

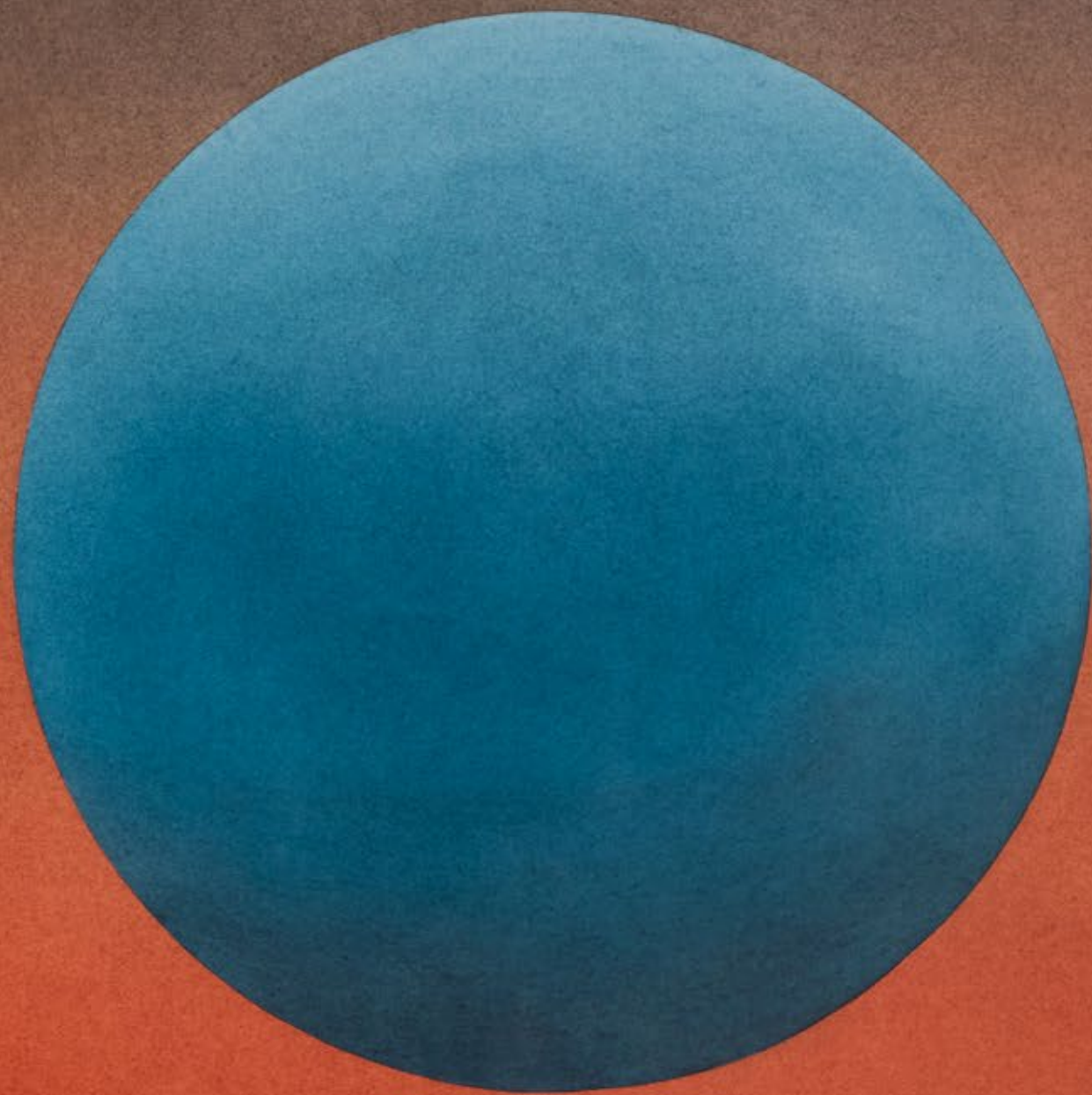
Art Basel Miami Beach



Karma

New York


Los Angeles











Art Basel Miami Beach

December 8-10, 2023

Miami Beach Convention Center

Gertrude Abercrombie
Henni Aftan
Ernie Barnes
Dike Blair
Will Boone
Peter Bradley
Mathew Cerletty
Andrew Cranston
Ann Craven
Jane Dickson
Lynne Drexler
Marley Freeman
Jeremy Frey
Sanaa Gateja
Peter Halley
Reggie Burrows Hodges
Ulala Imai
Daniel LaRue Johnson
Hughie Lee-Smith
Keith Mayerson

Richard Mayhew
Thaddeus Mosley
Woody De Othello
Nicolas Party
Ryan Preciado
Ed Ruscha
Maja Ruznic
Kathleen Ryan
Alan Saret
Arthur Simms
Tabboo!
Mungo Thomson
Ouattara Watts
Stanley Whitney
Matthew Wong
Jonas Wood
Xiao Jiang
Manoucher Yektaï
Norman Zammitt

Gertrude Abercrombie

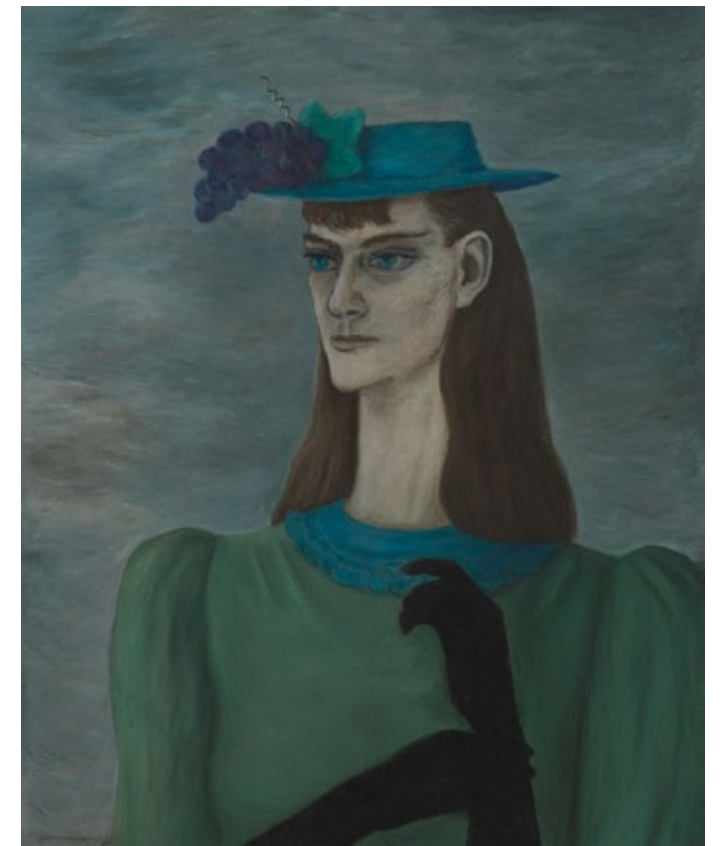
Gertrude Abercrombie (b. 1909, Austin, Texas; d. 1977, Chicago) was a critical, under-considered fixture of midcentury American Surrealism. Well known as a champion of the Chicago jazz scene, Abercrombie earned the epithets “queen of the bohemian artists” and the “other Gertrude,” in reference to Gertrude Stein. Her diaristic paintings were preceded by the legacy of French Surrealism and succeeded by the Chicago Imagists of the 1960s, such as Christina Ramberg, Jim Nutt, and Roger Brown. Rooted in fantasy, Abercrombie’s dreamscapes, still lifes, and self-portraits feature a visual lexicon inspired by her daily life: shells, eggs, black cats, doors, bowls of fruit, Victorian furniture, and moonlit landscapes, among other subjects, are prominent motifs in her paintings.

Abercrombie’s work is included in the collections of the Art Institute of Chicago; Illinois State Museum, Springfield; Milwaukee Art Museum; Museum of Contemporary Art Chicago; Pennsylvania Academy of the Fine Arts, Philadelphia; RISD Museum, Providence, Rhode Island; Smithsonian American Art Museum, Washington, DC; and Whitney Museum of American Art, New York.

Gertrude Abercrombie: *The Whole World is a Mystery*, the most comprehensive museum presentation of the artist’s work to date, will be on view at the Carnegie Museum of Art, Pittsburgh, from January 18 to June 1, 2025.



Gertrude Abercrombie with *Slaughterhouse* c. 1945



Gertrude Abercrombie, *Self-Portrait of My Sister*, 1941.
Collection of the Art Institute of Chicago



Gertrude Abercrombie
Cat, 1956
Oil on board
3 5/8 × 5 3/8 inches; 9.22 × 13.67 cm
8 1/2 × 10 3/8 inches; 21.59 × 26.37 cm (framed)
\$ 85,000 USD



Gertrude Abercrombie
Untitled, nd
 Oil on masonite in sterling brooch
 1 1/2 × 1 1/2 inches; 3.81 × 3.81 cm
 12 × 12 inches; 30.48 × 30.48 cm (framed)
 \$ 50,000 USD





Gertrude Abercrombie
Untitled, nd
Oil on masonite in sterling and copper brooch
1 1/2 × 1 1/2 inches; 3.8 × 3.8 cm
13 1/2 × 13 3/8 inches; 34.3 × 34 cm (framed)
\$ 50,000 USD



Henni Aftan

Henni Aftan (b. 1979, Helsinki, Finland) is a Paris-based painter who creates pictures based on a complex process of observation and deduction. Working in figuration but rejecting a narrative dimension, Aftan's compositions use the tight framing of close range photography to explore the similarities between painting and image-making. "I paint pictures," Aftan says, and "painting and picture often imitate each other." Inviting viewers to consider the history, materiality, and objecthood of painting, Aftan's vignettes represent a fragmented vision of the real and address pictorial issues such as color, surface, flatness, depth, pattern, texture, and framing devices.

Aftan's work is represented in the collections of the Amos Rex Art Museum, Helsinki; Dallas Museum of Art; EMMA–Espoo Museum of Modern Art, Espoo, Finland; Hammer Museum, Los Angeles; Helsinki Art Museum; High Museum of Art, Atlanta; Institute of Contemporary Art, Miami; Kuntsi Museum of Modern Art, Vaasa, Finland; and the UBS Art Collection, among others.

Aftan has been nominated for the Ars Fennica 2023 award, and is included in an exhibition at the Kiasma Finnish National Gallery in Finland.



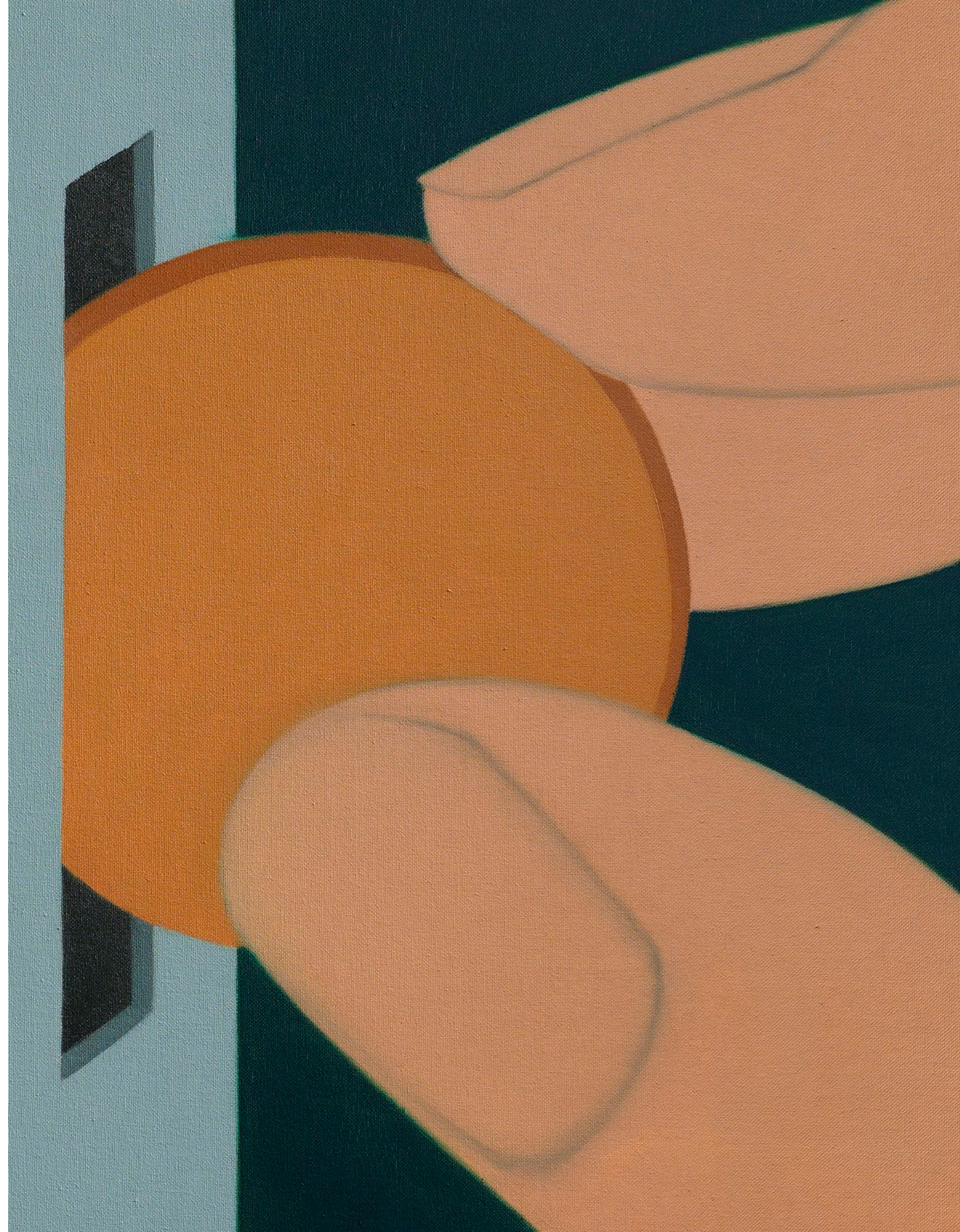
Henni Aftan, *Visitor*, installation view, Karma, Los Angeles, March 11–April 29, 2023

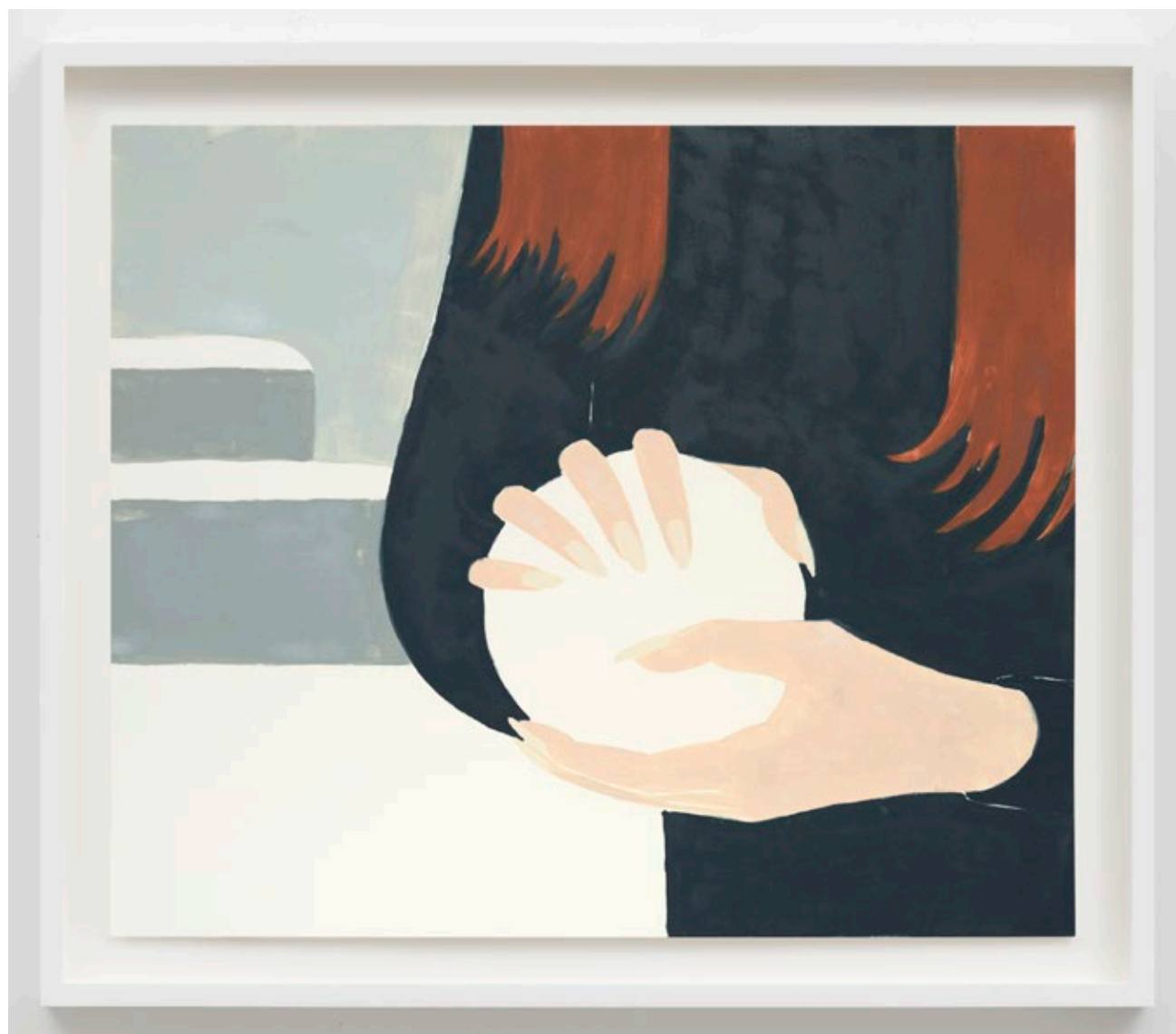


Henni Aftan. Photo: Marwen Farhat

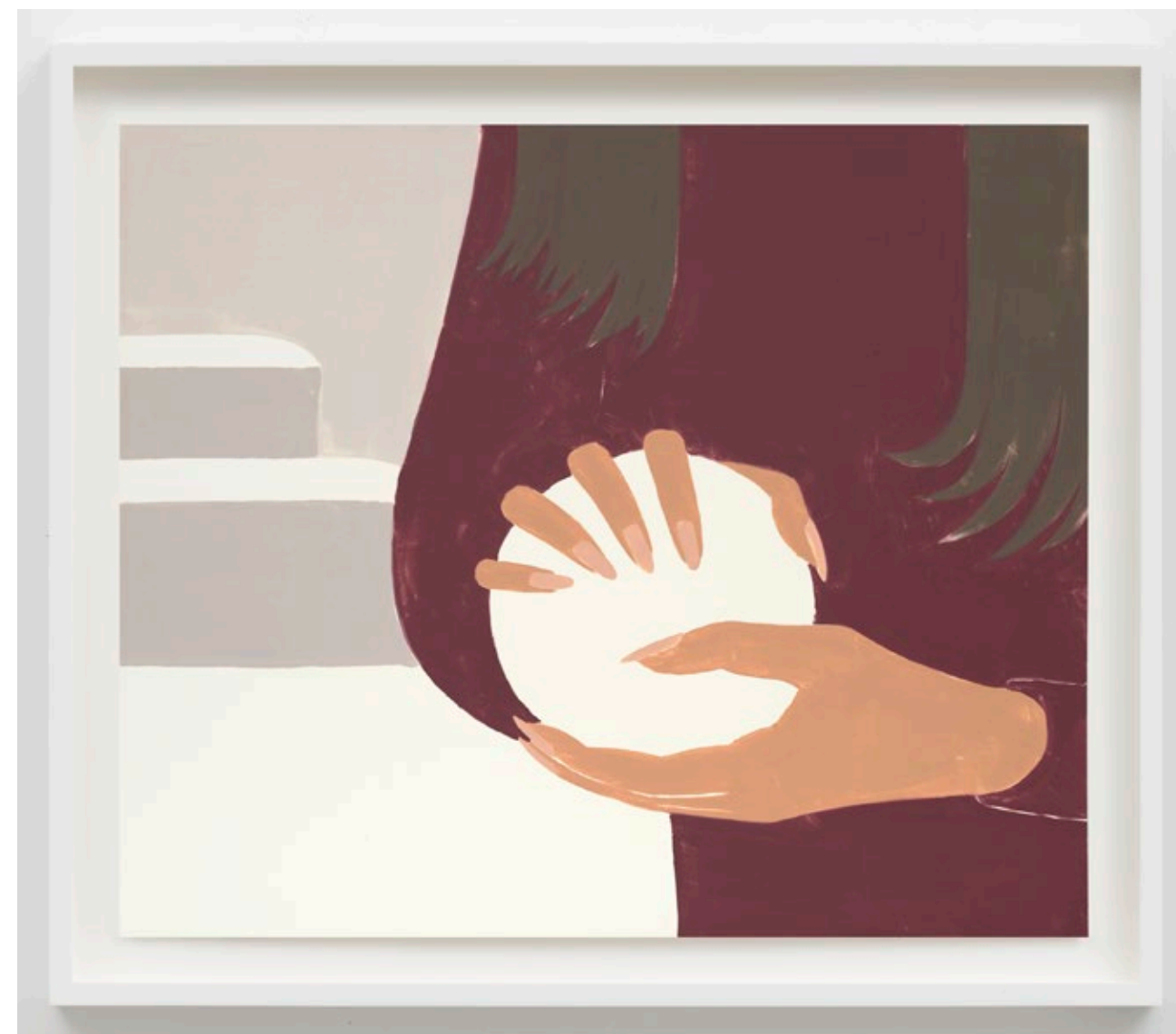


Henni Alftan
Slot, 2023
Oil on canvas
25 5/8 × 21 1/4 inches; 65 × 54 cm
\$ 40,000 USD





Henni Aftan
Snowball I, 2023
 Oil on paper monotype
 21 1/8 × 25 1/4 inches; 53.67 × 64.14 cm
 23 1/8 × 27 1/4 inches; 58.75 × 69.22 cm (framed)
 \$ 14,000 USD



Henni Aftan
Snowball VI, 2023
 Oil on paper monotype
 21 1/8 × 25 1/4 inches; 53.67 × 64.14 cm
 23 1/8 × 27 1/4 inches; 58.75 × 69.22 cm (framed)
 \$ 14,000 USD

Ernie Barnes

Ernie Barnes (b. 1938, Durham, North Carolina; d. 2009, Los Angeles) was encouraged from a young age by his mother to pursue arts and music. He developed a knowledge of art history through books and catalogues, while he was legally barred from entering the museums that held the paintings he admired. Barnes sought refuge in his sketchbooks before pursuing sports late in high school, which would secure him a full athletic scholarship at North Carolina College at Durham (now North Carolina Central University), where he studied art. Football, and painting remained dual passions for Barnes as he joined the NFL, playing for the San Diego Chargers and Denver Broncos.

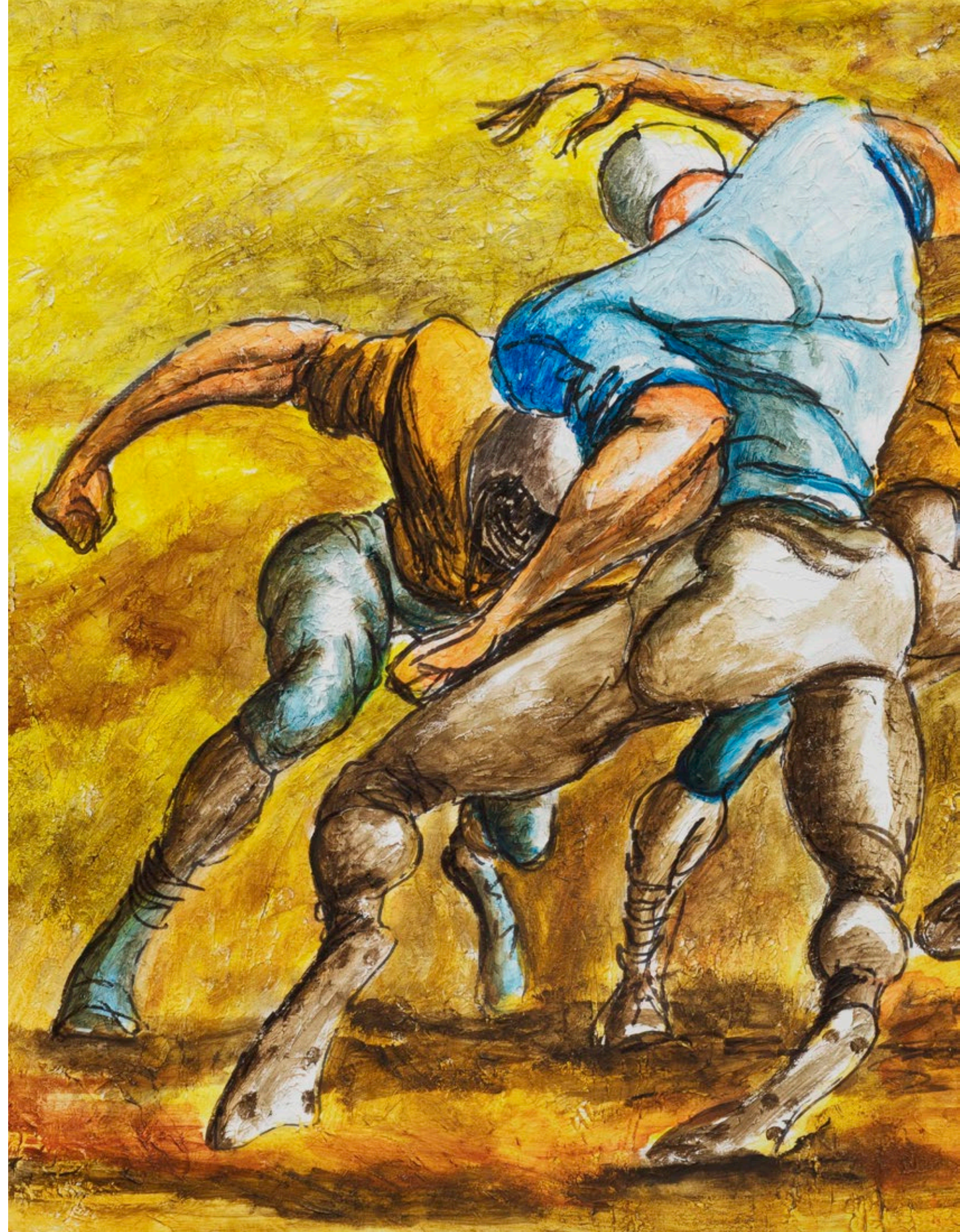
Barnes painted throughout his career at the NFL, and began giving interviews as an artist as early as 1962. In 1965, Barnes retired from football, proposing to become the league's official painter, after which he would relocate to Los Angeles, and begin painting full time. Barnes quickly developed his signature style, which he referred to as "neo-mannerist", marked by elongated, fluid figures set in motion, focusing on scenes of joy in everyday

life. By the 1970s, Barnes would rise to national prominence as his works were featured in the television show *GoodTimes*. His seminal 1976 painting *The Sugar Shack*, a version of which is included in the exhibition, was chosen by Marvin Gaye as the cover of his album *I Want You*, from the same year. Painted from Barnes' memory, the work is richly layered, with its dense composition filled with revelers and dancers exaggerated in their movements and form, creating an exuberant depiction of Black life.

In 2020, UTA Artist Space, Los Angeles presented *Liberating Humanity from Within*, a survey exhibition of Barnes' work. In addition, a retrospective of his work was exhibited at the California African American Museum in 2019, and at the North Carolina Museum of History in 2018-2019. Barnes' work is currently held in the collections of the African American Museum in Philadelphia, California African American Museum, the Pro Football Hall of Fame, BYU Museum of Art, North Carolina Central University Art Museum, the American Sport Art Museum and Archives in Daphne, Alabama, among others.



Ernie Barnes
Blue Player vs. 2 Orange Football Players, 1989
Acrylic and gesso on paper
26 × 40 inches; 66.04 × 101.6 cm
28 7/8 × 42 7/8 inches; 73.33 × 108.89 cm (framed)
\$ 125,000 USD







Dike Blair

Dike Blair (b. 1952, New Castle, Pennsylvania) uses gouache, oil, his own photographs, and strategies appropriated from Postminimalist sculpture to create intimate tableaux that transform quotidian sights and materials into exercises in formalism. A writer and teacher as well as an artist, Blair came up in the downtown scene of 1970s New York among punk rockers and Postmodernists. In the early 1980s, against prevailing art world trends toward Neo-Expressionism, he began rendering scenes from his life in gouache on paper. These ongoing diaristic paintings are devoid of human figures but nonetheless evoke the specter of the artist whose daily life plays out at a remove across their finely-wrought surfaces. Blair's practice toes the line between the Pictures generation, the environments of Dan Graham, and the travel documentation of Stephen Shore. The artist lives and works in New York.

Blair's recent solo exhibitions include Karma, Los Angeles (2023); Karma, New York (2020 and 2018); The Modern Institute, Glasgow (2019); Linn Lühn, Düsseldorf (2019); Secession, Vienna (2016); and Jüergen Becker Gallery, Hamburg (2016). In 2022, Karma presented an exhibition of Blair's paintings of Gloucester alongside Edward Hopper's paintings of the same small Massachusetts city. Blair's work is featured in the collections of the Whitney Museum, New York; Brooklyn Museum, New York; The Morgan Library & Museum, New York; Los Angeles County Museum of Art; Dallas Museum of Art; and the Museum of Contemporary Art, Los Angeles, among others.



Dike Blair. Photo: Aubrey Mayer, 2015



Dike Blair
Untitled, 2023
 Oil on aluminum
 20 × 15 inches; 50.80 × 38.10 cm
 20 3/4 × 15 3/4 inches; 52.70 × 40.01 cm (framed)
 \$ 45,000 USD

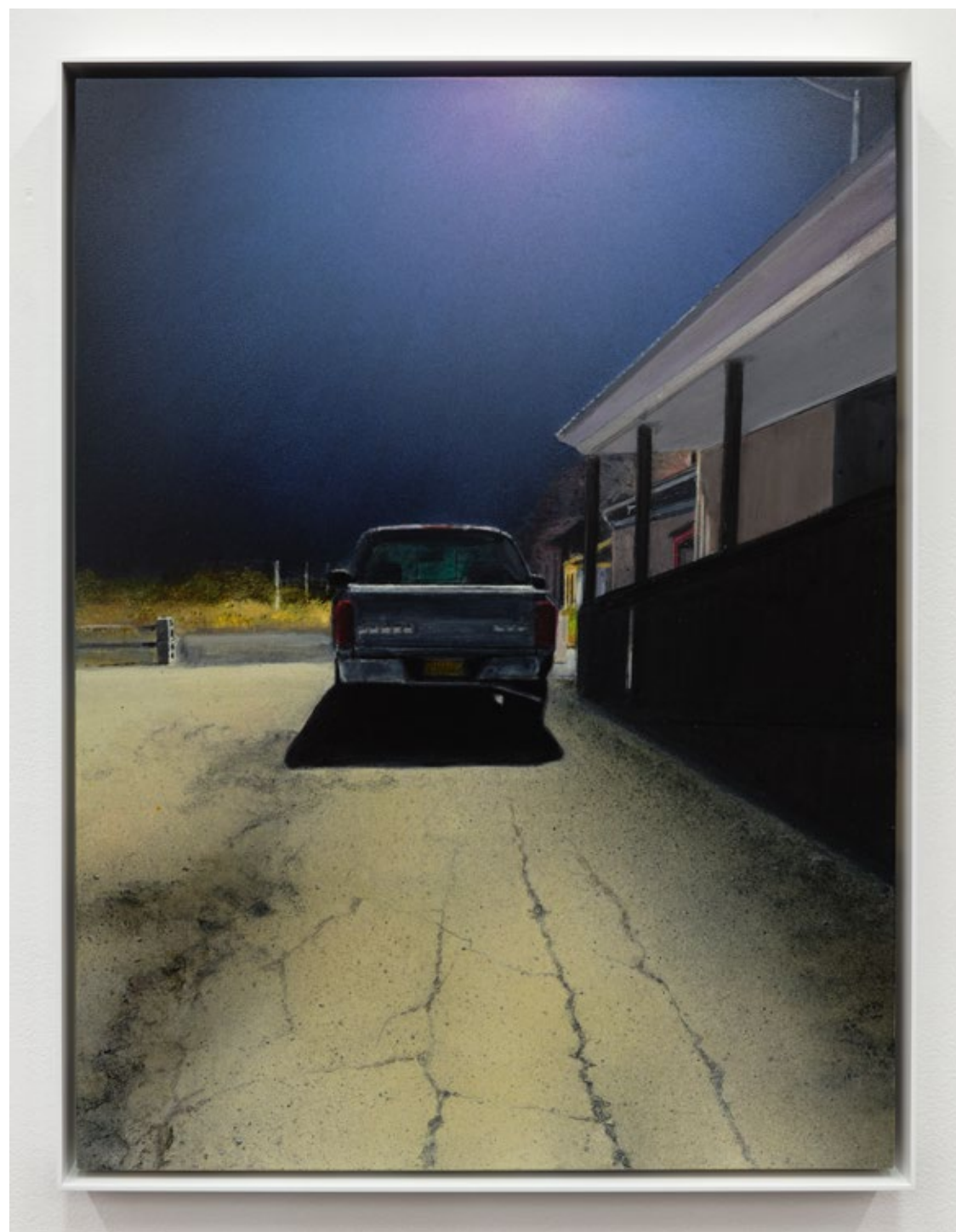




Dike Blair
Untitled, 2022
 Oil on aluminum
 6 × 8 inches; 15.24 × 20.32 cm
 6 3/4 × 8 3/4 inches; 17.14 × 22.23 cm (framed)
 \$ 30,000 USD



Dike Blair
Untitled, 2023
 Oil on aluminum
 14 × 10 1/2 inches; 35.56 × 26.67 cm
 14 3/4 × 11 1/4 inches; 37.47 × 28.57 cm (framed)
 \$ 38,000 USD



Dike Blair
Untitled, 2023
Oil on aluminum
24 × 18 inches; 60.96 × 45.72 cm
24 3/4 × 18 3/4 inches; 62.87 × 47.63 cm (framed)
\$ 50,000 USD

Will Boone

Will Boone (b. 1982, Houston, Texas) developed his Boone's multidisciplinary art practice in the Lone Star State under the influence of underground music, drawing on the material manifestations of various American obsessions; Elvis, conspiracy theories, roadside attractions, the open road, the country's native flora and fauna, and monster movies all feature in Boone's cosmological vernacular. For his early text-based "sigil" paintings, the artist took inspiration from marks left by twentieth-century vagabonds as they traversed the United States. Subsequent work made in New York and later Los Angeles includes zines and books, sprawling installations, hand-painted bronze statues of blown-up vintage hobby models, a sculpture sited on the backlot of Paramount Picture studios, another in an underground bunker in the Coachella Valley for DesertX 2017, and *Sweet Perfume* (2019), a film featuring a misunderstood Leatherface character who moves to California to find himself. Boone shares a fascination with the dark underbelly of the American psyche with postmodern sculptor Cady Noland and an obsession with the mythological Western landscape of extremes with land, video, and installation artist Robert Smithson. He currently lives and works between Los Angeles and Houston.

