

Latifa Alajlan	Sylvia Plimack Mangold
Peter Alexander	Nabilah Nordin
Kathy Butterly	Ken Price
Ernesto Burgos	Ellen Siebers
Ali Dipp	Sylvia Snowden
Alteronce Gumby	Joan Snyder
Marcia Hafif	Tala Worrell
Mike Kelley	Kennedy Yanko

Kennedy Yanko (b. 1988, St. Louis, MO) is a sculptor and installation artist working in found metal and paint skin. Yanko deploys her materials in ways that explore the limitations of optic vision, underlining the opportunities we miss when looking with eyes alone. Her methods reflect a dual abstract expressionist-surrealist approach that centers the seen and unseen factors that affect, contribute to, and moderate the human experience.

Kennedy Yanko (b. 1988, St. Louis, MO)
Lost along the way, 2022
paint skin and metal
49 1/2 x 70 x 28 1/2 inches (125.7 x 177.8 x 72.3 cm)
\$175,000









Tala Worrell (b. 1991, New York, NY) was raised in Abu Dhabi. Worrell's cultural exposure as a Lebanese-American woman raised in the United Arab Emirates is steeped in acceptance and openness to conflicting ways of understanding. Her approach to abstraction is distilled in the belief that every aesthetic decision involves the resolution of ethical dilemmas. In her democratic use of materials and wide-ranging experimental processes, oils, alkyds, and industrial paints are as valuable as less common media like za'atar, chia seeds, and sesame seeds. Worrell employs tensions in the contrasts of surfaces, material choices, and chromatic decisions to deftly navigate the chasm between her familial and cultural roots and her Western education. Worrell earned her M.F.A. from Rhode Island School of Design and B.A. from Brown University.

Tala Worrell (b. 1991, New York, NY)
Cystic Action, 2023
oil, household gloss paint, and nigella seed on canvas
24 x 24 inches (60.9 x 60.9 cm)
\$10,000





Tala Worrell (b. 1991, New York, NY)
Open Circuit, 2023
oil, household gloss paint, and nigella seed on canvas
12 x 12 inches (30.4 x 30.4 cm)
\$5,000



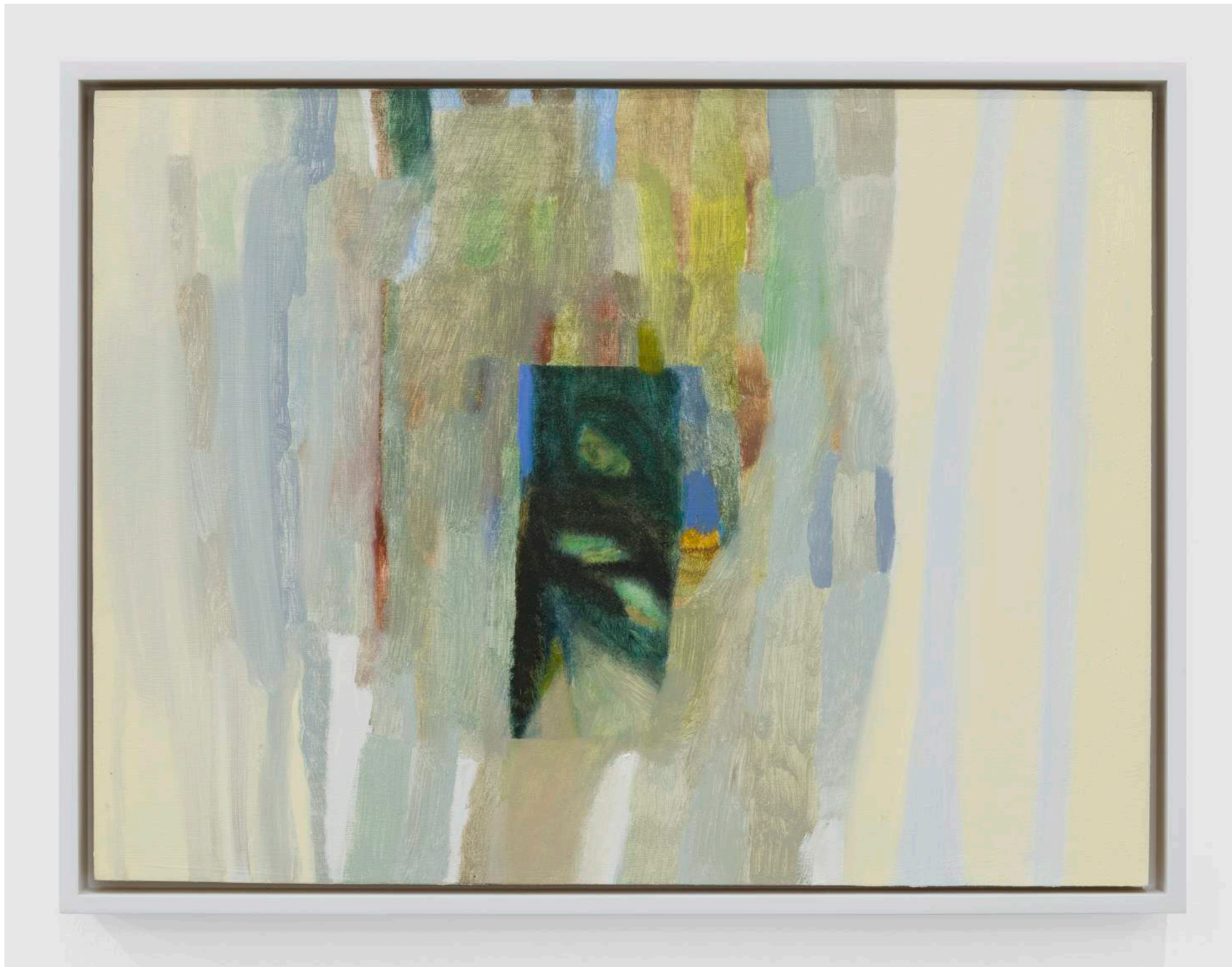


Ellen Siebers (b. 1986, Madison, WI) memorializes the immediacy of beauty in vignettes of daily life. She envisions indistinct but familiar verses through a duality of sensation and perception. In these gentle scenes, using poetic washes of abstraction, the simultaneity of what is felt and observed is conveyed together yet distinctly apart. Siebers gives breath to the temporal phenomena of her subjects with fluid compositions on panel. Any distinction between sight and impression is blurred by the artist's languid brushstrokes. Intimately scaled yet uninhibited, the works capture a quality of lightness held within a fleeting moment.

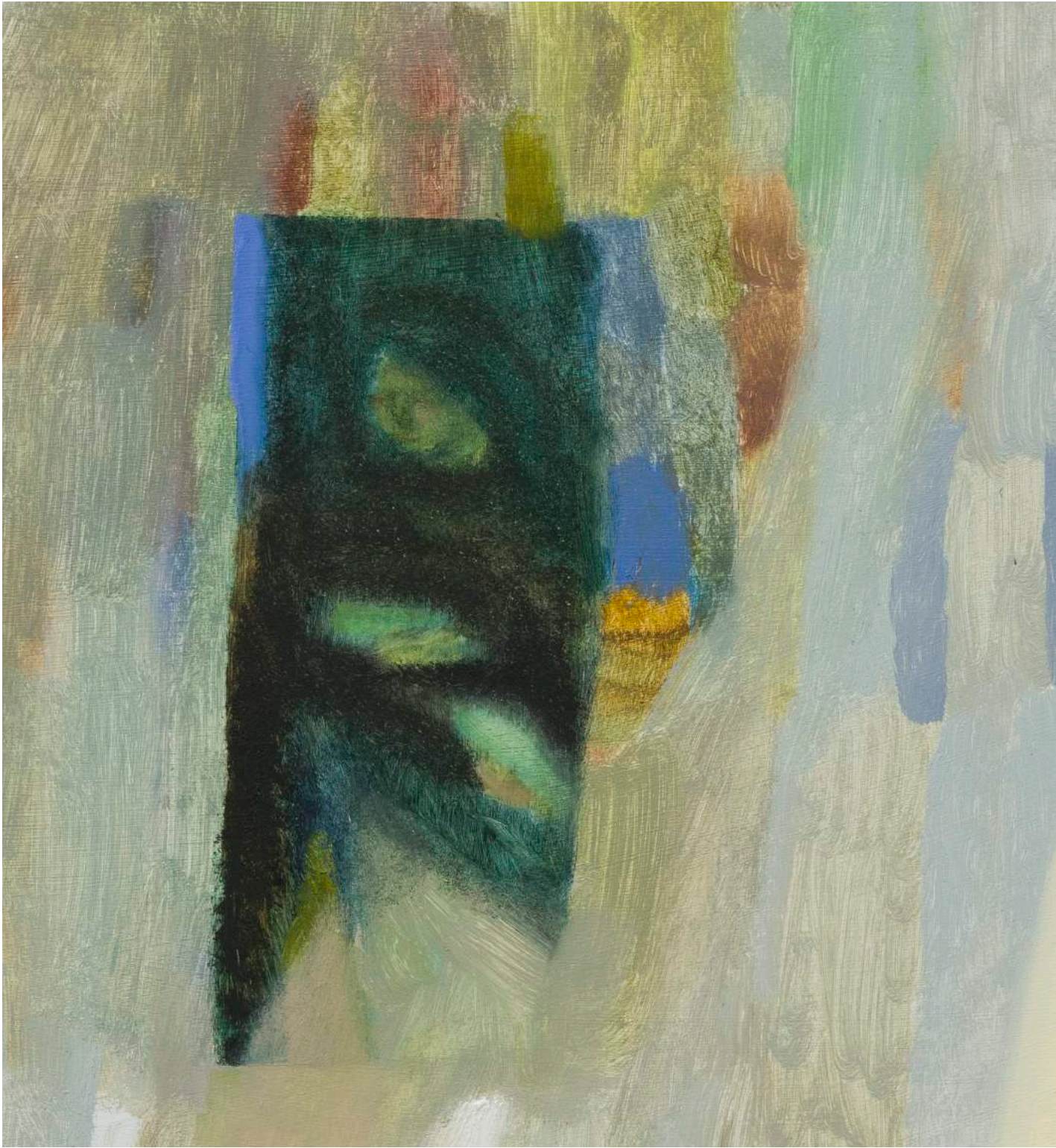
Ellen Siebers (b. 1986, Madison, WI)
Undergrowth, 2023
oil on panel
12 x 12 inches (30.4 x 30.4 cm)
\$6,200







