director of CAP UCLA during the early throes of the coronavirus pandemic. During that time all dance and live performances were halted throughout the United States and much of the world. The impact on the livelihoods of dancers and choreographers was immediate and long-lasting. This collection offers a look into the minds of these choreographers and their perspective in the extended time away from their studios and stages. Each artist involved in this project received a commission to contribute a score, doing so from wherever they were sheltering throughout the summer of 2020.

The portfolio includes works by 26 acclaimed choreographers (many of whom have worked with MASS MoCA): **Kyle Abraham, Aszure Barton, mayfield brooks, Camille A. Brown, Ronald K. Brown, Wally Cardona, Ann Carlson, Nora Chipaumire, Lucinda Childs, Faye Driscoll, Molissa Fenley, Deborah Hay, Rosie Herrera, Emily Johnson, Chanon Judson & Ausar Johnson, Ralph Lemon, Sarah Michelson, Okwui Okpokwasili, Eiko Otake, Shamel Pitts, Zoe Scofield, Alice Sheppard, Elizabeth Streb, Pam Tanowitz, Caleb Teicher with Isabela Dos Santos, Brenda Way, and Jawole Willa Jo Zollar with Vincent Thomas.**



(Scores by Lucinda Childs, Ralph Lemon and Okwui Okpokwasili pictured. Images of all 26 prints available upon request.)

Lot # 6



JIM SHAW

Study for Dream Object (Irregularly Shaped Canvas: Blake's version of "Laocoön" with vacuum cleaner; painted Brian Randolph; Superman; Jimmy Olsen & composite superman version of "Laocoön"), 2010

Pencil on paper

Paper: 14 x 11 in.

Framed: 16 ¼ x 14 ¼ x 1 ½ in.

Courtesy of the artist

Estimated value: \$6,500

"What is the scariest monster of all time? Us humans."

- Jim Shaw

Inspired by comic books, pulp novels, album covers, and protest posters, Jim Shaw mixes references to Americana with personal experiences and surreal, quasi-mystical imagery. His visual language is inspired by William Burroughs' cut-up

technique which dissects and reassembles familiar icons to explore the unconscious fears and desires embedded in American life.

Superman is a key motif in Shaw's practice and was developed further for MASS MoCA's major 2015 exhibition *Entertaining Doubts*. In the drawing donated to MASS MoCA, Shaw explores the fallibility and struggle of Superman, combining the DC Comics superhero with the classical depiction of Laocoön, the Trojan priest from Greek and Roman mythology, famously portrayed in sculpture ensnared by serpents. Shaw depicts "Composite Superman" giving his life while trying to kill Superman, Jimmy Olsen, and Elastic Lad. Both Superman and Laocoön embody symbols of masculinity and vulnerability. By merging these two iconic figures, Shaw points to the human suffering depicted in Laocoön as well as the collapse of the heroic ideal. The work toes the line between "irony and sincerity," in the artist's own words.

Jim Shaw (b. 1952, Midland, MI) lived and worked in Los Angeles, California, for decades, and is now based in Connecticut. Shaw earned his BFA from the University of Michigan, where he formed a key partnership with artist Mike Kelley. Together, they founded the proto-punk band *Destroy All Monsters* in the 1970s, laying groundwork for Shaw's lifelong exploration of American counterculture. Shaw's work has been shown extensively and has been the subject of numerous solo exhibitions, including a career retrospective at the Baltic Centre for Contemporary Art, Gateshead, UK; CAPC musée d'art contemporain de bordeaux, France; MoMA PS1, Long Island City; Magasin Centre National d'Art Contemporain, Grenoble, France; ICA, London; and Musée d'art moderne et contemporain, Geneva. Shaw exhibited at the Encyclopedic Palace in the 55th Venice Biennale, Venice, Italy; Museum Boijmans Van Beuningen, Rotterdam, the Netherlands; and many more. His work is also featured in prominent public and private collections, such as the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Los Angeles County Museum of Art, and the Walker Art Center. Shaw is represented by Gagosian.

Lot # 7



GREGORY CREWDSON

The Departure

from the *Eveningside* series, 2021-2022

Digital pigment print, edition of 6

Image: 34 1/2 x 46 in.

