

Art Basel Paris



Ann Craven, *Moon (Quiet, March, Full, Pink Light)*, 2024, 2024 (detail)



Marley Freeman, *a talking binge*, 2024 (detail)



Hughie Lee-Smith, *Boy with a Flute*, c. 1960 (detail)



Carole Vanderlinden, *Bivouac*, 2021 (detail)



Art Basel Paris
October 18–20, 2024
Grand Palais
Booth J2

Gertrude Abercrombie
Ann Craven
Jane Dickson
Marley Freeman
Reggie Burrows Hodges
Hughie Lee-Smith
Woody De Othello
Maja Ruznic
Kathleen Ryan
Mungo Thomson
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Jonas Wood

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 and will travel to Colby College Museum of Art, Waterville, Maine from July 12, 2025 to January 11, 2026.



Gertrude Abercrombie, c. 1937



Gertrude Abercrombie
Snared, 1967
Oil on masonite
8 × 10 in. (20.3 × 25.4 cm)
10½ × 12½ in. (26.7 × 31.8 cm) framed
\$ 385,000 USD



Gertrude Abercrombie, *Snared*, 1967 (detail)

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, Savannah, Georgia; and the Whitney Museum of American Art, New York, among others.





Ann Craven
Moon (Quiet, March, Full, Pink Trio), 2024, 2024
Oil on canvas
48 × 36 in. (121.9 × 91.4 cm)
\$ 75,000 USD



Ann Craven, *Moon (Quiet, March, Full, Pink Trio)*, 2024, 2024 (detail)



Ann Craven
Wasn't Sorry (Looking, On Black, with Cherries), 2024, 2024
Oil on linen
60 × 48 in. (152.4 × 121.9 cm)
\$ 140,000 USD



Ann Craven, *Wasn't Sorry (Looking, On Black, with Cherries)*, 2024, 2024



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.

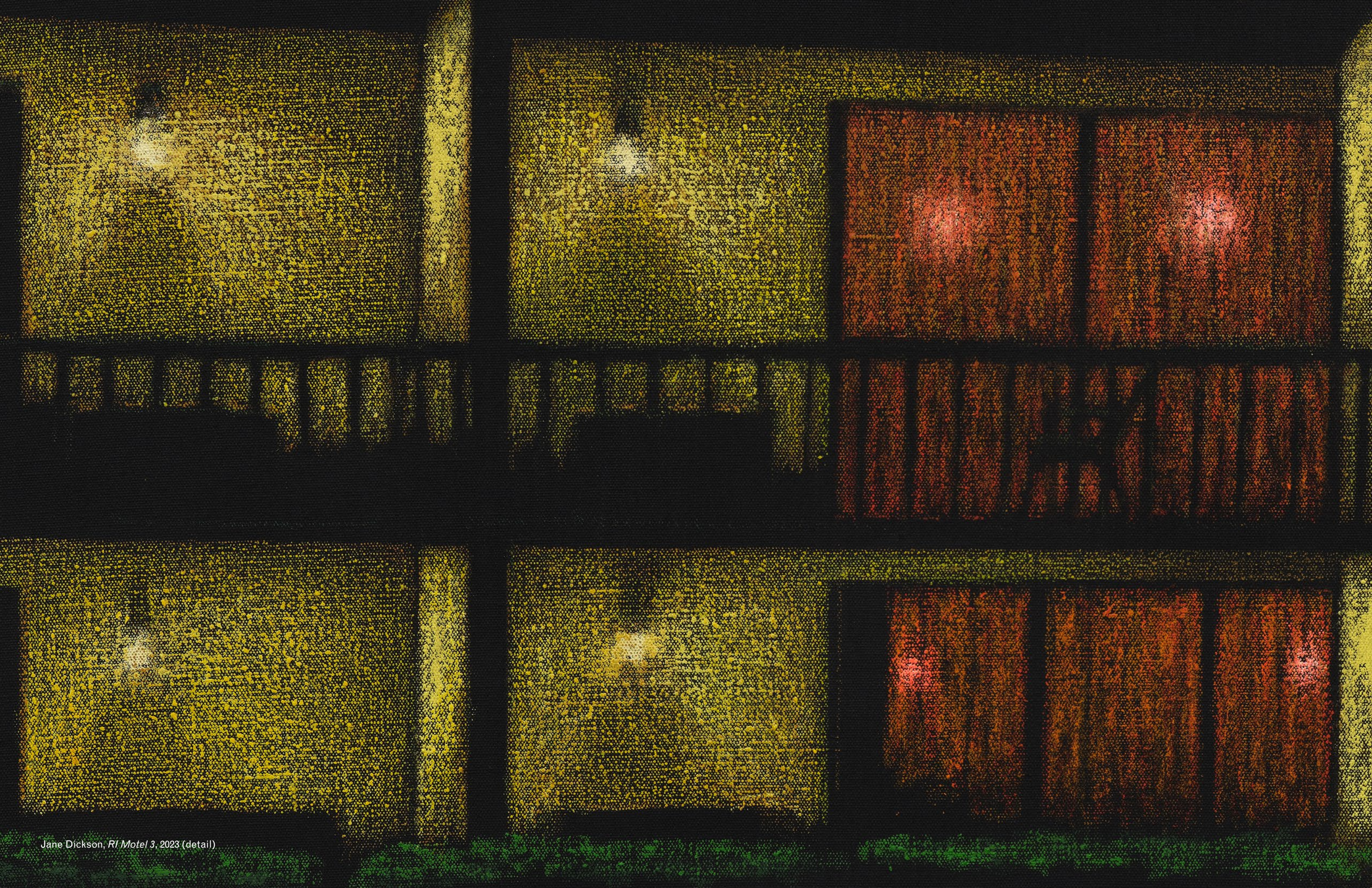
In 1980, as a member of Collaborative Projects Inc., Dickson helped organize and displayed work in the hallmark exhibitions The Times Square Show and Real Estate Show.

