

Alexander Gray Associates

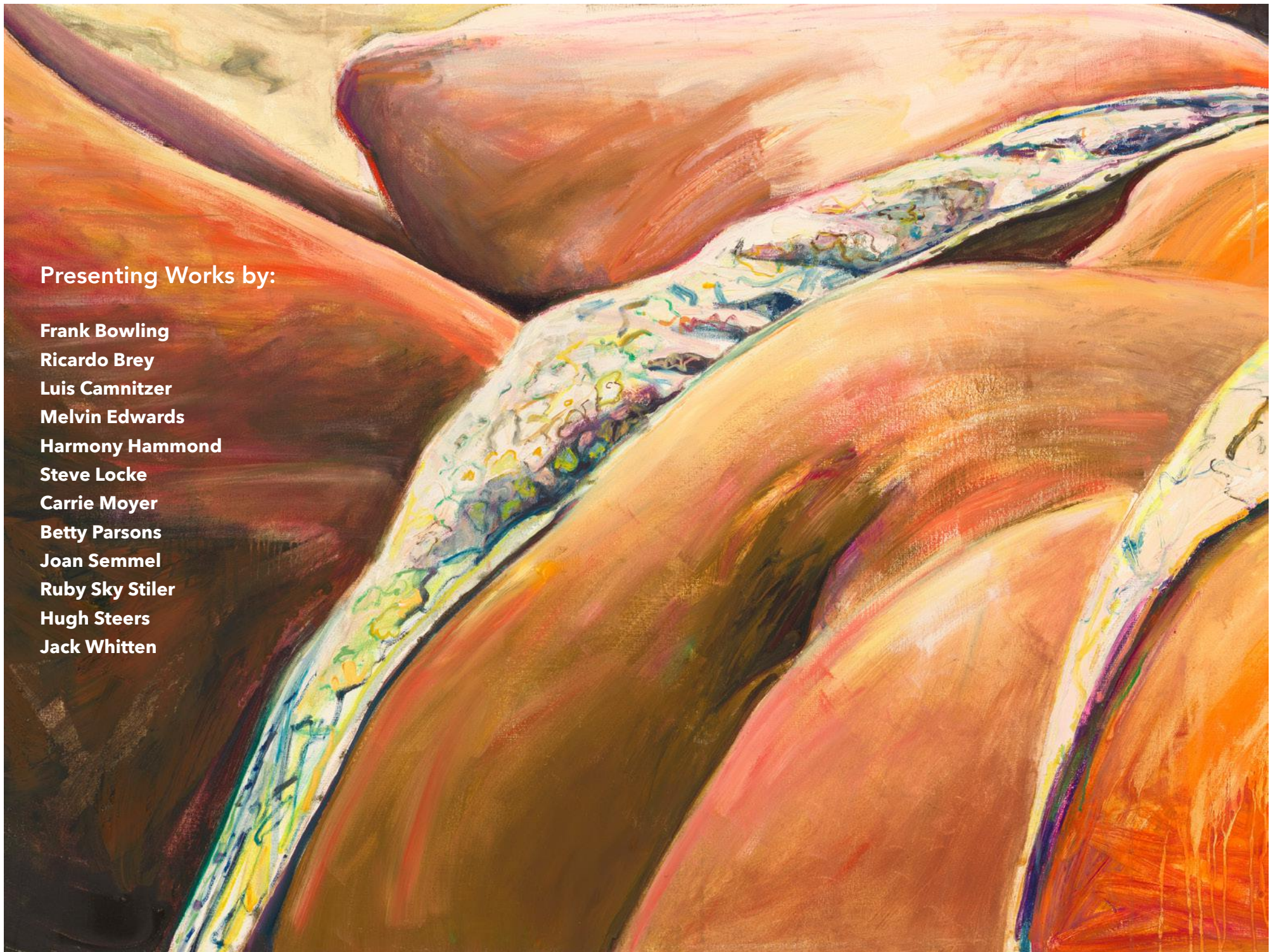
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**Art Basel 2024**

**Stand P14**

**June 11 – 16, 2024**



**Presenting Works by:**

**Frank Bowling**

**Ricardo Brey**

**Luis Camnitzer**

**Melvin Edwards**

**Harmony Hammond**

**Steve Locke**

**Carrie Moyer**

**Betty Parsons**

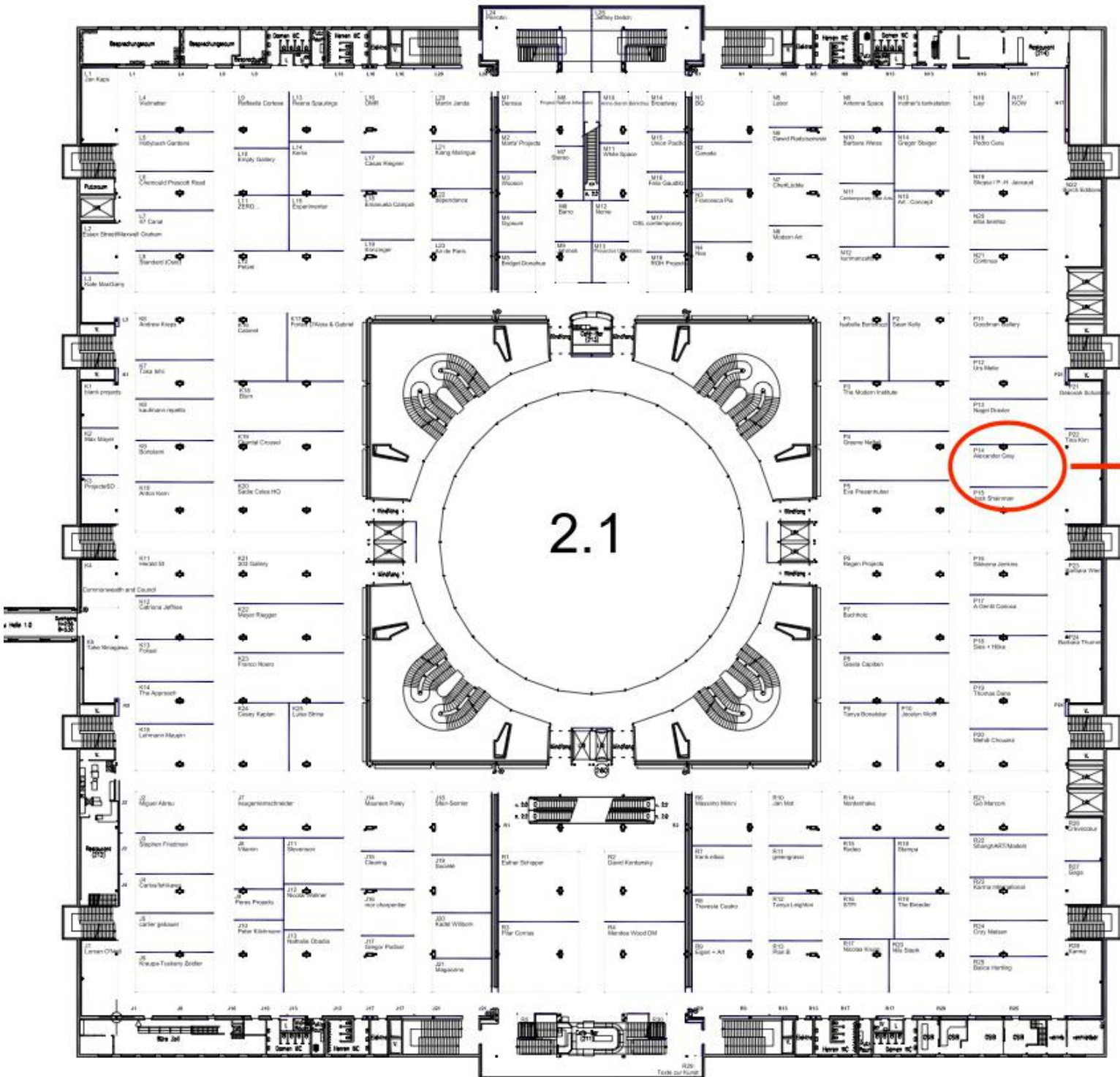
**Joan Semmel**

**Ruby Sky Stiler**

**Hugh Steers**

**Jack Whitten**

**Joan Semmel, *Hot Sand* (1985), detail**



Alexander Gray Associates  
Stand P14

ABB 2024  
Hall 2.1  
Overview

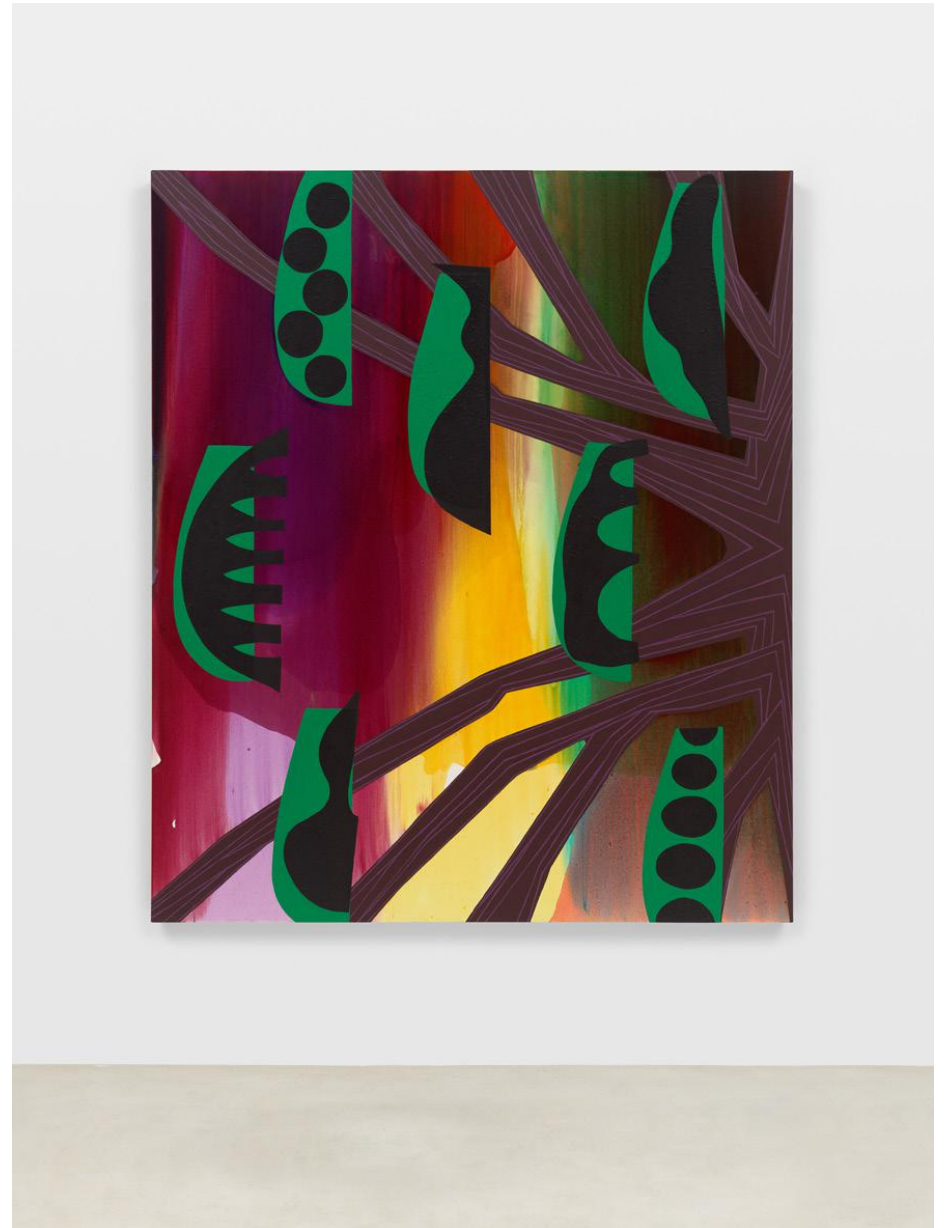
## Alexander Gray Associates at Art Basel 2024

Alexander Gray Associates presents recent and historical works by **Frank Bowling, Ricardo Brey, Luis Camnitzer, Melvin Edwards, Sam Gilliam, Harmony Hammond, Jennie C. Jones, Steve Locke, Carrie Moyer, Betty Parsons, Joan Semmel, Hugh Steers, Ruby Sky Stiler, and Jack Whitten.** Featuring painting, sculpture, and works on paper, the Gallery's presentation highlights these artists' innovation within established modes of artistic production. Encompassing figuration and abstraction, the works on view actively negotiate histories of representation—breaking conceptual, formal, and material ground.

Several of these artists have galvanized global artistic currents from the 1960s to the present. For over five decades, **Frank Bowling** has interwoven autobiographical elements and abstraction, politicizing the tenets of Color Field Painting. Using the continent of Africa as a compositional device, Bowling's *Sketch for Le Roi Jones* (1969) articulates the connection between postcoloniality and reconsiderations of modernity. Similarly improvisational yet studied, **Melvin Edwards's** sculptures are "always experiments." Edwards elaborates, "I like the term 'expression.' Because that I know comes from me. I can be aware of the expressions of others. But I have to create my own expression." Melding expressivity into a formal language that engages with the history of modernist sculpture, Edwards's *Sky's the Light* (1981) explores the poetic potential of steel, his primary material of the past sixty years.

Likewise, **Luis Camnitzer's** conceptual practice is distinguished by his dedication to the elusive materiality of his primary medium: language. The 1970s marked a pivotal moment in Camnitzer's artistic development as he progressed from printmaking to focus on three-dimensional works. When the artist began to construct *Object Boxes* (1973–80), such as *Archetype: Symbol: Stereotype: Lonely Sea Gull Against the Afternoon Sky* (1972/2024), he deployed the malleability of language with the conviction that creative self-expression constitutes a revolutionary act.

Contradistinct to this conceptual dissection of verbal expression, both **Betty Parsons** and **Ricardo Brey** champion bold approaches to pigment and landscape. Influenced by the spontaneity and verve of the New York School and the expressive brushwork of Color Field Painting, Parson's canvases like *Red Eminence* (1955) capture what the artist called the "sheer energy" and "the new spirit" of the natural world. By the same token, Brey's commitment to color—evinced in his ongoing series of all-blue works—underscores the fact that, per the artist, "We are part of the universe ... the sky was blue before us and after us." Works such as *Grass Bed* (2023) intertwine the history of the monochrome with landscape, synthesizing divisions between abstraction and representation.



Carrie Moyer, *Spider Swag*, 2018, installation view

## Alexander Gray Associates



Similarly invested in the juxtaposition of form and content, **Harmony Hammond** and **Ruby Sky Stiler** approach traditions of painting through feminist and queer conversations rooted in process and craft. Featuring sculptural surfaces composed of grommets, straps, and layers of oil paint, Hammond's near monochromes like *Gee* (2013) invite narratives around materiality while questioning divisions between mediums. Using the surface of the canvas as both a flat and three-dimensional space, Stiler's recent relief paintings such as *Seated Woman* (2024) also defy categorization—as well as gendered biases.

In parallel, **Carrie Moyer**'s history of social activism informs her approach to painting, as playful compositions like *Spider Swag* (2018) marry the graphic flatness of her 1990s agitprop posters with painterly sensuality. Incorporating glitter as a material gesture toward queerness, Moyer's paintings simultaneously engage with art history, optical pleasure, and feminist ideologies.

Grounded in the same set of socio-political concerns, **Steve Locke** and **Joan Semmel** turn toward figuration. Locke's intimate paintings speak to themes of male desire, vulnerability, and sexuality. Capturing intimate moments between men, the artist's two untitled *cruisers* paintings (both 2002) emerge as meditations on the gaze, mapping the relationship between identity and desire. Since the 1970s, Semmel has likewise meditated on the power of the observer. She transforms her point of view from that of a viewer outside of the canvas, to that of both an observer and subject. Rendered in a near realist style, Semmel recalls that portraits like *Hot Sand* (1985) "combined realist and painterly methods insisting that a unified style was not preordained."

The work of **Hugh Steers** analogously employs both realism and painterly deviation to different ends. Steers's ambiguous images, such as *Two Chairs* (1993), are simultaneously imbued with banality and drama. Constructing open-ended narratives of isolation, survival, illness, and sexuality, Steers's scenes capture the psychic reality of queer men navigating a world indelibly marked by the AIDS crisis.

Cumulatively, the Gallery's presentation traces formal and conceptual paradigm shifts that manifest in alternate approaches to abstraction, materiality, and representation. The works on view underscore the interrelation of formal innovation and cultural conditions, exemplifying Camnitzer's assertion that "personally, I would prefer looking *around* the work of art to find out what conditions generated its existence."

