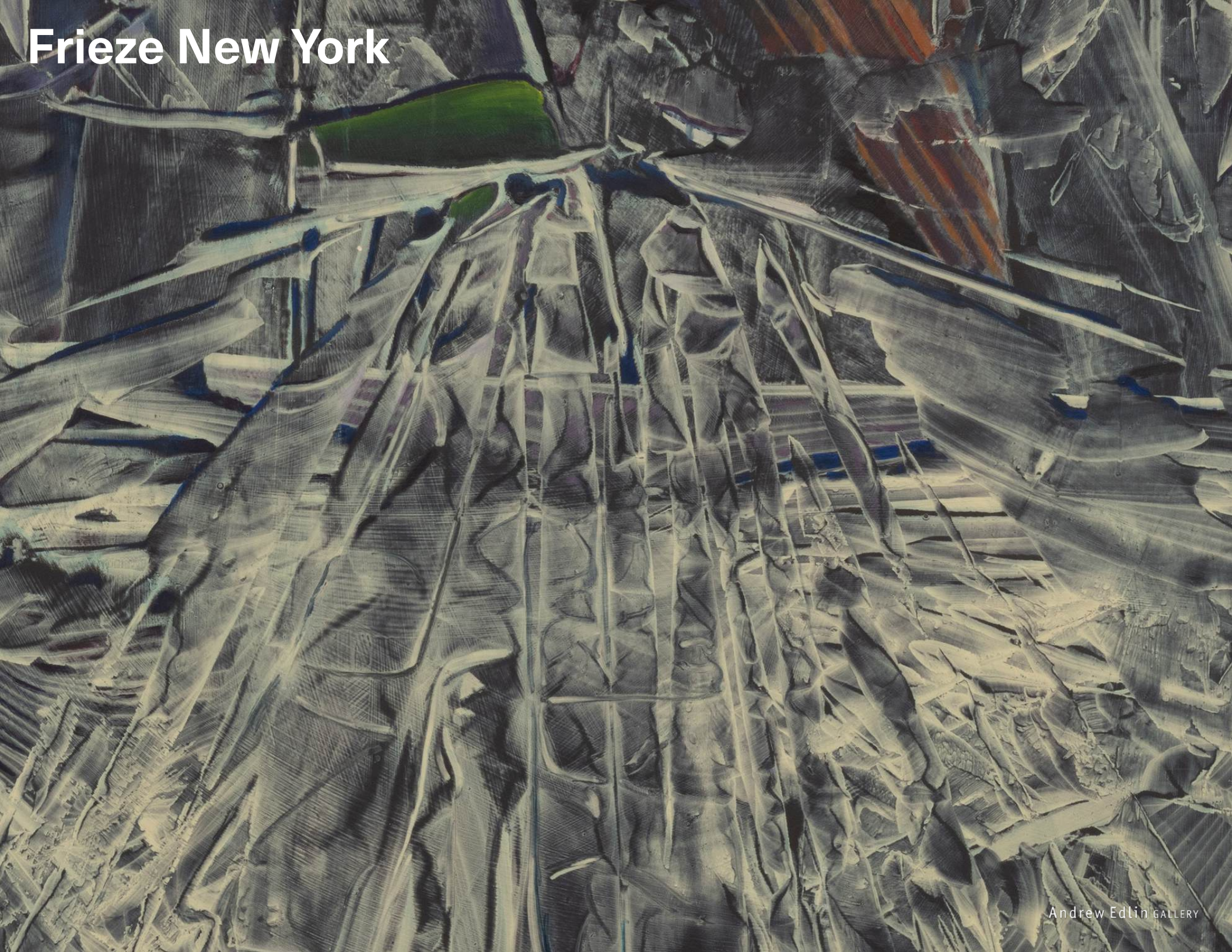


Frieze New York



**Frieze New York
May 7 - May 11, 2025
The Shed
Booth D01**

Francisco Brennand

Beverly Buchanan

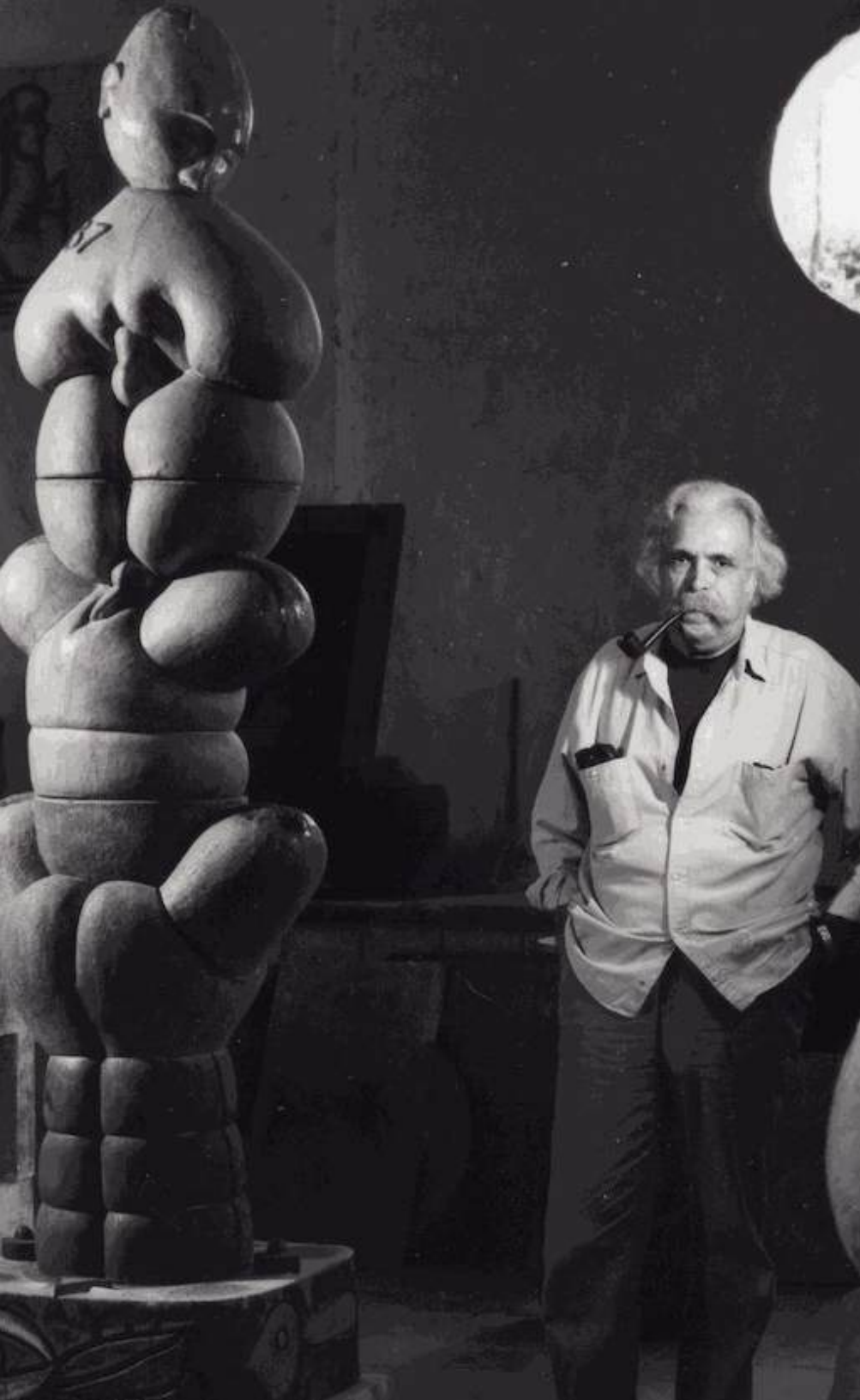
Leroy Johnson

Nilda Neves

Abraham Lincoln Walker

Frank Walter





Francisco Brennand

Francisco Brennand (1927–2019) was born and lived in Recife, Brazil. In 1949, he traveled to Paris to study painting, but following an encounter with the sculptures of Picasso, Miró, and Léger, he dedicated himself to ceramic arts. In 1971, he transformed his father's old Recife tile and brick factory into the Oficina Brennand: part exhibition space, part studio, part temple, where he could explore elemental themes like fire, earth, and air; myths, sex, and life through his increasingly monumental, anthropomorphic sculptures.

