

SALON 94

TEFAF NEW YORK 2025

ALEV EBÜZZIYA SIESBYE
YUKULTJI NAPANGATI
MITSUKO ASAKURA
KARON DAVIS
DAVID HAMMONS
ROBERT PRUITT
DOROTHY SALHAB KAZEMI
PORFIRIO GUTIÉRREZ

BOOTH 320
MAY 9 - 13 2025

S94



Left to Right: Alev Ebüzziya Siesbye, *Untitled*, 2015; *Untitled*, 2020; *Untitled*, 2024;

Alev Ebüzziya Siesbye

Alev Ebüzziya Siesbye (b. 1938, Istanbul, TR) is a ceramic artist known for her refined, monochrome stoneware bowls, which she has been producing for nearly sixty years. Working with the ancient coiling technique and a traditional wooden kick wheel, Siesbye creates vessels that bear the intimate marks of her hand, balancing density and spaciousness, firmness and fragility. Fired at high temperatures, her bowls possess a stone-like solidity, while their sharp-edged lips and small, recessed bases lend them an impression of levitation. Though often unadorned, some pieces feature delicate horizontal lines along the rim to, as the artist describes, “prevent them from lifting off the ground.”

Ebüzziya Siesbye studied sculpture at the Istanbul State Academy of Fine Arts before working at ceramic studios in Höhr-Grenzhausen, DE, and Istanbul. In 1963, she moved to Denmark to join the Royal Copenhagen Porcelain Manufactory, later founding her first independent studio in Copenhagen in 1969. She has lived and worked in Paris since 1987. She has been awarded many honors, including the 2022 Danmarks Nationalbank’s Anniversary Foundation Honor Award and the Aydın Doğan Award, and her work has been the subject of retrospective exhibitions at the Museum of Turkish and Islamic Arts, Istanbul (TR), and the Museum of Decorative Arts, Copenhagen (DK). Ebüzziya Siesbye’s ceramics are held in numerous museum collections, including the Cooper-Hewitt Museum, New-York (NY); the Victoria and Albert Museum, London (UK); the Los Angeles County Museum of Art (CA); Musée des Arts Décoratifs, Paris (FR); Museum Boijmans Van Beuningen, Rotterdam (NL); the Museum of Decorative Arts, Copenhagen (DK); the Nationalmuseum, Stockholm (SE); the Royal Scottish Museum, Edinburgh, (SCT); and the Museum of Fine Arts, Houston (TX), among others.

S94



Alev Ebüzziya
Siesbye
Untitled, 2006

Ceramic
10 ¼ x 15 x 15 ¾ inches (26 x 38 x 40 cm)
(AES 35)
€60,000 - On Reserve



Detail, Alev Ebüzziya Siesbye, *Untitled*, 2006

S94



Alev Ebüzziya
Siesbye
Untitled, 2020

Ceramic
6 ³/₄ x 10 ⁵/₈ x 10 ⁷/₈ inches (17 x 27 x 27.5 cm)
(AES 33)
€38,000

S94



Alev Ebüzziya
Siesbye
Untitled, 2015

Ceramic
10 x 12 $\frac{3}{8}$ x 13 $\frac{1}{4}$ inches (25.5 x 31.5 x 33.5 cm)
(AES 34)
SOLD



Detail, Alev Ebüzziya Siesbye, *Untitled*, 2015

S94



Alev Ebüzziya
Siesbye
Untitled, 2024

Ceramic
5 ¾ x 12 ¼ x 14 inches (14.5 x 31 x 35.5 cm)
(AES 36)
€60,000

Yukultji Napangati

Yukultji Napangati was born at the sacred site Marrapinti, a significant women's ceremonial site where, during ancestral times, a large group of women camped to perform ceremony before continuing their travels to the east. Yukultji grew up living a seminomadic lifestyle in the bush until 1984, when at the age of fourteen, she and her family group were sighted by settler Australians and reunited with Pintupi kin at the newly established community of Kiwirrkura. Reflecting on her childhood, Napangati has said:

When I was young, I would play on the sand dune and when we saw the old people returning to camp we would go back and see what food they had brought with them. After we ate, we'd go to sleep. No blanket, we would sleep on the ground...Then we would go to another waterhole and make another camp.

Napangati began painting for Papunya Tula Artists in 1996, as part of a growing cohort of groundbreaking Pintupi women, 25 years on from the founding of Papunya Tula Artists. Napangati's singular approach to mark-making utilizes a repeated pattern of interconnected lines and dots that consume her canvases and generate the illusion of movement. This illusory shimmer inherent to Napangati's work reflects the rippling tali (sand dunes) of her homelands, deep in the Gibson Desert north of Kiwirrkura, near the great salt lake Wilkinkarra (Lake Mackay), Western Australia.

Napangati uses acrylic paint rather than natural ochers throughout her work. Minimalist in palette and formally abstract, her works are informed by her matrilineal Tjukurrpa—ancestral knowledge, narratives, and histories—passed down from her mother and mother's mother. Her approach involves intense, refined two-toned mark-making that colonizes the canvas, creating dotted, linear formations specifically related to her mother's Country, Marrapinti. As is customary, she often paints this site alongside her sister and fellow Papunya Tula artist, Yalti Napangati.

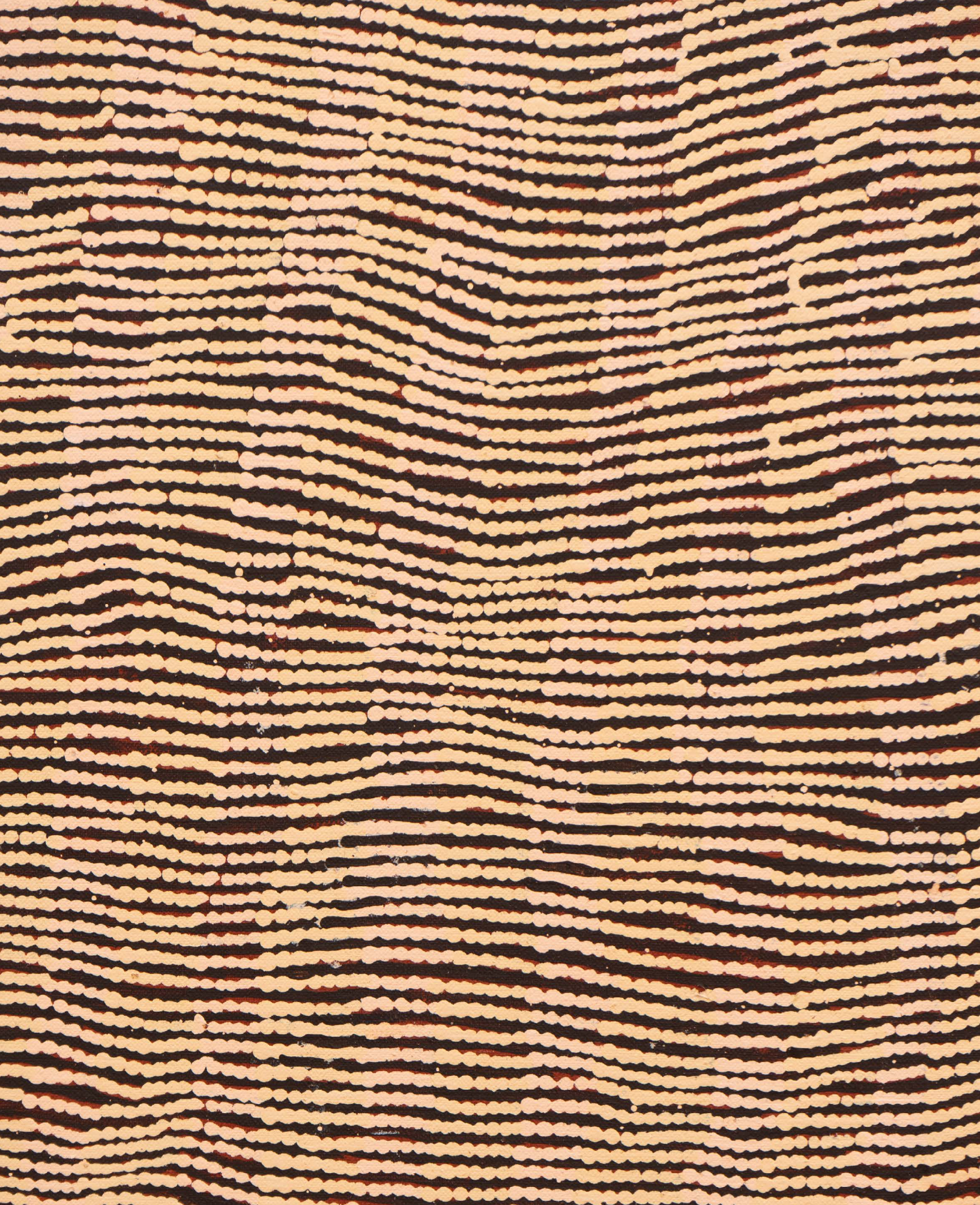
[Read More](#)

