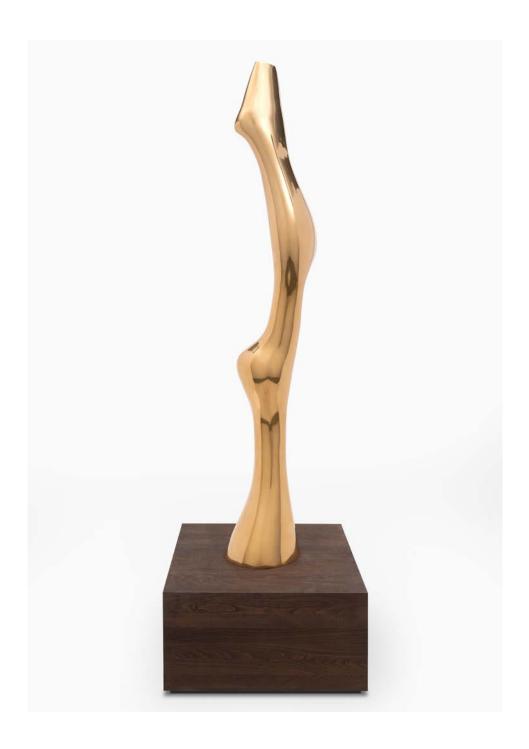


ART BASEL MIAMI BEACH Booth D11 | Dec 8 - 10, 2023

JEAN ARP McARTHUR BINION RICHARD DIEBENKORN JIM DINE **TORKWASE DYSON** THEASTER GATES **WADE GUYTON** DAVID HOCKNEY **ALEX KATZ ROY LICHTENSTEIN** JOAN MITCHELL ROBERT MOTHERWELL JAUME PLENSA LEON POLK SMITH **EVELYN STATSINGER BOB THOMPSON**

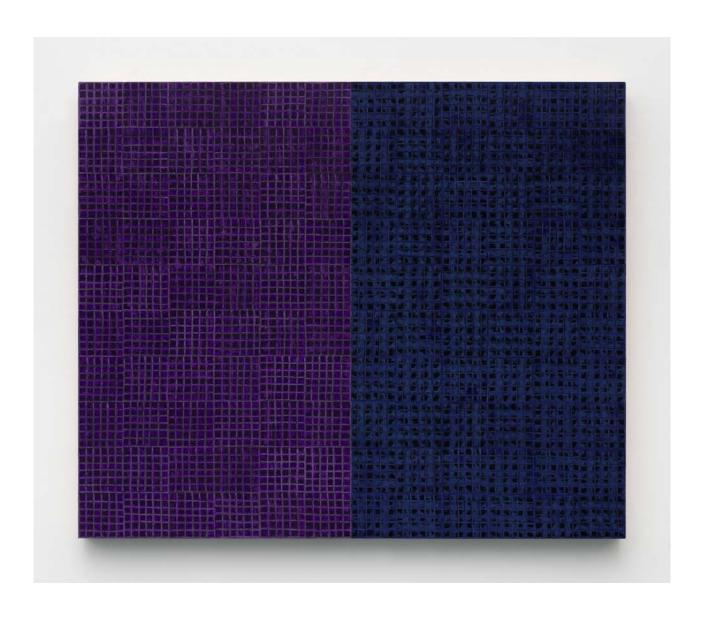
JEAN ARP



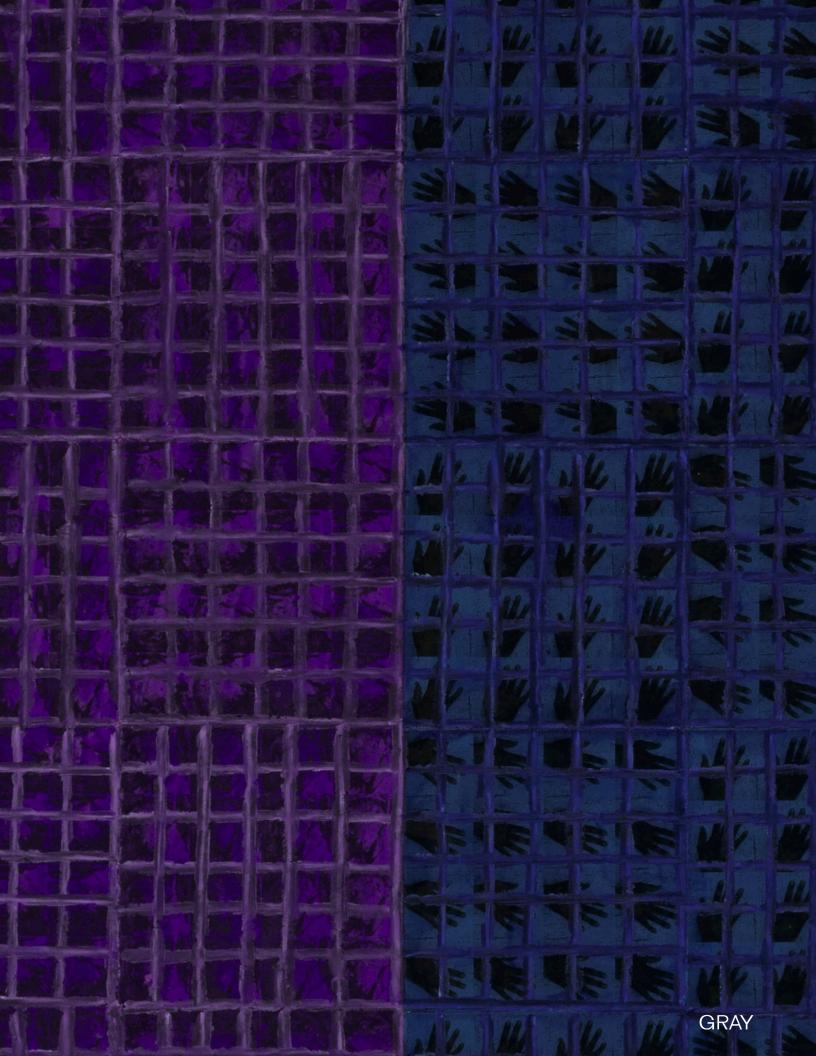
Grand personnage, 1957 Polished bronze 65 $\frac{5}{8}$ × 11 $\frac{3}{8}$ × 10 $\frac{1}{8}$ in. (66.7 × 28.9 × 25.7 cm) Edition 2 of 3, cast July 1958



McARTHUR BINION



Handmadeness:five, 2023 Ink, oil paint stick and paper on board $40 \times 48 \times 2 \frac{1}{8}$ in. $101.6 \times 121.9 \times 5.4$ cm



RICHARD DIEBENKORN



Untitled, 1976 Gouache and ink on paper 24 × 18 ¾ in. (61 × 47.6 cm)

