



CANADA

Art Basel  
June 17-22, 2025  
Messe Basel  
Booth N02





Joan Snyder in her Woodstock, NY studio. Photo by Marquale Ashley.

Joan Snyder (b. 1940, Highland Park, NJ; lives and works in Woodstock and Brooklyn, NY) first gained public attention in the early 1970s with her gestural and elegant “stroke paintings”, which used the grid to deconstruct and retell the story of abstract painting. Through a fiercely individual approach and persistent experimentation with technique and materials, Snyder has extended the expressive potential of abstract painting and inspired generations of emerging artists.

Her paintings are included in numerous museum collections such as: the Museum of Modern Art; Metropolitan Museum of Art; Whitney Museum of American Art, the Brooklyn Museum of Art; The Jewish Museum, all in New York; The Museum of Fine Arts, Boston, MA; the Art Institute of Chicago, Harvard Art Museums, The National Gallery, Washington, DC; and many more. She was the recipient of the National Endowment for the Arts Fellowship in 1974, the Guggenheim Memorial Fellowship in 1983, and the MacArthur Fellowship in 2007. She also received the Arts & Letters Award from the American Academy of Arts & Letters in 2016. Snyder received an AB from Douglass College in 1962 and an MFA from Rutgers University in 1966. Joan is represented by CANADA, New York; and Thaddeus Ropac, London, Paris, Salzburg, Seoul.

#### CANADA

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Joan Snyder, *Bursting and Breaking*, 2006, Oil, acrylic, sand, cloth, chalk on panel in two parts, Diptych: 45 × 84 inches (114.30 × 213.36 cm), \$190,000





Joan Snyder, *Bursting and Breaking*, 2006





Joan Snyder, *Spring Song*, 2022-25, Oil, acrylic, paper mache, rosebuds, colored pencil on canvas, 32 ¼ × 48 ¼ inches (81.92 × 122.56 cm), \$110,000





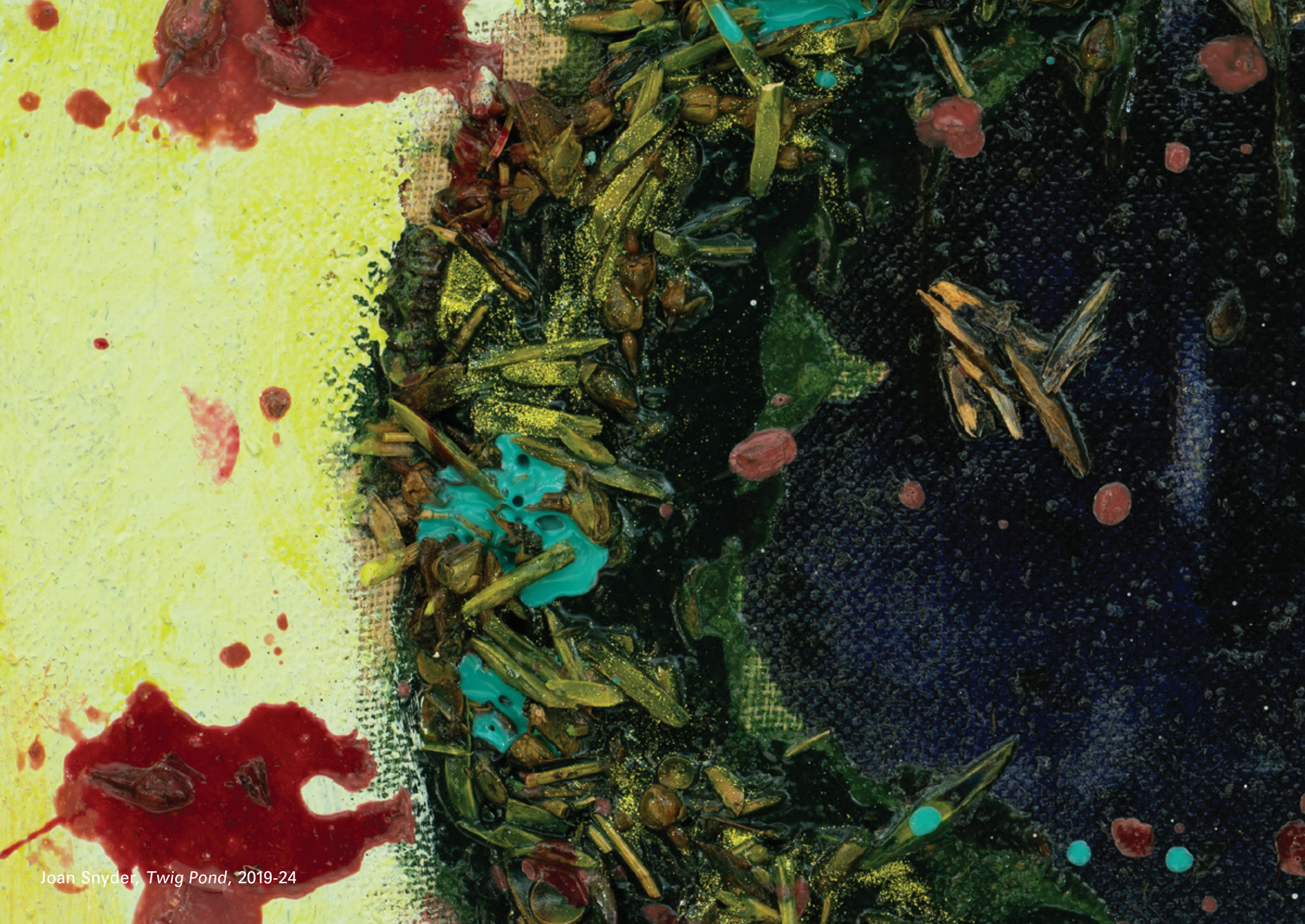
Joan Snyder, *Spring Song*, 2022-25





Joan Snyder, *Twig Pond*, 2019-24, Oil, acrylic, burlap, rosebuds, bark, glitter on linen, 24 × 30 inches (60.96 × 76.20 cm), \$70,000





Joan Snyder, *Twig Pond*, 2019-24





Katherine Bernhardt in her St. Louis, MO studio. Photo by Marquale Ashley.

