

ALMINE RECH

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JOE ANDOE

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“I’m feral and wonder in the meantime “ — Joe Andoe

Tulsa-born painter **Joe Andoe** is known for his austere depictions of everyday subjects, such as roadsides with cloud-filled skies, horses, dogs, and flowers. For his painting, he uses a reductive technique where he covers an entire canvas with thick black oil paint, then wipes off the paint while still wet to reveal an image beneath, creating an enigmatic and textural minimalism. “Since the late ‘70s I have fancied myself a landscape painter, and a painter of the things that hang around on the landscape” wrote Joe Andoe in his memoir Jubilee City (2008). In his recent work, Andoe underscores the possibilities of imagery by developing a cinematic vision of American mythologies. Often compared to the photographic documentation of teenage life in Tulsa by Larry Clark, Andoe’s universe has emerged as one great depiction of the American spirit and its iconography.

Joe Andoe
10/31/23, 2023
Oil on linen
142.2 x 215.9 cm
56 x 85 in

Subject to Availability

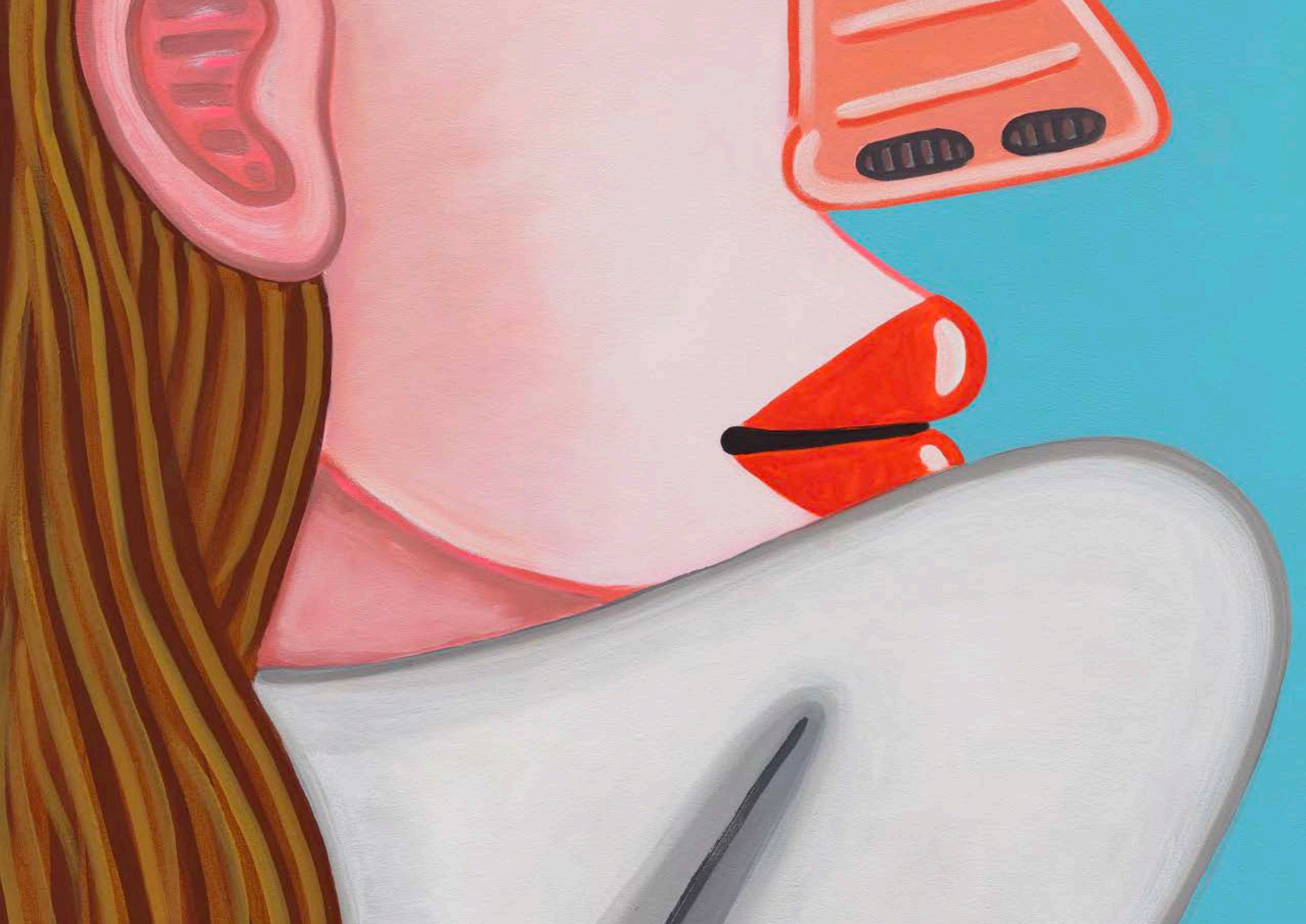


Back in the 1990s, **Brian Calvin** began developing a figurative, non-narrative, pictorial style. Landscapes and portraits steeped in his Californian roots dominated this work. Close-up treatment of subjects, highly composed structures, as well as luminous colors laid flat endow these large-scale paintings with a strange temporality. In observing his technique of pictorial economy, one gradually comes to see a type of abstraction in his representation of certain details. They reveal, even greater still, the true finality of his work, reaffirming the primacy of a visual reflection on painting itself and its possibilities. “I prefer to experience abstraction through the creation and tending of images. Painting provides the medium.”



Brian Calvin
The Glance, 2023
Acrylic on canvas
127 x 101.6 cm
50 x 40 in

Subject to Availability



Sasha Ferré does not see her paintings. Or at least she cannot see them when she is working: her hands are full of colours, she is fully immersed in the act of blending oils and caressing the material she handles. Sasha Ferré does not see her paintings, and yet she only works in the daytime as she craves natural light. From what she told me about her creative process, my understanding is that she performs a sort of daytime ritual which consists of coating the surface of a linen canvas with an initial layer of coloured tempera before covering the background with greasy pigmented matter. Issues of depth, and therefore dimensions, are already at stake. All of her work must take place in the space of a day - a rule dictated by the physical properties of oil paint, which also gives Sasha Ferré's work a conceptual nature (the canvas as unity of time). Her ritual is soundtracked by music, and you can't help but feel compelled to imagine what beats and melodies may have sounded across the studio while the artist was composing her latest works.



Sasha Ferré
Where an old sea-god swims on translucent wings, 2023
Oil stick and tempera on linen
200 x 160 cm
78 1/2 x 63 in

Subject to Availability

Genieve Figgis' paintings share a similar dramatic bent as some Irish-English literature subjects from Edgar Allan Poe to Oscar Wilde, as well as acknowledged Old Masters such as Goya. Working in oil and acrylic and at small- to mid-scale, Genieve Figgis produces paintings rich in color, texture, humor, and the macabre. Through her work, she explores and sends-up the idealization of luxury and leisure in paintings and photographs throughout art history. Like these historical works, her paintings feature sumptuous domestic interiors and stately country homes, idyllic natural settings, and protagonists dressed in finery and engaged in such activities as feasting, horseback riding, playing piano, or attending a party. Figgis's body of work also includes her take on the tradition of portraiture and the odalisque. In her compositions, however, all is not well. Her figures appear either faceless or as foolishly grinning, ghoul-like creatures, whose loosely rendered forms seem vulnerable and insubstantial as they merge with their lushly painted, semi-abstract surroundings.



Genieve Figgis
Couple in a room, 2020
Acrylic on canvas
150 x 150 x 2 cm
59 1/8 x 59 1/8 x 3/4 in

Subject to Availability



The work of German artist **Günther Förg** encompasses a variety of media from sculpture to painting, ceramics to photography. Although Förg has worked in a variety of techniques and materials, painting remains his most important expressive medium. He started his career in the 1970s in Munich, where he was influenced by Blinky Palermo and his proclivity for wall painting arose from his interest in architecture, reflected in his turning towards photography. After his early monochromatic paintings, Förg continued to explore modernist themes from postmodern perspectives. Gradually, he achieved a complete command of color to create space and form, opening up new insights and perspectives in his painting. In his later works, which bear resemblance to the watercolors by Paul Klee, the color fields of Mark Rothko, or the scumbled marks of Cy Twombly, Förg has gone on to appropriate older strategies of picture-making, presenting them afresh.



Günther Förg

Untitled, 1998

Acrylic on canvas

200 x 165 cm

78 1/2 x 65 in

Subject to Availability

Mehdi Ghadyanloo lives and works in Germany.

Known primarily for his gigantic trompe l’oeil-style murals in central Tehran, Ghadyanloo also creates paintings, with surreal and minimalistic themes. He provides an autobiographical perspective, portraying the landscapes of his youth, his memories of Iran-Iraq war (1980-1988), and his life experience in the Islamic Republic. Although at times sombre and even suggestive of a failed utopia, Ghadyanloo’s work conveys hope that change can be effected, and it speaks with joy of what remains glorious in gloomy times. Mehdi Ghadyanloo is also considered one of Middle East’s leading public artists.



Mehdi Ghadyanloo
To be titled, 2023
Acrylic and oil on canvas
235 x 130 x 5 cm
92 1/2 x 51 x 2 in

Subject to Availability

Daniel Gibson (b. 1977, Yuma, AZ) grew up in El Centro, CA, and other surrounding towns that border Mexicali, Baja California. Both of Gibson's parents immigrated from Mexico, settling in the American southwest and leading to Gibson's early inspiration from his exposure to the desert and communities, raised at a sheet rock factory in Plaster City, CA, where his father worked. Gibson's output is bred by his indispensable draw towards creation, an expressive therapeutic flow of visions and beliefs, real life situations and dreams, comprising a combination of elements incomparably extricated and productively gifted.

He currently lives and works in Los Angeles, CA.



Daniel Gibson
Clouds form heads Heads make rain., 2023
Oil on linen
116.8 x 101.6 cm
46 x 40 in

Subject to Availability



Carlos Jacanamijoy (b. 1964 in Santiago) lives and works in Colombia. To define Jacanamijoy’s paintings is to construct the genealogy of a signature cosmology which is the outcome of intercultural fusion between his ancestors’ traditions and his Western artistic baggage.

The artist adheres to the principles of abstract Expressionism and autonomy of colour - a posit defined by Paul Gauguin - and, on his canvases, he proposes a journey through the purity of his colours. Vibrant blues, yellows and reds that immerse us in a world of wild and altering environments that envelope and transport us to the forests of Colombia.

Carlos Jacanamijoy does not rely on his eyes to paint and produce faithful portraits of what he sees. Instead, he allows himself to be guided by an internal drive that pushes him to translate the vibrations echoing inside him into colours.

