

JTT  
390 BROADWAY  
NEW YORK NY 10013  
212-574-8152

**JTT**

Art Basel  
Galleries, Booth K4  
June 15 - 18, 2023

Kamrooz Aram  
KING COBRA (documented as Doreen Lynette Garner)  
Abigail DeVille  
Christine Sun Kim  
Sam McKinniss  
Sable Elyse Smith  
Dena Yago

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Sable Elyse Smith (b. 1986, Los Angeles, CA)

*Vanilla Wafer*, 2023

powder coated aluminum

84h x 60w x 24d in

213.36h x 152.40w x 60.96d cm

Ss-2023-211

\$ 60,000.00



Sable Elyse Smith (b. 1986, Los Angeles, CA)  
*Vanilla Wafer*, 2023  
powder coated aluminum  
84h x 60w x 24d in  
213.36h x 152.40w x 60.96d cm  
Ss-2023-211  
\$ 60,000.00

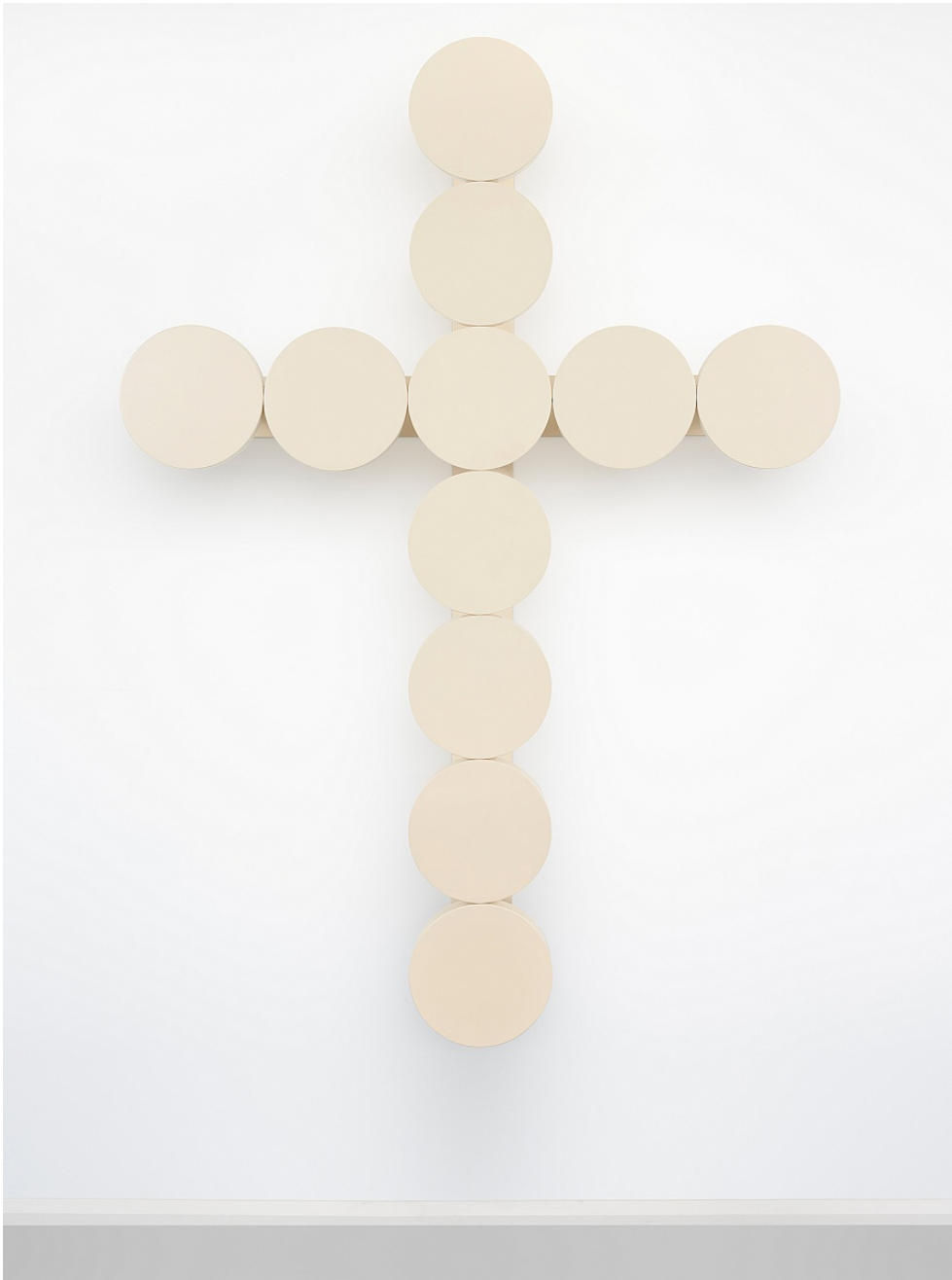
#### Description

Building on her series of sculptures comprised of prison furniture, artist Sable Elyse Smith (b. 1986, Los Angeles, CA) has joined beige prison stools into a towering crucifix bearing down on the viewer from the wall. Prison furniture is often bolted in place, a form of barely perceptible control imposed by the carcel state designed to limit the bodily agency of inmates and their physical connection to others. Here, Smith conflates carceral architecture with Christian iconography, reminding us how the seemingly unassailable powers of Church and State have cultivated and weaponized morality to control and segregate. In a previous sculpture in the Whitney Biennial, Smith reimagined prison furniture into a mechanical ferris wheel entitled "Clockwork," emphasizing the absurdity of both carceral architecture and time, effectively proposing against its normalization.

