



# BORTOLAMI

ART BASEL 2024

BOOTH K9

TOM BURR

NAOTAKA HIRO

MADLINE HOLLANDER

ELLA KRUGLYANSKAYA

DUANE LINKLATER

REBECCA MORRIS

PHILIP PEARLSTEIN

ART BASEL PARCOURS

MADLINE HOLLANDER: SUB-CLIQUE

WEDNESDAY 12 JUNE, 8:00 - 9:00 PM



## TOM BURR

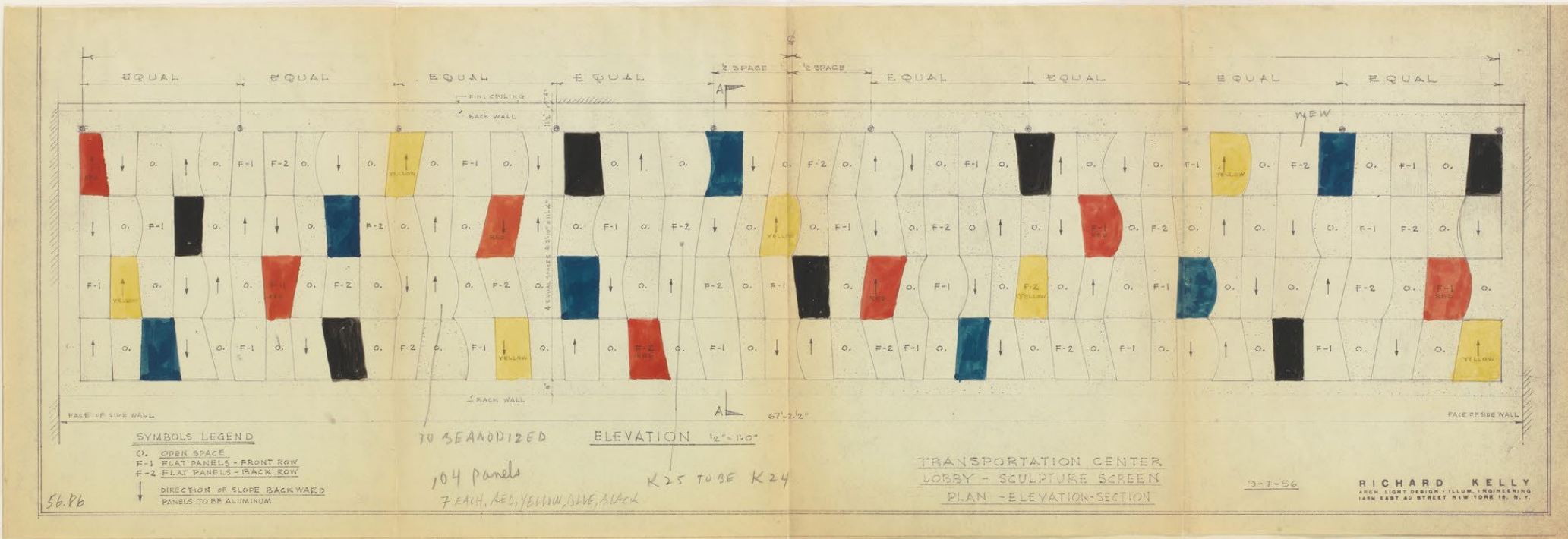
(b. 1963 in New Haven, Connecticut)

Tom Burr lives and works in New York and Torrington, Connecticut. Over the past three years he has occupied an expansive former factory building in Torrington where he has arranged examples of all phases of his work, carefully positioning them in relation to one another, creating a fluid and expansive ongoing project.