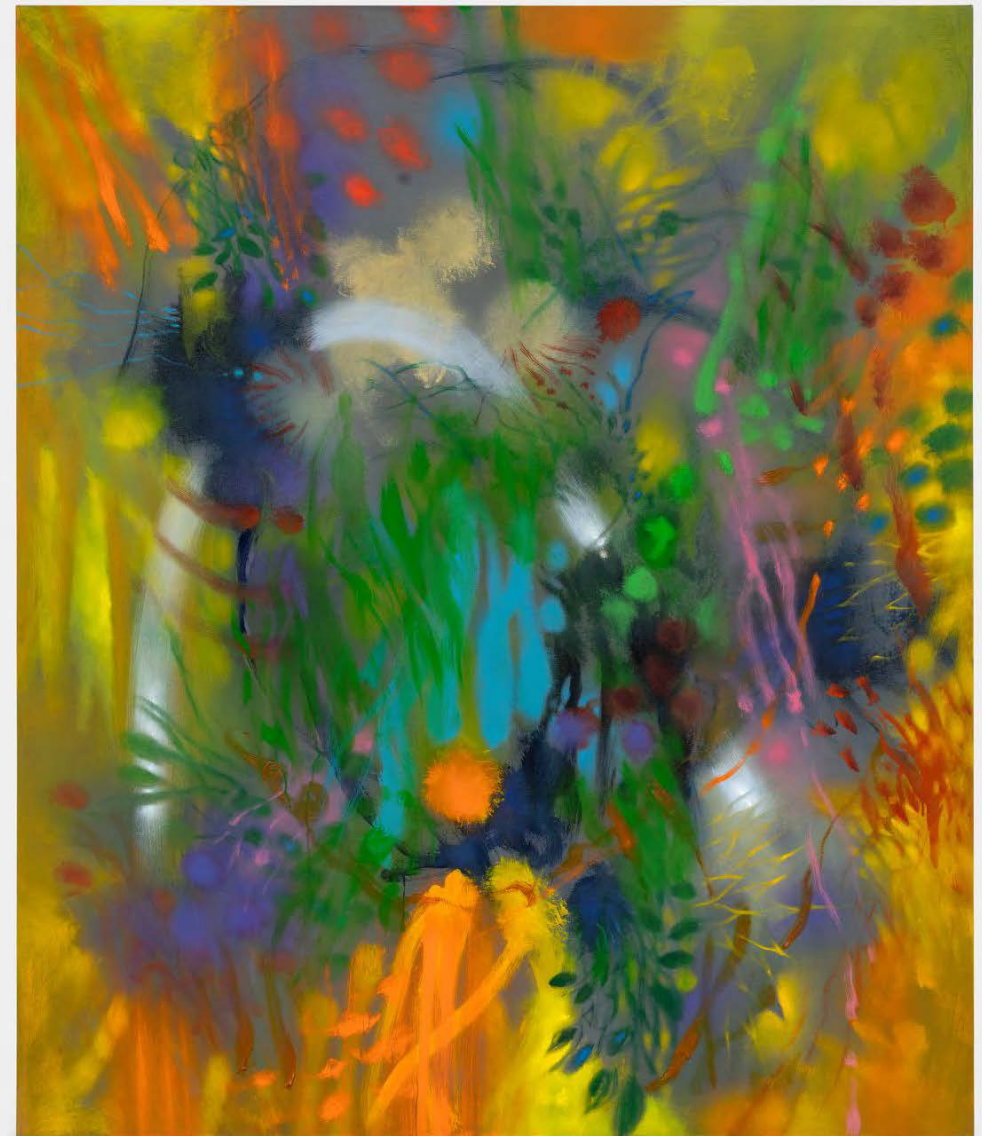


Carlos Jacanamijoy
Cuencos de remedio espiritual, 2023
Oil on canvas
198.5 x 168 cm
78 x 66 in

Subject to Availability



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Carlos Jacanamijoy
Semillas de remedio espiritual, 2023
Oil on canvas
198.5 x 168 cm
78 x 66 in

Subject to Availability

MARCUS JANSEN

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Born in New York in 1968, **Marcus Jansen** creates powerful paintings that respond to his experiences from growing up in the U.S. and Germany as well as cultural and social-political themes. His socially charged urban landscape paintings are influenced by the two opposite worlds he grew up in.

Through his colorful and expressive brushwork, Jansen documents the human condition critically, socially and politically and invites the viewer to engage in the reflection.



Marcus Jansen
Runaway History, 2022
Oil enamel, oil stick, spray paint on canvas
152.4 x 121.9 cm
60 x 48 in

Subject to Availability



SCOTT KAHN

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Scott Kahn (born 1946 in Springfield, Massachusetts) is an American painter with a long exhibition history, primarily in New York, and abroad. Kahn draws inspiration from life and considers his oeuvre to be a visual diary of the world around him. His subject matter reflects the people and places which he experiences. Drawing from memory and imagination, his work has a dream-like, surreal quality.

Scott Kahn
Paradise, 2007
Oil on linen
157.5 x 182.9 cm
62 x 72 in

Subject to Availability



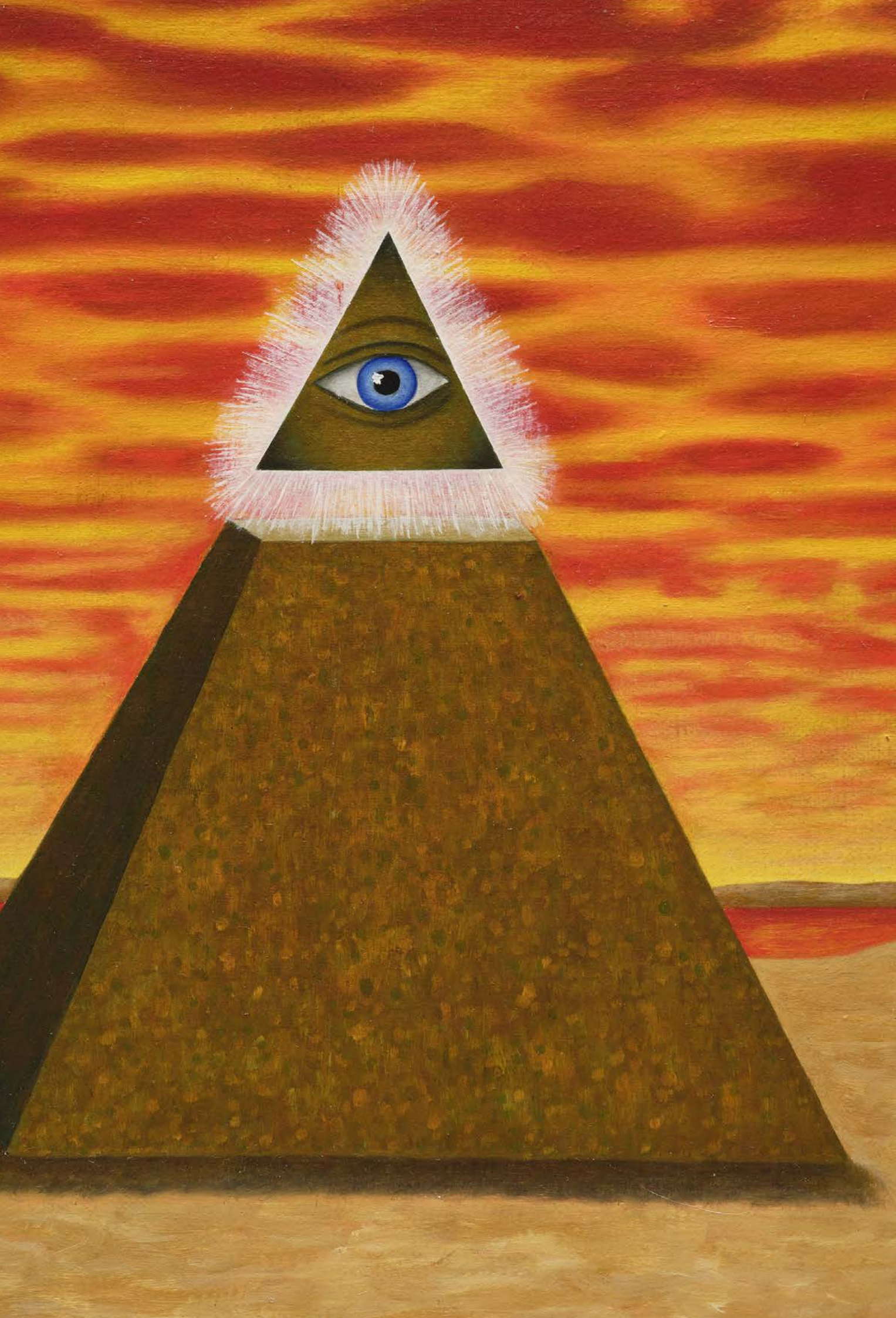
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Scott Kahn
Chris with a Bowl of Fruit, 1991
Oil on linen
137.2 x 111.8 cm
54 x 44 in

Subject to Availability

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Scott Kahn
Dawn's Early Light, 1985
Oil on linen
33 x 33 cm
13 x 13 in

Subject to Availability

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Scott Kahn
Annuit Coeptis, 1985
Oil on linen
33 x 33 cm
13 x 13 in

Subject to Availability

ALEXANDRE LENOIR

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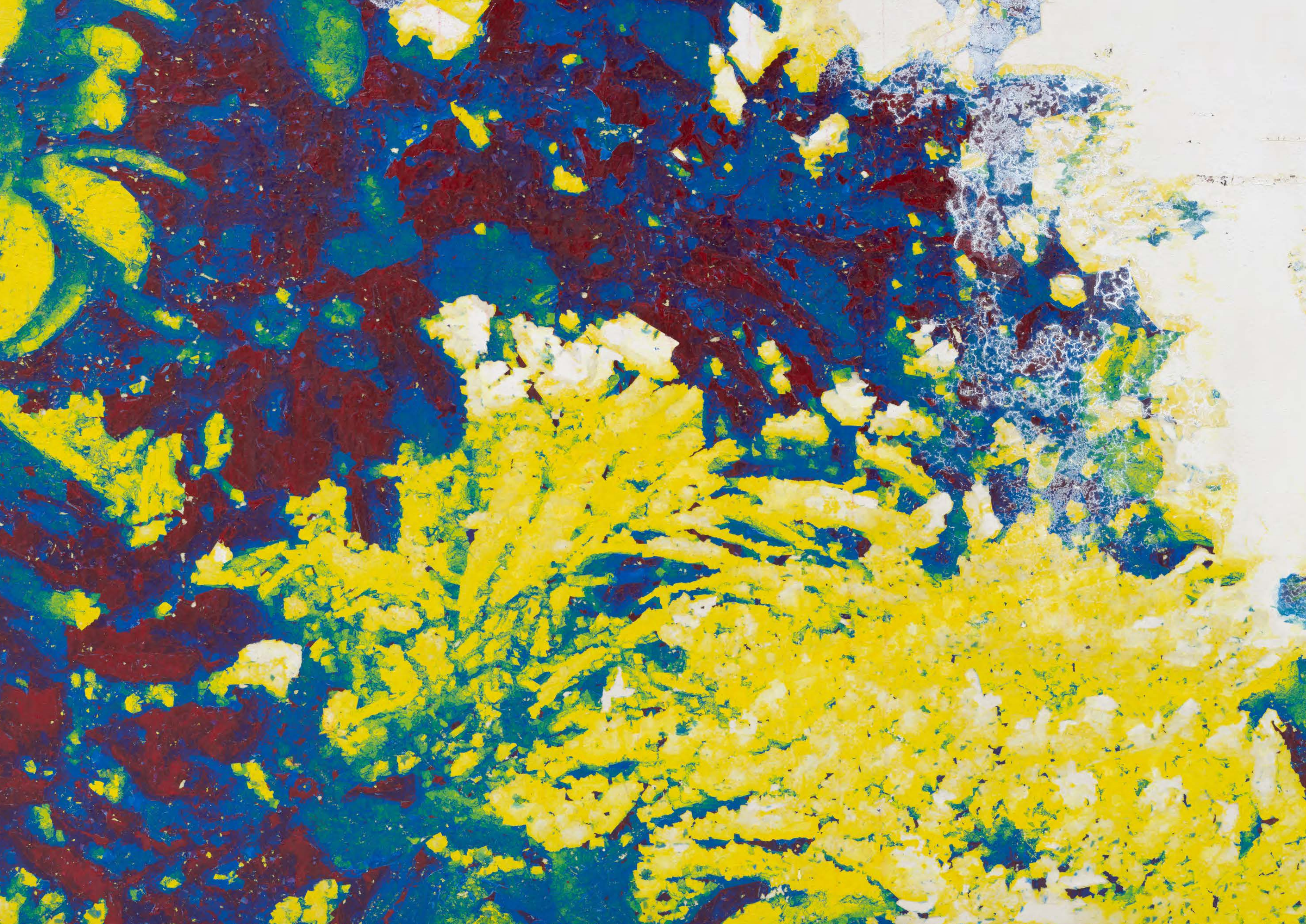


After graduating with honors from the Ecole des Beaux-Arts in Paris (2016), **Alexandre Lenoir** moved to Casablanca to further develop his practice. His paintings consist of multiple layers of color washes combined with an elaborate technique of stencilling.

Representing landscapes of luxurious vegetation, interiors and buildings, Lenoir’s works often include characters as ephemeral as memories. Like flashbacks or dreamscapes, an ambiguous hedonism inhabits these visions, drawing on the multiple identities of the artist himself: one of Caribbean ancestry from his Guadalupian mother and where he lived during his youth; to Morocco and his formative artistic years; and finally to the industrial neighborhood of Paris where today his studio is located.

