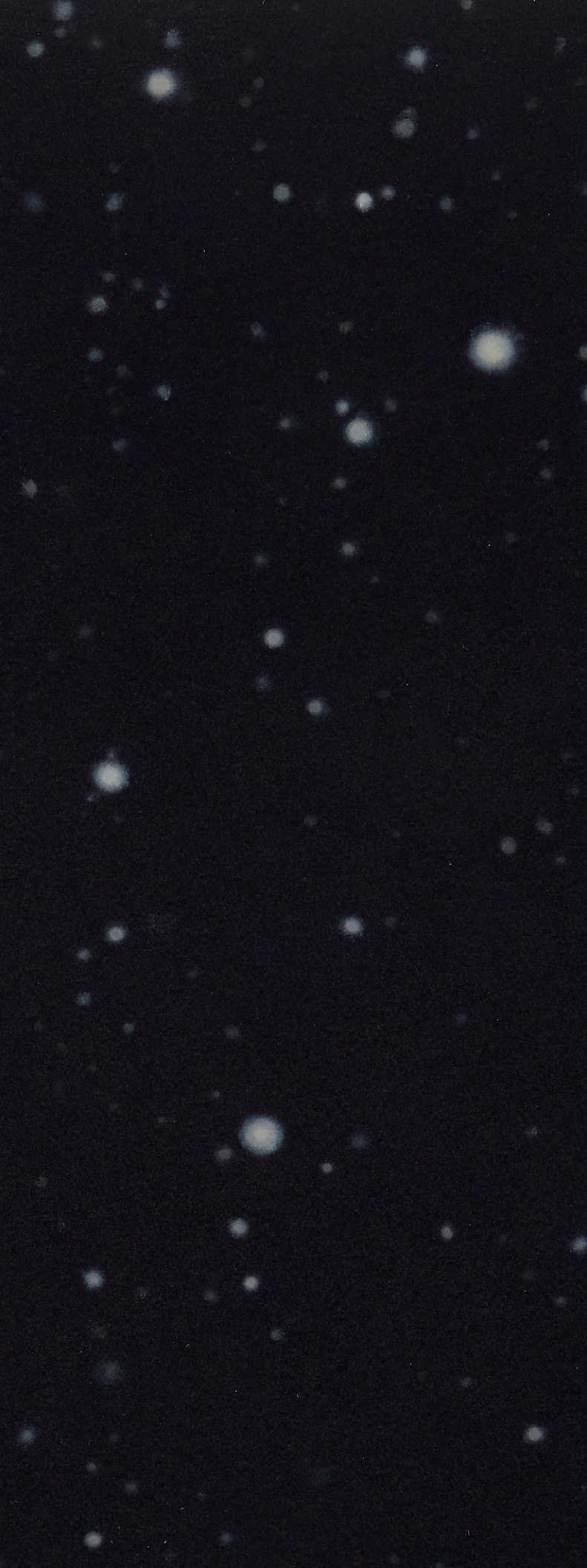


Art Basel 2025

Matthew Marks Gallery





Vija Celmins
Night Sky #22
2015-18
Oil on canvas
19 3/4 x 22 1/2 inches
50 x 57 cm

\$2,500,000

Vija Celmins's *Night Sky #22*, 2015–18, depicts the mesmerizing vastness of the night sky. Celmins rendered the star-studded composition through a laborious process of building up and sanding down layers of meticulously painted stars. “I like to work with impossible images, impossible because they are nonspecific, too big, spaces unbound,” Celmins has said. “I make them specific by taking this vast thing and wrestling it into the painting.”

Night Sky #22 reflects Celmins's decades-long practice of transforming photographic source imagery through a methodical process of “re-description.” Her night skies were often inspired by imagery found in astronomy publications, with Celmins describing the role of the photograph as an “armature on which I hang my marks and make my art.” Rendering a multitude of diverse stars set against a velvety field of darkness, Celmins captures a moment in time and invites sustained looking, allowing the eye to wander indefinitely.



Vija Celmins *Night Sky #22* 2015–18 Oil on canvas 19 3/4 x 22 1/2 inches; 50 x 57 cm



Ellsworth Kelly

For more than seven decades, Ellsworth Kelly pursued a singular artistic vision built upon keen observation. Through his precise deployment of color and form, Kelly deftly transformed the world around him into his art. As the artist explained, “I think that if you can turn off the mind and look only with the eyes, ultimately everything becomes abstract.”

