



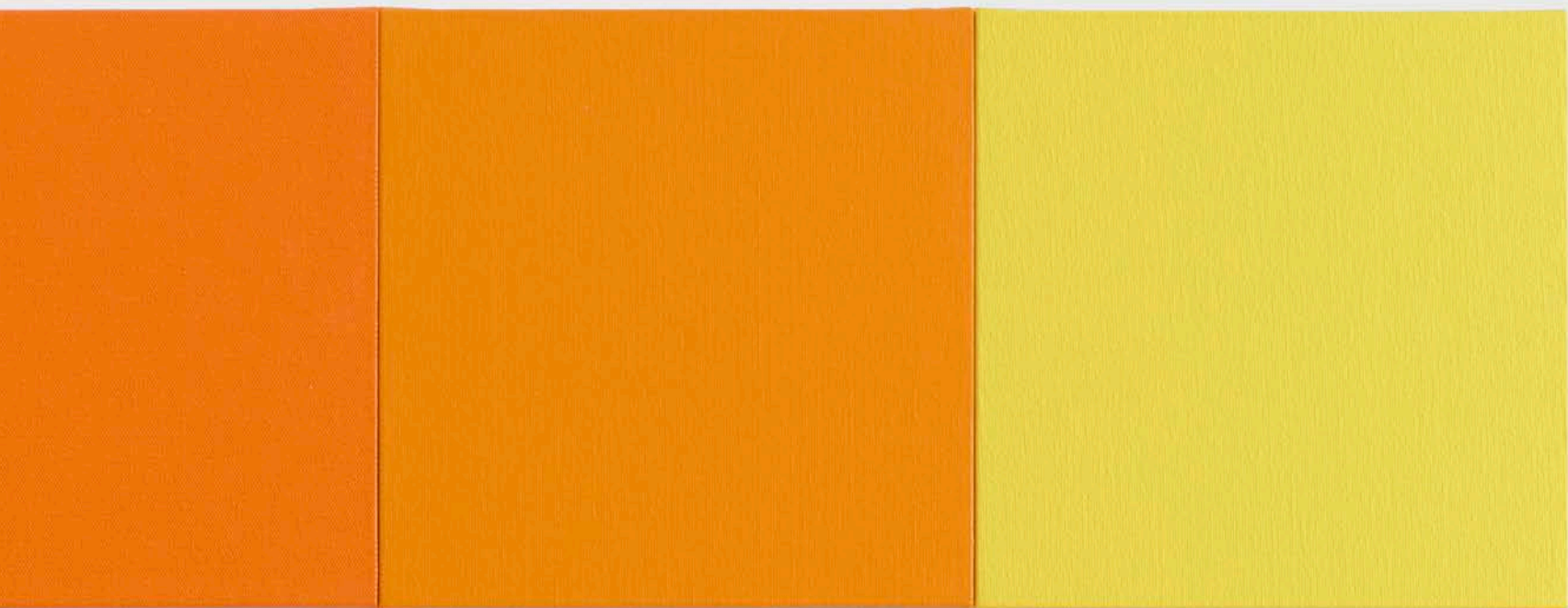
Matthew Marks Gallery
Art Basel Miami Beach
Stand A10

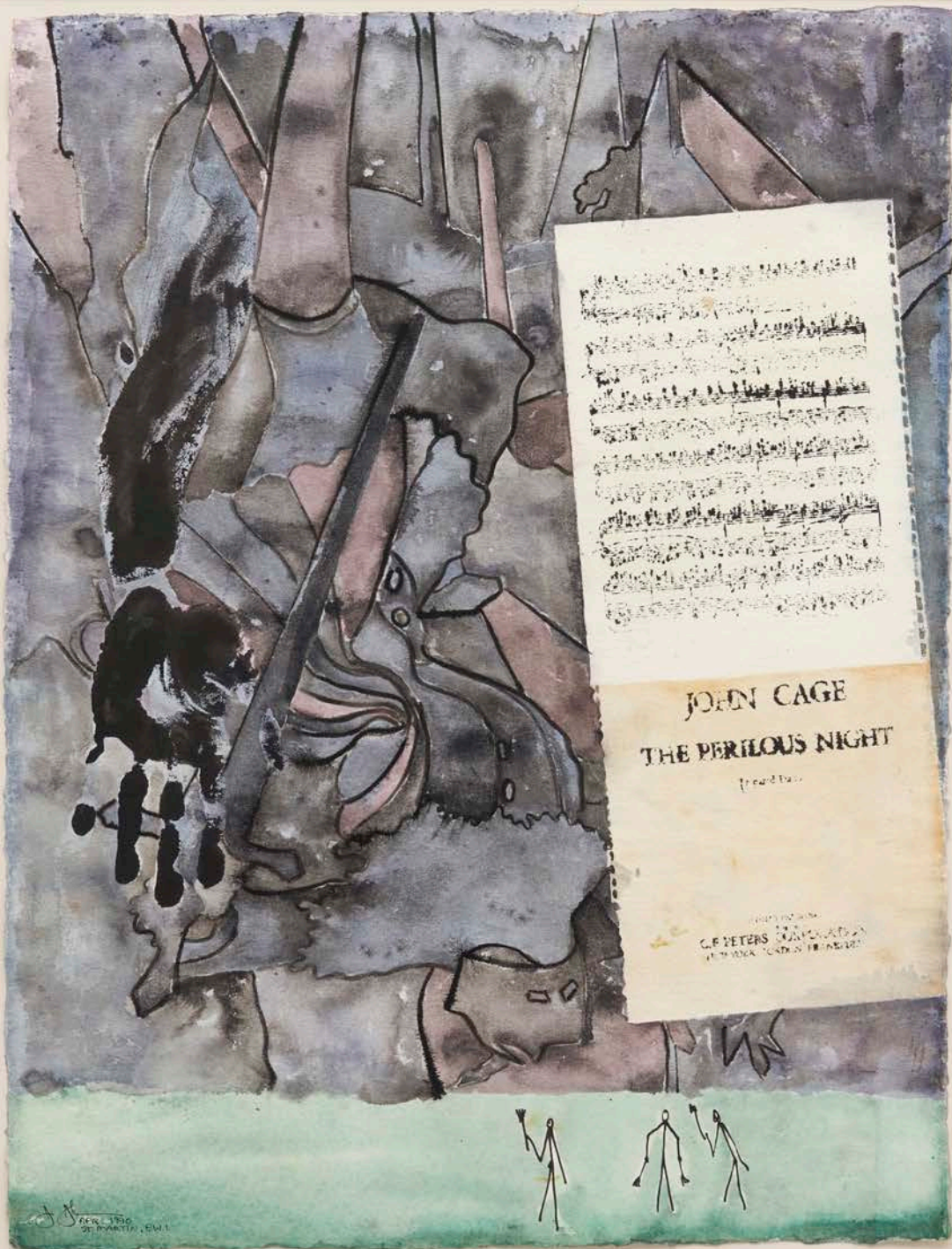


Ellsworth Kelly *Untitled* 1983 Painted aluminum 70 x 72 x 3/8 inches; 178 x 183 x 1 cm



