

ART BASEL 2026



MATTHEW MARKS GALLERY

Jacqueline Humphries

TSLA ✨2 2025

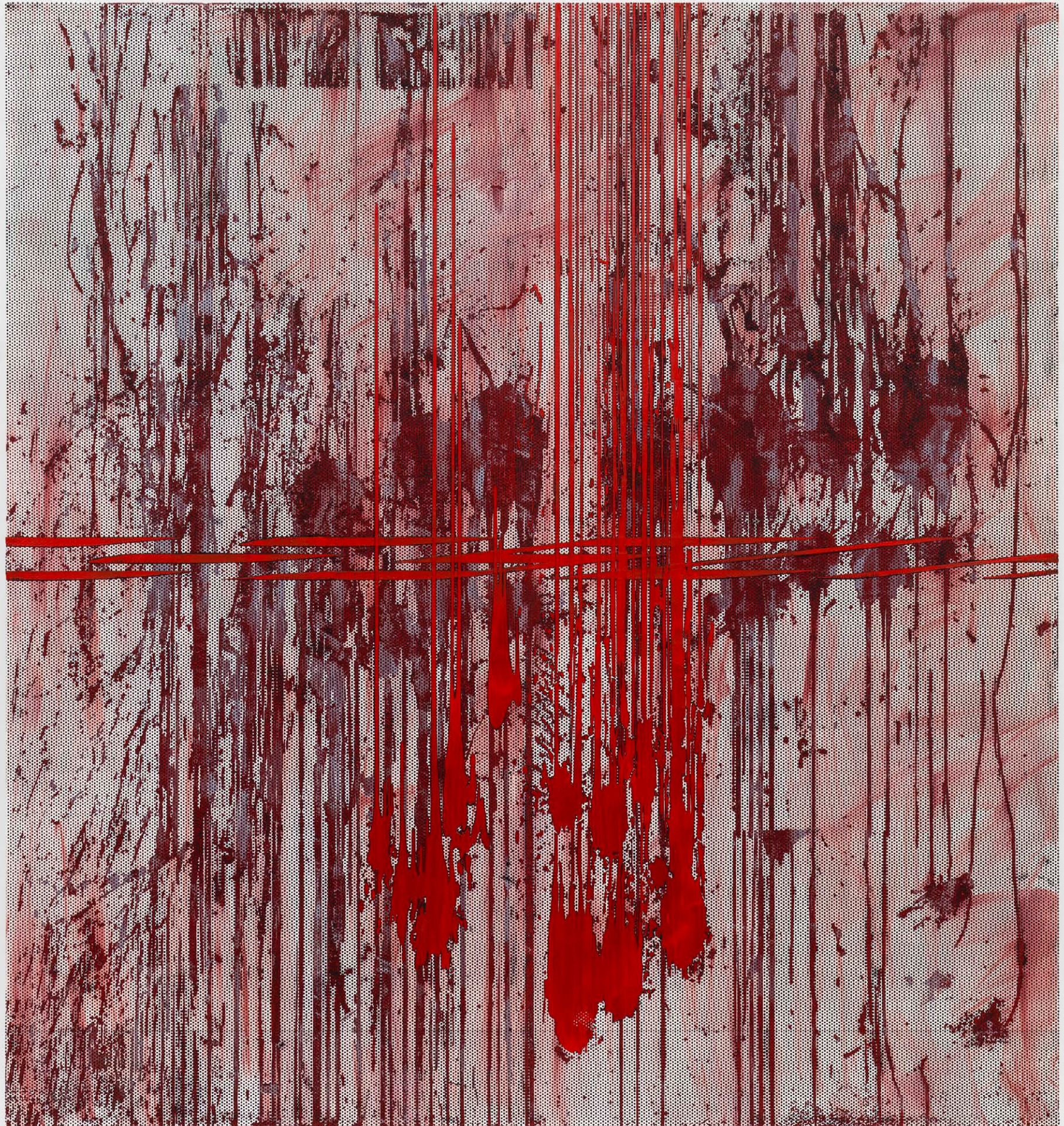
Oil on linen

96 × 90 inches; 244 × 229 cm

Jacqueline Humphries's work considers the history of painting in the context of contemporary, often digitally mediated viewer experiences. Her paintings explore the mechanisms of perception and communication in densely layered, all-over compositions that combine hand-made and mechanical gestures, often indistinguishable from one another.

TSLA ✨2 is titled after the latest addition to Humphries's visual vocabulary – the Tesla logo and trademark font. In this work, Tesla's company name appears distorted and stretched across the canvas in what Humphries refers to as a "latent image": an almost-hidden image that is most visible when the painting is viewed at a particular angle. Humphries has cited both manuscript watermarks and Renaissance painter Hans Holbein as inspirations for her use of latent images, engaging ideas of authenticity and authorship, as well as methods of communication and displays of painterly virtuosity.

Humphries layers the Tesla logo with real and stenciled pours and splatters, a motif that dates to her work from the 1990s. Rather than taking these images from paint pours, as she did in her earlier work, in her recent paintings Humphries pulls these splatters from media images of vandalism in museums by environmental activists. These "pre-vandalized" paintings, as Humphries describes, "bring abstraction into a renewed confrontation with the actual world."