Ellen Siebers (b. 1986, Madison, WI)
Sharing, 2023
oil on panel
12 x 16 inches (30.4 x 40.6 cm)
\$8,200



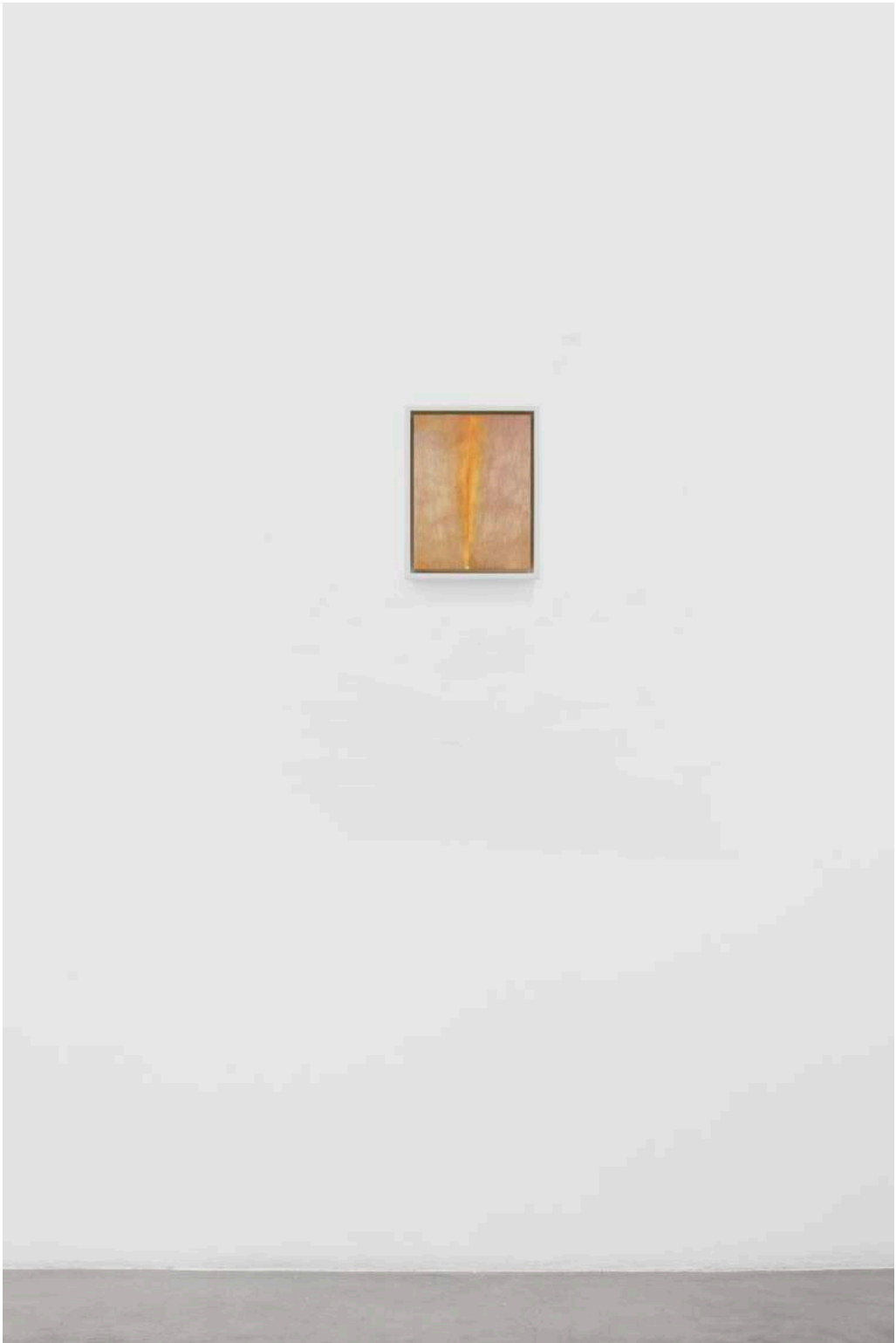
Ellen Siebers (b. 1986, Madison, WI)
Late Summer Fruit, 2023
oil on panel
12 x 12 inches (30.4 x 30.4 cm)
\$6,200





Ellen Siebers (b. 1986, Madison, WI)
Golden Rim, 2023
oil on panel
8 x 6 inches (20.3 x 15.2 cm)
\$5,200

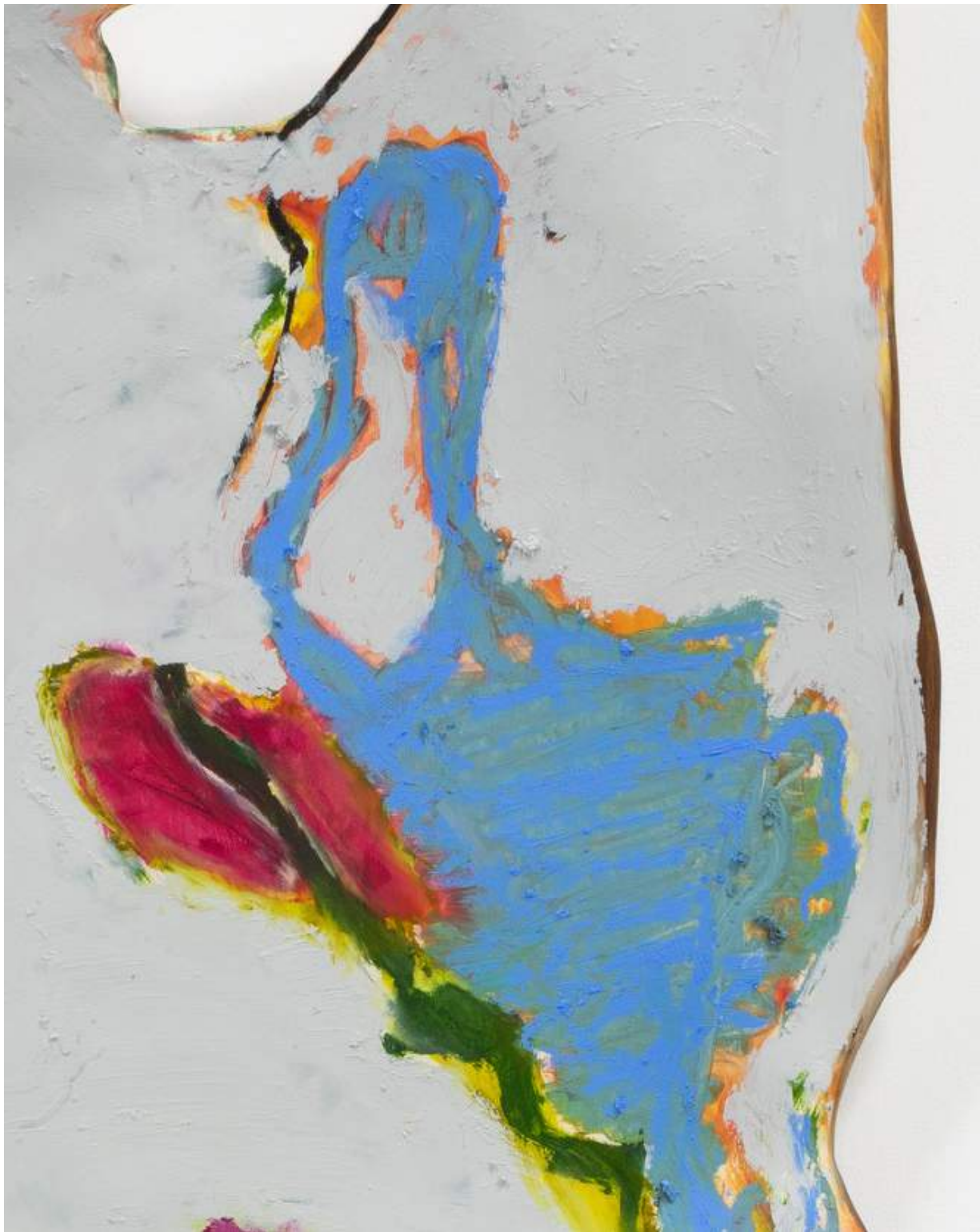




Ernesto Burgos (b. 1979, Santa Clara, CA) manipulates commercial materials such as cardboard, fiberglass, and resin to create his organically shaped works. Burgos' works relay the illusionary and physical space of abstraction; each form mimics the stroke in an inverse or manipulated relationship. He bends, tears, cuts, and glues repeatedly, until each abstraction becomes three dimensional. Through this bodily process of sculptural painting, he explores the progression of change, mark making, movement, and manipulation. The works change as the viewer's perspective shifts in relation to each piece, and illusionary space is contorted and expanded, adding depth to the gestural motions.

