

An abstract painting with a complex, layered composition. The background features a mix of dark, moody colors like deep teal, forest green, and charcoal grey, interspersed with lighter, more vibrant areas of yellow, orange, and light blue. The brushstrokes are visible and expressive, creating a sense of movement and depth. The overall effect is one of a rich, textured environment.

SPERONE WESTWATER

ART BASEL
Booth A14
19 – 22 June 2025

Bertozzi & Casoni
Joana Choumali
Jim Gaylord
Guillermo Kuitca
Wolfgang Laib
Amy Lincoln
Richard Long
Emil Lukas
Heinz Mack
Katy Moran
Bruce Nauman
Otto Piene
Alexis Rockman
Gamaliel Rodríguez
Susan Rothenberg
Kyungmi Shin
Richard Tuttle
Kevin Umaña
Andy Warhol
William Wegman

Bertozzi & Casoni

Giampaolo Bertozzi (born in Borgo Tossignano in 1957), and Stefano Dal Monte Casoni (born in Lugo di Romagna in 1961, died in Imola in 2023), met as students at the Gaetano Ballardini Ceramic Art Institute in Faenza, Italy. Their work was featured in the Italian Pavilion at the Venice Biennale in 2009 and 2011. Solo museum exhibitions include a survey at Castello Sforzesco and Museo Internazionale delle Ceramiche in Faenza (2008-09), a solo show at Fondazione Museo Pino Pascali, Polignano a Mare, Italy (2011-12); and “Bertozzi & Casoni: Timeless” at the Museum Beelden aan Zee, Den Haag, The Netherlands (2013). Recent solo museum exhibitions include MAMbo, Museo d’Arte Moderna, Bologna (2015-16); Palazzo Poggi, Bologna (2017); Museo MARCA, Catanzaro (2019); Museo Morandi, Bologna (2019-20); and Museo di arte moderna e contemporanea di Trento e Rovereto (2022). In 2023-24, the City of Imola and Imola Museums organized “Bertozzi & Casoni: Tranche de vie,” a multi-institution survey at Palazzo Tozzoni, Museo San Domenico and Rocca Sforzesca. In 2017, Museo Bertozzi & Casoni, a permanent exhibition space devoted to their work, opened at the Cavallerizza Ducale in Sassuolo, Italy. Bertozzi currently lives and works in Imola. They have had solo exhibitions at Sperone Westwater in 2005, 2015 and 2021.



Bertozzi & Casoni

Avanzi, 2023

polychrome ceramic

7 1/4 x 15 3/8 x 11 7/8 inches (18,4 x 39,1 x 30,2 cm)

SW 23041

\$ 28,000



Joana Choumali

Joana Choumali was born in 1974 in Abidjan, Côte d'Ivoire, where she lives and works. She studied graphic arts in Casablanca and initially worked as an art director in advertising before pursuing photography. Choumali's early practice focused on documentary portraits of the people of Africa. Her recent work builds upon the intimacy of her early portraits by incorporating textiles and colorful embroidery directly onto her photographic images. Choumali is the first African winner of the prestigious Prix Pictet, an annual honor for photography and sustainability, which she won in 2019 for her series *Ça Va Aller*. The prize culminated in "Hope," an international traveling exhibition spanning numerous venues, including the Victoria and Albert Museum, London, Daikanyama Hillside Forum, Tokyo, the Mouravieff-Apostol House & Museum, Moscow, as well as venues in Zurich, Shanghai, Dublin, Monaco, and Milan (2019-22). Her work has also been featured in exhibitions worldwide, including the Royal Academy of Arts, London (2021-22); Museum of African Contemporary Art Al Maaden, Marrakech (2019-20); Zeitz Museum of Contemporary Art Africa, Cape Town (2019); and the Musée d'Histoire Naturelle, Le Havre (2017). In 2017, Choumali was included in the Côte d'Ivoire Pavilion at the 57th Venice Biennale. She was named the 2020 Robert Gardner Fellow in Photography by the Peabody Museum of Archaeology & Ethnology at Harvard University and was awarded residencies with Nirox Foundation, Johannesburg (2017) the IFITRY Residency, Essaouira, Morocco (2016; 2015), and the Fountainhead Arts Residency Prize and Residency Fellowship (2025). In 2021, Choumali was awarded L'ordre national de la république de Côte d'Ivoire. Her work is in the permanent collection of The Metropolitan Museum of Art; High Museum of Art, Atlanta; Harvard Art Museums; Musée de la Photographie de Saint Louis, Senegal; Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech; Pérez Art Museum Miami; Prix Pictet Collection; and Victoria and Albert Museum, London, among others. "Joana Choumali: Languages of West African Marketplaces," the artist's first institutional solo exhibition in the United States, was on view at Harvard Art Museums, Cambridge, 25 January – 11 May 2025.



Joana Choumali

I LOVE YOU TOO, 2023

mixed media, embroidery, paint, manual collage, sheer fabric, and digital
photograph printed on canvas

31 1/2 x 31 1/2 inches (80 x 80 cm)

32 1/2 x 33 3/8 x 2 5/8 inches (82,6 x 84,8 x 6,7 cm) frame

SW 23104

\$ 25,000

Jim Gaylord

Jim Gaylord was born in Washington, North Carolina in 1974 and lives and works in New York. He earned his MFA from the University of California, Berkeley (2005) and his BA from the University of North Carolina, Greensboro (1997). His work has been exhibited internationally and is in the permanent collections of the Berkeley Art Museum, the Mount Holyoke College Art Museum and The Museum of Modern Art, New York. He has received fellowships from the New York Foundation for the Arts, the Joan Mitchell Foundation and the Pollock-Krasner Foundation. Gaylord has completed residencies at MacDowell, Yaddo and the Sharpe-Walentas Studio Program.



Jim Gaylord
Gilded Zillion, 2025

cutout watercolor paper

54 x 44 x 1 1/2 inches (137,2 x 111,8 x 3,8 cm)

56 1/2 x 46 5/8 x 3 1/4 inches (143,5 x 118,4 x 8,3 cm) frame

SW 25102

\$ 30,000



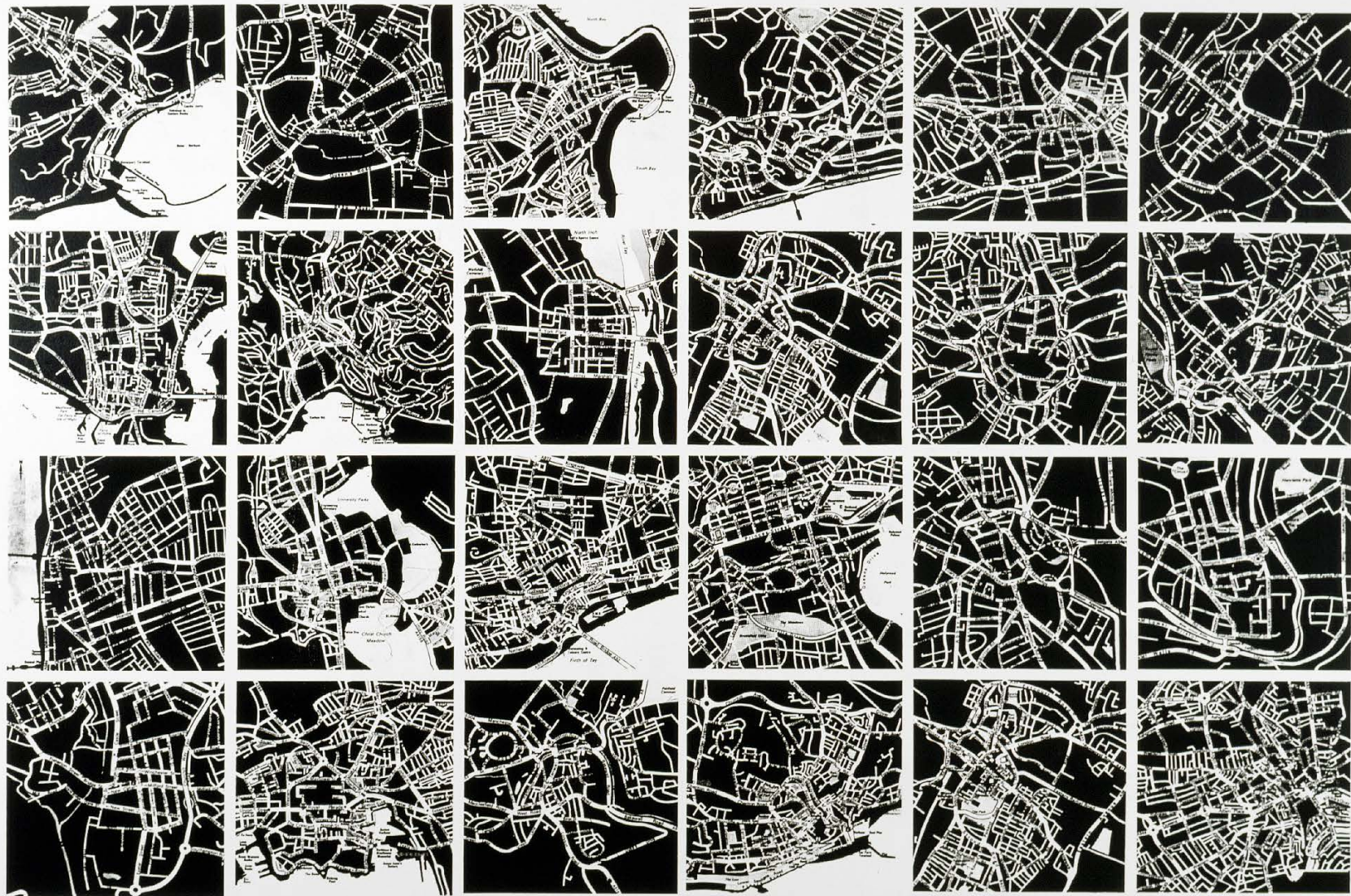
Guillermo Kuitca

Born in 1961 in Buenos Aires, Argentina, where he lives and works, Guillermo Kuitca is one of Latin America's leading contemporary artists. Inspired by the worlds of architecture, theater and cartography, his work transcends geographical boundaries and has been exhibited extensively worldwide.