Smith has exhibited widely both in the United States and abroad, including at the Whitney Biennial (2022); the Venice Biennale (2022); ICA Boston, MA (2022); Solomon R. Guggenheim Museum, NY (2021); Wexner Center of the Arts in Columbus, OH (2021); New Museum, NY (2021, 2019, 2017); MIT List Visual Arts Center in Cambridge, MA (2020); MoMA PS1, NY (2020, 2019); ICA Philadelphia, PA (2019); The High Line, NY (2018); Haggerty Museum in Milwaukee, WI (2018); Studio Museum in Harlem, NY (2017); Queens Museum, NY (2017); and numerous others. Smith was a 2018/2019 artist-in-residence at the Studio Museum in Harlem.

Smith's work resides in the public collections of the Museum of Modern Art, New York, NY; the Whitney Museum of American Art, New York, NY; the Solomon R. Guggenheim Museum, New York, NY; the Brooklyn Museum New York, NY; the Studio Museum, New York, NY; Institute of Contemporary Art, Miami, FL; the Hessel Museum at Bard College, Annanale-on-Hudson, NY; the Haggerty Museum in Milwaukee, WI; and the New School, New York, NY.

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Kamrooz Aram (b. 1978, Shiraz, Iran)  
*Untitled (Arabesque Composition)*, 2023  
oil, oil crayon and pencil on linen with artist's frame  
67.56h x 57.56w in  
171.60h x 146.20w cm  
\$ 35,000.00

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Kamrooz Aram (b. 1978, Shiraz, Iran)  
*Untitled (Arabesque Composition)*, 2023  
oil, oil crayon and pencil on linen with artist's frame  
67.56h x 57.56w in  
171.60h x 146.20w cm  
Ak-2023-020  
\$ 35,000.00