Framed: 40 1/2 x 52 1/2 in.

Courtesy of the artist

Estimated Value: \$40,000

"We all have our particular stories, which is that murky thing that exists within all of us— —our preoccupations, our obsessions, our fears, our desires. Then we also have the physical world. And I think for a photographer that challenge is to project that story onto the world outside of yourself."

- Gregory Crewdson

In *Eveningside*, Gregory Crewdson's latest photographic series, everyday scenes suggest complex psychological narratives. Honing a distinct photographic language recognizably his, the widely acclaimed Crewdson captures the paradoxes of the American dream. With a gothic sensibility like fellow American storytellers David Lynch and Edward Hopper, Crewdson introduces figures who appear stuck in time – or perhaps left behind. His subjects are often suspended within a liminal space or frozen in an everyday moment – in the middle of a street, for example, or in the midst of a goodbye. Crewdson's use of black and white for this series is notable, given his large-scale cinema-like set up and complex pre-production process involving storyboards, sets, actors, technicians, special effects, and sophisticated lighting. The black-and-white film imbues these familiar places with a disquieting sense of another era. While these moments feel like relics of the past, they nonetheless haunt the margins of the contemporary psyche. Crewdson's work leaves much for the viewer to fill in, drawing in audiences for over thirty years.

This photograph has an added backstory, given that it was shot on a street in North Adams with a view that looks down the hill toward MASS MoCA. The mother and daughter in the image were in a photograph the artist staged in MASS MoCA's theater in 2005 (when the daughter was just an infant). Crewdson stayed in touch and asked them to be part of this picture more than 15 years later.

Crewdson has a long history with MASS MoCA. A resident of the Berkshires, he has shot many of his photographs in the region, enlisted MASS MoCA friends and staff as models and used MASS MoCA's own Hunter Center for the Performing Arts to create a stage set.

Born in Brooklyn in 1962, Crewdson completed his MFA at Yale University, where he is now Professor and Director of Graduate Studies in Photography. His work has been exhibited extensively across the United States and Europe, including a survey that toured throughout Europe from 2001 to 2008. In 2024, Crewdson was the subject of a major retrospective exhibition at the Albertina Museum, Vienna. His numerous awards include the Skowhegan Medal for Photography, the National Endowment for the Arts Visual Artists Fellowship, and the Aaron Siskind Fellowship.

Lot # 8



JEFFREY GIBSON

I will continue to change, 2024

Acrylic on cold press watercolor paper

Paper: 32 1/2 x 25 3/4 in.

Framed: 32 1/2 x 25 3/4 in.

Courtesy of the artist, Hauser & Wirth,
and Sikkema Malloy Jenkins

Estimated Value: \$60,000

On the heels of Jeffrey Gibson's dynamic presentation at the United States pavilion at the 60th Venice Biennale, the artist has installed a major new commission in MASS MoCA's Building 5. *POWER FULL BECAUSE WE'RE DIFFERENT* transforms the space with Gibson's signature color and pattern which are the backdrop for a series of his dynamic garments. The immersive installation celebrates the Two-Spirit Indigenous community.

Gibson is well-known as a multidisciplinary artist blending traditional Native American materials and forms with Western

Modern and contemporary art practices to create a dynamic visual language. A member of the Mississippi Band of Choctaw Indians and of Cherokee descent, Gibson is known for colorful installations, performances, textiles, clothing, paintings, and sculptures that amplify queer and Indigenous voices. Trained as a painter, his vibrant, geometric works often include text drawn from pop songs, poems, and historical sources and often address the exclusion of Indigenous art from Western art history while exploring the fluidity of complex identities. The acrylic work being auctioned speaks to that fluidity.

This new work is indicative of a style debuted at MASS MoCA where the artist has replaced his familiar geometric text with his own handwriting and paired his words with a painterly wash. The concentric circle on the rectangular paper repeats a motif seen throughout the MASS MoCA installation. It maintains the strong geometric understructure characteristic of the artist's work while imparting a sense of radiating light and energy.

