



ART BASEL PARIS 2024

BOOTH C06

OCTOBER 16 – 20

IGSHAAN ADAMS
KEVIN BEASLEY
CAROLINE KENT
HANNAH LEVY
JOHANNA UNZUETA
AMANDA WILLIAMS

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Igshaan Adams

Manon-Lee, Georgia, 2023

Cotton twine, polypropylene and nylon rope,
wood, plastic, stone, glass and semi precious
stone beads, polycotton fabric and tiger tail wire

98.5 x 70.5" / 250 x 179cm

IA2023-009



Igshaan Adams' (b. 1982, Cape Town, South Africa) multidisciplinary practice combines weaving, installation, and performance in an intersection of generational and personal histories, familial traumas, and tradition. Within the process of mapping his community, Adams re-contextualizes shared histories of pre- and post-apartheid South Africa with modern day expression.

Adams presents *Manon-Lee, Georgia* (2023), a wall-hanging tapestry that memorializes the footwork of two members of the same name within the Garage Dance Ensemble, a dance troupe based in O'kiep, a town in the Northern Cape province of South Africa. In preparation for the work's pattern, Adams laid down a blank canvas atop an ink covered sheet of plastic. As the dancers traveled across the flat surface, imprints of their individual dance steps recorded on the reverse of the canvas. The resulting image is a collage of scattered footprints, each conveying a unique life story through personal narrative, which is repurposed by the artist as a template for weaving. Within the work's textured surface, gestures from the dancers' bodies oscillate in and out of focus as sandy patches of beads and checked fabric enmesh with blue rope, and wire, visually echoing the corporeal movement of dance and the markings of the body on canvas. Through the intuitive choreography of the dancer and the artist's process of weaving, the body as a location of trauma and holder of memory is revealed.

Adams' *Lynloop*, a site-specific installation at the ICA Boston, Boston, MA, is on view through February 2025. *Igshaan Adams: Weerhoud*, a solo exhibition at The Hepworth Wakefield, UK, is on view through November 3, 2024. Adams' work is also currently on view at institutions globally, including the National Gallery of Art, Washington, DC; Z33, Hasselt, Belgium; Stedelijk Museum, Amsterdam, Netherlands; NEON at the National Theater of Greece Drama School, Athens, Greece; and Inhotim, Brazil. Adams will present his fourth solo exhibition with Casey Kaplan, New York in May 2025.

Igshaan Adams
Manon-Lee, Georgia, 2023
(detail)



Igshaan Adams
Manon-Lee, Georgia, 2023
(alternate view)



