



WOMEN'S WORK

A LIVE AUCTION

THURSDAY, JUNE 1, 2017

ASBURY HALL AT BABEVILLE



HALLWALLS
CONTEMPORARY ARTS CENTER

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With thanks to our WOMEN'S WORK Auctioneer!

Soprano Tiffany Du Mouchelle is praised for her musical versatility, electric stage presence, and exceptional dramatic sensibilities. Most recognized for her fearlessness in exploring new and challenging repertoire, she ushers the voice into new realms of expressivity, including a vast array of musical styles and featuring 35 different languages—including Arabic, Japanese, Mian, Russian, and Swedish—and exploring the genres of classical, world, contemporary, cabaret, and theatrical works.

Recipient of the prestigious Richard F. Gold Career Grant for American Opera Singers, Du Mouchelle has performed with the Chamber Music Society of Lincoln Center, Bang on a Can All-Stars, Center for Contemporary Opera, Yellow Barn Music Festival, Skálholt Summer Music Series in Iceland, Norfolk Chamber Music Festival, and American Composers Alliance, and in such prestigious venues as Lincoln Center, Disney Hall, The Consulate of the Republic of Poland, The New York Historical Society, The Ukrainian Institute, the residence of the United States Ambassador in Cairo, and the Acropolis in Carthage. Recent collaborations include the AUSTRALIAN PREMIERE of Stockhausen's *Sirius* with Bendigo International Festival of Exploratory Music, the WEST COAST PREMIERE of Roger Reynolds' *Justice* (Clytemnestra), the WEST COAST PREMIERE of Pasquale Dusapin's *To Be Sung* (Voice Two), along with residencies at Yellow Barn and Songfest. An active chamber musician, she is the co-founder of *Aurora Borealis*, a voice and percussion duo with Stephen Solook. They frequently commission and perform new works, expanding the repertoire for this unusual combination.

A frequent collaborator with the cultural diplomacy organization *Cultures in Harmony*, she has served as an instructor of voice, musical outreach specialist, and performer for projects in Cameroon, Tunisia, Egypt, and Papua New Guinea. In fall 2015, Du Mouchelle moved to Buffalo, New York, joining the faculty at the University at Buffalo, where she serves as the director of the vocal performance program. In her spare time, Du Mouchelle also works as an auctioneer for her family's fine art auction house in Detroit, Michigan, DuMouchelle Art Galleries.

From its mid-1970s beginnings, thanks to the mixed genders (all two at that time) of the core group of artists who figure collectively as its founders, and of the artists (not only visual artists, but writers, media artists, performers, etc.) whom those artists were inspired by and wanted to meet and so invited to visit and/or show their work at Hallwalls (Cindy Sherman inviting Suzy Lake was one of the earliest and most momentous, but there were hundreds more), Hallwalls always had—more in the actual practice of being alternative in all ways than by design or intent—a better representation in all of its programming (artists and curators alike) of not only women (pretty close to equal, far closer than the art world at the time, which I know isn't saying much), but of women addressing in their work—many now famously—the feminist and other political and cultural issues of their time.

It was another 10 years before the Guerrilla Girls banded together in NYC to wage their battle with the art world, and within their first year (in 1986) they, too, visited Hallwalls. (I suspect some of them, too, may have visited earlier, just without their gorilla masks and noms de guerre, but we'll never know.) From those early solo and group exhibitions of the late 1970s to video art to visiting performance artists and fiction writers to feminist critics and editors and collectives to the *Ways in Being Gay* festivals of the late 1980s—early 1990s, to the then (and now once again) critical Abortion Project of 1992 (whose co-curators, Kathe Burkhart and Chrysanthe Stathacos, both of whom had shown at Hallwalls earlier, donated works to this auction), all the way up to the present, literally thousands of women have brought, presented, sent, and/or created their work in every conceivable discipline to or at Hallwalls.

And out of the many hundreds of women visual artists alone who have exhibited work here, the 40 or so included in this auction represent—remarkably—all five decades of our history, the 1970s, 1980s, 1990s, 2000s, and 2010s. And that nearly half-century history is decidedly alternative (partly just by being less male dominated), and the artists' work was often transgressive, and very often political, and all of that is represented here. We invited it all (the politics, the transgression), and we welcome it all, and we are grateful to the 40 or so artists out of literally thousands who exhibited here and were invited and accepted our invitation and generously contributed work. They are just a fraction of the artists—even of just the women artists—who have made Hallwalls' visual arts programming what it has been, is now, and will continue to be.

Edmund Cardoni
Executive Director

Welcome to Women's Work, the third in a series of curated auctions from Hallwalls. It is always surprising and gratifying to view the amazing range of work submitted for these auctions, especially because these are artists who have had significant associations with Hallwalls. It affirms the importance of the institution and its role in shaping the international contemporary art scene.

Closer to home, it must be stressed that this event is not possible without the hard work of the Hallwalls board and its special events committee. This year, we were especially successful in attracting a large group of generous sponsors. Thank you, sponsors! Be sure to note their ads further on in this book.

This year's special events committee is Cesar Cedano, Brook Leboeuf, Rob Lynch, Katalyn Mechtler, Beth Smith, Maki Tanagaki, Amy Taylor, Emily Tucker, and Rich Wall. Hallwalls deputy director Polly Little has been essential in guiding the committee's work. We are additionally thankful to guest mixologist Kerry Quaille of Angelica and Mark Supples of Mothers. Enjoy the auction; our greatest hope is that you'll go home with a work of art you love.

Elizabeth Licata
Chair, Special Events

Conditions of Sale

The following Conditions of Sale are the complete and only terms and conditions on which all auction items are offered for sale, and constitute the entire agreement by and between the Hallwalls Contemporary Arts Center (Hallwalls, Inc.), a nonprofit, tax exempt arts corporation, and any purchasers of property at this benefit auction. Sotheby's, Inc. will serve merely as an auctioneer for Hallwalls, Inc. in conducting the auction sale and participates only in that capacity.

1. Live auction lots will be sold in order of lot numbers in the catalog and in any addendum to the catalog that may be necessary for works received and accepted into the auction after press time.
2. Bids will be accepted from registered bidders only. All bidders present at the sale must register and receive an official number at the registration desk.
3. Absentee bids by telephone, fax, mail or e-mail will be accepted until 5 p.m., Tuesday, June 9, 2015. Absentee bid forms are available by contacting Hallwalls. All absentee bids must state the highest amount that the bidder is willing to pay. Such bids will be executed at the lowest possible price, subject to the reserve price, to other absentee bids, and/or to the competitive bids at the sale. The earliest of any identical bids shall take preference. Absentee bids are executed by Hallwalls as a convenience only; Hallwalls is not responsible for any errors or omissions in connection therewith.
4. The highest bidder acknowledged by the auctioneer at the fall of the live auction gavel shall be the buyer. Where a bid is made while the hammer is falling in acceptance of a prior bid, the auctioneer may, in his discretion, reopen the bidding or declare the goods sold under the bid on which the hammer was falling. In the event of any disputes, or doubt on Hallwall's part as to the validity of any bid, the auctioneer and Hallwalls will have the final discretion either to determine the successful bidder or to reoffer and resell the article in dispute. If any dispute arises after sale, Hallwalls' records are conclusive.
5. Hallwalls reserves the right to withdraw any article offered for sale either before or after the bidding begins, until the auctioneer announces the item sold. Each lot is offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. We may implement such reserves by bidding on behalf of ourselves. If the auctioneer determines that any opening bid is below the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance is insufficient, he may reject the advance.
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7. On the fall of the auctioneer's hammer, title to the offered lot shall pass to the buyer, who shall forthwith assume full risk and responsibility for the lot and will be required to sign confirmation of purchase, supply his/her name and address, and pay full purchase price. If the buyer fails to comply with any such requirements, the lot may, at the auctioneer's discretion, be put up again and sold. In addition to other remedies available to us by law, Hallwalls reserves the right to impose a late charge of 2% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. The late charge will be imposed pro rata for periods of less than one month. All property must be removed from Hallwalls's premises by the purchaser at his or her expense no later than three business days following the sale and, if it is not removed a handling charge of 1% of the purchase price per month until its removal will be payable to Hallwalls by the purchaser with a minimum of 5% for any property not so removed within sixty days after the sale, and Hallwalls may send the purchased property to public warehouse at the account, risk and expense of the purchaser. If any applicable conditions herein are not complied with by the purchaser, in addition to other remedies available to Hallwalls by law, including without limitation the right to hold the purchaser liable for the total purchase price, Hallwalls at its option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property at public auction without reserve, and the purchaser will be liable for any deficiency costs, including handling charges, the expenses of both sales, all other charges due hereunder, and incidental damages. In addition, a defaulting purchaser will be deemed to have granted a security interest in, and Hallwalls may retain as collateral for such purchaser's obligations to us, any property in our possession owned by such purchaser regardless of when we may acquire possession. Hallwalls shall have all of the rights afforded a secured party under the New York Uniform Commercial Code with respect to such property and we may apply or set off against such obligations all monies held or received by us for reasons of the account of, or due from us to, such purchase. At our option payment will not be deemed to have been made in full until we have collected funds reflected by checks or, in the case of bank or cashier's checks, we have confirmed their authenticity.
8. Hallwalls is not responsible for the acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots by Hallwalls is at the entire risk of the purchaser. In no event will Hallwall's liability to a purchaser exceed the purchase price actually paid.
9. The laws of the State of New York shall govern all parties rights and obligations hereunder. By bidding, absentee or otherwise, a buyer shall be deemed to have consented to the jurisdiction of the State of New York.
10. Any waiver or nonvalidity of any part of these Conditions of Sale shall not constitute a continuing waiver nor shall it affect the validity of any other part.

LAYLAH ALI MONICA ANGLE
IDA APPLEBROOG BETH B MARY BEGLEY
ELIZABETH BERDANN SKYLAR BORGSTROM
LAURA BORNEMAN JULIA BOTTOMS-DOUGLAS
SHARY BOYLE BARBARA BUCKMAN
KATHE BURKHART ELLEN CAREY MILLIE CHEN
JACKIE FELIX ERIN FINLEY DOROTHY FITZGERALD
PAM GLICK MEGAN GREENE JOYCE HILL
DEBORAH JACK ALISON S.M. KOBAYASHI
BECKY KOENIG CATHERINE CATANZARO KOENIG
SUZY LAKE JOAN LINDER ESPERANZA MAYOBRE
JILLIAN MCDDONALD LORI NIX ESTER PARTEGAS
JUDY RIFKA ALICIA ROSS CINDY SHERMAN
LAURIE SIMMONS KIKI SMITH
CHRYSANNE STATHACOS BETTY TOMPKINS
BARBARA WEISSBERGER MARY WYRICK



LOT NO. 01

Erin Finley

Death of the Chancellor II, 2016

ink, gouache on paper

18 x 24 inches

From the Dope Futurism series

\$300 / \$800

Erin Finley is a Canadian artist whose work has been exhibited at Hallwalls (Buffalo), Paul Petro (Toronto), Sarah Lawrence (New York), Queen's University (Kingston), CBGB's (New York), La Porte Peinte Centre Pour Les Arts (Burgundy), Allegheny College (Pennsylvania) and Femina Potens Gallery (San Francisco). She has received research support from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, University of Calgary, Université du Québec a Montréal, and the Alberta Foundation for the Arts. Erin Finley teaches drawing at OCAD University in Toronto and obtained an MFA from the University of Calgary in 2004.



