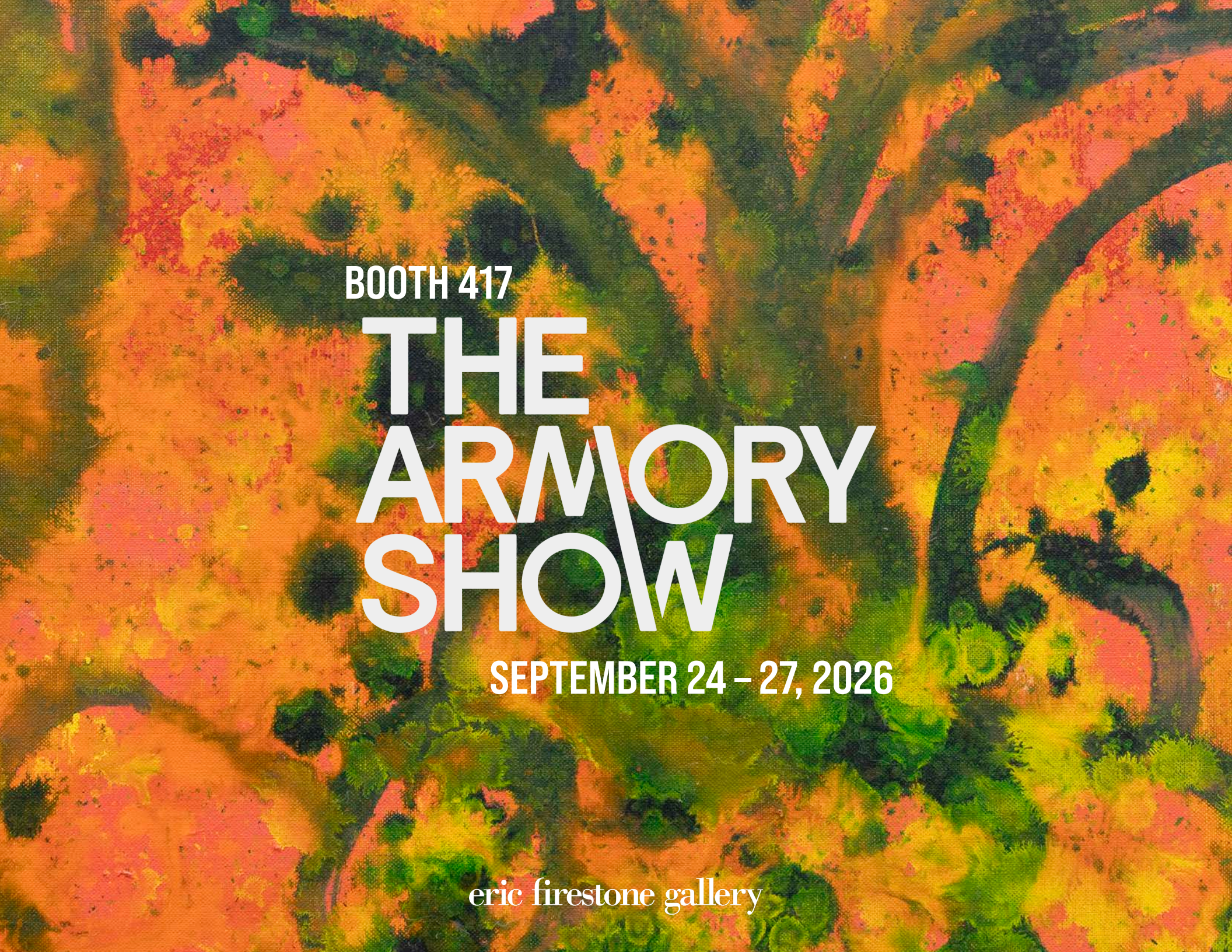




BOOTH 417

THE ARMORY SHOW

SEPTEMBER 24 – 27, 2026

eric firestone gallery



Elise Asher • Mel Casas
Martha Edelheit • Torben Gammelgaard
Grace Hartigan • Colleen Herman
Huê Thi Hoffmaster • Elaine de Kooning • Kim Levin
Jay Milder • Joe Overstreet • Betty Parsons
Pat Passlof • Jeanne Reynal • Lauren dela Roche
Thomas Sills • Anita Steckel • Almo Talud
Jon Tierney • Paul Waters • Nadia Yaron

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An abstract painting with a textured, layered appearance. The background is a light beige or off-white color, heavily splattered with various colors including red, pink, yellow, green, blue, and black. Large, irregular patches of color are visible, particularly a large pink area in the upper right, a large yellow area in the lower right, and a large green area in the lower center. The overall effect is one of dynamic, expressive brushwork and color application.

AVAILABLE WORK

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Elise Asher

Elise Asher (1912–2004) was a painter and poet whose integration of poetry into her works—first thematically in her early abstractions, then by integrating text into her compositions—represents a meaningful contribution to New York School painting. Her canvases of the 1950s and 1960s blend calligraphic handwriting with color and brushwork. The personal style of these linear abstractions was Asher’s unique addition to the movement.

Asher’s calligraphic paintings are suggestive, rather than literal and legible. However, Asher did cite from a variety of sources, including her own poetry, which she began writing in her 20’s, later submitting to literary journals and eventually publishing three volumes of poetry: in 1955, 1994, and 2000. She also drew from the works of her husband, Poet Laureate Stanley Kunitz, as well as W. B. Yeats, John Keats, and William Blake. Asher’s work of the early 1950s utilizes expressive, energetic linear brushwork and is composed in tight color families to create paintings that evoke or reference trees and plants. By 1961, Asher introduced text into these masses—blurring the line between brushwork and writing. The words blend into atmospheric clouds of brushwork. Critic Brian O’Doherty, reviewing a 1964 exhibition, wrote of her paintings: “In a Rimbaud type of association of color and symbol, words flick in and out of recognition, briefly suggesting a thought or image.” Asher described her artistic pursuit as a search for a condition of “otherness” and “a concrete universe of my own, a mythic land of my own making.”



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Elise Asher
Untitled, 1964

oil on canvas
56 x 53 in.
142.24 x 134.62 cm.
(ELASH084)
\$ 175,000

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Elise Asher
Untitled, 1961–63

oil on gesso panel
50 x 24 in.
127 x 60.96 cm.
(ELASH036)
\$ 125,000

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Elise Asher
Untitled, 1957

mixed media on paper
20 x 14 in.
50.8 x 35.56 cm.
(ELASH093)
\$ 20,000

Mel Casas

Mel Casas (b. 1929, El Paso, TX; d. 2014, San Antonio, TX) was a pioneering Mexican American artist and activist whose work examines Chicano identity, American cultural mores, and legacies of Western art history. Casas was a central figure of the Chicano art movement and is acknowledged as foundational for establishing the themes, forms, and style that defined that movement. His best-known work is his *Humanscapes* series, a large body of paintings made between 1965 and 1989 that use Pop Art sensibilities and biting wit to address Chicano topics. These works are fundamentally about viewership, with each composition depicting a theater scene, distorting the boundary between fantasy, projection, and reality.

During his teenage years, Casas worked a variety of jobs before being drafted into the United States Army. Casas served in the Korean War from 1950 to 1953, where he was wounded and subsequently awarded a Purple Heart. Casas attended college on the G.I. Bill, completing his BA at Texas Western College in El Paso and his M.F.A. at the University of the Americas, Mexico City, Mexico in 1958.

In 1968, he helped co-found the Chicano artist collective, Con Safo, based in San Antonio, Texas. Other members included Felipe Reyes, José Esquivel, Rick Treviño, Carmen Lomas Garza, and César Martínez. In 1971, Casas wrote the Brown Paper Report, which served as a manifesto for the artists' generation and movement. Casas taught for 29 years at San Antonio College where he was Chair of the Art Department for 12 years. Casas's work is in the collections of the Smithsonian American Art Museum, Washington, D.C.; the San Antonio Museum of Art, TX; the Museum of Fine Arts, Houston, TX; and the Crystal Bridges Museum of American Art, Bentonville, AR, among others.



eric firestone gallery



Mel Casas
American Beauty
(*Humanscape 58*), 1969

acrylic on canvas
72 x 96 in.
182.9 x 243.8 cm.
(MECAS026)
\$250,000

Martha Edelheit

Martha Edelheit (b. New York, NY, 1931) is a pioneering feminist artist whose work confronts dominant art historical paradigms, foregrounding female gaze and desire. Known for eroticism, her lush and vivid work is at once critical, sensual, and humorous. Edelheit was born in New York City in 1931, where she lived until moving to Sweden in 1993. An important voice for feminist art, she is known for both her frank depictions of sexuality and her insistence on their place within an art historical tradition and society.

In the 1950s, Edelheit studied with artist Michael Loew and art historian Meyer Schapiro, who she credits with inspiring a new way of thinking about image construction and pictorial space. Edelheit established herself in the center of the downtown avant-garde, becoming a member of the Tenth Street artist-run space, the Reuben Gallery, where her first solo show was held in 1960. She, like other members Jim Dine, Rosalyn Drexler, Allan Kaprow, Claes Oldenberg, Lucas Samaras, and Robert Whitman, were expanding the definitions of art-making with the creation of Happenings and experimental objects. At the Reuben Gallery, Edelheit first exhibited her “extension” paintings which break the frame of the work and utilize utilitarian objects. In her work from the 1960s, she addresses female desire, the body, and skin as an alternate “canvas” for tattoo imagery.

Edelheit’s work has been included in museum exhibitions internationally, including at the Museum of Modern Art, New York, NY; the Whitney Museum of American Art, New York, NY; the Jewish Museum, New York, NY, among others. Her work is in the collections of the Minneapolis Institute of Art, Minnesota and Moderna Museet, Stockholm, Sweden, among others. Edelheit’s work was featured in the 2025 exhibition [*Sixties Surreal*](#) at the Whitney Museum of American Art.



eric firestone gallery



Martha Edelheit
The Contortionist and the Pussycat,
1980

birch plywood, acrylic paint, glitter
48 x 43 x 24 in.
121.92 x 109.22 x 60.96 cm.
(MEDE169)
\$ 75,000