Katherine Bernhardt (b. 1975, St. Louis, MO) lives and works in St. Louis. Through her index of images, from childhood sticker books to a ketchup bottle seen during travel, Bernhardt chronicles her life and the broader culture, synthesizing her visual material with hard-won ease.

Her influences span from Henri Matisse and the Pattern and Decoration movement to Peter Doig and Chris Ofili. She is an artists' artist, admired by many contemporary peers working today as a singular voice in painting. In a palette that ranges from restrained to vivid Day-Glo, Bernhardt paints the canvases face up on her studio floor, employing spray paint, puddles of thinned-out acrylic, and utilitarian brushwork to emphasize aspects of her motifs. Bernhardt's process is improvisational and loose, at times inviting accident and chance into the works, as well as asserting an equal relationship between artist and material.

Katherine Bernhardt (b. 1975, St. Louis, MO) lives and works in St. Louis. Bernhardt has exhibited extensively in New York and abroad at venues and institutions including David Zwirner, London; Xavier Hufkens, Brussels; Shinji Nanzuka Gallery, Tokyo, Japan; Art OMI, Ghent, NY; Carl Freedman Gallery, London; the Modern Art Museum of Fort Worth; and the Contemporary Art Museum, St. Louis. Her paintings are held in public collections including the Carnegie Museum of Art, Pittsburgh, PA; the High Museum, Atlanta; the Hirshhorn Museum, Washington, DC; the Portland Museum of Art, Portland, ME; the San Antonio Museum of Art, TX; The Broad Museum of Art, Los Angeles, CA. Bernhardt is represented by CANADA and David Zwirner.

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Katherine Bernhardt, *Mushroom Mouth*, 2024, Acrylic and spray paint on canvas, 60 × 48 inches (152.40 × 121.92 cm), \$110,000





Katherine Bernhardt, *Mushroom Mouth*, 2024





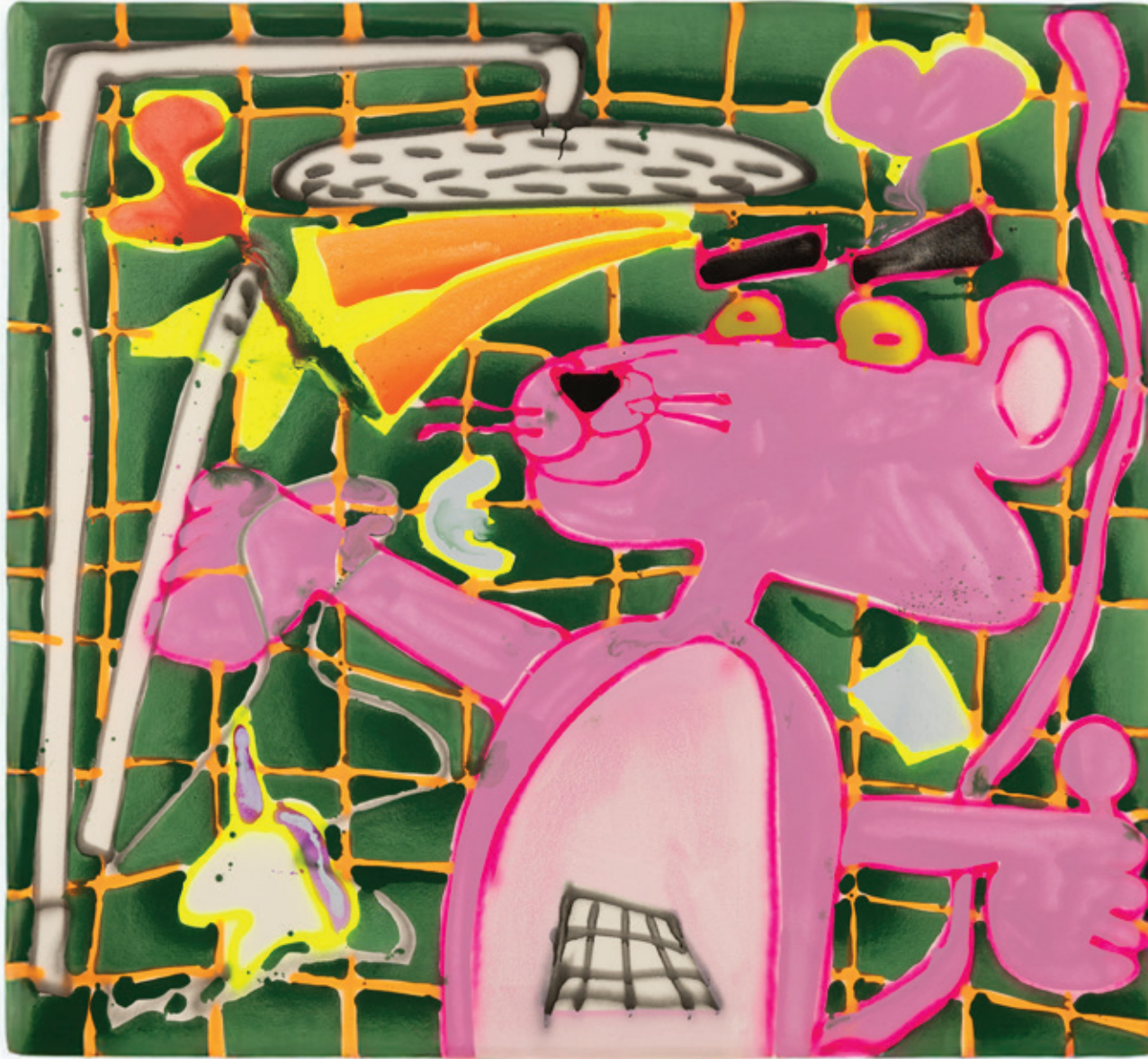
Katherine Bernhardt, *Star Gazing*, 2025, Acrylic and spray paint on canvas, 48 × 60 inches (121.92 × 152.40 cm), \$100,000





