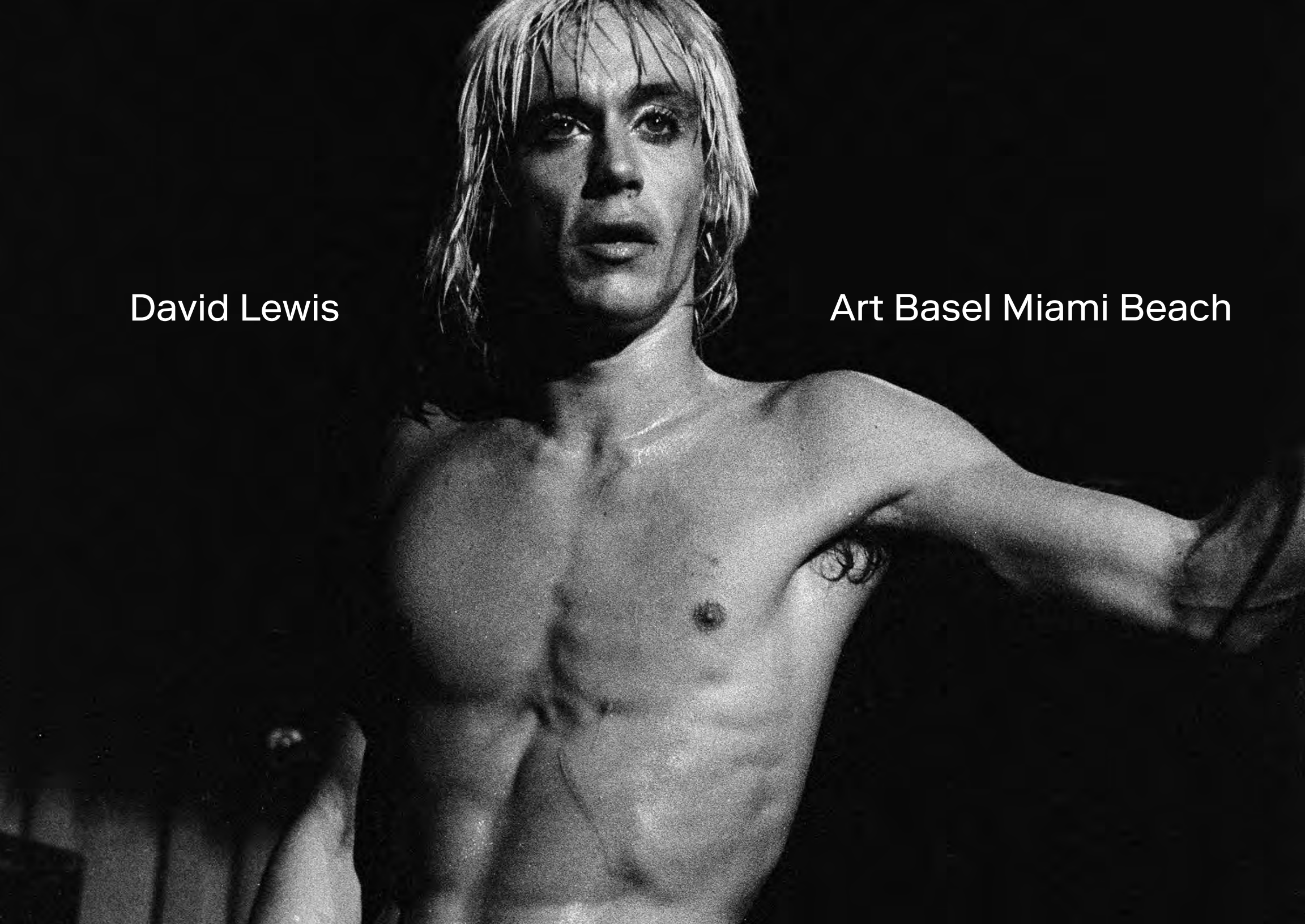


David Lewis

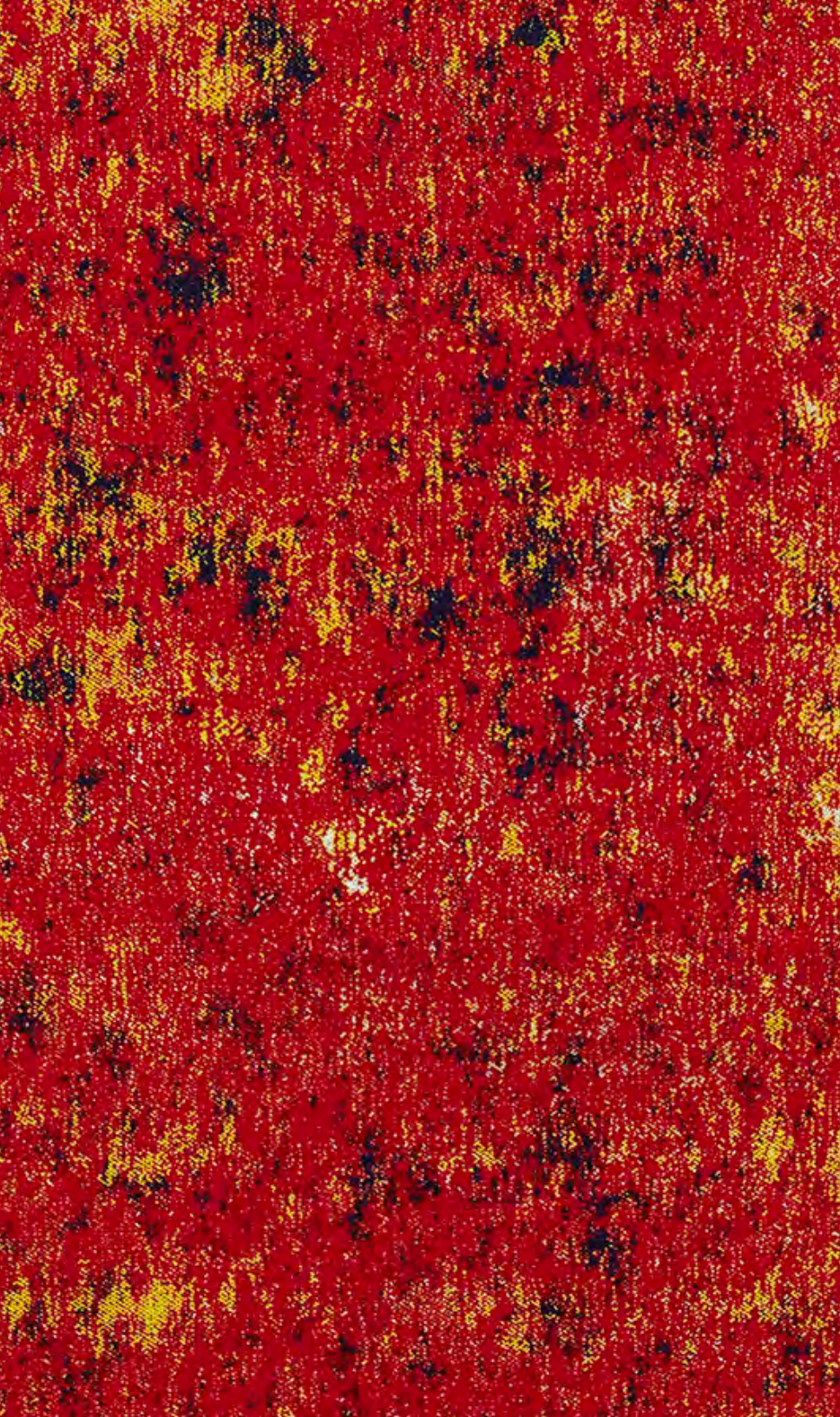
Art Basel Miami Beach











Art Basel Miami Beach
December 6 - 10, 2023
Miami Beach Convention Center

Barbara Bloom

Thornton Dial

Tomas Esson

Todd Gray

Leah Ke Yi Zheng

Israel Lund

Kan Seidel

Peter Schlesinger

Mel Odom

Greg Parma Smith

David Lewis, New York

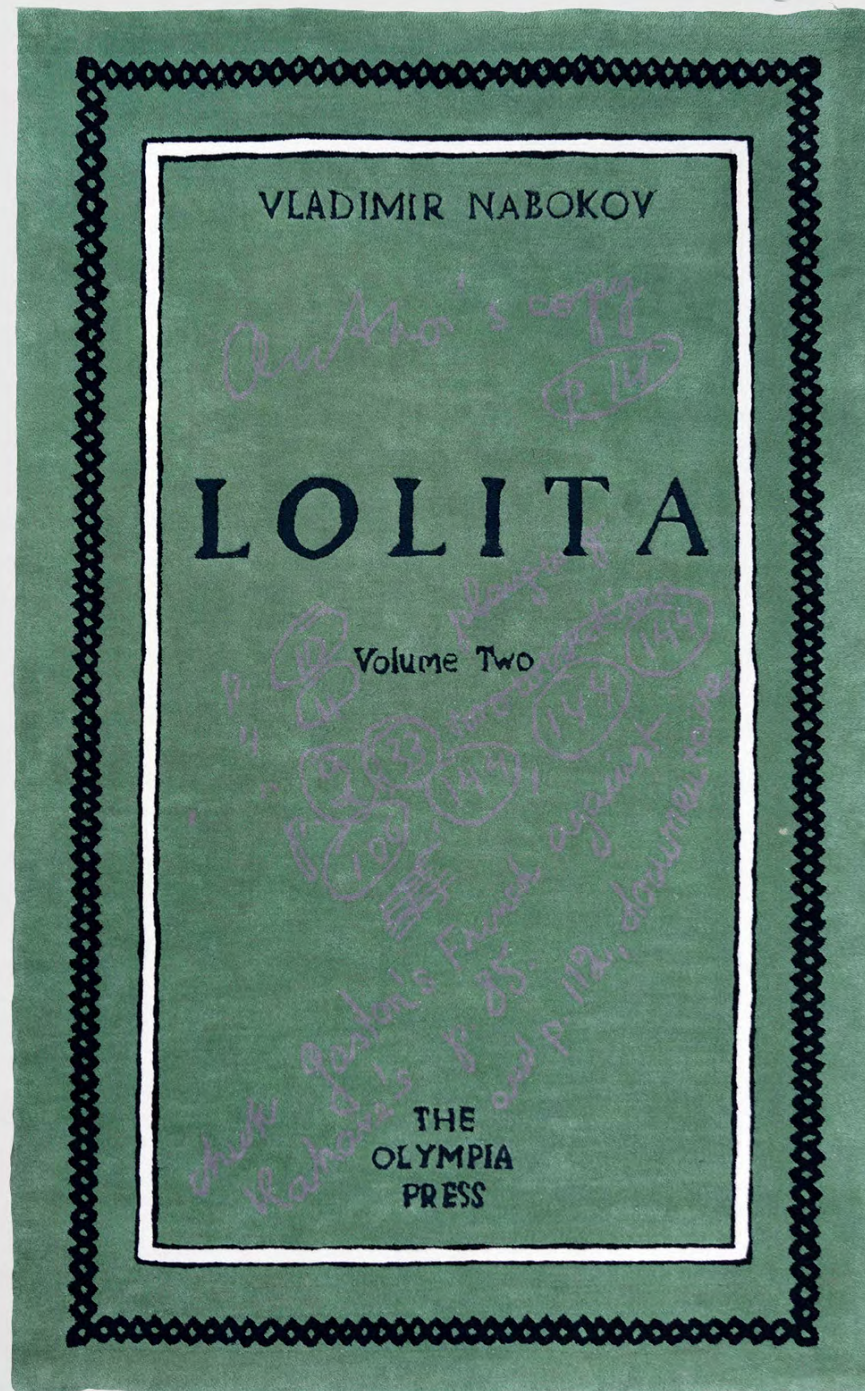


Barbara Bloom

Barbara Bloom (b. Los Angeles, California: 1951) lives and works in New York City. She has participated in numerous solo and group exhibitions at major national and international institutions including The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Palais de Tokyo, Paris; The Serpentine Gallery, London; Stedelijk Museum, Amsterdam; Museum Friedricianum, Kassel; Kunsthalle Zürich; Dia Art Foundation, New York; Museum of Contemporary Art, Los Angeles; Kunstverein München, Munich; Museum Morsbroich, Leverkusen; Museum Boymans van Beuningen, Rotterdam; Carnegie Museum of Art, Pittsburgh; SITE Santa Fe; La Bienale de Venezuela, Caracas; Parrish Art Museum, Southampton; Wexner Center for the Arts, Columbus; Cooper-Hewitt Design Museum, New York; The Jewish Museum, New York; and the 1988 Venice Biennale, where she was honored with the Due Mille Prize for best artist. Other awards, grants, and fellowships include Guggenheim Fellowship; Getty Research Institute; the National Endowment of the Arts; Louis Comfort Tiffany Award; and Grant for Visual Arts, Foundation for Contemporary Arts, among many others.

An extensive survey of her work, *The Collections of Barbara Bloom*, was organized in 2007-8 by Brian Wallis for the International Center of Photography, New York, and traveled to Martin-Gropius-Bau in Berlin.