Charles Ray

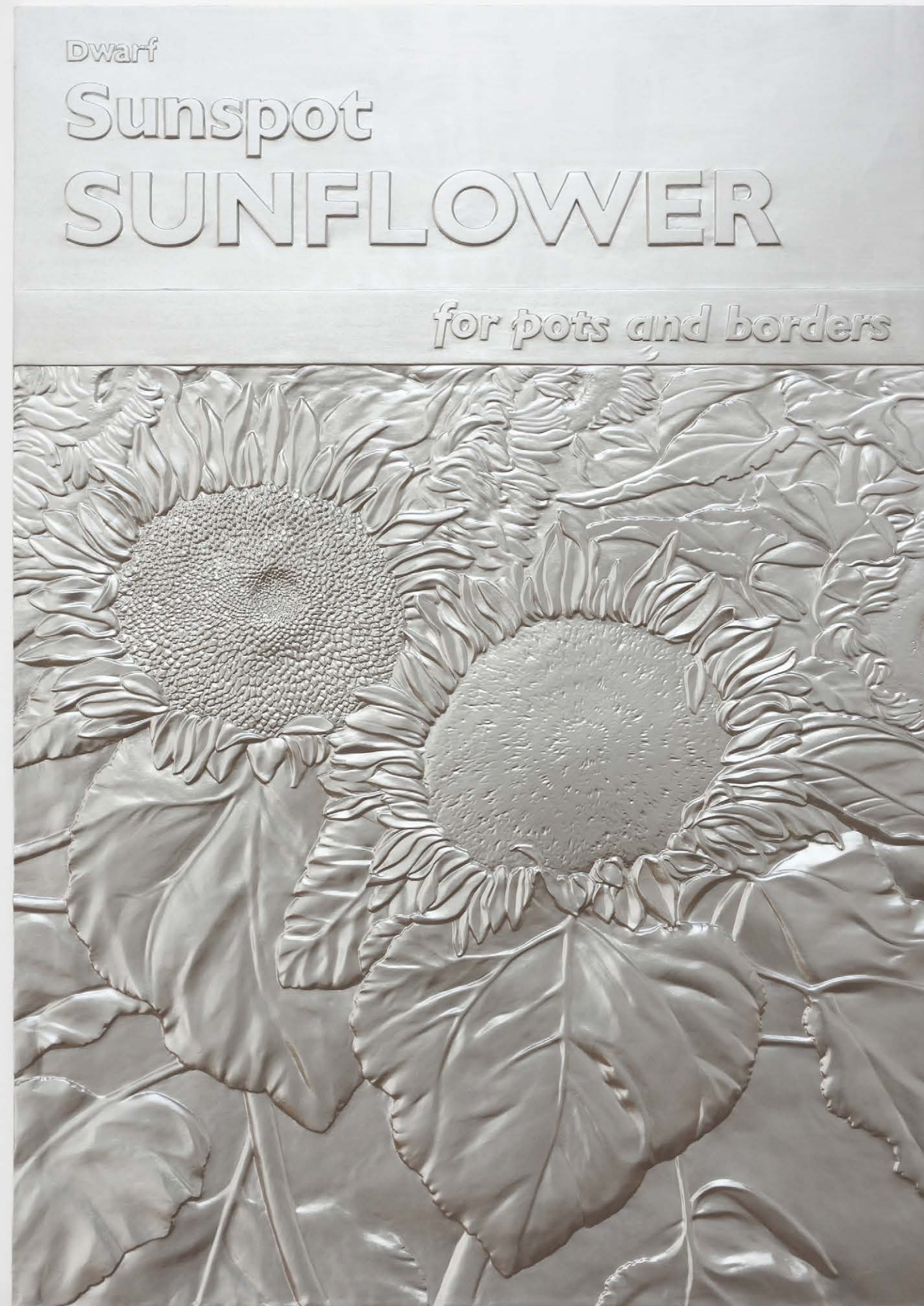
Sunflower relief 2011

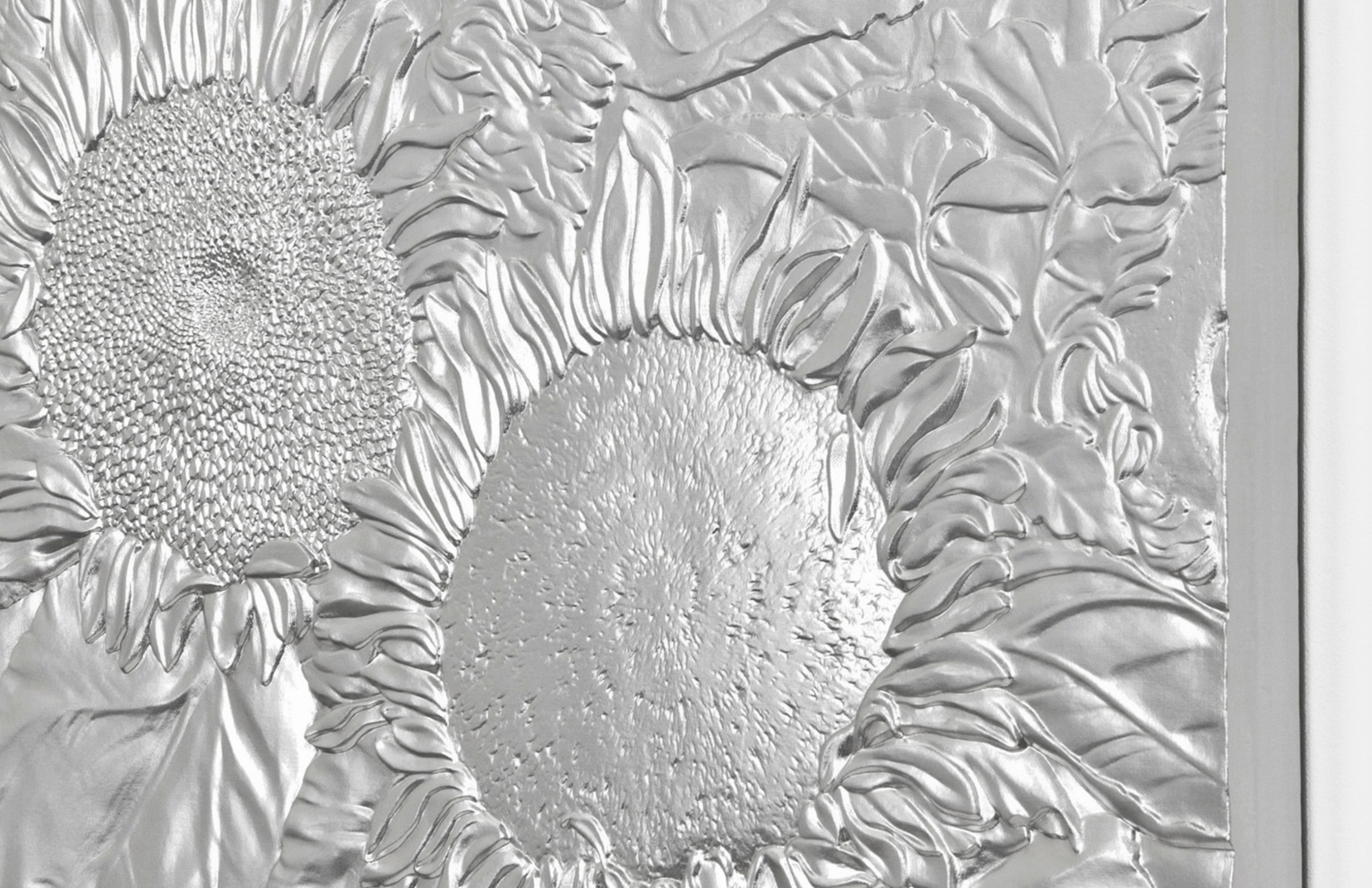
Solid aluminum

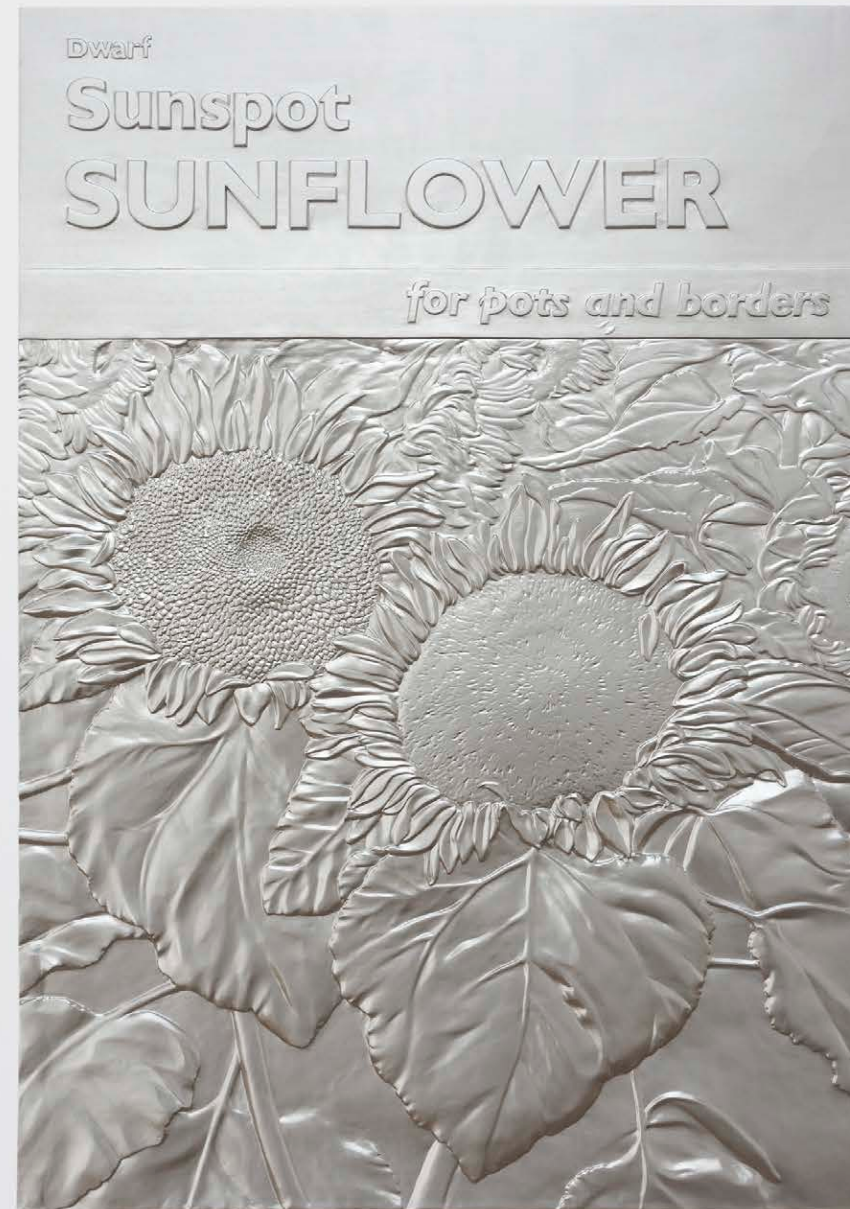
43⁵/₈ x 30¹/₈ x 1³/₄ inches; 111 x 77 x 4 cm

Charles Ray's *Sunflower relief*, 2011, is carved from a solid block of aluminum. Weighing nearly 200 pounds, the sculpture is based on a garden center seed packet, which Ray transformed through his signature labor-intensive sculpting process that combines skilled handwork with industrial technology.

The artist began by sculpting the relief in clay. He then casts the clay in fiberglass before scanning and machine-carving the relief in aluminum. Evidence of the machine-carving process remains on the aluminum surface, a feature the artist embraces as "the hand of the machine." Light bounces off the surface of the sculpture, producing a dynamic visual effect across the botanical imagery and geometric lettering. *Sunflower relief* engages and reimagines centuries of Egyptian, Greek, and Roman reliefs through a contemporary lens, with subject matter and techniques finely attuned to our historical moment.







