

**ART BASEL**

BOOTH C15

JUNE 13 – JUNE 18

MARIANNE BOESKY GALLERY



Marianne Boesky Gallery is pleased to present works by **Ghada Amer, Jennifer Bartlett, Sanford Biggers, Pier Paolo Calzolari, Suzanne McClelland, Danielle Mckinney, Donald Moffett, Celeste Rapone, and Hannah van Bart** for the Galleries sector of Art Basel 2023. The gallery will also present McClelland's *Mute* for the Unlimited Sector of the fair.

Spanning mediums, movements, and generations, the artists included in the Galleries sector presentation speak to the generational and material diversity of the gallery's program. Linked by their engagement with contemporary political, social, formal, and material concerns, these nine artists are engaged in practices that seek to expand the possibilities of artistic production. Together, these works produce a dialogue that highlights—and complicates—their shared themes.

**Ghada Amer** and **Pier Paolo Calzolari** test the limits of established conventions of their chosen mediums. Embroidering figures into her paintings, Amer wrestles with the history of painting as a masculine medium. Painting on slabs of clay as if they are canvas, Amer captures female figures in moments of shared intimacy on large-scale ceramic sculptures. A pioneer of Arte Povera, Calzolari renders deeply hued, atmospheric compositions from the 1980s in egg tempera and tempera grassa. This embrace of historic, traditional materials and process exemplifies the artist's long-standing fascination with the alchemical and substantive elements of painting.

Through their paintings, **Jennifer Bartlett** and **Suzanne McClelland** reveal the lyricism and poetry embedded within linguistic and mathematical systems. Grounded in precise mathematical and geometric abstractions, Bartlett's works call into question the rigid—often self-imposed—constraints and restrictions of the grid, resulting in dynamic compositions with deep poetic and aesthetic resonance. In large-scale canvases, McClelland investigates painting's linguistic and acoustic dimensions while reflecting broader cultural and political concerns. Built from visual—as well as auditory—observations of the world, McClelland's abstractions underscore the ways in which language itself is gendered and politicized.

The paintings of **Danielle Mckinney, Celeste Rapone, and Hannah van Bart** probe ideas of spirituality, the self, and the soul, examining the personal through the figurative. Simultaneously cinematic and intimate, Mckinney's narrative paintings capture solitary female protagonists in moments of leisure and deep reflection. Painting with an acute awareness of the female gaze, employing deep, colorful hues and nuanced details, Mckinney revels in dreamlike interiors both spiritual and domestic. Layering autobiographical details, art historical references, and artifacts of daily life, Rapone's inventive figures contort impossibly within the confines of their canvases, testing boundaries between figuration and abstraction and the very geometries that underlie our lives. Inspired by the Dutch Golden Age, van Bart's atmospheric portraits, still lifes, and landscapes take subtle pleasure in the spiritual through subject and materiality.

**Sanford Biggers** and **Donald Moffett** employ inventive forms to examine social and political concerns. Working on and with antique quilts—versions of which, according to African American folkloric traditions, acted as coded signposts on the Underground Railroad—Sanford Biggers engages in creative intervention with his *Codex* works, drawing occluded histories and mythic narratives into the present moment and elucidating their ongoing relevance. In his newest body of work, Moffett uses the forms of nature to capture the urgency of ongoing environmental crises while expanding on the minimalist, abstracted visual language that he has cultivated throughout his career.

Diverse in form, material, and approach, these works produce a dialogue that highlights—and complicates—their shared themes, exemplifying the gallery's interest in forming narratives across backgrounds and mediums while speaking to the very nature of what it means to make art today.

In the Unlimited sector of the fair, Marianne Boesky Gallery presents Suzanne McClelland's *Mute*—a monumental collection of paintings that disassembles elemental components of language, effectively dissolving them into the unutterable. The twenty-six canvases—conceived to represent letters of the Latin alphabet—liberate language from its existential bind. Severing symbols from their function, *Mute* replaces the auditory with the visual, manifests an alternate alphabet that forecloses the possibilities of vocalization or articulation, and demands a new context in which to become legible. The characters are replaceable but interconnected, relying on one another to establish meaning. Engaging with notions of control and chance, the lineup of portrait-oriented works, formed by gravity, viscous pours, spills, and stains, references the process of comparison, recognition, and memory. *Mute* is a language that cannot be spoken or read, yet demands to be seen, felt, and understood as present.

