

An abstract painting with thick, expressive brushstrokes. The central area is dominated by warm, textured strokes of orange, yellow, and pink. To the left, there are vertical bands of green and blue. On the right, there are more muted, earthy tones. The overall composition is dynamic and layered.

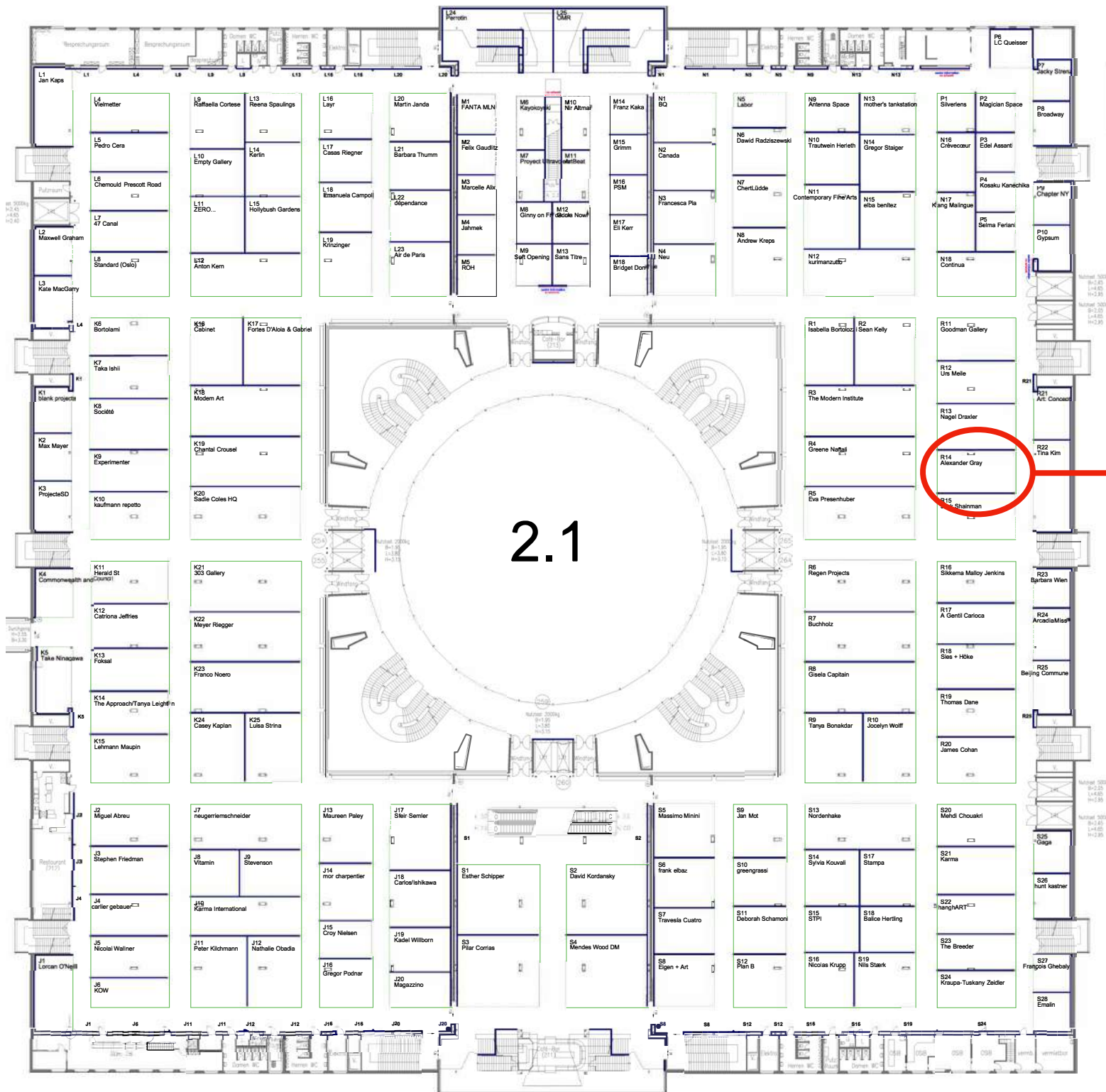
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Art Basel 2025
Stand R14

June 17 - 22, 2025

Bethany Collins
Melvin Edwards
Jennie C. Jones
Donald Moffett
Carrie Moyer
Betty Parsons
Ronny Quevedo
Joan Semmel
Hugh Steers
Jack Whitten



Alexander Gray Associates
Stand R14

ABB 2025
Hall 2.1
Overview

Alexander Gray Associates at Art Basel 2025

Alexander Gray Associates presents works by **Bethany Collins, Melvin Edwards, Jennie C. Jones, Donald Moffett, Carrie Moyer, Betty Parsons, Ronny Quevedo, Joan Semmel, Hugh Steers, and Jack Whitten**. These ten artists challenge conceptual and formal conventions to expand understandings of art-making. Their pioneering practices emphasize innovative approaches to abstraction, materiality, and representation while offering incisive social critiques.

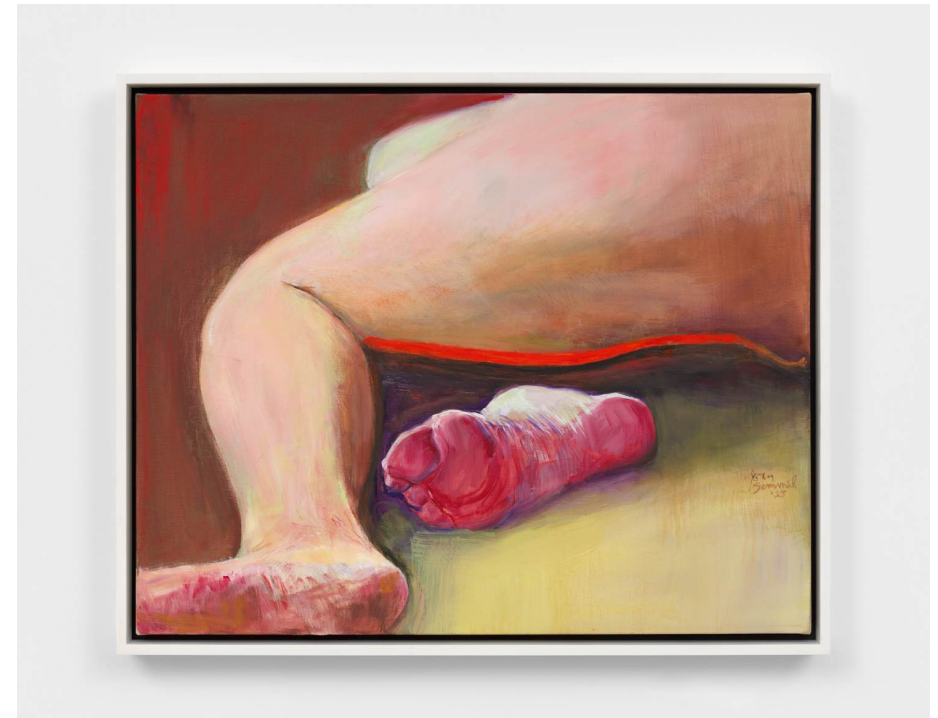
The history of figuration and abstraction converges in **Joan Semmel's** *Sundream* (1979). From her *Echoing Images* series, the painting features dual renderings of the artist's nude form—one executed in vibrant, thick brushstrokes that echo her Abstract Expressionist training, the other in hyper-realistic detail. By placing her own body at the center of her work, Semmel subverts the traditional male gaze, establishing a dialogue between abstraction and realism that positions the female form as both visual content and lived experience. This feminist assertion of bodily autonomy finds resonance in **Hugh Steers's** *Yellow Tank* (1988), which confronts the AIDS epidemic through intimate figuration. Where Semmel reclaims the female form from objectification, Steers preserves queer intimacy as a form of resistance against erasure. Both artists transform representation into political commentary, challenging gender inequality and sexual discrimination through their distinctive visual languages.

Moving beyond figuration, other artists explore sociopolitical themes through abstraction itself. **Carrie Moyer's** *Gala Returns* (2019) employs lush surfaces that encode queer feminist content through an expressive visual vocabulary, while **Betty Parsons's** *Elephant Africa* (1972) articulates identity through intuitive arrangements of color and form. **Ronny Quevedo's** *quipu for inti* (2024) extends this exploration by reinterpreting pre-Columbian systems through contemporary materials. His strategic use of geometric abstraction connects personal migration narratives to broader histories of colonization and resistance. Together, these works demonstrate abstraction's capacity to address questions of gender, sexuality, cultural identity, and self-determination with equal potency to figurative approaches. Further examining materiality as a carrier of meaning, **Donald Moffett's** white extruded oil painting *Lot 012525 (the river runs)* (2025) extends into the viewer's space, challenging conventional notions of the painted surface. This material investigation connects with **Jennie C. Jones's** *Neutral, Soft, Sharps* (2024), which engages abstraction through minimal gestures that bridge visual art and musical composition. Both transform the canvas from a passive surface to an active site where meaning emerges through material intervention.

Expanding this material discourse, the sociopolitical dimensions of abstraction manifest in **Melvin Edwards's** free-standing sculpture *Artist's Voice* (1984), which

synthesizes disparate materials to reflect on the African American experience—a concern further articulated in **Jack Whitten's** *Radiator Drawing #4* (2010). While Edwards shapes physical space, Whitten's innovative techniques create surfaces that function as archives of memory and historical consciousness. **Bethany Collins's** *The Odyssey: 1900 / 1996* (2024) completes this exploration by employing language as material, revealing how translations across different editions of *The Odyssey* expose shifting attitudes toward race and identity.

In our contemporary landscape, where bodily autonomy and representation remain contested, these artists demonstrate that abstraction and politics are inextricably linked—that surfaces communicate deeply personal and societal concerns. As Joan Semmel reflects, “I began as an abstract painter and as I became involved as a feminist, I wanted to connect those feelings to my work and not be doing something that was completely removed from my life. That was the beginning of my use of the body ... I thought of it as having the ability to affect the way ... [we] are seen in the world.”



Joan Semmel, *My Favorite Foot* (2025)



Carrie Moyer, *Gala Returns* (2019), detail

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Carrie Moyer
Gala Returns, 2019
Acrylic and glitter on canvas
66 x 60 in (167.6 x 152.4 cm)
(CM039)

\$90,000

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Carrie Moyer, *Gala Returns* (2019), installation view



Carrie Moyer's (b. 1960) history of social activism informs her approach to painting, which marries graphic flatness with the more sensual material qualities of the medium. Her playful compositions freely oscillate between abstraction and representation—imagining a natural world stylized through humor and the graphic tenets of design and decoration.

Achieving multidimensional effects through gradation, transparency, and shadows, Moyer builds her compositions layer-by-layer, using thin veils of aqueous color. Illustrating this approach, recent paintings like *Gala Returns* (2019) present lustrous washes of red and yellow acrylic against which airy forms resembling clouds and a matte, earthy insect slip in and out of view. In this way, Moyer's paintings relate to the space of the imagination, where, the artist explains, figurative and abstract elements “pass in front of one another like stage flats.” Alluding to the natural world, yet transcending specific references, Moyer's approach recalls the unexpected juxtapositions of the Surrealists. Like Moyer, they sought to establish “new relationships, and new possibilities.” As a result, vibrant paintings like *Gala Returns* critically interrogate the formal and conceptual conventions of painting, evincing Moyer's deep investment in art history.

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Carrie Moyer
Sala de Dos Hermanas, 2015
Acrylic and flashe on canvas
72 x 72 in (182.9 x 182.9 cm)
(CM054)

\$95,000



Carrie Moyer, *Sala de Dos Hermanas* (2015), detail

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Carrie Moyer
Let's Go Bowling, 2025
Mixed media on paper
14 3/8 x 10 1/2 in (36.5 x 26.7 cm)
18 1/4 x 14 3/8 in framed (46.4 x 36.5 cm framed)
(CM133)

\$12,000; Framing: \$500

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In *Let's Go Bowling* (2025), Carrie Moyer creates a dynamic composition where billowing clouds, a ladder, and bowling ball-like forms generate surprising spatial relationships. Moyer's distinctive approach to color is evident in how she allows pigments to bleed and merge in the cloud formations while maintaining crisp edges elsewhere, creating a tension between control and chance that has become central to her practice. Building on her history of activist engagement, the work transforms recognizable imagery through abstraction, inviting interpretations that range from the personal to the political. The playful title, determined after completion, adds another layer of meaning to this sophisticated arrangement of forms, hinting at both physical motion and the unpredictable trajectories of ideas colliding in conceptual space.



