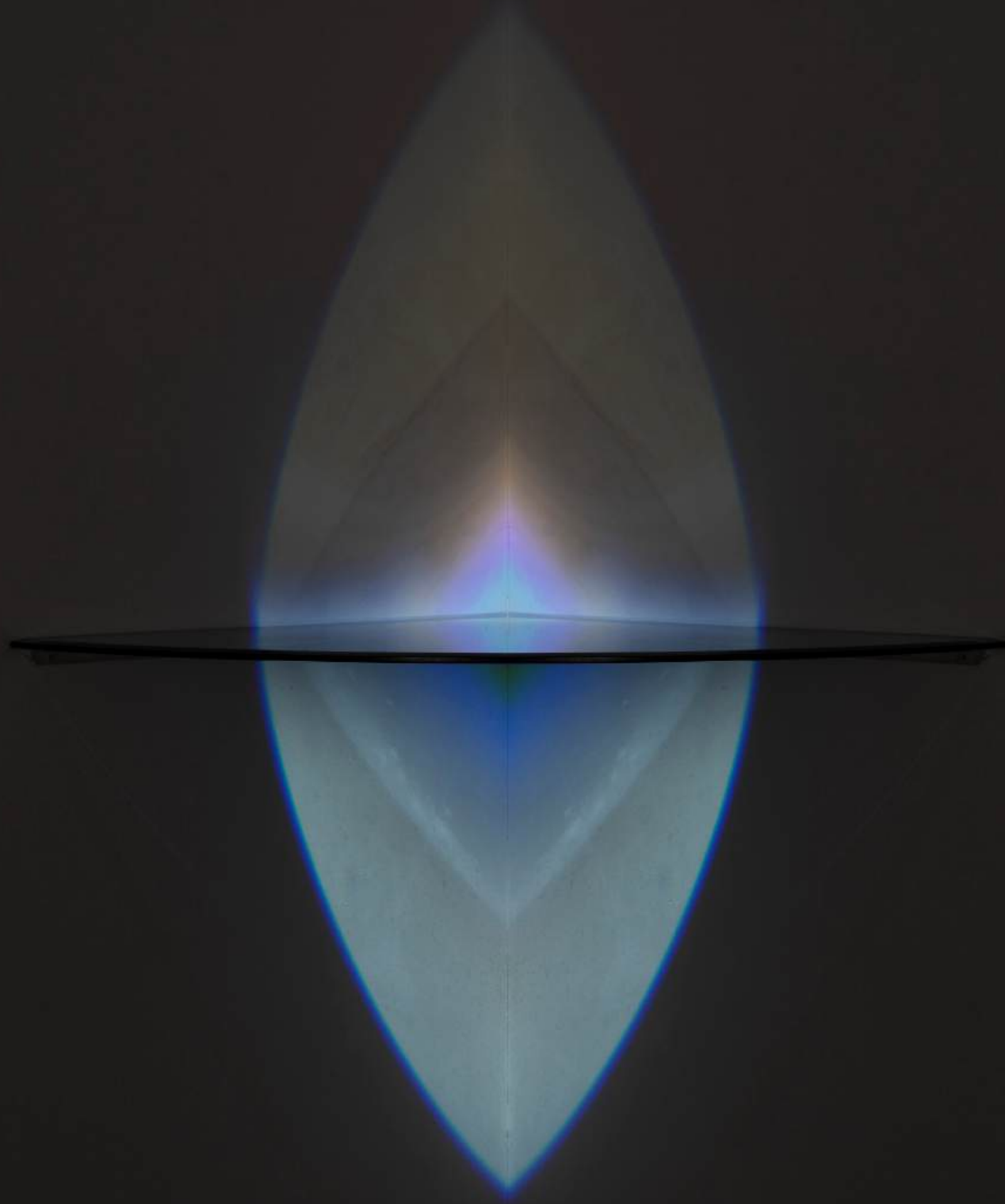


A painting depicting a white towel with blue and yellow stains, a photograph of a beach scene, and a small blue object on a sandy beach. The background is a soft, light blue and green wash.

ART BASEL MIAMI BEACH

Booth B4

MICHAEL KOHN GALLERY







The background of the entire page is a vibrant blue color. Overlaid on this are several thick, expressive brushstrokes in a bright red color. These strokes are somewhat circular and curved, creating a sense of movement and depth. The red strokes vary in opacity and thickness, with some appearing more saturated and others more translucent, blending into the blue background.

PRESENTING ARTISTS

LITA ALBUQUERQUE

MARTHA ALF

LARRY BELL

WALLACE BERMAN

BRUCE CONNER

JOE GOODE

HEIDI HAHN

NIR HOD

MARK INNERST

ADDITIONAL WORKS BY

KATE BARBEE

WILLIAM BRICKEL

JINBIN CHEN

SHARON ELLIS



BRUCE CONNER

Born in 1933, internationally recognized American artist, Bruce Conner is best known for his assemblages, surrealist sculptures, avant-garde short films and detailed paintings and drawings. Conner's innovative film works, often utilizing montaged shots from pre-existing footage and incorporation of pop music for soundtracks, have inspired generations of filmmakers and considered to be precursors to the music video genre. He was a central figure in the San Francisco Beat scene of the 1950s and remained an active proponent of the counter-cultural movement, at large through his death in San Francisco in 2008.

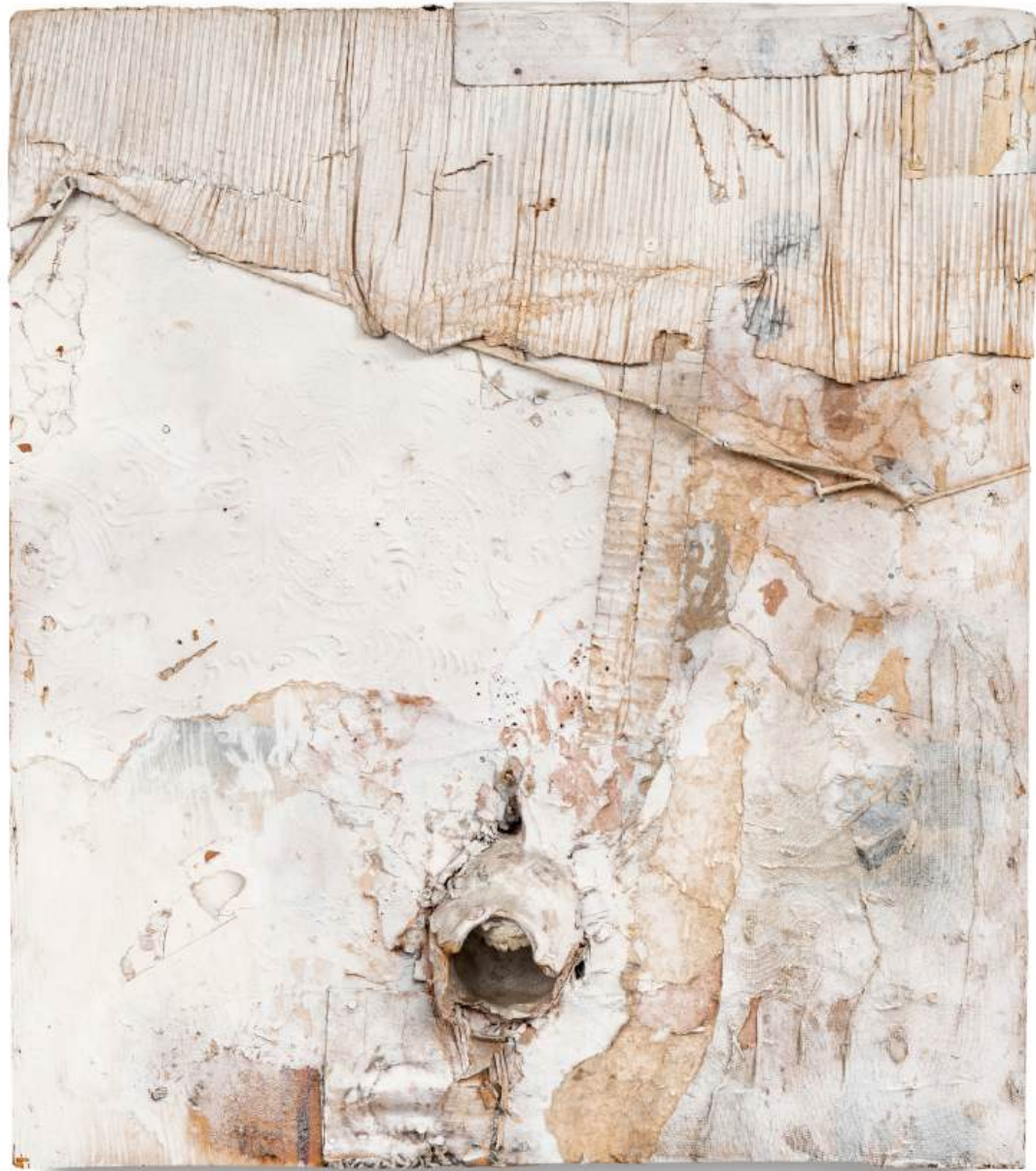
The San Francisco Museum of Modern Art (SFMoMA), MoMA, New York and the Museo Nacional Centro de Arte Reina Sofia, Madrid exhibited a major retrospective of work by Bruce Conner. The retrospective was co-curated by SFMoMA's Rudolf Frieling, Curator of Media Arts and Gary Garrels, Senior Curator of Painting and Sculpture in collaboration with MoMA's Stuart Comer, Chief Curator of Media and Performance and Laura Hoptman, Curator of Painting and Sculpture. While offering a comprehensive selection of works spanning his career, this retrospective underscore; the parallels between Conner's work as an artist and as a filmmaker.



Bruce Conner, *SHRINE*, 1961
Human skull and jawbone, candle with assemblage in wood shadow box, 18 3/4 x 11 7/8 x 13 inches







Bruce Conner, *ST. GERYON*, 1959
Mixed media assemblage, 28 x 24 1/2 x 4 inches





Bruce Conner, *UNTITLED (August 20, 1981)*, 1981
Engraving collage, 6 1/2 x 4 1/2 inches, framed 14 7/8 x 12 inches



Bruce Conner, *FAME*, 1989
Wood engraving collage, 16 1/2 x 10 inches, framed 22 x 18 inches





Bruce Conner, *INKBLOT DRAWING, SEPTEMBER 5, 1994, 1994*
Ink on paper, 11 1/4 x 7 1/2 inches, framed 16 x 12 inches



JOE GOODE

Joe Goode's (b. 1937) career is distinguished by his continual evolution of process and themes, and has been widely recognized in the United States and Europe, showing at hundreds of gallery and museum exhibitions. In 2015 the Contemporary Art Museum St. Louis exhibited a survey of Joe Goode's work. Goode's work is included in many museum collections including the Los Angeles County Museum of Art, The Museum of Contemporary Art Los Angeles, the Menil Collection, The Smithsonian Institution, The Whitney Museum of American Art and the Museum of Modern Art New York. The artist lives and works in Los Angeles, California.

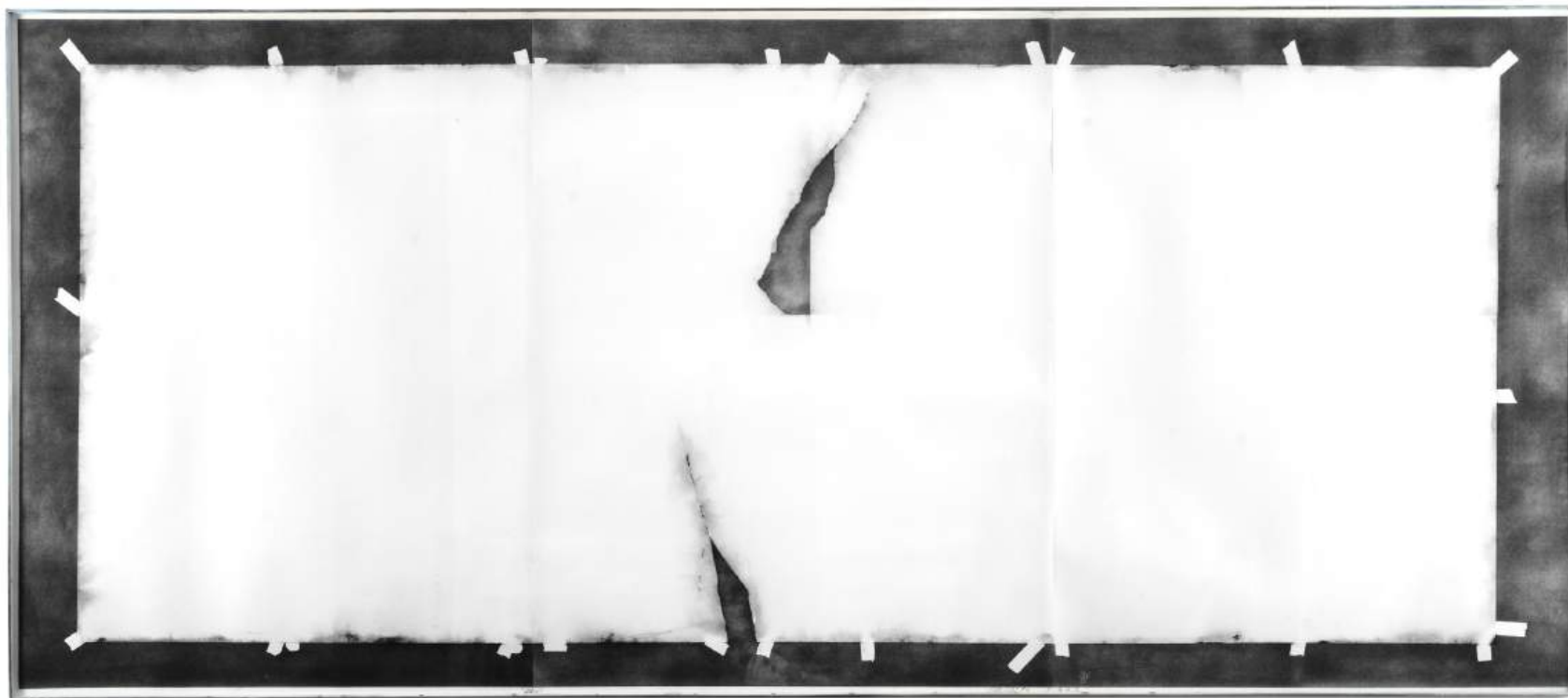


Joe Goode, *Torn Sky Painting*, 1971
Oil on canvas on board, 18 3/4 x 71 3/4 inches