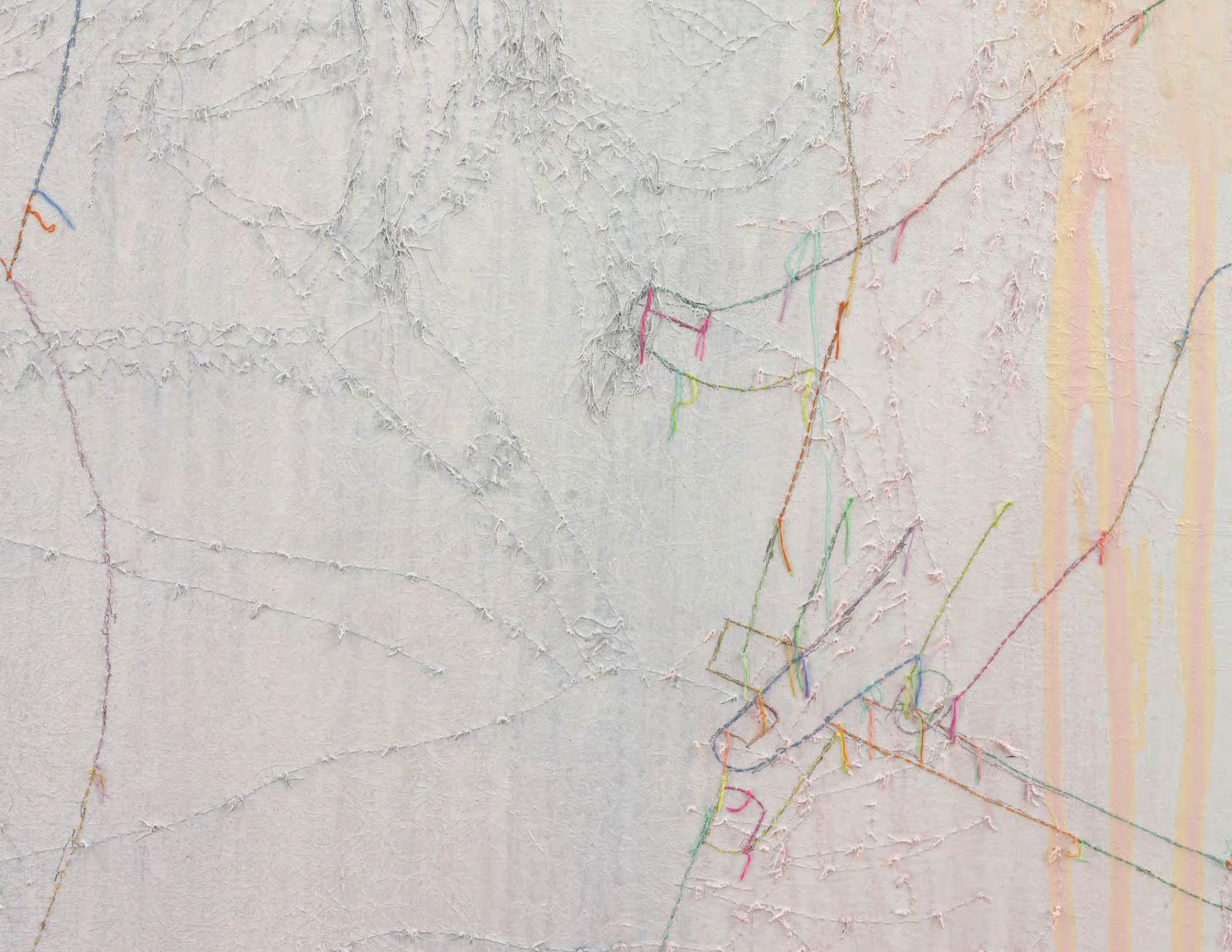


**Ghada Amer**  
*A New Painting Reworked*, 2018–2023  
Acrylic, embroidery and gel medium on canvas  
64 x 72 inches  
162.6 x 182.9 cm  
(GHA.20172)  
\$ 275,000













**Ghada Amer**

*Twins, 2023*

Acrylic, embroidery and gel medium on canvas

60 x 50 inches

152.4 x 127 cm

(GHA.20173)

\$ 225,000









**Ghada Amer**  
*Entrelacement*, 2015  
 Ceramic  
 45 1/4 x 16 x 25 inches  
 114.9 x 40.6 x 63.5 cm  
 (GHA.16427)  
 \$ 120,000



