

# Art Basel Miami Beach

December 6 - 10, 2023

Booth B14

TANYA  
BONAKDAR  
GALLERY



KELLY AKASHI

UTA BARTH

MATH BASS

MONICA BONVICINI

SANDRA CINTO

OLAFUR ELIASSON

SHILPA GUPTA

LAURA LIMA

CHARLES LONG

MARK MANDERS

LISA OPPENHEIM

SHERRILL ROLAND

ANALIA SABAN

TOMAS SARACENO

THOMAS SCHEIBITZ

SLAVS AND TATARS

GILLIAN WEARING

LISA WILLIAMSON



**Kelly AKASHI**

*Title to be determined*

2023

Lost-wax cast bronze and hand-blown glass

9 1/2 x 26 x 11 inches; 24.1 x 66 x 27.9 cm (approximate)  
(TBG 25048)

\$50,000 + crate (\$485)

Material tactility, its possibilities, limitations, and transformation form the core of Kelly Akashi's practice. Originally trained in analog photography, traditional processes and the materiality of documents continue to inform and fuel her sculptural explorations. Working in a variety of media, such as wax, bronze, fire, glass, silicone, copper, and rope, Akashi investigates the capacity and boundaries of these elements and their ability to construct and challenge conventional concepts of form.



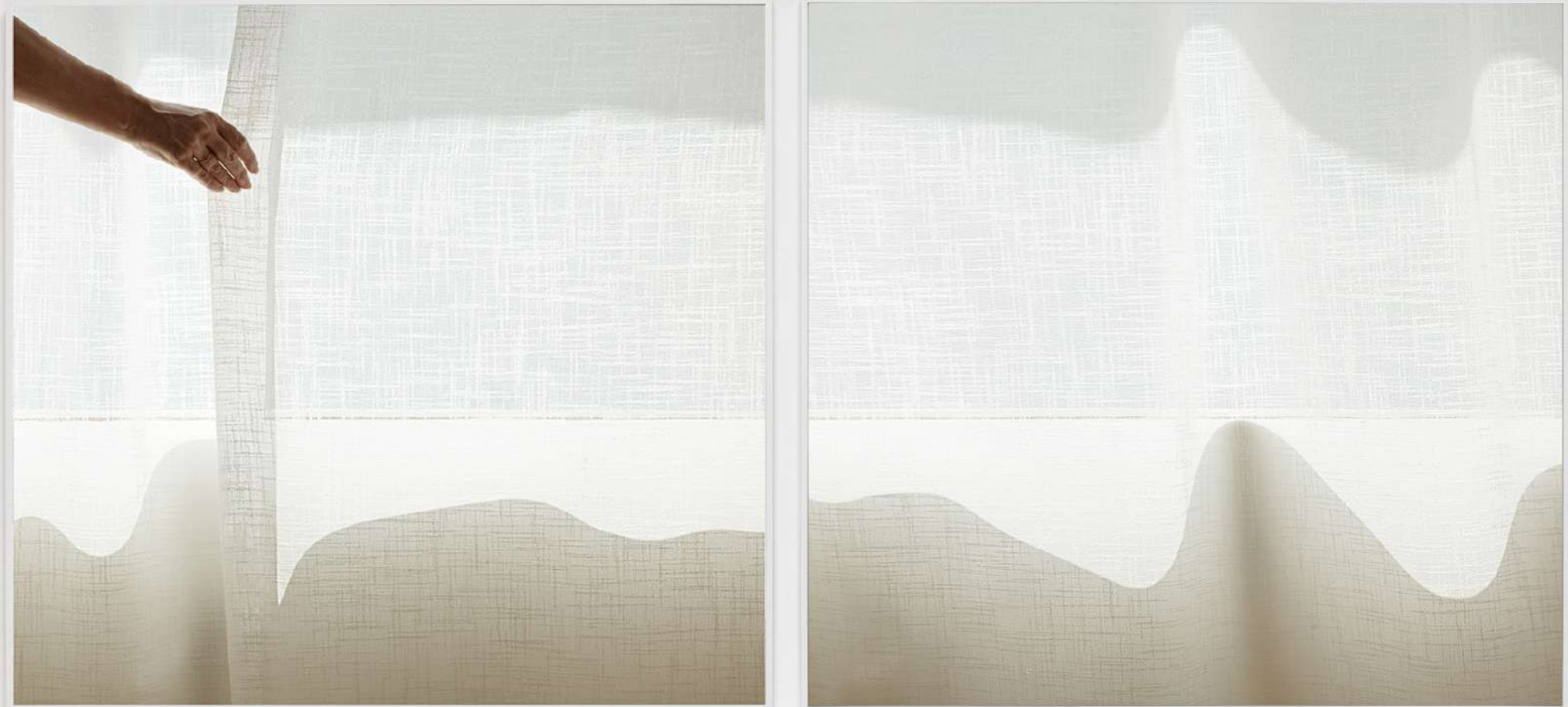


**Kelly AKASHI**  
*Title to be determined*





**Kelly AKASHI**  
*Title to be determined*



**Uta BARTH**

*Deep Blue Day (Untitled 12.12)*

2012

inkjet print face-mounted against matte acrylic,  
framed in painted aluminum frame

overall installed dimensions: 37 5/8 x 82 1/2 inches;  
95.6 x 209.5 cm

Each panel: 37 5/8 x 40 3/8 inches; 95.6 x 102.5 cm

Edition of 6; 2 APs

(TBG 24645.1)

\$45,000

Building on her investigation of visual perception, Barth's series *Deep Blue Day* explores notions of the atmospheric and ephemeral through light as it shifts over time. Here, Barth overtly manipulates her surroundings by drawing the folds of her living room curtains in order to shape shifting rays of sunlight over the course of an afternoon. While photography is always about light and exposure, this work is a beautiful example of Barth's new engagement with light, where she uses it in an almost sculptural or performative way.



## MATH BASS

Over the past decade, artist Math Bass has developed a lexicon of symbols—letters, bodily forms, architectural fragments, animals, bones—arranged in a variety of scores, each symbol an empty space of meaning, filled in by the context in which it finds itself. Repetition of these symbols, rather than codifying them into one solid signification, exposes the difference at the heart of each iteration; there is always a gap in meaning, something unnamable left out of and left over in the viewer's reading—a jouissance. It is this gap in the symbolic where Lee Edelman states queerness lies—not as an easily categorized liberal identity but as a process of unmaking and undoing that leaves (gendered) subjectivity as we know it in question. That these symbols are familiar only heightens our unsettling; the negative space of these compositions, a major player in Bass's practice, adds further to the gap.

### Math BASS

*Loop*

2023

Oil on linen

50 x 52 inches; 127 x 132.1 cm

(TBG 25011)

\$45,000













**Monica BONVICINI**

*Sassy Queen*

2023

Silkscreen and Spray paint on mirror

59 x 39 3/8 inches; 150 x 100 cm (each panel)

(TBG 25017)

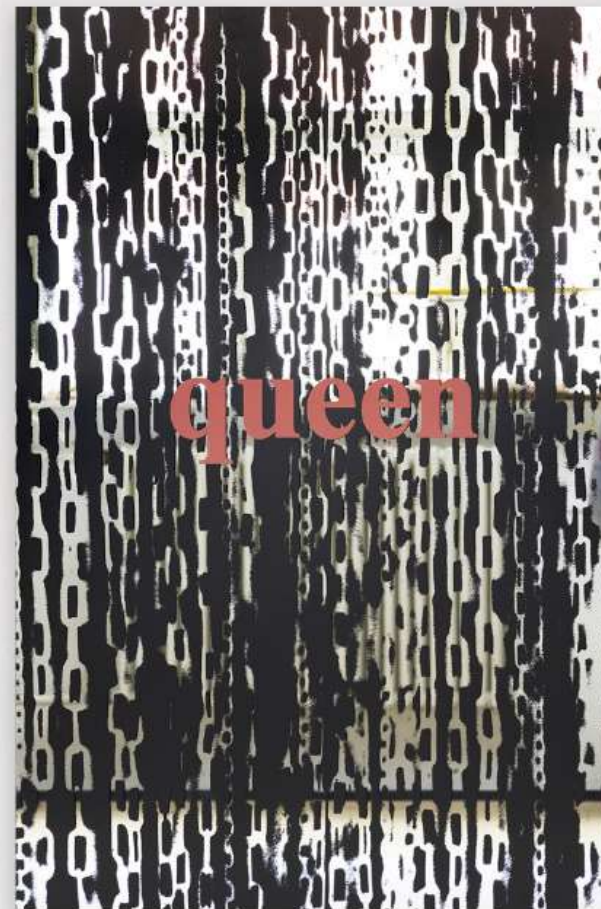
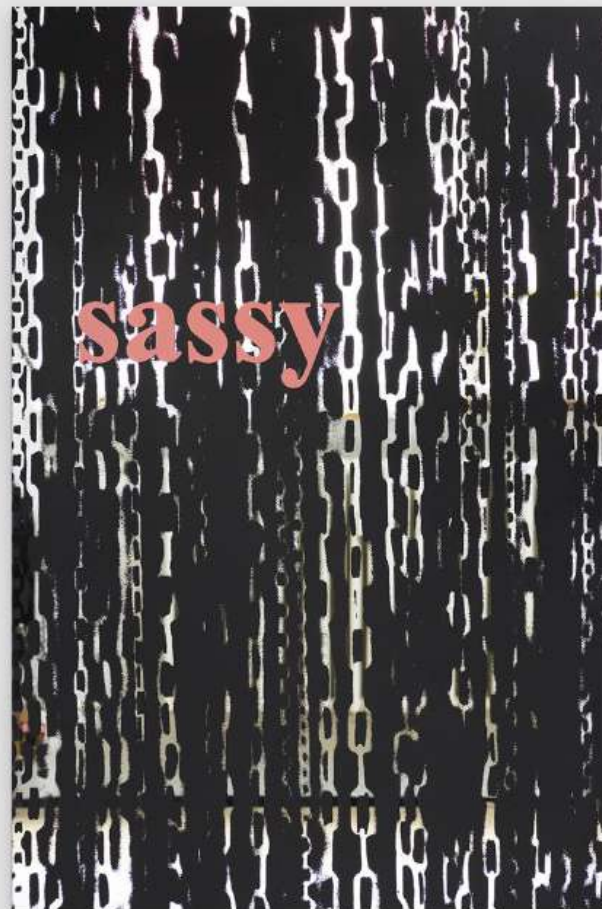
€85,000

Sassy, Queen. It's all too common to hear these terms used to describe women—and only women. In this diptych from 2023, Monica Bonvicini wields stencils and pink spray paint to inscribe the two words onto a mirror surface, silkscreened with a chain pattern. The adjectives demand to be seen and heard, shining a light on the ingrained sexism within everyday language while confronting the attached implications of 'Sassy' and 'Queen,' often linked to strong women and shackled by stereotypes concerning sexuality and power.

In “Sassy Queen”, Bonvicini builds upon and extends the visual language introduced for example in her 2020 series, *NEVER TIRE*, carrying a sense of urgency reminiscent of protest forms within the political realm. Engaging in a direct dialogue with drawings such as “Hot Like Hell”, “ME ME”, and “Fem Me”, she delves further into the portrayal of female identity and sexuality in popular culture through the medium of language. However, in this work, the unique projection of the original silkscreen print onto a mirrored surface not only enables viewers to see themselves reflected in these adjectives but also empowers them to reclaim and unapologetically embody a new persona.

The recurring chain pattern, a distinctive element in Bonvicini's visual repertoire, serves as a backdrop, making once again a profound statement about the role of art and architecture in the creation of desires and fantasies. Overall, “Sassy Queen” is a work that stands as a powerful declaration, calling for a narrative shift—a homage and endorsement of female strength echoing Nico's voice: “I'll be your mirror. Reflect what you are, in case you don't know”.









sassy





**Sandra CINTO**

*Untitled (From the series Cosmic Garden)*  
2021

Permanent pen and acrylic on canvas  
59 x 102 3/8 inches; 150 x 260cm  
(TBG 22515)  
\$83,000

Since the early 1990s, Sandra Cinto has developed a rich vocabulary of symbols and lines to create lyrical landscapes and narratives that hover between fantasy and reality. Using drawing as her point of departure, the artist renders intricate and mesmerizing seascapes, rainstorms, and celestial skies that frequently engage with the surrounding architecture to create seemingly weightless, immersive environments. Evoking stories of human hardship and redemption, Cinto's fantastical imagery serves as a metaphor for the human odyssey, while also pushing the limits and possibilities of drawing.