Katherine Bernhardt, *Star Gazing*, 2025





Katherine Bernhardt, *Rain*, 2025, Acrylic and spray paint on canvas, 72 × 78 inches (182.88 × 198.12 cm), \$150,000





Katherine Bernhardt, *The Rain*, 2025





Katherine Bernhardt, *Untitled*, 2025, Acrylic and spray paint on canvas, 72 × 78 inches (182.88 × 198.12 cm), \$150,000





Katherine Bernhardt, *Untitled*, 2025





Hasani Sahlehe at CANADA installing his solo exhibition, *Song Ideas*.  
Photo by Lee Mary Manning.

Artist Hasani Sahlehe makes tactile and brightly-hued abstract paintings that foreground the physicality of the painted surface in order to explore the phenomenological impact of color and shape and the nuances of human perception. His large-scale canvases are immersive, not unlike the ineffable sensation of listening to music – a major conceptual touchstone for his practice as well as a key component of his production process. In the studio, Sahlehe channels the emotive quality of music, synesthetically constructing a painted space from the experience of sound. He also pursues the enigmatic work of giving form to memories and feelings – exploring a composition’s potential for communicating otherwise formless ideas and sensations.

Hasani Sahlehe (b. 1991) was born in St. Thomas, Virgin Islands and lives and works in Atlanta, Georgia. His work has been exhibited in solo exhibitions at Atlanta Contemporary, Atlanta, GA; SCAD Museum of Art, Savannah, GA; Adams and Ollman, Portland, OR; MARCH, New York, NY; Tif Sigfrids, Athens, GA; Tops Gallery, Memphis, TN; and Gallery 12.26, Dallas, TX, among others. His work was included in the 2021 Atlanta Biennial at Atlanta Contemporary. He is a recipient of a 2023 Macdowell Fellowship. Sahlehe’s work is in the permanent collections of The High Museum of Art, Atlanta, GA and the Georgia Museum of Art. He received his BFA from Savannah College of Art and Design in 2015.

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Hasani Sahlehe, *Three*, 2025, Acrylic gel and airbrush on canvas, 60 × 48 inches (152.40 × 121.92 cm), \$16,000





