

Art Basel



Karma

New York

Los Angeles



Carole Vanderlinden, *To the top*, 2023 (detail)



Maja Ruznic, *The World Doesn't End II*, 2023-2024 (detail)





Ann Craven, *Tree (Purple Beech, Night Sky, Once More)*, 2024, 2024 (detail)

Art Basel June 13–16, 2024 Messe Basel Booth R28

Gertrude Abercrombie
Henni Alftan
Dike Blair
Peter Bradley
Andrew Cranston
Ann Craven
Verne Dawson
Jane Dickson
Marley Freeman
Jeremy Frey
Sanaa Gateja
Reggie Burrows Hodges
Paul Lee
Hughie Lee-Smith
Calvin Marcus
Keith Mayerson

Richard Mayhew
Thaddeus Mosley
Woody De Othello
Ryan Preciado
Maja Ruznic
Kathleen Ryan
Alan Saret
Arthur Simms
Carole Vanderlinden
Matthew Wong
Jonas Wood
Xiao Jiang
Manoucher Yektai
Norman Zammitt

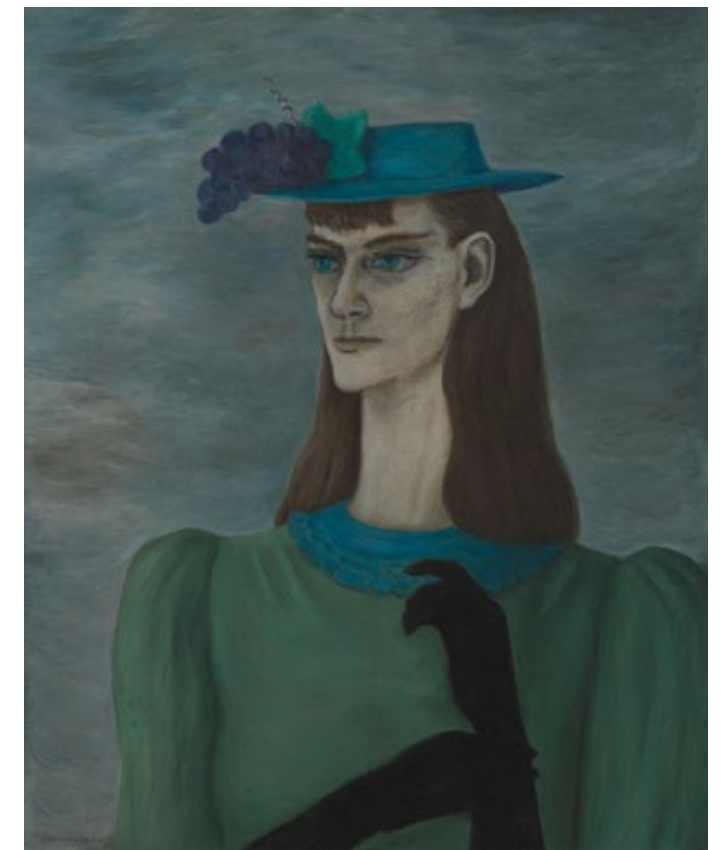
Gertrude Abercrombie

Gertrude Abercrombie (b. 1909, Austin; d. 1977, Chicago) was a critical, under-considered fixture of midcentury American Surrealism. Well known as a champion of the Chicago jazz scene, Abercrombie earned the epithets “queen of the bohemian artists” and the “other Gertrude,” in reference to Gertrude Stein. Her diaristic paintings were preceded by the legacy of French Surrealism and succeeded by the Chicago Imagists of the 1960s, such as Christina Ramberg, Jim Nutt, and Roger Brown. Rooted in fantasy, Abercrombie’s dreamscapes, still lifes, and self-portraits feature a visual lexicon inspired by her daily life: shells, eggs, black cats, doors, bowls of fruit, Victorian furniture, and moonlit landscapes, among other subjects, are prominent motifs in her paintings.

Abercrombie's work is included in the collections of the Art Institute of Chicago; Illinois State Museum, Springfield; Milwaukee Art Museum; Museum of Contemporary Art Chicago; Pennsylvania Academy of the Fine

Arts, Philadelphia; RISD Museum, Providence, Rhode Island; Smithsonian American Art Museum, Washington, DC; and Whitney Museum of American Art, New York.

Gertrude Abercrombie: The Whole World is a Mystery, the most comprehensive museum presentation of the artist's work to date, will be on view at the Carnegie Museum of Art, Pittsburgh, from January 18 to June 1, 2025.



Gertrude Abercrombie, *Self-Portrait of My Sister*, 1941. Collection of the Art Institute of Chicago



Gertrude Abercrombie with *Slaughterhouse* c. 1945



Gertrude Abercrombie

Lonely House, 1938

Oil on canvas

36 $\frac{1}{8}$ × 30 in. (91.8 × 76.2 cm)

43 $\frac{3}{8}$ × 37 $\frac{3}{8}$ in. (110.19 × 94.95 cm) framed

\$ 550,000 USD



Gertrude Abercrombie, *Lonely House*, 1938 (detail)



Gertrude Abercrombie
Still Life and Owl, 1949
Oil on Masonite
5 × 7 in. (12.7 × 17.78 cm)
12¼ × 10¾ in. (31.12 × 26.37 cm) framed
\$ 300,000 USD



Gertrude Abercrombie, *Still Life and Owl*, 1949 (detail)

Henni Alftan

Henni Alftan (b. 1979, Helsinki, Finland) is a Paris-based painter who creates pictures based on a complex process of observation and deduction. Working in figuration but rejecting a narrative dimension, Alftan's compositions use the tight framing of close range photography to explore the similarities between painting and image-making. "I paint pictures," Alftan says, and "painting and picture often imitate each other." Inviting viewers to consider the history, materiality, and objecthood of painting, Alftan's vignettes represent a fragmented vision of the real and address pictorial issues such as color, surface, flatness, depth, pattern, texture, and framing devices.

Recent solo exhibitions include Karma, Los Angeles (2023); Sprüth Magers, London (2022); Karma, New York (2020); Studiolo, Milan (2019); and TM-Galleria, Helsinki (2018). Her work is represented in the collections of the Amos Rex Art Museum, Helsinki; Dallas Museum of Art; EMMA – Espoo Museum of Modern Art, Finland; Hammer Museum, Los Angeles; Helsinki Art Museum; High Museum of Art, Atlanta; Institute of Contemporary Art, Miami; Kuntsi Museum of Modern Art, Vaasa, Finland; Los Angeles County Museum of Art; and the UBS Art Collection, among others.

Alftan's work is currently on view in *I feel, for now* at the Amos Rex Museum, Helsinki, through September 8, 2024.





Henni Alftan, ARS Fennica 2023, installation view, Kiasma Museum of Contemporary Art, Helsinki, Finland, September 8, 2023–January 28, 2024



Henni Alftan
The Studio II, 2023
Oil on canvas
51 $\frac{1}{8}$ × 76 $\frac{3}{4}$ in. (130 × 195 cm)
\$ 85,000 USD



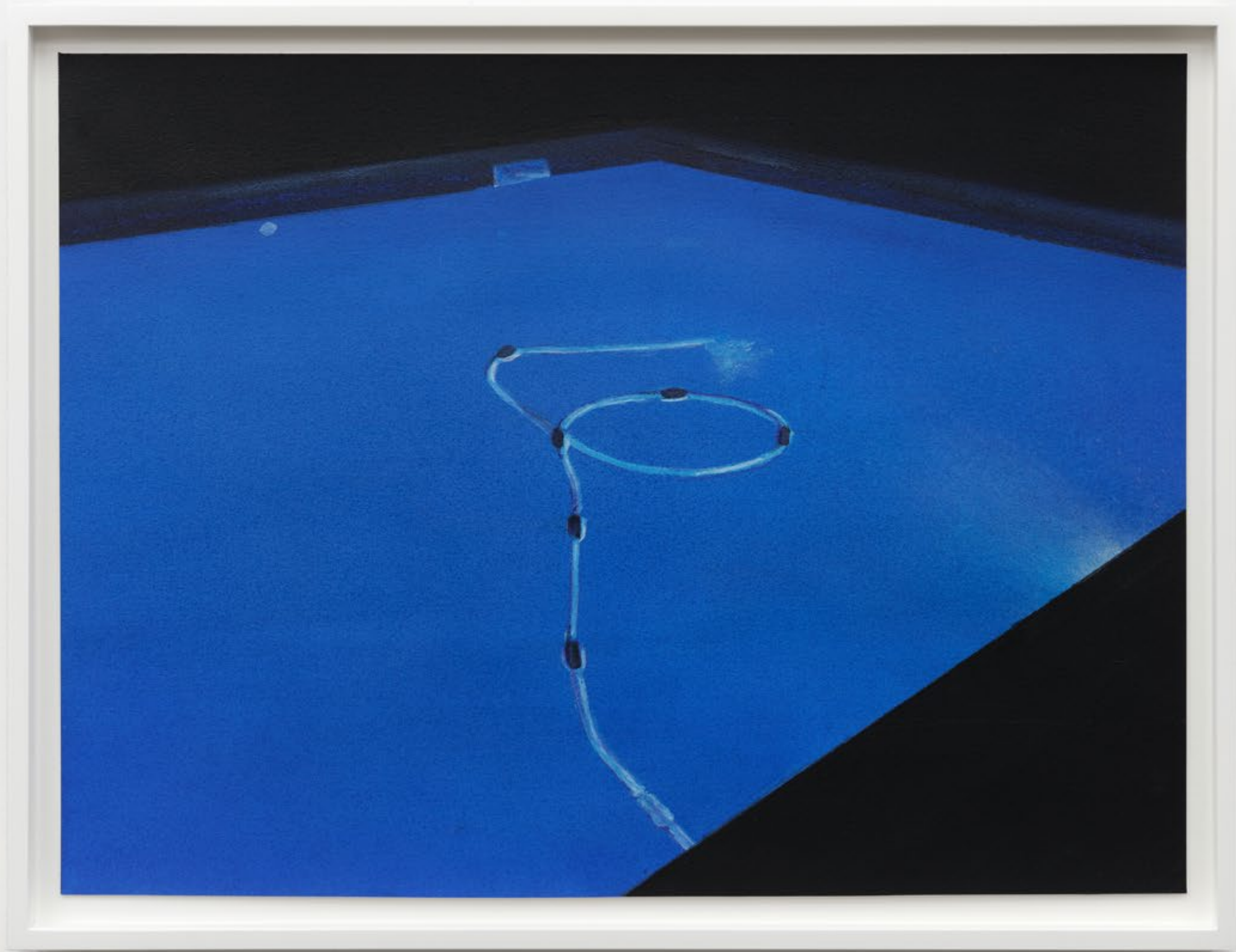
Henni Alftan, *The Studio II*, 2023 (detail)

Dike Blair

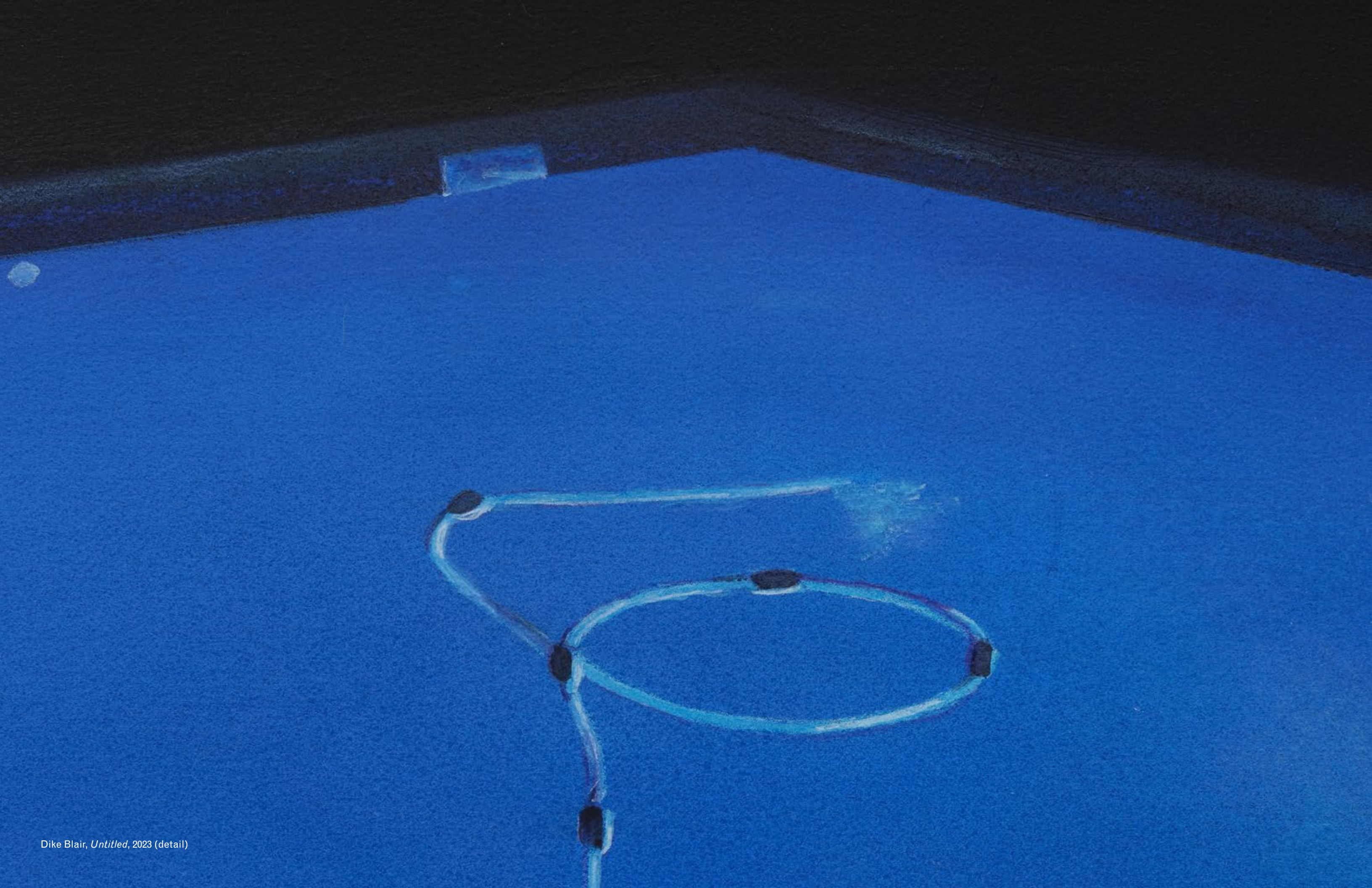
Dike Blair (b. 1952, New Castle, Pennsylvania) uses gouache, oil, his own photographs, and strategies appropriated from Postminimalist sculpture to create intimate tableaux that transform quotidian sights and materials into exercises in formalism. A writer and teacher as well as an artist, Blair came up in the downtown scene of 1970s New York among punk rockers and Postmodernists. In the early 1980s, against prevailing art world trends toward Neo-Expressionism, he began rendering scenes from his life in gouache on paper. These ongoing diaristic paintings are devoid of human figures but nonetheless evoke the specter of the artist whose daily life plays out at a remove across their finely-wrought surfaces. Blair's practice toes the line between the Pictures generation, the environments of Dan Graham, and the travel documentation of Stephen Shore. The artist lives in New York.

