

Garth Greenan Gallery

The Armory Show

September 24 – 27, 2026

Booth 121

Javits Center

429 11th Avenue

New York, NY 10001

About the Artists

Rosalyn Drexler (1926–2025) was born in the Bronx, New York. Part of the original generation of American Pop artists, Drexler began using commercial imagery in the early 1960s—at the same time as Andy Warhol and Roy Lichtenstein. Graphically intense and thematically dark, Drexler’s artworks channel the sinister undercurrents of American life, summoning themes of sexuality, fame, and violence.

Carole Harris (b. 1943) is a Detroit-based fiber artist who has redefined and subverted the basic concepts of quilting to suit her own purposes. She extends the boundaries of traditional quilting by exploring other forms of stitchery, irregular shapes, textures, materials, and objects.

Oscar Howe (1915–83) was a Yanktonai Dakota artist from South Dakota. Working in casein and gouache on heavy watercolor paper, Howe developed a revolutionary style defined by crisp lines, pinwheeling planes of color, and abstracted forms. Breaking decisively from the conventions of so-called “Indian art,” Howe’s aesthetic was a major influence on future generations of Native artists as they forged new, expanded possibilities for creative expression.

Born in the Bronx, New York, **Nicholas Krushenick** (1929–99) studied painting at the Art Students League of New York and the Hans Hofmann School of Fine Arts. The loose geometries and web-like forms of his early 60s “pop abstract” paintings demonstrate his deliberate caricature of Abstract Expressionist “drips” or “skeins” into what more closely resemble details from cartoons—like Superman’s hair follicles, as critic Robert Rosenblum once described.

Based in New York throughout his career, **Al Loving** (1935–2005) was a pioneer of postwar abstract painting. The first Black artist to receive a solo show at the Whitney Museum of American Art (1969), Loving initially received acclaim for his hard-edge geometric compositions of dense crystalline lattices, experimental color relationships, and illusionistic cubic volumes. In the 1970s, Loving decisively abandoned this approach and adopted an entirely new method of abstraction. Cutting and tearing painted canvases and paper into strips, Loving would reassemble these colorful fragments into decentralized, unframed compositions whose expansive presence is at once enveloping and profound.

Born on the Standing Rock Reservation, North Dakota, **Cannupa Hanska Luger** (b. 1979) is of Mandan, Hidatsa, Arikara, Lakota, and European descent. An enrolled member of the Three Affiliated Tribes of the Fort Berthold Reservation, Luger works in media including installation, sculpture, video, and performance. Forming a spine through the artist’s practice is his *Future Ancestral Technologies* series, an ongoing body of work, inaugurated in 2015, that imagines a distant future shaped by inherited systems of Indigenous knowledge.

Norval Morrisseau (1932–2007) was a painter from the Bingwi Neyaashi Anishinaabek First Nation of Canada and widely considered the grandfather of contemporary Indigenous art in Canada, founding the Woodland School of Art movement in the 1960s. Morrisseau’s paintings feature thick black outlines and vibrant, electric colors and frequently depicted legends of his people, socio-cultural tensions between Indigenous and European traditions, and his personal spiritual beliefs.

A Chicago-based artist, **Gladys Nilsson** (b. 1940) first rose to prominence in 1966 as one of the original members of the Hairy Who (along with fellow Art Institute of Chicago Graduates Jim Falconer, Art Green, Jim Nutt, Suellen Rocca, and Karl Wirsum). Celebrated for her densely layered and meticulously constructed watercolors and collages, Nilsson populates her joyful, surreal scenes with a bombastic, ever-evolving cast of characters. Dancing, singing, applying makeup, or eating cake, these long-limbed figures cluster and mass in a range of enigmatic scenarios, invoking themes of femininity and domesticity, gender and sexuality, beauty and the grotesque.

Howardena Pindell (b. 1943) is a New York-based artist born in Philadelphia. A key member of a group of Black abstract painters, including Jack Whitten, Al Loving, and Sam Gilliam, Pindell developed a multifaceted art practice that fused deeply political commitments with a rigorous inquiry into the medium of painting.

