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Frieze Los Angeles 2025

Stand B5

February 20 - 23, 2025

As the shock of the Los Angeles fires lifts, the grief and call to help has become a clarion call. It has hit so many of us personally, as a number of close and treasured friends have lost everything.

Following Frieze's commitment to support the community and displaced Angelenos throughout the fair, along with fellow gallerists we will be allocating portions of sales from the fair towards these mutual aid efforts. We are determining which efforts will be best for us to support in the coming weeks.

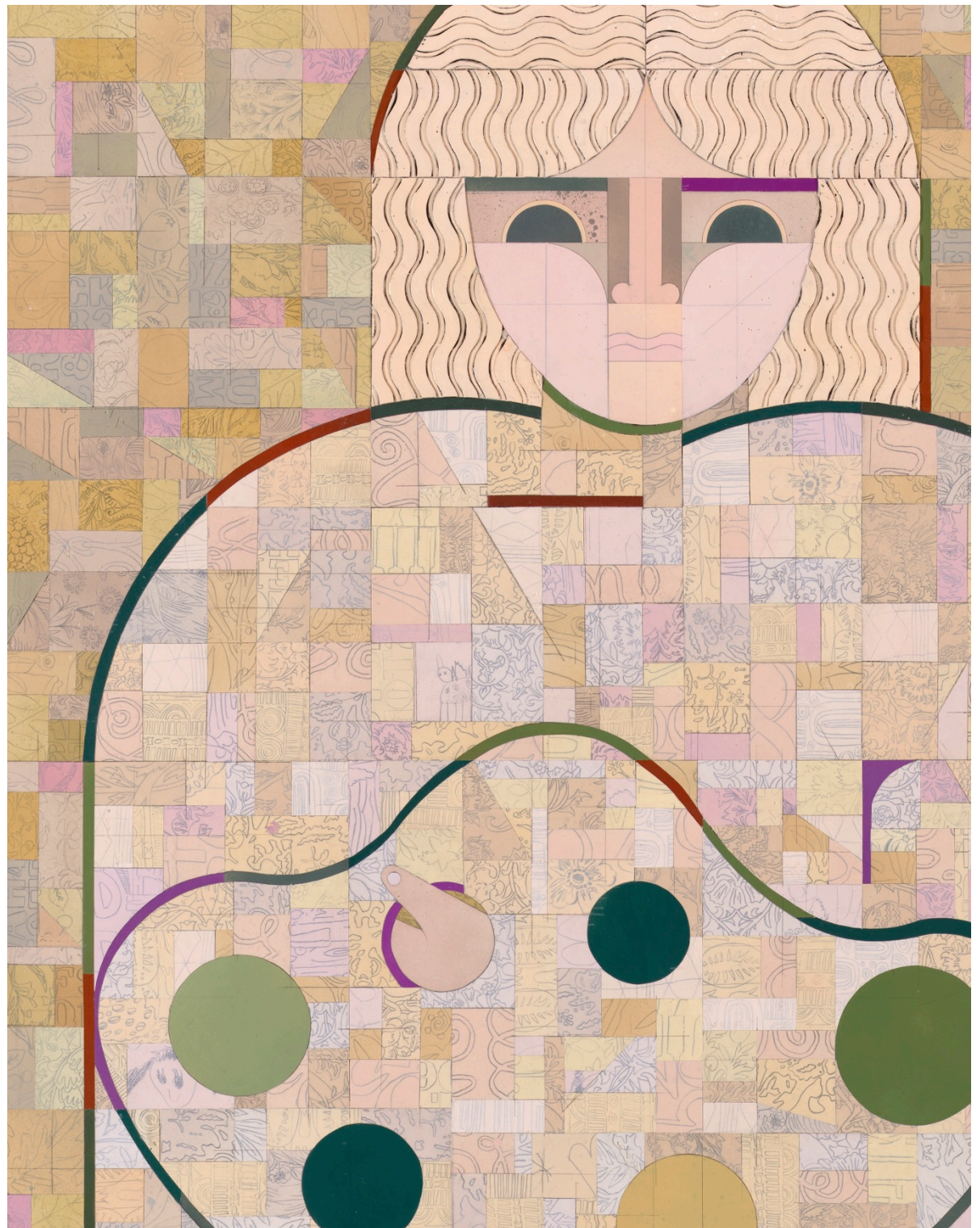
It is our hope that gathering during the art fair week may be a start of the healing process for our communities, and we hope to see you in Los Angeles later this month.

Alexander Gray Associates

Frieze Los Angeles 2025
Presenting New Works by:
Ruby Sky Stiler

Additional works by:

Bethany Collins
Harmony Hammond
Jennie C. Jones
Kang Seung Lee
Steve Locke
Carrie Moyer
Joan Semmel
Jack Whitten



Ruby Sky Stiler, *Artist with Green Palette* (2024), detail

Alexander Gray Associates at Frieze Los Angeles 2025

Alexander Gray Associates presents a selection of new paintings and works on paper by **Ruby Sky Stiler**, alongside works by **Bethany Collins**, **Harmony Hammond**, **Jennie C. Jones**, **Kang Seung Lee**, **Steve Locke**, **Carrie Moyer**, **Joan Semmel**, and **Jack Whitten**.

Anchoring the presentation are **Ruby Sky Stiler's** multidimensional relief paintings, including *Woman with Children in Blue* (2024) and *Two Women in Sienna and Umber, with Red Outline* (2024). Stiler's richly textured canvases reimagine dominant languages of twentieth century abstraction using layered tiles that playfully rupture the modernist grid. Imbued with the artist's distinctive feminist values and insights, stylized female figures and children emerge between fractured planes. With relief paintings like *Artist with Green Palette* (2024), Stiler further challenges the art historical dichotomy between, in her words, "woman as subject of painting versus creator of image." As in her paintings, Stiler's ongoing series of *Book Weavings* fuse preexisting visual materials from a multitude of sources to speak to our present moment.

Jennie C. Jones and **Bethany Collins** likewise use abstraction to uncover hidden histories. Both artists are featured in *Alice Coltrane, Monument Eternal*, on view at the Hammer Museum. Highlighting the perception of sound within the visual arts, Jones's compositions like *Nocturne, Earth Tone* (2023) employ sound-dampening materials to create sonically "active" paintings that subvert the optical focus of Minimalism. Also turning to music, Collins's *Roses bloom on every side* (2024) incorporates excerpts from alternate versions of the famous anthem, *The Battle Hymn of the Republic*. Frenzied swirls of pastel unveil seemingly discordant phrases, visualizing how national narratives are reworked over time. Just as Collins uses language as a bridge between past and present, so too does **Kang Seung Lee**. Reflecting on queer histories rooted in Los Angeles, his multimedia assemblage *Untitled (Hole)* (2024) combines embroidery and mother-of-pearl with watercolor renderings of the trees at Elysian Park, a well-known cruising site.

Harmony Hammond and **Carrie Moyer** also merge formal concerns with queer content, approaching the canvas as a space where mark-making evokes embodied presence. Hammond's punctured works on paper open-endedly allude to bodily orifices, and, she explains, "the possibility of tying down or connecting." Meanwhile, Moyer's playful compositions like *The Sky Inside* (2024) freely oscillate between abstraction and representation as fluid contours suggest anatomical, cosmic, and geological phenomena.



Ruby Sky Stiler, *Woman with Children in Blue* (2024), installation view

Alexander Gray Associates



Like Moyer, **Jack Whitten**'s works envision the limits of gestural abstraction. For nearly half a century, his restless formal experimentation resulted in processes and techniques that transformed the nature of the painted image. Exploring the sculptural potential of acrylic, works like *Compressed Space III* (2015) capture, per Whitten, "the paradox of being caught between that which is static and what is moving."

Approaching representation through similarly introspective methods, both **Steve Locke** and **Joan Semmel** create portraits informed by psychological encounters. Examining themes of male desire, vulnerability, and sexuality, Locke's *cruisers* capture intimate—and potentially dangerous—moments between anonymous men. By contrast, Semmel's self-portraits describe the artist's "experience of femaleness." Foregrounding Semmel's use of photography as it relates to her process and subject matter, the artist's *With Camera* series (2001–06) is highlighted in *Ordinary People: Photorealism and the Work of Art Since 1968*, on view at The Museum of Contemporary Art, Los Angeles. Taking her own aging body as subject, works from this series like *Tilted Mirror* (2002) challenge the objectification and fetishization of female sexuality.

Working across cultural and political spheres, the works in the Gallery's presentation illuminate art's expansive social function. As Stiler concludes, "My joy in making things comes from the desire to create something whole, or functional, out of parts ... to repair and breathe life into something, like surgery or healing."

Carrie Moyer, *The Sky Inside* (2024), detail

RUBY SKY STILER



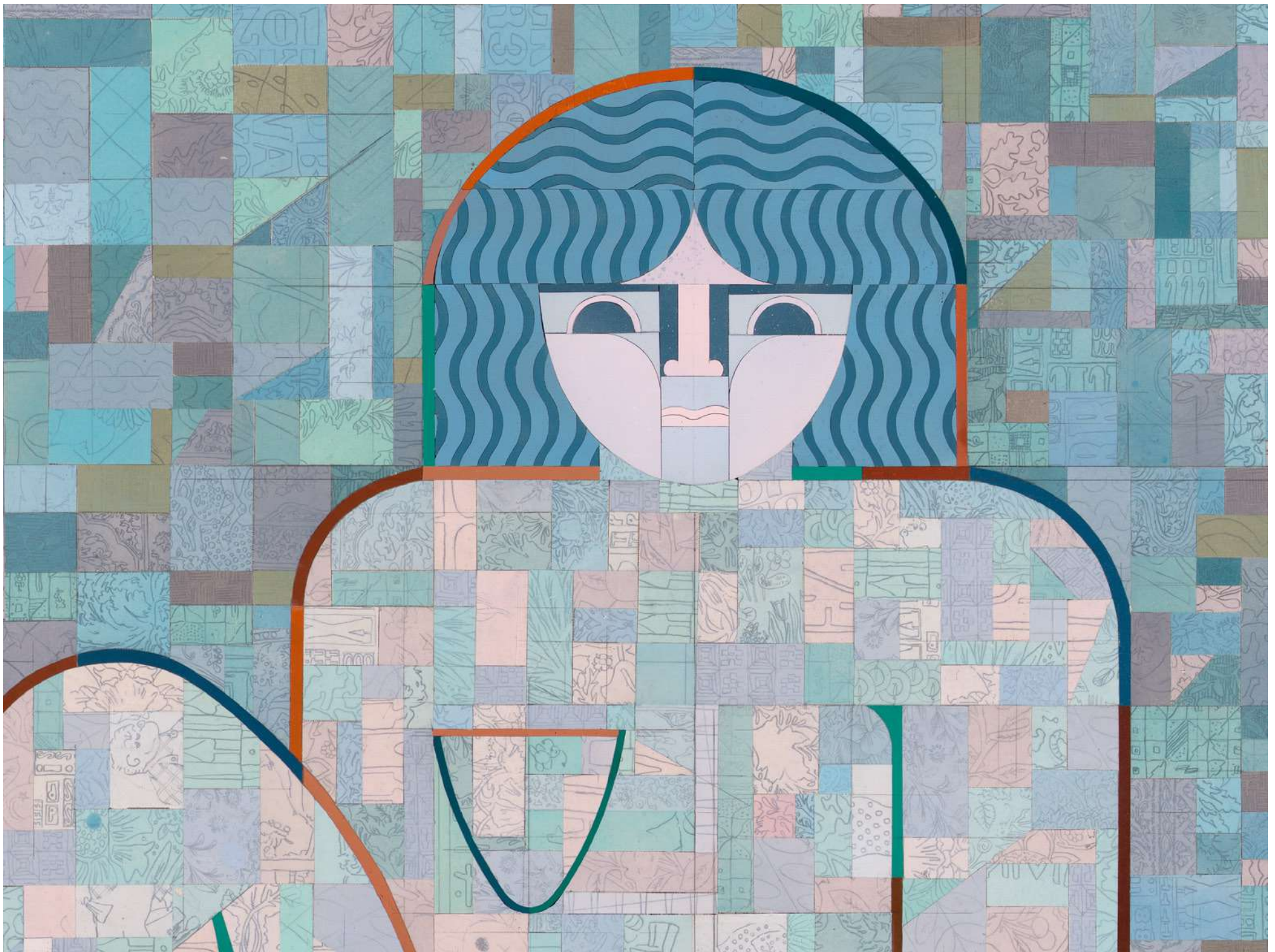
Ruby Sky Stiler (b.1979, Portland, ME. Lives and works in Brooklyn, NY)

Ruby Sky Stiler's multi-dimensional practice draws from diverse time periods, artistic movements, and genres. Nodding to art historical archetypes, Stiler's work reimagines and recasts the history of figuration and the nude through intricate processes of disruption, fragmentation, and layering.

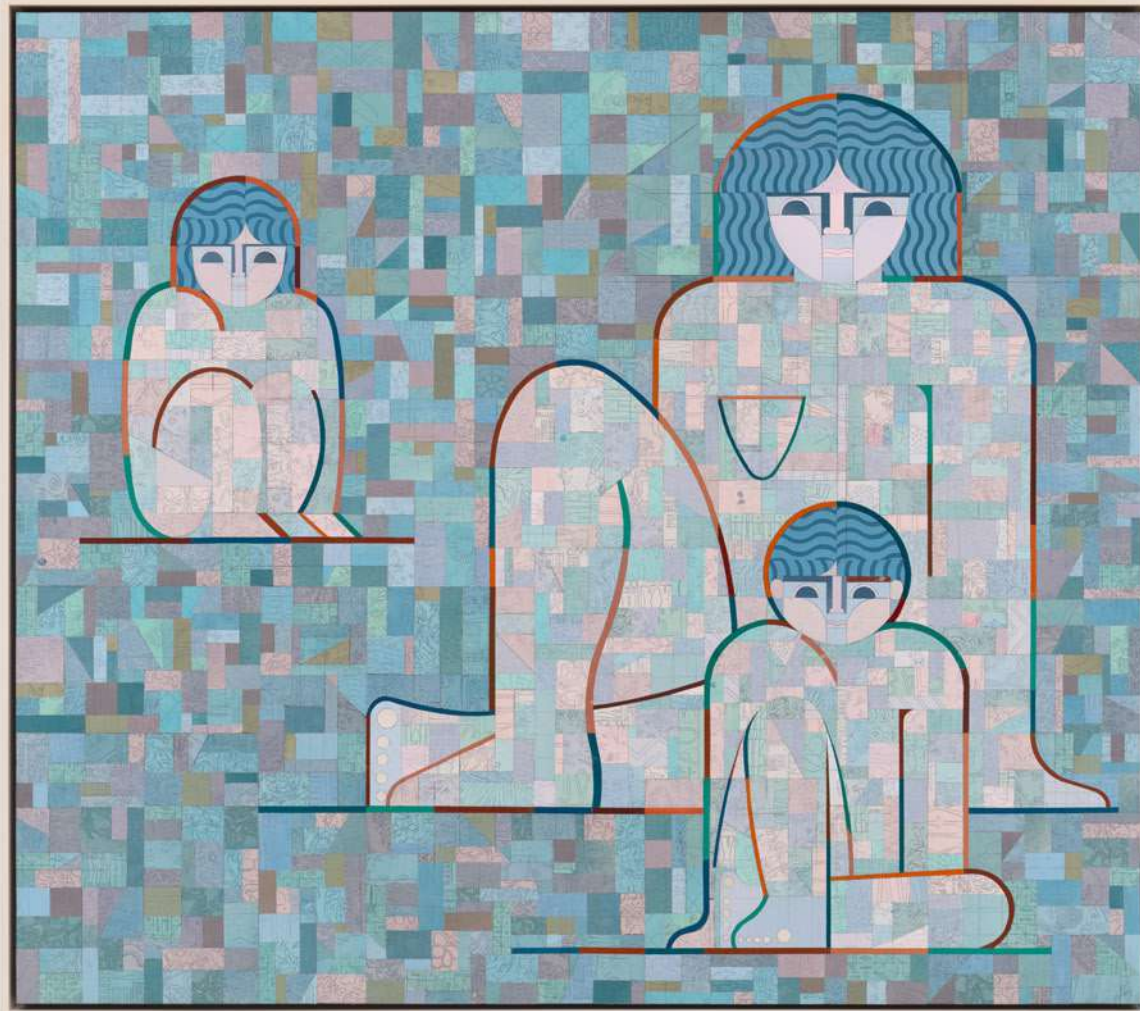
Drawing from her background as a printmaker, Stiler navigates the tension between flatness and three-dimensionality, skillfully interweaving content with craft. Harnessing her decades-long engagement with diverse visual histories and techniques, Stiler reframes and updates the histories of collage and Cubism. Her work serves as a dynamic synthesis of past and present, melding Greco-Roman sculpture and Art Deco illustrations with contemporary textiles and internet-sourced imagery.

Her relief paintings simultaneously recall modernist block printed textiles and architectural details. These paintings combine resin, acrylic paint, graphite, and canvas into layered tiles that rupture and playfully subvert the the modernist grid. Central to this subversion, Stiler's figures challenge gendered art historical archetypes, depicting lesser-known tropes: a father with his children, lone matriarchs, and female artists. By rearticulating the past in her own distinctive vernacular, Stiler invites critical reflection on our present moment. Stiler explains, "It is very personal, but my reduction of forms also makes it more accessible, more like mirrors for people to project their own stories and histories into." She adds, "What I strive for is to create a space where viewers can find connections and resonances that speak to our shared humanity."

Stiler's solo exhibitions include *New Patterns*, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY (2022); *Group Relief*, Fairfield University Art Museum, CT (2020); *Fresco*, Saint-Gaudens Memorial Park, Cornish, NH (2019); *Ghost Versions*, Aldrich Contemporary Art Museum, Ridgefield, CT (2015); and *Inherited and Borrowed Types*, Portland Institute for Contemporary Art, OR (2010), among others. Her work has been included in numerous group exhibitions including *Friends & Lovers*, FLAG Art Foundation, New York, NY (2023); *No Forms*, Hill Art Foundation, New York, NY (2022); *Classic Beauty: 21st-Century Artists on Ancient [Greek] Form*, Providence College Galleries, RI (2018); *We Are What We Hide*, Institute of Contemporary Art, Maine College of Art & Design, Portland, ME (2013); and the *Socrates Sculpture Park Emerging Artist Fellowship Exhibition*, Socrates Sculpture Park, Queens, NY (2010), among others. Her work is in the collections of Fairfield University Art Museum, CT; The Frances Young Tang Teaching Museum Skidmore College, Saratoga Springs, NY; The Museum of Modern Art, New York; and Rhode Island School of Design Museum, Providence, RI.



Ruby Sky Stiler, *Woman with Children in Blue* (2024), detail



Ruby Sky Stiler

Woman with Children in Blue, 2024

Canvas, acrylic, pencil, and jade adhesive on panel

44 x 50 in (111.8 x 127 cm)

45 1/4 x 51 3/8 in framed (114.9 x 130.5 cm framed)

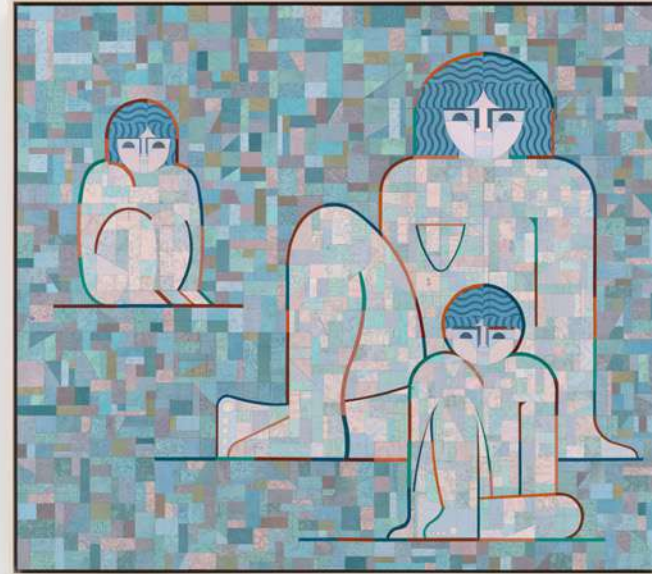
(RSS056)

\$60,000

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 present fractal-like patterns out of which figures emerge through her labor-intensive methods of cutting, gluing, and polishing—gestures that pay tribute to feminist craft traditions while reexamining the legacy of modernism.

