

FRIEZE NEW YORK

Booth A5, Level 2

May 13 – 17, 2026

Esther Schipper

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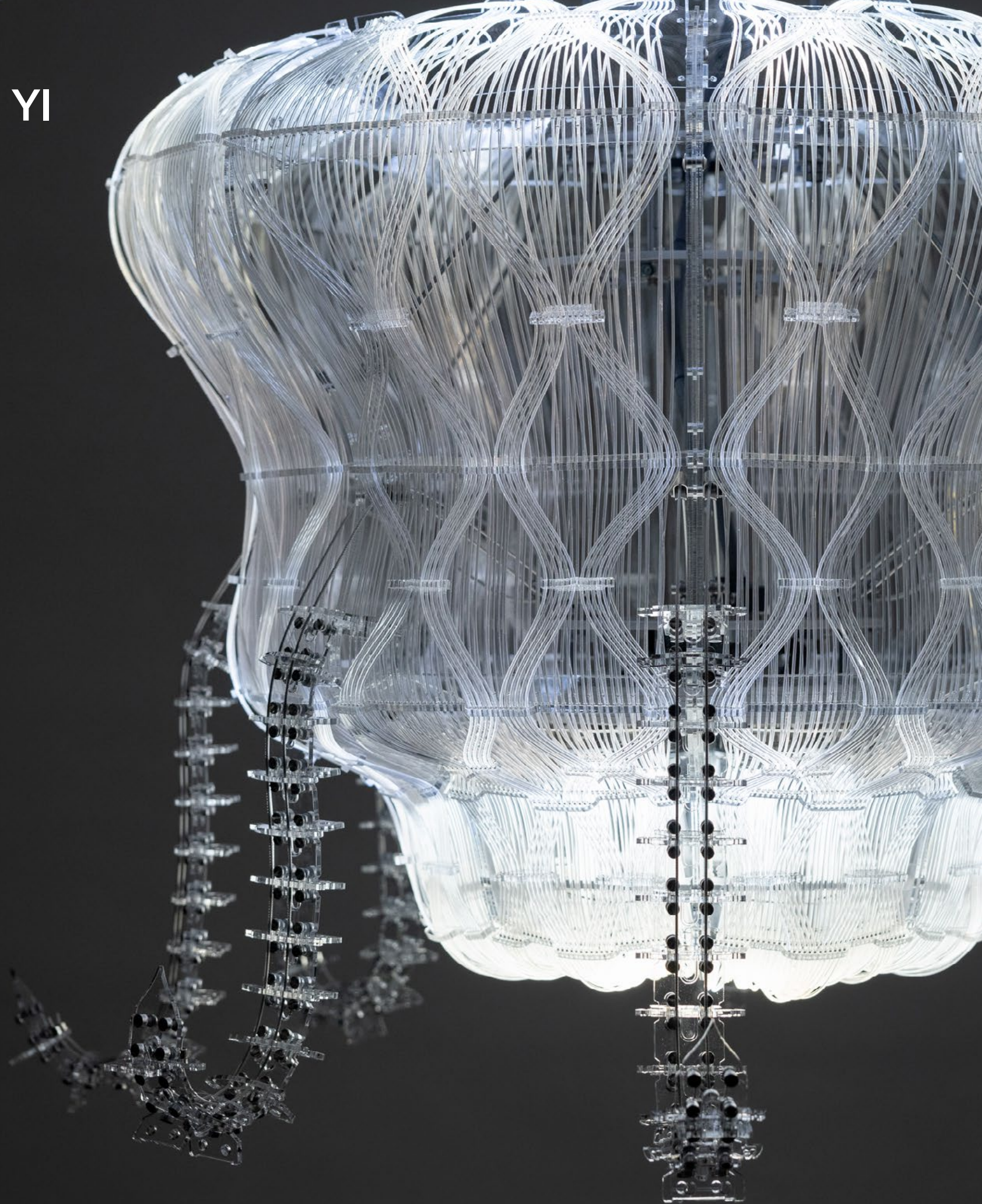
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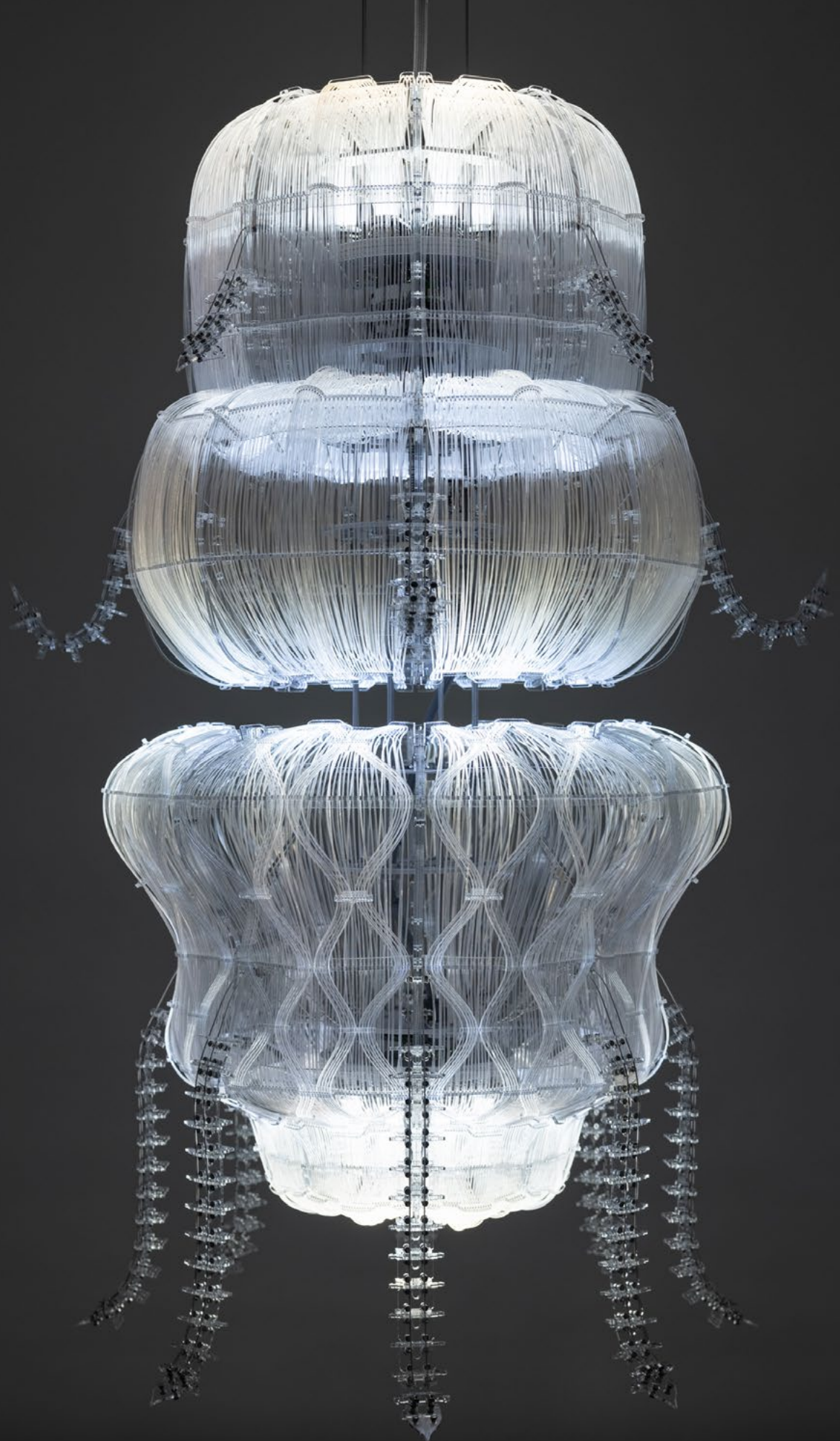
MARCH AVERY

