

Tanya Leighton

Art Basel Miami Beach 2023
Preview

Galleries Sector
Booth C17

Works exhibited by:
Sam Anderson
Antonio Ballester Moreno
Kate Mosher Hall
Esterban Jefferson
Matthew Krishanu
Andrew Kuo
Oliver Laric
Elizabeth McIntosh
Nicole Ondre
Oliver Osborne
Dan Rees
Adrienne Rubenstein

A white sculpture of a figure, possibly a woman, wearing a hooded cloak. The figure has a smooth, rounded head and a body covered in a textured, draped fabric. A decorative, scroll-like clasp is visible at the neck. The sculpture is set against a plain, light gray background.

Sam Anderson

SAM ANDERSON

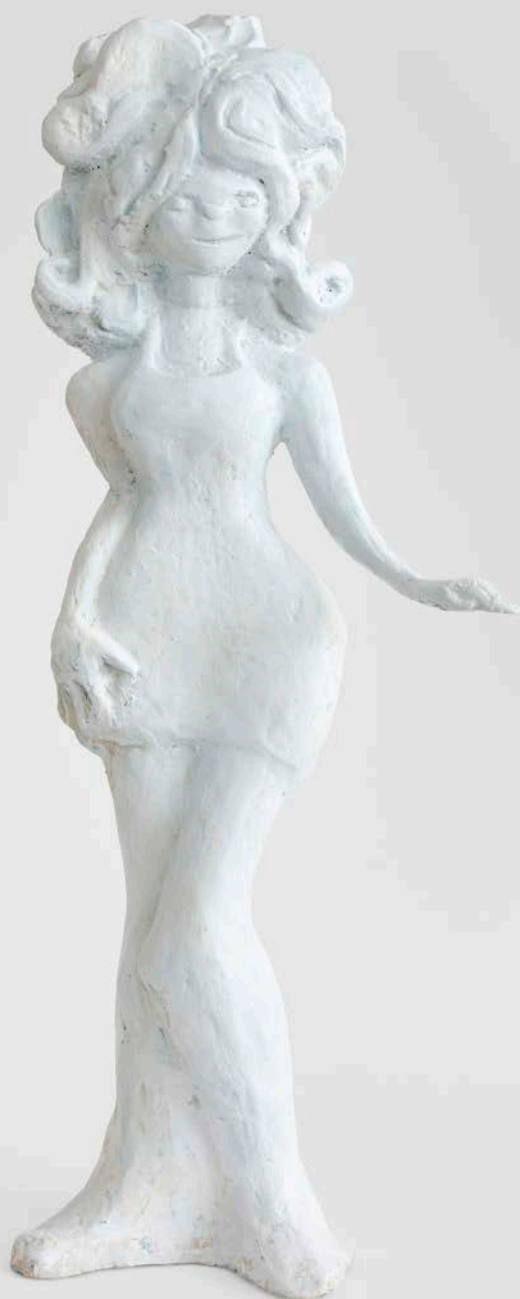
Sam Anderson (born in 1982 in Los Angeles) lives and works in New York. At times playful, at others unsettling, Anderson's cast of characters and objects are an examination of the human condition, depicting intimate and psychological dynamics. We are discomfited, perhaps, because we recognise ourselves and those around us in these figures – waitresses, teachers, actresses – deftly suspended by Anderson in a moment in time.

Recent solo and two-person exhibitions include 'Lunch Hour' at Tanya Leighton, Los Angeles, and Gaylord Apartments, Los Angeles, both in 2022; 'I Never Loved Your Mind' at Tanya Leighton, Berlin in 2020; 'Contemporary Sculpture: Sam Anderson & Michael Dean' at Boca Raton Museum of Art, Florida in 2019; 'A Flower Is A Lovesome Thing' at Chapter NY, New York in 2018; 'Big Bird' at Kölnischer Kunstverein, Cologne and 'The Park' at SculptureCenter, New York both in 2017.

Her work has also been included in group exhibitions at MoMA PS1, New York; Sammlung Philara, Düsseldorf; The Aldrich Contemporary Museum of Art, Ridgefield, Connecticut; Dortmunder Kunstverein, Dortmund; Yale University Art Gallery, New Haven; Martos Gallery, New York; Mother's tankstation, Dublin; and Night Gallery, Los Angeles, among many others.

Sam Anderson
My Balanchine, 2023
Epoxy clay, metal, wood, paint, paper,
fabric and sealant
62.2×22.9×22.9 cm
24×9×9 in
Unique
(ANDERSON-2023-0140)
\$ 18,000.00 (+VAT)





Sam Anderson
1960s Woman, 2023
Epoxy clay, metal, wood, paint and sealant
69.9x17.8x28.6 cm
27½x7x11¼ in
Unique
(ANDERSON-2023-0138)
\$ 18,000.00 (+ VAT)



Sam Anderson
Installation view, 'The Park'
SculptureCenter, New York. 1 May – 31 July 2017

“Sam Anderson’s work leads me to question the narratives of desire that pull me along my journey for human connection and examine the cruel optimism embedded in my pleasure quest. I wonder what drives me to still feel excited by the prospect of new love in the wake of so much suffering, haunted by the trauma of failed relationships and sexual violence. Yet, as Anderson asserts, we persist, trapped in our prisons of pleasure and pain.”

–Lauren Guilford
Artillery Magazine, July 2022

Sam Anderson
The man pretending to drive, 2023
Epoxy clay, metal, wood, paint and sealant
35.6×15.2×27.9 cm
14×6×11 in
Unique
(ANDERSON-2023-0139)
\$ 12,000.00 (+ VAT)





Sam Anderson
Tween, 2023
Epoxy clay, metal, wood, paint and sealant
55.9x17.8x23.5 cm
22x7x9¼ in
Unique
(ANDERSON-2023-0141)
\$ 14,000.00 (+VAT)



Antonio Ballester Moreno

ANTONIO BALLESTER MORENO

Antonio Ballester Moreno (born in 1977 in Madrid) lives and works in Madrid. Ballester Moreno has developed a singular visual language deriving from the symbolism of nature, where stars, the sun, vegetation, or water, are conveyed in vibrant hues of red, blue, green and yellow. Through repetition and the usage of distinctively simplistic yet eloquent forms, his work brings forth histories of craft, design, and decoration, and the rich tradition of Islamic, Ottoman, and African traditions.

Selected solo exhibitions include 'Nubes (verde)' at Maisterravalbuena, Madrid in 2023; 'What Can Be Seen From Here' at Fundación Cerezales Antonino y Cinia, León and 'ANOTHER DAY' at Tanya Leighton, Los Angeles in 2022; 'Autoconstrucción. Piezas Sueltas. Juego y Experiencia' at ARTIUM – Basque Museum of Contemporary Art, Vitoria and 'DAY' at Tanya Leighton, Berlin in 2021; 'Ánfora, grotesco, armazón, maniquí' at Museo Patio Herreriano, Valladolid in 2019; and La Casa Encendida, Madrid in 2017 which was accompanied by his first comprehensive monograph, '¡Vivan los campos libres de España!'. He also curated part of the 33rd Bienal de São Paulo in 2019.

His works are held in numerous public and private collections internationally, including CIFO – Colección Ella Fontanals Cisneros, Miami; TBA21 – Thyssen-Bornemisza Art Contemporary, Madrid; Museo Nacional Centro de Arte Reina Sofía, Madrid; Helga de Alvear Collection, Cáceres; Banco de España Collection, Madrid; Museo de Arte Contemporáneo de Castilla, León; Olbricht Collection, Berlin, and CA2M – Centro de Arte Dos de Mayo, Madrid.

Antonio Ballester Moreno
Red, Grey, Blue, 2023
Acrylic on jute
200x145 cm
78¾x57¼ in
Unique
(MORENO-2023-0061)
\$ 22,000.00 (+ VAT)



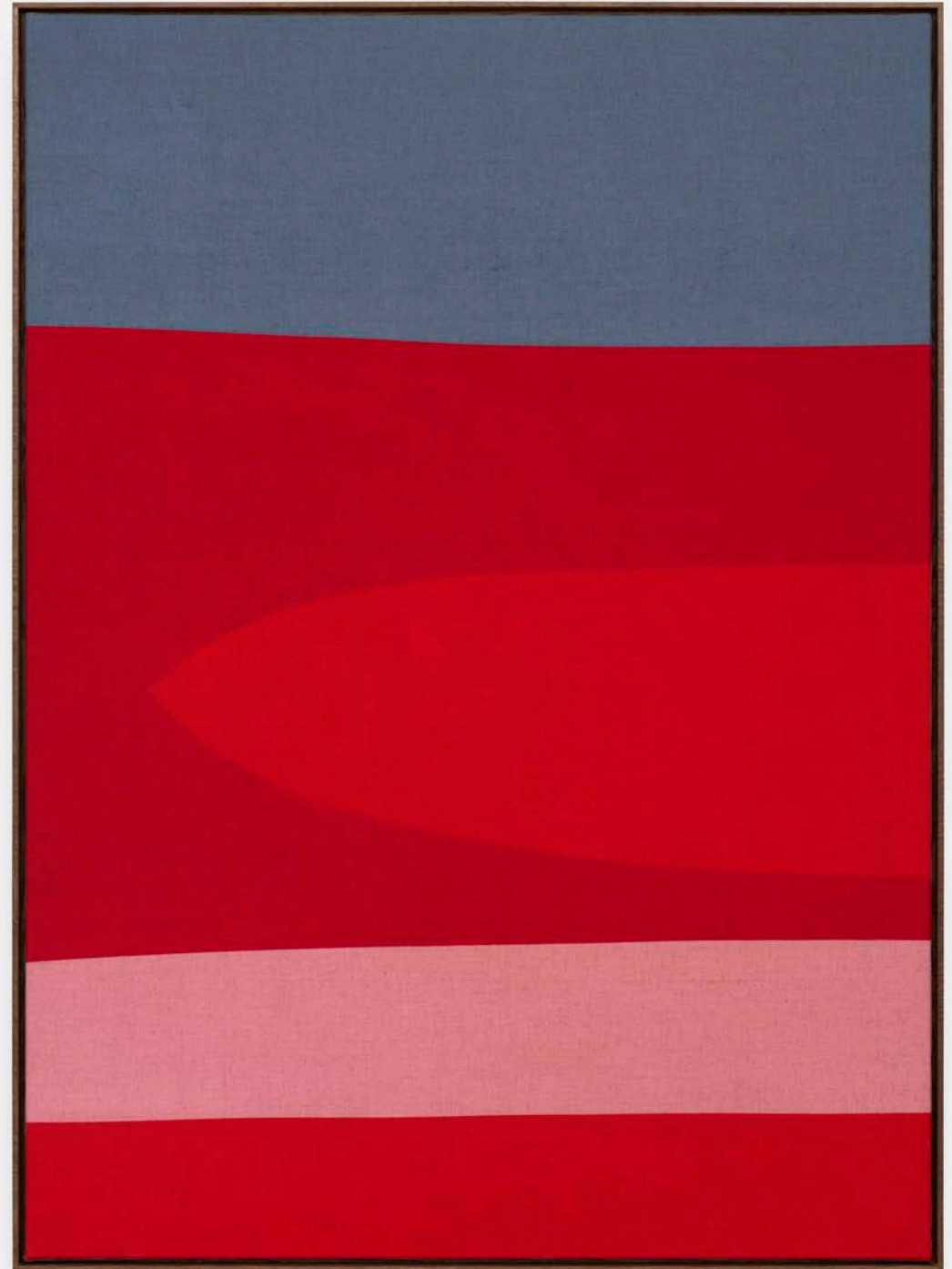


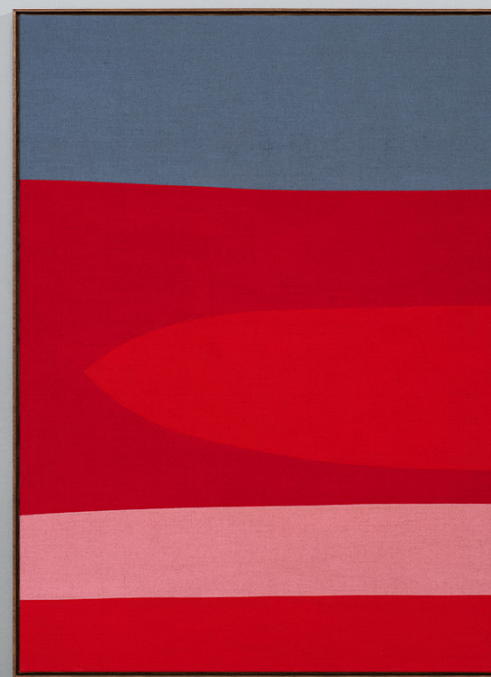
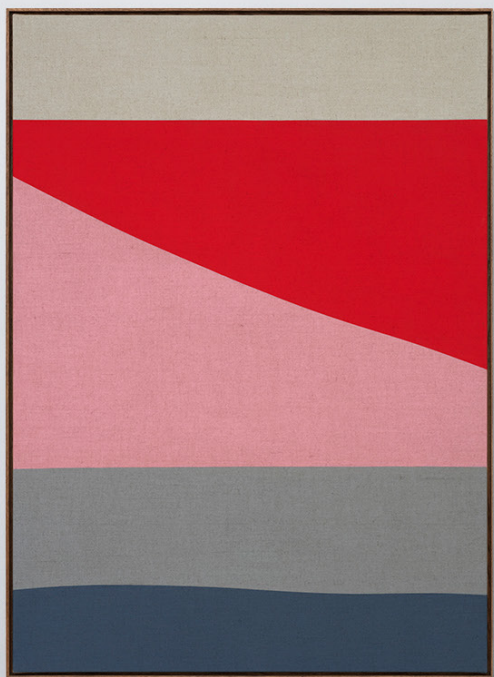
Antonio Ballester Moreno
Blue Sun, 2023
Acrylic on jute
200×145 cm
78¾×57¼ in
Unique
(MORENO-2023-0062)
\$ 22,000.00 (+ VAT)

“My first sketches are always collages, like school craft projects made with coloured cardboard and a stick of glue. I like that these drafts don’t require much sophistication. Not all of them make it onto canvas, I discard many of them, and I make them to scale because I don’t consider myself a painter but a decorator that designs sets. The bigger, the better. (...) I paint the landscapes of the fields that surround us. I play with a quite simple symbology: yellow is light, blue is water, green is for plants, life. I don’t like art with elitist pomp.”

–Antonio Ballester Moreno

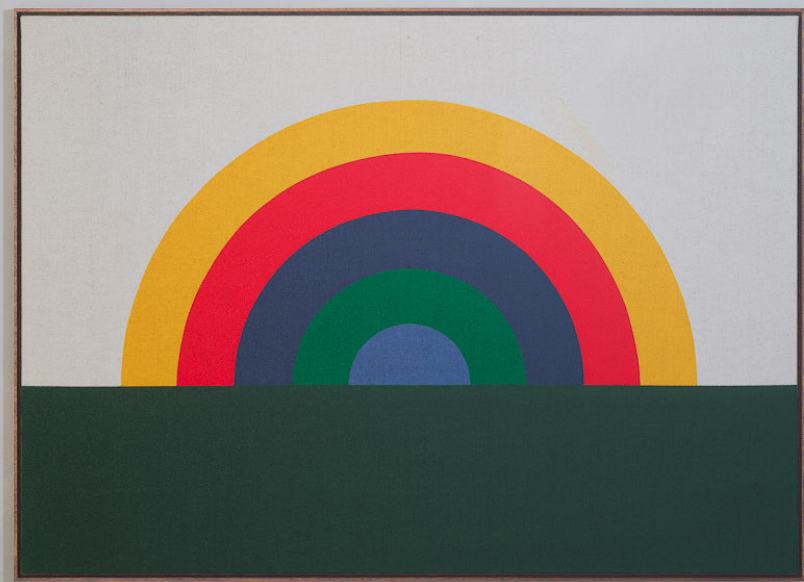
Antonio Ballester Moreno
Morning, 2023
Acrylic on jute
200x145 cm
78¾x57¼ in
Unique
(MORENO-2023-0060)
\$ 22,000.00 (+ VAT)







Antonio Ballester Moreno
Rainbow, 2023
Acrylic on jute
145x200cm
57¼x78¾ in
Unique
(MORENO-2023-0059)
\$ 22,000.00 (+ VAT)





Esteban Jefferson

ESTEBAN JEFFERSON

Esteban Jefferson (born in 1989 in New York) lives and works in New York. Jefferson's work focuses its lens on that which is overlooked in history, dredging up figures and events buried by colonial narratives; while concurrently interrogating who within the historical (and art-historical) continuum gets to be seen, conserved, remembered, and named. Rendering the focal point of his works in painstaking detail, the hyperrealistic protagonist looks straight towards the viewer, whilst the background is left raw, outlines unfinished and figures merely ghostlike spectres, an open question—or challenge—to the viewer.