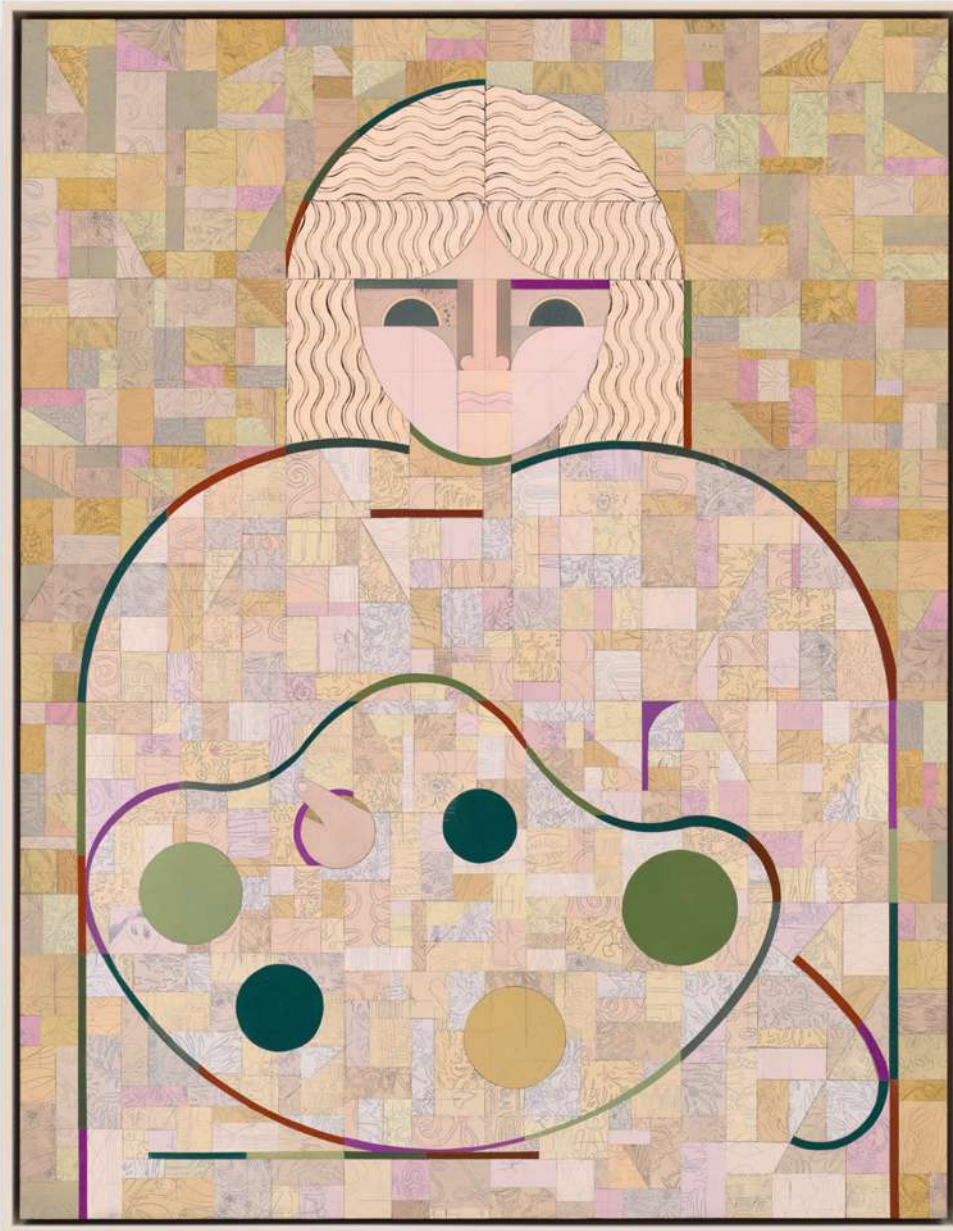
Multilayered compositions such as *Woman with Children in Blue* (2024) evince Stiler's engagement with genres of academic painting, crafting "portrait types" that subvert the gendered archetypes of these genres. Amending normative standards through which motherhood is represented, Stiler allows each of her collaged figures to exist in its own distinct sector of the picture plane. In this way, *Woman with Children in Blue* presents a version of parenthood or kinship in which the female figure is not at the service or under the sway of others. Approaching art history as both a source of inspiration and site of artistic intervention, Stiler considers the ways in which "women have been the object of representation from the first fertility figure forward. By occupying that convention, I have continuity and connection to the artists that came before me ... I often explore and update established archetypes ... In my recent work, I placed the woman figure, often the object, in that empowered position."



Ruby Sky Stiler, *Woman with Children in Blue* (2024), installation view



Ruby Sky Stiler in her Brooklyn, NY studio, 2025



Ruby Sky Stiler

Artist with Green Palette, 2024

Canvas, acrylic, pencil, and jade adhesive on panel
44 x 34 in (111.8 x 86.4 cm)

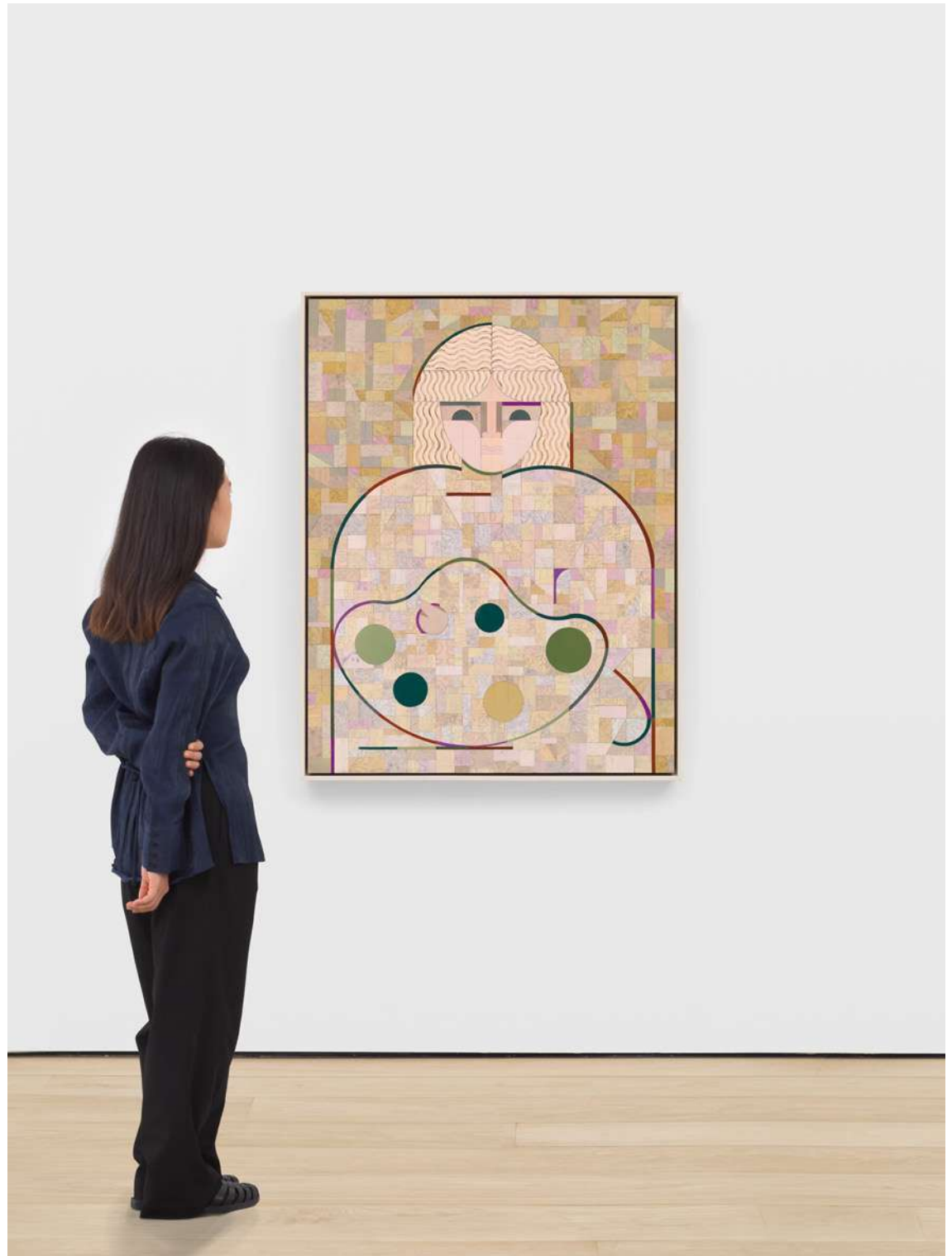
45 1/4 x 35 1/4 in framed (114.9 x 89.5 cm framed)
(RSS057)

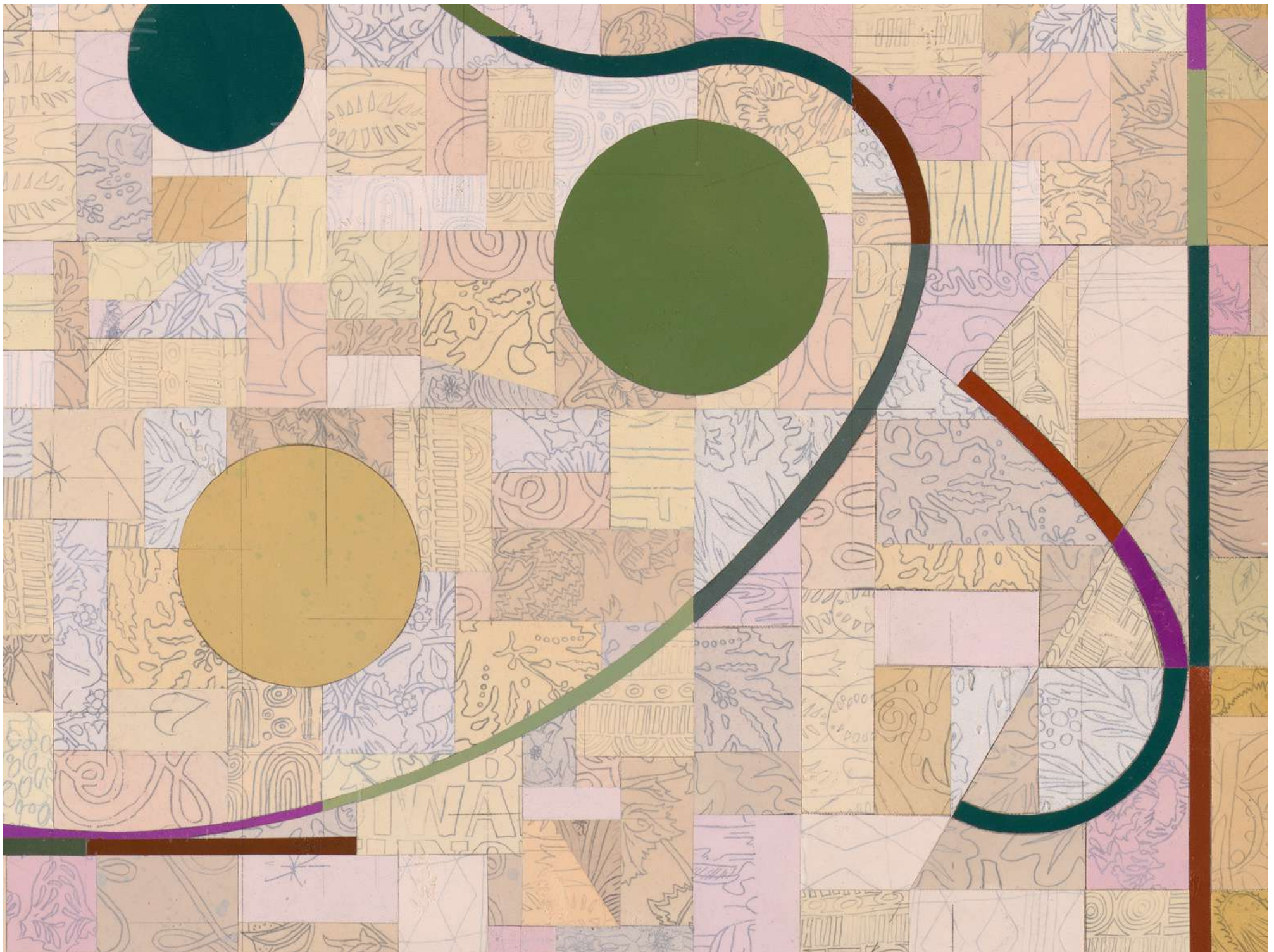
\$50,000

Alexander Gray Associates

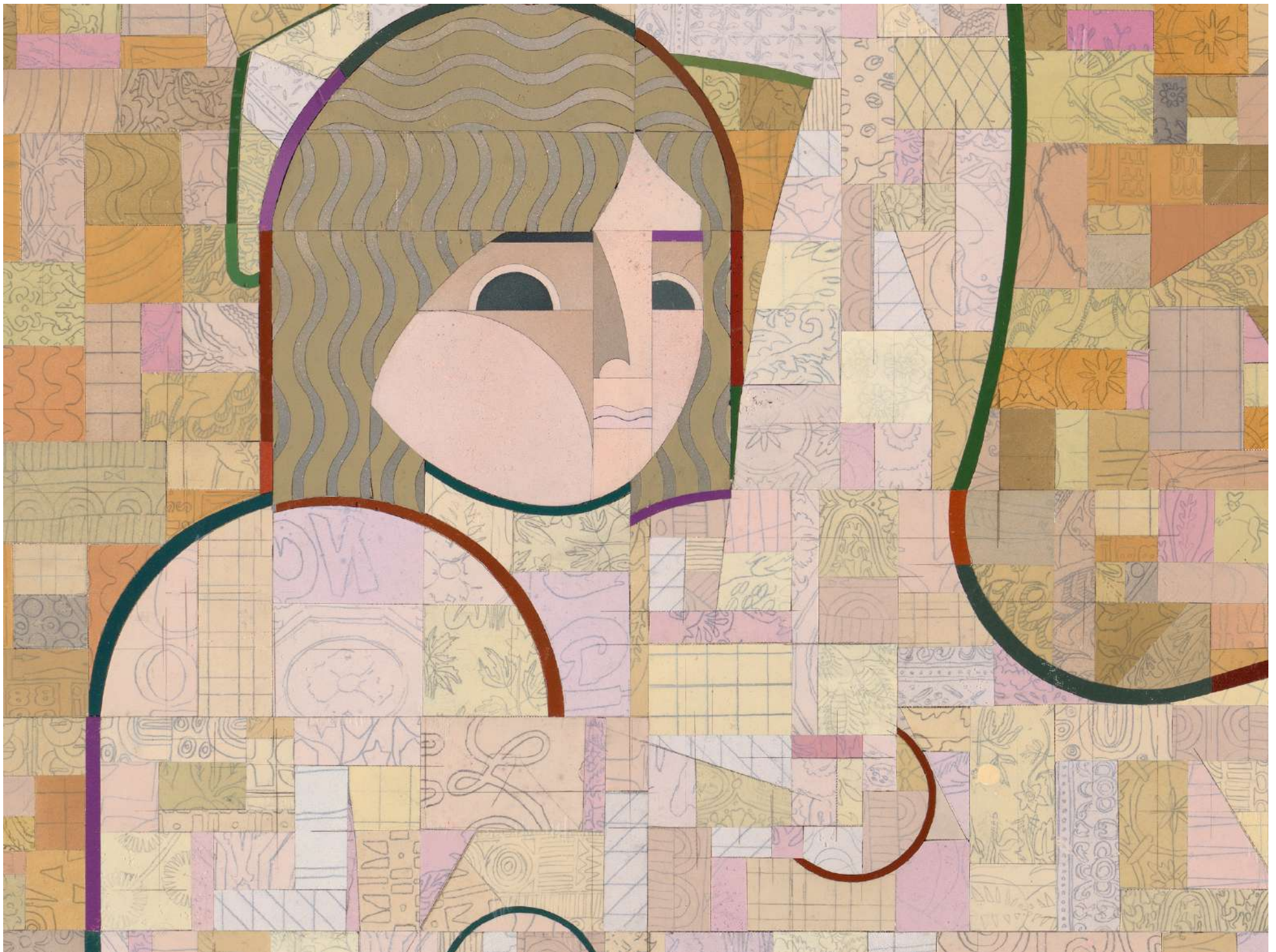
Stiler's *Artist with Green Palette* (2024) intervenes the canon through her revisioning of self-portraiture that calls attention to the historical status of women artists. Considering this work as both an allegory for women artists writ large and a meditation on the artist's own particularities and personal motifs, *Artist with Green Palette* holds her palette forward as a shield and symbolic arsenal. She 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 ... I often explore and update established archetypes, for example the historical trope of the mirror portrait, a common self-aggrandizing gesture for a male painter, used to display prestige. In my recent work, I placed the woman figure, often the object, in that empowered position."