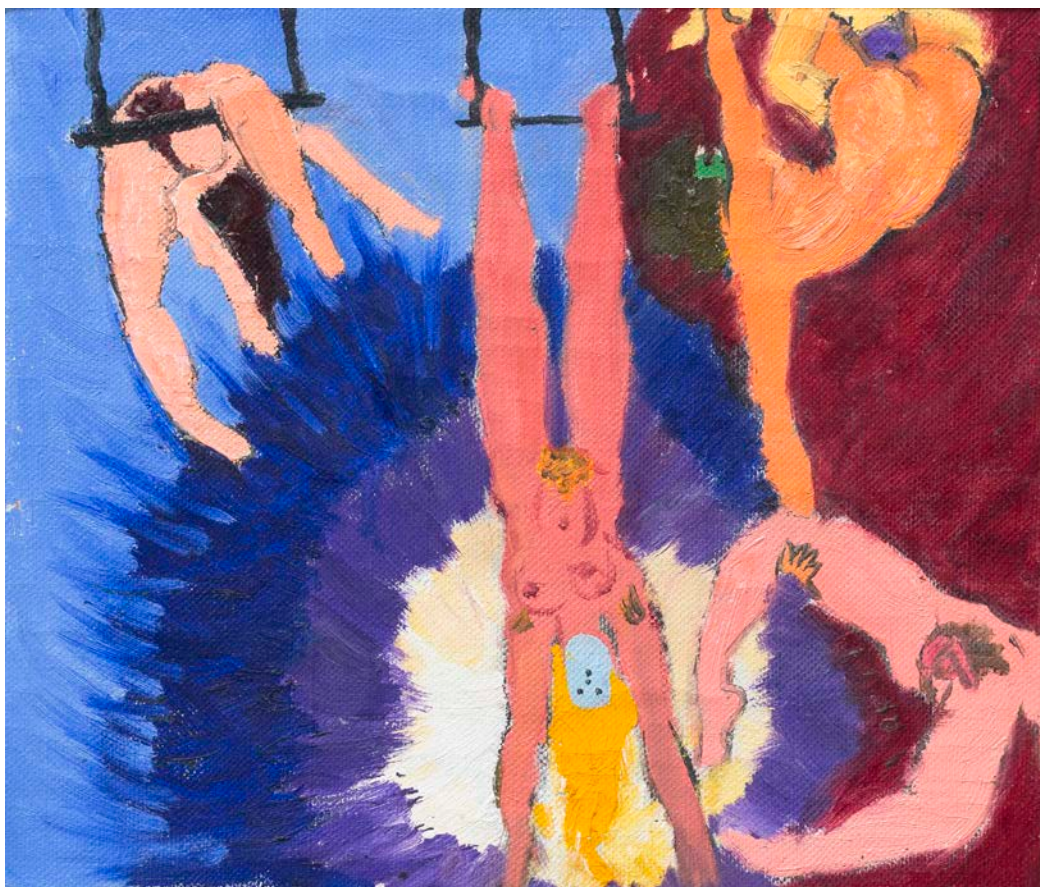
eric firestone gallery



Martha Edelheit
Flying Circus with Steering Post,
1964

ink and watercolor on rice paper
9 x 8 in.
22.54 x 19.05 cm.
(MEDE014)
\$ 20,000

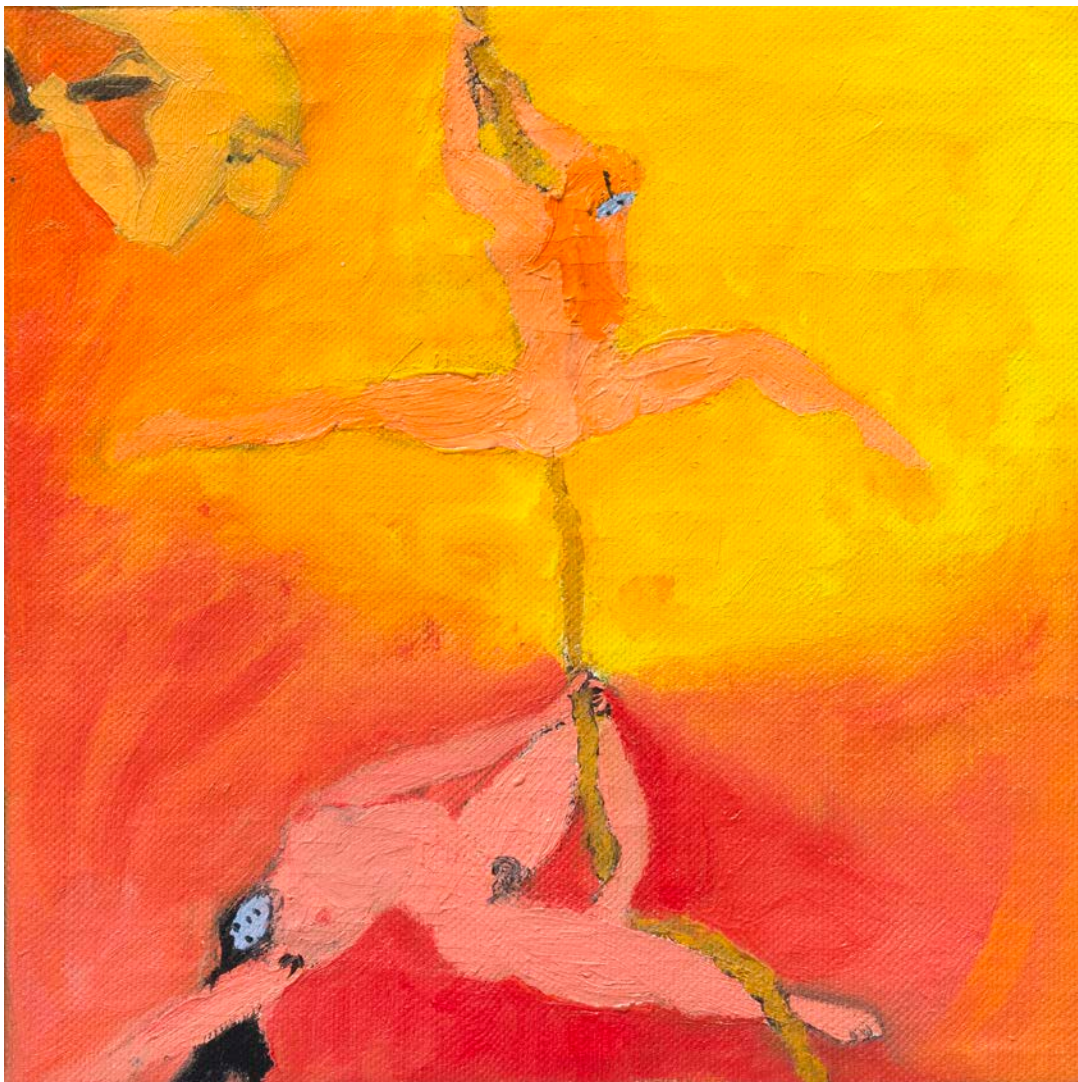
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Martha Edelheit
Trapeze Act, 1963

oil on canvas
8 x 10 in.
20.32 x 24.13 cm.
(MEDE049)
\$ 20,000

eric firestone gallery



Martha Edelheit
On the Ropes, 1963

oil on canvas
8 x 8 in.
20.32 x 20 cm.
(MEDE050)
\$ 20,000

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Martha Edelheit
Stage Performance, 1964

ink and watercolor on rice paper mounted on
board
8 x 10 in.
20.32 x 26.04 cm.
(MEDE063)
\$ 20,000

Torben Gammelgaard

Torben Gammelgaard (b. 1972, Denmark) is a Danish artist working across large-scale ceramics and painting. His practice centers on material presence, scale, and surface, treating ceramic vessels and plates as sculptural bodies rather than functional objects. Weight, proportion, and tactility are central concerns, with glazes and surfaces that retain visible traces of process and touch.

Running through Gammelgaard's work is a distinct narrative universe populated by naïve, often humorous animal figures. Rendered with deliberate simplicity, these motifs draw on a childlike visual language while carrying an underlying emotional and psychological charge. The animals function as archetypal characters—at times playful, at times solitary or absurd—serving as quiet stand-ins for human behavior, vulnerability, and resilience.

A defining aspect of Gammelgaard's practice is a layered, time-based process. In both ceramics and painting, surfaces are built gradually through repeated applications, revisions, and pauses. Layer is placed upon layer, allowing material, color, and gesture to accumulate into a dense, tactile presence. This process-driven approach produces a pronounced materiality, where depth and texture become as significant as imagery itself. Motifs often emerge through, rather than sit upon, the surface, reinforcing a sense of physical and temporal depth.



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Torben Gammelgaard
White Bird, White Bird, 2026

ceramic
40 x 26 x 26 in.
101.6 x 66 x 66 cm.
(TORB030)
\$ 15,000

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Torben Gammelgaard
Blue Dog, Green Dog, 2026

ceramic
28 x 19 x 19 in.
71.1 x 48.3 x 48.3 cm.
(TORB026)
\$ 9,500

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Torben Gammelgaard
Green Crocodile, 2026

ceramic
24 1/2 x 17 x 17 in.
62.2 x 43.2 x 43.2 cm.
(TORB018)
\$ 7,500

eric firestone gallery



Torben Gammelgaard
White Dog, Black Dog, 2026

ceramic
24 1/2 x 17 x 17 in.
62.2 x 43.2 x 43.2 cm.
(TORB038)
\$ 7,500

eric firestone gallery



Torben Gammelgaard
Flamingo, 2026

ceramic
24 1/2 x 17 x 17 in.
62.2 x 43.2 x 43.2 cm.
(TORB041)
\$ 7,500

Grace Hartigan

Grace Hartigan (b. Newark, NJ, 1922; d. 2008) was a significant member of the New York School who variously drew on art history, everyday life, and poetry as she moved across figuration and gestural abstraction.

She began her career as a mechanical draftsman for a new Wright Aeronautical factory, attending Newark College of Engineering at night. After moving to New York City in 1946 she became enmeshed in a community of artists including Milton Avery, Jackson Pollock, Franz Kline, Willem de Kooning, Joan Mitchell and Larry Rivers, among many others. A turning point in her career came with her inclusion in the landmark New Talent exhibition at Kootz Gallery, curated by art historians Clement Greenberg and Meyer Shapiro. She was featured in the 1951 Ninth Street Exhibition of Paintings and Sculpture and was the only woman represented in the Museum of Modern Art's influential international exhibition, *The New American Painting* (1958–59).

In 1960 Hartigan moved to Baltimore and in 1967 became the director of the Hoffberger Graduate School of Painting at the Maryland Institute College of Art. Moving beyond pure abstraction, her later works examine popular culture, art history, visual culture and personal biography while maintaining the gesture and techniques of Abstract Expressionism to formulate a unique style all her own.



eric firestone gallery



Grace Hartigan
Hawaiian Still Life, 1988

oil on canvas
78 x 42 in.
198.1 x 106.7 cm.
(GHAR024)
\$95,000



Colleen Herman

Colleen Herman (b. Baltimore, MD, 1982) is an artist whose richly colored, blooming abstractions reflect seasonal changes and natural growth. Pouring, scribbling, and dabbing paint with her fingers, Herman embraces a process that is highly intuitive and playful. In her canvases, she layers soft washes of paint with sharp calligraphic whirls of oil pastel. These energetic textural interventions contrast with spans of wood, canvas, or linen, where the substrate is intentionally left bare. Herman has spent time in Oaxaca and Mexico City, and now lives and works between New York City and the Hudson Valley. The artist takes inspiration from the landscapes of all four places, alternatively tranquil, vibrant, and frenetic.

Herman says that exploring the world with her hands has always felt natural and has stated that “The media I’m drawn to using has a directness and a vitality. Touching and moving color around, allowing relationships to form, is a very sensual experience.” Herman’s compositions reflect this bodily intimacy while also exploring the passage of time and nature’s seasonal personalities. She conjures gardens, thickets, wilderness, and cloudy skies.