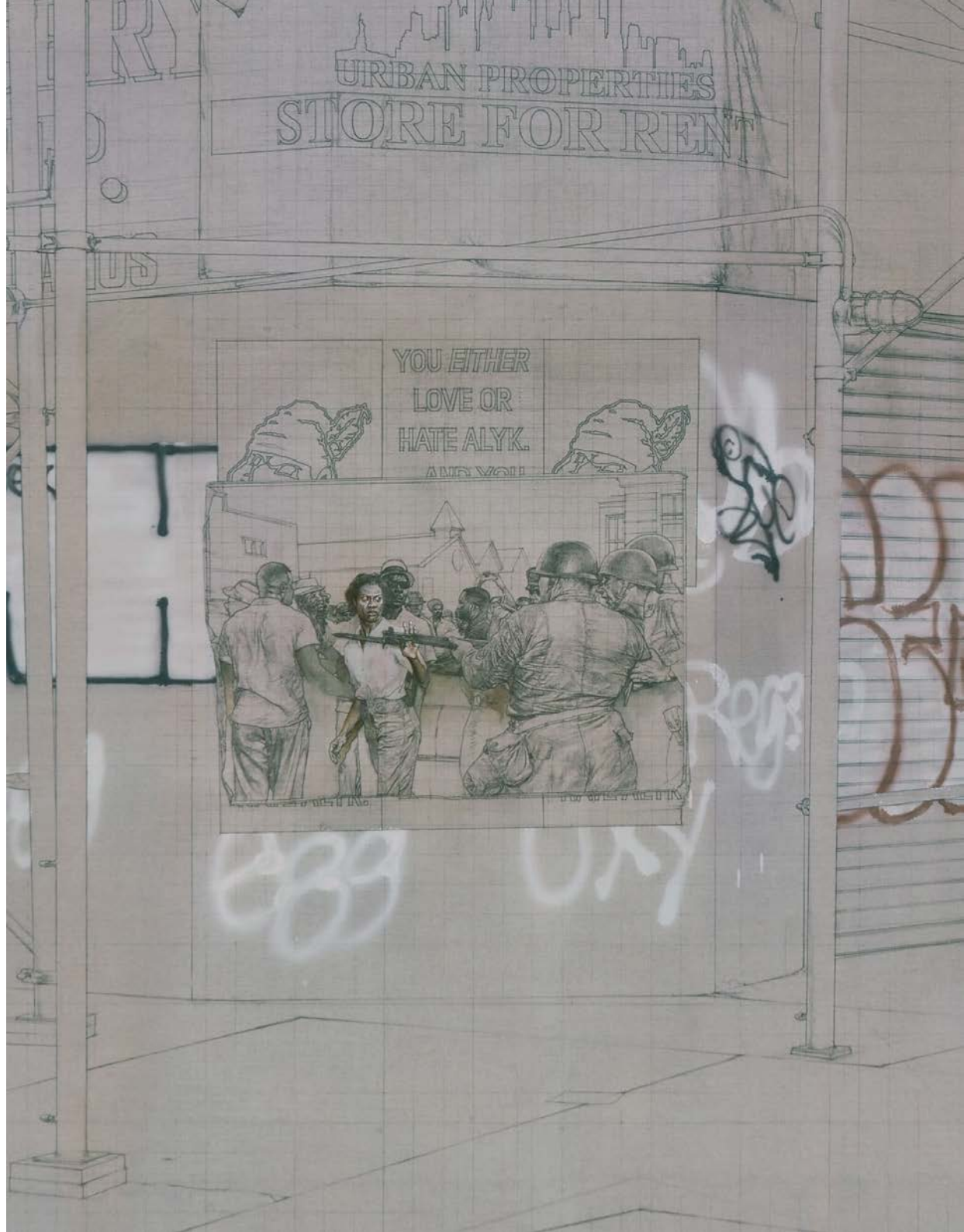
He received his Master of Fine Arts Degree in Visual Art in 2019 and his Bachelor of Arts in 2011, both from Columbia University. His work debuted in White Columns, New York in 2019 and held his first solo exhibition in Europe at Tanya Leighton, Berlin in 2020. Exhibitions at Tanya Leighton, Los Angeles and 303 Gallery, New York have followed.

Selected group exhibitions include 'Get That Old Thing Back' at Sugar Hill Children's Museum of Art, New York and 'Heaven is a Different Thing' at Uncle Brother, Hancock, New York, both in 2023; 'Fire Figure Fantasy' at the Institute of Contemporary Art, Miami in 2022; 'Open Call' at The Shed, New York; and 'Estamos Bien' La Trienal at Museo del Barrio, New York, both in 2021, among others. In 2020, he was selected to present a commissioned work as part of New York Public Art Fund's 'Art on the Grid' initiative on bus stops across the city.

Jefferson's works are in the collections of the Hessel Museum of Art at Bard College, Annandale-on-Hudson, New York; The Montreal Museum of Fine Arts, Quebec; Pérez Art Museum, Miami and the Institute of Contemporary Art, Miami.

'May 25th, 2020', his first institutional solo exhibition in Great Britain, is on view at Goldsmiths Centre for Contemporary Art, London, until 14 January 2024. A new solo exhibition will follow suit at Tanya Leighton, Berlin in March 2024.

[Click here to receive details of Esteban Jefferson's new work for Art Basel Miami Beach](#)





“Esteban Jefferson’s ‘May 25th, 2020’ at Goldsmiths CCA—the New York-based artist’s first UK institutional exhibition—offers visitors a visual narrative in three acts. Taking as its inflection point the murder of George Floyd in May 2020, a series of large-scale works capture what senior curator Natasha Hoare calls ‘fugitive moments’ of power trickling up—the immediacy of a graffitied Dior storefront in New York in the days after the murder; the splattering with red paint and eventual removal of a statue of Theodore Roosevelt in Manhattan a year and a half on, in which the former president is positioned above a Native American figure; the quotidian aftershocks of the event, captured through a deli window covered in a 1968 image of Gloria Richardson pushing aside a soldier’s bayonet. Commemoration and amnesia collide; Jefferson inverts the notion of American exceptionalism by calling into question the legitimacy of official history, through the lens of an American tragedy that hastened this history’s long overdue indictment.”

–M.Z. Adnan
Plaster Magazine, October 2023

Esteban Jefferson
Installation view, ‘May 25th, 2020’
Goldsmiths CCA, London. 7 October 2023 – 14 January 2024



Estbeban Jefferson
Installation view, 'May 25th, 2020'
Goldsmiths CCA, London. 7 October 2023–14 January 2024

A blue-toned, grainy photograph of a person with long, dark hair and a mustache. The person is wearing a dark jacket and is looking towards the camera. The text "Kate Mosher Hall" is overlaid in white, sans-serif font in the center of the image.

Kate Mosher Hall

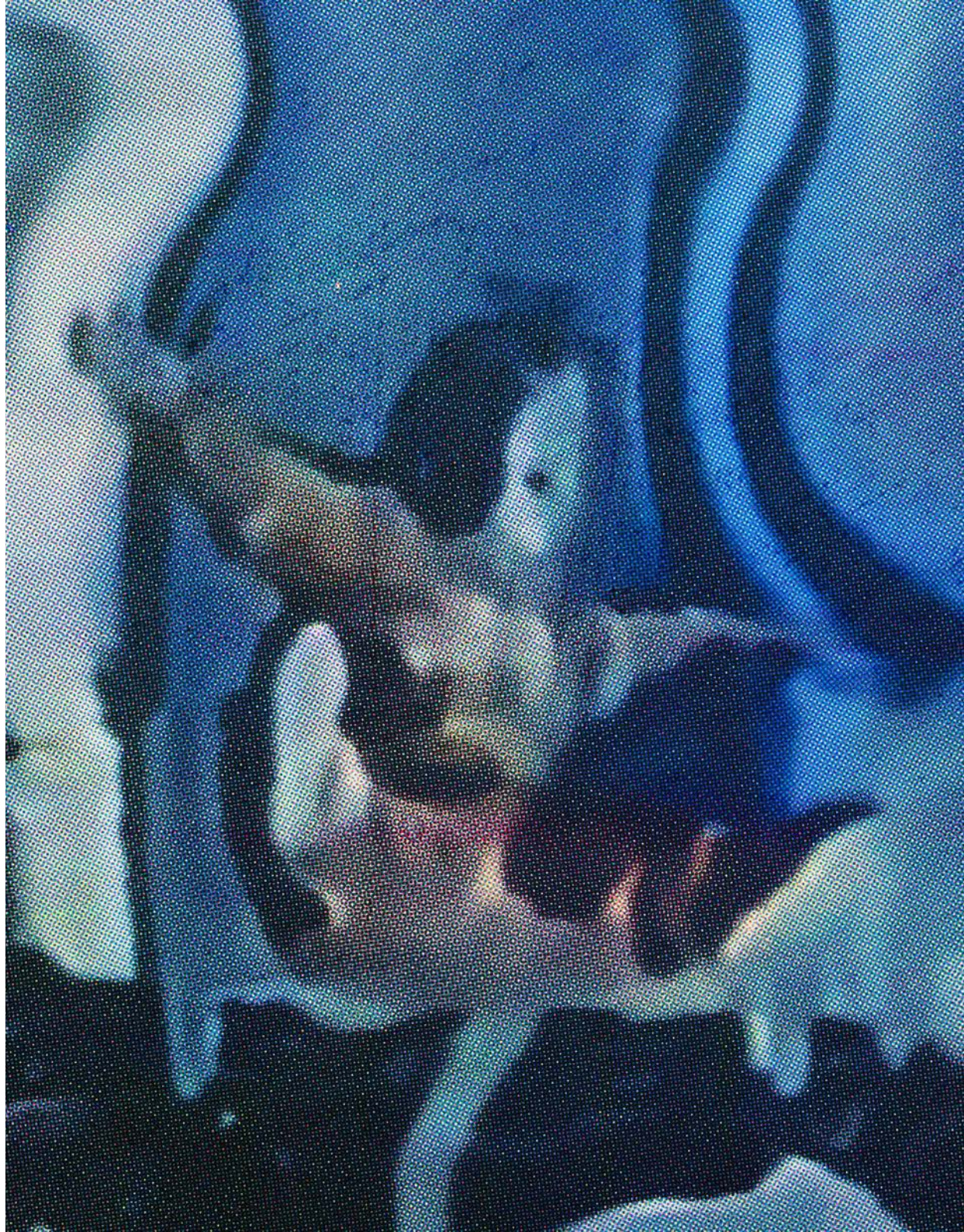
KATE MOSHER HALL

Kate Mosher Hall (born in 1986 in Los Angeles) lives and works in Los Angeles. She received her BFA from CalArts in 2013 and her MFA from UCLA in 2020. Paying homage to her roots and the irreverence of punk DIY aesthetic, the juxtaposition of mediums in Kate Mosher Hall's works creates optical illusions just at the edges of our comprehension, the combination of hand-painted and silkscreened pigment successively layered on top of each other, creating dense, opaque canvases. Toying with what is real and what is not, our eyes struggle to capture the figures that weave and tiptoe through the layers, the interplay of light and shadow concealing and revealing simultaneously.

Recent solo and two-person exhibitions include 'The Reminder' at Audain Gallery, Simon Fraser University, Vancouver and 'Big View' at Miguel Abreu Gallery, New York, both in 2023; 'Offset' at Tanya Leighton, Berlin and 'Without a body, without Bill' at Hannah Hoffman Gallery, Los Angeles in 2021; 'LOQK' at Artist Curated Projects, Los Angeles, and 'Wind Breaker' at Phil Gallery, Los Angeles, both in 2019, among others.

Selected group exhibitions include 'Imperfect Paradise' at Barbati Gallery, Venice and 'Something or Other' at Galerie Maria Bernheim, Zurich in 2023; 'The American Friend' at Downs and Ross, New York, 'Dreams' at Artist Curated Projects, Los Angeles, and 'The Painter's New Tools' at Nahmad Contemporary, New York, all in 2022; 'K as in Knight' at Helena Anrather, New York in 2021; 'Last Call' at The Gallery at Michael's, Santa Monica, and 'The Sun is Also a Star' at Artist Curated Projects, Los Angeles, both in 2019, among others.

Kate Mosher Hall
Bumper, 2023
Detail





Kate Mosher Hall
Bumper, 2023
Acrylic on canvas on panel
40.6x50.8 cm
16x20 in
Unique
(HALL-2023-0057)
\$ 8,500.00 (+ VAT)



Kate Mosher Hall
Installation view, 'The Reminder'
Audain Gallery, Simon Fraser University, Vancouver. 9 June – 19 August 2023



Kate Mosher Hall
Everlong, 2023
Acrylic on canvas on panel
40.6x50.8 cm
16x20 in
Unique
(HALL-2023-0058)
\$ 8,500.00 (+ VAT)

“Many of [Hall’s] works evoke the disquieting atmosphere of a California noir, but the murder victim is a rasterised JPEG, blown well beyond the limits of clarity. We are the confounded detective, left to sift through the dismembered images for the shape of the crime. It is one of the rules of classic detective fiction that the supernatural may play no part in the plot. But what is the supernatural if not our own tendency to layer the phantasmagoric over reality – to see the ghosts in afterimages – compensating for the fact that the simple explanation is never enough. As Mosher Hall says, she wants to create works that are ‘flirting with reality, but rooted in something that’s not real.’ An unwanted gain in the real, these canvases fulfil the definition of the uncanny: strangely familiar and yet ambiguous and eerie. Mediated images become spirit mediums. Between the thought and the act falls the shadow.”

–Leila Peacock
Conceptual Fine Arts, March 2023





Matthew Krishanu

MATTHEW KRISHANU

Matthew Krishanu (born in 1980, Bradford, England) lives and works in London. Evoking hazy childhood memories spent in Bangladesh, Krishanu's work intricately blends the intimacies of family photographs, both real and imagined, along with subtle reflections on colonial legacies and the ramifications of imperialism still felt today. The figures in Krishanu's work gaze beyond the confines of the canvas, their expressions muted and ambiguous, foregrounding minimal landscapes of muted, almost translucent, washes of colour; as Krishanu deftly invokes tension, a moment in time, or a memory.

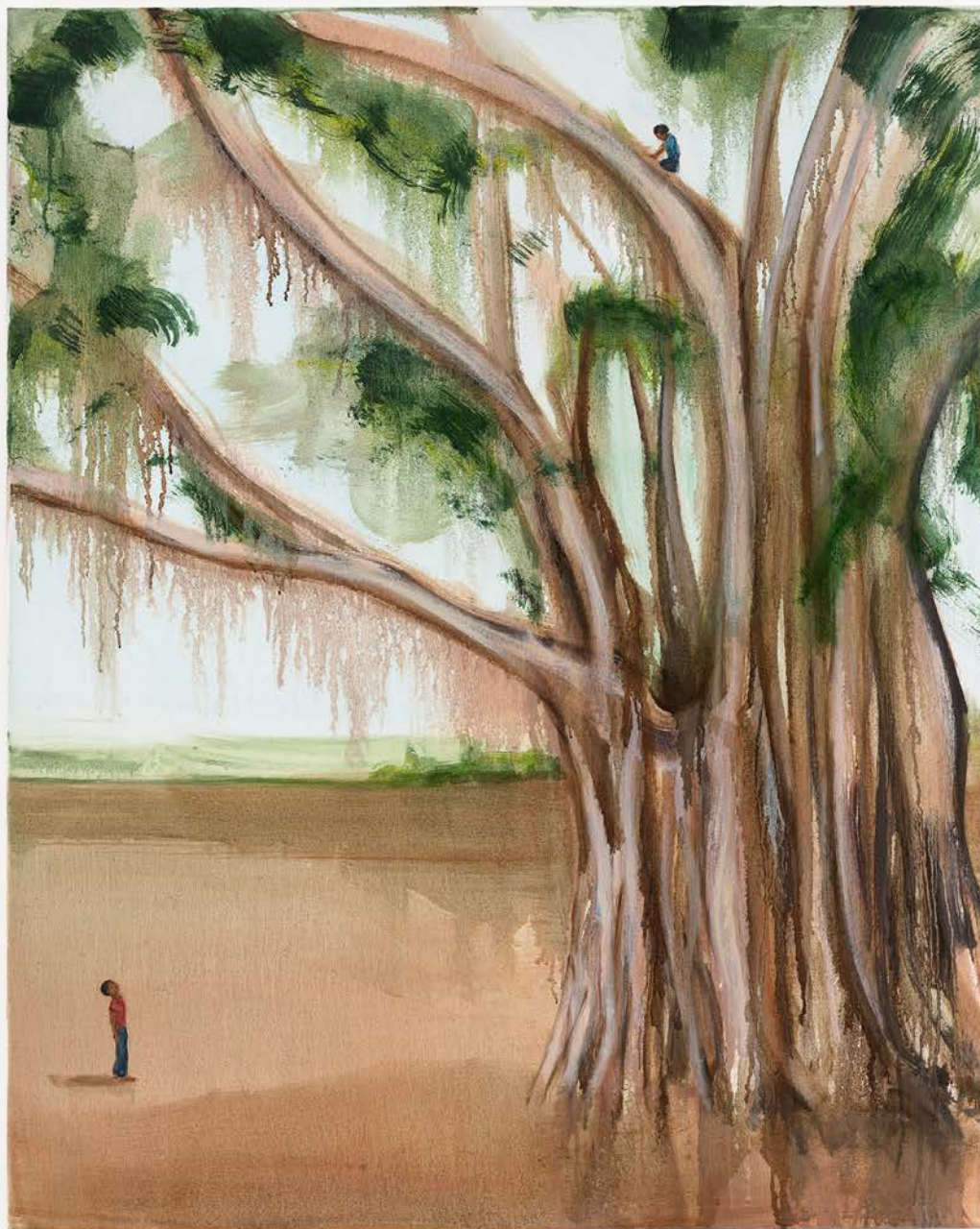
He has been the subject of solo exhibitions at Tanya Leighton, Berlin; LGDR, New York (formerly known as Salon94); the Institute for International Visual Arts, London; the Midlands Art Centre, Birmingham; the Ikon Gallery, Birmingham; and Huddersfield Gallery, Huddersfield. His work has also been included in group exhibitions such as 'Life Is More Important Than Art' at Whitechapel Gallery, London in 2023; 'Prophecy' at Warwick Arts Centre, Coventry in 2022; 'Mixing It Up: Painting Today' at the Hayward Gallery, London in 2021; 'Everyday Heroes' at Southbank Centre, London in 2020; 'Childhood Now' (with Chantal Joffe and Mark Fairington) at Compton Verney, Warwickshire, and 'Made in Britain', The National Museum in Gdańsk, Poland in 2019, just to name a few.