Thank you, Mr. President

Ida Applebroog '17

LOT NO. 02

Ida Applebroog

Untitled (Thank You, Mr. President), 2017

ultrachrome ink

on Hanemuhle bamboo paper

14 x 11 inches

\$250 / \$700

Born in Bronx, NY, Ida Applebroog attended NY State Institute of Applied Arts and Sciences (1949). She moved to Chicago in 1956, later attending the School of the Art Institute of Chicago (1968). After relocating to San Diego, California she exhibited in "Invisible/Visible" at Long Beach Art Museum, 1972. In 1973 she taught at the University of California in San Diego before returning to NY. Starting in 1977 she circulated a series of self-published books through the mail, and joined *Heresies/A Feminist Journal on Art and Politics*. In 1981 she showed "Applebroog: Silent Stagings", her first exhibition at Ronald Feldman Fine Arts, NY, where she continued to show for over 20 years. During the decade of the 1990s, she received multiple honors including the College Art Association Distinguished Art Award for Lifetime Achievement, an Honorary Doctorate of Fine Arts, New School for Social Research/Parsons School of Design. She also received a MacArthur Foundation Fellowship in 1998 and her art was the subject of a retrospective at the Corcoran Gallery of Art, Washington, DC. Applebroog's work is in the collections of The Museum of Modern Art, Guggenheim Museum, The Metropolitan Museum of Art, The Corcoran Museum of Art, the Whitney Museum of Art, and others. She was profiled in the PBS documentary "Art 21: Art in the Twenty-first Century." idaapplebroog.com



LOT NO. 03
Shary Boyle
(untitled), 2005
hand-coloured etching, unique
22.5 x 23 inches
Variable edition, 7 of 9
\$500 / \$1,500

Shary Boyle is well-known for her bold and fantastical narrative explorations of the figure, through sculpture, drawing, painting, installation and performance. Her multidisciplinary practice – at once spirited, oneiric and poetic - mines the history of porcelain figurines, animist mythologies and arcane techniques to create a symbolic language uniquely her own. Boyle is the recipient of the Gershon Iskowitz Prize (2009) and the Hnatyshyn Foundation Award (2010), and represented Canada with her project Music for Silence at the 55th Venice Biennale in 2013. In 2015 Shary Boyle participated in the exhibit in Shine a Light at the National Gallery of Canada, and presented her latest audio-visual performance collaboration Spell To Bring Lost Creatures Home on a 15-date tour from the Western Arctic to Newfoundland. sharyboyle.com



LOT NO. 04

Cindy Sherman

Untitled (Mask), 1992

Cibachrome print

24 x 20 inches

Edition of 125

AP 9/10

(MP#CS-E-22)

\$600 / \$1,500

Born in 1954 in Glen Ridge, New Jersey, Cindy Sherman is counted among the most influential artists of the last half-century. Upon graduating from the State University of New York at Buffalo in 1976, Sherman relocated to New York City where she began making the seminal Untitled Film Stills. She has gone on to photograph and cast herself in various roles through her masterful use of costume, setting and pose.

Cindy Sherman has had one-person exhibitions at institutions that include: The Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2012); Walker Art Center, Minneapolis (2012); Dallas Museum of Art (2012); Sammlung Verbund, Vertikale Galerie, Vienna (2012); Centre de la photographie, Geneva (2012); Martin-Gropius-Bau, Berlin (2007); Louisiana Museum of Modern Art, Copenhagen (2007); Kunsthaus Bregenz, Austria (2006/07); Jeu de Paume, Paris (2006); Kestnergesellschaft, Hanover, Germany (2004); Serpentine Gallery, London (2003); Museum of Contemporary Art, Los Angeles (1997); Museum of Contemporary Art, Chicago (1997); Museum of Modern Art, New York (1997); Museum Boijmans-van Beuningen, Rotterdam (1996); Museo Nacional Centro de Arte Reina Sofia, Madrid (1996); and the Whitney Museum of American Art, New York (1987). Sherman has most recently participated in major group shows and biennials such as: Bad Thoughts: Collection of Martijn and Jeanette Sanders, Stedelijk Museum, Amsterdam (2014); Urban Theater: New York Art in the 1980s, The Modern Art Museum of Fort Worth, Texas (2014); Paparazzi! Photographers, Stars, and Artists, Centre Pompidou Paris; Schirn Kunsthalle Frankfurt; Musee de l'Éysee, Lausanne (2015); The Encyclopedic Palace 55th Venice Biennial (2013); NYC 1993! Experimental Jet Set, Trash, and No Star, New Museum, New York (2013); A Bigger Splash: Painting After Performance, Tate Modern, London (2012); Regarding Warhol: Sixty Artists, Fifty Years, The Metropolitan Museum of Art, New York (2012); ILLU-MInations, 54th Venice Biennale (2011); 10,000 Lives, Gwangju Biennale, South Korea (2010); and The Pictures Generation: 1974-1984, The Metropolitan Museum of Art, New York (2009).



LOT NO. 05

Dorothy Fitzgerald

I Need to Vacuum, 2015

oil, vintage paper, graphite

22 x 30 inches

From the #NESTS series

\$275 / \$850

Dorothy Fitzgerald currently lives and works in Lyndonville, NY.

She paints in a studio yurt she calls "Kansas" with Lake Ontario to the North and cornfields to the South. Her works are emotional responses to her life as a mother, a woman and her environment, to which she can authentically speak. She is primarily works in oil, who draws in her paintings because she feels line and its variations hold interest. She is intrigued by contradictions.

Selected exhibitions include: lakelines, (solo, Indigo Gallery), Human Rights Permanent Art Collection Exhibition, (International Museum of Art and Science (IMAS), Texas and Mexico), LakeLines, (solo, Dillion Gallery, Ireland), I am not what I am, I am what I do with my hands (Indigo Gallery ,Buffalo), TOPSPIN (solo, Niagara University, Lewiston), echo Art Fair (Buffalo)

She received the Gottlieb Grant, Strategic Opportunities Stipends (SOS), a Technical Assistance Program Grant (TAP) (NYS Council of the Arts) and a Sabbatic leave (Niagara Falls Board of Education).

Her work has been profiled and reviewed in The Public, by Patricia Pendelton 2015, ARTVOICE by Patricia Pendelton 2104, Buffalo Spree by Bruce Adams 2014 and by Anthony Bannon in the Chautauqua Daily. She received two Master's Degree from SUNY College at Buffalo.



Ronnie & me
Halloween 1949



1954



Prom
1965

WHERE DO WE BEGIN TO DEFINE OUR TRUE SELVES? OUR SELF-IMAGE(S) IS DISTORTED BY THE MOMENT'S MOOD, ENVIRONMENT, AND RECENT HISTORY; WHICH IS THEN BALANCED AND / OR REINFORCED BY A PARTICULAR LIFE-HISTORY OF (BIASED) SELECTIVE AND ACCUMULATIVE LEARNING / GROWTH.

LOT NO. 06

Suzy Lake

On Stage (Accordion Pose),
created 1972; printed 2013
c-print
24 x 20 inches
From the *On Stage* series
Edition 3 of 10
\$900 / \$2,800

Suzy Lake was one of a pioneering group of artists in the early seventies to adopt performance, video and photography to examine and critique ideals of the body, gender and identity. Utilizing her own body as both the object and subject of her work, Lake instigated critical conversations on the nature of constructed identity. In her work, Lake draws attention to social norms and constraints and aims to diminish the barrier between the viewer and the artwork.

Born in Detroit in 1947, Toronto-based Suzy Lake has exhibited extensively nationally and internationally since the seventies, beginning in venues such as Vehicule Art Inc., Montreal, QC, Canada; Hallwalls Contemporary Arts Center, Buffalo, NY, USA; and, the International Center of Photography, New York City, New York, USA. Recent exhibitions have included: WACK! Art and Feminist Revolution 1965–1980, curated for The Museum of Contemporary Art, Los Angeles, USA, curated by Connie Butler (touring exhibition, catalogue) 2010-13; Traffic: Conceptual Art in Canada 1965-1980, organized by the Art Gallery of Alberta, Justina M. Barnicke Gallery (Hart House, University of Toronto) and the Vancouver Art Gallery (touring exhibition, catalogue), 2010-13; and, Wish You Were Here: The Buffalo Avantgarde in the 1970s, Albright-Knox Art Gallery, Buffalo, New York, USA, curated by Heather Pesanti (catalogue), 2012.

Most recently in 2014/15, the Art Gallery of Ontario presented *Introducing Suzy Lake*, a large-scale retrospective exhibition and major publication. Currently, Lake is part of *The Feminist Avant-garde of the 1970s: Works from the SAMMLUNG VERBUND*, Vienna, curated by Gabriele Schor, which opened in 2015 at the Hamburger Kunsthalle, Germany and will be touring through 2016 (publication).



LOT NO. 07

Kiki Smith

Eggs, 2015

watercolor, gold leaf and graphite on

Losin Prague paper

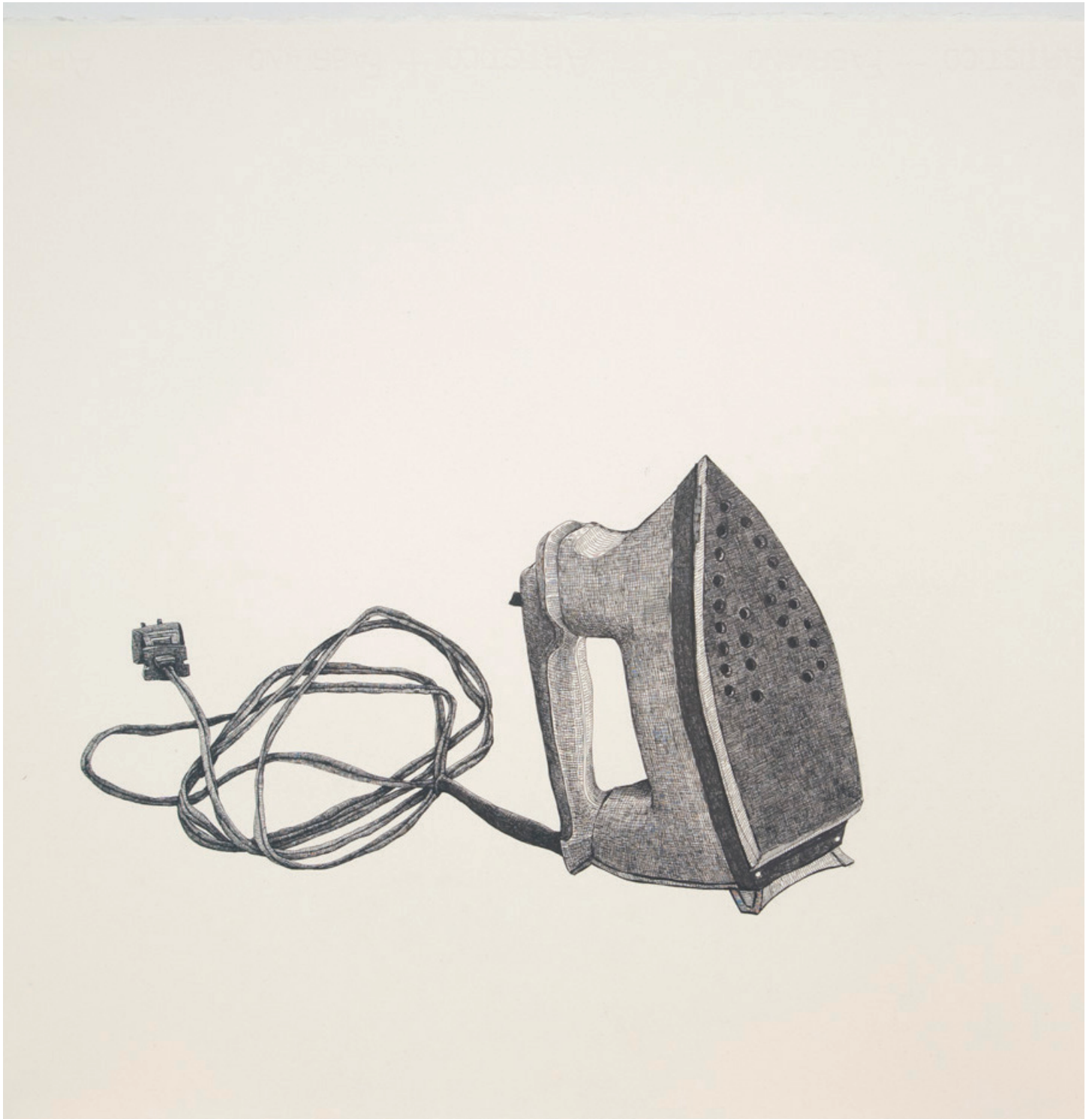
8 x 11.5 inches

monoprint / open edition varié

\$1,750 / \$2,500

Kiki Smith (American, b. 1954, Nuremberg, Germany) has been known since the 1980s for her multi-disciplinary practice which relates to the human condition and the natural world. Smith uses a broad variety of materials, continuously expanding and evolving a body of work that includes sculpture, print-making, photography, drawing and textile.