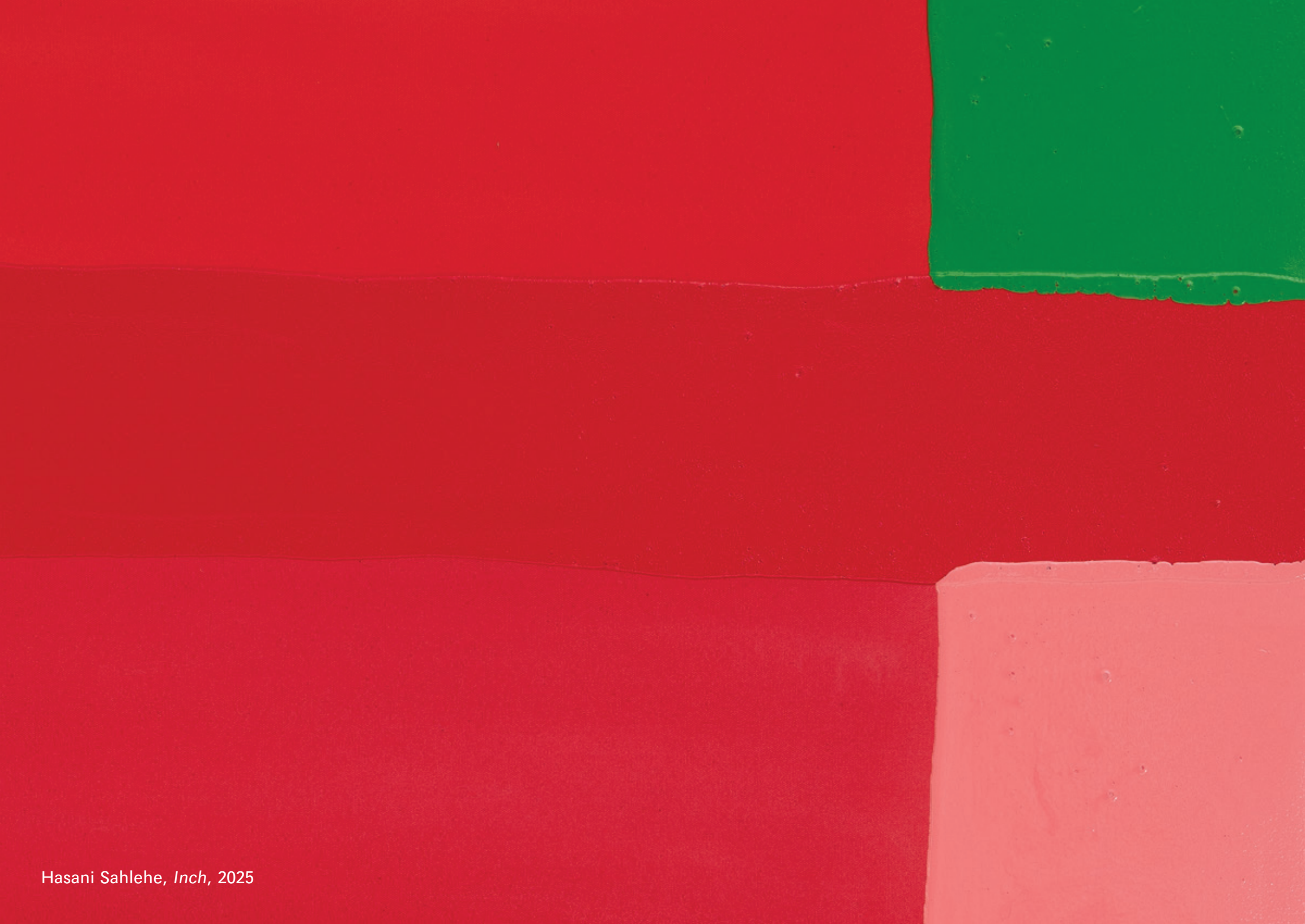
Hasani Sahlehe, *Three*, 2025





Hasani Sahlehe, *Inch*, 2025, Acrylic gel and airbrush on canvas, 65 × 55 inches (165.10 × 139.70 cm), \$18,000





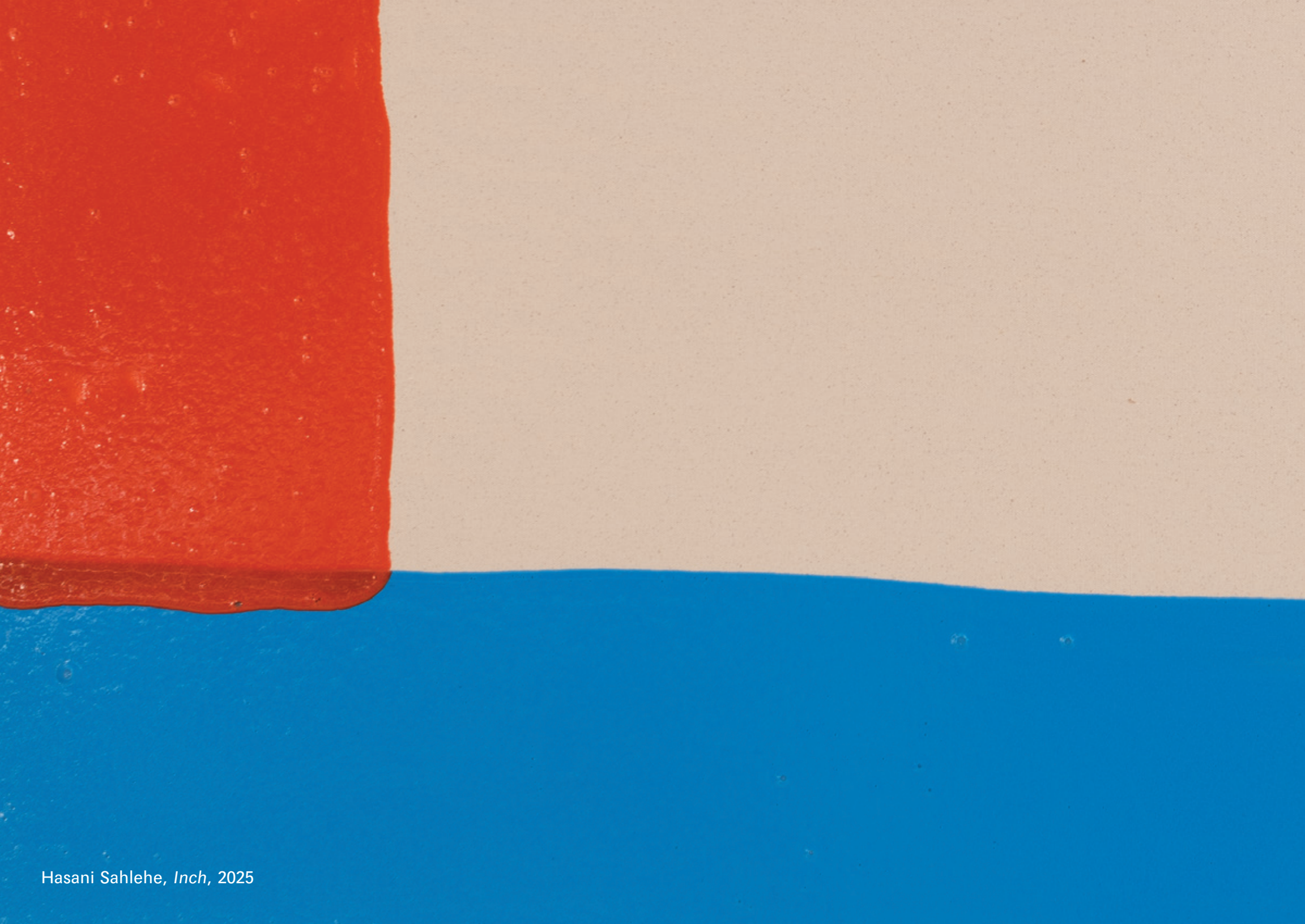
Hasani Sahlehe, *Inch*, 2025





Hasani Sahlehe, *By Heart*, 2025, Acrylic gel and airbrush on canvas, 65 × 55 inches (165.10 × 139.70 cm), \$18,000





Hasani Sahlehe, *Inch*, 2025





Katherine Bradford (b. 1942, New York; lives and works in New York and Maine) paints enigmatic canvases that place characters, including mothers, superheroes, and swimmers, in abstract fields of saturated and sumptuous color. Her buoyant, luminous compositions feature dreamy and other-worldly settings such as outer space or the open sea. Her work has been exhibited at MoMA PS1, New York; Brooklyn Museum, New York; Portland Museum of Art, Maine; Frye Art Museum, Seattle; Kunstmuseum Schloss Derneburg, Germany; and University of the Arts, Philadelphia, among others. Her work is held in the collections of the Metropolitan Museum of Art, New York; Brooklyn Museum, New York; Dallas Museum of Art, Texas; the Menil Collection, Houston; Rubell Family Collection, Miami; Aïshti Foundation, Beirut, Lebanon; Musée d'Art Moderne de Paris, Paris, France, and Xiao Museum of Contemporary Art, Rizhao, China, among others. She earned her BA from Bryn Mawr College in 1964 and MFA from SUNY Purchase in 1988. Bradford is represented by CANADA, New York; kaufmann repetto, Milan; and Emanuela Campoli, Paris.

