

Alexander Gray Associates

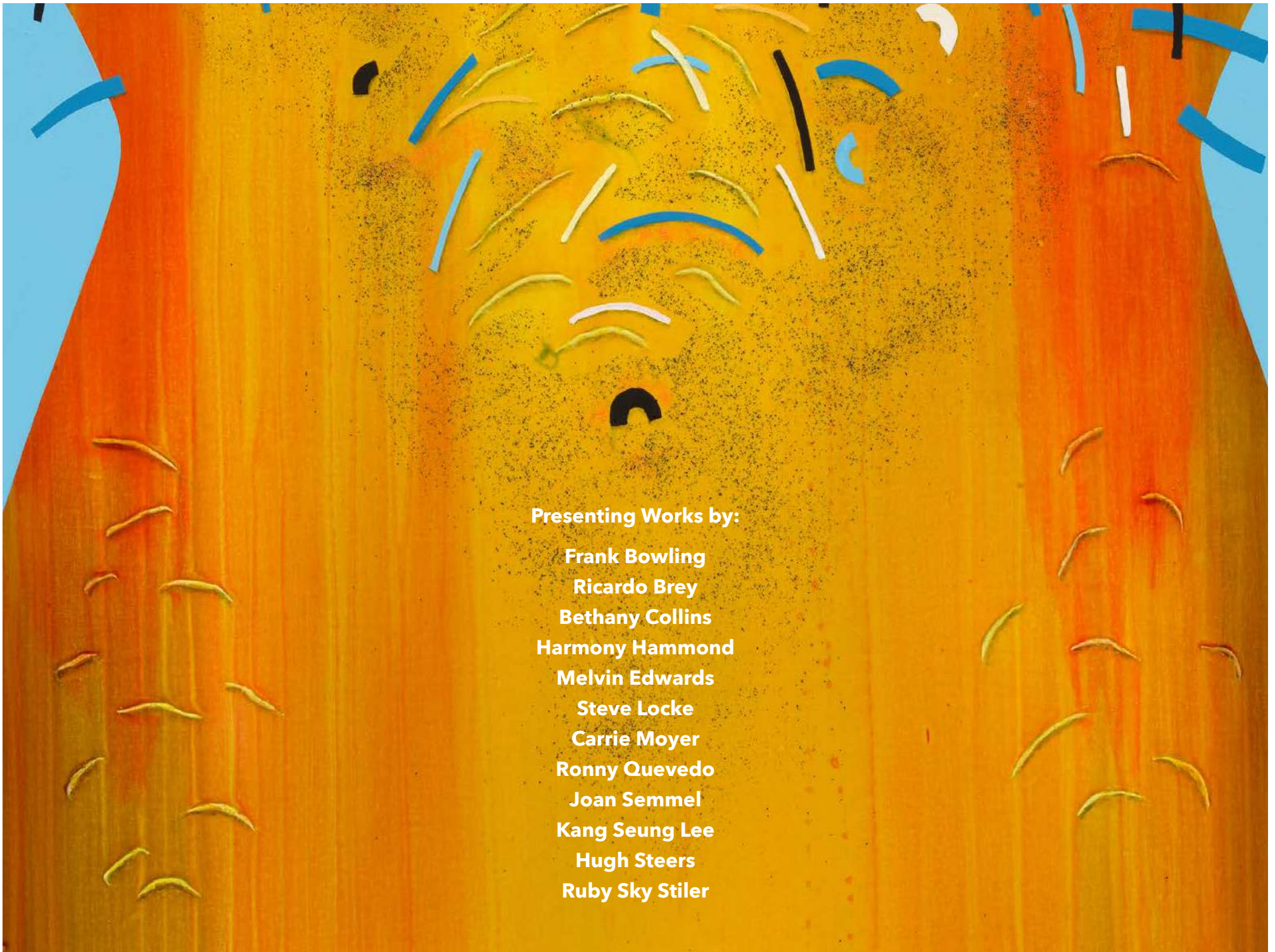
New York
384 Broadway
New York NY 10013
United States
Tel: +1 212 399 2636
www.alexandergray.com

Germantown
224 Main Street, Garden Level
Germantown NY 12526
United States
Tel: +1 518 537 2100

Frieze London 2024

Stand C15

October 9 – 13, 2024



Presenting Works by:

Frank Bowling

Ricardo Brey

Bethany Collins

Harmony Hammond

Melvin Edwards

Steve Locke

Carrie Moyer

Ronny Quevedo

Joan Semmel

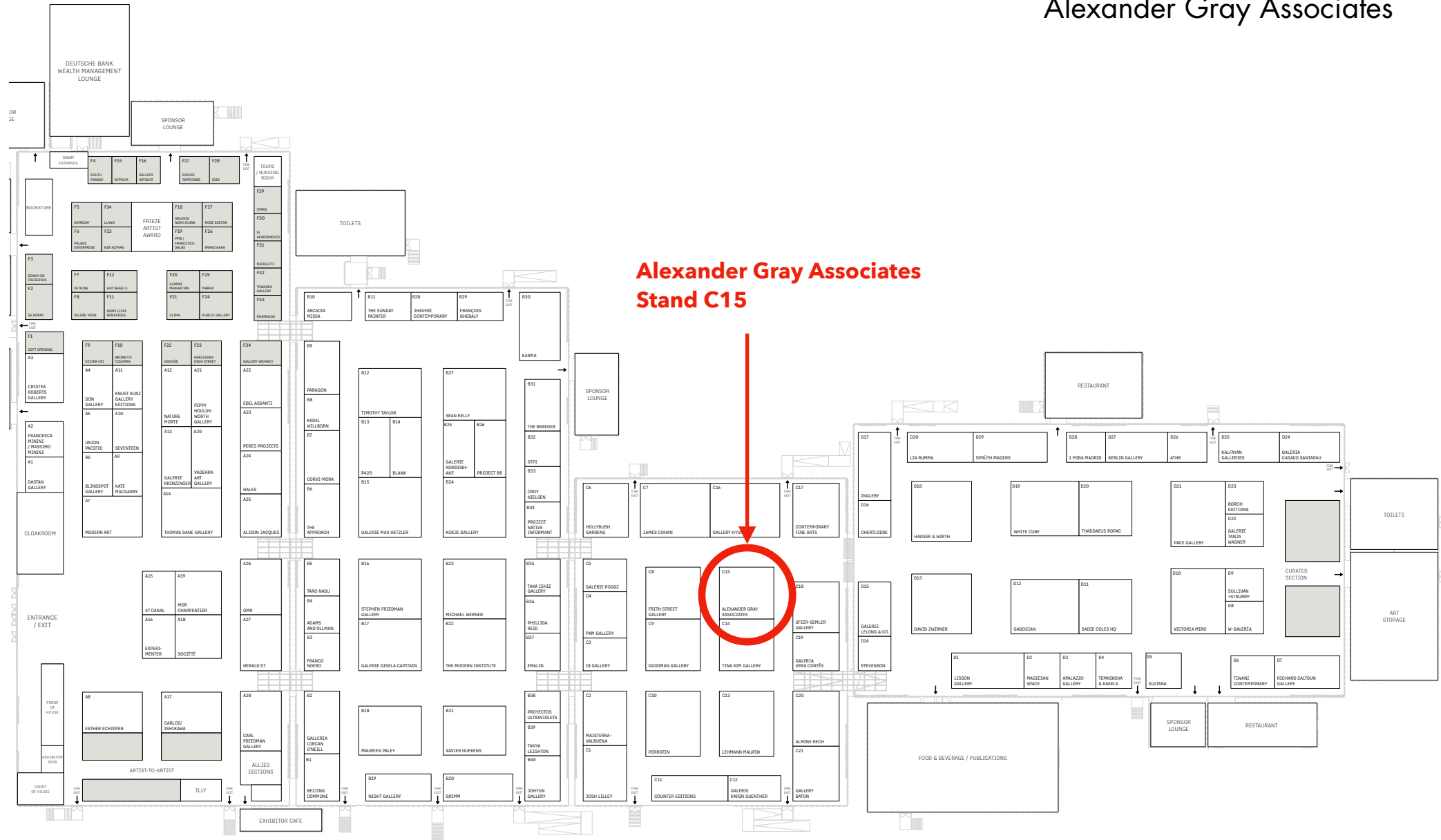
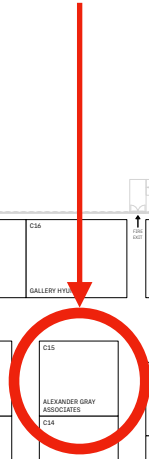
Kang Seung Lee

Hugh Steers

Ruby Sky Stiler

Carrie Moyer, *Icy Hot* (2024), detail

Alexander Gray Associates
Stand C15



Alexander Gray Associates at Frieze London 2024

Alexander Gray Associates presents recent and historical works by Chloë Bass, Frank Bowling, Ricardo Brey, Bethany Collins, Melvin Edwards, Harmony Hammond, Kang Seung Lee, Steve Locke, Carrie Moyer, Ronny Quevedo, Joan Semmel, Hugh Steers, and Ruby Sky Stiler. Breaking new formal and conceptual ground, these artists' distinct practices are united by their innovative approaches to materiality and representation.

For more than half a century, **Frank Bowling** has imbued abstraction with personal and collective memory to reflect on Black identity. Continually refining his use of color, paintings like *Sunrise* (2020) evoke the luminosity of eighteenth-century English landscape painting while recalling the shimmering haze of waterways in the artist's native Guyana. A longtime friend of Bowling, **Melvin Edwards** constructs abstract sculptures that meld expressivity with modernist forms. Works like *Combination* (2005)—a part of the artist's ongoing series of *Lynch Fragments*—use steel to allude to both physical labor and racial violence, reconfiguring narratives around the African Diaspora.

Meanwhile, **Chloë Bass** examines the potential of language. Chronicling the upheavals structuring everyday life, Bass's *January 6th - 7th, 2020* (2024) consists of a pair of lamps inscribed with the artist's account of the days' happenings. Subtle shifts in the lamps' intensity mark the passage of time—instigating, per Bass, new modes of “seeing.” Contradistinct to Bass's approach, **Bethany Collins** utilizes paper's material qualities, its reactions to physical events, to encode broader histories. With *Old Ship XII* (2023), Collins molds paper into a monument to Black American history.

By contrast, both **Joan Semmel** and **Carrie Moyer** embrace bold approaches to color and form. Since the 1970s, Semmel has intervened within the art historical tradition of the nude. Canvases like *Seated* (2024) celebrate color and flesh, taking the artist's own body as their subject. Moyer's playful compositions similarly emphasize the sensorial. In *Icy Hot* (2024), she crafts an immersive, tactile surface suggestive of the natural world. By the same token, **Ricardo Brey**'s commitment to color—evinced in his ongoing series of blue works including *Filtering of Lights* (2023)—intertwines the history of the monochrome with landscape.

Equally invested in the juxtaposition of form and content, **Harmony Hammond** and **Ruby Sky Stiler** reframe painting through queer and feminist lenses. Hammond's near-monochromatic paintings like *Lace II* (2013) boast heavily worked, skin-like surfaces. Queering the modernist monochrome, these (2024)



Ruby Sky Stiler, *Seated Blue Figure (with turquoise and red outline)* (2024)

Alexander Gray Associates



canvases champion an approach to abstraction rooted in the body. Like Hammond, Stiler's relief paintings challenge art historical archetypes. Works such as *Seated Blue Figure (with turquoise and red outline)* (2024) present collaged female figures against fractal-like grounds to combat the dichotomy between, in Stiler's words, "woman as subject of painting versus creator of image." In turn, **Ronny Quevedo's** multilayered drawings like *el centro folklórico* fragment and reassemble the abstract motifs of Pre-Columbian textiles. Collapsing distinctions between past and present, for Quevedo, these works "give life to an ancestry of abstraction and transformational figures."

In contrast, **Steve Locke's** *cruisers* paintings like *cruisers (lunch counter)* (2024) use figuration to capture intimate moments between men. These compositions emerge as a meditation on the gaze, mapping the politics—and dangers—of desire. Also capturing the perils of desire, **Hugh Steers's** *Shadow Box* (1993) illustrates the unsettling psychic realities of queer men navigating a world indelibly altered by the AIDS epidemic. Finally, **Kang Seung Lee** recontextualizes visual materials connected to queer history and collective memory. In *Untitled (Elysian 2)* (2024), Lee reproduces seed pods and dried flowers gathered from Elysian Park, a famous queer cruising site in LA. By memorializing this flora, Lee explains he "[creates] this space for bodily experience ... through artistic labor that cannot easily be put into words."

Uniting divergent approaches to abstraction and representation, the Gallery's presentation foregrounds these thirteen artists' expansive modes of working. Together, the works on view underscore Lee's belief that by "connecting different geographies and experiences ... there is a possibility of creating new knowledge in [the] process."