Vija Celmins

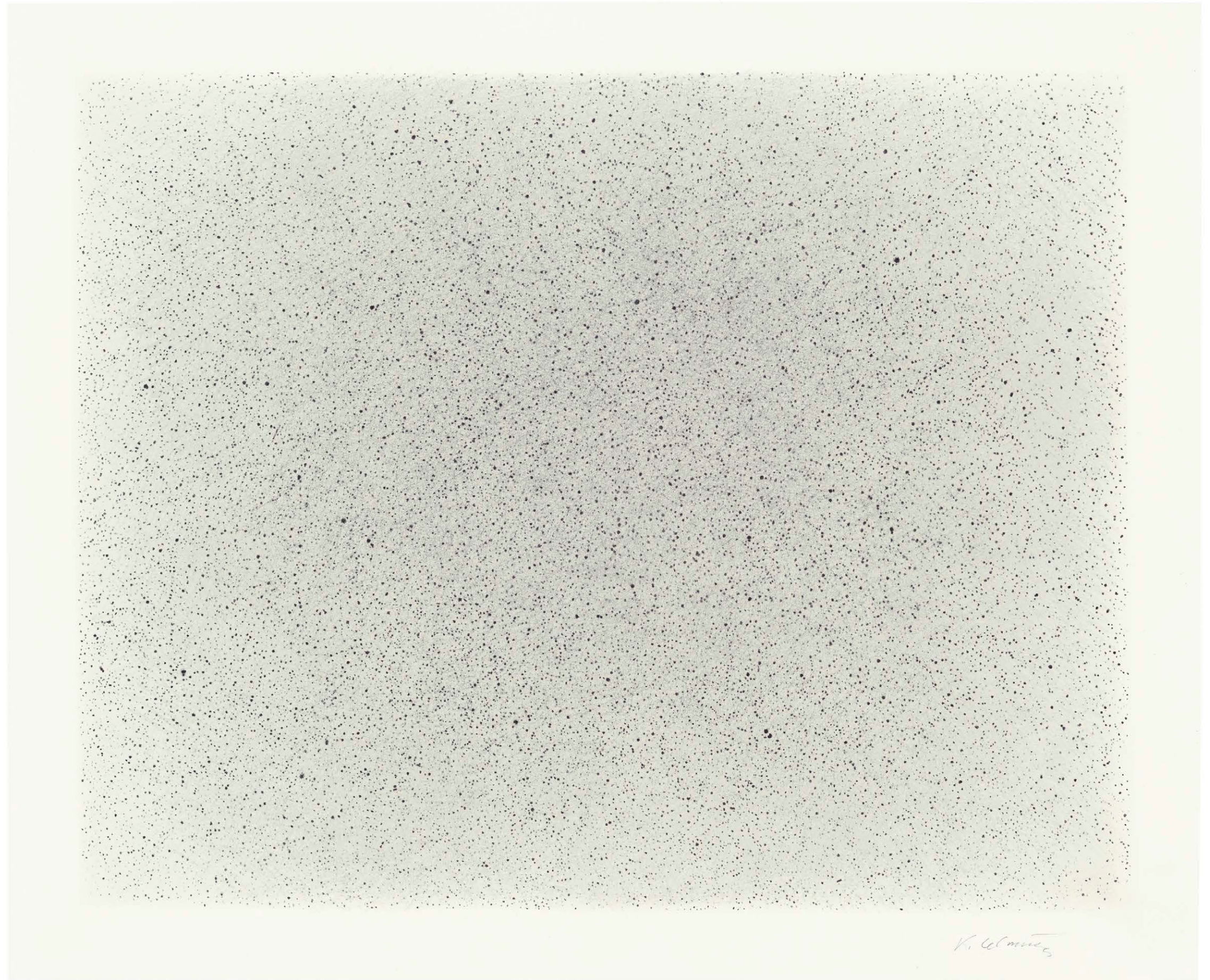
Untitled (Reverse Night Sky #3) 2016

Charcoal on acrylic ground on paper

14¼ x 17½ inches; 36 x 45 cm

In *Untitled (Reverse Night Sky #3)*, 2016, Vija Celmins reimagines the night sky in reverse, with an array of black stars in an atmospheric field of gray. Celmins rendered the star-studded composition in charcoal to produce seemingly infinite depth. “I like to work with impossible images, impossible because they are nonspecific, too big, spaces unbound,” Celmins has said.

Untitled (Reverse Night Sky #3) reflects Celmins’s decades-long practice transforming photographic source imagery through a methodical process of “re-description.” Her night skies are often inspired by imagery found in astronomy publications, with Celmins describing the role of the photograph as an “armature on which I hang my marks and make my art.” Rendering a multitude of stars, Celmins captures a moment in time and invites sustained looking, allowing the eye to wander indefinitely.



Jasper Johns

Untitled 2011 + 2024

India ink and watercolor over etching on paper
24½ x 28 inches; 62 x 71 cm

Throughout his more-than-six-decade-long career, Jasper Johns has contended with his own rich artistic past to transform new and familiar motifs, building an extensive personal lexicon. *Untitled*, 2011 + 2024, underscores this process of self-reflection, revisiting landmark works from the 1980s through the present.

The layered visual references in *Untitled* include an abstracted figure inspired by Picasso's 1938 painting, *Reclining Nude*, as well as a vase formed from the negative space between two faces. Johns utilized Shrinky Dinks material, drawing on a plastic sheet that shrinks when heated, to make the miniature composition at the center of the drawing. The silhouette of the young boy first appeared in the artist's acclaimed allegorical series from the 1980s, *The Seasons*. In the fourth and final painting in the series, *Spring*, the silhouette of the young boy appears, underscoring spring as the season of birth and renewal. Combining a range of references, *Untitled* represents a composite self-portrait in which Johns envisions himself through the past and present.



Willem de Kooning

Woman Study 1964

Pastel and charcoal on paper

23¾ × 19 inches; 60 × 48 cm

Willem de Kooning's pastel and charcoal drawing *Woman Study*, 1964, is a striking example from the artist's celebrated series of *Woman* paintings and drawings. In the early 1950s, de Kooning's depictions of women shocked the art world, reflecting a radical departure from pure Abstract Expressionism, as well as a rejection of traditionally idealized beauty. Reflecting a tension between abstraction and figuration, de Kooning's depictions of women were influenced by sources ranging from Paleolithic fertility goddesses to American billboard advertisements.

The red lips featured in de Kooning's gestural *Woman Study* recall de Kooning's *Marilyn Monroe*, 1954 (Collection of the Neuberger Museum of Art, Purchase College, NY), an abstracted portrait of the American sex symbol and cultural icon. The boldly rendered lips further recall the collaged mouth taken from a cigarette ad in a magazine that de Kooning affixed to his painting *Woman*, c. 1952 (Collection of the Metropolitan Museum of Art, New York).



Woman Study is one of five drawings of the same subject, all acquired directly from the artist by distinguished collectors in the year of completion. *Untitled*, 1964, is featured in the collection of the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; *Woman Study*, 1964, was acquired by Allan Stone; and *Head*, 1965, and *Woman with Brown Hair*, 1965 were acquired by John & Kimiko Powers.



Ellsworth Kelly

Study for Red Orange White Green Blue 1968

Collage

23¾ × 24 inches; 60 × 61 cm

Ellsworth Kelly's *Study for Red Orange White Green Blue*, 1968, presents a dynamic interplay between colors. The collage exemplifies Kelly's relentless exploration of formal and chromatic relationships, distilling observations of the world around him into vibrant compositions.

The collage relates closely to Kelly's painting of the same year *Red Orange White Green Blue*, in the collection of the Norton Simon Museum in Pasadena, CA, as well as the artist's renowned *Spectrum* paintings. The 1960s were a particularly rich period in Kelly's exploration of the color spectrum. The artist made ten *Spectrum* paintings between 1953 and 2014, and five were made between 1966 and 1969, at the same time Kelly created *Study for Red Orange White Green Blue*. Writing shortly after Kelly made the collage, critic Hilton Kramer described how "Kelly's art is at once extremely austere and utterly delectable. It abounds in bold, delicious color – bright blocks of color that fill the eye with an intensity of concentration unlike anything else in contemporary art."