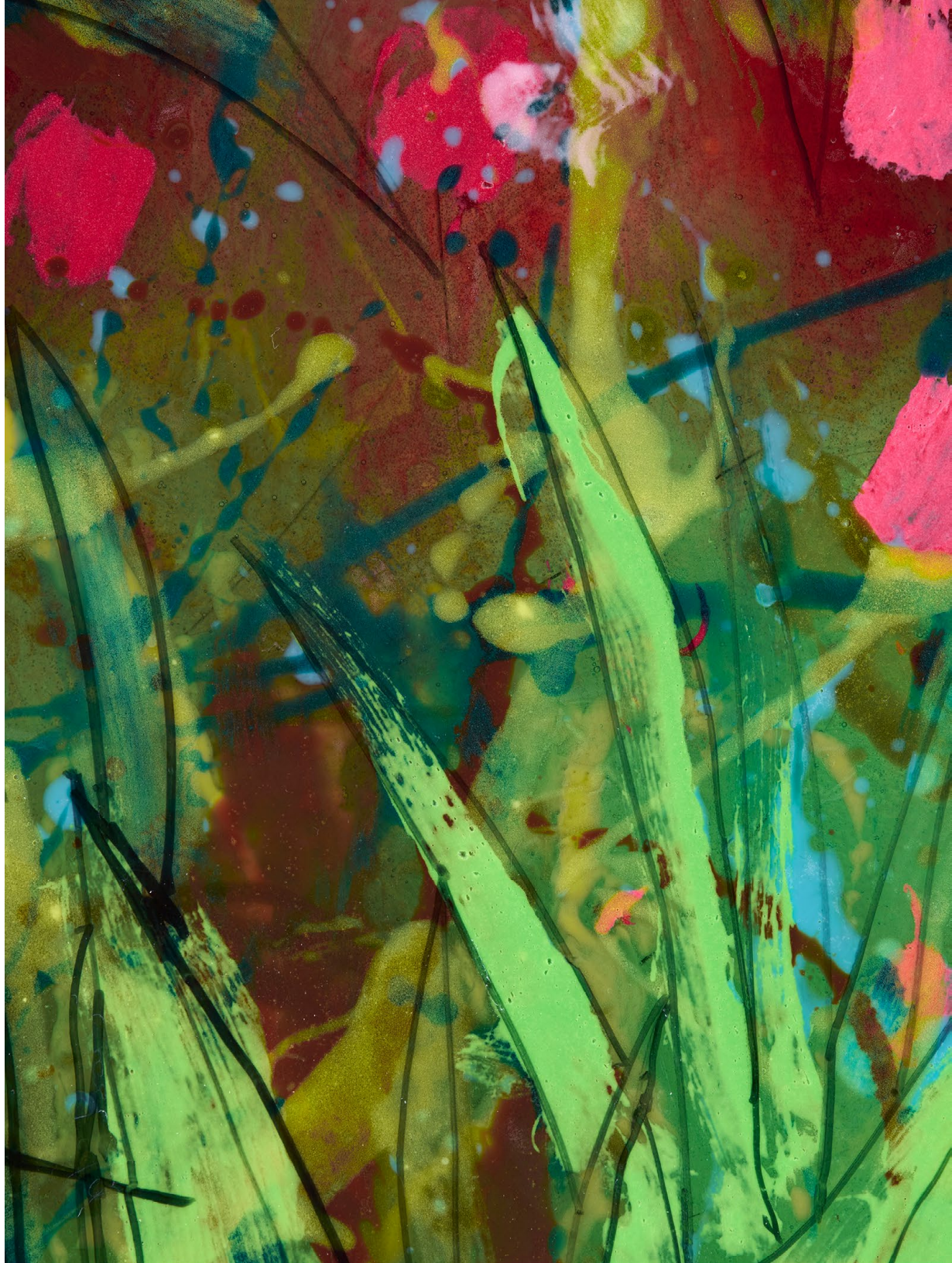
Kevin Beasley
Garden Arches I, 2024
Raw Virginia cotton, polyurethane resin,
Sharpie transfer, fiberglass
51.5 x 35.75 x 1.5" / 130.8 x 90.6 x 3.8cm
KB2024-020

Kevin Beasley (b. 1985, Lynchburg, VA) presents *Garden Arches I, II, III and IV*, (2024) a new series of “slabs” (sculptural forms that draw from millennia-old traditions of relief sculpture) that bridge overlapping memories tied to the landscapes they stem from. Drawing from and reconciling the artist’s connection to sacred places—from the near century-old property in rural Virginia owned by Beasley’s family where the cotton comprising the work is harvested from, to his 2017 reinterpretation of Bernini’s seventeenth-century Baroque altarpiece in Saint Peter’s Basilica in Rome— Beasley connects origin and site through material and drawing.

A vibrant fusion of dyed resin is cast within a scaffold of raw cotton arches, creating a portal to a transcendental scape. Sharpie sketches are transferred from the mold to the work’s surface in the curing process, rendering past spaces of Beasley’s mind’s eye in three dimensions. As if peering through stained glass windows, fields of flora foreground translucent washes of resin overhead. Pictorial narrative materializes just as swiftly as it dissipates in Beasley’s abstractions of culturally relevant materials. Viewed in the context of the Grand Palais des Champs-Élysées in Paris—a venue with a purely secular history— Beasley’s *Garden Arches* serve as gateways to a sacred realm, inviting us to reflect on how the spaces we inhabit shape our experiences and imprint on our lives.

Beasley is currently included in the 15th Gwangju Biennale: *Soundscape of the 21st Century*, Gwangju, Korea, curated by Nicolas Bourriaud, on view through December 1, 2024. The artist’s work is also included in current and forthcoming exhibitions at institutions globally, including the San Francisco Museum of Modern Art, San Francisco, CA, Stedelijk Museum, Amsterdam, Netherlands, and the Whitney Museum of American Art, New York, NY.

