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Frieze New York 2025

Jennie C. Jones

Donald Moffet

Jack Whitten

Alexander Gray Associates at Frieze New York 2025

Alexander Gray Associates presents recent paintings, sculptures, and works on paper by **Jennie C. Jones** and **Donald Moffett**. Longtime friends, Frieze New York marks a significant moment for both artists: Moffett has just joined the Gallery's program, while Jones's Roof Garden Commission at The Metropolitan Museum of Art recently opened to critical acclaim. The Gallery's presentation draws parallels between Jones and Moffett's distinct practices, emphasizing how both artists embrace a rigorous, research-driven approach to abstraction grounded in formal and material experimentation.

In 2025 paintings like *Met Color Angled Cadence*, Jones continues exploring the perception of sound within the visual arts. While her earlier *Acoustic Panel Paintings* incorporated noise-absorbing fiberglass panels into their construction, recent works use architectural felt, an industrial material likewise valued for its sound-dampening qualities. Jones's strategic use of felt pushes her canvases into more sculptural, relief-like domains, enabling each piece to develop its own hushed sonic environment. Her surfaces reverberate with a historical charge: she imbues seemingly simple forms with references to modernism, Minimalism, and the contributions of Black avant-garde sonic practitioners. Marking a further expansion on these references, recent works' geometric compositions and color palettes subtly draw from her rooftop commission at The Metropolitan Museum of Art.

Similarly committed to formal innovation, Donald Moffett creates pierced and shaped monochromatic paintings like *Lot 012525 (the river runs)* (2025) and *Lot 020425 (the probe, A)* (2025). Both works boast textured fields of white extruded oil paint, ghostly topographies that suggest flora and fauna—and their potential absence. Moffett embeds environmental urgency and sociopolitical critique in his surfaces; far from neutral, his paintings' pristine whiteness signals ecological vulnerability and institutional complicity. These works emerge from his ongoing project *NATURE CULT*, which he developed in the mid-2010s in response to the escalating climate crisis. *Lot 060624 (house, orange)* (2024), a fantastically colored, horned birdhouse, also belongs to this body of work. This totemic sculpture serves as a signpost for the crossroads of natural and cultural systems—a melancholic tribute to the biodiversity threatened by environmental inaction.

Like Jones, Moffett transforms industrial materials into nuanced meditations on contemporary issues. While Jones's compositions create space for viewers to contemplate sound, history, and absence, Moffett's surfaces speak to ecological fragility and loss. By treating painting as a dimensional object, both artists challenge the conventional limitations of the medium, constructing works that critically examine the sites they inhabit. Together, Jones and Moffett's approaches charge the legacy of Minimalism and the monochrome with a powerful urgency that resonates deeply in our present moment.

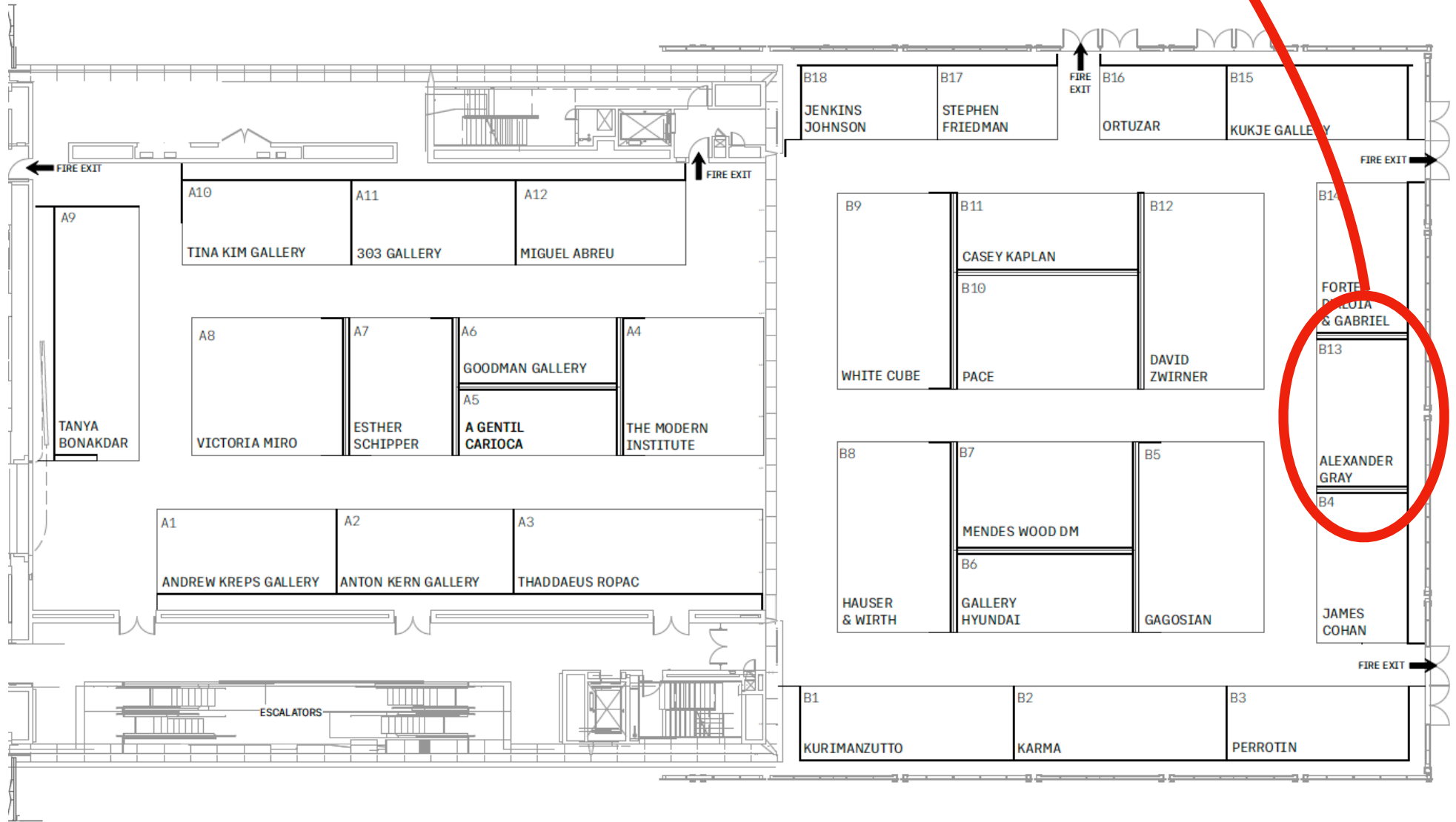


Donald Moffett, *Lot 020425 (the probe, A)* (2025), detail

Level 2

McCourt

Alexander Gray Associates
Stand B13



The image shows the front cover of a book. The cover is a solid dark brown color. The spine, visible on the left, is a bright red color. At the bottom left corner, there is a white rectangular label with the text "Jennie C. Jones" printed in black. The book is resting on a white surface, and a soft shadow is cast to the right and slightly forward.

Jennie C. Jones

Alexander Gray Associates

Jennie C. Jones (b.1968, Cincinnati, OH. Lives and works in Hudson, NY)

Jennie C. Jones's interdisciplinary practice seeks to engage viewers visually and aurally. Drawing on painting, sculpture, sound, and installation, Jones's conceptual works reflect on the legacy of modernism and minimalism. Their unconventional materials and reductive compositions highlight the perception of sound within the visual arts.

Articulating the relationship between sound and physical matter, Jones's ongoing series of *Acoustic Paintings* incorporate noise-absorbing materials, including acoustic absorber panels and architectural felt. The minimalist works juxtapose these materials with solid and two-tone expanses of color, and draw on imagery that recalls the geometry of musical notation, including bars, crescendos, and measures. Developing alternative ways to illustrate sonic experiences, other paintings from the series boast narrow strips of pigment applied along the edges of their canvases—an effect that causes their compositions to resonate with an echoed glow of color.

Encouraging viewers to anticipate sound even in the quietest of environments, Jones states “I always say they're active...they are affecting the subtlest of sounds in the space—dampening and absorbing even the human voice.” Seamlessly integrating visual practices with auditory ones, Jones's practice underscores the connection between minimalism and music, recovering the legacy of the Black avant-garde.

Jones's first multi-work outdoor sculptural installation is currently on view at The Metropolitan Museum of Art's Iris and B. Gerald Cantor Roof Garden. Later this year, Jones will be subject of a solo exhibition at the Pulitzer Art Foundation in St. Louis, MO. Previous solo exhibitions include *Jennie C. Jones: Dynamics*, Solomon R. Guggenheim Museum, New York (2022); *Jennie C. Jones: Constant Structure*, The Arts Club of Chicago (2020); *Compilation*, Contemporary Arts Museum Houston (2016); *Absorb/Diffuse*, The Kitchen, New York (2013); and *Directions: Jennie C. Jones: Higher Resonance*, Hirshhorn Museum, Washington, DC (2013); among others. Her work has been included in many group exhibitions, including *Grief and Grievance: Art and Mourning in America*, New Museum, New York (2021); *Prospect.5: Yesterday we said tomorrow*, New Orleans, LA (2020); *The Shape of Shape*, The Museum of Modern Art, New York (2019); *Magnetic Fields: Expanding American Abstraction, 1960s to Today*, Kemper Museum, Kansas City, MO; *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, Museum of Contemporary Art and *Silence*, The Menil Collection, Houston, TX (2012).

Jones's work is in the collections of numerous institutions, including the Art Institute of Chicago, IL; Hirshhorn Museum, Washington, DC; Los Angeles County Museum of Art, CA; The Metropolitan Museum of Art, New York, NY; The Museum of Modern Art, New York, NY; Pérez Art Museum, Miami, FL; Rose Art Museum, Waltham, MA; Solomon R. Guggenheim Museum, New York, NY; The Studio Museum in Harlem, New York, NY; Virginia Museum of Fine Arts, Richmond, VA; Walker Art Center, Minneapolis, MN; Whitney Museum of American Art, New York, NY; and Yale University Art Gallery, New Haven, CT, among others.





Installation view: Jennie C. Jones, *Ensemble*, Roof Garden Commission at the Metropolitan Museum of Art, New York (2025)



Jennie C. Jones

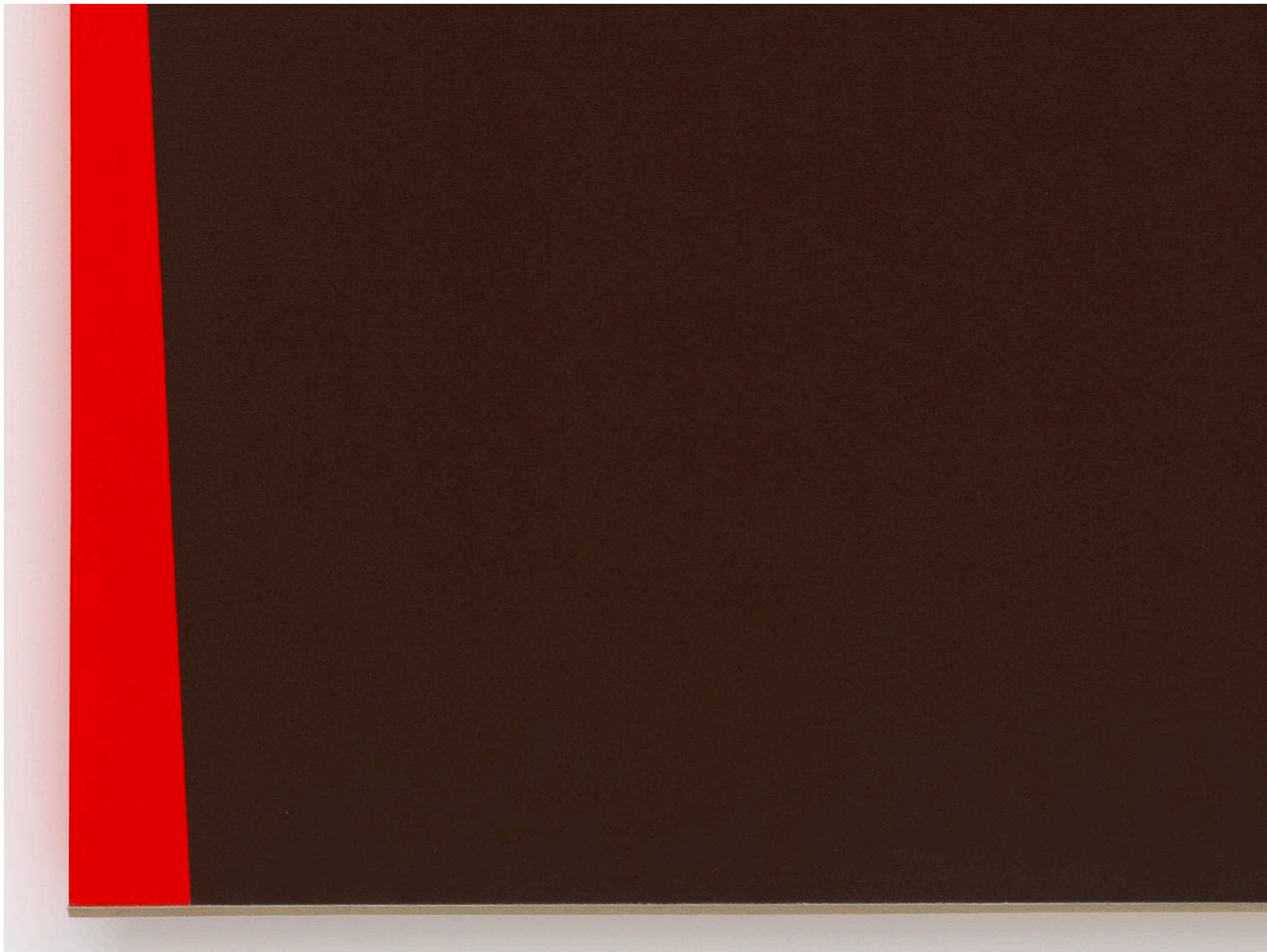
Met Color Angled Cadence, 2025

Acrylic and architectural felt on canvas

72 5/8 x 48 x 2 in (184.5 x 121.9 x 5.1 cm)