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Katherine Bradford in her Brooklyn, New York studio. Photo by Marquale Ashley.





Katherine Bradford, *Swimmers in Purple*, 2025, Acrylic on canvas, 20 × 16 inches (50.80 × 40.64 cm), \$25,000





Katherine Bradford, *Swimmers in Purple*, 2025





Katherine Bradford, *Handstand*, 2025, Acrylic on canvas, 20 × 16 inches (50.80 × 40.64 cm), \$25,000





Katherine Bradford, *Handstand*, 2024





Katherine Bradford, *Man With Two Moons*, 2025, Acrylic on canvas, 20 × 16 inches (50.80 × 40.64 cm), \$25,000





Katherine Bradford, *Woman at the Edge of the Sea*, 2025, Acrylic on canvas, 20 × 16 inches (50.80 × 40.64 cm), \$25,000





Luke Murphy in his Bronx, New York studio.

Luke Murphy (b. 1963, Boston, MA) constructs digital paintings and sculptures using commercial LED light panels, suggesting both the ubiquity and the surprising vulnerability of our digital world.

Liberating individual LED panels from the rigid parameters of the flat screen, Murphy reimagines them as ostensibly free-standing and wall-mounted sculptures yet the geometrically abstract code that flows over these fragmented screens evokes systems-based, conceptual, and even intuitive approaches to art, so much so that Murphy calls some his works “sculptures of paintings.”

Luke Murphy (b.1963) was born in Boston, MA and lives and works in New York, NY. His work has been exhibited in solo exhibitions at SMOCA, Scottsdale, AZ; Shane Campbell Gallery, Chicago, IL; Parisian Laundry, Montreal, Quebec; CANADA, New York, NY; and Postmasters, New York, NY, among others. He received his BS from the University of Toronto in 1985; BFA from Nova Scotia College of Art And Design in 1988; and MFA from State University of New York at Purchase in 1991.

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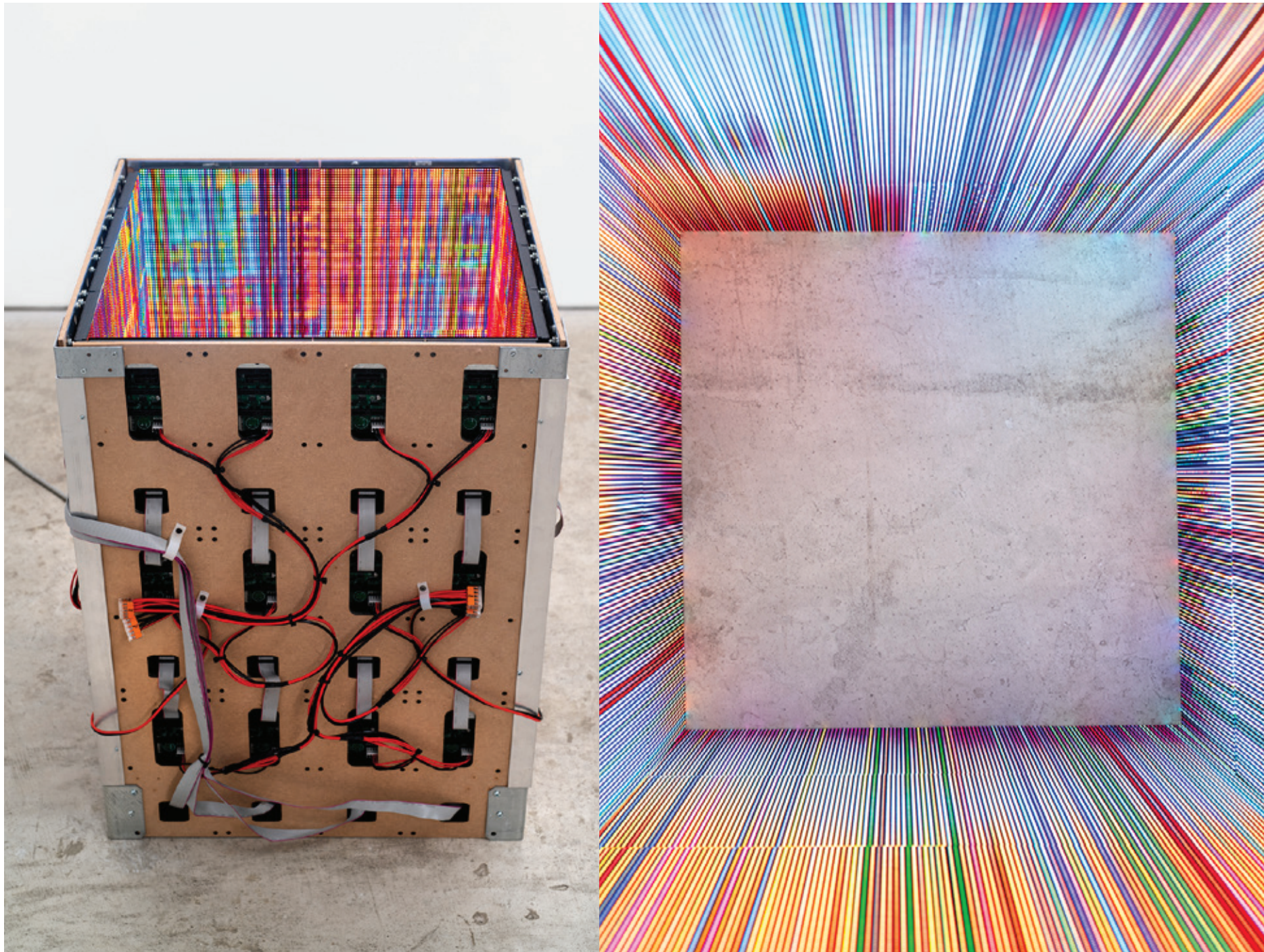
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Luke Murphy, *Chimney Fires*, 2022, LED Matrix panels, MDF panels, mini PC, driver cards, power supplies, cables, software, 30 ½ × 25 × 25 inches (77.47 × 63.50 × 63.50 cm), \$20,000