Gibson (b. 1972, Colorado Springs, CO) grew up in major urban areas in the U.S., Germany, and Korea. After receiving a BFA at the School of the Art Institute of Chicago, he earned his MA from the Royal College of Art in London. His work is in the permanent collections of the Denver Art Museum; Museum of Fine Arts, Boston; Smithsonian Institution's National Museum of the American Indian; National Gallery of Canada; Crystal Bridges Museum of American Art; the Museum of Modern Art; and the Whitney Museum of American Art. Gibson is a past TED Foundation Fellow and a Joan Mitchell Grant recipient, as well as a recipient of the 2019 MacArthur Foundation Fellowship. He is represented by Sikkema Malloy Jenkins, New York, and Hauser and Wirth. He is an artist-in-residence at Bard College and lives and works near Hudson, New York.

Lot # 9



VINCENT VALDEZ

Since 1977, 2023

portfolio of 8 lithographs on BFK Rives paper, edition of 10

Paper: 18 ½ x 14 in

Portfolio: 19 x 14 ½ in.

Hare and Hound Press

unframed

Courtesy of the artist

Value: \$10,000

“We are not who we think we are.”

- Vincent Valdez

One of the most important American painters working today, Vincent Valdez images his country and its

people, politics, pride, and foibles. His paintings, drawings, and lithographs deftly address the failings and triumphs of American society with a sharp focus on the politics of memory. The artist himself has stated, “I create images as instruments to probe the past in order to reveal an immediacy to what is occurring today. I am alarmed by the denial of history. I will continue to create counter-images to impede the social amnesia that enables our fateful desire to repeat historic patterns.” Valdez understands the capacity of images to forge connections, stir conversations, and confront truths we often turn away from. He turns toward these truths, depicting his subjects in brutal clarity.

The eight lithographs that compose the series *Since 1977* depict all the U.S. Presidents who have served during the artist’s lifetime. Each portrait, however, is incomplete, with each subject falling farther toward the bottom of the frame and out of view, with their heads only partially visible against a starry sky. President Obama looks up, perhaps hopefully, with an eye to the future, while only Trump’s recognizable hair is visible. President Biden is not visible in the frame at all as the work was made before he was elected. The black void suggests the spiraling of the American Dream and the uncertainty of the future.

Valdez’s upcoming 2025 exhibition, *Vincent Valdez: Just a Dream...*, co-organized by the Contemporary Arts Museum Houston (CAMH) and MASS MoCA, will be his first major museum survey and opens at MASS MoCA on Memorial Day weekend. Covering over two decades of his career, the show includes the original drawings (pictured) that these lithographs are based on.

Vincent Valdez (b. 1977, San Antonio) lives and works in Houston and Los Angeles. He earned his BFA from the Rhode Island School of Design. He was awarded the Joan Mitchell Foundation Grant (2016) and residencies at Skowhegan (2005), the Künstlerhaus Bethanien Berlin (2014), and Joan Mitchell Center (2018). Valdez received the 2019 Artadia award in Houston and was a 2020 artist fellow at NXTHVN in New Haven. He has shown his work at the National Portrait Gallery in Washington D.C.; Los Angeles County Museum of Art; Blanton Museum of Art, Austin; Museum of Fine Arts, Houston; MASS MoCA, North Adams, MA; and El Museo del Barrio, New York. He is represented by Matthew Brown Gallery in Los Angeles, CA.

Lot # 10



JOSEPH GRIGELY

Nine Blue Conversations. 2001

Offset lithography on Canson 200 gram paper with 18 push pins

Ed. of 100 (with only a few like this one with individual notes and push pins)

Paper: 16 ½ x 17 ¾ in.

Framed: 20 x 21 ½ in.

Courtesy of the artist, Air de Paris, and Krakow Witkin Gallery

Estimated Value: \$2,500

Joseph Grigely challenges us to rethink communication in a world without sound. Having lost his hearing at age ten, Grigely navigates many conversations with people who do not know American Sign Language using written notes, a practice that became

central to his art. His work explores the dynamics of human interaction, often overlooked in the rush of daily life. Through large-scale installations, carefully arranged notes, and fragmented dialogues, Grigely transforms everyday moments into reflections on language, memory, accessibility, and connection. His "conversation" pieces—collections of handwritten exchanges he began saving after a lively dinner party in the 1990s—capture the fleeting nature of communication, turning transient interactions into lasting visual and poetic experiences.

