

ALMINE RECH

Art Basel Miami Beach
Booth D20

December 6 – 8, 2024

Miami Beach Convention Center
1901 Convention Center Drive
Miami Beach, FL 33139

Tom Wesselmann
Günther Förg
Scott Kahn
Claire Tabouret
Kenny Scharf
Vivian Springford
Vaughn Spann
Larry Poons
De Wain Valentine
Sam McKinniss
Nathaniel Mary Quinn
Alex Israel
Alexandre Lenoir
Alejandro Cardenas
Carlos Jacanamijoy
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Chloe Wise
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Marcus Jansen
Laurie Simmons
Michael Kagan
Joe Andoe
Zio Ziegler
Marcus Jahmal
Sylvia Ong
Keita Morimoto
Daniel Gibson
Jess Valice

Tom Wesselmann was born in Cincinnati, Ohio, on February 23, 1931. He attended Hiram College in Ohio from 1949 to 1951 before entering the University of Cincinnati. In 1953, his studies were interrupted by a two-year enlistment in the army, during which time he began drawing cartoons. He returned to the university in 1954 and received a bachelor's degree in psychology in 1956. During this time, he decided to pursue a career in cartooning and so enrolled at the Art Academy of Cincinnati. After graduation he moved to New York City, where he was accepted into the Cooper Union and where his focus shifted dramatically to fine art. He received his diploma in 1959.

Tom Wesselmann emerged as a pivotal figure in the American Pop Art movement of the 1960s, setting aside abstract expressionism to embrace classical representations. His art, particularly in nudes, still lifes, and landscapes, carved out a unique niche with its integration of collage elements and assemblages.

These works often included everyday objects and advertising materials, reflecting his ambition to create imagery as impactful as the abstract expressionism he revered. Wesselmann is renowned for his 'American Nude' series, marked by sensuous forms and vibrant colors. His 'Standing Still Life' series of the 1970s, featuring free-standing shaped canvases, magnified intimate objects to an impressive scale, showcasing his innovative approach to art.

In the latter part of his career, Wesselmann, under the pseudonym Slim Stealingworth, penned an autobiography detailing his artistic evolution. He continued to experiment with shaped canvases and ventured into metal works, pioneering a laser-cutting technique that allowed precise translation of his drawings into metal forms. This period saw the creation of abstract three-dimensional images, culminating in his 'Sunset Nudes' series. These oil paintings on canvas, with their bold compositions and abstract imagery, paid homage to the odalisques of Henri Matisse.

Wesselmann's work was shown in numerous institutional exhibitions, including retrospectives at institutions like the Museum of Modern Art in New York and the Centre Pompidou in Paris, affirming his status as a significant figure in contemporary art.

- The Estate of Tom Wesselmann



Tom Wesselmann

Blue Nude Drawing (10/29/99), 1997-2000

Oil on canvas

121.9 x 162.6 cm - 48 x 64 in (unframed)

126 x 167 x 7 cm - 49 1/2 x 66 x 3 in (framed)

Subject to availability







Tom Wesselmann
Smoker Study (For Smoker #11), 1972
Oil on canvas
29.2 x 29.2 cm - 11 1/2 x 11 1/2 in (unframed)
46.4 x 46.4 x 3.8 cm - 18 1/4 x 18 1/4 x 1 1/2 in (framed)

Subject to availability



Tom Wesselmann
Smoker Study, 1973
Pencil and Liquitex on paper
17.8 x 21.6 cm - 7 x 8 1/2 in (unframed)
37.5 x 41.9 x 3.2 cm - 14 3/4 x 16 1/2 x 1 1/4 in (framed)

Subject to availability



The work of German artist Günther Förg encompasses a variety of media from sculpture to painting, ceramics to photography. Although Förg has worked in a variety of techniques and materials, painting remains his most important expressive medium. He started his career in the 1970s in Munich, where he was influenced by Blinky Palermo and his proclivity for wall painting arose from his interest in architecture, reflected in his turning towards photography. After his early monochromatic paintings, Förg continued to explore modernist themes from postmodern perspectives. Gradually, he achieved a complete command of color to create space and form, opening up new insights and perspectives in his painting. In his later works, which bear resemblance to the watercolors by Paul Klee, the color fields of Mark Rothko, or the scumbled marks of Cy Twombly, Förg has gone on to appropriate older strategies of picture-making, presenting them afresh.

Günther Förg
Untitled, 2007
Acrylic and oil on canvas
200 x 240 x 2.5 cm
78 1/2 x 94 1/2 x 1 in

Subject to availability





Günther Förg
Untitled, 2001
Acrylic on canvas
250 x 320 x 3.8 cm
98 1/2 x 126 x 1 1/2 in

Subject to availability



Scott Kahn (born 1946 in Springfield, Massachusetts) is an American painter with a long exhibition history, primarily in New York, and abroad. Kahn draws inspiration from life and considers his oeuvre to be a visual diary of the world around him. His subject matter reflects the people and places which he experiences. Drawing from memory and imagination, his work has a dream-like, surreal quality.

Kahn's paintings are often imbued with a sense of nostalgia and a touch of the ethereal. They act as portals to his perspective, seizing transient scenes and securing them in paint.

His work is a harmonious blend of surrealism and realism. The surreal elements in Scott Kahn's artwork often manifest in the form of dream-like landscapes and ethereal atmospheres, where the boundaries between the real and the imagined blur. These surreal aspects are balanced by a keen attention to detail and a commitment to realism, evident in the lifelike portrayal of objects and figures.

Moreover, Scott Kahn's creations often serve as windows into his own psyche, capturing the nuances of his thoughts and emotions. They are experiences that invite viewers into a world of emotional complexity and visual splendor.

Kahn has been a recipient of awards from the Pollock Krasner Foundation and a residency at the Edward Albee Foundation in Montauk. His work is included in major corporations and two museums in China, including the Long Museum, and the ICA Miami in Florida. His work is in the collection of the University of Pennsylvania, his alma mater.



Scott Kahn
Bedroom, 2004
Oil on linen
81.3 x 91.4 cm - 32 x 36 in (unframed)
89.5 x 99.7 x 5.7 cm - 35 1/4 x 39 1/4 x 2 1/4 in (framed)

Subject to availability



Scott Kahn

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Scott Kahn
Boat Basin, 1981
Oil on linen
68.6 x 83.8 cm - 27 x 33 in (unframed)
81.9 x 97.2 x 7.6 cm - 32 1/4 x 38 1/4 x 3 in (framed)

Subject to availability



In her figurative paintings, drawings and sculptures, Claire Tabouret scrutinizes identity and takes a closer look at childhood and its enigmas, the individual isolated or within a group. Sometimes covered, made up or disguised, children and women with mute faces stand upright in front of the viewer like frozen frames. The recent immersive mural realized at Fabrègues Castle in the south of France is an example of the timeless and sometimes carnivalesque universe that the artist creates in her paintings.

Often coated with a primary fluorescent layer, and realized on large-scale canvas, her works, whose tonalities are sometimes dark and sometimes acidic, as in the ensemble of the *Débutantes*, exude theatrical enigma. Before the representation of groups and characters, which may recall those of Romantic painting, Claire Tabouret was often interested in aquatic diurnal and nocturnal landscapes. During this time, she notably realized the *Maisons Inondées*, the series which brought her to recognition, as well as the ensemble entitled *Migrants*.

Originating in internet or archival found photographs, her canvases are tainted with personal experience, unfurling a universe of stories and memories.