(JCJ297)

\$125,000



Jennie C. Jones, *Met Color Angled Cadence* (2025), detail

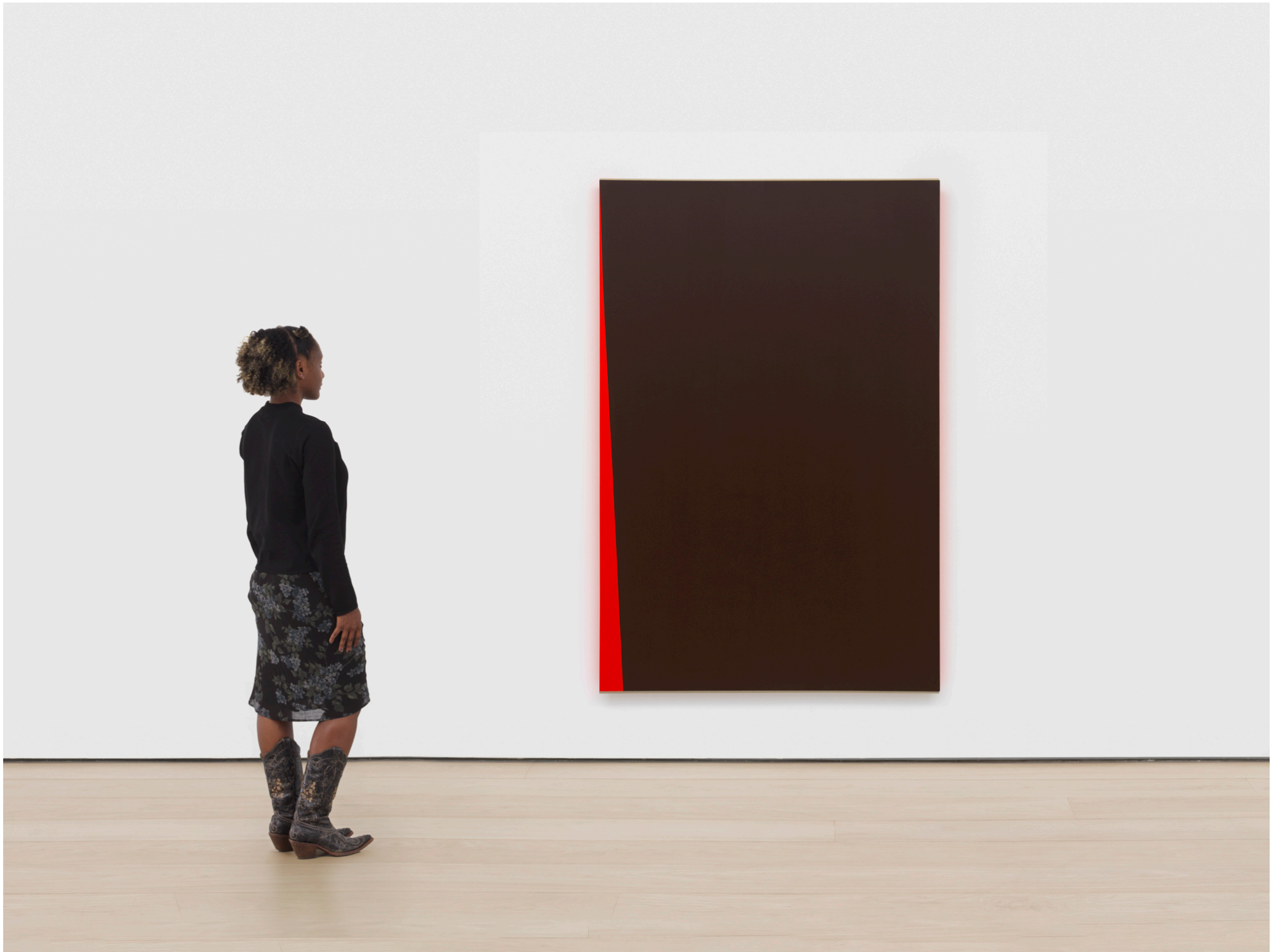
Alexander Gray Associates

Jennie C. Jones's recent Acoustic Paintings like *Met Color Angled Cadence* (2025) reflect a recent evolution in her practice—her transition from using fiberglass sound-absorbing panels to architectural felt in her canvases. These quasi-sculptural works maintain Jones's signature minimalist aesthetic while literally absorbing and dampening sound, creating what the artist calls an "active listening" experience. Through their restrained palette and geometric precision, the paintings seamlessly merge visual art conventions with sonic awareness, embedding references to modernism, Minimalism, and Black avant-garde sonic practitioners like Moses William and Louis Dotson within their deceptively reductive surfaces.

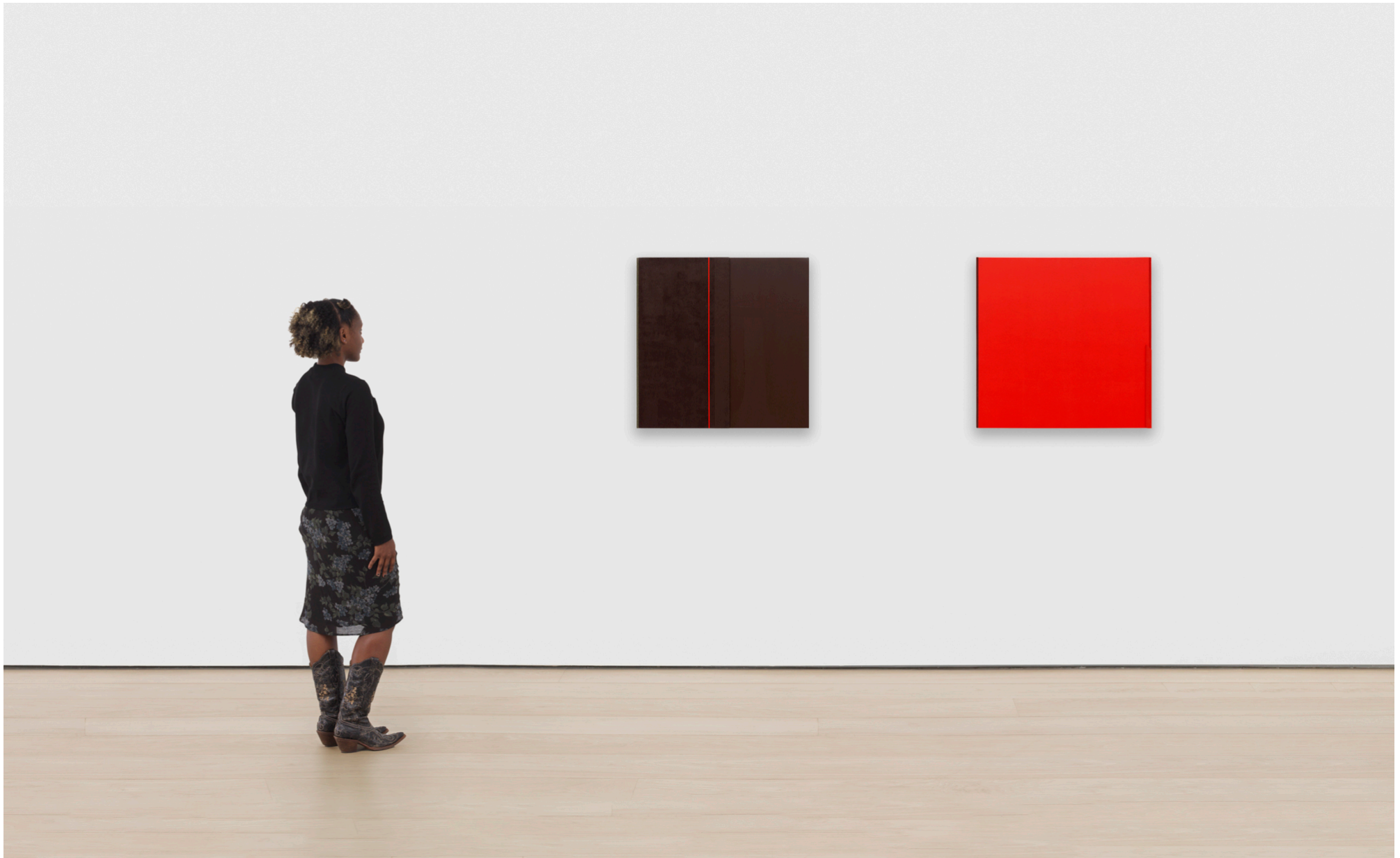
The formal qualities of paintings like *Met Color Angled Cadence*—their measured compositions, subtle tonal shifts, and material presence—continue Jones's rigorous investigation into the perception of sound. The precise angular placement of the two red tones in *Met Color Angled Cadence* creates a compelling formal tension, establishing a spatial relationship that echoes throughout the composition's negative space. These angled forms find broader expression in the zither and harp-like volumes of *Ensemble*, Jones's Roof Garden Commission at The Metropolitan Museum of Art to articulate Jones's central artistic proposition—that visual abstraction and sonic experience can harmonize within a single work, creating a multisensory dialogue between color, form, and acoustic resonance.

Jennie C. Jones, *Met Color Angled Cadence* (2025), side installation view





Jennie C. Jones, *Met Color Angled Cadence* (2025), installation view



Installation view: Jennie C. Jones, *Met Dense Tone (with String)* (2025) and *Red Tone #10 (with various sharps)* (2025)

The formal qualities of paintings like *Met Dense Tone* and *Red Tone #10*—their measured compositions, subtle tonal shifts, and material presence—continue Jones's rigorous investigation of perception through abstraction. Their muted yet resonant surfaces create visual rests and beats that echo musical notation and sound waves. This painterly approach to sonic representation finds broader expression in *Ensemble*, her Roof Garden Commission at The Metropolitan Museum of Art, where similar formal strategies are employed at an architectural scale. The installation serves as a spatial amplification of the concepts distilled in her 2025 paintings, which even borrow colors from the commission, further demonstrating how Jones's careful material choices create environments that heighten awareness of both visual and auditory sensations.



