

ONE REASON:
DEMOCRACY
MATTERS

A BENEFIT
AUCTION

September 24 – October 1, 2024

DEMOCRACY MATTERS

Democracy Matters was formed to build a community of pro-democracy donors, and since its inception, they have hosted over a dozen conferences, nearly 200 weekly webinars, and have united more than 1,500 donors and activists who are committed to strengthening and protecting our democracy.

The Democracy Matters benefit auction will help fill the critical funding gaps of American Bridge, Media Matters, The American Independent, and other progressive organizations doing the work necessary to win in November.

As the exclusive online partner, Artspace will host online bidding from September 24–October 1. The auction will culminate with online and live bidding on the evening of October 1st at a private event hosted by Democracy Matters.

Three limited edition prints have been newly created for this auction by Jeff Koons, Walter Robinson, and Fred Tomaselli, and are available to buy now.

Ed Ruscha's *One Reason*, made specially for the auction, will be available for online pre-bidding and transferred to live bidding on the evening of October 1st. If interested in joining the live auction bidding please contact advisor@artspace.com, and our team will be delighted to assist.

REGISTER TO BID NOW

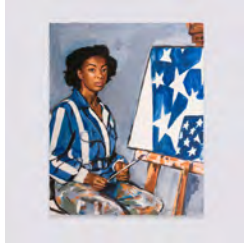
A Note to Bidders: Buyer's Premium & Additional Charges

For Artspace Benefit Auctions, Buyer's Premiums are not applied. Purchases made from all auctions, including benefit auctions, are subject to sales tax and credit card processing fees. Prices listed do not include shipping and handling charges.

Click on the image for more information



Jeff Koons
Flag II, 2024
COMMISSIONED EDITION
BUY IT NOW - \$10,000



Walter Robinson
Vote Blue, 2024
COMMISSIONED EDITION
BUY IT NOW - \$1,500



Fred Tomaselli
Flaco, February 25, 2024,
2024
COMMISSIONED EDITION
BUY IT NOW - \$3,500



Jeffrey Gibson
I want to make you feel free, 2024
\$25,000 - \$35,000



Barbara Kruger
Untitled (Don't...), 2023
BUY IT NOW - \$100,000



Jenny Holzer
Selection from Truisms: Words tend to..., 2020
(text from *Truisms, 1977-79*), 2024
\$200,000 - \$250,000



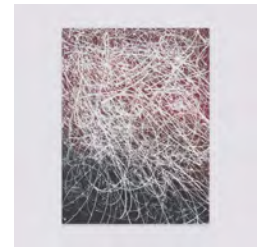
Ed Ruscha
One Reason, 2024
\$95,000 - \$115,000
COMMISSIONED WORK
LIVE AUCTION (PRE-BID NOW)



Rashid Johnson
Soul Drawing, 2024
\$10,000 - \$15,000
COMMISSIONED WORK



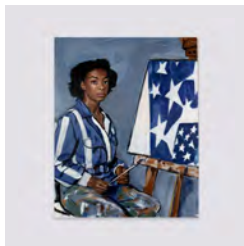
Glenn Ligon
Untitled (I/America), 2023
\$1,500 - \$2,000



José Parlá
Hopeful Always, 2024
\$20,000 - \$30,000



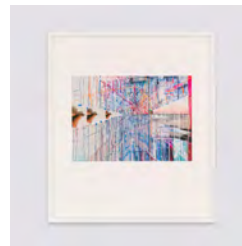
Ross Bleckner
6 Tulips, 2019
\$4,000 - \$5,000



Walter Robinson
Vote Blue, 2024
\$20,000 - \$25,000



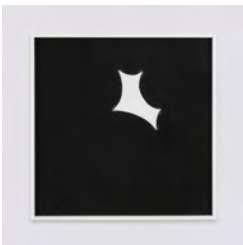
Analia Saban
Woven Radial Gradient as Weft (Center, Cadmium Red Medium), 2024
\$20,000 - \$25,000



Sarah Sze
Skipping Stone, 2023
\$8,000 - \$12,000



Alexis Rockman
Nepenthes, 2022
\$10,000 - \$15,000



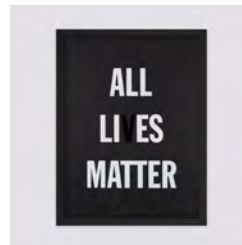
Christine Sun Kim
Echo Trap, 2022
\$20,000 - \$25,000



Cindy Sherman
Untitled, 1993-2023
\$15,000 - \$20,000



Lawrence Weiner
& ACROSS THE GREAT DIVIDE, 1991
\$1,500 - \$2,000



Hank Willis Thomas
ALL LI ES MATTER, 2019
\$2,000 - \$3,000

Jeff Koons



COMMISSIONED FOR DEMOCRACY MATTERS

[BUY IT NOW](#)

Flag II, 2024
Archival pigment print
Trim: 23 ⁵/₈ x 42 ³/₁₆ in
Image: 20 ⁵/₈ x 39 ³/₁₆ in
Edition of 40
Signed on recto, lower right
Courtesy of the Artist

\$10,000

Flag II was commissioned and created as a limited edition of 40 prints specially for the Democracy Matters auction.