Boone presented his first solo show in New York at Karma in 2011 and has since had exhibitions at Karma, New York (2023); David Kordansky Gallery, Los Angeles (2023); Contemporary Arts Museum Houston (2019–20); Galerie Patrick Seguin, Paris (2018); and the Rubell Family Collection (now the Rubell Museum), Miami (2014), among others. His work is held in the collections of institutions such as the Fundación Baruch Spinoza, Barcelona; Institute of Contemporary Art, Miami; Museum Boijmans Van Beuningen, Rotterdam; and Rubell Museum.



Will Boone, *No Man's Land*, installation view, Karma, New York, January 7–February 25, 2023



Will Boone. Photo: Stephanie Boone



Will Boone
Good Boy, 2022
Bronze and enamel
19 × 27 × 10 inches; 48.26 × 68.58 × 25.4 cm
\$ 50,000 USD





Will Boone
Prickly Pear, 2022
Bronze and enamel
27 1/2 × 27 × 15 inches; 69.85 × 68.58 × 38.1 cm
\$ 40,000 USD



Will Boone
Spanish Dagger, 2022
Bronze and enamel
12 × 24 × 24 inches; 30.48 × 60.96 × 60.96 cm
\$ 30,000 USD



Peter Bradley

Peter Bradley (b. 1940, Connellsville, Pennsylvania) is a painter and sculptor whose work is associated with the Color Field movement. Across his abstract paintings, vivid hues splatter and stain the canvas, creating surface effects that celebrate encounters with color. Bradley uses acrylic gel paint, a medium that was newly developed at the start of his practice, to combine wide gestural passages and saturated layers of color with an expressivity that influenced abstract artists such as the New New Painters in the 1970s, and expanded the possibilities of the medium. His work takes advantage of the intrinsically performative nature of color, reveling in its brilliance and splendor.



Peter Bradley, 1971

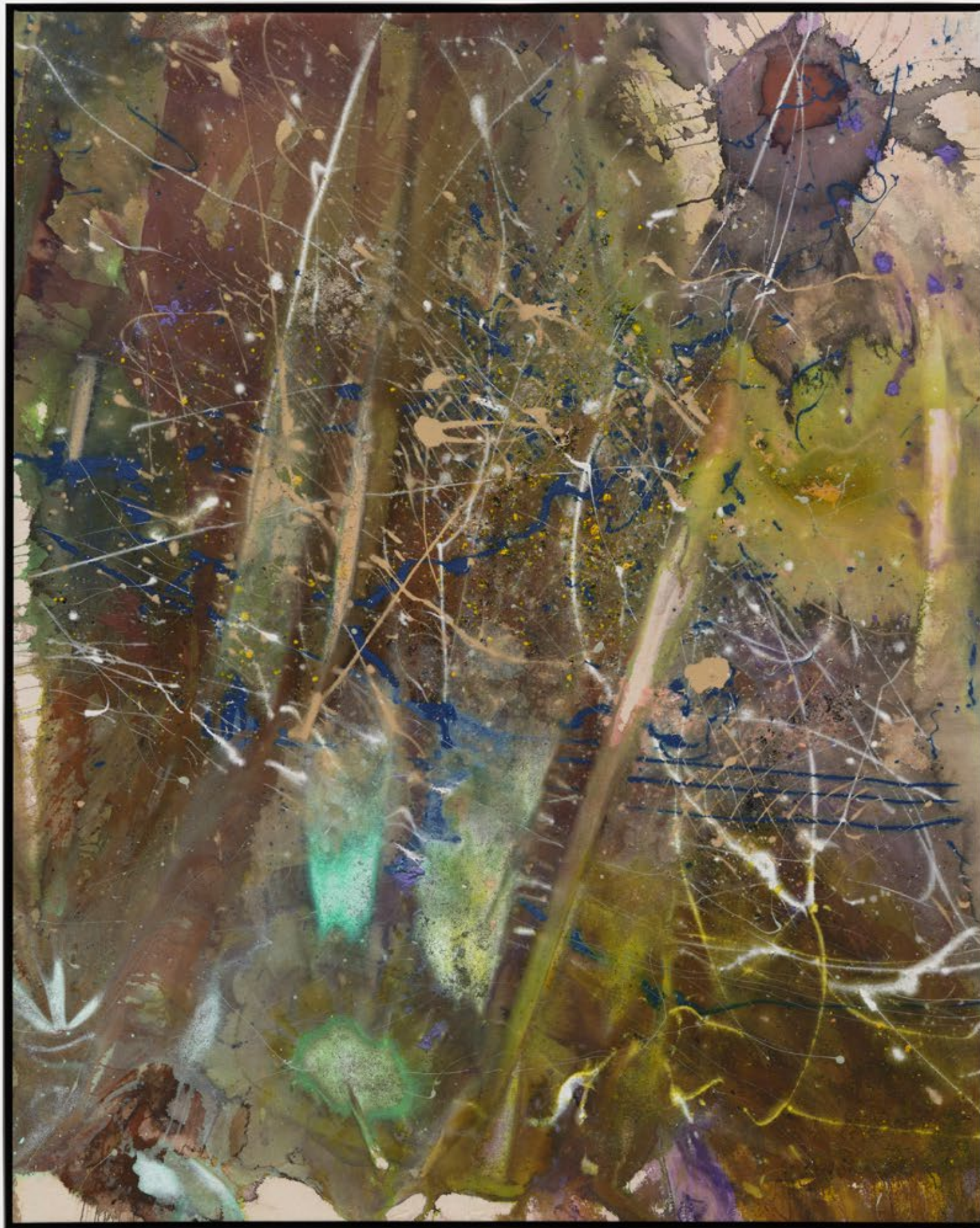
Bradley is recognized for curating the first racially integrated show in the United States, with the backing of collector and philanthropist John de Menil. *The De Luxe Show* became a landmark moment in civil rights history. Presented in 1971 in Houston, the exhibition featured artists including Anthony Caro, Sam Gilliam, Al Loving, and Kenneth Noland.

Bradley's work is held in the collections of the African American Museum, Dallas; African American Museum, Los Angeles; Aldrich Contemporary Art Museum, Ridgefield, Connecticut; Dallas Art Museum; Dayton Art Institute, Dayton, Ohio; Fogg Museum, Cambridge, Massachusetts; Johannesburg Art Foundation; Los Angeles County Museum of Art; Menil Collection, Houston; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; Nasher Museum of Art at Duke University, Durham, North Carolina; Rennie Collection, Vancouver; Stamford Museum and Nature Center, Stamford, Connecticut; University of California, Berkeley; University of Sydney; and the Weatherspoon Art Museum, Greensboro, North Carolina, among others.

Bradley's work is currently on view in *What Has Been and What Could Be: The BAMPFA Collection* at the UC Berkeley Art Museum and Pacific Film Archive in California.

Peter Bradley, *Feather in My Cap*, 2021 (detail)

Peter Bradley
Never Let Me Go, 2020
Acrylic, pumice, sand, and mica on canvas
75 1/4 × 60 inches; 191.13 × 152.4 cm
76 1/4 × 61 1/8 inches; 193.68 × 155.27 cm (framed)
\$ 200,000 USD



Peter Bradley
Feather in My Cap, 2021
Acrylic and gel medium on canvas
81 × 45 inches; 205.7 × 114.3 cm
81 7/8 × 45 7/8 inches; 207.98 × 116.54 cm (framed)
\$ 185,000 USD





Mathew Cerletty

Mathew Cerletty (b. 1980, Wauwatosa, Wisconsin) paints hyperreal depictions of signage, commercial tableaux, and everyday items with a precision that veers into the uncanny. At first glance, his paintings appear seamless, almost digital, but closer inspection reveals traces of the artist's hand that attest to his dedication to traditional craft. Working in oil, the artist challenges the medium's historical associations with "high" culture by elevating the supposedly banal objects that surround us, such as boxes and outlets, to subjects worthy of portraiture. Although consistent in his exacting technique, choice of medium, and approach to developing images and groupings, Cerletty composes singular works into installations that highlight the formal and conceptual connections between seemingly disparate canvases. While the subject matter draws clear inspiration from

sources in popular and commercial culture, the artist eschews the mass-legibility associated with Pop, favoring an irreverence and delight in contradictions that confounds clear signification. Cerletty lives in Brooklyn.

His recent solo exhibitions include **STANDARD (OSLO)** (2023, 2019); **Karma**, Los Angeles (2022); **Karma**, New York (2021, 2018); **The Power Station**, Dallas (2020); **Office Baroque**, Brussels (2014); and **Blum & Poe**, Los Angeles (2013). Recent group exhibitions include **Alexander Berggruen**, New York (2019); **Office Baroque** (2017); **Hannah Hoffman Gallery** (2016); and the **Whitney Museum of American Art**, New York (2016). Cerletty's works can be found in the collections of the **Buffalo AKG Art Museum**, Buffalo, New York, and the **Whitney**.



Mathew Cerletty, *True Believer*, installation view, Karma, Los Angeles, November 12–December 23, 2022



Mathew Cerletty studio



Mathew Cerletty
Plane Dealer, 2023
Oil on linen
34 3/4 × 36 inches; 88.27 × 91.44 cm
\$ 30,000 USD



Andrew Cranston

Andrew Cranston (b. 1969, Hawick, Scotland) is a Glasgow-based painter whose narrative vignettes are culled from both his personal history and literary and anecdotal sources. Cranston's often darkly humorous and surreal compositions effect a layered referentiality by incorporating varnish and collage. He often uses hardback book covers as a support for his paintings, re-texturing their surfaces with dense layers of paint in a technique that recalls Post-Impressionists such as Pierre Bonnard and Édouard Vuillard.

Cranston's work is represented in the collections of the Art Gallery of New South Wales, Sydney; He Art Museum, Shunde, China; Institute of Contemporary Art, Miami; National Galleries of Scotland, Edinburgh; Portland Art Museum, Oregon; Royal College of Art, London; and Royal Scottish Academy, Edinburgh, among others.

Cranston will have a solo exhibition at the Hepworth Wakefield Museum, UK in November 2023.



Andrew Cranston



Andrew Cranston, *Waiting for the Bell*, installation view, Karma, New York, June 24–August 6, 2021



Andrew Cranston
All will be well in the garden, 2023
Oil and varnish on hardback book cover
9 7/8 × 6 1/4 inches; 25 × 16 cm
\$ 30,000 USD





Andrew Cranston
Whereabouts, 2023
Oil on hardback book cover
12 1/8 × 9 inches; 32 × 23 cm
\$ 35,000 USD

Ann Craven

Ann Craven (b. 1967, Boston) makes self-reflexive paintings that comment on devotion, loss, and the immortalizing nature of her medium. Primarily using unabashedly high-key colors, she paints and repaints her key subjects—winsome animals and flowers modeled after those found in vintage books and postcards, among other sentimental twentieth-century sources, and the moon as observed by the artist herself. Craven's emotional conceptualism inheres in these affectively charged repetitions, each of which is accompanied by an indexical canvas Palette used for the respective work's color mixing and archived by the artist, like her Stripes, for her future reference. Like On Kawara, her oeuvre is a catalog of time passed; like Agnes Martin, evidence of her hand is the true content of

her work. With each rearticulation, Craven reasserts her brushstroke as a bulwark against the degradation of memory.

Recent solo exhibitions include the SCAD Museum of Art, Savannah, Georgia (2023); Center for Maine Contemporary Art, Rockland (2019); and Le Confort Moderne, Poitiers, France (2014). Craven's paintings are in the public collections of the Colby College Museum of Art, Waterville, Maine; Farnsworth Art Museum, Rockland, Maine; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Portland Museum of Art, Maine; SCAD Museum of Art, Savannah, Georgia; and the Whitney Museum of American Art, New York, among others.

Craven's exhibition *Night* is currently on view at Karma, New York.

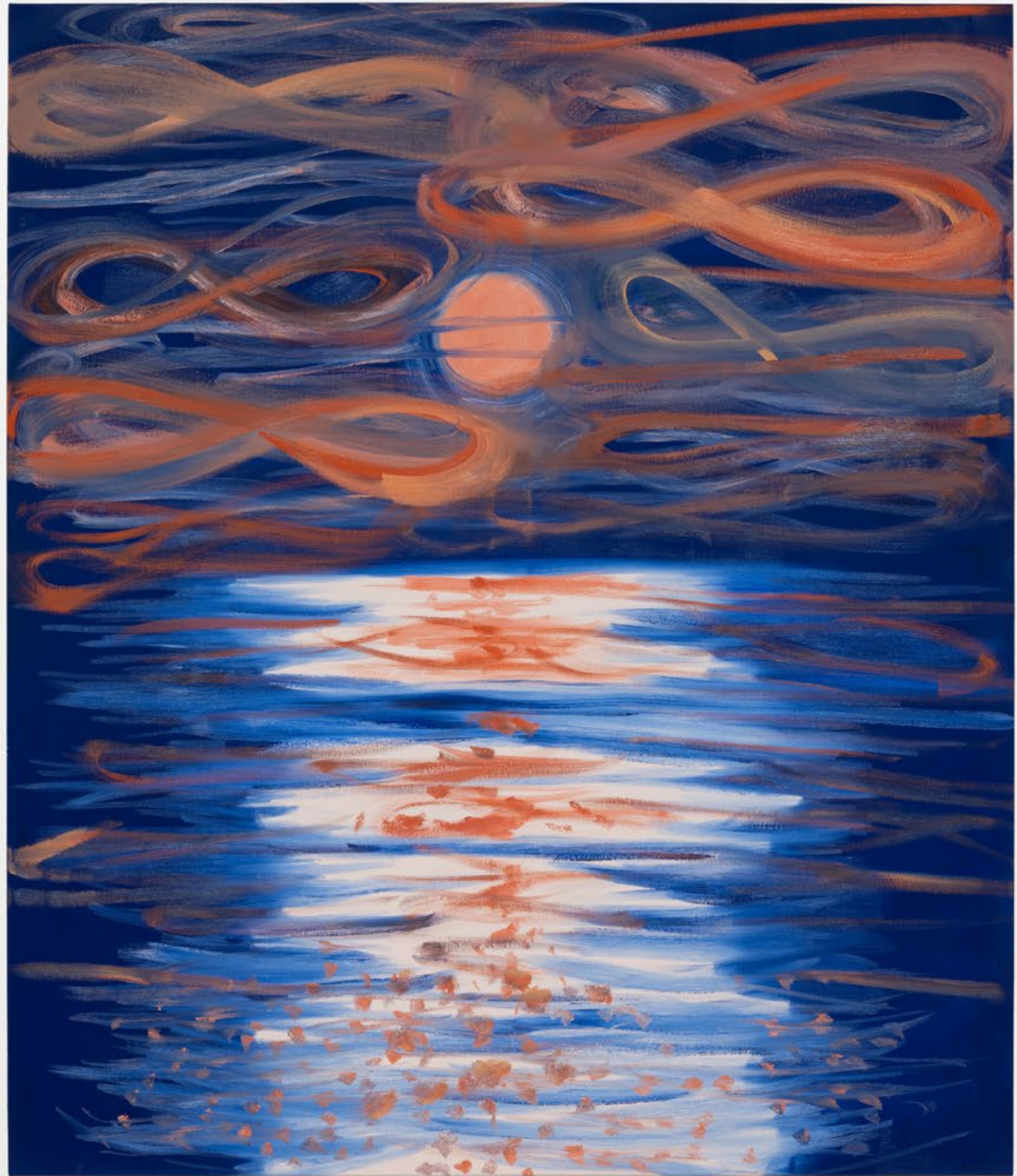


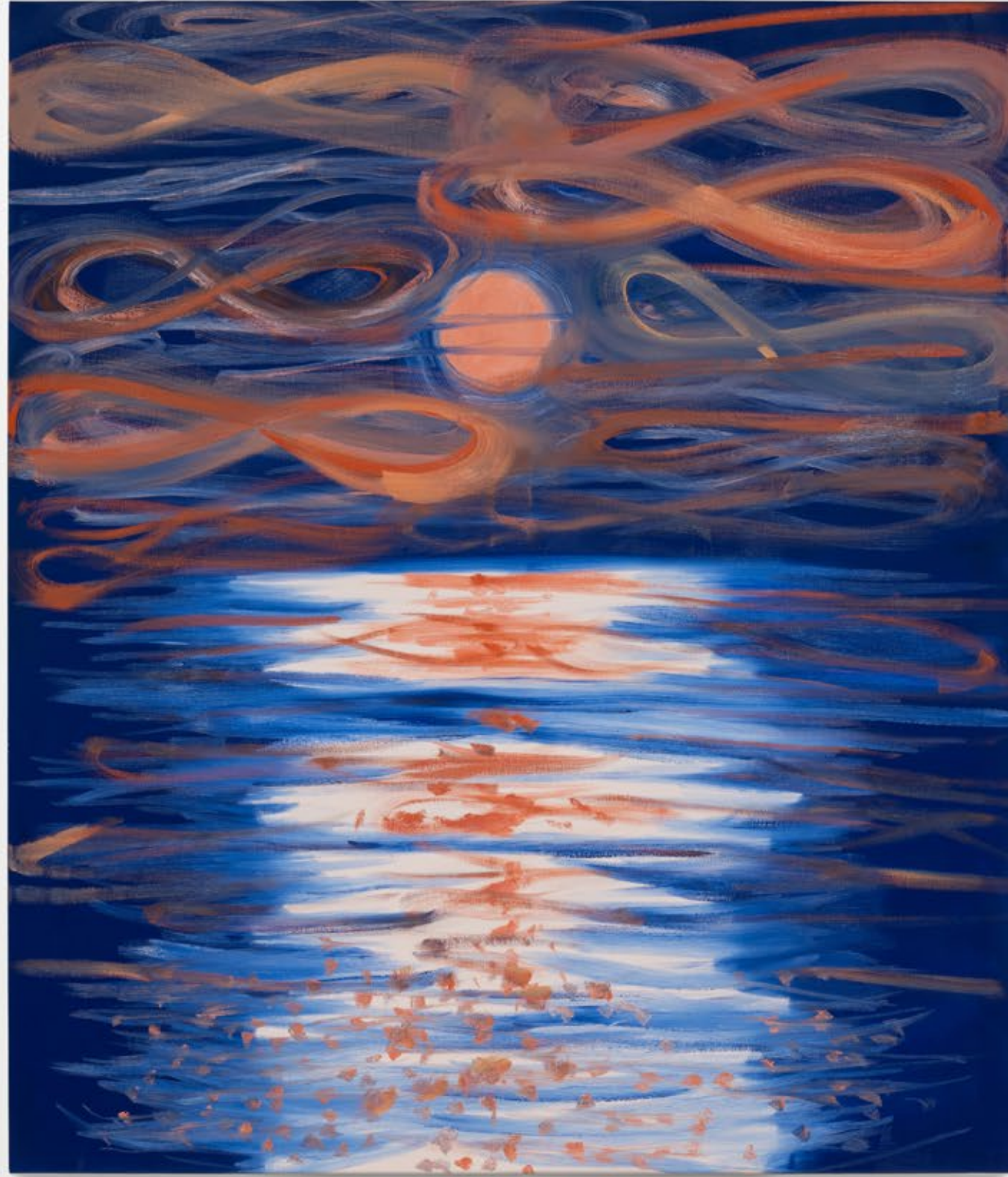
Ann Craven, *Twelve Moons*, installation view, SCAD Museum of Art, Savannah, Georgia, February 28-August 21, 2023



Ann Craven

Ann Craven
Sturgeon Moon (Crazy 8 Red Clouds, Cushing), 2022, 2022
Oil on linen
84 × 72 inches; 213.36 × 182.88 cm
\$ 150,000 USD







Ann Craven
Brown Eyed Susan's (For the Orange Moon), 2023, 2023
 Watercolor on Arches paper, 140lb
 29 3/4 × 22 1/4 inches; 75.56 × 56.52 cm
 32 3/4 × 24 3/4 inches; 83.19 × 62.87 cm (framed)
 \$ 25,000 USD



Ann Craven
Mixed Night Flowers (For the green Haze Moon), 2023, 2023
 Watercolor on Arches paper, 140lb
 29 3/4 × 22 inches; 75.56 × 55.88 cm
 32 3/4 × 24 3/4 inches; 83.19 × 62.87 cm (framed)
 \$ 25,000 USD

Ann Craven
Brown Eyed Susan's (For the Orange Moon), 2023, 2023
Oil on linen
84 × 72 inches; 213.36 × 182.88 cm
\$ 150,000 USD





Ann Craven
Moon (Green Haze Full, Cushing, 8-30-23, 9 PM), 2023, 2023
 Oil on linen
 24 × 18 inches; 60.96 × 45.72 cm
 \$ 35,000 USD



Ann Craven
Harvest Moon (Strong Tree, Strong Night, Cushing, 9-10-22, 10 PM), 2022, 2022
 Oil on linen
 24 × 18 inches; 60.96 × 45.72 cm
 \$ 35,000 USD

Jane Dickson

Jane Dickson (b. 1952, Chicago, Illinois) makes paintings and drawings that explore the psychogeography of American culture. Dickson's practice was forged in the crucible of New York's late-seventies counterculture, where she participated in artist collectives like Fashion Moda, Collaborative Projects Inc., and Group Material. Working figuratively from her own photographic snapshots, especially of New York's Times Square, where she lived for nearly thirty years, Dickson portrays strip clubs, diners, motels, sex workers, and their seemingly straight-laced foils: suburban homes, driveways, and businessmen. Using oils and acrylic on canvas and linen alongside a range of atypical surfaces such as vinyl, felt, astroturf, and sandpaper, she achieves impressionistic textures that often blur her subjects in hazes of neon and darkness. In her compositions, the tradition of social realist painting collides with postmodern feminist cultural critique, yielding paintings that are simultaneously representational and conceptual. Dickson lives and works in New York.

Dickson was included in the 2022 Whitney Biennial and a group exhibition at the Whitney Museum in 2017, as well as in the 1985 Whitney Biennial as part of Group Material. In 1980, as a member of Collaborative Projects Inc., Dickson helped organize and displayed work in the hallmark exhibitions *The Times Square Show* and *The Real Estate Show*. Her work has recently been exhibited at Karma, New York (2023); the Museum of the City of New York (2023); Alison Jacques, London (2023); UCCA Center for Contemporary Art, Beijing (2022); James Fuentes Gallery, New York (2022, 2019), Stems Gallery, Belgium (2021, 2020), Howl! Happening Gallery, New York (2020); and Seoul Museum of Art (2019).

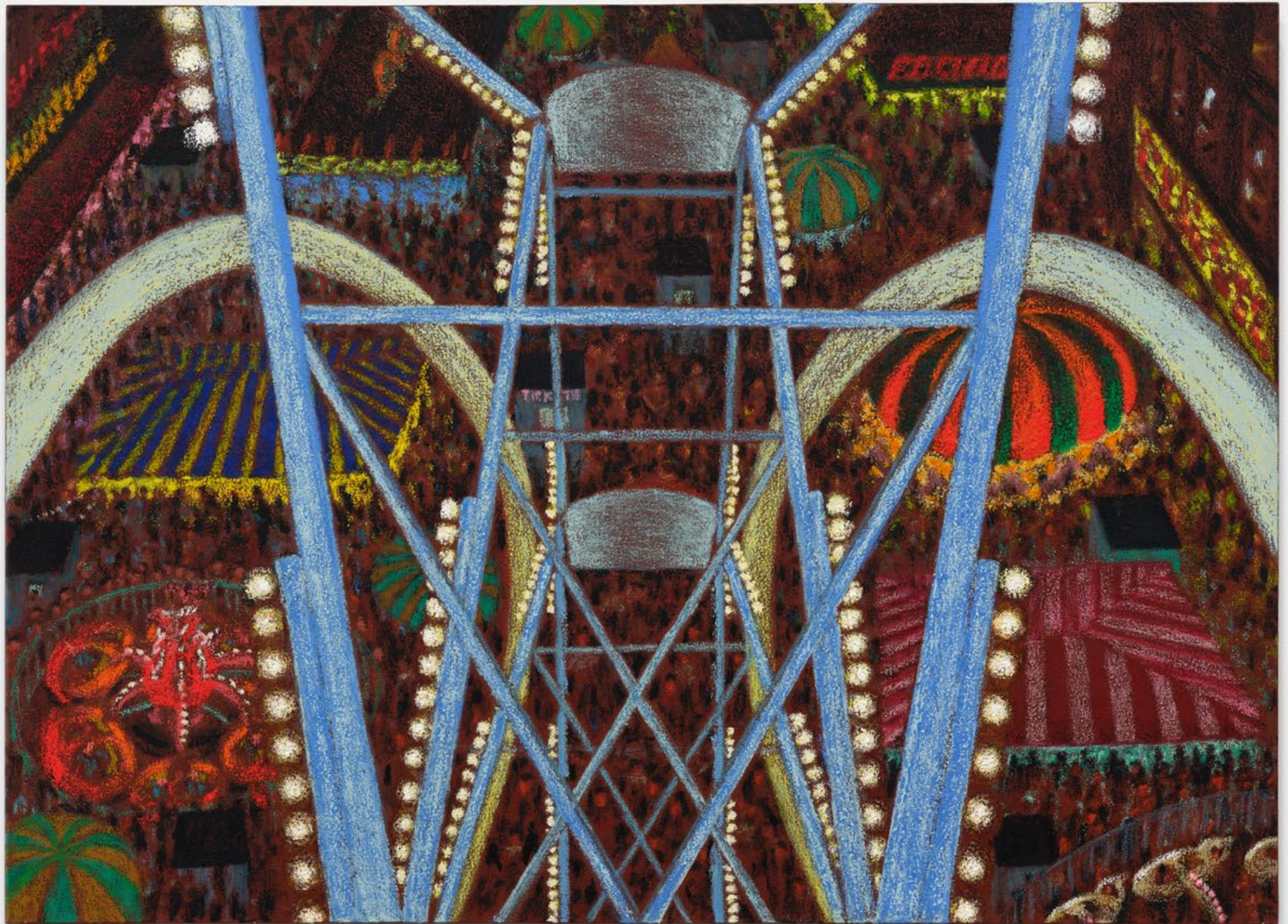
Dickson represented in the collections of the Art Institute of Chicago; Bronx Museum, New York; Brooklyn Museum, New York; Jewish Museum, New York; Library of Congress, Washington, D.C.; Metropolitan Museum of Art, New York; Minneapolis Museum of Art; Museum of Modern Art, New York; National Portrait Gallery, Washington D.C.; Philadelphia Academy of Fine Art; San Francisco Museum of Art; Victoria and Albert Museum, London; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York.



Jane Dickson. Photo: Nan Goldin



Whitney Biennial 2022: 'Quiet as It's Kept', installation view, Whitney Museum of American Art, New York, April 6-October 16, 2022



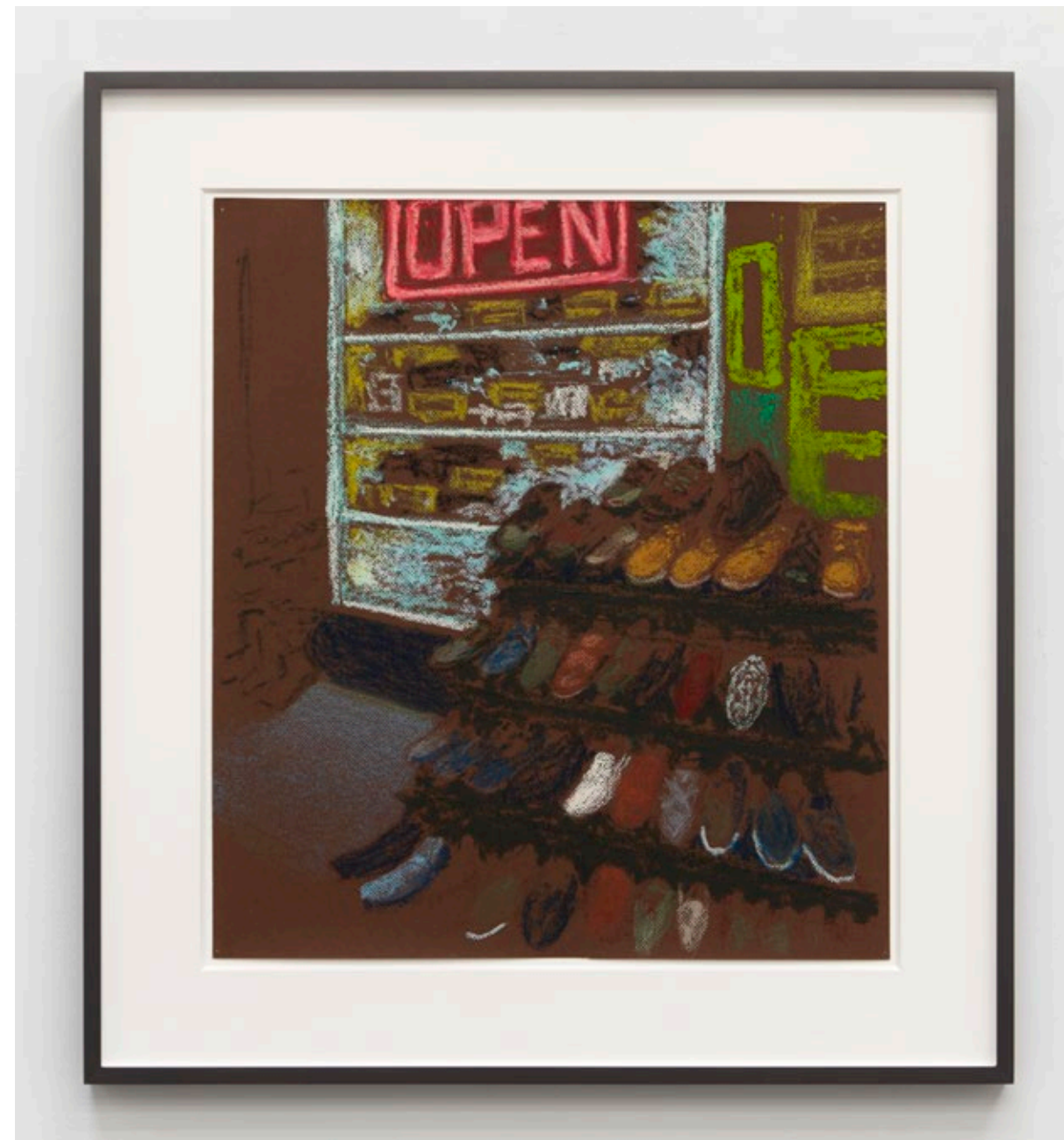
Jane Dickson
San Genaro Up in the Air 2, 2007
Oil stick on linen
52 × 72 inches; 132.08 × 182.88 cm
\$ 125,000 USD



Jane Dickson
Big Wheel Spinning (Pink), 2007
Oil stick on linen
52 1/2 × 75 inches; 133.35 × 190.5 cm
\$ 125,000 USD



Jane Dickson
Blind Rage #2, 2020
 Oil stick on paper
 19 1/2 × 13 3/8 inches; 49.53 × 33.97 cm
 26 7/8 × 20 5/8 inches; 68.26 × 52.39 cm (framed)
 \$ 15,000 USD



Jane Dickson
Open, 2021
 Oil stick on paper
 22 × 19 1/2 inches; 55.88 × 49.53 cm
 29 1/4 × 26 7/8 inches; 74.30 × 68.26 cm (framed)
 \$ 18,000 USD