ANICKA YI



Anicka Yi,
Nonseparable Parsley,
2026, PMMA optical fiber,
LEDs, silicone, acrylic,
epoxy, aluminum, stainless
steel, steel, brass, motors
and microcontrollers, 131,8
x 77,7 x 77,7 cm (51 7/8 x 30
5/8 x 30 5/8 in) (AYI 118)

USD 275,000.00
(excl.taxes)



Anicka Yi

Nonseparable Parsley, 2026

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors and microcontrollers
131,8 x 77,7 x 77,7 cm (51 7/8 x 30 5/8 x 30 5/8 in)
(AYI 118)

EXHIBITION HISTORY OF THE SERIES:

Data Dreams: Art and AI, Museum of Contemporary Art
Australia, Sydney (2025-26)

Anicka Yi, **Anicka Yi: Karmic Debt**, The Museum of Fine Arts,
Houston (2025)

Anicka Yi, **There Exists Another Evolution, But In This One**,
UCCA Center for Contemporary Art, Beijing (2025)

Anicka Yi, **There Exists Another Evolution, But In This One**,
Leeum Museum of Art, Seoul (2024)

Anicka Yi, **A Shimmer Through The Quantum Foam**,
Esther Schipper, Berlin (2023)

Anicka Yi's (b. 1971) practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations. Known for her multi-sensory approach to art making, Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters.

Suspended from the ceiling (or equivalent suspension points), the sculpture appears to hover in space. Forming a translucent surface around the transparent frame housing the animatronic metal skeleton, optical fibers run along the bodies, sometimes as a fine web, sometimes collected in thick bundles or braids. Modeled on radiolaria—minuscule water-dwelling single-cell micro-organisms dating back to the Cambrian period of Earth's history, circa 500 million years ago—the sculptures have elongated oval shapes formed by the fine cables aligned vertically along their bodies. Tendril-like mechanical arms made from metal are covered with transparent acrylic elements that echo vertebra and very slowly undulate, subtly recalling the movements of their biological progenitors in deep waters. This sense of watching biological beings is underlined by the flickering light the cables emit, which travels along the delicate bodies animating them.

Mingling animal forms with robotic ones, the sculptures seek to imagine an evolution in which biological machines fuse in a productive and harmonious ecosystem. The works continue Anicka Yi's exploration into "biologizing the machine" as the distinctions between plants, animals, micro-organisms and technology are increasingly beginning to break down.

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RELATED DOSSIER



Detail: Anicka Yi,
Nonseparable Parsley,
2026, PMMA optical fiber,
LEDs, silicone, acrylic,
epoxy, aluminum, stainless
steel, steel, brass, motors
and microcontrollers, 131,8
x 77,7 x 77,7 cm (51 7/8 x
30 5/8 x 30 5/8 in) (AYI 118)

USD 275,000.00
(excl.taxes)





Video: Anicka Yi,
Nonseparable Parsley,
2026, PMMA optical fiber,
LEDs, silicone, acrylic,
epoxy, aluminum, stainless
steel, steel, brass, motors
and microcontrollers, 131,8
x 77,7 x 77,7 cm (51 7/8 x
30 5/8 x 30 5/8 in) (AYI 118)

USD 275,000.00
(excl.taxes)

New Humans: Memories of the Future
New Museum, New York (2026)



Exhibition view: **New Humans: Memories of the Future**, New Museum, New York (2026)

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There Exists Another Evolution but in This One
UCCA Center for Contemporary Art, Beijing (2025)



Exhibition view: Anicka Yi, **There Exists Another Evolution but in This One**, UCCA Center for Contemporary Art, Beijing (2025)

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There Exists Another Evolution but in This One
Leeum Museum of Art, Seoul (2024)



Exhibition view: Anicka Yi, **There Exists Another Evolution but in This One**, Leeum Museum of Art, Seoul (2024)

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LEE BAE



Reference for vertical
hanging: Lee Bae,
Issu Du Feu 5g, 2000-
2025, charcoal on panel,
190 x 124 cm (74 3/4 x 48
7/8 in) (unframed), 194 x
127,5 cm (76 3/8 x 50 1/4
in) (framed) (LB 029)

USD 198,000.00
(excl.taxes)



Lee Bae

Issu Du Feu 5g, 2000-2025

Charcoal on panel

190 x 124 cm (74 3/4 x 48 7/8 in) (unframed)

194 x 127,5 cm (76 3/8 x 50 1/4 in) (framed)

(LB 029)

[High-res jpeg download link](#)

EXHIBITION HISTORY:

Lee Bae, **Syzygy**, Esther Schipper, Berlin
(September 9 – October 18, 2025)

Lee Bae was born in 1956 in Cheong-do, Korea. He received his BFA and MFA in Fine Arts at Hongik University in 1981 and 1986. The artist lives and works between Paris and Seoul.

Issu du feu works are created by aligning hundreds of small chards of charcoal on the panel, which are then grafted and polished. The surface shows wood grain and growth rings made by nature and time, refracting light in various directions and in multiple angles. Evoking a wide range of images in the viewer's minds, the surface reacts to the entire spectrum of light, from the faintest to the brightest, from clouds passing to shadows thrown by a passing visitor. As the artist has said, "it is a black material that produces light."