**Sandra CINTO**  
*Untitled (From the series Cosmic Garden)*







## OLAFUR ELIASSON

In 2009, Olafur Eliasson began a series of circular paintings inspired by the idea of producing a new, comprehensive color theory that would cover all the visible colors of the spectrum. He first worked with a color chemist to mix in pigment an approximate tone for each nanometre of visible light, which ranges in frequency from approximately 390 to 700 nanometres. Since those initial experiments, Eliasson has branched out to make a large number of painted works on circular canvases, known collectively as 'the color experiments'. This particular painting takes the color wheel idea and adds a literal twist: the prismatic colors spiral clockwise in towards the empty circular core.

From up close, the viewer sees that the gradient is created by rhombic patches of single colors. Each patch is slightly lighter or darker than the last, progressing along the spectrum towards the next tone. The juxtaposition of closely related hues tricks the eye into believing the individual rhombi are not homogeneous patches of a single color but fade within the borders from dark to light. The effect conjures an illusion of a disc made from myriad three-dimensional scales.

This work was created in tandem with a second painting that spirals in the opposite direction. The two works were loosely inspired by the Coriolis effect, which determines the movements of weather patterns on Earth and causes the winds on the southern and northern hemispheres of our planet to spiral in opposite directions.

### Olafur ELIASSON

*Colour experiment no. 121 (Tunnel-vision tomorrow)*

2023

Oil on canvas

78 3/4 x 78 3/4 inches; 200 x 200cm

(TBG 24808)

€350,000







**Olafur ELIASSON**

*Colour experiment no. 121 (Tunnel-vision tomorrow)*

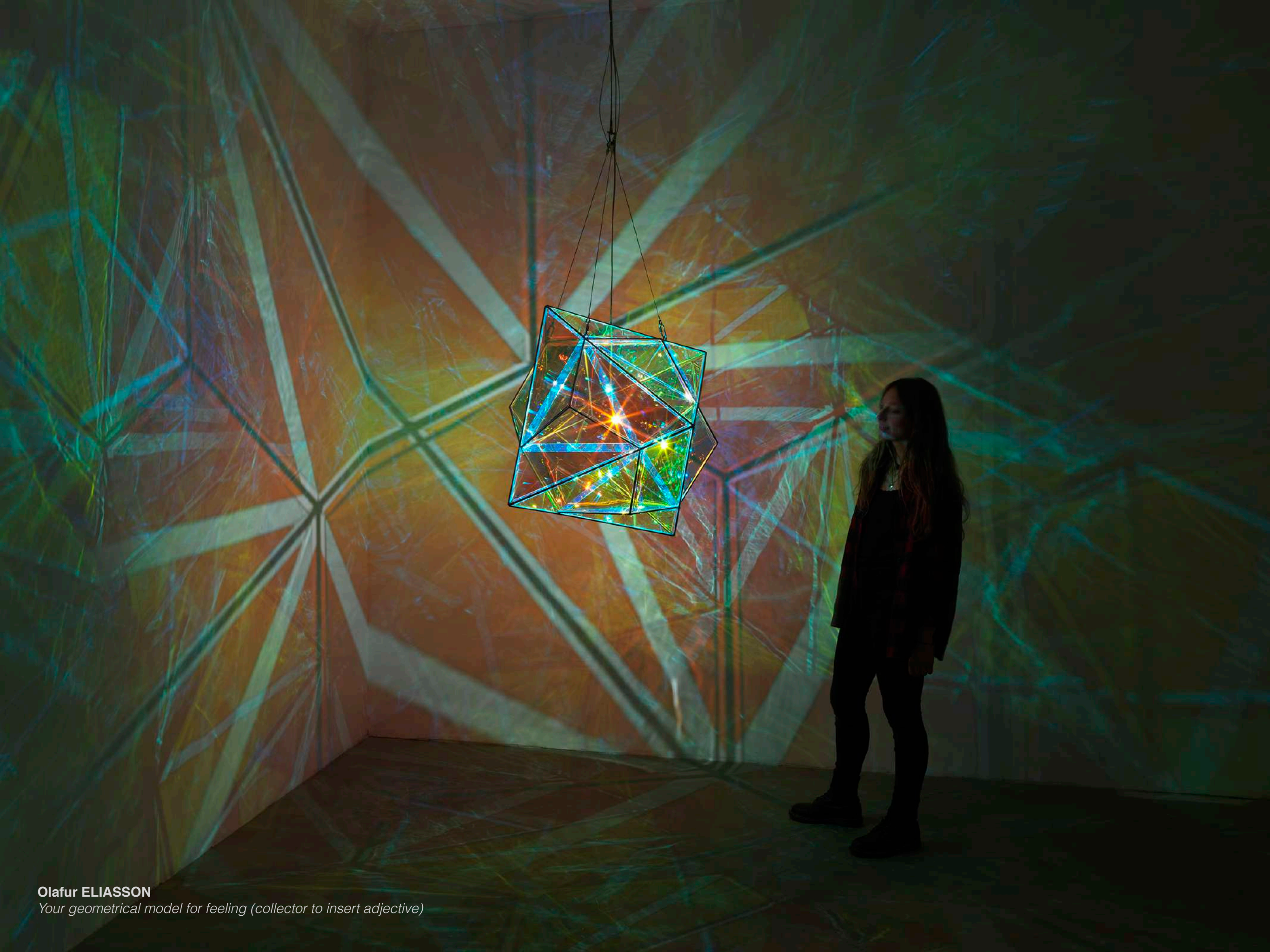












**Olafur ELIASSON**

*Your geometrical model for feeling (collector to insert adjective)*



## OLAFUR ELIASSON

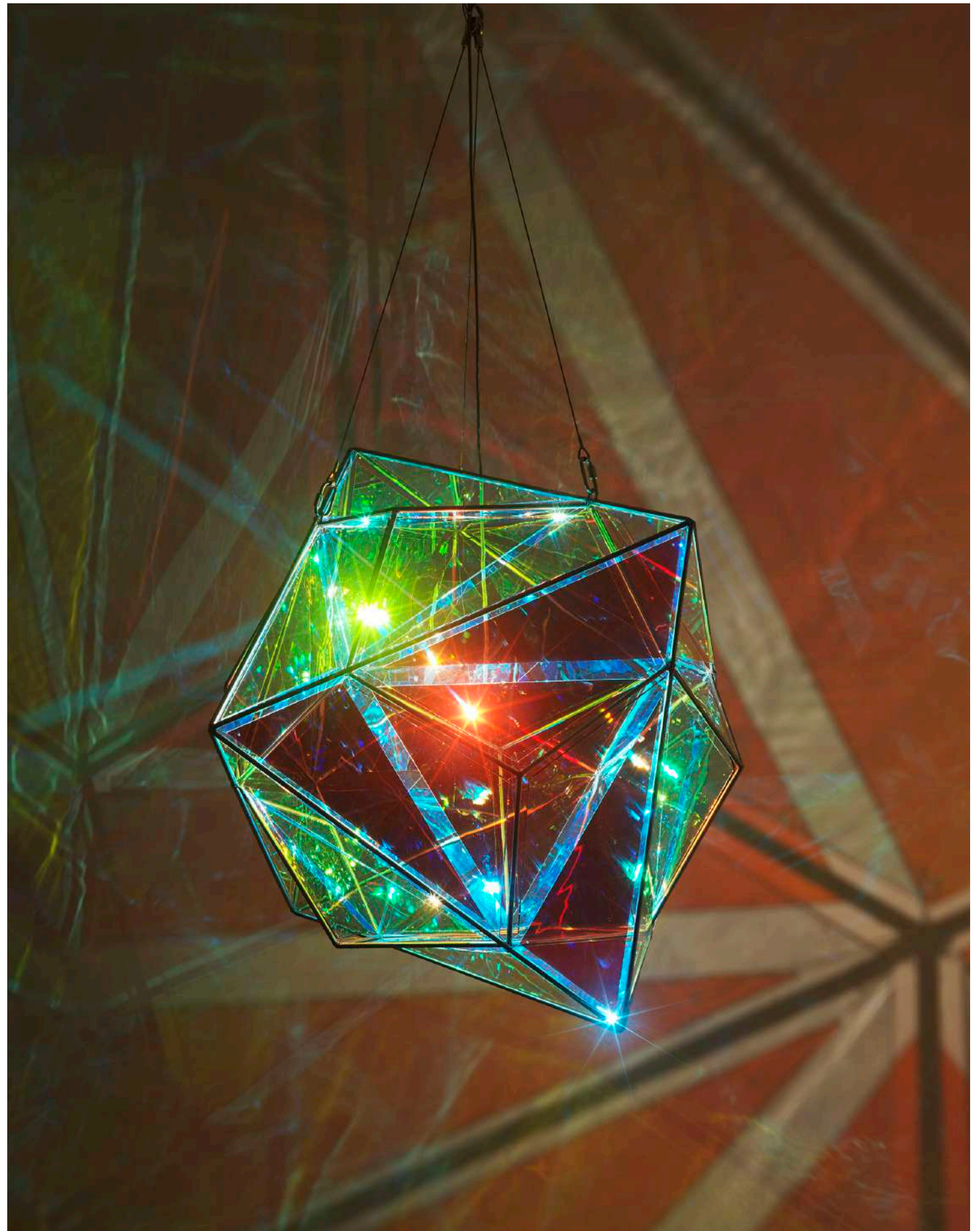
This work is a beautiful example of the light-based sculptures and installations for which the artist is well-known. The color-effect filter glass reflects certain wavelengths of light while allowing others to pass through, which makes the glass appear to be different colors depending on the angle at which it is seen. This illuminated polyhedron combines geometric patterns and colors to cast kaleidoscopic shadows on all of the surrounding surfaces, creating an immersive environment. Intended to illicit strong feelings as viewers walk around it and observe its changing appearing, the work will be named in collaboration with its owner, who will add their own personal feeling to the title.

The work's irregular shape is due to it being a composite of several Platonic solids, which are the only geometrical forms that can be produced using identical, regular polygons for faces. These simpler forms, superimposed on one another, result in this complex, multi-faceted surface.