Lynne Drexler

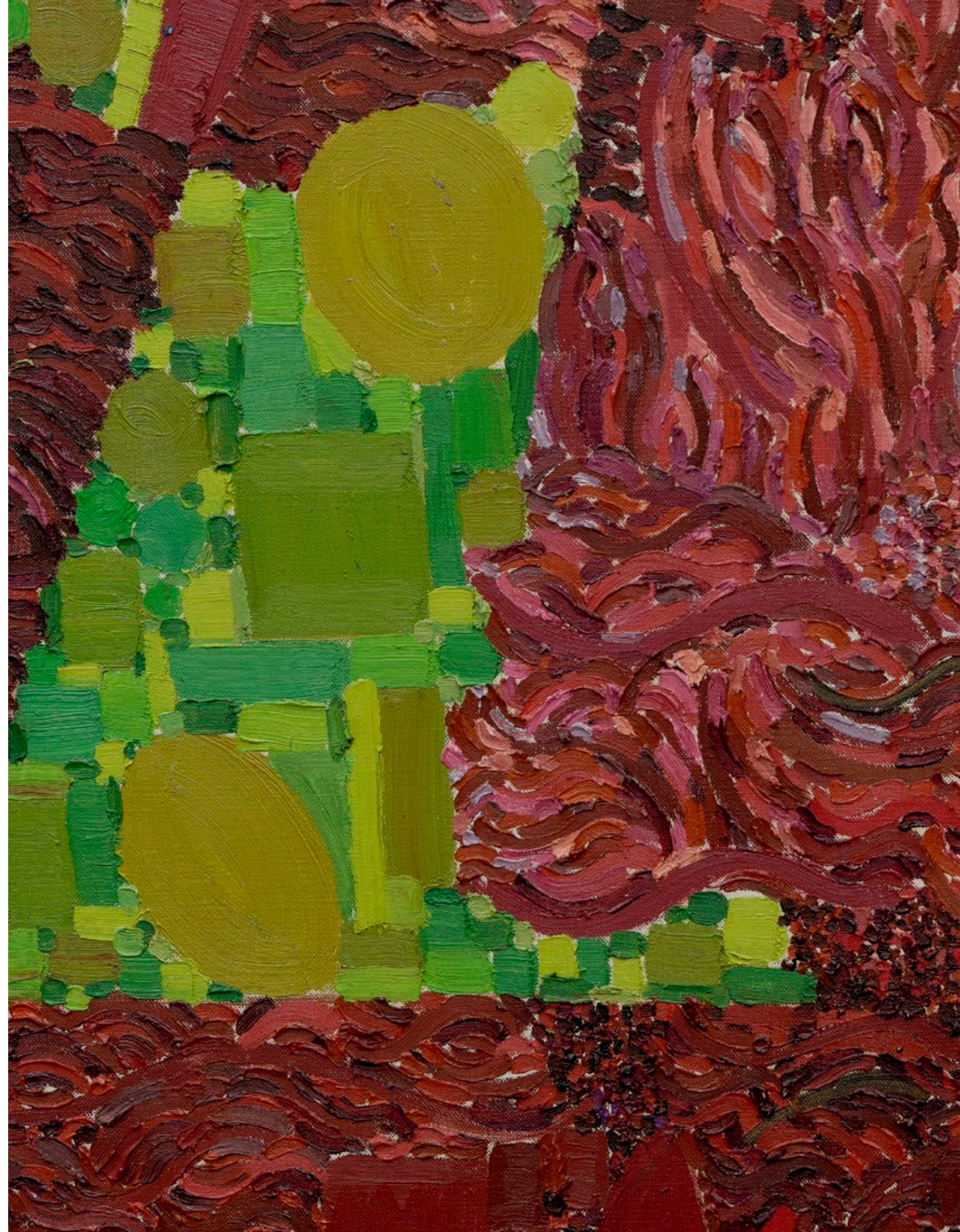
Lynne Drexler (b. 1928, Newport News, Virginia d. 1999, Monhegan Island, Maine) began her career as an Abstract Expressionist in the mid-century art scene centered around New York's Greenwich Village, frequenting the Cedar Tavern and the 8th Street Artist Club. By 1959, had developed her signature brushwork: swatch-like strokes in dense clusters, which allow color, not geometry, to triumph. As her practice evolved, Drexler began to introduce representational elements to her formerly abstract paintings, still maintaining a focus on color and composition. In 1971, she and her husband, fellow artist John Hultberg, purchased a summer house on an island

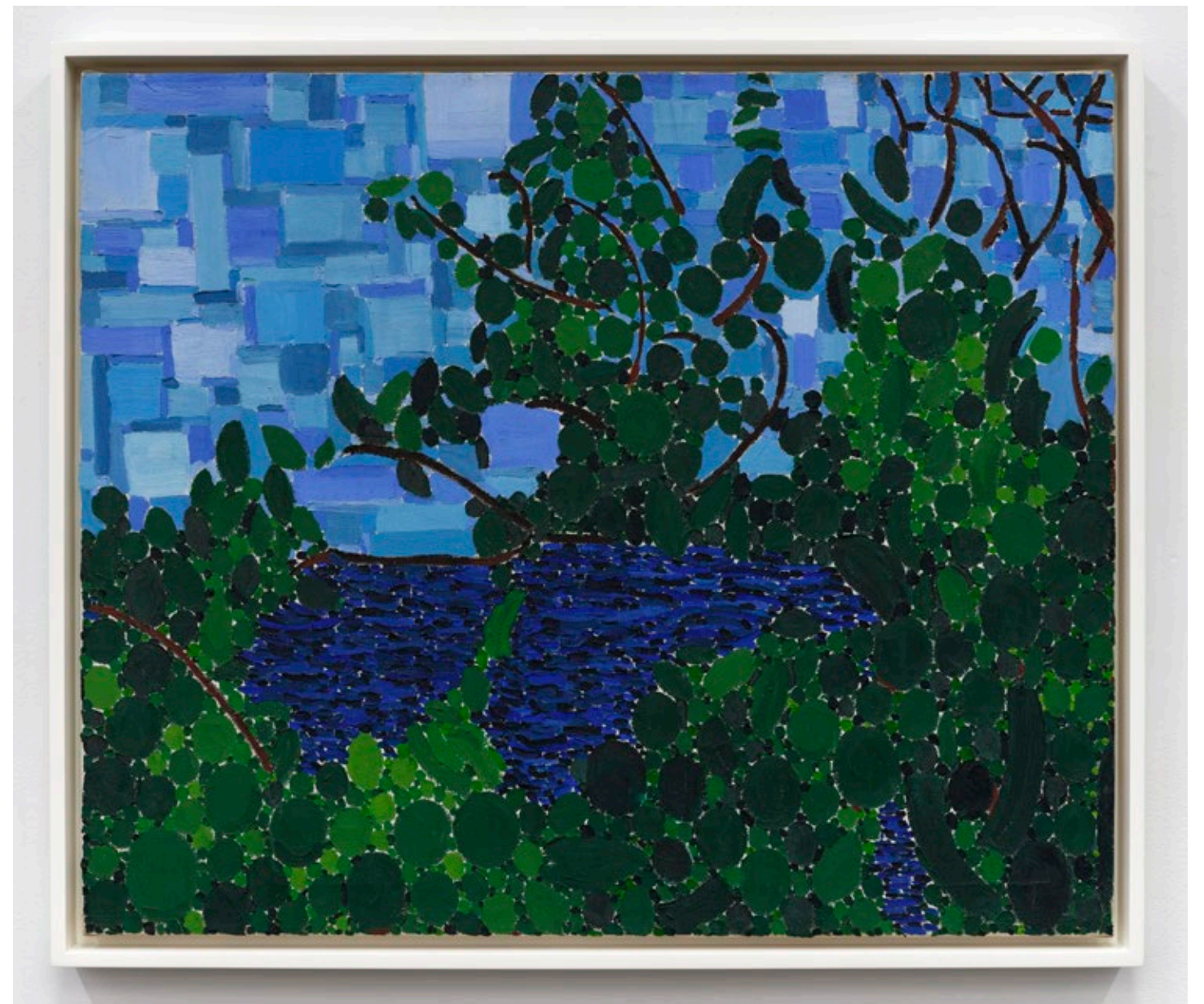
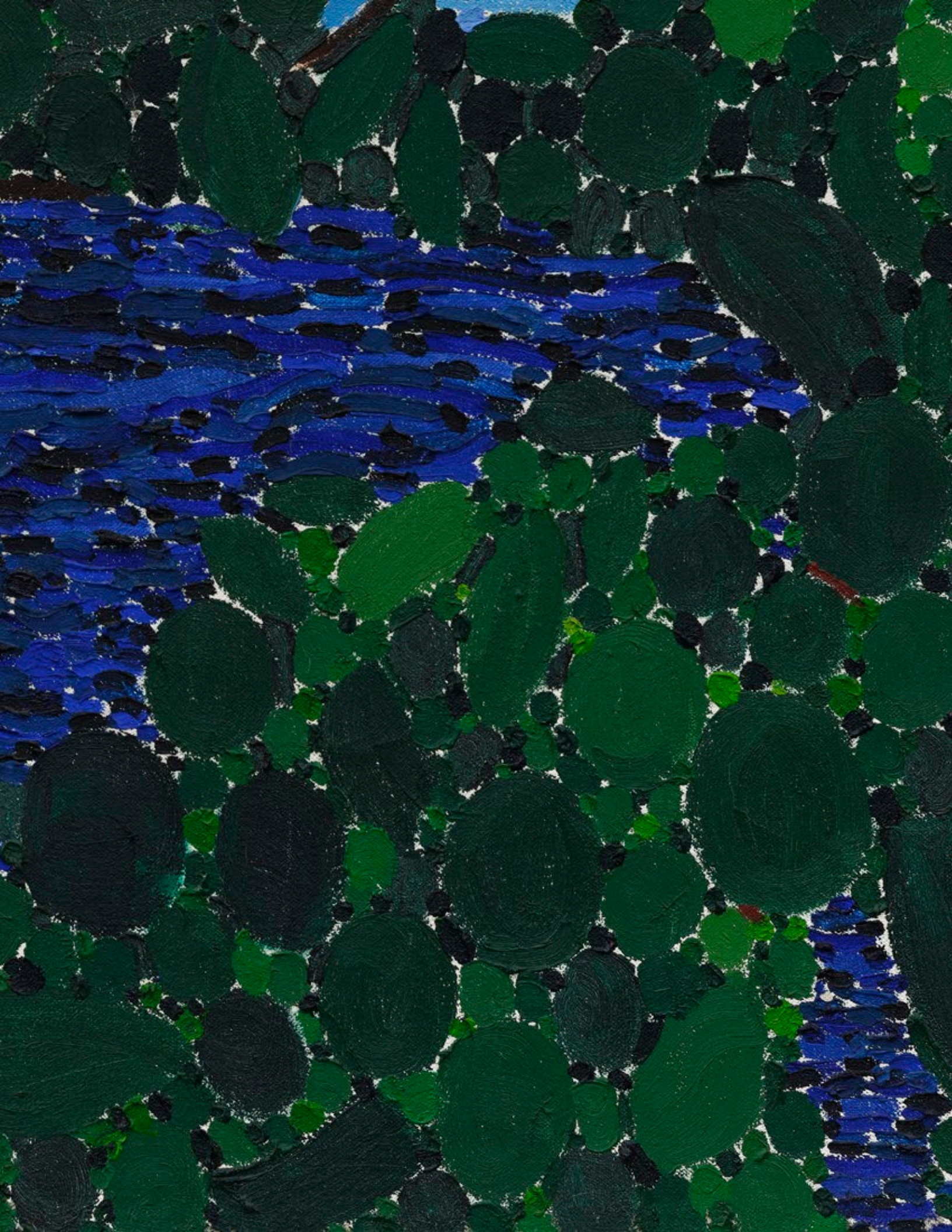
off of the coast of Maine; that island and its inhabitants would inspire numerous paintings. Admiration for Drexler's art gathered steam in the years following her death, when solo exhibitions of her work were held at Bates College Museum of Art, Lewiston, Maine (2003), the Monhegan Museum (2008), and the Portland Museum of Art, Maine (2009).

Her works are in the collections of the National Gallery of Art, Washington, DC; Art Institute of Chicago; The Museum of Modern Art, New York; Portland Museum of Art, Portland, Maine, among.

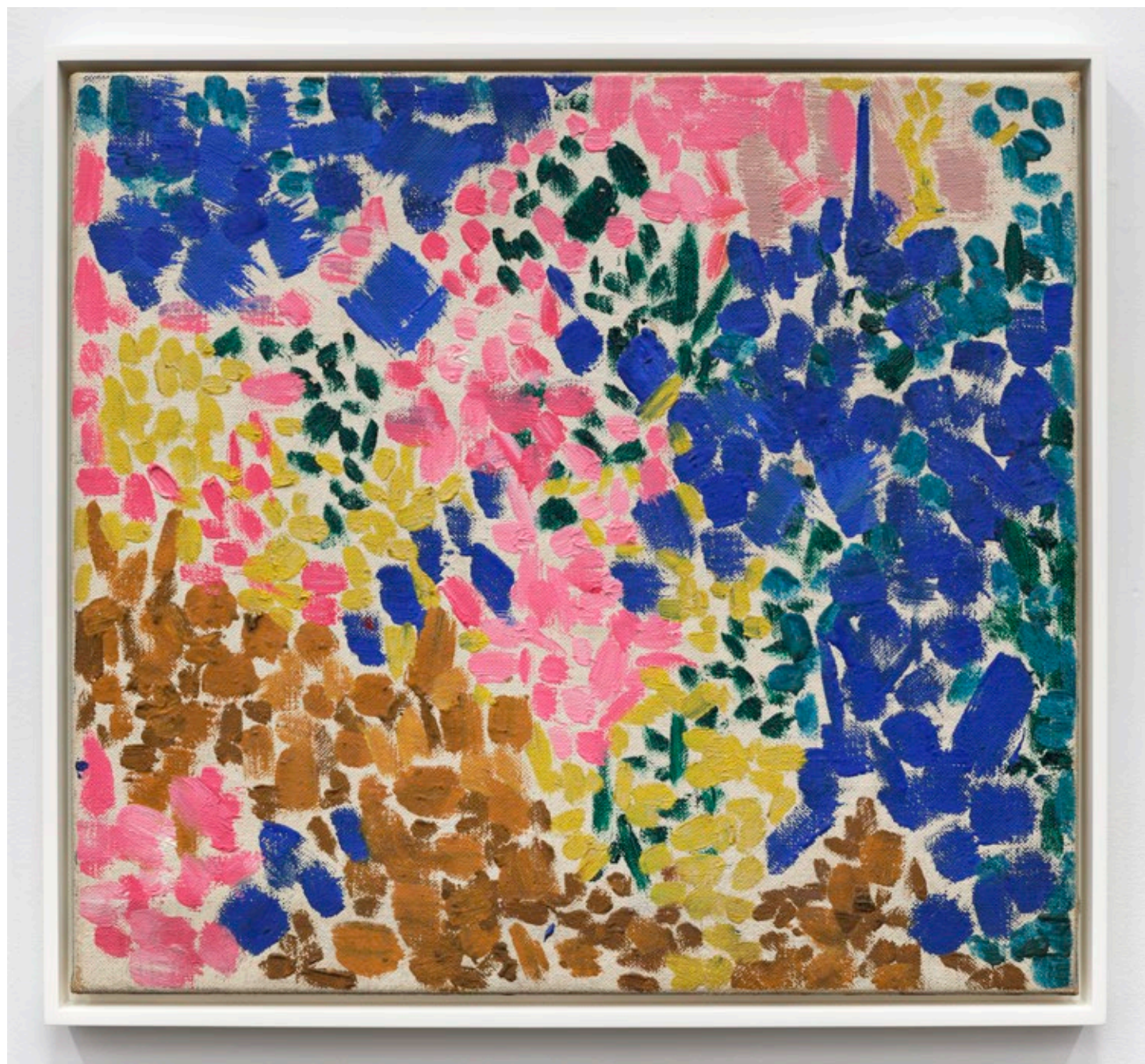


Lynne Drexler
Autumn Ground, 1967
Oil on canvas
38 3/4 × 31 inches; 98.42 × 78.74 cm
39 7/8 × 32 5/8 inches; 101.30 × 82.88 cm (framed)
\$ 595,000 USD





Lynne Drexler
Beside the Cove, 1980
 Oil on canvas
 25 × 30 inches; 63.5 × 76.2 cm
 26 7/8 × 31 5/8 inches; 68.28 × 80.34 cm (framed)
 \$ 275,000 USD



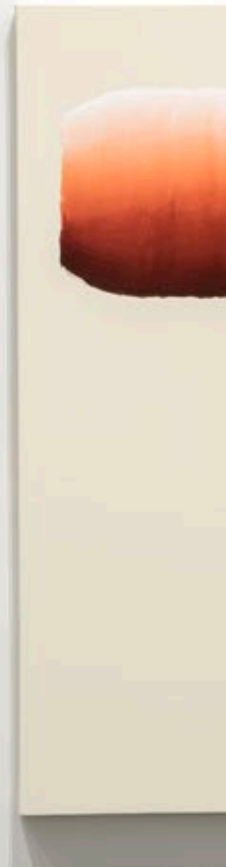
Lynne Drexler
Happy, 1960
Oil on canvas
10 7/8 × 11 7/8 inches; 27.64 × 30.18 cm
12 × 13 1/8 inches; 30.48 × 33.35 cm (framed)
\$ 175,000 USD



Marley Freeman

Marley Freeman (b. 1981, Lynn, Massachusetts) uses hand-mixed gesso, acrylic, and oils to create meticulous, psychologically charged color fields. Working primarily in the medium of painting, Freeman studies the ways in which the material “wants to perform,” resulting in multisensorial investigations of color and light that transcend distinctions between abstraction and representation. “Pigments have their own ways of acting,” she says, “and I became obsessed with learning their traits.” Her distinct vocabulary of forms is made up of brushy strokes, color washes, and shapes that freely transform across the picture plane. The influence of the material history of textile production on the artist is evident in her close attention to the textural subtleties of her paints and her reverence for their surface effects. Freeman lives between New York City and Massachusetts.

Recent solo exhibitions include Parker Gallery, Los Angeles (2023, 2020); Karma, New York (2022, 2019); Travesía Cuatro, Guadalajara, Mexico (2021); Janice Guy at MBnb, New York (2018); PSM, Berlin (2017); and Cleopatra's, New York (2015), among others. Freeman's work can be found in the collections of the Crocker Art Museum, Sacramento, California; Los Angeles County Museum of Art; RISD Museum, Providence, Rhode Island; San Antonio Museum of Art; Whitney Museum of Art, New York; and the University of Colorado Art Museum, Boulder.



New Abstracts: Recent Acquisitions, installation view, Los Angeles County Museum of Art, November 12, 2022–September 17, 2023

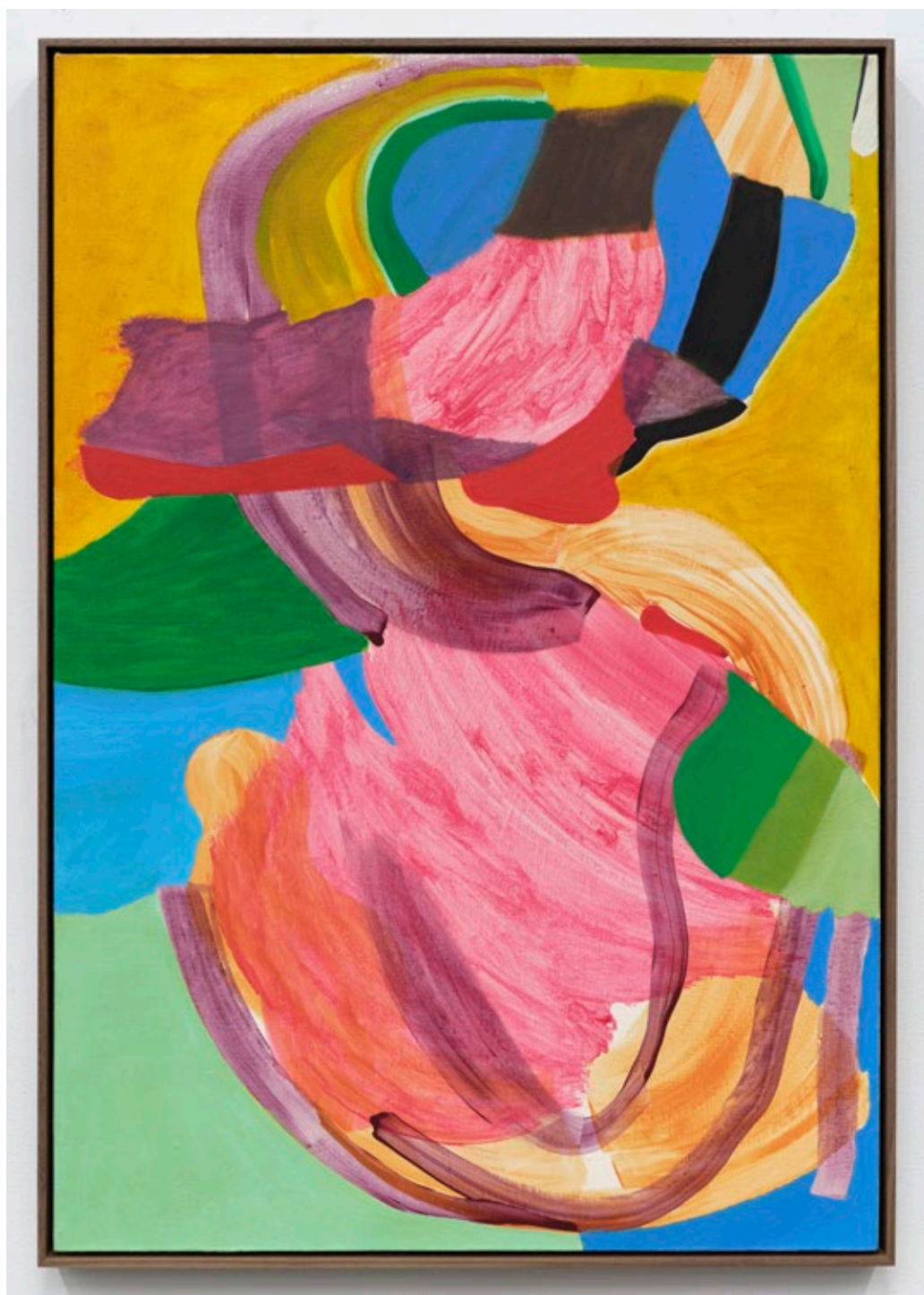


Marley Freeman. Photo: Sarah Rice, *The New York Times*, 2018

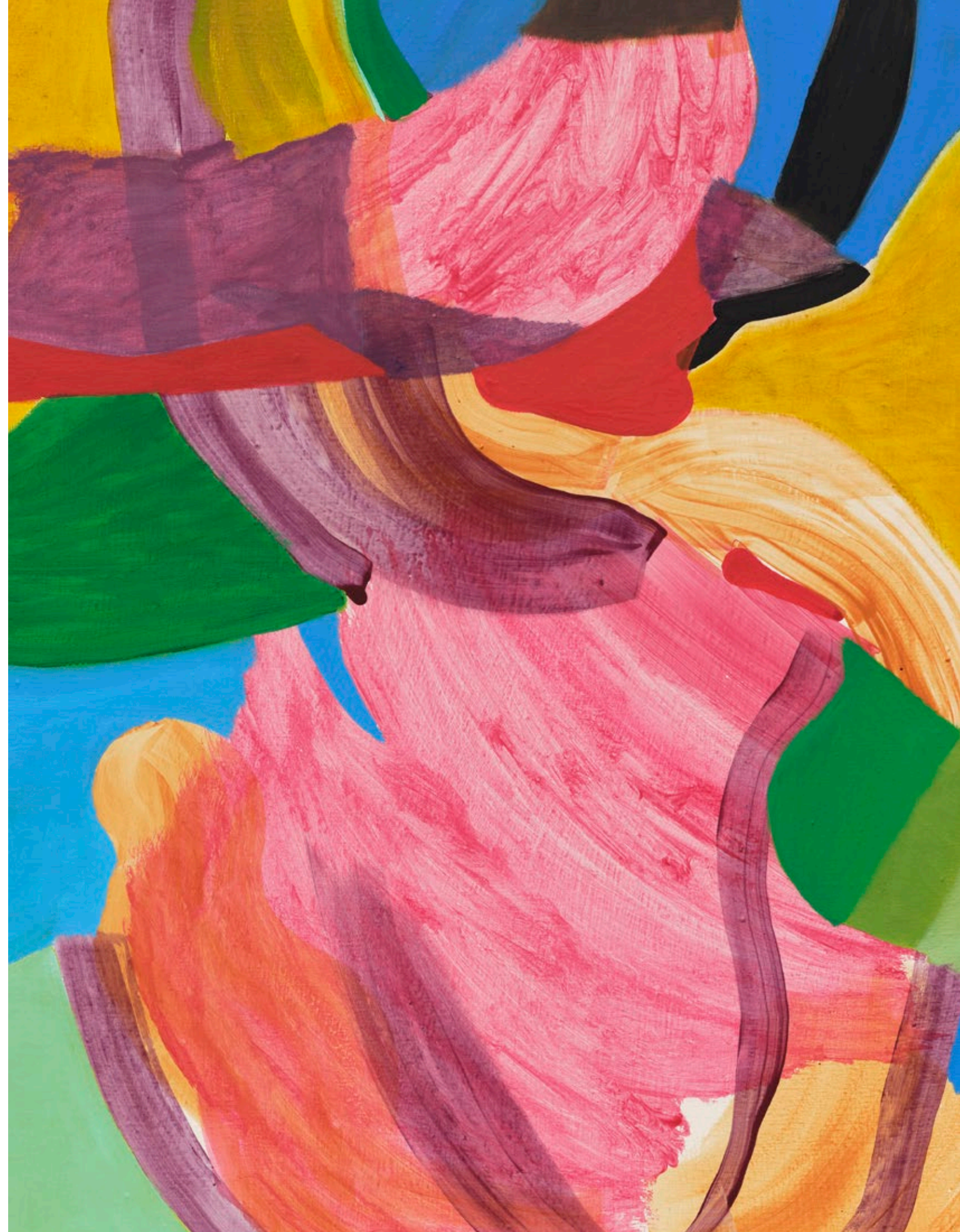


Marley Freeman
was thanked for having been the undoing, 2023
Oil and acrylic on linen
46 1/8 × 40 1/8 inches; 117.17 × 101.93 cm
\$ 50,000 USD





Marley Freeman
unsettles the obvious, 2022
Oil and acrylic on linen
42 × 29 inches; 106.68 × 73.66 cm
43 1/8 × 30 1/8 inches; 109.55 × 76.53 cm (framed)
\$ 42,000 USD





Marley Freeman
Untitled, 2020
 Oil on linen
 11 × 12 inches; 27.94 × 30.48 cm
 \$ 16,000 USD



Marley Freeman
personal carmen, 2021
 Oil and acrylic on linen
 8 1/8 × 9 1/8 inches; 20.7 × 23.2 cm
 9 1/4 × 10 1/8 inches; 23.5 × 25.7 cm (framed)
 \$ 12,000 USD



Jeremy Frey

Jeremy Frey (b. 1978, Passamaquoddy Indian Township Reservation, Maine) is one of the foremost Passamaquoddy craftspeople of his generation. Frey, a descendant of a long line of Native weavers, learned traditional Wabanaki weaving techniques from his mother and by apprenticing at the Maine Indian Basketmakers Alliance. Working with customary materials such as brown ash and sweetgrass, Frey introduces new materials, unique forms, and fine weaves while maintaining a strong connection to the traditional practice.

The first solo show of Frey's work was held at Karma, New York (2023). Frey won Best of Show at the Santa Fe Indian Market in 2011,

marking the first time a basketmaker achieved this honor in the market's 90 year history. That same year, Frey won Best of Show and at the Heard Museum Indian Guild Fair and Market in Phoenix, Arizona, which he would repeat in 2015, making him the first artist ever to do so. Frey's work is held in the public collections of the Art Institute of Chicago, Illinois; Denver Art Museum, Colorado; Portland Museum of Art, Maine; Smithsonian American Art Museum, Washington, DC; and Virginia Museum of Fine Art, Richmond, among others.

Frey will have a solo exhibition at the Portland Museum of Art, in May 2024, which will travel to the Art Institute of Chicago.



Jeremy Frey, *Out of the Woods*, installation view, Karma, New York, April 28–June 17, 2023



Jeremy Frey
Urchin, 2023
Black ash, sweet grass, synthetic dye
4 1/2 × 10 1/4 × 10 1/4 inches; 11.43 × 26.04 × 26.04 cm
\$ 35,000 USD

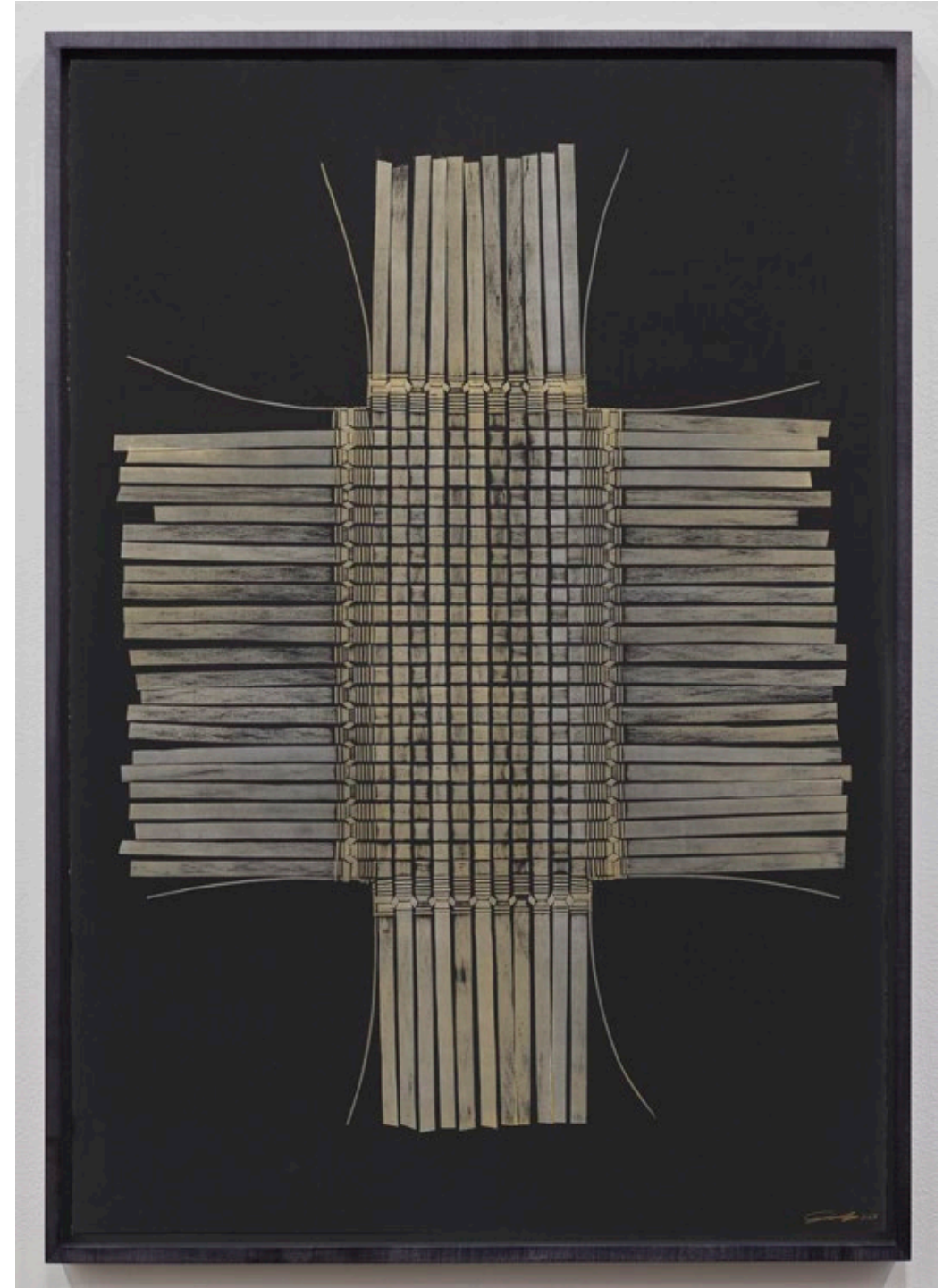




Jeremy Frey
Untitled, 2023
Relief and ink on paper
30 × 22 inches; 76.2 × 55.88 cm
32 1/8 × 24 3/8 inches; 81.61 × 61.93 cm (framed)
\$ 20,000 USD



Jeremy Frey
Untitled, 2023
 Relief and ink on paper
 30 1/2 × 45 inches; 77.47 × 114.3 cm
 32 × 46 3/4 inches; 81.28 × 118.75 cm (framed)
 \$ 30,000 USD



Jeremy Frey
Untitled, 2023
 Relief and ink on paper
 45 × 30 1/2 inches; 114.3 × 77.47 cm
 46 1/4 × 32 5/8 inches; 117.48 × 82.88 cm (framed)
 \$ 40,000 USD



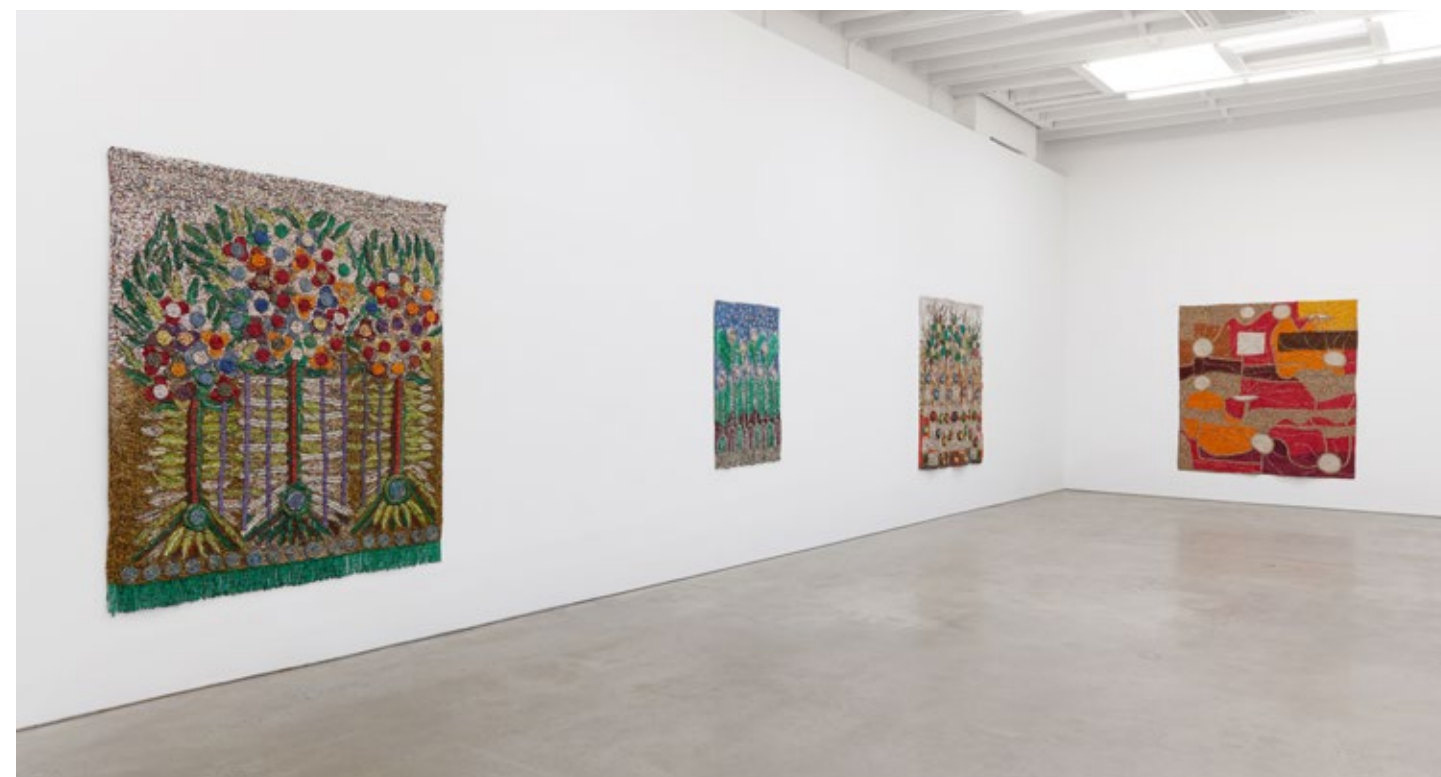
Sanaa Gateja

Sanaa Gateja

Sanaa Gateja (b. 1950, Kisoro, Uganda) is a multimedia artist based in Kampala, widely known for his incorporation of recycled waste items, in particular beads made from discarded paper. Working with a range of materials including bark cloth, paper, raffia, wood, and banana fiber, Gateja creates medium to large-scale experimental abstract assemblages that straddle installation, tapestry, and sculpture. He works under the studio name Kwetu Africa, which translates to “Home in Africa” in Kiswahili. His unique approach and method requires the involvement of his own community members, whom he trains and employs. Gateja’s workshop employs more than fifty women who help create his mural-like works. His innovation of recycled paper beads exemplifies an art-making process which he describes as “Art for Development,” as their production has provided sustainable employment for thousands of local women

across Uganda since 1990, when they were first developed. Gateja envisions both artmaking and artists as agents for social, political, and environmental transformation.