Alexandre Lenoir
FADO, 2023
Acrylic and oil on cotton canvas
144.1 x 216.5 x 3.8 cm
56 3/4 x 85 1/4 x 1 1/2 in

Subject to Availability





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Alexandre Lenoir
ABEL, 2023
Acrylic on cotton canvas
119.1 x 158.1 x 4.4 cm
46 7/8 x 62 1/4 x 1 3/4 in

Subject to Availability

TOMOKAZU MATSUYAMA

Tomokazu Matsuyama (b. 1976, Japan) creates work that responds to his own bi-cultural experience of growing up between Japan and America by bringing together aspects of both Eastern and Western aesthetic systems. His practice repositions traditional icons within a broader global context in order to create a distinctive style that resists cultural categorization and embodies what the artist refers to as the “struggle of reckoning the familiar local with the familiar global.” By raising questions of national and individual identity through the formal qualities and subject matter of his paintings, Matsuyama examines the “natural chaos” of our social environments and challenges viewers to confront their own conceptions of cultural homogeneity.

Matsuyama is influenced by a variety of subjects, including Japanese art from the Edo and Meiji eras, classical Greek and Roman statuary, French Renaissance painting, post-war contemporary art, and the visual language of global, popular culture as embodied by mass-produced commodities.

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Tomokazu Matsuyama

Cost Of The Cold Ceilings, 2023

Acrylic and mixed media on canvas

213 x 188 cm

84 x 74 in

Subject to Availability

CRISTINA DE MIGUEL

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Cristina De Miguel's approach to painting is emotional, thinking in formal terms but balancing it out with a let-go attitude. De Miguel insists on the materiality of the painting by fragmenting the figure, so the figure is not the central point of the painting but the act of painting in itself. The iconography in her work alludes to action, velocity, and the possibilities of the body - bodies that melt physically, in the same way paint drips and melts too.

Cristina de Miguel
Beth, 2023
Acrylic, oil and oil stick on canvas
182.9 x 152.4 cm
72 x 60 in

Subject to Availability

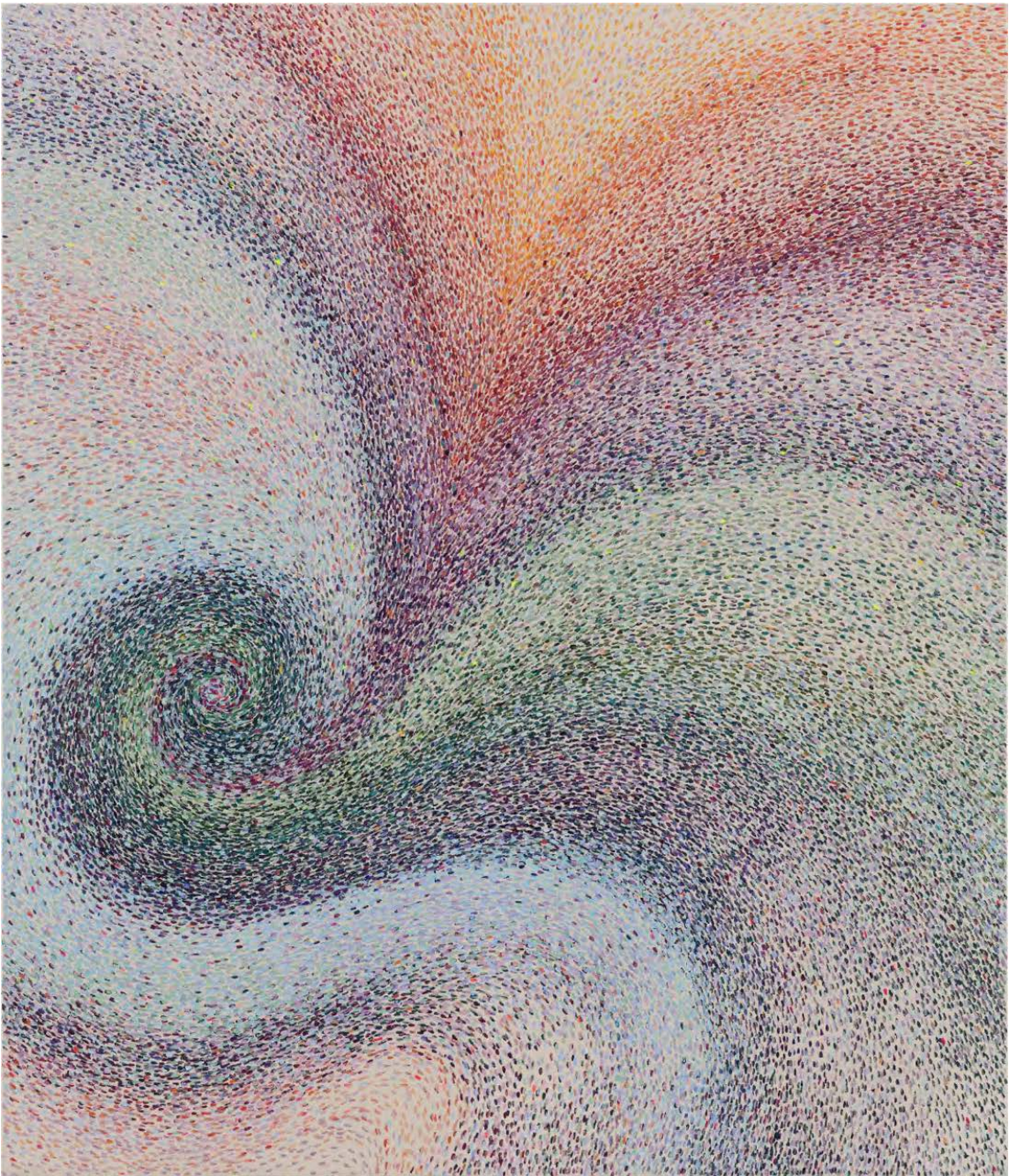


GWEN O'NEIL

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Gwen O'Neil (b. New York, New York) is an artist living and working in Los Angeles. She earned her BFA from the Savannah College of Art and Design in 2015.

As a colorist, O'Neil intuitively and methodically mixes and then dabs pigment-loaded brushes on raw canvas in a chorus of elaborate chromatic harmonies. Her compositions comprise wave-like color shifts of repetitive stippled brushwork, crashing, swirling and buzzing across the surface like static. The luminous canvases draw inspiration from nature and across works O'Neil captures Los Angeles twilight, contemplates spiraling geometry of shells, and interprets hypnotic formations of starlings, known as murmurations. Formally and conceptually the works hearken to California and west coast tradition of exploring light and color.



Gwen O'Neil
In A Silent Way, 2023
Acrylic on canvas
213.4 x 182.9 x 3.2 cm
84 x 72 x 1 1/4 in

Subject to Availability



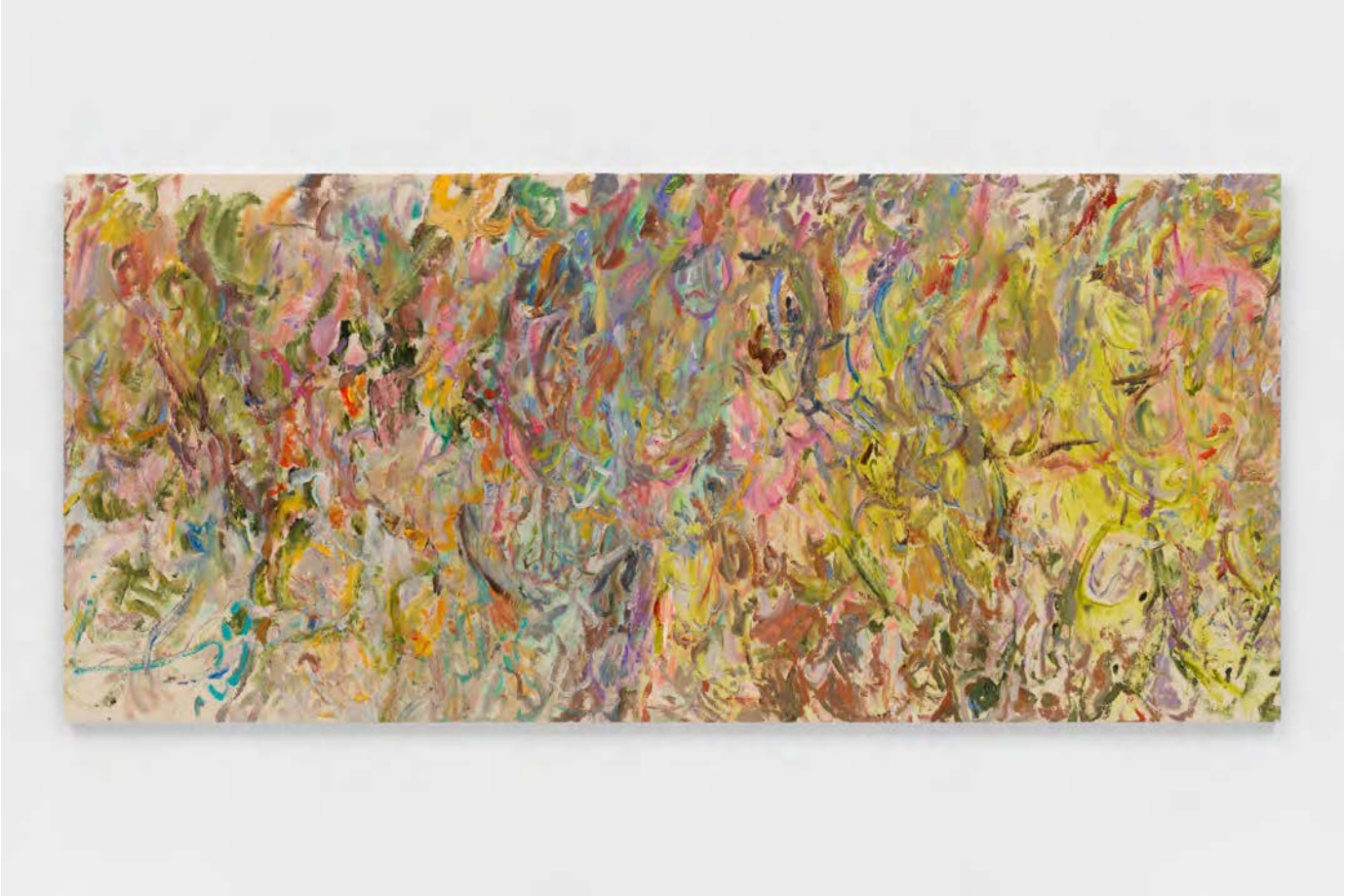
LARRY POONS

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For over half a century, **Larry Poons** has been identified as heir to the heroic era of American painting, following in the footsteps of such greats as Pollock, de Kooning, and Rothko.

In 1969, aged 32, Poons featured in the landmark exhibition New York Painting and Sculpture 1940-1970 at the Metropolitan Museum of Art. Curated by Henry Geldzahler, who devoted the show’s culminating gallery to the artist, this seminal exhibition saw Poons’ work stand out alongside those American greats, the final room glowing with his early “Dots and Lozenge” paintings, as well as several then-recent expansive, colourful abstractions later regarded as iconic works in the Colour Field movement. The youngest artist included in the exhibition, Poons was at the time regarded as the promising, guiding star who could lead the way toward exciting new possibilities for contemporary painting.

Over the course of the five decades since the Met exhibition, Poons has more than fulfilled that promise. His trajectory was, however, not what that most critics and art-world observers were expecting, or perhaps were even equipped to understand. Poons, as it turns out, was a much more radical painter than anyone could have imagined. Indifferent to the demands of critics, curators, and the marketplace, he remained steadfast on his own, inimitable path, constantly evolving and always surprising his audience.