Her work has recently been exhibited at the Museum of the City of New York (2023); Karma, 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), Howl! 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.

Dickson's work is currently on view at Karma, Los Angeles through November 2. Her work will be included in *Shifting Landscapes* at the Whitney Museum of American Art, New York, opening November 1.



Jane Dickson
RI Motel 3, 2023
Oil stick on linen
30 $\frac{3}{8}$ × 60 in. (76.5 × 152.4 cm)
\$ 65,000 USD



Jane Dickson, *RI Motel 3*, 2023 (detail)



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 and Massachusetts.

Freeman’s work can be found in the collections of the Crocker Art Museum, Sacramento, California; Hammer Museum, Los Angeles; 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
life of me, 2024
Oil and acrylic on linen
40 × 42 in. (101.6 × 106.7 cm)
42⁷/₈ × 40⁷/₈ in. (108.9 × 103.8 cm) framed
\$ 48,000 USD



Marley Freeman, *life of me*, 2024 (detail)



Marley Freeman
circles of helplessness, 2024
Oil and acrylic on linen
42 × 40 in. (106.7 × 101.6 cm)
42⁷/₈ × 40⁷/₈ in. (108.9 × 103.8 cm) framed
\$ 48,000 USD



Marley Freeman, *circles of helplessness*, 2024 (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 (2023–24); Addison Gallery of American Art, Andover, Massachusetts (2023), Karma, Los Angeles (2023), the Center for Maine Contemporary Art, Rockland, Maine (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.

Hodges' work will be included in *Get in the Game: Sports and Contemporary Culture* at the San Francisco Museum of Art, opening October 19.



Reggie Burrows Hodges
Reclining Nude, Saffron, 2024
Acrylic and pastel on linen
30½ × 43¼ in. (78.4 × 109.6 cm)
32⅞ × 44⅜ in. (81.6 × 112.7 cm) framed
\$ 225,000 USD



Reggie Burrows Hodges, *Reclining Nude, Saffron*, 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.

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



Hughie Lee-Smith



Hughie Lee-Smith
Boy with a Flute, c. 1960
Oil on canvas
36¼ × 48⅞ in. (92.1 × 122.2 cm)
43¼ × 55¼ in. (109.9 × 140.3 cm) framed
\$ 550,000 USD



Hughie Lee-Smith, *Boy with a Flute*, c. 1960 (detail)



Hughie Lee-Smith
Untitled, 1936
Watercolor on thin Japan paper
8¾ × 8⅞ in. (22.1 × 22.5 cm)
16⅜ × 16½ in. (41.6 × 41.9 cm) framed
\$ 40,000 USD



Hughie Lee-Smith
Untitled (Sketch of a Boy), 1937
Charcoal on thin buff wove paper
12 × 9¼ in. (30.2 × 23.5 cm)
19¼ × 16¼ in. (48.89 × 41.91 cm) framed
\$ 40,000 USD



