



**ART BASEL IN BASEL 2024**

BOOTH K24

JUNE 13 – 16

IGSHAAN ADAMS  
KEVIN BEASLEY  
MATTHEW BRANNON  
SYDNEY CAIN  
JORDAN CASTEEL  
JUDITH EISLER  
DAVID HUFFMAN  
CAROLINE KENT  
CINDY JI HYE KIM  
HANNAH LEVY  
KAVERI RAINA  
MATTHEW RONAY  
JOHANNA UNZUETA  
ELLA WALKER  
AMANDA WILLIAMS

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Igshaan Adams

*Byron*, 2024

Cotton twine, polypropylene and nylon rope, plastic, crystal, wood, glass and metal beads, mohair, gold and silver-linked chain

87 x 121" / 220.98 x 307.34cm

IA2024-002



Igshaan Adams' (b. 1982, Cape Town, South Africa) multidisciplinary practice combines weaving, performance, and installation in an intersection of generational and personal histories, familial traumas, and tradition.

Adams presents *Byron* (2024), a wall-hanging, diptych tapestry that memorializes the footwork of a member of the same name within the Garage Dance Ensemble, a dance troupe based in Okiep, a town in the Northern Cape province of South Africa. In preparation for the work's pattern, Adams laid down a blank canvas atop an ink covered sheet of plastic. As the dancer traveled across the flat surface, imprints of their dance steps recorded on the reverse of the canvas. The resulting image is a collage of scattered footprints, conveying a unique life story through personal narrative, which is repurposed by the artist as a template for weaving. Within the work's textured surface, gestures from the dancer's body oscillate in and out of focus as golden patches of beads and chain enmesh with colored rope, and swathes of mohair. Each tapestry visually echoes the corporeal movement of dance and the markings of the body on canvas. Through the intuitive choreography of the dancer and the artist's process of weaving, the body as a location of trauma and holder of memory is revealed.

Adams' *Lynloop*, a site-specific installation at the ICA Boston, is on view through February 2025. *Igshaan Adams: Weerhoud*, a solo exhibition at The Hepworth Wakefield, UK, opens June 22, 2024. Adams' work is also currently on view at institutions globally including the National Gallery of Art, Washington, DC; Z33, Hasselt, Belgium; and Inhotim, Brazil.

Igshaan Adams  
*Byron*, 2024  
(detail)



Igshaan Adams  
*Byron*, 2024  
(alternate view)



Kevin Beasley  
*Wildflower Garden*, 2024  
Polyurethane resin, raw Virginia cotton,  
Sharpie transfer, fiberglass  
73.5 x 55 x 2" / 186.4 x 139.7 x 5.1cm  
KB2024-016



Kevin Beasley's (b. 1985, Lynchburg, VA) practice spans sculpture, photography, sound, and performance, while centering on materials of cultural and personal significance, from raw cotton harvested from his family's ancestral property in southern Virginia to sounds gathered using contact microphones. Beasley alters, casts, and molds these diverse materials to form a body of works that acknowledge the complex, shared histories of the broader American experience, steeped in generational memories.

Beasley presents *Wildflower Garden* (2024), a new 'slab' (a sculptural form that draws from millennia-old traditions of relief sculpture) that bridges overlapping memories tied to the landscapes they stem from. Abstraction gives way to pictorial narrative, combining material and drawing through resin casting and Sharpie transfers. The past spaces of Beasley's mind's eye are rendered in three-dimensions, brimming with springtime flora. Cloudy washes of dyed resin reminiscent of a sky at dusk are foregrounded by lush plant life. Outlines of stems and leaves are drawn in Sharpie directly into the mold, embedding into the work's surface as the resin cures. Raw and dyed cotton forms a ground for reveries of landscapes to grow on, from New Orleans' Lower Ninth Ward and the Blue Ridge Mountains of the northern Shenandoah Valley to the backdrop of Ohio skies connecting Beasley's road trips from his hometown of Lynchburg, VA to Detroit, MI.

Beasley will participate in the 15th Gwangju Biennale: Soundscape of the 21st Century, Gwangju, Korea, curated by Nicolas Bourriaud, opening September 2024.

The artist's work will also be included in forthcoming exhibitions at institutions globally, including: the San Francisco Museum of Modern Art, San Francisco, CA, Stedelijk Museum, Amsterdam, The Netherlands, and the Whitney Museum of American Art, New York, NY.

Kevin Beasley  
*Wildflower Garden*, 2024  
(detail)



Kevin Beasley  
*Wildflower Garden*, 2024  
(detail)



Kevin Beasley  
*Wildflower Garden*, 2024  
(alternate view)





Matthew Brannon  
*and Yves can't remember*, 2024  
silkscreen with hand-painted elements  
on paper  
52 x 45.5" / 132.1 x 115.6cm  
MB2024-001

Matthew Brannon's (b. 1971, Anchorage, AK) distinct visual language is imbued with historical intrigue and narrative detail. Using silkscreen printing techniques as well as hand-painting, Brannon creates compositions that recall early film posters, mid-century advertisements, and traditional still lifes. These flat tableaus explore the psychology of objects and their relationship to both real and imagined owners – Vietnam War soldiers, First Ladies, journalists, and politicians, among others. Each depiction evokes a specific moment in time and place, relying on extensive research to tell a multi-dimensional account of storied personas and colliding historical narratives.

*and Yves can't remember* (2024) builds on Brannon's interest in how personal effects inform and complicate a subject's identity within the constructs of self-presentation, nationality, sexuality, and colonialism. This collection of items conjures Yves Saint Laurent in Marrakech, where he often sought inspiration for his designs. Time collapses in the details: a 1973 exhibition announcement designed by Saint Laurent's childhood friend, Guy de Cointet; a 1968 ticket to *Belle de Jour* starring Catherine Deneuve, whom he dressed for the film; a 1952 novel by Paul Bowles about Tangier's volatile International Zone. In the background, architectural motifs, pink stucco, and a palm frond allude to the Villa Oasis, Saint Laurent's private residence he shared with his partner, Pierre Bergé. At the center of the composition, the subject's iconic eyeglasses observe an overflowing pile of cigarettes and a bottle of Châteauneuf-du-Pape in a nod to a refined palette, and a tendency to overindulge.