She is represented in public and private collections internationally, including The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; The Art Institute of Chicago; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Museum of Contemporary Art, Los Angeles; Los Angeles County Museum of Art, Los Angeles; MAK Museum of Applied Arts, Vienna; Israel Museum, Jerusalem; Art Gallery of Ontario, Toronto; International Center of Photography, New York; FRAC Rhône-Alpes, Villeurbanne; Groninger Museum, Groningen; Yokohama Museum of Art, Yokohama, among many others.



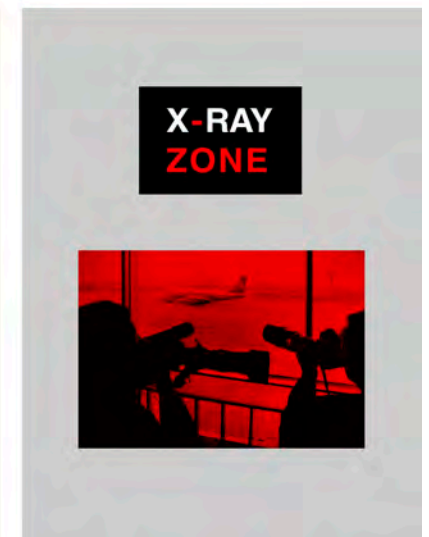
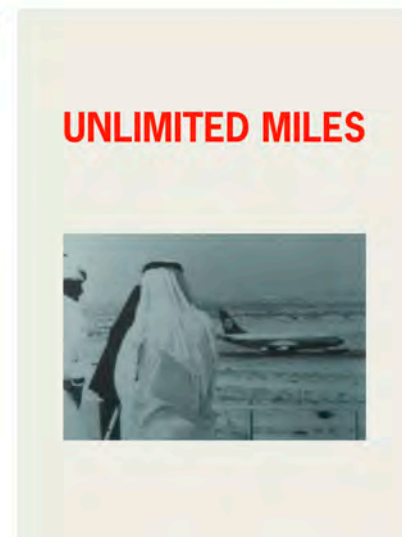
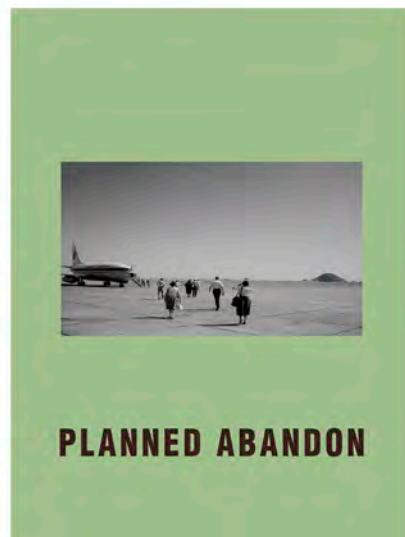
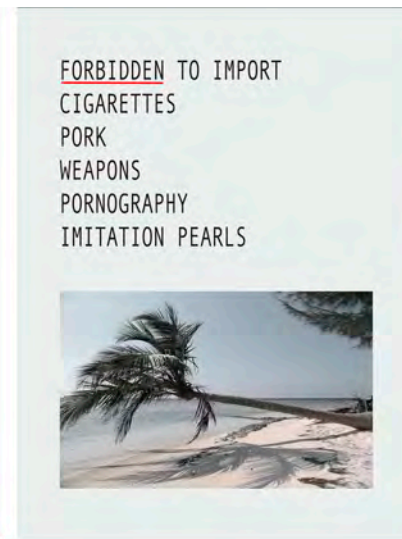
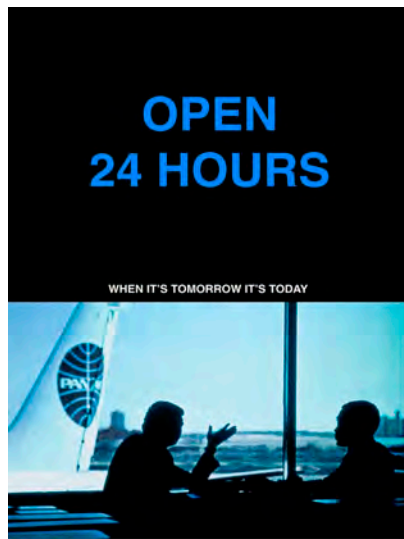


“The high modernity of Bloom’s work (and of Nabokov’s, Joyce’s ... and Elliot’s as well) is defined by its ability to self consciously rediscover and rein-vent the tapestry of experience bereft of absence, to ignite its fugitive har-monies amidst the residue of knowledge.”

Dave Hickey, Barbara Blooms, The Collections of Barbara Bloom, Stiedl / ICP, 2007



Barbara Bloom, Works on Paper, On Paper, David Lewis, New York, 2021



Barbara Bloom
Travel Posters (Open 24 Hours) (English Spoken) (Did You Hear The One)
(Forbidden) (Planned Abandon) (Unlimited Miles) (No Journalists) (Travel
Customs) (X-Ray Zone) (Not a Drop), 1981

Archival digital prints

Image Dimensions:

30 x 24 in

76.2 x 61 cm

BB037

\$75, 000



Thornton Dial

Thornton Dial (b. Emelle, AL, 1928; d. McCalla, AL, 2016) began his career as an artist in the late 1980s and was immediately heralded as a distinctive new American voice. His allegorical paintings and assemblages make daring use of color and material to address the challenges of American art and history, particularly the injustices of race and class. Dial expanded the tradition of modernist painting by experimenting with re-purposed objects and reworking the surface of each painting into a powerful sculptured relief surface.

