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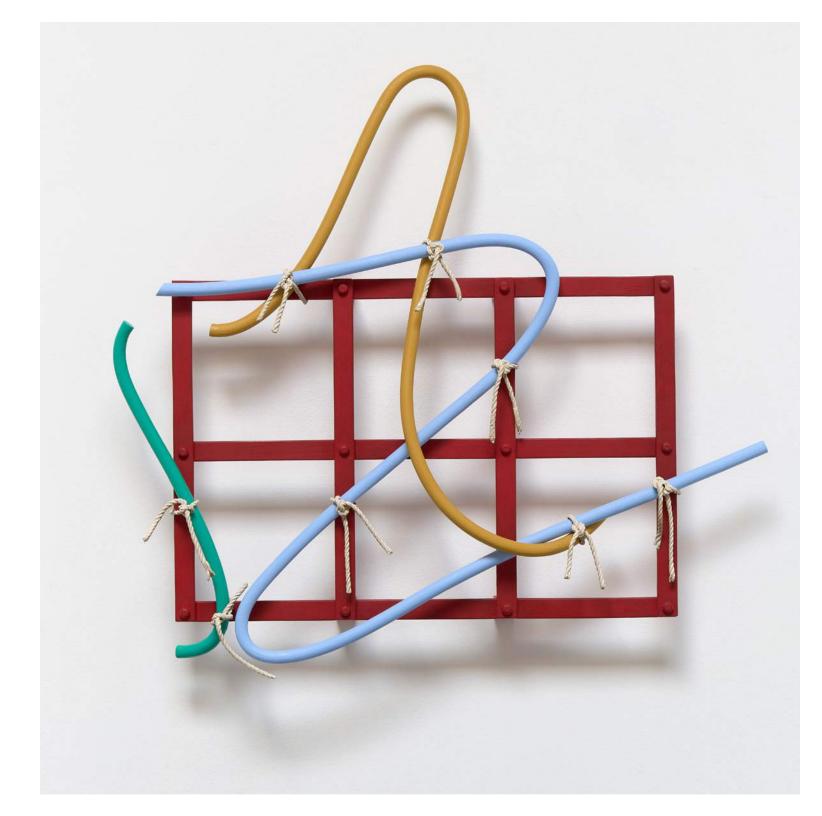


#### RICKY SWALLOW

Over the last two decades, Ricky Swallow has developed an immediately recognizable body of work whose visual and tactile complexity, elegance, and surprise makes him unique among contemporary sculptors. His sculptures are at their essence abstract, but they often include forms from the material universe of everyday life. Swallow casts things like string, wood, cardboard, and found objects in bronze, transforming them from ordinary, even cast-off relics into durable—and seemingly living—entities with personality, emotional reality, and palpable energy. Rectangular Relief #1 (2023) is a taut composition made of tubular, linear forms that swoop across a grid of six squares. At points where they meet, bronze casts of small lengths of string tie them together. Everything in, on, and of the work speaks to Swallow's virtuosic ability to make one thing stand in for another, and to his abiding curiosity in geometry, flatness, depth, and color. His deft use of patinas and oil paint accentuates the interconnectedness of these elements, as does the fact of the work as an object that hangs on the wall, with space between it and what supports it, as well as the shadows and shifts in perspective that emerge as conditions—and the viewer—around it change.

Ricky Swallow (b. 1974, San Remo, Australia) has been the subject of solo and two-person exhibitions at the Huntington Library, Art Museum, and Botanical Gardens, San Marino, California (with Lesley Vance, 2011); Douglas Hyde Gallery, Dublin (2007); Kunsthalle Wien, Vienna (2007); MoMA PS1, Long Island City, New York (2006); and the Australian Pavilion, 51st Venice Biennale, Italy

(2005). He has been included in a number of group exhibitions including In Quest of Beauty: Assemblage in the Ahmanson Collection, Ahmanson Gallery, Irvine, California (2019); L'esprit du Bauhaus, Musée des Arts Décoratifs, Paris (2017); Whitney Biennial 2014, Whitney Museum of American Art, New York; and Made in L.A. 2014, Hammer Museum, Los Angeles. Swallow's work is in the permanent collections of the Art Gallery of New South Wales, Sydney; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Orange County Museum of Art, Costa Mesa, California; Museum of Contemporary Art, Sydney; Museum of Modern Art, New York; and Berkeley Art Museum and Pacific Film Archive, California, among other museums. Swallow has curated two exhibitions at David Kordansky Gallery, Los Angeles: Grapevine (2013), a forty-year survey of artists in California who have all worked in clay, and Weed Pots (2020), a solo exhibition of ceramic vessels by Doyle Lane. Swallow lives and works in Los Angeles.



Ricky Swallow
Rectangular Relief #1, 2023
patinated bronze and oil paint
23 x 24 1/4 x 4 inches
(58.4 x 61.6 x 10.2 cm)
(RS 23.005)
\$55,000



#### JENNA GRIBBON

Jenna Gribbon's oil paintings constitute an important new entry in the long lineage of figurative art, extending its narrative possibilities to explore the act of looking. Her vivid portraits, frequently nudes or partial nudes, depict those closest to her in candid poses, during uncanny moments. In Sharing the spotlight (2023), Gribbon returns to her frequently-referenced muse: her wife, Mackenzie Scott. Here, Scott embraces the newest member of their family, a puppy named Sylvia. Throughout her practice, Gribbon turns to props and unexpected framing to disrupt the way her paintings are consumed. Like many of Gribbon's works, this painting implements a spotlight effect, over-exposing Scott and the dog in the harsh glare, thereby casting an exaggerated shadow behind them on the chartreuse curtains. The painting demonstrates Gribbon's masterful control not only of light and shadow, but also of textures as the dog's fur and the thick, velvet curtains come to life on the canvas. Sharing the spotlight captures a late night with a tired-looking Scott as she struggles to hold her yawning dog. Gribbon frequently paints from reference images shot on her phone, enhancing the experience of turning private experiences into public spectacle and documenting life's everyday moments and intimacies. In doing so, Gribbon adds to her ongoing exploration of the power dynamics between subject, artist, and viewer.

Jenna Gribbon (b. 1978, Knoxville, Tennessee) was the subject of a solo exhibition at Collezione Maramotti, Reggio Emilia, Italy (2022–2023). Recent group exhibitions include <u>Living Histories: Queer Views and Old Masters</u>, The Frick Collection, New York (2022); and <u>I will wear you in my heart of heart</u>, FLAG

Art Foundation, New York (2021); and <u>Paint, also known as Blood: Women, Affect and Desire in Contemporary Painting</u>, Warsaw Museum of Modern Art, Poland (2019). Her work is in the permanent collections of institutions including Kunstmuseum The Hague, the Netherlands; Brant Foundation, New York; Dallas Museum of Art; Marjorie Barrick Museum of Art, Las Vegas, Nevada; New Orleans Museum of Art, Louisiana; Kurpfälzisches Museum, Heidelberg, Germany; Rubell Museum, Miami; and FLAG Art Foundation, New York. Gribbon lives and works in New York.



# Jenna Gribbon Sharing the spotlight, 2023 oil on linen 60 x 40 x 1 3/8 inches (152.4 x 101.6 x 3.5 cm) (JGR 23.003) \$200,000



#### VALENTIN CARRON

Valentin Carron has become known for sculptures in which familiar objects and cultural signifiers—particularly those associated with daily life in his native rural Switzerland—are transformed into nuanced works brimming with pathos and equal parts homage and iconoclasm. Employing a rigorous, multi-step process of fabrication and translation to represent saxophones, sewer grates, and modernist sculptures, Carron's works renew the visual possibilities of time-worn objects, utilizing straightforward forms to ask a set of complex, ever-evolving questions. Polystyrene is used to recreate stone sculptures, cast aluminum stands in where one might expect bronze, and, in his figurative works, cast aluminum and enamel represent flesh and skin. These acts of substitution and mimesis emphasize the fraught dichotomy between the authentic and the mass-produced, the formal experiment and the verified art-object. In a continuation of the formal language of a recent body of work representing adults and their children, the large floor-based work Man with Baby on Arm (2023) depicts another relationship with symbolic potential. Here, two figures, each with three pierced holes where their eyes and mouth should be, are shown in such intimate proximity that their persons seem inseparably fused. While the work's rudimentary contours appear hand-hewn, they both are and are not - an evocative paradox typical of Carron's material concerns. First sculpted in children's modeling clay, then scanned, rescaled, and recreated in robotically-carved aluminum, this work continues Carron's ongoing interest in the internal conditions and processes, and well as the networks of support, that engender the making of art.

Valentin Carron (b. 1977, Martigny, Switzerland) represented Switzerland at the 55th Venice Biennale, Italy (2013). He has been the subject of solo exhibitions at numerous institutions worldwide including Museum im Bellpark, Kriens, Switzerland (2021); Le Consortium, Dijon, France (2020); Musée des Beaux-Arts de Rennes and Galerie Art & Essai Université Rennes, France (2018); Overbeck Gesellschaft, Lübeck, Germany (2015); Kunsthalle Bern, Switzerland (2014); Fondation Louis Moret, Martigny, Switzerland (2014); Palais de Tokyo, Paris (2010); Centro de Arte Contemporáneo La Conservera, Ceuti, Spain (2009); and Kunsthalle Zurich, Switzerland (2007). His work has been included in group shows at institutions including Musée d'art moderne et contemporain (MAMCO), Geneva; Centre Pompidou-Metz, Metz, France (2020), and the High Line, New York (2016), and is in the permanent collections of institutions including Aargauer Kunsthaus, Aarau, Switzerland; Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York; and Migros Museum für Gegenwartskunst, Zurich. Carron lives and works in Martigny, Switzerland.



#### **Valentin Carron**

Man with Baby on Arm, 2023 cast aluminum and enamel paint 66 1/2 x 24 x 14 inches (168.9 x 61 x 35.6 cm) unique in a series of 3, with 1 AP (VC 23.001) \$120,000



#### MATTHEW BRANNON

In the unique silkscreen works that are his main focus, Matthew Brannon addresses a wide range of cultural touchstones, bringing a critical and often humorous perspective to images and scenes that reflect the strange, unpredictable unfoldings of the twentieth century. He often examines the intersections between popular culture and geopolitical events so that familiar forms from the design and entertainment worlds shed light on epochal shifts of power. In After Math Aftermath (2023), Brannon revisits a scene that has provided an ongoing source of inspiration—a view of a window seat on a jetliner—that has become an archetypal image of leisure and jet-age mobility, one that he has elaborated with a variety of objects. Here, he supplies the anonymous passenger with champagne, diet soda, and a vintage typewriter, suggesting that this person is at once a creator and a consumer. The view of fireworks going off above an unknown city only accentuates an ambience of celebration and melancholy, of coming and going, that evokes the contradictions of globalism.

Matthew Brannon (b. 1971, Anchorage, Alaska) has been the subject of solo exhibitions at Museo Marino Marini, Florence, Italy (2013); Portikus, Frankfurt, Germany (2012); Museum M, Leuven, Belgium (2010); Whitney Museum of American Art at Altria, New York (2007); and Art Gallery of York University, Toronto (2007). His work is in the permanent collections of numerous museums, including The Museum of Modern Art, New York; Whitney Museum of

American Art, New York; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Albright-Knox Art Gallery, Buffalo, New York; Denver Art Museum; DESTE Foundation for Contemporary Art, Athens; and Museo MADRE, Naples, Italy. In 2019, Gregory R. Miller & Co. published Concerning Vietnam, a book dedicated to Brannon's multi-year project investigating the Vietnam War. Brannon lives and works in New York.



After Math Aftermath, 2023 silkscreen and hand-painted elements on paper 52 x 45 1/2 inches (132.1 x 115.6 cm) framed: 56 1/2 x 50 x 1 3/4 inches (143.5 x 127 x 4.4 cm) (MB 23.002) \$48,000





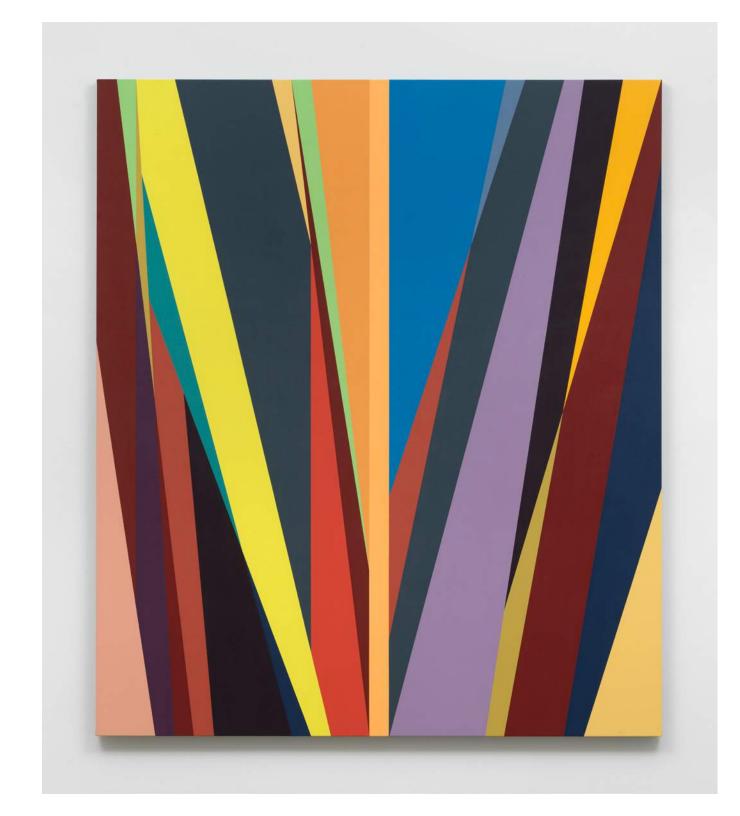


#### ODILI DONALD ODITA

For more than twenty years, Odili Donald Odita has explored ways in which color, line, geometry, implied movement, and patterning inform shared experiences of the world at large. Executed with acrylic paints on either canvas or reconstituted wood panels, the paintings are distinguished by shifting, angular, and ray-like compositions in which apparent symmetries and grid-oriented images of order are offset by the visceral, structuring function of color. Odita is known for his commitment to mixing pigments by hand anew for each painting, so that the same color never appears in his work twice. Shadows (2023) is a powerful and representative example of the artist's latest forays into a realm where the seen and the unseen coexist. By investigating how darker tones carry specific cultural meanings, and how they are often relegated, visually and semantically to the background, Odita reveals processes by which value judgments are ascribed to certain colors, just as they are to certain people or ideas. In Shadows, shard-like forms in grey, black, dark blue, and maroon imbue the composition with weight, space, and depth. These forms are, perhaps contrary to expectations set up by the brighter tones found among them, centerpiece and background alike. They are what give the work its sense of movement even as it communicates ideas about image-making that are as sculptural and physical as they are optical.

<u>Degrees of Separation</u>, Odili Donald Odita's (b. 1966, Enugu, Nigeria) first exhibition with David Kordansky Gallery, is on view in Los Angeles through December 16. Odita has been the subject of solo exhibitions at institutions including the Virginia Museum of Fine Arts, Richmond, Virginia (2020); Institute of

Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, North Carolina (2015). Notable group exhibitions include New Grit: Art & Philly Now, Philadelphia Museum of Art (2021); Generations: A History of Black and Abstract Art, Baltimore Museum of Art (2019); How We See: Materiality of Color, Laumeier Sculpture Park, St. Louis (2019); Front International: Cleveland Triennial for Contemporary Art: An American City, Cleveland (2018); Prospect 4: The Lotus in Spite of the Swamp, New Orleans (2017); Think with the Senses — Feel with the Mind: Art in the Present Tense, 52nd Venice Biennale, Italy (2007). Odita's work is in the permanent collections of numerous museums, including the Baltimore Museum of Art; Pérez Art Museum, Miami; Philadelphia Museum of Art; San Francisco Museum of Modern Art; and The Studio Museum in Harlem, New York. Odita lives and works in Philadelphia.