With details taken from both the public and private lives of Saint Laurent, the work signals a new period of experimentation for Brannon. Where archetypal soldiers and distant political figures served as previous protagonists, Brannon now turns to a cultural icon who navigated at times conflicting identities of artist, entrepreneur, migrant, colonist, queer man, and misanthrope. Together, setting and objects map the multiple vantage points of a portrait, while questioning the completeness of that narrative.

Matthew Brannon  
*and Yves can't remember*, 2024  
(detail)





Matthew Brannon  
*and Yves can't remember*, 2024  
(detail)



Matthew Brannon  
*and Yves can't remember, 2024*  
(alternate view)

Sydney Cain  
*Land Circuits I*, 2024  
Acrylic, steel, pigment, soft pastel  
and copper on wood  
60 x 48" / 152.4 x 121.9cm  
SSC2024-003





Sydney Cain (b. 1991, San Francisco, CA) wields carbon-based and mineral materials, such as: charcoal, powdered metals, graphite, chalk, and pigments on wood or paper to map the evolution of African diasporic histories and rebuild narratives within a reverential refuge. By mining space for ancestral reclamation and tracing the collective consciousness of these communities, Cain defines experiences beyond a visible plane. Their practice is rooted in personal and collective genealogy; it contemplates the lasting effects of subjugation on Black lineage, while commemorating origin stories and probing existential inquiry.

For Art Basel in Basel 2024, Cain presents *Land Circuits I* (2024), a new painting comprising acrylic, powdered metals, soft pastel, and pigment on wood. An invisible circuit (or pathway) runs beyond the physical plane, connecting and collapsing time and place. Figures are located within an oscillating environment— they dissolve into each other and vibrate across imperceptible thresholds. Through a complementary process of unearthing and elevating, Cain's mostly black pigmented scene is exposed in a low light space; it is simultaneously sculpted, rubbed, and erased to reveal the light buried beneath. A metallic rainbow appears in the far right side of the composition like a solar flare, or a celestial phenomenon. Figures emerge like apparitions, manifesting as elusive beings and reminders of the unseen. By merging ephemerality and figurative representation, Cain prompts a new cosmology for a liberated existence— a space that resists cultural erasure and, instead, metamorphoses, locating the void between physical existence and extrasensory perception.

Cain will present their inaugural solo exhibition with Casey Kaplan, New York in September 2025.

Sydney Cain  
*Land Circuits I*, 2024  
(detail)



Sydney Cain  
*Land Circuits I*, 2024  
(alternate view & detail)



Jordan Casteel  
*Peak Summer*, 2024  
Oil on canvas  
50 x 40" / 127 x 101.6cm  
JC2024-004



Jordan Casteel (b. 1989, Denver, CO) explores the sensory influence of a landscape and its capacity to inform our movements through space. Sourcing her subject matter from her own photographs of her environments, Casteel interchanges setting and subject. Plant life is rendered in layered swaths of color that echo the gestural forms of her figurative portraits. Fronds and petals overlap like interlocked arms and clasped hands.

In *Peak Summer* (2024), Casteel depicts a familiar setting – her own vegetable garden, situated nearby to her studio in the Catskills. Purple basil, tomato vines, nasturtium and marigold blossoms overhang the garden bed, rendered fully in true-to-life hues or partial outlines on a red/orange ground. Leaving her underpainting visible, Casteel draws a parallel between the processes of painting and natural growth; layers of paint sprout stems and leaves at peak bloom as swift markings bud new beginnings.



Jordan Casteel  
*Peak Summer*, 2024  
(detail)



Jordan Casteel  
Peak Summer, 2024  
(detail)



Casteel is currently included in *The Time is Always Now: Artists Reframe the Black Figure*, a traveling group exhibition organized by the National Portrait Gallery, London, UK. The exhibition opens at The Box, Plymouth, UK, on June 29; forthcoming venues include the Philadelphia Museum of Art, Philadelphia, PA and the North Carolina Museum of Art, Raleigh, NC. The artist is also included in the traveling group exhibition *The Culture: Hip Hop and Contemporary Art in the 21st Century*, organized by the Baltimore Museum of Art, Baltimore, MD, opening June 28 at the Cincinnati Art Museum, Cincinnati, OH and forthcoming at the Art Gallery of Ontario, Toronto, Ontario, Canada. Additionally, *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys* is on view at the Brooklyn Museum, Brooklyn, NY through July 7.

Casteel's paintings are currently on view in the permanent collections of institutions throughout the US, including: Museum of Contemporary Art, Los Angeles, CA, the Detroit Institute of Arts, Detroit, MI, and the Perez Art Museum, Miami, FL.

Jordan Casteel  
*Peak Summer, 2024*  
(alternate view)

Judith Eisler  
*MV*, 2022  
Oil on canvas  
31.5 x 23.5" / 80 x 60cm  
JE2022-005





Judith Eisler (b. 1962, Newark, NJ) paints actresses and landscapes sourced from her photographs of paused film stills. Her layered process, which begins with photographing her subjects as they appear on television monitors, embraces the wavy distortions and digital artifacts that her camera often produces. Eisler then prints a 4x6-inch physical copy, applies a grid to the composition, and distills the moving image into individual segments where the subject is effectively removed from context. As Eisler puts paint to canvas, she pursues formal explorations of color, light, and material within a measured frame of squares.

