



**Commonwealth and Council**

Art Basel Miami Beach 2024

Galleries | Booth C12

Alison O'Daniel

Anna Sew Hoy

Carmen Argote

Eddie Rodolfo Aparicio

Jemima Wyman

Rosha Yaghmai

For Art Basel Miami Beach 2024, Commonwealth and Council will present a booth of works by **Alison O’Daniel, Anna Sew Hoy, Carmen Argote, Eddie Rodolfo Aparicio, Jemima Wyman, and Rosha Yaghmai**. These six artists engage in myriad material experimentation to evoke the uncanny—what is felt, heard, remembered—as vestiges of embodied experiences across minoritarian perspectives of the diaspora, feminism, and disability. This presentation will include organza paintings, ceramics, collage, and sculpture that reference ideas of accessibility, memory, counterculture, and protest, among other timely topics.



Carmen Argote

*Patio con Citricos/Patio with Citrus*, 2019

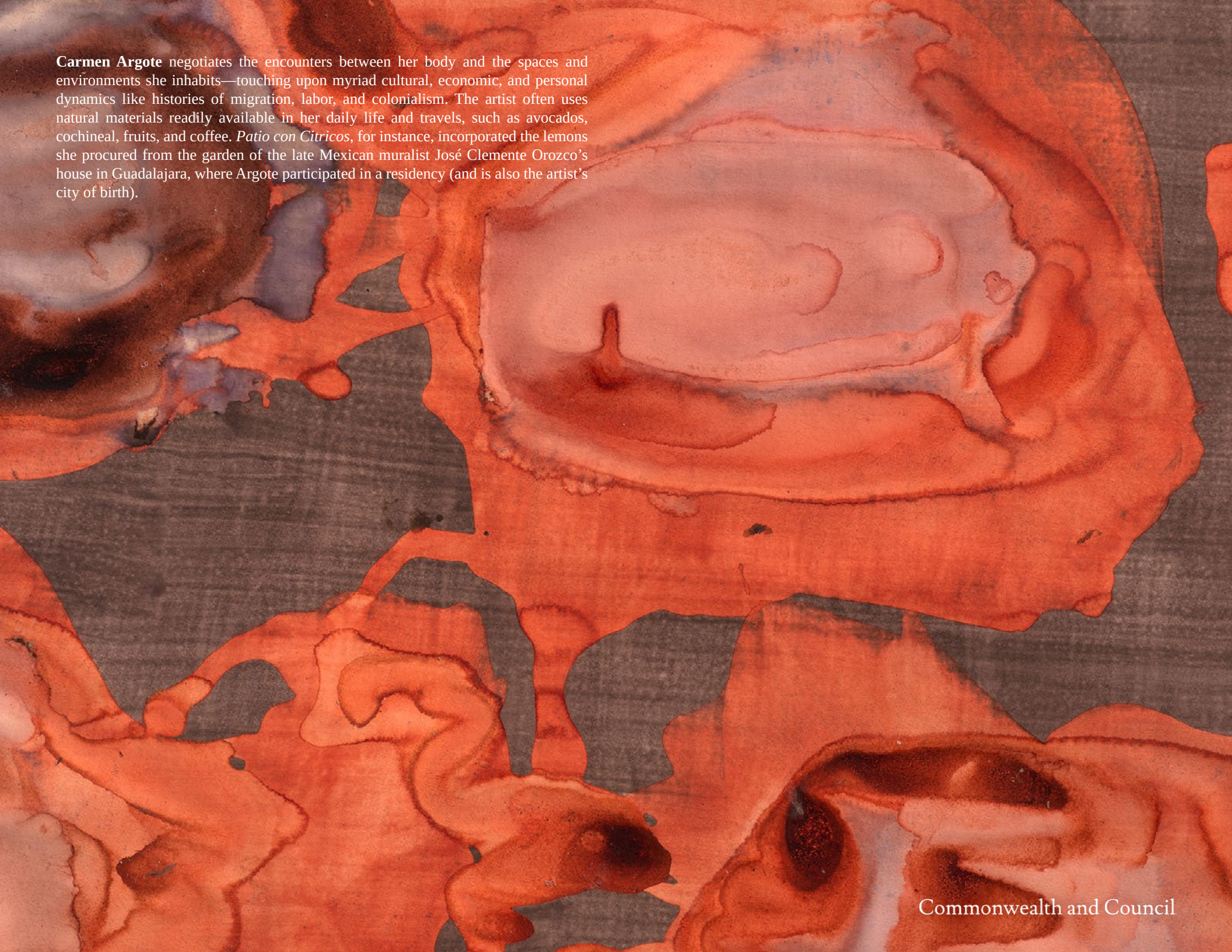
Cochineal, lemon juice on 300 gram watercolor paper