Woody De Othello

Woody De Othello (b. 1991, Miami, Florida) 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 cet era—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; Dallas Museum of Art; 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; Museum of Fine Art, Houston; 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
Snail Song, 2024
Glazed ceramic
54½ × 14 × 10 in. (138.4 × 35.6 × 25.4 cm)
\$ 85,000 USD



Woody De Othello, *Snail Song*, 2024 (detail)



Woody De Othello, *Snail Song*, 2024



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 (New York, 2024, 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 Museum of Fine Arts, Boston; Crocker Art Museum, Sacramento, California; Dallas Art Museum; EMMA – Espoo Museum of Modern Art, Espoo, 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.

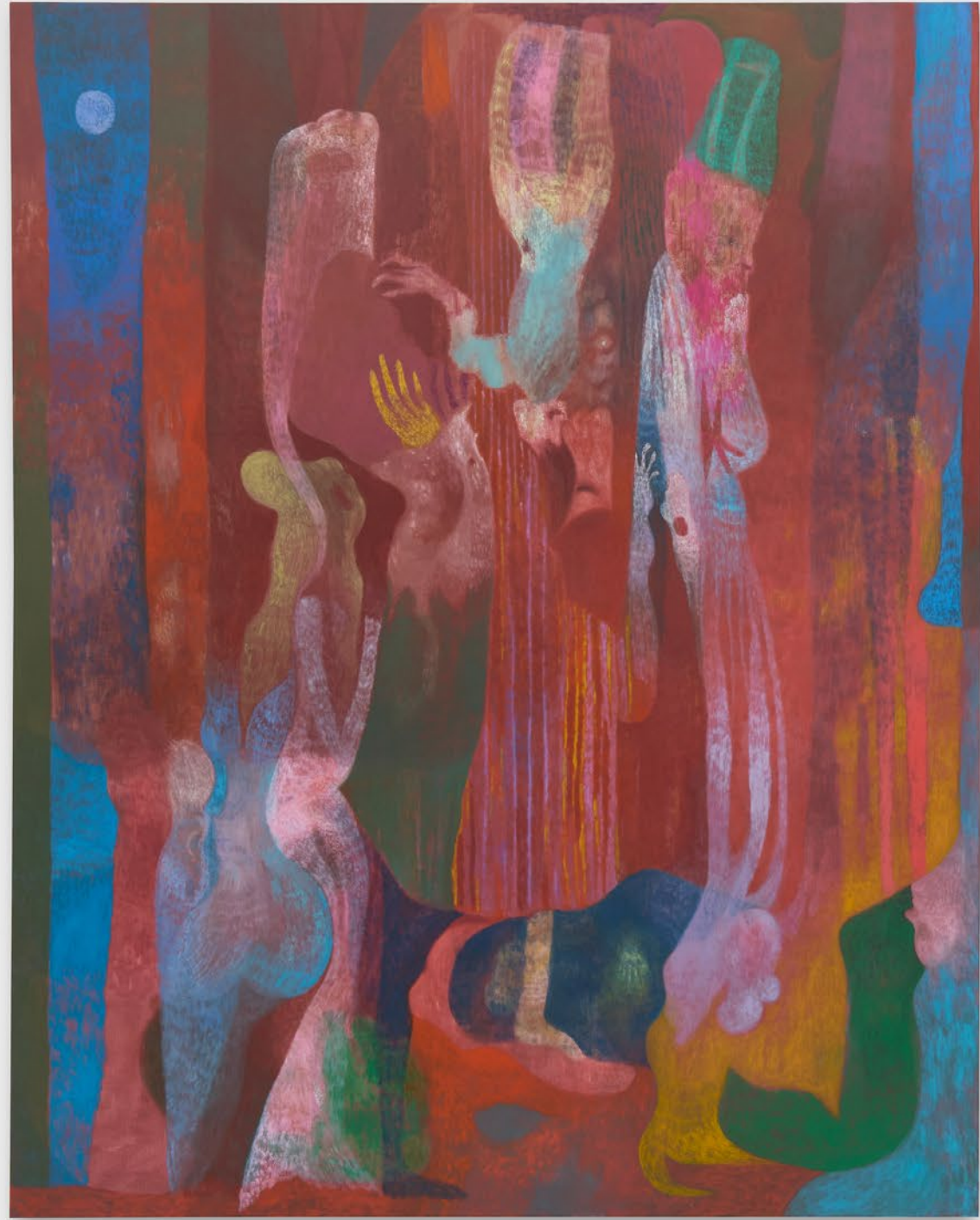
Her work was recently on view in the Whitney Biennial 2024: *Even Better Than the Real Thing* at the Whitney Museum of American Art in New York.

