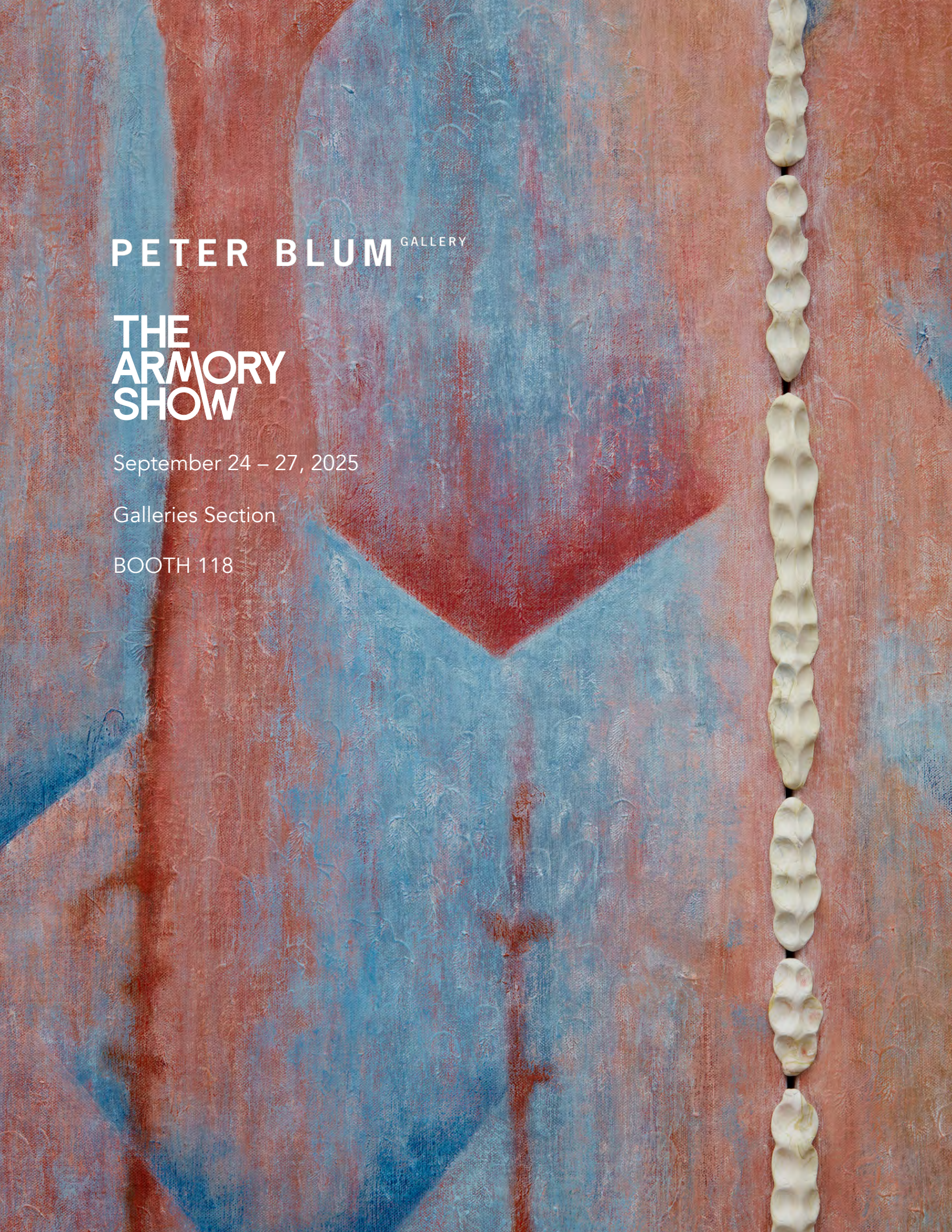




PETER BLUM GALLERY

THE
ARMORY
SHOW

September 24 – 27, 2025

Galleries Section

BOOTH 118



Marina Adams

Kamrooz Aram

Paul Fägerskiöld

Nicholas Galanin

Alex Katz

Erik Lindman

Manuel Mathieu

Luisa Rabbia

Martha Tuttle

Rebecca Ward

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Marina Adams

Marina Adams's abstract paintings explore pattern as a language that exceeds boundaries. Finding similarities in diverse cultural output such as American Southwest pottery, North African weavings and mosaics, and ancient Egyptian architecture, she reconceives designs as radiant arrangements of color. Her canvases feature fields of interlocking shapes, both biomorphic and geometric, that appear to flex, expand, and contract in their assigned colors. Adams has developed a dynamic and abstract painterly practice of clear and powerful formal language that centers around exploring the possibilities of shape and movement.



