

## Kwame Brathwaite Art Basel Miami Beach

#### Art Basel Miami Beach Booth C22 December 6 - 10, 2023



Kwame Brathwaite Mer, 1968 30 x 30 in 76.2 x 76.2 cm #1/5 (Ed. 5 + 2 AP)

Legendary artist, thinker and activist Kwame Brathwaite (1938-2023) dedicated his life to "Black is Beautiful," one of the most important political and cultural ideas of the 20th-century. Inspired in part by the writings of Marcus Garvey, Brathwaite worked to spread the idea of "Black is Beautiful" not only through his now-famous photographs, but also through the activities of the two organizations he and his brother Elombe Brath (1936-2014) co-founded in the late 50s and early 60s: African Jazz Arts Society and Studios (AJASS) and Grandassa Models.

Kwame Brathwaite's photographs were specifically intended to shape the course of American visual discourse. His photographs foreground how artistic and political vision can affect change in popular culture and how popular culture can then affect change in culture at large. The subjects of Brathwaite's carefully crafted photographs invoke the power of a range of objects, such as books, musical instruments and artworks. The dress and hairstyles of his subjects point to their sense of themselves, while the environs of his subjects direct the viewer to a community of artist-activists—writers, painters, playwrights, fashion designers and musicians. Brathwaite's work demonstrates the power of photography as an essential cultural tool in the dissemination of new political ideas, its power to stage visual rhetoric and its ability to make language visible.

Kwame BRATHWAITE (b. 1938, New York, NY; d. 2023, New York, NY) will be the subject of an upcoming solo exhibition at ArtCenter College of Design (Pasadena, CA). Brathwaite's work was recently featured in the solo exhibition, "Kwame Brathwaite: Things Well Worth Waiting For" (Art Institute of Chicago, Chicago, IL); and the touring exhibition, "Black American Portraits," which opened at the Los Angeles County Museum of Art, (Los Angeles, CA); and travelled to Spelman College Museum of Art (Atlanta, GA); and Memphis Brooks Museum of Art (Memphis, TN). Brathwaite's solo touring exhibition, "Kwame Brathwaite: Black Is Beautiful," premiered at the Skirball Cultural Center (Los Angeles, CA); and travelled to the Museum of the African Diaspora (San Francisco, CA); Columbia Museum of Art (Columbia, SC); Blanton Museum of Art (Austin, TX); Detroit Institute of Arts (Detroit, MI); (Reynolda House, Winston-Salem, NC), New-York Historical Society (New York, NY) and (Abroms-Engel Institute for the Visual Arts, Birmingham, AL). The catalog for the exhibition, "Kwame Brathwaite: Black Is Beautiful" - now in its fifth printing - produced by the Aperture Foundation, was released May 2019 with essays by Deborah Willis, Professor and Chair of the Department of Photography and Imaging at Tisch School of the Arts of New York University and Tanisha C. Ford, Associate Professor of Black American Studies and History at the University of Delaware. Brathwaite's work recently appeared in Africa Fashion (Brooklyn Museum of Art, Brooklyn, NY); "And I'm Feeling Good: Relaxation and Resistance" (Hood Museum of Art, Hanover, NH); and "This Tender, Fragile Thing" at Jack Shainman Gallery (Kinderhook, NY); His work has recently been acquired by such institutions as Santa Barbara Museum of Art (Santa Barbara, CA); Los Angeles County Museum of Art (Los Angeles, CA); Museum of Fine Arts, Houston (Houston, TX); Minneapolis Institute of Art (Minneapolis, MN); Minnesota Museum of American Art (St. Paul, MN); Weisman Art Museum (Minneapolis, MN); Block Museum of Art, Northwestern University (Chicago, IL); Art Institute of Chicago (Chicago, IL); Detroit Institute of Art (Detroit, MI); Pérez Art Museum Miami (Miami, FL); Columbia Museum of Art (Columbia, SC); National Portrait Gallery, Smithsonian Institution (Washington, DC); Pennsylvania Academy of the Fine Arts (Philadelphia, PA); Rhode Island School of Design Museum (Providence, RI); Reynolda House (Winston-Salem, NC); New Orleans Museum of Art (New Orleans, LA); The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College (Saratoga Springs, NY); Museum of the City of New York (New York, NY); The Studio Museum in Harlem (New York, NY); Museum of Modern Art (New York, NY); Whitney Museum of American Art (New York, NY); MIT List Visual Arts Center (Cambridge, MA); Hood Museum of Art (Hanover, NH) and Sharjah Art Museum (Sharjah, United Arab Emirates). Corporate collections include JPMorgan Chase Art Collection (New York, NY) and Sidley Austin LLP (New York, NY). Brathwaite's work has recently appeared in The New Yorker, The New York Times, Vogue, New York Post, New York Magazine, Aperture, and other publications. Brathwaite lived and worked in New York, NY.



**Kwame Brathwaite**Mer, 1968
Archival pigment print, mounted and framed

Please see individual artwork pages for pricing and edition details.