Kelly’s painting, *High Yellow Study*, 1960, and collage, *Study for Brooklyn Bridge IV*, 1955, are from a pivotal period following the artist’s return to New York from Paris in 1954. Kelly’s return to New York precipitated a shift in the artist’s work towards greater experimentation with sensuously shaped curves and hand-drawn shapes. *High Yellow Study* recalls the sun, sky, and landscape, while *Study for Brooklyn Bridge IV* evokes the swooping curves of the eponymous New York City landmark, with the natural and architectural forms distilled through Kelly’s profound abstract visual language.

Kelly’s teak wood sculpture, *Untitled*, 1978, is a striking example from a series of just thirty wooden sculptures Kelly created between 1958 and 1996. The sculpture’s refined geometric form exemplifies the artist’s practice moving deftly between two and three dimensions, working across media to explore line, form, and spatial perception.



Ellsworth Kelly *High Yellow Study* 1960 Oil on canvas 17 x 14 inches; 43 x 36 cm







Ellsworth Kelly *Study for Brooklyn Bridge IV* 1955 Collage
10 3/4 x 4 1/2 inches; 27 x 11 cm



Ellsworth Kelly *Untitled* 1978 Teak 25 3/4 x 29 3/4 x 1 3/4 inches; 65 x 76 x 4 cm







Martin Barré

67-F-12

1967

Enamel and acrylic on canvas

34 x 31 1/4 inches

86 x 80 cm

Martin Barré (1924–1993) is best known for his conceptual approach to painting that rejected the gestural abstraction of his peers in France. Barré experimented extensively with methods of applying paint, including brushes, palette knives, paint tubes, and spray paint. Inspired by graffiti he had seen in the Paris Métro, in 1963 Barré began a series of spray paintings. These paintings, including *67-F-12*, exhibit a profound sense of immediacy and a primacy to line and mark-making. In 1967, Barré combined his spray paint technique with stencils in the shape of an arrow. The repetition of the arrow motif and the gradient of the spray paint suggest a striking degree of movement.



Martin Barré 67-F-12 1967 Enamel and acrylic on canvas 34 x 31 1/4 inches; 86 x 80 cm



Charles Ray

Mountain Lion Attacking a Dog

2018

Sterling silver

11 1/2 x 42 1/2 x 22 1/2 inches

29 x 108 x 57 cm

Charles Ray's *Mountain Lion Attacking a Dog*, 2018, is cast in brilliant sterling silver. Originally inspired by the artist's long walks in the hills surrounding Los Angeles, where mountain lion sightings have been increasingly common, Ray began this work by photographing a live mountain lion in his studio. The artist then methodically sculpted the animals in clay before casting the forms in sterling silver. The fine rendering of the animals' musculature, fur, and skin is exemplary of the artist's meticulous process, through which he perfects a single sculptural form over the course of many years.

A lion attacking its prey is a classic art historical motif that has been depicted by numerous artists including Théodore Géricault, Eugène Delacroix, and Henri Rousseau. Like much of Ray's work, the sculpture also recalls ancient Greek sculpture, in particular, *Lion Attacking a Horse*, 325–300 BCE, in the collection of the Capitoline Museums in Rome. As one curator described, Ray is “making figurative sculpture relevant in the present tense, but connecting it to a long continuum of art history.”



Charles Ray *Mountain Lion Attacking a Dog* 2018 Sterling silver 11 1/2 x 42 1/2 x 22 1/2 inches; 29 x 108 x 57 cm





Simone Leigh

No Face

2020

Stoneware, porcelain, India ink

20 x 8 x 7 1/2 inches

51 x 20 x 19 cm

Over the last twenty years, Simone Leigh has created a multi-faceted body of work incorporating sculpture, video, and installation, all informed by her ongoing exploration of Black female-identified subjectivity. Leigh describes her work as auto-ethnographic, and her ceramic and bronze sculptures often employ forms traditionally associated with African art.

No Face, 2020, is a striking example of Leigh's ongoing engagement with bust-like sculptures. In many of these works, Leigh merges the female body with domestic vessels and architectural elements, as seen in *No Face*'s elongated vase-like neck, to point to unacknowledged acts of labor. Hundreds of rich blue rosettes surround the sculpture's facial void, celebrating a collective experience rather than an identifiable portrait. By "abstracting the figure," Leigh explains, "I imagine a kind of experience, a state of being, rather than an individual person."