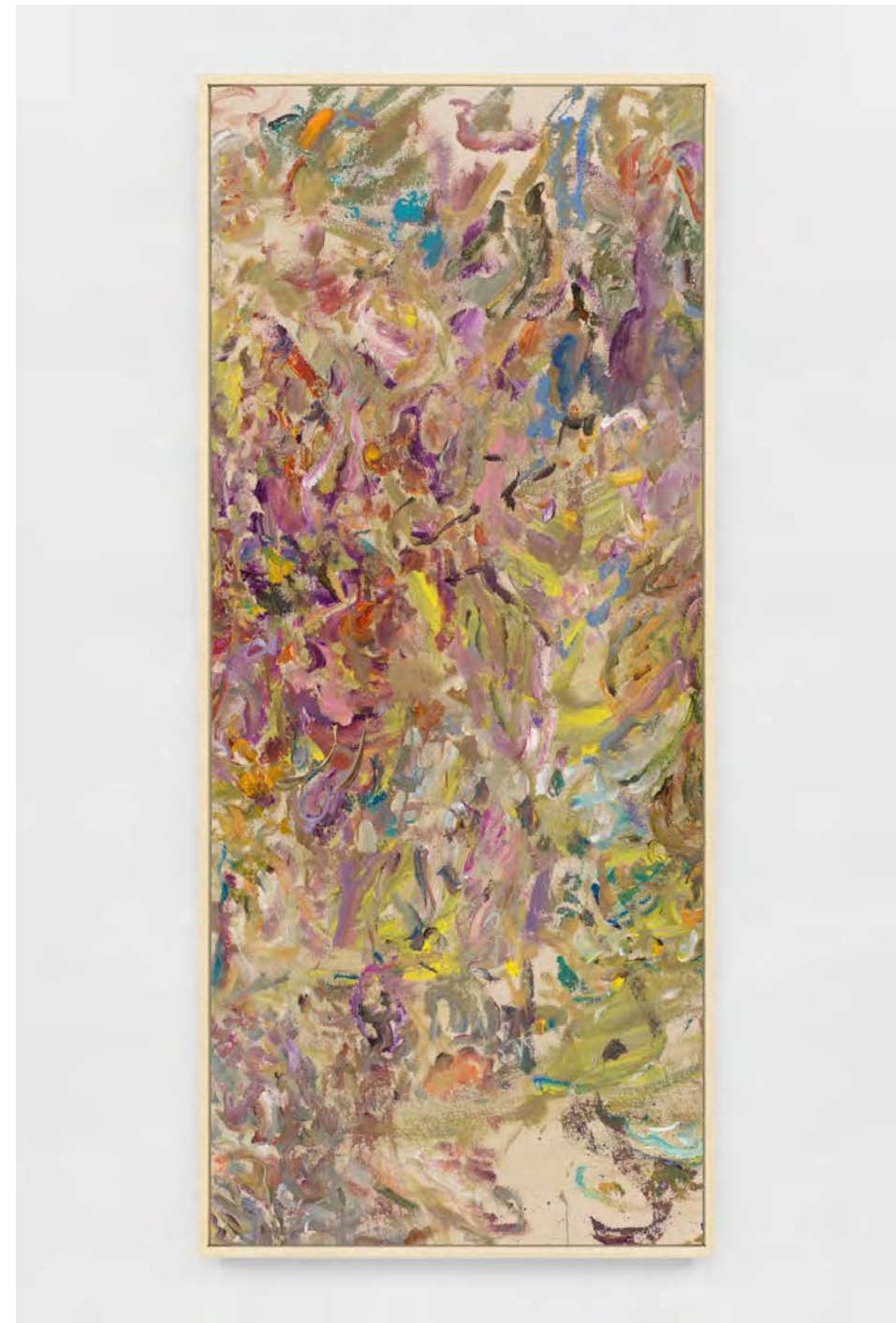


Larry Poons
Resting Brownie, 2020
Acrylic on canvas
139.7 x 315 cm
55 x 124 in

Subject to Availability



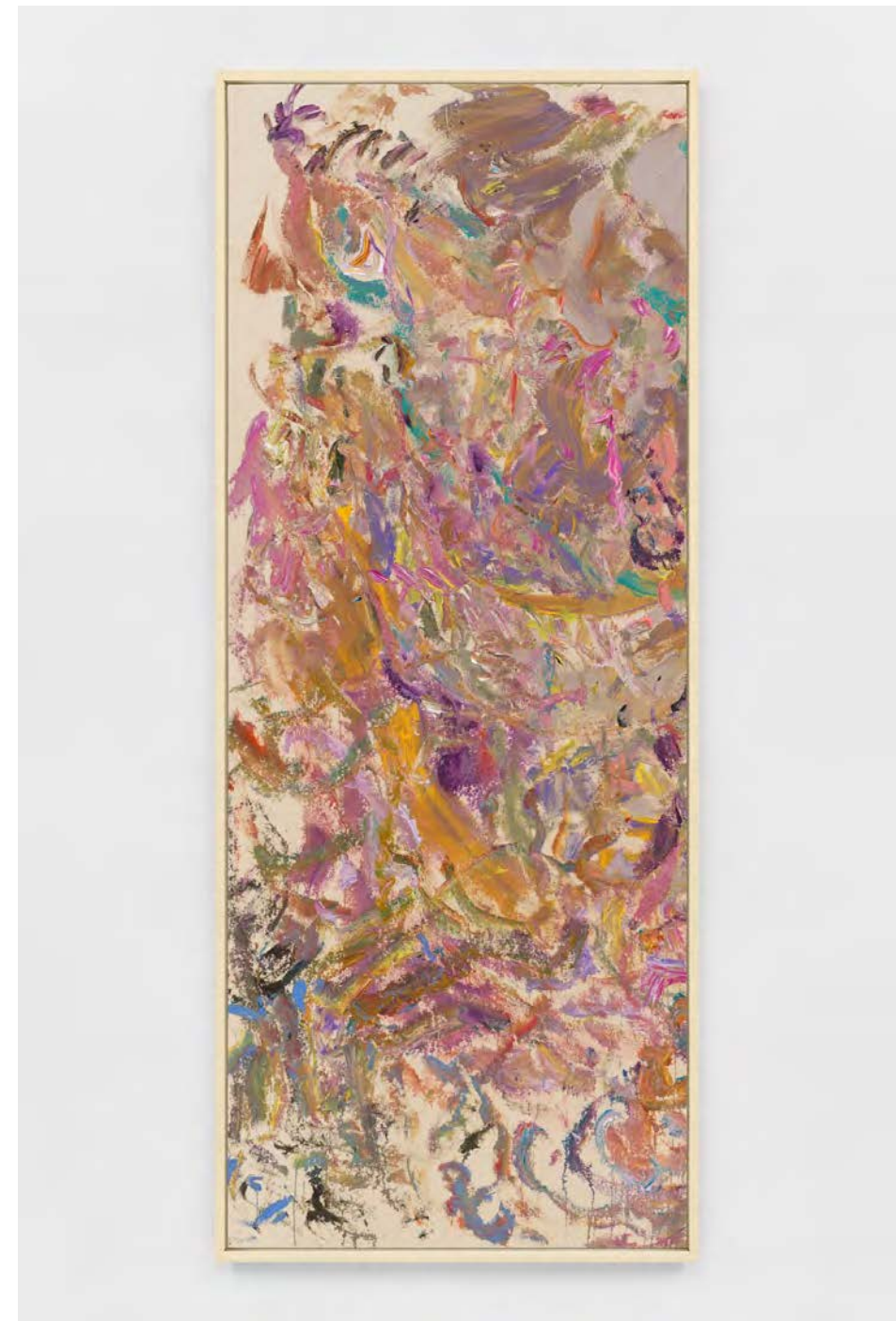
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Larry Poons
Well, Well Dress, 2020
Acrylic on canvas
167.6 x 71.1 cm
66 x 28 in

Subject to Availability

ALMINE RECH



Larry Poons
Nice End, 2021
Acrylic on canvas
174 x 68.6 cm
68 1/2 x 27 in

Subject to Availability

Paramount to **Ed Ruscha**’s work is that the changing nature of language —as its meaning shifts as a function of font, color, composition, and other visual effects—can be a subject for painting and drawing. He often repeats the same phrase or word in artworks over the course of many years. Often, his words and phrases have a vernacular, familiar tone, but an unfamiliar reference. Along the way, Ruscha teases out and accumulates new meanings from the expression. Though words typically take a secondary role in the history of art, Ruscha places language at the center of his practice, reflecting on contemporary life, especially in Los Angeles, with candor and humor.

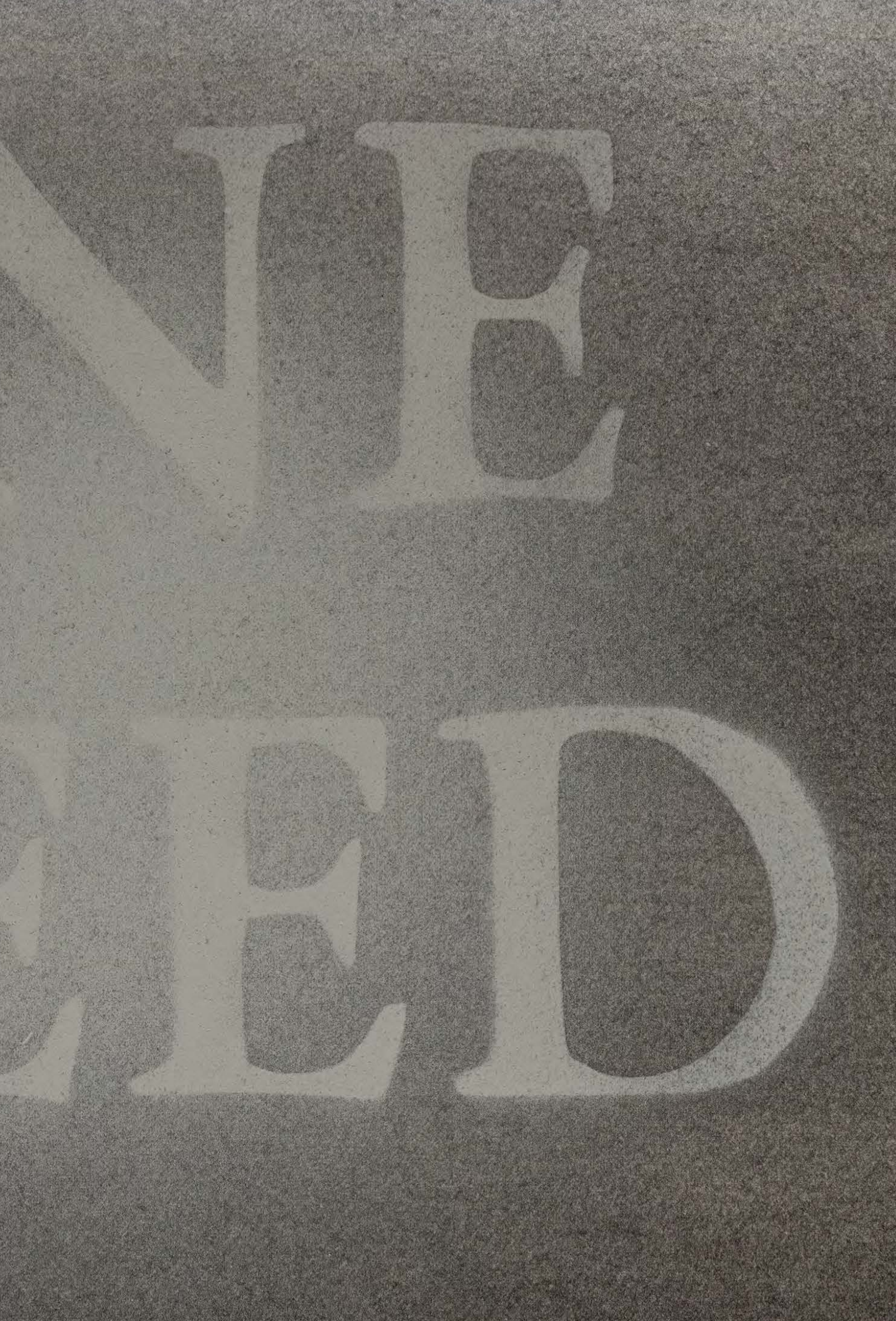
Ruscha has been living and working in the L.A. area for over sixty years. Through his innovative approach to painting, drawing, and photography, Ruscha has influenced artists worldwide and is considered to be one of the most important figures in contemporary art today.