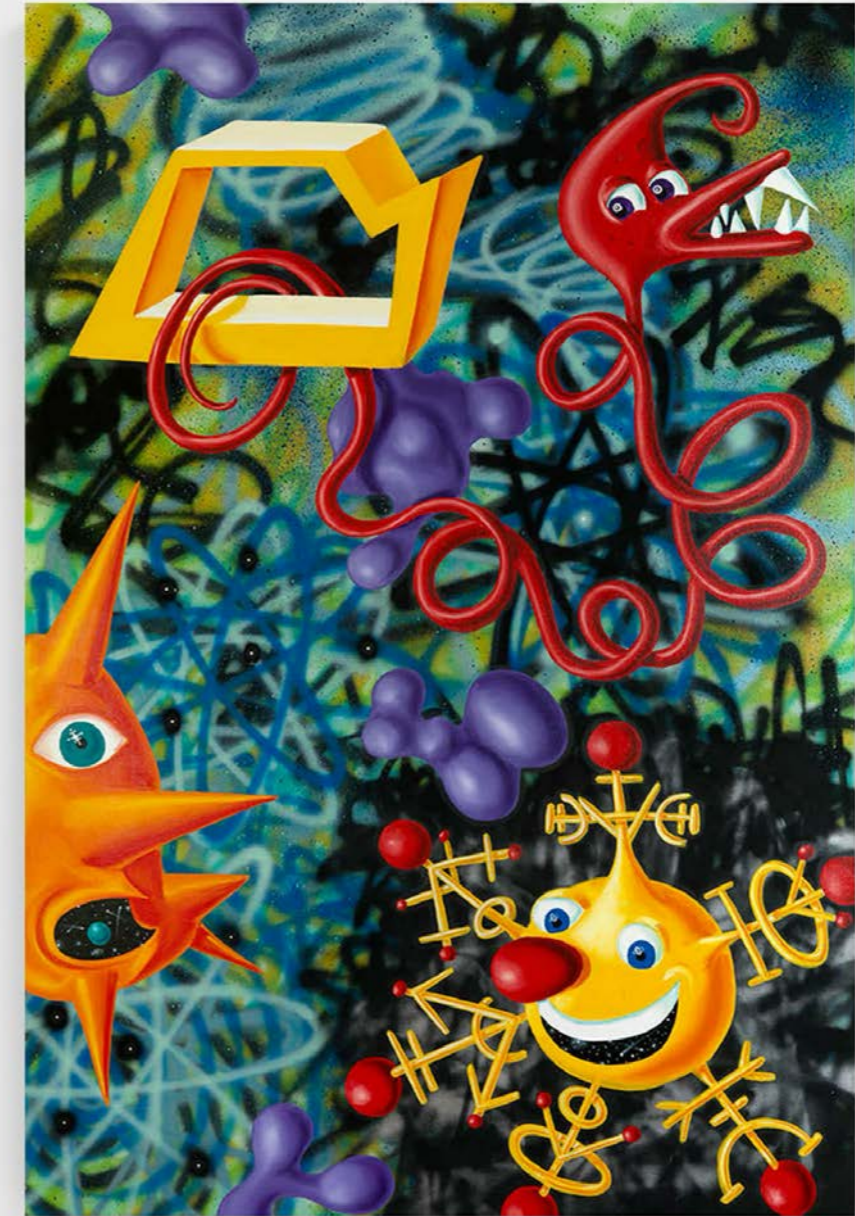
Claire Tabouret
Indivisible Lovers, 2018
Acrylic on canvas
180 x 250 x 4 cm
70 7/8 x 98 3/8 x 1 5/8 in

Subject to availability





Kenny Scharf (b. 1958, United States) is a renowned artist affiliated with the 1980's East Village Art movement in New York. Scharf developed a distinct and uniquely personal artistic style in paintings as well as sculpture, alongside his mentor Andy Warhol, and contemporaries like Jean-Michel Basquiat and Keith Haring with whom he pioneered contemporary street art. References to popular culture reoccur throughout his works, such as appropriated cartoon characters from the Flintstones and Jetsons, as well as imagined anthropomorphic creatures. Through ecstatic compositions and a dazzling color palette, Scharf presents an immersive viewing experience that is both intimate and fresh. Scharf's multifaceted practice—spanning painting, sculpture, installation work, murals, performance and fashion—reflects his dedication to the creation of dynamic forms of art that deconstruct existing artistic hierarchies, echoing the philosophy of Pop artists. Yet Scharf's artistic significance expands beyond the art historical terrain of Pop Art; the artist instead coined the term "Pop Surrealist" to describe his one-of-a-kind practice. His inclusion in the 1985 Whitney Biennial marked the start of his international phenomenon, a reputation that continues to thrive today.



Kenny Scharf
Macro-Micro, 1983
Oil and spray paint on canvas
183 x 122 cm
72 x 48 in

Subject to availability





Kenny Scharf
GRR GUY, 2023
Cast aluminium sculpture with base plate
183 x 139 x 86 cm
72 x 54 1/2 x 34 in
Edition 2 of 3 + 1AP

Subject to availability





Kenny Scharf
KAOSHINE, 2024
Oil, acrylic and spray paint on linen with powder coated aluminum frame
121.9 x 101.6 cm
48 x 40 in

Subject to availability



Vivian Springford

The American abstract painter Vivian Springford (1913-2003) provides a fascinating case study of a mid-century American woman artist. Working first in an Abstract Expressionist and then in a Color Field vocabulary, she was active in multiple facets of the New York art world from the 1950s to 1970s, during which time she had solo and group exhibitions with the Great Jones Gallery, the Preston Gallery, Women in the Arts, and the Visual Arts Coalition.

With an emphasis on gesture, dripping, and splattering, Springford's works of the 1950s bore a clear connection to Abstract Expressionism. The primary influence of her early work came from East Asian arts and letters, particularly Chinese calligraphy, Taoism and Confucianism. She credited the Chinese-American painter Walasse Ting, whom she met in the mid-1950s, with introducing her to Asian culture. Part of what attracted her about calligraphy as a technique was the fact that it cannot be altered once a mark is made. Her use of this technique resulted in "one-shot" paintings: virtuosic works made in a single go, without alteration or revision.

By 1970 Springford had developed a manner of stain painting that was distinctively her own. Her use of thinned paint on raw or thinly-primed canvas, which she developed with her calligraphic paintings of the late 1950s, developed into more abstract and wash-like marks, with stained colored lines expanding into floods of color. This stylistic approach aligns with the Color Field painters' exploration of stain painting as a primary mode of mark-making.

Springford once remarked that, for her, the act of painting was an "attempt to identify with the universal whole.... I want to find my own small plot or pattern of energy that will express the inner me in terms of rhythmic movement and color. The expansive center of the universe, of the stars, and of nature is my constant challenge in abstract terms."¹ With her technical inventiveness, formal originality, and seductive use of color, her work deserves a place in the annals of postwar American art, particularly in relation to the histories of Abstract Expressionist and Color Field painting. Following her inclusion in the Denver Art Museum's exhibition catalogue, *Women of Abstract Expressionism* (Joan Marter 2016), the time is right for a critical revision and appreciation of Springford's abundant talent and tireless persistence—a story that mirrors those of so many women artists, past and present.

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Vivian Springford
Untitled, c. 1973
Acrylic on canvas
228 x 225.4 x 2.5 cm
89 3/4 x 88 3/4 x 1 1/4 in

Subject to availability







Vaughn Spann devotes his practice to abstraction and figuration as an investigation into space, time and memory. He locates subjects from deeply personal spaces as he reconciles with his body in and out of the studio. With a deep admiration for formalism, he enjoys approaching paintings through the lens of color, line, and shape, but seemingly understands that one's subjectivity can't simply be divorced from the studio. For him, a form is a striking means of generating content in ways that are compelling. His formal investigation permeates throughout his paintings, symbolically reflecting his encounters with diverse people and places. Through his well-known stylistic separations, Spann continues to vigorously experiment with unconventional materials and expands on his personal and historical narratives.

