Alexander Gray Associates

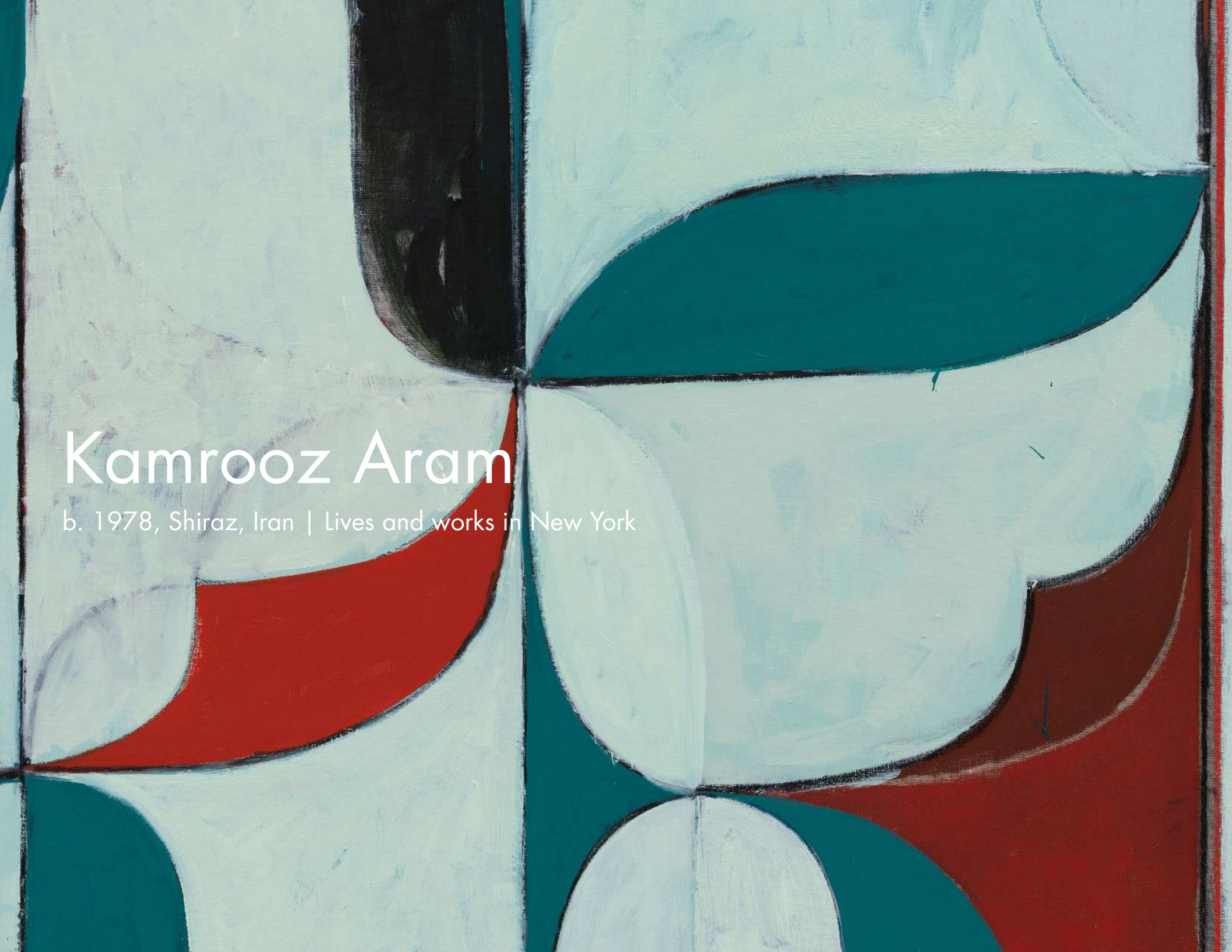
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Art Basel Miami Beach 2026
Stand E9

December 2 - 6, 2026

Kamrooz Aram
Chloë Bass
Ricardo Brey
Sam Gilliam
Steve Locke
Donald Moffett
Carrie Moyer
Ronny Quevedo
Joan Semmel
Ruby Sky Stiler
Dyani White Hawk



Kamrooz Aram

b. 1978, Shiraz, Iran | Lives and works in New York

Alexander Gray Associates

Kamrooz Aram has built his practice on dismantling the divide between ornament and fine art to question how cultural value is assigned. His paintings do not simply cross categories; they probe the structures that enforce them. This recognition drives his work, which asserts that non-Western ornamental traditions carry the same intellectual weight and conceptual rigor Western art history has long reserved for itself.

Aram's paintings are acts of translation. Intricate geometries slip into fields of color, while brushstrokes accumulate in thin layers—revealing glimpses of what lies beneath. Aram speaks of pursuing "taboo subjects" like emotion and spiritual presence, and, in his work, they appear not as sentiment, but as structure. Calligraphic forms reverberate against the cool authority of Minimalist grids; floral arabesque patterns breathe new life into Color Field painting. These juxtapositions are not acts of fusion, so much as acts of recognition, acknowledging what has always been visible.

[LEARN MORE]





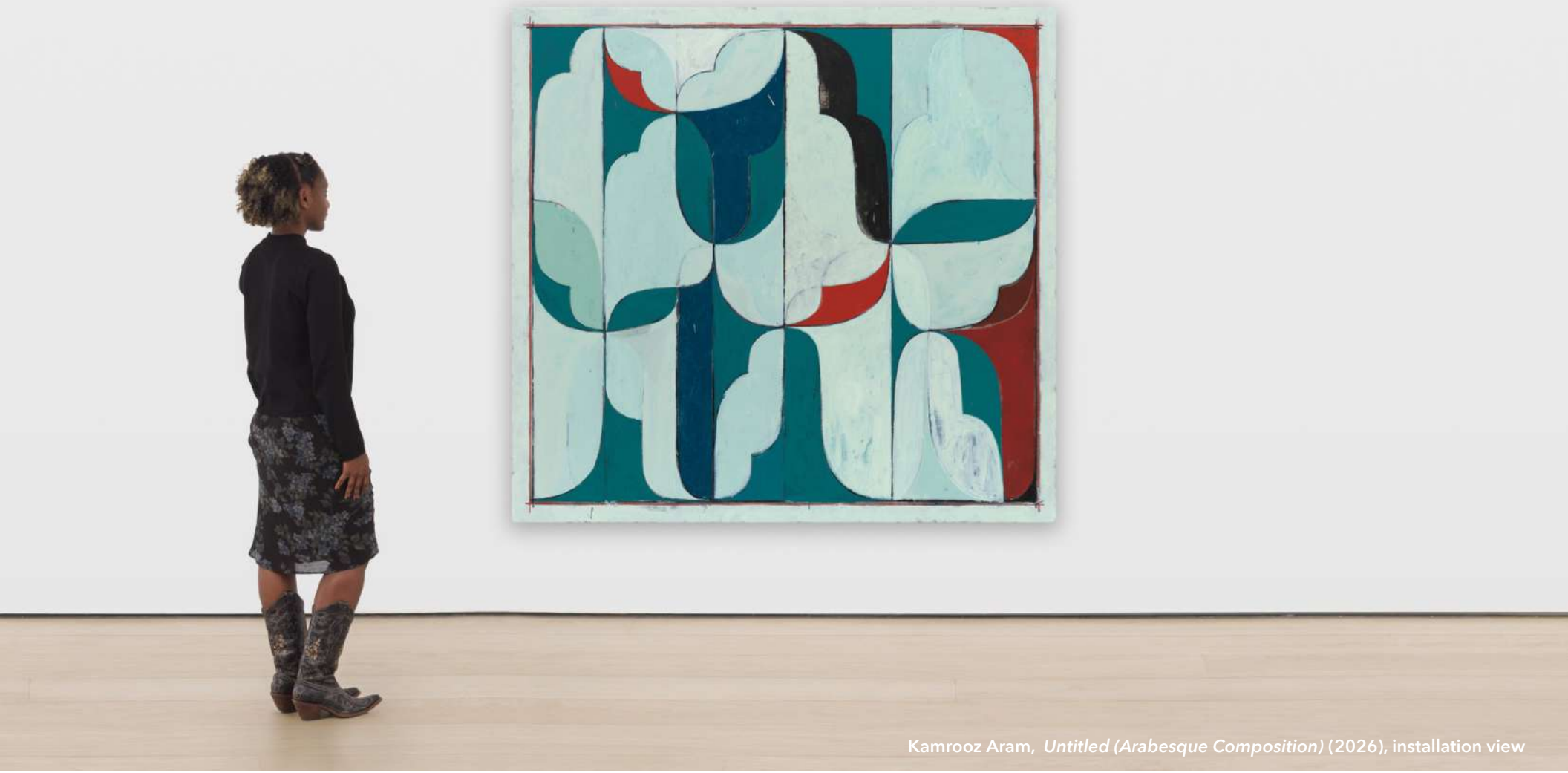
Aram has been the subject of numerous solo exhibitions, including *Giorgio Griffa/Kamrooz Aram: Paintings*, American Academy in Rome, Italy (2026); *Privacy, an Exhibition*, The Arts Club of Chicago, IL (2022); *Focus: Kamrooz Aram*, The Modern Art Museum of Fort Worth, TX (2018); and *Ancient Blue Ornament*, Atlanta Contemporary, GA (2018). His work has been featured in significant group exhibitions, including *Whitney Biennial 2026*, Whitney Museum of American Art, New York (2026); *Paraventi: Folding Screens from the 17th to 21st Centuries* at Fondazione Prada, Milan, Italy (2023-2024); *Desorientalismos* at Centro Andaluz de Arte Contemporáneo, Seville, Spain (2020); and *Lives of Forms: Kamrooz Aram and Iman Issa* at Z33 House for Contemporary Art, Design & Architecture, Hasselt, Belgium (2021). Aram's work is in the collections of The Metropolitan Museum of Art, New York, NY; M+ Museum, Hong Kong; The Alfond Collection of Contemporary Art, Rollins Museum of Art, Winter Park, FL; Art Gallery of New South Wales, Sydney, Australia; Modern Art Museum of Fort Worth, TX; Cincinnati Art Museum, OH; Portland Museum of Art, ME; and Sharjah Art Foundation, UAE, among others. He is the recipient of multiple prestigious awards, including the Guggenheim Fellowship (2025); the Carla Fendi Rome Prize from the American Academy in Rome (2024); and the Abraaj Group Art Prize (2014). Aram received his MFA from Columbia University in 2003 and his BFA from Maryland Institute College of Art in 2001.

***Whitney Biennial 2026*, installation view, Whitney Museum of American Art, New York, NY (2026)**



Kamrooz Aram
Untitled (Arabesque Composition), 2026
Oil, oil crayon, and pencil on linen
72 1/8 x 76 in (183.2 x 193 cm)
(KA190)

$65,000



Kamrooz Aram, *Untitled (Arabesque Composition)* (2026), installation view

In *Untitled (Arabesque Composition)* (2026), Kamrooz Aram extends his ongoing engagement with the grid as both structure and constraint, using it as a point of departure rather than a fixed system. The composition unfolds through a measured interplay between linear order and more fluid, curvilinear gestures, allowing ornamental forms to disrupt the underlying framework. These tensions produce a surface that feels at once disciplined and responsive, where repetition gives way to variation and control opens onto improvisation. As in much of Aram's practice, abstraction becomes a means of reconsidering art-historical hierarchies—foregrounding the ornamental as an active, generative force that unsettles distinctions between decoration and structure

The titular *Arabesque* functions as a paradox at the center of Aram's practice, which he captures with poetic clarity in his writing: "It occurs to me that I am Arabesque. It occurs to me that there is no such thing as the Arabesque." With this pithy statement, Aram teases out the generalizing force of Orientalism, subtly delineating the ethnolinguistic distinction between Arab and Persian. At the same time, he nods to the aesthetic category of the "Arabesque" as a Western invention that has historically been pitted against pillars of Modernist abstraction like the grid.

Alexander Gray Associates



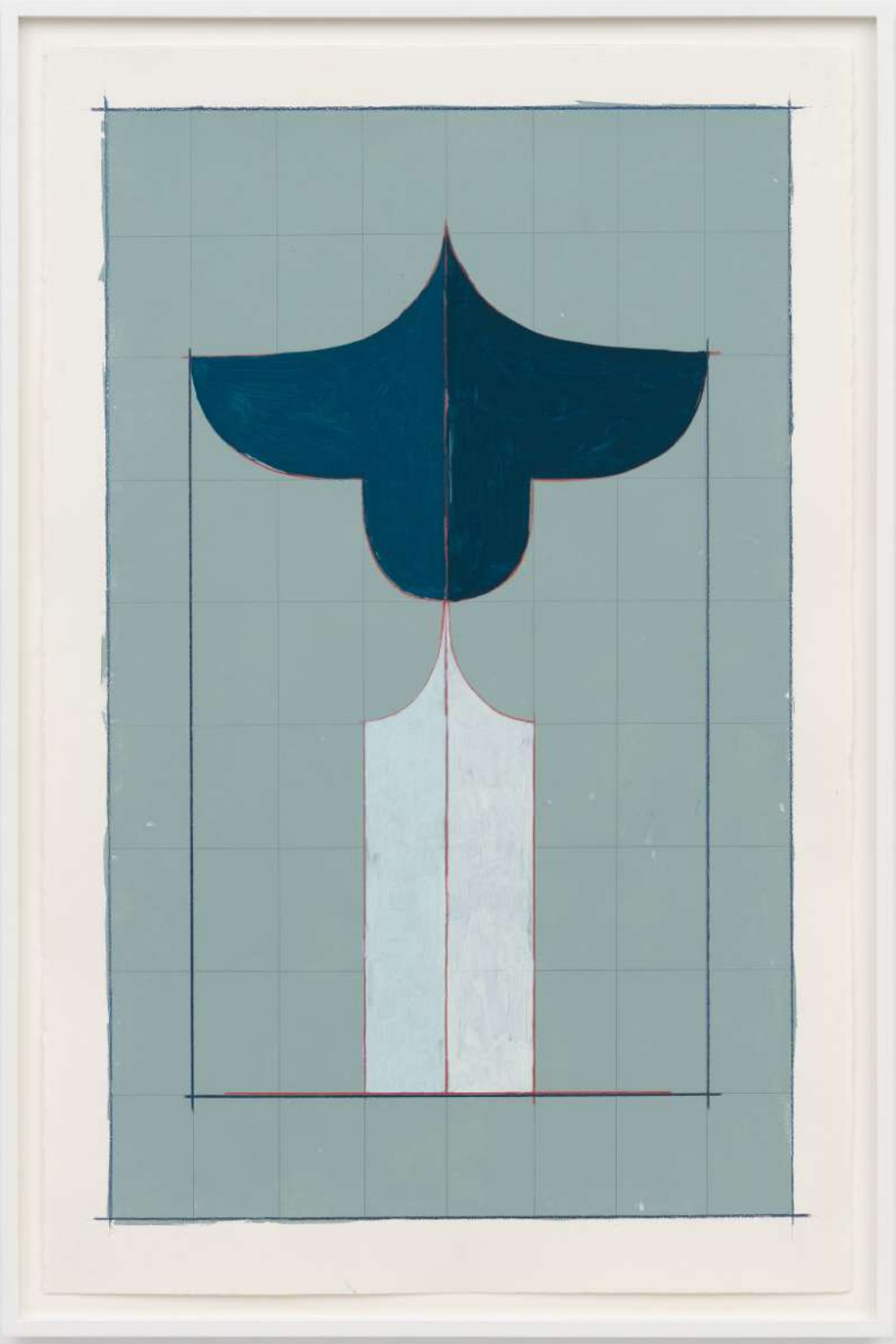
Kamrooz Aram
Untitled (Arabesque Composition), 2026
Oil, oil crayon, and pencil on linen
60 1/8 x 46 1/8 in (153 x 117.2 cm)
(KA163)

$45,000



Kamrooz Aram, *Untitled (Arabesque Composition)* (2026), detail

Alexander Gray Associates



Kamrooz Aram
Ornamental Composition, 2026
Oil, acrylic, and pencil on paper
40 x 26 in (101.6 x 66 cm)
42 5/8 x 28 5/8 in framed (108.3 x 72.7 cm framed)
(KA206)

$12,000



In Kamrooz Aram's *Ornamental Composition* works on paper, Aram extends his ongoing engagement with the grid as a framework for experimentation and departure. Unlike his paintings on canvas, which often obscure the underlying lattice through the proliferation of curvilinear gestures, these works leave the guiding linearity visible beneath the sage green and blue grounds. At the center of the compositions, Aram allows the grid to give way to curved forms of color—blue-blacks, turquoises, jades, lapis, whites and coral—while maintaining a sense of control and precision. As in much of Aram's practice, abstraction becomes a means of reconsidering art-historical hierarchies—foregrounding the ornamental as a foundational force that unsettles distinctions between decoration and structure.

Kamrooz Aram, *Ornamental Composition* (2025)
Installation view

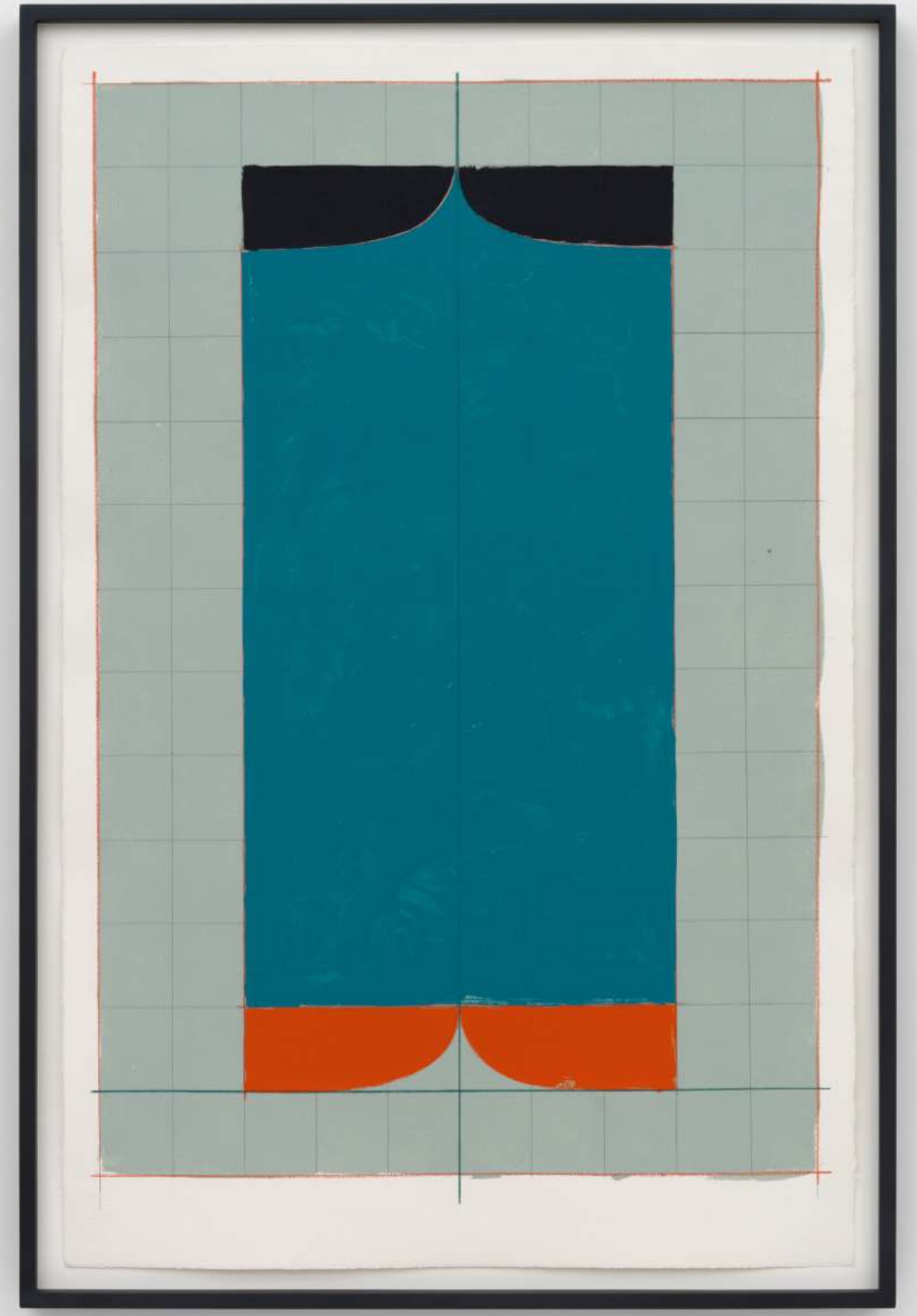
Alexander Gray Associates



Kamrooz Aram
Ornamental Composition, 2026
Oil, acrylic, and pencil on paper
40 x 26 in (101.6 x 66 cm)
42 5/8 x 28 5/8 in framed (108.3 x 72.7 cm framed)
(KA204)