Blair's recent solo exhibitions include Karma (Los Angeles, 2023, New York, 2022); Various Small Fires, Seoul (2020); The Modern Institute, Glasgow (2019); Linn Lühn, Düsseldorf (2019); Secession, Vienna (2016); and Jüergen Becker Gallery, Hamburg (2016). In 2022, Karma presented an exhibition of Blair's paintings of Gloucester alongside Edward Hopper's paintings of the same small Massachusetts city. Blair's work is featured in the collections of the Whitney Museum of American Art, New York; Brooklyn Museum, New York; Morgan Library & Museum, New York; Los Angeles County Museum of Art; Dallas Museum of Art; and the Museum of Contemporary Art, Los Angeles, among others.

Dike Blair will have an exhibition curated by Helen Molesworth at the Edward Hopper House Museum and Study Center in Nyack, New York in Fall 2024.



Dike Blair
Untitled, 2023
Gouache, pencil and chalk on paper
14 $\frac{7}{8}$ × 20 in. (37.78 × 50.8 cm)
16 $\frac{5}{8}$ × 21 $\frac{1}{2}$ in. (42.24 × 54.61 cm) framed
\$ 30,000 USD



Dike Blair, *Untitled*, 2023 (detail)



Peter Bradley

Peter Bradley

Peter Bradley (b. 1940, Connellsville, Pennsylvania) is a painter and sculptor whose work is associated with the Color Field movement. Staining and splattering his canvases, the artist stages vibrant encounters with color, which, in his words “supersedes subject.” Beginning in the late 1960s, Bradley used a spray gun to project acrylic thickened with gel—a medium that was newly developed at the start of his practice—onto his canvases in gestural passages and saturated layers. His recent techniques include working wet-into-wet, exposing his canvases to the elements, and embedding materials such as glass, flowers, and butterfly wings into his acrylic. Alongside his pioneering achievements in painting, Bradley has, for nearly six decades, created abstract sculptures from salvaged metals that extend his investigations of color and dynamism into the realm of three dimensions. Bradley lives in upstate New York.

Bradley curated one of the first racially integrated exhibitions in the United States. Presented in 1971 in Houston, *The De Luxe Show* featured work by artists including

Anthony Caro, Sam Gilliam, Al Loving, and Kenneth Noland. Bradley’s work is held in the collections of the African American Museum Dallas; California African American Museum, Los Angeles; Aldrich Contemporary Art Museum, Ridgewood, Connecticut; Dallas Art Museum; Dayton Art Institute, Ohio; Fogg Museum, Harvard University, Cambridge, Massachusetts; Johannesburg Art Foundation; Los Angeles County Museum of Art; Menil Collection, Houston; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; Nasher Museum of Art at Duke University, Durham, North Carolina; Rennie Collection, Vancouver; Stamford Museum and Nature Center, Connecticut; University of California, Berkeley; University of Sydney; and Weatherspoon Art Museum, Greensboro, North Carolina, among others.

Bradley’s work is currently on view in *Glory of the World: Color Field Painting (1950s through 1983)* at the NSU Art Museum, Fort Lauderdale, Florida, through August 25, 2024.



Peter Bradley
Chateau Meyney, 2020
Acrylic, pumice, leaf, on canvas
62 × 80 in. (157.48 × 203.2 cm)
63¼ × 81 in. (160.66 × 205.74 cm) framed
\$ 220,000 USD



Peter Bradley, *Chateau Meyney*, 2020 (detail)



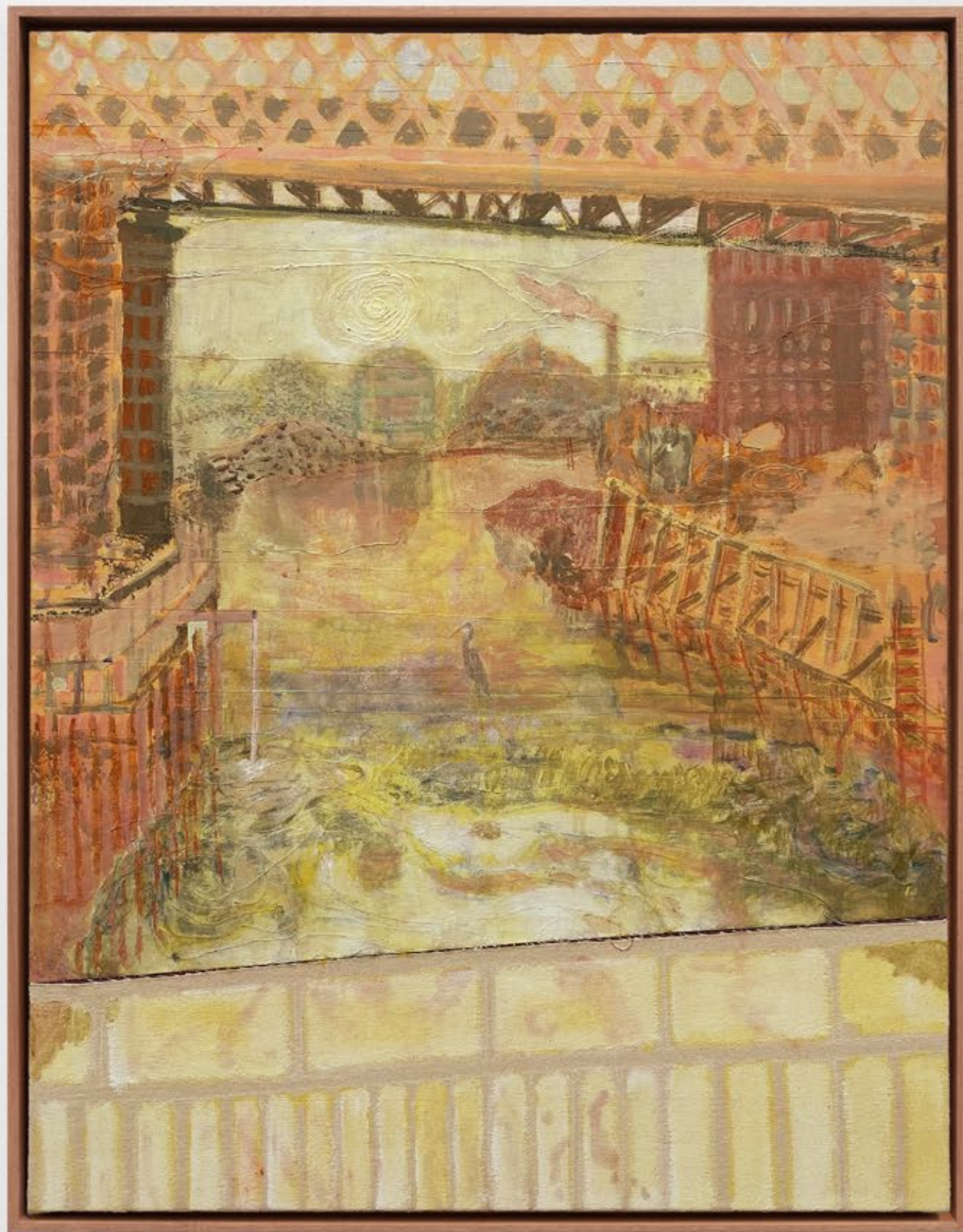
Andrew Cranston

Andrew Cranston

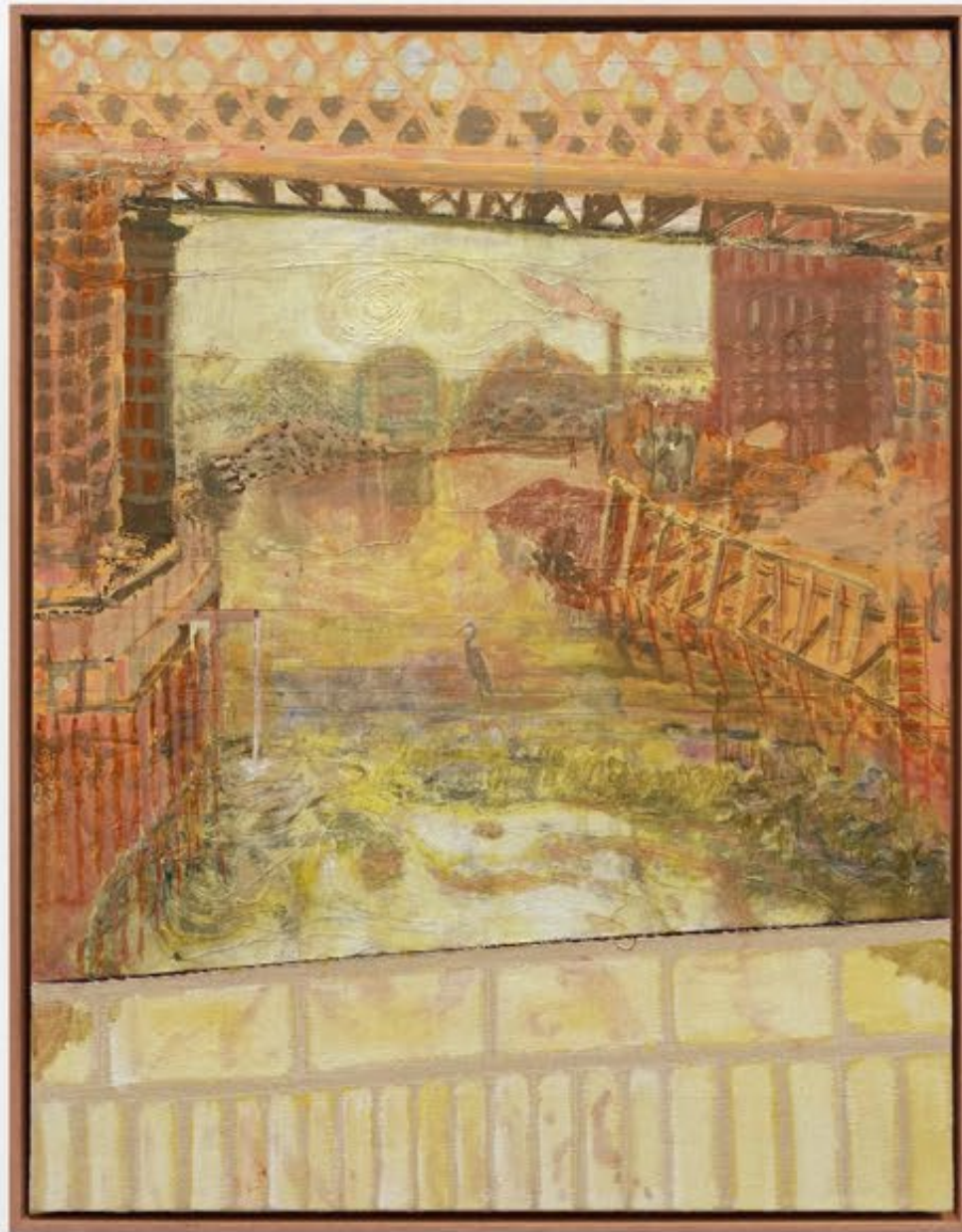
Andrew Cranston (b. 1969, Hawick, Scotland) culls his paintings' narrative vignettes from his personal history as well as artistic and anecdotal sources. As the artist notes, "The paintings are based on experience, but so many other things get woven in—other paintings, scenes from films, and real places that are there in front of you, but also places remembered." Through their layers of luminous paint and dreamlike renderings of everyday scenes, his darkly humorous compositions recall Post-Impressionists such as Pierre Bonnard and Édouard Vuillard. Cranston often uses hardback book covers as painting supports, at times leaving their original spines exposed and re-texturing their surfaces with lush layers of oil or acrylic. He lives in Glasgow.

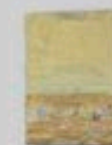
Recent solo exhibitions include Ingleby Gallery, London (2023); Modern Art, London (2022); Karma, New York (2021); and Ingleby Gallery, Edinburgh (2018). Cranston's work is represented in the collections of the Art Gallery of New South Wales, Sydney; He Art Museum, Shunde, China; Hepworth Wakefield, West Yorkshire, England; Institute of Contemporary Art, Miami; National Galleries of Scotland, Edinburgh; Portland Art Museum, Oregon; Royal College of Art, London; and Royal Scottish Academy, Edinburgh, among others.

Cranston's work is currently on view in *Andrew Cranston: What made you stop here?* at the Hepworth Wakefield, West Yorkshire, England.



Andrew Cranston
'Partick Heron' (second version), 2024
Acrylic on canvas
35⁵/₈ × 27³/₄ in. (90.40 × 70.40 cm)
37¹/₄ × 29³/₈ in. (94.49 × 74.48 cm) framed
\$ 75,000 USD





Andrew Cranston, *What made you stop here?*, installation view, Hepworth Wakefield, England, November 25, 2023 – June 2, 2024

Ann Craven

Ann Craven (b. 1967, Boston) makes self-reflexive paintings that comment on devotion, loss, and the immortalizing nature of her medium. Primarily using unabashedly high-key colors, she paints and repaints her key subjects—winsome animals and flowers modeled after those found in vintage books and postcards, among other sentimental twentieth-century sources, and the moon as observed by the artist herself. Craven's emotional conceptualism inheres in these affectively charged repetitions, each of which is accompanied by an indexical canvas Palette used for the respective work's color mixing and archived by the artist, like her Stripes, for her future reference. Like On Kawara, her oeuvre is a catalog of time passed; like Agnes Martin, evidence of her hand is the true content of

her work. With each rearticulation, Craven reasserts her brushstroke as a bulwark against the degradation of memory. Craven lives in New York City.

Recent solo exhibitions include the SCAD Museum of Art, Savannah, Georgia (2023); Center for Maine Contemporary Art, Rockland (2019); and Le Confort Moderne, Poitiers, France (2014). Craven's paintings are in the public collections of the Colby College Museum of Art, Waterville, Maine; Farnsworth Art Museum, Rockland, Maine; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Portland Museum of Art, Maine; SCAD Museum of Art; and the Whitney Museum of American Art, New York, among others.





