
kaufmann repetto
Art Basel Miami
booth G23
via di porta tenaglia 7 milano +39 0272094331
55 walker street new york +1 9173883580



Dianna Molzan
Seasonal Charts
2024-2026
oil on canvas on poplar
218,5 x 157,5 cm / 86 x 62 in
USD 190,000 + TAX
DMOL-288









Dianna Molzan experiments with sculptural approaches to painting while remaining grounded in the medium's conventions, bringing canonical painting into conversation with the visual languages of design, fashion, and fetish. Reiterating painting's essential elements—pigment, surface, and support—she continually returns to the question of what a painting can be. For her monumental *Seasonal Charts* (2024/2026), Molzan unravels the canvases into individual threads to create moving surfaces that are held together by gravity, which are then painted in a meticulous process. This unprecedented painting process combines trompe-l'œil effects with a redefinition of the confines of the canvas to radically shift the very nature of the painting's medium. Each of the four parts represents a bar graph in a different palette based on the seasons. Reflecting upon color as an immersive and richly meaningful material and as information, these works hint at Molzan's ongoing interest in the color field works of Verena Loewensberg and Josef Albers, as well as Claude Monet's experimental series of The Rouen Cathedral, where he painted the same subject as the seasons changed.

Molzan has been the subject of solo museum exhibitions at ICA Boston (2012) and Whitney Museum of American Art (2011), as well as numerous group exhibitions at Los Angeles Municipal Art Gallery, Los Angeles (2025); Rose Art Museum, Waltham (2022), ICA Boston (2019); MAK Center, Los Angeles (2018); National Museum of Women in the Arts, Washington, DC (2016); SFMOMA, San Francisco (2016); Walker Art Center, Minneapolis (2015); MoMA, New York (2014); Hammer Museum, Los Angeles (2012). Her works are in the collections of the ICA Boston; San Francisco Museum of Modern Art (SFMOMA); Whitney Museum of American Art, New York; Walker Art Center, Minneapolis; Hammer Museum, Los Angeles; University of Chicago; Rubell Family Collection, Miami; and the Los Angeles County Museum of Art (LACMA), among others. Molzan (b. 1972, Tacoma) lives and works in Los Angeles.



Dianna Molzan, *Seasonal Charts*, 2024-2026
detail







Pae White
VitaLux 2
2022
bulbs, steel, copper, cable
186 x 155 x 87 cm / 73 x 61 x 34 in
USD 70,000 + TAX
PWHI-1366



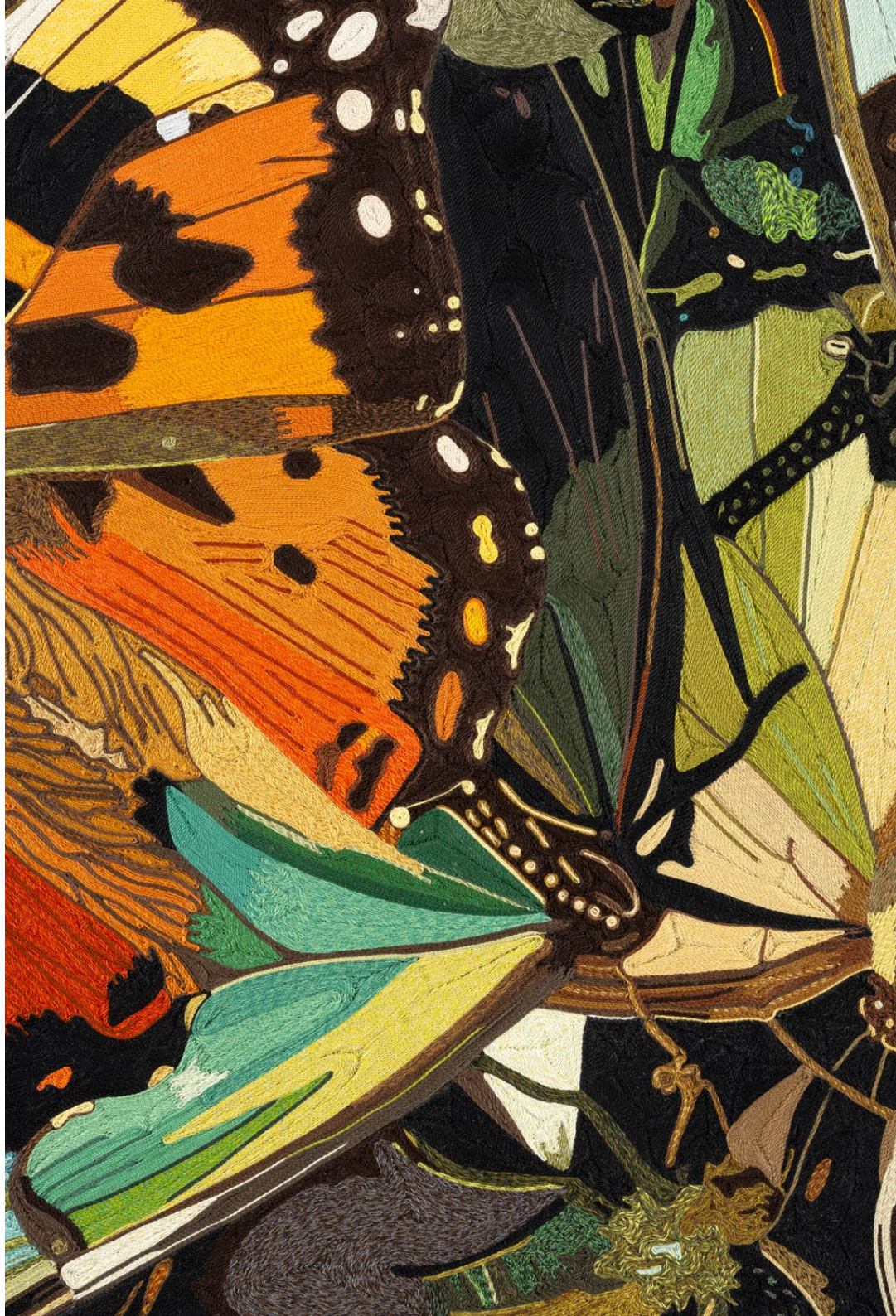


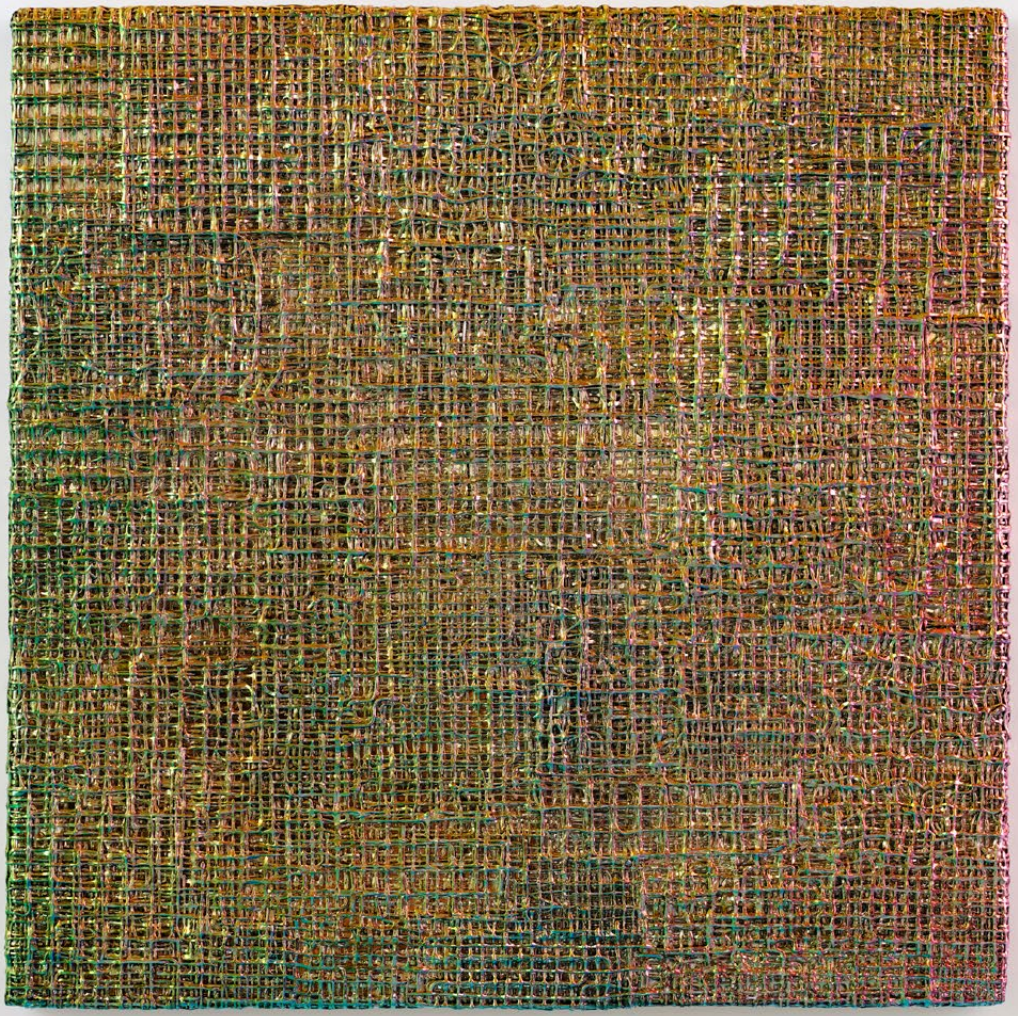
Pae White
VisVig
2026
cotton and resin on panel
152,4 x 152,4 cm / 60 x 60 in
USD 80,000 + TAX
PWHI-1526