Kuitca began to receive significant international attention in 1989 when he represented Argentina in the XVIII São Paulo Biennial. Other important early presentations include a 1991 "Projects" show at The Museum of Modern Art, New York, which traveled to the Newport Harbor Art Museum in California, the Corcoran Gallery of Art in Washington, D.C. and the Contemporary Arts Museum in Houston, and his breakthrough installation of painted maps-on-mattresses at Documenta IX (1992). Kuitca has been the subject of numerous solo exhibitions at venues including the Instituto de Arte Moderno (IVAM), Valencia, Spain (1993), Wexner Center for the Arts, Columbus, OH, and Whitechapel Art Gallery, London (1994-95), the Fondation Cartier, Paris (2000) and Daros Latinamerica Foundation, Zurich (2006). In 2003 the Museo Nacional Centro de Arte Reina Sofia in Madrid presented a retrospective covering the period 1983-2003, which traveled to the Museo de Arte Latinoamericano in Buenos Aires (MALBA). This was followed by a comprehensive retrospective, "Guillermo Kuitca: Everything, Paintings and Works on Paper, 1980-2008," which premiered at the Miami Art Museum and traveled to the Albright-Knox Art Gallery, Buffalo, Walker Art Center, Minneapolis, and the Hirshhorn Museum, Washington, D.C. (2009-11). In 2007, Kuitca represented Argentina at the Venice Biennale.

The Drawing Center organized "Guillermo Kuitca: Diarios," which traveled to the Broad Art Museum, East Lansing, and the Museum of Contemporary Art Denver (2012-13). "Guillermo Kuitca: Philosophy for Princesses," a major retrospective, was held at the Pinacoteca do Estado de São Paulo, Brazil (2014). Consisting of nearly 50 works from 1980 to 2013, this exhibition included his largest installation to date, *Le Sacre* (1992), a celebrated work featuring 54 beds, acquired by The Museum of Fine Arts, Houston. In 2014, Kuitca presented "Les Habitants," at the Fondation Cartier and subsequently curated "Les Visitants," a large-scale exhibition of Fondation Cartier's collection at the CCK, Buenos Aires (2017). The same year, Pasquart Kunsthaus, Biel, staged the most comprehensive exhibition of Kuitca's work to date in Switzerland. In 2021, Kuitca staged "Les Citoyens," a personal selection of 120 works from the Fondation Cartier's collection in partnership with the Triennale Milano. His work was also featured in "Mondo Reale," curated by Hervé Chandès, for the Triennale Milano's 23rd International Exhibition (2022). In 2023, Museo de Arte Contemporáneo Atchugarry in Uruguay presented "Guillermo Kuitca: Desenlace." In 2025, Museo de Arte Latinoamericano in Buenos Aires (MALBA) opened "Kuitca 86," a landmark survey marking fifty years since the artists' first exhibition at age 13.

Kuitca's work is in museum collections worldwide, including the Art Institute of Chicago; Albright-Knox Art Gallery; Dallas Museum of Art; Daros Latinamerica Collection, Zurich; Los Angeles County Museum of Art; Fundació La Caixa, Barcelona; Hirshhorn Museum and Sculpture Garden; MALBA – Colección Costantini, Buenos Aires; Museum of Fine Arts, Boston; The Metropolitan Museum of Art; The Museum of Modern Art, New York; Museum Voorlinden, Netherlands; Museo Nacional Centro de Arte Reina Sofia, Madrid; Stedelijk Museum, Amsterdam; Tate, London; and Walker Art Center. Kuitca had his first solo exhibition at Sperone Westwater in 1993, where he continues to exhibit regularly (1994, 1995, 1997, 1999, 2002, 2005, 2010, 2014 and 2022).



Guillermo Kuitca

Untitled, 1990

acrylic on canvas

76 x 117 3/8 inches (193 x 298,2 cm)

SW 92591

\$ 250,000

Exhibitions

“Guillermo Kuitca,” Sperone Westwater, New York, 1 May – 12 June 1993 (catalogue)

“Repicturing Abstraction,” Anderson Gallery at Virginia Commonwealth University, Richmond, VA, 20 January – 5 March 1995 (catalogue)

“Inclusion: Exclusion,” Steirischer Herbst 96, Graz, Austria, 21 September – 26 October 1996

“Guillermo Kuitca,” Galleria Cardi & Co., Milan, 17 April – 31 May 2002 (catalogue)

“Guillermo Kuitca,” Singapore Sculpture Square, Singapore, 10 September – 11 October 2008 (brochure)

Literature

Guillermo Kuitca. Exhibition catalogue. New York: Sperone Westwater, 1993, illustrated in color and black and white, cat. no. 11.

Shaw, Edwin. “Guillermo Kuitca: Mapping the Interstates of the Mind.” In *Art from Argentina 1920-1994*. Exhibition catalogue. Oxford: The Museum of Modern Art, 1994, illustrated, p. 125.

Repicturing Abstraction: The Politics of Space. Exhibition catalogue. Richmond: Anderson Gallery, 1995, illustrated, p. 33.

Guillermo Kuitca. Exhibition catalogue. Milan: Galleria Cardi & Co. in collaboration with Larismiani; New York: Gian Enzo Sperone, 2002, illustrated in color, unpg.

Guillermo Kuitca. Exhibition brochure. Singapore: Singapore Sculpture Square, 2008, illustrated in color, unpg.

Wolfgang Laib

Born in 1950 in Metzingen, Germany, Wolfgang Laib originally studied medicine. Disillusioned with Western medicine, he came to view the natural sciences, as well as most other modern thinking, as limited for their dependency on logic and the material world. His search led him to Eastern spiritualism, philosophy and pre-Renaissance thought. Since 1975, Laib has worked exclusively as an artist and has built an international reputation. In 2000, the American Federation of the Arts organized a retrospective, which traveled to the Hirshhorn Museum; Henry Art Gallery, Seattle; Dallas Museum of Art; Scottsdale Museum of Contemporary Art; Museum of Contemporary Art, San Diego; and Haus der Kunst, Munich (2000-03). Subsequent solo museum exhibitions include the Guangdong Museum of Art, Guangzhou (2004); Fondation Beyeler, Basel (2005-06); MUAC (Museo Universitario Arte Contemporáneo), Mexico City (2009); The Nelson-Atkins Museum of Art, Kansas City (2009-10); and MMK Museum für Moderne Kunst, Frankfurt (2010). In 2013, Laib's *Pollen from Hazelnut* was on view at The Museum of Modern Art, New York, and the Laib Wax Room opened at The Phillips Collection in March of the same year. A major solo exhibition of his work was presented at MASI Lugano in Switzerland in 2017-18. Museo Novecento organized an exhibition at four important sites throughout Florence, including the Museo del Convento di San Marco, the Cappella dei Magi at the Palazzo Medici Riccardi, the Cappella Rucellai at the Museo Marino Marini, and the Cappella Pazzi, Complesso Monumentale di Santa Croce (2019-20). Other recent solo exhibitions include "Wolfgang Laib: Crossing the River" at Bündner Kunstmuseum, Switzerland (2022); "Wolfgang Laib: The Beginning of Something Else" at Kunstmuseum Stuttgart (2023); "Wolfgang Laib: Passageway" at Villa e Collezione Panza, Varese (2023-24); and "Wolfgang Laib. A Mountain not to climb on. For Monet" at Musée de l'Orangerie (2024). Laib was awarded the Praemium Imperiale award for sculpture in 2015. His work is in public and private collections worldwide, including the Hirshhorn Museum and Sculpture Garden; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; Centre Pompidou, Paris; CAPC (Musée d'art contemporain de Bordeaux); Kunstmuseum Bonn; and Museum of Contemporary Art, Helsinki. Laib had his first solo show at Sperone Westwater in 1979 and subsequent exhibitions in 1981, 1991, 1993, 1995, 1998, 2013, 2018 and 2025. He lives and works between Hochdorf, Germany, New York, and Ammayanayakanur, India.



Wolfgang Laib
Untitled, 2023

beeswax

24 3/8 x 16 1/2 x 5 1/2 inches (61,9 x 41,9 x 14 cm)

SW 25129

€ 85,000

Wolfgang Laib
Untitled, 2023
beeswax
23 5/8 x 17 3/8 x 5 1/2 inches (60 x 44,1 x 14 cm)
SW 25128
€ 85,000





Wolfgang Laib

Brickworks, near Artist's Studio, South India, 2004

gelatin silver print on baryta paper

11 x 14 inches (27,9 x 35,6 cm)