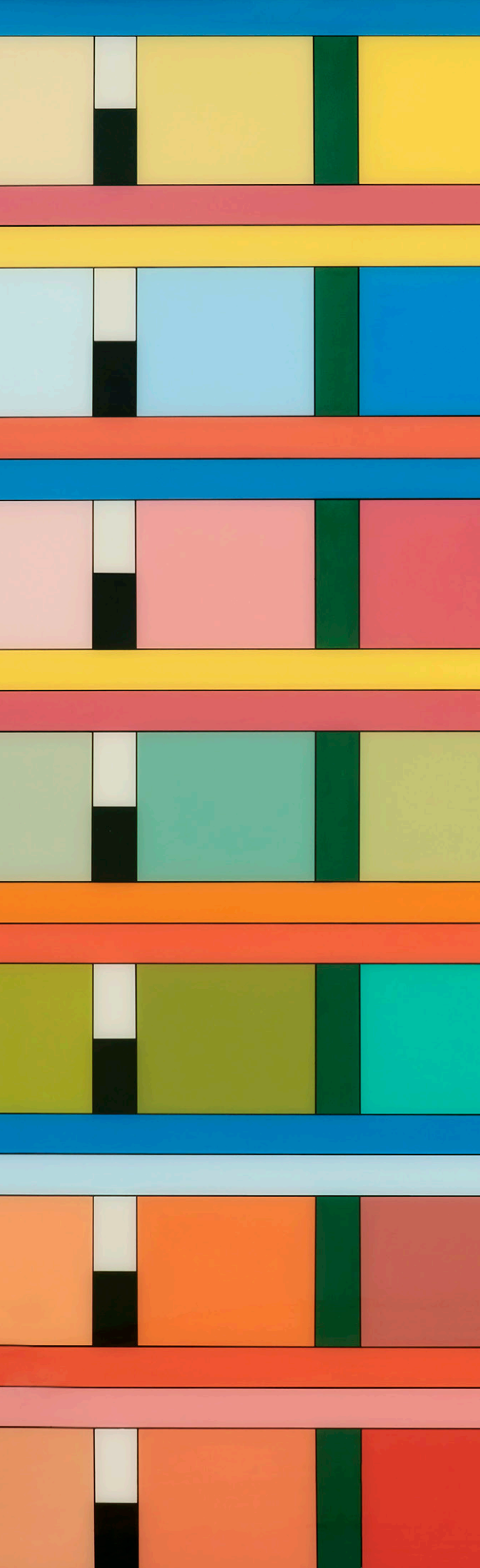


Simone Leigh *No Face* 2020 Stoneware, porcelain, India ink
20 x 8 x 7 1/2 inches; 51 x 20 x 19 cm



Peter Fischli / David Weiss *Untitled* 2005 Hand-carved and painted polyurethane, 7 parts
38 x 23 1/2 x 16 inches; 97 x 60 x 41 cm





