

An abstract painting featuring thick, expressive brushstrokes in a variety of colors including yellow, blue, red, white, and brown. The composition is dense and layered, with some areas showing more vibrant colors like a bright yellow sunburst in the upper center and a red circular shape on the left. The overall texture is rough and painterly.

ALTMAN SIEGEL

Troy Lamarr Chew II  
Rafael Delacruz  
Jessica Dickinson  
Liam Everett  
Koak  
Trevor Paglen  
Kiyon Williams  
Xia Yu

Art Basel Miami Beach, Booth B12 | December 6 – 8, 2024 | Miami Beach Convention Center

# ALTMAN SIEGEL

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## Art Basel Miami Beach

Troy Lamarr Chew II, Rafael Delacruz, Jessica Dickinson, Liam Everett, Koak, Trevor Paglen, Kiyan Williams, and Xia Yu

Miami Beach Convention Center, Booth B12  
December 6–8, 2024

Altman Siegel is pleased to present a group exhibition featuring the work of Troy Lamarr Chew II, Rafael Delacruz, Jessica Dickinson, Liam Everett, Koak, Trevor Paglen, Kiyan Williams, and Xia Yu. Collectively, these artists illustrate the depth and strength of Altman Siegel's program and the gallery's steadfast commitment to engaging in contemporary discourse. Though diverse in media and techniques, the practices of each artist share a range of formal and conceptual concerns and a keen sensitivity to the societal and environmental conditions that impact contemporary life.

Across the mediums of sculpture, painting, and drawing, an impending sense of destabilization and isolation persists. From Xia Yu's sleek, cold portraits to Chew's examination of how Black bodies exist in public spaces, Paglen's consideration of the entangled histories of photography and surveillance, and Williams' exploration of deconstructed monuments, the work included in this presentation probes unstable terrain.

For more information please contact Altman Siegel at [info@altmansiegel.com](mailto:info@altmansiegel.com) or 415-576-9300.

### Private Days (by invitation only)

Wednesday, December 4, 11am to 7pm, First Choice VIP guests

Wednesday, December 4, 4pm to 7pm, Preview VIP guests

Thursday, December 5, 11am to 7pm, First Choice and Preview VIP guests

Thursday, December 5, 4pm to 7pm, Vernissage VIP guests

### Public Days

Friday, December 6, 11am to 6pm

Saturday, December 7, 11am to 6pm

Sunday, December 8, 11am to 6pm

Miami Beach Convention Center  
1901 Convention Center Drive  
Miami Beach, FL 33139



Koak, *The Forest*, 2024

## ALTMAN SIEGEL



### **Rafael Delacruz**

Born 1989, San Francisco, CA

Lives and works in Berkeley, CA and New York, NY

Rafael Delacruz's canvases feature vignettes of everyday life overlaid with diaphanous blocks of color. A self-taught painter, Delacruz's practice begins with the act of drawing from which themes and motifs begin to appear and reappear. A car, a shopping cart, an apple, a coffee cup morph between cartoonish figuration and dream-like abstraction. Carefully considered surfaces alternately reveal and conceal narrative elements that carry significant personal meaning for the artist. Forms are layered over one another, obscuring legibility, and instilling a spiritual, totemic quality to quotidian objects. Favoring a wide-ranging style, Delacruz's work manages to simultaneously achieve a sense of tranquility and dislocation.

Delacruz's work has been the subject of solo exhibitions at Cushion Works, San Francisco, CA; Mitchell-Innes & Nash, New York, NY; Franklin Parrasch, New York, NY; and Reyes | Finn, Detroit, MI. Group exhibitions include Greene Naftali, New York, NY; Taka Ishii, Tokyo, Japan; Altman Siegel, San Francisco, CA; Ratio 3, San Francisco, CA; LOYAL, Stockholm, Sweden; and Pilar Corrias, London, UK, among others.

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Rafael Delacruz, *Untitled (c.d.f.)*, 2024, Oil on canvas, 16 x 20 in, 40.6 x 50.8 cm, (M-P24-30), \$ 8,000

ALTMAN SIEGEL



Rafael Delacruz, *Untitled (c.d.f.)* (detail), 2024, Oil on canvas, 16 x 20 in, 40.6 x 50.8 cm, (M-P24-30), \$ 8,000

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Employing a wide range of techniques from charcoal drawing to oil and acrylic paint and silkscreens of digitally distorted images, Rafael Delacruz does not follow a hierarchy of materials or painting's best practices. He blurs the line of low and high in both his choice of subject matter and media, often first laying his canvases on the studio floor to accrue marks of previous paintings.

Rafael Delacruz  
*Untitled (c.d.f.)*, 2024  
Oil on canvas  
16 x 20 in  
40.6 x 50.8 cm  
(M-P24-30)  
\$ 8,000

## ALTMAN SIEGEL



Rafael Delacruz, *stone rose*, 2024, Oil, acrylic, wood block print on canvas, 73 x 87 1/2 in, 185.4 x 222.3 cm, (M-P24-31), \$ 40,000

ALTMAN SIEGEL



Rafael Delacruz, *stone rose* (detail), 2024, Oil, acrylic, wood block print on canvas, 73 x 87 1/2 in, 185.4 x 222.3 cm, (M-P24-31), \$ 40,000



ALTMAN SIEGEL



Rafael Delacruz, *stone rose* (detail), 2024, Oil, acrylic, wood block print on canvas, 73 x 87 1/2 in, 185.4 x 222.3 cm, (M-P24-31), \$ 40,000