Marina Adams (b. 1960, Orange, NJ) lives and works in Brooklyn and Bridgehampton, NY, and Parma, Italy. She received her BFA at the Tyler School of Art, Temple University, Philadelphia, PA, Painting; Temple University, Rome, Italy and an MFA from Columbia University, New York, NY. Solo exhibitions include von Bartha, Basel, Switzerland (2024); and Salon 94, New York, NY (2021). Public collections include Metropolitan Museum of Art, New York, NY; and Museum of Modern Art, New York, NY. She was a recipient of the John Simon Guggenheim Memorial Foundation Fellowship (2016).



Marina Adams

After Paris, 2024

Flashe on Fabriano Artistico paper

Frame: 70 x 54 1/4 inches (177.8 x 137.8 cm)

Four sheets: 30 x 22 inches (76.2 x 55.9 cm)

(MAD24-04)

\$ 105,000

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Marina Adams

12x9_303, 2021

Gouache on Arches Aquarelle paper

12 x 9 inches (30.5 x 22.9 cm)

(MAD21-07)

\$ 12,500

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Kamrooz Aram

Kamrooz Aram's work disrupts the false opposition between ornament and abstraction, and challenges ornament's relegation to discourses of criminality and excess. In his wide-ranging exhibitions, he stages an encounter between the Euro-American avant-garde and non-western forms of abstraction, interrogating the boundaries between art, artifact, and modes of display. His lyrical paintings and arrangements break down the hierarchies of modernist aesthetics, asking that we rethink its categories and re-encounter these ideas and objects anew. Combining painting, sculpture, collage and exhibition design, he creates an interdependence between object and display, revealing the significance of design and architecture in affecting the interpretation of art.

Kamrooz Aram (b. 1978, Shiraz, Iran) lives and works in Brooklyn, NY. He received a BFA at the Maryland Institute, College of Art, Baltimore, MD (2001), and an MFA at Columbia University, New York, NY (2003). Solo exhibitions include The Arts Club of Chicago, IL (2022); and Modern Art Museum of Fort Worth, TX (2018). Public collections include Metropolitan Museum of Art, New York, NY; and Modern Art Museum of Fort Worth, Fort Worth, TX.





Kamrooz Aram

Untitled (Arabesque Composition), 2023

Oil, oil crayon and pencil on linen

66 x 46 inches (167.6 x 116.8 cm)

(KA23-12)

\$ 50,000

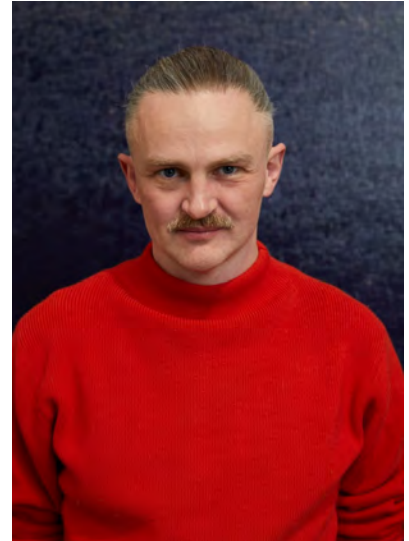
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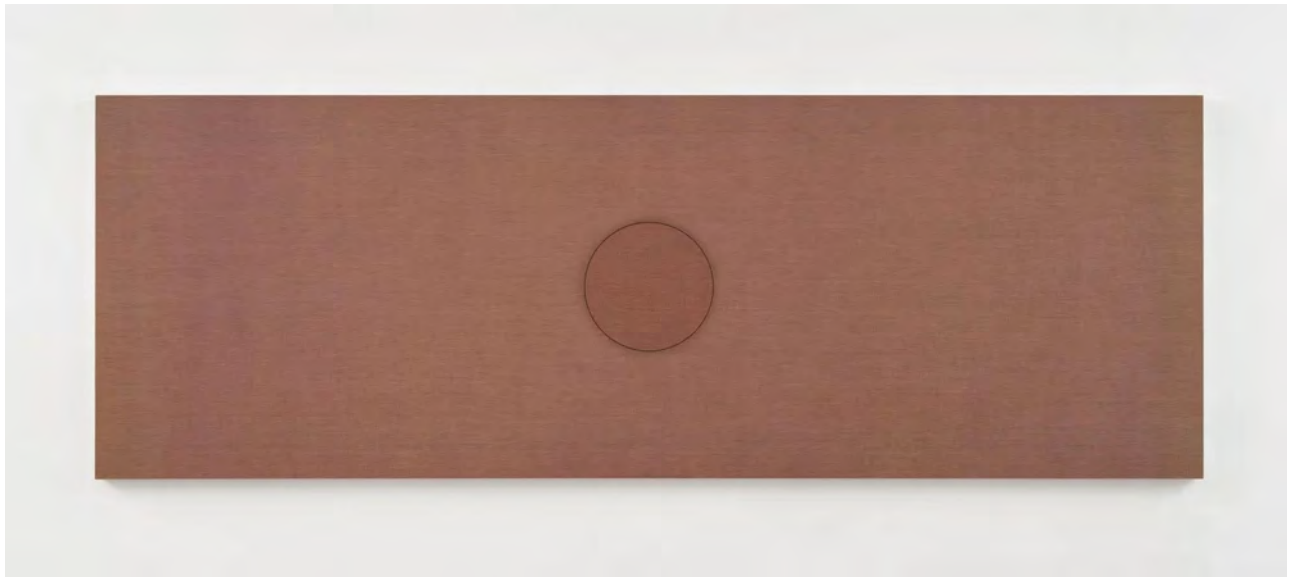