#### Description

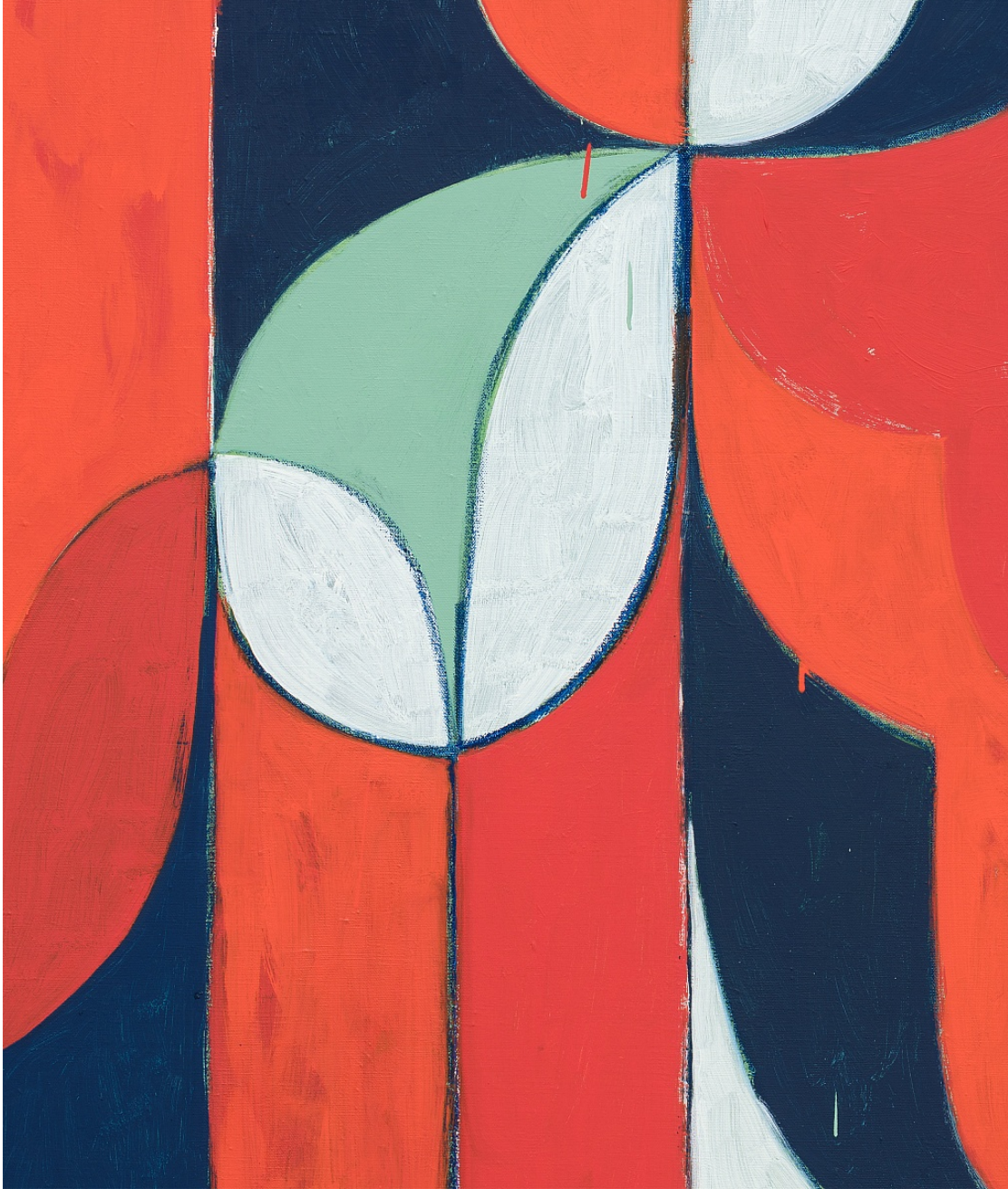
Kamrooz Aram's work disrupts the false opposition between ornament and abstraction, and challenges ornament's relegation to discourses of criminality and excess. In his wide ranging exhibitions, he stages an encounter between the Euro-American avant-garde and non-western forms of abstraction, interrogating the boundaries between art, artifact, and modes of display. His lyrical paintings and arrangements break down the hierarchies of modernist aesthetics, asking that we rethink its categories and re-encounter these ideas and objects anew. Combining painting, sculpture, collage and exhibition design, he creates an interdependence between object and display, revealing the significance of design and architecture in affecting the interpretation of art.

Kamrooz Aram was born in Shiraz, Iran and lives and works in Brooklyn, NY, USA. He is a 2023-24 recipient of the Rome Prize. His work has been exhibited widely in both the US and abroad, with solo exhibitions at Peter Blum Gallery in New York; The Arts Club of Chicago; Nature Morte in New Delhi; Green Art Gallery in Dubai; FLAG Art Foundation in New York; Modern Art Museum of Fort Worth in Texas; Atlanta Contemporary in Georgia; Museum Dhondt-Dhaenens in Belgium; LAXART in Los Angeles, Mass MoCA in North Adams, and many others. He has been in numerous group exhibitions including at JTT; Art Gallery of New South Wales in Sydney; Victoria and Albert Museum in London; Z33 House for Contemporary Art, Design & Architecture in Belgium; Busan Biennial in Korea; and Greater New York at MoMA PS1 in New York.