Charcoal has unique meanings in Korean tradition. It is believed that charcoal can dehumidify houses and ward off evil forces. When the first full moon of the lunar calendar rises, people would perform the ritual of "burning the moon house", setting ablaze a sacred moon structure built up of pine branches. The charcoal carbonized by the burning of pine wood is considered a purifying substance with spiritual implications.

ARTIST PAGE



RELATED DOSSIER



Relatively inexpensive, the medium of charcoal made it possible for Lee Bae to explore various aspects of its materiality. In his artistic practice, the artist who lived in France for an extended period of his life, found a way to connect with his cultural roots.

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Lee Bae, **Brushstroke-a15**,
2025, charcoal ink on
paper, 220 x 152 cm (86
5/8 x 59 7/8 in) (unframed),
223 x 154,8 x 7,1 cm
(87 3/4 x 61 x 2 3/4 in)
(framed) (LB 015)

USD 115,000.00
(excl.taxes)

Lee Bae

Brushstroke-a15, 2025

Charcoal ink on paper

220 x 152 cm (86 5/8 x 59 7/8 in) (unframed)

223 x 154,8 x 7,1 cm (87 3/4 x 61 x 2 3/4 in) (framed)
(LB 015)

[High-res jpeg download link](#)

Lee Bae started a new series titled **Brushstroke** around 2020. The most apparent feature of this series is the fact that, once Lee starts, he can hardly hesitate or change the movement of his brush. In this sense, Lee moves into a realm that beholds the essence of East Asian ink-wash painting and calligraphy which are practices in which how an artist sets the brush to paper and wields the brush are of paramount importance. Brushwork and the shades of ink set the tone for the whole piece.

To listen to the voice of charcoal, Lee seeks to activate the memory deeply embedded in his body, by which he guides the movement of his hand. Each stroke is an unfolding of psychological time. As a result, his brushwork can be seen as the self-initiated performance of the medium itself, as well as the crystallization of the artist's thoughts accumulated over a long period of time. Traces of chance and contingency are also present in Lee's brushstrokes, manifested by tremors of the artist's hand, as well as by twists and pauses of the lines. Lee's broad brushstrokes seem to have a life of their own, a liberated, spirited, and vigorous life that exists in itself and for itself.

Several fascinating, even playful, aspects are integral to Lee Bae's practice. His brushwork not only unfolds on a flat, two-dimensional surface, they also conjure a three-dimensional space through twists and swerves. Quite surprisingly, reflections of light can be glimpsed at the place where his broad strokes make a turn. Therefore, Lee Bae's **Brushstroke** series should be understood on three registers, namely the two-di-

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mensional plane, the three-dimensional space, and the fourth dimension of time.

Charcoal has unique meanings in Korean tradition. It is believed that charcoal can dehumidify houses and ward off evil forces. When the first full moon of the lunar calendar rises, people would perform the ritual of “burning the moon house”, setting ablaze a sacred moon structure built up of pine branches. The charcoal carbonized by the burning of pine wood is considered a purifying substance with spiritual implications.

Relatively inexpensive, the medium of charcoal made it possible for Lee Bae to explore various aspects of its materiality. He no longer felt displaced or uprooted when painting with charcoal. In his artistic practice, he found a way to connect with his cultural root. In this world of black and white, certain themes of Lee Bae’s past re-emerged, including charcoal ink, calligraphy, and his own childhood.

— excerpted from an essay by curator and art critic
Fei Dawei, 2022



Detail: Lee Bae,
Brushstroke-a15, 2025,
charcoal ink on paper, 220
x 152 cm (86 5/8 x 59 7/8
in) (unframed), 223 x 154,8
x 7,1 cm (87 3/4 x 61 x 2
3/4 in) (framed) (LB 015)

USD 115,000.00
(excl.taxes)

Lee Bae, **Brushstroke A4**,
2025, bronze, 86 x 95 x 68
cm (33 7/8 x 37 3/8 x 26
3/4 in), edition of 5 (LB 021)

USD 45,000.00
(excl. taxes)



Lee Bae

Brushstroke A4, 2025

Bronze

86 x 95 x 68 cm (33 7/8 x 37 3/8 x 26 3/4 in)

Edition of 5

(LB 021)

EXHIBITION HISTORY:

Lee Bae, **Syzygy**, Esther Schipper, Berlin
(September 9 – October 18, 2025)

The work is from a series giving Lee Bae's painted **Brushstrokes** a three-dimensional form. Cast in bronze, the sculpture nonetheless captures the fluidity and the texture of his ink-wash paintings.

With his sculptural work, Lee Bae makes manifest the long simultaneity of one-, two- and three-dimensional associations inherent in his painterly practice: His brushwork not only unfolds on a flat, two-dimensional surface, the works also conjure a three-dimensional space through twists and swerves.

At the same time, the structure of the work resembles assemblies of large charred wooden logs, the deep relief of the surface recalling woodgrain. Charcoal plays an important role in Lee Bae's practice. Used to create his paintings, drawings, and the mosaic-like arrangements of his Issu du feu series, it also has a conceptual relevance. To Lee Bae, charcoal represents a condensation of time; immortalizing the life of a tree, it embodies concepts of renewal, circularity and the rhythms of nature, all of which are central to his artistic approach.

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Detail: Lee Bae,
Brushstroke A4, 2025,
bronze, 86 x 95 x 68 cm
(33 7/8 x 37 3/8 x 26 3/4
in), edition of 5 (LB 021)

USD 45,000.00
(excl.taxes)



En attendant
Museum SAN, Wonju (April 4 – December 6, 2026)



Exhibition view: Lee Bae, **En attendant**, Museum SAN, Wonju (April 4 – December 6, 2026)

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Exhibition view: Lee Bae, **En attendant**, Museum SAN, Wonju (April 4 – December 6, 2026)

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Issu du feu
Channel Gardens,
Rockefeller Center,
New York (2023)



Exhibition view: Lee Bae,
Issu du feu, Channel
Gardens, Rockefeller
Center, New York (2023)

ANRI SALA



Video: Anri Sala,
**Body Double in the
Doldrums**, 2025, altered
snare drum, loudspeaker
parts, snare stand, drum-
sticks, soundtrack, 75 x 56
x 41 cm (29 1/2 x 22 x 16
1/8 in), edition of 1 (AS 146)

EUR 175,000.00
(excl.taxes)



Anri Sala

Body Double in the Doldrums, 2025

Altered snare drum, loudspeaker parts, snare stand, drumsticks, soundtrack

75 x 56 x 41 cm (29 1/2 x 22 x 16 1/8 in)

Edition of 1

(AS 146)

EXHIBITION HISTORY:

Winter 2026, Esther Schipper, Berlin

(January 20 – February 21, 2026)

Anri Sala's (b. 1974) oeuvre explores the relationships between music and narrative, architecture and film, interleaving qualities of different media in both complex and intuitive ways to produce works in which one medium takes on the qualities of another.