15 1/2 x 18 3/4 x 1 5/8 inches (39,4 x 47,6 x 4,1 cm) frame

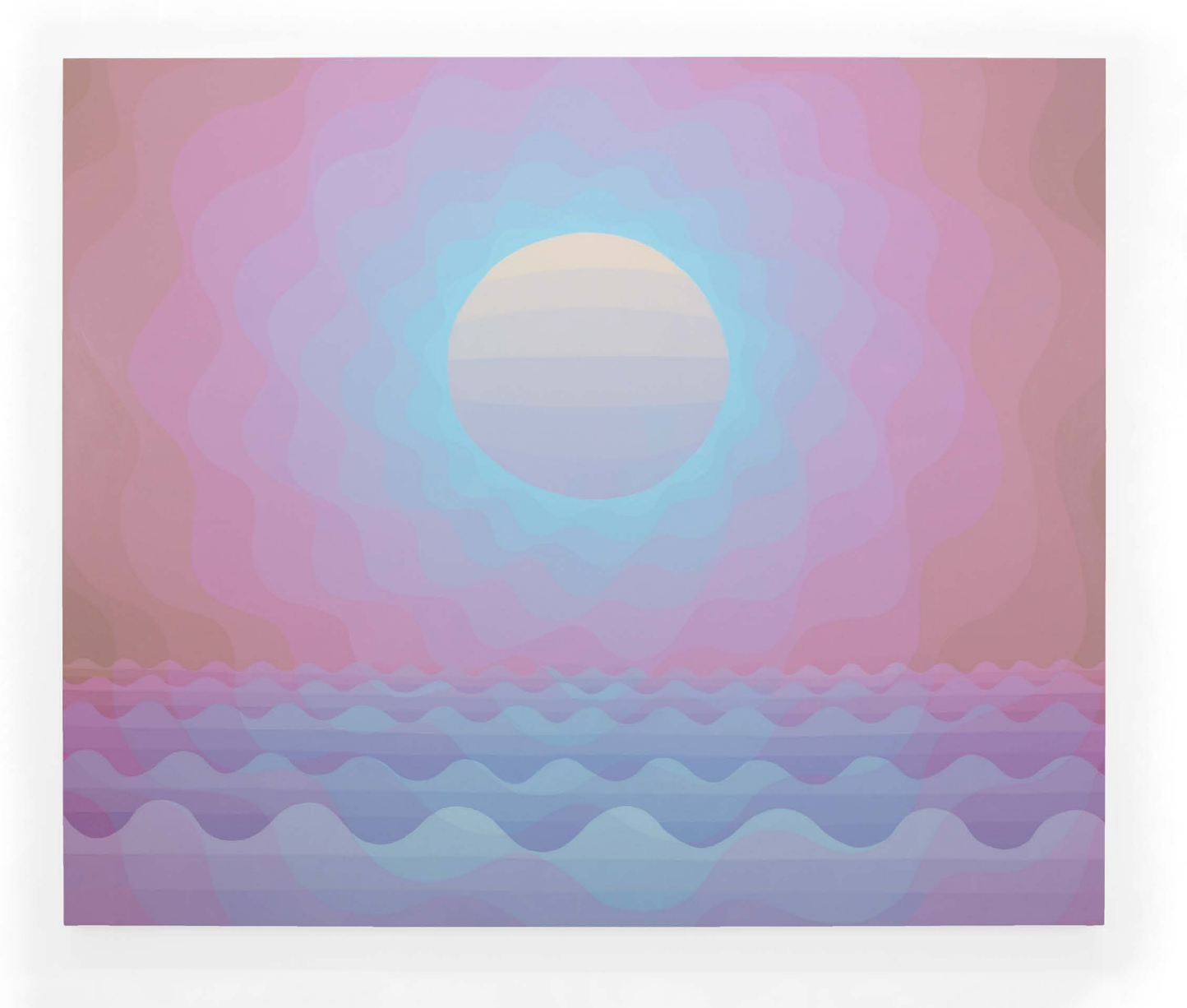
edition of 6

SW 25009

\$ 5,000

Amy Lincoln

Born in Bloomington, Indiana in 1981, New York-based artist Amy Lincoln paints dream-like scenes of imagined landscapes, atmospheric activity and vibrant, fantastical foliage. Recalling her upbringing in Oregon, where beach visits under overcast skies were frequent, Lincoln's paintings explore the phenomena of light reflection and refraction. She completed her MFA at Temple University's Tyler School of Art in 2006 and her BA at University of California, Davis in 2003. Lincoln's work has been the subject of solo exhibitions at Sperone Westwater (2024; 2023; 2021), Taymour Grahne Projects, London (2022), Morgan Lehman Gallery, New York (2018; 2016) and Monya Rowe Gallery, Saint Augustine, FL (2016), among others. Her work has also been featured in numerous group exhibitions including DC Moore, New York, NY (2025), Johansson Projects, Oakland, CA (2024), Columbus Museum of Art, OH (2023), The Hole, New York (2022), Sargent's Daughters, New York (2018), and Regina Rex, New York (2017), as well as internationally at Galerie Valerie Bach, Brussels, Belgium (2020) and Taymour Grahne Projects, London (2022; 2021). Lincoln has been awarded residencies at the Wave Hill Winter Workspace program, the Inside Out Art Museum Residency in Beijing, and a Swing Space residency from the Lower Manhattan Cultural Council. Her work is in the permanent collections of the Columbus Museum of Art and Pennsylvania Academy of the Fine Arts, Philadelphia.



Amy Lincoln
Moon with Wavy Sky (Cyan and Pink), 2024
acrylic on panel
60 x 72 x 2 inches (152,4 x 182,9 x 5,1 cm)
SW 24117
\$ 60,000



Amy Lincoln
Misty Waves Study, 2024
acrylic on paper
8 x 10 inches (20,3 x 25,4 cm)
9 3/4 x 11 3/4 inches (24,8 x 29,8 cm) frame
SW 24153
\$ 7,500



Amy Lincoln
Tree & Grass Study (Red, Magenta, Blue), 2024
acrylic on paper
10 x 8 inches (25,4 x 20,3 cm)
11 3/4 x 9 3/4 inches (29,8 x 24,8 cm) frame
SW 24267
\$ 7,500

Richard Long

Richard Long was born in 1945 in Bristol, England, where he currently lives and works. He studied at the West of England College of Art and St. Martin's School of Art, London. With his seminal walking work in 1967, Long has radically redefined the boundaries of sculpture – using nature as both subject and medium – over the course of his fifty-year career. Since his first solo exhibition in 1968, he has had retrospectives at The Guggenheim, New York (1986); Hayward Gallery, London (1991); Scottish National Gallery of Modern Art, Edinburgh (2007); and Tate Britain, London (2009). Solo museum shows include Musée d'art moderne de la ville de Paris (1993), Setagaya Art Museum, Tokyo (1996); Museu Serralves, Portugal (2001); Tate St. Ives, Cornwall (2002); San Francisco Museum of Modern Art (2006); Musée d'art moderne et d'art contemporain de Nice (2008); “ARTIST ROOMS” organized by the National Galleries of Scotland and Tate, which traveled to The Hepworth Wakefield in England, among other venues (2012-20); Arnolfini, Bristol (2015); Houghton Hall, Norfolk (2017); De Pont Museum, The Netherlands (2019); Museum Leuven, Belgium (2021-22); and Yale Center for British Art, New Haven, CT (2022-23). Long created the work *Box Hill Road River* for the cycling road race in Surrey as part of the 2012 Olympics. In 2023, the Rijksmuseum, Amsterdam presented “Richard Long: In the Rijksmuseum Gardens,” marking the tenth anniversary of the museum's annual outdoor exhibition series. The National Gallery, London, commissioned Long to create a large-scale work, *Mud Sun*, in honor of the institution's bicentennial; the work was unveiled in spring 2025 and will be on permanent display. Long was awarded the Turner Prize in 1989, the Praemium Imperiale Art Award from Japan in 2009 and the Whitechapel Art Icon Award in 2015. The artist had his first solo show at Sperone Westwater in 1976, where he exhibits regularly (1978, 1980, 1981, 1982, 1984, 1986, 1989, 1991, 1994, 1997, 2000, 2004, 2011, 2015 and 2020).



Richard Long
Untitled, 2015
red clay on Douglas Fir plywood
48 x 48 x 2 inches (122 x 122 x 5 cm)
SW 15175
\$ 80,000

Emil Lukas

Born in Pittsburgh, Pennsylvania, in 1964, Emil Lukas has exhibited throughout the United States and abroad. Solo museum shows include “Emil Lukas: Connection to the Curious” at The Aldrich Contemporary Art Museum in Ridgefield, CT (2005); “Emil Lukas” at The Weatherspoon Museum, Greensboro, NC (2005); “Things with Wings,” The Mattress Factory, Pittsburgh, PA (2005); and “Moderate Climate and the Bitter Bison” at the Hunterdon Museum, Hunterdon, NJ (2008). In 2016, a solo exhibition of his work was held at the Pennsylvania Academy of Fine Arts, Philadelphia, PA. Recent exhibitions include “Emil Lukas: Entre dos líneas tenues” at the Museo de Arte Contemporáneo Atchugarry, Uruguay (2023) and “Emil Lukas: Four Modes,” at the Lafayette College Art Galleries, Easton, PA (2023). His work has been featured in group shows at the Musée d’Art Moderne de la Ville de Paris (1995), Museo di arte moderna e contemporanea di Trento e Rovereto (1996); Contemporary Arts Museum, Houston (1998); Kemper Museum of Contemporary Art, Kansas City (1999); American Academy, Rome (2000); The Drawing Center, New York (2002); SCAD Museum of Art, Savannah (2012-13); Museum of Contemporary Art San Diego (2014); Baltimore Museum of Art (2015); and San José Museum of Art, San José, CA (2022-23). His work is in important private and public collections, including the Panza Collection, Italy; the Dakis Joannou Collection, Greece; Margulies Collection, Miami; Allentown Art Museum, PA; the Anderson Collection at Stanford University; Baltimore Museum of Art; Crystal Bridges Museum of American Art, Bentonville, AR; Museum of Contemporary Art San Diego; Pennsylvania Academy of the Fine Arts, Philadelphia; San Francisco Museum of Modern Art; San José Museum of Art; UBS Art Collection; and Weatherspoon Art Museum, Greensboro, NC.