Hugh Steers, *Shadow Box* (1991)



Kang Seung Lee, *Untitled (Elysian 2)* (2024), detail



Kang Seung Lee

Untitled (Elysian 2), 2024

Watercolor, pearls, antique 24K gold thread, and sambe
on goatskin parchment

48 x 30 1/2 in (121.9 x 77.5 cm)

52 1/8 x 34 3/4 in framed (132.4 x 88.3 cm framed)

(KSL005)

\$35,000

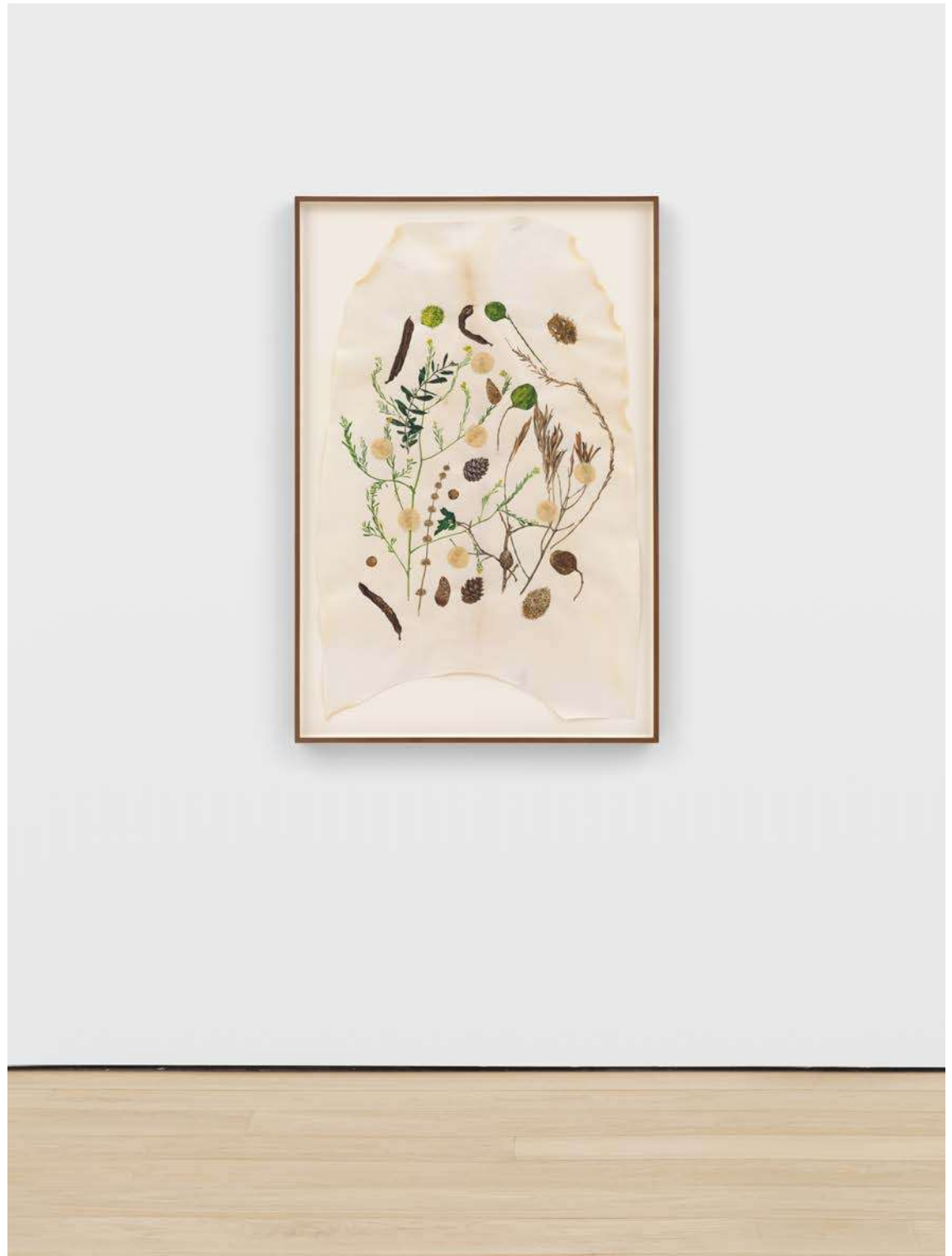
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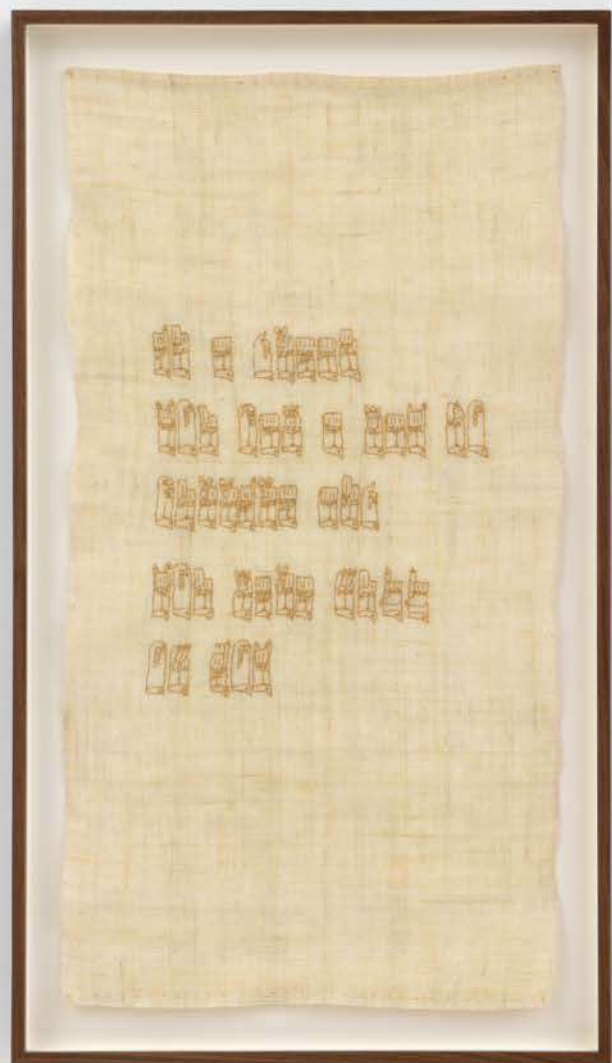
For Kang Seung Lee, drawing is a means of recontextualizing visual materials connected to collective memory—including artworks, photographs, documents, and natural objects, such as those depicted in *Untitled (Elysian 2)* (2024).

Working with organic materials like parchment, antique gold-coated Japanese silk thread, and *sambe*—a traditional Korean woven hemp textile associated with funerals—Lee’s reverential process of collecting and reworking extant materials resurfaces transnational queer histories that have often been repressed. Gathering materials from Elysian Park in Los Angeles, a notable site of queer cruising to the present day, this and related works meticulously represent delicate seed pods and dried flowers on delicate goatskin parchment. Further, distributed throughout the parchment are collaged embroidered letters translating “Elysian” into an American Sign Language font adapted from the paintings of queer artist Martin Wong (1946–1999).

Curator David Evan Frantz describes Lee’s proclivity for naturalistic representation as “an act of cross-temporal embodiment,” where an intangible past is edited and rematerialized through the artist’s self-evident labor.

Kang Seung Lee, *Untitled (Elysian 2)* (2024), installation view





Kang Seung Lee

Untitled (In a dream you saw a way to survive and you were full of joy, Jenny Holzer), 2024

Antique 24K gold thread on sambe and graphite on paper in 2 parts

Part 1: 27 x 14 1/2 in (68.6 x 36.8 cm) ; 30 x 17 1/4 in framed (76.2 x 43.8 cm framed)

Part 2: 9 x 9 in (22.9 x 22.9 cm) ; 12 x 12 in framed (30.5 x 30.5 cm framed)

(KSL006)

\$25,000

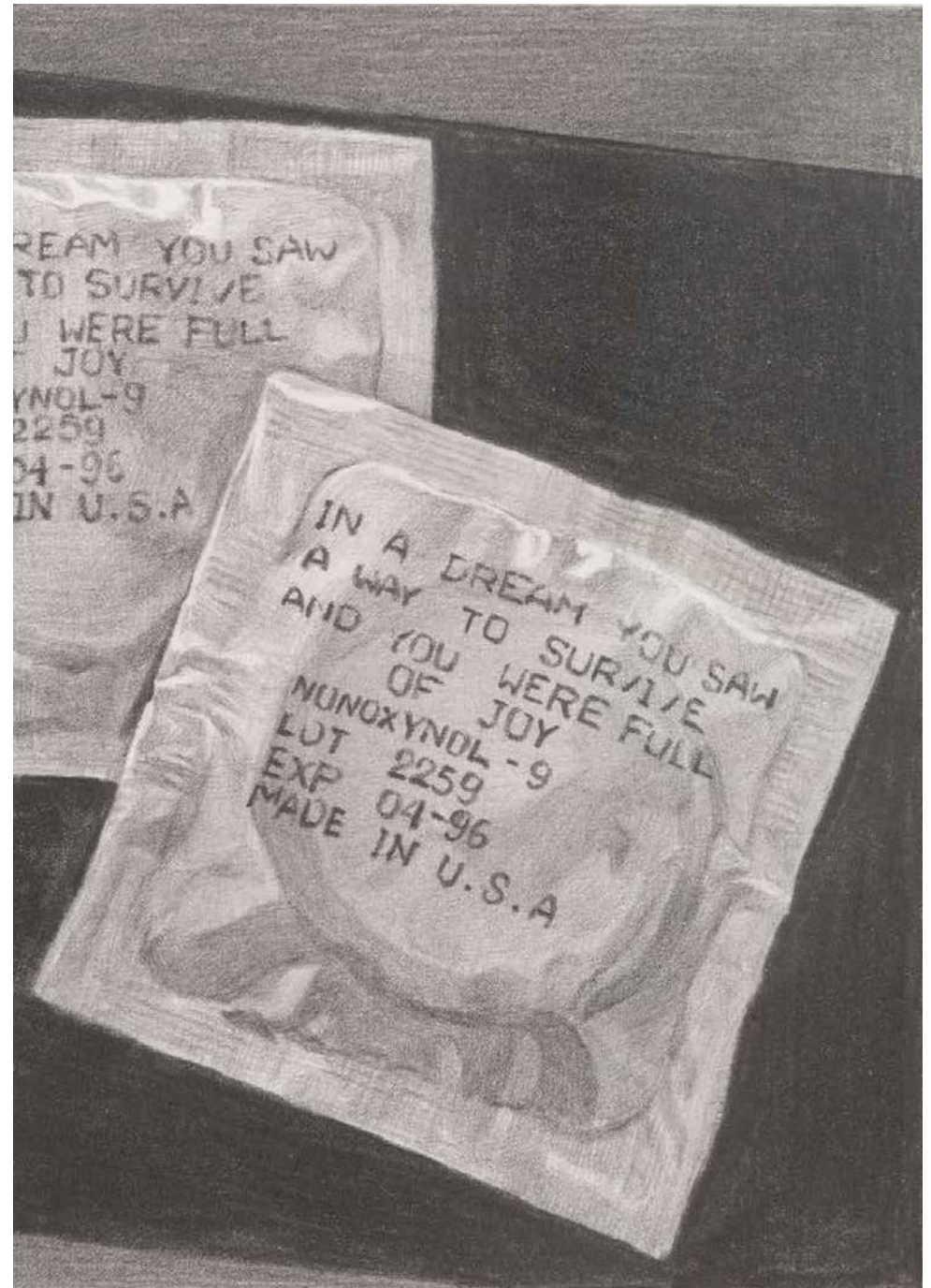
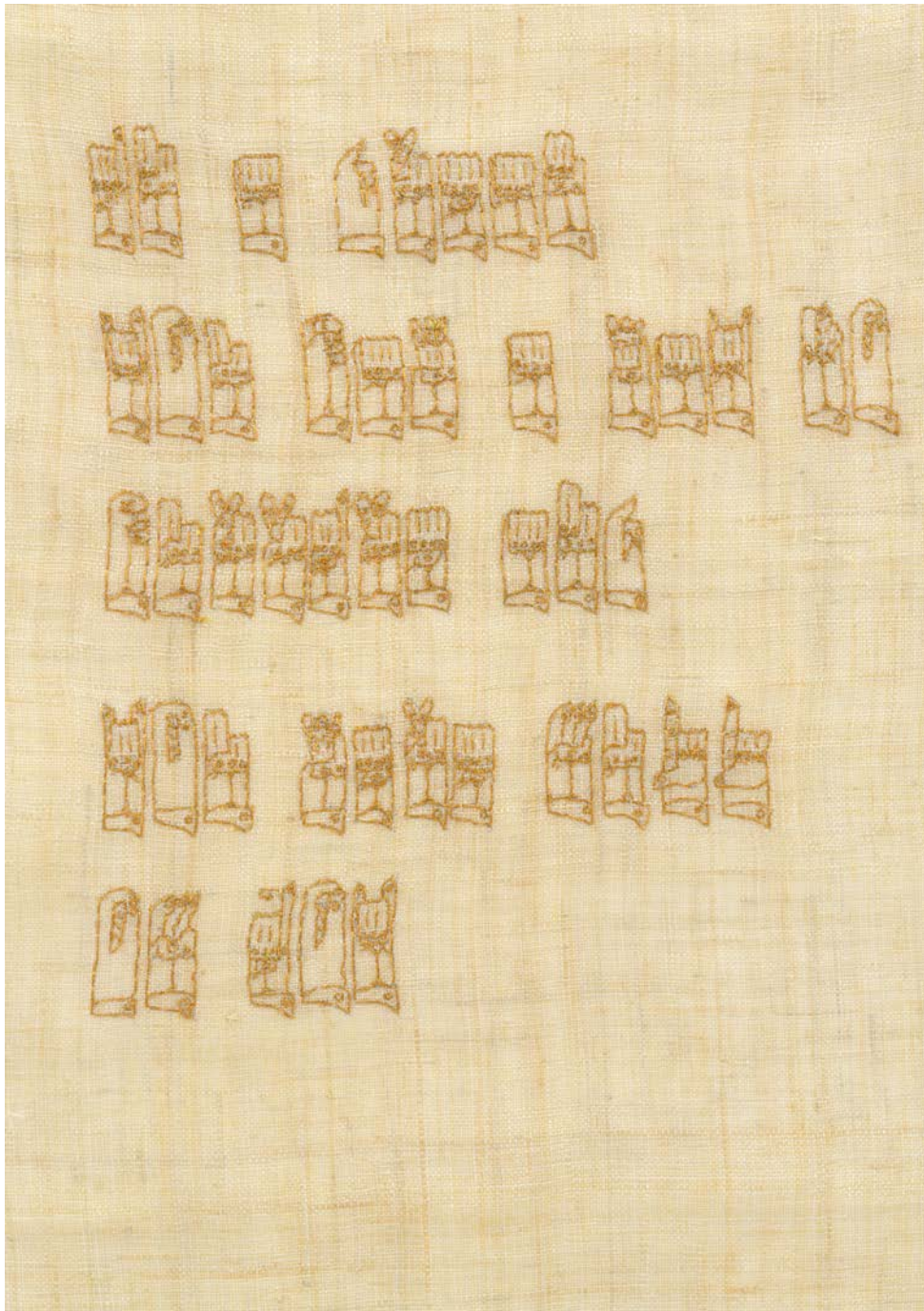
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Deriving its title from a text-based work by the American conceptual artist Jenny Holzer, Kang Seung Lee's *Untitled (In a dream you saw a way to survive and you were full of joy, Jenny Holzer)* (2024) processes collective traumas surrounding bodily autonomy. On the left panel of this two-part composition, each letter of Holzer's phrase is translated into an American Sign Language font adapted from the paintings of queer artist Martin Wong (1946-1999) and then embroidered with gold thread on *Sambe*, a hemp textile traditionally used in Korea as a burial shroud. Set against this hybrid textual referent, the right-hand side of Lee's assemblage presents a graphite drawing of condom wrappers that Holzer created throughout the 1980s bearing the selfsame slogan.