Pae White’s practice is rooted in the desire to insert the domestic into the space of art, two worlds that overlap in her practice through her playful and poetic vision. Constantly oscillating between art and design, function and form, her chandelier production is one of her most representative bodies of work. While intended as functional objects, the chandeliers maintain a strong sculptural presence and reveal an entirely hand-crafted quality. Similarly, her paper clay “tapestries” involve extensive working of Japanese paper clay on panels. White generates the patterns by using craft and hobbyist tools to make a variety of imprints in the malleable, quick drying material, which she finishes with coats of automotive paint. These works often have an iridescent quality, where the colors change depending on the perspective of the viewer, which lends a playful and interactive element to each. White is also fascinated with color, pattern, texture, and their vibrant, often unexpected combinations found in nature. In her newest series of cotton and resin works on panel, she transforms collaged imagery of soft, iridescent butterfly wings into luminous compositions reminiscent of stained glass. The artworks are created in collaboration with the Wixárika community of Jalisco, Mexico, and a portion of the proceeds are donated in support of the Wixáritari artisans.

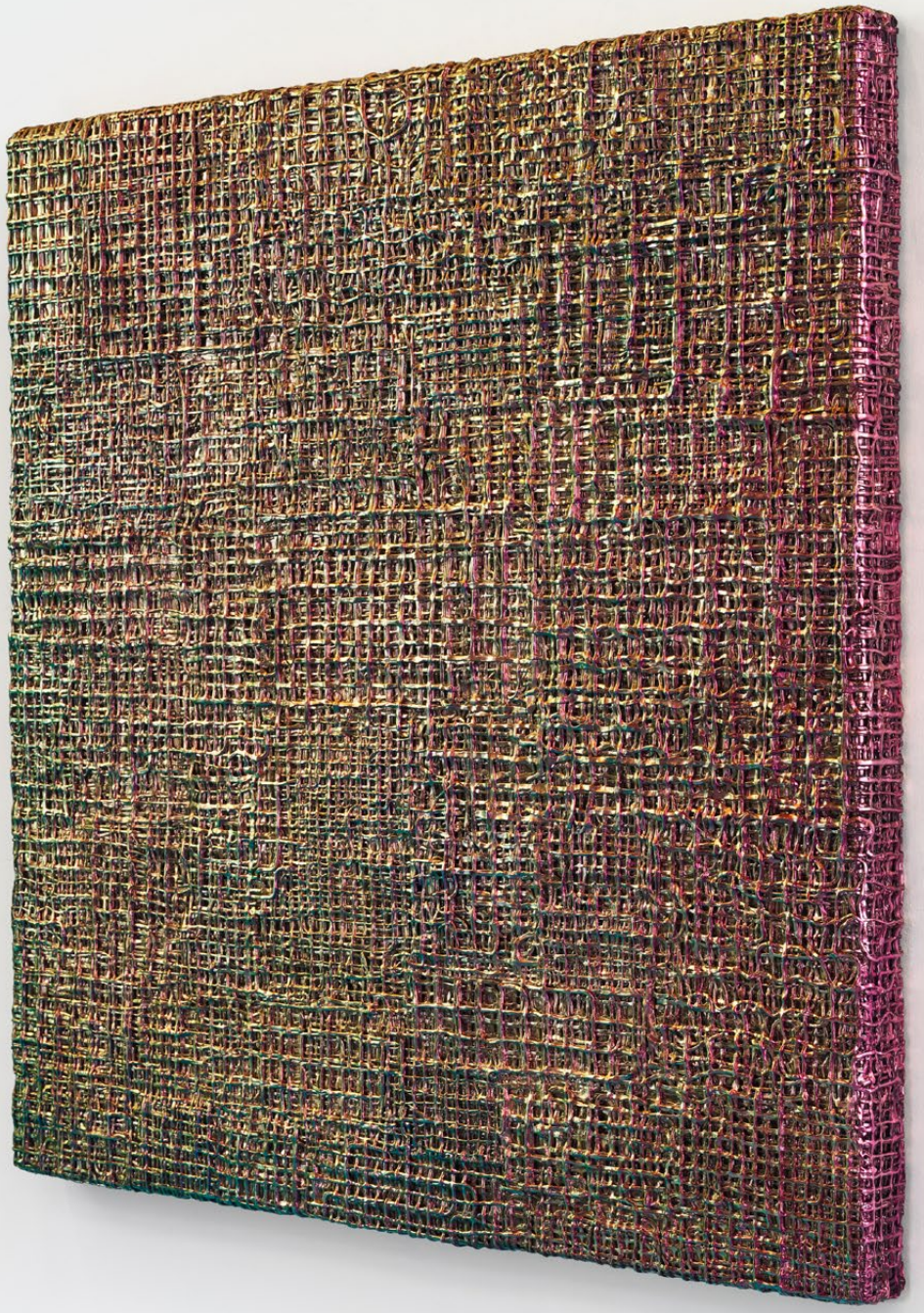
White was recently the subject of a duo show at Plataforma de Arte Contemporáneo in Guadalajara (2025). She has exhibited in numerous institutions worldwide including Fondazione Prada, Venice (2023); Kunstverein Jesteburg (2022); Villa Olmo, Como (2022); San José Museum of Art (2019); ICA Boston (2019); Sammlung Goetz, Munich (2018); Rockbund Art Museum, Shanghai (2018); National Gallery of Victoria, Melbourne (2017); Hangzhou Triennial of Fiber Art (2016); Langen Foundation, Neuss (2013); MAK, Vienna (2013); Whitney Biennial, New York (2010); The Power Plant, Toronto (2010); Scottsdale Museum of Contemporary Art (2008). White’s works are included in the permanent collections of MoMA, New York; San Francisco Museum of Modern Art; The Art Institute of Chicago; Museum of Contemporary Art, Los Angeles; Hammer Museum, Los Angeles; San Diego Museum of Art; Centre Pompidou, Paris; Stedelijk Museum, Amsterdam; Tate Modern, London; Museum für Angewandte Kunst, Köln; Jumex Collection, Mexico City; among others. White (b. 1963, Pasadena) lives and works in Los Angeles.