Emil Lukas

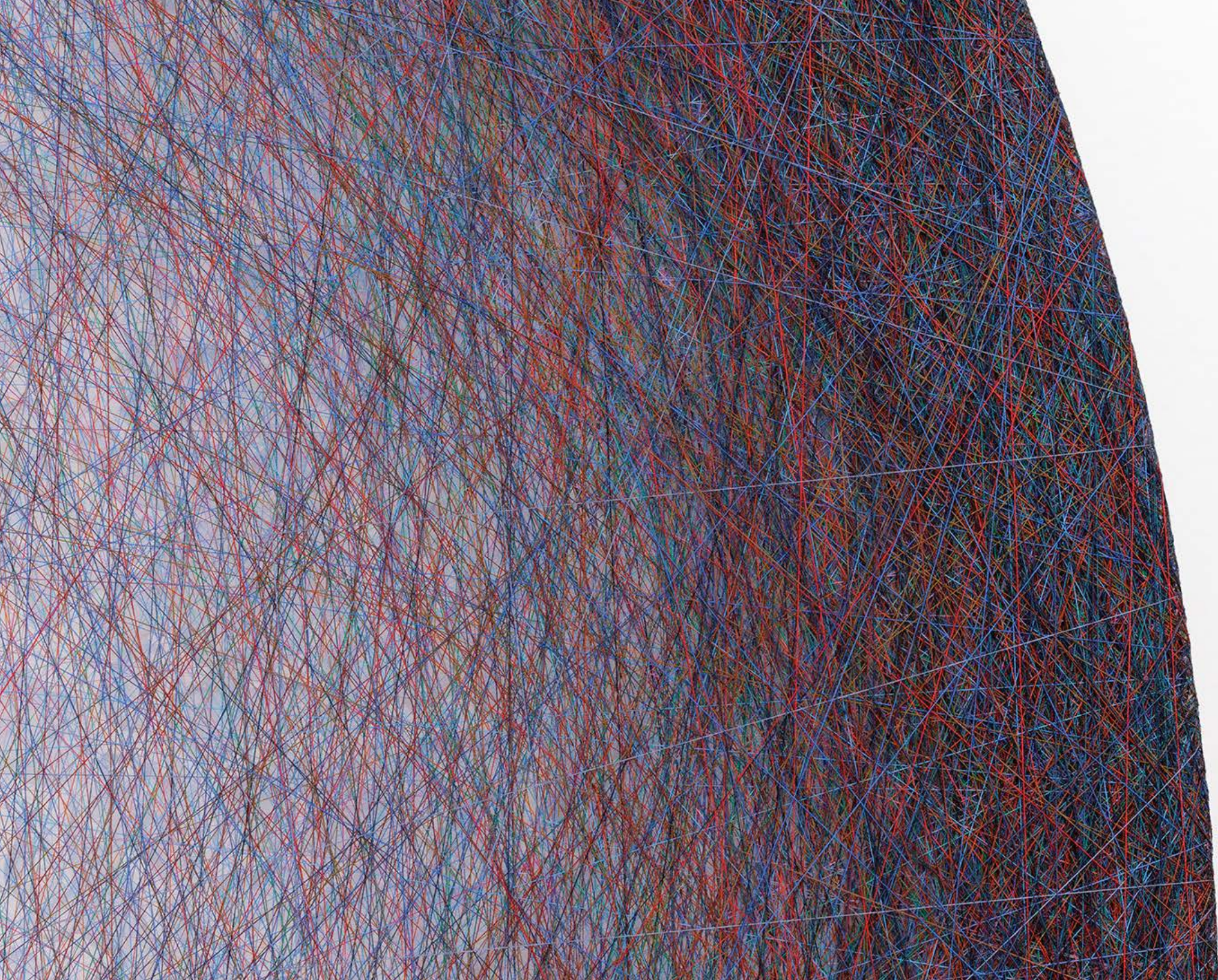
In Wave, 2024

thread over wood, plaster, aluminum frame with paint and nails

60 x 60 x 6 inches (152,4 x 152,4 x 15,2 cm)

SW 24396

\$ 80,000



Heinz Mack

Heinz Mack was born in 1931 in Lollar in Hesse, Germany, and he lives and works in Mönchengladbach and Ibiza. He studied painting at the Staatliche Kunstakademie in Düsseldorf from 1950 to 1953. In 1956 he received a degree in philosophy at the University of Cologne. Following his studies, Mack applied himself intensively to abstract painting, developing by the mid-1950s his first “Dynamic Structures” in painting, drawing, plaster and metal reliefs. He became well known for his contributions to light and kinetic art. In 1957 he founded the ZERO group with Otto Piene – and later Günther Uecker – and organized the now-famous evening exhibitions at his studio in Düsseldorf. In 1966, ZERO’s last group exhibition took place in Bonn. During the 1970s and 1980s Mack concentrated on creating monumental outdoor sculptures. Mack has been exhibiting internationally since 1959. Recent retrospectives include the Ludwig Museum, Koblenz (2009); Museum Kunstpalast, Düsseldorf (2011); Bundeskunsthalle, Bonn (2011); ARNDT, Berlin (2012-13); Museum Frieder Burda, Baden Baden (2015); and Sakip Sabanci Museum, Istanbul (2016). In June 2014, Mack unveiled “The Sky Over Nine Columns,” an installation of 850,000 mosaic gold leaf tiles covering nine, seven-meters-high columns, installed on the island of San Giorgio Maggiore in Venice, and traveled to Istanbul (2015-16); Valencia (2016); and St. Moritz (2017). In October 2014, the Guggenheim Museum, New York opened a large-scale historical survey of the work of the ZERO group, showcasing a diverse selection of Mack’s work. A touring exhibition of ZERO artworks was also presented at the Martin-Gropius-Bau, Berlin and traveled to the Stedelijk Museum, Amsterdam (2015). The Sakip Sabanci Museum presented another exhibition of the ZERO group in 2015-16. Mack’s works can be found in numerous public and private collections worldwide, including the Albright-Knox Art Gallery, Buffalo; Centre Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Los Angeles County Museum of Art; the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Staatliche Museen zu Berlin; Stedelijk Museum, Amsterdam; Tate, London; and Walker Art Center, Minneapolis. Heinz Mack has had solo exhibitions at Sperone Westwater in 2009, 2011, 2014, and 2017.

Heinz Mack
Fächer-Flügel (Fan-Wing), 1964/1976
aluminum and acrylic glass in metal artist's frame
54 x 40 x 2 3/4 inches (137,5 x 102,7 x 7 cm)
SW 16099
Price Upon Request

Literature

Honisch, Dieter. *Mack Skulptures 1953-1986*. Düsseldorf and Vienna: ECON-Verlag, 1987, cat. 896.
Heinz Mack. Exhibition catalogue. New York: Sperone Westwater, 2017, illustrated in color, pp. 28-31.

Provenance

The artist
Private Collection, Düsseldorf
Sperone Westwater, New York





Katy Moran

Katy Moran lives and works in Hertfordshire. She was born in Manchester in 1975 and completed an MA Fine Art in painting at the Royal College of Art, London in 2005. Moran's work has been the subject of solo exhibitions at Parasol Unit for Contemporary Art, London (2015); the Douglas Hyde Gallery, Dublin (2013); Wexner Center for the Arts, Columbus (2010); Tate St. Ives (2009); and Middlesbrough Institute of Modern Art, UK (2008). Her work has been featured in group exhibitions at Tate St. Ives (2018); Aspen Art Museum (2015); Walker Art Center, Minneapolis (2013); SFMOMA (2012); and Tate Britain, London (2008). Her work is included in important public and private collections including Arts Council Collection, London; David Roberts Art Foundation; Government Art Collection, London; The Rachofsky Collection, Dallas; Royal College of Art, London; Tate; SFMOMA; Walker Art Center; Yale Center for British Art, New Haven; and Zabłudowicz Collection.



Katy Moran
you be your nature, I'll be mine 6, 2023
acrylic on canvas
47 1/4 x 55 1/8 inches (120 x 140 cm)
SW 23136
\$ 50,000

Bruce Nauman

Born in Fort Wayne, Indiana in 1941, Bruce Nauman received his BS from the University of Wisconsin, Madison (1964) and his MFA from the University of California, Davis (1966). Nauman is widely regarded as among the most important living American artists and as a catalyst for the shift in international artistic practice toward conceptual and performative uses of language and the body. Since his first solo gallery show in 1966, Nauman has been the subject of many notable museum exhibitions, including a survey organized by the Los Angeles County Museum of Art and the Whitney Museum of American Art (1972-73) and a survey at the Whitechapel Art Gallery, London in collaboration with the Kunsthalle Basel and the Musée d'Art Moderne de la Ville de Paris (1986-87). A major retrospective, co-organized by the Walker Art Center and the Hirshhorn Museum, opened at the Museo Nacional Centro de Arte Reina Sofia, Madrid, and travelled to the Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; and Kunsthaus Zurich (1993-95). Other important solo exhibitions include "Raw Materials," commissioned for Tate Modern's Turbine Hall (2004); "A Rose Has No Teeth: Bruce Nauman in the 1960s" at the Berkeley Art Museum, Castello di Rivoli, and Menil Collection (2007-08); and "Bruce Nauman" at the Fondation Cartier (2015). "Bruce Nauman: Disappearing Acts," a comprehensive retrospective, debuted at Schaulager, Basel (2018) and traveled to The Museum of Modern Art, New York and MoMA P.S.1 (2018-19). In 2020, Tate presented a survey that traveled to the Stedelijk Museum, Amsterdam (2021); M Woods, Beijing (2022); and Pirelli HangarBicocca, Milan (2022-23). Other recent exhibitions include "Bruce Nauman: Contrapposto Studies" at Palazzo Grassi – Punta della Dogana, Venice (2021-22); "His Mark" at SITE Santa Fe, NM (2023); and "Bruce Nauman" at Tai Kwun Contemporary, Hong Kong (2024). Nauman received the Wolf Foundation Prize in Arts in 1993, the Wexner Prize in 1994, the Golden Lion at the 48th Venice Biennale in 1999, and the Praemium Imperiale in 2004 in Japan. Nauman represented the United States at the 2009 Venice Biennale; the pavilion was awarded the Golden Lion for Best National Participation. Nauman was the 2014 laureate of the Austrian Frederick Kiesler Prize. Since his first exhibition at Sperone Westwater in 1976, Nauman has exhibited regularly at the gallery (1982, 1984, 1988, 1989, 1990, 1996, 2002, 2008, 2010, 2013, 2016, 2020, 2022 and 2024).



