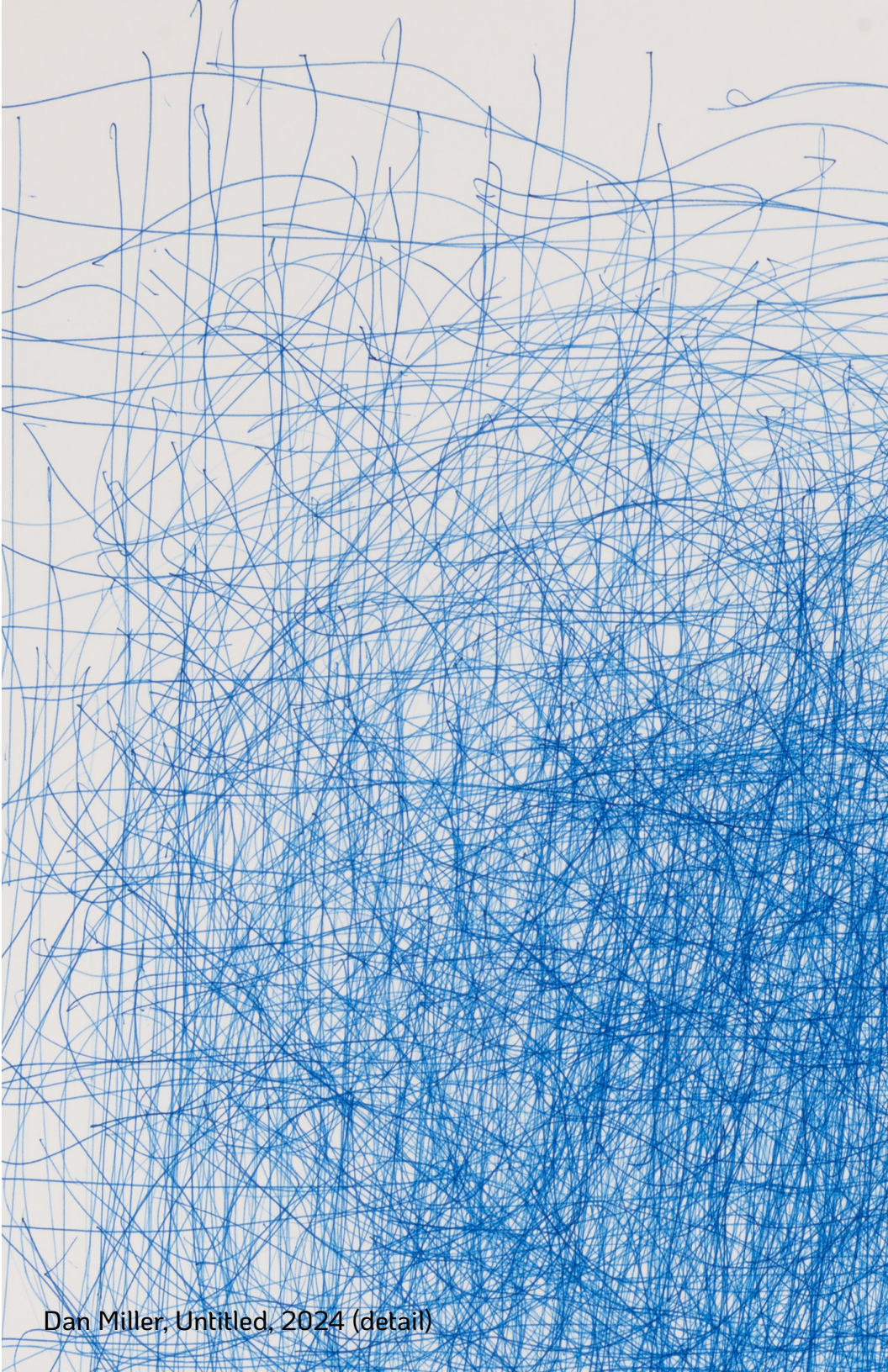


Art Basel Paris





**Art Basel Paris
October 18 - 20, 2024
Grand Palais
Booth F5**

Forrest Bess

Dan Miller

Paulina Peavy

Melvin Way

Dan Miller, Untitled, 2024 (detail)