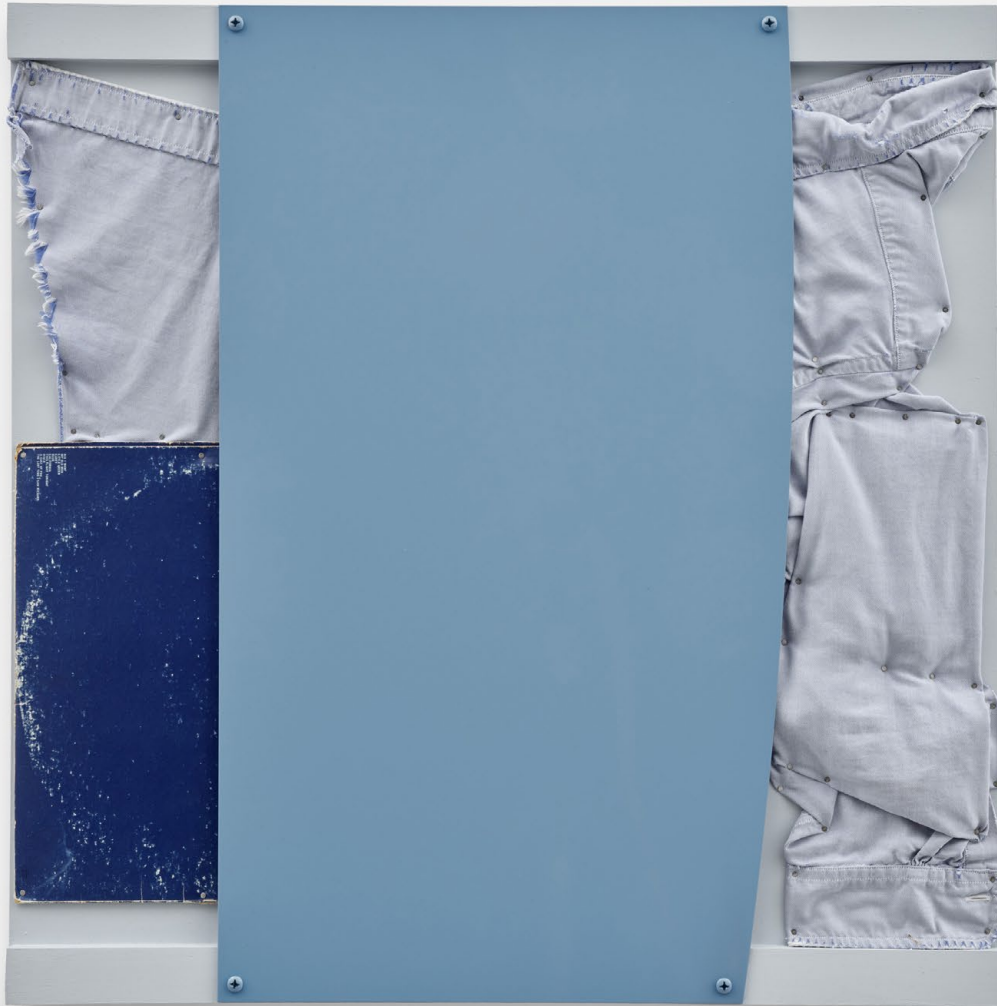
Burr has shown extensively throughout Europe and the United States. Burr's work has been collected by major museums internationally, including the Whitney Museum of American Art, New York; Migros Museum, Zurich; MOCA, Los Angeles, CA; MuMOK, Vienna; Sammlung Verbund, Vienna; Ludwig Museum, Koln; and the Hammer Museum, Los Angeles. Burr attended the School of Visual Arts and the Whitney Independent Study Program in New York.

The point of departure for Burr's present series is Ellsworth Kelly's *Sculpture for a Large Wall* installation made in Philadelphia in 1957, which utilizes the same aluminum forms and colors. Beyond this specific work, Burr's interest in placing himself in dialogue with Kelly stems from the latter's position as a queer minimalist whose identity was entirely omitted from his art-historical legacy.

ALL I WANT  
WAS  
A LITTLE GREEN  
BIRD  
THIS FLIGHT TONIGHT  
PLEASE OF YOU  
THE LAST TIME I SAW RICHARD



Above: Ellsworth Kelly, Study for *Sculpture for a Large Wall*, 1956; below: Kelly, *Sculpture for a Large Wall*, 1957.