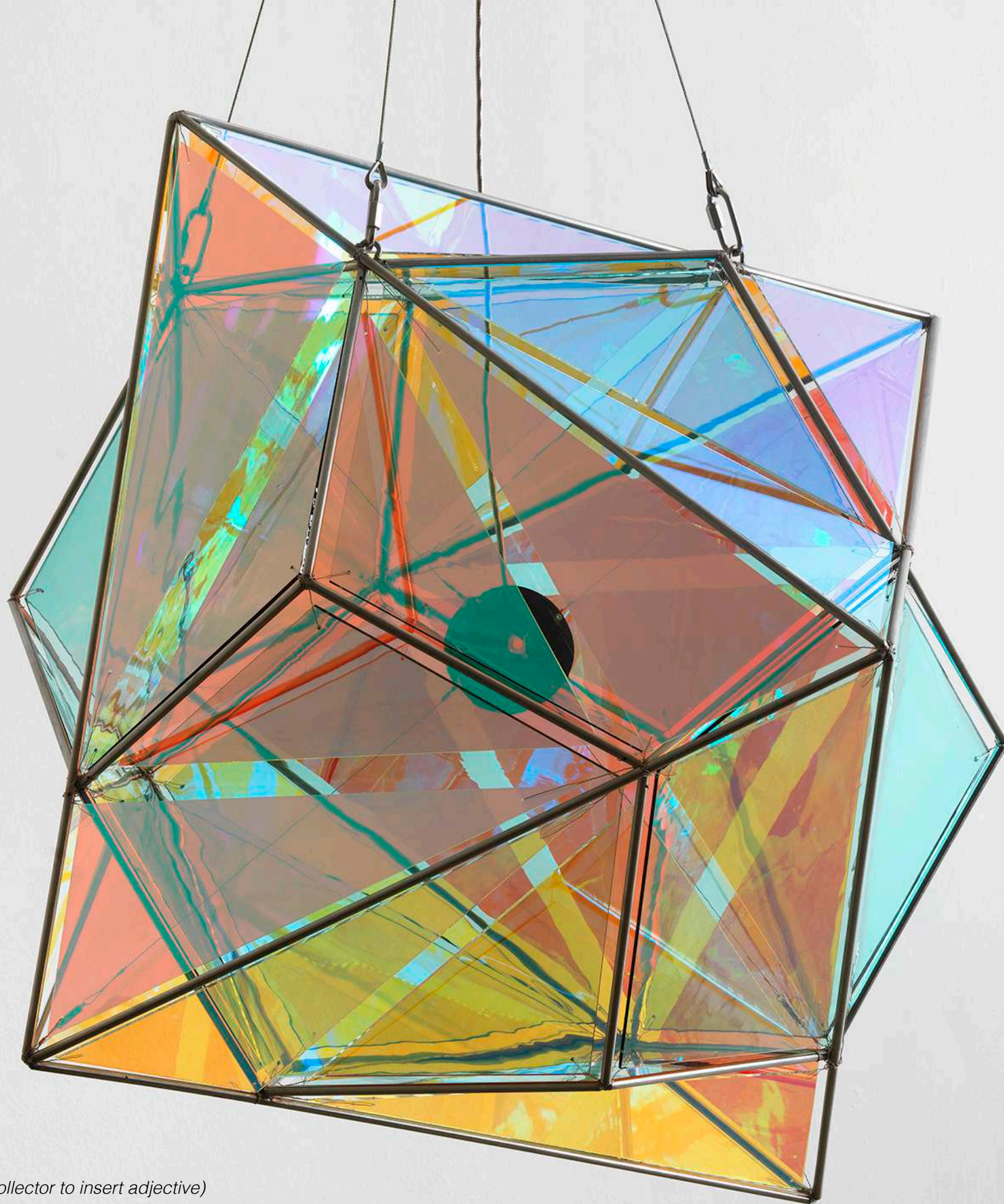
### **Olafur ELIASSON**

*Your geometrical model for feeling (collector to insert adjective)*  
2023

Coloured glass (blue), colour-effect filter glass (red), stainless steel, LED light system, ballast, dimmer (TBC)  
35 3/8 x 35 3/8 x 35 3/8 inches; 90 x 90 x 90 cm  
(TBG 24810)  
€195,000







**Olafur ELIASSON**

*Your geometrical model for feeling (collector to insert adjective)*



## OLAFUR ELIASSON

Five polyhedrons, constructed from glass and mirrors, are stacked one atop another in a column. The column feels slightly destabilizing or off-balance, as the glass solids overlap, with the vertices of one extending into the face of another, and the axes vary from one to the next.

The glass polyhedrons are contained within a stainless-steel framework that outlines, ghostlike, the same forms in a different order. These five forms, known since ancient times as the Platonic solids, are the only polyhedrons that can be produced using identical, regular polygons for faces – the tetrahedron, octahedron, icosahedron, dodecahedron, and cube. Over the millennia they have been accorded special significance in philosophy, religion, science, and art.

Half of each glass polyhedron is made from coloured panes, while the other half is formed from panels of mirror with their black backs facing outwards. The colours of the glass correspond to the primary tones of the subtractive colour model commonly used in print processes: cyan, magenta, and yellow. Where the panes overlap, the hues mix to form a surprising range of colours, compounded by their reflections in the inwardly facing mirrors. As viewers move about the space and take on new perspectives, the colours mix, and the work seems to constantly change and evolve.

### Olafur ELIASSON

*Probability of conscious gravitation*  
2023

Coloured glass, colour-effect filter glass, stainless steel, paint (black)  
102 1/4 x 35 1/2 x 35 1/2 inches; 260 x 90 x 90 cm  
(TBG 25003)  
€250,000





OLAFUR ELIASSON



**Olafur ELIASSON**  
*Probability of conscious gravitation*









**Shilpa GUPTA**

*Untitled*

2022

Wood, brass plate, metal

112 3/4 x 96 x 7 inches; 286.4 x 243.8 x 17.8cm

Variation of 5

(TBG 24855)

\$120,000

In this work, Shilpa Gupta disassembles national flags into discrete symbols and blocks of shapes, several of which bear uncanny resemblance to one another. Like a set of wooden blocks that reminds of a Jenga game, the pieces are grouped together to create new configurations that blur or reimagine the original geopolitical relations.

While flags are closed systems that are codified (you are not allowed to be creative with them), Shilpa brings an element of open-ended-ness into this work, suggesting that they could be fluid and interchangeable.











## CHARLES LONG

*Cressida and Chaos* is made using a modified version of the “lost wax” technique, a process of casting bronze that has been in use for over 5,000 years. The initial shape of the shield and figures were created extemporaneously in clay, then taken to a foundry where the procedural steps of building molds, waxes, ceramic shells and castings had to follow standard artisanal practice. Long found further inspiration in the colorful iridescent markings left on the bronze surfaces during the post-casting finishing process. These transient “heat patinas” are as fugitive as rainbows, disappearing with the slightest touch after the work cools. Long photographed and made studies to replicate those iridescent colors, then transformed them in scale and pattern back onto the surface through mists of permanent transparent pigments.

### Charles LONG

*Cressida and Chaos*

2022

Patina on bronze

18 x 18 x 4 inches; 45.7 x 45.7 x 10.2 cm

Edition 1 of 1, 1AP

(TBG 23623.1)

\$20,000







**Charles LONG**  
*Cressida and Chaos*



## MARK MANDERS

Remarkable in execution and detail, *Head with Thin Blue Vertical* was created within an intimate logic that has now become signature to Manders' practice. The work appears to be soft clay mid-way through the process of becoming a sculpture. The artist freezes a very specific moment in time, highlighting the fragility of every moment that passes. The manipulation of material generates a sense of puzzlement and awe, masterfully creating a sense of timelessness— while the sculpture seems to be just made, it is at the same time enigmatically atemporal.

For more than two decades, Mark Manders has developed an endless self-portrait in the form of sculpture, still life, and architectural plans. Described by the artist as his ongoing “self-portrait as a building,” Manders' works present mysterious and evocative tableaux that allow viewers to construct their own narrative. Juxtaposing carefully composed figurative elements alongside architectural fragments, Manders thrusts the world we know into sharp contrast and heightens our perceptual understanding. The artist gives physical form to a dreamlike psychological space where objects are often made strange by some detail, for instance subtle alterations in scale. Manders freezes this transitional moment in time forever, highlighting a sense of fragility and timelessness simultaneously.

### Mark MANDERS

*Head with Thin Blue Vertical*

2020

Painted epoxy, painted wood

12 3/8 x 4 7/8 x 3 1/2 inches; 31.5 x 12.5 x 9 cm

(TBG 22423)

€125,000







**Mark MANDERS**  
*Head with Thin Blue Vertical*





**Mark MANDERS**  
*Head with Thin Blue Vertical*



## MARK MANDERS

Early in his practice, Manders created his Notional Newspapers. He has recently completed his project to include every word in the English language—used only once and placed in random order. Rather than using real newspapers in his work, these non-sensical fragments have no connection to a specific place or time. Further, the newspapers' traditional purpose as a carrier of language and meaning is undermined and the material is repeatedly transformed.

### Mark MANDERS

*Cloud Study (with All Existing Words)*

2005-2022

Offset print and acrylic on paper, chicken wire, wood

28 x 19 7/8 x 1 3/8 inches; 71 x 50 x 3.5 cm

(TBG 24327)

€20,000





## LISA OPPENHEIM

Oppenheim's starting point for this work is an archival image of a still life painting with a tulip by Dirck van Deelen that was originally in the renowned collection of Adolphe Schloss in Paris.

Considered highly desirable for its impressive holdings of Dutch and Flemish Old Master paintings, Nazi officials specifically targeted the collection for Hitler's personal museum in Linz. This painting was one of the many that Nazi officials seized for the Führerbau in 1943, and it was never repatriated nor restituted.

Embracing the painting's mysterious disappearance, Oppenheim transforms the painting into its reproduced elements. Utilizing her smoke technique, she uses a flame to expose and then solarize the negative in her darkroom. In Oppenheim's work, fire becomes a generative force allowing not for a recreation of what was lost, but rather the creation of a new artwork based on what was left.

### Lisa Oppenheim

*Stilleben: Still Life with a Tulip, 1637/2023, Version I*  
2023

Silver gelatin photograph exposed to firelight

16 1/4 x 12 3/8 inches; 41.4 x 31.4 cm

(TBG 25042)

\$10,000





Sherrill Roland's *Thirsties* work continues his use of Kool-Aid as material, the colorful beverage commonly served in prison. The etched acrylic wall sculptures are filled with Kool-Aid mixed with resin and depict the dotted pattern seen in the Ishihara Test, a color vision test for detection of red-green color deficiencies using pseudoisochromatic plates. Each plate depicts a solid circle of colored dots appearing randomized in color and size. Within the pattern are dots which form a shape clearly visible to those with normal color vision, and invisible, or difficult to see to those with a red-green color vision defect. In Roland's work, a single color depicts the shape of the tongue of the iconic *Thirsties*, the minions of the Kool-Aid Man's archnemesis in the Marvel Comics, which are dispatched to cause thirst. The visibility — or for some, the invisibility — of the *Thirsties* is a reminder that not all experiences are recognizable to others.

**Sherrill Roland**

*I remember nights, I didn't remember nights*

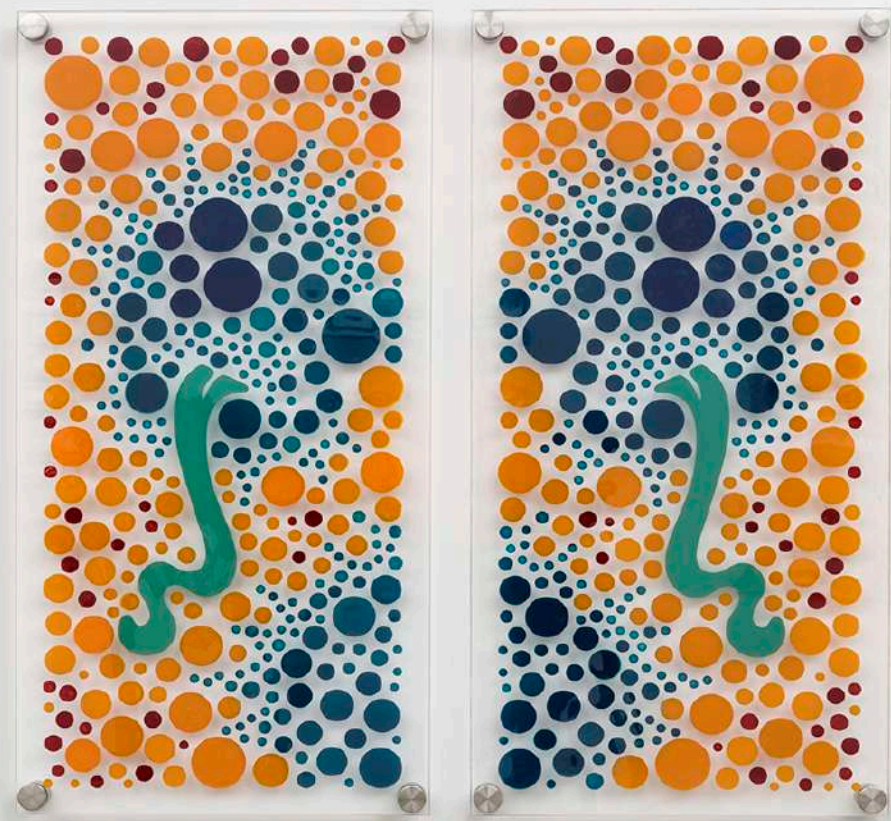
2023

Etched acrylic, Kool-Aid, acrylic medium, epoxy, resin  
48 x 23 x 1 7/8 inches; 122 x 58.4 x 4.7 cm (each panel)  
48 x 48 3/4 x 1 7/8 inches; 122 x 123.8 x 4.7 cm (overall)  
(TBG 24425)