Recent selected solo exhibitions include, *The Year of the Tiger*, David Lewis, New York, NY (2022); *Allegory and History*, David Lewis x Societe, Berlin, High Museum of Art, Atlanta, GA (2016); *Hard Truths: The Art of Thornton Dial* organized by Indianapolis Museum of Art, traveled to New Orleans Museum of Art, New Orleans, LA, Mint Museum, Charlotte, NC, and High Museum of Art, Atlanta, GA (2011-2013); *Thornton Dial in the 21st Century*, Museum of Fine Arts, Houston, TX (2005); *Thornton Dial: Image of the Tiger*, New Museum, New York, NY (1994).

Recent group exhibitions include, *Dial / Hammons / Rauschenberg*, David Lewis, 2023, *Souls Grown Deep: Artists of the African American South*, Philadelphia Museum of Art, Philadelphia, PA (2019); *Cosmologies from the Tree of Life: Art from the African American South*, Virginia Museum of Fine Arts, Richmond, VA (2019); *Artists I Steal From*, curated by Alvaro Barrington and Julia Peyton-Jones, Galerie Thaddaeus Ropac, London, UK (2019); *The Assassination of Leon Trotsky*, David Lewis, New York, NY (2018); the de Young Museum, San Francisco (2017); Brooklyn Museum, Brooklyn, NY (2015); The Studio Museum in Harlem, New York, NY (2014); Smithsonian Institution, Washington D.C., (2002-2003); Whitney Biennial, Whitney Museum of American Art, New York, NY (2003); Milwaukee Art Museum, Milwaukee, WI (1999); and Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (1997) among others..

Dial's work is included in public and private international collections, including The Metropolitan Museum of Art, New York; Glenstone Museum, Md, Philadelphia Museum of Art, Philadelphia, PA; Museum of Fine Arts, Houston, TX; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; de Young Museum of Art, San Francisco, CA; High Museum of Art, Atlanta, GA; Brooklyn Museum, Brooklyn, NY; Harvard Art Museums, Cambridge, MA; and the Smithsonian American Art Museum, Washington D.C., among many others.



Thornton Dial
Springtime on the Hillside
2011
Fabric, wire, wood, and oil on
canvas on wood
Dimensions:
48 1/2 x 48 1/4 x 8 1/2 in
123.2 x 122.6 x 21.6 cm
(DIATH011)
\$350,000



Thornton Dial, *Springtime on the Hillside*, 2011 (detail)



Thornton Dial, *Springtime on the Hillside*, 2011 (alternate view)





“Art ain’t about paint. It
ain’t about canvas.
It’s about ideas.
Too many people died
without ever getting their
mind out to the world.”

- Thornton Dial





Thornton Dial
Birds See What the Tiger Can't
1991
Oil on plywood
48 x 42 in
121.9 x 106.7 cm
(DIATH400)
\$275,000



Thornton Dial, *Birds See What the Tiger Can't*, 1991 (detail)



Tomas Esson

Tomas Esson (b. Havana, Cuba: 1963) lives and works in Miami, Florida. He has participated in numerous solo and group exhibitions at national and international institutions including The Institute of Contemporary Art Miami, Miami, Florida; Frederic Snitzer Gallery, Miami; Ramis Barquet Gallery, Chelsea, New York City; Hammons House Galleries and Resources Center of African American Art, Atlanta; Denise Andrews Gallery, Miami; Brewster Arts LT, New York City; Vrej Baghoomian Gallery, Soho, New York City; Galleria 23 y 12, Havana; El Apartment, Havana; Museum of Fine Arts, Houston; CIFO Art Space, Miami; José Alonso Art Gallery, Miami; Miami Art Museum, Miami; Museum of Art, Fort Lauderdale; State Russian Museum and Ludwig Museum, Saint Petersburg; Ambrosino Gallery, Miami; The Drawing Center, New York City; Centro Atlantico de Arte Moderno, Las Palmas de Gran Canarias, Spain; Museo de ARte Contemporáneo de Monterrey, Mexico; Centre de Cultura Contemporànea de Barcelona, Spain; Osuna Gallery, Washington DC; Ludwig Forum fur Internationale Kunst, Aachen, Germany; Maatschappij Arti et Amicitiae, Amsterdam; Museo de Artes Visuales Alejandro Otero, Caracas; Museo Nacional de Bellas Artes, Havana; Ernst Museum, Budapest; Institut fur Auslandsbeziehungen, Stuttgart; Massachusetts College of Art, Boston; Porng Taidemuseo, Finland; Riverside Studios, London; Castillo de la Real Fuerza, Havana; Il Bial de Cuenca, Ecuador; Il Bial de la Habana, Cuba, among many others.

He is represented in public and private collections internationally, including the Hirshhorn Museum and Sculpture Garden, Washington, DC; Ludwig Forum fur Internationale Kunst, Aachen, Germany; Museo Nacional de Bellas Artes, Havana; Museo de Arte Contemporaneo Monterrey, Mexico; Museum of Art Fort Lauderdale, Florida; Museum of Contemporary Art, North Miami, Florida; Museum of Contemporary Art San Diego, California; Nassau County Museum of Art, Roslyn Harbour, New York; Perez Art Museum, Miami, Florida; The John D. and Catherine T. MacArthur Foundation, Chicago, Illinois; and the Whitney Museum of American Art, New York City.



Tomás Esson
TRIZAS
2023
Oil on linen
80 x 96 in
203.2 x 243.8 cm
(ESSTO235)
\$54,000



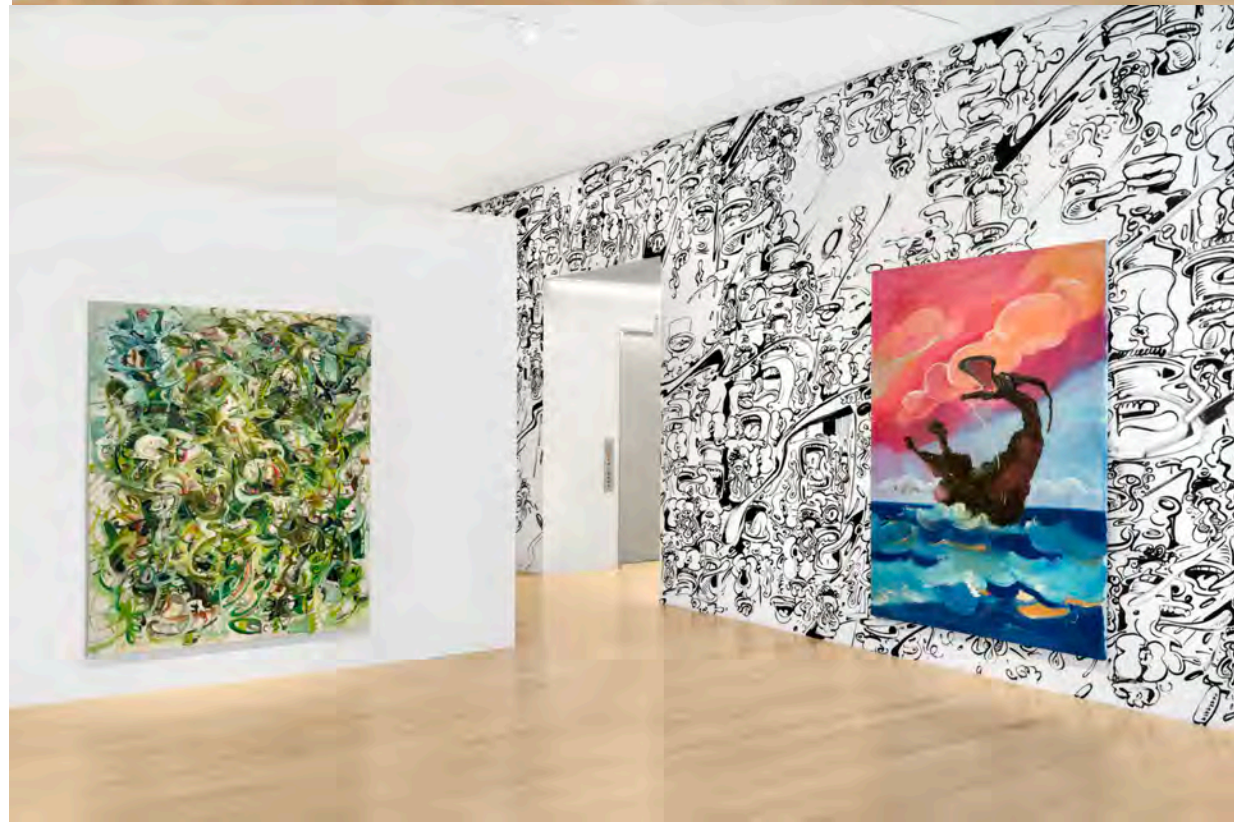


Tomás Esson
MIMAMI POP #3
2023
Oil on canvas
48 x 36 in
121.9 x 91.4 cm
(ESSTO244)
\$30,000

While living outside of Cuba, Esson has developed three important series of works: "Retratos" (Portraits), which apply art historical conventions to his monstrous figures; "Wet Paintings," accompanied by "Wet Drawings," which present a dynamic figuration of amalgamations of bodily features, including eyes, lips, and genitalia; and