Kwame Brathwaite *Mer*, 1968



Archival pigment print, mounted and framed

15 x 15 in; 76.2 x 72.2 cm # 1/10 (Ed. of 10) \$ 4,000

30 x 30 in; 76.2 x 76.2 cm #1/5 (Ed. of 5 + 2 AP) \$ 8,000

# Holly Coulis



Holly Coulis Cat as Universe, Mars, 2023 Oil on linen 36 x 42 in 91.4 x 106.7 cm

The creation of pictorial experience is at the heart of Holly Coulis's work. Coulis's paintings and works on paper investigate painterly space, often by way of color and gesture. Coulis builds abstraction using both her observations of everyday objects and the movement of her brush itself. Working from initial sketches, Holly Coulis first creates space though brushy lines and defined areas of applied paint, each outlined in color. She then further divides up areas and circumscribes forms. The result is abstracted composition intersecting with the odd still life object – a lemon or an orange perhaps.

Holly Coulis's forms act as spatial agents in a picture plane, rather than as substitutes for bodies in physical space. Writing on Swiss master Paul Klee, Bridget Riley notes, "Every painter starts with elements - lines, colors, forms - that are essentially abstract in relation to the pictorial experience that can be created with them." Holly Coulis's forms jostle up against one another and dissolve, lending her compositions a feeling of movement and energy that includes both subject matter and a sense of abstraction. Color, rather than being the color of something specific, is contextualized by its surroundings. It defines space while also pushing that space both toward and away from us. The shapes in Coulis's work shift, fan, and stack, creating depth as well as unfamiliar moments.

Coulis comments, "I never intended to push them into abstraction, it just slowly started to happen. Now, in the next body of work, I am starting to become most interested in the abstract elements, how the lines intersect and weave and the places that open up for color. Sometimes I even want to eliminate all recognizable form! I'm not in any rush to do that, but there is part of me that wants to see what would happen if they became completely abstracted. You can sense that something else might happen," she says. "I create the language and then it feeds on itself. A number of possibilities open up a few directions (or not) and you have to just follow along. If you're a scientist, there's no end. There's no answer. You find an answer, and then you find another problem."

Holly Coulis (b. 1968, Toronto, Canada) received her BFA from Ontario College of Art and Design (Toronto, Canada) in 1995 and her MFA from School of the Museum of Fine Arts (Boston, MA) in 1998. Holly Coulis was featured in the exhibition, "Pocket Universe" Philip Martin Gallery (Los Angeles, CA). Recent solo exhibitions include "Turn," Philip Martin Gallery (Los Angeles, CA); "Sun Shift" Cooper Cole (Toronto, ON); and "Eyes and Yous," Klaus von Nichtssagend Gallery (New York, NY). Holly Coulis' work was recently included in "North by Northeast: Contemporary Canadian Painting" Kasmin (New York, NY); Thailand Biennale at the Pimamthip Art Gallery (Pak Chong District, Nakhon Ratchasima Province); and "Evocations: Celebrating the Museum's Collection" at Nerman Museum of Contemporary Art (Overland Park, KS). Coulis has had solo and group exhibitions at Simon Lee (London, UK); University of Georgia (Athens, GA); Atlanta Contemporary (Atlanta, GA); Massachusetts College of Art and Design (Boston, MA); Sardine (Brooklyn, NY); Paramó (Guadalajara, Mexico); El Museo de los Pintores Oaxaqueños (Oaxaca, Mexico); Galleria d'Art Moderna (Milan, Italy); The Bruce High Quality Foundation (New York, NY); and Leo Koenig (New York, NY). Coulis's work is included in the collections of the Blanton Museum of Art (Austin, TX); Fidelity Investments (Boston, MA); Nerman Museum of Contemporary Art (Overland Park, KS); Rollins College (Orlando, FL); and UT Southwestern Medical Center (Dallas, TX). Her work has been reviewed in publications such as Artforum, Art in America, Los Angeles Times, The New York Times, Flaunt Magazine, Hyperallergic, and FT Magazine. Coulis lives and works in Athens, GA.



Holly Coulis
Cat as Universe, Mars, 2023
Oil on linen
36 x 42 in
91.4 x 106.7 cm

\$ 28,000



**Holly Coulis**Blue and Tangerine Pour, 2023
Oil on linen
30 x 36 in
76.2 x 91.4 cm

\$ 25,000



Holly Coulis Banana Waves, 2023 Oil on linen 18 x 20 in 45.7 x 50.8 cm \$ 12,000



Holly Coulis Italian Pears, 2023 Oil on linen 20 x 18 in 50.8 x 45.7 cm \$ 12,000



Holly Coulis Spring Pours, 2023 Oil on linen 20 x 24 in 50.8 x 61 cm \$ 14,000

Holly Coulis Cat as Universe, Mars, 2023



Oil on linen 36 x 42 in 91.4 x 106.7 cm

\$ 28,000

Holly Coulis *Blue and Tangerine Pour*, 2023



Oil on linen 30 x 36 in 76.2 x 91.4 cm

\$ 25,000

Holly Coulis *Banana Waves*, 2023



Oil on linen 18 x 20 in 45.7 x 50.8 cm

\$ 12,000

Holly Coulis *Italian Pears*, 2023



Oil on linen 20 x 18 in 50.8 x 45.7 cm

\$ 12,000

Holly Coulis Spring Pours, 2023



Oil on linen 20 x 24 in 50.8 x 61 cm

\$ 14,000

## Tomory Dodge



Tomory Dodge Blackout Memories, 2023 Oil on canvas 60 x 40 in 152.4 x 101.6 cm

#### Art Basel Miami Beach Booth C22 December 6 - 10, 2023

Tomory Dodge's paintings have a deep sense of pictorial space. Tomory Dodge begins his works with patterns of stripes and shapes. Over this initial visual structure he lays in a network of expressive brushwork, dots and lines. The result is a pictorially engaged surface of striking color combinations and active mark-making.