**TOM BURR**

*Four (My Old Man)*, 2024

Plywood, paint, powder-coated aluminum, hardware,  
album cover ("Blue" by Joni Mitchell)

27 x 27 x 2 1/8 in (68.5 x 68.5 x 5.5 cm)

(TB9388)

\$30,000



**TOM BURR**

*Five (An Oblique Autobiography)*, 2024

Plywood, paint, powder-coated aluminum, hardware,

book cover (*An Oblique Autobiography* by Yve-Alain Bois)

27 x 27 x 2 1/8 in (68.5 x 68.5 x 5.5 cm)

(TB9387)

\$30,000

An abstract painting by Naotaka Hiro, featuring bold, expressive brushstrokes in vibrant colors. The composition is dominated by a large, curved red shape on the left, a black shape on the right, and a yellow area at the bottom. A teal shape is visible in the lower right, and a dark brown shape is in the bottom right corner. The background is a mix of white and light pink. The overall style is dynamic and gestural.

**NAOTAKA HIRO**  
(b. 1972 in Osaka, Japan)

Naotaka Hiro received his BA from University of California, Los Angeles, in 1997, and MFA from California Institute of the Arts, in 2000. His work is in the collections of MoMA, New York; The Whitney Museum, New York; Santa Barbara Museum of Art; and many more.

Hiro's work has also been exhibited at MOCA, Los Angeles; The Hammer Museum, Los Angeles; Armory Center for the Arts, Pasadena; LAXART, Los Angeles; Centre d'Art Contemporain, La Ferme du Buisson, France, and the Aspen Art Museum, among others. Hiro lives and Los Angeles, California.



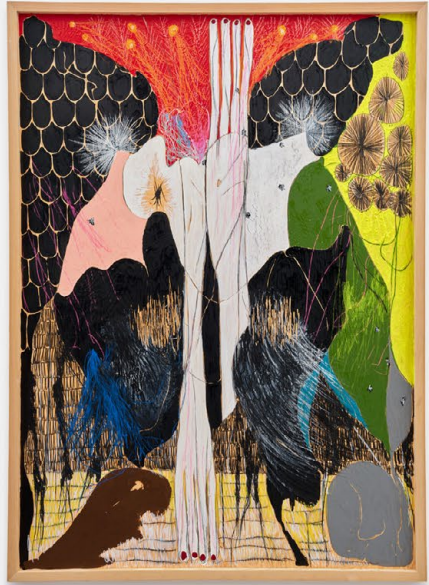
**NAOTAKA HIRO**

*Untitled (H&E), 2024*

Acrylic, graphite, grease pencil, and crayon on wood  
58 x 42 x 2 in (147.5 x 106.5 x 5 cm)

(NH0073)

\$40,000








**NAOTAKA HIRO**

*Untitled (Multifaceted)*, 2024

Acrylic, graphite, grease pencil, and crayon on wood  
58 x 42 x 2 in (147.5 x 106.5 x 5 cm)

(NH0074)

\$40,000



MADELINE HOLLANDER  
(b. 1986 in Los Angeles, California)

Initially trained as a ballet dancer, Madeline Hollander studied cultural anthropology and visual arts at Barnard College (BA) and Bard College (MFA), New York. Solo exhibitions of her work have been mounted at the Whitney Museum of American Art; and the University of Texas at Austin Visual Arts Center. Her work has been exhibited at the ICA Boston; Brandhorst Museum, Munich; Performa Biennial, New York; The Aldrich Museum, Connecticut; the 2019 Whitney Biennial; the Work Marathon Festival at the Serpentine Galleries in London; and Centre Pompidou, Metz. Hollander lives and works in Los Angeles.

As a choreographer, Hollander's pieces have been performed at the Metropolitan Museum of Art, New York; the Théâtre des Champs-Élysées, Paris, and Louvre Abu Dhabi with the Los Angeles Dance Project. A new performance entitled *Sub-Clique* will premiere Wednesday, 12 June, as part of this year's edition of Art Basel Parcours.

On view at Art Basel are two of Hollander's recent kinetic *Entanglement* sculptures, composed of joined parabolic mirrors and a rotating base, generating the optical illusion of a floating object just above their surface. Each mirascope houses a sequence of unique action figures, representing a single movement that collectively creates a choreographic sequence.