Paul Fägerskiöld

Paul Fägerskiöld explores perception and symbolism through reduced forms he finds in nature and the cosmos. His multilayered paintings create thick and shimmering sculptural surfaces of impasto that reveal underlying layers of color and linen. Fägerskiöld's work explores the fundamental nature of painting. His approach is not to create illusions of three-dimensionality or to convey narrative content, but rather to emphasize the tactile, real nature of painting. As viewers, we are invited to engage with the materiality in his paintings.

Paul Fägerskiöld (b. 1982, Stockholm, Sweden) lives and works in Stockholm, Sweden. He was educated at the Academy of Fine Arts in Vienna and the Royal Institute of Art, Stockholm. Solo museum exhibitions include Kunstmuseum Thun, Thun, Switzerland, (2021); Borås Art Museum, Borås, Sweden (2019); Jönköping läns Museum, Jönköping, Sweden (2018); Moderna Museet Malmö, Malmö, Sweden (2013); and Bonniers Konsthall, Stockholm, Sweden (2010); among others. Fägerskiöld's work is in permanent collections including Buffalo AKG Art Museum, New York; SEB Collection, Stockholm, Sweden; The Olbricht Collection, Berlin, Germany; Stavanger Kunstmuseum, Stavanger, Norway; Public Art Agency, Stockholm, Sweden; and Malmö Konstmuseum, Malmö, Sweden; among others. He has been awarded the Åke Andrén Foundation's Scholarship (2018); the Fredrik Roos Art Grant (2013); and the Maria Bonnier Dahlins Award for Young Artists (2010); among others.