In the course of making his work, Dodge scrapes down his canvases frequently, building them up again and again over months of studio practice. Tomory Dodge's works change a great deal in the course of their creation, perhaps in part because for him, any perceived endpoint is a pathway to a new beginning. Tomory Dodge searches in his works to push our sense of a given painting's image as well as our sense of its space, commenting that, "I have often talked about paintings being inherently contradictory things. A painting is an object, but it is also a sort of window. It is a physical object that becomes space. There is a whole universe in that."

Many of Tomory Dodge's recent works use optical mixing as a visual strategy. "They vibrate and shimmer if given the chance," he notes. These paintings play on the possibilities that pop up when one's individual sensations are broken down into a complex surface of applied physical signs, i.e., brushstrokes. "I have long been fascinated by the alchemy of modern image creation, having realized as a child that the pictures on my family's old analog TV set were composed of little dots. Since then, I have been interested in the image in painting on both the 'molecular' and 'macro' levels - how one can show and see both the forest AND the trees at the same time." In his work, Tomory Dodge enlists himself and us in the sensorial and intellectual task of navigating paintings and their possibilities.

Tomory DODGE (b. 1974, Denver, CO) received his BFA from Rhode Island School of Design (Providence, RI) and his MFA from California Institute of the Arts (Valencia, CA) in 2004. Tomory Dodge's work was recently the subject of the solo exhibition, "Hair Into Gold and Back Again," and the group exhibition, "Pocket Universe" at Philip Martin Gallery. Recent solo exhibitions include Philip Martin Gallery (Los Angeles, CA); Miles McEnery Gallery (New York, NY); LUX Art Institute (Encinitas, CA); "Stranger Than Paradise," Rhode Island School of Design Museum (Providence, RI); "Grafforists," Torrance Art Museum (Torrance, CA); "Nowism," Pizzuti Collection (Columbus, OH); "An Appetite For Painting," National Museum (Oslo, Norway); "Pouring It On," Herter Art Gallery, University of Massachusetts (Amherst, MA); "Tomory Dodge and Denise Thomasos: Directions to a Dirty Place," Southeastern Center for Contemporary Art (Winston-Salem, NC); "Future Tense: Reshaping the Landscape," Neuberger Museum of Art (Purchase, NY); "American Soil," Nerman Museum of Contemporary Art (Overland Park, KS); "Sheldon Survey," Sheldon Memorial Gallery, University of Nebraska (Lincoln, NE). His work is in the collections of such museums as Los Angeles County Museum of Art (Los Angeles, CA); Orange County Museum of Art (Newport Beach, CA); San Francisco Museum of Modern Art, (San Francisco, CA); Berkeley Art Museum and Pacific Film Archive (Berkeley, CA); Henry Art Gallery (Seattle, WA); Dallas Museum of Art (Dallas, TX); Nerman Museum of Contemporary Art (Overland Park, KS); Weisman Art Museum (Minneapolis, MN); Minneapolis Institute of Art (Minneapolis, MN); Orlando Museum of Art (Orlando, FL); Knoxville Museum of Art (Knoxville, TN); Abroms-Engel Institute for the Visual Arts at the University of Alabama at Birmingham (Birmingham, AL); Weatherspoon Art Museum (Greensboro, NC); Smithsonian American Art Museum (Washington, DC); RISD Museum, Rhode Island School of Design (Providence, RI); Yale University Art Gallery (New Haven, CT); and Whitney Museum of American Art (New York, NY). Dodge's work is the subject of several monographic catalogs and has been discussed in such publications as Artforum, Flash Art, Modern Painters, Art Review, Los Angeles Times, and The New York Times. Dodge lives and works in Los Angeles, CA.



