

An abstract, textured artwork featuring a complex composition of colors and patterns. The background is a mix of dark brown, purple, and blue. A prominent vertical band of bright blue runs through the center. To the left, there are vertical stripes of orange and brown. The bottom section is dominated by a dense, grid-like pattern in shades of green and yellow. The overall texture is grainy and layered, suggesting a multi-medium or heavily textured painting style.

**ART BASEL MIAMI BEACH 2024**

BOOTH H21

DECEMBER 4 - 8

IGSHAAN ADAMS  
KEVIN BEASLEY  
MATTHEW BRANNON  
SYDNEY CAIN  
JORDAN CASTEEL  
JUDITH EISLER  
LIAM GILLICK  
BRIAN JUNGEN  
CAROLINE KENT  
CINDY JI HYE KIM  
HANNAH LEVY  
JONATHAN MONK  
KAVERI RAINA  
MATTHEW RONAY  
JOHANNA UNZUETA  
ELLA WALKER  
AMANDA WILLIAMS

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Igshaan Adams

*Faroll, Buddy, Dustin, Manon-Lee, Georgia, Esmé, Byron i*, 2024

Cotton twine, polypropylene rope, cotton fabric, mohair wool,  
wooden, glass, plastic, stone and cowry shell beads, copper  
chain and tiger tail wire

117.25 x 68" / 297.8 x 173cm

IA2024-005





Adams presents *Faroll, Buddy, Dustin, Manon-Lee, Georgia, Esmé, Byron i* (2024), a wall-hanging, diptych tapestry that memorializes the footwork of seven members 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 dancers traveled across the flat surface, imprints of their individual dance steps recorded on the reverse of the canvas. The resulting image is a collage of scattered footprints, each 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 bodies 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 will present his fourth solo exhibition with Casey Kaplan, New York in May 2025. *Lynloop*, a site-specific installation at the ICA Boston, Boston, MA, is on view through February 2025. Igshaan Adams: *Weerhoud*, a solo exhibition organized by The Hepworth Wakefield, UK, will travel to ARoS Aarhus Art Museum, Denmark, in January 2025. Adams' work is also currently on view at institutions globally, including the National Gallery of Canada, Ottawa, Stedelijk Museum, Amsterdam, Netherlands; and Singer Laren, Netherlands.

Igshaan Adams  
*Faroll, Buddy, Dustin, Manon-Lee, Georgia, Esmé, Byron i*, 2024  
(detail)

Igshaan Adams  
*Faroll, Buddy, Dustin, Manon-Lee, Georgia, Esmé, Byron i*, 2024  
(alternate view)





Kevin Beasley  
*Untitled (kid I)*, 2020  
"Aid-to-trade" garments, housedress, resin  
34.25 x 24.75 x 13.75" / 87 x 63 x 35cm  
KB2020-010

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 *Untitled (kid I)* (2020), a work created during his month-long residency at the A4 Arts Foundation in Cape Town, South Africa, and exhibited in his solo exhibition without a clear discernible image in 2020. Using a housedress and "Aid-to-trade" garments—donated American clothing that has transitioned from charitable purpose to commercial circulation in South Africa's economy—Beasley saturates the clothing in resin, summoning an apparition of the figure who once wore them. This work subtly reframes the history of cotton to address a local economic truth: Africa is a net exporter of cotton, and at the same time, a net importer of textiles and clothing, most notoriously of Western cast-offs.

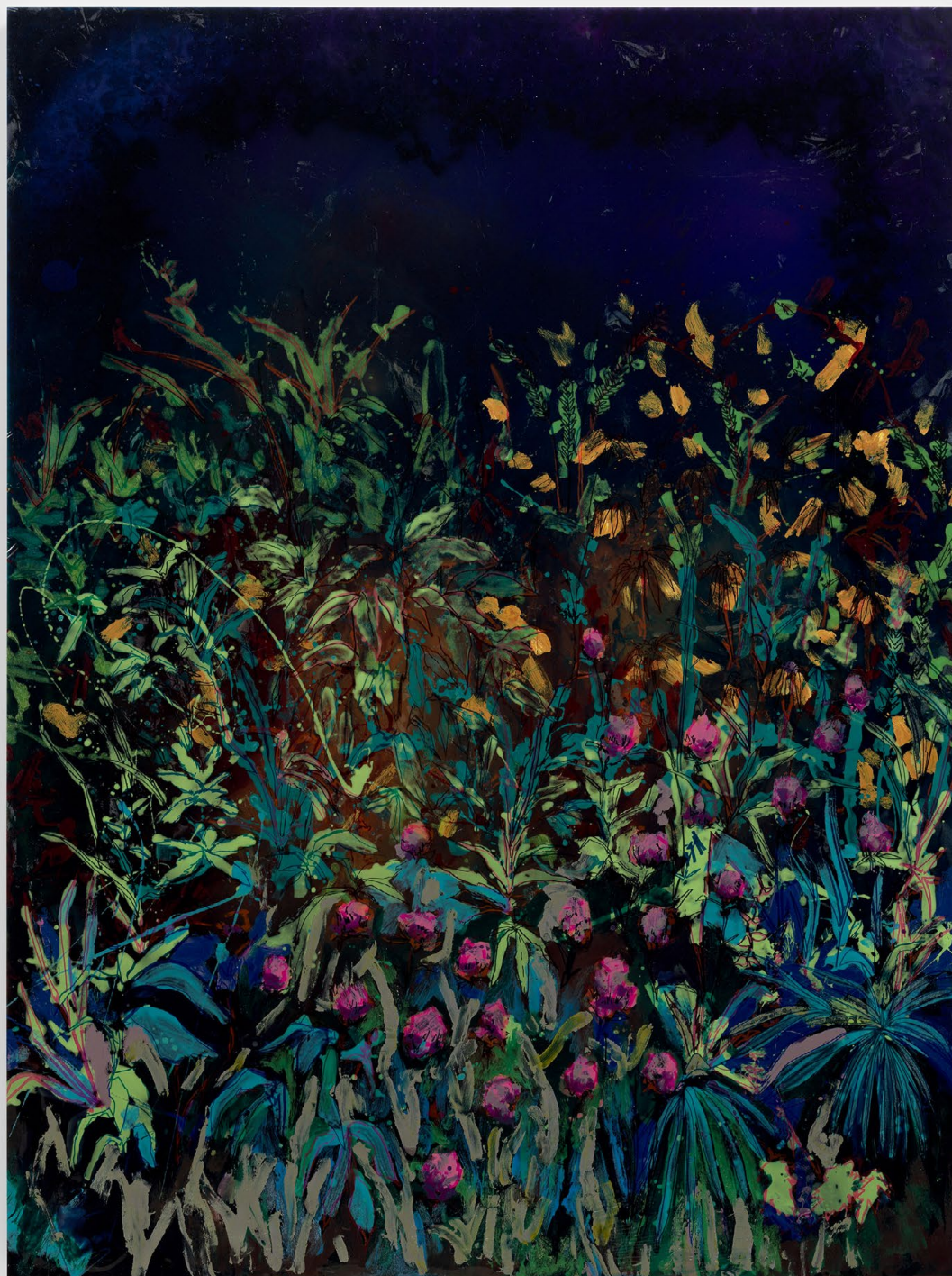
As part of a larger series of "ghosts" that began in 2015, this work reveals an invisible presence made visible through a process in which clothing is coated with resin and draped over an individual foam sphere. Working in real-time, dependent upon the temporal confines of his materials, Beasley removes the mold just as the resin begins to cure, while the garments remain solidified in space—hardened around the hollow shape of a figure. Beasley blurs the line between objecthood and personhood, gesturing to the trace of the body and asking what these fragments might suggest about lives and the living. His own body is inscribed in the sculpture as he shapes it while the resin sets, but other bodies are present too—absent bodies suggested by the materials used: clothes once worn by others or meant for others before they arrived in the artist's studio.

