

An abstract artwork featuring a dense composition of organic, biomorphic forms. The color palette is dominated by warm tones, including various shades of red, orange, and yellow, with some cooler accents of blue and green. The forms are layered and textured, with some areas appearing more saturated than others. Thin, dark lines, some straight and some curved, crisscross the composition, adding a sense of movement and structure. There are also small, circular motifs scattered throughout, some of which are filled with a stippled or dotted pattern. The overall effect is one of vibrant energy and complex visual texture.

Garth Greenan Gallery
Booth E8

Art Basel 2025
June 17–22, 2025

About the Presentation

For the 2025 edition of Basel, Garth Greenan Gallery is pleased to present a selection of works by Melissa Cody, Pap Souleye Fall, Paul Feeley, Howardena Pindell, Jaune Quick-to-See Smith, Richard Van Buren, Emmi Whitehorse, Franklin Williams, and B. Wurtz.

Melissa Cody

Based in No Water Mesa, Arizona, Melissa Cody is an enrolled member of the Navajo Nation. A fourth-generation weaver, Cody creates tapestries that draw on the tradition of Germantown Revival, a stylistic movement that emerged from the Long Walk or Hwéeldi, the forced migration and ethnic cleansing of Navajo people by the US Federal Government in the late nineteenth century. For Cody, this century-old genre of weaving—characterized by vivid colors and bright, dazzling designs—is not only an expression of history. It is also a powerfully contemporary format for envisioning a new, digital life: “I’m a child of ’80s video game culture,” she says. “Pac-Man, Frogger, Nintendo. I grew up with this world of pixilation.” The presentation in Basel includes two weavings from 2011, both of which also featured in the artist’s recent survey at MoMA PS1.

Pap Souleye Fall

Pap Souleye Fall is the latest artist to enter the gallery’s program. A Senegalese-American artist and recent graduate from the Yale School of the Arts, Fall makes work spanning sculpture, performance, and installation. In Fall’s Afrofuturist imaginary, world-building, speculative fiction, and gameplay are instruments whereby members of the African diaspora might navigate—and transcend—systems of global oppression. The group of cast-aluminum reliefs here, one of them augmented with a passage of greenscreen green, deploy the motif of the peanut—an export of Senegal and a traditional West African decorative motif.

Paul Feeley

The presentation will feature work by the Des Moines, Iowa–born Color Field painter Paul Feeley. All three examples—two paintings and one work on paper—date to the 1960s, an period of intense innovation for the artist. *Germanicus* (1960), a major early work, appeared in the artist’s first solo show at New York’s Betty Parsons Gallery. After visiting the exhibition, the legendary critic Clement Greenberg, in a private note to the artist, remarked that the canvas might prove a “masterpiece.” In the coolly meditative *Homer*, made two years later, Feeley’s edges have become crisper, more defined. Such changes, paired with the increasing flatness of Feeley’s color fields, represent a pivotal shift in the artist’s practice that set the stage for his mature, hard-edge work and his eventual move toward sculpture.

Howardena Pindell

Howardena Pindell is a New York-based artist born in Philadelphia. A key member of a small group of Black abstract painters, including Jack Whitten, Al Loving, and Sam Gilliam, Pindell pioneered a multifaceted art practice that fused deeply political commitments with a rigorous inquiry into the medium of painting. Four of the works in Basel issue from her recent *Deep Sea* series and feature a pioneering technique of indirect mark-making the artist first developed in the late 1960s. Pindell sprays paint through hole-punched cardstock, heavy watercolor paper, or manila folders to build up sensuous, abstract veils of diaphanous color. Works like *Untitled #33* (2004) and *Tang* (2025) represent a parallel practice: the artist collects the leftover, hole-punched circles, or “chads,” and collages these units into richly material, densely textured surfaces that at once summon the seriality, systems, and grids of conceptual art and evoke richly personal associations.

Jaune Quick-to-See Smith

Jaune Quick-to-See Smith, an enrolled member of the Confederated Salish and Kootenai Tribes, passed away this past January at the age of 85. The recipient of a major survey at New York’s Whitney Museum of American Art in 2023, Smith is one of the defining Native artists of her generation. Across her five-decade career, she has imbued her paintings, sculptures, prints, and drawings with motifs drawn from Native iconography, American Pop art, and mass media in a profound, oft-times satirical meditation on histories of violence, environmental destruction, and dispossession. Key to her cosmology—and present in two of the three works in Basel—is the figure of the coyote: the archetypal trickster and, for Smith, a key figure in Indigenous survival and resistance.

Richard Van Buren

After his inclusion in the landmark exhibitions *Primary Structures* (1966) at New York’s Jewish Museum and *A Romantic Minimalism* (1967) at the Institute of Contemporary Art, Philadelphia, Richard Van Buren became closely associated with 1960s American Minimalism. Yet his distinctive formal language signaled distance from the movement. This break became decisive in the late 1960s and ’70s, when van Buren began to make his signature cast and poured-resin wall sculptures, festooning their eclectic, biomorphic forms with heterodox materials such as ground-up charcoal, milled paper, colorful glitter, and bits of abalone shell. While many of Van Buren’s works of this period are no longer extant, he has refabricated a selection of key pieces, including the balletic *Coop* (1970/2022), a brilliantly blue sculpture that was displayed at the legendary Richard Bykart Gallery in 1970.