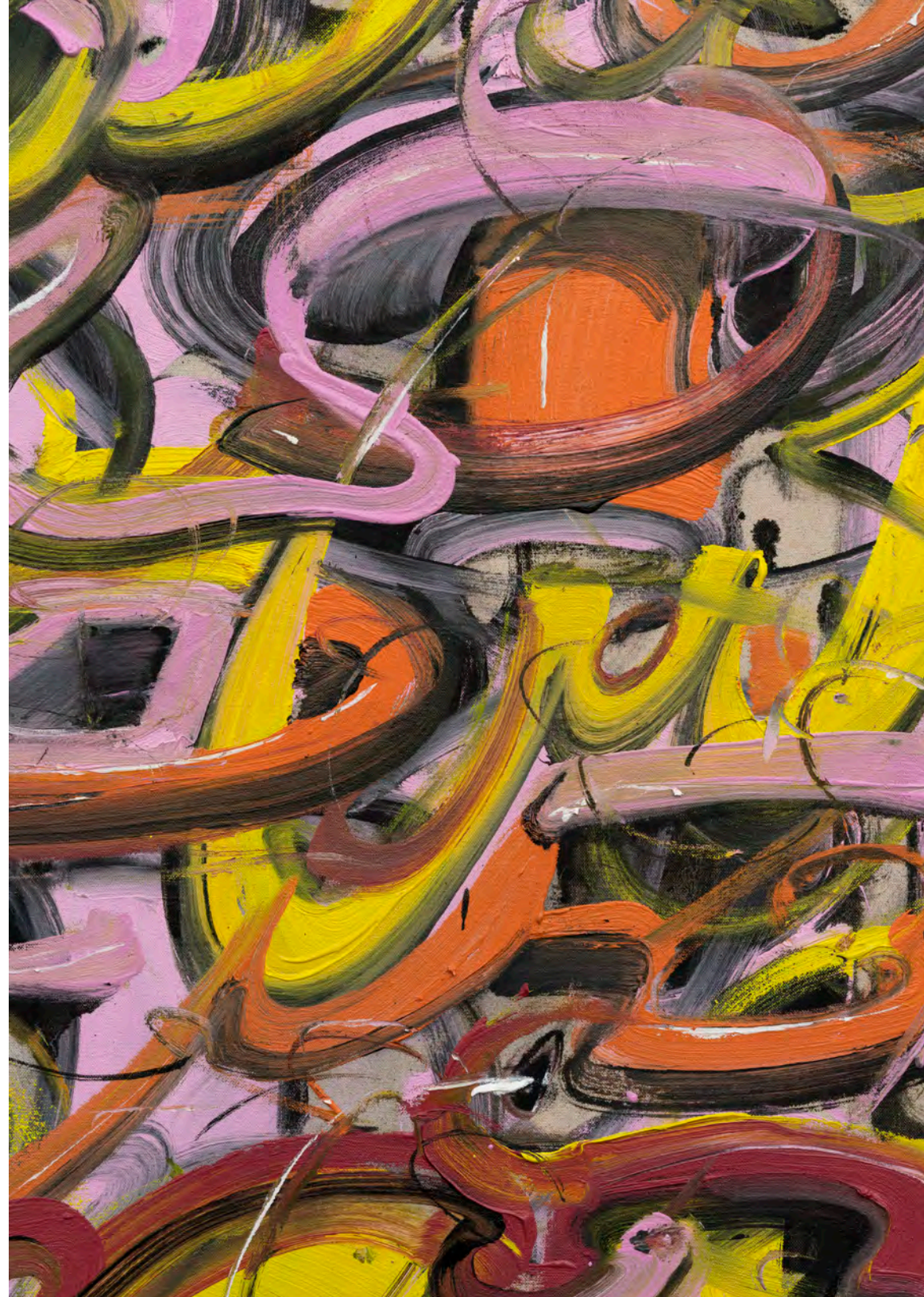
"Miami Flow," his latest works, which, through boundless color, explore the intersection of vegetation and abstraction

Alex Gartenfel, THE GOAT, ICA Miami, 2019





Tomás Esson
MIMAMI POP #3
2023
Oil on canvas
48 x 36 in
121.9 x 91.4 cm
(ESSTO244)
\$30,000





Todd Gray

Todd Gray (b. 1954, Los Angeles, CA) works in photography, performance and sculpture. He received both his BFA and MFA from California Institute of the Arts (CalArts). Gray is a professor emeritus of art at California State University, Long Beach. Gray works between Los Angeles and Ghana, where he explores the diasporic dislocations and cultural connections which link Western hegemony with West Africa.

He is the recipient of The Rome Prize, American Academy in Rome (AAR) in 2022-23; John Simon Guggenheim Fellowship in 2018, Rockefeller Foundation Bellagio Residency Fellowship in 2016, among others. Gray's work is in numerous public collections: Whitney Museum of American Art, New York, NY; Studio Museum in Harlem, NY; the National Gallery of Canada, Ottawa; Los Angeles County Museum of Art, L.A., and the National Gallery of Victoria, Melbourne, Australia.

Todd Gray
Search and Destroy
2023
Three archival pigment prints in
artist's frames, UV laminate
60 x 58 in
152.4 x 147.3 cm
(GRATO325)
\$75,000





Todd Gray, *Search and Destory*, 2023, (detail)



Todd Gray, *Search and Destroy*, 2023, (detail)



Todd Gray, *Sear and Destroy*, 2023, (installation view)

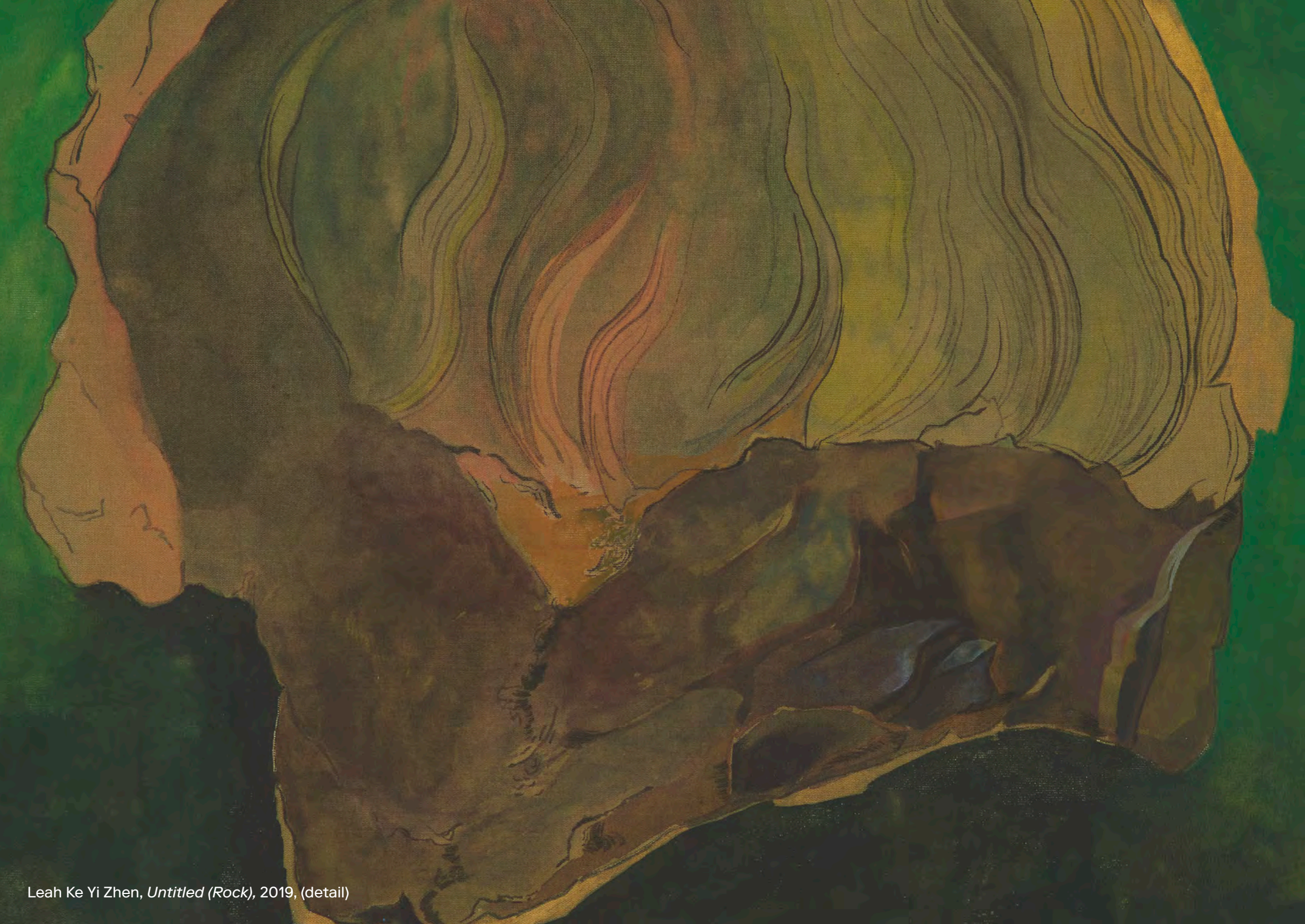


Leah Ke Yi Zheng

Leah Ke Yi Zheng (b. 1988) lives and works in Chicago, IL. Zheng attended Xiamen University (China) and has an MFA from the School of the Art Institute of Chicago. Zheng has had solo exhibitions at 4th Ward Project Space (Chicago), The Arts Club of Chicago, Caffé Centrale (Monte Castello di Vibio, Umbria), David Lewis (New York), and was included in the group show *A Mimetic Theory of Desire* at David Lewis in 2022. Forthcoming exhibitions include *Soul Mapping*, a group exhibition at Zeno X, Antwerp.