Ann Craven
Tree (Purple Beech, Night Sky, Once More), 2024, 2024
Oil on linen
84 × 60 in. (213.36 × 152.40 cm)
\$ 140,000 USD



Ann Craven, *Tree (Purple Beech, Night Sky, Once More)*, 2024, 2024 (detail)



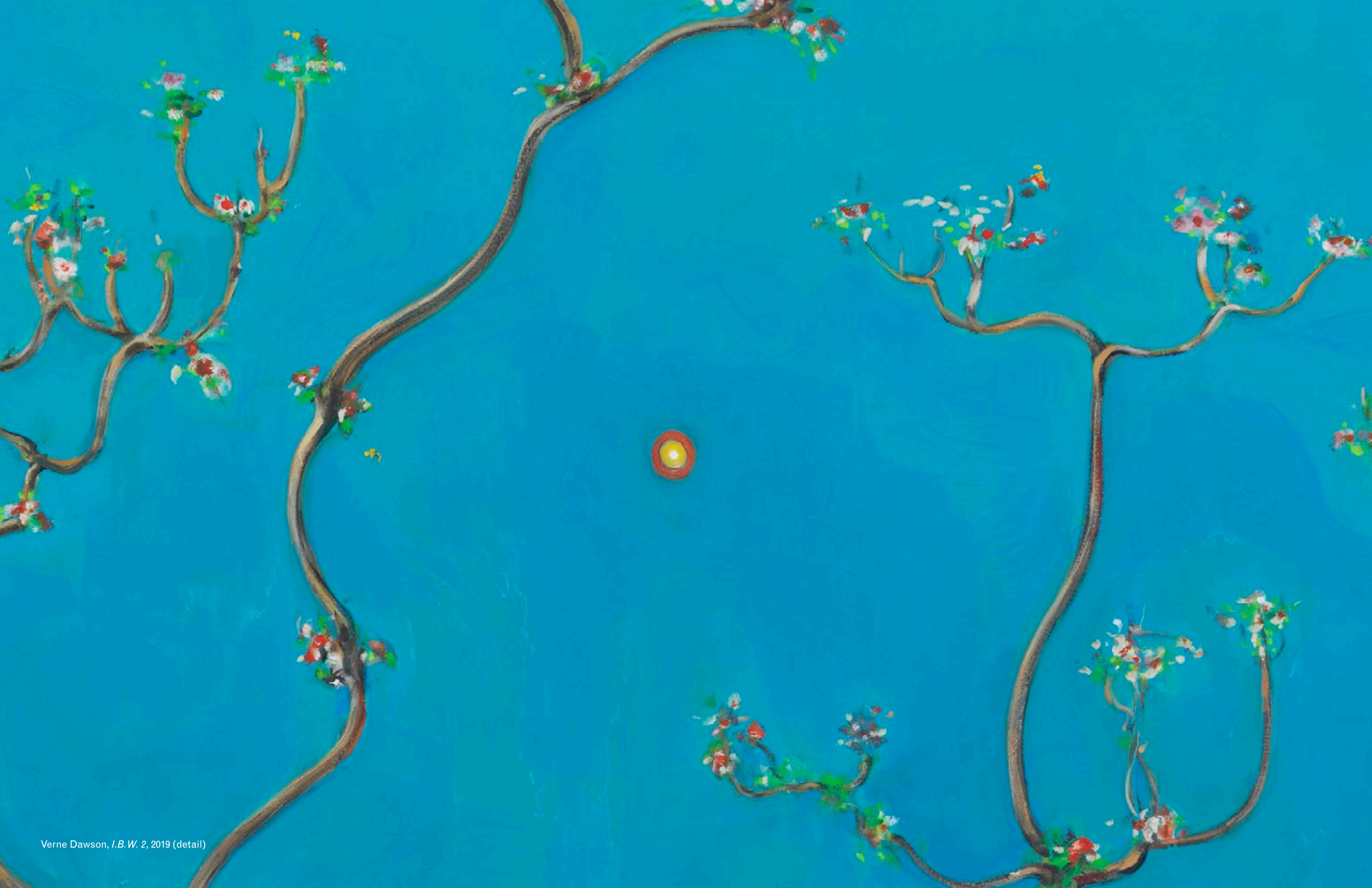
Verne Dawson

Verne Dawson (b. 1955, Meridianville, Alabama) delves into heady topics concerning culture and nature, interlacing the present with the ancient past. His works cite a history of stories, symbols, and belief systems. Dawson's work maintains a focus on timekeeping and the structures that have governed human lives. He depicts chimeric landscapes and cosmological scenes with a style that oscillates between Bosch and faux-naïf. Dawson's formidable subjects are depicted with verdant, loose brushstrokes. By blending portraits, landscapes, still lifes, and abstraction, Dawson merges science and fantasy to create timeless images that convey the history of the relationship between humanity and the natural world.

Recent solo exhibitions include Galerie Eva Presenhuber, Zurich (2023, 2016); Karma, New York (2022); Gavin Brown's Enterprise (2019, 2017); Douglas Hyde Gallery, Dublin (2016); and Victoria Miro, London (2013). Dawson's work was included in the Yokohama Triennial (2011), the Whitney Biennial (2010), the Lyon Biennial (2006), and the Venice Biennial (2003).



Verne Dawson
I.B.W. 2, 2019
Oil on linen
78 × 68 in. (198.12 × 172.72 cm)
\$ 100,000 USD



Verne Dawson, *I.B.W. 2*, 2019 (detail)

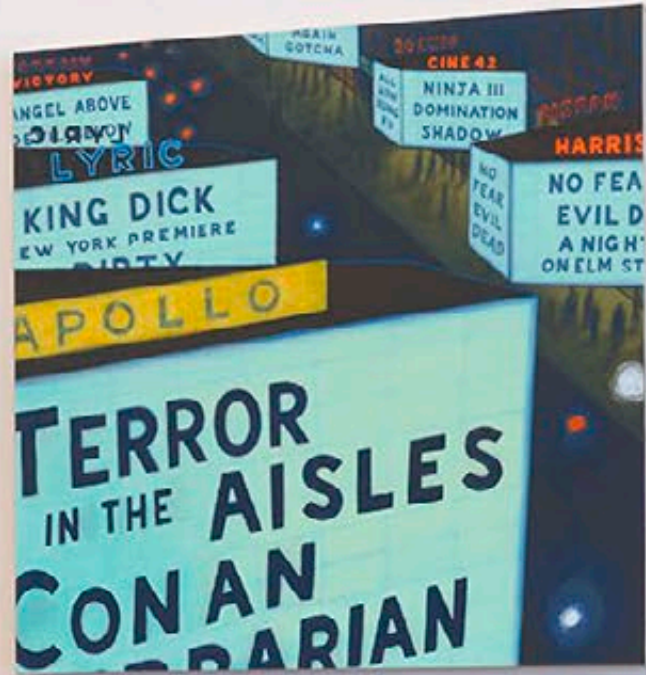


Jane Dickson

Jane Dickson (b. 1952, Chicago, Illinois) makes paintings and drawings that explore the psychogeography of American culture. Dickson's practice was forged in the crucible of New York's late-seventies counterculture, where she participated in artist collectives like Fashion Moda, Collaborative Projects Inc., and Group Material. Working figuratively from her own photographic snapshots, especially of New York's Times Square, where she lived for nearly thirty years, Dickson portrays strip clubs, diners, motels, sex workers, and their seemingly straight-laced foils: suburban homes, driveways, and businessmen. Using oils and acrylic on canvas and linen alongside a range of atypical surfaces such as vinyl, felt, astroturf, and sandpaper, she achieves impressionistic textures that often blur her subjects in hazes of neon and darkness. In her compositions, the tradition of social realist painting collides with postmodern feminist cultural critique, yielding paintings that are simultaneously representational and conceptual. Dickson lives in New York.

In 1980, as a member of Collaborative Projects Inc., Dickson helped organize and displayed work in the hallmark exhibitions *The Times Square Show* and the *Real Estate*

Show. Her work has recently been exhibited at the Museum of the City of New York (2023); Alison Jacques, London (2023); UCCA Center for Contemporary Art, Beijing (2022); James Fuentes Gallery, New York (2022, 2019), Stems Gallery, Belgium (2021, 2020), How! Happening Gallery, New York (2020); and Seoul Museum of Art (2019). She was included in the 2022 Whitney Biennial. Dickson represented in the collections of the Art Institute of Chicago; Bronx Museum, New York; Brooklyn Museum, New York; Jewish Museum, New York; Library of Congress, Washington, D.C.; Metropolitan Museum of Art, New York; Minneapolis Museum of Art; Museum of Modern Art, New York; National Portrait Gallery, Washington D.C.; Philadelphia Academy of Fine Art; San Francisco Museum of Art; Victoria and Albert Museum, London; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York.





Jane Dickson
Checks Cashed Reflection, 2022
Oil stick on linen
24 × 34 in. (60.96 × 86.36 cm)
\$ 45,000 USD



Marley Freeman

Marley Freeman (b. 1981, Lynn, Massachusetts) uses hand-mixed gesso, acrylic, and oils to create meticulous, psychologically charged color fields. Working primarily in the medium of painting, Freeman studies the ways in which the material “wants to perform,” resulting in multisensorial investigations of color and light that transcend distinctions between abstraction and representation. “Pigments have their own ways of acting,” she says, “and I became obsessed with learning their traits.” Her distinct vocabulary of forms is made up of brushy strokes, color washes, and shapes that freely transform across the picture plane. The influence of the material history of textile production on the artist is evident in her close attention to the textural subtleties of her paints and her reverence for their surface effects. Freeman lives between New York City and Massachusetts.

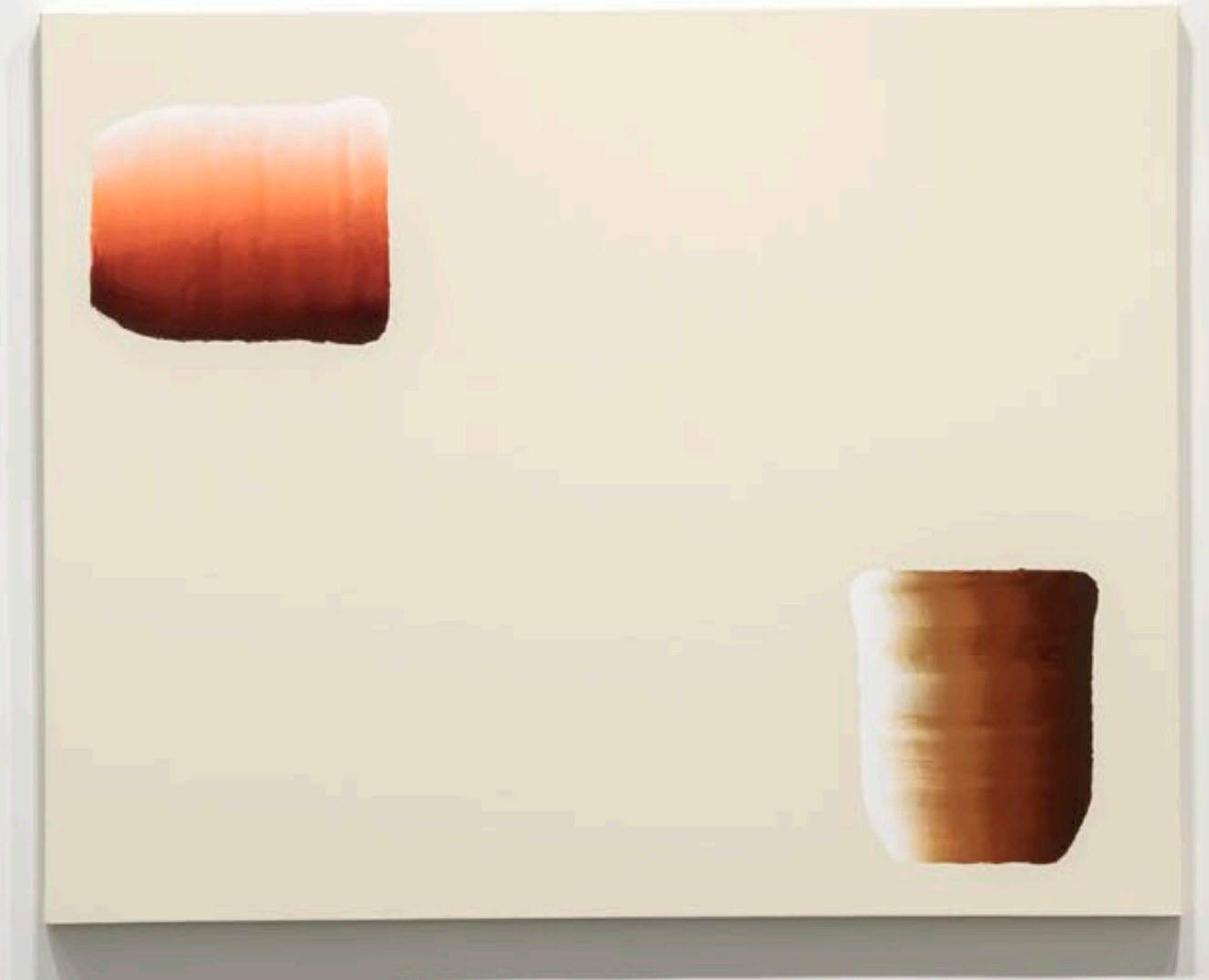
Freeman’s work can be found in the collections of the Crocker Art Museum, Sacramento, California; Los Angeles County Museum of Art; RISD Museum, Providence, Rhode Island; San Antonio Museum of Art; Whitney Museum of Art, New York; University of Colorado Art Museum, Boulder; and the Hessel Museum of Art, Annandale-On-Hudson, New York.



Marley Freeman
god fool, 2024
Oil and acrylic on linen
50 × 58 in. (127.00 × 147.32 cm)
50³/₄ × 58⁷/₈ in. (128.91 × 149.56 cm) framed
\$ 65,000 USD



Marley Freeman, *god fool*, 2024 (detail)