ALTMAN SIEGEL



Rafael Delacruz, *stone rose*, 2024, Oil, acrylic, wood block print on canvas, 73 x 87 1/2 in, 185.4 x 222.3 cm, (M-P24-31), \$ 40,000



## **Kiyon Williams**

Born 1991, Newark, NJ

Lives and works in New York, NY

Working across a range of media, Kiyon Williams' distinctive artworks make visible the fissures and dissonances within dominant narratives of history and American identity. Through an irreverent process of recreation, Williams appropriates symbols of hegemony and invites the viewer to witness gestures of material and conceptual transformation. Vastly referencing source materials from science fiction cinema to archeological sites and extreme geological events (all of which speculate how the world is made and unmade), Williams utilizes cracks and fragmentation as a visual language of what scholar Jack Halberstam call "the grammars of unbuilding." Employing dense earth as a sculptural material, they call attention to the fractures, the ruptures, the interstitial space, which "inhere to queer negativity, to abolitionist projects, to queer failure and trans-anarchy... and oppose the language of repair that can be deployed for liberal purposes to shore up the status quo." Appearing in states of erosion and eruption, their sculptural body of work simultaneously evokes scenes of an ancient past and dystopian future, simmering with an undercurrent of social upheaval and burning rebellion.

Williams' work has been the subject of solo exhibitions at Altman Siegel, San Francisco, CA; Hammer Museum, Los Angeles, CA; Peres Projects, Seoul, South Korea and Milan, Italy; Lyles & King, New York, NY; and The Anderson Collection, Stanford University, Palo Alto, CA. Group exhibitions include the Whitney Museum of American Art, New York, NY; Hirshhorn Museum, Washington, D.C.; The Aldrich Contemporary Art Museum, Ridgefield, CT; MIT List Visual A Public Art Fund, New York, NY; The Brooklyn Museum, New York, NY; David Kordansky Gallery, Los Angeles, CA; Paula Cooper Gallery, New York, NY; Green Family Art Foundation, Dallas, TX; Sculpture Center, New York, NY; and The Wattis Institute for Contemporary Art, San Francisco, CA. Williams was awarded the 2020 Socrates Annual Fellowship by the Socrates Sculpture Park and is a 2023 Jerome Fellowship Awardee. Their work *Meditation on the Making of America* was acquired by the Hirshhorn Museum in 2020.

## ALTMAN SIEGEL



“The column X’s take the literal structures that support government buildings and collapse them into themselves. To suggest the fragility, the malleability of structures and symbols of power, hegemony, and empire. The X’s also... well, under the Roman order, columns represent the notion of an idealized body and the perfect proportions of a cis man and a cis woman’s body. So, collapsing them into the X is breaking that meaning to form a symbol for the unknown, the un- knowable. And the X is the marker for gender-nonconforming identity. It’s all of it, collapsing different forms of meaning.”

- Kiyon Williams in “Kiyon Williams Is Deep Frying the American Flag” by Hugh Hayden, Interview Magazine, February 29, 2024

Kiyon Williams  
*Untitled (Collapsed Column)*, 2024  
Steel, earth, hydrostone, silver nitrate  
59 x 57 x 15 3/4 in  
149.9 x 144.8 x 40 cm  
(KW-S24-01)  
\$ 65,000