**Tomory Dodge**Blackout Memories, 2023
Oil on canvas
60 x 40 in
152.4 x 101.6 cm

\$ 45,000



**Tomory Dodge**Cloudy Calculator, 2023
Oil on canvas
72 x 80 in
182.9 x 203.2 cm

\$ 80,000



Tomory Dodge Moan, Moan, 2023 Oil on canvas 54 x 48 in 137.2 x 121.9 cm

\$ 45,000



Tomory Dodge Never So Clever, 2023 Oil on canvas 48 x 48 in 121.9 x 121.9 cm

\$ 40,000



**Tomory Dodge**Bold-ville, 2023
Oil on canvas
13 x 12 in
33 x 30.5 cm

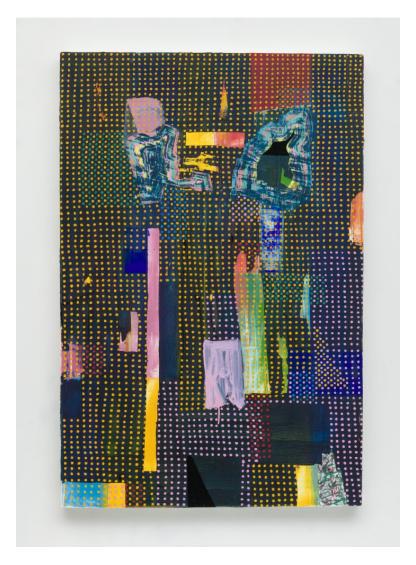
\$ 5,000



**Tomory Dodge** *The Old Man Cometh*, 2023
Oil on canvas
35 x 30 in
88.9 x 76.2 cm

\$ 25,000

# Tomory Dodge *Blackout Memories*, 2023



Oil on canvas 60 x 40 in 152.4 x 101.6 cm

\$ 45,000

Tomory Dodge *Cloudy Calculator*, 2023



Oil on canvas 72 x 80 in 182.9 x 203.2 cm

\$ 80,000

# Tomory Dodge *Moan, Moan,* 2023



Oil on canvas 54 x 48 in 137.2 x 121.9 cm

\$ 45,000

Tomory Dodge Never So Clever, 2023



Oil on canvas 48 x 48 in 121.9 x 121.9 cm

\$ 40,000

# Tomory Dodge *Bold-ville*, 2023



Oil on canvas 13 x 12 in 33 x 30.5 cm

\$ 5,000

Tomory Dodge The Old Man Cometh, 2023



Oil on canvas 35 x 30 in 88.9 x 76.2 cm

\$ 25,000

## Sky Glabush



Sky Glabush Ocean at Night, 2023 Watercolor on paper, framed  $10 \times 14$  in  $25.4 \times 35.6$  cm

#### Art Basel Miami Beach Booth C22 December 6 - 10, 2023

Sky Glabush's work examines painterly archetypes like portraiture, landscape, and still life. We see flowers, trees, buildings and individual portrait subjects rendered in vivid color, by way of strong line, and dynamic shape. Glabush's paintings include passages in oil and sand that play off brilliant areas of paint laid down with a brush. Glabush's work connects directly with personal vision in painting: the power of the human hand; a sense of mental recording; and a feeling of visual improvisation is paramount. Glabush's own experiences living and working in variety of places such as Saskatchewan, Belize, California and Amsterdam have informed his work. Sky Glabush's paintings were recently on view at the National Gallery of Canada; in fall 2024, Sky Glabush's work will be the subject of a touring solo exhibition organized by Museum London (London, ON).

Sky GLABUSH (b. 1970 Alert Bay, BC) received his BFA from the University of Saskatchewan (Saskatoon, SK) and his MA from the University of Alberta (Edmonton, AB). Sky Glabush's work was recently the subject of solo presentations at Philip Martin Gallery (Los Angeles, CA) and Stephen Friedman Gallery (London, UK). Glabush's paintings were recently on view at National Gallery of Canada alongside peers like Peter Doig and others. Sky Glabush's recent group shows include, "Pocket Universe," Philip Martin Gallery (Los Angeles, CA, 2023); "The Moth & The Thunderclap," Modern Art (London, UK, 2023); "BodyLand," Galerie Max Hetzler (Berlin, Germany, 2022); "Unnatural Nature: Post-Pop Landscapes," Acquavella (New York, NY, 2022); "Sky Glabush and Johannes Nagel," Cordonhaus Städtische Galerie Museum (Cham, Germany); "The Valley of Love," Clint Roenisch Gallery (Toronto, ON); "Sky Glabush," Projet Pangée (Montreal, QC); and "The Window is Also a Door," Prosjektrom Normanns (Stavanger, Norway). Glabush's work has been included in exhibitions at University of Western Ontario (London, ON); Galerie de l'UQAM (Montréal, QC); and Rideau Hall (Ottawa, ON). Glabush is an associate professor of visual art at the University of Western Ontario (London, ON). Glabush's work is included in such collections as Harvard Museums (Cambridge, MA), National Gallery of Canada (Ottawa, ON); Alberta Foundation for the Arts (Calgary, AB); Bank of Montreal (Toronto, ON); Burnaby Art Gallery (Burnaby, BC); Colart Collection (Montreal, QC); Ivey Collection (Toronto and London, ON); MacKenzie Art Gallery (Regina, SK); McIntosh Gallery, (London, ON); Mendel Art Gallery (Saskatoon, SK); Museum London (London, ON); University of Saskatchewan (Saskatoon, SK). His work has been featured in publications such as Tate Magazine, Border Crossings, Canadian Art, Toronto Star, and Globe and Mail. Glabush lives and works in London, ON.



