

An abstract painting featuring large, swirling, organic shapes in shades of brown, purple, and blue, set against a vibrant blue background. Several large, white, curved shapes are layered over the painting, creating a sense of depth and movement.

BORTOLAMI

Art Basel 2025
Booth K6

Lesley Vance
Seung Ah Paik
Rebecca Morris
Philip Pearlstein
Marina Rheingantz
Mary Obering

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bortolamigallery.com



Lesley Vance, *Untitled*, 2025
Oil on canvas, 36 x 28 in (91.5 x 71 cm)

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Lesley Vance (b. 1977, Milwaukee, WI) lives and works in Los Angeles. In 2023, she was the subject of a solo exhibition at the Columbus Museum of Art in Columbus, Ohio.

Recent group exhibitions have been held at the Milwaukee (2023); Beaux-Arts de Paris (2022); MCA Denver (2019); San Francisco Museum of Modern Art (2016), Galleria d'Arte Moderna, Milan (2015); Los Angeles County Museum of Art (2014); Walker Art Center, Minneapolis, Minnesota (2013); David Roberts Art Foundation, London (2012); Dallas Museum of Art (2012) and The Whitney Biennial, The Whitney Museum of American Art, New York (2010).

Her paintings are featured in the public collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the Walker Art Center, Minneapolis, Minnesota; the San Francisco Museum of Modern Art; and the Hammer Museum, Los Angeles, among others.





Seung Ah Paik, *Map: Indian Yellow*, 2025

Pigment, rabbit skin size and charcoal on calico, two panels, each: 71 x 47 in (180 x 120 cm)

Overall dimensions: 71 x 94 ½ in (180 x 240 cm)

RESERVED

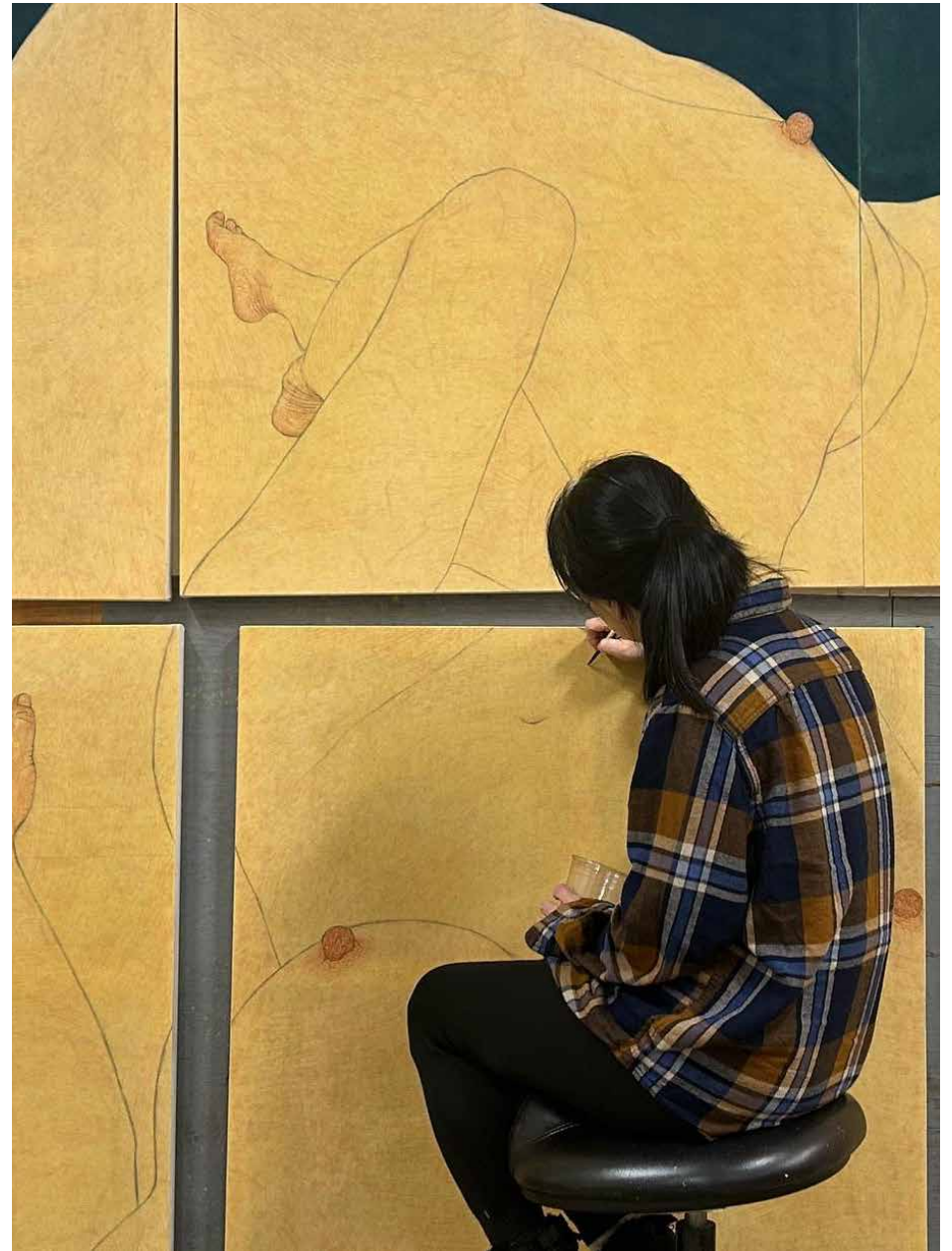


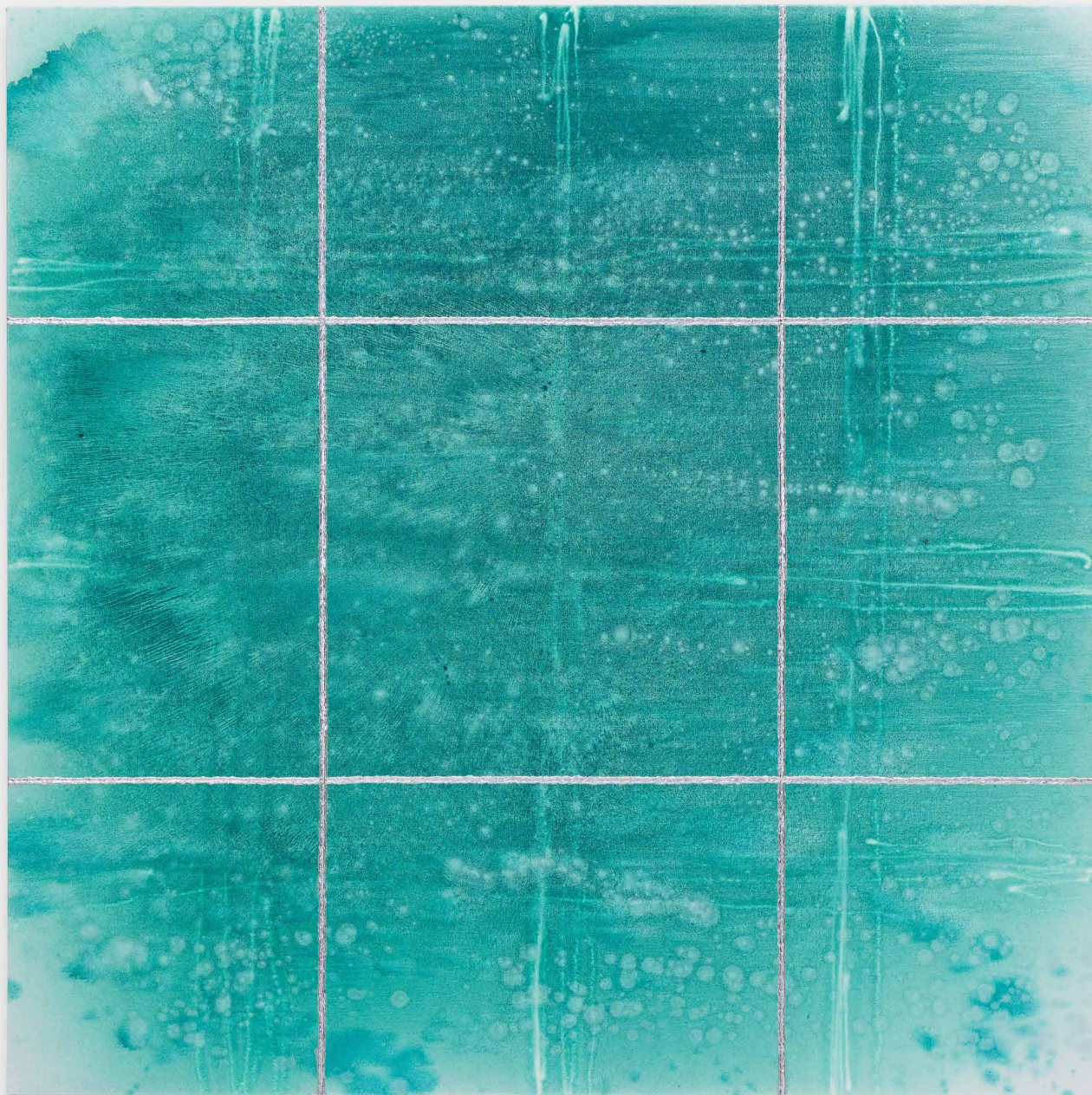


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Seung Ah Paik (b. 1979, Seoul, Korea; lives and works in Pittsburgh, Pennsylvania, USA) studied Oriental Painting at Seoul National University (2003), followed by Fashion Design at Central Saint Martin's (2006), before returning to painting for her MFA at Goldsmiths (2013). Her work has been shown internationally, including solo shows at Gratin, New York, NY, 2025; Hus Gallery, London, UK, 2014; Jubilee Gallery, Nagoya, Japan 2013; Lubomirov-Easton, London, UK, 2013; and Noam Gallery, Seoul, Korea, 2009.