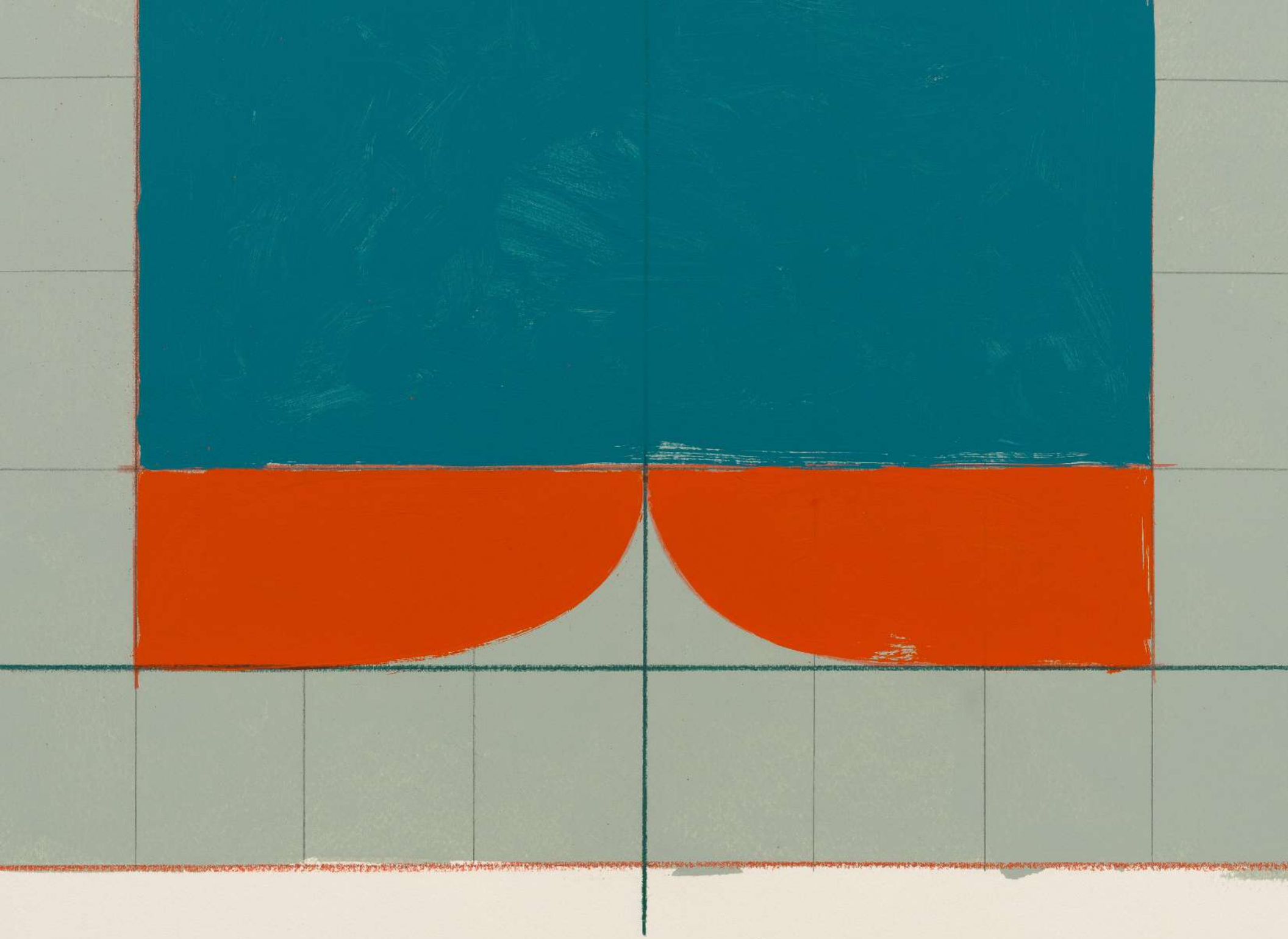
$12,000

Alexander Gray Associates

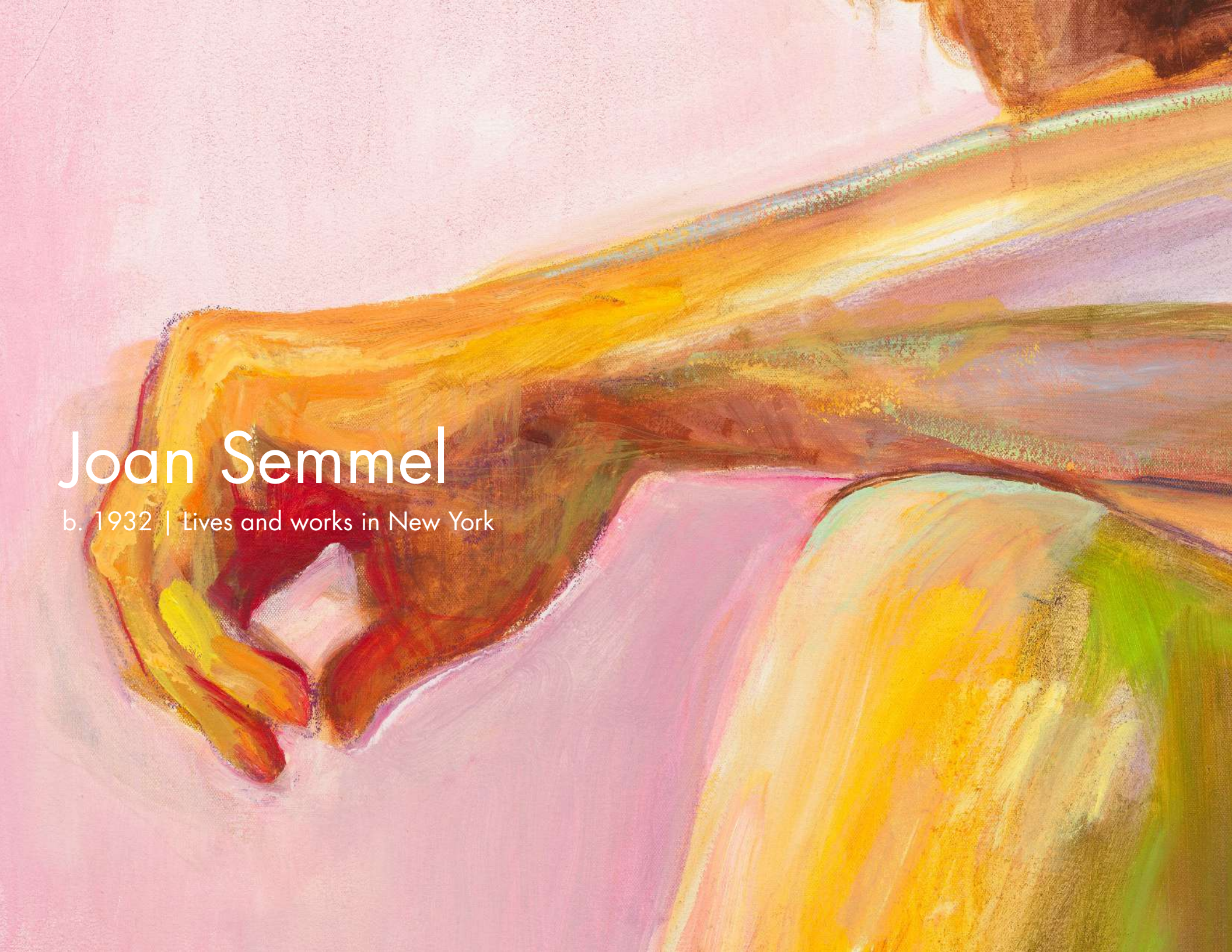


Kamrooz Aram
Ornamental Composition, 2025
Oil, acrylic, and pencil on paper
40 x 26 in (101.6 x 66 cm)
42 5/8 x 28 5/8 in framed (108.3 x 72.7 cm framed)
(KA195)

$12,000



Kamrooz Aram, *Ornamental Composition* (2025), detail



Joan Semmel

b. 1932 | Lives and works in New York

Alexander Gray Associates

For over six decades, **Joan Semmel** has centered her practice around representations of the body from the female perspective. Trained as an Abstract Expressionist in the 1950s, Semmel began exploring female sexuality in the 1970s, constructing compositions with expressive color and loose, gestural brush strokes in response to censorship, popular culture, and concerns around representation. In 1974, Semmel radically shifted her practice, adopting her own body as the focus of her paintings. With this shift, she transformed her point of view to that of both an observer and subject. Continuing the artist's exploration of self-portraiture and female identity, recent canvases represent the artist's body doubled, fragmented, and in motion. Her gestural technique and palette of intensely saturated and diluted hues often blur the distinction between representation and abstraction.

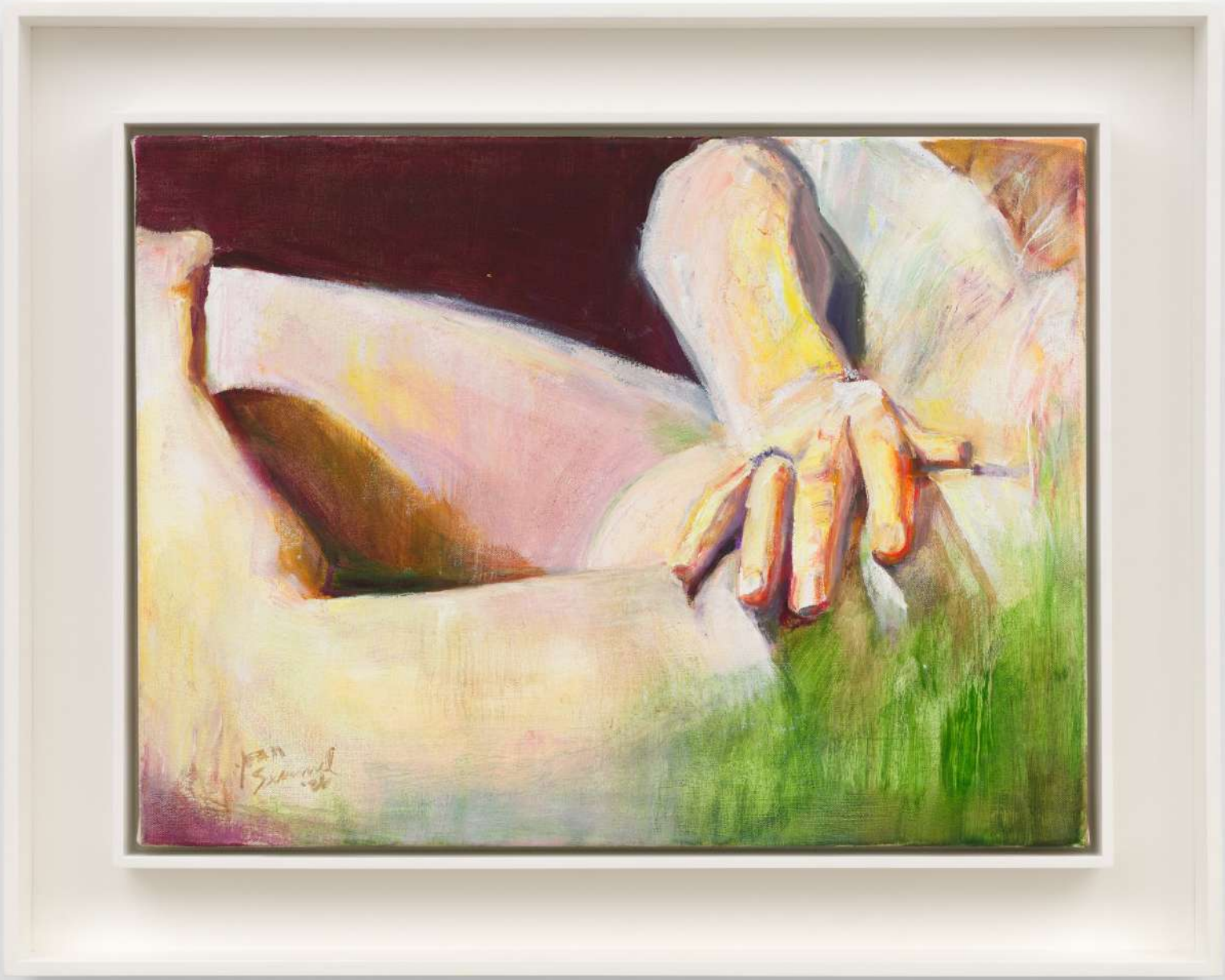
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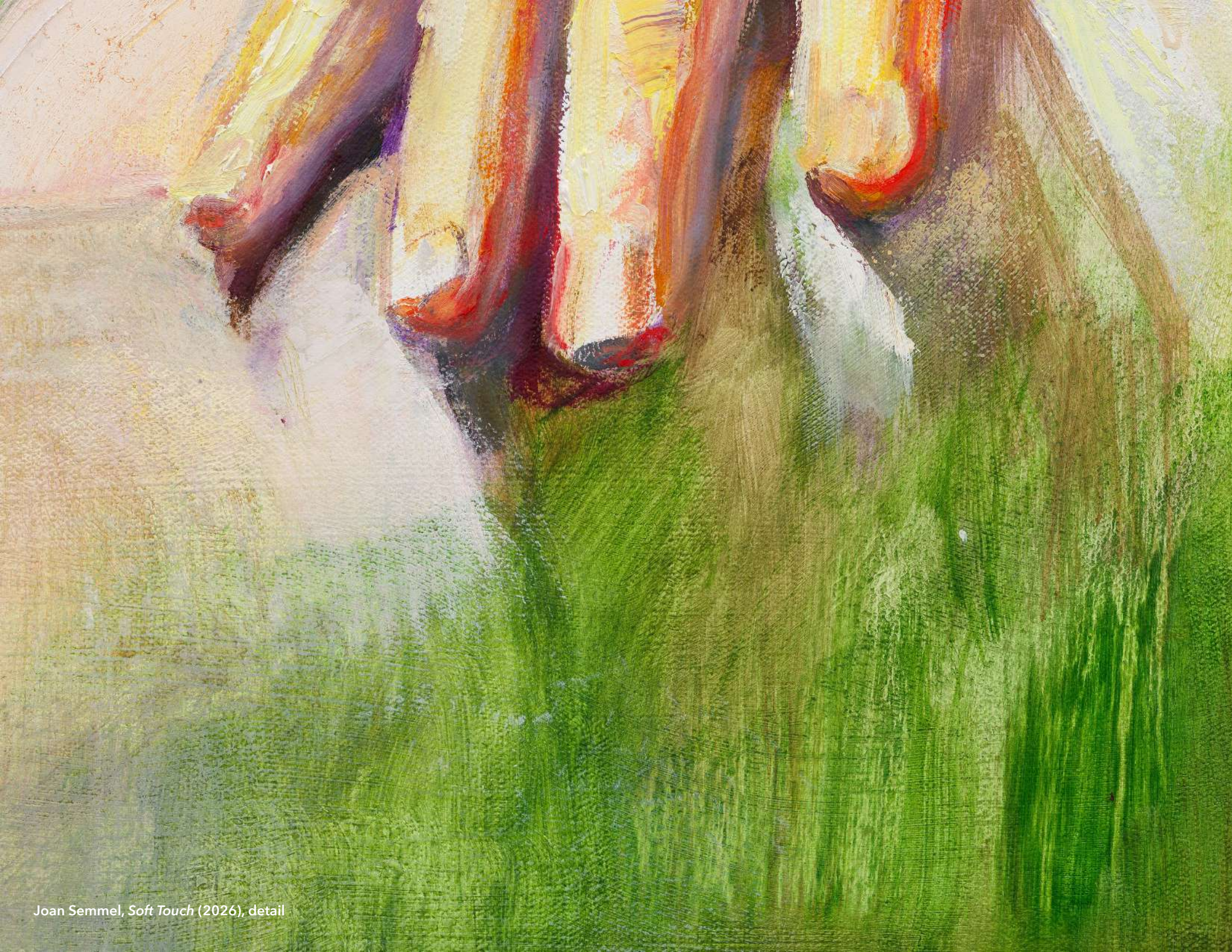
Semmel's work was the subject of a career retrospective, *Skin in the Game*, presented by the Pennsylvania Academy of the Fine Arts, Philadelphia in 2021. Other solo exhibitions include *In the Flesh*, The Jewish Museum, New York (2025) and *Joan Semmel: A Lucid Eye*, The Bronx Museum of the Arts, NY (2013). Her work has been featured in exhibitions at Tate Modern, London, (2023); Brooklyn Museum, NY (2023 and 2016); TheTang Teaching Museum, Saratoga Springs, NY (2020); Stadtgalerie Saarbrücken, Germany (2018); The Jewish Museum, New York, NY (2018 and 2010); Whitney Museum of American Art, NY (2016); Dallas Contemporary, TX (2016); The Museum of Modern Art, NY (2014); National Portrait Gallery, Washington, DC (2014); The Bronx Museum of the Arts, NY (2013); Museum voor Moderne Kunst, Arnhem, The Netherlands (2009) and Wexner Center for the Arts, Columbus, OH (2008); among others. The artist's paintings are in the collections of the Art Institute of Chicago, IL; Brooklyn Museum, NY; Blanton Museum of Art, Austin, TX; Chrysler Museum of Art, Norfolk, VA; Institute of Contemporary Art, Boston, MA; The Jewish Museum, New York, NY; Joslyn Art Museum, Omaha, NE; Museum of Fine Arts, Houston, TX; The Museum of Modern Art, NY; National Museum of Women in the Arts, Washington, DC; Parrish Art Museum, Water Mill, NY; Tate, London, United Kingdom; and Whitney Museum of American Art, NY, among others. She is the recipient of numerous awards and grants, including the Women's Caucus for Art Lifetime Achievement Award (2013), Anonymous Was a Woman (2008), and National Endowment for the Arts awards (1985).