Body Double in the Doldrums is a sculptural work with an integral sound component, that consists of a snare drum with built-in speakers. The sound looped on these hidden speakers makes the drumhead vibrate. This vibration, in turn, sets the drumsticks that rest on the drum in motion.

The nine-minute soundtrack is suggestive of an earthquake, distant rumbles, winds and danger, lower frequencies of a wind instrument cross light higher screeches. The volume jumps suddenly, as if carried by air, or a rapidly nearing force. Hovering between lament and warning, the musical score is unsettling yet consoling, timeless while ancient, melancholic—and harmonic.

The work's musical score was produced with a computer software designed to recreate the sound of an ancient instrument: a tibia, also referred to as "aulos" or "double flute." In Classical Antiquity, the tibia was found at every other festivity: theatre productions, sacrifices, banquettes, and dances. While the instrument was lost—only its name and a few archaeological finds remained—scholars attempted to reconstruct it since the nineteenth century. For the work's musical score, Sala employed a double register, analogue and digital, in collaboration with scholars of ancient music.

Body Double in the Doldrums was inspired by two excavations at the Pompeii archaeological site: the fragments of a tibia and the remains of two victims of the eruption of Vesuvius in 79 BC. The thick layer of ash above these human remains indicate that the two individuals perished during Vesuvius's second eruption, claiming the lives of those who had survived the lava flows of the previous day. Analysis of their skeletons and clothing suggests that the victims were likely a young enslaved person and his older master. Sala, however, decided not to focus their divergent social status, but on their shared fate: a last breath, exhaled from the two proximate bodies, suggesting the idea of a volume that, feeble and invisible, yet leaving an ashy trace. The idea of a shared breath is picked up in the work's soundscape, associating the tibia's peculiar double structure with the two bodies.

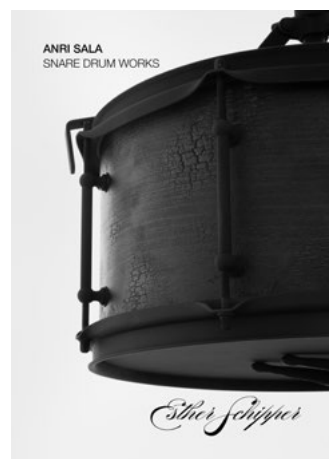
Body Double in the Doldrums was produced during the artist's digital fellowship with Pompeii Commitment: Archaeological Matters, the contemporary art programme of the Pompeii Archaeological Park.

The title of Sala's series of snare drums, **Doldrums**, is a reference to the windless equatorial region in the Atlantic Ocean bearing the same name. This region, as the artist notes, "is noted for calm periods when the winds disappear altogether or are light and shifting. Because of the unpredictable weather patterns, the Doldrums became notorious with sailors because this region's periods of deadly calm could trap ships for days or weeks on end as they waited for enough wind to power their sails." The idiomatic expression "in the doldrums" means to be in a state of low spirits, inactivity, or lack of progress.

ARTIST PAGE



RELATED DOSSIER





Anri Sala, **Body Double in the Doldrums**, 2025, altered snare drum, loud-speaker parts, snare stand, drumsticks, soundtrack, 75 x 56 x 41 cm (29 1/2 x 22 x 16 1/8 in), edition of 1 (AS 146)

EUR 175,000.00
(excl.taxes)

Anri Sala
Kunsthhaus Bregenz (2021)



Exhibition view: **Anri Sala**, Kunsthhaus Bregenz (2021)

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Answer Me
New Museum,
New York (2016)



Exhibition view: Anri Sala,
Answer Me, New Museum,
New York (2016)