#### **Odili Donald Odita**

Shadows, 2023 acrylic on canvas 84 x 72 x 1 1/2 inches (213.4 x 182.9 x 3.8 cm) (ODO 23.001) \$150,000





#### LAUREN HALSEY

Lauren Halsey has become known as one of the crucial voices of her generation, and as an artist who is rethinking the parameters of aesthetic and architectural possibility at the largest possible scale. Her varied, celebratory work addresses issues affecting the lives of Black people, queer populations, and the working class in real time, retaining a sense of imaginative abundance even as it draws attention to suffering and displacement. In so doing, she reframes conversations about the nature of the habitable environment, which becomes a place of the mind and heart as well as a physical space or location. The box sculptures that have formed a central part of her project synthesize the entire range of her vision. <u>Untitled</u> (2023) is a case in point. Its kaleidoscopic colors and patterning are drawn from the signs and unique languages of symbols that Halsey encounters in Black-owned businesses in her native South Central Los Angeles. At the same time, she transforms the formalist precision of minimalist object-making into a compositional structure that channels the otherworldly energy of legendary funk band Parliament-Funkadelic, the up-close-and-personal sociological critique of a concerned hometown observer, and the revolutionary spirit of a lover of details who finds transcendent force in the things of everyday life.

Lauren Halsey (b. 1987, Los Angeles) has been the subject of solo exhibitions at institutions including Seattle Art Museum (2022); Museum of Fine Arts, Boston (2021); Fondation Louis Vuitton, Paris (2019); and Museum of Contemporary Art, Los Angeles (2018). In 2023, Halsey was commissioned by The Metropolitan

Museum of Art to create a site-specific installation for its Iris and B. Gerald Cantor Roof Garden. Halsey is the 2021 recipient of the Seattle Art Museum's Gwendolyn Knight I Jacob Lawrence Prize and received the Mohn Award for artistic excellence at the Hammer Museum's Made in L.A. 2018 biennial. Her work is in the collections of The Museum of Modern Art, New York; Institute of Contemporary Art, Miami; Museum of Fine Arts, Boston; Columbus Museum of Art, Ohio; Hammer Museum, Los Angeles; and Museum of Contemporary Art, Los Angeles. In 2020, Halsey founded Summaeverythang Community Center and is currently in the process of developing a major public monument for construction in South Central Los Angeles. Halsey lives and works in Los Angeles.



**Lauren Halsey** 

Untitled, 2023
watercolor ink, acrylic, auto
paint, collage, and hand
carving on gypsum
72 x 24 x 24 inches
(182.9 x 61 x 61 cm)
(LHA 23.065)
\$125,000













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#### **Lauren Halsey**

Untitled, 2023
acrylic, enamel, and
CDs on acrylic and wood
86 3/4 x 63 x 36 inches
(220.3 x 160 x 91.4 cm)
(LHA 23.064)
\$200,000







#### SAM GILLIAM

Throughout his long career, Sam Gilliam consistently rethought and reimagined the terms under which painting—and art—are seen and made, expanding accepted ideas about space, physicality, and viewership. The works he made during the last year of his life extend this legacy in important ways, and are the result of continued experimentation with color, materials, and format. Gilliam produced an important series of tondos during this period, of which Untitled (tondo) (2022) is a prime example. Dominated by an intense, absorbing, and variegated blue, the painting calms and electrifies in equal measure and prompts a range of different interpretive strategies. On the one hand, it is an all-over composition that appears to engage the viewer's entire body, and that suggests the possibility of a total kind of seeing and feeling, all moods and thoughts moving within the field contained by its circular border. On the other hand, it feels designed especially for close-up viewing, with shifting textures and unexpected materials incorporated into the painterly mix. This distinction is not merely one of closeness and distance. It is a proposition about where and how a given painting exists at any given moment. Ambient and conceptual, gritty and decidedly handmade, or carefully compositional and steeped in the languages of modernism and abstraction, Untitled (tondo) emerges from—and depicts—a state of unity in which chaos can be harmonious and complexity is as simple as the things nearest at hand.

Sam Gilliam (1933–2022) has been the subject of numerous solo exhibitions at institutions worldwide including the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022); Kunstmuseum Basel, Switzerland (2018); Phillips Collection, Washington, D.C. (2011); J.B. Speed Memorial Museum, Louisville, Kentucky (1996); Whitney Museum of American Art, Philip Morris Branch, New York (1993); The Studio Museum in Harlem, New York (1982); and Museum of Modern Art, New York (1971), among many other institutions. In 2021, Dia Art Foundation, New York, and the Museum of Fine Arts, Houston made the historic joint acquisition of Gilliam's important early work, the monumental installation Double Merge (1968), which was on view from 2019 – 2022 at Dia Beacon in New York. His work is included in over fifty permanent collections, including the Musée d'Art Moderne de Paris; Tate Modern, London; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; and Art Institute of Chicago.



#### Sam Gilliam

Untitled (tondo), 2022 acrylic, copper chop, and sawdust on wood panel in custom aluminum frame 68 x 68 x 3 inches (172.7 x 172.7 x 7.6 cm) (SG 23.010) Price Upon Request





#### **HUMA BHABHA**

In Huma Bhabha's fantastical, creature-filled drawings, images of beings take shape through a free and intuitive use of ink, pastel, acrylic, and gouache. These works are equally familiar, strange, uncanny, and touch on genres such as land-scape, abstraction, and portraiture. Bhabha's works on paper, which she has consistently produced over the course of her career, are informed by encounters with various sources, including art-historical imagery and advertisements plucked from magazines and other print media. Like her sculptures, <u>Untitled</u> (2023), a new work on paper, gets to the core of her concerns, in which she finds intersections between human and animal worlds alike, while experimenting with collage and linework in a variety of mediums. In this new work, Bhabha's drawing takes the shape of a face with exaggerated ears and eyes. Heavy line, gestural brushstrokes, and the smudging and layering of pigments do the heavy lifting here; by accentuating the eyes, the viewer's gaze turns upwards toward a pair of two pointed ears, likely belonging to a wolf or dog, and set against a stained magenta background.

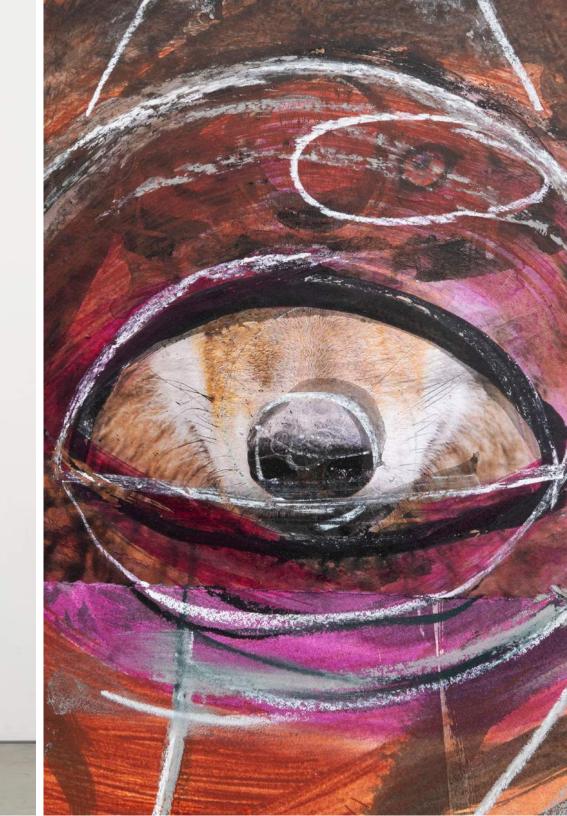
A fly appeared, and disappeared, the first monographic exhibition of Huma Bhabha's (b. 1962, Karachi, Pakistan) work is on view through January 28, 2024 at MO.CO. Montpelier Contemporain, France. Bhabha was recently the subject of a solo exhibition at M Leuven, Belgium in 2023. Other solo exhibitions include Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gateshead, England (2020); Institute of Contemporary Art,

Boston (2019); The Contemporary Austin, Texas (2018); David Roberts Art Foundation (2017); MoMA PS1, Long Island City, New York (2012); Collezione Maramotti, Reggio Emilia, Italy (2012); and Aspen Art Museum, Colorado (2011). In 2018, Bhabha was commissioned by The Metropolitan Museum of Art, New York, to create a site-specific installation for its Iris and B. Gerald Cantor Roof Garden. Notable group exhibitions include NIRIN, the 22nd Biennale of Sydney (2020); Yorkshire Sculpture International, Leeds and Wakefield, England (2019); Carnegie International, 57th Edition, Carnegie Museum of Art, Pittsburgh (2018); and All the World's Futures, 56th Venice Biennale, Italy (2015). Bhabha's work is in the permanent collections of the Centre Pompidou, Paris; Los Angeles County Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Hirshhorn Museum and Sculpture Garden, Washington, D.C., where her monumental work We Come in Peace (2018) is on view in the museum's sculpture garden. Bhabha lives and works in Poughkeepsie, New York.



Huma Bhabha Untitled, 2023 ink, acrylic, pastel, and collage on paper 22 1/4 x 30 3/4 inches (56.5 x 78.1 cm) framed: 27 5/8 x 36 1/8 x 2 1/4 inches (70.2 x 91.8 x 5.7 cm) (HB 23.003) \$40,000





#### MARKUS AMM

Since the late 1990s, Markus Amm has been methodically and sensitively exploring how the materials of painting, reduced to their essences, cohere into abstract images. His work can be luminous and illusionistic or bracingly sculptural and physical, and in many cases, it is both of these things simultaneously. Amm is also interested in how the perception of time informs the processes of making art and looking at it, as the processes he uses to produce many of his works require long periods of waiting and looking. In his newest work, <a href="Untitled">Untitled</a> (2023), Amm creates surface tension by building up and bringing down the topology of oil and gesso layered on the linen canvas. Red and purple pigments intertwine and fade together, creating an almost abstract cosmic-like composition. Like all of Amm's work, Untitled poses questions about how action and reflection are distinguished in contemporary painting.

Markus Amm (b. 1969, Stuttgart, Germany) has been the subject of solo exhibitions at Kunsthaus Baselland, Basel, Switzerland (2017) and Kunstmuseum Stuttgart, Germany (2010). His work has been featured in numerous group exhibitions including Spring, Fondation Thalie, Brussels (2021); <u>Variations:</u> Conversations in and Around Abstract Painting Today, Los Angeles County Museum of Art (2014); <u>Die Geometrie der Dinge</u>, GAK Gesellschaft für Aktuelle

Kunst, Bremen, Germany (2013); Only here: The Federal Republic of Germany's Contemporary Art Collection Acquisitions from 2007 to 2011, Bundeskunsthalle, Bonn, Germany (2013); Neuer Konstruktivismus, Bielefelder Kunstverein, Museum Waldhof, Germany (2007); and Formalismus, Kunstverein Hamburg, Germany (2004). Amm lives and works in Geneva.



# Markus Amm Untitled, 2023 oil on gesso board 13 3/4 x 11 3/4 x 1 inches (35 x 30 x 2.5 cm) (MA 23.012) \$30,000



#### JASON FOX

For three decades, Jason Fox has painted pictures that inhabit the charged psychological spaces within American culture, as well as within the medium of painting itself. His risk-taking paintings are filled with imaginary beings informed by modernist art, autobiographical reflection, mythological symbolism, and a recurring cast of characters from comics, fantasy cinema, and popular music. Fox produces pictures that condense broad propensities in the collective imagination into intimate images whose every brushstroke and color choice carries emotional weight. The components of the hybridized creature that is the subject of Darks Matters (2023) include iconic forms and types in Fox's idiosyncratic universe. Part skeleton, part dragon, and part George Harrison, the figure is silhouetted by an actively brushed background of stars, which gives hints about the artist's existential frame of reference and his abiding interest in the non-objective, expressive side of painting in addition to the semantic and communicative ones. Fox's ability to bridge these modes, as well as the unmistakable combination of caustic criticality and open-hearted humor that provides the affective structure for his work, make him an astute observer of contemporary culture and its relationships to the past and future alike. This important work also finds him advancing the complex geometrical language that makes his images constant sources of surprise.

Jason Fox (b. 1964, Yonkers, New York) has been the subject of solo exhibitions at David Kordansky Gallery, New York (2023); CANADA, New York (2021); and Almine Rech Gallery, Brussels (2018). Recent group exhibitions include <a href="The Drawing Centre Show">The Drawing Centre Show</a>, Le Consortium, Dijon, France (2022); <a href="Artists for New York">Artists for New York</a>, Hauser & Wirth, New York (2020); <a href="Samaritans">Samaritans</a>, Galerie Eva Presenhuber, New York (2019); and <a href="Animal Farm">Animal Farm</a>, Brant Foundation Art Study Center, Greenwich, Connecticut (2017). His work is in the collections of the Aïshti Foundation, Jal El Dib, Lebanon; Colby College Museum of Art, Waterville, Maine; and Hall Art Foundation, Reading, Vermont. Fox lives and works in Poughkeepsie, New York.



Darks Matters, 2023
oil, acrylic, and pencil on canvas
90 x 62 x 1 1/2 inches
(228.6 x 157.5 x 3.8 cm)
framed:
90 3/4 x 62 3/4 x 2 inches
(230.5 x 159.4 x 5.1 cm)
(JFO 23.011)
\$70,000







#### **GUAN XIAO**

Guan Xiao's work traces the lineages and connections between disparate imagery and iconography sourced from the digital realm. She often juxtaposes physical objects—such as industrial products and cultural artifacts—alongside images amassed from scrolling through the infinite universe of desktop and laptop screens. Her works generate cohesive textures between binaries sourced from contrasting and even conflicting worlds, and fuse old and modern, digital and analogue, and natural and artificial modes. Hermes in 1999 (2023) incorporates all of these elements, and finds Guan Xiao working in a particularly powerful and compressed form. As is typical of her work, the individual components of the sculpture teeter, semantically speaking, between recognizability and abstraction. The "tabletop" dimensions of the work, furthermore, accentuate another quality of her production that begins to emerge as viewers acclimate themselves to her vision: its tactility and uncannily organic physical presence. Guan Xiao operates with an expanded version of touch, one in which the eye, the hand, the body, the mind, and collective cultural receptors are all activated. This allows her to pose the figurative nature of a sculpture like Hermes in 1999 as a question rather than a fact. As a result, the work comes to symbolize ways in which bodies and minds are assembled from parts of the world that could and do-belong to many, and how such assemblage is perhaps even based on aesthetic factors as well as biological and social ones.

Guan Xiao (b. 1983, Chongqing, China) has been the subject of solo exhibitions at institutions worldwide including Bonner Kunstverein, Bonn, Germany (2019); Contemporary Art Museum St. Louis (2019); Kunsthalle Winterthur, Switzerland (2018); Jeu de Paume, Paris (2016); and Institute of Contemporary Arts, London (2016). Recent and notable group exhibitions include Post-Capital, Kunsthal Charlottenborg, Copenhagen (2022); Though It's Dark, Still I Sing, 34th Bienal de São Paulo, Brazil (2021); Viva Arte Viva, 57th Venice Biennale, Venice, Italy (2017); La vie moderne, 13th Lyon Biennale of Contemporary Art, Lyon, France (2015); and Surround Audience, 2015 New Museum Triennial, New York. Her work is in the permanent collections of institutions including the Museum Ludwig, Cologne, Germany; K11 Art Foundation, Hong Kong; Kunstmuseum St. Gallen, Switzerland; Long Museum, Shanghai; Grand Duke Jean Museum of Modern Art (MUDAM), Luxembourg; Boros Collection, Berlin; Fondazione Sandretto Re Rebaudengo, Torino, Italy; and Start Museum, Shanghai. Guan Xiao lives and works in Beijing.



#### **Guan Xiao**

Hermes in 1999, 2023 brass, acrylic, and motorcycle parts 31 1/2 x 22 x 20 1/8 inches (80 x 56 x 51 cm) unique in a series of 3 (GXI 23.002) \$55,000







#### LUCY BULL

Lucy Bull's paintings are visceral works that appeal directly to the senses. Synesthetic fields of shape and color, the paintings are described in sonic, tactile, or even emotional terms that are unique to each viewer. 23:22 (2023) showcases Bull's recent interest in painting on large, horizontal canvases, an attempt to break the art-historical association between horizontal orientation and traditional landscape painting. The artist also finds inspiration in one of her favorite activities: going to art house and independent cinemas throughout Los Angeles. Reminiscent of a wide movie screen, this vast painting contains layered, unfolding narratives, told through expert mark-making and a dynamic use of color. The untethered, fiery hues in 23:22 evoke an intensity and fervor that contrast with the calming, restrained blues and greens that lay at the center. As exemplified in the work on view, Bull produces scenes that bring one to a psychic place that transcends logic while also demonstrating her technical acumen and mastery of her medium.