While Holzer's original works highlighted notions of women's bodily liberation, Lee's sensitive reenvisioning of the past draws the political activism of queer and feminist communities, spanning generations and geographies, into a syncretic dialogue. Upending assumptions of kinship and history, Lee explains, "My work comes from the desire to challenge the narrow perspective of the biased and first-world-oriented timeline [...] it speaks about the potential to intervene in ordered systems as manifested in the form of visual marks, traces, and indexes."

Kang Seung Lee, *Untitled (In a dream you saw a way to survive and you were full of joy, Jenny Holzer)* (2024), installation view





Kang Seung Lee, *Untitled (In a dream you saw a way to survive and you were full of joy, Jenny Holzer)* (2024), details



Joan Semmel, *Seated* (2024), detail



Joan Semmel

Seated, 2024

Oil on canvas

40 x 40 in (101.6 x 101.6 cm)

41 5/8 x 41 7/8 in framed (105.7 x 106.4 cm framed)

(JS512)

\$195,000; On reserve

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Since the 1970s, Joan Semmel has centered her practice around representations of the body from the female perspective, often taking her own body as subject. In *Seated*, Semmel's figure, rendered in profile, is shaped through the juxtaposition of contrasting hues. Across the surface of the canvas—in the artist's signature thick expressive brushstrokes—peachy flesh tones come into contact with swatches of cobalt, green, and violet that cast vibrant shadows down the left side of her form. Together, Semmel's gestural technique and palette of saturated and diluted hues blur the distinction between representation and abstraction, occupying a liminal site in which flesh is transfigured into pure pigment. Emerging from the artist's near sixty-year commitment to bodily autonomy, this canvas and other related works ultimately challenge the objectification and fetishization of female sexuality.

Joan Semmel, *Seated* (2024), installation view





Joan Semmel

Shadowed, 2023

Oil on canvas

48 x 60 in (121.9 x 152.4 cm)

49 1/2 x 61 1/2 in framed (125.7 x 156.2 cm framed)

(JS498)

\$250,000

Alexander Gray Associates

Since the 1970s, Joan Semmel has centered her practice around representations of the body from the female perspective, often taking her own body as subject. As in her early *Sex Paintings* (1971-72), the abstract use of color in *Shadowed* (2023) serves for the artist as a means of distinguishing her nude figures from the realm of pornography. At this later stage in life, she says, "You're still dealing with sexuality, but it's not about seduction... The colors are the seduction here."

Shadowed is part of a series of canvases in which Semmel captures one position of her body against a wall. Rendered in her signature thick, expressive brushstrokes, Semmel depicts herself leaning on the wall with her left elbow raised and shielding her face; her shadow painted in overlapping deep red hues. At the same time, works like *Shadowed* also speak to the artist's earlier *Shifting Images* series (2006-13), which incorporates multiple overlapping images of Semmel's figure in motion to better explore and confront all facets of her aging body. Like these earlier paintings, *Shadowed* captures what Semmel has referred to as "the actuality of how one sees and experiences oneself. And one can only experience oneself moment by moment." Emerging from Semmel's near sixty-year commitment to bodily autonomy, this canvas and other related works ultimately challenge the objectification and fetishization of the female nude and female sexuality.



Joan Semmel, *Shadowed* (2023), installation view



Joan Semmel, *Shadowed* (2023), detail



Frank Bowling

Sunrise, 2020

Acrylic and mixed media on canvas

40 x 73 in (101.6 x 185.4 cm)

(FBO146)

Price on request

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Since the 1960s, Frank Bowling has tirelessly explored the material of paint, inventing new techniques that have pushed the medium to its limits. In works like *Sunrise* (2020), the artist continues to refine his approach to abstraction. Combining multiple methods of paint application—including pouring, staining, dripping, collaging, and even applying chemicals to create unique mottled effects—the work translates the luminosity of a sunrise into acrylic. Juxtaposing a pulsing ground of red against pink and fuchsia, *Sunrise* reveals Bowling's interest in updating English Romantic landscape painting as epitomized by artists like J. M. W. Turner. (Indebted to the atmospheric studies of painters like Turner and John Constable, Bowling once wrote, "It's exciting and challenging to work in London, Turner's town, and the pressures of the weight of British tradition is exhilarating.") At the same time, featuring strips of canvas cut by pinking shears, the painting also pays homage to the artist's mother and her labor in Guyana as a seamstress.

Ultimately, *Sunrise* captures Bowling's interest in reimagining abstraction not as a strictly formalist language, but as an evocative tool that unites disparate references, experiences, and histories.

Frank Bowling, *Sunrise* (2020), installation view





Frank Bowling, *Sunrise* (2020), detail



Ricardo Brey, *Filtering of Lights* (2023), detail



Ricardo Brey

Filtering of Lights, 2023

Mixed media on paper

47 1/4 x 63 in (120 x 160 cm)

53 5/8 x 68 1/2 in framed (136.2 x 174 cm framed)

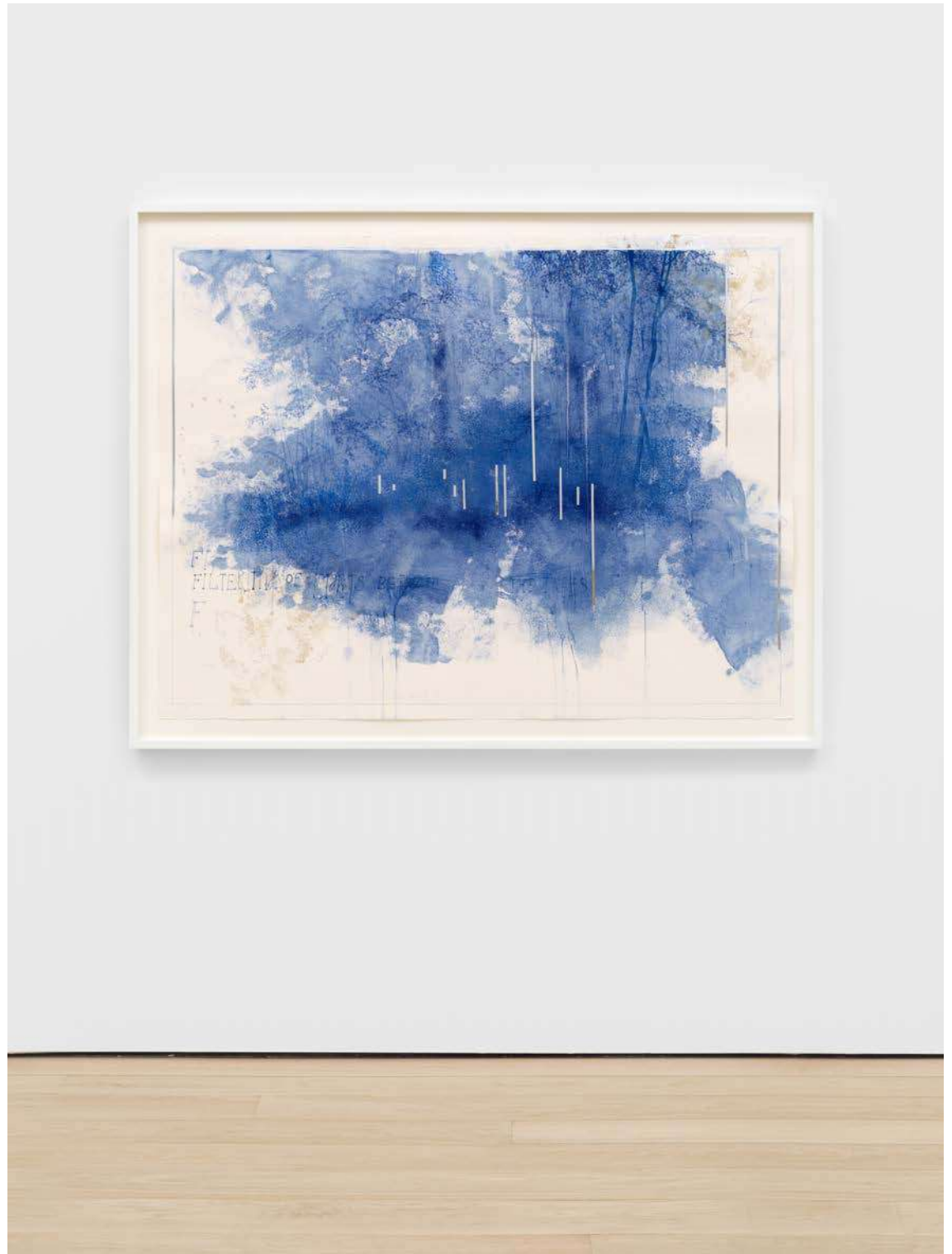
(RBR434)

\$30,000; ex. framing

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Filtering of Lights (2023) draws its inspiration from the natural world. The work boasts spreading tendrils of blue pigment out of which the shadows of trees are visible, interspersed with slivers of gold that cut through this forest scene. Set against collaged borders, Brey's all-blue works on paper began over the course of the 2020 pandemic. Their focus has slowly shifted from singular studies of natural objects—encyclopedically cataloging plant life and specimens—to ambient scenes. Taken altogether, they illustrate Brey's championing of a holistic approach for understanding the human condition. For the artist, this commitment to color underscores the fact that "We are part of the universe. We are part of this living planet, this blue planet. Blue is the color of the ocean. Blue is the color of space ... the sky was blue before us and after us."

Ricardo Brey, *Filtering of Lights* (2023), installation view

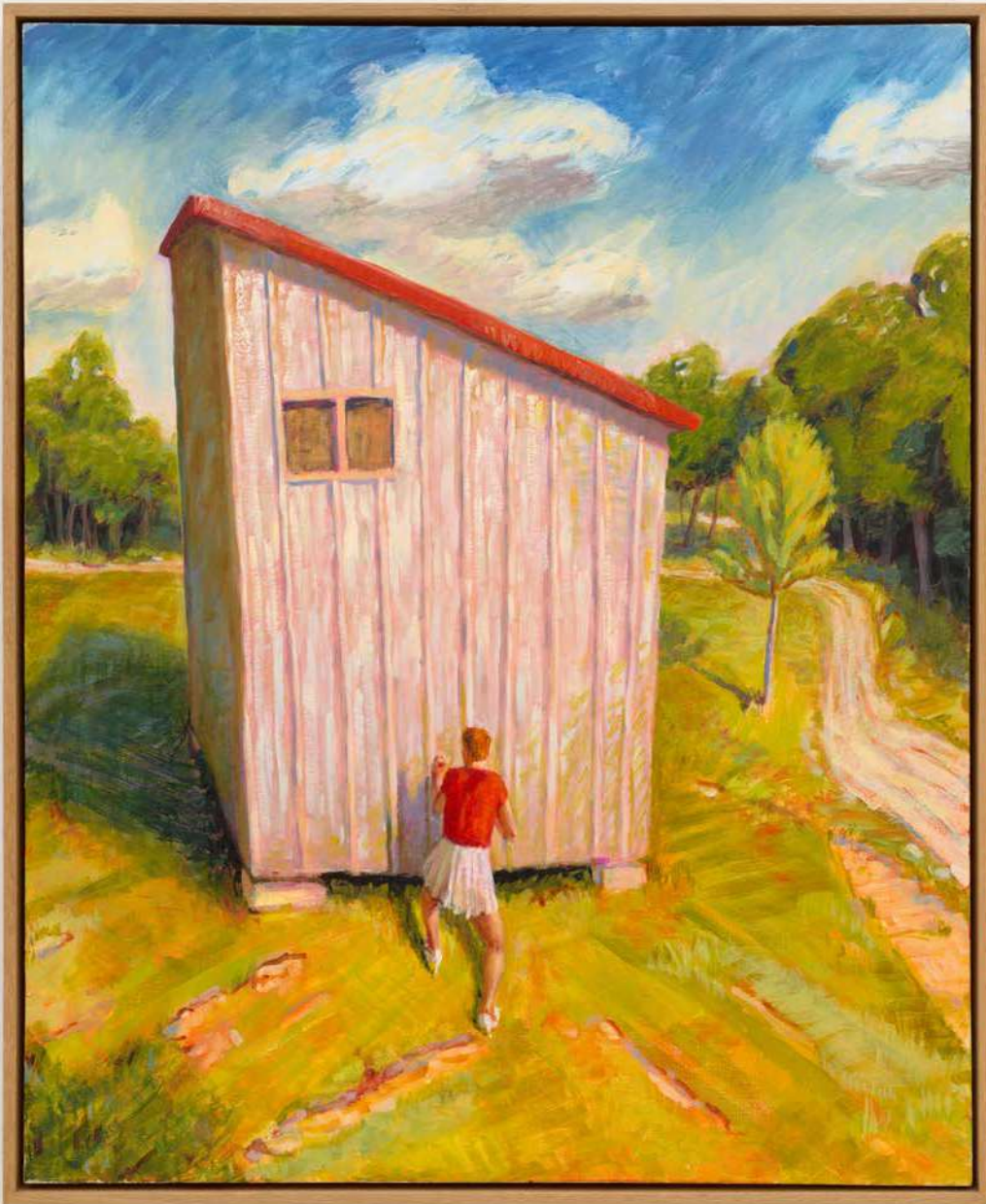




Ricardo Brey, *Filtering of Lights* (2023), detail



Hugh Steers, *Shadow Box* (1991), detail



Hugh Steers

Shadow Box, 1991

Oil on canvas

44 x 36 x 2 in (111.8 x 91.4 x 5.1 cm)

45 7/8 x 37 3/4 in framed (116.5 x 95.9 cm framed)
(EHS031)

\$95,000

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In 1991, Hugh Steers was awarded a summer residency at Skowhegan School of Painting and Sculpture. Inspired by his bucolic surroundings, he created a series of outdoor landscapes and scenes that celebrated the power of natural light. Drawing on his deep knowledge of art history, the glowing luminosity of these paintings recall those of earlier nineteenth-century artists like Pierre Bonnard and Edgar Degas.