Ernesto Burgos (b. 1979, Santa Clara, CA)
Picnic, 2023
fiberglass, resin, wood, cardboard, charcoal, and oil paint
37 x 32 x 4 inches (93.9 x 81.2 x 10.1 cm)
\$14,000

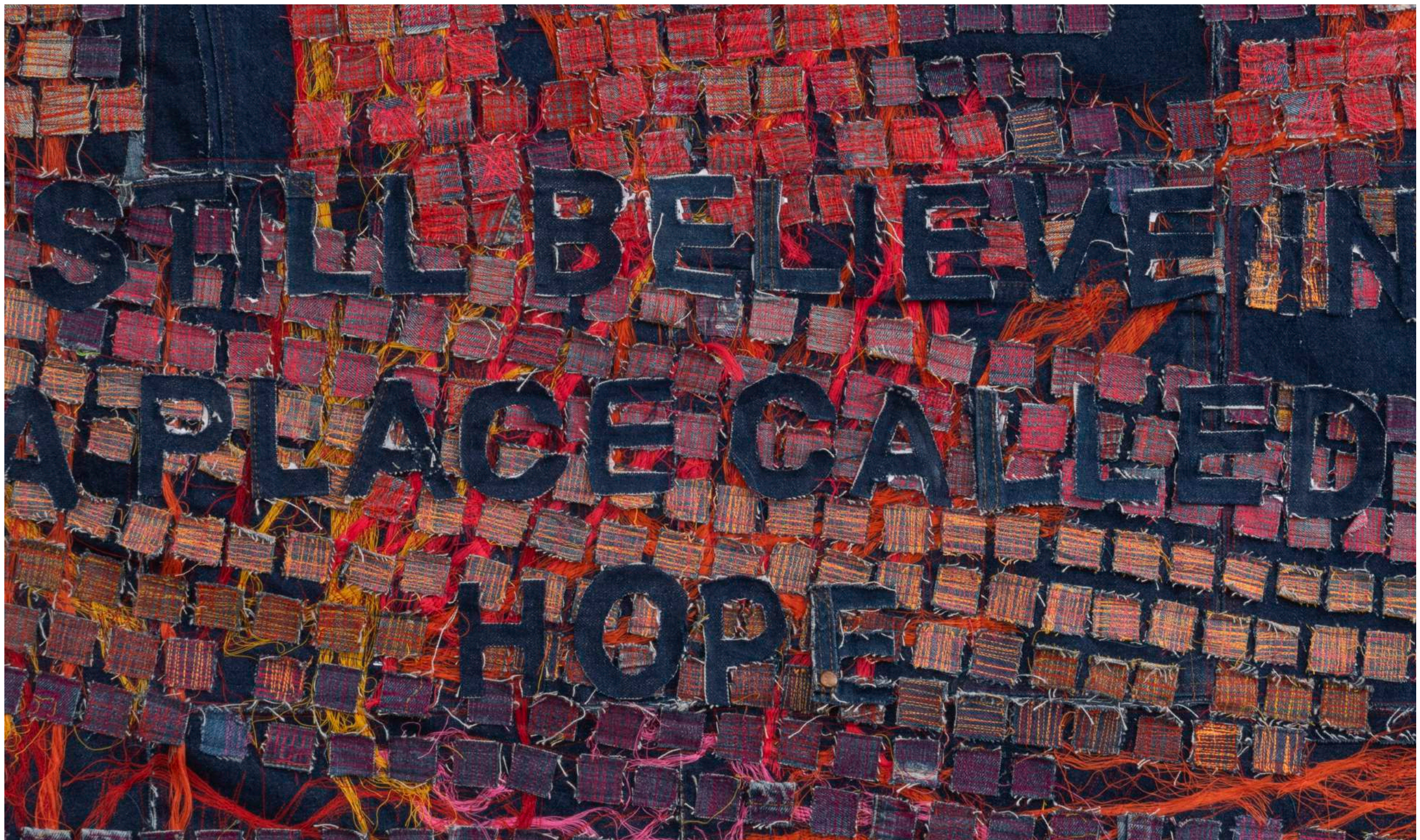




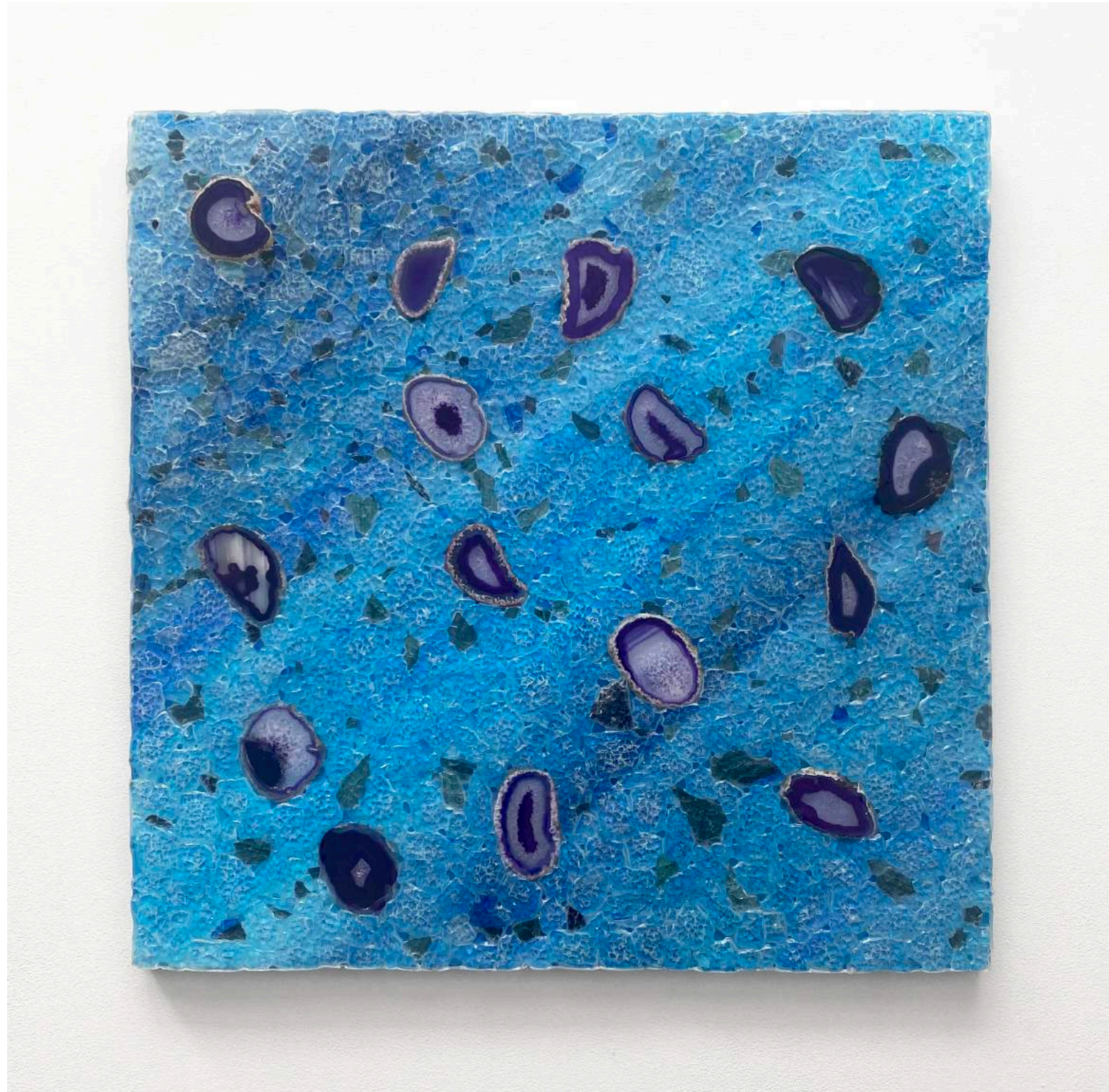
Ali Dipp (b. 1997, El Paso, TX) was raised on the binational precipice between the United States and Mexico, where she developed an ongoing interest in the evolution of America’s self-representation. In her works, Dipp employs a manual sewing machine to ‘paint’ on denim with thread, creating variously-scaled collaged textile works that express the myriad ways in which imagery has been enlisted to make and describe America. Informed by her Lebanese and Syrian familial lineages that migrated to Mexico and the United States over the course of generations, Dipp fundamentally understands America to be a moving picture. She posits that a nation’s ideals are wrought from the labor of daily efforts, and recognizes that aspiration is a uniquely American condition. Together, Dipp’s works form an aesthetic argument describing how representations of America reflect an ever-changing nation. Dipp graduated from the Brown-RISD Dual Degree Program, earning her B.A. from Brown University and B.F.A. from Rhode Island School of Design.

Ali Dipp (b. 1997, El Paso, TX)
I Still Believe in a Place Called Hope, 1992 (*Nightbreak Quilt No. 1*), 2023
manually stitched thread on denim jeans
36 x 48 inches (91.4 x 121.9 cm)
\$10,000