Vaughn Spann

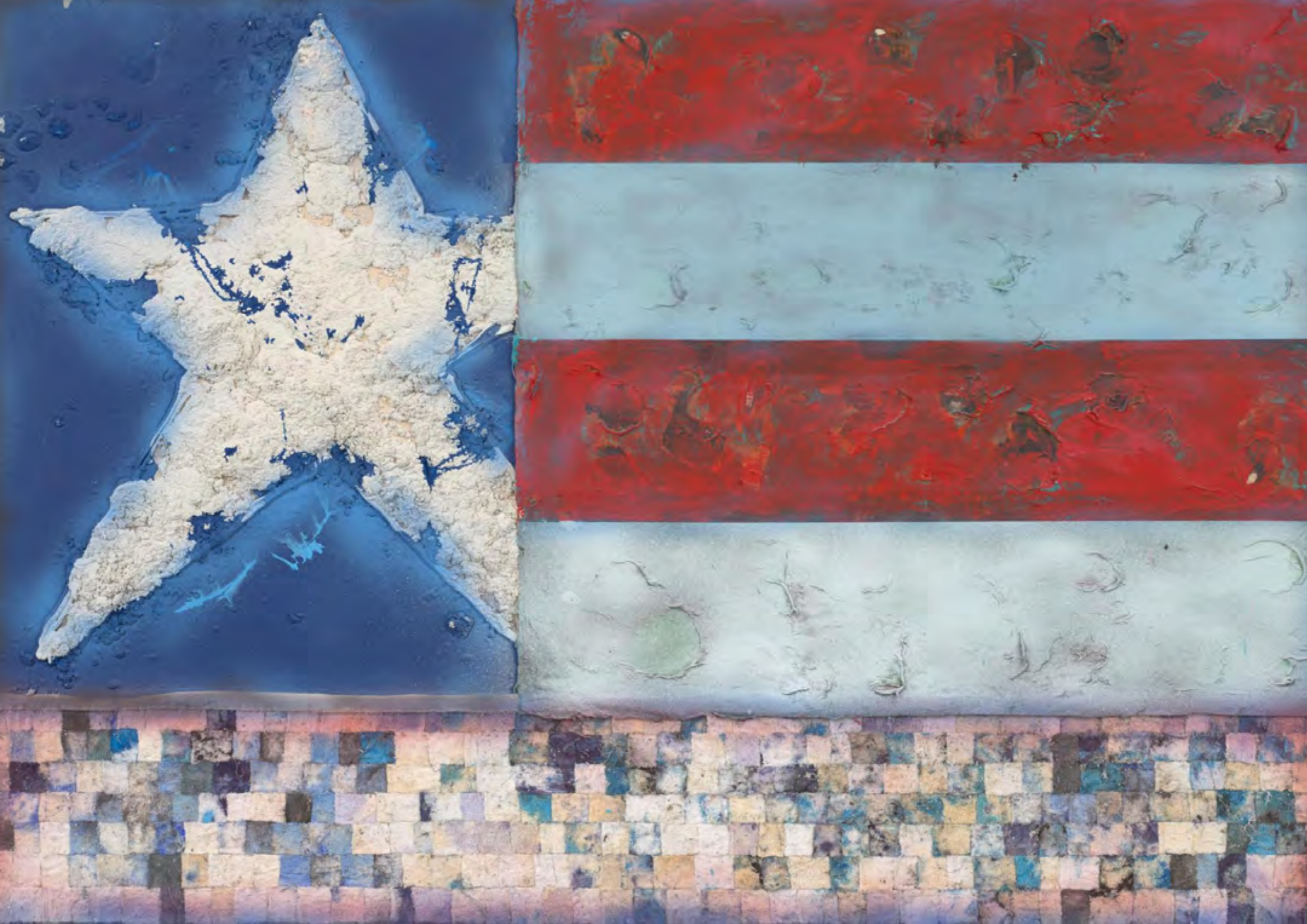
Lone Star Country, 2024

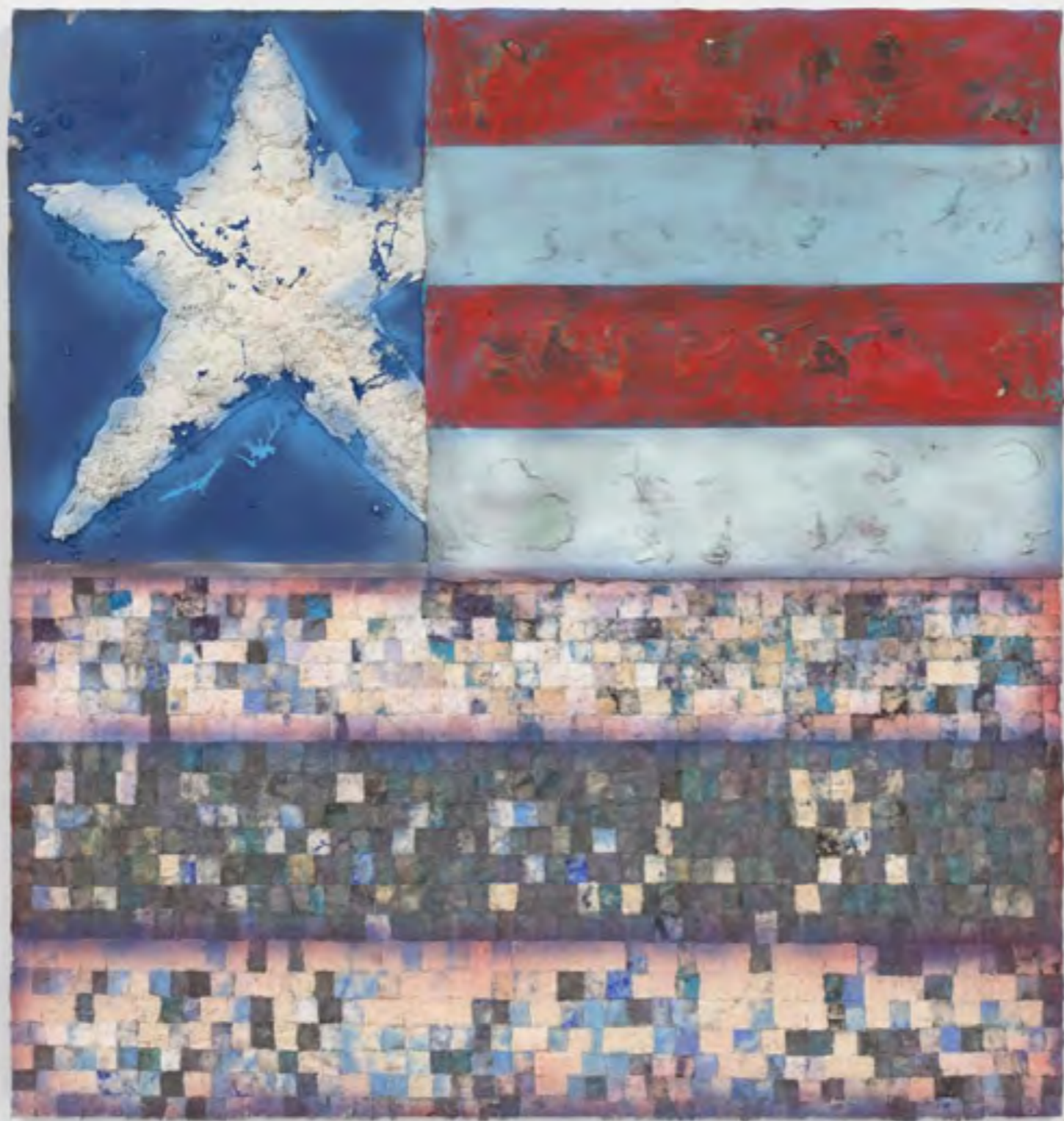
Polymer paint, mixed media, canvas on wood panel

213.4 x 203.2 x 6.3 cm

84 x 80 x 2 1/2 in

Subject to availability







Larry Poons has been at the forefront of Abstract American painting since the beginning of his career in the 1960s. Having moved to New York in 1959, Poons became known for his Op-Art paintings in 1962, with his monochrome spatial and chromatic experiments. In 1967, Poons abandoned these structural paintings and began a new epoch of 'drip paintings', in which lozenges of paint in varying colours are poured from above onto a vertical canvas, creating monumental and energetically charged and textured paintings, recalling the work of Willem de Kooning and Jackson Pollock. Larry Poons was born in 1937 in Tokyo, Japan and currently lives and works in New York City.

Larry Poons
Untitled (022F-4), 2022
Acrylic on canvas
170.2 x 177.8 cm
67 x 70 in

Subject to availability





De Wain Valentine was born in Colorado and arrived in L.A. in 1965 to teach a course in plastics technology at the University of California, Los Angeles (UCLA). He is regarded today among the earliest pioneers in the use of industrial plastics and resins to execute monumental sculptures that reflect the light and engage the surrounding space through its mesmerizingly translucent surfaces that arrest one's gaze. This technical knowledge, combined with his subsequent experience working with fiberglass-reinforced plastic in boat building shops and painting automobiles, air planes - and even, according to some, UFOs - led to his fascination and artistic involvement with sculptures made out of colored plastic and polyester resin, all materials evoking a futurist era.

De Wain Valentine

Concave Circle Fluorescent Yellow, 1968-2021

Cast polyester resin

58.4 x 22.9 x 11.4 cm

23 (diameter) x 9 (depth at bottom) x 4 1/2 (depth at top) in

Subject to availability





Sam McKinniss (b. 1985, Northfield, Minnesota) is an artist living and working in New York City and Kent, Connecticut. His figurative paintings are most often sourced from popular culture, the entertainment industry, sports, and the internet. He is inspired by narratives focusing on romance, celebrity, tragedy, the inevitable destruction of innocence in contemporary American life. In a 2019 *Artforum* cover story featuring McKinniss, the novelist and critic Gary Indiana writes, “Sam’s recent paintings suggest a deft, saturnine, facetiously sincere autobiography of taste and tastelessness that reveals less about the artist than the spectator, though in this case, the artist is spectator, too. These paintings... are really unlikely things, samples from the blazing horror vacui we inhabit as alleged global citizens, ergo very familiar, but suffused with pathos, even suffering, as well as flash and comic incongruity.”