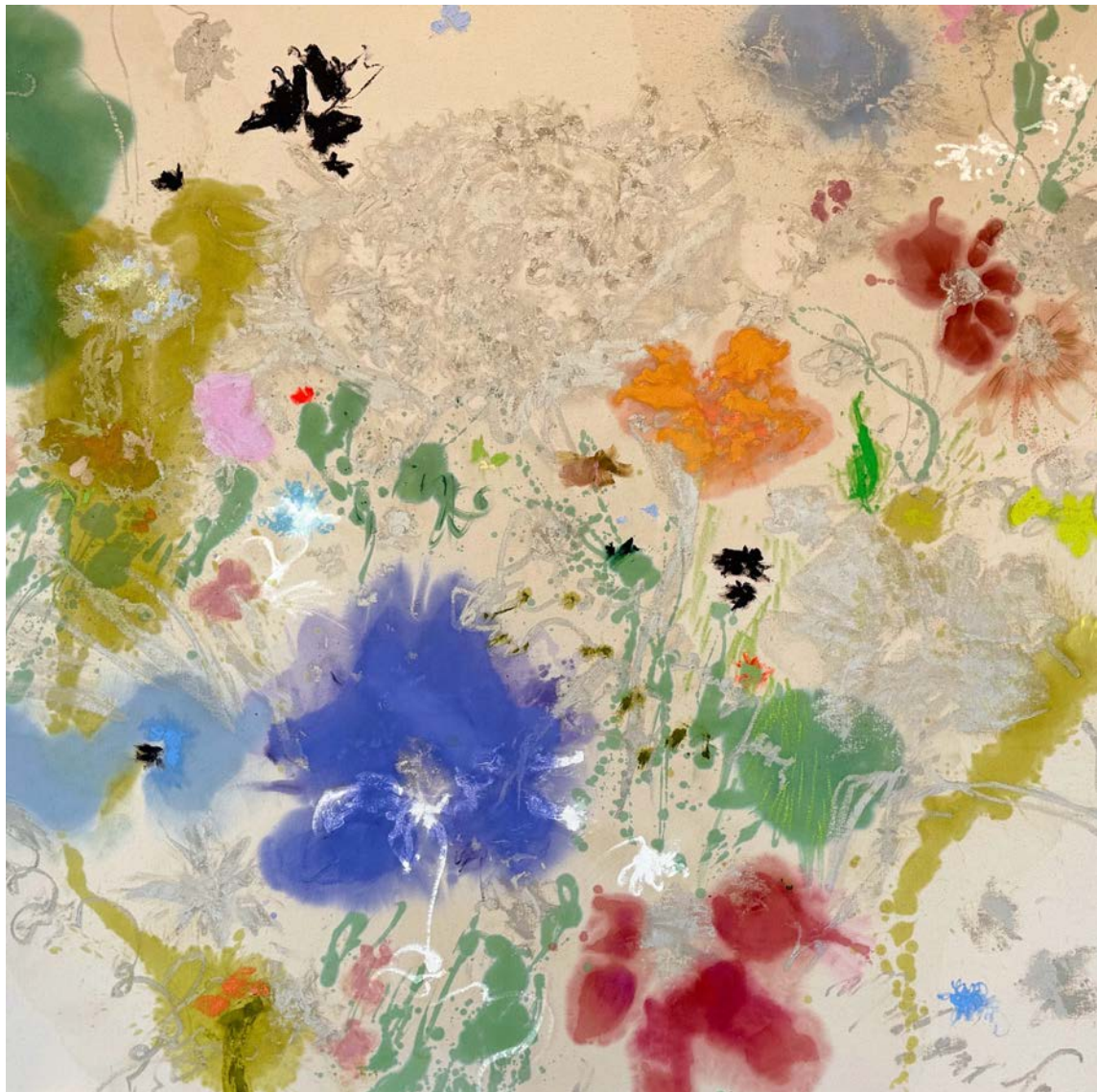
eric firestone gallery



Colleen Herman
Murmurs, 2026

oil on canvas
72 x 72 in.
182.9 x 182.9 cm.
(HERM170)
\$ 35,000

eric firestone gallery



Colleen Herman
Upwards, 2026

oil on canvas
72 x 72 in.
182.9 x 182.9 cm.
(HERM172)
\$35,000

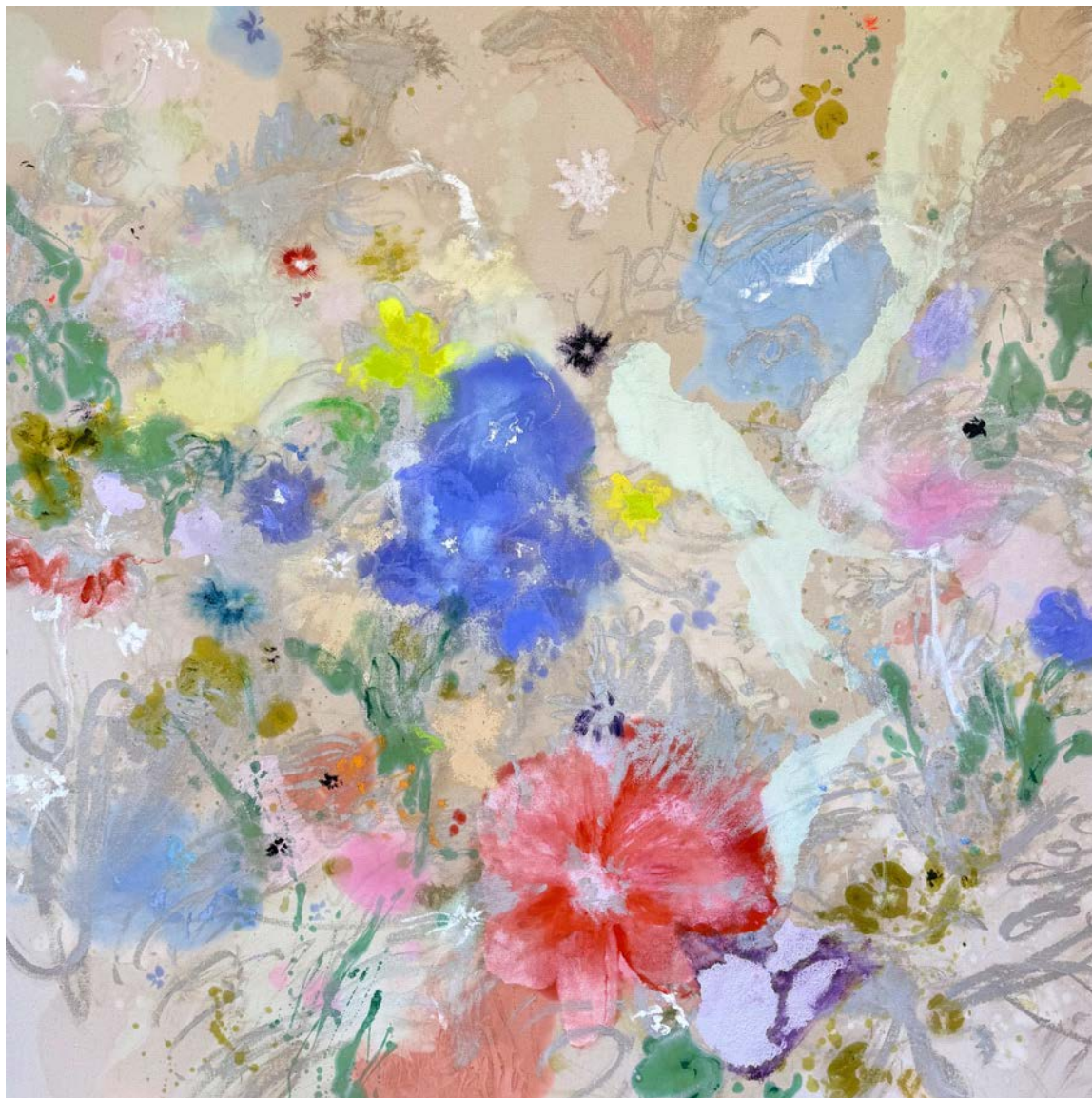
eric firestone gallery



Colleen Herman
Windsong, 2026

oil on canvas
34 x 84 in.
86.4 x 213.4 cm.
(HERM173)
\$32,500

eric firestone gallery



Colleen Herman
Dove, 2026

oil on canvas
63 x 63 in.
160 x 160 cm.
(HERM174)
\$ 30,000

eric firestone gallery



Colleen Herman
Petals, 2026

oil on canvas
63 x 63 in.
160 x 160 cm.
(HERM175)
\$ 30,000

Huê Thi Hoffmaster

Huê Thi Hoffmaster (b. Lancaster, PA, 1982) is a painter whose language of energetic lines and masses of color reads alternately as calligraphic script, abstract still lifes, and bodies in conversation. The son of Vietnamese and American parents, Hoffmaster now lives and works in Weston, Connecticut. He attended the Pennsylvania Academy of the Fine Arts, where he studied with Jan Baltzell, Alex Kanevsky, and Bruce Samuelson, and spent his early career exploring the full spectrum of abstraction and representation; his current work reflects the formal breadth of his vision.

Oscillating between improvisation and meticulous rendition, the floral bouquets of Hoffmaster's compositions combine delicate blossoms with heavy bursts of color. The arrangements alternatively materialize as portrait-like studies and playful scenes. Hoffmaster's thickets of paint threaten to outgrow the boundaries of his canvas as he actively cultivates tension—between Eastern and Western aesthetic traditions, intuition and intention, stillness and action.

Hoffmaster is represented by Eric Firestone Gallery. His first solo exhibition in New York City, *I Wish You Bluebirds*, was held at the gallery in the spring of 2025.



eric firestone gallery



Huê Thi Hoffmaster
Untitled, 2026

oil on canvas
84 x 110 in.
213.4 x 279.4 cm.
(HUET140)
\$95,000



Elaine de Kooning

Elaine de Kooning (b. 1918, New York, NY, d. 1989, Southampton, NY) is one of the prominent figures of Abstract Expressionism whose paintings demonstrate an enduring interest in figuration throughout her career. De Kooning withdrew from Hunter College in 1937 and began studying art at the Leonardo da Vinci Art School in New York with Conrad Marca-Relli, who became a close friend. She also took drawing classes from Willem de Kooning, who would become her husband in 1938. Her early still lifes and portraits are distinctly influenced by Cubism, but in the mid-to late 1940s her work moved further towards abstraction.

Alongside her painting practice, de Kooning worked as an editorial associate at ArtNews. As a result of her interest in art criticism, de Kooning is credited with bringing Abstract Expressionism to a broader audience. Considered by some the voice of Abstract Expressionism, de Kooning was an articulate defender of the movement. She is often described as the centripetal force of the New York art scene in the 1950s, bringing critics and artists into constant dialogue. She was a founding member of the Club, a group of avant-garde artists that met in Greenwich Village to discuss and debate art from 1949 until 1962.

Within her own art, she retained her interest in figuration. In numerous series—"bullfights," "basketball players," and "Bacchus"—de Kooning brought the expressive gesture of Abstract Expressionism to bear on figurative subjects.



eric firestone gallery



Elaine de Kooning
Basketball #40, 1977

oil on canvas
84 x 66 in.
213.4 x 167.6 cm.
(EDEK013)
\$ 575,000

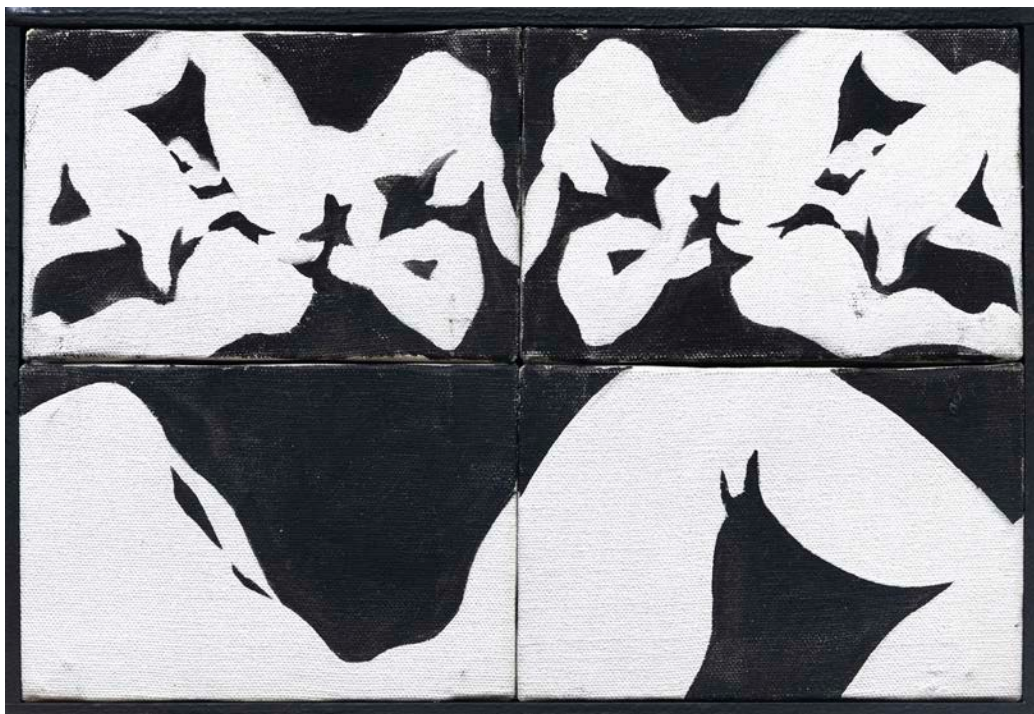
Kim Levin

Kim Levin is a prolific art critic and curator whose early career as an artist has been largely overlooked. Levin's large paintings are based on small black and white photographs, sourced from The New York Times and featuring political leaders, football players, and musicians. Although representational and often figurative, Levin's paintings often appear abstract. She deconstructs her source images into interlocking forms and flat planes of color that reveal the texture of the linen surface. Levin was interested in inversions, sometimes painting from negatives or fragments of images. A series of small canvases (1969-70), titled Action Paintings depict scenes of couples borrowed from pornographic photo postcards of the 1920s, transformed into abstracted erotic studies of the human form.

During her early career, Levin was represented by the Poindexter Gallery, and had solo shows there in 1964 and 1967. After graduating from Vassar, Levin began writing about art while studying archaeology at Columbia University. Levin dates the beginning of her life as a critic to the publication of her monograph on Lucas Samaras in 1974. Identifying herself as an "accidental critic," Levin attributes her change in vocation in the early '70s to her increasing theoretical interest in the near future of art history and its distant past, and to an acute allergy to turpentine. Levin became a contributor to the Village Voice in 1982. She was also a contributing editor for Arts Magazine from 1973-1992, and since 2007 has been writing regularly for ARTnews.