Sky Glabush
Blue Hair and Yellow Blouse, 2022
Watercolor and gouache on paper, framed
13 x 10.25 in
35.6 x 27.9 cm

\$ 10,500



Sky Glabush
River Through Trees, 2023
Watercolor and gouache on paper, framed 24 x 18 in
61 x 45.7 cm

\$ 25,500



Sky Glabush
Above as Below, 2023
Watercolor and gouache on paper, framed 10 x 14 in
25.4 x 35.6 cm

\$ 10,500



Sky Glabush
Ocean at Night, 2023
Watercolor and gouache on paper, framed
10 x 14 in
25.4 x 35.6 cm

\$ 10,500



Sky Glabush
Night Road, 2023
Watercolor and gouache on paper, framed
10 x 13 in
25.4 x 33 cm

\$ 10,500



Sky Glabush

Zermatt Landcape 1, 2023

Watercolor on paper, unframed
8 x 10 in
20.3 x 25.4 cm



Sky Glabush
Zermatt Landcape 2, 2023
Watercolor on paper, unframed 8 x 10 in
20.3 x 25.4 cm

\$ 7,000



Sky Glabush

Zermatt Landcape 3, 2023

Watercolor on paper, unframed 8 x 10 in
20.3 x 25.4 cm

\$ 7,000



Sky Glabush

Zermatt Landcape 4, 2023

Watercolor on paper, unframed 8 x 10 in

20.3 x 25.4 cm

\$ 7,000



Sky Glabush
Wild Leeks, 2023
Watercolor and gouache on paper, framed
14 x 11 in
35.6 x 27.9 cm

\$ 10,500



Sky Glabush
Untitled Portrait, 2023
Watercolor and gouache on paper, framed
14 x 11 in
35.6 x 27.9 cm

\$ 10,500



Sky Glabush
Mallorcan Flowers, 2023
Watercolor and gouache on paper, framed 16 x 12 1/8 in
40.6 x 30.8 cm

Sky Glabush *Blue Hair and Yellow Blouse*, 2022



Watercolor and gouache on paper, framed  $13 \times 10.25$  in  $35.6 \times 27.9$  cm

Sky Glabush *River Through Trees*, 2023



Watercolor and gouache on paper, framed 24 x 18 in  $61 \times 45.7$  cm

\$ 25,500

Sky Glabush *Above as Below*, 2023



Watercolor and gouache on paper, framed  $10 \times 14$  in  $25.4 \times 35.6$  cm

Sky Glabush Ocean at Night, 2023



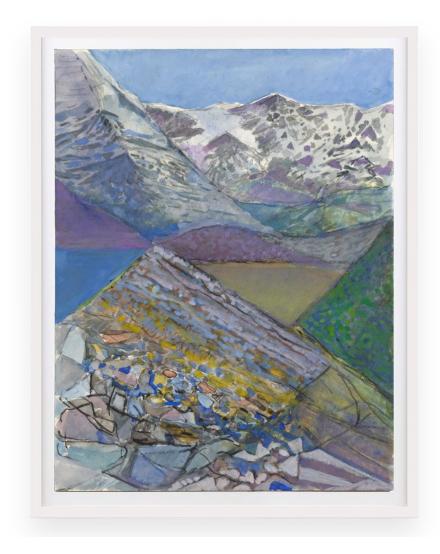
Watercolor and gouache on paper, framed  $10 \times 14$  in  $25.4 \times 35.6$  cm

Sky Glabush *Night Road*, 2023



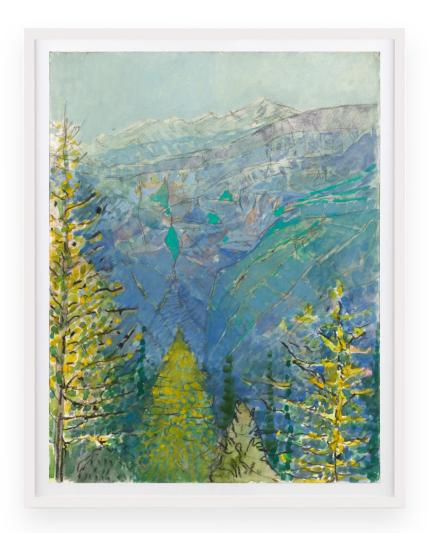
Watercolor and gouache on paper, framed  $10 \times 13$  in  $25.4 \times 33$  cm

Sky Glabush *Zermatt Landcape 1*, 2023



Watercolor on paper, unframed  $8 \times 10$  in  $20.3 \times 25.4$  cm

Sky Glabush *Zermatt Landcape 2*, 2023



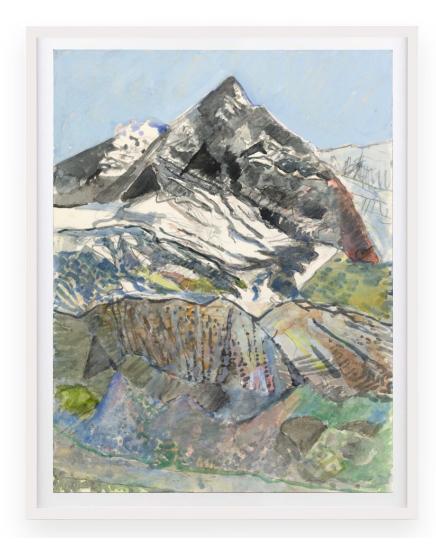
Watercolor on paper, unframed  $8 \times 10$  in  $20.3 \times 25.4$  cm