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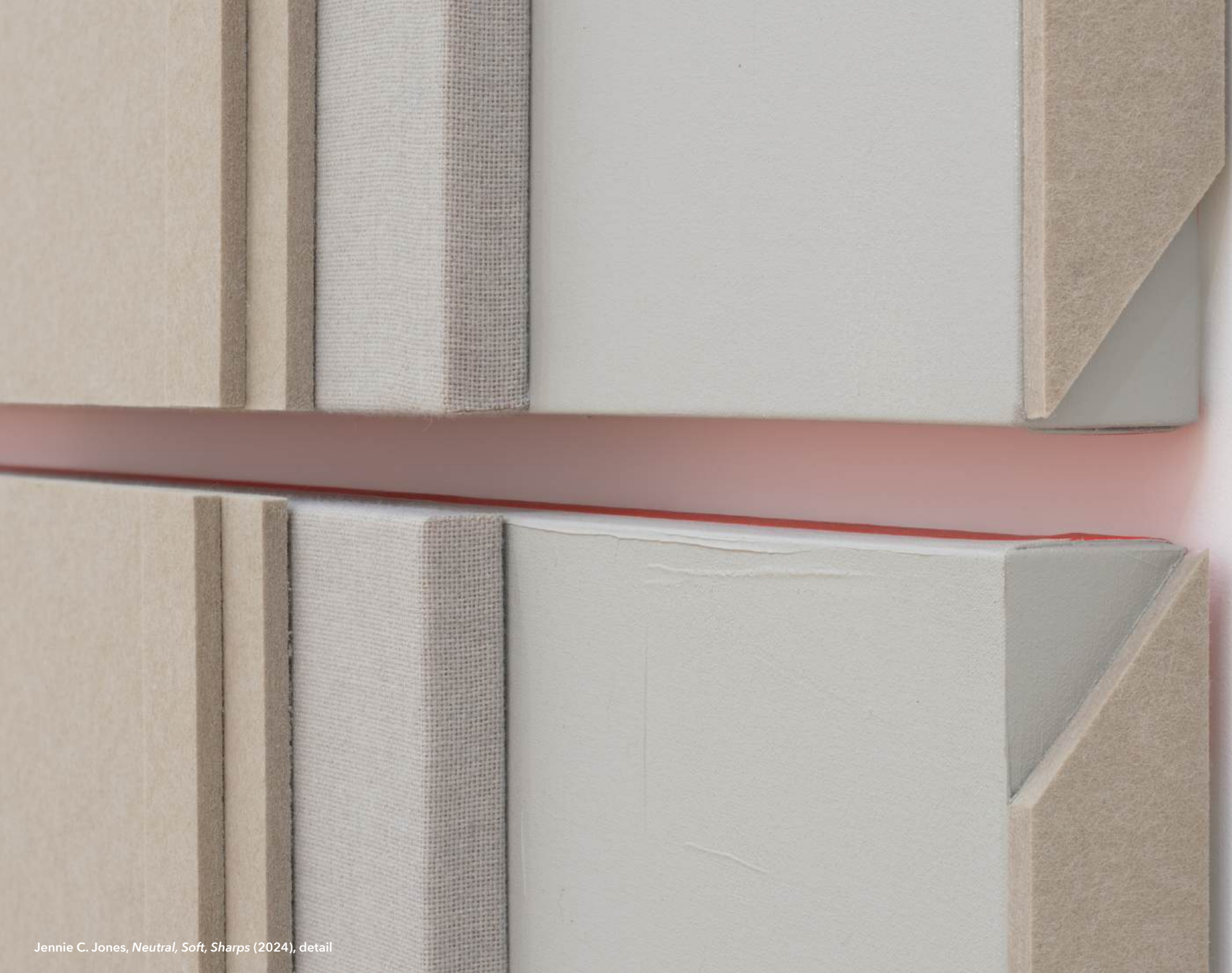


Carrie Moyer
Friendly Fire, 2023
Mixed media on paper
16 3/8 x 14 1/4 in (41.6 x 36.2 cm)
20 3/8 x 18 1/8 in framed (51.8 x 46 cm framed)
(CM100)

\$15,000; Framing: \$500



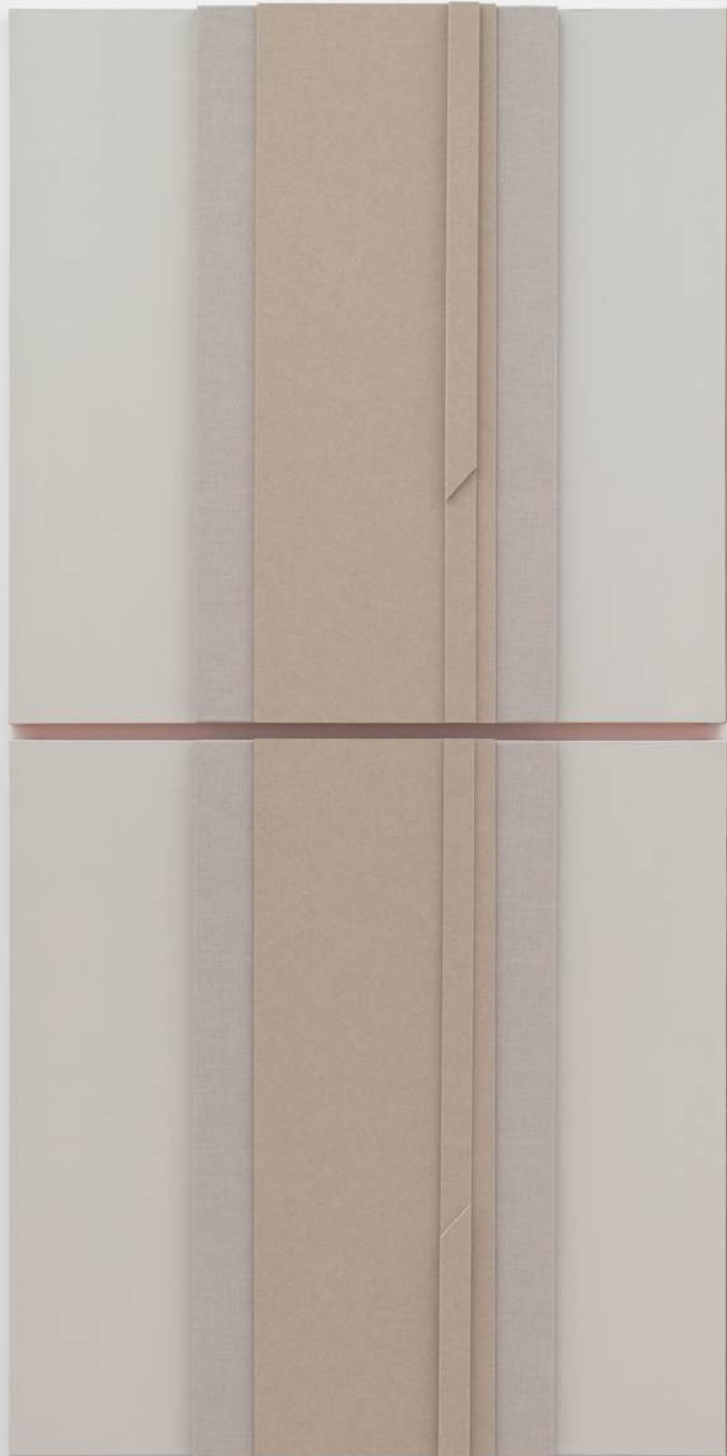
Carrie Moyer, *Friendly Fire* (2023), detail



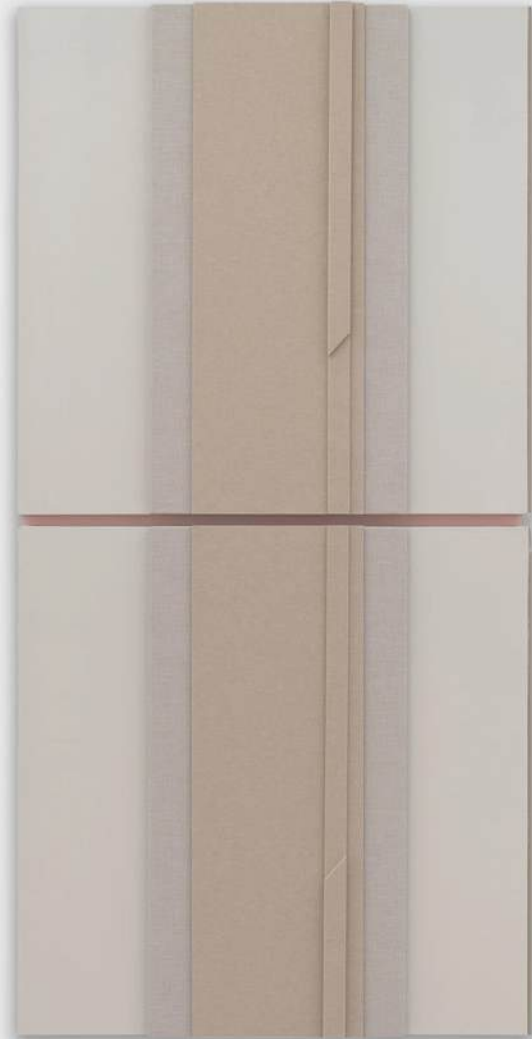
Jennie C. Jones, *Neutral, Soft, Sharps* (2024), detail

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Jennie C. Jones
Neutral, Soft, Sharps, 2024
Acrylic, acoustic panel, and architectural felt on canvas in 2 parts
97 x 48 in x 2 1/2 in overall (246.4 x 121.9 cm x 6.3 cm overall)
(JCJ243)
\$175,000



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Jennie C. Jones, *Neutral, Soft, Sharps* (2024), installation view



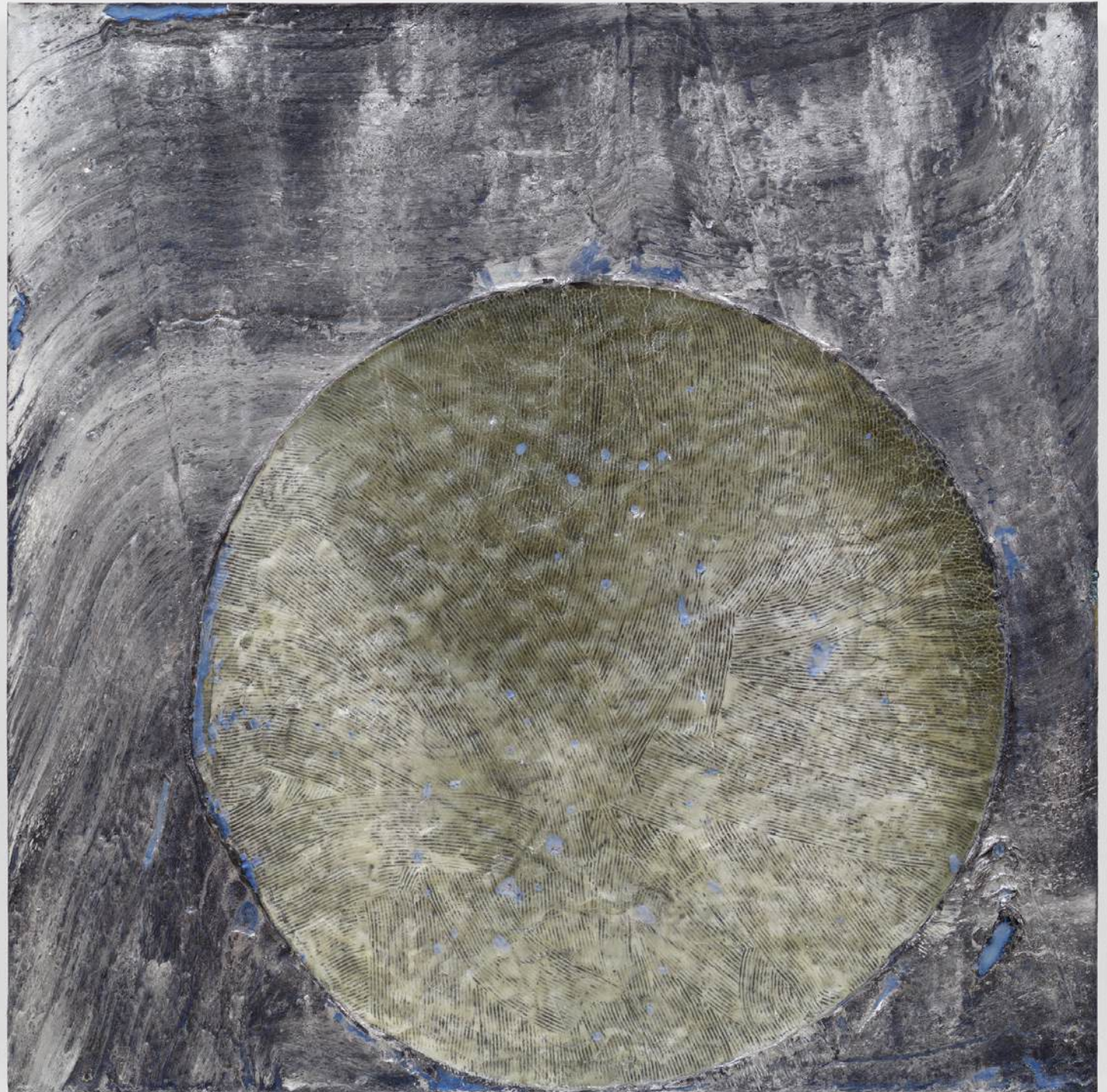
Jennie C. Jones (b.1968) crafts hybrid objects that bridge visual and sonic perception. Her most recent *Acoustic Paintings* incorporate both noise-absorbing fiberglass panels and architectural felt collaged onto canvas. Just as the use of felt pushes Jones's paintings into sculptural, relief-like domains, so too does the mingling of fiberglass and felt allow each object to create its own hushed sonic environment. In this way, the artist states that her canvases are never passive objects but always "active, even when there's no sound in the room. They are affecting the subtlest of sounds in the space—dampening and absorbing even the human voice."