"My work is a support system for people to feel good about themselves and have confidence in themselves, enjoy life, to have their life be as enriching as possible, to make them feel secure - a confidence in their own past history so that they can move on to achieve whatever they want." (J. Koons, quoted in H. Werner Holzwarth (ed.), *Jeff Koons*, Cologne, 2009, p. 456).



Walter Robinson



COMMISSIONED FOR DEMOCRACY MATTERS

[BUY IT NOW](#)

Vote Blue, 2024
Archival pigmented print on Hahnemühle
290 gsm with deckled edges
18 x 14 ¼ in (full bleed)
Edition of 40
Signed on recto, lower right
Courtesy of the Artist

\$1,500

FRAMING AVAILABLE

Walter Robinson's paintings serve as a keen reflection of the American art world's shifting attitudes toward consumerism and mass culture. His work, primarily figurative, frequently appropriates commercial imagery, exposing the underlying impulses within social, political, religious, and capitalist systems. *Vote Blue* was specially commissioned for the Democracy Matters auction on the occasion of the 2024 presidential election.

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Walter Polunin 2009



Fred Tomaselli



COMMISSIONED FOR DEMOCRACY MATTERS

BUY IT NOW

Flaco, February 25, 2024, 2024

Archival inkjet print and silkscreen on paper

Trim: 15 x 16 in

Image: 11 x 12 in

Edition of 100

Signed on recto, lower right

Courtesy of the Artist and James Cohan, NY

\$3,500

FRAMING AVAILABLE

Since 2005, Fred Tomaselli has engaged in an ongoing body of works on paper that transforms the front page of *The New York Times*. Like his resin paintings—with which they have become increasingly intertwined—the *Times* collages are the product of a friction between the escapist impulse of art-making and the crises of the world beyond the studio walls. The surreal compositions are ruminations on the absurdity of news cycles and provide the artist a space to respond to a variety of issues, from political squabbles to

a global pandemic or a story of local heroism. Tomaselli said of his newest print, “watching Flaco flying free in Central Park was extra thrilling, coming as it did, not long after Covid lockdowns were lifted. Somehow a crazy story of a “liberated” owl became the embodiment of a sense of regained freedom. But more than that, Flaco was beautiful and alert. We thought we were looking at him but he was also looking at us.”

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Jeffrey Gibson



REGISTER TO BID

I want to make you feel free, 2024
Painting on paper with mixed media collage
Paper: 17 x 17 ½ x ½ in
Frame: 21 x 21 ½ x 3 in
Signed and dated on verso
Jeffrey Gibson Studio

Estimate: \$25,000 - \$35,000

THIS WORK IS FRAMED

A member of the Mississippi Band of Choctaw Indians and half-Cherokee, **Jeffrey Gibson** incorporates various real and conceptual representations of Native American culture into his sculpture and collage works. Gibson's work is also highly informed by his identity as a queer, urban, Western-trained artist, and he often navigates the space between formal abstract language and Native American totems. His exploration of intertwined cultural and material themes persists

in *I want to make you feel free*, a new work created for the Democracy Matters auction. Gibson represented the United States at the 2024 Venice Biennale, making him the first Indigenous artist ever to do the pavilion.