Ruby Sky Stiler, *Artist with Green Palette* (2024), installation view

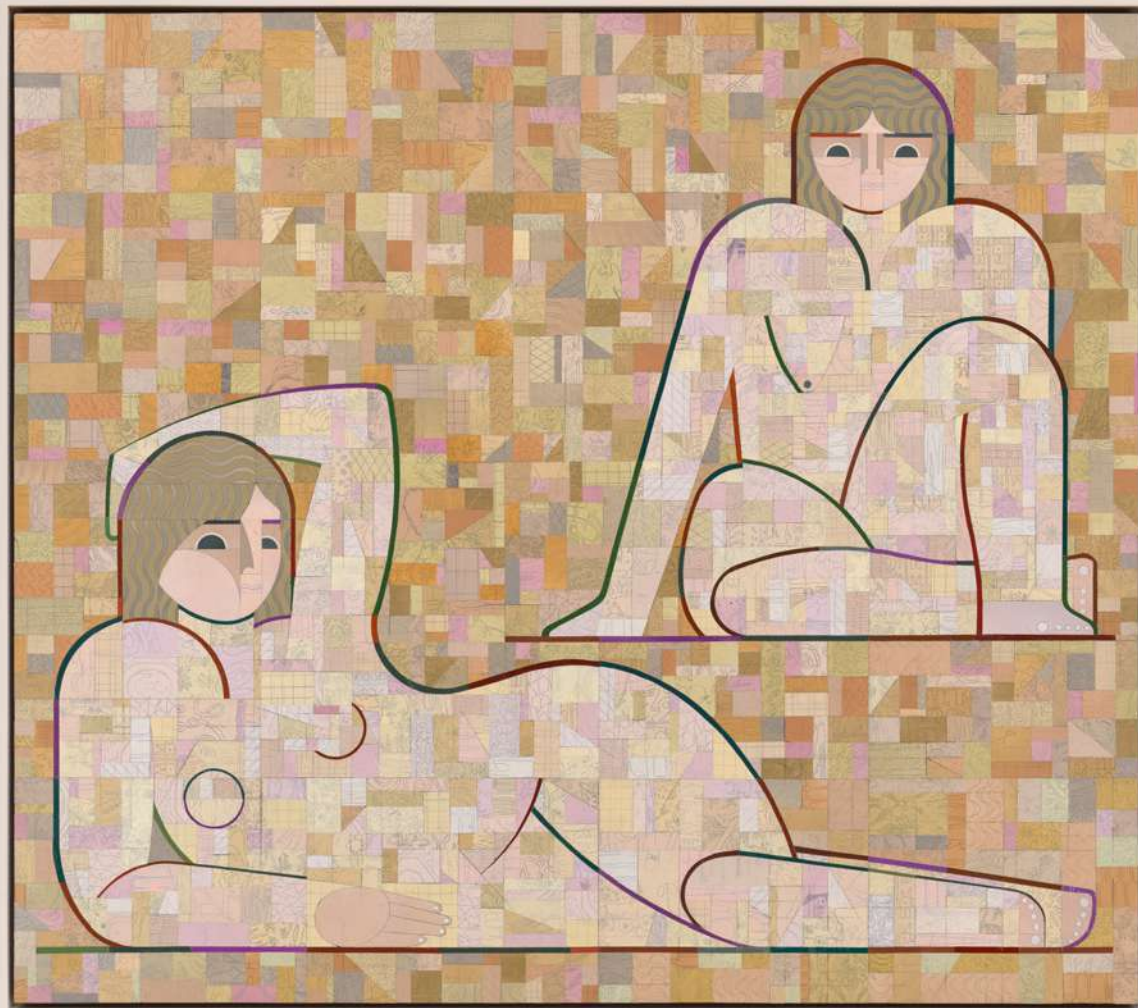




Ruby Sky Stiler, *Artist with Green Palette* (2024), detail



Ruby Sky Stiler, *Two Women in Sienna and Umber, with Red Outline* (2024), detail



Ruby Sky Stiler

Two Women in Sienna and Umber, with Red Outline, 2024

Canvas, acrylic, pencil, and jade adhesive on panel

44 x 50 in (111.8 x 127 cm)

45 1/4 x 51 1/4 in framed (114.9 x 130.2 cm framed)

(RSS055)

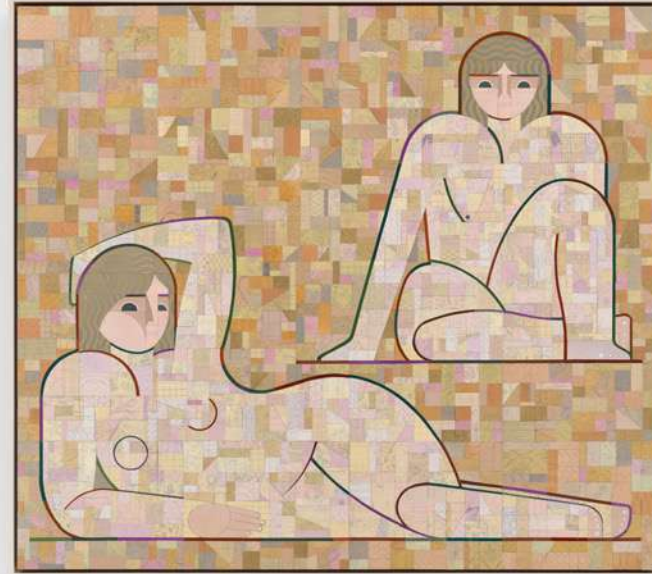
\$60,000

Alexander Gray Associates

Straddling the divide between the figurative and the geometric, Stiler's *Two Women in Sienna and Umber* (2024) presents all-over, fractal-like patterns out of which abstracted nude figures emerge. 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 art history and the legacy of the nude. To this end, *Two Women in Sienna and Umber* sews together an intricate pastiche of references, using traditions of academic painting not as a singular point of origin, but as a way to understand the complex barrage of visual information we experience in the present.

Likewise, Stiler's relief paintings are also material amalgams, composed of layers of canvas, acrylic paint, and graphite drawings applied to wooden panels. For Stiler, the tactility of her work is a result of a "really physical, generative process." Making and working experimentally, Stiler approaches the canvas as "a space where we can work things out and be playful. It's like research and development for the greater good; it's a space for therapy and spirit ... If art is anything, it's a reflection of ideals."

**Ruby Sky Stiler, *Two Women in Sienna and Umber, with Red Outline* (2024)
Installation view**

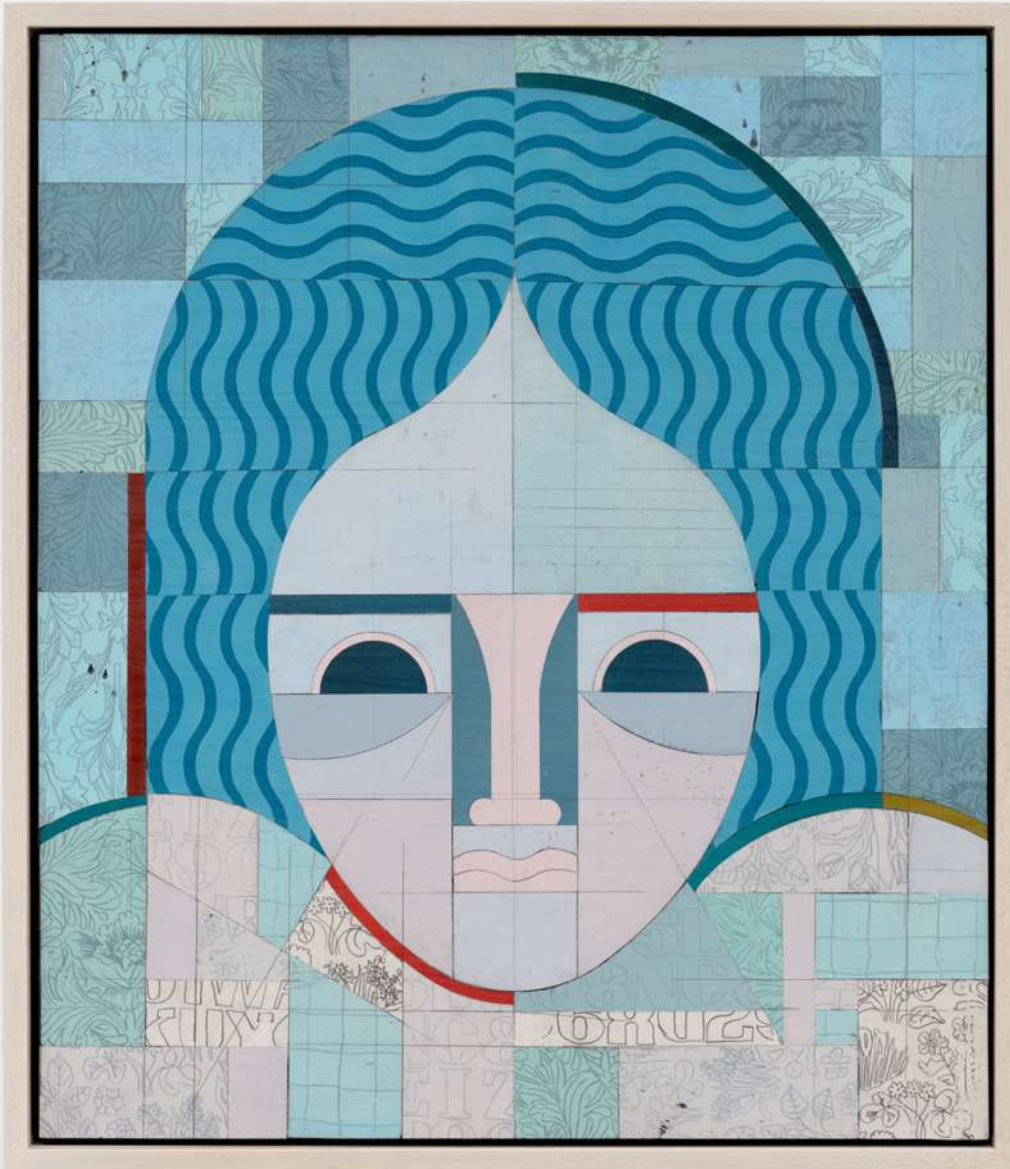




Ruby Sky Stiler, *Two Women in Sienna and Umber, with Red Outline* (2024), detail



Ruby Sky Stiler studio detail, 2025



Ruby Sky Stiler

Blue Woman, 2024

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

18 x 15 1/2 in (45.7 x 39.4 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

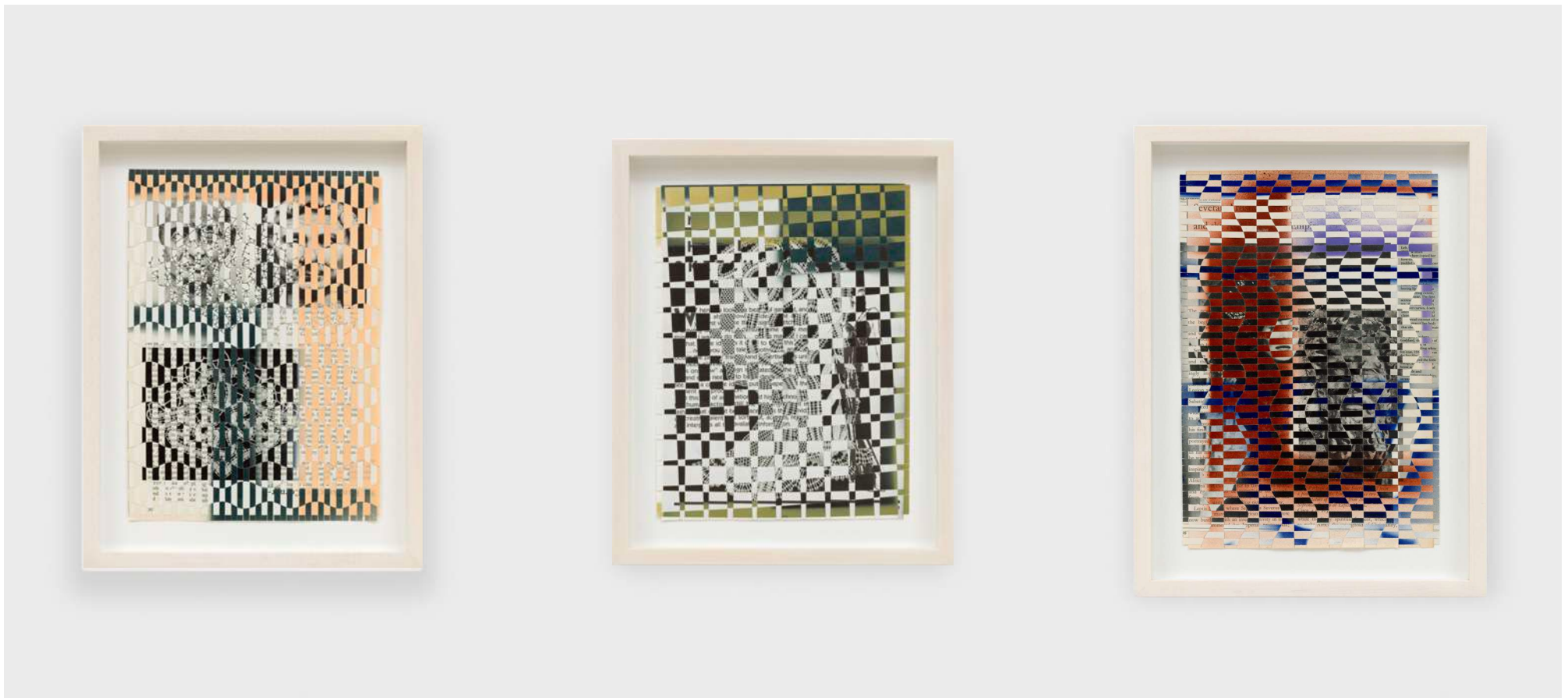




Ruby Sky Stiler, *Blue Woman* (2024), detail



Ruby Sky Stiler in her Brooklyn, NY studio, 2025



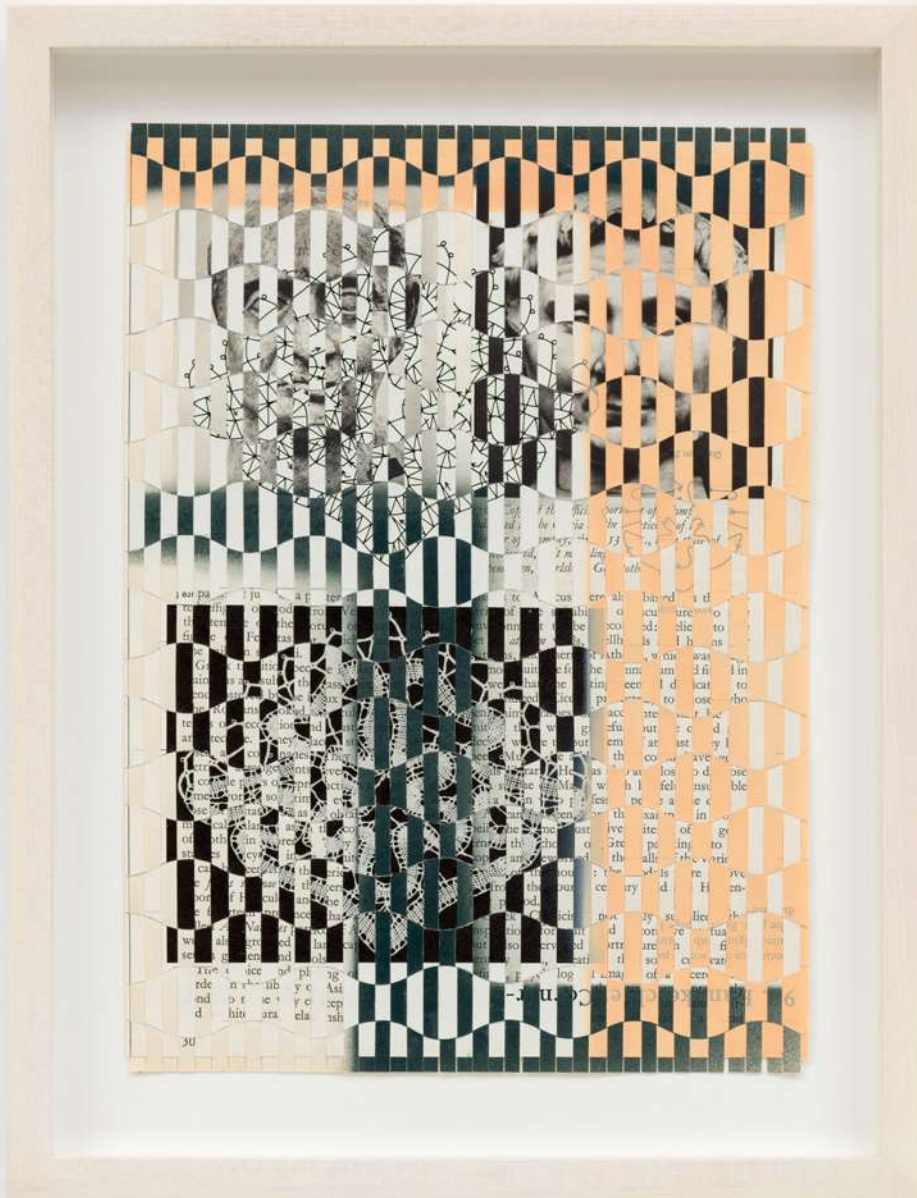
Ruby Sky Stiler weavings: *No Title #7 (2024)*, *No Title #10 (2024)*, and *No Title #3 (2024)*

Ruby Sky Stiler's Book Weavings

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 #7, 2024

Woven book pages and acrylic

11 1/8 x 8 in (28.3 x 20.3 cm)

13 7/8 x 10 3/4 in framed (35.2 x 27.3 cm framed)

(RSS045)

\$8,000; Framing: \$300



Ruby Sky Stiler

No Title #10, 2024

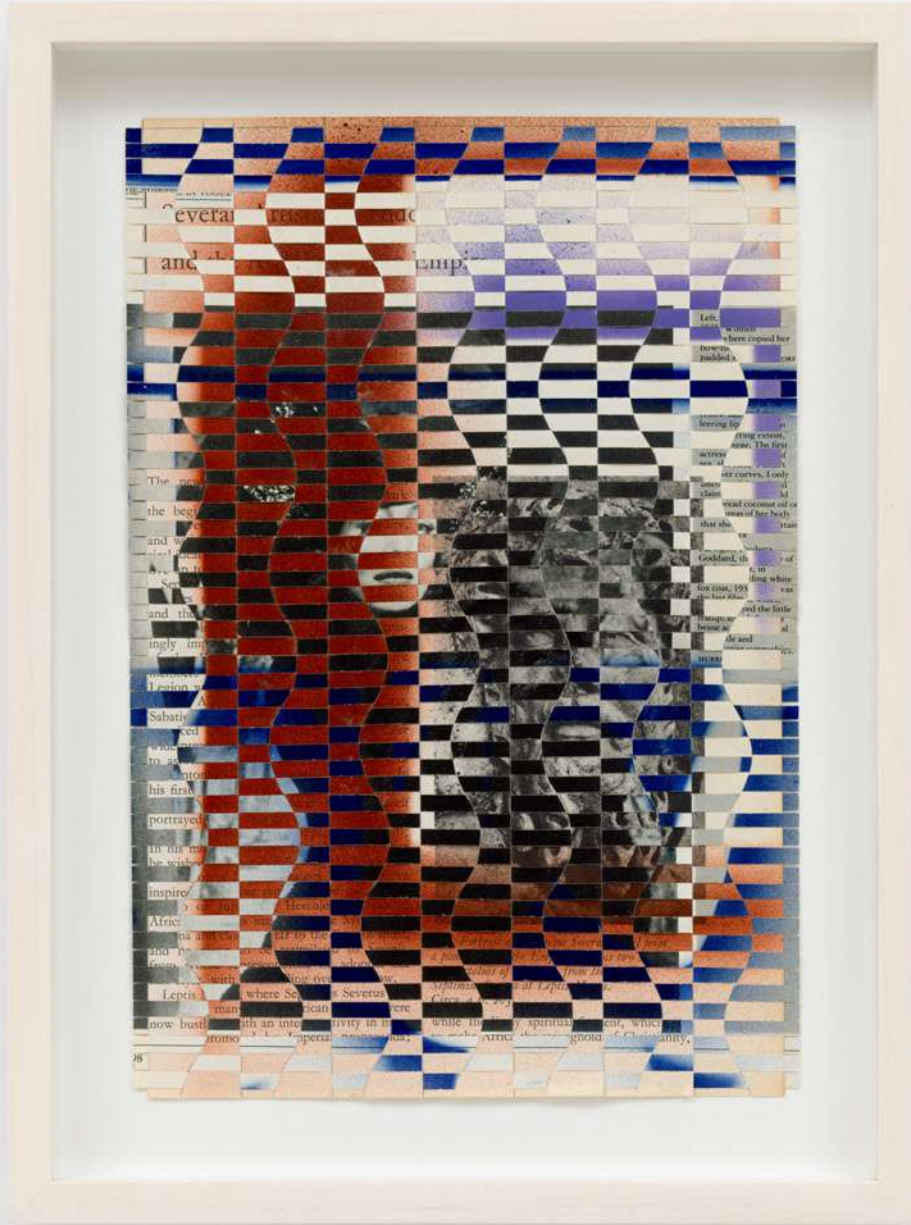
Woven book pages and acrylic

10 1/4 x 7 3/4 in (26 x 19.7 cm)