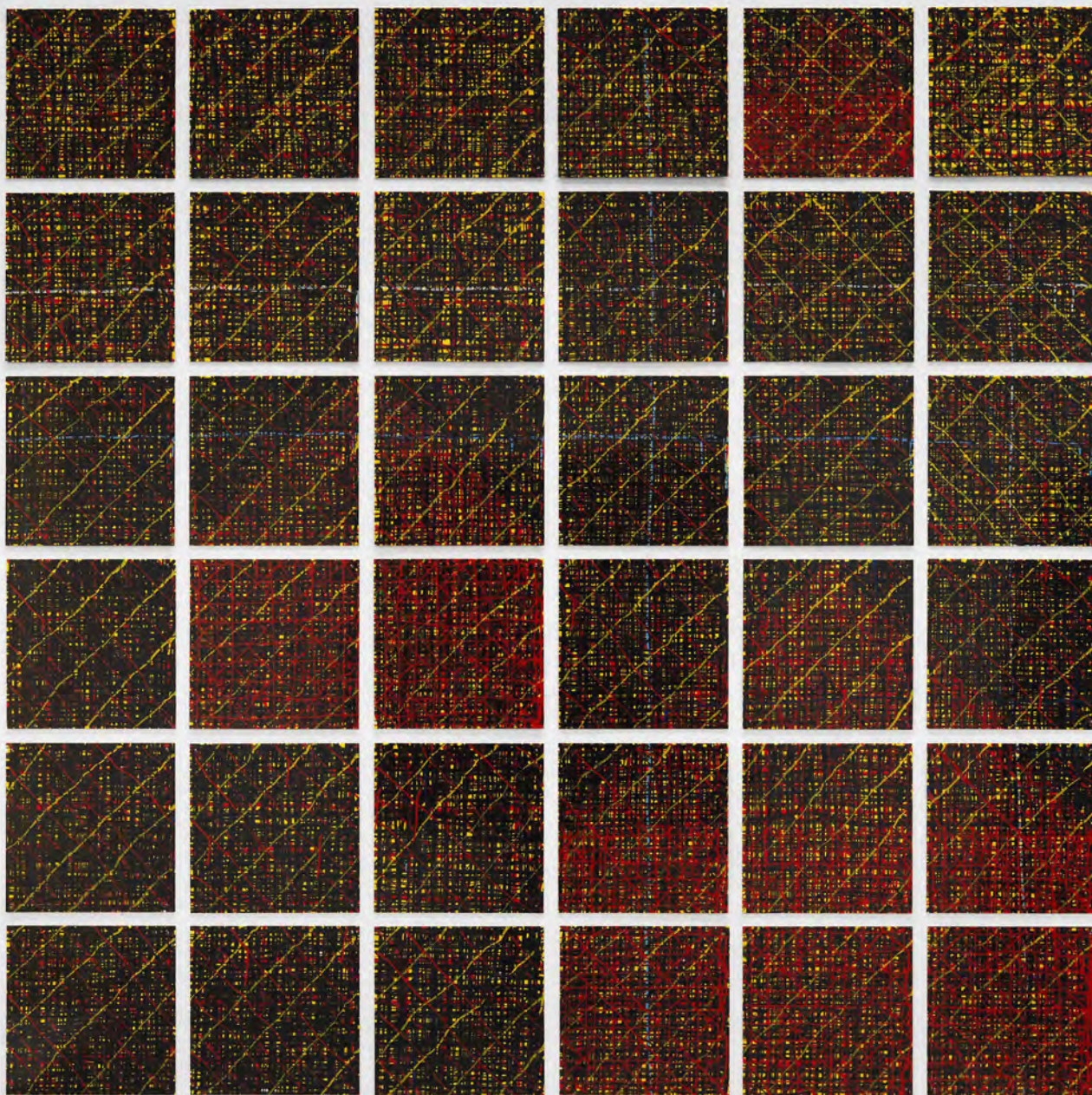
**Ghada Amer**  
*Lovers in Red*, 2015  
 Glazed ceramic with porcelain inlay  
 44 x 16 x 11 inches  
 111.8 x 40.6 x 27.9 cm  
 (GHA.16476)  
 \$ 120,000





Installation view, *Witches and Bitches*, FRAC Provence-Alpes Côte d'Azur, Marseille, France, December 2, 2022 – April 16, 2023. Photo by Laurent Lecat