With *Neutral, Soft, Sharps* (2024), Jones continues her innovative approach to geometry, color, and material. Composed of two separate canvases, the work brings together three monochromatic intervals of gentle neutral tones echoed vertically across the work. Jones wraps the sides of her recent canvases in felt, viewing this dynamic gesture as a simultaneous crescendo and diminuendo. Activating contrasting visual echoes, Jones's tonal progressions further counterbalance Minimalism's historical emphasis on serial repetition with her own practice's rhythmic development. In this way, Jones repeatedly recasts Minimalism's consideration of painting as object while subverting its ideological constraints, channeling through her hybrid objects the spirit and tradition of experimental music. *Neutral, Soft, Sharps's* composition and that of other related works emphasize, per Jones, "a maximalist minimalist approach [which] means my practice is rich in metaphor, research, concept, yet paired down to its vernacular."



Jack Whitten, *Anthropological Circle* (2013), detail

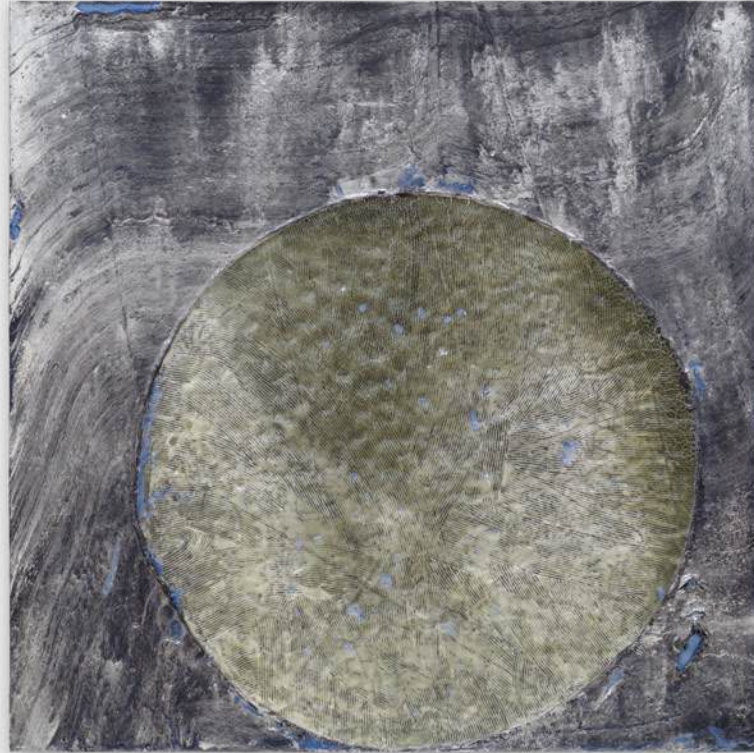
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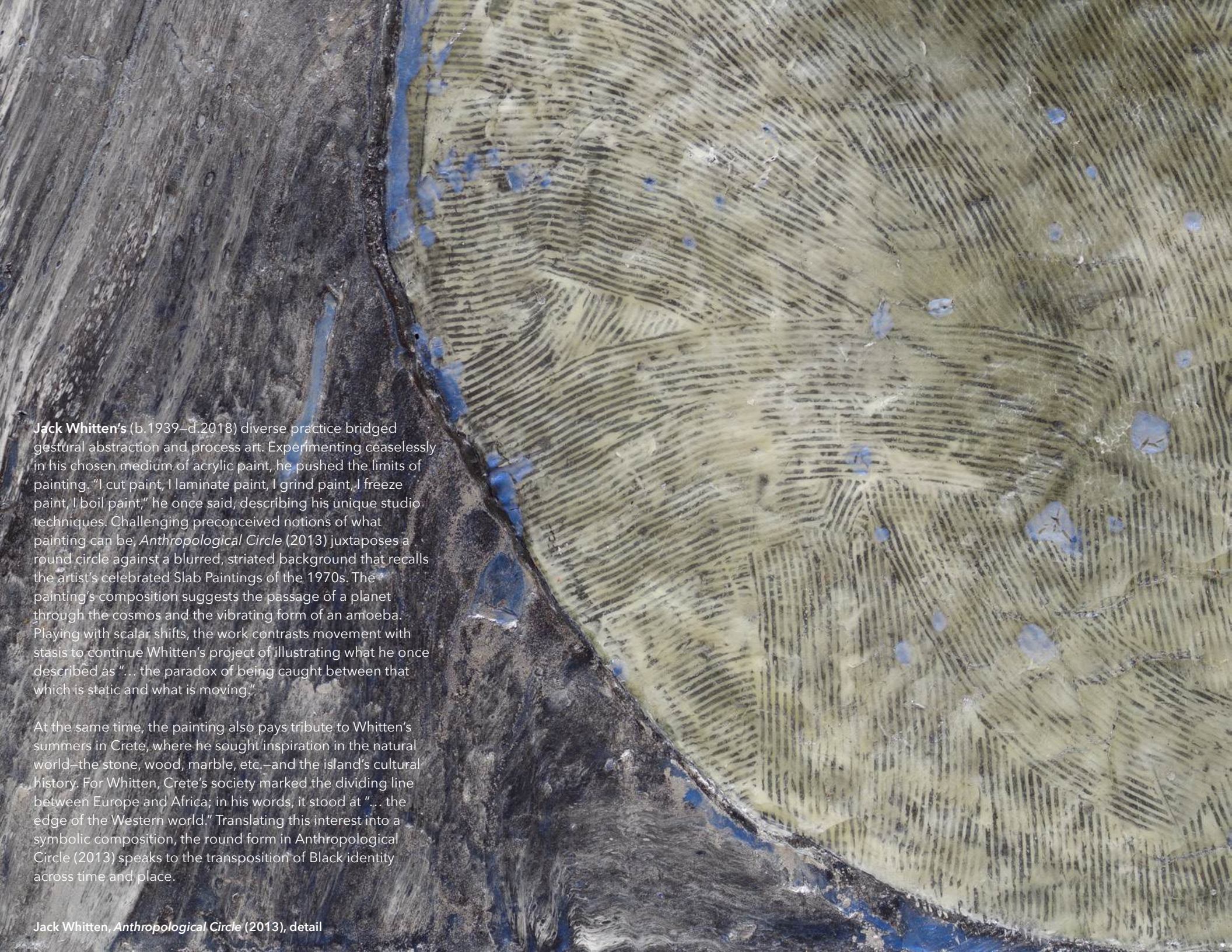
Jack Whitten
Anthropological Circle, 2013
Acrylic on canvas
63 x 63 in (160 x 160 cm)
(JW900-RE)

Price on request

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Jack Whitten, *Anthropological Circle* (2013), installation view



Jack Whitten's (b.1939–d.2018) diverse practice bridged gestural abstraction and process art. Experimenting ceaselessly in his chosen medium of acrylic paint, he pushed the limits of painting. "I cut paint, I laminate paint, I grind paint, I freeze paint, I boil paint," he once said, describing his unique studio techniques. Challenging preconceived notions of what painting can be, *Anthropological Circle* (2013) juxtaposes a round circle against a blurred, striated background that recalls the artist's celebrated Slab Paintings of the 1970s. The painting's composition suggests the passage of a planet through the cosmos and the vibrating form of an amoeba. Playing with scalar shifts, the work contrasts movement with stasis to continue Whitten's project of illustrating what he once described as "... the paradox of being caught between that which is static and what is moving."

At the same time, the painting also pays tribute to Whitten's summers in Crete, where he sought inspiration in the natural world—the stone, wood, marble, etc.—and the island's cultural history. For Whitten, Crete's society marked the dividing line between Europe and Africa; in his words, it stood at "... the edge of the Western world." Translating this interest into a symbolic composition, the round form in *Anthropological Circle* (2013) speaks to the transposition of Black identity across time and place.

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Jack Whitten
Loop #31, 2012
Acrylic on panel
8 x 8 in; 14 1/4 x 14 1/4 in framed
(20.3 x 20.3 cm; 36.2 x 36.2 cm framed)
(JW784)

Price on request

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Challenging preconceived notions of what painting can be, *Loop #31* (2012) recalls Whitten's 1970s experiments with Xerox toner and his gestural *Slab Paintings* and *Greek Alphabet* canvases of the same decade. Featuring a pulverized acrylic ground whose mottled dark field simultaneously recalls the cosmos and microscopic photography, the work contrasts movement with stasis. Juxtaposing a loop of thick, ribbon like pigment against this agitated background, the image depicts, in Whitten's words, the "paradox of being caught between that which is static and what is moving."