Alex Da Corte

Anti-Hero Eclipse

2025

Plexiglass, Flashe paint, sequin pins, foam, velvet, hardware, wood frame

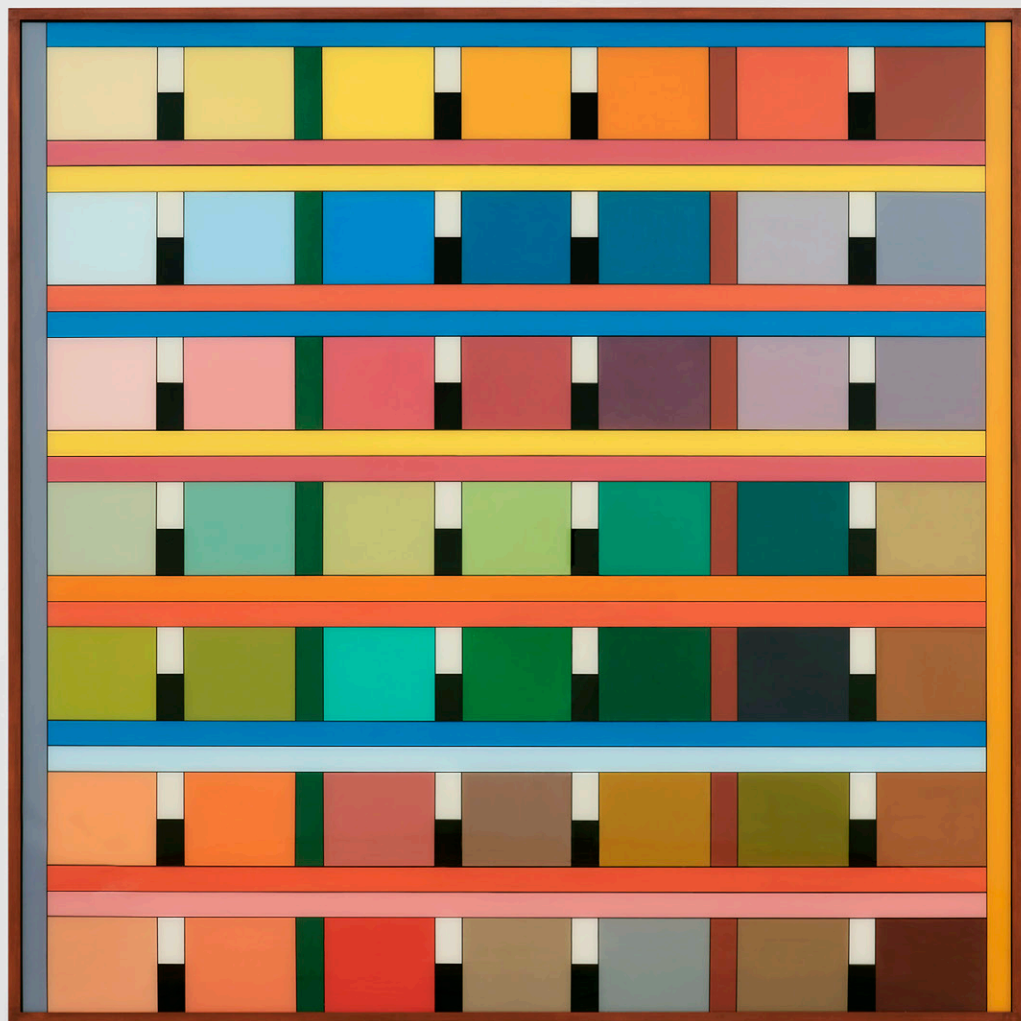
73 1/4 x 73 1/4 x 3 inches

186 x 186 x 8 cm

\$150,000

Alex Da Corte's large-scale Cel Paintings are named after the traditional process of hand-drawn animation. In these works, Da Corte draws upon a wide variety of sources he encounters in out-of-print books and other printed materials, which he then reinterprets in his own visual vocabulary. Following in the footsteps of artists such as Wassily Kandinsky and Hairy Who members Jim Nutt and Gladys Nilsson, Da Corte creates these works by reverse painting on the back of a large sheet of plexiglass. The result is a surface that is simultaneously richly detailed and uniformly polished, with the frontmost layer of paint being the first that was applied to its plexiglass support.

Anti-Hero Eclipse, 2025, is a colorful grid in soft hues based on a pre-digital color chart used in the production of comic books. Colorists, the artists responsible for assigning colors to comic book drawings, would use these charts to indicate to the printers precisely which colors to use and in which combinations. *Anti-Hero Eclipse*'s source material is evidence of the artist's deep appreciation for graphic illustration, which follows from his childhood ambition to become a Disney animator. The work's title pays homage to the morally complex characters in comic book history, often overshadowed by their classically heroic counterparts.



Alex Da Corte *Anti-Hero Eclipse* 2025 Plexiglass, Flashe paint, sequin pins, foam, velvet, hardware, wood frame 73 1/4 x 73 1/4 x 3 inches; 186 x 186 x 8 cm

Wade Guyton

Wade Guyton rose to prominence in the mid-2000s with a landmark series of abstract paintings composed of simple forms and letters printed on canvas. Running the canvas through a commercial inkjet printer, Guyton stretched the device beyond its capacity to the point of failure, embedding the limits of a digital future onto the surface of the works. In his sculptures and drawings, Guyton further explores the intersection of art, design, technology, and daily life.

Guyton's cast aluminum sculpture, *Untitled*, 2024, represents the artist's most recent exploration with sculpture. To create *Untitled*, Guyton cast a travel frame for one of his signature inkjet on linen paintings. Composed in six parts, the sculpture includes a cast t-frame, cast t-frame lid, two cast two-by-four beams, and two cast wedges. The casting process produced a striking level of detail and a remarkable surface texture that mimics the frame's original materiality. *Untitled* can be installed in any orientation, including with a Guyton painting installed inside, reflecting the artist's fascination with the dimensional effects of painting and sculpture.