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Barbara Kruger



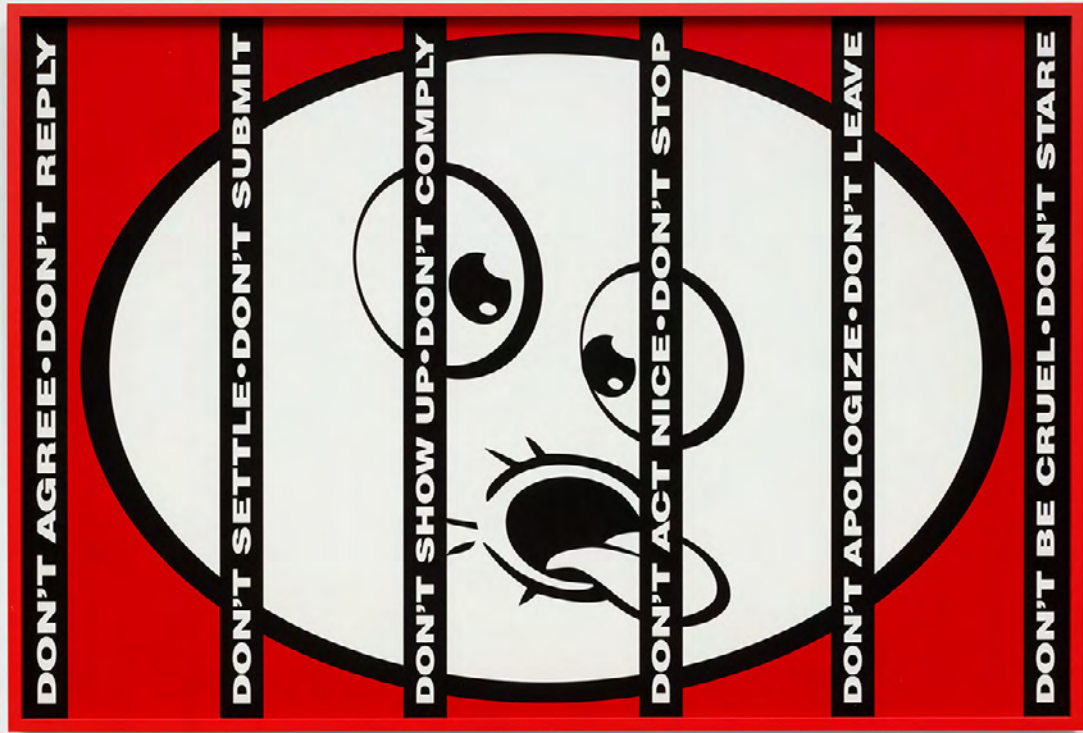
BUY IT NOW

Untitled (Don't...), 2023
Archival pigment print in artist-designed frame
40 x 60 in
Edition of 10
Courtesy of the Artist

\$100,000

Barbara Kruger's *Untitled (Don't...)*, 2023, exemplifies her continued innovation and boldness. The piece features an illustration of a face appearing to suffocate or cough, with crossed eyes and a tongue lolling from its open mouth. This imagery echoes the figure displayed above a doorway in *Thinking of You. I Mean Me. I Mean You.* (2022-2023), Kruger's monumental site-specific installation at The Museum of Modern Art, New York. Overlaying the face with the inscription "DON'T AGREE / DON'T REPLY

/ DON'T SETTLE / DON'T SUBMIT," Kruger uses vertical black stripes that resemble jail bars, further emphasizing her critical message. This work, notable for its use of illustrated rather than photographic imagery, represents a new direction in Kruger's oeuvre, incorporating elements from technology and mass media — such as comics, television cartoons, and digital clip art — to deliver her incisive commentary on contemporary existence.



Jenny Holzer



REGISTER TO BID

***Selection from Truisms: Words tend to...*, 2020 (text from *Truisms*, 1977–79), 2024**

White Labradorite

17 x 25 x 16 in

Edition of 6

Inscribed on the underside with Jenny Holzer Studio's inventory number

Estimate: \$200,000 - \$250,000

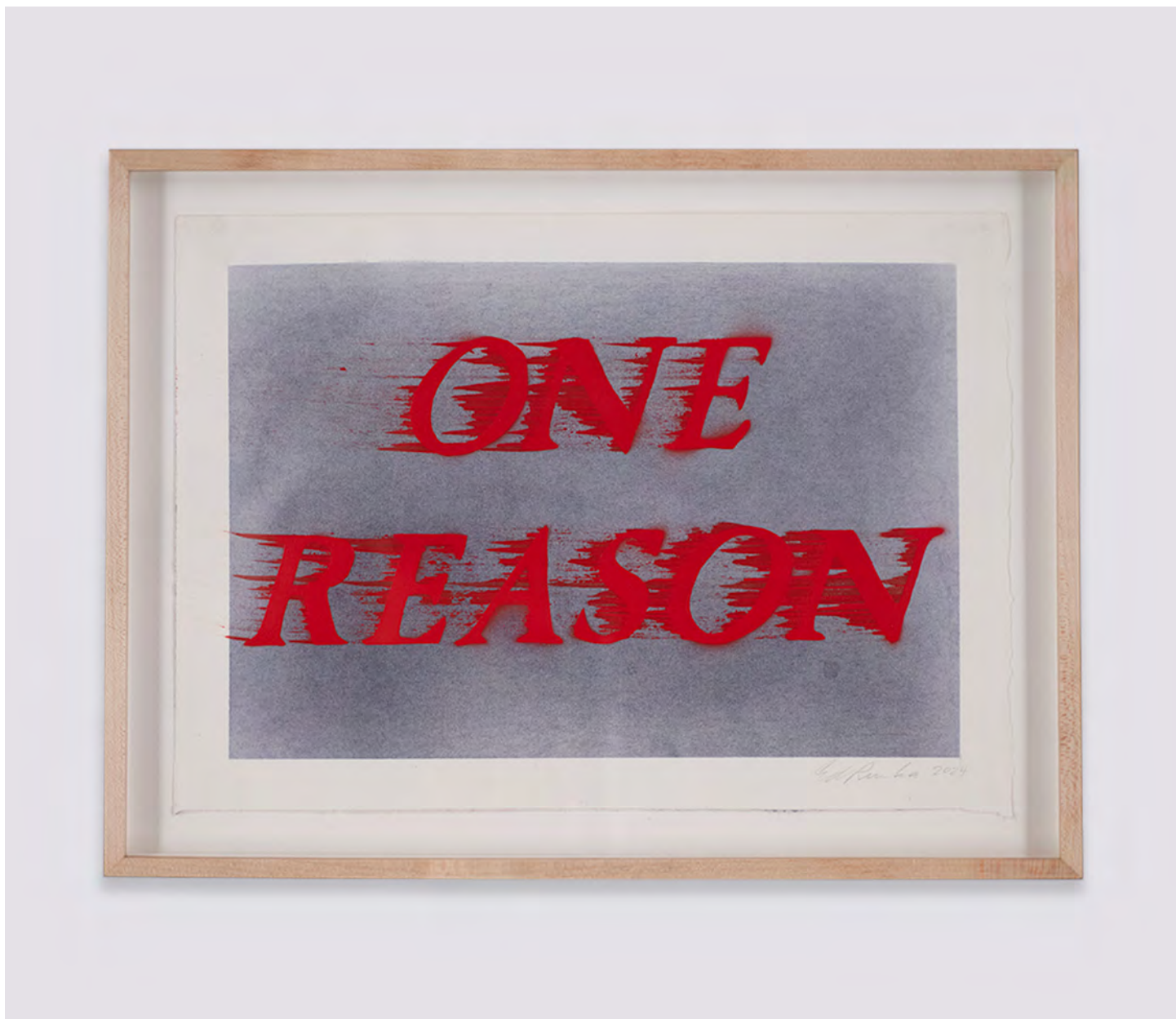
Jenny Holzer began making stone benches in the mid-1980s, initially seeing them as artifacts of her process, but over time recognizing their greater potential, revisiting them decades later. Functioning similarly to benches in city parks or cemeteries, they serve both communal and commemorative purposes, offering spaces for contemplation or group discussion. Adorned with her variously insightful, aggressive, or comic *Truisms*, Holzer hopes *Words tend to...* will provoke diverse responses.