Pae White, *VisVig*, 2026
detail

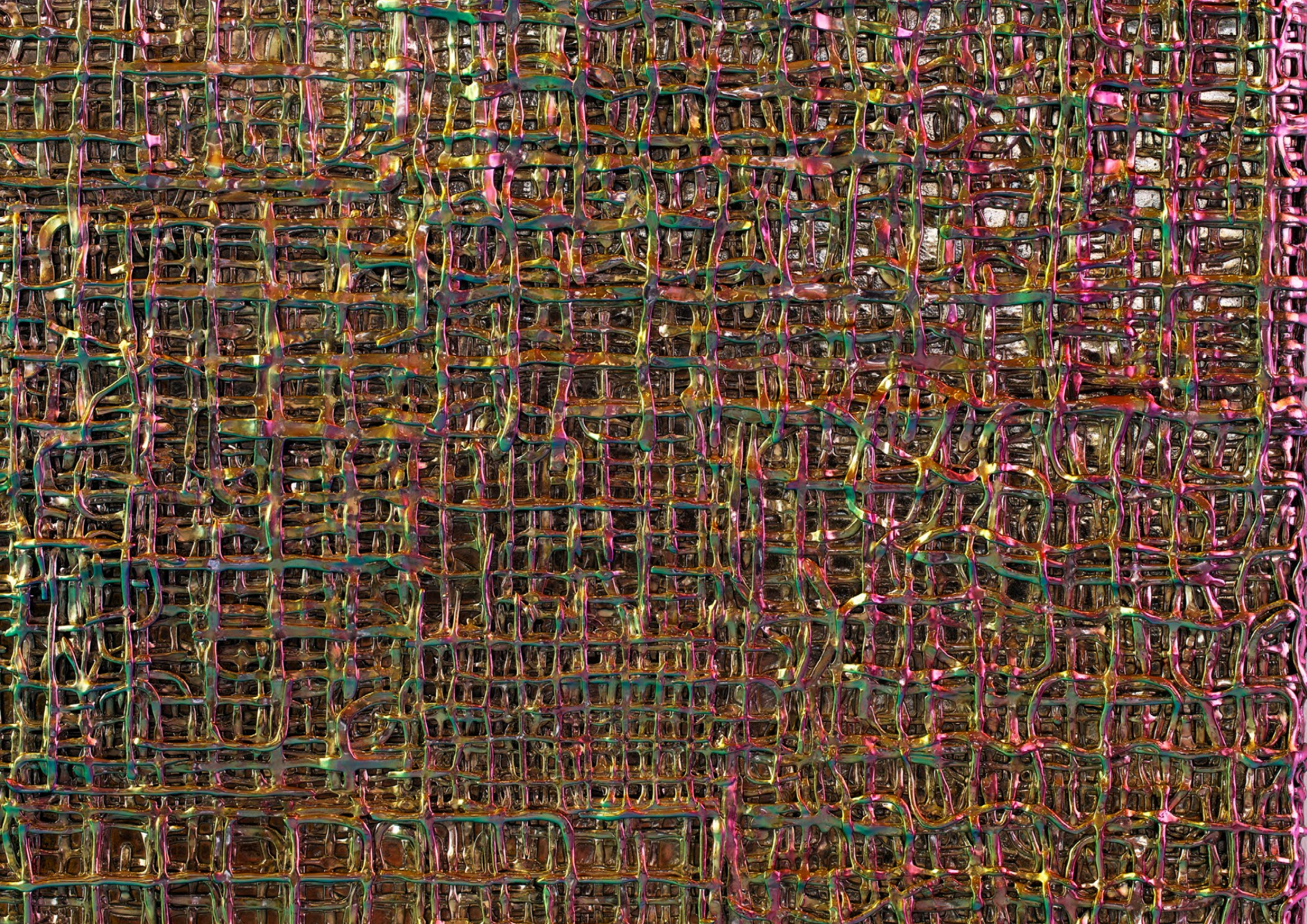




Pae White
Louped
2026
automotive paint and paperclay on wood panel
155 x 155 x 10 cm / 61 x 61 x 4 in
USD 70,000 + TAX
PWHI-1513



Pae White, *Louped*, 2026
alternate view





Katherine Bradford
Swimmer distant Sun
2026
oil on canvas
203 x 173 cm / 80 x 68 in
USD 100,000 + TAX
KBRA-130

Katherine Bradford's rigorous visual language freely traverses the relationship between non objective and representational painting. Her new works are predominated by liquid fields of color depicting the sky, the ocean and the seashore, populated by androgynous bathers. Natural elements and the landscape - the cloudy sky, promontories, a violet expanse of sand - are the prevailing forces, while the tiny human figures, sketched with few economic brushstrokes, experience the atmosphere of vastness conjured by Bradford's painterly imagery.

Katherine Bradford has had solo exhibitions at Halle fur Kunst, Graz (2024); Kunsthalle Emden, Emden (2024); Frye Art Museum, Seattle (2023); Portland Museum of Art, Portland (2022); Hall Art Foundation, Reading (2021); Carpenter Center for Visual Art, Cambridge (2021). She has been included in exhibitions, among others, at Baltimore Museum of Art (2026); Portland Museum of Art (2026); Colby College Museum of Art (2026); Kunsthal Rotterdam, Rotterdam (2025); Tang Teaching Museum, Skidmore College, New York (2025 & 2020); Crystal Bridges Museum of American Art, Bentonville (2019); The Brooklyn Museum, New York; Ogden Museum of Southern Art, New Orleans (2017-18); Modern Art Museum of Fort Worth, Fort Worth (2017); MoMa PS1, New York (2007). Bradford's work is held in the permanent collections of the Whitney Museum, New York; Musée d'Art Moderne, Paris; the Metropolitan Museum of Art, New York; The Brooklyn Museum, New York; Dallas Museum of Art, Dallas; The Menil Collection, Houston; Institute of Contemporary Art, Boston; Baltimore Museum of Art; Rose Art Museum, Waltham; Portland Museum of Art, Portland, among others. Bradford (b. 1942, USA) lives and works in New York City.



Katherine Bradford, *Swimmer distant Sun,* 2026
detail



Katherine Bradford
Black rock Swimmers
2026
oil on canvas
101,5 x 76 cm / 40 x 30 in
USD 50,000 + TAX
KBRA-131





Magdalena Suarez Frimkess and Michael Frimkess
Ali Baba
1976
glazed earthenware
63 × 44 cm / 25 × 17.5 in
USD 85,000 + TAX
MMFR-024





Magdalena Suarez Frimkess studied painting at Artes Plasticas in Caracas, Venezuela in the 1940s, before moving to Santiago, Chile in 1949, where she studied sculpture at Pontificia Universidad Catolica de Chile. In 1963, she was awarded a fellowship to study ceramics at the Clay Art Center in Port Chester, New York, where she met her partner and long-time collaborator, Michael Frimkess. While their collaborative work has achieved acclaim, her first solo exhibition was not held until 2013 at 84 years old. Since then, Suarez Frimkess has become known for her distinctive hand-painted ceramics. With their unique combination of pop culture iconography, pre-Columbian mythologies, and familial moments, her ceramics traverse historical and intimate memory. Although she often utilizes cartoon characters, it would be remiss to categorize her practice along the lines of "Pop" art. Rather than conceptual appropriation, Suarez Frimkess' practice demonstrates, as Hanneke Skerath poignantly notes, "an endless digestion of the absurdities and existential queries raised by her cartoon friends." In her own words, "If I don't work, I die." Suarez Frimkess' ceramics are evocations of the artist's own emotional processing, and through the intricacy and fragility of clay and glaze, she crafts mythologies that touch at the heart of human existence.

At 96 years old, Suarez Frimkess was the subject of a major institutional exhibition at the Marciano Art Foundation, Los Angeles, aptly titled *Ninety-Six and Pissed* (2026). In 2024, she was the subject of a major retrospective at the Los Angeles County Museum of Art (LACMA), titled *Magdalena Suarez Frimkess: The Finest Disregard*. Her work was also recently featured in *Transmissions: Selections from the Marciano Collection* at the Marciano Foundation in Los Angeles (2024), and El Museo del Barrio's *Triennial Flow States* in New York (2024). Suarez Frimkess has also exhibited at White Columns, New York (2014), kaufmann repetto in New York and Milan, and South Willard, Los Angeles. Her work was included in *Made in LA,* the Hammer Museum Biennial, Los Angeles (2014), as well as in group exhibitions at the Marciano Art Foundation, Los Angeles (2024), MAK Center, Schindler House, Los Angeles (2017), and Nouveau Musée National de Monaco, Monaco (2021). Suarez Frimkess' work is held in the collections of the Albertina Museum, Vienna; MoCA, Los Angeles; Hammer Museum, Los Angeles; Huntington Library, Art Collections, and Botanical Gardens, San Marino; Los Angeles County Museum of Art (LACMA); San Francisco Museum of Modern Art (SFMOMA); Museum of Arts and Design, New York; among others. Suarez Frimkess (b. 1929, Caracas) lives and works in Los Angeles.





Magdalena Suarez Frimkess, *Magdalena Suarez Frimkess: The Finest Disregard*, 2024
installation view, Los Angeles County Museum of Art (LACMA)



Magdalena Suarez Frimkess
Untitled
2026
colored pencil and pencil on paper
52 x 67 x 4 cm / 20.5 x 26.5 x 1.5 in (framed)
USD 12,000 + TAX
MSUA-1635



Anthea Hamilton
Untitled
2026
109 x 81 x 5 cm / 43 x 31.8 x 2 in
each pair 109 x 44 cm / 43 x 17.5 in
GBP 28,000 + TAX
AHAM-114

Anthea Hamilton's work proposes an alternative and fragmented reality where gender roles, sexualities, domestic life and different cultural traditions become fluid notions. The investigation of the female body is a recurrent theme in her practice, scrutinizing clichés and societal expectations. Her iconic, curvaceous legs, balancing on arched toes, playfully subvert the objectification of women's bodies and of the stereotyped male imagination. The cut-out silhouettes of *Untitled* challenge these representational conventions, juxtaposing the sensuous female forms with the emancipatory irreverence of urban street art.