S94



Yukultji Napangati
*Ancestral Women
at Yunala, 2006*

Synthetic polymer paint on canvas
48 x 72 inches (121.9 x 182.9 cm)
(YN 68)
\$90,000



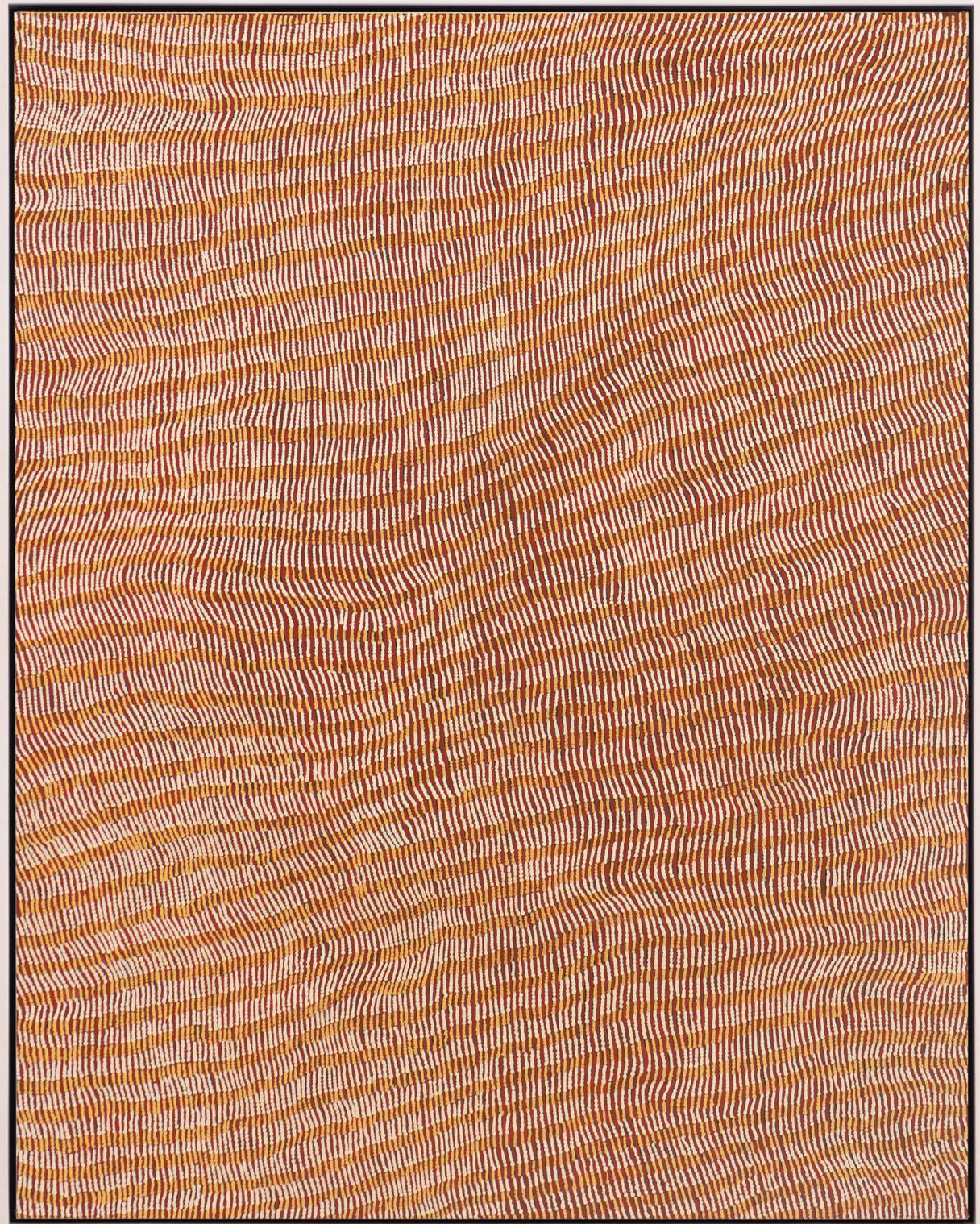
Detail, Yukultji Napangati, *Ancestral Women at Yunala*, 2006

S94



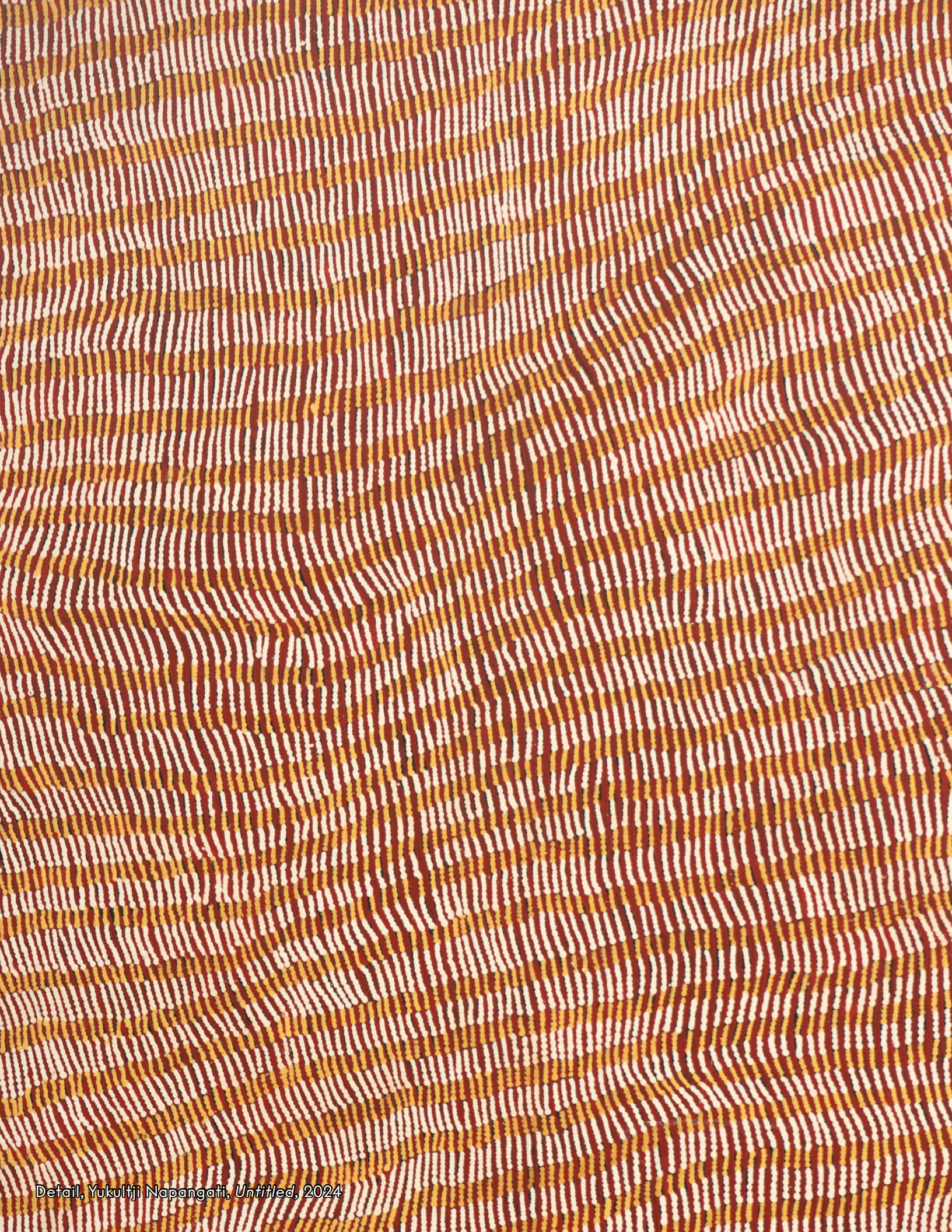
Scale view, Yukultji Napangati, *Ancestral Women at Yunala*, 2006

S94



Yukultji Napangati
Untitled, 2024

Synthetic polymer paint on canvas
59 ½ x 47 ½ x 1 inches (151.1 x 120.7 x 2.5 cm)
(YN 71)
\$90,000