**Hugh Steers, *Two Chairs* (1993), installation view**



Betty Parsons, *Red Eminence* (1955), detail



**Betty Parsons**

*Red Eminence*, 1955

Acrylic on canvas

32 x 40 in (81.28 x 101.6 cm)

33 1/4 x 41 1/4 x 2 in framed (84.5 x 104.8 x 5.1 cm framed)

(BP068)

\$120,000

## Alexander Gray Associates

Initially trained as a sculptor and watercolorist, Betty Parsons began painting abstractly in the late 1940s to capture what she called the "sheer energy" or "the new spirit" of her surroundings. In her paintings, Parsons often drew on a sense of place. She took inspiration from the places she visited and things she experienced during her extensive travels throughout Mexico, England, Italy, Africa, and Japan, as well as around the United States, incorporating imagery and impressions from these places into her paintings.

In *Red Eminence* (1955), Parsons employs thin strokes of paint to render a multitude of boldly colored island-like forms that are encircled in lengths of blue, green, and brown to augment a field of earth tones. On Parsons's artistic style and unique mode of abstraction, curator Lawrence Alloway elaborates that "she is cued by color wherever she finds herself, by an evening sky, a flowering tree, a plumage, and these remain, within the format of abstract art, the basis of her work. Hers is an associative abstract art not sealed off from nature by a canon of concreteness, but infiltrated by roots, lit by the sun, and washed by the sea."

**Betty Parsons, *Red Eminence* (1955), installation view**







**Joan Semmel**

*Hot Sand*, 1985

Oil on canvas

67 3/4 x 88 in (172.1 x 223.5 cm)

69 1/4 x 89 3/4 x 2 in framed (175.9 x 228 x 5.1 cm framed)

(JS140)

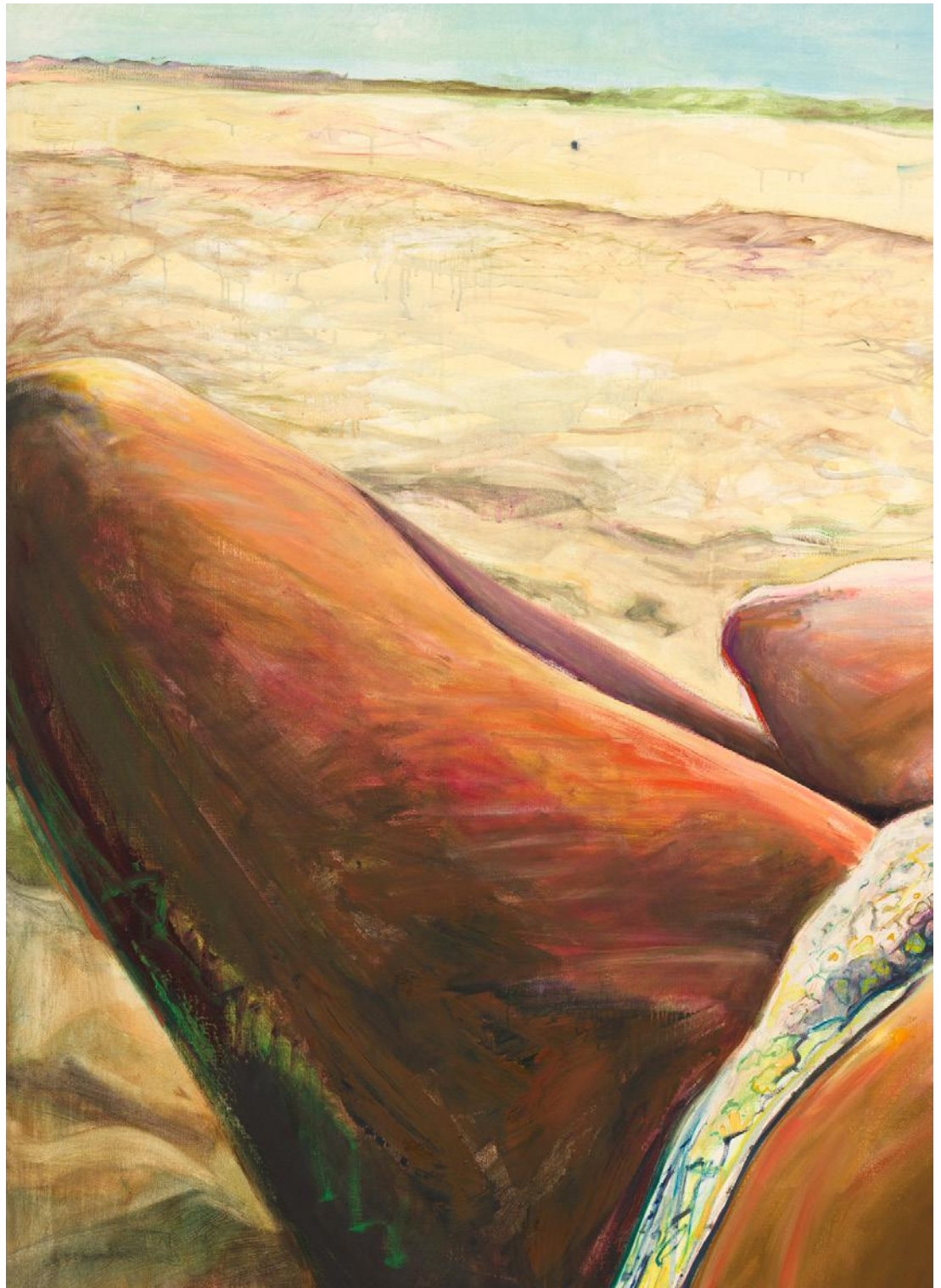
\$600,000

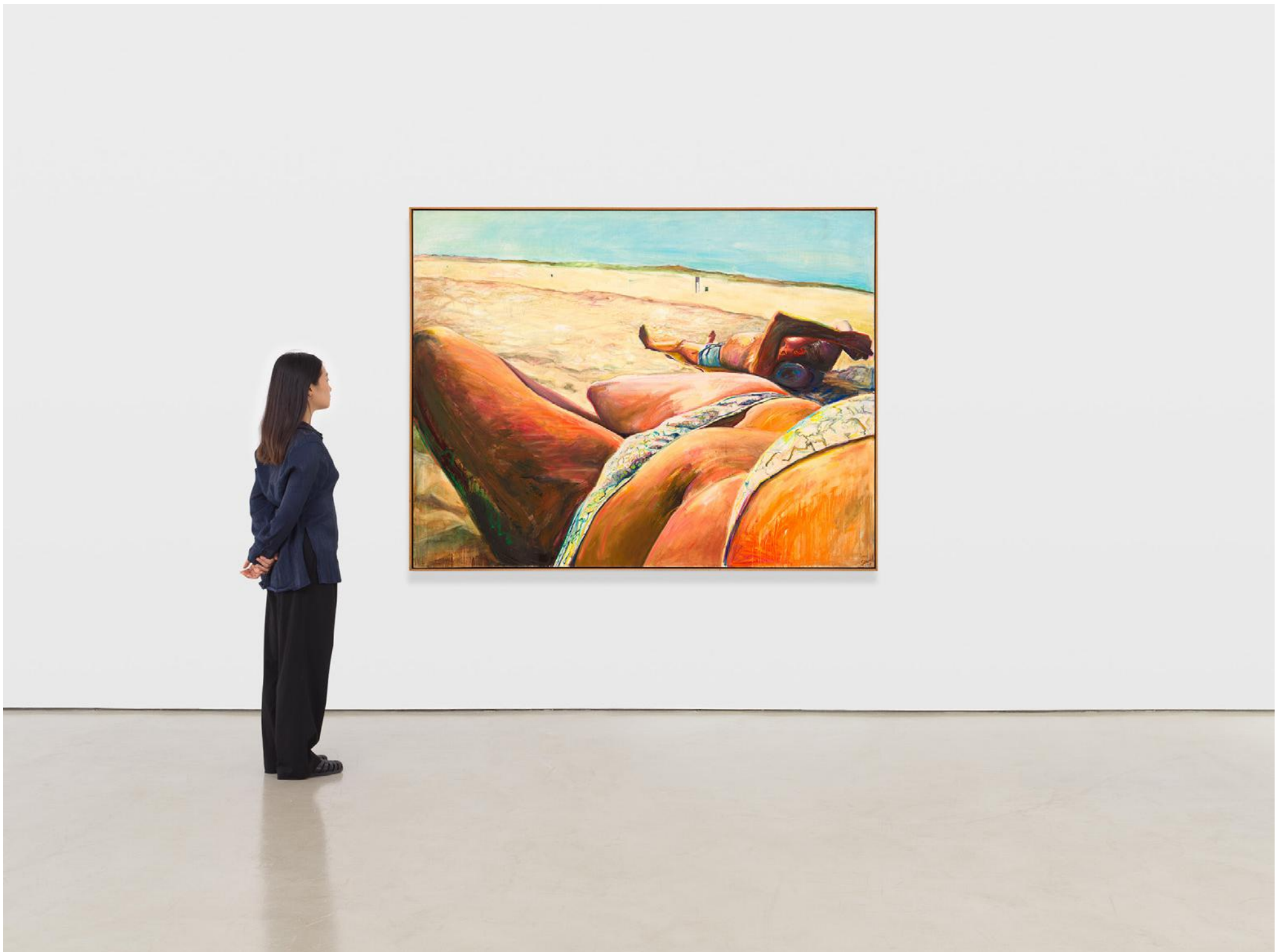
# Alexander Gray Associates

Since 1971 Semmel has spent her summers in East Hampton, New York, establishing a permanent studio in Springs in 1987. The artist's *Beach Series* was painted over the summers of 1985 and 1986, and is unique within Semmel's oeuvre as a series in which she positions bodies in exterior landscapes. In a thematic departure from her 1970s self-nudes, Semmel here aims to capture a psychological experience, particularly the feeling of aloneness that can persist even while on a populated beach. This decade of her work revealed new forms of experimentation and, as Semmel explains, she "combined realist and painterly methods insisting that a unified style was not preordained."

*Hot Sand* depicts Semmel's relaxed and sprawling form from the torso down, while also capturing another lounging figure to her right. Throughout the composition, her brushwork is distinguished by the fine mark-making effects of realism, but opens onto more gestural modes through lively uses of color and line across the surface of the canvas. Characterized by their fluidity, Semmel's expressive strokes add depth and texture to the unidealized—yet carefully and sensitively studied—figures and landscapes she depicts throughout her *Beach Series*. Explaining the significance of using her own body in her compositions, Semmel has said, "I wanted the body to be seen as a woman experiences herself, rather than through the reflection of the mirror or male eyes... More importantly, it made it clear that the artist was female, and undercut the stereotypes of male artist and female muse."

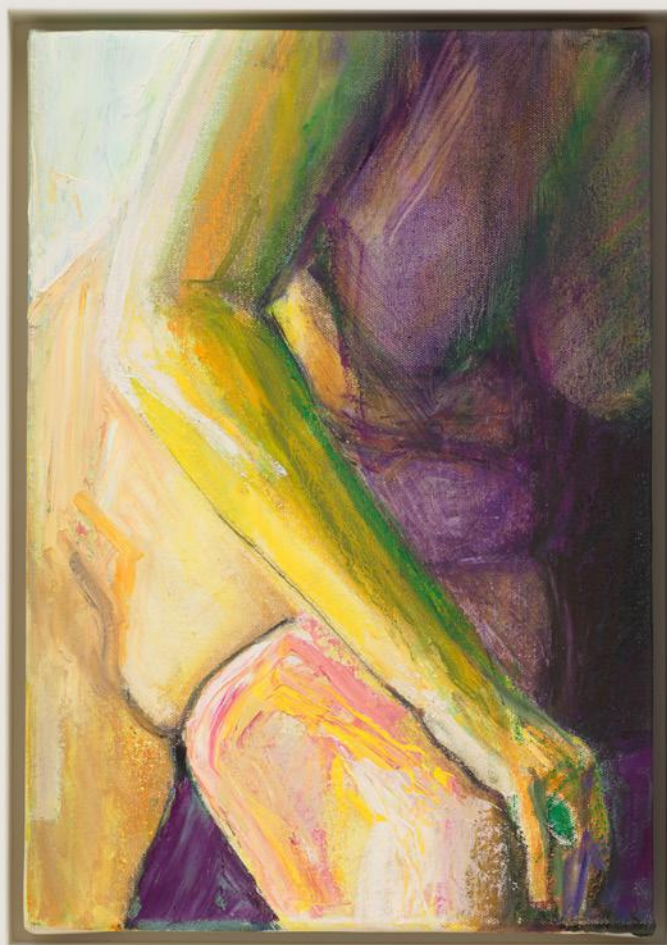
**Joan Semmel, *Hot Sand* (1985), detail**





Joan Semmel, *Hot Sand* (1985), installation view

Alexander Gray Associates



**Joan Semmel**

*Dark Side, 2022*

Oil on canvas

16 x 11 1/8 in (40.6 x 28.3 cm)

23 1/8 x 18 1/4 in framed (58.7 x 46.4 cm framed)

(JS509)