Eliciting questions about authorship, origin, and ultimate meaning, the *Truisms* invite viewers to question their beliefs and values. As the artist noted in 1990, "I think that the *Truisms* act as a warning of how things are dangerously reduced to a one-liner or a tiny bit of information. They were sincere but they were also a warning."



WORDS TEND TO BE
INADEQUATE

Ed Ruscha



COMMISSIONED FOR DEMOCRACY MATTERS

[REGISTER TO BID](#)

One Reason, 2024

Dry pigment and acrylic on paper

Image: 11 x 15 1/8 in

Frame: 13 1/8 x 17 3/8 x 1 1/4 in

Signed and dated on recto, lower right

© Ed Ruscha

Estimate: \$95,000 - \$115,000

One Reason, 2024, was created by the artist to support the Democracy Matters auction.

Ed Ruscha places language at the center of his practice, and it remains the artist's most consistent subject, one whose form and meaning he has continuously explored over more than six decades. Through his use of words, he confronts a paradox that a word can be both definitive and ambiguous. In *One Reason*, his use of language serves as a prescient call to action.



Rashid Johnson



COMMISSIONED FOR DEMOCRACY MATTERS

REGISTER TO BID

Soul Drawing, 2024
Oil on cotton rag
11 x 9 in
Signed on verso
Courtesy of the Artist

Estimate: \$10,000 - \$15,000

THIS WORK IS FRAMED

Recognized as one of the major voices of his generation, **Rashid Johnson** has created a nuanced and iconographic body of work influenced by art, literature, and critical theory that spans painting, photography, printmaking, sculpture, installations, videos, and performances. In paintings, drawings, and assemblages incorporating manufactured materials, recurring motifs such as anxiously rendered square faces

and mosaic compositions emerge. *Soul Drawing* resonates with the artist's iconic *Anxious Men* series that established Johnson's lasting visual language, which is widely celebrated and is featured in large-scale mosaic installations at the Metropolitan Opera and LaGuardia Airport in New York.

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Glenn Ligon



REGISTER TO BID

Untitled (I/America), 2023
Digital image with hand-drawn additions

Trim: 11 x 14 in

Image: 5 1/8 x 7 in

Frame: 12 7/16 x 15 5/16 x 1 1/2 in

Edition of 30

This work is an Artist Proof

Signed on recto, lower right

© Glenn Ligon | Courtesy of the artist and
Regen Projects, LA

Estimate: \$1,500 - \$2,000

Throughout his career, **Glenn Ligon** has undertaken a sharp examination of American history, literature, and society through bodies of work that critically engage with the traditions of modern painting and conceptual art. *Untitled (I/America)* is a limited edition print featuring hand-drawn elements. The print displays an image of Ligon's iconic neon piece, *America* (2008), with most of the letters crossed out, leaving only the word "I" visible, offering a commentary on the conceptual complexities of citizenship and the Black experience in the US. Ligon uses text in his

work, playing with language to make us think about its shifting meanings in different contexts. He has spoken about what 'America' means, describing it as a 'loaded' word.