Framed: $30 \frac{1}{4} \times 25 \frac{1}{8} \times 1 \text{ in.}$ (76.8 × 63.8 × 2.5 cm)

JIM DINE



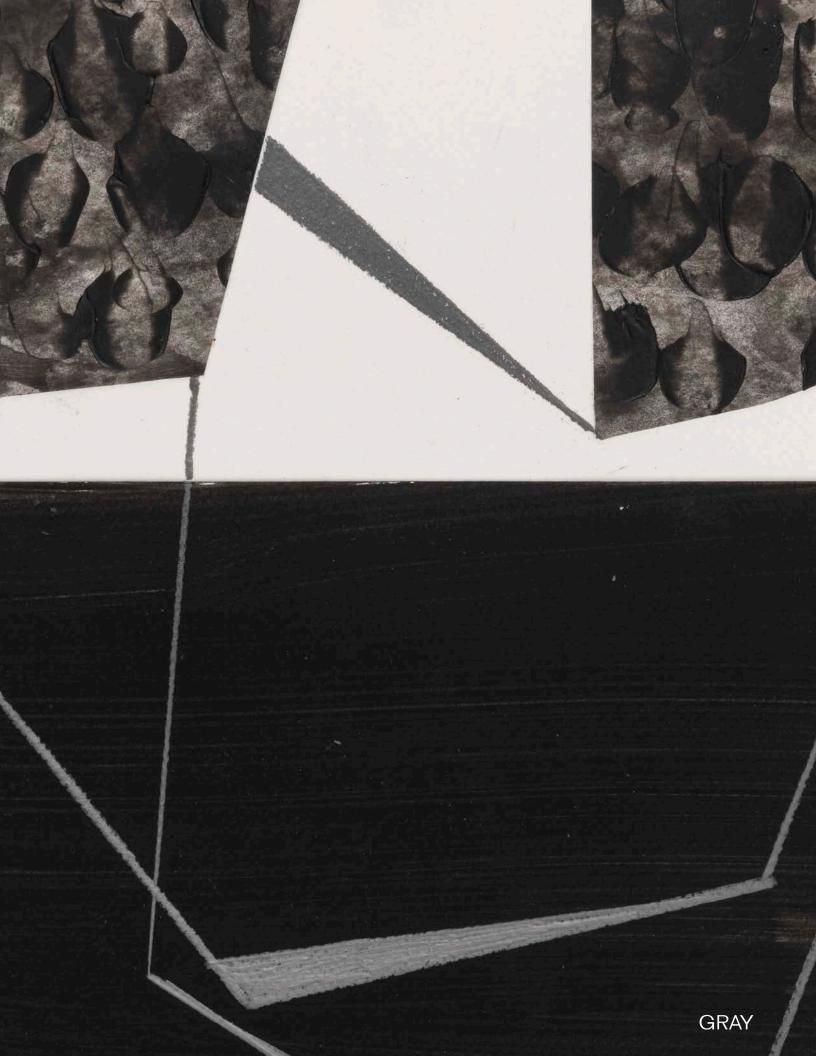
Painted Walla Walla Heart on a Rock, 2006 Painted bronze $20 \frac{1}{2} \times 17 \frac{1}{2} \times 12 \frac{1}{4}$ in. $(52.1 \times 44.5 \times 31.1 \text{ cm})$ Edition 4 of 5 + 3 APs



TORKWASE DYSON



Multi Scalar Plan 1, (New World Building), 2023 Gouache, graphite, ink and acrylic on paper Sheet: $16 \frac{1}{8} \times 12 \frac{1}{4}$ in. $(41 \times 31.1 \text{ cm})$ Frame: $21 \frac{1}{4} \times 17 \frac{1}{4} \times 2$ in. $(54 \times 43.8 \times 5.1 \text{ cm})$

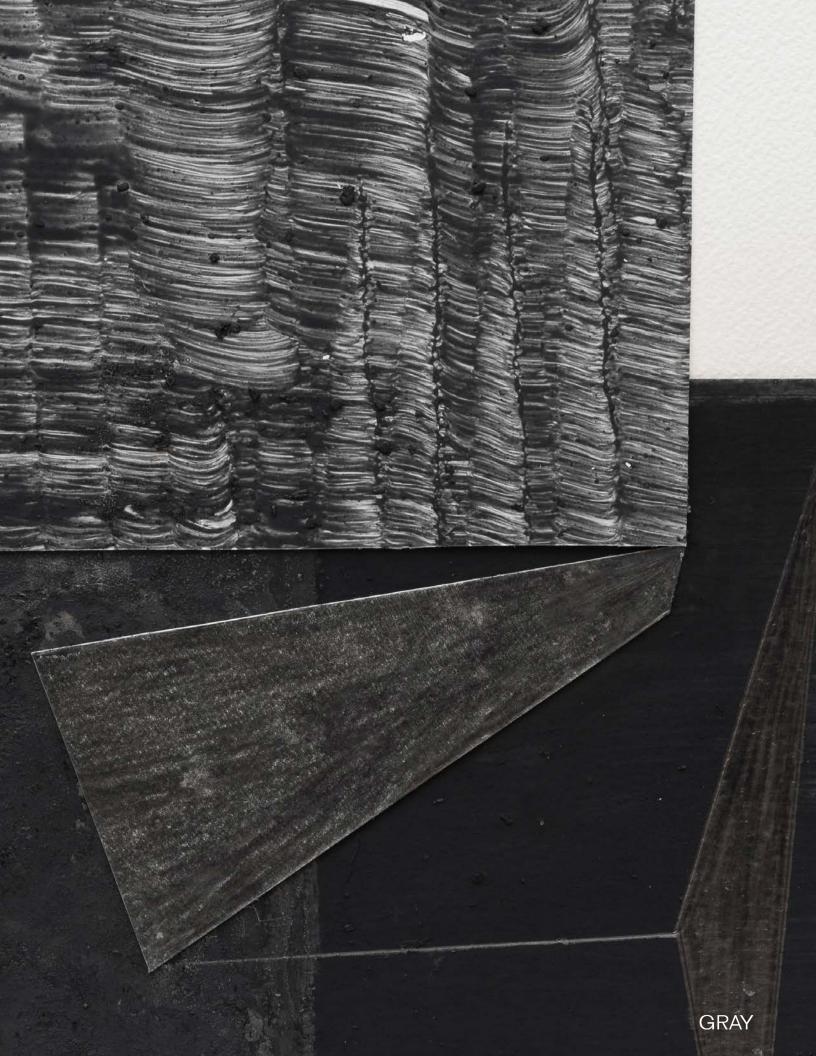


TORKWASE DYSON



Singing in the Wind-Indigenous Knowledge (Multi Scalar Future), 2023 Charcoal, gouache, graphite, ink and acrylic on paper Sheet: $16 \frac{1}{8} \times 12 \frac{1}{4}$ in. $(41 \times 31.1 \text{ cm})$