In his 2023 exhibition at MASS MoCA *In What Way Wham? (White Noise and Other Works, 1996–2023)*, Grigely created two immersive spaces filled with thousands of conversational fragments accrued over three decades. These notes were arranged in various ways—by subject, color, or size—likened to concrete poetry. *White Noise* reveals how language can be plastic, and *Nine Blue Conversation Pieces* – also included in the exhibition – exemplifies Grigely's approach to language as both content and form, with both pathos and humor. For this work, Grigely made lithographs of his notes and for this special iteration pinned each like the originals.

Joseph Grigely (b. 1956, lives and works in Chicago) has exhibited extensively in Europe and the U.S. His work is in collections that include the Tate Modern, London; The Stedelijk Museum, Amsterdam; SMAK, Ghent, Belgium; the MCA, Chicago; the Whitney Museum of American Art, New York; and the Museum of Modern Art, New York. Recent exhibitions and projects took place at Grazer Kunstverein, Graz, Austria; the Serpentine, London; FRAC Île-de-France/ Le Plateau, Paris; Palais de Tokyo, Paris; Foundation Serralves, Porto, Portugal; and the Centre Pompidou-Metz. His work has been shown in the Whitney, Berlin, Venice, Istanbul, Liverpool, and Sydney Biennials. In 2007, the Baltimore Contemporary and Tang Museum published a monograph on his work. Grigely is represented by Krakow Witkin, Boston, and Air de Paris, Paris.

Lot # 11



LAURENT GRASSO

Studies into the Past, 2024

Oil on wood

13 3/4 x 19 11/16 x 2 3/16 in.

Courtesy of the artist and Sean Kelly

Estimated Value: \$47,000

Laurent Grasso's work explores science, natural phenomena, and contemporary mythologies. Incorporating imagery culled from the cinema and art history, Grasso works in video, sculpture, painting, and drawing to recreate phenomena – both human and natural – that set up surreal and ambiguous juxtapositions of time and space. He often intentionally manipulates imagery to subvert

the viewer's instinct to accept what they see at face value. A continually shifting viewpoint is at the heart of the artist's aesthetic sensibility.

The "Studies into the Past" series is a vast conceptual project Grasso has developed throughout his career that explores anachronistic motifs. Iconic references from historical eras are mixed with strange, celestial phenomena such as eclipses, meteorites, clouds, and spheres. This blend of past, present, and future aims to produce a sense of confusion in the viewer, as well as a false historical memory. Reproducing phenomena seen in Grasso's film *ARTIFICIALIS*, such as flaming torches and Northern Lights, these new paintings from his "Studies into the Past" series are inspired by the prominent 19th-century American artist Frederic Edwin Church's evocative landscape paintings of the Hudson River Valley. This work references Church's *Scene on the Catskill Creek*, from 1847.

"Artificialis is the name of this hybrid, post-Anthropocene territory in which reference points have totally dissolved."

- Laurent Grasso

Grasso is known to MASS MoCA audiences for his film *Soleil Double* which was included in the 2016 exhibition *Explode Every Day: An Inquiry into the Phenomena of Wonder*. Grasso is the recipient of the Meru Art*Science Award in Bergamo, Italy; the Chevalier de l'ordre des Arts et des Lettres; and the Marcel Duchamp Prize. He is the subject of a major monograph, *Laurent Grasso: Soleil Double* published by Dilecta in 2015. In 2024, Rizzoli published *Time Travel*. Grasso's work has been the subject of solo exhibitions at international institutions, including, among others, the Musée d'Orsay in Paris, the Centre Pompidou x West Bund Museum in Shanghai, the Jeonnam Museum of Art in Gwangyang, South Korea, the Hermès Foundation in Tokyo, the Kunsthaus Baselland in Switzerland, the Musée d'Art Contemporain in Montréal, the Jeu de Paume and Palais de Tokyo in Paris, the Bass Museum of Art in Miami, and the Hirshhorn Museum and Sculpture Garden in Washington D.C. Grasso has been included in many international biennials including the 21st Sydney Biennale, Australia (2018); EVA International, Limerick, Ireland ; Kochi, India (2014); Gwangju 9th, South Korea; Manifesta 8, Cartagena/Murcia, Spain; Sharjah, United Arab Emirates; Moscow, Russia; and Busan, South Korea.