Brice Marden

2 Red Rocks 6 2000–02

Kremer ink on L'aquarelle paper

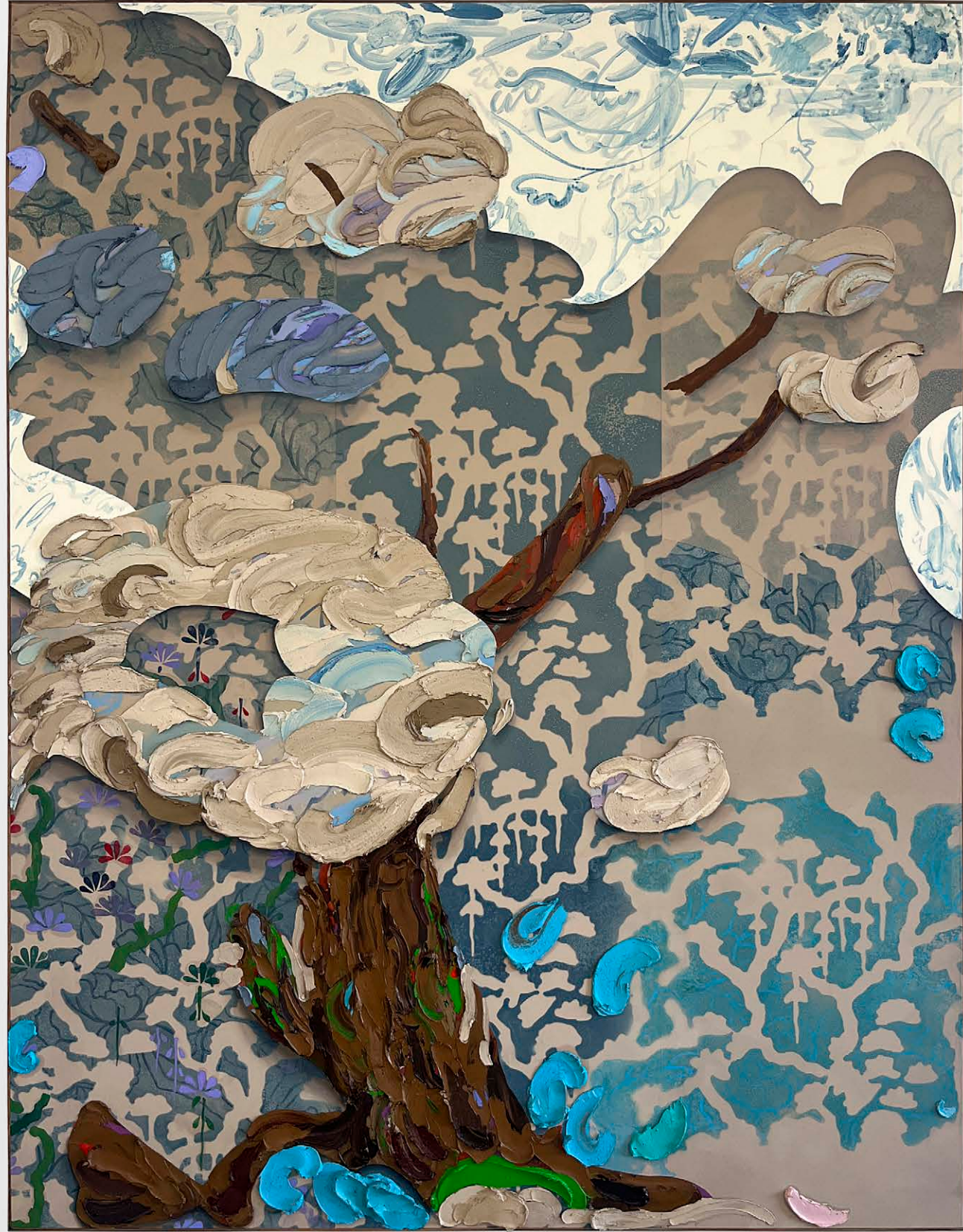
15 × 19⁷/₈ inches; 38 × 51 cm

Beginning in the 1980s, Brice Marden's paintings and drawings were profoundly inspired by Chinese calligraphy and cultural influences. The title of Marden's ink drawing, *2 Red Rocks 6*, 2000–02, refers to Chinese scholars' rocks. For more than a thousand years, ornamental rocks have been collected and prized by Chinese scholars and artists. Valued for the intricacy of their shape and the degree of natural erosion, scholars' rocks have been used as aids in meditation and contemplation. Marden's drawing integrates the rocks' complex forms through a network of overlapping and intersecting bands of saturated color.

Marden created his marks using a signature process of applying ink to the paper support with sticks and twigs. Marden made his drawings vertically by fixing the paper to the wall, allowing him to use his entire arm in making the work. Describing this process, Marden has said, "it has an effect on the image you end up with. The whole movement of your body is involved with the structure of the image." Marden's sinuous ink lines produce a dynamic harmony that evoke both calligraphic gesture and the scholars' rocks' natural intricacies.

Related drawings from Marden's *Red Rocks* series are featured in the collections of the Art Institute of Chicago and the Joslyn Art Museum in Omaha.





Laura Owens

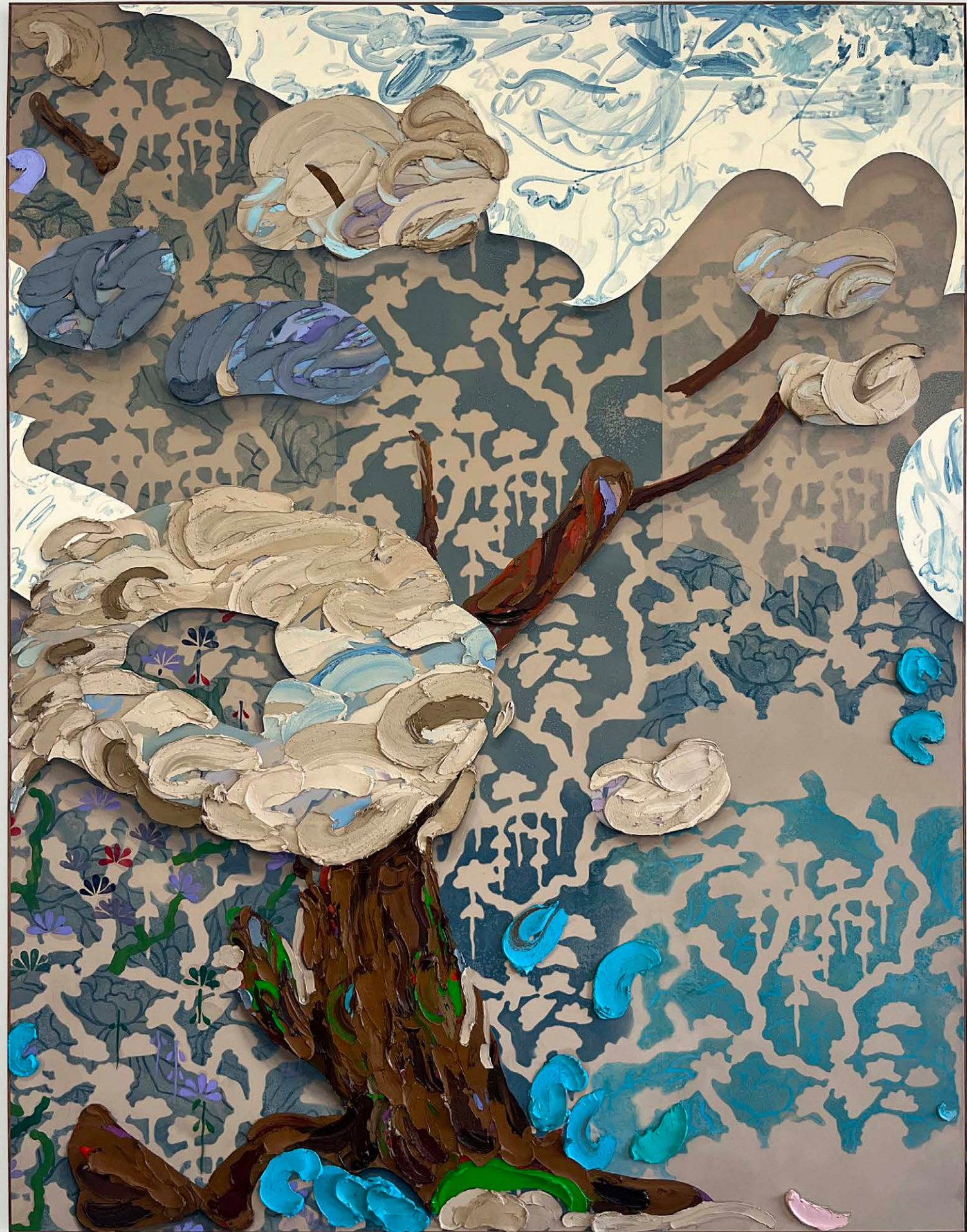
Untitled 2026

Oil, Flashe, screenprinting ink, and watercolor on clay-coated paper mounted to aluminum, walnut frame

108 $\frac{5}{8}$ x 84 $\frac{5}{8}$ inches; 276 x 215 cm

Laura Owens is known for her wide-ranging and experimental approach to painting, which incorporates an extensive scope of sources and painting techniques. Her work synthesizes traditional methods with unconventional ones, including printmaking and digital manipulation to create destabilizing illusions of depth. Her paintings are often self-referential and draw extensively from art history, decorative arts, and craft traditions, as well as mass media and personal anecdotes.

Untitled, 2026, incorporates imagery Owens first explored for a 2021 exhibition at the Fondation Vincent van Gogh Arles in France. For the exhibition, the artist created monumental, handmade wallpaper, transforming design motifs borrowed from the little-known twentieth century English artist and designer Winifred How. Overlaying these printed layers of botanical patterns, Owens renders an abstracted tree and swirling clouds with drop shadows and thickly applied impasto.