Kevin Beasley
Garden Arches I, 2024
(detail)





Kevin Beasley
Garden Arches I, 2024
(detail)



Kevin Beasley
Garden Arches I, 2024
(alternate view)



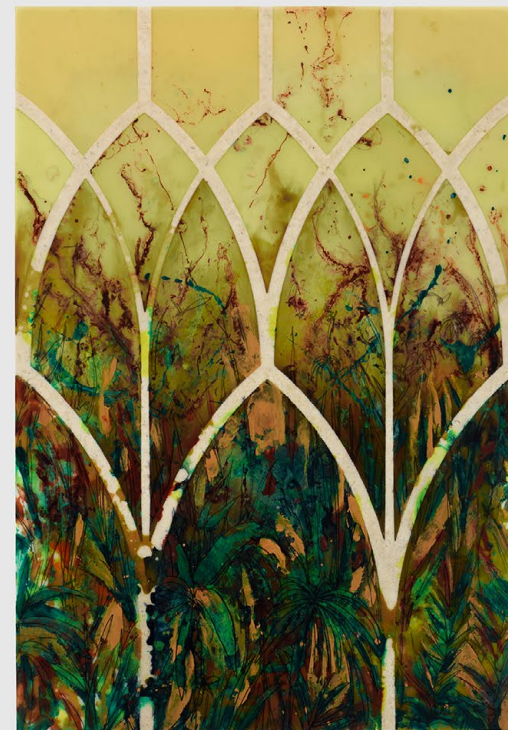
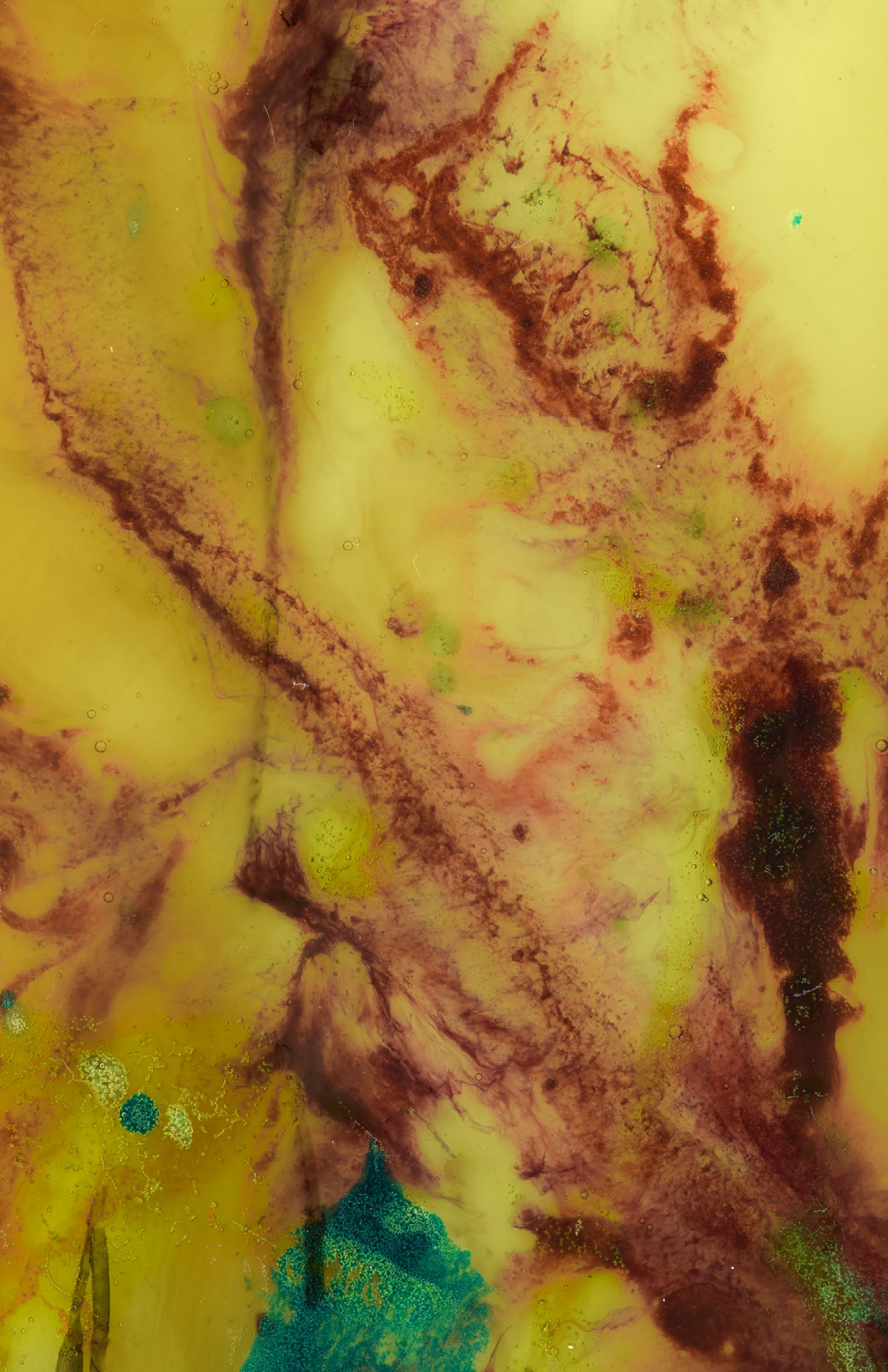
Kevin Beasley
Garden Arches III, 2024
Raw Virginia cotton, polyurethane resin,
Sharpie transfer, fiberglass
51.5 x 35.75 x 1.5" / 130.8 x 90.8 x 3.8cm
KB2024-021