Lucy Bull (b. 1990, New York) has been the subject of solo and two-person exhibitions at the Warehouse, Dallas (2023); Long Museum West Bund, Shanghai (2023); Pond Society (with Guo Fengyi, 2021); High Art (Arles, 2020; Paris, 2019); Human Resources, Los Angeles (2019); Smart Objects, Los Angeles (2019); and RMS Queen Mary, Mother Culture, Long Beach, California (2017). Recent group exhibitions include 13 Women: Variation I, Orange County Museum of Art, Costa Mesa, California (2022); ABSTRACT VOCABULARIES: Selections from

the Collection, Museum of Contemporary Art San Diego (2021); and Present Generations: Creating the Scantland Collection of the Columbus Museum of Art, Columbus Museum of Art, Ohio (2021). Her work is in the permanent collections of Baltimore Museum of Art; MAMCO Geneva; Los Angeles County Museum of Art; Long Museum West Bund, Shanghai; Museum of Contemporary Art, Los Angeles; and Rose Art Museum, Brandeis University, Waltham, Massachusetts, among other institutions. Bull lives and works in Los Angeles.



Lucy Bull 23:22, 2023 oil on linen 54 1/8 x 130 x 1 1/8 inches (137.5 x 330.2 x 2.9 cm) (LBU 23.017) \$225,000





#### JENNIFER GUIDI

Jennifer Guidi's immersive paintings and sculptures capture meditative looking and awareness, inspiring similar states of heightened attention in viewers. Drawing from multiple lineages, including process-oriented minimalism, Light and Space, and West Coast abstraction, Guidi's works are defined by tonal gradations, patterns of radiating marks and seed-like depressions, and a surface tactility achieved by combining paint media with sand. The grouping of sculptures on view evinces Guidi's nuanced handling of light, color, pattern, and volume to suggest forms in which depictions of the material world give way to metaphysical, psychic, or interior perceptions. Through a methodical practice in which carefully selected rocks and minerals undergo a rigorous process of casting, enlargement, and painting, Guidi reimagines static geology as an energetic force, and, in splitting open her representations, reveals dichotomous elements of the visible and the invisible, protective casing and vulnerable interior. Considered alongside illuminative titles like Rainbow Amulet (2022) and Tumbled Under Ocean Waves (2022), these sculptures shift in status between totemic objects, metaphorical microcosms, or the physical outcomes of mysterious, ongoing processes.

Jennifer Guidi (b. 1972, Redondo Beach, California) has been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California (2023); Long Museum West Bund, Shanghai (2022); Museo Villa Croce, Genoa, Italy (2017); and LAXART, Los Angeles (2014). Recent group exhibitions

include <u>A Possible Horizon</u>, de la Cruz Collection, Miami (2020); <u>One Day at a Time: Manny Farber and Termite Art</u>, Museum of Contemporary Art, Los Angeles (2018); <u>Generations: Female Artists in Dialogue, Part I</u>, Sammlung Goetz, Munich (2018); <u>NO MAN'S LAND: Women Artists from the Rubell Family Collection</u>, National Museum of Women in the Arts, Washington, D.C. (2016) and Rubell Family Collection, Miami (2015); and <u>The Afghan Carpet Project</u>, Hammer Museum, Los Angeles (2015). Her work is in the permanent collections of the San Francisco Museum of Modern Art; Dallas Museum of Art; Los Angeles County Museum of Art; and Guggenheim Museum, New York, among other institutions. Guidi's book <u>11:11</u>, documenting the artist's 2019 solo presentation at FIAC (Foire Internationale d'Art Contemporain), was published in 2020 by David Kordansky Gallery. Guidi lives and works in Los Angeles.



Jennifer Guidi
Rainbow Amulet, 2022
painted bronze
13 x 13 x 9 inches
(33 x 33 x 22.9 cm)
Edition of 3, with 1 AP
(JG 22.009)
\$35,000





Jennifer Guidi
Meditation Cave, 2022
painted bronze
26 x 24 x 17 inches
(66 x 61 x 43.2 cm)
Edition of 3, with 1 AP
(JG 22.010)
\$60,000





Jennifer Guidi
Tumbled Under
Ocean Waves, 2022
painted bronze
18 x 30 x 24 inches
(45.7 x 76.2 x 61 cm)
Edition of 3, with 1 AP
(JG 22.013)
\$60,000





Jennifer Guidi
In Perfect Balance, 2022
painted bronze
5 1/2 x 16 x 14 inches
(14 x 40.6 x 35.6 cm)
Edition of 3, with 1 AP
(JG 22.016)
\$35,000



# **CHRIS MARTIN**

A key figure in contemporary painting, Chris Martin has been producing bold, distinctive paintings since the 1980s, when his practice came of age in New York's vibrant art scene. Informed by a heterogeneous array of cultural, spiritual, and art historical traditions, Martin's works are characterized by textured planes of indelible colors in mixed abstractions that embrace experimentation and the presence of the hand. Channeling the improvisational energies of the abstract expressionists and counter-cultural artists and musicians alike, Martin follows the unfolding of each new work as a means of radical discovery, improvising with traditional oil and acrylics to found media, including studio detritus and personal ephemera. Incense, Herbs, + Oils (2023) finds him embedding collaged images of musicians—like John Coltrane—into a dense, swirling, and organically electric composition notable for the prominent role given to glitter. The artist often uses glitter both for its shimmering, reflective qualities and for its evocation of objects and ways of making art that exist outside of traditional canonical confines. It also lends the work a dynamic sense of surface that, in turn, creates a seamless bridge between the painting as an object and the phenomena that surround it. This painting gets to the heart of Martin's vision, which is urbane and communal as much as it is born of individual searching and connection to the movements and transitions of nature.

Chris Martin (b. 1954, Washington, D.C.) has been the subject of solo exhibitions at venues worldwide, including Douglas Hyde Gallery, Dublin (2015); Rectangle, Brussels (2015); Kunsthalle Düsseldorf, Germany (2011); and Corcoran Gallery of Art, Washington, D.C. (2011). Recent group exhibitions include <u>Black Light</u>,

Centre de Cultura Contemporània de Barcelona, Spain (2018); <u>Animal Farm</u>, Brant Foundation Art Study Center, Greenwich, Connecticut (2017); and <u>Thinking Out Loud: Notes on an Evolving Collection</u>, The Warehouse, Dallas (2017). His paintings are included in the permanent collections of the Albright-Knox Art Gallery, Buffalo, New York; Museum of Contemporary Art Chicago; High Museum of Art, Atlanta; Museum of Contemporary Art Denver; Museum Boijmans Van Beuningen, Rotterdam, the Netherlands; and San Francisco Museum of Modern Art, among other museums. <u>Paintings</u>, a career-spanning monograph, was published by Skira in 2017. Martin lives and works in Brooklyn and the Catskills, New York.



#### **Chris Martin**

Incense, Herbs, + Oils, 2022 - 2023 acrylic, oil, sequins, glitter, and collage on canvas 90 x 107 x 2 3/4 inches (228.6 x 271.8 x 7 cm) (CM 23.013) \$85,000







#### MARIO AYALA

Mario Ayala reimagines a contemporary landscape where identity, observation, and the presence of material fact play equal roles. Ayala's highly personal, often surreal, tableaux are vivid representations of the way in which images course through the world, carrying with them fragments of the past, present, and a future still in formation. His creations live as collectively inspired documents that reflect issues, energies, and aesthetics alive in Mexican American, Latin, and Brown communities throughout the region. Heaven Knows I'm Miserable Now / County Hospital (2022) is a continuation of Ayala's T.V. stack painting series. In these works, Ayala uses the stacked screens as surfaces for cultural investigation. Here, the artist combines two seemingly unrelated images; the top screenshot shows a slowed down, (2008 remaster) of the class Smiths song, alluding to a recent trend of slowing down, warping, or otherwise remixing popular music. The inclusion of a Smith's song also points to the prominent revived fame the band received within Latin communities in America, as an extension of greaser culture. As the title alludes, the bottom screen features the end title card for the 1932 slapstick Laurel and Hardy comedy, County Hospital, further elaborating the artist's interest in absurdist art forms.

Rubber Biscuit, Mario Ayala's (b. 1991, Los Angeles) first exhibition with David Kordansky Gallery is on view in Los Angeles through December 16. He has been the subject of solo and two-person exhibitions at Jeffrey Deitch, New York (2022) and Ever Gold [Projects], San Francisco (2021). Recent group exhibitions

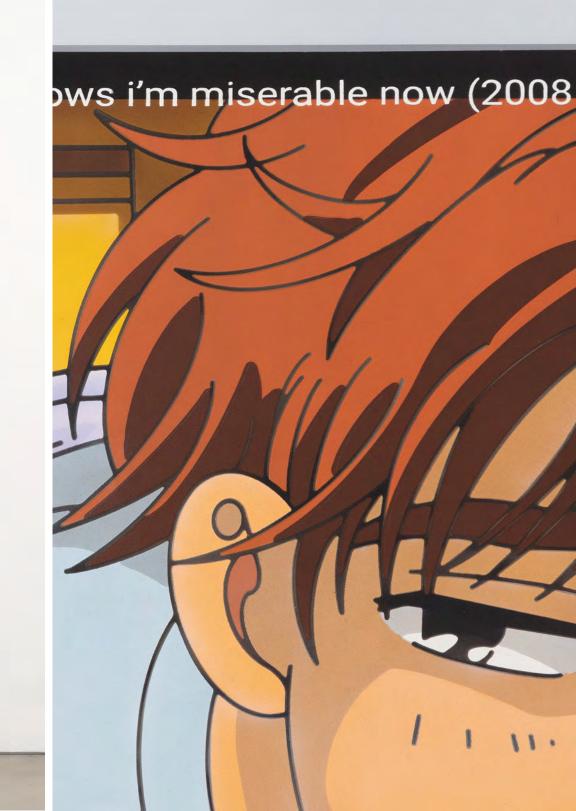
include Sitting on Chrome: Mario Ayala, rafa esparza, and Guadalupe Rosales, San Francisco Museum of Modern Art (2023–2024); Hot Concrete: LA to HK, K11 Musea, Hong Kong (2022); and Made in L.A. 2020: a version, Hammer Museum, Los Angeles (2020). His work is in the permanent collections of institutions including the Hammer Museum, Los Angeles and the Aïshti Foundation, Beirut. Ayala lives and works in Los Angeles.

#### Mario Ayala

Heaven Knows I'm Miserable
Now / County Hospital, 2022
acrylic on canvas
in two parts, each:
15 3/4 x 28 inches
(40 x 71.1 cm)
overall dimensions:
31 1/2 x 28 inches
(80 x 71.1 cm)
(MAY 22.007)
\$45,000







# THE END

#### SAM MCKINNISS

The images, figures, and environments that appear in the paintings of Sam McKinniss speak to the uncanny, unsettling atmospheres of the internet and popular culture. Though these images often emerge from a digital sphere characterized by extremes of spectacle and flatness, McKinniss transposes them into the vivid, humanist vocabulary of his chosen materials, which include not only the pigments and mediums with which he renders his compositions, but the emotion, desire, pathos, humor, and paradox he locates within them. The familiarity that characterizes many of his subjects—which are drawn from the celebrity-saturated worlds of entertainment or otherwise recognizable contexts like sport, news, politics, and nature—serves as a threshold beyond which less easily definable forms and experiences come into view. These characteristics are particularly evident in a work like J. Crew Model (self-portrait) (2023), in which the artist depicts himself and his own stylistic and aesthetic prerogatives Here, McKinniss seems to be painting an image of many selves at once: the self as it appears refracted through popular culture, the self as it materializes through art and the art world, and the self who finds its contours in the unpredictable, mutable paint itself. The richness of the work is due in part to the artist's willingness to let these selves come into contact with one another, but also to his curiosity about what happens when they cancel each other out. Sunset over Penobscot Bay (2023) finds McKinniss exploring natural beauty in the context of its cultural representation. The artist manages to reflect on the scene in a way that is both sentimental and unsentimental: even as the lurid colors tack in

the direction of kitsch, they reveal their aesthetic fascination as quasi-abstract applications of pigment and medium. His handling of scale furthers this effect, as the expansive landscape has been concentrated into the compact dimensions of small but powerful canvas.

Sam McKinniss (b. 1985, Northfield, Minnesota) has been the subject of solo exhibitions at Almine Rech, Paris (2022), London (2021), and Brussels (2019); and The Ovitz Family Collection, Beverly Hills, California (2021). Recent group exhibitions include <a href="Friends & Lovers">Friends & Lovers</a>, FLAG Art Foundation, New York (2023–2024) and <a href="Pictus Porrectus: Reconsidering the Full Length Portrait">Portrait</a>, Art & Newport, Newport, Rhode Island (2022). His work is in the permanent collections of Institute of Contemporary Art, Miami; New Britain Museum of American Art, New Britain, Connecticut; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and Williams College Museum of Art, Williamstown, Massachusetts. McKinniss lives and works in New York and Kent, Connecticut.



#### **Sam McKinniss**

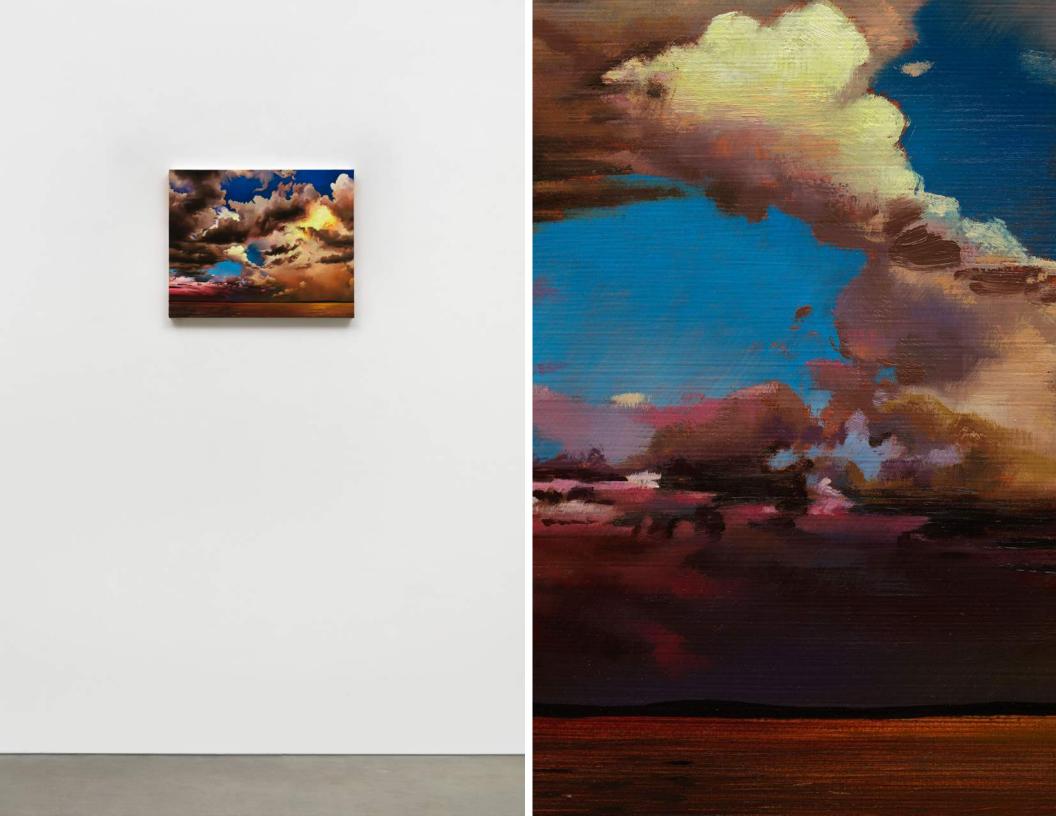
J. Crew Model (self-portrait), 2023 oil on linen 44 3/4 x 33 1/2 x 1 1/4 inches (113.7 x 85.1 x 3.2 cm) (SMC 23.004) \$75,000







# Sam McKinniss Sunset over Penobscot Bay, 2023 oil on linen 16 x 20 x 1 3/8 inches (40.6 x 50.8 x 3.5 cm) (SMC 23.005) \$40,000



#### TOM OF FINLAND

Tom of Finland has long been recognized as a great visual innovator of the twentieth century. While he spent his early career working in advertising, Tom's engagement with art began as a hobby, drawing the world as only he envisioned it. Over the course of his lifetime, his extensive creative output resulted in a collection of masterfully rendered drawings depicting hyper-masculine, empowered men fully engulfed in intimate and public displays of pleasure, joy, and unabashed ecstasy. In <u>Untitled</u> (1972) and <u>Untitled</u> (From Circus) (1975), Tom depicts two scenes that showcase his signature "Tom's man," a form which evolved from Tom's anatomical studies of images of men that appeared in mainstream advertisements and early gay magazines. Untitled (From Circus) is an example of a single panel preparatory sketch from one of Tom's Kake graphic novels, a series made between 1968-1986. In this work, three men engage in a group rendezvous rendered in his detailed, photorealistic illustration style, while pencil marks in Tom's handwriting give an important glimpse into his creative process. In Untitled, Tom continues his ongoing interest in subverting traditional masculine roles associated with men of action and service by depicting two male figures in police uniforms. One figure, clad in bulging jodhpurs with exposed buttocks, looks coyly back while his companion locks eyes with the viewer, provoking an element of seductive voyeurism that's inherent to Tom's work.