Kevin Beasley  
*Untitled (kid I)*, 2020  
(alternate view)





Kevin Beasley  
*Untitled (kid I)*, 2020  
(detail & alternate view)



Kevin Beasley  
*Night Garden I*, 2024  
Raw Virginia cotton, polyurethane resin,  
Sharpie transfer, fiberglass  
73.25 x 55 x 2" / 186.1 x 139.7 x 5.1cm  
KB2024-024



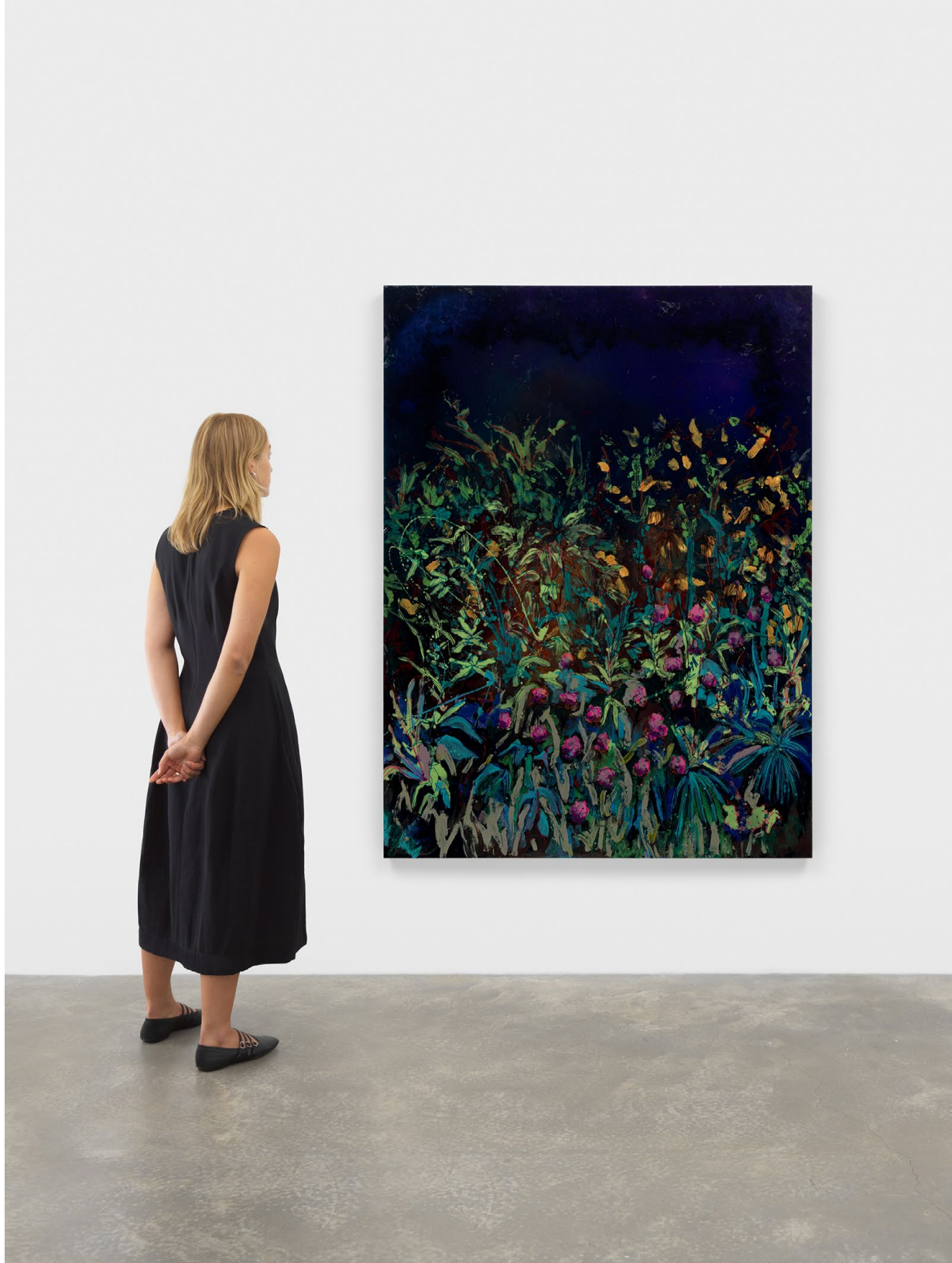


Beasley presents *Night Garden I* (2024), a new 'slab' (a sculptural form that draws from millennia-old traditions of relief sculpture) that bridges overlapping memories tied to the landscapes they stem from. As part of his ongoing garden series, Beasley renders past spaces from his mind's eye, this time imagined through the deep black-blue lens of the night sky. Cloaked in violet darkness, Beasley's *Night Gardens* emit a light that unveils the scene, blending earth and sky through its use of color. Abstraction gives way to pictorial narrative, combining material and drawing through resin casting and Sharpie transfers. Luminous washes of dyed resin are applied in brushstrokes, dabs and flicks, representing 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 provide the foundation for the *Night Gardens*, a series inspired by evenings spent on the artist's century-old family property in rural Virginia. Home to the Beasleys for generations, the property is a place for family gatherings, and its surrounding cotton fields have become a material source for Beasley's artistic practice.

Beasley's work is currently included in exhibitions at institutions globally, including the San Francisco Museum of Modern Art, San Francisco, CA, Stedelijk Museum, Amsterdam, Netherlands, the Whitney Museum of American Art, New York, NY, and the Museum of Brazilian Art in São Paulo.

Kevin Beasley  
*Night Garden I*, 2024  
(detail)

Kevin Beasley  
*Night Garden I*, 2024  
(alternate view)





Matthew Brannon  
Joan Didion, 'Democracy, A Novel,' 1984, 2024  
Silkscreen with hand-painted elements on paper  
40 x 30" / 101.6 x 76.2cm  
Framed: 43 x 33" / 109.2 x 83.8cm  
MB2024-003

The Fall of Saigon

Butler

DEAR AMERICA  
LETTERS HOME FROM

DANIEL  
ELLSBERG

PAPERS ON

THE ROAD FROM  
WAR VIETNAM 1965-70

THE MAKING  
A QUAGMIRE

Matthew Brannon  
Joan Didion, 'Democracy, A Novel,' 1984, 2024  
(detail)

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 renders 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-American War soldiers, First Ladies, writers, and fashion designers, among others. Each depiction evokes a specific moment in time and place, relying on extensive research into the cultural zeitgeist of the '60s and '70s to tell a multi-dimensional account of storied personas and colliding historical narratives.

*Joan Didion, 'Democracy, A Novel,' 1984, (2024)* depicts an imaginary still life of Didion's workspace in the early 1960s, building on Brannon's interest in how personal effects inform and complicate a subject's perceived identity. Enduring as a singular voice in the 20th century, Didion's mythologized routine is meticulously traced in objects: the ice-cold Coca-Cola she drank each morning, the exactly five Virginia Slim cigarettes she smoked a day, the turquoise Hermes Ambassador typewriter she used when writing about California counterculture from her Malibu home. The work's title refers to Didion's 1984 novel set in the waning months of the Vietnam-American War. Her critique of national narratives is echoed in the five books by other historians of the conflict, pictured on the right. These books, along with everyday items like a red pair of scissors, are dipped in the aura of Didion, ultimately selling for magnitudes above their estimates in a viral estate auction following the writer's death in 2021, aged 87. Her iconic faux tortoiseshell Celine sunglasses, one of the most coveted lots, watch as Didion's folkloric image comes true.