115.75 x 197 in (294 x 500 cm)

CA11.02

\$ 50,000.00 USD

Commonwealth and Council

The image is an abstract artwork featuring organic, layered shapes in various shades of orange, red, and brown, set against a dark grey background. The shapes have a textured, almost marbled appearance, with some areas showing more intense colors and others being lighter. The overall composition is fluid and dynamic, with the shapes overlapping and creating a sense of depth and movement. The colors range from deep, dark browns and greys to bright oranges and reds, with some areas appearing almost white or very light pink. The texture of the artwork is visible, suggesting the use of natural materials as mentioned in the text.

**Carmen Argote** negotiates the encounters between her body and the spaces and environments she inhabits—touching upon myriad cultural, economic, and personal dynamics like histories of migration, labor, and colonialism. The artist often uses natural materials readily available in her daily life and travels, such as avocados, cochineal, fruits, and coffee. *Patio con Citricos*, for instance, incorporated the lemons she procured from the garden of the late Mexican muralist José Clemente Orozco's house in Guadalajara, where Argote participated in a residency (and is also the artist's city of birth).



*Manéjese con amor/cuidado*, 2019, Museo Taller José Clemente Orozco, Guadalajara



Installation view, *As Above, So Below*, 2019, New Museum, New York



**Carmen Argote**

*Cut—Lower Right Corner with Grid (Me at Market)*, 2020

Cochineal, lemon on Arches oil paper

95.75 x 208.25 in (529 x 248 cm)

CA14.9

**\$ 50,000.00 USD**

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**Carmen Argote**

*Collected Energies*, 2018

Cochineal, avocado, iron, lemon juice on Arches watercolor paper

70.5 x 88 x 0.75 in (179 x 224 x 2 cm)

CA10.07

**\$ 25,000.00 USD**

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**Carmen Argote**  
*Arrangement of Wares (Short)*, 2017  
Coffee on Arches watercolor paper  
85 x 78 X 0.75 in (216 x 198 x 2 cm)  
CA12.02  
**\$ 25,000.00 USD**







**Carmen Argote**

*Zelda Landscape: night, 2007*

Ceramic

Approx. 13.5 x 19.5 x 2.75 in (34 x 50 x 7 cm)

CA2024.19

**\$ 12,000.00 USD**

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Carmen Argote's *Zelda* works of high-fired ceramics are inspired by the namesake video game from the artist's youth. Interested in the architecture of contained spaces and systems, Argote wandered around video games and theater spaces. The rudimentary 8-bit digital patterns rendered in hand-hewn earthenware recall Mesoamerican motifs, deliberately conflating technologies across time periods.



**Carmen Argote**

*Zelda Landscape: dusk*, 2007

Ceramic

Approx. 13.5 x 19.25 x 2.75 in (34 x 49 x 7 cm)

CA2024.20

**\$ 12,000.00 USD**

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**Carmen Argote**  
*Zelda Landscape: dawn, 2007*  
Ceramic  
Approx. 13 x 18 x 2.75 (33 x 46 x 7 cm)  
CA2024.21  
**\$ 12,000.00 USD**





**Anna Sew Hoy's** recent sculptures exist at the threshold of 1980s DIY punk and the handmade ceramics of 1970s bohemian counterculture; between the formal craftsmanship of modernist sculpture and assemblage's embrace of everyday objects. The artist's wide-ranging interests in music, art, and literature are evident and punctuate her clay sculptures with color and texture. A central figure in bridging art and craft, Sew Hoy's recurring shapes and motifs include geologic forms, orbs, arches, grottos, and, more recently, cages.

**Anna Sew Hoy**

*Entanglement I*, 2024

Stoneware and glaze; ice-dyed denim and button-down shirt seams; CelluClay, watercolor, safety pins, sea shell, keys, costume jewelry brooch, cold-rolled steel

Approx. 19.25 x 14 x 12 in (49 x 36 x 30 cm); installation dimensions variable

ASH2024.6

**\$ 9,000.00 USD**





**Anna Sew Hoy**

*Entanglement II*, 2024

Stoneware and glaze; ice-dyed denim and button-down shirt seams; CelluClay, watercolor, safety pins, sea shell, vinyl-coated chain, nylon string, keys, cold-rolled steel