Jennie C. Jones

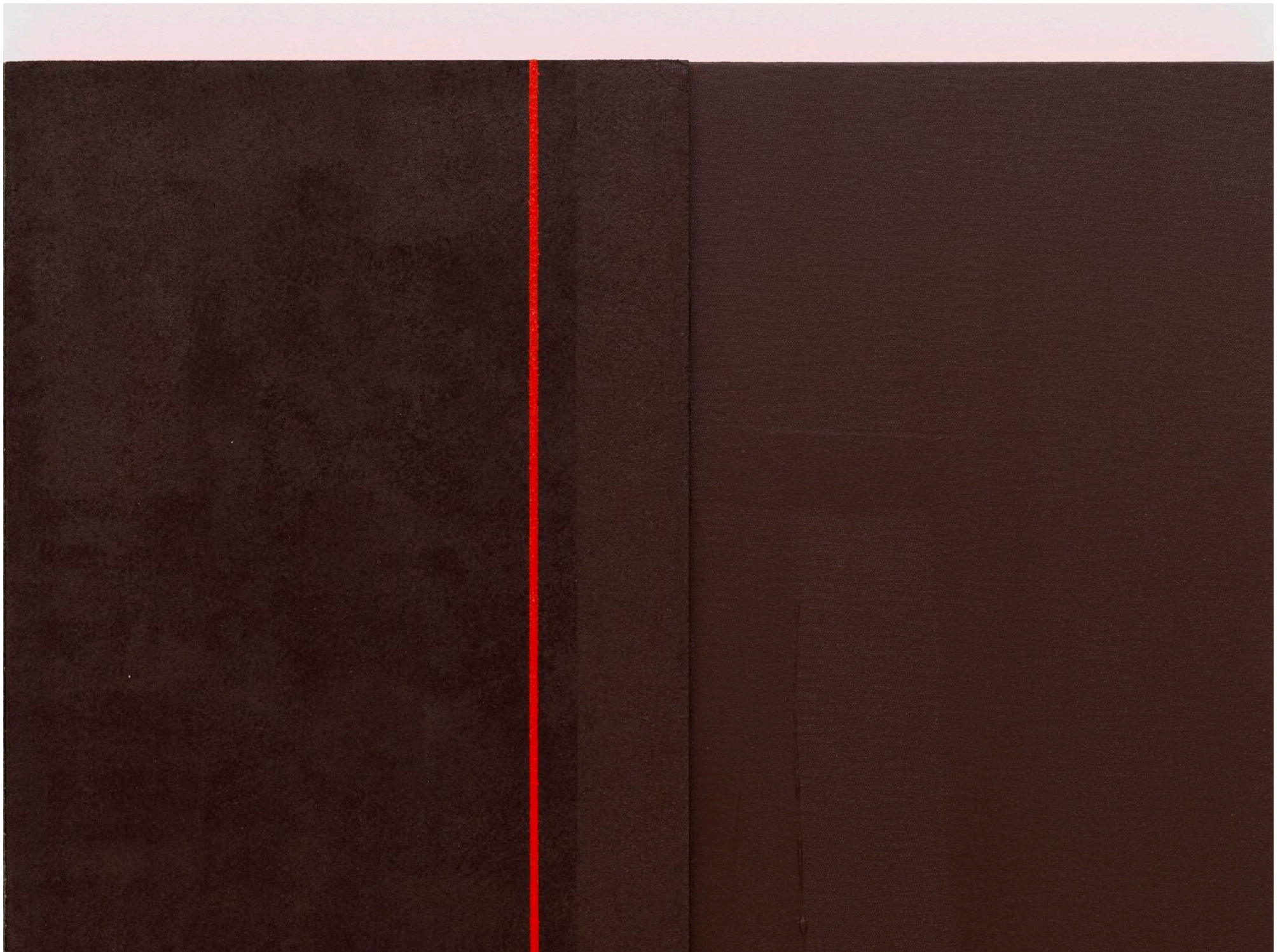
Met Dense Tone (with String), 2025

Acrylic and architectural felt on canvas board

30 x 30 x 1 1/2 in (76.2 x 76.2 x 3.8 cm)

(JCJ299)

\$60,000



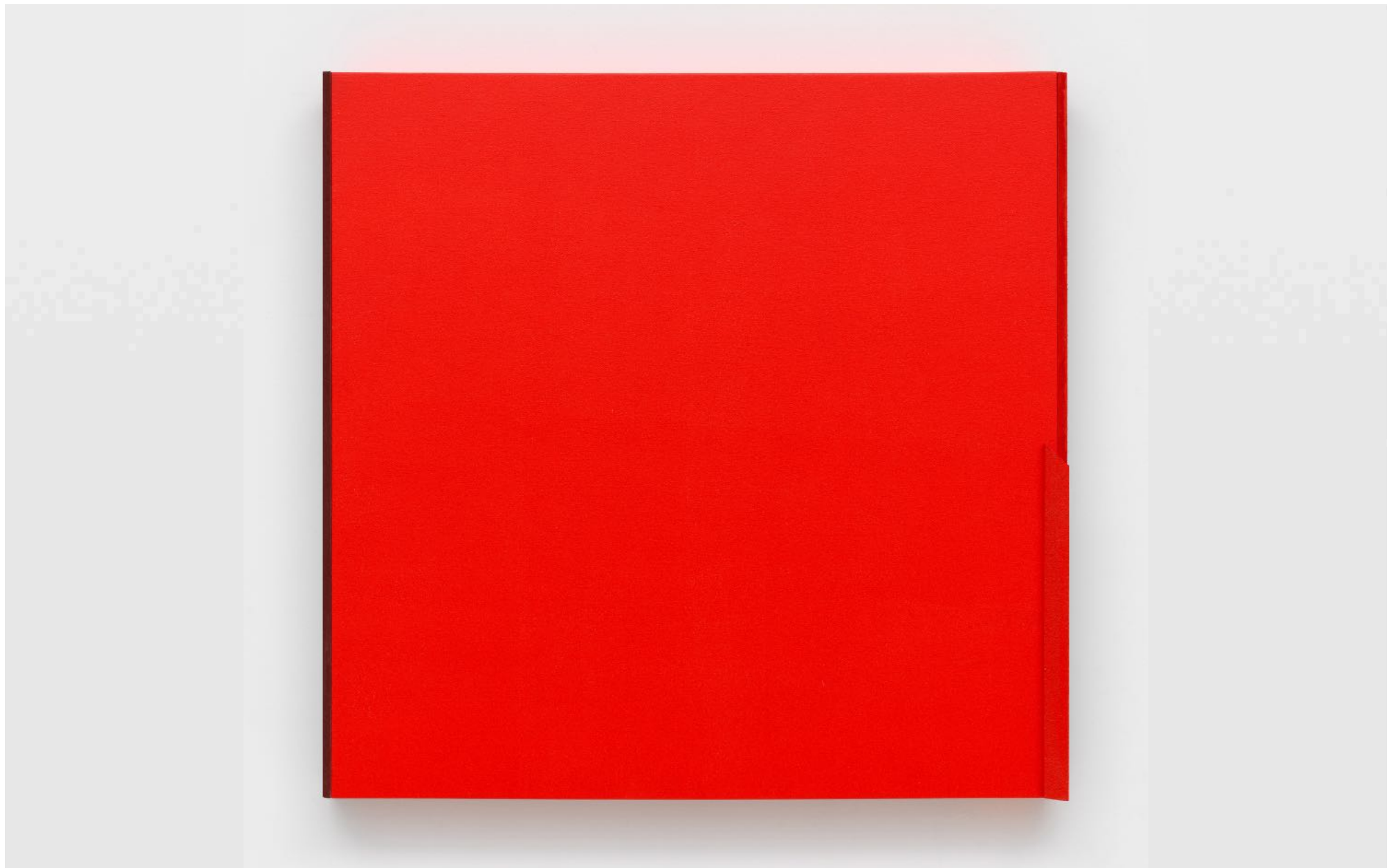
Jennie C. Jones, *Met Dense Tone (with String)* (2025), detail



Jennie C. Jones, *Met Dense Tone (with String)* (2025), side view



Jennie C. Jones, *Met Dense Tone (with String)* (2025), side view



Jennie C. Jones

Red Tone #10 (with various sharps), 2025

Acrylic and architectural felt on canvas board

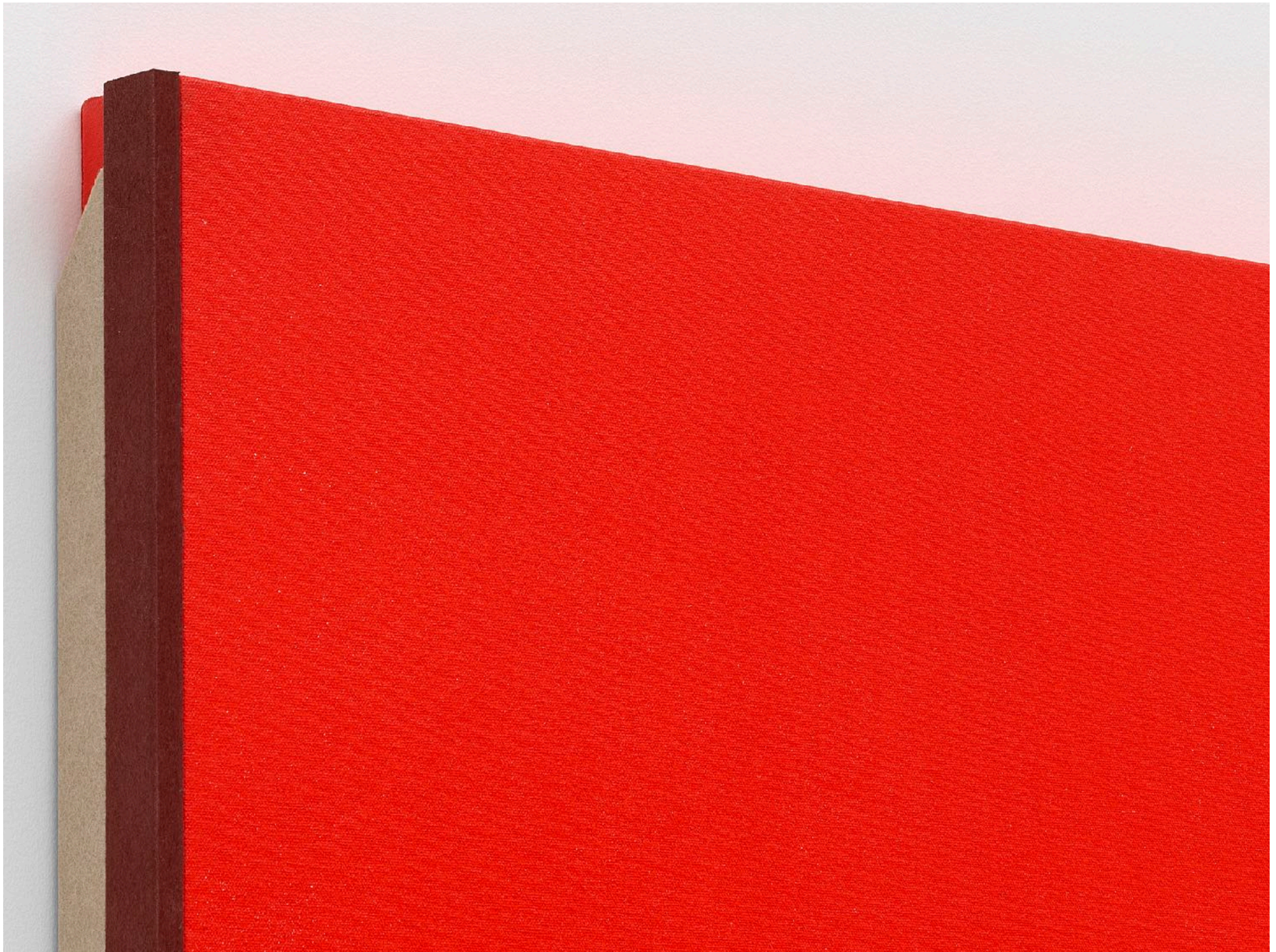
30 x 30 x 1 1/2 in (76.2 x 76.2 x 3.8 cm)

(JCJ301)