José Parlá



[REGISTER TO BID](#)

Hopeful Always, 2024
Acrylic on panel
24 x 18 x 2 in
Signed and dated on verso
Courtesy of Parla Studios © 2024 JPS

Estimate: \$20,000 - \$30,000

José Parlá's work lies at the boundary between abstraction and script. He draws inspiration from various mediums including music, dance, and the decay of urban architecture and advertisements. His intricately layered works poetically challenge ideas about language, politics, identity, and how we define places and spaces. In *Hopeful Always*, he blends curvy gestures, calligraphic line work, and personal inscriptions with blurred color fields.



Ross Bleckner



REGISTER TO BID

6 Tulips, 2019
Archival pigment print on Innova Etching
Cotton Rag
Trim: 30 x 30 in
Frame: 36 3/4 x 36 3/4 x 2 1/4 in
Edition of 50
Signed on recto, lower right

Estimate: \$4,000 - \$5,000

In *6 Tulips*, **Ross Bleckner** depicts flowers that are profuse and brightly colored, deliquesced, scraped away, and abstracted until they become blurs of paint. Whether featuring abstract patterns of stripes and dots or more representational imagery like birds and flowers, Bleckner's work evokes the optical illusions of Op Art and the enigmatic luminosity found in Yayoi Kusama's Polka-dot paintings. To this day, Bleckner is

the youngest artist to receive a mid-career retrospective at the Solomon R. Guggenheim Museum, at the age of 45. His paintings can be found in several major museums, such as the Museum of Modern Art and the Whitney Museum of American Art in New York, among others.

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Walter Robinson



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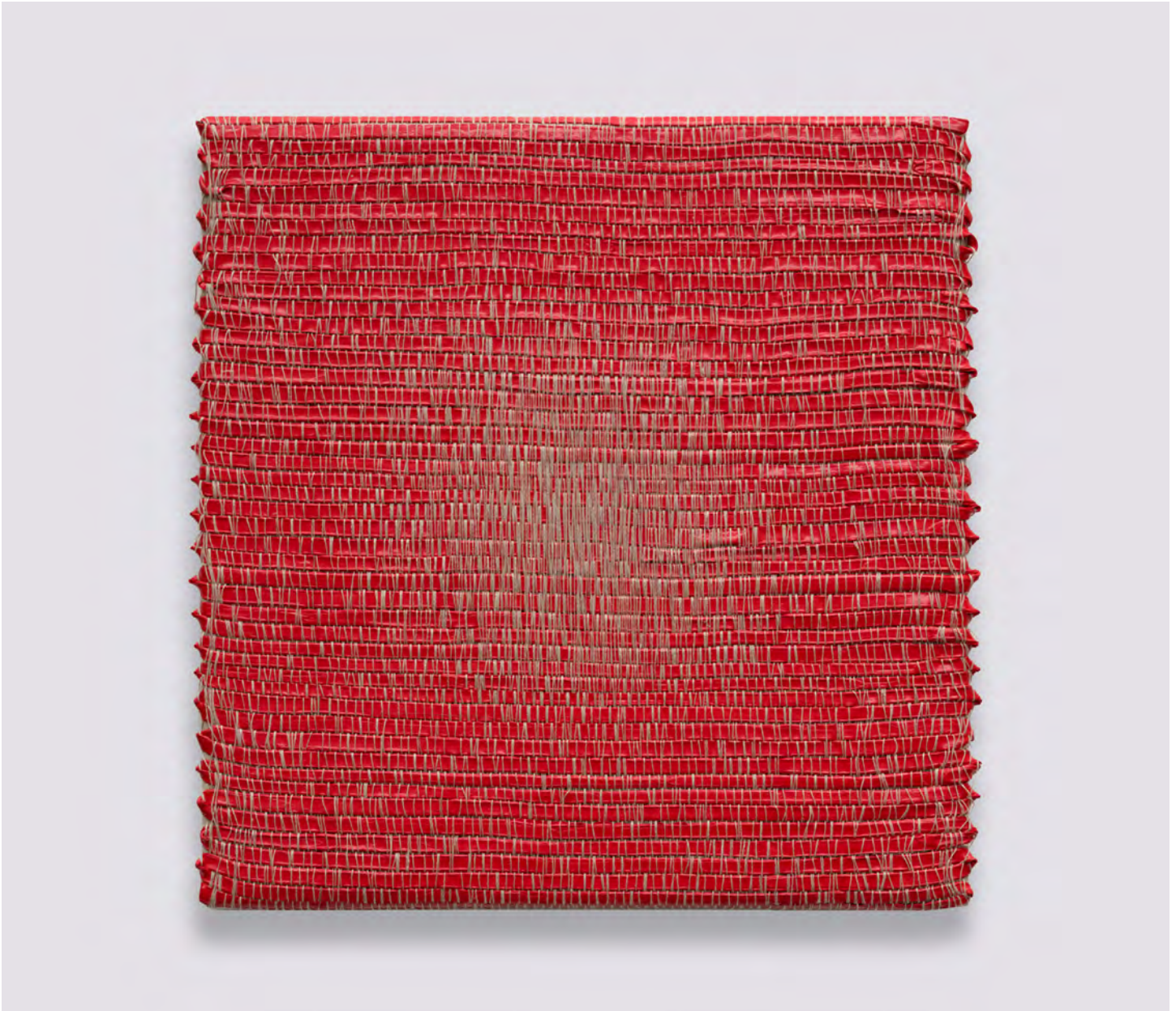
Vote Blue, 2024
Acrylic on canvas
30 x 24 in
Signed on verso
Courtesy of the Artist