eric firestone gallery

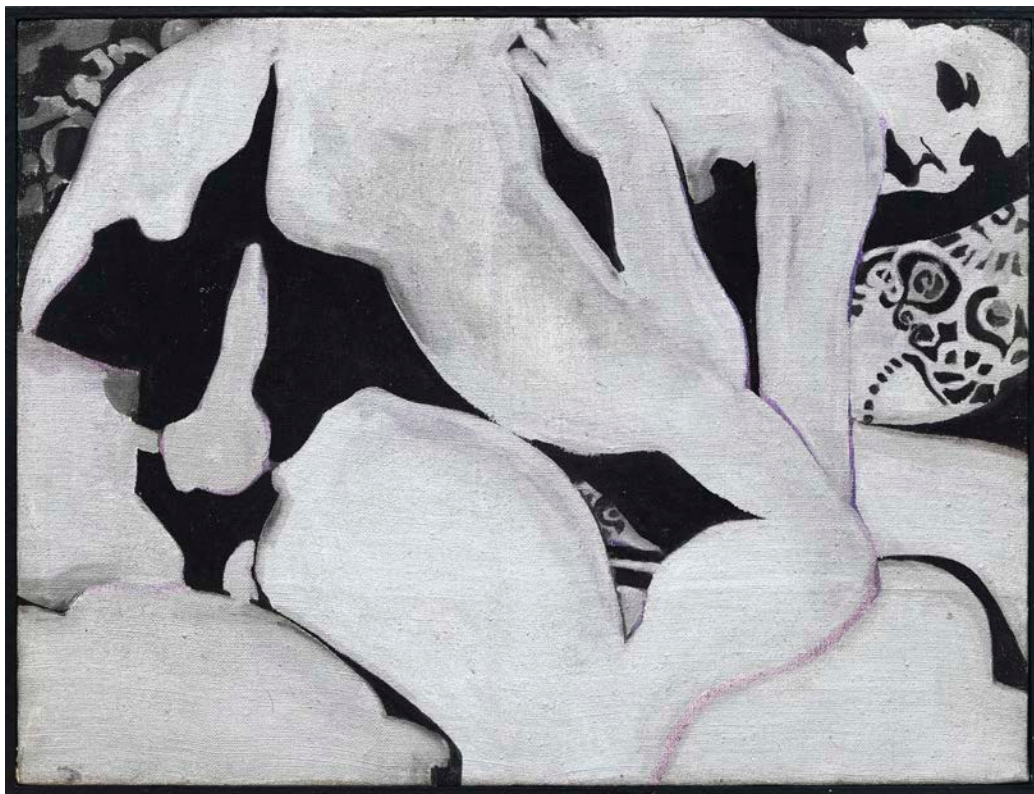


Kim Levin

ACTION PAINTING VI, c. 1969–70

oil on linen
10 x 12 in.
25.4 x 30.5 cm.
(KLEV006)
\$ 15,000

eric firestone gallery



Kim Levin
ACTION PAINTING II, 1969

oil on linen
12 x 16 in.
30.5 x 40.6 cm.
(KLEV009)
\$ 15,000

eric firestone gallery



Kim Levin
ACTION PAINTING V, 1961

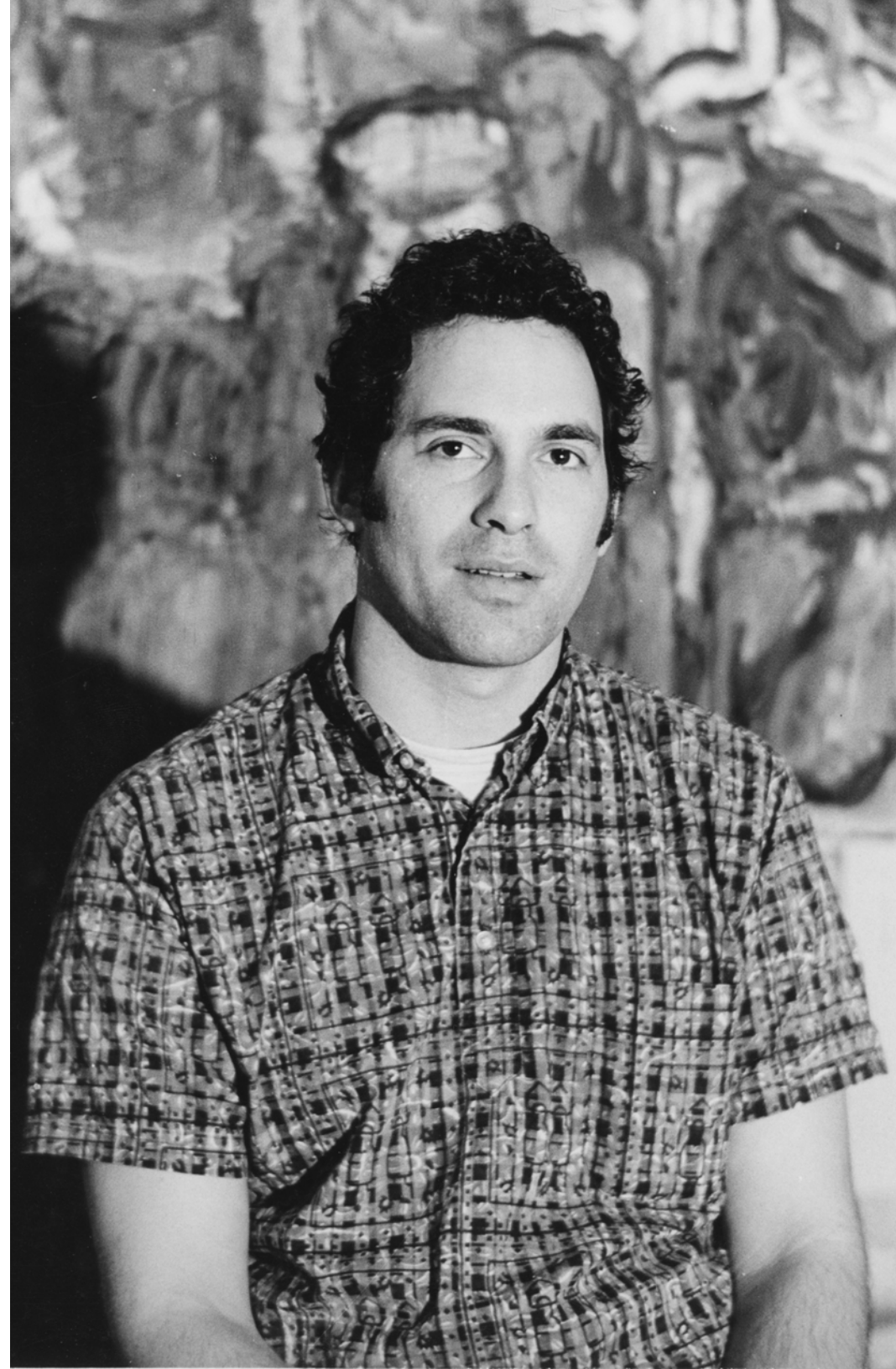
oil on linen, 4 panels
10 x 10 in.
25.4 x 25.4 cm.
(KLEV008)
\$ 15,000

Jay Milder

Jay Milder (b. 1934, Omaha, Nebraska), first exhibited his Subway Runners series at Martha Jackson Gallery, New York, in 1964. These paintings, based on the subject of people running to catch trains, are explosive in their energy and materiality: dense, three-dimensional surfaces of oil paint mixed with volcanic ash. The faces and heads are huge, dominating most of the canvas, with arms and legs in motion, and the setting of subway stations and tracks depicted with loose, gestural marks.

The work is connected to European sources like Dubuffet and COBRA artists; Milder lived in Paris and studied with André Lhote and Ossip Zadkine in the mid-1950s. There, he also became aware of the work of Chaim Soutine, who would be an important influence in terms of a gestural, painterly approach to Cubism enlivened by spiritual belief. Milder's early travels to Morocco and Mexico also informed his early development.

In the summer of 1958, Milder lived in Provincetown, MA, where he came into contact with Red Grooms and Bob Thompson, and showed at the Sun Gallery alongside Mimi Gross, Alex Katz, and Lester Johnson. Milder became associated with a "second-generation New York School," Figurative Expressionism. Back in New York, he co-founded, with Red Grooms, the artist-run City Gallery in their shared loft in the Flatiron District, giving Claes Oldenberg and Jim Dine their first New York exhibitions.



eric firestone gallery



Jay Milder
Red Subway Runner, 1964

oil and volcanic ash on canvas
69 x 69 in.
175.26 x 175.26 cm.
(JMIL014)
\$ 150,000

eric firestone gallery



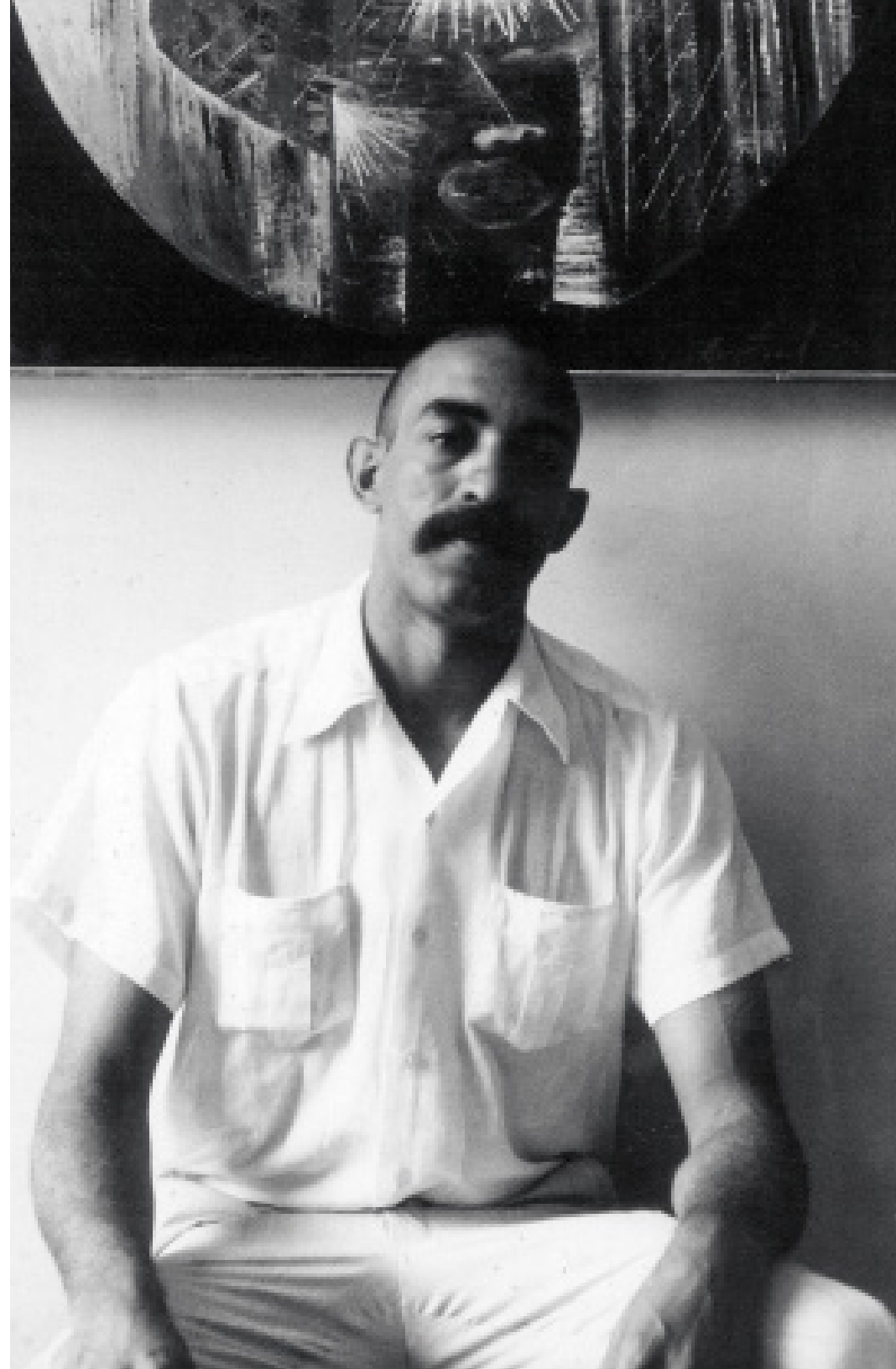
Jay Milder
Subway Runner, 1963

oil and volcanic ash on canvas
69 x 69 in.
175.26 x 175.26 cm.
(JMIL017)
\$ 150,000