\$60,000



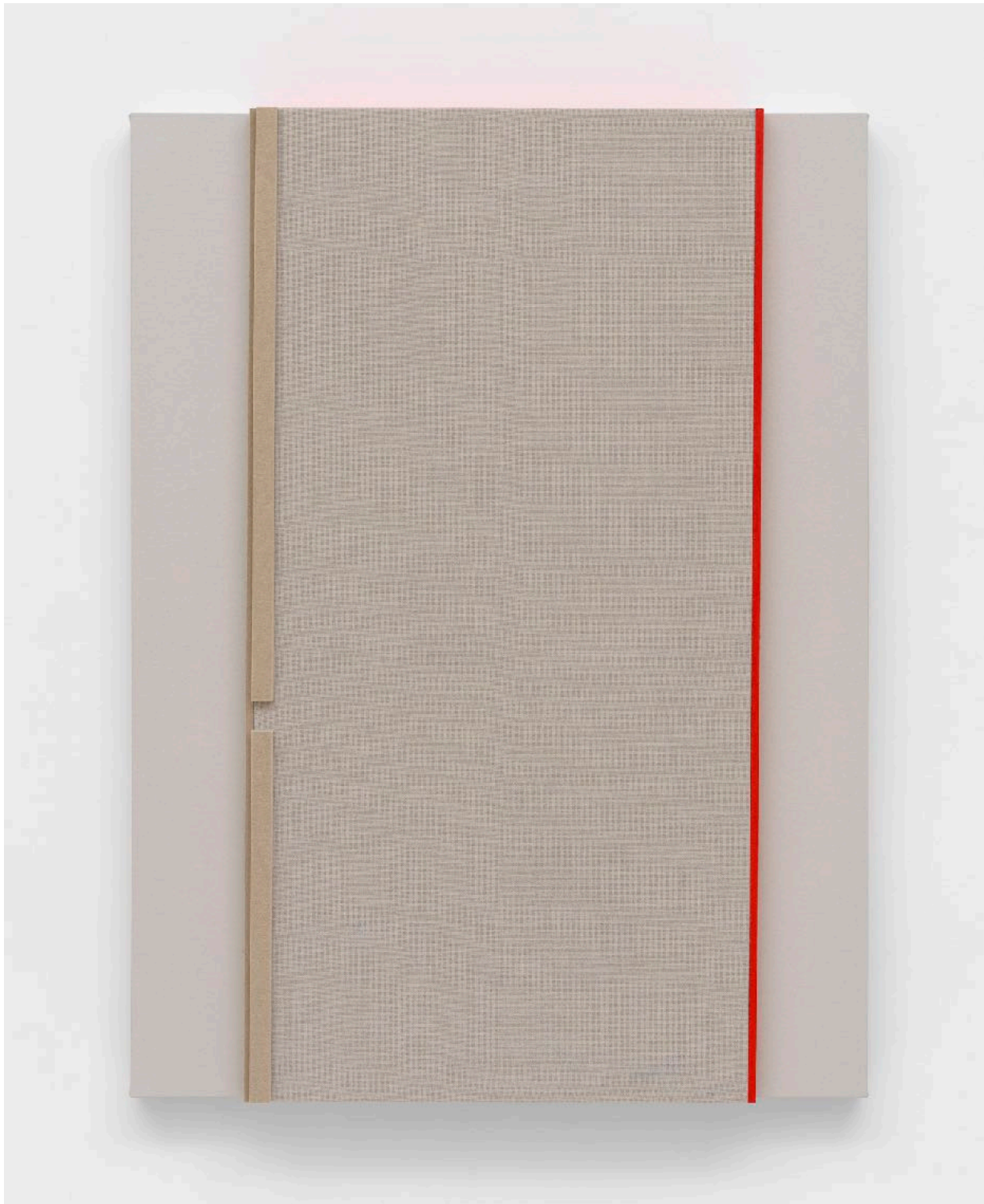
Jennie C. Jones, *Red Tone #10 (with various sharps)* (2025), side view



Jennie C. Jones, *Red Tone #10 (with various sharps)* (2025), side detail



Jennie C. Jones, *Line Break, Red Edge* (2025), side detail



Jennie C. Jones

Line Break, Red Edge, 2025

Acrylic, acoustic panel, and architectural felt on canvas
48 x 36 x 3 in (121.9 x 91.4 x 7.6 cm)
(JCJ303)

\$90,000

In *Line Break, Red Edge* (2025), Jennie C. Jones employs an acoustic absorber panel and architectural felt to examine the materiality of sound. The work operates within Jones's characteristic economy of means—restrained palette, precise geometry, and minimal gesture—yet generates a complex perceptual experience. Referencing both the reductive strategies of Minimalism and the radical innovations of Black avant-garde composers and improvisers, whose contributions have often been marginalized, the canvas continues the artist's career-long investigation into the visualization of sound.

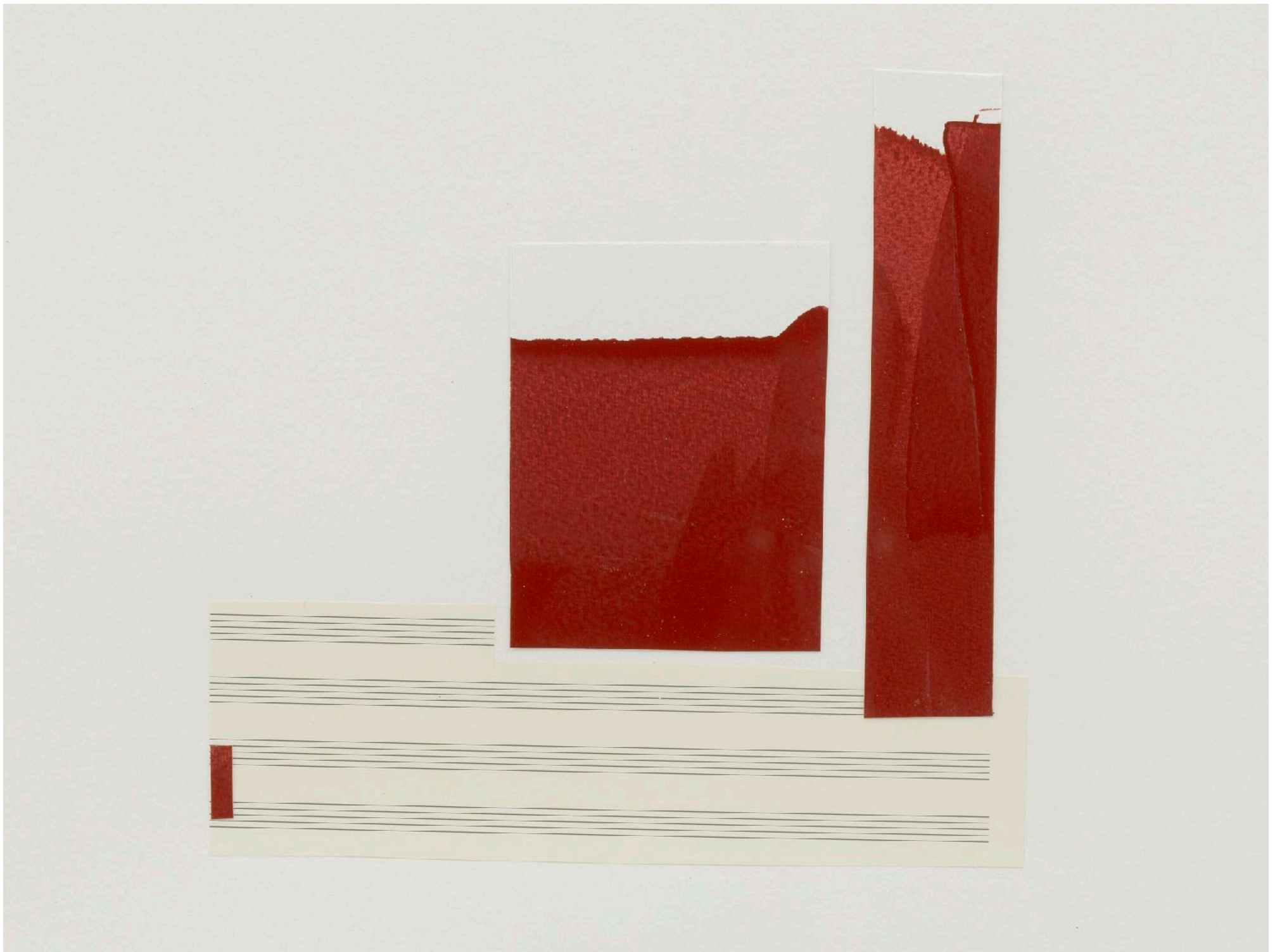
Jones's use of sound-dampening materials creates a work that functions simultaneously as a painting and quasi-acoustic instrument, physically altering the sonic properties of its environments while remaining visually compelling. By incorporating sound-dampening materials into her composition's construction, Jones creates a metaphorical space where silence becomes palpable and negative space becomes active. As a result, *Line Break, Red Edge* encourages a mode of engaged looking that parallels deep listening practices, asking viewers to attune themselves to subtle variations and resonances that might otherwise go unnoticed in both visual and sonic realms.

Jennie C. Jones, *Line Break, Red Edge* (2025), installation view





Jennie C. Jones, *Line Break, Red Edge* (2025), detail



Jennie C. Jones, *Met Score / Study #1* (2024), detail



Jennie C. Jones

Met Score / Study #1, 2024

Collage and acrylic on paper

25 5/8 x 19 5/8 in (65.1 x 49.8 cm)

28 3/4 x 22 3/4 in framed (73 x 57.8 cm framed)
(JCJ284)

\$18,000; Framing: \$400

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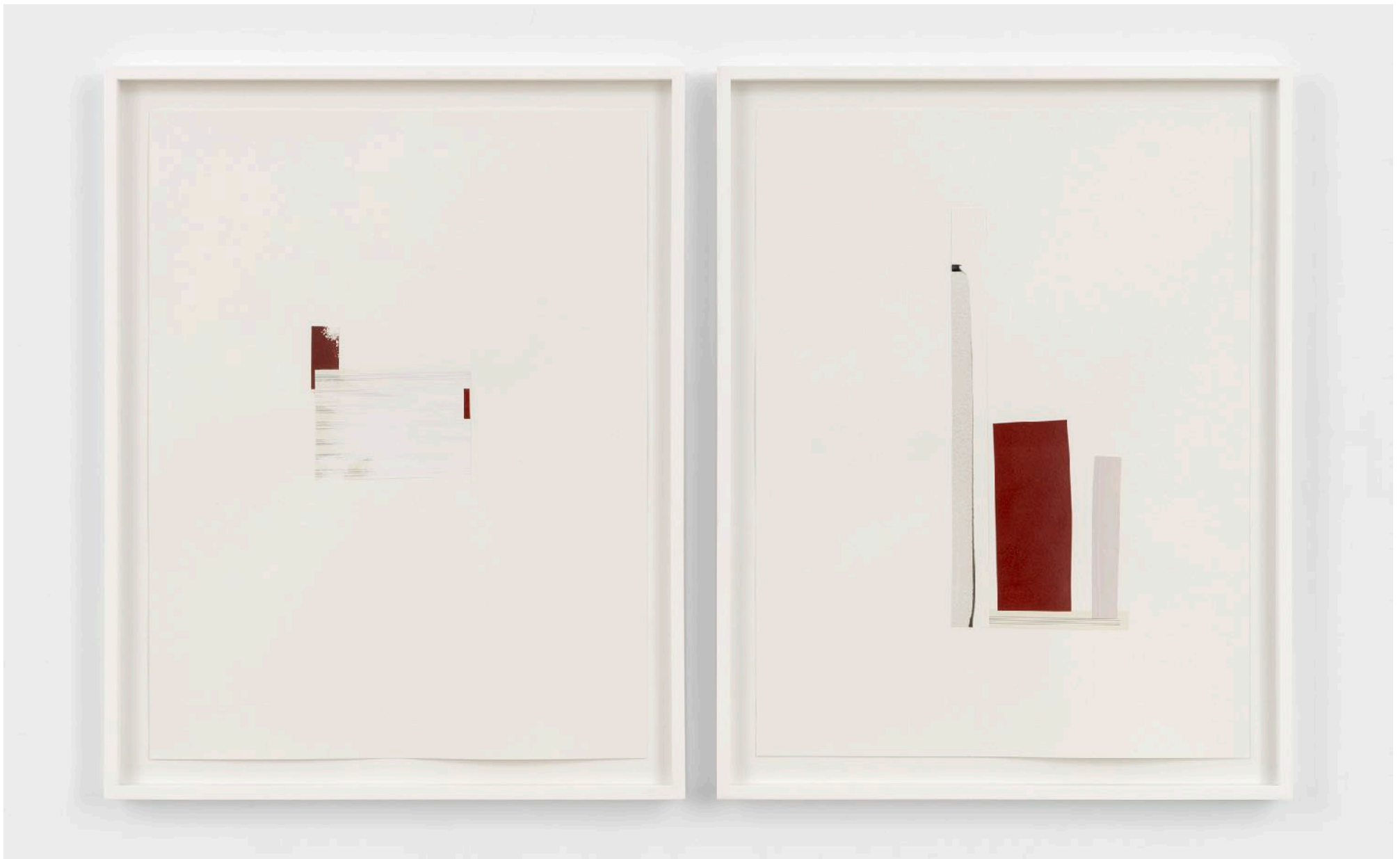
Jennie C. Jones's works on paper like *Met Score / Study #1* (2024) distill the architectural principles of her larger installations into intimate compositions that invite close viewing. These drawings and collages incorporate the same reductive forms found in *Ensemble*, her Roof Garden Commission at The Metropolitan Museum of Art, translating three-dimensional spatial interventions into two-dimensional investigations. Jones creates compositions that function as visual echoes of her sculptural practice through precise linework, measured negative space, and restrained color palettes. The works maintain her signature formal language—angular geometries, carefully calibrated proportions, and understated material presence—while allowing for a more direct and immediate engagement with the fundamental elements of her visual vocabulary.