Ed Ruscha
Wen Out for Cigaretts, 1993
Acrylic on canvas
213.4 x 213.4 cm
84 x 84 in

Subject to Availability

ALMINE RECH



Ed Ruscha

Line Speed, 2020

Dry pigment and acrylic on paper

38.1 x 56.5 cm - 15 x 22 in (unframed)

42.2 x 61 x 3.2 cm - 16 5/8 x 24 x 1 1/4 in (framed)

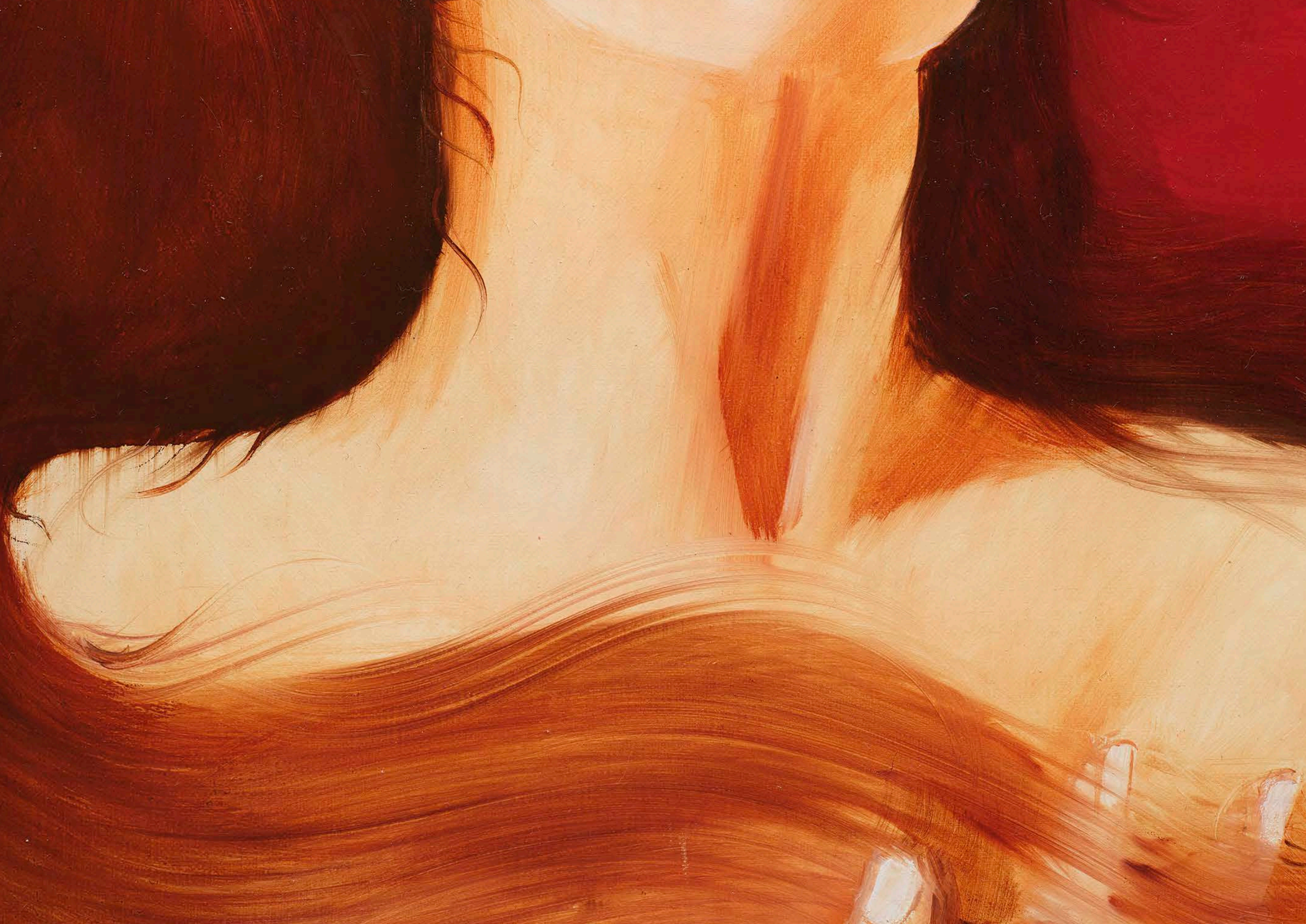
Subject to Availability

Hiba Schahbaz was born in Karachi, Pakistan and lives in Brooklyn, NY. She works with paper, black tea, and water-based pigments as well as oil on linen. She depicts women’s bodies often referencing self-portraiture, creating a space for herself and other women to tell their stories and reclaim their histories. Since migrating to the United States, her practice has expanded from miniature painting to human-scale works. Schahbaz trained in miniature painting at the National College of Arts, Lahore and received an MFA in painting from Pratt Institute.

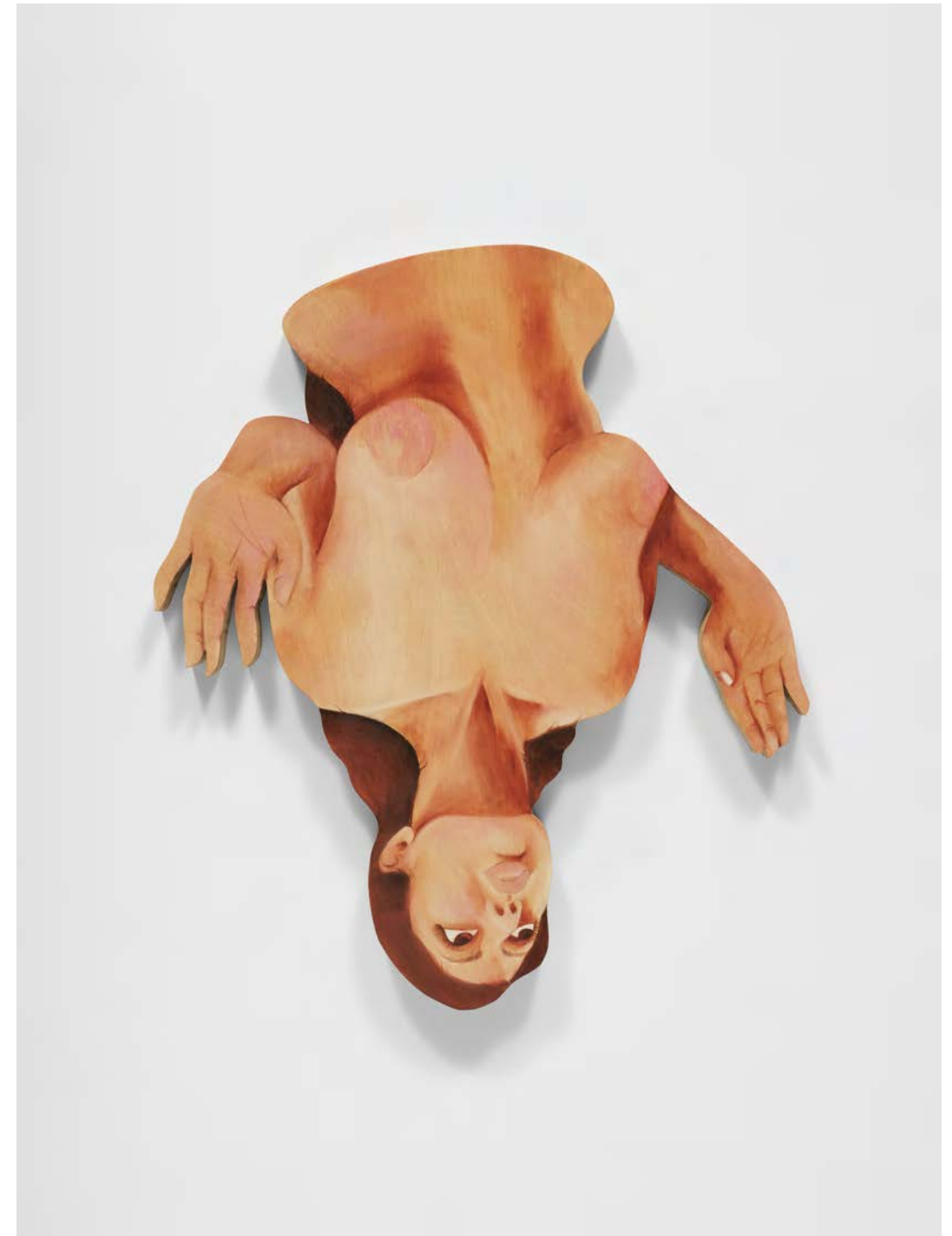


Hiba Schahbaz
To be titled, 2023
50.8 x 40.6 cm
20 x 16 in

Subject to Availability



ALMINE RECH



Hiba Schahbaz
To be titled, 2023
63.5 x 53.3 cm
25 x 21 in

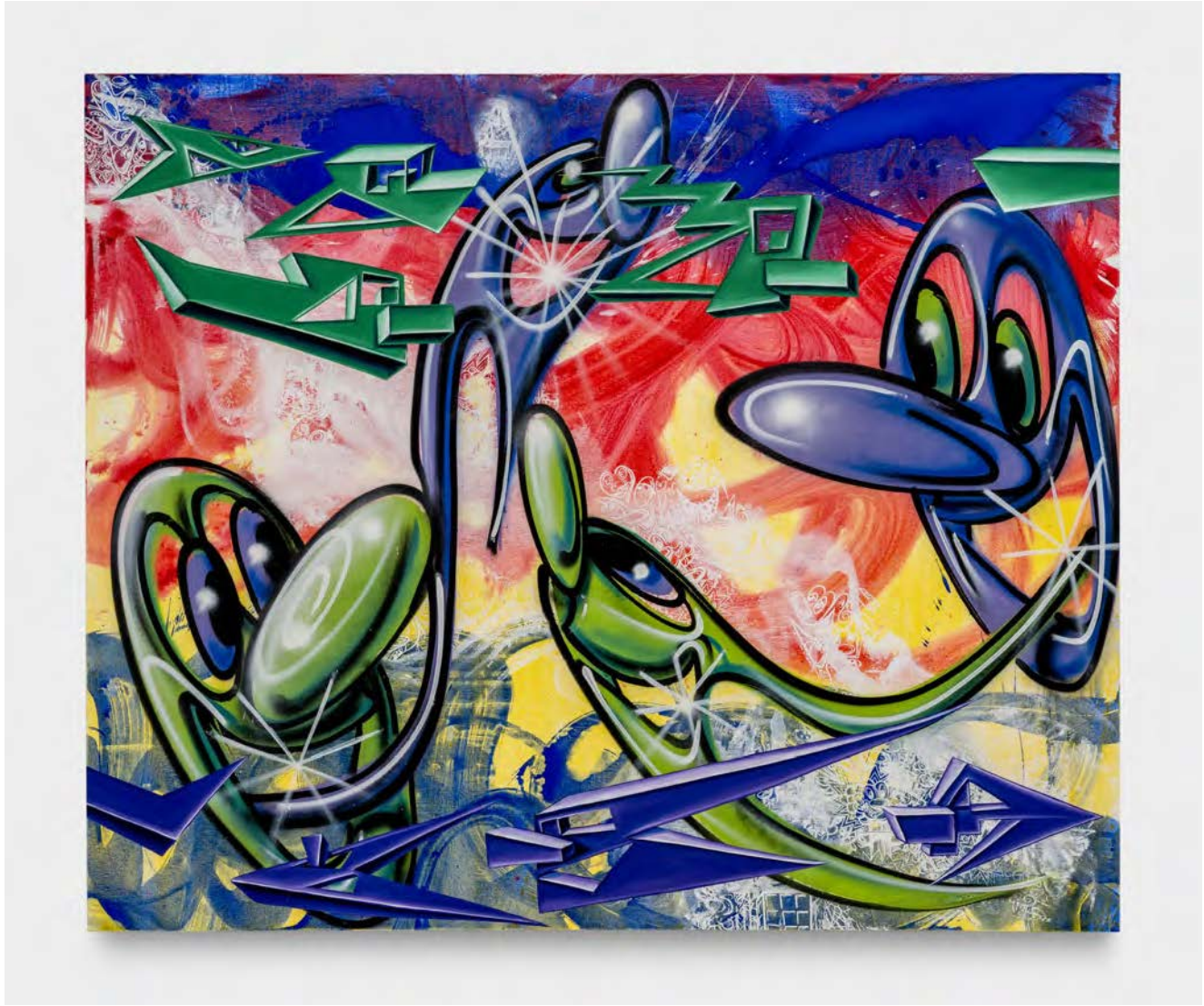
Subject to Availability

KENNY SCHARF

Kenny Scharf (b. 1958, United States) is a renowned artist affiliated with the 1980’s East Village Art movement in New York. Scharf developed a distinct and uniquely personal artistic style in paintings as well as sculpture, alongside his mentor Andy Warhol, and contemporaries like Jean-Michel Basquiat and Keith Haring with whom he pioneered contemporary street art.