***Joan Semmel: In the Flesh*, installation view, Jewish Museum, New York, NY (2025)**

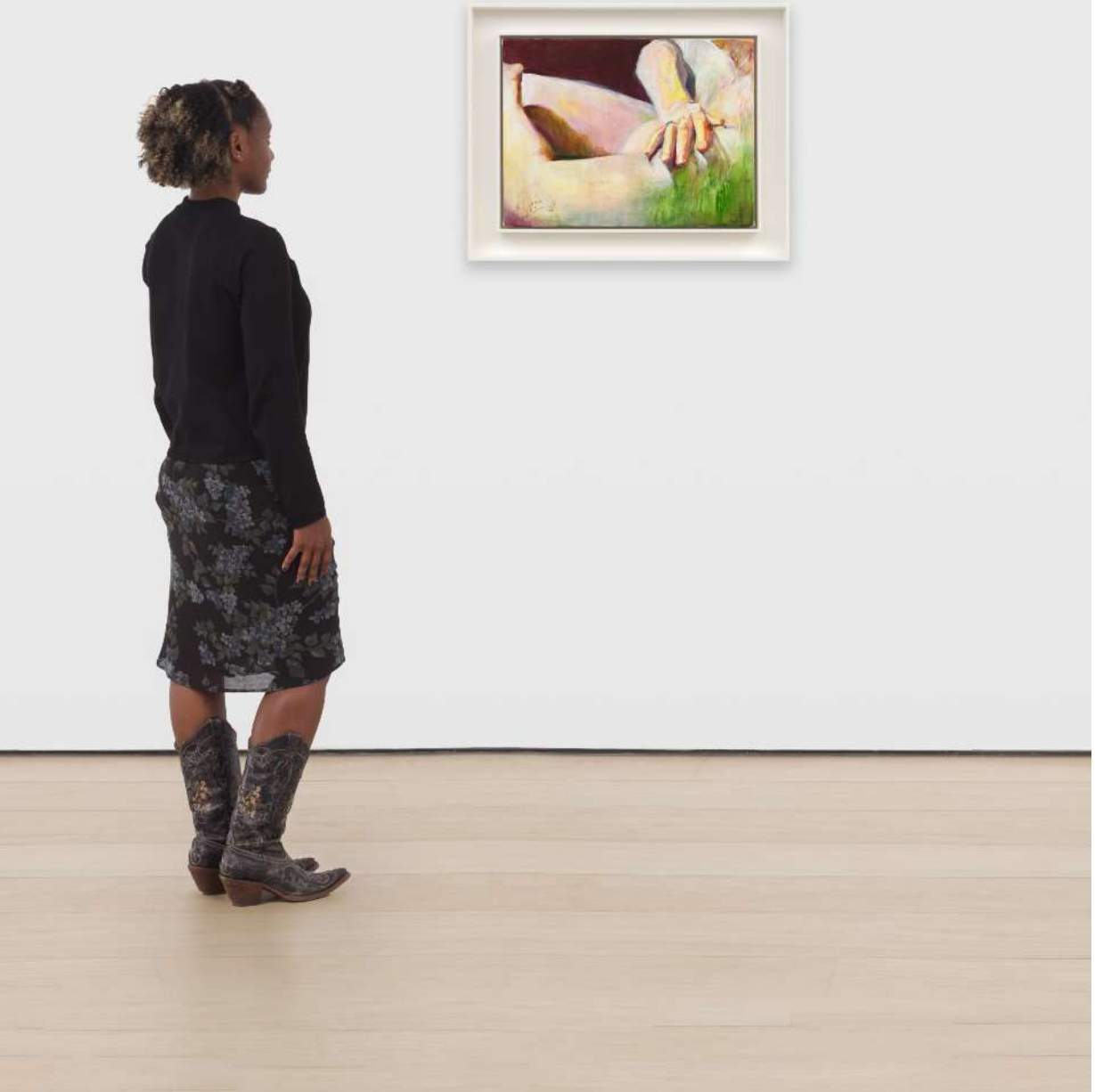


Joan Semmel
Soft Touch, 2026
Oil on canvas
18 x 24 1/4 in (45.7 x 61.6 cm); 24 5/8 x 30 7/8 in framed (62.5 x 78.4 cm framed)
(JS570)

$95,000



Joan Semmel, *Soft Touch* (2026), detail

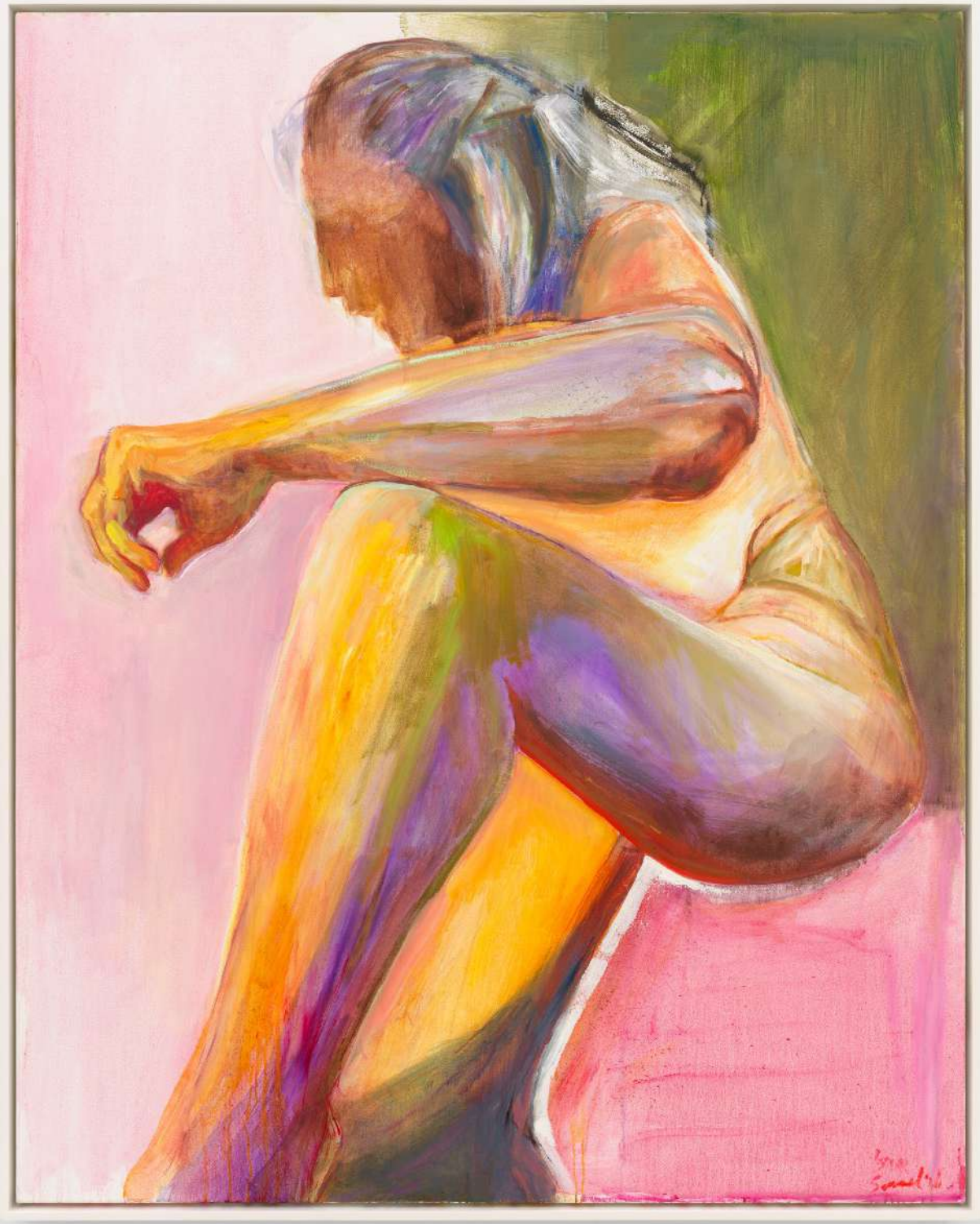


Rendered in painterly brushstrokes and surrealistic swathes of color, *Soft Touch* (2026) continues Semmel's decades-long project of wresting the female nude and female sexuality away from the objectifying lens of popular culture. Semmel's form is here depicted at a skewed perspective that does not fully reveal the artist's face, opting instead to focus on the contrast between the rounded contours and sharp, asymmetrical edges of her frame. For Semmel, this is a type of invocation to the viewer, who must consider their relation to the artist's body without her most identifiable feature, and without the ability to directly address of those who look at her. This is, in part, a larger tenet of the Semmel's unique approach to self-portraiture: she is preoccupied with actively building "strategies to destabilize the point of view (who is looking at whom), and to engage the viewer as a participant."

With its shifting color scheme that renders the body in unnaturally saturated shades of peach, pink, green, and purple, *Soft Touch* centers the artist's belief that the body is not an object but a site of experience. The liminality of Semmel's painted figure evinces the artist's long-standing conviction that her works seek to capture "the actuality of how one sees and experiences oneself. And one can only experience oneself moment by moment."

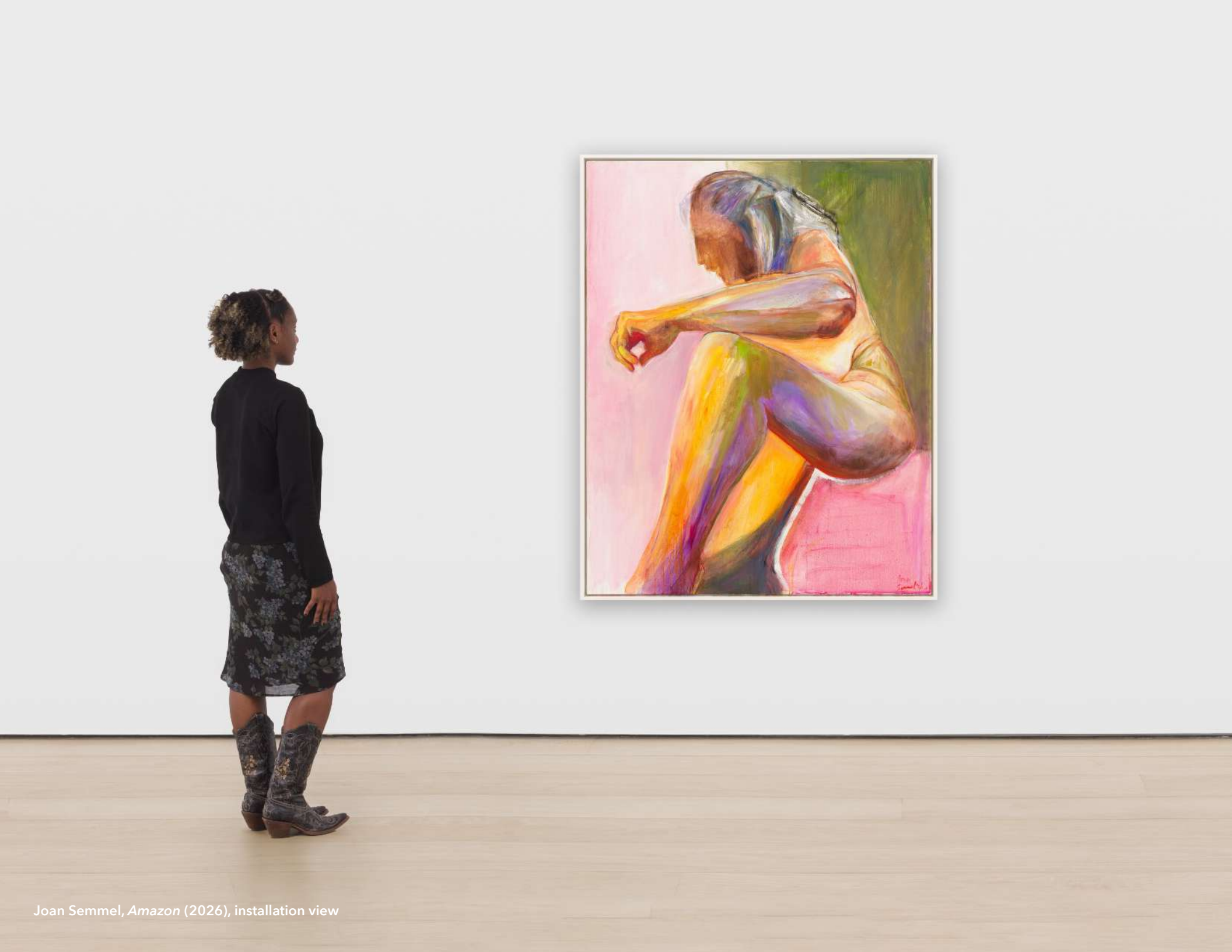
Joan Semmel, *Soft Touch* (2026), installation view

Alexander Gray Associates

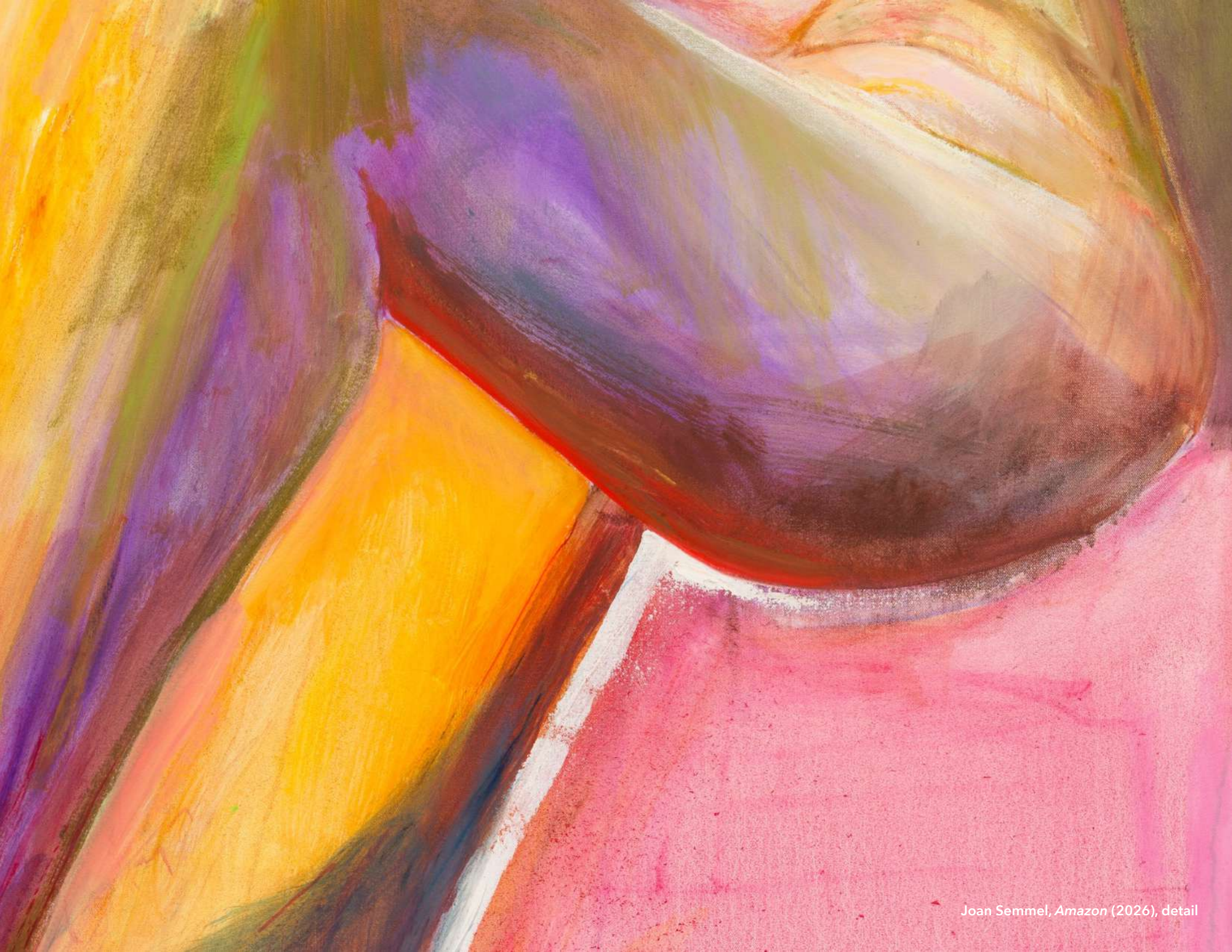


Joan Semmel
Amazon, 2026
Oil on canvas
60 1/8 x 48 in (152.7 x 121.9 cm)
61 5/8 x 49 1/2 in framed (56.5 x 125.7 cm framed)
(JS572)

$250,000



Joan Semmel, *Amazon* (2026), installation view



Joan Semmel, *Amazon* (2026), detail



Ruby Sky Stiler

b. 1979 | Lives and works in New York

Alexander Gray Associates

Nodding to art historical archetypes, **Ruby Sky Stiler's** work reimagines and recasts the history of figuration through intricate processes of disruption, fragmentation, and layering. Drawing from her background as a printmaker, Stiler navigates the tension between flatness and three-dimensionality, skillfully interweaving content with craft. Her work serves as a dynamic synthesis of past and present, melding Greco-Roman sculpture and Art Deco illustrations with contemporary textiles and internet-sourced imagery.

Stiler explains, "It is very personal, but my reduction of forms also makes it more accessible, more like mirrors for people to project their own stories and histories into." She adds, "What I strive for is to create a space where viewers can find connections and resonances that speak to our shared humanity."

[LEARN MORE]



Stiler's solo exhibitions include *New Patterns*, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY (2022); *Group Relief*, Fairfield University Art Museum, CT (2020); *Fresco*, Saint-Gaudens Memorial Park, Cornish, NH (2019); *Ghost Versions*, Aldrich Contemporary Art Museum, Ridgefield, CT (2015); and *Inherited and Borrowed Types*, Portland Institute for Contemporary Art, OR (2010), among others. Her work has been included in numerous group exhibitions including *Friends & Lovers*, FLAG Art Foundation, New York, NY (2023); *No Forms*, Hill Art Foundation, New York, NY (2022); *Classic Beauty: 21st-Century Artists on Ancient [Greek] Form*, Providence College Galleries, RI (2018); *The Times*, FLAG Art Foundation, NY (2017); *We Are What We Hide*, Institute of Contemporary Art, Maine College of Art & Design, Portland, ME (2013); and the *Socrates Sculpture Park Emerging Artist Fellowship Exhibition*, Socrates Sculpture Park, Queens, NY (2010), among others. Her work is in the collections of Fairfield University Art Museum, CT; The Frances Young Tang Teaching Museum Skidmore College, Saratoga Springs, NY; The Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; and Rhode Island School of Design Museum, Providence, RI.