Aram will present his first solo exhibition with JTT in November 2023.



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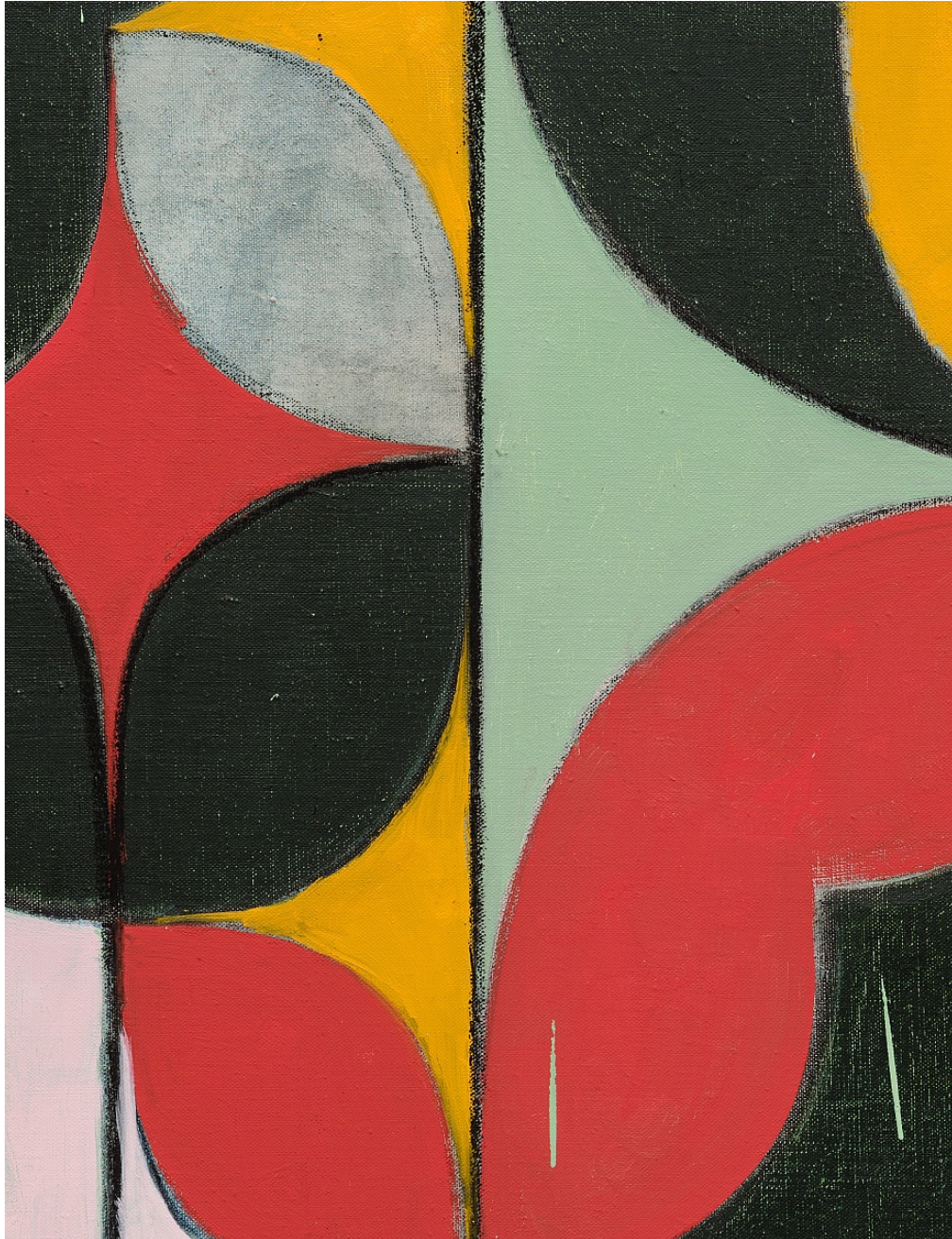
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Kamrooz Aram (b. 1978, Shiraz, Iran)  
*Untitled (Arabesque Composition)*, 2023  
oil, oil crayon and pencil on linen  
48h x 36w in  
121.92h x 91.44w cm  
\$ 25,000.00