Detail, Yukuliji Napangati, *Untitled*, 2024

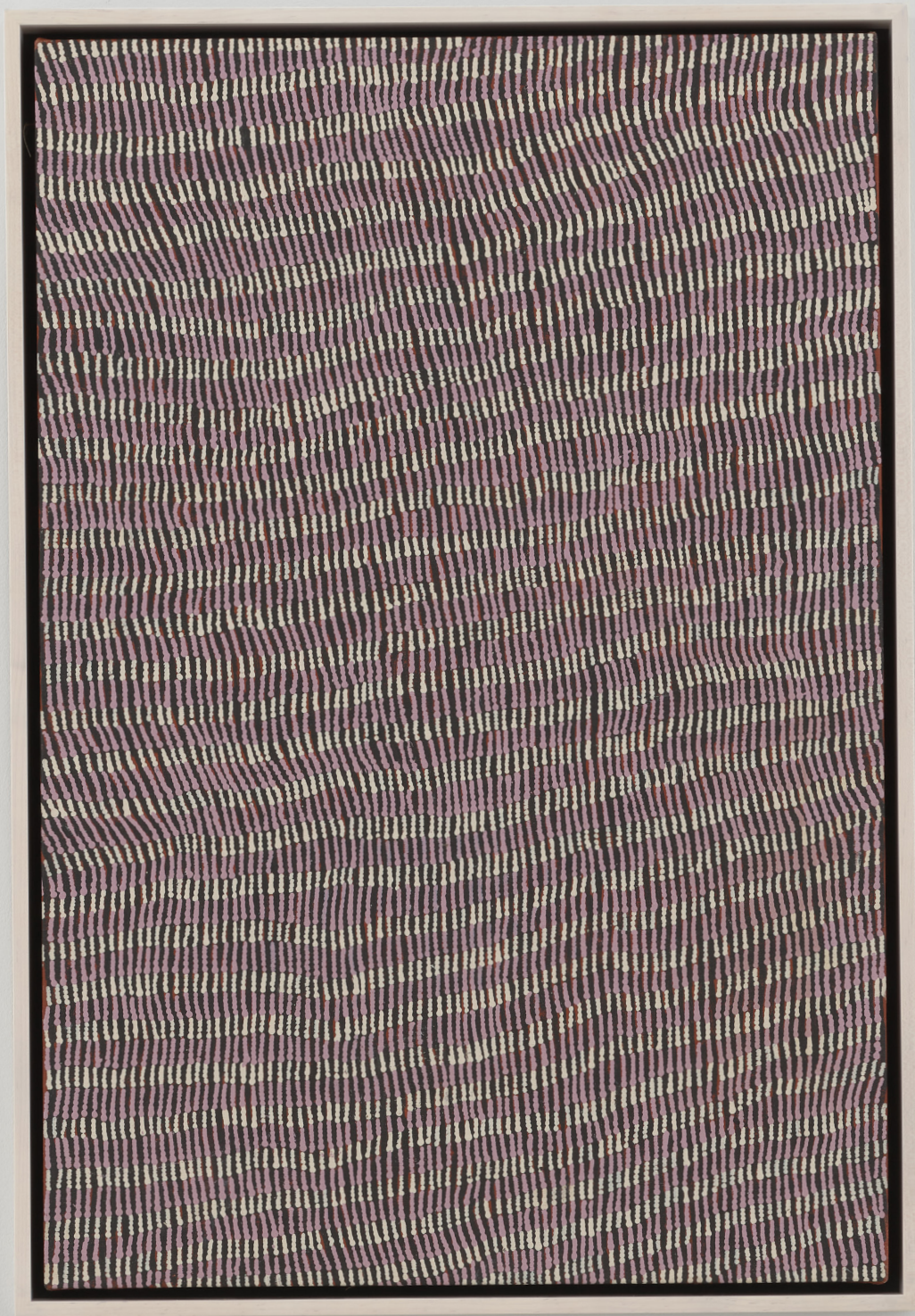
S94



Yukultji Napangati
Untitled, 2024

Acrylic on canvas
35.83 x 24.02 inches (91 x 61 cm)
(YN 62)
\$36,000

S94

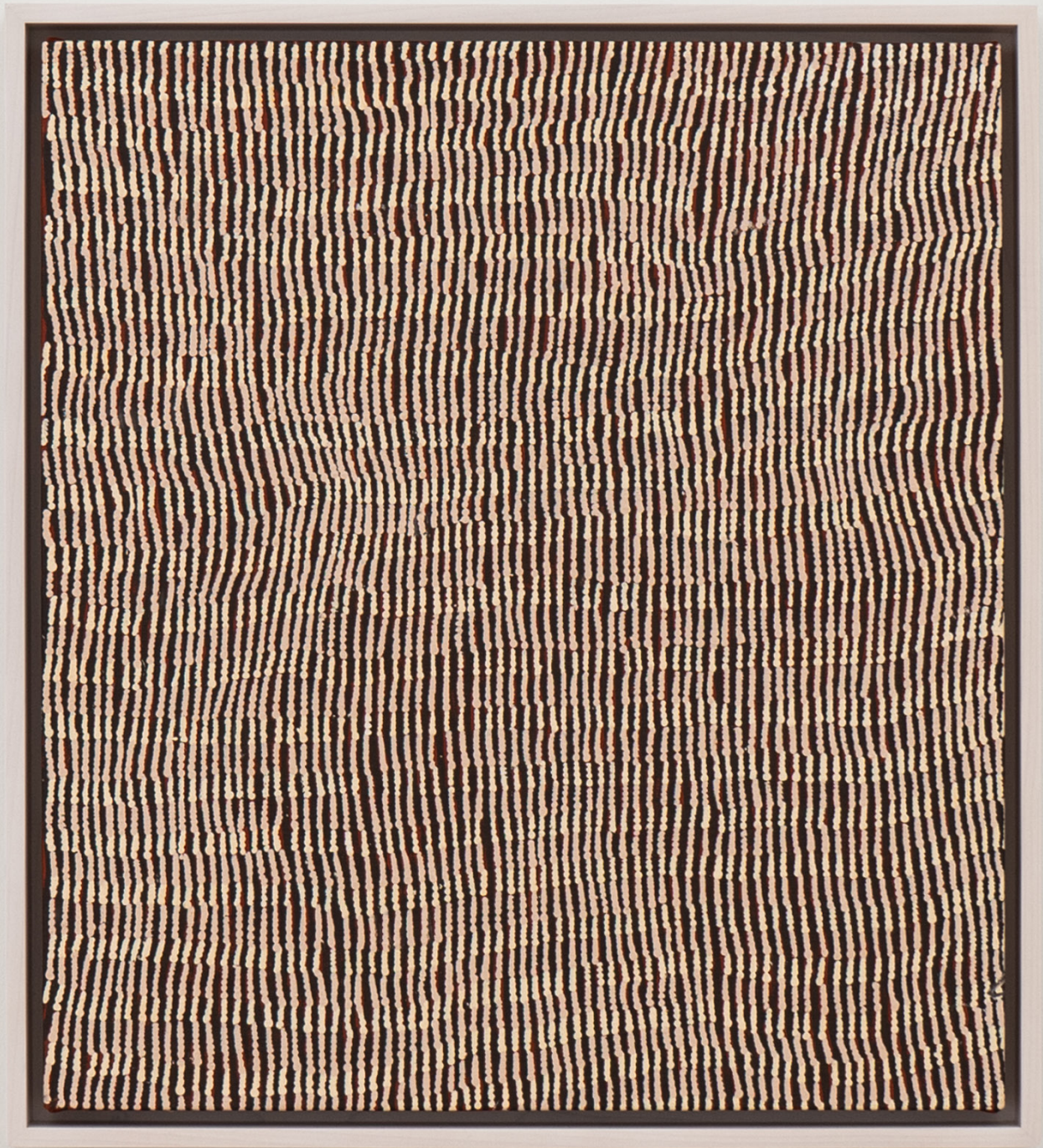


Yukultji Napangati
Untitled, 2024

Acrylic on canvas
35.83 x 24.02 inches (91 x 61 cm)
(YN 61)
\$36,000



S94



Yukultji Napangati
Untitled, 2024

Acrylic on canvas
24.02 x 21.65 inches (61 x 55 cm)
(YN 63)
\$24,000

Mitsuko Asakura

Mitsuko Asakura (b.1950) is a Kyoto-based artist whose sweeping ombré silk tapestries revel in the subtle gradations of color and shadow which as she notes, “make the symphonic solidness of the textile echo in the distance.” Steeped in her memories of the annual Gion Festival in which floats, or *yamahoko*, are adorned with textiles including European tapestries of the 16th and 17th centuries, her work also honors Kyoto as a center of thread dyeing and weaving in the making of kimonos. Hand-dyeing her fibers with local flora and fauna as well as chemical dyes and utilizing both contemporary and historical looms, her experimentation equals her contemplations of histories both Western and Japanese. Some of Asakura’s most remarkable work is a series titled *Oritatamu* beginning in the 1970s. The title comes from a Japanese play of words that means “weaving and/or folding.” While Japan has a tradition of folding in clothes including *kimono*, *byobu* (folding screens), and *origami* (folding paper). In European tapestry tradition, folding has been taboo as a wall textile is either spread or rolled. Asakura challenges this rule by using the act of folding in the making of her work, turning over the front and back and creating a discontinuous nonlinear pattern. Another invention is found in her *Origamaru* series, also a word play for “weaving and/or bending.” She weaves warp and weft non-vertically and at an angle, transforming the textile by opposing the thread’s inherent tendency to intersect at ninety degrees.