Zheng was born and raised in Wuyishan, China where from an early age she apprenticed in traditional Chinese painting techniques. Zheng continued her art education at the School of the Art Institute of Chicago developing an exquisite practice that combines contemporary Chinese painting methods and with a deep knowledge of post war avant-garde European painting. The artist's process begins by making shaped stretchers out of varies-toned wood such as mahogany, purple heart wood, and wenge wood. This produces an intimately irregular, slightly uncanny object: a parallelogram that deviates from the rectangle. She then stretches a range of silks over these unique shapes, which are as light, translucent, and evanescent as the wood is heavy and warm.

Recurring motifs or forms in her work include curtains and folds, the *fusée* (an engine of time), and the machine in general. These elements are often combined with phantasmagorical figures and Baroque particularity. Across the development of the works, these forms undergo changes: they transform, substitute, alter, and deviate, raising questions on repetition and difference. When forms and variation collide, the gradual process of revealing occurs: the semiotics of hiding, veiling, unfolding, and the coexistence of silence, stillness, and living energy.

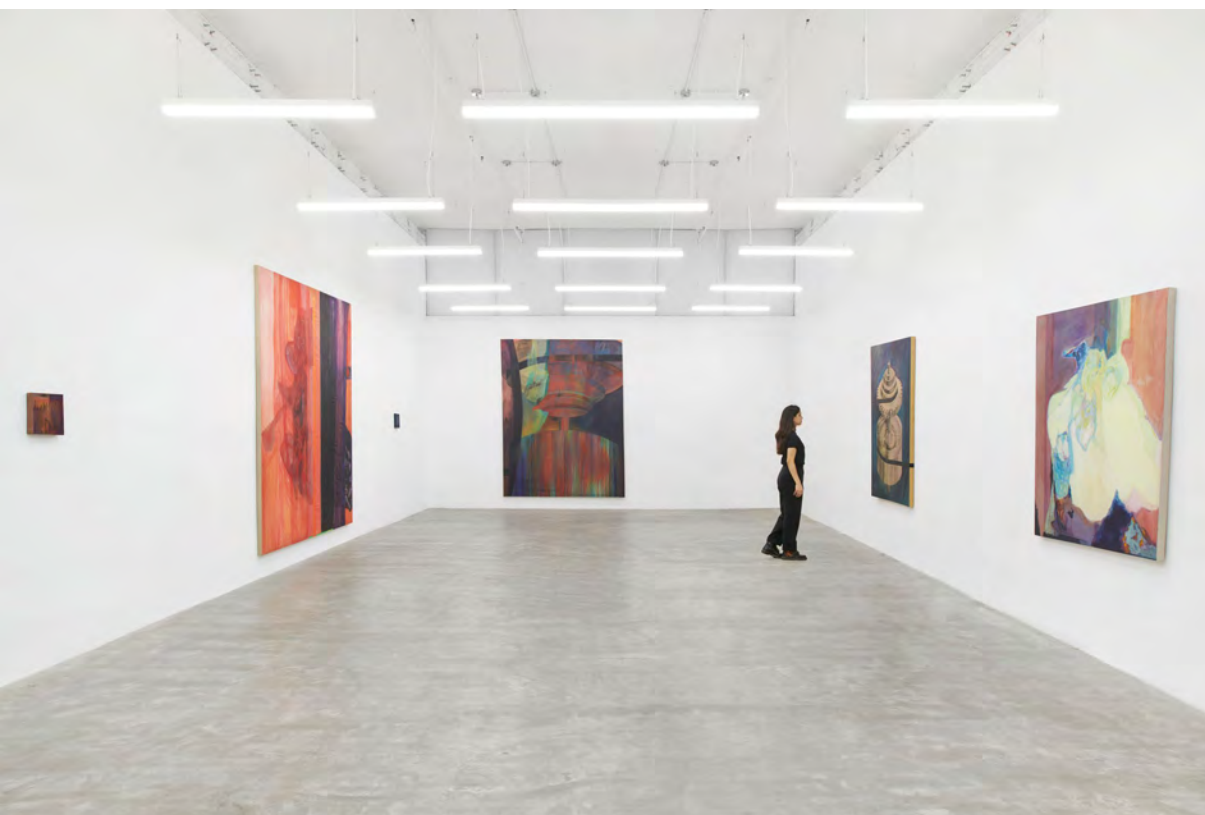


Leah Ke Yi Zhen, *Untitled (Rock)*, 2019, (detail)



Leah Ke Yi Zheng
Untitled (Rock)
2019

Pigment and ink on silk over
cherry wood artist stretcher
11 x 13 1/4 in
27.9 x 33.7 cm
(ZHELE008)
\$7,000



Leah Ke Yi Zheng, David Lewis, New York, 2023

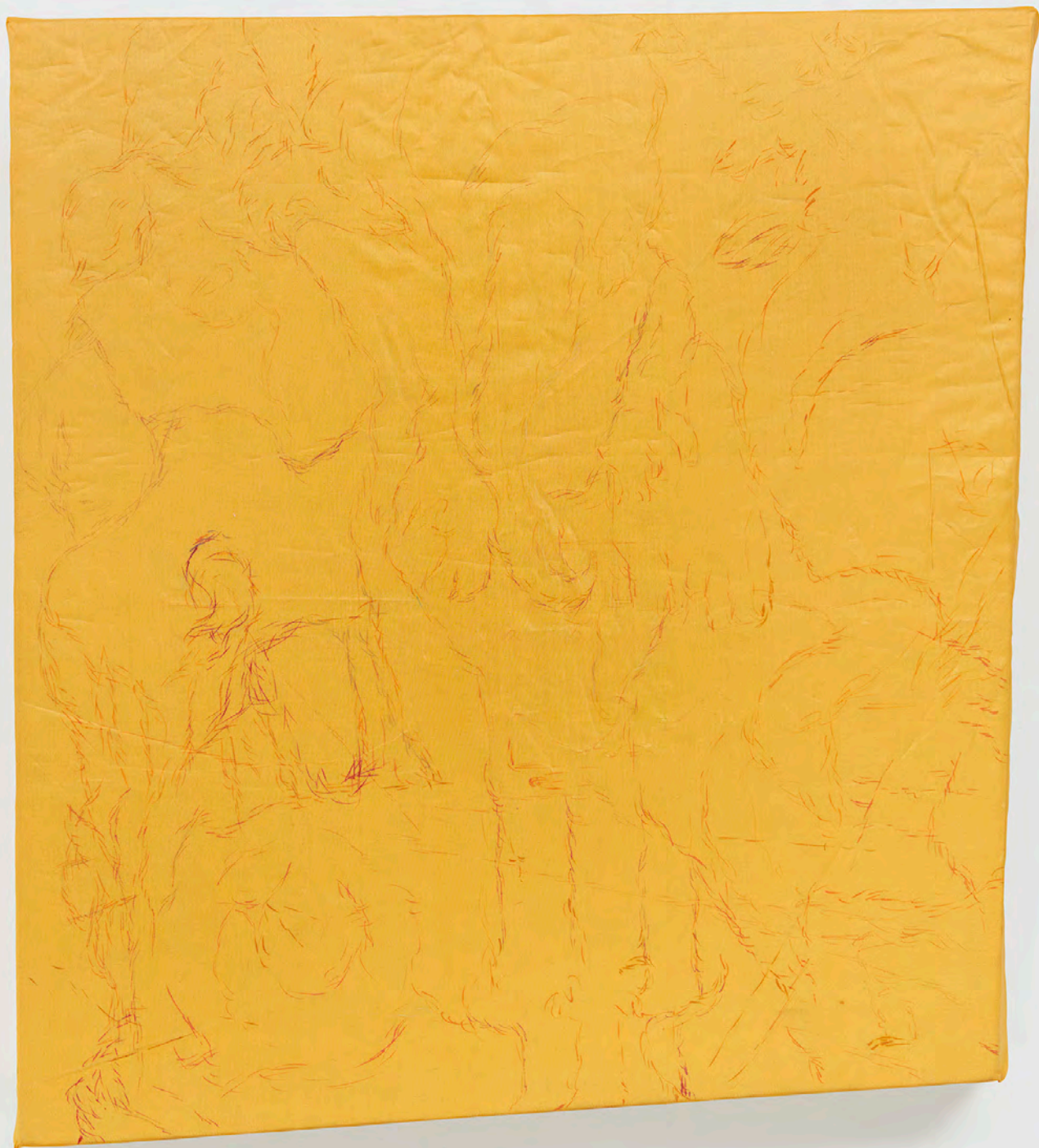
The conundrum of simultaneously receiving and moving on is one of Zheng's preoccupations. Is it possible to make work in this medium without being nostalgic? Is her desire to "destabilize the infrastructure of a painting" related to the history of Chinese silk painting, Western oil painting, living in the diaspora, or all three? By painting on silk, which absorbs the medium and cannot be modified or scraped, Zheng reminds us that this method of working preceded Helen Frankenthaler, who purportedly invented the technique known as "soak-stain" in the 1950s. Is it possible to make yourself visible without being nostalgic for what you have left behind, while resisting assimilation into a society that will always see you as "other"? Do the subjects of Zheng's work cast a light on her predicament?