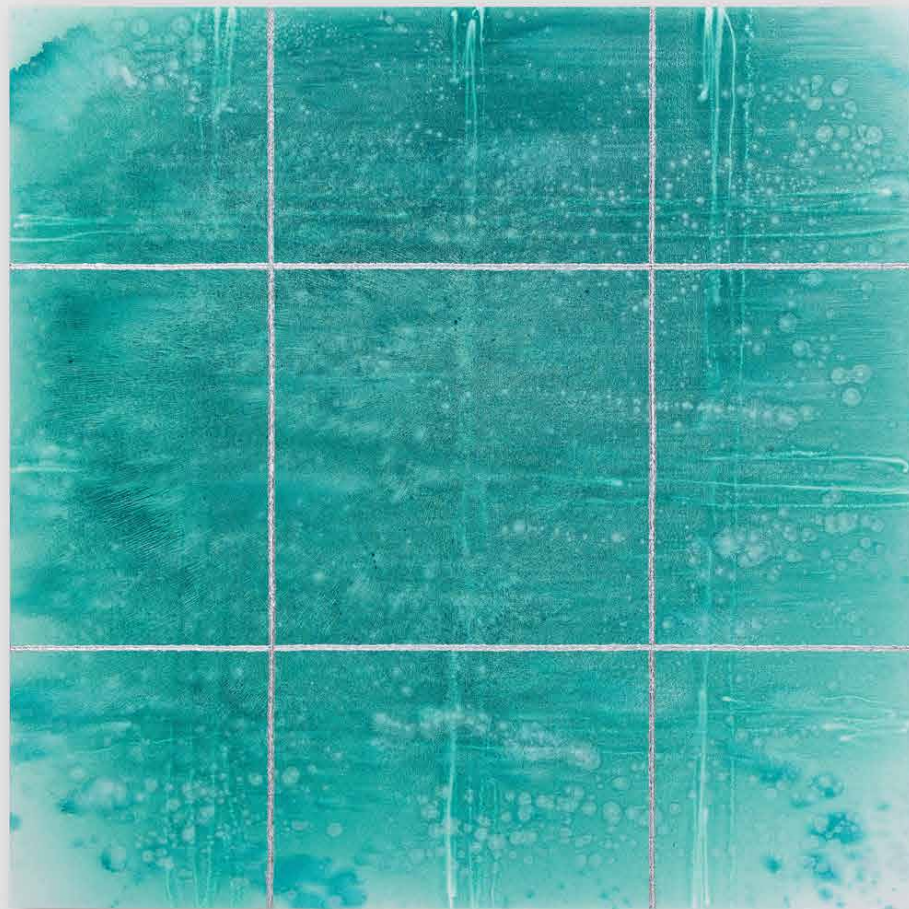
A solo exhibition of Paik's work will be held at Bortolami Gallery in 2026.



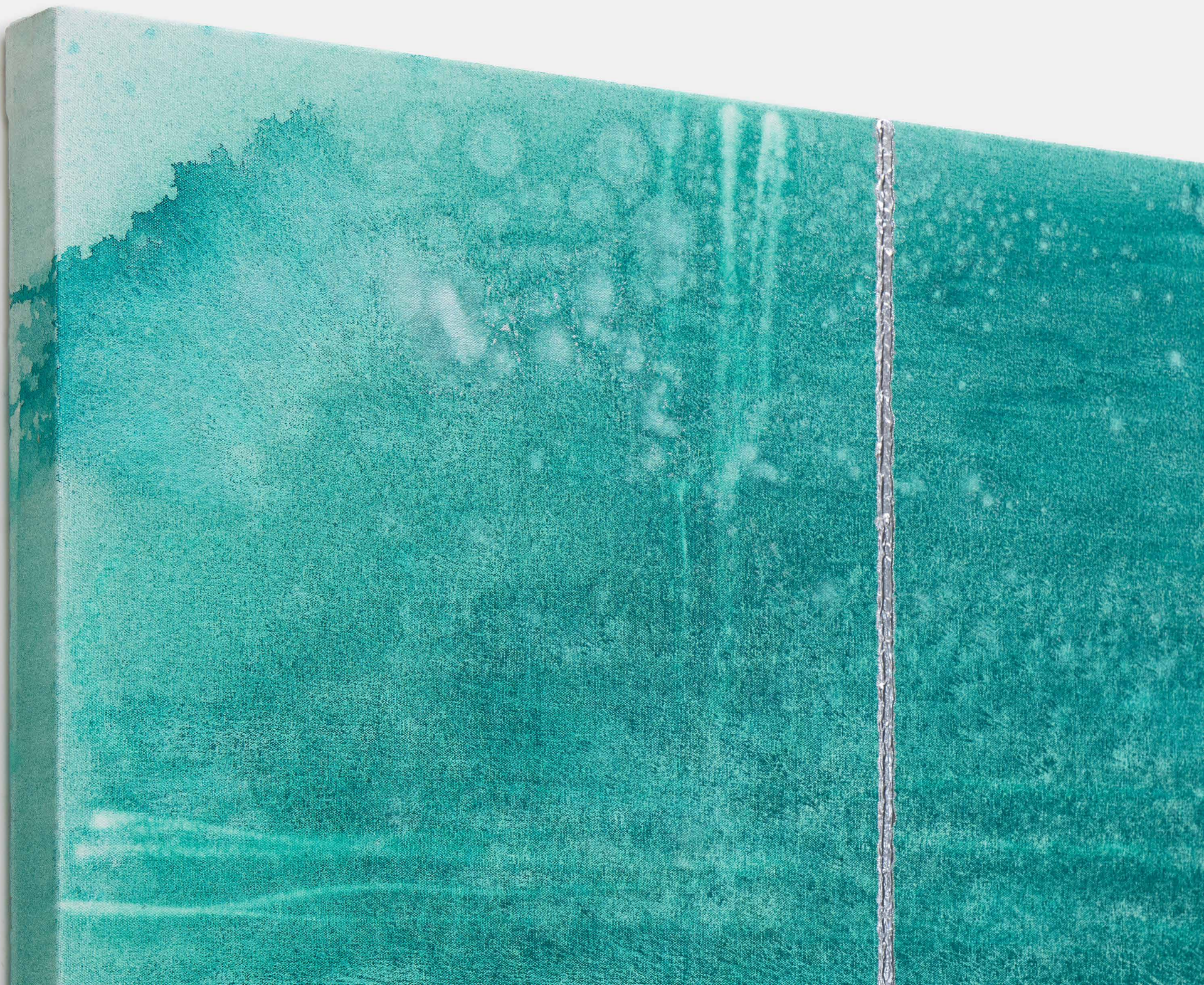


Rebecca Morris, *Untitled (#03-25)*, 2025
Oil and spray paint on canvas, 66 $\frac{1}{8}$ x 66 $\frac{1}{8}$ in (168 x 168 cm)