Anthea Hamilton's recent *Cauliflower Sundial* is currently on view at the Aspen Art Museum. Her work has been featured in international institutions including Fondazione Memmo, Rome (2025); Fondation Villa Datris, Paris (2024); Fondazione Prada, Milan (2023); M HKA, Antwerp (2022); Tate Liverpool (2022); 58th Venice Biennale (2019); Secession, Vienna (2018); Tate Britain, London (2018); and Sculpture Center, New York (2015), among others. Performance projects have been presented at De Singel, Antwerp (2024) and Fondation François Pinault, Paris (2023). Hamilton was nominated for the prestigious Turner Prize in 2016. Hamilton's work is included in the permanent collections of the Walker Art Center, Minneapolis; Centre national des arts plastiques, Paris; Museum of Contemporary Art, Antwerp; Tate Britain, London; Victoria & Albert Museum, London, among others. Hamilton (b. 1978, London) lives and works in London.



Anthea Hamilton, *Untitled*, 2026
detail

Anthea Hamilton, *Untitled*, 2026
alternate view





Cynthia Hawkins
Entangled Maps #11
2026
200 x 152,5 cm / 79 x 60 in
USD 75,000 + TAX
CHAW-024

Cynthia Hawkins' artworks explore the potential of combining abstraction and non-objectivity in painting. The artist often approaches her creative process with a premeditated strategy, while still leaving room for improvisation, aiming to continuously develop her strong painting vocabulary.Her academic research into 20th-century abstract painting has inspired a constant reinvention of techniques in her artistic practice. Today, Hawkins' paintings are compositions that evolve into distinct layers, as divergent realities are revealed through transparencies and breaks across the canvas. Re-inventing forms taken from astrophysics, microbiology and ancient cave painting, Hawkins builds an ecosystem mixing symbols, geometric counters, and calligraphic marks. In the 1970s and 1980s, Hawkins was actively involved in the burgeoning Black Arts scene that emerged in response to institutional exclusion, participating in the milieu surrounding Kenkeleba House, Cinque Gallery, and Just Above Midtown. She exhibited her work alongside artists such as Suzanne Jackson, David Hammons, and Kerry James Marshall.

Cynthia Hawkins is a longtime teacher, scholar, and curator; she holds a doctorate in American Studies from the University of Buffalo, SUNY. Hawkins is currently included in *Hard Art* at MoMA PS1, New York (through March 2027). Hawkins has been the subject of solo exhibitions at Hollybush Gardens, London (2025, 2026); Paula Cooper, New York (2025); kaufmann repetto Milan (2024); Universidad de las Americas, Puebla (2019); Buffalo Science Museum (2009); Queens College Art Center, Flushing (1997). Her work has been featured in exhibitions at the Maryland Institute College of Art, Baltimore (2026); Studio Museum in Harlem, New York (2025); 36th São Paulo Biennial (2025); MoMA, New York (2022); Clark Atlanta University Art Gallery, Atlanta (2013); Modern Art Museum of Fort Worth (1995). Hawkins (b. 1950, New York) lives and works in Poughkeepsie.

Cynthia Hawkins, *Entangled Maps #11,* 2026
detail



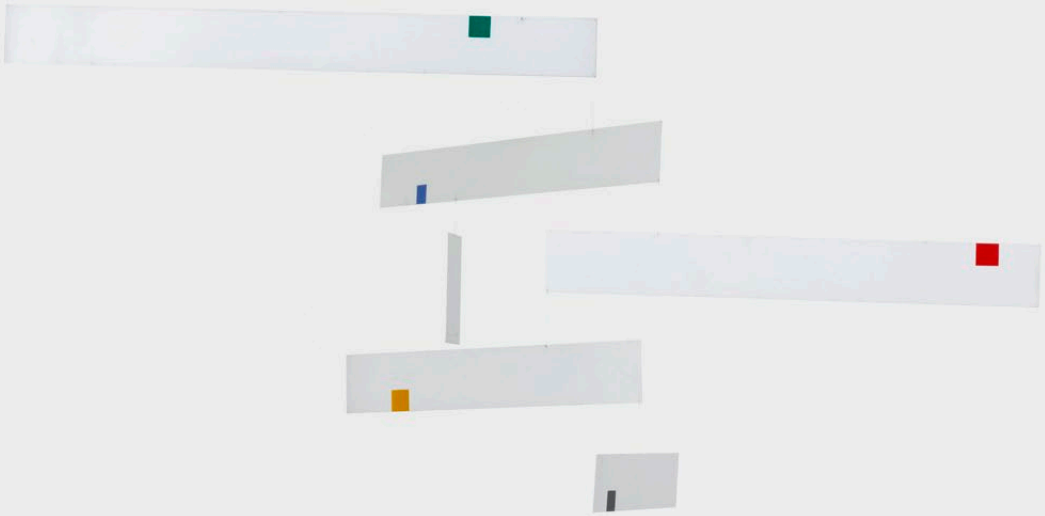


Cynthia Hawkins, *36th São Paulo Biennial*, 2025
installation view, Pavilhão Ciccillo Matarazzo, São Paulo



Cynthia Hawkins
Entangled Maps #10
2026
117,8 x 152,5 cm / 70 x 60 in
USD 75,000 + TAX
CHAW-024





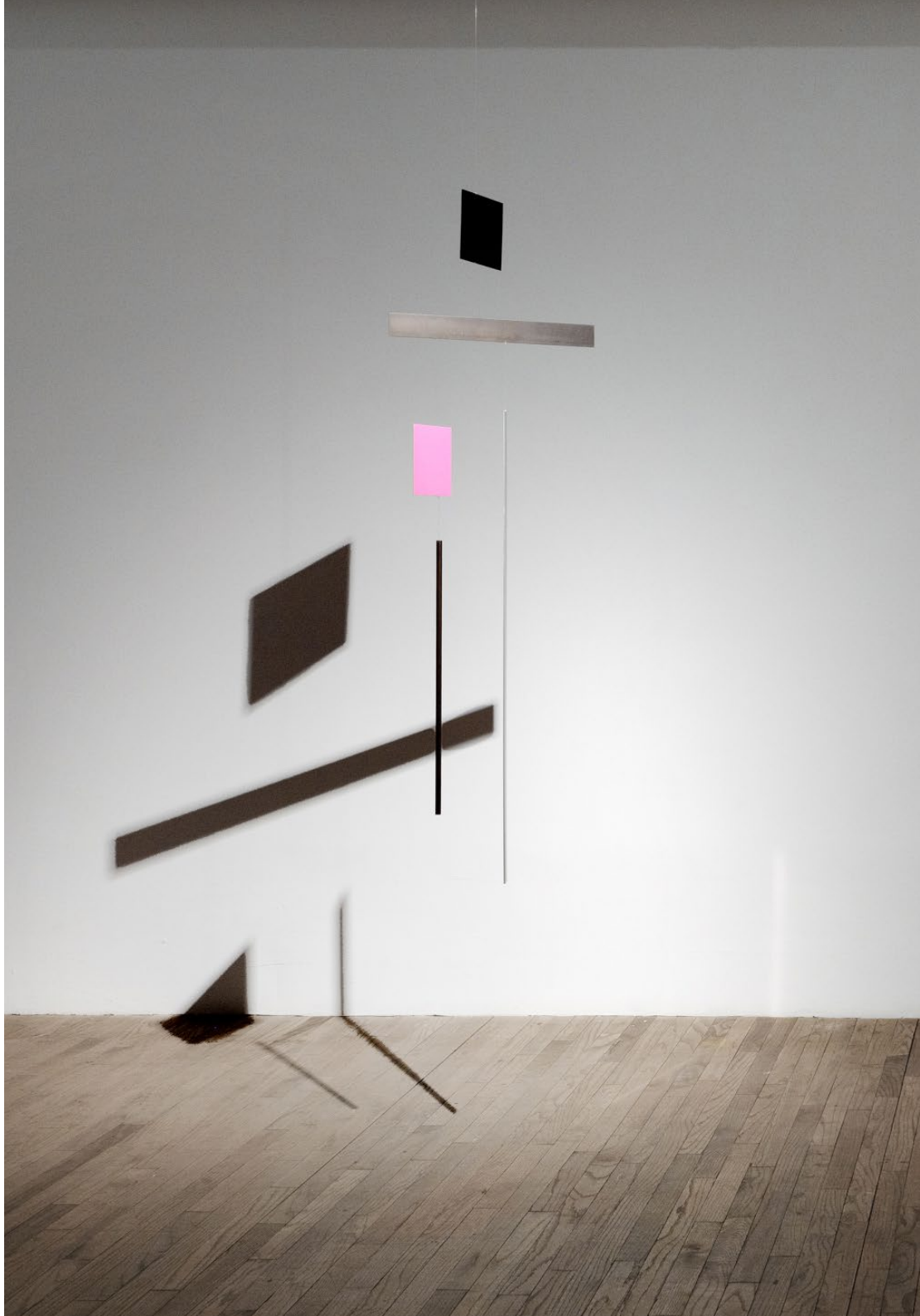
Bruno Munari
Macchina Inutile
1956
aluminum, enamel and nylon thread sculpture
45 x 80 cm / 17.7 x 31.5 in
EUR 68,000 + TAX
MUN-209