RJ Messineo in their Greenfield, MA studio. Photo by Marquale Ashley.

RJ Messineo (b. 1980, Hartford, CT) expands the possibilities of the traditional flat surfaces of painting by physically cutting into and adding onto impasto surfaces while showcasing a variety of palettes, as well as many different painting tempos and emotional tones.

The range of realities in Messineo's faceted materiality is fostered by cutting into the wooden panels, creating possibilities beyond the normal boundaries of painting. The incised holes happen early or later on in the artist's process, but each time the cuts change the meaning and trajectory of the painting. The holes expose colors and forms beneath the painting, and interrupt brushstrokes and the swelling colorful fields.

RJ Messineo (b. 1980) was born in Hartford, CT and lives and works in Greenfield, MA. Their work has been exhibited at CANADA, New York; Morán Morán, Los Angeles; Below Grand, New York; Night Gallery, Los Angeles; The Ranch, Montauk; Pace Gallery, New York; Thomas Erben Gallery, New York; Ceysson & Benetiere, Wandhaff, Luxembourg; James Cohan Gallery, New York; Armory Center for the Arts, Pasadena; Clifton Benevento Gallery, New York; Artist Curated Projects, Los Angeles; and REDCAT, Los Angeles, among others. Messineo's work is included in the Dallas Museum of Art's permanent collection. They received their BFA from Cornell University in 2002 and MFA from UCLA in 2009.

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RJ Messineo, *Basket*, 2023, Oil, plywood and rare earth magnets on canvas, 72 × 50 × 1 ½ inches (182.88 × 127.00 × 3.81 cm), \$28,000