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King Cobra (b. 1986, Philadelphia, PA)  
*First Cracker*, 2023  
silicone, flocking powder, tattoo ink, steel nails on Tyvek  
36.75h x 24.75w in  
93.35h x 62.87w cm  
\$ 10,000.00

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King Cobra (b. 1986, Philadelphia, PA)  
*First Cracker*, 2023  
silicone, flocking powder, tattoo ink, steel nails on Tyvek  
36.75h x 24.75w in  
93.35h x 62.87w cm  
Gd-2023-085  
\$ 10,000.00

#### Description

KING COBRA (b. 1986, Philadelphia, PA) is an artist based in New York whose sculpture and performance practice exposes histories of racial injustices with particular attention to their impacts on bodies of Black women. In a new series of work that confronts national mythologies of white racial purity, Cobra cast nine white flesh "crackers" in silicone. Cobra then tattooed each cracker in the series with open wounds that correspond coloristically with portraits of the first nine Presidents of the United States, and stuck them to a viscous white smear atop an expanse of blood red material. Drawing from abject depictions of the body in art history including the rampantly irreverent performance art of the 1970s like Carolee Scheeman or Paul McCarthy, Cobra's taboo references to food products and white, wounded flesh proposes a reevaluation of whiteness that accounts for its entanglement with colonial violence, consumption, appropriation, performativity, and the construction of assimilation models.

Recently, Cobra has presented solo exhibitions at the New Museum, New York; SCAD Museum of Art, Savannah, GA; the Perlman Teaching Museum, Carleton College, Northfield, MN; and the Halle Für Kunst Steiermark, Graz, AT. In 2021, her work was included in Greater New York at MoMA PS1. She has exhibited widely in group exhibitions in both the US and abroad, including at the 7th Athens Biennale, Athens, GR, the Museum of Contemporary Photography in Chicago, IL, a two-person show at Pioneer Works, a solo show at the Museum of Contemporary African Diasporan Arts in Brooklyn, NY, Socrates Sculpture Park in Queens, NY, Artspace in Sydney, AU, and La Galleria at La Mama in New York, NY. In 2019, Garner performed *Alternative Modes of Penetration* at MoMA PS1.

View Art21's video feature on Cobra's practice here:

<https://art21.org/watch/new-york-close-up/doreen-garner-on-her-own-terms/>

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Sam McKinniss (b. 1985, Northfield, MN)

*Paris Hilton*, 2023

oil on linen

12h x 9w in

30.48h x 22.86w cm

Ms-2023-397

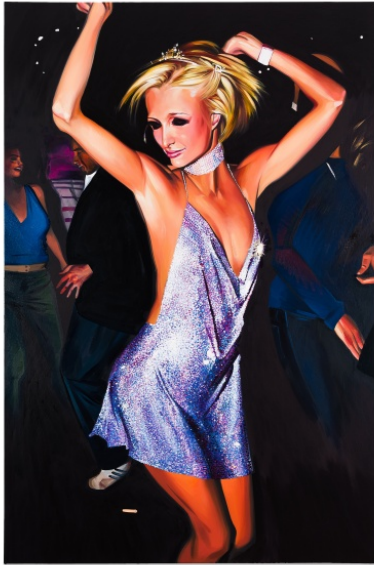
\$ 22,000.00

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Sam McKinniss (b. 1985, Northfield, MN)  
*Paris Hilton, 2023*  
oil on linen  
50h x 33w in  
127h x 83.82w cm  
sold

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Sam McKinniss (b. 1985, Northfield, MN)  
*Paris Hilton, 2023*  
oil on linen  
50h x 33w in  
127h x 83.82w cm

#### Description

Sam McKinniss (b. 1985, Northfield, MN) masterfully executes his paintings in lush, high-chroma strokes based on reproductions of popular images. His sources, culled largely from the internet, range from iconic cultural moments to reproductions to of 19th-century still lifes by Henry Fantin-Latour. Marked by sincerity and a refusal to acknowledge hierarchy of taste in appropriate subject matter, McKinniss's practice is an investment in trite cultural subjects to revisit their latent splendor.