Wade Guyton *Untitled* 2024 Cast aluminum Dimensions variable



Wade Guyton *Untitled* 2024 and *Untitled* 2024



Wade Guyton *Untitled* 2024 Epson UltraChrome HDX inkjet on linen
84 x 69 inches; 213 x 175 cm

Paul Cézanne

Cézannes graphisches Erbe ist ein wenig bekannt, obwohl es in seinem Verhältnis zu seinem grossen Malerwerk eine wichtige Rolle spielt. Er ist derjenige, der die Malerei erst den Impressionismus nachhaltig beeinflusste und dann den Kubismus vorbereitete. Das graphische Werk ist auch zahlenmässig klein, es umfasst 3 Lithographien und 5 Radierungen. Die beiden Lithographien mit den badenden Männern, beide in Schwarzdrucken des Zeichnungssteines allein und auch in Auflagen mit den Farbsteinen bekannt, sind die beiden bedeutendsten Werke. Da beide Blätter in Auflagen bei Vollard erschienen, wie auch die dritte Lithographie, das Selbstbildnis, ist anzunehmen, dass Vollard der «spiritus rector» von Cézannes späten graphischen Arbeiten gewesen ist. Venturi führt die Lithographien und Radierungen in seinem grossen Werkverzeichnis auf. Einzige Arbeit über die Graphik allein ist bis anhin eine Publikation von Jean Cherpin, die aber durch die Berücksichtigung vieler unwesentlicher Details viel an Übersicht und Wert verliert.

Jean Cherpin. L'Œuvre gravé de Cézanne. Marseille, Arts et Livres de Provence, 1972.

41. Les Baigneurs – Petite Plaque

Farbige Lithographie, 1897 – Venturi 1156, Johnson 29, Cherpin 6/II

Tadelloser, farbiger Druck auf China collé, unten rechts mit der lithographierten Signatur. In dieser Form 1897 von Vollard in einem illustrierten Album des Peintres-Graveurs in 100 Exemplaren publiziert.

42. Les Baigneurs – Grande Plaque

Lithographie, 1898 – Venturi 1157, Johnson 30, Cherpin 7/I (v. III)

Sehr schöner Druck des Zeichnungssteines allein. Als Farblithographie von Vollard vorgesehen für sein III. «L'Album des Peintres-Graveurs», das aber in Mappenform nie erschienen ist.





Wade Guyton *Untitled* 2024 Epson DURABrite inkjet on book page
9 3/4 x 7 inches; 25 x 18 cm



Wade Guyton *Untitled* 2024 Epson DURABrite inkjet on book page
10 3/8 x 7 3/8 inches; 26 x 19 cm

Trisha Donnelly



Trisha Donnelly's art encompasses sound, video, drawing, performance, photography, installation, and sculpture. The artist is famously reticent to speak about her work in didactic terms. As curator Suzanne Cotter has described, "It is a position of committed resistance to the easy appropriation of art as something contained and ultimately controllable. At the same time, the extraordinary generosity of her work, that touches on the visual – in particular the photographic – the spoken, the aural, and the physical, is electrifying in its permission." Donnelly's ink and graphite drawing and Inkjet prints exemplify the artist's characteristic visual opacity, in which the absence of easy interpretation invites close viewing.



Trisha Donnelly *Untitled* 2019 Ink and graphite on paper in artist's frame
50 3/4 x 27 1/2 inches; 129 x 70 cm



Trisha Donnelly *Untitled* 2024 Inkjet print in artist's frame
66 5/8 x 44 1/8 inches; 169 x 112 cm