Andrew Edlin GALLERY

Melvin Way

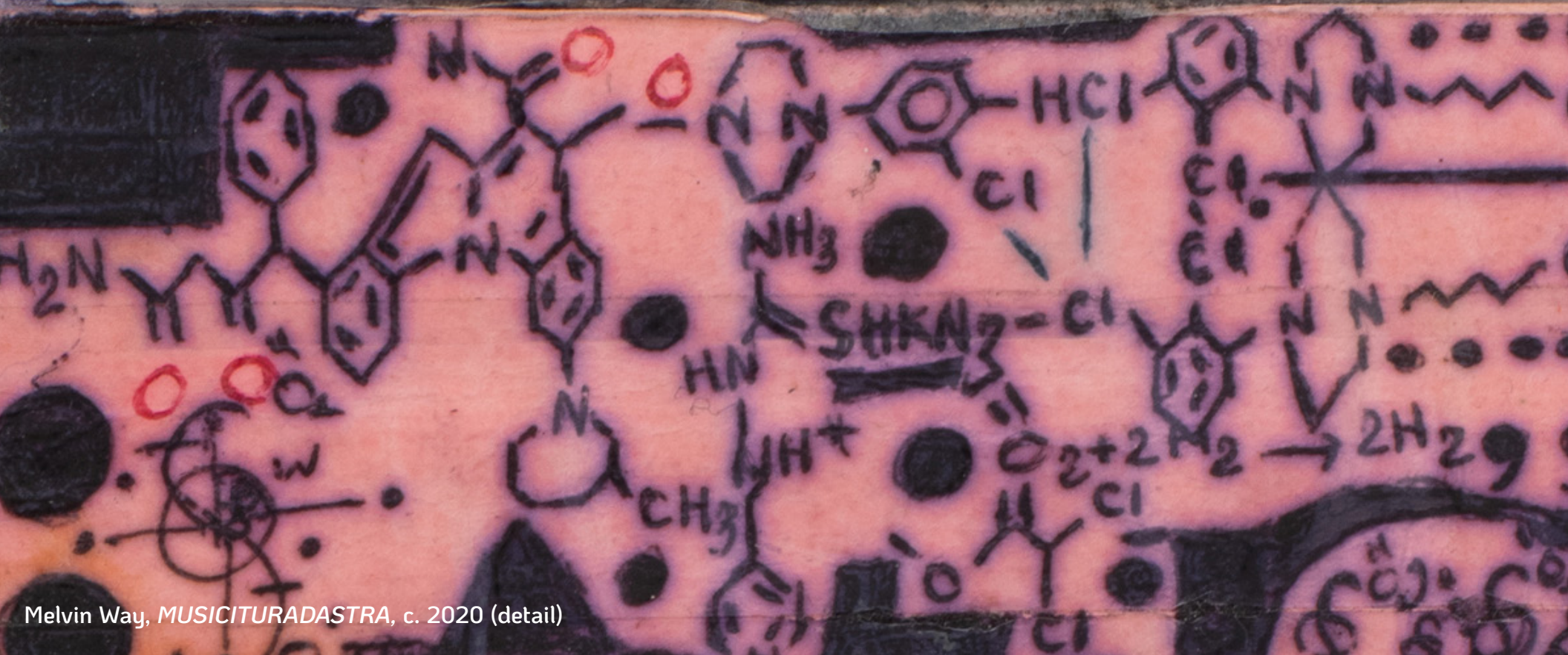
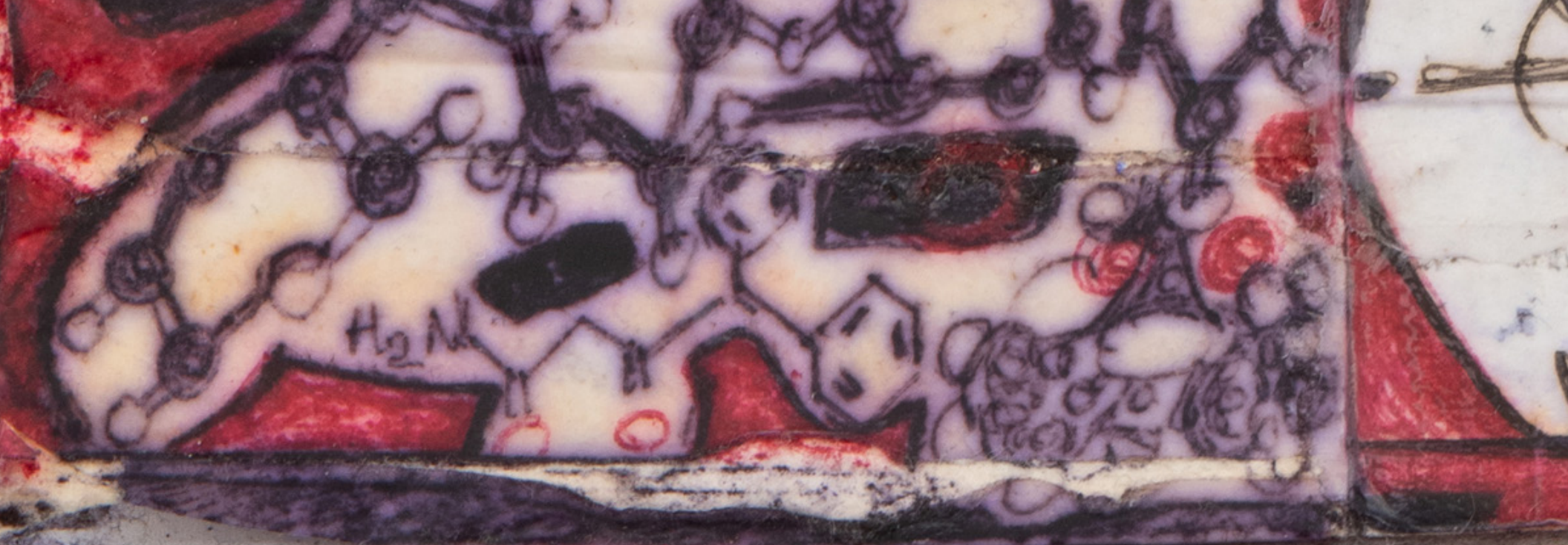
Melvin Way (b. 1954, South Carolina; d. 2024, South Carolina), who recently passed away at the age of 70, was living in a men's shelter in New York City in the 1980s when his work was discovered by his instructor at an art workshop there. Way was using ballpoint pens to make small drawings filled with chemical and mathematical formulae, abstract designs and cryptic words and phrases. His personal system of meaning may be indecipherable to the casual viewer, but a close-enough glance indicates a fervent attempt to divine the secrets of the universe.

Melvin Way's drawings have been featured in many group exhibitions including *Glossolalia: Languages of Drawing* at the Museum of Modern Art (New York, 2008), *Alternative Guide to the Universe* at the Hayward Gallery (London, 2013), *Approaching Abstraction* (2008), *Self-Taught Genius* (2014) and *Once Something Has Lived It Can Never Really Die* (2016), all at the American Folk Art Museum.

His art is held in prestigious private and public collections including the American Folk Art Museum (New York), the Museum of Modern Art (New York), The Collection de L'Art Brut (Lausanne), the American Visionary Museum (Baltimore), Treger Saint Silvestre (Porto), the Collection abcd (Montreuil), the Smithsonian Museum of American Art (Washington D.C.), and the Centre Georges Pompidou (Paris).



Portrait of Melvin Way by Andrew Castrucci
Courtesy of Andrew Edlin Gallery



Melvin Way, MUSICITURADASTRA, c. 2020 (detail)



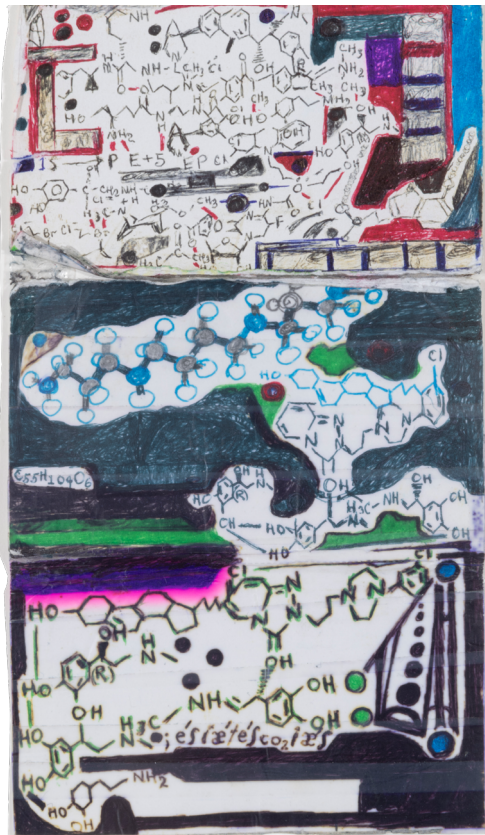
Melvin Way (1954 - 2024)