Jack Whitten, *Loop #31* (2012), installation view



Jack Whitten, *Loop #31* (2012), detail



Jack Whitten
Radiator Drawing #4, 2010
Graphite on paper
19 1/2 x 27 in (49.53 x 68.58 cm); 22 3/4 x 30 1/8 in framed (57.8 x 76.5 cm framed)
(JW538)

Price on request

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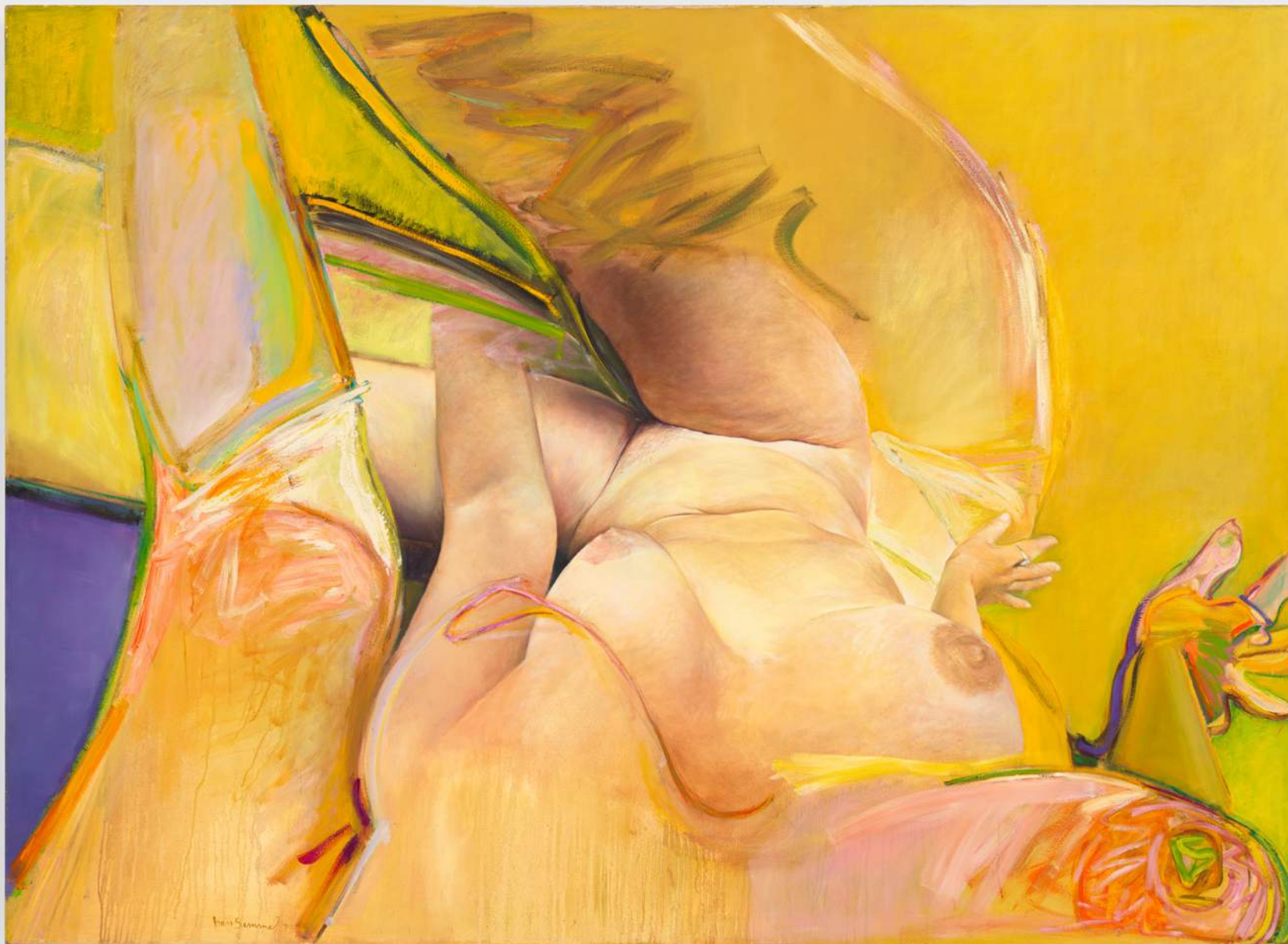
Radiator Drawing #4 (2010) belongs to a series of works on paper Jack Whitten constructed using the grille of his old car's radiator. Laying rice paper over the radiator and rubbing it with graphite, he created abstract, textured designs animated by undulating vertical lines and exhaust-like plumes of dark pigment.

Evoking the target and radio wave imagery of earlier paintings, including *Epsilon Group II* (1977) (Tate Collection) and *Dead Reckoning I* (1980) (Studio Museum in Harlem collection), the overlapping circles that populate these drawings also suggest planetary orbits—the expanses of distant universes. Grounding the passage of celestial bodies in the mundane mechanics that help power a car, *Radiator Drawing #4* reflects Whitten's belief that drawing allowed him to collapse seemingly opposing conceptions of space into a single picture plane. As he once concluded, "Working on paper allowed the freedom of rapid 'conceptual spontaneity' as research into multiple qualities of space."





Joan Semmel, *Sundream* (1979), detail




Joan Semmel
Sundream, 1979
Oil on canvas
78 x 108 in (198.1 x 274.3 cm)
(JS147)

Price on request

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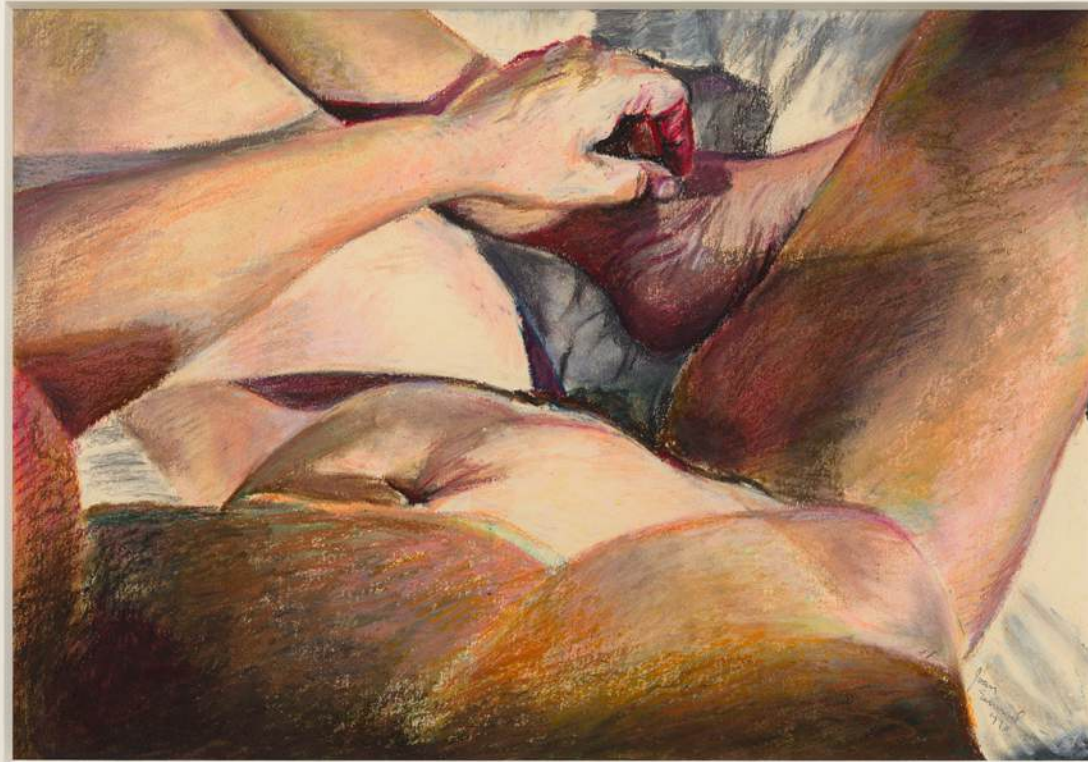


Joan Semmel, *Sundream* (1979), installation view



In 1974, **Joan Semmel** (b.1932) radically shifted her practice, adopting her own body as the focus of her paintings. With this shift, she transformed her point of view from that of an observer—a viewer outside of the canvas—to that of both an observer and subject. *Sundream* (1979) exemplifies this viewpoint. The canvas is part of the artist's *Echoing Images* series (1979-81), a body of work which reflects her commitment to marrying abstraction with realism. Characterized by a doubling of Semmel's nude form, the series juxtaposes smaller realist renderings of the artist's body with larger expressionistic ones. Semmel writes that these two disparate versions represent "... internal and external views of the self that combine a perceptual image with the ambition and striving in the emotive ego."

Elaborating on this idea, Semmel painted the main figure in *Sundream* with thick expressive brushstrokes in vivid colors. This gestural technique recalls the artist's early training as an Abstract Expressionist and lends her painted body a sense of barely contained movement. At the same time, Semmel's hyper-realistic smaller figure undercuts this approach and nods to her *Self-Images* (1974-79), portraits that were painted in a near photorealist style. Combining alternative approaches to image-making, Semmel's *Sundream* transforms her body into a monumental canvas unto which she can examine the history of painting. "While my work developed through series, the connecting thread...is a single perspective: being inside the experience of femaleness and taking possession of it culturally."



Joan Semmel
From the Shadow, 1977
Oil crayon on paper
17 1/2 x 22 1/4 in (44.5 x 56.5 cm); 20 x 25 3/8 in framed (50.8 x 64.5 cm framed)
(JS474)

\$80,000



Joan Semmel, *From the Shadow* (1977), detail

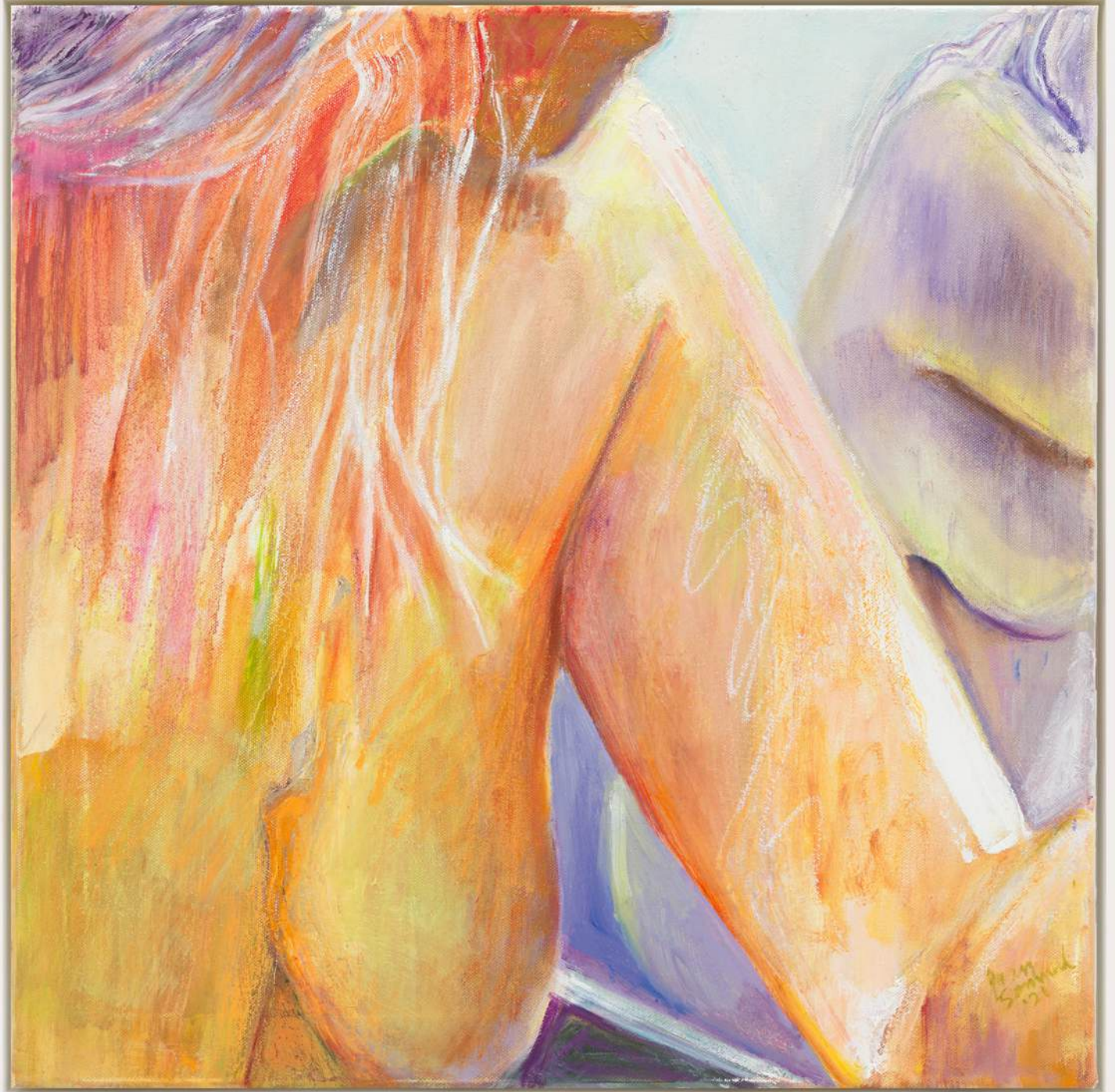
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In 1974, Joan Semmel turned the perspective of her compositions to her own body as subject, shifting the point of view from outside of the canvas as the viewer to a simultaneous observer and subject. In *From the Shadow* (1977), Semmel's body is closely cropped and rendered in a realist style, resulting in a composition notable for its formal complexity. Importantly, the artist's visage is absent from these self-portraits of the mid-1970s as Semmel eschewed the aid of a mirror while drawing herself, instead looking down on her torso.