Born in Breckenridge, Minnesota, **Fritz Scholder** (1937–2005) was an enrolled member of the Luiseño tribe. A major influence for generations of Native artists, Scholder is best known for a groundbreaking series of paintings from the 1960s and 70s that depict brutal scenes of alcoholism, poverty, and the cultural subjugation of Native Americans. “People say that I must hate Indians since I sometimes paint them as monsters,” Scholder wrote in 1973. “But I paint what I see, faces reflecting the torment in the minds of Indians today, torment resulting from the impositions on them of contemporary American society.”

An enrolled member of the Confederated Salish and Kootenai Nation, **Jaune Quick-to-See Smith** (1940–2025) was the recipient of a major survey at New York’s Whitney Museum of American Art in 2023. Across her five-decade career, she has imbued her paintings, sculptures, prints, and drawings with motifs drawn from Native iconography, American Pop art, and mass media, yielding profound, satirical meditation on histories of violence, environmental destruction, and dispossession.

An enrolled member of the Navajo Nation, **Emmi Whitehorse** (b. 1957) is an artist based in Santa Fe, New Mexico. Her paintings—four examples of which appeared in the 2024 Venice Biennale—feature atmospheric fields of diffuse and shifting color that teem with elemental forms. Meditative and slow, Whitehorse’s painting is rooted in the Navajo philosophy of *Hózhó*, a concept connoting beauty, order, harmony, and balance. “My paintings tell the story of knowing land over time,” she says, “of being completely, microcosmically within a place.”

Though sometimes affiliated with movements like “Nut Art” or Pattern & Decoration, Petaluma, California-based artist **Franklin Williams** (b. 1940) has assiduously resisted categorization. A longtime and beloved teacher at the California College of Arts and San Francisco Art Institute, Williams has worked independently—largely in isolation from the art world—for more than six decades, quietly limning a personal cosmos via the masterful execution of vernacular handicraft and a meticulous, delicate line.

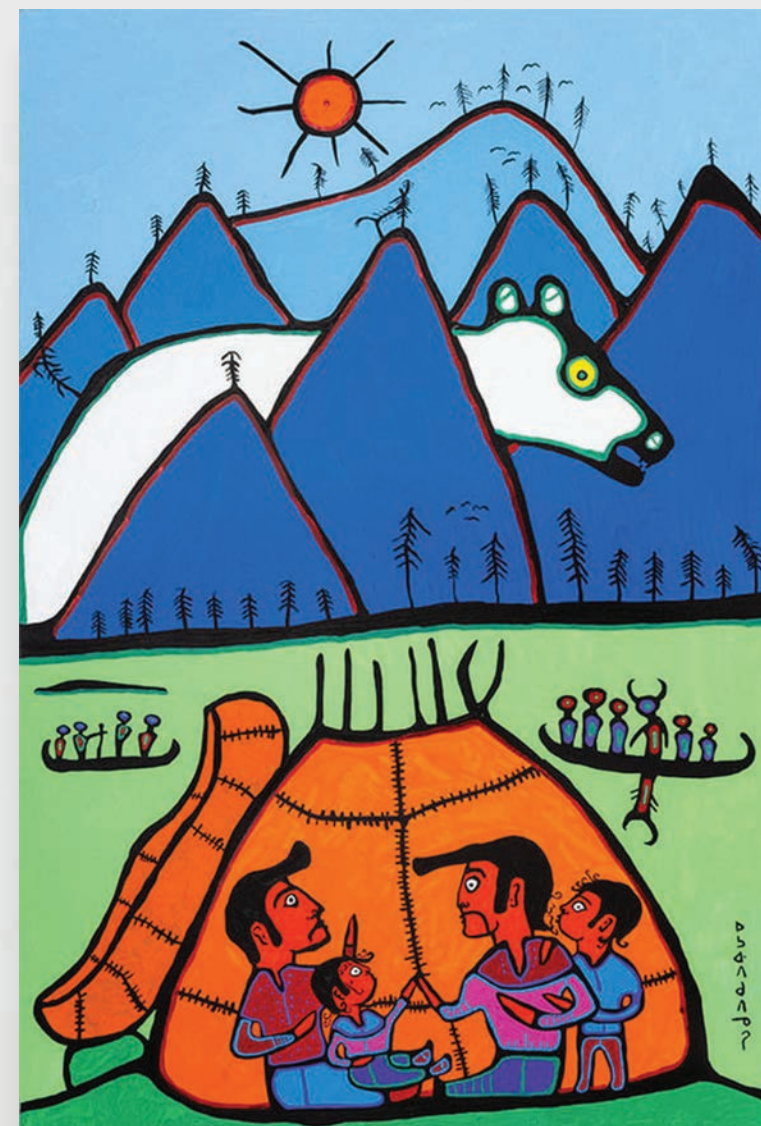




Fritz Scholder
Woman with Pot, 1973
Oil on canvas
80 × 68 inches
203.2 × 172.7 cm
(SCHPT014)
\$650,000