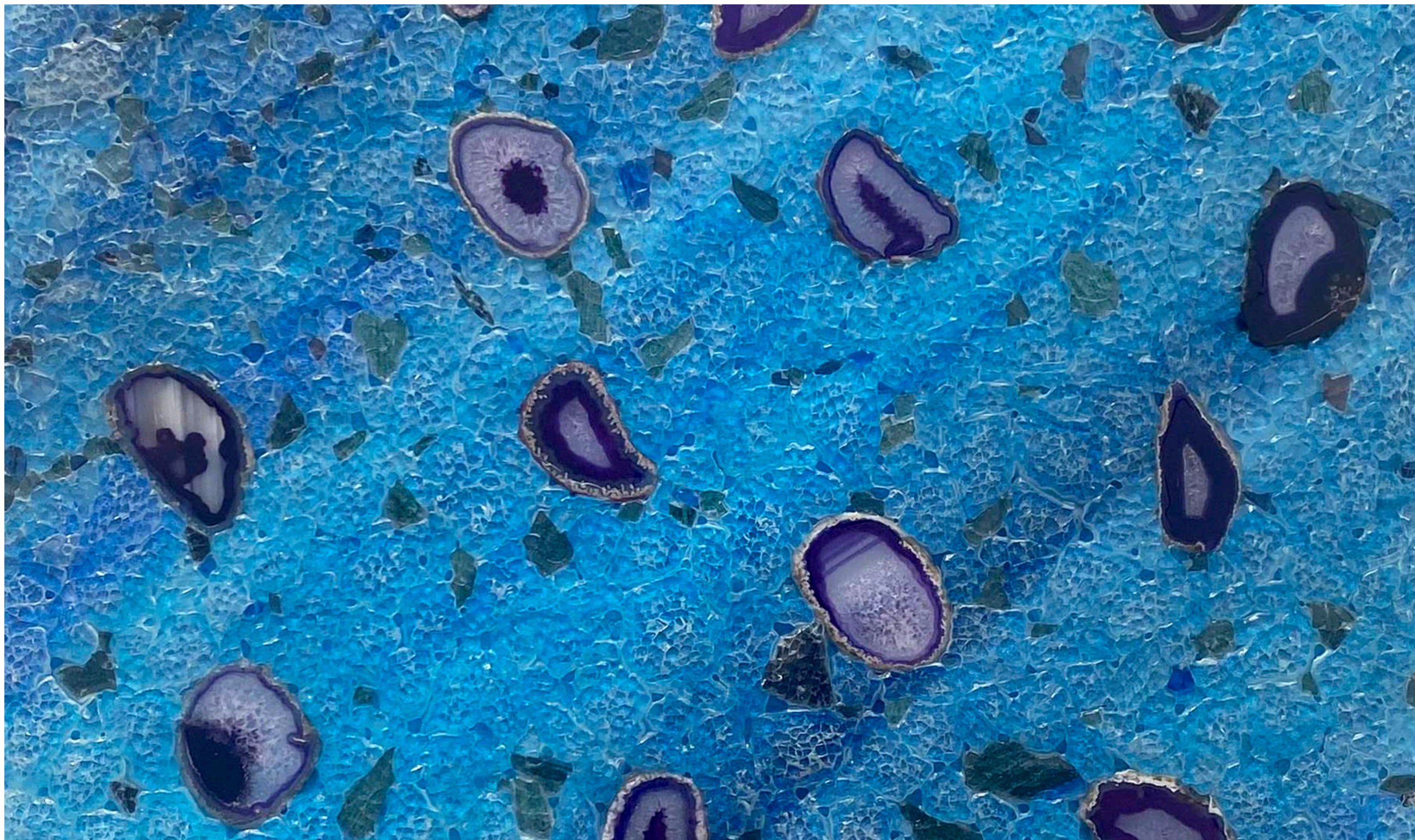




Alteronce Gumby's (b. 1985, Harrisburg, PA) works represent a distillation of his awareness of and fascination with the manifestation of energies throughout the universe. Working with thousands of fractured glass shards, gemstones, pigments, and acrylic medium, Gumby's meticulously composed images radiate a proliferation of hyper-chromatic activity. Chatoyant reflections and refractions of glass shards and gemstones are activated upon interaction with light and motion, immersing the viewer in an interactive experience. Gumby subverts traditional understandings of light and color in order to establish his relationship to the universe, his body in the cosmos and the world he cannot see, and the instinctive gesture of mapping one's presence in relation to the stars. Gumby investigates the energy of chromatic perception through its universal origins — the cosmos and geology — relating astrological mapping, the geological formation of the earth, and the power of gemstones, to the process of abstract painting.



Alteronce Gumby (b. 1985, Harrisburg, PA)
Above the Earth, 2022
gemstones, glass, and acrylic on panel
24 x 24 inches (30.4 x 30.4 cm)
\$15,000



Latifa Alajlan (b. 1998, Kuwait City, Kuwait) channels elements of Kuwaiti culture in her paintings through the use of patterning and form. Alajlan's star-shaped canvases and latticework-like underpaintings reflect prevalent motifs in Middle Eastern architecture, including places of worship, government buildings, historical sites, and monuments. While Alajlan's mode of abstraction is respectful of the history of non-representative art in the Middle East, her expressive, atmospheric works represent a distinct and somatically evocative, conceptually driven practice. Flight-like gestures intermingle with identifiable idioms, calling systems of structure into question. Alajlan earned both her M.F.A. and B.F.A. from the School of the Art Institute of Chicago.



Latifa Alajlan (b. 1998, Kuwait City, Kuwait)
One, 2023
oil, acrylic, and graphite on canvas
55 x 55 inches (139.7 x 139.7 cm)
\$18,000



Rosy Keyser (b. 1974, Baltimore, MD) asks how we can propagate new beauty, new language, new structures, and new tools using the elastic language of painting. Through concrete processes involving improvisation, collage, and intuitive play, she negotiates the shifting relationships of creation and destruction and attendant sensuality and brutality that characterize nature. Her paintings lean toward a childlike wonder about transformation, aiming to recuperate the vibrant qualities of direct experience and how it is imprinted upon us. The artist's body and conceptual intent are equally visible in the configurations she plucks from the shared energetic field of human consciousness.

Rosy Keyser (b. 1974, Baltimore, MD)
Tourniquet (Moon), 2023
dye, flashe, and wax on muslin
24 x 18 inches (60.9 x 45.7 cm)
\$15,000



Nabilah Nordin (b. 1991, Singapore) is a Singaporean/ Australian sculptor. Interested in material invention, her installations embrace wonky craftwork, playfully celebrating the visceral and anthropomorphic qualities of materials in concert with community-engaged performative practices. Cycles of construction and destruction characterize her studio process. Nordin ‘unlearns’ correct methods and techniques to maintain a state of conscious naïveté. She amplifies sculptural scraps and off-cuts, transforming them into parodies of monumental artifacts. They speak of unbridled ambition and impossible physical challenges. Nordin’s ever-expanding sculptural vocabulary strives for the slimy, seeping, slippery seduction of sensuous surfaces. Her studio process draws on ‘domestic’ activities such as cooking, DIY construction, makeshift architecture, and interior decoration to conjure absurd monuments and amorphous environments.

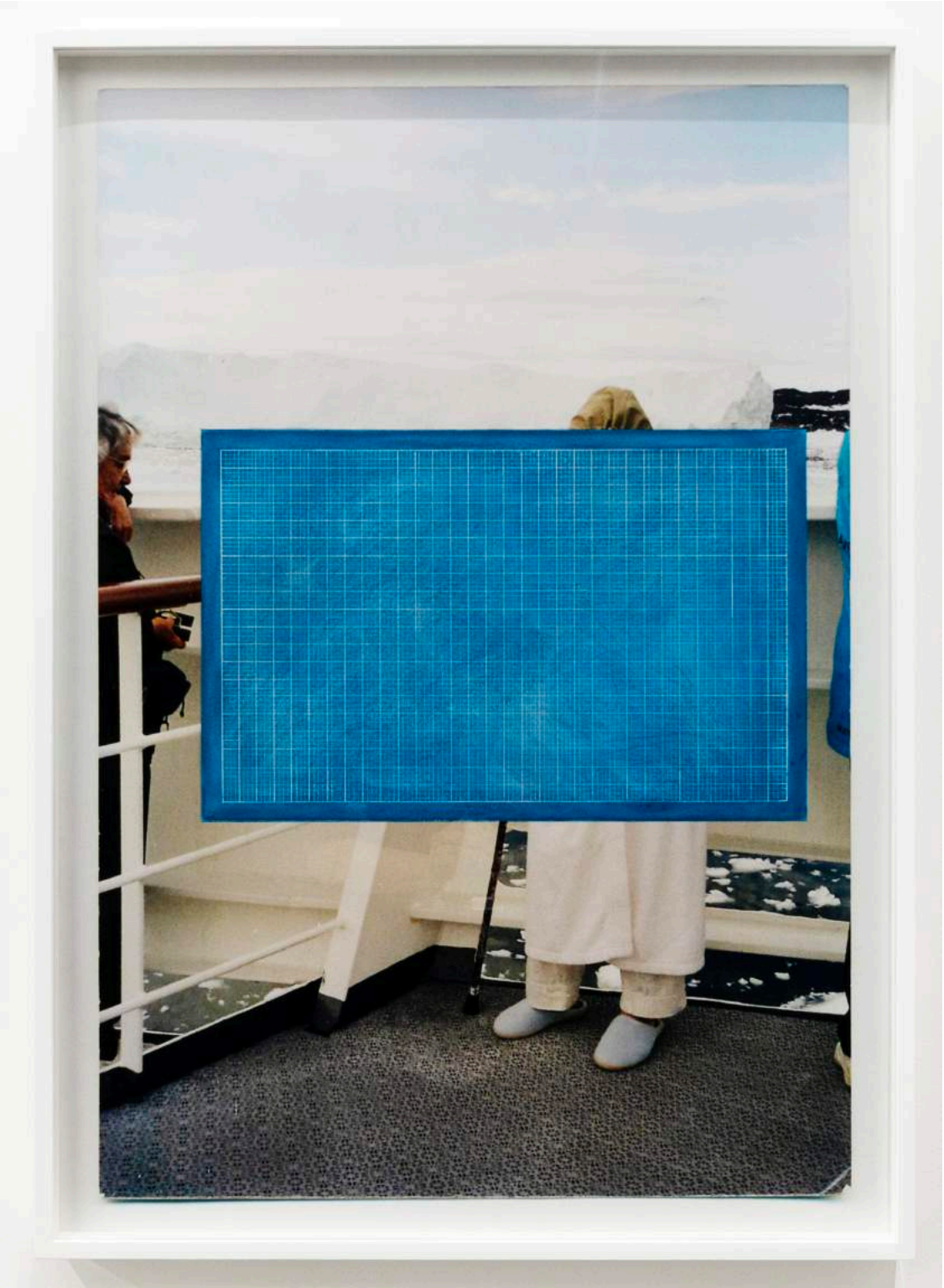
Nabilah Nordin (b. 1991, Singapore)
Sling Hype, 2023
plywood, epoxy modeling compound, acrylic aerosol paint
59 x 31 x 21 inches (149.8 x 78.7 x 53.3 cm)
\$12,000





Christine Howard Sandoval (b. 1975, Anaheim, CA) makes work about contested places, such as the historic Native and Hispanic waterways of northern New Mexico; the Gowanus Canal, a Superfund site in New York; and an interfacing suburban wildland in Colorado. Her work challenges the boundaries of representation, access, and habitation through the use of performance, video, and sculpture. Sandoval is an Assistant Professor of Interdisciplinary Praxis in the Audain Faculty of Art at Emily Carr University (Vancouver, BC), and is an enrolled member of the Chalon Nation in Bakersfield, CA.