***Ruby Sky Stiler: New Patterns*, installation view, Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY (2022)**

Alexander Gray Associates



Ruby Sky Stiler
Seated Blue Figure (pattern), 2026
Canvas, acrylic, and pencil on panel
44 x 34 in (111.8 x 86.4 cm)
45 3/4 x 35 3/4 in framed (116.2 x 90.8 cm framed)
(RSS112)

$50,000



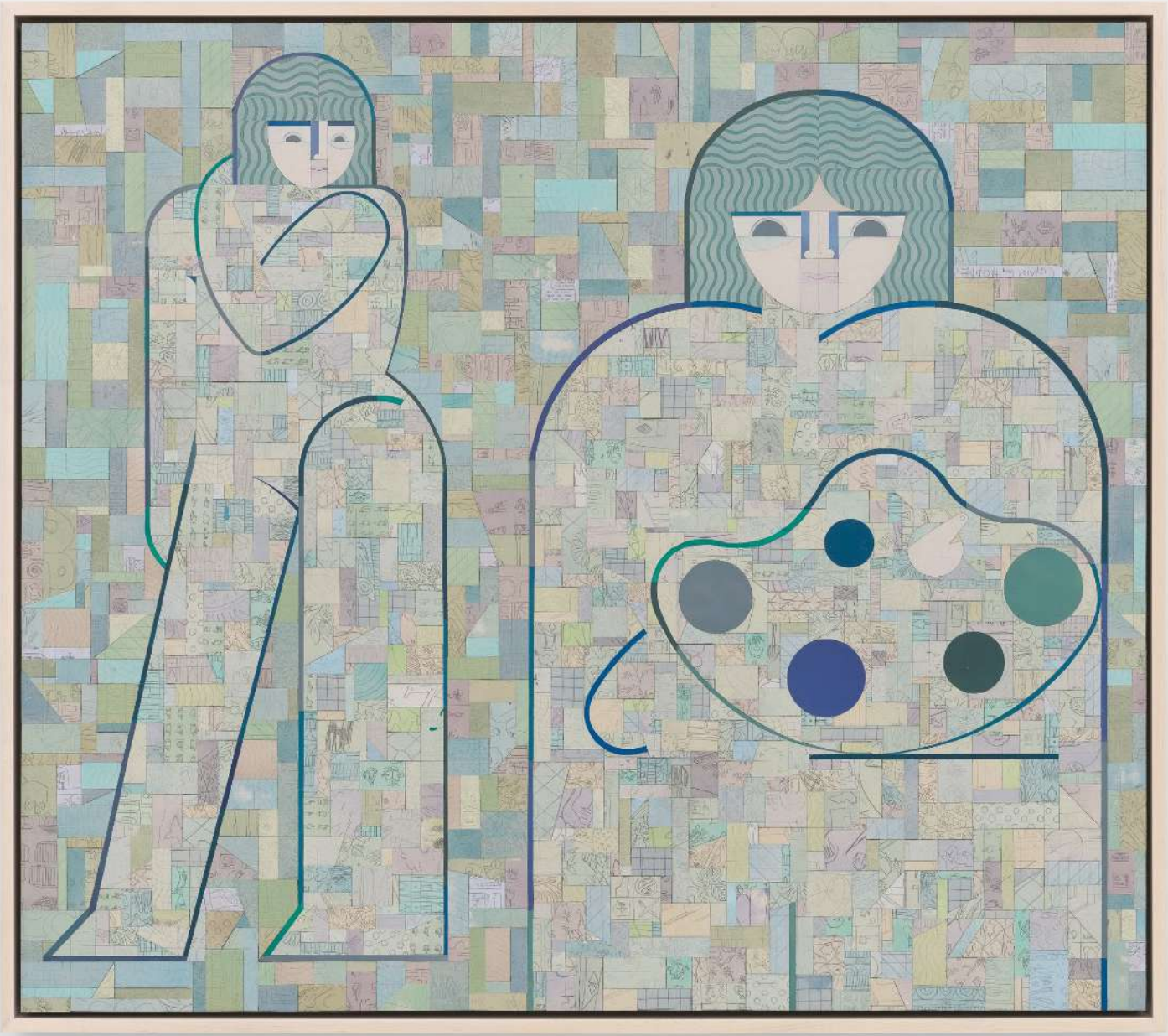
Ruby Sky Stiler, *Seated Blue Figure (pattern)* (2026), detail



In *Seated Blue Figure (pattern)* (2026), Ruby Sky Stiler incorporates references ranging from antiquity to modernism to reimagine the motif of the seated nude. Set against a graphic black and white background, the central figure recalls the poses of academic life drawings and the leisure scenes depicted by Belle Époque artists like Matisse and Manet. Stiler pays tribute to the iconic poses and stylized forms that have shaped the history of figure painting but also challenges and expands on these traditions by imbuing them with contemporary, personal, and vernacular iconography.

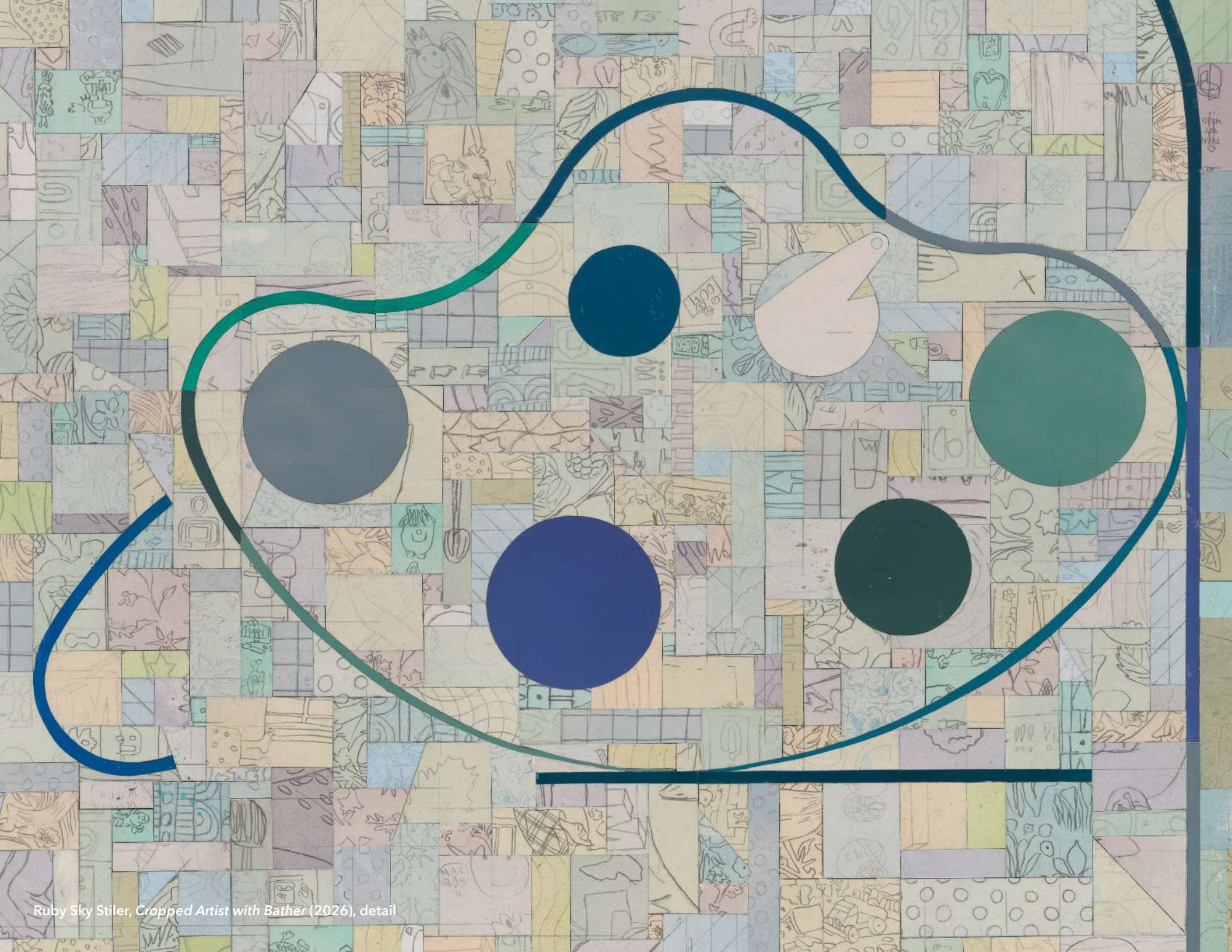
Building on her printmaking background, Stiler creates a mosaic-like composition, recalling modernist block printed textiles through labor-intensive methods of cutting, gluing, and polishing—a process that pays tribute to feminist craft traditions. The surface is richly layered with references—from the decorative floral motifs of William Morris to the bold graphic design of Alexander Girard—while also incorporating personal touches such as Stiler's own sketches and her children's drawings. This fusion of historical and intimate influences gives the work a diaristic quality, highlighting Stiler's ongoing exploration of form, texture, and the intimate nature of the human figure.

Ruby Sky Stiler, *Seated Blue Figure (pattern)* (2026)
Installation view



Ruby Sky Stiler
Cropped Artist with Bather, 2026
Canvas, acrylic, pencil, and Jade adhesive on panel
44 x 50 in (111.8 x 127 cm); 45 3/4 x 52 x 3 1/2 in framed (116.2 x 132.1 x 8.9 cm framed)
(RSS111)

$60,000



Ruby Sky Stiler, *Cropped Artist with Bather* (2026), detail



Ronny Quevedo

b. 1981, Guayaquil, Ecuador | Lives and works in New York

Alexander Gray Associates

Ronny Quevedo is deeply engaged with notions of identity, and his body of work incorporates and subverts aspects of abstraction, painting, collage, cartography, and sports imagery. The cultural heritage of the Americas and the recuperation of Indigenous languages of abstraction are central to Quevedo's practice. For the artist, pre-Columbian history "is associated with having been conquered and, thus, a sense that its culture exists in a past that is extinct. . . . When I reference Inca or Wari culture in my work, I'm looking into a cultural space and approach whose legacy continues to be influential. This is a conscious decision to resist contemporary notions of minimalism and abstraction as apolitical and asymbolic." Positioning his works as conduits between past and present, Quevedo creates what he refers to as "portals" between peoples, cultures, and mediums.

Navigating nuanced personal and cultural relationships, Quevedo's work is also rooted in his own family history. His father was a professional soccer player and the artist often incorporates the reconstructed lines of athletic fields in his work. Similarly, the influence of Quevedo's mother's work as a dressmaker is evidenced in his incorporation of materials like muslin and wax tracing paper. By contextualizing these technical materials with ostensibly precious substances like gold and silver leaf, ubiquitous within Andean history, he invites the viewer to interrogate the simultaneous valuation of certain luxuries and erasure of the artisans who create them.

[LEARN MORE]



Quevedo's work has been the subject of numerous solo presentations, including *Ronny Quevedo: a l l s t a r s*, Krannert Art Museum, University of Illinois Urbana-Champaign (2025); *Wall Drawing Series: Ronny Quevedo,* The Menil Collection, Houston, TX (2024); *Ronny Quevedo: ule ole allez,* Locust Projects, Miami, FL (2022); *Ronny Quevedo: offside*, University of Albany, NY (2022); and *no hay medio tiempo / there is no halftime*, Queens Museum, NY (2017). In 2022, he was commissioned by Delta Air Lines in partnership with the Queens Museum to create a large-scale permanent installation at LaGuardia Airport, Queens, NY. Quevedo has participated in many group exhibitions, including *Get in the Game: Sports, Art, Culture*, San Francisco Museum of Modern Art, CA (2024); *Movements Toward Freedom*, Museum of Contemporary Art, Denver, CO (2024); *Gilded: Contemporary Artists Explore Value and Worth*, Weatherspoon Art Museum, Greensboro, NC (2022), traveled to Hunter Museum of American Art, Chattanooga, TN (2023), and Hood Museum of Art, Dartmouth, Hanover, NH (2024); and *Pacha, Llacta, Wasichay; Indigenous Space, Modern Architecture, New Art,* Whitney Museum of American Art, New York (2018). Quevedo's work is in the collections of the Baltimore Museum of Art, MD; Block Museum of Art, Northwestern University, Evanston, IL; Bowdoin College Museum of Art, Brunswick, ME; Buffalo AKG Art Museum, NY; Denver Art Museum, CO; The Menil Collection, Houston, TX; Minneapolis Institute of Art, MN; and Whitney Museum of American Art, New York, NY, among others.

***Wall Drawing Series: Ronny Quevedo,* installation view, The Menil Collection, Houston, TX (2024)**

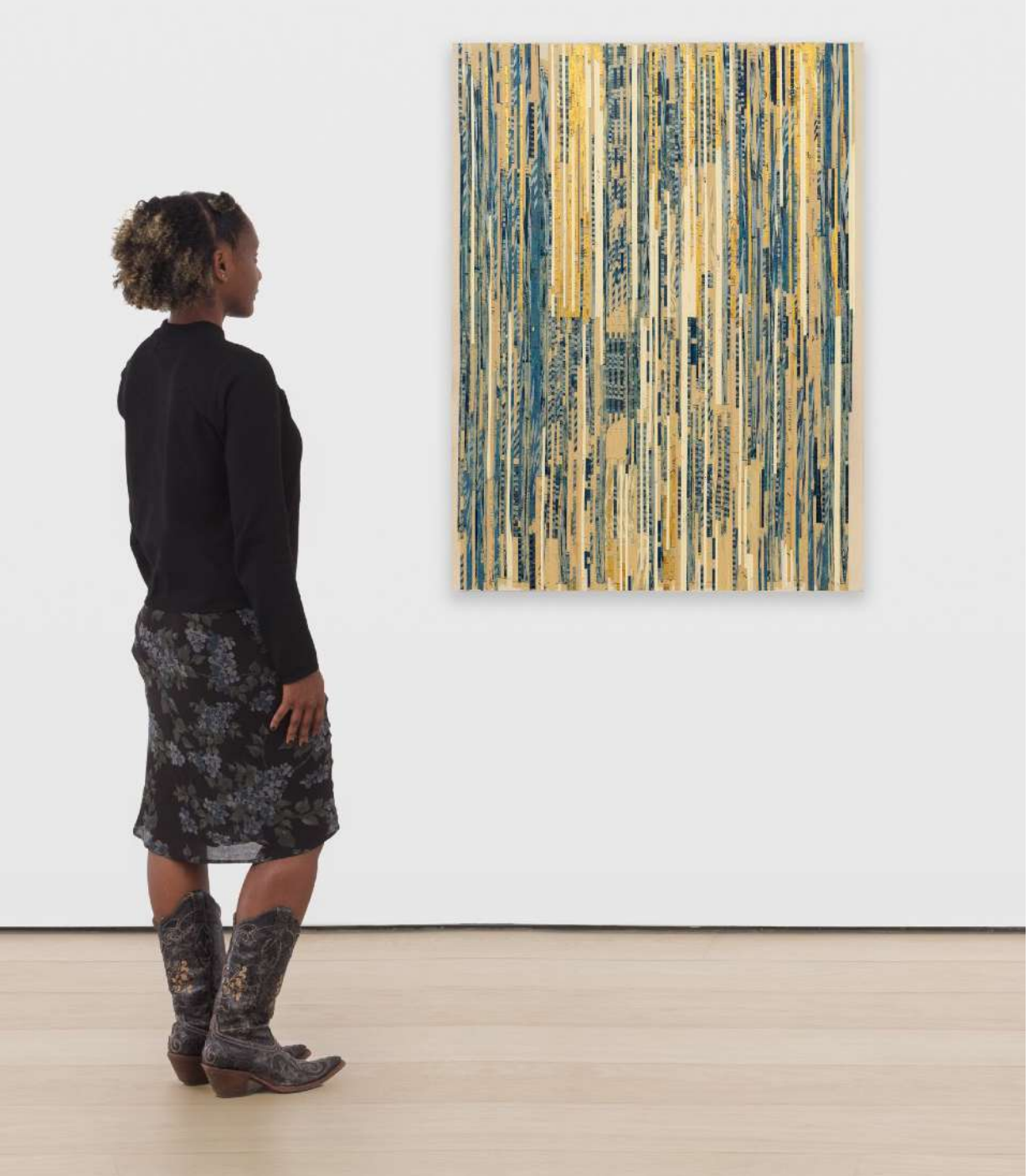


Ronny Quevedo
alchemy #1 (the blues and golds), 2026
Metal leaf, mica, ink, pattern paper, and oaktag on muslin on panel
48 1/8 x 36 x 1 5/8 in (122.2 x 91.4 x 4.1 cm)
(RQ310)

$50,000



Ronny Quevedo, *alchemy #1 (the blues and golds)* (2026), detail



In *alchemy #1 (the blues and golds)* (2026), Ronny Quevedo layers ink, metal leaf, and pattern paper to trace the intertwined histories of labor, cosmology, and migration that shape his artistic inheritance. Inspired by the chromatic contrasts and modular structures of feathered Incan textiles, the composition's divided gold-and-blue field echoes both the luminous metalwork central to pre-Columbian Andean civilizations and the utilitarian fabrics of his mother's dressmaking practice after emigrating to the United States.

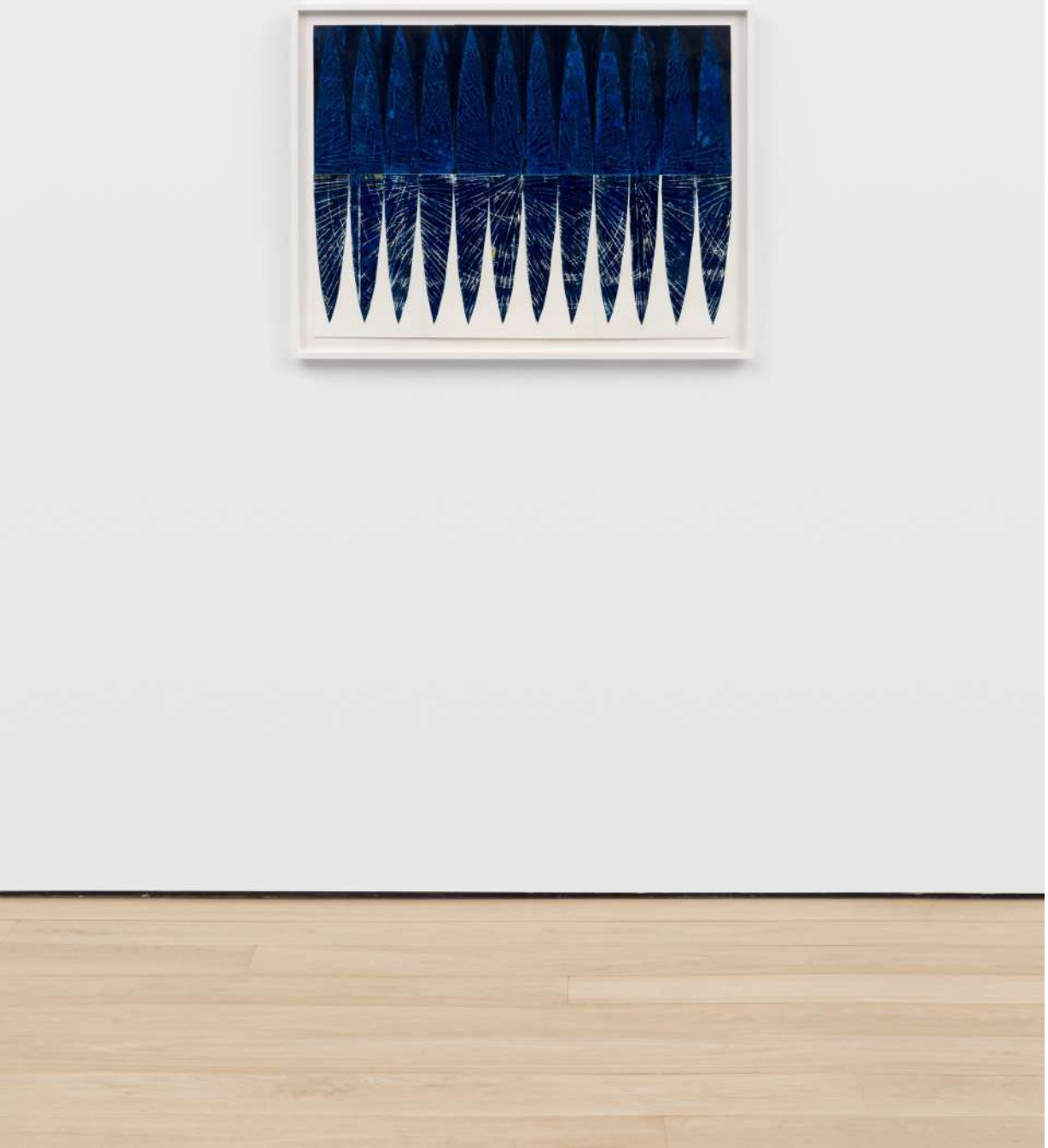
The scraped, flickering surface registers the physicality of making as a form of cultural memory, while also referencing the feather-flocked surfaces of the wari patterns its composition is based on. Its segmented lines evoke shifting geographies and adaptive identities. Through this fusion of humble and exalted materials, Quevedo honors the resilience of diasporic creativity and the long continuum of textile knowledge that threads his biography to ancestral Andean traditions.

Ronny Quevedo, *alchemy #1 (the blues and golds)* (2026)
Installation view



Ronny Quevedo
SOUTH NORTH (center of the world), 2026
Dressmaker paper and wax on paper
25 1/8 x 33 5/8 in (63.8 x 85.4 cm); 28 1/4 x 36 3/4 in framed (71.8 x 93.3 cm framed)
(RQ307)

$30,000



SOUTH NORTH (center of the world) (2026) was developed in relation to Quevedo's installation at the North Carolina Museum of Art, where the artist extended his ongoing inquiry into orientation, migration, and the unstable nature of fixed points—where direction is felt, inverted, and reimagined.