12 7/8 x 10 3/8 in framed (32.7 x 26.4 cm framed)

(RSS047)

\$8,000; Framing: \$300



Ruby Sky Stiler

No Title #3, 2024

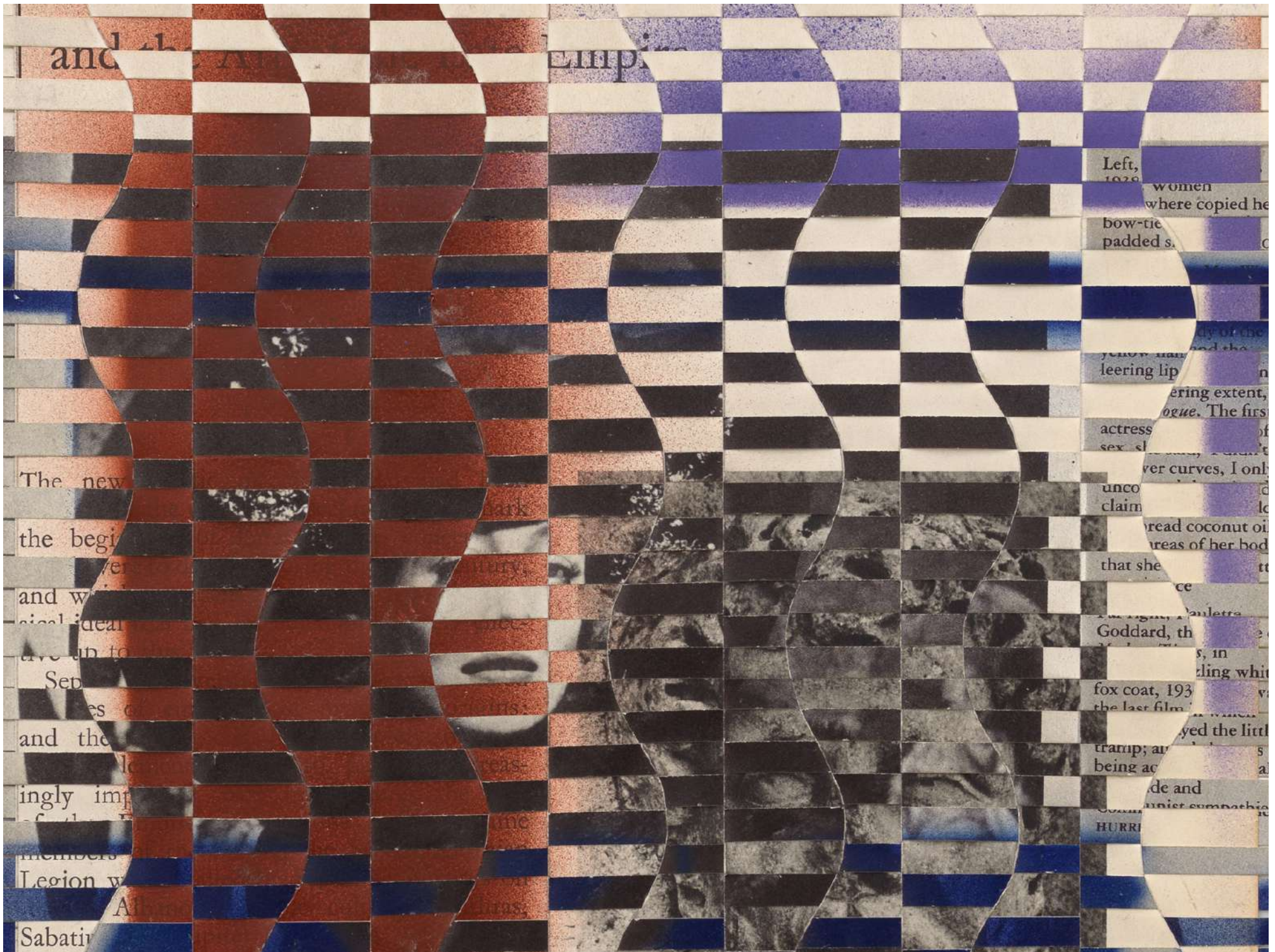
Woven book pages and acrylic

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

Additional works by:

Bethany Collins

Harmony Hammond

Jennie C. Jones

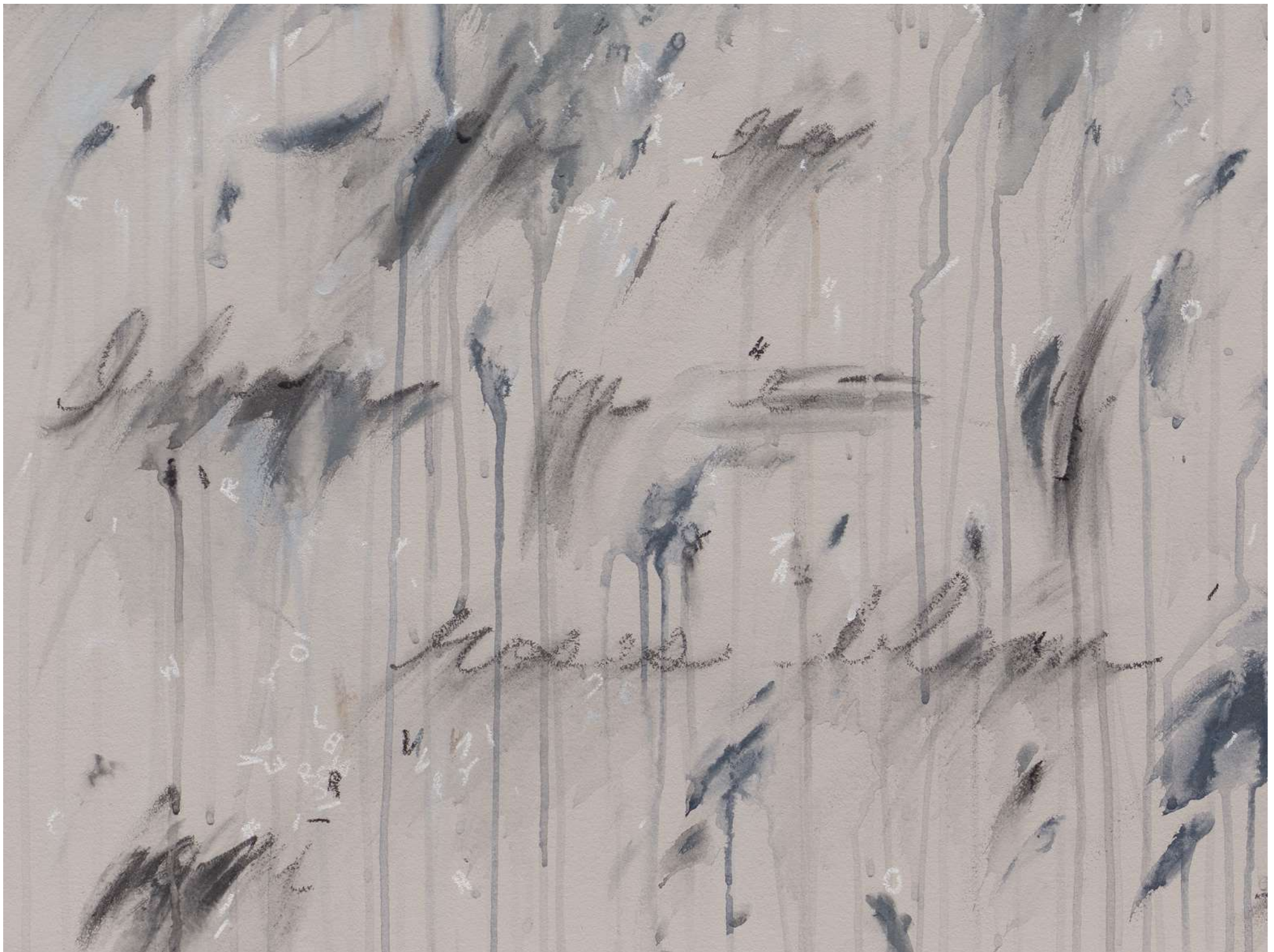
Steve Locke

Carrie Moyer

Joan Semmel

Kang Seung Lee

Jack Whitten



Bethany Collins, *Roses bloom on every side* (2024), detail



Bethany Collins

Roses bloom on every side, 2024

Wax pastel and acrylic on paper

40 x 60 in (101.6 x 152.4 cm)

44 1/2 x 64 in framed (113 x 162.6 cm framed)

(BC222)

\$55,000

Alexander Gray Associates

"The Battle Hymn of the Republic," also known as "Glory, Glory Hallelujah," is the most popular American contrafactum— a song in which the melody remains constant while the lyrics are rewritten over time. Its origins begin at the height of the Civil War, when Union soldiers rewrote lyrics to the popular spiritual "Say Brothers, Will You Meet Us," transforming it into "John's Brown's Body," a marching tune about the famed abolitionist. In 1861, the poet Julia Ward Howe re-imagined the lyrics once again to create "Battle Hymn of the Republic." Over the next hundred years, songwriters would continue this tradition of revision to support a variety of national causes – revolution, temperance, suffrage – articulating often contradictory versions of what it means to be American.

Reflecting on this history, Bethany Collins's series, *The Battle Hymn*, incorporates excerpts from alternate versions of the famous anthem. Each painting's composition isolates lyrics that use floral symbolism to address universal emotions that speak to, in the artist's words, "... grief and beauty, memory and forgetting, ... [and] tenderness and the refusal of violence." Specifically, *Roses Bloom on every side* (2024), reveals chalky letters in wax pastels that delicately unfurl across a cloudy gray background to spell out melancholic and hopeful statements, including the titular phrase. Erasing, re-writing and repeatedly deconstructing lyrics, Collins visualizes the discordant noise from earlier versions of the song that coalesce around each new rendition. The frenzied swirls and drips of pastel in her gestural abstraction capture the alternative histories that exist within the United States. Collins concludes that *The Battle Hymn* works continue her project of "... [challenging] the notion of an immutable American destiny" by uncovering the many competing narratives that have shaped this country.

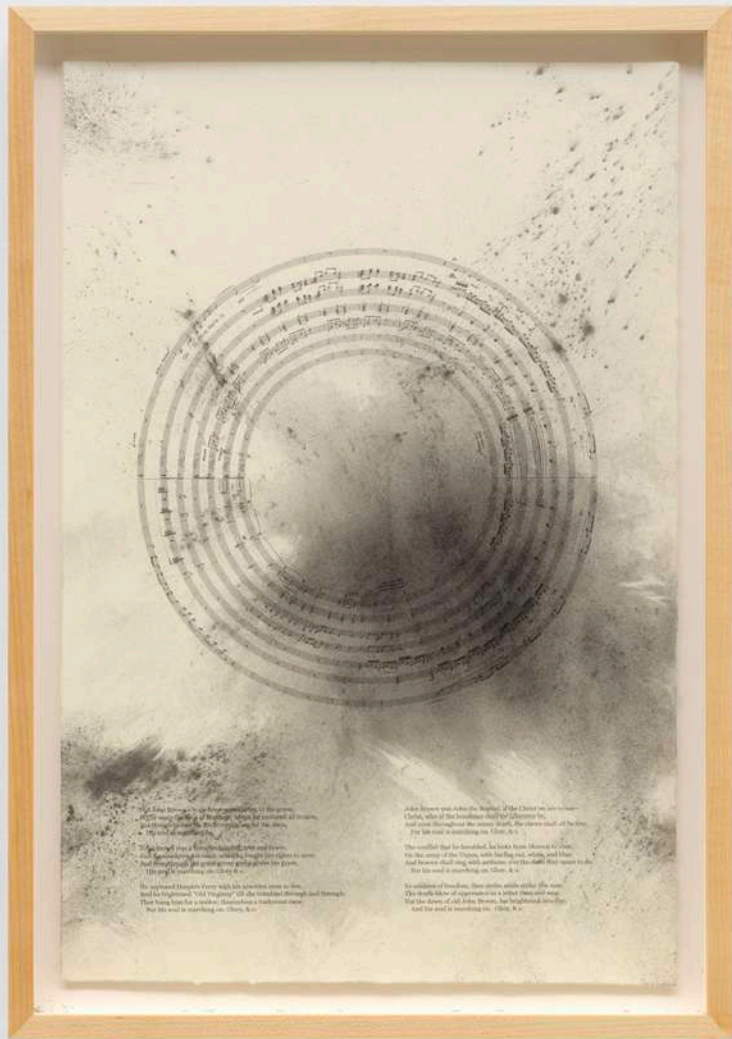
In tandem with our Frieze presentation, Bethany Collins's work is currently on view in Alice Coltrane, Monument Eternal at the Hammer Museum through May 4, 2025.

Bethany Collins, *Roses bloom on every side* (2024), detail





Bethany Collins, *Roses bloom on every side* (2024), installation view



Bethany Collins

John Brown's Body I, 2024

Charcoal and graphite powder on paper in two parts

18 x 12 in each (45.7 x 30.5 cm each)

20 x 14 in framed each (50.8 x 35.6 cm framed each)

(BC243)

\$25,000

Alexander Gray Associates

Bethany Collins's *John Brown's Body I* (2024) consists of multiple renditions of the anthem transposed into circular, polyphonic scores. "John Brown's Body" is one of the most familiar early American contrafactums – a song in which the melody remains constant while the lyrics shift. In the midst of Civil War, Union soldiers adapted the popular campfire spiritual, "Say Brothers, Will You Meet Us," composing lyrics that transformed the tune into a song about Union soldiers and the death of the abolitionist John Brown. Numerous re-writings since, including "Battle Hymn of the Republic", were created in support of passionately held causes, including abolition, secession, and suffrage, which articulated often-contradictory versions of what it meant to be American.

Atop the scores in *John Brown's Body I* are charcoal drawings of tear gas deployed by police during 2020 Black Lives Matter protests. In its many variations, the work is a chronological retelling of American history, politics, and culture through one song—a haunting vision of the past in our present.

In tandem with our Frieze presentation, Bethany Collins's work is currently on view in *Alice Coltrane, Monument Eternal* at the Hammer Museum through May 4, 2025.

Bethany Collins, *John Brown's Body I* (2024), installation view





Old John Brown's body lies a-mouldering in the grave,
While weep the sons of bondage, whom he ventured all to save,
But though he lost his life in struggling for the slave,
His soul is marching on.

John Brown was a hero, undaunted, true and brave,
And Kansas knew his valor, when he fought her rights to save;
And now, though the grass grows green above his grave,
His soul is marching on. Glory, & c.

He captured Harpers Ferry with his nineteen men so few,
And he frightened "Old Virginy" till she trembled through and through;
They hung him for a traitor; themselves a traitorous crew.
But his soul is marching on. Glory, & c.

John Brown was John the Baptist, of the Christ we are to see--
Christ, who of the bondman shall the Liberator be,
And soon throughout the sunny South, the slaves shall all be free,
For his soul is marching on. Glory, & c.

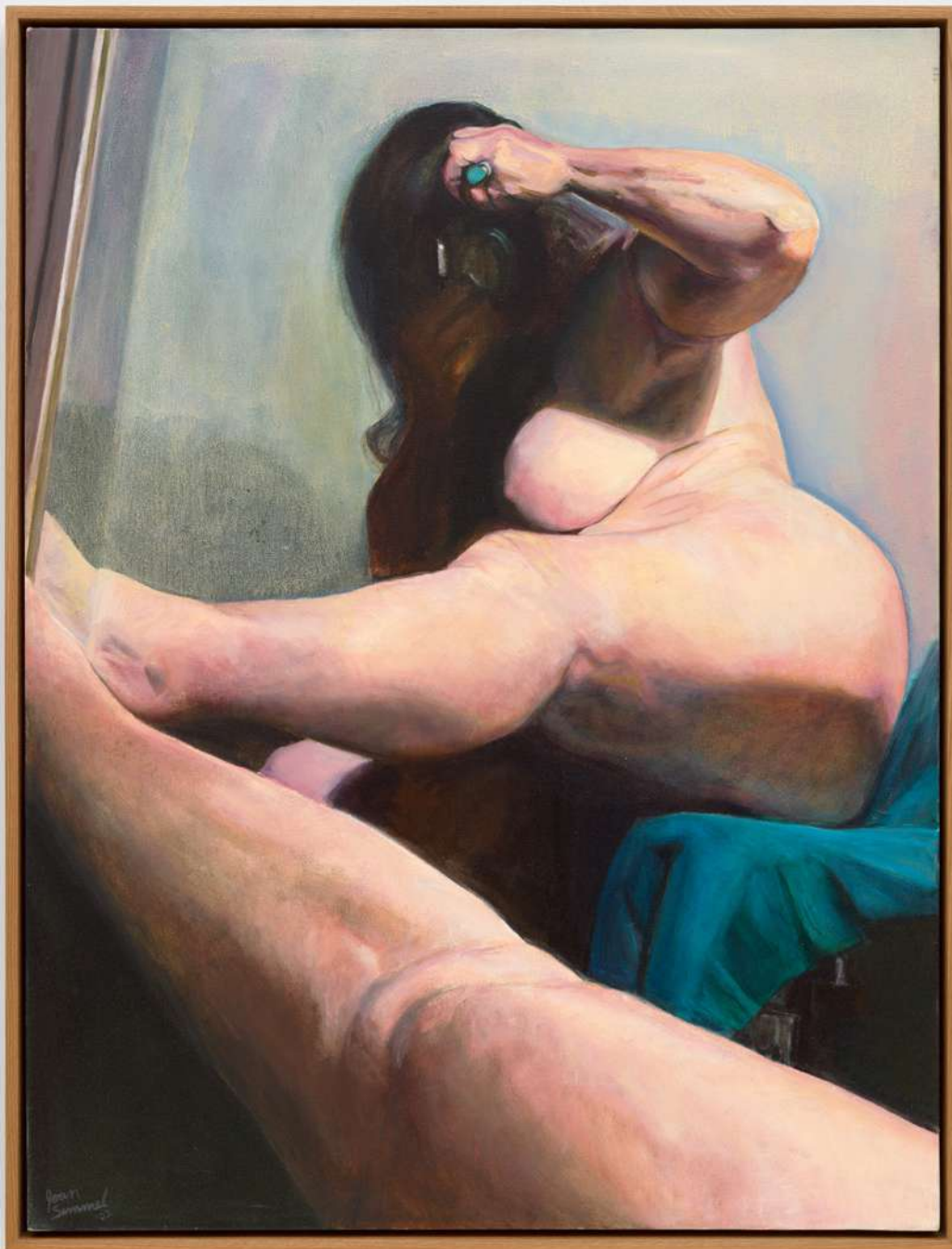
The conflict that he heralded, he looks from Heaven to view,
On the army of the Union, with his flag red, white, and blue;
And heaven shall ring with anthems, o'er the deed they mean to do,
For his soul is marching on. Glory, & c.

Ye soldiers of freedom, then strike, while strike you may,
The death-blow of oppression in a better time and way;
For the dawn of old John Brown, has brightened into day,
And his soul is marching on. Glory, & c.



Joan Semmel, *Tilted Mirror* (2002), detail

Alexander Gray Associates



Joan Semmel

Tilted Mirror, 2002

Oil on canvas

50 x 38 in (127 x 96.5 cm)

51 5/8 x 39 1/2 in framed (131.1 x 100.3 cm framed)

(JS089)

\$275,000

Alexander Gray Associates

Tilted Mirror (2002) foregrounds Joan Semmel's use of the camera as it relates to both her process and subject matter. As she explains, "While my work developed through series, the connecting thread across decades is a single perspective: being inside the experience of femaleness and taking possession of it culturally. I have used both the mirror and the camera as strategies to destabilize the point of view (who is looking at whom), and to engage the viewer as a participant." While her previous use of the camera was to document herself from her own perspective, the *With Camera* series (2001-06) marked the first time Semmel purposefully posed in front of the mirror with the camera, thereby sharing this aspect of her process with the viewer. Situated within Semmel's practice over the past five decades, it firmly presents the female body as an autonomous site in a challenge to the objectification and fetishization of female sexuality.