Matthew Brannon  
*Joan Didion, 'Democracy, A Novel,' 1984, 2024*  
(alternate view)





Sydney Cain  
*Never Catch Me*, 2024  
Acrylic, pigment, soft pastel and graphite on wood  
48 x 60" / 121.9 x 152.4cm  
SSC2024-006



Sydney Cain (b. 1991, San Francisco, CA) wields carbon-based and mineral materials, such as powdered metals, pigments, graphite, and chalk on wood or paper to map the evolution of African diaspora 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.

Cain presents *Never Catch Me* (2024), a new painting comprising acrylic, powdered metals, soft pastel, and pigment on wood. 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. Within a golden, atmospheric glow, figures emerge in an oscillating environment—gathering across unseen thresholds to guide, journey, celebrate, or mourn. One figure wears a beaded mask, pulsating as a conduit of time and place. Others don headdresses and neck ornaments to honor rites of passage and stories of transformation. Underneath, water ripples from the base of an oar, while a lava-like fissure cuts across the foreground, seeping a red luminous light. By merging ephemerality and figurative representation, Cain prompts a metaphysical landscape— a space that resists cultural erasure and, instead, metamorphoses, locating the void between physical existence and extrasensory perception.

Cain will present a solo booth with Casey Kaplan at Frieze Los Angeles in February 2025, and will present their inaugural solo exhibition with Casey Kaplan, New York in September 2025.

Sydney Cain  
*Never Catch Me*, 2024  
(detail)



Sydney Cain  
*Never Catch Me*, 2024  
(alternate view)





Jordan Casteel  
*Nina*, 2024  
Oil on canvas  
90 x 78" / 228.6 x 198.1cm  
JC2024-011



RECITATIF

TONI MORRISON

Invisibility Blues From Pop to Theory

Michele Wallace

The Koran: With Parallel Arabic Text

PENGUIN CLASSICS

INVISIBLE MAN

ELLISON

PEDAGOGY OF THE OPPRESSED PAULO FREIRE

WALTER MOSLEY BLACK BETTY

QUICKSAND & PASSING

Jordan Casteel  
Nina, 2024  
(detail)

Jordan Casteel (b. 1989, Denver, CO) presents *Nina* (2024), a monumental oil portrait of a close collaborator in the artist's Hudson Valley community. Upstate Color (UPCO), a BIPOC community including Nina, was born in 2022. The group was sparked by Casteel with a mission to cultivate a sense of belonging with each other and their Upstate New York surroundings through in-person happy hours at local businesses, youth events, writers groups, and more.

The planes of Nina's skin are formed by dusk-toned swathes of paint that flit between rose, lilac and golden yellow as if lit from within. An impression of a relaxed meeting between artist and sitter emerges as the writer, educator, and DJ is portrayed in her own space, surrounded by fully rendered memorabilia against a backdrop of sprawling mauve shadows—Casteel's underpainting laid bare. The stack of books by Nina's feet include Ralph Ellison's 1952 novel *Invisible Man* and Toni Morrison's 1983 short story, *Recitatif*, fittingly set in Newburgh, New York, a neighboring town. An image of a floral arrangement tacked to the wall is self-referential in its allusion to Casteel's own cultivated landscapes and gardens that mark the establishment of new routines and relationships within the community of her rural surroundings. Nina leans back in a rocking chair once belonging to her father, gazing openly and directly at the viewer as her shadow preserved within the work's underpainting remains forever embedded.

Casteel is included in *Ancestral: As Afro-Américas*, curated by Lauren Haynes, on view at the Museum of Brazilian Art in Sao Paulo through January 26, 2025. Two of Casteel's paintings are included in *The Time is Always Now: Artists Reframe the Black Figure*, a traveling exhibition curated by Ekow Eshun, on view at the Philadelphia Museum of Art, PA through February 9, 2025. Casteel is currently included in institutional exhibitions nationwide, including at the New York Historical Society, NY, High Museum of Art, Atlanta, GA, and the Parrish Art Museum, Water Mill, NY.

Jordan Casteel  
*Nina*, 2024  
(alternate view)





Judith Eisler  
*BV*, 2013-2024  
Oil on canvas  
39.5 x 55" / 100.3 x 139.7cm  
JE2013-004



Judith Eisler (b. 1962, Newark, NJ) paints frozen moments in cinematic time, where the artist's predominantly female subjects are caught mid-narrative, cropped, and re-contextualized by the fundamental elements of painting – color, form, and light. 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. These pictures of pictures include the moiré patterns of digital distortion and lens flares visible in the instant Eisler hits pause, resisting the clarity of conventional portraiture.

*BV* (2013-2024) presents a tightly cropped close-up of Barbara Valentin from Rainer Werner Fassbinder's 1972 TV serial *World on a Wire* (*Welt am Draht*.) Rendered with soft brushstrokes, Valentin's darkly lined eye fills the frame yet remains coyly out of focus. Eisler's use of a mediated image allows for a paradoxically authentic account of Valentin; the unexpected tinges of blue in her cheek, the myriad shades of gold in her blonde hair, her thick, caterpillar-like eyelashes half-closed over her hazel iris come to light. Seductive yet elusive, *BV* suspends its subject in a moment of vulnerability, revealing as much as it blurs.

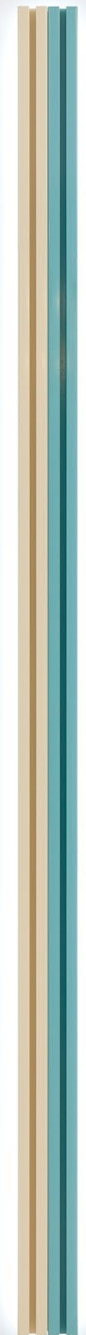
*Judith Eisler: Center of the Frame*, a new monograph published by Lenz Press, Milan, Italy, surveys the artist's paintings from 1997 to 2024. The publication includes an interview with Wade Guyton, an introduction by Christopher Bollen, and an essay by Kirsty Bell.

Judith Eisler  
*BV*, 2013-2024  
(detail)

Judith Eisler  
*BV*, 2013-2024  
(alternate view)



Liam Gillick  
*Ivory State Transition*, 2024  
Powder coated aluminum and LED structure accompanied by  
unique archival pigment print  
78.75 x 3.75 x 3" / 200 x 9.5 x 7.6cm  
LG2024-010





Liam Gillick (b. 1964, Aylesbury, UK)'s practice spans over three decades and across installation, video, and sound. A theorist, curator and educator as well as an artist, Gillick's work reflects upon conditions of production in a so-called post-industrial landscape including the aesthetics of economy, labor and social organization.

*Ivory State Transition* (2024) is part of a broader body of work employing prefabricated aluminum T-slot extrusions, marking a new focus in Gillick's practice on how advanced production is conceptualized and represented. Aluminum T-slot extrusions are used as the foundational materials for construction of advanced automated equipment in the production of complex technologies, ranging from microchips to vaccines. *Ivory State Transition* is made of two of these extrusions in custom hues of powder-coatings and backlit with integrated LEDs, creating the illusion that the structure is hovering a slight distance from the wall. The white LED light and hues of the custom powder-coating combine to confuse any underlying narrative or purpose by distancing the object from its predictable setting and turning our attention to the building blocks of an alienating present.