Smith has been the subject of numerous one-person exhibitions worldwide including over 25 solo museum exhibitions. She is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences and has been the recipient of several awards including the 2012 National Medal of Arts, conferred by Hillary Clinton; the 2010 Nelson A. Rockefeller Award, Purchase College School of the Arts; the 2009 Edward MacDowell Medal, the Skowhegan Medal for Sculpture in 2000, a Lifetime Achievement Award from the International Sculpture Center, among others. She is an adjunct professor at New York University and Columbia University. Smith has been represented by Pace Gallery, New York since 1994.



LOT NO. 08

Joan Linder

Iron, 2010

ink on paper

21.25 x 22 inches

\$750 / \$1,800

Known for drawings packed with thousands, even hundreds of thousands of tiny, energized marks, Joan Linder's large-scale images of quotidian subjects finds inspiration from her immediate surroundings through a processes of embodied observation. Past notable exhibitions include the Albright Knox Art Gallery, Buffalo; Kunstahallen Brandts, Odense, Denmark; the Aldrich Museum, the Gwanjgu Art Museum, the Bronx Museum, Queens Museum and OMI International Art Center. She has received residency fellowships at Yaddo, Macdowell, Villa Montalvo, Smack Mellon Studios and a Pollock Krasner Foundation grant. Linder is an Associate Professor of Art at University at Buffalo SUNY. Recent solo exhibitions include Fiendish Plots in Lincoln, NE, Omi International Art Center , Ghent, NY and Nina Freudenheim Gallery, Buffalo NY. She is represented by Mixed Green Gallery, NY and Nina Freudenheim Gallery, Buffalo, NY.



LOT NO. 09
Alicia Ross
Amend, 2016
fiber
44 x 38 inches
From the series,
Distress of Uncertainty
\$1500 / \$5,000

Born in Medina, Ohio, USA in 1981, Alicia Ross received a BA with a double major in studio and art education from Baldwin Wallace College (2003) and an MFA in photography/imaging arts from Rochester Institute of Technology (2007). Ross has served as adjunct faculty at several universities teaching photography, video and graphic design.

In late fall 2016, Ross exhibited embroidery work from a new series entitled "The Distress of Uncertainty" at Black and White Gallery, New York, NY, which was on view during the Bushwick open studios in Brooklyn. "The Distress of Uncertainty" (2016) series explores themes of neurosis relating to the physical body and its connection to identity and sexuality.

In 2014, Ross's work was part of a traveling exhibition put on by the Centre Pompidou-Metz in France, curated by Clément Chéroux, which included an exhibition at the Schirn Kunsthalle Frankfurt, Germany. Both Ross's NYC debut exhibition "Sacred_Profane" as well as her sophomore show "Hot Mess," received positive attention including being named "Critics' Picks" by New York Magazine (2008, 2010).

Ross's work has been published in Flash Art Magazine (International Edition), the Guardian UK, the Village Voice, New York Magazine, and the Huffington Post, among others. Her work continues to appear in exhibitions and art fairs such as Pulse NYC, and Pulse Miami.



LOT NO. 10

Jillian McDonald

Crystal Lake – Magenta Crystal, 2017

archival inkjet print

14 x 20.5 inches

Edition 1 of 5

\$200 / \$500

Jillian McDonald is a Canadian artist who lives in Brooklyn and dreams of the North.

Solo shows and projects include the Esker Foundation in Calgary, Air Circulation and Moti Hasson in New York, The San Francisco Arts Commission Gallery, Centre Clark in Montréal, and Hallwalls in Buffalo. Her work was featured in group exhibitions and festivals at The Chelsea Museum and The Whitney Museum's Artport in New York, The Edith Russ Haus for Media Art in Germany, The International Biennial of Contemporary Art in Venezuela, The Sundance Film Festival in Utah, La Biennale de Montréal, and the Centre d'Art Contemporain de Basse-Normandie in France.

She was featured in a 2013 radio documentary by Paul Kennedy on CBC's IDEAS, and reviewed in The New York Times, Art Papers, The Globe and Mail, The Toronto Star, Border Crossings, and Canadian Art. Critical discussion appears in books including The Transatlantic Zombie (2015), by Sarah Juliet Lauro and Deconstructing Brad Pitt (2014), edited by Christopher Schaberg.

McDonald has received grants and commissions from The New York Foundation for the Arts, The Canada Council for the Arts, Turbulence, The Verizon Foundation, The New York State Council on the Arts, The Experimental Television Center, and Pace University. In 2012 she received the Glenfiddich Canadian Art Prize, and she has attended residencies at The Headlands Center for the Arts in California, Lilith Performance Studio in Sweden, The Lower Manhattan Cultural Council's Workspace in New York, and Banff Centre for the Arts in Alberta. In 2016 she is in residence at the Lower Manhattan Cultural Council's Process Space on Governor's Island, NYC; the Klondike Institute of Arts and Culture in Dawson City, The Yukon; and at Plug In ICA's Summer Institute in Winnipeg, Manitoba.



LOT NO. 11
Becky Koenig
Grass Box, 2013
oil on panel
9 x 12 inches
\$150 / \$300

Becky Koenig is an artist, educator and book author who lives and works in Buffalo. She has exhibited her work in the Buffalo area locally at sites that include: Hallwalls Art Center, Big Orbit Gallery, the Burchfield Penney Art Center, the Albright Knox Art Gallery, and Nichols School. She has also had exhibitions at Niagara County Community College, Adams Memorial Gallery in Dunkirk, Olean Public Library, Art Space in New Haven, Connecticut, and Rutgers Gallery at Rutgers University.

She is the author of a color and design textbook, entitled *Color Workbook*, published by Prentice Hall, now in its second edition.

Becky Koenig has taught at Villa Maria College, Medialle College and Buffalo State in addition to formerly running classes at her studio, Koenig Art Studio in North Buffalo. She currently is the Assistant to the Chair and teaches in the Department of Visual Studies at the University at Buffalo.



LOT NO. 12

Betty Tompkins

Epic Bitch, 2015

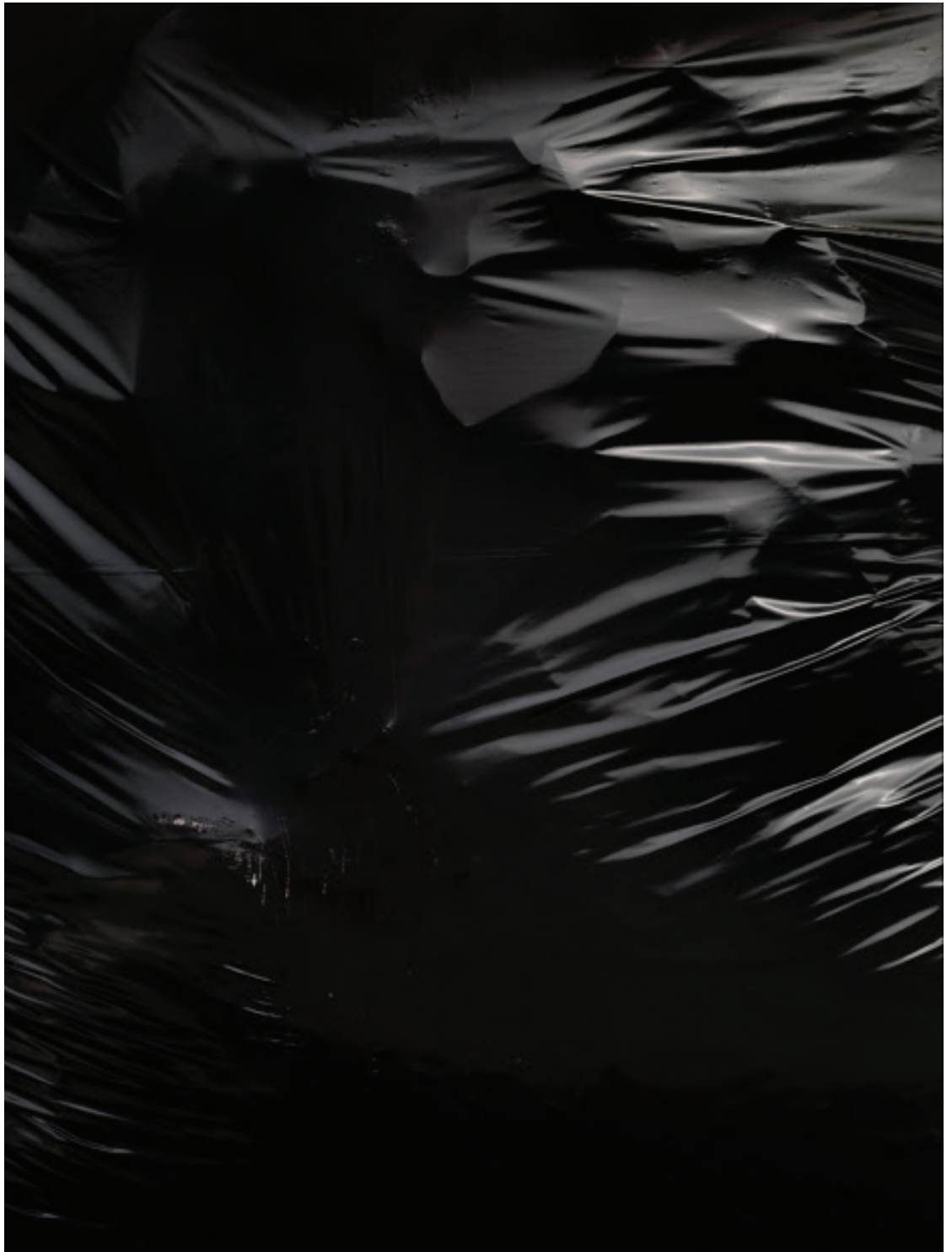
acrylic on paper

5.5 x 7 inches

Women Words on Paper

\$300 / \$1,000

Betty Tompkins is an American painter living and working in New York City and Wayne County, PA. In addition to being represented by PPOW, she is represented by Galerie Rodolphe Janssen, Brussels and Gavlak Gallery, Los Angeles and Palm Beach. Recent solo exhibitions include "Virgins" at PPOW, "Small" at Marlborough Contemporary, "WOMEN Words Stories and Phrases at Flag Art Foundation and Gavlak Gallery in Los Angeles and Palm Beach, 2014 Art Basel Feature with Galerie Rodolphe Janssen, "Real Ersatz" at BHQFUG. Group exhibitions include Eic Troncy's curated exhibition at Almine Rech in Paris, "The Shell (Shapes Places And Portraits)" Gea Politi's curated exhibition "Venganza" in Milan and Kendell Geers curated exhibition "Eureka" in Istanbul as well as A Drawing Show at Matthew Marks in NYC. and Alison Gingeras's "Black Sheep Feminism" at Dallas Contemporary Her work is in the permanent collection of Centre Pompidou and the Brooklyn Museum.