Emmi Whitehorse

An enrolled member of the Navajo Nation, Emmi Whitehorse is an artist based in Santa Fe, New Mexico. Her paintings—four examples of which appeared in the 2024 Venice Biennale—are characterized by atmospheric fields of diffuse and shifting color that teem with elemental forms. Meditative and slow, Whitehorse’s painting is rooted in the Navajo philosophy of Hózhó, a concept connoting beauty, order, harmony, and balance. “My paintings tell the story of knowing land over time,” she says, “of being completely, microcosmically within a place.”

Franklin Williams

Though sometimes affiliated with movements like “Nut Art” or Pattern & Decoration, Petaluma, California–based artist Franklin William has assiduously resisted categorization. A longtime and beloved teacher at the California College of Arts and San Francisco Art Institute, Williams has worked independently—largely in isolation from the art world—for more than six decades, quietly limning a personal cosmos via the masterful execution of vernacular handicraft and a meticulous, delicate line. The selection of mixed-media paintings on view here, all made in 2020 and 2021, are examples of the artist’s recent experiments in portraiture, featuring distorted visages adorned with dense patterning and crocheted passages of thread and yarn.

B. Wurtz

B. Wurtz is a New York–based artist who showed with the city’s legendary gallery Feature Inc through the 1990s. A consummate artist’s artist, Wurtz has developed a distinctive approach to artmaking defined by the alchemical transformation of mundane materials such as plastic grocery bags, takeout containers, and tin cans into playful, formally sophisticated assemblages. Here, the presentation includes five of Wurtz’s sculptures—among them the emblematic *Bunch #2*, 1995—as well as a large group of the artist’s iconic Pan Paintings, made by the application of acrylic paint to the bottoms of disposable aluminum food containers to yield.

Garth Greenan Gallery is pleased to represent Melissa Cody, Pap Souleye Fall, Howardena Pindell, Richard Van Buren, Emmi Whitehorse, Franklin Williams, and B. Wurtz, as well as the estates of Paul Feeley and Jaune Quick-to-See Smith.



Emmi Whitehorse
Mapping Chaco I, 2025
Mixed media on paper mounted to canvas
60 x 90 in
152.4 x 228.6 cm
(WHIPT120)
\$250,000





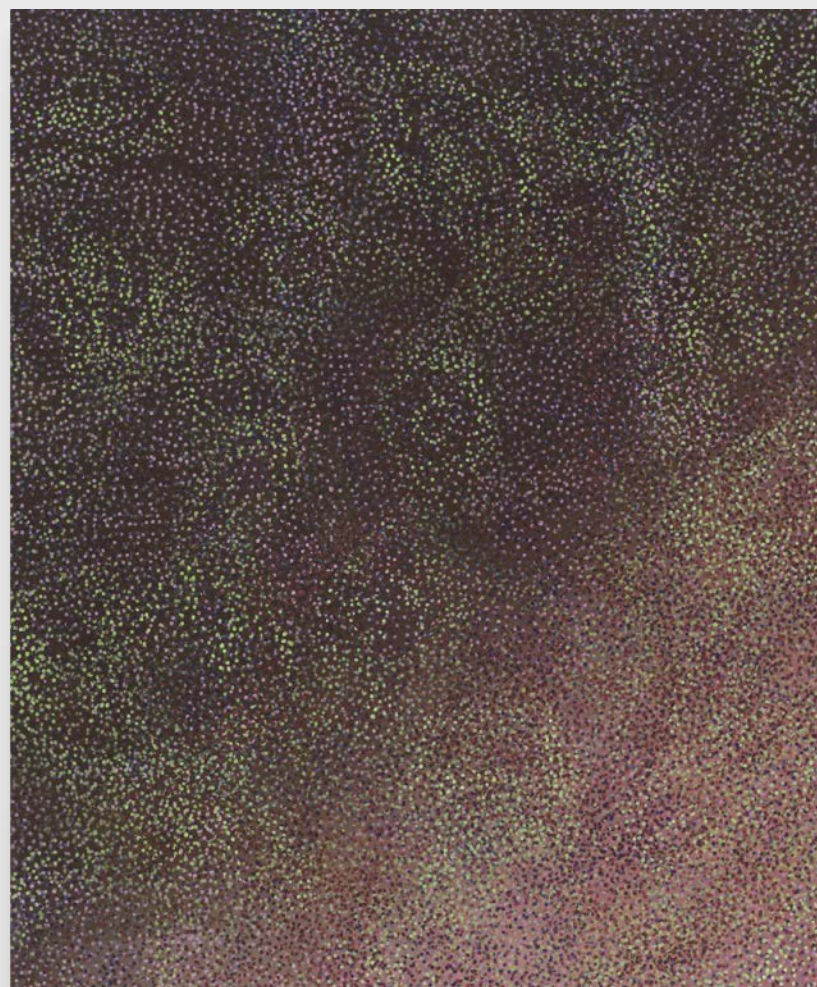
Emmi Whitehorse
Water Couch, 2013
Mixed media on paper mounted to canvas
51 x 78 1/2 in.
129.5 x 199.4 cm.
(WHIPT167)
\$225,000