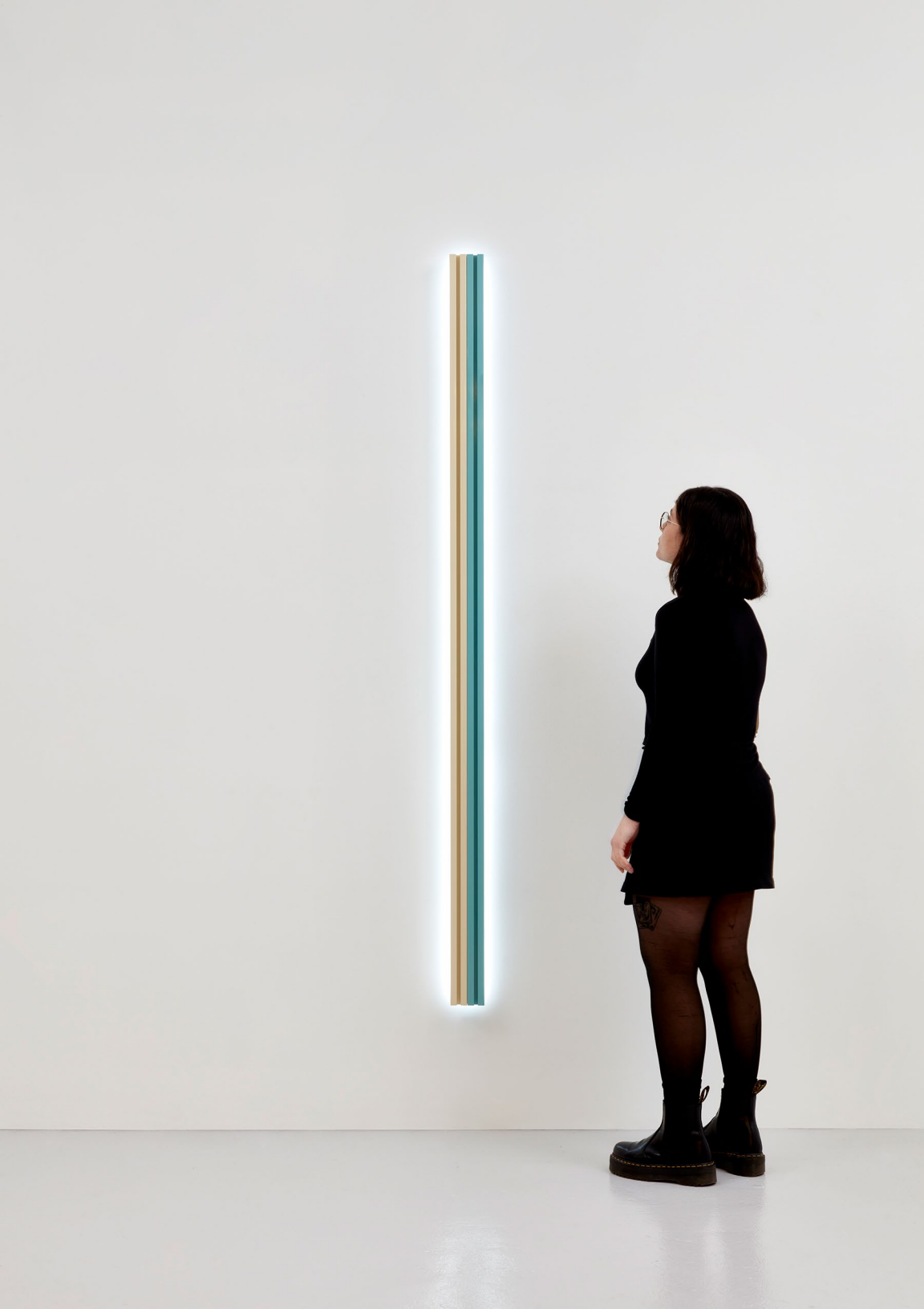
*Ivory State Transition* is accompanied by a unique pigment print of a book jacket design, depicting one of Gillick's "neo-Isotypes", or abstractions that are conceptually founded in a pictographic language developed by Marie and Otto Neurath in 1935.

Gillick's work is currently on view at the Bechtler Foundation, Uster, Switzerland, Kunsthaus Graz, Austria, and Schauwerk Sindelfingen, Germany. The artist's public art projects can be found around the world, including *A Variability Quantifier (The Fogo Island Weather Station)*, Fogo Island Arts, Fogo Island, Newfoundland and Labrador, Canada, and *However Many Times We Ran The Model The Results Were Pretty Much The Same*, in collaboration with Hito Steryl, Roddino, Italy.

Liam Gillick  
*Ivory State Transition*, 2024  
(detail)



Liam Gillick  
*Ivory State Transition*, 2024  
(alternate view)





Brian Jungen  
*Blanket no. 3*, 2008  
Professional sports jerseys  
54 x 47" / 137.2 x 119.4cm  
Framed: 65.25 x 63" / 165.7 x 160cm  
BJ2008-005

Brian Jungen's (b. 1970, Fort St. John, Canada) practice dissects contemporary consumerism and its links to Indigenous narratives by deconstructing and reassembling commercial products into new forms. Inspired by the artistic vernacular of First Nations peoples and the artist's Dane-zaa heritage, Jungen's sculptural materials vary across a wide spectrum of accessibility; there are quotidian finds like secondhand furniture, baseball bats, and gasoline jugs; highly coveted collectibles like antique tables, sports jerseys, and Nike Air Jordans; labor-intensive natural resources like elk hide and handmade arrows fletched with real bird feathers and sinew. The logos, laces, and other distinguishing features of these products remain legible as they are recast as art objects, placed under vitrines or mounted on pedestals, acknowledging the questions inherent to museological and ethnographic display.

*Blanket no. 3* (2008) explores the multifaceted role of professional sports in mainstream culture by splicing together two NFL players' jerseys into a new textile reminiscent of a stereotypical Native American trade blanket. Constructed from the uniforms of Cleveland Browns wide receiver Braylon Edwards and Tampa Bay Buccaneers running back Carnell "Cadillac" Williams, the tightly woven grid of black and red scrambles the players' numbers and nameplates into one chimerical identity. This same collectivizing phenomenon occurs during the ceremony of gameday, where a city declares its tribalistic loyalties and dons the jerseys of its idealized masculine role models. While *Blanket no. 3* plays into this fetish for a fabric that signifies a common touchpoint, it is more memorial than memorabilia, splayed out and pinned beneath glass like a butterfly's postmortem.

Brian Jungen  
*Blanket no. 3*, 2008  
(detail)





Brian Jungen  
*Blanket no. 3*, 2008  
(alternate view)

Brian Jungen  
*Arms Open Wide*, 2024  
Oak chair, wood arrows, carbon steel points, feathers, artificial sinew  
51 x 23 x 26" / 129.5 x 58.4 x 66cm  
BJ2024-001





In *Arms Open Wide* (2024), Jungen returns to the chair, (a significant form in the last 25 years of his practice), with a feather-laden seat that examines the many uses and layered meanings of bird feathers in Indigenous cultures of North America. He draws on his family's ranching and hunting background, as well as his Dane-zaa heritage, to highlight the disappearance of natural resources. Created in tandem with a sculpture currently on view at Prospect.6, New Orleans featuring an antique French colonial dining table, Jungen's chair contains a forest of traditional arrows with hardwood shafts and real bird feathers, all shot by the artist with his hunting bow, inviting the viewer to consider Indigenous authority and self-defense, especially in the face of ongoing settler-colonial control.