Paul Fägerskiöld

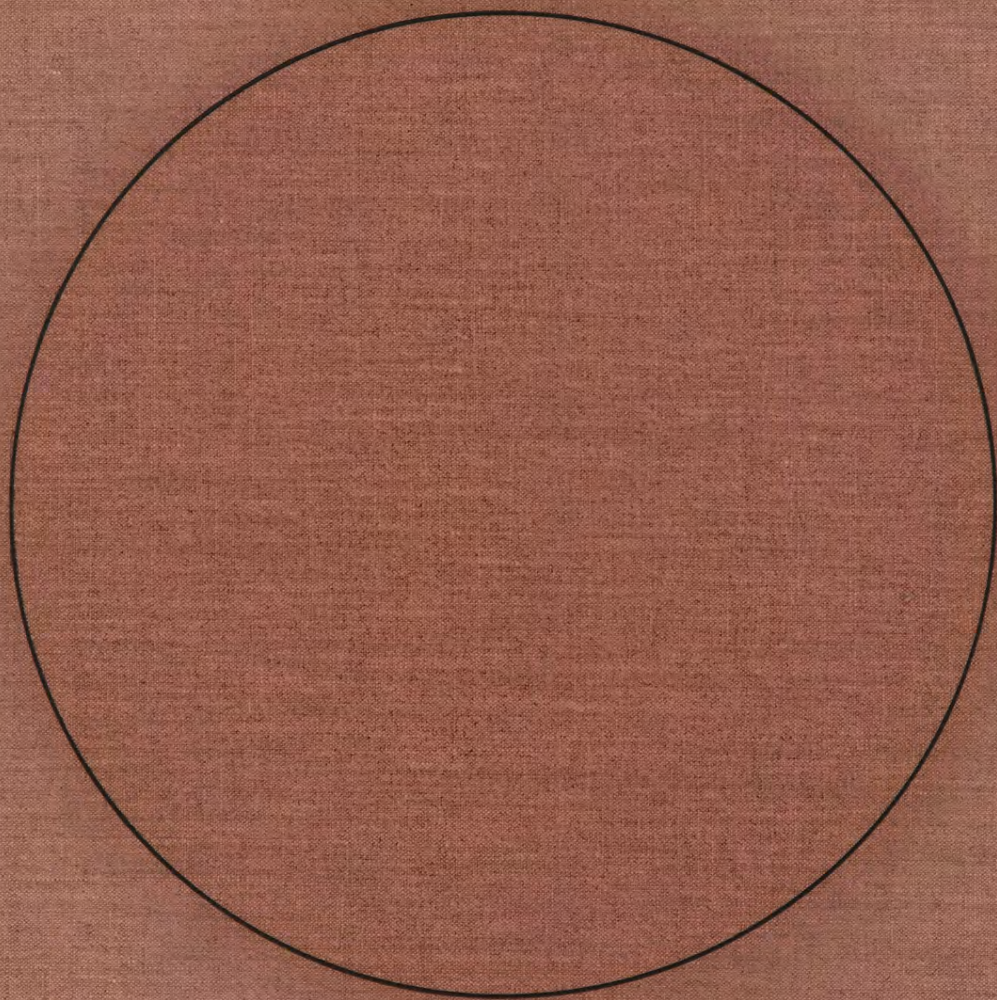
Sphere, 2026

Acrylic and oil on linen

35 3/8 x 102 3/8 inches (90 x 260 cm)

(PF26-12)

\$ 50,000





Paul Fägerskiöld

New York. July 1, 3952. View south towards the black hole Gaia BH3 (1,926 light years)., 2026

Acrylic and oil on linen

18 7/8 x 29 7/8 inches (48 x 76 cm)

(PF26-07)

\$ 15,000

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Nicholas Galanin

Examining the complexities of contemporary Indigenous identity, culture, and representation, Nicholas Galanin works from his experience as a Lingít and Unangax artist. Embedding incisive observation and reflection into his oftentimes provocative work, he aims to redress the widespread misappropriation of Indigenous visual culture, the impact of colonialism, as well as collective amnesia. Speaking through multiple mediums, his concepts determine his processes, which include sculpture, installation, photography, video, performance, and textile-based work. This contemporary practice builds upon an Indigenous artistic continuum while celebrating the culture and its people.



Nicholas Galanin (b. 1979) lives and works in Sheet'ka (Sitka), Alaska. He earned a BFA at London Guildhall University (2003), an MFA at Massey University, Palmerston North, New Zealand (2007). Solo institutional exhibitions include: MassArt Museum, Boston, MA (2025); Baltimore Museum of Art, Baltimore, MD (2024-25); and SITE Santa Fe, Santa Fe, NM (2023) among others. Permanent collections include The Museum of Modern Art, NY; and the Whitney Museum of American Art, NY among others. He has received Don Tyson Award (2025); and the Guggenheim Fellowship (2024).



Nicholas Galanin

My Ears Are Numb (For John T. Williams), 2012

Drum, US flag, and red cedar nightstick

Dimensions variable

Drum: 16 x 16 x 2 7/8 inches (40.6 x 40.6 x 7.1 cm)

Nightstick: 21 x 7 1/2 x 1 1/2 inches (53.3 x 19.1 x 3.8 cm)

(NGA12-10)

\$ 85,000

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Nicholas Galanin

Eye opener (North), 2024

Porcelain crowbar with pillow and vitrine

Crowbar: 23 x 7 x 1 1/4 inches (58.4 x 17.8 x 3.2 cm)

Vitrine: 55 3/4 x 26 x 26 inches (141.6 x 66 x 66 cm)

Pillow: 21 1/2 x 21 1/2 x 2 inches (54.6 x 54.6 x 5 cm)

(NGA24-15)

\$ 85,000

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Alex Katz

Alex Katz is an American figurative artist known for his paintings, sculptures, and prints. Since 1951, his work has been featured in over 250 solo and nearly 500 group exhibitions in the U.S. and internationally. He is widely recognized for his large-scale paintings with bold simplicity and heightened color, considered precursors to Pop Art.

Alex Katz (b. 1927, Brooklyn, NY) lives and works in New York, NY. He studied at the Cooper Union School of Art (1946–49) and attended the Skowhegan School of Painting and Sculpture (1949–50). Recent solo exhibitions include: Museum of Modern Art, NY (2024); and the Guggenheim Museum, NY (2023) among others. Public collections include: The Metropolitan Museum of Art, NY; The Museum of Modern Art, NY; The National Gallery of Art, DC; and The Whitney Museum of American Art, NY among others.