Kevin Beasley
Garden Arches III, 2024
(detail)



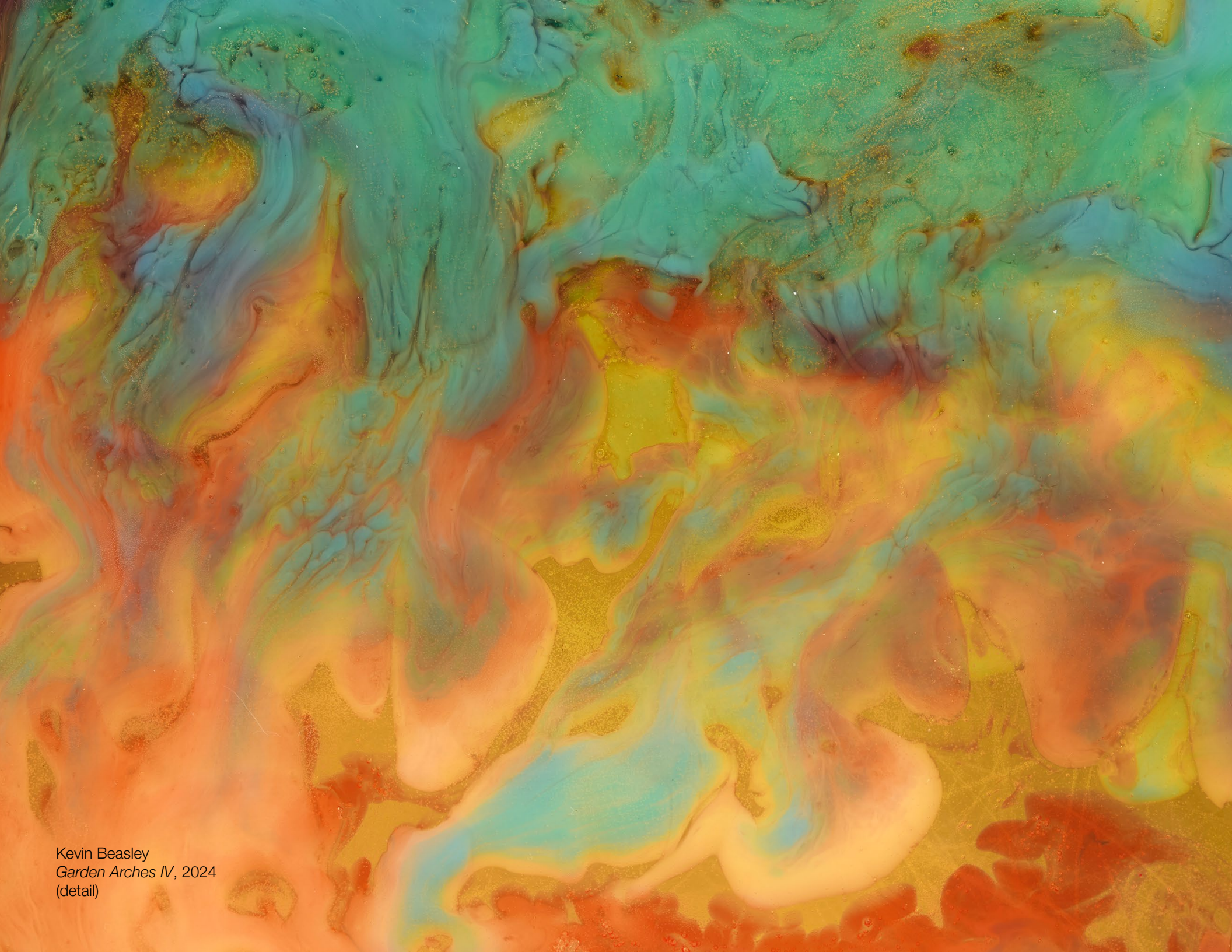
Kevin Beasley
Garden Arches II, 2024
Raw Virginia cotton, polyurethane resin, Sharpie
transfer, fiberglass
51.5 x 35.75 x 1.5" / 130.8 x 90.8 x 3.8cm
KB2024-023