Joe Goode, *Untitled*, 1970
Oil on canvas, 16 x 20 inches



Joe Goode, *X-Ray Drawing BD*, 1976
Powder charcoal on paper, 50 1/4 x 114 inches





Joe Goode, *Untitled (Milk Bottle Painting 525)*, 2023
Acrylic on canvas, 20 x 16 inches, framed 21 1/4 x 17 1/4 inches





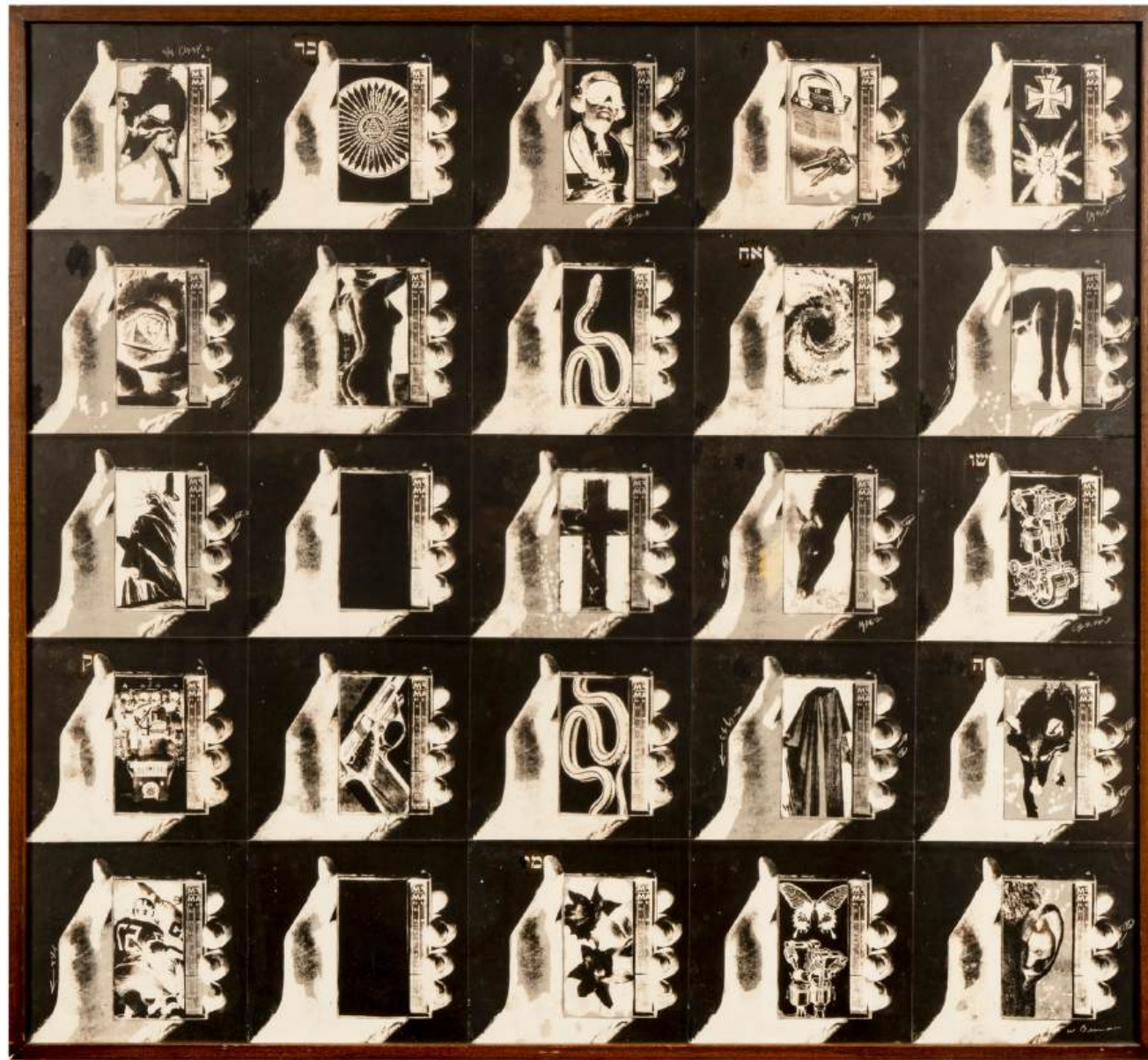
Joe Goode, *Untitled (Milk Bottle Painting 522)*, 2023
Acrylic on canvas, 20 x 16 inches, framed 21 1/4 x 17 1/4 inches



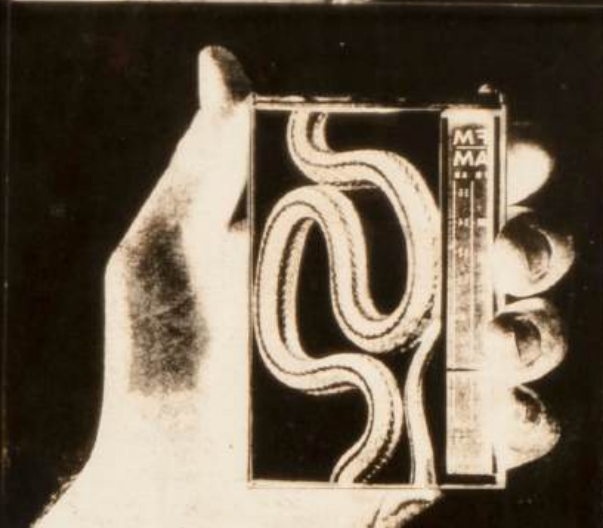
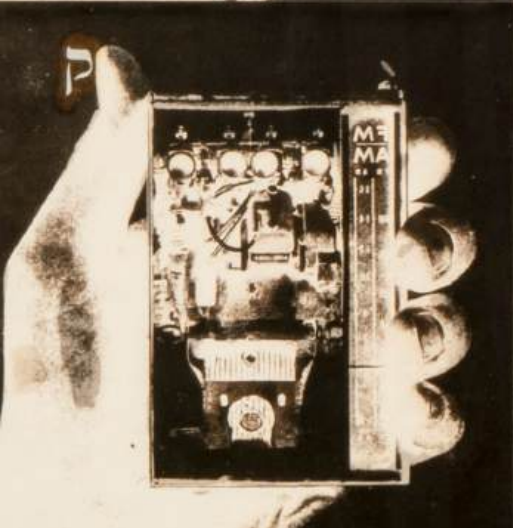
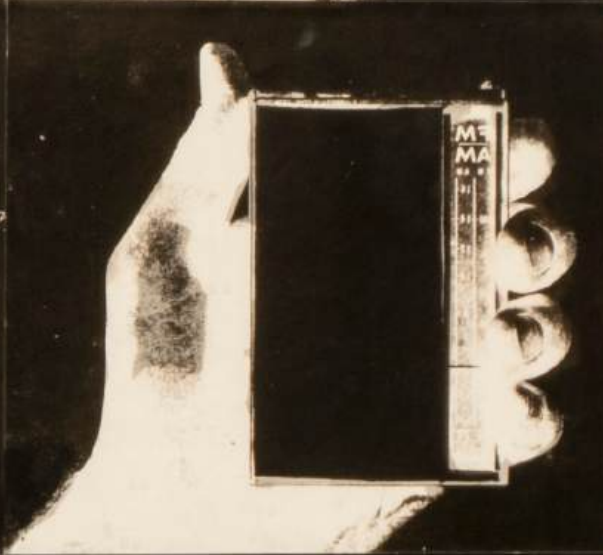
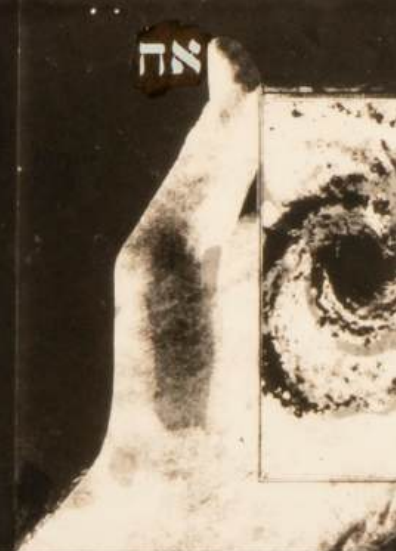
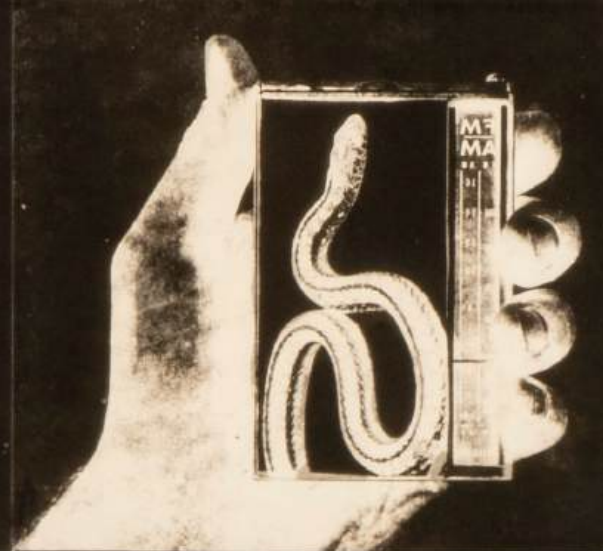
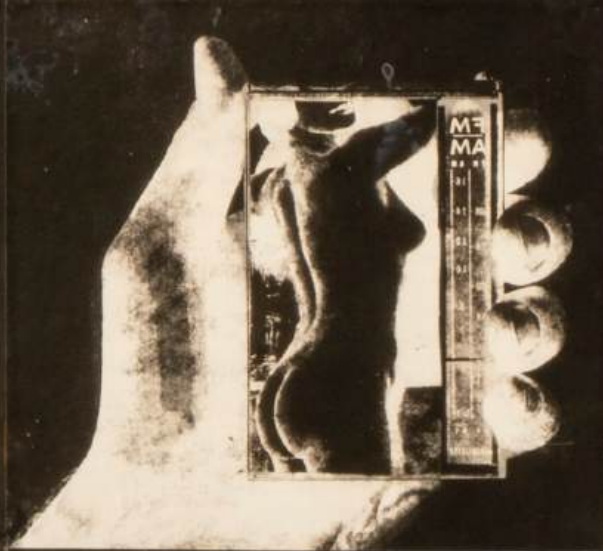


WALLACE BERMAN

Wallace Berman was an American artist - a self-taught modernist, hipster, and poet-mystic, who worked at a time of extraordinary socio-political and cultural change. Born shortly before the Great Depression, he came of age in the aftermath of World War II, when the horrors of global warfare, the Holocaust, and atomic bombings lingered vividly in people's hearts and minds. Far from the traditional centers of art and culture, Berman matured as an artist in Los Angeles, on the creative frontier of the American West. His was a reality bifurcated by the clash of an old world and a new, in which lifestyles born of war and deprivation coexisted with unparalleled prosperity, economic growth, and technological innovation. In the 1950s and '60s, Berman witnessed the rise of the enthusiastic consumerism and militarized bureaucracies of Cold War America, soon to be challenged by the countercultural revolutions of the Civil Rights, Antiwar, and Women's Rights movements. He died before the global information age had fully formed, his prolific career cut short by a drunk driver on the eve of his fiftieth birthday in 1976. In the half-century of his all too-short life, America - and, indeed, the world - transformed dramatically, rushing to the brink of a new technological era that few could have envisioned or anticipated.