\$80,000







BORTOLAMI

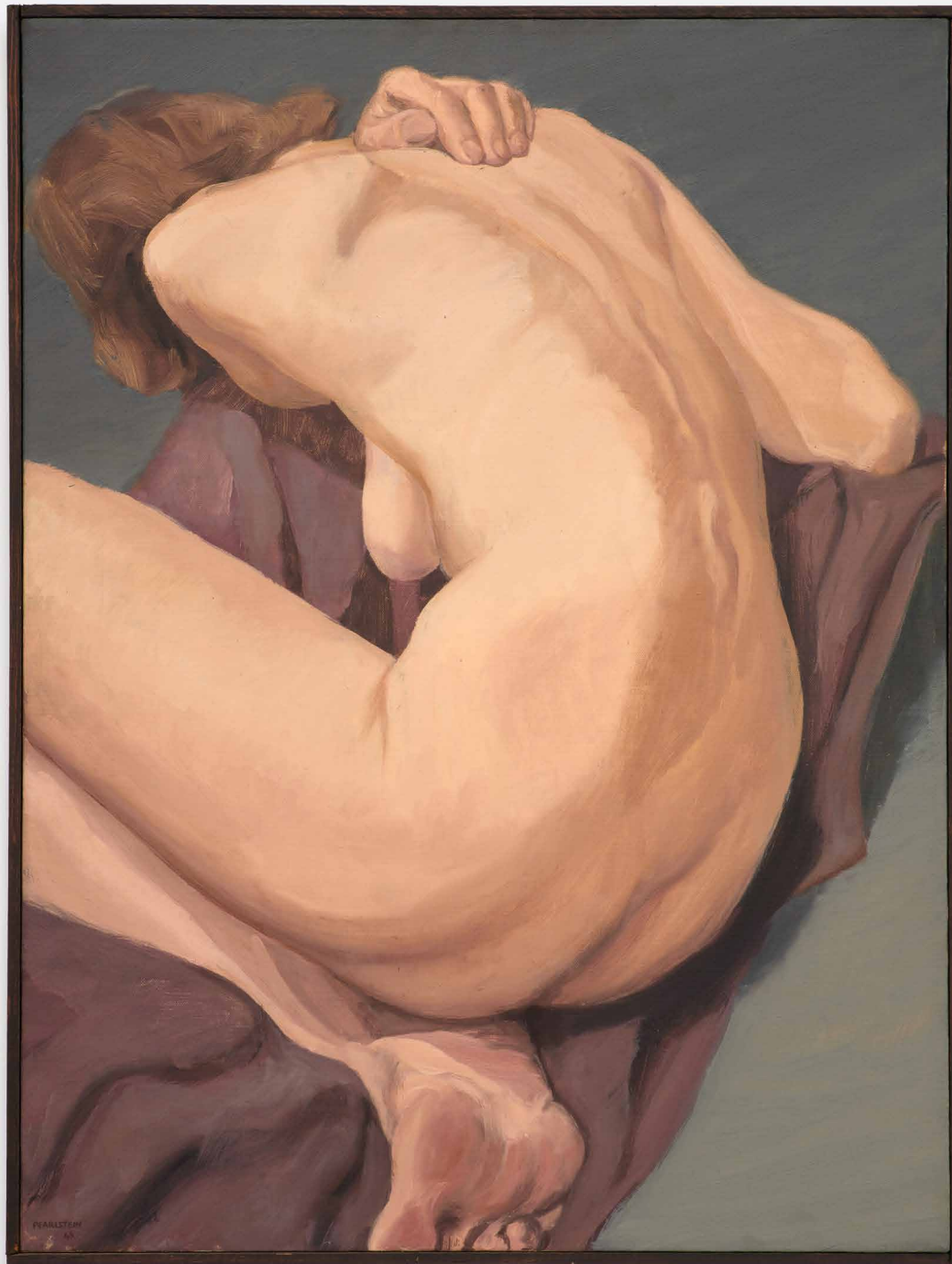
Rebecca Morris (b. 1969 Honolulu, Hawaii; lives and works in Los Angeles, CA) is known for her inventive approach to composition, color, and gesture. Working primarily with thin, matte washes of color juxtaposed with shimmering, metallic impasto, Morris' practice demonstrates a rigorous commitment to experimentation, combining seemingly disparate patterns and motifs to generate exciting new outcomes and possibilities.

Solo exhibitions of Morris' work have been held at the Museum of Contemporary Art, Chicago, Illinois; The Institute of Contemporary Art, Los Angeles, California; Blaffer Art Museum, Houston, Texas; Bonnefanten Museum, Maastricht, Holland; and The Renaissance Society, Chicago, Illinois.

Her work has been included in numerous group exhibitions, including *Inherent Structure*, Wexner Center for the Arts (2018); *Made in L.A. 2016*, Hammer Museum, Los Angeles (2016); and the 2014 Whitney Biennial, Whitney Museum of American Art, New York.

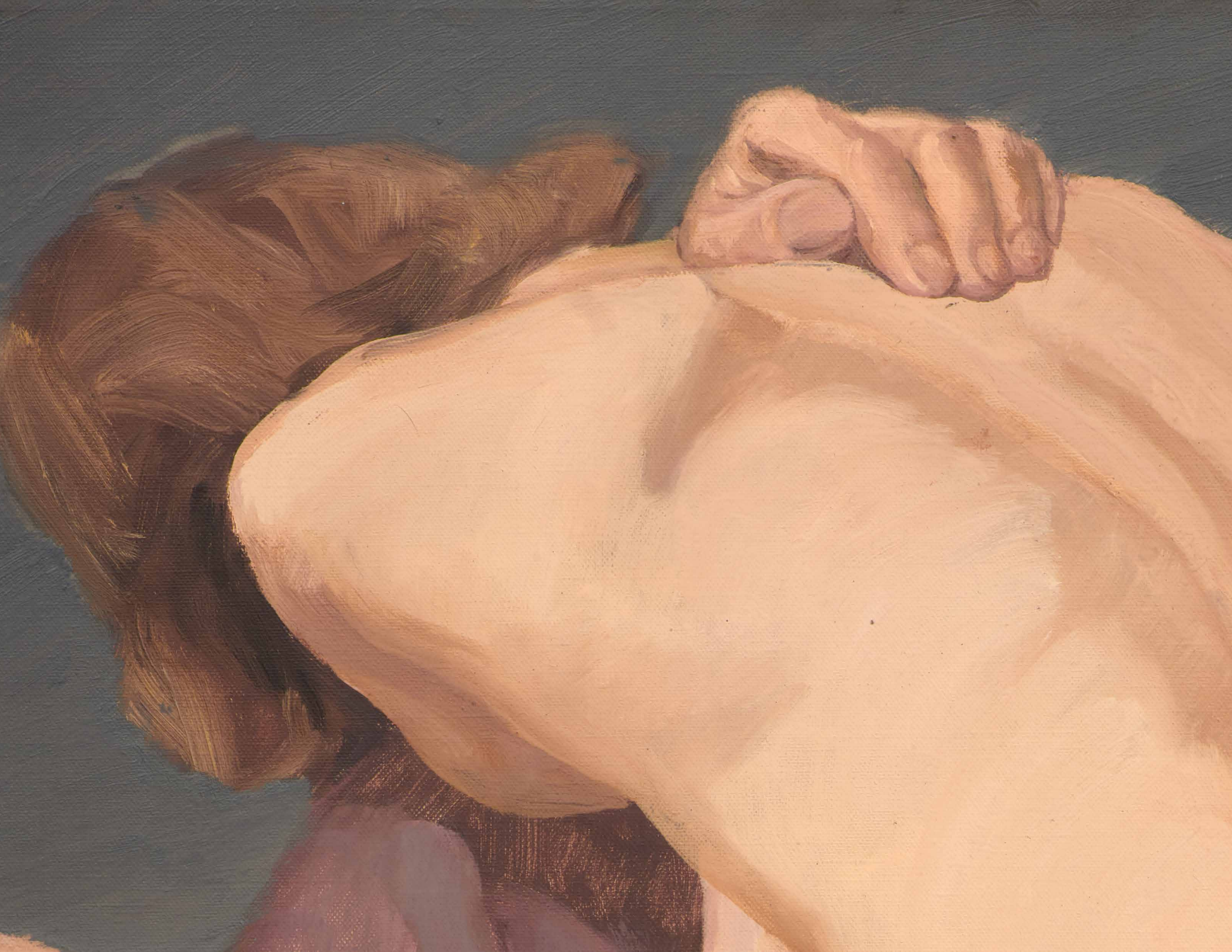
Her work can be found in the collection of the Whitney Museum of American Art, New York, NY; Hirshhorn Museum and Sculpture Garden, Washington, DC; Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, San Diego; Art Institute of Chicago; Museum of Contemporary Art Chicago; Sammlung Goetz, Munich, Germany; Bonnefanten Museum, Maastricht, Netherlands; and DePaul Art Museum, Chicago.