Fauv, c. 2004

Ballpoint pen and Scotch tape on paper

6.75 x 6.75 inches

\$ 22,000 USD



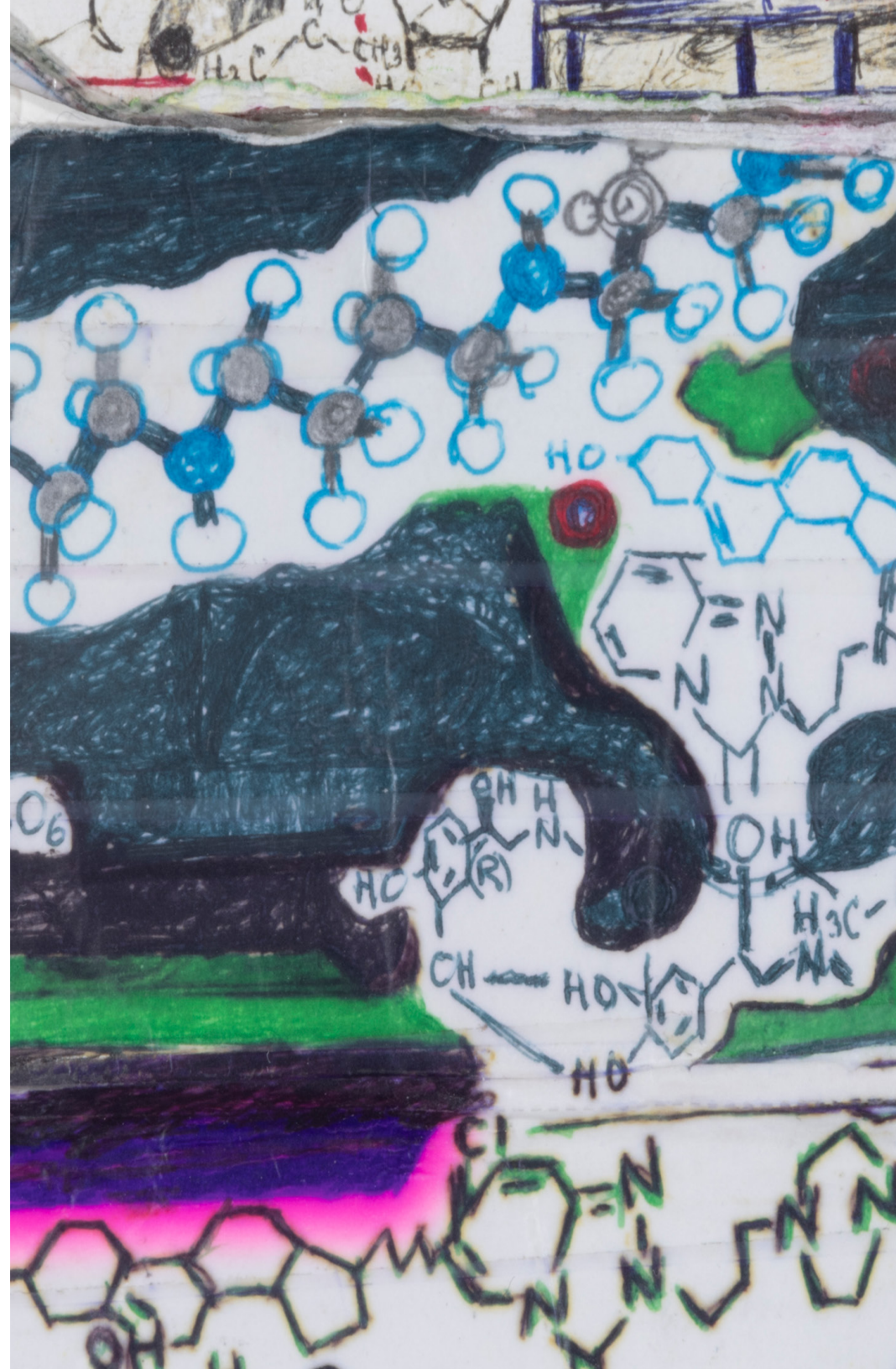
Melvin Way (1954 - 2024)