**Jennifer Bartlett**

*Houses: Thin Lines, 1998*

Enamel over silkscreen grip on baked enamel, steel plates

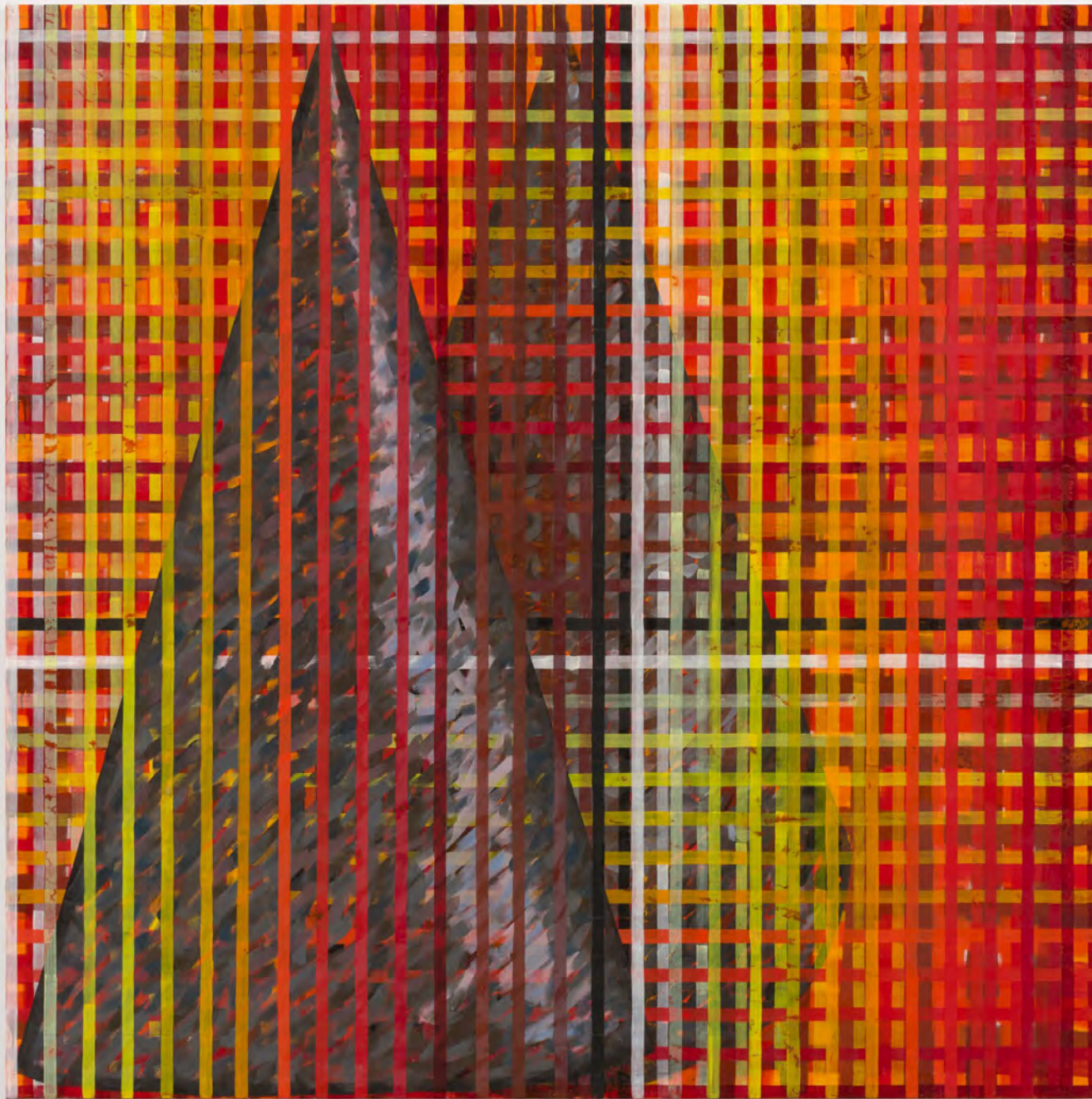
77 x 77 inches

195.6 x 195.6 cm

(JBA.15058)

\$ 375,000





**Jennifer Bartlett**  
*From Fire Series, Plaid, 1989*  
Oil on canvas  
84 1/4 x 84 1/8 inches  
214 x 213.7 cm  
(JBA.19827)  
\$ 325,000









**Sanford Biggers**

*TBD, 2023*

Approx.

41 x 24 3/8 x 24 3/8 inches

104.1 x 61.9 x 61.9 cm

(SB.20196)

\$ 125,000









**Pier Paolo Calzolari**

*Pittura C [Telero], 1986*

Tempera on canvas

110 1/4 x 113 5/8 inches

280 x 288.6 cm

(PPC.20298)