Structured through a horizontal division, the composition sets a dense blue field above a lighter ground, each punctuated by a rhythmic sequence of vertical forms that oscillate between repetition and variation. These shapes—at once suggestive of markers, bodies, or directional indicators—echo systems of navigation that are both imposed and lived. The title itself, *SOUTH NORTH,* resists linear orientation, collapsing oppositional poles into a continuous, reversible movement. Materially, the work bears the traces of its making. Wax, pigment, and pressure accumulate across the surface, registering gestures that are at once controlled and contingent. Quevedo treats the act of marking as a way of locating oneself within broader cultural and geographic frameworks—where measurement is never neutral, and where direction is shaped as much by memory and displacement as by any fixed coordinate system.

Ronny Quevedo, *SOUTH NORTH (center of the world)* (2026)
Installation view



Ronny Quevedo, *South / North* (2026), installation view. Commissioned by the North Carolina Museum of Art



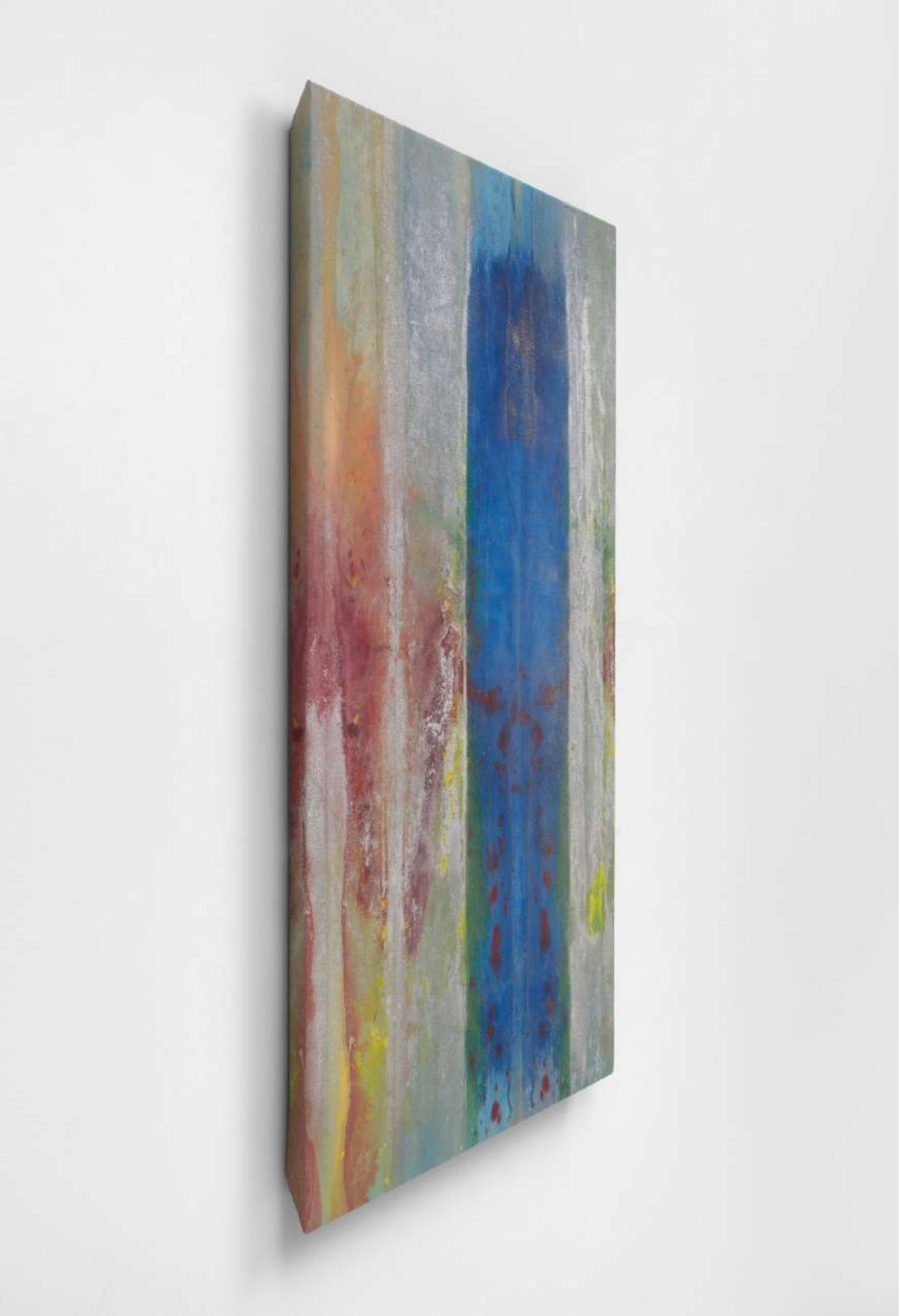
Sam Gilliam

1933 -2022| Lived and worked in Washington DC



Sam Gilliam
Looming, 1967
Acrylic on canvas
44 x 36 in (111.8 x 91.4 cm)
(SG072)

Price on request



Looming (1967) is among Gilliam's first *Beveled-Edge Paintings*, for which he stretched canvas onto beveled-edged frames so that the painting's appear to float in front of the wall. During this period, he also embraced a different approach to painting itself, setting his brush aside to soak raw canvas in diluted acrylics, allowing colors to run and bleed. From there, he improvised a sequence of actions—folding, hanging, shaking, etc.—designed to create unexpected compositional effects.

Embracing chromatic potential, Gilliam's practice positioned him at the forefront of post-painterly abstraction, yet his work from this period has an inherent political bent to it. Reveling in the unfettered freedom of color and process, *Looming* upholds the idea that free expression, itself, is a form of engaged citizenship. Indeed, Gilliam fiercely defended himself from criticism from artists and intellectuals associated with the Black Arts Movement who accused him that his art did not directly reference Black culture and liberation. As he eloquently argued, "the expressive act of making a mark and hanging it in space is always political. My work is as political as it is formal." As a result, *Looming* subtly addresses sociopolitical issues through an emotive Color Field idiom, imbuing formalism with a radical spontaneity that pushes the language of abstract painting forward.

Championing a non-hierarchical understanding of color and form, *Looming* foregrounds an improvisational compositional approach that mirrors that of jazz. In a 1984 interview with the Smithsonian Institution, Gilliam explains, "We used to talk about Coltrane. That Coltrane worked the whole sheet; he didn't bother to stop at bars and notes and clefs and various things, he just played the whole sheet at once." Similarly, Gilliam "plays" the entire canvas, filling every inch with staccato bursts and legato fields of pigment.

Sam Gilliam, *Looming* (1967), side view



Sam Gilliam, *Looming* (1967), installation view



Carrie Moyer

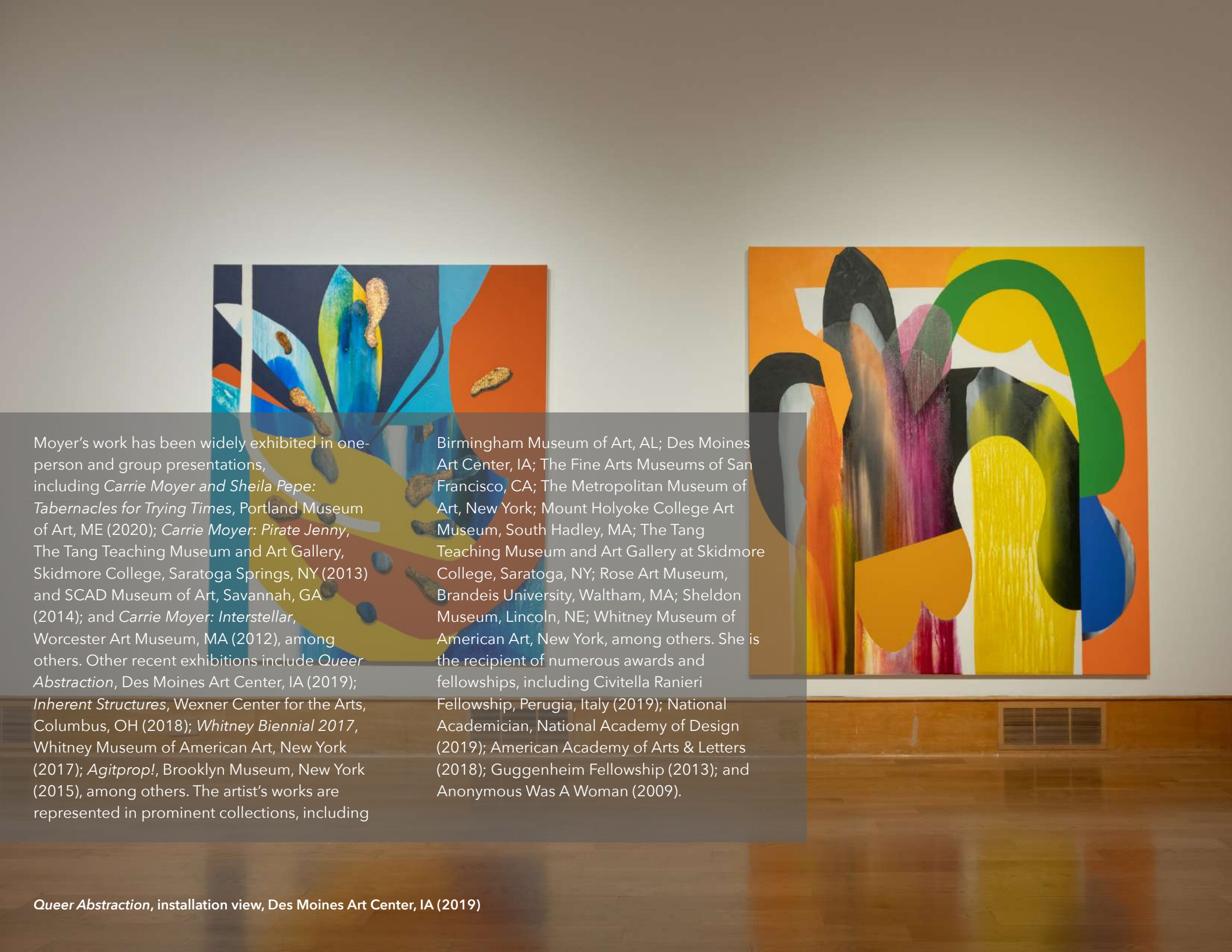
b. 1960 | Lives and works in New York

Alexander Gray Associates

Carrie Moyer's vibrant paintings and works on paper critically interrogate the formal and conceptual conventions of painting while embracing an approach to abstraction rooted in optical pleasure. Moyer's playful compositions, layered surfaces, and fluid forms, which freely oscillate between abstraction and representation, speak not only to her commitment to feminist political theory, but also to her deep investment in art history. As she explains, "The work engages the history of 20th-century painting from the margins, a position defined by humor, exuberance, and disruption." Expanding on processes common to Color Field painters, Moyer's practice involves drawing, pouring, staining, rolling, sprinkling, and mopping. Achieving multidimensional effects through gradation, transparency, and shadows, Moyer builds her images layer-by-layer, using thin veils of aqueous color, mirrored images, and outlined biomorphic forms. Her techniques obfuscate her paintings' making to forward an unfettered, sensorial approach to looking—one divorced from the technical mechanics of construction.

[LEARN MORE]





Moyer's work has been widely exhibited in one-person and group presentations, including *Carrie Moyer and Sheila Pepe: Tabernacles for Trying Times*, Portland Museum of Art, ME (2020); *Carrie Moyer: Pirate Jenny*, The Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY (2013) and SCAD Museum of Art, Savannah, GA (2014); and *Carrie Moyer: Interstellar*, Worcester Art Museum, MA (2012), among others. Other recent exhibitions include *Queer Abstraction*, Des Moines Art Center, IA (2019); *Inherent Structures*, Wexner Center for the Arts, Columbus, OH (2018); *Whitney Biennial 2017*, Whitney Museum of American Art, New York (2017); *Agitprop!*, Brooklyn Museum, New York (2015), among others. The artist's works are represented in prominent collections, including Birmingham Museum of Art, AL; Des Moines Art Center, IA; The Fine Arts Museums of San Francisco, CA; The Metropolitan Museum of Art, New York; Mount Holyoke College Art Museum, South Hadley, MA; The Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga, NY; Rose Art Museum, Brandeis University, Waltham, MA; Sheldon Museum, Lincoln, NE; Whitney Museum of American Art, New York, among others. She is the recipient of numerous awards and fellowships, including Civitella Ranieri Fellowship, Perugia, Italy (2019); National Academician, National Academy of Design (2019); American Academy of Arts & Letters (2018); Guggenheim Fellowship (2013); and Anonymous Was A Woman (2009).

***Queer Abstraction*, installation view, Des Moines Art Center, IA (2019)**

Alexander Gray Associates



Carrie Moyer
Astro Awning, 2025
Acrylic and pumice on canvas
72 x 50 in (182.9 x 127 cm)
(CM142)

$85,000



In *Astro Awning* (2025), Carrie Moyer's interest in the material possibilities of paint merge with her roots in the graphic flatness of political poster design. Freely oscillating between abstraction and representation, the composition juxtaposes areas of matte opacity with layered fields of translucent color, producing varied levels of depth. Moyer achieves these effects by expanding upon processes common to the Color Field painters, such as drawing, pouring, staining, rolling, sprinkling, and mopping, slowly building up her paintings' surfaces. She pushes these processes further by incorporating organic materials like pumice, which lends areas of the surface a gritty, geological texture.

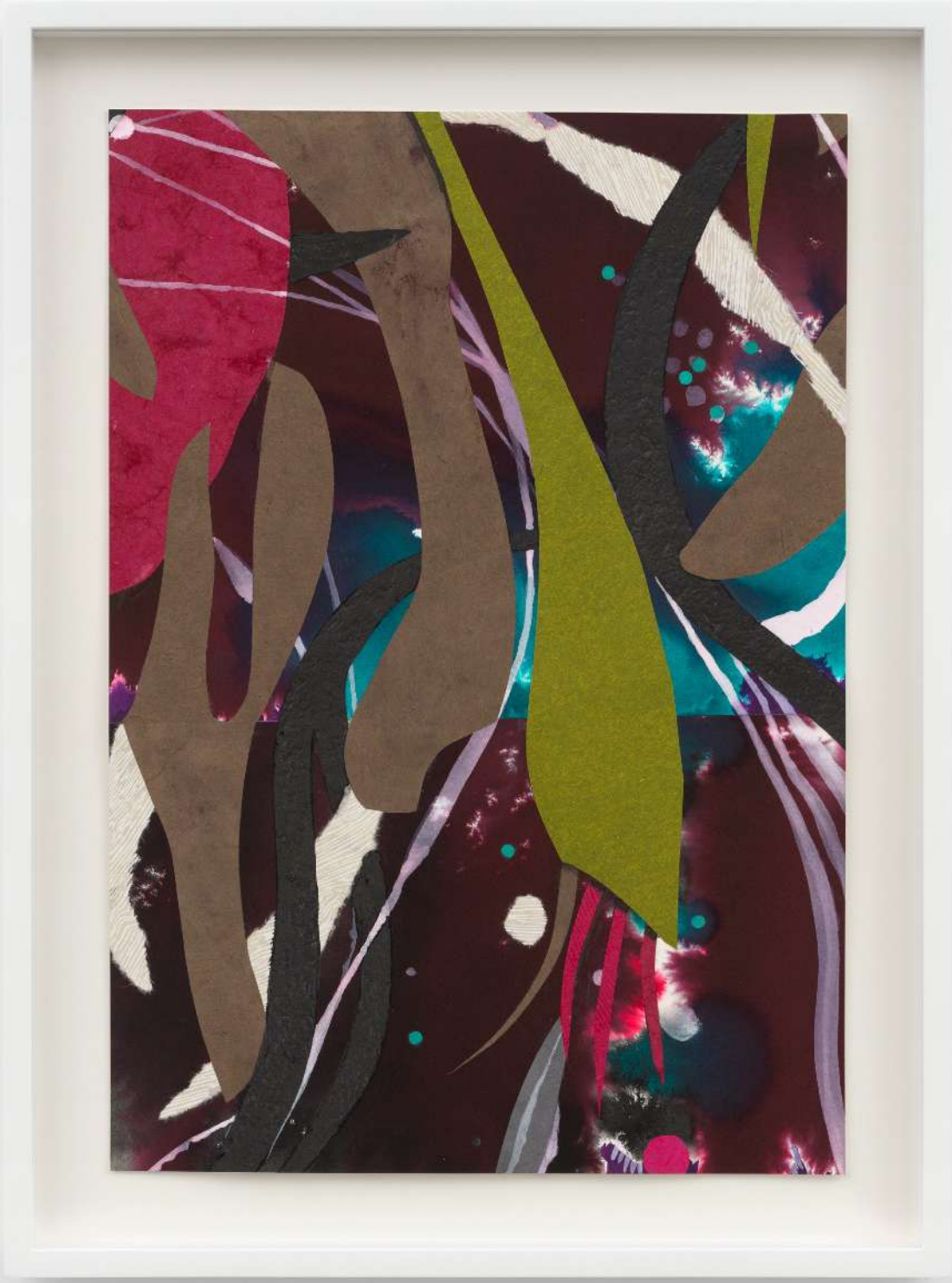
As the title suggests, *Astro Awning* invites associations with the cosmic through forms that recall planetary bodies, vaporous clouds, and orbital paths. In this way, the work connects to a longer lineage of abstraction engaged with themes of the universe and the cosmos.

Carrie Moyer, *Astro Awning* (2026), installation view



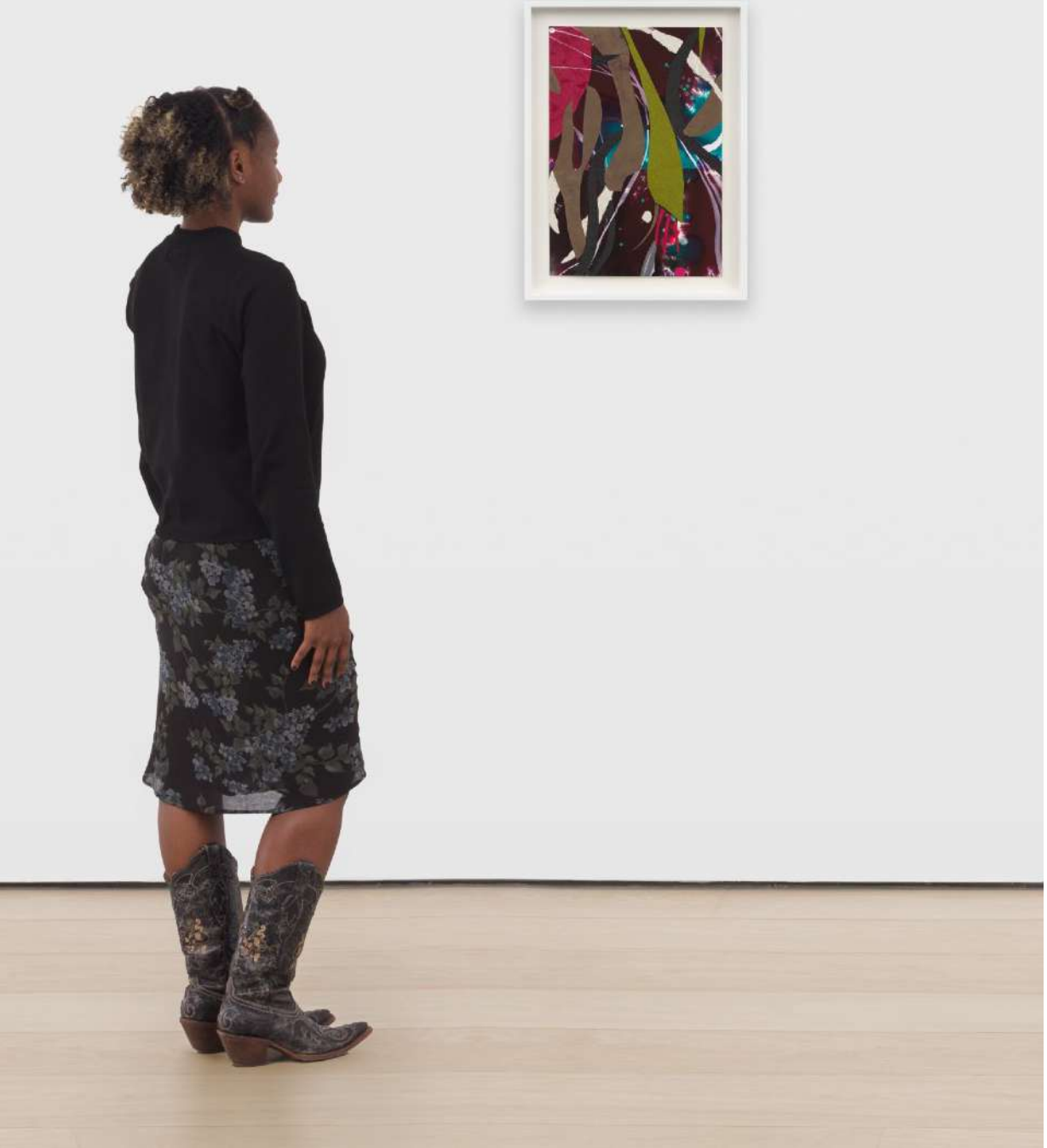
Carrie Moyer
Pearly Gates, 2026
Ink, acrylic, colored pencil, Nepalese Lokta paper, cut-up CM monoprint, and salt on paper
22 1/2 x 17 3/8 in (57.1 x 44.1 cm)
26 1/2 x 21 1/4 in framed (67.3 x 54 cm framed)
(CM161)

$18,000



Carrie Moyer
Tea Tree, 2026
Acrylic, ink, and collaged paper on paper
20 3/8 x 14 1/8 in (51.8 x 35.9 cm)
24 1/4 x 18 in framed 61.6 x 45.7 cm framed)
(CM169)

$15,000



In Carrie Moyer's work on paper *Tea Tree* (2026), the artist's interest in the material possibilities of paint and ink merge with her roots in the graphic flatness of political poster design. Organic shapes of matte collaged paper overlay and contrast with aqueous washes of purple and turquoise pigment, lending the image a varied sense of surface and depth. As in her paintings, Moyer combines different techniques and media in her works on paper—staining, salting, and spraying the surface to build layers of texture and saturation. Moyer originally created collages like *Tea Tree* as preparatory studies for her paintings, but they soon became an independent body of work.