John Yau, Hyperallergic, 2023



Leah Ke Yi Zhegng alongside Jack Whitten in *Soul Mappting* , Zeno X, Antwerp

Leah Ke Yi Zheng
Untitled
2023
Mineral pigments and ox bone
glue on silk over mahogany
artist stretcher
17 3/4 x 16 in
45.1 x 40.6 cm
(ZHELE034)
\$8,000

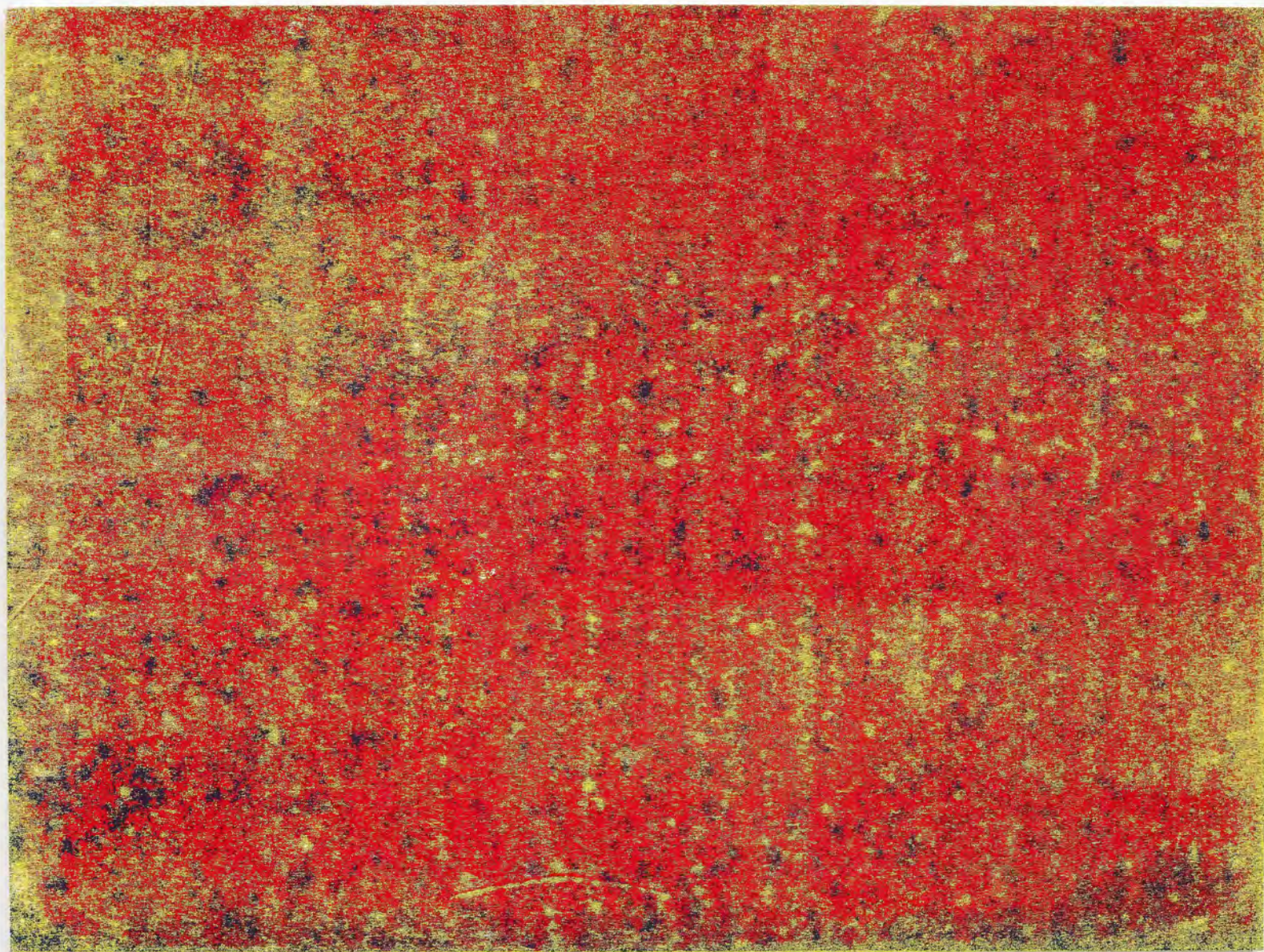




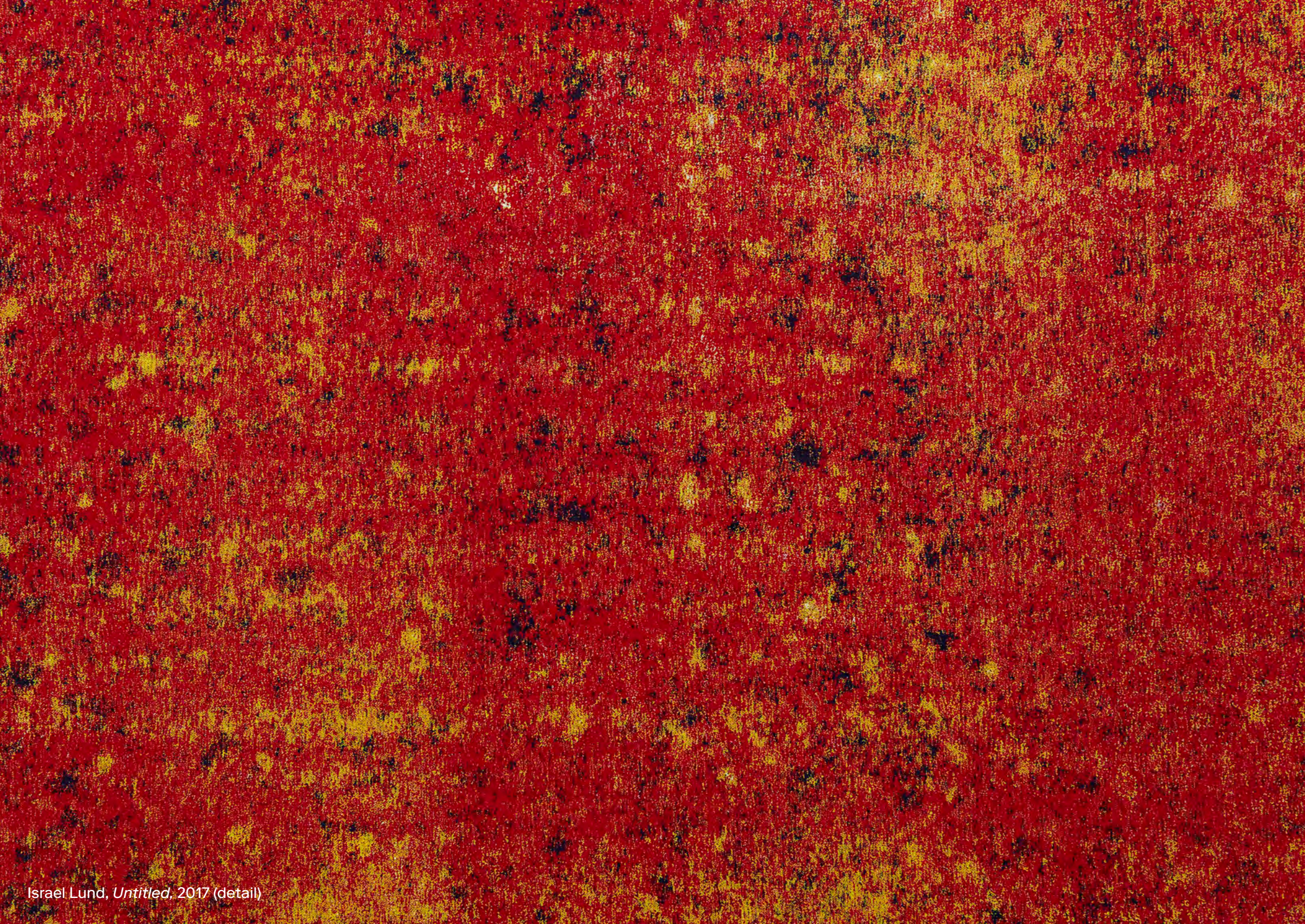


Israel Lund

Israel Lund (b. 1980, Vermont) lives and works in Brooklyn, NY. Current and recent solo exhibitions include David Lewis, New York; The Rachofsky Collection, The Warehouse, Dallas; Lumber Room, Portland, OR; Base Arte Contemporanea Odierna (BACO) in collaboration with Galleria d'Arte Moderna Contemporanea di Bergamo (GAMEC); The Power Station, Dallas; White Flag Projects, St. Louis, among others. Public Collections include: Base Arte Contemporanea Odierna (BACO), Bergamo, Italy; Bienenke Rare Book and Manuscript Library, Yale, New Haven, CT; Bowdoin College Museum of Art, Brunswick, ME; Cincinnati Art Museum, Cincinnati, OH; Cleveland Museum of Art, Cleveland, OH; Dallas Museum of Art, Dallas, TX; Henry Art Gallery, Seattle, WA; MoMA Library, New York; Phoenix Art Museum, Phoenix, AZ; Princeton University Art Museum, Princeton, NJ; UBS Art Collection, Zürich.