Jeremy Frey

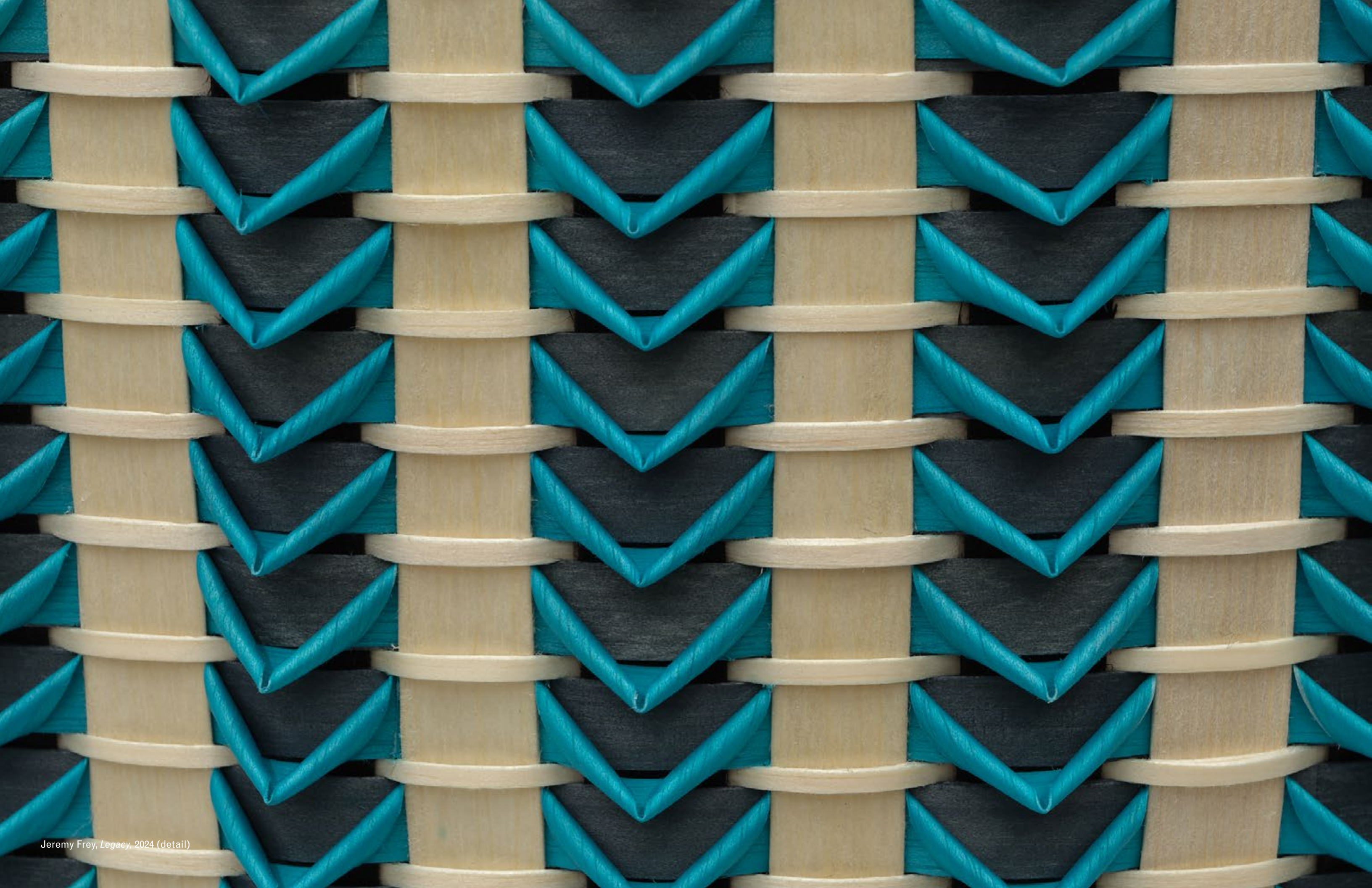
Jeremy Frey (b. 1978, Passamaquoddy Indian Township Reservation, Maine) is one of the foremost Passamaquoddy craftspeople of his generation. A descendant of a long line of Indigenous weavers, Frey learned traditional Wabanaki methods from his mother and by apprenticing at the Maine Indian Basketmakers Alliance. Woven from natural materials that the artist himself forages, such as sweetgrass and wood from brown ash trees, Frey's vessels are characterized by subtle forms, delicately layered colors, and elaborate weaves. Building on and experimenting with the material histories of Wabanaki basketry, the artist's work is simultaneously in dialogue with the formal language of Greek and Roman pottery and with contemporary sculpture's emphasis on materiality, form, and variation within repetition. Frey lives in Maine.

The first solo show of Frey's work was held at Karma, New York (2023). Frey won Best of Show at the Santa Fe Indian Market in 2011, marking the first time a basketmaker achieved this honor in the market's ninety-year history. That same year, Frey won Best of Show and at the Heard Museum Indian Guild Fair and Market in Phoenix, Arizona, which he would repeat in 2015, making him the first artist ever to do so. Frey's work is held in the public collections of the Art Institute of Chicago, Illinois; Denver Art Museum, Colorado; Farnsworth Art Museum, Rockland, Maine; Portland Museum of Art, Maine; Smithsonian American Art Museum, Washington, DC; University of Delaware Special Collections & Museums; and Virginia Museum of Fine Art, Richmond, among others.

Jeremy Frey: Woven opens at the Portland Museum of Art on May 24, 2024.

Jeremy Frey
Legacy, 2024
Black ash, sweetgrass and synthetic dye
22 × 11¼ × 11¼ in. (55.88 × 28.57 × 28.57 cm)
\$ 80,000 USD





Jeremy Frey, *Legacy*, 2024 (detail)



Jeremy Frey
Medium Black & White Basket, 2008
Black ash, sweetgrass and synthetic dye
2½ × 7½ in. (6.35 × 19.05 cm)
\$ 30,000 USD



Jeremy Frey
Small Black & White Basket, 2013
Black ash, sweetgrass and synthetic dye
2 × 4½ in. (5.08 × 11.43 cm)
\$ 20,000 USD



Sanaa Gateja

Sanaa Gateja (b. 1950, Kisoro, Uganda) makes intricate works from post-consumer paper that he rolls into beads, sewing them onto bark cloth supports in tapestry-like assemblages. Up close, the beads offer glimpses, between folds, of their past lives—as vintage posters, pages from wig sales pamphlets, and outdated textbooks, among other things. His distinctive method requires the involvement of members of his community, whom he has trained and employed since the early 1990s. Gateja envisions artists as agents for social, political, and environmental transformation, and art-making as an act of ecological and spiritual repair. Disrupting conventional distinctions between figuration and abstraction, and two-dimensional work and sculpture, the resulting swirling, mosaic-like pieces instead draw affective connections between people and their surroundings. Gateja lives in Kampala, Uganda.

Gateja had his first American solo exhibition at Karma, New York in 2023 and was included in the Carnegie International (2022). His works are held in museums and private collections including those of the Carnegie Museum, Pittsburgh; de Young Museum, San Francisco; Field Museum, Chicago; National Scottish Museum, Edinburgh; and the Victoria and Albert Museum, London. He has exhibited at institutions and fairs including ARCOLisboa; Cape Town Art Fair; FNB Art Joburg, Johannesburg; Art Paris; AKA A Paris; Themes & Variations, London; and the Museum of Art and Design, New York.

Gateja is included in the Ugandan Pavilion, curated by Acaye Kerunen, at the 60th Venice Biennale.



Sanaa Gateja, *NOURISHMENT*, installation view, Karma, Los Angeles, March 22–May 18, 2024



Sanaa Gateja
Stump Anew, 2023
Paper beads on bark cloth
93½ × 72½ in. (237.49 × 184.15 cm)
\$ 90,000 USD



Sanaa Gateja, *Stump Anew*, 2023 (detail)



Robert Grosvenor

Robert Grosvenor (b. 1937, New York City) explores formal and conceptual dialectics, especially between an artwork and its environment, through sculpture, photography, and works on paper. Though he is often associated with Minimalism, due in part to his inclusion in the Jewish Museum's 1966 Primary Structures and the 1968 exhibition at Haags Gemeentemuseum (now Gemeentemuseum Den Haag) Minimal Art, Grosvenor's unclassifiable oeuvre playfully resists the movement's emblematic austerity. Rather, his artworks convey a sensuous handmade quality. Using industrial materials like concrete blocks, wooden beams, fiberglass, steel, aluminum pipes, and plywood as well as found objects, the artist creates what he once called "ideas that operate in the space between floor and ceiling." Grosvenor lives on Long Island.

Recent solo exhibitions include Karma, New York (2024); Paula Cooper Gallery, New York (2023); Karma, Los Angeles (2022); Karma, New York (2020); Galerie Max Hetzler, Paris (2020); Consortium Museum, Dijon (2020);

Institute of Contemporary Art, Miami (2019); Paula Cooper Gallery, New York (2018); and the Renaissance Society, Chicago (2017), among others. Grosvenor's work is represented in various public collections including the Aldrich Contemporary Art Museum, Ridgefield, Connecticut; By Art Matters, Hangzhou, China; Centre Pompidou, Paris; Direction Regionale des Affaires, Rennes, France; Edward R. Broida Trust, Los Angeles; Frac Bretagne, Rennes, France; Fundação de Serralves Museum of Contemporary Art, Porto, Portugal; Hirshhorn Museum and Sculpture Garden, Washington, DC; Lannan Foundation, Los Angeles; Massachusetts Institute of Technology, Cambridge; Museum Boijmans Van Beuningen, Rotterdam; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art San Diego, La Jolla, California; Museum of Modern Art, New York; Walker Art Center, Minneapolis; Weisman Art Museum, Minneapolis; and Whitney Museum of American Art, New York.



Robert Grosvenor
Untitled, 2021-2022
Wood, fiberglass, paint, cardboard
36 × 60 × 36 in. (91.44 × 152.40 × 91.44 cm) each
\$ 250,000 USD



Robert Grosvenor, *Untitled*, 2021-2022 (detail)



Reggie Burrows Hodges

Reggie Burrows Hodges (b. 1965, Compton, California) explores storytelling and visual metaphor through paintings that engage with questions of identity, community, truth, and memory. Starting from a black ground, he develops the scene around his figures with painterly, foggy brushwork, playing with how perception is affected when the descriptive focus is placed not on human agents but on their surroundings. Figures materialize in recessive space, stripped of physical identifiers; bodies are described by their painted context. These formal decisions speak to Hodges's embrace of tenuous ambiguities and his close observation of the relationship between humans and their environment. He lives in the Bay Area.

His work has been presented in solo exhibitions at, among others, San Francisco Museum of Modern Art (2023); Addison Gallery of American Art, Andover, Massachusetts (2023), Karma, Los Angeles (2023); Center for Maine Contemporary Art, Rockland (2021–22); Karma, New York (2021), and Dowling Walsh

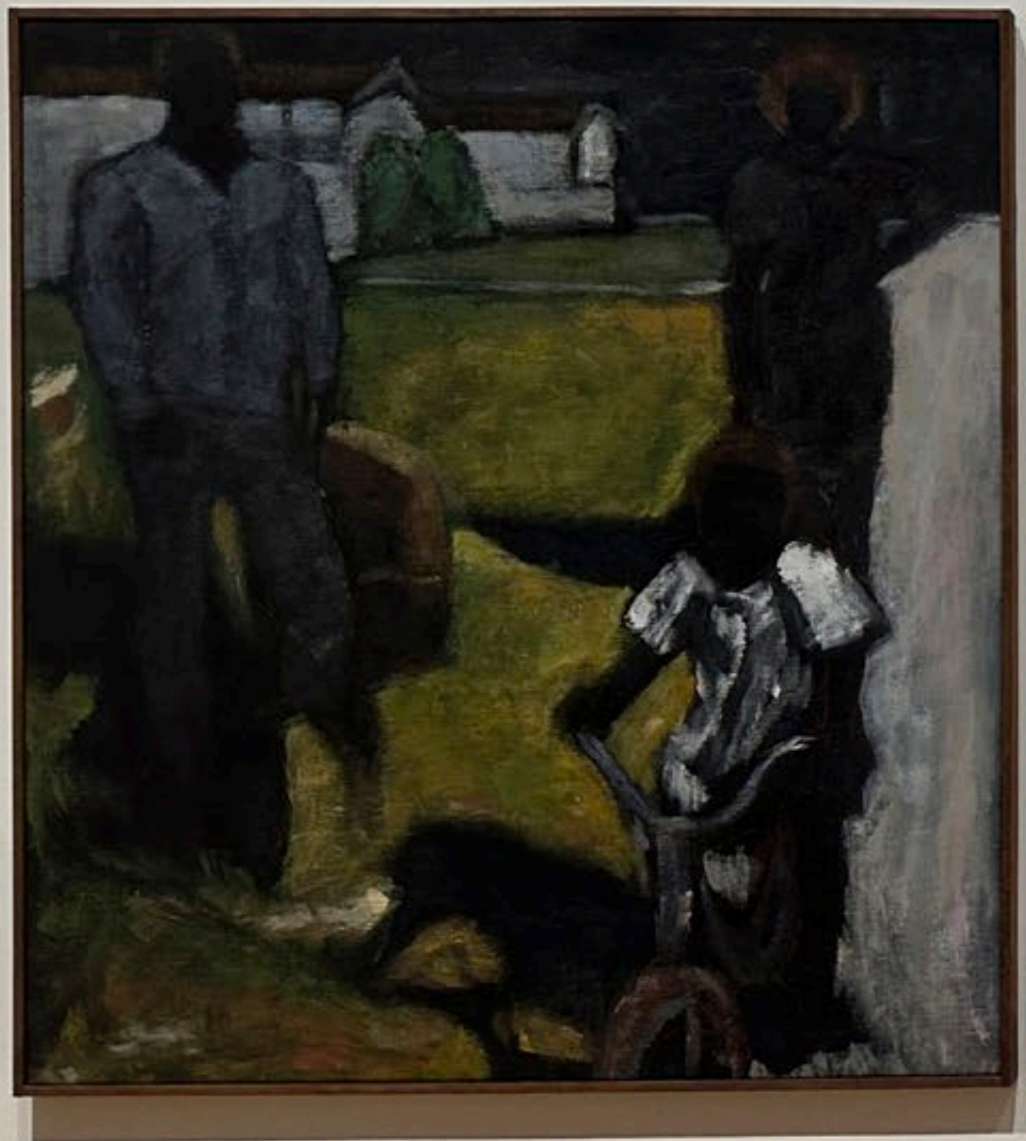
Gallery, Rockland, Maine (2020, 2019). His work is held in the public collections of the Art Institute of Chicago; Art Gallery of New South Wales, Sydney; Blanton Museum of Art, Austin; Colby College Museum of Art, Waterville, Maine; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Dallas Museum of Art; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Louis Vuitton Foundation, Paris; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Contemporary Art, Los Angeles; Nasher Museum of Art at Duke University, Durham, North Carolina; Portland Museum of Art, Maine; Rose Art Museum at Brandeis University, Waltham, Massachusetts; Stedelijk Museum, Amsterdam; and Whitney Museum of American Art, New York, among others.