Carrie Moyer, *Tea Tree* (2026), installation view

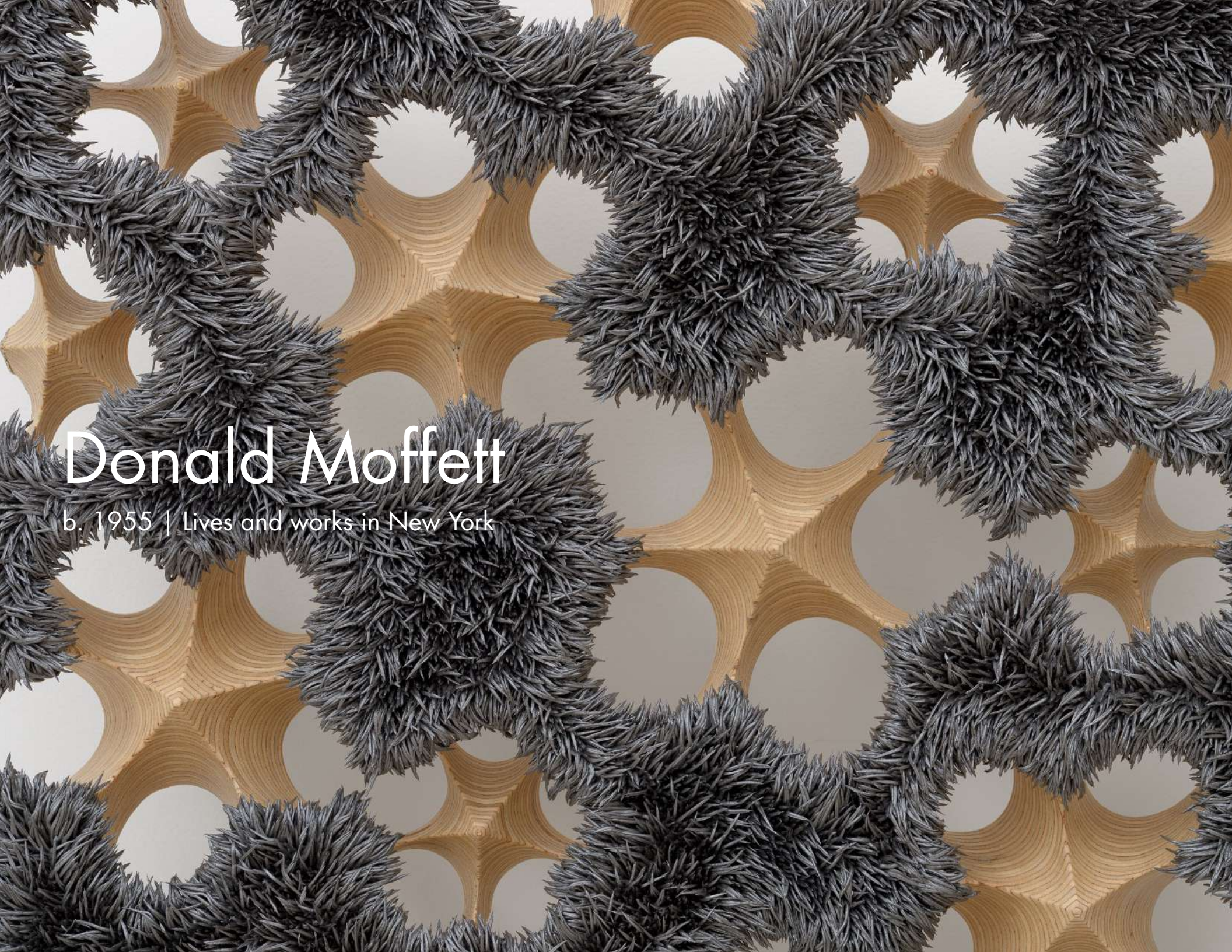


Carrie Moyer
Triple Gas Jets, 2026
Ink, acrylic, pastel, collaged paper, and colored pencil on paper
19 1/8 x 18 1/4 in (48.6 x 46.4 cm)
23 x 22 1/4 in framed (58.4 x 56.4 cm framed)
(CM168)

$18,000



Carrie Moyer, *Triple Gas Jets* (2026), detail



Donald Moffett

b. 1955 | Lives and works in New York

Alexander Gray Associates

Donald Moffett interweaves political urgency with rigorous formal experimentation across disciplines. Moffett's practice emerged from the crucible of 1980s AIDS activism. His paintings, sculptures, and installations resonate with this legacy, though his formal investigations have expanded beyond their initial sociopolitical imperative to encompass the climate crisis. Through innovative techniques, he creates charged spaces where aesthetic investigations and social consciousness coalesce, consistently pushing mediums beyond their conventional limits. Begun three decades ago, Moffett's extruded oil paint and epoxy resin paintings feature textured peaks and glossy pools of pigment that evoke biological forms—roots, bacteria, orifices—while embodying the artist's philosophy that his works "say nothing but … show quite a bit." Moffett's creative process deliberately transcends conventional categorization, merging industrial fabrication methods with fine art techniques to challenge established boundaries between painting, sculpture, and manufacturing.

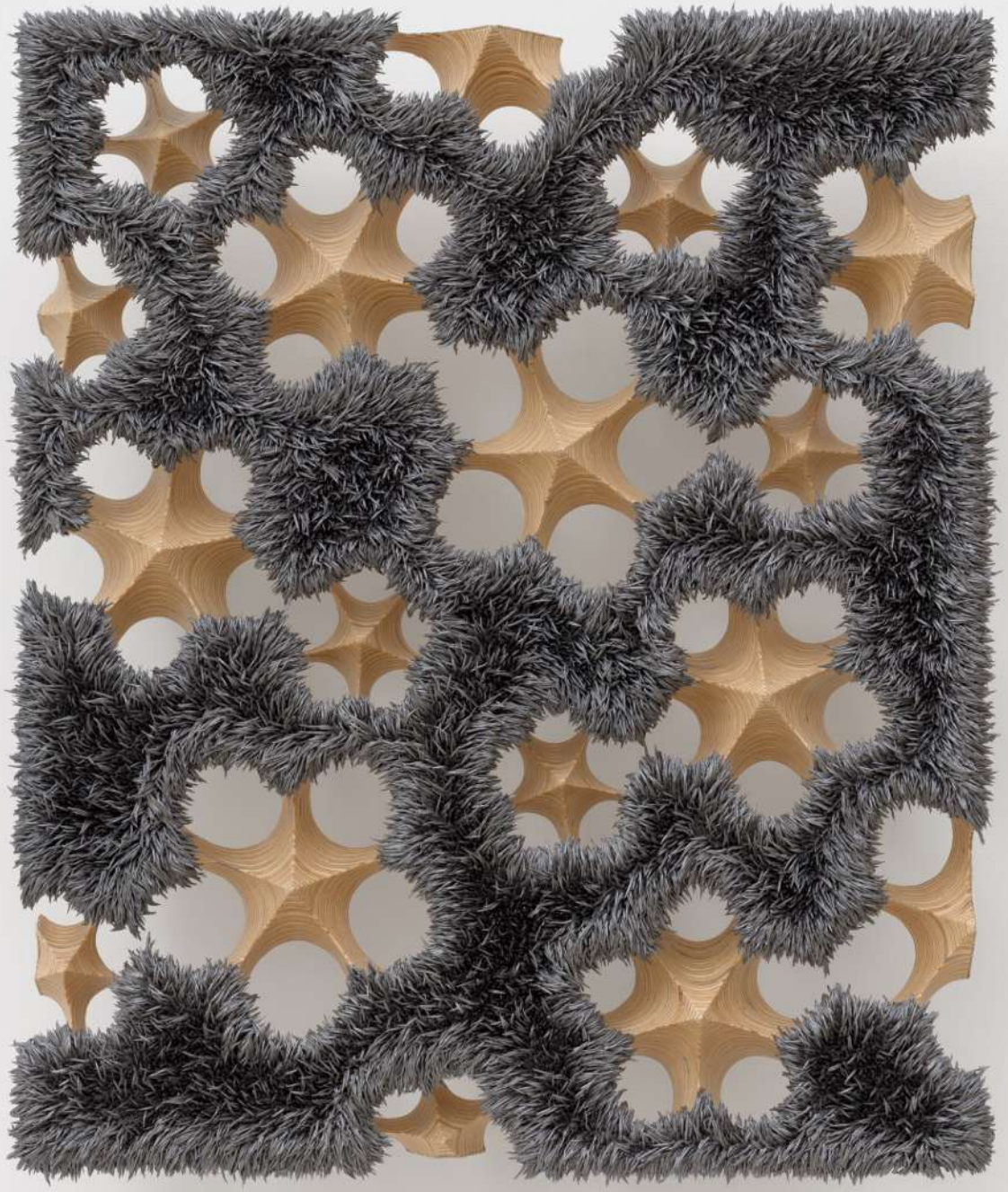
[LEARN MORE]





Moffett's work has been the subject of numerous solo exhibitions, including *NATURE CULT, SEEDED*, Center for Maine Contemporary Art (2024); *DONALD MOFFETT + NATURE CULT + THE McNAY*, McNay Art Museum, San Antonio, TX (2022); *The Extravagant Vein*, Contemporary Arts Museum Houston, TX (2011); and *Donald Moffett: What Barbara Jordan Wore*, Museum of Contemporary Art Chicago, IL (2002). His work has also been featured in many group shows, including *Gran Fury: Art is Not Enough*, Museu de Arte de São Paulo (MASP), Brazil (2024); *This Morning, This Evening, So Soon: James Baldwin and the Voices of Queer Resistance*, National Portrait Gallery, Washington, D.C. (2024); *Every Moment Counts—AIDS and its Feelings*, Henie Onstad Kunstsenter, Oslo, Norway (2019); and the 1993 Whitney Biennial. Moffett's work is featured in global public collections, including the Art Institute of Chicago, IL; the Blanton Museum of Art, University of Texas at Austin, TX; Brooklyn Museum, NY; J. Paul Getty Museum, Los Angeles, CA; Hammer Museum, University of California, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Menil Collection, Houston, TX; The Metropolitan Museum of Art, New York, NY; Museum of Fine Arts, Boston, MA; The Museum of Modern Art, New York, NY; and Whitney Museum of American Art, NY, among others. As a member of Gran Fury, Moffett was awarded an Honorary Doctor of Fine Arts, Massachusetts College of Art and Design, Boston in 2011.

***NATURE CULT, SEEDED*, installation view, Center for Maine Contemporary Art, Rockland (2024)**



Donald Moffett
Lot 062525 (nature cult, first snow), 2025
Oil on linen on panel with steel hardware
22 1/2 x 19 x 4 3/4 in (57.1 x 48.3 x 12.1 cm)
(DM281)

$90,000



Donald Moffett's *Lot 062525 (nature cult, first snow)* (2025) combines dark, textured piping with precisely cut snowflake forms to create a composition that oscillates between celebration and environmental anxiety. The artist's meticulous application of oil paint builds a rich, tactile surface punctuated by strategic voids that reveal golden wood beneath. These scattered apertures evoke falling snow, windblown seeds, and other natural phenomena rendered increasingly fragile by climate disruption. The interplay between Moffett's labor-intensive surface construction and his surgical removal of material creates a tension between accumulation and loss, suggesting both the abundance of natural systems and their current vulnerability. This sophisticated balance of formal elements transforms paint and absence into a meditation on ecological fragility.

Donald Moffett, *Lot 062525 (nature cult, first snow)* (2025)
Alternate view



Donald Moffett
Lot 020123 (blue oak), 2023
Graphite and acrylic on canvas
26 1/8 x 16 in framed (66.4 x 40.6 cm framed)
(DM026)

$25,000



Lot 030123 (blue oak) (2023) is a haunting meditation on ecological vulnerability. The work's deliberately cut and folded form—revealing only the root structure while removing the tree itself—serves as a powerful metaphor for environmental degradation. This artistic choice echoes Moffett's urgent concern about our climate crisis, visualizing the invisible damage occurring beneath the surface of our ecosystems. As Moffett articulates: "The tree, the fundamental unit of a forest and the web of ecology that builds out from the tree. When you mess with the tree, a system can fall apart." Through this sculptural intervention, Moffett makes the fragile interconnectedness of natural systems tangible, forcing viewers to confront what remains when we compromise these foundational elements—a testimony to what sustains life and what we stand to lose through environmental negligence.

Donald Moffett, *Lot 030123 (blue oak)* (2023)
Installation view



Ricardo Brey

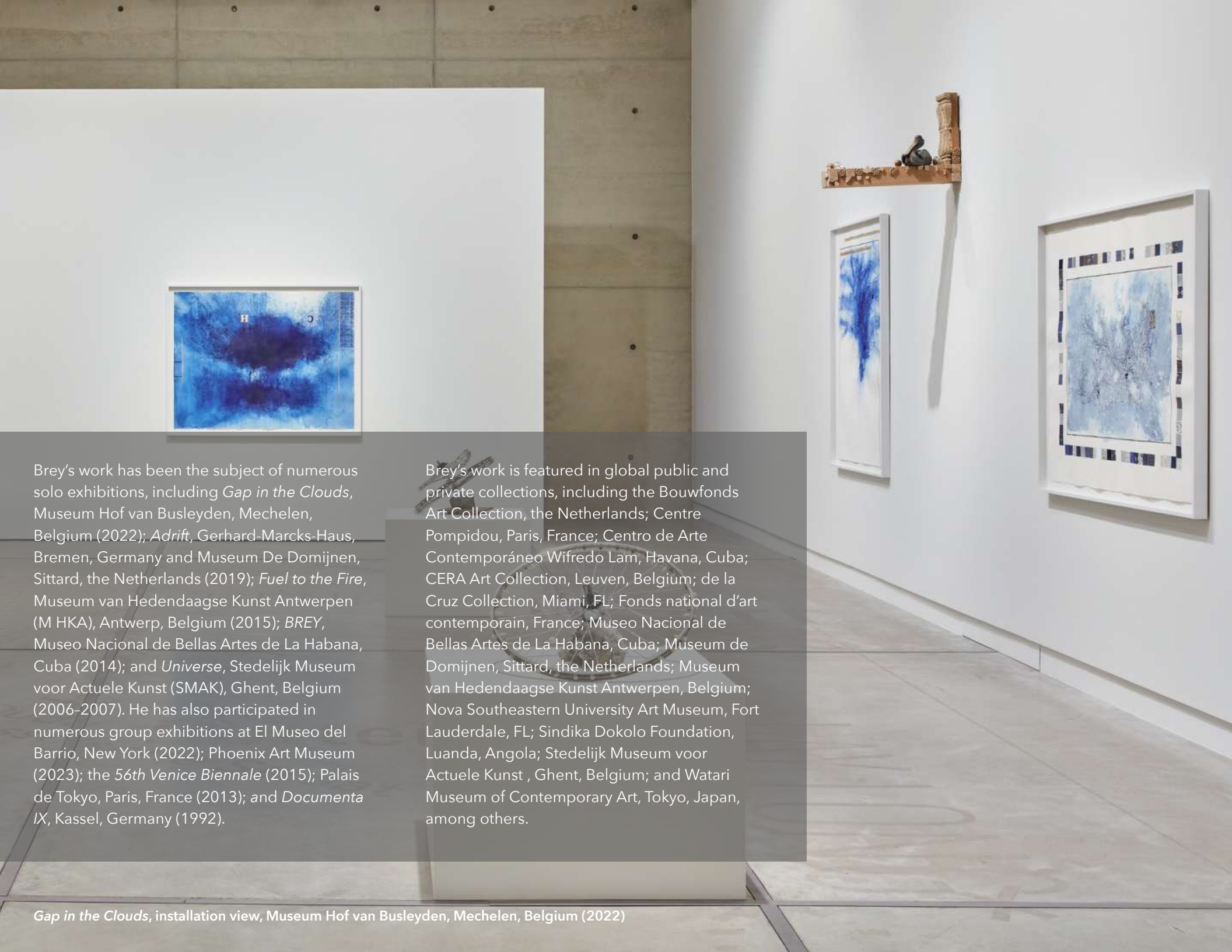
b. 1955, Cuba | Lives and works in Ghent, Belgium

Alexander Gray Associates

Ricardo Brey's multidisciplinary practice, spanning drawing, sculpture, and installation, focuses on the origins of humanity and humankind's place in the world. Brey's transcultural perspective is distinctly personal, utilizing found materials that invoke the hybridity of Afro-Caribbean religious worship with mythological figures from Western antiquity. His drawings explore similar metaphysical themes from a more introspective point of view, building on a longstanding interest in botanical imagery and the color blue, which he associates with the sky and sea—symbols of freedom and expansiveness.

[LEARN MORE]





Brey's work has been the subject of numerous solo exhibitions, including *Gap in the Clouds*, Museum Hof van Busleyden, Mechelen, Belgium (2022); *Adrift*, Gerhard-Marcks-Haus, Bremen, Germany and Museum De Domijnen, Sittard, the Netherlands (2019); *Fuel to the Fire*, Museum van Hedendaagse Kunst Antwerpen (M HKA), Antwerp, Belgium (2015); *BREY*, Museo Nacional de Bellas Artes de La Habana, Cuba (2014); and *Universe*, Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgium (2006–2007). He has also participated in numerous group exhibitions at El Museo del Barrio, New York (2022); Phoenix Art Museum (2023); the *56th Venice Biennale* (2015); Palais de Tokyo, Paris, France (2013); and *Documenta IX*, Kassel, Germany (1992).