Frame: $21 \frac{1}{4} \times 17 \frac{1}{4} \times 2$ in. $(54 \times 43.8 \times 5.1 \text{ cm})$



THEASTER GATES



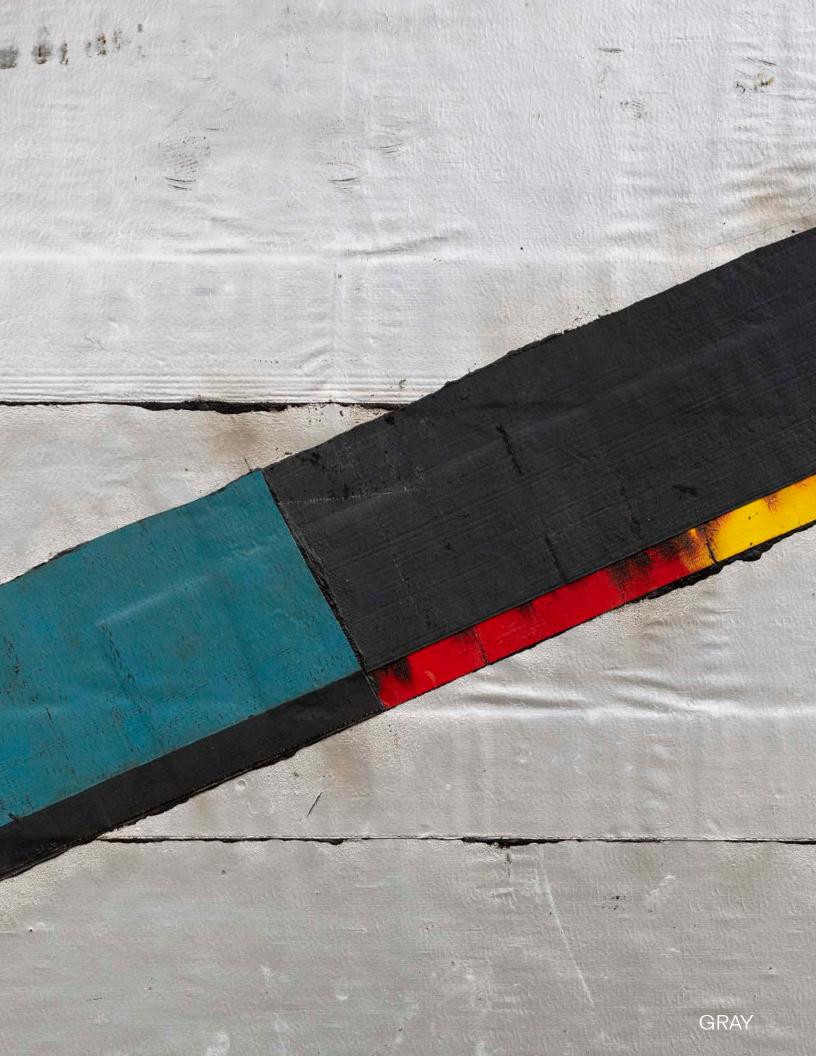
Malaga Vitrine #1, 2019 Wooden vitrine, glass and various objects $42 \times 37^{3}/4 \times 12^{1}/8$ in. $106.7 \times 95.9 \times 30.8$ cm



THEASTER GATES



Pat Benatar, 2022 Wood, oil-based enamel, rubber and tar $84 \frac{1}{4} \times 84 \frac{1}{4} \times 5 \frac{3}{4}$ in. $214 \times 214 \times 14.6$ cm



WADE GUYTON



Untitled, 2008 Epson UltraChrome inkjet on linen 96 $\frac{3}{8} \times 55 \frac{1}{8}$ in. 244.8 × 140 cm



ALEX KATZ

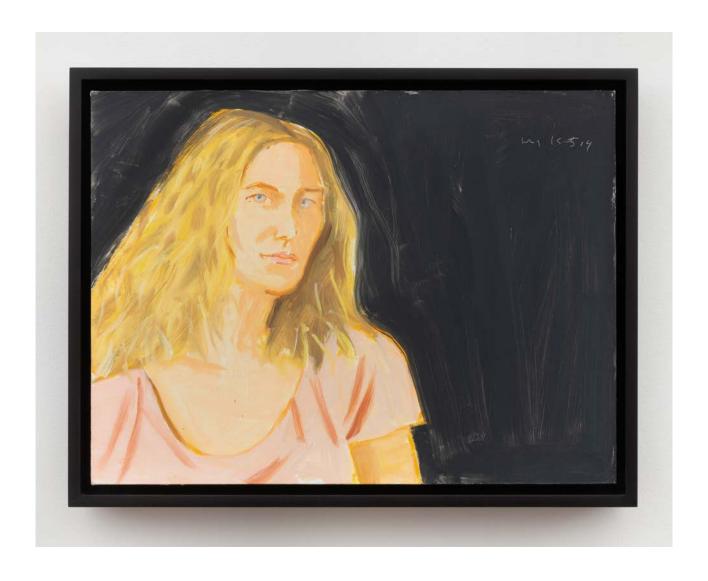


Autumn 10, 2023 Oil on linen 48 ¼ × 60 ¼ in. 122.6 × 153 cm





ALEX KATZ



Dagmar, 2014 Oil on board 12 × 16 in. (30.5 × 40.6 cm)

Framed: 13 $\frac{1}{4} \times 17 \frac{1}{8} \times 2 \frac{1}{2}$ in. (33.7 × 43.5 × 6.4 cm)



ALEX KATZ



Saturday, 2002 Oil on linen 104 × 112 in. 264.2 × 284.5 cm







ROY LICHTENSTEIN



Profile Head V, 1988
Painted and patinated bronze $36 \times 23 \times 9 \frac{1}{2}$ in. $91.4 \times 58.4 \times 24.1$ cm



JOAN MITCHELL



Untitled (Canada), 1975

Oil on canvas

Each panel: $45 \times 34 \frac{1}{2}$ in. (114.3 × 87.6 cm) Overall: $45 \times 69 \frac{1}{8}$ in. (114.3 × 175.6 cm)

Framed: $49 \frac{1}{4} \times 73 \frac{1}{2} \times 1 \frac{5}{8}$ in. $(125.1 \times 186.7 \times 4.1 \text{ cm})$



ROBERT MOTHERWELL



Open No. 116: La France Open, 1969 - c. 1985

Acrylic and charcoal on canvas 72×42 in. (182.9 \times 106.7 cm)

Framed: $73 \frac{1}{4} \times 43 \frac{1}{4} \times 2 \frac{3}{8}$ in. $(186.1 \times 109.9 \times 6 \text{ cm})$