\$75,000



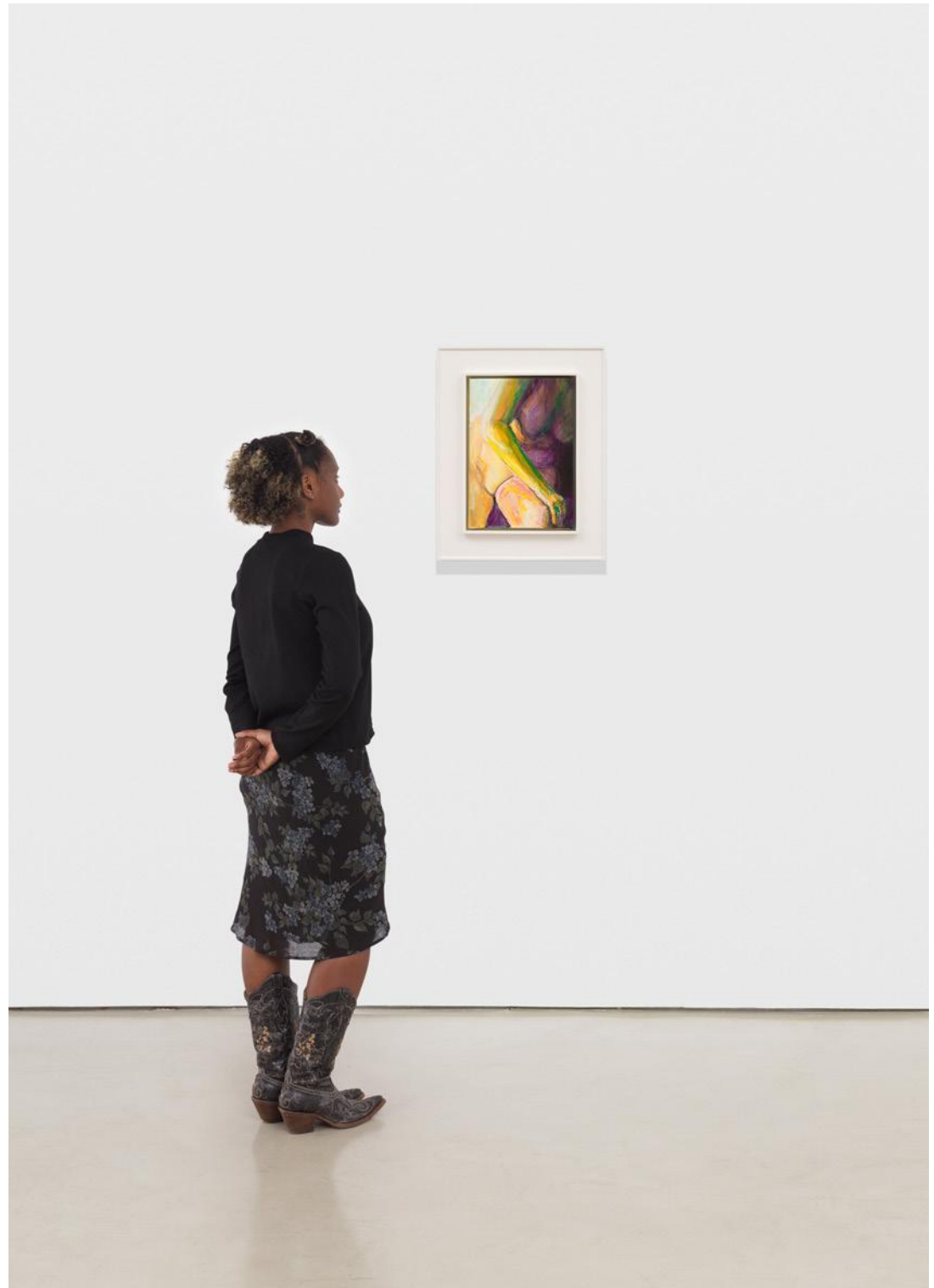
Joan Semmel, *Dark Side* (2022), detail

# Alexander Gray Associates

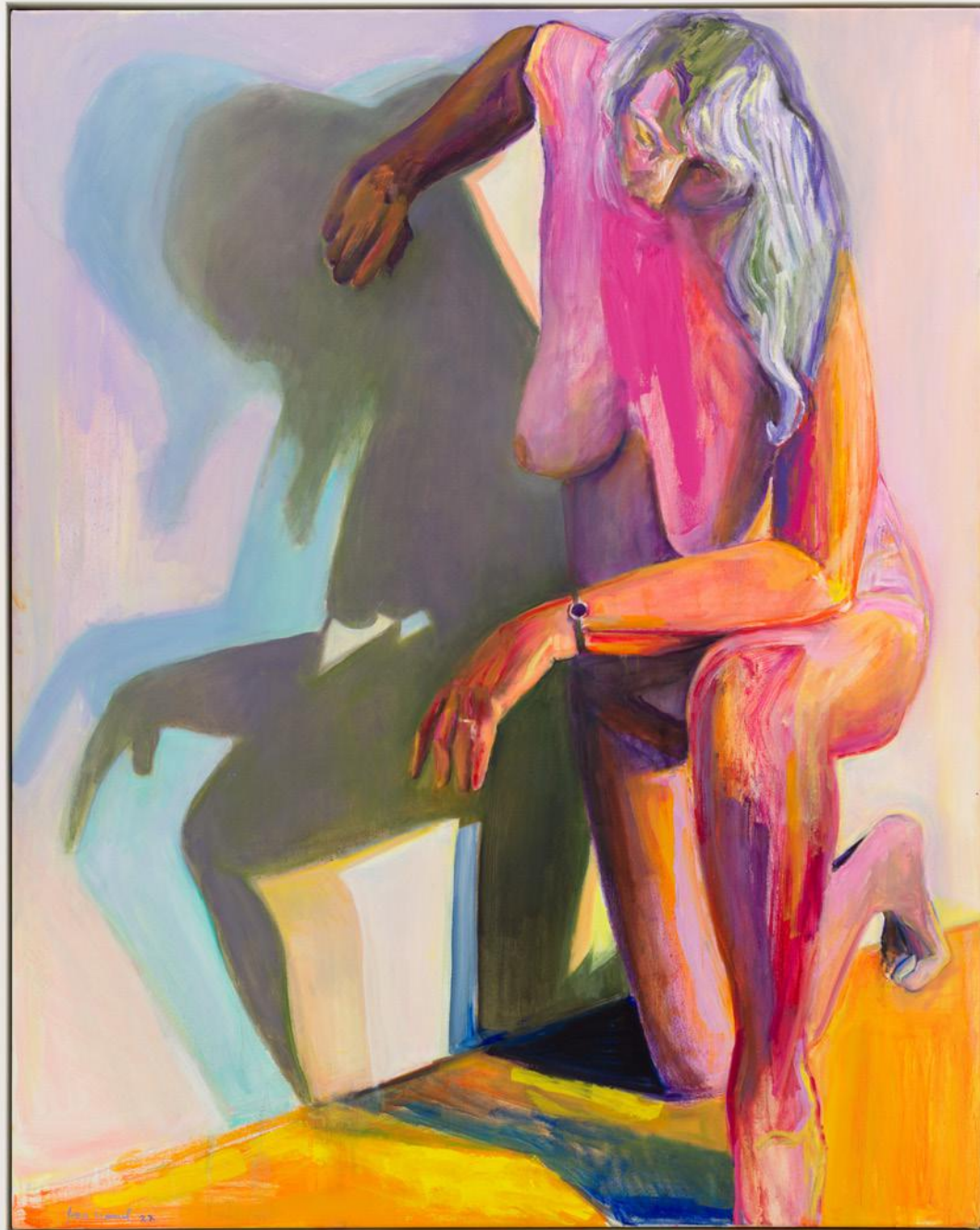
Rendered in painterly brushstrokes and surrealistic swathes of color, *Dark Side* (2022) continues Semmel's decades-long project of wresting the female nude and female sexuality away from the objectifying lens of popular culture.

The artist's gestural technique and expressive palette—which link back to her roots in Abstract Expressionism—lend a sense of motion to this cropped, nude self-portrait. Semmel's form is here depicted at a skewed perspective that does not reveal the artist's face, opting instead to focus on the contrast between the rounded contours and sharp, asymmetrical edges of her bodily frame. For Semmel, removing her face from the frame is a type of invocation to the viewer, who must consider their relation to the artist's body without her most identifiable feature, and without the ability to directly address of those who look at her. This is, in part, a larger tenet of the Semmel's unique approach to self-portraiture: she is preoccupied with actively building "strategies to destabilize the point of view (who is looking at whom), and to engage the viewer as a participant." *Dark Side*, with its shifting color scheme that renders the body in unnaturally saturated shades of peach, green, and purple, centers the artist's belief that the body is not an object but a site of experience. The liminality of Semmel's painted figure evinces the artist's long-standing conviction that her works seek to capture "the actuality of how one sees and experiences oneself. And one can only experience oneself moment by moment."

Joan Semmel, *Dark Side* (2022), installation view



Alexander Gray Associates



**Joan Semmel**

*Shadowed Cover, 2022*

Oil on canvas

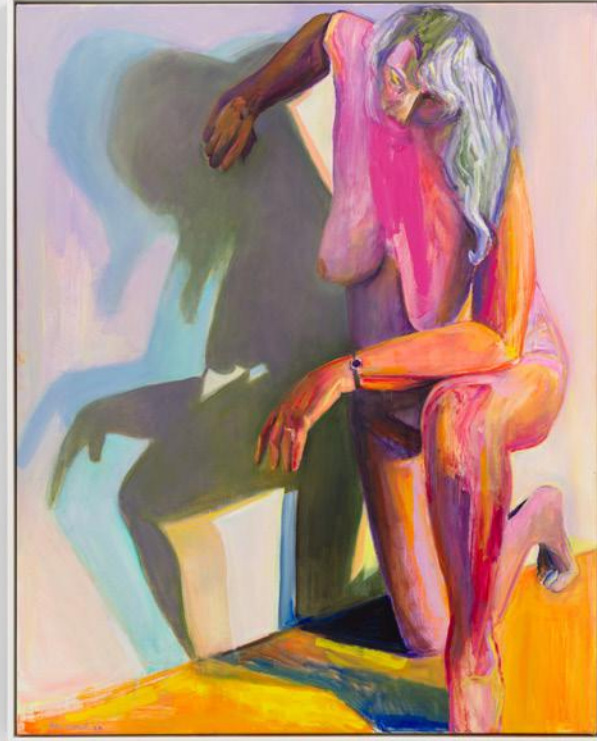
60 x 48 in (152.4 x 121.9 cm)

61 1/2 x 49 1/2 in framed (156.2 x 125.7 framed)  
(JS491)

\$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) and *Erotic Series* (1972), the abstract use of color in *Shadowed Cover* (2022) 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." In *Shadowed Cover*, Semmel depicts her body in thick expressive brushstrokes and a skewed perspective. Depicted in a kneeling position with one arm bracing the wall and the other resting on her knee, she creates an abstract shadow painted in overlapping green and blue hues. Here, she replaces the mirror and camera with her own shadow, building on her "strategies to destabilize the point of view (who is looking at whom), and to engage the viewer as a participant."



Joan Semmel, *Shadowed Cover* (2022), installation view





Joan Semmel, *Shadowed Cover* (2022), detail



Frank Bowling, Untitled (1978), detail

Alexander Gray Associates



**Frank Bowling**

Untitled, 1978

Signed on verso

Acrylic on canvas

32 1/2 x 27 7/8 in (82.5 x 70.8 cm)

33 5/8 x 29 3/8 in framed (85.4 x 74.6 cm framed)

(FBO169)

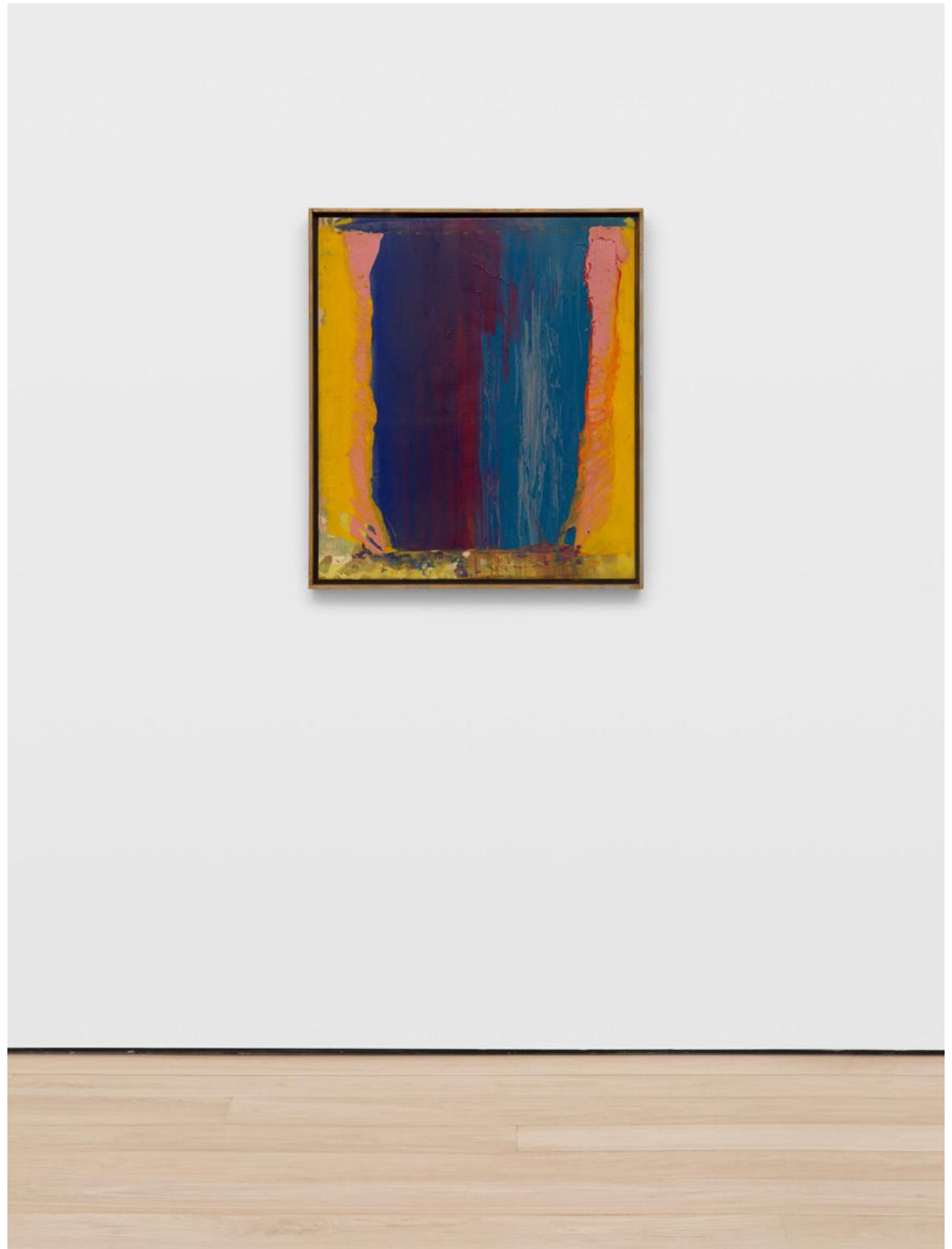
Price on request

## Alexander Gray Associates

Over the past 60 years, Frank Bowling has relentlessly explored the properties and possibilities of paint. After moving to New York in 1966, he became familiar with the work of American abstract painters. Increasingly invested in formal issues, by the early 1970s Bowling had abandoned the semi-figurative imagery of his *Map Paintings* (1967–71) to fully embrace the chromatic potential of abstraction. *Untitled* (1978) is representative of Bowling's *Poured Paintings* (1973–78), which feature brightly colored spills of acrylic paint. The series marks a definitive shift in Bowling's oeuvre, moving away from his earlier emphasis on expressionist gesture in order to investigate the raw materiality of paint itself. Championed by the influential art critic Clement Greenberg, these works—with their roiling eddies and lapping waves of color—positioned Bowling at the forefront of contemporary art while articulating the interconnectedness of Blackness and abstraction.

Bowling's *Poured Paintings* necessitated the building of a mechanical device—a tilting platform—that allowed him to pour acrylic from a height of up to two meters. In this way, *Untitled* (1978) is the result of controlled chance, revealing Bowling's interest in the tension between a structured approach to the canvas and accidental, process-driven developments. Gently organized trails of bright blue, red, and navy trickle steadily down the canvas's center, framed by rivulets of yellow acrylic. At once structured and spontaneous, the work's quasi-improvisational construction questions the limits of abstraction. As the critic and writer Mel Gooding observed, "In effect the painting made itself with a minimum of assistance from the painter. In their thrilling unpredictability ... these poured paintings have about them something very close to the free-form excitement of contemporaneous New York jazz."

**Frank Bowling, *Untitled* (1978), installation view**





**Frank Bowling**

*Sketch for Le Roi Jones, 1969*

Signed on recto and verso

Acrylic, spray paint, and collage on paper

7 3/4 x 8 1/2 in (19.7 x 21.6 cm)

14 1/2 x 15 3/4 in framed (36.8 x 40 cm framed)

(FBO165)

Price on request

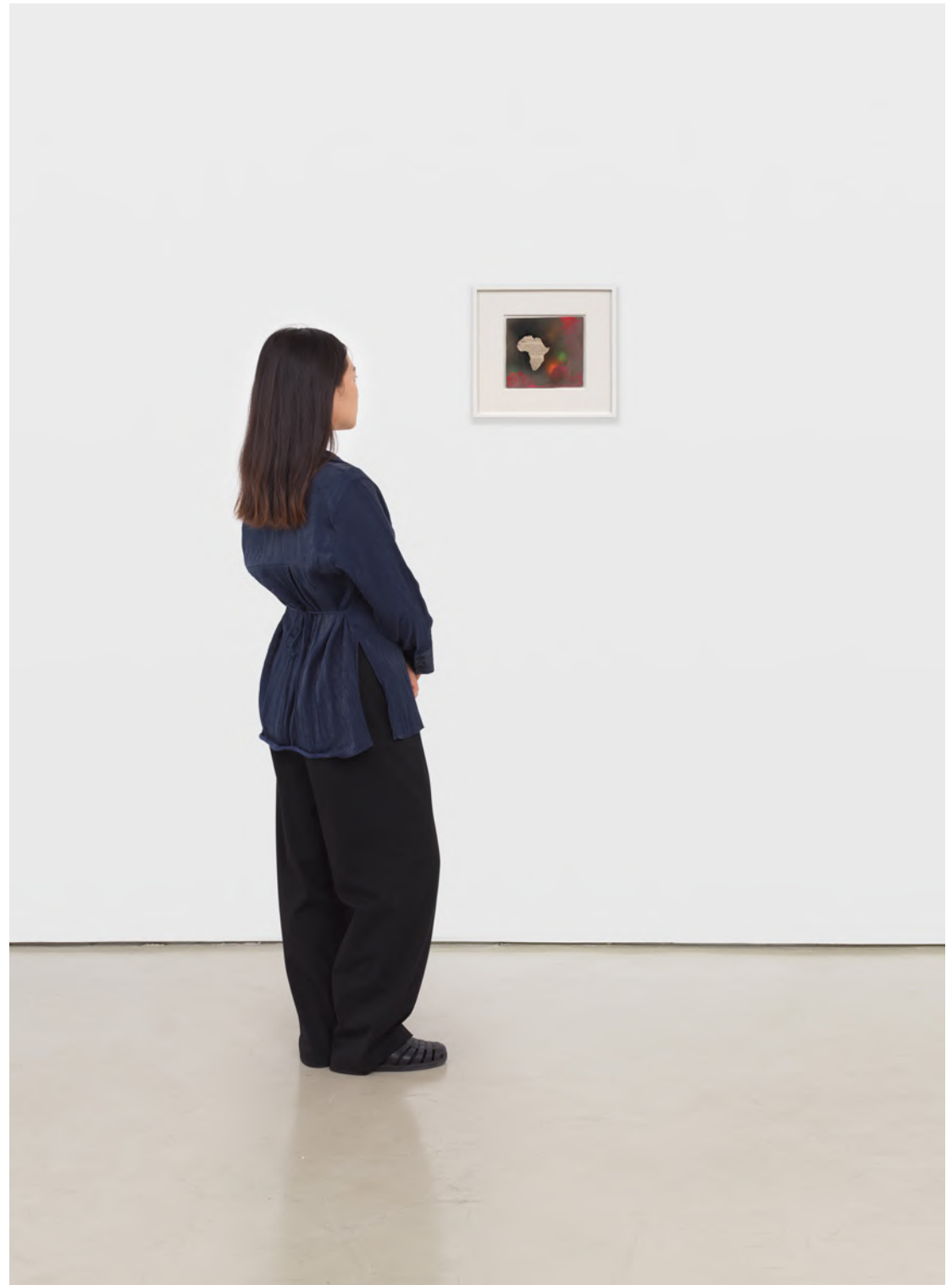
# Alexander Gray Associates

In 1966, Bowling moved to New York, where created his ground-breaking series of *Map Paintings* (1967–71). *Sketch for Le Roi Jones* (1969) exists as a rare work on paper within the monumental group of paintings.