Kevin Beasley
Garden Arches II, 2024
(detail & alternate view)

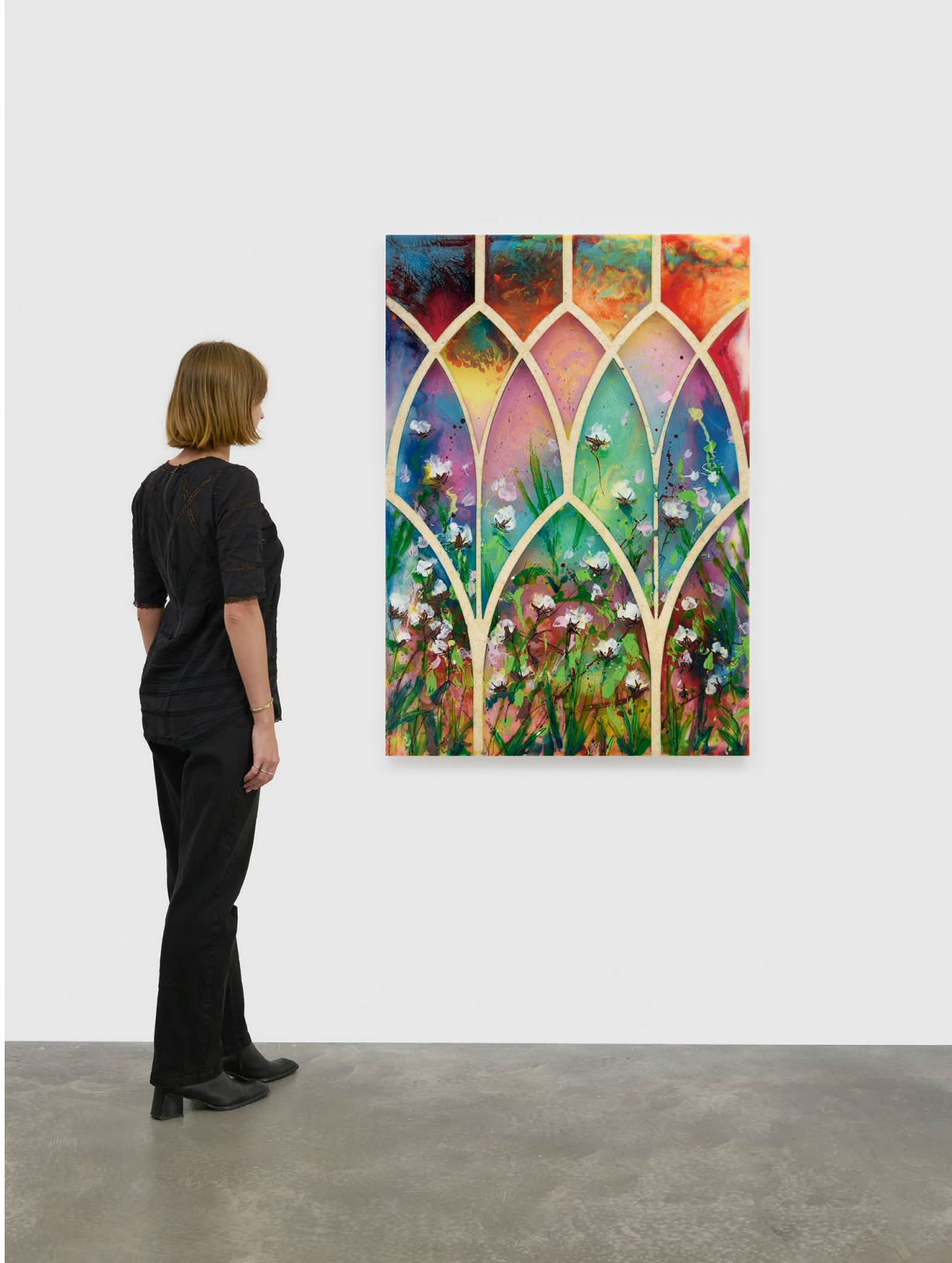


Kevin Beasley
Garden Arches IV, 2024
Raw Virginia cotton, polyurethane resin,
Sharpie transfer, fiberglass
52 x 35.75 x 1.5" / 131.8 x 90.8 x 3.8cm
KB2024-022



Kevin Beasley
Garden Arches IV, 2024
(detail)

Kevin Beasley
Garden Arches IV, 2024
(alternate view)





Caroline Kent
A bouquet of quick glances and half smiles, 2024
Acrylic on Belgian linen and white oak
30 x 36.25 x 2" / 75.9 x 92.1 x 5.1cm
CK2024-010



Caroline Kent (b. 1975, Sterling, IL) engages in a language of abstraction through an instinctive approach to color and form. Her practice encourages a mutual exchange between maker and viewer by way of invented modes of communication. Through painting, drawing, sculpture, text, and performance, Kent stretches the limitations of language to create a meaningful space for both silence and sound, shape, and empty ground.

For Art Basel Paris 2024, Kent presents two new works titled *A bouquet of quick glances and half smiles* and *Tip toeing through hallways, a waltz of secrecy*. Each consist of what the artist terms a duet—an acrylic painting on Belgian linen and a recessed wooden form, attached through woodworking joinery. A dialogue between harmonizing abstractions emerges as each side responds to the other through repetition and transformation of shared motifs. The recession in the wood echoes and rearranges vibrant forms seen in the painting, distilling the painting's composition of overlapping and colliding shapes to a condensed imprint or insignia cut into the wooden surface. When viewing Kent's shapes as metaphors for language, the back-and-forth between the exuberant painting and the simplified wooden arrangement become a meditation on an intimate conversation and the speakers' thoughtful choice of words.