Krishanu's work is part of numerous permanent collections including the Government Art Collection of the United Kingdom; the Arts Council Collection, London; Central Saint Martins (UAL), London; China Academy of Art Museum, Hangzhou, China; Jiangsu Art Museum, Nanjing, China; Kiran Nadar Art Museum, New Delhi; Komechak Art Gallery, Chicago; Royal Brompton & Harefield NHS Foundation Trust, London, among others.

A major institutional solo exhibition by Krishanu is forthcoming at the Camden Art Centre, London, in April 2024, followed by a solo exhibition at Tanya Leighton, Los Angeles, in the autumn.

Matthew Krishanu
Banyan (Boy, Balancing), 2023
Oil on canvas
100x80 cm
39³/₈x31¹/₂ in
Unique
(KRISHANU-2023-0045)
\$ 30,000.00 (+ VAT)

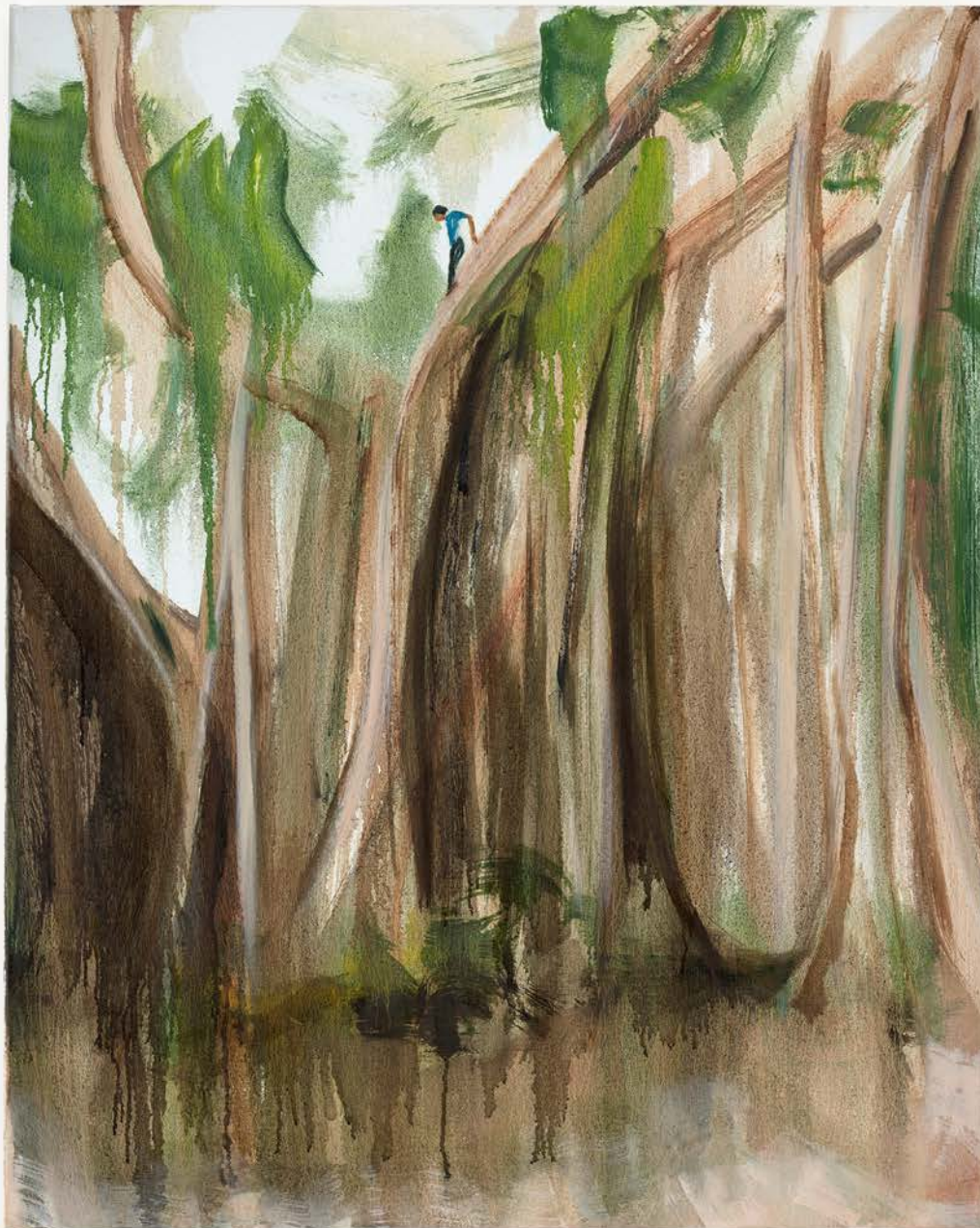




Matthew Krishanu
Banyan (Two Boys, Looking), 2023
Oil on canvas
100x80 cm
39³/₈x31¹/₂ in
Unique
(KRISHANU-2023-0046)
\$ 30,000.00 (+ VAT)



Matthew Krishanu
Banyan (Two Boys, Looking), 2023
Detail



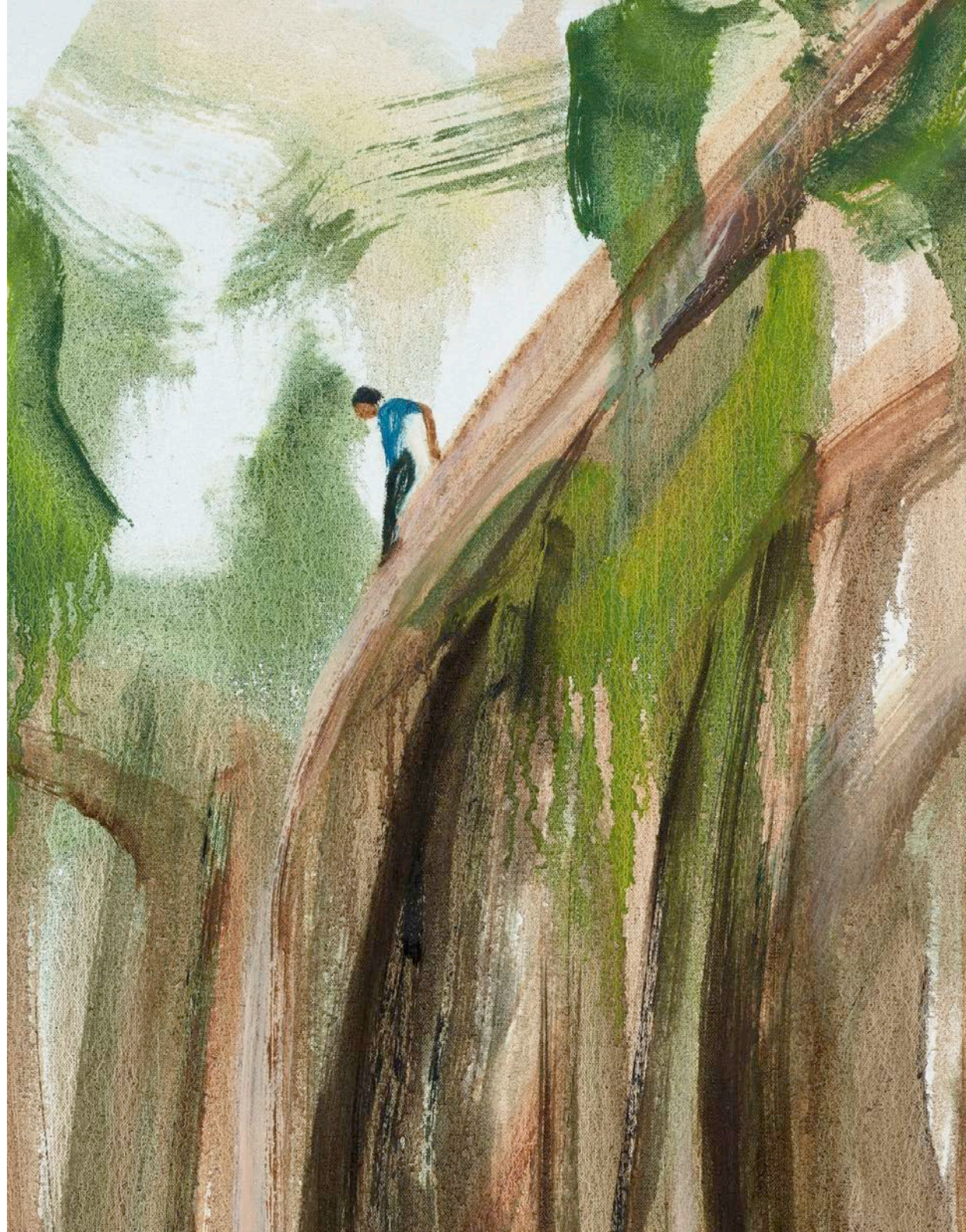
Matthew Krishanu
Banyan (Boy in Blue), 2023
Oil on canvas
100x80 cm
39³/₈x31¹/₂ in
Unique
(KRISHANU-2023-0044)
\$ 30,000.00 (+ VAT)

Krishanu's Banyan paintings are imagined scenes based on memories of his brother and the artist climbing banyan trees in Bangladesh and India.

"Banyan trees are extraordinary forms, with vines that reroot and become trunks – so a single tree can occupy a vast space. I want to get this sense of vastness and scale in the paintings, as well as the sense of the boys being surrounded by limbs, branches and vines."

–Matthew Krishanu

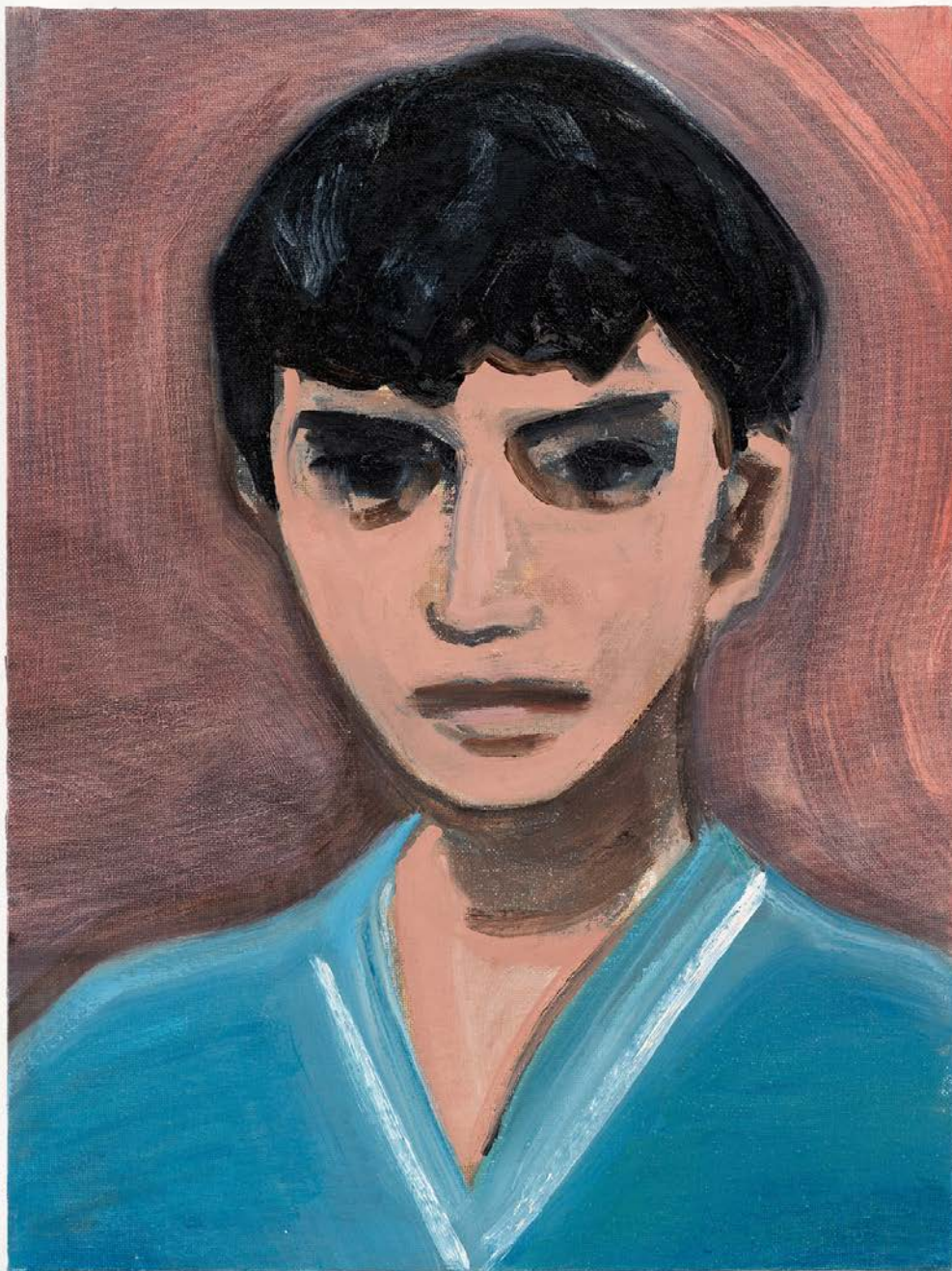
Matthew Krishanu
Banyan (Boy in Blue), 2023
Detail





Matthew Krishanu
Woman (Red), 2023
Oil on board
40x30 cm
15¾x11¾ in
Unique
(KRISHANU-2023-0048)
\$ 15,000.00 (+ VAT)