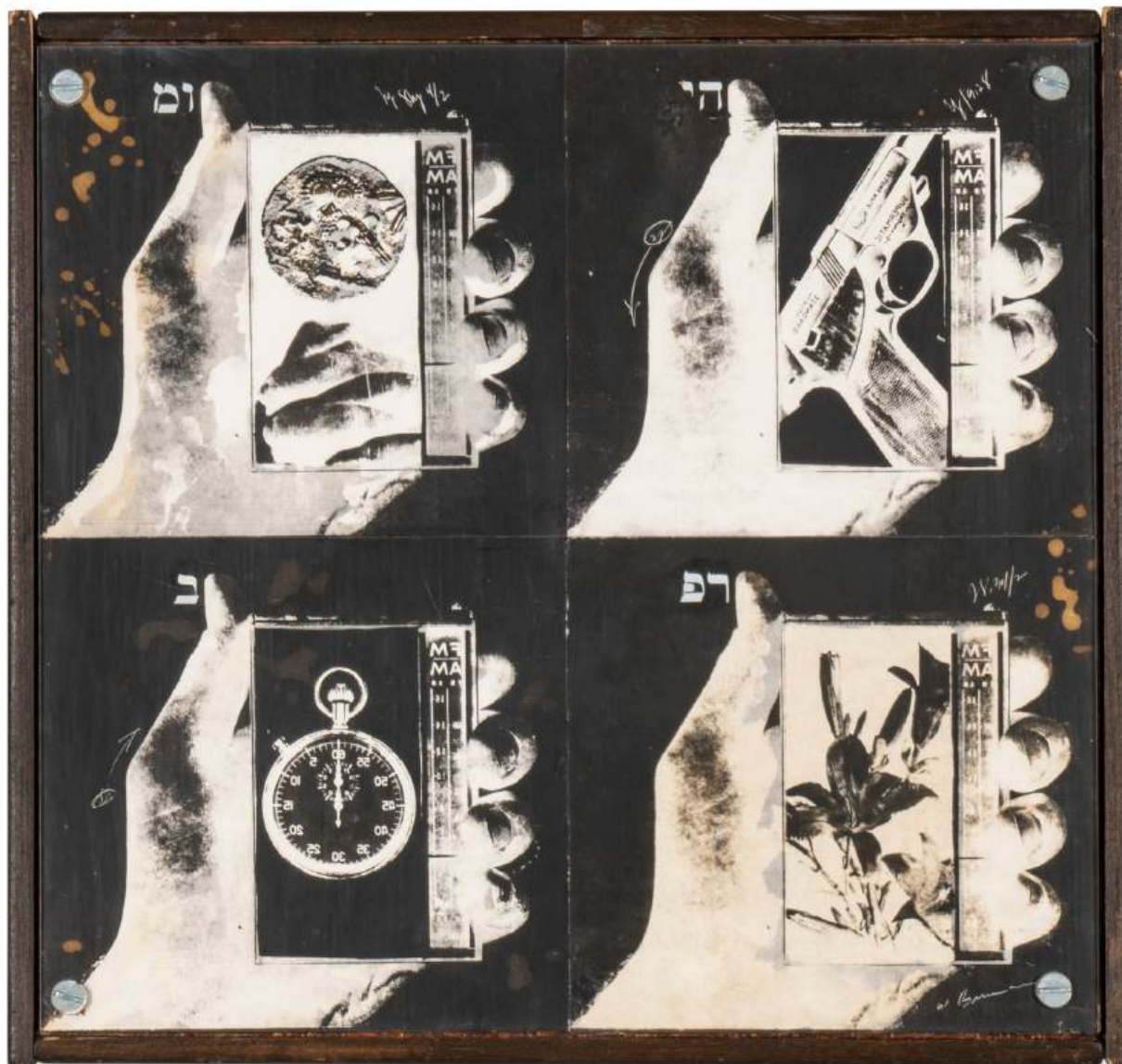
Wallace Berman, *Untitled*, 1966
25-part negative Verifax collage, 30 1/2 x 33 3/8 inches





Wallace Berman, *Untitled*, 1956-57
Woodstain and ink on parchment on canvas, 19 1/2 x 19 1/2 inches





Wallace Berman, *Untitled*, c.1965
Verifax collage on board, 12 7/8 x 13 5/8 inches



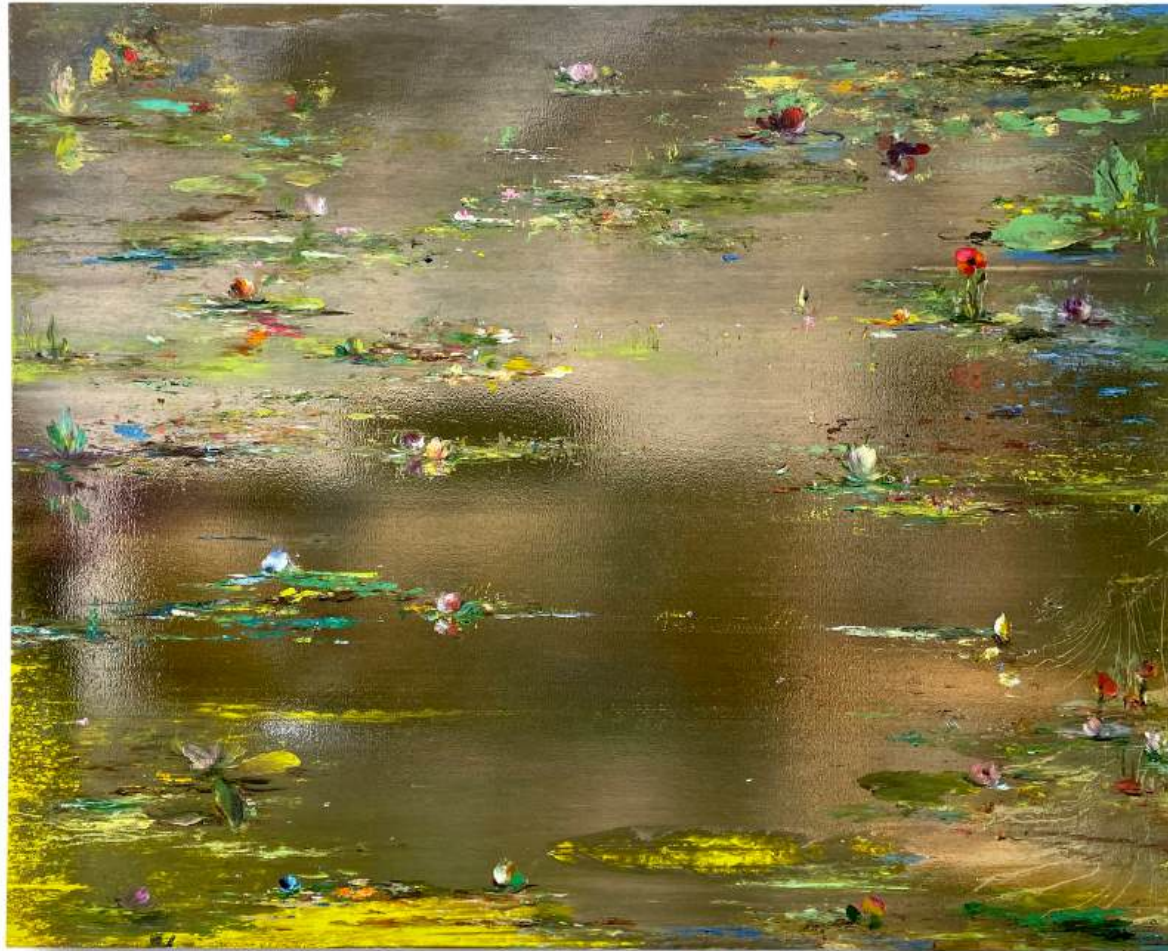
Wallace Berman, *Untitled (A1-White Horse)*, 1975
25-part positive Verifax collage, 31 x 33 3/8 inches



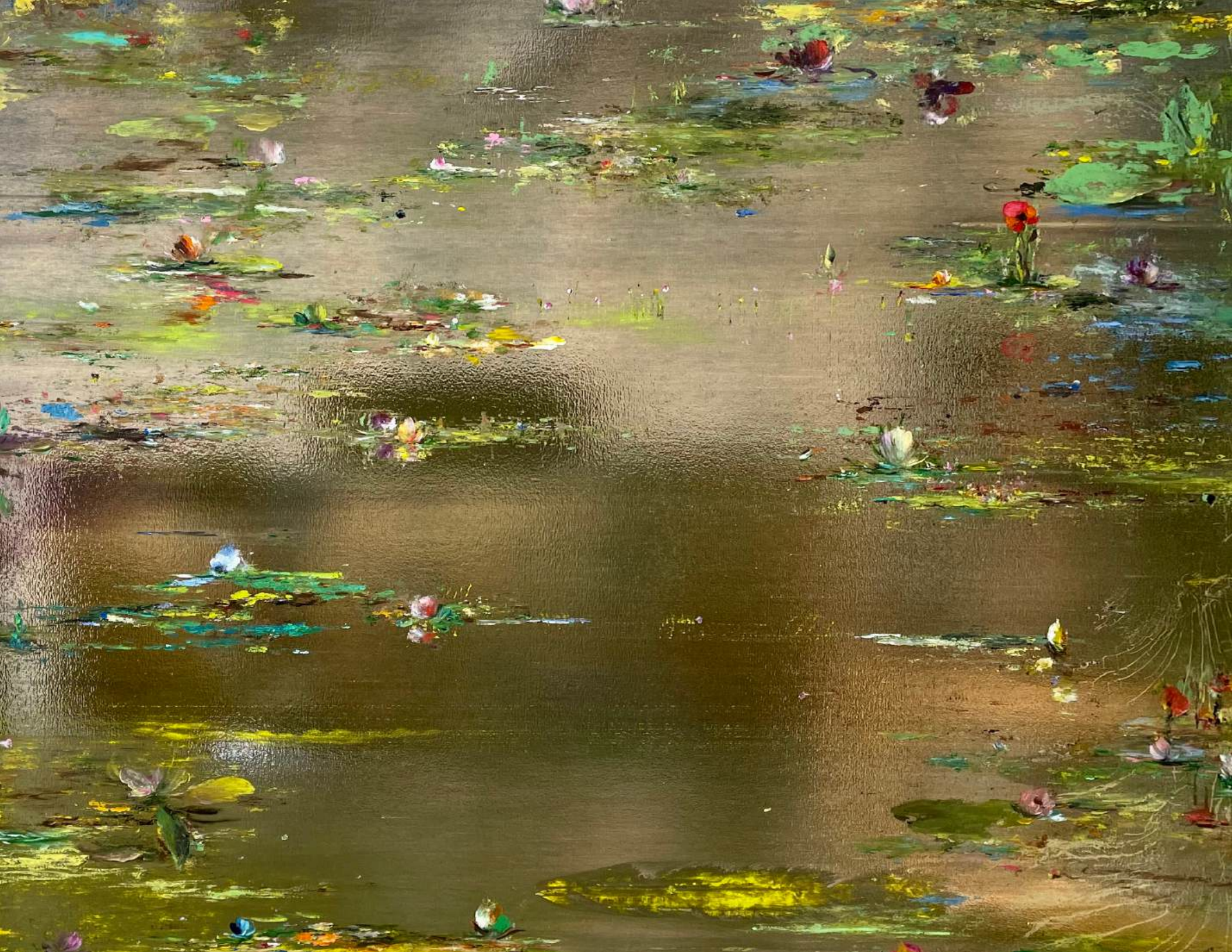
NIR HOD

Nir Hod's work investigates old notions of high seriousness and personal authenticity. Hod's realistic takes on rakish narcissism examine androgyny, identity, sexual confusion, and excess. His recent series *The Life We Left Behind*, and *100 Years Is Not Enough*, draw upon personal memory and traumatic historical events to elicit subtle tensions between the viewer's expectations and the material reality of the painting surface. Hod's notable canvases present a masterful play between the profoundly illusionistic depth of the chromed, mirror-like surface that reflects the viewer and their surroundings, and the physical substance of the painting evidenced by the oil painted brushstrokes surrounding the chrome. To look at one of Hod's paintings is to be reminded of the ephemerality of memory; how its construction and performance is ultimately malleable and subjective.

Nir Hod lives and works in New York. He earned his BFA at Bezalel Academy of Art and Design, Jerusalem, and attended the Cooper Union School of Art in New York City in 1991. Hod's work has been in numerous group exhibitions nationally and internationally from New York to London, Berlin, Vienna, and Israel. These include the Tel Aviv Museum, Tel Aviv, Israel; Albright Knox Art Gallery, Buffalo, NY; The Jewish Historical Museum, Amsterdam, Netherlands; Martin-Gropius-Bau Museum, Berlin, Germany; Bard College, Annandale-on-Hudson, New York, NY; The Jewish Museum, New York, NY; The Vienna Jewish Museum, Vienna, Austria; The Israel Museum, Jerusalem, Israel; Yerba Buena Center for the Art, San Francisco, CA; Museum of Modern Art, Oostende, Belgium; The Flag Art Foundation, New York, NY; Marlborough Gallery, New York, NY; among others.