Caroline Kent
A bouquet of quick glances and half smiles, 2024
(detail)



Caroline Kent
A bouquet of quick glances and half smiles, 2024
(detail)

Caroline Kent
A bouquet of quick glances and half smiles, 2024
(alternate view)





Caroline Kent
Tip toeing through hallways, a waltz of secrecy, 2024
Acrylic on Belgian linen and ebonized walnut
30 x 36.25 x 2" / 75.9 x 92.1 x 5.1cm
CK2024-008



Caroline Kent
Tip toeing through hallways, a waltz of secrecy, 2024
(detail)



Caroline Kent
Tip toeing through hallways, a waltz of secrecy, 2024
(detail & alternate view)



Hannah Levy
Untitled, 2024
Stainless steel, silicone, and polyurethane foam
8 x 49 x 7" / 20.3 x 124.5 x 17.8cm
HL2024-013



With spare gestures and skilled execution, Hannah Levy (b. 1991, New York, NY) manipulates texturally incongruous materials, such as silicone, glass, and polished metal, to create tactile sculptures that provoke sensory experience. Levy combines common features of mundane functional items—handrails, gym equipment, and medical devices, for example—and Modernist fixtures and furniture, mutating them into sleek, singular objects that embody characteristics of living beings.

In *Untitled* (2024), two hand-carved stainless steel claws mounted on the wall resemble curtain rod hooks or handrail brackets as they clutch the ends of a drooping asparagus made of silicone. Enlarged several times, the asparagus slumps and bends, taking on a limp, flaccid quality. The steel fingers are honed to points, on the verge of piercing the fleshy vegetable they support. Through its discordant impressions of repulsion, seduction, and humor, *Untitled* plays with notions of “taste-making” perpetuated by contemporary interior design.