Jennie C. Jones, *Met Score / Study #1* (2024), installation view





Installation view: Jennie C. Jones, *Ensemble*, Roof Garden Commission at the Metropolitan Museum of Art, New York (2025)



Jennie C. Jones

Met Standing, 2024

Collage and acrylic on paper in 2 parts

25 5/8 x 19 5/8 in each (65.1 x 49.8 cm each)

28 3/4 x 22 3/4 in each framed (73 x 57.8 cm each framed)

(JCJ283)

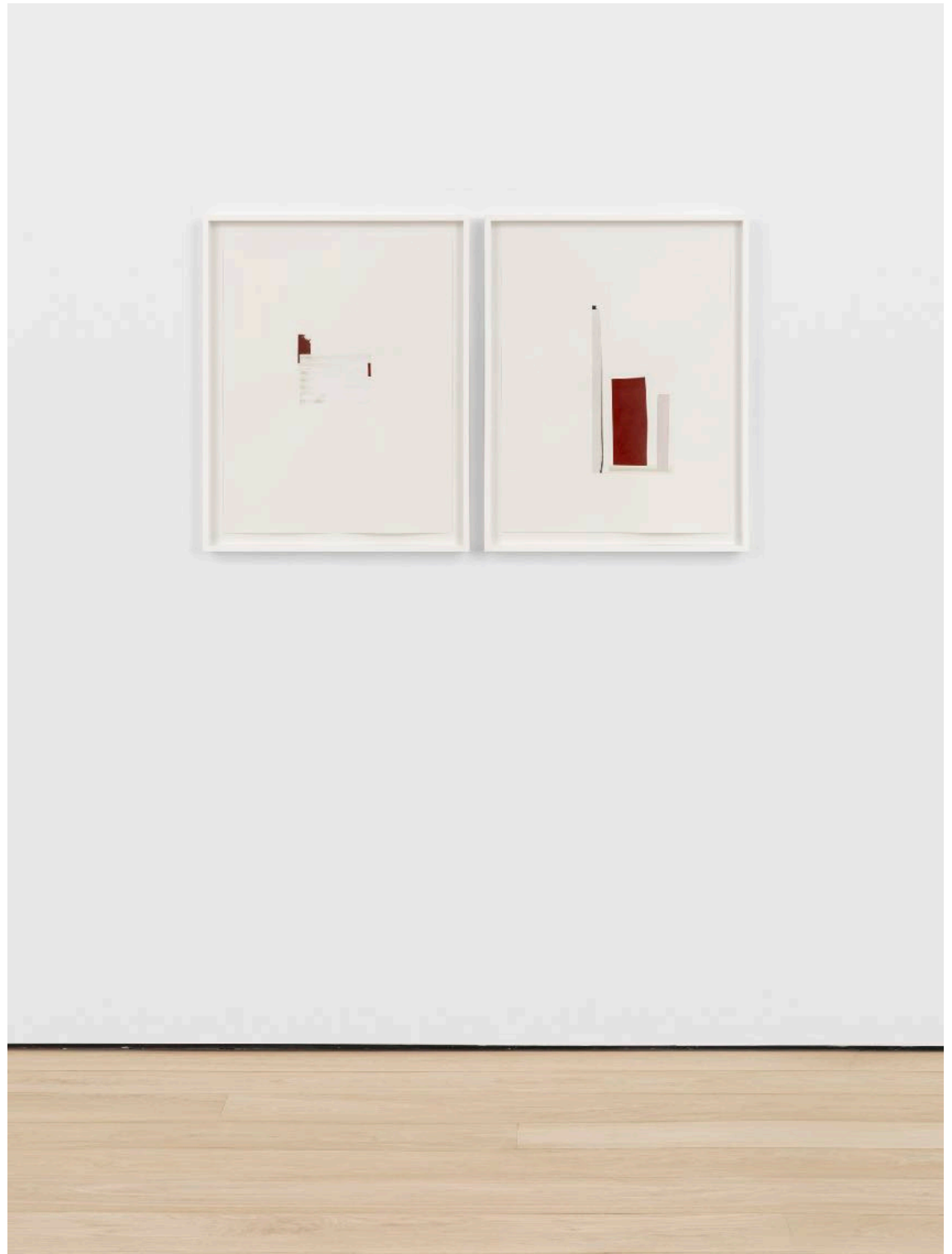
\$30,000; Framing: \$800

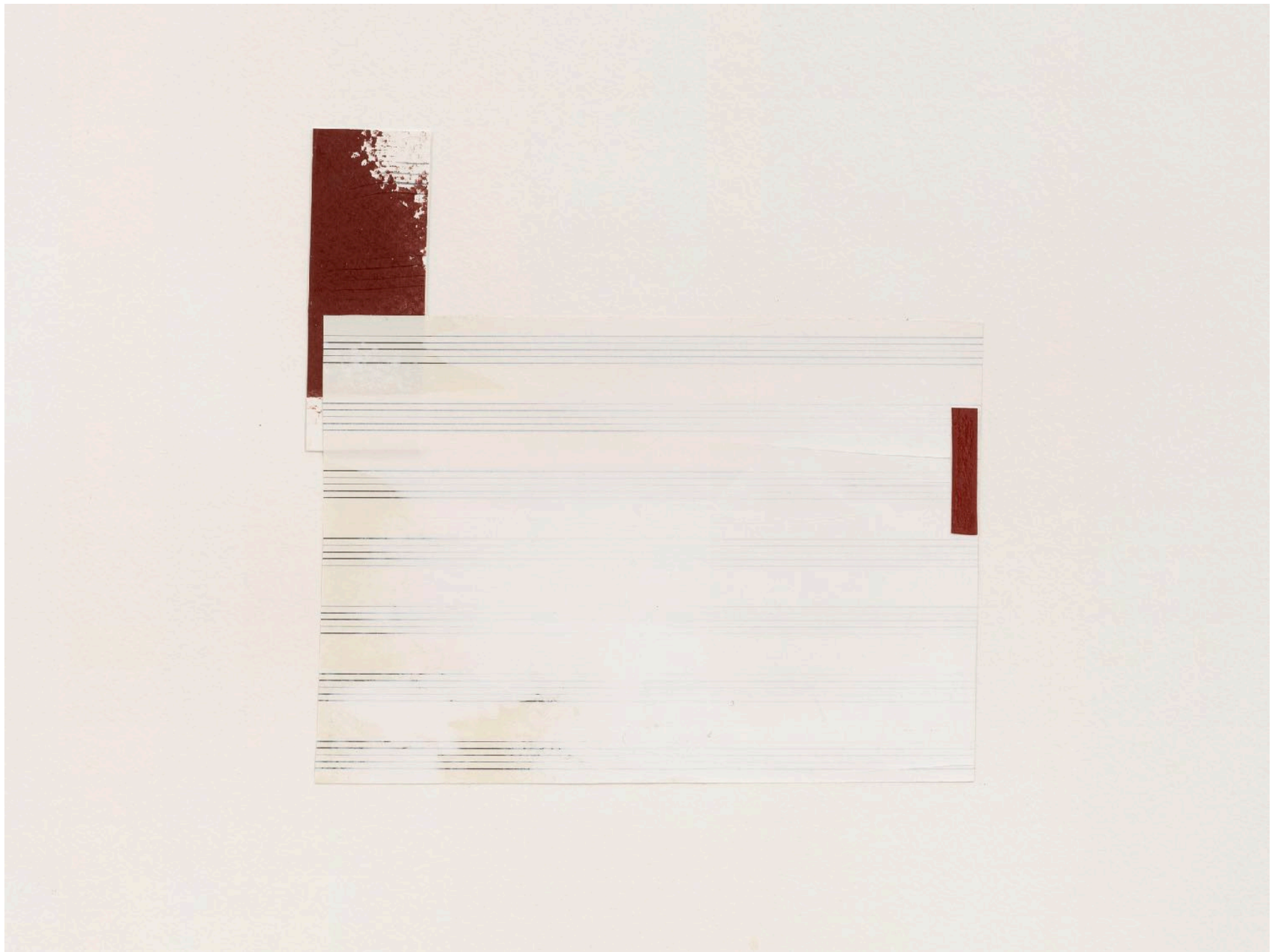
Alexander Gray Associates

Jennie C. Jones's works on paper like *Met Standing* (2024) distill the architectural principles of her larger installations. These drawings and collages incorporate the same reductive forms found in *Ensemble*, her Roof Garden Commission at The Metropolitan Museum of Art, translating three-dimensional spatial interventions into two-dimensional investigations.

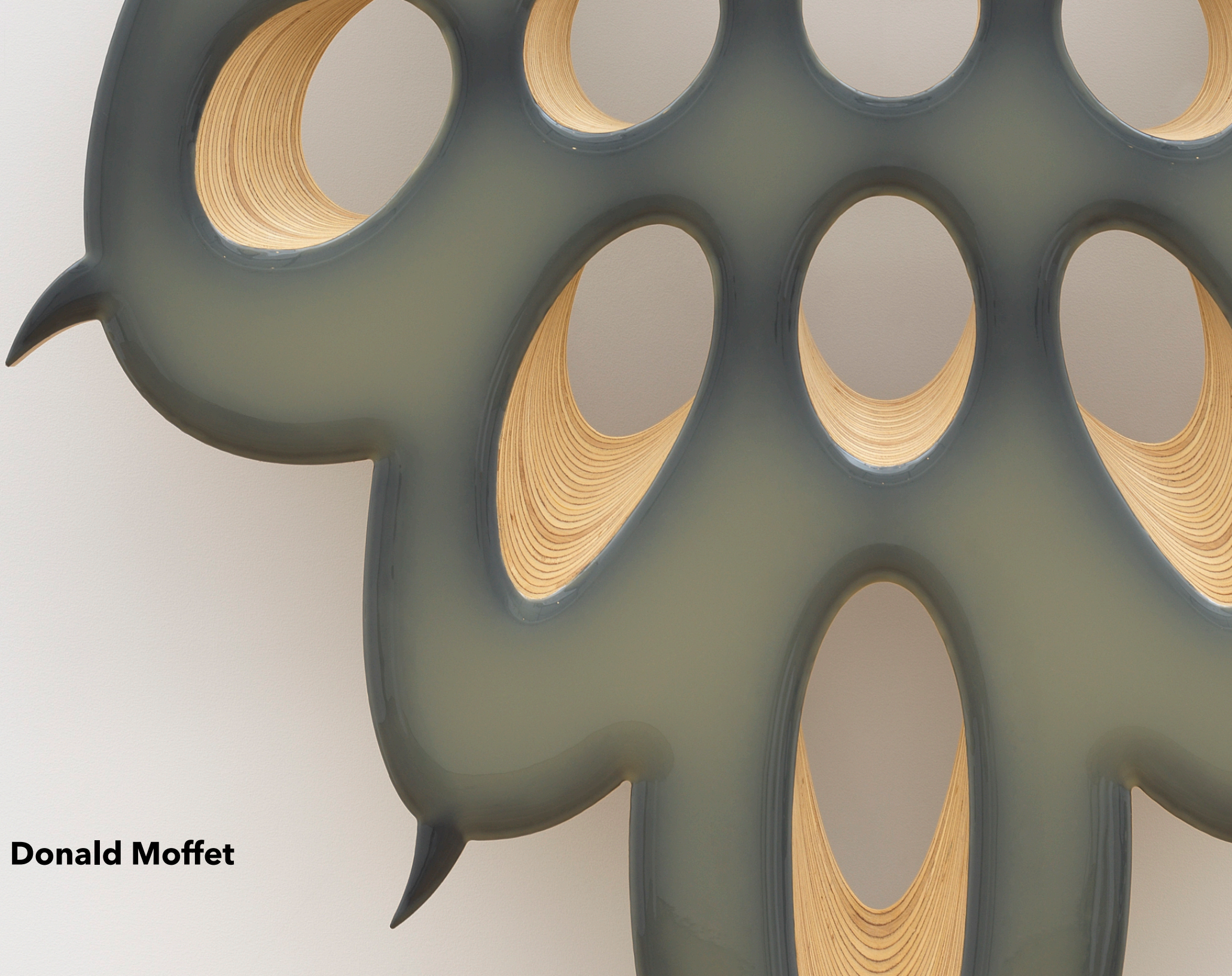
Jones's works on paper often approach the notation of musical scores as visual inspiration, evoking a John Cage-ian sensibility that transforms musical notation into minimalist composition. Like Cage's experimental scores, which often freed music from conventional systems of notation, Jones's works operate in the productive space between visual art and sound. Her marks on paper suggest rhythmic patterns, intervals, and durations without explicitly dictating them—creating a visual syntax that parallels musical structure without directly mimicking it. This approach allows Jones to engage with the historical legacy of experimental music while maintaining her commitment to abstraction, creating works that function simultaneously as autonomous visual compositions and as conceptual bridges between sonic experience and visual form.