Ellsworth Kelly *Spectrum VII* 2014 Acrylic on canvas, twelve joined panels 8 x 96 3/4 inches; 20 x 246 cm





Jasper Johns *Perilous Night* 1990 Watercolor and ink on paper
30 1/2 x 23 1/4 inches; 78 x 59 cm



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30 1/2 x 23 1/4 inches; 78 x 59 cm



Jasper Johns
Perilous Night
1990

Watercolor and ink on paper
30 1/2 x 23 1/4 inches
78 x 59 cm

Jasper Johns's *Perilous Night*, 1990 takes its title from the John Cage work *The Perilous Night*, 1944, a work for prepared piano. Cage, along with his partner Merce Cunningham, were close friends with Johns. Cage's sheet music is prominently depicted on the right side of the drawing. In the background is a swirling pattern of shapes in muted tones of blue, black, and magenta. The pattern outlines a figure of a soldier taken from Matthias Grünewald's *Resurrection* from the Isenheim Altarpiece, 1512–16, which Johns visited in 1976 and 1979. *Perilous Night* is also the title of a painting by Johns from 1982 that is in the collection of the National Gallery of Art in Washington, DC. Critics have interpreted the dark palette of both the drawing and the painting as related to Cage's music, which the composer said expresses "the loneliness and terror that comes to one when love becomes unhappy."

Johns's drawing *Perilous Night*, 1990 was most recently exhibited in the artist's 2021 survey exhibition "Jasper Johns: Mind/Mirror" at the Whitney Museum of American Art in New York.



Martin Puryear *Shell Game* 2014 Tulip poplar, milk paint 56 1/4 x 72 x 9 1/2 inches; 143 x 183 x 24 cm





Martin Puryear

Shell Game

2014

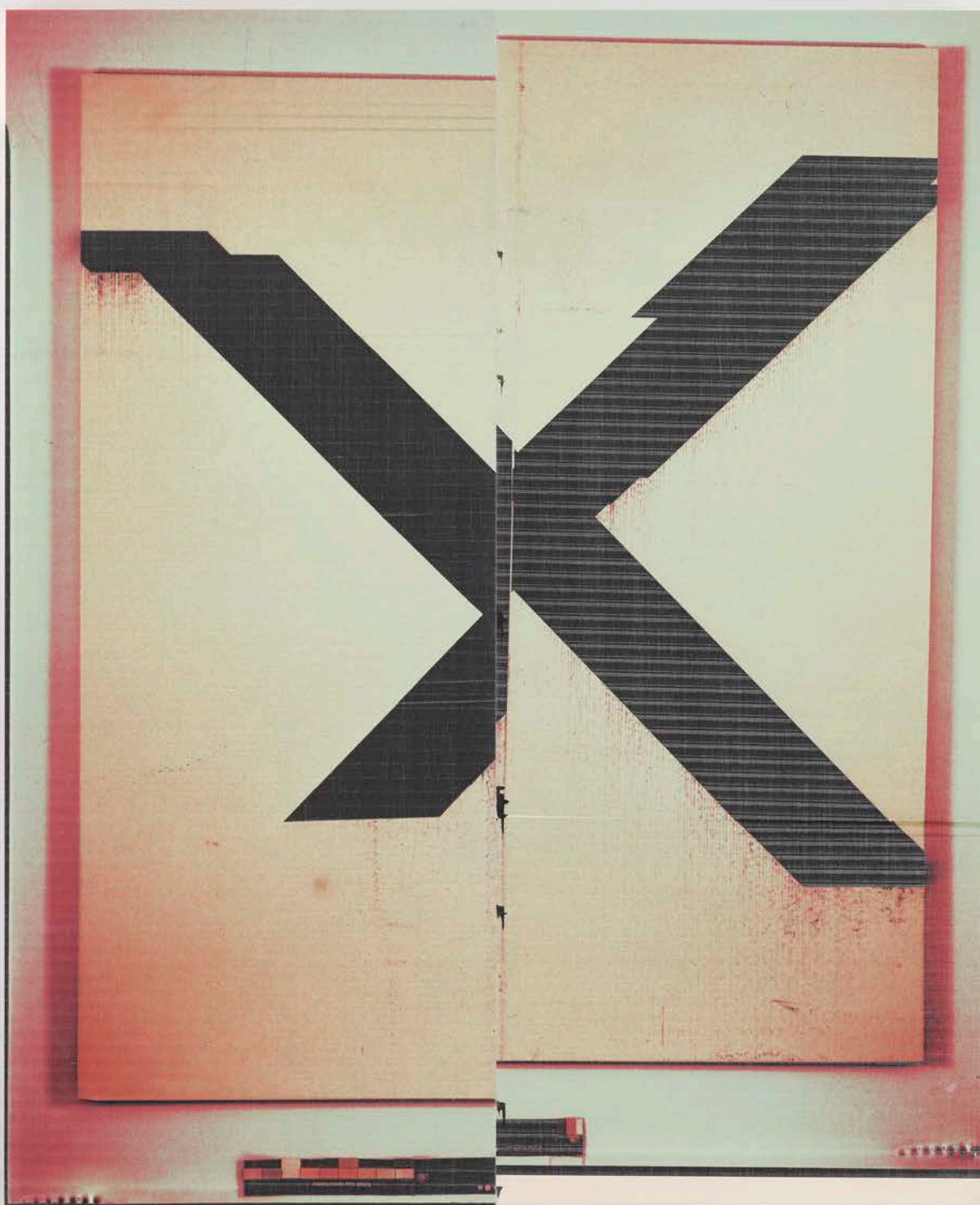
Tulip poplar, milk paint

56 1/4 x 72 x 9 1/2 inches

143 x 183 x 24 cm

Martin Puryear's *Shell Game* is a wall-hanging sculpture that evidences the artist's masterful command of materials for which he is well-known. The sculpture was hand-crafted in the artist's studio from Tulip poplar wood and painted with milk paint, a kind of paint based on a centuries-old recipe that is often used in furniture-making. The sculpture's sloping curvature is abstracted from the form of the Phrygian cap, sometimes referred to as the "liberty cap." Taken from antiquity, the Phrygian cap became a sign of resistance during the French Revolution and was then adopted as a symbol of liberty during the American Revolution. *Shell Game* is one of several works in which Puryear has explored the shape and symbolism of this cap.

Shell Game is titled after a game that dates to ancient Greece and is still played today. In ancient Greece, the game was played with three walnut shells and a pea, which was hidden under one of the shells. The operator of the game would quickly shuffle the shells, shifting the pea's location from underneath one shell to another. The spectator diligently observed, hoping to locate the pea once the shuffling was complete. This familiar game is a display of speed, elegance, and skill, as the operator attempts to trick his spectators with a quick sleight of hand. Puryear's sculpture embodies these characteristics — its seamless craftsmanship and graceful silhouette guide one's eye from the closed form on the left, which loosely resembles a walnut shell, to its empty, overturned counterpart on the right.