Paul Sietsema

Arrangement

2025

Oil and enamel on canvas

19 1/2 x 19 7/8 inches

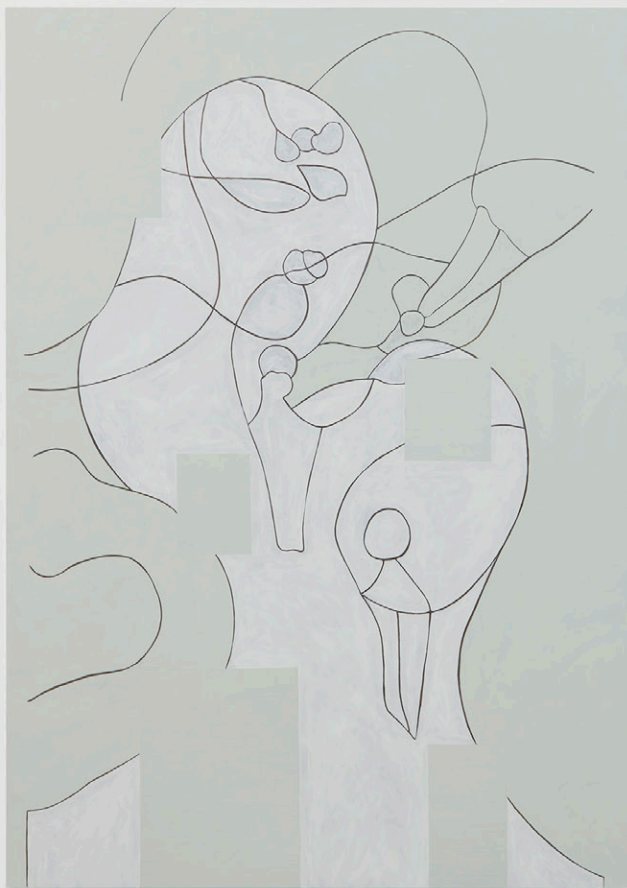
50 x 51 cm

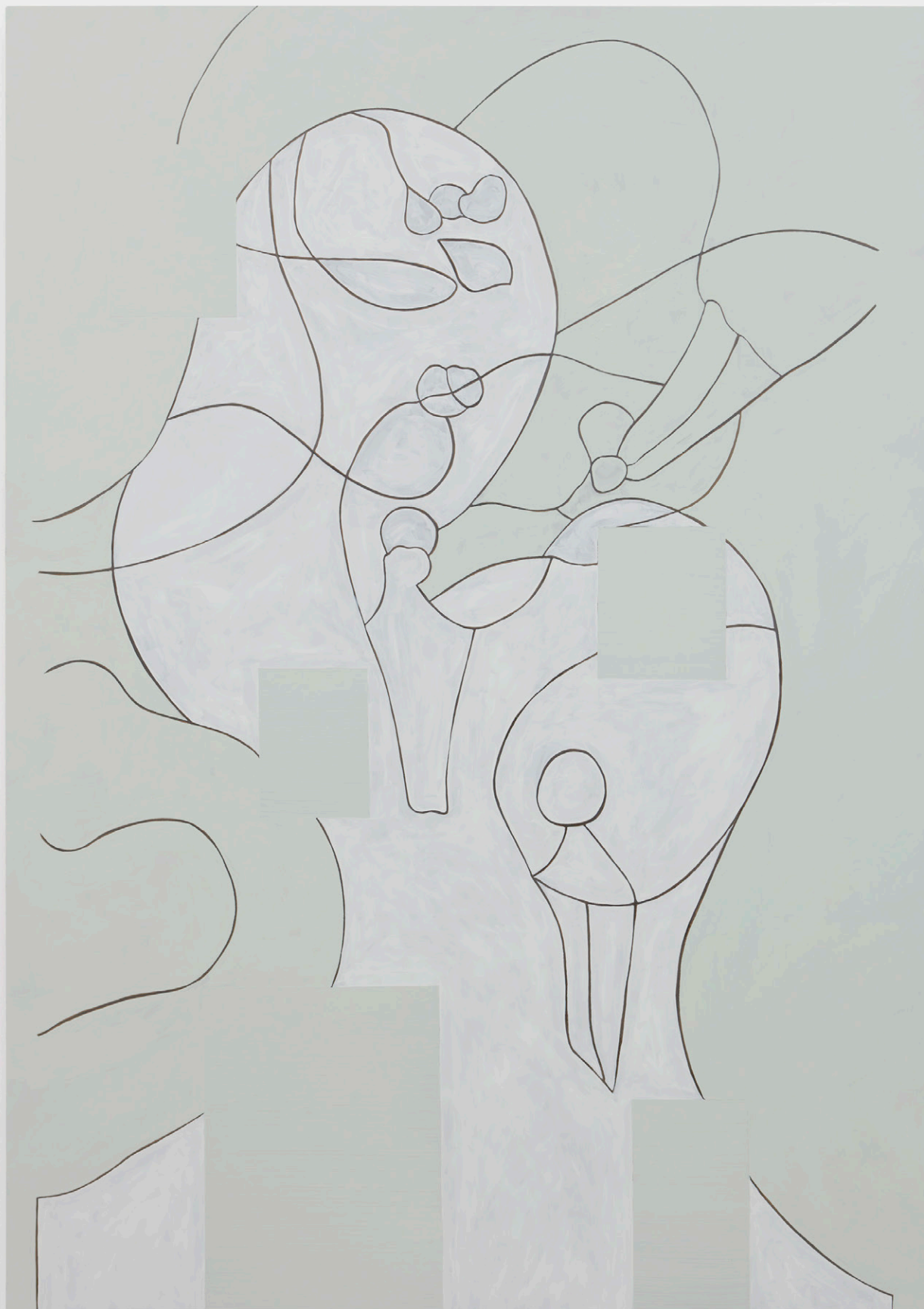
Paul Sietsema is known for his paintings rendered by hand with startling realism that explore our understanding of culture and history. The artist's labor-intensive painting process parallels the change in meaning and value that objects undergo as they circulate through our cultural and economic systems.