Between 1975 and 1985, he produced murals and panels for various public and corporate buildings, such as the mural for the *Companhia Hidroelétrica do São Francisco* (1979), in Recife; ceramic mural for the *Companhia do Desenvolvimento do Vale de São Francisco*, in Brasília (1980); and the *Monumento aos Três Heróis da Restauração* (1981) for the National Highway Department, in Recife. In 1985, he participated in the 18th Bienal de São Paulo. In 1989, he participated in the 2nd International Biennial of Óbidos, Portugal. The following year, he represented Brazil at the 44th Venice Biennale. In 1993, the Staatliche Kunsthalle in Berlin held a major retrospective of his work, and in 2000, he created the *Parque das Esculturas*, located at Marco Zero in Recife, part of the project "*I saw the world... It began in Recife*", which included almost 100 works by the artist.

Important solo institution and gallery shows include *Brennand Esculturas: o homem e a natureza* at Museu Oscar Niemeyer (Curitiba, 2004); *Francisco Brennand: Flores, frutos, bichos e pássaros dos anos 60, 70 e 80*, at the Museu AfroBrasil (São Paulo, 2007); *Francisco Brennand – Senhor da Várzea, da Argila e do Fogo*, at Santander Cultural (Porto Alegre, 2007); and *Francisco Brennand: A primitive among the moderns*, held at Gomide&Co (São Paulo, 2021), which went to Carpintaria the following year, a gallery space owned by Fortes D'Aloia & Gabriel (Rio de Janeiro, 2022).



Francisco Brennand (1927 - 2019)
A Mulher do faraó, 1998
Vitrified ceramics
37 x 17.88 x 14.25 inches
\$ 60,000 USD
FB0003



Beverly Buchanan

Beverly Buchanan (b. 1940, Fuquay, NC; d. 2015, Ann Arbor, MI) was a fiercely independent artist from the South whose vast and varied body of work deals with time, memory, and narrative through observations of vernacular architecture. Her wide-ranging oeuvre encompasses painting and works on paper, site-specific sculpture and cast concrete assemblages, writings and ephemera, “shack” structures, and photography.

In the Seventies, Buchanan studied with Harlem Renaissance painter Norman Lewis and completed a series of large-scale paintings she dubbed her “Wall” paintings which were exhibited at the Montclair Art Museum in New Jersey in 1976. From 1979 to 1986, Buchanan made a series of public stone sculptures across the American Southeast, which she allowed to decay over time and become part of the surroundings. Most notably, in 1979 she completed *Ruins and Rituals*, and in 1980 *Marsh Ruins*, with funding from a Guggenheim Fellowship. Some of these works can still be found, while others have withered away. They contemplate the idea of “ruination” and commemorate the history of Southern Black communities.

By the mid 1980s, Buchanan was exploring Southern vernacular architecture through her well-known “shack” series, in which she paid tribute to the improvised and self-built homes of Black communities in rural Georgia. Often attached to her sculptures were hand-written or typed narratives, which she referred to as “legends,” that gave voice to a cast of characters, some remembered and others imagined. Buchanan’s later work is intimately linked to her natural surroundings and folk art. As a native Southerner, she drew on memories from her childhood as well as the lush Georgian landscape and yard art of local self-taught artists.