Tom of Finland (Touko Laaksonen, 1920–1991) has been the subject of numerous solo and two-person exhibitions across the globe, including Tom of Finland: Bold Journey, Museum of Contemporary Art Kiasma, Finland (2023); Tom of Finland - The Darkroom, Fotografiska, Stockholm, Tallinn, Estonia, and New York (2020–2021); Tom of Finland: Love and Liberation, House of Illustration, London (2020); Reality & Fantasy: The World of Tom of Finland, Gallery X, Tokyo and Osaka (2020); TOM House: The Work and Life of Tom of Finland, Mike Kelley's Mobile Homestead, Museum of Contemporary Art Detroit (2018); The Pleasure of Play, Artists Space, New York (2015) and Kunsthalle Helsinki (2016); and Bob Mizer & Tom of Finland, Museum of Contemporary Art, Los Angeles (2013). Recent group exhibitions include Art & Porn, ARoS Aarhus Art Museum, Aarhus, Denmark, and Kunsthal Charlottenborg, Copenhagen (2020); Camp: Notes on Fashion, Metropolitan Museum of Art, New York (2019); Keep Your Timber Limber (Works on Paper), Institute of Contemporary Art, London (2013); and We the People, Robert Rauschenberg Foundation, New York (2012). His work is in the permanent collections of The Museum of Modern Art, New York; Museum of Contemporary Art Kiasma, Helsinki; Art Institute of Chicago; Los Angeles County Museum of Art; and San Francisco Museum of Modern Art, among many other institutions.



Untitled (From Circus), 1975 pen and ink on paper 11 3/4 x 8 1/4 inches (29.8 x 21 cm) framed: 18 x 14 1/2 x 1 1/2 inches (45.7 x 36.8 x 3.8 cm) (TF 23.002) \$35,000







Untitled, 1972 pen and ink on paper 11 1/4 x 7 5/8 inches (28.6 x 19.4 cm) framed: 17 1/2 x 13 7/8 x 1 1/2 inches (44.5 x 35.2 x 3.8 cm) (TF 23.003) \$35,000



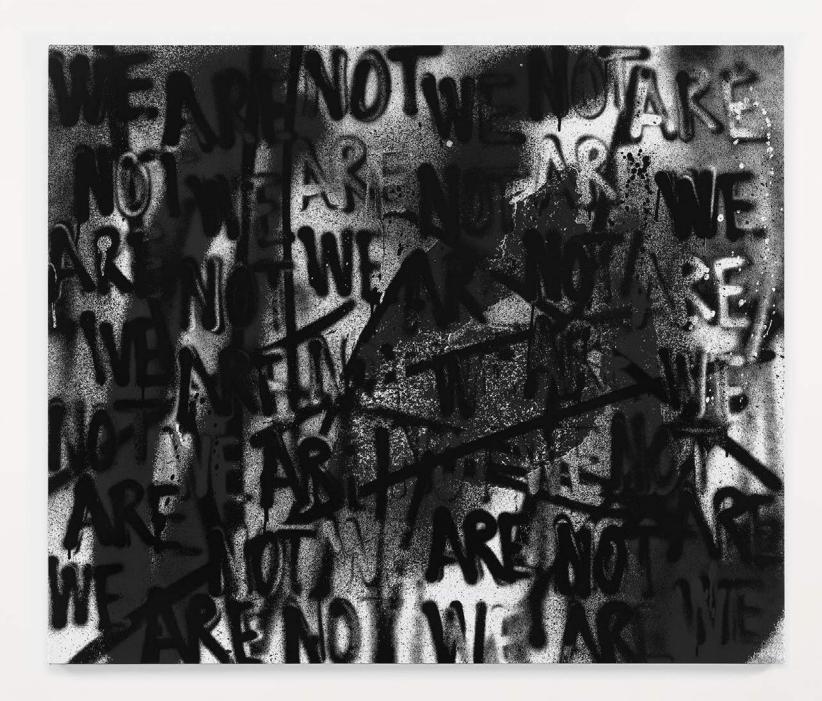


#### ADAM PENDLETON

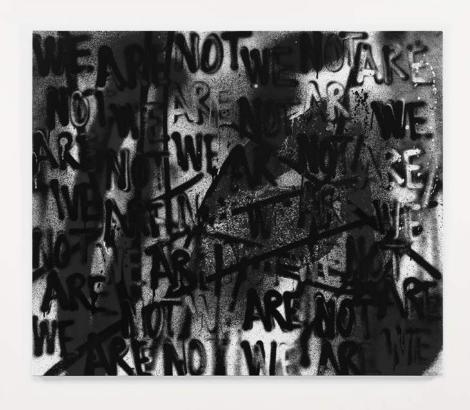
Adam Pendleton's work is a reflection of how we increasingly move through and experience the world on a sensorial level—a form of abstraction that, in its painterly, psychic, and verbal expression, announces a new mode of visual composition for the twenty-first century. His unique silkscreen works investigate Blackness as a color, an identity, a method, and a political subject—containing a vast range of multitudes. In his newest work, <a href="Untitled (WE ARE NOT)">Untitled (WE ARE NOT)</a> (2023), Pendleton brings together an interest in the spaces that exist between abstraction and language, control and disorder, and minimalism and expressivity. As Pendleton has said about this ongoing series, on which the artist has worked since 2016: "The paintings are incomplete postulates. Like the voices of a multitude, they do not accede to an identity. In their combinatorial repetition, they unfold a multiplicity of negative identities: not-beings, not-nots, and being-nots."

Adam Pendleton (b. 1984, Richmond, Virginia) is an artist based in New York. His work has been the subject of solo exhibitions at such notable museums as mumok in Vienna (2023), the Montreal Museum of Fine Arts (2022), The Museum of Modern Art in New York (2021), Le Consortium in Dijon (2020), and the KW Institute for Contemporary Art in Berlin (2017). His work has also been featured in the Whitney Biennial (2022), the Venice Biennale (2015), and other

prominent group exhibitions, including <u>Grief and Grievance</u>: <u>Art and Mourning in America</u> at the New Museum in New York (2021). Writing and publishing are central to Pendleton's practice, and his many books include <u>Pasts</u>, <u>Futures</u>, <u>and Aftermaths</u> (2021), <u>Who Is Queen? A Reader</u> (2021), <u>Heavy as Sculpture</u> (2021), and <u>Black Dada Reader</u> (2017). Pendleton lives and works in New York.



Adam Pendleton
Untitled (WE ARE NOT), 2023
silkscreen ink on canvas
50 x 60 inches
(127 x 152.4 cm)
(APN 23.007)
\$250,000





# MARTHA DIAMOND

Known for her expressive brushwork and atmospheric palette, Martha Diamond's bold oil paintings and illustrative prints preserve and vivify ephemeral impressions of the built environment. For more than fifty years, Diamond, who has occupied the same studio on the Bowery since the 1960s, has embraced painting as a cipher to investigate New York-its architecture, light, spatial construction, and aura-free of figures but nonetheless redolent with feeling. Through close compositional framing, a wet-on-wet painting approach, indistinct edges, and depictions that veer toward abstraction, Diamond's images suggest half-seen glimpses and shifting or remembered perceptions more than fidelitous renderings. In Untitled (2006–2007), Diamond captures the distortive qualities of light and the vast array of communicative possibilities inherent in the interplay between nondescript structures, natural phenomena, and the animation of city life. Our eye moves up the vertical canvas much as it would on a busy street, at sunset or at night, drawn skyward by a particularly dramatic display. Exuberant marks challenge the grid of, what we assume to be, windows and obscure the boundary between edifice and sky, inside and out, while Diamond's warm yellow inflections situate the image not so much as a building, but as a carrier or transmitter of an otherwise elusive state.

Martha Diamond (b. 1944, New York) has had solo exhibitions at the New York Studio School (2004); Bowdoin College Museum of Art, Maine (1988); and Portland Museum of Art, Maine (1988), among many others. She has also participated in important group exhibitions, including Beautiful, Vivid, Selfcontained (curated by David Salle), Hill Art Foundation, New York (2023);

Visionary Painting (2017) (curated by Alex Katz), Colby College Museum of Art, Waterville, Maine; Changing Soil: Contemporary Landscape Painting, Nagoya/ Boston Museum of Fine Arts, Nagoya, Japan (2010); Invitational Exhibition of Painting and Sculpture, American Academy of Arts and Letters, New York (2001, 1991, and 1990); Inventing the American Landscape: A Dialogue with the Visual World, North Carolina Museum of Art, Raleigh (1998); Whitney Biennial 1989 (curated by Richard Armstrong, John G. Hanhardt, Richard Marshall, and Lisa Phillips), Whitney Museum of American Art, New York (1989); American Painting Since the Death of Painting (curated by Donald Kuspit and presented in association with the USSR Union of Artists), Kuznetsky Most Exhibition Hall, Moscow (1989); and MetaManhattan, Whitney Museum of American Art, New York (1984). Her work is in the permanent collections of many institutions, including the Art Institute of Chicago; Brooklyn Museum, New York; Colby College Museum of Art, Waterville, Maine; Guggenheim Museum, New York; High Museum of Art, Atlanta; Minneapolis Institute of Art; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; National Gallery of Australia, Canberra; North Carolina Museum of Art, Raleigh; and Whitney Museum of American Art, New York. The recipient of an Academy Award for Art from the American Academy of Arts and Letters (2001), Diamond has taught at the Department of Visual and Environmental Studies, Harvard University, Cambridge, Massachusetts, and at the Skowhegan School of Painting and Sculpture, Madison, Maine. For thirty-six years (1982–2018), Diamond served on the Skowhegan School's Board of Governors.



Untitled, 2006 - 2007 oil on linen 72 1/8 x 36 x 1 1/4 inches (183 x 91.4 x 3 cm) framed: 72 7/8 x 36 3/4 x 2 inches (184.9 x 93.3 x 5.1 cm) (MDI 23.005) \$115,000









#### **WILLIAM E. JONES**

Filmmaker, artist, and writer William E. Jones's visual provocations reveal obscure resonances across individual, political, and systemic histories that boldly refute the status quo. Whether reimagining queer narratives of Los Angeles, unpacking the semiotics of sexual encounter and its documentation, or excavating pop cultural materials for psychological subtexts, his prolific body of work rejects easy classification, due in part to Jones's insatiable capacity for artistic reinvention. Following an ever-expanding pursuit of new modes of output, Jones's most recent collection marks the artist's first foray into painting. In this series of intimate representations, his commitment to realism in composition, imagery, and hue is subtly challenged by smeared brushwork. While most of the paintings focus on a real person adjacent to Jones's three recent novels, more generally the artist's subjects populate what he describes as "the world I carry around inside my head," a cosmos of rugby players, obscure performers, and friends, whose primary commonality is their human capacity for accident and imperfection. In all cases, Jones replaces the generic cult of celebrity with a distinctly personal form of homage based on truth-telling-a celebration of his own idiosyncratic assortment of influences and inspirations.

William E. Jones (b. 1962, Canton, Ohio) has been the subject of many solo exhibitions and retrospectives at institutions including the Wexner Center for the Arts, Columbus, Ohio (2015); Saint Louis Art Museum, Missouri (2013); Austrian Film Museum, Vienna (2011); Anthology Film Archives, New York (2010); and ar/ge kunst Galerie Museum, Bolzano, Italy (2009). His work is in the public collections of the Australian Centre for the Moving Image, Melbourne,

Australia; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Saint Louis Art Museum; and Tate, London, among other museums. Recent and notable group exhibitions include Histories of our Time, Kunsthaus Baselland, Basel, Switzerland (2019); FRONT International: Cleveland Triennial for Contemporary Art, Ohio (2018); Ordinary Pictures, Walker Art Center, Minneapolis (2016); and the Whitney Biennial 1993 and 2008, Whitney Museum of American Art, New York. His latest novel, I Should Have Known Better, was published in 2021. He is also the author of True Homosexual Experiences: Boyd McDonald and Straight to Hell, Halsted Plays Himself, and I'm Open to Anything. Jones lives and works in Los Angeles.



# William E. Jones Dacked on the Field, 2023 oil on canvas 12 x 20 x 7/8 inches (30.3 x 50.8 x 2.2 cm) framed: 12 5/8 x 20 5/8 x 1 1/8 inches (32.1 x 52.4 x 2.9 cm) (WJ 23.090) \$18,000



#### **EVAN HOLLOWAY**

Evan Holloway engages the challenges and limitations of object-making, creating work in a range of mediums that synthesize compositional and conceptual experimentation, physical engagement, and intuition. Working primarily in sculpture but occasionally in painting, drawing, and other mediums, Holloway mines aesthetic histories and esoteric systems to arrive at new, entirely contemporary meanings. The employment of a seemingly limitless range of materialsincluding scrap metal, resin, wood, fabric, working light bulbs, and house plants—further attests to his interest in the primacy of objects as both physical phenomena and complex signifiers. Formally, Holloway often merges the figurative, abstract, and pop to humorous effect, playing with unlikely convergences between artworks and mass produced goods, as in Lurk (2023). Here, a curved wire armature covered in stained and stretched canvas acts as the unlikely support for a "T-shirt" of sorts, a textile whose comical lettering and diaphanous tulle simultaneously evokes high fashion, DIY garment-making, and the auratic power of the singular art object. As in Holloway's automatic drawings, in which the artist avoids looking at the paper in an effort to "bypass methods of conscious control" and instead create "records of an action and a process," Lurk extends accepted definitions of material value and artistic validity. By soliciting new perspectives on otherwise staid visual and physical encounters, Holloway summons the subconscious feelings and physical reflexes that influence human life at every level, from consumer choice to hand gesture.

Evan Holloway (b. 1967, Whittier, California) has been featured in numerous group exhibitions, including The Sculpture Park, Madhavendra Palace, Nahargarh Fort, Jaipur, India (2017); Los Angeles - a fiction, Musée d'art contemporain de Lyon, France (2017) and Astrup Fearnley Museet, Oslo (2016); Don't Look Back: The 1990s at MOCA, The Geffen Contemporary, Los Angeles (2016); Lightness of Being, Public Art Fund, City Hall Park, New York (2013); All of this and nothing, Hammer Museum, Los Angeles (2011); 2008 California Biennial, Orange County Museum of Art, Newport Beach, California (2008); The Uncertainty of Objects & Ideas, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006); and Whitney Biennial 2002, Whitney Museum of American Art, New York. His work is in the permanent collections of museums including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Palm Springs Art Museum, California; and Whitney Museum of American Art, New York. Holloway lives and works in Los Angeles.