In tandem with our Frieze presentation, related paintings by Joan Semmel are currently on view in *Ordinary People: Photorealism and the Work of Art since 1968* at MOCA Los Angeles through May 2025.

Joan Semmel, *Tilted Mirror* (2002), installation view





Joan Semmel

Untitled, c.1985

Oil pastel on paper

Sheet: 15 x 22 1/4 in (38.1 x 56.5 cm)

Framed: 20 x 27 1/2 in (50.8 x 69.8 cm)

(JS529)

\$40,000; Framing: \$500

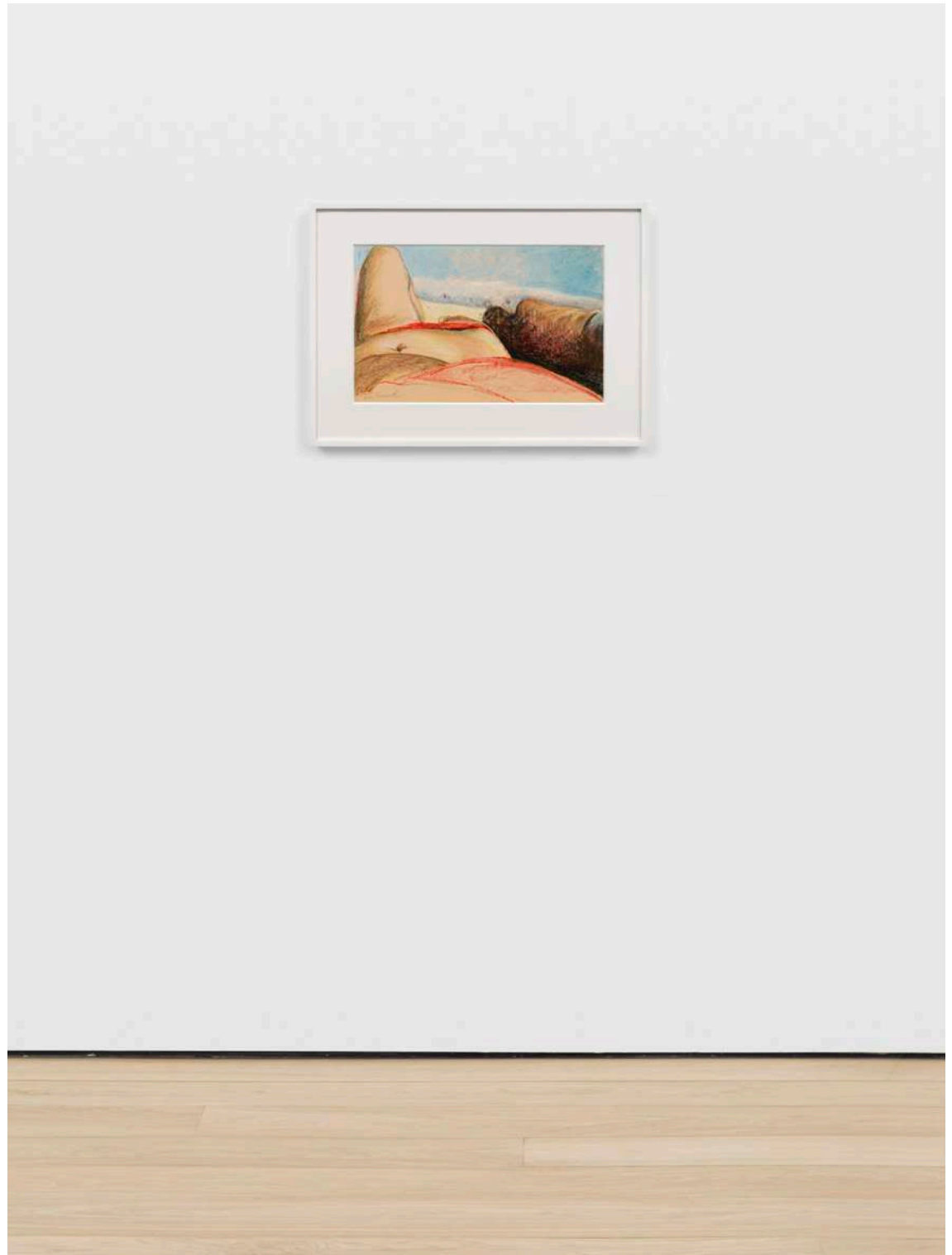
Alexander Gray Associates

Since 1971, Semmel has spent her summers in East Hampton, purchasing a house and establishing a permanent studio in Springs. The artist's *Beach Series* was created over the summers of 1985 and 1986, and is marked by compositions in which she positions bodies in exterior landscapes. In a thematic departure from her 1970s self-nudes, Semmel 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."

This untitled drawing depicts Semmel's relaxed and sprawling form from the torso down, while also capturing another lounging figure to her right. Throughout the composition, her mark making is distinguished by the effects of realism, but opens onto more gestural modes through lively uses of color and line across the surface of the paper. Characterized by their fluidity, Semmel's expressive marks 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."

In tandem with our Frieze presentation, related paintings by Joan Semmel are currently on view in *Ordinary People: Photorealism and the Work of Art since 1968* at MOCA Los Angeles through May 2025.

Joan Semmel, Untitled (c.1985), installation view





Joan Semmel, *Untitled* (c.1985), detail



Watanabe Katsumi



Watanabe Katsumi

Kang Seung Lee, *Untitled (Gangs of Kabukicho, Watanabe Katsumi)* (2024), detail



Kang Seung Lee

Untitled (Gangs of Kabukicho, Watanabe Katsumi), 2024

Graphite, antique 24K gold thread, pearls, and silver wire on lacquered mulberry paper

56 3/4 x 30 in (144.1 x 76.2 cm)

62 1/2 x 36 in framed (158.8 x 91.4 cm framed)

(KSL008)

\$40,000

Alexander Gray Associates

Kang Seung Lee's work meditates on the labor of historical reconstruction and the materiality of queer memory. Strategically appropriating the work of other queer artists, *Untitled (Gangs of Kabukicho, Watanabe Katsumi)* (2024) reconstitutes three photographs by Watanabe Katsumi, an itinerant portrait photographer working primarily in Shinjuku in Tokyo in the 1960s and 1970s. The subjects in Watanabe's photographs are the prostitutes, street people, drag queens, and entertainers that populated the blue-light district of Kabukicho at night. A modest gentleman, Watanabe had a keen sensitivity to the natural posturing of his subjects which allowed them to uninhibitedly reveal their identities. He saw Kabukicho as a stage; his photographs documented the performers.

Realizing his reproductions in labor-intensive and craft-oriented mediums, Lee infuses the work's surface with his prolonged presence and precious material additions including pearls and gold thread woven (or sutured) into the mulberry paper. In this way, he revitalizes Katsumi's images of fugitive queer life that happened along the city's edge—collapsing distinctions between past and present. Sensitively reproducing Katsumi's work, Lee composes, in his own words, "tangible and direct means of 'caring for' the past."

Kang Seung Lee, *Untitled (Gangs of Kabukicho, Watanabe Katsumi)* (2024)
Installation view





Kang Seung Lee, *Untitled (Hole)* (2024), detail



Kang Seung Lee

Untitled (Hole), 2024

Watercolor, acrylic, mother of pearl button, pearls,
antique 24K gold thread, sambe on goatskin parchment
32 1/4 x 28 3/4 in (81.9 x 73 cm)
38 x 34 1/2 in framed (96.5 x 87.6 cm framed)
(KSL004)

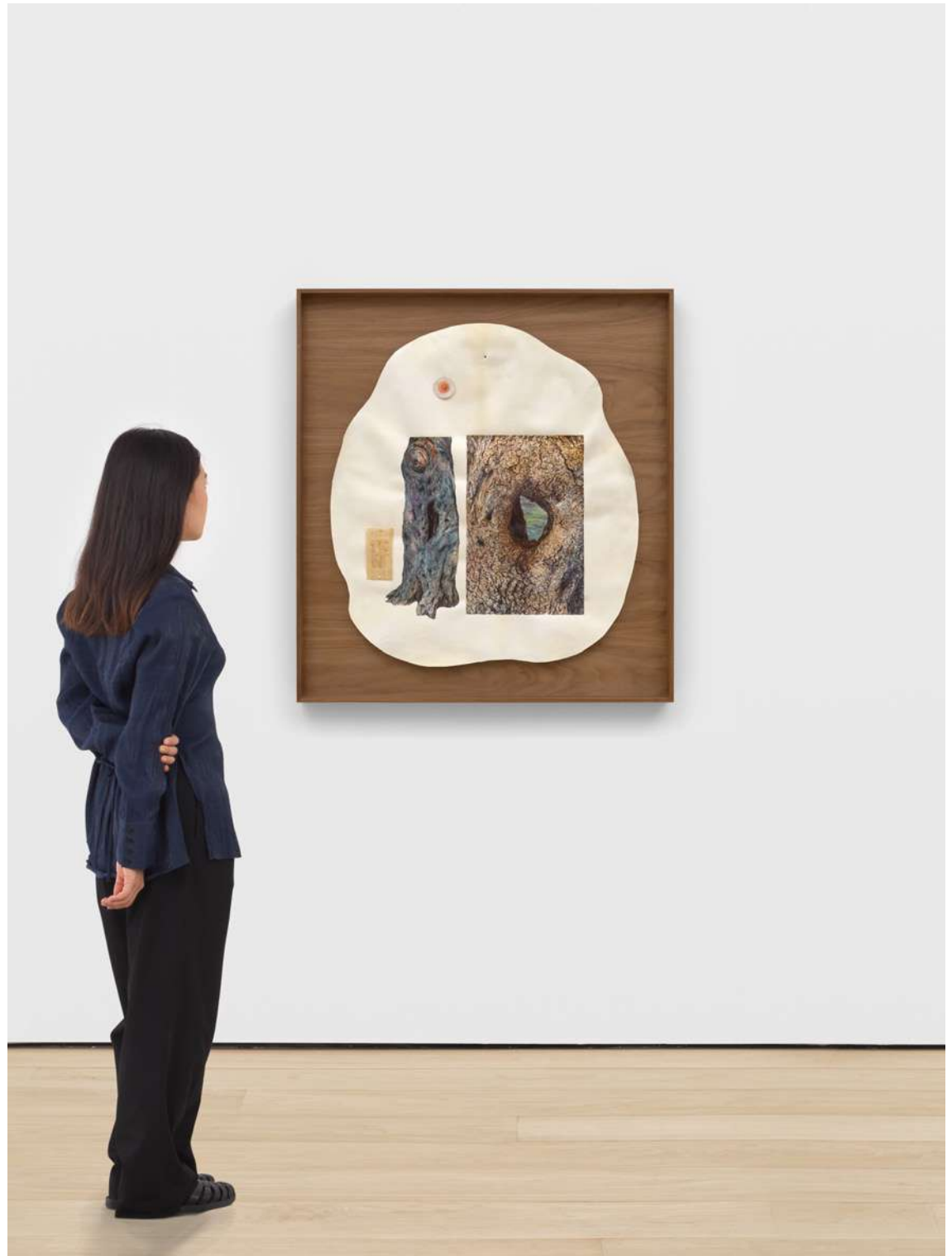
\$25,000

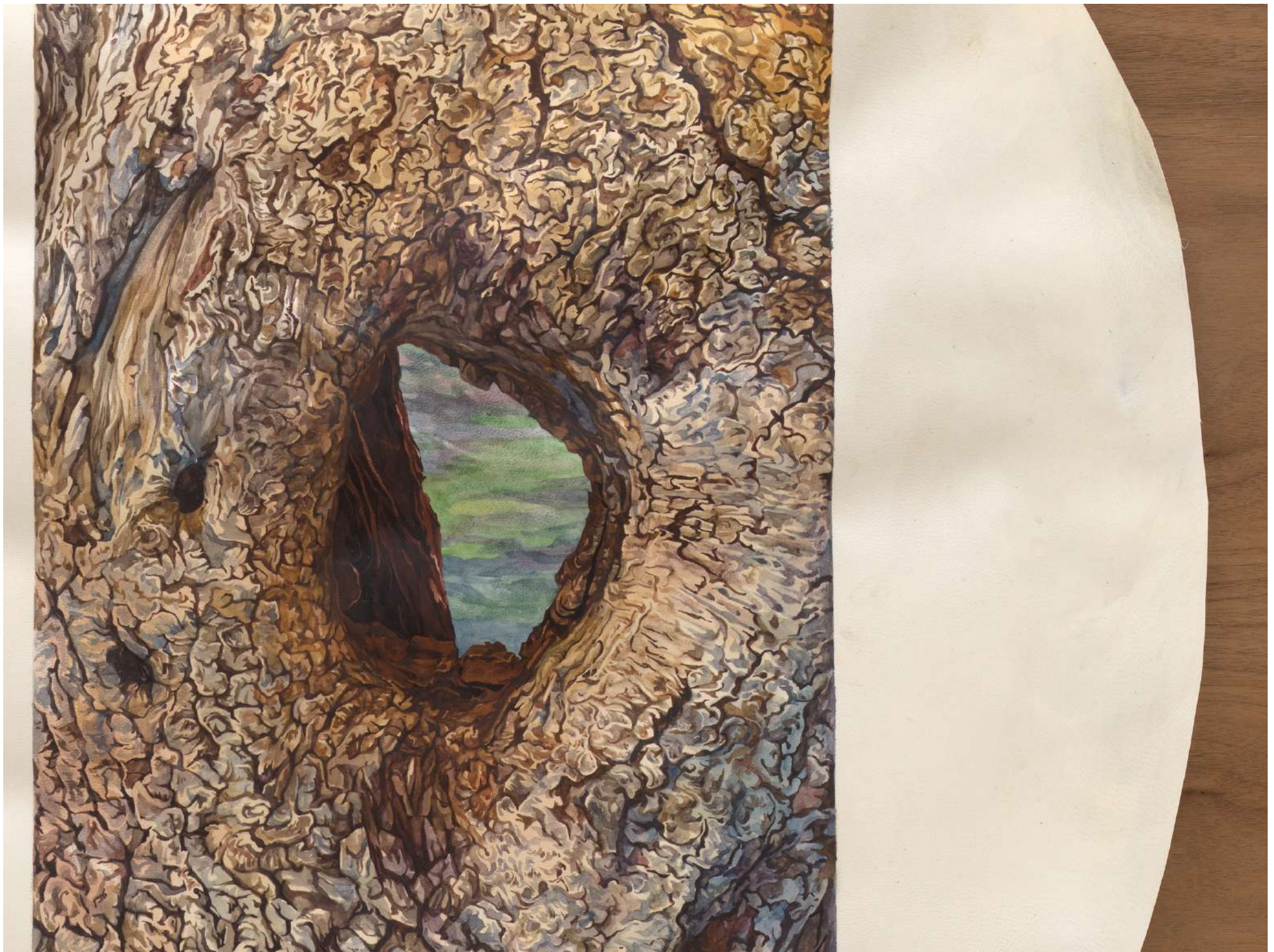
Alexander Gray Associates

Kang Seung Lee rebukes the historical erasure of marginalized communities—particularly those affected by the HIV/AIDS epidemic—through allusive modes of biographical reconstruction. Intimately-scaled, multimedia assemblages such as *Untitled (Hole)* (2024) are primarily composed of organic materials. In this work, Lee depicts visual materials from Los Angeles' Elysian Park—a notable site of queer cruising to the present day—meticulously rendering the bark and gnarled cavities of the park's trees in watercolor on goatskin parchment.

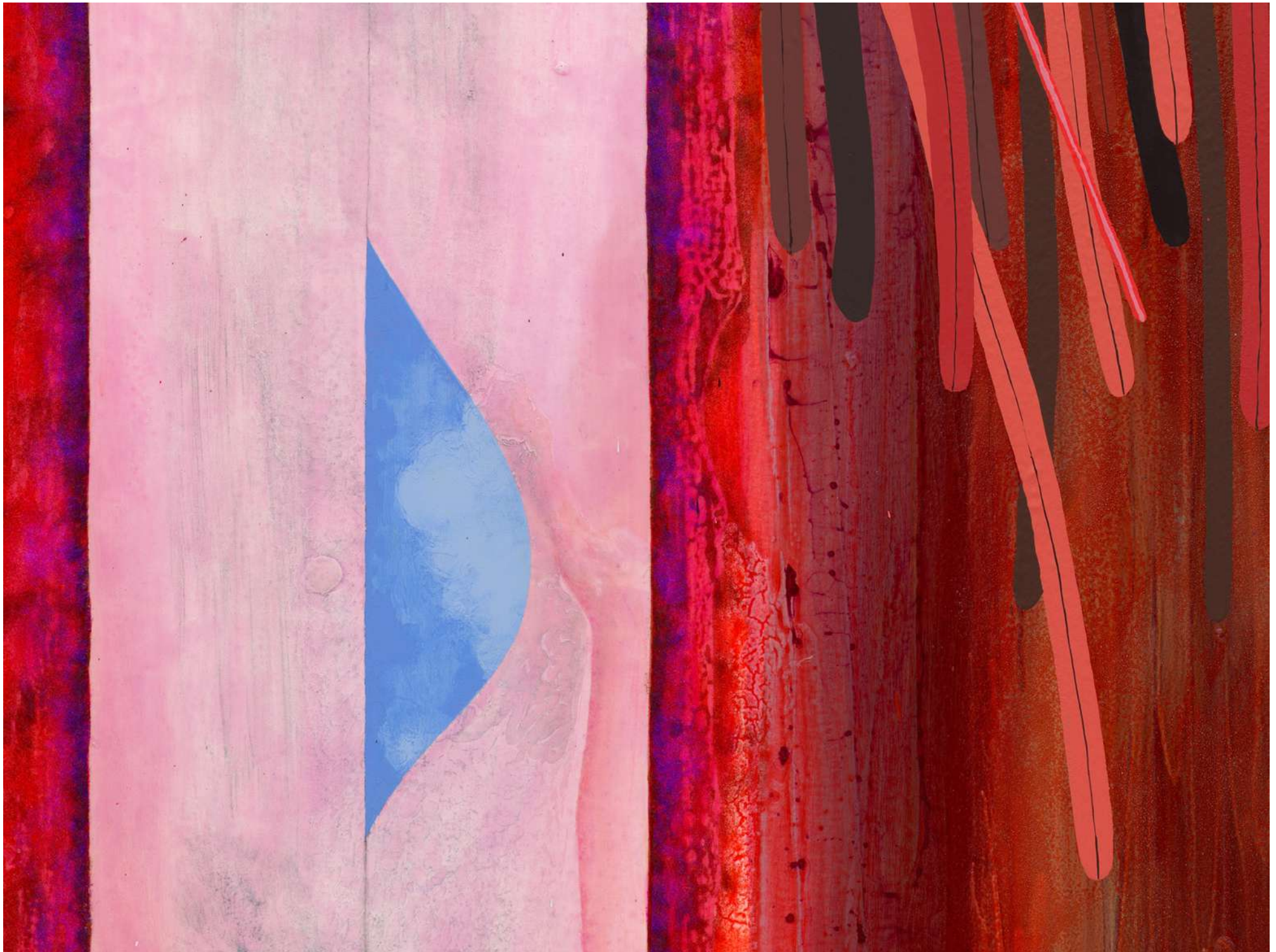
On the left side of the composition, the word "Hole" is translated into an American Sign Language font adapted from the paintings of queer artist Martin Wong (1946–1999) and then embroidered with gold thread on *Sambe*, a traditional Korean woven hemp textile associated with funerals. Set against this hybrid textual referent, Lee brings together his watercolor painting and a small, naturalistic nipple executed in acrylic on mother of pearl to challenge viewers to imagine new possibilities for connection and empathy. "My mining of queer archives definitely started from the desire to be connected and to be part of a lineage," Lee upholds. "I feel like this way of working across time, distance, space, caregiving, touring, artmaking, teaching, research, etc. is a form of continued public and privately negotiated dialogue, writing, and rewriting."