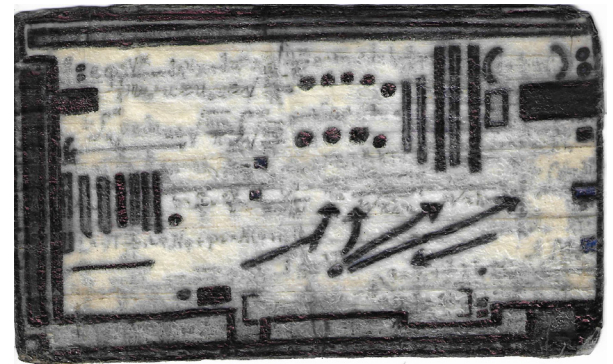
Sechlorum, 2018

Ballpoint pen, marker on paper, Scotch tape

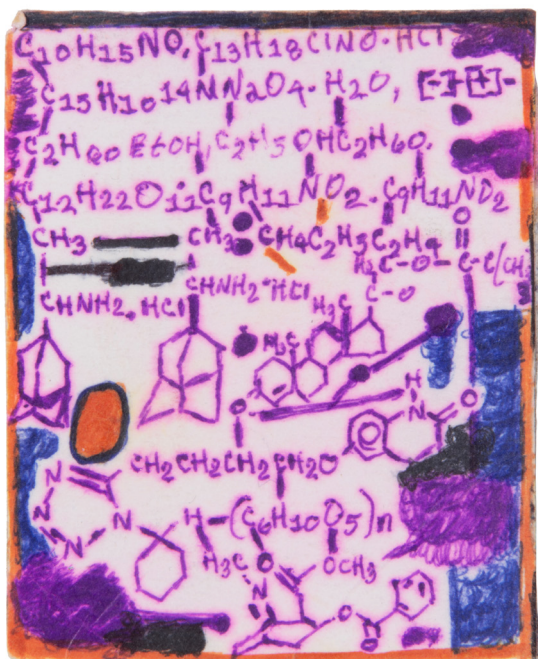
8.75 x 4.75 inches

\$ 8,500 USD

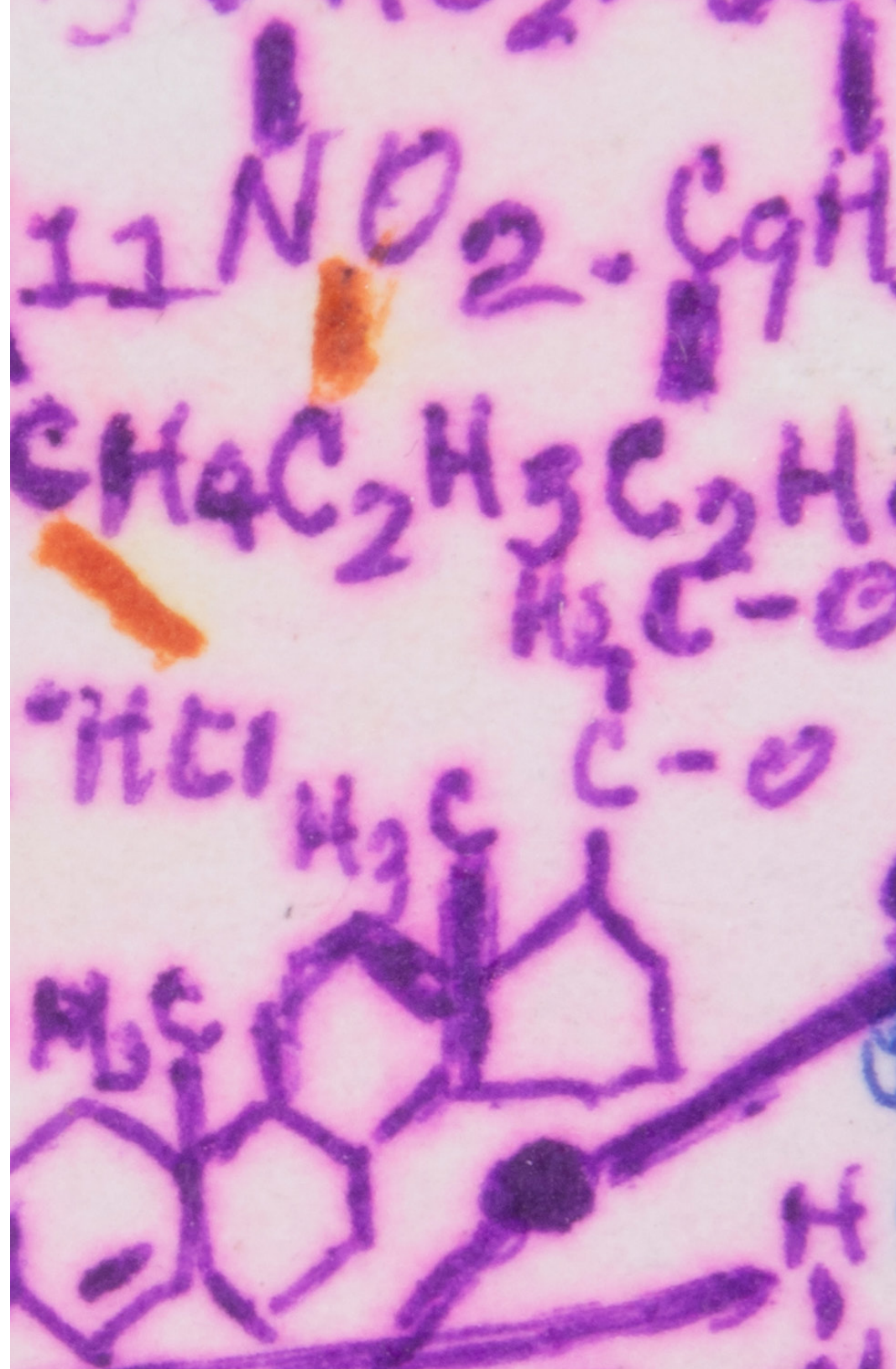


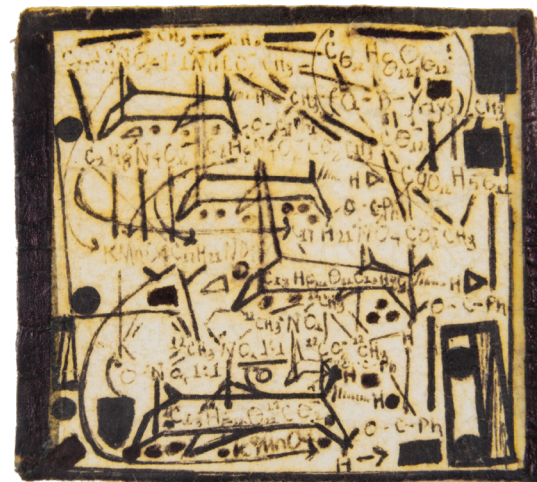


Melvin Way (1954 - 2024)
Tungsten-wolfram, c. 1999
Ballpoint pen on paper
4.5 x 5.75 inches
\$ 7,000 USD

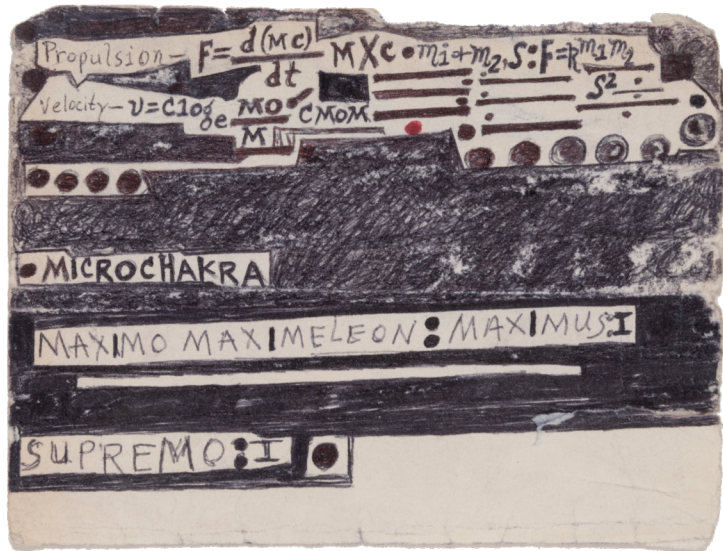


Melvin Way (1954 - 2024)
 SULAYMAN #2, c. 2018
 Ballpoint pen, marker, and Scotch tape on paper
 3.25 x 2.50 inches
 \$ 4,000 USD

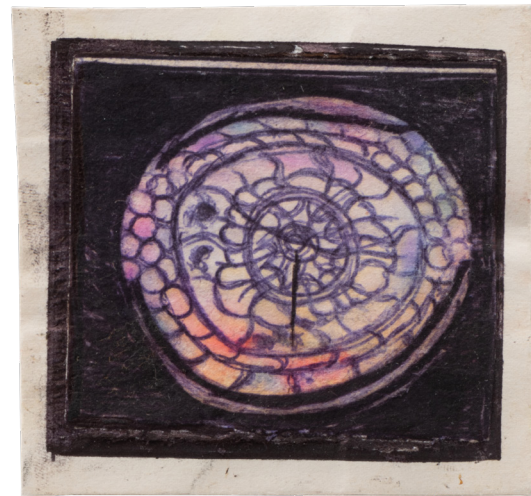
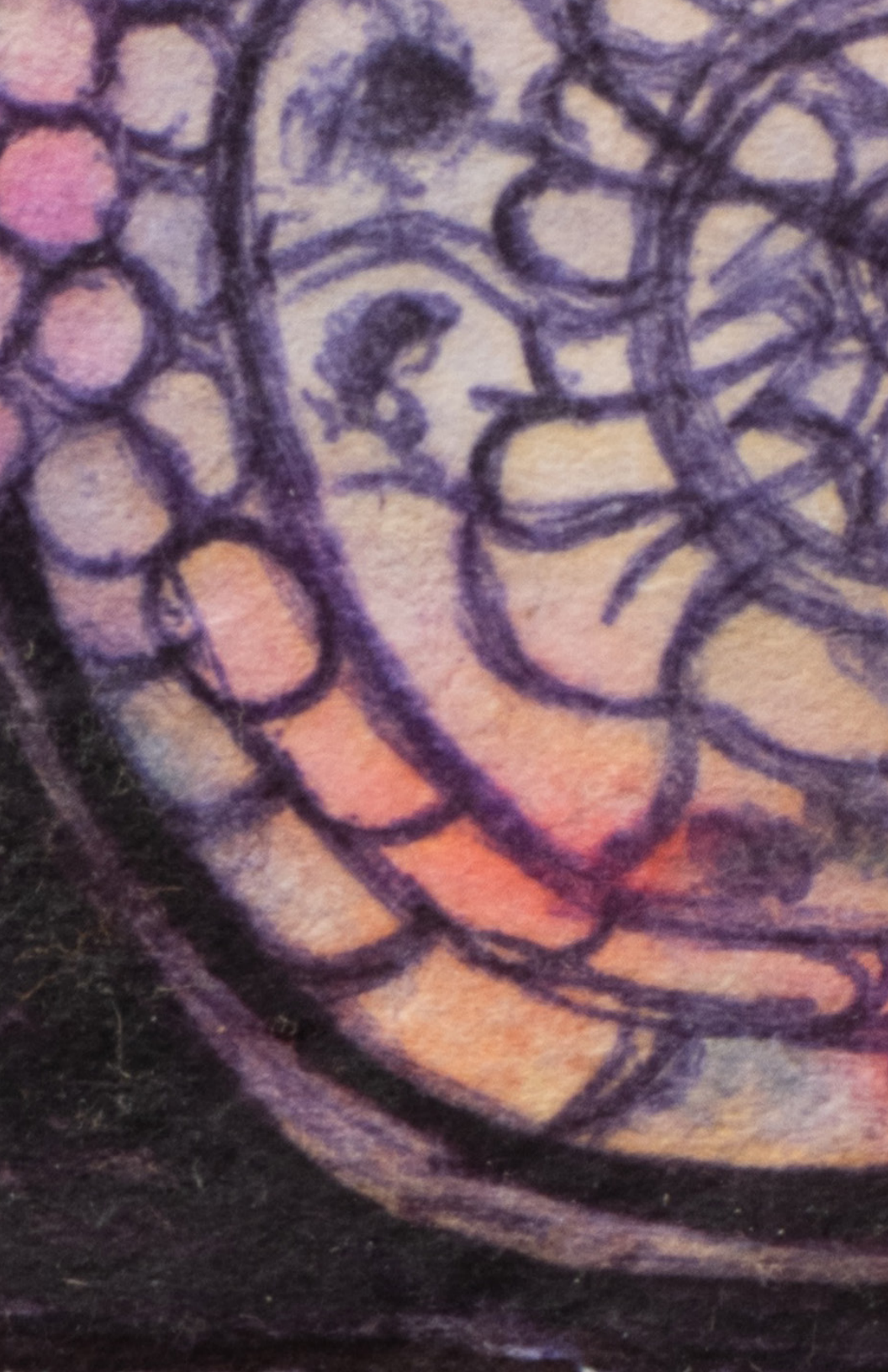