Jennie C. Jones, *Met Standing* (2024), installation view





Jennie C. Jones, *Met Standing* (2024), detail



Donald Moffet

Alexander Gray Associates

Donald Moffett (b.1955, San Antonio, TX. Lives and works in New York)

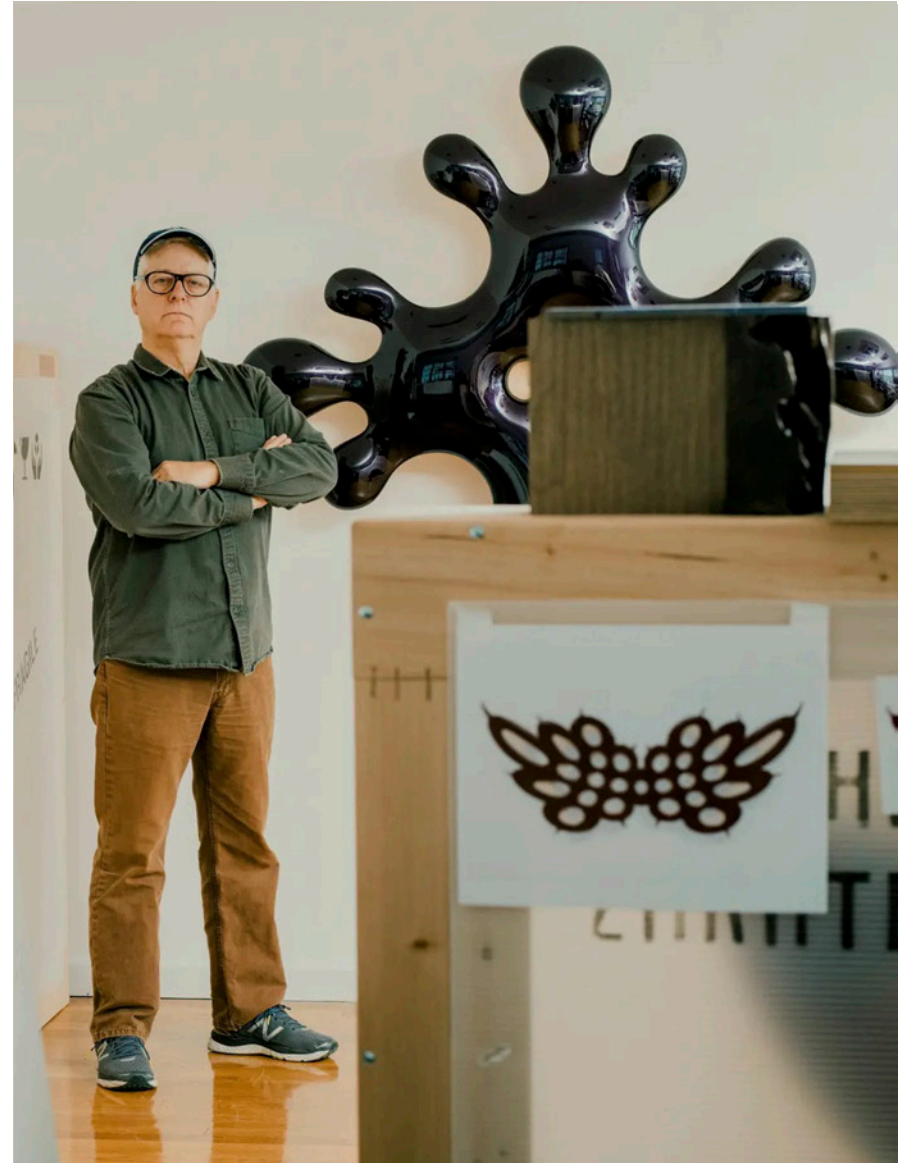
Donald Moffett interweaves political urgency with rigorous formal experimentation across disciplines. As a founding member of Gran Fury (1988–95), the artistic arm of ACT UP (AIDS Coalition to Unleash Power), Moffett's practice emerged from the crucible of 1980s AIDS activism. His paintings, sculptures, 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, pushing mediums beyond their conventional limits.

Moffett's extruded oil paint and epoxy resin paintings are central to his oeuvre. Begun three decades ago, these abstractions feature textured peaks and glossy pools of pigment that evoke biological forms 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. The resulting works achieve a distinctive tension: simultaneously calculated and spontaneous, they inhabit an intermediate space where intuitive expression meets mechanical precision.

Further expanding on this methodology, Moffett developed *NATURE CULT* in the mid-2010s. This ongoing project examines the climate crisis through complex investigations of surface and structure. The body of work features a variety of pierced and carved panels, installations and vibrantly colored birdhouses—all tributes to biodiversity threatened by widespread inaction. The series reveals how Moffett has never strayed from the core concerns that have animated his work for more than four decades: the relationship between abstraction and the role of art in social discourse.

Moffett's work has been the subject of numerous solo exhibitions, including *NATURE CULT*, *SEEDED*, Center for Maine Contemporary Art, Rockland (2024); *DONALD MOFFETT + NATURE CULT + THE McNAY*, McNay Art Museum, San Antonio, TX (2022); *The Extravagant Vein*, Contemporary Arts Museum Houston, TX (2011), traveled to The Andy Warhol Museum, Pittsburgh, PA, and Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY (both 2012); 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, Brazil (2024); *This Morning, This Evening, So Soon: James Baldwin and the Voices of Queer Resistance*, National Portrait Gallery, Washington, D.C. (2024); and the 1993 Whitney Biennial, Whitney Museum of American Art, NY; among others.

Moffett's work is featured in global public and private collections, including the Blanton Museum of Art, University of Texas at Austin, TX; Brooklyn Museum, NY; J. Paul Getty Museum, Los Angeles, CA; Hammer Museum, Los Angeles; Hirshhorn Museum, 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.





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



Donald Moffett

Lot 060624 (house, orange), 2024

Acrylic on wood, found deer antler, found antelope horns, found rubber tire with steel rim, and pecans
130 x 25 1/2 x 25 1/2 in (330.2 x 64.8 x 64.8 cm)
(DM016)

\$175,000



Donald Moffett, *Lot 060624 (house, orange)* (2024), detail

Alexander Gray Associates

Donald Moffett's birdhouse, *Lot 060624 (house, orange)* (2024), represents a compelling extension of his NATURE CULT project, transforming ecological concerns into sculptural form. Like his epoxy resin and extruded oil paint works, the birdhouse maintains a sensuous materiality and attention to the surface. The work powerfully embodies Moffett's environmental philosophy: "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."

Brightly colored and adorned with found horns, this totemic sculpture creates a physical space that mediates between artistic intervention and natural avian habitat—serving as both an aesthetic object and an ecological offering. The horns evoke historical associations with being "behorned," suggesting humanity's betrayal of nature through environmental neglect. Always empty, it emerges as a memorial to the loss of biodiversity caused by environmental inaction, a pointed symbol of our broken covenant with the natural world.

Donald Moffett, *Lot 060624 (house, orange)* (2024), installation view





Donald Moffett, *Lot 060624 (house, orange)* (2024), detail



Donald Moffett, *Lot 020425 (the probe, A)* (2025), detail



Donald Moffett

Lot 020425 (the probe, A), 2025

Oil on linen on panel with steel hardware
20 1/2 x 16 1/2 in (52.1 x 41.9 cm)
(DM272)

\$80,000

Alexander Gray Associates

Donald Moffett's *Lot 020425 (the probe, A)* (2025) features an intricately textured surface achieved through the artist's signature extrusion technique, creating a topographical landscape of raised ridges and valleys. Deliberately drilling into and through the picture plane, Moffett establishes a dialogue between the artwork and its surrounding architecture, transfiguring the wall into an integral compositional element.

Meanwhile, the work's titanium tonality serves as a neutral canvas that accentuates subtle variations in surface and form. Moffett's chromatic restraint refocuses attention on the artwork's formal and structural qualities: its precise mark-making and complex spatial relationships. The interplay between the extruded paint formations and the negative spaces created by the artist's interventions produces a rhythmic visual cadence across the surface. Through this sophisticated handling of materials, Moffett challenges traditional conceptions of painting as a flat medium, instead creating an object that exists in a liminal space between disciplines –neither purely painting nor sculpture, but a hybrid form that extends the possibilities of both.

Donald Moffett, *Lot 020425 (the probe, A)* (2025), side view





Donald Moffett

Lot 111124 (the probe, 1), 2024

Oil on linen on panel with steel hardware
24 1/4 x 20 x 3 1/8 in (61.6 x 50.8 x 7.9 cm)
(DM270)

\$90,000



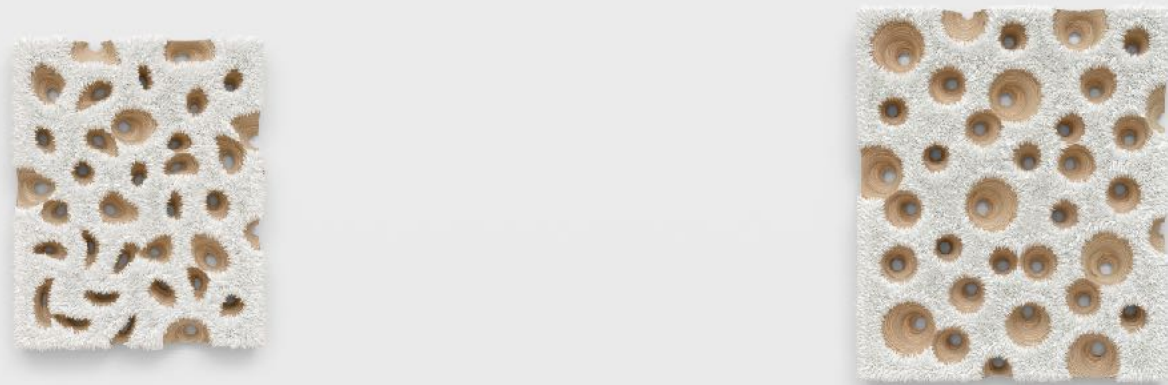
Donald Moffett, *Lot 111124 (the probe, 1)* (2024), detail

Donald Moffett's *Lot 111124 (the probe, 1)* (2024) showcases his innovative approach to material and surface. The work's meticulously piped ground undulates with remarkable dimensional presence—its textural topography forms intricate patterns that create dynamic interactions with light and shadow.

The pristine whiteness of *Lot 111124* serves as a neutral ground that heightens the work's sculptural qualities. Its monochromatic palette directs attention to subtle variations in texture, depth, and spatial relationships rather than color. Through this material and chromatic strategy, Moffett creates an object of compelling visual complexity. The work's construction method—methodically removing and building up material—exemplifies Moffett's ongoing exploration of painting as a three-dimensional object that engages not only with the picture plane, but also with architectural space.