ALTMAN SIEGEL



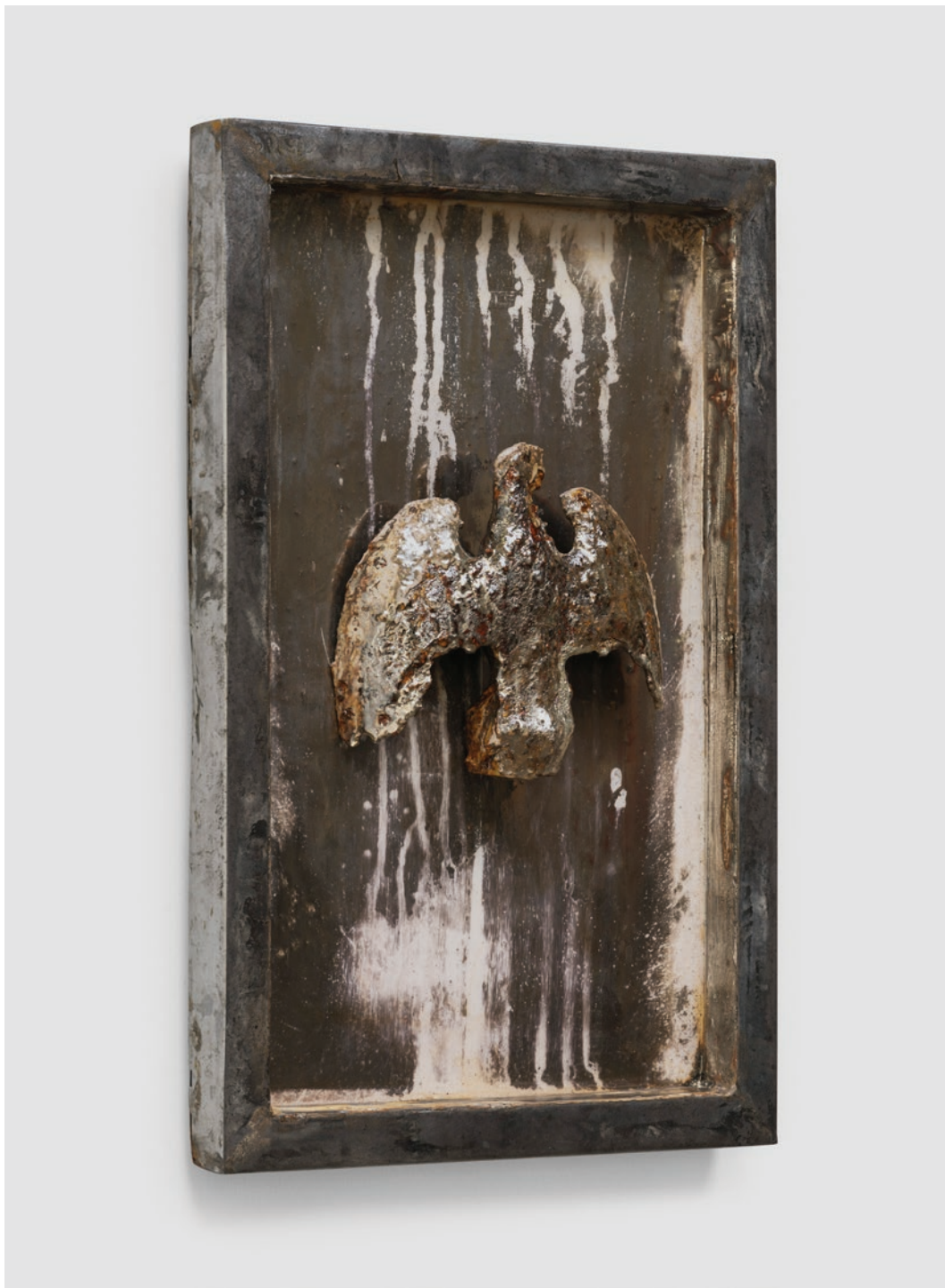
Kiyon Williams, *Untitled (Collapsed Column)*, 2024, Steel, earth, hydrostone, silver nitrate, 59 x 57 x 15 3/4 in, 149.9 x 144.8 x 40 cm, (KW-S24-01), \$ 65,000

ALTMAN SIEGEL



Kiyon Williams  
*Untitled*, 2024  
Steel, hydrostone, earth, silver  
nitrate, steel hardware  
18 x 12 x 1 in  
45.7 x 30.5 x 2.5 cm  
(KW-S24-02)  
\$ 18,000

## ALTMAN SIEGEL



Kiyon Williams  
*Untitled, 2024*  
Steel, hydrostone, earth, silver  
nitrate, steel hardware  
18 x 12 x 1 in  
45.7 x 30.5 x 2.5 cm  
(KW-S24-02)  
\$ 18,000

ALTMAN SIEGEL



Kiyon Williams  
*earth and silver study, 1, 2024*  
Earth, silver, pigment on canvas,  
aluminum stretcher bars  
48 x 36 in  
121.9 x 91.4 cm  
(KW-P24-01)  
\$ 30,000



ALTMAN SIEGEL



Kiyan Williams, *earth and silver study, 1*, 2024, Earth, silver, pigment on canvas, aluminum stretcher bars, 48 x 36 in, 121.9 x 91.4 cm, (KW-P24-01), \$ 30,000

ALTMAN SIEGEL



Kiyon Williams  
*earth and silver study, 1, 2024*  
Earth, silver, pigment on canvas,  
aluminum stretcher bars  
48 x 36 in  
121.9 x 91.4 cm  
(KW-P24-01)  
\$ 30,000

## ALTMAN SIEGEL



### **Koak**

Born 1981, Lansing, Michigan

Lives and works in San Francisco, CA

Koak's paintings, drawings and sculptures use the visual language of comics to create emotionally charged portraits and landscapes. Archetypes, line and color are used to embody the experience of navigating complex psychological terrain and ineffable life experiences. Throughout Koak's work lies a tension between the flattening of space and the conceptual depth that is embedded in the narratives she constructs. Each vignette provides a glimpse into varied moments of inquisition, awe and fear as her subjects interact with the outside world.

Koak's work has been the subject of solo exhibitions at Altman Siegel, San Francisco, CA; Perrotin, Paris, France; Perrotin, Hong Kong, China; Union Pacific, London, UK; François Ghebaly, Los Angeles, CA; and Walden, Buenos Aires, Argentina. Group exhibitions include Musees d'Angers, Angers, France; Kemper Museum of Art, Kansas City, Missouri; XIAO Museum, Rizhao, China; Rudolph Tegnors Museum and Statue Park, Dronningmølle, Denmark; Haverkamp Galerie, Berlin, Germany; Berkeley Art Museum and Pacific Film Archive, Berkeley, CA and The Drawing Center, New York, NY. Her painting June was acquired by the de Young Museum in 2022 and she will have her first solo museum exhibition forthcoming in 2025 at Charleston in Lewes, Sussex, UK.