*MV* (2022), presents a close-up, cropped portrait of the actress Monica Vitti taken from Michelangelo Antonioni's 1962 film, *L'Eclisse* (The Eclipse). Inspired by Eisler's interest in cinematic heroines from the 1960s and 1970s, the painting focuses solely on Vitti's face, where blurred planes of light, color, and shadow cascade across her half-lidded gaze. The image, which has been cropped to exclude the presence of an amorous Alain Delon, focuses attention on her enigmatic expression and psychology. Eisler's painterly representation of this digitally mediated image offers not only an account of Vitti, but also displays the construction of a picture through its various states of being: projection, photograph, and painting.

Eisler's third solo exhibition with Casey Kaplan will open on September 5, 2024 in New York. The publication of *Judith Eisler: Center of the Frame*, a monograph published by Lenz Press, Milan, Italy, surveys the artist's paintings from 1997 to 2024 and coincides with the exhibition.

Judith Eisler  
*MV*, 2022  
(detail)

Judith Eisler  
*MV*, 2022  
(alternate view)





David Huffman  
*No Time*, 2024  
Acrylic, oil, fabric, spray paint,  
glitter, photo collage and color  
pencil on wood panel  
24 x 24" / 61 x 61cm  
DH2024-009

David Huffman (b. 1963, Berkeley, CA) creates “social-abstractions,” paintings that combine socio-political themes, personal history, and abstract mark-making. Swathes of African textiles, celestial bodies, collaged imagery, and spray-painted basketball nets merge with memories of his family’s experiences at the height of the Black Power movement in Berkeley and Oakland in the 1960s and 1970s. Evoking notions of social and creative freedom with activism as a means for Black liberation, Huffman’s densely layered paintings gather space for self-actualization and hope for a brighter future.

*No Time* (2024) continues Huffman’s ongoing series of “social abstractions,” where floral patterns and pastel hues are inspired by the birth of hippie culture in the charged Berkeley environment of the 1960s. Sweeping passages of acrylic paint flecked with glitter combined with spring blooms and a weightless unknown planet allude to an elusive cosmic plane, unfettered by painful historical legacies. Beneath these expressionist brushstrokes lies a ghostly network of lime green tendrils that crisscross the composition, produced by stenciling found basketball nets directly onto the panel with spray paint. These elements touch on the urban vernacular of Black bodies in the communities of Huffman’s youth, or “children of the sun,” who belong to an imagined landscape of social reform promised by the slogan of JFK’s 1960 “New Frontier.” Now, decades later, the same optimism drives Huffman’s artistic engagement through his personal and collective memory.

Huffman’s inaugural solo exhibition at Casey Kaplan, *Children of the Sun*, is now on view through July 26.

David Huffman  
*No Time*, 2024  
(detail)







David Huffman  
*No Time*, 2024  
(detail & alternate view)



Caroline Kent  
*Timely movements match  
hidden motivation*, 2024  
Acrylic on canvas  
63 x 63" / 160 x 160cm  
CK2024-001



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

In Kent's new, stretched square-format painting, *Timely movements match hidden motivation* (2024), subdued and vibrant forms overlap and collide against a black backdrop. Beige silhouettes are arranged architecturally and bisected by a fountain of arched teal lines, while salmon-colored shapes animate the canvas like musical transcription. Recurring motifs and shadowy echoes establish rhythm, acknowledging repetition as a core component in Kent's practice—the shapes seen in Kent's large-scale abstractions are culled from the artist's on-going catalogue of cut paper forms. The reuse and reconfiguration of shapes extend the life of the form through new adaptations; expanding the continuous evolution of Kent's visual syntax.

*A short play about watching shadows move across the room*, Kent's site-specific mural at the Queens Museum, Flushing Meadows Corona Park, NY, organized by Lauren Haynes, is on view through December 2024.

Caroline Kent  
*Timely movements match hidden motivation*, 2024  
(detail)

Caroline Kent  
*Timely movements match hidden motivation*, 2024  
(alternate view)





Cindy Ji Hye Kim  
*Black Mountain*, 2024  
Oil, acrylic, and pastel on canvas  
50 x 36" / 127 x 91.4cm  
CHK2024-004

Cindy Ji Hye Kim (b. 1990, Incheon, Korea) explores the anatomy of the image and its creation alongside mnemonic ruptures and lineages. Her practice, which includes painting, drawing, and sculpture, reflects on the psychological space of the unconscious. Incorporating symbols and motifs of personal significance, Kim creates imagined scenes that are motivated by a poetic tension between what is remembered and forgotten.

Kim presents *Black Mountain* (2024), a new painting rendered in oil, acrylic and pastel on canvas, representing the artist's personal journey through shared recollections of the past. The symbols of Kim's oeuvre draw inspiration from both ancient and contemporary Korean funerary objects, which the artist perceives as hidden treasures embedded in her psyche. *Black Mountain* can be seen as both a celebration and mourning of the self, offering continued depth into Kim's exploration of the unconscious. Within this work, *Kokdu* (traditional funerary wooden figures) materialize as flutists performing above a bed frame and sleeping body, and *Jesa* (a memorial to the ancestors in the form of food) emerges in the reflection of the moon, which appears in its full form with a womb-like presence. The geometric structure of a portrait frame, commonly used in contemporary Korean funerals, encases the scene and conveys a passageway for the sleeping figure. Subtle marks of blue colored pencil resembling fruit are introduced as a chromatic dimension; the use of color marks an evolution from Kim's grisaille paintings and her commitment to the omission of color in the representation of the unconscious. *Black Mountain* is a commemoration of the fragmented parts of the self, allowing the conscious Ego to undergo a metamorphosis as Kim harnesses the allegorical potential of tableaux.

*Silhouettes in Lune*, Kim's solo exhibition at SCAD Museum of Art, Savannah, GA is on view through July 29, 2024.

Cindy Ji Hye Kim  
*Black Mountain*, 2024  
(detail)





Cindy Ji Hye Kim  
*Black Mountain*, 2024  
(detail)



Hannah Levy  
*Untitled*, 2024  
Stainless steel, silicone  
26 x 40 x 40 " / 66 x 101.6 x 101.6cm  
HL2024-001





With spare gestures and skilled execution, Hannah Levy (b. 1991, New York, NY) manipulates texturally incongruous materials, such as silicone, glass, stone, and polished metal, to create tactile sculptures that provoke sensory experience.