JAUME PLENSA



Flora's World III, 2022 Marble 67 ¼ × 30 ¼ × 21 ¼ in. 171 × 77 × 54 cm



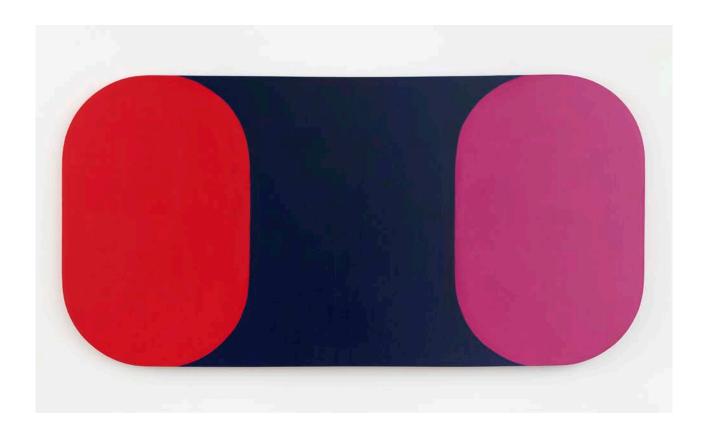
JAUME PLENSA



Study for Martina, 2021 Bronze $22 \times 8 \frac{5}{8} \times 5 \frac{7}{8}$ in. $(55.9 \times 21.9 \times 15.1 \text{ cm})$ Edition of 8



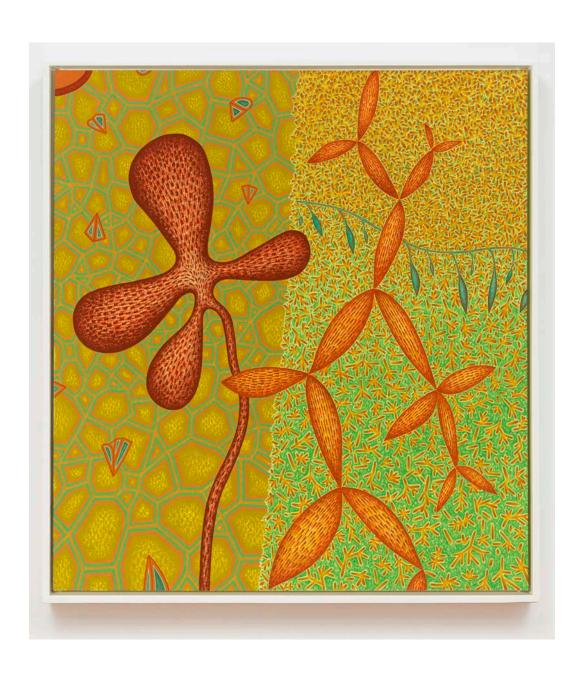
LEON POLK SMITH



Blue Bend, 1960 Paint on canvas 39 ¼ × 78 ¾ in. 99.7 × 200 cm

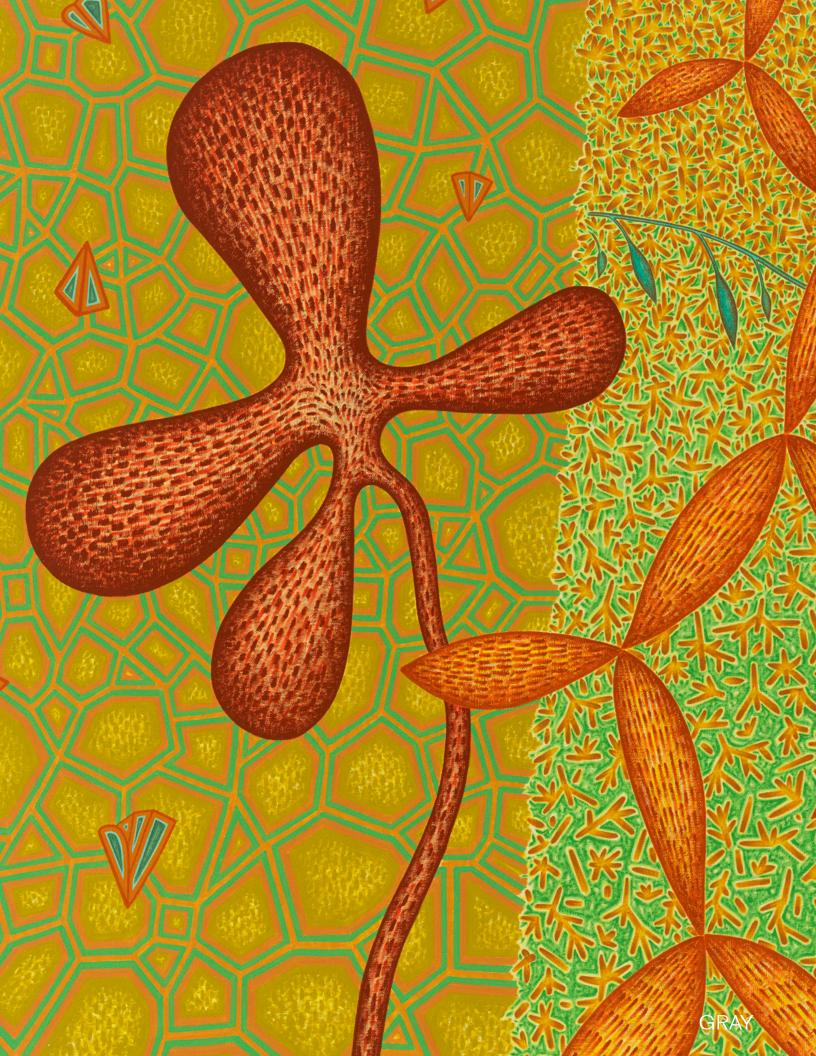


EVELYN STATSINGER



Sky Dive, 1991 Oil on canvas 43 ³/₄ × 40 in. (111.1 × 101.6 cm)

Framed: $46 \times 42 \times 2$ in. (116.8 × 106.7 × 5.1 cm)



BOB THOMPSON



I See, c. 1960 Oil on board

 $39 \% \times 60 \text{ in. (100.3} \times 152.4 \text{ cm)}$

Framed: $42 \frac{1}{2} \times 62 \frac{1}{2} \times 2 \frac{1}{2}$ in. $(108 \times 158.8 \times 6.4 \text{ cm})$









Working in painting, drawing, and sculpture, Torkwase Dyson combines expressive mark-making and geometric abstraction to explore the continuity between ecology, infrastructure, and architecture. Dyson deconstructs, distills, and interrogates the built environment, exploring how individuals, particularly Black and brown people, negotiate, negate, and transform systems and spatial order. In projects such as *I Belong to the Distance 3, (Force Multiplier)*, Dyson creates sculptural and architectural installations that provide a platform for collaboration with other artists, dancers, and thinkers. Throughout her work and research, Dyson confronts issues of environmental liberation and envisions a path toward a more equitable future.