Sky Glabush *Zermatt Landcape 3*, 2023



Watercolor on paper, unframed  $8 \times 10$  in  $20.3 \times 25.4$  cm

Sky Glabush *Zermatt Landcape 4*, 2023



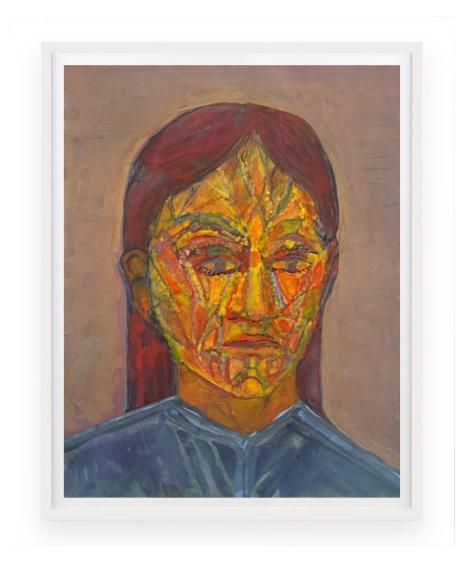
Watercolor on paper, unframed  $8 \times 10$  in  $20.3 \times 25.4$  cm

Sky Glabush *Wild Leeks*, 2023



Watercolor and gouache on paper, framed  $14 \times 11$  in  $35.6 \times 27.9$  cm

Sky Glabush *Untitled Portrait*, 2023



Watercolor and gouache on paper, framed  $14 \times 11$  in  $35.6 \times 27.9$  cm

Sky Glabush *Mallorcan Flowers*, 2023



Watercolor and gouache on paper, framed  $16 \times 12 \ 1/8$  in  $40.6 \times 30.8$  cm

## Muzae Sesay



Muzae Sesay Bonding Hour Balcony, 2023 Oil, oil pastel, vinyl emulsion, and colored pencil on canvas  $59\times59$  in  $149.9\times149.9$  cm

### Art Basel Miami Beach Booth C22 December 6 - 10, 2023

Oakland-based artist Muzae Sesay makes paintings that examine the world around him with an eye towards not only art history and artistic practice, but also the power of place and identity. Long interested in both sociology and architecture, Sesay's works take on the urban landscape, in particular. Sesay makes nuanced compositions that address the visual and emotional resonances of how we live together. With regard to how his paintings - which draw on a range of traditions - operate as art objects, Sesay proposes an intentionally open-ended narrative approach. He notes that, in his work, "Each viewer is a guest, encouraged to navigate the space with their unique perspective."

Muzae SESAY (b. 1989, Long Beach, CA) is currently featured in "Bay Area Now 9" (Yerba Buena Center for the Arts, San Francisco, CA). Right now, Sesay's works are on view in the collections of de Young Museum (San Francisco, CA) and San Francisco Museum of Modern Art (San Francisco, CA). Muzae Sesay's work recently appeared in the solo exhibition, "The Breeze and I," and the group exhibitions, "Pocket Universe," and, "Night Painting," at Philip Martin Gallery. In 2020, Sesay's work was the subject of a solo project at the San Francisco Museum of Modern Art (San Francisco, CA); in 2022, Sesay wrote an essay for the San Francisco Museum of Modern Art catalog, "Joan Brown," on her sculptural works. The work of Muzae Sesay has been featured in group exhibitions at UTA Artist Space (Los Angeles, CA) and San Jose Institute of Contemporary Art (San Jose, CA). Sesay's solo and group gallery exhibitions include Pt. 2 Gallery (Oakland, CA); Eighteen Gallery (Copenhagen, Denmark); Public Gallery (London, UK); Berggruen Gallery (San Francisco); and The Pit (Los Angeles, CA). Muzae Sesay's work has been featured in San Francisco Museum of Modern Art Magazine, Museum of the African Diaspora Magazine, Juxtpoz, Vice, Oakland Magazine and SF Weekly. Muzae Sesay lives and works in Oakland, CA.



**Muzae Sesay** *Bonding Hour Balcony*, 2023
Oil, oil pastel, vinyl emulsion, and colored pencil on canvas 59 x 59 in
149.9 x 149.9 cm

\$ 24,000



**Muzae Sesay** *Bellevue Bandstand*, 2023
Oil, oil pastel, vinyl emulsion, and colored pencil on canvas 59 x 59 in
149.9 x 149.9 cm

\$ 24,000



Muzae Sesay
When We Were Here Last III (Maya Halal), 2023
Oil pastel and colored pencil on canvas

\$ 28,000

86 1/2 x 47 in 219.7 x 119.4 cm



Muzae Sesay
When We Were Here Last IV (Ruby Room), 2023
Oil pastel and colored pencil on canvas
86 1/2 x 47 in
219.7 x 119.4 cm

\$ 28,000

Muzae Sesay

Bonding Hour Balcony, 2023



Oil, oil pastel, vinyl emulsion, and colored pencil on canvas  $59 \times 59$  in  $149.9 \times 149.9$  cm

\$ 24,000

Muzae Sesay
Bellevue Bandstand, 2023



Oil, oil pastel, vinyl emulsion, and colored pencil on canvas  $59 \times 59$  in  $149.9 \times 149.9$  cm