Curator Helen Molesworth explains the import of Semmel's singular technique evinced in the artist's work of this period: "In the midst of second-wave Feminism and the Women's Art Movement, Semmel devised an ingenious method to 'liberate' the female nude. In place of...erotic submission, she proposed female self-regard and embodied agency....(T)he nude no longer appears as an idealized fantasy, allegorical figure, or landscape of desire but rather as the self-apprehended body of a specific woman."

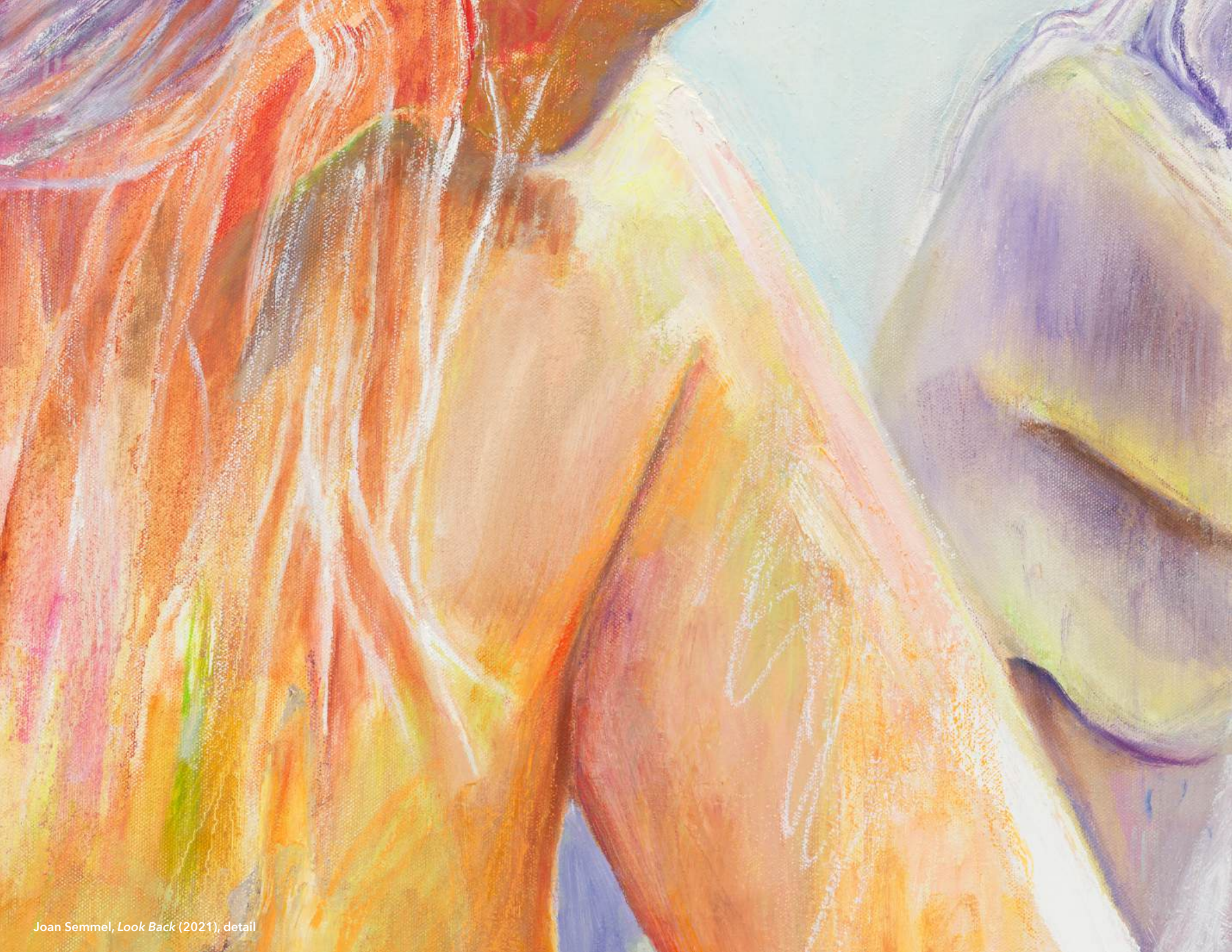


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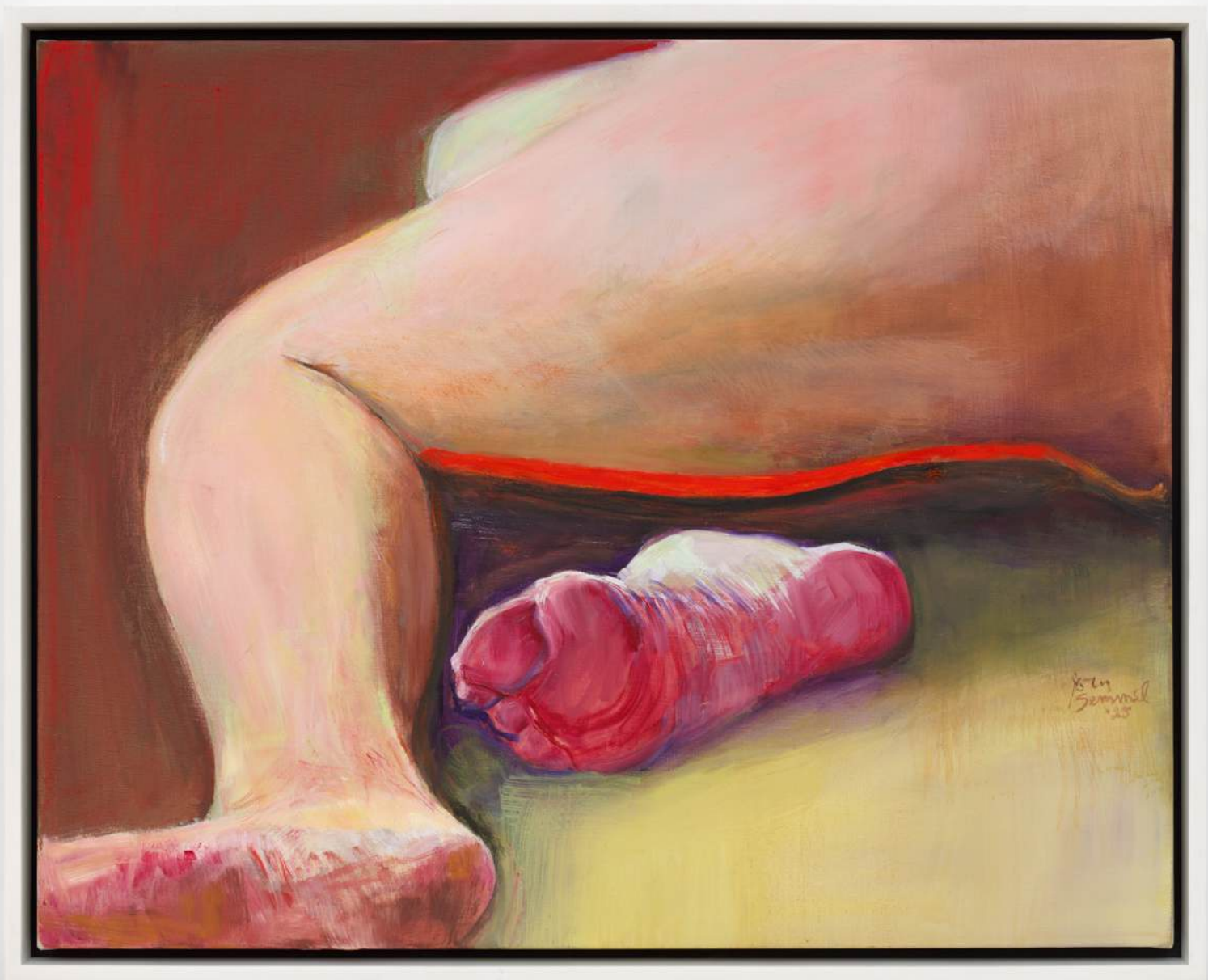


Joan Semmel
Look Back, 2021
Oil on canvas
20 x 20 in (50.8 x 50.8 cm)
22 x 22 in framed (56 x 56cm framed)
(JS454-RE)

\$95,000



Joan Semmel, *Look Back* (2021), detail



Joan Semmel

My Favorite Foot, 2025

Oil on canvas

24 x 30 in (61 x 76.2 cm); 25 3/4 x 31 5/8 in framed (65.4 x 80.3 cm framed)

(JS539)

\$125,000

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In this 2025 painting, Joan Semmel continues her decades-long artistic exploration of her body with characteristic directness and emotional depth. In her nineties, she depicts her nude form using a bold palette that serves both descriptive and expressive functions. Her confident brushwork simultaneously builds and questions the figure's boundaries.

Semmel's feminist approach has consistently challenged conventional representations of female nudity by presenting perspectives emphasizing female subjectivity rather than objectification. This latest work connects to broader feminist artistic traditions while maintaining Semmel's singular focus on aging. Her systematic documentation of her changing body represents one of contemporary art's most sustained challenges to cultural erasure, asserting the presence of older women in a visual landscape that systematically works to make them invisible.





Joan Semmel, *My Favorite Foot* (2025), detail



Donald Moffett, *Lot 012525 (the river runs)* (2025), detail

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Donald Moffett
Lot 012525 (the river runs), 2025
Oil on linen on panel
21 1/2 x 17 3/8 x 2 1/4 in (54.6 x 44.1 x 5.7 cm)
(DM271)
\$80,000

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Donald Moffett, *Lot 012525 (the river runs)* (2025), side view

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Donald Moffett's (b.1955) *Lot 012525 (the river runs)* (2025) represents a ghostly meditation within his *NATURE CULT* series, offering stark commentary on environmental precarity through its material presence. The work's meticulously piped surface undulates across the canvas with an almost biological intensity—its textural topography evokes coral reefs and botanical structures while simultaneously suggesting their potential absence. Moffett's strategic drilling and carving into the picture plane creates moments where the wall becomes visible through the punctured surface. This formal strategy, which results in a composition that appears almost to be melting, powerfully echoes his ecological concerns about revealed vulnerabilities and systemic interdependencies.





Melvin Edwards
Artist's Voice, 1984
Welded steel
28 x 27 1/2 x 20 1/2 in (71.1 x 69.9 x 52.1 cm)
(ME385)
\$350,000

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In the 1980s, **Melvin Edwards** (b.1937) created a series of sculptures featuring palettes. Ranging from *Rockers* to pedestal pieces, these works serve as memorials to Edwards' friend William Majors, a painter and printmaker who was a member of Spiral, an influential artist collective founded by Romare Bearden, Charles Alston, and Normal Lewis. Edwards used the palette's curved form as a homage to these artists' lasting impact on African American art. Belonging to this body of work, *Artist's Voice* (1984) is capped by a palette rimmed with chain. At once reminding viewers how the legacy of slavery impacted their aesthetic approach, the chain's links also illustrate the artistic connection and friendship that bound these artists together.

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Melvin Edwards, *Artist's Voice* (1984), alternative view



Melvin Edwards
Untitled, c. 1974
Watercolor and ink on paper
17 1/2 x 24 in (44.5 x 61 cm); 20 5/8 x 27 1/8 in framed (52.4 x 68.9 cm framed)
(ME1425)

\$50,000




Melvin Edwards, Untitled (c.1974), detail

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Melvin Edwards
Untitled, c.1974
Acrylic and glitter on canvas
17 3/4 x 11 7/8 in (45.1 x 30.2 cm)
20 7/8 x 15 in framed (53 x 38.1 cm framed)
(ME1522)
\$35,000





While best known as a sculptor, Melvin Edwards has always maintained a drawing practice. Edwards created these 1970s drawings by using watercolor and spray paint to imprint the negative of chains and barbed wire. Employing both to great effect in his one-person exhibition of barbed wire installations at the Whitney Museum of American Art in 1970, these materials have come to define his practice. The artist's translation of these sculptural components into graphic elements speaks to his minimalist understanding of his installations as "drawings in space." At the same time, his use of these materials also serves as a conceptual language that connects the people, cultures, and histories of the African Diaspora.