Typical of this period, *Shadow Box* (1991) features a man wearing a skirt boxing his own shadow. This ambiguous and disconcerting scene suggests, but never fully defines a narrative; instead, it alludes to inner turmoil and conflict as the figure literally fights himself. Inviting broader readings around isolation, sexuality, and alienation, the work's subject matter speaks to Steers' own experience of living through an evolving Queer identity and the devastation of the AIDS crisis.

Hugh Steers, *Shadow Box* (1991), installation view





Hugh Steers

Green Skirt and Chair, 1988

Oil on canvas

14 7/8 x 11 1/8 in (37.9 x 28.2 cm)

21 5/8 x 17 3/4 in framed (54.9 x 45.1 cm framed)

(EHS131)

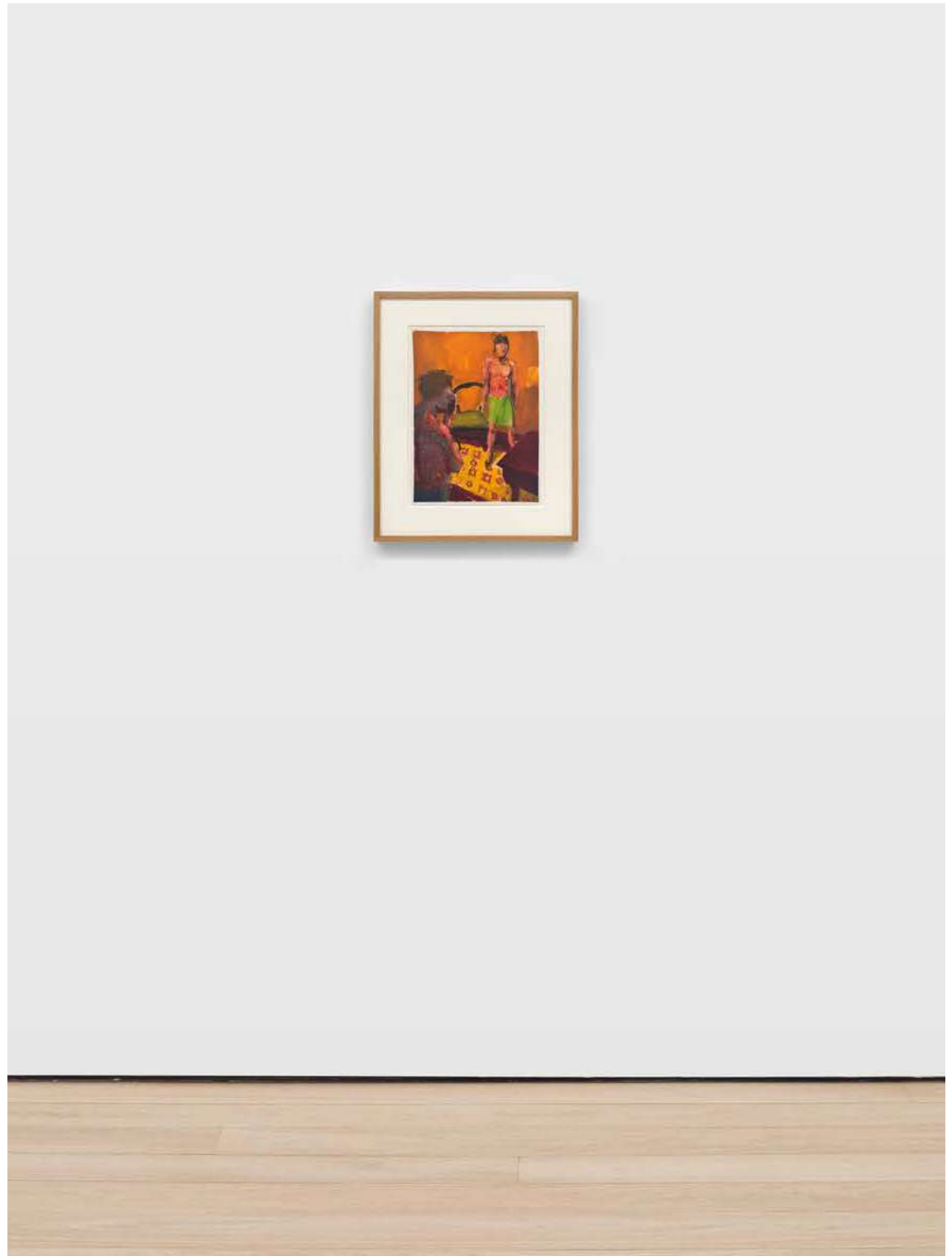
\$25,000; Framing: \$400

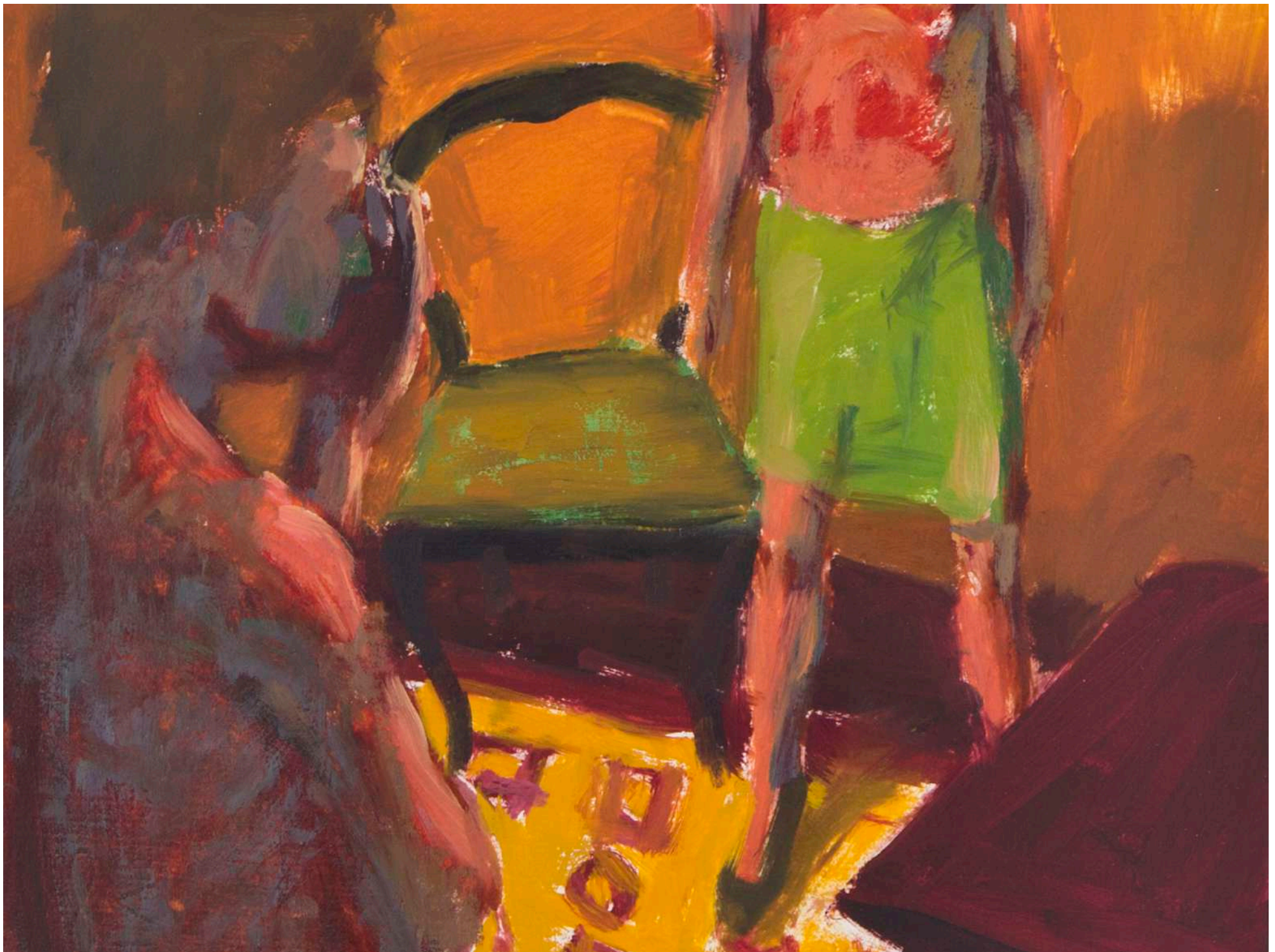
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Hugh Steers maintained a commitment to figuration throughout his career, cut dramatically short by AIDS at the age of 32. He once described his work as “allegorical realism” created “to draw the viewer in through the lure of a comfortingly recognizable style and then confront him with a subject matter of a challenging nature.”

Green Skirt and Chair (1988) features two partially clothed men facing each other. The intimate, domestic scene and Steers's vivid, impressionistic treatment of the figures and their surroundings evoke the subject matter and painterly technique of Pierre Bonnard, Edgar Degas, and Édouard Vuillard. The image recalls the Steers's assertion that his paintings are “metaphors that come from very specific needs and things on my part.” Rendered in the artist's signature style with deliberately ambiguous subjects, the work is bereft of clear narrative elements, leaving the viewer to draw their own meaning.

Hugh Steers, *Green Skirt and Chair* (1988), installation view





Hugh Steers, *Green Skirt and Chair* (1991), detail



Carrie Moyer, *Icy Hot* (2024), detail

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Carrie Moyer

Icy Hot, 2024

Acrylic, fiber paste, magnum, and glitter on canvas

72 x 50 in (182.9 x 127 cm)

(CM124)

\$85,000

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Moyer's playful compositions like *Icy Hot* (2024) use abstraction as a vehicle for queer expression and politics, while speaking to the artist's deep investment in art history. Emphasizing the sensorial, Moyer's process employs techniques common to Color Field painters—drawing, pouring, staining, rolling, sprinkling, and mopping—while integrating humor and strategies of graphic design. A nod to her earlier agitprop posters, she aims for compositions that “feel declarative or very frontal.”

Inspired by the enduring magnitude of geological processes and oceanic shifts, works like *Icy Hot* allow biomorphic forms to slide against graphic silhouettes. Moreover, Moyer explores sensations of movement, gravity, and stasis through her integrative approach to light and color. “I’m thinking about very large forces and how they show up in painting,” she states. Expanding her repertoire of materials, *Icy Hot* also incorporates magnum, an extrusive volcanic rock, as well as fiber paste. With its undulations of fiber paste echoing both anatomical curves and molten flows, this work freely oscillates between abstraction and representation.

About *Icy Hot*, she writes, “Initially the pours reminded me of flame ... As I worked with the radiating ripples, pulling them forward or making them recede, giving them an illusionary quality, I felt the picture needed some kind of foil ... So again a diagrammatic graphic layered over the top, suggestive of a body, an hourglass filled with confetti, disrupts the illusionistic shadows and frills and brings you back to the painting's surface.”

Carrie Moyer, *Icy Hot* (2024), installation view



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Carrie Moyer

Skullspout, 2007

Acrylic and glitter on canvas

24 x 18 in (61 x 45.7 cm)

24 7/8 x 18 7/8 in framed (63.2 x 47.9 cm framed)
(CM065)