Dyson studied sociology and social work at Tougaloo College, Mississippi before receiving a Bachelor of Fine Arts in Painting from Virginia Commonwealth University and a Master of Fine Arts in Painting from Yale School of Art. Her work has been the focus of solo exhibitions at 'T' Space Rhinebeck, New York; Mildred Lane Kemper Art Museum, Missouri; New Orleans Museum of Art, Louisiana; Colby College Museum of Art, Maine; Graham Foundation for Advanced Studies in the Fine Arts, Chicago; Schuylkill Center for Environmental Education, Pennsylvania; Arthur Ross Architecture Gallery, Columbia University, New York; Suzanne Lemberg Usdan Gallery, Bennington College, Vermont; Hall Art Foundation, Germany; and the Serpentine Galleries, London.

PUBLIC COLLECTIONS

Art Institute of Chicago, Illinois

Hall Art Foundation, Vermont

Hirshhorn Museum and Sculpture Garden, Washington, DC

The Long Museum, Shanghai, China

Mead Art Museum, Amherst College, Massachusetts

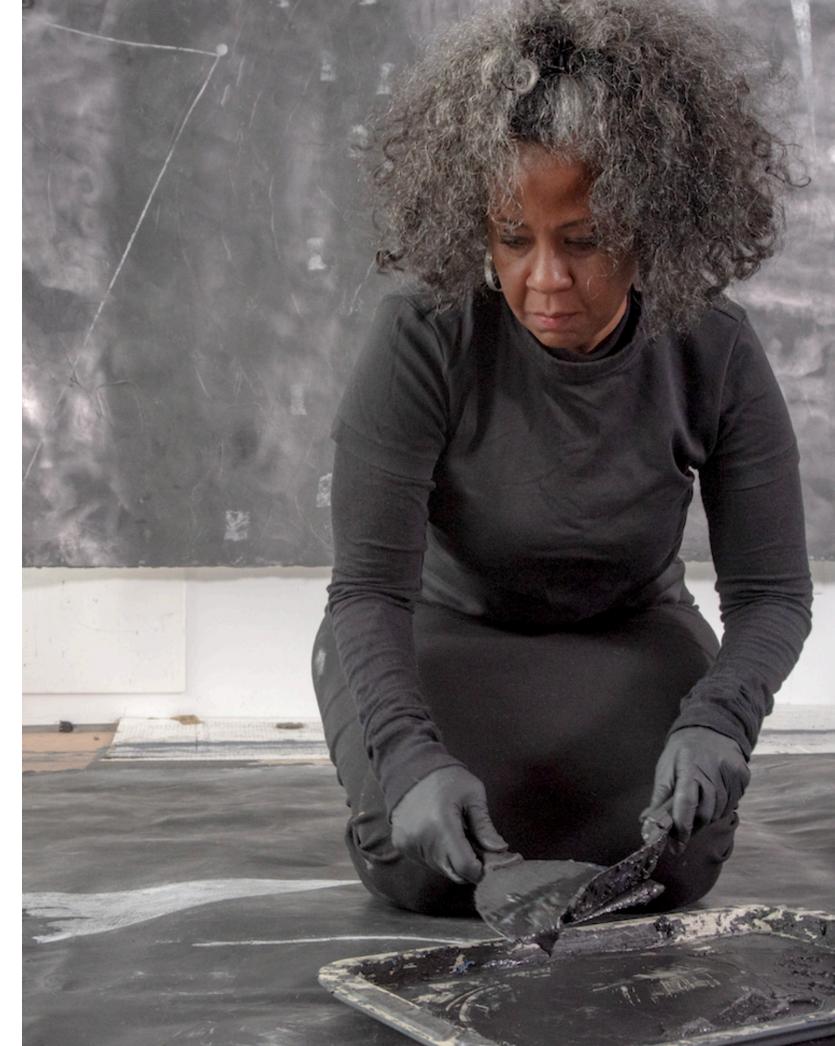
Mildred Lane Kemper Art Museum, Missouri

Smith College Museum of Art, Massachusetts

Smithsonian National Museum of African American History & Culture, Washington, DC

The Studio Museum in Harlem, New York

Williams College Museum of Art, Massachusetts





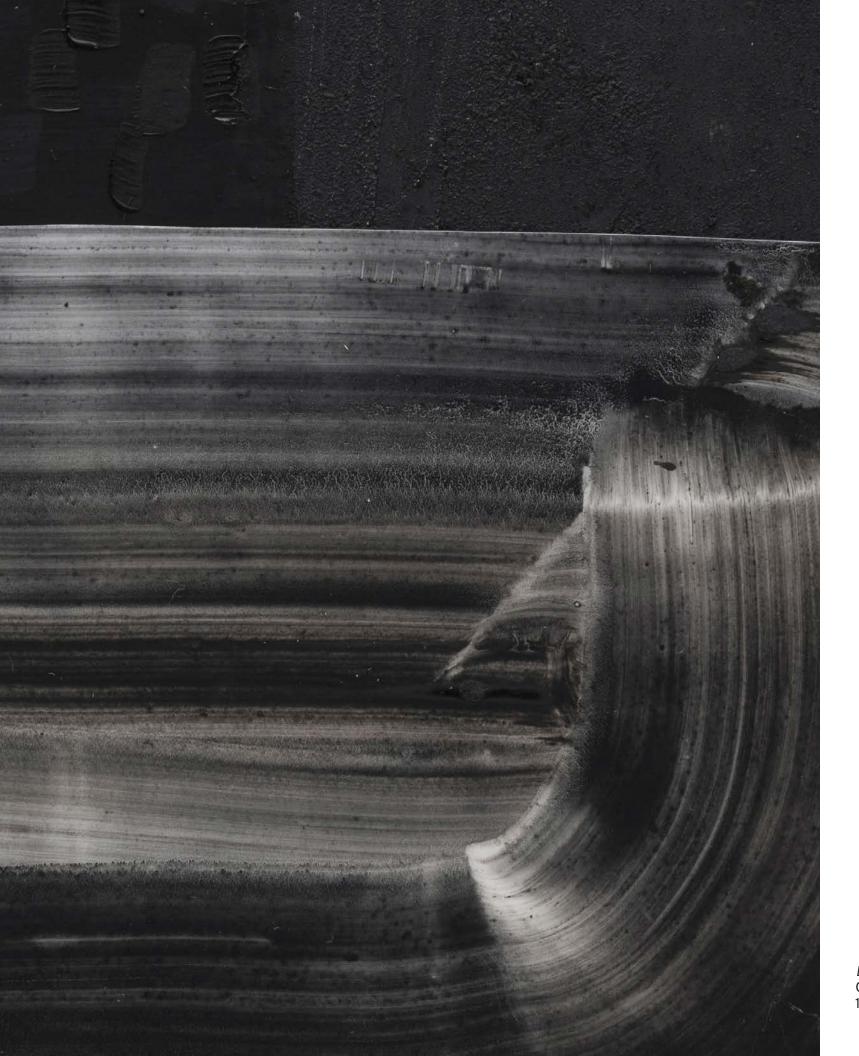


Beyond Extraction a Black Spatial Practice-1 (Multi Scalar Future), 2023 Charcoal, gouache, graphite, ink and acrylic on paper 16 1/8 × 12 1/4 in. (41 × 31.1 cm)