Wade Guyton *Untitled* 2021 Epson-UltraChrome HDX inkjet on linen
84 x 69 inches; 213 x 176 cm



Robert Gober *Untitled* 2001–2023 Copper, epoxy putty, acrylic and oil paint, balsa wood, found painting 24 1/4 x 24 1/4 x 6 3/4 inches; 62 x 62 x 17 cm





Robert Gober

Untitled

2001–2023

**Copper, epoxy putty, acrylic and oil paint,
balsa wood, found painting**

24 1/4 x 24 1/4 x 6 3/4 inches

62 x 62 x 17 cm

Robert Gober's *Untitled* is a meticulously hand-crafted, wall-mounted sculpture in the form of a shadow box. *Untitled* is part of a body of work Gober debuted in his exhibition "Tick Tock" at Matthew Marks Gallery in 2018, which revisits motifs and imagery that he has deployed throughout his career. Curator and writer Helen Molesworth has described Gober's recent sculptures as "some of his most profoundly personal works to date (and this within a highly personal oeuvre); their intimate scale amplifies their concentrated domestic sensibility."

In *Untitled*, a handmade object in the shape of a wooden branch seemingly floats in space in front of a found painting of a young girl reading, which Gober has turned upside down. Resonances between the two- and three-dimensional imagery in the sculpture destabilize perception. Gober has extended the girl's white dress into three-dimensional space, building up the drapery of her dress, which he secures with a copper replica of a nail, as if to keep the girl from falling. The sculpted nail echoes those depicted in the found painting, while the arch of the branch follows the silhouette of the painted wooden ledge on which the girl sits.

At the bottom edge of the sculpture, Gober has created a cellar door in miniature, a reference to an early 2000s sculpture inspired by the artist's childhood home built by his father, which was first exhibited in his presentation at the US Pavilion in the 2001 Venice Biennale. Speaking about the cellar motif and our natural desire to know what lies beyond its door, Gober has said, "I was drawn to the mystery of the symbol."



Katharina Fritsch *Schwarz-weisses Auto und drehendes hellgelbes Podest (Black and White Car and Light Yellow Spinning Pedestal)*
2023 Aluminum, polyester, acrylic paint, plastic, lacquer, motor 33 1/2 x 70 7/8 x 70 7/8 inches; 85 x 180 x 180 cm



Katharina Fritsch

***Schwarz-weisses Auto und drehendes hellgelbes
Podest (Black and White Car and Light Yellow
Spinning Pedestal)***

2023

**Aluminum, polyester, acrylic paint, plastic,
lacquer, motor**

33 1/2 x 70 7/8 x 70 7/8 inches

85 x 180 x 180 cm

Katharina Fritsch's *Schwarz-weisses Auto und drehendes hellgelbes Podest (Black and White Car and Light Yellow Spinning Pedestal)*, 2023 consists of a black car with a white trailer displayed on a rotating pedestal. Modeled after a child's toy, the sculpture recalls the revolving plinths used in automobile shows. The work reflects Fritsch's ongoing interest in toys, figurines, and retail display mechanisms, which have been sources of inspiration for the artist since the beginning of her career. Larger than a toy but much smaller than a real car, Fritsch's sculpture is familiar yet uncanny. As Fritsch has said, "I find this game between reality and vision very interesting. I think my work moves backwards and forwards between these two poles. There is still the connection to the real, but at the same time to the unreal."



Rebecca Warren *D* 2022 Hand-painted bronze on painted MDF pedestal
79 1/2 x 47 1/4 x 35 3/8 inches; 202 x 120 x 90 cm





Rebecca Warren

D

2022

**Hand-painted bronze on painted
MDF pedestal**

79 1/2 x 47 1/4 x 35 3/8 inches

202 x 120 x 90 cm

Rebecca Warren's *D*, 2022, is comprised of a hand-painted bronze and a brown artist's pedestal. The sculpture was first molded in clay before being cast in bronze and painted by hand. Warren's expressive sculpting techniques are captured in the bronze form, with the artist's hand and physical labor visible in the surface's scrapes, molding, and finger marks.

D is characteristic of the artist's blurring between figuration and abstraction, and its form is inspired by a wealth of references "absorbed" from the world. Her use of bronze is a purposeful engagement with modernist sculptors like Alberto Giacometti and Auguste Rodin and the sculptural creations of painters like Willem de Kooning and Lucio Fontana. Warren then methodically paints her bronze casts, responding to their surface modulations. Blue paint appears on the sculpture's leg-like support, and black paint drips down its golden surface. Warren describes her at once abstract and elusively figurative forms, saying, "what you're left with is a kind of haze of potential meaning – that itself is the entirety and completion of their meaning."



Alex Da Corte *The Grimalkin* 2023 Digital print on poplin, plexiglass, Flashe paint, sequin pins, foam, velvet, hardware, wood frame 88 3/4 x 117 3/8 x 3 inches; 225 x 298 x 8 cm



Alex Da Corte

The Grimalkin

2023

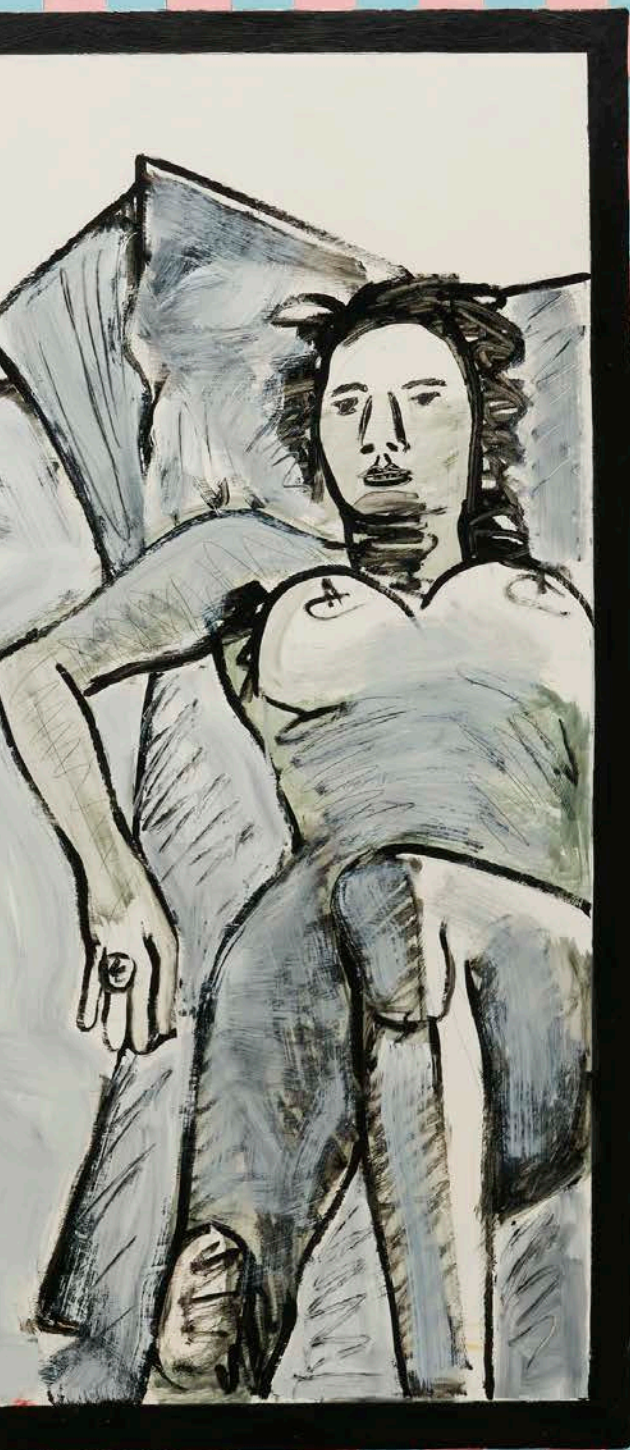
Digital print on poplin, plexiglass, Flashe paint, sequin pins, foam, velvet, hardware, wood frame