Lurk, 2023 steel, canvas, copper wire, velvet, tulle, iron-on letters, and acrylic 70 x 32 x 30 inches (177.8 x 81.3 x 76.2 cm) (EH 23.030) \$60,000









Evan Holloway cloud, 2019 ink on paper 23 3/4 x 18 inches (60.3 x 45.7 cm) framed: 25 1/4 x 19 1/2 x 1 1/2 inches (64.1 x 49.5 x 3.8 cm) (EH 23.034) \$17,500







#### **DEANA LAWSON**

Deana Lawson makes photographs that explore the Black familiar and its relationship to lore, global histories, and mystery traditions. She transforms observational picture-making into a powerful mode of expression, critique, and celebration. Romance and intimacy between subjects, as well as ritual and spirituality appear throughout Lawson's work, often within the same image. In recent years, Lawson began working with appropriated imagery that serves as a conduit into understanding wider interests and themes around ancestry and kinship. In Olmec Negroid Stone Head (Tres Zapotes F). 800BC - 400 BC (2023), the artist borrows an image from They Came Before Columbus, a 1976 book by Ivan Van Sertima in which he chronicles maritime travel of Africans across the Atlantic to the Americas before Columbus and writes of these massive Olmec heads excavated at La Venta and Tres Zapotes. Daniel & Yaya (2023) prominently features two figures against the backdrop of white, late-summer hydrangeas. An embrace is captured by Lawson's eye, an intimacy exchanged between the two figures as they interlock their arms around each other's neck and waist. As a result, the picture speaks to everyday human connection and those small gestures of affection that often go overlooked.

In 2022, Deana Lawson (b. 1979, Rochester, New York) was awarded the Deutsche Börse Photography Foundation Prize, an influential and longstanding prize that awards artists and projects which have made a significant and original contribution to the medium of photography over the preceding twelve months.

She is the first artist working in photography to be awarded the prestigious Hugo Boss Prize by the Guggenheim Museum in New York, which presented a solo exhibition of her work at the museum in 2021. Lawson's first museum survey was presented in 2021 and 2022 at the Institute of Contemporary Art/Boston and MoMA PS1, Queens, New York, and also traveled to the High Museum of Art, Atlanta, in 2022. She has been the subject of numerous solo exhibitions at institutions including Kunsthalle Basel, Switzerland (2020); Huis Marseille, Amsterdam (2019); The Underground Museum, Los Angeles (2018); Carnegie Museum of Art, Pittsburgh (2018); Contemporary Art Museum St. Louis (2017); and Art Institute of Chicago (2015). Her work is in the permanent collections of The Museum of Modern Art, New York; Museum of Contemporary Art Chicago; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; and Art Gallery of New South Wales, Sydney. Lawson lives and works in Los Angeles.



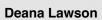
Daniel & Yaya, 2023 pigment print 74 7/8 x 55 3/4 inches (190.2 x 141.6 cm) framed: 77 1/4 x 57 1/8 x 2 5/8 inches (196.2 x 145.1 x 6.7 cm) (DLA 23.011) \$78,000



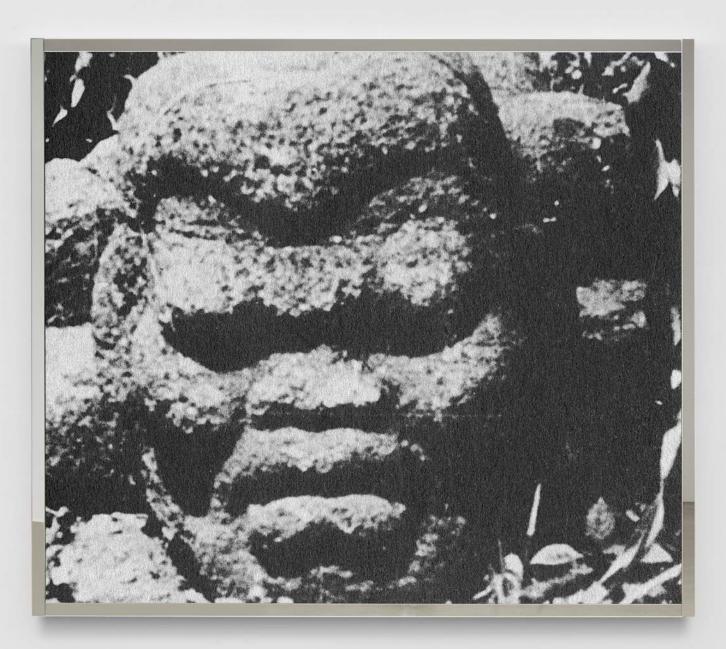


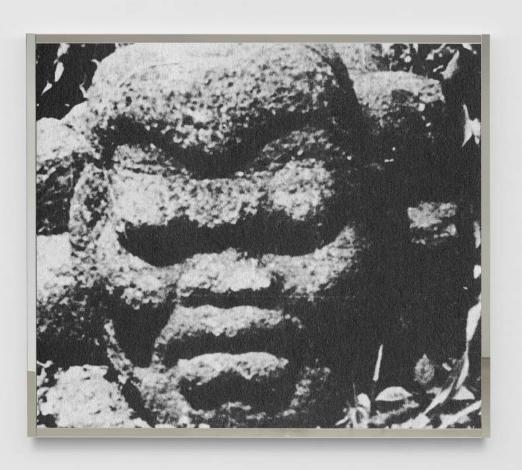




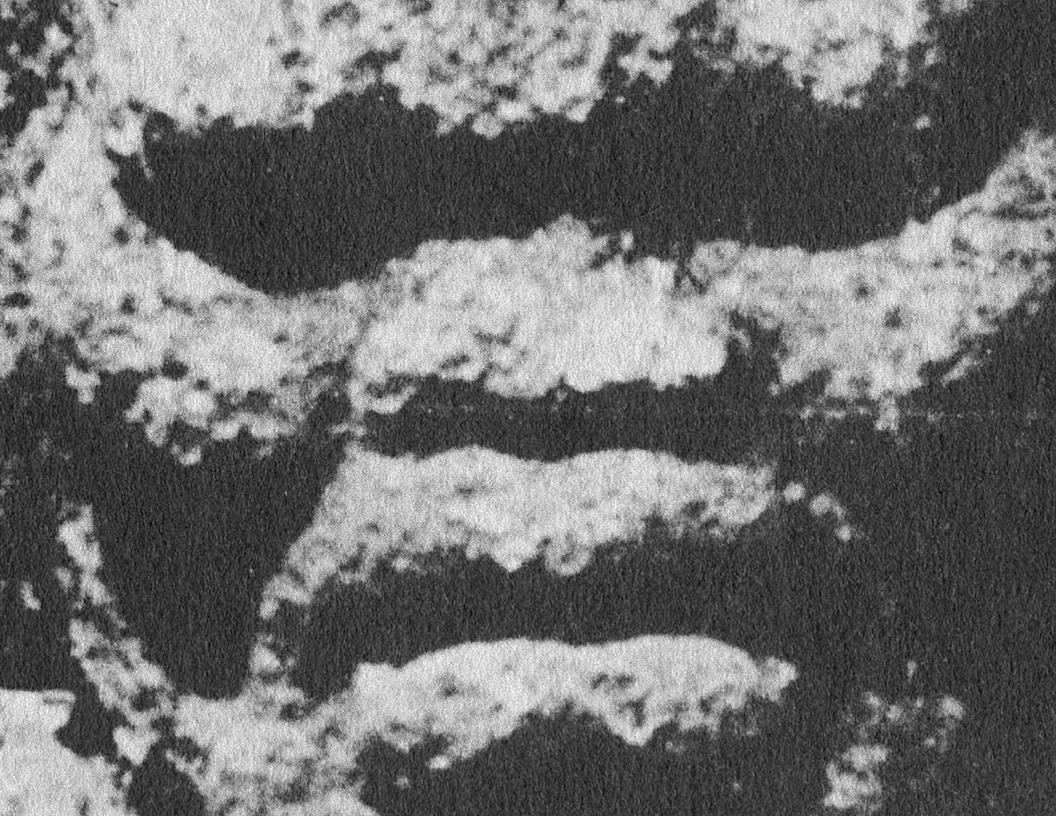


Olmec Negroid Stone
Head (Tres Zapotes F).
800BC - 400 BC, 2023
pigment print
53 3/4 x 62 inches
(136.5 x 157.5 cm)
framed:
56 1/8 x 64 3/8 x 2 5/8 inches
(142.6 x 163.5 x 6.7 cm)
(DLA 23.012)
\$66,000









# **RUBY NERI**

Joyful, provocative, bawdy, and assertive, the figurative vessels and sculptures of Ruby Neri center the human body as a porous and malleable form suggesting pleasure, terror, and every psychic and physical state in between. While these concerns logically situate Neri within a lineage of recent Los-Angeles based artists like Mike Kelley and Paul McCarthy, her influences also include classical pottery and fertility sculptures, the Bay Area Figurative and Funk movements, and the painting and street art of what's now called the Mission School, of which she was a part in the 1990s. In the large bust On Top (2023), a dark-haired woman with exaggerated eyes and airbrushed makeup is depicted smoking a cigarette, wearing an overturned mushroom like a small hat on her head. Smoke from her cigarette partially obscures her face in an opaque billow reminiscent of a thought bubble familiar from comic illustrations. At the top of the smoke cloud, the work's most surreal element suggests psychological states of desire or fantasy: here, a smaller iteration of a figure, legs raised skyward, appears not so much as a person, but as a sexualized amalgam of select female body parts. Carved, scored, and otherwise retaining clear evidence of the artist's hand, On Top's typically tactile surface emphasizes the themes of physicality and corporeality Neri continually explores, while also reiterating her commitment to clay's historical links to craft and the handmade.

In 2018, Ruby Neri (b. 1970, San Francisco) was the subject of a two-person exhibition, <u>Alicia McCarthy and Ruby Neri / MATRIX 270</u>, at the Berkeley Art Museum and Pacific Film Archive (BAMPFA), California. Recent group shows include <u>Funk You Too!</u>, Museum of Arts and Design (2023), New York; <u>The</u>

Flames: The Age of Ceramics, Musée d'Art Moderne de Paris (2021–2022); New Time: Art and Feminisms in the 21st Century, BAMPFA, California (2021); The Domestic Plane: New Perspectives on Tabletop Art Objects, Objects Like Us, Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2018); From Funk to Punk, Left Coast Ceramics, Everson Museum of Art, Syracuse, New York (2017); Fertile Ground: Art and Community in California, Oakland Museum of California and San Francisco Museum of Modern Art (2014); Energy That is All Around: Mission School, Grey Art Gallery, New York University, New York (2014); Busted, High Line, New York (2013); and Made in L.A. 2012, Hammer Museum, Los Angeles (2012). Her work is in the permanent collections of The Museum of Contemporary Art, Los Angeles; Brooklyn Museum, New York; de Young museum, San Francisco; and Hammer Museum, Los Angeles. Neri lives and works in Los Angeles.



#### Ruby Neri On Top, 2023 ceramic with glaze 44 1/2 x 35 x 25 inches (113 x 88.9 x 63.5 cm) (RN 23.036) \$50,000



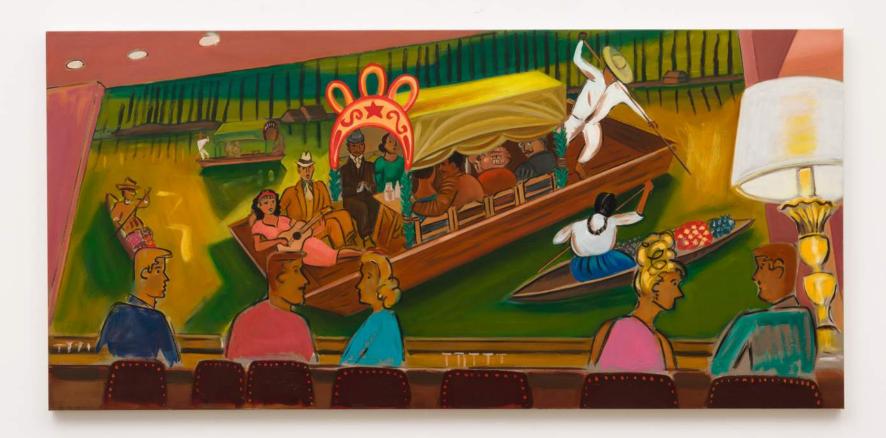


#### RAUL GUERRERO

Raul Guerrero has consistently made images that express the plurality of identity and complexity of selfhood, positing rigorous critiques of colonialism while stylistically remixing a myriad of art-historical legacies, including the conceptualism of midcentury Los Angeles, the readymades of Marcel Duchamp, and compositions suggestive of cinematic framing and montage. Inspired by a biography of Spanish filmmaker Luis Buñuel, who was known to edit his scripts in bars and was drawn to them as democratizing spaces in which people come together to "have a drink and commiserate about life," as Guerrero explains, twenty-five years ago the artist began a series of works depicting famous watering holes. In the striking panoramic work Hotel Ruiz: Mexico City c. 1948 (2023), the dominant visual feature is a large painting behind the bar, a meta-representation of a festive trajinera boat floating on the green canals of Xochimilco, a borough of Mexico City notable as both a precolonial site and major tourist destination. The clothes of the figures in the painting-within-the-painting suggest a time even older than 1948, the year the title alludes to, such that the blond-haired clientele in the foreground seem to frame a previous era of Mexico City, heightening the work's aura of complex nostalgia, layered histories, and nested realities.

Raul Guerrero (b. 1945, Brawley, California) has been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2021); Ortuzar Projects, New York (2018); Air de Paris (project space), Romainville, France (2014); Athenaeum Music and Arts Library, San Diego, California (2001, 2007, and 2013); CUE Art

Foundation, New York (2010); Long Beach Museum of Art, California (1977); Museum of Contemporary Art San Diego (1989); and San Francisco Art Institute, California (1977). Guerrero was included in the <u>California Biennial 2022: Pacific Gold</u> at the Orange County Museum of Art, Costa Mesa, California (2022–2023), and was the recipient of an NEA Photography Fellowship (1979) and the San Diego Art Prize (2006). Guerrero lives and works in San Diego.



#### **Raul Guerrero**

Hotel Ritz: Mexico City c. 1948, 2023 oil on linen 40 x 84 x 1 1/2 inches (101.6 x 213.4 x 3.8 cm) (RGU 23.025) \$55,000



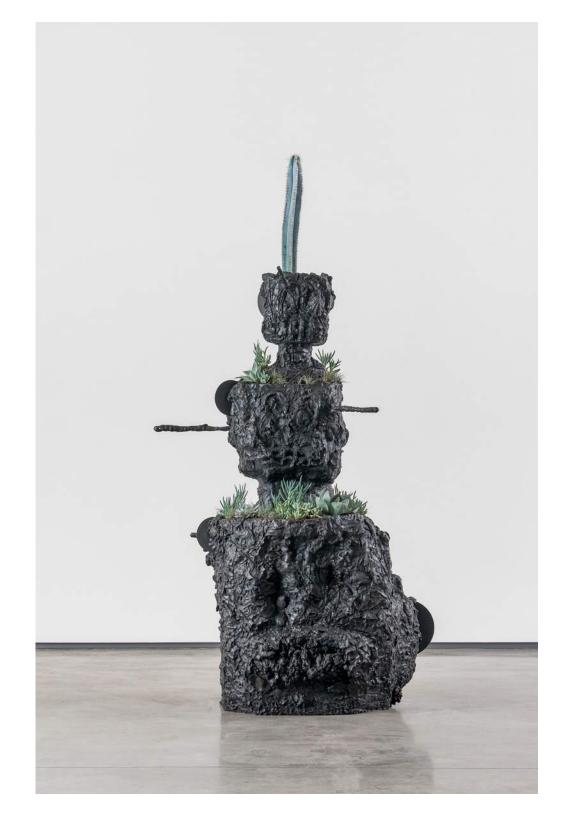


# **RASHID JOHNSON**

Recognized as one of the major artists of his generation, Rashid Johnson composes searing meditations on race and class through a visual language that tests the abilities of abstraction and figuration to communicate across cultural boundaries. Working in, and at the intersections of, an expansive range of media—including painting, photography, installation, film, performance, and, as seen in this presentation, sculpture-Johnson's work issues from a place in which intellectual concept, existential question, and formal vocabulary meet, forging complex themes that unite the personal with the sociocultural and art historical. Untitled Totem (2021) is one in a series of totemic bronze sculptures that ambiguate material use and status to achieve the multivalence that echoes across Johnson's oeuvre. Here, stacks of head-like forms reminiscent of those in Johnson's paintings appear either human-built or naturally occurring, like growths or geologic accretions, whose organic suggestion is further evoked by the incorporation of succulents, air plants, and cacti. In provocative contrast to these natural objects, which charge the work with living potential and emphasize a temporality sculpture traditionally seeks to eschew, the material nature of the cast bronze forms assert the fixity of artifacts recontextualized in the present-even as the expressive, frenetic mark-making that defines their soil-like surfaces further troubles any certainty of permanence.