For Art Basel in Basel, Levy presents a new floor-based sculpture crafted from silicone and stainless steel. The work's formal properties are culled from a variety of commonplace objects and design tropes – including mid-century ottomans, inverted umbrellas, and predatory insects – to challenge the notion of “taste making” prevalent in interior and industrial design. By warping familiar references into something strange and magnetic, Levy creates an object positioned in what the artist calls “design purgatory.” The physical tension witnessed as the silicone is pulled taut by straps on a steel frame alludes to the inherent pull of aspirations and insecurities within domestic settings. The ottoman-like armature perches on the points of each hand-carved and polished steel rod; the central barb protrudes through the silicone, hovering like a stinger, and poised to strike.

Hannah Levy  
*Untitled*, 2024  
(detail)



Hannah Levy  
*Untitled*, 2024  
(detail)

Hannah Levy  
*Untitled*, 2024  
(alternate view)





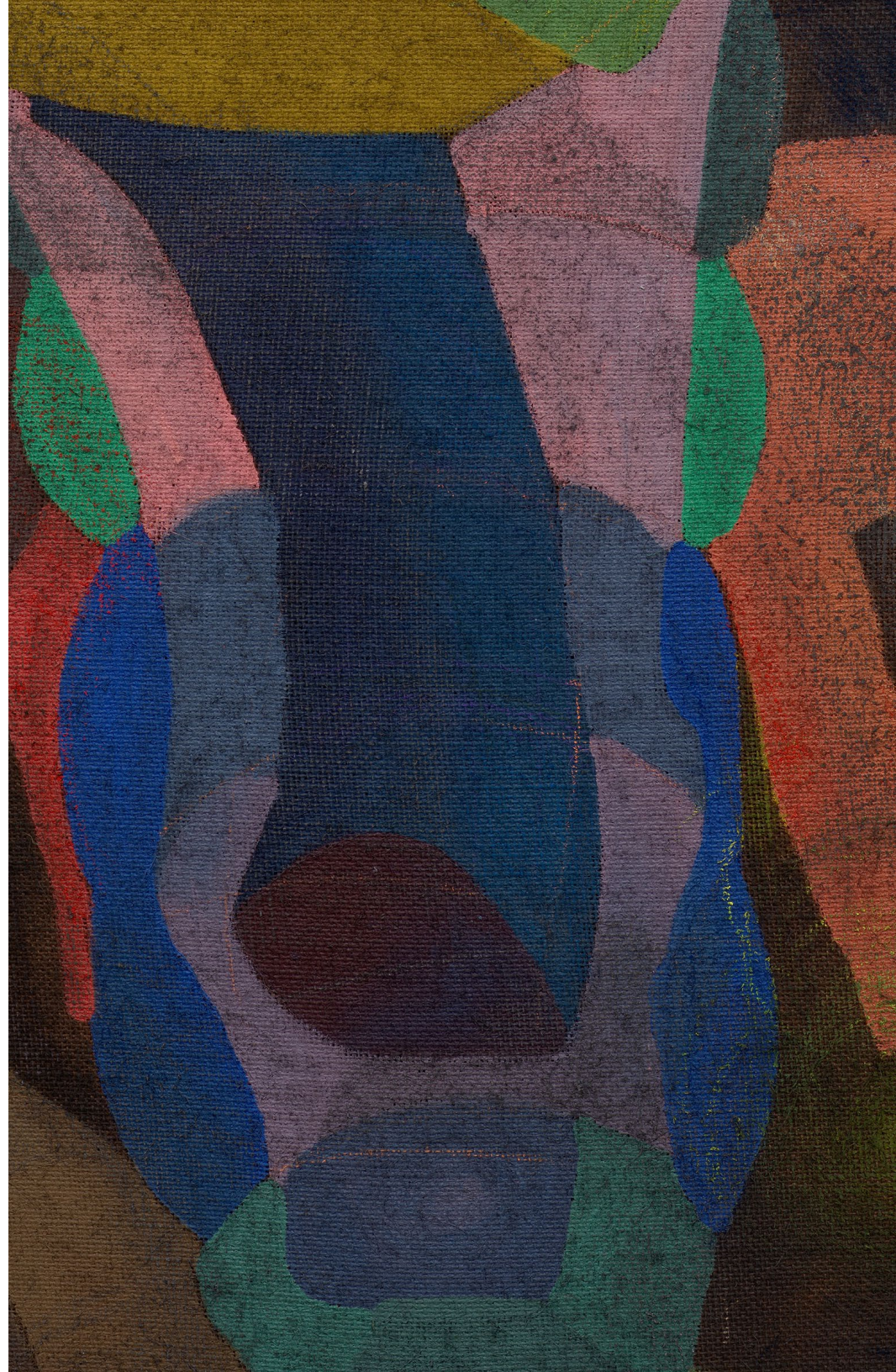
Kaveri Raina  
*in the fury of it all, we tremble; yet we stay vigilant*, 2024  
Acrylic, graphite, oil pastel, burlap  
54 x 34" / 137.2 x 86.4cm  
KR2024-006