Reggie Burrows Hodges
Electric Chrysanthemum, 2024
Acrylic and pastel on canvas
80 × 65 in. (203.2 × 165.1 cm)
81¼ × 66¼ in. (206.38 × 168.28 cm) framed
\$ 450,000 USD



Reggie Burrows Hodges, *Electric Chrysanthemum*, 2024 (detail)



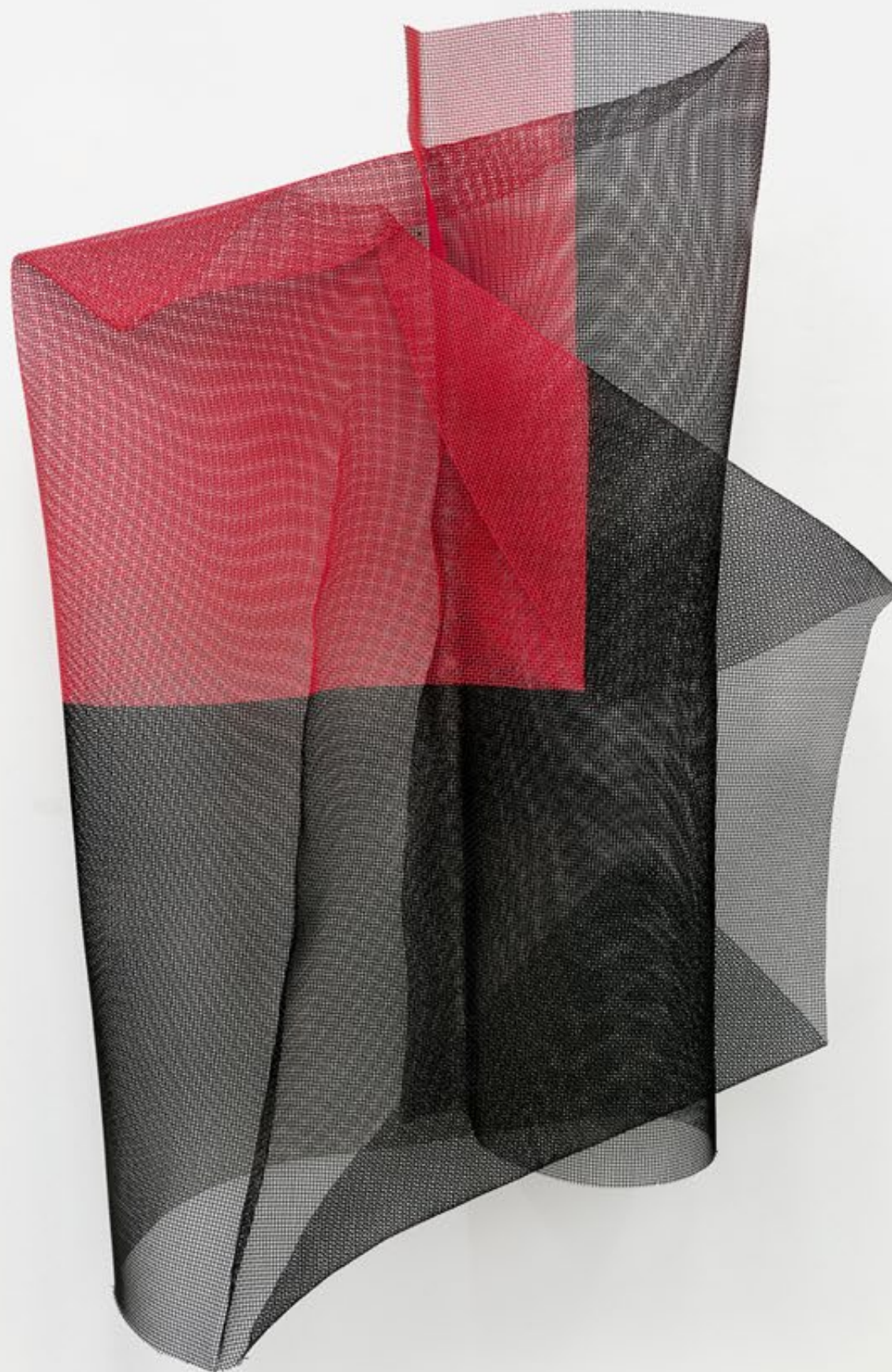
Reggie Burrows Hodges, *Big We'll*, 2020, installation view, Metropolitan Museum of Art, New York



Paul Lee

Paul Lee (b. 1974, London) is a sculptor, collagist, and video artist who creates assemblages by manipulating found domestic and everyday objects, including dyed terry cloth towels, tambourines, and empty soda cans. Lee's evolving visual language exploits universally understood relationships between use and form. By transforming familiar materials into colorful abstractions, Lee subverts their function and draws out their implicit connection to the human body. He considers these objects to be abstracted "portraits" of the person who used them: the synthesis of "an object-body and an image-mind." Lee lives in New York.

Lee's work has recently been shown at, among others, Karma, New York (2024, 2019); Michael Lett, Auckland, New Zealand (2022); Adams and Ollman, Portland, Oregon (2021); David Shelton Gallery, Houston (2020); David Shelton Gallery, Houston (2018); and Modern Art, London (2018). Lee's work is represented in the collections of the Dallas Museum of Art; Government Art Collection, United Kingdom; M+, Hong Kong; Morgan Library & Museum, New York; Portland Art Museum, Oregon; RISD Museum, Providence, Rhode Island; Rubell Family Collection, Miami; San Antonio Museum of Art, Texas; and Walker Art Center, Minneapolis, among others.



Paul Lee
Everything Meaning, 2024
Spraypaint on stainless steel wire mesh
42½ × 27 × 13 in. (107.95 × 68.58 × 33.02 cm)
\$ 18,000 USD



Paul Lee, *Everything Meaning*, 2024 (detail)

Hughie Lee-Smith

Hughie Lee-Smith (b. 1915, Eustis, Florida; d. 1999, Albuquerque, New Mexico) was a painter whose surreal compositions reflect the social alienation of mid-twentieth century American life. Lee-Smith came of age in the midst of the Great Depression, spending his early life between Chicago, Cleveland, and Detroit. He studied at the Detroit Society of Arts and Crafts and the Cleveland School of Art, and became involved in Karamu House, the oldest running Black theater in the nation. The Midwest left an indelible influence on Lee-Smith—his early Social Realist paintings often made reference to its expansive gray skies and industrial architecture. Teaching would take him to the East Coast, where he was an instructor at the Art Students League in New York City and later acting head of the art department at Howard University in Washington, DC, a stronghold of the Black Arts Movement. Even as his environment changed, the visual vernacular of the Midwest remained in Lee-Smith's work: pendants and ribbons from traveling carnivals, crumbling brick buildings, and vast landscapes in which figures, lost in thought, stand with their backs to the viewer. His paintings bear traces of Surrealist influence, in particular Giorgio de

Chirico, as well as the French Neoclassical painter Jean-Auguste-Dominique Ingres. Lee-Smith left behind an idiosyncratic body of work: his painted world abides by the otherworldly logic of dreams and symbols, evidence of a lifelong effort to see beyond the real.

Lee-Smith's work has been exhibited in retrospectives at the Studio Museum in Harlem, New York (1988); New Jersey State Museum, Trenton (1988); and Ogunquit Museum of American Art, Maine (1997). His work is held in the collections of the Metropolitan Museum of Art, New York; Smithsonian American Art Museum, Washington, DC; San Francisco Museum of Modern Art; Art Institute of Chicago; Detroit Institute of Art; Studio Museum in Harlem; the San Diego Museum of Art; Howard University, Washington, DC; and the Schomburg Center for Research in Black Culture, New York, among others.



Hughie Lee-Smith

The Ribbon, 1960

Oil on linen

17½ × 23½ in. (44.45 × 59.69 cm)

25⅛ × 31⅜ in. (63.83 × 79.71 cm) framed

\$ 325,000 USD



Hughie Lee-Smith, *The Ribbon*, 1960 (detail)

Calvin Marcus

Calvin Marcus (b. 1988, San Francisco) works serially, creating stylistically distinct bodies of work that probe unsettling subjects, both psychic and social, across a variety of media. For each new suite, Marcus develops unique material processes—toppled toy soldiers depicted using thick pigment sticks made to resemble Crayolas; begonias and patches of grass rendered with striking precision in watercolor and oil; silk-screened drawings of martinis form patterns on hand-sewn linen shirts; canvases stretched to the length of limousines are the ground for paintings of abnormally long sturgeon. Marcus's exhibitions confront viewers with tightly-constructed panoramas and maze-like displays, heightening his works' uncanny effect. Discussing his slippery subject matter and free approach to craft, the artist explains: "I feel no loyalty to one particular medium, I let the idea dictate the form and go from there." Marcus lives in Los Angeles.

The artist has been the subject of solo exhibitions at Karma, New York (2024); Clearing (Los Angeles, 2021; Brussels, 2020; New York, 2018, 2016, 2015); David Kordansky, Los Angeles (2019, 2016); K11 Musea, Hong Kong (2019); The Power Station, Dallas (2017); Peep-Hole, Milan (2015); and Public Fiction, Los Angeles (2014). In 2019, his work was included in the Whitney Biennial. Recent institutional group exhibitions include those held at the Deichtorhallen Hamburg (2023); Start Museum, Shanghai (2022); Bundeskunsthalle, Bonn, Germany (2022); Louisiana Museum of Art, Humlebæk, Denmark (2021–22); and Museum of Contemporary Art Chicago (2020), among others. Marcus's work is in the permanent collections of the Astrup Fearnley Museet, Oslo, Norway; Musée d'Art Moderne de Paris; K11 Art Foundation; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.





Calvin Marcus
Untitled, 2024
Oil, watercolor and vinyl on linen
78 × 60½ in. (198.12 × 153.67 cm)
79 × 61½ in. (200.66 × 156.21 cm) framed
\$ 100,000 USD





Keith Mayerson

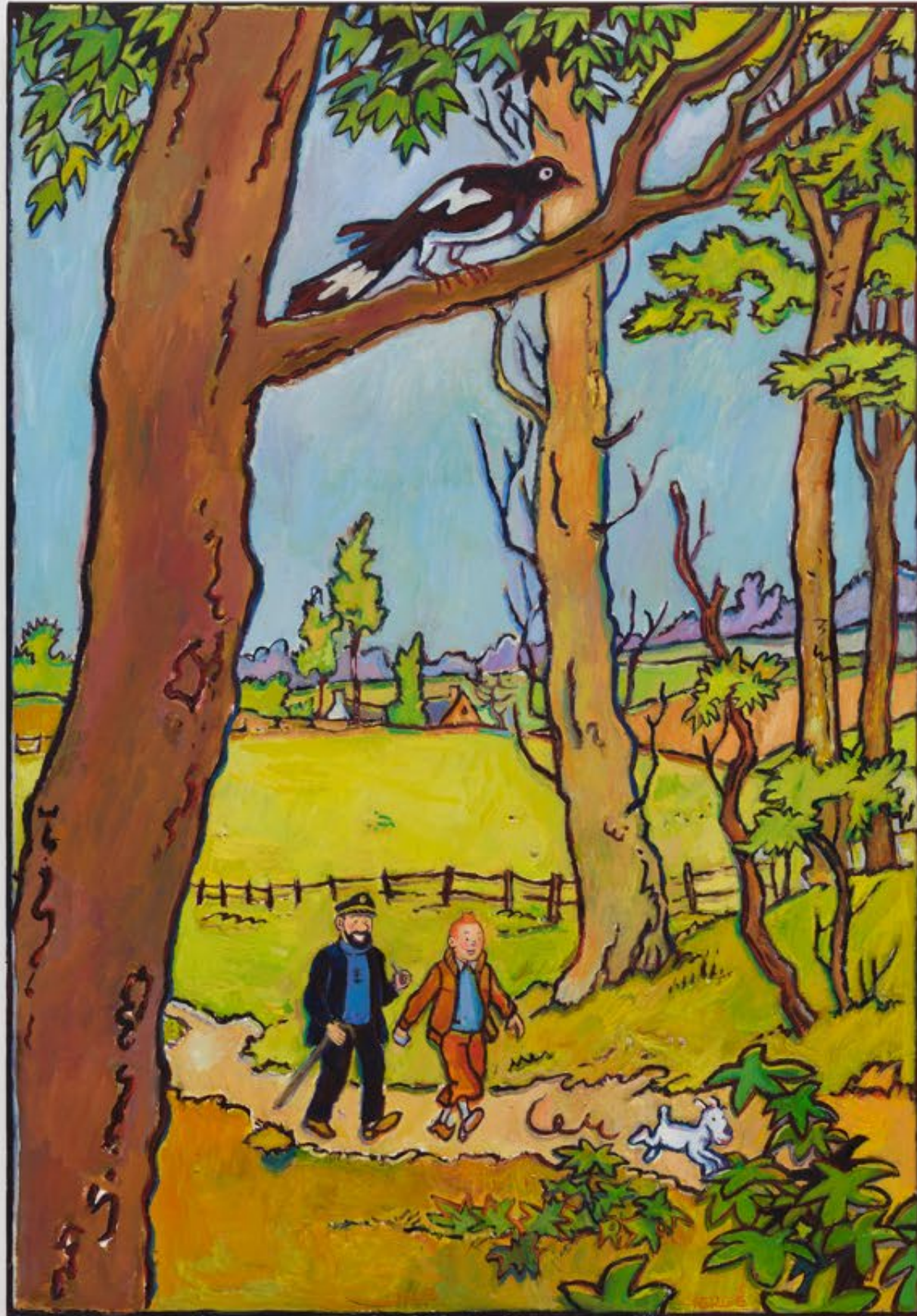
Keith Mayerson (b. 1966, Cincinnati, Ohio) is inspired by symbols of American history and pop culture, and depicts familiar figures who have impacted the country's consciousness, in addition to personal scenes and his abstract "iconscapes." His work allegorizes themes of resilience, determination, and the "American dream." Iconic images, heroes, places, and events are rendered luminous and transcendent through Mayerson's micro-managed brushwork and coloring. His subjects are often selected for their backstories and cultural impact; in Mayerson's paintings, they embody contemporary national feelings and sentiments. While his formal features hint at a French Impressionist influence, his images could be seen to recall the work of Symbolists in their spiritual components, cultural commentary, and review, in addition to being inspired by the more visionary aspects of American Modernists and the Old Masters.

Mayerson's paintings are informed by his immersion into his subjects. Like a method actor, he listens to albums, biographies, or other audio materials on the figures in question while painting them. The entrenched conceptual investment and consideration behind his practice imparts an earnest, emotive resonance. His exhibitions are often installations of images that create larger narratives. Each work is imbued with allegorical content that relates to the world, yet allows through its formal nuances for the transcendent and sublime. The works stand on their own for form and content, but like a prose poem of images on walls, experienced in context the images as

a series, the viewer creates the ultimate meaning for the installations. Since the George W. Bush era, his long running non-linear narrative "My American Dream" has been presented in separate exhibitions as "chapters" and the ongoing series continues through today.

His recent solo exhibitions include Karma, New York (2022, 2021); Elaine de Kooning House Foundation, East Hampton, New York (2019); Marlborough Gallery, New York (2019); the Bridge, Bridgehampton, New York (2019); and Museum of Contemporary Art, Cleveland, Ohio (2017). Mayerson's work was included in the 2014 Whitney Biennial and the Whitney Museum's inaugural downtown show, *America is Hard to See* (2015). His work can be found in the collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; American University Museum of Art, Washington, DC; Columbus Museum of Art; Cleveland Museum of Art; Davis Museum at Wellesley College, Massachusetts; Institute of Contemporary Art, Miami; RISD Museum, Providence, Rhode Island; SCAD Museum of Art, Savannah, Georgia; and the UC Berkeley Art Museum and Pacific Film Archive, among others.

Keith Mayerson's exhibition *My American Dream: City of Angels* is currently on view at Karma, Los Angeles through July 20.



Keith Mayerson
Tintin (The Castafiore Emerald), 2024
Oil on linen
36 × 25½ in. (91.44 × 63.83 cm)
\$ 40,000 USD



Keith Mayerson, *Tintin (The Castafiore Emerald)*, 2024 (detail)



Richard Mayhew, 2023

Richard Mayhew

Richard Mayhew (b. 1924, Amity, New York). He studied at the Brooklyn Museum Art School, the Art Students League, and Columbia University. In 1978, The Studio Museum in Harlem hosted a retrospective exhibition of his work titled "Richard Mayhew: An American Abstractionist." Mayhew's work has been the subject of numerous international solo presentations, including recent exhibitions at Venus Over Manhattan, New York; San Francisco Museum of Modern Art; South Etna Montauk Foundation, Montauk; and the Heckscher Museum of Art, Huntington.