Asakura’s work was recently the subject of a solo exhibition at Onna House, East Hampton (NY) in 2022. In 2008, Asakura was the subject of a solo traveling exhibition, *Tapestry in Architecture: Creating Human Spaces*, which traveled to The Japan Society, New York (NY); Harvard University’s Reischauer Center, Boston (MA); and The Morikami Museum, Delray Beach (FL). Recent group exhibitions include *Kyoto Textiles: From the 1960s to the Present*, at The National Museum of Modern Art, Kyoto (JP); and *Post-War Expressionism*, at the Tanabe City Museum of Art, Wakayama (JP), both in 2019.

Asakura’s work has been collected by many significant public institutions, including The British Museum, London (UK); Cleveland Museum of Art (OH); Harvard University’s Reischauer Center, Boston (MA); The Museum of Art and design, New York (NY)); The Museum of Modern Art, Shiga (JP); The National Museum of Art, Osaka (JP); The National Museum of Modern Art, Kyoto (JP) and The National Museum of Modern Art, Tokyo (JP), among others.

S94



Mitsuko Asakura
Waltz, 2024

Silk
74 $\frac{3}{4}$ x 114 $\frac{1}{8}$ inches (190 x 290 cm)
(MaSa 11)
Reserved for Museum Acquisitions

S94



Mitsuko Asakura
Mai, 2015

Silk
32 $\frac{5}{8}$ x 36 $\frac{1}{4}$ inches 83 x 92 cm
(MaSa 28)
\$55,000



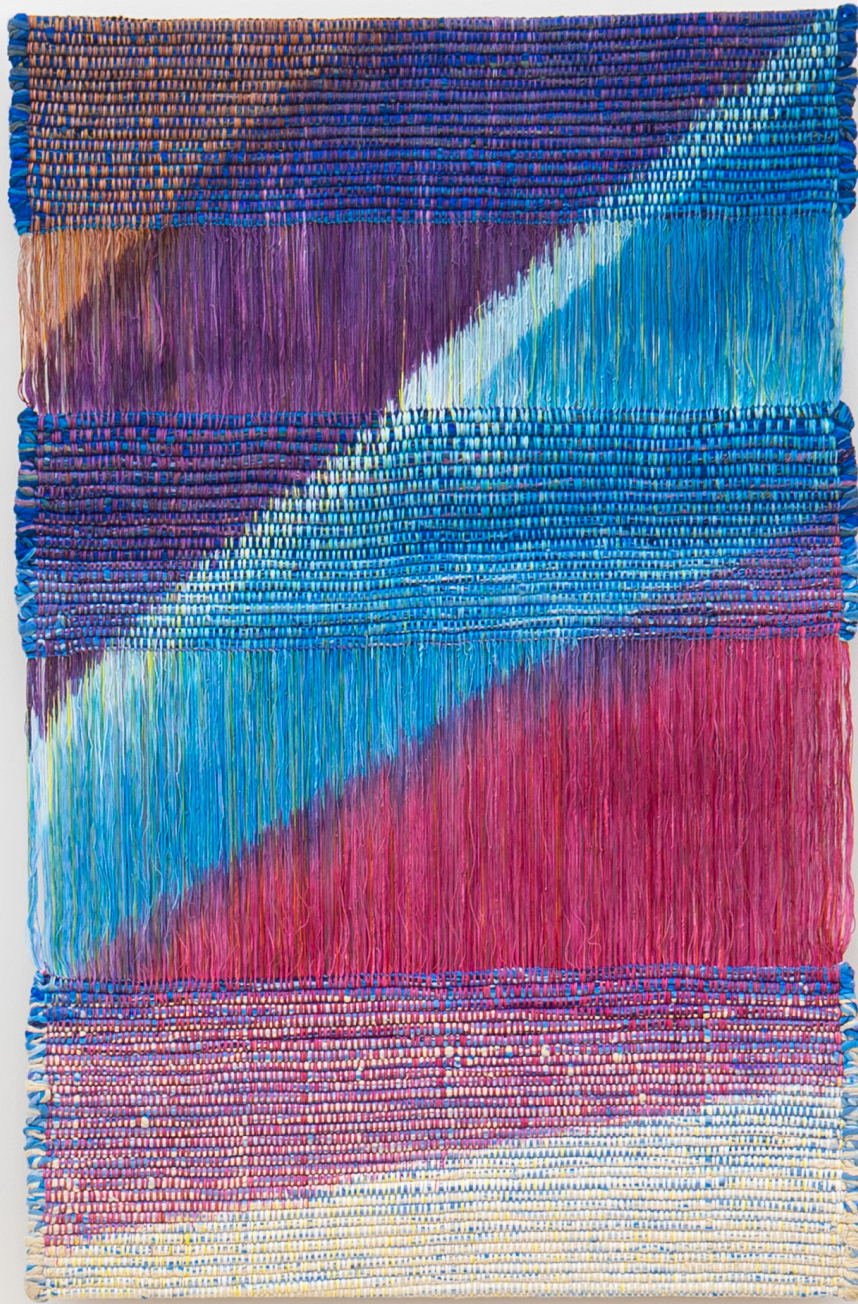
Detail. Mitsuko Asakura, *Mai*, 2015

S94



Scale view, Mitsuko Asakura, *Mai*, 2015

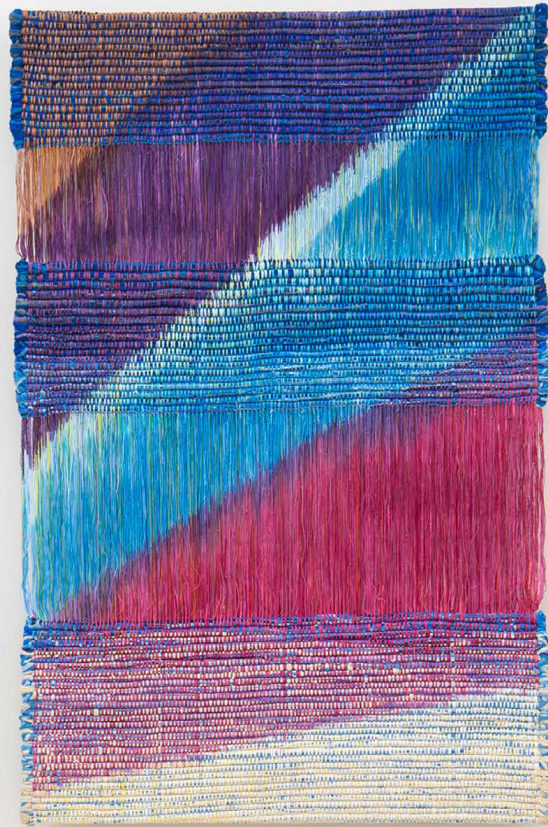
S94



Mitsuko Asakura
Multi-Light, 2002

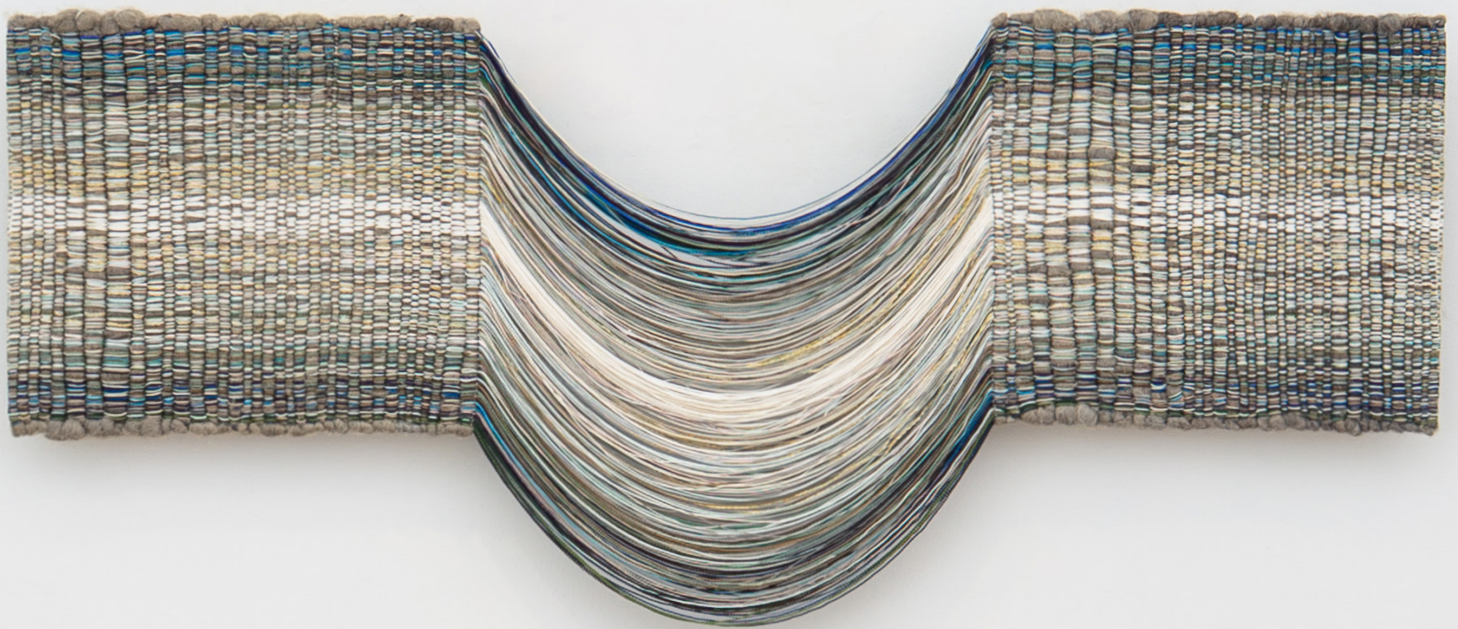
Silk, wool, and cotton
47 ¼ x 31 ½ inches (120 x 80 cm)
(MaSa 31)
SOLD