Estimate: \$20,000 - \$25,000

Walter Robinson's paintings serve as a keen reflection of the American art world's shifting attitudes toward consumerism and mass culture. His work, primarily figurative, frequently appropriates commercial imagery, exposing the underlying impulses within social, political, religious, and capitalist systems.



Analia Saban



REGISTER TO BID

Woven Radial Gradient as Weft (Center, Cadmium Red Medium), 2024
Woven acrylic paint and linen thread
24 x 24 x 2 in
Comes with a Certificate of Authenticity
Courtesy of the Artist

Estimate: \$20,000 - \$25,000

Analia Saban's work utilizes elements of painting, sculpture, and mixed media to deconstruct and reimagine the art-making process. Dealing with issues of fragility, balance, technique and experimentation, Saban's connection with everyday objects is at the forefront of her investigation of tangible materials and the metaphysical properties of artworks. In *Woven*

Radial Gradient as Weft (Center, Cadmium Red Medium), 2024, she interlaces acrylic paint and linen thread, creating a piece where these materials are intricately fused. This work exemplifies her innovative approach to integrating and transcending traditional artistic boundaries.



Sarah Sze



[REGISTER TO BID](#)

***Skipping Stone*, 2023**

Archival inkjet, silkscreen, collage, tape, and blind embossing on Rives BFK

Trim: 24 1/2 x 21 1/4 in

Frame: 26 3/8 x 23 3/16 in

Edition of 30

Signed on recto, lower right

Courtesy of the Artist and Gagosian Gallery

Estimate: \$8,000 - \$12,000

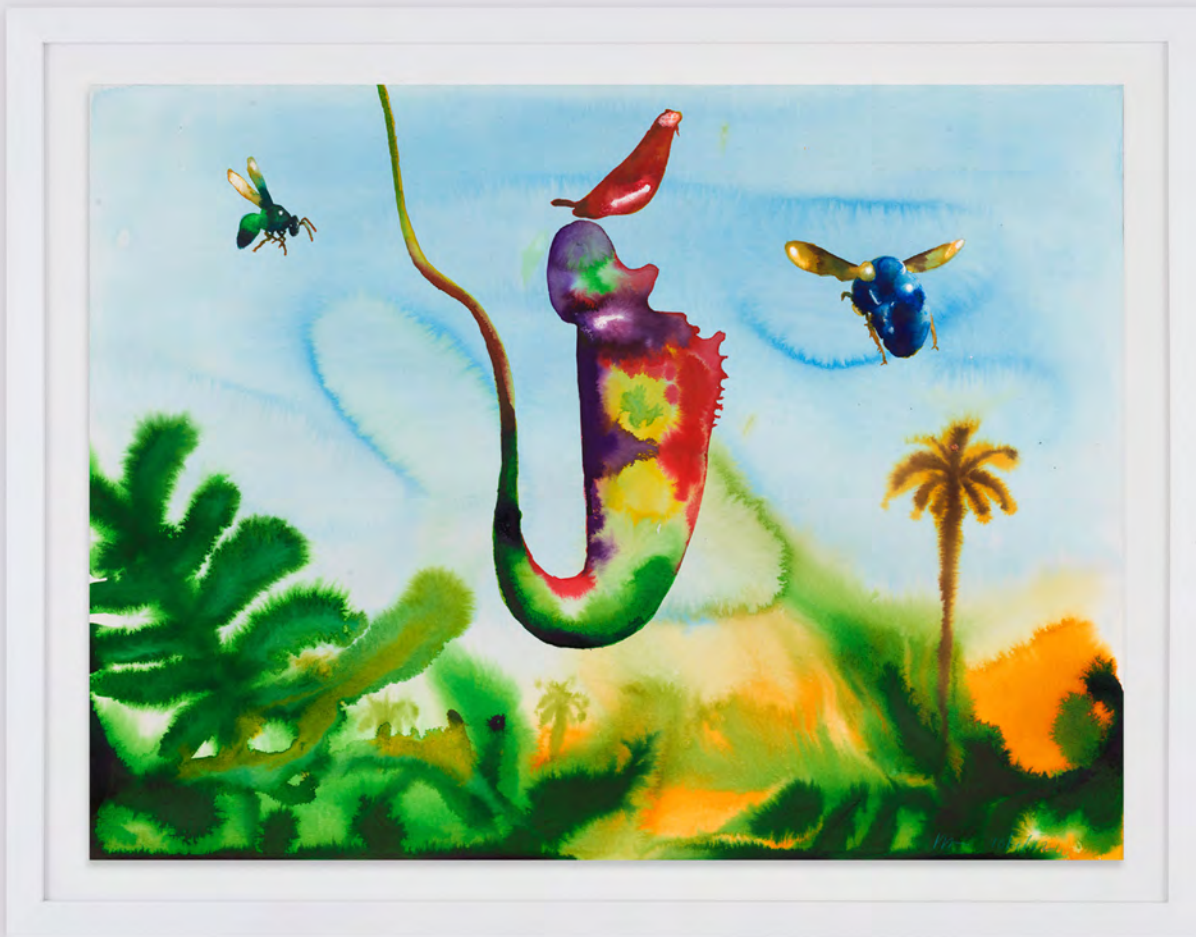
Sarah Sze has developed a well-recognized visual language that challenges the static nature of art with a dynamic body of work spanning sculpture, painting, drawing, printmaking, video, and installation. Rooted in Sze's multidisciplinary practice and inspired by sources from both the physical and digital worlds, *Skipping Stone* features intricate layered techniques including blind embossment, collage, and silkscreen.