Christine Howard Sandoval (b. 1975, Anaheim, CA)
Glaciers, 2015
Hahnmueller archival inkjet paper, pastel, pencil
34 x 24 inches (86.3 x 60.9 cm)
\$12,000





Sylvia Plimack Mangold (b. 1938, New York, NY)
Untitled, 1983
pastel and acrylic on paper
22 x 29 3/8 inches (55.8 x 74.6 cm)
framed: 29 3/8 x 36 5/8 inches (74.6 x 93 cm)



Mike Kelley (b. 1954, Wayne, MI—d. 2012, South Pasadena, CA)
American Landscape I, 1980
acrylic on canvas with painted cardboard frame
26 x 25 1/2 inches (66 x 64.7 cm)
framed: 28 1/4 x 27 3/4 inches (71.7 x 70.4 cm)





Mike Kelley (b. 1954, Wayne, MI—d. 2012, South Pasadena, CA)

American Landscape I, 1980

acrylic on canvas with painted cardboard frame

26 x 25 1/2 inches (66 x 64.7 cm)

framed: 28 1/4 x 27 3/4 inches (71.7 x 70.4 cm)

Provenance:

the Artist

Rosamund Felsen Gallery, Los Angeles, CA

Collection of Robert A. Rowan, Pasadena, CA

The Estate of Robert A. Rowan

Exhibition History:

2023 *A Particular Kind of Heaven*, parrasch heijnen, Los Angeles, CA

2014 *Mike Kelley*, Museum of Contemporary Art, Los Angeles, CA

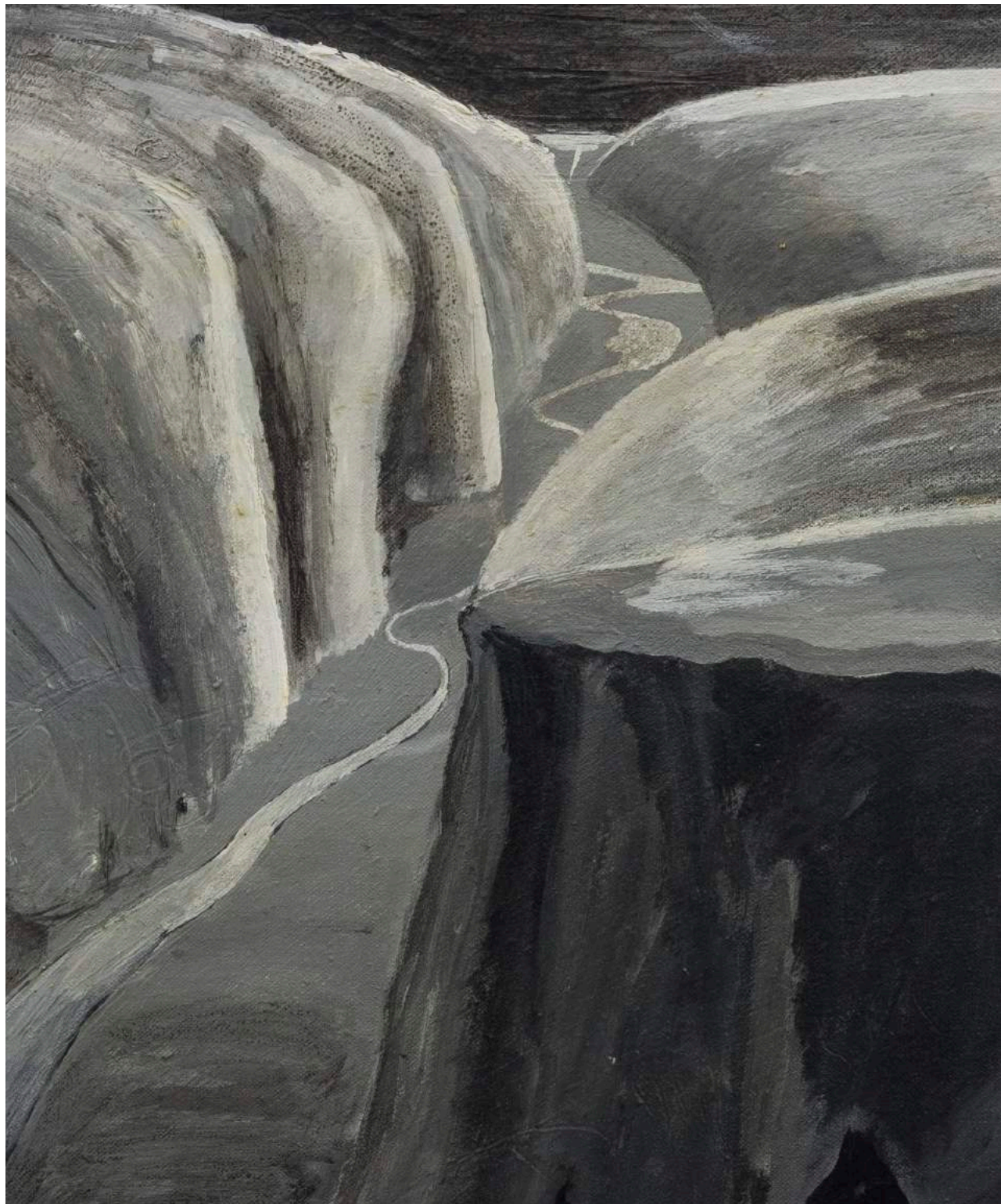
2013 *Mike Kelley*, MoMA PS1, Queens, NY

2013 *Mike Kelley*, Centre Pompidou, Paris, France

2012 *Mike Kelley*, Stedelijk Museum, Amsterdam, The Netherlands

Catalogues:

ed. Goldstein, Ann. *Mike Kelley*. New York: Delmonico Books, 2013. Print. Ill. pp. 41.





Ken Price (b. 1935, Los Angeles, CA—d. 2012, Arroyo Hondo, NM)
Untitled (Red Mound), 1960-61
fired, glazed, and painted ceramic in wooden Artist's box
7 1/4 x 6 3/4 x 7 3/4 inches (76.2 x 101.6 x 15.2 cm)
Artist's box: 10 x 10 x 8 inches (25.4 x 25.4 x 20.3 cm)

Ken Price (b. 1935, Los Angeles, CA—d. 2012, Arroyo Hondo, NM)

Untitled (Red Mound), 1960-61

fired, glazed, and painted ceramic in wooden Artist's box

7 1/4 x 6 3/4 x 7 3/4 inches (76.2 x 101.6 x 15.2 cm)

Artist's box: 10 x 10 x 8 inches (25.4 x 25.4 x 20.3 cm)

Provenance:

the Artist

Ferus Gallery, Los Angeles

Collection of Marcia Hafif (acquired from above)

Estate of Marcia Hafif

Exhibition History:

2016 *Ken Price: A Career Survey, 1961-2008*, parrasch heijnen, Los Angeles





Kathy Butterly (b. 1963, Amityville, NY)
Sod, 2001
porcelain, earthenware, and glaze
7 x 2 1/2 x 2 3/4 inches (17.7 x 6.3 x 6.9 cm)





Kathy Butterly (b. 1963, Amityville, NY)
Fortune, 2001
porcelain, earthenware, and glaze
7 x 2 1/2 x 3 1/4 inches (17.7 x 6.3 x 8.2 cm)

Kathy Butterly (b. 1963, Amityville, NY)
Twist, 1998
porcelain, earthenware, and glaze
8 x 2 x 1 1/2 inches (20.3 x 5 x 3.8 cm)



Marcia Hafif's (b. 1929, Pomona, CA—d. 2018, Laguna Beach, CA) fifty-plus year long career spans so-called 'Pop-Minimal' painting, experimental photography and film-making, and conceptually-driven monochromes and works on paper; central to her *oeuvre* is Hafif's interest in pursuing a highly methodical approach which emphasizes the natural idiosyncrasies integral to the human touch. in 1978, Hafif penned an essay for Artforum titled "Beginning Again," in which she outlined the struggle of the painter in an era when the act of painting had been (so many times already) deemed dead. In this piece, she cites Jacques Derrida's phrase "under erasure" to describe the role of the painter. It was around this time that Hafif committed to the monochrome approach for which she became most well-known, and which she continued to explore and expand upon through the end of her life.

Marcia Hafif (b. 1929, Pomona, CA—d. 2018, Laguna Beach, CA)
156 (Sept. 1967), 1967
oil on canvas
24 x 24 inches (60.9 x 60.9 cm)



Marcia Hafif (1929—2018)

156 (Sept. 1967), 1967

oil on canvas

24 x 24 inches (60.9 x 60.9 cm)

Provenance:

the Artist

Estate of Marcia Hafif

Exhibition History:

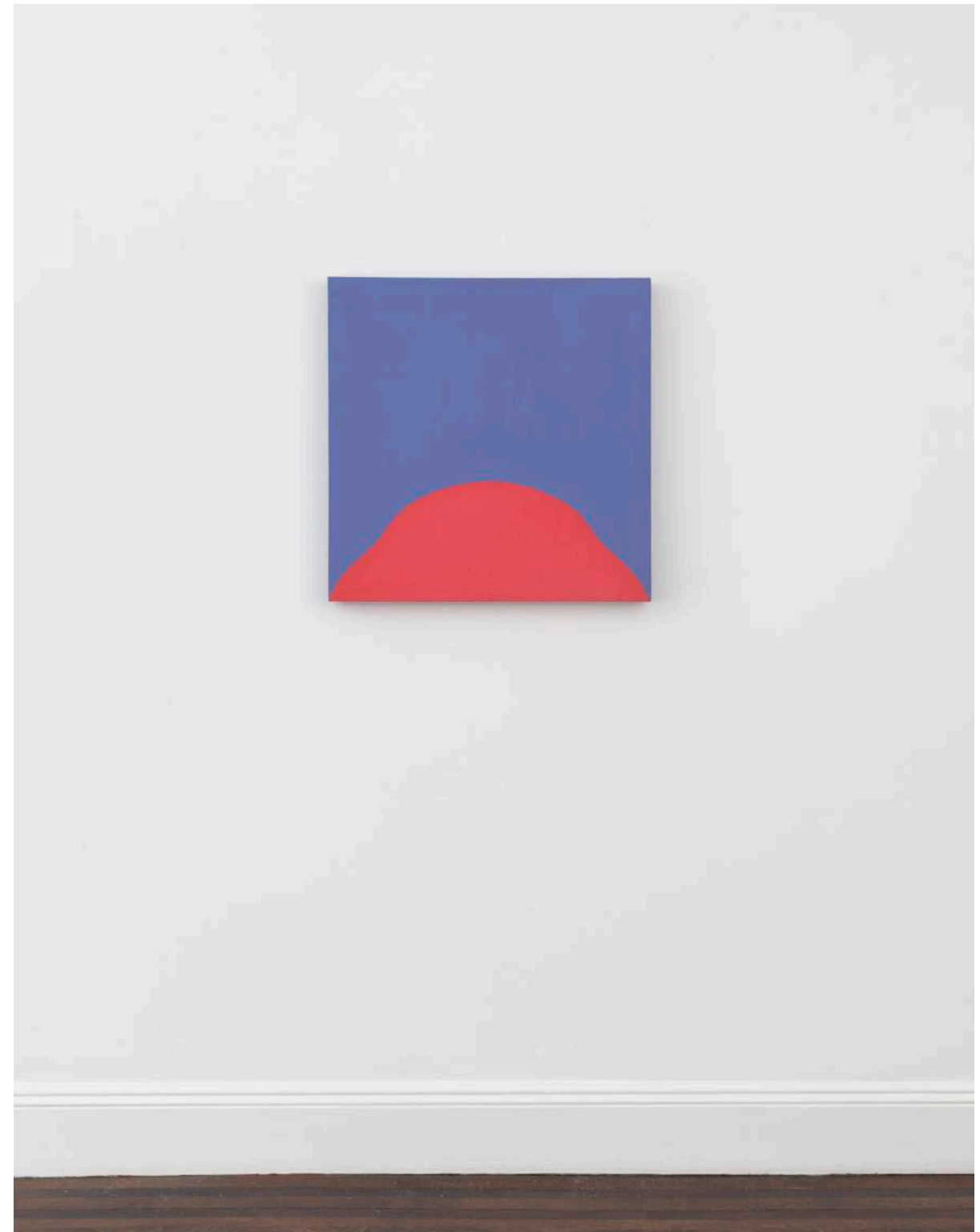
2023 *Marcia Hafif: Select Works from "The Inventory," 1967-1998*,
Franklin Parrasch Gallery, New York