S94



Installation view. Mitsuko Asakura, *Multi-Light*, 2002

S94



Mitsuko Asakura
Horizontal Dream,
2018

Silk and gold thread
21 ⁵/₈ x 59 ¹/₂ inches (55 x 151 cm)
(MASA 24)
\$32,000 - On Reserve



Detail, Mitsuko Asakura, *Horizontal Dream*, 2018

Karon Davis

Karon Davis (b. 1977, Reno, Nevada) creates sculptures and multimedia installations that touch on issues of history, race, and violence in the United States, using materials as varied as plaster strips, chicken wire, glass, and readymade objects. Drawing on her background in theater and film, Davis creates haunting tableaux inhabited by protagonists both historical and imagined. The figures are created using the artist's unique plaster method, amalgamations of life-size casts taken from friends and family as well as her own body. The material reflects her longtime interest in ancient Egyptian mummification practices, using wrapping to memorialize different bodies and their complex histories.

In Fall 2024 the artist was included in a number of significant group exhibitions, including *Edges of Ailey*, The Whitney Museum of American Art, New York; *Flight into Egypt: Black Artists and Ancient Egypt, 1876-Now*, The Metropolitan Museum of Art, New York (for which she performed an iteration of her ballet, *The Death of Osiris*, in the exhibition space); *Movements Toward Freedom*, The Museum of Contemporary Art, Denver; *World Without End: The George Washington Carver Project*, The California African American Museum, Los Angeles; and *American Vignettes: Symbols, Society, and Satire*, at the Rubell Museum, Washington, D.C. The artist's work was previously the subject of *Karon Davis: Selections from the Hammer Contemporary Collection* at the Hammer Museum, University of California, Los Angeles in 2023. That same year, she was commissioned by The High Line, New York, to create *Curtain Call*, a monumental bowing ballerina in bronze.

Davis' work is in the collections of the Whitney Museum of American Art, New York (NY); the Museum of Contemporary Art, Los Angeles (CA); the Pérez Art Museum, Miami (FL); the Los Angeles County Museum of Art (CA); the Museum of Fine Arts, Houston (TX); the Hammer Museum, Los Angeles (CA); the Rubell Museum, Miami (FL); the Brooklyn Museum (NY), and MAC3, Los Angeles (CA) among others. In 2017 Davis was the recipient of The Louis Comfort Tiffany Foundation Biennial Grant.

S94



Karon Davis
Paris 1921, 2025

Plaster, taxidermy eyes, wood, gold leaf, metal, and chicken wire
36 x 36 x 20 inches (91.4 x 91.4 x 50.8 cm)
(KaDa 57)
\$60,000

David Hammons

For over fifty years, David Hammons has created a profoundly influential body of work that confronts issues of race, class, and cultural identity with equal parts poetry and provocation. Born in Springfield, Illinois in 1943, Hammons studied at Los Angeles art institutions including Chouinard Art Institute (now CalArts) and Otis Art Institute, where he developed his signature approach to materials and process. His early body prints—created by pressing his greased limbs onto paper—established his lifelong interest in transforming everyday substances into potent artistic statements.

Since relocating to New York in 1974, Hammons has expanded his practice to include sculpture, performance, and public intervention, consistently challenging art world conventions while engaging with urban African American experience. His work combines Conceptual art strategies with a distinctly personal vocabulary, employing materials ranging from chicken bones to basketball hoops to explore themes of marginalization and cultural memory. These innovative approaches have earned him recognition as one of contemporary art's most original voices.

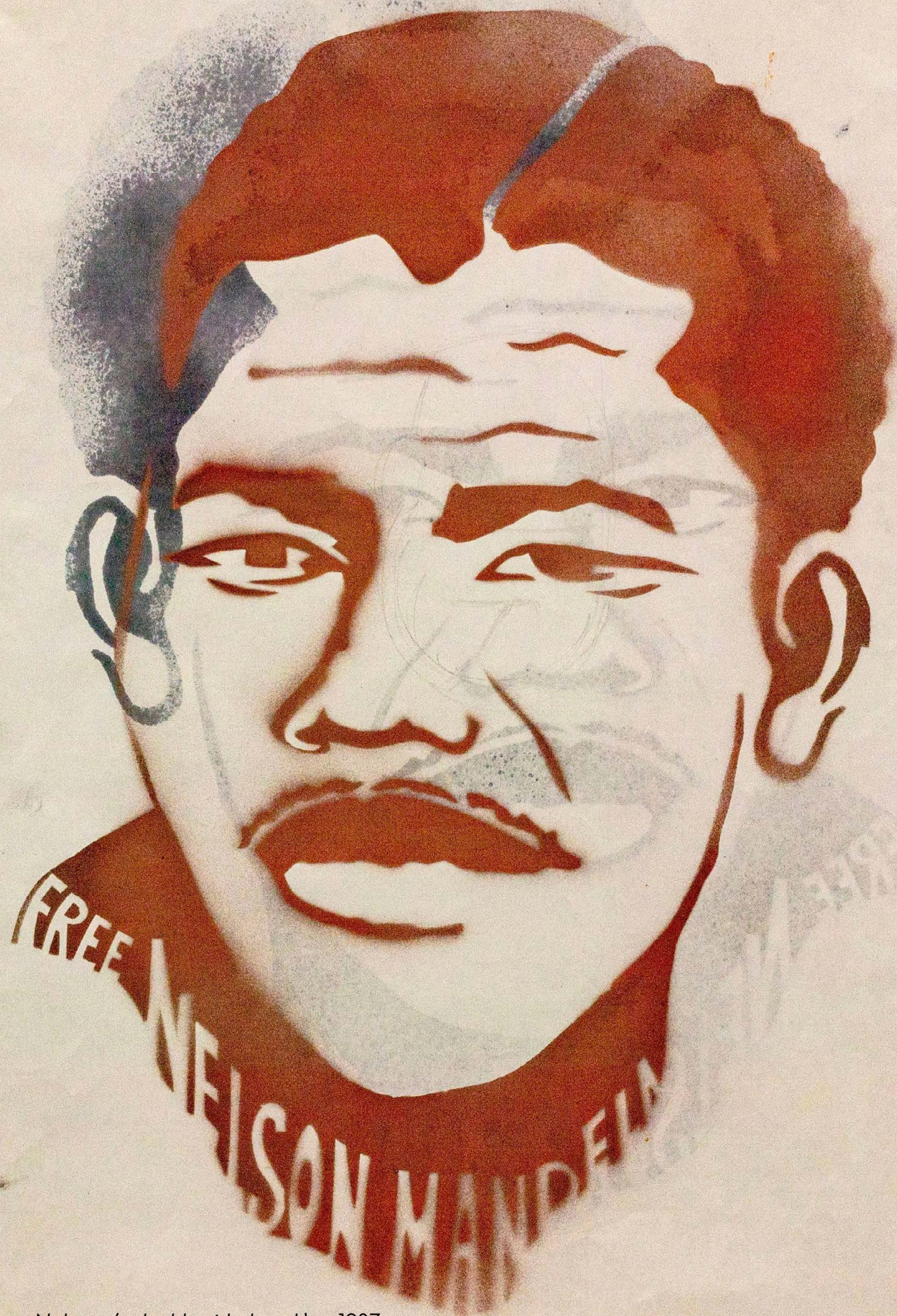
Hammons' work has been featured in major international exhibitions including Documenta (1992), the Whitney Biennial (2006), and numerous presentations at the Studio Museum in Harlem. His pieces reside in the permanent collections of prestigious institutions worldwide, such as The Museum of Modern Art, New York; Tate Modern, London; Centre Pompidou, Paris; and the Museum of Contemporary Art, Chicago. A recipient of the MacArthur Fellowship (1991) and Guggenheim Fellowship (1984), Hammons continues to produce work that redefines the boundaries of contemporary art while maintaining his status as both an insider and outsider to the art establishment. The artist lives and works in New York.