Robert Gober

Untitled 1999–2000

Bronze, shoe polish, acrylic paint, beeswax, cotton sock, human hair

27¾ × 33½ × 17½ inches; 71 × 85 × 45 cm

Robert Gober's *Untitled*, 1999–2000, is a sculpture cast from the artist's own leg, positioned to stretch across a corner of a wall, that was first exhibited in the Whitney Biennial in 2000. Gober began working on this sculpture in 1991, when he first made the cast of his leg. Nearly a decade later, in 1999 Gober was inspired to return to the cast when he found a piece of driftwood on the beach in front of his Long Island studio. To make the seemingly melting wood for his sculpture, Gober cut the driftwood into two pieces and molded a U-shaped bridge by hand with clay to reconnect the two straight lengths. This clay and wood model was then cast in bronze and hand-painted to resemble aged wood, which drapes over the leg with an eerie, fluid weight.

Gober made the original leg cast in 1991 while working on a related corner leg sculpture that he completed that same year. This related sculpture, also *Untitled* and in the collection of The Museum of Modern Art, New York, features the cast with a pant leg, sock, and dress shoe. Gober described revisiting the cast in a letter he wrote at the time:

Because I knew that the first sculpture was going to be wearing a shoe on its foot and because intricate body parts like hands and feet are technically somewhat difficult to cast, I ended up casting the foot as one shape, much like a mannequin's foot. This worked fine when the foot was in the shoe, but as I worked on this new piece with a white sock and no shoe, the original foot proved all wrong. I needed an articulated foot. This new foot was sculpted while studying the foot of my partner, Donald Moffett. Thus, it is actually my leg with his foot.

The result is an uncanny sculpture with deeply personal tenor that uniquely embodies both the artist and his partner.







Robert Gober

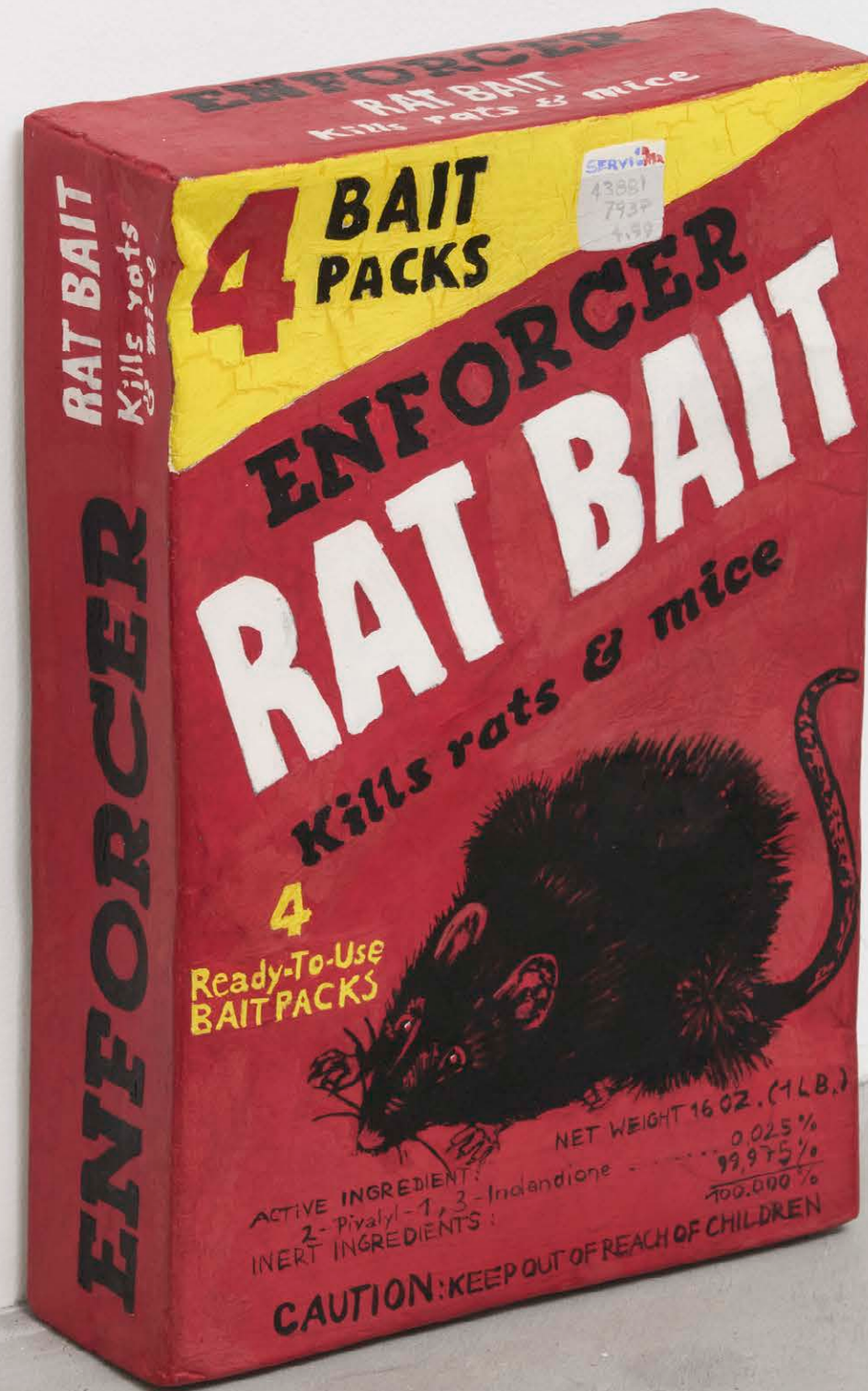
Rat Bait 1992

Cast plaster with casein and silkscreen ink

9⅛ × 6⅛ × 2 inches; 23 × 16 × 5 cm

Robert Gober's *Rat Bait*, 1992, is exemplary of the artist's handmade sculptures of commonplace objects that have been rendered uncanny through slight alterations in their appearance. The endearingly illustrated rodent, and conspicuously hand-lettered text, are belied by the sinister fatal promise of the product, prompting, as curator Elisabeth Sussman has said, "a reading of metaphors embedded in seemingly innocuous surfaces."

Rat Bait was first exhibited as part of Gober's seminal 1992 installation at the Dia Center for the Arts in New York, alongside sculptures of newspaper stacks, sinks, and prison windows. The installation introduced key subjects of Gober's personal visual lexicon, upon which he has been building for more than forty years. "The artist's uncannily accurate, detailed re-creations of material facts from the everyday world are to varying degrees discomfiting and functionless versions of their originals," James Rondeau has said. "As such they take on a primarily symbolic role. His pieces are always ciphers of memory and loss, memory and regret, humor and pathos."



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CAUTION: KEEP OUT OF REACH OF CHILDREN

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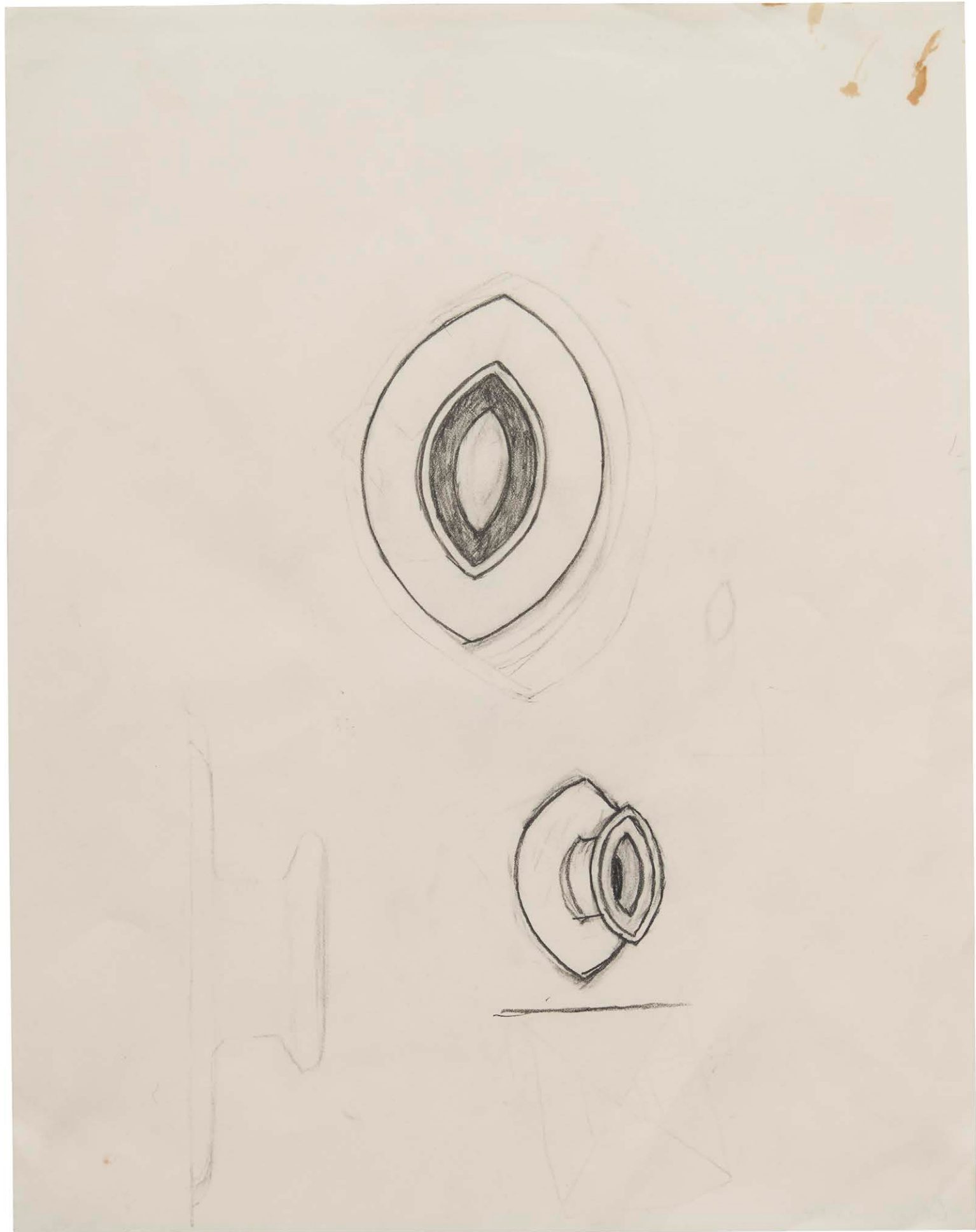
Robert Gober