ALTMAN SIEGEL



Koak  
*The Forest*, 2024  
Graphite, charcoal, gouache, and  
casein on pearl grey rag paper  
15 x 11 in  
38.1 x 27.9 cm  
Framed: 17 x 13.5 x 1.5 in  
43.18 x 34.29 x 3.81 cm  
(K-D24-08)  
\$ 7,000

ALTMAN SIEGEL



Koak  
*Patience*, 2024  
Graphite, gouache, and casein on  
acrylic dyed pearl grey rag paper  
10 1/4 x 6 1/2 in  
26 x 16.5 cm  
Framed : 14 x 10.25 x 1.5 in  
35.56 x 26.05 x 3.81 cm  
(K-D24-09)  
\$ 6,000

## ALTMAN SIEGEL



“I’ve always worked with the figure, something I’ve gravitated towards as my most direct mode of connecting with the viewer. That said, abstraction plays an important, though not always apparent, role in my work. My primary language of interest is emotion, and balancing the play between realism, surrealism, and abstraction is maybe the easiest way to portray a more subtle emotional impact.”

- Koak in “The Journey to Lake Margrethe” by Gwynned Vitello, Juxtapoz, August 20, 2024

Koak  
*Patience*, 2024  
Graphite, gouache, and casein on  
acrylic dyed pearl grey rag paper  
10 1/4 x 6 1/2 in  
26 x 16.5 cm  
Framed : 14 x 10.25 x 1.5 in  
35.56 x 26.05 x 3.81 cm  
(K-D24-09)  
\$ 6,000

ALTMAN SIEGEL



Koak

*Fire at the Lake, 2024*

Graphite, charcoal, and casein on  
fawn rag paper

15 x 11 in

38.1 x 27.9 cm

Framed: 17.75 x 13.75 x 1.5 in

45.09 x 34.93 x 3.81 cm

(K-D24-10)

\$ 7,000

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Adaline Kent, *Rendezvous*, 1954, Terracotta, 15 x 19 3/4 x 5 in, 38.1 x 50.2 x 12.7 cm, (AK-S54-04), \$ 65,000



ALTMAN SIEGEL



Koak  
*The Kiss*, 2024  
Graphite, charcoal, and casein on  
steel grey rag paper  
14 x 11 in  
35.6 x 27.9 cm  
Framed: 17.75 x 13.75 x 1.5 in  
45.09 x 34.93 x 3.81  
(K-D24-12)  
\$ 7,000

## ALTMAN SIEGEL



### **Troy Lamarr Chew II**

Born 1992, Hawthorne, CA

Lives and works in Los Angeles, CA

Troy Lamarr Chew II explores the legacy of the African diaspora and how it reverberates through American culture. His work looks methodically at systems of coded communication and how this is translated and mistranslated within the diaspora and throughout the mainstream. His rich visual language draws heavy inspiration from hip hop culture. A highly skilled realist inspired by European painting techniques, Chew utilizes these art historical traditions to underscore their exclusion of Blackness. In bodies of work like *Out the Mud*, *Slanguage*, and *Three Crowns*, he reveals the complex relationship between contemporary Black culture, art history, and language.

Chew's work has been the subject of solo exhibitions at Altman Siegel, San Francisco, CA; Parker Gallery, Los Angeles, CA; Cushion Works, San Francisco, CA; CULT Aimee Friberg Exhibitions, San Francisco, CA; and Guerrero Gallery, San Francisco, CA. Group exhibitions include Schirn Kunsthalle Frankfurt, Frankfurt, Germany; Cincinnati Art Museum, Cincinnati, OH; Art Gallery of Ontario, Toronto, Canada; Baltimore Museum of Art, Baltimore, MD; Barbati Gallery, Venice, Italy; Southampton Arts Center, Hampton, NY; Arsenal Contemporary, New York, NY; Chapter NY, New York, NY; Kristina Kite Gallery, Los Angeles, CA; San Francisco Art Institute, San Francisco, CA; Good Mother Gallery, Oakland, CA; and the Museum of the African Diaspora, San Francisco, CA. In 2020, Chew was awarded the prestigious Tournesol Residency at Headlands Center for the Arts after becoming a Graduate Fellow at the California College of the Arts, San Francisco, in 2018. His painting *Too Many Names* was acquired by the international foundation KADIST in 2021, and his painting *Ask Ya Mama* was acquired by the San Francisco Museum of Modern Art in 2022.

ALTMAN SIEGEL



Troy Lamarr Chew II, *One with the Sun*, 2024, Oil on canvas, 24 x 30 in, 61 x 76.2 cm, (TLC-P24-07), \$ 10,000

## ALTMAN SIEGEL



Troy Lamarr Chew II's most recent series depicts close friends and relatives as "invisible." In these beautifully painted contemporary portraits, Chew reflects on the various ways in which he and his circle have experienced social and societal invisibility. The works intentionally highlight and elevate the invisibility of their subjects. Each painting is masterfully detailed and carefully articulates its subject with precision, yet the rendered figures are void of key information. Any part of the body not covered by clothing is transparent; skin merges with the colors and textures of its surroundings. These vaporous characters are defined by their circumstances, the signifiers or logos on their clothing, their positions in the workforce, and the cars they drive.

Chew has experienced the sensation of transparency throughout different eras of his life. Working as a driver in San Francisco allowed him to silently observe, listen, and absorb information he might not otherwise have had access to. In this sense, being perceived as invisible has its advantages. If you are ungraspable, you cannot be caught. You are impervious. If utilized correctly, it can be a superpower.