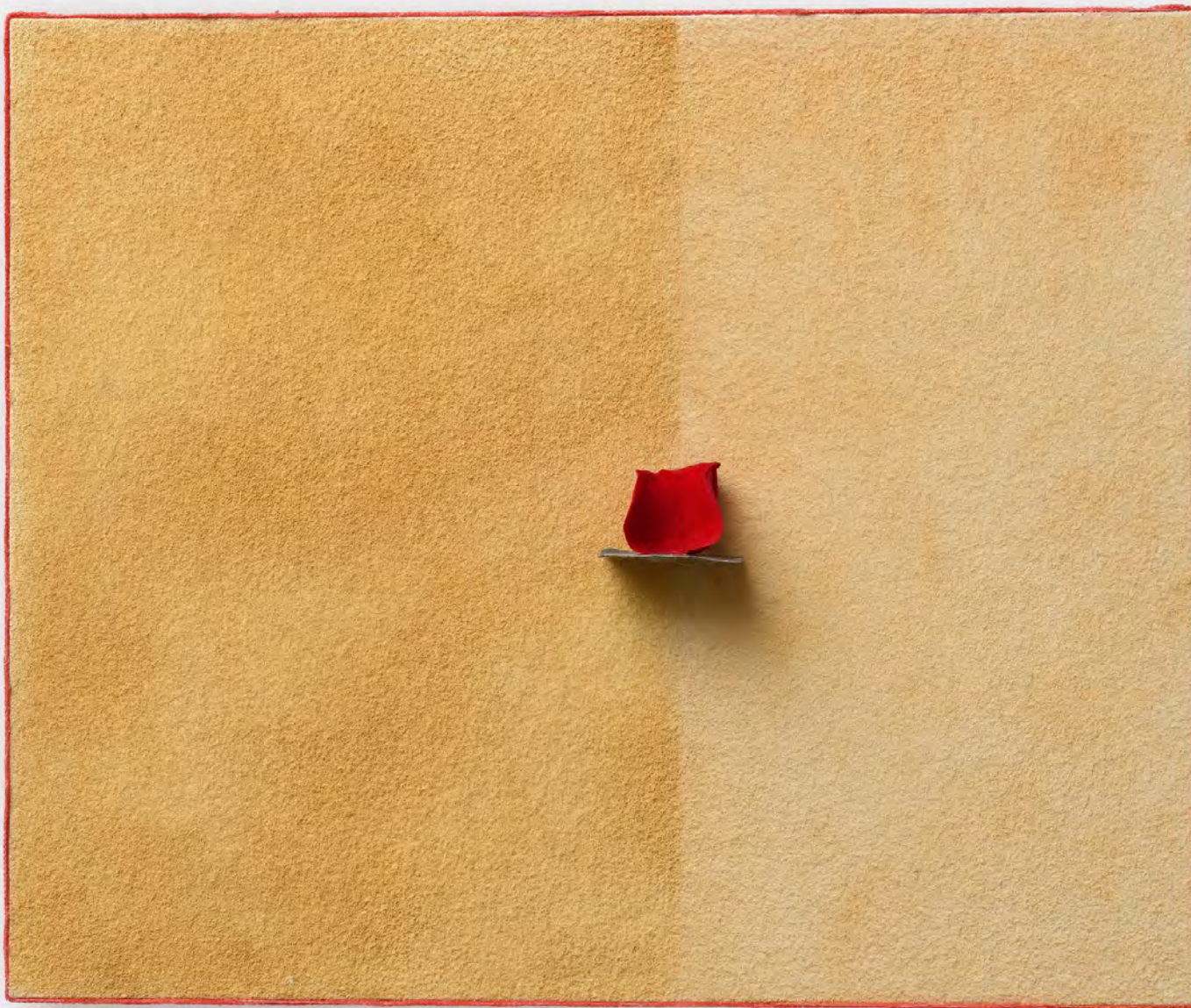
€ 700,000





**Pier Paolo Calzolari**  
*Paesaggio con animale [dalla serie "Capricci"]*,  
1984-1985  
Tempera and oil on canvas  
78 3/4 x 78 3/4 inches  
200 x 200 cm  
(PPC.20297)  
€ 550,000





**Pier Paolo Calzolari**

*Senza titolo, 2021*

Salt, pigment, petal, flannel on panel

19 3/4 x 23 5/8 x 3 1/2 inches

50 x 60 x 9 cm

(PPC.20299)

€ 85,000









**Danielle McKinney**  
*Safekeeping*, 2023  
Oil on canvas  
24 1/8 x 18 1/8 inches  
61.3 x 46 cm  
(DMC.20307)  
RESERVED









**Suzanne McClelland**  
*maybe maybe no ( for Audre Lorde),*  
2022  
Oil and polymer on linen  
76 x 88 inches  
193 x 223.5 cm  
(SMC.20228)  
\$ 85,000





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Oil and polymer on linen  
76 x 88 inches  
193 x 223.5 cm  
(SMC.20227)  
\$ 85,000





**Celeste Rapone**  
*Floor Models*, 2023  
Oil on canvas  
66 x 66 inches  
167.6 x 167.6 cm  
(CRP.20061)  
RESERVED









**Donald Moffett**

*House, 2023*

Cast Bronze

115 x 17 5/8 x 11 3/4 inches

292.1 x 44.8 x 29.8 cm

Unique within a series of 6

(DM.19984)

\$ 140,000





**Hannah van Bart**  
*Untitled (Angst)*, 2023  
Oil on linen  
15 3/4 x 11 3/4 inches  
40 x 30 cm  
(HVB.20271)  
\$ 20,000





**Hannah van Bart**  
Untitled, 2023  
Oil on linen  
21 5/8 x 17 3/4 inches  
55 x 45 cm  
(HVB.20194)  
\$ 30,000





**Hannah van Bart**

Untitled, 2017

Oil on linen

23 5/8 x 31 1/2 in

60 x 80 cm

(HVB.18648)

\$ 35,000



ADDITIONAL ARTWORKS





**Pier Paolo Calzolari**

*Mothia Et, 1989*

Salt, lead on panel

48 1/8 x 39 5/8 x 2 1/8 inches

122.3 x 100.5 x 5.5 cm

(PPC.20276)

€ 275,000









**Pier Paolo Calzolari**

Untitled, 2021

Salt, oil pastels, pastels à l'écu, tempera grassa, egg, golden  
thread, steel, thick flannel (mollettone)

43 1/2 x 22 x 13 3/4 inches

110.5 x 55.9 x 34.9 cm

(PPC.19168)