Philip Pearlstein, *Erica Reclining on Floor*, 1963
Oil on canvas, 24 x 20 in (61 x 50.8 cm)

\$90,000





Philip Pearlstein, *Female Reclining on Lion*, 1991
Pencil on paper, Framed: 31 ½ x 41 ½ in (80 x 105.4 cm)

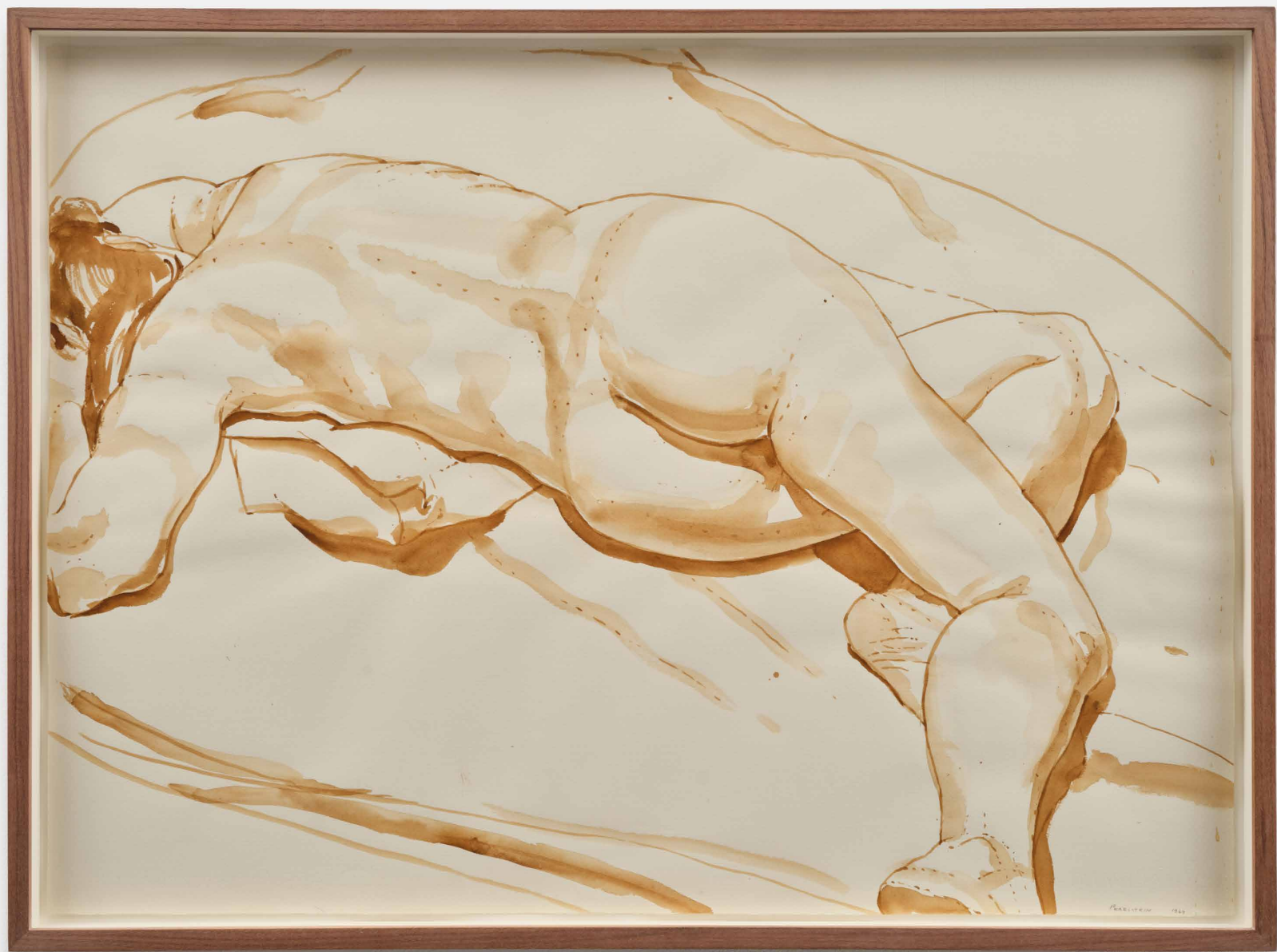
\$20,000





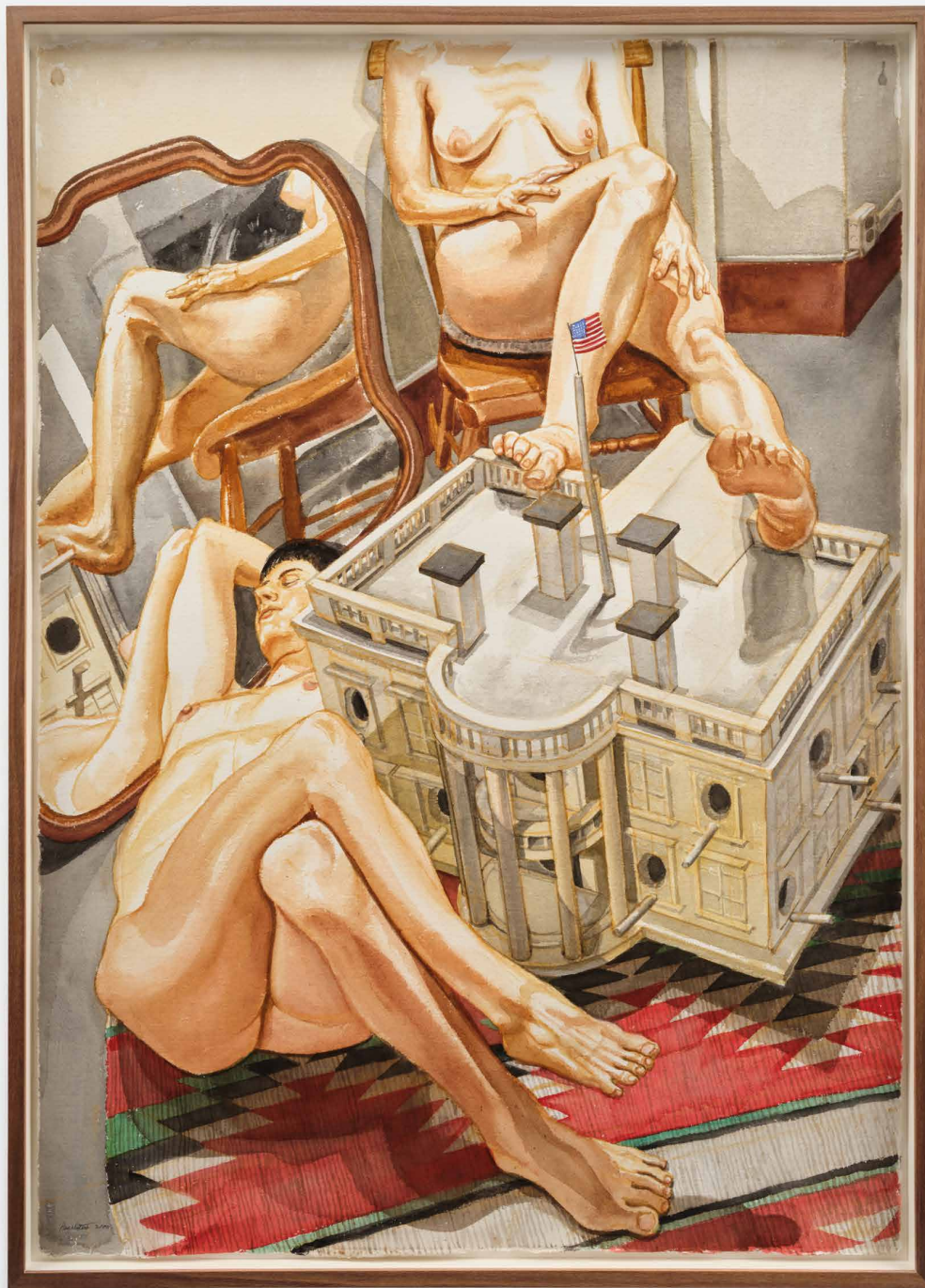
Philip Pearlstein, *Reclining Male Model*, 1972
Pencil on paper, Framed: 24 x 30 in (61 x 76.2 cm)