LOT NO. 13

Ester Partegàs

what you are, the world is, 2007

digital archival inkjet print

13.5 x 18 inches

From the series *what you are,*

the world is

Edition 4 of 5

(Ref#03-063)

\$300 / \$1,000

Ester Partegàs is a visual artist and educator. Born in La Garriga, Barcelona, in 1972, she lives and works in New York City and Marfa, TX.

Partegàs' work has been shown nationally and internationally in venues such as the Sculpture Center, LIC, NY; the Whitney Museum of American Art at Altria, NY; Columbus Museum of Art, OH; Museu d'Art Contemporani de Barcelona; Centro de Arte Reina Sofía, Madrid; the Arnolfini, Bristol; the Moscow, Athens and Busan Biennials; among others. She is represented by Foxy Production, New York; Christopher Grimes, Santa Monica, CA; and NoguerasBlanchard, Barcelona/Madrid.

Partegàs has held teaching positions at the Sculpture Department of Yale University; at the Sculpture + Extended Media Department of the Virginia Commonwealth University in Richmond, VA; at SUNY Purchase, NY; and at the Skowhegan School of Painting & Sculpture. She is currently teaching at Parsons/ The Newschool in New York.



LOT NO. 14

Monica Angle

Summer Looking IV, 2016

acrylic on panel

18 x 18 inches

\$350 / \$1,000

Monica Angle was born in Omaha, Nebraska. She attended Harvard College, studied printmaking at the Minneapolis College of Art and Design and received an MS in geography from Pennsylvania State University. Angle has had solo exhibitions in Buffalo, NY, Minneapolis, MN, and at the Fralin Museum of Art, Charlottesville, VA. Her work has been featured in exhibitions at City Hall in Minneapolis, MN and the Massachusetts State House, Boston, MA. Angle's work is part of collections, both private and public, including the Burchfield Penney Art Center, the Minnesota History Center and the Walker Art Center. monicaangle.com



LOT NO. 15

Esperanza Mayobre

Untitled, 2014

laser on drawing

14 x 11 inches

From the series *Everybody knows cities are
built to be destroyed*

Edition 1 of 7

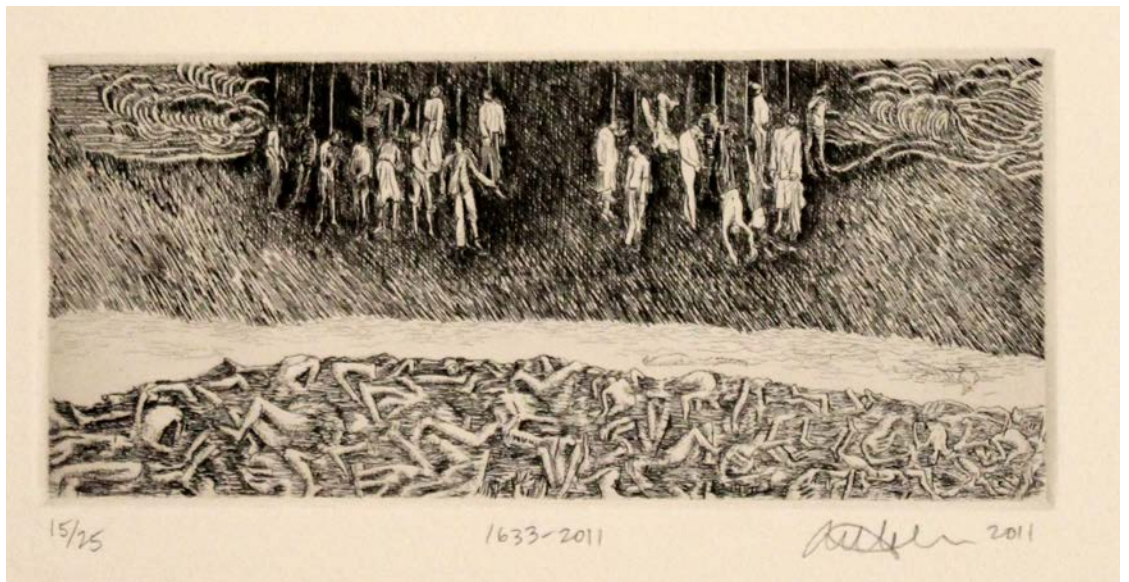
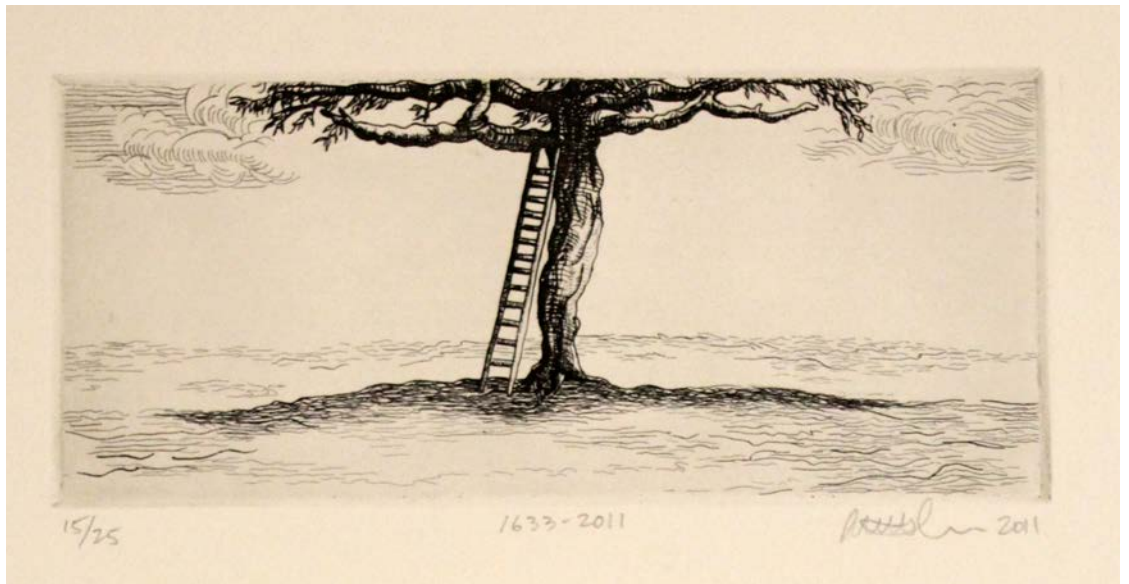
\$450 / \$1,100

Esperanza Mayobre is a Brooklyn-based Venezuelan artist. She is the recipient of the LMCC Workspace Residency, a fellowship to attend Skowhegan School of Painting, a Traveling Scholars Award from the School of the Museum of Fine Arts, Boston, and a recent resident at the Smack Mellon Studio Program. Her work has been exhibited at the Museum of Fine Arts Boston, the Bronx Museum, the Jersey City Museum, MIT Cava, Art Museum of the Americas in Washington D.C., the Contemporary Museum of El Salvador, the Incheon Biennial, Korea, among others. Her work was recently exhibited at Jack Shainman Gallery and the LMCC Governors Island Art Center, in New York. She has an upcoming solo show at el Centro Cultural Chacao, Caracas, Venezuela.



LOT NO. 16
Lori Nix
Bird Room, 2014
archival pigment print
8 x 10 inches
\$250 / \$750

For the last 20+ years Lori Nix has been constructing small-scale dioramas and photographing them. She received her B.F.A. in both ceramics and photography from Truman State and studied photography at Ohio University. Nix has gallery representation in New York, Chicago, Boston, Seattle, Toronto, Italy and Germany. Her work has been shown in the Museum of Arts and Design in New York City, The Toledo Museum of Art in Toledo, Ohio, Museum Schloss Moyland in Germany, and The Bruce Museum in Greenwich, CT. She is a 2014 John S. Guggenheim Fellow. A monograph, *Lori Nix: The Power of Nature*, is available from Wienand Verlag.



LOT NO. 17
Millie Chen
1633-2011, 2011
 etching on paper
 26 x 13.5 inches
 \$500 / \$1,400
 2-panel etching.
 Commissioned by Debbie & Harvey Breverman Visiting
 Artists Program, Print Media, Dept. of Visual Studies,
 University at Buffalo.

Millie Chen's installations, videos, and interventions are intended as sensorial experiences that prod the perceptual and ideological assumptions of the audience. She has shown her work across Canada, the U.S., and China, and in Mexico, Brazil, France, Germany, the Netherlands, Northern Ireland, and Japan. She has exhibited at the Albright-Knox Art Gallery in Buffalo, the Centre culturel canadien in Paris, Centro Nacional des las Artes in Mexico City, and the Power Plant in Toronto, with upcoming exhibitions at The Contemporary Austin and Vtape, Toronto. Chen's work is in several public collections including the Albright-Knox Art Gallery, Roswell Park Cancer Institute, Art Bank of Canada Council for the Arts, Canadian Pacific Railway, and Toronto Transit Commission. Her writing has appeared in publications in Canada, the U.S., the U.K. and China. She is a Professor in the Department of Art and Associate Dean in the College of Arts and Sciences, University at Buffalo, SUNY. Millie Chen is represented by BT&C Gallery. milliechen.com



LOT NO. 18

Pam Glick

I Love You Mom, 2015

spray paint and marker on paper

23-7/8 x 17-7/8 inches

\$200 / \$600

Pam Glick was formally trained at the Rhode Island School of Design where she received a BA in painting. Glick was widely exhibited during the 1980s and 1990s, most notably in New York City with solo shows at Ramnerine Gallery (Long Island City), White Columns Gallery and Wolff Gallery as well as a solo show at Michael Kohn Gallery in Los Angeles. Locally, Glick was a part of the In Western New York exhibition at the Albright-Knox in 1981— the artist's very first formal exhibition opportunity— and most recently at BT&C Gallery with a solo exhibition, Thank you for having me, in Spring 2016. Glick was also included in the Hallwalls 2015/16 exhibition series, Amid/In Western New York. Glick's work has also been included in important group shows alongside works by artists such as Jean Michele Basquiat, George Condo and Christopher Wool. Glick's work is a part of many collections, both public and private, including the Eli Broad Foundation and Citi Bank. In 1985, Glick moved to Vermont to focus on works on paper. Glick has recently relocated back to Buffalo with a renewed interest in oil, which the artist describes as her "first and favorite medium."



LOT NO. 19

Deborah Jack

girl walk, 2016

digital c-print

16 x 20 inches

From the series

"the water between us remembers..."

Edition 2 of 5

\$275 / \$800

Deborah Jack received her M.F.A. from the State University of New York at Buffalo. She is an artist whose work is based in photography, painting, video/sound installation, and text. Her work deals with trans-cultural existence, memory, re-memory and nature. She has had residencies at Lightwork and Big Orbit Gallery Summer Artist in Residence. She has received grants from the New York Foundation for the Arts and the Prince Bernhard Culture Fund of the Netherlands Antilles. She was a fellow at The Photography Institute-National Graduate Seminar. Her work is part of the Lightwork Collection, the Southwest Collection at Texas Tech University, and the collection of the Island Government of St. Martin. Recent exhibitions include the 2014 SITE Santa Fe Biennial. Her art has been exhibited in solo and group shows nationally, internationally including major group exhibits at the Jersey City Museum, and the Brooklyn Museum. She has published two poetry collections: *The Rainy Season* and *skin*. She has participated in the Utan Kayu Literary Bienale in Jakarta, Indonesia, the Global Poetry Festival in Kwazulu-Natal, South Africa and Winternachten Literary Festival in The Hague, the Netherlands.

Deborah Jack is currently an Assistant Professor of Art at New Jersey City University where she teaches photography classes.



171. BARN OWL

(TYTO ALBA)

Range: Breeds from California and Connecticut to Nicaragua. Races occur in South America, West Indies, Europe, Asia, etc. *Habitat:* Barns, steeples, caves, hollow trees; often in towns. *Identification:* Length, about 18 inches. Very light underneath—in England known

as the White Owl—"monkey face," long legs. *Breeding:* Four to seven eggs, on bed of pellets. These are undigested fur, bones, etc., that the bird coughs up. In buildings, etc., as above. *Food:* Largely rats, mice, etc. A most valuable bird!