Sam McKinniss
Shania Twain's Horse 2, 2021
Oil on linen
213.4 x 182.9 cm
84 x 72 in

Subject to availability







Nathaniel Mary Quinn (b.1977) creates hybrid, fractured portraits on paper and linen using charcoal, gouache, pastel, paint stick, and oil paint. His works are replete with art historical references to Cubism, Surrealism, Francis Bacon, and others, yet his process is also very personal, drawing from his memories, experiences, traumas, and family history growing up in Chicago's Robert Taylor housing project. Nathaniel Mary Quinn balances the beautiful with the grotesque, the sinister with the benevolent, capturing the complexity of human emotion in a way that is individual and also representative of the human condition.

Nathaniel Mary Quinn

Vine Street #3, 2024

Oil paint, oil pastel, gouache on linen canvas

45.7 x 35.6 x 3.2 cm

18 x 14 x 1 1/4 in

Subject to availability



Los Angeles artist Alex Israel's practice explores the iconography of his hometown, the Hollywood film industry, and the cult of celebrity, embracing its clichés and styles, and posits Los Angeles as central to an understanding of American culture and the American dream. In his paintings, sculptures and installations – including also elements from talk shows and performance art – he conveys, transforms and comments on this city's mythology and aesthetic.

Alex Israel's oeuvre is a vibrant tapestry that captures the essence of Los Angeles, weaving the city's pervasive influence into the very fabric of his art. His work is an ongoing conversation with the cultural lexicon of Hollywood, where the motifs of fame and the pursuit of the American dream are recurrent themes. Israel's art is not just an observation but a living embodiment of LA's dynamic spirit.

In his artistic practice, Israel becomes an intermediary, translating the ephemeral nature of celebrity and the city's cinematic allure into tangible experiences. His pieces are not just visual entities but narratives that question and reflect on the societal constructs of success and glamor.

Israel's portfolio extends beyond the canvas, encompassing a multidisciplinary approach that includes sculpture, film, and collaborative projects. His self-portraits and skyline backdrops are just the entry points into a broader discourse on the intersection of art and the manufactured realities of the entertainment industry.

With each exhibition, Alex Israel invites the audience to navigate the narrative arc of his career. His works have been showcased in prestigious institutions such as the Los Angeles County Museum of Art, the Centre Pompidou in Paris, and the Whitney Museum of American Art in New York. These institutional shows are not mere retrospectives but explorations of his evolving dialogue with contemporary culture. Israel's art is a journey through the landscape of modern culture, offering insights and raising questions that resonate with a global audience.



Alex Israel
Self-Portrait (Still Life with Skull and Bottle of Rum), 2023
Acrylic on sintra
61 x 50.8 x 2.5 cm
24 x 20 x 1 in

Subject to availability





Alexandre Lenoir is a French painter born in 1992. Lenoir's work explores the versatility of the painted image from reworked personal photographs. The landscapes or characters gradually become emblematic shapes, a poetic elsewhere as familiar as a dream, a myth, or a memory, where abstraction meets reality. Its variations on evocative forms reveal themselves without allowing us to fully anticipate the final image.

The image appears slowly with protocols of mechanical gestures imagined by Alexandre and realized over weeks or even months: tape masking, multiple layers of washes, until the paint impregnates the surface according to the "accidents" the painter deliberately engineers. Through a uniquely performative and intuitive gesture, the aquatic, mineral and vegetative elements of Lenoir's paintings take on a spiritual dimension. His will coupled with chance allows the painting to become itself a creative entity.

Alexandre Lenoir
L'appel, 2021
Acrylic and oil on canvas
206.1 x 308.9 x 3.5 cm
81 1/8 x 121 5/8 x 1 3/8 in

Subject to availability





The paintings and sculptures realized by Alejandro Cardenas (b. 1977, Santiago, Chile) provide a vision of a post-human world wherein the relationship between human forms and the environment is one of unity and coexistence. Guided by his own imagination and inspired by a wide variety of influences ranging from Surrealism to Sci-Fi to magical realism, Cardenas immerses himself in the creation of surreal, post-human scenes of polished, gridded interiors populated by eerie, angular figures. Cardenas' unique approach to figuration places his signature humanoids—narrow, wire-frame silhouettes wrapped in colorful patterns of zigzagging lines—calmly reclining, sitting, or standing within minimalist architectural environments. Unlike us, these faceless humanoids appear to lack all sensory organs, yet they are not deprived of their sensorial abilities. Instead, they convey emotion through body language, resulting in a wide variety of suggested emotional expression.

Alejandro Cardenas completed his BFA at the Cooper Union School of Art in 2000. Before becoming a full time studio painter, Cardenas had a successful career as a multimedia artist, working in illustration, graphic design, and videography. For over a decade, Cardenas served as the lead textile designer and art director for the influential fashion label Proenza Schouler. He was also a founding member of Lansing-Dreiden, a New York-based transdisciplinary art collective that produced musical albums, a literary journal, and artworks. Reviews of his art and design projects have appeared in the New York Times, Vogue, AnOther Magazine, and more.

Alejandro Cardenas currently lives and works in upstate New York.



Alejandro Cardenas

The Final Floridian Trilabian, 2024

Oil on canvas

127 x 177.8 cm - 50 x 70 in (unframed)

132.4 x 183.2 x 6.3 cm - 52 1/8 x 72 1/8 x 2 1/2 in (framed)

Subject to availability





To define Jacanamijoy's paintings is to construct the genealogy of a signature cosmology which is the outcome of intercultural fusion between his ancestors' traditions and his Western artistic baggage.

The artist adheres to the principles of abstract Expressionism as well as autonomy of colour - a posit defined by Paul Gauguin. On his canvases, he proposes a journey through the purity of his colours. Vibrant blues, yellows and reds that immerse us in a world of wild and altering environments that envelope and transport us to the forests of Colombia.

It is also a journey through the forest of the unconscious to transcendence along the road to the infinite based on Kant's notions of the sublime. A journey within ourselves; an invitation to pause and reflect.

Something stands out when we contemplate the artist's work: that intense blue reminiscent of Yves Klein that is also fluid, intangible, and filters through our hands like a spring. And so, his work is not a straight line with a defined beginning and end; it is more of a curve, a circular figure with no beginning or end that unravels before our eyes.

There is no Cartesian or scientific vocation to Carlos Jacanamijoy's paintings, despite being intimately connected to the origin of the world. The painter's intention is fluid, therefore. It drinks from the surrounding reality, allows itself to be moved and, as mere human beings, it is aware that it is beyond us and so it is the painter's task to reflect that awe and introspectiveness on the canvas.

In the predominant abstraction of his paintings, we get a glimpse of shapes that appear to stand out from the canvas, figures that are in fact symbols - salvaging the idea of a ritual that is so dear to the artist - that reminds us of the pictorial surrealism of European tradition.

Carlos Jacanamijoy does not rely on his eyes to paint and produce faithful portraits of what he sees. Instead, he allows himself to be guided by an internal drive that pushes him to translate the vibrations echoing inside him into colours.

Carlos Jacanamijoy (b. 1964 in Santiago) lives and works in Colombia. His work has been the subject of many solo and group exhibitions, notably at Norwegian Museum of Cultural History (Oslo), Museo de Arte Moderno de Toluca (Mexico), Museo de Arte Moderno de Bogotá MAMBO (Bogota), Smithsonian Institution (New York).



Carlos Jacanamijoy
Mi jardín, 2020
Oil on canvas
170.2 x 200.7 x 3.2 cm
67 x 79 x 1 1/4 in

Subject to availability





Back in the 1990s, Brian Calvin began developing a figurative, non-narrative, pictorial style. Landscapes and portraits steeped in his Californian roots dominated this work. Close-up treatment of subjects, highly composed structures, as well as luminous colors laid flat endow these large-scale paintings with a strange temporality. In observing his technique of pictorial economy, one gradually comes to see a type of abstraction in his representation of certain details. They reveal, even greater still, the true finality of his work, reaffirming the primacy of a visual reflection on painting itself and its possibilities. "I prefer to experience abstraction through the creation and tending of images. Painting provides the medium."

Brian Calvin
Clear Blue Morning, 2024
Acrylic on canvas
127 x 101.6 cm
50 x 40 in

Subject to availability



Chloe Wise (b. 1990, Montreal, Canada) lives and works in New York, New York.