\$ 24,000

Muzae Sesay When We Were Here Last III (Maya Halal), 2023



Oil pastel and colored pencil on canvas

86 1/2 x 47 in 219.7 x 119.4 cm

\$ 28,000

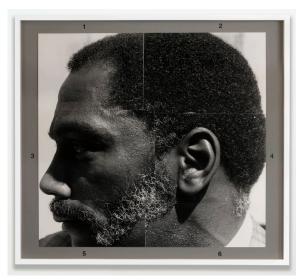
Muzae Sesay When We Were Here Last IV (Ruby Room), 2023



Oil pastel and colored pencil on canvas  $86\ 1/2\ x\ 47$  in  $219.7\ x\ 119.4$  cm

\$ 28,000

### Lew Thomas



Lew Thomas ARITHMETICAL PORTRAIT, 1972/2014 6 gelatin silver prints, press type, mounted, gray backing board, vinyl, framed, Joe Schopplein print 27  $1/2 \times 29$  inches 69.8 x 73.7 cm

#### Art Basel Miami Beach Booth C22 December 6 - 10, 2023

Polymath artist, critic, curator, and bookstore manager Lew Thomas is probably one of the most well-known American conceptual photographers of the 1970s and 1980s. Though Thomas himself actually rejected the phrase "conceptual photographer" because the very phrase, in a sense, symbolizes the struggles of artists like Thomas who was actually working conceptually. The difference was that Thomas, who self-identified as a photographer, had a solid working knowledge of art theory and philosophy. This placed Thomas in a unique and frustrating position as there was not a broad understanding or even acceptance of photographers who were working conceptually within the photo community. Furthermore, the art world was not rushing forward to embrace photographers grounded in conceptual practice because photography was still seen as separate from "fine art."

Lew Thomas tirelessly investigated the relationship between word and image, prefiguring in some sense developments later associated with Pictures. Thomas's landmark book, "Structural(ism) and Photography" (1978) was described by David Levi Strauss as a kind of "pedagogical sketchbook," the publication of which marks an important moment in the history of expanded photographic practice in the United States. The book included Thomas's seminal work "BLACK & WHITE" (1971). Thomas noted in 1971-72, "The production of these prints indicated that I could execute an idea photographically without the stimulus of a pictorial object. I did not need to go somewhere to take a photograph. In fact, all the content I would ever need for photography was already with me. To progress I needed structure. 'BLACK & WHITE' is the structure on which all subsequent work is built."

In addition to pushing forward his own practice, Lew Thomas played a vital role in the artistic community through keen and avid support for other artists. He curated the monumental "Photography and Language" exhibition at La Mamelle (San Francisco, CA) in 1976 and the retrospective "Photographs and Words" at San Francisco Museum of Modern Art (San Francisco, CA) in 1981. "Photographs and Words" included several artists associated with NFS, such as Lutz Bacher, Peter D'Agostino, Hal Fischer, Donna-Lee Phillips, Sam Samore and Thomas himself. NFS titles co-edited by Thomas and Phillips, such as "Photography and Language" (1976), "Eros and Photography" (1977), "Still Photography: The Problematic Model" (1981), sought to promote an open platform to the diverse vantage points of conceptual artists and conceptual photographers alike, each of whom worked with photographs for their own reasons: Dennis Adams, John Baldessari, Ellen Brooks, Jack Butler, JoAnn Callis, Robert Cumming, John Gutmann, Robert Heinecken, Douglas Huebler, Meyer Hirsch, Steve Kahn, Barbara Kruger, Fred Lonidier, Mike Mandel and Larry Sultan, Muntadas, Al Nodal, Bart Parker, Joyce Neimanas, Allan Sekula, Cindy Sherman, and many others.

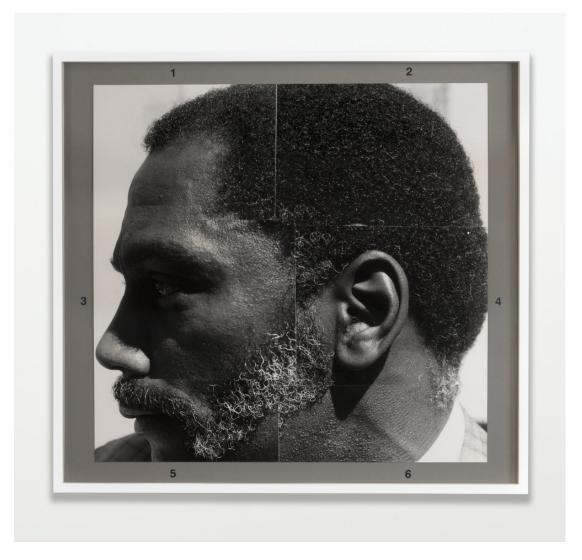
Lew THOMAS (b. 1932 in San Francisco, CA; d. 2021, Petaluma, CA) received a BA from University of San Francisco (San Francisco, CA) in 1962. He is the co-founder of NFS PRESS (San Francisco, CA) in 1976, with Donna-Lee Phillips. Selected titles include: "Photography and Language" (1976), "Eros And Photography" (1977), "Structurali(ism) and Photography" (1978), and "Still Photography: The Problematic Model" (co-editor, Peter D'Agostino). Thomas's work was recently on view at Anton Kern Gallery (New York, NY) in the exhibition, "Photographic Pictures." curated by Anne Collier. Lew Thomas' work recently appeared in "Language, Sequence, Structure: Photographic Works by Lew Thomas, Donna-Lee Phillips, and Hal Fischer" (Addison Gallery of American Art, Phillips Academy, Andover, MA) and "Thought Pieces: 1970s Photographs by Lew Thomas, Donna-Lee Phillips and Hal Fischer" (San, Francisco Museum of Modern Art, San Francisco, CA). His work has also appeared in such exhibitions as "Photography & Art Since 1945," Los Angeles County Museum of Art (Los Angeles, CA); "Picturing Modernity," San Francisco Museum of Modern Art (San Francisco, CA); "Way Bay 2," Berkeley Art Museum and Pacific Film Archive (Berkeley, CA); "Photography, Sequence, & Time," New Orleans Museum of Art (New Orleans, LA); and "Multiple Images Since 1965," Museum of Modern Art (New York, NY). Solo exhibitions include Philip Martin Gallery (Los Angeles, CA), San Francisco Art Institute (San Francisco, CA), Ohio State University of Art (Columbus, OH), and Graham Gallery (Houston, TX). Museum acquisitions include Santa Barbara Museum of Art (Santa Barbara, CA), San Francisco Museum of Modern Art (San Francisco, CA), Museum of Fine Arts Houston (Houston, TX), Princeton University Art Museum (Princeton, NJ), and Museum of Modern Art (New York, NY). Thomas lived and worked in Petaluma, CA.