Donald Moffett, *Lot 111124 (the probe, 1)* (2024), side view





Donald Moffett, *Lot 020425 (the probe, A)* (2025) and *Lot 012525 (the river runs)* (2025), installation view



Donald Moffett

Lot 112217 (late biology), 2017

Pigmented epoxy resin on wood panel with steel hardware

72 1/2 x 46 3/4 x 5 1/4 in (184.2 x 118.7 x 13.3 cm)
(DM150)

\$175,000



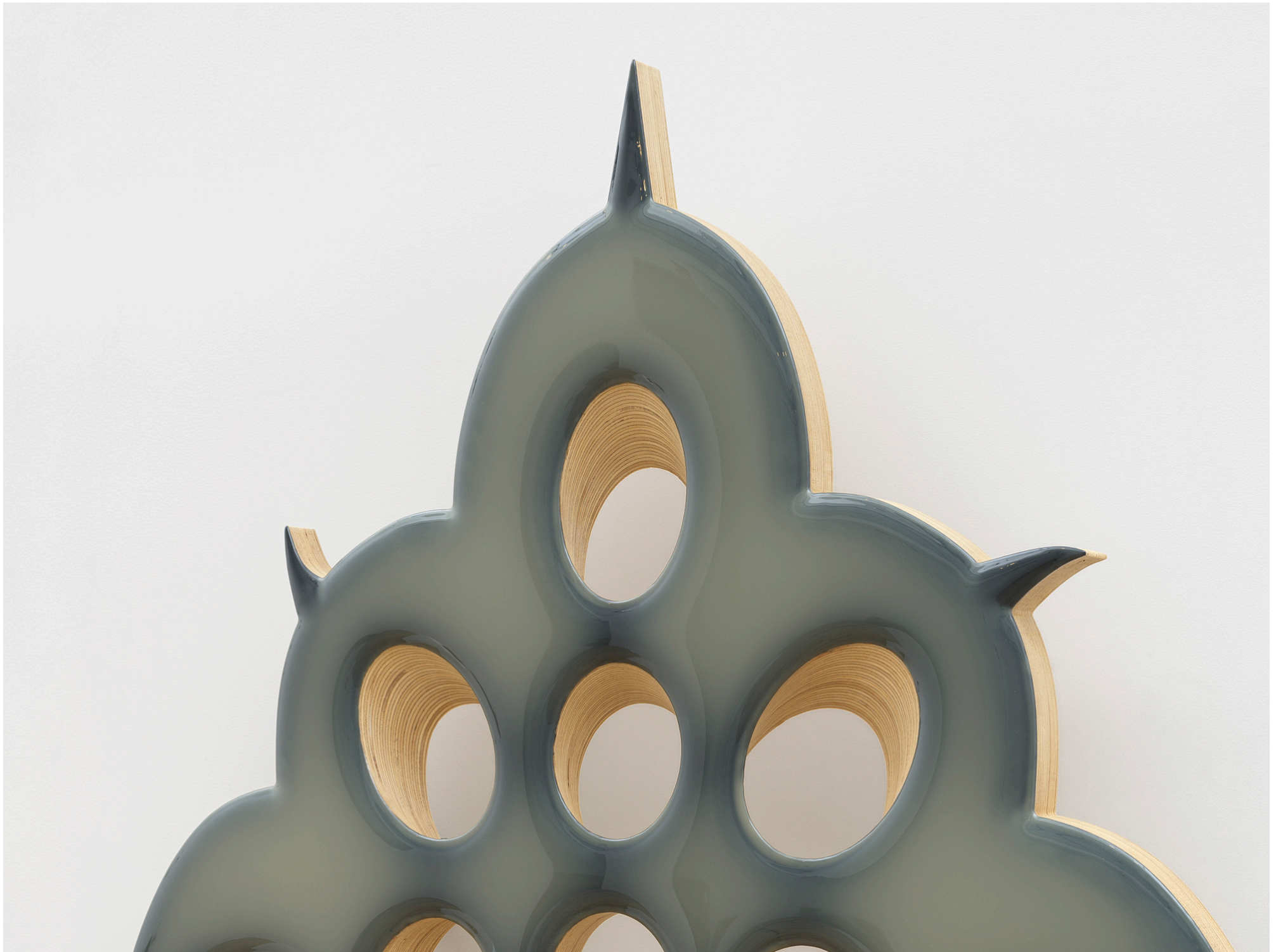
Donald Moffett, *Lot 112217 (late biology)* (2017), installation view

Donald Moffett's epoxy resin works like *Lot 112217 (late biology)* (2017) boast captivating dimensional surfaces that extend painting beyond its traditional boundaries. The works extend from the wall in organic formations that evoke natural structures—coral reefs, fungi, botanical specimens, etc. Their surfaces, meticulously built up through a labor-intensive process, capture and refract light, creating subtle shifts in appearance as viewers move around the work and as ambient lighting conditions change.

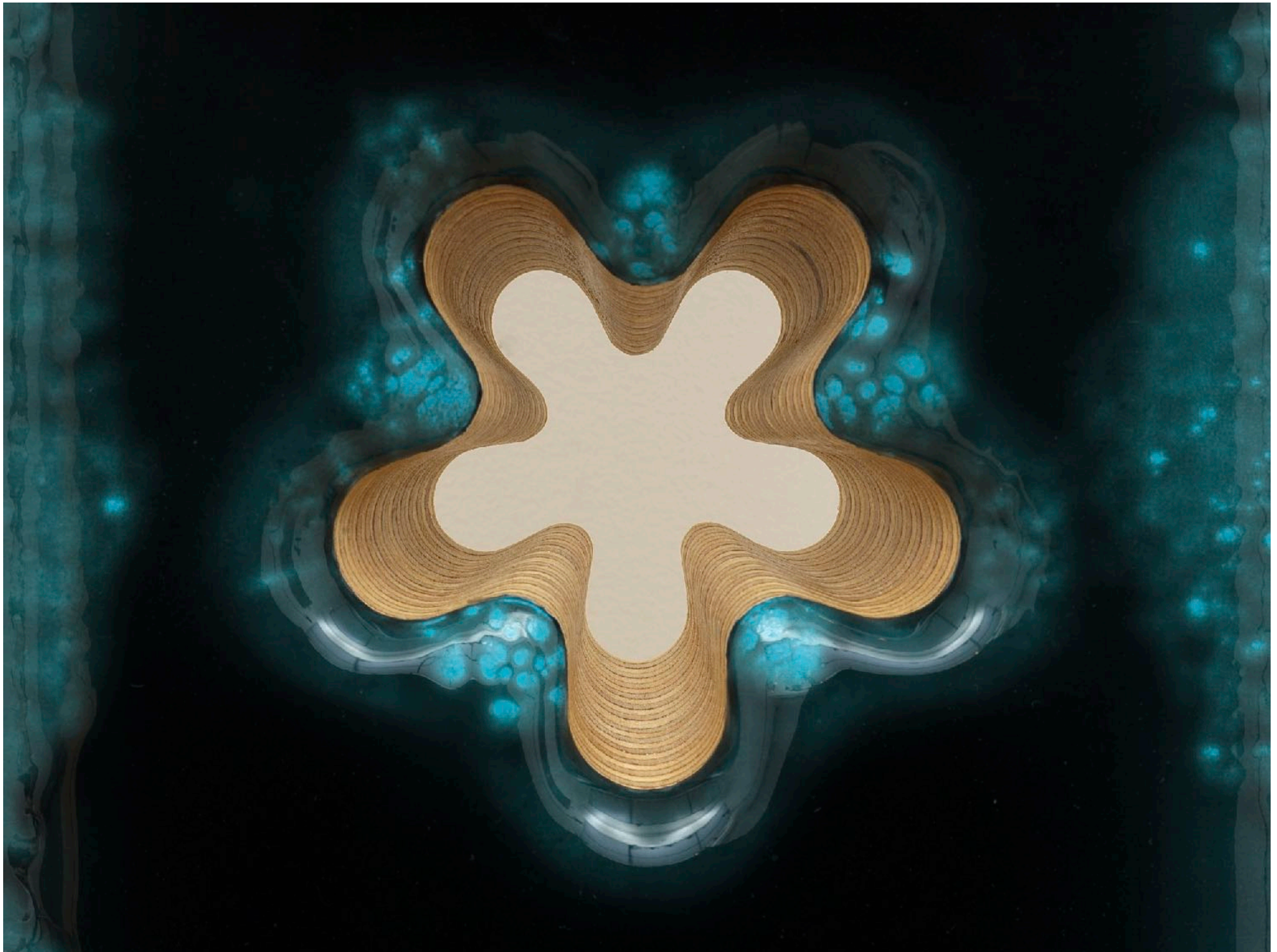
Moffett's epoxy resin paintings emerge from his ongoing NATURE CULT project, which he developed in the mid-2010s in response to the escalating climate crisis. Using resin allows Moffett to explore themes of natural phenomena and ecological systems through a material that exists between states—neither fully solid nor liquid in appearance. Through their sensuous materiality and biomorphic forms, these pieces invite viewers into an intimate encounter with surfaces that appear simultaneously alien and familiar—synthetic and organic. As a result, works like *Lot 112217 (late biology)* embody Moffett's interest in creating art that operates at the intersection of environmental concern and formal experimentation, offering meditative objects that seem to capture moments of natural transformation within their translucent depths.