In the United States, it is prohibited to use, possess, or sell Bald and Golden Eagle feathers, even for Indigenous people, despite their profound religious and cultural significance. Only "eligible" members of federally recognized tribes can own eagle feathers, and the US government determines this eligibility. Jungen probes the complexities of such legal parameters, which protect endangered birds, but at the same time, undermine indigenous sovereignty. Questionable management of natural resources has consistently occupied Jungen. In 2002, he created his now iconic *Cetology*, a 48-foot-long, suspended whale skeleton built from hundreds of white plastic lawn chairs (petroleum-based products that reduced the demand for whale oil but presently pollute their habitat). In Jungen's artworks, the damage has always already happened.

Brian Jungen lives and works in the North Okanagan region of British Columbia. His work is currently on view in *Prospect.6: the future is present, the harbinger is home* at the Ogden Museum of Southern Art, New Orleans, *Get in the Game: Sports, Art, and Culture* at the San Francisco Museum of Art, *Future Imaginaries: Indigenous Fashion, Art, Technology* at the Autry Museum of the American West, *Sport and Spectator* at the McNay Art Museum, San Antonio, TX, and *Couch Monster* (2022), permanently installed at the Art Gallery of Ontario.

Brian Jungen  
*Arms Open Wide*, 2024  
(alternate view)



Brian Jungen  
*Arms Open Wide*, 2024  
(detail)



Brian Jungen  
*Arms Open Wide*, 2024  
(alternate view)





Caroline Kent  
*The places we slip in and out of*, 2024  
Acrylic on canvas  
47.25 x 35" / 120 x 88.9cm  
CK2024-003



Caroline Kent  
*The places we slip in and out of, 2024*  
(detail)

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 recent acrylic painting, *The places we slip in and out of* (2024), overlapping and colliding forms are distilled within a black backdrop of stretched canvas. The vibrant abstractions in the foreground, rendered in layers of teal, lavender, cream, and peach are derived from the artist's geometric, colorfully painted paper cutouts - a daily, diaristic practice where by reusing and reconfiguring forms from her ongoing archive, Kent discloses the passage of time, along with the continuous evolution of her visual syntax.

Beneath these bold shapes, playful brushstrokes in emerald green hint at a schematic that evokes asemic writing — a wordless, open-ended form of expression that conveys meaning without sound. These indecipherable marks are accompanied by geometric shadows and semi-transparent dotted ribbons of paint, creating a secondary plane that invites the viewer to slip beyond the dominant architectural forms on the surface, and into a deeper more elusive space.

Kent is included in *Flow States – La Trienal 2024* at El Museo del Barrio, New York, NY, on view through February 9, 2025. *Daydreaming*, Kent's installation at Union Station, Chicago, IL, is on view through November 2025 as part of the Art at Amtrak initiative. *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  
*The places we slip in and out of*, 2024  
(alternate view)





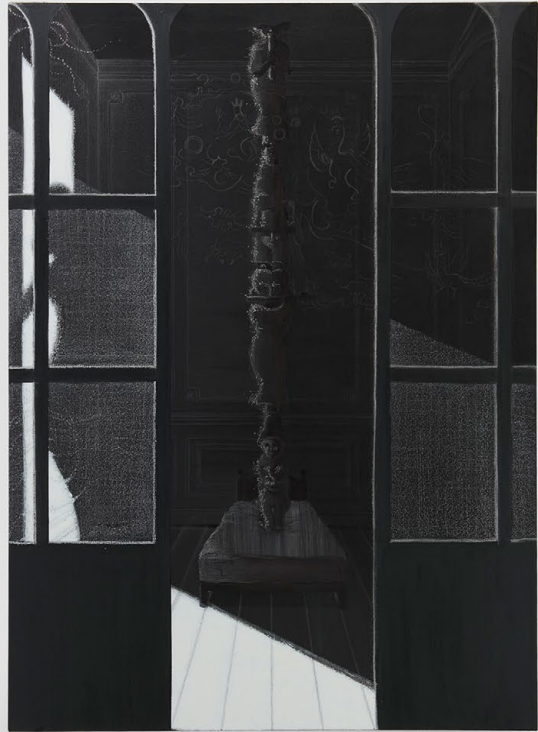
Cindy Ji Hye Kim  
*Idols and Infants*, 2024  
Acrylic, oil, graphite, pastel on canvas  
50 x 36" / 127 x 91.4cm  
CHK2024-006

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 both remembered and forgotten.

Kim presents *Idols and Infants* (2024), a new painting comprising acrylic, oil, graphite and pastel on canvas. This work depicts a bedroom scene that serves as a metaphor for the unconscious mind, exploring a shift from personal to collective unconsciousness. 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. Central to the composition are Kokdu - wooden figures referred to as traditional funeral art - stacked atop one another on the bed. The Kokdu rise through the ceiling, forming a totemic tower traced with light, which dissipates and flows out through the window. Along the bedroom's walls, animals and symbols from ancient Korean tomb murals of the Goguryeo period hover at the threshold, delicate and ghostly, as if fragments of a distant memory. Like stepping through the doorways of a bedroom, *Idols and Infants* represents a passage into the psyche, adorned with companions to guide the vast distance between the conscious and unconscious realms, life and death.

Cindy Ji Hye Kim  
*Idols and Infants*, 2024  
(detail)





Cindy Ji Hye Kim  
*Idols and Infants*, 2024  
(alternate view)

Hannah Levy  
*Untitled*, 2024  
Stainless steel and glass  
21.5 x 21.5 x 9" / 54.6 x 54.6 x 22.9cm  
HL2024-014





With spare gestures and skilled execution, Hannah Levy (b. 1991, New York, NY) creates tactile sculptures that provoke sensory experience. The artist appropriates and defamiliarizes commonplace objects with Modernist and Art Nouveau design tropes by using unexpected materials and warping their formal properties. Levy transforms that which was once familiar into deeply strange and magnetic works that exist in a fleeting limbo of what the artist calls “design purgatory.”

For Art Basel Miami Beach 2024, Levy presents a pair of stainless-steel and glass claws installed like wall sconces. Since 2022, when the artist first introduced glass to her practice, she has been absorbed in the material encounter of the two seemingly opposing mediums. A mix of traditional and experimental processes are used to create these Art Nouveau inspired forms. Glass is blown into the claw fixtures, swelling until it submits to its metal opponent. In *Untitled*, each hand-polished talon squeezes a swollen orb of blown glass, playing off the familiar form of ball and claw foot furniture, imbuing the fixtures with unlikely sensuality.

Levy will present a solo booth with Casey Kaplan at Frieze New York in May 2025.