\$22,000

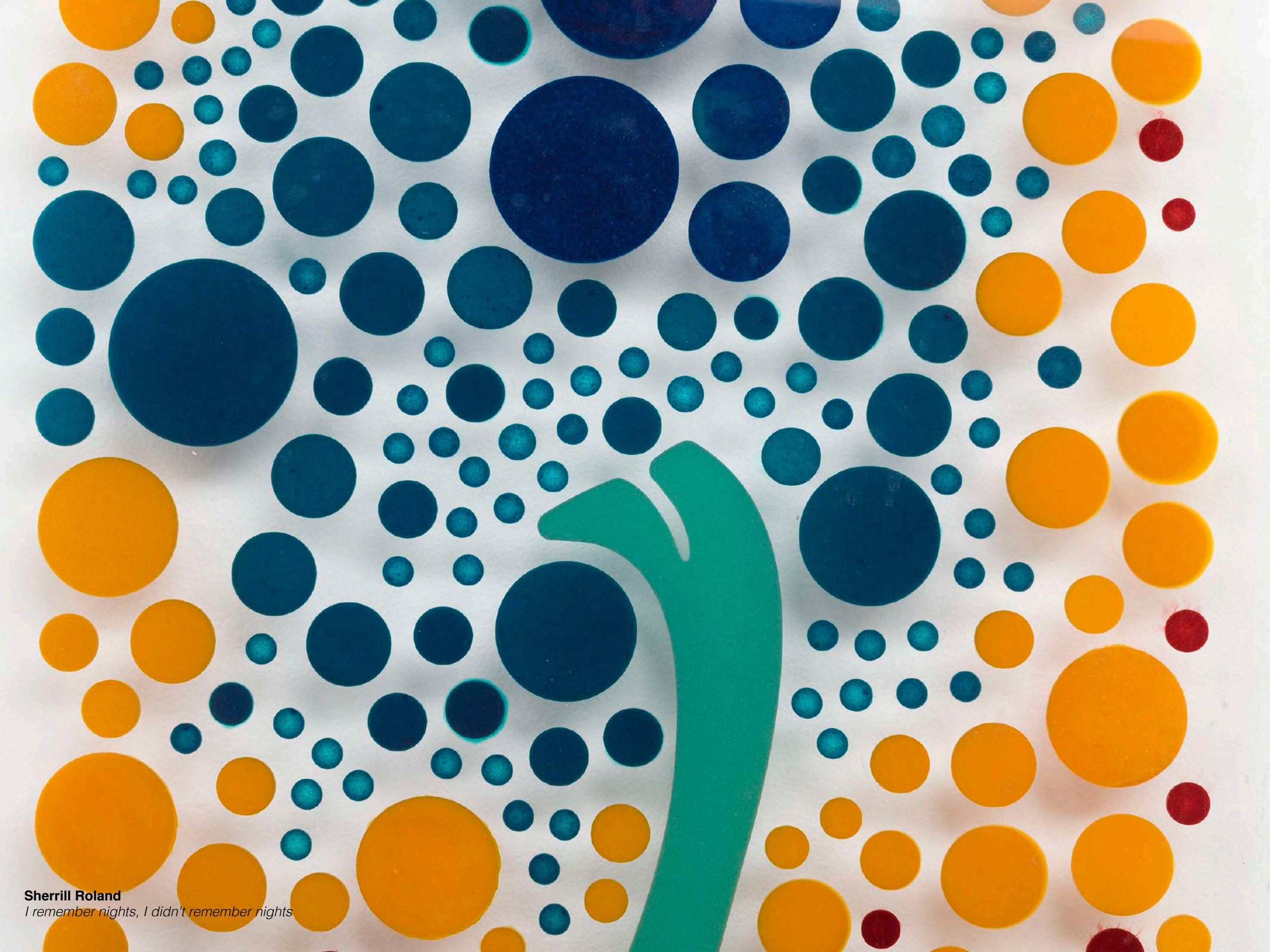






**Sherrill Roland**  
*I remember nights, I didn't remember nights*





**Sherrill Roland**  
*I remember nights, I didn't remember nights*



## SHERRILL ROLAND

For more than three years, Sherrill Roland's right to self-determination was lost to a wrongful incarceration. After spending ten months in prison for a crime he was later exonerated for, he returned to his artistic practice, converting the haunting nuances of the surrounding aesthetics into sculptural works that explore intense longing under physical and psychological constraint, and the inner-strength required to sustain self-hood under insurmountable circumstances.

Shaped like domino tiles, the Boneyard diptychs resemble the Brutalist architecture of prisons. While incarcerated, Roland read a Bible passage (Ezekiel 37:1-14) recounting the story of the valley of dry bones, which are without life and spirit, and how they are brought back to life. Struck by the parallels to incarcerated individuals, piled high and anonymous in number, they are also experiencing a lack of hope and are in desperate need of a resurrecting force that makes them whole again.

### **Sherrill Roland**

*Boneyard (1, 4)*

2023

Steel, white paint, concrete, wood, cotton

24 7/8 x 32 7/8 x 2 inches; 63.2 x 83.5 x 5 cm (each panel)

52 3/4 x 32 7/8 x 2 inches; 134 x 83.5 x 5 cm (overall)

(TBG 24431)

\$18,000







**Sherrill Roland**  
*Boneyard (1, 4)*



*Computer Fan* extends many of the concepts in Saban's practice over nearly two decades, including the connection between analog and digital tools and approaches, while also introducing others for the first time. Woven from copper and linen, the work presents an image of the computer fan. Saban's copper woven works have a regal quality to them, their brocade patterns shimmering and shifting as light passes over them. But their content here is far more humble, presenting racks of repeating fans, similar to those that cool the massive servers that power many aspects of contemporary life, from online shopping to cryptocurrency. Ironically, that cooling power and energy consumption contributes to the heating of the planet, and the fans' perpetual multiplication in Saban's new weavings emphasizes this cyclical futility in an equally ironic, yet sublime, manner.

**Analia Saban**

*Computer Fan*

2023

Woven copper wire and linen thread on panel  
32 1/4 x 35 3/8 x 2 1/8 inches; 81.9 x 89.9 x 5.4 cm  
(TBG 25049)  
\$50,000