88 3/4 x 117 3/8 x 3 inches

225 x 298 x 8 cm

Alex Da Corte's *The Grimalkin* is part of the artist's series of Cel Paintings and is his largest single-panel painting to date. Inspired by the traditional process of hand-drawn cel animation, Da Corte creates these works by reverse painting on the back of a large sheet of plexiglass. The result is a surface that is simultaneously richly detailed and uniformly polished, with the frontmost layer of paint being the first that was applied to its plexiglass support. In *The Grimalkin*, Da Corte also incorporates printmaking practices, which he has been experimenting with since 2013.

The Grimalkin draws imagery from a photograph in a news article about a man in Tucson, Arizona who was rescued by firefighters after getting stuck in his chimney. Da Corte had a modified version of this photograph, in which he isolated the central figure of the man, hanging in his studio for several years before making this painting. His statuesque, monochrome figure recalls the bronze statuary of ancient Greece.



Joan Brown

Joan Brown is known for her large-scale, boldly figurative paintings that draw from her personal experiences and multifarious interests. A profound interest in everyday life lies at the center of her art. In the artist's own words, "I hope that viewers are able to share or identify with the things that I talk about, because I really feel that I paint the human condition; that's what I try to do."

Brown's *Woman in a Room with Large Black + White Drawing*, 1972 features a double portrait of a nude figure in both the painting's foreground and in the drawing depicted in the background. Similarities between the two compositions include the ring on the woman's finger and a pair of shoes that lay nearby, while the portraits differ substantially in the woman's pose. With its layered compositions, the painting provides a window into the artist's life and studio, and encapsulates Brown's exploration of the human form.

In *Old Paint Shoe / New Paint Shoe #1*, 1972, Brown experiments with the traditional self-portrait genre, using only the image of a shoe to depict her essence as an artist. A nearly pristine white shoe with a single drop of red paint is juxtaposed next to a black shoe covered with gestural streaks of color. In the exhibition catalogue for Brown's recent retrospective at the San Francisco Museum of Modern Art, artist Woody De Othello describes how the shoes represent "the end of one chapter and the beginning of another."





Joan Brown *Woman in Room with Large Black + White Drawing* 1972
Enamel on Masonite 90 x 48 1/8 inches; 229 x 122 cm



Joan Brown *Old Paint Shoe / New Paint Shoe #1* 1972 Enamel on canvas 10 1/8 x 14 inches; 26 x 36 cm



Joan Brown *Collaged Nude on Chair* 1972 Ink, graphite, and collage on paper
36 x 24 1/2 inches; 91 x 62 cm



Joan Brown *Model Pulling on Shoes* 1971 Acrylic, ink, and graphite on paper
36 x 24 inches; 91 x 61 cm



Gary Hume

Gary Hume rose to prominence as one of the most important and independent voices among the Young British Artists, an ambitious generation of artists that graduated from London's Goldsmiths College in the late 1980s. Since then, Hume has explored simplified shapes and bold color combinations, creating paintings that can be seen as both references to the real world as well as pure abstractions.

Hume's *Early Learning*, 2023 is painted using the artist's signature technique of applying household enamel paint to an aluminum panel. The painting features the artist's acclaimed flower motif, which he abstracts to achieve a graphic quality. The enamel paint's high-gloss finish has a distinctive sheen that generates a dynamic, subtly reflective surface.

In *Swans*, 2021 Hume uses charcoal applied to canvas to depict the birds' overlapping necks, heads, and beaks. The swans are positioned so that their necks intertwine and form complex, elegant compositions. Hume deploys his facility with line and contrast to produce bold, simplified forms that move deftly between figuration and abstraction.



Gary Hume *Early Learning* 2023 Enamel paint on aluminum
48 x 40 inches; 122 x 102 cm





Gary Hume *Swans* 2021 Charcoal on canvas in artist's frame 45 3/4 x 74 3/8 inches; 116 x 189 cm



Suellen Rocca *Night* 2014 Oil on canvas 30 x 30 inches; 76 x 76 cm



Suellen Rocca *Untitled* 2020 Oil on canvas 36 x 36 inches; 91 x 91 cm



Suellen Rocca

Suellen Rocca was one of the original members of the Hairy Who, a group of six visionary artists who first exhibited together in Chicago in 1966. Early in her career, Rocca developed a unique visual language resembling modern hieroglyphs inspired by personal experiences and popular culture. Until her untimely death in 2020, Rocca would continue to mine and distill a deeply personal lexicon of images.

Rocca's *Night*, 2014 depicts a dark torso filled with angular tree branches, perched birds, limp rope, and an empty boat. The painting reflects an inner landscape, with its imagery derived from a series of dreams that the artist had in the 1980s and 1990s. Rocca has described the connection between dreams and her artistic practice: "When you're making art it's like you're in a state where you make connections in ways that you don't normally make them, that's more like a dream."

Untitled, 2020 further explores the torso as a reservoir for personal imagery. In this painting, a green torso contains a tumbling array of figures, chairs, tables, and beds—imagery derived from 1950s dollhouse furniture that Rocca discovered in her basement. Describing her deep interest in returning to the past and close-looking, Rocca said, "What I tell my students is you need to look, because after we think we've seen things, we don't look at them anymore."