\$15,000



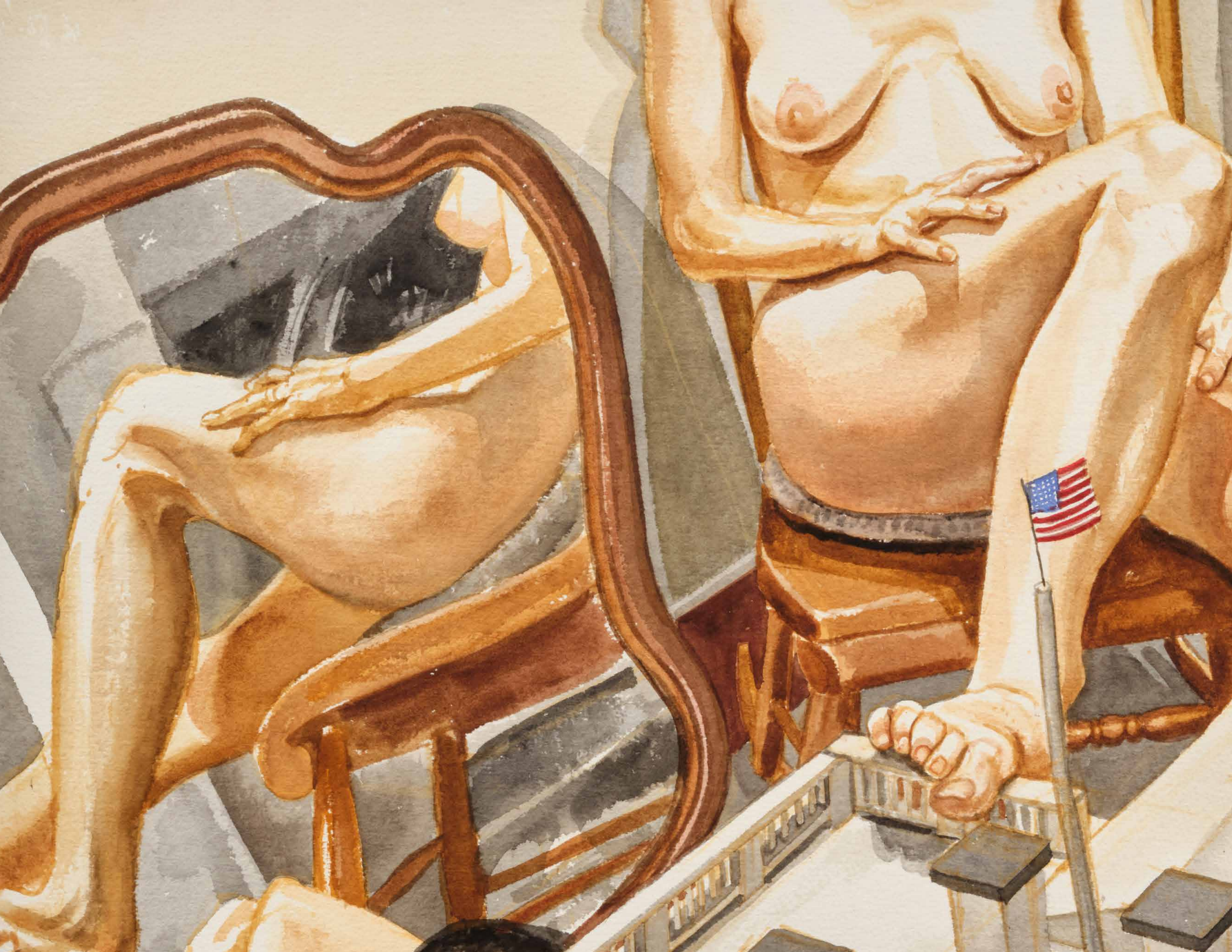
Philip Pearlstein, *Reclining Nude*, 1969
Sepia on paper, Framed: 23 ¼ x 31 ½ in (59 x 80 cm)

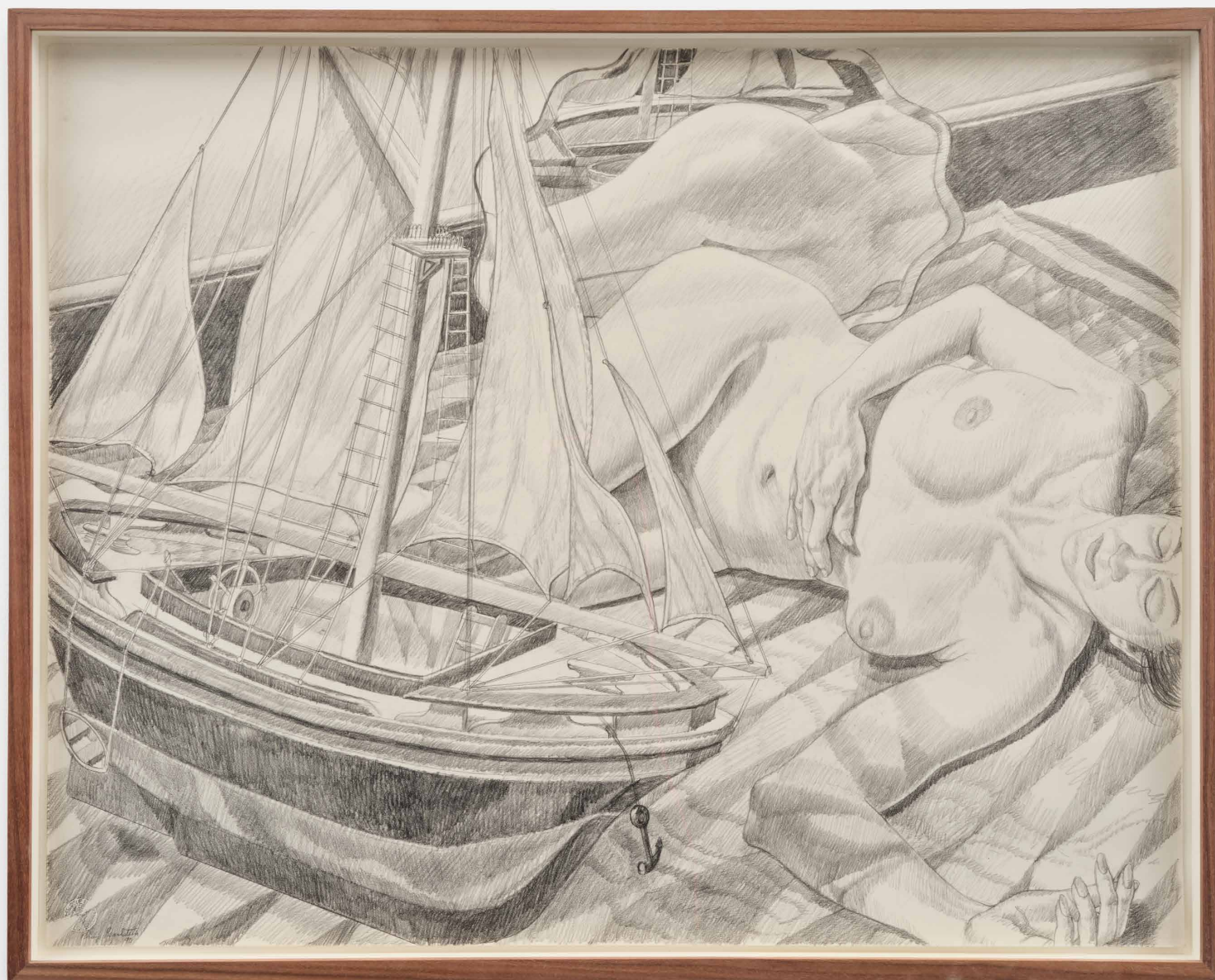
\$20,000



Philip Pearlstein, *Two Female Models with Whitehouse as Birdhouse*, 2000
Watercolor on paper, Framed: 43 x 31 in (109.2 x 78.7 cm)

\$28,000





Philip Pearlstein, *Model with Model Boat*, 1990
Pencil on paper, Framed: 24 ½ x 31 ½ in (62.2 x 80 cm)