McKinniss lives and works in Connecticut. His solo exhibition "Costume Drama" is currently on view at the Ovitz Family Collection in Los Angeles. Recent solo shows include Country Western at Almine Rech in London (2021), Jonathan Taylor Thomas (2020) at JTT in New York, Neverland (2019) at Almine Rech Gallery in Brussels, Daisy Chain (2018) at Team (Bungalow) in Los Angeles, and Egyptian Violet (2016) at Team Gallery in New York. His work has been exhibited in group shows at Mass MoCA in North Adams, MA, Gladstone Gallery in New York, Sadie Coles HQ in London, and elsewhere. McKinniss's work has also been the focus of recent essays by Gary Indiana for Artforum (September 2019), and by Charlie Fox in *Unrealism: New Figurative Painting* (2019), published by Jeffrey Deitch and Rizzoli Electa.



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Christine Sun Kim (b. 1980, Orange County, CA)

*Score*, 2023

stretched and shaped canvas

46h x 80.75w in

116.84h x 205.11w cm

Kcs-2023-073

\$ 30,000.00



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Christine Sun Kim (b. 1980, Orange County, CA)  
*Score*, 2023  
stretched and shaped canvas  
46h x 80.75w in  
116.84h x 205.11w cm  
Kcs-2023-073  
\$ 30,000.00

#### Description

Born in California in 1980 and now based in Berlin, Christine Sun Kim has built an acclaimed practice around sound, its visual representations and its circulation as social currency. Kim uses performance, video, drawing, writing and technology to reflect on the social and political operations of sound. A keen observer of language, Kim employs American Sign Language, music notation, televisual captioning, and other systems of visual communication in a wide ranging practice that address the intricacies of social exchange and the power of representation with illuminating wit and candor.

*Score* is one of four new works based on the shapes of the body made while using American Sign Language. The shaped canvas comprises the physical outline of Kim's sign for a musical score which involves sweeping four fingers parallel to the horizon across the space in front of you with the palm facing inward.

Kim has exhibited and performed internationally, including at the Queens Museum, New York (2022); Manchester International Festival, Manchester (2021); Kemper Art Museum, St. Louis (2021); MIT List Visual Arts Center, Cambridge (2020); Whitney Biennial, New York (2019); Albright-Knox Art Gallery, Buffalo (2019); Art Institute of Chicago (2018); San Francisco Museum of Modern Art (2017); De Appel Arts Center, Amsterdam (2017); Berlin Biennale (2016); Shanghai Biennale (2016); MoMA PS1, New York (2015) and the Museum of Modern Art, New York (2013), among numerous others. Kim is the recipient of a Ford Foundation Disability Futures Fellowship, an MIT Media Lab Fellowship, a TED Senior Fellowship and has presented at numerous conferences and symposia. Her work has been the subject of reviews and profiles in many publications including Artforum, Art in America, The New York Times, The Guardian, Vanity Fair UK, DIS Magazine, The Wire, Rhizome, VICE, and ArtAsiaPacific. Her work resides in prominent public collections, including the Museum of Modern Art New York, Whitney Museum of American Art, the Smithsonian American Art Museum, Los Angeles Museum of Contemporary Art, Museum of Contemporary Art Los Angeles and Tate Britain.

Learn more about this series of work here:

[https://channel.somersethouse.org.uk/documentaries-and-films/perspectives/edges-of-sign-language?\\_ga=2.225315034.1164254481.1685039582-353382480.1681573581](https://channel.somersethouse.org.uk/documentaries-and-films/perspectives/edges-of-sign-language?_ga=2.225315034.1164254481.1685039582-353382480.1681573581)

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Dena Yago (b. 1988, New York, NY)

*Break Time*, 2023

acrylic and inkjet on canvas

54h x 54w x 1.50d in

137.16h x 137.16w x 3.81d cm

\$ 18,000.00

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Dena Yago (b. 1988, New York, NY)

*Break Time*, 2023

acrylic and inkjet on canvas

54h x 54w x 1.50d in

137.16h x 137.16w x 3.81d cm

\$ 18,000.00

#### Description

In Dena Yago's visual world, the minor players of popular culture convene with vernacular aesthetics, comic book graphics, and storybook illustrations to allegorize contemporary sociocultural issues. In "Break Time," a sloshed martini glass launches an olive across a checkered background that references the tablecloths of classic New York food joints and bars. Her paintings and sculptures often draw on tools of community management like banners, murals, posters, and displays to address systems of cultural exchange and the changing landscape of labor.