S94



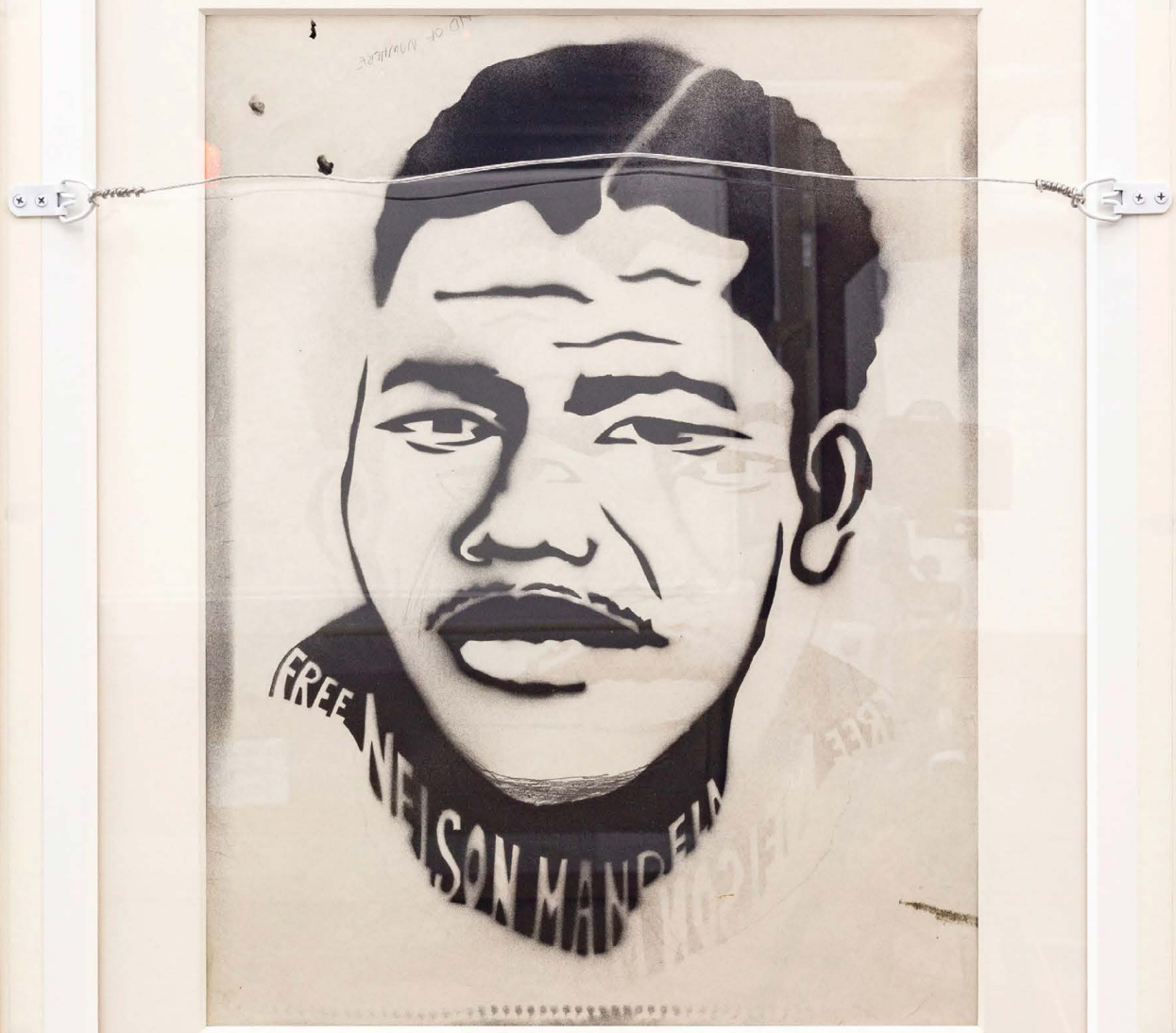
David Hammons
*Nelsons (a double-
sided work)*, c. 1987

Stenciled paint and pencil on paper
22 ½ x 17 ½ inches (57.1 x 44.5 cm)
(DH 176)
\$300,000



Detail view, *Nelsons* (a double-sided work), c. 1987

S94



Schoelkopf

390 Broadway, 3rd Floor, New York, NY, 10013
T. 212.679.8815
www.schoelkopf.com

David Hammons b. 1943
Nelsons (a double-sided work), c. 1987
Inscribed at lower center: FREE NELSON MANDELA;
inscribed at upper left, upside down: THE END OF
NOWHERE; inscribed at lower center on the verso:
FREE NELSON MANDELA
Stenciled print and pencil on paper
22 1/2 x 17 1/2 inches
57.1 x 44.5 cm

Robert Pruitt

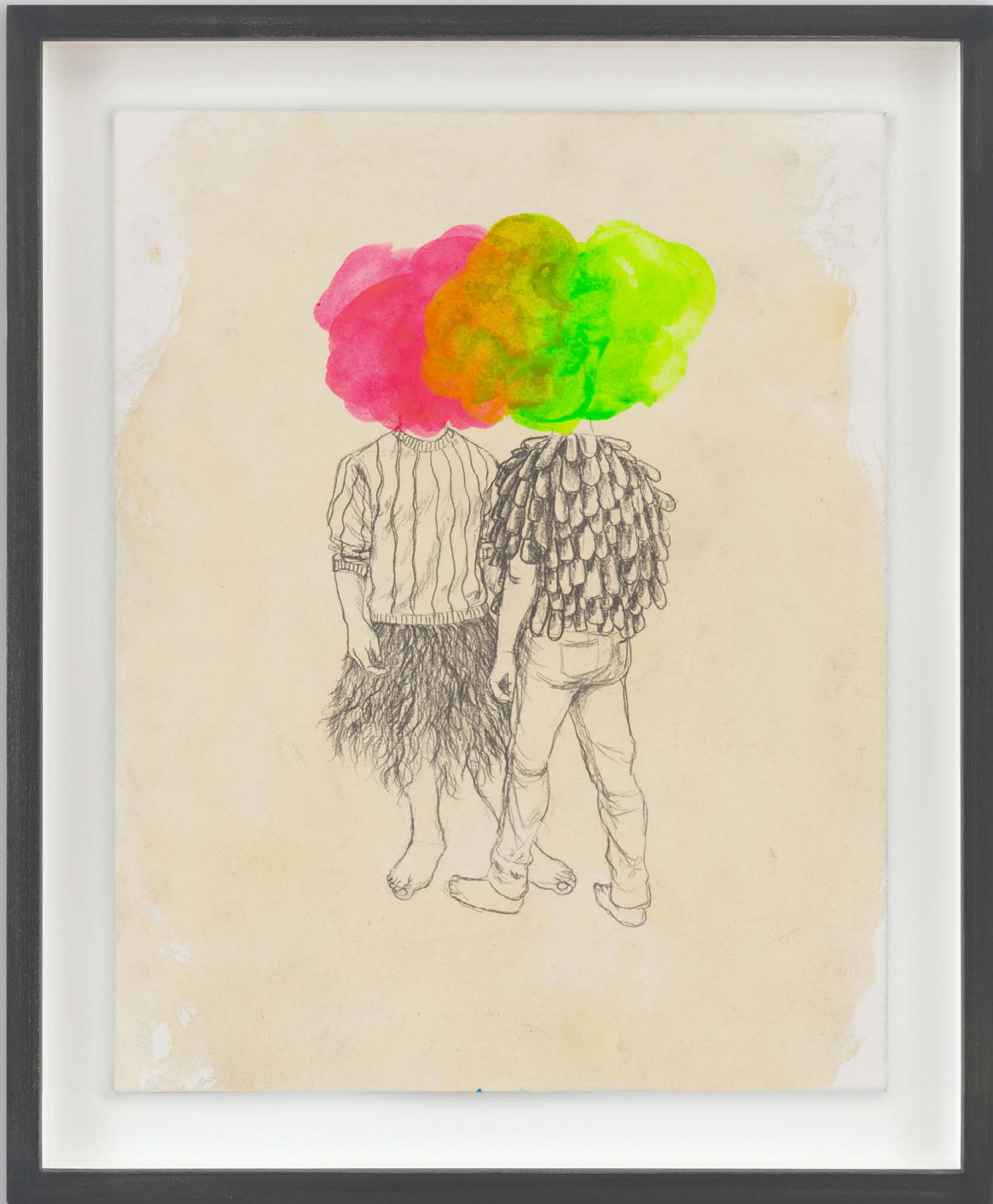
Robert Pruitt (b. 1975, Houston, Texas) received his BFA from Texas Southern University (2000) and an MFA from the University of Texas at Austin (2003). Pruitt works in a variety of materials, with the focus of his practice centered on rendering large scale figurative portraits. He projects onto his images a juxtaposing series of experiences and material references, denoting a diverse and radical Black past, present and future. Pruitt often utilizes religion, spirituality, signs and symbolic objects throughout his work as a means of exploring a Black American conception of transcendence and mythology.