**MADLINE HOLLANDER**

*Entanglement Choreography I (figs. 1, 7, 13, 19, 2023*

Glass optical mirrors, cast aluminum, electric turntable, wood pedestal  
24 x 24 x 32 1/2 in (61 x 61 x 82.5 cm)

(MAH9791)

\$35,000

[Watch a video of this work in motion](#)



**MADLINE HOLLANDER**

*Entanglement Choreography II (figs. 2, 8, 14, 20, 2023)*

Glass optical mirrors, cast aluminum, electric turntable, wood pedestal

24 x 24 x 32 1/2 in (61 x 61 x 82.5 cm)

(MAH9792)

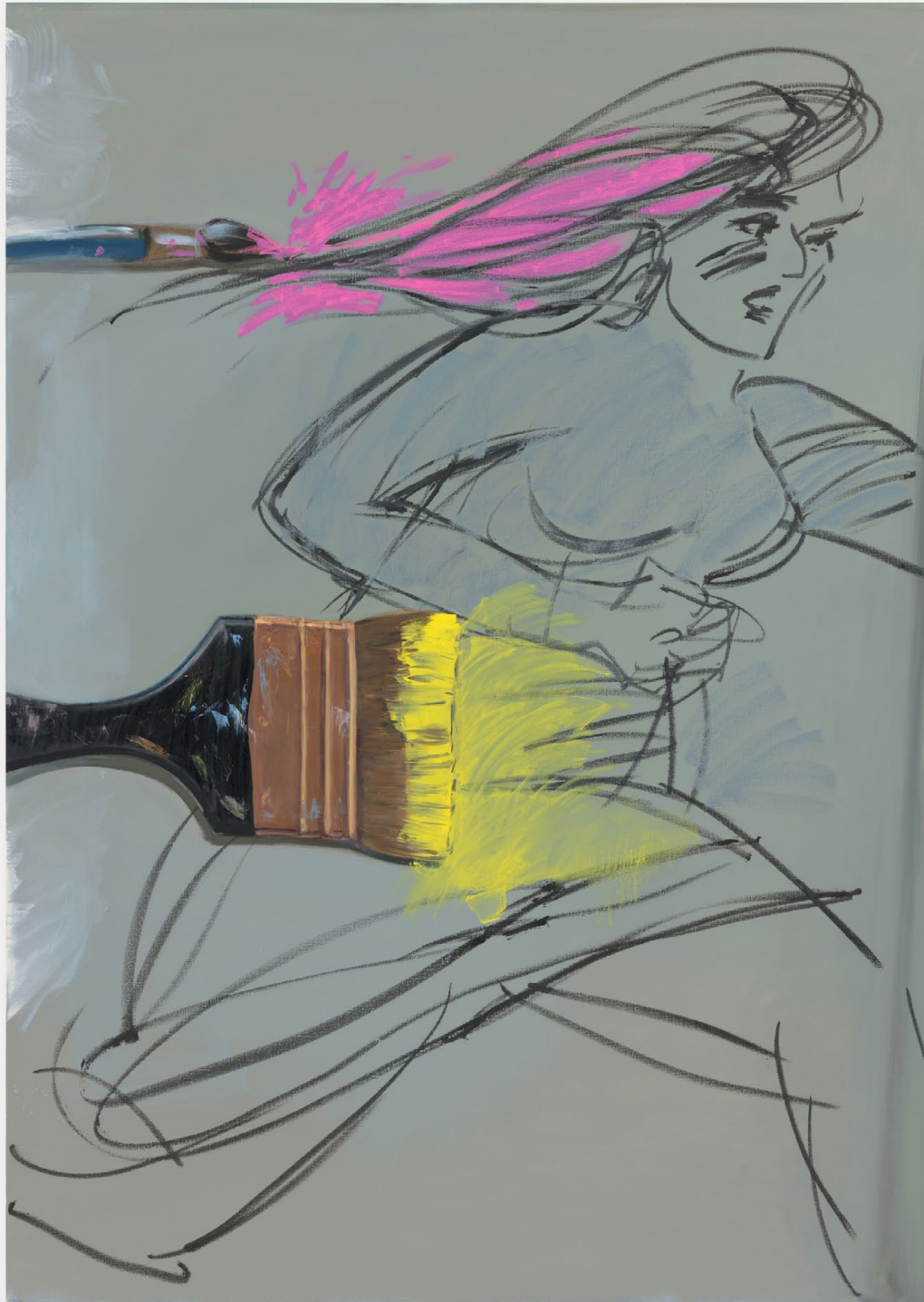
\$35,000

[Watch a video of this work in motion](#)