Melvin Way (1954 - 2024)
Untitled, c. 2004
Ballpoint pen and tape on paper
3 x 3 inches
\$ 5,000 USD



Melvin Way (1954 - 2024)
 MAXIMO, 2005
 Ballpoint pen and marker on paper
 4 x 5.25 inches
 \$ 5,000 USD



Melvin Way (1954 - 2024)
Seaweed, 2013
Ballpoint pen on paper, Scotch tape
3 x 3.5 inches
\$ 3,000 USD

Forrest Bess

Forrest Bess (b. 1911, Texas; d. 1977, Texas) developed an intensely private symbolic language, influenced by Jungian notions of the unconscious. Bess approached painting as a medium for translating the hallucinatory visions he had experienced since childhood. The sensitivity of his work resonated with gallerist Betty Parsons' roster of upcoming stars like Pollock, de Kooning, and Rothko. Over time, the mysterious allure of his paintings proved transcendent, and he received a surge of recognition posthumously.

Forrest Bess' works have been shown extensively, including solo exhibitions at the Whitney Museum of American Art (New York, 1981); the Museum of Contemporary Art (Chicago, 1988); Museum Ludwig (Cologne, 1989), and Camden Art Centre (London, 2022). In 2012, Robert Gober presented a room of Bess's work for that year's Whitney Biennial.

His works are held in the permanent collections of the Museum of Modern Art (New York), San Francisco Museum of Modern Art, the Whitney Museum of American Art (New York), the Phillips Collection (Washington, DC), The Menil Collection (Houston, TX), Los Angeles County Museum of Art (Los Angeles, CA), the Museum of Contemporary Art (Chicago), and the Kunst Museum Winterthur (Switzerland).



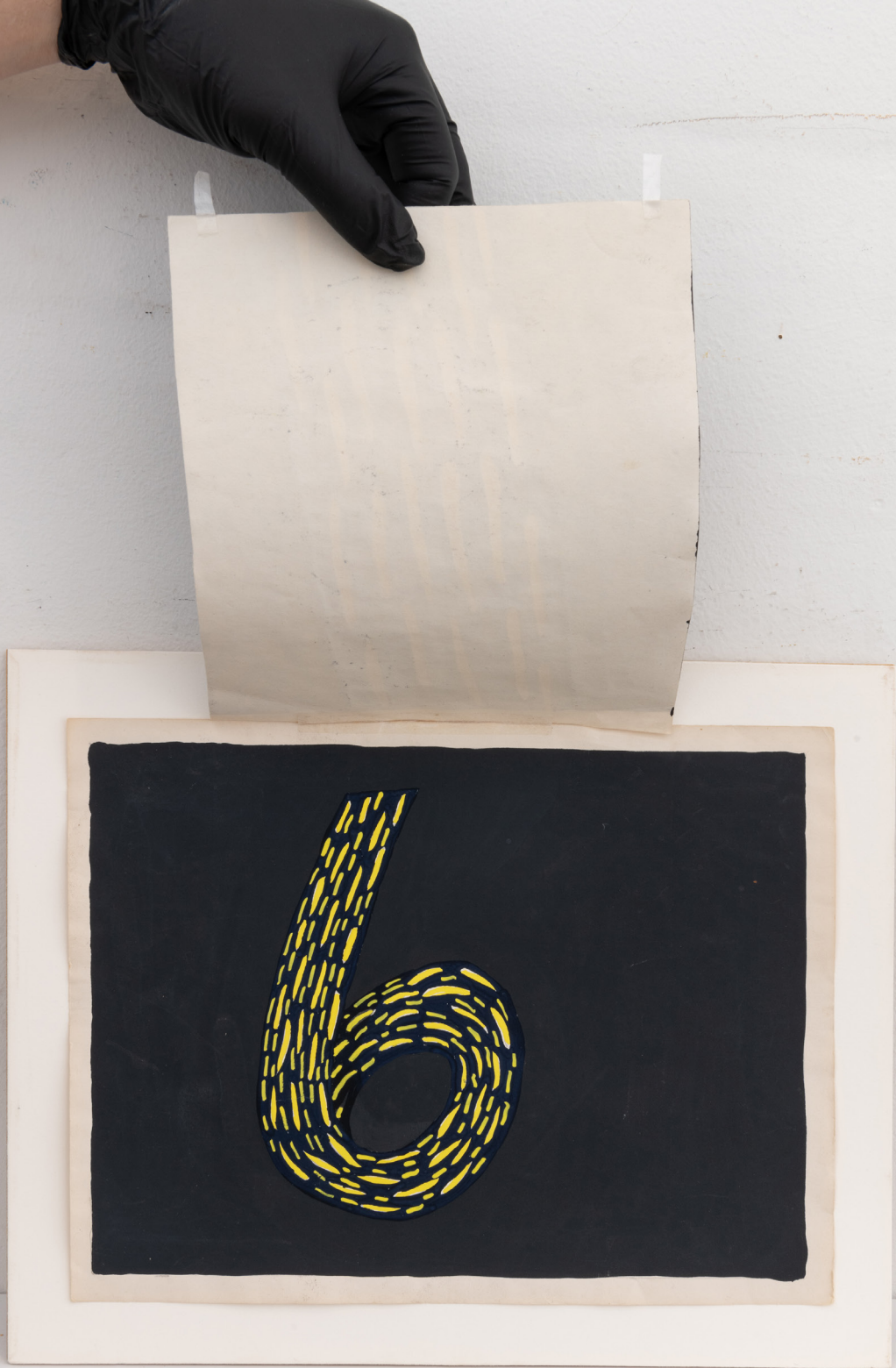
Portrait of Forrest Bess by Eve Arnold, 1958. ©Eve Arnold/Magnum Photos.
Courtesy of Menil Archives, The Menil Collection, Houston.



