

**BORTOLAMI**

**Art Basel**

**Booth N15**

**June 15 — June 18, 2023**

**Ann Veronica Janssens**

**Philip Pearlstein**

**Mary Obering**

**Renée Green**

**Joe Ray**



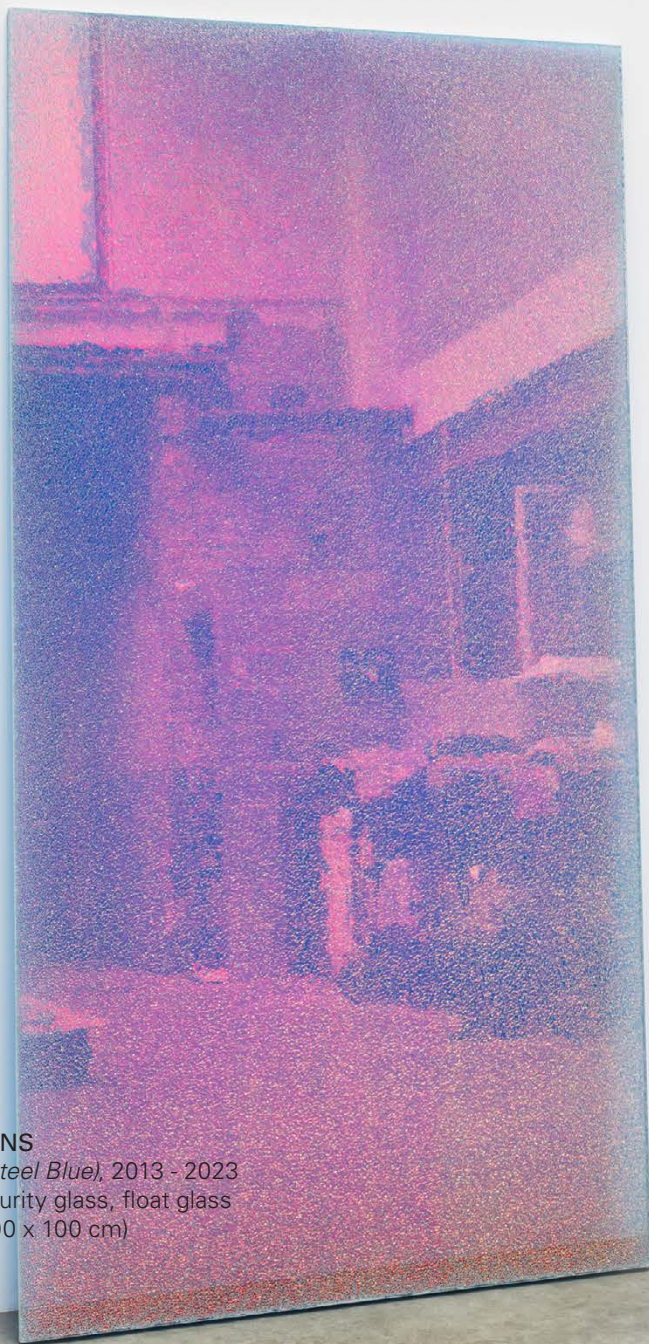
# ANN VERONICA JANSSENS

(b. 1956 in Folkestone, United Kingdom, lives and works in Brussels, Belgium)

Janssens builds upon the legacy of Minimalism and the Light and Space Movement, enabling viewers to perceive visible light as a material through sculpture and installation. For over a decade, Janssens has produced sheets of laminated glass with kaleidoscopic optical effects. *Magic Mirrors (CL9166 & Steel Blue)*, a recent addition to this ongoing series, is a diptych of glass panels that refract light to produce a vibrant range of colors and shapes.