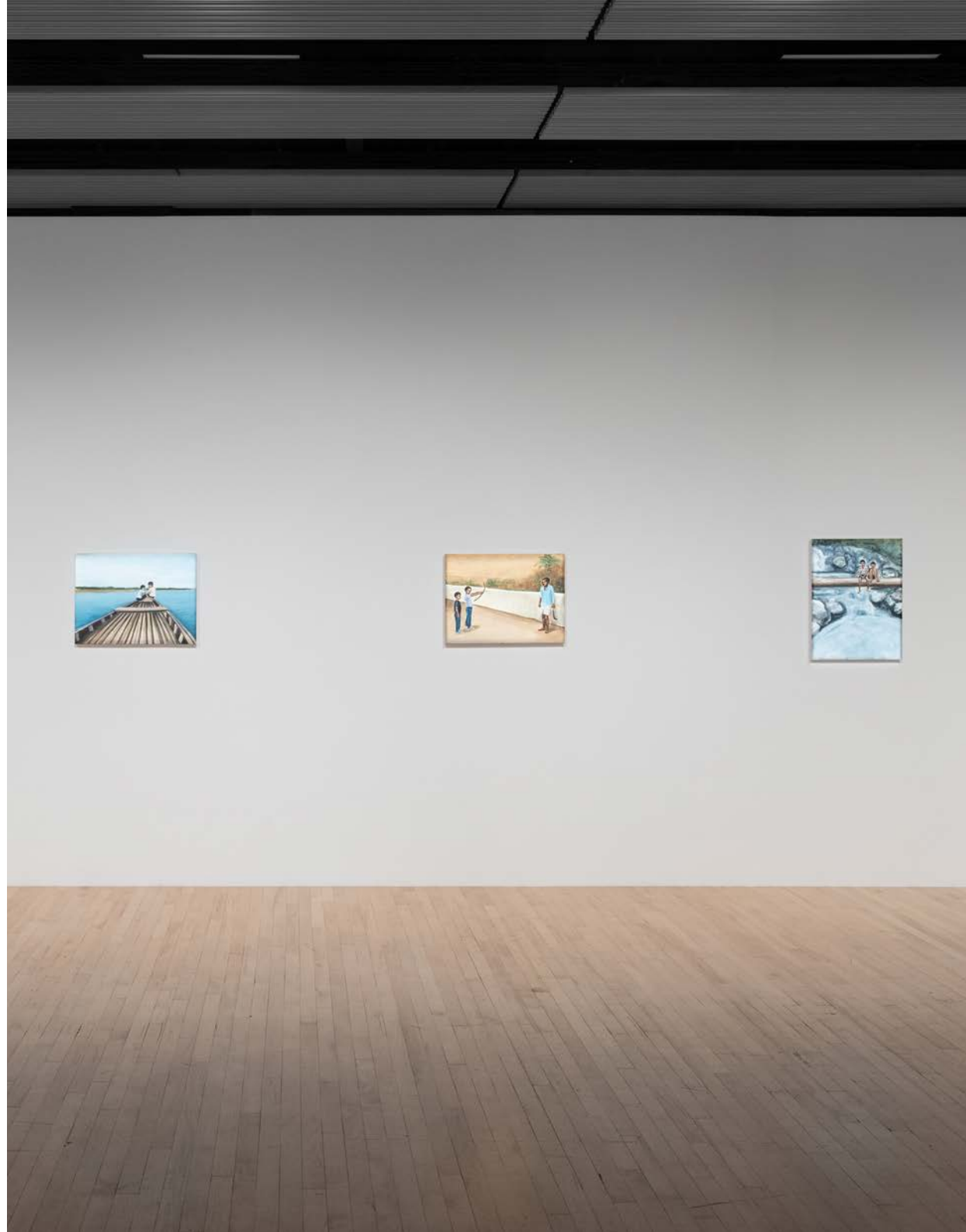
Matthew Krishanu
Boy (Blue), 2023
Oil on board
40x30 cm
15¾x11¾ in
Unique
(KRISHANU-2023-0047)
\$ 15,000.00 (+ VAT)

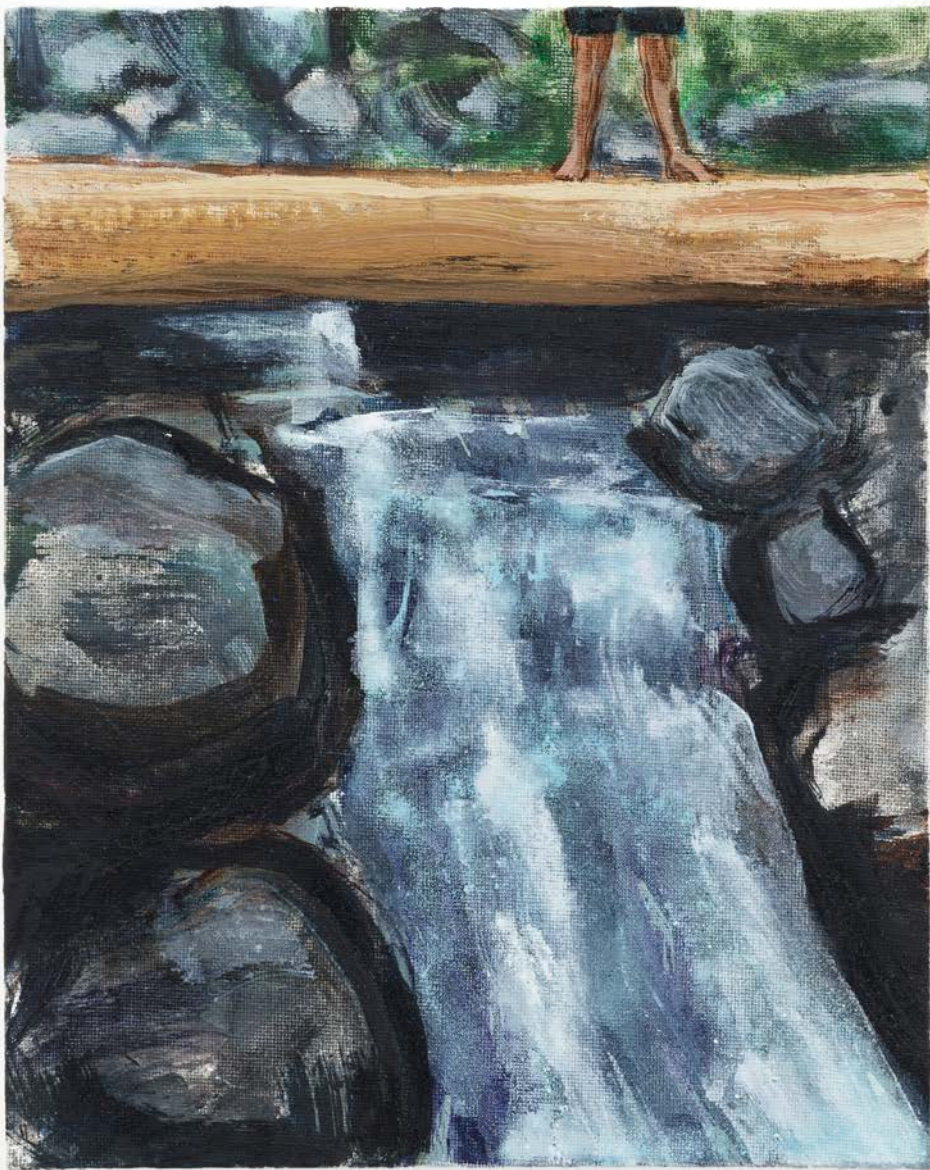
“While the autobiographical matters—the paintings are based on Krishanu’s memories and photographic records—there is little preoccupation with authenticity. Most scenes he constructs are not exact recreations and anecdotes are seldom made available to the viewer, turning these assemblies into vessels for our imagination.

We enter through the autobiographical and leap into the unknown, as places do not look like they should: certain details are magnified to the point that they acquire an emotional charge, particular to what painting makes possible. We notice application and brushwork as much as setting and subject, causing drips, spills and smooth, opaque forms of the body to also capture our attention. The painterliness locates the viewer in the present—the artist is not only remembering his past, but also demonstrating his current interest in power and politics.”

—Zeenat Nagree
ArtAsiaPacific, November 2023

Matthew Krishanu
Installation view, ‘Mixing It Up: Painting Today’
Hayward Gallery, London. 9 September – 12 December 2021





Matthew Krishanu
Waterfall (Standing), 2023
Oil and acrylic on board
25x20 cm
9⁷/₈x7⁷/₈ in
Unique
(KRISHANU-2023-0040)
€ 9,000.00 (+ VAT)



Matthew Krishanu
Installation view, 'Life is More Important than Art'
Whitechapel Gallery, London. 13 June – 17 September

Andrew Kuo



C. My eyes. (Today.)

D. My guesses. (Tomorrow.)

4. Being half-right, most of the time. (5 years ago.)

5. Telling you exactly what or when. (5 days ago.)

6. Never admitting the same thing. (4 hours ago.)

There's no use for luck if expectations are high.
Doyers Street at an unspectacular time of day.
Change for the better, depending on my mood.
Taking a mental note to forget all about it.

Speeding through all the middle and end parts.
Emotional re-readings of the lousy punchlines.
Happily stuck in-between embarrassment and joy.
Unreal peaks for things that happen every day.

ANDREW KUO

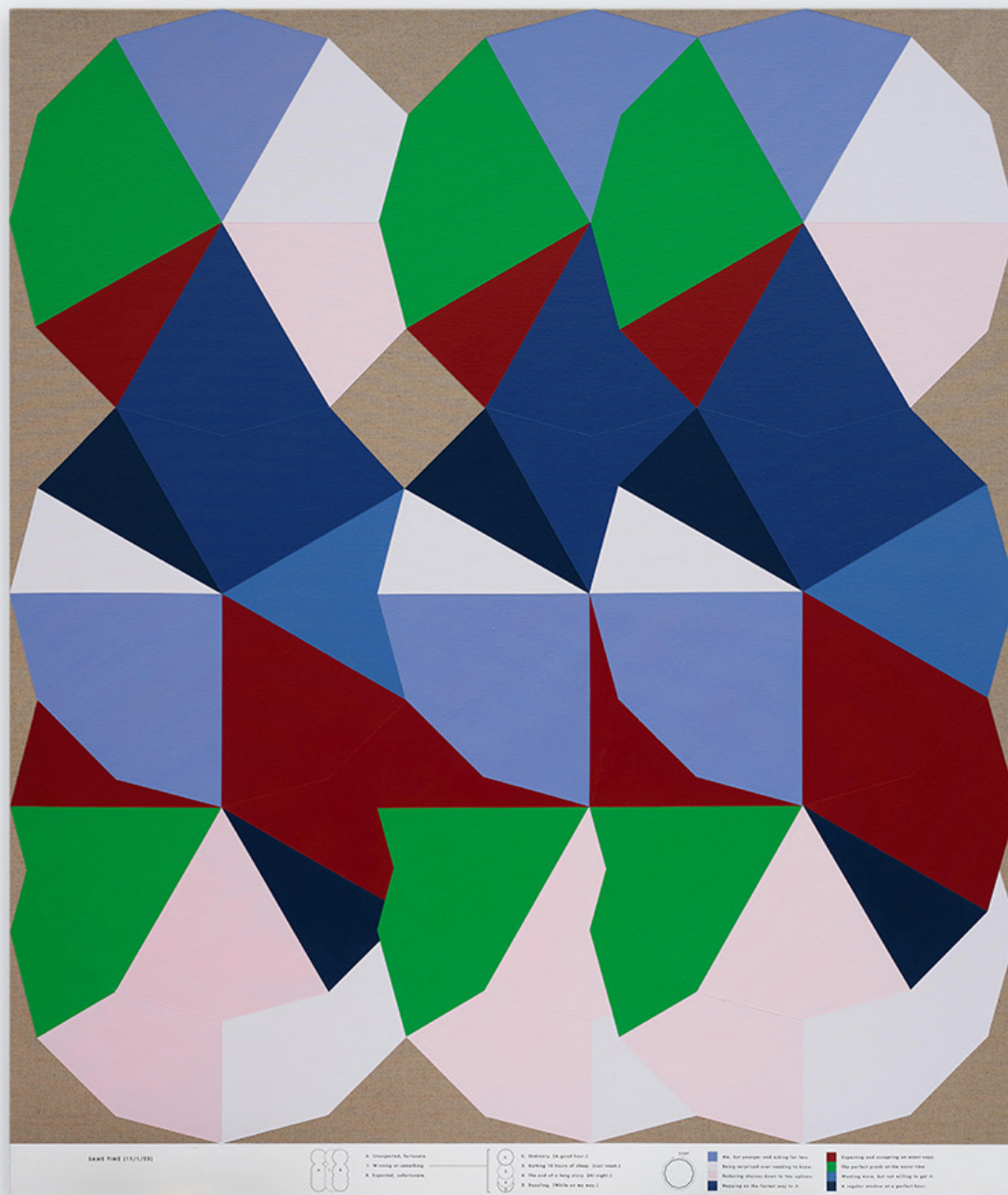
Andrew Kuo (born in 1977 in Queens, New York) is a New York-based artist known for his data-informed paintings. Aesthetically mapping his own emotional upheavals and ponderings, Kuo's meticulous and vibrant charts delve into themes of death, heartbreak, basketball or what entails the perfect slice of pizza. His kaleidoscopic works, a matrix of rich colour with fine lines and diligent precision, encompass Kuo's hopes, fears, astute observations that give the viewer a glimpse, however mundane or profound, into the constellation of his own mind.

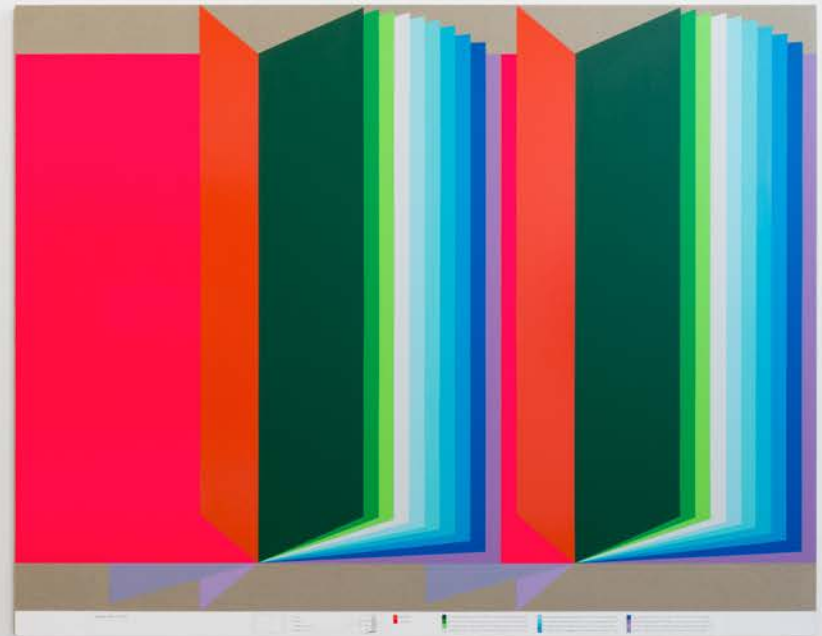
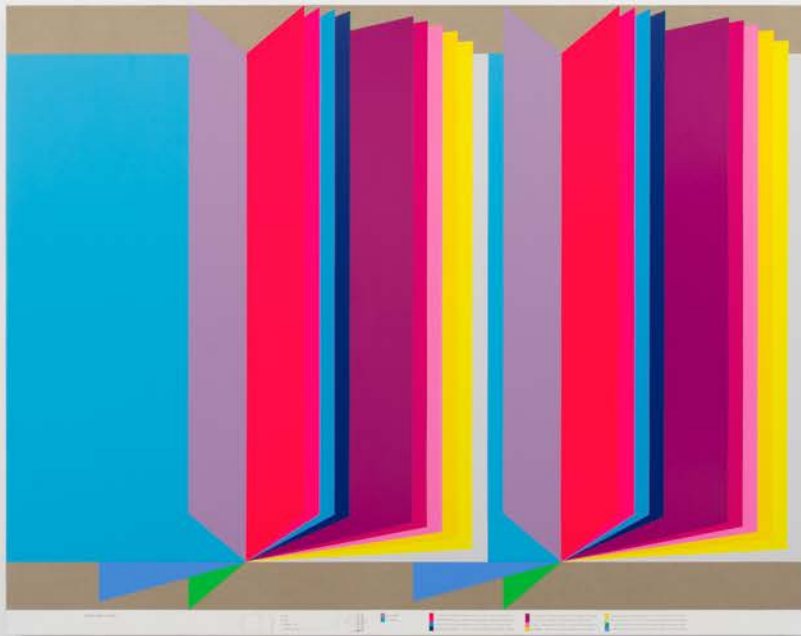
A recent participant in the citywide initiative, 'Art on the Grid', awarded by Public Art Fund, New York in 2020, Kuo has held solo exhibitions at Broadway Gallery, New York in 2023; Tanya Leighton, Los Angeles in 2022; Broadway Gallery, New York in 2021; Marlborough, London in 2018; Green Gallery, Milwaukee in 2017; Marlborough, New York in 2016; and Galeria Marabini, Bologna in 2012.

Other recent exhibitions include 'Why I Make Art' (curated by Brian Alfred) at Miles McEnery Gallery, New York in 2022; 'Ten Years' at Halsey McKay, New York in 2021; 'Heterotopia I' (curated by Gea Politi) at The Academy of Fine Arts of Venice, Italy in 2019, and 'Something Green' at Reyes Projects, Birmingham, Michigan in 2017, among others.