Rashid Johnson (b. 1977, Chicago) was one of six artists commissioned in 2022 by the Queens Museum, New York, and the Port Authority of New York and New Jersey to create a site-specific, permanent installation for Delta Airlines' new terminal at the La Guardia Airport in Queens, New York. In 2021, the Metropolitan

Opera, New York, commissioned Johnson to create large-scale artworks for its opera house, and a major outdoor sculpture by Johnson was installed at Storm King Art Center, New Windsor, New York. Johnson has been the subject of solo exhibitions at institutions including Museo Tamayo, Mexico City (2019); Aspen Art Museum, Colorado (2019); Kemper Museum of Contemporary Art, Kansas City, Missouri (2017), which traveled to the Milwaukee Art Museum (2017); Garage Museum of Contemporary Art, Moscow (2016); and Drawing Center, New York (2015). Notable group exhibitions include Grief and Grievance: Art and Mourning in America, New Museum, New York (2021); The Stomach and the Port, Liverpool Biennial, England (2021); Forever Now: Contemporary Painting in an Atemporal World, Museum of Modern Art, New York (2014); and ILLUMInations, International Pavilion, 54th Venice Biennale, Italy (2011). His work is in the permanent collections of the Whitney Museum of American Art, New York; Guggenheim Museum, New York; Los Angeles County Museum of Art; and the Museum of Contemporary Art, Chicago. His first feature-length film, an adaptation of Richard Wright's Native Son, premiered at the Sundance Film Festival and was released on HBO in 2019. Johnson lives and works in New York.



#### **Rashid Johnson**

Untitled Totem, 2021 cast bronze 82 x 55 x 43 inches (208.3 x 139.7 x 109.2 cm) Edition of 2, with 1 AP (RJ 21.013) \$450,000



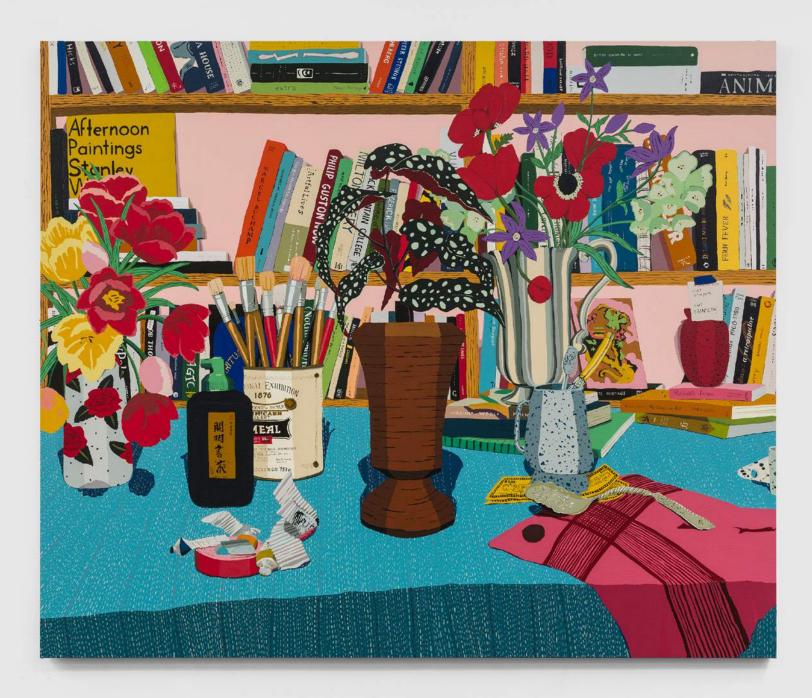


#### HILARY PECIS

Hilary Pecis makes paintings and drawings in which tableaus rich with interlocking fields of saturated color, geometric patterning, and bold linework provide views of sun-drenched domestic still lifes and landscape environments. Books crowding a coffee table, the remains of a dinner party, and perfectly untidy arrangements of found objects often make appearances on her canvases, amounting to an overarching portrait of the self that identifies objects and settings as signifiers for human characteristics. Pecis's meticulously arranged domestic scenes are evidence of a life fully lived; in <a href="Lily's Studio">Lily's Studio</a> (2023), flower vases and house plants sit next to cans of paint brushes; a bookshelf displays artist catalogues from icons such as Marcel Duchamp and Milton Avery; empty acrylic paint tubes litter the table. This is a still life of Pecis's own artistic process, a documentation of what it means to think, act, and live as a working artist in the twenty-first century.

Hilary Pecis (b. 1979, Fullerton, California) has been the subject of solo exhibitions at TAG Art Museum, Qingdao, China (2023); Rockefeller Center, New York (2021); Timothy Taylor, London (2021); Spurs Gallery, Beijing (2020); Rachel Uffner Gallery, New York (2020); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida (2019). Recent group exhibitions include <a href="The Interior Life: Recent Acquisitions">The Interior Life: Recent Acquisitions</a>, National Gallery of Art, Washington, D.C. (2023); <a href="Months Statement Acquisitions">Momen: Variation I</a>, Orange County Museum of Art, Costa Mesa, California (2022–2023); <a href="Persent Generations: Creating the Scantland Collection of the">Present Generations: Creating the Scantland Collection of the</a>

Columbus Museum of Art, Columbus Museum of Art, Ohio (2021); FEEDBACK, The School at Jack Shainman Gallery, Kinderhook, New York (2021); L.A.: Views, Maki Gallery, Tokyo (2020); High Voltage, The Nassima-Landau Project, Tel Aviv, Israel (2020); and (Nothing but) Flowers, Karma, New York (2020). Her work is in the permanent collections of institutions including the National Gallery of Art, Washington, D.C.; Columbus Museum of Art, Ohio; Aïshti Foundation, Beirut; and Yuz Museum, Shanghai. Pecis lives and works in Los Angeles.



Hilary Pecis Lily's Studio, 2023 acrylic on linen 77 x 92 inches (188 x 254 cm) (HPE 23.020) \$200,000





#### DOYLE LANE

Doyle Lane was a defining voice in twentieth-century West Coast studio ceramics and an important figure in the community of Black artists who established themselves in postwar Los Angeles. His pottery, clay paintings, large-scale murals, and studio jewelry all evince his command of sculptural form and his innovative approach to glazing. Lane's legendary work ethic and self-reliance helped define the formal constraints within which he experimented freely, so that his roles as artisan and visionary artist were complementary and mutually enriching. Ostensibly designed to hold the individual sprigs of dried plants that give them their name, his weed pots constitute an astonishing array of shapes, proportions, colors, and texture, and, taken as a whole, they have been increasingly regarded as a major contribution to late American modernism. The examples on view here demonstrate the wide-ranging glaze techniques and forms Lane achieved from one weed pot to the next, as well as the variety of contexts in which the weed pots contribute to aesthetic dialogues. While they intersect with trends in abstract painting, minimalist sculpture, and historical forms of applied art of all kinds, ultimately, Lane's weed pots are completely sui generis; the poetic distillations of a time, a place, and a refined, inquisitive sensibility that consistently pursued its own course.

Doyle Lane (b. 1923, New Orleans; d. 2002, Los Angeles) has been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2020); The Landing at Reform Gallery, Los Angeles (2014); Los Angeles City College Art Gallery (1970); Brockman Gallery, Los Angeles (1968); and Ankrum Gallery, Los Angeles

(1967–1968). A major mural is on long-term view at the Huntington Library, Art Museum, and Botanical Gardens, San Marino, California. His work has been featured in numerous group exhibitions, including California Design, 1930–1965: Living in A Modern Way, Los Angeles County Museum of Art (2012); California Black Craftsman, Mills College Art Gallery, Oakland, California (1970); Objects: USA, Smithsonian American Art Museum, Washington, D.C. (1970); and several iterations of the California Design shows at the Pasadena Art Museum, California (1958-69). Lane's work is included in the permanent collections of the Smithsonian American Art Museum, Washington D.C.; Oakland Museum of California; Los Angeles County Museum of Art; and California African American Museum, Los Angeles, which holds his archives.



Doyle Lane
Weed Pot, c. 1960 - 1978
glazed ceramic
1 7/8 x 3 1/8 x 3 1/8 inches
(4.8 x 7.9 x 7.9 cm)
(DLE 23.017R)
Price Upon Request





Doyle Lane
Weed Pot, c. 1960 - 1978
glazed ceramic
3 7/8 x 4 1/4 x 4 1/4 inches
(9.8 x 10.8 x 10.8 cm)
(DLE 23.013R)
Price Upon Request





Doyle Lane
Weed Pot, c. 1960 - 1978
glazed ceramic
2 1/8 x 2 1/4 x 2 1/4 inches
(5.4 x 5.7 x 5.7 cm)
(DLE 23.016R)
Price Upon Request



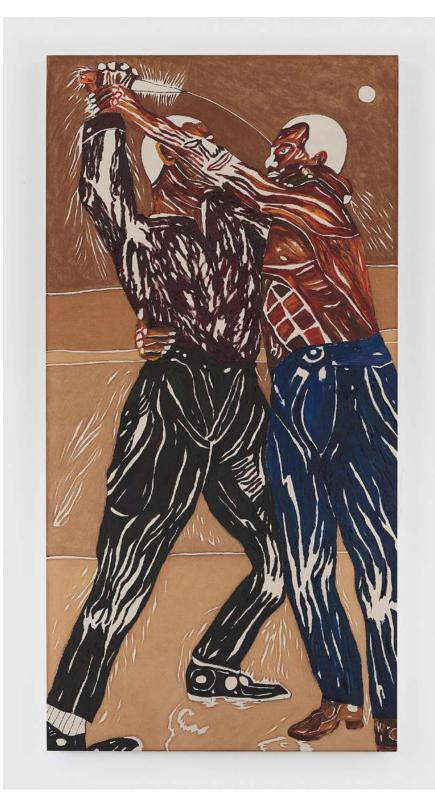
#### CHASE HALL

Chase Hall's representations of Black subjectivity respond to generational experiences and traumas encoded in American history. Working principally in painting but occasionally in photography and sculpture, Hall's portraits and tableaux are at once recognizable by the artist's mark-making, both gestural and controlled, which embraces the underlying, unpainted canvas as a tool for composition. Hall's approach to his medium extends beyond visual impact to consider the metaphorical significance of various materials, marshaling the white cotton canvas, for instance, to evoke ideas of double consciousness and -in his use of coffee to render skin tone—the history and symbolic suggestion of a crop native to Africa, but widely exported and globally consumed. In Eye for an Eye (2023) two men grapple in a hand-to-hand fight that, along with the title, takes up biblical notions of vengeance and justice. Hall's signature use of white lends a physicality and energy to the encounter that extends into the figures' clothing, the raised knife, the definition of their muscles, and the representations of their faces. In the painting's most striking and surreal moment, the face of the figure on the left is superimposed onto his opponent's arm—a choice that feels as improvisational as it does perfectly apposite, emphasizing the physical intimacy engendered-however paradoxically-by violence, and articulating the possibility of similarities between enemies that make their opposition seem devastatingly futile.

Chase Hall (b. 1993, St. Paul, Minnesota) was the subject of a solo exhibition at the SCAD Museum of Art, Savannah, Georgia in 2023. In 2022, Hall was commissioned by the Metropolitan Opera to produce a large-scale artwork, the monumental diptych Medea Act I & II, for its opera house in New York, on view through June 2023. Hall has been included in group exhibitions including Together in Time: Selections from the Hammer Contemporary Collection, Hammer Museum (2023), Los Angeles; Black American Portraits, Los Angeles County Museum of Art (2021); Young, Gifted and Black: The Lumpkin-Boccuzzi Family Collection of Contemporary Art, University of Illinois Chicago (2021); and This Is America I Art USA Today, Kunsthal KAdE, Amersfoort, the Netherlands. Hall has been an artist-in-residence at The Mountain School of Arts, Los Angeles; Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, Massachusetts; and Skowhegan School for Painting and Sculpture, Maine. Hall's work is in the permanent collections of institutions including the Los Angeles County Museum of Art; Dallas Museum of Art; Institute of Contemporary Art, Miami; Fondation Louis Vuitton, Paris; Baltimore Museum of Art; Brooklyn Museum, New York; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; Montreal Museum of Fine Arts; Walker Art Center, Minneapolis; The Studio Museum in Harlem, New York; and Whitney Museum of American Art, New York. Hall lives and works in New York.



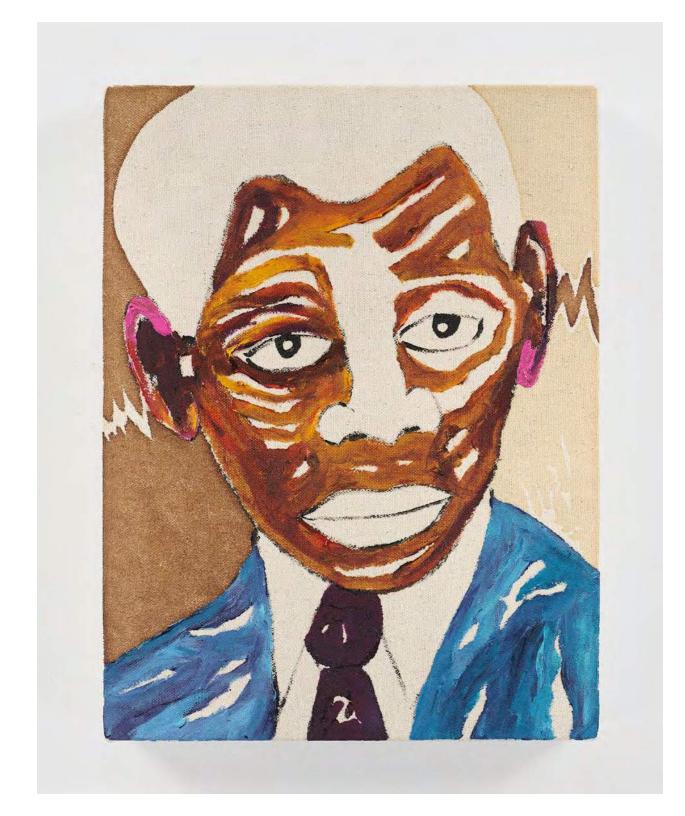
Eye for an Eye, 2023 acrylic and coffee on cotton canvas 72 x 36 x 1 inches (182.9 x 91.4 x 2.5 cm) (CHA 23.025) \$70,000







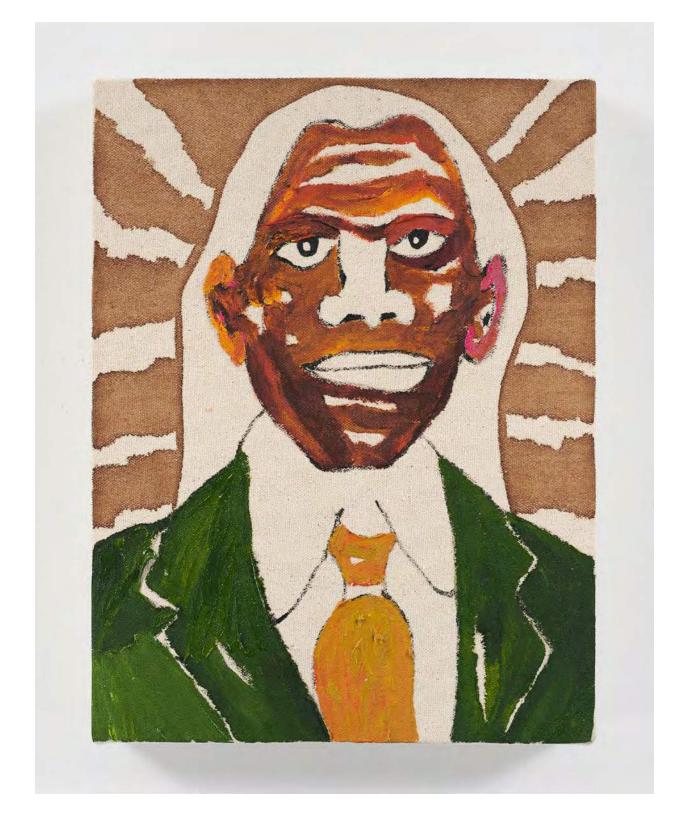




# Chase Hall Warren, 2023 acrylic and coffee on cotton canvas 12 x 9 x 1 inches (30.5 x 22.9 x 2.5 cm) (CHA 23.027) \$25,000



#### Chase Hall Theodore, 2023 acrylic and coffee on cotton canvas 12 x 9 inches (30.5 x 22.9 cm) (CHA 23.028) \$25,000



# Chase Hall Lazarus, 2023 acrylic and coffee on cotton canvas 12 x 9 x 1 inches (30.5 x 22.9 x 2.5 cm) (CHA 23.029) \$25,000

#### **TOBIAS PILS**

Tobias Pils works within a palette of blacks and whites and a range of greys, creating rich mixed media paintings that oscillate between representation and abstraction. Often, these elements are arranged so they flow from one to the next seemingly on their own accord, unraveling across the canvas to reveal many small moments of friction and unison. The Dance (2023) foregrounds two skeletal and gaunt figures joyfully embracing in a playful scene of paint splatters emerging from a pool of cool, muted tones. Paint is applied across broad swaths at the bottom of the canvas and details in the central point of the composition are built up in layered impasto. Elsewhere, the untreated canvas is left exposed, in which the artist's marks appear to float in an empty expanse. Pils uses a painterly vocabulary to respond to the urgency of his own intuition, finding new surprising ways to identify moments of representation in a world of abstraction.