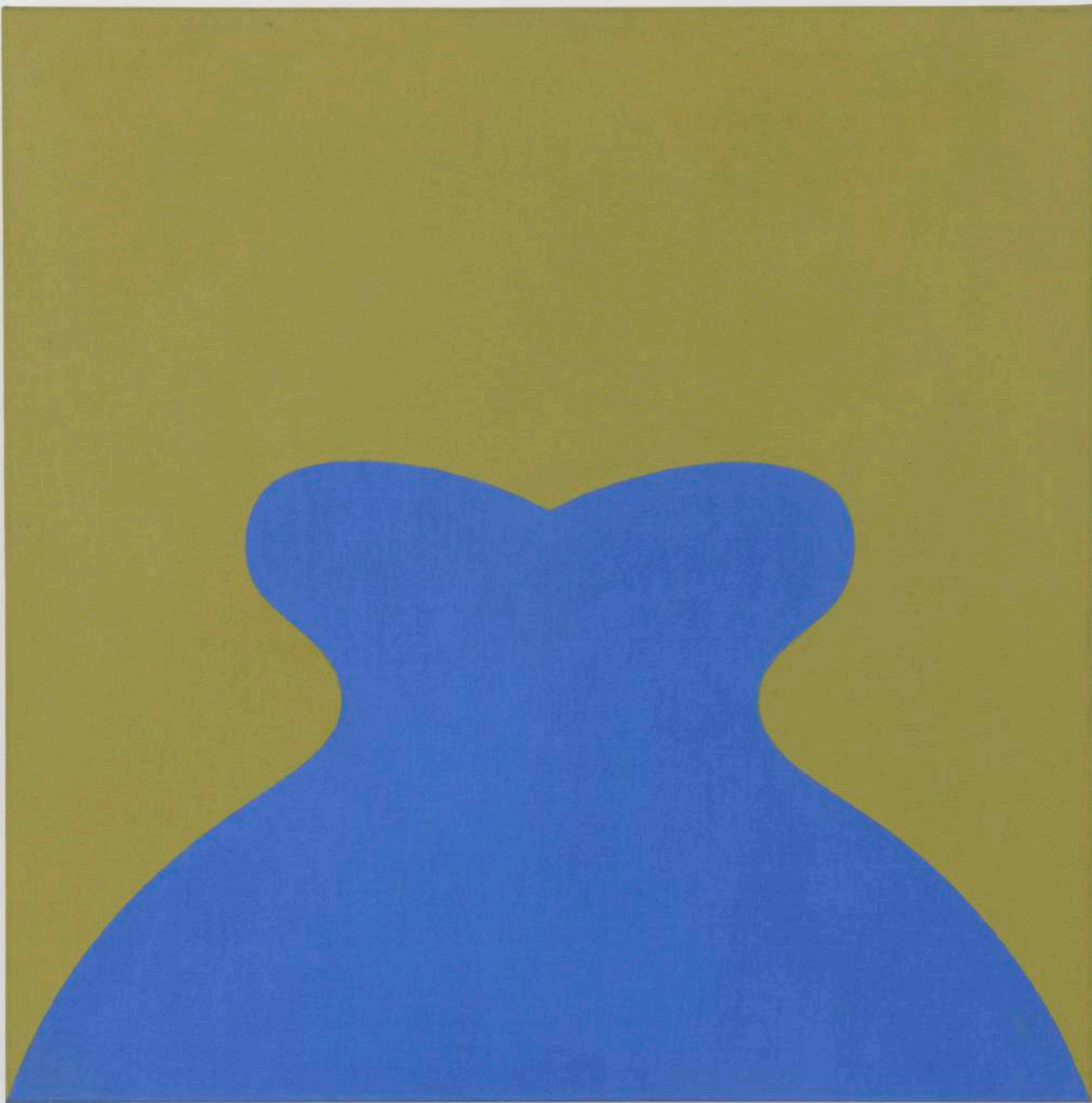
1968 *Marcia Hafif*, Galerie del Cavallino, Venice, Italy

Catalogues:

de Chasse, Éric. *Italian Paintings, 1961-1969*. Geneva: MAMCO, 2010. Print. Ill. pp. 104.

Volpi, Marisa. *Marcia Hafif*. Venice: Galerie del Cavalino, 1968. Print.





Marcia Hafif (b. 1929, Pomona, CA—d. 2018, Laguna Beach, CA)
183 (Dec. 1967), 1967
oil on canvas
24 x 24 inches (60.9 x 60.9 cm)

Marcia Hafif (1929—2018)

183 (Dec. 1967), 1967

oil on canvas

24 x 24 inches (60.9 x 60.9 cm)

Provenance:

the Artist

Estate of Marcia Hafif

Exhibition History:

2023 *Marcia Hafif: Select Works from "The Inventory," 1967-1998*,
Franklin Parrasch Gallery, New York

1968 *Marcia Hafif*, Galerie Il Sagittario, Bari, Italy

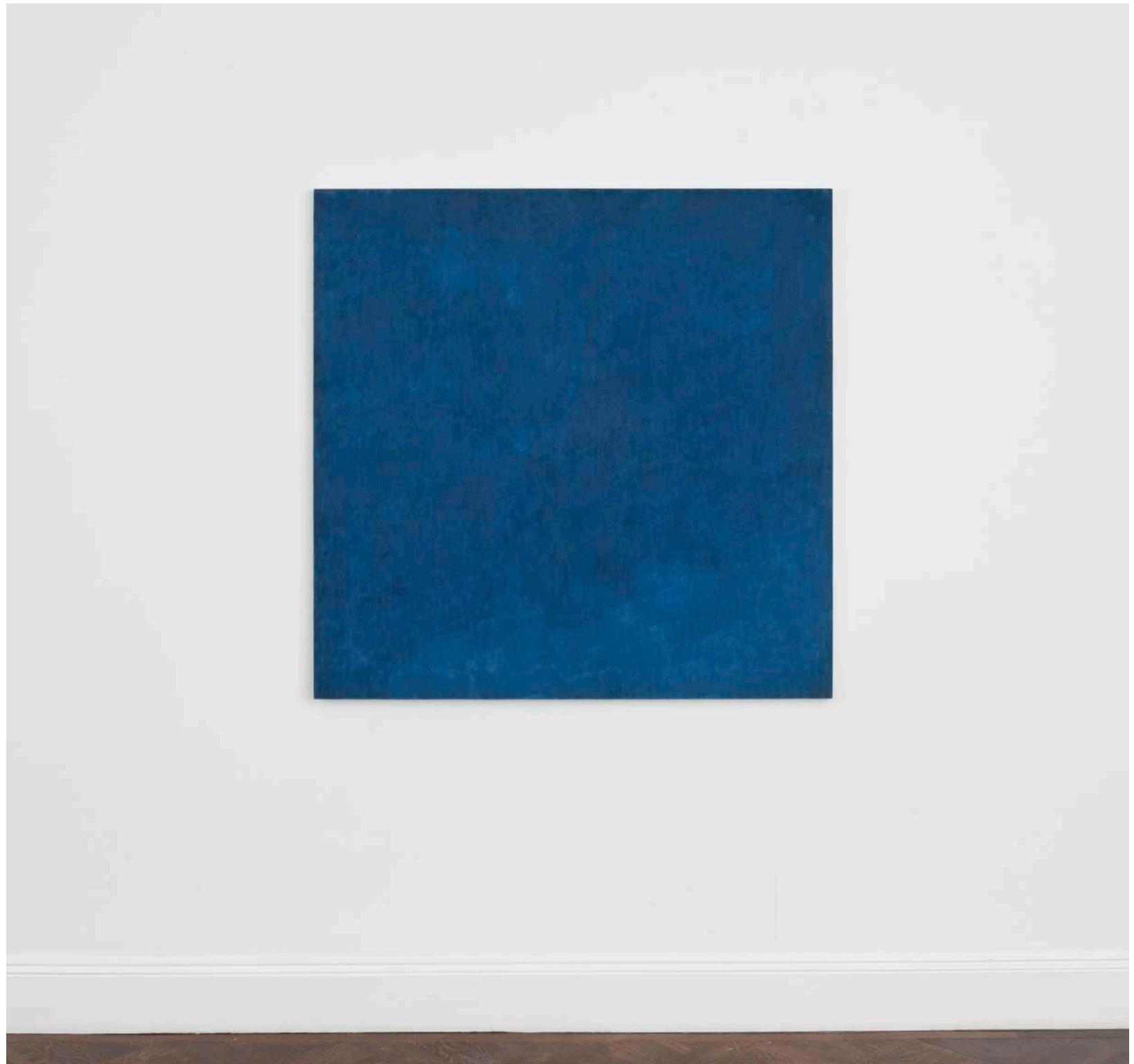
Catalogues:

de Chasse, Éric. *Italian Paintings, 1961-1969*. Geneva: MAMCO, 2010. Print. Ill. pp. 119.