Janssens is currently the subject of a retrospective at Pirelli HangarBicocca, on view through July 30, and will open a solo exhibition at Bortolami Gallery in June. Janssens' work has also been the subject of numerous solo exhibitions at institutions including Panthéon, Paris, France; Louisiana Museum of Modern Art, Humlebaek, Denmark; Centre Pompidou-Metz, Metz, France; Baltimore Museum of Art, Baltimore, MD; Nasher Sculpture Center, Dallas, TX; Museum of Contemporary Art, Helsinki, Finland; Kunsthalle Bern, Switzerland, among many others. Her work is included in several collections such as the Nasher Sculpture Center, Dallas, TX; Musée d'art Modern, Brussels, Belgium; Centre Pompidou, Paris, France; and Louisiana Museum of Modern Art, Copenhagen, Denmark.





**ANN VERONICA JANSSENS**

*Magic Mirrors (CL9166 & Steel Blue), 2013 - 2023*

Dichroic polyester film, security glass, float glass

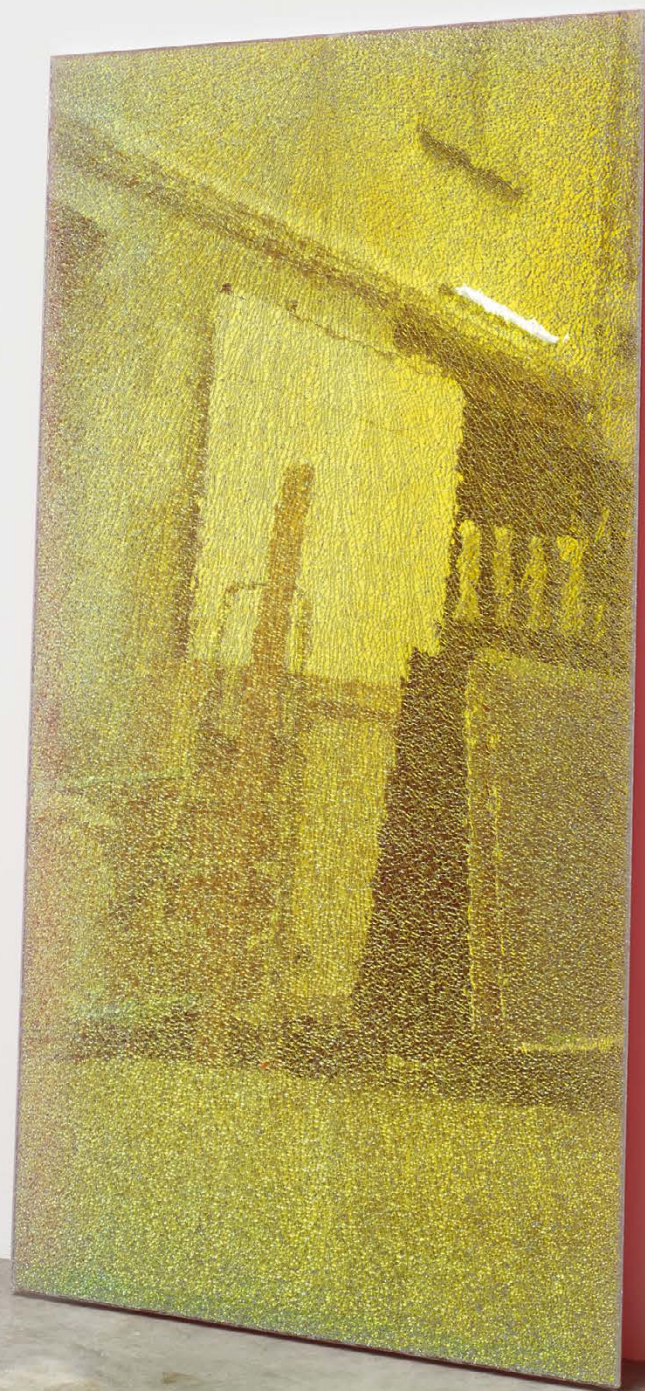
Each: 78 3/4 x 39 3/8 in (200 x 100 cm)

Edition 1 of 1 + 1 AP

(AJ9530)

\$190,000













# PHILIP PEARLSTEIN

(b. 1924 in Pittsburgh, Pennsylvania, d. 2022 in New York, NY)

Considered to be the foremost American realist and figurative painter, Philip Pearlstein challenged the hegemony of hard-edge abstraction. In the late 1950s, he began painting from nude models within the studio space, rendering the often truncated bodies objectively, without apparent or clichéd sentiment. An avid collector of all things, from furniture to antiques and Americana, Pearlstein incorporated these props into his compositions, elevating their importance as they interacted with the models. In doing so he offered his audience alternative to the Warholian version of Pop Art of 20th Century America, one closer to Folk Art and craft. A pioneer in his field, Pearlstein re-imagined representation within figurative painting, breathing new life into the genre. Pearlstein will be the subject of a solo exhibition at Bortolami Gallery in March 2024.