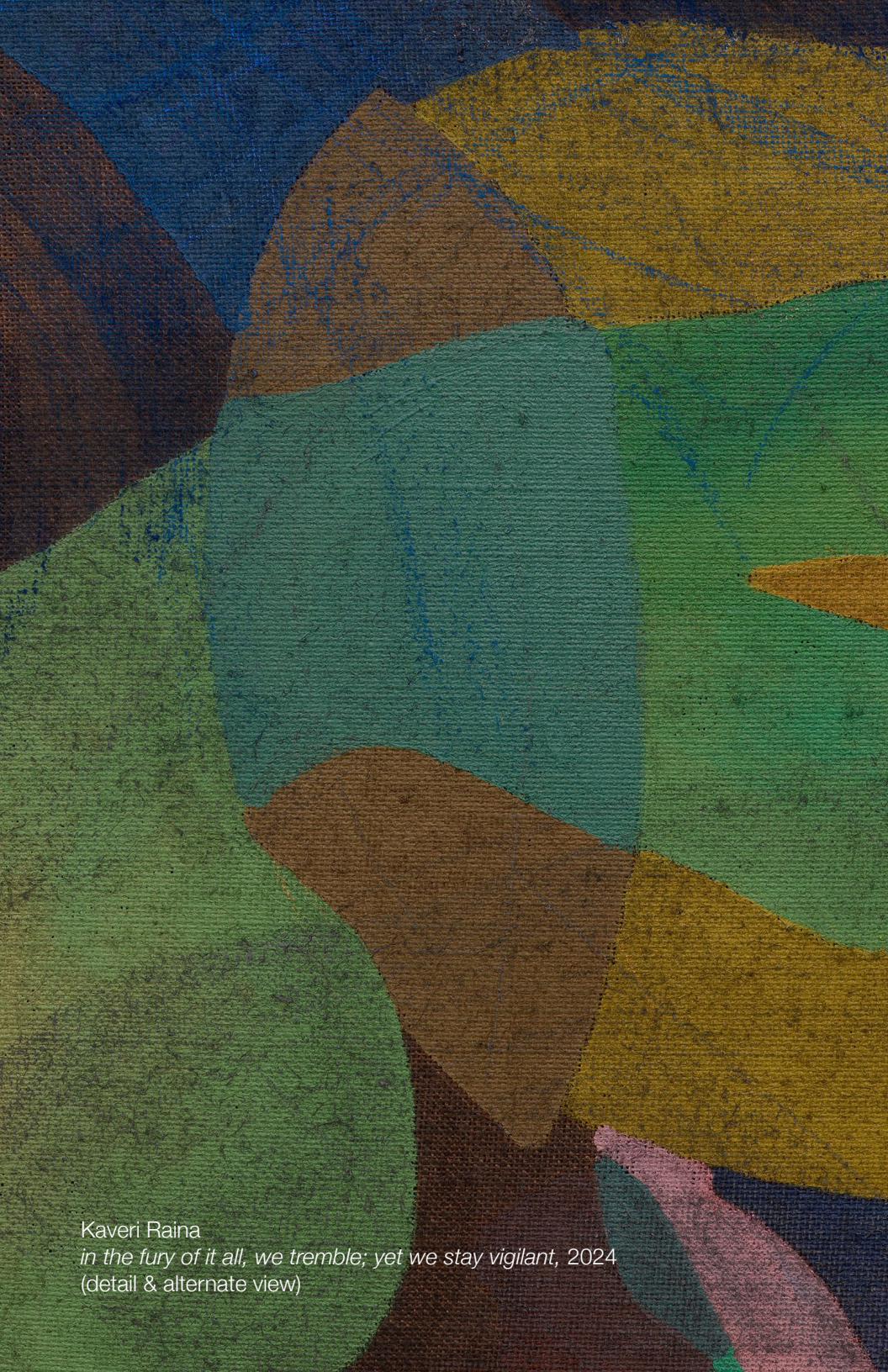
Kaveri Raina's (b. 1990, New Delhi, India) paintings unravel a visceral response to recollections of the past. Acrylic, graphite, and oil pastel are applied with fervor across sewn and stretched burlap, forming scenes of dislocated bodies that hover in search of equilibrium. Through thick fields of paint and swirling graphite, Raina intersects her own beginnings with the deep-rooted stories of heroines originating from India's colonial and more recent histories. Densely painted silhouettes of shifting landscapes and suspended bodies carry the weight of memory, enlisting the viewer as witness to a developing story.

Raina presents *in the fury of it all, we tremble; yet we stay vigilant* (2024), a new painting on burlap that continues the artist's fragmented narratives within a gritty field of acrylic, oil pastel and graphite. Characters from past paintings appear alongside new entities, conveying a somatic response to displacement through bold color and layered abstracted form. Brightly hued figures jostle in a frenzy, resisting the pull of a vortex of dark graphite, which draws them inward to be engulfed by the burlap. Stories and evocations from the past are portrayed as representations of both growth and destruction, as Raina unearths the lives that came before in commemoration.

Raina will present her inaugural solo exhibition with Casey Kaplan, New York, in November 2024.