**Analia Saban**  
*Computer Fan*





**Analia Saban**  
*Computer Fan*



ANALIA SABAN

**Analia Saban**

*Blue Horizon Line*

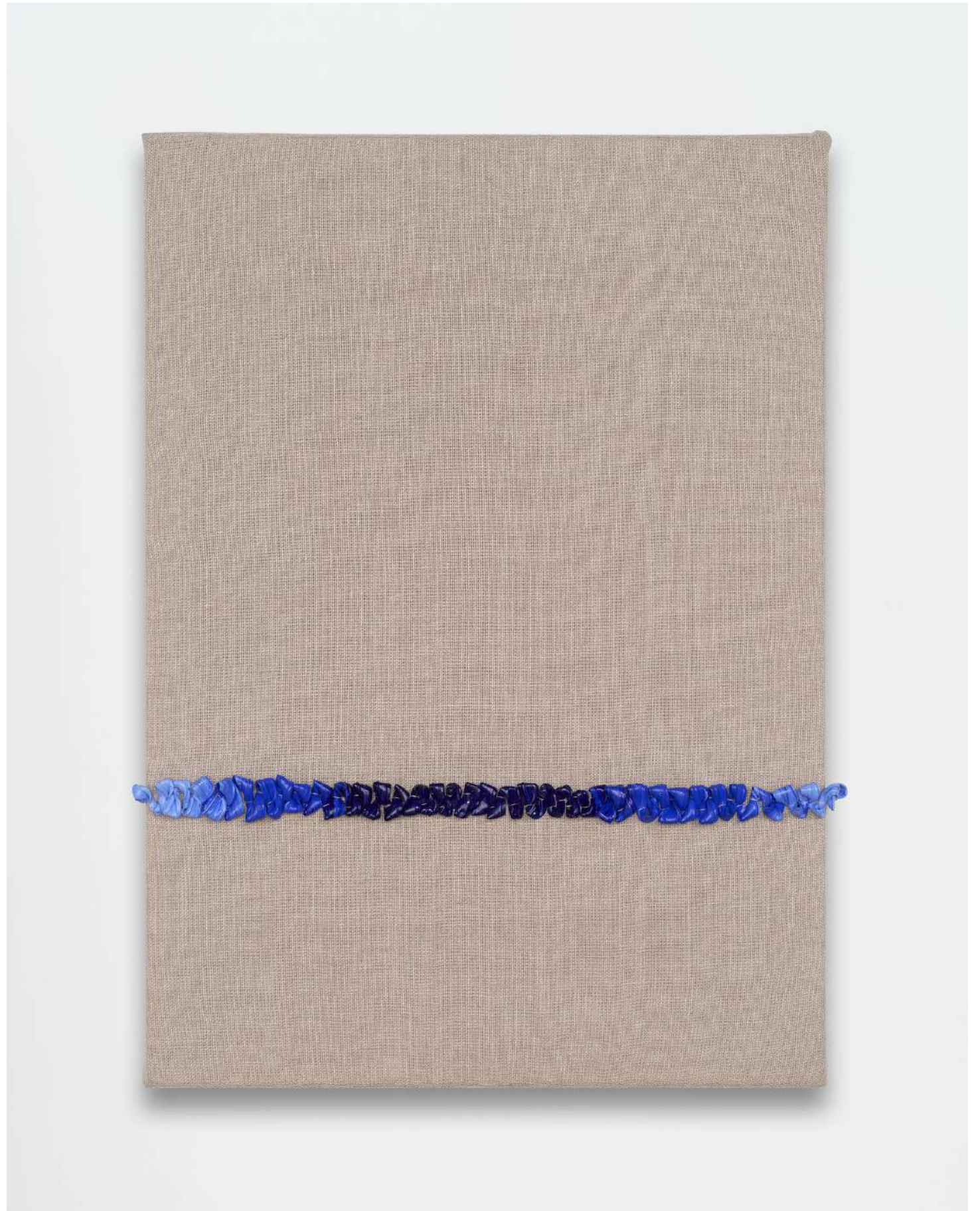
2023

Woven acrylic paint and linen thread on panel

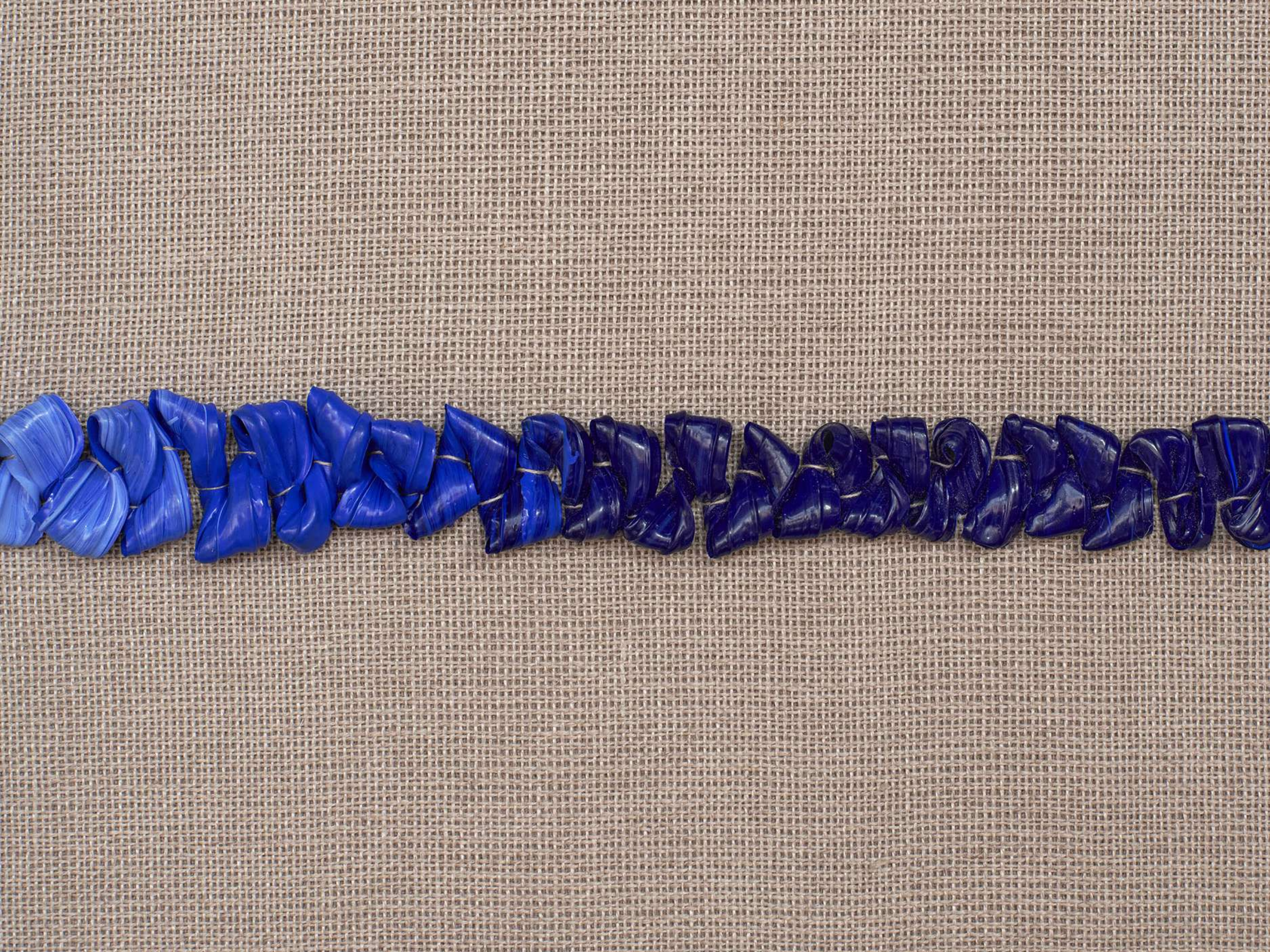
29 3/4 x 22 x 2 3/4 inches; 75.6 x 55.9 x 7 cm

(TBG 25065)

\$34,000 + crate (\$530)





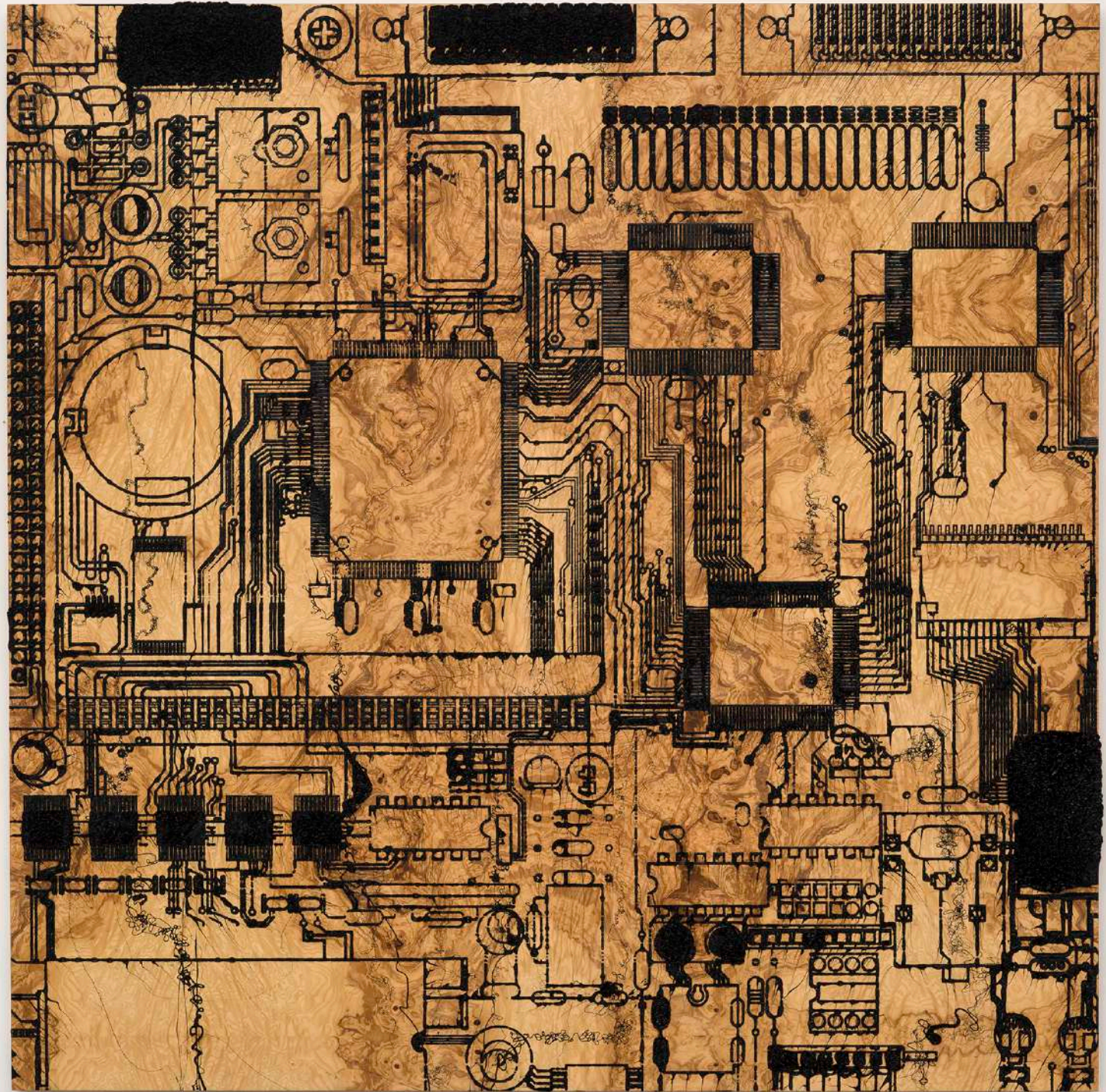






**Analia Saban**  
*Blue Horizon Line*





**Analia Saban**

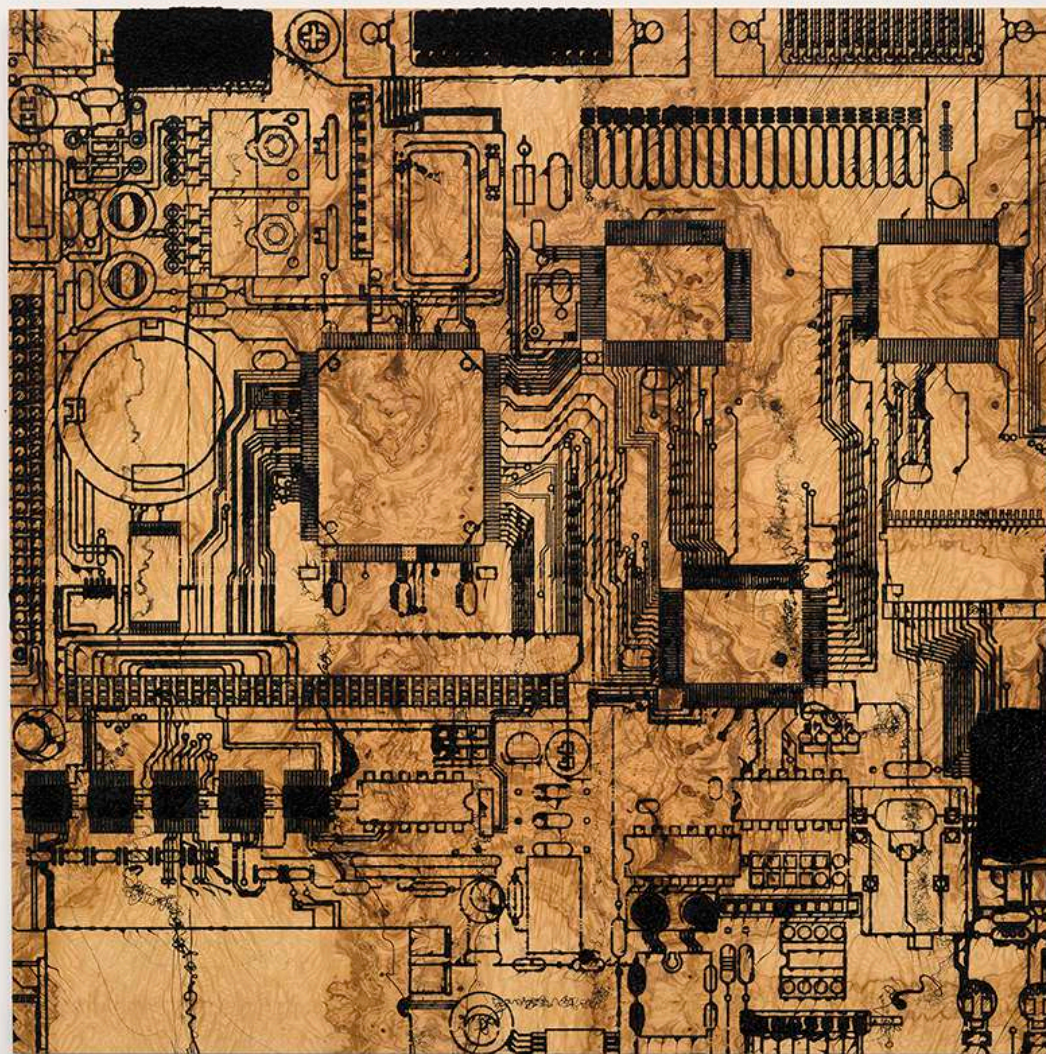
*Circuit Board with Deliberate Lines #4*  
2023

Ink on ash burl wood

72 x 72 x 2 inches; 182.9 x 182.9 x 5.1 cm  
(TBG 24799)