Hannah Levy  
*Untitled*, 2024  
(detail)





Hannah Levy  
*Untitled*, 2024  
(alternate view & detail)

Hannah Levy  
*Untitled*, 2024  
Stainless steel and glass  
21.5 x 21.5 x 9" / 54.6 x 54.6 x 22.9cm  
HL2024-015





Hannah Levy  
*Untitled*, 2024  
(detail & alternate view)



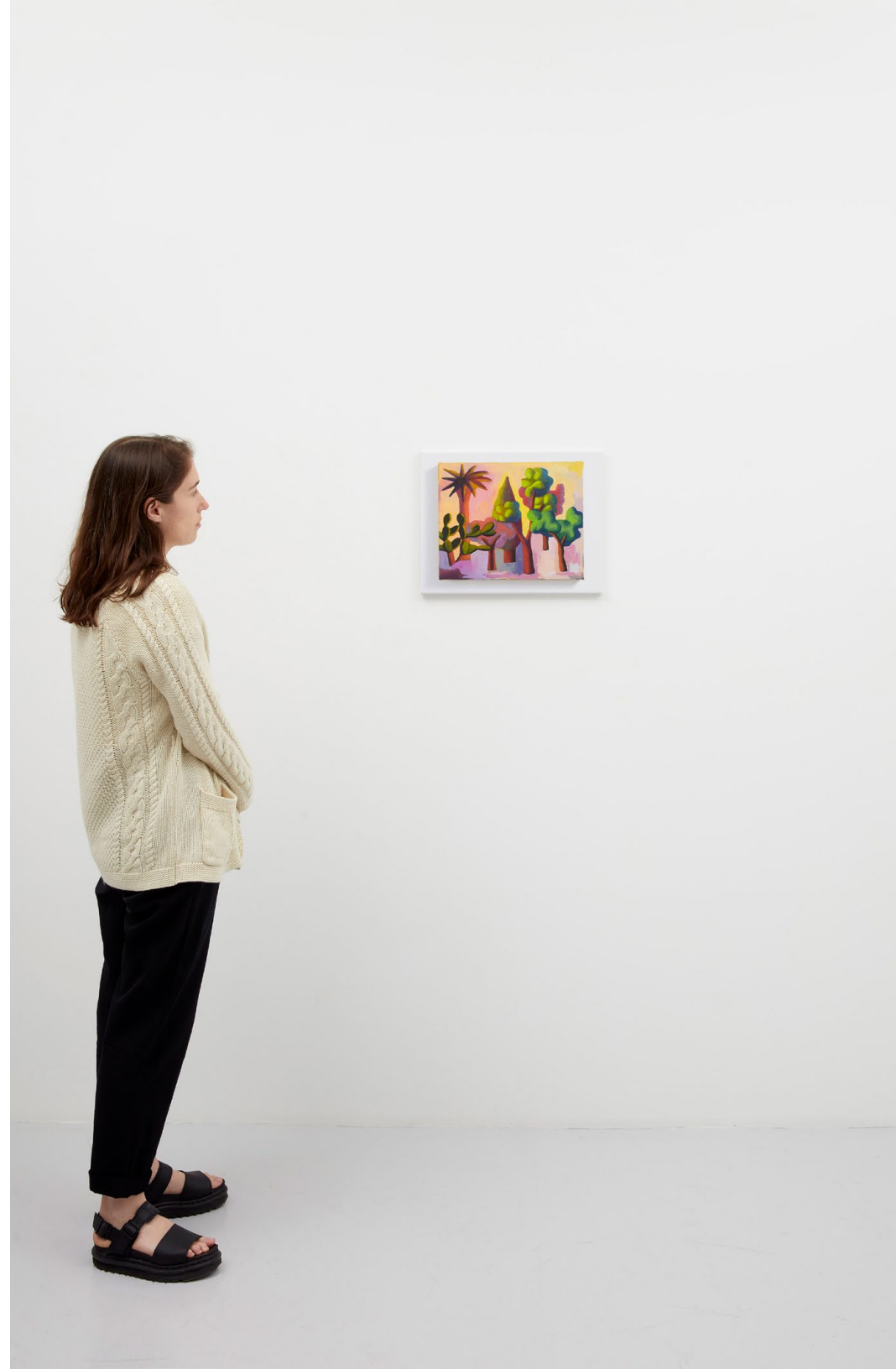
Jonathan Monk  
*Untitled (Trees) LXI*, 2019  
Gouache and inkjet print on canvas  
14 x 17.75" / 35.6 x 45.1cm  
JM2019-075

Self-reference and appropriation echo throughout Jonathan Monk's (b. 1969, Leicester, UK) practice, whose works can often be seen and experienced as a reaction to and in interaction with the art of peers he is most interested in. Monk never considers a work entirely concluded, preferring his output to exist as a limitless continuation of earlier projects, reinventing and reusing ideas of his own and more than occasionally the ideas of others. To Monk, the relationships between gallery and artist, collector and artist, as well as artist and artist, are as much materials to be experimented with as paint or a screen-printing press. Relationships and mediums are recontextualized and reinterpreted throughout Monk's oeuvre, which traverses sculpture, photography, film, painting, and more, in a compounding number of ways.

*Untitled (Trees) LXI* (2019) is a continuation of a project begun in 2015 by sourcing pictures of Salvo's colorful, surreal landscapes from the internet. Monk downloads these images, prints them onto canvas or paper, and then paints directly over the top with gouache, sparing only the trees from the original composition. Through this process, the appropriated imagery is significantly modified through Monk's own gestural contribution, while remaining recognizable as Salvo's work. Monk's paintings and works on paper speak to processes of erasure in art history, plus themes of originality and authorship.

The retail value of each of Monk's "Salvo artworks" is determined by the number of trees depicted in each composition (and in this rendition: \$500 per tree).

Jonathan Monk  
*Untitled (Trees) LXI*, 2019  
(alternate view)





Kaveri Raina  
*in the silence of silence; piercing utensil*, 2024  
Acrylic, graphite, oil pastel, burlap  
40 x 70" / 101.6 x 177.8cm  
KR2024-012

Kaveri Raina's (b. 1990, New Delhi, India) paintings reveal the fractured narratives of an unseen world. Her references are both illuminating and tragic, intersecting her own somatic experiences with legends of warriors and stories of conflict. Rendered in acrylic, oil pastel, and graphite on pigmented burlap, Raina's paintings weave together heroic tales from the past with scattered records gleaned from memories of the artist's shifting environments. Combining abstraction and figuration, Raina fragments her own recollections of inherited histories, crafting scenes that commemorate the wake of disaster and nurture the richness of life.

Raina presents a new work from a series of submerged kingdoms, *in the silence of silence; piercing utensil* (2024). For Raina, the kingdom becomes a collaged world of past tales and imagined tableaux, providing her a space to witness everything as it unfolds. Painted on stretched, yellow-pigmented burlap, this work reveals a progression of figures emerging from deep pools of acrylic and swirling graphite. During her time as a student at the School of the Art Institute of Chicago, Raina first encountered the paintings of Leon Golub (1922–2004). She was captivated by their raw presence and has repeatedly drawn from Golub's scenes of conflict. The boxed structure that appears in this work has become a familiar framing technique, with its conceptual origins tied to Golub's painting *White Squad IV (El Salvador)*, 1983. Raina translates his depiction of a body encased within the cavity of a car trunk into an ongoing abstraction of a coffin-like space, rendering a figure in rich hues of acrylic, extending from and falling into a frame—possibly levitating between realms.

*reflection as a witness*, Raina's inaugural solo exhibition with Casey Kaplan, New York, is on view through December 21, 2024.

Kaveri Raina  
*in the silence of silence; piercing utensil*, 2024  
(detail)





Kaveri Raina  
*in the silence of silence; piercing utensil*, 2024  
(alternate view)





Matthew Ronay  
*Dear Flesh, ...Love, Suppliant*, 2024  
Basswood, dye, gouache, primer, plastic, epoxy, steel  
46 x 23 x 9" / 116.8 x 58.4 x 22.9cm  
MR2024-006

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 (an expression of the subconscious) and high-speed rotary tools, his handmade 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 Miami Beach, Ronay presents a new sculpture entitled *Dear Flesh, ...Love, Suppliant* (2024). This work is an evolution in the artist's practice. Segments and substructures (fitted into one another prior to their components being realized in basswood) are informed by three separate drawings. This process expands on Ronay's ethos of recursion, permeation, and connection—linking formal qualities and surreal narratives from separate moments of ideation.