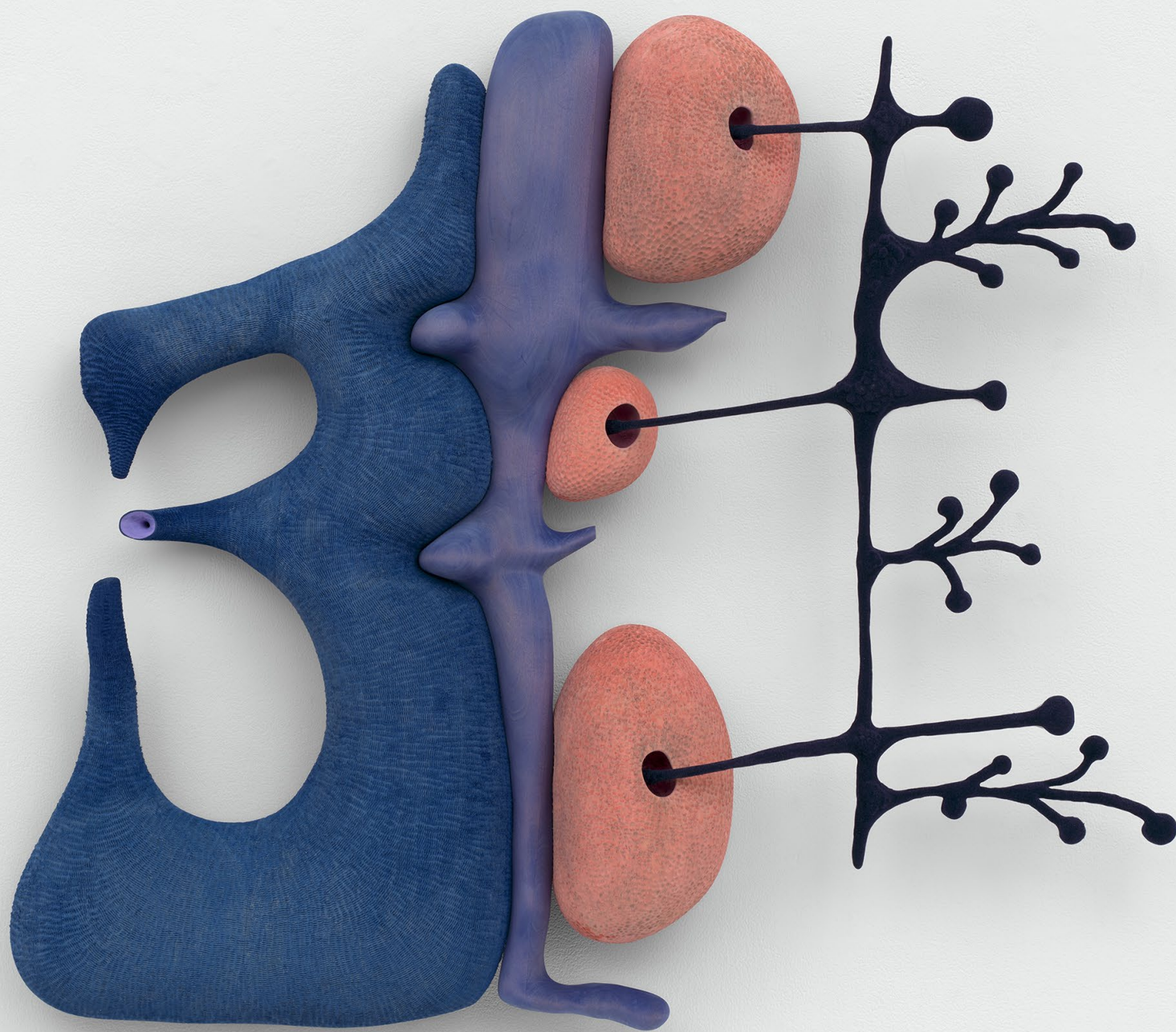
Kaveri Raina  
*in the fury of it all, we tremble; yet we stay vigilant*, 2024  
(detail)





Kaveri Raina  
*in the fury of it all, we tremble; yet we stay vigilant*, 2024  
(detail & alternate view)