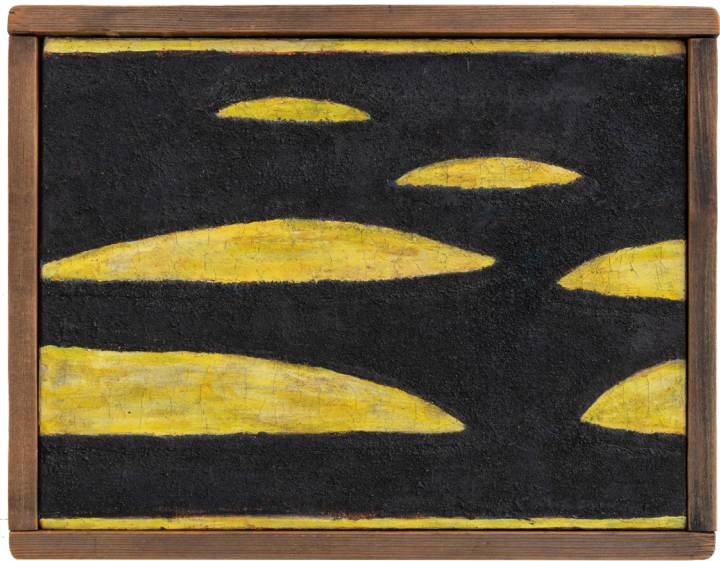
Forrest Bess, Untitled, 1946 (detail)



Forrest Bess (1911 - 1977)
Untitled, 1946
Oil on canvas
14 x 16 inches
\$ 65,000 USD



Forrest Bess (1911 - 1977)
Untitled, 1951
Gouache on paper, two parts
9 x 11.75 inches
\$ 85,000 USD



Forrest Bess (1911 - 1977)
Untitled, c. 1960
Oil on canvas
12 x 16 inches
\$ 165,000 USD





Dan Miller

Dan Miller (b. 1961, California) also uses ballpoint pen as well as paint in his enigmatic text-based abstractions which consist of dense layers of letters, symbols, and words. Names of objects, food items, cities, friends, family members, and other details of his life appear, but their legibility is almost always completely obliterated by the artist's obsessive overlapping of words. Miller, who is mostly non-verbal, has spent over three decades working at the Creative Growth Center in Oakland, California, a nonprofit serving artists with disabilities.

Miller has exhibited his work widely, initially within the Outsider Art community and subsequently at major institutions including the Museum of Modern Art (*Glossolalia: Languages of Drawing*, 2008), the Venice Biennale (*Viva Arte Viva*, 2017), and currently at SFMOMA (*Creative Growth: The House that Art Built*, 2024). His most recent solo exhibition, *Light Bulb, Socket, Outlet, Fan*, is currently on view at Andrew Edlin Gallery.

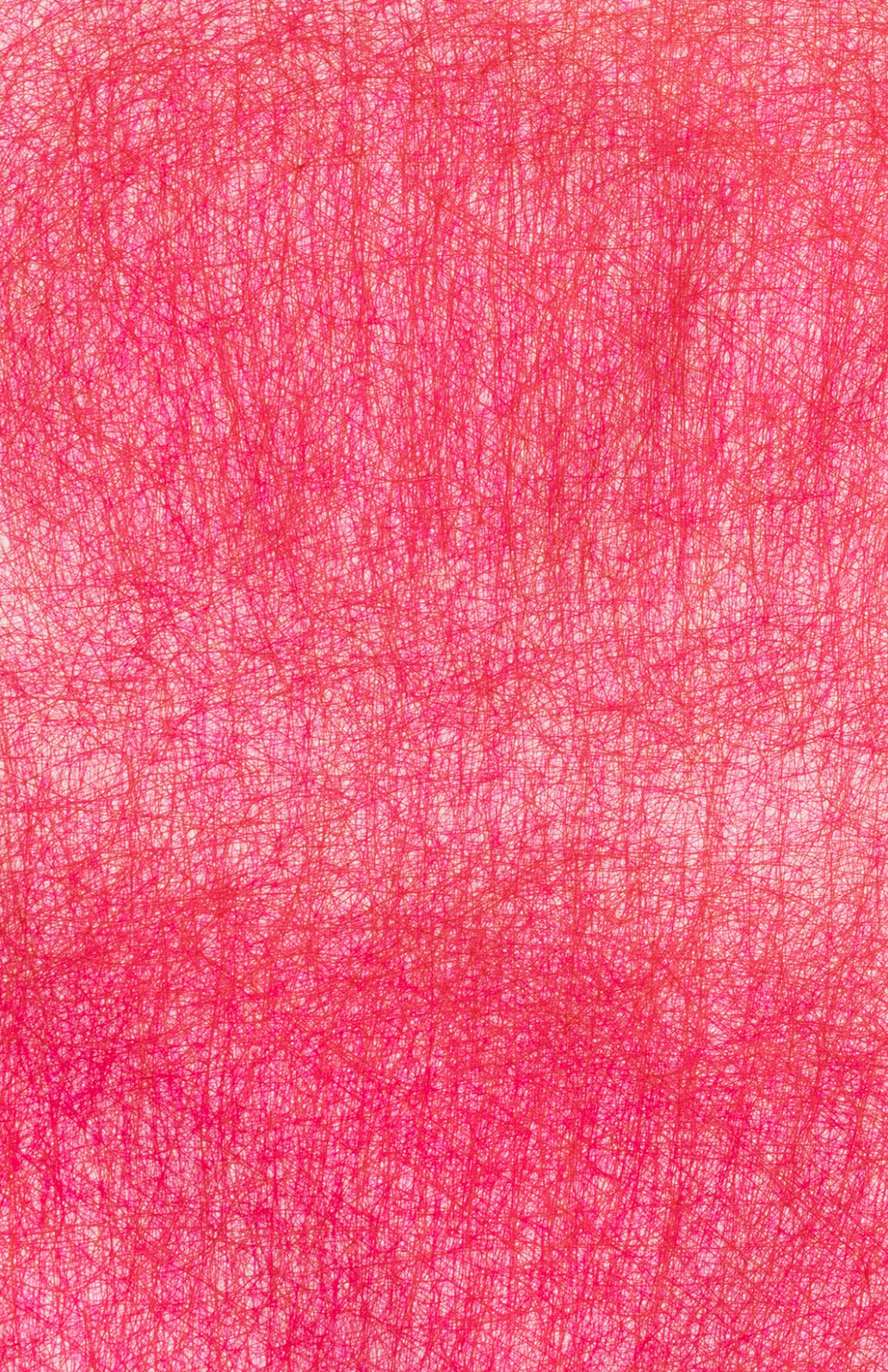
His art is included in the permanent collections of the Aldrich Museum of Contemporary Art (Ridgefield, CT), the American Folk Art Museum (New York), the Berkeley Art Museum (California), the Collection de l'Art Brut (Lausanne), the Museum of Modern Art (New York), the Centre Georges Pompidou (Paris), the San Francisco Museum of Modern Art, and the Smithsonian American Art Museum (Washington D.C.). In 2018, the artist was featured in the documentary series, *Art in the Twenty-first Century*, produced by Art 21.