LOT NO. 20

Megan Greene

#171, 2010

colored pencil and collage

12 x 8.75 inches

From the Audubon series

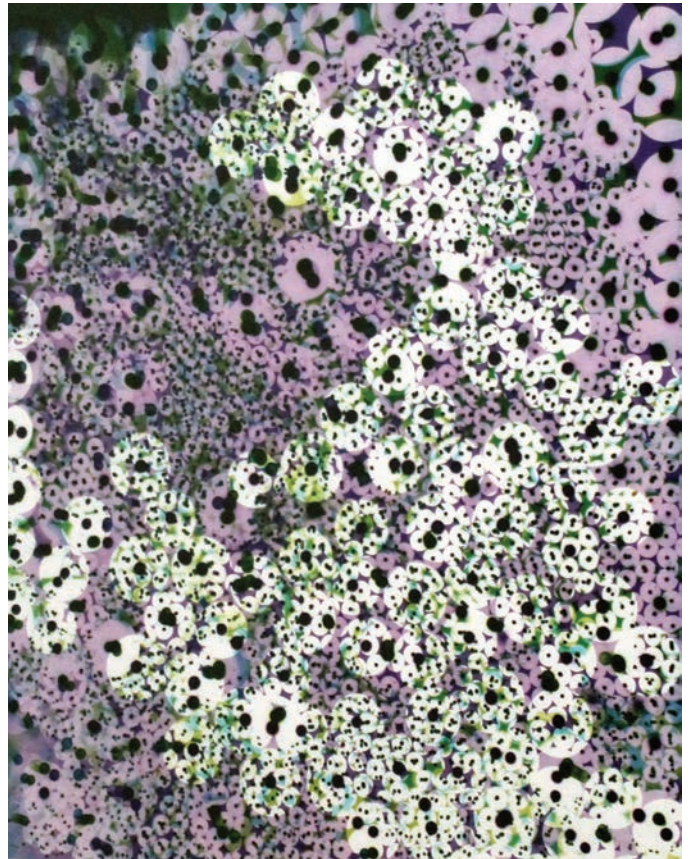
\$500 / \$2,400

Megan Greene (b.1976) is based in Chicago. Recent exhibitions include Regards, Chicago; Loudhailer, Los Angeles; Soccer Club Club, Chicago; Hyde Park Art Center, Chicago; Hallwalls, Buffalo; and Katharine Mulherin, Toronto. She studied at Rutgers, State University of New Jersey, and University of Notre Dame.



LOT NO. 21
Mary E. Begley
Scuzzy Chain, 2014
acrylic on canvas
24 x 18 inches
\$150 / \$450

Begley was born in Buffalo and raised in Saratoga Springs, New York. She acquired her BFA from Buffalo State College and her MFA from The University of Buffalo. Begley is a 1998 NYFA Fellow, a 2008 NYFA MARK artist and a Saltonstall Foundation Fellow. Begley's painting, *Incubation* was awarded "Best in Show" in the 2012 MADE IN NY exhibit at Schweinfurth Memorial Art Center.
marybegley.com



LOT NO. 22

Ellen Carey

Ray Bands, 2005

color c-print/unique photogram

24 x 20 inches

\$1,800 / \$6,000

Courtesy of the Artist and Nina Freudenheim Gallery
Collection of Linda Cheverton-Wick and Walt Wick

LOT NO. 23

Ellen Carey

Marbles, 2004

color c-print/unique photogram

24 x 20 inches

\$1,800 / \$6,000

Courtesy of the Artist and Nina Freudenheim Gallery
Collection of Linda Cheverton-Wick and Walt Wick

Ellen Carey is Associate Professor of Photography at the Hartford Art School, University of Hartford. The last fifteen years of Carey's artistic activity have included two categories: 20 x 24 Polaroid camera work, and photograms, created in the darkroom at J&M Imageworks (Hartford) and at Chuck Kelton Labs (NYC). She has taught at Bard College in Annandale-on-Hudson, NY and at Loughborough University in the UK, in addition to lecturing at various universities, colleges, and art institutions. Carey's monumental *Mourning Wall*, 2000, is currently on view in the Museum of Contemporary Canadian Art's *Part Picture* curated by Chris Wiley. ellencareyphotography.com



LOT NO. 24

Beth B

Portrait 9, 1997

b & w print

8 x 10 inches

\$300 / \$900

Beth B exploded onto the New York underground scene in the late '70s, after receiving her BFA from the School of Visual Arts in 1977, creating installation art works and directing Super-8 films. Controversial and political in approach and content, these breakthrough films, such as *Black Box*, *Vortex*, and *The Offenders*, have been shown at, and acquired by, the Whitney Museum and The Museum of Modern Art. Her early films, along with those of Jim Jarmusch and Amos Poe, are the focus of the documentary film, *Blank City*. Her films and artwork have been the subjects of several books and other documentaries, including *The Cinema of Transgression*; *Downtown Film and TV Culture*; *Art, Performance, Media*; and *No Wave: Underground 80*.

Her first 35mm film, *Salvation!* (1987), prefigured pop culture's fascination with televangelism. In 1988, her screenplay *Life in Luxury* was selected for the Sundance Screenwriter's Lab. *Two Small Bodies* (1994), based on Neal Bell's play and starring Fred Ward and Suzy Amis, was featured at the Locarno, Toronto and Sundance Film Festivals. Beginning in 2001, Beth B began a new phase of her career, making television documentaries and docudramas, which she continues to do. Titles include *Positive ID: The Case Files of Anthony Falsetti*; *Death of a Rising Star*; *Crimes Scenes Uncovered*; and *An Unlikely Terrorist*.

In 2013, B released *EXPOSED*, a non-fiction feature about 8 women and men who use their nakedness to transport us beyond the last sexual and social taboos. In 2016, Beth B released her new feature documentary film, *CALL HER APPLEBROOG*, about renowned artist Ida Applebroog's groundbreaking artwork.

Beth B teaches fine arts at the School of Visual Arts in New York City and teaches film at Montclair State University.
www.bethbproductions.com



LOT NO. 25
Alison S.M. Kobayashi
Seven Inch Fall, 2011
Giclée print
24 x 16 inches
\$400 / \$1,000

Alison S.M. Kobayashi is an identity contortionist. Her award-winning and multi-disciplinary work has been exhibited in galleries, museums, film festivals, and cinema internationally. Kobayashi performs a variety of characters that are both studiously and playfully rendered. These personas are inspired by Kobayashi's extensive collection of lost, discarded and donated objects; ranging from answering machine tapes purchased at a secondhand shop to a love letter left on a sidewalk. Through repeated interaction with the objects (listening, transcribing, re-enactment, play) narratives and imagery begin to manifest and inspire performances, videos, installations and drawings. The results are humorous, low-fi artifacts of an artist embodying the lives of others. Cameron Bailey of TIFF wrote, "Kobayashi is the future of Toronto filmmaking". She was a guest artist at the 2008 Flaherty Film Seminar and her body of work was a Spotlight Presentation at Video Out, Jakarta International Film Festival, Indonesia. In 2012, she was commissioned by Les Subsistances in Lyon, France to produce her first live performance, *Defense Mechanism*, and has since focused on translating her video works into live events. Alison S.M Kobayashi was born in Mississauga, Canada. She received her high honors for degree in Art and Art History from the University of Toronto. Kobayashi is based in Brooklyn and Toronto. She is the Director of Special Projects at UnionDocs, a Center for Documentary Art.



LOT NO. 26

Cindy Sherman

Untitled, 1987/1992

Chromogenic color print

23.62 x 19.69 inches

Edition of 125

AP 4/15

(MP#CS-E-28)

\$750 / \$2,000

Born in 1954 in Glen Ridge, New Jersey, Cindy Sherman is counted among the most influential artists of the last half-century. Upon graduating from the State University of New York at Buffalo in 1976, Sherman relocated to New York City where she began making the seminal *Untitled Film Stills*. She has gone on to photograph and cast herself in various roles through her masterful use of costume, setting and pose.

Cindy Sherman has had one-person exhibitions at institutions that include: The Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2012); Walker Art Center, Minneapolis (2012); Dallas Museum of Art (2012); Sammlung Verbund, Vertikale Galerie, Vienna (2012); Centre de la photographie, Geneva (2012); Martin-Gropius-Bau, Berlin (2007); Louisiana Museum of Modern Art, Copenhagen (2007); Kunsthaus Bregenz, Austria (2006/07); Jeu de Paume, Paris (2006); Kestnargesellschaft, Hanover, Germany (2004); Serpentine Gallery, London (2003); Museum of Contemporary Art, Los Angeles (1997); Museum of Contemporary Art, Chicago (1997); Museum of Modern Art, New York (1997); Museum Boijmans-van Beuningen, Rotterdam (1996); Museo Nacional Centro de Arte Reina Sofia, Madrid (1996); and the Whitney Museum of American Art, New York (1987). Sherman has most recently participated in major group shows and biennials such as: *Bad Thoughts: Collection of Martijn and Jeanette Sanders*, Stedelijk Museum, Amsterdam (2014); *Urban Theater: New York Art in the 1980s*, The Modern Art Museum of Fort Worth, Texas (2014); *Paparazzi! Photographers, Stars, and Artists*, Centre Pompidou Paris; Schirn Kunsthalle Frankfurt; Musee de l'Éysee, Lausanne (2015); *The Encyclopedic Palace 55th Venice Biennial* (2013); *NYC 1993! Experimental Jet Set, Trash, and No Star*, New Museum, New York (2013); *A Bigger Splash: Painting After Performance*, Tate Modern, London (2012); *Regarding Warhol: Sixty Artists, Fifty Years*, The Metropolitan Museum of Art, New York (2012); *ILLU-MInations*, 54th Venice Biennale (2011); *10,000 Lives*, Gwangju Biennale, South Korea (2010); and *The Pictures Generation: 1974-1984*, The Metropolitan Museum of Art, New York (2009).



LOT NO. 27

Mary Wyrick

Managers Serving Cotton Mill Girls, 2017

acrylic on canvas

11.75 x 11.75 inches

From the *Cotton Mill Girls 1941* series

\$150 / \$300

Originally from North Carolina, I received a Painting BFA at UNC-Chapel Hill. After teaching Art and Spanish at a junior high public school, I earned a Masters in Art Education at Appalachian State University and directed the University Gallery for several years. I earned a PhD in Art Education at Penn State, completing a dissertation on contemporary artists and news media. I took a job for 20 years in the Buffalo State Art Education Department, where I retired as Professor in 2011. I am currently an artist in Buffalo, NY.