Nir Hod, *100 Years is Not Enough*, 2024
Oil paint, chrome and patina on canvas, 72 x 80 inches





Nir Hod, *100 Years is Not Enough*, 2024
Oil on canvas, 20 x 24 inches





Nir Hod, *I Miss You*, 2023
Bronze, 168 inches, Edition 1 of 6





LARRY BELL

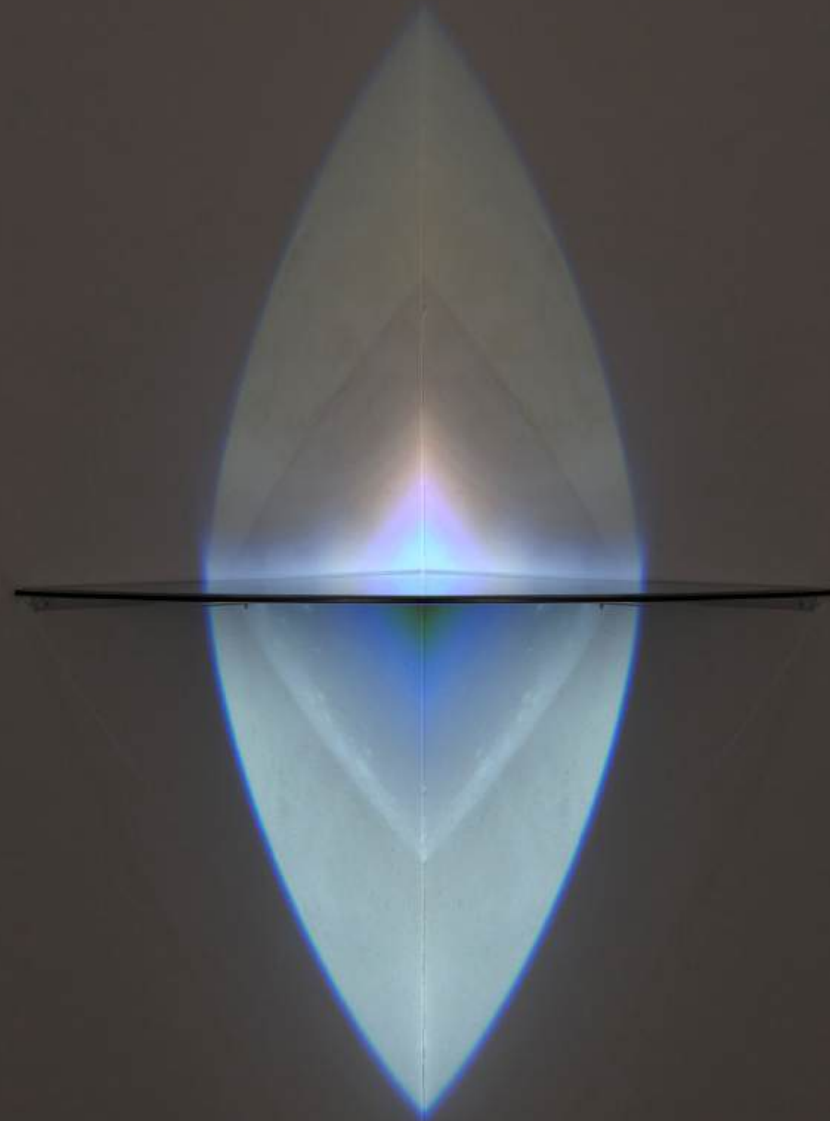
Larry Bell's work emerged in the mid-1960's, and is often included in major exhibitions of Minimal art. His work was shown in the first exhibition to focus on Minimal art, *Primary Structures*, at The Jewish Museum in 1966. Bell's work was also included in the seminal Museum of Modern Art exhibit, *The Responsive Eye* in 1965. More recently, Bell's work was prominently presented in the Museum of Contemporary Art's show, *A Minimal Future? Art as Object 1958-1968*.

Bell is one of the most prominent and influential artists to have come out of the Los Angeles art scene of the 1960s, first showing at the Huysman Gallery, and then at Ferus. He became associated with the most important movements at the time, such as Light and Space art and what was described as "Finish Fetish" (a term coined by the late critic John Coplans). Bell has continued to investigate the complexities of highly refined surface treatments of glass, as well as large-scale sculptural installations.

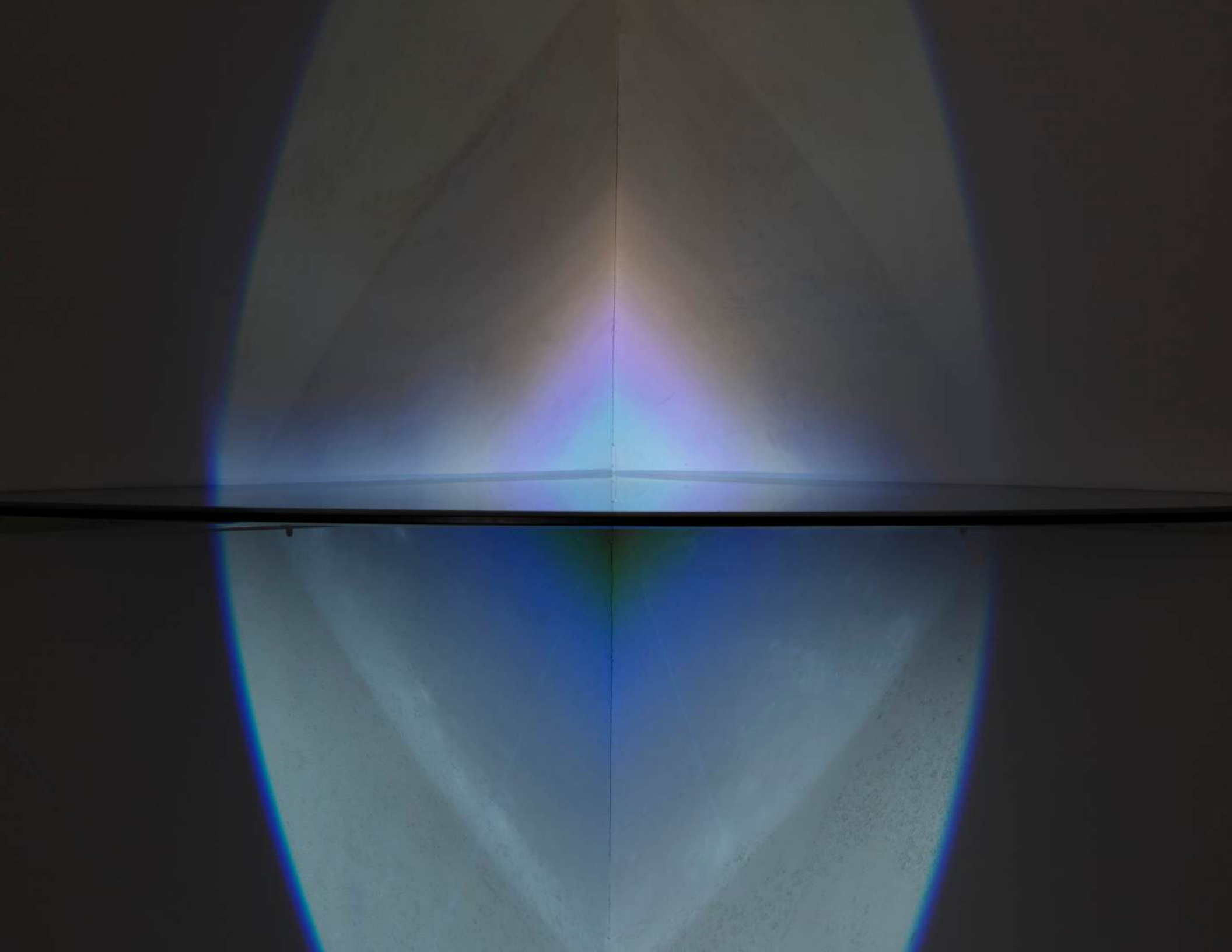


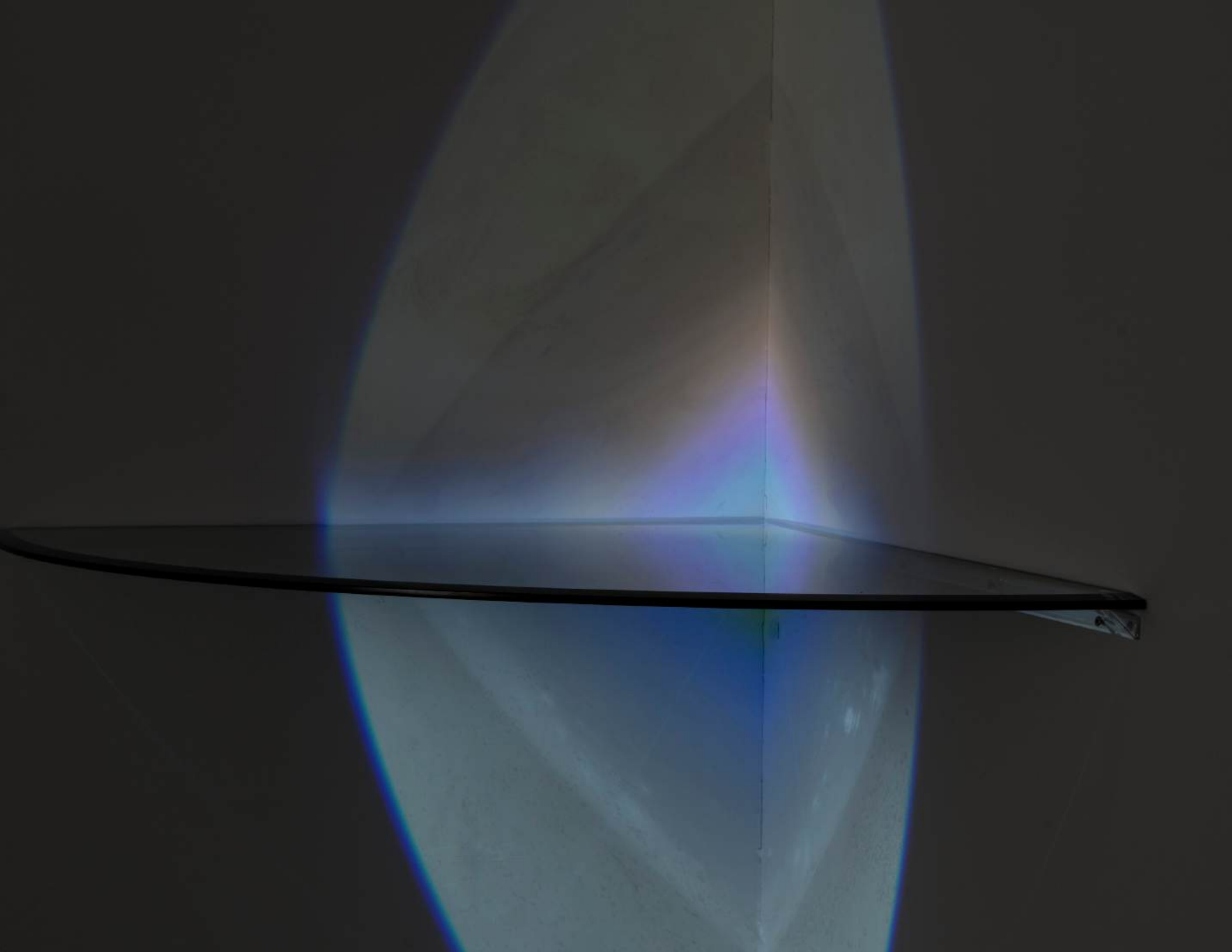
Larry Bell, *Untitled*, 1967
Vacuum coated glass with chrome plated metal, 20 1/4 x 20 1/4 x 20 1/4 inches





Larry Bell, *Corner Lamp DB 44*, c. 1980
Glass coated with incoel and silicon monoxide and spotlight, 36 x 36 x 1 1/2 inches