Israel Lund
Untitled
2017
Signed verso
Acrylic on raw canvas
43 1/2 x 58 in
110.5 x 147.3 cm
(LUNIS028)
\$25,000





Peter Schlesinger

Peter Schlesinger was born and raised in Los Angeles in 1948. After studying painting at the University of California, Los Angeles, he went to London's Slade School of Art in the late 1960s and early 1970s and began making sculpture in New York in the mid 1980s. He currently resides in New York City.

Schlesinger's photographic journey began in 1966 when as an 18-year-old student he met the artist David Hockney, then a visiting professor at UCLA. After a short period living together in Los Angeles, the two then moved to London where Schlesinger was introduced to the city's fashionable bohemian society. There, as well as on trips, Schlesinger met and photographed some of the great personalities of the day, including Hockney, Cecil Beaton, Christopher Isherwood, Amanda Lear, and Andy Warhol. His photography is the subject of two volumes, *A Checkered Past* (2003), and *Peter Schlesinger: A Photographic Memory 1968–1989* (2015).

Schlesinger's ceramic works include figurative sculptures that evoke mythology and fables as well as vessels that refer to ancient forms and enigmatic biomorphic shapes with innovative glazes and textures.



Peter Schlesinger, *Sunbathers at La Piscine Deligny*, 1975 (detail)



Peter Schlesinger
Sunbathers at La Piscine Deligny
1975
Archival c-print
Framed Dimensions:
41 x 61 in
104.1 x 154.9 cm
(SCHPE443)
\$12,000



Peter Schlesinger, France, 1969 -1979, Mariposa, Paris , 2023 (installation view)

“Peter moved to London in 1968 with his friend, the artists David Hockney. He was twenty years old. In Great Britain Peter was introduced to a wide range of people, most of whom were fashionable, or involved with the arts.”

Hilton Als in *Peter Schlesinger: A Photographic Memory*, 2015



Peter Schlesinger, *Waiting at Honolulu airport, Hawaii*, 1981 (detail)



Peter Schlesinger
Waiting at Honolulu airport, Hawaii,
1981

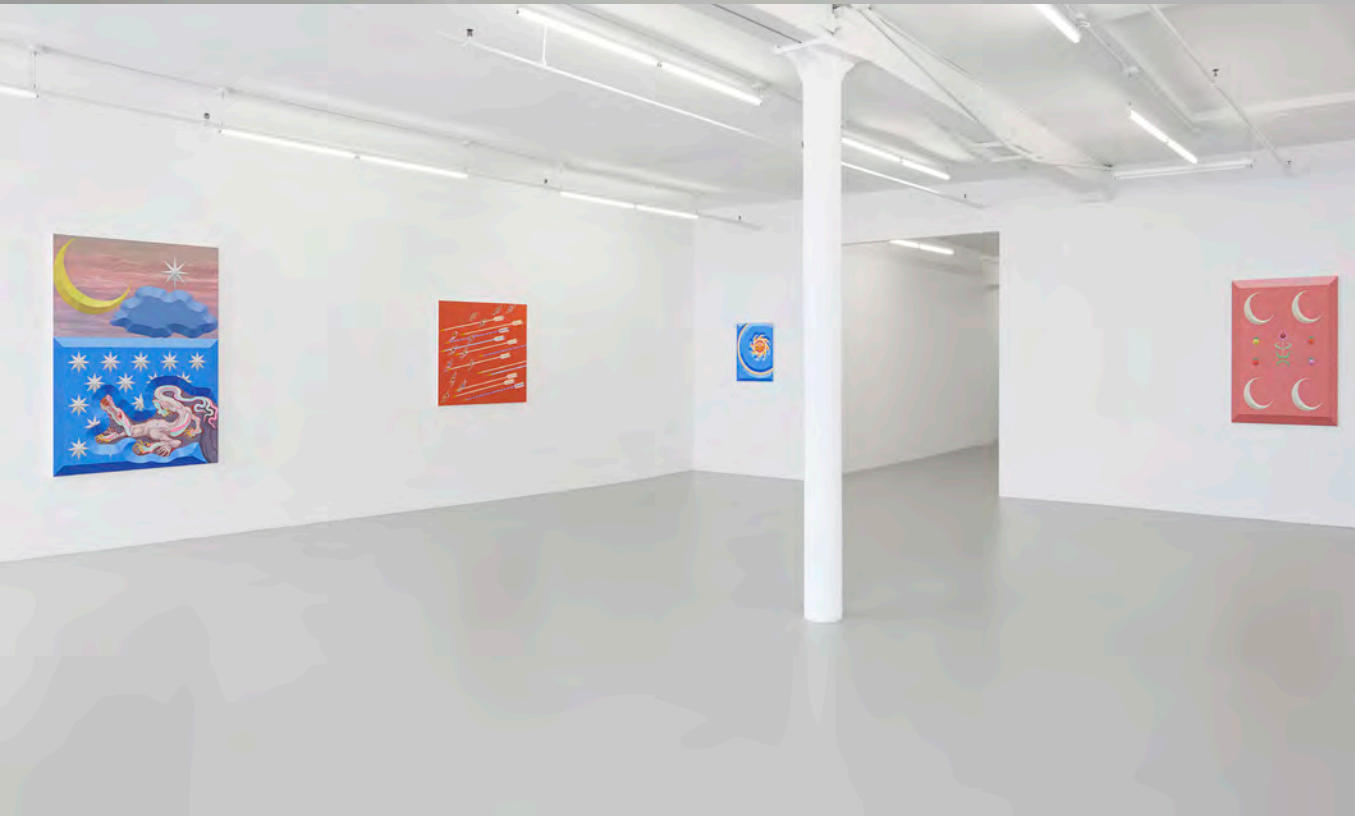
Archival c-print
Framed Dimensions:
41 x 61 in
104.1 x 154.9 cm
(SCHPE444)
\$12,000



Greg Parma Smith

Greg Parma Smith (b. 1983, Massachusetts) lives and works in New York. Smith was the subject of a mid-career survey, curated by Fabrice Stroun, at Musée d'art moderne et contemporain (MAMCO) Genève in 2017.

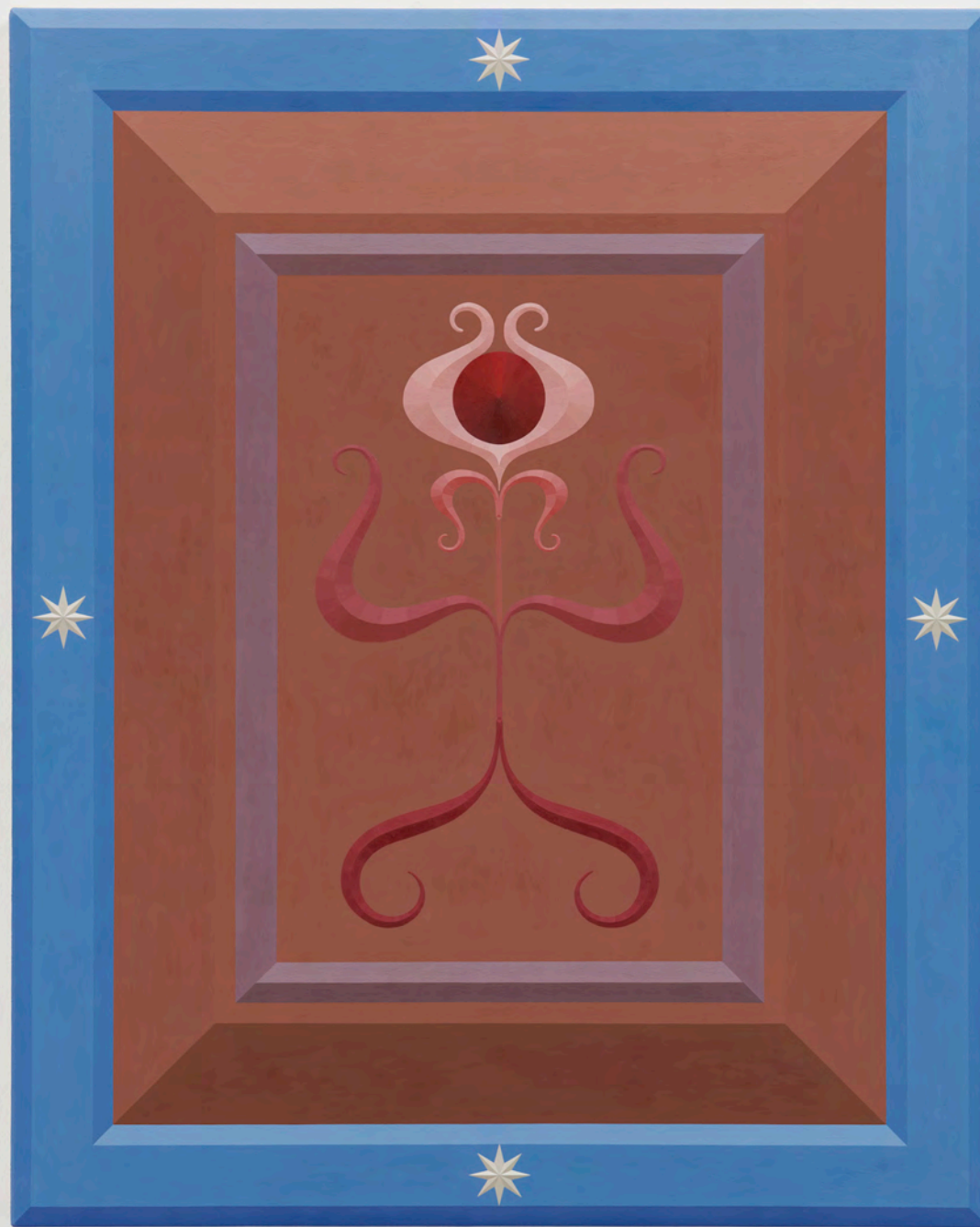
Solo and group exhibitions include: 2018 Swiss Art Awards, Basel; Greater New York 2015, MoMA PS1, Long Island City, NY; Contemporary Art Museum, St. Louis; Swiss Institute, New York; Everest/Foundation Gutzwiller, Zurich; Kiev Biennial, The School of Kyiv, Ukraine; White Columns, New York; David Lewis, New York; Galerie Francesca Pia, Zürich; Metro Pictures, New York; Blum and Poe, Los Angeles; Greene Naftali, New York; Feredico Vavassori, Milan; and Miguel Abreu Gallery, New York among others. Smith's work is in the collection of the Cleveland Museum of Art, Cleveland, OH; Musée d'art moderne et contemporain (MAMCO), Genève; Aïshti Foundation, Beirut, Lebanon; among others. Smith's first monograph, "My Ideas," was recently published by JRP-Rignier on the occasion of his retrospective at MAMCO.