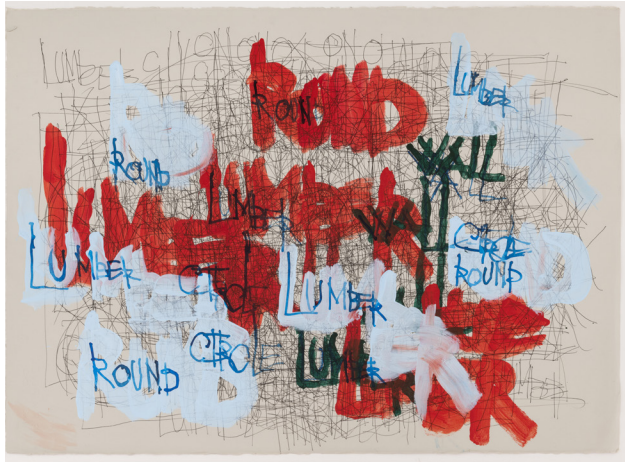
Dan Miller, Untitled, 2024 (detail)



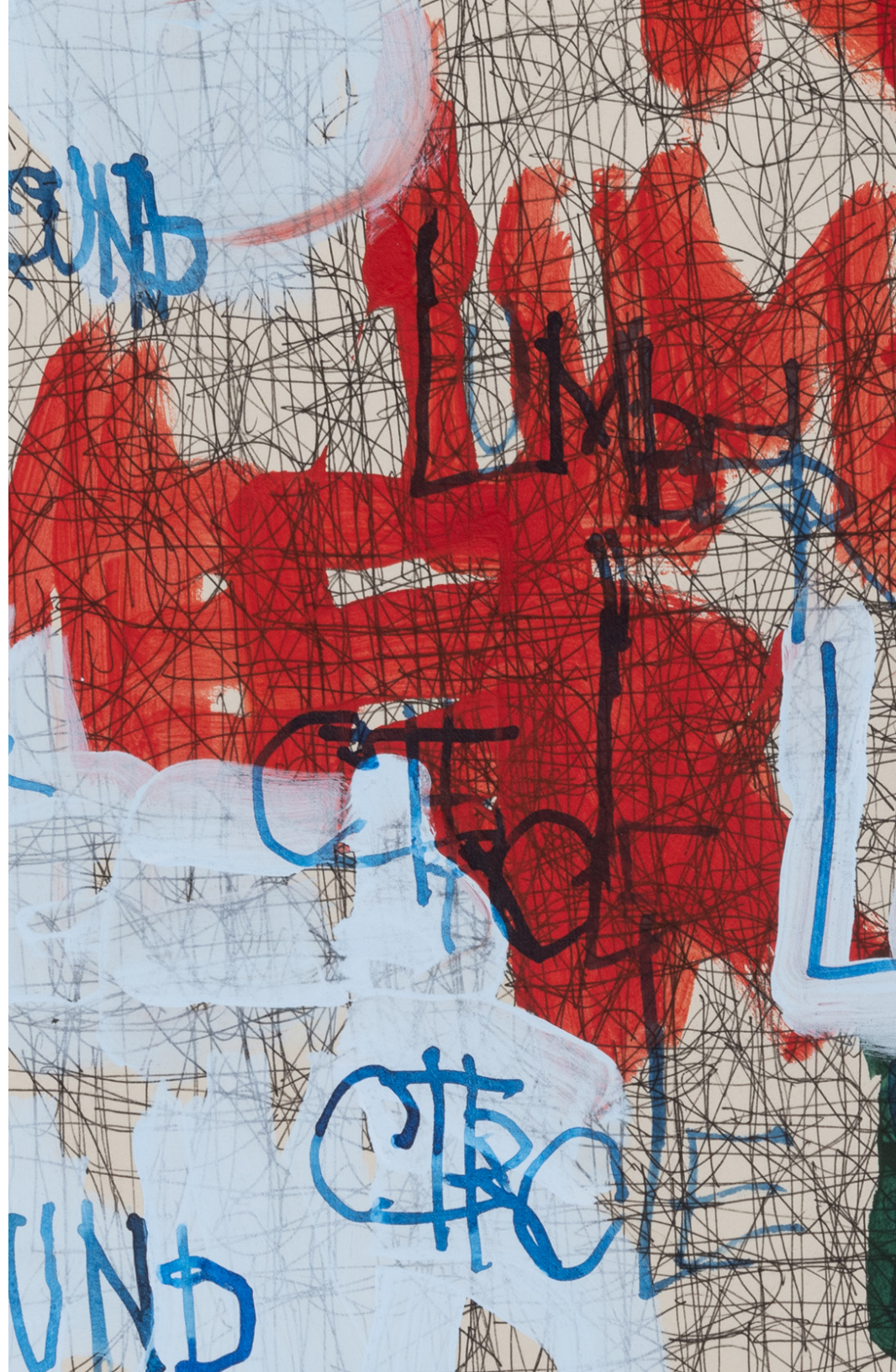
Dan Miller (b. 1961)
Untitled, 2023
Ink and acrylic on paper
55.5 x 82 inches
\$ 60,000 USD



Dan Miller (b. 1961)
Untitled, 2024
Ink on paper
79 x 56 inches
\$ 55,000 USD

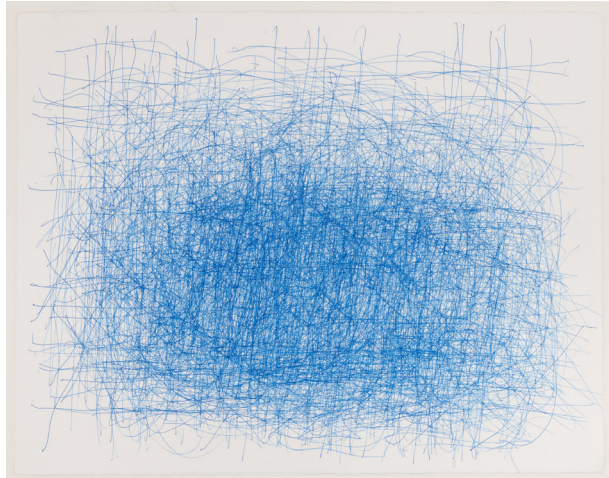


Dan Miller (b. 1961)
Untitled, 2024
Pen and acrylic on paper
22 x 30 inches
\$ 7,000 USD