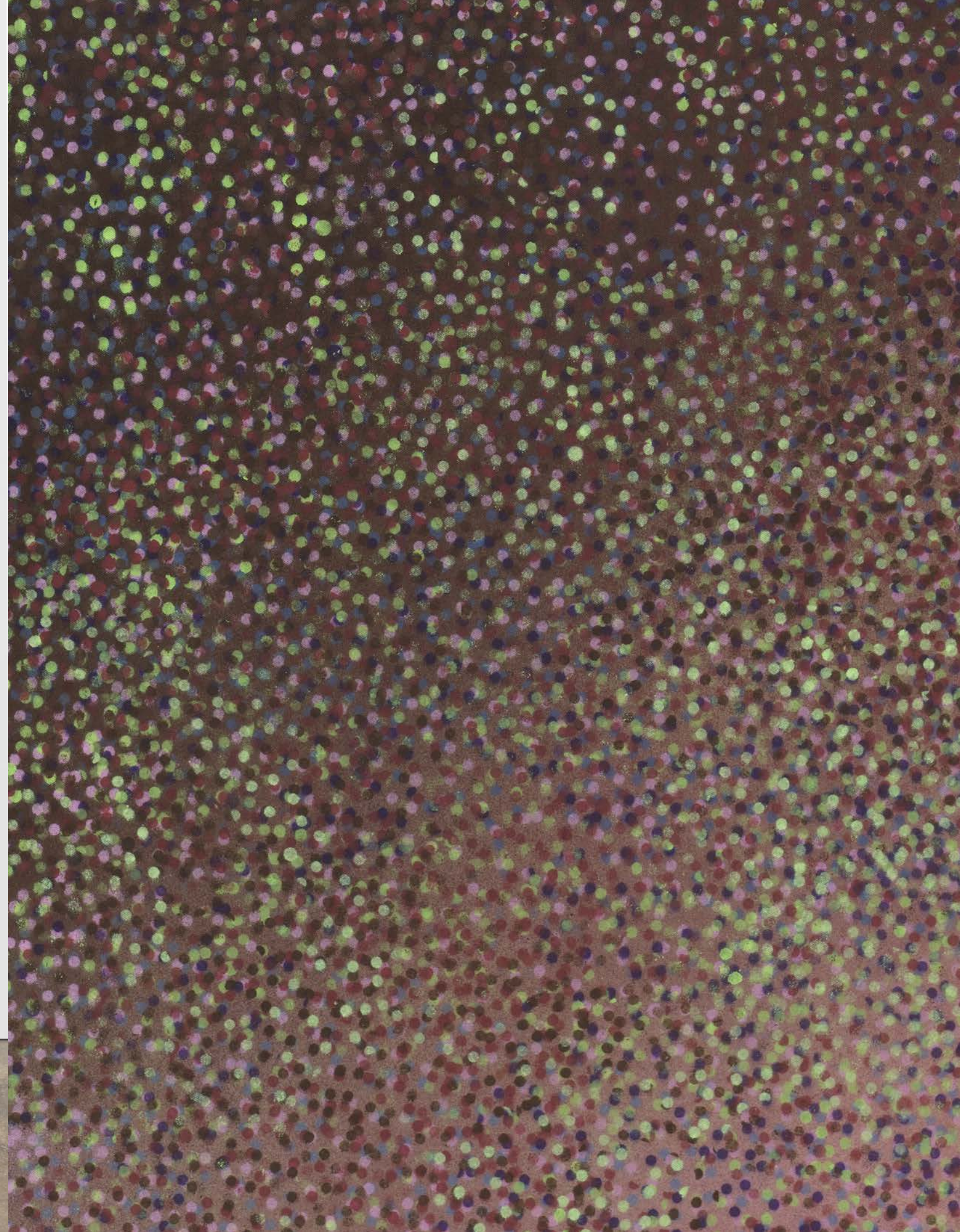


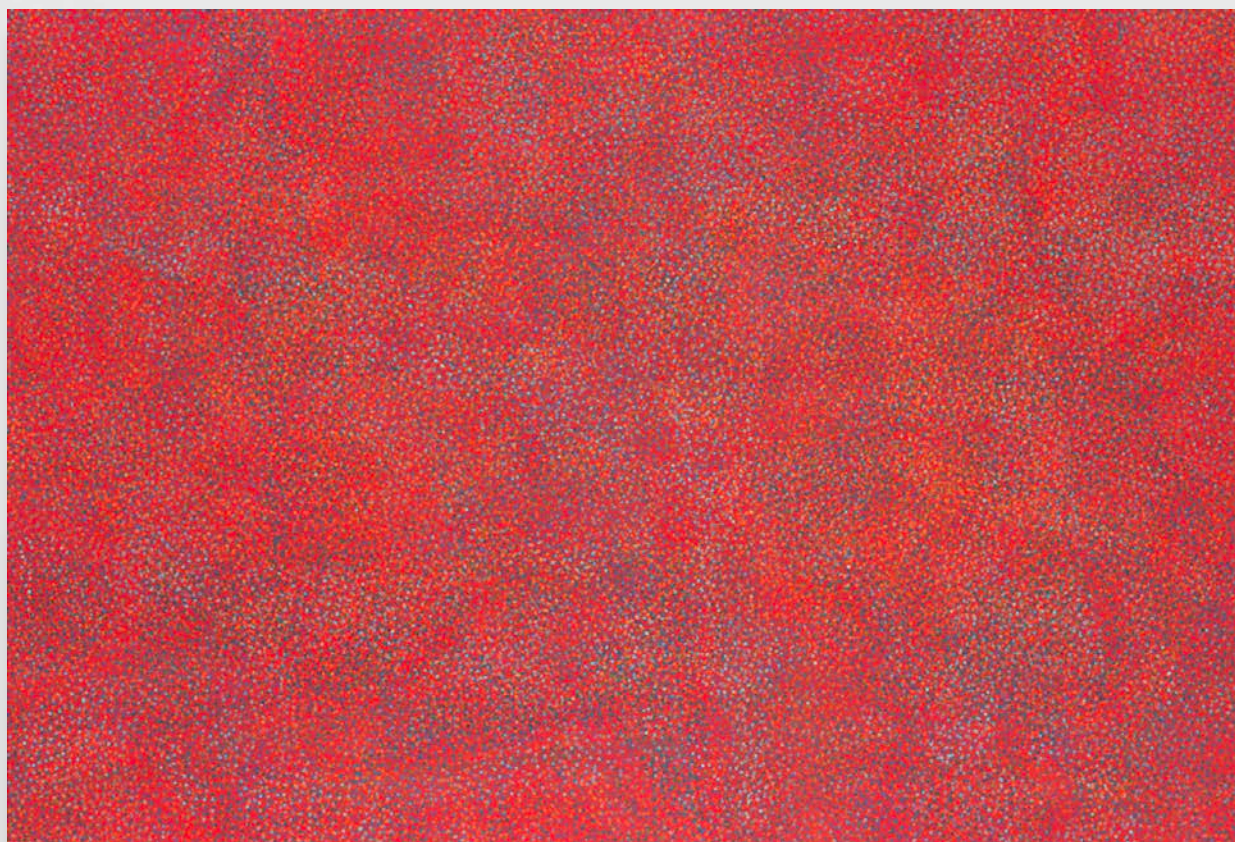
Howardena Pindell
Tang, 2025
Acrylic, hole-punched paper, and mixed media on sewn canvas
84 x 96 in.
213.4 x 243.8 cm.
(PINPT558)
\$875,000