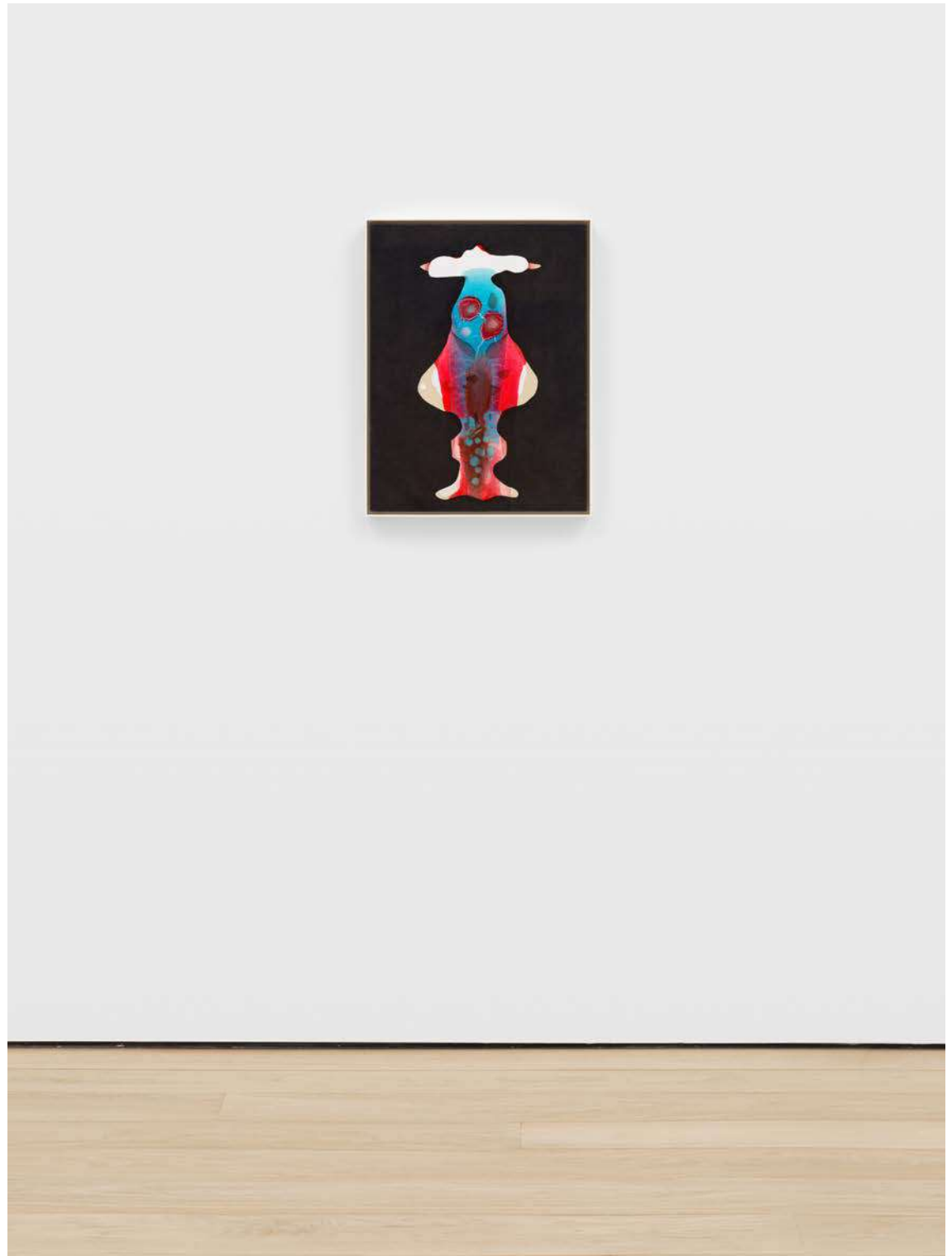
\$30,000

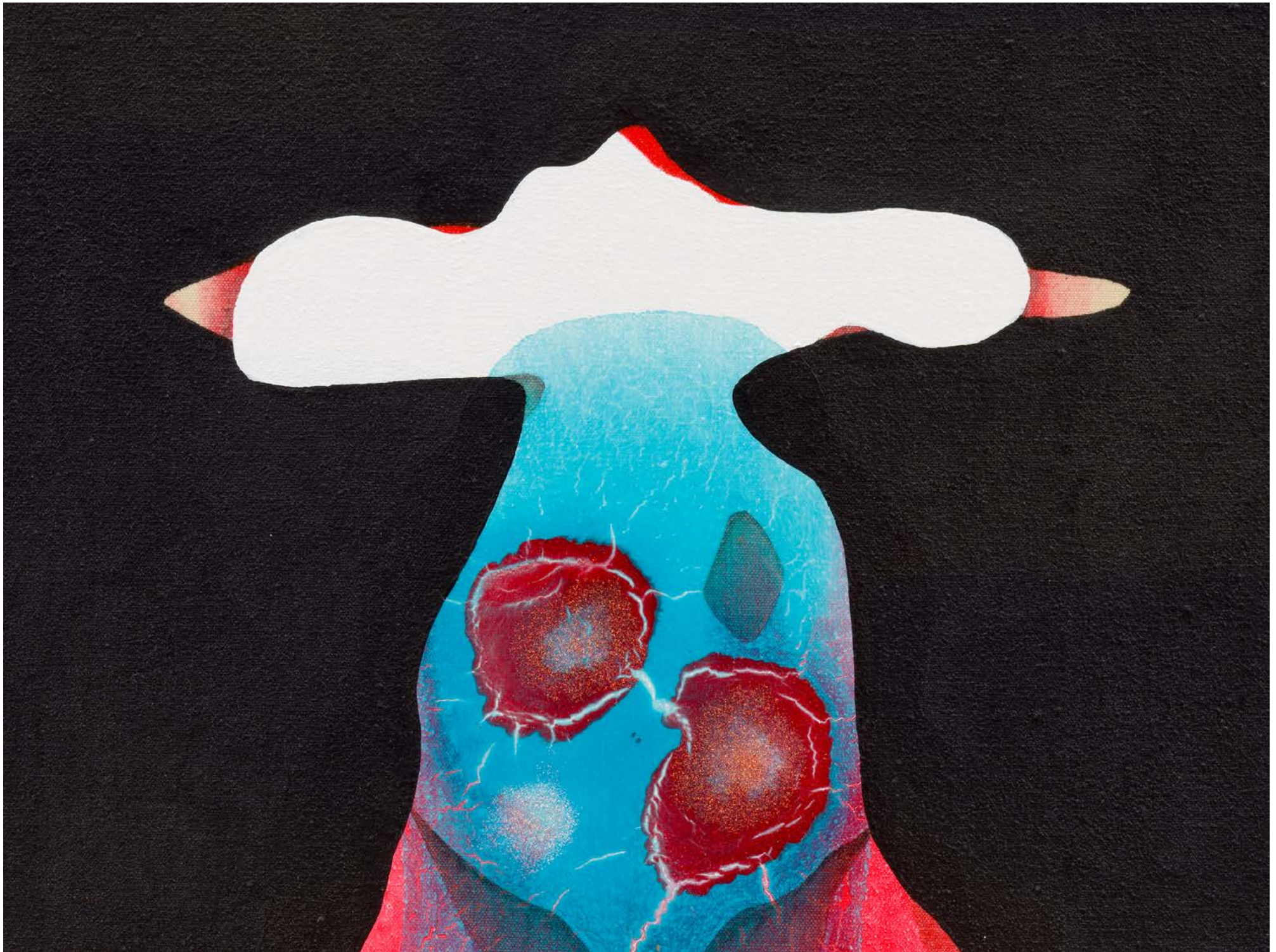
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Carrie Moyer's history of social activism informs her approach to painting, which marries the graphic flatness of her earlier agitprop posters with the more sensual material qualities of the medium. Early paintings like *Skullspout* (2007) freely oscillate between abstraction and representation, where abstracted symbology spans from the galactic to the cellular. "I want to make surfaces that are expansive, looking microscopically and macroscopically," she states. Compositions like *Skullspout* are built layer-by-layer, juxtaposing fluid drips of pigment with fixed contours and matte grounds. In this canvas, the central figure—composed of painterly biomorphic forms and thin veils of aqueous color—is outlined by the expansive matte ground that surrounds it.

Beyond these references, Moyer incorporates glitter as a way to inject the "material language of queerness" into the composition. Glitter is a signature element in Moyer's works that, per the artist, "draws a different kind of light to the canvas."

Carrie Moyer, *Skullspout* (2007), installation view





Carrie Moyer, *Skullspout* (2007), detail

Alexander Gray Associates



Carrie Moyer

The Dawn of Scallops, 2023-24

Mixed media on paper

24 7/8 x 16 1/2 in (63.2 x 41.9 cm)

28 3/4 x 20 1/4 in framed (73 x 51.4 cm framed)

(CM116)

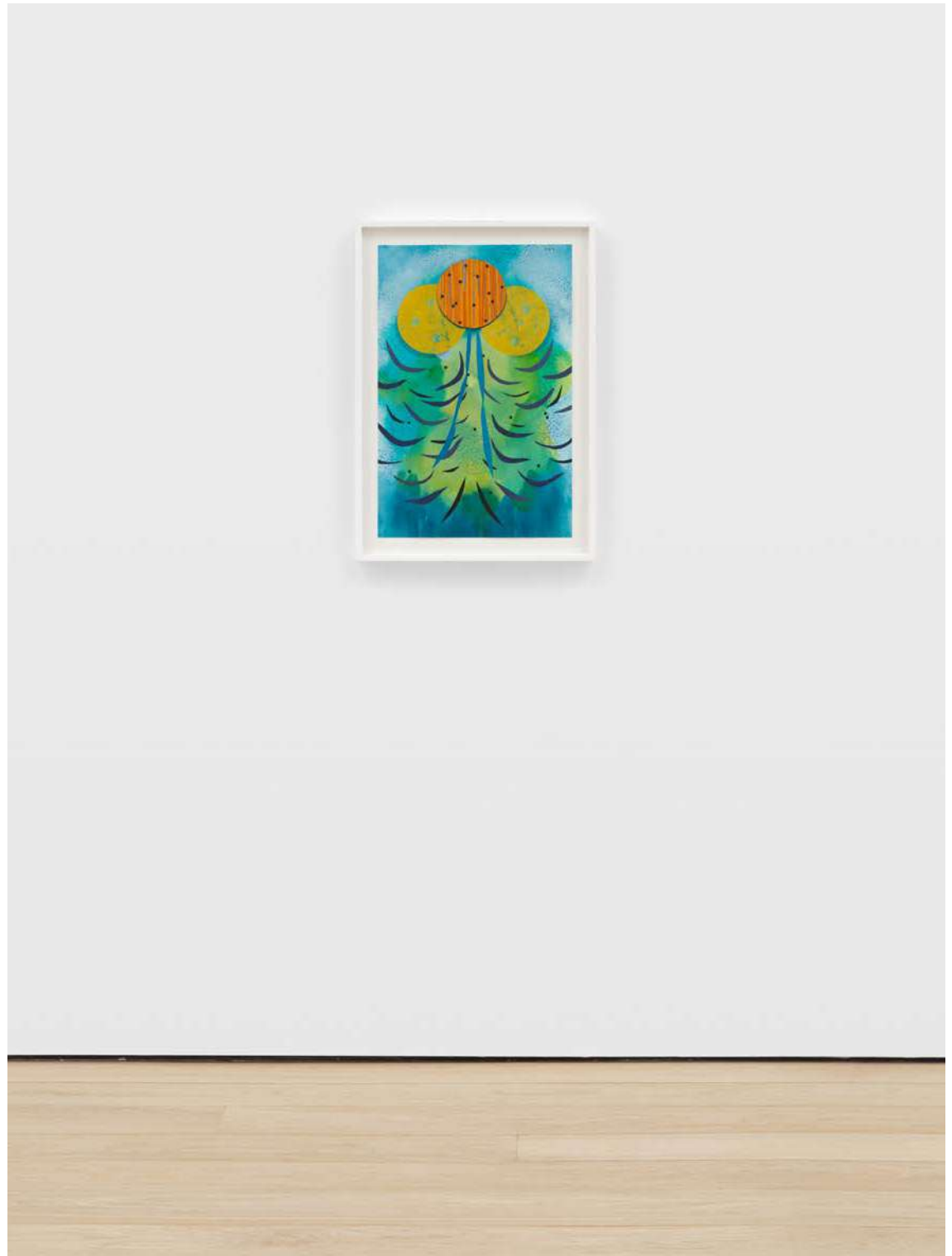
\$20,000; Framing: \$500

Alexander Gray Associates

As in her paintings, Carrie Moyer combines different techniques and media in her works on paper, drawing on a variety of source material to inform her compositions. *The Dawn of Scallops* (2024) builds on the artist's unique visual vocabulary. The artist employs an abstracted symbology that spans from the galactic to the cellular, crafting formal associations between macroscopic and microscopic phenomena. In *The Dawn of Scallops*, circular orbs and curved shadows float against a vivid color field rendered in cerulean and cool green. Her drawings and works on paper, per the artist, "tend to be more legible or representational ... [featuring] a recurring vocabulary of easily discernible forms such as ladders, pyramids, branches hands, moons, clouds, and sometimes even horizon lines or full landscapes."

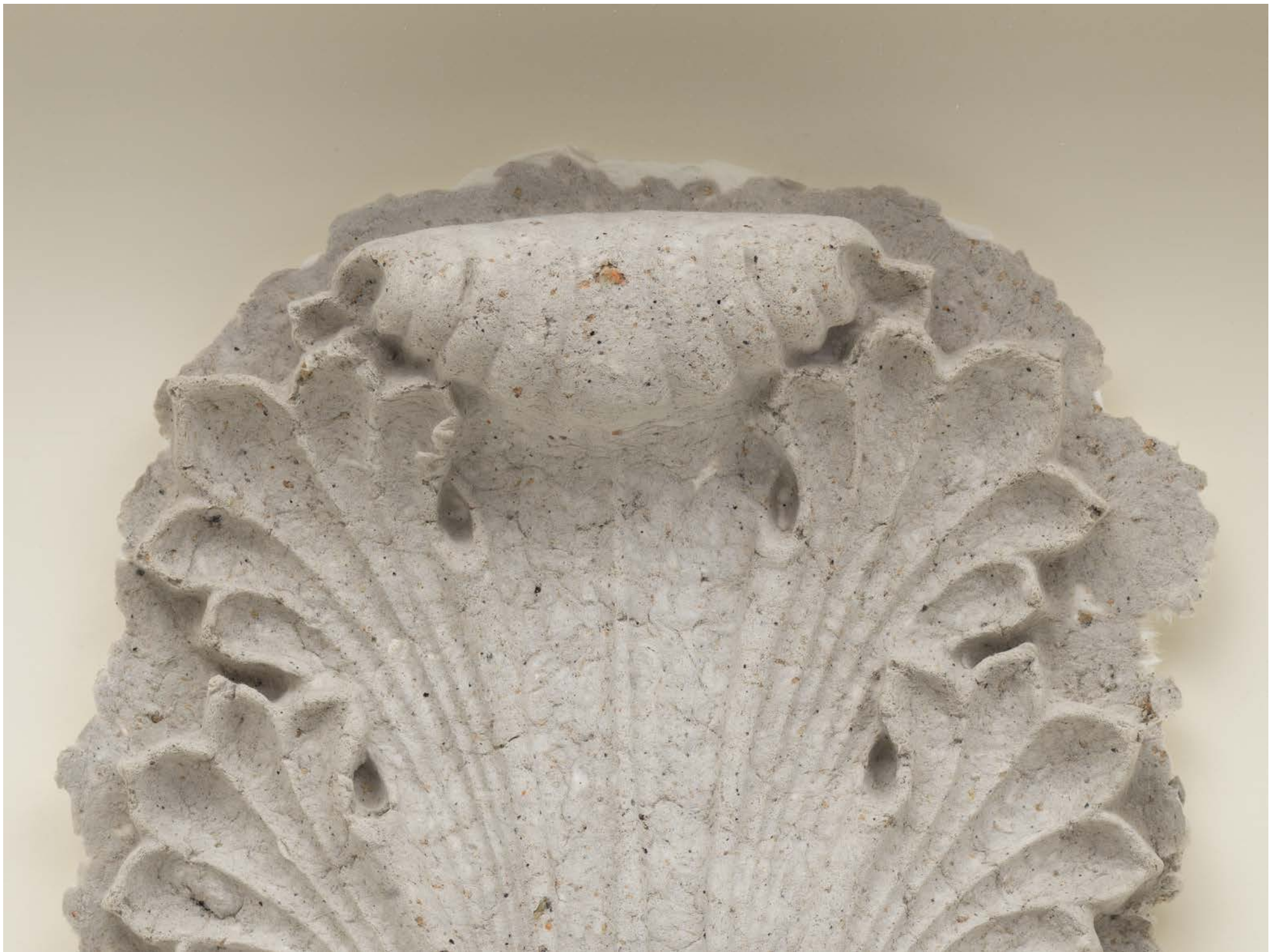
Working on paper, Moyer recalls, "I got really interested in the quality of light that's harder to create on canvas." The immediacy and moodiness of these images are underscored by their chromatic saturation. Moyer attributes this quality to her "... fondness for a comic, sci-fi sensibility turned metaphysical and atmospheric through the repeated process of staining, salting, and spraying the surface with inks and water."