Kang Seung Lee, *Untitled (Hole)* (2024), installation view

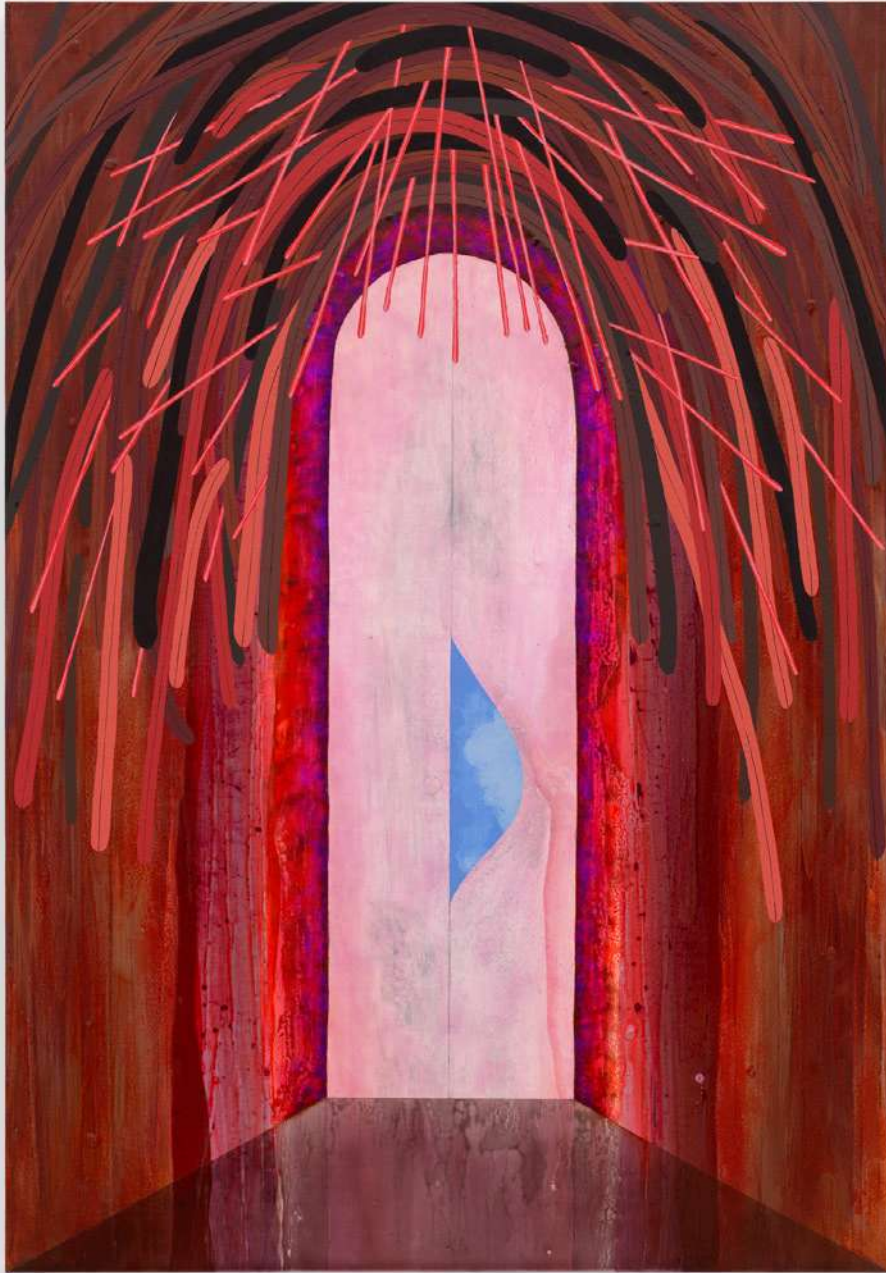




Kang Seung Lee, *Untitled (Hole)* (2024), detail



Carrie Moyer, *The Sky Inside* (2024), detail



Carrie Moyer

The Sky Inside, 2024

Acrylic, sand, and glitter on canvas

72 x 50 in (182.9 x 127 cm)

(CM125)

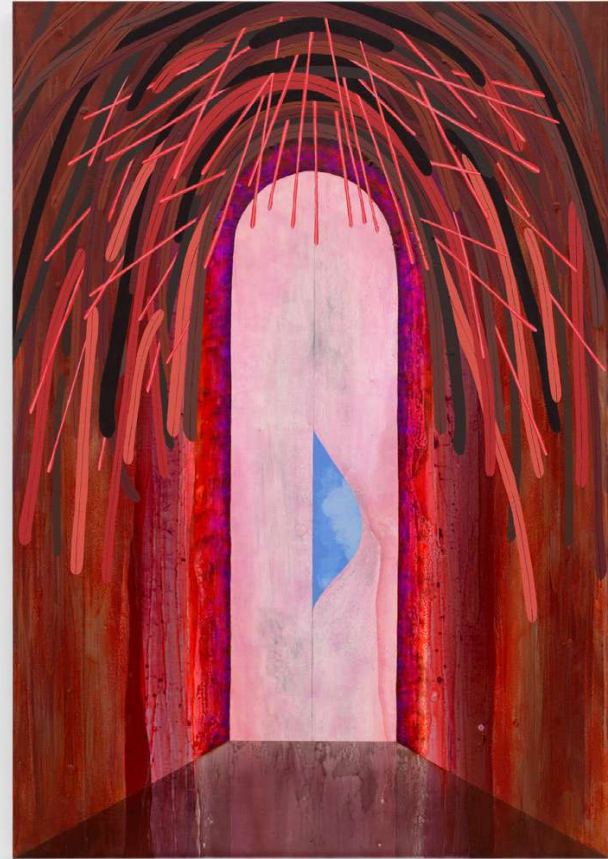
\$85,000

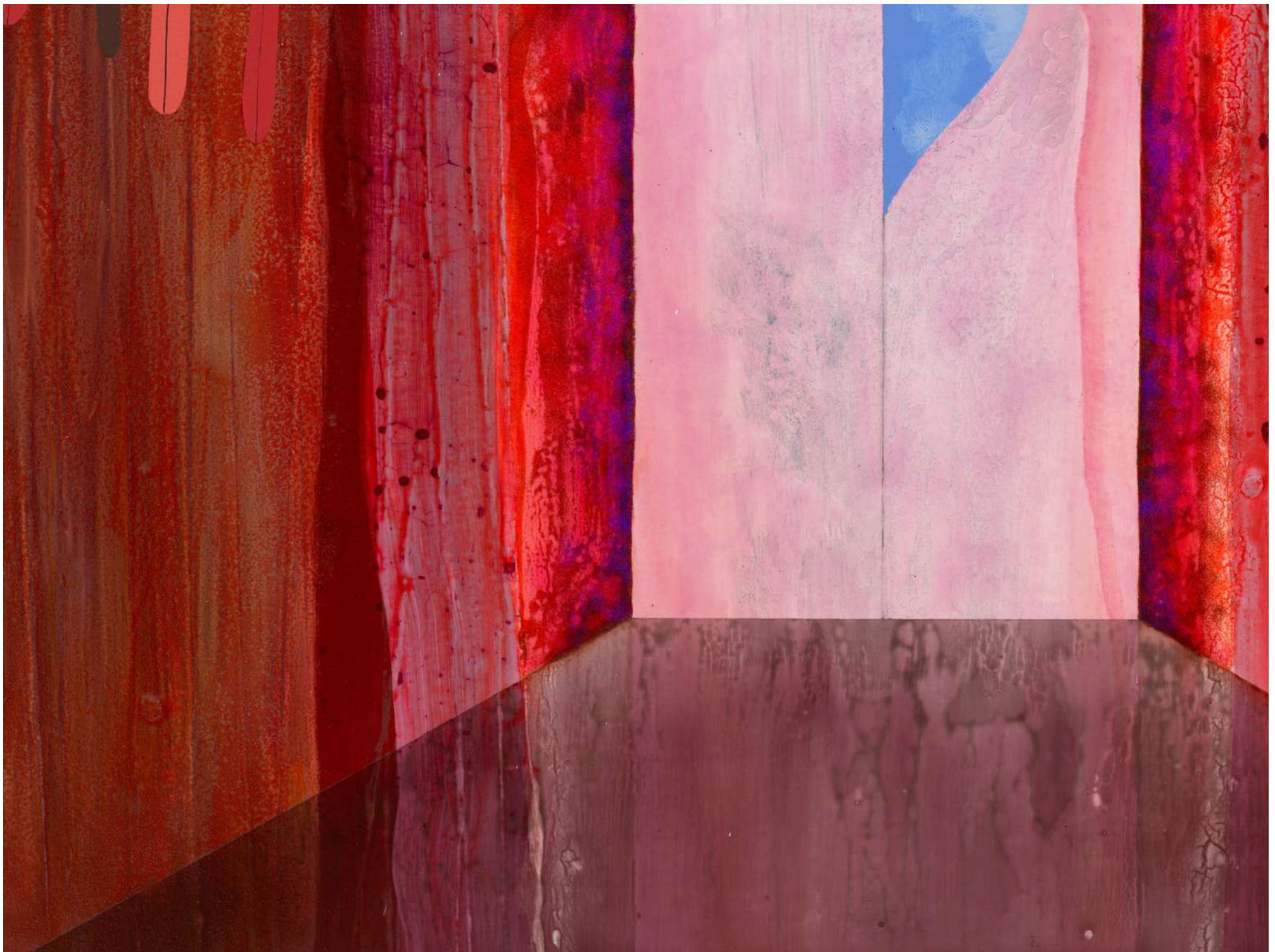
Alexander Gray Associates

Moyer's playful compositions like *The Sky Inside* (2024) are composed of layered surfaces and fluid forms that freely oscillate between abstraction and representation. With techniques informed by and building upon those developed by Color Field painters and early 20th century material explorations, Moyer's paintings are the result of decades of ongoing experimentation and discovery as she boldly traverses the material potentialities of the medium.

Often alluding to the natural world while transcending specific references, Moyer's approach to paintings like *The Sky Inside* recalls the unexpected juxtapositions of Surrealists, who, like Moyer, sought to establish "new relationships, new possibilities." Furthering literalizing these juxtapositions, Moyer brings together natural materials like sand and artificial ones like glitter—a material emblematic of what the artist refers to as the "material language of queerness"—allowing the gritty matter to accrete and form dynamic textures and terrains across the acrylic surface, playing out on the canvas much as they might in natural environments.

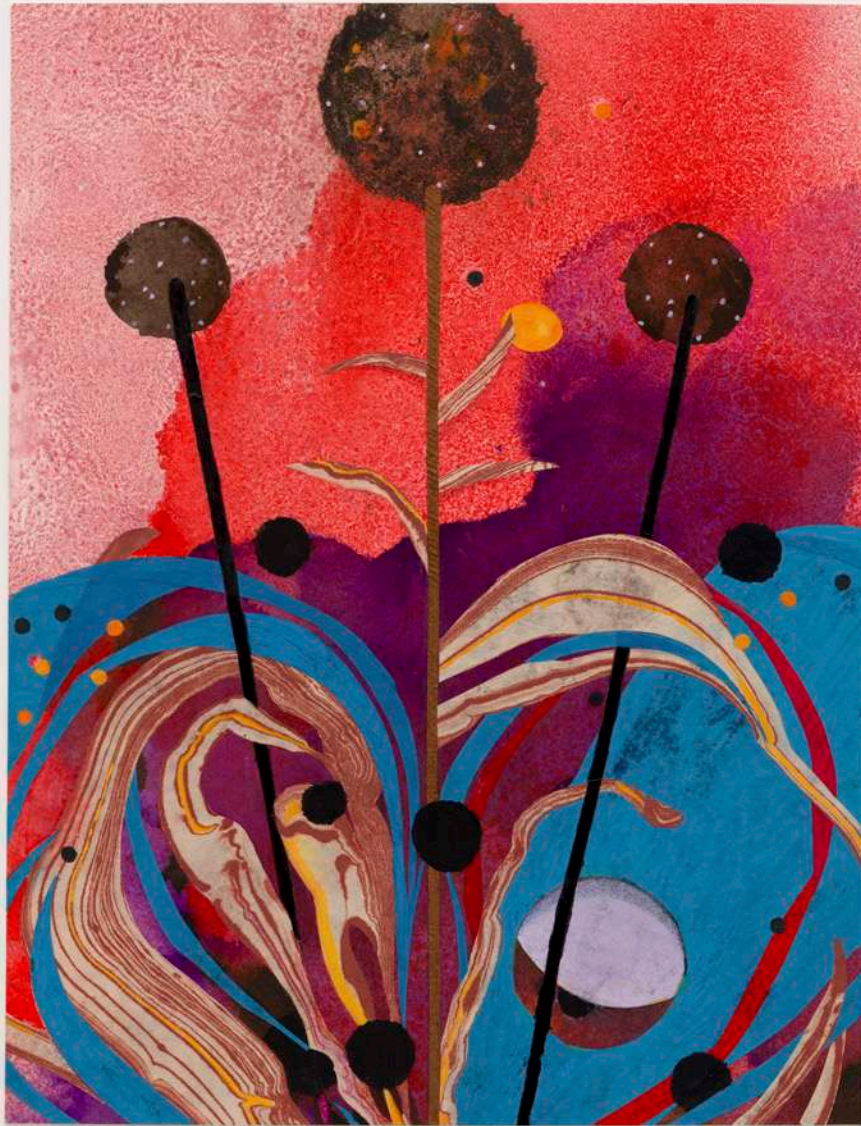
Carrie Moyer, *The Sky Inside* (2024), installation view





Carrie Moyer, *The Sky Inside* (2024), detail

Alexander Gray Associates



Carrie Moyer

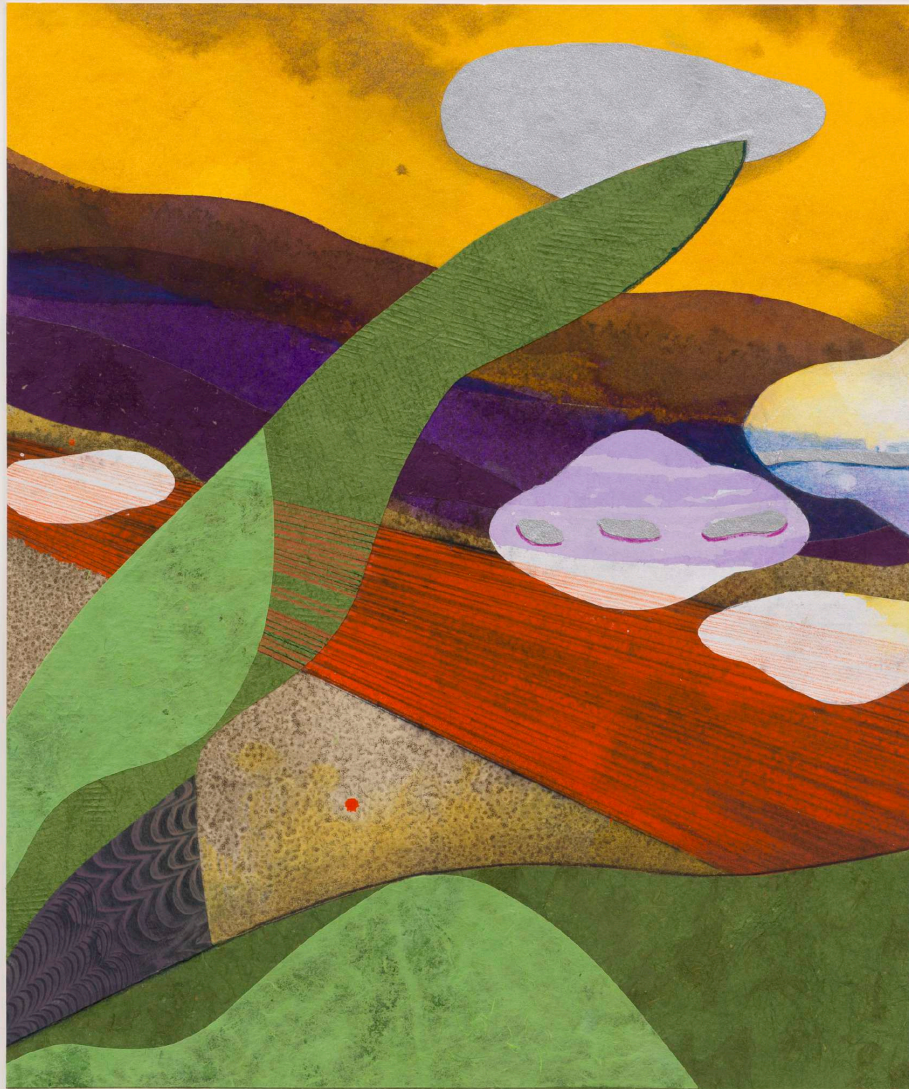
Roiling, Rising, 2024

Mixed media on paper

17 1/2 x 13 3/8 in (44.5 x 34 cm)

20 3/4 x 16 1/2 in framed (52.7 x 41.9 cm framed)
(CM126)

\$15,000; Framing: \$650



Carrie Moyer

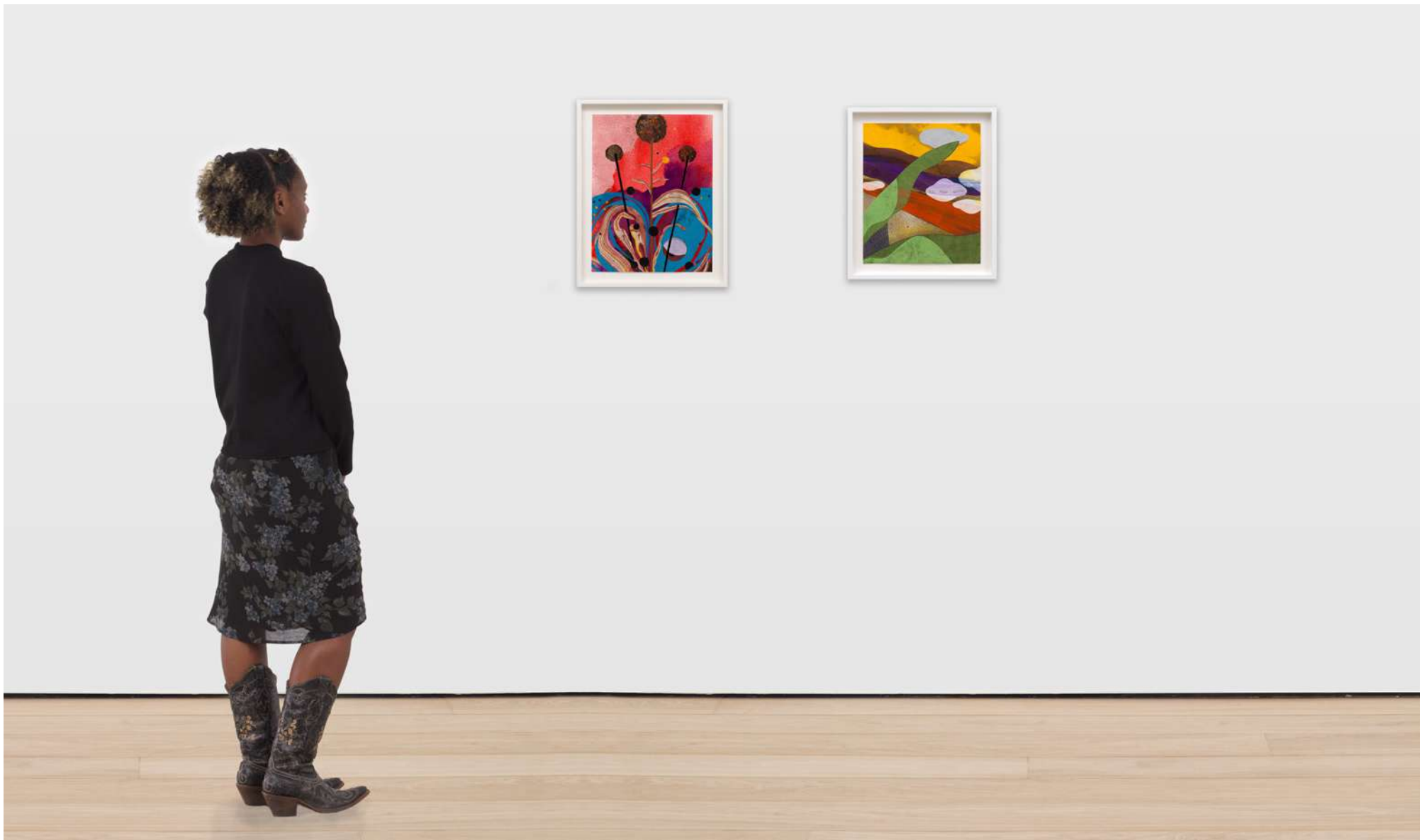
Moss Bed, 2024

Mixed media on paper

15 1/2 x 13 in (39.4 x 33 cm)