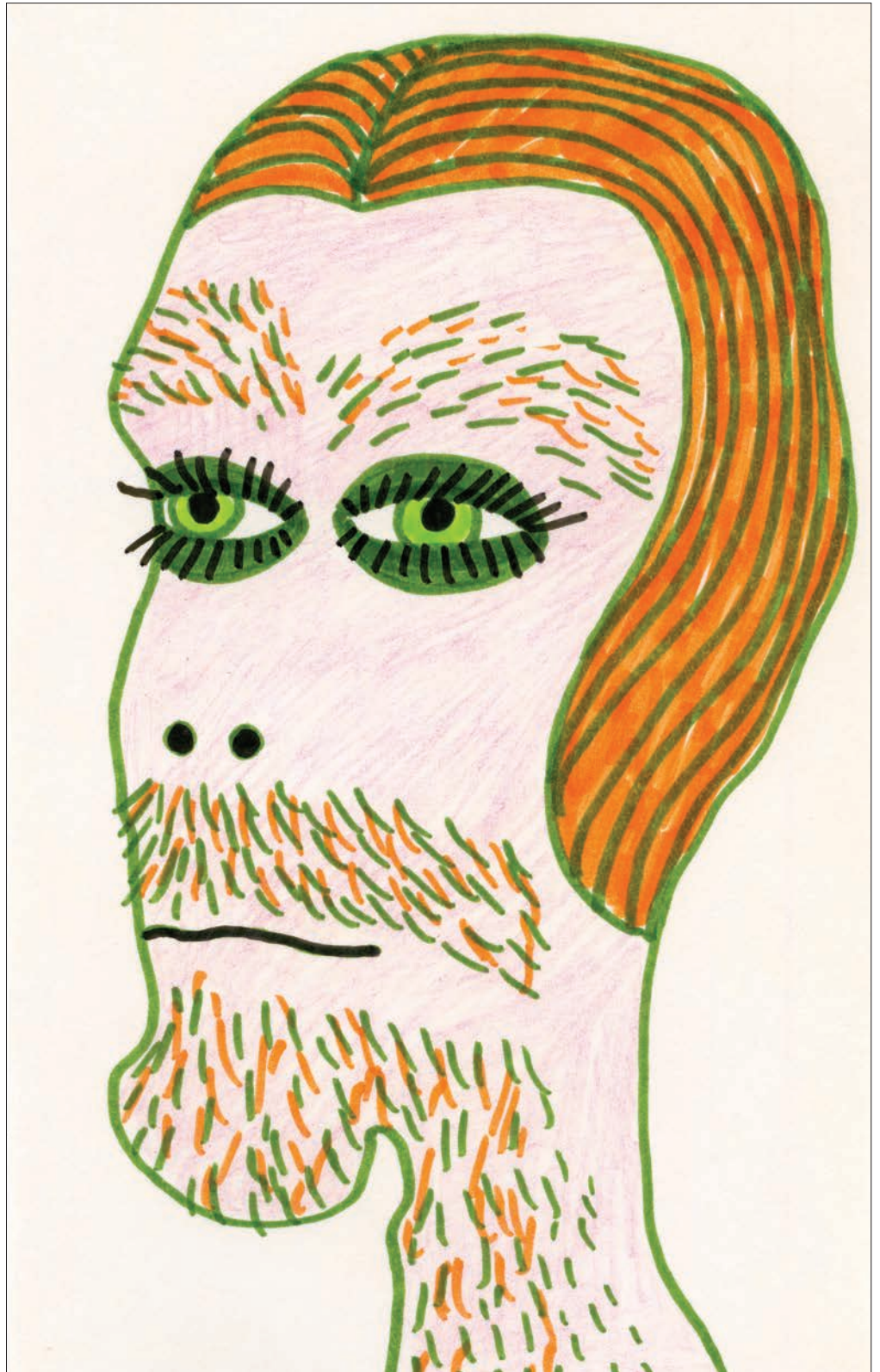


LOT NO. 28
Kathe Burkhart
Eat Shit, 2001
silkscreen
22 x 14 inches
The Liz Taylor Series
Edition 58 of 80
\$500 / \$1,500

Kathe Burkhart is an interdisciplinary artist and writer. Working since the early '80s, Kathe Burkhart has consistently and frankly engaged gender roles, sexuality, celebrity, and language in an interdisciplinary practice. Her Liz Taylor Series uses Pop Art imagery and assemblage to critique representation and the sexual politics of identity. Her visual art has been widely exhibited nationally and internationally, including the Whitney Museum, Venice Biennale, PS1 Contemporary Art Center/MoMA, Kunsthalle Fribourg, the New Museum, Brooklyn Museum, Weatherspoon Museum, Neuberger Museum, Banff Centre for the Arts (Canada) SMAK Museum, (Gent, Belgium) FlashArt Museum, Galleria d' Arte Moderna, Bologna (Italy) and the Groningen, Zwolle and Helmond Museums (Netherlands) among many others. She has had 44 solo exhibitions, among them NYU's 80WSE, Participant Inc., Alexander Gray, Mitchell Alguo Gallery, Schroeder Romero Gallery, and Feature Inc., NYC. Her works are included in the collections of the Whitney Museum of American Art, the Chicago Art Institute, the Stedelijk Museum, Amsterdam, among others. She is represented by Galerie Lumen Travo, Amsterdam.

She is the author of four books of fiction, *Dudes*, 2014, Participant Press, NYC; *Between the Lines*, Hachette, Litteratures, January 2005; *Deux Poids, Deux Mesures (The Double Standard)* Participant Press 2005 and Hachette Litteratures, Paris, 2002, and *From Under the 8 Ball*, (LINE, 1985). She has been anthologized in *Writers Who Love Too Much* (NY: Nightboat Press, 2017) among others, and has also been published in *Evergreen Review*, *Esopus*, *Women and Performance*, *Cultural Politics*, *Purple Fiction*, *FlashArt*, *High Performance*, and *East Village Eye* among others. Regency Arts Press published a monograph, *The Liz Taylor Series: The First Twenty Five Years* in 2007.

She was a faculty member at New York University for many years and is currently a visiting artist at HISK, Ghent, Belgium.



LOT NO. 29
Laylah Ali
More Masculine, 2017
mixed media on paper
8 x 5 inches
\$1,500 / \$5,000

The precision with which Ali creates her small, figurative, gouache paintings on paper is such that it takes her many months to complete a single work. Her most famous and longest-running series of paintings depict brown-skinned and gender-neutral Greenheads and have been included in the Venice Biennale (2003), and the Whitney Biennial (2004) and were the subject of a major touring exhibition in 2012-2013 that originated at the Williams College Museum of Art, Williamstown, MA and traveled to the Weisman Museum, University of Minnesota, Minneapolis, MN and the Herbert F. Johnson Museum, Cornell University, Ithaca, NY. Ali's works are included in the permanent collections of numerous public institutions, including the Albright-Knox Art Gallery, Buffalo, NY; the Museum of Contemporary Art Chicago, IL; the Museum of Modern Art, New York, NY; and the Walker Art Center, Minneapolis, MN, among many others.



LOT NO. 30
Elizabeth Berdann
German Shepherd, 2003
graphite on paper
7.25 x 7.5 inches
\$250 / \$1,500

Born in 1956 in Allentown, PA, Elizabeth Berdann is a painter and multimedia visual artist. She has been creating work that presents body-based imagery in an installation format since the mid-1980s. Ms. Berdann's work was featured in Marcia Tucker's 1994 "Bad Girls" exhibition at the New Museum of Contemporary Art, and also in its concurrent West Coast version, "Bad Girls West". Other shows include a solo site-specific show at The Montclair Museum (1995-96); solo and group shows at White Columns (1992); Hallwalls Contemporary Arts Center (1990 and 1992); the School of the Art Institute of Chicago (1992); the Santa Barbara Contemporary Arts Forum (1997); Otis College (2006); and the Shelburne Museum (2009), in addition to solo and group shows at many commercial galleries. In 2010 she was the subject of a 20-year retrospective at the Contemporary Museum, Hawaii. Critical reviews and feature articles about Berdann's work have appeared in *Art in America*, *The New York Times*, *New Art Examiner*, *The Los Angeles Times*, *Newsweek Magazine*, *Art Issues*, *Juxtapoz Magazine* and *The Magazine Antiques*. She was a resident fellow at Acadia Summer Arts Program in 2004 and received a Pollock-Krasner Foundation Grant in 2005. elizabethberdann.com



LOT NO. 31
Joyce Hill
Old Friends, 2017
 mixed media collage, acrylics,
 photo transfers (artist's)
 31 x 24 inches
 From the *Transcending*
Connections series
 \$400/\$1,200

Educated at the Rochester Institute of Technology in Rochester, NY, Joyce Hill has been exhibiting her work since 1982.

My mixed media paintings are created using texture, found objects, photo transfers, spray paints and inks. They are a visual display of my emotional journey. I used images of the street, figures, text, and poetry in the compositions to help translate these feelings for the viewer. Often I felt during these years I was walking a line of polarity, and you will see in the works that there are these contradictory negative and positive forces at work. The pieces are an attempt to control and balance the chaotic forces that are at work on our city walls and streets.

Joyce Hill's work has appeared in international, national, and solo exhibitions in the United States and Canada, as well as in private collections around the world. She has received many awards as a signature member of the Catharine Lorillard Wolfe Art Club in NYC, The National Collage Society, Collage Artists of America and locally, a member of the Buffalo Society of Artists. In 2011 Joyce Hill was chosen as a New York State Mark Program recipient in 2011.

Joyce's work can be found in The Brooklyn Art Library collection, Damon Morey Art Collection, Kent State University, Key Bank, and many private collections around the world. Her work has been included in exhibitions at the National Arts Club, NY, Center for the Arts Gallery, University of Buffalo, Mesa Contemporary Craft Museum, Mesa, Az., as well as solo exhibitions at the TGW Gallery, Indigo Gallery Buffalo NY., Jeanie Madsen Gallery and Vayden Roi Gallery in Los Angeles, Ca.

Her mixed media paintings have appeared in publications such as the "Masters Collage" Major Works by Leading Artists 2010, and Kolaj Magazine in 2013. Righteous Babe Records in June 2014 chose a 2014 painting called 'Anchored To You' as the cover art for Ani Difranco's latest bootleg cd Ridgefield Connecticut November 18, 2009.

Jeanie Madsen Gallery in Santa Monica, California, Gallery 6pdx in Portland, Ore., AG Gallery and Art Dialogue Gallery in Buffalo, NY represent her. Her work can also be found on her website JoyceHillStudio.com.



LOT NO. 32

Chrysanne Stathacos

Rain Rose Mandala

[from *The Rose Mandala*

(of three reflections)]

c-print

16 x 20 inches

AP 1 of 3

\$250 / \$900

Chrysanne Stathacos (born 1951, Buffalo, NY) is a multidisciplinary artist of Greek, American and Canadian origin. Her work has encompassed print, textile, performance and conceptual art. Stathacos is heavily involved with and influenced by feminism, Greek Mythology, eastern spirituality and Tibetan Buddhism, all of which inform her current artistic practice. She currently divides her time between Athens, Greece; Toronto, Canada; and the Himalayas.

Stathacos has exhibited in museums, galleries, and public venues internationally. She has participated in countless exhibitions in various media, but she is most known for her unique combination of performance and installation. 2017 marks the 20th anniversary of her seminal interactive public art project, *The Wish Machine*, first presented at Grand Central Station in New York City, and commissioned by Creative Time. Since then *The Wish Machine* has traveled around the world in various forms with more than 80,000 people participating.

Chrysanne Stathacos has been active as an artist/curator/educator for over forty years. Throughout the 1970s and early 1980s Stathacos was active in the Toronto artist-run community, curating projects for A-Space, and co-directing *The Gap*, a performance art space she was a co-founder. In the late 1970s Stathacos became associated with the art collective *General Idea*, eventually moving to New York and sharing a studio with the group's founders, AA Bronson, Felix Partz and Jorge Zontal. She founded *Expanded Art Ideas*, an innovative art education program for Artists' Space, New York and directed the program until 2016. She launched *MOMMY*, a web site celebrating women artists with artist Susan Silas in 2011, (<http://mommybysilasandstathacos.com>). She is a founding Director of *Dongyu Gatsal Ling Initiatives*, (dgli.org) a non-profit organization that works to help Tibetan Buddhist women practitioners in India and Tibet, inspired by the life work of Jetsunma Tenzin Palmo.

She has received funding for her projects and her artwork from foundations and government agencies such as the Art Matters Foundation, the Japan Foundation, the Canada Council for the Arts, and the Adolph & Esther Gottlieb Foundation, among others.

She is represented in numerous public collections, including the Albright-Knox Art Gallery, Buffalo; the Art Gallery of Greater Victoria; Castellani Art Museum, Lewiston; the Art Gallery of Ontario, Toronto; and the Memorial Art Gallery of the University of Rochester.