Alex Katz

Orange Gerbera Daisy 2, 2022

Oil on linen

36 x 48 inches (91.4 x 121.9 cm)

(AK22-03)

\$ 600,000

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Alex Katz

Study for 4pm, 2014

Oil on board

12 x 9 inches (30.5 x 22.9 cm)

(AK14-10)

\$ 135,000

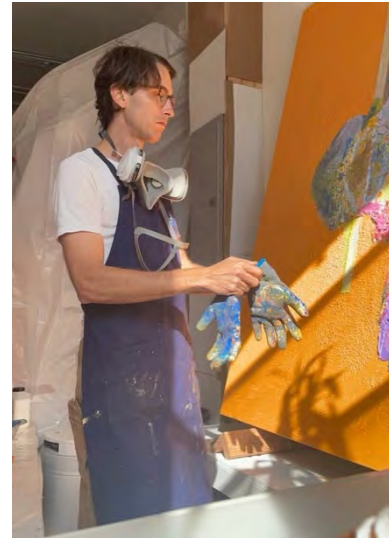
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Erik Lindman

Erik Lindman's artistic practice is defined by his innovative use of found materials such as shards of steel or canvas webbing as central elements in his paintings, allowing the built-up surface to direct the development of the work. The central forms—often avian or humanoid in appearance—emerge from monochromatic fields, creating a dynamic interplay between figure and ground. Never simply placed onto the canvas, these forms are synergistically integrated into the composition, with each shape and contour carefully considered while the thick layers of paint, bodied with shredded rubber and ground glass, add texture and depth to the painting's topographical surface.



Erik Lindman (b. 1985, New York, NY) lives and works in New York. He earned his BA from Columbia University (2007) and received a Yale Norfolk Painting Fellowship in 2006. Selected solo exhibitions include Almine Rech, Shanghai, China (2023); and Emmanuel Barbault, New York, NY (2019). Lindman was honored at the Hirshhorn New York Gala "Artist x Artist" in 2019.



Erik Lindman

[TBD], 2026

Acrylic and collaged webbing on linen

63 x 37 3/8 inches (160 x 95 cm)

(EL26-04)

\$ 32,000

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Manuel Mathieu

Manuel Mathieu is a Haitian multi-disciplinary artist. Working across painting, ceramics, olfaction, and installation, his practice investigates themes of historical violence, erasure, and spiritual legacy by considering cultural approaches to physicality and nature. Drawing from his upbringing in Haiti and later emigration to Montreal, Mathieu utilizes a distinctive abstract visual language to create phenomenological encounters that find meaning through a spiritual or asemic mode of apparition. By allowing amorphous forms to vacillate and dissolve, his work explores the tension between inherited tradition and boundless, traversable landscapes of desire.

Manuel Mathieu (b. 1986, Port-au-Prince, Haiti) has held solo exhibitions at Montreal Museum of Fine Arts, Montreal, Canada (2025); MoCA North Miami, Miami, FL (2024); De La Warr Pavilion, Bexhill-on-Sea, UK (2024); Longlati Foundation, Shanghai, China (2022); and The Power Plant, Toronto, Canada (2020).