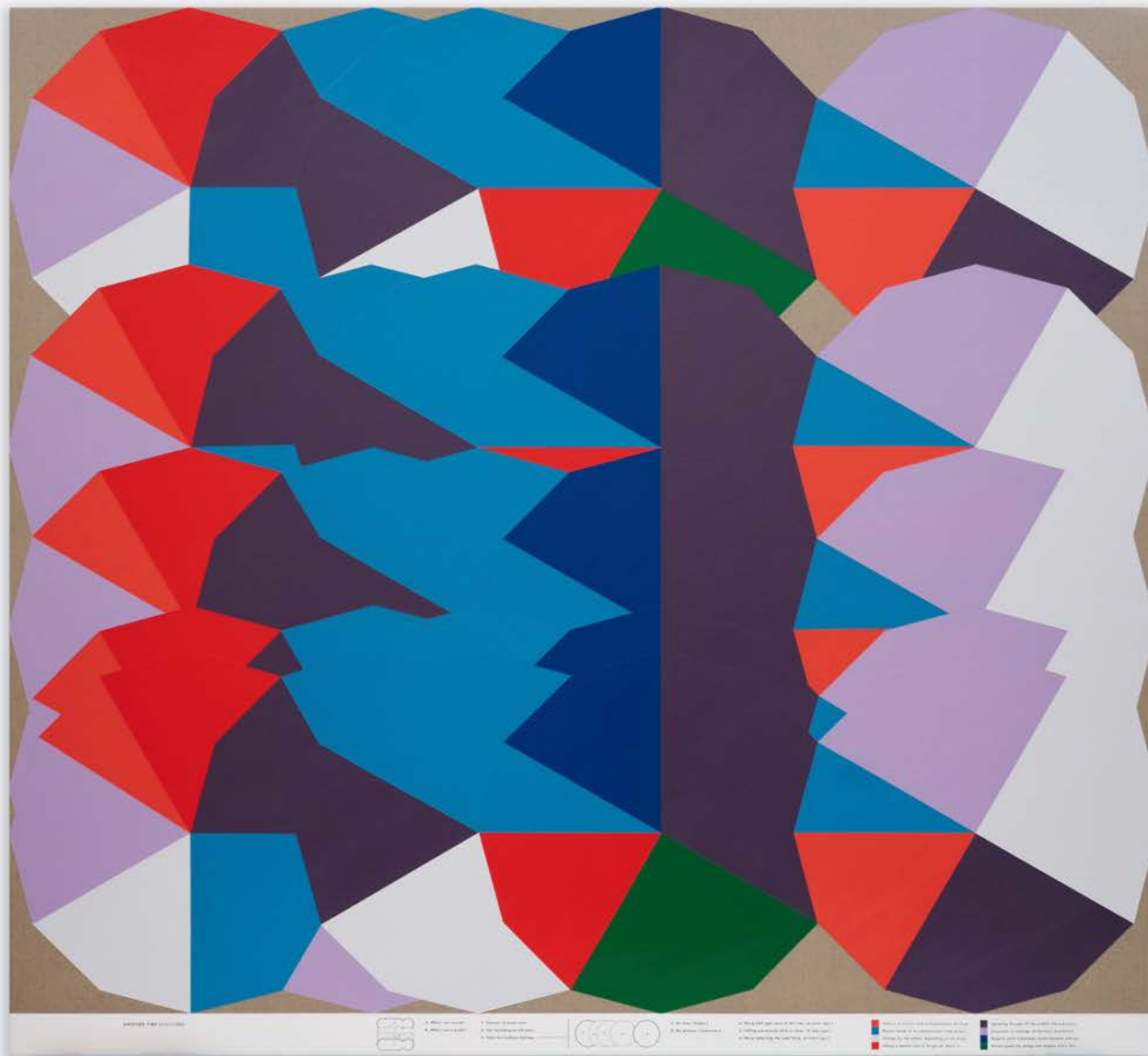
His work is included in the permanent collection of The Eli and Edythe Broad Art Museum, Michigan.

Andrew Kuo
Same Time (11/1/23), 2023
Carbon transfer and acrylic on linen
165.1x139.7 cm
65x55 in
Unique
(KUO-2023-0018)
\$ 28,000.00 (+VAT)





Andrew Kuo
Installation view, 'TMI'
Tanya Leighton, Los Angeles. 24 August – 24 September 2022



Andrew Kuo
Another Time (11/11/23), 2023
 Carbon transfer and acrylic on linen
 190.5x208.3 cm
 75x82 in
 Unique
 (KUO-2023-0017)
 \$ 40,000.00 (+VAT)



“Kuo’s work is both funny and [...] devastatingly sad, a stab at neurotic, rules-driven precision as well as total submission to the sublime blur of it all, it’s the feedback and bliss-out parts all at once. It’s about time, which has passed sooner than you can think about it. A series of melty clocks, which evoke a child’s pinwheels or annual earnings reports, attempt to carve life up into discernible pieces—a strategy for wrestling back control of time, a contemplation of whether the discovery of historical patterns might make everything more predictable in the future. Does the past contain clues we need to behold just right? Maybe it’s not what happened, the formulas that connect then and now, but the sensations you remember. A bootleg Knicks jersey that bleeds onto your white tee; you never would have planned it, but it looks cool.”

—Hua Hsu
New York, October 2023

Andrew Kuo
Installation view, ‘Art on the Grid’
New York Public Art Fund. 29 June 29 – 20 September 2020



Oliver Laric

OLIVER LARIC

Oliver Laric (born in 1981 in Innsbruck, Austria) lives and works in Berlin. In his practice, he explores themes such as authorship and authenticity. Working across video, 3D-printed sculpture and installation, Laric's work demonstrates the ways in which imagery has been (re-)used over time and remains available – to be recycled, over and over, in inventive and contemporary ways. 3D models of all sculptures are available for free download on three.scans.com.

In 2022, Laric opened two solo exhibitions titled 'Exoskeleton', at OCAT, Shanghai (curated by Martin Germann) and Tanya Leighton, Berlin. In 2021, he was awarded the RLB- Kunstpreis which earned him a solo exhibition at the Ferdinandeum, Innsbruck, Austria. Other recent solo exhibitions include 'Betweenness' at Stedelijk Museum, Amsterdam and 'Timelapse' at S.M.A.K., Ghent both in 2021; 'Standbild', Johanniterkirche, Feldkirch, Austria in 2020; as well as Forum Arte Braga, Portugal, 'Currents 116' and 'New Media Series – Oliver Laric' at St. Louis Art Museum in 2019.

Recent group exhibitions include Kunstverein Wolfsburg; Fondazione Modena Arti Visive, Modena; Kunstmuseum Bonn; Kunsthal Charlottenborg, Copenhagen; MAXXI L'Aquila, Italy all in 2022. MUDAM, Luxembourg; Beaufort Triennial 21, Middelkerke, Belgium; Seoul Mediacity Biennale, and Halle für Kunst Steiermark, Graz, all in 2021.

Laric's work is held in public collections including MuMOK, Vienna; Sammlung Philara, Düsseldorf; Stedelijk Museum, Amsterdam; Institute of Contemporary Art, Boston; Cleveland Museum of Art; Walker Art Center, Minneapolis; Fondation Galleries Lafayette, Paris, and KAI 10 | Arthema Foundation, Düsseldorf among others.

Laric is the subject of a major solo exhibition, 'Mémoire vive', at Musée de la Romanité, Nîmes, which remains on view until 31 December 2023.

Oliver Laric
Beech Tree (Volksplatz Hasenheide, Berlin), 2023
CNC milled aluminium
145x100 cm
57½x39¾ in
Unique
(LARIC-2023-0272)
\$ 43,000.00 (+ VAT)





The visibility and perception of Oliver Laric's etchings depend on lighting conditions. Lines have been etched into brass panels at 91 different angles from vertical to horizontal. If for example, light comes from above, the horizontal lines will reflect more light than the vertical lines. The 3D models of the trees were generated by Alik Kadoum using photogrammetry. The trees are rendered with ambient occlusion and converted into angled lines using a custom script.



Oliver Laric
Installation view, 'Mémoire vive'
Musée de la Romanité, Nîmes. 21 April – 31 December 2023

“Laric uses 3D scanning to make digital copies of historical works in museums or private collections and comes up against the problems raised by copies, serial reinterpretation and the remix of original works.

At a time when the new technologies allow the infinite reproduction of images and their almost uncontrollable circulation around the world, Laric also questions the notion of intellectual property by giving Open Source availability to some of his digital models on the platform three.scans.com. Other digital artists can thus download them and work on them in total independence without institutional control of any kind.”

—Nicolas de Larquier
Head Curator, Musée de la Romanité

Oliver Laric
Installation view, 'Mémoire vive'
Musée de la Romanité, Nîmes. 21 April – 31 December 2023



An abstract painting featuring a vibrant blue background with thick, expressive brushstrokes. A large, bright yellow shape is on the left, and a large, green shape is on the right. Several vertical, wavy red strokes are scattered across the composition. A black shape is visible in the bottom left corner. The text "Elizabeth McIntosh" is centered in white.

Elizabeth McIntosh

ELIZABETH MCINTOSH

Elizabeth McIntosh (born 1967 in Simcoe, Ontario) lives and works in Vancouver, Canada. She is a professor at Emily Carr University of Art and Design, Vancouver. An experiment in graphic abstraction, McIntosh's paintings are a joyful assemblage of colour and form that parade across the canvas. Her free-jazz approach embodies improvisation, her art-making, ultimately, mirroring a form of play.

'A Ball is for Throwing' at CANADA, New York in 2022; 'Family' at Tanya Leighton, Los Angeles in 2021; 'Show up' at Oakville Galleries, Toronto and 'Mom or Mother' at Catriona Jeffries, Vancouver, both in 2020; and 'Night Sweat' at Tanya Leighton, Berlin. Her work has also been featured in group exhibition at Galería Pelaires, Palma de Mallorca; Musée d'art contemporain de Montréal; Vancouver Art Gallery; Bonavista Peninsula, Canada; Arsenal Contemporary, New York; Diaz Contemporary, Toronto; and Logan Center, University of Chicago, among others.

McIntosh has received numerous awards, public commissions and grants, including the Fogo Island Artist Residency. Her work is held in the collections of the National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto; and Musée d'art contemporain de Montréal, among others.

A forthcoming solo exhibition of McIntosh's work will open at Tanya Leighton, Berlin in spring 2024

Elizabeth McIntosh
Nine Lives, 2023
Detail





Elizabeth McIntosh
Nine Lives, 2023
Flashe and oil on linen
175.3x154.9 cm
69x61 in
Unique
(MCINTOSH-2023-0068)
\$ 30,000.00 (+ VAT)

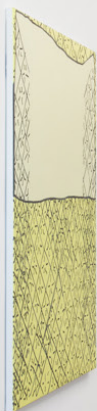
“The type of play McIntosh exercises is an exuberant exploration of possibility. She wants to see the different ways all the building blocks fit together – and she is always adding more blocks: geometrics, gestures, art-historical clippings. Over the past few years, figurative elements have featured prominently. It is a sensibility shared by the High Modernists as well as the child busy with their sticker book. ‘There has to be a surprise,’ McIntosh says, ‘a level of the unknown, some discovery involved that just sort of takes me out of the mundane aspects of everyday life.’”

–Chris Hampton
National Gallery of Canada Magazine,
September 2019





Elizabeth McIntosh
Nine Lives, 2023
Detail



Elizabeth McIntosh
Installation view, 'Family'
Tanya Leighton, Los Angeles. 8 June – 10 July 2021



Nicole Ondre

NICOLE ONDRE

Nicole Ondre (born in 1986 on Salt Spring Island, British Columbia) lives and works in Vancouver. The serpentine formations of Ondre's ceramic sculptures undulate in glossy varnishes and deep hues, the knotting and twisting clay gesturing towards her formal experimentation. Studying stitch formations and looking towards textile patterns, the forms are bent, stretched, and distorted, the clay expressing the physical realities of gravity, compression, and extension.

Recent solo exhibitions include 'Heatwork' at Tanya Leighton, Los Angeles, as well as 'Primes' at Pale Fire both in 2023; 'Pirl' at CSA Space in 2022; and 'Blood Knot' at Unit 17 in 2018, all in Vancouver. Ondre's work was included in a two-person exhibition, 'The Eyes Have Walls', with Mina Totino at the West Vancouver Art Museum in 2020, curated by Hilary Letwin.

Other recent exhibitions include 'Heart View Knot Bird' at Tanya Leighton, Los Angeles in 2022 and 'High Anxiety' at Monica Reyes Gallery, Vancouver in 2021. Nicole Ondre's second solo exhibition with the gallery will open at Tanya Leighton, Berlin in spring 2024.

Since 2010, Ondre has also worked collaboratively with artist Vanessa Disler as Feminist Land Art Retreat.

Nicole Ondre
8, 2023
Glazed ceramic
99.1x11.4x8.9 cm
39x4½x3½ in
Unique
(ONDRE-2023-0018)
\$ 15,000.00 (+ VAT)





Nicole Ondre
7₂, 2023
Glazed ceramic
91.4×16.5×10.2 cm
36×6½×4 in
Unique
(ONDRE-2023-0016)
\$ 15,000.00 (+ VAT)

Drawing inspiration from knots as practical tools, as expressive forms, and as mathematical objects, Nicole Ondre's inscrutable ceramic sculptures contemplate the peculiar properties of one of life's most humble of topics.

Knots and their topologies have helped advance knowledge in a range of fields such as biology, chemistry, psychology and linguistics. Echoing these sciences' taxonomical impulses, Ondre's work exhaustively maps out the formal qualities of each and every knot variation to explore the limits of clay.

Nicole Ondre
810, 2023
Glazed ceramic
94x15.2x10.2 cm
37x6x4 in
Unique
(ONDRE-2023-0021)
\$ 15,000.00 (+ VAT)

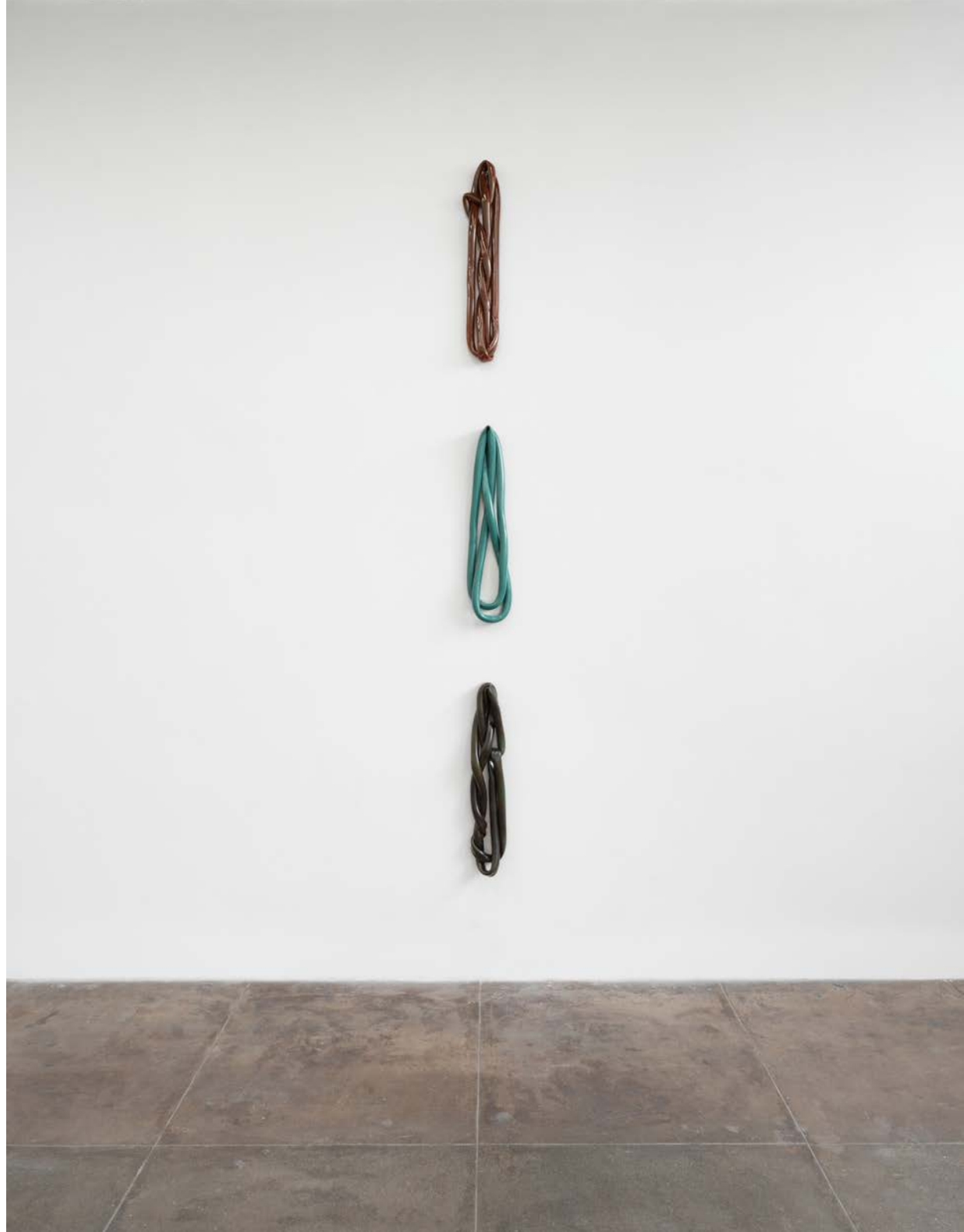




Nicole Ondre
810, 2023
Detail

Ondre's interest in knots grew out of her study of the history of textiles. One of the earliest forms of textile art, macramé, is a knotting technique whose origins date all the way back to the Babylonian and Assyrian decorative traditions. Over the course of history, knots have served as mnemonic devices as in the form of Peruvian quipus and as sacred amulets as in the Swedish troll knot. Evocative of such antecedents, Ondre's work couches their gendered connotations into an austere visual language that reinvigorates the analytical and sensorial concerns of mid-century abstraction without all the bravado. In point of fact, the allure of Ondre's work lies in its delicateness, lightness, and lack of hubris.