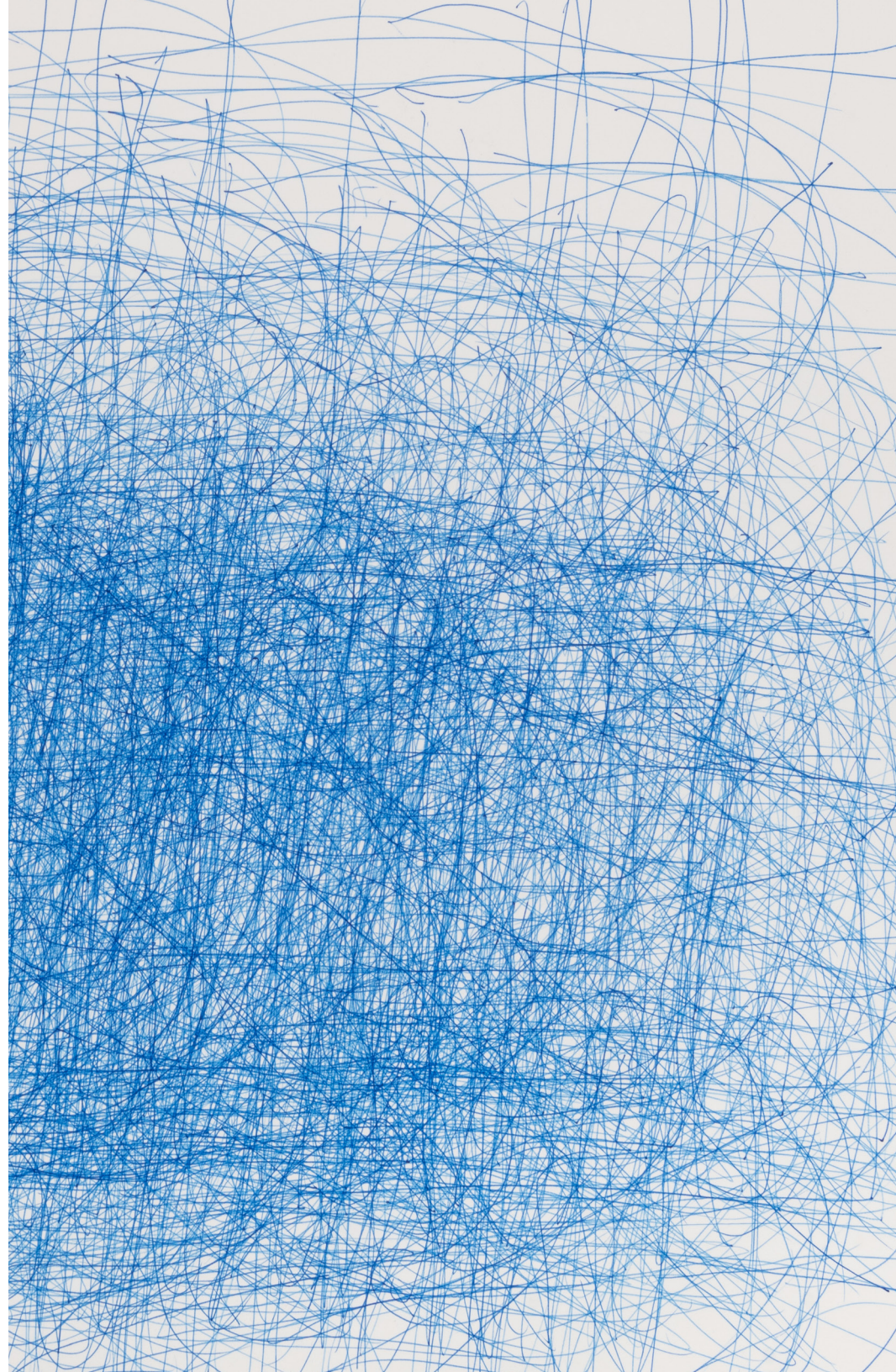




Dan Miller (b. 1961)
Untitled, 2024
Acrylic and ink on paper
22 x 30 inches
\$ 7,000 USD



Dan Miller (b. 1961)
Untitled, 2024
Pen on paper
22 x 30 inches
\$ 7,000 USD



Paulina Peavy

Paulina Peavy's (b. 1901, Colorado City; d. 1999, Bethesda) provocative art spanned most of the twentieth century. A radical innovator, Peavy would become the first established fine artist to be publicly associated with the movement known as astroculture.

In 1927, Peavy attended the Chouinard Art Institute in Los Angeles, where she joined a community that included members of the first American abstract art movement, Synchronism, as well as Hans Hofmann, for whom she served as a teaching assistant. She was deeply immersed in the study of ancient cultures, especially the Egyptians, probing the reaches of available esoteric literature and philosophy, thereby joining the ranks of other women channeler-artists including Hilma Af Klint, Georgiana Houghton, Emma Kunz, Agnes Pelton, and Ithell Colquhoun.

Paulina Peavy's work was featured in the 1936 exhibition *Painters & Sculptors of Los Angeles* at the Los Angeles County Museum of Art, and a selection of thirty of her paintings were shown at the *Golden Gate International Exposition* in San Francisco in 1939. Upon a rediscovery of her work, two major solo exhibitions have been presented, *Paulina Peavy: An Etherian Channeler*, curated by Laura Whitcomb, at Beyond Baroque in Venice, California (2021), and *Paulina Peavy: Astrocultural Messenger*, at Andrew Edlin Gallery (2023). *Paulina Peavy: Etherian Channeler*, a monograph written by Whitcomb, was published in 2023.

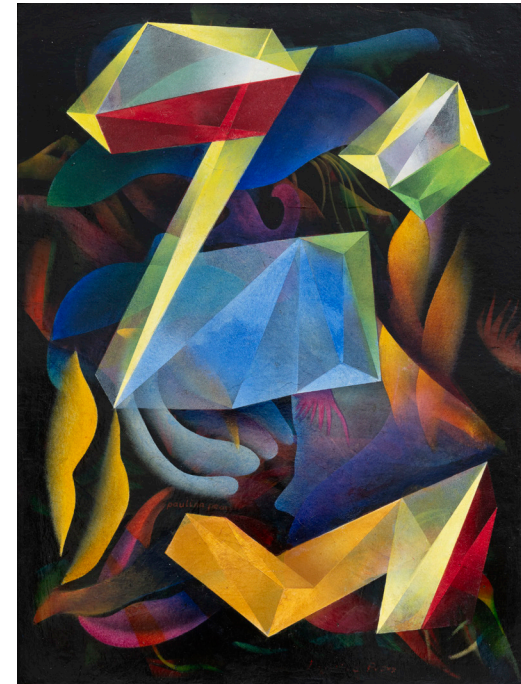
Her art is included in the permanent collections of the the Los Angeles County Museum of Art, the Minneapolis Institute of Art, the National Gallery, Oregon State University, the Portland Museum of Art, and the San Francisco Museum of Modern Art.



Paulina Peavy, Untitled, 1980 (detail)



Paulina Peavy (1901 - 1999)
Untitled, 1980
Ink on paper
22 x 18.25 inches
\$ 13,000 USD



Paulina Peavy (1901 - 1999)
Untitled, c. 1930s - 1970s
Oil and acrylic on board
24 x 18 inches
\$ 85,000 USD



Paulina Peavy (1901 - 1999)
Untitled, c. 1930s
Ink on paper
17 x 14 inches
\$ 16,000 USD