Troy Lamarr Chew II  
*One with the Sun*, 2024  
Oil on canvas  
24 x 30 in  
61 x 76.2 cm  
(TLC-P24-07)  
\$ 10,000

## ALTMAN SIEGEL



### **Jessica Dickinson**

Born 1975, St. Paul, MN

Lives and works in Brooklyn, NY

Jessica Dickinson's practice is centered around the creation of dense, atmospheric abstract paintings that explore shifting experiences of time, perception, matter, and consciousness. Optical yet tactile, minimal yet baroque, restrained yet generous, they offer space for the labor and process of paying attention. Making only four paintings a year, her ongoing drawing projects – notebook drawings, traces, works on paper, and remainders – extend these ideas through their own particular materiality and modalities. While her paintings evolve slowly over the course of a year, her drawings offer an opportunity to arrest a moment or focus in on a singular event.

Dickinson's work has been the subject of solo exhibitions at Altman Siegel, San Francisco, CA; James Fuentes, New York, NY; David Petersen Gallery, Minneapolis, MN; and Maisterravalbuena Galeria, Madrid, Spain. Group exhibitions include the Solomon R. Guggenheim Museum, New York, NY; Cranbrook Art Museum, Bloomfield Hills, MI; The Warehouse, Dallas, TX; Katzen Art Center, Washington, D.C.; Gladstone Gallery, New York, NY; RISD Museum of Art, Providence, RI; Lehmann Maupin, New York, NY; and The Kitchen, New York, NY.

ALTMAN SIEGEL



Jessica Dickinson  
*Here-And*, 2024  
Oil on limestone polymer on panel  
Remainders 1-13, graphite on paper  
55 1/4 x 49 1/4 in  
140.3 x 125.1 cm  
Remainders: 72 1/2 x 60 in each  
184.2 x 152.4 cm  
(JD-P24-03)  
\$ 90,000



## ALTMAN SIEGEL

Dickinson's paintings evolve slowly over the course of a year. Fleeting moments become concretized through layers of paint. As Faye Hirsch writes in "Jessica Dickinson: And: Is" (2024), "The finished painting contains a kind of 'inner immensity' [...] and although we know its making has taken place over a period of months, the implication is that an eternity lies within the 'now' of the work. For in imagining the time that has produced the painting, and that the painting now contains, we lose a sense of its boundaries and the specifics that constituted it."

Jessica Dickinson  
*Here-And* (detail), 2024  
Oil on limestone polymer on panel  
Remainders 1-13, graphite on paper  
55 1/4 x 49 1/4 in  
140.3 x 125.1 cm  
Remainders: 72 1/2 x 60 in each  
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ALTMAN SIEGEL



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\$ 90,000



ALTMAN SIEGEL



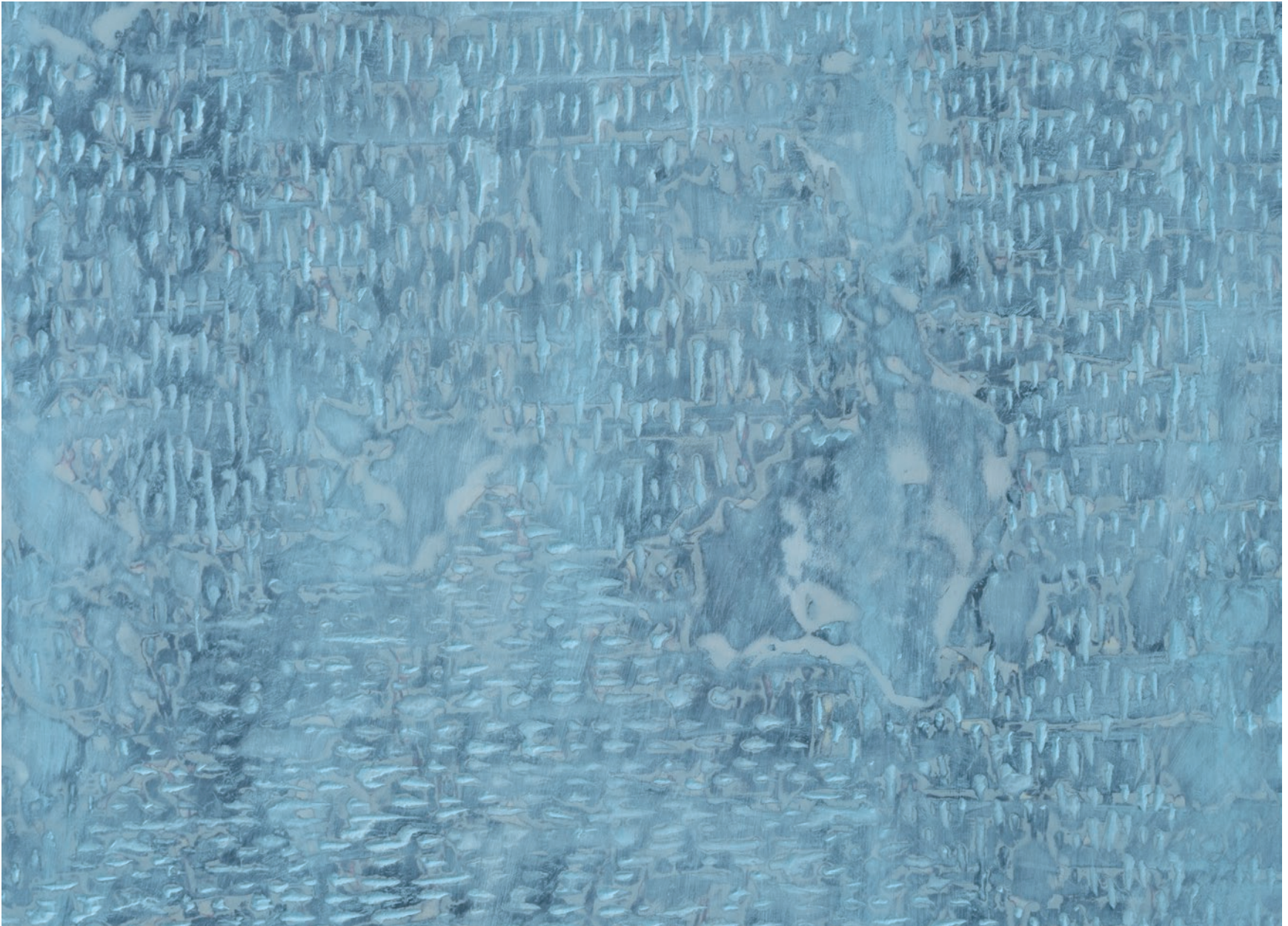
Jessica Dickinson  
*With/With:Not*, 2019-2020/2024  
Oil on limestone polymer on wood  
panel  
Remainders 1-15, graphite on paper  
54 x 48 in  
137.2 x 121.9 cm  
Remainders: 72 1/2 x 60 in each  
184.2 x 152.4 cm  
(JD-P24-02)  
\$ 90,000