18 3/4 x 18 1/4 in framed (47.6 x 46.4 cm framed)
(CM127)

\$12,000; Framing: \$650



Carrie Moyer, *Roiling, Rising* (2024) and *Moss Bed* (2024), installation view

Moyer's works on paper map an evolving index of forms that are used from one work to the next or reabsorbed into her canvases. In this way, works such like *Roiling, Rising* and *Moss Bed* (both 2024) build on the artist's unique visual vocabulary, bringing together abstract silhouettes and a saturated color field surfaces. Since 2019, Moyer has developed an interest in the quality of light made possible by this material. She continues to explore paper's ability to make color both fluid and luminous in the service of a kind of 'embodied' abstraction. As in her paintings, Moyer combines different techniques and media in her works on paper, drawing on a variety of source material to inform her compositions. A significant aspect of her process and an ongoing body of work in its own right, Moyer's works on paper have transformed her relationship to painting. She describes it as "a definite move ... I'm using things that I've discovered about paper over the past two years and trying to bring them into painting. I'm setting up a very complex surface before I even put anything on it." In both of these works, Moyer also incorporates the technique of paper marbling—crafting chromatic patterns that are aqueous and unreproducible.



Carrie Moyer, *Moss Bed* (2024), detail



Jack Whitten

Compressed Space III, 2015

Acrylic on plywood panel

12 x 12 in (30.5 x 30.5 cm)

17 7/8 x 17 7/8 in framed (45.4 x 45.4 cm framed)

(JW1272-RE)

\$175,000

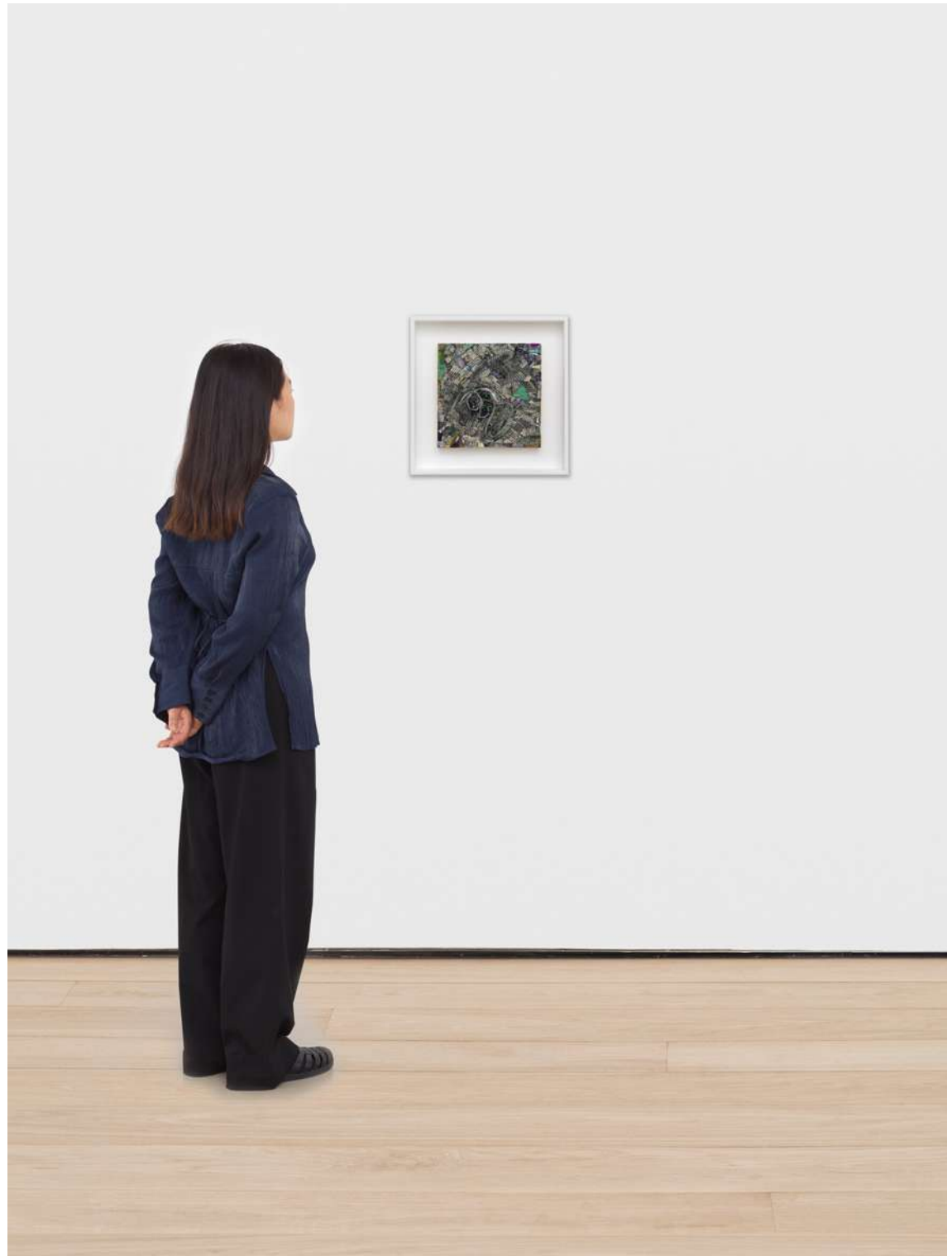
Alexander Gray Associates

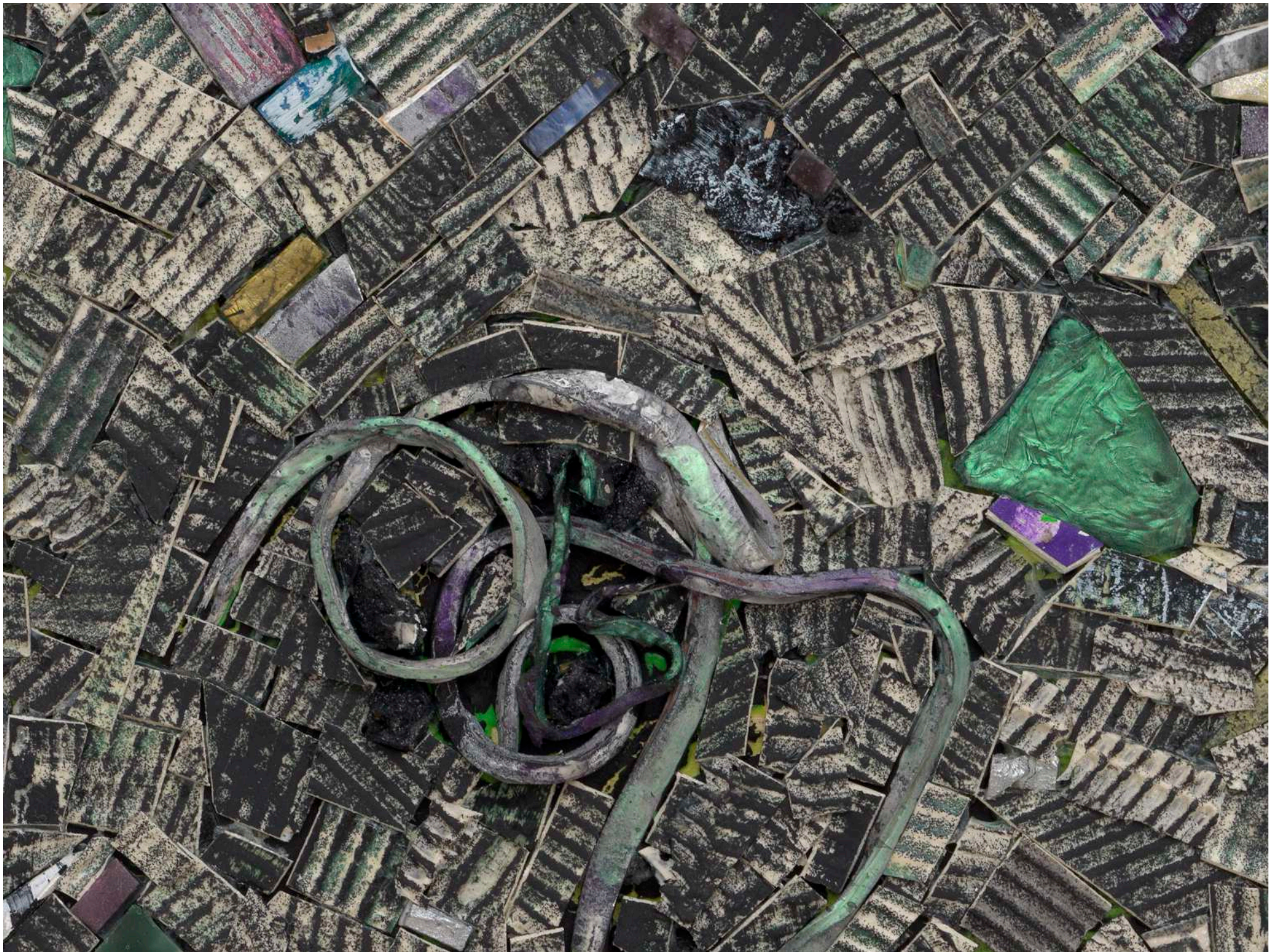
Jack Whitten is celebrated for his innovative processes of applying paint to the surface of his canvases and transfiguring their material terrains. Although Whitten initially aligned with the New York circle of abstract expressionists active in the 1960s, his work gradually distanced from the movement's aesthetic philosophy and formal concerns, focusing more intensely on the experimental aspects of process and technique that came to define his practice.

In the 1990s, Whitten began to turn to new ways to build a painting. Experimenting with dried acrylic chips, which he dubbed tesserae after mosaic tiles, he developed an alternative way to construct a composition that re-presented paint as a pseudo-sculptural material. For Whitten, this was an important conceptual shift in his practice, allowing him to marry the traditional, relational brushwork of Impressionist painting with new, contemporary applications of paint. Constructing mosaic-like works, he reimagined painterly space as one compressed not only through gesture, but also through the application, tile by tile, of the medium, itself. Literalizing this, Whitten's tesserae paintings like *Compressed Space III* (2015) build up the canvas's surface until the paint projects off the canvas. Featuring an iridescent, tangled skein-like loop set against an animated ground of striped tesserae, *Compressed Space III* captures, in Whitten's words, the "paradox of being caught between that which is static and what is moving."

Related paintings will be included in Whitten's forthcoming retrospective, *The Messenger*, at the Museum of Modern Art New York from March - August 2025.

Jack Whitten, *Compressed Space III* (2015), installation view





Jack Whitten, *Compressed Space III* (2015), detail



Jennie C. Jones, *Nocturne, Earth Tone* (2023), detail



Jennie C. Jones

Nocturne, Earth Tone, 2023

Acrylic, acoustic panel, and architectural felt on
canvas

48 x 36 1/2 x 3 in (121.9 x 92.7 x 7.6 cm)

(JCJ233)

\$90,000

Alexander Gray Associates

Turning to musical notation, muted tones, and poetic language to create evocative abstractions, Jennie C. Jones crafts hybrid objects that bridge visual and sonic perception. Jones's recent canvases such as *Nocturne, Earth Tone* (2023) employ architectural felt and acoustic absorber panels – industrial materials known for sound dampening qualities – that push her paintings into sculptural, relief-like domains. The artist's materials and hushed color tones also subtly echo her conceptual preoccupation with recovering hidden histories of the avant-garde, bringing to light the contributions made by artists of color to the construction of modernist visual and sonic languages, while also serving to alter sound physically in space.

The low visual hum of the *Nocturne, Earth Tone's* neutral layered monochromes is punctuated by a stripe of dark green felt that runs slightly to the right of the composition, a reference to the vertical bands or "zips" Jones adapts from abstract expressionist Barnett Newman. The right edge of the canvas is similarly wrapped in architectural felt. Jones views this wrapping as a dynamic gesture: for her, it marks a simultaneous crescendo and diminuendo for the work by establishing a physical relationship with the wall and allowing the work to expand and diminish in impact as it reaches its visual conclusion. The canvas's extended harmonic progression across its face, edges, and sides foregrounds Jones's formal and historical intervention into the afterlives of modernism.

In tandem with our Frieze presentation, Jennie C. Jones's work is currently on view in *Alice Coltrane, Monument Eternal* at the Hammer Museum through May 4, 2025. Her monumental commission for the Metropolitan Museum of Art's roof opens in April 2025.

Jennie C. Jones, *Nocturne, Earth Tone* (2023), installation view





Jennie C. Jones, *Nocturne, Earth Tone* (2023), detail



Jennie C. Jones

Oxide Movement, 2022

Acrylic, collage, and ink on paper

25 1/2 x 19 3/4 in (64.8 x 50.2 cm)

28 3/4 x 22 3/4 in framed (73 x 57.8 cm framed)

(JCJ242)

\$18,000; Framing: \$400

Alexander Gray Associates

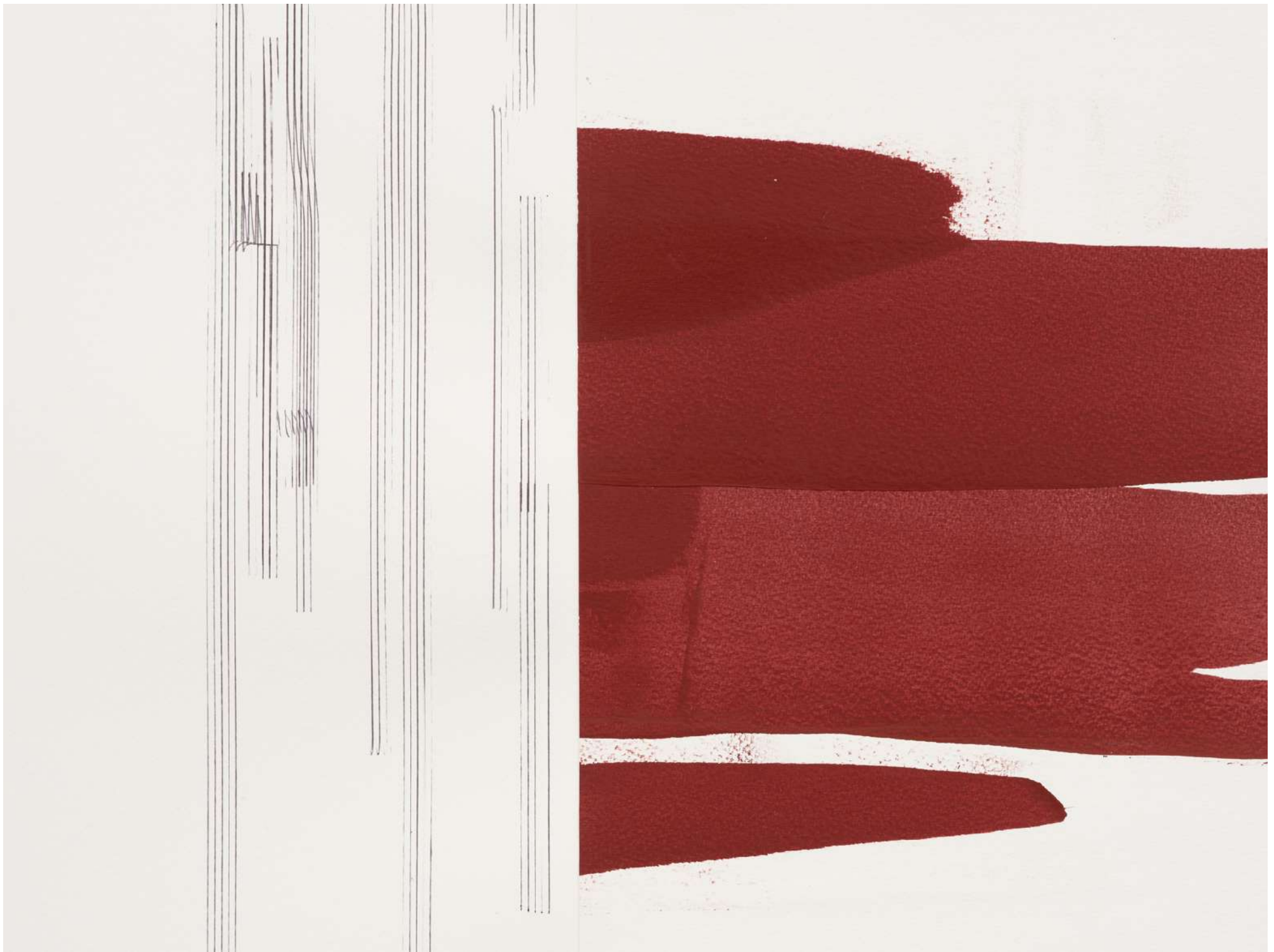
Jennie C. Jones's interdisciplinary practice seeks to engage viewers visually and aurally. Drawing on painting, sculpture, sound, and installation, her unconventional materials and reductive compositions highlight the perception of sound within the visual arts. Among Jones's recent works on paper illustrating what she refers to as "the gesture of sound," *Oxide Movement* (2022) utilizes ink and acrylic to contrast bold gesture with the restrained linearity of a collaged musical staff. The overt mark-making juxtaposed against the stillness and containment of the collaged music sheets underscores an important distinction between her painting and drawing practice, where speed and improvisation are more pronounced.

For Jones, these painterly gestures and compositions across each sheet suggest reverberating sound waves and tonal bursts. With its stacked vertical thrust, the red strokes of *Oxide Movement* evoke the multi-part nature of an orchestral arrangement, wherein different instrumental transpositions of a score are aligned, prepared to be played together in time and space.