Both watercolors juxtapose loops of chain against undulating, fluid grounds. Allowing these outlines to sometimes be interrupted by drips, sprays, and splatters of vibrant pigment, Edwards creates a destabilizing disjunction between the ephemeral quality of the pictured material and its use. This disjunction is primarily a result of the artist's approach to color, which he described as instinctual. "It is so hard to explain the meaning of the color/form relationship," he muses. "Once my intuitive sense is in gear, I tend to see the possibilities of some color relationships and their implications."

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Melvin Edwards
Legal, 2017
Welded steel
11 x 10 1/4 x 5 in (27.9 x 26 x 12.7 cm)
(ME829)
\$175,000

Alexander Gray Associates

Melvin Edwards's *Legal* (2017), part of his series of *Lynch Fragments*, forges a powerful commentary on border crossings and immigration through welded steel elements—chains, tools, and industrial detritus—that confront viewers with their raw materiality and implicit violence. The cold, unyielding metal suggests physical barriers and systemic constraints, while the forged connections between disparate components evoke the tangled complexities of migration and belonging.

The title, *Legal*, deliberately interrogates how bureaucratic terminology, particularly the dehumanizing label “illegals” used by politicians, reduces complex human experiences to stark binaries of permission and prohibition. Edwards, drawing from his global travels and observations of how citizenship determines one's rights and treatment, creates a visual metaphor for how legal status becomes a mechanism through which humanity is either granted or denied, the sharp edges and constrained forms of the sculpture embodying the harsh realities faced by those whose existence is deemed “illegal” by geopolitical boundaries.



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Melvin Edwards
Mendassi, 1980/1994
Welded steel
9 3/4 x 7 x 8 3/8 in (24.8 x 17.8 x 21.3 cm)
(ME833)
\$175,000



Melvin Edwards, *Mendassi* (1980/1994), side view

and friends recognise him? But he had taken his revenge upon the wicked suitors. For, thing, therefore, seemed of no dilect to him—the long straight tracks, the harbour, the principles, and the lovely trees, appeared all changed as if established upon a block of ice upon his native land. So he stood, his t'ing with the face of his father and cried aloud, pining.

- 200 "Alas," he exclaimed, "among what manner of people am I fallen? Are they savage and uncivilised or hospitable and kind? Where shall I put all this treasure, and what way shall I go? I wish I had sunk ever there with the Phaeacians; or I could have gone to some other great chief who would have been glad to receive and give me a crown. As it is I do not know where to put my treasure, and I cannot leave it here for fear somebody else should get hold of it. A good truth the chiefs and rulers of the Phaeacians have not been dealing fairly by me, and have laid me in the wrong country; they said they would take me back to Ithaca and they have not done so: nor by doing the protector of suppliants. Heavens then, for he watches over everybody and punishes those who do wrong. Still, I suppose I must count my gods

[illegible]

* And may we not add "and also to prevent his recognising that he was only in the place where he had met Nausicaa two days earlier."

the winding pathes, paths, & coves where slings can strike,
the steep rocks of the cliffs and the tall trees,
he came to his death, carrying his own death count,
gore he, surprised, high, wild is his fall,
and O how he could be great.

"Man of misery, whose land have I lit on now?
What are they, here - a cold, savage, a wilderness?
Of friendly strangers, good-fellowship?
Where can I be kept here, of security?
And where in the world do I wander off my way?
Fondly I have had a good heart - Please give there
and I had plenty way to see - the Right King
who could have had me well and sent me home!
But I find I know where to say, at this,
and I can't leave him, inviting any Lord
to rob me blind.

So did all the lords and captains,
these Phariseal Nicotemphors, upright, were they?
Swearing me off this, this money, land, & they
they swore they'd sail me for to turn "hies-will",
they never kept their word. Zeal of the Spanghans
pay, this black-bird keeps an eye on the world off men.
I'd I'll shackle any transgressor!

Com. Quickly,
I'll inspect my treasure and count it up my self.
Did they make off with anything in their ship?"

With their ornaments, the gorgeous spoils,
 could ows, bars of gold and the lovely wove, & rbs.
 No catch was missing from the rich Pursuit.
 However, for native country, trilling down the shore
 knew the waves, & a dash of light oaks and flows,
 his Lamerch beat in turn of it.
 But on Athens again, and came down again,
 she looks like a young man . . . shepherd, & by
 yet elegant, & what a thing the gace the sons of
 it, & what a dash of light, & a dash of light,
 & a dash of light, & a dash of light, & a dash of light,
 & a dash of light, & a dash of light, & a dash of light,

Bethany Collins

The Odyssey: 1900 / 1996, 2024

Graphite on Somerset paper in 2 parts

44 x 30 1/4 in each (111.8 x 76.8 cm); 46 1/2 x 32 1/2 in framed each (118.1 x 82.5 cm framed each)

46 1/2 x 69 x 1 3/4 in overall (118.1 x 175.3 x 4.4 cm overall)

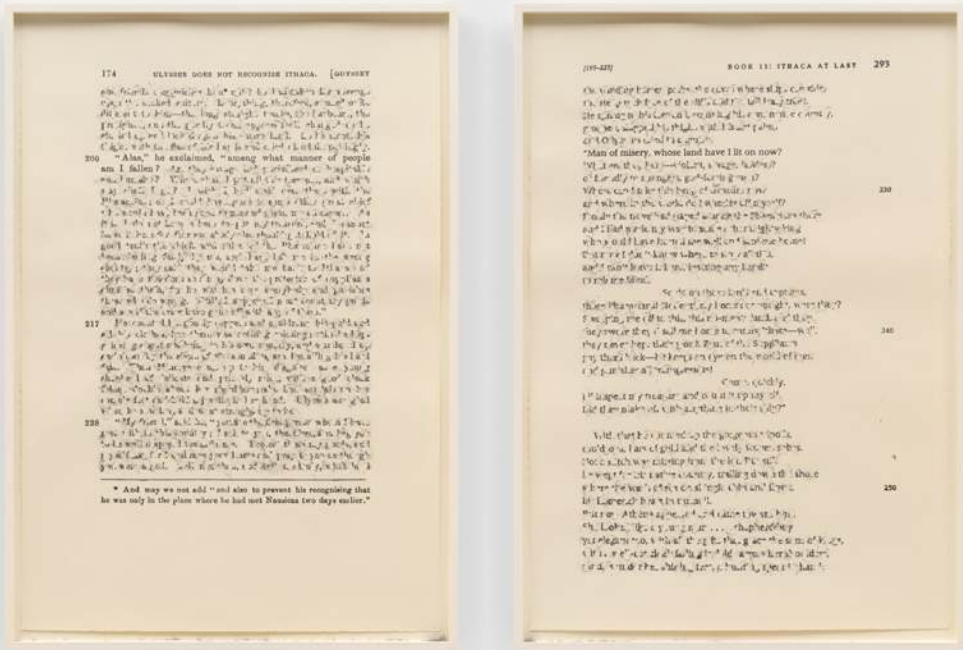
(BC153)

\$35,000

Alexander Gray
Associates

In **Bethany Collins's** (b.1984) *The Odyssey* series (2018–present), the artist charges the modernist conceptual act of erasure with a direct physicality by rubbing out monumental hand-written renderings of passages taken from the ancient epic. She first came to the work after the 2017 American election—coincidentally the same year Dr. Emily Wilson became the first woman to publish a translation of the *Odyssey* into English—feeling an immediate connection with Odysseus's narrative of longing for home only to find the place virtually unrecognizable. Her act of erasure represents a literal insertion of her body into Homer's epic—and, by extension, the Western canon—while also rendering nearly everything illegible.

The few evocative preserved phrases—representing variations in the text across different translations—collapse past and present, focusing on the parallels between Odysseus's perilous journey and the world's current political climate while also bringing to light the inherent instability of language. "I'm interested in this [political] moment and thinking about Odysseus and the *Odyssey* as a metaphor," Collins explains, "but more broadly of the way that language will forever fail, right? Because we made it. It is an extension of us, it is a very human endeavor, and it has infinite capacity, and it is also bound to fail. And that contradiction is endlessly fascinating to me."



Bethany Collins, *The Odyssey: 1900 / 1996* (2024), installation view

the winding leather path, the cove where ships can ride,
 the steep rock face of the cliffs and the tall bay trees.
 He sprang to his feet and, scanning the vine-clad country,
 groined, snarled, his thigh with his outstretched palm,
 and Olympos called him a thief.

"Man of misery, whose land have I lit on now?

What are the laws—violent, savage, lawless?

Of friendly to strangers, god-fearing men?

Where can I take this heap of treasure now?

and where in the world do I wander off my self?

I could have tumbled and stayed among the Phaeacians there

and I had no keen way to seek out their mighty king

who would have hosted me well and sent me home!

For now I don't know where to seek out a friend,

and I can't leave it here, inviting any band of

robbers blind.

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So down the lords and captains,
 those Phaeacians! None of them for me or my plight, were they?

Sweeping me off to this, this remote island, and they

they swore they'd sail me home to turn my "hick—wax",

they never kept their word. Zeus of the Sapphires

my dear hick—he keeps an eye on the world of men

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Ronny Quevedo, *Wiphala #2* (2025), detail

Alexander Gray
Associates



Ronny Quevedo
wiphala tribute (composition for a seamstress), 2025
Ink, metal leaf, mica, carbon paper,
pattern paper and muslin on panel
46 x 47 in (116.8 x 119.4 cm)
(RQ281)

\$55,000

Alexander Gray Associates

In *wiphala tribute (composition for a seamstress)* (2025), **Ronny Quevedo** (b.1981) continues his exploration of indigenous geometries through layered material processes. Using his signature technique of ink and carbon applied over pattern paper, he creates a surface that documents both artistic labor and cultural reference.

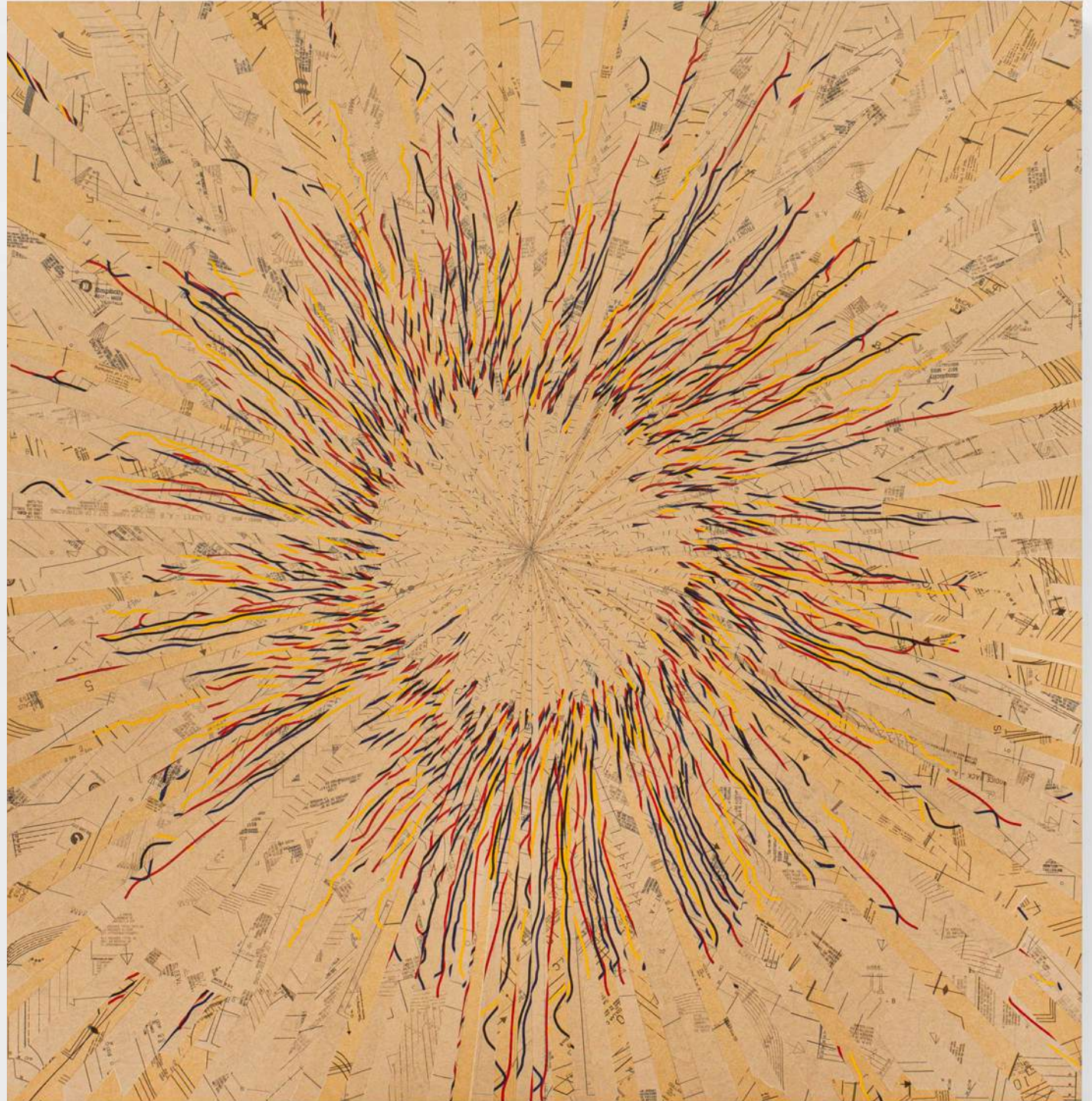
The work centers on the wiphala's pre-Columbian grid structure, which functions as both compositional framework and historical touchstone. The wiphala—a checkered textile pattern that has served for centuries as a symbol of indigenous identity across the Andean region—carries ceremonial significance while operating today as an emblem of native resistance and cultural continuity. The geometric pattern creates what Quevedo calls "an ancestry of abstraction," connecting indigenous design systems to modernist traditions without collapsing their differences. Rather than sentimentalizing this relationship, Quevedo presents it as an active dialogue between distinct approaches to organizing space and meaning. The work reflects his stated goal of "interlacing a wide span of time and space," treating the wiphala as both a historical artifact and an evolving contemporary symbol.