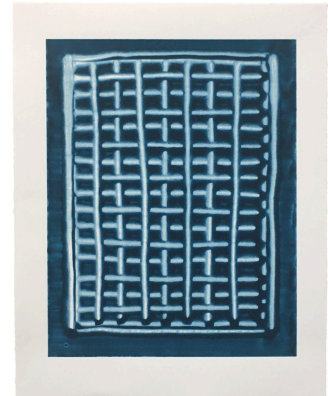
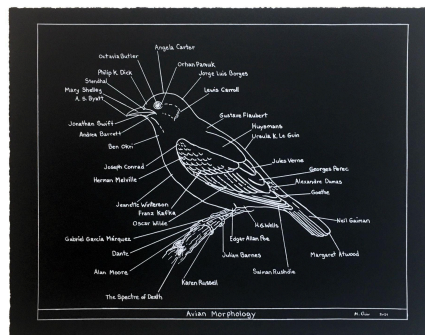
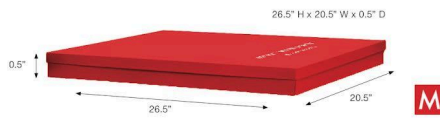
Lot # 12



42°42'1"N/73°6'51"W (Coordinates Vol. I)
11 silkscreens by **Laylah Ali, Nick Cave, Alex Da Corte, Mark Dion, Cai Guo-Qiang, Ann Hamilton, Mona Hatoum, Osman Khan, Mary Lum, Elle Pérez, and Cauleen Smith**
Edition of 25

Paper : 26 x 20 in.
Portfolio: 26 ½ x 20 ½ x ½ in.
Published by MASS MoCA and printed by Gary Lichtenstein

Estimated Value: \$15,000



Images of all 11 prints available upon request.

Produced in honor of MASS MoCA's 25th anniversary, this limited-edition print portfolio features silkscreens by eleven phenomenal artists working across disciplines and generations, who represent the dynamic history of the museum and the field of contemporary art. The diverse collection features regional, national, and international artists at all stages of their careers. The portfolio's title, *42°42'1"N/73°6'51"W (Coordinates Vol. I)*, references the geographical coordinates of MASS MoCA, a unique place where a plurality of artists and ideas converge, and creativity thrives.

Working with master printer Gary Lichtenstein, whose studio is located on MASS MoCA's campus, this grouping of artists represents a quarter century of MASS MoCA's programming, ranging from now well-established and influential artists Laylah Ali and Mona Hatoum, who mounted important shows with MASS MoCA in its early days, to Elle Pérez and Osman Khan, whose works have been on view this anniversary year. All of the artists have created indelible memories for MASS MoCA visitors over the years. Many are longtime friends of the museum who have returned to work with the institution again and again, including Mark Dion, Ann Hamilton, and Mary Lum — whose unique sensibilities and explorations of taxonomies, textiles, and text are seen in their prints. Fan favorites Nick Cave and Alex Da Corte offer glimpses of recent directions; Cave based his silkscreen on new large-scale embroidered works while Da Corte pays homage to fellow Venezuelan-American artist Marisol. Several artists reference MASS MoCA projects, including Cai Guo-Qiang's sketch for the video *Illusion* (included in his 2004 MASS MoCA exhibition *Inopportune*) and Cauleen Smith's depiction of Annie Besant's book, "Thought Forms", which grew out of the BLK FMNST Loaner Library series (from Smith's 2019 MASS MoCA exhibition).

Lot # 13



Laurie Anderson

Commissioned drawing

based on a dream or story as told to the artist

Ink on paper

Paper: 11 x 14 in. (unframed)

Courtesy of the artist

Estimate on request

Laurie Anderson is one of today's premier multimedia artists, known for her achievements as a visual artist, composer, poet, photographer, filmmaker, vocalist, and instrumentalist and celebrated for her innate ability to

meld her dynamic practices into new and vibrant forms. Her seemingly boundless oeuvre includes the creation of books, albums, and performances that incorporate film, slides, recorded audio, live music, and spoken word. Anderson has long been recognized as a groundbreaking leader in the use of technology in the arts and has developed new musical instruments, including the tape bow violin, in which the bow has been replaced with magnetic audiotape and the bridge with a reader. In all her mediums, she is an unparalleled storyteller.