Nicole Ondre
Installation view, 'Heatwork'
Tanya Leighton, Los Angeles. 18 April – 20 May 2023



The background is a deep, textured blue. Overlaid on this are several dark, almost black, wavy, ribbon-like shapes that flow across the frame. These shapes have a fine, pebbled texture and are outlined with a thin, shimmering line of reddish-pink or magenta. The overall effect is one of dynamic movement and layered depth.

Oliver Osborne

OLIVER OSBORNE

Oliver Osborne (born in 1985 in Edinburgh) lives and works in Berlin. Osborne adroitly blends figuration and abstraction, using slight compositional adjustments and repetition to unveil new perspectives from the dust-laden archives of art history. His versatile practice, spanning silk-screen, abstraction, and photorealistic oil painting, delightedly chronicles the elasticity of painting over time, summoning the dramatic juxtaposition of light and dark found in Caravaggio's chiaroscuro, for instance, whilst simultaneously gesturing to the personal, encompassing subjects from appropriated figures in portraiture to his own family.

Recent solo exhibitions include Tanya Leighton, Los Angeles and Galeria Pélaires, Palma de Mallorca in 2023; Tanya Leighton, Berlin, JVDW, Düsseldorf, and Union Pacific, London in 2022; The Bunker, Santa Monica and Galeria Pélaires, Palma de Mallorca in 2021; Braunsfelder, Cologne in 2020; Peles Empire, Berlin, Gió Marconi, Milan, and Bonner Kunstverein, Bonn in 2019, among others.

Osborne's work has been part of group exhibitions at La Traverse, Marseille; Pas une Orange, Barcelona; Pact, Paris; Union Pacific, London; Hamburger Kunsthalle, Hamburg; Inverleith House, Royal Botanic Garden, Edinburgh; Max Hetzler, Berlin; and the German Embassy, London, just to name a few.

His work has been the subject of catalogues published by Braunsfelder, Cologne, 2020; Bonner Kunstverein, 2018 and Mousse, 2016.

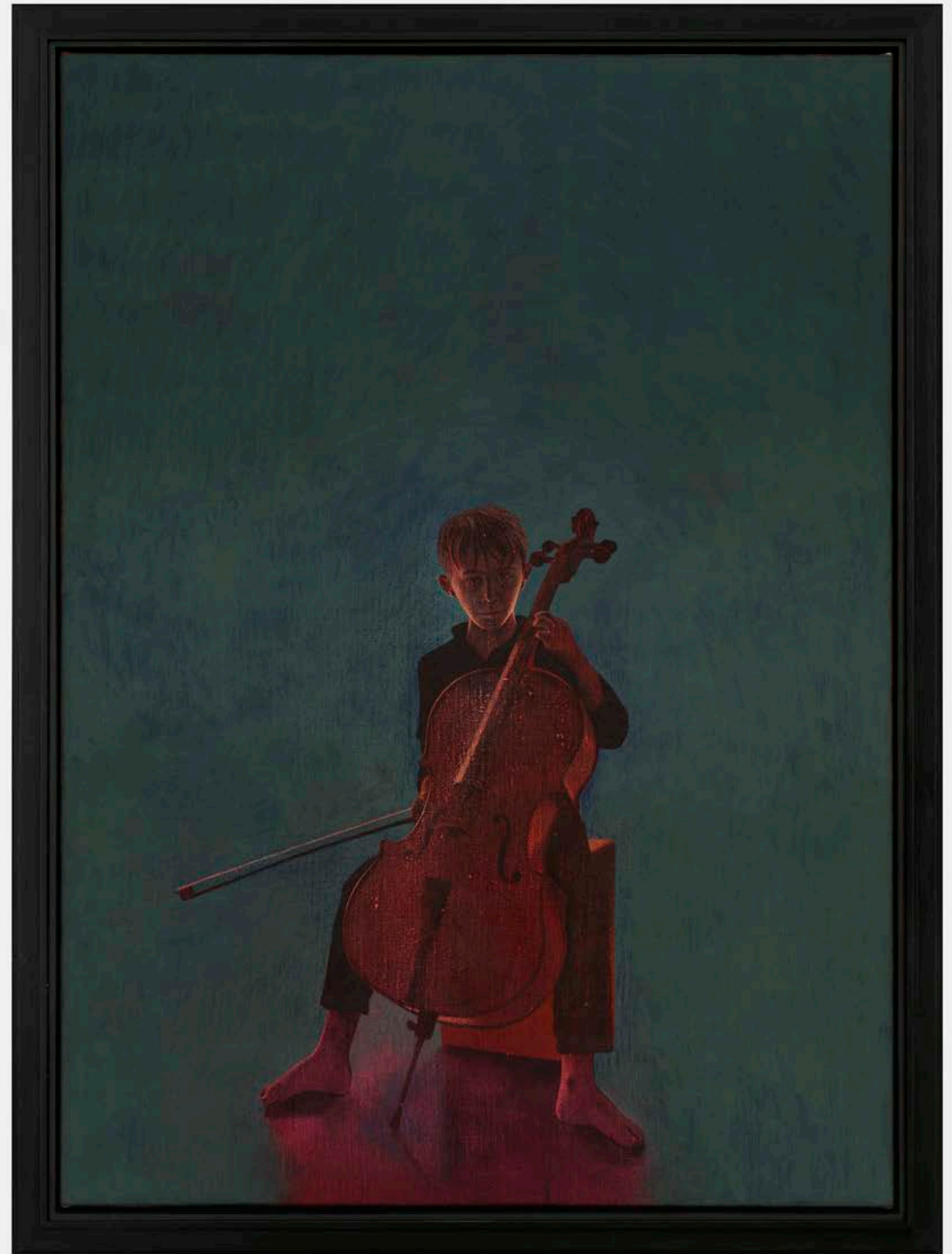
Oliver Osborne
Cello Practice, 2023
Detail

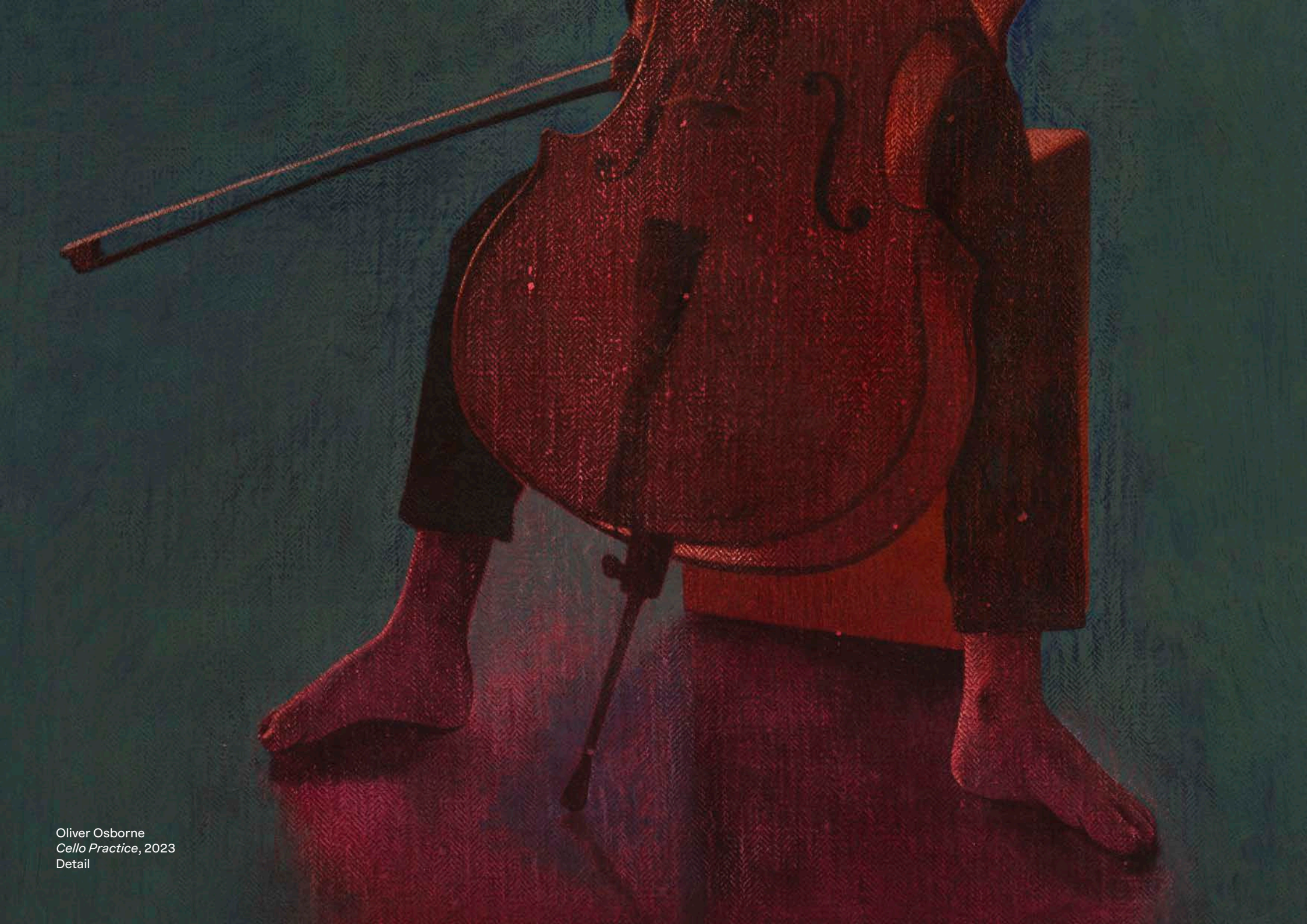


“Osborne simultaneously embraces and rejects old-school painting via a technique so mechanically refined that it verges on being no technique at all. Almost twisted in its internal incongruity, this approach expresses the conflict inherent in one’s aesthetic tastes being stranded in the metaphysical blur of the past – a kind of nostalgia, to be sure. Osborne’s skill lays in knowing that his job is not to cure but to echo and amplify this troublesome feeling, and that this requires an unflinching embrace of painting’s antediluvian thrill.”

–Mitch Speed
Frieze, August 2022

Oliver Osborne
Cello Practice, 2023
Oil on herringbone linen
155x112 cm
61x44⅞ in
Unique
(OSBORNE-2023-0132)
\$ 40,000.00 (+ VAT)

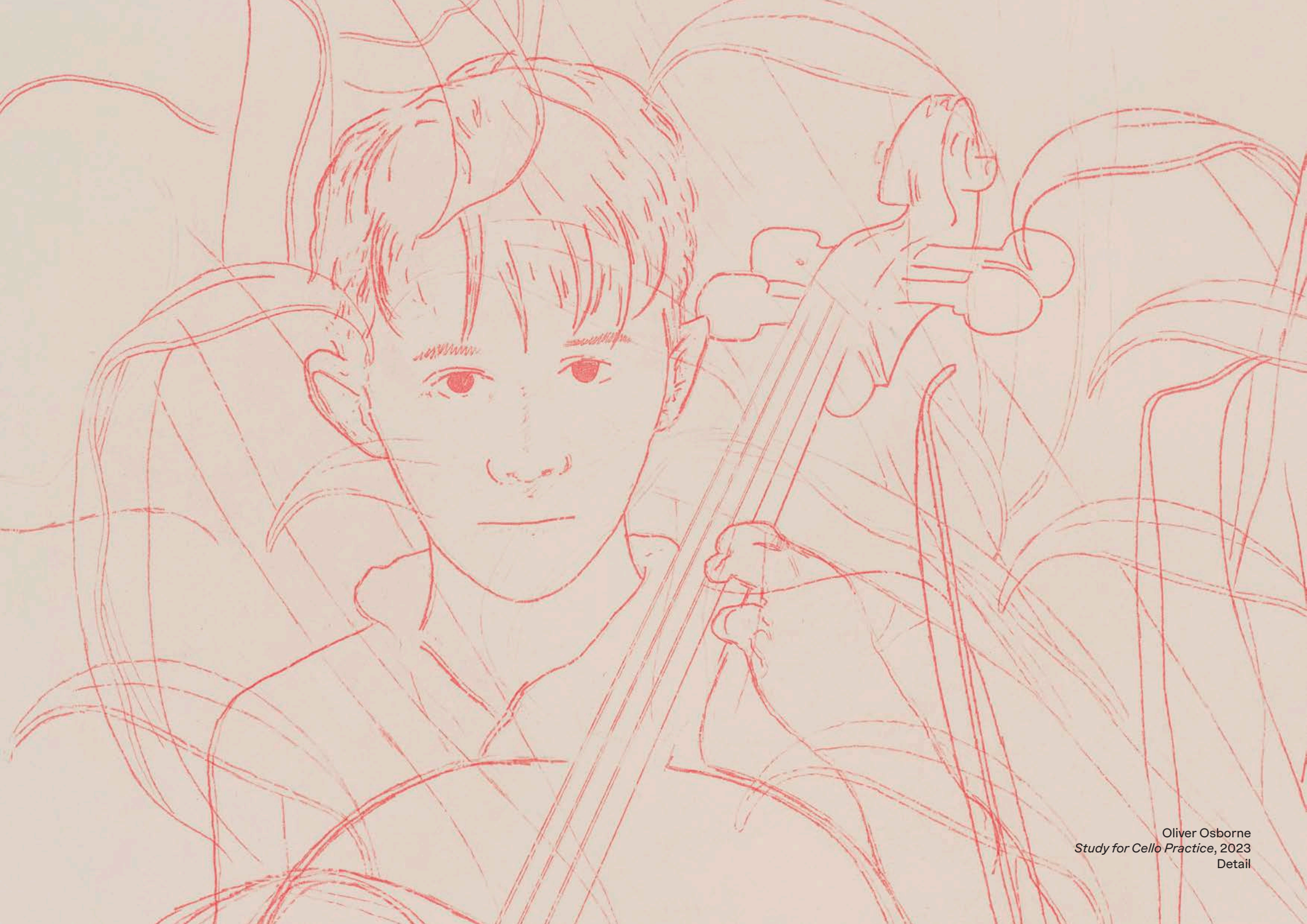




Oliver Osborne
Cello Practice, 2023
Detail



Oliver Osborne
Study for Cello Practice, 2023
Carbon on paper
69x54 cm
27 $\frac{1}{8}$ x21 $\frac{1}{4}$ in
Unique
(OSBORNE-2023-0136)
\$ 6,500.00 (+ VAT)



Oliver Osborne
Study for Cello Practice, 2023
Detail

“For 10 years, the Scottish-born, Berlin-based artist Oliver Osborne devoted himself to taking photographs of rubber plants, digitally reshaping their composition, and making classically perfect paintings of the result. The purpose? To explore what approaches, what compositions, can make a painting of something ageless—a potted plant—look essentially of its time.”