Gateja studied interior design in Italy and jewelry design at Goldsmiths in London. Gateja’s works are held in museums and private collections worldwide. He has exhibited across Africa and outside the continent, including at ARCOLisboa; Cape Town Art Fair; FNB Art Joburg, Johannesburg; Art Paris; AKA A Paris; Themes & Variations, London; and the Museum of Art and Design, New York. He has worked as an art consultant for community organizations in Uganda, Rwanda, and Kenya, funded by such organizations as the United Nations Development Programme and the Canadian Corporation, among others.



Sanaa Gateja, *Rolled Secrets*, installation view, Karma, New York, June 27–August 18, 2023

Sanaa Gateja
Single Mum, 2020
Paper beads on barkcloth
87 × 43 1/2 inches; 220.98 × 110.49 cm
\$ 60,000 USD





Sanaa Gateja
Family Representative, 2023
Paper beads on barkcloth
79 1/4 × 35 inches; 201.3 × 88.9 cm
\$ 55,000 USD





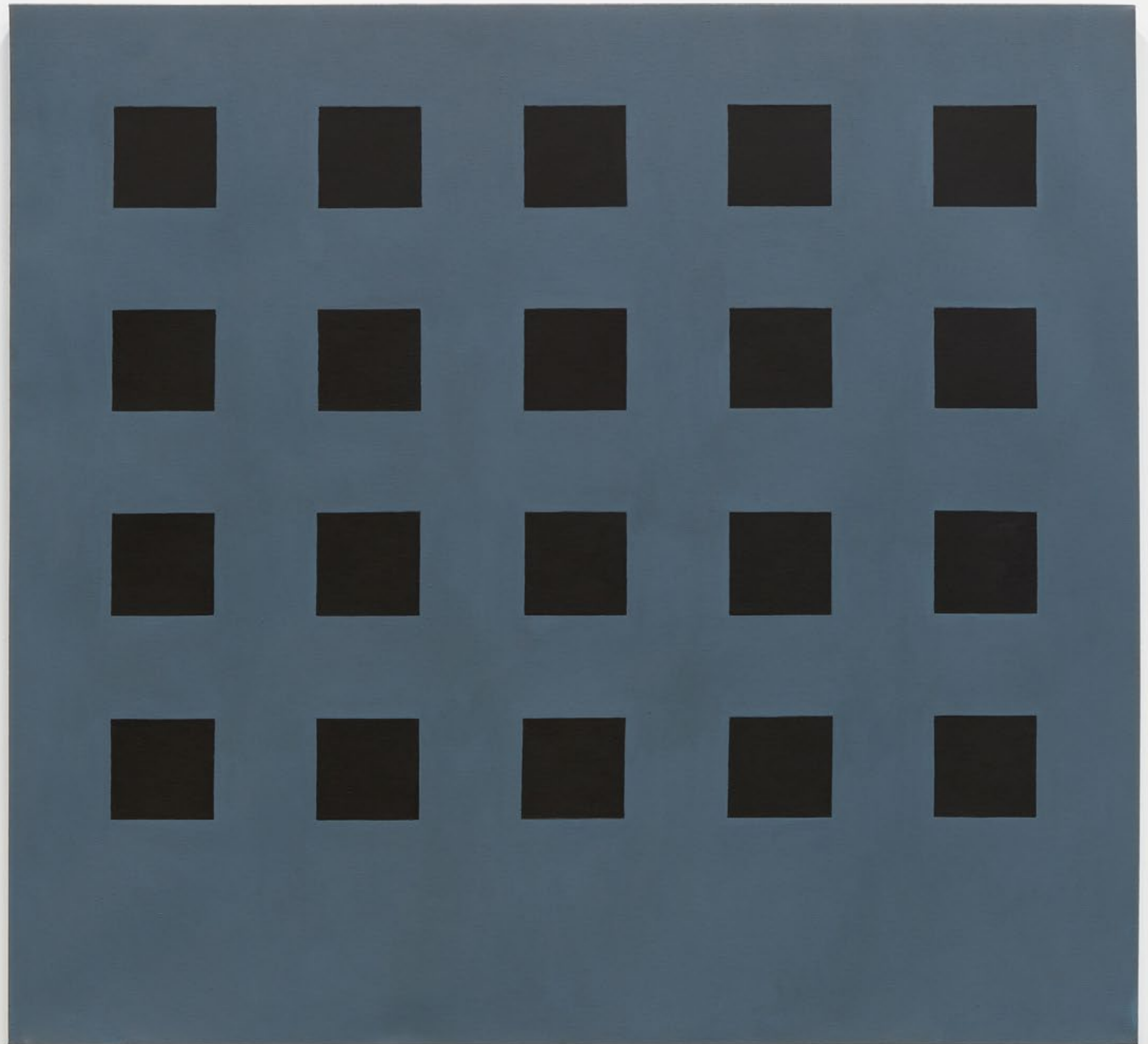
Peter Halley

Peter Halley (b. 1953, New York City) is an American artist who came to prominence as a central figure of the Neo-Conceptualist movement of the 1980s. His paintings redeploy the language of geometric abstraction to explore the organization of social space in the digital era.

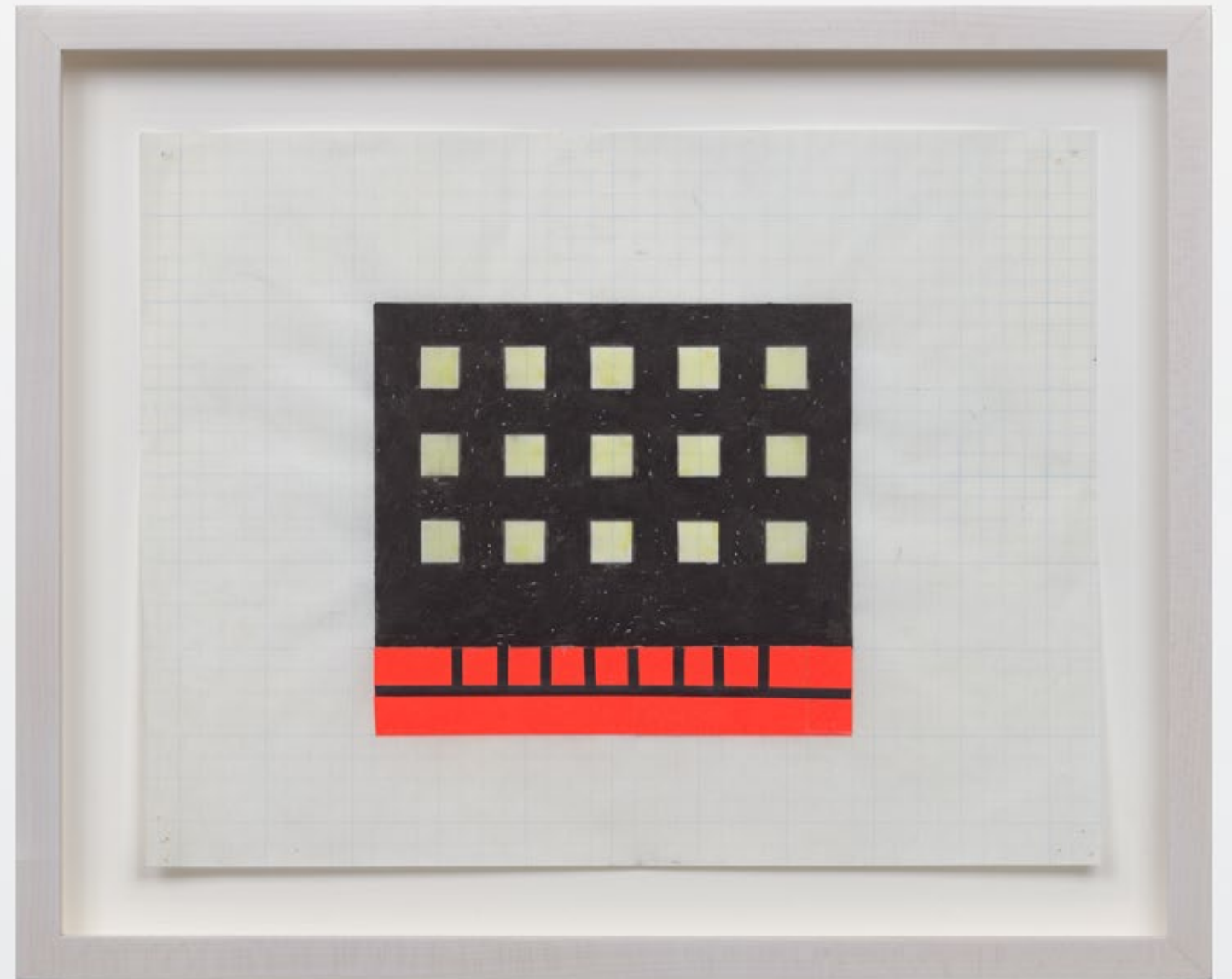
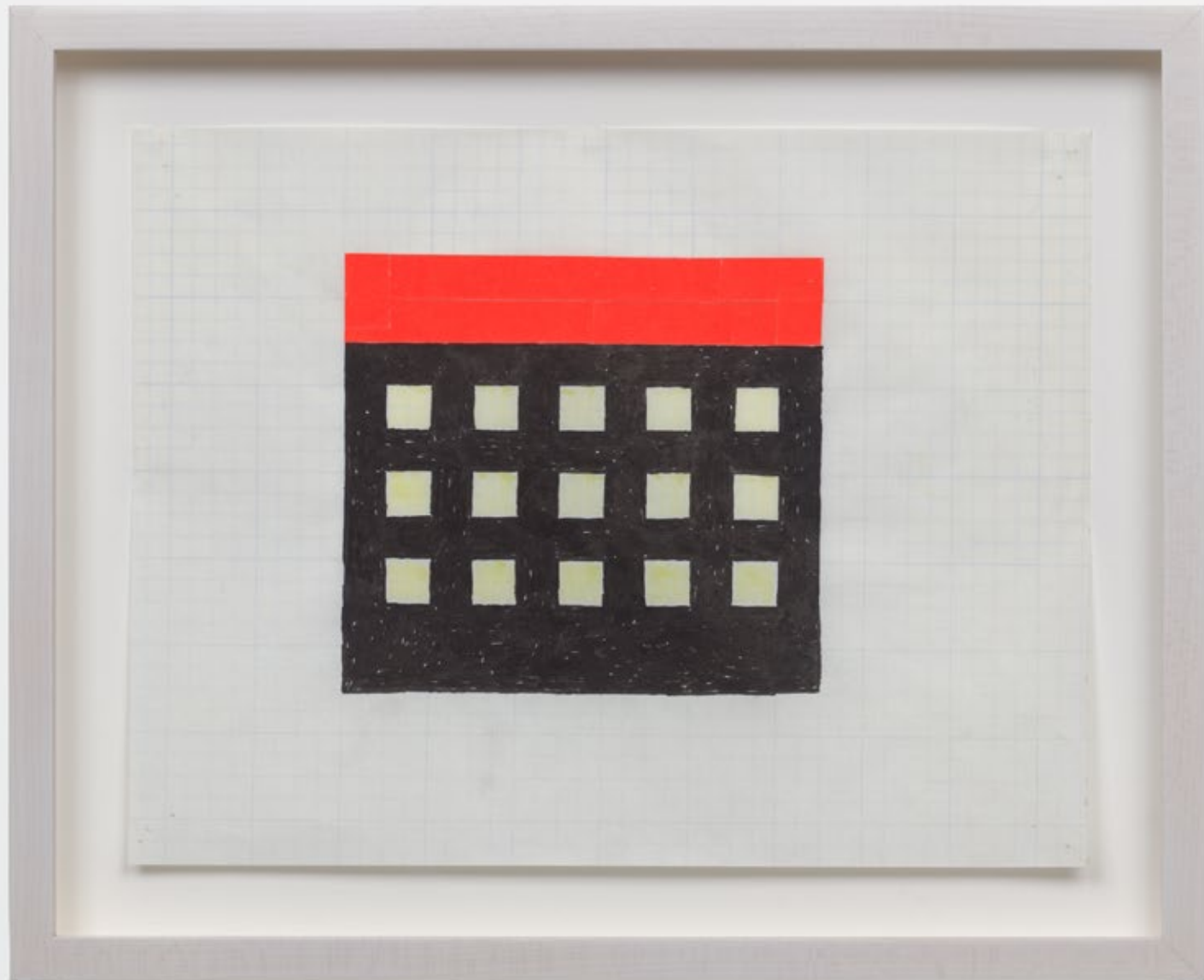
Since the 1980s, Halley's lexicon has included three elements: "prisons" and "cells," connected by "conduits," which are used in his paintings to explore the technologically determined space and pathways that regulate daily life. Using fluorescent color and Roll-a-Tex, a commercial paint additive that provides readymade texture, Halley embraces materials that are anti-naturalistic and commercially manufactured. In the mid 1990s Halley pioneered the use of wall-sized digital prints in his site-specific installations. He has executed installations at Museo Nivola, Orani, Sardinia (2021); Greene Naftali, New York (2019); Venice Biennale (2019); Lever House, New York (2018); Schirn Kunsthalle, Frankfurt (2016); Disjecta, Portland (2012); Gallatin School, New York University, (2008, 2017); the Museum of Modern Art, New York (1997); and the Dallas Museum of Art (1995). In 2005, Halley was also commissioned to create a monumental painting for Terminal D at the Dallas/Fort Worth International Airport, Texas.

Halley served as professor and director of the MFA painting program at the Yale School of Art from 2002 to 2011. From 1996 to 2005, Halley published INDEX Magazine, which featured interviews with figures working in a variety of creative fields. Halley is also known for his essays on art and culture, written in the 1980s and 1990s, in which he explores themes from French critical theory and the impact of burgeoning digital technology. His *Selected Essays, 1981 – 2001*, was published by Edgewise Press, New York, in 2013. Halley's writings have been translated into Spanish, French, and Italian. A catalogue raisonné, *PETER HALLEY: Paintings of the 1980s*, was published in 2018 by JRP Ringier.

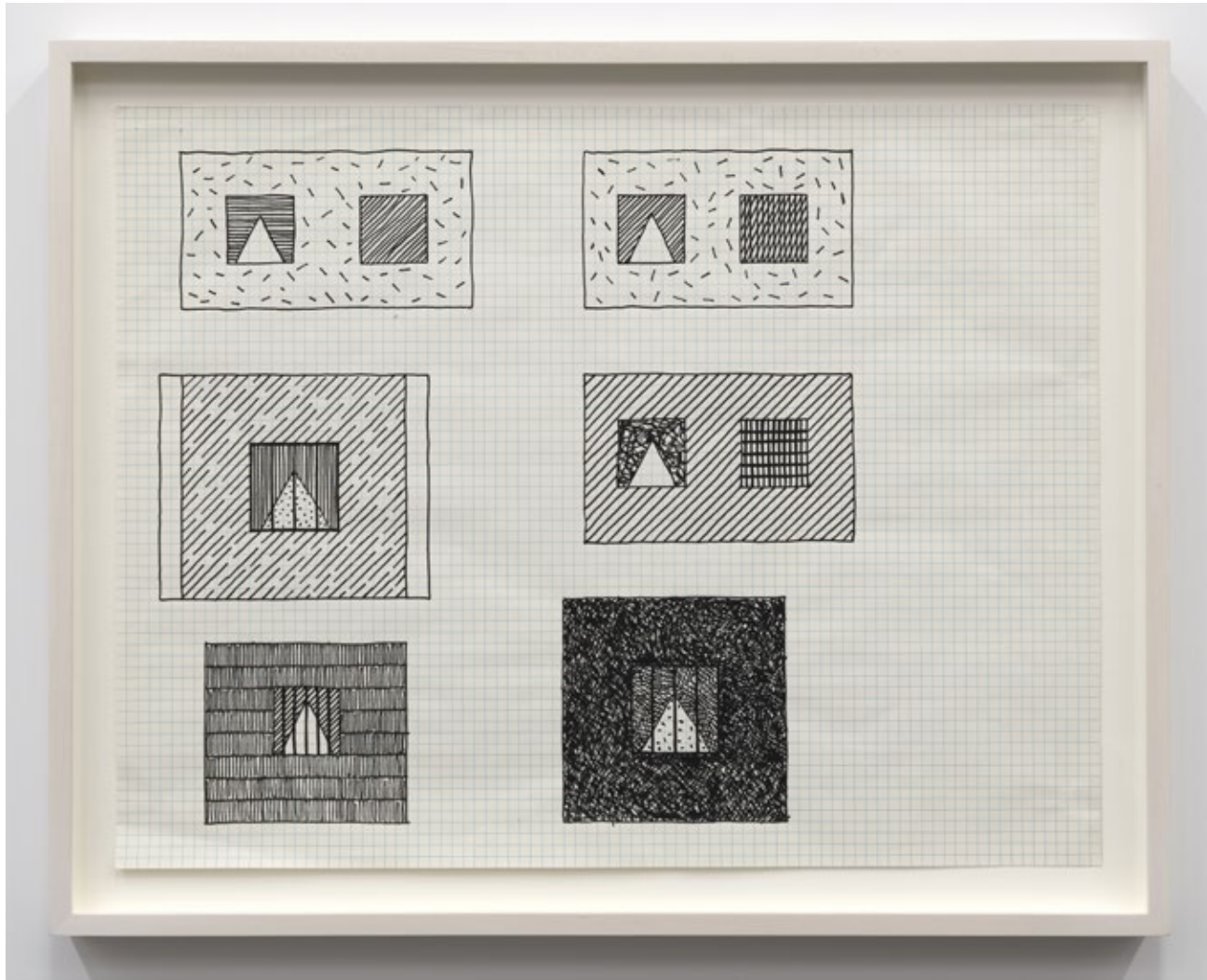
Halley's work is held in the collections of the Boston Museum of Fine Arts; Broad Art Foundation, Los Angeles; Buffalo AKG Art Museum, Buffalo, New York; Dallas Museum of Art, Dallas; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Tokyo; Museum of Modern Art, New York; Sammlung Marx, Berlin; San Francisco Museum of Modern Art; Seoul Museum of Art; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Tate Modern, London; and the Whitney Museum of American Art, New York, among others.



Peter Halley
Apartment House, 1981
Acrylic on canvas
61 × 66 inches; 154.94 × 167.64 cm
\$ 330,000 USD



Peter Halley
Untitled (study for Apartment House), 1981
 Ink and colored tape on graph paper; in two parts
 8 1/2 × 11 inches; 21.59 × 27.94 cm each
 11 1/8 × 13 5/8 inches; 28.27 × 34.62 cm (framed)
 \$ 50,000 USD



Peter Halley
Prisons, Windows, 1981
 Ink on graph paper
 17 × 22 inches; 43.18 × 55.88 cm
 19 3/4 × 24 3/4 inches; 50.17 × 62.87 cm (framed)
 \$ 35,000 USD



Peter Halley
Untitled, 1981
 Ink and colored tape on graph paper
 8 1/2 × 11 inches; 21.59 × 27.94 cm
 11 1/8 × 13 5/8 inches; 28.27 × 34.62 cm (framed)
 \$ 20,000 USD

Reggie Burrows Hodges

Reggie Burrows Hodges (b. 1965, Compton, California) is a painter whose works explore storytelling and visual metaphor. Hodges' works uncover universal subjects such as identity, community, truth, and memory, and often draw inspiration from his childhood in Compton. Starting from a black ground, he develops the scene around his figures with painterly, foggy brushwork, playing with how perception is affected when the descriptive focus is placed not on human agents but on their surroundings. Figures materialize in recessive space, stripped of physical identifiers. Bodies are described by their painted context, highlighting Hodges' embrace of tenuous ambiguities and his close observation of the relationship between humans and their surroundings. Their quiet haziness, developed with the soft touch of Hodges' hand, probes the imprecision of memory and examines the possibility that we are all products of our environment. Hodges studied theatre and film at the University of Kansas.

His work has been presented in solo exhibitions at, among others, Addison Gallery of American Art, Andover, Massachusetts (2023), Karma, Los Angeles (2023), the Center for Maine Contemporary Art, Rockland, Maine (2021–22), Karma, New York (2021), and Dowling Walsh Gallery, Rockland, Maine (2020, 2019). His work is held in the public collections of the Art Institute of Chicago; Art Gallery of New South Wales, Sydney; Blanton Museum of Art, Austin; Colby College Museum of Art, Waterville, Maine; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Dallas Museum of Art; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Louis Vuitton Foundation, Paris; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Contemporary Art, Los Angeles; Nasher Museum of Art at Duke University, Durham, North Carolina; Portland Museum of Art, Maine; Rose Art Museum at Brandeis University, Waltham, Massachusetts; Stedelijk Museum, Amsterdam; and Whitney Museum of American Art, New York, among others.

Hodges's work is currently on view in *Turning a Big Ship* at Addison Gallery of American Art, Andover, Massachusetts.

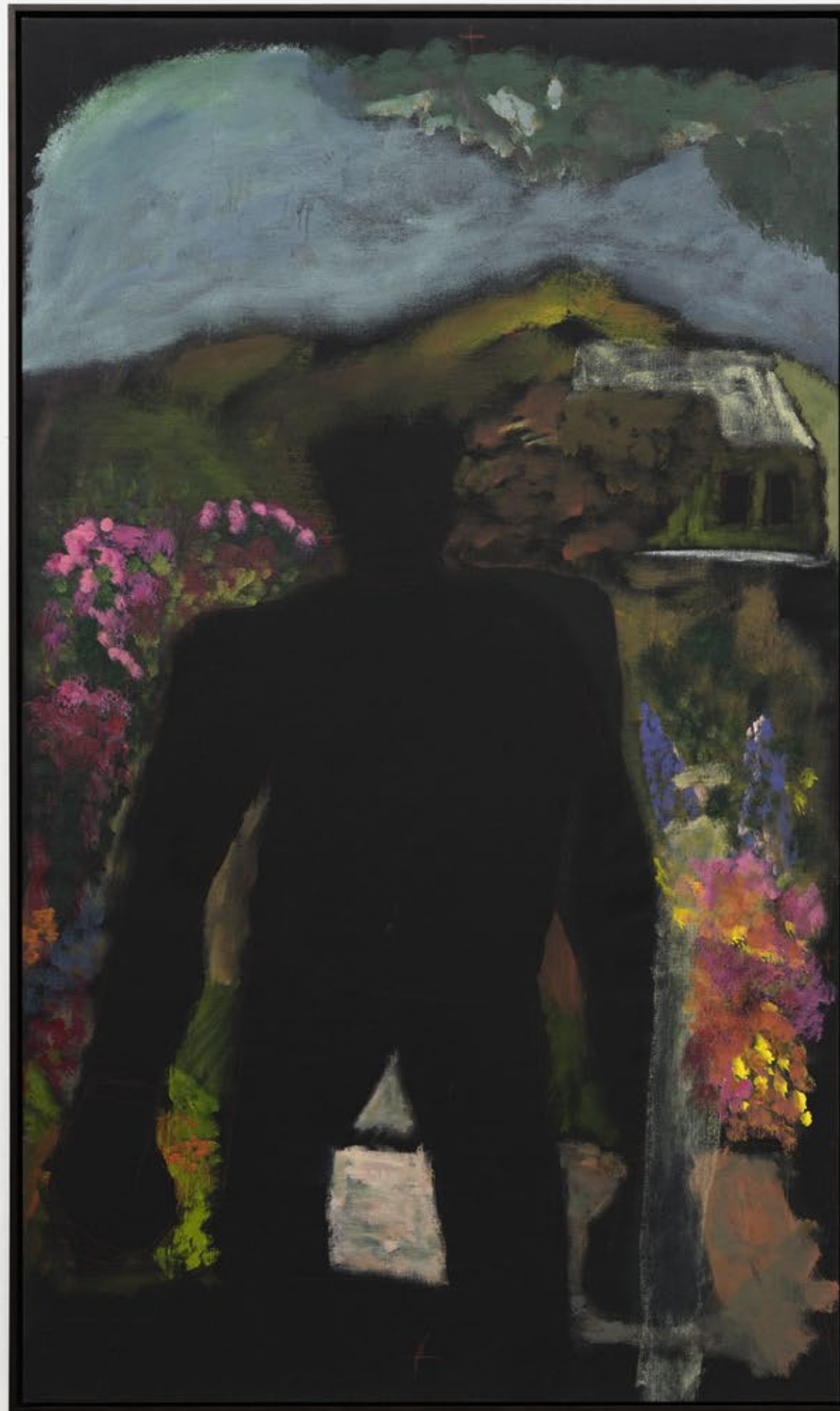


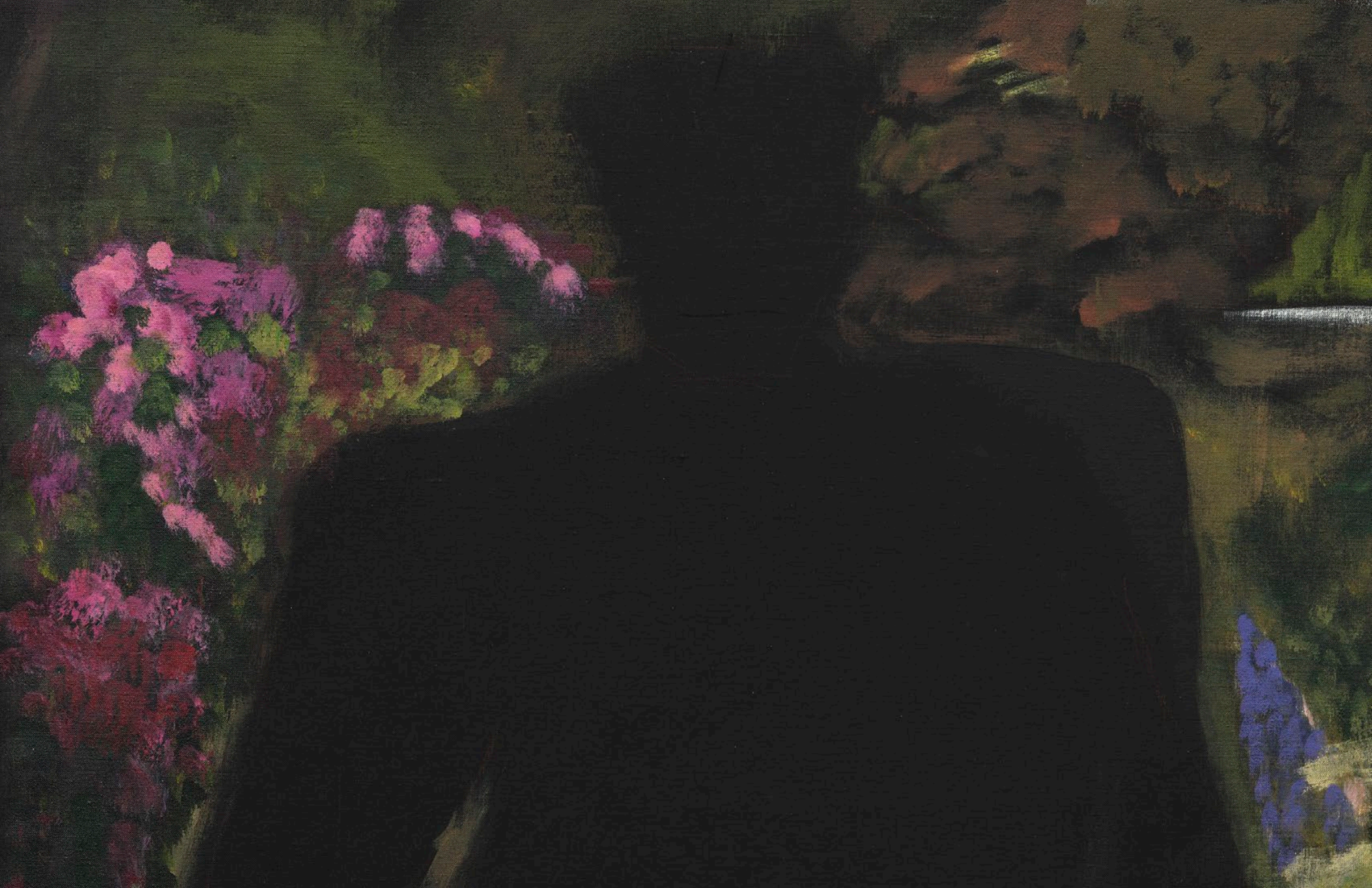
Reggie Burrows Hodges, *The Reckoning*, installation view, Karma, Los Angeles, May 6–July 7, 2023



Reggie Burrows Hodges, 2021

Reggie Burrows Hodges
Artificers Garden: Guard Down, 2022
Acrylic on linen
66 × 39 inches; 167.64 × 99.06 cm
67 1/4 × 40 1/8 inches; 170.81 × 101.93 cm (framed)
\$ 375,000 USD





Ulala Imai

Ulala Imai (b. 1982, Kanagawa, Japan) paints scenes drawn from both her familial life and popular culture. She works in her home, transforming her children's toys, quotidian foods, and other household items into mysterious and lifelike subjects. A masterful oil painter, she relies on just a few brushstrokes to realize her luminous images. Arranging disparate objects in whimsical combinations, Imai's subtle associations infuse her paintings with the latent tension of interpersonal dynamics. A still life painter, Imai turns the materials of her specific family life into repositories for the more universal human exchanges that surround them. Imai is a graduate of Tama Art University, Tokyo.