Hannah Levy
Untitled, 2024
(detail)

Hannah Levy
Untitled, 2024
(alternate view)





Johanna Unzueta
Nel pomeriggio non ci sarà la luna, 2024
Wood, indigo dye, pastel pencil, oil pastel, acrylic
37.5 x 31.5 x 6" / 95 x 80 x 15cm
JU2024-003

Johanna Unzueta's (b. 1974, Santiago, Chile) work draws from the natural world and the balance between the earth and its living counterparts. Unzueta engages with her Chilean history through its landscape, communities, and labor practices, often working with organic materials that are indigenous to Latin America. In an interdisciplinary practice that spans drawing, weaving, installation, mural-making, and film, the artist uses common materials such as recycled wood, thread, felt, cotton, paper, and natural pigments to describe the social impact of grown and circulated objects within a belabored economy. In a shift towards the natural world, Unzueta pays homage to her environment and its effect on the human condition.

In *Nel pomeriggio non ci serà la luna* (2024), Unzueta combines several mediums and disciplines in an intuitive exploration of nature through form. Informed by time spent in Italy over the summer, Unzueta titles the work in Italian, translating to "In the afternoon there will be no moon". The afternoon became a peaceful time for the artist, as the heat shifted and night descended, she found solace in the moon's phases and the Italian night sky. Like past works that are titled according to their place and time of creation, *Nel pomeriggio non ci serà la luna* is a poetic departure of the literal recording commonly used, further connecting the artist with the work through memory and experience. Shifting on its axis and rotating like a planet in orbit, this work reflects on Unzueta's ongoing fascination with the cosmos, drawing inspiration from the intricate pathways connecting stars and planets. The work's wood surface is hand-dyed with indigo and mapped with drawings of elliptical geometries that play and overlap in rich green, blue, red, and gold hues. Raised and woven linen threads accentuate both the surface and circumference of the work, echoing the drawn line and the shape of a loom. Through the kinetic structure of the object and its connection to her nomadic life, Unzueta generates a cyclical path, where movement and time are at the core of the artist's approach.

Johanna Unzueta
Nel pomeriggio non ci serà la luna, 2024
(detail)





Johanna Unzueta
Nel pomeriggio non ci serà la luna, 2024
(alternate view & verso)



Johanna Unzueta
Nel pomeriggio non ci serà la luna, 2024
(alternate view)