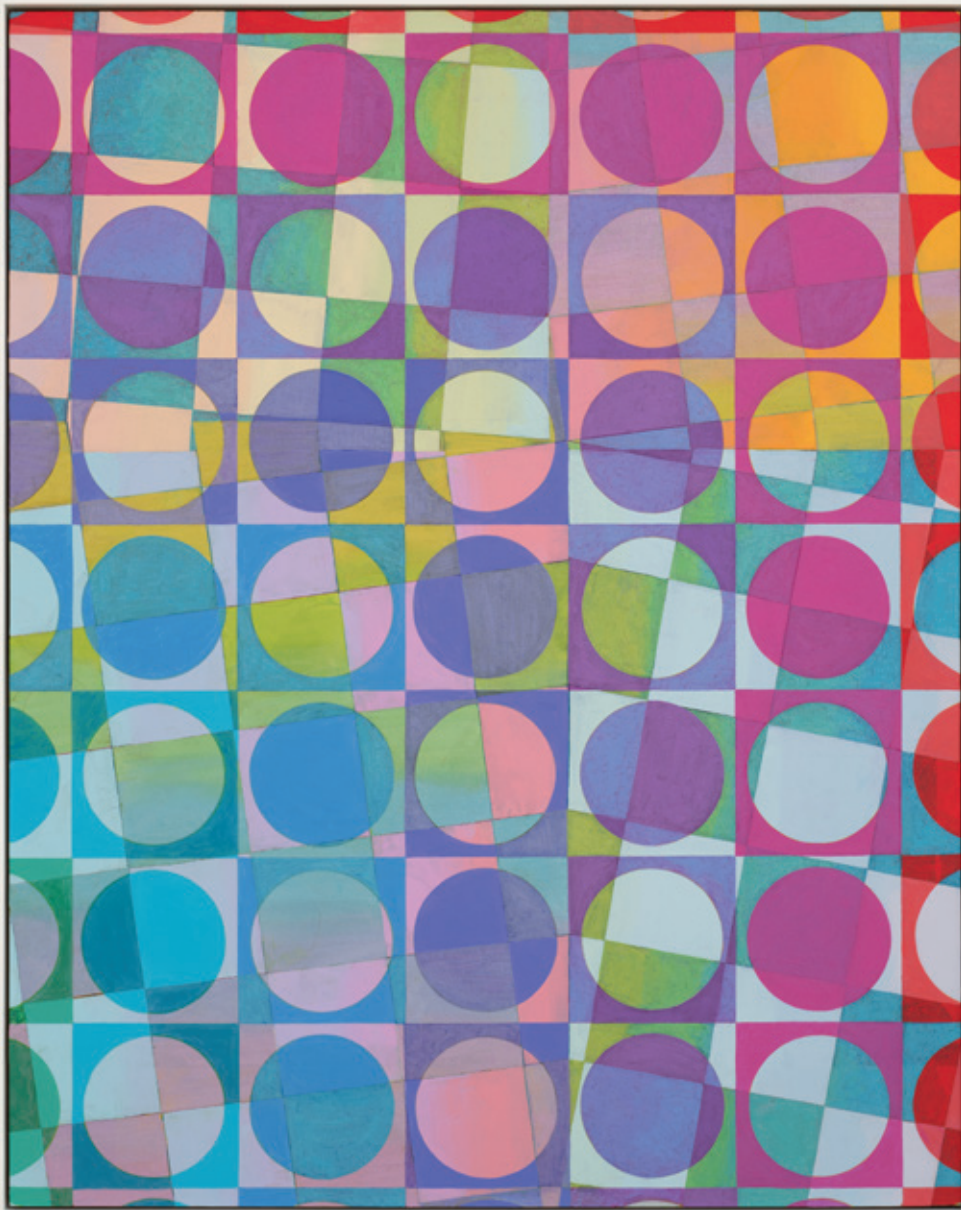


Xylor Jane (b. 1964, Long Beach, CA; lives and works in Greenfield, Massachusetts) makes rainbow-hued, systems-based paintings that are homages to the intangible and mystical pleasures of numbers. In highly detailed and minute applications of pigment, Jane visualizes numerals that are uniquely symmetrical or rare such as primes, magic squares, and golden ratios. Knowing that her soft spot for integers is not shared by all, Jane seeks to present them in novel formats, allowing viewers to have new experiences with mathematical sequences.

In all of her works, Xylor invites us to admire and meditate on the engrossing power and beauty of numbers. Jane attended the now-closed San Francisco Art Institute in the early 1990s. Her work has been exhibited in solo exhibitions at Konrad Fischer, Berlin; the University Museum of Contemporary Art, Amherst, MA; Santa Monica Museum of Art, Santa Monica, CA; CANADA, New York, NY; Parrasch Heijnen, Los Angeles, CA; Campoli Prest, Paris; and Almine Rech, Paris; among others. Xylor Jane is represented by CANADA, New York; parrasch heijnen, Los Angeles; and Konrad Fischer, Berlin.

Xylor Jane in her Greenfield, MA studio. Photo by Marquale Ashley.





Xylor Jane, *Number "e" (section) avec rouge, bleu et jaune*, 2024, Oil, pigment marker, and graphite on panel, 29 ½ × 23 ½ × 1 ½ inches (74.93 × 59.69 × 3.81 cm) (framed), \$4,000





Xylor Jane, *Number "e" (section) avec rouge, bleu et jaune*, 2024





Detail of Lee Mary Manning, *Single Stroke Broadest Brush*, 2024.

Photographer Lee Mary Manning models a method of close and care-filled looking in carefully arranged juxtapositions of 35mm analog prints. Taking familiar objects and scenes as their subject matter, Manning's photos picture people, nature, the street, and everything in between. Conceptualizing "paying attention as a practice of being alive," the artist insists on the importance and meaning of quiet moments and humdrum things that might initially seem unremarkable. For Manning, photography is an exercise in recording and collecting—often prints are paired with saved mementos such as insect parts, a restaurant napkin, or a plastic bag. Sharing this diaristic archive of their lived experience pivots on a sincere relationship of trust with the viewer that they too will be interested in noticing the commonplace. Even as the works function as a record, they don't document the artist's experiences in a particularly legible way. Manning's photos flirt with a kind of poetic illegibility—everyday life, abstracted.

Lee Mary Manning (b. 1972) was born in Alton, Illinois and lives and works in New York, NY. Their work has been exhibited at St Carthage Hall, Lisimore Castle, Ireland; CANADA, New York; Sibling, Toronto; and Cleopatra's, Brooklyn. Recent group exhibitions include "A landscape longed for: The garden as disturbance", Crisp-Ellert Art Museum, St. Augustine, FL; "Trust Me", Whitney Museum of American Art. In 2022, they curated "Looking Back: The 12th White Columns Annual" at White Columns, New York. Manning received their BA in 1994 from Southern Illinois University in Carbondale, IL. Their work is held in the collections of the Whitney Museum of American Art and the Carnegie Museum of Art.

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Lee Mary Manning, *On which the lonely moonlight sleeps*, 2024, Chromogenic print, mat board, artist's frame, 21 ½ × 15 × 1 ½ inches (54.61 × 38.10 × 3.81 cm) (framed), \$8,000





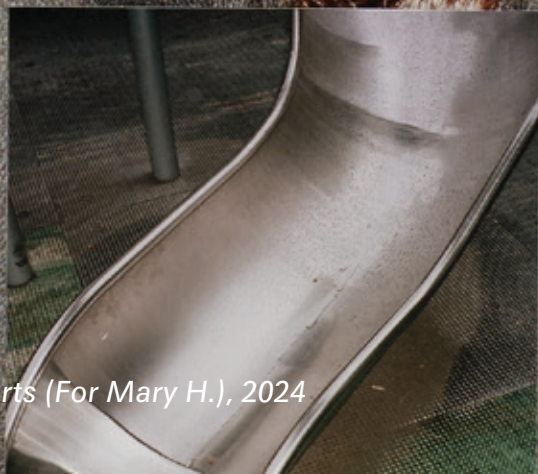
Lee Mary Manning, *On which the lonely moonlight sleeps*, 2024





Lee Mary Manning, *The Unsophisticated Arts (For Mary H.)*, 2024, Chromogenic prints, paper, mat board, artist's frame ,25  $\frac{3}{4}$   $\times$  20  $\times$  1  $\frac{1}{2}$  inches (65.41  $\times$  50.80  $\times$  3.81 cm) (framed), \$8,000





Lee Mary Manning, *The Unsophisticated Arts (For Mary H.)*, 2024





Rachel Eulena Williams (b. 1991, Miami, FL) creates highly colorful and textural works out of paint, rope, canvas, paper, and other objects that she exactly jumbles together with glue, staples, ties, screws, and hooks.

Working in the liminal space between painting and sculpture, legibility and abstraction, and color and line, Williams creates networks of interrelation and connection.