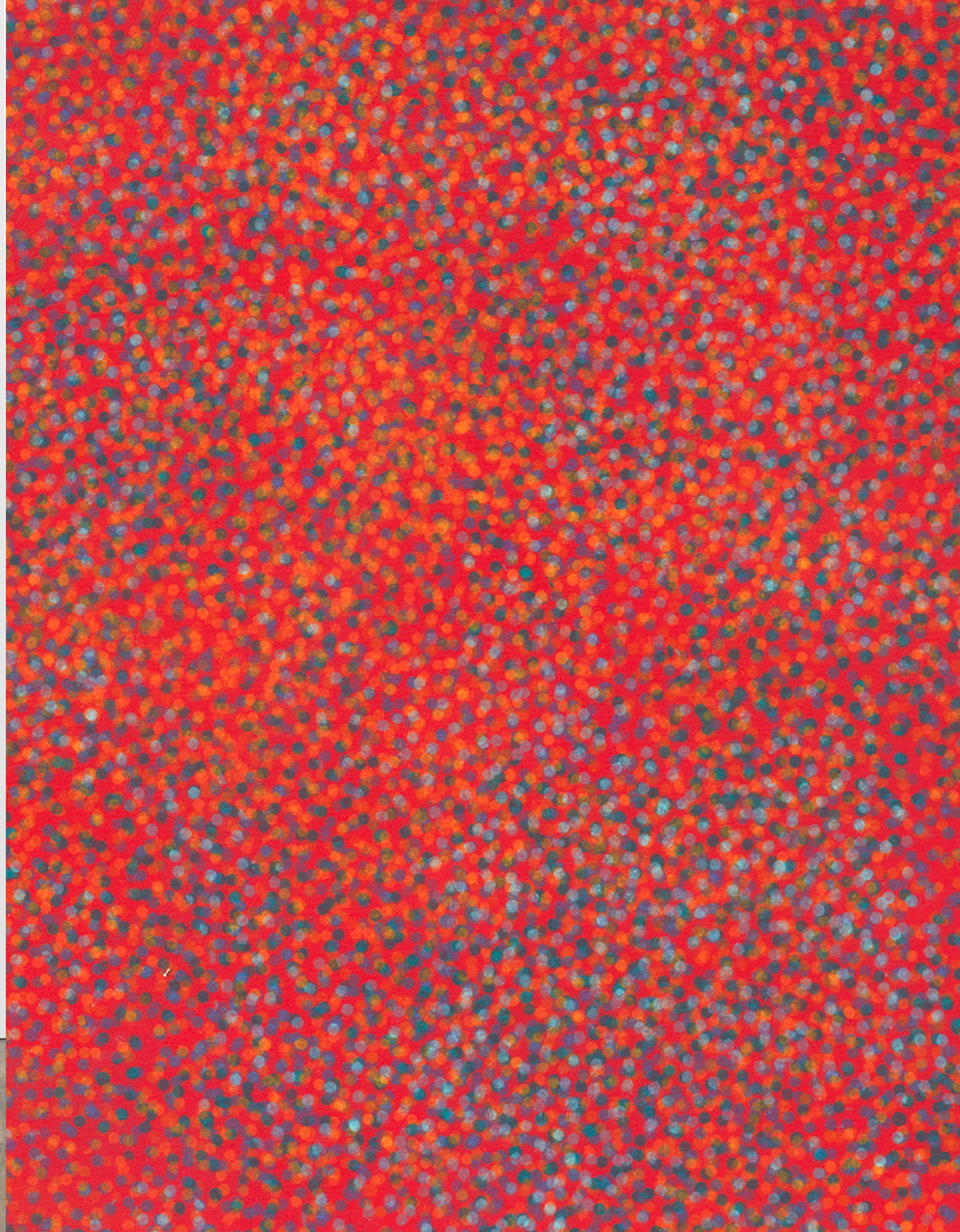


Howardena Pindell
Deep Sea #27, 2025
Acrylic on canvas
72 x 60 in.
182.9 x 152.4 cm.
(PINPT560)
\$375,000



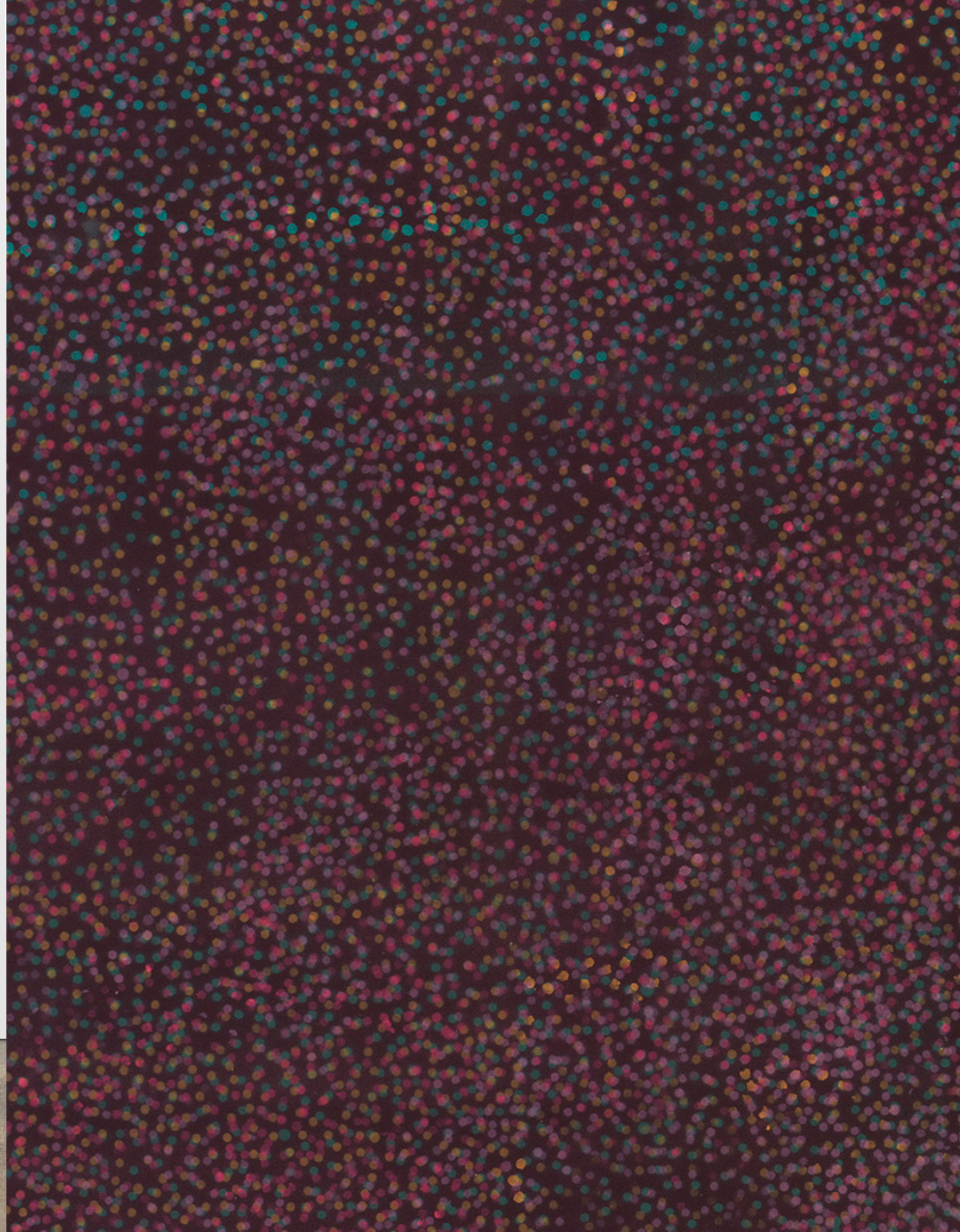


Howardena Pindell
Deep Sea #14, 2024
Acrylic on canvas
65 x 95 in.
165.1 x 241.3 cm
(PINPT537)
\$500,000





Howardena Pindell
Deep Sea #6, 2024
Acrylic on canvas
78 x 88 inches
198.1 x 223.5 cm
(PINPT516)
\$500,000