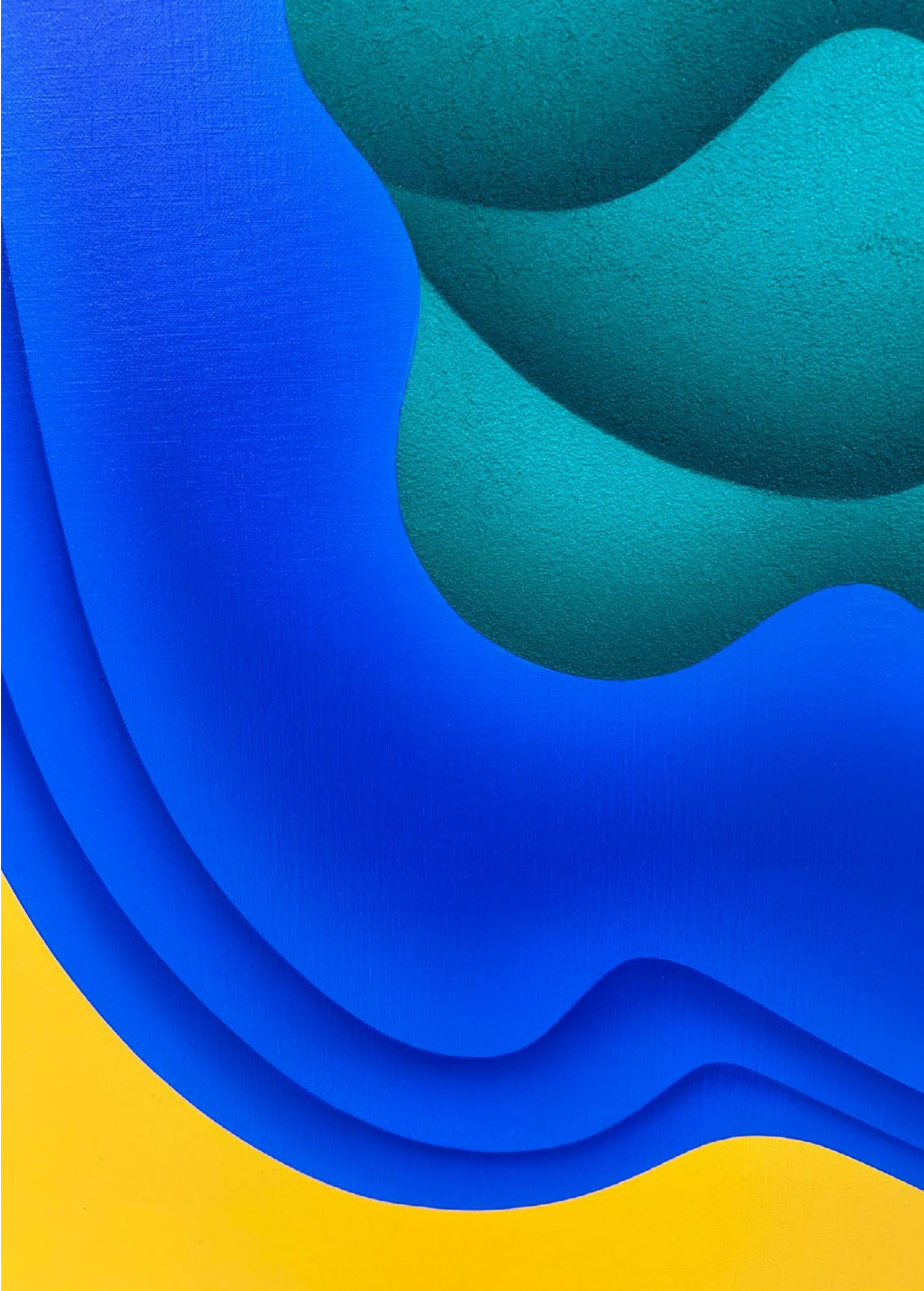
RAFA SILVARES





Rafa Silveiras, **OVO**, 2026
oil, acrylic and moulding
paste on linen, 140 x 120
cm (55 1/8 x 47 1/4 in)
(RAS 021)

EUR 35,000.00
(excl.taxes)

The artwork is an abstract composition on a white background. It features large, overlapping, organic shapes in vibrant colors. A prominent feature is a large, bright blue shape that curves from the top left towards the bottom right. To its right, there are several overlapping shapes in various shades of teal and green, ranging from a light turquoise to a deep forest green. At the bottom left, a bright yellow shape is partially visible, overlapping the blue and green forms. The overall effect is one of dynamic, layered movement and color contrast.

Detail: Rafa Silvaes,
OVO, 2026 oil, acrylic and
moulding paste on linen,
140 x 120 cm (55 1/8 x 47
1/4 in) (RAS 021)

EUR 35,000.00
(excl.taxes)



Rafa Silveiras, **Titanium**,
2025, oil on linen, 200 x
155 cm (78 3/4 x 61 in)
(RAS 004)

EUR 48,000.00
(excl.taxes)



Detail: Rafa Silveiras,
Titanium, 2025, oil on
linen, 200 x 155 cm
(78 3/4 x 61 in) (RAS 004)

EUR 48,000.00
(excl.taxes)

Rafa Silvaes

OVO, 2026

Oil, acrylic and moulding paste on linen

140 x 120 cm (55 1/8 x 47 1/4 in)

(RAS 021)

[High-res jpeg download link](#)

—

Titanium, 2025

Oil on linen

200 x 155 cm (78 3/4 x 61 in)

(RAS 004)

[High-res jpeg download link](#)

EXHIBITION HISTORY:

Jac Leirner and Rafa Silvaes, **Ensemble**, Esther Schipper, Berlin (November 14 – December 18, 2025)

Rafa Silvaes was born in 1984 in Santos, Brazil. He studied fine arts at FAAP (Fundação Armando Álvares Penteado), São Paulo and received a BA in Language and Literature from the Faculty of Philosophy, Languages, and Human Sciences (FFLCH) at the University of São Paulo. The artist lives and works in Berlin.

Executed in oil on linen, the large scale work depicts an abstract landscape comprised of viscous mounds that appear to unfurl slowly, interrupted only by the crisp contour of a metallic object: a clenched tube facing it's squeezed-out white paint; the silhouette is reminiscent of an hourglass and idiosyncratic for the artist's seamless brush strokes.

Silvaes lovingly paints the shiny metal of his human-made motifs with an eye for precisionist effect and the beauty of their abstract shapes. Together, triangles, rectangles, slivers of black, and shades of gray form the impression of seductive silvery surfaces. The metal is a recurring motif that exerts symbolic power; its hard, lustrous, reflective shell evokes the promise of modernity with its scientific notions of cleanliness and the antiseptic. As with the hyper-seductive surfaces of consumer objects in late capitalism, the painting is knowing, perhaps even willfully complicit in the intermingling of pain and pleasure. And yet the work has an affirmative quality: the silver lining is a belief in color and shape as forces of renewal.

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Double Two
47m Contemporary, Leipzig (March 21 – May 23, 2026)



Exhibition view: Jac Leirner and Rafa Silveas, **Double Two**, 47m Contemporary, Leipzig (March 21 - May 23, 2026)

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Ensemble
Esther Schipper, Berlin (2025)



Exhibition view: Jac Leirner and Rafa Silvaes, **Ensemble**, Esther Schipper, Berlin (2025)

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TOMASZ KRĘCICKI



Tomasz Kręcicki, **Root**,
2026, oil and raw brown
pigment on canvas, 138 x
125 cm (54 3/8 x 49 1/4 in)
(TK 117)

EUR 25,000.00
(excl.taxes)





Tomasz Kręcicki, **Plant**,
2025/2026, oil on canvas
150 x 150 cm (59 x 59 in)
(TK 119)

EUR 29,000.00
(excl.taxes)

Tomasz Kręcicki

Root, 2026

Oil and raw brown pigment on canvas

138 x 125 cm (54 3/8 x 49 1/4 in)

(TK 117)

[High-res jpeg download link](#)

—

Plant, 2025/2026

Oil on canvas

150 x 150 cm (59 x 59 in)

(TK 119)

[High-res jpeg download link](#)

Scale and the body are major motifs in the paintings of Tomasz Kręcicki (b.1990). Grotesquely enlarged fingers, for example, engage in various undefined activities.

Root and **Plant**, both executed in oil on canvas, depict potted plants in domestic settings – the former showing the slender stem of a seedling pinched between a monumentally enlarged thumb and fore-finger, suspended above a terracotta pot; the latter a single plant, its stem supported by a thin stake, set against a warm ochre background. The implied human presence in each work – someone who tends, stakes, or intervenes – situates the objects within a history of care, while Kręcicki's recurring depiction of hands and fingers alludes to the tools of a painter. An underlying bathos runs through his iconography, rendering his subject matter inherently existential.

Kręcicki's approach draws on the tradition of vanitas still-lifes as well as twentiethcentury depictions of plants as metaphors for resilience and quiet endurance. His cinematic handling of scale transforms an ordinary subject into a monumental close-up – a suspended fragment of a larger, continuing narrative. Kręcicki's depictions of everyday objects are imbued with a surreal unreality.