Matthew Ronay  
*Dear Flesh, ...Love, Suppliant*, 2024  
(detail)



Matthew Ronay  
*Dear Flesh, ...Love, Supplicant*, 2024  
(alternate view)

Johanna Unzueta  
*Zwisch* 2022, *Berlin* 2023, *Zwisch* 2023 II, 2023  
Watercolor, pastel pencil, oil stick, needle holes on watercolor  
paper tinted with wild berries / Kratzbeere, plexiglass, wood  
54.5 x 54.5 x 9" / 137.5 x 138.4 x 22.9cm  
Paper size: 39.25 x 44.5" / 100 x 113cm  
JU2023-014





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 the natural world, Unzueta pays homage to her environment and its effect on the human condition.

Unzueta presents *Zwisch* 2022, *Berlin 2023*, *Zwisch* 2023 II (2023), an intricate work on paper displayed upright, braced between two sheets of plexiglass supported by wooden blocks, and informed by Italian-Brazilian modernist architect Lina Bo Bardi's (1914 - 1992) exhibition design at Museu de Arte de São Paulo (MASP). Titled within its place and time of creation—between Zwischendeich and Berlin, the two German residences of the artist—each drawing in this ongoing series serves as a cartography of place and a bridge between maker and community. Unzueta's work is manifested with intuitive expression, influenced by her cultural roots and in constant dialogue with the social and biological qualities of nature. Characteristic of her oeuvre, the paper is laboriously tinted with natural dyes—this time using wild berries (Kratzbeere). Hand-drawn with watercolor, pastel pencil, and oil stick, the work's circular and elliptic forms are created from paper templates and embroidery hoops, and inscribed with traces of indigenous craft practices cultivated from her apprenticeship with Mapuche women in rural Chile. Delicate needle holes and cut-paper elements enhance the work's sculptural quality, as the surrounding light interacts with and accentuates its spatial presence.

Johanna Unzueta  
*Zwisch* 2022, *Berlin 2023*, *Zwisch* 2023 II, 2023  
(detail)

Johanna Unzueta  
*Zwisch* 2022, *Berlin 2023*, *Zwisch* 2023 II, 2023  
(alternate view)





Ella Walker  
*Four Female Actors*, 2024  
Acrylic dispersion, pigment, chalk and pencil, on linen  
67 x 35.5" / 170 x 90cm  
EW2024-007



Ella Walker  
*Four Female Actors*, 2024  
(detail)



Ella Walker's (b. 1993, Manchester, UK) paintings transform art historical iconography and modern-day references into contemporary, theatrical scenes of love, tragedy, and mystery. Channeling medieval and Renaissance painting traditions, Walker combines 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, inviting the viewer to rethink binaries of old and new, high and low culture.

*Four Female Actors* (2024) presents the title characters in a tableau inspired by Commedia dell'arte, a popular form of theatre in 16th and 17th-century Europe. Exaggerated in their poses to suggest a moment mid-scene, the figures are self-possessed yet tied together in dramatic play. Partially dressed in hoop skirts and bustle cages that architecturally frame the performers' bodies, the audience is kept at bay, yet our gaze is returned by the central figure's enigmatic expression rendered in simple line-work. References to medieval Christian iconography are layered into a lip-licking figure carrying a miniature doll's house like a saint would hold a chapel. A wooden sculpture of the Virgin Mary in the bottom right plane further echoes the maquette-like poses of the four figures. Like an angelic messenger, the leftmost androgynous actor spits in a gesture akin to washing Christ and lifts her hand as if in benediction, while a few inches away, an exposed nipple and undone corset undermine the sacred with the profane.

With shallow perspective, Walker flattens the plane to encourage figure and ground to mingle on the thin, paper-like paint surface, where passages of Bohemian Green Earth, Raw Sienna, and Venetian Red are brushed on as translucent washes or allowed to flow in rivulets down the canvas. Her application of acrylic dispersion, pigment, and chalk echoes traditional fresco techniques to create areas of undulating color. Walker's rendered dichotomies of females within a male-centric world—public versus private, historic versus contemporary—play out in a disrupted dramatic space that defies logic and probes the human condition.

Ella Walker  
*Four Female Actors*, 2024  
(alternate view)





Amanda Williams

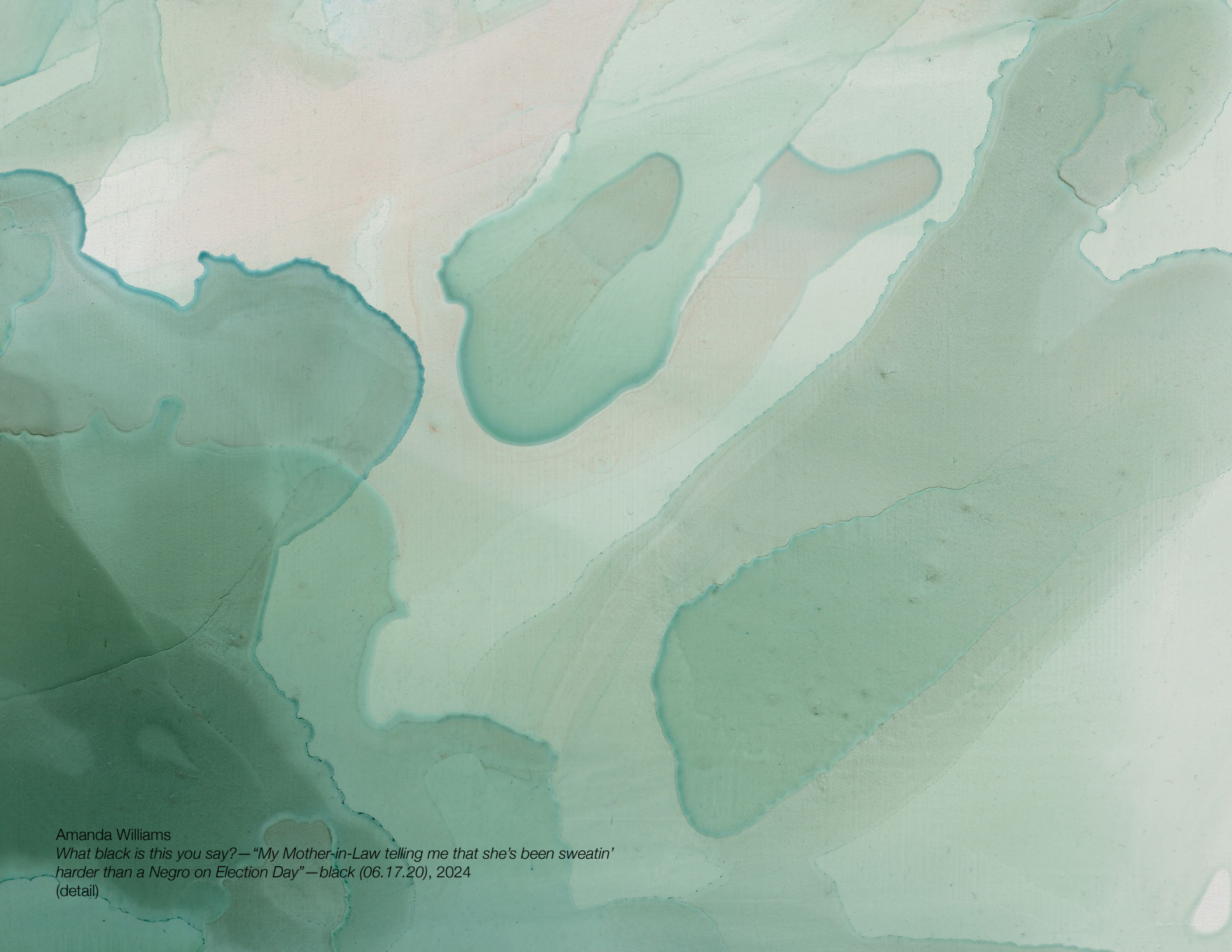
*What black is this you say?—“My Mother-in-Law telling me that she’s been sweatin’ harder than a Negro on Election Day”—black (06.17.20), 2024*