Dena Yago is an artist, writer, and founding member of the trend forecasting group K-HOLE (2010-2016). Recent exhibitions and presentations include *Capacity*, JTT, New York; *Industry City*, High Art, Paris, 2022; Art Basel Statements, Basel, 2021; *Image Power*, Frans Hals Museum, Haarlem, 2020; *Dry Season*, Derosia (Bodega), New York, 2020; *Force Majeure*, High Art, Paris, 2019; and *Made in L.A.*, Hammer Museum, Los Angeles, 2016. Recent publications include: *Fade the Lure* (After Eight Books, 2019). Her writing has appeared in the e-flux journal, Flash Art, and Frieze Magazine. Yago lives and works in New York City.



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Abigail DeVille (b. 1981, New York, NY)

*Night Rider (Jupiter's Wish)*, 2022

antique dolls, Little Orphan Annie toy stove, tulle, galvanized gold metallic wire, oven wire rack, paint, plywood, paper, found painting, MDF, canvas board

48h x 48w x 4d in

121.92h x 121.92w x 10.16d cm

\$ 30,000.00

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Abigail DeVille (b. 1981, New York, NY)

*Night Rider (Jupiter's Wish)*, 2022

antique dolls, Little Orphan Annie toy stove, tulle, galvanized gold metallic wire, oven wire rack, paint, plywood, paper, found painting, MDF, canvas board

48h x 48w x 4d in

121.92h x 121.92w x 10.16d cm

Da-2022-032

\$ 30,000.00

### Description

Abigail DeVille (b.1981, New York, NY) is known for her site-specific installations, sculptures and performances that conjure vast universes from discarded objects and fragmented archives. DeVille opens up the lens of history and time on a universal scale, with recurring allusions to deep space and the oldest universal elements. In a seemingly boundless practice, DeVille often sites her dense assemblages anywhere between museums, theaters, public parks and city streets. By honoring and amplifying the memory of those that once used the everyday components preserved in her work, DeVille urges a reconsideration of what constitutes a historical record and who contributes.

Abigail DeVille's first institutional survey, *Bronx Heavens*, is currently on view at the Bronx Museum, New York. Her exhibition *Light of Freedom*, organized by Madison Square Park Conservancy (2020–21), traveled to the Momentary at Crystal Bridges Museum of American Art, Conservancy (2020–21), the Momentary at Crystal Bridges Museum of American Art, Bentonville, AR (2021) and the Hirshhorn Museum Sculpture Garden, Washington, DC (2021–22). Recent sculpture by DeVille was on view at the Sculpture Center, Cleveland, OH as part of *Abigail DeVille: Dream Keeper*. Other commissions and solo museum shows include the Portland Institute for Contemporary Art, Portland (2018–19); the Institute of Contemporary Art, Miami (2017–2018); the Whitney Museum of American Art (2017); the Institute of Contemporary Art, Los Angeles (2017–2018), and The Contemporary, Baltimore (2016).

Recent group shows have been held at the Swiss Institute, New York (2022); Pioneer Works, Brooklyn (2021); Wave Hill, Bronx (2019); National Museum of Women in Arts, Washington, DC (2018); Socrates Sculpture Park, Queens (2016), Sculpture Center, Queens (2014), El Museo del Barrio, New York (2011, 2014), CAMH, Houston (2014); The Bronx Museum of the Arts; (2013), The 55th Venice Biennale (2013), The Studio Museum in Harlem (2012, 2014); ICA, Philadelphia (2012); New Museum (2012); and the Stedelijk Museum (2011).

DeVille was a 2018 United States Artists Fellow, 2017–2018 Rome Prize fellow at the American Academy in Rome, 2015 Creative Capital grantee, 2014–15 fellow at The Radcliffe Institute for Advanced Study at Harvard, and 2012 Joan Mitchell Foundation grant recipient.

View Art21's video feature on DeVille's practice here:

<https://art21.org/watch/extended-play/abigail-deville-light-of-freedom-short/>



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