Carrie Moyer, *The Dawn of Scallops* (2023-24), installation view





Carrie Moyer, *The Dawn of Scallops* (2023-24), detail



Bethany Collins, *Old Ship XII* (2023), detail



Bethany Collins

Old Ship XII, 2023

Cast paper with confederate granite

9 3/8 x 8 x 1 3/4 in (23.8 x 20.3 x 4.4 cm)

13 1/4 x 11 7/8 x 3 3/4 in framed

(33.7 x 30.2 x 9.5 cm framed)

(BC137)

\$12,000

In a departure from her text-based drawings, Bethany Collins's *Old Ship* works are cast from handmade paper mixed with granite from a Confederate monument pulverized into dust. Collaborating with Dieu Donné in Brooklyn, NY, Collins created works like *Old Ship XII* (2023) from molds based on acanthus ornamental details carved in the capitals of the twelve Corinthian columns enclosing the sanctuary of the Old Ship AME Zion Church, the oldest Black church in the artist's hometown of Montgomery, AL. Each cast pays homage to the building and congregation that hosted prominent Black speakers like Frederick Douglass, Senator Blanche K. Bruce, and Dr. Booker T. Washington.



Bethany Collins, *Old Ship XII* (2023), side view



Melvin Edwards

Combination, 2005

Welded steel

10 3/4 x 12 x 10 in (27.3 x 30.5 x 25.4 cm)

(ME004)

\$200,000

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Melvin Edwards's *Combination* (2005) brings together an assemblage of found steel objects, including thick chain links, horseshoes, and railroad spikes. Although primarily chosen given their formal and aesthetic qualities, these materials unfold multiple layers of symbolic significance as they relate to African and African American history and culture, as well as Edwards's autobiography.

Tapping into these complex and interwoven histories, works like *Combination* are representative of the artist's decades-long exploration of the potential of disparate salvaged steel objects to lend cultural, social, and political connotations to modernist sculpture. "I have always understood the brutalist connotations inherent in materials like barbed wire and links of chain," Edwards maintains. "My creative thoughts have always anticipated the beauty of utilizing that necessary complexity which arises from the use of these materials in what could be called a straight formalist style."

Melvin Edwards, *Combination* (2005), installation view





Melvin Edwards, *Combination* (2005), detail



Steve Locke

cruisers (hallway), 2024

Oil on panel

16 x 20 in (40.6 x 50.8 cm)

17 1/8 x 21 1/8 in framed (43.5 x 53.7 cm framed)

(SLO761)

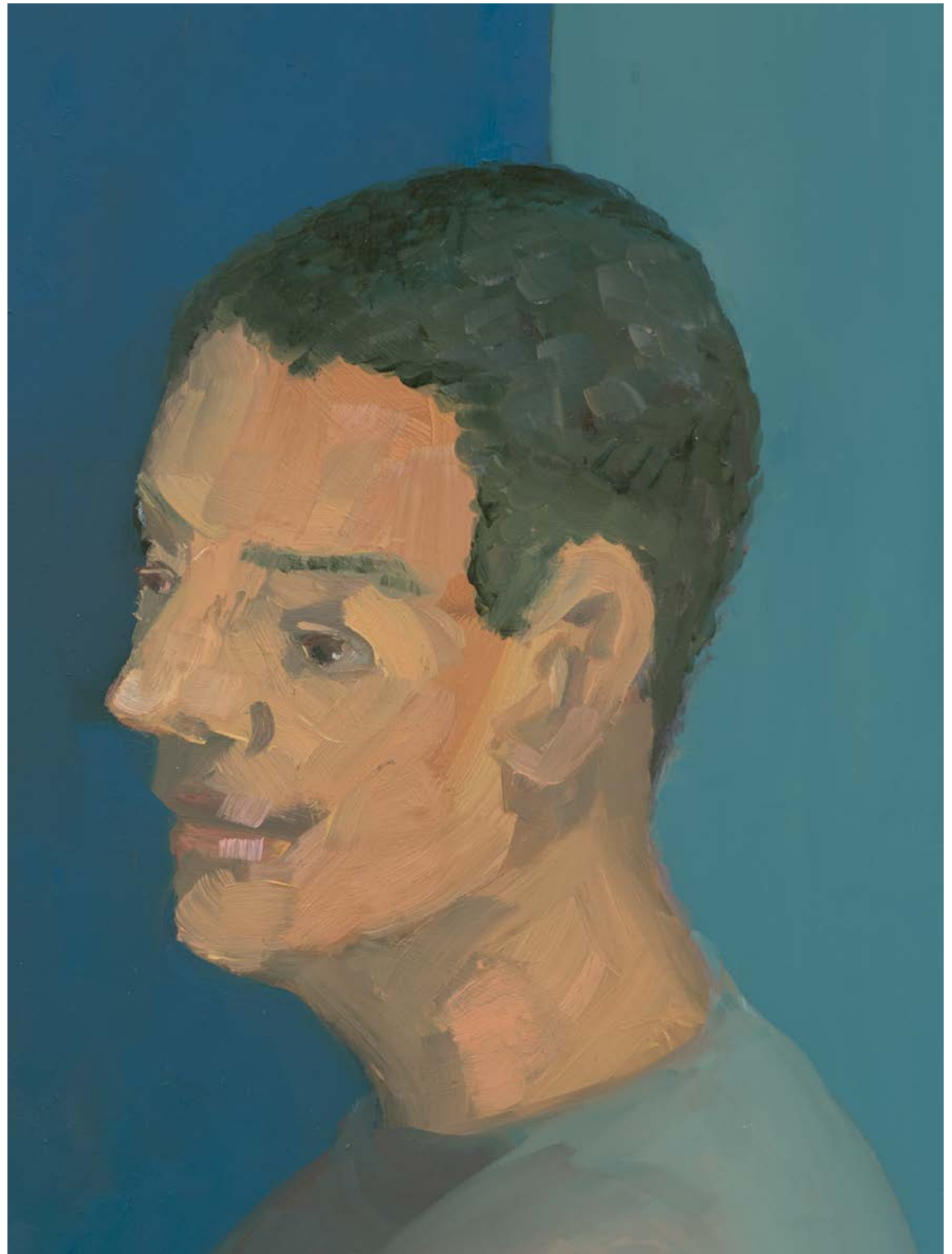
\$20,000

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Steve Locke began his series of *cruisers* paintings in the early 2000s. Imbuing a sideways glance with eagerness, uncertainty, and risk, these works map the connection between identity, desire, and vulnerability. Saturated in unspoken tension, both untitled 2002 paintings capture an intensely intimate—and potentially dangerous—moment shared between anonymous men, who are connected by the act of “looking.”

Poised as a series of meditations on the power of the gaze, Locke’s canvases imbue a sideways glance with eagerness, uncertainty, and risk. This artist explains that these works represent “... possibility ... [and] an acknowledgment of beauty.” With this canvas, Locke tightly frames the glance that passes between two impressionistically rendered male figures, casting them against a saturated green ground. The tension between the transience of Locke’s figures and stillness of their opaque surroundings lends these intimate canvases an increased sense of unreality—a tenet of the artist’s figurative output.

Steve Locke, *cruisers (Ihallway)* (2024), detail





Steve Locke

cruisers (lunch counter), 2024

Oil on panel

24 x 24 in (61 x 61 cm)

25 1/8 x 25 1/8 (63.8 x 63.8 cm framed)

(SLO763)

\$25,000

Alexander Gray Associates

Steve Locke began his series of *cruisers* paintings in the early 2000s. Imbuing a sideways glance with eagerness, uncertainty, and risk, these works map the connection between identity, desire, and vulnerability. Saturated in unspoken tension, both untitled 2002 paintings capture an intensely intimate—and potentially dangerous—moment shared between anonymous men, who are connected by the act of “looking.”

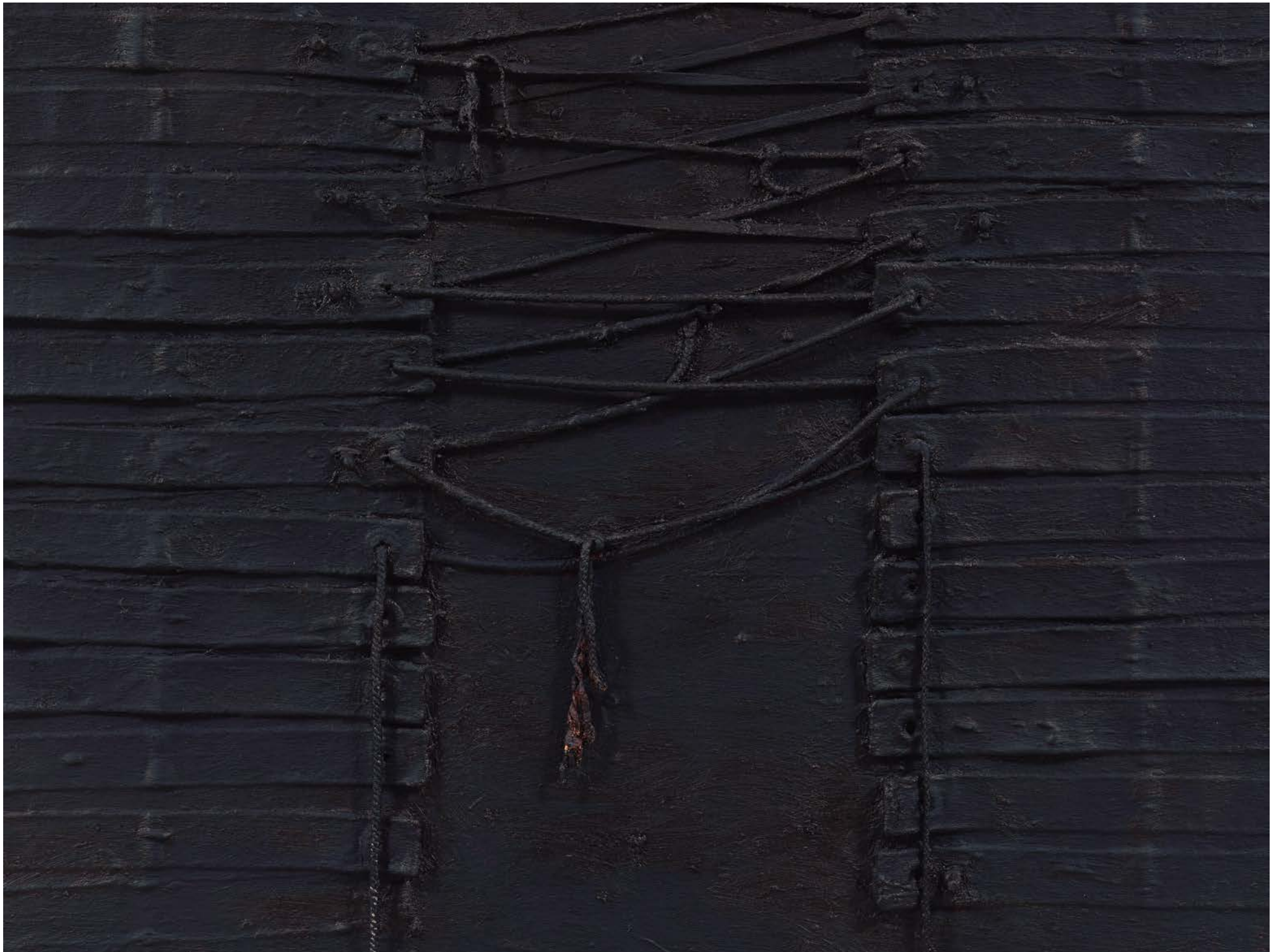
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Steve Locke, *cruisers (lunch counter)* (2024), installation view





Steve Locke, *cruisers (lunch counter)* (2024), detail



Harmony Hammond, *Lace II* (2013), detail

Alexander Gray Associates



Harmony Hammond

Lace II, 2013

Oil and mixed media on canvas

50 1/4 x 40 1/4 x 2 1/2 in (127.6 x 102.2 x 6.3 cm)

(HH172-RE)

\$125,000

Alexander Gray Associates

Lace II (2013) belongs to what Hammond calls her “near monochrome” paintings, which simultaneously engage with and challenge the narrative of modernist painting. Hammond often describes the painted canvases as skins, and the composition and materials of *Lace II* alludes to a corseted human body. Hammond explains, “The grommeted straps are wrapped around the painting as objects and body but do not cinch or constrict. The straps do not hold the painting together; the paint (and therefore the act of painting) does.”

Hammond creates her paintings from the center outwards, building the surface slowly and organically through layers of paint. Hammond’s material use, uneven layering of paint, and physical scraping and incising into the surface, results in colors that are nuanced, fluid, destabilized, and difficult to locate. Furthermore, as curator and art historian Tirza True Latimer writes about Hammond’s “near monochromes” that utilize straps, “They thematize seams in ways that evoke—not unity and purity—but the piecing together, the suturing associated with traditionally feminine creative acts.” The painting’s title not only refers to the act of lacing together, but also to the material used in women’s fabric arts. For Hammond, her engagement with traditional women’s arts, often regarded as “craft,” brings it into the modernist narrative of abstract painting.