Approx. 17 x 18 x 12 in (43 x 46 x 30 cm); installation dimensions variable

ASH2024.8

**\$ 9,000.00 USD**





**Anna Sew Hoy**

*Entanglement III*, 2024

Stoneware and glaze; ice-dyed denim and button-down shirt seams; CelluClay, watercolor, safety pins, bottle caps, string, keys, power cable, cold-rolled steel

Approx. 19.5 x 19 x 14 in (50 x 48 x 36 cm); installation dimensions variable

ASH2024.9

**\$ 9,000.00 USD**







**Anna Sew Hoy**

*Entanglement IV*, 2024

Stoneware and glaze; ice-dyed denim and button-down shirt seams;  
CelluClay, watercolor, safety pins, shards of a Chinese bowl, sea  
shell, keys, found metal, cold-rolled steel

Approx. 18 x 13 x 12 in (46 x 33 x 30 cm)

ASH2024.11

**\$ 9,000.00 USD**





Installation view, *Scratching at the Moon*, 2024, Institute of Contemporary Art, Los Angeles

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**Jemima Wyman's** pattern-intensive practice underscores the image-saturated digital culture in which we live. The artist's collages are composed of thousands of meticulously hand-cut cut photos from numerous archives, to form plumes, mandalas, and hazes. Wyman scours protest photographs from all over the world to create the agglomeration of smoke imagery, which may come from tear gas to fireworks to conflagrations. The resulting compositions not camouflage and obfuscate in their maximalist haze but also elucidate the righteous brio and the destructive power of political resistance.

**Jemima Wyman**

*Plume 19*, 2022

Hand-cut digital photographs, lacquered aluminum frame

46 x 31.75 in (117 x 81 cm)

Framed: 48.75 x 36.75 x 2 in (124 x 93 x 5 cm)

JW7.08

**\$ 12,000.00 USD**

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**Jemima Wyman**

*Haze 25, 2024*

Hand-cut digital photographs, lacquered aluminum frame

41 x 55 in (104 x 140 cm); framed: 41.75 x 55.25 x 2 in (106 x 140 x 5 cm)

JW2024.1

**\$ 15,000.00 USD**

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**Jemima Wyman**

*Plume 27, 2024*

Hand-cut digital photographs, lacquered aluminum frame

43 x 37 in (109 x 94 cm)

Framed: 44 x 38 x 2 in (111 x 96.50 x 5 cm)

JW2024.2

**\$ 12,000.00 USD**

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Installation view, *Air*, 2022, Gallery of Modern Art, Australia



**Rosha Yaghmai** explores the dissembling of myth and history, memory and inheritances, in her *Afterimages* works. Her dark, luminescent paintings—created by airbrushing multiple pieces of translucent organza and then layering them to create moiré patterns that appear to vibrate and shift as one walks by them—obscure and abstract landscape imagery of Iran. Reconciling her own affinity for and estrangement from a culture and place that she never encountered directly as a native-born Californian of Iranian heritage, Yaghmai considers her inherently hazy, unfixed landscapes as “afterimages” of Persian miniatures from her childhood. Yaghmai removes the historical figures from the source material, abstracting and zooming in on the landscapes of the miniatures. Through this process, the work favors distortion over representation, affect over narrative. The original specific symbolisms and connotations of the miniature are obscured, providing the viewer a fresh space for contemplation and new ecumenical interpretations.