References to popular culture reoccur throughout his works, such as appropriated cartoon characters from the Flintstones and Jetsons, as well as imagined anthropomorphic creatures. Through ecstatic compositions and a dazzling color palette, Scharf presents an immersive viewing experience that is both intimate and fresh. Scharf’s multifaceted practice—spanning painting, sculpture, installation work, murals, performance and fashion—reflects his dedication to the creation of dynamic forms of art that deconstruct existing artistic hierarchies, echoing the philosophy of Pop artists. Yet Scharf’s artistic significance expands beyond the art historical terrain of Pop Art; the artist instead coined the term “Pop Surrealist” to describe his one-of-a-kind practice.

ALMINE RECH



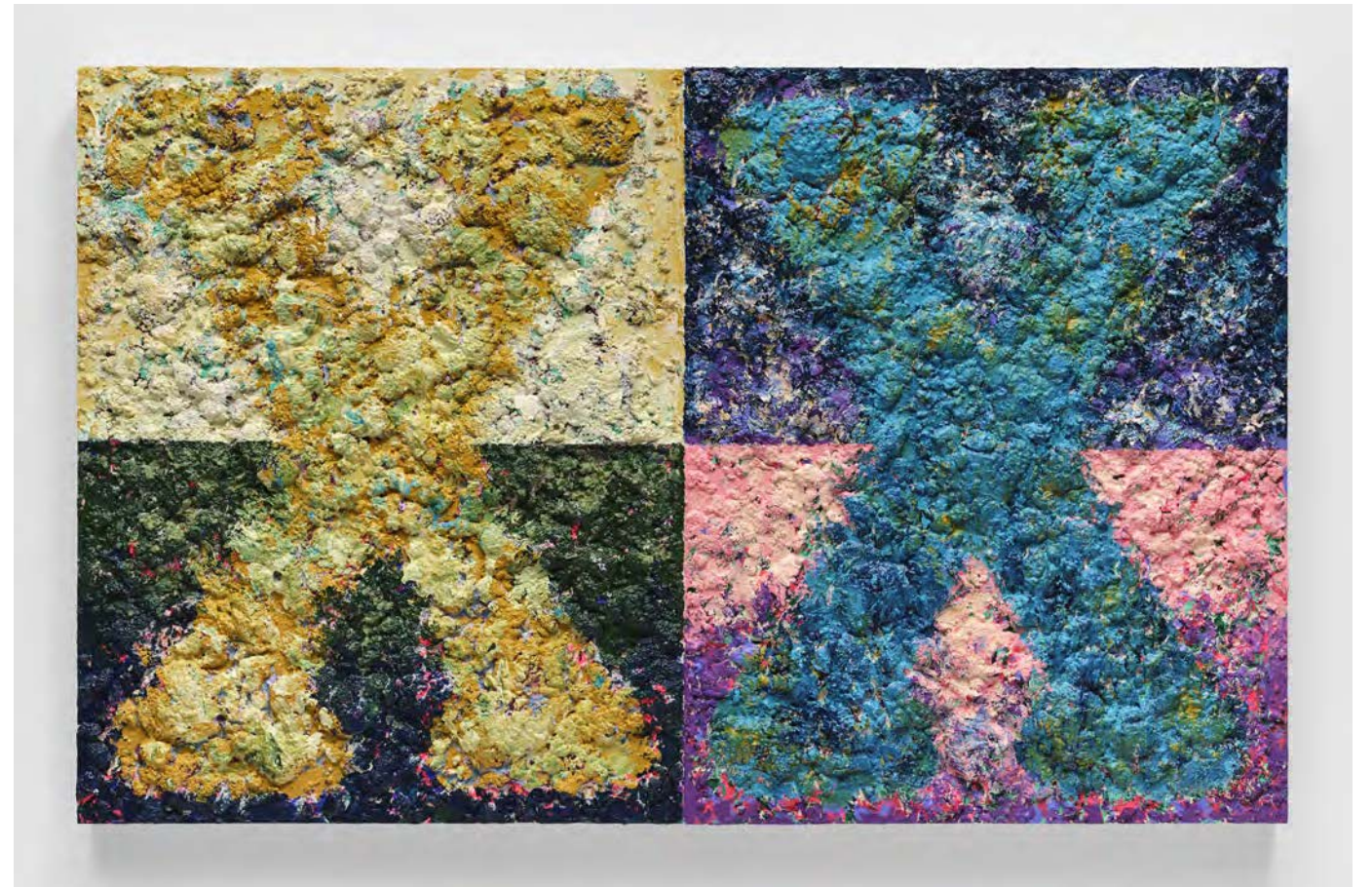
Kenny Scharf
LICKETY SPLIT, 2023
Spray paint on linen with powder coated aluminum frame
152.4 x 182.9 cm
60 x 72 in

Subject to Availability



VAUGHN SPANN

ALMINE RECH



Vaughn Spann devotes his practice to abstraction and figuration as an investigation into space, time and memory. He locates subjects from deeply personal spaces as he reconciles with his body within and out of the studio. With a deep admiration for formalism, he enjoys approaching paintings through the lens of color, line, and shape, but seemingly understands that one's subjectivity can't simply be divorced from the studio. For him, a form is a striking means of generating content in ways that are compelling. His formal investigation permeates throughout his paintings, symbolically reflecting his encounters with diverse people and places. Through his well-known stylistic separations, Spann continues to vigorously experiment with unconventional materials and expands on his personal and historical narratives.

Vaughn Spann

Untitled (Marked Man), 2023

Polymer paint, mixed media, canvas on wood panel

76.2 x 121.9 x 6.3 cm

30 x 48 x 2 1/2 in

Subject to Availability



ALMINE RECH



Vaughn Spann
Red Twister (No. 2), 2023
Oil on primed wood panel
114.3 x 99.1 x 7.6 cm
45 x 39 x 3 in

Subject to Availability

PHYLLIS STEPHENS

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Phyllis Stephens (b. 1955, American) is a fifth-generation quilt maker who lives and works in Atlanta, Georgia. She is considered to be a master of African-American story quilts and has quilted professionally for more than thirty years. Her work has been shown at museums such as The National Quilt Museum in Paducah, Kentucky—considered to have one of the world’s top quilt displays—as well as the National Museum of Ghana in Accra. In 2010, Stephens was awarded a resolution by the Georgia House of Representatives for her print portfolio, *For Crying Out Loud*, a tribute to the Children of the Civil Rights Movement.



Phyllis Stephens
For Your Glory, 2023
Fabrics and hand-woven yarn
145.4 x 92.1 x 3.8 cm - 57 1/2 x 36 1/2 x 1 1/2 in (unframed)
155.6 x 102.2 x 5 cm - 61 1/4 x 40 1/4 x 2 in (framed)

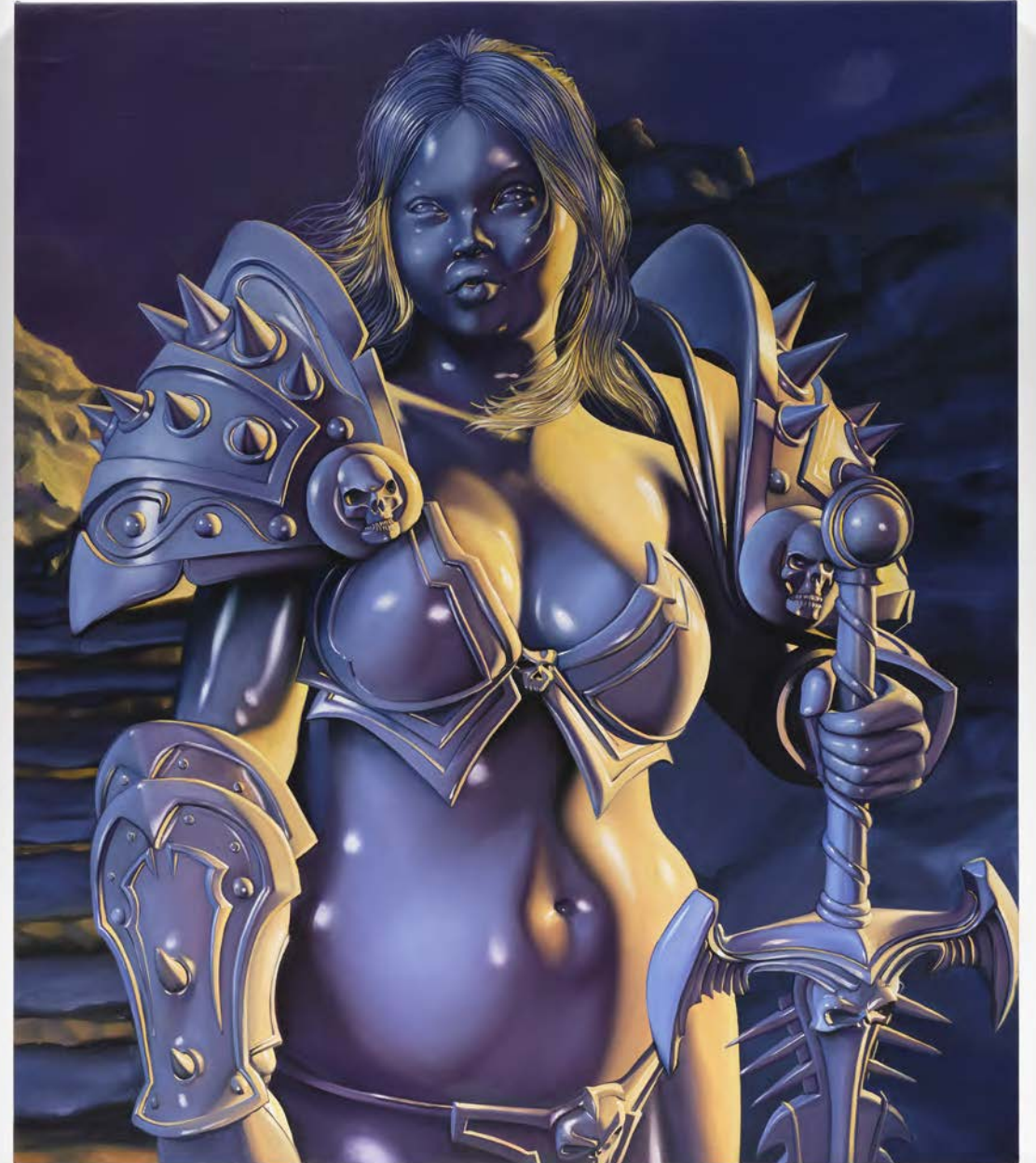
Subject to Availability



EMMA STERN

Emma Stern's work deploys her formal background in traditional oil-on-canvas painting to achieve a kind of contemporary portraiture made possible by 3d software. Using tools intended for game developers to create virtual female models that serve as her subjects, her work emphasizes and exacerbates the apparent inclination towards pornographic (or at least porn-adjacent) representations of women in 3d communities and gaming culture. Persistent themes include subversion, perversion, fantasy, and a unique kind of off-brand feminism vaguely reminiscent of pop-up ads of the "You Won't Last 5 Minutes in This Game" variety.