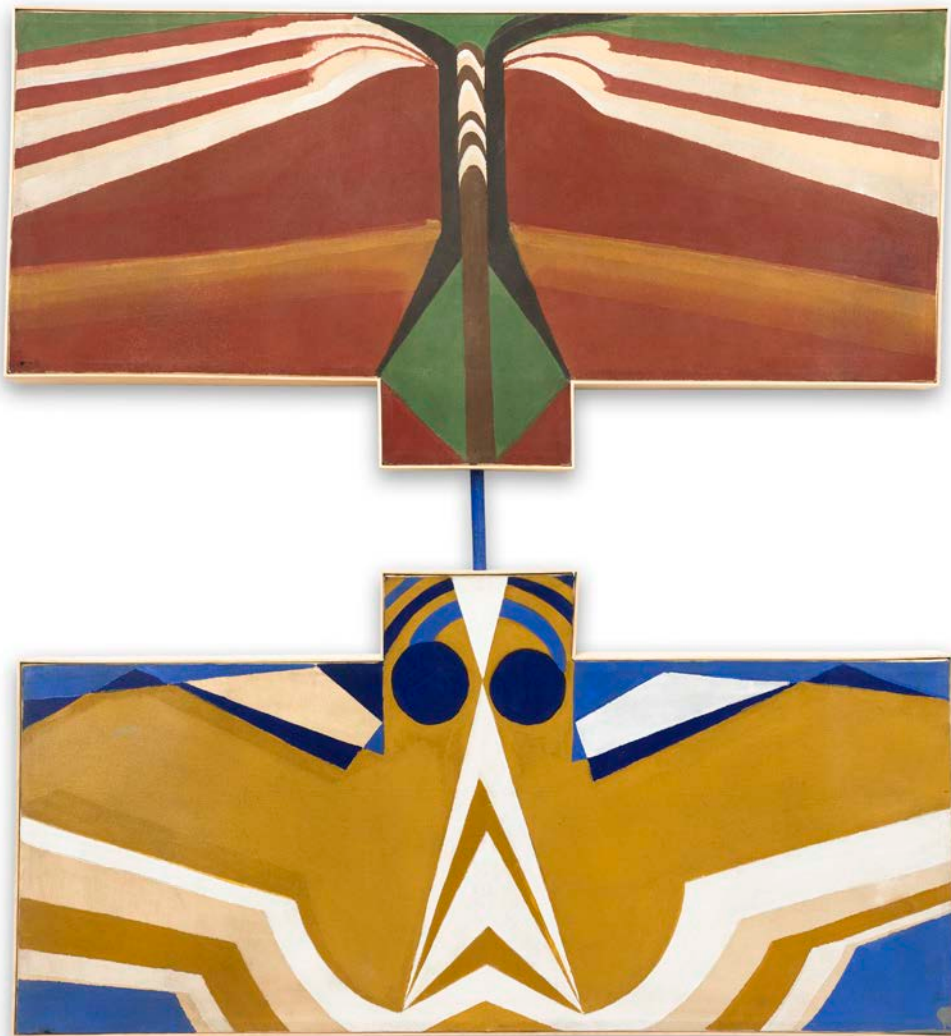
Joe Overstreet

Joe Overstreet (b. Conhatta, MS, 1933, d. New York, NY, 2019) was an artist and activist who pushed the boundaries of painting through decades of experiments in abstraction. He began his career in the Bay Area as a fixture of the Beat scene, living in the North Beach section of San Francisco. After moving to New York, he and his partner Corrine Jennings established Kenkeleba House, a gallery that has presented innumerable exhibitions of work by artists of color and women. As part of a generation of Black artists who fought for their visibility in an exclusionary art world, Overstreet was committed to creating paintings that stand alone on formal merit—independent of his identity—and taking an organizer's role in providing exhibition opportunities to his peers. Overstreet's work of the late 1950s to the mid 1960s assimilates his interests in Abstract Expressionism, Jazz, and African-American history. Many of his paintings are direct responses to the Civil Rights movement, racism, and the history of lynching.

[Joe Overstreet: Taking Flight](#), a major survey curated by Natalie Dupêcher of the Menil Collection, Houston, TX, closed in July and is traveled to the Mississippi Museum of Art, Jackson, MS in October of 2025. Overstreet was featured in the 2021-22 traveling exhibition *The Dirty South*, curated by Valerie Cassel Oliver for the Virginia Museum of Fine Art, Richmond, VA. The work on view was recently acquired for the permanent collection of the VMFA. Overstreet's work can also be found in the collections of the The Berkeley Art Museum and Pacific Film Archive; The Brooklyn Museum; Art Bridges, Crystal Bridges, Bentonville, AR; the Museum of Fine Arts Boston; Everson Museum of Art, Syracuse, NY; the Joyner/Giuffrida Collection of Abstract Art; Mississippi Museum of Art; Rose Art Museum of Brandeis University; the Rennie Collection, Vancouver, Canada; and the Menil Collection, Houston, TX.



eric firestone gallery



Joe Overstreet
Blue Balls, 1969

acrylic on canvas construction
67 x 66 in.
170.2 x 167.6 cm.
(JOVE053)
\$ 275,000

eric firestone gallery



Joe Overstreet
Ungawa – Black Power, 1968

acrylic on canvas construction
72 x 48 in.
182.9 x 121.9 cm.
(JOVE435)
\$ 250,000

eric firestone gallery



Joe Overstreet
Gay Head, 1982

acrylic on canvas construction
79 x 83 in.
200.66 x 210.82 cm.
(JOVE179)
\$ 200,000

eric firestone gallery



Joe Overstreet
Untitled (Sea Song Series), 1982

marker and pencil on paper
28 1/2 x 32 in.
72.4 x 81.3 cm.
(JOVE447)
\$ 50,000

eric firestone gallery



Joe Overstreet
Untitled, 1968

graphite and paper collage on board
18 1/2 x 15 1/2 in.
47 x 39.4 cm.
(JOVE448)
\$ 27,500

Betty Parsons

Betty Parsons (b. New York, NY, 1900; d. Southold, NY, 1982) was an abstract painter and sculptor who is best known as a dealer of mid-century art. Throughout her storied career as a gallerist, she maintained a rigorous artistic practice by creating works in a variety of media including paintings, sculpture, and works on paper. Parsons' eye for innovative talent stemmed from her own artistic training, and her commitment to championing new and emerging artists of her time impacted the canon of twentieth-century art in the United States.

Parsons realized her passion for art early in life when she attended the 1913 Armory Show in New York City, but in her adulthood experienced the educational and professional limitations that faced women of her era. Parsons took lessons with artists in New York City throughout finishing school and during her three-year marriage to Schuyler Livingston Parsons. Upon its dissolution in 1923, Parsons moved to Paris and stayed for ten years to dedicate herself fully to the pursuit of art.

After returning to the United States in 1933, Parsons continued to create art both in California and New York. In 1935, she had her first solo exhibition of paintings at Midtown Galleries, New York. She then accepted a position there, installing works and selling paintings on commission which began to establish her professional identity as an art dealer.

Parsons opened her eponymous gallery in New York in 1946. Parsons showcased work by women, queer artists, and artists of color. Her diverse program reflected her inclusive values and her profound sense of community.



eric firestone gallery



Betty Parsons
Untitled, 1955

acrylic and graphite on paper
23 3/4 x 18 1/2 in.
60.3 x 47 cm.
(BPAR003)
\$ 30,000

eric firestone gallery



Betty Parsons
Untitled, 1955

acrylic and graphite on paper
12 x 9 in.
30.2 x 22.9 cm.
(BPAR002)
\$ 22,000

Pat Passlof

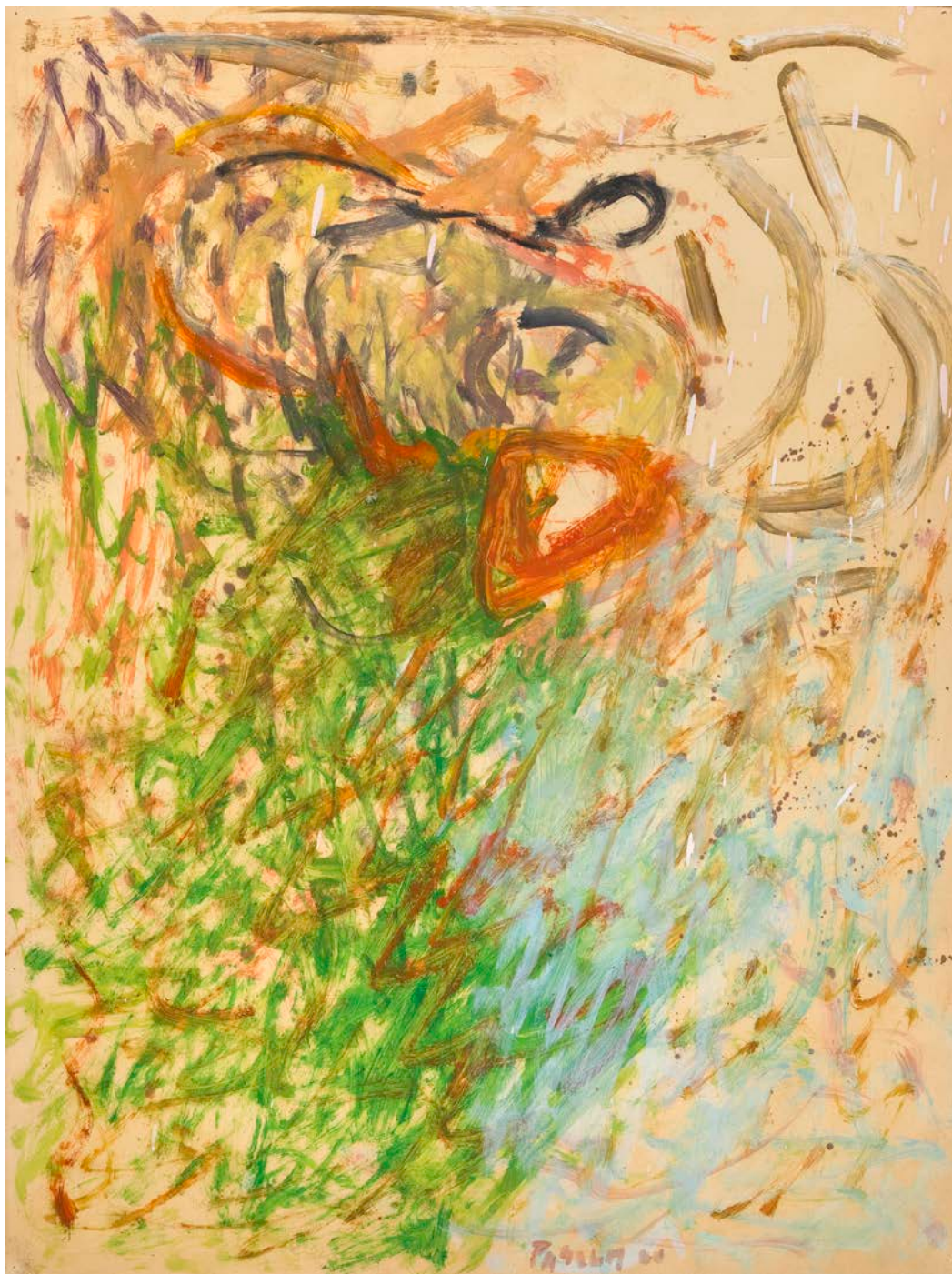
Pat Passlof (b. Brunswick, GA, 1928, d. New York, NY, 2011) was an abstract painter of the New York School whose tireless exploration of color and form gave her work a distinct voice. Having grown up in New York, in 1948 Passlof travelled to Asheville, North Carolina to study at the famed Black Mountain College, where she took classes with Willem de Kooning. Passlof's early work built on her art education. She utilized biomorphic forms like those in the contemporary work of Arshile Gorky and de Kooning and was influenced by existentialist ideology which informed Abstract Expressionism. However, Passlof was always individualistic and her work was constantly varied in terms of touch, form, and palette. She was never content to repeat herself.

By the 1960s her palette began to lighten. She used repeated patterns and marks across the canvas to create dynamic rhythms. She drew upon experiences and memories, as noted by titles referring to people and places. However, she never believed in narrative in painting, even when, in later years, her work became peopled by centaurs, nymphs, and horses. Her work often suggested abstracted landscapes, like the later work of Claude Monet, although Passlof often worked in a vertical format.

Her work is found in the collections of the Milwaukee Museum of Art; the Corcoran Collection; and the Black Mountain College Art Museum, among others. Her work was recently acquired by the Whitney Museum, the Museum of Modern Art, and Crystal Bridges Museum.