Nan Goldin *Gina at Bruce's dinner party, NYC* 1991 Cibachrome 30 x 40 inches; 76 x 102 cm



Nan Goldin *Self-portrait in my blue bathroom, Berlin* 1991 Cibachrome 30 x 40 inches; 76 x 102 cm



Ellsworth Kelly

Photographs

Ellsworth Kelly famously derived the compositions for his artworks from forms he encountered in everyday life. In the artist's own words: "Everywhere I looked, everything I saw became something to be made, and it had to be made exactly as it was, with nothing added. It was a new freedom; there was no longer the need to compose." Kelly's fascination with the already-made composition is strikingly clear in his black and white photographs.

Kelly started taking photographs in the 1950s with a borrowed Leica camera, and by the 1970s, the artist was actively photographing his surroundings in upstate New York, where he lived from 1970 until the end of his life. Depicting barns, architectural details, and shadows, among other imagery, Kelly's photographs represent studies in geometry, light, and contrast. *Barns, Long Island*, 1968, depicts the interlocking planes of a weathered façade set against a stark white sky. In *Doorway Shadow, Spencertown*, 1977, Kelly captures light and shadow in a manner that evokes the simplified forms and shaped canvases that the artist explored throughout his career. "I like the idea of the interplay of two or three dimensions," Kelly has said. "My photographs are simply records of my vision, how I see things."



Ellsworth Kelly *Barns, Long Island* 1968 Gelatin silver print Image: 8 1/2 x 12 7/8 inches; 22 x 33 cm
Sheet: 11 x 14 inches; 28 x 36 cm



Ellsworth Kelly *Garage, Hudson* 1977 Gelatin silver print
Image: 12 3/4 x 8 1/2 inches; 32 x 22 cm Sheet: 14 x 11 inches; 36 x 28 cm



Ellsworth Kelly *Potato Barn, Long Island* 1968 Gelatin silver print Image: 8 1/2 x 12 7/8 inches; 22 x 33 cm
Sheet: 11 x 14 inches; 28 x 36 cm

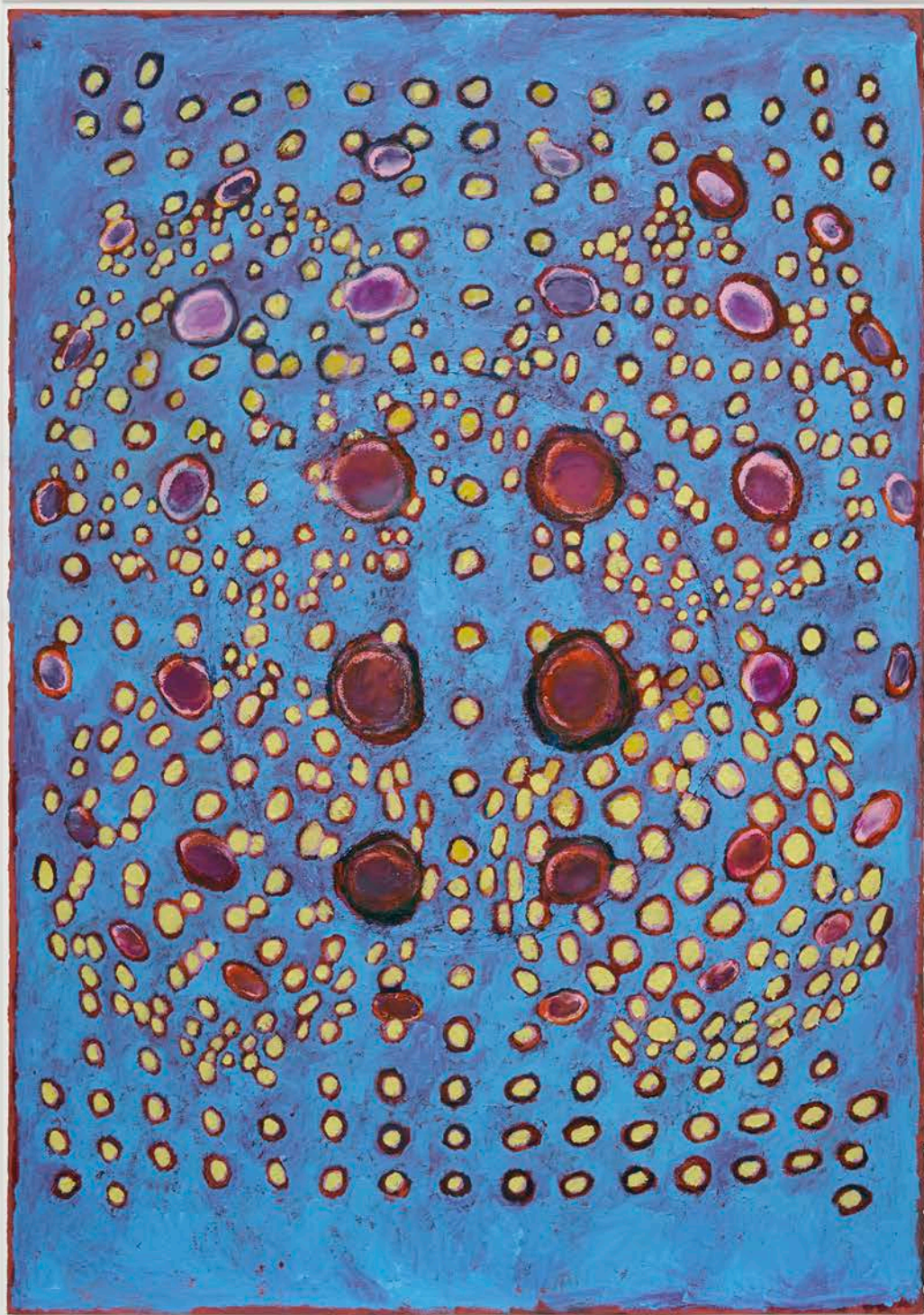


Cy Twombly *Tulips (III)* 1993 Six Fresson color photographs Each image: 11 7/8 x 11 inches; 30 x 28 cm
Each sheet: 17 5/8 x 13 3/4 inches; 45 x 35 cm



An abstract artwork featuring a vibrant blue background. Scattered across the surface are numerous small, yellow, oval-shaped elements, each outlined in a dark reddish-brown. Interspersed among these are larger, more irregular shapes in shades of purple and magenta, also outlined in the same dark reddish-brown. The overall effect is a dense, textured composition. The name 'Terry Winters' is written in a white, serif font, centered horizontally and slightly above the vertical center.