Norval Morrisseau
Fabled Moose, 1970–71
 Acrylic on Kraft paper
 40 × 56 1/2 inches
 101.6 × 143.5 cm
 (MRSP007)
 \$90,000



Norval Morrisseau
Grandfather Tells of Giant Bear, 1992
 Acrylic on canvas
 62 × 42 inches
 157.5 × 106.7 cm
 (MRSPT004)
 \$100,000





Franklin Williams
See and Always Seen, 1975
 Acrylic and crochet thread on paper and canvas
 72 × 60 inches
 182.9 × 152.4 cm
 \$100,000





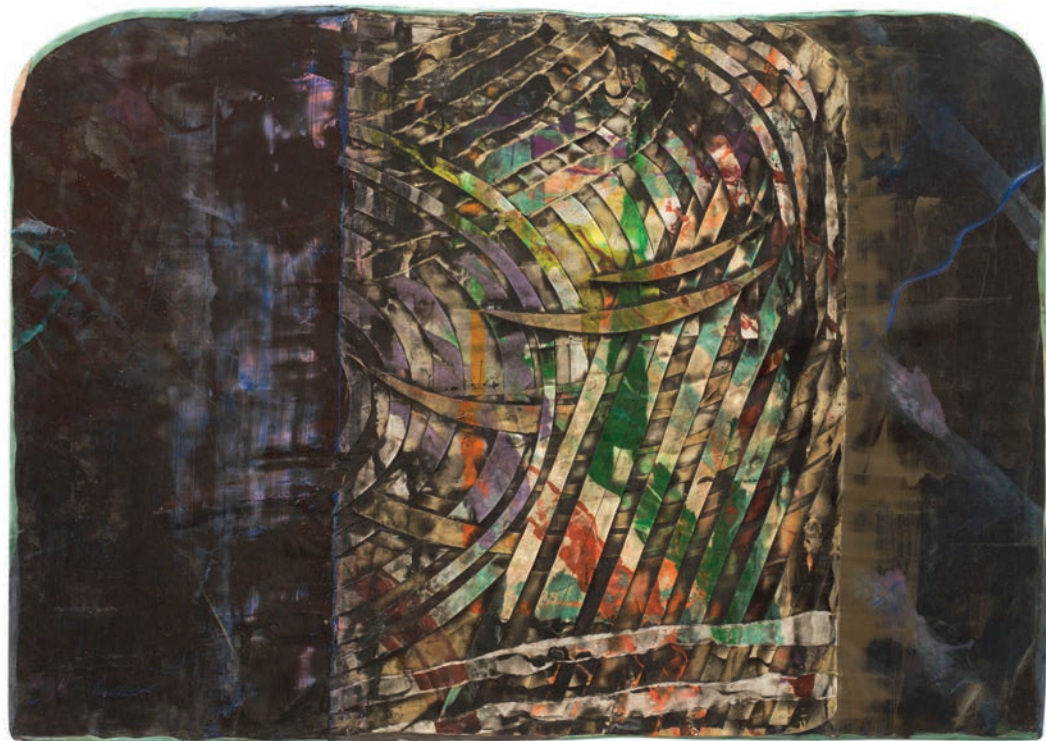
Jaune Quick-to-See Smith
Montana Memories: Gifts of Red Cloth, 1989
 Oil on canvas
 72 × 72 inches
 182.9 × 182.9 cm
 (QTSP235)
 \$625,000