The work's title pays homage to LeRoi Jones [Amiri Baraka] (1934–2014), a prolific writer of poetry, fiction, and jazz criticism, and whose activism was foundational in Bowling's own thinking. In 1969 Bowling wrote an incisive critique on the categorization of "Black Art" for *Arts Magazine* by arguing, "If Leroi Jones can claim in his book, *Black Music* [1967], that white jazz is different from black jazz and if one can make a distinction between black and white writing on the basis of the completely different, yet related, experiences of these two sets of people, then the claim can certainly be extended to art by stating the simple fact: what distinguishes or creates the uniqueness of the black artist is not only the color of his skin, but the experience he brings to his art that forge, inform, and feed it and link him essentially to the rest of the black people."

Bowling's *Sketch for Le Roi Jones* demonstrates the artist's evolving interest in narrative abstraction, underscoring how lived experience can imbue abstraction with new resonance and an unsettling charge. Like the artist's series of large-scale chromatic *Map Paintings*, the intimately scaled *Sketch for Le Roi Jones* features a silhouette of the continent of Africa as a compositional device. However, instead of being applied with stencils and spray-paint, the geographical form is uniquely cut from a printed interview and set within the composition. While only portions of the text are legible, it seemingly discusses the issues around conceptions of Black Art that Bowling addressed in *Arts Magazine*.

Frank Bowling, *Sketch for Le Roi Jones* (1969), installation view

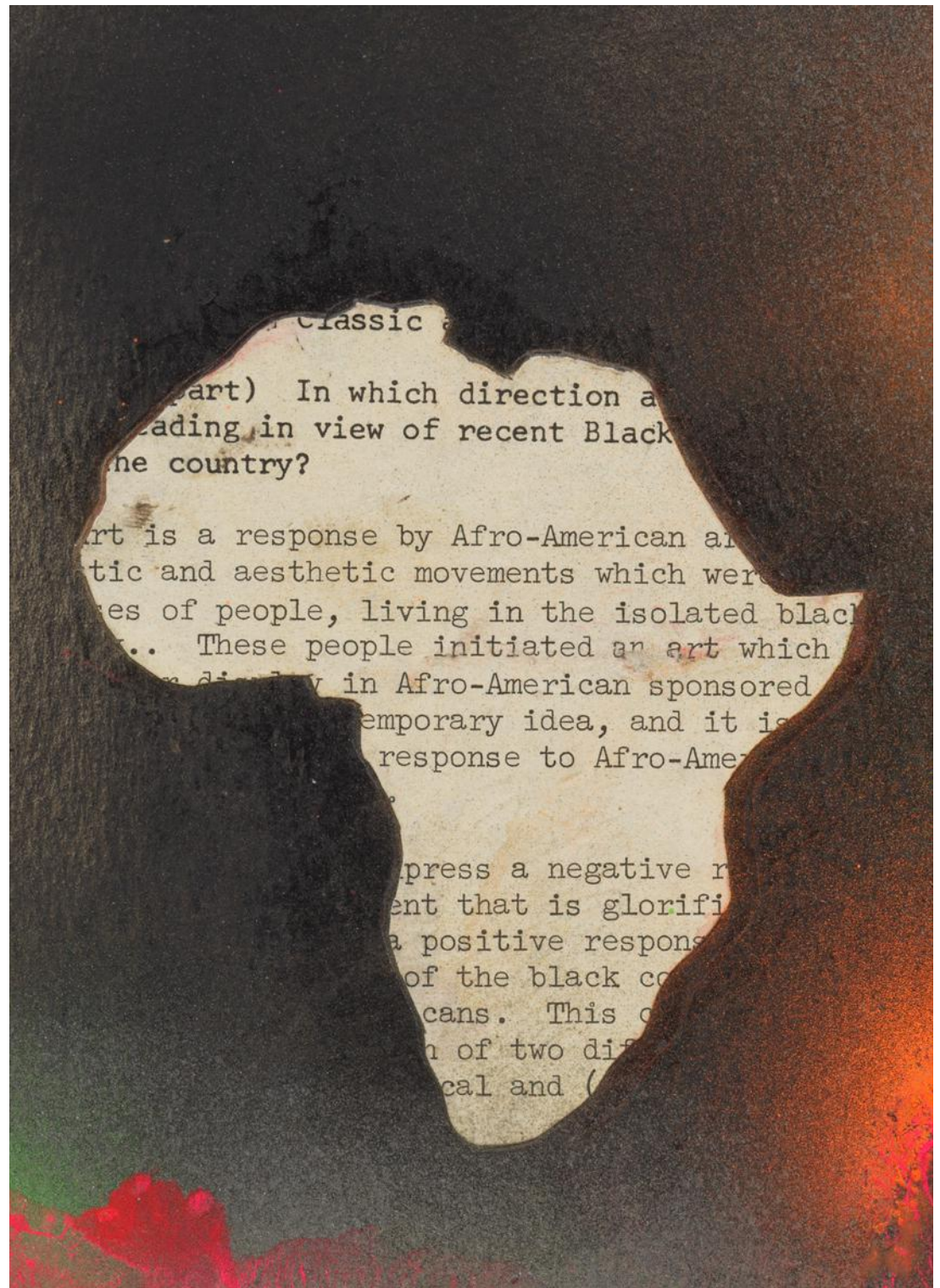


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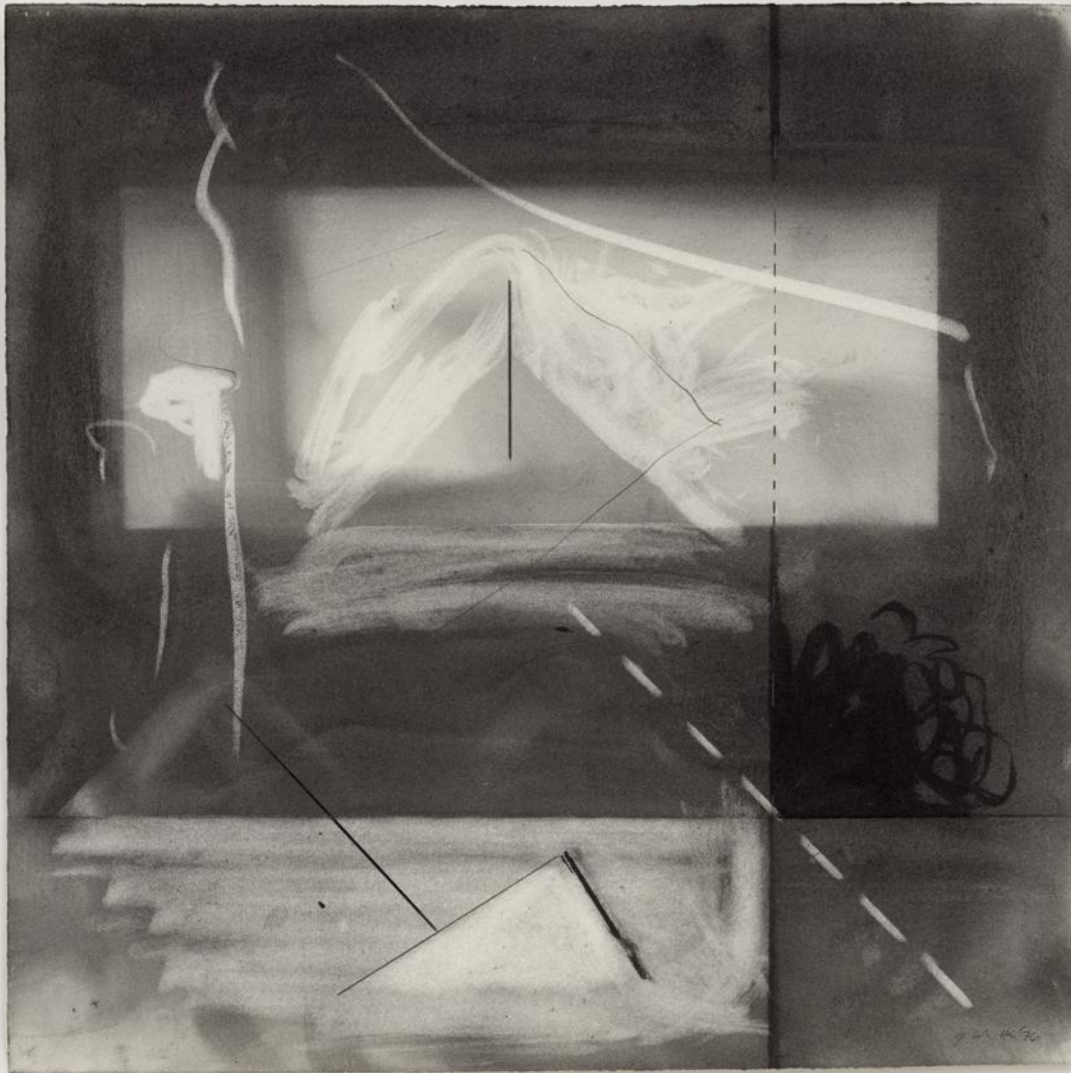
Comparable to Bowling's *Map Paintings*, his painting process in *Sketch for Le Roi Jones* forms a pictorial configuration of diluted fields of color. The residue of the water mixed within the black, red, and green hues in his collage stains the paper and leaves no suggestion of brushwork. In contrast to the artist's series of paintings, the outline of the continent in *Sketch for Le Roi Jones* is prominently isolated within the fluid ground rather than being submerged within the composition. Foregrounding Africa, the composition underscores Bowling's understanding that Blackness is rooted in the trans-Atlantic experience. As he asserted in his 1969 *Arts Magazine* text, "What informs Black artists' works is the Black experience, which is global." As a result, Blackness was definitively modern and required a modernist—and therefore abstract—language to express.

Ultimately, *Sketch for Le Roi Jones* challenges Western-dominated art historical narratives while drawing attention to the expansive footprint of colonialism and imperialism. Centering the Global South, it encourages viewers to reconsider understandings of territory and geography, the colonization and domination of space.

Frank Bowling, *Sketch for Le Roi Jones* (1969), detail



Alexander Gray Associates



**Jack Whitten**

*Greek Alphabet Series, 1976*

Signed and dated on recto

Charcoal and pencil on Rives

19 1/2 x 19 1/2 in (49.5 x 49.5 cm)

22 5/8 x 22 7/8 in framed (57.5 x 58.1 cm framed)

(JW975)

Price on request

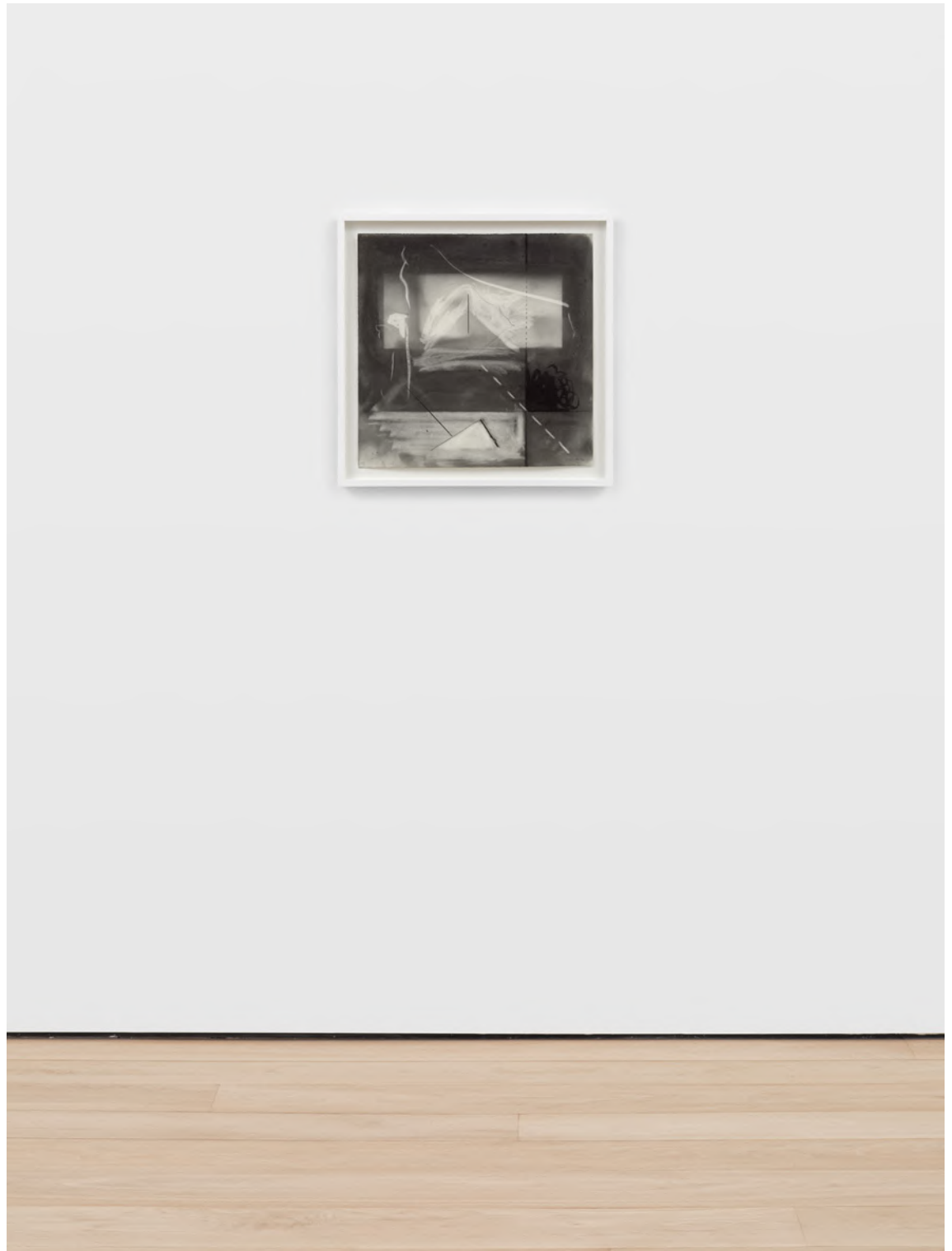


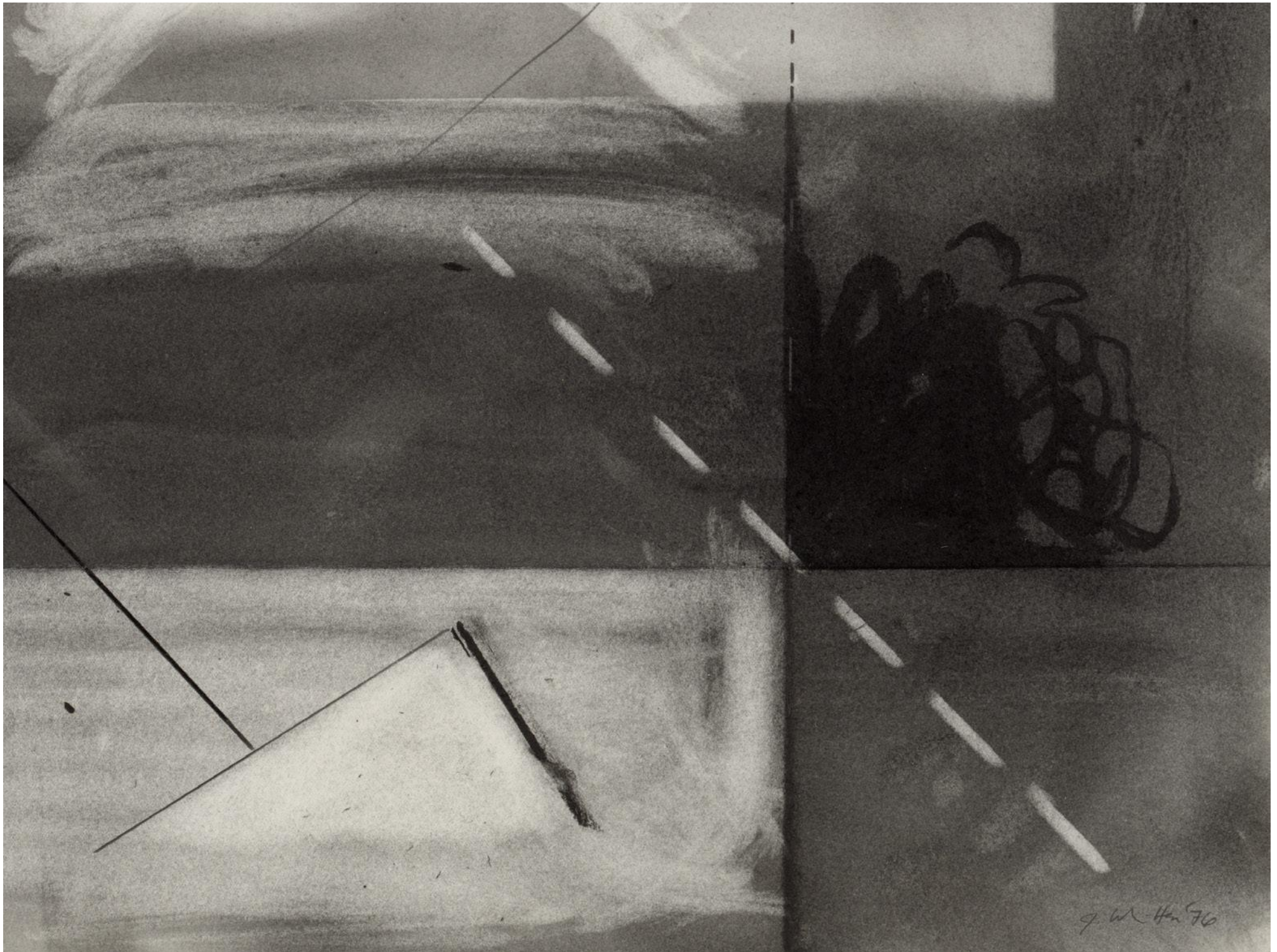
## Alexander Gray Associates

During the mid-to-late seventies, Jack Whitten created his seminal *Greek Alphabet Series* (1974–79), expanding the limits of painting through aesthetic and technical experimentation that emphasized horizontality as an extension of gesture, as well as speed and automation to “make” rather than paint artworks. The paintings and drawings for this series, mostly done using a grayscale palette, are investigations of space contained within the limitations of the picture plane.