Manuel Mathieu

Omnipresence, 2023

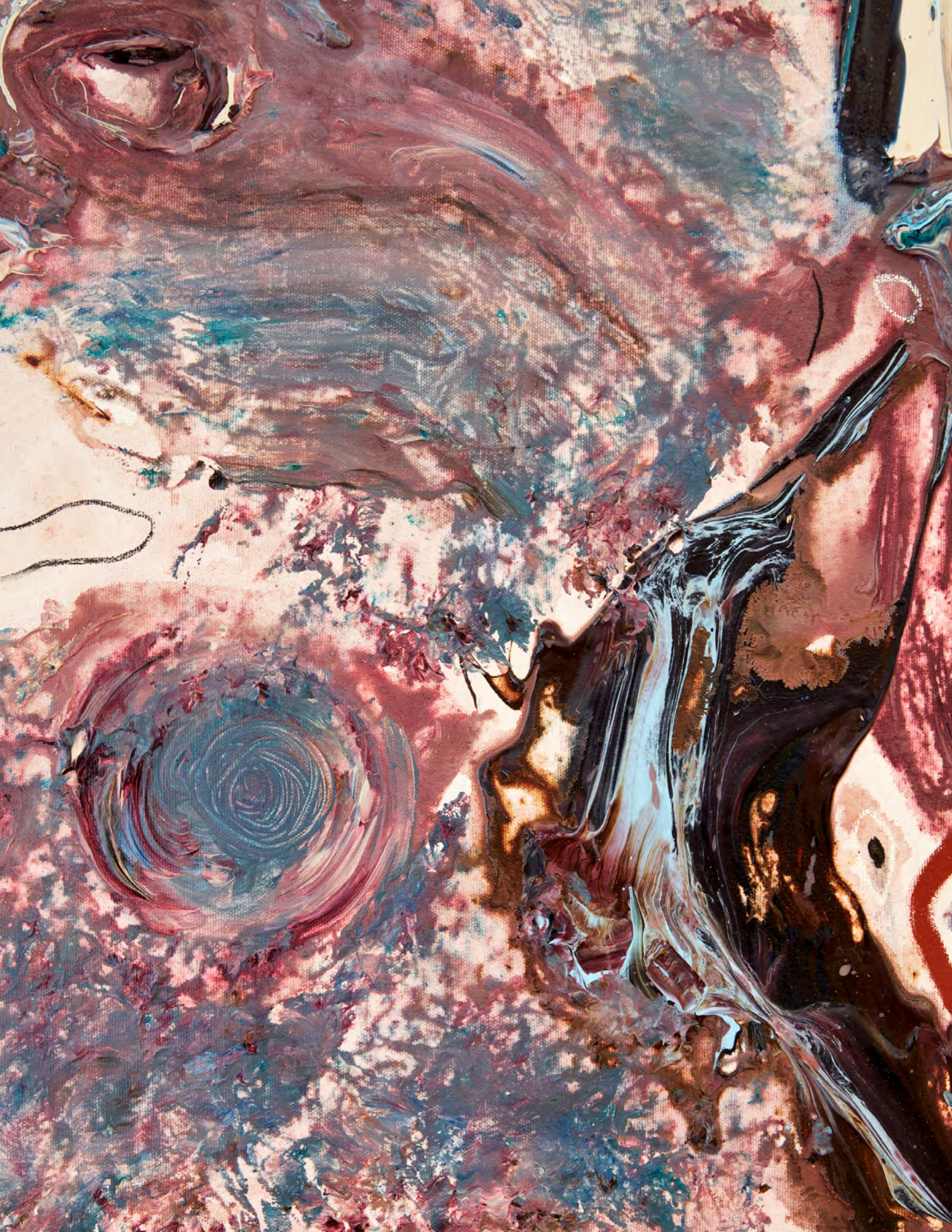
Acrylic, oil stick, and chalk on canvas

30 x 36 inches (76 x 91.4 cm)

(MMA23-01)

\$ 32,000

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Luisa Rabbia

Luisa Rabbia blends the distinctions made between the human and the natural, expressing solidarity with the cosmos through the organic, bodily landscapes of her expansive paintings. She alludes to interconnected natural processes forming a thread between microcosms and macrocosms. Upon closer viewing, her physical and intuitive process becomes visible with its rhythmically scraped paint, the stratification of pencil marks, and imprints of fingertips. Rabbia alludes to the minute traces that each person leaves over the course of a lifetime, yet simultaneously asserts an expansive and interconnected vision of a wider universe.



Luisa Rabbia (b. 1970, Turin, Italy) lives and works in Brooklyn, NY. She received her MFA from the Accademia Albertina di Belle Arti in Turin, Italy. Solo institutional exhibitions include The Drawing Hall, Bergamo, Italy (2022); Collezione Maramotti, Reggio Emilia, Italy (2017-18); and Isabella Stewart Gardner Museum, Boston, MA (2015; 2008) among others. Group institutional exhibitions include Studio Museo Felice Casorati, Pavarolo, Italy (2026); Museo della Permanente, Milano, Italy (2025); Lentos Kunstmuseum, Linz, Austria (2025); and Austrian Cultural Forum, New York, NY (2023) among others.



Luisa Rabbia

The Transformer (4), 2026

Oil on linen and resin

82 x 44 1/2 inches (208.3 x 113 cm)

(LRA26-01)

\$ 45,000

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Luisa Rabbia

The Gods, Haven, 2024

Ink and watercolor on canvas on board

16 x 12 inches (40.6 x 30.5 cm)

(LRA24-08)

\$ 9,000

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Martha Tuttle

Martha Tuttle's practice embeds natural elements in the forms of her paintings. The compositions emphasize materiality, employing physical processes such as dyeing, weaving, and sewing that permeate each of the works that are colored with naturally derived substances. Together with the found minerals, the compositions resonate with the larger geological questionings concerning how relationships can be established with the geologic.