ELLA KRUGLYANSKAYA  
(b. 1978 in Latvia)

Recent solo exhibitions of Ella Kruglyanskaya's work have been held at venues including The Power Station, Dallas; Bonner Kunstverein, Bonn; and Tate Liverpool. Works by Kruglyanskaya have been included in group exhibitions at The Aishti Foundation, Beirut; kim? Contemporary Art Centre, Riga, Latvia; The Baltic Triennial, Vilnius, Lithuania; The Elmhurst Art Museum, Elmhurst, Illinois; The Hepworth Wakefield, England; Pace Gallery, London; and the Berkeley Art Museum and Pacific Film Archive. Kruglyanskaya lives and works in New York.



ELLA KRUGLYANSKAYA

*Running in Yellow and Magenta, 2023*

Oil stick and oil paint on canvas

90 x 64 in (228.5 x 162.5 cm)

(ELK0083)

\$75,000



**ELLA KRUGLYANSKAYA**

*Exhausted, with Primary Colors, 2023*

Oil stick and oil paint on canvas

90 x 64 in (228.5 x 162.5 cm)

(ELK0088)

\$75,000



**ELLA KRUGLYANSKAYA**  
*The Best Arrangement, 2023*  
Oil stick and oil paint on canvas  
24 x 18 in (61 x 45.5 cm)  
(ELK0087)  
\$30,000





**DUANE LINKLATER**  
(b. 1975 in Moose Cree First Nation, Ontario)

Duane Linklater is an Omaskêko Ininiwak artist living and working in North Bay, Ontario. *Duane Linklater: mymothersside*, a major survey exhibition, traveled from the Museum of Contemporary Art, Chicago, to the Frye Art Museum, Seattle, and the Berkeley Art Museum and Pacific Film Archive. He will have a solo exhibition at dia Chelsea in 2025. Linklater has been featured in group exhibitions at the Baltimore Museum of Art; 35th Bienal de São Paulo; The Drawing Center, New York; the 2022 Whitney Biennial; Princeton University Museum of Art; Artists Space, New York; the Musée d'art contemporain de Montréal; SeMa Biennale, Seoul; Art Gallery of Ontario, Toronto; and Walter Phillips Gallery, Banff.

For more than a decade Linklater has worked across media, harnessing the histories and employing the materials of Indigenous people while addressing a history of abstraction, both in formal terms and through the process of mediation of Indigenous life within settler systems. The new paintings, *figure ground*, are a series of five oil paintings atop printed canvas film stills taken from the 1909 D.W. Griffith movie, *The Red Man's View*. Here, Linklater redresses this stereotypical early cinematic portrayal by white actors of Indigenous people, layering, engulfing, and forging new connections while never completely obfuscating this ground image. The medial stickiness between the lyrical and impasto gesture of the artist's hand and the stark, digital black and white ground on which it is layered, attests to both the process of overtaking and joining, never entirely closing the gap between lived rich reality and flaccid mis-portrayal.



**DUANE LINKLATER**  
*figure\_ground\_1*, 2024  
Oil, oil stick, inkjet on canvas  
36 x 36 in (91.5 x 91.5 cm)  
(DLK0013)  
\$38,000



**DUANE LINKLATER**  
*figure\_ground\_2*, 2024  
Oil, oil stick, inkjet on canvas  
36 x 36 in (91.5 x 91.5 cm)  
(DLK0015)  
\$38,000



**DUANE LINKLATER**  
*figure\_ground\_3*, 2024  
Oil, oil stick, inkjet on canvas  
36 x 36 in (91.5 x 91.5 cm)  
(DLK0011)  
\$38,000



**DUANE LINKLATER**  
*figure\_ground\_4, 2024*  
Oil, oil stick, inkjet on canvas  
36 x 36 in (91.5 x 91.5 cm)  
(DLK0012)  
\$38,000



**DUANE LINKLATER**

*figure\_ground\_5, 2024*

Oil, oil stick, inkjet on canvas

36 x 36 in (91.5 x 91.5 cm)

(DLK0014)

\$38,000



**REBECCA MORRIS**  
(b. 1969 in Honolulu, Hawaii)

Rebecca Morris is known for her large-scale abstractions and an inventive approach to composition, color, and gesture. Working primarily with thin, matte washes of color juxtaposed with shimmering, metallic impasto, Morris' practice demonstrates a rigorous commitment to experimentation, combining seemingly disparate patterns and motifs to generate exciting new outcomes and possibilities. Recent solo exhibitions of Morris' work have been held at the MCA Chicago and ICA LA.