Beyond Extraction a Black Spatial Practice-3 (Multi Scalar Future), 2023 Charcoal, gouache, graphite, ink and acrylic on paper 16 1/8 × 12 1/2 in. (41 × 31.8 cm)



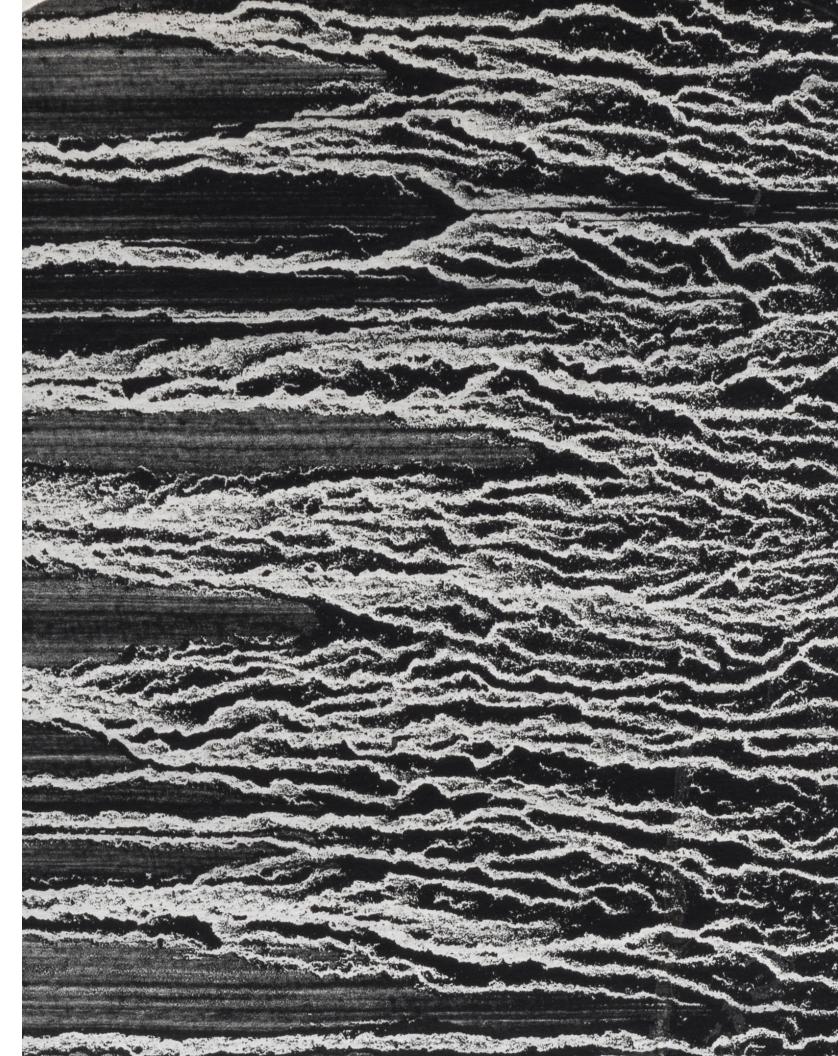




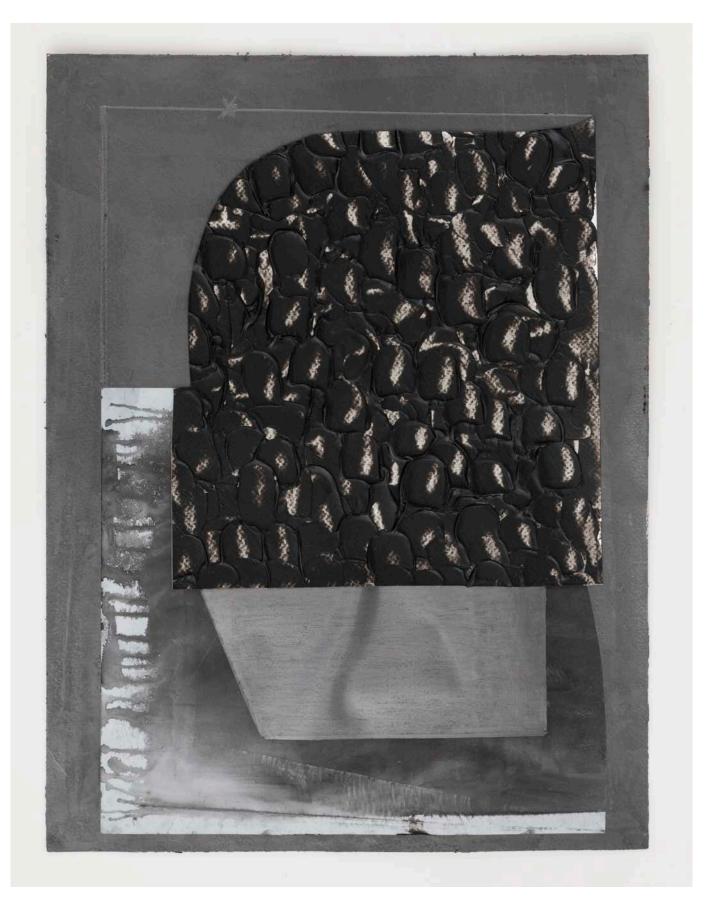
Black Compositional Thought-Land and Water (Multi Scalar Future), 2023 Charcoal, gouache, graphite, ink and acrylic on paper 16 $\frac{1}{8} \times 12 \frac{1}{4}$ in. (41 × 31.1 cm)



Beyond Extraction a Black Spatial Practice-2 (Multi Scalar Future), 2023 Charcoal, gouache, graphite, ink and acrylic on paper 16 ¼ × 12 ¼ in. (41.3 × 31.1 cm)