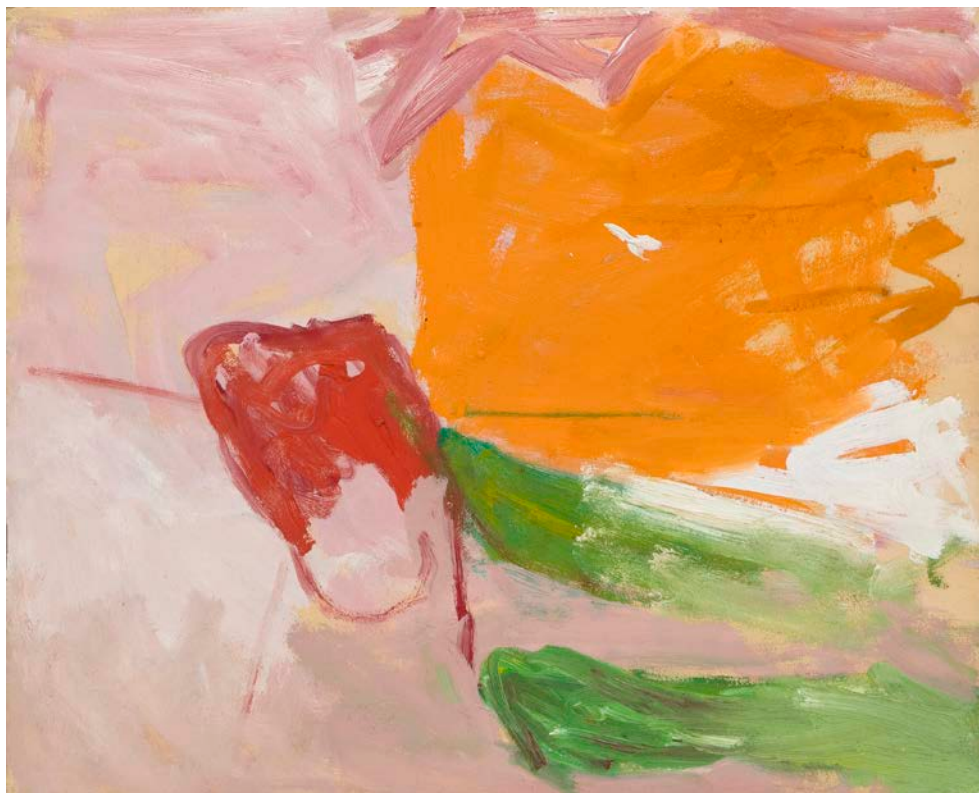
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Pat Passlof
Untitled, 1960

oil on paper mounted on canvas
24 x 18 in.
60.96 x 45.72 cm.
(PASS168)
\$ 85,000

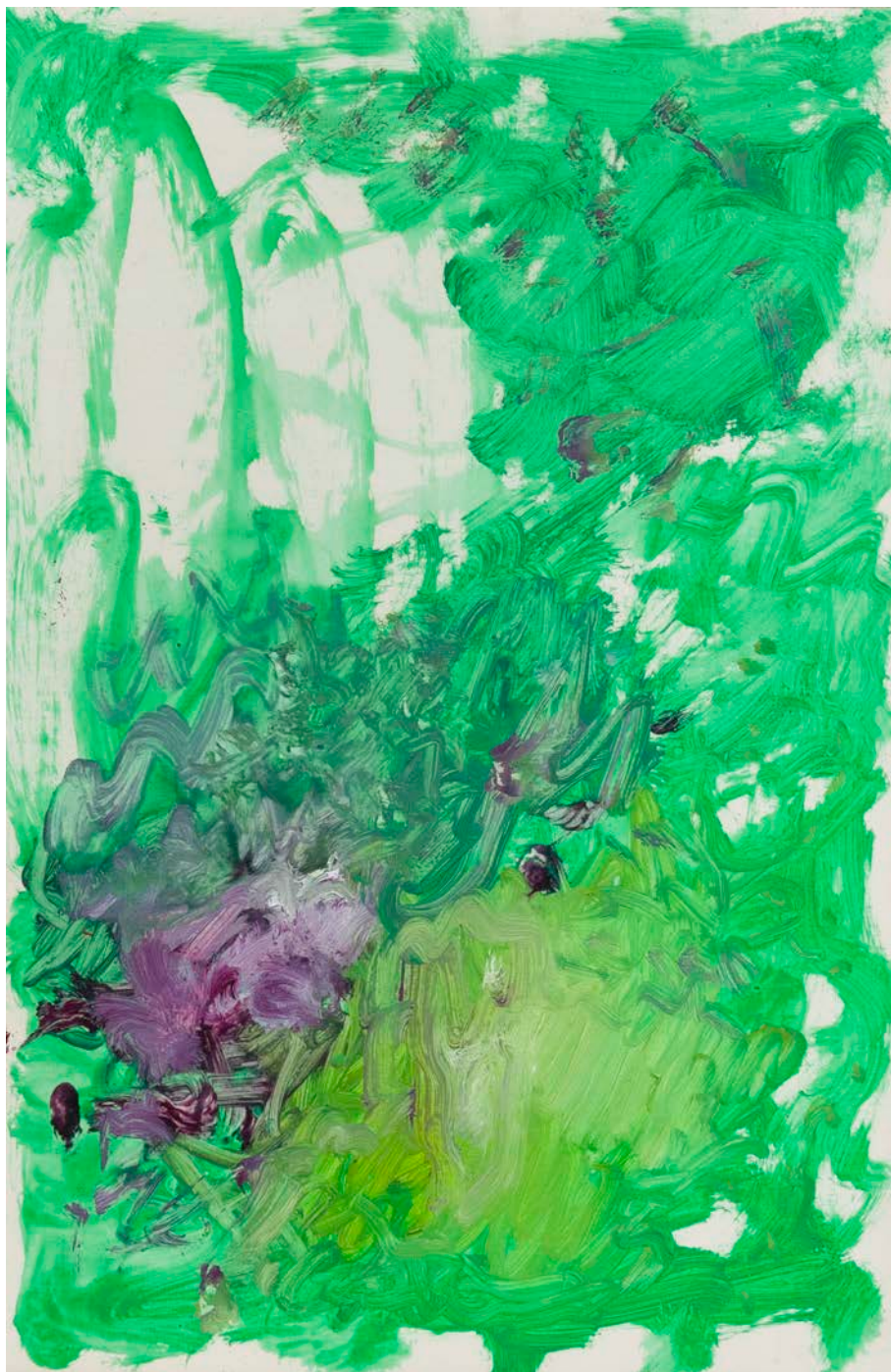




Pat Passlof
Untitled, 1959

Untitled, 1959
oil on paper mounted on canvas
19 x 24 in.
48.2
6 x 60.96 cm.
(PASS093)
\$75,000

eric firestone gallery



Pat Passlof
Untitled, 1959

oil on paper mounted to canvas
20 x 13 in.
50.8 x 33.02 cm.
(PASS102)
\$65,000

Jeanne Reynal

Jeanne Reynal (b. White Plains, NY, 1903; d. 1983) was a mosaicist whose revival of ancient techniques and experiments with abstraction mark a significant contribution to the New York School. Reynal was dedicated to challenging expectations of the medium by creating, as she described, “a new art of mosaic, a contemporary and fresh look for this ancient medium.” Her work was largely abstract and was shown at prominent venues for modern art like Betty Parsons Gallery.

Reynal was the subject of a traveling solo exhibition in 1964, organized by the San Francisco Museum of Modern Art. The same year, a monograph of her work, with essays by Elaine de Kooning, Dore Ashton, and Lawrence Campbell, was published. The solo show traveled to the Sheldon Museum in Lincoln, Nebraska, a city where, the following year, Reynal would create mosaic murals for the State Capitol building.

Reynal traveled with her husband, Sills, throughout South and Central America: Mexico, Guatemala, Honduras, Peru. She was influenced by indigenous art throughout her travels. In the early 1970s, Reynal began making totem sculptures utilizing mosaic tesserae and pieces of shell. These monumental works were exhibited at Betty Parsons and at the Art Association in Newport, Rhode Island. In the late 1970s, she made a series of portraits in mosaic (many of artist-friends), and depictions of animals.

Reynal’s work can be found in institutional collections throughout the country, including the Museum of Modern Art and the Whitney Museum of American Art, both New York; the Menil Collection, Houston; and the Los Angeles County Museum of Art. Reynal’s mosaics are featured in *Miró and the United States*, was on view at the Fundació Joan Miró in Barcelona and then traveled to the Phillips Collection, Washington, D.C. in March of 2026.



eric firestone gallery



Jeanne Reynal
Goddess in the Rectangle, 1955

smalti and pigmented cement on wood
48 x 48 in.
122.56 x 122.56 cm.
(JREY008)
\$ 175,000

Lauren dela Roche

Lauren dela Roche (b. Santa Rosa, CA, 1983) is a self-described queer punk feminist artist whose autodidactic approach integrates a broad range of references, including zines, European modernisms, and autobiography. While largely self-taught, her consumption of visual culture and art history allows her to draw upon long traditions of art history, remixing Egon Schiele's line drawing with the influence of transgressive cinema, Persian miniatures, Greek mythology, and folklore into her own iconic, fresh style. Growing up in the Bay Area of California, and living for a period of time in both Seattle and Asheville, NC, dela Roche has resided in the Midwest since young adulthood and currently lives and works in St. Louis, MO.

Dela Roche is one of three artists spotlighted in the 2026 Grand Forks Biennial at the Contemporary Art Museum St. Louis, a competitively awarded exhibition with grant funding. In 2012-13, dela Roche was awarded the Jerome Emerging Artist Fellowship at the Jerome Foundation, Minneapolis. Between 2013 and 2021, dela Roche exhibited with Bockley Gallery, Minneapolis, MN. Dela Roche was the recipient of the Joan Mitchell Foundation Painters and Sculptors Grant in 2018. In 2021, she was selected for the Bed-Stuy Art Residency in Brooklyn, NY. Her work is found in the collections of the Minneapolis Institute of Art, the North Dakota Museum of Art, and others.

Lauren dela Roche is represented by Eric Firestone Gallery. Her first solo exhibition at the gallery, No Man's Land, was held in May of 2024.



eric firestone gallery



Lauren dela Roche
Save the Garden, 2026

acrylic on found cotton feedback
70 x 107 in.
177.8 x 271.8 cm.
(LDRO090)
\$ 80,000