Bruce Nauman

3 foxes, 2023

silverpoint on prepared paper; two sheets joined with tape

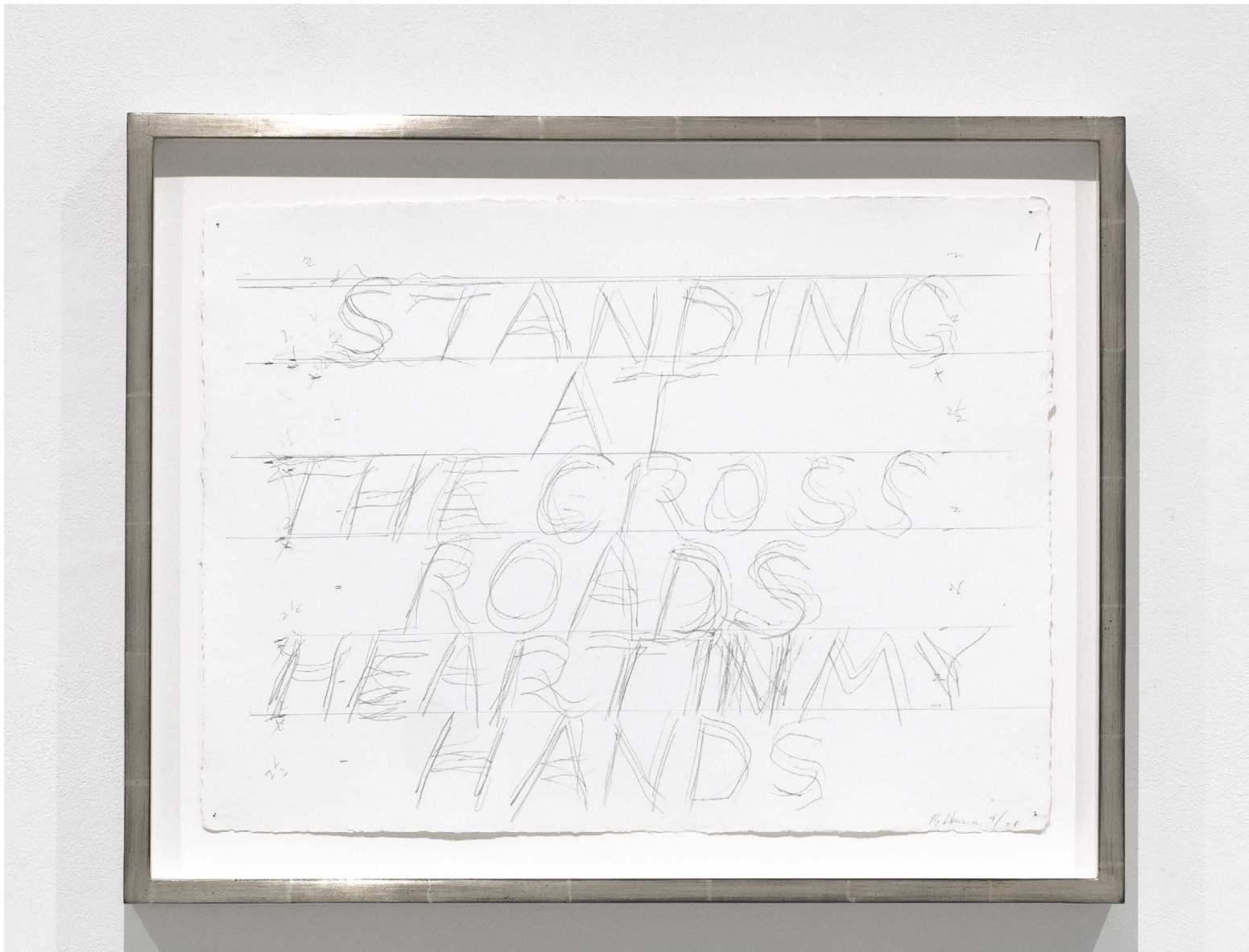
44 x 30 inches (111,8 x 76,2 cm)

47 3/4 x 33 3/8 x 2 inches (121,3 x 84,8 x 5,1 cm) frame

SW 24224

Price Upon Request





Bruce Nauman

Standing at the crossroads heart in my hands (bad week), 2024

goldpoint and silverpoint on prepared paper

16 1/4 x 20 inches (41,3 x 50,8 cm)

20 x 23 1/2 x 2 inches (50,8 x 59,7 x 5,1 cm) frame

SW 24239

Price Upon Request

Bruce Nauman
2 plaster foxes horizontal, 2 bronze heads and hammer; 2023-2024
plaster, burlap, threaded rods, wire, hammer, hammerhead and
bronze
81 x 37 x 26 inches (205,7 x 94 x 66 cm) as installed
SW 24210
Price Upon Request



Otto Piene

Otto Piene (1928-2014) was born in Laasphe, Westphalia, Germany and lived and worked in Düsseldorf, Cambridge and Groton, Massachusetts. Piene was one of the founding members of the ZERO group (1957-1966) along with Heinz Mack, and later Günther Uecker. From 1948 to 1953, he attended the Blocherer Art School and studied painting at the Academy of Art in Munich and the Staatliche Kunstakademie in Düsseldorf. Piene graduated with a philosophy degree from the University of Cologne in 1957. After serving as a Visiting Professor at the University of Pennsylvania in 1964, Piene became the first international fellow of the MIT Center for Advanced Visual Studies (CAVS) from 1968 to 1971, during which he coined the term “Sky Art” for large outdoor sky/light projects, such as Olympic Rainbow for the 1972 Munich Olympics. In the same year, Piene became Professor of Environmental Art at MIT, and from 1974 to 1994, he was director of the CAVS. Solo exhibitions include retrospectives at the Kunstmuseum im Ehrenhof, Düsseldorf (1996); the Prague City Gallery (2002); and the Museum am Ostwall, Dortmund (2008-09). The artist had a show of Light Ballet and Fire Paintings at Sperone Westwater in 2010, followed by a retrospective of painting, sculpture and installation in 2016. In 2020-21, the gallery held an exhibition of Piene’s *Rasterbilder* and ceramic works. Recent museum solo shows include the MIT List Visual Arts Center, Cambridge (2011); ZKM 1 Museum Für Neue Kunst, Karlsruhe (2013); Museum Kunstpalast, Düsseldorf (2013); Neue Nationalgalerie, Berlin (2014); Langen Foundation, Neuss (2014); LWL-Museum für Kunst und Kultur, Münster (2015); Fitchburg Art Museum (2019); the Arp Museum Bahnhof Rolandseck (2019-20); Harvard Art Museums, Cambridge (2022); and the National Museum, Wrocław, Poland (2023). Most recently, Museum Tinguely presented the monographic exhibition “Otto Piene: Paths to Paradise” (2024). In 2014, the Guggenheim Museum in New York opened a large-scale historical survey of the work of the ZERO group, showcasing a diverse selection of Piene’s work. In 2015, a touring exhibition of ZERO artworks was presented at the Martin-Gropius Bau, Berlin and traveled to the Stedelijk Museum, Amsterdam. Another major exhibition of the ZERO group was held at the S.U. Sakıp Sabancı Museum, Istanbul (2015-16). Piene’s work is in many important public collections including Albright-Knox Art Gallery, Buffalo; Art Institute of Chicago; Centre Pompidou, Paris; Harvard Art Museums; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Neue Nationalgalerie, Staatliche Museen zu Berlin; the Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; Van Abbemuseum, Eindhoven; and Walker Art Center, Minneapolis, MN.



Otto Piene

Die Zeder Brennt, 1975

gouache and soot on paper

19 x 26 3/4 inches (48,3 x 67,9 cm)

24 1/4 x 32 1/8 x 2 3/4 inches (61,6 x 81,6 x 7 cm) frame

SW 12017

\$ 75,000

Literature

Glibota, Ante. *Otto Piene*. Paris: Delight Edition, 2011, illustrated in color, 148.





Otto Piene

Fire in the Rainforest, 1975

gouache and soot on paper

19 x 26 3/4 inches (48,3 x 67,9 cm)

24 1/4 x 32 1/8 x 2 3/4 inches (61,6 x 81,6 x 7 cm) frame

SW 13365

\$ 75,000

Alexis Rockman

Born in 1962 in New York, Alexis Rockman has depicted a darkly surreal vision of the collision between civilization and nature – often apocalyptic scenarios on a monumental scale – for over three decades. Notable solo museum exhibitions include “Alexis Rockman: Manifest Destiny” at the Brooklyn Museum (2004), which traveled to several institutions including the Wexner Center for the Arts (2004) and the Rhode Island School of Design (2005). In 2010, the Smithsonian American Art Museum organized “Alexis Rockman: A Fable for Tomorrow,” a major touring survey of his paintings and works on paper. Concurrent with Rockman’s 2013 exhibition at Sperone Westwater, the Drawing Center mounted “Drawings from Life of Pi,” featuring the artist’s collaboration with Ang Lee on the award-winning film *Life of Pi*. His series of 76 *New Mexico Field Drawings* was included in “Future Shock” at SITE Santa Fe (2017-18). “Alexis Rockman: The Great Lakes Cycle,” a major exhibition of large-scale paintings, watercolors and field drawings, toured the Midwest in 2018-20, opening at the Grand Rapids Art Museum and traveling to five institutions in the Great Lakes region. “Alexis Rockman: Shipwrecks,” opened at the Peabody Essex Museum (2021) and traveled to Guild Hall (2021), Ackland Art Museum (2022), and Princeton University Art Museum (2022). The Mystic Seaport Museum presented “Alexis Rockman: Oceanus,” featuring ten large-scale watercolors and an 8-by-24-foot panoramic painting commissioned by the museum for their permanent collection (2023-24). “Alexis Rockman and Mark Dion: A Journey to Nature’s Underworld” was presented at the Bruce Museum, Greenwich, CT (2023) and traveled to the Virginia Museum of Contemporary Art (2024). It will be on view at the Tang Teaching Museum at Skidmore College, Saratoga Springs, NY until 5 January 2025, before traveling to additional venues in 2025. Rockman’s work is represented in many museum collections, including the Baltimore Museum of Art; Brooklyn Museum; Crystal Bridges Museum of American Art; Grand Rapids Art Museum; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; New Orleans Museum of Art; San Francisco Museum of Modern Art; Smithsonian American Art Museum; Solomon R. Guggenheim Museum; and Whitney Museum of American Art. Rockman’s first solo exhibition with Sperone Westwater, “Evolution,” was presented in 1992. He has had subsequent solo exhibitions at the gallery in 2013, 2018, 2020-21 and 2023. He lives and works in Warren, Connecticut.