Bruno Munari, *Macchina Inutile*, 1956
alternate view

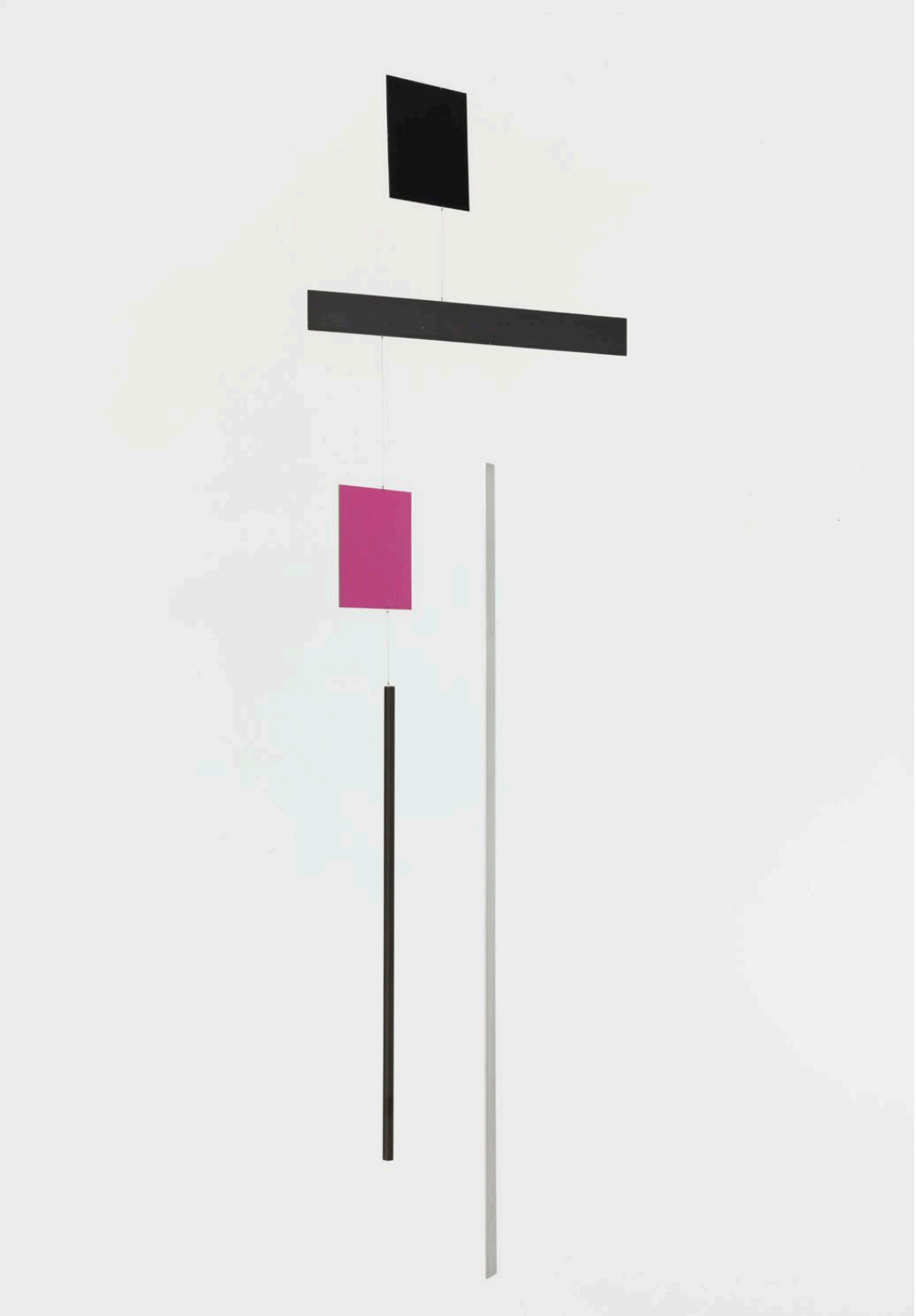


Bruno Munari (1907-1998) was a visionary who moved freely between art, design, graphic communication, and education. He brought pioneering experimentation and playful curiosity to each of these fields, while always remaining in tune with the major artistic movements of the 20th century. Stimulated by the experimentation of the avant-gardes — from Futurism, the Bauhaus, Neoplasticism, and Kinetic art — he began challenging the static character of painting and sculpture. In the early 1930s, he began developing his Macchine inutili (Useless Machines), removing geometric abstraction from canvas and deploying it in space. Designed with minimal forms and a limited use of color, these devices employ light and shadow to produce abstract shapes on the walls of their environment. In 1937, Munari described his Macchine inutili as such: "They are nothing but colorful, mobile objects, specially designed and built to create a specific variety of combinations, movements, shapes, and colors. Objects to look at in the way one looks at a drifting group of clouds after spending seven hours inside a factory full of useful machines."

Munari exhibited extensively throughout his lifetime, participating in major international exhibitions including Documenta 3, Kassel (1964); Documenta 4, Kassel (1968); and nine editions of the Venice Biennale. In 1966, he had a solo exhibition at MoMA, New York, following a two-person exhibition at the museum with Alvin Lustig in 1966. More recently, Munari was the subject of international solo exhibitions including Museo de Arte Contemporaneo, Atchugarry, Uruguay (2024); Fondazione Magnani-Rocca, Parma (2024); Palazzo Robellini, Acqui Terme (2024); Art House, Eataly Verona (2023); Fundación Juan March, Madrid (2022); Center for Italian Modern Art, New York (2022); MACA, Museo de Arte Contemporáneo Alicante (2022); and Museu da Casa Brasileira, São Paulo (2019). Munari's work has also been exhibited at institutions that include the Stedelijk Museum, Amsterdam; Museum Fridericianum, Kassel; Hayward Art Gallery, London; Walker Art Center, Minneapolis; and Van Abbemuseum, Eindhoven.



Bruno Munari, *Macchina inutile*, 1944-1980
alternate view



Bruno Munari
Macchina inutile
1944-1980
varnished and anodised aluminium
150 x 45 x 45 cm / 59 x 17.7 x 17.7 in
edition of 19
EUR 25,000 + TAX
MUN-213

Bruno Munari, *Macchina inutile*, 1944-1980
alternate view





Jane Swavely
Pinky #2
2026
oil on canvas
183 x 167,5 cm / 72 x 66 in
USD 28,000 + TAX
JSWA-036

Jane Swavely's abstract compositions synthesize elements of romanticism and minimalism, drawing inspiration from both natural and cinematic references. Her works feature dense fields of color juxtaposed with areas where paint has been carefully scrubbed away. Swavely utilizes a chemical process of removal that exposes underlying tones and residual forms on her canvases. Guided by intuition, each painting captures the trace of a persistent thought, and the interplay between presence and absence invites viewers into a layered visual experience.

Swavely was recently the subject of a solo exhibition at kaufmann repetto Milan (2026), and featured in the exhibition *Painting in Color* at the Currier Museum of Art, Manchester (2026). Swavely has been featured in recent solo exhibitions at Magenta Plains, New York (2024, 2026); Night Gallery, Los Angeles (2025); the Mandeville Gallery at Union College, Schenectady (2020); four exhibitions at A.I.R. Gallery, New York; the New Arts Program, Kutztown (1996); and Loyola College, Baltimore (1992). Swavely is the recipient of a Ford Foundation Fellowship. Her work is in numerous public and private collections, including the Portland Museum of Art, Maine; Allentown Art Museum, Pennsylvania; JPMorgan Chase Art Collection, New York; and Union College, Schenectady. Swavely (b. 1959, USA) lives and works in New York City on The Bowery where she has maintained a painting studio for over 45 years.