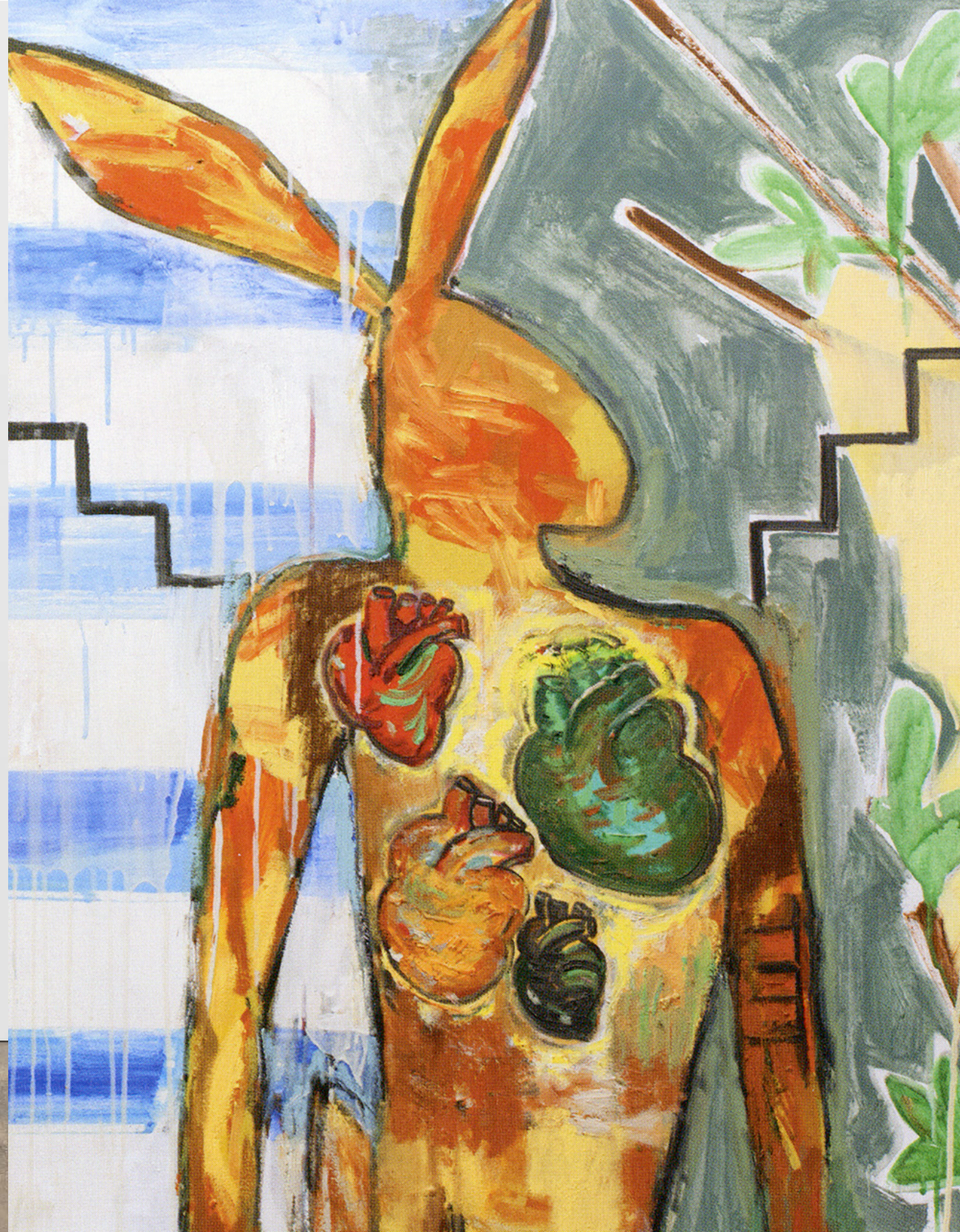


Howardena Pindell
Untitled #33, 2004
Mixed media on board
5 1/4 x 5 1/4 x 1/4 in.
13.3 x 13.3 x 0.6 cm.
(PINPP108)
\$75,000





Jaune Quick-to-See Smith
Mixed Blood, 2024–2025
 Acrylic and collage on canvas
 72 x 48 inches
 182.9 x 121.9 cm
 (QTSPT261)
 \$475,000





Jaune Quick-to-See Smith
Snclép and Sgelixu Coyote and the Peoples, 2024
 Pastel on paper
 22 x 30 inches
 55.9 x 76.2 cm
 (QTSP549)
 \$50,000





Paul Feeley
Homer, 1962
Oil-based enamel on canvas
80 x 64 inches
203.2 x 162.6 cm
(FEEPT037)
\$350,000