PHILIP PEARLSTEIN

*Two Nudes and Four Goose Decoys*, 1994

Oil on canvas

Framed: 60 x 72 in (152.4 x 183 cm)

(PHP0002)

\$275,000











Philip Pearlstein painting in his Upper West Side studio, New York, 1966





**PHILIP PEARLSTEIN**

*Model with Chrome Chair, Kiddie Car,  
Kimono and Bambino, 2009*

Oil on canvas

Framed: 60 x 42 in (152.4 x 106.7 cm)

(PHP0003)

\$200,000















# MARY OBERING

(b. 1937, Shreveport, Louisiana d. 2022, New York, NY)

Paintings from Mary Obering's *Arch* series, made up of simple curved panels—often pairs—evoke windows through which a horizon line is visible. The arch shape, the foundation of so much architecture, poetically calls to mind myriad associations from bullets to tongues to tombstones. Each of the panels is spliced horizontally and painted in two colors applied in gestural and quick brushstrokes. At once inspired by the windows of the buildings of her Soho neighborhood as well the views she documented in Italy, the paintings toe the line between what the artist thought of as pure abstraction and the compositional elements of landscape. With the bifurcation occurring at different heights and within panels of various sizes, both squat and elongated, Obering invests in the possibility of roving viewpoints within the static art object. This series also marks the artist's ultimate use of oil paint before moving to tempera.





MARY OBERING

*Outside and Inside*, 1975

Oil on masonite

Each: 72 x 36 in (182.9 x 91.4 cm)

(MO9595)

\$85,000

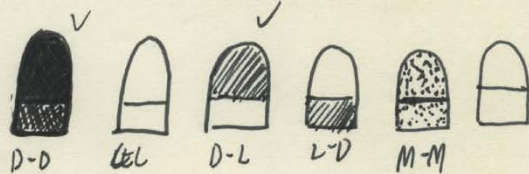






# Arch-i-types

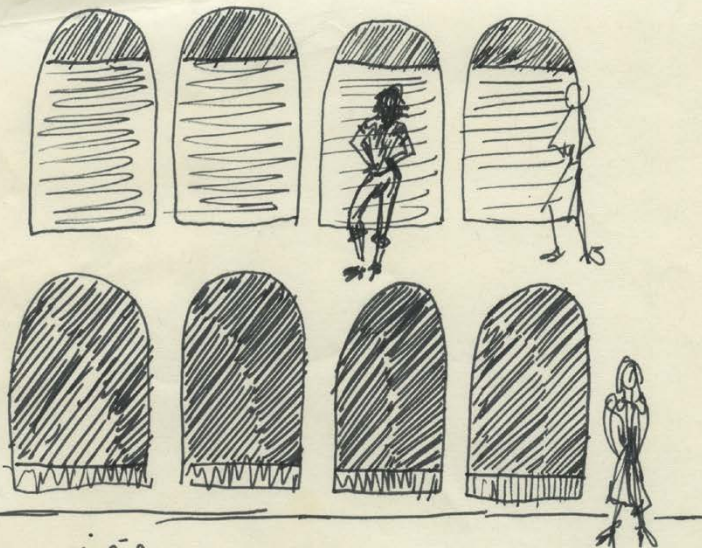
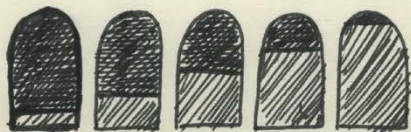
Problems - color