ALTMAN SIEGEL



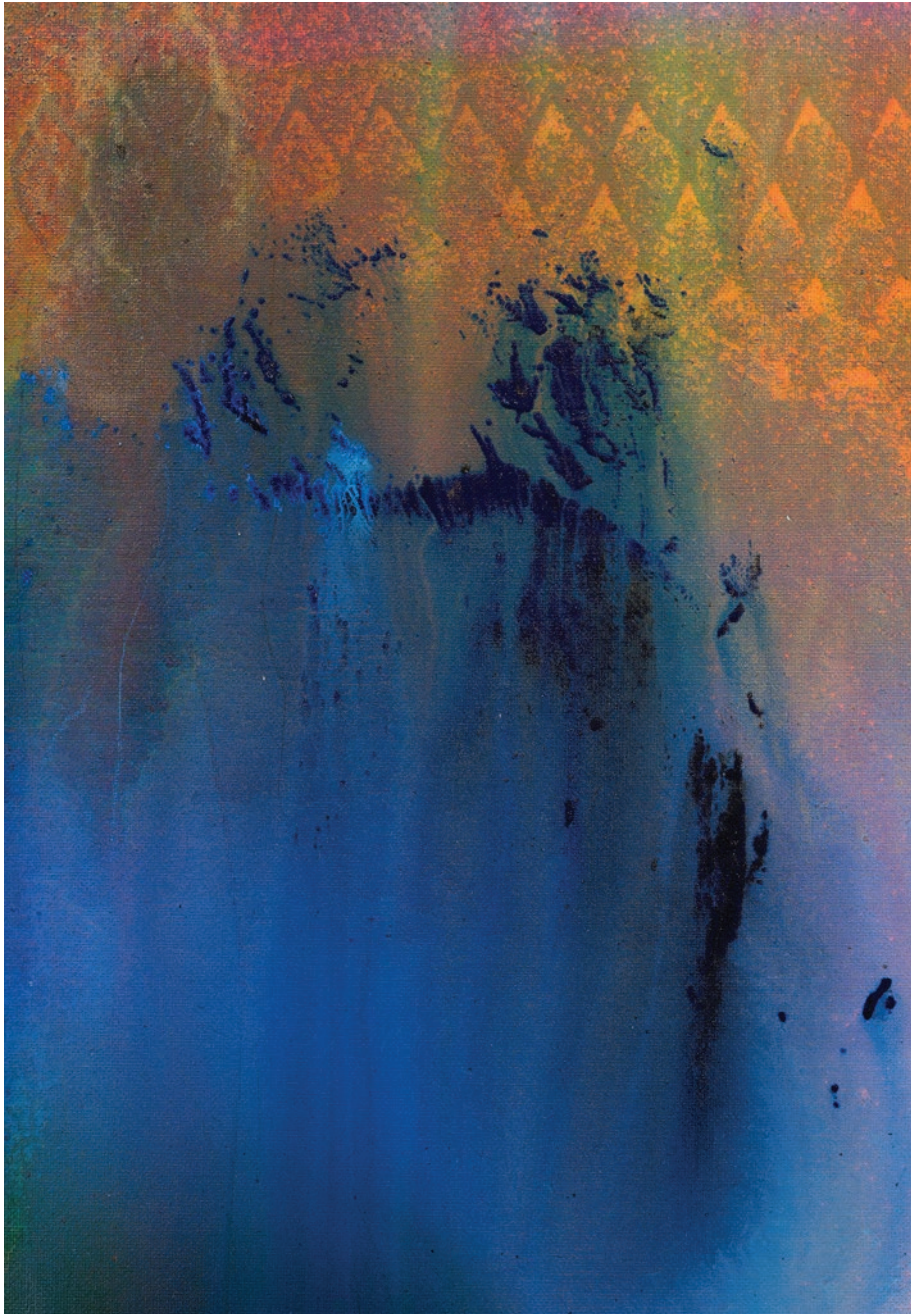
Jessica Dickinson  
*With/With:Not*, 2019-2020/2024  
Oil on limestone polymer on wood  
panel  
Remainders 1-15, graphite on paper  
54 x 48 in  
137.2 x 121.9 cm  
Remainders: 72 1/2 x 60 in each  
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(JD-P24-02)  
\$ 90,000

ALTMAN SIEGEL



Jessica Dickinson, *With/With:Not* (detail), 2019-2020/2024, Oil on limestone polymer on wood panel, Reminders 1-15, graphite on paper, 54 x 48 in, 137.2 x 121.9 cm, Reminders: 72 1/2 x 60 in each, 184.2 x 152.4 cm, (JD-P24-02), \$ 90,000

## ALTMAN SIEGEL



### **Liam Everett**

Born 1973, Rochester, NY

Lives and works in Sebastopol, CA

Liam Everett has established the studio as a site of both investigation and rehearsal. His practice is mediated by a set of open-ended, continually shifting questions as to the influence of gesture, material, obstruction, and the environment upon his work. Rather than offering definitive answers, however, Everett's paintings further elaborate these questions and act as record of the material encounters that occur within them.