Recent solo exhibitions include Aspen Art Museum, Aspen, Colorado (2023); Karma, New York (2022); Lulu, Mexico City (2021); Parco Museum, Tokyo (2021); Nonaka-Hill, Los Angeles (2021); Uncle Brother, New York (2021); Union Pacific, London (2020); Oil Gallery, Tokyo (2020); Tokyo Opera City Gallery (2020); and XYZ Collective, Tokyo (2019).



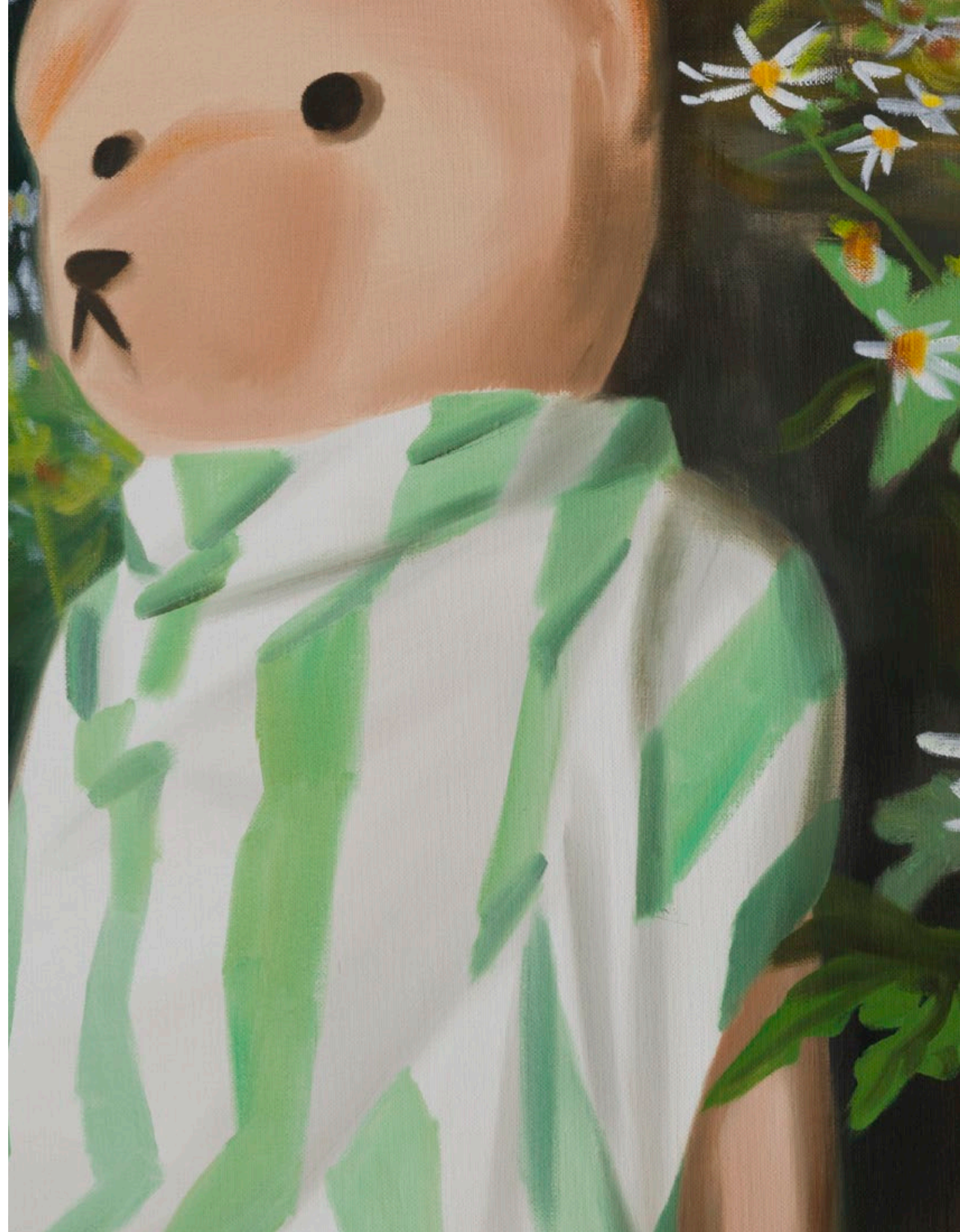
Ulala Imai



Ulala Imai
Neighbor, 2023
Oil on canvas
71 5/8 × 89 1/2 inches; 181.94 × 227.33 cm
\$ 110,000 USD



Ulala Imai
Rendezvous, 2023
 Oil on canvas
 63 3/4 × 51 1/4 inches; 161.93 × 130.18 cm
 \$ 80,000 USD





Daniel LaRue Johnson, 1970

Daniel LaRue Johnson

Daniel LaRue Johnson (b. 1938, Los Angeles; d. 2017, New York). In the early 1960s whilst still living in California, Johnson was making assemblage works – graphic, dioramic constructions of objects, often repainted in black. At this time, which is referred to as his “black box” period, Johnson was part of a pioneering community of artists engaging politically and creatively with the Civil Rights movement. These works question the treatment of civil rights protestors from a personal perspective. In 1964, Johnson was invited by John Weber to participate in an exhibition entitled *Boxes* at Dwan Gallery, which presented his confrontational assemblages alongside modernists such as Marcel Duchamp and Kurt Schwitters.

In 1965 Johnson was awarded a Guggenheim Fellowship, the grant allowed him to move to Paris where he studied under Alberto Giacometti. Following Giacometti’s death in 1966, he returned to the United States with his family, settling in New York City. The artist’s return to the US coincided with a shift in the focus of his work. Immersed in New York’s dynamic creative environment, Johnson abandoned his assemblage “black boxes” to instead focus on colourful abstract paintings and minimalist sculptures, more aligned with a New York aesthetic.

Johnson’s work became more concerned with colour, line and surface. Courtney J. Martin suggests that ‘Johnson’s sculptures from the late 1960s into the 1970s reflect what he had always strived for in his work: utmost craftsmanship.’[1] Johnson also brought in musical references, his interest in bebop jazz was translated into colour – visualising musical notes and chords. Friend and fellow artist, Frank Bowling discussed Johnson’s work in 1969, stating: ‘Johnson’s instinctive understanding of the linear aspects of certain African sculptures locked in an intense

marriage with current “striped paintings” a rebirth completely fresh and triumphant. Yet on a knife edge of trouble and questioning.’[2]

Alongside colourful works of painted wood, Johnson developed minimalist steel sculptures, one of his best-known public works being *Peace Form One*, which commemorates Ralph Bunche, the first black American Nobel Peace Prize laureate. The 20-ton, 50 ft. sculpture was dedicated on 15th September 1980 in a park for Bunche in New York City.

Johnson first exhibited in community venues, and later in academic settings as well as established Los Angeles galleries. In 1971, his work was included in the historically significant DeLuxe Show, which was one of the first racially integrated exhibitions in the United States – supported by the Menil family, also including artists such as Al Loving, Sam Gilliam, Virginia Jaramillo, Kenneth Noland and Jules Olitski. Johnson’s artwork has since enjoyed a rich exhibition history, including Whitney Museum of American Art, the Guggenheim Museum and the Museum of Modern Art (all NY, USA). In 2011, Johnson’s work was featured prominently in the historic exhibition *Now Dig This! Art and Black Los Angeles 1960 – 1980* at the Hammer Museum in Los Angeles. In 2017, Johnson’s work was featured in Tate Modern’s *Soul of a Nation: Art in the Age of Black Power* (London, UK) which toured to Crystal Bridges Museum of American Art (AR, USA); Brooklyn Museum (NY, USA); the Broad (CA, USA) and de Young Fine Arts Museum of San Francisco (CA, USA). Johnson’s work is in many prestigious public collections, including: Museum of Modern Art, New York; Whitney Museum of American Art, New York; California African American Museum; San Francisco Museum of Modern Art and the Guggenheim Museum, New York



Daniel LaRue Johnson
Untitled, 1971
Acrylic on canvas
60 × 60 inches; 152.4 × 152.4 cm
\$ 120,000 USD





Daniel LaRue Johnson
Untitled, 1971
Acrylic on canvas
60 × 60 inches; 152.4 × 152.4 cm
\$ 120,000 USD

Hughie Lee-Smith

Hughie Lee-Smith (b. 1915, Eustis, Florida; d. 1999, Albuquerque, New Mexico) was a painter whose surreal compositions reflect the social alienation of mid-twentieth century American life. Lee-Smith came of age in the midst of the Great Depression, spending his early life between Chicago, Cleveland, and Detroit. He studied at the Detroit Society of Arts and Crafts and the Cleveland School of Art, and became involved in Karamu House, the oldest running Black theater in the nation. The Midwest left an indelible influence on Lee-Smith—his early Social Realist paintings often made reference to its expansive gray skies and industrial architecture. Teaching would take him to the East Coast, where he was an instructor at the Art Students League in New York City and later acting head of the art department at Howard University in Washington, DC, a stronghold of the Black Arts Movement. Even as his environment changed, the visual vernacular of the Midwest remained in Lee-Smith's work: pendants and ribbons from traveling carnivals, crumbling brick buildings, and vast landscapes in which figures, lost in thought, stand with their backs to the viewer.

His paintings bare traces of Surrealist influence, in particular Giorgio de Chirico, as well as the French Neoclassical painter Jean-Auguste-Dominique Ingres. Lee-Smith left behind an idiosyncratic body of work: his painted world abides by the otherworldly logic of dreams and symbols, evidence of a lifelong effort to see beyond the real.

Hughie Lee-Smith's work has been exhibited in retrospectives at the Studio Museum in Harlem, New York (1988), the New Jersey State Museum, Trenton (1988), and at the Ogunquit Museum of American Art, Maine (1997). His work is held in the collections of the Metropolitan Museum of Art, New York; the Smithsonian Museum, Washington, DC; the San Francisco Museum of Modern Art; the Art Institute of Chicago; the Detroit Institute of Art; the Studio Museum in Harlem; the San Diego Museum of Art; Howard University, Washington, DC; and the Schomburg Center of Research in Black Culture, New York, among others.

In 2022, Lee-Smith was the subject of a monographic exhibition at Karma, New York and Karma, Los Angeles



Hughie Lee-Smith, *Self Portrait*, 1964.
Collection of the National Academy of Design, New York



Hughie Lee-Smith
Outing, 1970
Oil on canvas
26 × 36 inches; 66 × 91.4 cm
31 1/8 × 41 1/4 inches; 79.07 × 104.78 cm (framed)
\$ 450,000 USD





Hughie Lee-Smith
Bondage, 1987
Oil on linen
24 × 18 1/8 inches; 61 × 46.1 cm
31 1/8 × 25 inches; 79.07 × 63.5 cm (framed)
\$ 160,000 USD



Keith Mayerson

Keith Mayerson (b. 1966, Cincinnati, Ohio) is inspired by symbols of American history and pop culture, and depicts familiar figures who have impacted the country's consciousness, in addition to personal scenes and his abstract "iconsclapes." His work allegorizes themes of resilience, determination, and the "American dream." Iconic images, heroes, places, and events are rendered luminous and transcendent through Mayerson's micro-managed brushwork and coloring. His subjects are often selected for their backstories and cultural impact; in Mayerson's paintings, they embody contemporary national feelings and sentiments. While his formal features hint at a French Impressionist influence, his images could be seen to recall the work of Symbolists in their spiritual components, cultural commentary, and review, in addition to being inspired by the more visionary aspects of American Modernists and the Old Masters.

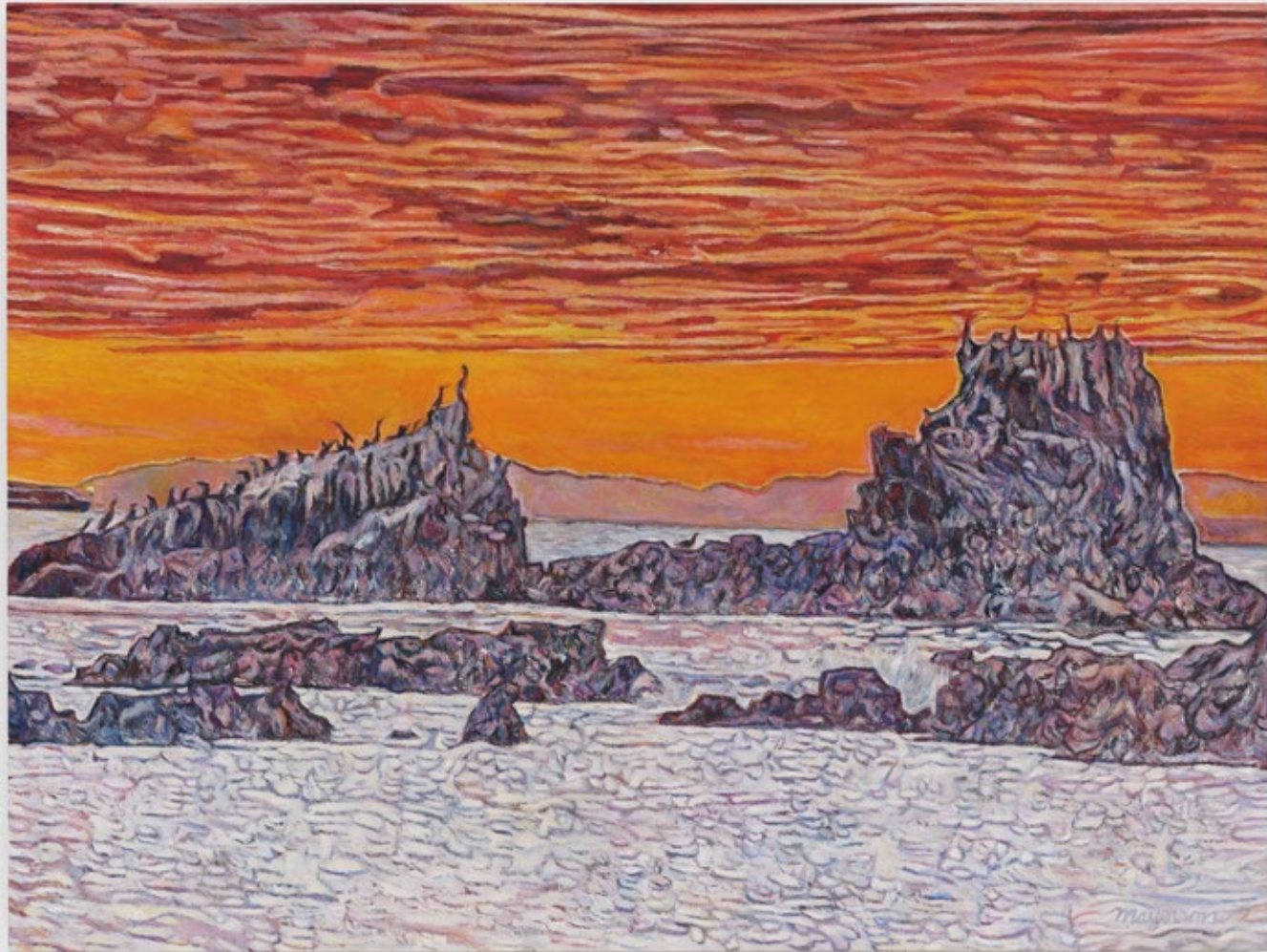
Mayerson's paintings are informed by his immersion into his subjects. Like a method actor, he listens to albums, biographies, or other audio materials on the figures in question while painting them. The entrenched conceptual investment and consideration behind his practice imparts an earnest, emotive resonance. His exhibitions are often installations of images that create larger narratives. Each work is imbued with allegorical content that relates to the world, yet allows through its formal nuances for the transcendent and sublime. The works stand on their own for form and content, but like a prose poem of images on walls, experienced in context the images as

a series, the viewer creates the ultimate meaning for the installations. Since the George W. Bush era, his long running non-linear narrative "My American Dream" has been presented in separate exhibitions as "chapters" and the ongoing series continues through today. Keith Mayerson studied Semiotics and Studio Art at Brown University and received an MFA from the University of California, Irvine and is now Professor of Art and Chair of Painting, Drawing, and Printmaking at the Roski School of Art and Design at the University of Southern California.

Mayerson's work was included in the 2014 Whitney Biennial and the Whitney Museum's inaugural downtown show, *America is Hard to See* (2015). His recent solo exhibitions include *Karma*, New York (2022, 2021); Elaine de Kooning House Foundation, East Hampton, New York (2019); Marlborough Gallery, New York (2019); the Bridge, Bridgehampton, New York (2019); and Museum of Contemporary Art, Cleveland (2017). His work can be found in the permanent collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; American University Museum of Art, Washington, DC; Columbus Museum of Art; Cleveland Museum of Art; Davis Museum at Wellesley College, Wellesley, Massachusetts; Institute of Contemporary Art, Miami; RISD Museum, Providence, Rhode Island, and the UC Berkeley Art Museum and Pacific Film Archive, among others.



Keith Mayerson
Cowabunga!, 2023
Oil on linen
35 × 46 inches; 88.9 × 116.84 cm
\$ 45,000 USD



Keith Mayerson
Sunset at Seal Rock, Laguna Beach, CA, 2023
Oil on linen
48 × 64 inches; 121.92 × 162.56 cm
\$ 60,000 USD





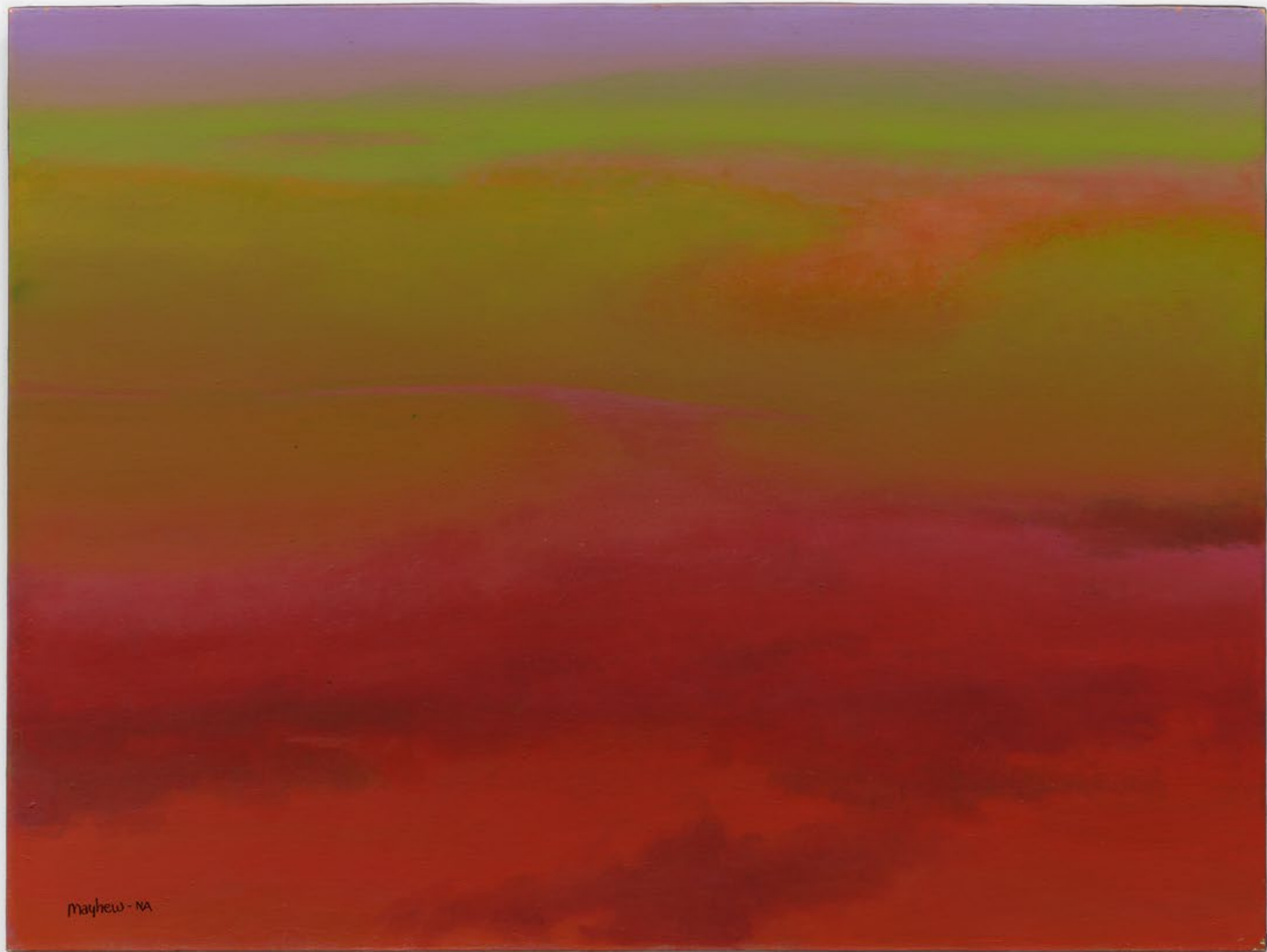
Richard Mayhew

Richard Mayhew (b. 1924, Amity, New York). He studied at the Brooklyn Museum Art School, the Art Students League, and Columbia University. In 1978, The Studio Museum in Harlem hosted a retrospective exhibition of his work titled “Richard Mayhew: An American Abstractionist.” Mayhew’s work has been the subject of numerous international solo presentations, including recent exhibitions at Venus Over Manhattan, New York; San Francisco Museum of Modern Art; South Etna Montauk Foundation, Montauk; and the Heckscher Museum of Art, Huntington.

Mayhew’s work frequently features in major institutional exhibitions, including recent presentations at the Wadsworth Atheneum, Hartford; Hudson River Museum, Yonkers, NY; Hauser & Wirth, Southampton; Detroit Institute of Arts; Smithsonian American Art Museum, Washington, D.C.; Brooklyn Museum; The Broad, Los Angeles; Fine Arts Museum of San Francisco, deYoung Museum, San Francisco; and the Museum of Fine Arts, Houston. His work is held in the permanent collections of numerous public institutions, including the Art Institute of Chicago; Detroit

Institute of Arts, Detroit; High Museum of Art, Atlanta; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; National Gallery of Art, Washington, D.C.; Smithsonian American Art Museum, Washington, D.C.; San Francisco Museum of Modern Art, San Francisco; The Studio Museum in Harlem, New York; and the Whitney Museum of American Art, New York.

Richard Mayhew is Professor Emeritus at Pennsylvania State University and previously taught at numerous institutions including Hunter College, Smith College, the Art Students League, Pratt Institute, and the Brooklyn Museum Art School. He is among the youngest members ever elected to the National Academy of Design, and is the recipient of numerous awards, fellowships, and residencies. Richard Mayhew lives and works in Soquel, California.



Richard Mayhew
Apache Vista, 2014
Oil on canvas
30 × 40 inches; 76.2 × 101.6 cm
\$ 300,000 USD



Richard Mayhew
Gila, 2014
Oil on canvas
36 × 36 inches; 91.4 × 91.4 cm
\$ 300,000 USD

Thaddeus Mosley

Thaddeus Mosley (b. 1926, New Castle, Pennsylvania) is a Pittsburgh-based artist whose monumental sculptures are crafted with the felled trees of Pittsburgh's urban canopy, via the city's Forestry Division. Using only a mallet and chisel, Mosley reworks salvaged timber into biomorphic forms. With influences ranging from Isamu Noguchi to Constantin Brâncusi—and the Bamum, Dogon, Baoulé, Senufo, Dan, and Mossi works of his personal collection—Mosley's sculptures mark an inflection point in the history of American abstraction. These “sculptural improvisations,” as he calls them, take cues from the modernist traditions of jazz. “The only way you can really achieve something is if you're not working so much from a pattern. That's also the essence of good jazz,” Mosley says of his method.

Mosley is the recipient of the 2022 Isamu Noguchi Award. His work has been exhibited and acquired by major museums and foundations since 1959, including the Nasher Sculpture Center, Dallas (2023); Bergen Kunsthall, Norway (2022); Art + Practice, Los Angeles, California (2022); Baltimore Museum of Art (2021); Harvard Business School, Boston (2020); Sculpture Milwaukee (2020); Carnegie Museum of Art, Pittsburgh (2018); and Mattress Factory Museum, Pittsburgh (2009). His work is held in the collections of the Art Institute of Chicago; Baltimore Museum of Art; Brooklyn Museum, New York; Carnegie Museum of Art, Pittsburgh; Colby College Museum of Art, Waterville, Maine; High Museum of Art, Atlanta; and the Whitney Museum of American Art, New York.



Thaddeus Mosley, Pittsburgh, 2022



Thaddeus Mosley, *La Suite de l'Histoire*, Musée National Eugène-Delacroix, October 19–24, 2022



Thaddeus Mosley
Angular Language, 2021
Walnut and cherry
78 × 35 × 24 inches; 198.12 × 88.9 × 60.96 cm
\$ 300,000 USD





Thaddeus Mosley
Small Swirl, 2022
Walnut
19 × 15 × 14 inches; 48.26 × 38.1 × 35.56 cm
\$ 65,000 USD

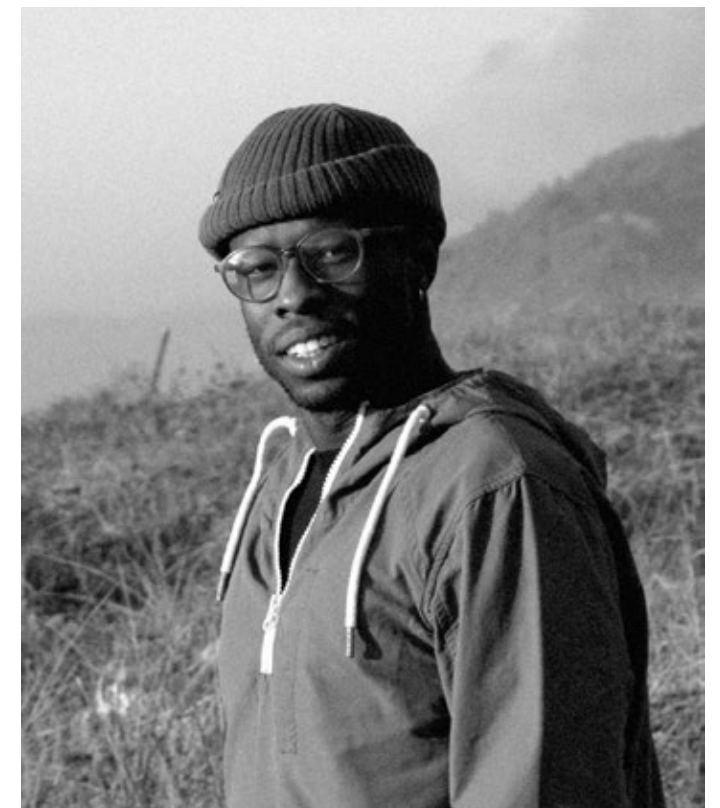


Woody De Othello

Woody De Othello (b. 1991, Miami, Florida) is a Miami-born, California-based artist whose subject matter spans household objects, bodily features, and the natural world. Everyday artifacts of the domestic tables, chairs, television remotes, telephone receivers, lamps, air purifiers, et cet era—are anthropomorphized in glazed ceramic, bronze, wood, and glass. Othello's sense of humor manifests across his work in visual puns and cartoonish figuration. "I choose objects that are already very human," says Othello. "The objects mimic actions that humans perform; they're extensions of our own actions. We use phones to speak and to listen, clocks to tell time, vessels to hold things, and our bodies are indicators of all of those." Othello's scaled-up representations of these objects often slump over, overcome with gravity, as if exhausted by their own use. This sophisticated gravitational effect is a central formal challenge in his work. Informed by his own Haitian ancestry, Othello takes interest in the supernatural objects of Vodou folklore, nkisi figures, and other animist artifacts that inspire him.

Recent solo exhibitions include Karma, New York (2022, 2019); John Michael Kohler Center, Sheboygan, Wisconsin (2021–22); Jessica Silverman Gallery, San Francisco; Nina Johnson, Miami (2020); Pippy Houldsworth Gallery, London (2020); San Jose Museum of Art, San Jose, California (2019). His work was included in *Quiet as It's Kept*, the 2022 Whitney Biennial. De Othello's work is

represented in the collections of the Aishti Foundation, Beirut; Baltimore Museum of Art; Carnegie Museum of Art, Pittsburgh; Crocker Art Museum, Sacramento, California; de Young Museum, San Francisco; Institute of Contemporary Art, Miami; Los Angeles County Museum of Art; MAXXI – National Museum of 21st Century Art, Rome; Museum of Fine Art, Boston; Pérez Art Museum, Miami; Rennie Collection, Vancouver; San Francisco Museum of Modern Art; San Jose Museum of Art, San Jose, California; Seattle Art Museum; Smithsonian American Art Museum, Washington, DC; and the Whitney Museum of American Art, New York.



Woody De Othello



Quiet As It's Kept, Whitney Biennial 2022, installation view, April 6–October 16, 2022

Woody De Othello
thought in mind, 2023
Bronze
82 3/4 × 32 1/2 × 50 1/2 inches; 210.19 × 82.55 × 128.27 cm
Edition 3 of 3, 2AP
\$ 400,000 USD





Woody De Othello
Prayer Messenger, 2023
Glazed ceramic
41 × 31 × 13 1/2 inches; 104.14 × 78.74 × 34.29 cm (overall)
\$ 95,000 USD





Woody De Othello
Summers End, 2023
Oil on canvas
60 × 72 inches; 152.4 × 182.88 cm
\$ 95,000 USD





Nicolas Party

Nicolas Party

Nicolas Party (b. 1980, Lausanne, Switzerland) works across the disciplines of painting, drawing, sculpture, and performance. Frequently rendered in soft pastel and blended by hand, his androgynous, biomorphic subjects challenge the normative codes of representational painting. Party's lustrous, jewel-toned works skew perspective and expand his fantastical settings beyond the picture plane. The artist's fascination with the natural world, and the characters that inhabit it, reveal his interest in the art historical legacies of Classical antiquity, Renaissance painting, late nineteenth-century Romanticism, and twentieth-century figurative painting. Party is based in New York City.

Recent solo exhibitions include Museo Poldi Pezzoli, Milan (2022); Montreal Museum of Fine Arts (2022); Hirshhorn Museum and Sculpture Garden, Washington, DC (2021–22); Le Consortium, Dijon, France (2021); Kunsthalle

Marcel Duchamp, Cully, Switzerland (2021); MASI Lugano, Switzerland (2021); M Woods Museum, Beijing (2018); Magritte Museum, Brussels (2018); Hammer Museum, Los Angeles (2016); and Dallas Museum of Art (2016). Party's work is represented in the collections of the Albright-Knox Art Gallery, Buffalo; Hammer Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden; Los Angeles County Museum of Art; Fondation Louis Vuitton, Paris; M+ Museum, Hong Kong; Menil Collection, Houston; Morgan Library & Museum, New York; and Museum of Fine Arts, Houston, among other institutions.

Nicolas Party: When Tomorrow Comes is on view at the Museum Frieder Burda, Baden-Baden, Germany, until February 18, 2024. *Nicolas Party and Rosalba Carriera* is on view at the Frick Collection, New York, until March 3, 2024.



Nicolas Party
Trees, 2020
 Watercolor on paper
 12 1/4 × 9 1/8 inches; 31.1 × 23.2 cm
 19 1/8 × 16 1/8 inches; 48.6 × 41 cm (framed)
 Price Upon Request





Nicolas Party
Sunrise, 2020
Watercolor on paper
10 3/8 × 7 1/4 inches; 26.4 × 18.4 cm
15 1/8 × 12 inches; 38.4 × 30.5 cm (framed)
Price Upon Request



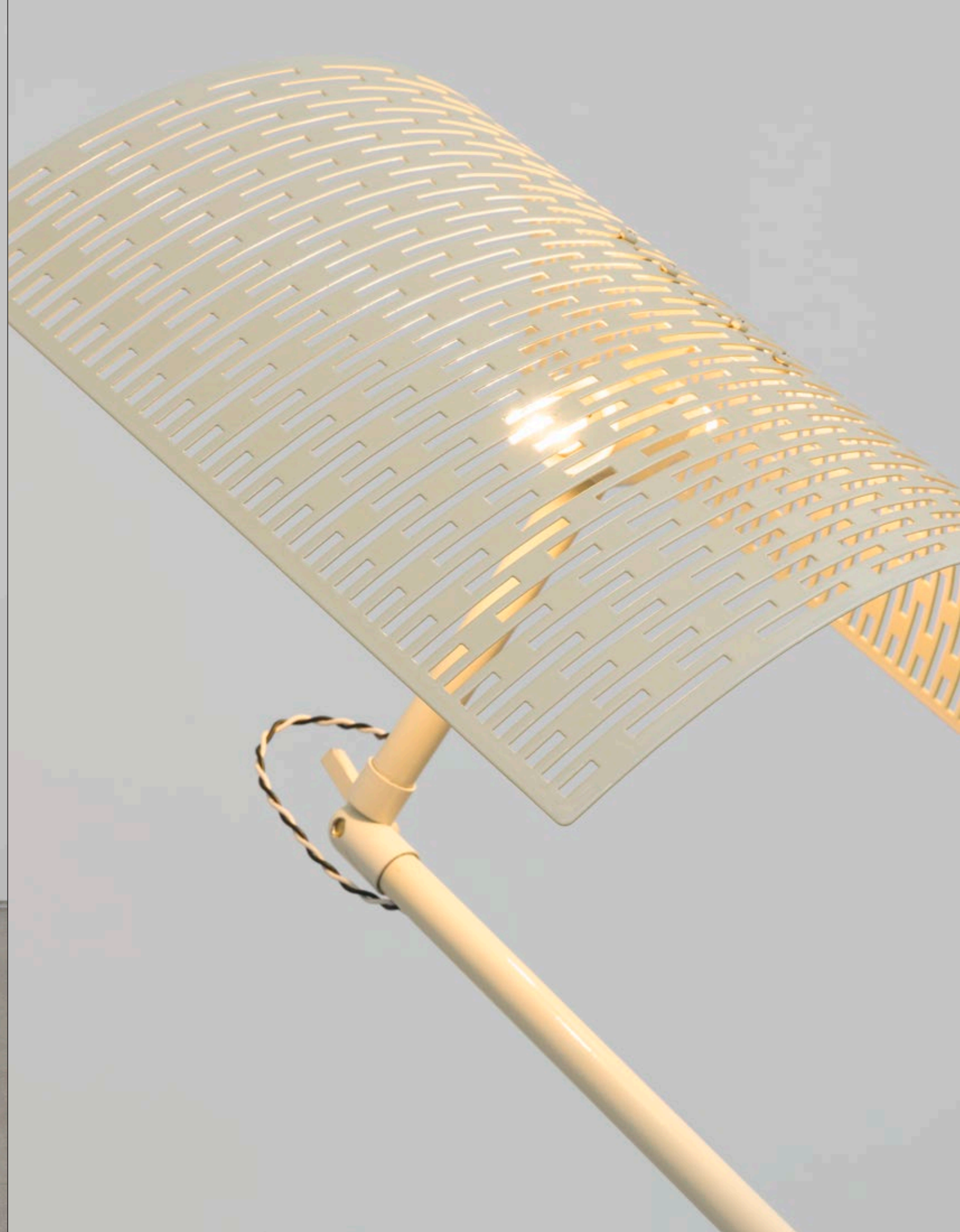
Ryan Preciado

Ryan Preciado (b. 1989, El Monte, California) makes sculptures and furniture in conversation with his communities social and material histories. For Preciado, the process of designing and constructing a work is one of piecing together visual references, artistic influences, and lived experiences into a useful object rife with metaphor. His signature Chumash chair reinterprets Børge Mogensen's iconic Spanish chair, itself inspired by American Shaker designs, in domestic white oak; its arms are based on the shape of the paddles used to pilot the *tomol*, a canoe traditional to his Indigenous ancestors. A longtime admirer of California car culture, he often favors brightly colored automotive paint as a surface treatment. With each sculpture, Preciado infuses the history of material culture into disarming designs that welcome daily, sustained participation. He lives and works in Los Angeles.