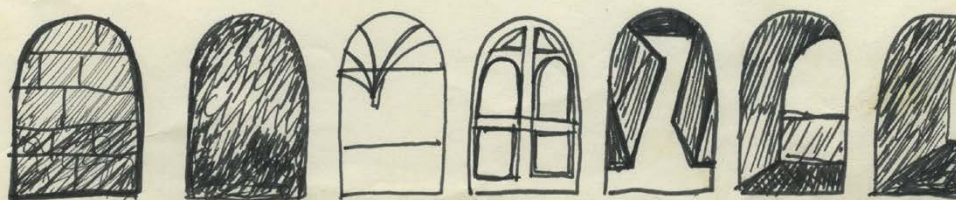
② #  
1, 2, 3, 4, 5



③ H.B. of  
length



Other Possibilities



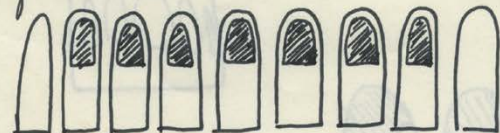
arches to photograph

1. Vanderbilt ballet
2. Canal tunnel
3. Lucip's bldg.
4. Thompson arches
5. Broome st top fl. (w/ side)
6. Any other plain

San Giovanni Evangelista



Cathedral of the Ariane (Spinto Santo)



Basilica Apostolorum (San Zaccaria)



Barbety of:



egars, cigar cases, tongue depressors








## RENÉE GREEN

(b. 1959 in Cleveland, OH, lives and works in Somerville, MA and New York, NY)

In 2007, Green began producing colorful hanging banners emblazoned with expressive design, poetic phrases and evocations. These *Space Poems*, as she named the series, are formal compositions combining her wide-ranging patterns of associative thinking with her interest in design, typography and conceptual approach to space.

*Space Poem #8* by Renée Green a self-reflective artwork considering the life and trajectory of an artist, consists of 33 double-sided colorful banners hanging from the library's atrium. Written by Green, the phrases and statements woven through the banners provide a complex set of relations between art and life, referencing the radical aspirations of an earlier generation of artists, political activists, cultural producers, and poets, while reflecting on how these aspirations persist and are transformed in the present. This is the latest artwork in Green's celebrated Space Poem series.





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**RENÉE GREEN**

*Space Poem #8 (Vide ma tête)*, 2022

33 single-sided banners, poly duck

Each: 22 x 17 1/2 in (56 x 44.5 cm)

Edition 1 of 3 + 1AP

(RG9775)