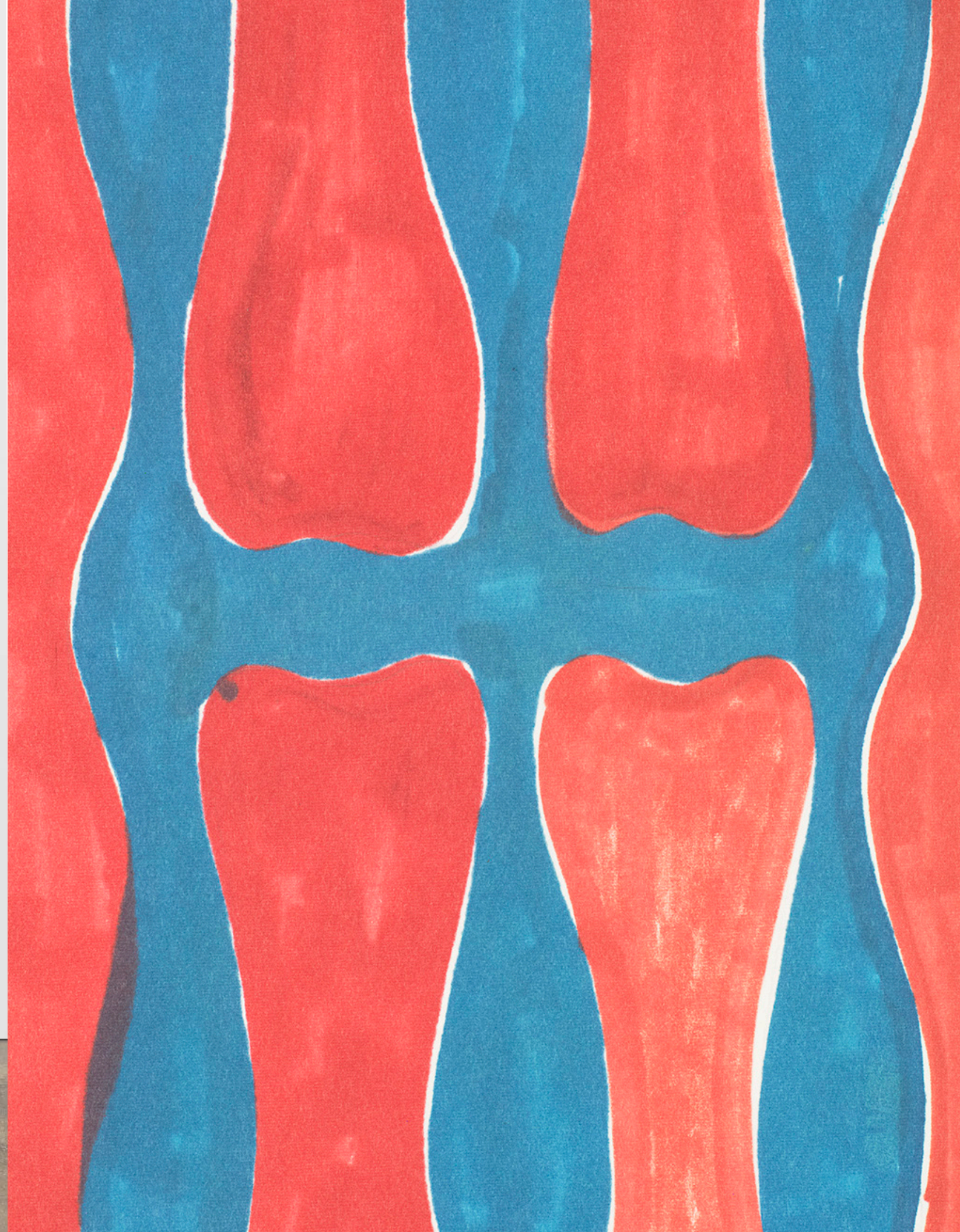


Paul Feeley
Germanicus, 1960
Oil-based enamel on canvas
68 x 95 inches
172.7 x 241.3 cm
(FEEPT086)
\$350,000





Paul Feeley
Untitled, 1962
Ink and graphite on paper
9 x 6 inches
22.9 x 15.2 cm.
(FEEPP211)
\$15,000