Preciado's work is included in *Made in L.A. 2023: Acts of Living* at the Hammer Museum, Los Angeles. Recent shows include Matthew Brown, Los Angeles (2023) and Canada, New York (2022, with Matt Connors). In 2021, the artist curated the group exhibition *Downhearted Duckling* at South Willard Gallery, Los Angeles. Preciado's work is included in the collection of the Los Angeles County Museum of Art.



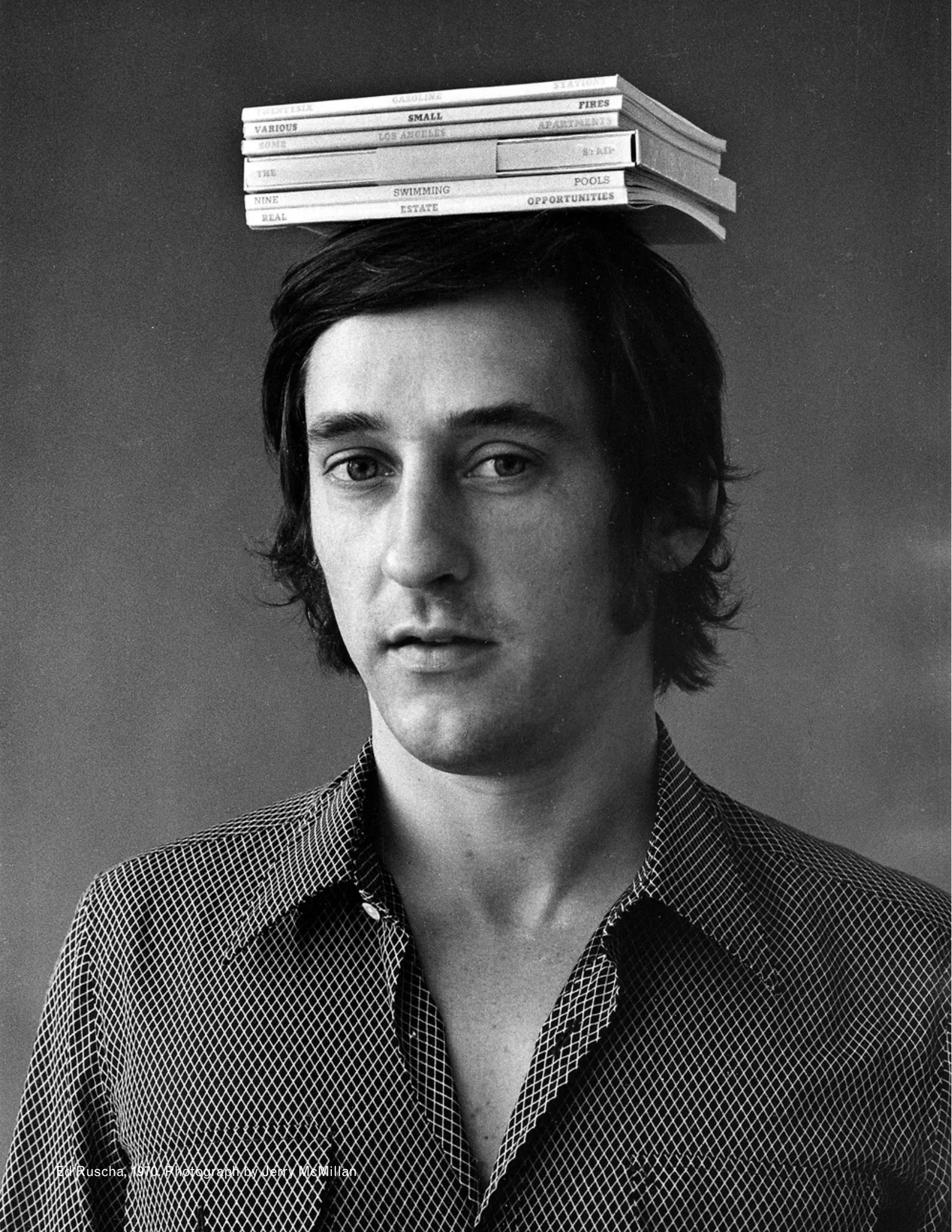
Ryan Preciado
Duke of Earl, 2023
Powder coated aluminum and steel
63 × 15 × 15 inches; 160.02 × 38.1 × 38.1 cm
\$ 18,000 USD





Ryan Preciado
Stool red, 2023
Seagrass and stainless steel
17 1/2 × 18 × 18 inches; 44.45 × 45.72 × 45.72 cm
\$ 2,500 USD





Ed Ruscha, 1970. Photograph by Jerry McMillan

Ed Ruscha

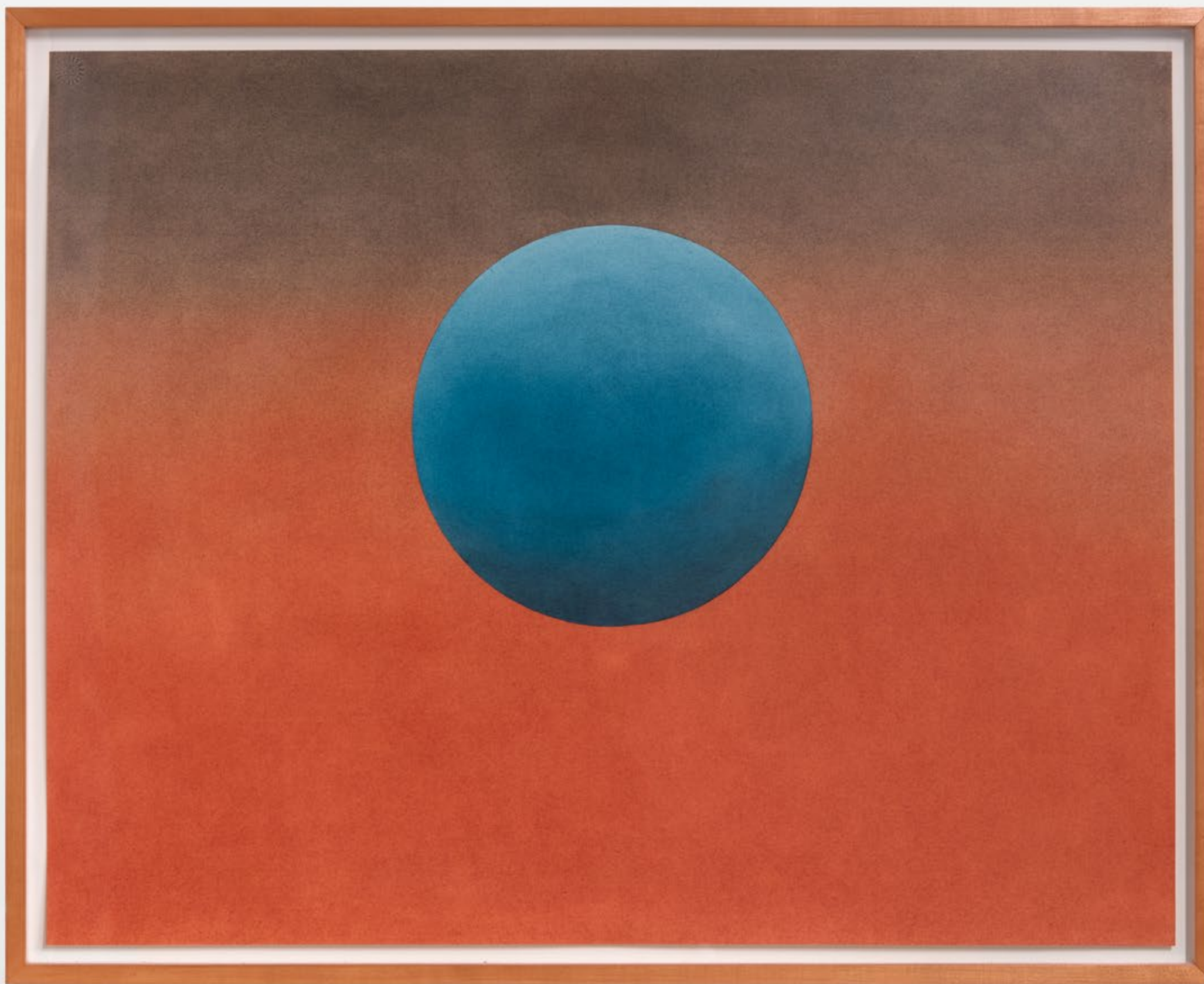
At the start of his artistic career, Ed Ruscha called himself an “abstract artist ... who deals with subject matter.” Abandoning academic connotations that came to be associated with Abstract Expressionism, he looked instead to tropes of advertising and brought words—as form, symbol, and material—to the forefront of painting. Working in diverse media with humor and wit, he oscillates between sign and substance, locating the sublime in landscapes both natural and artificial.

In 1956, Ruscha moved from Oklahoma City to Los Angeles, where he attended the Chouinard Art Institute. During his time in art school, he had been painting in the manner of Franz Kline and Willem de Kooning, and came across a reproduction of Jasper Johns's *Target with Four Faces* (1955). Struck by Johns's use of readymade images as supports for abstraction, Ruscha began to consider how he could employ graphics in order to expose painting's dual identity as both object and illusion. For his first word painting, *E. Ruscha* (1959), he intentionally miscalculated the space it would take to write his first initial and surname on the canvas, inserting the last two letters, HA, above and indicating the “error” with an arrow. After graduation, Ruscha began to work for ad agencies, honing his skills in schematic design and considering questions of scale, abstraction, and viewpoint, which became integral to his painting and photography. He produced his first artist's book, *Twentysix Gasoline Stations*—a series of deadpan photographs the artist took while driving on Route 66 from Los Angeles to Oklahoma City—in 1963. Ruscha since has gone on to create over a dozen artists' books, including the 25-foot-long, accordion-folded

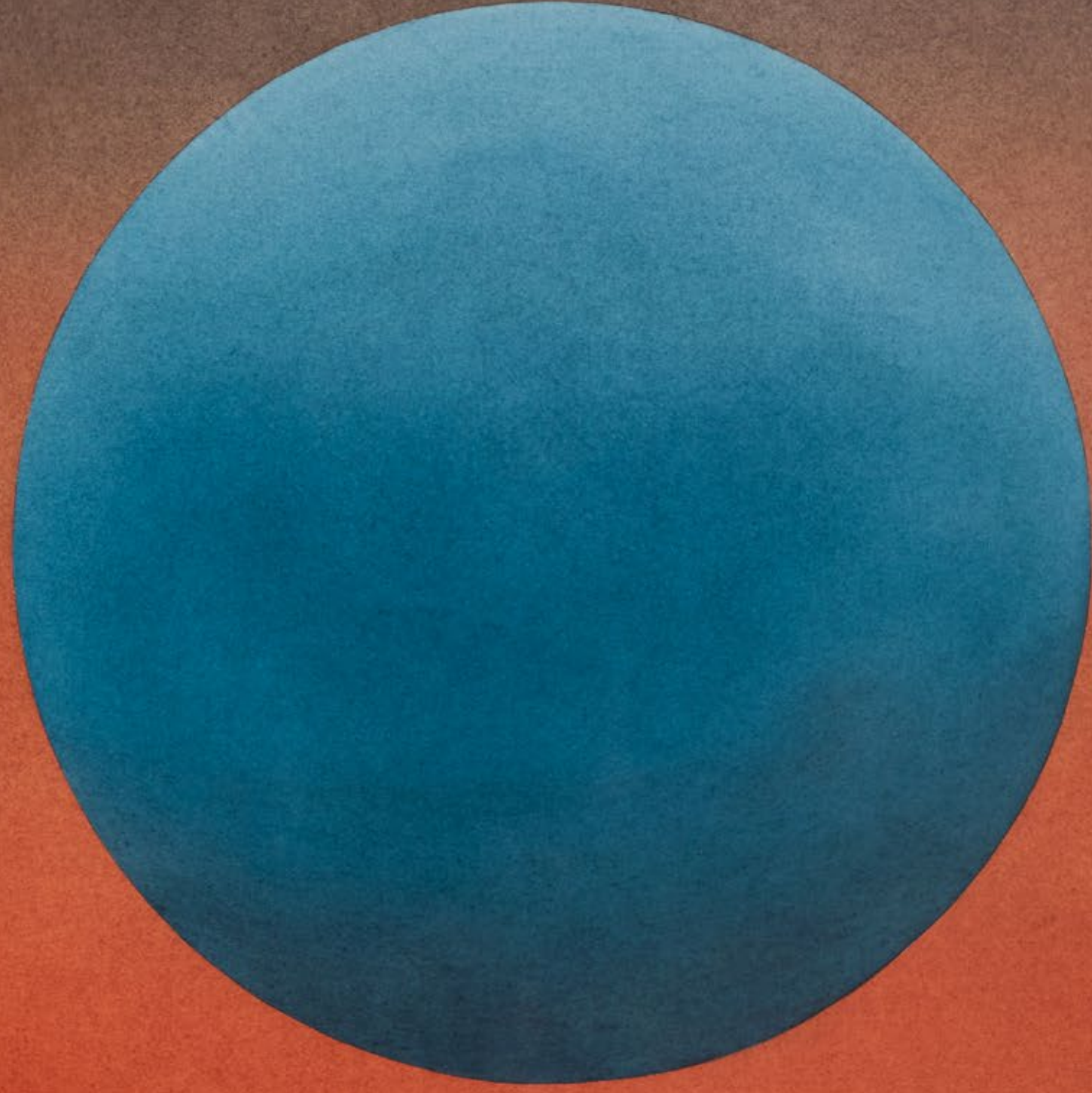
Every Building on the Sunset Strip (1966) and his version of Kerouac's iconic *On the Road* (2009). Ruscha also paints trompe-l'oeil bound volumes and alters book spines and interiors with painted words: books in all forms pervade his investigations of language and the distribution of art and information.

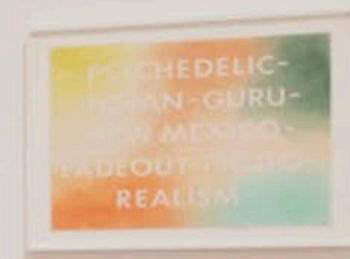
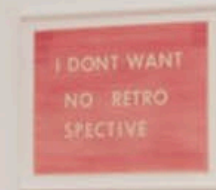
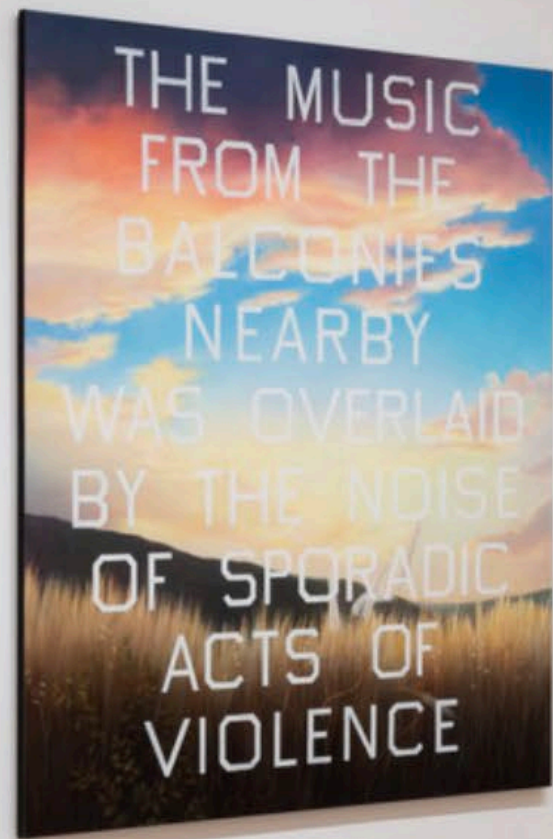
Ruscha's paintings of the 1960s explore the noise and the fluidity of language. With works such as *OOF* (1962–63)—which presents the exclamation in yellow block letters on a blue ground—it is nearly impossible to look at the painting without verbalizing the visual.

The first retrospective of Ruscha's drawings was held in 2004 at the Whitney Museum of American Art. Ruscha continues to influence contemporary artists worldwide, his formal experimentations and clever use of the American vernacular evolving in form and meaning as technology and internet platforms alter the essence of human communication. Ruscha represented the United States at the 51st Venice Biennale (2005) with *Course of Empire*, an installation of ten paintings. Inspired by nineteenth century American artist Thomas Cole's famous painting cycle of the same name, the work alludes to the pitfalls surrounding modernist visions of progress. In 2018 Ruscha's *Course of Empire* was presented concurrently with Cole's at the National Gallery in London.



Ed Ruscha
Good Contact, 1976
Pastel on paper
22 1/2 × 28 1/2 inches; 57.15 × 72.39 cm
24 1/2 × 30 1/2 inches; 62.23 × 77.47 cm (framed)
\$ 850,000 USD





Maja Ruznic

Maja Ruznic (b. 1983, Bosnia and Herzegovina) fuses personal narrative, psychoanalysis, mythology, and esoteric thought into vivid paintings that hybridize figuration and abstraction. Painting variably with oils and gouache on immense and small scales alike, she extracts order from layers of diluted pigment. Ruznic's practice is informed by her studies, from Slavic shamanism and alchemy to Jungian psychoanalysis and sacred geometry. Imbued with a discordant beauty, her compositions emerge without a premeditated outcome. Ruznic's introspective, mystical approach places her into a lineage of visionary painters including Paul Klee and Hilma af Klint. Ruznic lives and works in Placitas, New Mexico.

Recent solo exhibitions include those held at Karma, Los Angeles (2023); Tamarind Institute, Albuquerque (2022); Karma, New York (2022); and Harwood Museum of Art, Taos, New Mexico (2021). Ruznic's work is held in the collections of the Crocker Art Museum, Sacramento, California; Dallas Art Museum; EMMA – Espoo Museum of Modern Art, Espoo, Finland; Harwood Museum of Art, Taos, New Mexico; Jiménez–Colón Collection, Puerto Rico; Portland Art Museum, Oregon; Rachofsky House, Dallas; and San Francisco Museum of Modern Art.

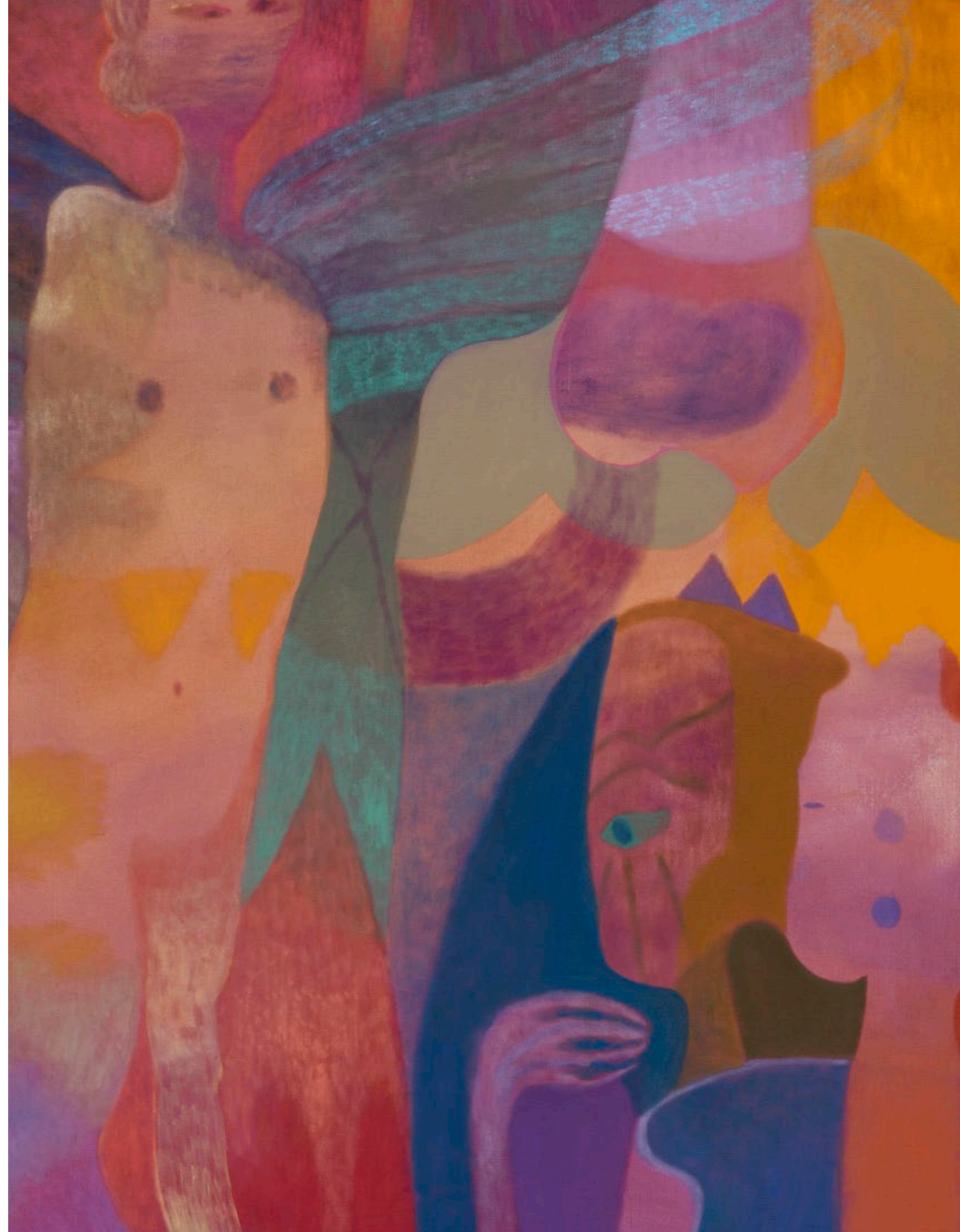


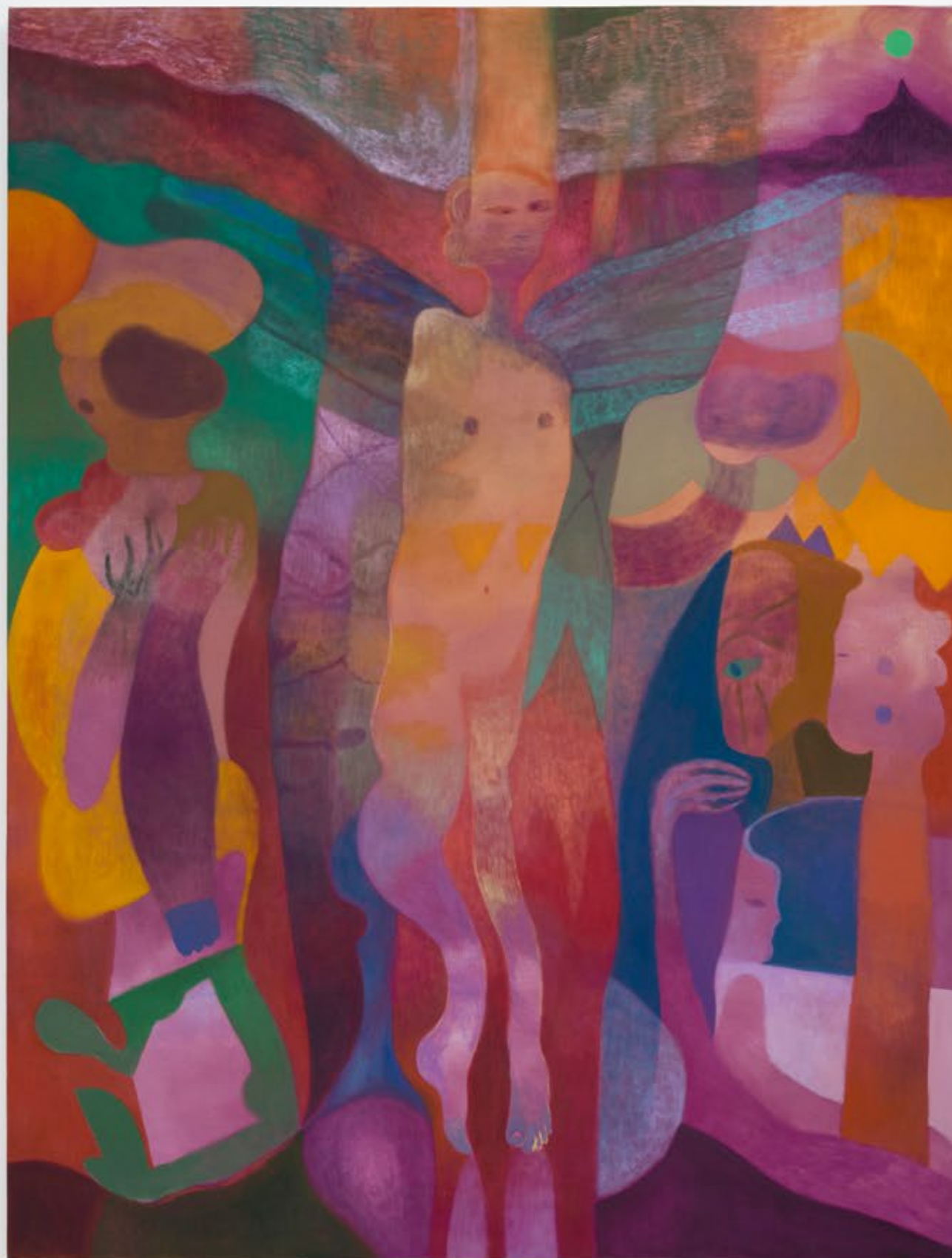
Maja Ruznic, 2022. Photo: Brad Trone





Maja Ruznic
Winged Hero (After Klee), 2023
 Oil on linen
 100 × 76 inches; 254 × 193.04 cm
 \$ 90,000 USD







Maja Ruznic
The Seed of the Tree Below, 2023
 Oil on linen
 14 1/4 × 11 1/8 inches; 36.2 × 28.27 cm
 \$ 15,000 USD



Maja Ruznic
The Arrangement of a Mother 4, 2023
 Oil on linen
 14 1/8 × 11 inches; 35.89 × 27.94 cm
 \$ 15,000 USD

Kathleen Ryan

Kathleen Ryan (b. 1984, Santa Monica, California) recasts found and handmade objects as spectacular, larger-than-life meditations on consumer society, desire, and the fine line between kitsch and class. These materials are often at odds with the subjects they represent: delicate, sensual grapes are rendered with heavy, utilitarian concrete; mold colonies are composed of semiprecious gemstones. As in Dutch Vanitas paintings, the relics of the everyday—seed pods, jewelry, domestic fixtures, moldy fruit—become tongue-in-cheek allegories for sexuality, decadence, and the cycle of life. After studying archaeology and art as an undergraduate at Pitzer College in Claremont, California, Ryan pursued a master of fine arts at the University of California, Los Angeles. Ryan lives and works in Jersey City, New Jersey.

Ryan has had solo exhibitions at the Aldrich Contemporary Art Museum, Ridgefield, CT (2023); François Ghebaly, Los Angeles (2023, 2020, 2017); Karma, New York (2021); New Art Gallery, Walsall, United Kingdom (2019); MIT List Visual Arts Center, Cambridge, Massachusetts (2019); and the Kunsthistorisches Museum, Vienna (2017). Her work is held in the collections of the Crocker Art Museum, Sacramento, California; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Hammer Museum, Los Angeles; Kistefos Museum, Jevnaker, Norway; Los Angeles County Museum of Art; Nasher Museum of Art at Duke University, Durham, North Carolina; and the Nasher Sculpture Center, Dallas; among others.

Ryan will have a comprehensive survey exhibition at the Hamburger Kunsthalle, Hamburg, Germany in 2024.