Everett's process is centered upon repetitious application and erasure. The artist commences each painting on heavy bound unstretched linen and builds chromatic compositions according to a set of self-imposed rules and obstacles. These parameters often involve the incorporation of defunct tools and studio debris to shape mass and construct layers, for example. In other instances, the spatial configuration of Everett's studio – like the dimensions of a door or the lines of a table – act as starting points. The artist's authorial intervention extends no further than this, however. While Everett regularly begins with quotidian objects and actions, he does not intend for these items to perform any sort of signification, allowing the paintings to develop organically.

Liam Everett's work has been the subject of solo exhibitions at Altman Siegel, San Francisco, CA; Kasmin, New York, NY; Musée des Beaux Arts de Rennes, Rennes, France; Galerie Art & Essai, Université de Rennes, Rennes, France; Kamel Mennour, Paris, France and London, UK; San Francisco Museum of Modern Art, San Francisco, CA; Eleni Koroneou Gallery, Athens, Greece; Office Baroque, Brussels, Belgium; and White Columns, New York, NY. Group exhibitions include Galerie Greta Meert, Brussels, Belgium; Anderson Collection, Stanford University, Palo Alto, CA; Fondation Carmignac, Paris, France; Galeria Nara Roesler, Sao Paulo, Brazil; Museum Dhondt-Dhaenens, Deurle, Belgium; Arndt, Singapore; Berkeley Art Museum and Pacific Film Archive, Berkeley, CA; Institute of Contemporary Art, San Jose, CA; Anat Ebgi, Los Angeles, CA; Headlands Center for the Arts, Sausalito, CA; Wattis Institute, San Francisco, CA; and Canada, New York, NY.

ALTMAN SIEGEL



Liam Everett  
*Untitled (the hovering)*, 2024  
Ink, oil and sand on linen  
36 x 28 in  
91.4 x 71.1 cm  
(LE-P24-02)  
\$ 18,000

## ALTMAN SIEGEL



In recent years, Liam Everett has become acutely interested in things that exist in our metaphysical field that resist identification, viewing his studio practice as an opportunity to create scenarios for such gestures can come forth. As Everett seeks to fully obliterate any notion of the maker from his work, he has taken on the role of a custodian, combining materials on the canvas and allowing them to slowly react to one another. The resulting work does not come from any source, but rather becomes a unique, regenerative moment which points to the interconnectedness of our environment.

Liam Everett  
*Untitled (the hovering)*, 2024  
Ink, oil and sand on linen  
36 x 28 in  
91.4 x 71.1 cm  
(LE-P24-02)  
\$ 18,000

ALTMAN SIEGEL



Liam Everett  
*Untitled (tachocline)*, 2024  
Ink, oil and sand on linen  
36 x 28 in  
91.4 x 71.1 cm  
(LE-P24-04)  
\$ 18,000

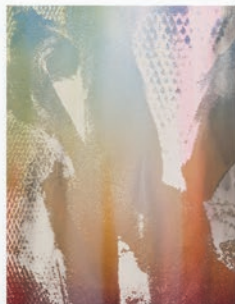
ALTMAN SIEGEL



Liam Everett  
*Untitled (tachocline)* (detail), 2024  
Ink, oil and sand on linen  
36 x 28 in  
91.4 x 71.1 cm  
(LE-P24-04)  
\$ 18,000



ALTMAN SIEGEL



Liam Everett  
*Untitled (tachocline)*, 2024  
Ink, oil and sand on linen  
36 x 28 in  
91.4 x 71.1 cm  
(LE-P24-04)  
\$ 18,000

# ALTMAN SIEGEL

## Trevor Paglen

Born 1974

Lives and works between New York, NY and Berlin, Germany

Trevor Paglen mines the history of photography, both for its physical production and its subject matter, to construct questions around seeing. Concerns around surveillance, privacy, freedom, and servitude resonate throughout his practice. Ultimately, he poses the question: what is the relationship between photography and power? While Paglen takes contemporary technologies – artificial intelligence, machine learning, and computer vision – as his central subject, many of his works address the intertwined histories through which they were produced. The function of photographic technologies in the settlement of the American West, the collection of mugshots, or the censorship of military blackspots, for example, points to the ways photography reiterates state control despite its façade of objectivity. For Paglen, the ramifications of emergent technology are more than strictly sociopolitical. His work has considered the extent to which artificial intelligence is invested in the very nature of opticality through this shift towards hard-edged, quantified forms of seeing.