€ 125,000





**Jennifer Bartlett**

*Seasons: 4 Winter, 1990*

Pastel on paper

31 1/2 x 31 1/2 inches

80 x 80 cm

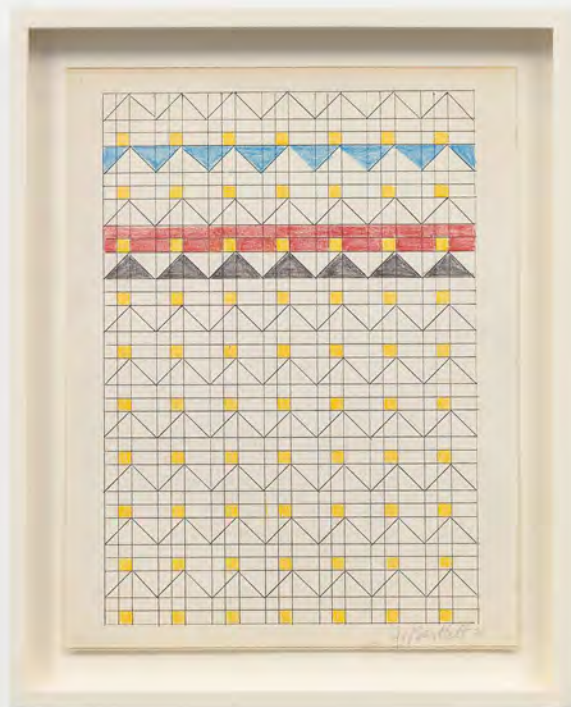
Framed: 35 3/8 x 35 inches

89.9 x 88.9 cm

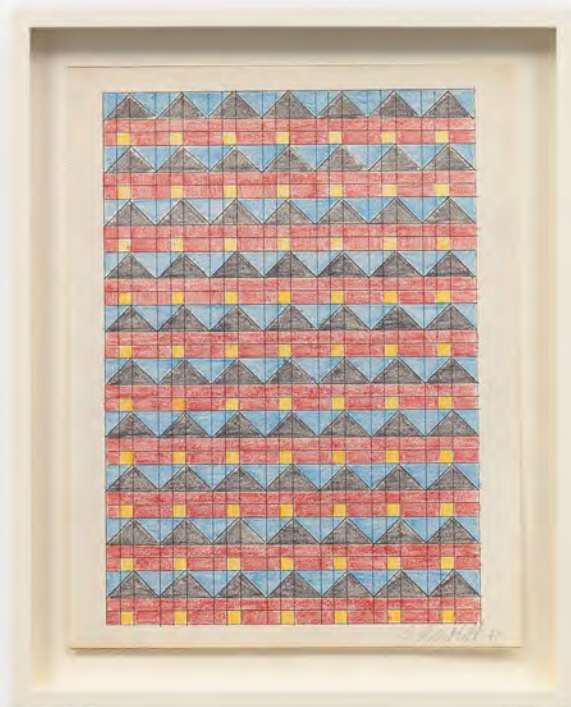
(JBA.15907)