Volpi, Marisa. *Marcia Hafif*. Bari: Galerie Il Sagittario, 1968. Print.



Marcia Hafif (b. 1929, Pomona, CA—d. 2018, Laguna Beach, CA)
Mass Tone Painting: Cobalt Blue, 1974
oil on canvas
48 x 48 inches (121.9 x 121.9 cm)



Marcia Hafif (1929—2018)

Mass Tone Painting: Cobalt Blue, 1974

oil on canvas

48 x 48 inches (121.9 x 121.9 cm)

Provenance:

the Artist

Estate of Marcia Hafif

Exhibition History:

2023 *Marcia Hafif: Select Works from "The Inventory," 1967-1998*,
Franklin Parrasch Gallery, New York

1974 *Mass Tone Paintings*, Sonnabend Gallery, New York



Peter Alexander (b. 1939, Los Angeles, CA—d. 2020, Santa Monica, CA) rose to great prominence in the 1960s with his cast polyester resin sculptures. Having nurtured a lifelong love of surfing, he used resin to fix his boards for many years. Alexander's decision to utilize resin as an artistic material in the early 1960s was something of an epiphany: he poured the material into a Dixie Cup to seal his surfboard, but found that over time the resin hardened into a translucent circle. This realization heralded the iconic polyester resin sculptures that would position Alexander as a key figure in the Los Angeles art scene, and a vanguard of the California Light and Space movement.

Peter Alexander (b. 1939, Los Angeles, CA—d. 2020, Santa Monica, CA)
Untitled (Wedge), 1968
cast polyester resin
18 1/2 x 9 3/4 x 9 inches (46.9 x 24.7 x 22.8 cm)

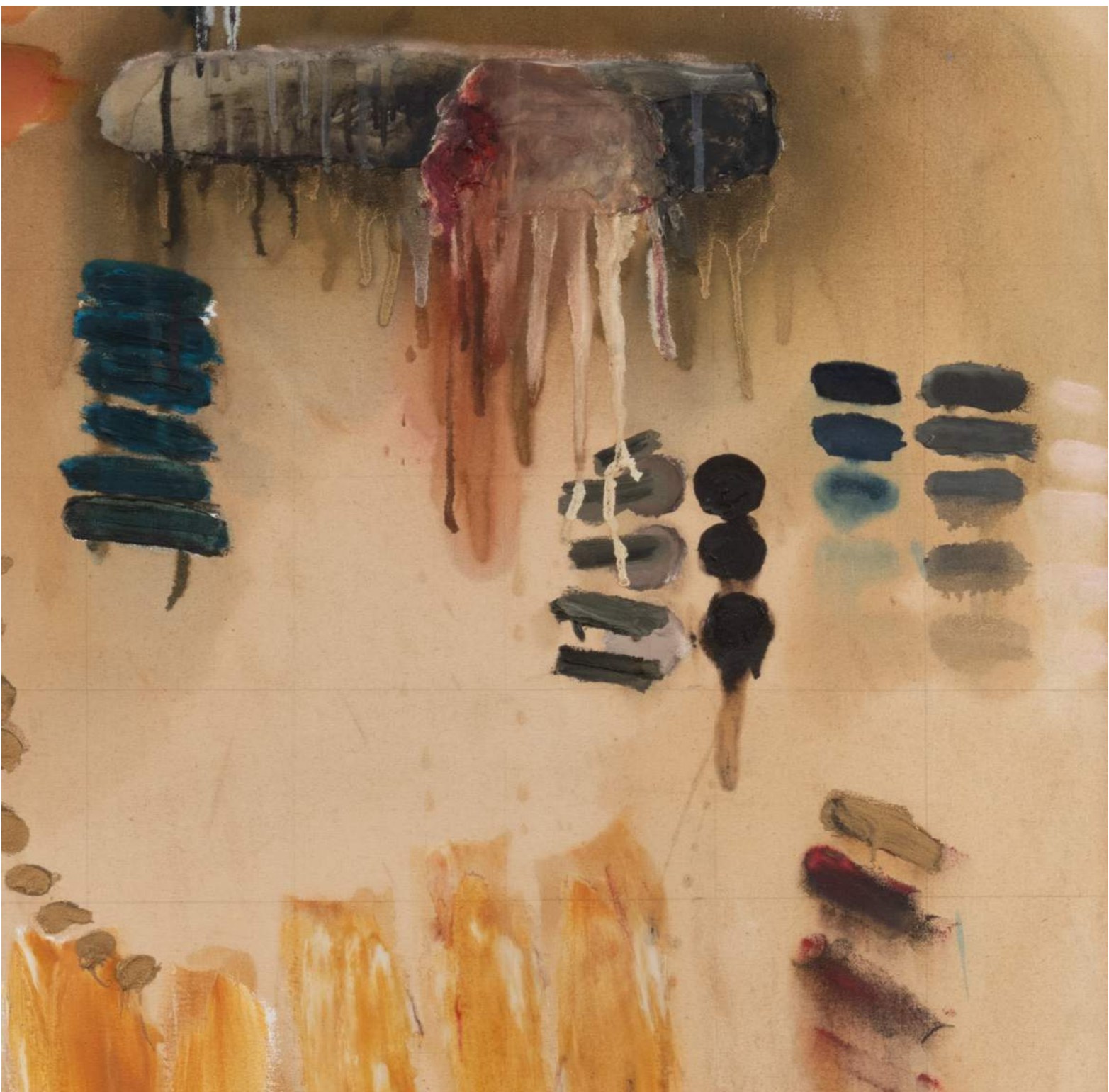




Joan Snyder's (b. 1940, Highland Park, NJ) esteemed career spans more than fifty years, through which she has continuously invented and expanded upon her singular technical and material vocabulary within painting. This approach has resulted in a unique, recognizable voice that is visually expressed in Snyder's work which often evokes a personal emotive impact. Beginning in the late 1960s and early 1970s with the 'Stroke' paintings — widely regarded as an essential counterpoint to the male-dominated Minimalist genre of the time — Snyder has rooted her practice in a deeply Feminist area. Snyder unabashedly mines personal and collective experiences, and regularly employs varied techniques and non-conventional materials, which has culminated in a career most often recognized for its fiercely individual, intimate approach.

Joan Snyder (b. 1940, Highland Park, NJ)
Brown Gold, 1970
oil on canvas
39 1/2 x 39 3/4 inches (100.3 x 100.9 cm)





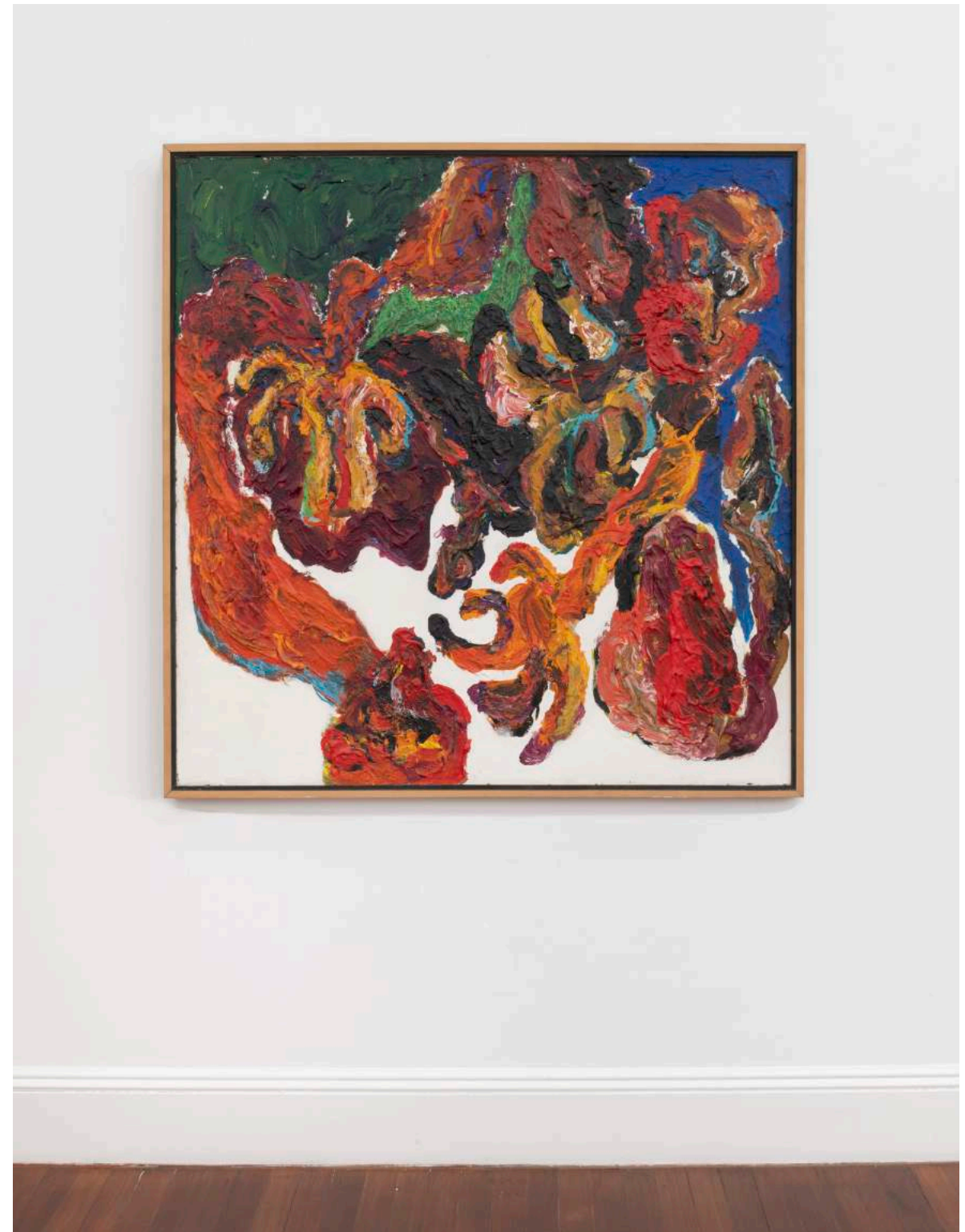
Joan Snyder (b. 1940, Highland Park, NJ)
Brown Gold, 1970
oil on canvas
39 1/2 x 39 3/4 inches (100.3 x 100.9 cm)