Untitled 1985

Graphite on paper

14 × 11 inches; 36 × 28 cm

Robert Gober's *Untitled*, 1985, depicts an abstracted shape that recalls both a plumbing fixture and the human body. The drawing's uncanny forms relate to a sculpture of the same year titled *Two Bent Sinks*. Lacking handles, faucets, and pipes, the conjoined sinks depicted in *Untitled* are suggestive of transformation and human orifices. The drawing provides a unique window into Gober's exploration of form and exemplifies the artist's practice distorting the human body and objects to engage contradictory feelings of discomfort and fascination.



Simone Leigh

Untitled (Anatomy of Architecture) 2024–26

Stoneware

38 × 25¾ × 25 inches; 97 × 65 × 64 cm

Simone Leigh’s *Untitled (Anatomy of Architecture)*, 2024–26, combines the female body with the form of a rounded vessel. The sculpture exemplifies Leigh’s hybrid figures that explore the body as a container for diverse knowledge, histories, and experiences.

Untitled (Anatomy of Architecture)’s rounded form and ridged surface is evocative of traditional African architecture, specifically the Musgum mud huts of Cameroon and imba kitchen houses of Zimbabwe. The sculpture’s elongated ridges reference the ridges of *teleuks* – dome-shaped dwellings of the Musgum people made from mud and thatch. The distinct ridges along the structures served several functions, including as footholds for construction and maintenance, acting as structural buttresses, and facilitating the drainage of rainwater.

These vernacular references were featured prominently in Leigh’s 2016 public art installation in Marcus Garvey Park, New York, commissioned by The Studio Museum in Harlem, and in *Brick House*, which inaugurated the High Line plinth commission in New York in 2019. *Brick House* was also included in the 59th Venice Biennale in 2022, for which Leigh was awarded the Golden Lion prize for Best Participant. Describing the significance of architectural references in Leigh’s hybrid sculptures, writer and critic Jessica Lynne says, “the vernacular, in Leigh’s hands, becomes a prism through which African diasporic epistemologies are reckoned with, articulated, and renegotiated.”

In *Untitled (Anatomy of Architecture)*, the figure’s anonymity, abstracted through smoothed-over eyes, opens the work to a collective identity. As Leigh has said, “I make figurative sculpture, but I do think of it in more formal terms, in that I’m not doing portraiture or representing anyone in particular – but maybe many people, maybe a state of being.”







Martin Barré

65-S-10 1965

Enamel and acrylic on canvas

30¾ × 29¼ inches; 78 × 74 cm

Martin Barré (1924–1993) is known for his conceptual approach to painting that rejected the gestural abstraction of his peers in France. Barré experimented extensively with methods of applying paint, including brushes, palette knives, paint tubes, and spray paint. Inspired by graffiti he had seen in the Paris Métro, in 1963 Barré began a series of spray paintings. These paintings, including *65-S-10*, exhibit a profound sense of immediacy and a primacy to line and mark-making. The gradient of the spray paint provides evidence of the painting process and suggests a striking degree of movement.



Tony Smith

The Elevens Are Up 1963

Cast bronze with black patina, two elements

Each: 16 × 4 × 16 inches; 41 × 10 × 41 cm

Overall: 16 × 16 × 16 inches; 41 × 41 × 41 cm

Beginning in the 1960s, Tony Smith began creating geometric sculptural forms that positioned him as a pioneer of Minimalism. Having trained and worked as an architect for twenty years, Smith drew inspiration from sources as varied as architecture, design, mathematics, the natural world, and the human body, resulting in sculptures that evoke a subtle anthropomorphic presence.

The Elevens Are Up, 1963, exemplifies Smith's refined visual language. Inspired by the paired muscles on the back of the neck that become accentuated when the head falls forward, the sculpture reflects Smith's interest in translating forms found in nature and the body into elemental geometric structures. When considered with the space between them, the two masses form an implied cube, creating a generative whole that melds the precision of geometry with human experience and perception.





Meret Oppenheim

Dunkle Macht / Dark Power 1959

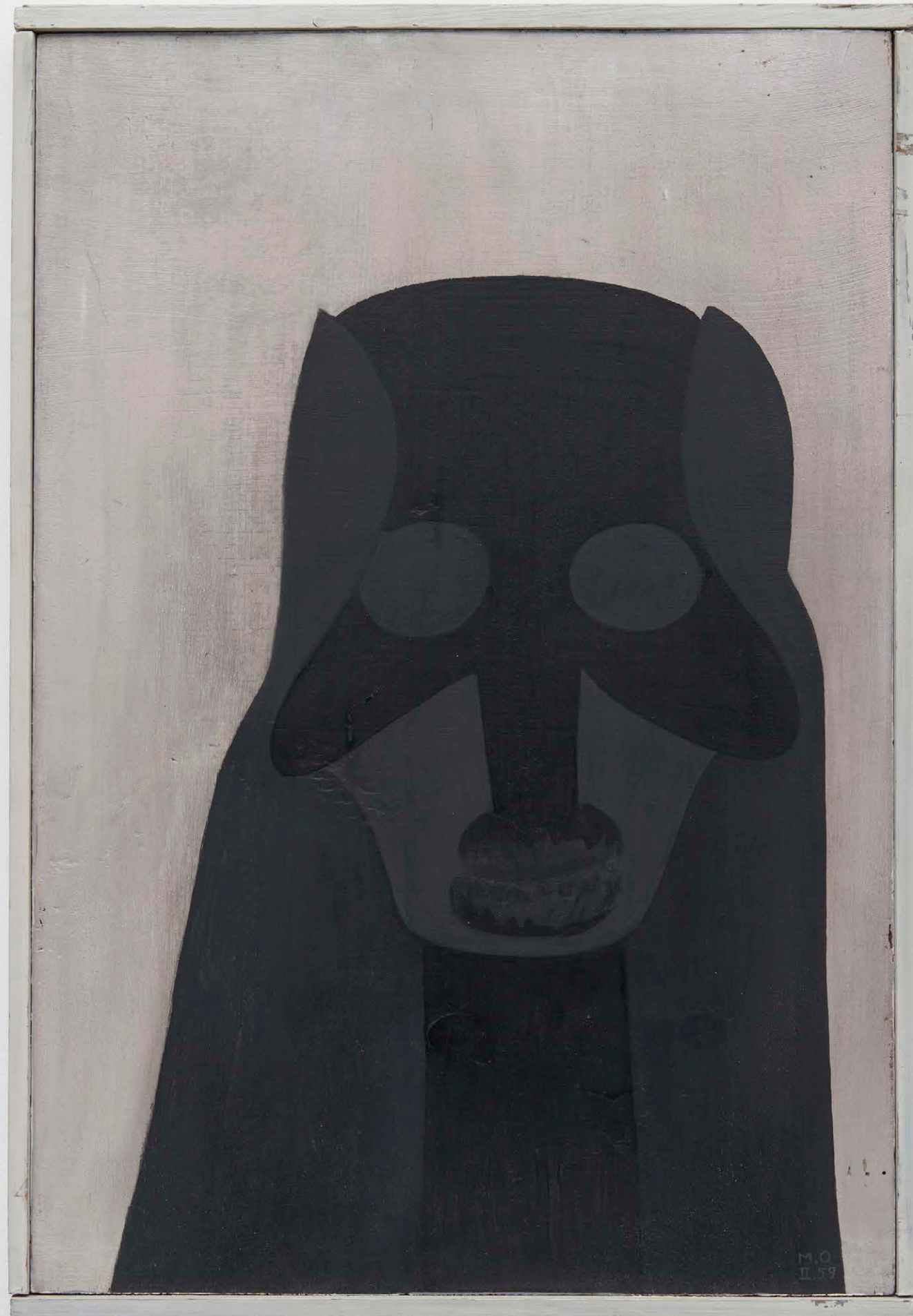
Oil on board in artist's frame

20³/₈ × 14¹/₈ inches; 52 × 36 cm

Meret Oppenheim is best known for her Surrealist objects, paintings, sculptures, and photographs that reflect her study of dreams and the unconscious. After arriving in Paris in the early 1930s, her work was quickly included in Surrealist exhibitions organized by André Breton alongside artists such as Marcel Duchamp, Man Ray, and Francis Picabia.