Mayhew's work frequently features in major institutional exhibitions, including recent presentations at the Wadsworth Atheneum, Hartford; Hudson River Museum, Yonkers, NY; Hauser & Wirth, Southampton; Detroit Institute of Arts; Smithsonian American Art Museum, Washington, D.C.; Brooklyn Museum; The Broad, Los Angeles; Fine Arts Museum of San Francisco, deYoung Museum, San Francisco; and the Museum of Fine Arts, Houston. His work is held in the permanent collections of numerous public institutions, including the Art Institute of Chicago; Detroit

Institute of Arts, Detroit; High Museum of Art, Atlanta; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; National Gallery of Art, Washington, D.C.; Smithsonian American Art Museum, Washington, D.C.; San Francisco Museum of Modern Art, San Francisco; The Studio Museum in Harlem, New York; and the Whitney Museum of American Art, New York.

Richard Mayhew is Professor Emeritus at Pennsylvania State University and previously taught at numerous institutions including Hunter College, Smith College, the Art Students League, Pratt Institute, and the Brooklyn Museum Art School. He is among the youngest members ever elected to the National Academy of Design, and is the recipient of numerous awards, fellowships, and residencies. Richard Mayhew lives and works in Soquel, California.



Richard Mayhew
Fifth Symphony, 2018
Oil on canvas
36 × 48 in. (91.4 × 121.9 cm)
36⁷/₈ × 48⁷/₈ in. (93.68 × 124.16 cm) framed
\$ 350,000 USD



Thaddeus Mosley

Thaddeus Mosley (b. 1926, New Castle, Pennsylvania) creates monumental sculptures crafted from the felled trees of Pittsburgh's urban canopy. Using only a chisel and gauge to maintain the integrity of the original log, Mosley reworks salvaged timber—primarily from indigenous Pennsylvanian hardwoods such as sycamore, cherry, and walnut—into biomorphic forms. Through a process of direct carving, the artist's marks respond to and rearticulate the natural gradations of the material's surface. With influences ranging from Isamu Noguchi to Constantin Brâncuși—and the Bamum, Dogon, Baoulé, Senufo, Dan, and Mossi works of his personal collection—Mosley's "sculptural improvisations," as he calls them, also take cues from the modernist traditions of jazz. "The only way you can really achieve something is if you're not working so much from a pattern. That's also the essence of good jazz," he says of his method. Mosley lives in Pittsburgh.

Mosley will be celebrated at the SculptureCenter's Annual Gala this spring. He was the recipient of the 2022 Isamu Noguchi Award. *Thaddeus Mosley: Forest*, a retrospective exhibition that opened at the Baltimore Museum of Art in 2021, traveled to Art + Practice, Los Angeles (2022) and Nasher Sculpture Center, Dallas (2023). His work has been exhibited and acquired by major museums and foundations since 1959, including the Bergen Kunsthall, Norway (2022); Art + Practice, Los Angeles, California (2022); Baltimore Museum of Art (2021); Harvard Business School, Boston (2020); Sculpture Milwaukee (2020); Carnegie Museum of Art, Pittsburgh (2018); and Mattress Factory Museum, Pittsburgh (2009). His sculptures are held in the collections of the Art Institute of Chicago; Baltimore Museum of Art; Brooklyn Museum, New York; Carnegie Museum of Art, Pittsburgh; Colby College Museum of Art, Waterville, Maine; Solomon R. Guggenheim Museum, New York; High Museum of Art, Atlanta; and the Whitney Museum of American Art, New York.



Thaddeus Mosley
Blues for Pablo, 2013
Cherry in three parts
68 × 15 × 28 in. (172.72 × 38.1 × 71.12 cm)
\$ 250,000 USD



Thaddeus Mosley, *Blues for Pablo*, 2013 (detail)



Thaddeus Mosley
The Dancer, 1961
Cherry
33 × 19 × 14 in. (83.8 × 48.3 × 35.6 cm)
\$ 225,000 USD





Woody De Othello

Woody De Othello (b. 1991, Miami) is a Miami-born, California-based artist whose subject matter spans household objects, bodily features, and the natural world. Everyday artifacts of the domestic tables, chairs, television remotes, telephone receivers, lamps, air purifiers, et cetera—are anthropomorphized in glazed ceramic, bronze, wood, and glass. Othello's sense of humor manifests across his work in visual puns and cartoonish figuration. "I choose objects that are already very human," says Othello. "The objects mimic actions that humans perform; they're extensions of our own actions. We use phones to speak and to listen, clocks to tell time, vessels to hold things, and our bodies are indicators of all of those." Othello's scaled-up representations of these objects often slump over, overcome with gravity, as if exhausted by their own use. This sophisticated gravitational effect is a central formal challenge in his work. Informed by his own Haitian ancestry, Othello takes interest in the supernatural objects of Vodou folklore, nkisi figures, and other animist artifacts that inspire him.

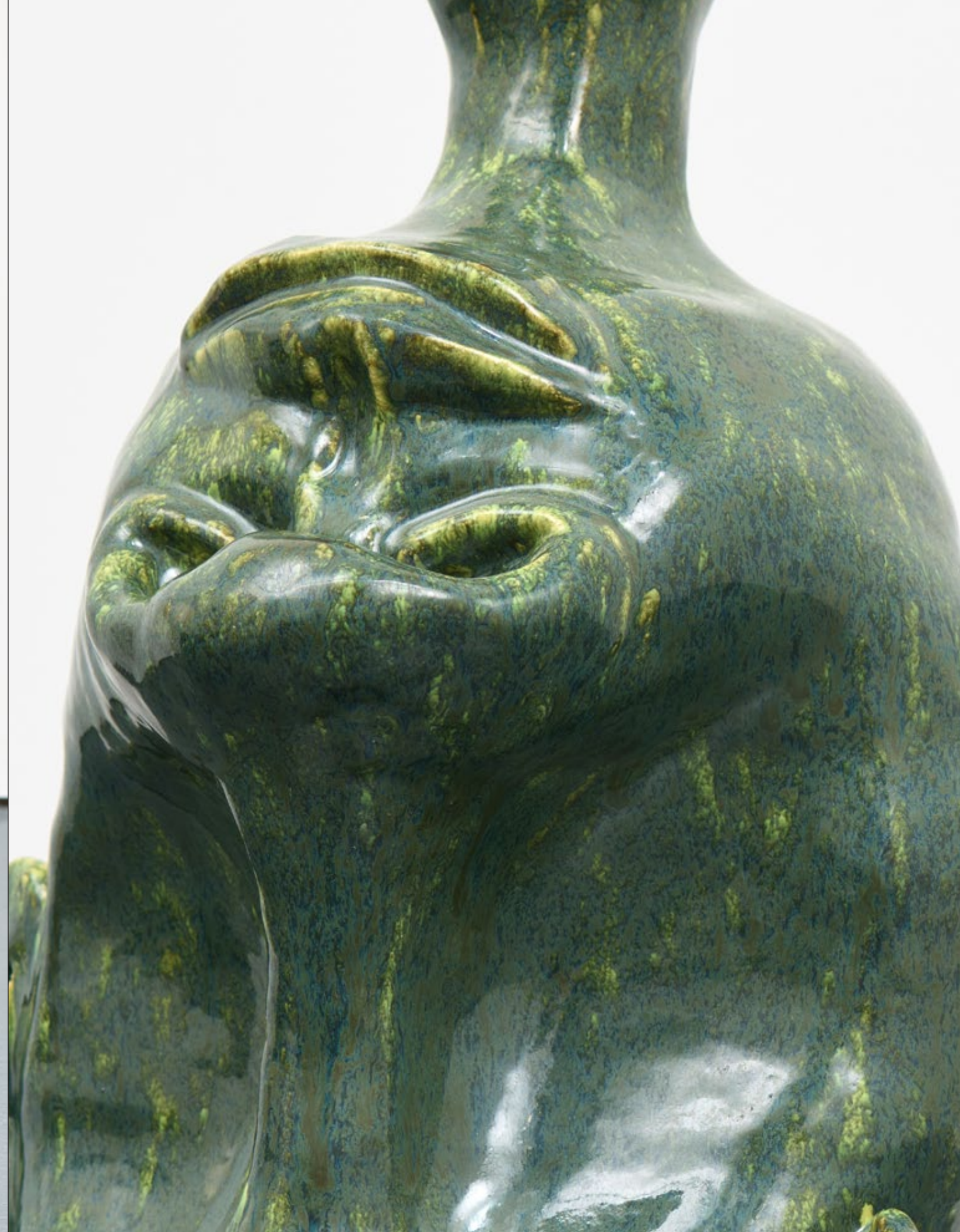
Recent solo exhibitions include Stephen Friedman Gallery, London (2024); Karma, New York (2022, 2019); John Michael Kohler Center, Sheboygan, Wisconsin (2021–22); Jessica Silverman Gallery, San Francisco (2021); Nina Johnson, Miami (2020); Pippy Houldsworth Gallery, London (2020); San Jose Museum of Art, San Jose, California (2019). His work was included in *Quiet as It's Kept*, the 2022 Whitney Biennial. De Othello's

work is represented in the collections of the Aishti Foundation, Beirut; Baltimore Museum of Art; Carnegie Museum of Art, Pittsburgh; Crocker Art Museum, Sacramento, California; deYoung Museum, San Francisco; Institute of Contemporary Art, Miami; Los Angeles County Museum of Art; MAXXI – National Museum of 21st Century Art, Rome; Museum of Fine Art, Boston; Pérez Art Museum, Miami; Rennie Collection, Vancouver; San Francisco Museum of Modern Art; San Jose Museum of Art, San Jose, California; Seattle Art Museum; Smithsonian American Art Museum, Washington, DC; and the Whitney Museum of American Art, New York.



Woody De Othello, Whitney Biennial, *Quiet as It's Kept*, installation view, the Whitney Museum of American Art, New York, April 6–October 16, 2022

Woody De Othello
minor mood, 2024
Glazed ceramic
31½ × 15⅛ × 13 in. (80.01 × 38.43 × 33.02 cm)
\$ 85,000 USD





Woody De Othello
for those who return, 2024
Glazed ceramic and wood
53 × 17 $\frac{5}{8}$ × 16 in.
(134.62 × 44.78 × 40.64 cm)
\$ 85,000 USD



Woody De Othello
Ancient Gaze, 2024
Glazed ceramic
34½ × 15½ × 12⅞ in. (87.63 × 39.37 × 32.72 cm)
\$ 85,000 USD

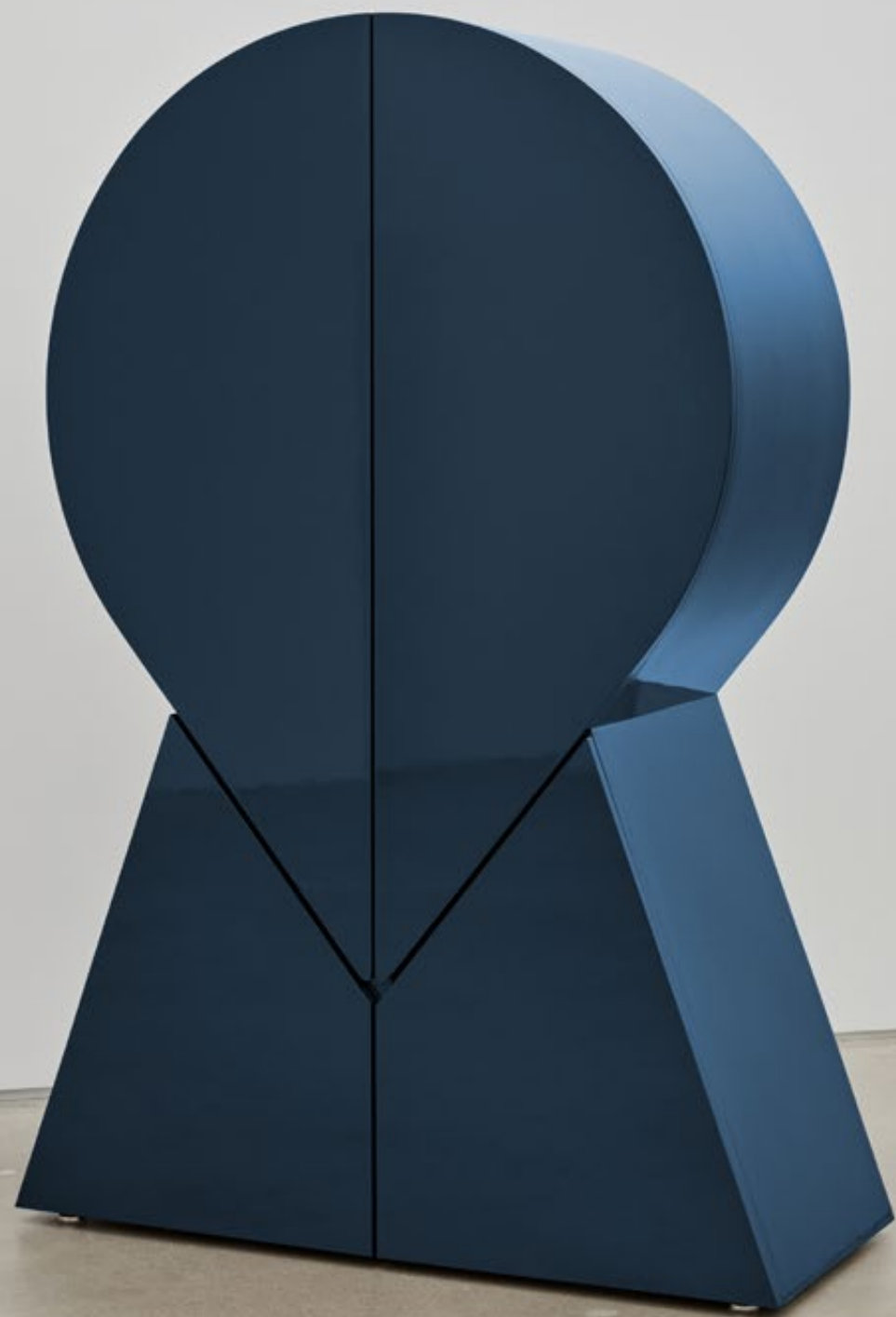




Ryan Preciado

Ryan Preciado (b. 1989, El Monte, California) makes sculptures and furniture in conversation with his communities social and material histories. For Preciado, the process of designing and constructing a work is one of piecing together visual references, artistic influences, and lived experiences into a useful object rife with metaphor. His signature Chumash chair reinterprets Børge Mogensen's iconic Spanish chair, itself inspired by American Shaker designs, in domestic white oak; its arms are based on the shape of the paddles used to pilot the *tomol*, a canoe traditional to his Indigenous ancestors. A longtime admirer of California car culture, he often favors brightly colored automotive paint as a surface treatment. With each sculpture, Preciado infuses the history of material culture into disarming designs that welcome daily, sustained participation. He lives and works in Los Angeles.

In October of 2024, the Palm Springs Art Museum will present Preciado's first solo museum exhibition. Recent shows include Matthew Brown, Los Angeles (2023) and Canada, New York (2022, with Matt Connors). Preciado's work was included in Acts of Living, the 2023 edition of the biennial *Made in L.A.*, *Acts of Living* at the Hammer Museum, Los Angeles. In 2021, the artist curated the group exhibition *Downhearted Duckling* at South Willard Gallery, Los Angeles. Preciado's work is included in the collection of the Los Angeles County Museum of Art.