“Adding insult to painted-injury, Mr. Smith’s cheerily banal subjects and electric palette unmistakably conjure emoji and other icons of the digital age. Mr. Smith approaches the canvas with deadpan seriousness though, using traditional methods and likening his practice to European medieval manuscripts like the Unicorn Tapestries (1495-1505) at the Cloisters, Edward Hicks’s folk painting “Peaceable Kingdom” (1846), or Hieronymus Bosch’s epic allegories.”

Martha Schwendener, New York Times, 2019

Greg Parma Smith
TBC
2023
24 x 30 in
61 x 76.2 cm
(GPS698)
\$24,000







Mel Odom

Mel Odom was born in Richmond, Virginia in 1950 and earned his Bachelor's Degree in Fine Arts in Fashion Illustration from Virginia Commonwealth University.

Odom continued his studies at Leeds Polytechnic Institute in England before moving permanently to New York City in 1975. Odom's work has been published by magazines including Time, The New York Times Magazine, Rolling Stone, Blue Boy, and Playboy where he was a regular contributor. His illustrations earned him multiple awards from The Society of Illustrators and other graphics and illustration organizations. Odom has been commissioned to do book covers and illustrations for authors such as Roald Dahl, Joyce Carol Oates, Harlen Greene, Patrick White, and Tom Robbins.

His own work has been collected in books such as First Eyes, published in Japan in 1982, and Dreamer, published 1984 by Viking-Penguin and featuring a foreword by Edmund White.



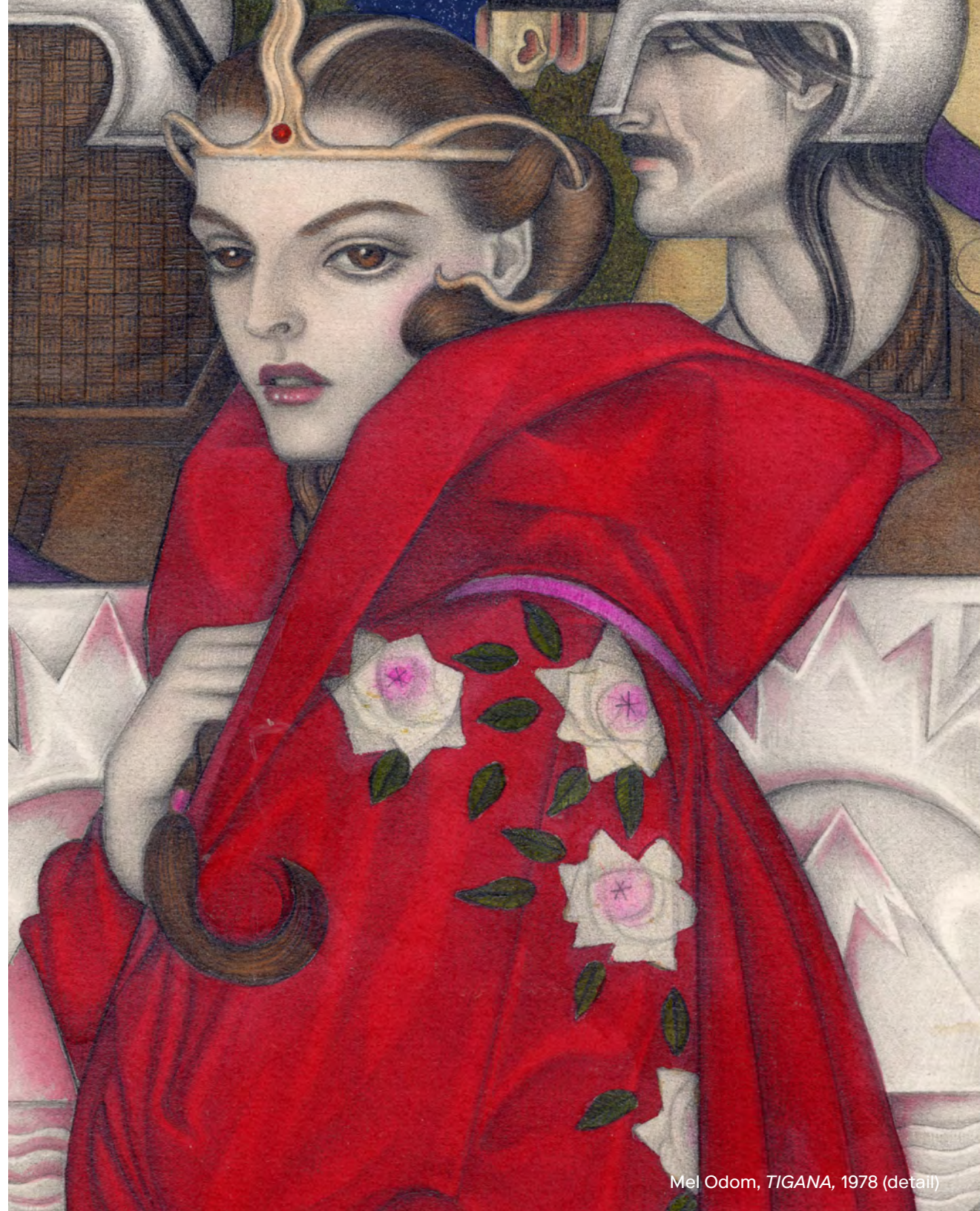
Mel Odom, Blind Tongue, David Lewis, New York, 2023



Mel Odom
TIGANA
1978
Graphite, dyes, and
gouache
7-3/4 x 12 in
19.6 x 30.5 cm
(ODOMEXXX)

An Odom image is known for burning into your brain like a hit pop song and like all successful iconography, each singular scene inspires its audience to construct an entire world around it. Odom's unique tone combines decadence with earnestness, fetish and innocence, the camp of Hollywood noir with the decadence of the discotheque. These elements create a tension that doesn't invite simple conclusions. To understand this rare formation one can look to Odom's biography. As a boy he grew up enjoying "a happy and supportive childhood" in a rural farming town with only 4000 residents.

Michael Bullock



Mel Odom, *TIGANA*, 1978 (detail)

Mel Odom
Hard Stuff
1985
Graphite, dyes and gouache
16 x 13 in
40.6 x 33 cm
(ODOME001)
\$25,000





Mel Odom, *Hard Stuff*, 1985 (detail)



Kan Seidel

Kan Seidel (b. 1987, Omaha, NE) is a New York-based artist, writer and activist. Seidel moved to New York City in 2014, working primarily as a writer while painting. The death of his younger brother in 2021 led to a full and profound commitment to painting. Seidel's first fully realized body of work, which included oil paintings and clay sculptures, debuted a year later in 2022, decoding this personal loss through a deconstruction of the human figure and family dynamics with an uncanny edge.

Seidel's work is primarily made up of oil paintings on canvas which position waggish, elongated characters inside familiar domestic scenes of suburbia. Seidel's previous series of paintings was developed while having been in residence with his mentor the painter Ross Bleckner in the Hamptons for a large part of 2022.

Seidel has recently been exhibited in several group shows in New York City, Los Angeles, CA, and East Hampton, NY. Seidel's inaugural exhibition titled *Brother Brother* took place in the Fall. Recent solo exhibitions include 'Hard Arms / Soft War' at David Lewis, East Hampton.



Kan Seidel
my mortal hole
2023
Oil on Canvas
30 x 30 in
76.2 x 76.2 cm
(SEIKA025)
\$10,000



Kan Seidel, *my mortal hole*, 2023 (detail)



Kan Seidel
immense and formless and essential
2023
Oil on Canvas
12 x 9 in
30.5 x 22.9 cm
(SEIKA024)
\$4500



Kan Seidel, *immense and formless and essential*, 2023 (detail)