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RELATED DOSSIER



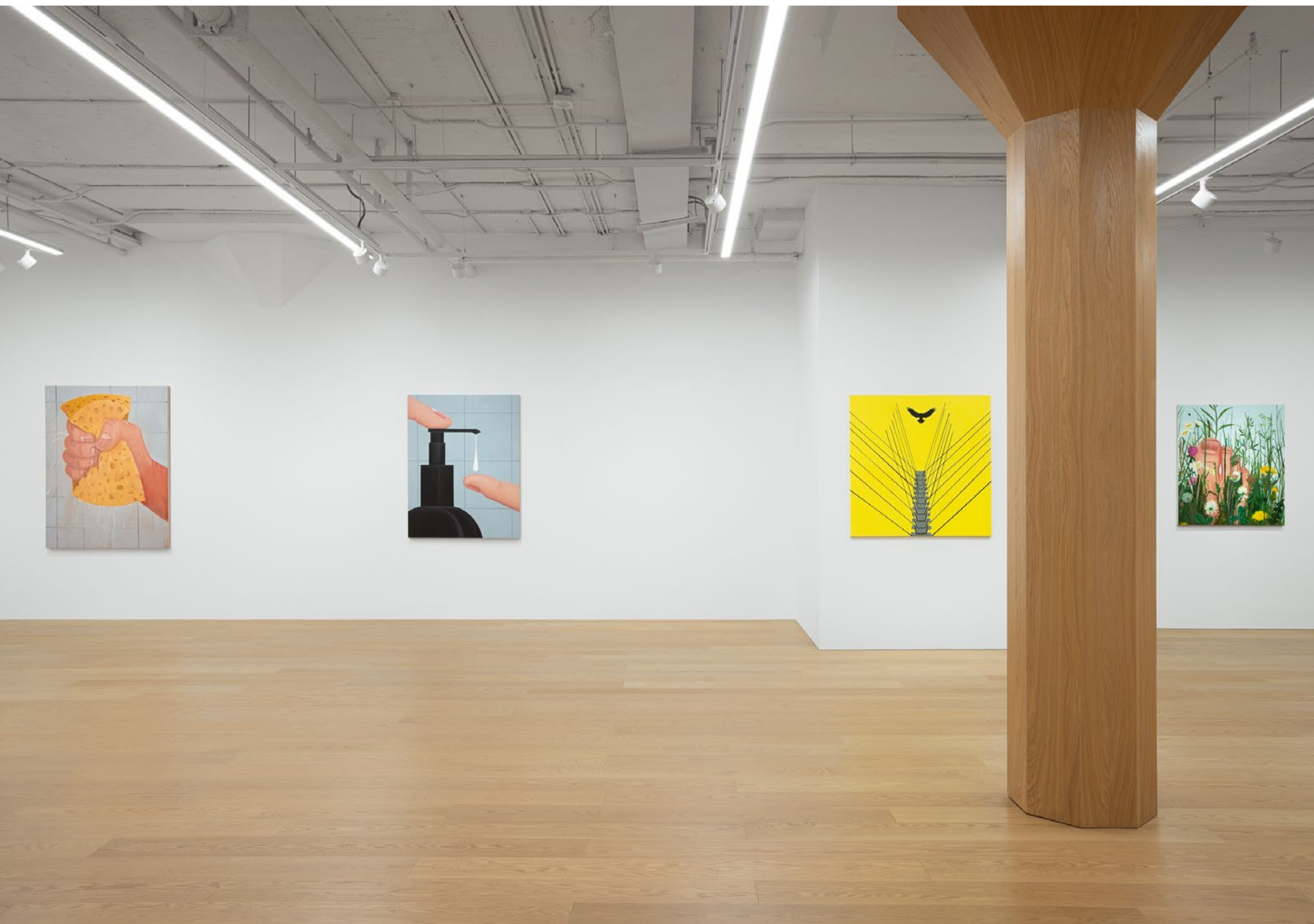
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Detail: Tomasz Kręcicki,
Plant, 2025/2026, oil on
canvas, 150 x 150 cm
(59 x 59 in) (TK 119)

EUR 29,000.00
(excl.taxes)

Light as A Feather
Longlati Foundation, Shanghai (2024)



Exhibition view: Tomasz Kręcicki, **Light as A Feather**, Longlati Foundation, Shanghai (2024)

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The Armory Show
New York (2025)



Booth view: Esther Schipper, **The Armory Show**, New York (2025)

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LOTUS L. KANG



Lotus L. Kang,
Synapse, 13:24, 2025,
luminogram mounted to
Dibond, 177,8 x 127 cm
(70 x 50 cin) (LLK 041)

USD 22,000.00
(excl.taxes)





Lotus L. Kang,
Synapse, 17:31, 2024,
luminogram mounted to
Dibond, 177,8 x 127 cm
(70 x 50 cin) (LLK 042)

USD 22,000.00
(excl.taxes)

Lotus L. Kang
Synapse, 13:24, 2025
Luminogram mounted to Dibond
177,8 x 127 cm (70 x 50 cin)
(LLK 041)

[High-res jpeg download link](#)

Synapse, 17:31, 2024
Luminogram mounted to Dibond
177,8 x 127 cm (70 x 50 cin)
(LLK 042)

[High-res jpeg download link](#)

Lotus L. Kang was born 1985 in Toronto. Kang studied fine arts at Concordia University in Montreal (2004-2008), and completed an MFA at the Milton Avery School of the Arts at Bard College, New York, in 2015. The artist lives and works in New York.

Lotus L. Kang's series entitled **Synapse** continues her longstanding engagement with cameraless photography. These works are created through an analogue luminogram process, wherein Kang places nylon produce bags – the type commonly used to package onions and citrus – in the head of a photo enlarger before projecting them onto photographic paper in the darkroom. The colors are created with filters directly in this process, making each work in the series unique.

The resulting images are both saturated and sensorial, loosely suggestive of bodily forms and functions – sinuous tendons, firing neurons, branching networks of nerves – each a nod to endless processes of regeneration, reproduction, and change.