Kathleen Ryan

Big Bad Cherries, 2023

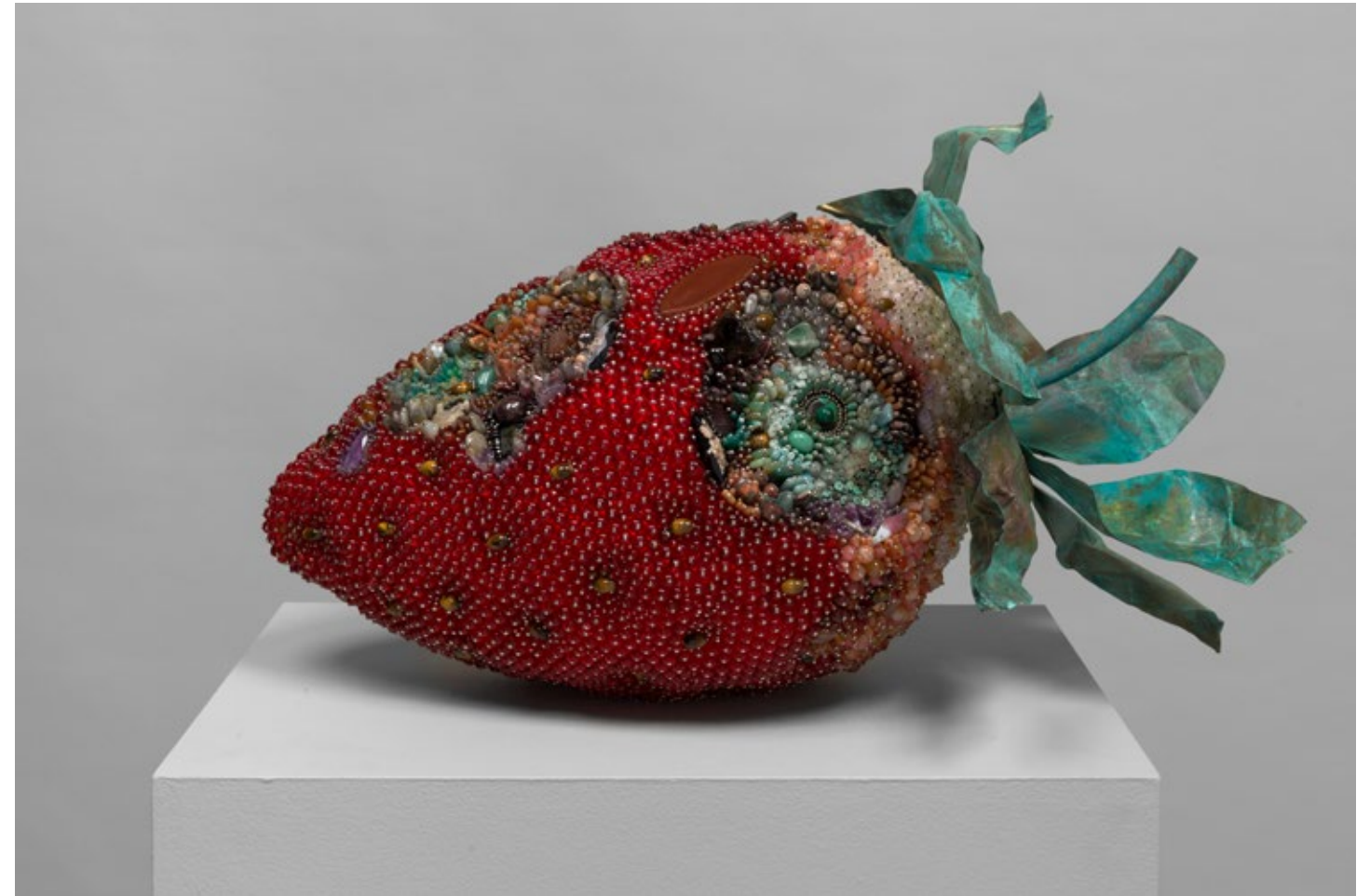
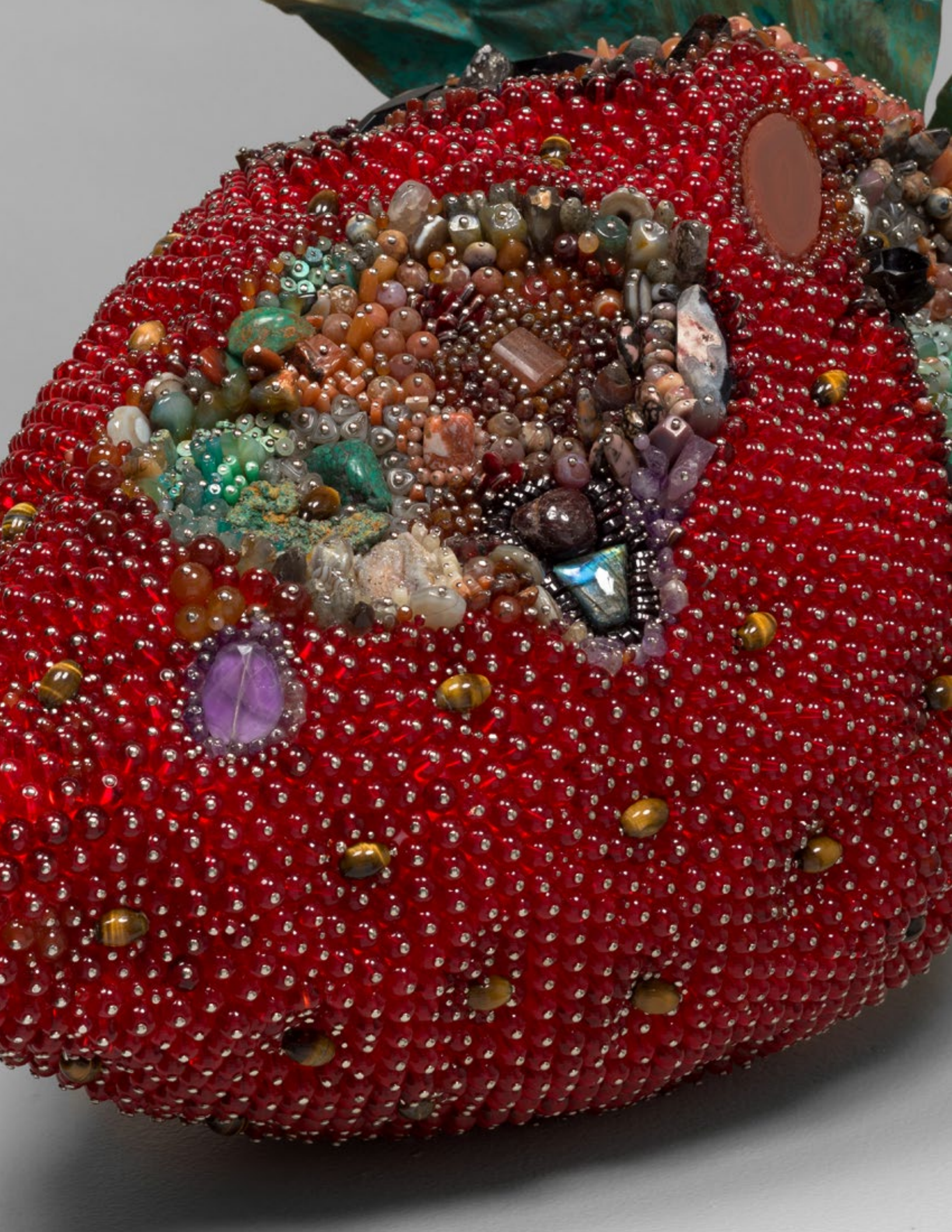
Magnesite, pink opal, rose quartz, smoky quartz, rhodonite,
carnelian, garnet, agate, citrine, onyx, aventurine, flower
amazonite, turquoise, aquamarine, amethyst, prehnite, calcite,
jasper, serpentine, moonstone, marble, freshwater pearls, glass,
acrylic, steel pins on coated polystyrene, fishing rods

114 × 24 × 56 inches; 289.56 × 60.96 × 142.24 cm

\$ 275,000 USD







Kathleen Ryan

Bad Strawberry (Sweet Spot), 2023

Turquoise, tigers eye, serpentine, amethyst, garnet, agate, rhodonite, rhyolite, aventurine, rose quartz, smoky quartz, carnelian, chrysoprase, copper in malachite, malachite, jasper, prehnite, magnesite, labradorite, amazonite, pink opal, lodolite, onyx, glass, steel pins on coated polystyrene, brass, copper

16 × 28 × 19 inches; 40.64 × 71.12 × 48.26 cm

\$ 120,000 USD

Alan Saret

Alan Saret's (b.1944, New York City) practice includes sculpture, drawing, painting, architecture, geometry study, writing, language study, and music. He is best known for creating sculptures with flexible materials, composed of wire and other "non-art" mediums. After a three-year sojourn in India in early 1970s where he focused on the spiritual and metaphysical, Saret's approach to spatiality shifted to three-dimensional wire networks that explore the domain between order and disorder—leading to penetrated constructions that seem to come alive. Drawings with clusters of pencils, called "Gang Drawings," were first used to represent sheet wire and later developed into an independent art form. While this work was labeled "anti-form" to distinguish it from hard-edged minimalism, Saret stresses its organic qualities, describing it as natural form because of nature's flexible use of geometry. Although seen by some as process art, these works use process to reveal spirit and to ensoul.

Alan Saret's work can be found in collections including the Art Institute of Chicago; Brooklyn Museum, New York; Dallas Art Museum; Detroit Institute of Art; Fogg Museum, Cambridge, Massachusetts; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; Metropolitan Museum of Art, New York; Mildred Lane Kemper Art Museum, St. Louis; Minneapolis Institute of Art; MoMA PS1, New York; Morgan Library & Museum, New York; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Houston; Museum of Modern Art, New York; National Gallery of Art, Washington, DC; Princeton University Art Museum, Princeton, New Jersey; Saint Louis Art Museum; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

Saret's *Untitled*, 1969 is currently on view at the Museum of Modern Art and *Small Peace Tetrahedral Network Date*, 1975-1976 is on view in *Long Story Short* at the Museum of Contemporary Art, Los Angeles.





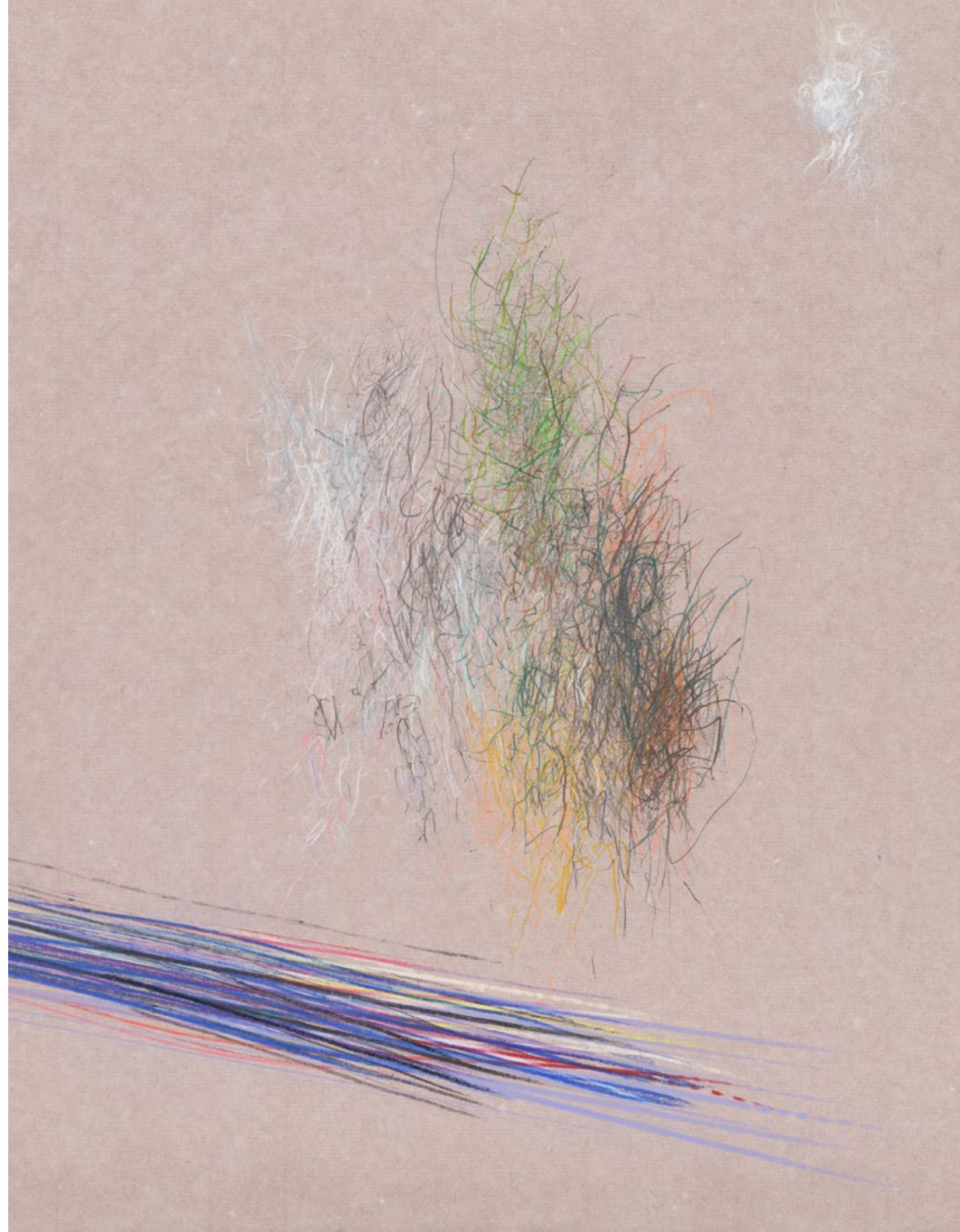
Alan Saret
Untitled, 1980
Magnet wire, coated wire, copper wire, and various wires
30 × 22 × 19 inches; 76.2 × 55.88 × 48.26 cm
\$ 150,000 USD



Touching the Void, Collection 1940s–1970s, installation view, The Museum of Modern Art, New York, Ongoing



Alan Saret
Ensoulment of Will, 1989, 1996
Pencil and colored pencil on mauve paper
18 1/4 × 24 1/8 inches; 46.4 × 61.29 cm
21 7/8 × 27 7/8 inches; 55.58 × 70.82 cm (framed)
\$ 25,000 USD





Alan Saret
Node Field Circle, 1967
 Pencil and colored pencil on paper
 11 × 22 inches; 27.9 × 55.9 cm
 14 3/4 × 25 3/4 inches; 37.47 × 65.41 cm (framed)
 \$ 23,000 USD



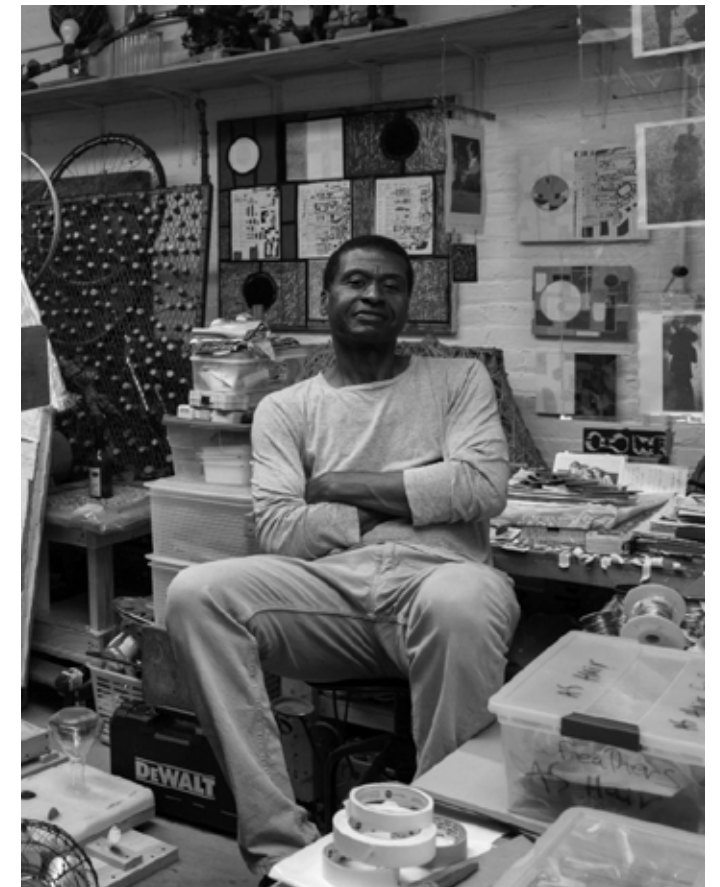
Alan Saret
Circle Couches in Streaks, 1967
 Pencil and colored pencil on paper
 11 × 22 inches; 27.9 × 55.88 cm
 14 3/4 × 25 3/4 inches; 37.47 × 65.41 cm (framed)
 \$ 23,000 USD



Arthur Simms

Arthur Simms (b. 1961, Saint Andrew, Jamaica) is an artist based in Staten Island, New York, whose human-scale assemblage sculptures radiate with poeticism and spirituality. Simms's sculptures are sourced from found and natural materials, and are often bound with rope or wire. Likewise, his work binds together traditions and modern art historical trajectories: Surrealism's uses of automatism and disjunction, as well as its reliance on the unconscious, are merged with the folk cultures of Jamaica, America, and Haiti, in addition to Australian Aboriginal belief systems. The resulting entanglements, constructed from materials such as bedsprings, empty bottles, bicycles, and worn-out toys, resonate with narratives of belonging, playfulness, and psychic energy. Simms's sculpture, rather than feeling like an intervention in space, seems to appear spontaneously, as if by magic, like a creation preordained.

Simms's work was included in the Kingston Biennial in 2022, the Venice Biennale in 2019, and the inaugural Jamaica Pavilion at the Venice Biennale in 2001. Simms's site-specific installations include a floating sculpture displayed on Staten Island's waterfront in 2018 and a large-scale work in Socrates Sculpture Park in Queens, New York in 1994. His work is held in the collections of the Aïshti Foundation, Beirut; Hirshhorn Museum, Washington, DC; Museum Brandhorst, Germany; Neuberger Museum of Art, Harrison, New York; and Yale University Art Gallery, New Haven, Connecticut, among others.



Arthur Simms in his studio. Photo: Charles Benton

Arthur Simms, *The Miracle of Burano*, Karma, Los Angeles, March 11–April 29, 2023



Arthur Simms
Stone on Top, 2020
 Stone, rocks, glass, wood, wire, iron, screws, toy trucks, cork
 25 × 16 × 12 1/2 inches; 63.5 × 40.64 × 31.75 cm
 \$ 30,000 USD





Arthur Simms
Junkanoo, 2022
 Toy car, wood, paint, wire, and toy giraffe
 7 3/4 × 10 × 4 1/2 inches; 19.68 × 25.4 × 11.43 cm
 \$ 15,000 USD



Arthur Simms
American Bomb, 2003
 Wire, wood, metal, bomb fragment your car, tufa stone, screws, glue
 13 × 8 × 7 inches; 33.02 × 20.32 × 17.78 cm
 \$ 15,000 USD



Arthur Simms
Black Mini, 2004
 Metal, wood, wire, stone, toy car, toy truck, bottle
 17 × 13 × 4 1/4 inches; 43.18 × 33.02 × 10.79 cm
 \$ 15,000 USD

Tabboo!

Tabboo! (Stephen Tashjian, b. 1959, Leicester, Massachusetts) is a multidisciplinary artist and painter based in New York City. He renders his subjects in a direct, intuitive style, suspending figurative elements against dreamlike colorfields. Tabboo! often draws subjects from his surroundings, depicting expressive cityscapes, portraits of friends, or imaginative still lifes inspired by the plants in his apartment. He also paints large, panoramic works and site-specific murals. These immersive settings recall the painted backdrops he made for performances in the 1980s and 1990s. While performing regularly himself, Tabboo! also designed numerous event fliers, posters, and album covers featuring his signature curvilinear text, which still appears in his work. Roberta Smith described Tabboo!'s paintings as “delicious, fresh and transparent, revealing every touch of color, every pour and drip.”

His work is held in the collections of the Hammer Museum, Los Angeles; Institute of Contemporary Art, Miami; Museum of Fine Arts, Houston, Texas; and the Whitney Museum of American Art, New York.



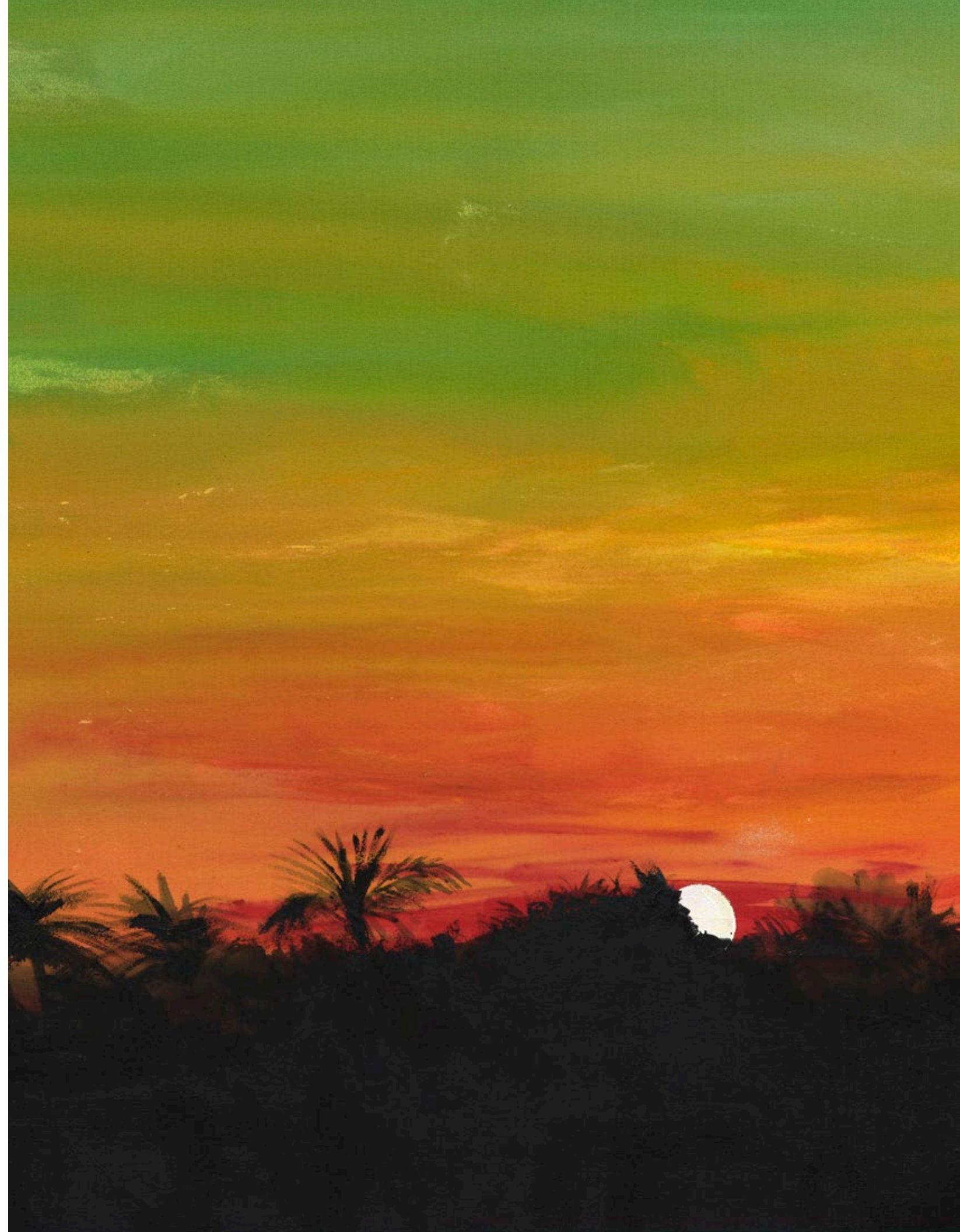
Tabboo!



Tabboo!
Sunset Blvd., 2023
 Acrylic on canvas
 50 × 60 1/8 inches; 127 × 152.73 cm
 \$ 50,000 USD



Tabboo!
California Sunset, 2023
 Acrylic on canvas
 50 × 60 1/8 inches; 127 × 152.4 cm
 \$ 50,000 USD





Mungo Thomson

Mungo Thomson (b. 1969, Woodland, California) approaches mass culture and everyday perceptual experience through a lens of deep time and cosmic scale, implicating the spaces of production and exhibition along the way in ever-widening extrapolations. He has convened an orchestral ensemble to perform a score transcribed from the chirping of crickets, persuaded museums to let their incoming mail pile up unopened in the galleries for the run of an exhibition, made a stop-motion film animation of his art dealer's Rolodex, and replaced the coat-hangers in the Whitney Museum's coat check with custom-made hangers modeled on orchestral triangles, transforming it into an enormous musical instrument. Mungo Thomson attended the Whitney Museum Independent Study Program in New York and the Graduate Fine Art Program at University of California, Los Angeles.

Recent solo exhibitions have been held at Karma, Los Angeles (2023); Aspen Art Museum (2022–23); Galerie Frank Elbaz, Paris (2022, 2016); Karma, New York (2022); Maki Gallery/Isetan, Tokyo (2021); Galerie Frank Elbaz, Dallas (2019); Masahiro Maki Gallery, Tokyo (2019); Henry Art Gallery, Seattle (2018); Museum of Fine Arts, Houston (2018); Contemporary Art Gallery, Vancouver (2015); and the High Line, New York (2013). He was included in the CAFAM Biennial (2014), Istanbul Biennial (2011), Whitney Biennial (2008), Performa (2005–06), and the Biennial of the Moving Image (2001). His work is held in the public collections of By Art Matters, Hangzhou, China; FRAC Île-de-France, Paris;

GAMEC, Bergamo, Italy; Henry Art Gallery, Seattle; Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; Museo Jumex, México City; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Miami; Museum of Fine Arts, Houston; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York, among others.

DOUBLE ISSUE

JULY 25 / AUG. 1, 2022

TIME

time.com

Mungo Thomson
July 25 - Aug 1 2022 (Roe Has Fallen), 2022
Enamel on low-iron mirror, poplar and aluminum
74 × 56 inches; 187.96 × 142.24 cm
\$ 100,000 USD





Mungo Thomson
Snowman, 2022
 Painted bronze
 17 1/4 × 15 1/4 × 19 inches; 43.81 × 38.73 × 48.26 cm
 \$ 65,000 USD



Ouattara Watts

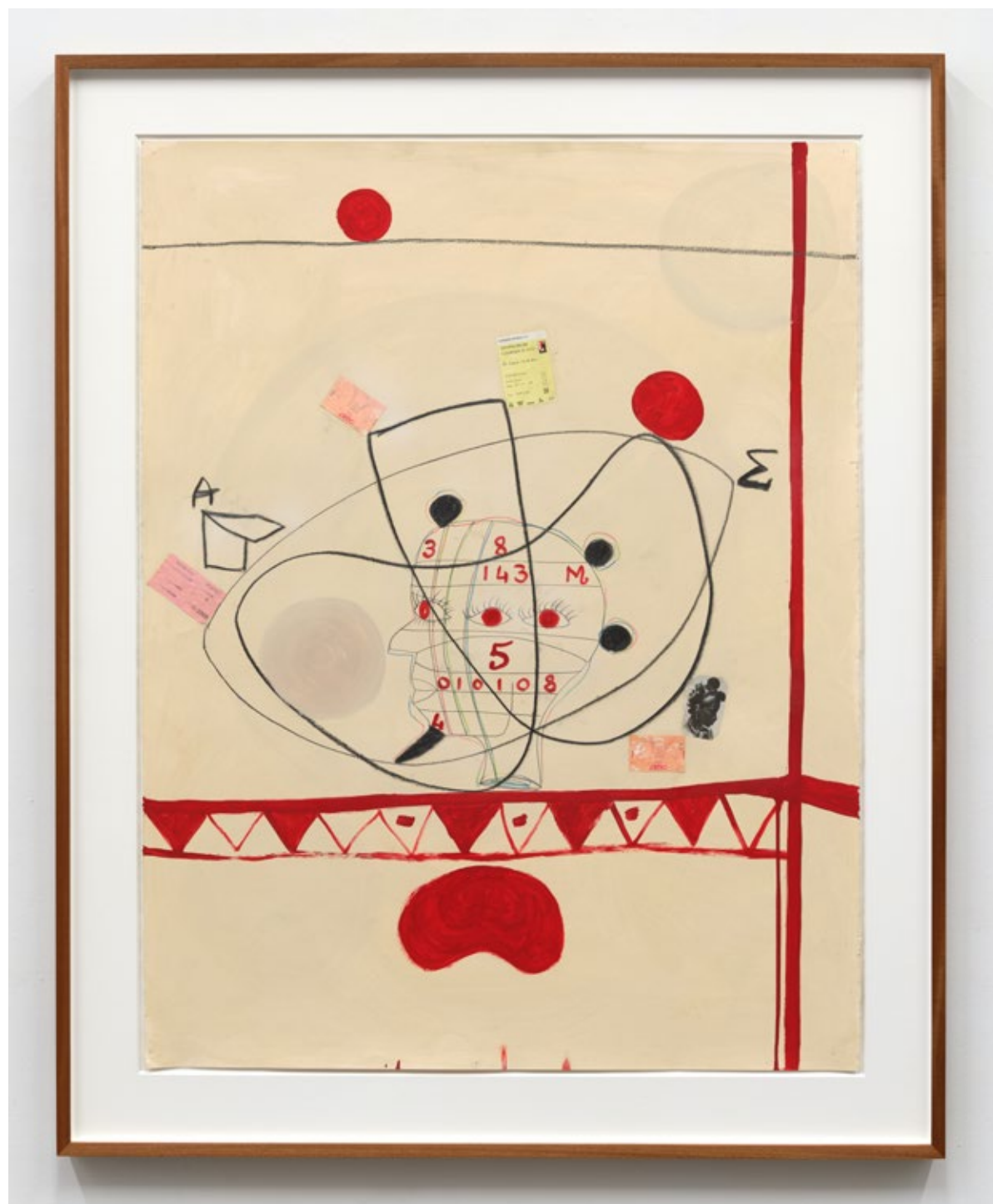
Ouattara Watts (b. 1957, Abidjan, Ivory Coast) is an American artist who uses brilliant colors, dynamic patterns, and hypnotic signs and symbols to explore the spiritual ties between people that transcend location or nationality. He constructs fantastic landscapes and mystical scenes to examine these metaphysical relationships. Watts has established a large lexicon of quantitative, geographic, musical, and scientific symbols and forms, both modern and ancient, to communicate his dynamic vision. Taking inspiration from Africa, his Parisian education, and his life in New York, he combines found artifacts, fabric, collage, and traditional painting and drafting methods, creating images that invoke his multicultural identity and give rise to various socio-historical readings. As he has stated: "My vision is not bound to a country or continent...While I use identifiable pictorial elements to be better understood, this project is nevertheless about something much wider. I am painting the Cosmos." Watts studied at L'École Nationale Supérieure des Beaux-Arts in Paris, France, before relocating to New York in 1989.

Recent solo exhibitions of his work were held at, among others, Almine Rech, Paris (2023); Galerie Cécile Fakhoury, Dakar (2023); Karma, New York (2022); Fondation Paul Rebeyrolle, Eymoutiers, France (2019); and Magazzino

d'Arte Contemporaneo, Rome (2019). His work has been featured in landmark exhibitions such as *The Short Century: Independence and Liberation Movements in Africa, 1945–1994* at MoMA PS1, New York (2001); *Body of Evidence* at the Smithsonian Museum for African Art, Washington (2008); and *Afriques Capitales* at La Villette, Paris (2017). Watts was included in the Gwangju Biennale (2021), Dakar Biennale of Contemporary African Art (2018), Venice Biennale (2017), Documenta 11 (2002), and Whitney Biennial, New York (2002). His work is held in the collections of the Berkeley Museum of Art and Pacific Film Archive, California; Cleveland Museum of Art; Fondation Dapper, Paris; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Kistefos Museum, Jevnaker, Norway; Mohammed IV Museum of Modern and Contemporary Art, Morocco; Museum of Modern Art, New York; Nasher Museum of Art at Duke University, Durham, North Carolina; Smithsonian National Museum of African American Art, Washington, DC; and Tang Teaching Museum and Art Gallery, Saratoga Springs, New York, among others.



Ouattara Watts. Photo: James Fischetti



Ouattara Watts
Untitled, 2006
 Acrylic and graphite on Arches paper
 49 7/8 × 38 3/8 inches; 126.7 × 97.5 cm
 59 × 47 5/8 inches; 149.86 × 120.98 cm (framed)
 \$ 40,000 USD



Ouattara Watts
Les Fleurs du Mal #2, 2006
 Acrylic and graphite on Arches paper
 49 7/8 × 38 3/8 inches; 126.7 × 97.5 cm
 59 1/8 × 47 1/2 inches; 150.19 × 120.65 cm (framed)
 \$ 40,000 USD



Ouattara Watts
Untitled, 2007
Mixed media on canvas
64 × 90 inches; 162.56 × 228.60 cm
\$ 225,000 USD



Stanley Whitney

Stanley Whitney was born in 1946 in Bryn Mawr, near Philadelphia, and grew up in a house filled with music. From a young age, Whitney knew he wanted to be an artist. In the summer of 1968, while studying for his BFA at the Kansas City Art Institute, Whitney was invited to an arts program at Skidmore College. There, he met two significant early mentors: Philip Guston and Robert Reed. A few years later, Reed successfully encouraged him to matriculate at the Yale School of Art, where Reed was on the faculty. With his early acrylic paintings of 1971–72, Whitney struggled to combine gesture and color while feeling out of place in the New York art world. As he recounted in a 2018 interview, “When I arrived in [New York after graduation from Yale] I saw everything and tried to understand where I fit in—from Philip Guston to Clement Greenberg and the Color Field, to Jasper Johns, Robert Rauschenberg. . . And I soon discovered that I didn’t fit in. I knew in those days, it’s gonna be a long haul.”

Despite many breakthroughs, Whitney had only one solo show in New York between 1972 and 1989. In 1992, dissatisfied with his inability to find a place in the New York art world for his work, Whitney and his wife, the artist Marina Adams moved to Italy for several years and traveled to Egypt. As a result of his travels, Whitney began collapsing the space between his blocks of color, a decision that eventually

led to the richly colored, endlessly variable compositions he continues to make today. At the same time, Whitney’s drawing practice has remained a site of extraordinary and parallel experimentation, from his ink drawings of the early 1980s to *No to Prison Life*, his series of graphite and crayon drawings from around 2020.

Solo exhibitions include *Stanley Whitney: The Italian Paintings*, Palazzo Tiepolo Passi, Venice, an official collateral event of the 59th Venice Biennale, presented by the Buffalo AKG Art Museum (2022); *FOCUS: Stanley Whitney*, Modern Art Museum of Fort Worth (2017) and *Stanley Whitney: Dance the Orange*, the Studio Museum in Harlem in New York (2015). His work has been included in significant group exhibitions, including *documenta 14* in Athens, Greece and Kassel, Germany (2017), *Outside the Lines: Black in the Abstract* at Contemporary Art Museum Houston (2014), and *Utopia Station* at the 50th Venice Biennale (2003). His works are included in the collections of many major museums, including those of the Buffalo AKG Art Museum, The Metropolitan Museum of Art in New York, the Nelson-Atkins Museum of Art in Kansas City, the Pérez Art Museum Miami, the Philadelphia Museum of Art, the Solomon R. Guggenheim Museum in New York, the Studio Museum in Harlem in New York, and the Whitney Museum of American Art, New York.



Stanley Whitney
Untitled, 1991
 Water-soluble crayon on paper
 9 3/8 × 12 5/8 inches; 23.83 × 32.08 cm
 16 1/8 × 19 1/4 inches; 40.97 × 48.90 cm (framed)
 \$ 100,000 USD



Stanley Whitney
Untitled, 1991
 Water-soluble crayon on paper
 6 1/8 × 9 3/8 inches; 15.57 × 23.83 cm
 12 3/4 × 16 1/8 inches; 32.38 × 40.97 cm (framed)
 \$ 85,000 USD

Matthew Wong

Matthew Wong (b. 1984, Toronto, Canada; d. 2019, Edmonton, Canada) was a self-taught Canadian painter whose works invoke art historical precedents that range from ink wash literati painting, to the sweeping brushstrokes of Chaim Soutine and Vincent Van Gogh, to the intuitive mark-making of abstract expressionism. Working alternately in oils and watercolors, Wong's compositions are known for their manipulation of planar space and striking contrasts between wet and dry brushwork. His colorful, dappled vignettes of imaginary landscapes and half-remembered interiors, in his words, "activate nostalgia, both personal and collective." Wong held his first American solo exhibition at Karma in March 2018, garnering reviews in *The New York Times* and *The New Yorker*, among others. He received a degree in cultural anthropology at the University of Michigan, Ann Arbor, and an MFA in photography from the City University of Hong Kong's School of Creative Media.