—Andrew Goldstein
Artnet, June 2023

Oliver Osborne
Recent Painting (16 Leaves), 2023
Oil on herringbone linen
116×83 cm
45⁵/₈×32⁵/₈in
Unique
(OSBORNE-2023-0133)
\$ 32,000.00 (+ VAT)

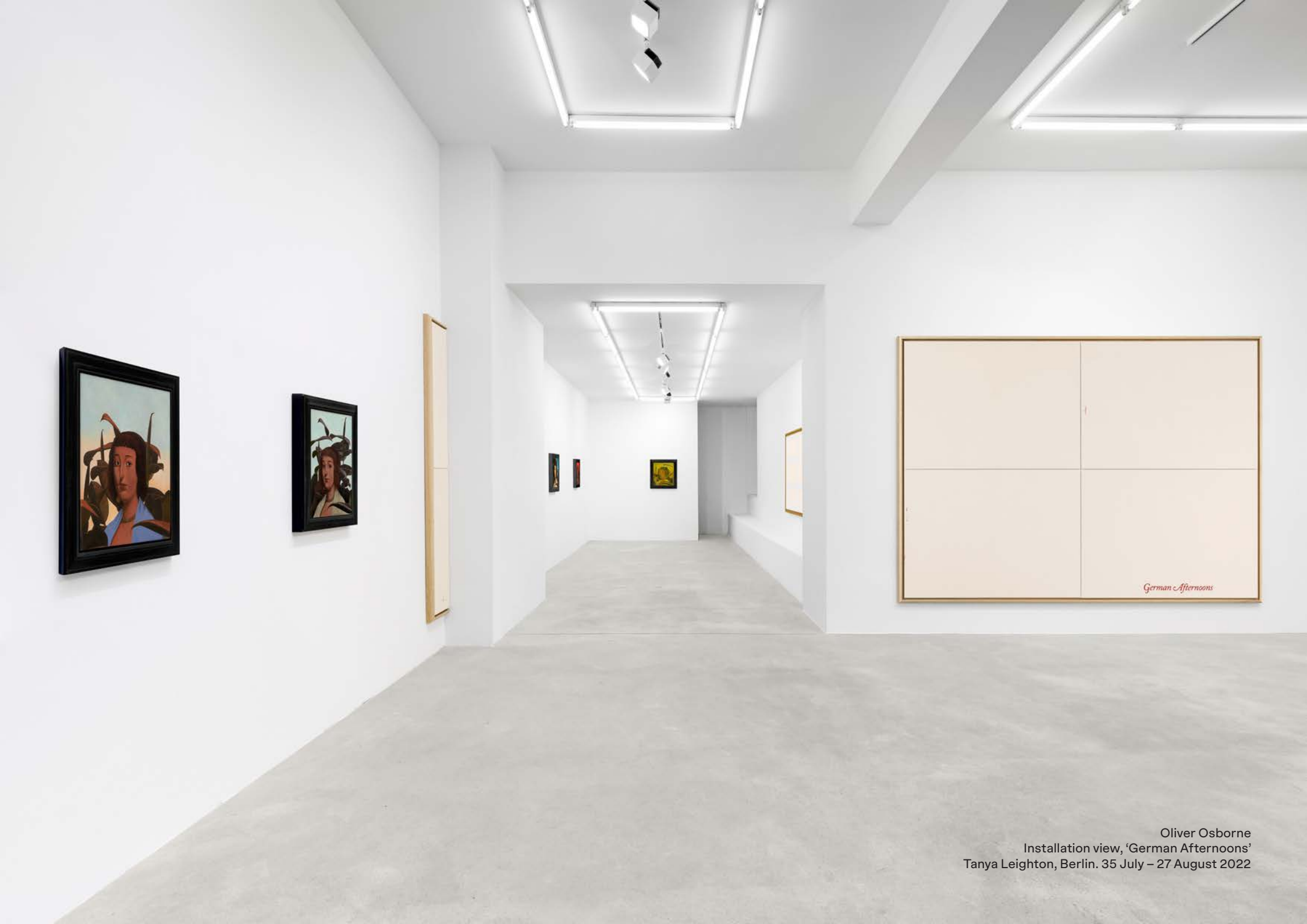




Oliver Osborne
Recent Painting (16 Leaves), 2023
Detail



Oliver Osborne
Untitled, 2023
Oil on herringbone linen
26x32cm
10¼x12⅝ in
Unique
(OSBORNE-2023-0134)
\$ 16,000.00 (+ VAT)



Oliver Osborne
Installation view, 'German Afternoons'
Tanya Leighton, Berlin. 35 July – 27 August 2022

An abstract artwork featuring a dense, chaotic composition of colorful, swirling, and splattered paint on a light-colored, textured background. The colors include vibrant reds, oranges, yellows, blues, greens, and purples, interspersed with dark, almost black, areas. The overall effect is one of intense energy and movement, with the paint appearing to flow and splatter across the surface. The texture of the background material, possibly canvas or paper, is visible throughout.

Dan Rees

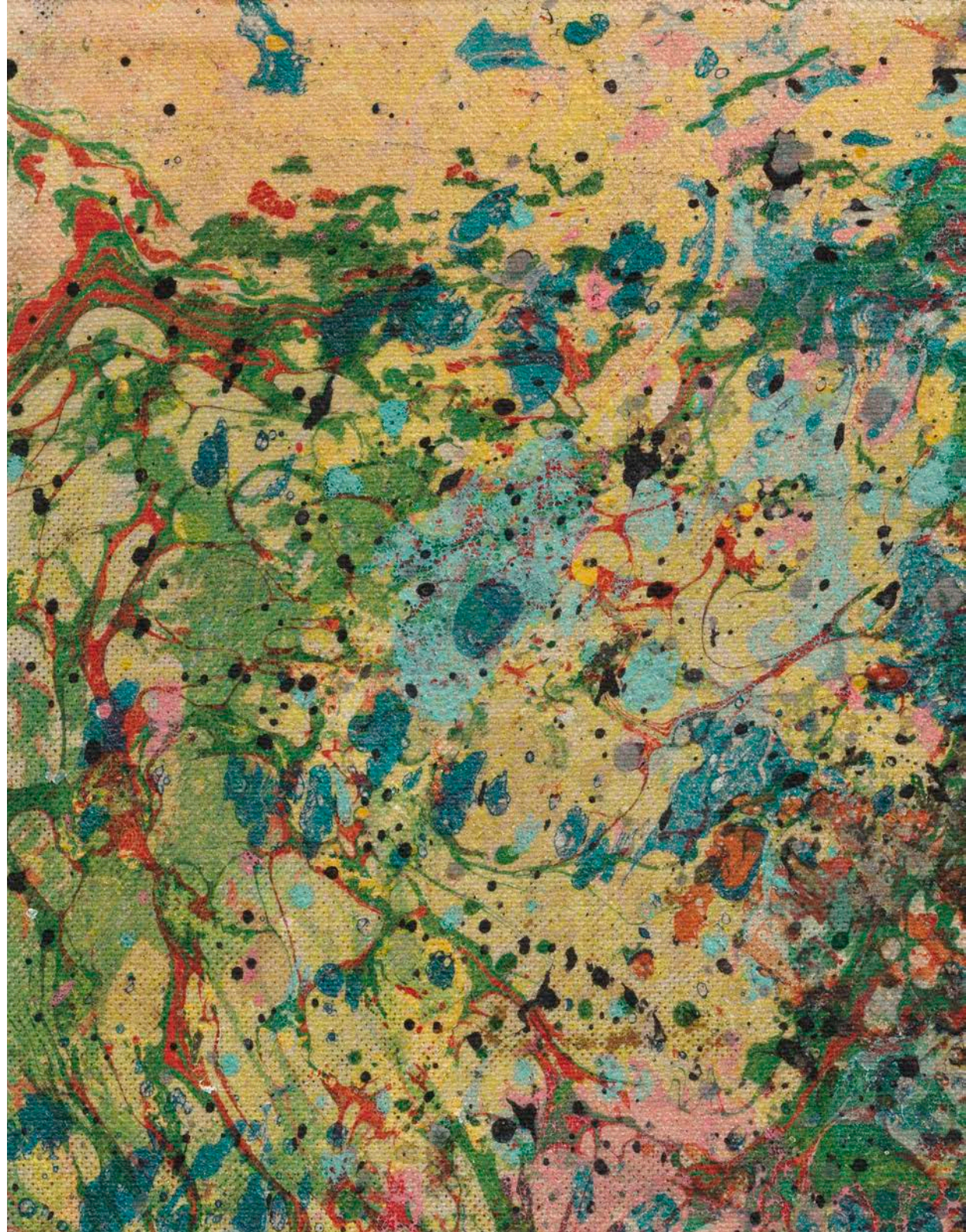
DAN REES

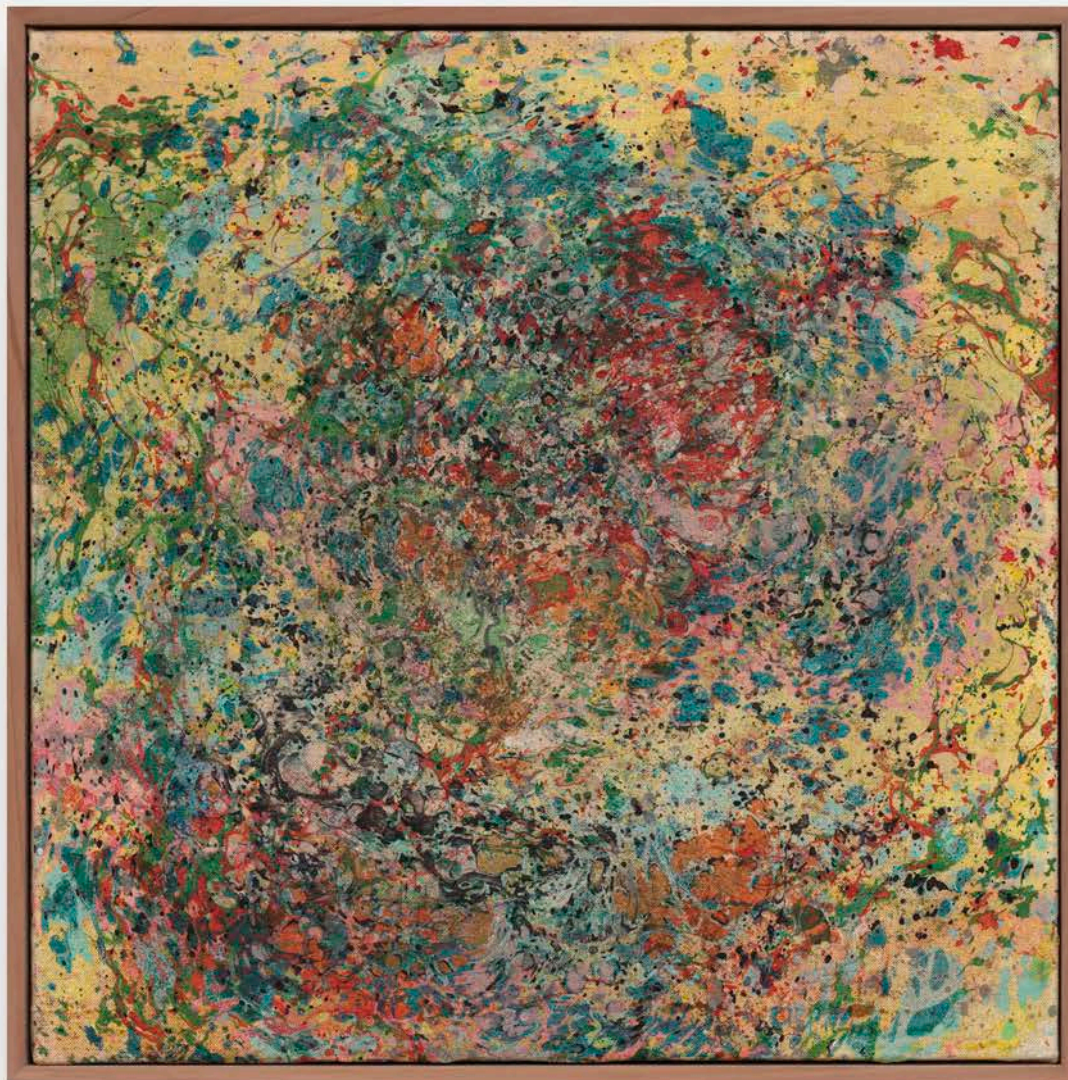
Dan Rees (born in 1982 in Swansea, Wales) lives and works in Berlin. Rees studied at the Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt am Main until 2009 and graduated from Camberwell College of Arts, London in 2004. Entangled with pop culture and art historical references, Rees's multifaceted practice is in constant dialogue with the context around him, rendering dynamic and conceptually oriented works. Drawing from his childhood memories in Swansea, but also engaging concepts from abstraction and modernity, he has a process-driven approach that engenders innovative forms of art-making.

His most recent solo exhibition 'Aleatory Compensatory' opened at Tanya Leighton, Berlin in March 2023. Other recent exhibitions of Rees's work include 'The Beauty of Early Life' at ZKM Center for Art and Media, Karlsruhe and 'OMNIBUS' at Kinderhook & Caracas, Berlin both in 2022; 'World Art Trends 1982' at Nuno Centeno, Porto in 2021; 'Attachment' at T293, Rome in 2018, and 'Road Back To Relevance', Nomad Foundation, Rome in 2016.

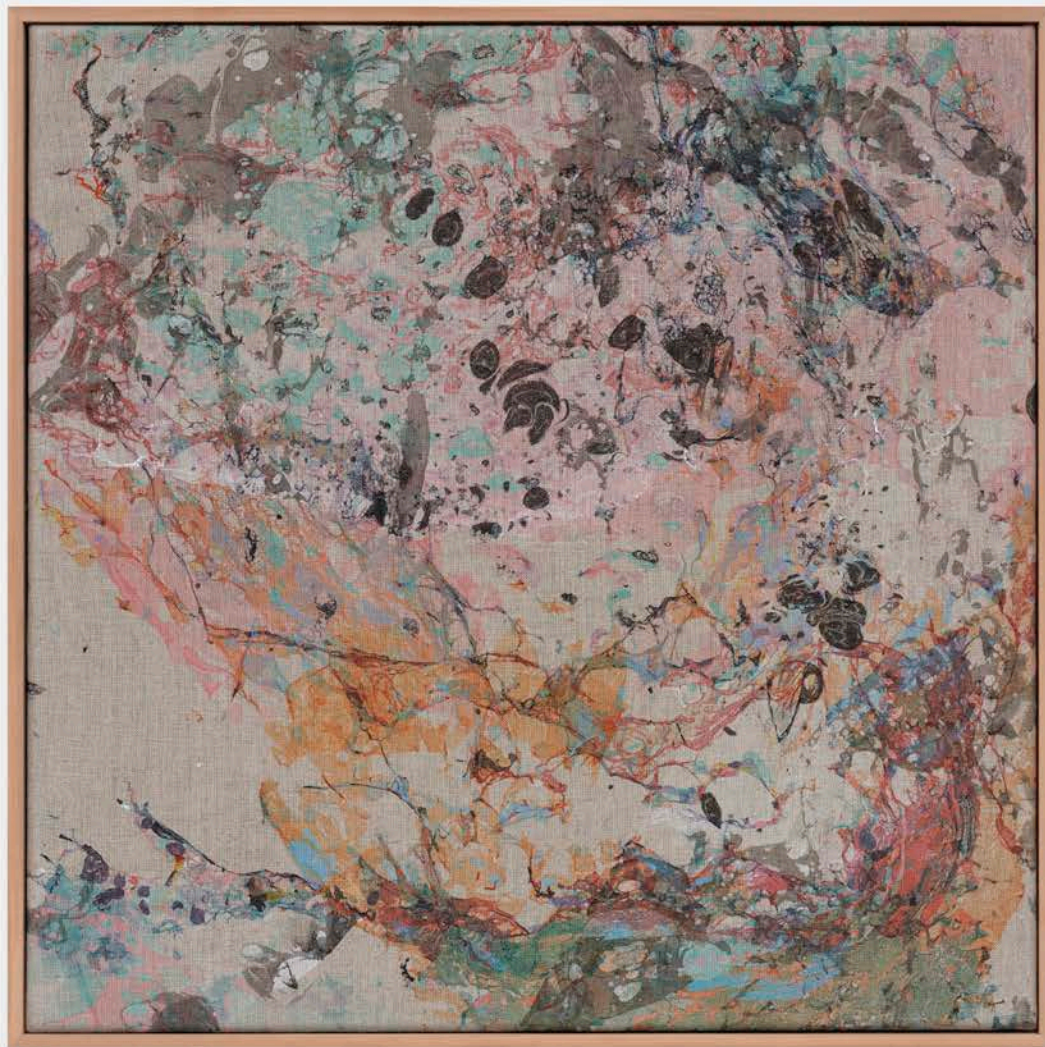
Rees's work is in major public collections including Tang Museum, Skidmore College, New York; National Museum, Wales, and the Henry Art Gallery Collection, Seattle.