\$ 80,000

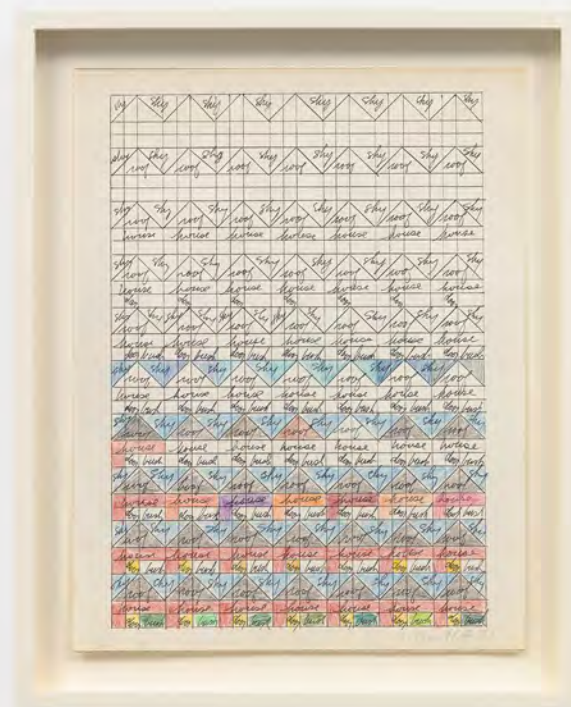




**Jennifer Bartlett**  
 Untitled, 1971  
 Pen and colored pencil on paper  
 11 x 8 1/2 inches, 27.9 x 21.6 cm  
 Framed: 13 1/8 x 10 5/8 inches, 33.3 x 27 cm  
 (JBA.19804)  
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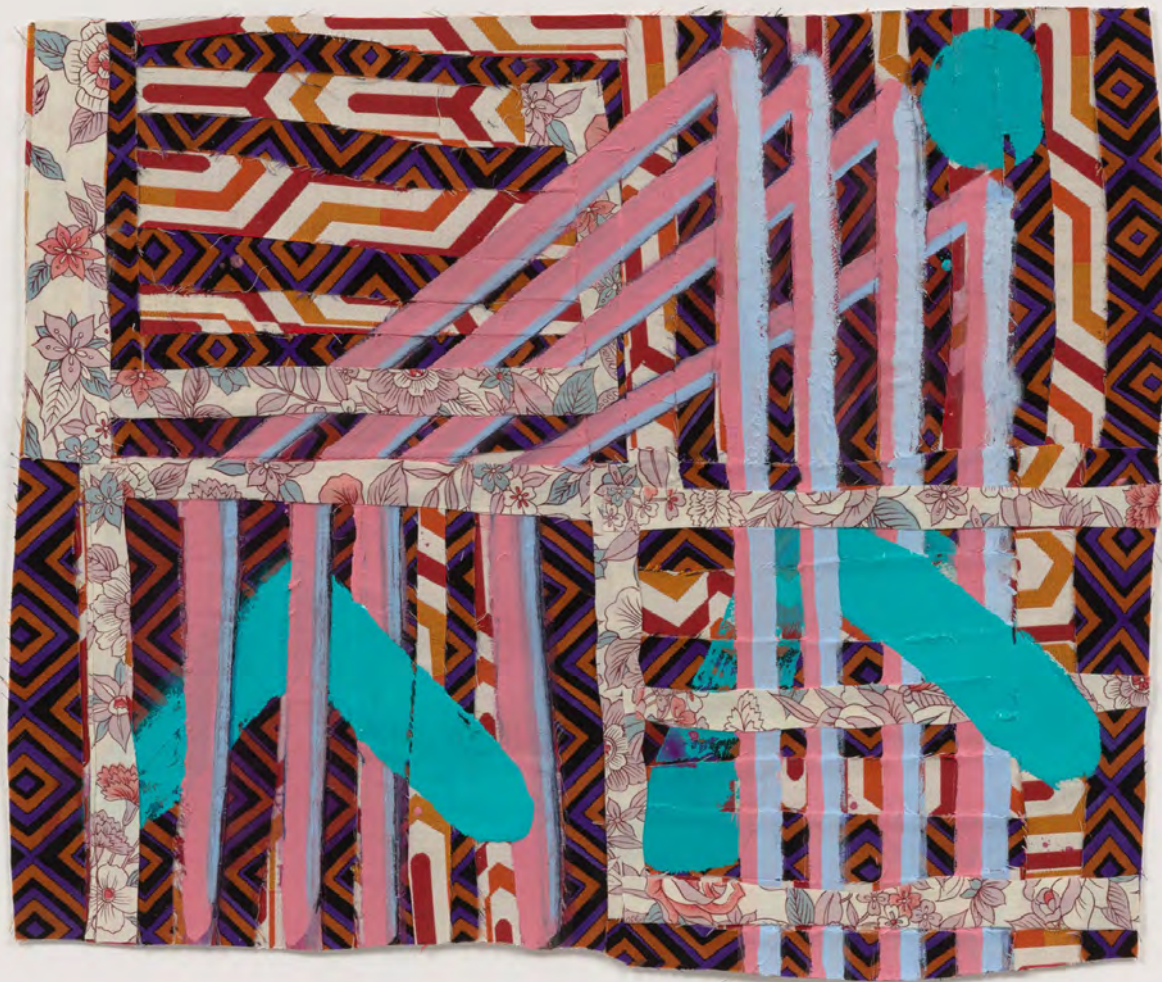
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 (JBA.19808)  
 \$ 18,000





**Sanford Biggers**  
[QC2], 2023  
Framed: 22 x 23 1/8 inches  
55.9 x 58.7 cm  
(SB.20195)  
\$ 45,000





**Sanford Biggers**

[QC1], 2023

Framed: 23 7/8 x 28 1/4 inches

60.6 x 71.6 cm

(SB.20111)

\$ 45,000





**Louise Bourgeois**  
*Molotov Cocktail*, c.1968  
Bronze  
4 x 7 1/2 x 5 inches  
10.2 x 19.1 x 12.7 cm  
Edition 3 of 6  
(LB.15741)  
\$ 250,000