eric firestone gallery



Lauren dela Roche
Kingfisher Eats a Goldfish, 2026

acrylic on found cotton feedback
87 x 63 in.
221 x 160 cm.
(LDRO091)
HOLD

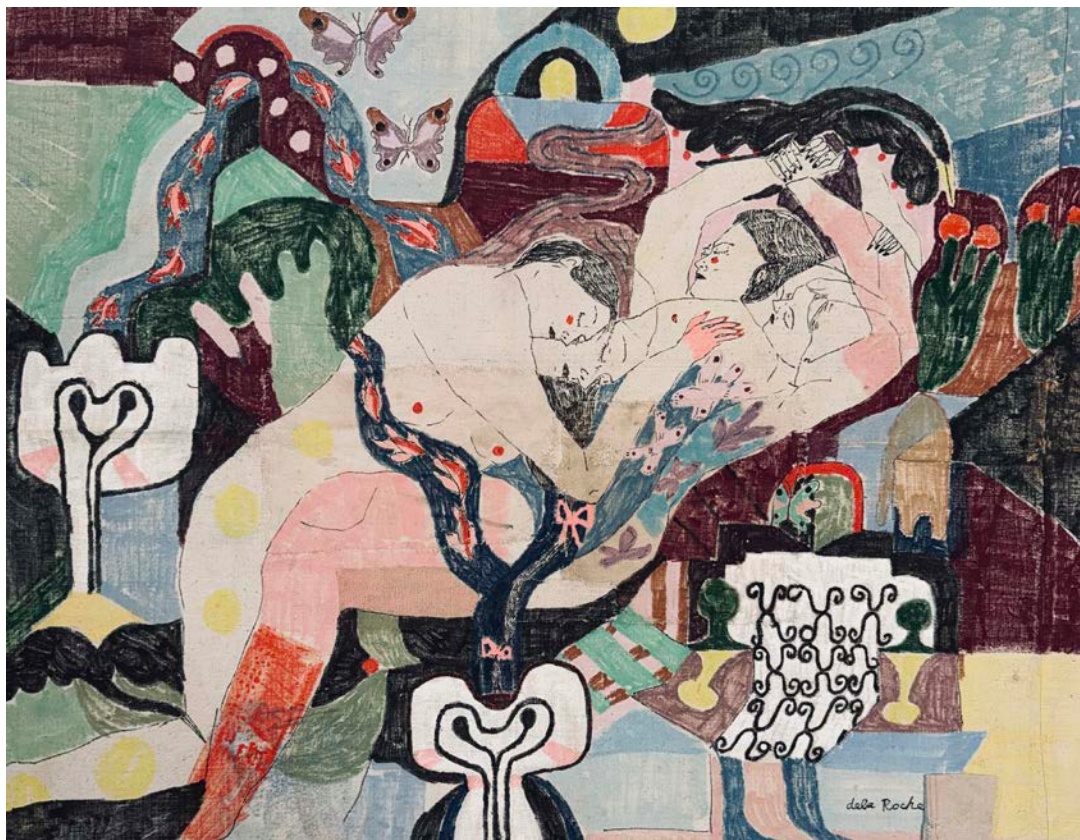
eric firestone gallery



Lauren dela Roche
Oleander, 2026

acrylic on found cotton feedback
32 x 37 in.
81.3 x 94 cm.
(LDRO089)
\$ 35,000

eric firestone gallery



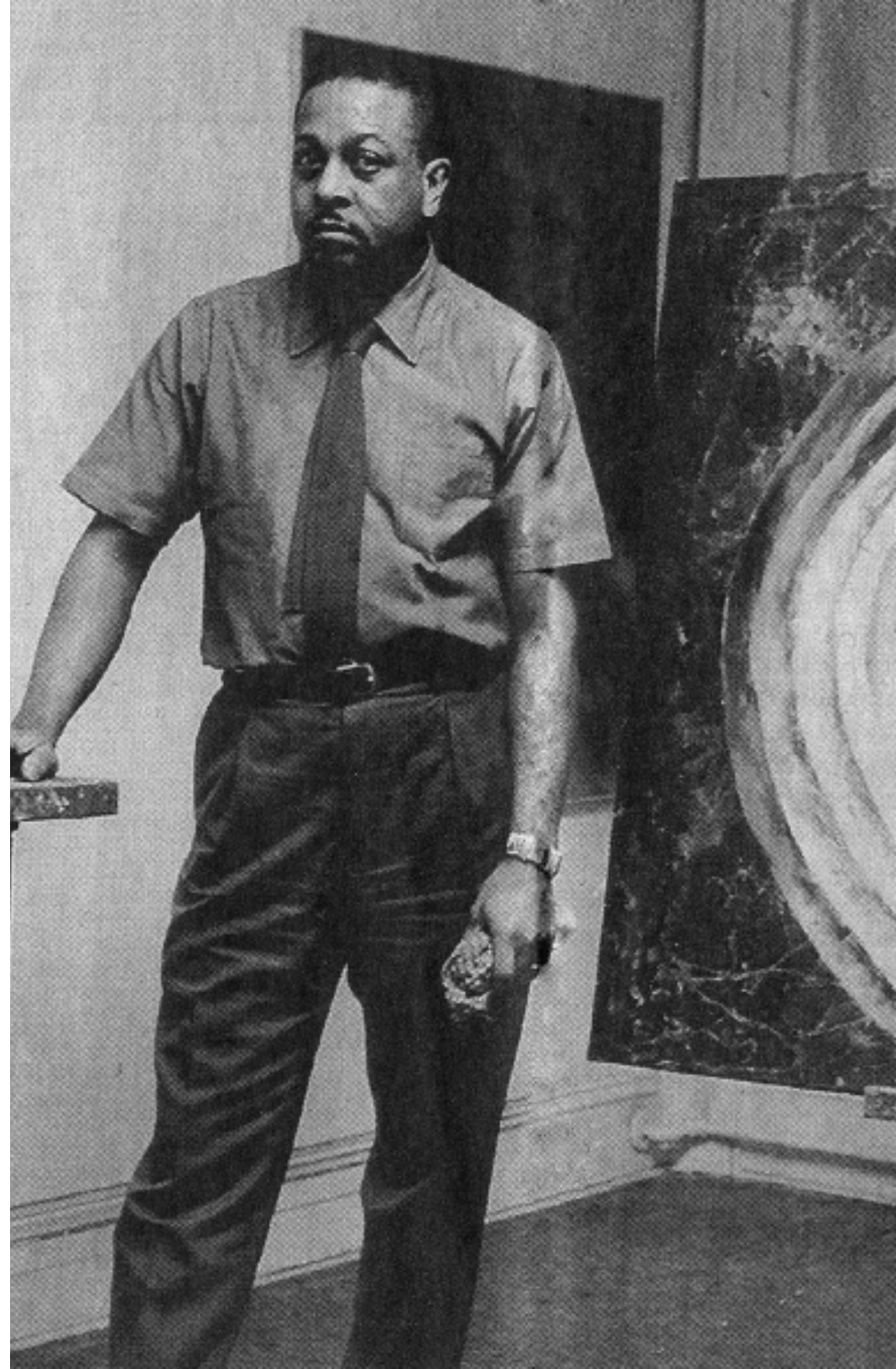
Lauren dela Roche
Tadpole, 2026

acrylic on found cotton feedback
32 x 41 in.
81.3 x 104.1 cm.
(LDRO088)
\$ 35,000

Thomas Sills

Thomas Sills (b. Castalia, NC, 1914; d. 2000) began painting in 1952, inspired by his wife, Jeanne Reynal's, work and collection of abstract art. He did not have formal training as an artist, but through Reynal he met a wide range of artists: from Marcel Duchamp and Max Ernst to Willem de Kooning, Barnett Newman, and Mark Rothko. Sills's earliest paintings were experimental and employed an automatist approach; he used a variety of tools to apply paint and a diversity of materials on the surface of his paintings. By the late 1950s, he began working with an idea of equivalence between figure and ground, so that each form is both the positive and the negative of the form next to it. Often defined by a balance of just two colors, the compositions form radiating, optical sensations.

His work can be found in the collections of the Museum of Modern Art, the Whitney Museum of American Art, and the Metropolitan Museum of Art, all New York; along with the San Francisco Museum of Modern Art and the Los Angeles County Museum of Art, CA, among others. Sills is represented by Eric Firestone Gallery where he was the subject of a major solo presentation, *Thomas Sills: Variations, Paintings from the 1950s–70s* (2022); acclaimed by critic Martha Schwendener in the New York Times.



eric firestone gallery



Thomas Sills
Triumphant Figure, 1965

oil on canvas
57 x 69 in.
144.78 x 175.26 cm.
(THSIL486)
\$ 125,000

eric firestone gallery

Thomas Sills
My Color, 1974



oil and canvas
40 x 30 in.
101.6 x 76.2 cm.
(THSIL328)
\$ 45,000

eric firestone gallery



Thomas Sills
Untitled (white painting), 1975

oil on canvas
30 x 40 in.
76.2 x 101.6 cm.
(THSIL340)
\$ 45,000

Anita Steckel

Anita Steckel (b. Brooklyn, NY, 1930; d. New York, NY, 2012) was a feminist artist whose diverse body of work – spanning pencil, oil, silkscreen, Xerox, assemblage sculpture and poetry – represented a social critique of the prudishness of postwar American society. Steckel made her career in the downtown scene of the 1950s and 60s, in close dialogue with fellow collagists such as Allen Ginsberg, Ray Johnson, Stan VanDerBeek and Sari Dienes. Steckel is best known for her use of satire in scenes of pleasure and play, in which she entwines landscapes of the body and architectural realms.

Steckel has faced criticism in response to the explicit content of her work. In response to calls demanding the cancellation of her 1972 solo exhibition, *The Feminist Art of Sexual Politics* at Rockland Community College, on the grounds of obscenity, Steckel rallied a group of woman artists—Louise Bourgeois, Judith Bernstein, Martha Edelheit, Juanita McNeely, Joan Semmel and Hannah Wilke—to form the Fight Censorship Collective, aimed at protesting institutional double standards.

She studied at the Cooper Union and Alfred University and the Art Students League of New York, where she taught from 1984 until her death. She was the recipient of a Pollock-Krasner Foundation grant (2005), a National Endowment for the Arts grant (1983) and a MacDowell Fellowship (1966). Her work is in the permanent collections of the Brooklyn Museum, New York; Bryn Mawr College, Pennsylvania; Ulrich Museum of Art, Wichita, Kansas; Smith College Museum of Art, Northampton, Massachusetts; and the Verbund Collection, Vienna.





Anita Steckel
The Food Box Series, 1966

hand colored etching with ink, watercolor, and
gouache on thin, smooth, beige paper
11 x 8 1/2 in.
27.9 x 21.6 cm.
edition of 10
(ASTE030)
\$ 75,000



Almo Talud

Almo Talud (b. Miami, FL, 1985), who grew up in Manizales, Colombia, describes painting as an exploration of what it means to be Latino through the lens of folklore and masculinity, approaching these as political vehicles for awareness and memory. Talud works with acrylics and pastel pencils to address themes of identity, cultural empowerment and sexuality. His practice focuses on the fragility and vulnerability of men, where recollections of lived experiences occupy a central role within the image. As the artist reflects, he “approaches memory as a living material, imprecise, mutable, and charged with affection. Within this process, error, distortion, and formal synthesis become essential tools for revealing deeper layers of identity.”

After completing his secondary education in Bogotá, Talud moved to New York to continue his training at the Art Students League of New York, where he studied for four years. There, he developed a practice focused on painting and figurative drawing, with a particular emphasis on the representation of the human figure and scenes of everyday life. Over the past two years, the artist was based in Warsaw, Poland, a period which led him to question and explore his identity and sense of belonging. In recent works, he approaches his practice as a refined and informal synthesis through simplified forms and a loose gestural approach.



eric firestone gallery



Almo Talud
NO TE VALLAS JOSELITO, 2026

acrylic on canvas
94 1/2 x 78 3/4 in.
240 x 200 cm.
(ALTA014)
\$40,000



eric firestone gallery



Almo Talud
El potro del cimarrón, 2026

acrylic on canvas
94 1/2 x 78 3/4 in.
240 x 200 cm.
(ALTA019)
\$40,000



eric firestone gallery



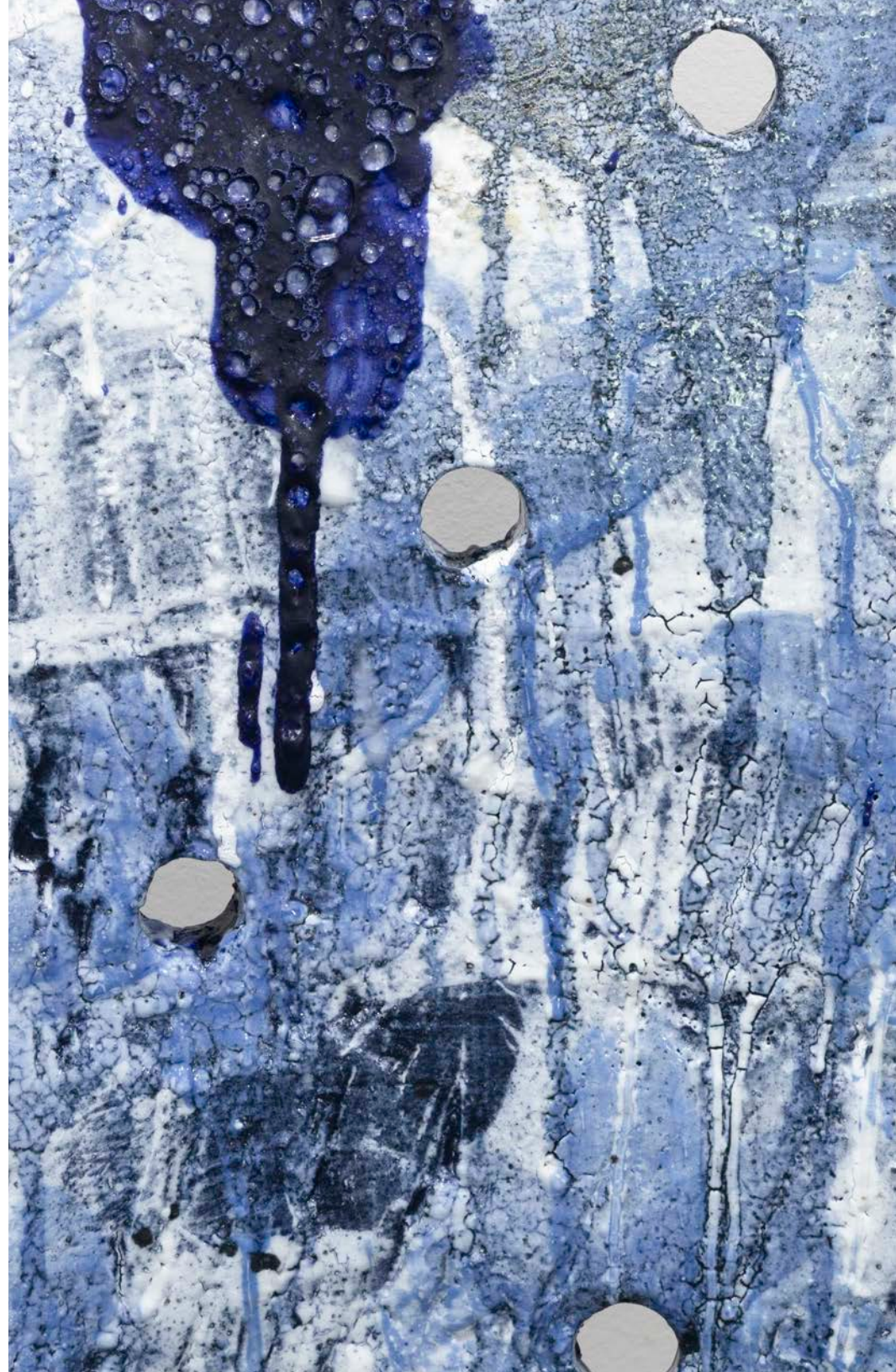
Almo Talud
Entre el monte y el camino, 2026

acrylic on canvas
94 1/2 x 78 3/4 in.
240 x 200 cm.
(ALTA022)
\$40,000

Jon Tierney

Jon Tierney, a ceramic artist who lives on the East End of Long Island, gathers pebbles, shells, and other natural materials that become integral to the making process. Incorporated into the clay body, these elements burn away or melt during firing, leaving behind rugged, jagged surfaces that evoke erosion, geology, and the passage of time.