In 2020, a permanent, large-scale installation of paintings by Tobias Pils (b. 1971, Linz, Austria) was inaugurated at Kunstmuseum Bonn, Germany, and a major permanent fresco was installed at the Renzo Piano-designed campus of École normale supérieure Paris-Saclay, Gif-sur-Yvette, France. Pils has been the subject of solo and two-person exhibitions at Bibliotheca Reiner Speck, Oswald-Mathias Ungers Haus am Kämpchensweg, Cologne, Germany (2023); Josef Albers Museum, Bottrop, Germany (2017); Le Consortium, Dijon, France (with Michael Williams, 2017); Chinati Foundation, Marfa, Texas (2016); and Secession, Vienna (2013), among other institutions. Recent group shows include

<u>The Echo of Picasso</u>, Museo Picasso Málaga, Spain (2023); <u>Picasso et la bande dessinée</u>, Musée Picasso, Paris (2020), <u>Jay DeFeo – The Ripple Effect</u>, Aspen Art Museum, Colorado (2018); <u>Le Consortium Collection</u>, <u>Le Consortium</u>, Dijon, France (2018); and <u>Spiegelnde Fenster</u>, 21er Haus, Vienna (2017). His work is in the permanent collections of Albertina, Vienna; Kunstmuseum Bonn, Germany; and Le Consortium, Dijon, France, among other institutions. Pils lives and works in Vienna.



# Tobias Pils The Dance, 2023 oil on canvas 35 3/8 x 41 1/2 inches (90 x 105.5 cm) framed: 37 x 42 7/8 x 1 5/8 inches (94 x 109 x 4 cm) (TPI 23.006) \$40,000



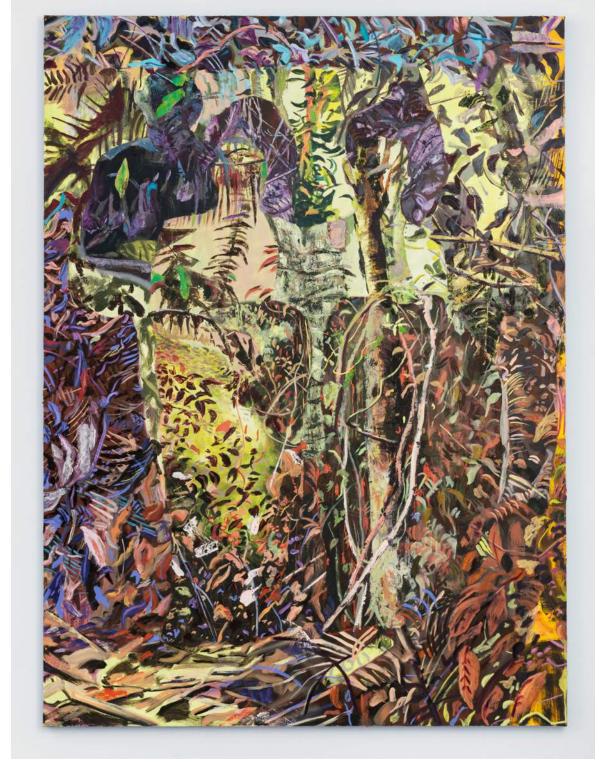




#### MAIA CRUZ PALILEO

Multidisciplinary artist Maia Cruz Palileo creates visually layered and thematically resonant drawings, sculptures, installations, and paintings that consider migration, assimilation, colonialism, and the permeability of home. Informed by their own family's migration experience from the Philippines to the United States of America, their work bridges sites and instances of personal and historical significance, examining, in their words, what happens "when stories and memories are subjected to time and constant retelling, [and] the narratives become questionable, bordering the line between fact and fiction while remaining cloaked in the convincingly familiar." Such blurring, bordering, and mythologizing gives the large painting The Trees Straightened Their Bent Trunks (2023) its palimpsestic aura of dream and reality, in which the silhouettes of figures or forms merge with—or are overtaken by—tropical foliage. Foliage and flesh give way to mark-making, and the distinctly representational blends with the decorative, gestural, and abstract. At its center, a pool fed by a waterfall and framed by the lush density of flora suggests an idealized scene more than an actual one, while, Palilieo explains, their improvisational use of "color and composition mimic the spontaneous manner in which oral histories are recounted." In an art-historical sense, their work draws on the painterly exuberance of Post-Impressionism, Primitivism, and Synthetism, but the artist also boldly reclaims these styles, too, subverting the nineteenth century's tendency to exoticize the non-Western world by working from a nuanced, complex, and intimately inhabited autobiographical perspective.

Maia Cruz Palileo (b. 1979, Chicago) has been the subject of solo exhibitions at Cummer Museum, Jacksonville, Florida (2022); Kimball Art Center, Park City, Utah (2021); American University Museum at the Katzen Arts Center, Washington, D.C. (2018); and Wattis Institute for Contemporary Arts, San Francisco (2019), among several others. Recent group exhibitions include Seven Rooms and a Garden, Moderna Museet, Skeppsholmen, Stockholm (2023); Spirit in the Land, Nasher Museum of Art at Duke University, Durham, North Carolina (2023); The Outwin: American Portrait Today, Smithsonian National Portrait Gallery, Washington, D.C. (2022); A Point Stretched: Views on Time, San José Museum of Art, California (2022); and Our Blue Planet: Global Visions of Water, Seattle Art Museum (2022), among many others. Their work is in the permanent collections of San José Museum of Art, California; The Fredriksen Collection, The National Museum, Oslo, Norway; Nasher Museum of Art at Duke University, Durham, North Carolina; Speed Art Museum, Louisville, Kentucky; and Chapman University, Orange, California. Palileo lives and works in Brooklyn, New York.



Maia Cruz Palileo
The Trees Straightened
Their Bent Trunks, 2023
oil on canvas 90 x 66 x 1 3/8 inches (228.6 x 167.6 x 3.3 cm) (MCP 23.005) \$80,000





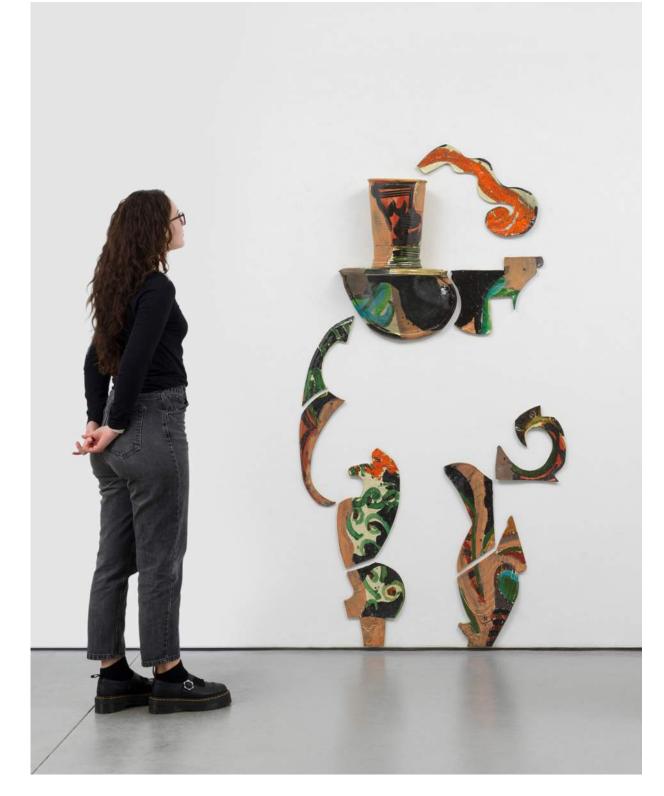


### **BETTY WOODMAN**

Betty Woodman is recognized not only as one of the most important artists to work in ceramics-and one of those most responsible for its inclusion in contemporary art historical discourse—but also as an iconoclastic figure whose advances in several mediums made her a major voice in postwar American art. She transformed the functional history of clay into a point of departure, engaging in bold formal experiments in which she acknowledged the central role of the vessel even as she deconstructed, reassembled, and expanded upon it. The Balustrade Relief Vases she began to produce in the early 1990s are prime examples of Woodman's commitment to challenging separations between genres, and Balustrade Relief Vase #32 (92-32) (1992) represents a particularly strong iteration, one whose palette and compositional verve have echoes in predecessors as varied as Henri Matisse, Etruscan pottery, and Baroque architecture. The work's vertical dimension brings it into conversation with the floor in ways that suggest free-standing sculpture, even though the elements with more prominent three-dimensional depth are to be found in the vase and shelf that are installed higher up on the wall. These are merely the first hints, however, of the spatial complexity Woodman achieved; across its surfaces, glazed and painted images of vases and abstract forms create seductive views into a lush, illusionistic, and bracingly real world.

Betty Woodman (1930–2018) was born in Norwalk, Connecticut, raised in Newton, Massachusetts, and studied ceramics at the School for American Craftsmen in Alfred, New York from 1948–1950. She was the subject of numerous solo

exhibitions worldwide during her lifetime, including a 2006 retrospective at The Metropolitan Museum of Art, New York—the first time the museum dedicated a survey to a living female artist. Woodman was recently the subject of a two-person exhibition with Ella Walker at the Currier Musuem of Art, Manchester, New Hampshire. Other solo shows have been presented at K11 Art Foundation, Hong Kong (2018); Institute of Contemporary Arts, London (2016); Museo Marino Marini, Florence, Italy (2015); Gardiner Museum, Toronto (2011); American Academy in Rome (2010); Palazzo Pitti, Giardino di Boboli, Florence, Italy (2009); Denver Art Museum (2006); and Stedelijk Museum, Amsterdam (1996). Recent group exhibitions include The Flames: The Art of Ceramics, Musée d'Art Moderne de Paris (2021); Less Is a Bore: Maximalist Art & Design, Institute of Contemporary Art, Boston (2019); and Liverpool Biennial, England (2016). Woodman's work is in numerous permanent collections worldwide, including The Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museu Nacional do Azulejo, Lisbon, Portugal; Los Angeles County Museum of Art; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; National Museum of Modern Art, Kyoto, Japan; Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; Victoria and Albert Museum, London; Whitney Museum of American Art, New York; and World Ceramic Center, Incheon, Korea. Woodman lived and worked in Boulder, Colorado; Antella, Italy; and New York.



#### **Betty Woodman**

Balustrade Relief
Vase #32 (92-32), 1992
glazed earthenware, epoxy
resin, lacquer, and paint
81 x 43 x 9 inches
(205.7 x 109.2 x 22.9 cm)
(BW 23.019)
\$165,000



#### CHICO DA SILVA

Significant for both his visionary paintings and his communal approach to artmaking, Francisco (Chico) da Silva has been recently reestablished as one of Brazil's most important artists of the last century. Of indigenous descent and raised in the Amazonian state of Acre, Chico lacked formal art training but nonetheless forged a unique painting style characterized by ecstatic depictions of animals and plantlife informed by indigenous cosmology and folklore, but borne of Chico's own inspired imagination. At the same time, radical formal choices, like a heightened attention to color and pattern, and an intentional flattening of perspective, led to the global reception of Chico's style as distinctly modern recognition that put his work in high demand, and led to the establishment of the Pirambu School, a symbiotic atelier in which local artists assisted with, learned from, and contributed to Chico's studio practice in the city of Fortaleza. The untitled paintings on view were created several years after Pirambu's establishment. In both works, Chico employs a black gouache background to emphasize the vibrant, high-contrast tones and intricate detailing that characterize two distinct pairs of fantastical birds. In the 1973 painting, the compositional mirroring enhances the birds' subtle differences and entanglement of their talons, while the surrounding flora echoes their curvature of their plumage in an almost decorative motif. By comparison, the 1976 work embraces a more naturalistic arrangement, in which the animals appear arrested mid-motion, one turning inward as the other extends its wings in ambiguous communication. Both works occupy a porous boundary between the representational and the symbolic, suggesting the synchronic and fluid energy of the natural world.

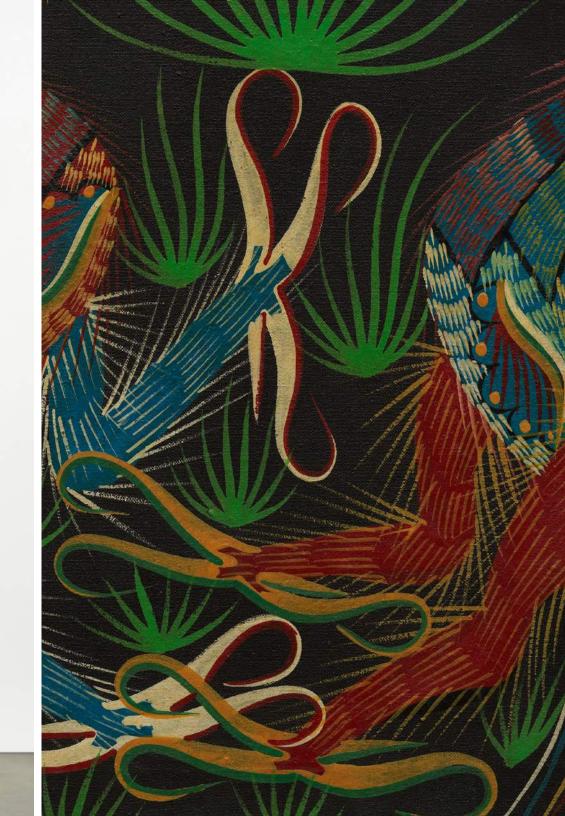
Chico da Silva (b. Cruzeiro do Sul, Brazil circa 1910, d. 1985) has been the subject of numerous solo exhibitions including the recent major presentation Chico da Silva e o ateliê do Pirambu, Pinacoteca de São Paulo (2023). Other solo exhibitions include Chico da Silva: Sacred Connection, Global Vision, Museu de Arte Sacra, São Paulo (2022); Chico da Silva - O Renascer 100 Anos, Espaço Cultural Correios, Fortaleza, Brazil (2010); Retrospectiva Chico da Silva: do delírio ao dilúvio, Espaço Cultural do Palácio da Abolição, Fortaleza, Brazil (1989), among many others. Group exhibitions include The Sacred in the Amazon, Centro Cultural Inclusartiz, Rio de Janeiro (2023); Fantaisies brésiliennes, Musée International d'Art naïf Anatole Jakovsky, Nice, France (2016); Brasileiro, Brasileiros, Museu Afro Brasil, São Paulo (2005); 33rd Biennale di Venezia, Venice, Italy (1966), among many others. His work is in the permanent collections of Centre Pompidou, Paris; Tate, London; Pinacoteca de São Paulo; El Museo del Barrio, New York; Guggenheim Abu Dhabi, United Arab Emirates; Museu de Arte do Rio de Janeiro; and Fundação Edson Queiroz, Fortaleza, Brazil, among many others.