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Detail: Lotus L. Kang,
Synapse, 17:31, 2024,
luminogram mounted to
Dibond, 177,8 x 127 cm
(70 x 50 cin) (LLK 042)

USD 22,000.00
(excl.taxes)

Collection
1980s–Present
The Museum of Modern Art,
New York (2025)



Exhibition view:
Collection 1980s–Present,
The Museum of Modern Art,
New York (2025)

Already
52 Walker, New York (2025)



Exhibition view: Lotus L. Kang, **Already**, 52 Walker, New York (2025)

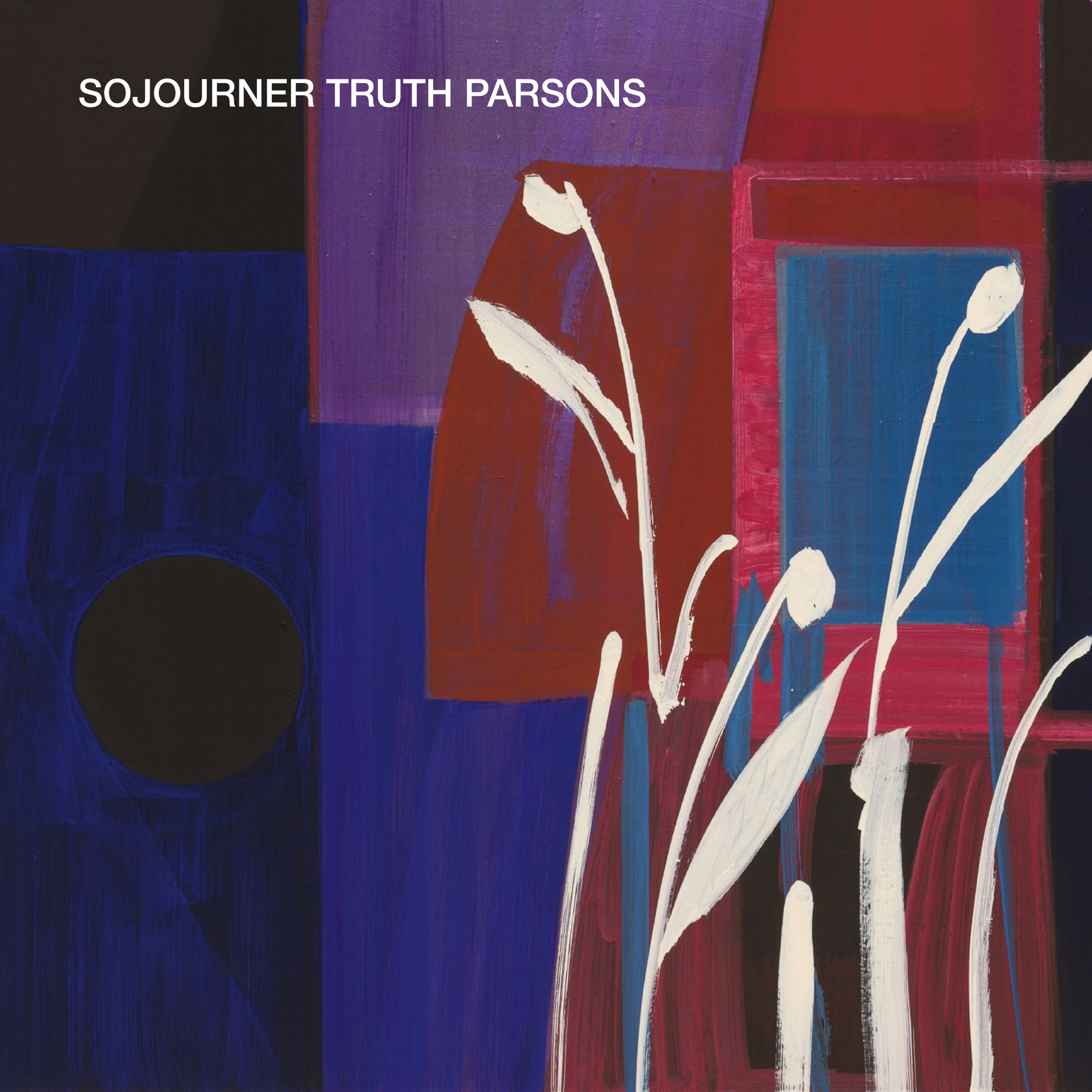
Whitney Biennial 2024: Even Better Than the Real Thing
Whitney Museum of American Art, New York (2024)



Exhibition view: **Whitney Biennial 2024: Even Better Than the Real Thing**, Whitney Museum of American Art, New York (2024)

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SOJOURNER TRUTH PARSONS



Sojourner Truth Parsons,
Kissing a writer, 2026,
acrylic on canvas, 170 x
140 cm (66 7/8 x 55 1/8 in)
(STP 123)

USD 55,000.00
(excl.taxes)





Sojourner Truth Parsons,
Spring rain, 2026, acrylic
on canvas, 201 x 170,7 cm
(79 1/8 x 67 1/4 in)
(STP 124)

USD 58,000.00
(excl.taxes)

Sojourner Truth Parsons
Kissing a writer, 2026
Acrylic on canvas
170 x 140 cm (66 7/8 x 55 1/8 in)
(STP 123)

[High-res jpeg download link](#)

—
Spring rain, 2026
Acrylic on canvas
201 x 170,7 cm (79 1/8 x 67 1/4 in)
(STP 124)

[High-res jpeg download link](#)

Sojourner Truth Parsons' (b. 1984) paintings have a powerful sense of narrative intimacy, where we, as viewers, experience highly personal yet fictional slices of life.

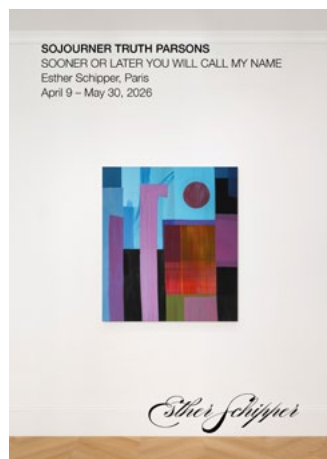
Parsons's practice ties the study of light to the desires and fantasies that color our perception of the world. Celestial bodies, flowers, and her home city's high-rises serve as anchoring forms in works that speak of a time of loss, isolation, and also resurgence. The atmospheric temperature of her environments – such as her neighborhood, her studio, or her garden – are distilled into their emotional essence. From coats of black acrylic paint, arise iridescent shapes and shimmering surfaces, painted with thin washes in acutely tactile brushstrokes.

In her new paintings, the segmented order of Parsons's series **Garden paintings** collapses into an uneven tableau coated in viscous, shimmering forms in new constellations. In her early work, Parsons collaged painted canvas and linen, until she realized she could achieve similar effects with paint alone, in effect “collaging with paint” as the artist has said. This technique allows her to work without cutting; instead, she works in layers and maintains the ground as a whole. Cover, containment, and “edgeness” are both formal motifs as well as allegorical representations of states of being: “a color next to a texture next to a flatness.”