Dunkle Macht / Dark Power, 1959, is emblematic of the artist's works that explore the depths of the unconscious, and the pressures Oppenheim faced as a woman artist. Emerging from a pale, nebulous background, a mysterious figure cloaked in black dominates the composition. Its mask-like form, neither fully human nor animal, is composed of simplified biomorphic shapes and velvety tonalities, and its blank, eyeless gaze conveys a vague sense of unease. The figure appears to embody the unconscious, deep-seated power of the psyche, reflecting the artist's enduring interest in dream imagery and Jungian thought. By translating these unseen, elemental forces into visual form, the painting reflects Oppenheim's assertion that "it's the artists who do the dreaming for society."

This painting was included in Oppenheim's 1959 exhibition in Basel, where it was acquired by Franz Meyer, the distinguished director of the Kunstmuseum Basel.



Peter Fischli / David Weiss

Masturbine / Masturbation 1984

Vintage gelatin silver print

15 $\frac{7}{8}$ × 11 $\frac{7}{8}$ inches; 40 × 30 cm

Masturbine / Masturbation, 1984, is a work from Peter Fischli's and David Weiss's *Equilibres* series made between 1984 and 1987. Everyday household and studio objects are set up in precarious sculptural arrangements and photographed at a moment of passing equilibrium. Reflecting on these works, Fischli said that "the composition is right when it stands." Curator Anne Wheeler has described these works as the "inverse of a still life, in each scene the potential energy and anecdote of the precarious composition inform and converse with each other with irony, humor, and pathos." *Equilibres* would eventually develop into the artists' celebrated video *The Way Things Go*, 1987, which features a 30-minute-long chain of events set in motion by a variety of household objects.



Thomas Demand

Thomas Demand is known for investigating the persistence of images and their ability to embed themselves in a society's collective memory. To make his work, the artist pulls from widely seen news images or daily occurrences he captures on his cell phone and meticulously reconstructs these scenes in his studio using paper and cardboard and then photographs these reconstructions. The resulting images are not edited or altered, their vibrant color and dramatic compositions entirely dependent on the staging and lighting of the paper models in the studio.

This presentation of new works features Demand's photographs printed directly on copper panel, a technique that he debuted just last year. Through this distinctive process, Demand achieves a unique richness and depth of color in his compositions, and is able to show his works unframed, providing an opportunity to experience the work with a newfound immediacy.