Jane Swavely, *Untitled Blue Painting #1,* 2026
detail

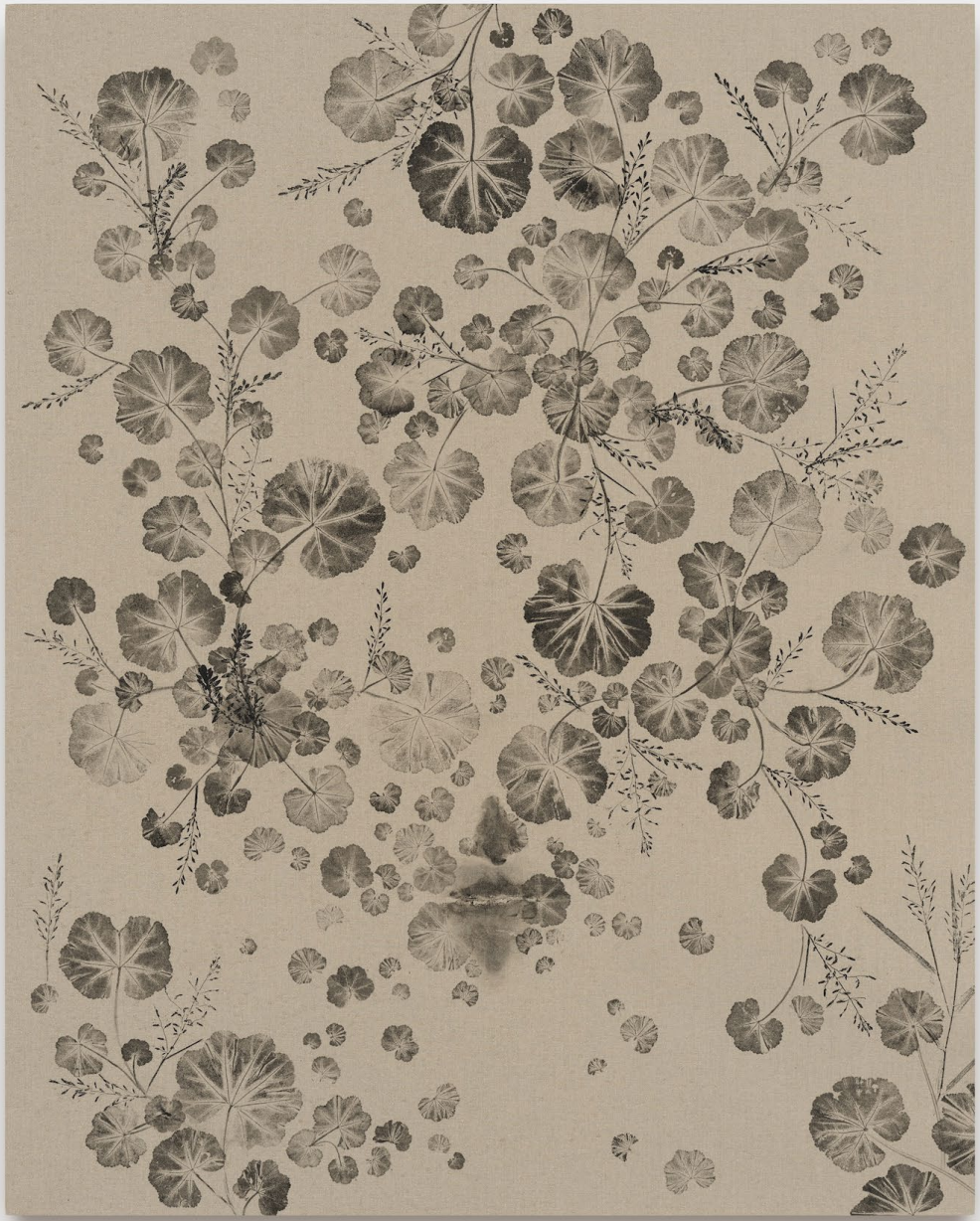


Jane Swavely
Untitled Blue Painting #1
2026
oil on canvas
142 x 137 cm / 56 x 54 in
USD 22,000 + TAX
JSWA-035





Jane Swavely
Untitled
2026
soft pastel on Bugra
48 x 32 x 4 cm / 19 x 12.5 x 1.5 in
USD 2,500 + TAX + framing costs (USD 315)
JSWA-038



Clarissa Tossin
Becoming cheeseweed
2026
61 x 76 cm / 24 x 30 in
USD 15,000 + TAX
CTOS-041

Clarissa Tossin's practice explores the relationship between ecology, colonization, and environmental exploitation. Her series *Piante Vagabonde (Vagabond Plants)* are made of monoprints created by pressing her body and botanical specimens onto canvas. Focusing on resilient plants that reclaim damaged urban landscapes, the work reflects on the climate crisis and the intersection of women's bodily oppression and environmental exploitation.

Tossin is a 2025 recipient of the Bulgari Whitney Biennial American Academy in Rome Fellowship. Her work has been exhibited internationally in solo exhibitions at Museu de Arte de São Paulo - MASP (2025); Frye Art Museum, Seattle (2024); Museum of Contemporary Art, Denver (2022); Rice Public Art, The Raymond and Susan Brochstein Pavilion, Houston (2021); Harvard University (2019); Blanton Museum of Art, Austin (2018); Museum of Latin American Art, Long Beach (2015); Hammer Museum, Los Angeles (2014); Blaffer Art Museum, Houston (2013). Her work was included in the Whitney Biennial, New York (2024); Prospect.6 Triennial (2024); the 14th Shanghai Biennale (2023); the 5th Chicago Architecture Biennial (2023); and the 12th Gwangju Biennial (2018). Her work has been featured in group exhibitions at the Hammer Museum (2024); The Art Institute of Chicago (2024); Whitney Museum of American Art, New York (2023); Aspen Art Museum (2022); Denver Art Museum (2021); Bronx Museum of the Arts (2021); New Orleans Museum of Art (2020); San Jose Museum of Art (2018); SITE Santa Fe (2014). Tossin is part of the public collections of the Vancouver Art Gallery; Art Gallery of Ontario; The Art Institute of Chicago; Casa Niemeyer, Universidade de Brasília; Eli and Edythe Broad Art Museum, Michigan State University (MSU Broad), Lansing; Frye Art Museum; Fundação Inhotim; Hammer Museum; Harvard Art Museums; Kadist Art Foundation; Los Angeles County Museum of Art (LACMA); Whitney Museum of American Art; Smith College Museum of Art; Seattle Art Museum; The Museum of Fine Arts; New Orleans Museum of Art. Tossin (b. 1973, Brazil) lives and works in Los Angeles.

Clarissa Tossin, *Becoming cheeseweed,* 2026
detail





Clarissa Tossin, *Point of No Return*, 2025
installation view, Museu de Arte de São Paulo - MASP



Clarissa Tossin
Becoming pigweed
2026
oil-based printing ink on canvas
76 x 61 cm / 30 x 24 in
USD 15,000 + TAX
CTOS-042