The artist has been the subject of numerous solo exhibitions, including *Guest Minister* at Oxbow, Seattle (WA) in 2020; *The Banner Project: Robert Pruitt* at the Museum of Fine Arts, Boston (MA) in 2019; *Devotion* at the California African American Museum, Los Angeles in 2018; and *Women* at the Studio Museum in Harlem, New York (NY) in 2013, among many others.

Recent group exhibitions include *FEMMES: Curated by Pharrell Williams* at Perrotin Paris in 2025; *A Movement in Every Direction: Legacies of the Great Migration*, a traveling exhibition beginning in the South at the Mississippi Museum of Art, Jackson to the North at the Baltimore Museum of Art (MD) in 2022; *Men of Steel, Women of Wonder* at Crystal Bridges Museum of American Art, Bentonville (AR) in 2019; and *Black Refractions: Highlights from The Studio Museum in Harlem*, which traveled to the Museum of the African Diaspora, San Francisco (CA) in 2019; the Gibbes Museum of Art, Charleston (SC) in 2019; Kalamazoo Institute of Arts (MI) in 2019; Smith College Museum of Art, Northampton (MA) in 2020; Utah Museum of Fine Arts, Salt Lake City in 2021; and the Frye Art Museum, Seattle (WA) in 2021. Pruitt's work was also featured in the 2006 Whitney Biennial.

The artist's work is in numerous public collections, including the Dallas Museum of Art (TX); the Institute of Contemporary Art, Boston (MA); Los Angeles County Museum of Art, Los Angeles (CA); the Metropolitan Museum of Art, New York (NY); the Museum of Fine Arts, Houston (TX); the Nasher Museum of Art at Duke University, Durham (NC); the Portland Museum of Art (ME); the Studio Museum in Harlem, New York (NY); and the Virginia Museum of Fine Arts, Richmond (VA), among others.

S94



Robert Pruitt
Lovers, 2025

Graphite pencil, acrylic, and coffee wash on paper
Framed: 17 $\frac{1}{8}$ x 14 $\frac{1}{8}$ x 1 $\frac{5}{8}$ inches (43.5 x 35.8 x 4.13 cm)
Artwork: 14 x 11 inches (35.6 x 27.9 cm) / (RoPr 95)
\$10,000 - On Reserve



Detail, Robert Pruitt, *Lovers*, 2025

S94



Robert Pruitt
Plant Couple, 2025

Graphite pencil, acrylic, and coffee wash on paper
Framed: 17 $\frac{1}{8}$ x 14 $\frac{1}{8}$ x 1 $\frac{5}{8}$ inches (43.5 x 35.8 x 4.13 cm)
Artwork: 14 x 11 inches (35.6 x 27.9 cm) / (RoPr 96)
\$10,000 - On Reserve

Dorothy Salhab Kazemi

Dorothy Salhab Kazemi (1942-1990) was a pioneering figure in modern Lebanese ceramics and a leading member of Lebanon's first generation of female artists. Her work forged a distinctive approach that bridged European modernism and Middle Eastern heritage through its powerful synthesis of Scandinavian technique and Islamic tradition.

After studying at the American University of Beirut and the School of Art and Craft in Copenhagen, Denmark, Kazemi trained with Danish ceramist Gutte Eriksen and absorbed principles from Bernard Leach's studio pottery movement. She developed a rigorous yet organic approach to form, inspired equally by ancient traditions—honed during her work at Syrian excavation sites—and contemporary global abstraction. In 1971, she established Lebanon's first ceramics program at Beirut University College while maintaining her studio practice in Roumieh.

By the mid-1970s, her work evolved toward corporeal forms where vessels suggested bodily references with quiet power, much like those by Barbara Hepworth—whose work especially inspired her— Louise Bourgeois, and Hannah Wilke. Her fluid, biomorphic shapes also resonate with the modernist language of Henry Moore, whose sculptures distilled the curves of nature and the human body into bold abstractions. For Kazemi, plates rise into soft breast-like shapes with glazed nipples and vessels take on the curves of reclining nudes: "Some people say my work is erotic," she observed, "they give it a limited definition. For me, all life is an erotic manifestation." This philosophy infused her ceramics with vitality, where wheel-thrown ridges transformed into bodily contours.

Kazemi exhibited widely throughout Lebanon and Europe during her lifetime with solo shows at Gallery One, Beirut (1968); Compass Gallery, Glasgow (1969); Contact Art Gallery, Beirut (1974); National Museum of Damascus, Syria (1975); Maison des Jeunes et de la Culture, Riberac, France (1975); and the Designmuseum Danmark, Copenhagen (1975).

[Read More](#)



Works by Dorothy Salhab Kezemi

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
11 $\frac{7}{8}$ x 7 $\frac{7}{8}$ x 7 $\frac{3}{8}$ inches (30.2 x 20 x 18.7 cm)
(DoSaKa 4)
\$90,000

S94



Detail, Dorothy Salhab Kazemi, *Untitled*, 1974

S94



Dorothy Salhab
Kazemi
Untitled, 1974-75

Stoneware
11 1/8 x 7 5/8 x 5 3/4 inches (28.3 x 19.4 x 14.6 cm)
(DoSaKa 8)
\$80,000

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
10 x 5 $\frac{3}{8}$ x 5 inches (25.4 x 13.7 x 12.7 cm)
(DoSaKa 14)
\$60,000

S94



Detail, Dorothy Salhab Kazemi, *Untitled*, 1974

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
8 $\frac{1}{8}$ x 3 $\frac{5}{8}$ x 5 $\frac{1}{2}$ inches (20.6 x 9.2 x 14 cm)
(DoSaKa 6)
\$60,000

S94



Alternate view, Dorothy Salhab Kazemi, *Untitled*, 1974

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
2 $\frac{7}{8}$ x 12 $\frac{1}{2}$ x 12 $\frac{3}{4}$ inches (7.3 x 31.8 x 32.4 cm)
Edition 4 of 10 / (DoSaKa 1)
\$55,000



Dorothy Salhab Kazemi in her studio

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
4 ½ x 5 x 7 ⅛ inches (11.4 x 12.7 x 18.1 cm)
(DoSaKa 32)
\$50,000

S94



Alternate view, Dorothy Salhab Kazemi, *Untitled*, 1974

S94



Dorothy Salhab
Kazemi
Untitled, 1975

Stoneware
4 ½ x 3 ¾ x 4 inches (11.4 x 9.5 x 10.2 cm)
(DoSaKa 9)
\$60,000

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
3 $\frac{3}{4}$ x 3 $\frac{5}{8}$ x 3 $\frac{7}{8}$ inches (9.5 x 9.2 x 9.8 cm)
(DoSaKa 27)
\$40,000

S94



Alternate view, Dorothy Salhab Kazemi, *Untitled*, 1974

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
7 1/8 x 5 1/4 x 5 5/8 inches (18.1 x 13.3 x 14.3 cm)
(DoSaKa 18)
\$50,000

S94



Dorothy Salhab
Kazemi
Untitled, 1974

Stoneware
3 $\frac{3}{4}$ x 3 $\frac{5}{8}$ x 3 $\frac{7}{8}$ inches (9.5 x 9.2 x 9.8 cm)
(DoSaKa 24)
\$35,000