Brey's work is featured in global public and private collections, including the Bouwfonds Art Collection, the Netherlands; Centre Pompidou, Paris, France; Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba; CERA Art Collection, Leuven, Belgium; de la Cruz Collection, Miami, FL; Fonds national d'art contemporain, France; Museo Nacional de Bellas Artes de La Habana, Cuba; Museum de Domijnen, Sittard, the Netherlands; Museum van Hedendaagse Kunst Antwerpen, Belgium; Nova Southeastern University Art Museum, Fort Lauderdale, FL; Sindika Dokolo Foundation, Luanda, Angola; Stedelijk Museum voor Actuele Kunst , Ghent, Belgium; and Watari Museum of Contemporary Art, Tokyo, Japan, among others.

***Gap in the Clouds*, installation view, Museum Hof van Busleyden, Mechelen, Belgium (2022)**



Ricardo Brey
The Path, 2026
Mixed media on paper
47 3/4 x 62 7/8 in (121.3 x 159.7 cm); 53 1/4 x 68 3/8 in framed (135.2 x 173.6 cm framed)
(RBR552)

$30,000



The Path (2026) reflects Brey's ongoing engagement with blue as a cosmological and emotional register. In this mixed-media work on paper, a field of tall grass gives way to the edge of a sparse forest. Rendered in delicate linework that emerges from concentrated and diluted washes of blue pigment, the image feels suspended between observation and memory. Set within collaged metallic borders, the scene unfolds in subtle layers, allowing the landscape to drift toward the atmospheric and the symbolic.

The work's title nods to both a physical path within the landscape and the metaphysical directions a life can take. Forms surface and recede across the composition, reflecting the artist's interest in the scientific, spiritual, and cultural cosmologies that shape our perception of the world. Through an interplay of density and openness, Brey invites slow looking—allowing details to appear gradually and animating the page with subtle, suspended movement. *The Path* becomes a resonant meditation on the complexity of nature and the interconnected systems that structure how we experience it.

Ricardo Brey, *The Path* (2026), installation view

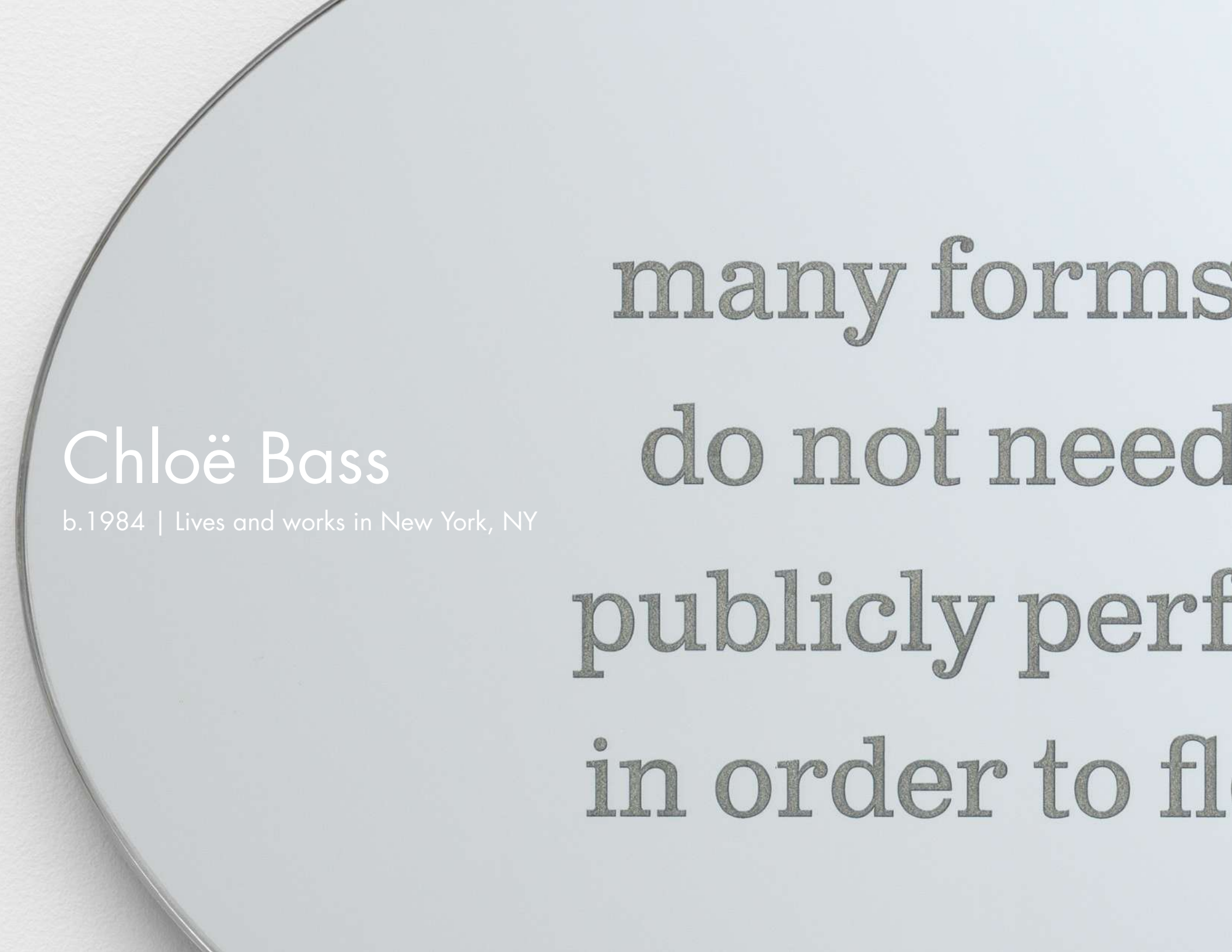


Ricardo Brey
Green, 2026
Mixed media on paper
48 x 63 in (121.9 x 160 cm); 53 1/8 x 68 1/8 in framed (134.8 x 173 cm framed)
(RBR560)

$30,000



Ricardo Brey, *Green* (2026), detail



Chloë Bass

b.1984 | Lives and works in New York, NY

Alexander Gray Associates



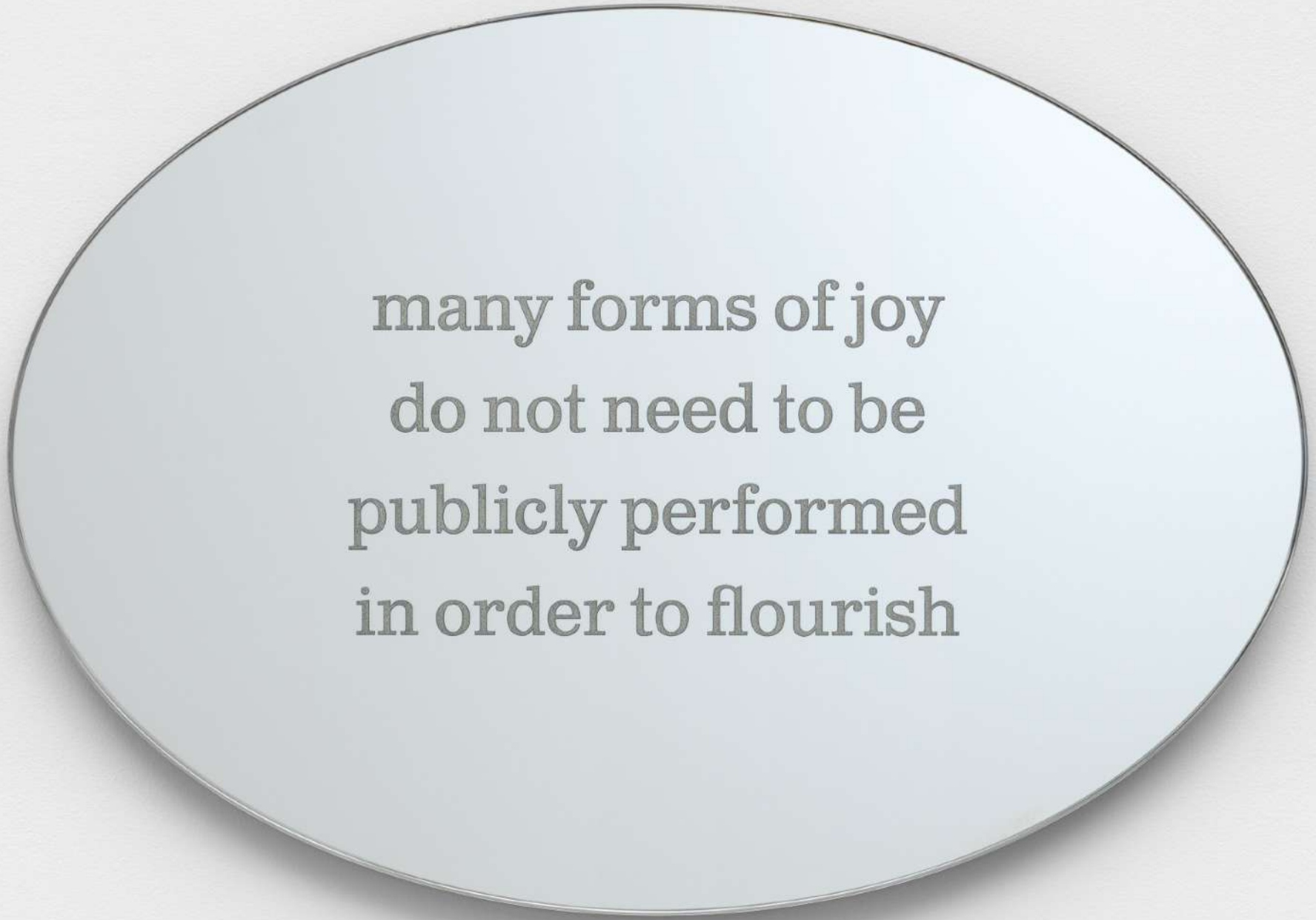
.**Chloë Bass** adopts a research-based approach to artmaking that utilizes a variety of complimentary forms, including performance, installation, video, photography, sculpture, text, and audio. Bass has long structured her practice around the exploration of intimacy. Examining different social structures—families, communities, political and governmental bodies, cultural entities, etc.—her work forwards an ever-expanding understanding of this concept that is simultaneously personal, yet universal. Characterizing this approach as "an invitation to come closer," Bass engages and implicates viewers in her modes of inquiry to encourage them to "look more closely."

[LEARN MORE]



Bass's work has been the subject of many solo exhibitions, including *Wayfinding*, Skirball Cultural Center, Los Angeles, CA (2022); *#sky #nofilter: Hindsight for a Future America*, co-presented by Art + Practice and California African American Museum, Los Angeles, CA (2022); *Wayfinding*, Pulitzer Arts Foundation, St. Louis, MO (2021); *Wayfinding*, St. Nicholas Park, The Studio Museum in Harlem, New York (2019); and *The Book of Everyday Instruction*, Knockdown Center, Queens, NY (2018), among others. The artist's work has been featured in numerous group exhibitions, including *In These Truths*, Albright-Knox Northland, Buffalo AKG Art Museum, NY (2022); *Close to You*, MASS MoCA, North Adams, MA (2022); *Art on the Grid*, Public Art Fund, New York (2020); *Urban Design Lab: Chloë Bass and Teal Gardner*, Bemis Center for Contemporary Arts, Omaha, NE (2014), among others. Bass's performances have been spotlighted at COUNTERPUBLIC, St. Louis, MO (2019); Zentrum für Kunst und Urbanistik, Berlin, Germany (2019); and The Metropolitan Museum of Art, New York (2018). Her work is in the collections of the Buffalo AKG Art Museum, NY, California African American Museum, Los Angeles, CA, and Walker Art Center, Minneapolis, MN. She is the recipient of many awards and grants, including New York University Future Imagination Fund Fellowship (2022) and Andrew W. Mellon Foundation Arts and Culture Grant for SPCUNY (2021); among others.

***Chloë Bass: Wayfinding*, installation view, Buffalo AKG Art Museum, NY (2024)**



Chloë Bass
PRETEXTS (THIS IS A FILM, Interlude, Slide 3A), 2025
Laser etched mirror
14 x 20 in (35.6 x 50.8 cm)
(CB031)

$12,000



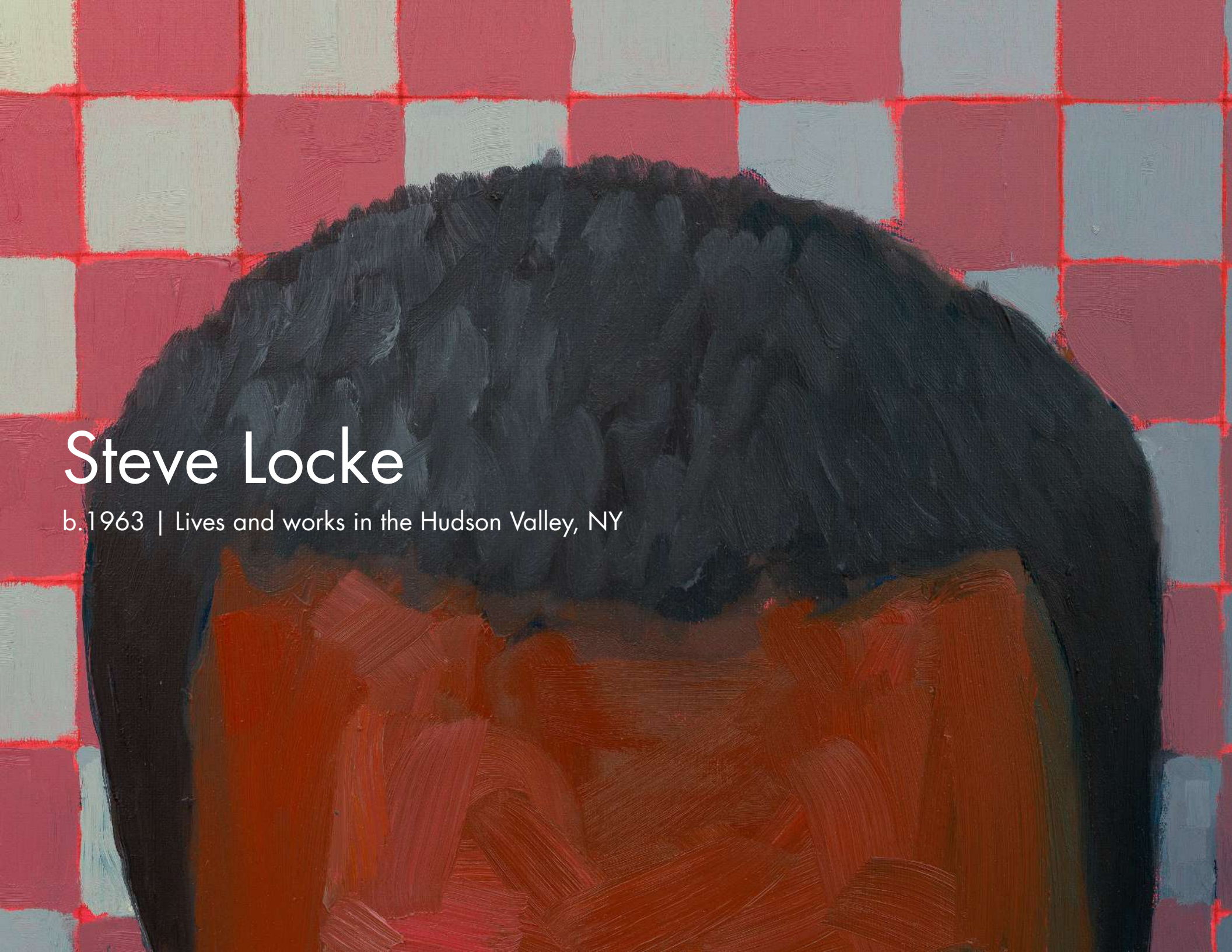
Chloë Bass
PRETEXTS (THIS IS A FILM, Section One, Slide 2), 2025
Laser etched mirror
14 x 20 in (35.6 x 50.8 cm)
(CB033)

$12,000



Chloë Bass's 2025 mirrored works represent a sophisticated evolution of her ongoing investigation into intimacy and self-recognition. These hand-silvered mirrors extend the conceptual framework established in her earlier *Wayfinding* installations while introducing new layers of material intimacy through their artisanal construction. Their oblique engraving technique creates a subtle interplay between text and reflection, where words seem to float on the mirror's surface, disrupting the viewer's ability to see themselves clearly while simultaneously drawing them deeper into the work's prose. By positioning viewers as both observer and observed, Bass's mirrors transform the gallery space into a site of personal reckoning, where the act of looking becomes inseparable from the act of being seen. Through these works, Bass creates an intimate dialogue between material and conceptual inquiry; the physical act of reflection becomes a metaphor for the psychological processes of self-examination and social positioning.

Chloë Bass, *PRETEXTS (THIS IS A FILM, Section One, Slide 2)* (2025), installation view



Steve Locke

b.1963 | Lives and works in the Hudson Valley, NY

Alexander Gray Associates

Spanning painting, drawing, sculpture, and installation, **Steve Locke's** practice has questioned how we ascribe meaning to portraiture. Speaking about the series *when you're a boy…*, which he began in 2005, Locke says that he makes "drawings and paintings that explore relationships between and among men. The exchange of looks, the privilege of looking and the wish to be seen are positions I explore to reveal the ways men respond…and relate to each other."

Locke's practice ultimately pushes viewers to confront and critically engage with a complicated present and painful past. As he concludes, "If art is anything, it's a public discourse. I'm not making art because I'm trying to express myself or share my feelings with the world because my feelings are no different than anyone else's….what I can do is I can make people pay attention to things through composition, through color, through scale, through organization through conceptual frameworks. I can make people look at something and think about it."