\$85,000



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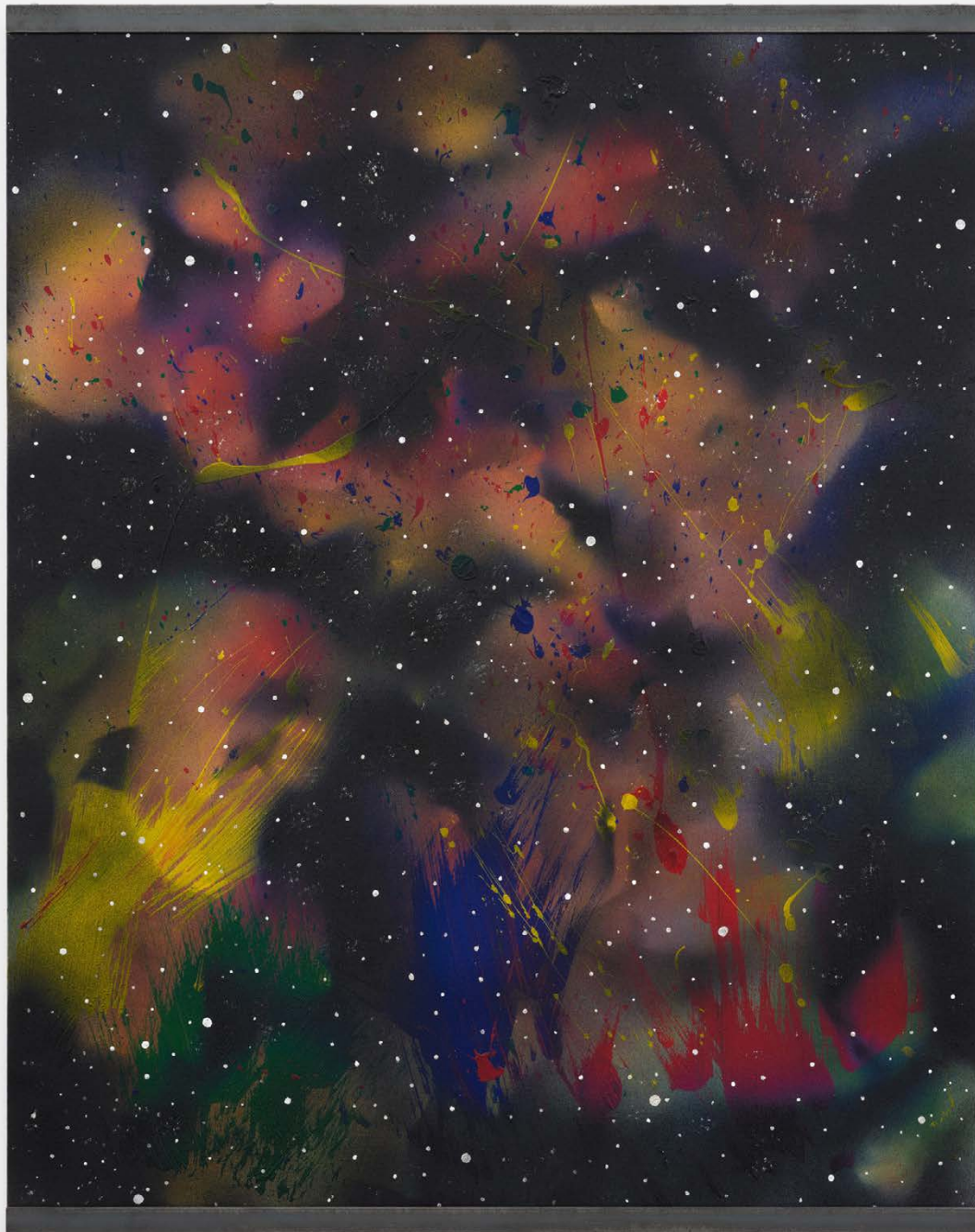
# JOE RAY

(b. 1944 in Beaumont, TX, lives and works in Los Angeles, CA)

Joe Ray (b. 1944 in Beaumont, TX) is an artist working across sculpture, painting, and photography, resisting easy categorization. Like many materially-focused artists in Southern California, Ray began producing cast resin sculptures in the 1960s. Simultaneously, he embarked on his series of signature, luminously atmospheric *Nebula* paintings in the 1970s. These celestial canvases are composed of layers of acrylic and aerosol paints that seamlessly dovetail into the legacy of the Light and Space movement as well as Afrofuturism's imagined utopias. *Angels*, 2023, is one of the most recent in the series, emphasizing Ray's interest in gesture and abstraction.

Ray was raised in Louisiana and moved to Los Angeles in 1963. After serving in the Vietnam War, Ray immersed himself in the burgeoning art scene of the time: he assisted Larry Bell in the studio; enrolled in the first class of CalArts under the mentorship of Nam June Paik and Allan Kaprow; and collaborated with fellow Studio Z members Senga Nengudi and David Hammons. Ray's work is in many private and public collections including the Los Angeles County Museum of Art (LACMA), Los Angeles, CA; Nora Eccles Harrison Museum of Art, Logan, UT; AĪSHTI Foundation, Beirut, Lebanon; among others. His work has been exhibited at institutions such as LACMA, Los Angeles, CA; the Museum of Contemporary Art (MOCA), Los Angeles, CA; the Contemporary Art Museum Houston (CAMH), Houston, TX; and the Contemporary Art Center (CACNO), New Orleans, LA.





**JOE RAY**  
*Angels*, 2023  
Acrylic and aerosol on canvas with steel  
artist-made frame  
45 1/4 x 36 1/4 in (115 x 92 cm)  
(JRA0039)  
\$90,000





Joe Ray installing *Double Diamond*, at the Contemporary Arts Museum Houston, TX, 1976.