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RELATED DOSSIER



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Detail: Sojourner Truth
Parsons, **Spring rain**, 2026
acrylic on canvas, 201 x
170,7 cm (79 1/8 x 67 1/4 in)
(STP 124)

USD 58,000.00
(excl.taxes)

Sooner or later you will call my name
Esther Schipper, Paris (April 9 – May 30, 2026)



Exhibition view: Sojourner Truth Parsons, **Sooner or later you will call my name**, Esther Schipper, Paris (April 9 - May 30, 2026)

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Louise
Contemporary Art Gallery, Vancouver (2025 - 26)



Exhibition view: Sojourner Truth Parsons, **Louise**, Contemporary Art Gallery, Vancouver (2025-26)

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MARCH AVERY





March Avery, **Fall Bouquet**, 1999, oil on canvas, 61 x 91,4 cm (24 x 36 in) (MAA 017)

USD 40,000.00 (excl.taxes)

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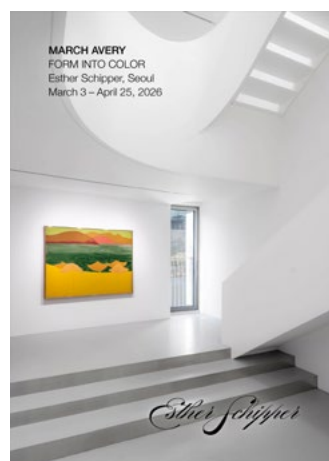
March Avery
Fall Bouquet, 1999
Oil on canvas
61 x 91,4 cm (24 x 36 in)
(MAA 017)

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Avery's paintings unfold like scenes from a diary, capturing quotidian scenes of family life, friendship, leisure, introspection, and quiet observation. From intimate domestic interiors to sunlit beaches and contemplative mountain ranges, her work draws directly from lived experience. Beginning with reality, Avery gradually shifts toward abstraction, transforming figures and settings into radiant blocks of saturated color and simplified form. As we let our eyes run over her canvasses, however, each form turns into an inexhaustible intensity: scarlet red, immersive lilac, sage green, pale blue, mustard yellow, tender emerald, to name a few of the honeytrap shades which draw the eye closer. Each of these shades luminous while gentle, rubs against and compliments the others.

Born in 1932 to the painters Sally Michel and Milton Avery, she was surrounded by artists and avant-gardists from an early age. Avery grew up during a period when artists, scholars, and leftists fled Europe to relocate to the United States. Not surprisingly, perhaps, she received her primary training from her parents and was heavily influenced by their studio practice. Rooted in a modernist lineage yet resolutely personal in vision, Avery described her life-long fascination with color as follows: "I think I was painting in utero."

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Form into Color
Esther Schipper, Seoul (2026)



Exhibition view: March Avery, **Form into Color**, Esther Schipper, Seoul (2026)

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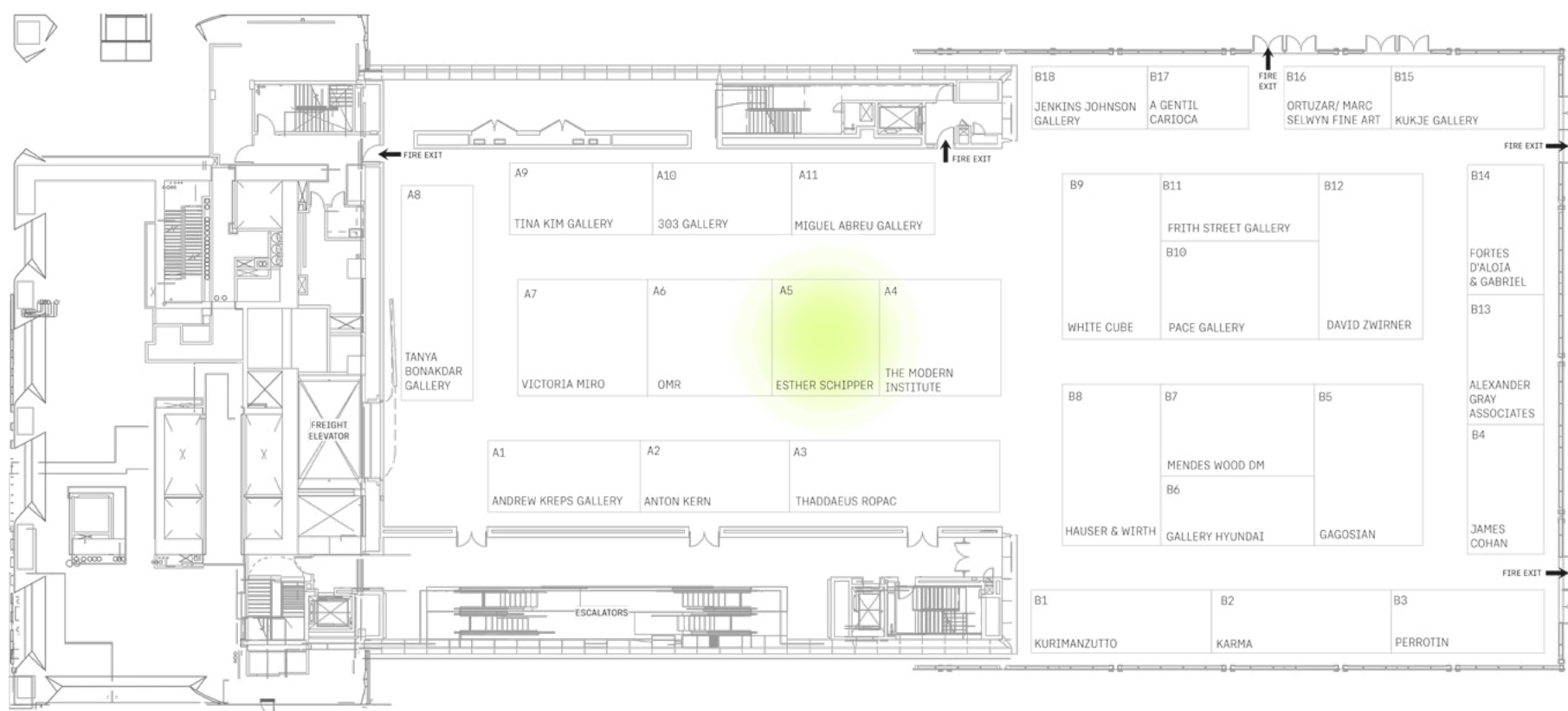
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