**Rosha Yaghmai**

*Afterimage, Presence*, 2024

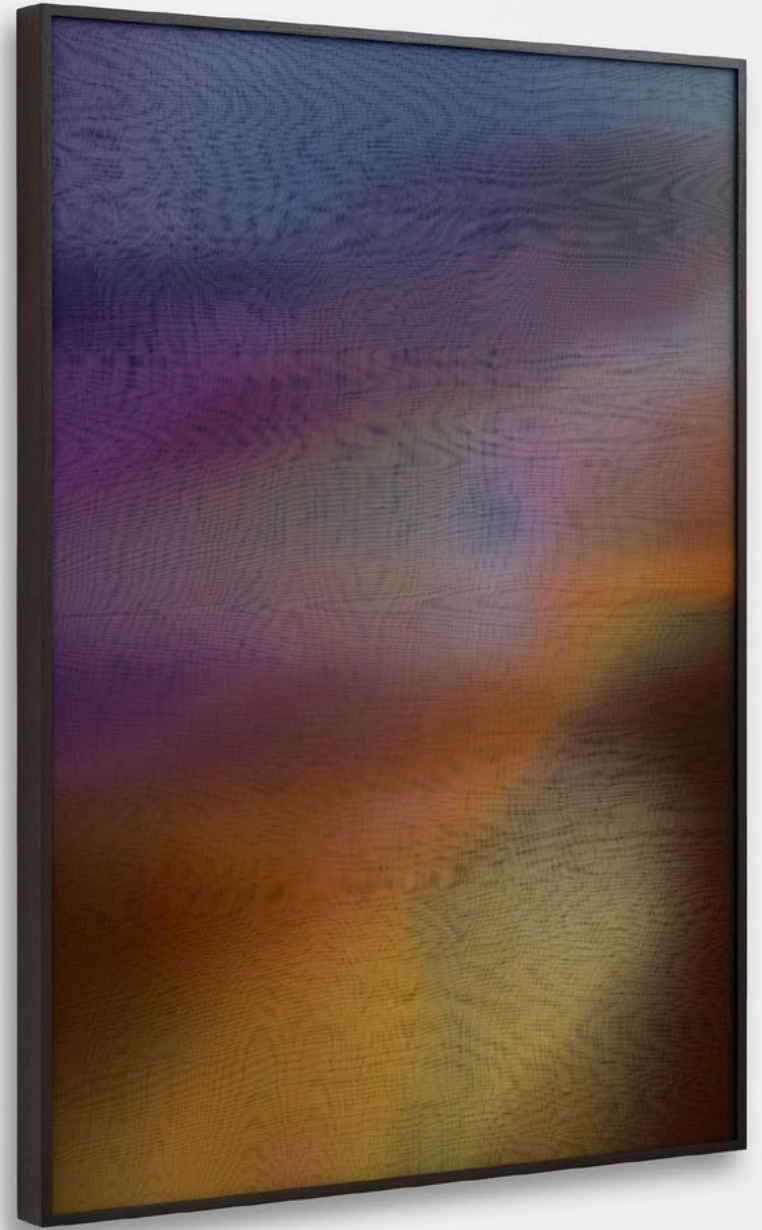
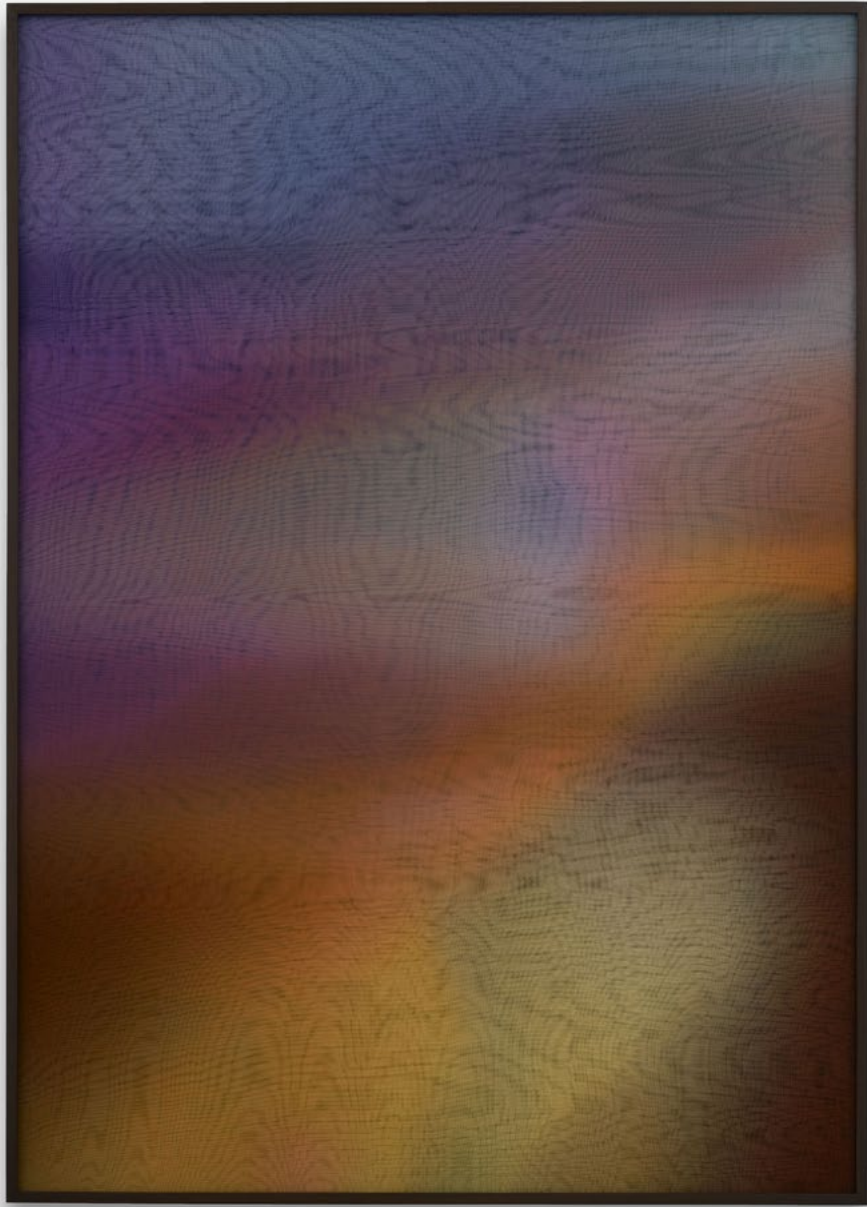
Acrylic and ink on organza and cotton, artist's frame