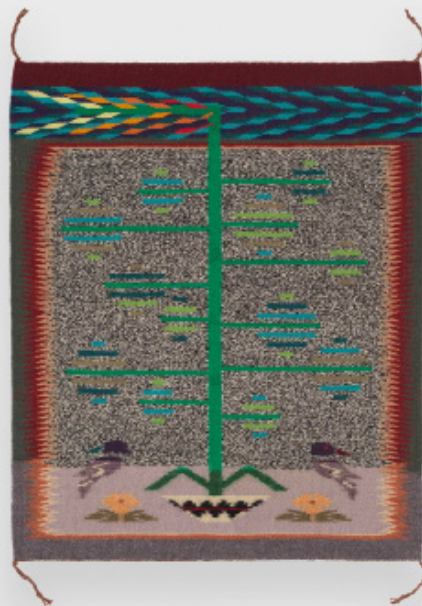


B. Wurtz
Pan Paintings, 1996–2023
 Acrylic on aluminum pans
 Dimensions variable
 Price on request

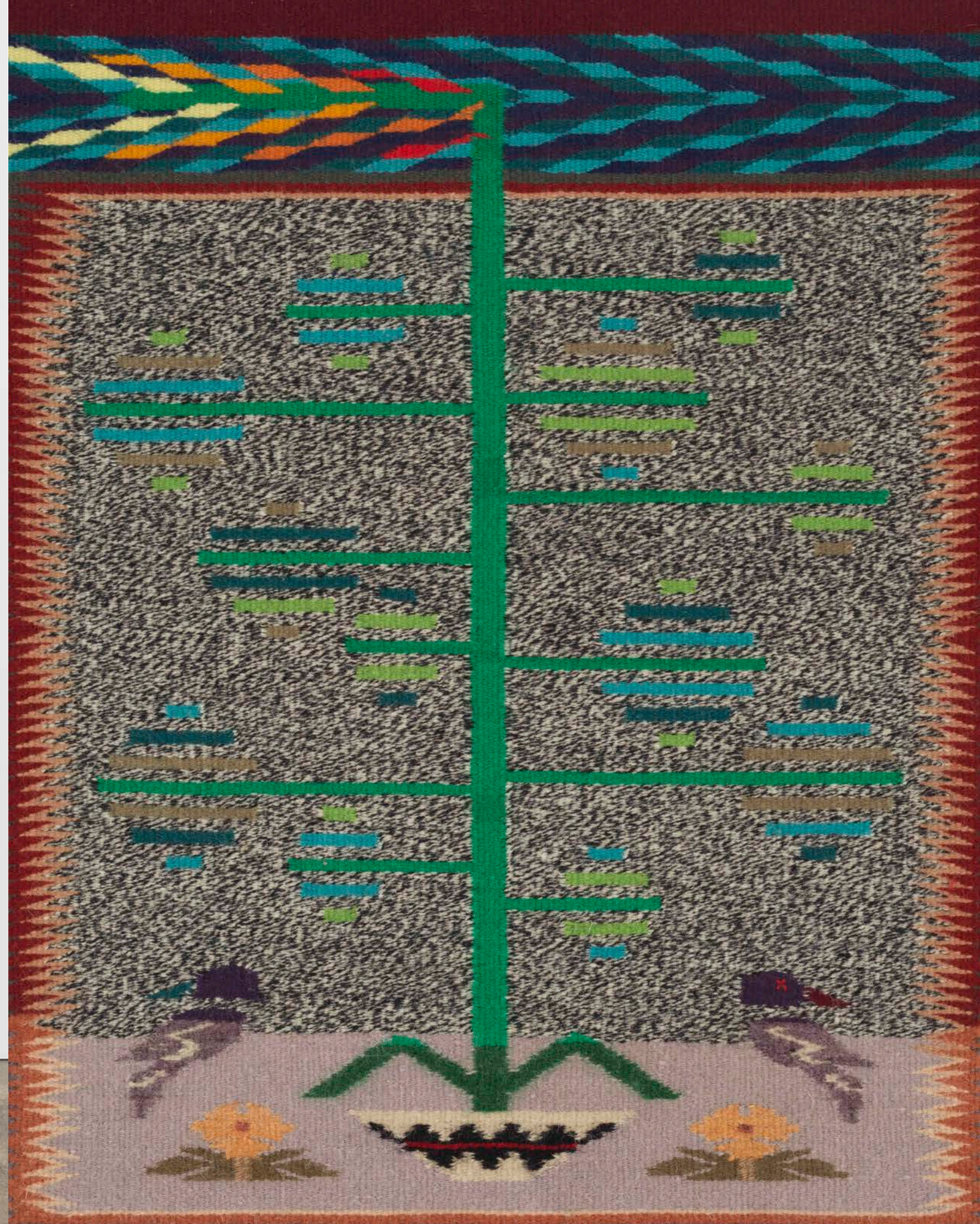


B. Wurtz
Bunch #2, 1995
Metal, wood, plastic, paint, wire, plastic bags
99 x 48 x 48 inches
251.5 x 121.9 x 121.9 cm
(WURSP017)
\$25,000





Melissa Cody
Navajo Tree of Life, 2011
 Vegetal dyes, 3-ply aniline dyed wool
 24 x 20 inches
 61 x 50.8 cm
 (CODPT041)
 \$65,000





Melissa Cody
Egyptian Fields, 2011
 3-ply aniline dyed wool
 34 x 23 inches
 86.4 x 58.4 cm
 (CODPT055)
 \$75,000





Richard Van Buren
Coop, 1970/2022
Polyester resin, wood, graphite, and carpenter's chalk
73 1/2 x 8 x 1 inches
186.7 x 20.3 x 2.5 cm
(VANSP116)
\$35,000





Pap Souleye Fall

I See You in the Backseat; Shell; The Palmtree; Peanuts in my Past, Rearview, 2024

Aluminum, gri gri, cardboard pulp, and metal peanuts

Various dimensions

(FALSP001)

Price on request



Franklin Williams
Yes and No; No and Yes, 2021
 Acrylic and crochet thread on canvas
 40 x 30 inches
 101.6 x 76.2 cm
 (WILPT042)
 \$30,000





Franklin Williams
Fez Feeds Lovable Beauty, 2020
 Acrylic, collage, and crochet thread on canvas
 40 x 30 inches
 101.6 x 76.2 cm
 (WILPT042)
 \$30,000





Franklin Williams
Secret Sweet Portrait, 2020
 Acrylic on canvas with collage, yarn, crochet thread and handkerchief
 40 x 30 inches
 101.6 x 76.2 cm
 (WILPT042)
 \$30,000





Franklin Williams
Composed Remembrance, 2020
 Acrylic on canvas with collage, crochet thread and crocheted trivet
 40 x 30 inches
 101.6 x 76.2 cm
 (WILPT038)
 \$30,000





Franklin Williams

Whisper Expression Pleasure Vibration, 2020

Acrylic on canvas, cotton crochet thread, beads, handkerchief, and collage

40 x 30 inches

101.6 x 76.2 cm

(WILPT034)

\$30,000