Drawing has always been an integral part of Anderson's practice, from storyboards for her performances to large scale works, like the monumental charcoal drawings from her series "Lolabelle in the Bardo" which Anderson presented at MASS MoCA in 2017. These gestural drawings depict memories of the artist's dog as she prepared for reincarnation. According to the Tibetan book of the Dead, 49 days must be spent in the bardo. In *Chalkroom*, currently on view, Anderson painted graffiti-like drawings floor-to-ceiling. The artist describes these drawings as "performative meditations" which reflect the thoughts swirling inside her brain. For MASS MoCA Anderson is offering a truly unique experience for any bidder; she will have you recall a dream or story which she will turn into a custom drawing.

A long-time friend of MASS MoCA, which hosts a changing archive of her works, Laurie Anderson (b. 1947) is one of today's most significant, groundbreaking artists. Anderson was appointed NASA's first artist-in-residence in 2002. In 2003, The Musée d'art contemporain de Lyon in France produced a touring retrospective of her work, "The Record of the Time: Sound in the Work of Laurie Anderson." Other awards include the 2001 Deutsche Schallplatten prize for "Life on a String," the 2010 Women of Achievement Award from Women's Project Theater, and the 2012 Inaugural Distinguished Artist-in-Residence at EMPAC at RPI in Troy, NY. In 2014, she was inducted into the MASS MoCA Clocktower Society, and in 2015 she was an artist-in-residence at the Robert Rauschenberg Foundation in Captiva, FL. Her film *Heart of a Dog* was chosen as an official selection of the 2015 Venice and Toronto Film Festivals. In the same year, her exhibition *Habeas Corpus* opened at the Park Avenue Armory to wide critical acclaim, and in 2016 she was the recipient of Yoko Ono's Courage Award for the Arts for that project. Anderson is truly one of a kind, as is this unprecedented opportunity.

ADDITIONAL WORKS AVAILABLE (not included in the live auction)

Please direct inquiries to Susan Cross, scross@massmoca.org



Taryn Simon

Classified “Spare Parts” deal. Oval Office, White House, Washington, D.C., United States, May 16, 1975, 2015

Archival inkjet print and text on archival herbarium paper in mahogany frame
Framed: 85 x 73 ¼ x 2 ¾ in.

Courtesy of the artist and Gagosian Gallery

Value: \$85,000

Taryn Simon is perhaps best known for her photographic work, though MASS MoCA audiences know her from her viral 2018 show *A Cold Hole + Assembled Audience* and her more recent outdoor installation *The Pipes* (currently on view).

Simon’s work examines knowledge-making systems, ethics, and power, offering, in her words, “different mathematics of looking.” With her keen eye, Simon

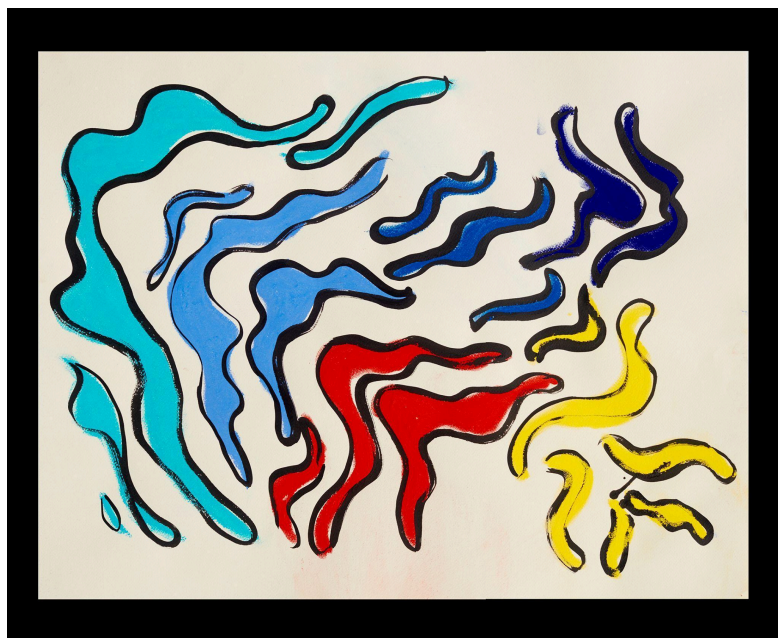
invites viewers to probe the systems of power and representation that shape our world.