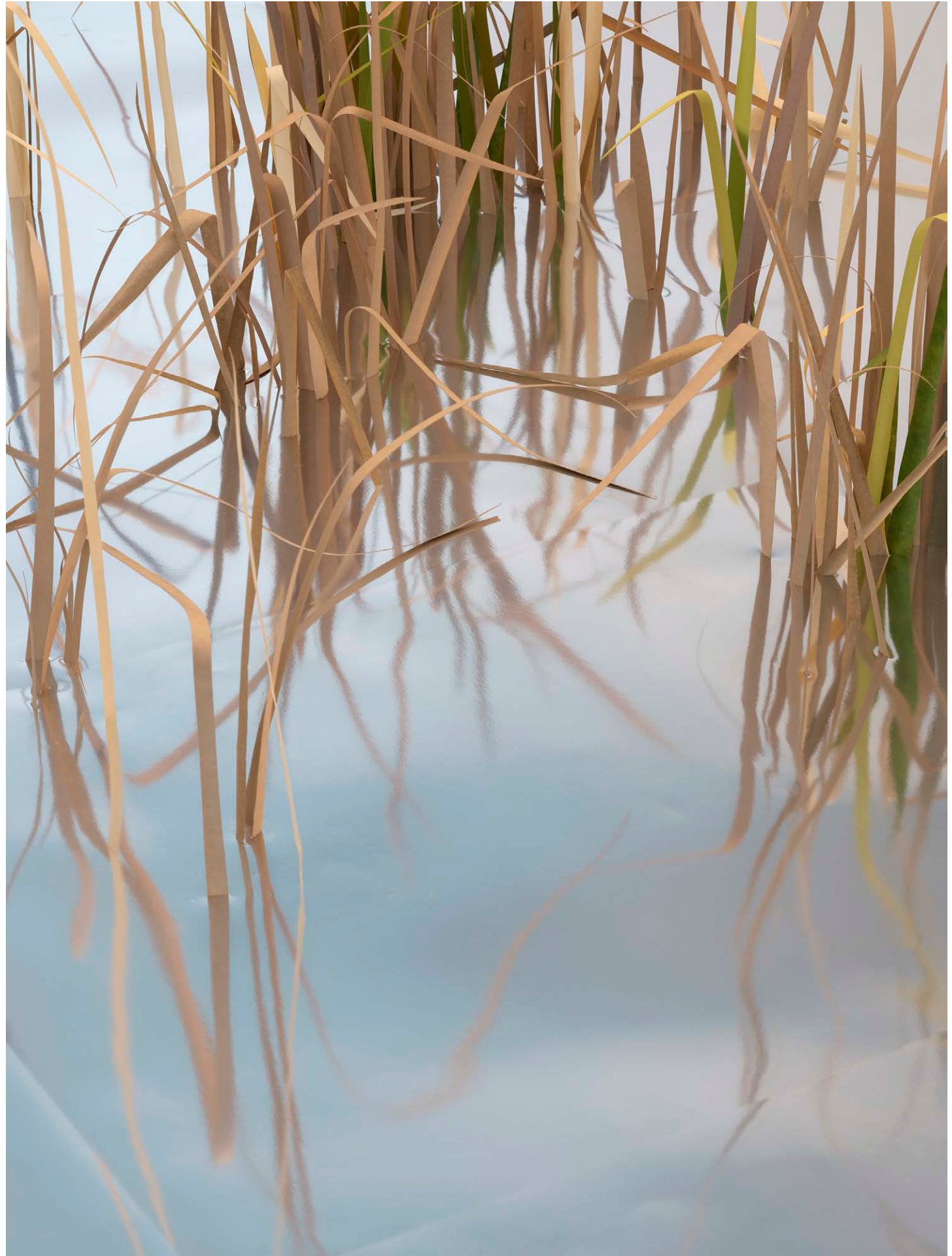


Thomas Demand

Schilf / Reed 2025

UV print on copper

33½ × 25¼ inches; 85 × 64 cm

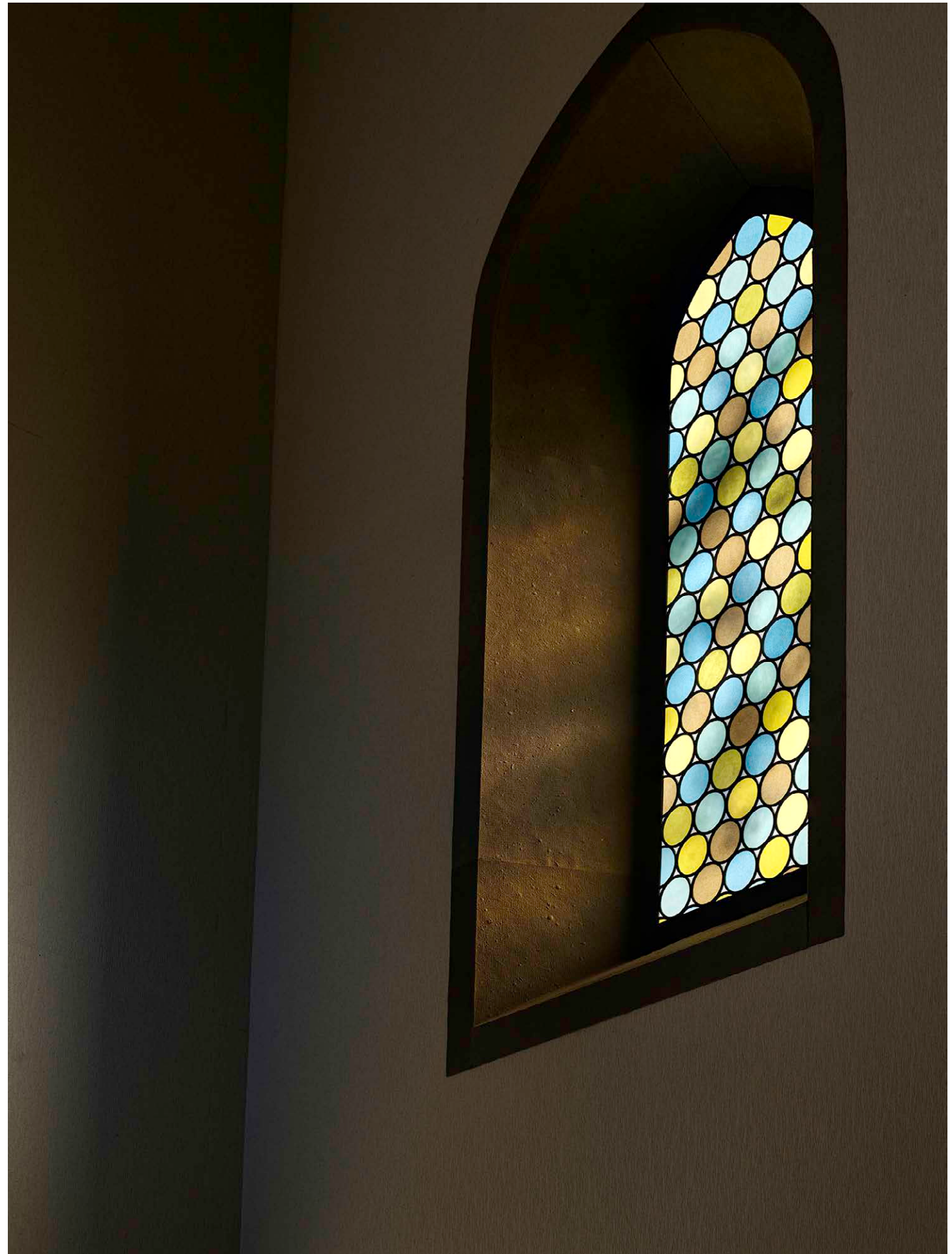


Thomas Demand

Window 2025

UV print on copper

31½ x 23⅝ inches; 80 x 60 cm



Thomas Demand

Autumn 2026

UV print on copper

32¼ x 45¾ inches; 82 x 116 cm



Alex Da Corte

Still Life (Rosa Pastel Blues) 2026

SLA resin, paint, flock, adhesive, epoxy, hardware

22¾ × 4½ × 6 inches; 58 × 11 × 15 cm

Alex Da Corte is known for his work that explores the nuances of contemporary life through a masterful layering of images drawn from popular and consumer culture, art history, and modern design. With a keen attention to color and form, Da Corte reimagines these familiar references in wholly unexpected ways.

Still Life (Rosa Pastel Blues) is a wall-hanging sculpture of a flocked rose stemming from a painted dishwashing glove. Inspired by a found object and complete with Battenberg lace trim—“what to wear when washing up in company,” as its advertisement states—the glove builds upon Da Corte’s ongoing exploration of ideas of domesticity, disguise, and costume, and the thin veil that separates an individual’s interior life from the way they present themselves to the outside world. Fittingly, Da Corte pairs the glamorized dishwashing glove with a rose. As curator Susan Cross has written, the rose is “rich with already-embedded meaning (a cliché, really), a symbol of love, and, with its thorns, a reminder that love hurts. It embodies the contradictions and shifting nature of value and identity that Da Corte investigates in objects and material culture throughout his practice.”





Paul Sietsema

Object painting 2026

Enamel on linen

51 $\frac{7}{8}$ x 37 $\frac{5}{8}$ inches; 132 x 96 cm

Paul Sietsema is known for his paintings rendered by hand with startling realism that explore our understanding of culture and history. The artist's labor-intensive painting process parallels the changes in meaning and value that objects undergo as they circulate through our cultural and economic systems.

In *Object Painting*, 2026, Sietsema depicts a paint-covered typewriter. To make the painting, the artist first pours paint over a typewriter, coating it in a pool of color. The paint-covered typewriter is photographed and digitally edited, and the resulting image is meticulously painted by hand on canvas.

Reflecting on his choice of the typewriter as subject, Sietsema remarked, "as new technology alienates itself from us, older technology starts to seem almost human." By emblemizing a once familiar but now obsolete machine, one that was designed to physically translate touch into language, the artist draws attention to the typewriter's new status as a nostalgic object.







Peter Hujar

Peter Hujar was a leading figure in the group of artists, musicians, writers and performers at the forefront of the cultural scene in downtown New York in the 1970s and early 1980s. He was enormously admired for his completely uncompromising attitude towards work and life, and his masterful photographs, with their exquisite black and white tonalities, were extremely influential. Highly emotional yet stripped of excess, Hujar's photographs are always beautiful, although rarely in a conventional way. These two vintage gelatin silver prints, both printed by Hujar, exemplify the intimate portraits for which he is best known.

Hujar's work inspired many of today's most celebrated photographers very early in their careers: among others, Nan Goldin has said she would never have become a photographer had it not been for Peter Hujar. "He was a magician," Goldin has said, "His work, like so few photographs, can't be forgotten and becomes even deeper and more compelling over time. Peter's work is not just photography—it's about birth and death and the stages of life and varieties of identity and all the friends in-between."



Peter Hujar

Candy Darling on her Deathbed 1974

Vintage gelatin silver print, printed by Hujar

Image: 13³/₄ × 13⁵/₈ inches; 35 × 35 cm

Sheet: 17 × 14 inches; 43 × 36 cm

Candy Darling on her Deathbed, 1974, depicts the transgender icon, one of Andy Warhol's Superstars, at the end of her life. The portrait of the actress lying in a hospital bed was taken at her request, just months before she died of lymphoma at the age of twenty-nine. In one of his most iconic images, here Hujar unflinchingly confronts her pain while capturing her everlasting mystique.



Peter Hujar

Robert Standing on One Foot 1977

Vintage gelatin silver print, printed by the artist

Image: 18 $\frac{7}{8}$ × 12 $\frac{7}{8}$ inches; 48 × 33 cm

Sheet: 20 × 16 inches; 51 × 41 cm

Robert Standing on One Foot, 1977, captures Hujar's boyfriend at the time, HIV/AIDS activist Robert Levithan, in a striking body portrait. The work displays Hujar's unmatched attentiveness to the human figure, which he felt was as revealing of character and emotion as facial expressions. "I want people to feel the picture and smell it," Hujar said of his nudes.



Nan Goldin

Nan Goldin is recognized as one of the foremost photographers of her generation. Both as a leading figure of the Boston School as well as a pioneer of an intimate, documentary-form color photography, Goldin recorded the lives and subcultures of her friends and lovers in New York City.

This selection of photographs brings together iconic works from the late 1970s and early 1980s. These works, such as *David and French Chris in the car, NYC*, 1979, and *The Hug*, 1980, depict moments of intimacy and the complexities of human relationships. *The Hug* was reproduced on the back cover of *The Ballad of Sexual Dependency*, Goldin's most important publication.

Speaking about the poignant imagery captured in her photographs, Goldin said: "I want to show exactly what my world looks like, without glamorization, without glorification. This is not a bleak world but one in which there is an awareness of pain, a quality of introspection."



Nan Goldin

The Hug 1980

Cibachrome

24 x 20 inches; 61 x 51 cm



Nan Goldin

David and French Chris in the car, NYC 1979

Cibachrome

20 x 20 inches; 51 x 51 cm



David Armstrong

David Armstrong is best known for his black and white photographs of friends and lovers. Emerging as part of the Boston School in the late 1970s, Armstrong's work stood out for his refined technique and classical composition.

This selection of iconic black and white photographs belongs to Armstrong's first body of work, which he began upon relocating to New York in 1977. The photographs depict his lovers, such as Kevin McPhee, and artists with whom the artist was close, such as Cookie Mueller, Christopher Wool, and Mark Morrisroe. To take these images, Armstrong used a medium-format Rolleiflex camera which he held at his chest, allowing him to maintain eye contact with his subjects for the duration of the session. The resulting images are noted for their rawness and intimacy, reflecting the close relationships that the artist had with his sitters.



David Armstrong

Chris Wool, Elizabeth St., NYC 1980

Vintage gelatin silver print

Image: 18½ × 18½ inches; 47 × 47 cm

Sheet: 23⅞ × 20 inches; 61 × 51 cm



David Armstrong

Cookie at Bleecker St., NYC 1977

Vintage gelatin silver print

Image: 15¼ × 15¼ inches; 39 × 39 cm

Sheet: 20 × 15⅞ inches; 51 × 40 cm



David Armstrong

Kevin at St. Luke's Place, NYC 1977

Vintage gelatin silver print

Image: 15¼ × 15¼ inches; 39 × 39 cm

Sheet: 20 × 16 inches; 51 × 41 cm



David Armstrong

Mark Morrisroe, Provincetown 1981

Vintage gelatin silver print

Image: 18½ × 23⅛ inches; 47 × 59 cm

Sheet: 19⅞ × 24 inches; 51 × 61 cm