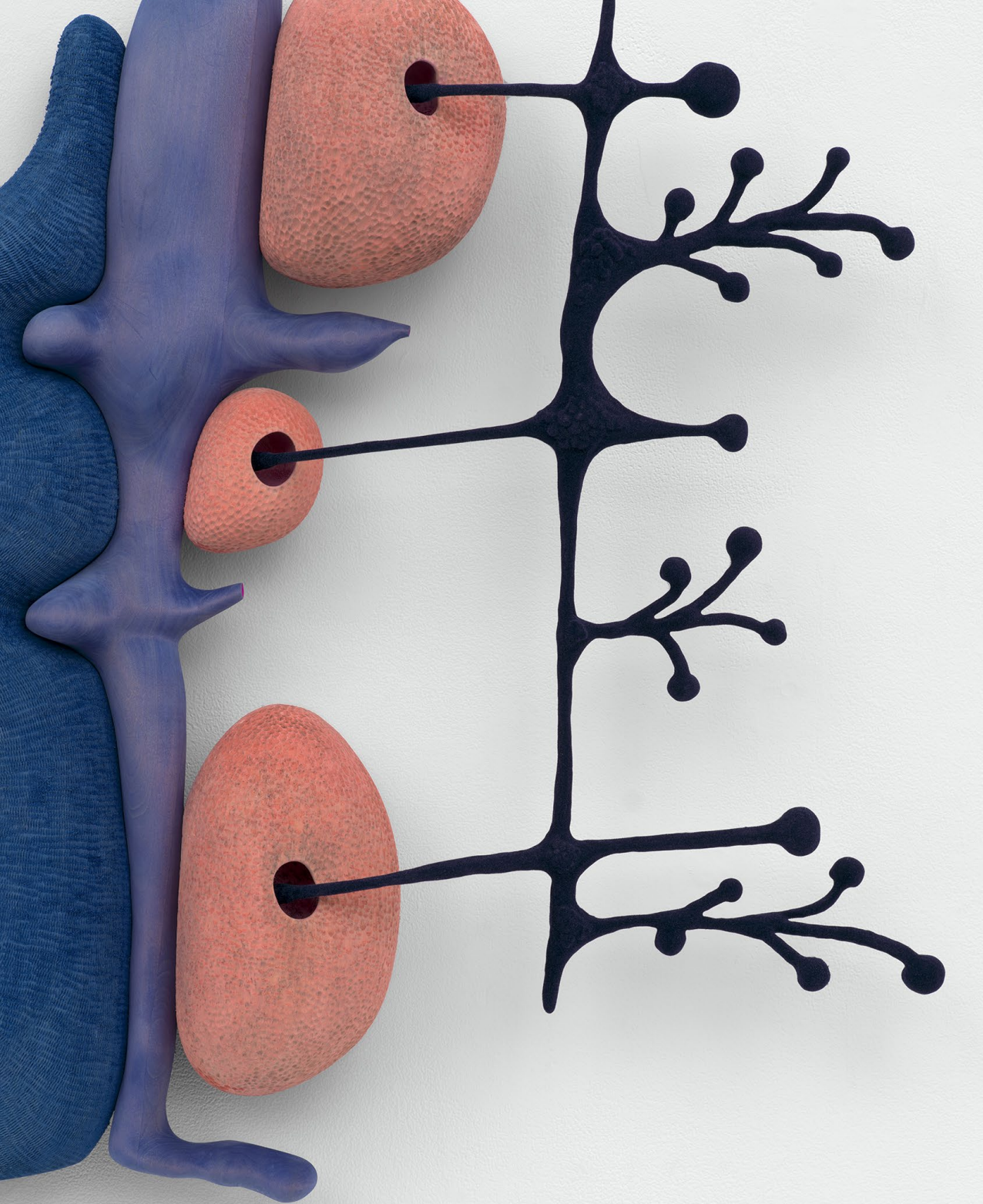
Matthew Ronay

*Clavis*, 2024

Basswood, dye, gouache, flocking, plastic, steel

29.5 x 34.5 x 5.5" / 74.9 x 87.6 x 14cm

MR2024-005

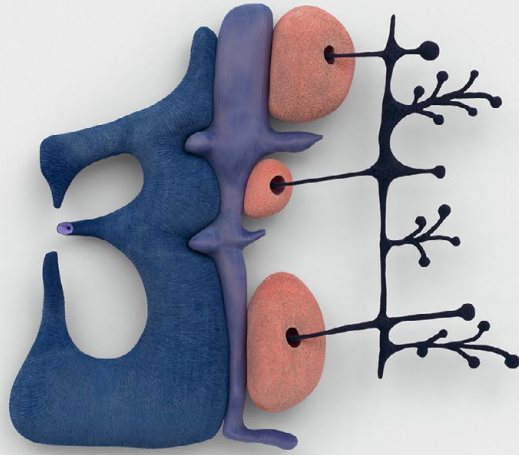


Matthew Ronay's (b. 1976, Louisville, KY) practice is the embodiment of a masterful handling of materials through a fetishistic pursuit of form. Forged through automatic drawing, high-speed rotary tools, and loose metaphor, his sculptures are carved, pierced, dyed, and jointed together into colorful configurations that visually defy their wooden medium and conjure traditions of non-western art making and American folk art.

For Art Basel 2024, Ronay presents *Clavis* (2024), a new wall-based sculpture titled after the Latin word for a key. The artist's utilization of the wall enables formal possibilities free from the constraints of gravity and balance. Richly hued organic forms (whose color spectrum is developed together with the artist's longtime collaborator and life partner, Bengü) nestle and latch together, intertwined, seemingly emerging out of one another. Flocked threads of navy extend from pocked peach-colored pouches like a spray of smoke or liquid.

Matthew Ronay  
*Clavis*, 2024  
(detail)





Matthew Ronay  
*Clavis*, 2024  
(alternate view)

Johanna Unzueta  
*Zwischendeich 2022, Berlin 2023, Rhythm, 2023*  
Wood, indigo dye, pastel pencil, oil pastel, cotton thread  
72 x 29 x 19.5" / 182.9 x 73.7 x 49.5cm  
JU2023-002





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

In *Zwischendeich 2022, Berlin 2023, Rhythm (2023)*, Unzueta combines several mediums and disciplines in an intuitive exploration of nature through form. Titled according to its place and time of creation, this work ultimately serves as a cartography of place and a bridge between maker and community. The wood's surface is hand-dyed with indigo and mapped with drawings of irregular forms that play and overlap in rich green, blue, red, and gold hues. These circular and elliptical geometries, rendered through an intuitive drawing practice from paper templates and embroidery hoops, reference the social and biological qualities of nature. The work's surface is punctuated with raised hand-dyed woven thread, echoing the shape of a loom and alluding to the labor associated with textile production. By bridging cultural craft practices and modern art-making, Unzueta recontextualizes conversations about production, community, and environment.

Unzueta's work is currently on view in *To Weave the Sky*, El Espacio 23, Miami, FL, and *SOFT POWER*, Das Minsk Kunsthhaus, Potsdam, Germany.

Johanna Unzueta  
*Zwischendeich 2022, Berlin 2023, Rhythm, 2023*  
(alternate view)



Johanna Unzueta  
*Zwischendeich 2022, Berlin 2023, Rhythm, 2023*  
(alternate view & detail)

Ella Walker  
*Pierrot, The Kiss*, 2023  
Acrylic dispersion, pigment, chalk, and pencil on stretched linen  
67 x 35.5" / 170 x 90cm  
EW2023-018