Dan Rees
*The introverted thought architect
dwells behind the moon that is taken
over by extroverted technicians*, 2023
Detail

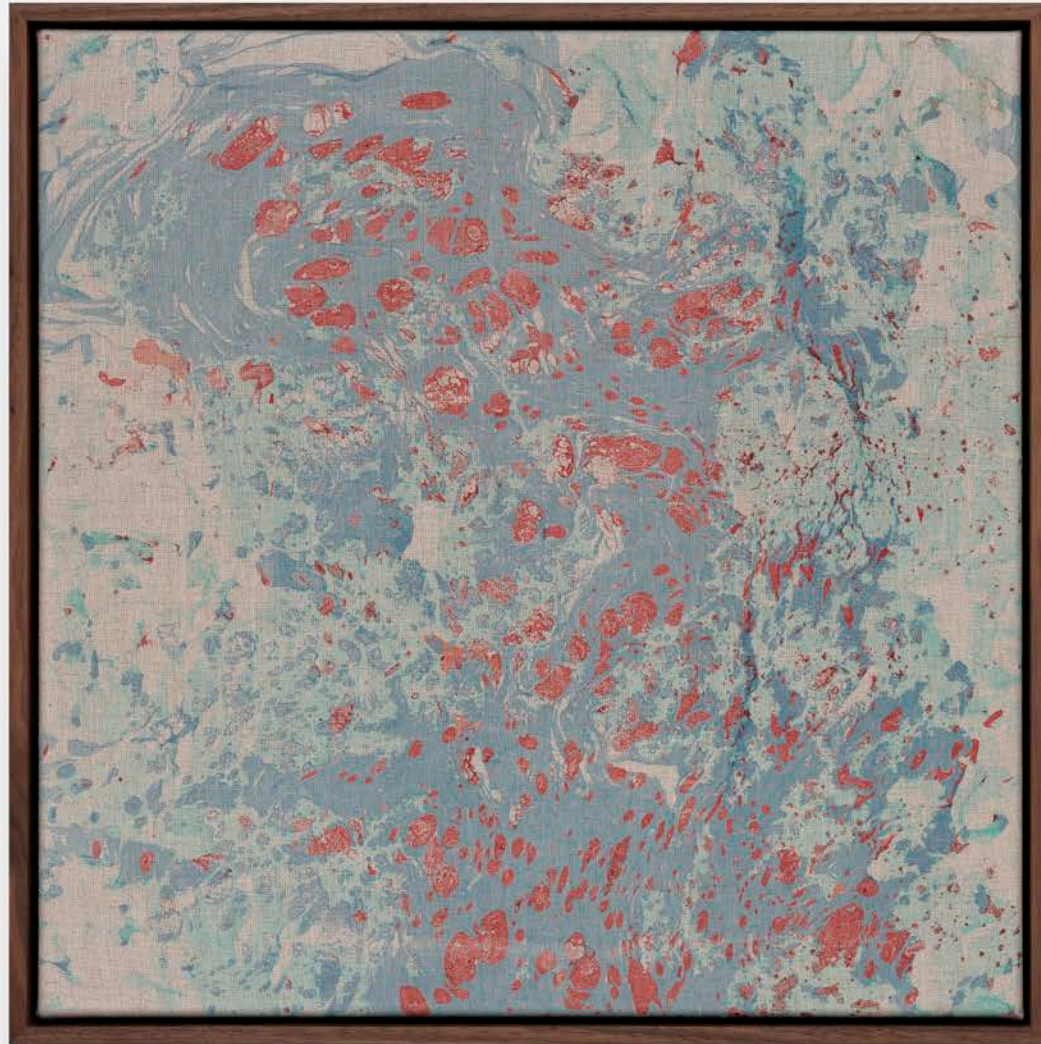




Dan Rees
*The introverted thought architect
dwells behind the moon that is taken
over by extroverted technicians, 2023*
Ink on canvas
50x50 cm
19¾x19¾ in
Unique
(REES-2023-0391)
\$ 7,500.00 (+ VAT)



Dan Rees
*The introverted thought architect
dwells behind the moon that is taken
over by extroverted technicians, 2023*
Ink on linen
55x55 cm
21 $\frac{5}{8}$ x21 $\frac{5}{8}$ in
Unique
(REES-2023-0393)
\$ 8,000.00 (+ VAT)



Dan Rees
*The introverted thought architect
dwells behind the moon that is taken
over by extroverted technicians, 2023*
Ink on linen
53x53 cm
20⁷/₈x20⁷/₈ in
Unique
(REES-2023-0394)
\$ 8,000.00 (+ VAT)



Dan Rees
The Mind's Bread and Water, 2023
Oil and crayon on wood
109x75 cm
42⁷/₈x29¹/₂ in
Unique
(REES-2023-0387)
\$ 13,000.00 (+ VAT)



Dan Rees
Aye, aye, 2023
Oil and crayon on wood
82x82 cm
32¼x32¼ in
Unique
(REES-2023-0390)
\$ 11,000.00 (+ VAT)



Dan Rees
The Gap In The Gedge, 2023
Oil and crayon on wood
35x35 cm
13¾x13¾ in
Unique
(REES-2023-0395)
\$ 5,500.00 (+ VAT)



Tanya Leighton

Dan Rees: Aleatory Compensatory

Dan Rees
Installation view, 'Aleatory Compensatory'
Tanya Leighton, Berlin. 4 March – 15 April 2023

An abstract painting featuring a central green, rounded shape with white highlights, set against a background of vibrant, textured brushstrokes in orange, yellow, pink, and blue. The composition is framed by a thick, dark, irregular border. The overall style is expressive and gestural, with visible paint textures and a rich color palette.

Adrienne Rubenstein

ADRIANNE RUBENSTEIN

Adrianne Rubenstein (born in 1983 in Montreal, Quebec) lives and works in New York. Her exuberant paintings call on the earliest reaches of memory and feature a propensity for layering and improvisation. Permeated by pronounced reverie, as if to stake claim over the imaginative possibilities of paint, the works possess an unmistakable scruffiness in texture and a confident, relaxed attitude.

Recent solo exhibitions include 'Global Warmth and Global Cooling' at Broadway Gallery, New York; 'Little Shop of Horrors' at Tif Sigfrids, Athens, Georgia; and 'Ruby in the Dust' at Deli Gallery, New York. Her work has been covered by Artforum and The New York Times. Rubenstein is also an avid curator having organised exhibitions for CANADA, New York; Loyal Gallery, Stockholm; and Venus, Los Angeles, among others.

Tanya Leighton has debuted a solo presentation of new paintings by Rubenstein at the Dallas Art Fair in April 2023, followed by a solo exhibition, 'Blue', at Tanya Leighton, Los Angeles in May 2023.

Adrianne Rubenstein
Flower in Window, 2023
Oil on canvas
124.5x101.6 cm
49x40 in
Unique
(RUBENSTEIN-2023-0033)
\$ 16,000.00 (+ VAT)





Adrianne Rubenstein
Installation view, 'Blue'
Tanya Leighton, Los Angeles. 30 May – 1 July 2023



Adrianne Rubenstein
Parallel Grass, 2023
Oil on canvas
152.4x182.9 cm
60x72 in
Unique
(RUBENSTEIN-2023-0034)
\$ 22,000.00 (+ VAT)

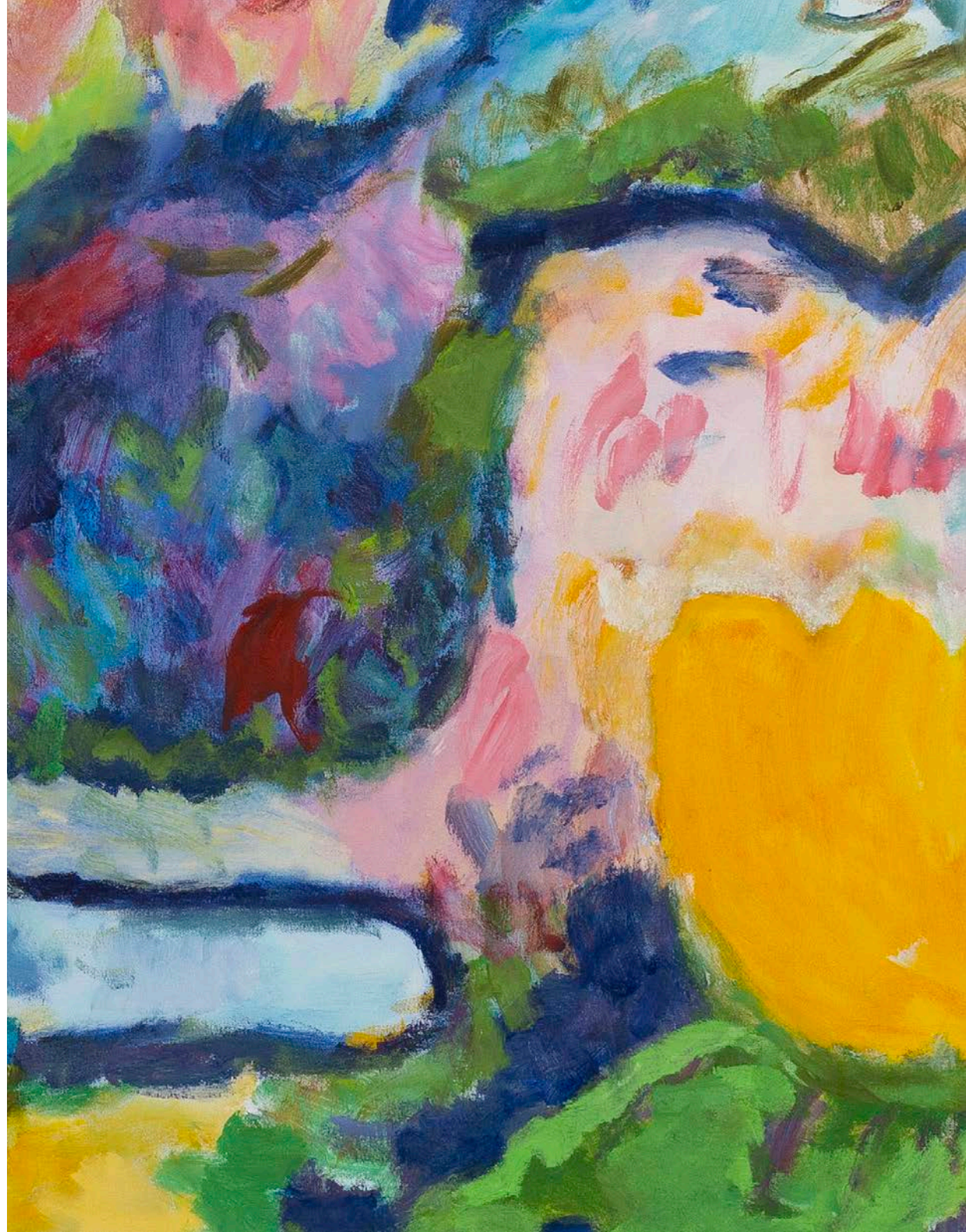


Adrianne Rubenstein
Parallel Grass, 2023
Detail

Rubenstein's subjects are the vehicles upon which she carries out her reverie. Landscapes which float like portholes or 'windows' in an artist's studio. The tender ellipses in a water glass or a vase. Abstract space made mostly of flowers. Taking cues from the likes of Susan Rothenberg, forms emerge like bones beneath sand—substituting broccoli for Rothenberg's trusty horse. Her art nods to Ree Morton as well, happily subverting critiques against 'feminine' art and lauding sentimentality and decoration as instructional elements.

The fruits of her labour are awesome; they're an exhaustive dissent from dogma and an insistence on joy. Rubenstein's work isn't choked by the need to be deep. It wrestles free of containment and brainy fodder and proudly tells the rules to get bent. This is what renders her work revolutionary and wholly vivifying; her devotion to the good, the bad and everything in between.

Adrienne Rubenstein
Purple Broccoli, 2023
Detail





Adrianne Rubenstein
Purple Broccoli, 2023
Oil on canvas
152.4x182.9 cm
60x72 in
Unique
(RUBENSTEIN-2023-0035)
\$ 22,000.00 (+ VAT)

	C27 Nicolai Wallner	C28 MassimoDeCarlo
rioca	C24 Ortuzar	C25 Petzel

	C13 Corbett vs. Dempsey	C14 Andrew Kreps
r	C10 Canada	C11 Casey Kaplan

lina Nitsch	C3 Timothy Taylor	C4 Buchholz
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C32 Bortolami	C33 Nicola Vassell Commonwealth and Council	C34	C35 Balice Hertling
C29 Eva Presenhuber	C30 Kerlin	C31 Derek Eller	P1 Deli
			P2 Proyectos Ultravioleta

C19 kaufmann repetto	C20 Pippy Houldsworth	C21 Christophe Gaillard	C22 Philip Martin	P16 Llano
C15 Blum & Poe	C16 Société	C17 Tanya Leighton	C18 With Benzacar	P15 Spinello
				P14 Kendra Jayne Patrick

C5 Karma	C6 Nanzuka at	C7 Nicodim	C8 Millan	P13 Mrs.
				P12 Galatea

P11 Bradley Ertaskiran	P10 Matthew Brown
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C36
Night

P3
56 HENRY

P4
Pequod

P5
David Ranciszewski

P6
Lomex

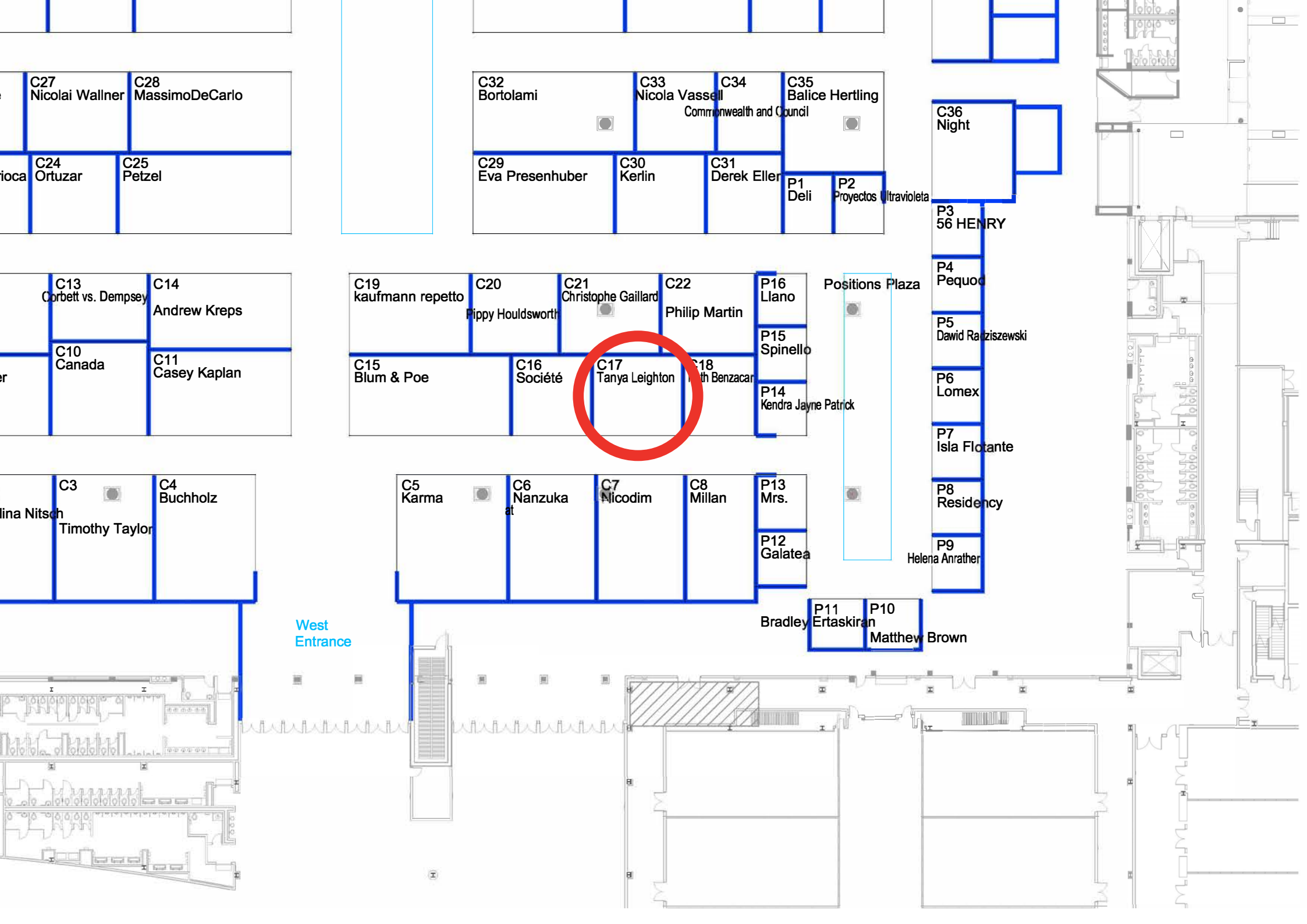
P7
Isla Flotante

P8
Residency

P9
Helena Anrather

Positions Plaza

West
Entrance



Tanya Leighton

Art Basel Miami Beach 2023
Preview

Galleries Sector
Booth C17

Works exhibited by:
Sam Anderson
Antonio Ballester Moreno
Kate Mosher Hall
Esterban Jefferson
Matthew Krishanu
Andrew Kuo
Oliver Laric
Elizabeth McIntosh
Nicole Ondre
Oliver Osborne
Dan Rees
Adrianne Rubenstein

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