Martha Tuttle (b. 1989, Santa Fe, NM) lives and works in Bozeman, MT and she received an MFA from Yale School of Art, New Haven, CT. Solo exhibitions include: Moody Center for the Arts, Houston (2024); and Storm King Arts Center, New York (2020-21). Tuttle has recently received the Pollock-Krasner Foundation Grant (2025) and participated in the Atelier Calder Residency (2026). Public collections include: The Museum of Modern Art, New York, NY; Museum of Fine Arts, Houston, TX; and The National Gallery of Art, Washington, DC.





Martha Tuttle

Reading Annie Dillard's Holy the Firm, 2025

Silk, pigment, geode fragments, and bronze cast of cow bone

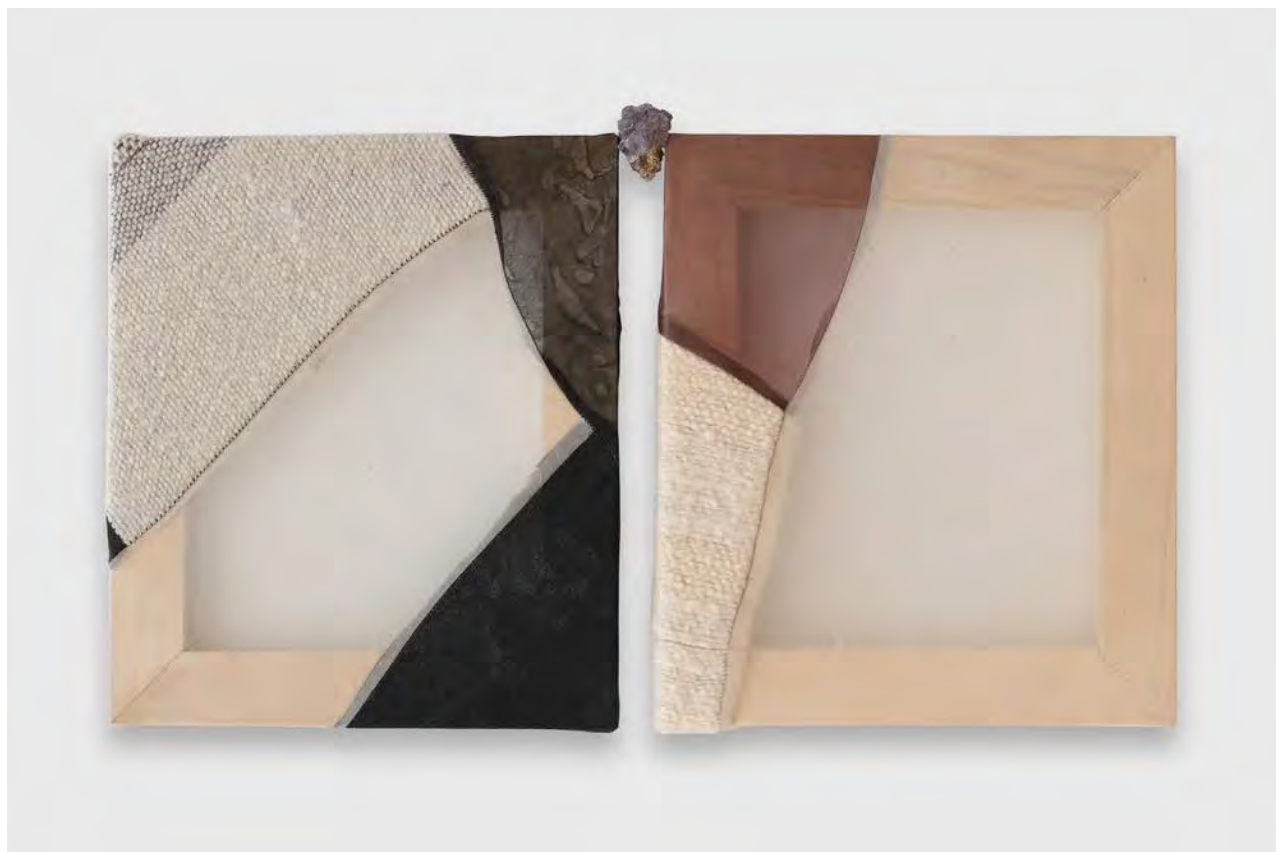
48 x 36 inches (122 x 91.4 cm)

(MTU25-04)