Alexis Rockman
Crevasse, 2025
oil and cold wax on wood
48 x 40 x 2 inches (121,9 x 101,6 x 5,1 cm)
SW 25104
\$ 50,000



Gamaliel Rodríguez

Born in Bayamón, Puerto Rico, in 1977, Gamaliel Rodríguez lives and works between Cabo Rojo, PR and the Bronx, NY. He received his MFA from the Kent Institute of Art and Design, UK (2005) and his BA from the Universidad del Sagrado Corazón, San Juan (2004). In 2011, he attended the Skowhegan School of Painting and Sculpture. Solo museum exhibitions include the Center for Maine Contemporary Art, Rockland (2023-24); MASS MoCA, North Adams, MA (2020); SCAD Museum of Art, Savannah, GA (2016); and Museo de Arte de Puerto Rico, San Juan (2013). Rodríguez's work has been included in group exhibitions at the National Academy of Design (2024); Whitney Museum of American Art, New York (2023; 2017); USF Contemporary Art Museum, Tampa (2021); Museo de Arte de Puerto Rico (2018; 2012); and the Bronx Museum of the Arts (2015). He has participated in numerous residencies and fellowships at the Joan Mitchell Foundation (2024); MASS MoCA (2018); Bemis Center for Contemporary Art, Omaha, NE (2017); the International Studio & Curatorial Program, Brooklyn, NY (2013); and MacDowell Colony, Peterborough, NH (2012). Rodríguez's works can be found in collections including The Cleveland Museum of Art; Colby College Museum of Art, Waterville; MUSAC Museo de Arte Contemporáneo de Castilla y León, Spain; Museo de Arte de Puerto Rico; Museum of Fine Arts, Boston; SCAD Museum of Art, Savannah; and the Whitney Museum of American Art, New York.

Gamaliel Rodríguez
The ascension of Notre Dame de l'Assomption, les Saintes, 2025
acrylic, ink and gold leaf on canvas
72 x 50 inches (182,9 x 127 cm)
SW 25036
\$ 28,000



Susan Rothenberg

Susan Rothenberg (1945-2020) was born in Buffalo, New York and received her BFA from Cornell University in 1967. Rothenberg rose to prominence in 1975 with her first New York solo exhibition at alternative art space 112 Greene Street. It consisted of three large paintings of horses. Almost 20 years later Peter Schjeldahl, when writing about her 1993 Albright-Knox retrospective, called that 1975 exhibition, a “eureka” moment because, for him and some artists, it brought painting back from the dead, having “introduced symbolic imagery into Minimalist abstraction.” In 1978, she was included in “New Image Painting” at the Whitney Museum of American Art, New York. Though often associated with this series of work, Rothenberg only painted horses for a short time in her career, and through the 1980s quickly moved on to explore other subjects, including heads, hands and other fragments of the human form, which morphed into a series of figures in motion—dancers, vaulters, spinners and jugglers. Rothenberg lived and worked in New York for nearly 20 years until 1990 when she moved to New Mexico. In this new setting, Rothenberg drew imagery from her daily life and physical surroundings in the New Mexico desert. Here she continued to draw upon her longtime ability to challenge and expand painterly conventions in her distinctive way of organizing pictorial space and her exploration of light, color, form and movement.

Rothenberg had numerous solo exhibitions in the United States and abroad, including early presentations at Kunsthalle, Basel (1981-82), the Stedelijk Museum, Amsterdam (1982) and an exhibition organized by the Los Angeles County Museum of Art that traveled to seven institutions in the United States and abroad (1983-85). Others include a retrospective organized by the Albright-Knox Art Gallery, Buffalo that traveled to the Hirshhorn Museum, The Saint Louis Art Museum, Museum of Contemporary Art Chicago, Seattle Art Museum, and the Dallas Museum of Art (1992-94); a survey at the Museo de Arte Contemporáneo in Monterrey, Mexico (1996-97); “Susan Rothenberg: Paintings from the Nineties” at The Museum of Fine Arts, Boston (1999); and an exhibition of drawings and prints at the Herbert F. Johnson Museum of Art at Cornell University which traveled to the Contemporary Museum, Honolulu and the Museum of Fine Arts, Santa Fe (1998-99). A survey exhibition, “Moving in Place,” was organized by Michael Auping, at the Modern Art Museum of Fort Worth, and traveled to the Georgia O’Keeffe Museum, Santa Fe and the Miami Art Museum (2009-11). In 2021-22, the Hall Art Foundation presented a survey exhibition at Kunstmuseum Schloss Derneburg in Germany. The exhibition traveled to the Hall Art Foundation, Reading, VT, where it was on view through November 2023. Rothenberg’s work is in important public and private collections, including the Albright-Knox Art Gallery, Buffalo; the Hall Collection; Hirshhorn Museum and Sculpture Garden; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; The Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Stedelijk Museum, Amsterdam; Tate, London; Walker Art Center, Minneapolis; the Whitney Museum of American Art, New York. In 1987, Rothenberg had her first solo exhibition at Sperone Westwater, where she exhibited regularly (1990, 1992, 1994, 1997, 2002, 2004, 2006, 2009, 2011, 2016 and 2020).



Susan Rothenberg

Untitled Drawing #48, 1977

acrylic and graphite on paper

38 1/4 x 50 inches (97,2 x 127 cm)

54 1/4 x 65 3/8 x 2 1/4 inches (137,8 x 166,1 x 5,7 cm)

SW 24132

Price Upon Request

Exhibitions

"7 Artists: Contemporary Drawings," The Cleveland Museum of Art, Cleveland, OH, 28 February – 30 April 1978 (catalogue)

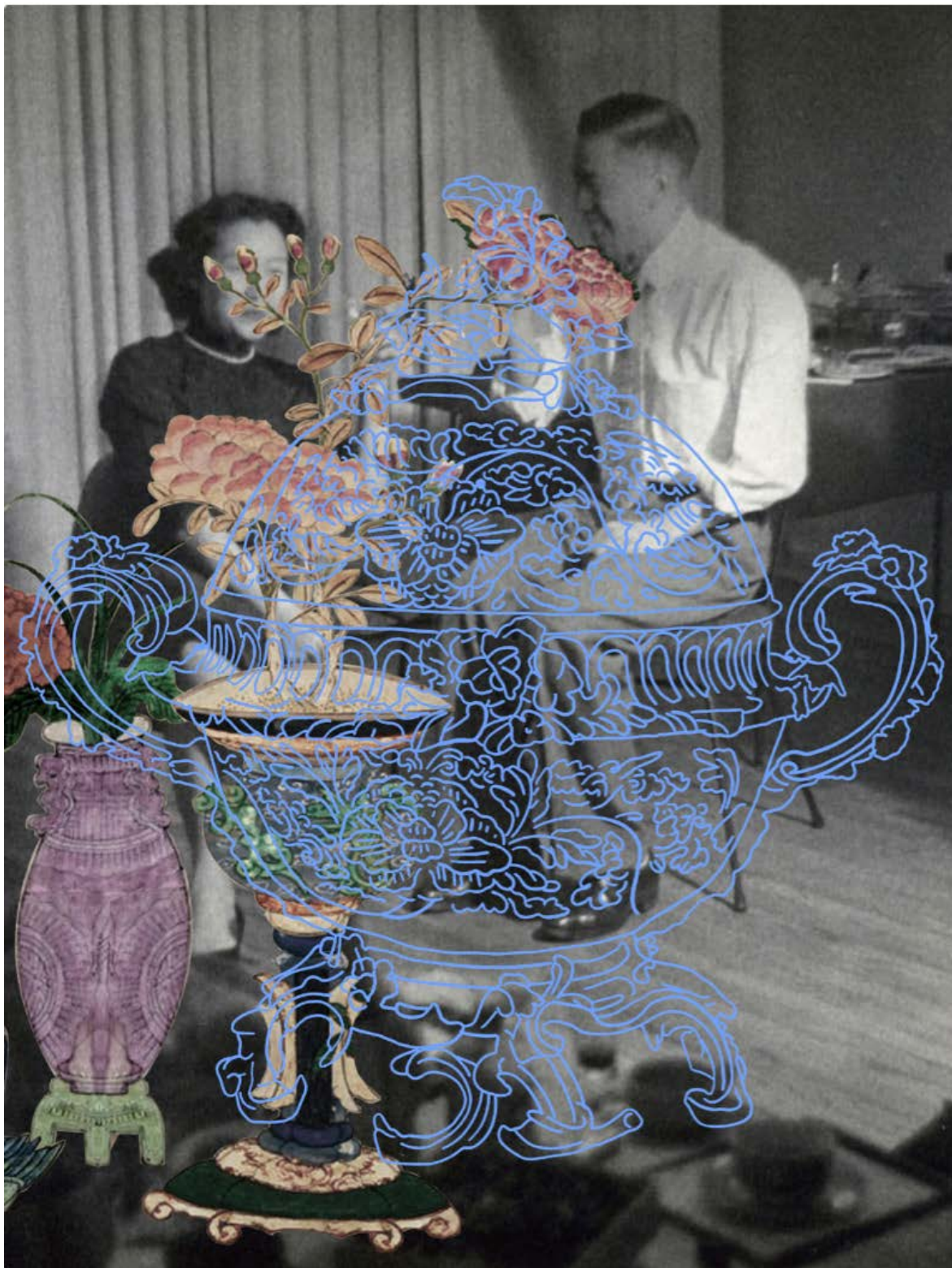
Literature

Lockhart, Anne I. 7 Artists: Contemporary Drawings. Exhibition catalogue. Cleveland: The Cleveland Museum of Art, 1978, cat. no. 42, p. 13.