Classified “Spare Parts” deal. Oval Office, White House, Washington, D.C., United States, May 16, 1975 exemplifies Simon’s focus on photography and archival material. Part of her 2015 series *Paperwork and the Will of Capital*, this work exposes the symbolic theater of global power by reimagining floral arrangements present during the signing of agreements, treaties, and decrees drafted to influence governance and economics from nuclear armament to oil deals and diamond trading.

In *Classified “Spare Parts” deal. Oval Office, White House, Washington, D.C., United States, May 16, 1975*, the artist has recreated a bouquet with spray carnations, baby’s breath, cornflower and oxeye daisy. A similar bouquet was present during a classified meeting between United States President Gerald R. Ford, United States Secretary of State Henry Kissinger and the shah of Iran, Mohammed Reza Pahlavi in which they discussed a plan to provide support to Turkey – circumventing an arms embargo Congress imposed on Turkey –by funneling supplies through Iran.

The photographs in this series also reference George Sinclair’s nineteenth century horticultural study of dried grass specimens, an experiment in survival and evolution cited by Charles Darwin in his groundbreaking research. For the recreations, the flowers present at each signing were identified from archival sources by a botanist. More than 4000 specimens were shipped to the artist’s studio, sourced from the world’s largest flower auction, in Aalsmeer, Netherlands. Each photograph represents an “impossible bouquet,” a concept that emerged in Dutch still-life painting parallel to the country’s seventeenth-century economic boom and its development of modern capitalism. An impossible bouquet is a man-made fantasy of flowers that could never bloom naturally in the same season and geographic location — a phenomenon which is now made possible by the global consumer market.

Taryn Simon (b. 1975) is a multidisciplinary artist working in photography, text, sculpture, and performance. A graduate of Brown University and a Guggenheim Fellow, Simon has been the subject of exhibitions at the Louisiana Museum of Modern Art, Copenhagen (2016-17); The Albertinum, Dresden (2016); Galerie Rudolfinum, Prague (2016); Garage Museum of Contemporary Art, Moscow (2016); Jeu de Paume, Paris (2015); Ullens Center for Contemporary Art, Beijing (2013); Museum of Modern Art, New York (2012); the Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); and Whitney Museum of American Art, New York (2007). Permanent collections include the Metropolitan Museum of Art, New York; the Tate Modern, London; the Guggenheim Museum, New York; Centre Georges Pompidou, Paris; and the Los Angeles County Museum of Art, Los Angeles. Her work was included in the 56th Venice Biennale (2015). Simon's installation, *An Occupation of Loss* (2016), co-commissioned by the Park Avenue Armory and Artangel, premiered in New York in 2016 and was adapted and installed at MASS MoCA as *The Pipes*. Simon is based in New York.



SARAH CROWNER

Stripe Sketch, 2020

Pastel and sumi ink on paper

19 ¾ x 25 ½ in.

Framed: 24 ⅛ x 30 in.

(accompanied by the artist's book *Stripes*)

Estimated Value: \$18,200

Sarah Crowner's vivid works are deeply influenced by the twentieth-century avant-garde and the artist's omnivorous appetite for the intersections of art, architecture, design, dance, theater – and nature. Her works are hybrids, drawing on the histories of multiple disciplines in both their form and inspiration. Her tile work, furniture, and paintings are all vehicles for her bold

colors, patterns, and shapes and reminders that art is part of the everyday experience. The abstract and abstracted forms that animate Crowner's works reflect the aesthetic details of her environment and are reminders that art is all around us. Her signature sewn paintings are constructed with raw and hand-painted sections of canvas, which she sews together. The seams take on the function of line much like the undulating stripes in her pastel sketch *Stripe Sketch 1*.