Chloe Wise's practice spans diverse media, including painting, sculpture, video and installation. Foregrounding an interest in the history of portraiture, Wise examines the multiple channels that lead to the construction of a Self, paying particular attention to the interweaving of consumption and image making. With a wry sense of humour, she nods to canonical tableaux, like Manet's *Déjeuner sur l'herbe*, exploring the shared projected desires built around food and the female body. Meticulously hand painted casts of food serve as the base for the artist's sculptural practice where strange assemblies, now frozen in sculpted plastic, toy with the presence and absence of unchangeability and perishability, fiction and reality. Advertising, fashion, taboo, multi-national brands—Wise looks to the consumptive habits built around these structures with parody and derision, underlying how the body is framed and becomes excessive in its manipulation of these sites.



Chloe Wise
Nocturnal dress rehearsal, 2024
Oil on linen
152.4 x 121.9 x 3.5 cm
60 x 48 x 1 3/8 in

Subject to availability





Chloe Wise

Triple Transient, 2024

Oil paint, cast urethane, silver plated serving platters, stainless steel, velvet, wood, piercings, non dairy creamer

142.2 x 50.8 x 50.8 cm

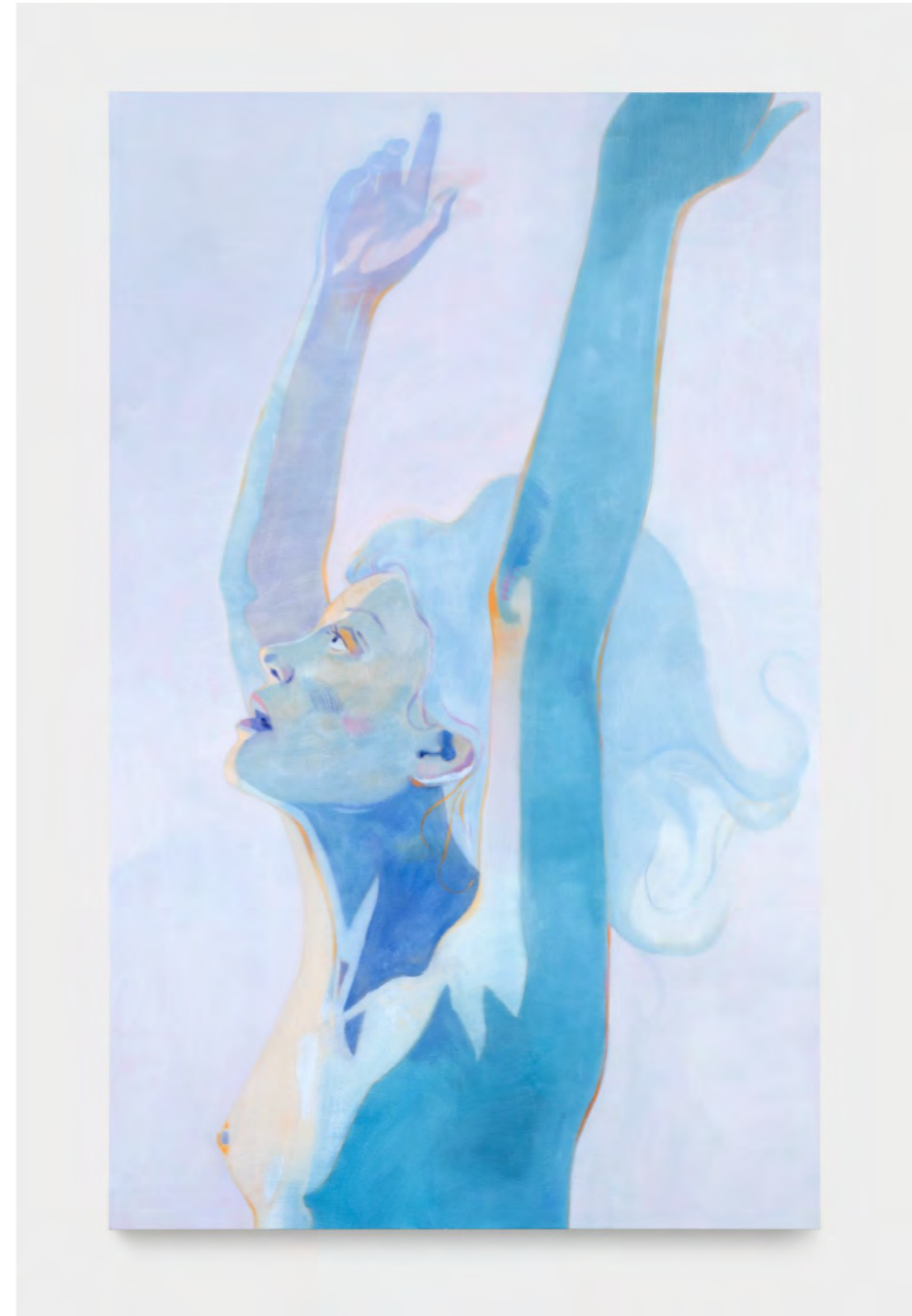
56 x 20 x 20 in

Subject to availability



From her earliest childhood, the artist was devoted to drawing, which she discovered through Picasso, Matisse and Modigliani, in the books of the family library. Later she studied Paula Modersohn-Becker, Georgia O'Keeffe and Niki de Saint-Phalle, all of whom clearly influenced her work. The love of color quickly leads her to painting and it is at the age of eight that she paints her very first pictures. This practice quickly became a daily occupation but above all a true calling: as soon as she could, Inès Longevial dedicated herself to studying applied arts in Toulouse, graduating in 2013 with an MFA.

Self-portrait becomes her favorite genre but also her playground: her palette and her drawing give her the freedom to follow an imaginary and poetic dream. Her landscape-like faces unfold a candid, dreamlike universe that resonates with the outside world, which imprints its colors and moods. Inès Longevial has always been inspired by the variations of light as they convey and capture an impression, a sensation, a feeling. Imbued with a melancholic sweetness that can be combined with acidic tints, these portraits leave room, over the years, for a greater purity and a thorough work on the carnation, its shadows and its reliefs. Through these fragments of skin and details of postures, the artist seeks to reclaim her body, to assert her femininity. These silent and inhabited women also, and above all, draw up the portrait of her relationship to the world and her condition as an artist.



Inès Longevial

La téméraire, 2023

Oil on linen

200 x 125 x 3.8 cm

78 1/2 x 49 x 1 1/2 in

Subject to availability



Born in New York in 1968, Marcus Jansen creates powerful paintings that respond to his experiences from growing up in the U.S. and Germany as well as cultural and socio-political themes. His socially charged urban landscape paintings are influenced by the two opposite worlds he grew up in.

Through his colorful and expressive brushwork, Jansen documents the human condition critically, socially and politically and invites the viewer to engage in the reflection.

Jansen has held solo museum exhibitions internationally, including at La Triennale di Milano Museum, Milan, the Museum Zitadelle Berlin, The Baker Museum, Naples, FL, and Rollins Museum of Art. He has participated in the 12th International Print and Drawing Biennial in Taiwan at the National Taiwan Museum of Fine Art. Works by Jansen are in collections of the Bronx Museum of the Arts, the Moscow Museum of Modern Art (MMOMA), the University of Michigan Museum of Art, The New Britain Museum of American Art, The Kemper Museum of Contemporary Art, The National Taiwan Museum of Fine Art, The Housatonic Museum of Art and the Smithsonian Institution in Washington D.C.



Marcus Jansen
Foothold on Colonialist, 2023
Oil enamel, pastels, spray paint on canvas
121.9 x 121.9 cm
48 x 48 in

Subject to availability





For the ongoing series *How We See*, begun in 2015, Simmons has been working with make-up artists to paint open eyes on women's closed eyelids, rendering them surreal, like doll's eyes. Both *How We See* and *The Love Doll*, 2009–11, address gender roles and the obsession with perfectionism as it relates to women. In each, women can ask how we see ourselves in relationship to such fantasized versions of femininity—be they entirely fake or simply with fake eyes. The life-size dolls and doll-like women of Simmons's recent series point to the absurdities of role-playing or looking the part, recalling so much of her early work, including *Clothes Make the Man* and the Jane images.