Maja Ruznic
The Weavers, 2024
Oil on linen
100 $\frac{1}{8}$ × 80 $\frac{1}{8}$ in. (254.3 × 203.5 cm)
\$ 110,000 USD





Maja Ruznic, *The Weavers*, 2024 (detail)



Maja Ruznic, *The Weavers*, 2024



Maja Ruznic
Trying to Fit In, 2023
Gouache on paper
11¾ × 8¼ in. (29.8 × 21 cm)
19¼ × 15⅞ in. (48.9 × 40.3 cm) framed
\$ 12,000 USD



Maja Ruznic
Man with PTSD, 2023
Gouache on paper
16½ × 11¾ in. (41.91 × 29.84 cm)
24 × 19¼ in. (60.96 × 48.90 cm) framed
\$ 15,000 USD



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 (2023, 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; Nasher Sculpture Center, Dallas; and Norton Museum of Art, West Palm Beach, Florida, among others.



Kathleen Ryan *Bad Lemon (Rocaille)*, 2024 (detail)



Kathleen Ryan

Bad Lemon (Rocaille), 2024

Agate, turquoise, aventurine, aquamarine, amazonite,
citrine, quartz, moonstone, magnesite, druzy, labradorite,
jasper, serpentine, ruby in zoisite, rhodonite, smoky
quartz, prehnite, tektite, emerald, amethyst, feldspar,
freshwater pearls, glass, steel pins on coated polystyrene

18 × 19 × 18 in. (45.7 × 48.3 × 45.7 cm)

\$ 150,000 USD



Kathleen Ryan, *Bad Lemon (Rocaille)*, 2024



Mungo Thomson

Mungo Thomson (b. 1969, Woodland, California) approaches mass culture and everyday perceptual experience through a lens of deep time and cosmic scale, implicating the spaces of production and exhibition along the way in ever-widening extrapolations. He has convened an orchestral ensemble to perform a score transcribed from the chirping of crickets, persuaded museums to let their incoming mail pile up unopened in the galleries for the run of an exhibition, made a stop-motion film animation of his art dealer's Rolodex, and replaced the coat-hangers in the Whitney Museum's coat check with custom-made hangers modeled on orchestral triangles, transforming it into an enormous musical instrument. Mungo Thomson attended the Whitney Museum Independent Study Program in New York and the Graduate Fine Art Program at University of California, Los Angeles.

Recent solo exhibitions have been held at Karma, Los Angeles (2023); Aspen Art Museum (2022–23); Galerie Frank Elbaz, Paris (2022, 2016); Karma, New York (2022); Maki Gallery/Isetan,

Tokyo (2021); Galerie Frank Elbaz, Dallas (2019); Masahiro Maki Gallery, Tokyo (2019); Henry Art Gallery, Seattle (2018); Museum of Fine Arts, Houston (2018); Contemporary Art Gallery, Vancouver (2015); and the High Line, New York (2013). He was included in the CAFAM Biennial (2014), Istanbul Biennial (2011), Whitney Biennial (2008), Performa (2005–06), and the Biennial of the Moving Image (2001). His work is held in the public collections of By Art Matters, Hangzhou, China; FRAC Île-de-France, Paris; GAMeC, Bergamo, Italy; Henry Art Gallery, Seattle; Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; Museo Jumex, México City; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Miami; Museum of Fine Arts, Houston; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York, among others.

Thomson is currently the subject of a solo exhibition at the Walker Art Center, Minneapolis, through November 17, 2024



Mungo Thomson
Snowman, 2023
Painted bronze
31½ × 14¾ × 19 in. (80 × 37.5 × 48.3 cm)
\$ 90,000 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); 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.

Vanderlinden will have a solo exhibition at Karma, New York in November 2024.