In *Arrangement*, 2025, Sietsema depicts a paint-covered rotary phone. To make this work, the artist first mixes paint to match the original color of the phone. He then pours the mixture over the phone, coating it in a pool of paint. The paint-covered phone is photographed, and the resulting image is painted by hand on canvas. Depicting the phone unplugged and with its receiver off the hook, Sietsema has said the phone represents “an image that can be read as portraying an open or closed line of communication.”



Paul Sietsema *Arrangement* 2025 Oil and enamel on canvas
19 1/2 x 19 7/8 inches; 50 x 51 cm





Gary Hume *Fountain* 2025 Satinwood and oil on aluminum
55 1/8 x 39 inches; 140 x 99 cm



Gary Hume *Tomorrow* 2025 Enamel paint, satinwood, and oil on aluminum
53 1/8 x 38 5/8 inches; 135 x 98 cm





Leidy Churchman

Leidy Churchman is known for their wide-ranging subject matter, which draws variously from nature, contemporary media, everyday objects, as well as myriad cultural signs and symbols. The artist's encyclopedic diversity of images subverts traditional categories of representation and reflects the richness that constitutes human experience. As curator Ruba Katrib has described, "Churchman uses the acts of seeing and making as a way to peel back and experience the many layers of being in this world."

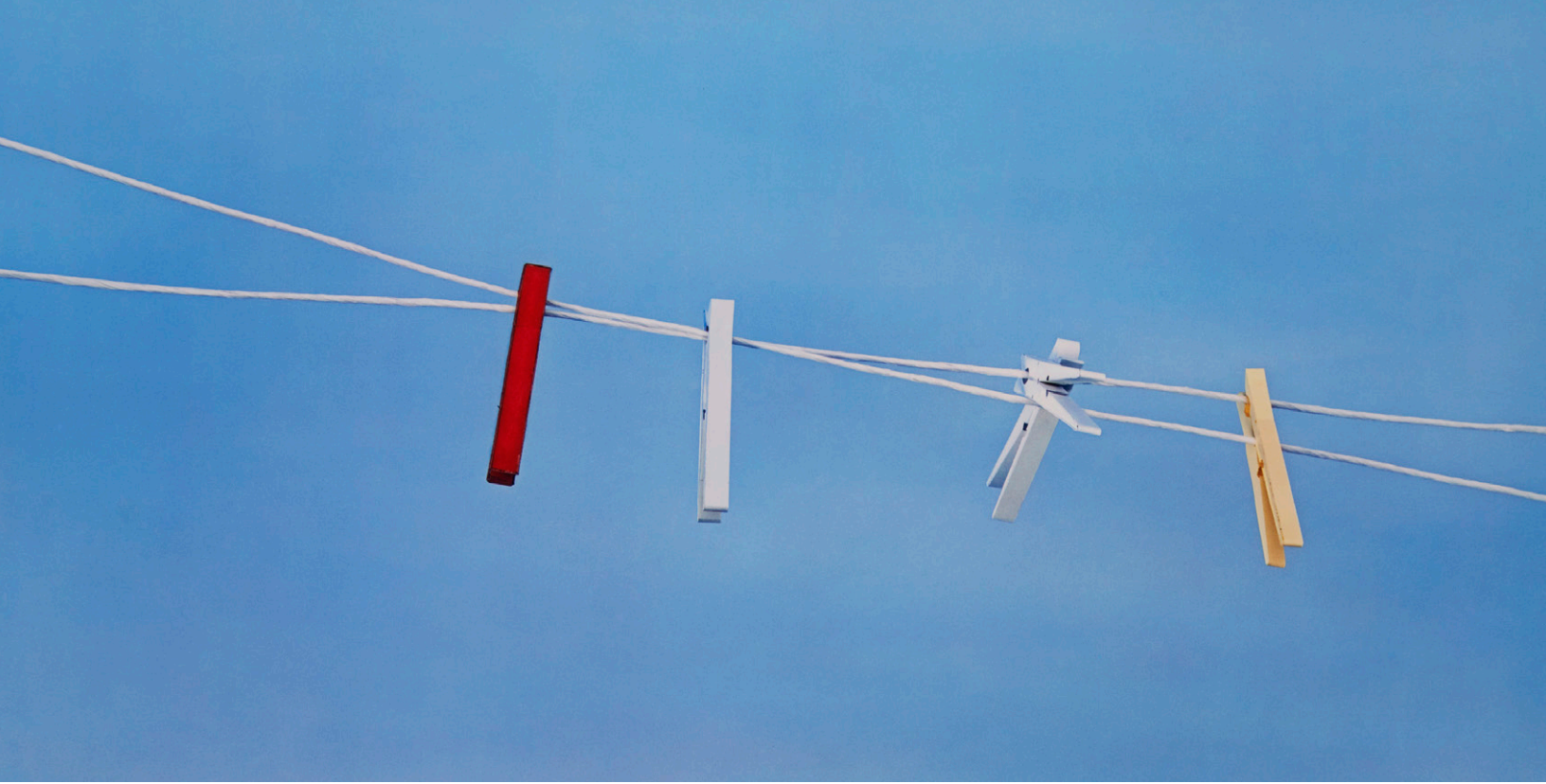
Circle Slurp (3 Poisons), 2025, and *The Cow in the Painting (Space Pasture)*, 2025, reflect the artist's deep immersion in the traditions and philosophy of Buddhism. In Buddhist teachings, the peacock, boar, and snake, appear at the center of the Wheel of Life and represent the three poisons of greed, ignorance, and hatred. The cow is considered a sacred animal, representing compassion and the interconnectedness of living beings. Churchman has described their often-enigmatic paintings, representing both highly personal and universal themes, as "an immersion and transformation of the world from an intimate perspective; a richer, rounder view of the moment from within the mind."