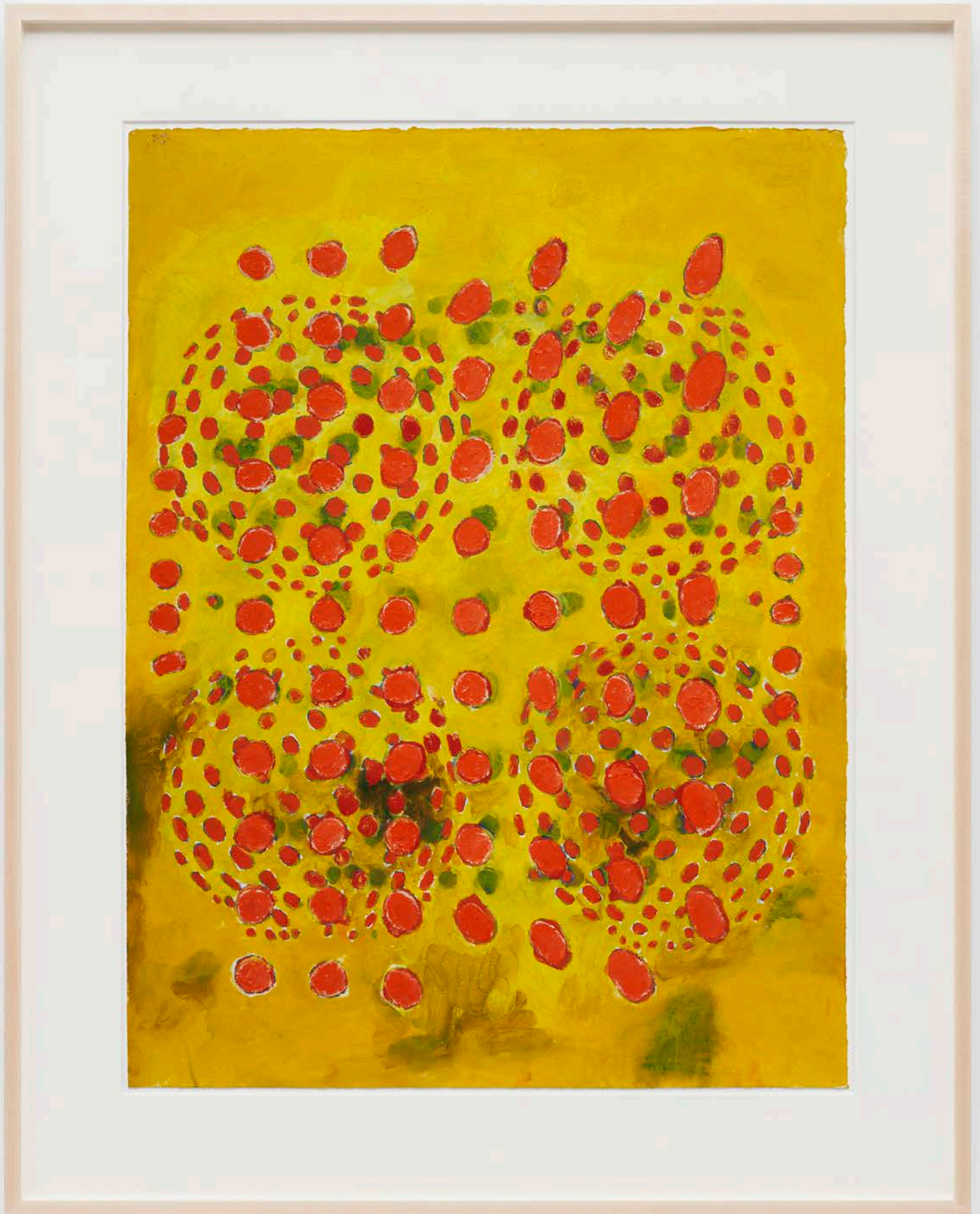
Terry Winters



Terry Winters *Reach* 2022 Oil on paper 39 1/2 x 27 3/4 inches; 100 x 71 cm



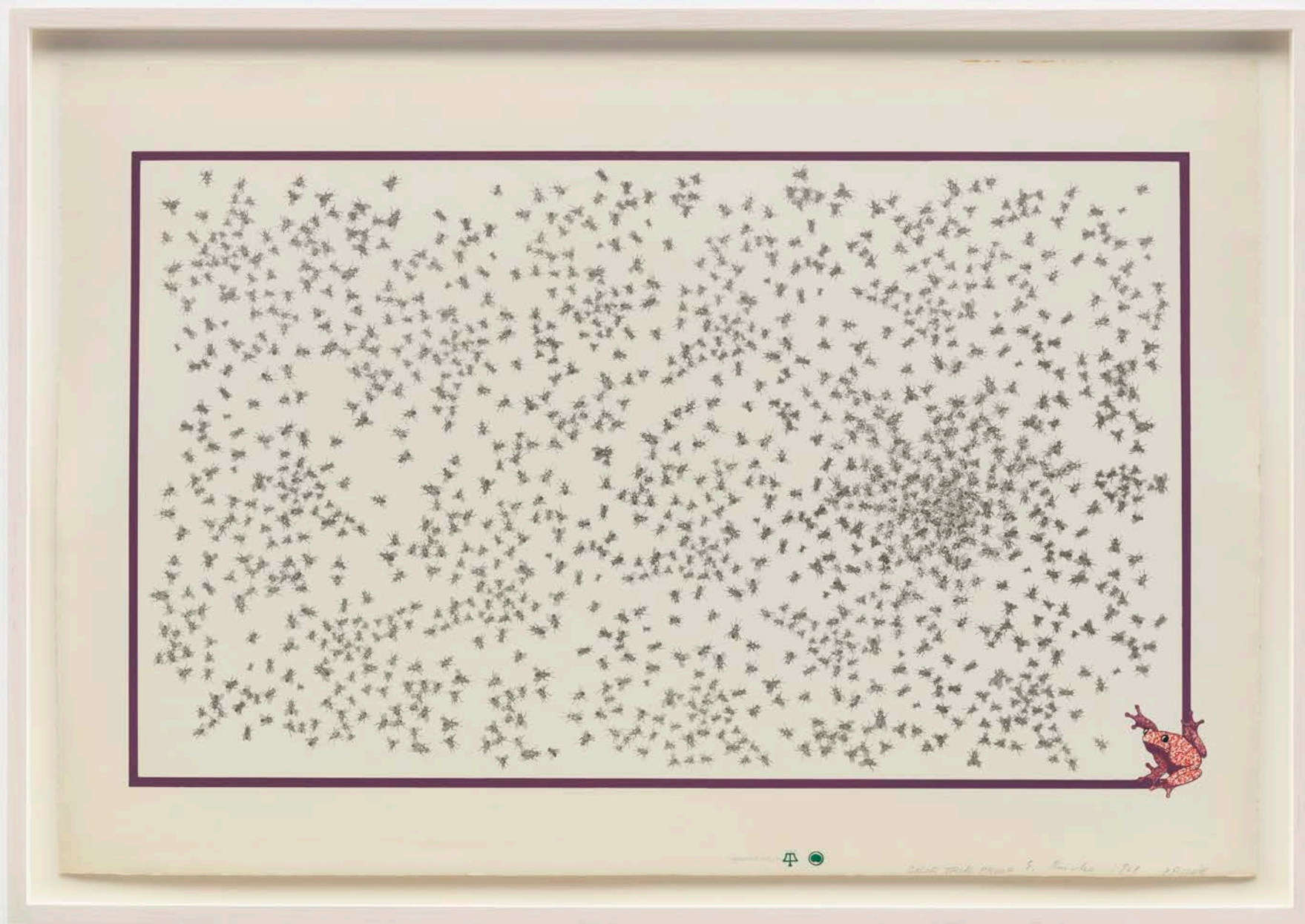
Terry Winters *Stage* 2020 Oil on paper 34 3/4 x 26 5/8 inches; 88 x 68 cm