Carole Vanderlinden
Bivouac, 2021
Oil on canvas
55 $\frac{1}{8}$ x 45 $\frac{1}{4}$ in. (140 x 115 cm)
\$ 50,000 USD



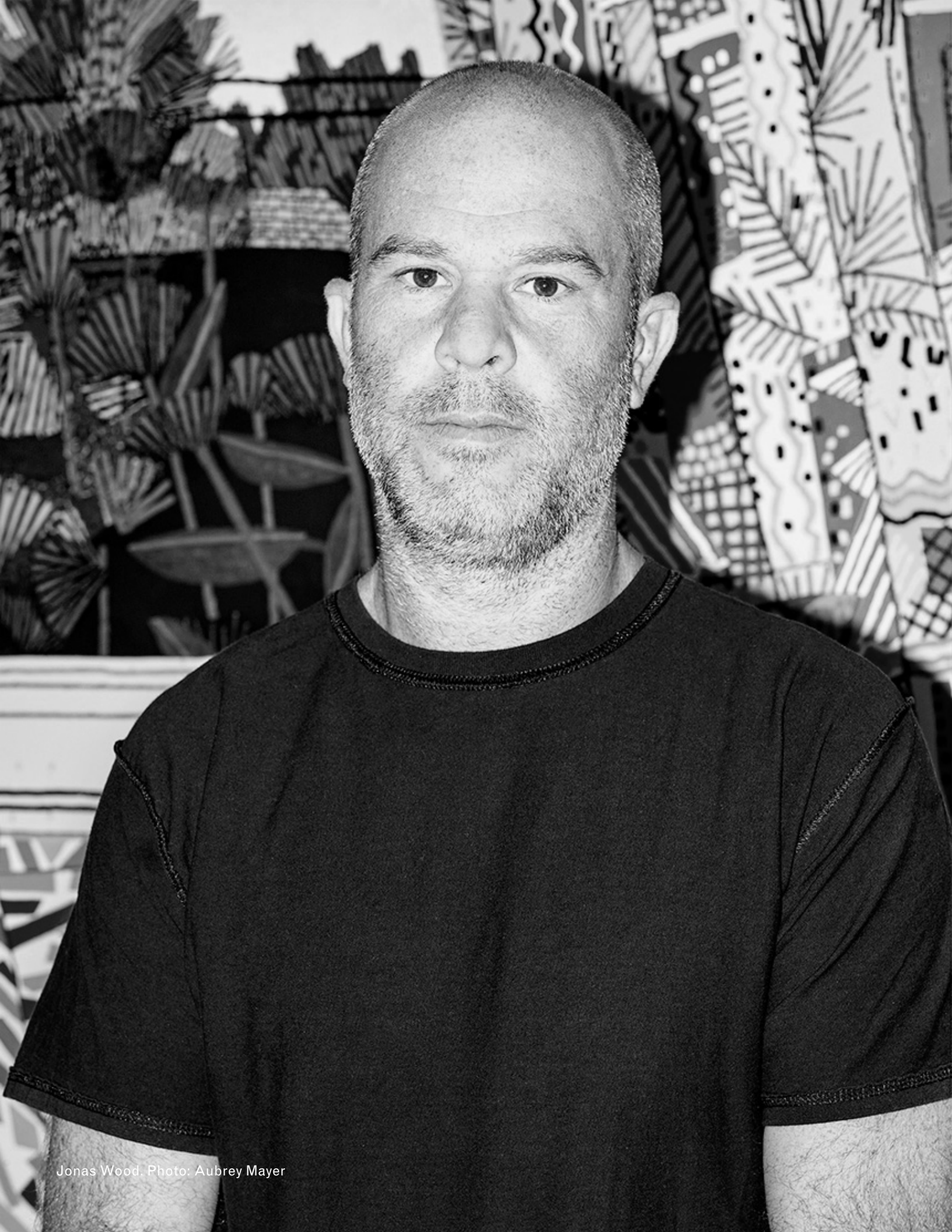
Carole Vanderlinden, *Bivouac*, 2021 (detail)



Carole Vanderlinden
Cala di l'Achiarinu, 2022
Oil on canvas
21 $\frac{7}{8}$ × 18 $\frac{1}{4}$ in. (55.5 × 46.5 cm)
\$ 18,000 USD



Carole Vanderlinden
Nature morte au citron vert, 2021
Oil on canvas
11 $\frac{3}{4}$ × 15 $\frac{3}{4}$ in. (30 × 40 cm)
\$ 15,000 USD



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
Momo, Kiki, and Me in Mungo's Time Mirror, 2024
Oil on canvas
74 × 56 in. (188 × 142.2 cm)
Price Upon Request



Jonas Wood, *Momo, Kiki, and Me in Mungo's Time Mirror*, 2024 (detail)

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Booth J2

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