The clearly delineated graphite lines and shadows in *Greek Alphabet Series* (1976) encapsulate motion, immediacy, and fluidity. For Whitten working with black and white pigment, became a path to address “the political as compressed in the process of making.”

**Jack Whitten, *Greek Alphabet Series* (1976), installation view**





Jack Whitten, *Greek Alphabet Series* (1976), detail



Melvin Edwards, *Sky's the Light* (1981), detail

Alexander Gray Associates



**Melvin Edwards**

*Sky's the Light*, 1981

Signed and dated on bottom

Welded steel

15 x 19 x 24 in (38.1 x 48.3 x 61 cm)

(ME1038)

\$250,000

## Alexander Gray Associates

In his 1981 sculpture *Sky's the Light*—a playful nod to the skylight-like opening of the sculpture—Melvin Edwards welds together two half-moon pieces of steel atop sheets of scrap metal, fusing them in a state of perpetually skewed balance. Highlighting the contrast between the rigid vertical metal sheets, the sweeping contours of the half-moons, and a listing structural stance—conjuring the illusion of being on the brink of movement—Edwards constructs a dynamic work that explores the geometric potential of his chosen material. Improvisational, yet studied, the sculpture's composition evokes a feeling of movement, as though each welded element is imbued with a monumental force that holds it—mid-coalescence—in place. As the artist ultimately concludes about this and other similar untitled works, "All of those works of mine were improvisations, always experiments. I like the term 'expression.' Because that I know comes from me. I can be aware of the expressions of others. But I have to create my own expression."

**Melvin Edwards, *Sky's the Light* (1981), alternative view**





Melvin Edwards, *Sky's the Light* (1981), alternative view



Melvin Edwards, Untitled (c.1974), detail



**Melvin Edwards**

Untitled, c. 1974

Watercolor and ink on paper

19 x 25 in (48.3 x 63.5 cm)

22 x 28 x 1 1/2 in framed (55.9 x 71.1 x 3.8 cm framed)

(ME1789)

\$50,000





**Melvin Edwards**

Untitled, c. 1974

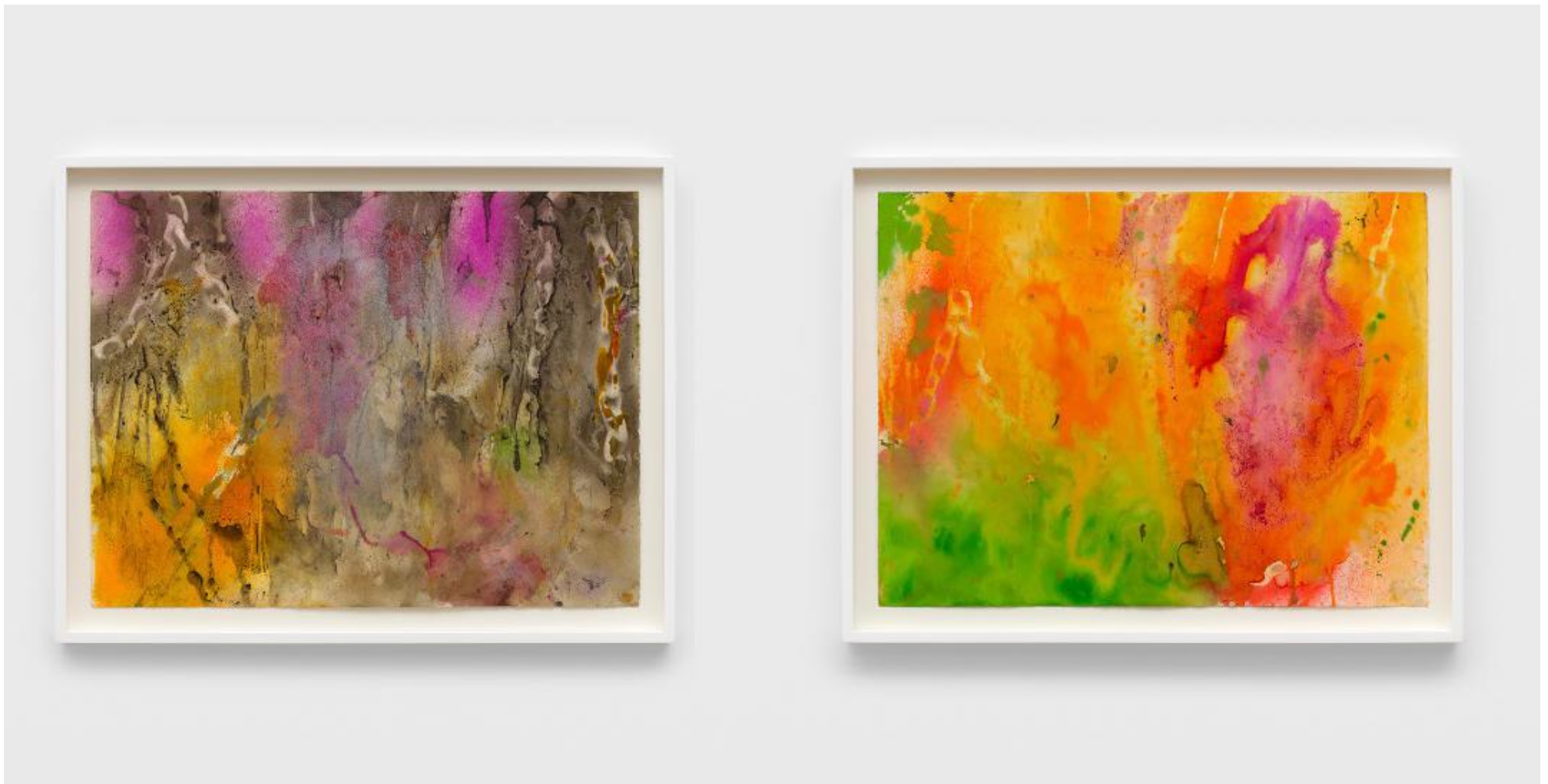
Watercolor and ink on paper

18 1/4 x 25 in (46.4 x 63.5 cm)

22 x 28 x 1 1/2 in framed (55.9 x 71.1 x 3.8 cm framed)

(ME1635)

\$50,000



**Melvin Edwards, Untitled, c. 1974 (ME1789) and Untitled, c.1974 (ME1635)**

While best known as a sculptor, Melvin Edwards has always maintained a drawing practice. Edwards created these 1970s drawings by using watercolor and spray paint to imprint the negative of two elements, chains and barbed wire. Employing both to great effect in his one-person exhibition of barbed wire installations at the Whitney Museum of American Art in 1970, these materials have come to define his practice. The artist's translation of these sculptural components into graphic elements speaks to his minimalist understanding of his installations as "drawings in space." At the same time, his use of these materials also serves as a conceptual language that connects the people, cultures, and histories of the African Diaspora.

Both watercolors juxtapose loops of chain against undulating, fluid grounds. Allowing these outlines to sometimes be interrupted by drips, sprays, and splatters of vibrant pigment, Edwards creates a destabilizing disjunction between the ephemeral quality of the pictured material and its use. This disjunction is primarily a result of the artist's approach to color, which he described as instinctual. "It is so hard to explain the meaning of the color/form relationship," he muses. "Once my intuitive sense is in gear, I tend to see the possibilities of some color relationships and their implications."

Alexander Gray Associates



**Hugh Steers**

*Two Chairs*, 1993

Oil on canvas

72 1/8 x 63 1/4 in (183.2 x 160.7 cm)

74 1/4 x 65 1/2 in framed (188.6 x 166.4 cm framed)

(EHS012)

\$160,000

## Alexander Gray Associates

Hugh Steers's allegorical paintings form a stark and haunting portrait of an AIDS-stricken New York. In *Two Chairs* (1993), he paints a seated nude man examining his face in a vanity mirror as another figure bends down, removing his pants. An ambiguous image imbued with both banality and psychological drama, the open-ended work invites viewers to construct their own narratives of isolation, illness, alienation, and sexuality.

**Hugh Steers, *Two Chairs* (1993), installation view**





Hugh Steers, *Two Chairs* (1993), detail

Alexander Gray Associates

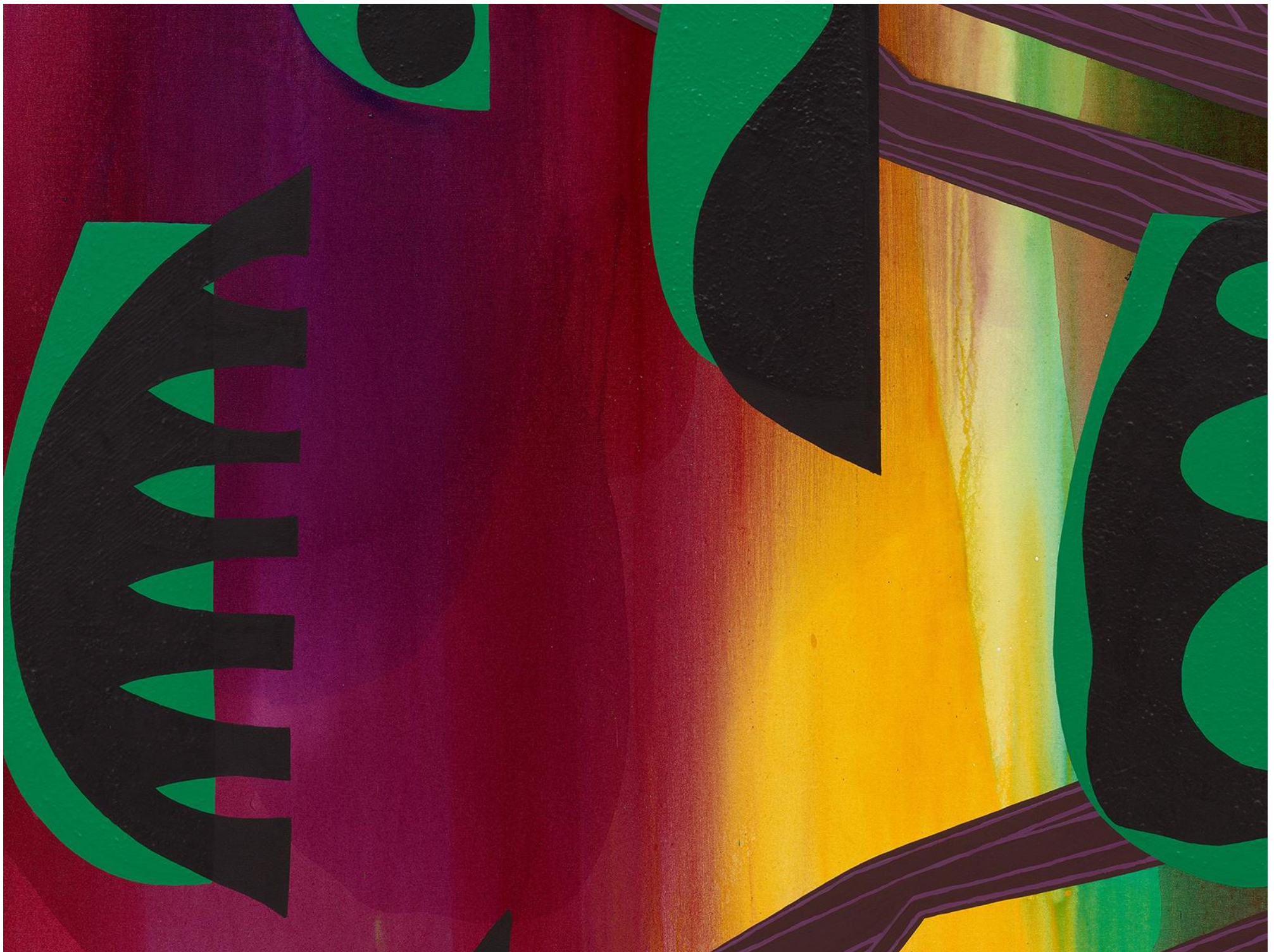


**Carrie Moyer**

*Spider Swag*, 2018

Acrylic and glitter on canvas  
84 x 72 in (213.4 x 182.9 cm)  
(CM045)

\$110,000



Carrie Moyer, *Spider Swag* (2018), detail

## Alexander Gray Associates

Carrie Moyer's compositions like *Spider Swag* (2018) freely oscillate between abstraction and representation, speaking not only to her commitment to feminist political theory, but also to her deep investment in art history.

Expanding on processes common to Color Field painters, Moyer's practice involves drawing, pouring, staining, rolling, sprinkling, and mopping. Achieving multidimensional effects through gradation, transparency, and shadows, Moyer builds compositions like *Spider Swag* layer-by-layer, using thin veils of aqueous color, juxtaposing heavily textured forms with silhouetted biomorphic shapes. Her canvases often possess pictorial associations and are given titles that capture them once completed. Here, Moyer renders eight-legged figure sprawled across the canvas from right to left. Green and black shapes seemingly float against a gradient background shifting from deep magenta to bright yellow. The artist's techniques obfuscate her paintings' making to forward an unfettered, sensorial approach to looking—one divorced from the technical mechanics of construction.

Further emphasizing the sensorial, Moyer has incorporated glitter into *Spider Swag*. For the artist, glitter injects the "material language of queerness" into her visual vocabulary. "For me, glitter signified disco and gay icons," she explains, "...this other part of my life that seemingly didn't jive with the seriousness of a painting practice." Glitter has become a signature element in her works that, per Moyer, "draws a different kind of light to the canvas."

Carrie Moyer, *Spider Swag* (2018), installation view





Alexander Gray Associates



**Carrie Moyer**

*Sea Queen, 2022*

Acrylic on canvas

36 x 25 in (91.4 x 63.5 cm)

37 x 25 3/4 x 2 in framed (94 x 65.4 x 5.1 cm framed)

(CM083)

\$35,000

## Alexander Gray Associates

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. Playful compositions like *Sea Queen* (2022) freely oscillate between abstraction and representation—imagining a natural world stylized or “queered” through humor and the graphic tenets of design and decoration.

Alluding to the natural world, yet transcending specific references, her approach to *Sea Queen* and related canvases recalls the unexpected juxtapositions of Surrealists, who, like Moyer, sought to establish “new relationships, and new possibilities.” Often, these associations are implied through her deft combination of abstract imagery and suggestive titles selected once the painting is completed. *Sea Queen*, for instance, captures the elusive figure-ground relation between the painting's layered elements. Rivulets of blue climb upwards toward a yellow sky littered with clouds; all the while, the painting's central black figure remains entirely abstract, and yet, in this context, bears an inconclusive likeness to a ship anchored beneath the waves.

