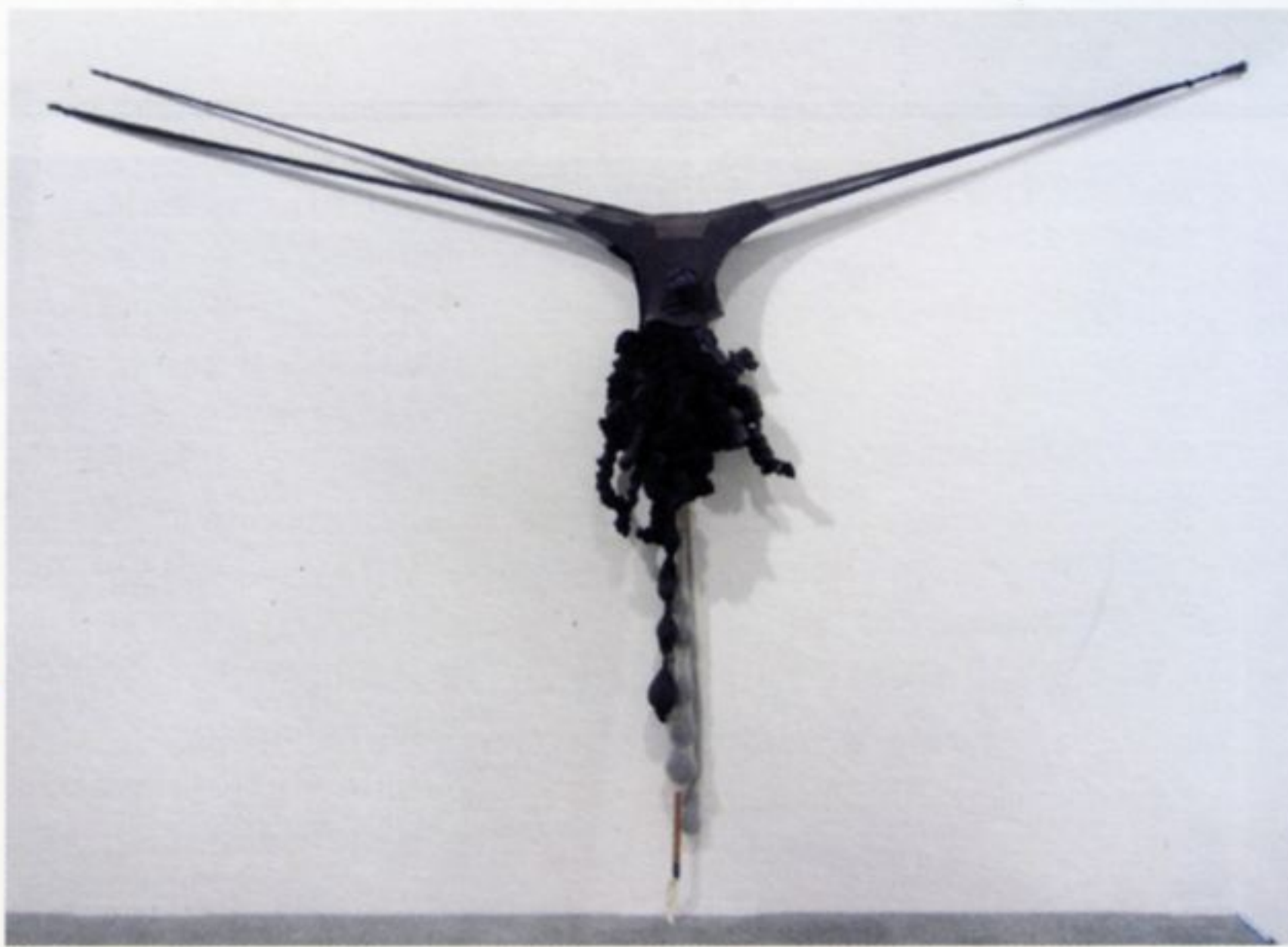


\$25-50,000



SENGA NENGUDI
UNTITLED #5 | 2011
 NYLON MESH, SAND, MIXED MEDIA
 60 x 72 x 8 in.
\$35,000
 THOMAS ERBEN GALLERY
 NEW YORK

Nengudi created her first nylon soft sculptures—lumpy, twisted, stuffed, and stretched forms made from women’s panty hose—in the mid 1970s as explorations of the body and gender, which helped to establish her as a critical voice. Though she has long worked across dance, sculpture, installation, video, text, and performance, it’s

these weblike, suggestive sculptures for which she remains best known; examples are held by MOMA and the Carnegie Museum of Art, in Pittsburgh, and she is collected by fellow artists David Hammons and Kerry James Marshall. Championed in New York by Erben, who showed this sculpture and photographs at NADA, Nengudi was recently included in MOCA L.A.’s “Wack! Art and the Feminist Revolution” and the Hammer Museum’s “Now Dig This! Art and Black Los Angeles 1960–1980.”

LISA RUYTER
RUSSELL LEE “THREE MEMBERS OF LADIES’ QUINTETTE AT COMMUNITY SING. PIE TOWN, NEW MEXICO” | 2011
 ACRYLIC ON CANVAS
 63 x 79 in.
\$50,000
 CONNERSMITH, WASHINGTON, D.C.

Ruyter’s hyper-colorful, post-Pop works prompt contemplation on the differences and similarities between photography and painting. Imposing crisp outlines

and a seemingly indiscriminate palette, Ruyter reimagines Lee’s folksy 1940 image and places it in a fresh context. Other images by Lee as well as those by social realist Ben Shahn and photojournalist Arthur Rothstein were source material for the paintings in Ruyter’s fall exhibition at Connersmith. By revisiting and reinventing the past, the artist conjures eccentric, indelible memories.



CATHERINE OPIE
UNTITLED #5 (ELIZABETH TAYLOR’S CLOSET) | 2012
 PIGMENT PRINT,
 EDITION OF THREE
 40 x 30 in.
\$40,000
 MITCHELL-INNES &
 NASH, NEW YORK

This image is from a series of photographs the artist began when Taylor was alive and continued after the actress’s death; with its ethereal blues and signature lavenders, it is an unmistakable portrait of the icon through a glimpse of her showy sartorial belongings. The L.A.–based photographer’s affecting images of Taylor’s closets and jewels, which soon found their way to auction at Christie’s, ingeniously capture the unseen subject’s essence. Much like



William Eggleston’s of Elvis’s Graceland a colorful memento screen legend, more crass exploitation.



DANA MELAMED
UNDER CURRENT | 2010
 TRANSPARENCY FILM, CINEFOIL,
 PAPER, ACRYLIC, CHARCOAL,
 AND WIRE ON ALUMINUM MESH
 55 x 68 x 4 in.
\$32,000
 VON LINTEL GALLERY, NEW YORK

The Israeli artist’s sculptural works get their absorbing texture from razor blades, felt-tipped pens, and fire. Like a chef artfully scorching a crème brûlée, Melamed wields her blowtorch to create compelling riffs,

alternately delicate and apocalyptic on the relationship between nature. Her singed view through April 11 of Matter,” her first at the gallery—form de realms dominated by and suggestions of bas-relief. As in *Und* shown at Pulse, each is teeming with prot and portals that dra tale and keep the ey