Donald Moffett, *Lot 112217 (late biology)* (2017), side view

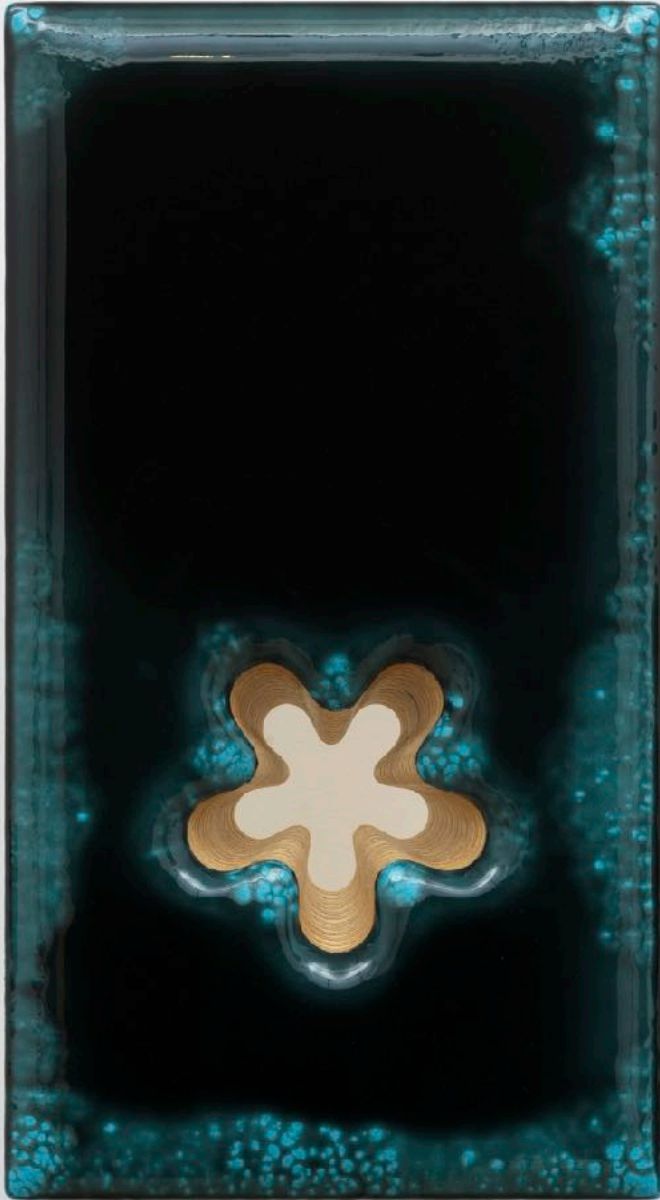




Donald Moffett, *Lot 112217 (late biology)* (2017), detail



Donald Moffett, *Lot 020220 (early life, theta)* (2020), detail



Donald Moffett

Lot 020220 (early life, theta), 2020

Pigmented epoxy resin on wood panel with steel hardware

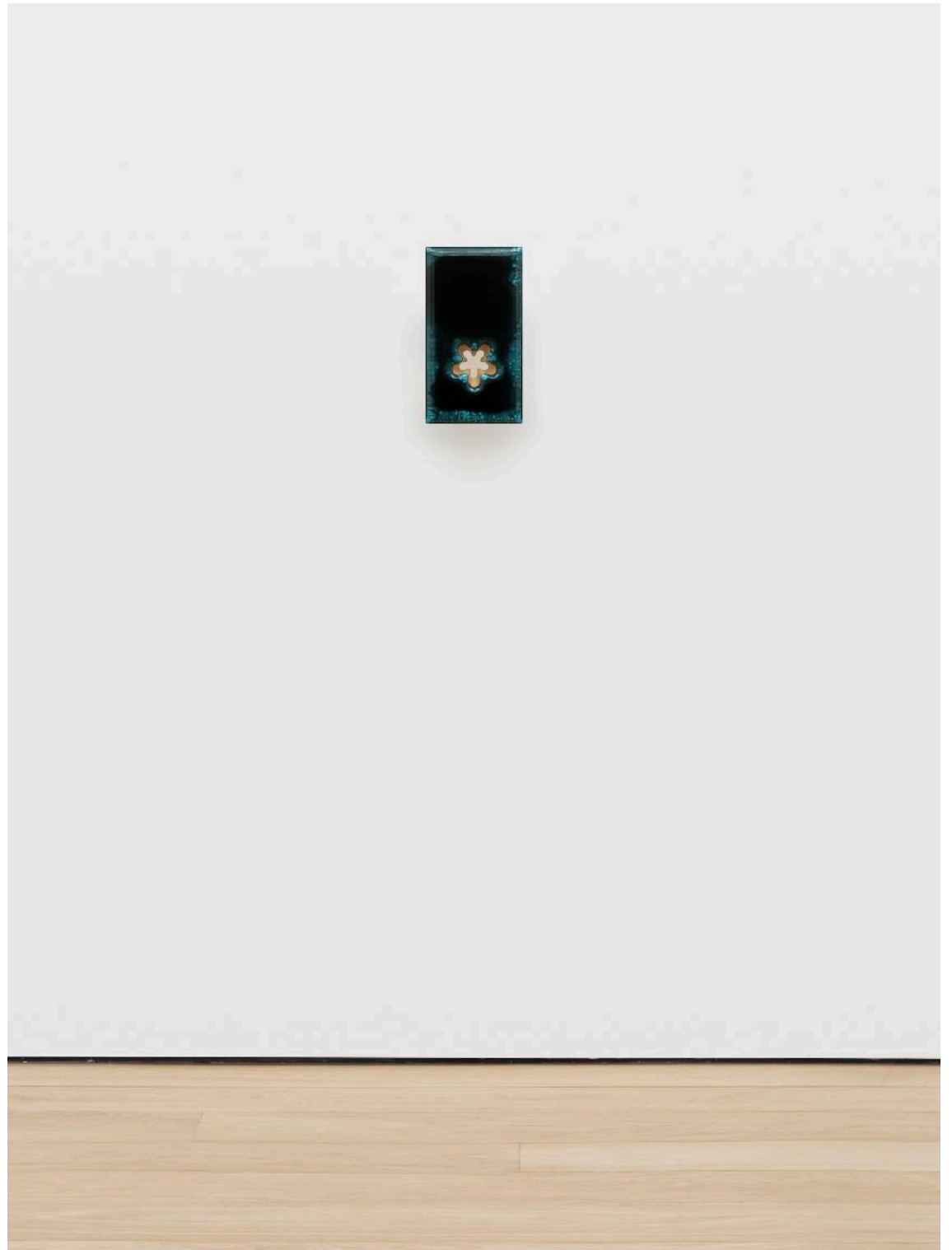
12 x 6 5/8 x 5 3/4 in (30.5 x 16.8 x 14.6 cm)
(DM063)

\$50,000

Alexander Gray Associates

Donald Moffett's epoxy resin NATURE CULT paintings like *Lot 020220 (early life, theta)* (2020) radically transform the traditional picture plane through strategic perforations, creating works that exist between painting and sculpture. These deliberate ruptures in the surface invite viewers to peer into and through the works, revealing complex interior spaces and unexpected depth. Meanwhile, the glossy, reflective qualities of the resin create a captivating interplay of light, texture, and dimension—simultaneously liquid and solid, transparent and opaque. Moffett's meticulous application technique results in pristine yet interrupted surfaces, with each perforation precisely formed and preserved within the crystalline medium. The material's inherent properties allow these interventions to be suspended in time, like specimens under glass, creating an alluring tension between the work's immaculate finish and its deliberate disruptions. Through this distinctive approach to surface treatment, Moffett establishes a unique visual language that challenges conventional notions of pictorial space and materiality.

Donald Moffett, *Lot 020220 (early life, theta)* (2020), installation view





Donald Moffett, *Lot 020220 (early life, theta)* (2020), side view

Jack Whitten





Installation view: *Jack Whitten: The Messenger*, Museum of Modern Art, New York (2025)



Jack Whitten

Site XI, 2015

Acrylic on panel

16 x 20 in (40.6 x 50.8 cm)

(JW1319)

Price on request

Alexander Gray Associates

Provenance

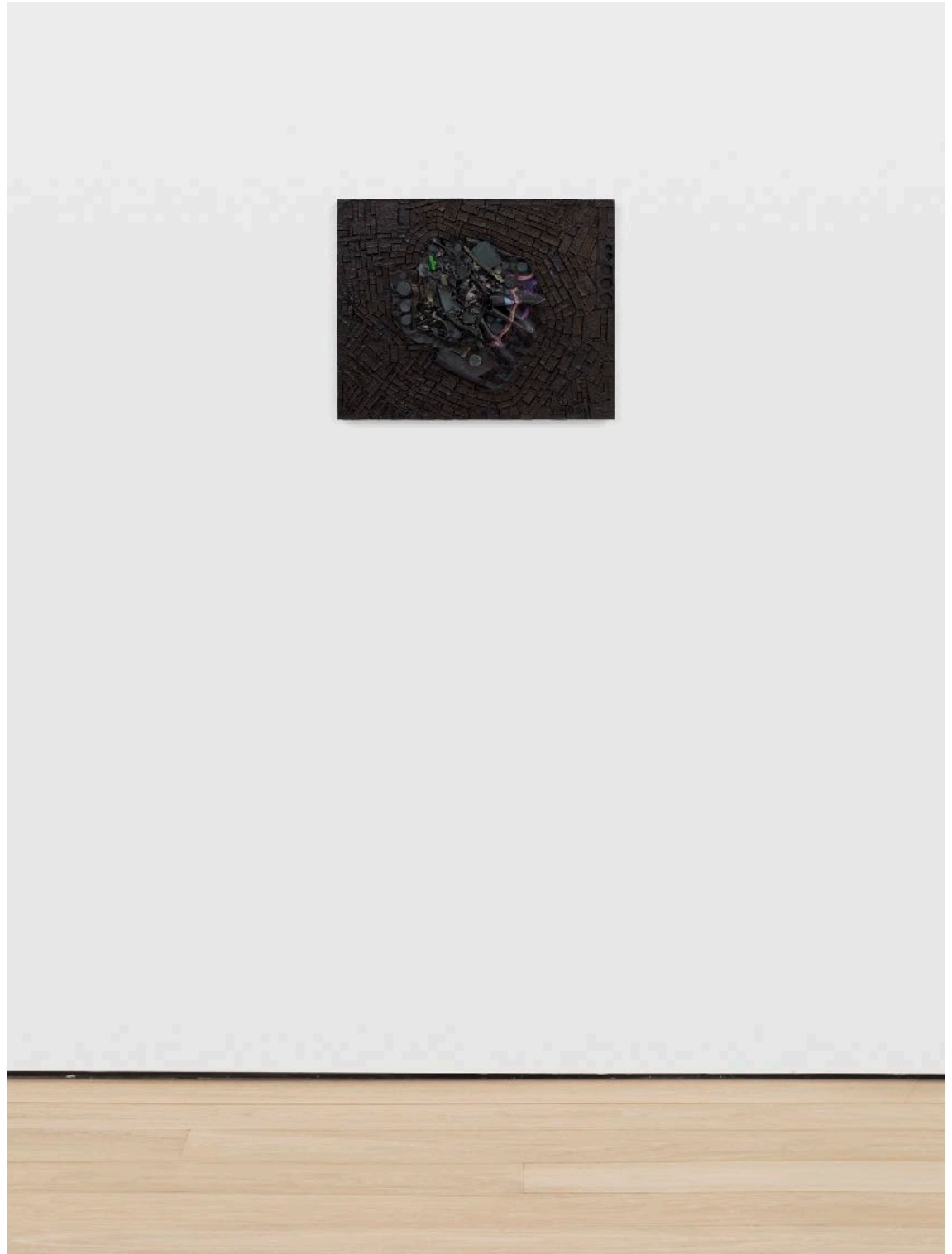
Artist studio

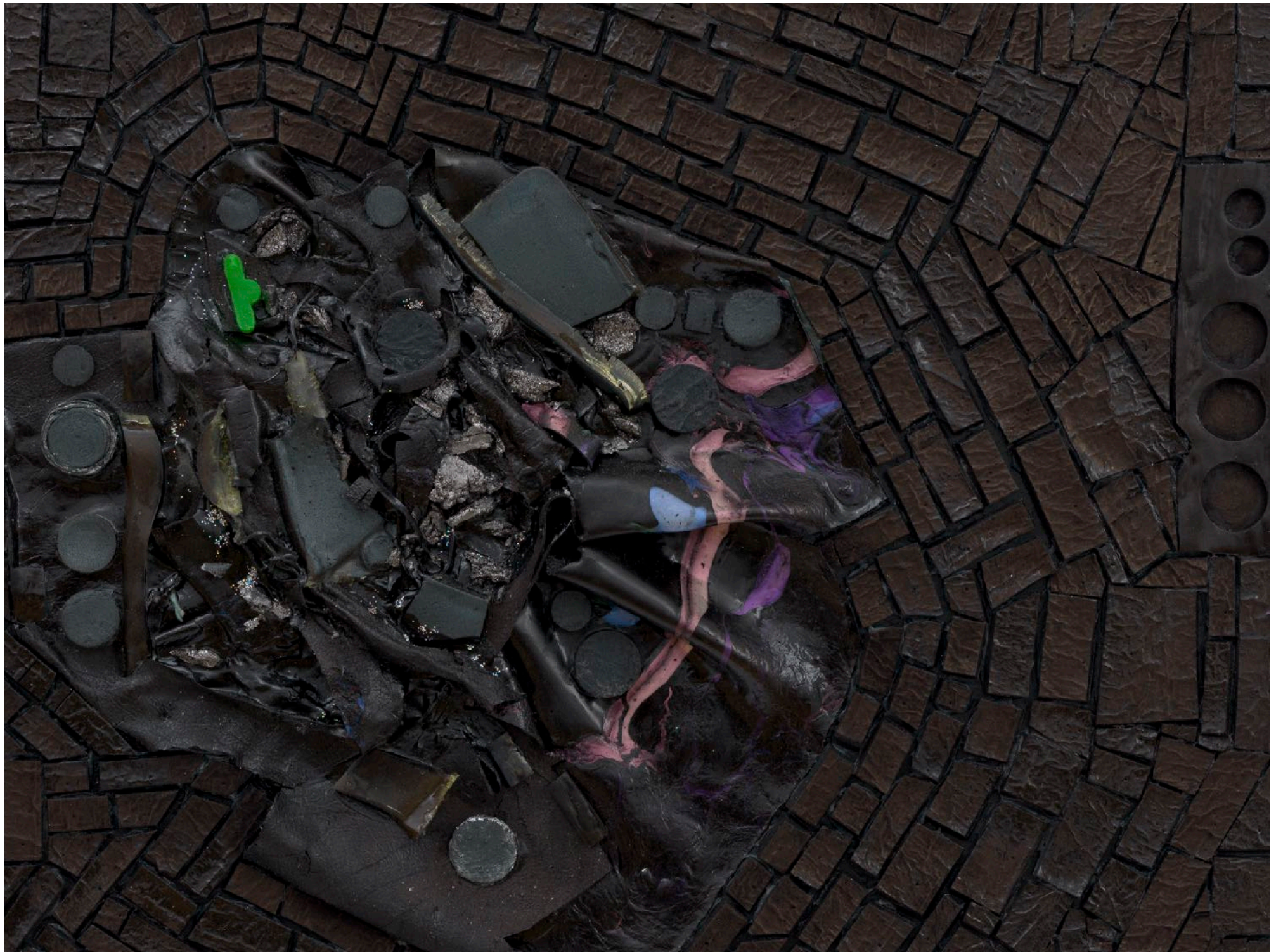
Zeno X Gallery, Antwerp, Belgium

Private Collection (acquired from the above, 2015)

Jack Whitten's series of *Site* paintings like *Site XI* (2015) continue his project of challenging preexisting ideas about dimensionality in visual art. Drawing on the concept of the tesserae, Whitten created the work from small chips of paint he formed by cutting large slabs of acrylic. Presenting paint as an independent object, more sculptural than illusory, *Site XI* captures Whitten's pioneering approach to painting. Always pushing the limits of the medium, he developed new ways to construct a painting multiple times during his career; "I cut paint, I laminate paint, I grind paint, I freeze paint, I boil paint," he once said, describing his unique studio techniques, which allowed him to reimagine painterly space. Reflective of this reimagining, the tessellated and compressed composition of *Site XI* calls to mind satellite imagery of topographies rendered in rough pixels.

Jack Whitten, *Site XI* (2015), installation view





Jack Whitten, *Site XI* (2015), detail