Carrie Moyer, *Sea Queen* (2022), installation view



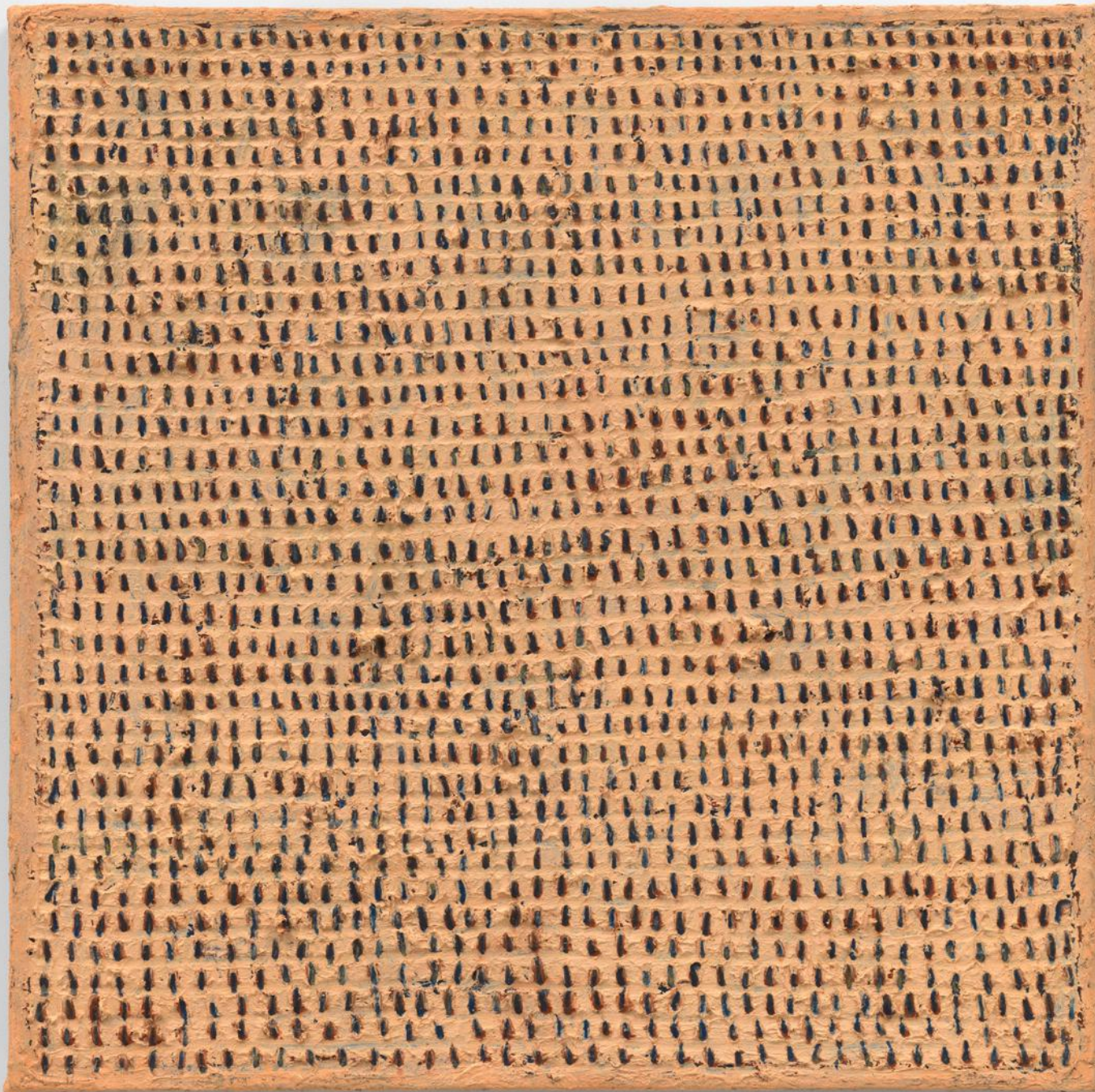


Carrie Moyer, *Sea Queen* (2022), detail



Harmony Hammond, *Little Pink* (1974), detail

Alexander Gray Associates



**Harmony Hammond**

*Little Pink*, 1974

Oil and Dorland's Wax on canvas

24 x 24 x 1 3/4 in (61 x 61 x 4.4 cm)

(HH187)

\$150,000

# Alexander Gray Associates

*Little Pink* (1974) is from Harmony Hammond's series of *Weave Paintings* (1974–77), which epitomize her commitment to the exploration of form at the same time as she interrogates historical narratives of abstraction. A painting that appears to be woven, *Little Pink* was made by applying successive layers of oil paint mixed with Dorland's Wax Medium and then incising the still-wet surface with patterns.

The composition of *Little Pink* refers explicitly to the modernist concept of the grid, yet Hammond's engagement with weaving through the materiality of paint and the painting process enables her to bring traditional women's arts, often regarded as "craft," into the modernist narrative of abstract painting. The artist states, "The repetitious making of the mark is a ritual gesture, as it is with weaving." At the same time, the incisions in *Little Pink* also serve as markers of time and space. Although painted in the allover style emblematic of monochromatic abstract compositions, Hammond conceived of each *Weave* as a fragment. As art historian and curator Tirza True Latimer has explained this concept, "The word captures both the partiality and the contingency of visual experience—the relationship of what is seen to unseen (but implied) histories beyond the frame, beyond the field of vision."

Harmony Hammond, *Little Pink* (1974), installation view



Alexander Gray Associates



Harmony Hammond, *Little Pink* (1974), side view

Alexander Gray Associates



**Harmony Hammond**

Gee, 2013

Oil and mixed media on canvas

90 1/2 x 70 1/2 in (229.9 x 179.1 cm)

(HH170)

\$250,000





Harmony Hammond, *Gee* (2013), detail

## Alexander Gray Associates

Since emerging as part of the early 1970s wave of Feminist art and activism, Harmony Hammond has infused her painting, sculpture, and mixed-media artworks with social concerns, inviting Feminist and Queer conversations around artistic explorations of process and craft. Her paintings of the last decade participate in the narrative of modernist abstraction at the same time as they insist on an oppositional discourse of feminist and queer content. Near monochrome works like *Gee* (2013) feature sculptural surfaces composed of grommets, straps, and layers of oil paint. Inviting narratives around materiality and the indexical, Hammond explains, “the grommets and straps are wrapped around the painting as objects and body (suggesting bandage, bondage, binding) but do not cinch or constrict. The straps do not hold the painting together; the paint (and therefore the act of painting) does.” Positioning painting as a site of negotiation between what exists inside and outside the picture plane, as the art historian Tirza True Latimer expands, “[Straps] thematize seams in ways that evoke—not unity and purity—but the piecing together ... associated with traditionally feminine creative acts.”

Harmony Hammond, *Gee* (2013), installation view





Harmony Hammond, *Material Witness: Five Decades of Art*, Sarasota Art Museum, 2020 (installation view)



**Ricardo Brey**

*Grass Bed*, 2023

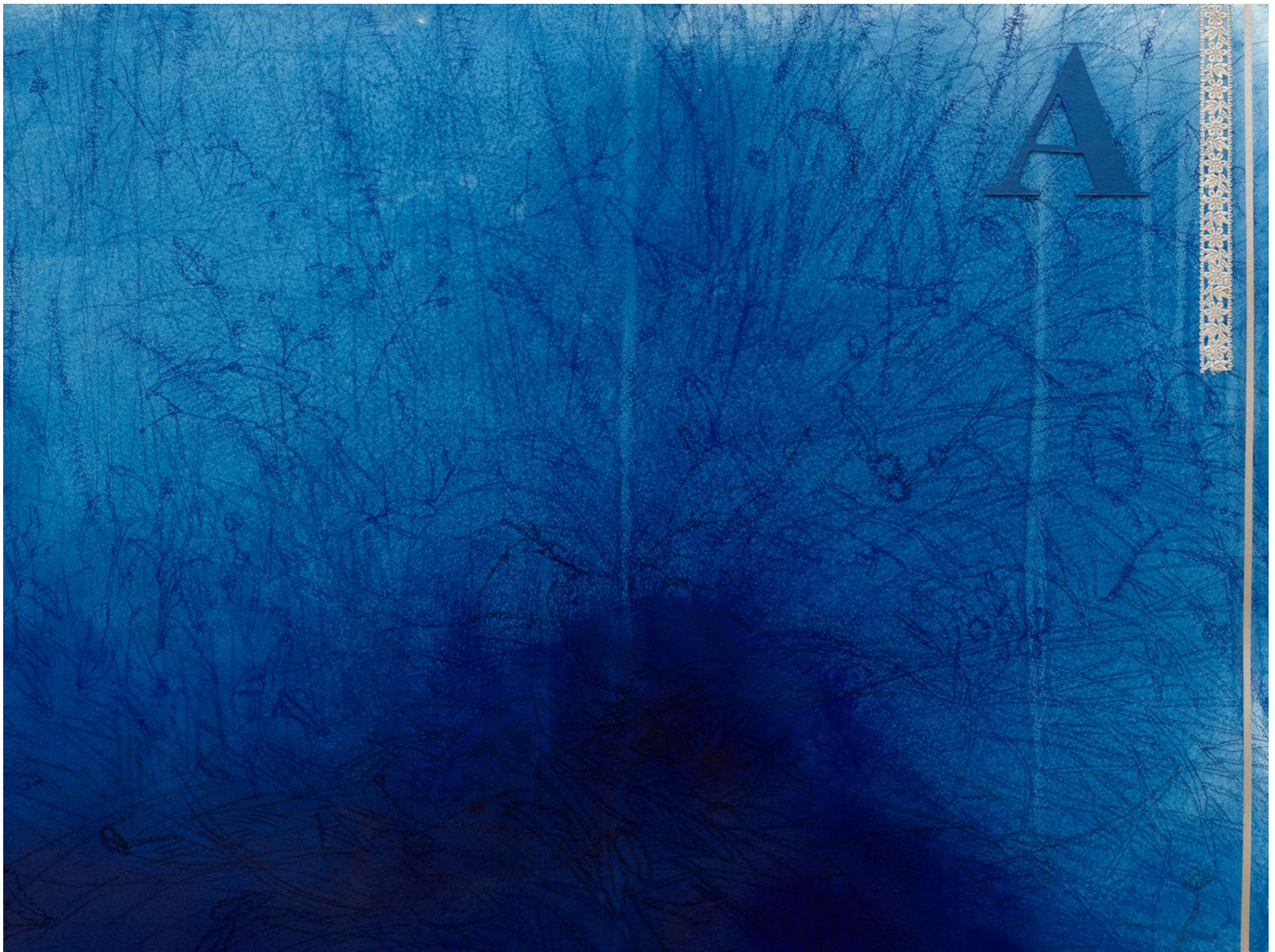
Mixed media

47 1/2 x 62 3/4 in (120.7 x 159.4 cm)

53 x 68 x 2 in framed (134.6 x 172.7 x 5.1 cm framed)

(RBR431)

\$30,000; ex. framing



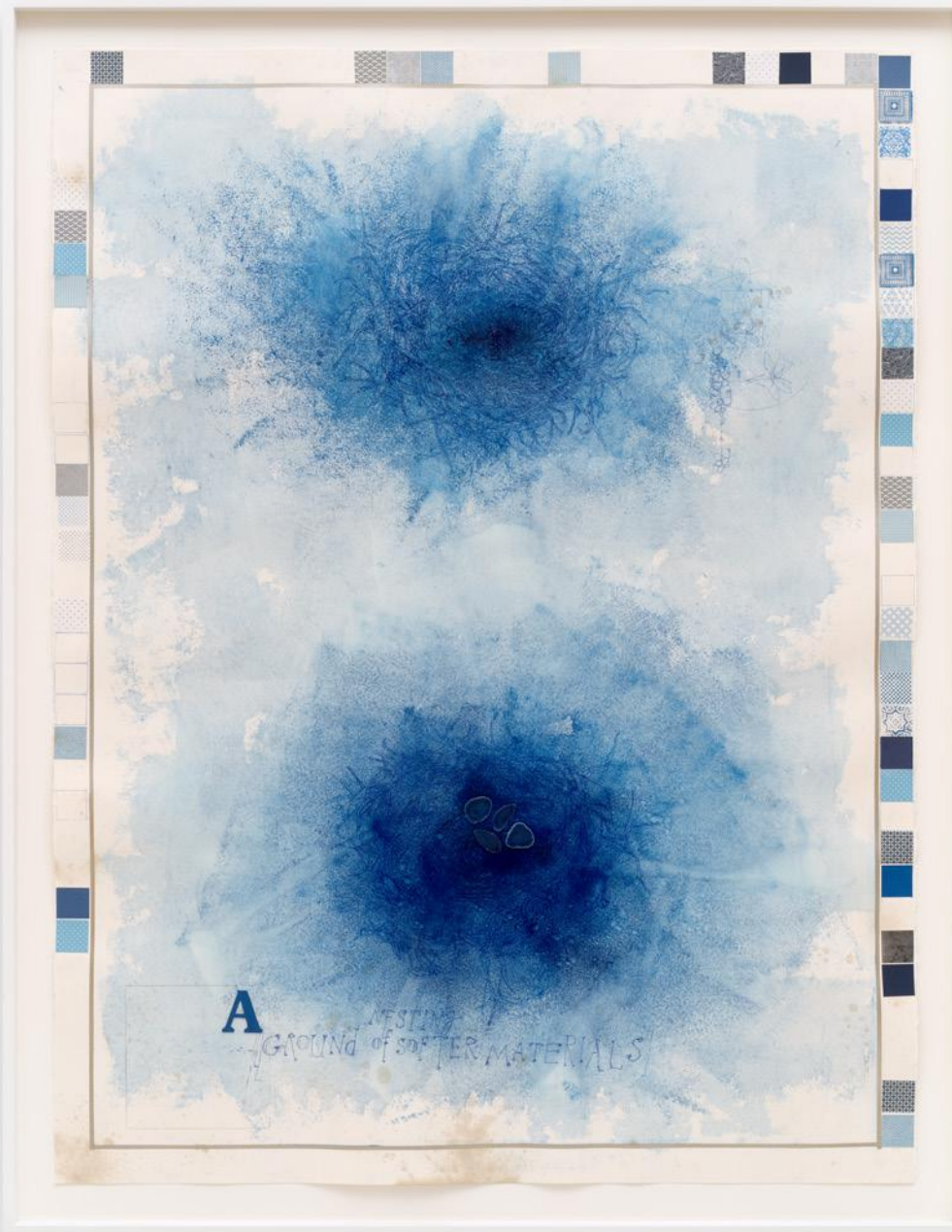
Ricardo Brey, *Grass Bed* (2023), detail

## Alexander Gray Associates

*Grass Bed* (2023) draws its inspiration from the natural world. Featuring tendrils of blue that sprawl outwards from the center of the composition, *Grass Bed* uses alternating densities of pigment to present nature as a thick, atmospheric condition. 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." Constantly refuting reductive binarisms, Brey's art surmounts categorical divisions between opposing systems of thought and value.