Laurie Simmons

How We See/Ajak (Green), 2015

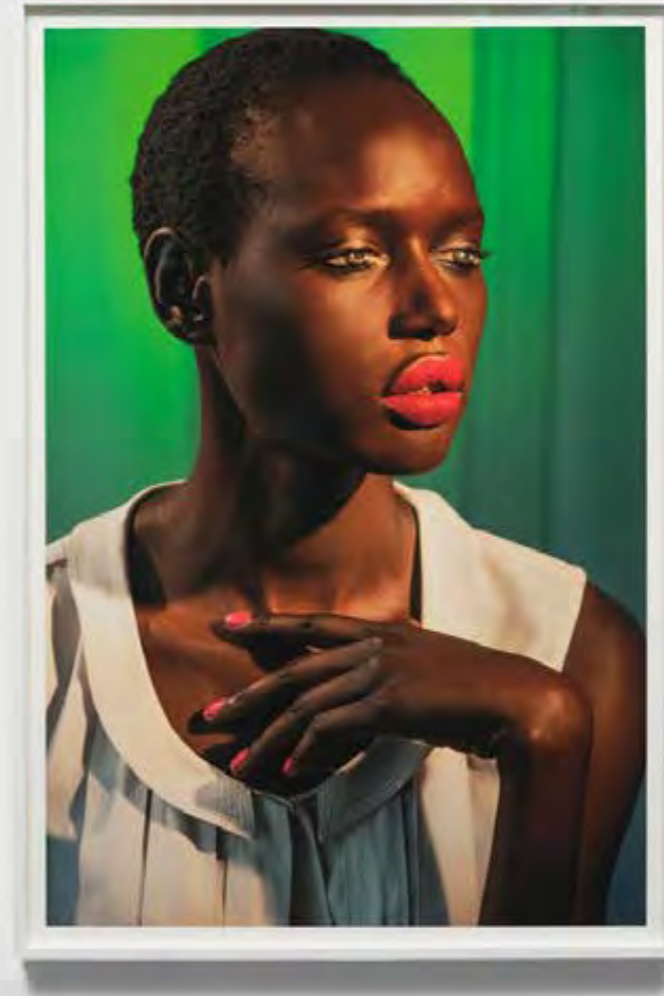
Pigment print

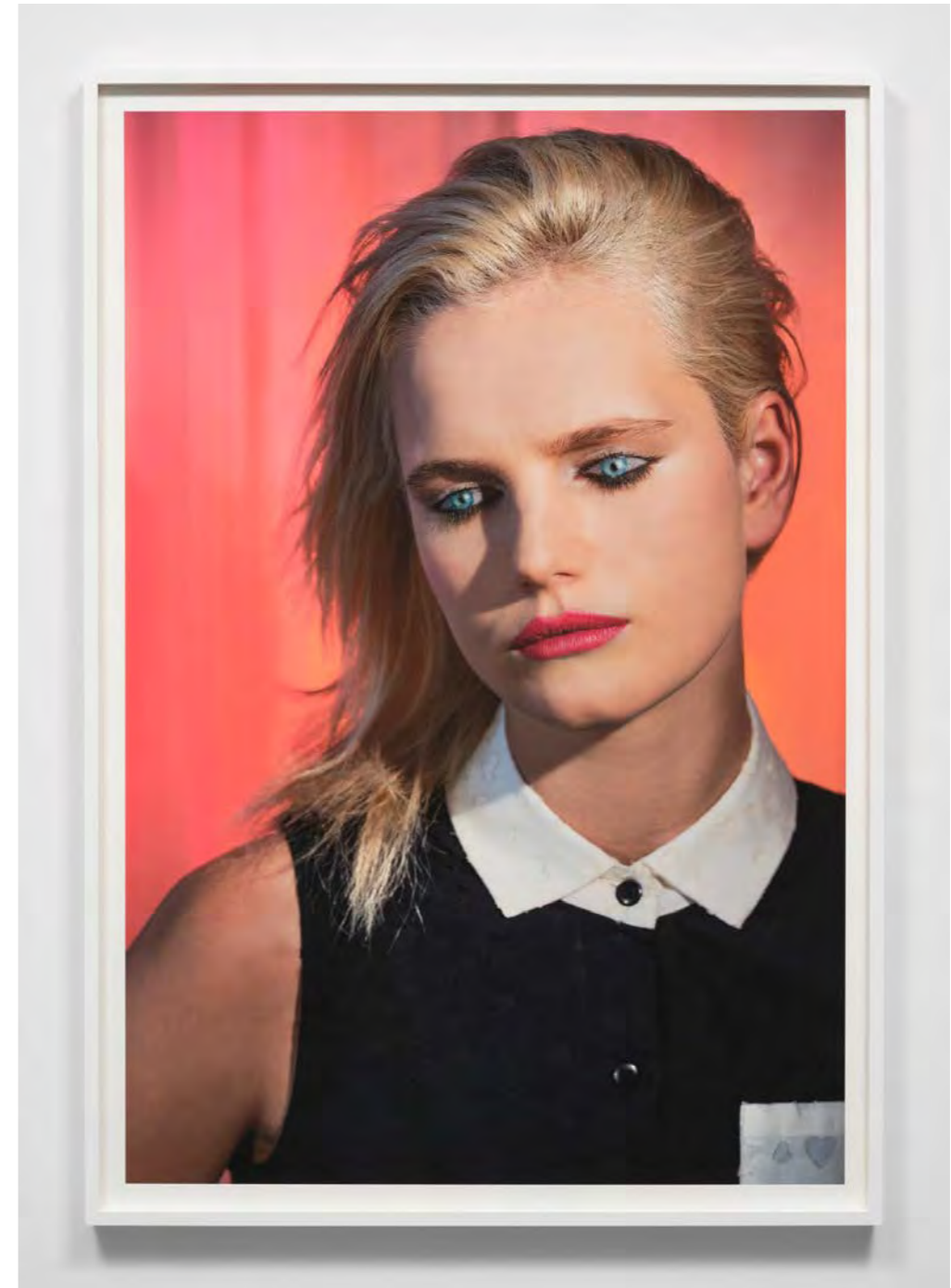
165.7 x 113.7 cm - 65 1/4 x 44 3/4 in (unframed)

181 x 125.1 x 5.1 cm - 71 1/4 x 49 1/4 x 2 in (framed)