Harmony Hammond, *Lace II* (2013), installation view





Ronny Quevedo

el centro folklórico, 2024

Gold leaf and wax on watercolor paper

10 x 13 in (25.4 x 33 cm)

12 3/4 x 16 1/4 in framed (32.4 x 41.3 cm framed)

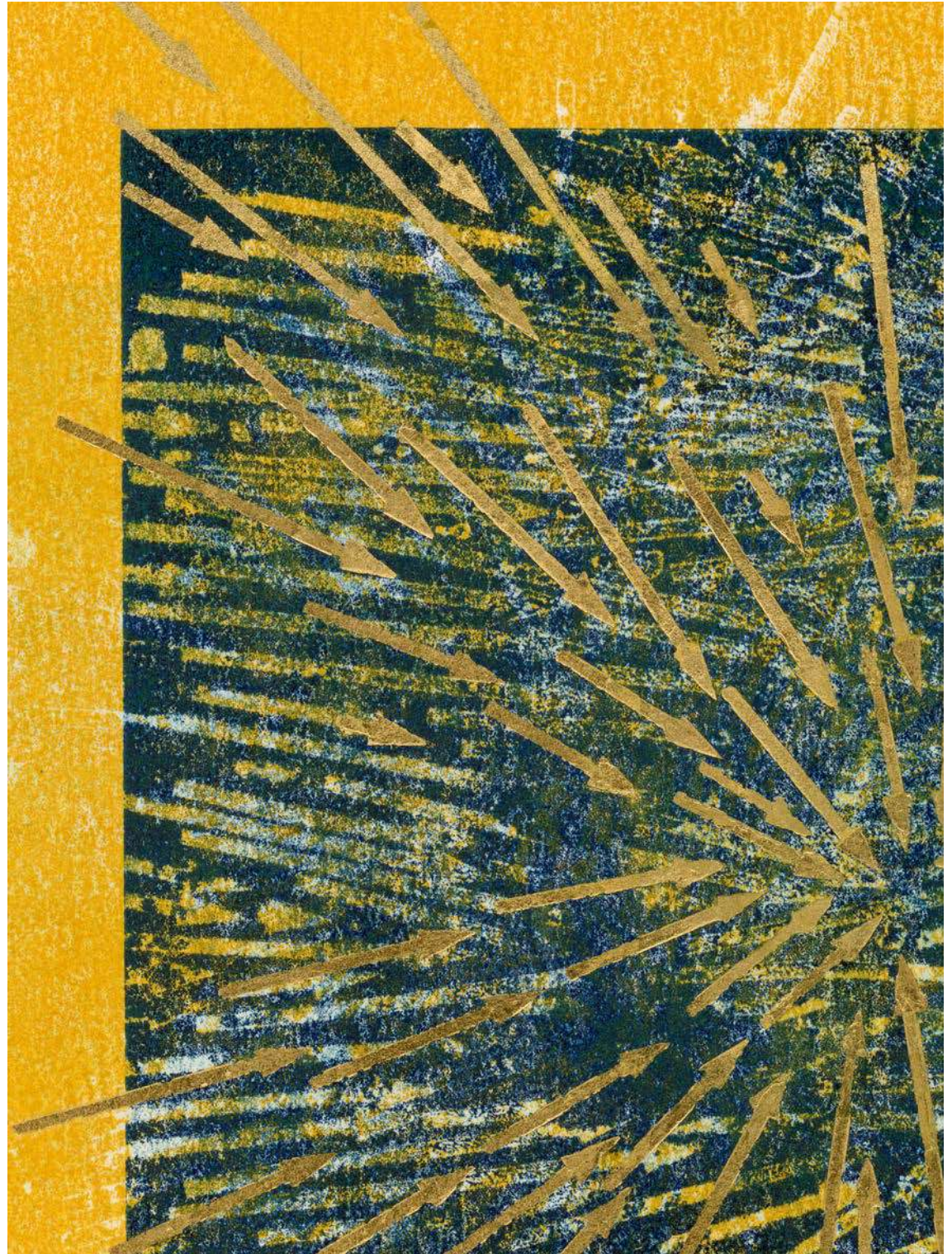
(RQ269)

\$15,000; Framing: \$550

Alexander Gray Associates

el centro folklórico (2024) is part of a series of works on paper in which Ronny Quevedo reenvisioned iconographies connected to sport while also considering the connection between play, movement, and migration. Titled and inscribed with the Spanish term for a defender on the field, *el centro folklórico* evokes the activity, or the “dance,” of this focal player with arrows created by applying strips of gold leaf on paper using a carbon transfer process. The son of a professional soccer player in Ecuador turned amateur league coach, Quevedo grew up in New York City around a well-organized enclave of South and Central American soccer leagues, and played in indoor leagues—led by migrant Latin American and Caribbean communities. “This environment provided my initial perspective on sport and play as forms of cultural expression,” Quevedo says. “From it, I came to understand the political implications of making space for oneself and that economics was a matter of resourcefulness. It also drove home the elasticity under which people of color operate.”

Ronny Quevedo, *el centro folklórico* (2024), installation view





Ronny Quevedo

Powers of 10 (a fifth floor walk-up), 2024

Metal leaf and pattern paper on paper

60 1/2 x 60 1/2 in (153.7 x 153.7 cm)

64 5/8 x 64 1/2 in framed (164.1 x 163.8 cm)

(RQ253)

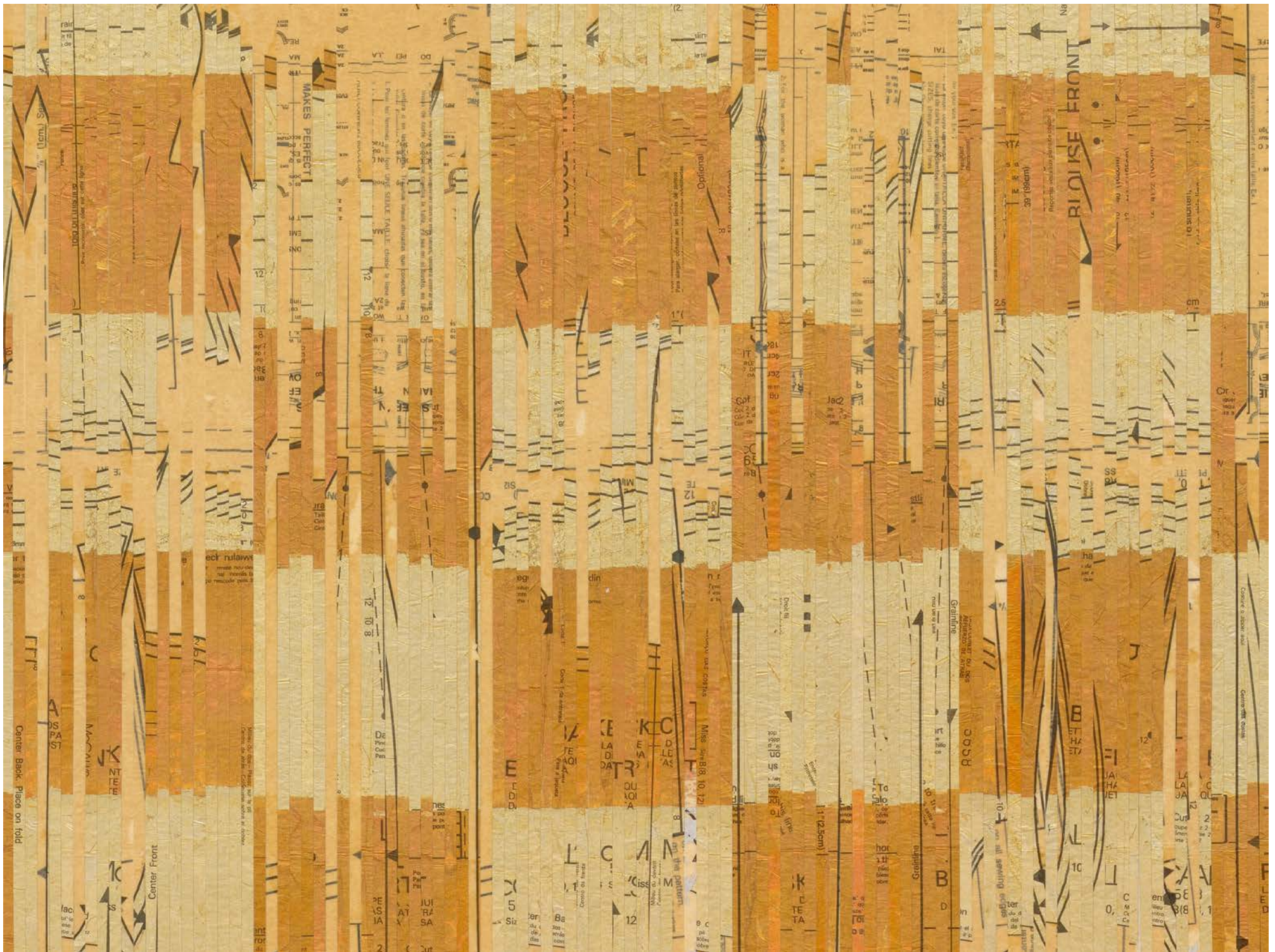
\$70,000; ex. framing

Alexander Gray Associates

Often incorporating materials associated with historically under-appreciated forms of labor, Quevedo's materials reference the artist's biography and cultural heritage. *Powers of 10 (a fifth floor walk-up)* (2024) illuminates Quevedo's investment in garment and cloth production, as the artist draws from both personal and collective histories. The work sutures the materials of his mother's trade—dressmaking—together with precious metals like gold leaf, a substance ubiquitous in Andean history. "To me," says Quevedo, "there is no division of significance; these humble technical materials can be imaginatively and resourcefully transformed. My family history, which contained lots of adaptation, embodies this capacity for transformation." Crafting an abstract, gridded composition from disparate materials, the pattern of Quevedo's gridded surface also evokes the intricate textile designs of indigenous Andean cultures. Furthermore, the precolonial numerical systems proposed by these cultures—using well-known tools such as the quipu—collected data based on powers of 10. For the artist, the integration and reinterpretation of these traditions represents the continuation of intergenerational creative labors and shared cultural inheritance, of which he himself is an embodiment.

Ronny Quevedo, *Powers of 10 (a fifth floor walk-up)* (2024)
Installation view





Ronny Quevedo, Powers of 10 (a fifth floor walk-up) (2024), detail



Ruby Sky Stiler, *Seated Blue Figure (with turquoise and red outline)* (2024), detail



Ruby Sky Stiler

Seated Blue Figure (with turquoise and red outline), 2024

Canvas, acrylic, graphite, and jade adhesive on panel
44 x 32 in (111.8 x 81.3 cm)

45 1/2 x 35 1/2 in framed (115.6 x 90.2 cm framed)
(RSS054)

\$50,000

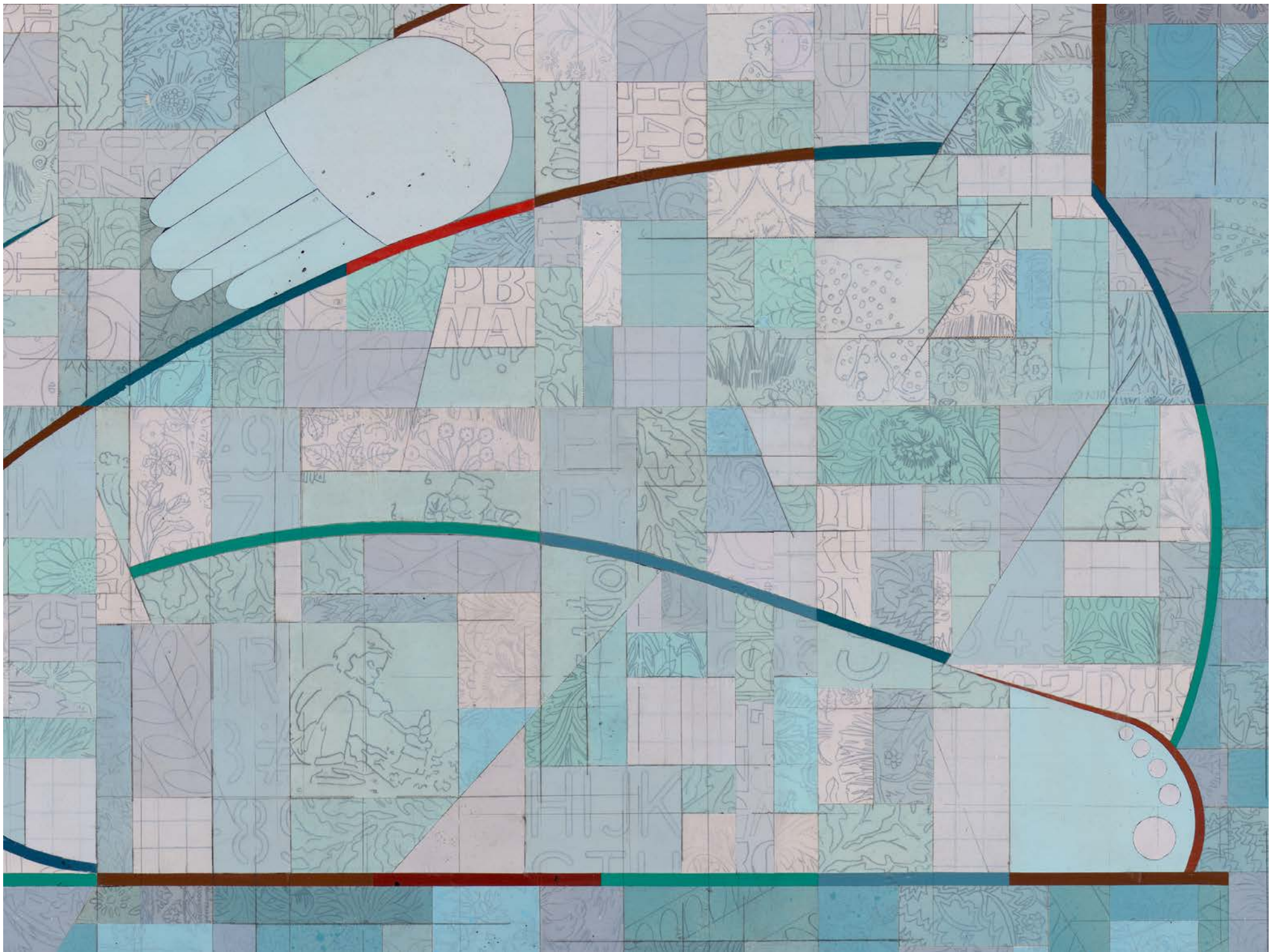
Alexander Gray Associates

Stiler's experimental practice imbues the history of collage and cubism with disparate references, including Greco-Roman sculpture, Art Deco illustrations, and digital photography. Her recent relief paintings such as *Seated Blue Figure (with turquoise and red outline)* (2024) recall modernist block printed textiles through labor-intensive methods of cutting, gluing, and polishing—a gesture that pays tribute to feminist craft traditions. The central figure of Stiler's painting is composed of a myriad of quotations from art history that reference the female form, spanning from prehistoric artifacts to pop art. The artist explains, "I learn by studying the art of the past. Women have been the object of representation from the first fertility figure forward—it's a timeless form. By occupying that convention, I have continuity and connection to the artists that came before me ... In my recent work, I placed the woman figure, often the object, in that empowered position."