Ricardo Brey, *Grass Bed* (2023), installation view





**Ricardo Brey**

*Nesting Ground of Softer Materials, 2023*

Mixed media on paper

62 7/8 x 47 5/8 in (159.7 x 121 cm)

68 x 53 x 2 in framed (172.7 x 134.6 x 5.1 cm framed)

(RBR428)

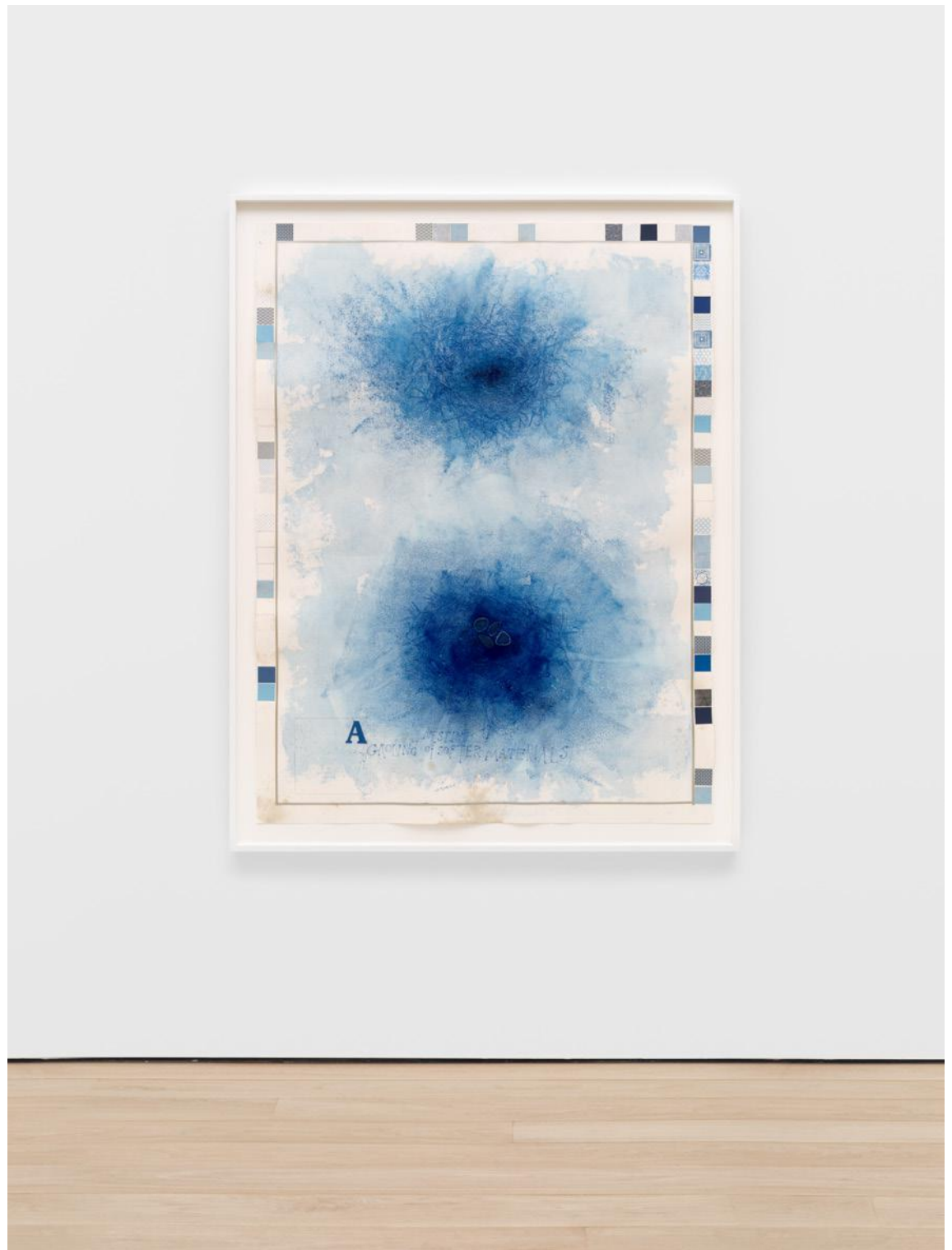
\$30,000; ex. framing

# Alexander Gray Associates

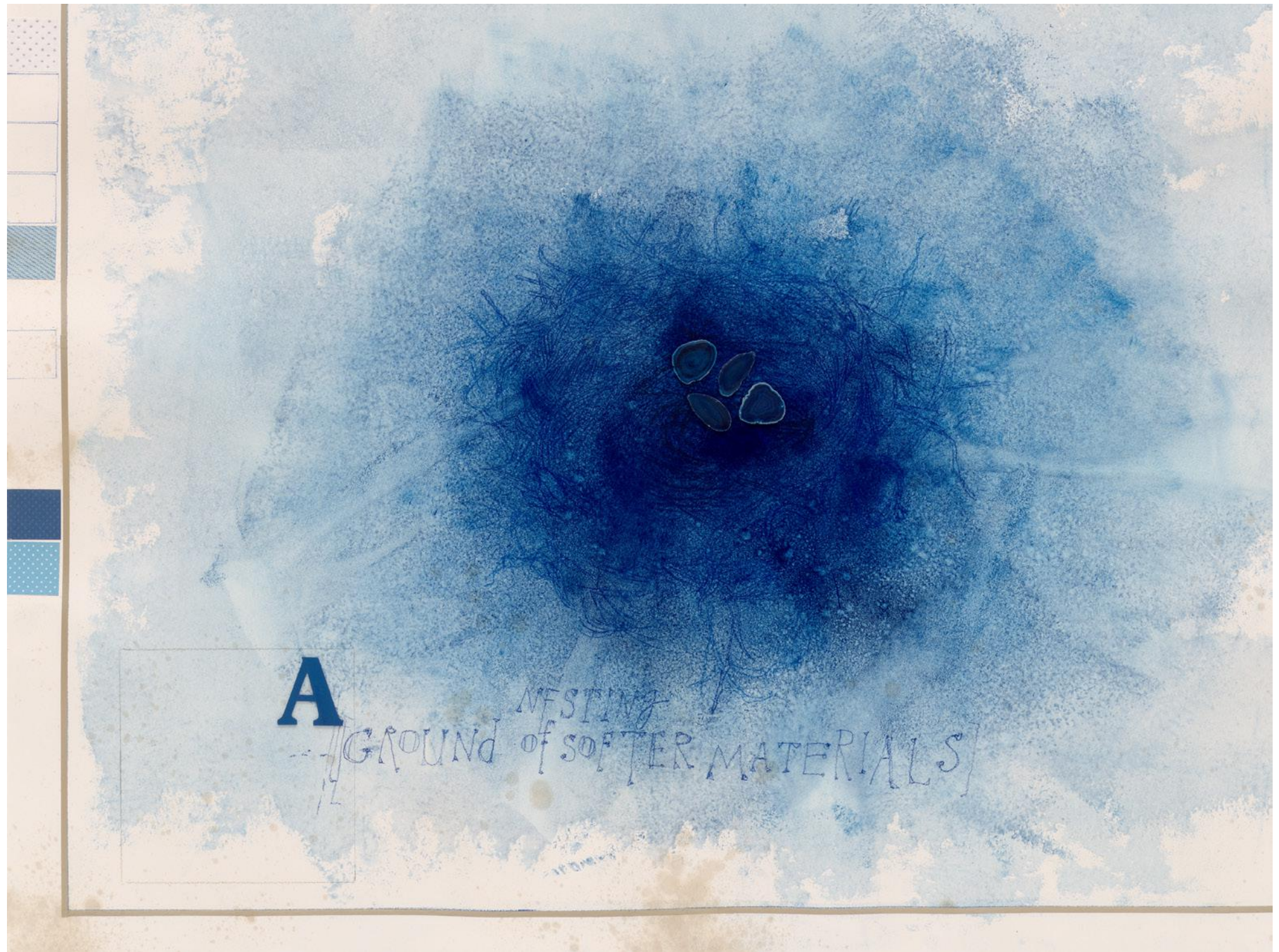
Constrained to his studio in Ghent, Belgium during the 2020 pandemic, Brey created a series of blue works on paper. Ranging in hue from cerulean to lapis lazuli, Brey associated the color with the sky and sea—symbols of freedom and, at the time, an unattainable expansiveness. Their focus has slowly shifted from singular studies of natural objects—encyclopedically cataloging plant life and specimens—to ambient scenes. *Nesting Ground of Softer Materials* (2023) presents one such scene, with the dense, rhizomatic forms of two bird's nests spilling outwards into lighter and lighter washes of blue. This atmospheric scene is framed by collaged elements of complementary tones.

At once grounding his practice and inspiring his philosophies, the influence of the natural world can be seen across Brey's works. "Nature, and life in general, is quite resilient," Brey maintains. "No matter how hard you try, a weed will always come back—it is their essence to hold their ground, to stand up, to survive."

Ricardo Brey, *Nesting Ground of Softer Materials* (2023), installation view







Ricardo Brey, *Nesting Ground of Softer Materials* (2023), detail



**Ricardo Brey**

*Iyalocha*, 2023-24

Mixed media

19 7/8 x 22 x 22 1/4 in (50.5 x 56 x 56.5 cm)

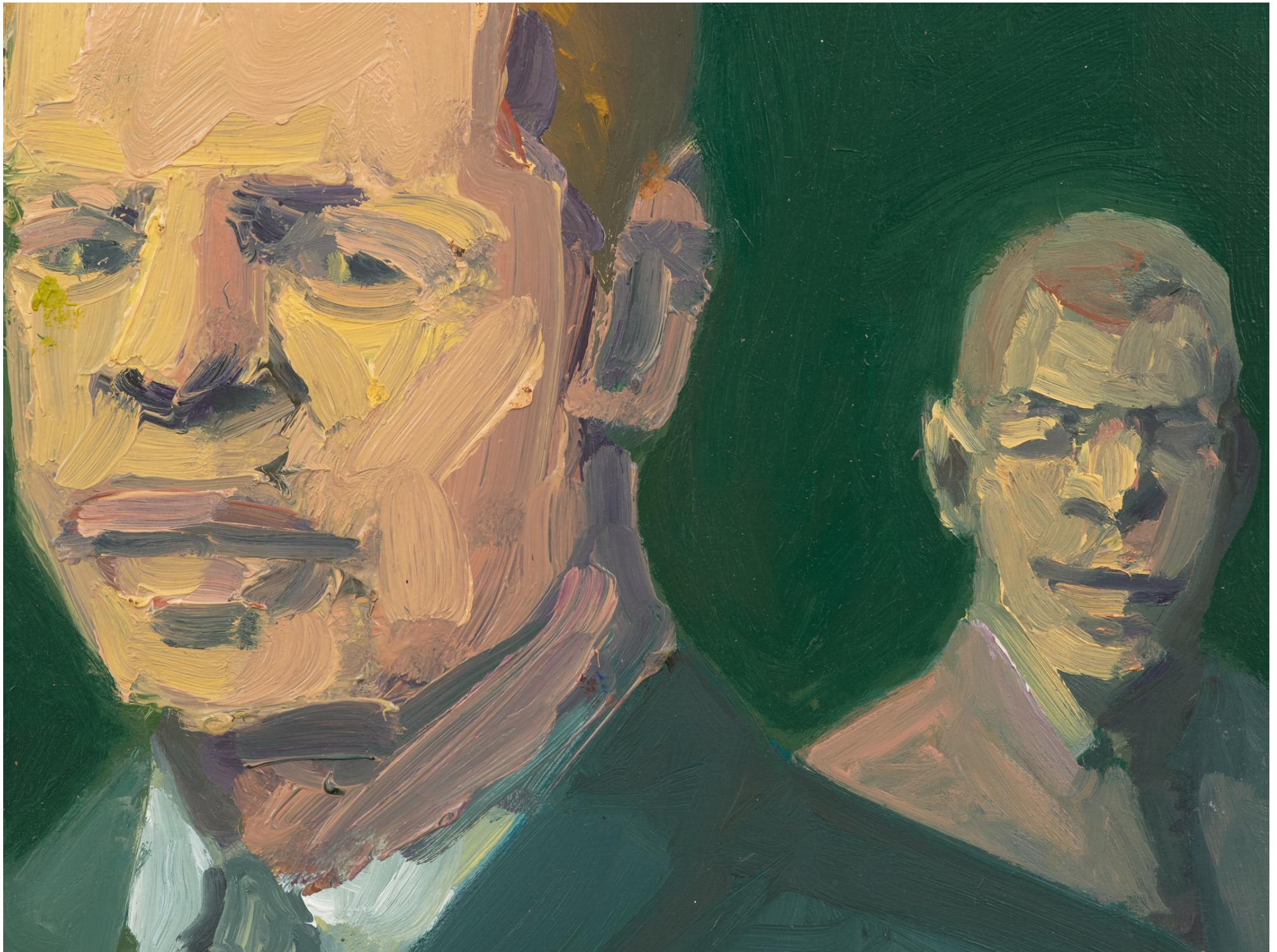
(RBR420)

\$35,000

Ricardo Brey's work is deeply shaped by the polyphonic culture of his native Cuba, as the artist draws from and reframes various languages, histories, and aesthetic vocabularies. Along these lines, Brey's decades-long engagement with assemblage cites disparate cultural histories, melding them into hybrid objects such as *Iyalocha* (2023-2024). Here, Brey appropriates the replica of a statue of the Greek goddess Aphrodite, transforming her visually into an *iyalocha*—a priestess of the Afro-Cuban religion, Santaríá. The beaded concentric circles orbit outwards like makeshift constellations that engulf the figure's neck to reinterpret both the disk-like Maasai necklaces of West Africa and the traditional jewelry worn by *iyalochas*. Implying the vastness of the cosmos, with its disparate yet interconnected celestial bodies, Brey asserts his own cosmology, drawing upon both Western and non-Western fields of thoughts.



Ricardo Brey, *Iyalocha* (2023-24), detail



Steve Locke, *Untitled* (2002), detail

Alexander Gray Associates



**Steve Locke**

Untitled, 2002

Oil on plywood panel

12 x 12 in (30.5 x 30.5 cm)

13 x 13 x 2 1/4 in framed (33 x 33 cm framed)

(SLO726)

\$15,000

Alexander Gray Associates



**Steve Locke**

Untitled, 2002

Oil on plywood panel

12 x 11 7/8 in (30.5 x 30.2 cm)

13 x 13 x 2 1/4 in framed (33 x 33 x 5.7 cm framed)  
(SLO728)

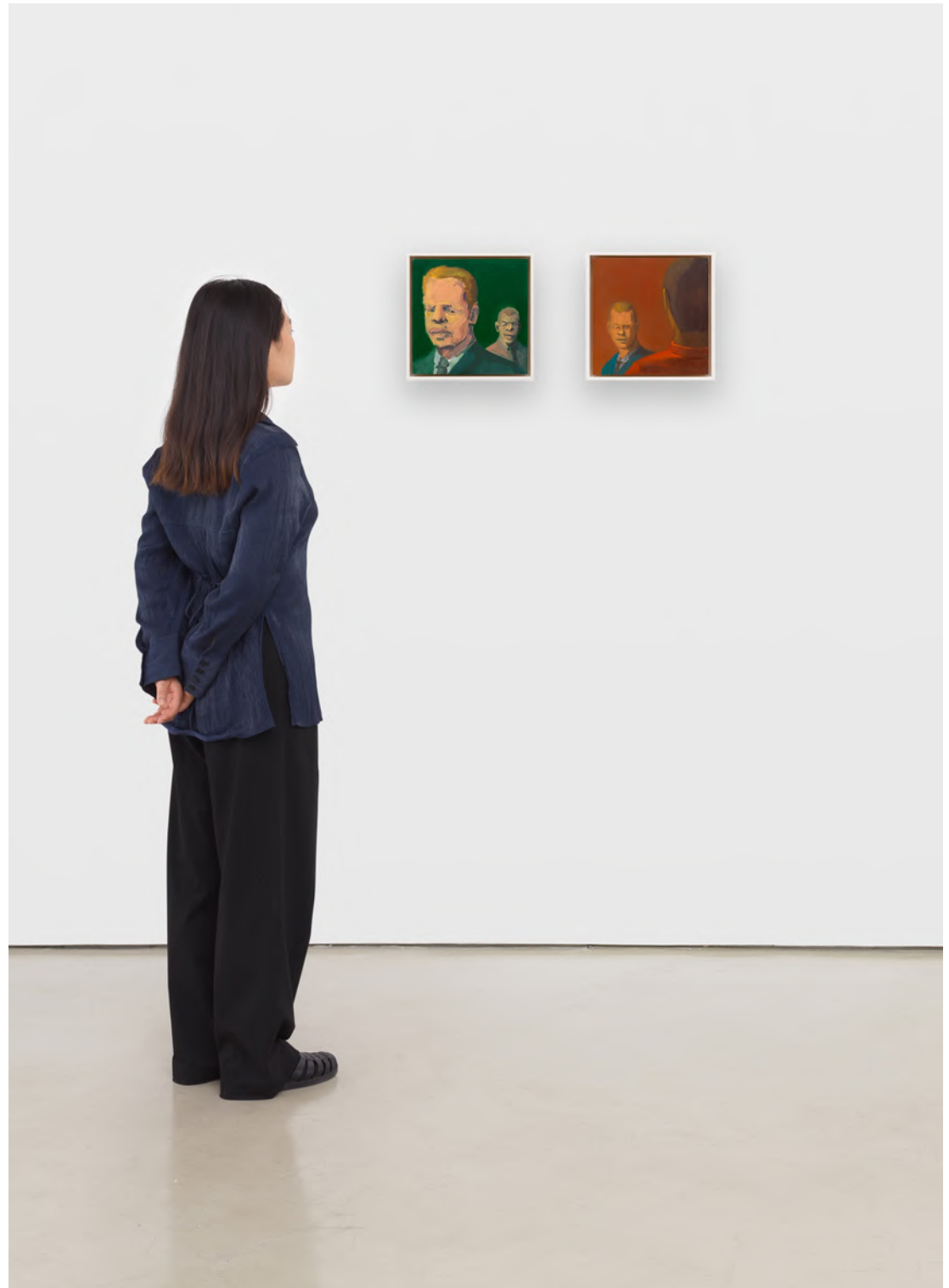
\$15,000

# 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.”

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, *Untitled* (2002) and *Untitled* (2002), installation view



**ARCHETYPE; SYMBOL; STEREOTYPE; LONELY SEA GULL  
AGAINST THE AFTERNOON SKY.**





**Luis Camnitzer**

*Archetype: Symbol: Stereotype: Lonely Sea Gull Against the Afternoon Sky, 1972/2024*

Mixed media

13 5/8 x 10 x 2 in (34.6 x 25.4 x 5.1 cm)

(LC1162)