The winner of numerous honors during her long career, including the John Simon Guggenheim Memorial Foundation Fellowship and the National Endowment for the Arts Fellowship, Buchanan’s work is in the permanent collections of the Brooklyn Museum, Baltimore Museum of Art, High Museum of Art, Atlanta, Los Angeles County Museum, Metropolitan Museum of Art, Museum of Modern Art (New York), Museum of Modern Art (San Francisco), Studio Museum in Harlem, and Whitney Museum of American Art (New York), among others. A posthumous solo retrospective, *Ruins and Rituals*, curated by Jennifer Burris and Park McArthur, was held at the Brooklyn Museum of Art in 2016-17.



Beverly Buchanan, *Athens, Georgia*, 1991 (detail)



Beverly Buchanan (1940 - 2015)
Athens, Georgia, 1991
Oil pastel on paper
38 x 50 inches
\$ 68,500 USD
BB1233



Beverly Buchanan (1940 - 2015)
Two Cabins at Twilight, 2004
Oil pastel on paper
22.5 x 30 inches
\$ 12,500 USD
BB0909



Beverly Buchanan (1940 - 2015)
Shack with Shed, 2004
Oil pastel on paper
17 x 22.5 inches
\$ 7,200 USD
BB0913



Beverly Buchanan (1940 - 2015)
Black Shacks, 1985
Acrylic and pastel on cardboard
13 x 6 x 6.5 inches
\$ 38,000 USD
BB0434



Beverly Buchanan (1940 - 2015)
Writer Shack, 1986
Mixed media on foamcore
13 x 15 x 9.5 inches
\$ 30,000 USD
BB0492



Beverly Buchanan (1940 - 2015)
Wooden Shack, 2011
Wood and glue
12 x 15.5 x 9.5 inches
\$ 48,000 USD
BB0447



Leroy Johnson

Though Leroy Johnson (b. 1937; d. 2022, Philadelphia, PA) studied traditional ceramics at the Samuel S. Fleisher Art Memorial and the Philadelphia College of Art, he considered himself an outsider artist, having developed his bricolage method of sculpture, collage, and photography through monastic experimentation, free from demands of the market.

Growing up in the Eastwick neighborhood of southwest Philadelphia, Johnson possessed a sophisticated aesthetic and narrative sense from an early age, his eye trained to the joys and hardships of his immediate community. Inspired by politically attuned writers like Ralph Ellison and Upton Sinclair, as well as his job in social work, Johnson viewed good art as “being aware of society, being aware of people.”

Cut-outs of historical and everyday figures alike populate his rowhouse-shaped assemblages that address life in mid-to-late-twentieth century Philadelphia. Employing wood, plastic, and metal scrap found on his commutes to work, Johnson evoked the emotionally rich, contradictory lives of urban landscapes—cacophonous graffiti and signage, jagged and unseemly facades overlap and cohere, held together by an internal logic of lived-in devotion.

Leroy Johnson exhibited widely in his lifetime, with past exhibitions at Villanova University Art Gallery (1983), the Camden County Historical Society (1990), Cheltenham Center for the Arts (1996), Gloucester County College (1998), The Clay Studio in Philadelphia (1997, 1999, and 2000), the Art Gallery at City Hall, Philadelphia (1998, 2015, 2017, and 2019), the African Jazz Museum, Kansas City (2002), List Gallery at Swarthmore College (2004), Philadelphia’s Magic Gardens (2011), and Tiger Strikes Asteroid (2021). He has received grants from the Mid-Atlantic Arts Foundation, the Independence Foundation, and the Pennsylvania Council on the Arts. Johnson was a 2014 Pew Fellow at the Pew Center for Arts and Heritage in Pennsylvania. He is in the collections of the American Museum of Ceramic Art in Pomona, California and the Clay Studio in Philadelphia, Pennsylvania.