LITA ALBUQUERQUE

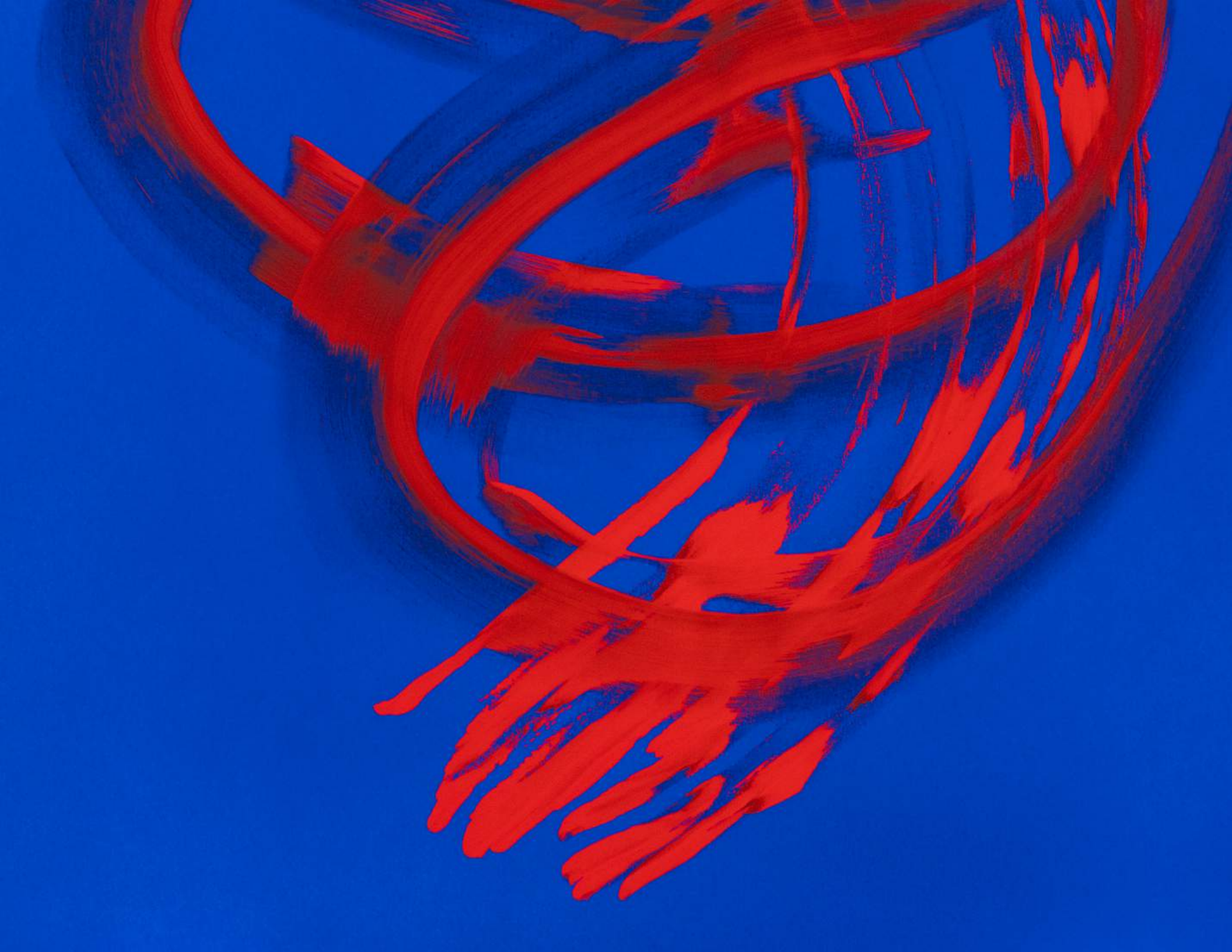
Since the early 1970s, Lita Albuquerque (born 1946, Santa Monica, CA) has created an expansive body of work, ranging from sculpture, poetry, painting and multi-media performance to ambitious site-specific ephemeral projects in remote locations around the globe. Often associated with the Light and Space and Land Art movements, Albuquerque has developed a unique visual and conceptual vocabulary using the earth, color, the body, motion and time to illuminate identity as part of the universal.

She represented the United States at the Sixth International Cairo Biennale, where she was awarded the Biennale's top prize. Albuquerque has also been the recipient of the National Science Foundation Artist Grant Program for the artwork, *Stellar Axis: Antarctica*, which culminated in the first and largest ephemeral artwork created on that continent, three NEA Art in Public Places awards, an NEA Individual Fellowship grant, a fellowship from the Civitella Ranieri Foundation and MOCA's Distinguished Women in the Arts award.

Albuquerque continues her investigations into identity and the cosmos with her ephemeral projects: *Red Earth* at the Huntington Library, Art Museum, and Botanical Gardens in Los Angeles, California and *NAJMA (She Placed One Thousand Suns Over the Transparent Overlays of Space)* organized by Desert X and held in AlUla, Saudi Arabia. Recent exhibitions include *Liquid Light* in La Biennale di Venezia, Venice, Italy, (2022), and *Groundswell: Women of Land Art*, Nasher Sculpture Center, Dallas, TX, (2023). Her work is in the collections of the Metropolitan Museum of Art, the Getty Trust, the Whitney Museum of American Art, LACMA, The Nasher Sculpture Center and MOCA, among others.

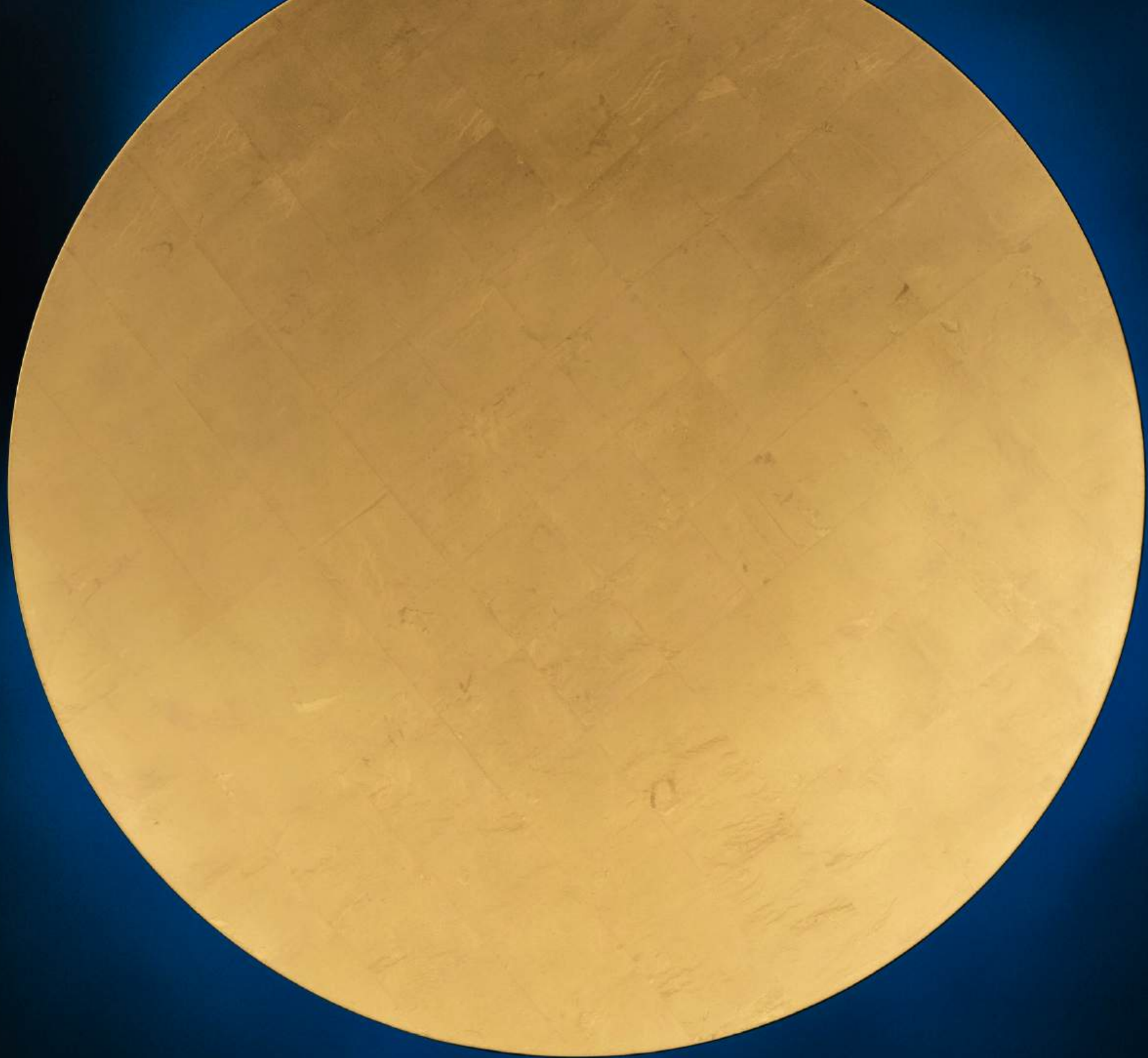


Lita Albuquerque, *Why Is It That It Is In The Desert Regions Of This Planet That I Reach My Ancient Self?*, 2024
Pigment on canvas, 72 x 60 inches





Lita Albuquerque, *Untitled*, 2021
24kt gold leaf on resin and pigment on panel, 84 x 84 inches





Lita Albuquerque, *Untitled*, 2023
White gold leaf on resin and pigment on panel, 30 x 30 inches