**Yoshitomo Nara**

*Girl with Her Head in the Clouds, 1998*

Acrylic and pencil on paper

16 1/2 x 13 7/8 inches

41.9 x 35.2 cm

Framed: 24 1/2 x 22 x 1 1/4 inches

62.2 x 55.9 cm

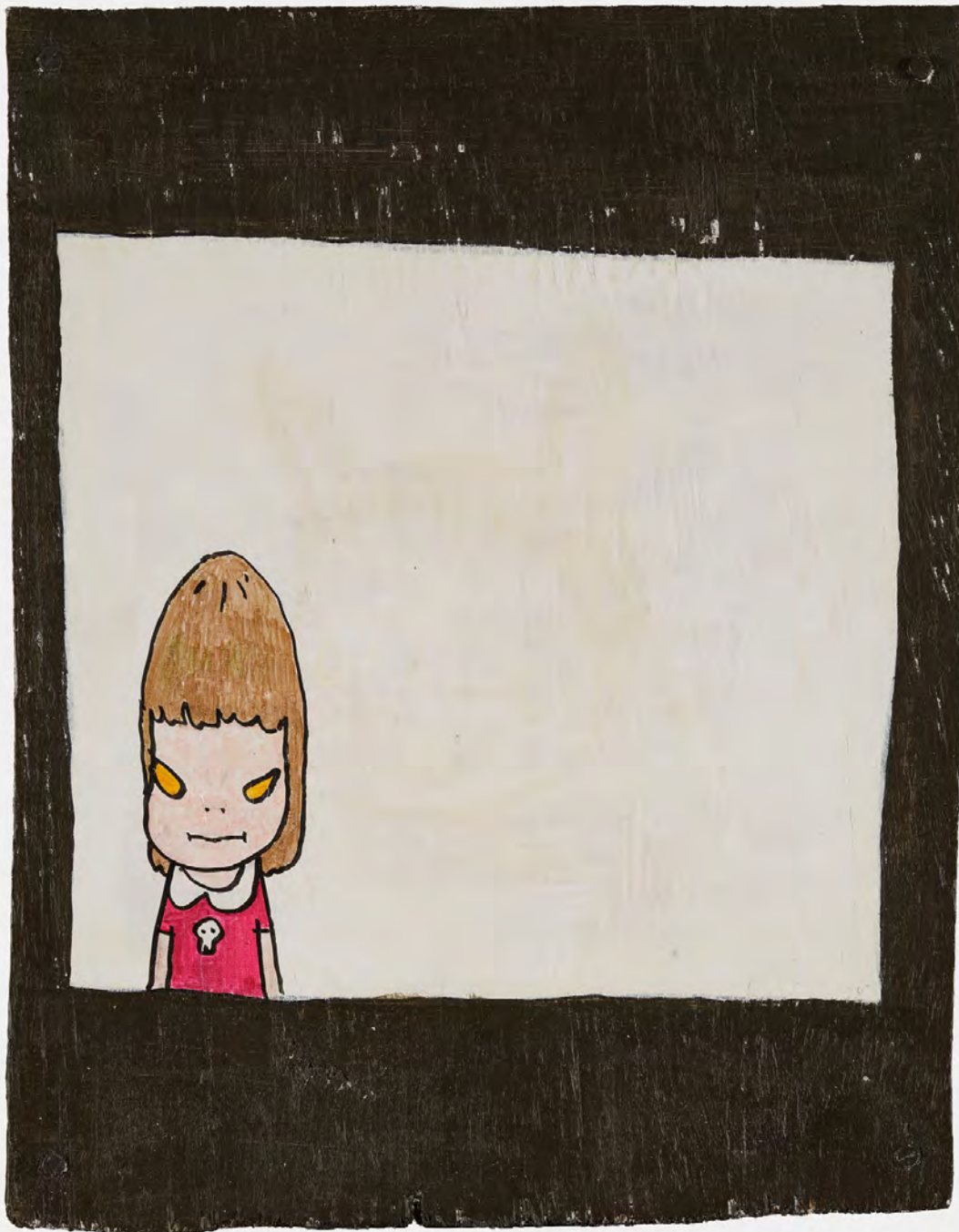
(YN.0007)

Price Upon Request









**Yoshitomo Nara**

*Untitled (Since 8 Sept. 2000), 2000*

Acrylic and ink on wood

12 1/4 x 9 1/2 x 1 1/2 inches

31.1 x 24.1 x 3.8 cm

(YN.1068)

Price Upon Request

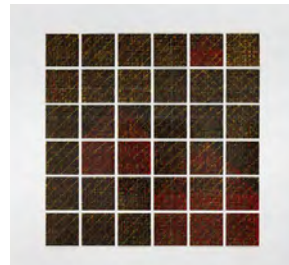


## CHECKLIST



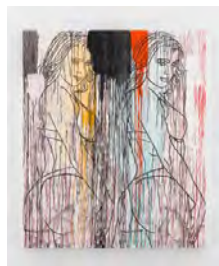
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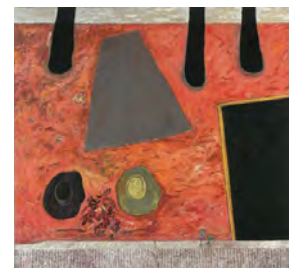
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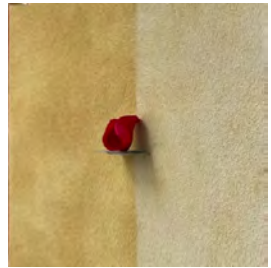




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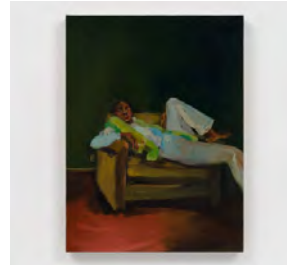
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19 3/4 x 23 5/8 x 3 1/2 inches  
50 x 60 x 9 cm  
(PPC.20299)  
€ 85,000

**Svenja Deininger**

Untitled, 2023  
19 3/4 x 15 3/4 inches  
50 x 40 cm  
(SVD.20160)

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Untitled, 2023  
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IMAGE FORTHCOMING

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MARIANNE BOESKY GALLERY  
Future Location To Be Announced  
Aspen, CO

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