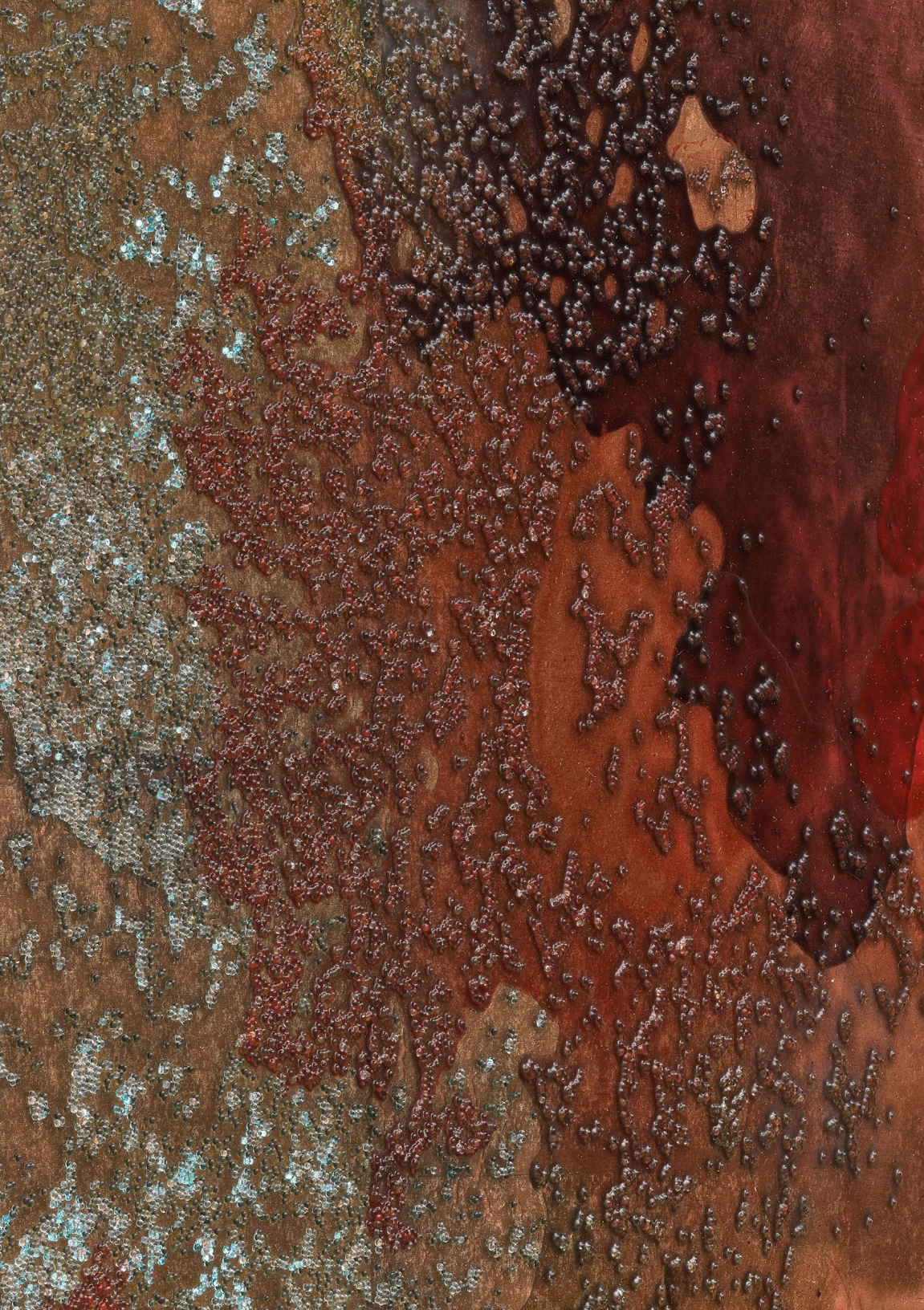
Amanda Williams

What Black Is This You Say?—'I learned the word monsoon from LL Cool J'—black (06.09.20) v1, 2024

Oil, imitation copper leaf, glass beads, mixed media on wood panel

20 x 20" / 50.8 x 50.8cm

AW2024-002



Amanda Williams (b. 1974, Evanston, IL) deconstructs the physical and psychological systems of inequity associated with race. Informed by her architectural background, Williams' command of space shapes her meditations on race, color, and value. Drawing from an array of source material and using color as an operative logic to interpret the elusive meaning of 'blackness,' Williams complicates readings of our spatial surroundings. With a multidisciplinary practice that spans painting, works on paper, photography, sculpture and installation, Williams communicates through a chromatic language of abstract and material means.

Williams presents *What Black Is This You Say?—'I learned the word monsoon from LL Cool J'—black (06.09.20) v1*, (2024), a continuation of her series of oil and mixed media on panel paintings that explore the complexity and dimensionality of Blackness. Taking Joseph Albers' theories on color relativity as a point of departure, Williams' multimedia project, *What Black Is This You Say?* draws from a series of digital quips in response to the Instagram movement #blackouttuesday, the call to post a solid black square in protest of police brutality in June of 2020. For Williams, this rush to solidarity brought to light questions around the subjectivity of the color black. Challenging a monolithic square as representation of a nuanced and complex range of 'blackness,' Williams posted over 120 captions chronicling types of blackness, and accompanying abstracted images saturated with subtle shades, impressions of textures, and obscured contours. This work, which mimics the same square format, reinterprets Williams' original Instagram image in pours, scrapes, and build-ups of mixed media. In varying degrees of translucency, layers of copper leaf, oil and glass beads, texture, and shimmer across the surface, creating a burnished glow connoting both the color black and 'blackness' in all its brilliance.

Williams is included in the sixth edition of the Prospect New Orleans Triennial, opening November 2, 2024. She will present a solo exhibition at the Spelman College Museum of Art, opening February 7, 2025, and her inaugural solo exhibition with Casey Kaplan, New York is scheduled to open on February 28, 2025.

Amanda Williams
*What Black Is This You Say?—'I learned the word
monsoon from LL Cool J'—black (06.09.20) v1*, 2024
(detail)

Amanda Williams
*What Black Is This You Say?—'I learned the word
monsoon from LL Cool J'—black (06.09.20) v1, 2024*
(alternate view)