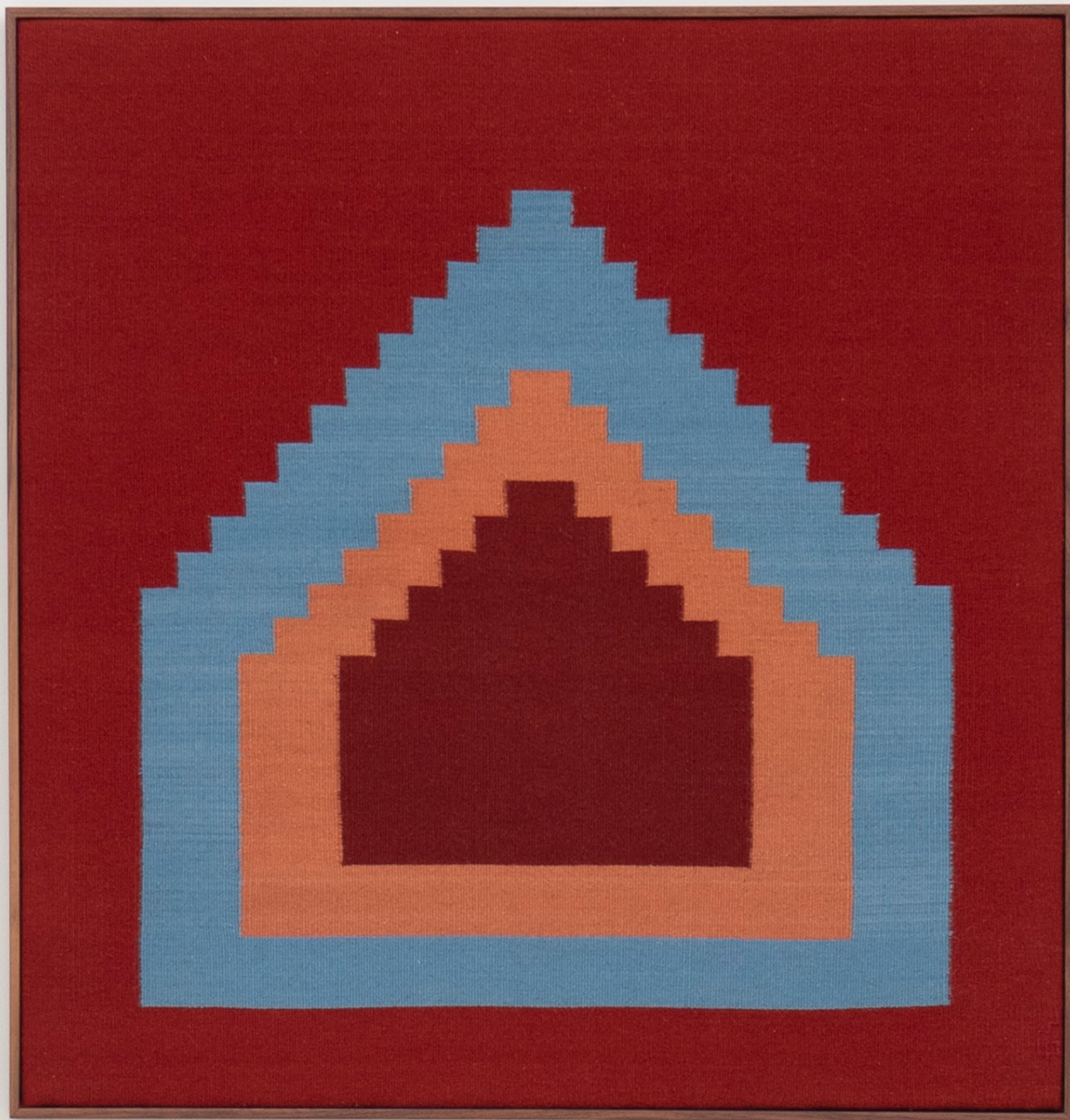
Porfirio Gutiérrez

Porfirio Gutiérrez (b. 1978) is a California-based, Zapotec artist and activist whose richly patterned textile works are informed by a marriage of his cultural heritage and an exploration of modernist principles. Embracing the traditions of the Cloud People, or Zapotecs who have lived in the Oaxaca Valley of Mexico for over two centuries, the artist works with material sourced directly from the earth, informed both by his childhood as a shepherd and his upbringing learning weaving and dyeing techniques from his parents. Gutiérrez's palette is determined by the varied flora which populates his homeland, including *pericón*, or Mexican tarragon, for yellow; *marush*, a native Oaxacan plant, for green; huizache, a tree whose pods and bark make black; and *añil*, a local shrub which produces a rich indigo dye. Also central to his practice is the vivid scarlet derived from cochineal insects which are harvested, dried, and ground on a metate. Acutely aware of nature's constant flux, Gutiérrez makes record of the exact period a plant is harvested for dyes, noting that the color gleaned from a specific plant or insect will vary in vibrancy as the effects of climate change continue to be felt.

In 2023, the artist's work was the subject of a solo exhibition, *Continuous Line/Cosmos*, Chinati Foundation, Marfa (TX). Gutiérrez's work has also been included in numerous significant group exhibitions in recent years, including *We Live in Painting: The Nature of Color in Mesoamerican Art*, LACMA, Los Angeles (CA) in 2024; *Blue Gold: The Art and Science of Indigo*, Mingei International Museum, San Diego (CA) in 2024; *Sangre de Nopal*, Fowler Museum at UCLA, Los Angeles (CA) in 2024; *Temporary Spaces*, Mingei International Museum, San Diego (CA) in 2024; *Weaving at Black Mountain College*, Black Mountain College Museum + Arts Center, Asheville (NC) in 2023; and *Origins*, Sharjah Institute (UAE) in 2023, among others.

Gutiérrez's work has been acquired by a number of public collections, including the Fogg Art Museum, Harvard University, Cambridge (MA); LACMA, Los Angeles (CA); and The National Museum of the American Indian, Smithsonian Institution, Washington, D.C., among others.

S94



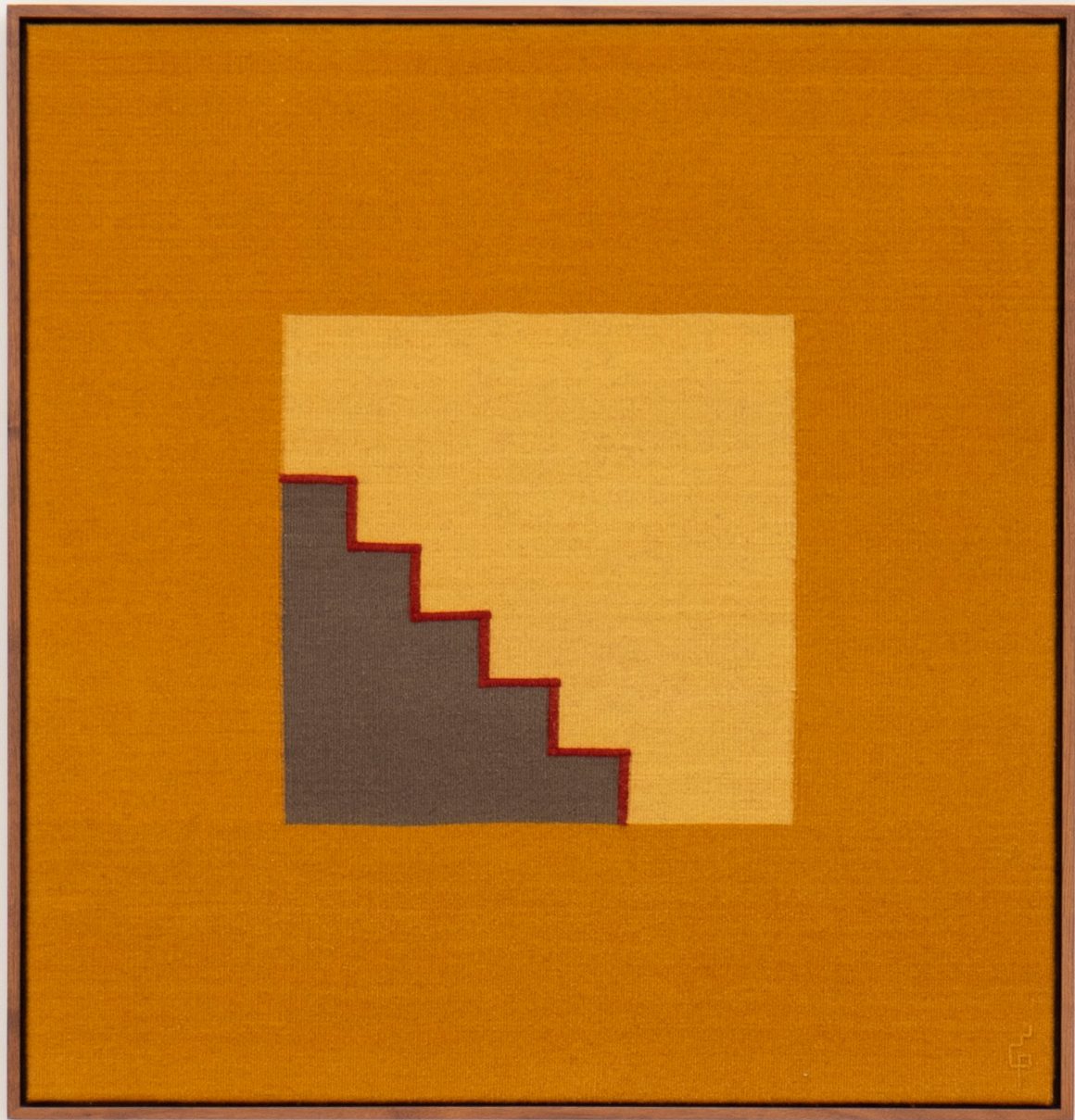
Porfirio Gutiérrez
Templo Mayor,
2024

Cochineal and indigo dye on wool
31 x 31 inches (78.7 x 78.7 cm)
(POGU 22)
\$25,000



Scale view, Porfirio Gutiérrez, *Templo Mayor*, 2024

S94



Porfirio Gutiérrez
Transitorio II, 2024

Cochineal, pericon, and pomegranate dye on wool
32 ¼ x 31 ⅞ x 2 inches (82 x 79 x 5 cm)
(POGU 15)
\$25,000



ON VIEW AT 89th STREET

ALEV EBÜZZIYA
SIESBYE
VIBRATIONS

VIEW EXHIBITION

OPENING MAY 9, 2025

S94