\$15,000

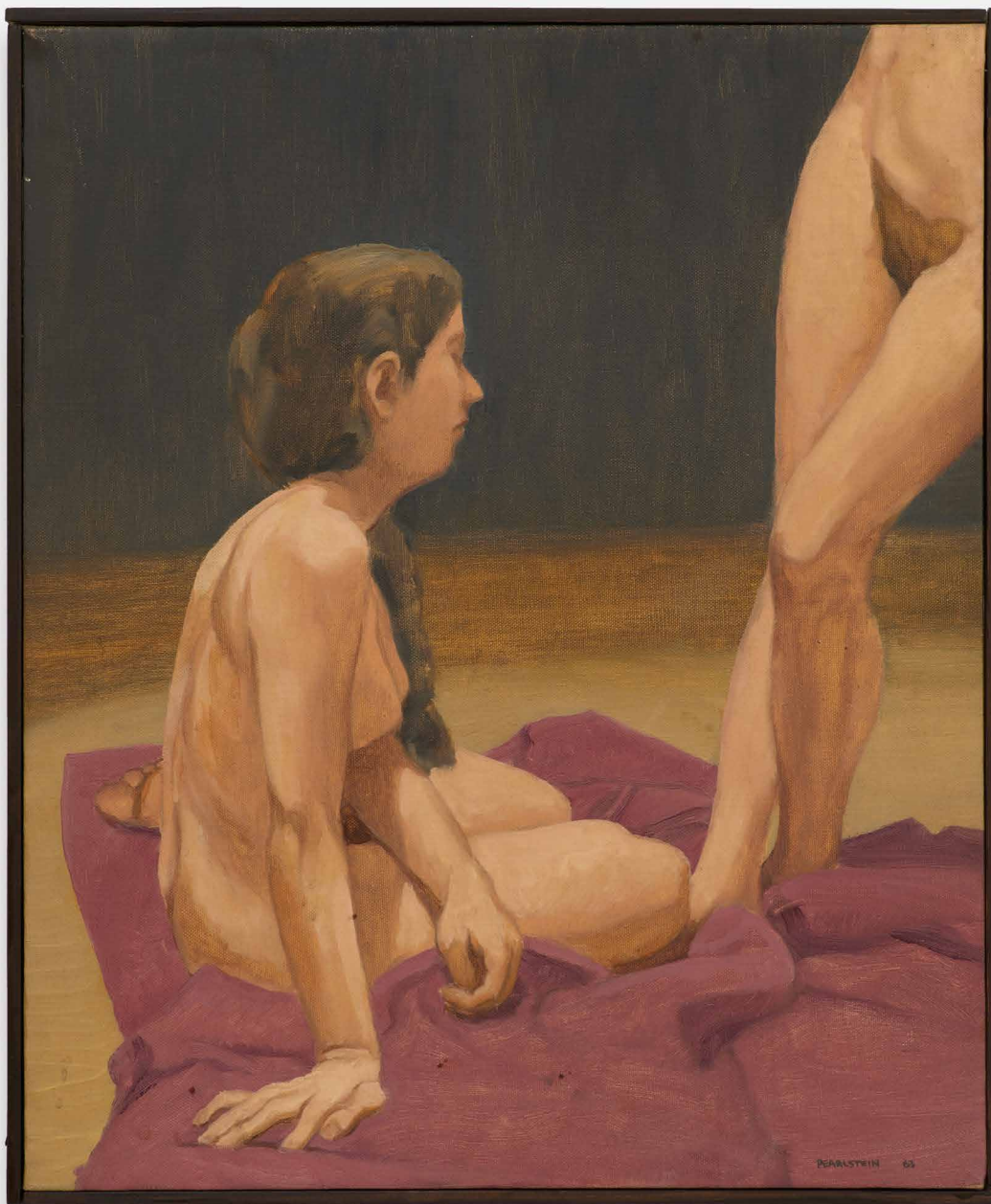




Philip Pearlstein, *Nude Seated in Chair*, 1967
Pencil on paper, Framed: 15 ½ x 23 ½ in (39.4 x 59.7 cm)

\$15,000





Philip Pearlstein, *Two Nudes and Red Drape*, 1963
Oil on canvas, 17 x 14 in (43.2 x 35.6 cm)

\$80,000



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Philip Pearlstein (b.1924, Pittsburgh, PA, d. 2022, New York) lived, worked and exhibited his work in New York for nearly 70 years. His paintings, watercolors, drawings, and prints have been collected by over 70 public collections worldwide, including: MoMA, New York; the Metropolitan Museum of Art, New York; National Gallery of Art, Washington, D.C.; Dallas Museum of Art, Dallas, Texas; The Whitney Museum of American Art, New York; Tate, London, United Kingdom; Nationalgalerie, Berlin; Museum Ludwig, Cologne, Germany; and the Berardo Collection Museum, Lisbon, Portugal.

In his lifetime, Pearlstein was recognized with solo exhibitions at Milwaukee Art Museum, Wisconsin; The Brooklyn Museum, New York; Pennsylvania Academy of Fine Arts, Philadelphia; The Toledo Museum, Toledo, Ohio; Butler Institute of American Art, Youngstown, Ohio; Carnegie Museum of Art, Pittsburgh, Pennsylvania; Frye Art Museum, Seattle, Washington; and National Academy of Art, New York.





Marina Rheingantz, *Mattress*, 2025
Oil on canvas, 19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in (50 x 40 cm)

RESERVED





Marina Rheingantz, *Japão*, 2024
Embroidery, Framed: 20 ⁵/₈ x 18 ¹/₄ in (52.5 x 46.5 cm)

RESERVED





Marina Rheingantz, *Burle Marx*, 2024
Acrylic on canvas, 15 ¾ x 19 ¾ in (40 x 50 cm)

RESERVED





Marina Rheingantz, *River*, 2024
Embroidery, Framed: 17 x 22 in (43 x 56 cm)

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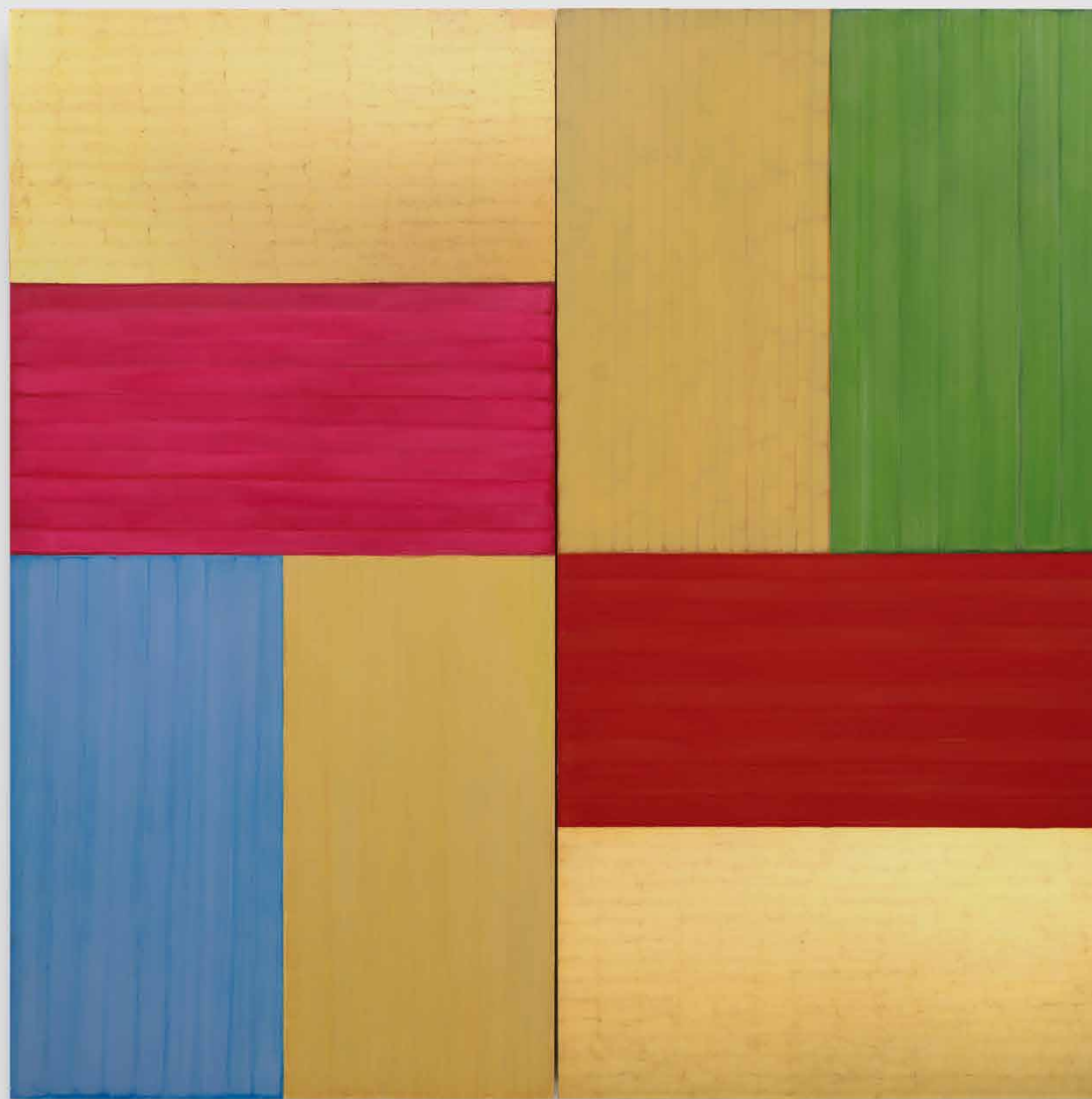


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Marina Rheingantz (b.1983 Araraquara, Brazil) lives and works in São Paulo, Brazil. A solo exhibition by Rheingantz is currently on view at the Musée des Beaux-Arts de Nîmes in France. Selected solo exhibitions include Williams College Museum of Art, Massachusetts (2022); FRAC Auvergne, Clermont- Ferrand, France (2021); Nichido Contemporary Art, Tokyo (2016); Centro Cultural São Paulo (2012). Selected group shows include Estalo – 14^a Bienal do Mercosul, Porto Alegre, Brazil (2025); 15th Gwangju Biennale, South Korea (2024); *Abrasive Paradise*, KUNSTHAL KAdE, Amersfoort, Netherlands (2022); Coleção Andrea e José Olympio Pereira, Centro Cultural do Banco do Brasil, Rio de Janeiro, Brazil (2021); *Casa Carioca*, Museu de Arte do Rio, Rio de Janeiro, Brasil (2020); Estação Pinacoteca, São Paulo, Brazil (2018) and Caixa Cultural, Rio de Janeiro, Brazil (2017).

Her work is found in international collections including The Dallas Museum of Art, Texas, USA; Centre Pompidou, Paris, France; Pinault Collection, Paris, France; Instituto Inhotim, Brumadinho, Brazil; MAM – Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; Moderna Museet, Stockholm, Sweden; Museu Serralves, Porto, Portugal; Museum Voorlinden, Wassenaar, Netherlands; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; Taguchi Art Collection, Tokyo, Japan; The Alfond Collection of Contemporary Art, Florida, USA; The Rubell Family Collection, Miami, USA.