Williams's playful approach is liberated from traditional constraints such as the rectangular frame of the stretcher bar or the unimpeachable canvas surface. Her works demonstrate painted form pushed to its limits. In her words, "play is vital...When you're playing, it gives you this freedom." Williams works in the lineage of artists such as Al Loving, Howardena Pindell, Suzanne Jackson, and Elizabeth Murray, who, in the 1970s and 1980s, took painting apart in order to reassemble it, pushing at the very boundaries of the medium.

Rachel Eulena Williams (b. 1991) was born in Miami, FL and lives and works in Brooklyn, NY. Her work has been exhibited in solo exhibitions at Dundee Arts Center, United Kingdom; Xavier Hufkens, Brussels; The Modern Institute, Glasgow; Canada, New York; Cooper Cole, Toronto; and Ceysson & Bénétière, Sainte Etienne, among others. Her work is held in the collections of the Pérez Art Museum, Miami and the Studio Museum in Harlem, New York. She received her BFA from Cooper Union for the Advancement of Science and Art, New York in 2013.

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Rachel Eulena Williams in her Brooklyn, NY studio. Photo by Marquale Ashley.





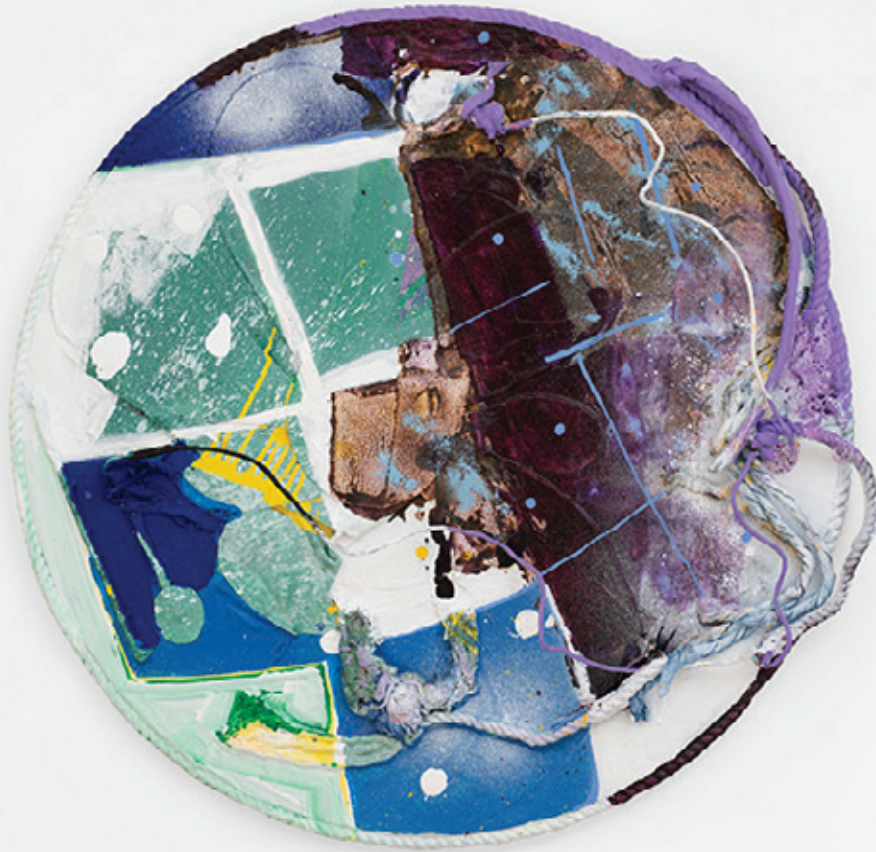
Rachel Eulena Williams, *Tree Sap Sorority*, 2025, Acrylic, canvas, cotton rope, wire on wood, 40 ½ × 33 ½ × 3 ½ inches (102.87 × 85.09 × 8.89 cm), \$27,000





Rachel Eulena Williams, *Tree Sap Sorority*, 2025





Rachel Eulena Williams, *Wildflower*, 2025, Acrylic, canvas, cotton rope, wire on wood panel, 38 × 37 × 5 inches (96.52 × 93.98 × 12.70 cm), \$25,000





Rachel Eulena Williams, *Wildflower*, 2024





Denzil Hurley at his Seattle home.

The post-conceptual paintings of Denzil Hurley (b. 1949, d. 2021) mix provisional construction methods rooted in the African diaspora with what he termed a “reductive” approach. Hurley immigrated from Barbados to the United States to study art and received his MFA from the Yale School of Art in 1979.

Hurley’s insatiable impulse to edit and repaint was a hallmark of his studio-centric life. The text-like bands of his “redact” series—accumulations of scraped, reapplied, and wiped-out-again paint—enact the erasure of history, or possibly its reconfiguration. His “sticks” are monochrome paintings attached to broom handles, like wordless protest signs. These series led to his “glyphs”: conjoined rectangular panels, often with their centers removed, which Hurley installed as mismatched grids. The way these works are built, one part touching the next, in harmony and disharmony, imparts a sense of improvisation and openness. Always, Hurley’s paintings are alive with color, bringing light to the artist’s musings on the limits of language.

Hurley participated in numerous institutional exhibitions during his life, including solo shows at the Kemper Museum of Art, Kansas City, Missouri; Seattle Art Museum; Weatherspoon Art Museum, Greensboro, North Carolina; and Southern Methodist University, Dallas. His work is in public collections including Institute of Contemporary Art Miami, Miami; the Henry Art Gallery, Seattle; Metropolitan Museum of Art, New York; Brooklyn Museum; Library of Congress, Washington, DC; City of Portland; Portland Art Museum; and the Yale University Art Gallery, New Haven.

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Denzil Hurley, *Strip Glyph #1*, 2019, Oil on linen, 28 ½ × 19 ½ × 1 ½ inches (72.39 × 49.53 × 3.81 cm), \$25,000