Kyungmi Shin

Kyungmi Shin was born in South Korea (1963) and lives and works in Los Angeles, CA. She received an MFA from the University of California, Berkeley (1995). Working with painting, sculpture and photography, Shin explores various histories, identities and migrations by interrogating colonial, capitalist and religious global expansion and its effect. Shin has presented works at Craft Contemporary, Los Angeles (2024); Kalamazoo Institute of Arts (2024); Sperone Westwater (2024); Los Angeles Municipal Art Gallery (2023); Various Small Fires (2023; 2021-22); Jeffrey Deitch, Los Angeles (2022); Galerie Marguo, Paris (2022); Orange County Museum of Art, CA (2020-21); J. Paul Getty Museum, Los Angeles (2021); Japanese American National Art Museum, Los Angeles (2008-09); Torrance Art Museum, CA (2008); The Berkeley Art Museum, CA (2007); and Art Sonje Center, Seoul (2000). Shin has received numerous grants including California Community Foundation Grant, City of Los Angeles Master Artist Grant (COLA), Durfee Grant and Pasadena City Individual Artist Fellowship. Her work is part of the permanent collections at the Berkeley Art Museum and Pacific Film Archive, J. Paul Getty Museum, Los Angeles County Museum of Art and The Newark Museum of Art, Newark, NJ. She has completed over 20 public artworks, including a video sculpture for the Netflix headquarters in Hollywood, CA (2018). Mostly recently, Shin was commissioned to create the large scale mosaic *Spring to Life*, at the Intuit Dome, the new home of the LA Clippers in Inglewood, CA.



Kyungmi Shin
The Invisible Woman #13, 2024
photo transfer and acrylic on wood panel
40 x 30 x 1 5/8 inches (101,6 x 76,2 x 4,1 cm)
SW 25123
\$ 14,000



Kyungmi Shin

Graduates with a still life, 2024

photo transfer and acrylic on wood panel

40 x 30 x 1 5/8 inches (101,6 x 76,2 x 4,1 cm)

SW 24314

\$ 14,000

Richard Tuttle

Richard Tuttle was born in 1941 in Rahway, New Jersey, and studied at Trinity College in Hartford, Connecticut. His first solo exhibition was 1965 at Betty Parsons Gallery where he continued to exhibit until the early 1980s. He has had numerous solo exhibitions in galleries and museums throughout the world in such venues as the Dallas Museum of Fine Arts (1971); The Museum of Modern Art, New York (1972); Whitney Museum of American Art (1975); Kunsthalle Basel (1977); Museum van Hedendaagse Kunst, Gent (1977); Stedelijk Museum, Amsterdam (1978); Institute of Contemporary Art, London (1985); CAPC Musée d'art contemporain de Bordeaux (1985); Sprengel Museum, Hannover (1990); IVAM, Valencia, Spain (1992); Sezon Museum of Art, Tokyo (1995); Carnegie International, Pittsburgh, Pennsylvania (1995); Camden Arts Centre, London (1996); Kunsthalle Zug, Switzerland (1996, 1997, 1999); The Fabric Workshop, Philadelphia (1998); Modern Art Museum of Fort Worth (1998); Arts Club of Chicago (1999); BAWAG Foundation, Vienna (2000); and Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster (2001). ICA, Philadelphia, 2001-02; Centro Galego de Arte Contemporánea, Santiago de Compostela (2002); Museu Serralves, Porto (2002); Annemarie Verna Galerie, Zurich (2003); the Drawing Center, New York (2004); San Francisco Museum of Modern Art (2005); Galerie Lena Bruning, Berlin (2006); Tomio Koyama Gallery, Tokyo (2007); Kunsthaus Zug, Switzerland (2008); PaceWildenstein (2009); Gemini G.E.L. at Joni Moisant Weyl, New York (2010); Bergen Kunsthall, Norway (2012); Tate Modern, London (2014); The Metropolitan Museum of Art, New York (2016); Kunstmuseum aan Zee, Belgium (2017); The Phillips Collection, Washington, D.C. (2018); M Woods Museum, Beijing (2019); Bard Graduate Center Gallery, New York (2022); Keijiban, Kanazawa, Japan (2024).



Richard Tuttle
“*Overlap Composition III (09.11.03)*”, 2003
graphite and acrylic on fir plywood
52 7/8 x 24 inches (134,3 x 61 cm) overall
SW 03313
\$ 90,000

Kevin Umaña

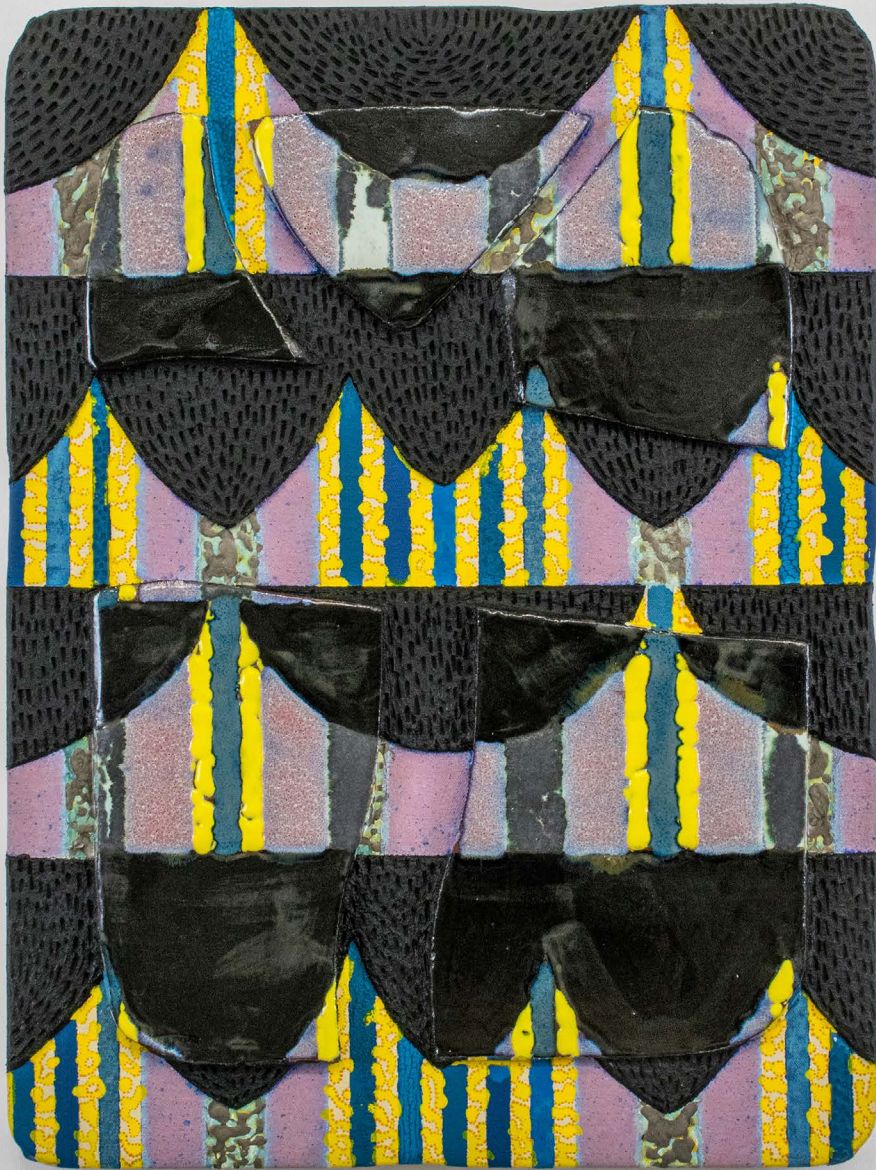
Kevin Umaña was born in 1989 and grew up in El Salvador and Los Angeles. He received a BFA from San Francisco State University in 2014 and lives and works in Brooklyn, NY. Umaña's early practice focused on geometric paintings and has since expanded to include ceramics. His recent work investigates the history of the Pipil people—the Indigenous group of his family ancestry—native to the western and central areas of present-day El Salvador. Umaña's recent works, "hybrid paintings," combine glazed ceramics on painted canvas and fuse together conflicting styles—mess and order, biomorphic and geometric, thin and thick, matte and sheen. These abstract representations evoke specific places from his childhood, memories of nature, beaches, plants, construction materials, food and religion.

In 2017, Umaña created a permanent installation at The United Nations Headquarters in New York City. He has completed residencies at the Josef and Anni Albers Foundation (2024); Sharpe-Walentas Studio Program (2023-24); Archie Bray Foundation for the Ceramic Arts, Helena, MT (2023); The Center for Book Arts, New York (2019); Plop Residency, London, England (2018); and SIM Residency, Reykjavik, Iceland (2018). He is a recipient of the 2024 Louis Comfort Tiffany Foundation Award. His work has been featured in group exhibitions at Webster University, St. Louis (2023); White Columns, New York (2024); Everson Museum of Art, Syracuse (2024); Grimm Gallery (2024); The Pit, Los Angeles (2025); Sugar Hill Children's Museum of Art & Storytelling, New York (2025); and Sun Valley Museum of Art (2025). His work is in public and private collections including The United Nations Art Collection, New York; Everson Museum of Art, Syracuse, NY; Munson Museum of Art, Utica, NY; Fidelity Mutual Funds Collection; Center for Book Arts Library, New York; and The Marin Museum of Contemporary Art, Novato, CA.