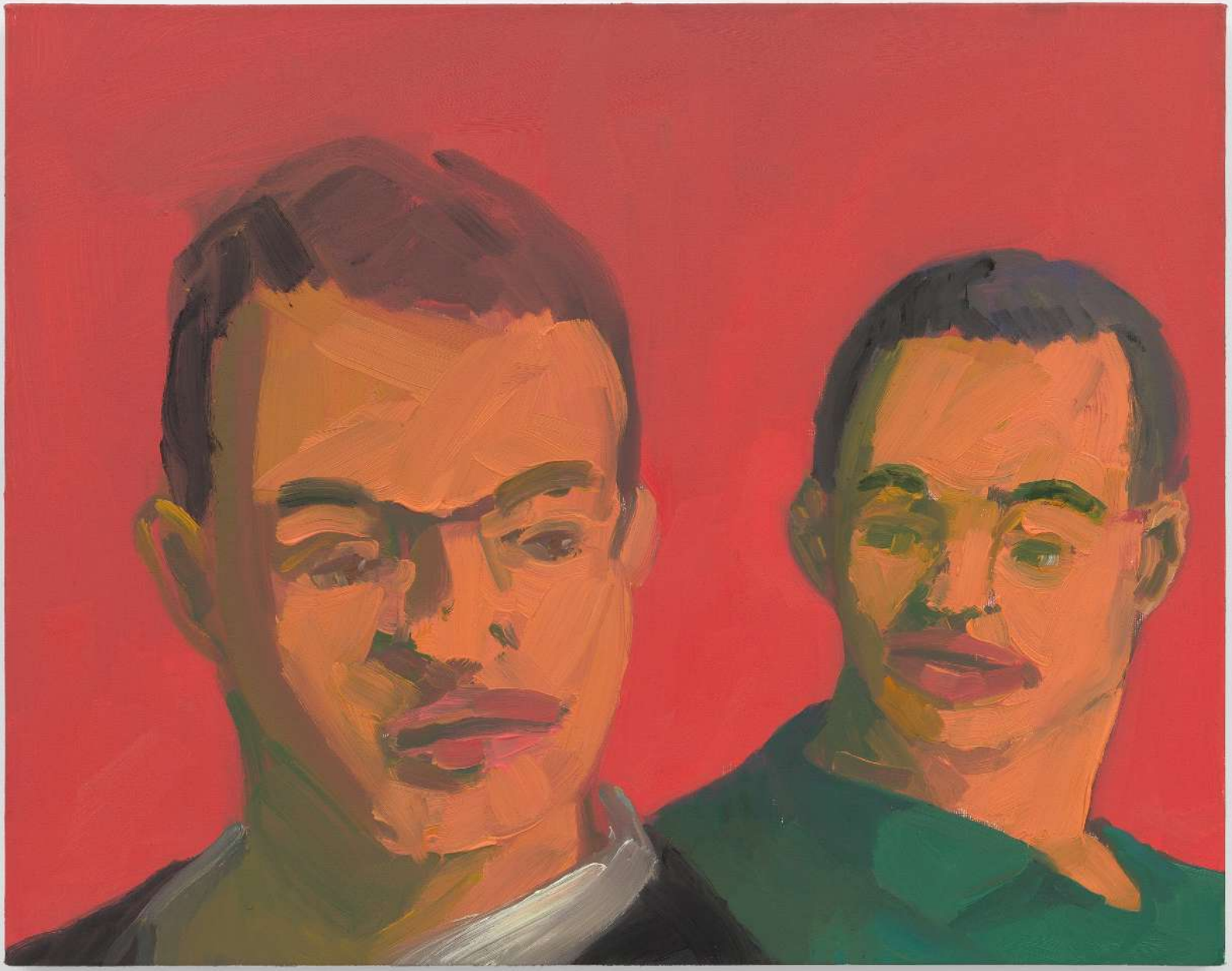
[LEARN MORE]





Locke's work has been the subject of numerous solo exhibitions, including *the fire next time*, Massachusetts Museum of Contemporary Art, North Adams, MA (2024); *the daily practice of painting*, Moss Arts Center at Virginia Tech, Blacksburg, VA (2022); *in the name of love*,The Gallatin Galleries, New York University, NY (2019); *Three Deliberate Grays for Freddie (A Memorial for Freddie Gray)*, Isabella Stewart Gardner Museum, Boston, MA (2018); *Love Letter to a Library*, Boston Public Library, MA (2018); *there is no one left to blame*, Institute of Contemporary Art, Boston, MA (2013), traveled to the Museum of Contemporary Art Detroit, MI (2014); and *Rapture*, Savannah College of Art and Design, GA (2008). Locke's works are in the collections of Black Mountain College Museum + Arts Center, Asheville, NC; Brooklyn Academy of Music, NY; Buffalo AKG Art Museum, NY; Colby College Museum of Art, Waterville, ME; Cornell Fine Arts Museum, Rollins College, Winter Park, FL; Institute of Contemporary Art Boston, MA; Mead Art Museum, Amherst College, MA; The Metropolitan Museum of Art, New York, NY; Museum of Fine Arts, Boston, MA; National Gallery of Art, Washington, DC; Peabody Essex Museum, Salem, MA; Rose Art Museum, Brandeis University, Waltham, MA; and Tufts University Art Galleries, Medford, MA, among others. He is the recipient of the Rappaport Prize from the deCordova Sculpture Park and Museum (2022); the Guggenheim Fellowship (2020); the Pollock-Krasner Foundation Grant (2014); and the Art Matters Foundation Award (2007).

***there is no one left to blame*, installation view, Institute of Contemporary Art, Boston, MA (2013)**



Steve Locke
cruisers (day care parking lot), 2025
Oil on polycotton canvas
16 x 20 1/8 in (40.6 x 51.1 cm)
(SLO850)

$18,000



Steve Locke's *cruisers (day care parking lot)* (2025) presents two male heads against a saturated pink field, their proximity suggesting an encounter whose terms remain unspoken. Angular passages of yellow, green, and pink interrupt the faces, denying the viewer an easy reading of expression or intent. The title situates this charged interval within the routine space of a parking lot, perhaps between two fathers. Continuing Locke's examination of desire between men, the painting suggests how an ordinary public space can briefly become the setting for a private exchange, its possibilities carried by small shifts of attention.

Steve Locke, *cruisers (day care parking lot)* (2025), detail

Alexander Gray Associates



Steve Locke
The Anxiety of Influence #12, 2025
Oil on canvas
36 1/8 x 30 in (91.8 x 76.2 cm)
37 3/8 x 31 1/4 in framed (94.9 x 79.4 cm framed)
(SLO771)

$30,000



Steve Locke's *The Anxiety of Influence #12* (2025) depicts the artist against a red and green checkerboard that slowly shifts from light to dark diagonally across the canvas. His face is rendered in saturated umbers with gray-green shadows, bringing the self-portrait into the same chromatic language as its geometric surroundings. The work brings Locke's sustained investigation of masculinity and visibility into direct contact with his own image. Pattern and likeness remain interdependent, suggesting that the act of representing oneself also involves negotiating inherited visual conventions, such as the modernist grid that makes up the ground of the image. Here, artistic influence becomes a question of how the painter sees himself—and how painting allows him to be seen.

Steve Locke, *The Anxiety of Influence #12* (2025), installation view



Steve Locke, *The Anxiety of Influence #12* (2025), detail



Dyani White Hawk

b. 1976 | Lives and works in Minneapolis, MN

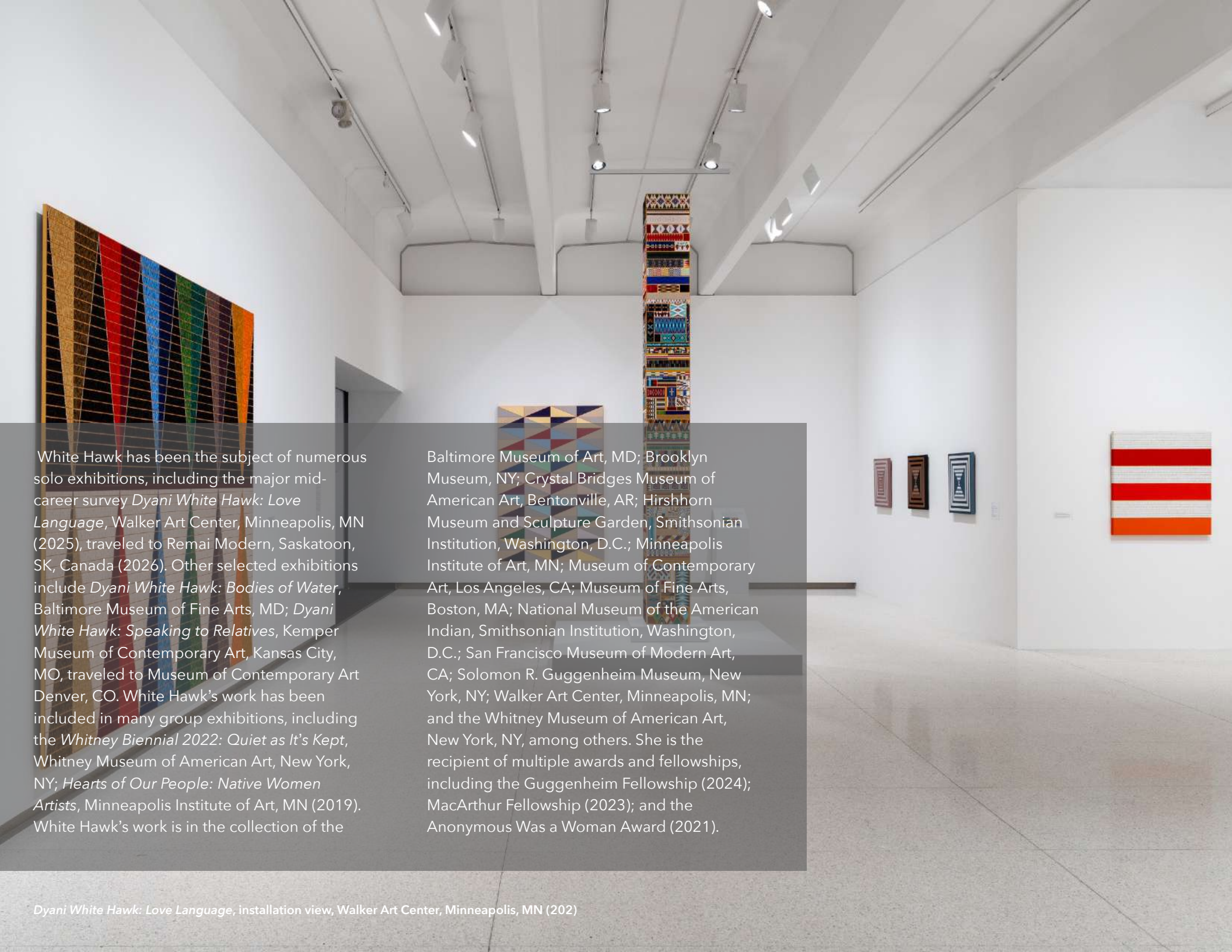
Alexander Gray Associates

Dyani White Hawk turns a critical eye toward the construction of art history and the exclusionary hierarchies that have long governed cultural legitimacy, authority, value, and visibility. Her paintings, sculptures, and installations ask viewers to consider how such structures shape not only aesthetic judgment and cultural memory, but also the terms of community itself. In this light, White Hawk reframes Lakota artist techniques and Western abstraction as inseparable practices—linked by a shared history that dominant narratives have labored to separate and obscure.

Drawing on her Sičáŋǧu Lakota and Euro-American heritage, she describes her methods as deepening her "understanding of the intricacies of self and culture, correlations between personal and national history, and Indigenous and mainstream art histories." Her paintings translate and extend the meditative labor and artistic strength of Lakota practices into fields of saturated color and lines of measured brushwork, each mark imbued with the concentrated attention long sustained by Native women in their work.

[LEARN MORE]





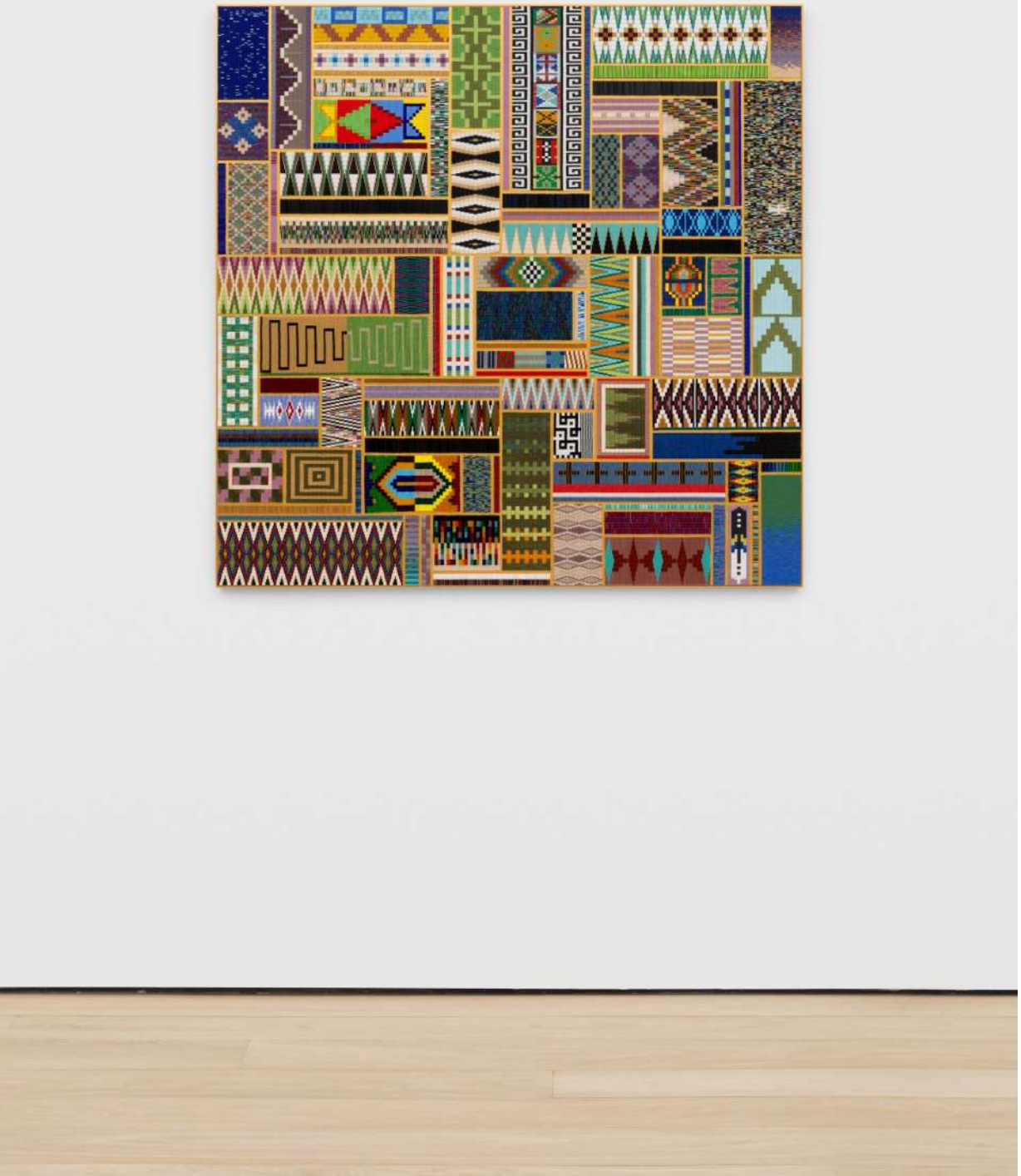
White Hawk has been the subject of numerous solo exhibitions, including the major mid-career survey *Dyani White Hawk: Love Language*, Walker Art Center, Minneapolis, MN (2025), traveled to Remai Modern, Saskatoon, SK, Canada (2026). Other selected exhibitions include *Dyani White Hawk: Bodies of Water*, Baltimore Museum of Fine Arts, MD; *Dyani White Hawk: Speaking to Relatives*, Kemper Museum of Contemporary Art, Kansas City, MO, traveled to Museum of Contemporary Art Denver, CO. White Hawk's work has been included in many group exhibitions, including the *Whitney Biennial 2022: Quiet as It's Kept*, Whitney Museum of American Art, New York, NY; *Hearts of Our People: Native Women Artists*, Minneapolis Institute of Art, MN (2019). White Hawk's work is in the collection of the Baltimore Museum of Art, MD; Brooklyn Museum, NY; Crystal Bridges Museum of American Art, Bentonville, AR; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Minneapolis Institute of Art, MN; Museum of Contemporary Art, Los Angeles, CA; Museum of Fine Arts, Boston, MA; National Museum of the American Indian, Smithsonian Institution, Washington, D.C.; San Francisco Museum of Modern Art, CA; Solomon R. Guggenheim Museum, New York, NY; Walker Art Center, Minneapolis, MN; and the Whitney Museum of American Art, New York, NY, among others. She is the recipient of multiple awards and fellowships, including the Guggenheim Fellowship (2024); MacArthur Fellowship (2023); and the Anonymous Was a Woman Award (2021).

***Dyani White Hawk: Love Language*, installation view, Walker Art Center, Minneapolis, MN (202)**



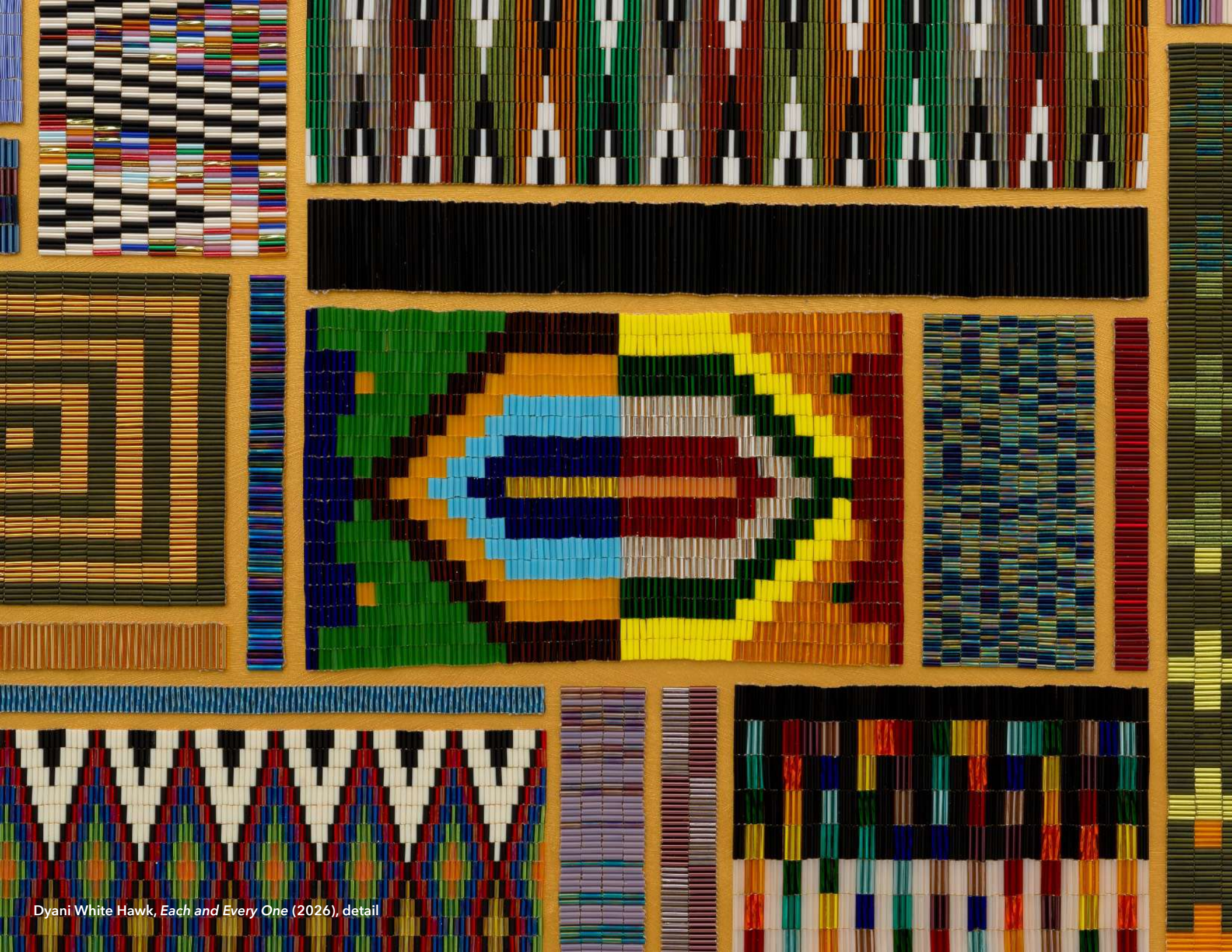
Dyani White Hawk
Each and Every One, 2026
Acrylic, glass beads, thread, and synthetic sinew on aluminum panel in artist's frame
48 1/8 x 48 3/8 in (122.2 x 122.9 cm)
(DWH177)

$150,000



In Dyani White Hawk's *Each and Every One* (2026), distinct geometric panels of beadwork combine to create a vibrant collective composition. Developed out of White Hawk's *Visiting* sculpture series, which honors an essential practice for maintaining ties and sharing knowledge in Native communities, the work integrates unique patterns of beadwork on a single surface. Unified by a gold-toned acrylic ground, luminous multicolored passages of abstract patterning come together in a compositional strategy the artist has likened to that of a crazy quilt: assembling disparate design ideas as one might found elements. In this way, the work gives form to the artist's relationships, carving out a space for individual invention within a communal whole. By bringing this form of collaborative creative endeavor to bear on a flat plane, White Hawk also initiates a dialogue with the history of Modernist painting, asserting the primacy of Lakota women's visual languages within the development of European and Euro-American abstraction.

Dyani White Hawk, *Each and Every One* (2026), installation view



Dyani White Hawk, *Each and Every One* (2026), detail