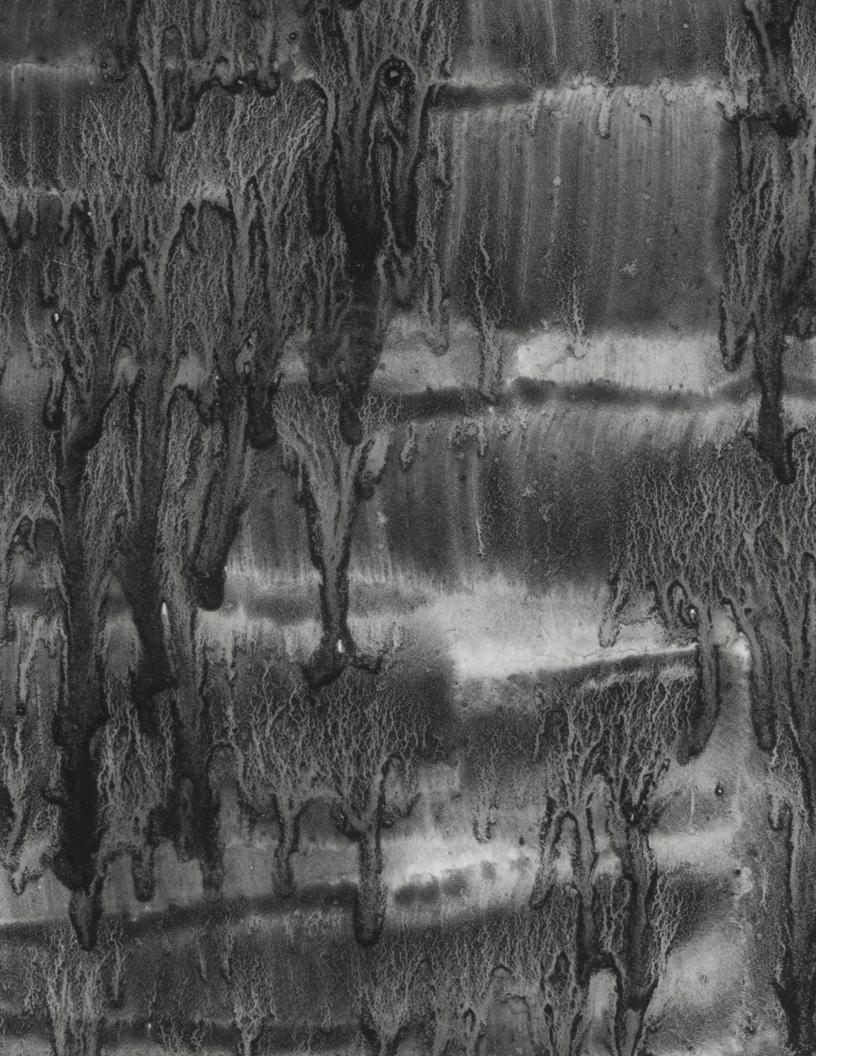


From the Water there is Power (Black Liquidity) 1, 2023 Gouache, graphite, ink and acrylic on paper 16 1/8 × 12 1/4 in. (41 × 31.1 cm)



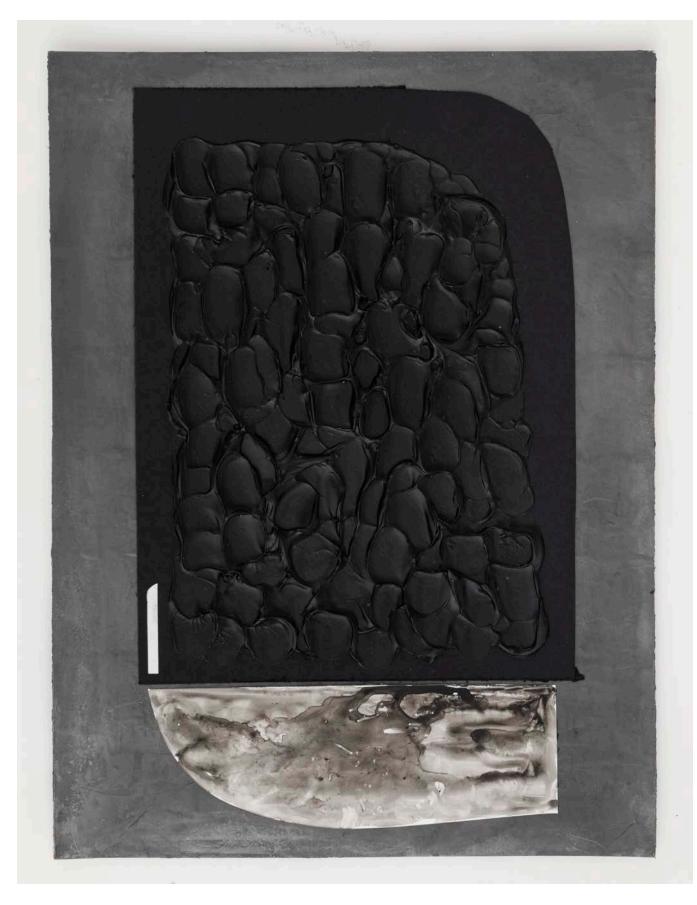
From the Water there is Power (Black Liquidity) 2, 2023 Gouache, graphite, ink and acrylic on paper 16 1/8 × 12 1/4 in. (41 × 31.1 cm)







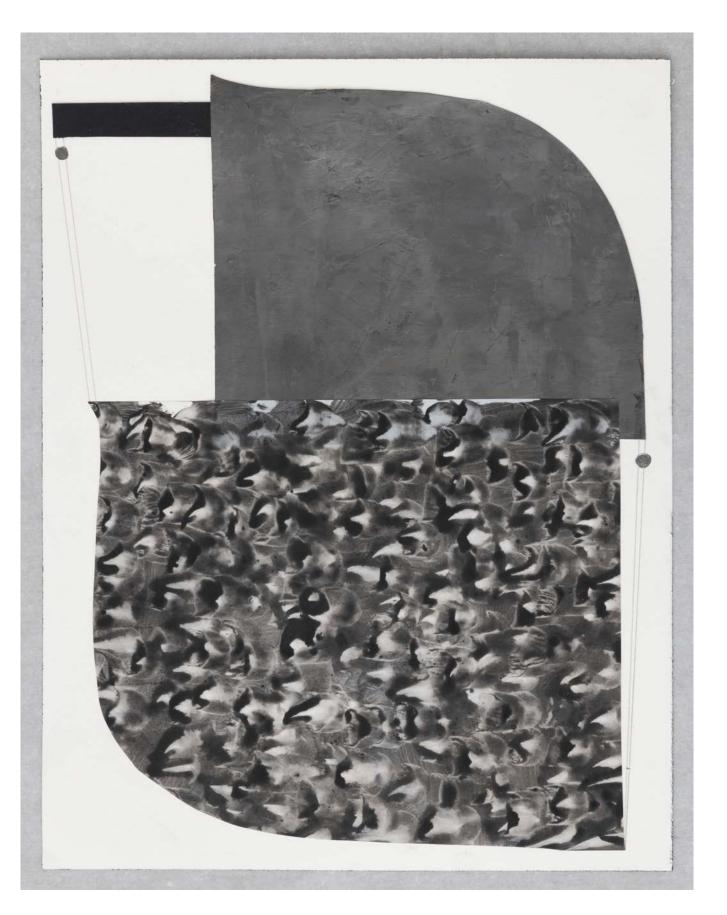
From the Water there is Power (Black Liquidity) 3, 2023 Gouache, graphite, ink and acrylic on paper 16 × 11 % in. (40.6 × 30.2 cm)