Terry Winters *Cycle* 2022 Oil on paper 39 x 29 1/8 inches; 103 x 57 cm



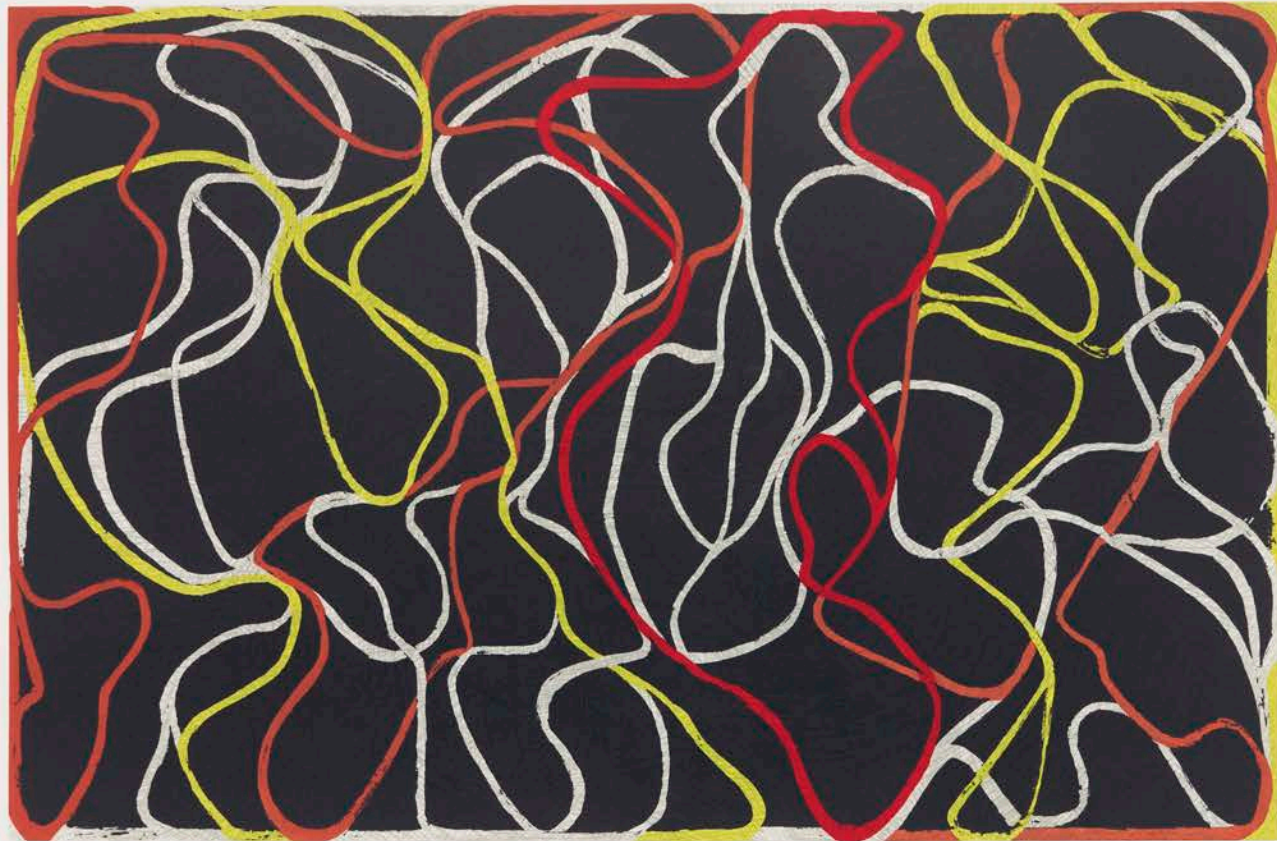
Terry Winters *Amplitude* 2000 Four-color intaglio on Arches En Tout Cas hand-torn paper
53 3/8 x 43 1/2 inches; 136 x 111 cm



Ed Ruscha and Ken Price *Flies and Frog* 1969 Lithograph Image: 18 1/4 x 30 1/2 inches; 46 x 78 cm
Sheet: 23 1/4 x 34 inches; 59 x 86 cm



H. C. Westermann *Death Ship of No Port* 1967 Lithograph on Arches paper 18 1/8 x 24 inches; 46 x 61 cm



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Brice Marden

Brice Marden *Beyond Eagles Mere 2* 2001 One color etching / four color lithograph Plate: 17 x 26 inches; 42 x 66 cm
Sheet: 22 x 30 inches; 56 x 76 cm