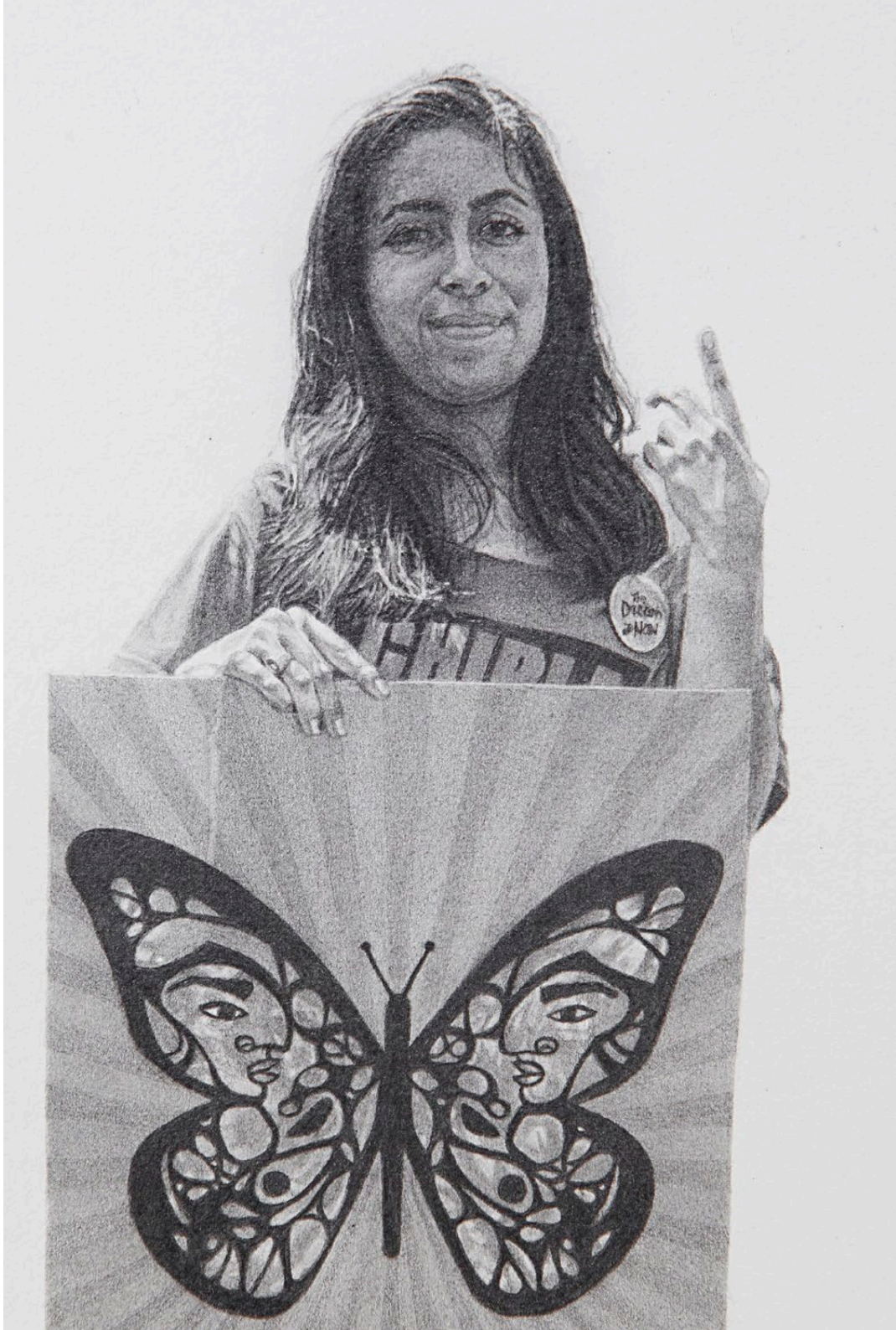


Andrea Bowers
Migration is Beautiful II (May Day, Los Angeles 2013)
2015
graphite on paper
43 x 61 cm / 16.9 x 24.1 in
USD 50,000 + TAX
ABOW-033

From the outset of her career, Andrea Bowers' practice has included drawing to address urgent topics by subverting traditional art historical hierarchies. In a series of highly detailed graphite drawings from 2015, she depicts individual protestors based on photographs she took during the May Day demonstration in Los Angeles in 2013, a march advocating for immigrant rights and immigration reform. Meticulously rendered and isolated against the white background of the paper, each figure is removed from the larger crowd and given individual prominence. Through the labor-intensive process of drawing, Bowers elevates these protestors and memorializes their participation in collective political action, transforming fleeting moments of activism into intimate yet powerful portraits of resistance.

Bowers is currently the subject of solo exhibitions at Glenstone in Potomac (through January 2027) and at Fondazione Sandretto Re Rebaudengo in Turin (through March 2027). Recent solo shows were presented at moCa Cleveland (2024); Museum of Contemporary Art Chicago (2022); the Hammer Museum, Los Angeles (2022); and GAM – Galleria d'Arte Moderna / Fondazione Furla, Milan (2022), among others. Bowers' work is included in the collections of MoMA, New York; Whitney Museum of American Art, New York; Tate Modern, London; San Francisco Museum of Modern Art; Museum of Contemporary Art Chicago; Hirshhorn Museum, Washington, DC; Brooklyn Museum, New York; The Baltimore Museum of Art; Crystal Bridges Museum of American Art, Bentonville; Museum of Fine Arts, Houston; The Museum of Contemporary Art, Los Angeles; Hammer Museum, Los Angeles; San José Museum of Art; Santa Barbara Museum of Art; UC Irvine Langson Orange County Museum of Art, Costa Mesa; Mildred Lane Kemper Art Museum, St. Louis; Berkeley Art Museum & Pacific Film Archive; and the National Museum of Contemporary Art, Athens, among others. Bowers (b. 1965, Wilmington, OH) lives and works in Los Angeles.

Andrea Bowers, *Migration is Beautiful II (May Day, Los Angeles 2013)*, 2015 (detail)

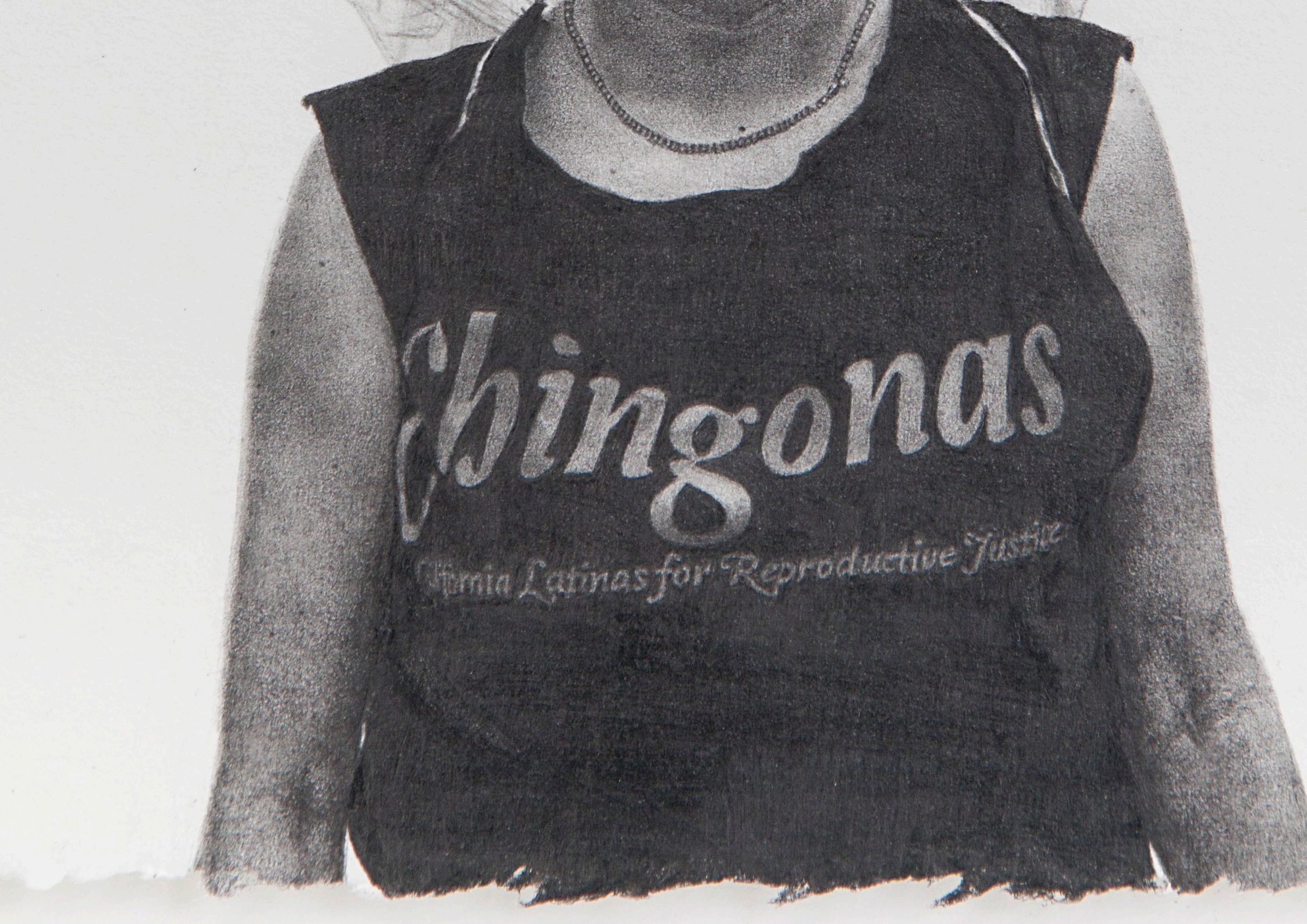




Andrea Bowers. La Ragnatela, 2026
installation view, Fondazione Sandretto Re Rebaudengo, Turin