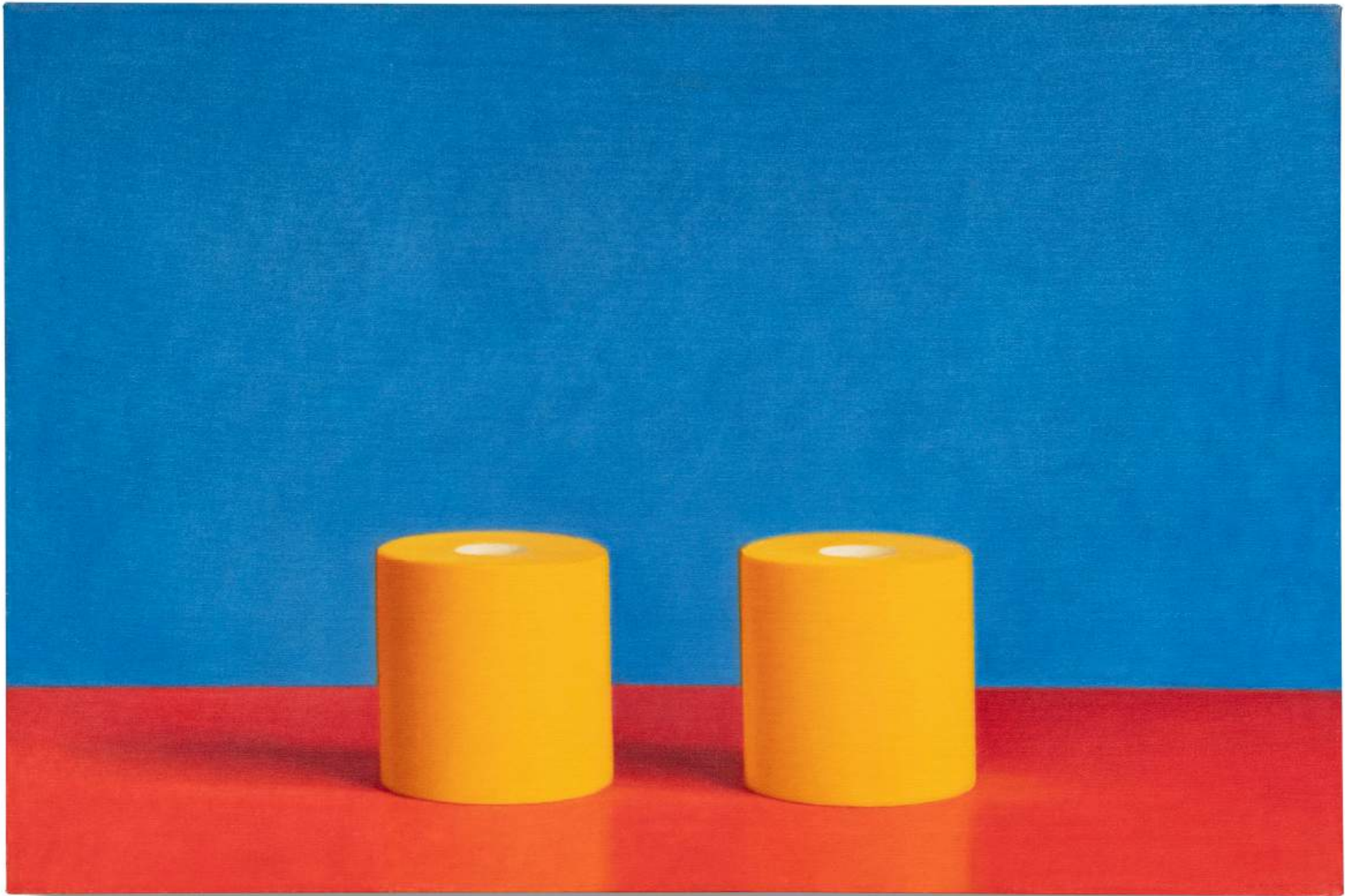




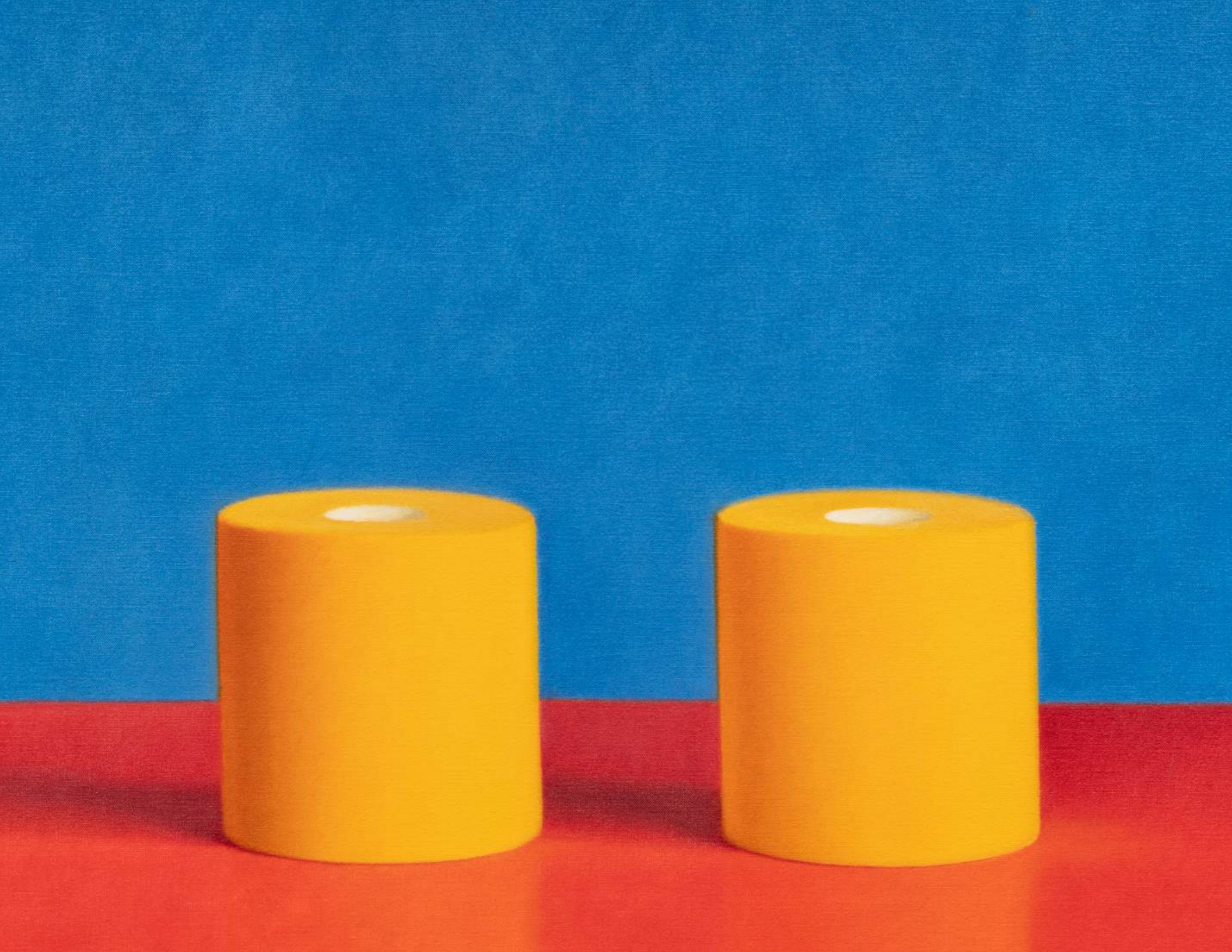
MARTHA ALF

Martha Alf was born August 13, 1930 in Berkeley California. Alf's art has been included in 42 solo exhibitions and over 87 group exhibitions mostly in Southern California museums. Her art is in numerous private and corporate holdings and is represented in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art, Museum of Contemporary Art, Los Angeles, Orange County Museum of Art, San Diego Museum of Art, Long Beach Museum of Art, Phoenix Art Museum, and the Portland Art Museum, among many others. Alf was the recipient of many awards, including two grants from the National Endowment for the Arts.

Alf attended San Diego State University, where she studied art with the late impressionist painter and professor Everett Gee Jackson. She also learned to paint, partly by studying the Spanish masters, Zurbarán, Cotán, and El Greco, and was later influenced by the painting techniques of Vermeer, Rembrandt, Caravaggio, and Da Vinci. She earned her Master of Fine Arts at the University of California, Los Angeles, under the tutelage of Richard Diebenkorn, Lee Mullican, William Brice, James Weeks, and Sam Amato.



Martha Alf, *Costa Brava Yellow*, 1972
Oil on canvas, 24 x 36 inches





Martha Alf, *Green, Lavender and Gray Blue*, 1974
Oil on canvas, 35 1/4 x 42 inches







Martha Alf, *Still Life with Tower*, 1969
Oil on canvas board, 20 x 30 inches





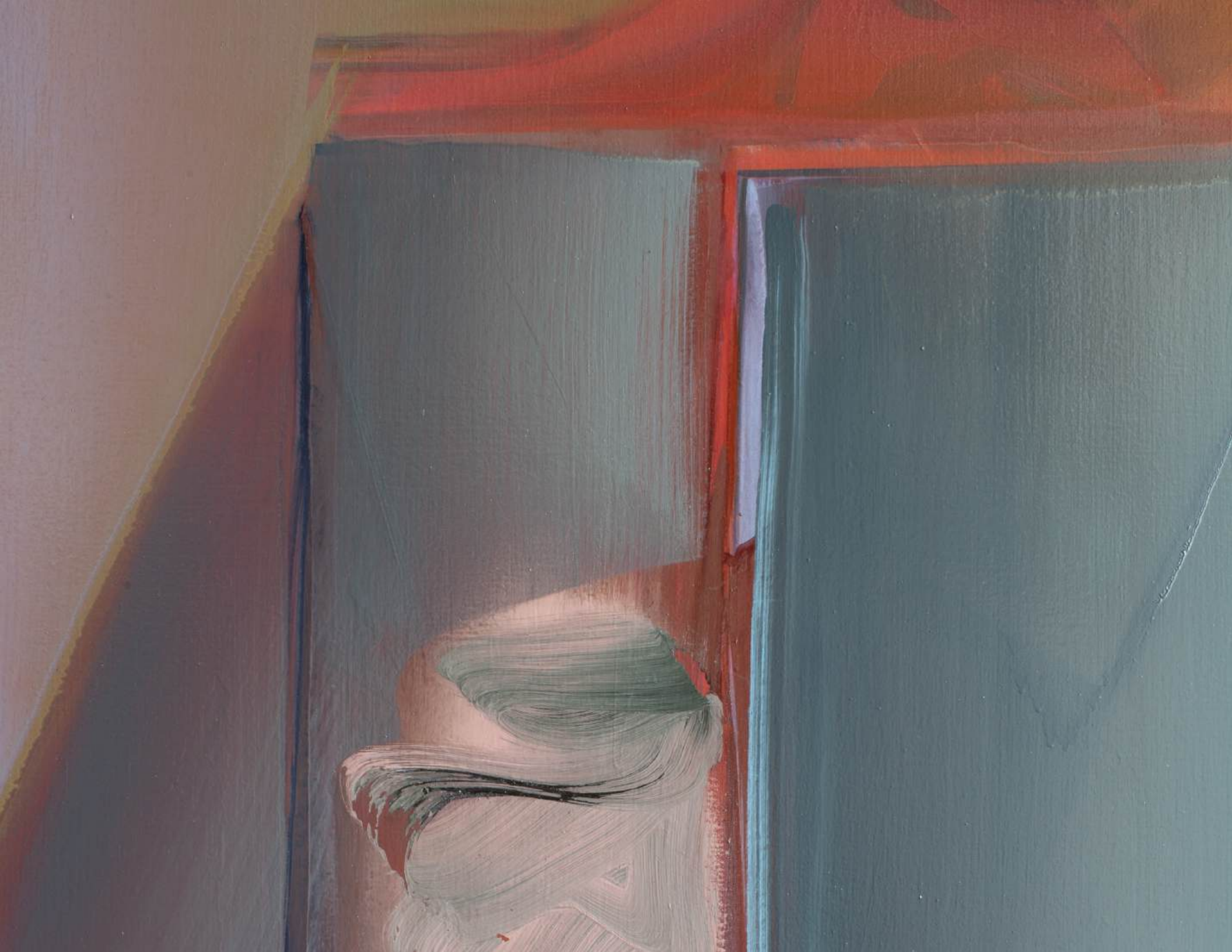
HEIDI HAHN

Heidi Hahn (b. 1982) creates introspective paintings that engage with the female body. Her sumptuously atmospheric and layered application of paint, in conversation with aesthetic traditions, draw the viewer into a psychological space that evokes our attachment to the female form and how that is processed through both a traditional and a contemporary reading. Gestural, fluid, and frequently spectral, Hahn's works reframe and re-contextualize her subjects, exploring the ambiguous and shifting boundaries between public and private selves.

Hahn received her MFA from Yale University in 2014, and recently was an acting Professor of Painting and Drawing at Alfred University, NY. She has been the recipient of several awards, residencies, and fellowships, including the *Jerome Foundation Grant*, *Skowhegan School of Painting and Sculpture Residency*, Madison, ME; and the *Fine Arts Work Center Residency*, Provincetown, MA, among others. Hahn's work is included in the collections of the Stedelijk Museum, Amsterdam, The Netherlands; Moderna Museet, Stockholm, Sweden; Dallas Museum of Art, Dallas, TX; High Museum of Art, Atlanta, GA; New Orleans Museum of Art, New Orleans, LA; the Kadist Foundation, Paris, France. Recent exhibitions include *Soft Joy*, Michael Kohn Gallery, Los Angeles CA (2022); *Flex, Rot, and Sp(l)it*, Nathalie Karg Gallery, New York, NY (2022); *Unfair Horizon*, Fahrenheit Madrid, Spain (2023) and *Kink Odelisk*, Kadel Willborn, Düsseldorf, Germany (2023).

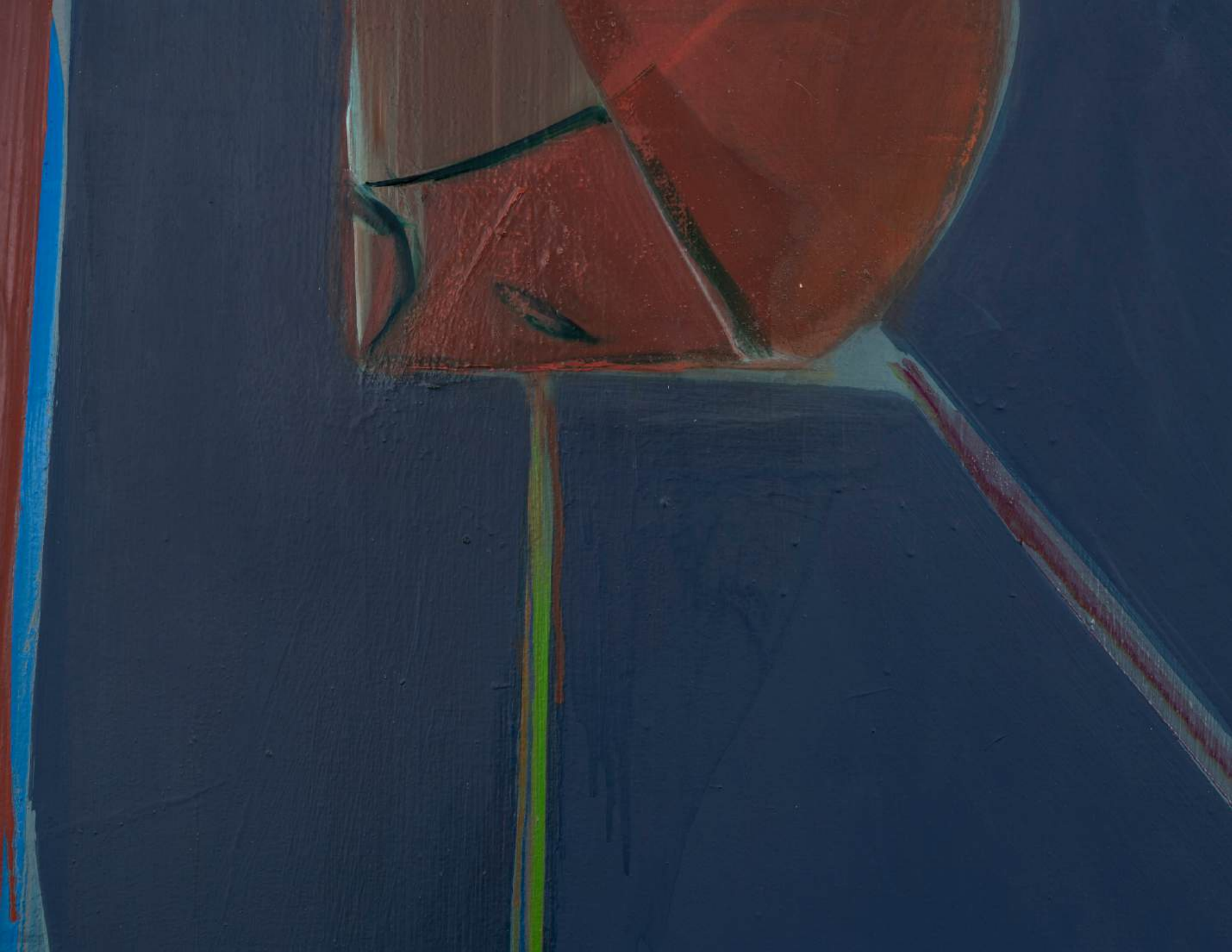


Heidi Hahn, *Untitled and Understood #1*, 2024
Oil on linen, 77 x 55 inches





Heidi Hahn, *Odalisk (Extended) #1*, 2024
Oil on canvas, 75 x 60 3/8 inches





MARK INNERST

Throughout his career, Mark Innerst has transformed the urban landscape, investing it with his unique kind of deeply resonant beauty, complexity and luminosity. Cities like New York and Philadelphia appear alternately majestic, immense, and serene, as streetscapes morph into a series of skyward-shooting lines or stacked, layered blocks of color. Vanishing points slip off-center, displaced by buildings that curve overhead or sweep downward to street level, where human activity is reduced to blurs of light and movement.