Leroy Johnson, Untitled, c. 2000-2005 (detail)



Leroy Johnson (1937 - 2022)
 Untitled, c. 2000-2005
 Mixed media, found objects, collage
 13.75 x 11 x 12 inches
 \$ 18,000 USD
 LJ0003



Leroy Johnson (1937 - 2022)
Stop the Violence, c. 2000-2005
 Mixed media, found objects, collage
 18.5 x 8.5 x 8.5 inches
 \$ 20,000 USD
 LJ0001



Leroy Johnson, *Stop the Violence*, c. 2000-2005 (detail)



Nilda Neves

A multidisciplinary artist, Nilda Neves (b. 1961, Brazil) studied accountancy and was a math teacher, shopkeeper and hairdresser, among other professions, before dedicating herself to the visual arts and literature. Her work is closely linked to memory: each figure, animal or piece of landscape on her canvases corresponds to a “story” derived from her memories in the backlands. Now living in Camanducaia, in the Serra da Mantiqueira region and far from the reality of the backlands where she grew up, the Bahian sertão and its stories continue to be the focus of her intense production.

Among her exhibitions, she has had the following solo shows: *Nilda Neves: do sertão à lua, no Museu Nacional da República* (Brasília, 2023-2024); *Nilda Neves: visagens e assombros do sertão*, at Central Galeria (Sao Paulo, 2023); *Sertão em devaneios*, at Centro Cultural Santo Amaro (Sao Paulo, 2019); *Narrativas do sertão*, at Face Gabinete de Arte (Sao Paulo, 2018); and *Meu Sertão*, at Galeria Mezanino (Sao Paulo, 2015). Among the group exhibitions are: *Serra da Capivara: pedra viva, o legado de Niède Guidon*, at the Museu Brasileiro de Escultura e Ecologia (Sao Paulo, 2022); *Now*, at the Museu Inimá de Paula (Belo Horizonte, 2022); *Alegria, uma invenção*, at Central Galeria (Sao Paulo, 2022); *Modernismo desde aqui*, Paço das Artes (Sao Paulo, 2022); *Tudo o que você me dá é seu*, Central Galeria (Sao Paulo, 2020); *O Sagrado na Arte Moderna Brasileira*, Museu de Arte Sacra (Sao Paulo, 2019); as well as several editions of the Bienal Nâifs do Brasil, Sesc Piracicaba (2020, 2018 and 2016). Her work is in the collections of the Museu de Arte do Rio de Janeiro, the Museu de Arte Contemporânea da Universidade de São Paulo and the Museu de Arte Contemporânea de Sorocaba.



Nilda Neves (b. 1961)
Leite no zóio (Milk in the Eye), 2018
Oil on canvas
26 x 23.5 in.
\$ 15,000 USD
NN0001

Nilda Neves (b. 1961)
Curando no rastro, 2023
Oil on canvas
31.50 x 27.50 inches
\$ 17,000 USD
NN0005



Abraham Lincoln Walker

Abraham Lincoln Walker (b. 1921, Henderson, KY; d. 1993, East St. Louis, IL) moved to East St. Louis, Illinois at the age of seven. Through his early years and much of his adult life, the city was a thriving industrial and creative center, home to many artistic talents, among them, Josephine Baker, Tina Turner, Redd Foxx, Dick Gregory, Katherine Dunham, who founded the Performing Arts Training Center there, and Miles Davis, who lived just around the corner from the artist's house on Kansas Avenue.

A house painter by trade, Walker, like many self-taught artists, started out by imitating painting styles and making reproductions, working to understand basic palette and composition techniques. He leaned towards representational depictions of the neighborhood, his canvases bursting with odes to Black culture —bright colors and brushstrokes that moved with the syncopation and groove of jazz.

Much of Walker's work from the late 1960s through early 1970s features elongated and masked figures displaying ambiguous relationships and gestures, situated in desolate landscapes. His deeply affective dystopic visions vacillate between the world outside his studio, the biblical world deeply rooted in his upbringing, and, increasingly, a world of his own making. In many of his paintings from the 1970s onward, his figures become fragmented and distorted, overwhelmed by a visionary, celestial space in which faces, limbs, and other barely identified human forms are entangled in the fibrous tentacles of a living world, but fully capable of communicating their psychic bearing.