#### Chico da Silva

Untitled, 1973
gouache and mixed media on canvas
19 1/2 x 27 3/8 x 1 1/8 inches
(49.4 x 69.5 x 2.7 cm)
framed:
21 x 28 7/8 x 2 inches
(53.2 x 73.3 x 5.1 cm)
(CDS 22.013)
\$55,000



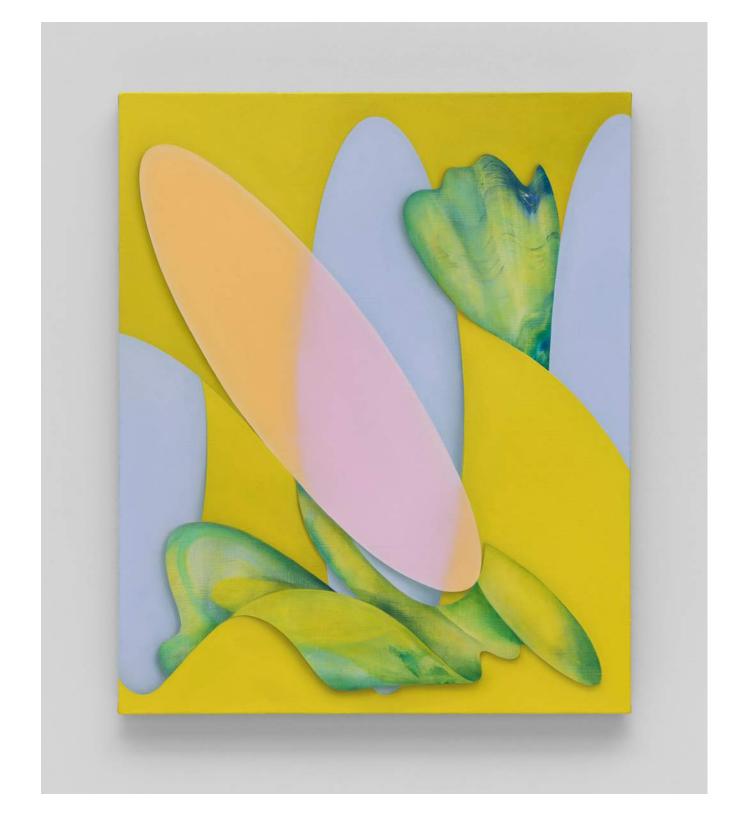




#### LESLEY VANCE

For Lesley Vance, each painting becomes a means to discover an invented image that, in the end, has the presence of fact. Inspired by organic objects, ceramics, and the spatial concerns of sculpture, her strikingly dimensional compositions combine curving edges and abstract forms with depictions of light and shadow, troubling distinctions between intentional optical effects, and the evocative potential of surprise marks and gestures. While her works are far from representational, Vance says she often begins her process by observing a physical object. From there, a series of intuitive decisions unfold. "I am trying to get the painting to a point beyond what I'm expecting. I am collapsing the image, and not thinking about what I'm doing until the last stages. I am trying to not pay attention, so that my brain doesn't get in the way." In Untitled (2023), the flat and volumetric interact in a highly balanced and deceptively simple composition. Ribbon-like curves and defined shapes contain, within their scalloped edges, painted strokes indicative of chance-made surfaces. Atop a citrine field, ellipses in cool tones appear to repeat and overlay, though careful viewing reveals differences in their iterations and positions. Likewise, the tilt of the central, translucent oval creates a veiling and layering that demands deeper looking. Alive with the interplay between the carefully resolved and the still-evolving, the recognizable and the mysterious, Vance's image suggests the evocative tenuousness of undefined states while simultaneously reiterating the painting's status—and power—as exuberantly reflexive.

Lesley Vance (b. 1977, Milwaukee) has been the subject of solo and two-person exhibitions at Columbus Museum of Art, Ohio (2023); FLAG Art Foundation, New York (2012); Bowdoin College Museum of Art, Bowdoin, Maine (2012); and Huntington Library, Art Museum, and Botanical Gardens, San Marino, California (with Ricky Swallow, 2012). Vance has been featured in numerous group exhibitions, such as Aftereffect: O'Keeffe and Contemporary Painting, Museum of Contemporary Art Denver (2019); Painter Painter, Walker Art Center, Minneapolis (2013); and Whitney Biennial 2010, Whitney Museum of American Art, New York. Her work is in the permanent collections of the Dallas Museum of Art; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Milwaukee Art Museum; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; and Hammer Museum, Los Angeles, among many others. In 2019, Gregory R. Miller & Co. published a monograph surveying the last five years of Vance's work. Vance lives and works in Los Angeles.



#### Lesley Vance Untitled, 2023 oil on linen 23 x 19 x 1 inches (58.4 x 48.3 x 2.5 cm) (LV 22.003) \$100,000



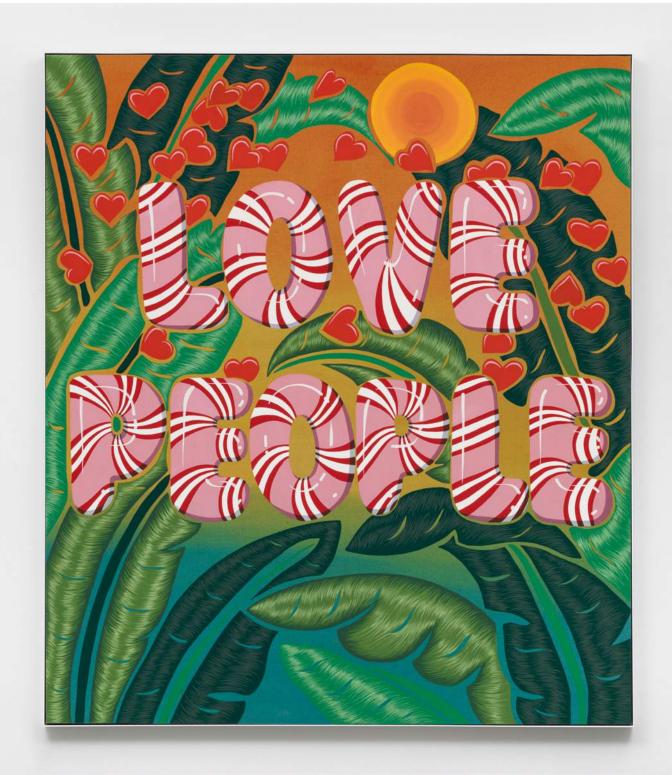
#### JOEL MESLER

Joel Mesler has become known in recent years for paintings that bring together autobiographical reflection, self-effacing humor, an open-hearted sense of precision and design, and a sly conceptualism with roots in a heterogenous group of modernist and postmodernist approaches to artmaking. In his iconic word paintings, such as Untitled (Love People) (2023), Mesler foregrounds tender words or phrases commonly associated with Yiddish terms of endearment. Set against a backdrop of banana leaves—a pattern commonly associated with the wallpaper at the Beverly Hills Hotel—and a setting sun, these paintings touch on phrases and spaces that were formative to Mesler throughout his childhood. In a series of new paintings of rabbis, Mesler reinterprets a genre that could be found in Jewish homes in the United States throughout much of the postwar period, where the paintings often served as reminders of the European homelands—and ways of life—their owners' families were forced to flee. Mesler has recast these reverent, sometimes pained, often melancholic, images according to his own style, shifting their palettes and transposing their self-seriousness into a brighter, but no less touching key. The paintings reflect a degree of devotion that transcends mere depiction, however, because the artist has been methodically collecting original rabbi paintings as they appear in auctions and other sales, where they would otherwise go unsold. Mesler seeks to rescue not only the artworks themselves, but the Jewish traditions and histories of exile they symbolize. His own rabbi paintings are therefore products of a broader inquiry in which cultural identity is observed as a process of constant change and ever-evolving emotional response.

Joel Mesler (b. 1974, Los Angeles) has been the subject of solo exhibitions at the Long Museum West Bund, Shanghai (2023); FLAG Art Foundation, New York (2023); David Kordansky Gallery, Los Angeles (2021); Lévy Gorvy, Hong Kong (2021); Harper's Books, East Hampton, New York (2020); and Simon Lee, London (2018). His work is in the permanent collections of the Cauldwell Foundation, London; HE Art Museum, Foshan, China; The Jewish Museum, New York; and K11 Art Foundation, Shanghai, among others. Mesler lives and works in Sag Harbor, New York.



Untitled (Love People), 2023 pigment on linen 80 x 70 x 1 1/8 inches (203.2 x 177.8 x 2.9 cm) framed: 80 3/4 x 70 3/4 x 2 inches (205.1 x 179.7 x 5.1 cm) (JME 23.040) \$185,000











#### **Joel Mesler**

Rabbi Miami, 2023 oil on canvas 33 1/8 x 29 1/8 x 1 1/4 inches (84.1 x 74 x 3.2 cm) framed: 34 5/8 x 30 5/8 x 2 inches (87.9 x 77.8 x 5.1 cm) (JME 23.028) \$45,000





#### TORBJØRN RØDLAND

Torbjørn Rødland makes photographic images steeped with curiosity, humor, criticality, artifice, reverence for the natural world, and romanticism while pushing the medium of the analogue print closer to modes of expression more aligned with painting, as composition, casting, and lighting are deeply intertwined with his photographs' overall emotional and intellectual impact. In <a href="Swimming Pool">Swimming Pool</a> (2013–2023), Rødland deploys his penchant for unique casting in order to create tension and formulate an arresting narrative within the still image. Here, a young woman wearing a drenched white blouse, floats at the edge of a swimming pool, grasping both the pool's border and the black patent leather dress shoes of an unidentified man. The intensity of her gaze emphasizes the absence of the man's own visage and prompts questions around gender and power, youth and age, and what it means to be pure.

Torbjørn Rødland (b. 1970, Stavanger, Norway) has been the subject of solo exhibitions including Oh My God You Guys, Le Consortium, Dijon, France (2023); Bible Eye, The Contemporary Austin, Texas (2021); Fifth Honeymoon, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Norway, Bonniers Konsthall, Stockholm, and the Museum of Contemporary Art Kiasma, Helsinki (2018–2019); THE TOUCH THAT MADE YOU, Fondazione Prada, Milan (2018) and the Serpentine, London (2017); Back in Touch, C/O Berlin (2017); and Blue Portrait (Nokia N82), Whitney Museum of American Art, New York (2016). Notable group exhibitions include Before Tomorrow – Astrup

Fearnley Museet 30 Years, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2023); What People Do for Money, Manifesta 11, Zurich (2016); LIT, 9th Berlin Biennale for Contemporary Art (2016); and 48th Venice Biennale, Italy (1999). His work is in the permanent collections of museums including Albright-Knox Art Gallery, Buffalo, New York; Astrup Fearnley Museum of Modern Art, Oslo, Norway; Malmö Art Museum, Sweden; Museum of Contemporary Art Chicago; Stedelijk Museum, Amsterdam; and Museum of Modern Art, New York. Rødland lives and works in Los Angeles.



Torbjørn Rødland Swimming Pool, 2013 - 2023 chromogenic print 43 3/8 x 55 1/8 inches (110 x 140 cm) framed: 44 3/8 x 56 1/8 x 2 inches (112.7 x 142.6 x 5.1 cm) Edition of 3, with 1 AP (TR 23.006) \$32,000





#### FRED EVERSLEY

Fred Eversley's Cylindrical Lenses are vertically oriented, monumental sculptures made in tinted resin. They synthesize decades of research and material experimentation, bringing together the artist's early experiences as an aerospace engineer and his formative role as a member of the Los Angeles artistic communities responsible for advances in Light and Space minimalism throughout the postwar period. As Eversley's newest body of work, the Cylindrical Lenses also represent his most ambitious use of the parabolic forms that have provided a focal point for his entire career. This example, with its radiant pink hue, exemplifies both the otherworldliness and the warmth that characterize his project. On the one hand, the work is an austere exercise in precise geometry, its transparent apex seemingly disappearing into thin air as it leads the eye upwards. On the other, its ability to generate a complex, ever-shifting array of reflections and refractions serves as a reminder that light is a decidedly physical phenomenon, one that defines the movement of the human body—and the human mind—in ways that are central to our experience of Earth and the cosmos alike.

A Cylindrical Lens by Fred Eversley (b. 1941, Brooklyn, New York)—his first cast resin work made for outdoor display and the largest to date in the series—is currently on view in Central Park in New York through August 2024. Eversley has also been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California (2022–2023); Rose Art Museum, Brandeis University,

Waltham, Massachusetts (2017); Art + Practice, Los Angeles (2016); National Academy of Science, Washington, D.C. (1981); Palm Springs Art Museum, California (1977); Newport Harbor Art Museum, Newport Beach, California (1976); and Whitney Museum of American Art, New York (1970). Recent group exhibitions include Light and Space, Copenhagen Contemporary, Copenhagen (2021–2022); Soul of a Nation: Art in the Age of Black Power 1963–1983 (2017– 2020, traveled to five venues); Space Shifters, Hayward Gallery, London (2018); <u>Dynamo – A Century of Light and Motion in Art, Grand Palais, Paris (2013);</u> Pacific Standard Time: Art in L.A. 1945-1980 (Getty Foundation, 2011; traveled to Gropius Bau, Berlin, 2012). His work is in the permanent collections of more than three dozen museums throughout the world, including Tate Modern, London; Guggenheim Museum, New York; Museum of Fine Arts, Houston; Whitney Museum of American Art, New York; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Museum of Modern Art, New York; K11 Art Foundation, Hong Kong; and Los Angeles County Museum of Art. The first monograph dedicated to Eversley's work was published by David Kordansky Gallery in 2022. Eversley lives and works in New York City.



Fred Eversley
Untitled (Cylindrical Lens), 2023
cast polyurethane
97 3/4 x 18 7/8 x 17 1/2 inches (248.3 x 47.9 x 44.5 cm) (FEV 23.016) SOLD

### SHARA HUGHES

Shara Hughes uses dizzying brushwork, vibrant colors, and shifting perspectives to make paintings that defy many of the existing conventions associated with the landscape genre. Her experimental, intuition-based process typically forgoes the use of reference images, thereby conveying the psychological complexity of her inner world through kaleidoscopic visions of flora and fauna. In recent work, Hughes examines the dichotomy of lightness and darkness, whether through the depiction of a moonlit night or a setting sun, or more thematic and metaphorical representations of dark and light, in which the boundary between the two worlds blur. In Giddy (2023), Hughes creates a contrast between the painting's optimistic title and the highly abstracted, larger-than-life plants foregrounded on the canvas. Grey clouds dot the sky, an unexpected reminder that elation is fleeting and that life constantly cycles between dark skies and sunny days. While the overall color palette is bright—a wash of happy yellows and soothing greens—Hughes's thick brushstrokes and fantastical florals escalate the tension in this tableaux. Giddy is one clear instance in which the canvas encapsulates the push and pull of the artist's interiority: the anxiety of not knowing how much one can trust a pleasant day or a carefree perspective, ever-aware that the grey clouds will inevitably return.

Shara Hughes (b.1981, Atlanta) has been the subject of solo exhibitions at Kunsten Museum of Modern Art, Aalborg, Denmark (2023); FLAG Art Foundation, New York (2022); Kunstmuseum Luzern, Switzerland (2022); Yuz Museum, Shanghai (2021–2022); Contemporary Art Museum St. Louis (2021);

Garden Museum, London (2021); Aspen Museum of Art, Colorado (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include Open Ended: SFMOMA's Collection, 1900 to Now, San Francisco Museum of Modern Art (ongoing); Being in the World: The Tenth Anniversary of the Long Museum, Long Museum, Shanghai (2023); Nature humaine – Humaine nature, Fondation Vincent van Gogh Arles, France (2022–2023); America Will BE! Surveying the Contemporary Landscape, Dallas Museum of Art (2019); and Whitney Biennial 2017, Whitney Museum of American Art, New York. Her work is in the permanent collections of institutions including The Metropolitan Museum of Art, New York; Denver Art Museum; High Museum of Art, Atlanta; and Smithsonian American Art Museum, Washington, D.C., among others. Hughes lives and works in Brooklyn, New York.



Shara Hughes
Giddy, 2023
oil and acrylic on canvas
58 x 50 inches (147.3 x 127 cm) (SHU 23.030) SOLD



Current + Upcoming Exhibitions & Fairs

Los Angeles

Mario Ayala Rubber Biscuit November 11 – December 16, 2023

**Odili Donald Odita** 

Degrees of Separation November 11 – December 16, 2023

Joel Mesler

zrikha sheqi'att hashemesh (Sunrise Sunset) November 11 – December 16, 2023

Sam Gilliam

January 20 - March 3, 2024

**New York** 

Chico da Silva October 26 – December 16, 2023

Markus Amm January 2024 **Fairs** 

Art Basel Miami Beach December 6 – 10, 2023

Frieze Los Angeles February 29 – March 3, 2024