PRICE IS NOT INCLUSIVE OF FRAMING

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Alexis Rockman



[REGISTER TO BID](#)

Nepenthes, 2022
Watercolor and acrylic on paper
Image: 18 x 24 in
Frame: 21 x 27 x 1 5/8 in
Signed on recto, lower right
Courtesy of the Artist

Estimate: \$10,000 - \$15,000

Alexis Rockman is a contemporary American painter renowned for his imaginative depictions of dystopian natural landscapes. As one of the pioneers in using art to address environmental concerns, including climate change and species extinction, he combines artistic practice with activism. Rockman directly engages with urgent social issues through his detailed paintings and works on paper of animals and their rapidly changing habitats, as seen in *Nepenthes*, 2022.



Christine Sun Kim



REGISTER TO BID

***Echo Trap*, 2022**
Charcoal on paper in artist-designed frame
Image: 44 x 44 in
Frame: 45 ¼ x 45 ¼ in
Signed on verso
Comes with a Certificate of Authenticity
Courtesy of the Artist and François Ghebaly

Estimate: \$20,000 - \$25,000

Christine Sun Kim's *Echo* drawing series reflects on her linguistic experiences as a Deaf American living in Germany. "My life is full of echoes," she notes. "Almost everything is repeated to me, whether it is through captions, through body language, or through interpreters." Messages bounce from German into English into American Sign Language, delaying and distorting as an echo against a surface. Kim takes this as a multi-level metaphor, also exploring the idea of social echo

chambers. As a relatively small and close knit social network, the Deaf community can be a kind of enclosed space, where ideas ricochet around, echoing back and forth. In each *Echo Trap* drawing, graphic charcoal compositions represent the ASL sign for the word echo, in which one hand strikes the palm of the other, then rebounds the other way. *All Day All Night* is the artist's first major museum survey, and will be on view at the Whitney from February 8 to July 2025.