Ryan Preciado
Pope Cabinet, 2024
MDF and auto paint
70 × 48⁵/₈ × 20⁵/₈ in. (177.8 × 123.51 × 52.39 cm)
\$ 35,000 USD



Maja Ruznic

Maja Ruznic (b. Bosnia and Herzegovina, 1983) fuses personal narrative, psychoanalysis, mythology, and esoteric thought into vivid paintings that hybridize figuration and abstraction. Painting variably with oils and gouache on immense and small scales alike, she extracts order from layers of diluted pigment. Ruznic's practice is informed by her studies, from Slavic shamanism and alchemy to Jungian psychoanalysis and sacred geometry. Imbued with a discordant beauty, her compositions emerge without a premeditated outcome. Ruznic's introspective, mystical approach places her into a lineage of visionary painters including Paul Klee and Hilma af Klint. Ruznic lives in Placitas, New Mexico.

Recent solo exhibitions include those held at Karma, Los Angeles (2023); Tamarind Institute, Albuquerque (2022); Karma, New York (2022); and Harwood Museum of Art, Taos, New Mexico (2021). Ruznic's work is held in the collections of the Crocker Art Museum, Sacramento, California; Dallas Art Museum; EMMA – Espoo Museum of Modern Art, Finland; Harwood Museum of Art, Taos, New Mexico; Jiménez–Colón Collection, Puerto Rico; Portland Art Museum, Oregon; Rachofsky House, Dallas; and San Francisco Museum of Modern Art.

Ruznic's work is currently on view in the 2024 Whitney Biennial, *Even Better Than the Real Thing*, at the Whitney Museum of American Art, New York.





Maja Ruznic
The World Doesn't End II, 2023-2024
Oil on linen
90¼ × 70⅞ in. (229.24 × 178.13 cm)
\$ 90,000 USD



Maja Ruznic, *The World Doesn't End II*, 2023-2024 (detail)



Kathleen Ryan

Kathleen Ryan (b. 1984, Santa Monica, California) recasts found and handmade objects as spectacular, larger-than-life meditations on consumer society, desire, and the fine line between kitsch and class. These materials are often at odds with the subjects they represent: delicate, sensual grapes are rendered with heavy, utilitarian concrete; mold colonies are composed of semiprecious gemstones. As in Dutch Vanitas paintings, the relics of the everyday—seed pods, jewelry, domestic fixtures, moldy fruit—become tongue-in-cheek allegories for sexuality, decadence, and the cycle of life. Ryan lives and works in Jersey City, New Jersey.

Ryan has had solo exhibitions at the Aldrich Contemporary Art Museum, Ridgefield, CT (2023); François Ghebaly, Los Angeles (2023, 2020, 2017); Karma, New York (2021); New Art Gallery, Walsall, United Kingdom (2019); MIT List Visual Arts Center,

Cambridge, Massachusetts (2019); and the Kunsthistorisches Museum, Vienna (2017). Her work is held in the collections of the Crocker Art Museum, Sacramento, California; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Hammer Museum, Los Angeles; Institute of Contemporary Art, Boston; Kistefos Museum, Jevnaker, Norway; LAM Museum, Lisse, Netherlands; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Nasher Museum of Art at Duke University, Durham, North Carolina; and the Nasher Sculpture Center, Dallas; among others.

Kathleen Ryan's comprehensive survey exhibition is currently on view at the Hamburger Kunsthalle, Hamburg, Germany through August 11, 2024.



Kathleen Ryan
Bad Orange, 2024
Amazonite, magnesite, calcite, quartz,
aventurine, aquamarine, turquoise, citrine,
rose quartz, druzy agate, jasper, serpentine,
tiger eye, rhyolite, rhodochrosite, chalcedony,
Italian onyx, azurite in malachite, glass, acrylic,
steel pins on coated polystyrene, car hood
36½ × 43½ × 47 in. (92.71 × 110.49 × 119.38 cm)
\$ 225,000 USD





Kathleen Ryan
Bad Melon, 2024
Cherry quartz, rose quartz, agate, pink
opal, amazonite, turquoise, aventurine,
aquamarine, magnesite, carnelian,
rhodochrosite, rhyolite, rhodonite, quartz,
druzy agate, calcite, citrine, prehnite,
labradorite, jasper, serpentine, tiger eye, acrylic,
glass, cast iron flies, brass flies, steel pins on coated
polystyrene, Fiat 850 Sport Spider hood
47½ × 50½ × 37½ in. (120.65 × 128.27 × 95.25 cm)
\$ 275,000 USD



Kathleen Ryan, *Bad Melon*, 2024 (detail)





Alan Saret

Alan Saret's (b. 1944, New York) practice includes sculpture, drawing, painting, architecture, geometry study, writing, language study, music, furniture-making, and growing food and flowers. He is best known for the flexible sculptures, composed of wire, rubber, and other industrial materials, that he has created since 1967. After a three-year sojourn in India in early 1970s, Saret returned to making art and became deeply invested in the exploration of numerical and geometric conceptions of space. While his work was initially labeled "anti-form" to distinguish it from hard-edged Minimalism, Saret stresses its organic and illusionistic qualities, describing his process as "ensoulment." Alongside his sculptures, he also composes works on paper that involve spontaneous mark-making, geometric configurations, and mystical symbolism. Saret lives in Brooklyn.

Alan Saret's work can be found in collections including the Art Institute of Chicago; Brooklyn Museum, New York; Dallas Art Museum; Detroit Institute of Art; Fogg Museum, Cambridge, Massachusetts; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; Metropolitan Museum of Art, New York; Mildred Lane Kemper Art Museum, St. Louis; Minneapolis Institute of Art; MoMA PS1, New York; Morgan Library & Museum, New York; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Houston; Museum of Modern Art, New York; National Gallery of Art, Washington, DC; Princeton University Art Museum, Princeton, New Jersey; Saint Louis Art Museum; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

Saret's exhibition *The Rest of Me* is currently on view at Karma, New York through June 22.



Alan Saret
Magnetic Storm, 1984
Stainless steel wire and solder wire
36 × 29 × 17 in. (91.40 × 73.66 × 43.18 cm)
\$ 150,000 USD



Arthur Simms

Arthur Simms (b. 1961, Saint Andrew, Jamaica) is an artist based in Staten Island, New York, whose human-scale assemblage sculptures radiate with poeticism and spirituality. Simms's sculptures are sourced from found and natural materials, and are often bound with rope or wire. Likewise, his work binds together traditions and modern art historical trajectories: Surrealism's uses of automatism and disjunction, as well as its reliance on the unconscious, are merged with the folk cultures of Jamaica, America, and Haiti, in addition to Australian Aboriginal belief systems. The resulting entanglements, constructed from materials such as bedsprings, empty bottles, bicycles, and worn-out toys, resonate with narratives of belonging, playfulness, and psychic energy. Simms's sculpture, rather than feeling like an intervention in space, seems to appear spontaneously, as if by magic, like a creation preordained.

Simms's work was included in the Kingston Biennial in 2022, the Venice Biennale in 2019, and the inaugural Jamaica Pavilion at the Venice Biennale in 2001. Simms's site-specific installations include a floating sculpture displayed on Staten Island's waterfront in 2018 and a large-scale work in Socrates Sculpture Park in Queens, New York in 1994. His work is held in the collections of the Aïshti Foundation, Beirut; Hirshhorn Museum, Washington, DC; Museum Brandhorst, Germany; Neuberger Museum of Art, Harrison, New York; and Yale University Art Gallery, New Haven, Connecticut, among others.

Simms's exhibition *Chair With My Hair* is currently on view at Kunstmuseum St. Gallen, Switzerland, through July 7, 2024.



Arthur Simms
Black Mini, 2004
Metal, wood, wire, stone, toy car, toy truck, bottle
17 × 13 × 4¼ in. (43.18 × 33.02 × 10.79 cm)
\$ 15,000 USD





Arthur Simms
American Bomb, 2003
Wire, wood, metal, bomb fragment, toy car, tufa stone, screws, glue
13 × 8 × 7 in. (33.02 × 20.32 × 17.78 cm)
\$ 15,000 USD



Carole Vanderlinden

Carole Vanderlinden (b. 1973, Brussels) paints improvisational works that are at once elemental—form, line, gesture—and dense with spectral layers. Working since the mid-1990s, she pares the world around her down to its essentials: shelter, sustenance, nature. In her canvases and works on paper, she is unhampered by the constraints of a single style, instead reacting to the provocations of each composition and the possibilities of her medium. Abstraction and figuration coalesce, while collage, drawing, and planes of thick, hand-mixed oil paint harmonize. Though they are informed by myriad art-historical movements, particularly the Dutch masters, the European avant-garde (especially Dada), folk art, and the aleatory strategies of John Cage, her paintings nimbly elude the trappings of categorization, equally animated by music, quotidian life, and philosophy. Vanderlinden likens her painting practice to a shield that protects her from, and helps her grapple with, the world around her. Vanderlinden lives in Brussels.

Her recent solo exhibitions include Karma, Los Angeles (2024); LLS Paleis, Antwerp (2023); PLUS-ONE Gallery (2022, 2020); de Warande, Turnhout, Belgium (2019); Gallery Sofie Van de Velde, Antwerp (2019); Zwart Huis, Brussels (2018); and De GARAGE, Mechelen, Belgium, (2016). In 2017, she participated in the Kathmandu Triennale. Vanderlinden's work is included in the collections of the Stedelijk Museum voor Actuele Kunst (S.M.A.K), Ghent, Belgium; Museum van Hedendaagse Kunst, Antwerp; National Bank of Belgium, Brussels; and Flemish Community Collection.



Carole Vanderlinden
To the top, 2023
Oil on canvas
52¼ × 39⅞ in. (132.70 × 101.20 cm)
\$ 45,000 USD



Carole Vanderlinden
Anémones, 2022
Oil on canvas
32 $\frac{3}{8}$ × 26 $\frac{7}{8}$ in. (82.3 × 68.3 cm)
\$ 25,000 USD



Matthew Wong

Matthew Wong (b. 1984, Toronto, Canada; d. 2019, Edmonton, Canada) was a self-taught Canadian painter whose works invoke art historical precedents that range from ink wash literati painting, to the sweeping brushstrokes of Chaim Soutine and Vincent Van Gogh, to the intuitive mark-making of abstract expressionism. Working alternately in oils and watercolors, Wong's compositions are known for their manipulation of planar space and striking contrasts between wet and dry brushwork. His colorful, dappled vignettes of imaginary landscapes and half-remembered interiors, in his words, "activate nostalgia, both personal and collective." Wong held his first American solo exhibition at Karma in March 2018, garnering reviews in *The New York Times* and *The New Yorker*, among others. He received a degree in cultural anthropology at the University of Michigan, Ann Arbor, and an MFA in photography from the City University of Hong Kong's School of Creative Media.



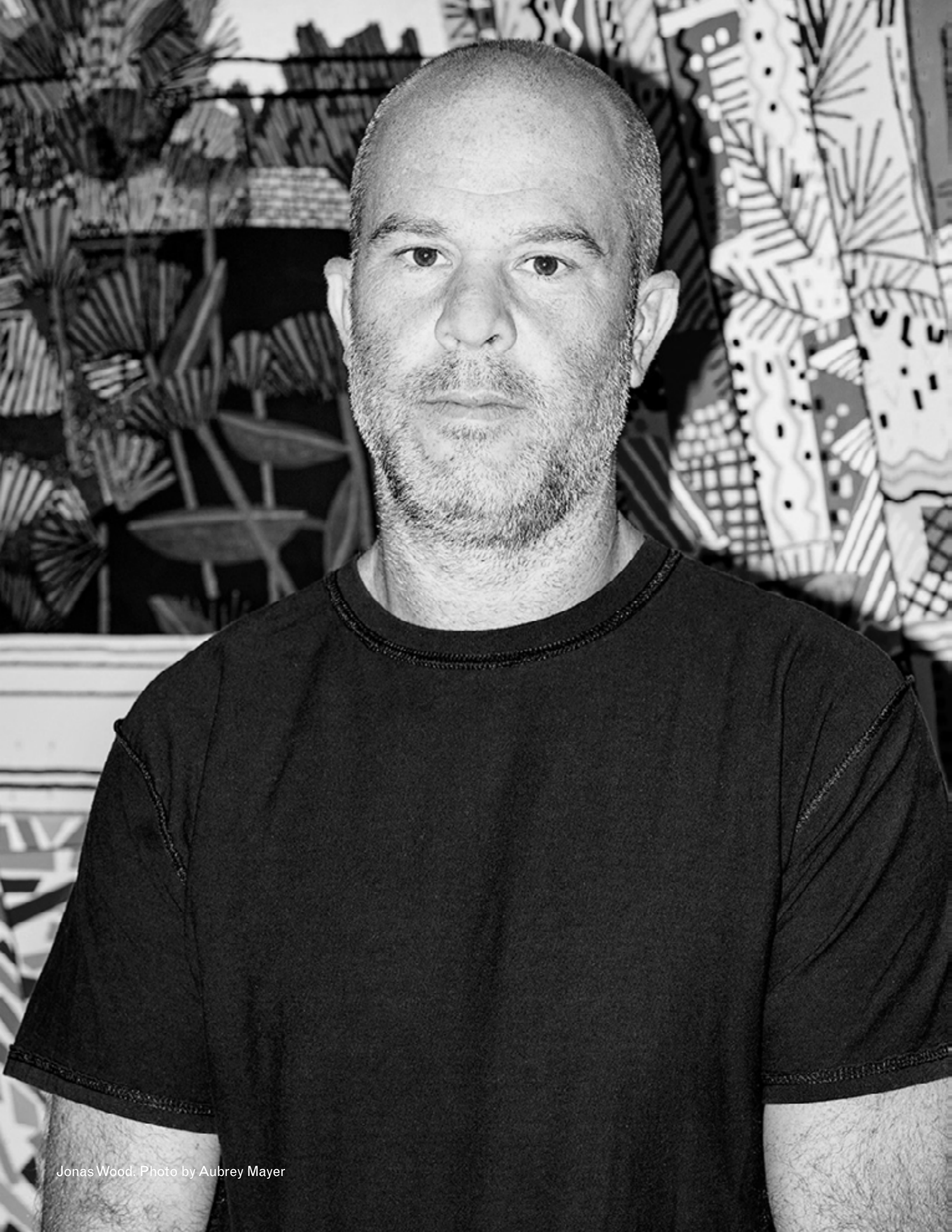


Matthew Wong
Spring, 2018
Oil on canvas
12 × 16 in. (31 × 41 cm)
14³/₈ × 18¹/₄ in. (36.53 × 46.36 cm) framed
Price Upon Request



Matthew Wong, *Spring*, 2018 (detail)