Ronny Quevedo, *Wiphala #2* (2025), detail

Alexander Gray
Associates



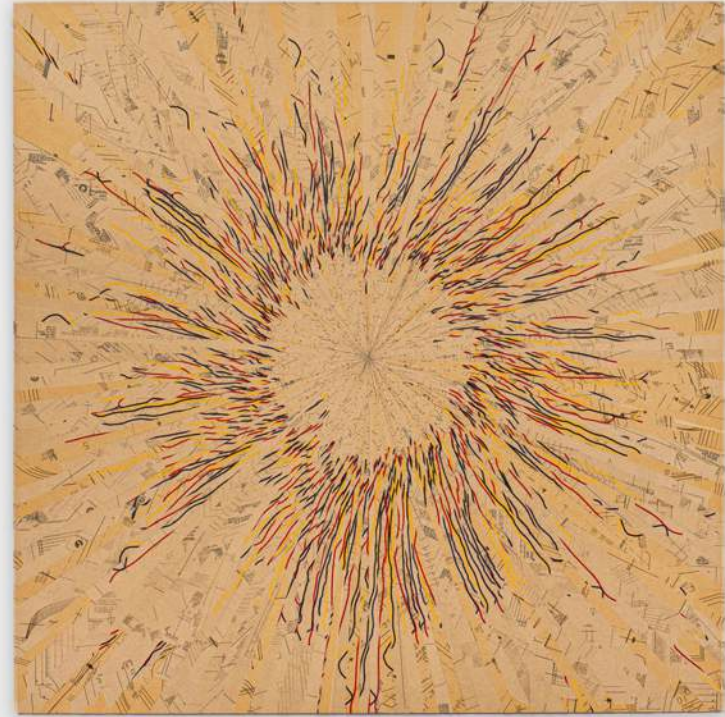
Ronny Quevedo
quipu for inti, 2024
Screenprint on pattern paper
and muslin on panel
54 x 54 in (137.2 x 137.2 cm)
(RQ275)

\$65,000; On reserve

Alexander Gray Associates

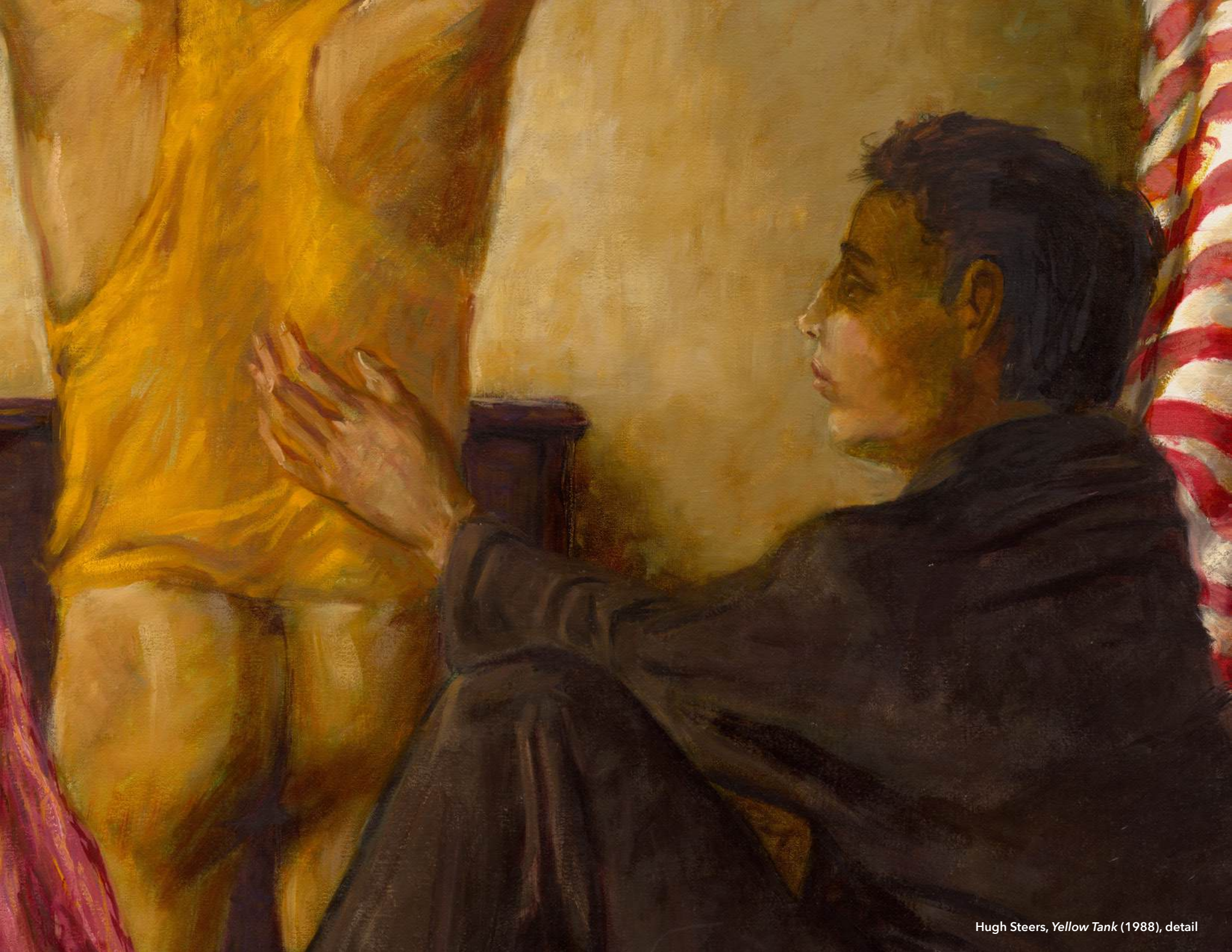
Ronny Quevedo's *quipu for inti* (2024) reformulates ancient Andean knowledge systems through a contemporary lens, highlighting the persistence of cultural memory amid displacement. The quipu, an Incan recording device consisting of knotted cords used for administrative and historical documentation, serves as both formal inspiration and conceptual framework for Quevedo's abstraction. By translating and abstracting this pre-Columbian object, the artist creates a visual language that navigates the space between indigenous epistemologies and Western art historical traditions.

Born in Ecuador and raised in the Bronx, NY, Quevedo infuses his work with the layered experience of migration and the negotiation of identity. The artist's deliberate choice of materials—pattern paper, wax paper, and muslin—evokes the economic and social structures that shaped contemporary diasporic communities, and function as an archive of historical consciousness, documenting the transformations that occur when cultural systems encounter colonial forces. Ultimately, through geometric abstraction and material investigation, both *quipu for inti* and *Wiphala #2* demonstrate how indigenous knowledge frameworks continue to evolve and resist erasure, while maintaining formal rigor and conceptual depth.





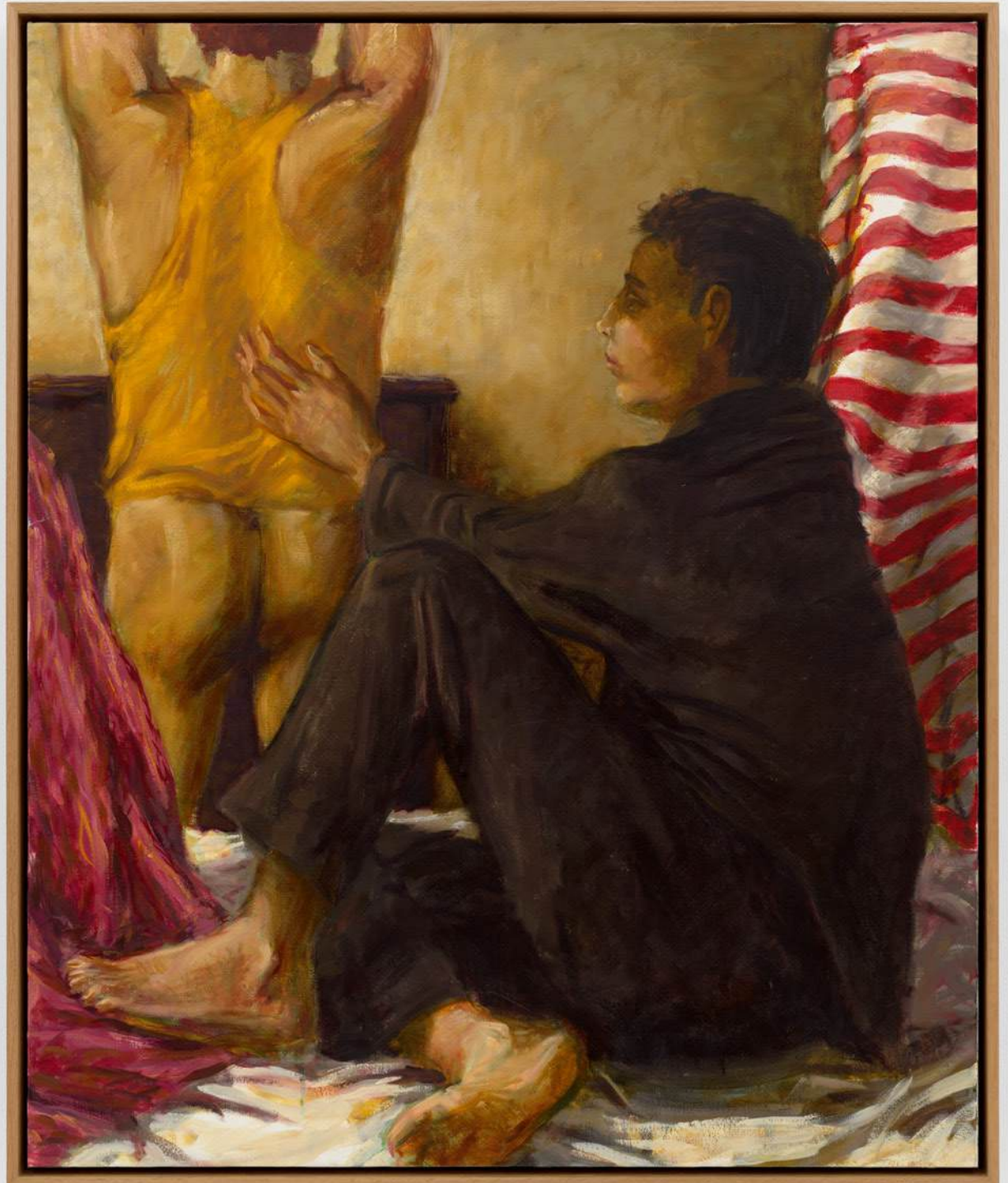
Ronny Quevedo, quipu for inti (2024), detail