Innerst's work has been exhibited widely in the United States and abroad, including shows at the Nelson-Atkins Museum of Art, MO; Contemporary Arts Museum Houston, TX; and Museum of Contemporary Art, Chicago, IL. His work is in numerous public collections including the Museum of Modern Art, NY; Metropolitan Museum of Art, NY; Solomon R. Guggenheim Museum, NY; Brooklyn Museum, NY; Albright Knox Museum, NY; and Indianapolis Museum of Art, IN among others. Innerst lives and works in Philadelphia, PA and Cape May, NJ.



Mark Innerst, *Seaside*, 2024
Oil on board, 16 x 18 inches

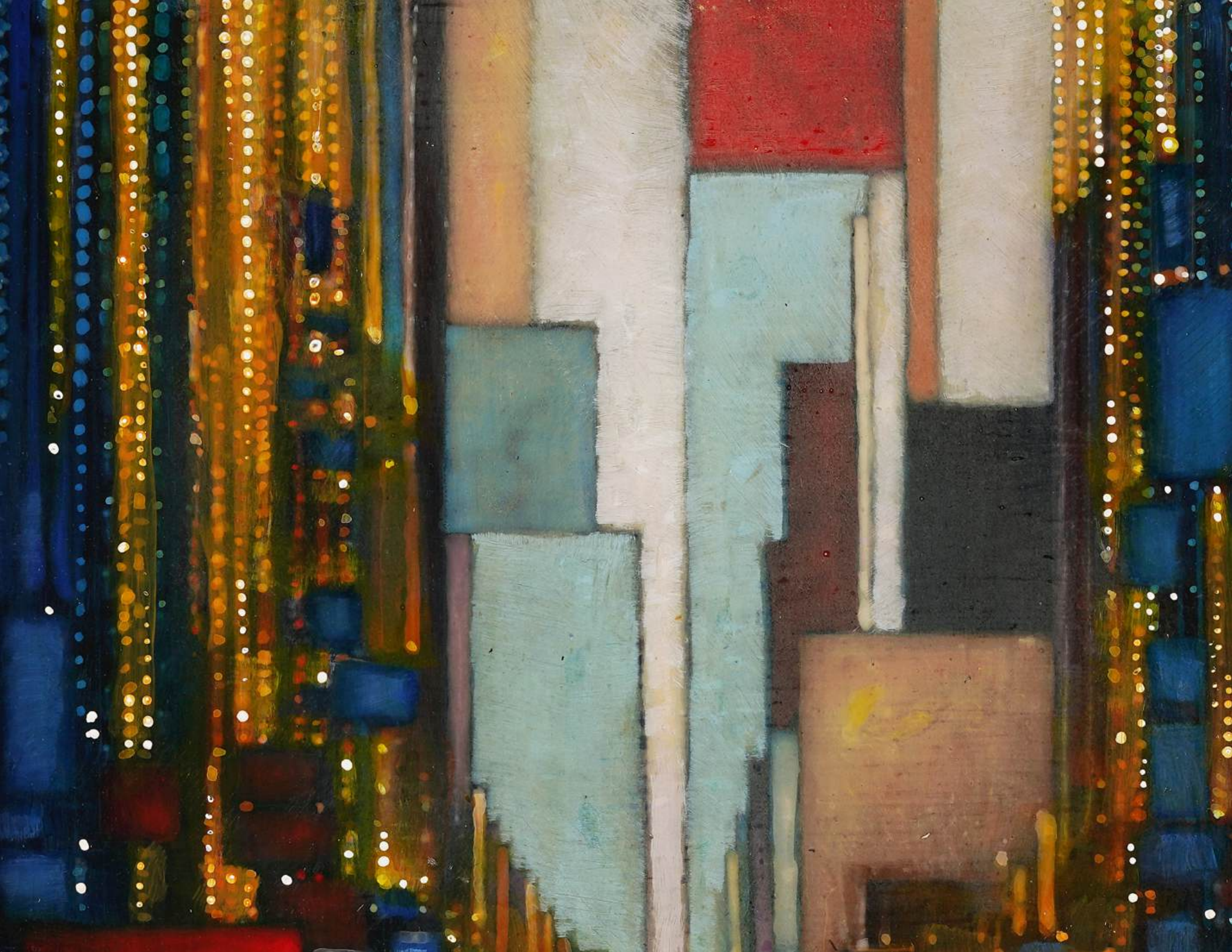




Mark Innerst, *Chord*, 2003
Acrylic on board, 15 x 10 inches

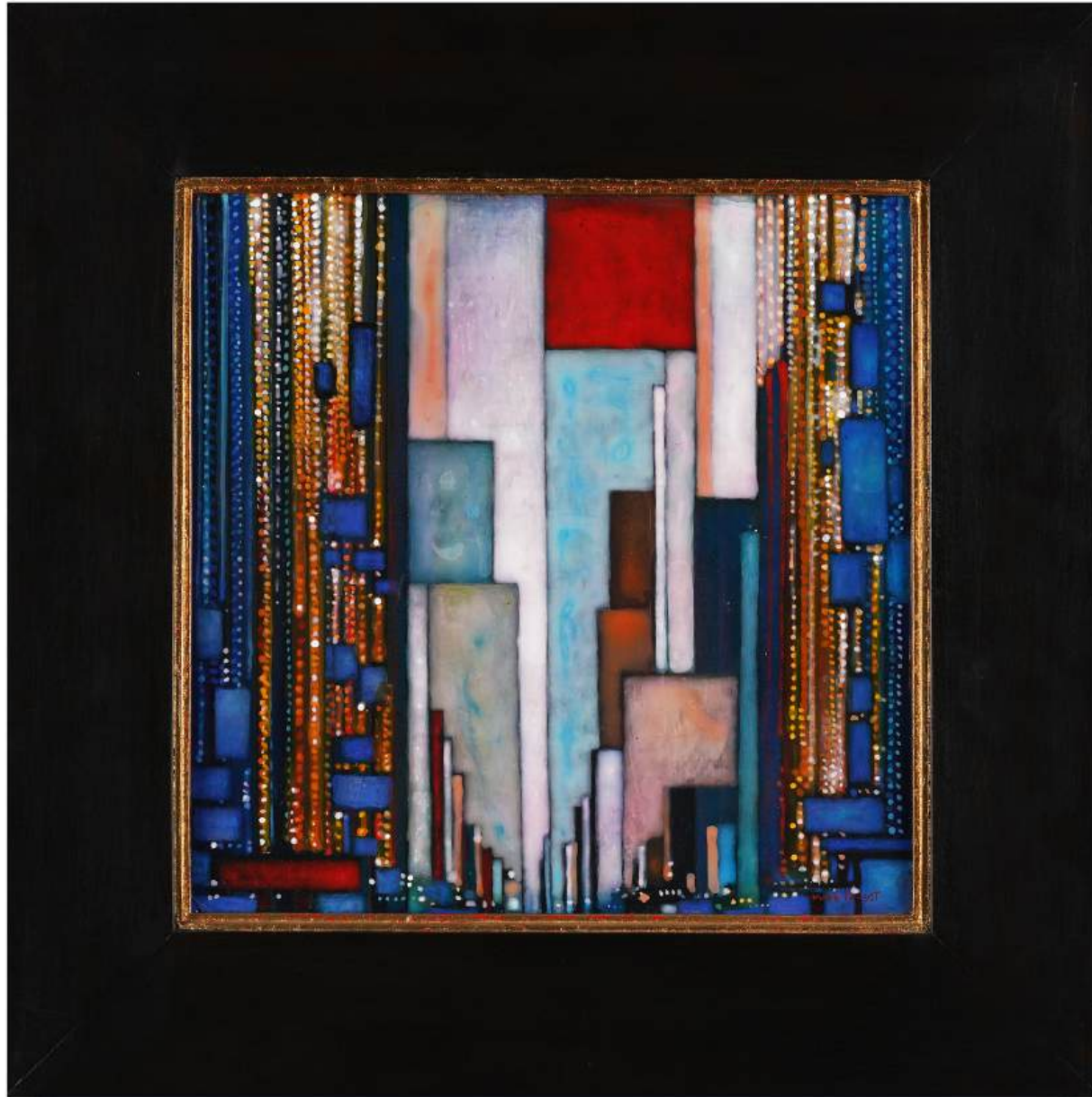


Mark Innerst, *Semiprecious*, 2017
Oil over acrylic on panel, 13 3/4 x 16 inches





Mark Innerst, *A Cloud Above First Avenue*, 1983
Acrylic on masonite panel, 14 3/4 x 10 1/2 inches



Mark Innerst, *Tiffany*, 2017
Acrylic on panel, 18 1/4 x 18 inches



SHARON ELLIS

Sharon Ellis creates kaleidoscopic abstractions of the natural environment. Bridging the gap between 19th century Romantic painting and psychedelic art of the 1960's, Ellis identifies as a contemporary landscape painter. Stars and atmospheric phenomena are made active as shimmering agents that create a circuit of energy running throughout the entire picture plane. Ellis takes us on a trip through a hallucinatory landscape and illustrative network of flora and fauna.

Ellis received her M.F.A. from Mills College in 1984, and her B.A. from University of California, Irvine. Her work is included in the collections of the Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Long Beach Museum of Art, Long Beach, CA; Laguna Art Museum, Laguna Beach, CA; Walker Art Center, Minneapolis, MN; and Nora Eccles Harrison Museum of Art, Logan, UT. Ellis' work has been exhibited in numerous solo and group exhibitions throughout the world including: Christopher Grimes Gallery, Santa Monica, CA (2018); MASS MoCA, North Adams, MA (2016); the El Segundo Museum of Art; El Segundo, CA (2015); Greenberg Van Doren Gallery, New York, NY (2011); The Hammer Museum, Los Angeles, CA (2007); and the Abbemuseum, Eindhoven, the Netherlands (2000). Her work has also been reviewed by numerous publications, including The New York Times, The Los Angeles Times, and Art Review.



Sharon Ellis, *Dark Summer Day*, 2022
Alkyd on paper, 16 1/4 x 20 1/2 inches, framed 27 3/4 x 31 1/2 inches

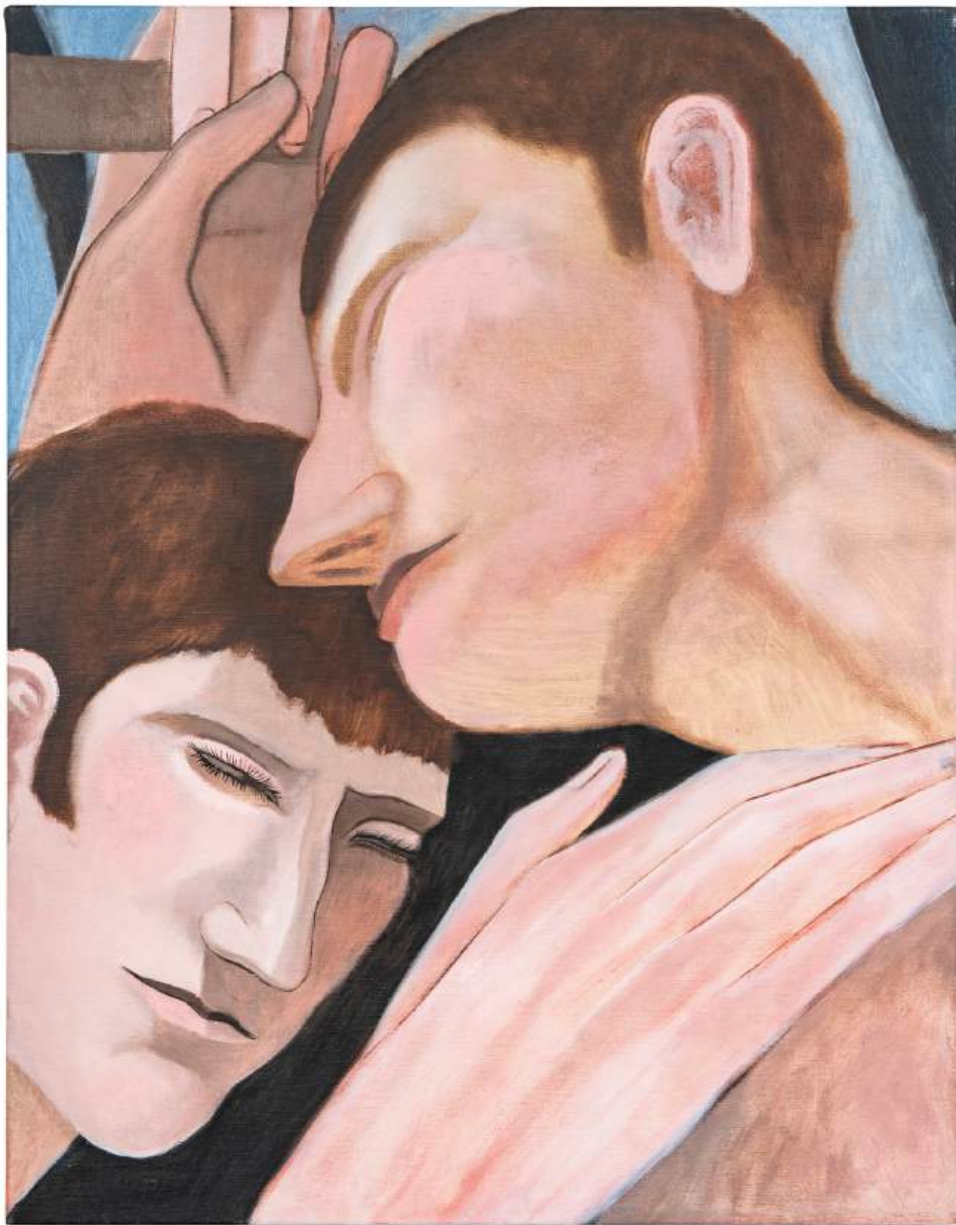




WILLIAM BRICKEL

William Brickel lives and works in Gloucestershire, UK. In 2018, Brickel graduated with an MA from London's Royal Drawing School, and received a BA in Photography from Camberwell College of Art, London. Brickel was an artist resident at Palazzo Monti Artist Residency, Brescia, Italy, (2018); and Borgo Pingnano, Pisa, Italy (2018). In 2021, Brickel held his first solo museum exhibition, *I'd Tell You If I Could*, at the San Luis Obispo Museum of Art, CA. Brickel's work is included in the permanent collections of the Institute of Contemporary Art, Miami, FL; Museum of Contemporary Art, San Diego, CA; and The Prince of Wales, Royal Collection Trust, London, UK, among others.