Oil, mixed media on wood panel

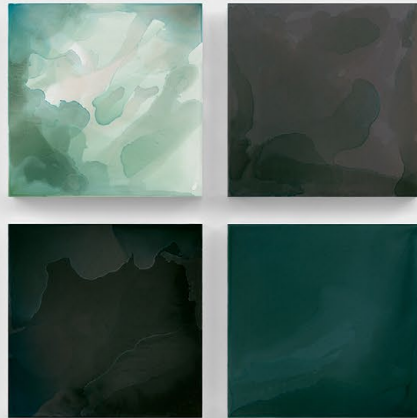
34 x 34 x 2.25” / 86.4 x 86.4 x 5.7cm

Four parts, each: 16 x 16” / 40.6 x 40.6cm

AW2024-003



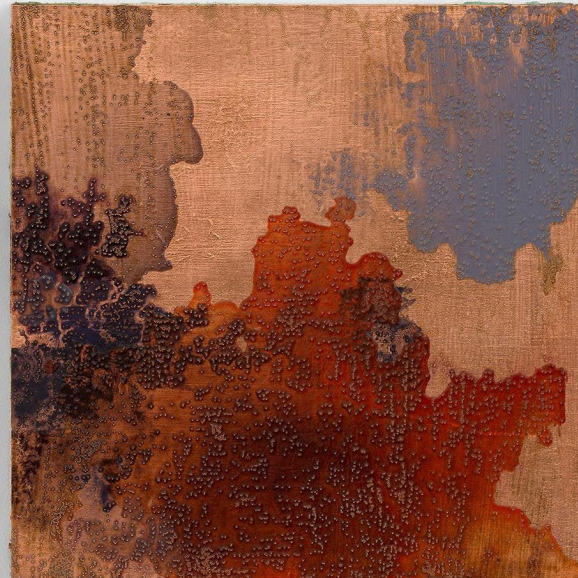
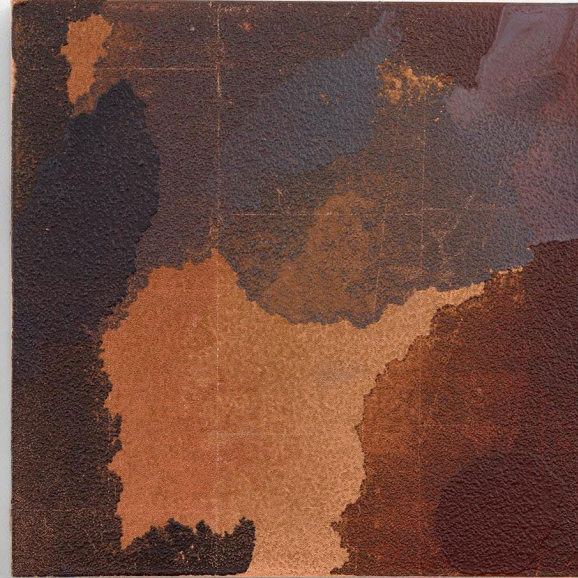
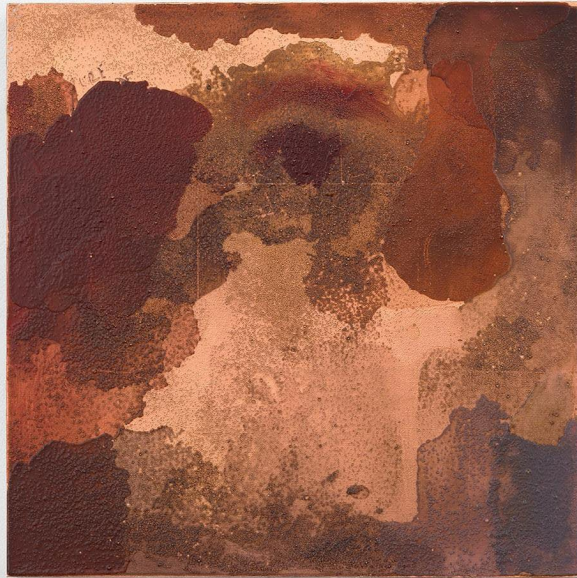
Amanda Williams  
*What black is this you say?—“My Mother-in-Law telling me that she’s been sweatin’  
harder than a Negro on Election Day”—black (06.17.20), 2024*  
(detail)



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?—“My Mother-in-Law telling me that she’s been sweatin’ harder than a Negro on Election Day”—black (06.17.20)* (2024), and *Monsoon Black I* (2024). The works, which each consist of four paintings on panel, continue to consider the implications of the simultaneity of color as a chromatic and social signifier of Black identity. Taking Joseph Albers' theories on color relativity as a point of departure, Williams' studio-based works draw from a series of digital quips in response to the Instagram movement of #blackouttuesday, the call to post a solid black square in protest of police brutality in June of 2020. For Williams, this rush to solidarity brought to light questions around the subjectivity of the color black. Challenging a monolithic square as representation of a nuanced and complex range of 'blackness,' Williams posted over 120 captions chronicling types of blackness, and accompanying abstracted images saturated with subtle shades, impressions of textures, and obscured contours.

Amanda Williams  
*What black is this you say?—“My Mother-in-Law telling me that she’s been sweatin’ harder than a Negro on Election Day”—black (06.17.20)*, 2024  
(alternate view)



Amanda Williams

*Monsoon Black I*, 2024

Oil, glass beads, copper leaf, mixed media on wood panel

34 x 34 x 2.25" / 86.4 x 86.4 x 5.7cm

Four parts, each: 16 x 16" / 40.6 x 40.6cm

AW2024-001



The groups of paintings, which mimic the same square format as the social media grid, reinterpret Williams' original Instagram images in pours, scrapes, and build-ups of paint. In *What black is this you say?—“My Mother-in-Law telling me that she’s been sweatin’ harder than a Negro on Election Day”—black (06.17.20) (2024)*, planes of syrupy and ultramatte paint, appearing in varying hues of green, overlap and congeal, creating illusions of pictorial depth. *Monsoon Black I (2024)* catalogues formal strategies and processes in oil, glass beads, copper leaf and mixed media in varying ratios across the four compositions, which was interpreted again in a large-scale composition titled *What Black Is This You Say?—‘I learned the word monsoon from LL Cool J’—black*. In both works, Williams achieves shimmering textures and color combinations that connote both the color black and ‘blackness’ in all its brilliance.

Williams is included in the sixth edition of the Prospect New Orleans Triennial, on view through February 2, 2025. Her solo exhibition, *We Say What Black This Is* at the Spelman College Museum of Art, opens February 7, 2025, and her inaugural solo exhibition with Casey Kaplan, New York opens February 28, 2025.

Amanda Williams  
*Monsoon Black I*, 2024  
(detail)



Amanda Williams  
*Monsoon Black I*, 2024  
(detail)

Amanda Williams  
*Monsoon Black I*, 2024  
(alternate view)