Hugh Steers, *Yellow Tank* (1988), detail

Alexander Gray
Associates

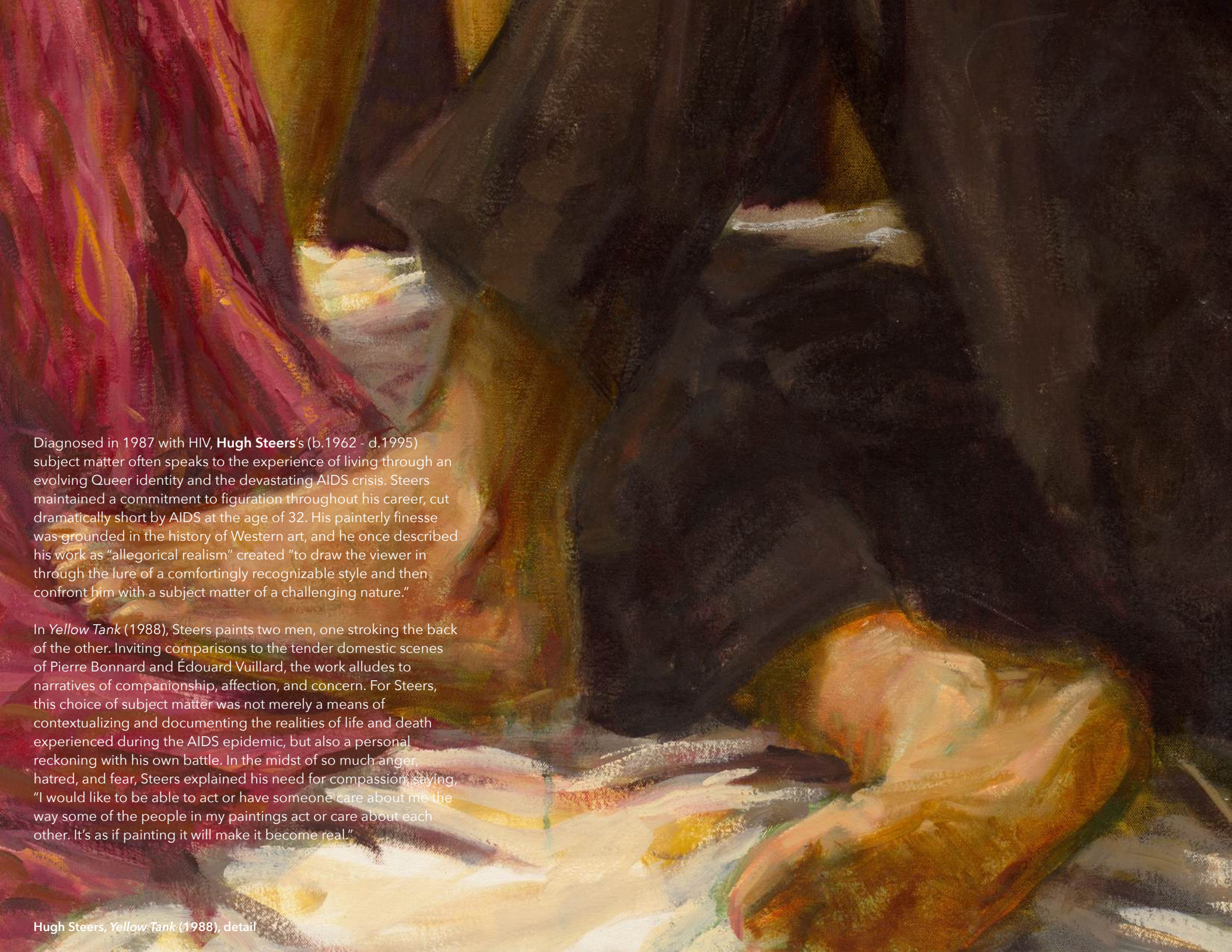
Hugh Steers
Yellow Tank, 1988
Oil on canvas
50 1/2 x 42 in (128.3 x 106.7 cm)
52 3/8 x 44 3/4 in framed (133 x 113.7 cm framed)
(EHS096)
\$120,000



Alexander Gray
Associates



Hugh Steers, *Yellow Tank* (1988), installation view



Diagnosed in 1987 with HIV, **Hugh Steers's** (b.1962 - d.1995) subject matter often speaks to the experience of living through an evolving Queer identity and the devastating AIDS crisis. Steers maintained a commitment to figuration throughout his career, cut dramatically short by AIDS at the age of 32. His painterly finesse was grounded in the history of Western art, and he once described his work as "allegorical realism" created "to draw the viewer in through the lure of a comfortably recognizable style and then confront him with a subject matter of a challenging nature."

In *Yellow Tank* (1988), Steers paints two men, one stroking the back of the other. Inviting comparisons to the tender domestic scenes of Pierre Bonnard and Édouard Vuillard, the work alludes to narratives of companionship, affection, and concern. For Steers, this choice of subject matter was not merely a means of contextualizing and documenting the realities of life and death experienced during the AIDS epidemic, but also a personal reckoning with his own battle. In the midst of so much anger, hatred, and fear, Steers explained his need for compassion, saying, "I would like to be able to act or have someone care about me the way some of the people in my paintings act or care about each other. It's as if painting it will make it become real."

Alexander Gray
Associates



Hugh Steers
Boys Night Out, 1989
Oil on paper
11 3/4 x 11 in (29.8 x 27.9 cm)
15 x 14 1/4 in framed (38.1 x 36.2 cm framed)
(EHS288)

\$25,000

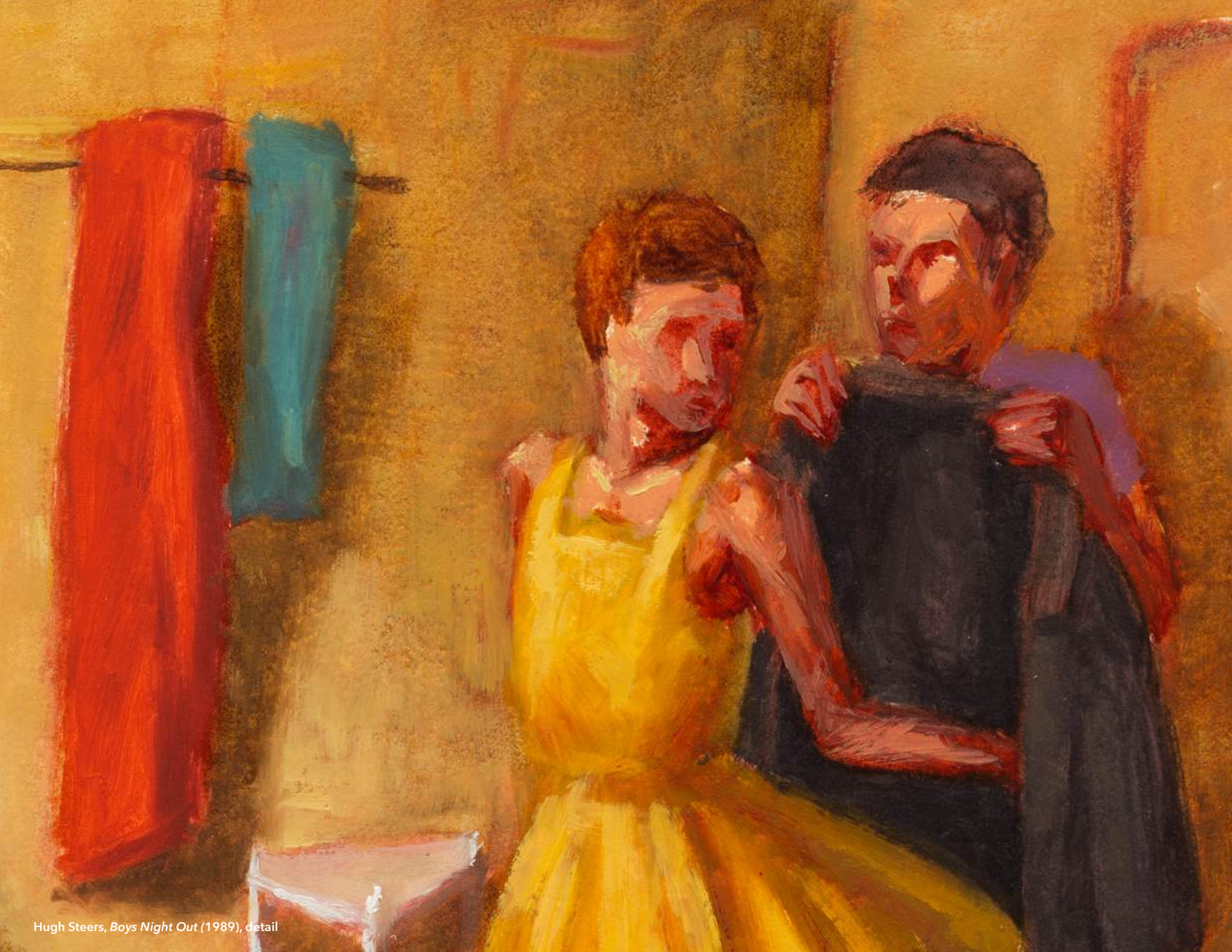
Alexander Gray Associates

Hugh Steers often sketched intimate portraits of men in domestic settings, drawing on the tradition of Edward Hopper, Paul Cadmus, and Pierre Bonnard. Steers's poignant vignettes reveal the artist's own hopes and fears as he bravely and unapologetically lived life and made art under the specter of AIDS. In this way, *Boys Night Out* (1989) captures the artist's commitment to celebrating queer identity.

The composition features two men—one attired in an elegant yellow gown and platform heels—performing or otherwise recreating a heteronormative tableau. Steers's anonymous figures appear both empowered and unstable, due to the Steers' signature brushy, painterly strokes. Ultimately, works like *Boys Night Out* were deeply personal for the artist and helped him simultaneously accept and explore his sexuality and illness. As Steers wrote to a friend, "Remember how we talked about one's art creating one's consciousness rather than exposing some pre-existing truth?"



Hugh Steers, *Boys Night Out* (1989), installation view



Hugh Steers, *Boys Night Out* (1989), detail



Betty Parsons, *Elephant Africa* (1972), detail



Betty Parsons
Elephant Africa, 1972
Acrylic on canvas
21 7/8 x 28 in (55.6 x 71.1 cm); 23 1/8 x 29 1/4 in framed (58.7 x 74.3 cm framed)
(BP240)

\$75,000

Alexander Gray Associates

In 1947, **Betty Parsons** (b.1900-d.1982) began to paint abstractly. Drawing on past experiences and travels, she developed a unique associative approach to abstraction that referenced sites that resonated with her without making literal allusions to them. Instead, as in *Elephant Africa* (1972), she aimed to evoke what she characterized as the “sheer energy” of a situation. A symphony of swirling browns, blues, and greens, this painting suggests the experience of a safari. Spontaneous and dynamic, the composition reflects Parsons's commitment to expressing the “the invisible presence” of life.



Alexander Gray
Associates



Betty Parsons
Untitled, c.1967
Acrylic on canvas
10 x 8 in (25.4 x 20.3 cm)
16 3/8 x 14 3/8 in framed (41.6 x 36.5 cm framed)
(BP360)
\$30,000

Alexander Gray Associates

Using an experimental and elastic approach to abstraction, Parsons employed geometric and biomorphic methods to organize the compositional plane in her paintings. In 1966-67, she brought particular attention to line, as evidenced in this untitled work. Using a linear order of blacks, blues, reds, golds, and grays, this piece is painted freehand in luminous layers of thin paint. The lines remain highly gestural, an effect that is highlighted in the varying thickness of the stripes and the insertion of the length of a single white stroke, which playfully interrupts the rhythm of the composition. Parsons's approach to color was bold and intuitive, and often inspired by her surroundings. As curator Abigail Winograd describes, "She developed a working method that relied heavily upon spontaneity and a desire to convey 'sheer energy' and 'a new spirit.'" Spending most of her time in New York City before she could escape to her studio in Southold, Long Island, the register of lines and colors suggests Parsons's view of a city sunset, translated into her unique abstract aesthetic.





Betty Parsons, *Untitled* (c. 1967), detail