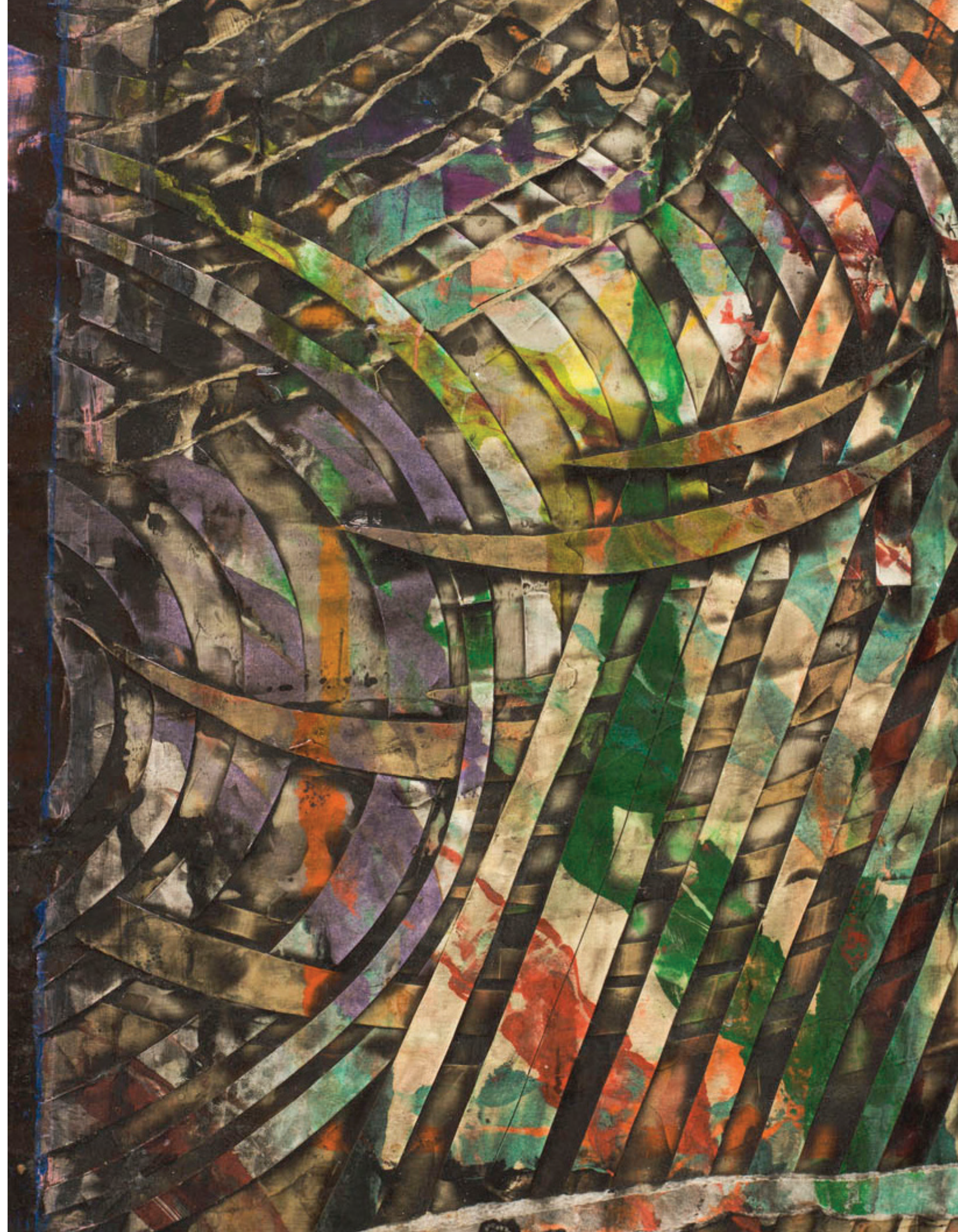


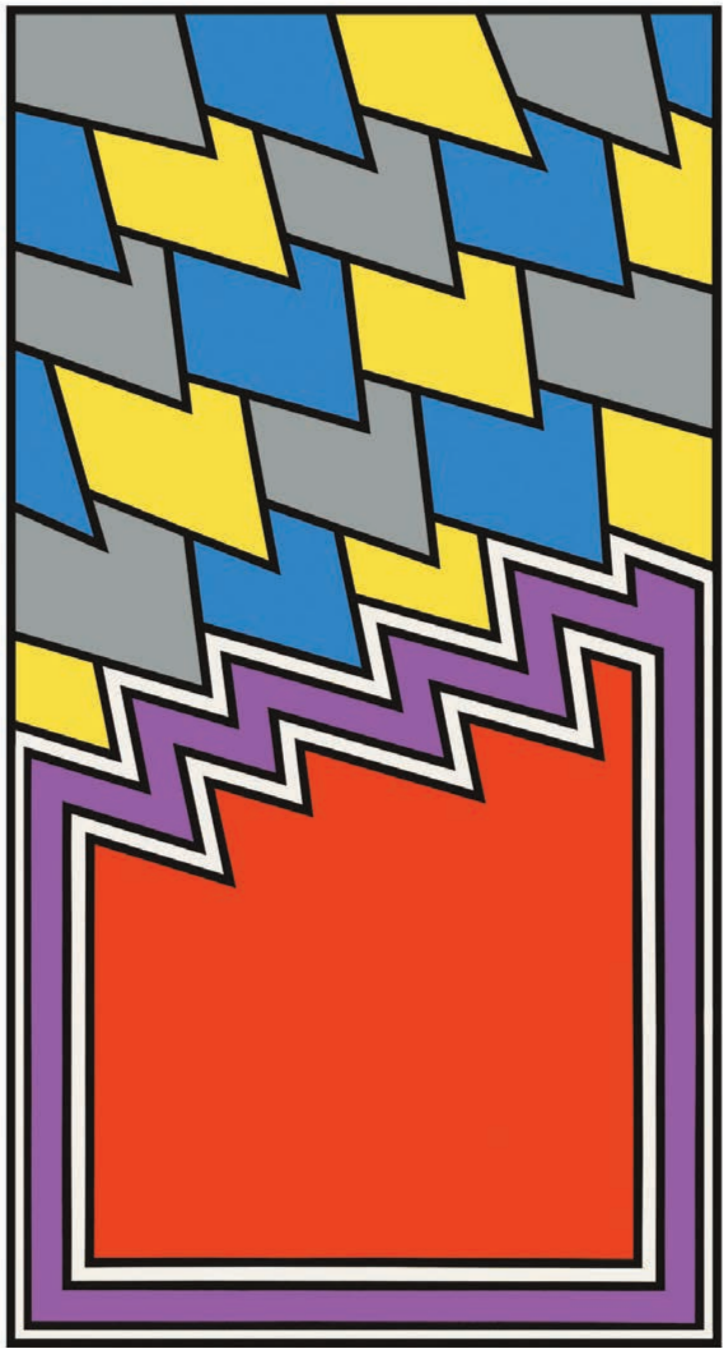
Howardena Pindell
Autobiography: Artemis, 1986
Mixed media on canvas
82 × 93 inches
208.3 × 236.2 cm
(PINPT073)
Price on request





Al Loving
Floyd Street #7, 1986
 Mixed media on panel
 21 3/4 x 30 1/2 inches
 55.2 x 77.5 cm
 (LOVPT056)
 \$75,000





Nicholas Krushenick

Feather Tune, 1971

Acrylic on canvas

75 × 40 inches

190.5 × 101.6 cm

(KRUP048)

\$275,000





Rosalyn Drexler
Masked Trio, 1988
 Acrylic and paper collage on canvas
 32 1/4 x 40 1/2 x 3 inches
 76.2 x 101.6 cm
 \$125,000





Fritz Scholder
Carnival No. 4, 1988
Oil on canvas
80 × 68 inches
203.2 × 172.7 cm
(SCHPT048)
\$350,000



Cannupa Hanska Luger

Irabágu, 2025

Ceramic

32 × 20 × 20 inches

81.3 × 50.8 × 50.8 cm

(LUGSP179)

\$85,000



Cannupa Hanska Luger

Irabágu (Set D), 2025

Ceramic

16 × 8 × 8 inches

11 × 7 × 7 inches

9 × 9 × 9 inches

(LUGSP170)

\$50,000



Oscar Howe
Sioux Horse Dance, 1956
Casein on paper
20 × 24 inches
50.8 × 61 cm
(HOWEPT005)
\$400,000





Carole Harris
Outside the Lines, 1994
 75 × 53 inches
 190.5 × 134.6 cm
 (HARPT006)
 \$50,000