LOT NO. 33

Julia Bottoms-Douglas

Manny & Rust, 2015

acrylic on canvas

30 x 40 inches

\$250 / \$750

Julia Bottoms-Douglas' work is a visual exploration of POC identity. Her work addresses the negative presentation of people of color in mainstream media. It attempts to counter the false stereotypes which permeate everything from the entertainment industry to the justice system. Bottoms-Douglas' work is reminiscent of classical portraiture, however it carries a contemporary social justice message. Working primarily in oil and acrylic, she counters the media's misrepresentation of the individuals she chooses as models. Bottoms-Douglas presents her figures in a vulnerable, sensitive, and innocent manner through the use of implied nudity and realistic body types. Her work attempts to shine a spotlight on the beauty and humanity of each sitter.



LOT NO. 34

Laurie Simmons

How We See/Anmari (Pink),

2015

pigment print

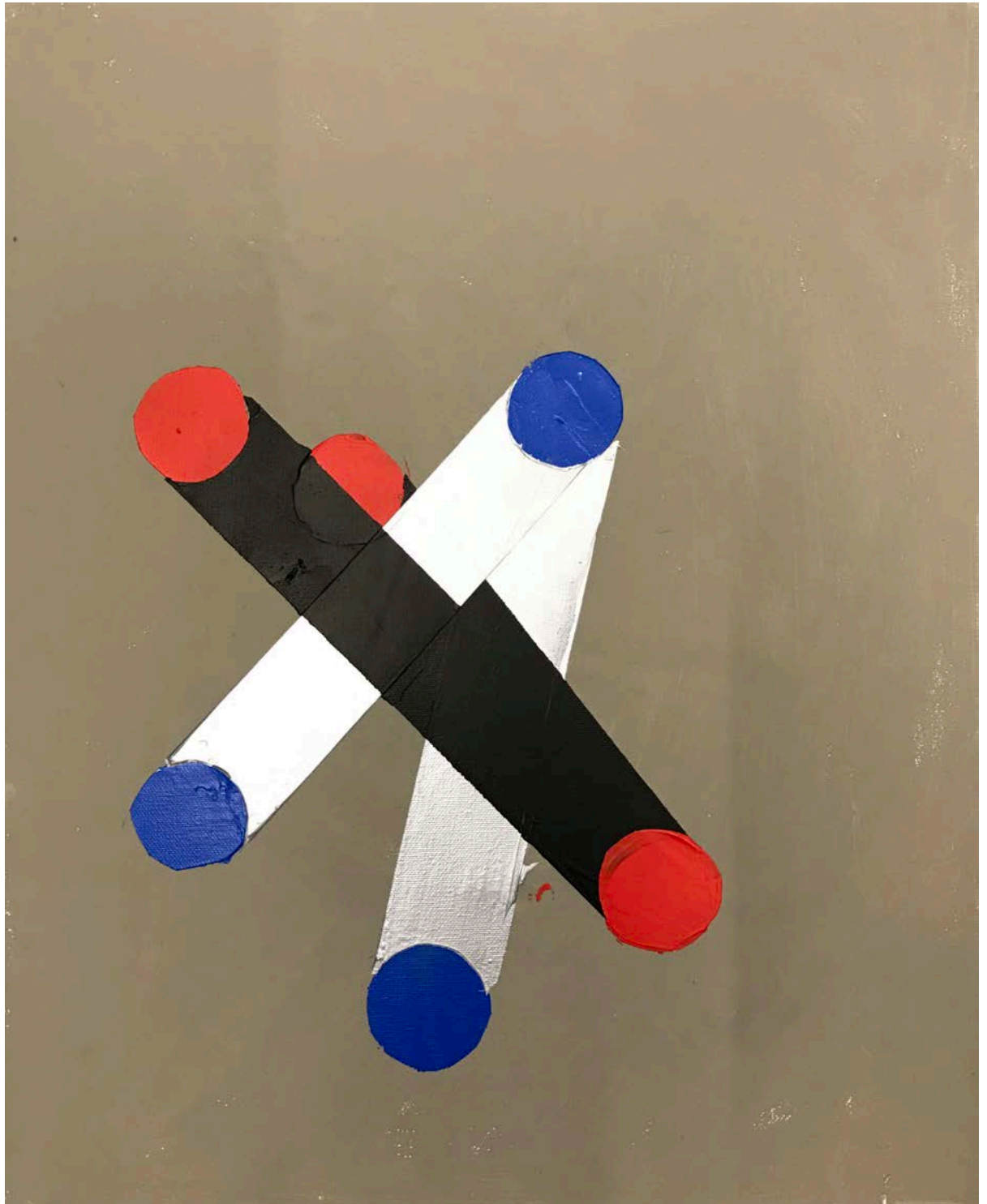
8.75 x 13 inches

From the series *How We See*

AP

\$2,500 / \$5,000

Laurie Simmons has had solo exhibitions at MoMA PS1, Long Island City; Artists Space, New York; Walker Art Center, Minneapolis; Baltimore Museum of Art; San Jose Museum of Art; Gothenburg Museum of Art, Sweden; Neues Museum, Nuremberg, Germany; The Jewish Museum, New York; and Contemporary Art Museum, St. Louis. Her work has been featured at The Metropolitan Museum of Art, the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Fotomuseum Winterthur, Zurich; New Museum, New York; Museum of Contemporary Art, Chicago; Mori Art Museum, Tokyo; Whitney Museum of American Art, New York; and many others. In 2018, Simmons will have a retrospective originating at the Modern Art Museum of Fort Worth. Her first feature film, 'My Art', premiered at the 73rd Venice International Film Festival and had a North American premiere at the Tribeca Film Festival in 2017.



LOT NO. 35

Judy Rifka

A Blink in Time, 2017
acrylic paint on canvas

16 x 20 inches

\$350 / \$900

Judy Rifka attended the Skowhegan School of Art, the New York Studio School of Drawing, Painting & Sculpture, received her BA from SUNY Empire State University and her MA from Adelphi University. Her career spans over 50 one-person shows and countless group exhibitions; her work can be seen in numerous public collections in museums and foundations, throughout the United States and Europe. Her work has been featured in major exhibitions at 1983 Whitney Biennial and the 1975 Whitney Biennial; The Museum of Modern Art, New York; Documenta VII, Kassel; San Francisco Museum of Modern Art; Carnegie Mellon University; Institute of Contemporary Art, Philadelphia; The New Museum of Contemporary Art, New York; The Brooklyn Museum; The Aldrich Museum of Contemporary Art Museum, Ridgefield; Moderner Kunst, Vienna; Laforet Museum, Tokyo; Kansas City Art Institute; The Hudson River Museum, Yonkers; Kunst Rai, Amsterdam; Mint Museum, Charlotte; Bass Museum of Art, Miami; The Museum of Fine Art, Boston; Rhode Island School of Design, Providence. Rifka has been widely written about, and featured in, among other places, Art Forum, Art in America, Kunst Forum, Tema Celeste, Flash Art, The New Yorker, Elle and New York Magazine.



LOT NO. 36
Barbara Weissberger
Silver Sweep, 2016
digital photograph/archival
pigment print
30 x 20 inches
Edition 1 of 2
\$500 / \$1,900

Barbara Weissberger's work is shown at such venues as The Drawing Center, White Columns, PS1/MoMA, Gridspace (Brooklyn), Photoville (Brooklyn), and Hallwalls (Buffalo) in New York; The Mattress Factory, SPACE Gallery and the Pittsburgh Center for the Arts, Pittsburgh; GRIN (Aldrich + Weissberger), Providence, RI; Artspace New Haven, Connecticut; ADA Gallery, Richmond, VA; and The Holter Museum of Art, Montana.

She was a participant in The Drawing Center's inaugural Open Sessions, and a Guggenheim Fellow. Residencies include Yaddo, MacDowell Colony, Camargo Foundation (France), Ucross, Ragdale, Hambidge Center, The Virginia Center for the Creative Arts and the Montana Artists Refuge. In addition she makes collaborative installations with the artist Eleanor Aldrich.

Play is central to her process; images grow out of improvisation and the pleasure of working with materials. The writer Sherrie Flick described the idiosyncratic mix of elements in her work as "stacked and wrapped -- harmoniously, improbably, united in their disparity."



LOT NO. 37

Jackie Felix

All the Way to the Water, 2000

monotype

18.25 x 23.75 inches

\$250 / \$600

Jackie Felix (1929-2009) earned her Bachelor of Fine Arts (1981) and Master Fine Arts (1983) degrees from the State University of New York at Buffalo. She received many awards and residencies, including the prestigious Pollock-Krasner Foundation grant in 1997. Important artist residencies include the Millay Colony for the Arts in Austerlitz, NY in 1997; Artpark in Lewiston, NY in 2000 and Oberlin College in Oberlin, Ohio in 2000. Her art was presented in solo and group exhibitions in New York, Ohio, Pennsylvania, New Jersey, Maryland and South Carolina. She was commissioned to produce paintings and murals for public view in the Buffalo Museum of Science and Hallwalls' former home in the Tri-Main Building. She also taught painting, printmaking and drawing at various institutions in New York State.



LOT NO. 38
Catherine Cantanzaro Koenig
Towering, 1996
pastel on paper
29 x 41 inches
\$750 / \$2,500

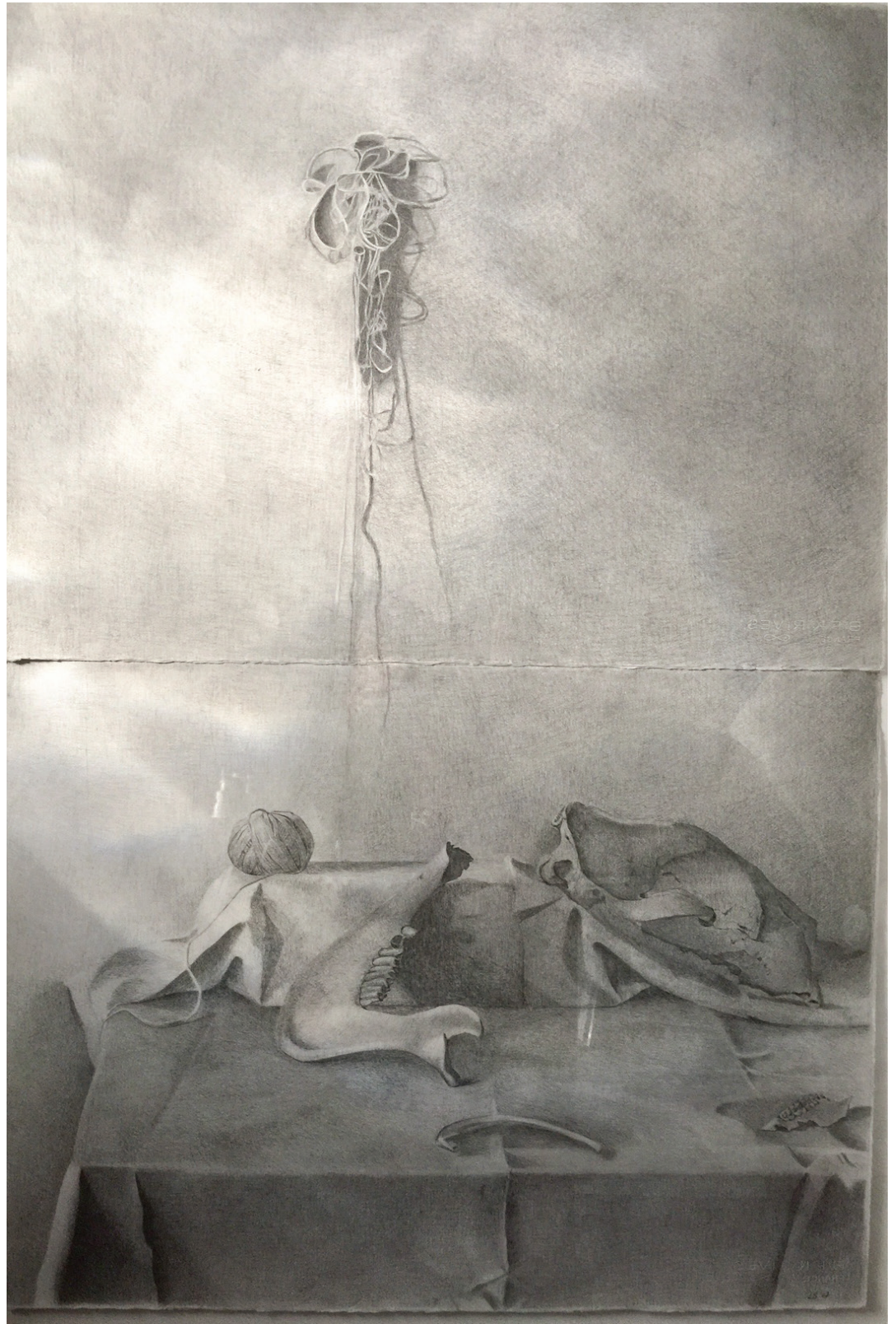
Catherine Cantanzaro Koenig (1921-2004) was born Caterina Cantanzaro in 1921 and grew up on the West side of Buffalo, NY. She graduated from Lafayette High School Buffalo in 1939. She exhibited a talent for drawing and painting early on and attended Albright Art School, where she graduated with an Associate's Degree in 1942.