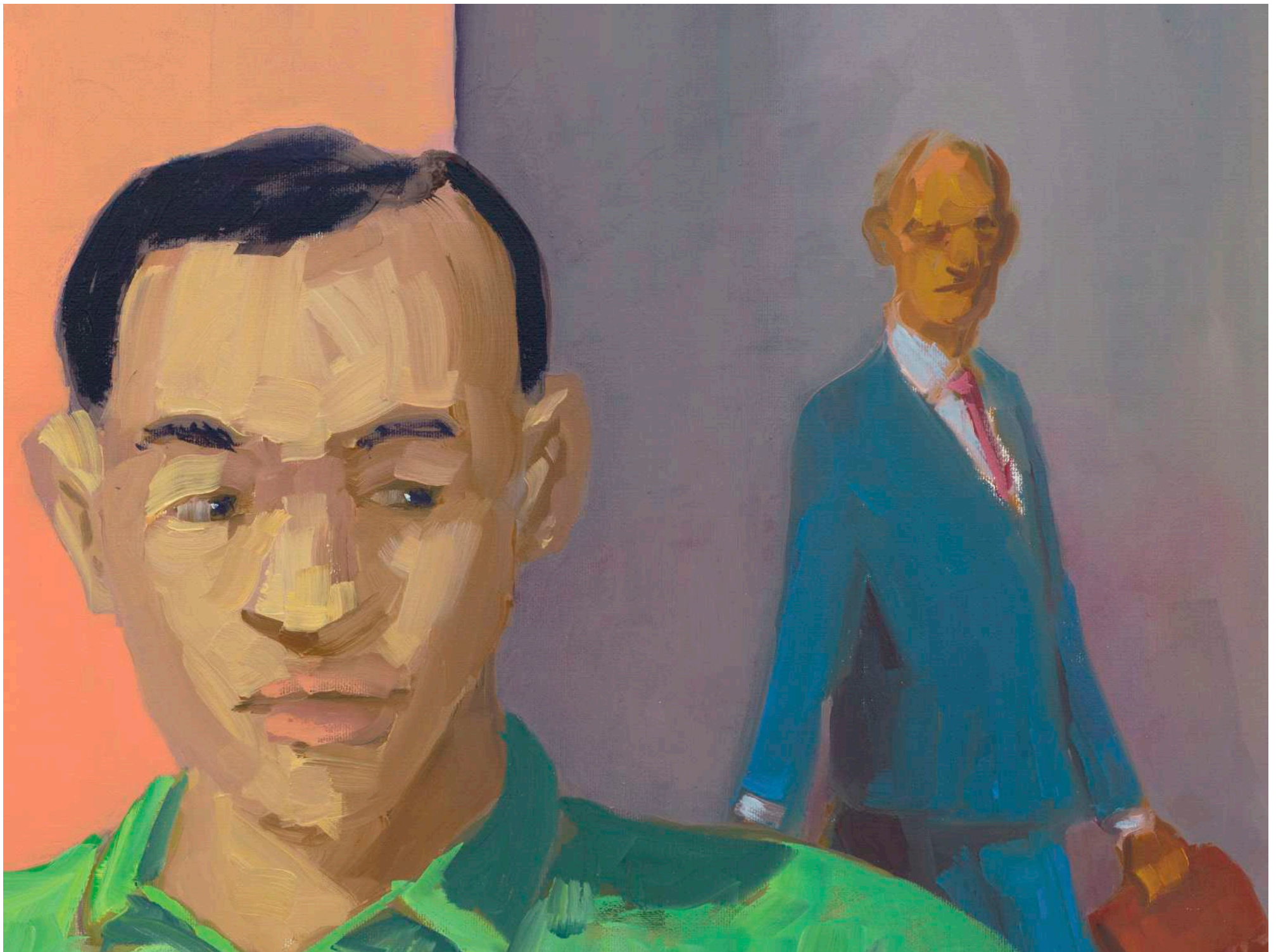
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Jennie C. Jones, *Oxide Movement* (2022), installation view

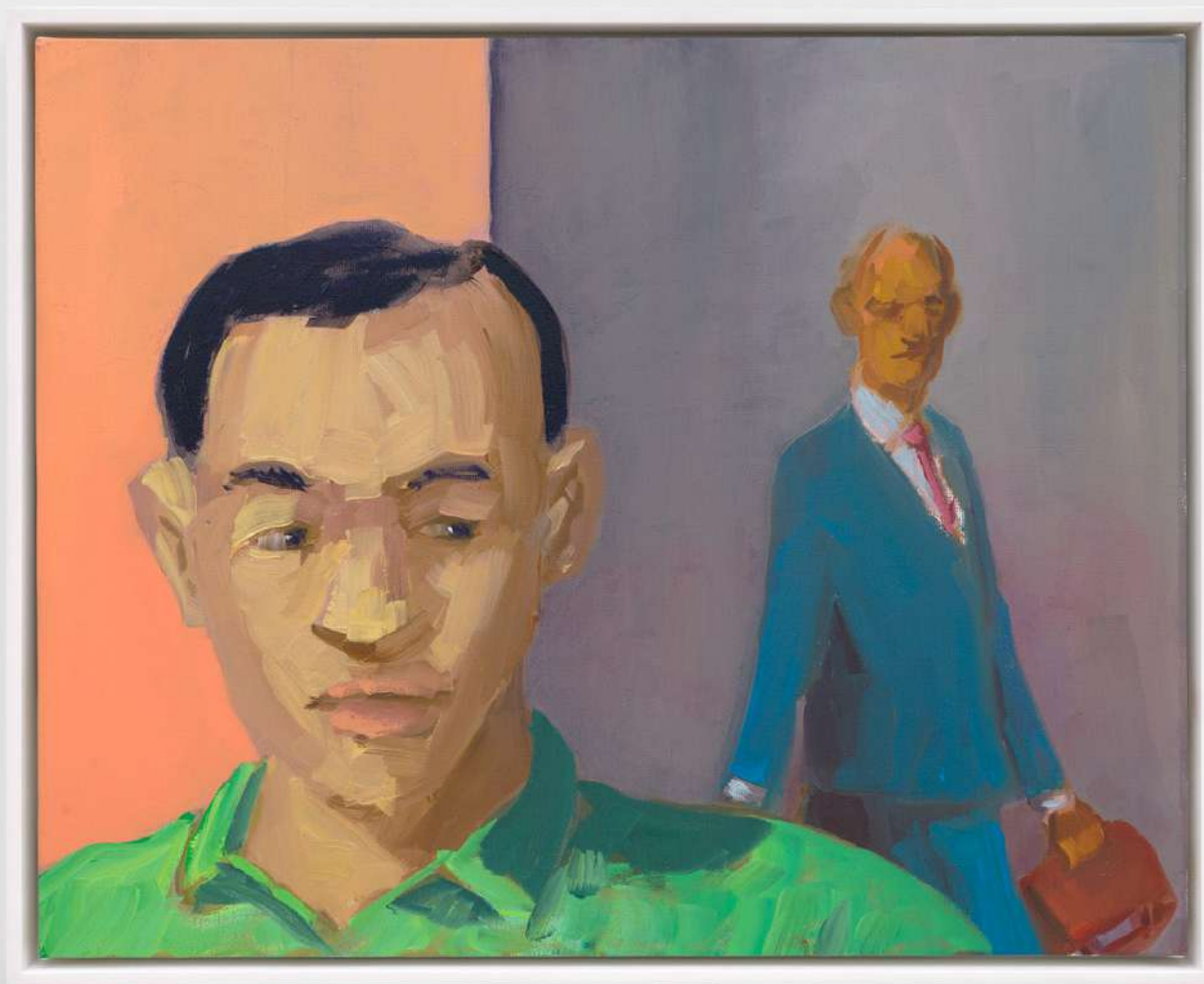




Jennie C. Jones, *Oxide Movement* (2022), detail



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



Steve Locke

cruisers (briefcase), 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)

(SLO765)

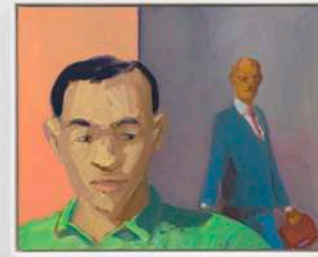
\$20,000

Alexander Gray Associates

Much of Steve Locke's practice is rooted in a deep and personal exploration of portraiture and how meaning is ascribed to it. Paintings like *cruisers (briefcase)* (2024) capture intimate moments between gay men, simultaneously private yet public, connected by the action of "looking." As Locke explains, he makes "drawings and paintings that explore relationships between and among men. The exchange of looks, the privilege of looking and the wish to be seen are positions I explore to reveal the ways men respond, desire, and relate to each other."

cruisers (briefcase) is part of Locke's ongoing series *cruisers*, which he began working on in the early 2000s and returned to after he relocated to New York in 2021. "It was good to see that the furtive looks and exchanges of gay culture were not completely subsumed by apps. Based on the observance of men in the public spaces of the city, the painting captures the moment of connection—and erotic possibility—that exists in men as they check each other out in public. The paintings are about looking and being caught looking and enjoying being looked at. They also are about the space in-between people. Some colors make the figures seem closer together than others and the shapes created between the men could be my imagining of what that pleasure may look like."

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





Steve Locke

cruisers #7, 2024

Egg tempera and oil emulsion on Claybord

11 x 14 in (27.9 x 35.6 cm)

12 x 15 1/8 x 2 1/4 in framed (30.5 x 38.4 x 5.7 cm framed)

(SLO767)

\$15,000



Steve Locke

cruisers #8, 2024

Egg tempera and oil emulsion on Claybord

11 x 14 in (27.9 x 35.6 cm)

12 x 15 1/8 x 2 1/4 in framed (30.5 x 38.4 x 5.7 cm framed)

(SLO768)

\$15,000

Alexander Gray Associates

Steve Locke's *Cruisers #7* and *Cruisers #8* (both 2024) is part of a subset of more intimately scaled and numbered paintings within his larger ongoing *cruiser* series (2002 - present) that began after the artist relocated to New York from Boston in 2021. The impetus to create these paintings, per the artist, was "based on observance of men in the public spaces of the city," where "the paintings capture the moment of connection—and erotic possibility—that exists in men as they check each other out in public. The paintings are about looking and being caught looking and enjoying being looked at. They also are about the space in-between people. Some colors make the figures seem closer together than other and the shapes created between the men could be my imagining of what that pleasure may look like."

Steve Locke, *Cruisers #7* and *Cruisers #8* (2024), installation view





Harmony Hammond, *Rims 2* (2016), detail

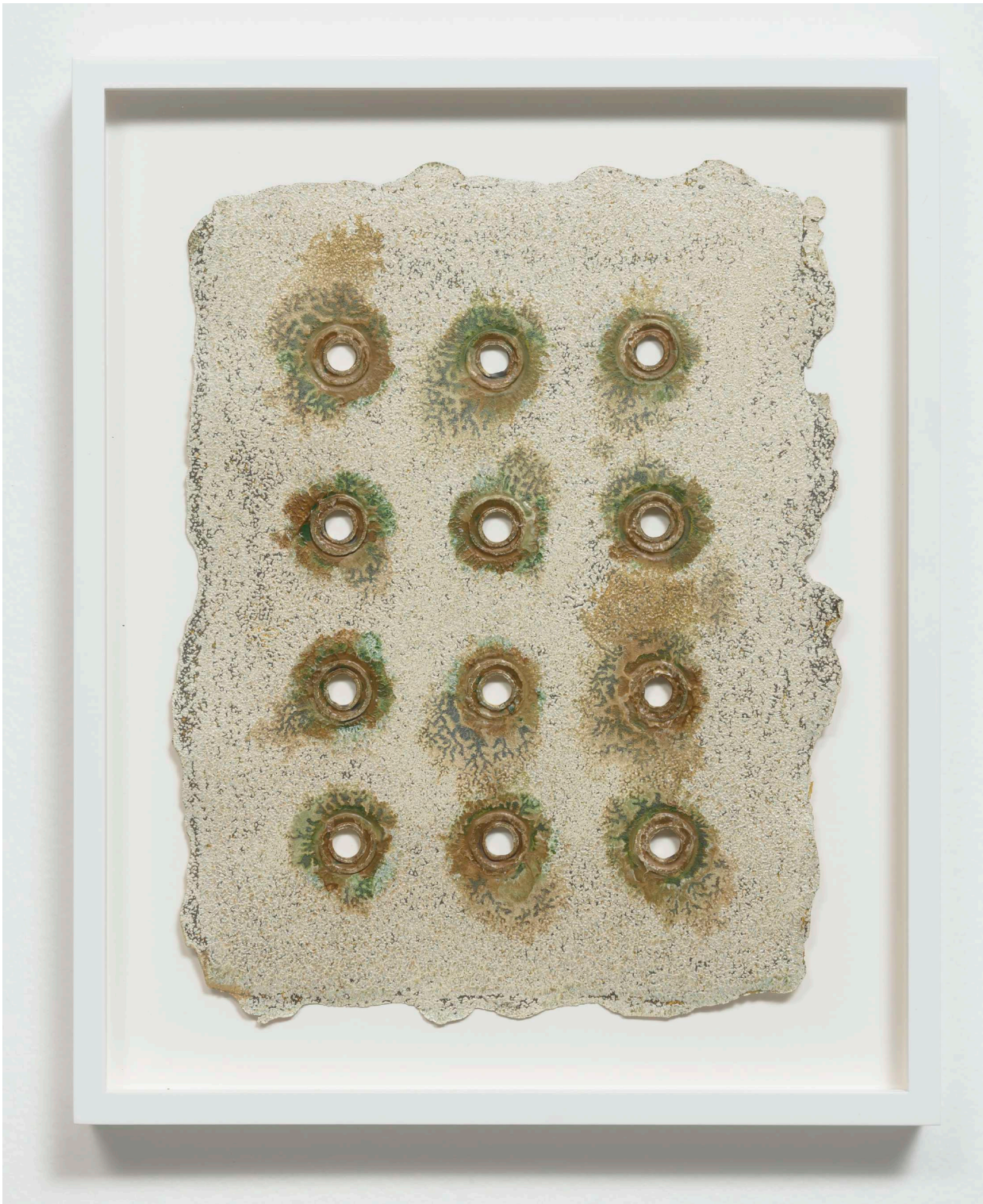


Harmony Hammond

Rims 2, 2016

Monotype on grommeted Twinrocker paper
13 x 10 in (33 x 25.4 cm)
16 x 13 1/2 in framed (40.6 x 34.3 cm framed)
(HH377)

\$10,000; Framing: \$300



Harmony Hammond

Rims 3, 2016

Monotype on grommeted Twinrocker paper

13 x 10 in (33 x 25.4 cm)

16 x 13 1/2 in framed (40.6 x 34.3 cm framed)

(HH378)

\$10,000; Framing: \$300

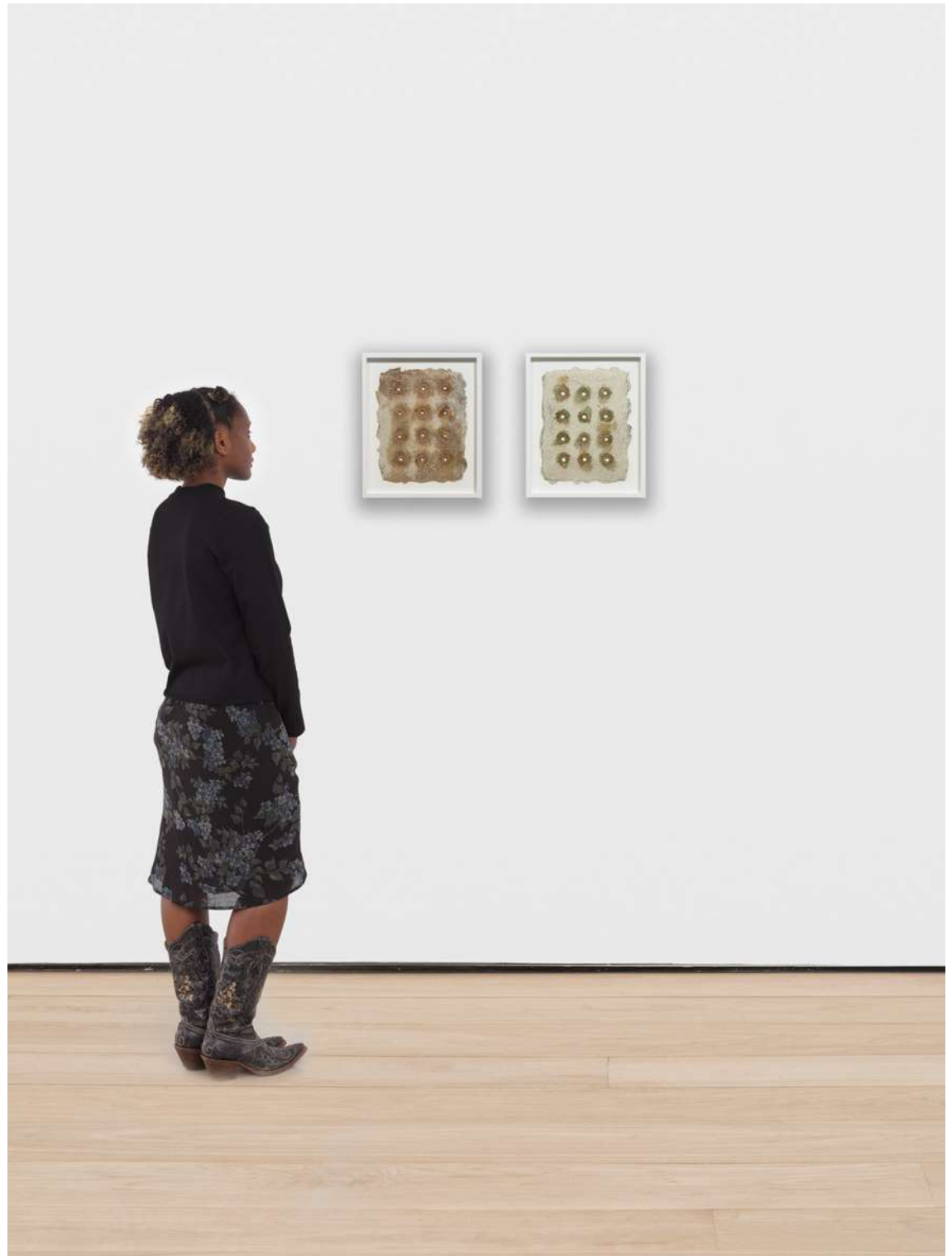
Alexander Gray Associates

Harmony Hammond's works on paper represent an extension of her interest in post-minimal concerns with materials and process, simultaneously in conversation with her painting practice while pushing the boundaries of traditional printmaking. Whereas her paintings imbed fabrics and metal grommets in thick layers of pigment, her monotypes involve a slow build-up of thin layers of ink or paint on a printing plate that is then imprinted onto paper. Viewing the press itself as a collaborator, Hammond works in a "state of peripheral control," or intentional unpredictability, allowing the pressure of the press to move the ink and activate the surface.

Hammond created *Rims 2* and *Rims 3* (both 2016), part of her *Rims* series of grommeted monotypes, or Grommetypes with master printer Marina Ancona at 10 Grand Press in Santa Fe, New Mexico. She often describes the surfaces of her works as skins and in this context, her use of grommets references bodily orifices at the same time as it adopts the composition of a modernist grid. As Hammond explains, "Grommets have many references: functionality, the possibility of tying down or connecting. . . . They also literally open up the painting surface, alluding to layers or space below." The introduction of the metal grommets into her monotypes creates a new variable that interrupts the printed surface, creating more "accidents" as the ink accumulates around the grommets and imbuing the works with a sculptural quality.

Following our Frieze presentation, Harmony Hammond's solo exhibition, *FRINGE*, surveying the past ten years of the artist's practice, will be on view at SITE Santa Fe from February 28 – May 19, 2025

Harmony Hammond, *Rims 2* and *Rims 3* (2016), installation view





Harmony Hammond, *Rims 3* (2016), detail