**Lew Thomas**ARITHMETICAL PORTRAIT, 1972/2014
6 gelatin silver prints, press type, mounted, gray backing board, vinyl, framed, Joe Schopplein print
27 1/2 x 29 inches
69.8 x 73.7 cm

\$ 15,000

# Lew Thomas *ARITHMETICAL PORTRAIT*, 1972/2014



6 gelatin silver prints, press type, mounted, gray backing board, vinyl, framed, Joe Schopplein print 27  $1/2 \times 29$  inches 69.8 x 73.7 cm

\$ 15,000

## Sophie Treppendahl Art Basel Miami Beach Booth C22 December 6 - 10, 2023



Sophie Treppendahl Leaving the Studio, 2023 Oil and acrylic on canvas 50 x 50 in 127 x 127 cm

With a keen sense of observation and stillness, Sophie Treppendahl's work creates a narrative on the passage of time. Treppendahl's vivid depictions of simple moments are sourced from memories of her own life experiences, as well photographs and drawings that she makes on site and also in her studio. Treppendahl's lush use of color and buttery paint strokes depict the ever-changing play of light across the spaces she paints, engendering a familiar feeling of timelessness in a warm and inviting moment. We might sense summer freedom, the sun's warm embrace ones's bare skin, a feeling of nostalgia perhaps, or perceive a life well lived.

Treppendahl says, "Through painting, I aim to capture not the likeness to an image but the overwhelming feeling of the space or a memory. In my studio, I work from recorded observations, often photographs and drawings that then serve as a springboard to explore pattern, color, light and shadow. When creating, the representation becomes secondary, my primary focus becoming the painting process itself. As I translate reflection, pattern, and shadows through paint, the image lends itself to abstraction, manipulation and exaggeration. Through this, the painting takes on new life. And instead of creating a hollow representation of a moment that once was, I hope to create something altogether new - a painting imbued with the vibrance of that instance, the glow of how it felt, and the love of translating it through paint."

Sophie TREPPENDAHL (b. 1991, Charleston, SC) received her BFA from College of Charleston (Charleston, SC) in 2013. Treppendahl's work was recently featured in the solo exhibition, "Take Care of Yourself," at Philip Martin Gallery (Los Angeles. CA). Recent solo and group exhibitions include Haverkampf Leistenschneider (Berlin, Germany); Jack Hanley Gallery (New York, NY); Hashimoto Contemporary (New York, NY); Johansson Projects (Oakland, CA); Quirk Gallery (Richmond, VA); Kenise Barnes Fine Art (Larchmont, NY); 1969 Gallery (New York, NY); Carrie Secrist Gallery (Chicago, IL); Heaven Gallery (Chicago, IL); Indianapolis Art Center (Indianapolis, IN); Ada Gallery (Richmond, VA); Dread Lounge (Los Angeles, CA); The Broad (Richmond, CA); How's Howard (Boston, MA); The Southern Gallery (Charleston, SC); Gildar Gallery (Denver, CO); and Richard and Dolly Mass Gallery (Purchase, NY). Treppendahl has been awarded residencies with the Golden Foundation (New Berlin, NY); 100 W Corsicana (Corsicana, TX); The provincial (Chief, MI); and The Wassaic Project (Wassais, NY). Her work has been reviewed in publications such as Booooooom, White Hot Magazine of Contemporary Art, Hyperallergic, and Chicago Reader. Treppendahl lives and works in New Orleans, LA.



**Sophie Treppendahl** *Leaving the Studio*, 2023
Oil and acrylic on canvas 50 x 50 in
127 x 127 cm

\$ 18,000

Please note that there will be three additional works by Sophie Treppendahl in Philip Martin Gallery's Art Basel Miami Beach presentation.

Sophie Treppendahl *Leaving the Studio*, 2023



Oil and acrylic on canvas 50 x 50 in 127 x 127 cm

\$ 18,000