Andrea Bowers
Badass Girls (May Day, Los Angeles 2014)
2015
graphite on Paper
62 x 43,5 cm / 24.4 x 17.1 in
USD 50,000 + TAX
ABOW-028


Chingonas
Mamis Latinas for Reproductive Justice



Corydon Cowansage
Budding (Red, Pink, Purple)
2026
acrylic on canvas
178 x 152,5 cm / 70 x 60 in
USD 27,000 + TAX
CCOW-175

Corydon Cowansage employs a visual language defined by playfully ambiguous landscapes that straddle the space between biological and botanical imagery. Cowansage's paintings present an array of sensual, biomorphic shapes in a variety of lush and vibrant color palettes. The subtle tonal gradations, with heavily contrasted highlights and shadows, imply depth and movement, while the repetition of analogous forms, often arranged symmetrically, confer a sense of dreamy abundance and endless reproduction. The bulging shapes, with their enigmatic crevices and folds, encode visual themes related to fecundity, procreation and metamorphosis. The artist produces compositions that call upon Surrealism's fetishization of fragmented female anatomy, while also reappropriating eroticized iconography to generate new points of reference for femininity. Hovering between abstraction and figuration, the works invite viewers into a sensuous visual terrain where desire, repetition, and ambiguity quietly coexist.

Cowansage was recently the subject of a solo show at kaufmann repetto Milan (2024) and realized the Gucci Art Wall project in Miami's design district on the occasion of Art Basel Miami Beach, 2024. She has participated in residencies at the Bronx Museum of the Arts (2014) and the Yale Norfolk School of Art (2007). Cowansage's work has been shown internationally, with recent solo and group exhibitions in the United States, Hong Kong, Belgium, Italy, Switzerland and the United Kingdom. Cowansage (b. 1985, Philadelphia) lives and works in upstate New York.



Corydon Cowansage, *Drops (Reds, Purples, Pinks)*, 2025
detail



Corydon Cowansage
Drift (Pink)
2026
acrylic on canvas
30,5 x 20,5 cm / 12 x 8 in
USD 7,000 + TAX
CCOW-168



Shannon Ebner
GRASSY SOUND CHANNELLING
2026
archival pigment print
52 x 39 x 3,5 cm / 20.5 x 15.5 x 1.5 in
edition of 5 + 2 AP
USD 9,000 + TAX
SEBN-134



Billy Sullivan
Curacao
1991
pastel on paper
118 x 86,5 x 4 cm / 46.5 x 34 x 1.5 in
USD 22,000 + TAX
BSUL-416

additional works



Katherine Bradford
Purple Tide swimmers
2026
oil on canvas
56 x 40,5 cm / 22 x 16 in
USD 26,000 + TAX
KBRA-132



Katherine Bradford
Clotheline
2026
oil on canvas
40,5 x 51 cm / 16 x 20 in
USD 25,000 + TAX
KBRA-133



Pae White
Blue Way
2026
cotton and resin on panel
150 x 150 cm / 59 x 59 in
USD 80,000 + TAX
PWHI-1525



Pae White
P24HM41 BEST BUGS X SNAILS 2
2024
cotton, polyester and silk
293 x 72,5 cm / 115.3 x 28.5 in
USD 35,000 + TAX
PWHI-1507



Pae White
P24HM31 BEST BUGS x CLOUDS 2
2024
cotton, polyester and silk
293 x 74,5 cm / 115.3 x 29.3 in
USD 35,000 + TAX
PWHI-1506



Magdalena Suarez Frimkess
Untitled
2026
colored pencil and pencil on paper
52 x 67 x 4 cm / 20.5 x 26.5 x 1.5 in
USD 12,000 + TAX
MSUA-1636



Magdalena Suarez Frimkess
Untitled
2026
colored pencil and pencil on paper
52 x 67 x 4 cm / 20.5 x 26.5 x 1.5 in
USD 12,000 + TAX
MSUA-1632



Jane Swavely
Untitled
2026
soft pastel on Bugra
unframed dims 48 x 32 x 4 cm / 19 x 12.5 x 1.5 in
USD 2,500 + TAX + framing costs (USD 315)
JSWA-037



Jane Swavely
Untitled
2026
soft pastel on Bugra
unframed dims 48 x 32 x 4 cm / 19 x 12.5 x 1.5 in
USD 2,500 + TAX + framing costs (USD 315)
JSWA-039



Jane Swavely
Untitled
2026
soft pastel on Bugra
unframed dims 48 x 32 x 4 cm / 19 x 12.5 x 1.5 in
USD 2,500 + TAX + framing costs (USD 315)
JSWA-040



Jane Swavely
Untitled
2026
soft pastel on Bugra
unframed dims 48 x 32 x 4 cm / 19 x 12.5 x 1.5 in
USD 2,500 + TAX + framing costs (USD 315)
JSWA-041



Dianna Molzan
Untitled
2015
oil on canvas
182 x 12 x 6 cm / 71.7 x 4.7 x 2.4 in
USD 28,000 + TAX
DMOL-153



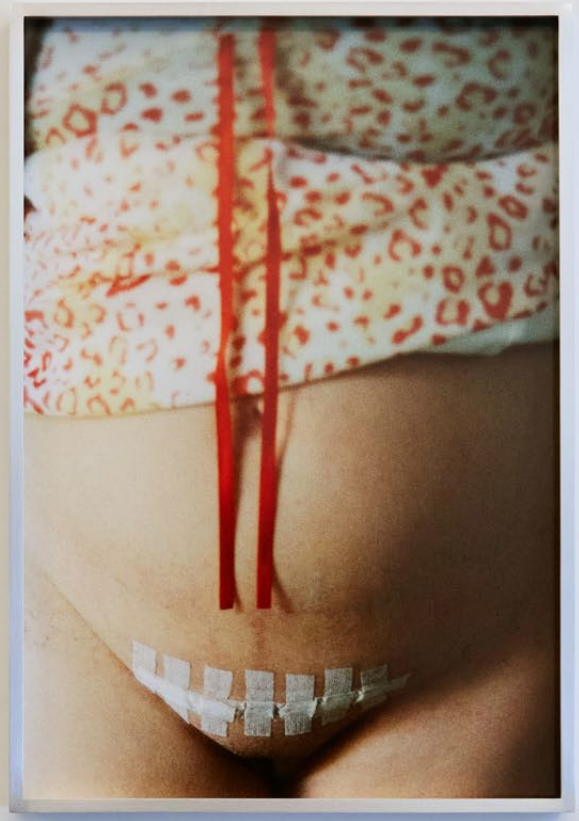
Dianna Molzan
Untitled
2016
watercolor on paper with mylar and cotton string
83 x 60 x 4 cm / 32.8 x 23.6 x 1.5 in
USD 16,000 + TAX
DMOL-226



Cynthia Hawkins
Out of Water, By Water
1993
pencil on paper
56 x 72,5 cm / 22 x 28.5 in
USD 15,000 + TAX
CHAW-020



Talia Chetrit
Untitled (Model)
2024
silver gelatin print
182 x 94,5 x 4 cm / 71.6 x 37.2 x 1.5 in (framed)
edition of 4 + 2 AP
USD 20,000 + TAX
TCHE-225



Talia Chetrit
New
2019
inkjet print
56,5 x 25,5 x 4 cm / 22.2 x 10 x 1 .5 in (framed)
edition of 4 + 2 AP
USD 15,000 + TAX
TCHE-192



Talia Chetrit
Mini Shoes #1
2023
silver gelatin print
93,7 x 64,3 cm / 36.9 x 25.3 in (framed)
edition of 4 + 2 AP
USD 15,000 + TAX
TCHE-205



Diambe
Hot peace cold war
2025
tempera on linen
60 x 47 cm / 23.6 x 18.5 in
USD 22,000 + TAX
DDAS-021



Lily van der Stokker
Revenge
2026
acrylic on canvas
36 x 48 cm / 14.1 x 18.9 in
EUR 20,000 + TAX
LVAN-357



Billy Sullivan
Sea Urchins #1
1987
pastel on paper
87,5 x 119 x 4 cm / 34.4 x 46.8 x 1.5 in
USD 22,000 + TAX
BSUL-419



Corydon Cowansage
Turquoise
2025
acrylic on canvas
44,5 x 126 cm / 17.5 x 49.5 in
USD 12,000 + TAX
CCOW-143



Corydon Cowansage
Drift (Burgundy and Blue)
2026
acrylic on canvas
30,5 x 20,5 cm / 12 x 8 in
USD 7,000 + TAX
CCOW-169