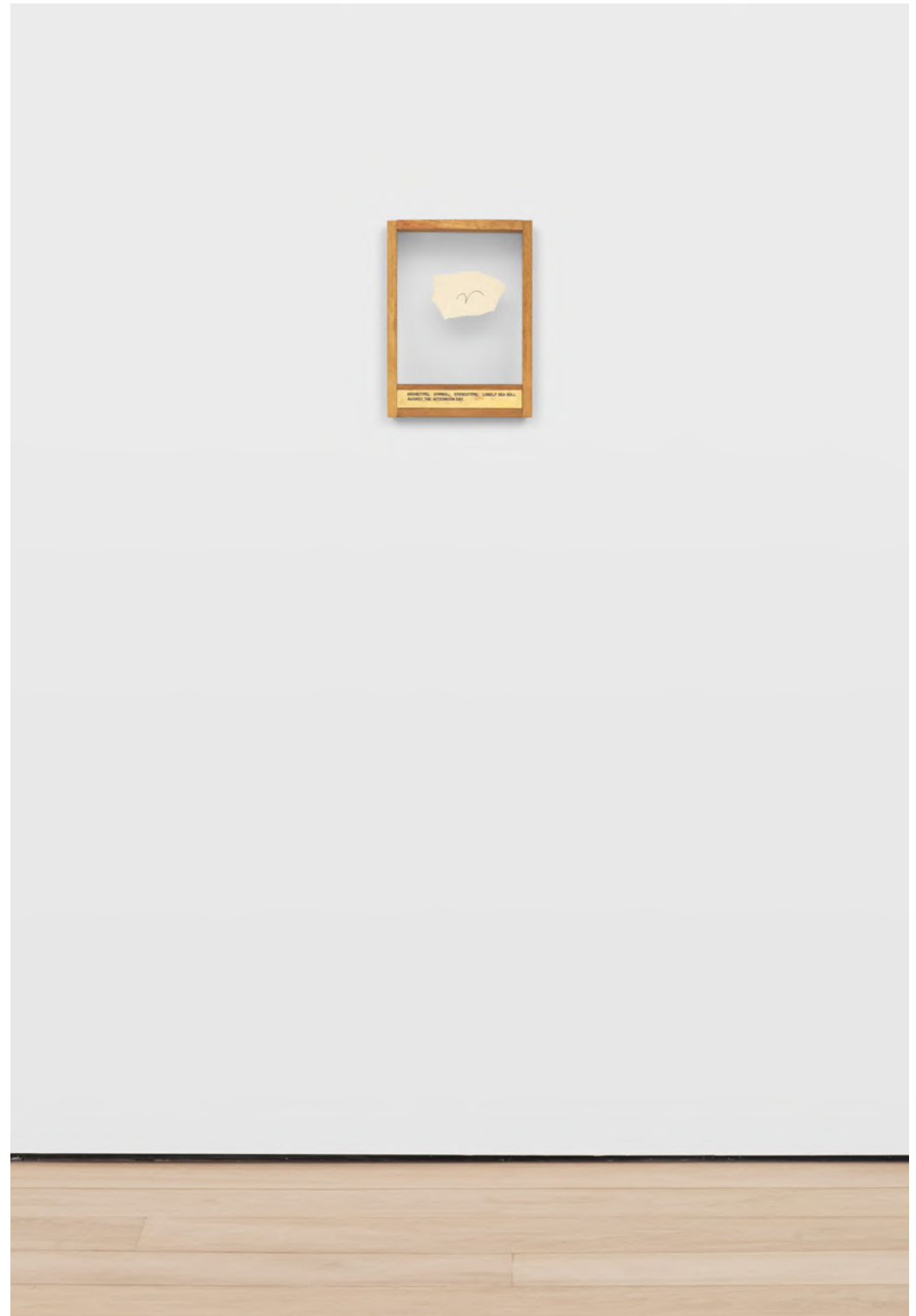
\$55,000

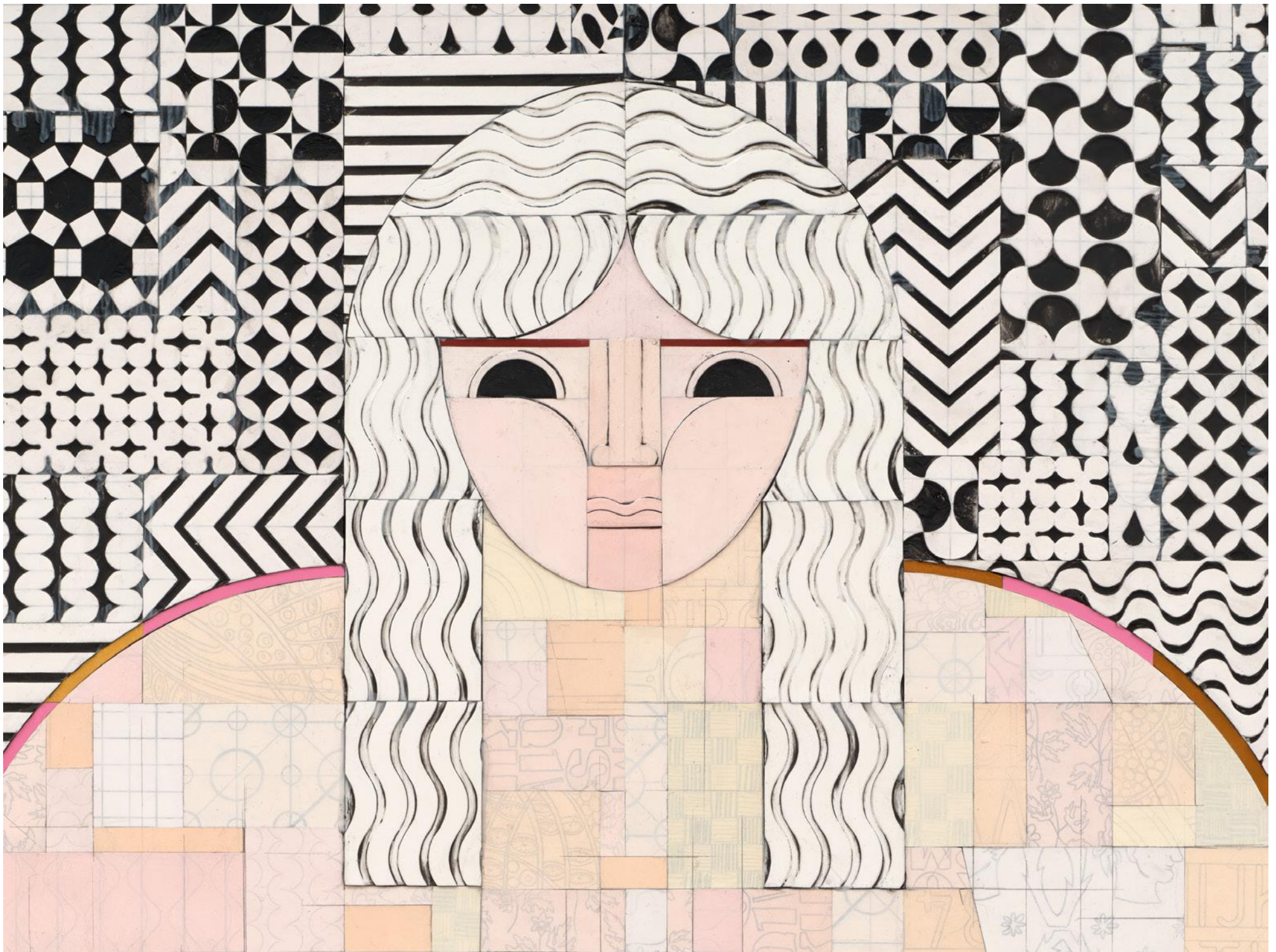
# Alexander Gray Associates

"In the early 1970s, Luis Camnitzer moved away from printmaking to focus on making objects, a shift marked by his significant and unique series of *Object Boxes* (1973-80). These wooden boxes present viewers with often cryptic objects and drawings whose significance is simultaneously explained and complicated through the presence of brass plaques engraved with an English or Spanish phrase. In *Archetype: Symbol: Stereotype: Lonely Sea Gull Against the Afternoon Sky.*, Camnitzer rendered a simple graphite line drawing on paper that is suspended within the glass frame. The engraving in the brass plate below the paper lists various suggestive interpretations.

Continuing Camnitzer's tradition of verbal visual play, *Object Boxes* like *Archetype: Symbol: Stereotype: Lonely Sea Gull Against the Afternoon Sky.* invite the viewer to create associations between seemingly unrelated graphic elements and text. However, these works exist neither as definitions nor illustrations, as the text on each box predates its contents. The artist explains, "We accept the connections that we believe to be appropriate, even though we make our own... The present value of an artwork lies in what it allows us to project onto it." Ultimately, the relationship between language and object remains a spontaneous construct, a narrative assembled by the viewer.

**Luis Camnitzer**  
***Archetype: Symbol: Stereotype: Lonely Sea Gull Against the Afternoon Sky* (1972/2024),**  
installation view





Ruby Sky Stiler, *Seated Woman* (2024), detail

Alexander Gray Associates



**Ruby Sky Stiler**

*Seated Woman, 2024*

Acrylic, acrylic resin, pencil, paper, and glue on panel

44 x 34 x 2 in (111.8 x 86.4 x 5.1 cm)

47 1/4 x 37 1/4 x 4 in framed (120 x 94.6 x 10.2 cm framed)  
(RSS002)

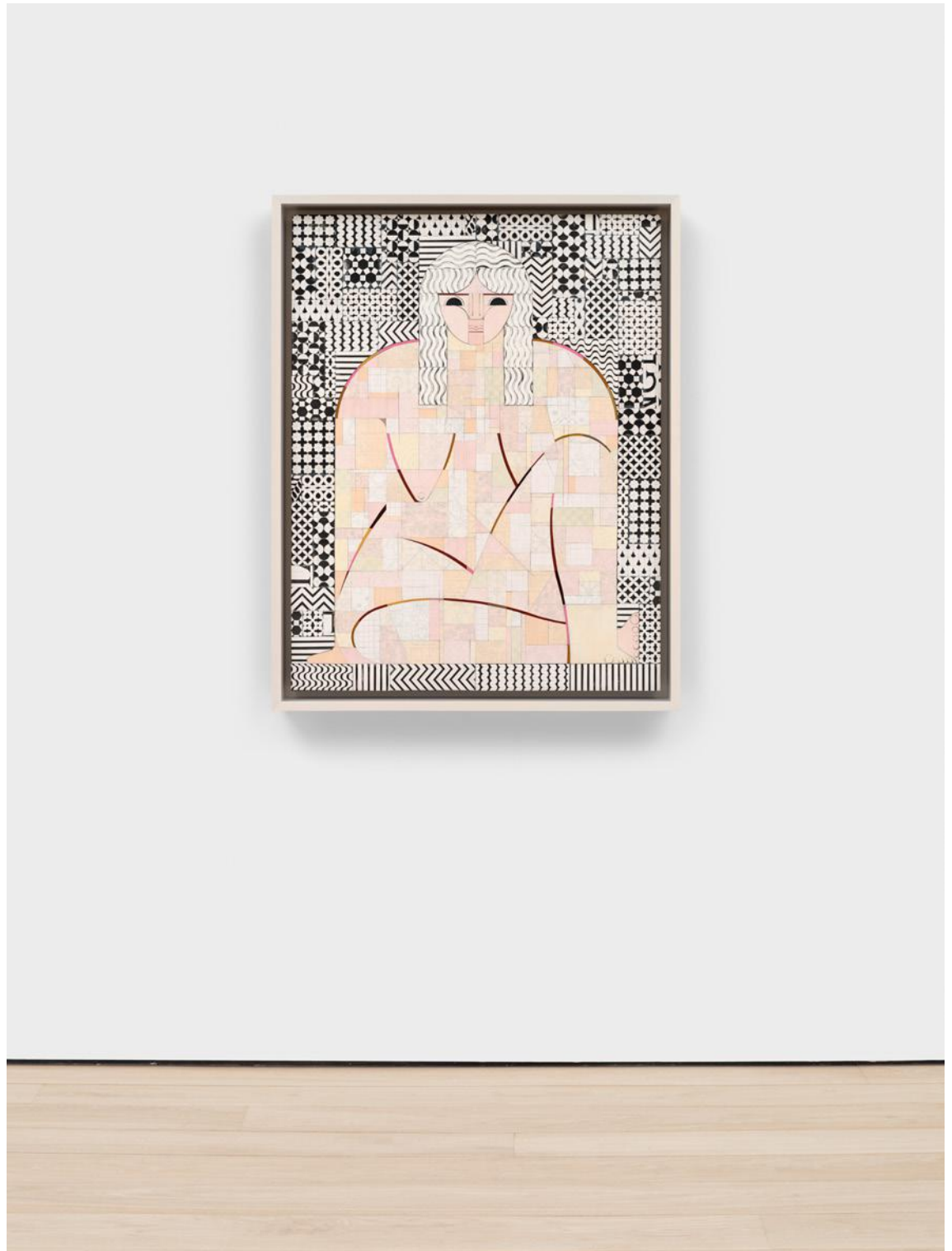
\$50,000; On reserve

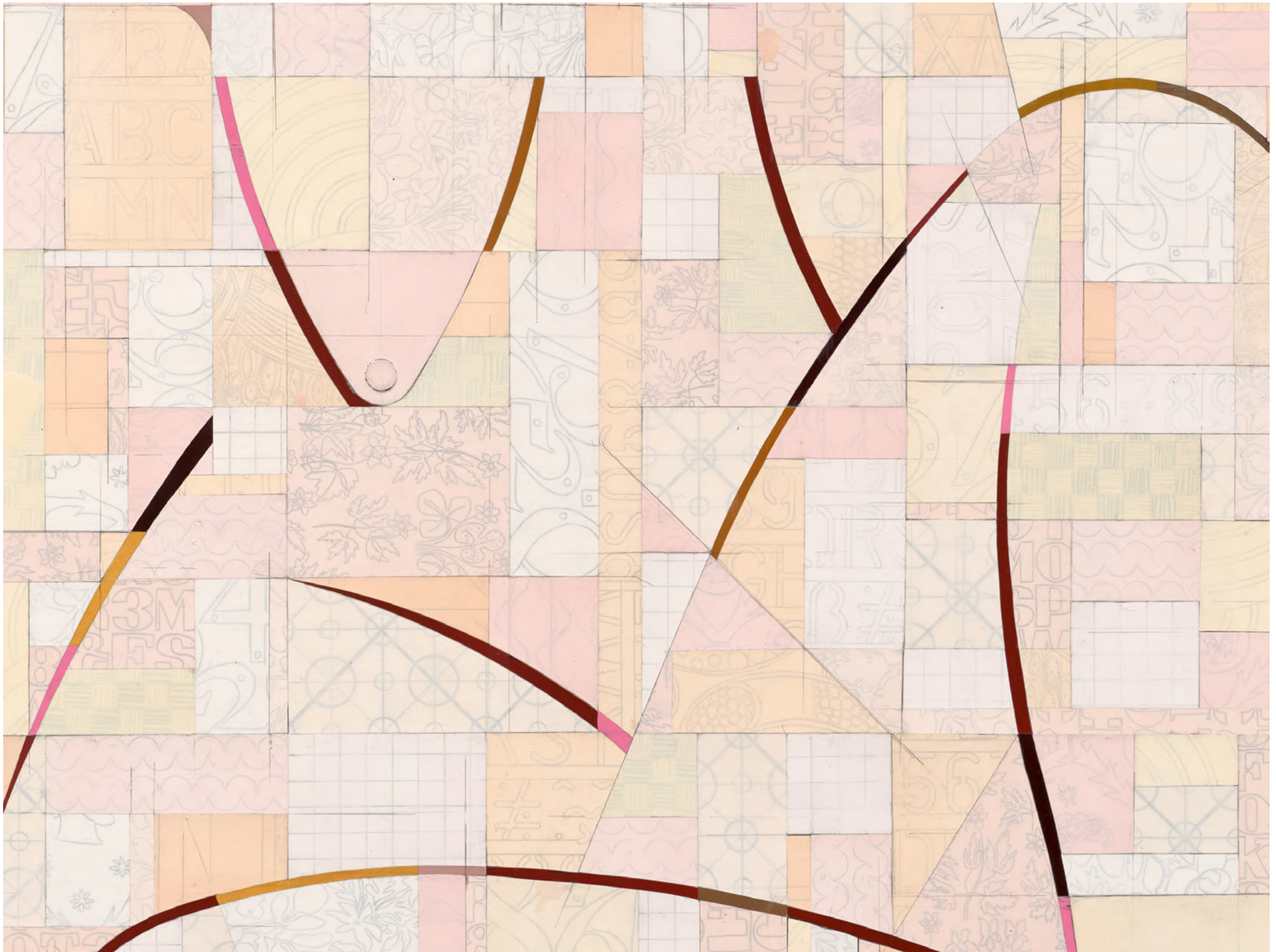
# Alexander Gray Associates

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 Woman* (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, 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 Woman* (2024), installation view





Ruby Sky Stiler, *Seated Woman* (2024), detail