Edition 5/5

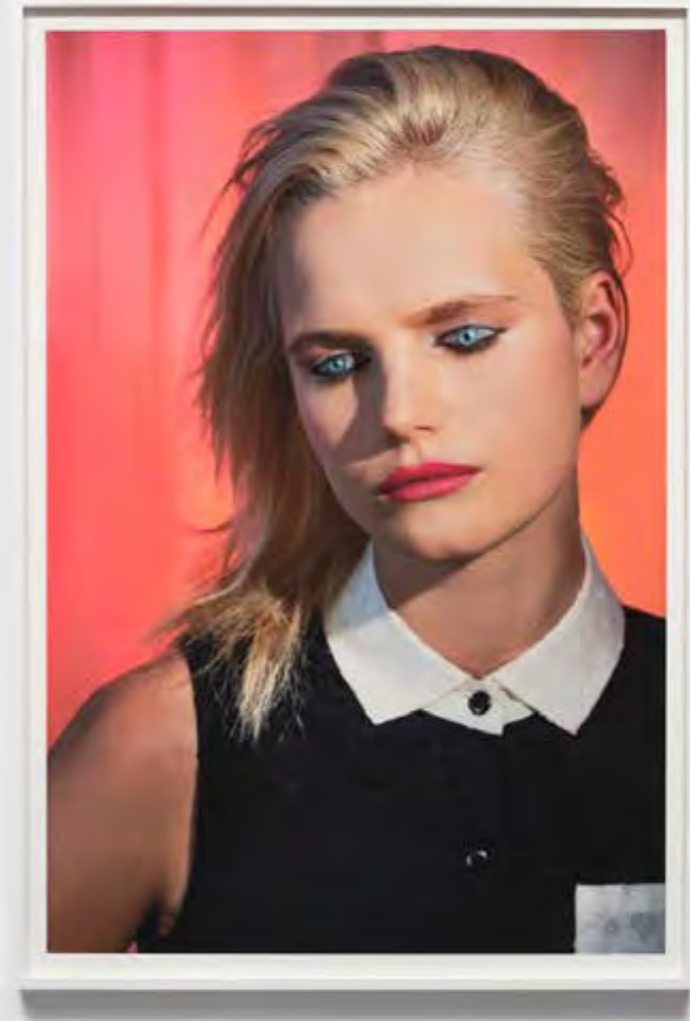
Subject to availability





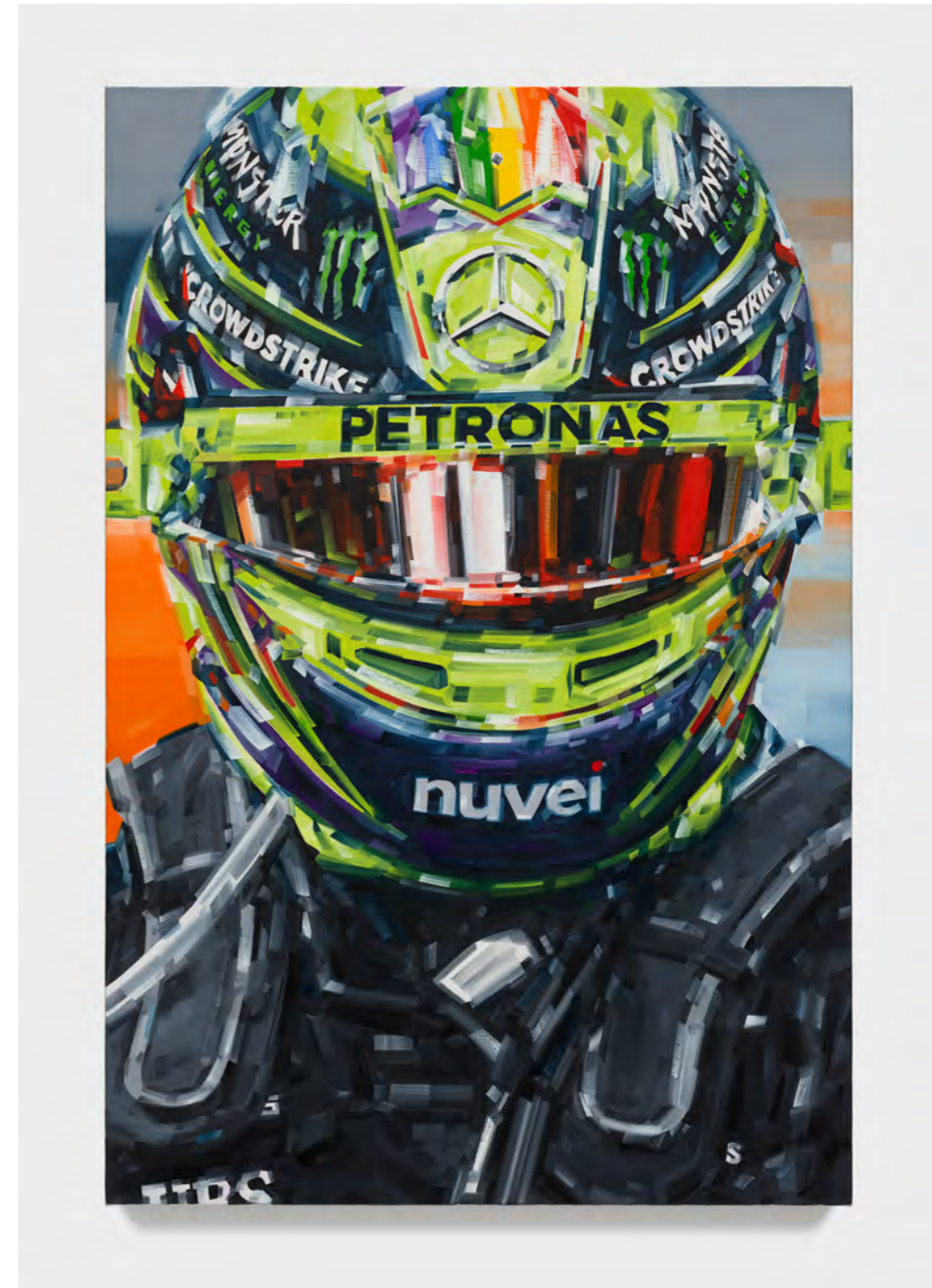
Laurie Simmons
How We See/Anmari (Pink/Black Shirt), 2015
Pigment Print
165.7 x 113.7 cm - 65 1/4 x 44 3/4 in (unframed)
181 x 125.1 x 5.1 cm - 71 1/4 x 49 1/4 x 2 in (framed)
Edition 1/ 5

Subject to availability



Michael Kagan is a Brooklyn-based artist known for producing oil paintings with large, expressive brush strokes. Kagan explores the physical and emotional journey that accompanies explorers from mountaineers to astronauts. His dramatic paintings depict humans pushing the limits of nature through physical stamina and technology. Michael uses thick, deliberate brush strokes that convey a decisive hand and the power of his subject matter. Kagan believes a painting is perfect “when it can fall apart or it can come back together depending on how you read the image and also how close you are.”

Born in 1980 in Virginia Beach, Michael Kagan received his BA from The George Washington University and MFA from New York Academy of Art, where he also completed a postgraduate fellowship in 2005. Special projects include a commission from The Smithsonian, two apparel collaborations with Pharrell Williams, and album cover artwork for The White Lies album *Big TV*, which won an Art Vinyl award for Best Art Vinyl in 2013.



Michael Kagan
Billion Dollar Man II, 2024
Oil on canvas
76.2 x 50.8 x 3.8 cm
30 x 20 x 1 1/2 in

Subject to availability



PETRONIAS

STRIKKE

CROW

Joe Andoe

ALMINE RECH



"I'm feral and wonder in the meantime." — Joe Andoe

Tulsa-born painter Joe Andoe is known for his austere depictions of everyday subjects, such as roadsides with cloud-filled skies, horses, dogs, and flowers. For his painting, he uses a reductive technique where he covers an entire canvas with thick black oil paint, then wipes off the paint while still wet to reveal an image beneath, creating an enigmatic and textural minimalism. "Since the late '70s I have fancied myself a landscape painter, and a painter of the things that hang around on the landscape" wrote Joe Andoe in his memoir *Jubilee City* (2008). In his recent work, Andoe underscores the possibilities of imagery by developing a cinematic vision of American mythologies. Often compared to the photographic documentation of teenage life in Tulsa by Larry Clark, Andoe's universe has emerged as one great depiction of the American spirit and its iconography.

Joe Andoe
AM PM (2 bridges) #1, 2024
Oil on linen
199.4 x 201.3 x 3.8 cm
78 1/2 x 79 1/4 x 1 1/2 in

Subject to availability



Zio Ziegler paints from a meditative state, drawing from his subconscious a personal interpretation of the world around him.

American artist Zio Ziegler (b. 1988, United States) is known for his paintings, large-scale murals, and sculptures. He studied at the Rhode Island School of Design (RISD) and Brown University, receiving his BFA from RISD in 2010. For Ziegler, painting is an act of self-exploration and a radical expression of vulnerability. "Painting is my attempt at self-understanding — rather than finding a concept and executing it in a linear fashion, I react to my questions, life, and awareness," he claims.

Using primarily oil-stick, Ziegler works with textures that fuse the raw oil pigment with external materials such as sand, soil, and pumice. His sources of inspiration, though ever-changing, include early 20th-century abstraction, Italian Futurism, and Cubism, and call to mind the likes of Francis Bacon, Kazimir Malevich, and Constantin Brancusi. His images of monumental figures set in motion serve as a portal of sorts for the viewer, inviting them to perceive the work in their own way and, in turn, creating an active exchange between the artist and the audience.

Ziegler is included in prestigious museum collections such as the Phoenix Art Museum, AZ, Rubell Museum, Miami, Georgia Museum of Art, University of Georgia, Athens, GA, Phoenix Art Museum, AZ, Longlati Foundation, Shanghai, and Colección Solo, Madrid.



Zio Ziegler
Autocult, 2024
Oil on linen
166.9 x 122.3 x 4.8 cm
65 3/4 x 48 1/8 x 1 7/8 in

Subject to availability







Marcus Jahmal (b. 1990) lives and works in New York. He was raised in Brooklyn's Prospect Heights neighborhood, growing up in a family with roots in Puerto Rico and the American South. His paintings synthesize a diverse range of inspirations and autobiography, drawing from photographs, drawings, and hypothetical events. Jahmal's works move fluidly between genres spanning architectural interiors and still life, as well as landscape and portraiture. Developing his compositions directly upon the surface of each canvas, Jahmal coaxes imaginary, yet uncannily familiar, scenes to life, exploring themes encompassing dreams and folkloric Americana, and the contemporary realities of gentrification and city dwelling. As Jahmal explains, "most of [my] figures have a personality and a link to real life; I'm interested in a kind of filtered realism".

Marcus Jahmal
Twin Flame, 2022
Oil on canvas
91.4 x 121.9 x 3.8 cm
36 x 48 x 1 1/2 in

Subject to availability

Born in Kuala Lumpur in 1980, Sylvia Ong is a contemporary artist currently living and working in Dubai, UAE.

She first received a diploma in cinematography at a performing arts school before beginning her career in visual art. Ong has not only directed multiple TV and radio programs, but has also produced various commercial and fashion photography shoots for numerous high profile clients and brands.