Her work can be found in various, esteemed public collections, including the Hirshhorn Museum and Sculpture Garden, Washington, DC; Hammer Museum, Los Angeles; MOCA, Los Angeles; MCA San Diego; Art Institute of Chicago; MCA Chicago; Sammlung Goetz, Munich; Bonnefanten Museum, Maastricht; and DePaul Art Museum, Chicago. Morris lives and works in Los Angeles.



**REBECCA MORRIS**  
*Untitled (#05-17), 2017*  
Oil and spray paint on canvas  
98 x 101 in (259 x 256.5 cm)  
(RM9810)  
\$120,000





**REBECCA MORRIS**

*Untitled (#245-20)*, 2020

Ink and watercolor on paper

Artwork: 23 3/4 x 18 in (60.3 x 45.5 cm)

Framed: 25 3/8 x 19 1/2 x 1 1/2 in (64.5 x 49.5 x 4 cm)

(RM9804)

\$12,000



**REBECCA MORRIS**

*Untitled (#284-20)*, 2020


Ink and watercolor on paper

Artwork: 23 3/4 x 18 in (60.3 x 45.5 cm)

Framed: 25 3/8 x 19 1/2 x 1 1/2 in (64.5 x 49.5 x 4 cm)

(RM9798)

\$12,000

A detail from Philip Pearlstein's painting 'The Artist's Studio'. The image shows a person's legs and feet, rendered with anatomical precision. The person is sitting on a wooden chair, and their feet are resting on a colorful, patterned rug. The rug features geometric shapes in red, orange, green, and purple. The person's skin is light-toned, and the musculature of the legs and feet is clearly defined. The background is a continuation of the patterned rug.

PHILIP PEARLSTEIN

(b. 1924, Pittsburgh, PA; d. 2022, New York, NY)

Philip Pearlstein was the preeminent American figure painter of the latter part of the twentieth-century. He grew up in Pittsburgh where he studied art at the Carnegie Institute before moving to New York City with his childhood friend Andy Warhol. In New York he obtained his MA in Art History from NYU's Institute of Fine Art, writing his dissertation on Francis Picabia.

His work is held in all major American public collections, including the Art Institute of Chicago; Cleveland Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; and the Whitney Museum of American Art, New York; the Fine Art Museums of San Francisco; and the National Gallery of Art, Washington, DC; among many others.



**PHILIP PEARLSTEIN**

*Reclining Model on Striped Cloth, 1966*

Oil on canvas

Framed: 44 x 36 in (112 x 91.5 cm)

(PHP0004)

\$225,000





**PHILIP PEARLSTEIN**

*Two Models with Luna Park Lion, 2003*

Oil on canvas

Framed: 61 1/2 x 50 3/4 in x 2 1/4 in  
(159 x 129 x 6 cm)

(PHP0050)

\$250,000



**PHILIP PEARLSTEIN**

*Legs with African Drum, 1997*

Watercolor on paper

Artwork: 41 1/2 x 29 3/8 in (105.5 x  
74.5 cm)

Framed: 43 x 31 x 1 3/4 in (109 x  
78.5 x 4.5 cm)

(PHP0022)

\$28,000



**PHILIP PEARLSTEIN**

*Nude with Lead Stag and Universal  
Pan, 2009*

Watercolor on paper

Artwork: 30 x 22 1/2 in (76 x 57 cm)

Framed: 31 1/2 x 23 3/4 x 2 in

(80 x 60.5 x 5 cm)

(PHP0032)

\$20,000





**PHILIP PEARLSTEIN**

*Two Models with Carousel Lion and Antelope Headdress, 2000*

Watercolor on paper

Artwork: 29 1/4 x 41 1/4 in (74.5 x 105 cm)

Framed: 31 x 43 x 2 5/8 in (78.5 x 109 x 6.5 cm)

(PHP0028)

\$20,000