Emmi Whitehorse

Kin Nah Zin II, 1982

Mixed media on paper mounted on canvas

48 × 94 ½ inches

121.9 × 240 cm

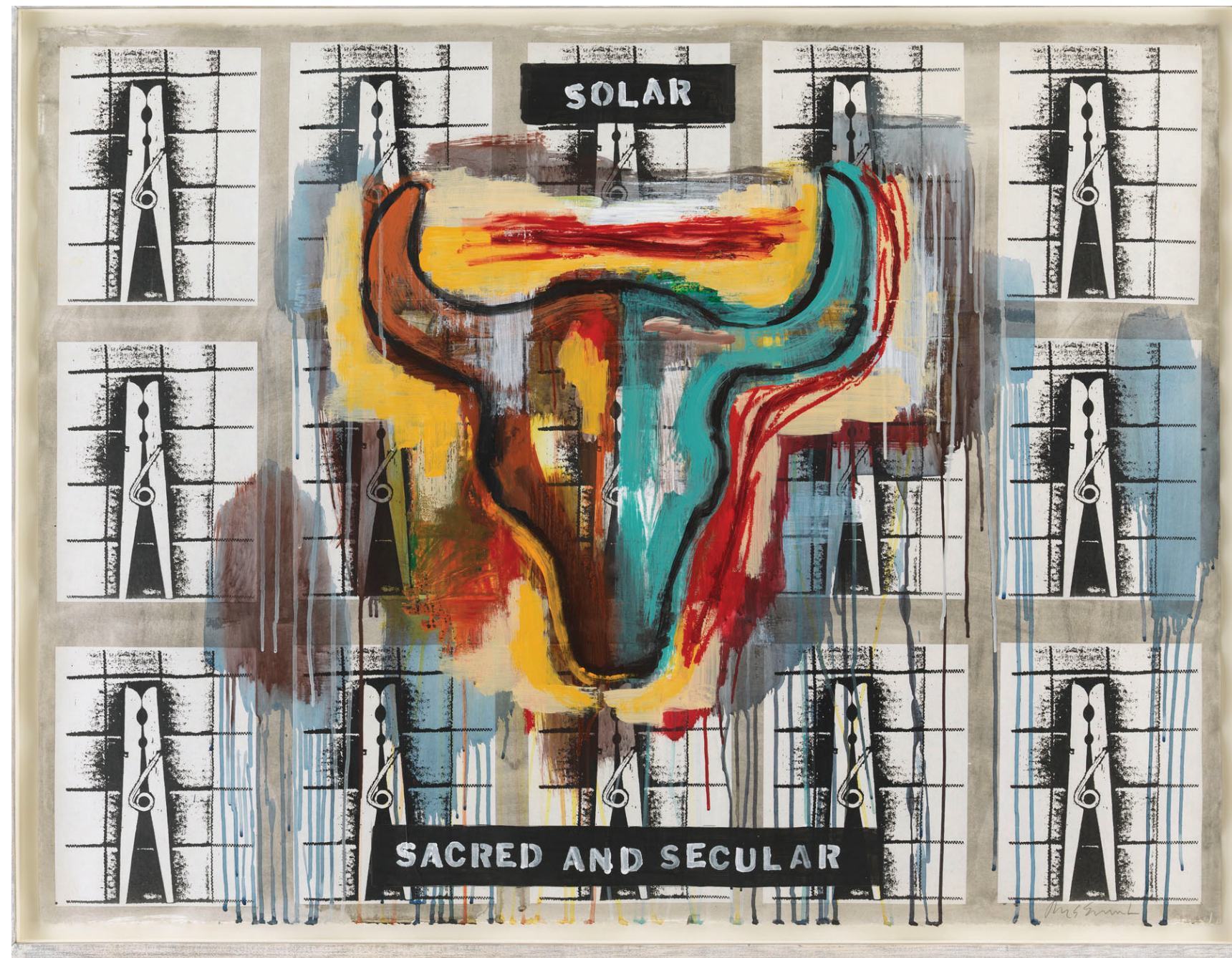
(WHIPT131)

\$500,000



Gladys Nilsson
Covering, 2021
 Watercolor and Gouache
 on paper
 22 × 30 inches
 55.9 × 76.2 cm
 (NILPP373)
 \$45,000





Jaune Quick-to-See Smith
Solar, Sacred, and Secular, 1993
 Mixed media on paper
 37 1/2 × 50 inches
 95.3 × 127 cm
 (QTSP271)
 \$150,000



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