Additionally, several of her short films have been nominated for film awards; including at the 16th Malaysia Film Festival (2004). Ong received the Best Jury Award at the Freedom Film Festival (2004) and her work has been selected for the longest running piece at the 27th Asian American International Film Festival in New York, (2004). Her work has also been screened at film festivals in Rotterdam, Bangkok, Jakarta, Singapore, in addition to featuring at the International Screening of the Golden Screen Cinemas, Malaysia.

Her interests go far beyond film and theater. For Ong, every place she has called home has been a source of deep inspiration. This connection to her surroundings is reflected in her work as a visual artist, where sound, music, and color come together to express an understanding of nature's healing power. She frequently collaborates with musicians and composers from around the world, forming a unique synergy that inspires her paintings. This collaboration embodies 'lyrical abstraction'—a kind of synesthesia mirroring the nature's rhythms.

As with much of her work, Ong strives to inspire meaningful conversations between viewer and canvas. She renounces upon creating too much structure, but instead prefers a more fluid form of storytelling. This kind of storytelling has become part of Ong's identity as an artist and is especially evident in her latest collection. Over time, she has continuously invited viewers to clear their minds and to allow her pieces to take them on a journey - not so much to arrive at a certain destination, but simply to let themselves take off.



Sylvia Ong
Silent Fields No.3, 2024
Oil on canvas
200 x 200 cm
78 1/2 x 78 1/2 in

Subject to availability



Keita Morimoto (b.1990, Osaka, Japan) is both a painter and a virtuoso visual dramaturge; his acrylics and oils on panel and linen imbue ordinary, ephemeral moments of urban life with cinematic grandeur. His compositions feature moments of stillness while suggesting that action and revelation are imminent. Carefully calibrating between the familiar and the strange, the apparent and the hidden, the artist presses against the constraints of realism to engage the sublimity and meaning just beneath our world's glossy veneer.

Morimoto grounds his work in the physical world. His process begins on the twilight streets of Tokyo, his home since 2022. Morimoto practices a democratic form of observation that trades conventional aesthetic hierarchies for ecstatic, omnivorous consumption—he attends as generously to exposed plumbing, akimbo trash lids, and detritus as he does to florid flurries of clouds, rakish apparel on pedestrians, and verdant ivy embroidering a concrete building.

The artist creates his collaged reference images by using photo editing software to manipulate contrast, color, and composition. As physical tools such as brushes and palette knives leave behind evidence of the maker's process and hand, Morimoto's technological interventions find their preservation on his surfaces, which feature convincing pixelated effects. The artist doesn't undermine the quotidian so much as bend perception. With a keen understanding of theatrical illusion and narrative suspense, he illuminates the transcendent qualities of the mundane and effects evanescent yet profound epiphanies of (extra)ordinary life.



Keita Morimoto
Drifting Blue, 2024
Acrylic and oil on linen
162 x 130.3 x 3 cm
63 3/4 x 51 1/4 x 1 1/4 in

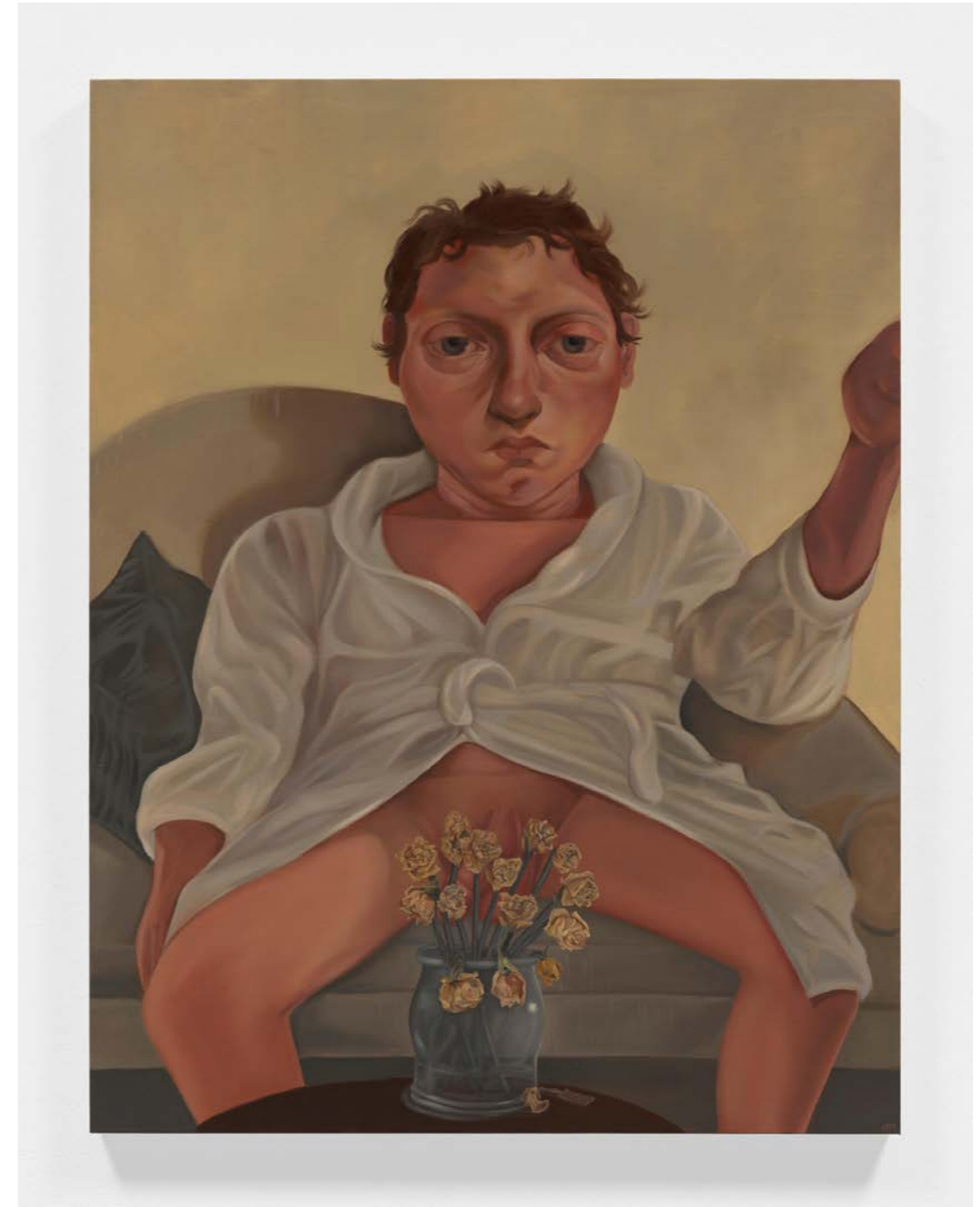
Subject to availability





Jess(ica) Valice is a Los Angeles-based figurative painter recognized for her melancholic, big-eared, and doe-eyed figures. Focussing on the human condition, Valice's oil paintings and charcoal or oil stick drawings explore the parables of the animalistic gaze. Her figurative works combine within one framework the romantic and the forlorn, the recognizable and mysterious, the religious and irreverent, and extreme subjectivity of content with forms sternly objective. The artist's interest stems from her childhood negligence of religious involvement, yet instant attraction to the liturgical artwork adorned in places of worship. Valice's figures share similar features to the face and body of the artist with seemingly uncomfortable or exhausted bearings in sometimes congenial environments.

Born in 1996 in Los Angeles, California, Valice studied art in grade school but went on to pursue an education in neuroscience at Santa Barbara City College (SBCC). After three years into her education, she decided to end her path in science to pursue painting.



Jess Valice

Old Flowers, 2024

Oil on canvas

132.1 x 101.6 cm

52 x 40 in

Subject to availability



Daniel Gibson (b. 1977, Yuma, AZ) grew up in El Centro, CA, and other surrounding towns that border Mexicali, Baja California. Both of Gibson's parents immigrated from Mexico, settling in the American Southwest and leading to Gibson's early inspiration from his exposure to the desert and communities, raised at a sheet rock factory in Plaster City, CA, where his father worked. Gibson's output is bred by his indispensable draw towards creation, an expressive therapeutic flow of visions and beliefs, real life situations and dreams, comprising a combination of elements incomparably extricated and productively gifted.

He currently lives and works in Los Angeles, CA.

Daniel Gibson

With ink I draw the world, 2024

Oil on linen

119.4 x 91.4 cm - 47 x 36 in (unframed)

122.6 x 94.6 x 3.2 cm - 48 1/4 x 37 1/4 x 1 1/4 in (framed)

Subject to availability