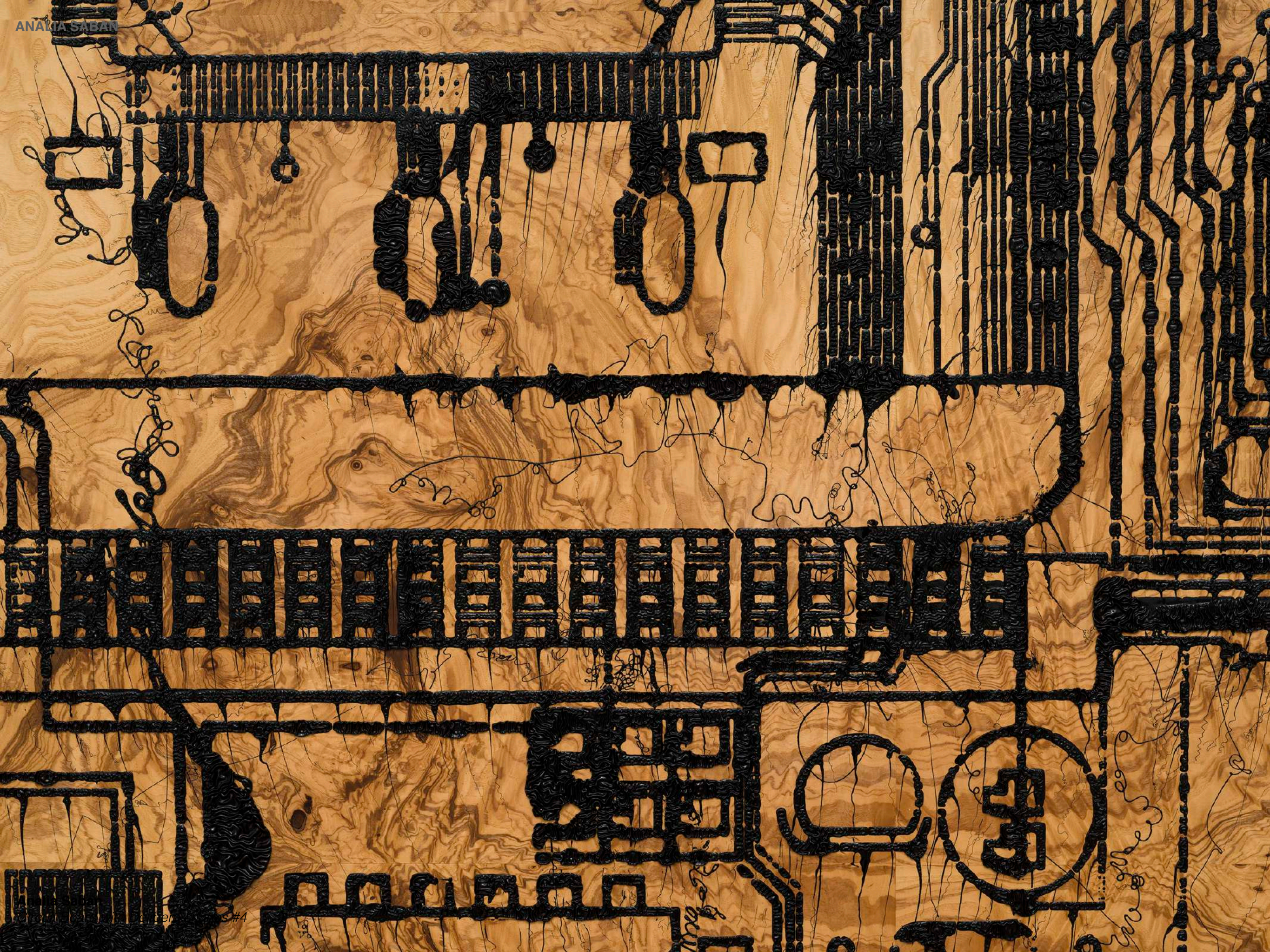
\$78,000



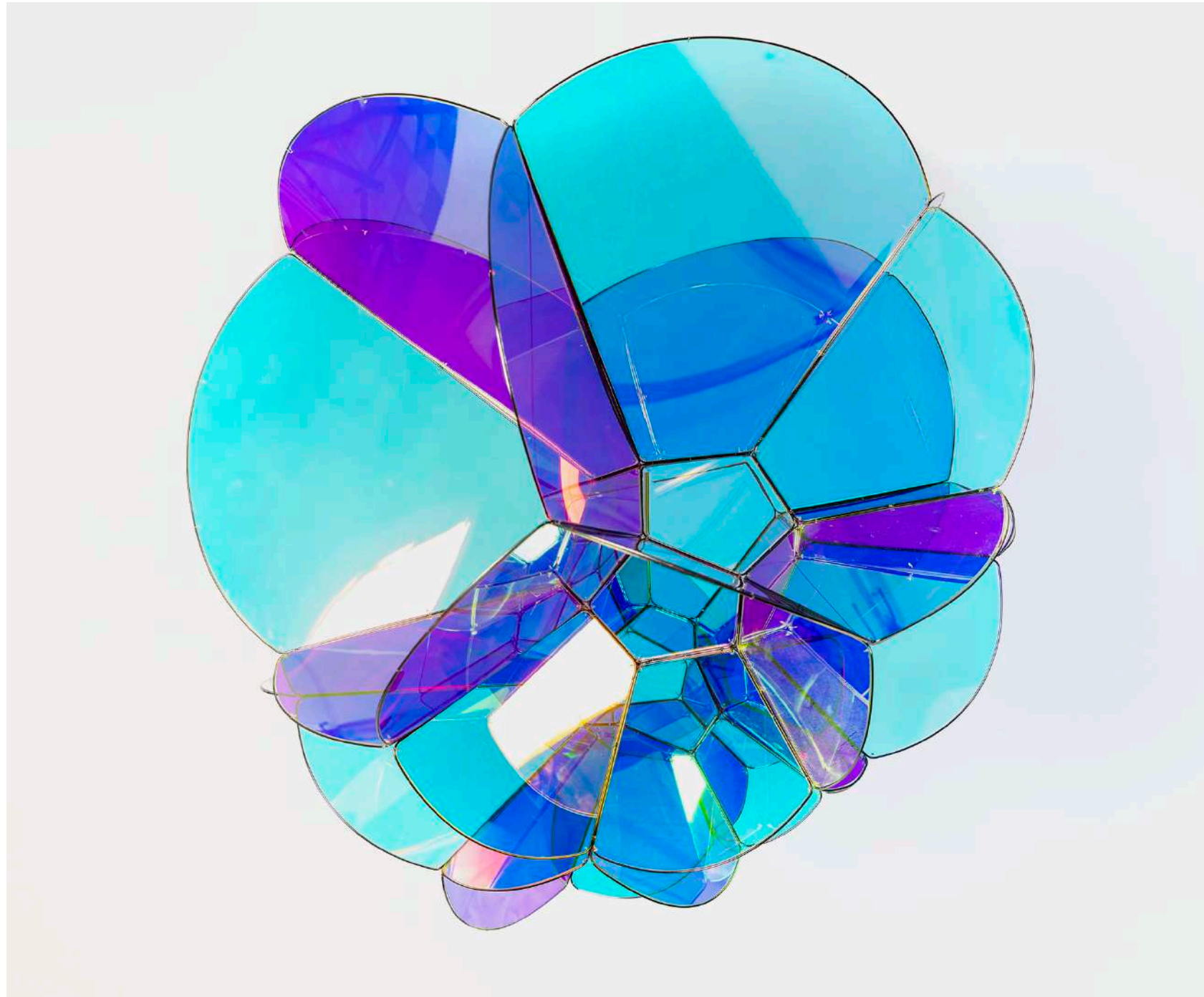


**Analia Saban**  
*Circuit Board with Deliberate Lines #4*









**Tomás SARACENO**

*Foam SB 73B/68p*

2023

Stainless steel, Iridescent Plexiglass, monofilament

31 1/2 x 36 5/8 x 33 1/8 inches; 80 x 93 x 84 cm

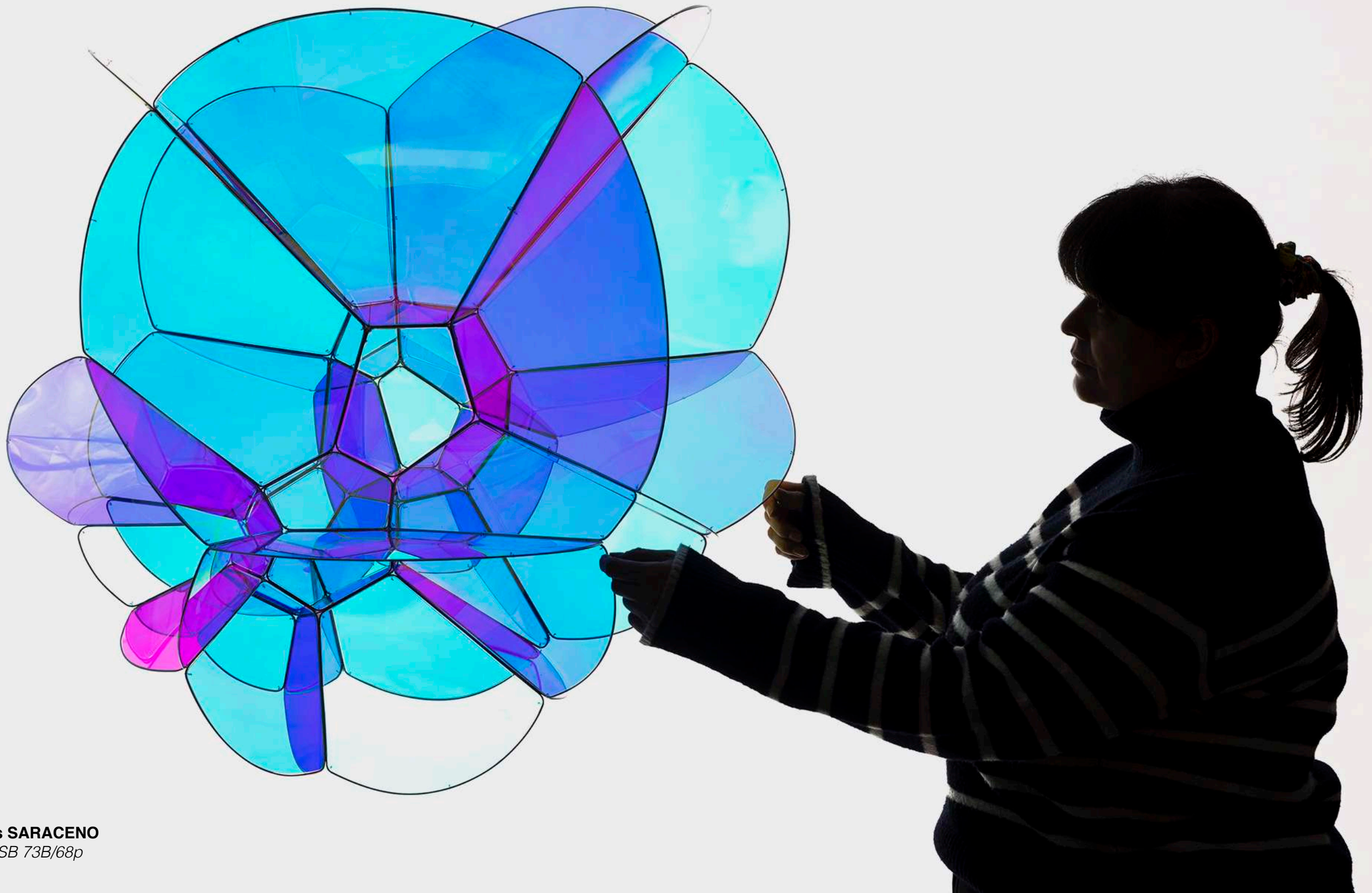
(TBG 25029)

€100,000 + crate (€795)

Informed by the worlds of art, architecture, natural sciences, and engineering, Saraceno's work invites viewers to consider geometries and phenomena of the natural world as adaptable models for the ways we live and interact. The piece is comprised of a complex geometric structure of translucent iridescent plexiglas that suggests the cell-like membranes of bubbles that emerge when oil is shaken with water. As in an organic system, this work is composed of many parts all similar but all different from one another, whose interconnected elements capture the iconic and intricate complexity of Saraceno's oeuvre.