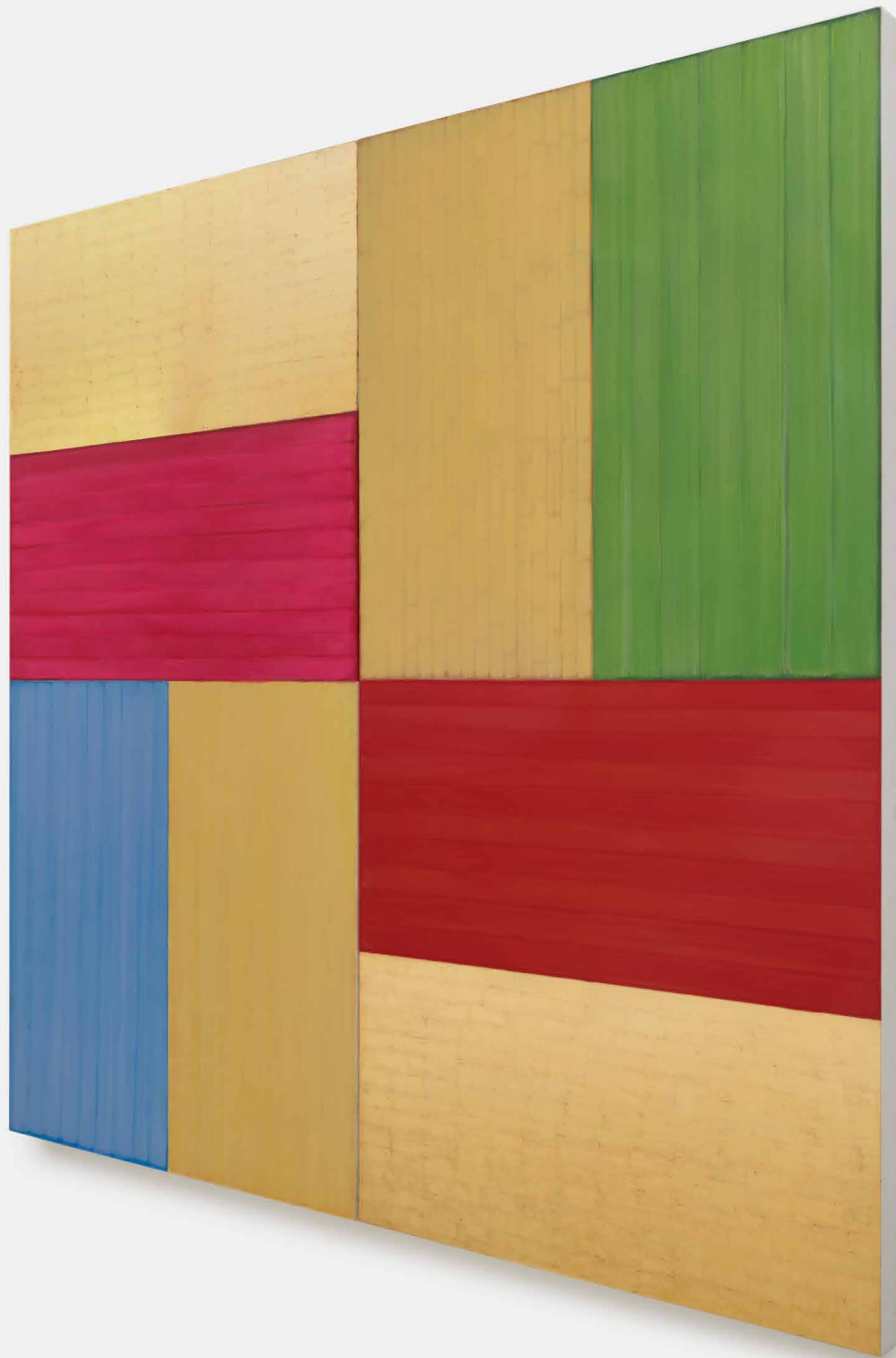


Mary Obering, *Summer*, 1992

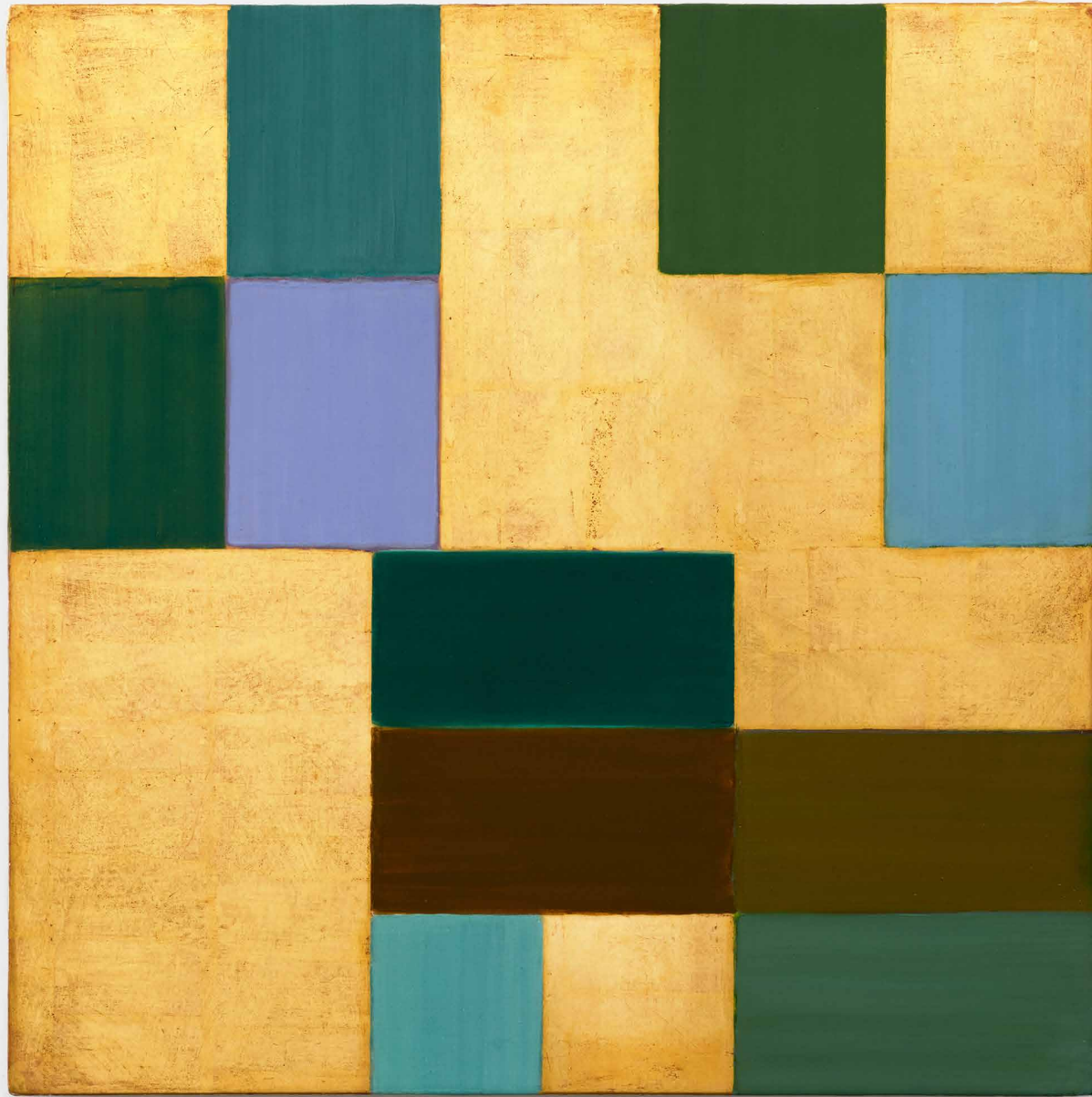
Egg tempera, gold leaf on gessoed masonite, two panels, each: 84 x 42 in (213.4 x 106.7 cm)

Overall dimensions: 84 x 84 in (213.4 x 213.4 cm)