William Brickel's works are the result of imagination, recalled memories, and observations of everyday situations. His compositions take shape rapidly, shifting and morphing during their creation; they are the product of subconscious and conscious decisions. The human figure is a recurrent and central concern in Brickel's practice, providing a means to examine the contemporary status of the self, the other, and how the two may exist together.



William Brickel, *Hand on his chest.*, 2024
Oil on linen, 17 3/4 x 13 3/4 inches





William Brickel, *A midsummer night's dream.*, 2024
Oil on linen, 15 3/4 x 11 3/4 inches





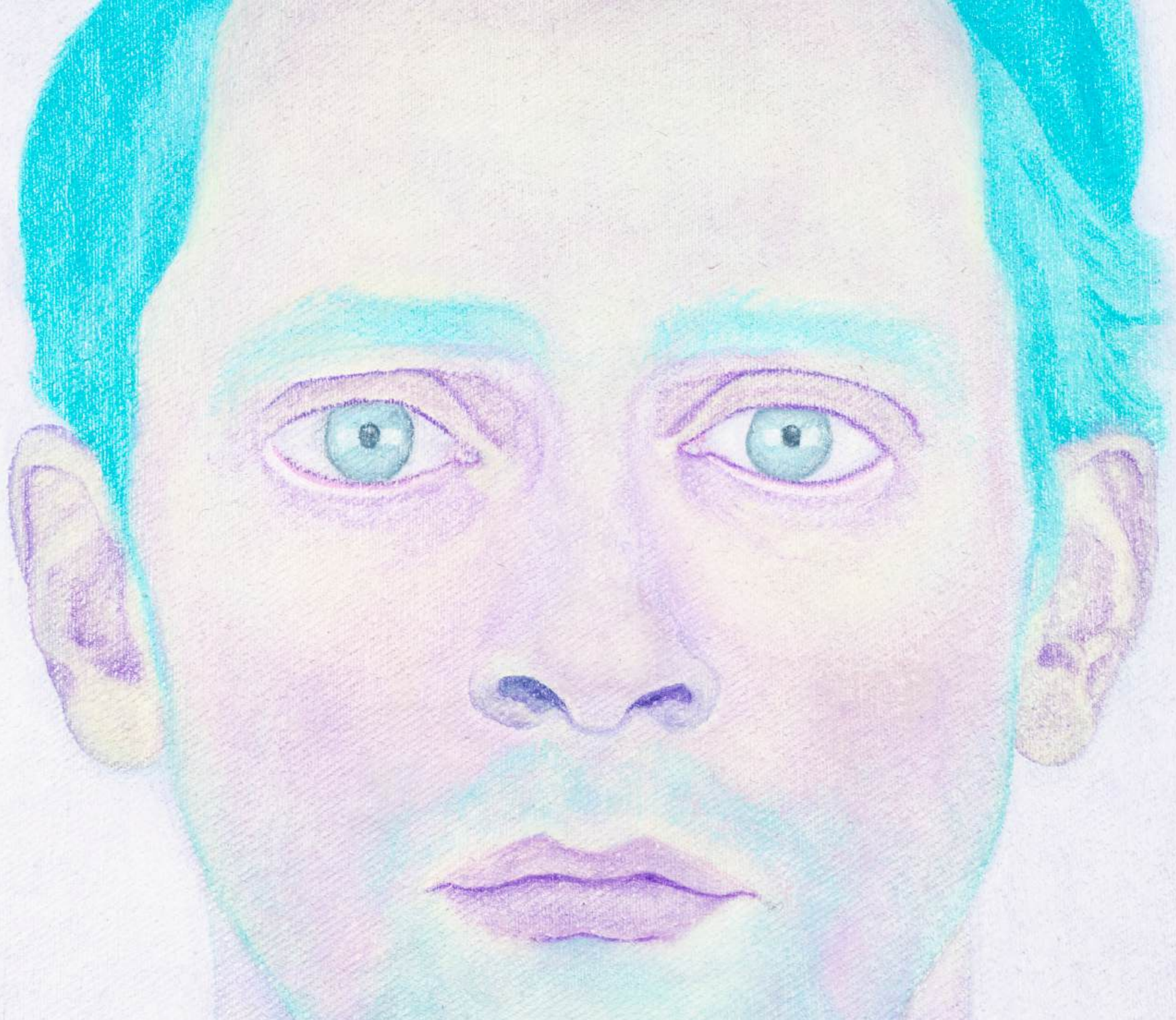
JINBIN CHEN

Jinbin Chen's delicate color palettes create environments that house his male subjects in themes of vulnerability, fragility, honesty, and comfort. These spaces seek to uncover a language of intimacy that excludes the sexually explicit, and rather, paint his own vocabulary of desire: a vernacular that absorbs a viewer's gaze. In his portraiture, the masculine traverses a terrain of liminal gender dispositions that embrace the freedom of becoming sans societal boundaries of gender. In its essence, Chen's work depicts the encounter of bodies, those significant and seemingly insignificant, that have the potential to impact the trajectory of one's life. Bridging his practice to the personal, Chen excavates topics on gender temperament, sexuality, inbetweenness, the abject, identification and differentiation.

Jinbin Chen Tianyi was born in Guangdong, raised in Xiamen, China and is currently based in Oslo, Norway. He received his MFA from the Oslo National Academy of the Arts in 2021 and his BFA from the Royal Academy of Art, The Hague, in 2019. Chen is a recipient of the *The Cultural Council Project Grant*, Norway; *BKV Project Grant*, Norway; and a recent nominee for the *Blixsprisen Award*, Denmark. Chen's work is included in the collections of the Dallas Museum of Art, Dallas, TX; Institute of Contemporary Art, Miami, FL and Denver Art Museum, Denver, CO, amongst others. Recent exhibitions include *Portholes*, Standard, Oslo, Norway (2023); *Prophecies of the Post-Angel Era*, Kunstnerforbundet, Oslo, Norway (2024); *Swallow Mountain, Drain Sea*, Linseed Projects, Shanghai, China (2023); *Myth of the Cherry Tree*, Standard (Oslo), Oslo, Norway (2023), and his U.S. debut, solo exhibition, *Returnees*, at Michael Kohn Gallery, Los Angeles, CA (2022).



Jinbin Chen, *Behold the Wound*, 2024
Oil on canvas, 21 x 14 1/4 inches





Jinbin Chen, *Reshaping*, 2024
Oil on canvas, 20 x 20 1/2 inches





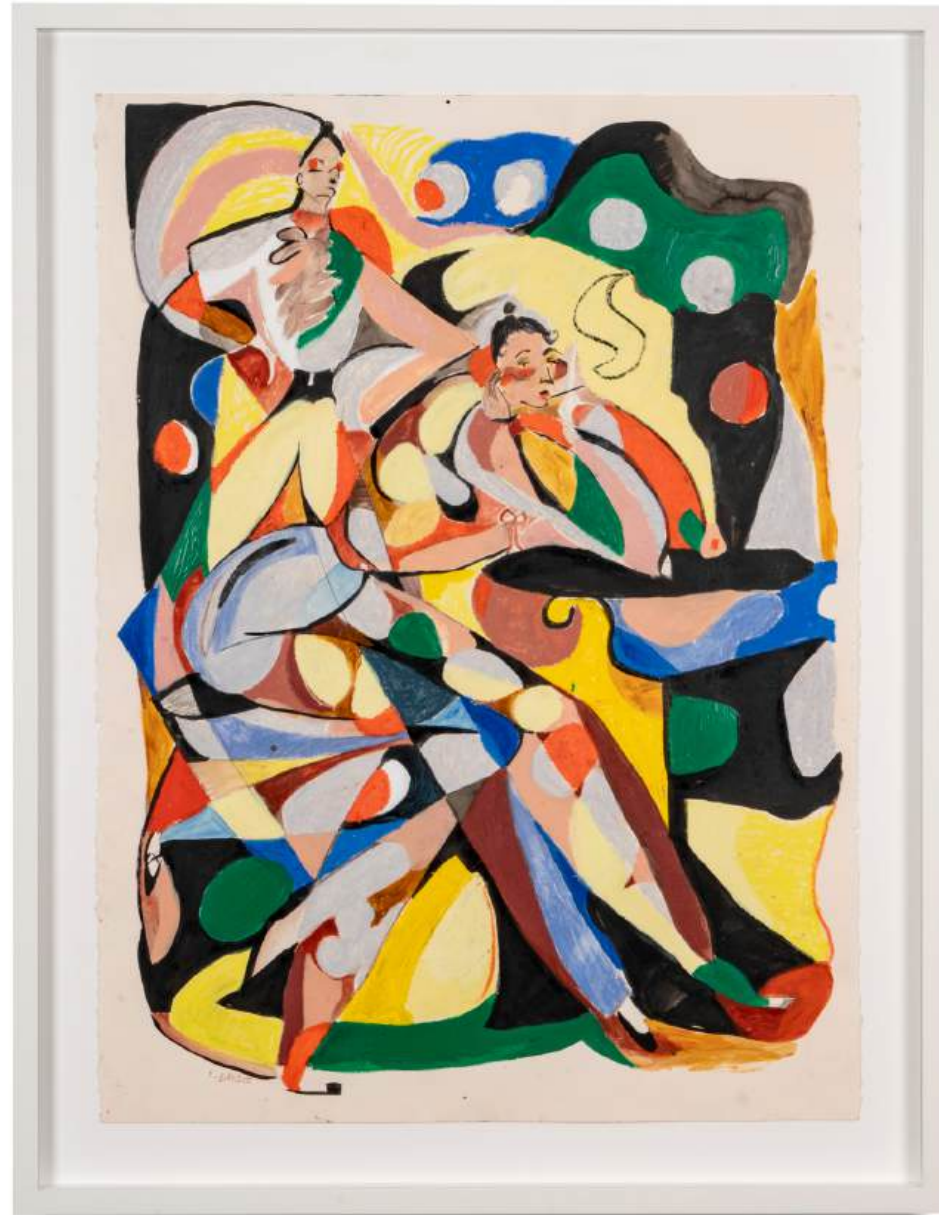
KATE BARBEE

Kate Barbee lives and works in New York, receiving her BFA in Studio Art from the University of Texas in Austin, TX in 2017. Barbee's practice is an interdisciplinary one, ranging across hand-embroidered mixed media painting, collage, drawing, and sculpture. The inherent tension in her work is born from a flurried relationship to her body and her visceral power within it. Barbee's densely populated paintings pulse with an energetic sexuality. Her subjects push and pull through a fractured composition—intimately spaced and dynamically posed, creating an energy and rhythm which forces the eye on a nonlinear journey throughout the canvas. Barbee's figures reveal themselves slowly as they engage in activity, and emerge from the tactile, multi-hued, collaged, and textile-laden canvases which they populate. Her work harnesses an exceptional degree of emotional and sexual directness and figural distortion which abstracts the figures beyond recognition and distances them from the activities in which they are engaged. Every painting is a snapshot of the self, taken from an angle removed from the moment as if floating above or next to it— raw, naked, and dominant.



Kate Barbee, *Fashion Sketch 1*, 2023
Oil pastel, conte crayon, acrylic paint, acrylic ink on paper, 30 x 22 inches, framed 35 x 27 inches





Kate Barbee, *Untitled*, 2022
Oil pastel, conte crayon, acrylic paint, acrylic ink on paper, 30 x 22 1/4 inches, framed 35 x 27 inches