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Cindy Sherman



REGISTER TO BID

Untitled, 1993-2023

Archival pigment print

Image: 22 x 15 in

Frame: 26 1/2 x 20 x 1 1/2 in

Edition of 50

This work is an Artist Proof

Signed on verso

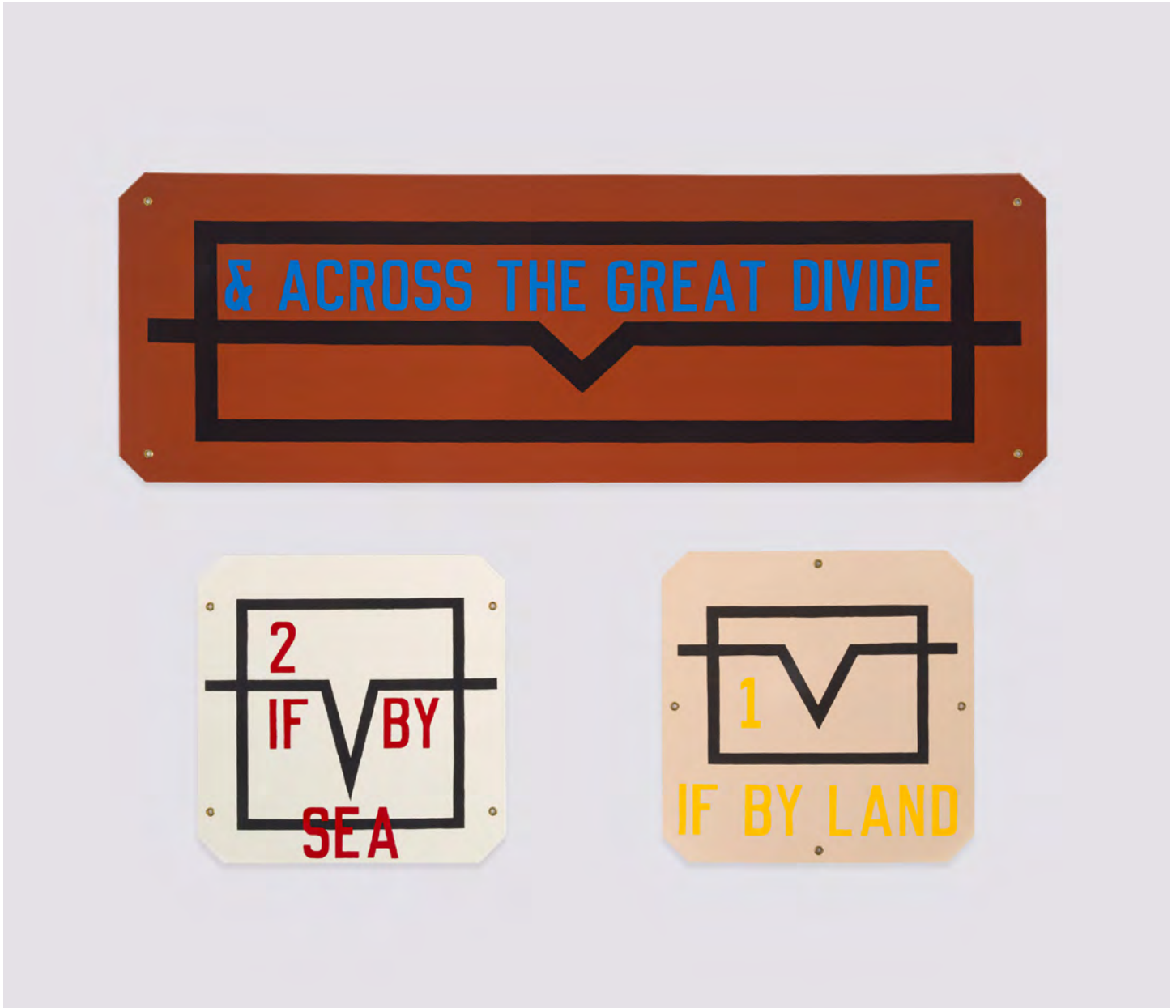
Courtesy of Cindy Sherman and Hauser & Wirth

Estimate: \$15,000 - \$20,000

Continuing her practice of photographing herself in various guises to examine women's roles in history and contemporary society, **Cindy Sherman** shot this image 30 years ago while working on some fashion photos, when it was set aside as an outtake. Years later, the artist rediscovered the image and it reminded her of a new series underway featuring aging silent film stars. Given the image's resemblance to a silent movie film still, Sherman was inspired to revisit

the work with a fresh perspective. In this print, Sherman's choice to forego a strict black-and-white approach—but drain the image of most of its color—creates an ambiguous feeling, placing the image in an atemporal context that is neither past nor present.

Lawrence Weiner



[REGISTER TO BID](#)

& ACROSS THE GREAT DIVIDE, 1991
Baked enamel on three metal sheets with silkscreen
35 x 36 in overall
Edition of 45
Signed and numbered labels included
Courtesy of Lawrence Weiner Estate

Estimate: \$1,500 - \$2,000

Lawrence Weiner, a major figure in the development of the Conceptual art movement of the 1960s, was deeply interested in communication and reception. Renowned for his radical embrace of language as an artistic medium, he is celebrated for creating thought-provoking works that present innovative approaches to creating and engaging with art. *& ACROSS THE GREAT DIVIDE*, 1991, is the complete set of three screenprints with baked enamel, on steel.

Hank Willis Thomas



[REGISTER TO BID](#)

ALL LI ES MATTER, 2019

Screenprint on black wove paper

Trim: 24 x 18 in

Frame: 27 x 21 x 1 5/8 in

Edition of 400

This work is an Artist Proof

Signed, numbered, and dated on recto

Published by the Public Art Fund

Courtesy of the Artist

Estimate: \$2,000 - \$3,000

Hank Willis Thomas' conceptual works focus on themes relating to perspective, identity, commodity, media, and popular culture. *ALL LI ES MATTER, 2019*, modifies the phrase "All Lives Matter" that is used to undermine the Black Lives Matter movement. By removing one letter from the phrase, the artist creates an entirely different and counter poignancy, tackling centuries of lies and misrepresentations of Black people in America.

**ALL
LIVES
MATTER**