TOMÁS SARACENO







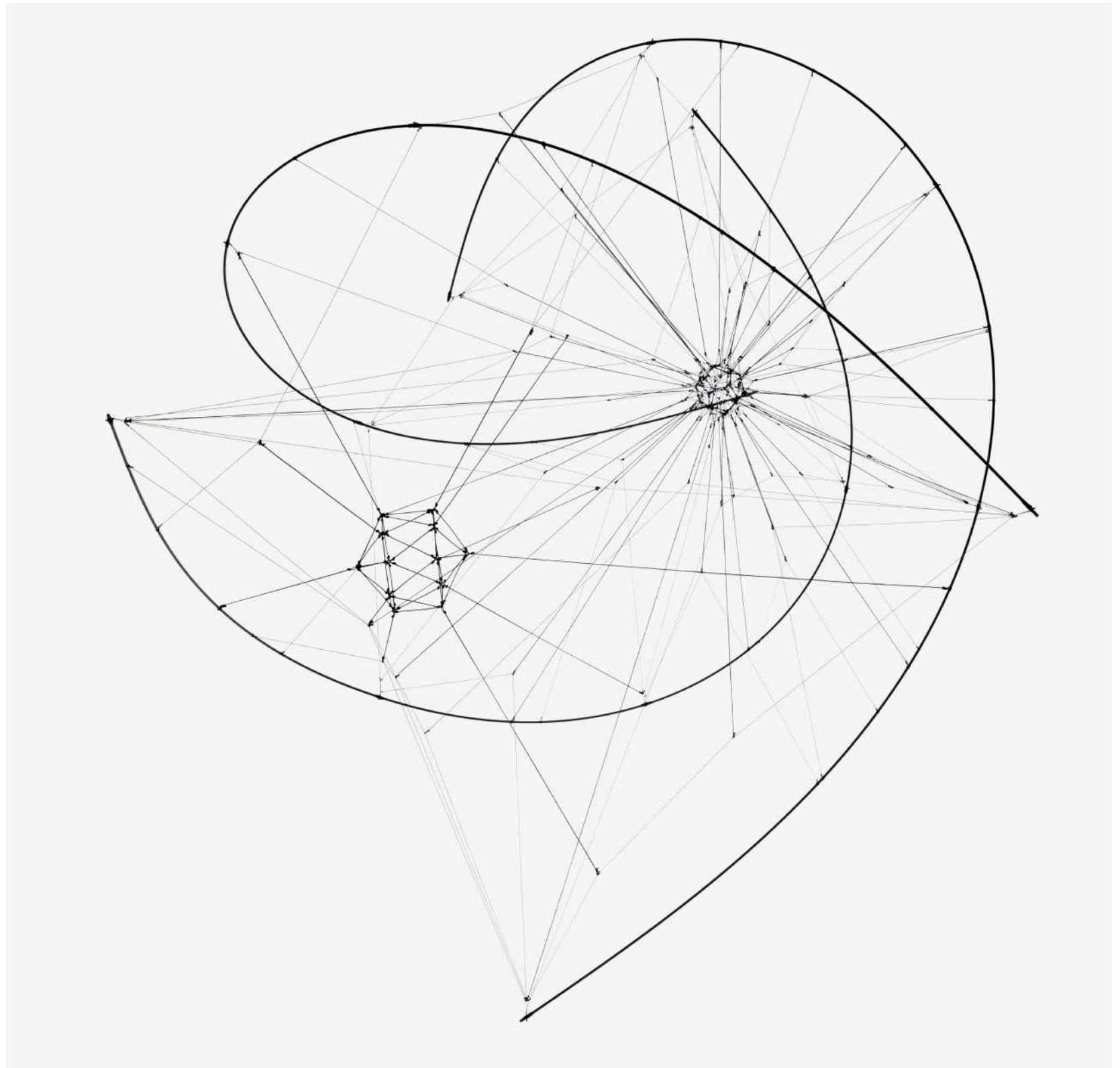


This work combines the forms of two different series from Saraceno's oeuvre. In the Ray works, two orbital arcs are held together in mutual tension, with a mirrored sphere balanced between. In this work, the steel arcs coalesce instead around two netted forms, which intersect with one another, entangled like tiny universes keeping all in balance.

**Tomás SARACENO**

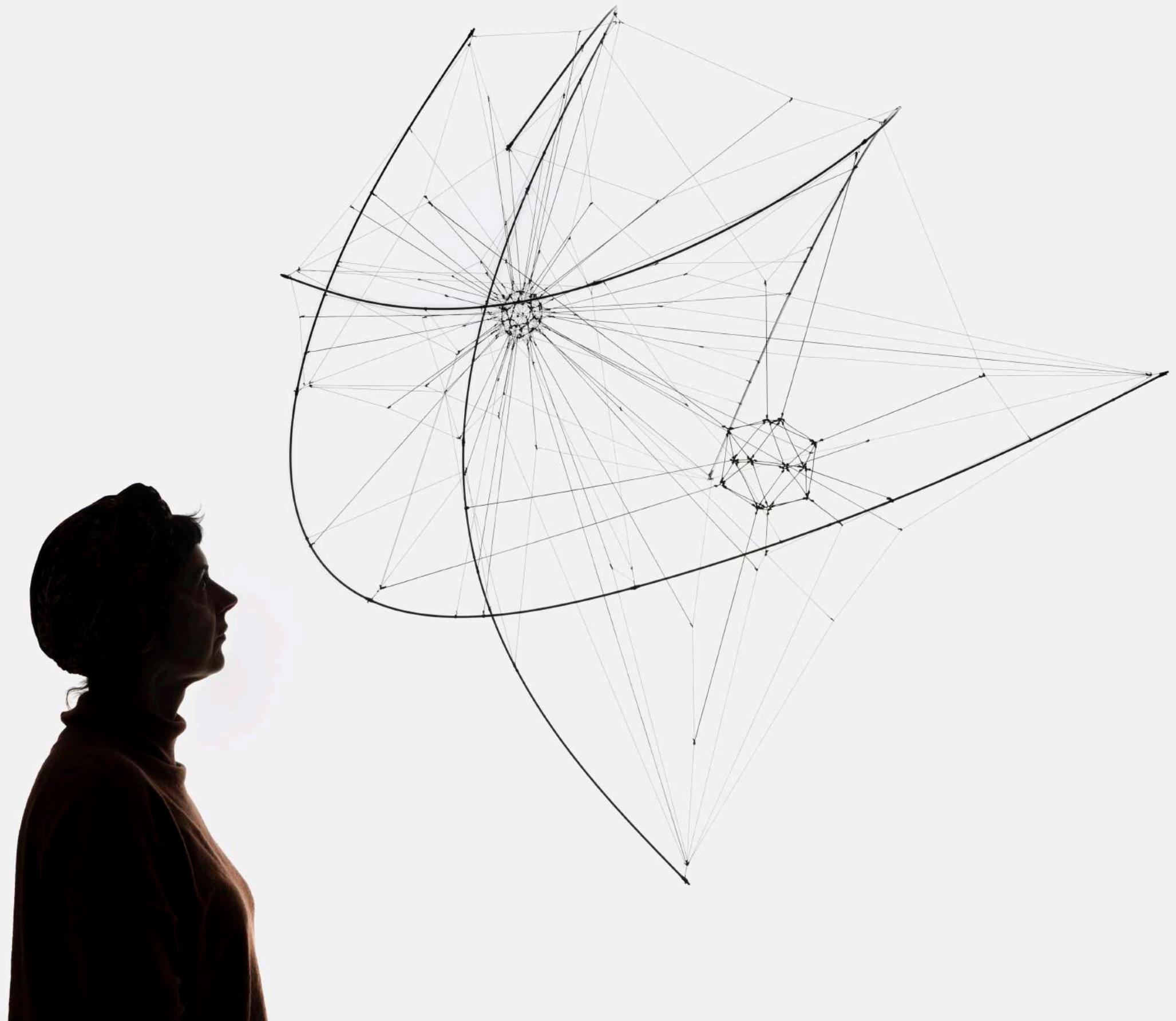
*Cosmic Chords: TOI-544 c*  
2023

Carbon fibre, polyester rope, velvet rope  
40 1/8 x 41 1/4 x 38 1/2 inches; 102 x 105 x 98 cm  
(TBG 25028)  
€70,000 + crate (€875)



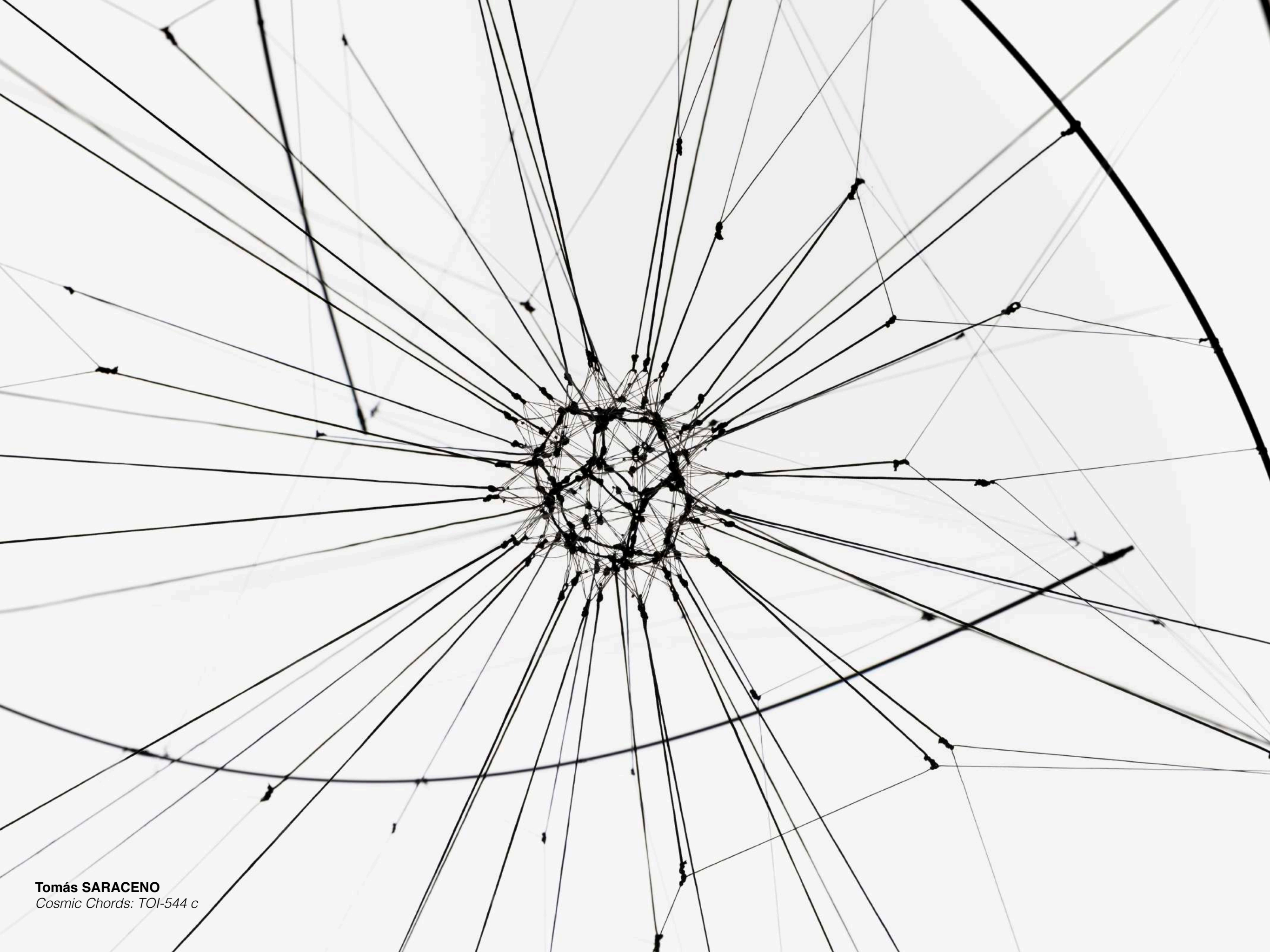


TOMÁS SARACENO



**Tomás SARACENO**  
*Cosmic Chords: TOL-544 c*





**Tomás SARACENO**  
*Cosmic Chords: TOL-544 c*



## SLAVS AND TATARS

Founded in 2006, Slavs and Tatars mine the complexities and unexpected affinities across cultures through publications, lecture performances, and installations. The collective explores a literary and political geography known as Eurasia, defined by themselves as “east of the former Berlin Wall and west of the Great Wall of China”.

*Dark Yelblow* is a part of a series of unique glass blown lamps (the Slavic etymology of melon stems from the verb дыть or “to blow”), each a nod to a particular species of melons of Central Asia, in particular in Uzbekistan and Xinjiang. The melons represent repositories of knowledge, as vectors of writing, as well as agencies of resource extraction. Considered a rare delicacy, the winter melon is carefully stored in warehouses (ковунхане) to ripen late, amongst the last fruit to do so as the first frosts arrive. The melon is coveted throughout Eurasia as an exceptional, almost miraculous product of nature: a luscious, sugary yield within an otherwise increasingly barren season and landscape.

### **Slavs and Tatars**

*Dark Yelblow*

2023

Hand blown glass, bulbs, canvas cables, electrical fixtures

11 x 7 x 7 inches; 27.9 x 17.8 x 17.8 cm

(TBG 24756)

€12,000





SLAVS AND TATARS



**Slavs and Tatars**  
*Dark Yellow*



SLAVS AND TATARS

**Slavs and Tatars**

*Untitled (Captcha)*

2023

Reverse mirror painting, acrylic, aluminum frame

39 5/8 x 29 3/4 x 1 3/8 inches; 100.5 x 75.5 x 3.4 cm

(TBG 24770)

€20,000





## GILLIAN WEARING

Throughout her practice, Wearing has employed various kinds of masks—from literal disguises to voice dubbing—either to conceal or emulate the physical identities of her subjects. *Me as Sander* is from Wearing's series of self-portraits that feature the artist dressed as selected art historical figures who have been particularly influential to the artist's own practice. These works are all derived from iconic photographs of famous, deceased heroes, such as Robert Mapplethorpe, Diane Arbus, Andy Warhol, Claude Cahun, and as pictured below, August Sander. *Me as Sander* is based on August Sander's self-portrait from 1925, which was part of his project entitled "People of the 20th Century". This photo series is comprised of portraits of figures who were considered to be on the fringes of society. Including portraits of homeless people, artists and bohemians, Sanders also included a self-portrait in the series, thinking of himself as an outsider of his community. By dressing up as Sander and mimicking a famous self-portrait of the artist, Wearing challenges his project, showing how easily the boundaries of identity are blurred.