From the Water there is Power (Black Liquidity) 4, 2023 Gouache, graphite, ink and acrylic on paper 16 × 11 % in. (40.6 × 30.2 cm)





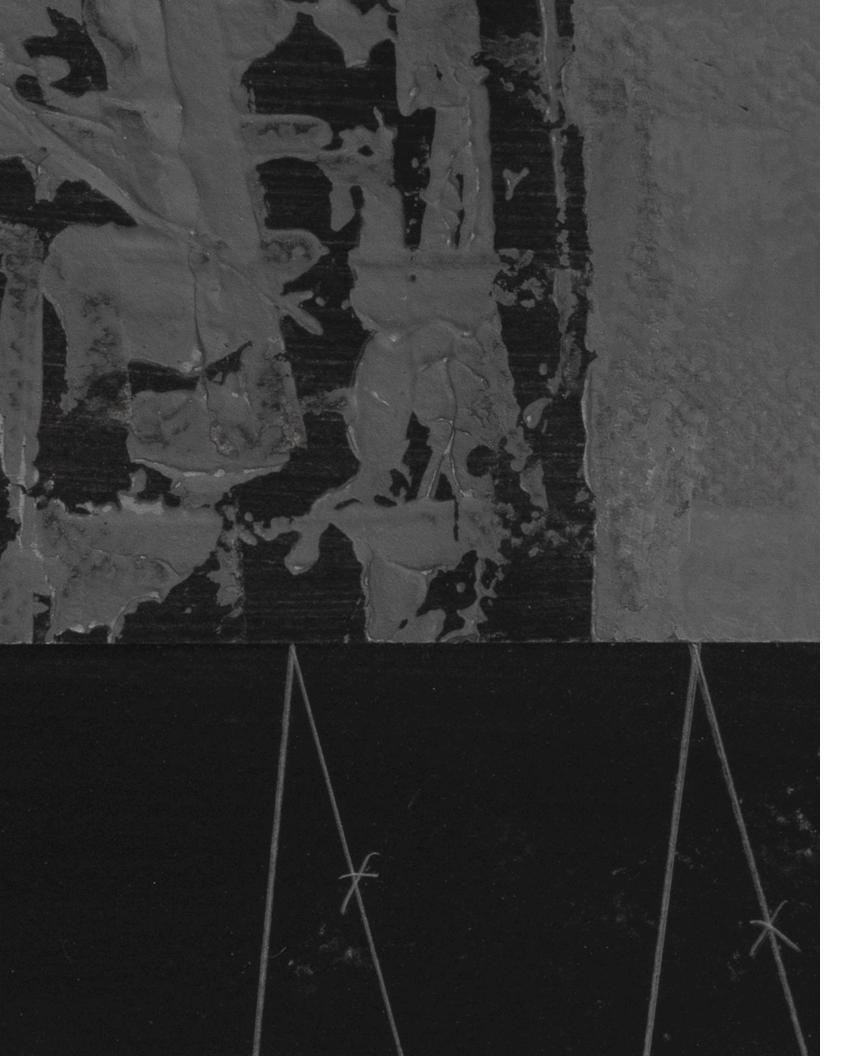


Multi Scalar Plan 2, (New World Building), 2023 Gouache, graphite, ink and acrylic on paper 16 1/8 × 12 1/4 in. (41 × 31.1 cm)



Multi Scalar Plan 3, (New World Building), 2023 Gouache, graphite, ink and acrylic on paper 16 1/8 × 12 1/4 in. (41 × 31.1 cm)



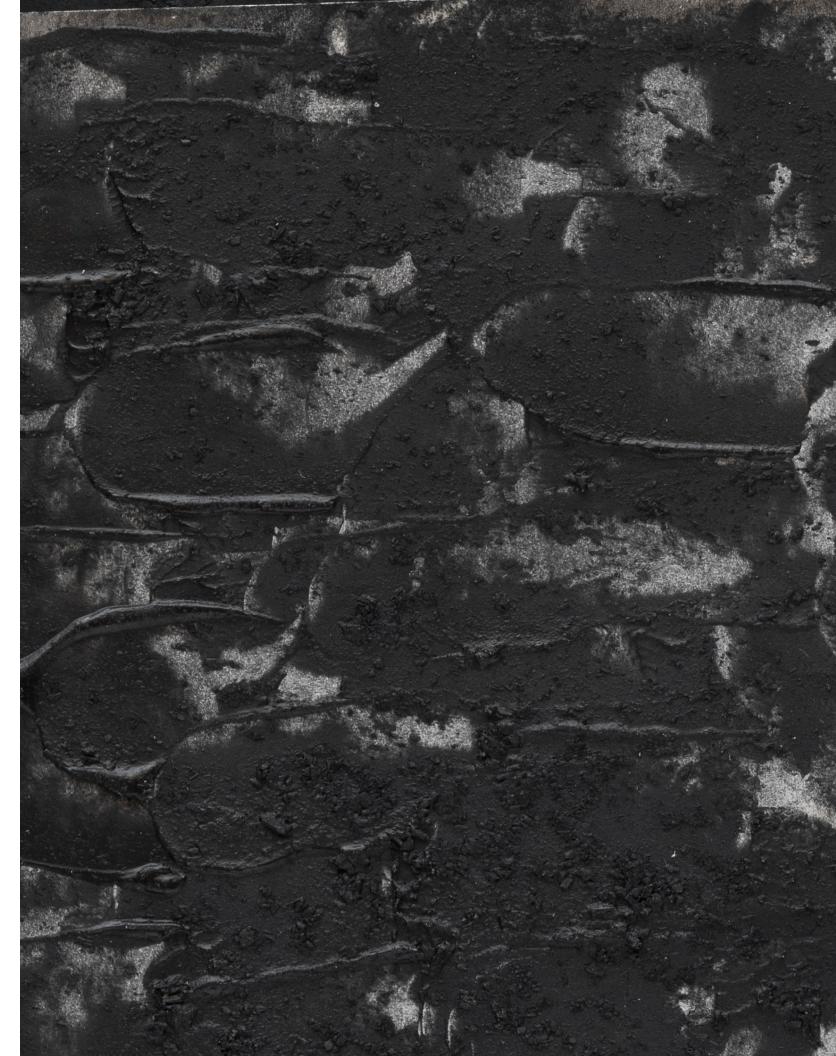




Multi Scalar Plan 4, (New World Building), 2023 Gouache, graphite, ink and acrylic on paper 16 × 12 ¼ in. (40.6 × 31.1 cm)



Land and Water as Kin-1 (Multi Scalar Future), 2023 Charcoal, gouache and acrylic on paper 16 1/8 × 12 1/4 in. (41 × 31.1 cm)







Multi Scalar Plan 1, (New World Building), 2023 Gouache, graphite, ink and acrylic on paper 16 1/8 × 12 1/4 in. (41 × 31.1 cm)