Well-ensconced in the creative community of East St. Louis, Walker participated in a handful of regional exhibitions, but he nevertheless remained somewhat aloof and enigmatic throughout his life.





Abraham Lincoln Walker (1921 - 1993)
Untitled, 1988
Oil on board
18 x 24 inches
\$ 28,000 USD
ABLIN0056



Abraham Lincoln Walker (1921 - 1993)
Untitled, 1974
Oil on board
48 x 36 inches
\$ 85,000 USD
ALI0719

Abraham Lincoln Walker (1921 - 1993)
Untitled, 1980
Oil on canvas
44 x 32 inches
POR
ABLIN0751





Abraham Lincoln Walker (1921 - 1993)

Untitled, 1986

Oil on board

17 x 24 inches

\$ 28,000 USD

ABLIN0263

Abraham Lincoln Walker (1921 - 1993)
Untitled, n.d.
Oil on paper
\$ 11,500 USD
ALW0814





Abraham Lincoln Walker (1921 - 1993)
Untitled, n.d.
Oil on paper
18 x 26 inches
\$ 11,500 USD
ABLIN0805



Frank Walter

Frank Walter (b. 1926; d. 2009) was born Francis Archibald Wentworth Walter on Horsford Hill, Antigua. A descendant of enslaved persons and plantation owners and burdened with the distinction of being the first person of color to be a manager of a sugar plantation on the island of Antigua, Walter struggled with his identity and place in the world. He was torn between his Black Caribbean ancestry and his Northern Europe heritage, embarking on a tour of Europe and the UK between 1953 and 1961 in search of his familial roots. Unprepared for the racism he experienced, he returned to Antigua where he worked as a photographer, frame maker, and artist before designing and building a home, art studio, and garden in a remote location on Bailey's Hill in Antigua in 1993. There he took refuge, depicting the fertile landscape and the people he encountered as well as envisioning and rendering imagined universes.

Walter was honored with a retrospective in Antigua and Barbuda's inaugural National Pavilion at the 2017 Venice Biennale and at the Museum für Moderne Kunst in 2020. Selected solo exhibitions include *To Capture a Soul* at The Drawing Center, NY (2024); Garden Museum, London (2023); Harewood House, Leeds (2017); and The Douglas Hyde Gallery, Trinity College, Dublin (2013). In 2019, his work was also featured at the 58th Venice Biennale as part of the group exhibition *Find Yourself: Carnival and Resistance*.



Frank Walter (1926 - 2009)
Untitled (Woman with Head Basket), n.d.
Carved wood
17 x 3.6 x 3.3 inches
\$ 65,000 USD
FW0014



Frank Walter (1926 - 2009)
Untitled (Large Man with Cape), n.d.
Carved wood
14.5 x 4.5 x 5.75 inches
\$ 60,000 USD
FW0030



Frank Walter (1926 - 2009)
Untitled (Screw-Top Creature), n.d.
Carved wood
13.75 x 3.25 x 2.75 inches
\$ 55,000 USD
FW0016



Frank Walter (1926 - 2009)
Untitled, 1988
Oil and pen on card
5.25 x 4.25 inches
\$ 20,000 USD
FW0034

Frank Walter (1926 - 2009)
Untitled (River Between Landscape), n.d.
Oil on card
5.5 x 4.25 inches
\$ 15,000 USD
FW0024





Frank Walter (1926 - 2009)
Untitled (Black Mountains, Fire Red Sky), n.d.
Oil on card
8.5 x 11 inches
\$ 60,000 USD
FW0039



Frank Walter (1926 - 2009)
Untitled (Birds in formation with Clouds, n.d.)
Oil on card
8.5 x 11 inches
\$ 60,000 USD
FW0038

Frank Walter (1926 - 2009)
Untitled (Profile of Woman in White), n.d.
Oil on canvas
9.5 x 6.3 inches
\$ 95,000 USD
FW0028