His work is in the public collections of the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Guggenheim Museum, New York; Dallas Museum of Art, Texas; Estée Lauder Collection, New York; Art Gallery of Ontario, Ontario; and the Aïshti Foundation, Beirut. Notable solo exhibitions include Dallas Museum of Art (2023); ARCH Athens, Greece (2020); Karma, New York (2019); Massimo de Carlo, Hong Kong (2019); Karma, New York (2018); and the Hong Kong Visual Arts Centre (2015).

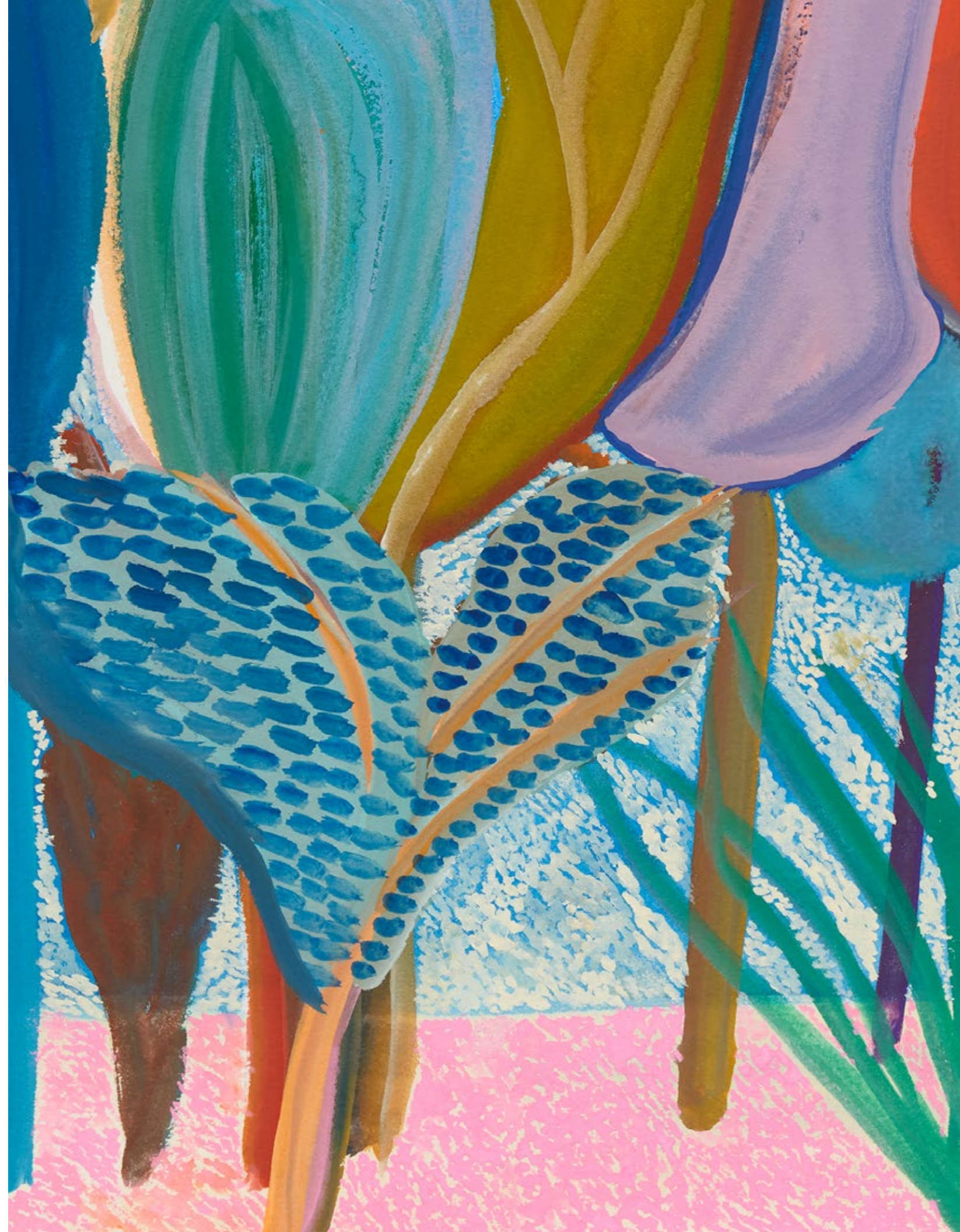
Wong is the subject of a survey exhibition at the Museum of Fine Arts, Boston, which runs through February 2024.

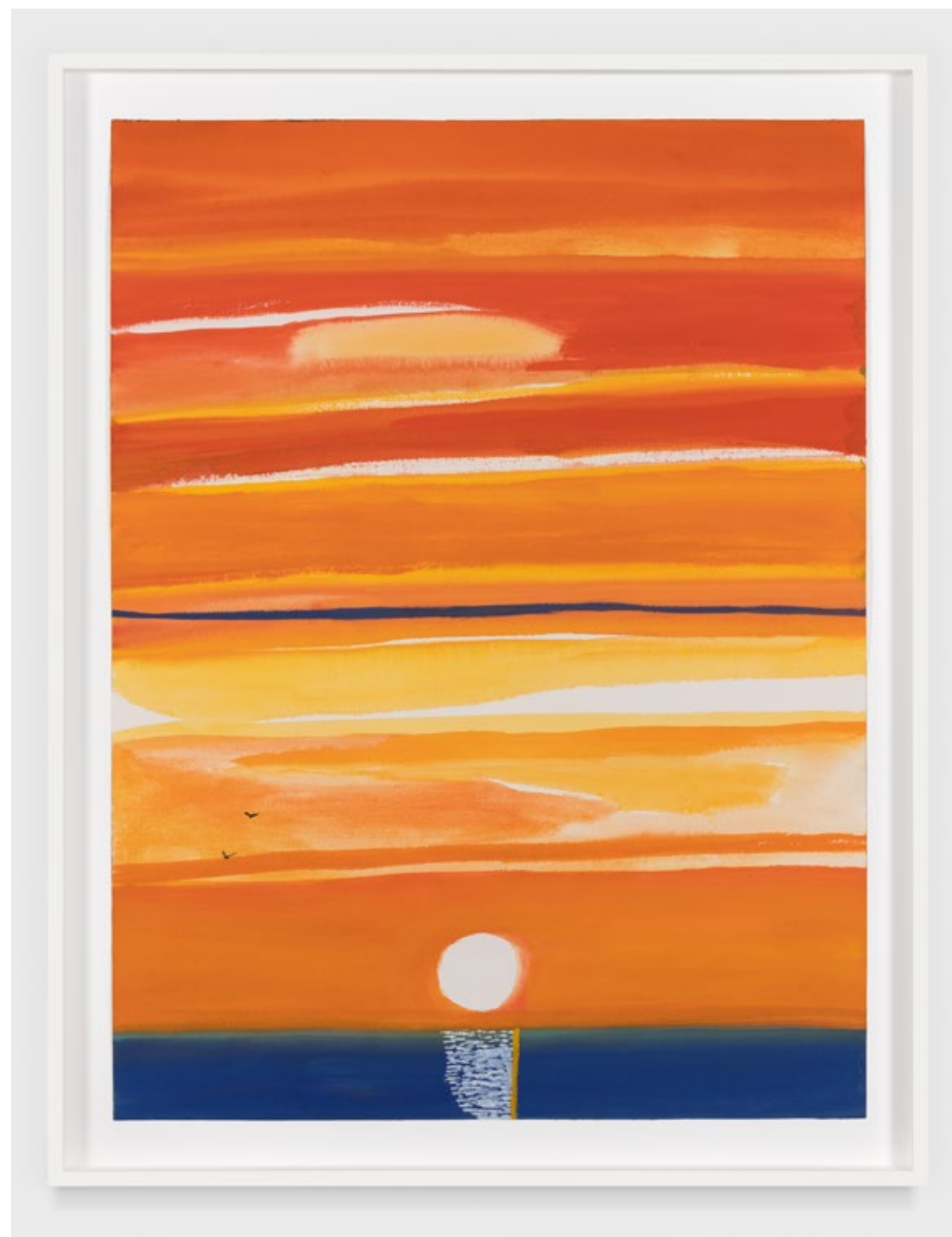


Matthew Wong
The House in the Sky, 2016
 Acrylic on canvas
 16 × 12 inches; 40.6 × 30.5 cm
 16 3/4 × 12 3/4 inches; 42.55 × 32.38 cm (framed)
 Price Upon Request



Matthew Wong
Untitled, 2018
 Gouache on paper
 16 × 12 inches; 40.6 × 30.5 cm
 21 1/2 × 17 3/4 inches; 54.6 × 45.1 cm (framed)
 Price Upon Request





Matthew Wong
1994, 2018
Gouache on paper
24 × 18 inches; 61 × 45.7 cm
27 × 21 inches; 68.58 × 53.34 cm (framed)
Price Upon Request

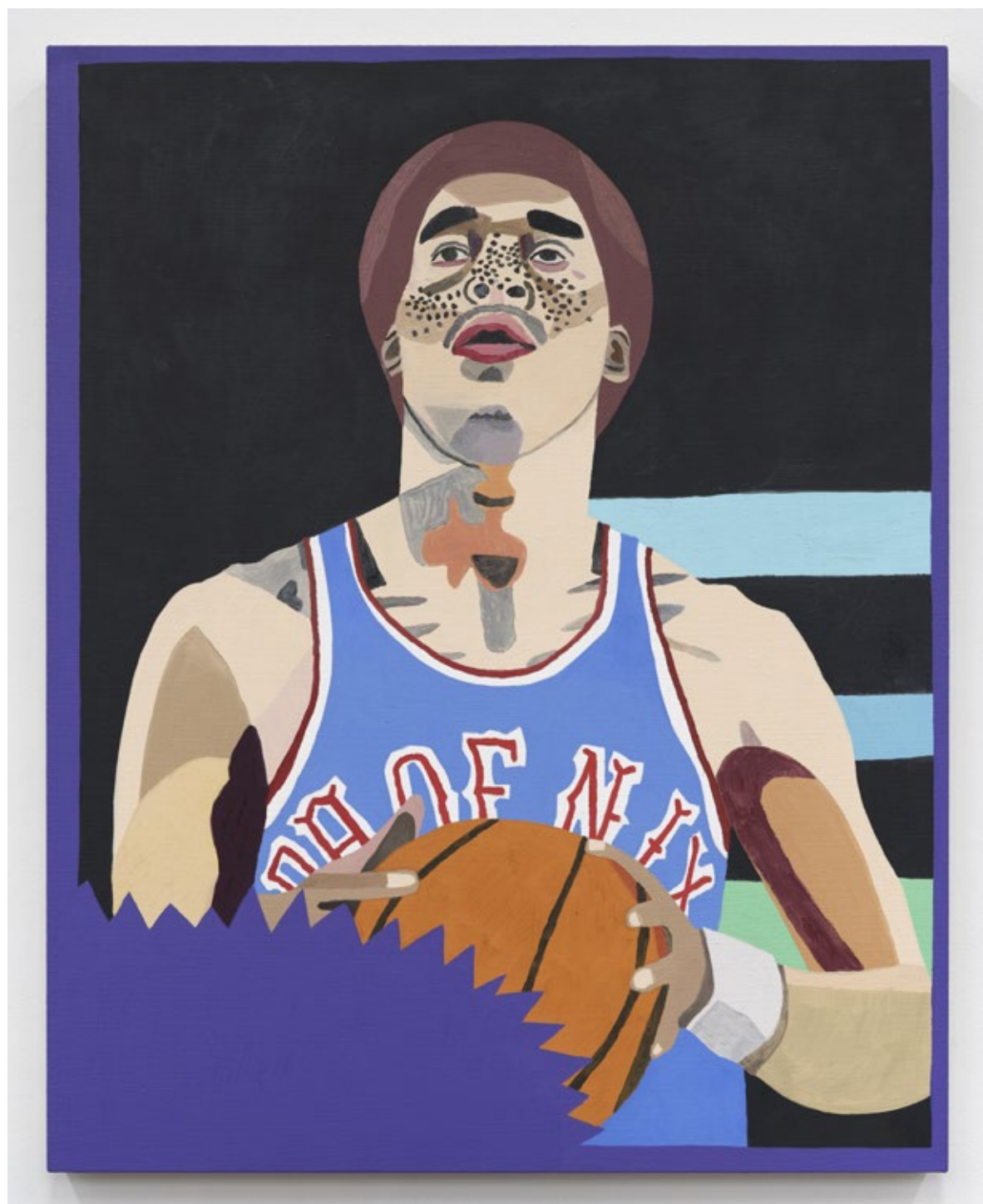


Jonas Wood

Jonas Wood (b. 1977, Boston) works across a variety of genres, including portraits, still lifes, landscapes, and interior scenes. In each of these, however, his work reflects an instantly recognizable vision of the contemporary world, as well as a personal approach to subject matter defined by his affinities and experiences. Its warmth is matched by a quasi-abstract logic that breaks pictures down into layered compositions of geometry, pattern, and color. Wood works at every scale, and maintains active drawing and printmaking practices, generating techniques that he also uses in painting. Conjuring depth using flat forms—his process involves collage-based studies in which he works with photographs, breaking images apart and reassembling them—Wood probes the boundary between the new and the familiar, integrating emotionally resonant material from everyday life. Painting becomes a way to freshen the artist's—and the viewer's—perception of the world.

Recent solo exhibitions include Karma, New York, (2023); David Kordansky Gallery, Los Angeles, CA (2022); Gagosian, New York (2021); Dallas Museum of Art (2019); Museum of Contemporary Art, Los Angeles (2016–18); and the Hammer Museum, Los Angeles (2010). His work is in the permanent collections of the Broad, Los Angeles; Hammer Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, DC; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; and Whitney Museum of American Art, New York, among others.

Wood's exhibition *Drawings 2003–2023* is currently on view at Karma, Los Angeles through January 2024.



Jonas Wood
D.J., 2009
 Oil on linen
 40 1/8 × 32 1/8 inches; 101.93 × 81.61 cm
 \$ 325,000 USD





Jonas Wood
Landscape Pot 4, 2014
 Ink and colored pencil on paper
 31 × 20 3/4 inches; 78.74 × 52.7 cm
 36 1/2 × 26 1/4 inches; 92.71 × 66.67 cm (framed)
 \$ 250,000 USD

Xiao Jiang

Xiao Jiang (b. 1977, Jinggangshan, Jiangxi Province, China) creates atmospheric oil paintings of landscapes, people, and interiors. His subjects are drawn from his daily routine, mostly deriving from his own photographs, and serve as extensions of his lived experience. Jiang takes a painterly, imaginative approach to his source imagery, generating pictures of real places that are simultaneously detached and emotive. Inspired by a childhood of growing up in the mountains, Jiang's expansive landscapes and rugged highlands are sites of unconscious expression and serve as meditative repositories for the artist's inner thoughts. Human presence is often implied through empty, man-made paths that act as metaphors of the idiomatic 'road ahead.' The artist structures his paintings using complementary shades of muted red and green that echo the quiet harmony of his subjects. Visual elements are simplified into flat planes of color, barely modulated and stripped of fine detail. The resulting works are reflective and reminiscent of the poetic solitude of Edward Hopper paintings. As the artist has stated: "I would like my artworks to be less straightforward; they appeared to be ordinary yet with a hint of suggestion. This helps leave room for audiences to have their own interpretation." Jiang obtained a degree from China Academy of Art in 2003.

Recent solo exhibitions include Karma, New York (2022); Vanguard Gallery, Shanghai (2021, 2018); LEO Gallery, Hong Kong (2020); and MOCUBE, Beijing (2017). His work is held in the collections of the Aïshti Foundation, Beirut; Dallas Museum of Art; and the EMDASH Foundation, Berlin, among others.

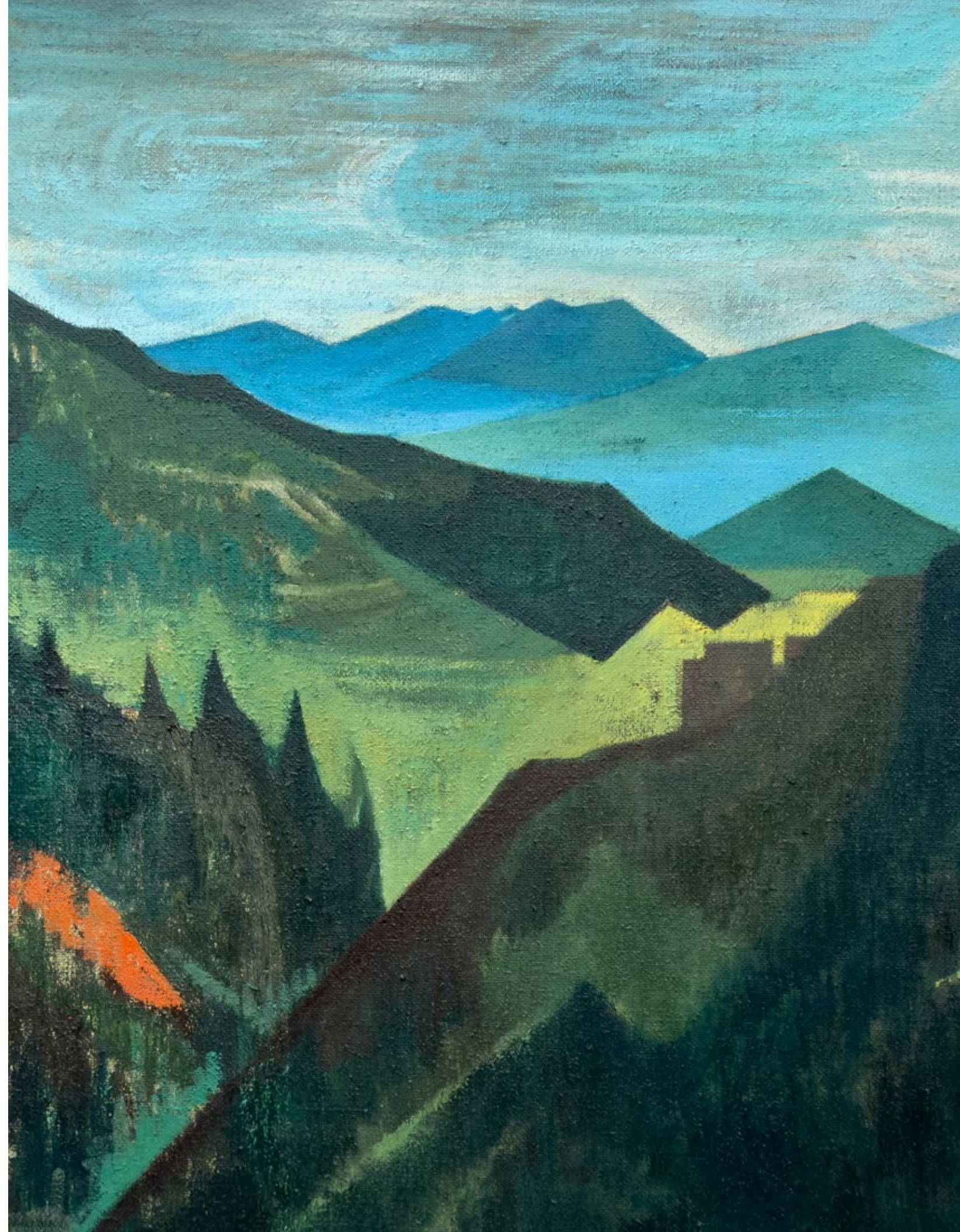


Xiao Jiang, Shanghai





Xiao Jiang
Scenic Area Views, 2023
 Oil on burlap
 59 × 70 7/8 inches; 150 × 180 cm
 \$ 55,000 USD





Xiao Jiang
Scenic View, 2023
Oil on burlap
118 1/8 × 118 1/8 inches; 300 × 300 cm
\$ 90,000 USD





Xiao Jiang
Untitled, 2022
 Colored pencil on paper
 5 1/2 × 7 1/8 inches; 14 × 18 cm
 12 3/4 × 14 3/8 inches; 32.38 × 36.53 cm (framed)
 \$ 3,000 USD



Xiao Jiang
Untitled, 2022
 Colored pencil on paper
 5 1/2 × 7 1/8 inches; 14 × 18 cm
 12 3/4 × 14 3/8 inches; 32.38 × 36.53 cm (framed)
 \$ 3,000 USD

Manoucher Yektai

Manoucher Yektai (b. 1921, Tehran, Iran; d. 2019, New York City) was a Persian-American artist of the New York School whose painterly impasto works capture still lifes, portraits, and color fields with equal expressiveness. His intense, lyrical pieces maneuver between naturalism and abstraction. Yektai worked on his paintings from the floor, a feature that contributed to their visual dynamism and channeled a mid-century sense of artistic freedom. Invigorating bursts of color, sharp slashes, and wedges of impasto register these expressive gestures. Recognized as a founding member of the New York School of Abstract Expressionism, Yektai's practice was shaped by interactions with contemporaries such as de Kooning, Pollock, Kline and Rothko. Yet his celebration of quotidian beauty is elevated by a vivid blending of cultures. His work was equally informed by his studies in Paris—where he was influenced by the textures of Cezanne, Vuillard, and Bonnard—and by his own Persian origins. Yektai studied at the École des Beaux-Arts and at the Atelier of André Lhote in Paris, as well as at the Art Students League of New York with Robert Hale.

Karma presented Yektai's first solo show at the gallery in 2021. His work can be found at the Detroit Institute of Arts; Guild Hall, East Hampton, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; and Yellowstone Art Museum, Billings, Montana.



Manoucher Yektai, *Untitled*, 1961
Collection of the Whitney Museum of American Art



Manoucher Yektai, Bridgehampton, c. 1980s

Manoucher Yektai, installation view, Karma, New York, September 30–November 13, 2021



Manoucher Yektaï

Dark Table, 1959

Oil on canvas

32 × 42 inches; 81.3 × 106.7 cm

33 1/2 × 43 1/2 inches; 85.09 × 110.49 cm (framed)

\$ 300,000 USD



Manoucher Yektai
Untitled, 1984
Oil on canvas
30 × 40 inches; 76.2 × 101.6 cm
30 1/2 × 40 1/2 inches; 77.47 × 102.87 cm (framed)
\$ 300,000 USD



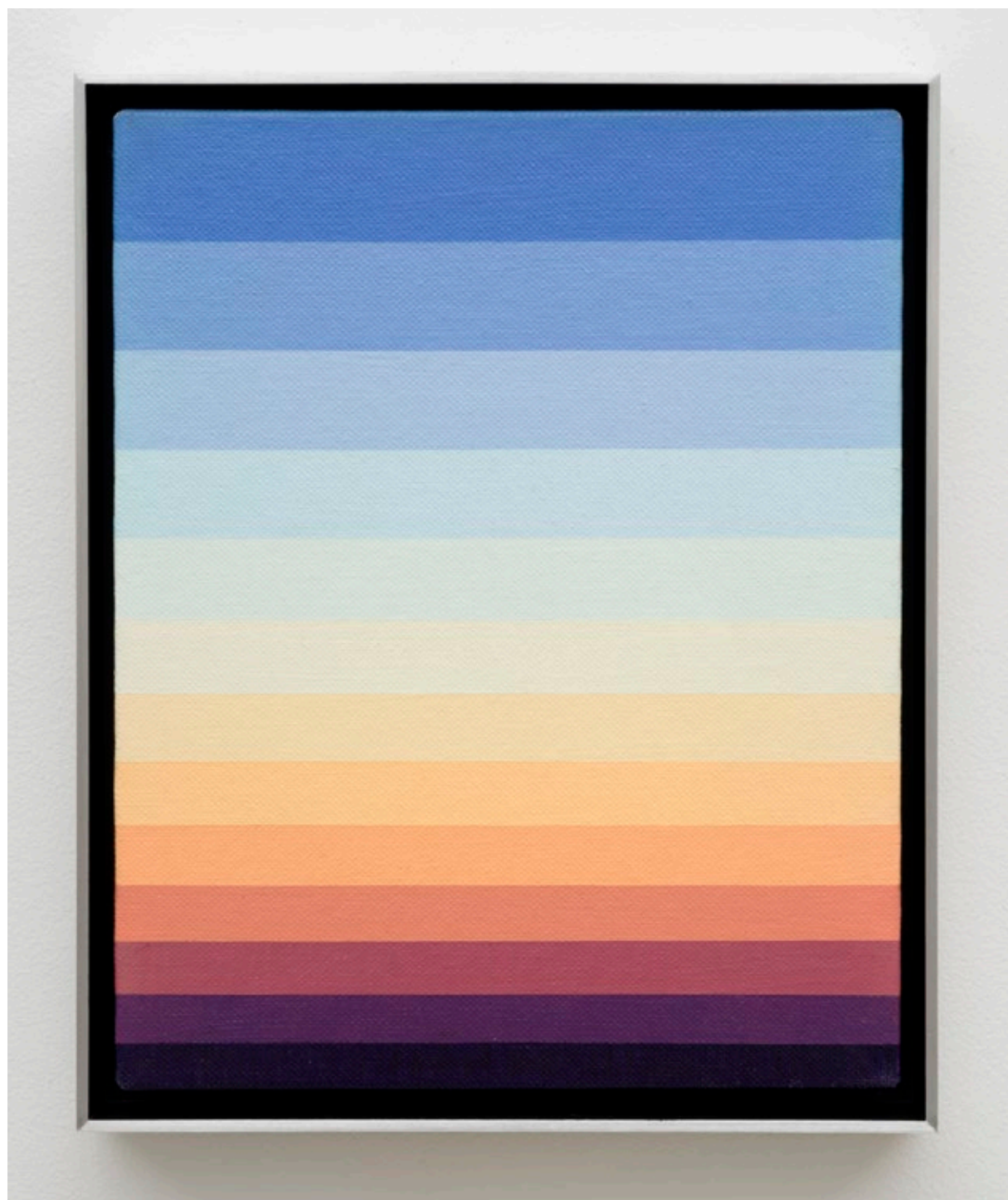
Norman Zammitt

Norman Zammitt

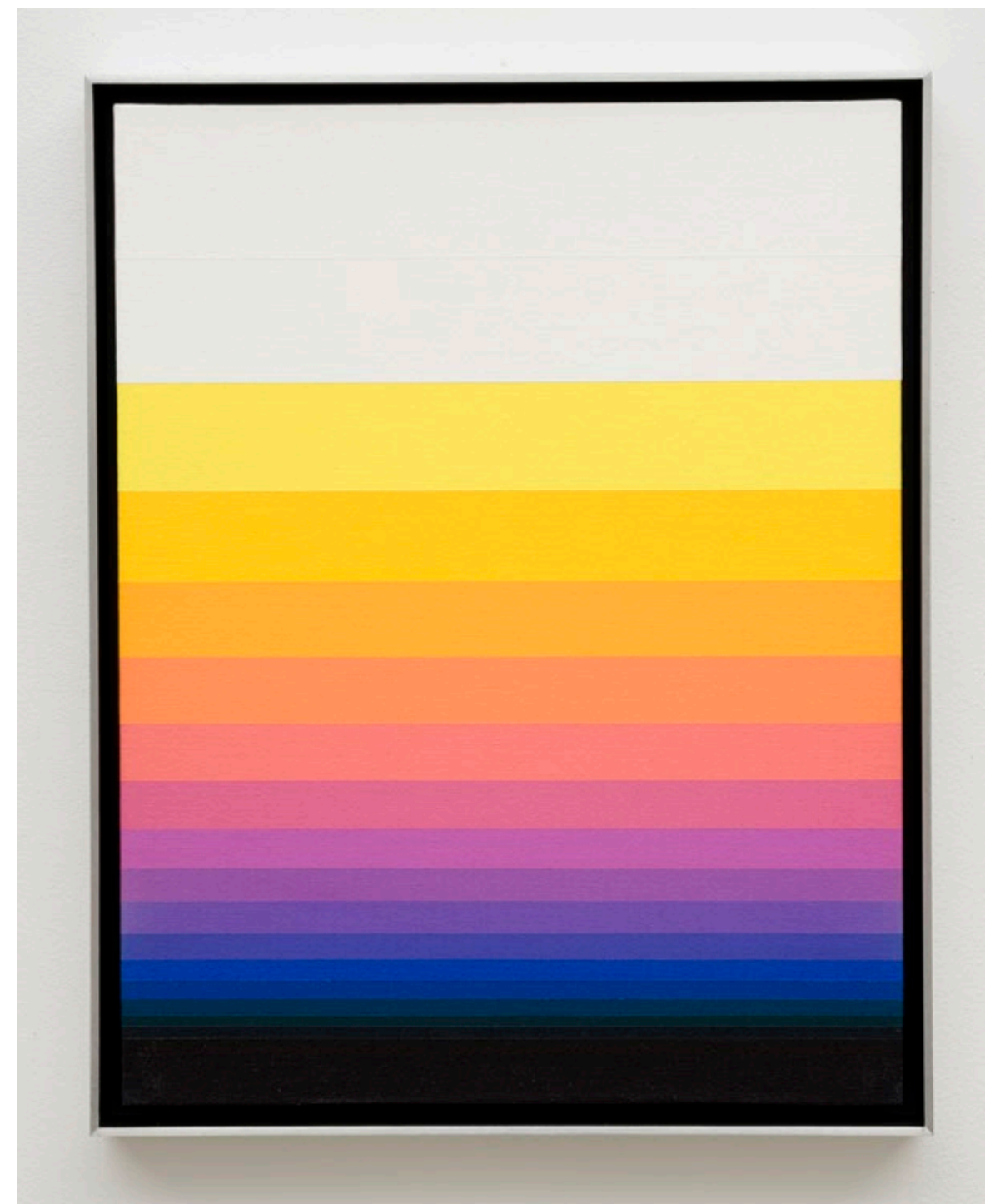
Norman Zammitt (b. Toronto, 1931; d. Pasadena, California, 2007) made sculptures, paintings, and lithographs that utilize color theory to capture the mystical qualities of natural light. Zammitt was raised by a Sicilian father and a Mohawk mother in Ontario. The family then moved onto the Kahnawá:ke Reservation near Montreal, and later to Buffalo, New York, finally settling in Southern California when Zammitt was fourteen. Celebrated by John Baldessari, his classmate at the Otis Art Institute (now the Otis College of Art and Design), Zammitt was a key yet under-historicized figure in the development of Los Angeles's Light and Space movement alongside the likes of Robert Irwin, Larry Bell, and Mary Corse. In 1964, Zammitt initiated a series of transparent, laminated rectangular sculptures, which interact with natural luminescence to create astonishing abstract visual effects. Nearly a decade later, in 1973, still enthralled by the transcendental California light, he began the Band Paintings for which he is best known, a suite of ethereal works based on a logarithmic system of color progression developed by the artist. The mathematically calculated transitions between hues of the Band Paintings smooth their hard edges into meditative spaces reminiscent of sunsets and landscapes. In the Fractal series that followed in 1988, he applied these same color theories to looser, more improvisational abstract compositions inspired by chaos theory and formally resembling the titular class of geometric forms. "My goal," Zammitt wrote, "is to create intellectual works that bring about a highly emotional response."

The Palm Springs Art Museum will open the survey exhibition *Norman Zammitt: Gradations* in February of 2024. Other solo exhibitions have been held at the Pasadena City College Art Gallery, California (1988); Corcoran Gallery of Art (now the National Gallery of Art), Washington, DC (1978); Los Angeles County Museum of Art (1977); and Santa Barbara Museum of Art, California (1968). Notable group exhibitions include *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, Getty Center, Los Angeles (2011–12), and *The Spiritual in Art: Abstract Painting, 1980–1895* (1987) and *American Sculpture of the Sixties* (1967), both at the Los Angeles County Museum of Art. Zammitt's work is held in the collections of the Museum of Modern Art, New York; National Gallery of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; Library of Congress, Washington, DC; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Seattle Art Museum; Norton Simon Museum, Pasadena, California; and Victoria and Albert Museum, London.

Zammitt's exhibition *Band Paintings 1973–1992* is currently on view at Karma, Los Angeles through January 2024.



Norman Zammitt
CALFORNY 3, 1987
 Acrylic on canvas board
 10 × 8 inches; 25.40 × 20.32 cm
 10 3/4 × 8 3/4 inches; 27.30 × 22.23 cm (framed)
 \$ 35,000 USD



Norman Zammitt
So. Wall, 1976
 Acrylic on canvas board
 14 × 11 inches; 35.56 × 27.94 cm
 14 3/4 × 11 3/4 inches; 37.47 × 29.84 cm (framed)
 \$ 40,000 USD



Norman Zammitt
Yellow Burning, 1981
 Acrylic on canvas board
 9 × 12 inches; 22.86 × 30.48 cm
 9 3/4 × 12 3/4 inches; 24.77 × 32.38 cm (framed)
 \$ 35,000 USD



Norman Zammitt
Y-V-29, 1981
 Acrylic on canvas board
 8 × 10 inches; 20.3 × 25.4 cm
 8 3/4 × 10 3/4 inches; 22.2 × 27.3 cm (framed)
 \$ 35,000 USD



Norman Zammitt, *Band Paintings* 1973–1992, installation view, Karma, Los Angeles, November 10, 2023–January 6, 2024

Art Basel Miami Beach

December 8-10, 2023

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