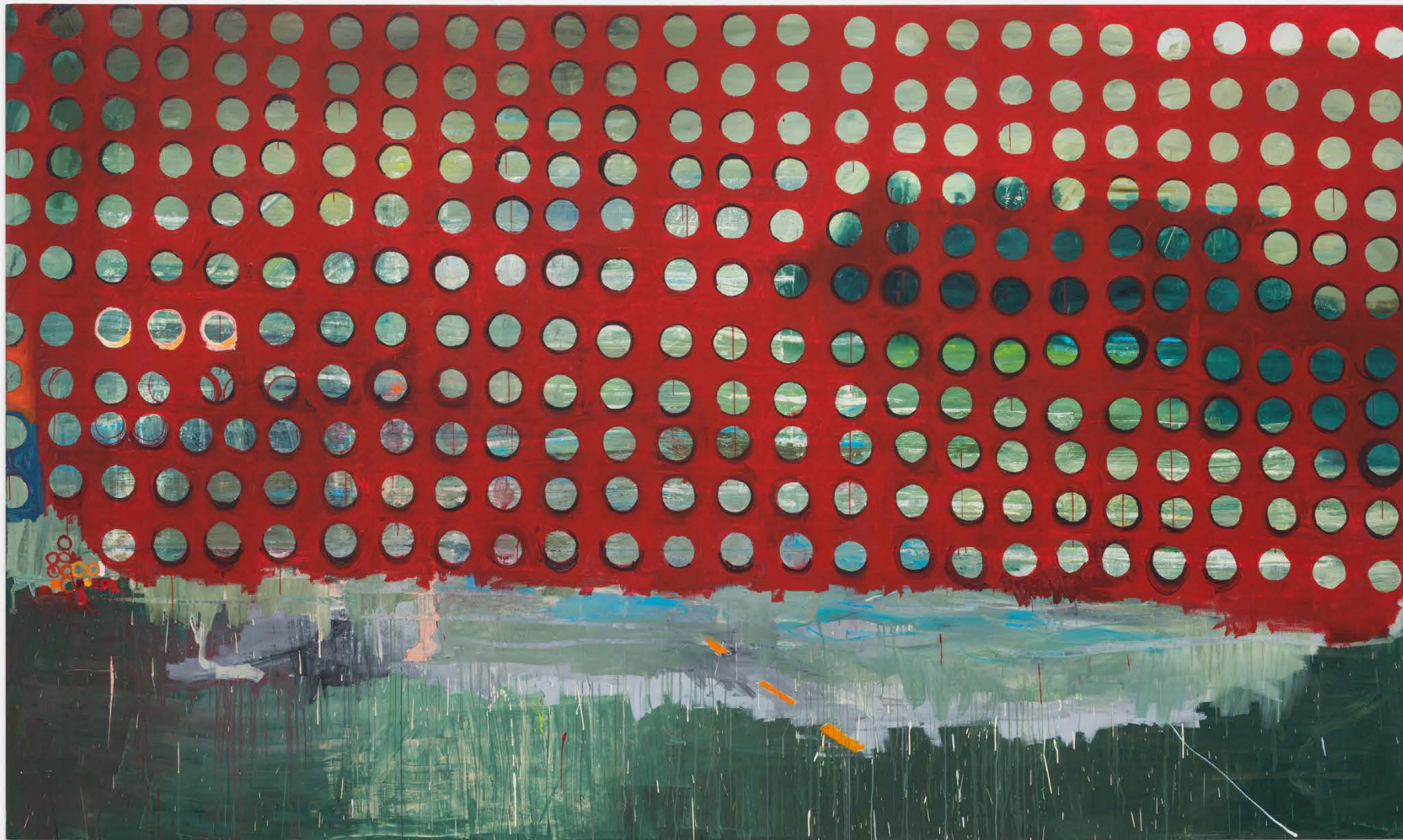












MARINA RHEINGANTZ

*Paisagem que Anda*, 2013

Oil on canvas

87 x 146 x 1 1/2 in (221 x 370.8 x 3.8 cm)

(MR9720)

\$200,000