Kevin Umaña
Sundial Tracking the Daze Process of the Sky, 2025
acrylic, oil, flock, ink, sand, marble dust, salt, resin,
ceramics on canvas
24 x 18 x 2 3/4 inches (61 x 45,7 x 7 cm)
SW 25111
\$ 12,000







Kevin Umaña
*On Rare Occasions, the Stage Is Shining. I Am Only
Here for Fun, 2025*
acrylic, oil, flock, ink, sand, marble dust, salt, resin,
ceramics on canvas
24 x 18 1/4 x 2 3/4 inches (61 x 46,4 x 7 cm)
SW 25110
\$ 12,000

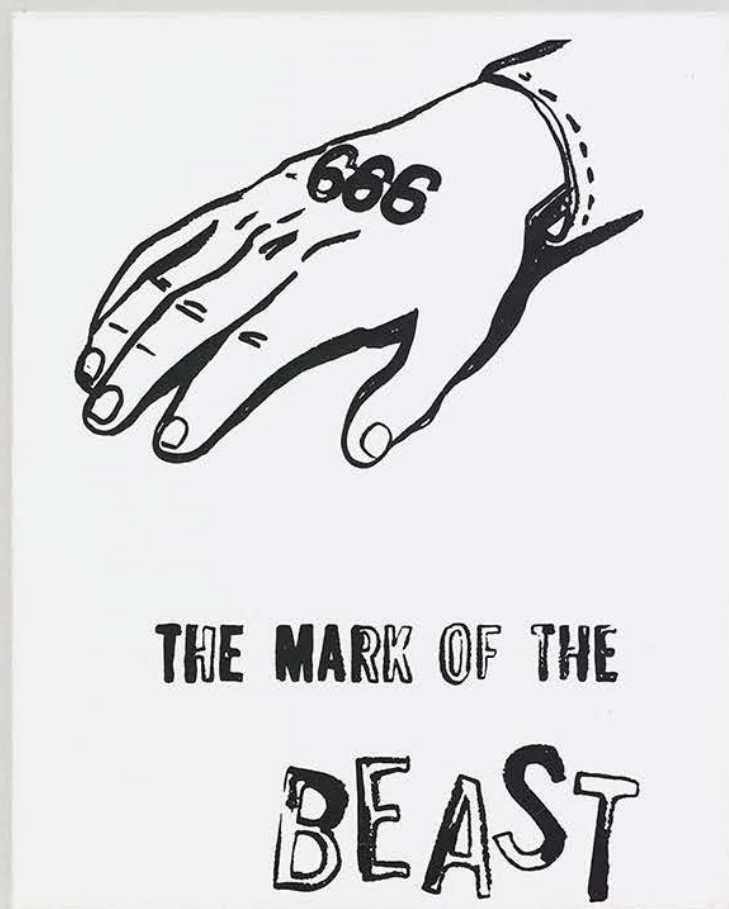


Kevin Umaña
One Pass, View, 2025
acrylic, oil, flock, ink, sand, marble dust, resin,
ceramics on canvas
24 x 18 x 2 3/4 inches (61 x 45,7 x 7 cm)
SW 25109
\$ 12,000



Andy Warhol

Born in Pittsburgh, Pennsylvania in 1928, Andy Warhol earned his BFA in Pictorial Design from Carnegie Institute of Technology in 1949. Warhol is regarded as one of the most innovative artists of his generation and a leading figure of the Pop Art movement. He is most known for his works that explore the relationship between advertising, artistic expression, and celebrity, and collapse the boundaries between high and low culture. Following a successful career as a commercial illustrator, his artistic output spans nearly every available media including painting, drawing, silkscreen printing, photography, film, and sculpture. In 1952, the Hugo Gallery organized Warhol's first solo exhibition, *Fifteen Drawings Based on the Writings of Truman Capote*, and in 1956 the Museum of Modern Art included his work in his first group show. Warhol has been the subject of numerous solo exhibitions, books, and documentary films. He died in New York in 1987.



Andy Warhol

The Mark of the Beast (Negative); The Mark of the Beast (Positive), circa 1985-86

synthetic polymer paint and silkscreen ink on canvas

diptych; 20 x 16 inches (50,8 x 40,6 cm) each

SW 18145a-b

Price Upon Request

Exhibitions

“Warhol: Pop Society,” Palazzo Ducale, Genoa, 21 October 2016 – 26 February 2017 (catalogue)

Literature

Andy Warhol B&W Paintings: Ads and Illustrations 1985-1986. Exhibition catalogue. New York and London: Gagosian Gallery, 2002, illustrated, p. 33.

Warhol: Pop Society. Exhibition catalogue. Milan: 24 ORE Cultura, 2016, illustrated in color, p. 228.

William Wegman

Born in Holyoke, Massachusetts, in 1943, William Wegman received a BFA from the Massachusetts College of Art, Boston and an MFA from the University of Illinois, Urbana-Champaign. His work has been exhibited extensively in both the United States and abroad, including solo exhibitions at the Walker Art Center, Minneapolis (1982); San Francisco Museum of Modern Art (1988); Whitney Museum of American Art (1992); Museum of Fine Arts, Boston (2001); and The Art Gallery of Ontario, Toronto (2002). The retrospective “William Wegman: Funney/Strange” was held at the Brooklyn Museum, and traveled to the Smithsonian American Art Museum, Washington, D.C.; the Norton Museum of Art, Palm Beach; the Addison Gallery of American Art, Andover; and Wexner Center for the Arts, Columbus (2006-07). The Bowdoin College Museum of Art presented “William Wegman: Hello Nature,” a major survey of over 100 nature-related works by the artist in various media (2012), which traveled to Artipelag, Värmdö, Stockholm, Sweden (2013). “William Wegman: Improved Photographs,” a survey exhibition, was held at the Jepson Center, Telfair Museums, Savannah, GA (2017). In 2018, the Metropolitan Museum of Art organized “Before/On/After: William Wegman and California Conceptualism,” an exhibition of the early 70s work of Wegman and his fellow Los Angeles artists. The Shelburne Museum organized “William Wegman: Outside In,” a comprehensive survey in 2019. “William Wegman: Being Human,” an international touring exhibition of his large-format Polaroids, traveled to venues including Palais de L’Archevêché, Arles; National Gallery of Victoria, Melbourne; Christchurch Art Gallery, New Zealand; MASI, Lugano; Photomuseum den Haag, The Hague; and Seoul Arts Center, Seoul, Korea (2018-21). Wegman’s work is in many important public collections including Albright-Knox Art Gallery, Buffalo; Centre Pompidou, Paris; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York. Since his first exhibition at Sperone Westwater in 1990, Wegman has exhibited regularly at the gallery (1992, 2003, 2006, 2012, 2016, 2017, 2022 and 2024).



William Wegman

Casual, 2002

color Polaroid

30 x 22 inches (76,2 x 55,9 cm)

35 1/2 x 27 1/2 inches (90,2 x 69,9 cm) frame

SW 23030

\$ 22,000

Exhibitions

"William Wegman: Being Human," curated by William Ewing, organized by Foundation for the Exhibition of Photography, Les Recontres de la Photographie, Palais de L'Archevêché, Arles, 2 July – 23 September 2018; National Gallery of Victoria, Melbourne, 7 December 2018 – 17 March 2019; Christchurch Art Gallery Te Puna o Waiwhet, Christchurch, New Zealand, 8 April – 4 August 2019; Museo d'arte della Svizzera Italiana (MASI), Lugano, 8 September 2019 – 23 February 2020; Fotomuseum den Haag, The Hague, 5 September 2020 – 3 January 2021; Seoul Arts Center, Seoul, Korea, 17 September – 5 December 2021

Literature

Ewing, William A. William Wegman: Being Human. San Francisco: Chronicle Books, 2017, illustrated in color, cover, p. 259.

William Wegman
*White*², 1994
color Polaroid
30 x 22 inches (76,2 x 55,9 cm)
35 1/2 x 27 1/2 inches (90,2 x 69,9 cm) frame
SW 25135
\$ 22,000

Exhibitions

"William Wegman: Being Human," curated by William Ewing, organized by Foundation for the Exhibition of Photography, Les Recontres de la Photographie, Palais de L'Archevêché, Arles, 2 July – 23 September 2018; National Gallery of Victoria, Melbourne, 7 December 2018 – 17 March 2019; Christchurch Art Gallery Te Puna o Waiwhet, Christchurch, New Zealand, 8 April – 4 August 2019; Museo d'arte della Svizzera Italiana (MASI), Lugano, 8 September 2019 – 23 February 2020; Fotomuseum den Haag, The Hague, 5 September 2020 – 3 January 2021; Seoul Arts Center, Seoul, Korea, 17 September – 5 December 2021

Literature

Ewing, William A. William Wegman: Being Human. San Francisco: Chronicle Books, 2017, illustrated in color, cover, p. 91.





William Wegman

Estella, 2005

color Polaroid

30 x 22 inches (76,2 x 55,9 cm)

35 1/2 x 27 1/2 inches (90,2 x 69,9 cm) frame

SW 25133

\$ 22,000

Exhibitions

"William Wegman: Being Human," curated by William Ewing, organized by Foundation for the Exhibition of Photography, Les Recontres de la Photographie, Palais de L'Archevêché, Arles, 2 July – 23 September 2018; National Gallery of Victoria, Melbourne, 7 December 2018 – 17 March 2019; Christchurch Art Gallery Te Puna o Waiwhet, Christchurch, New Zealand, 8 April – 4 August 2019; Museo d'arte della Svizzera Italiana (MASI), Lugano, 8 September 2019 – 23 February 2020; Fotomuseum den Haag, The Hague, 5 September 2020 – 3 January 2021; Seoul Arts Center, Seoul, Korea, 17 September – 5 December 2021

Literature

Ewing, William A. William Wegman: Being Human. San Francisco: Chronicle Books, 2017, illustrated in color, cover, p. 138.