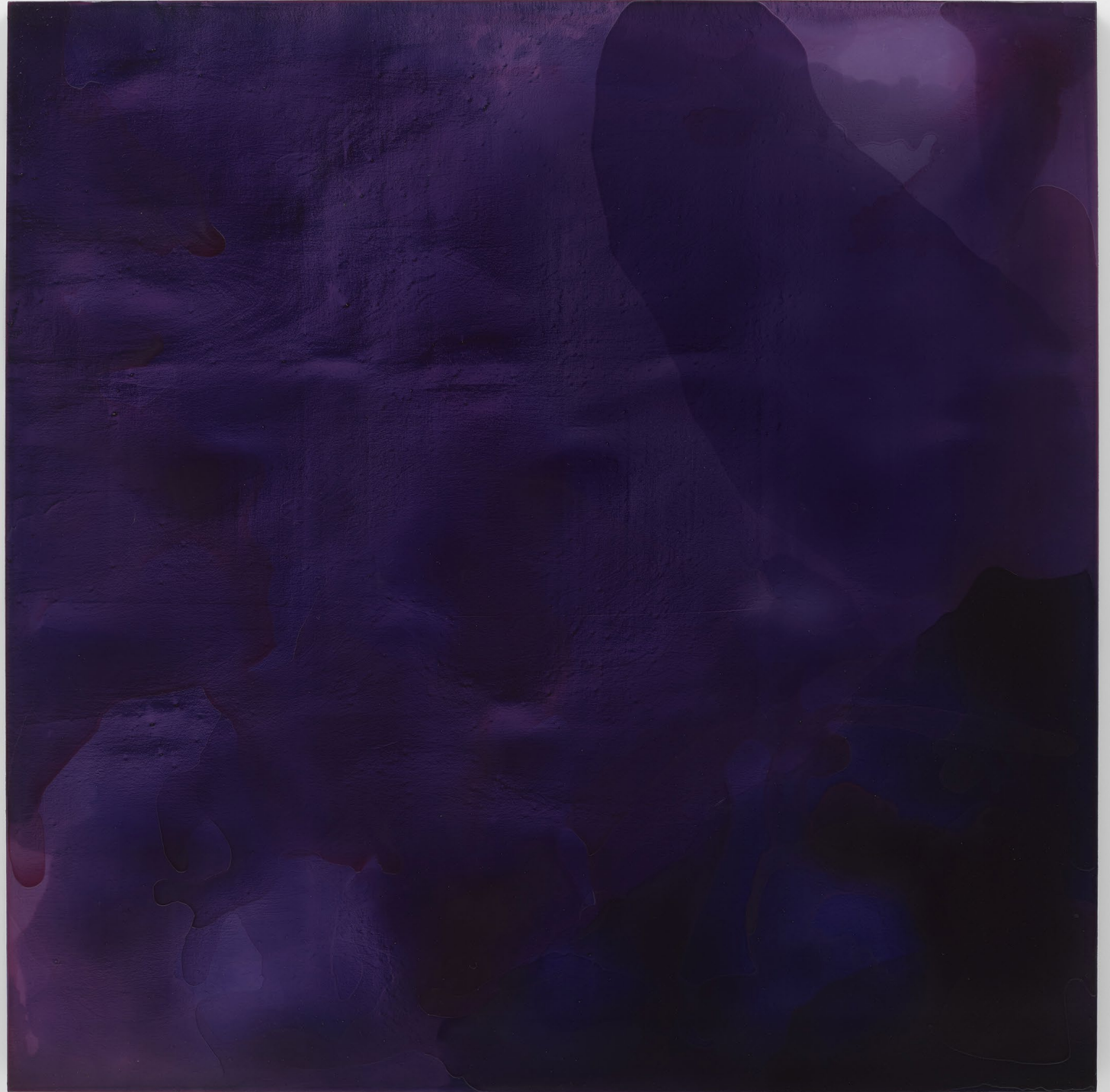
Ella Walker's (b. 1993, Manchester, UK) painting practice transforms art historical iconography and modern-day references into contemporary, theatrical scenes of love, tragedy, and mystery. Channeling the traditions of medieval and Renaissance painting, Walker combines painting and drawing (using a vast array of mediums including tempera, gesso, chalk, and graphite) to depict shallow "stage-like" depths of field. For the artist, the ritual of painting is reinvented within a timeless landscape, encouraging the rethinking of binaries of old and new, high and low culture.

In *Pierrot, The Kiss* (2023), Walker depicts a group of figures in various states of action, poised theatrically across a harlequin patterned floor. The titular character is drawn from Commedia dell'Arte, where Pierrot serves as an avatar of the disenfranchised, doomed in his pursuit of love and social elevation. He is depicted against a dark background, bending with a curtain of blond hair that provides the backdrop for a couple's kiss. A man's hand delicately holds a bouquet of lilies beneath their union. A symbol of life's fleeting pleasures, these flowers speak to the ambiguity of the scene – are they blooming to indicate the birth of love or wilting with its loss? A spectral hand bears an almond-shaped blood stain or mandorla (an early motif in medieval paintings), while other disembodied hands twist between the pants of the central figure, who bows from atop a stage. Walker flattens the perspective of the composition, tethering her muses to the immediate foreground. Her application of acrylic dispersion, pigment, marble dust, and chalk echo traditional fresco technique to create ghostly passages of undulating areas of color. Washes of nudes, peaches, white, black, and ochre overlap as a collage of skin and clothing, rendered loose or unfinished, allowing for the drawing of the subjects to peer through multi-layered sections. As Walker's tangled figures defy rigid spatial logic, they dwell between repose and unrest, balancing the complexities of the human condition.

Ella Walker  
*Pierrot, The Kiss*, 2023  
(detail)



Ella Walker  
*Pierrot, The Kiss*, 2023  
(alternate view)



Amanda Williams  
*"What black is this you say?—'Your  
brown is blacker than thou'—black  
(07.06.20)", 2023*  
Oil, mixed media on wood panel  
60 x 60 x 2" / 152.4 x  
152.4 x 5.1cm  
AW2023-003





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

Williams presents "*What black is this you say?— 'Your brown is blacker than thou'—black (07.06.20)*" (2023), a continuation of her series of oil on panel paintings that explore the complexity and dimensionality of Blackness. *What Black Is This You Say?* is a multimedia project that began as a response to the #blackouttuesday Instagram movement in June of 2020. Challenging the use of a monolithic black square to represent the nuance and complexity of Blackness, Williams began posting a new "black" every day, each marked by subtle shading, texture, and contour. The images, eventually totaling over 120, were accompanied by captions that explored and articulated experiences of Blackness. This work is part of Williams' ongoing translation of the digital project into a series of oil on panel paintings, presented in the same square format as the Instagram grid. Williams facilitates subtle interactions of color and texture to demonstrate the breadth and depth of blackness. Planes of syrupy and ultramatte paint, appearing in varying hues of purple, overlap and congeal, creating illusions of pictorial depth.

Williams is included in the sixth edition of the Prospect New Orleans Triennial, opening in November 2024. She will present her inaugural solo exhibition with Casey Kaplan, New York in March 2025.

Amanda Williams  
*"What black is this you say?— 'Your brown is blacker than thou'—black (07.06.20)"*, 2023  
(detail)



Amanda Williams  
*"What black is this you say?— 'Your brown is blacker than thou'—black (07.06.20)", 2023*  
(alternate view)