Her professional career as an artist began in the 1940s when she started to exhibit her work. From 1946-1956 she taught drawing and painting at the Art Institute of Buffalo. She married James R. Koenig in 1947. During the fifties she worked as an illustrator and graphic designer for several WNY area department stores and ad agencies. She was also actively working on portraiture throughout her career.

Her art work evolved from American realism in the forties and fifties to nature-based abstraction in the 1960s. In the seventies she developed her signature style and subject matter: a blend of realism integrating surrealist combinations of still life objects and figures. Her primary medium was egg tempera, an early Renaissance painting technique which is quite rare in contemporary art. Her refined paintings and drawings have been exhibited in many sites locally and nationally including: Butler Institute of Art in Ohio, Memorial Art Gallery of Rochester, NY, Oklahoma Art Center, Laguna Gloria Art Museum in Texas, the Pennsylvania Academy of Art in Philadelphia, the Albright Knox Art Gallery, and Hallwalls Gallery in Buffalo NY as well as private galleries in Washington DC, London, New York City and Toronto. Her work is part of many public and private collections including University of Buffalo Foundation, Ball State University in Indiana, Burchfield Art Center, Buffalo and the Library of Congress.

Teaching was another important aspect of her artistic career. She taught drawing at the University at Buffalo from 1961- 1979. She also taught at Niagara Community College and ran classes out of her studio.

In 2003 she had concurrent retrospective exhibitions at the University at Buffalo Anderson Gallery and the Burchfield Penney Art Center. She also received a Pollack-Krasner Foundation grant.



LOT NO. 39

Laura Borneman

Rag & Bone, 2007
pencil on Rives, BFK
44 x 30 inches
\$350 / \$950

Laura Borneman was born and raised in Buffalo. She completed undergraduate work at Buffalo State College and continued her education at the Pennsylvania Academy of the Fine Arts in Philadelphia. She completed graduate degrees in Art and Education at UB, Western Michigan University and the Maryland Institute College of Art. She currently teaches part-time at Erie Community College, Niagara County Community College and Buffalo State College. She also bartends at Anchor Bar and Lucky Day Whiskey Bar. Laura has shown her work in solo and group shows in California, Pennsylvania, Michigan and New York. lauraborneman.com



LOT NO. 40

Skylar Borgstrom

Gilliam Residence w/South Approach Coverage,

2017

oil and cold wax on canvas

52.75 x 38.25 inches

\$400 / \$1,100

Born in Alberta, Canada, Skylar Borgstrom received her Bachelor of Fine Art with a major in drawing from the Alberta College of Art and Design. She then worked for a major Canadian museum before completing her Masters of Fine Art at the State University of New York at Buffalo in 2016.

Working in multiple media Borgstrom exhibited sculpture, installation and print works during a solo exhibition in 2016 at Buffalo's BOX Gallery as well as sculptural and digital print works more recently at a UB Gallery group exhibition.

Borgstrom currently lives and works in Buffalo where she teaches design, color theory, drawing and painting at Villa Maria College and the Buffalo Arts Studio. skylarborgstrom.com



LOT NO. 41
Barbara Buckman
Untitled, 2015
mixed media drawing
8 x 6.25 inches
\$275 / \$800

Barbara Buckman is a native New Yorker who earned an MFA from Hunter College and a BFA from SUNY Buffalo State. She participated as a studio artist in the Whitney Museum of American Art's Independent Study Program where she received a fellowship from the DIA Foundation. Buckman is currently teaching in the Art department at Niagara County Community College. In 2013 she received the SUNY Chancellor Award for Scholarship and Creative Activity. Her work has been exhibited at the New York State Museum in Albany, The Drawing Center in NYC, The Albright-Knox Art Gallery, Burchfield Penny Art Center, David Anderson Gallery, Big Orbit and Hallwalls in Buffalo, NY. Recent exhibitions include the Buffalo Arts Studio, DVAA Gallery in Narrowsburg NY, Hallwalls, Buffalo and the Kuenstlerbund in Berlin, Germany. Buckman currently lives in Buffalo and in Youngsville, NY.



LOT NO. 42

Cindy Sherman

Untitled, 1988/1994

Chromogenic color print

13-5/8 x 9 inches

AP

(MP#CS-E-11)

\$400 / \$1,000

Born in 1954 in Glen Ridge, New Jersey, Cindy Sherman is counted among the most influential artists of the last half-century. Upon graduating from the State University of New York at Buffalo in 1976, Sherman relocated to New York City where she began making the seminal *Untitled Film Stills*. She has gone on to photograph and cast herself in various roles through her masterful use of costume, setting and pose.

Cindy Sherman has had one-person exhibitions at institutions that include: The Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2012); Walker Art Center, Minneapolis (2012); Dallas Museum of Art (2012); Sammlung Verbund, Vertikale Galerie, Vienna (2012); Centre de la photographie, Geneva (2012); Martin-Gropius-Bau, Berlin (2007); Louisiana Museum of Modern Art, Copenhagen (2007); Kunsthau Bregenz, Austria (2006/07); Jeu de Paume, Paris (2006); Kestnergesellschaft, Hanover, Germany (2004); Serpentine Gallery, London (2003); Museum of Contemporary Art, Los Angeles (1997); Museum of Contemporary Art, Chicago (1997); Museum of Modern Art, New York (1997); Museum Boijmans-van Beuningen, Rotterdam (1996); Museo Nacional Centro de Arte Reina Sofia, Madrid (1996); and the Whitney Museum of American Art, New York (1987). Sherman has most recently participated in major group shows and biennials such as: *Bad Thoughts: Collection of Martijn and Jeanette Sanders*, Stedelijk Museum, Amsterdam (2014); *Urban Theater: New York Art in the 1980s*, The Modern Art Museum of Fort Worth, Texas (2014); *Paparazzi! Photographers, Stars, and Artists*, Centre Pompidou Paris; Schirn Kunsthalle Frankfurt; Musee de l'Ysee, Lausanne (2015); *The Encyclopedic Palace 55th Venice Biennial* (2013); *NYC 1993! Experimental Jet Set, Trash, and No Star*, New Museum, New York (2013); *A Bigger Splash: Painting After Performance*, Tate Modern, London (2012); *Regarding Warhol: Sixty Artists, Fifty Years*, The Metropolitan Museum of Art, New York (2012); *ILLU-MInations*, 54th Venice Biennale (2011); *10,000 Lives*, Gwangju Biennale, South Korea (2010); and *The Pictures Generation: 1974-1984*, The Metropolitan Museum of Art, New York (2009).

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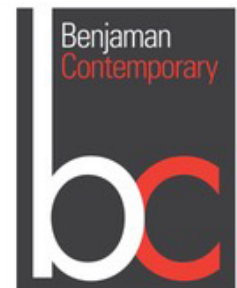
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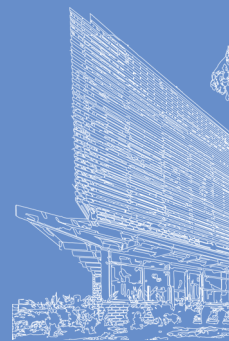
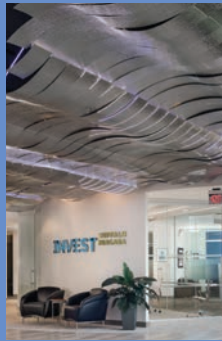
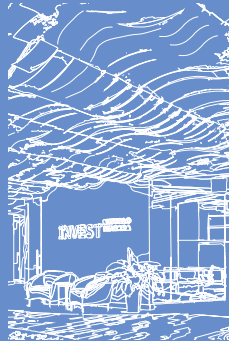


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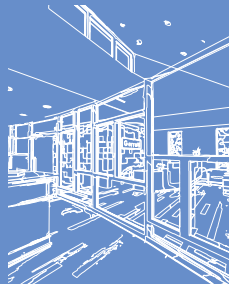


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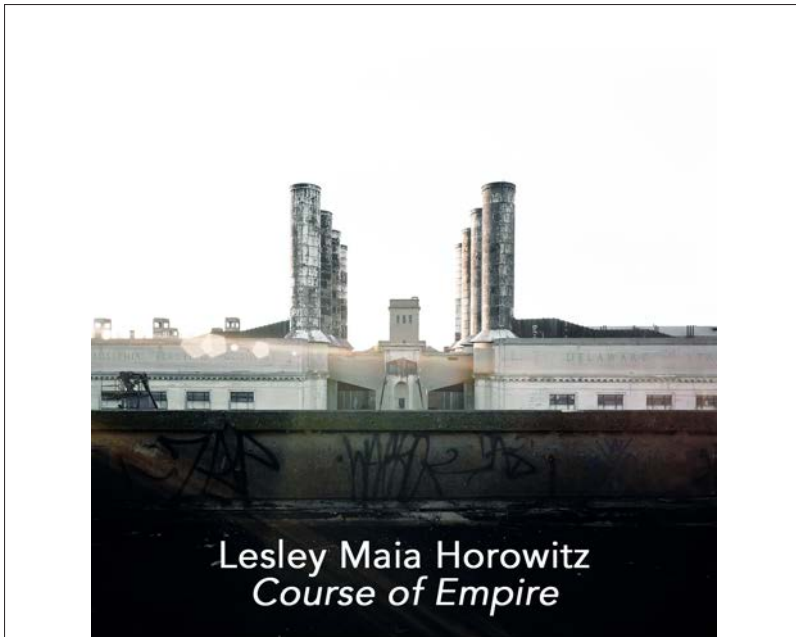
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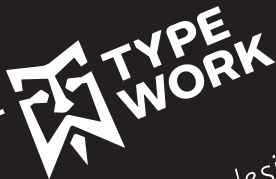
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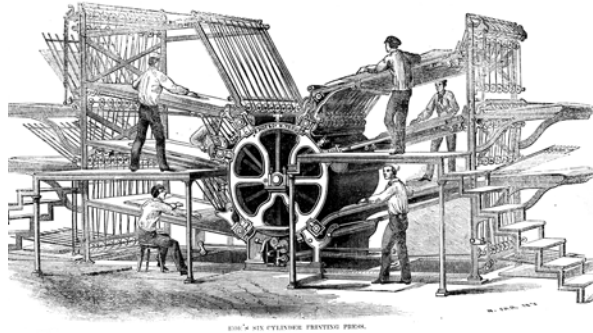
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