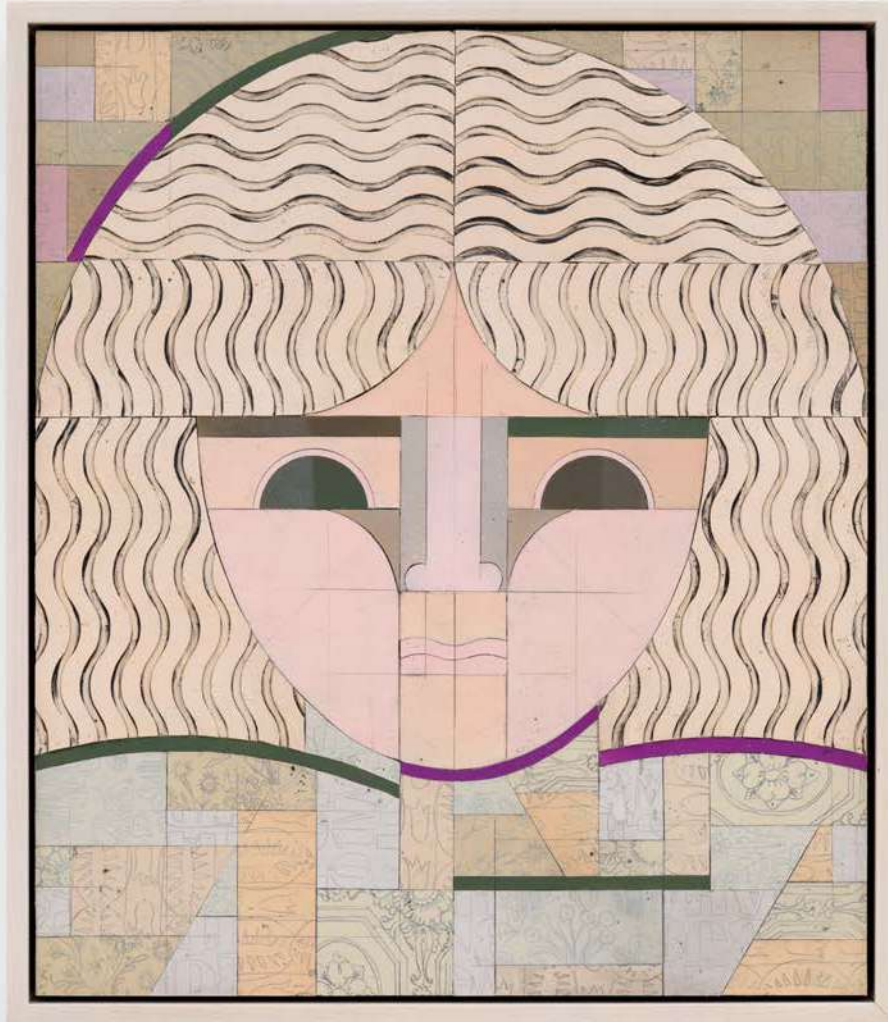
Likewise, Stiler's relief paintings are material amalgams, composed of layers of heavy watercolor paper, canvas, acrylic paint, resin, and graphite drawings applied to wooden panels. The tension between flatness and three-dimensionality is named, per Stiler, as a "fundamental problem" in her work. By translating diverging visual histories into multimedia paintings, Stiler recomposes the past and re-presents a feminist present.

Ruby Sky Stiler, *Seated Blue Figure (with turquoise and red outline)* (2024)
Installation view





Ruby Sky Stiler, *Seated Blue Figure (with turquoise and red outline)* (2024), detail



Ruby Sky Stiler

Woman with Lilac Shadows, 2024

Canvas, acrylic, pencil, and jade adhesive on wood panel

18 x 15 1/2 x 2 in (45.7 x 39.4 x 5.1 cm)

19 1/8 x 16 5/8 in framed (48.6 x 42.2 cm framed)

(RSS052)

\$20,000; On reserve



Ruby Sky Stiler

Blue Woman, 2024

Canvas, acrylic, pencil, and jade adhesive on wood panel

18 x 15 1/2 x 2 in (45.7 x 39.4 x 5.1 cm)

19 1/8 x 16 5/8 in framed (48.6 x 42.2 cm framed)

(RSS053)

\$20,000

Alexander Gray Associates

Stiler's *Blue Woman* (2024) presents all-over, tile-like patterns out of which a female bust appears. With a formal nod to the masculine artists synonymous with the Cubist movement, Stiler's relief paintings evoke motifs of twentieth century abstraction to dismantle the "male gaze" that remains pervasive within the art historical canon. In this way, Stiler mines art history to craft a feminist critique of the dichotomy between "woman as subject of painting versus creator of image." Likewise, Stiler's relief paintings are also material amalgams, composed of layers of heavy watercolor paper, acrylic paint, and graphite drawings applied to wooden panels. For the artist, the tactility of her work is a result of a "really physical, generative process."

Ruby Sky Stiler, *Blue Woman* (2024), side view





Ruby Sky Stiler

No Title #5, 2024

Woven book pages and acrylic

10 7/8 x 7 1/2 in (27.6 x 19.1 cm)

13 5/8 x 10 1/8 in framed (34.6 x 25.7 cm framed)

(RSS040)

\$8,000; Framing: \$300

Alexander Gray Associates

Playing with the tension between flatness and three-dimensionality, Ruby Sky Stiler's practice imbues the history of collage and cubism with disparate references. Her *Book Weavings*, first introduced in 2010, exemplify her referential approach.

These works meticulously intertwine the pages of books, transforming textual information into physical presence. Throughout the series, the artist modifies extant texts accumulated from a multitude of sources—including the various art & design, history, or "how-to" volumes that line her studio. After applying paint on or around the page's content, Stiler intricately cuts what will become the warps and wefts of the final composition. Then, the artist weaves the two distinct pages together to produce entirely new, almost-lenticular images built from glimpses of what came before. Stiler attests that, "my work is generally process-oriented. At some point I noticed that my intelligence comes more through a hands-on relationship to materials and their potential—than through attempting to manifest some particular thesis."

Together, the undulating horizontal and vertical strips work in tandem to both conceal and reveal underlying geometries. Like layered tiles, Stiler's *Book Weavings* offer interrelated meditations on figuration and abstraction, as they playfully subvert the modernist grid while paying tribute to feminist craft traditions.

Ruby Sky Stiler, *No Title #5* (2024), detail





Ruby Sky Stiler

No Title #11, 2024

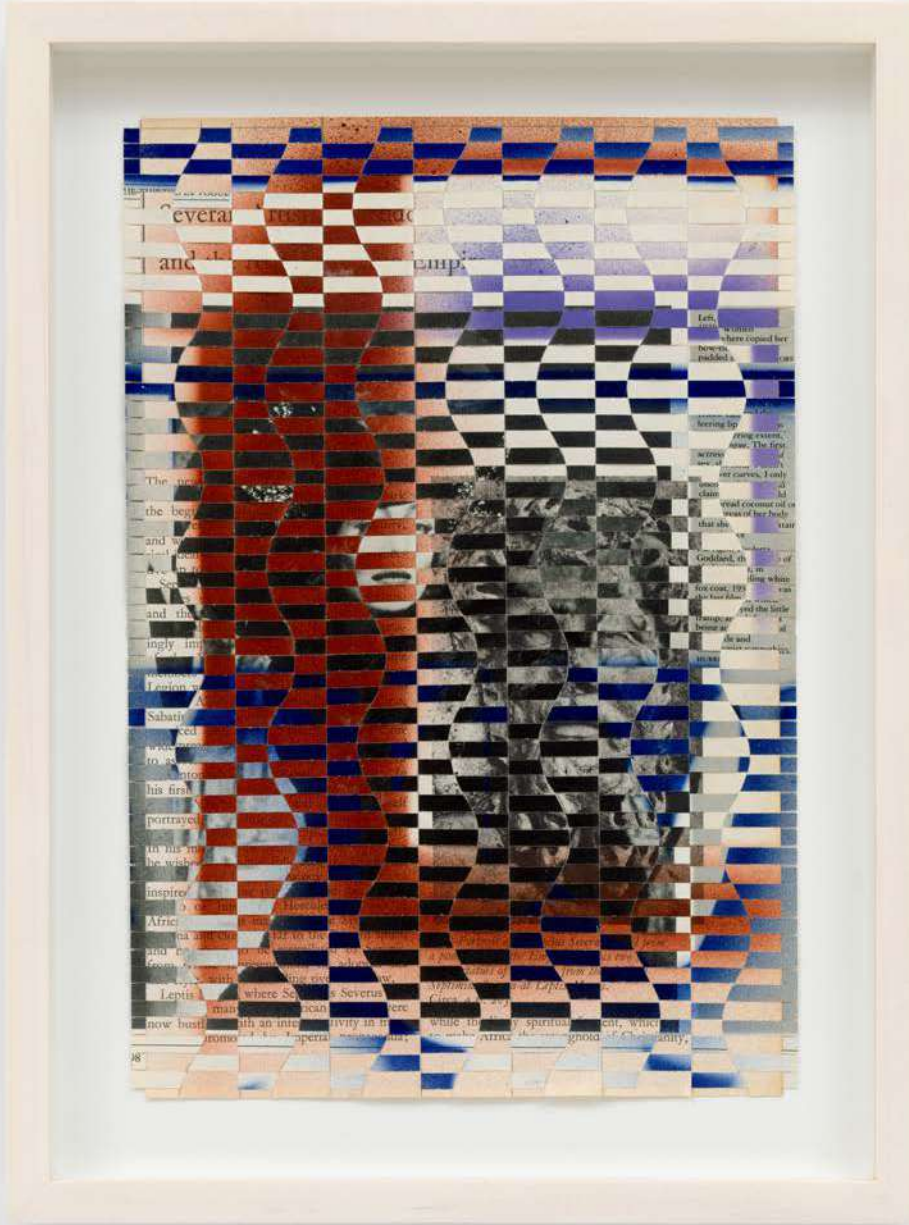
Woven book pages and acrylic

11 1/4 x 7 3/4 in (28.6 x 19.7 cm)

14 x 10 3/8 in framed (35.6 x 26.4 cm framed)

(RSS050)

\$8,000; Framing: \$300



Ruby Sky Stiler

No Title #3, 2024

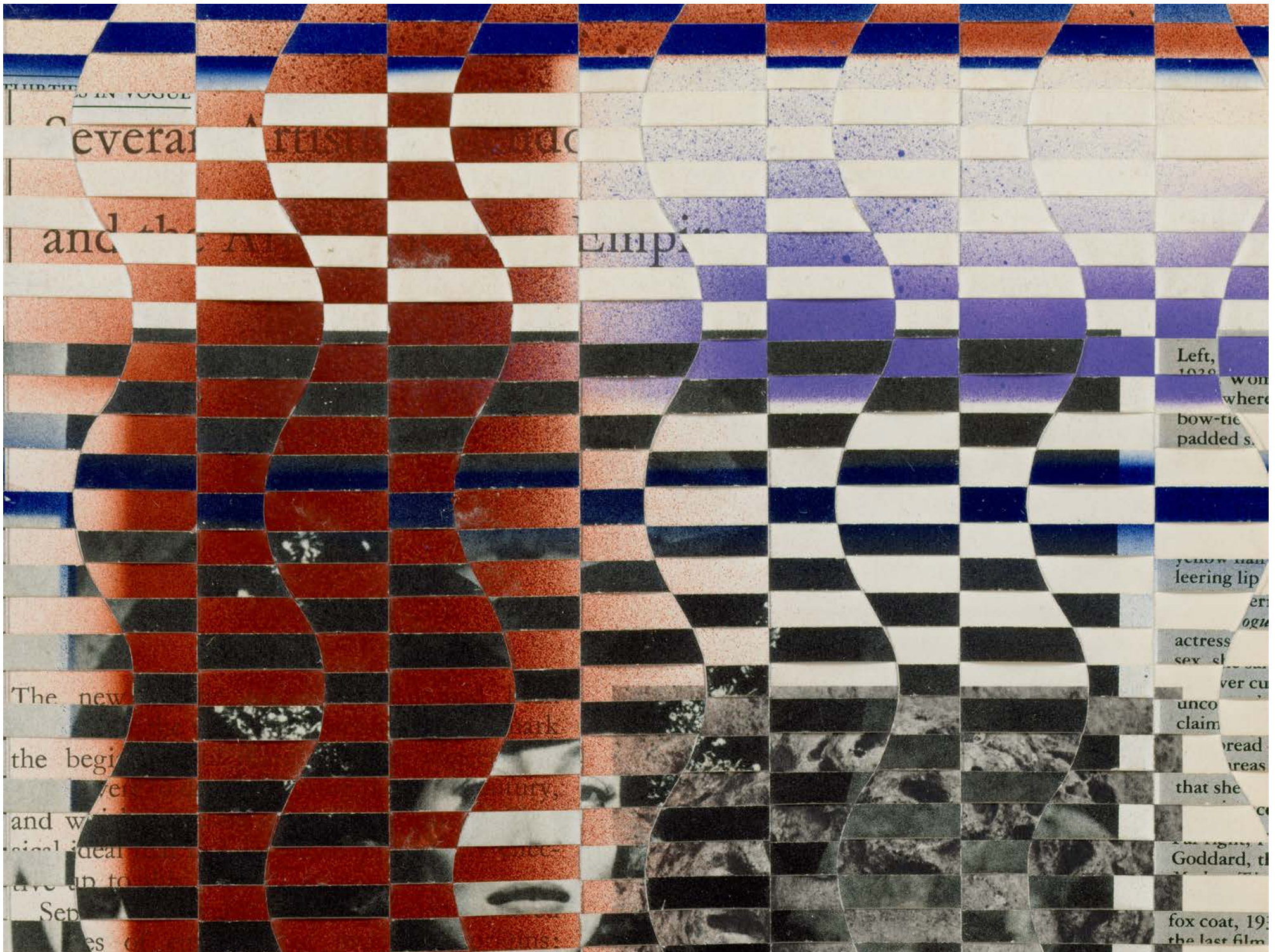
Woven book pages and acrylic

11 1/4 x 7 3/4 in (28.6 x 19.7 cm)

14 x 10 1/2 in framed (35.6 x 26.7 cm framed)

(RSS041)

\$8,000; Framing: \$300



Ruby Sky Stiler, No Title #3 (2024), detail