\$ 22,500

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Martha Tuttle

Untitled, 2026

Wool, silk, linen, dye and mineral

Overall: 13 1/4 x 21 1/2 inches (33.7 x 54.6 cm)

Left panel: 12 x 10 1/8 inches (30.5 x 25.7 cm)

Right panel: 11 7/8 x 10 3/8 inches (30.2 x 26.4 cm)

(MTU26-02)

\$ 16,000





Martha Tuttle

Untitled, 2026

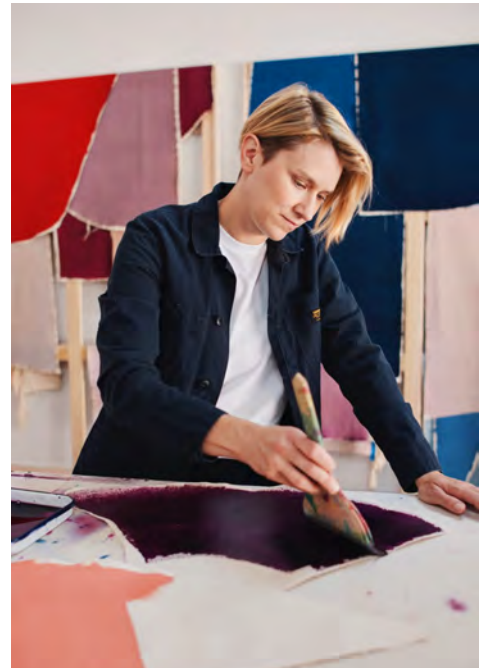
Silk, linen and dye with artist's frame
10 x 8 inches (25.4 x 20.3 cm), framed
(MTU26-04)

\$ 12,000



Rebecca Ward

Rebecca Ward's practice merges painting, sculpture, and craft by physically deconstructing and reassembling canvases to create geometrically grounded works. By exposing the multidimensional nature of painting and its constituent parts, Ward creates a spatial play of harmonious forms and color interactions that explore the relationship between the mathematical and the natural world. Through a manipulation of reassembled materials and viscous gradients, the artist explores spectrums—both literal and metaphorical—where shadow and form transcend their physical boundaries. The work invites viewers to contemplate the delicate nature of perception, blurring the lines between the tangible and the ethereal.



Rebecca Ward (b. 1984, Waco, TX) lives and works in Brooklyn, NY. She earned a BA at the University of Texas, Austin, TX (2006) and an MFA at the School of the Visual Arts, New York, NY (2012). Solo institutional exhibitions include SITE Santa Fe, Santa Fe, NM (2022); Site 131, Dallas, TX (2021); Columbia College, Chicago, IL (2018); and The FLAG Art Foundation, New York, NY (2017) among others. Public collections include Dallas Museum of Art, Dallas, TX; The Warehouse, Dallas, TX; The FLAG Art Foundation, New York, NY; The Hepworth Wakefield, New Yorkshire, UK; and Museum of Old and New Art, Tasmania, Australia.



Rebecca Ward

under water, 2021

Acrylic on stitched canvas

64 x 48 inches (162.6 x 121.9 cm)

(RWA21-01)

\$ 34,000

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John Zurier

John Zurier's paintings of atmospheric color fields examine qualities of evanescent light as well as solid radiance. Offering nuanced examples of the medium's possibilities, Zurier pares down painting to the essentials with a sensory and allusive richness embedded in their asperity. The structural vocabularies and limited palette emphasize the beauty inherent in nature without reference to landscape. This subtle beauty is apparent in the subdued visual incidents of delicate inconsistencies in the executions of lines, marks, hues, and margins while demonstrating a deliberate emphasis on the wholeness of chromatic surface.

John Zurier (b. 1956, Santa Monica, CA) lives in Berkeley, CA and Reykjavík, Iceland. He received his MFA in painting from the University of California, Berkeley (1984). Selected solo exhibitions include: Moderna Museet Malmö, Sweden (2021); UC Berkeley Art Museum, Berkeley, CA (2018 and 2014); San Francisco Museum of Modern Art (2017). Zurier was named an Honoree at the Hirshhorn New York Gala "Artist x Artist" in 2019.





John Zurier

July, 2025

Oil on linen

23 5/8 x 15 3/4 inches (60 x 40 cm)

(JZ25-09)

\$ 26,000

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John Zurier

November, Blue Ocher, 2024

Glue-size tempera on linen

25 5/8 x 17 3/4 inches (64.9 x 45.1 cm)

(JZ24-15)

\$ 26,000

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176 Grand Street
New York, NY 10013
+1 212-244-6055
art@peterblumgallery.com