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Emma Stern
xandra (side quest), 2023
Oil on canvas
147.3 x 127 cm
58 x 50 in

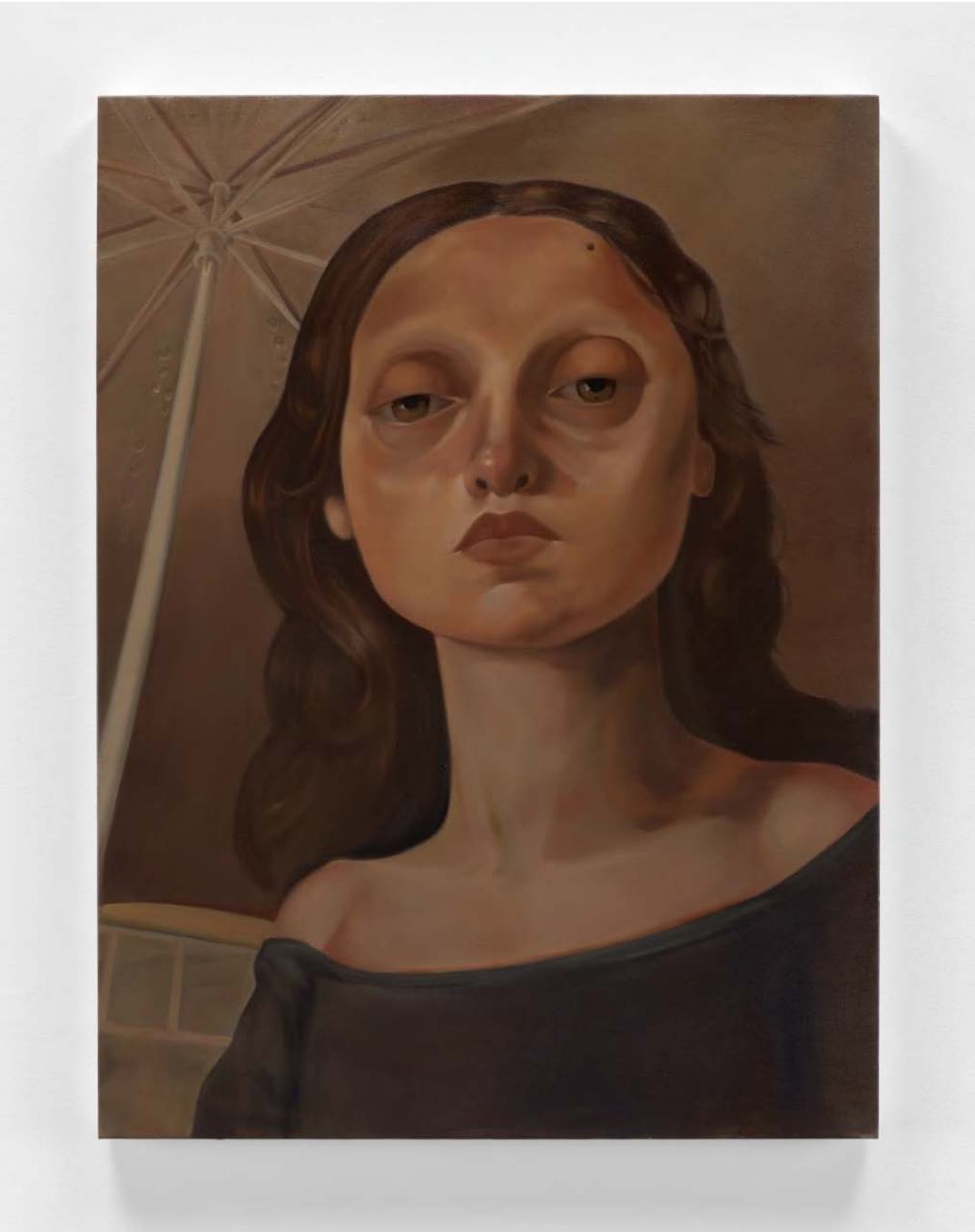
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JESS VALICE

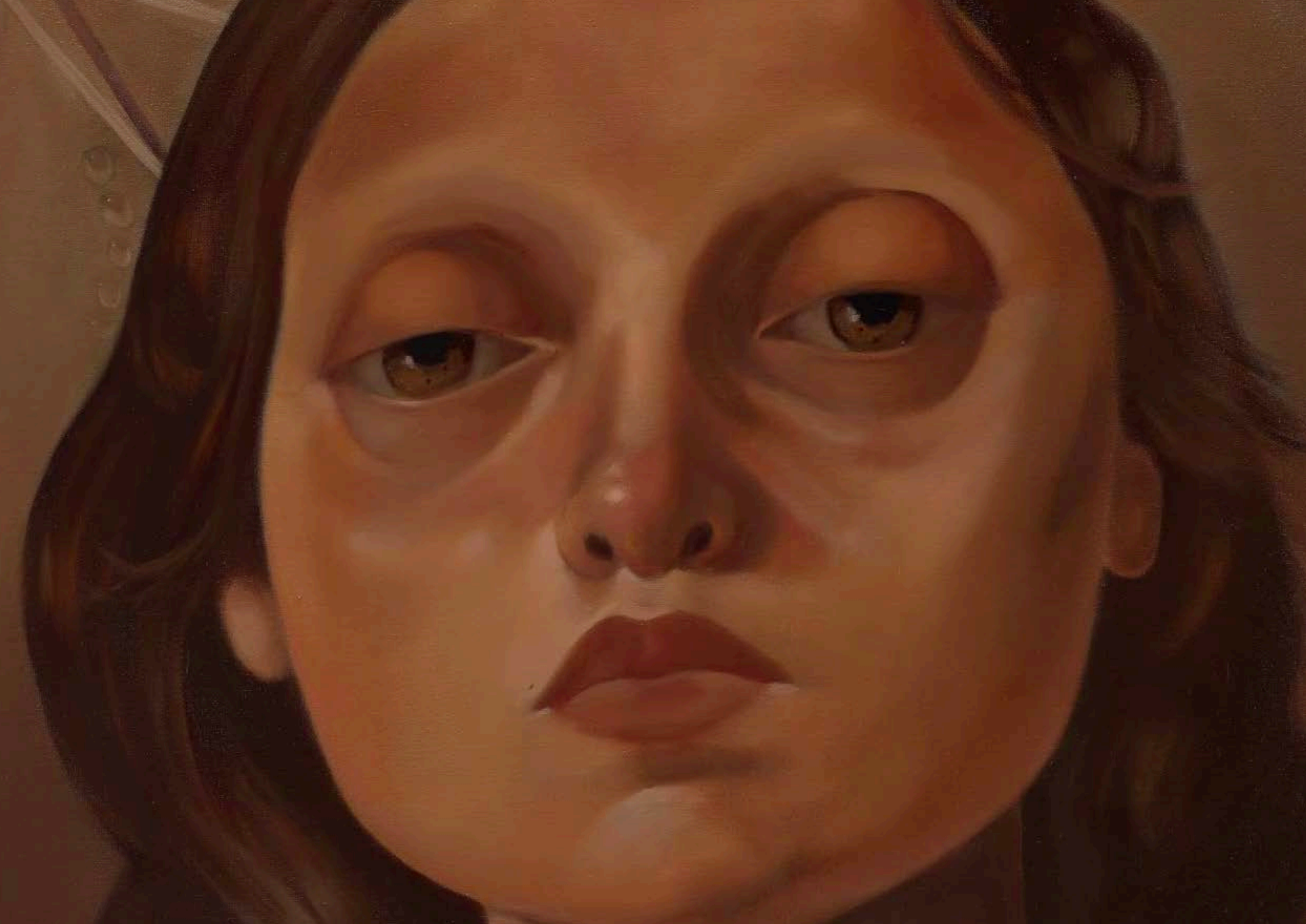
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Jess Valice is a Los Angeles-based figurative painter recognized for her melancholic, big-eared, and doe-eyed figures. Focussing on the human condition, Valice's oil paintings and charcoal or oil stick drawings explore the parables of the animalistic gaze. Her figurative works combine within one framework the romantic and the forlorn, the recognizable and mysterious, the religious and irreverent, and extreme subjectivity of content with forms sternly objective. The artist's interest stems from her childhood negligence of religious involvement, yet instant attraction to the liturgical artwork adorned in places of worship. Valice's figures share similar features to the face and body of the artist with seemingly uncomfortable or exhausted bearings in sometimes congenial environments.



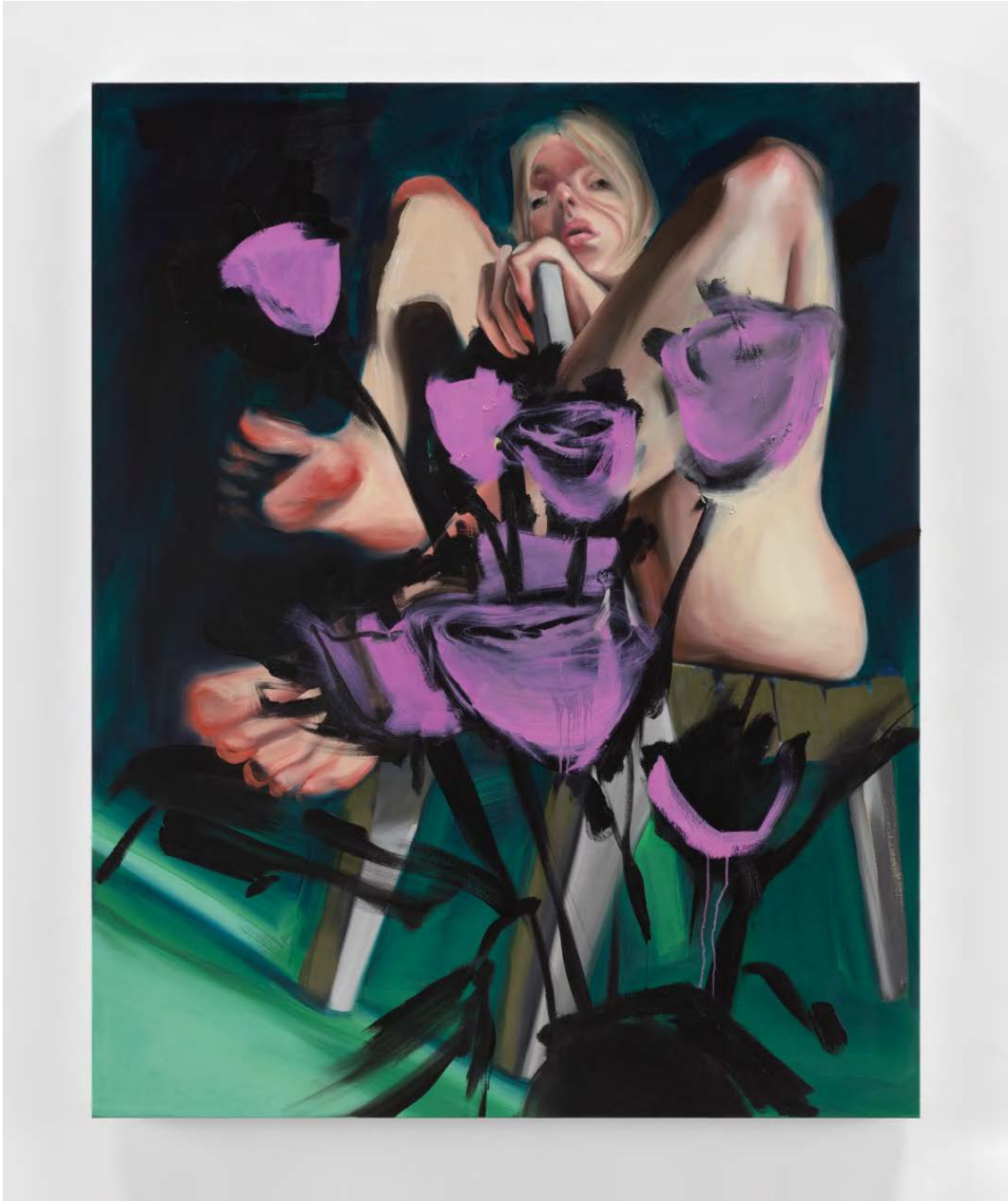
Jess Valice
To be titled, 2023
76.2 x 101.6 cm
30 x 40 in

Subject to Availability



AMANDA WALL

ALMINE RECH



Amanda Wall is an American self-taught painter who lives and works in Los Angeles, California. A heady mix of voyeurism, exhibitionism, and 21st century existentialism, Wall's work exposes the intimate and uncanny. With a shock of lurid colors in contrast to tender flesh tones, Wall's distinctive palette touches on the nerve of vulnerability, desire and control. The subject matter, however, remains shadowy - a tension between abstraction and distorted reality, a conflict between the self and the void.