In 2012 and the following year, Wearing created self-portraits of three photography forefathers recognized for their documentary portraiture and their promotion of photography as an art form: August Sander, Weegee and William Henry Fox Talbot. Often shot outdoors, the seemingly casual frontal portraits of German photographer Sander (1876 - 1964) defined a cutting-edge reportage approach. Sander applied this objective style to his legendary uncompleted project to comprehensively represent the people of his time based on their roles in German society. Despite the social masks Sander's sitters present to the world, their keenly recorded features and direct gazes convey their individuality. For *Me as Sander*, Wearing hews closely to a 1925 self-portrait by the photographer, faithfully reiterating, with minimal intervention, his starkly rendered face and piercing eyes.

### Exhibition History

*Das neue Kunsthaus: The Lounge* (Gillian Wearing, Urs Fisher, David Renggli), Kunsthaus Zurich, Switzerland, October 5, 2012 - January 6, 2013

Gillian Wearing, Whitechapel Gallery, London, March 28 - June 17, 2012; K20 Grabbepplatz Kunstsammlung Nordrhein- Westfalen, Dusseldorf, September 8, 2012 - January 6, 2013; Pinakothek der Moderne, Munich, March 1 - June 9, 2013

Gillian Wearing: *Wearing Masks*, Solomon R. Guggenheim Museum, New York, November 5, 2021–April 4, 2022.

## Gillian WEARING

*Me as Sander*

2012

Framed bromide print

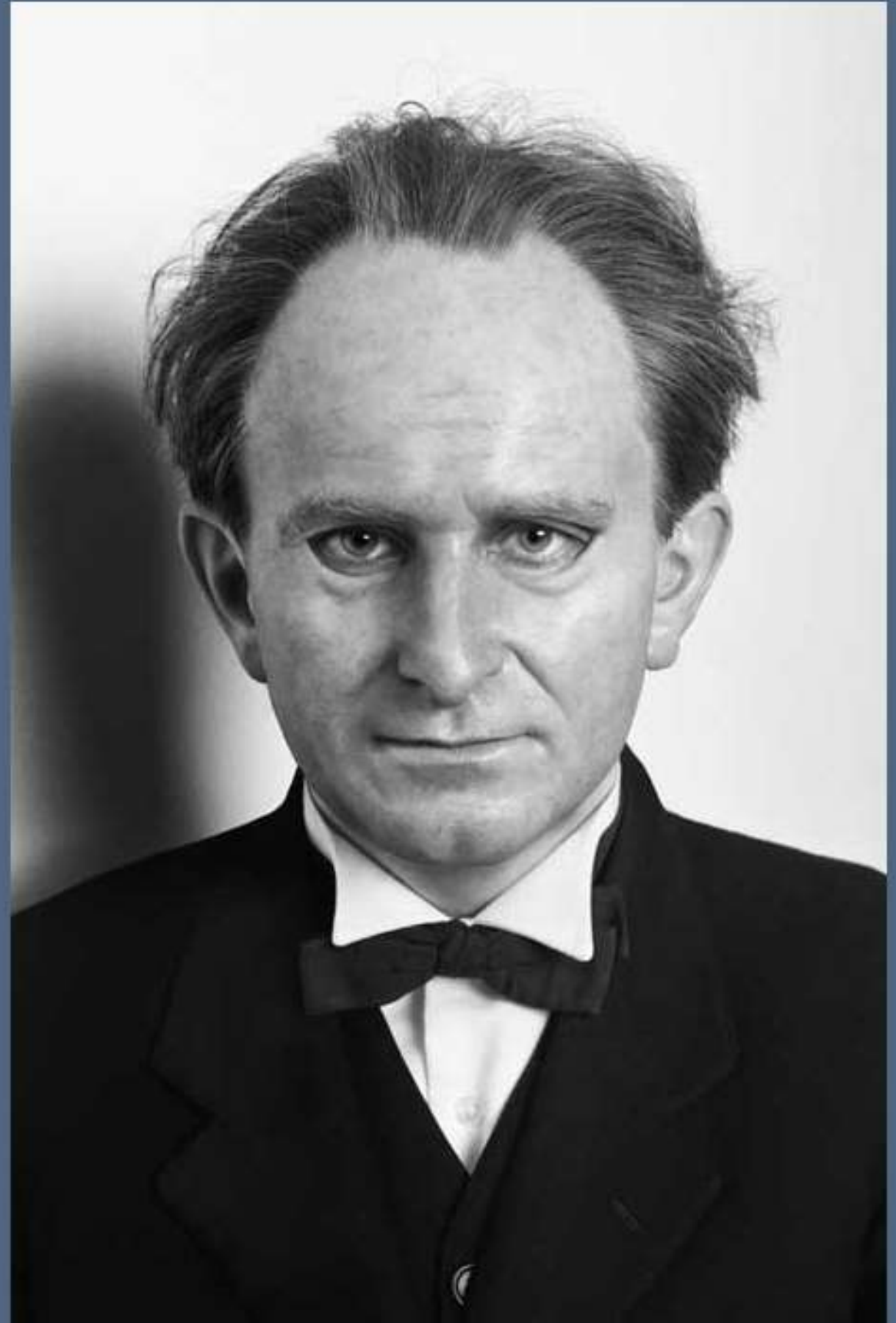
61 7/8 x 42 1/8 x 1 1/4 inches; 157.2 x 107 x 3.2 cm (framed)

58 5/8 x 38 7/8 inches; 148.9 x 98.7 cm (unframed)

Edition of 6, 2 APs

(TBG 13807.2)

£45,000





## LISA WILLIAMSON

Interested in language and its inevitable abstraction, Lisa Williamson leans into the formal considerations of sculpture to create works that are visually precise, physically resonant, and often attune to the spaces in which they are exhibited. The artist's idiosyncratic practice follows a logic that is associative; compressing internal experience into forms that are both tangible and resistant at once. While there is a significant level of reduction and abstraction throughout the artist's work, aspects of architecture, landscape and the figure remain visible throughout.

### **Lisa Williamson**

*Split View*

2023

Flashe on primed aluminum

55 x 22 x 5 1/2 inches; 139.7 x 55.9 x 14 cm

(TBG 25015)

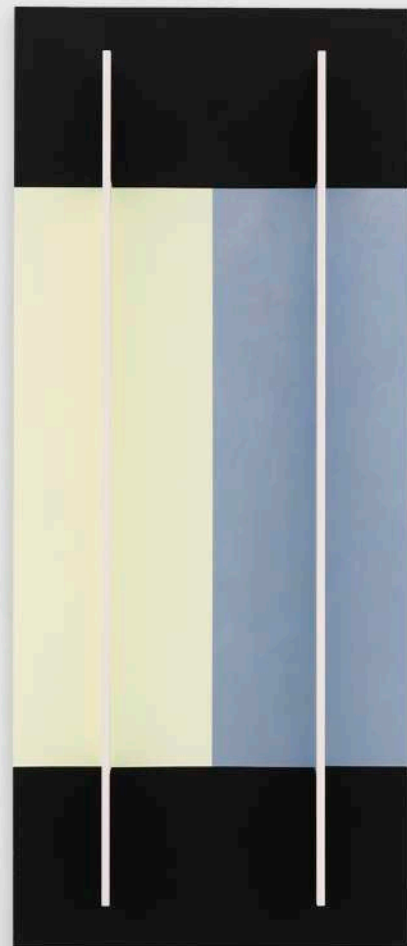
\$26,000 + crate (\$937)





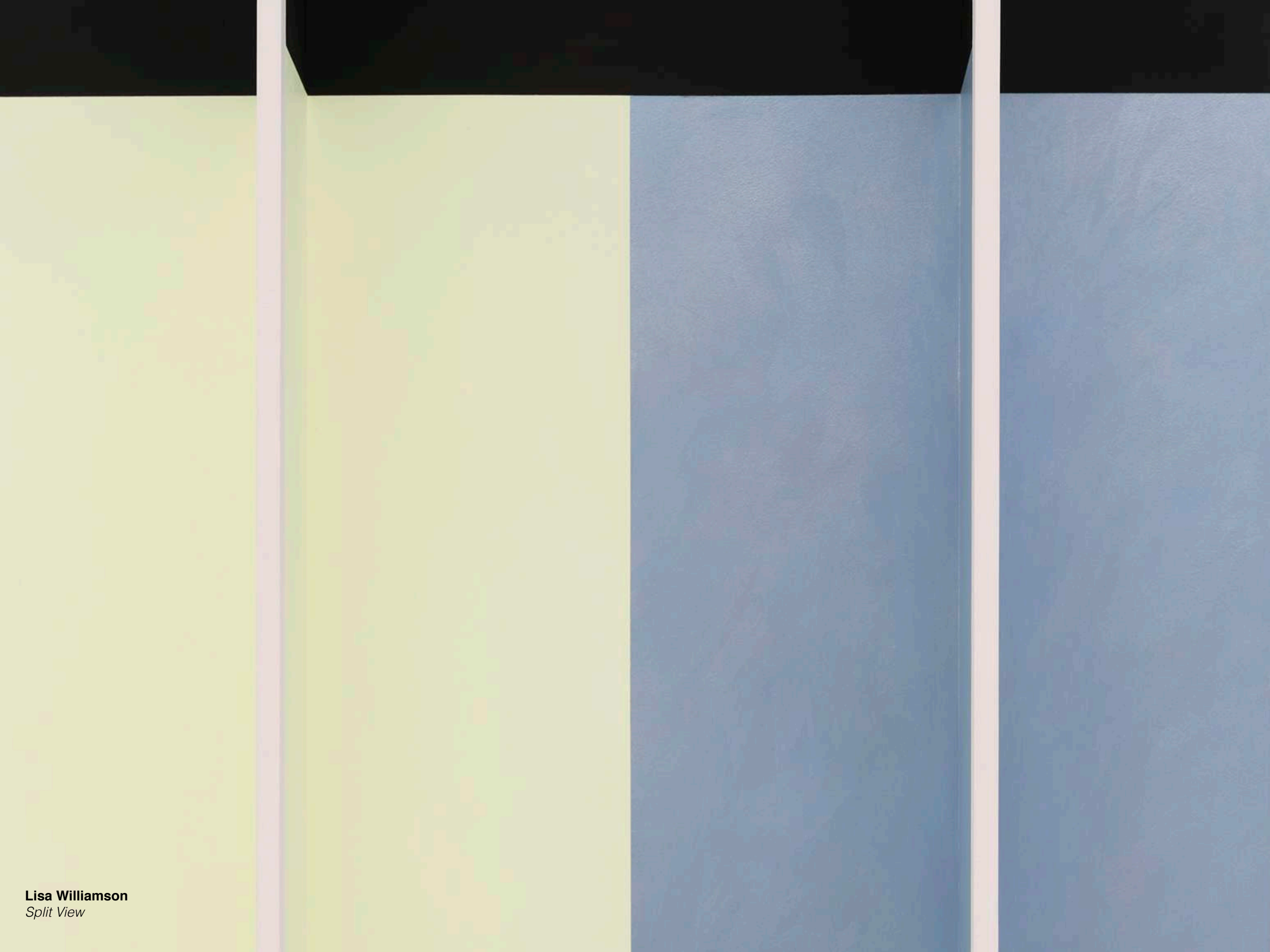






**Lisa Williamson**  
*Split View*





**Lisa Williamson**  
*Split View*