After earning my MFA from Cranbrook Academy of Art, Tierney worked extensively in ceramics throughout the 1990s. His work often relates directly to the artist's own physical presence, encompassing the body through both their weight and dimensions. Tierney formulates all of his own glazes, continually altering their chemistry to create distinctive surface textures. Through multiple firings—sometimes ten or more, at varying temperatures—he builds complex, layered surfaces that reveal depth, movement, and change. The artist combines technical rigor with the unpredictability inherent in both ceramic and natural processes. Through these material explorations, he seeks to create objects that embody endurance, accumulation, and the quiet effects of time.



eric firestone gallery



Jon Tierney
Untitled, 2026

ceramic
45 x 42 x 42 in.
114.3 x 106.7 x 106.7 cm.
(JOTI005)
\$25,000

eric firestone gallery



Jon Tierney
Untitled, 2026

ceramic
45 x 42 x 42 in.
114.3 x 106.7 x 106.7 cm.
(JOTI006)
\$25,000

eric firestone gallery



Jon Tierney
Untitled, 2026

ceramic
45 x 42 x 42 in.
114.3 x 106.7 x 106.7 cm.
(JOTI006)
\$25,000

eric firestone gallery



Jon Tierney
Untitled, 2026

ceramic
45 x 42 x 42 in.
114.3 x 106.7 x 106.7 cm.
(JOTI008)
\$25,000

Paul Waters

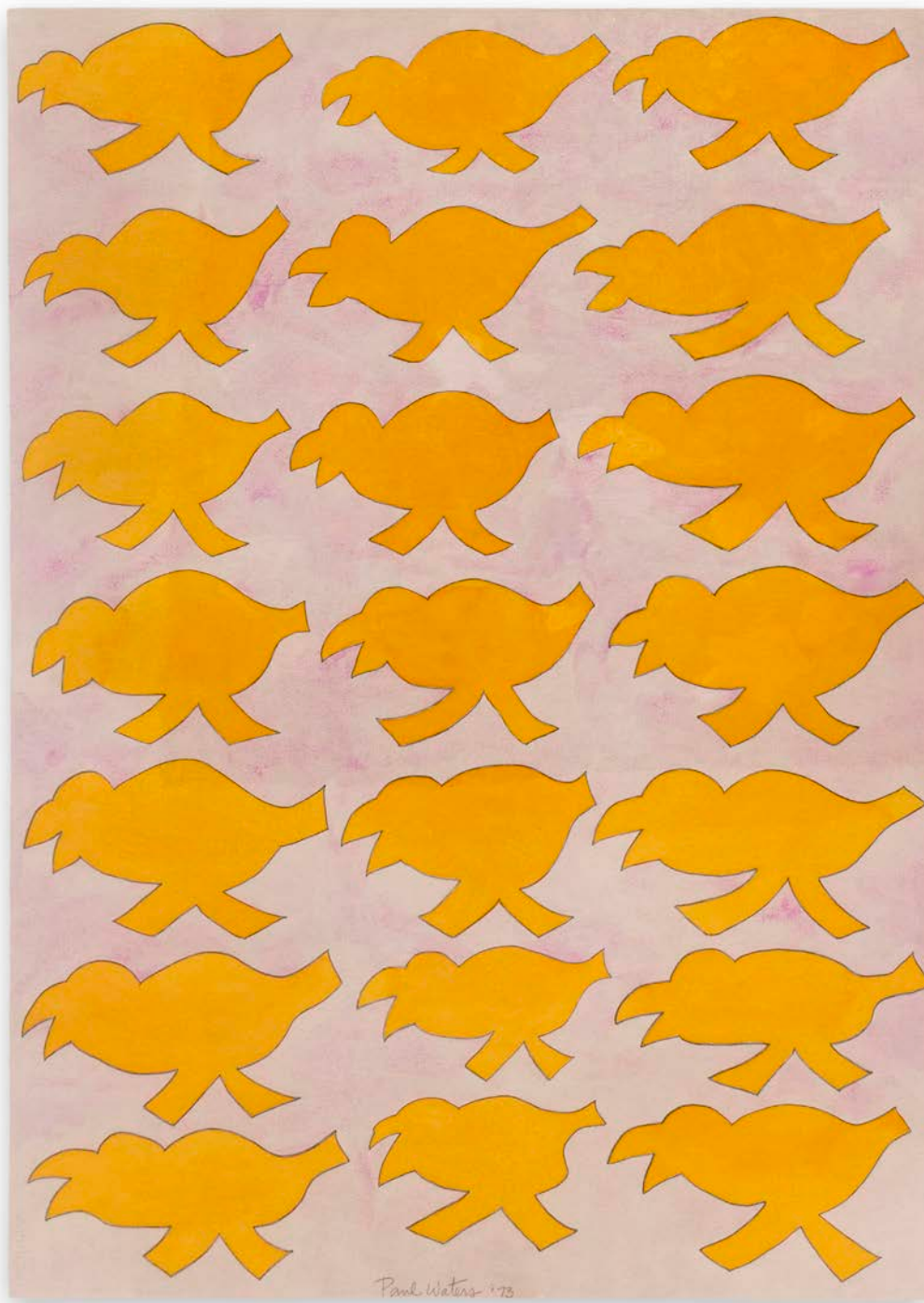
Paul Waters (b. Philadelphia, PA, 1936) is an African-American artist whose work combines a thoughtful symbolic language with a highly intuitive and playful process. Waters exclusively uses his hands and fingers to apply paint, and a pair of scissors as his “drawing” tool. His canvases are filled with repeated silhouettes made from cut canvas shapes, which reflect his interest in teaching and children’s books, as well as both indigenous traditions and Western painting.

Between 1965 and 1972, Paul Waters made large-scale paintings in which painted and cut canvas shapes are collaged onto primed canvases. The silhouetted forms suggest dancers, birds, female warriors, and nature, as well as purely geometric, abstract shapes. They are lyrical works often stained with rich color that suggests naturally occurring hues and pigments. These works celebrate the mythical, aboriginal painting, as well as the work of Matisse.

Waters was the subject of a solo exhibition in 1968 at the Brooklyn Children’s Museum. He was included in several historic shows of African-American artists in the 1970s, including *Afro American Artists: New York and Boston*, Museum of Fine Arts, Boston, MA (1970); and *Contemporary Black Art: A Selected Sampling*, Florida International University, Miami, FL (1977). He was most recently featured in the exhibition [*Edges of Ailey*](#) at the Whitney Museum of American Art, 2024–25. He is represented by Eric Firestone Gallery where he was the subject of a major solo presentation in 2022, *Paul Waters: In the Beginning, Paintings from the 1960s and 70s*. Paul Waters still lives and works on the Bowery today.



eric firestone gallery



Paul Waters
Untitled, 1973

watercolor on paper
40 1/2 x 28 3/4 in.
102.9 x 73 cm.
(PWAT487)
\$ 25,000

eric firestone gallery



Paul Waters
Erotic Exercises, 1974

watercolor on paper
40 1/2 x 28 3/4 in.
102.9 x 73 cm.
(PWAT1540)
\$ 25,000

eric firestone gallery



Paul Waters
Untitled, 1973

watercolor on paper
40 1/2 x 28 3/4 in.
102.9 x 73 cm.
(PWAT491)
\$ 25,000

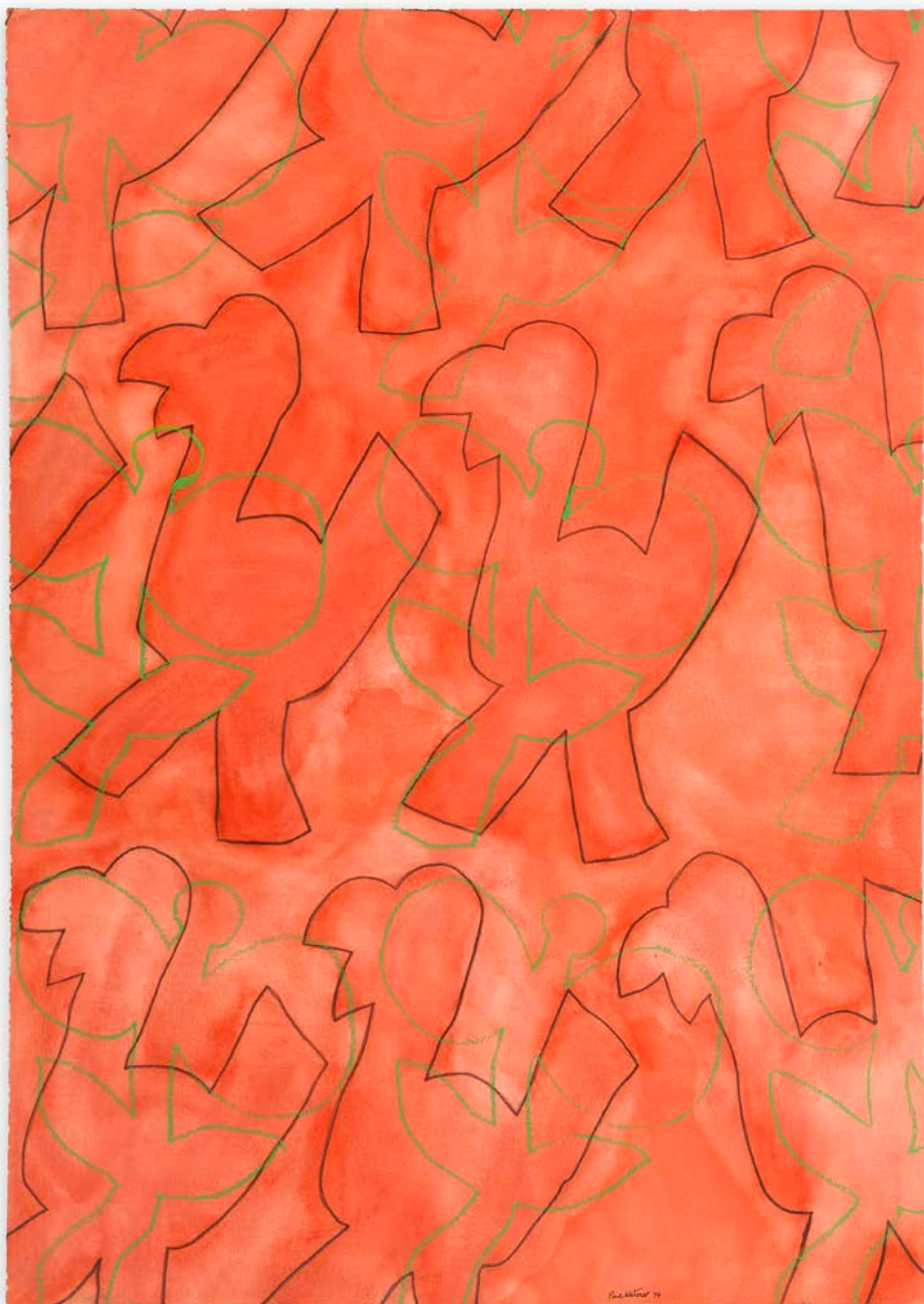
eric firestone gallery



Paul Waters
Celebration of Dance, 1974

watercolor on paper
40 1/2 x 28 3/4 in.
102.9 x 73 cm.
(PWAT1375)
\$ 25,000

eric firestone gallery



Paul Waters
Untitled, 1974

watercolor on paper
40 1/2 x 28 3/4 in.
102.9 x 73 cm.
(PWAT1377)
\$ 25,000

eric firestone gallery



Paul Waters
Untitled, 1974

watercolor on paper
40 1/2 x 28 3/4 in.
102.9 x 73 cm.
(PWAT1396)
\$ 25,000

Nadia Yaron

Nadia Yaron (b. Sao Paolo, Brazil, 1978), a sculptor working in the Hudson Valley of New York, hand-carves salvaged wood and stone. Balancing shapes on top of one another, her work contemplates the impermanence and constant movement of nature with the most weighty and permanent of materials. Drawing inspiration from her rural environment, Yaron uses chainsaws, grinders, and hand carving tools to capture fleeting moments, such as a blooming flower or a pink cloud, assembling these forms vertically into larger, human-scale sculptures that reflect the interconnectedness of humans with the natural world. She embraces the intrinsic qualities of her natural materials, often leaving parts of the stone and wood rough and organic, reflecting her philosophy of collaboration with nature rather than control over it.



eric firestone gallery



Nadia Yaron
Willows, 2026

limestone, walnut, marble, oak, and cherry
85 x 19 x 15 in.
215.9 x 48.3 x 38.1 cm.
(NAYA006)
\$ 50,000

eric firestone gallery



Nadia Yaron

Antique vase with white flowers,
2026

limestone, cherry, walnut, maple, and alabaster

88 1/2 x 20 x 16 in.

224.8 x 50.8 x 40.6 cm.

(NAYA004)

\$ 45,000

eric firestone gallery



Nadia Yaron
Vase with tulips, 2026

maple, marble, cherry, alabaster, and walnut
92 x 16 x 12 in.
233.7 x 40.6 x 30.5 cm.
(NAYA005)
\$ 45,000

eric firestone gallery