Amanda Wall
Roseride, 2023
Oil on canvas
152.4 x 121.9 cm
60 x 48 in

Subject to Availability



TOM WESSELMANN

ALMINE RECH

Tom Wesselmann was one of the leading American Pop artists of the 1960s, rejecting abstract expressionism in favor of the classical representations of the nude, still life, and landscape. He created collages and assemblages incorporating everyday objects and advertising ephemera in an effort to make images as powerful as the abstract expressionism he admired. He is perhaps best known for his Great American Nude series with their sensuous forms and intense colors. In the 1970s, Wesselmann continued to explore the ideas and media which had preoccupied him during the 1960s. Most significantly, his large 'Standing Still Life' series, composed of free standing shaped canvases, showed small intimate objects on a grand scale.



Tom Wesselmann

Upside Down Blue Nude, 2001

Oil on canvas

141 x 121.9 cm - 55 1/2 x 48 in (unframed)

144 x 127 x 7.6 cm - 56 3/4 x 50 x 3 in (framed)

Subject to Availability



CHLOE WISE

ALMINE RECH

Chloe Wise’s practice spans diverse media, including painting, sculpture, video and installation. Foregrounding an interest in the history of portraiture, Wise examines the multiple channels that lead to the construction of a Self, paying particular attention to the interweaving of consumption and image making. With a wry sense of humour, she nods to canonical tableaux, like Manet’s Déjeuner Sur L’Herbe, exploring the shared projected desires built around food and the female body. Meticulously hand painted casts of food serve as the base for the artist’s sculptural practice where strange assemblies, now frozen in sculpted plastic, toy with the presence and absence of unchangeability and perishability, fiction and reality. Advertising, fashion, taboo, multi-national brands—Wise looks to the consumptive habits built around these structures with parody and derision, underlying how the body is framed and becomes excessive in its manipulation of these sites.



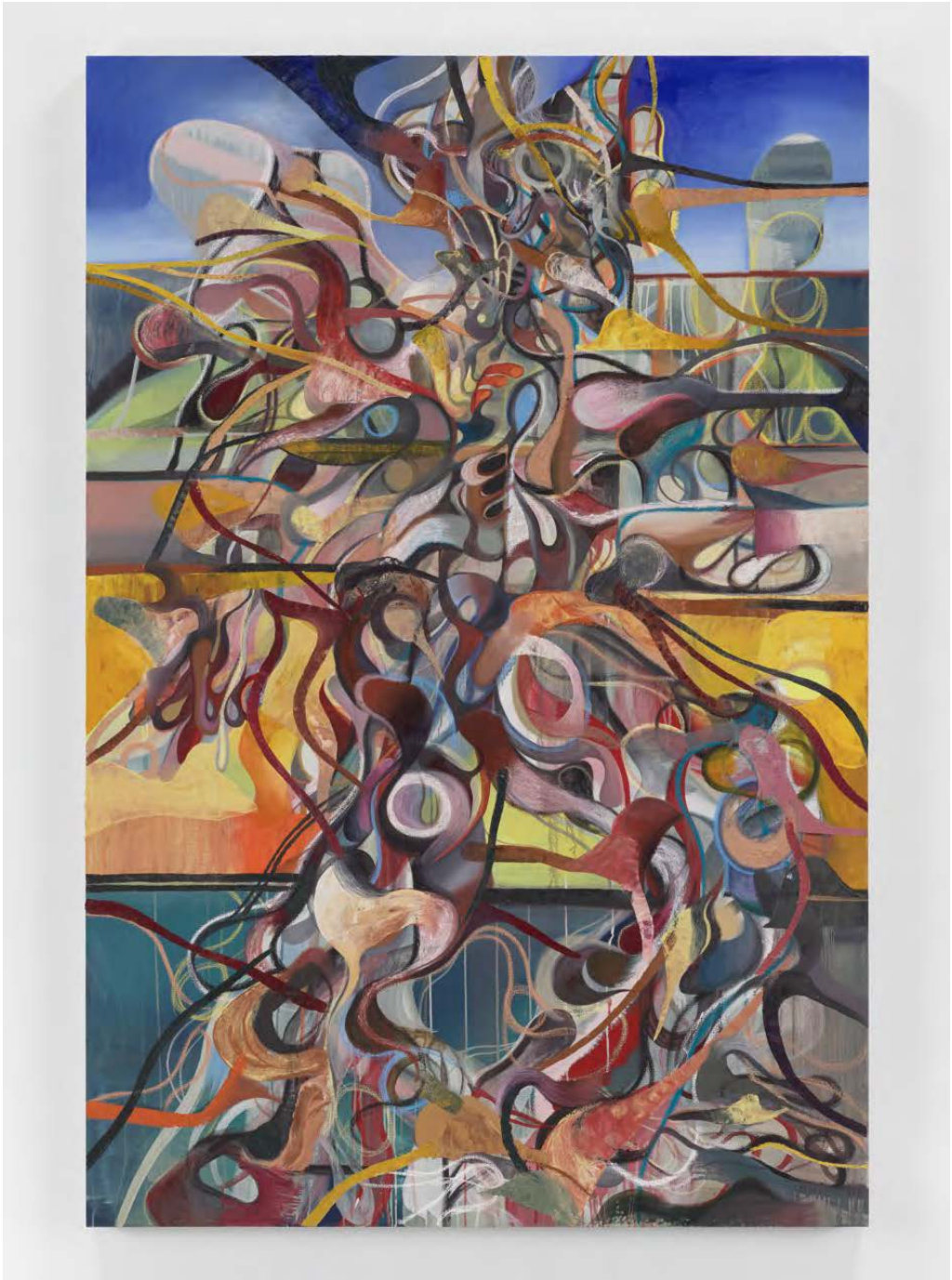
Chloe Wise
Domination begins at home, 2023
Oil on linen, diptych
152.4 x 121.9 cm - 60 x 48 in (each panel)
152.4 x 243.8 cm - 60 x 96 in (overall)

Subject to Availability



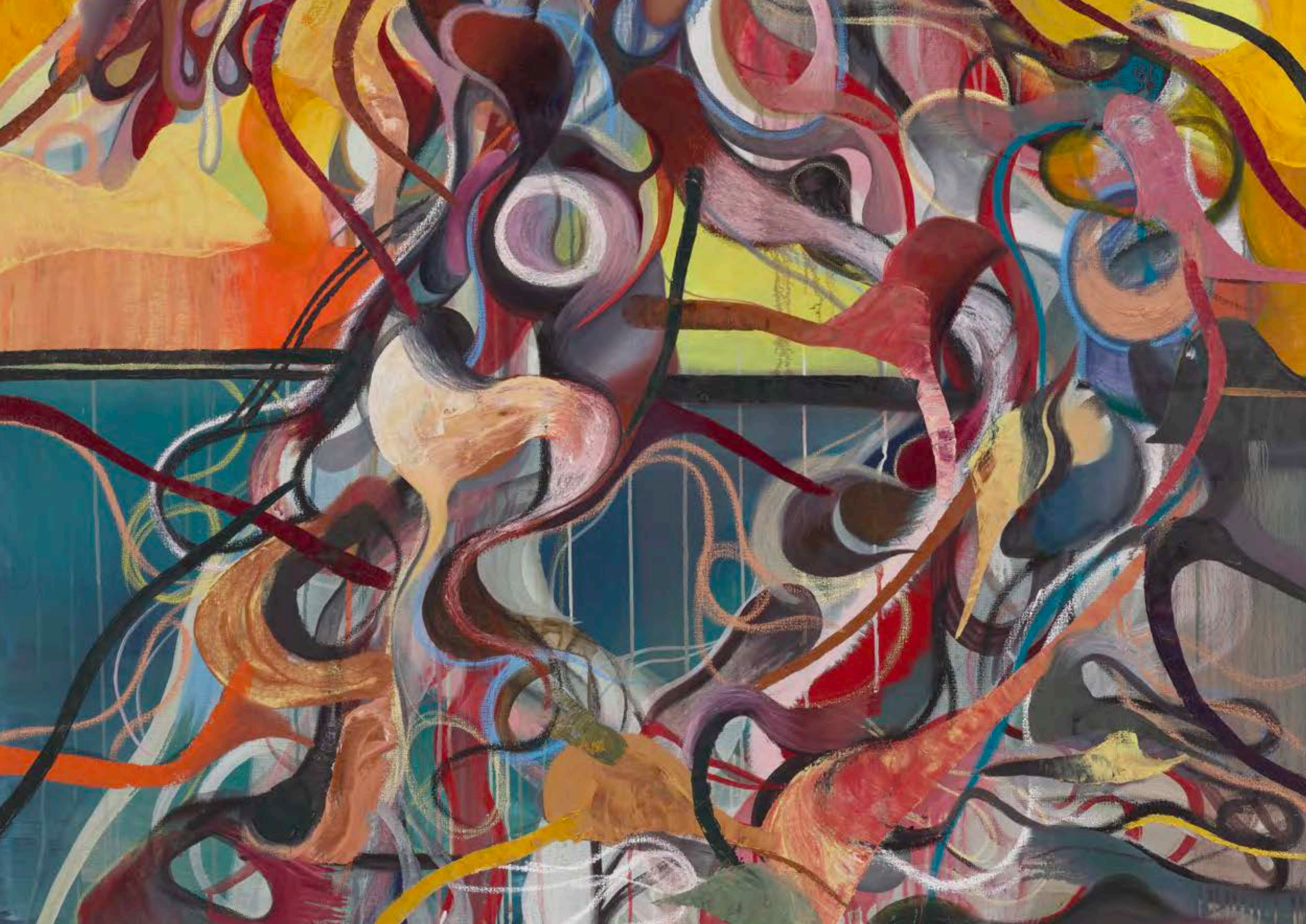
American artist **Zio Ziegler** (b. 1988, United States) is known for his paintings, large-scale murals, and sculptures. For Ziegler, painting is an act of self-exploration and a radical expression of vulnerability. “Painting is my attempt at self-understanding — rather than finding a concept and executing it in a linear fashion, I react to my questions, life, and awareness,” he claims.

The focus of Ziegler’s practice aims to illuminate the process of creating instead of isolating the final result. His images of monumental figures set in motion serve as a portal of sorts for the viewer, inviting them to perceive the work in their own way, and in turn, creating an active exchange between the artist and the audience.



Zio Ziegler
Progress in Form, 2023
 Oil and acrylic on linen
 198.1 x 132.1 x 5.1 cm
 78 x 52 x 2 in

Subject to Availability



Oliver Beer

Resonance Painting (Just Fly, Don't Worry), 2023
Pigment on canvas
150 x 200 cm
59 x 78 1/2 in

Oliver Beer

Resonance Painting (Kiss It Better), 2023
Pigment on canvas
130 x 130 cm
51 x 51 in

Szabolcs Bozó

The Studio, 2023
Oil, acrylic, oil stick, spray paint and sand on canvas
200 x 180 x 4.5 cm
78 1/2 x 71 x 2 in

Andrea Marie Breiling

To be titled, 2023
Spray paint on canvas
121.9 x 182.9 cm
48 x 72 in

Andrea Marie Breiling

To be titled, 2023
Spray paint on canvas
152.4 x 116.8 cm
60 x 46 in

Jenny Brosinski

Dont need no wings to fly, 2023
Oil, oil stick, acrylic, olive oil, spray paint, graphite on canvas
202 x 168 cm
79 1/2 x 66 in

Javier Calleja

Boop-Oop-a-doop, 2023
Acrylic on canvas
195 x 162 cm - 77 x 64 in (unframed)
201 x 168 x 8.2 cm - 79 x 66 x 3 in (framed)

Mehdi Ghadyanloo

To be titled, 2023
Acrylic and oil on canvas
235 x 130 x 5 cm
92 1/2 x 51 x 2 in

En Iwamura

Neo Jomon: Megane, 2023
Ceramics
64 x 42 x 41 cm
25 x 16 1/2 x 16 in

En Iwamura

Neo Jomon: Blue Boy, 2023
Ceramics
59 x 51 x 44 cm
23 x 20 x 17 1/2 in

En Iwamura

Neo Jomon: Blue Girl, 2023
Ceramics
54 x 43 x 42 cm
21 1/2 x 17 x 16 1/2 in

Nathaniel Mary Quinn

To be titled, 2023

Ji Xin

Ninfe, 2023
Oil on canvas
150 x 120 cm
59 x 47 in

Huang Yuxing

Pier in the woods, 2023
Acrylic on canvas
65 x 45 cm
25 1/2 x 17 1/2 in