In *Stripe Sketch 1*, featured in her artist book, *Stripes*, Crowner found inspiration from the patterns of nature, specifically for this sketch the dynamic movement of a tiger's stripes. Crowner's colored prints and drawings become sites where patterns metamorphose into abstract shapes that twist, writhe, and pulse with energy. Crowner's work makes the familiar strange and lively with potential.

MASS MoCA audiences recognize Crowner from her 2016 exhibition, *Beetle in the Leaves*, her first solo museum show in the U.S. Her tile mural *Wall (Hot Blue Terra Cotta)*, originally created for the exhibition, now greets visitors as they enter the museum's The Robert W. Wilson Building.

Sarah Crowner (b. 1974) was born in Philadelphia and received a BA from the University of California, Santa Cruz, in 1996. She studied at the École nationale supérieure des Beaux-Arts in Paris, France, and earned an MFA from Hunter College, City University of New York, in 2002. Her work has been exhibited internationally in numerous solo and group exhibitions, including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Museum of Fine Arts, Boston; Walker Art Center, Minneapolis; the Institute of Contemporary Art, Philadelphia; Contemporary Art Museum, St. Louis; Museum of Contemporary Art, Detroit; University Art Museum, University at Albany, New York; the Jewish Museum, New York; the Institute of Contemporary Arts, London; WIELS Contemporary Art Centre, Brussels; and the Zacheta National Gallery of Art, Warsaw. She has completed residencies at Hunter College, the Skopelos Foundation for the Arts in Greece, and the Center for Art and Visual Communication (ARCO) in Lisbon, Portugal. Crowner's work is included in the permanent collections of the Museum of Modern Art and Walker Art Center. She is represented by Luhring Augustine, New York; Simon Lee Gallery in London; and Galerie Nordenhake, Stockholm, and currently lives and works in Brooklyn, New York.

DETAILS TO COME
MELEKO MOKGOSI

New oil painting

12 x 12 in.

Courtesy of the artist

Meleko Mokgosi's figurative, and often text-based works engage history painting and cinematic tropes to investigate historiography, democracy, and liberation movements across Africa and the diaspora. His most recent body of work, *Spaces of Subjection*, examines subjection and subjectivity as they pertain to perspectives on African, African American, and Black life.

Born in Francistown, Botswana, Mokgosi received his BA from Williams College in 2007 and participated in the Whitney Museum of American Art's Independent Study program that same year. He then received his MFA from the Interdisciplinary Studio Program at the University of California, Los Angeles in 2011. He participated in the Rauschenberg Residency at the Robert Rauschenberg Foundation, Captiva, FL in 2015 and the Artist in Residence Program at the Studio Museum in Harlem, New York, NY in 2012. Mokgosi's work has been exhibited both nationally and internationally, recently with solo exhibitions at the St. Louis Art Museum, York University Art Gallery, The Pérez Art Museum Miami, Williams College Museum of Art, Rochester Contemporary Art Center, and the University of Rochester's Memorial Art Gallery, The Fowler Museum at UCLA, Los Angeles, Institute of Contemporary Art, Boston, MA; the Savannah College of Art and Design Museum Carnegie Museum of Art, Pittsburg, PA; California African American Museum; Raleigh Contemporary Art Museum; Göteborg International Biennial for Contemporary Art, Sweden and the 12th Biennale de Lyon; other venues include the Botswana National Gallery, Gaborone, Botswana;; The Studio Museum in Harlem, New York, NY; the Hammer Museum, Los Angeles, CA; and Yerba Buena Center for the Arts, San Francisco, CA. His work is included in the collections such as The St. Louis Art Museum, The Pérez Art Museum Miami; The Williams College Museum of Art, Williamstown, MA; The Baltimore Museum of Art, Baltimore, MD; Studio Museum in Harlem, New York, NY; the Hammer Museum, Los Angeles;; the Colby Museum of Art, Waterville, Maine; and Fondation Louis Vuitton, Paris. He is Associate Professor and Director of Graduate Studies at the Yale School of Art, and the co-founder and director of the Interdisciplinary Art and Theory Program.