Paglen's work has been the subject of solo exhibitions at Altman Siegel, San Francisco, CA; Matadero Madrid, Madrid, Spain; Neuer Berliner Kunstverein (n.b.k.), Berlin, Germany; Pace Gallery, Seoul, Korea and New York, NY; San Jose Museum of Art, San Jose, CA; Carnegie Museum of Art, Pittsburgh, PA; Fondazione Prada, Milan, Italy; Barbican Centre, London, UK; Smithsonian American Art Museum, Washington, D.C.; MCA San Diego, San Diego, CA; Museo Tamayo, Mexico City, Mexico; Tensta Konsthall, Spånga, Sweden; KW Institute for Contemporary Art, Berlin, Germany; Kunsthalle Winterthur, Winterthur, Switzerland; Nevada Museum of Art, Reno, NV; Frankfurter Kunstverein, Frankfurt, Germany; Eli & Edythe Broad Art Museum, East Lansing, MI; Secession, Vienna, Austria; Kunsthall Oslo, Oslo, Norway; and San Francisco Museum of Modern Art, San Francisco, CA. Group exhibitions include Louisiana Museum of Modern Art, Humlebæk, Denmark; 14th Shanghai Biennale, Power Station of Art, Shanghai, China; 14th Shanghai Biennale, Power Station of Art, Shanghai, China; Contemporary Art Museum, Kumamoto, Kumamoto, Japan; Mudam Luxembourg, Luxembourg City, Luxembourg; Berkeley Art Museum and Pacific Film Archive, Berkeley, CA; Kunsthalle Mannheim, Mannheim, Germany; Frac Normandie Rouen, Sotteville-lès-Rouen, France; The Modern Art Museum of Fort Worth, Fort Worth, TX; GAMeC Bergamo, Bergamo, Italy; Espacio Fundación Telefónica,

Madrid, Spain; Milwaukee Art Museum, Milwaukee, MN; Museum der Moderne, Salzburg, Austria; Centre Pompidou, Paris, France; Astrup Fearnley Museet, Oslo, Norway; Sprengel Museum, Hannover, Germany; C/O, Berlin, Germany; Leopold Museum, Vienna, Austria; Cantor Arts Center, Stanford, CA; Kunsthalle Düsseldorf, Düsseldorf, Germany; Kunsthalle Basel, Basel, Switzerland; Contemporary Art Museum, St. Louis, MO; MCA Denver, Denver, CO; de Young Museum, San Francisco, CA; Queensland Gallery of Modern Art, Brisbane, Australia; MOCA Toronto, Toronto, Canada; Museum of Modern Art, New York, NY; Cleveland Art Museum, Cleveland, OH; MAXXI, Rome, Italy; the Gwangju Biennale, Korea; Contemporary Art Museum, Houston, TX; Manifesta 12, Palermo, Italy; Smart Museum, Chicago, IL; Museum of Contemporary Art, Chicago, IL; the Institute of Contemporary Art, Boston, MA; Museum of Fine Arts, Boston, MA; Mori Art Museum, Tokyo, Japan; Kunsthalle Wien, Vienna, Austria; Whitechapel Gallery, London, UK; Kemper Art Museum, St. Louis, MO; Walker Art Center, Minneapolis, MN; Metropolitan Museum of Art, New York, NY; and New Museum, New York, NY. Paglen received the Nam June Paik Art Center Prize in 2018 and was a recipient of a MacArthur Fellowship in 2017.



ALTMAN SIEGEL



Trevor Paglen, *Near the Utah Test and Training Range (undated)*, 2024, Dye sublimation on aluminum print, 40 x 50 in, 101.6 x 127 cm, Framed: 41 1/8 x 51 1/8 in, 104.5 x 129.9 cm, Edition of 3 plus 1 artist's proof (#1/3), (TP-PH24-494), \$ 40,000

## ALTMAN SIEGEL

Trevor Paglen's latest body of work captures novel aerial phenomena documented by the artist over the last two decades.

“Why UFOs? Why have they been so closely linked to technology and disinformation? UFOs are deeply weird: they simultaneously exist and do not exist. Like quasi-magical objects, they blur lines between perception, imagination, and ‘objective’ reality (whatever that may or may not be). UFOs live in the latent space between the material, the sensible, and the perceptual. They inhabit the crossroads of fear, desire, logic, and hope. They produce communities of believers and debunkers, and dreams of divine salvation, endless energy, impossible physics, dark conspiracies, and existential fears. They conjure a fantasy that somewhere, somehow, someone knows a ‘Truth’ so powerful that it could spell the end of modernity and capitalism. Against this backdrop, Erik Davis, author of the book ‘Techgnosis’ on the interplay of technology and mysticism, puts it, ‘the question of whether or not UFOs are real is... too crude and too philosophically taxing to broach.’”

- Trevor Paglen



Trevor Paglen  
*Near the Utah Test and Training  
Range (undated), 2024*  
Dye sublimation on aluminum print  
40 x 50 in  
101.6 x 127 cm  
Framed: 41 1/8 x 51 1/8 in  
104.5 x 129.9 cm  
Edition of 3 plus 1 artist's proof  
(#1/3)  
(TP-PH24-494)  
\$ 40,000

ALTMAN SIEGEL



Trevor Paglen  
*Near Rozel Point (undated)*, 2024  
Dye sublimation on aluminum print  
37 1/2 x 30 in  
95.3 x 76.2 cm  
Framed: 38 3/8 x 30 7/8 in  
97.5 x 78.4 cm  
Edition of 3 plus 1 artist's proof  
(#1/3)  
(TP-PH24-498)  
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