Provenance:
the Artist
Nielsen Gallery, Boston
Private Collection, Boston
Private Collection (by descent)
Betty Cunningham Gallery, New York
Private Collection



Sylvia Snowden's (b. 1942, Raleigh, NC) command of chromatic range, from dark and earthy tones to the vibrant and artificial, is the fuel of her expressionistic style. The voluminous figures Snowden depicts, often contrapposto, are surrounded by peaks of shifting chroma in a physical manifestation of feeling: the tensions and intensity of life, and the troubled, optimistic, and dramatic elements of our sublime existence. Snowden's works encapsulate the psychological essence of her subjects — some of whom she knew only in passing, others with whom she had intimate or long-term relationships — and in her works their triumphs, paranoia, agony, and anger are all laid bare.

Sylvia Snowden (b. 1942, Raleigh, NC)
George Chavis, 1984
acrylic and oil pastel on Masonite
49 1/2 x 49 1/2 inches (125.7 x 125.7 cm)

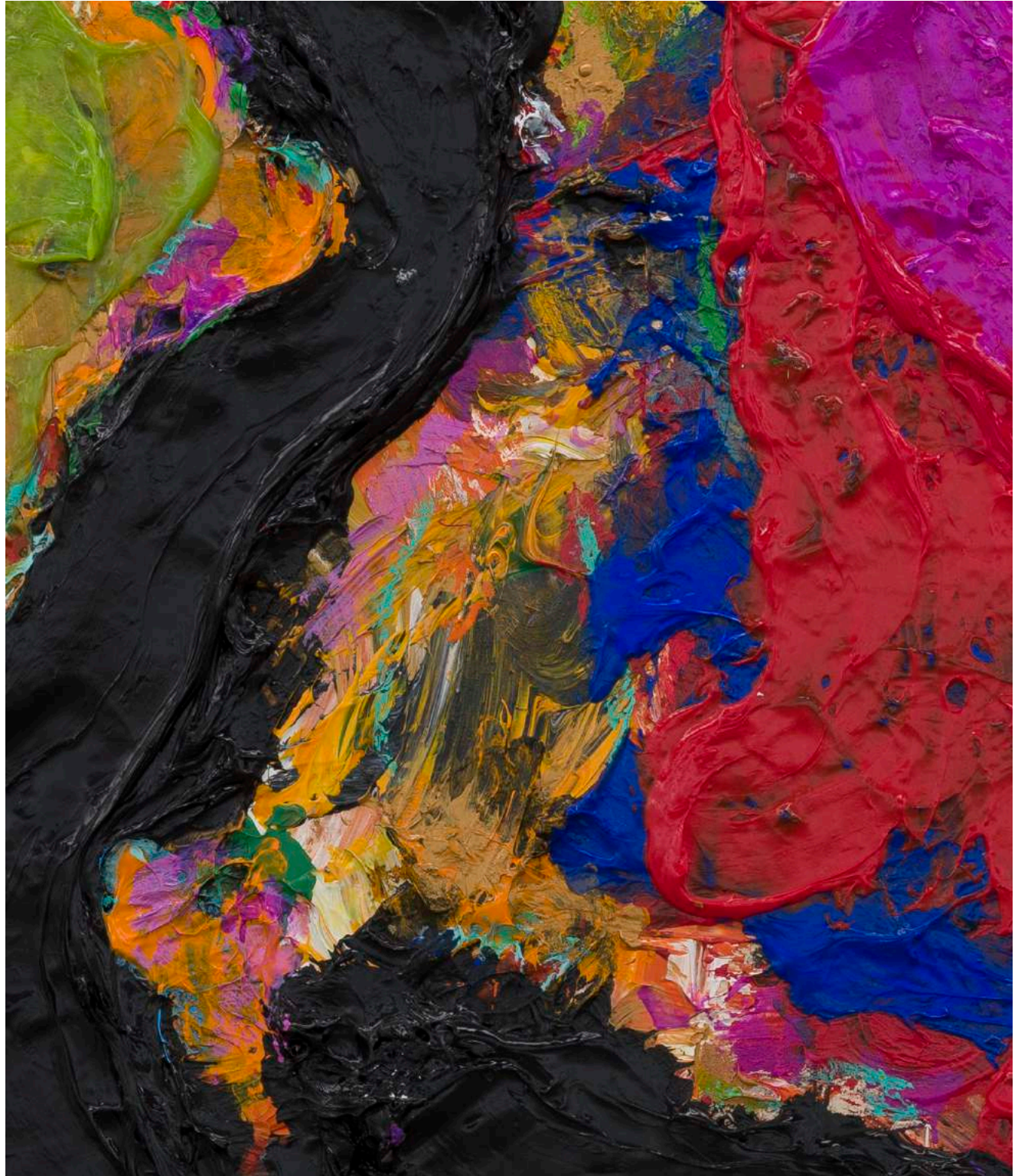




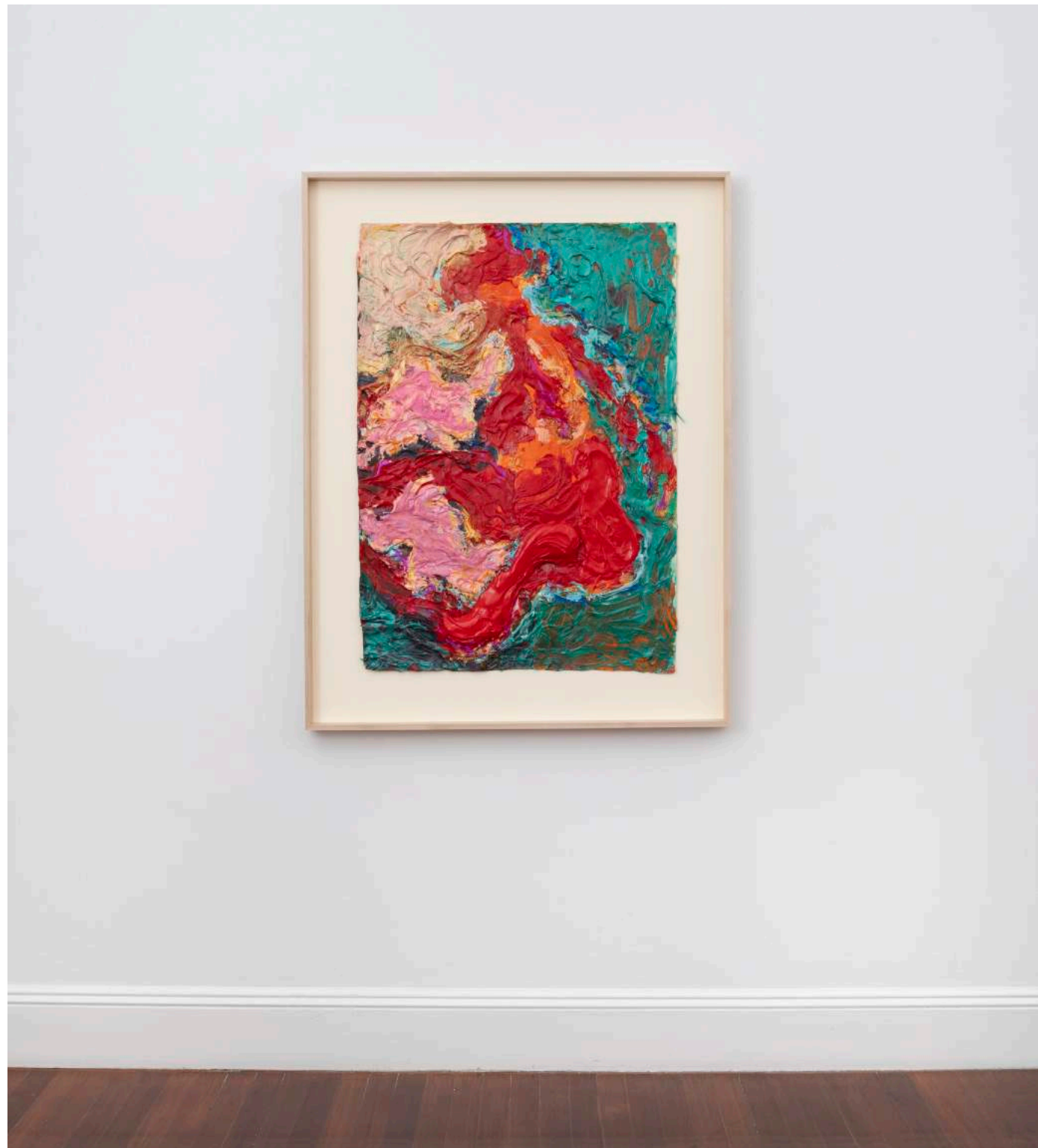


Sylvia Snowden (b. 1942, Raleigh, NC)
Shell aged 13, 2012
acrylic on canvas
79 x 61 inches (200.6 x 154.9 cm)





Sylvia Snowden (b. 1942, Raleigh, NC)
Shell, Glimpses 108, 2003
acrylic and mixed media on paper
sheet: 39 3/4 x 28 1/8 inches (100.9 x 71.4 cm)
frame: 48 1/4 x 37 x 2 1/4 inches (122.5 x 93.9 x 5.7 cm)





for more information, please contact

info@franklinparrasch.com or info@parraschheijnen.com