\$180,000

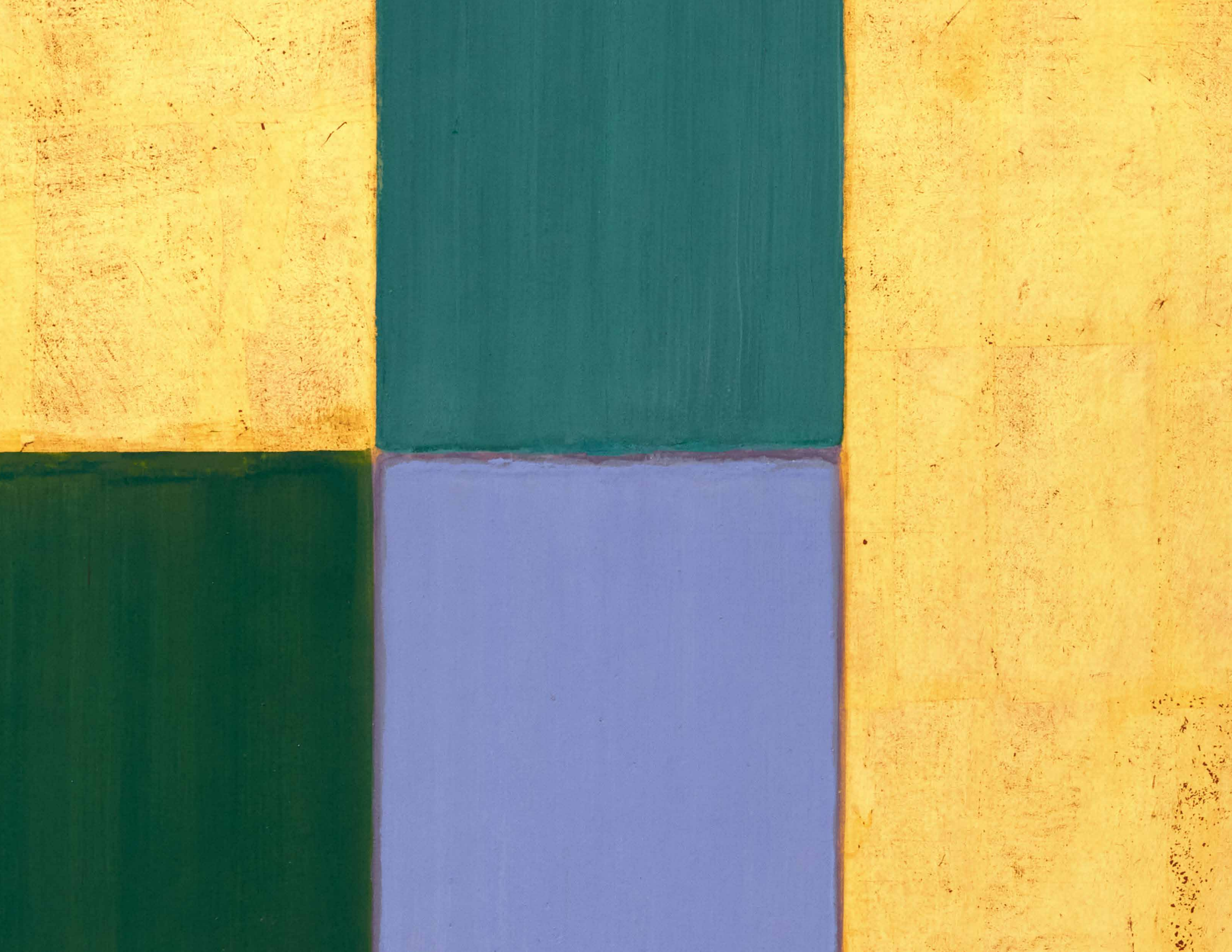


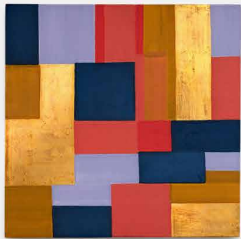




Mary Obering, *Paysage*, 1979
Egg tempera and gold leaf on gessoed masonite, 21 x 21 in (53 x 53 cm)

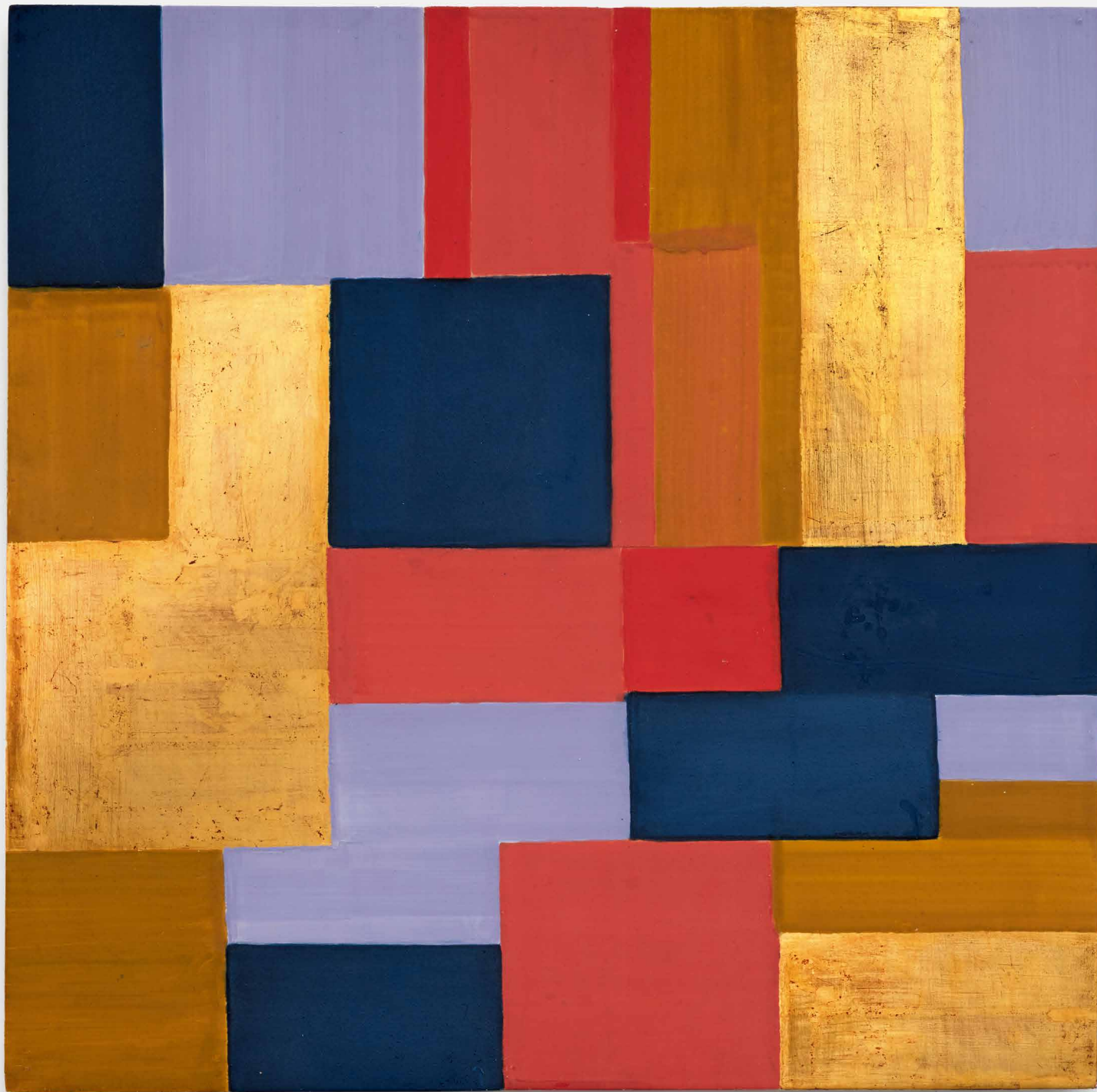
\$60,000





Mary Obering, *Prussian Walk*, 1978
Tempera and gold leaf on panel, six panels, each: 16 x 16 in (40.6 x 40 cm)

\$100,000



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Mary Obering (b. 1937, Shreveport, Louisiana; d. 2022, New York) combined an interest in Minimalist compositions with materials such as egg tempera paints and gilded metallic surfaces that are associated closely with 14th century Italian painting.

Born outside of New Orleans, Obering studied painting in Denver and moved to New York City in 1971, at the urging of friends such as Donald Judd and Sol Lewitt, to pursue a career as a painter.

In the early 1970s, Obering made what she called "Drop paintings" by layering strips of painted, monochrome canvas which she would tack to the surface of large stretched canvases. Each color would drape from the top edge of the painting like a curtain, bringing otherwise two-dimensional color relationships into three dimensional reliefs.

In the 1980s, Obering moved part-time to Puglia, Italy. She moved away from canvas and began to employ the Italian old master process of egg tempera, gold leaf on gessoed panel.

Mary Obering's works have been included in exhibitions at 1975 Whitney Biennial at the Whitney Museum of American Art, New York; Museum of Fine Art, Boston; Artists Space, New York; the Wadsworth Atheneum, Hartford, Connecticut; The Denver Art Museum and Nelson Atkins Museum among others.

Her works are in the permanent collections of institutions including the Detroit Institute of Art, Michigan; Fogg Museum, Harvard University, Cambridge, Massachusetts; The Metropolitan Museum of Art, New York, NY; the Museum of Fine Arts, Boston, Massachusetts; Perez Art Museum, Miami, Florida; MoMA, New York; University of Michigan Museum of Art, Ann Arbor; Wadsworth Atheneum, Hartford, Connecticut; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; and Yale University Art Gallery, New Haven, CT.