Leidy Churchman *Circle Slurp (3 Poisons)* 2025 Oil on linen 42 x 60 inches; 107 x 152 cm



Leidy Churchman *The Cow in the Painting (Space Pasture)* 2025 Oil on linen 42 x 58 inches; 106 x 147 cm



Thomas Demand

Thomas Demand began his *Dailies* series in 2008. To make these works, the artist selects images from his personal archive of cellphone photographs, reconstructs these scenes in his studio using paper and cardboard, and then photographs his reconstructions. The works depict a vast array of objects and scenes in nondescript settings, including a clothesline, a washing machine, and other often overlooked details of everyday life. Once he photographs his recreated environments – always devoid of figures but often displaying evidence of recent human activity – Demand destroys his models, complicating the relationship between reality and reproduction. Each of Demand's *Dailies* are printed using the labor-intensive dye transfer process, which gives the work a distinct richness and depth of color.



Thomas Demand *Daily #23* 2014 Dye transfer print 17 7/8 x 22 1/8 inches; 45 x 56 cm



Thomas Demand *Daily #32* 2017 Dye transfer print 22 5/8 x 18 5/8 inches; 58 x 47 cm



Thomas Demand *Daily #21* 2012 Dye transfer print 20 3/8 x 14 5/8 inches; 52 x 37 cm



Vija Celmins

Prints

Printmaking plays a central role in Vija Celmins's work. In the artist's own words: "Prints are much more physical, with scratching and scraping and constantly having to imagine everything backwards." Speaking about the repetition of images, Celmins has said that "each maneuver and slight change adds a different emotional tone and feeling." Exhibitions exploring her prints have been organized by the Metropolitan Museum of Art in 2002 and the Vienna Secession in 2015.

This presentation explores Celmins's most well-known motifs that she has explored throughout her career, exemplifying the artist's undying fascination with the world around her. In the earliest work on view, *Untitled (Desert)*, 1971, Celmins renders the rocky landscape with a remarkable tonality and texture, recording the sharp shadows resulting from the intense desert light. Similarly, two works depicting the night sky exhibit the artist's masterful range, as each work presents an entirely new view of the same immeasurable subject. Another two works, from the early 2000s, are from a series of prints depicting spider webs. Discussing this motif, Celmins has said, "Maybe I identify with the spider. I'm the kind of person who works on something forever and then works on the same image again the next day."



Vija Celmins *Untitled (Large Night Sky)* 2016

Mezzotint on Hahnemühle Copperplate Bright White paper in artist's frame

\$85,000

Image: 36 1/2 x 33 inches; 93 x 84 cm; Sheet: 41 1/4 x 36 inches; 105 x 91 cm





Vija Celmins *Untitled (Desert)* 1971 Three-color lithograph on Arches paper

Image: 21 x 27 3/4 inches; 53 x 71 cm; Sheet: 22 3/8 x 29 inches; 57 x 74 cm

\$50,000



Vija Celmins *Untitled (Web #3)* 2002 Aquatint with burnishing, scraping, and drypoint on Hahnemühle Copperplate paper
Image: 15 1/8 x 19 1/8 inches; 38 x 49 cm Sheet: 20 1/8 x 24 1/4 inches; 51 x 62 cm \$25,000



Vija Celmins *Night Sky 3* 2002 Aquatint with burnishing and drypoint on Hahnemühle Copperplate paper
Image: 14 3/4 x 18 5/8 inches; 38 x 47 cm Sheet: 20 x 23 7/8 inches; 51 x 61 cm

\$35,000