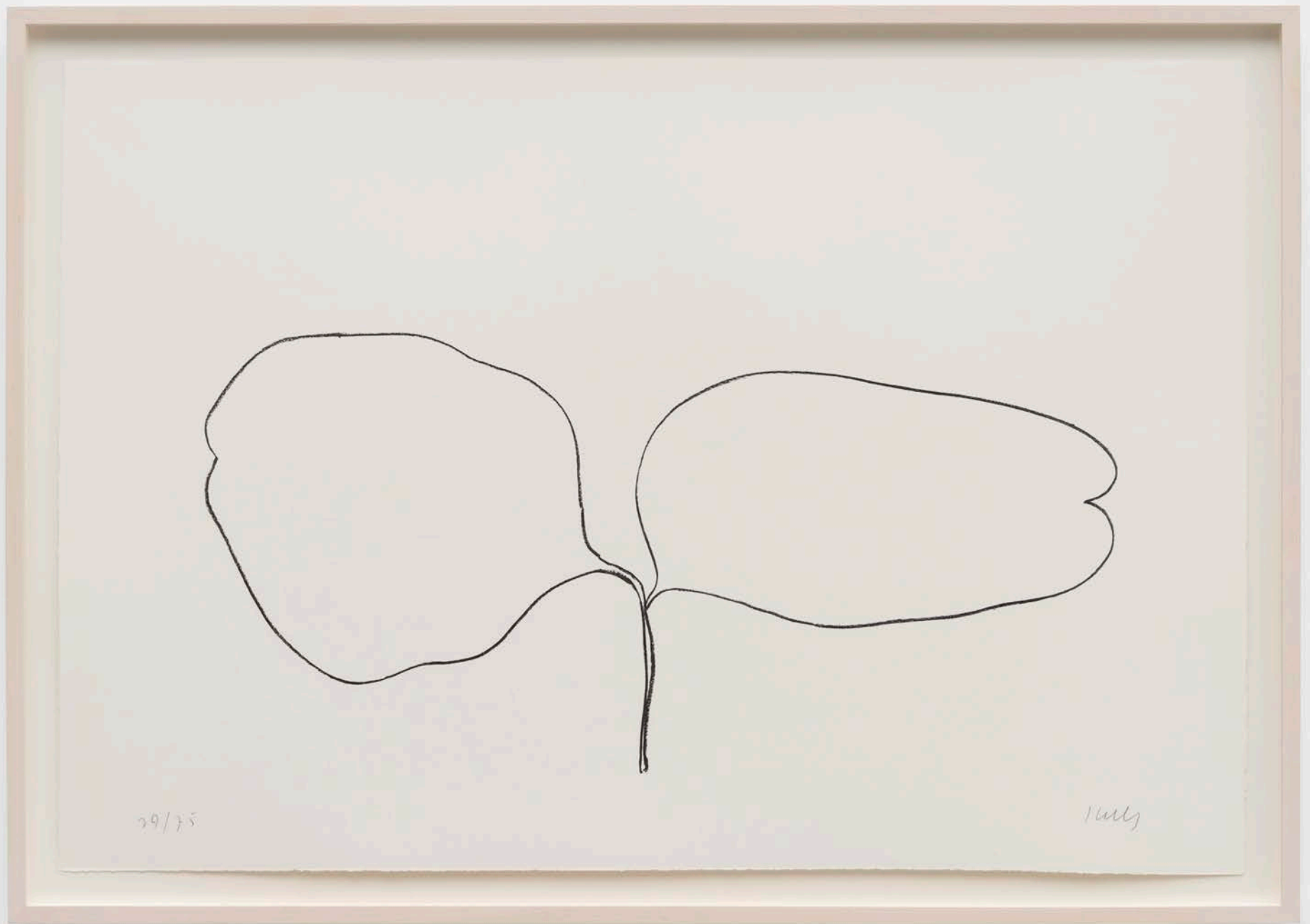
Brice Marden *Celadon Muse* 2003 Two color etching / one color lithograph Plate: 17 x 26 inches; 43 x 66 cm
Sheet: 22 x 30 inches; 56 x 76 cm



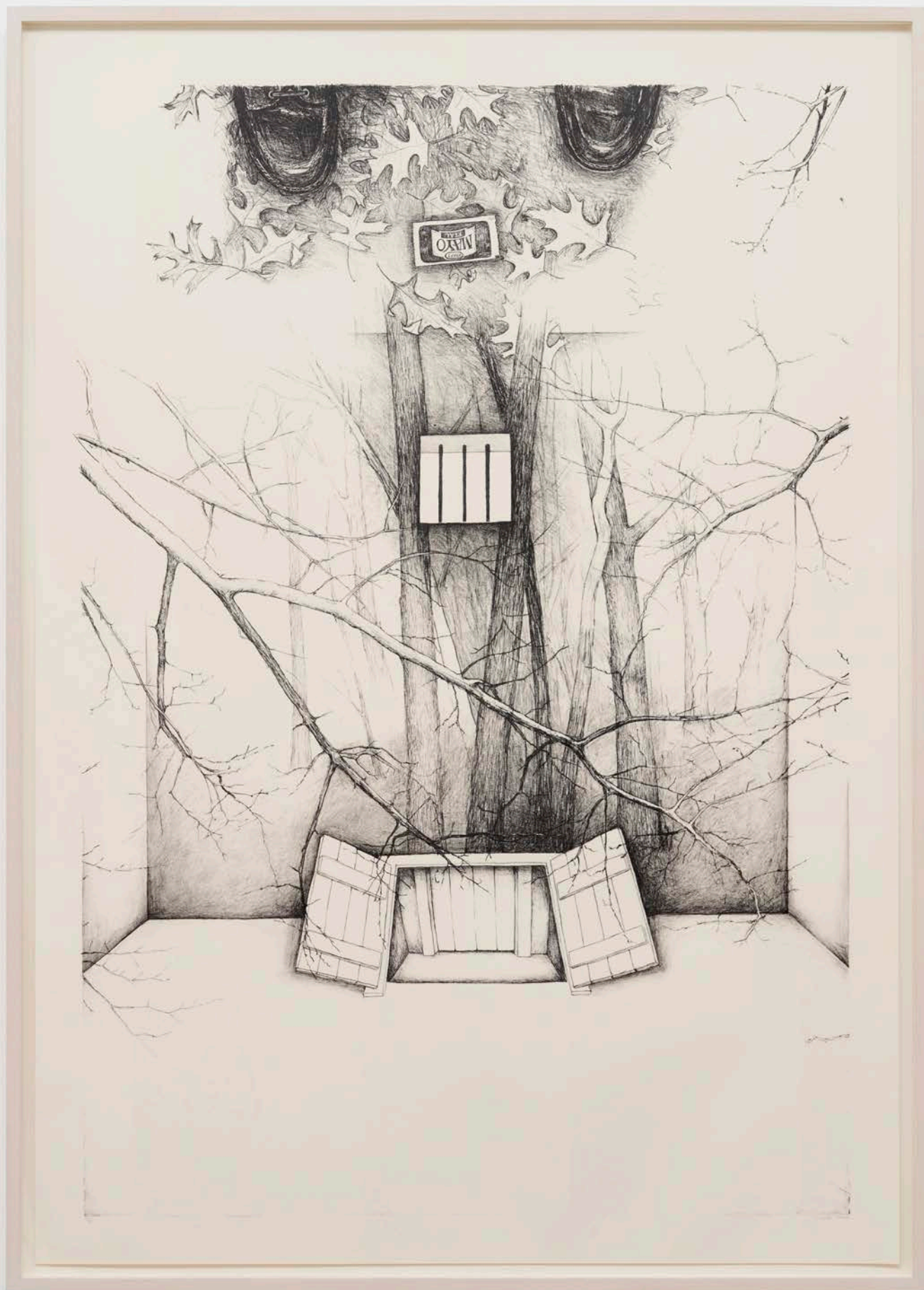
Vija Celmins *Untitled (Web #4)* 2002 Photogravure with burnishing and drypoint on Hahnemühle Copperplate paper
Image: 15 1/2 x 19 1/8 inches; 39 x 49 cm Sheet: 20 1/8 x 23 3/4 inches; 51 x 60 cm



Vija Celmins *Galaxy* 1975 Five-color lithograph on Twinrocker Handmade Rag paper
Image: 12 3/8 x 16 1/2 inches; 31 x 42 cm Sheet: 16 5/8 x 20 inches; 42 x 51 cm



Ellsworth Kelly *Locust (Acacia)* 1965-66 Lithograph on Rives BFK white paper 24 x 35 3/8 inches; 61 x 90 cm



Robert Gober *Untitled* 2002 Four color lithograph on Arches Cover paper
Plate: 47 x 31 7/8 inches; 119 x 81 cm Sheet: 51 x 36 inches; 130 x 91 cm