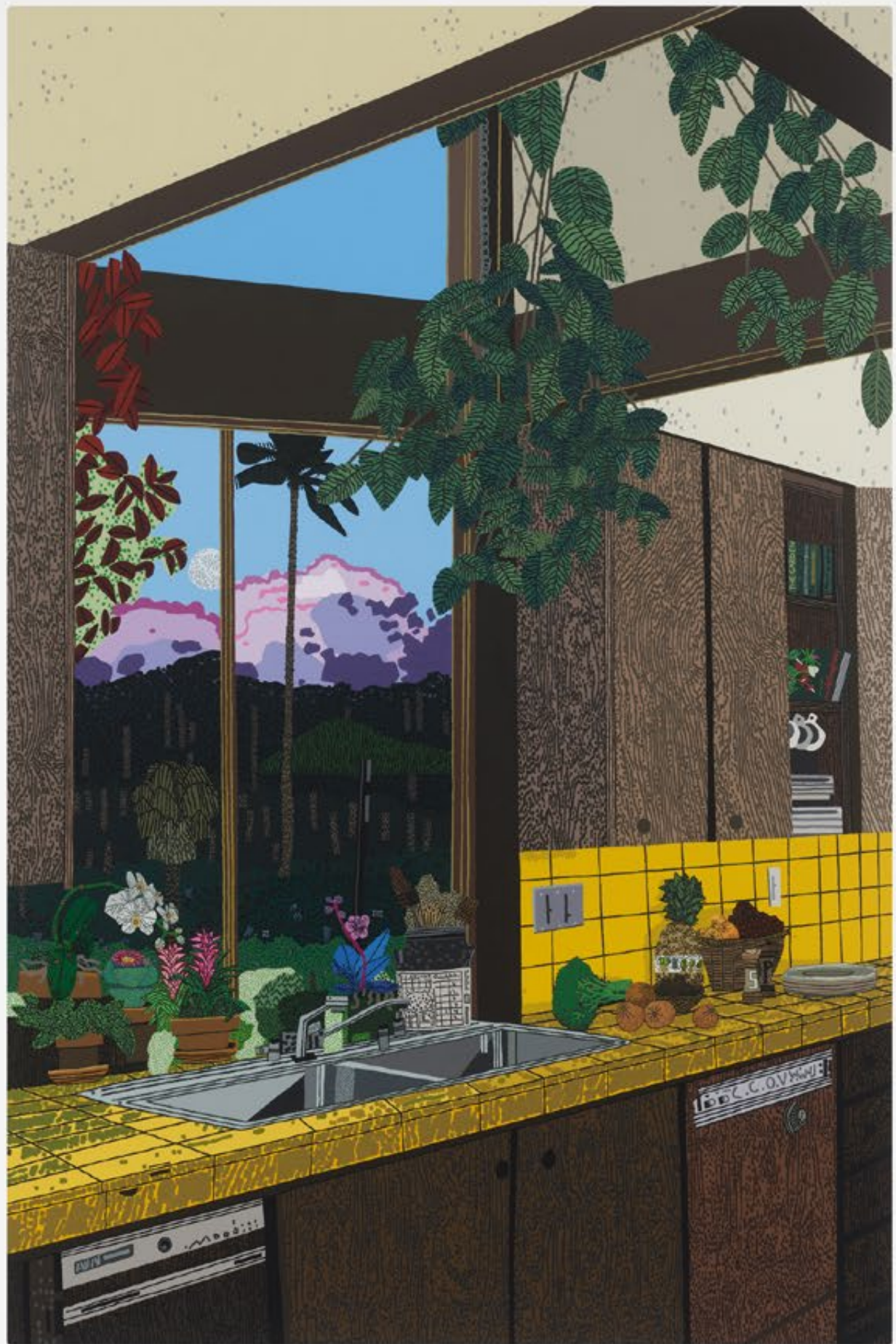


Jonas Wood

Jonas Wood (b. 1977, Boston) works across a variety of genres, including portraits, still lifes, landscapes, and interior scenes. In each of these, however, his work reflects an instantly recognizable vision of the contemporary world, as well as a personal approach to subject matter defined by his affinities and experiences. Its warmth is matched by a quasi-abstract logic that breaks pictures down into layered compositions of geometry, pattern, and color. Wood works at every scale, and maintains active drawing and printmaking practices, generating techniques that he also uses in painting. Conjuring depth using flat forms—his process involves collage-based studies in which he works with photographs, breaking images apart and reassembling them—Wood probes the boundary between the new and the familiar, integrating emotionally resonant material from everyday life. Painting becomes a way to freshen the artist's—and the viewer's—perception of the world. He lives in Los Angeles.

Recent solo exhibitions include *Karma*, Los Angeles (2023); *Karma*, New York (2023); *David Kordansky Gallery*, Los Angeles (2022);

Gagosian, New York (2021); *Dallas Museum of Art* (2019); *Museum of Contemporary Art, Los Angeles* (2016–18); and the *Hammer Museum, Los Angeles* (2010). His work is in the permanent collections of the *Broad*, Los Angeles; *Hammer Museum, Los Angeles*; *Hirshhorn Museum and Sculpture Garden*, Washington, DC; *Metropolitan Museum of Art*, New York; *Museum of Modern Art*, New York; *San Francisco Museum of Modern Art*; *Solomon R. Guggenheim Museum*, New York; and *Whitney Museum of American Art*, New York, among others.



Jonas Wood
Yellow Kitchen, 2023
Oil and acrylic on canvas
100 × 66 in. (254 × 167.64 cm)
Price Upon Request



Jonas Wood, *Yellow Kitchen*, 2023 (detail)



Xiao Jiang

Xiao Jiang (b. 1977, Jinggangshan, Jiangxi Province, China) creates atmospheric oil paintings of landscapes, people, and interiors. His subjects are drawn from his daily routine, mostly deriving from his own photographs, and serve as extensions of his lived experience. Jiang takes a painterly, imaginative approach to his source imagery, generating pictures of real places that are simultaneously detached and emotive. Inspired by a childhood of growing up in the mountains, Jiang's expansive landscapes and rugged highlands are sites of unconscious expression and serve as meditative repositories for the artist's inner thoughts. Human presence is often implied through empty, man-made paths that act as metaphors of the idiomatic 'road ahead.' The artist structures his paintings using complementary shades of muted red and green that echo the quiet harmony of his subjects.

Visual elements are simplified into flat planes of color, barely modulated and stripped of fine detail. The resulting works are reflective and reminiscent of the poetic solitude of Edward Hopper paintings. As the artist has stated: "I would like my artworks to be less straightforward; they appeared to be ordinary yet with a hint of suggestion. This helps leave room for audiences to have their own interpretation." Jiang obtained a degree from China Academy of Art in 2003.

Recent solo exhibitions include López de la Serna CAC, Madrid, Spain (2023); Karma, New York (2022); Vanguard Gallery, Shanghai (2021, 2018); LEO Gallery, Hong Kong (2020); and MOCUBE, Beijing (2017). His work is held in the collections of the Aishti Foundation, Beirut; Arts Club, Dubai; Dallas Museum of Art; and the EMDASH Foundation, Berlin, among others.



Xiao Jiang
By the Mountainside, 2024
Oil on burlap
59 × 70⁷/₈ in. (150cm × 180cm)
\$ 55,000 USD



Xiao Jiang, *By the Mountainside*, 2024 (detail)



Manoucher Yektai

Manoucher Yektai (b. 1921, Tehran, Iran; d. 2019, New York City) was a Persian-American artist of the New York School whose painterly impasto works capture still lifes, portraits, and color fields with equal expressiveness. His intense, lyrical pieces maneuver between naturalism and abstraction. Yektai worked on his paintings from the floor, a feature that contributed to their visual dynamism and channeled a mid-century sense of artistic freedom. Invigorating bursts of color, sharp slashes, and wedges of impasto register these expressive gestures. Recognized as a founding member of the New York School of Abstract Expressionism, Yektai's practice was shaped by interactions with contemporaries such as de Kooning, Pollock, Kline and Rothko. Yet his celebration of quotidian beauty is elevated by a vivid blending of cultures. His work was equally informed by his studies in Paris—where he was influenced by the textures of Cezanne, Vuillard, and Bonnard—and by his own Persian origins. Yektai studied at the École des Beaux-Arts and at the Atelier of André Lhote in Paris, as well as at the Art Students League of New York with Robert Hale.

Karma presented Yektai's first solo show at the gallery in 2021. His work can be found at the Detroit Institute of Arts; Guild Hall, East Hampton, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; and Yellowstone Art Museum, Billings, Montana.



Manoucher Yektaï
Still Life "A", 1958
Oil on canvas
48 × 48 in. (122 × 122 cm)
49½ × 49½ in. (125.73 × 125.73 cm) framed
\$ 350,000 USD



Manoucher Yekta, *Still Life "A"*, 1958 (detail)



Norman Zammitt

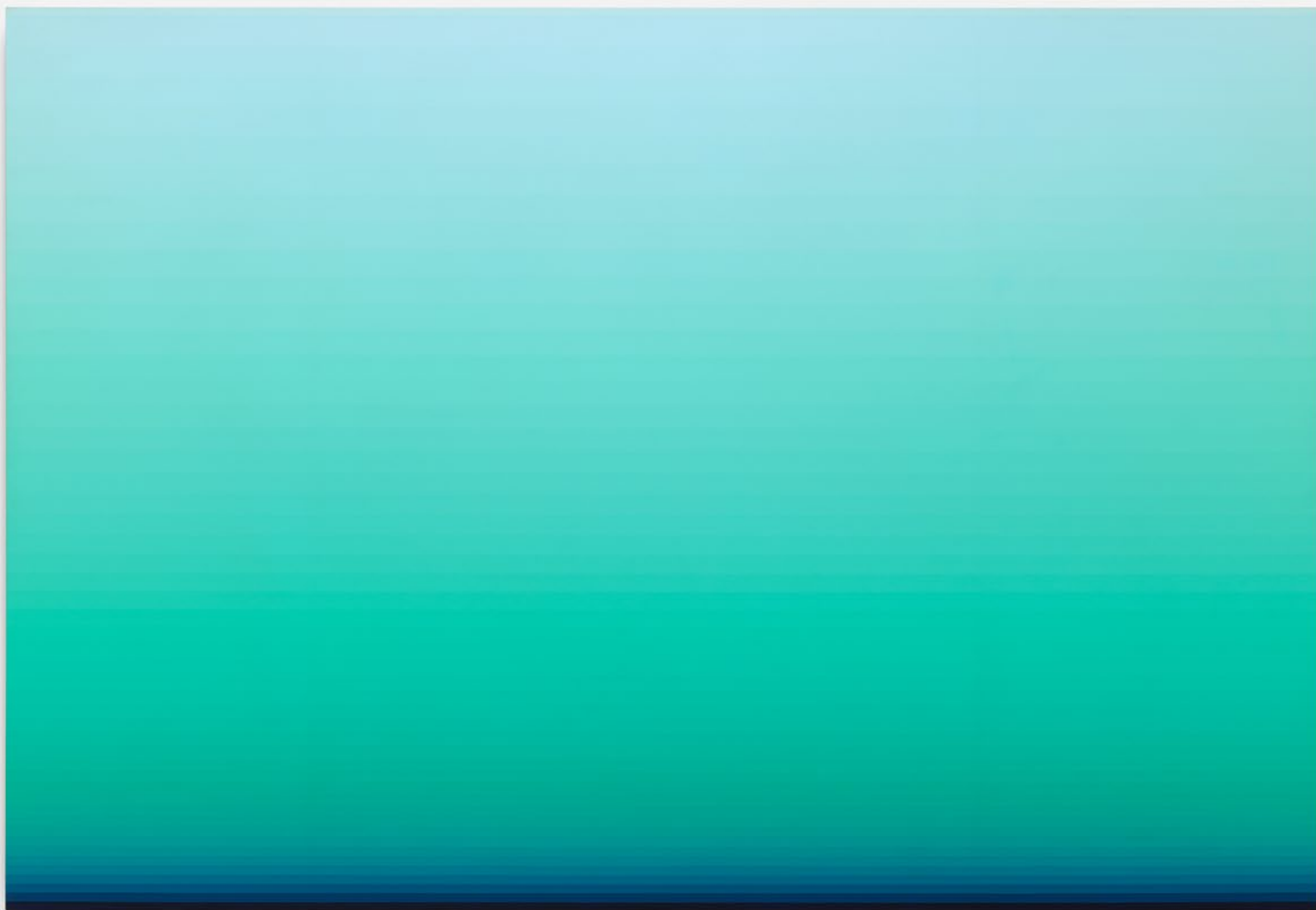
Norman Zammitt (b. 1931, Toronto, Canada; d. 2007, Pasadena, California) made sculptures, paintings, and lithographs that utilize color theory to capture the mystical qualities of natural light. Zammitt was raised by a Sicilian father and a Mohawk mother in Ontario. The family then moved onto the Kahnawá:ke Reservation near Montreal, and later to Buffalo, New York, finally settling in Southern California when Zammitt was fourteen. Celebrated by John Baldessari, his classmate at the Otis Art Institute (now the Otis College of Art and Design), Zammitt was a key yet under-historicized figure in the development of Los Angeles's Light and Space movement alongside the likes of Robert Irwin, Larry Bell, and Mary Corse. In 1964, Zammitt initiated a series of transparent, laminated rectangular sculptures, which interact with natural luminescence to create astonishing abstract visual effects. Nearly a decade later, in 1973, still enthralled by the transcendental California light, he began the Band Paintings for which he is best known, a suite of ethereal works based on a logarithmic system of color progression developed by the artist. The mathematically-calculated transitions between hues of the Band Paintings smooth their hard edges into meditative spaces reminiscent of sunsets and landscapes. In the Fractal series that followed in 1988, he applied these same color theories to looser, more improvisational abstract compositions inspired by chaos theory and formally resembling the titular class of geometric forms. Zammitt employed mathematical precision in hue to spiritual ends, building a body of work which resonates optically on the wavelength of the divine.

Other solo exhibitions have been held at the Pasadena City College Art Gallery, California (1988); Corcoran Gallery of Art (now the National Gallery of Art), Washington, DC (1978); Los Angeles County Museum of Art (1977); and Santa Barbara Museum of Art, California (1968). Notable group exhibitions include *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, Getty Center, Los Angeles (2011–12), and *The Spiritual in Art: Abstract Painting, 1980–1895* (1987) and *American Sculpture of the Sixties* (1967), both at the Los Angeles County Museum of Art. Zammitt's work is held in the collections of the Museum of Modern Art, New York; National Gallery of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; Library of Congress, Washington, DC; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Seattle Art Museum; Norton Simon Museum, Pasadena, California; Palm Springs Art Museum; Museum of Contemporary Art San Diego; Santa Barbara Museum of Art; and Victoria and Albert Museum, London.

Norman Zammitt: Gradations is on view at the Palm Springs Art Museum, through October 7.



Norman Zammitt
Untitled (Eureka Study I), 1987
Acrylic on canvas
42 × 66 $\frac{1}{8}$ in. (106.68 × 167.97 cm)
42 $\frac{3}{4}$ × 66 $\frac{7}{8}$ in. (108.59 × 169.88 cm) framed
\$ 425,000 USD



Norman Zammitt
Green One, 1975
Acrylic on canvas
99 $\frac{1}{8}$ × 144 $\frac{1}{8}$ in.
(251.79 × 366.09 cm)
\$ 750,000 USD

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