60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2024.10

**\$ 40,000.00 USD**





**Rosha Yaghmai**

*Afterimage, Doors, 2024*

Acrylic and ink on organza and cotton, artist's frame

60 x 43 x 2.75 in (152 x 109 x 7 cm)

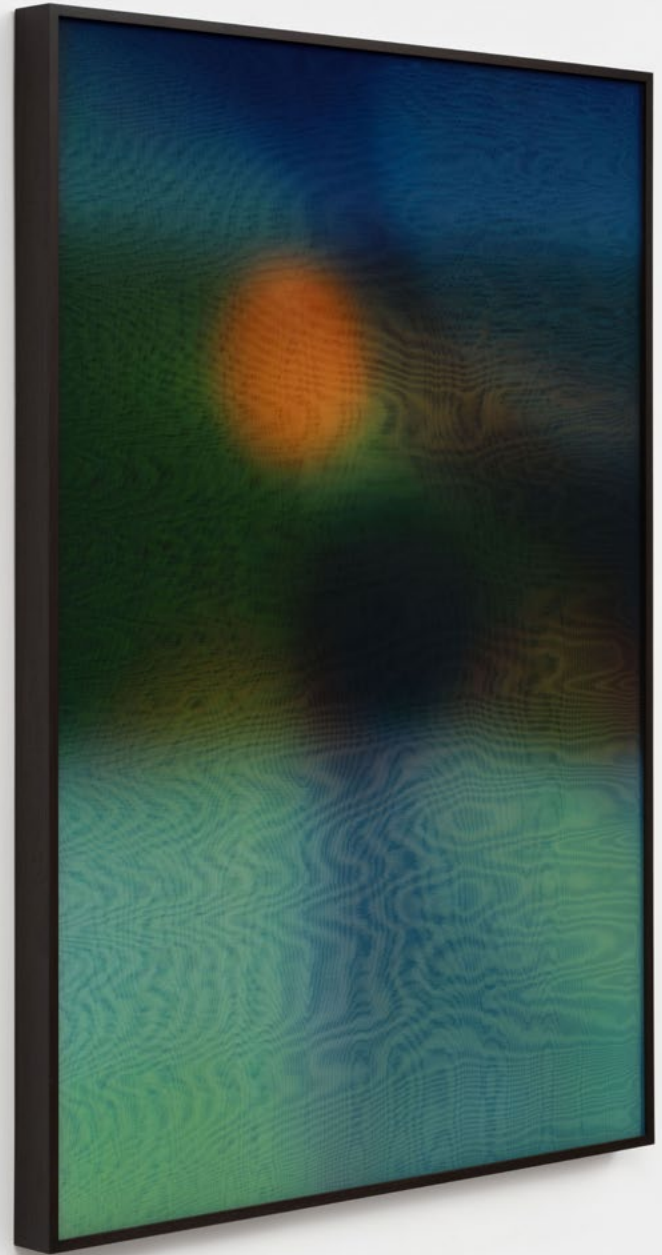
RY2024.5

**\$ 40,000.00 USD**

Commonwealth and Council







**Rosha Yaghmai**

*Afterimage, Views*, 2024

Acrylic and ink on organza and cotton, artist's frame

60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2024.11

**\$ 40,000.00 USD**

Commonwealth and Council





**Rosha Yaghmai**

*Afterimage, Shadow*, 2024

Acrylic and ink on organza and cotton, artist's frame

60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2024.1

**\$ 40,000.00 USD**

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Installation view, *Overflow, Afterglow: New Work in Chromatic Figuration*, 2024, Jewish Museum, New York

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**Rosha Yaghmai**

*Flowers*, 2024

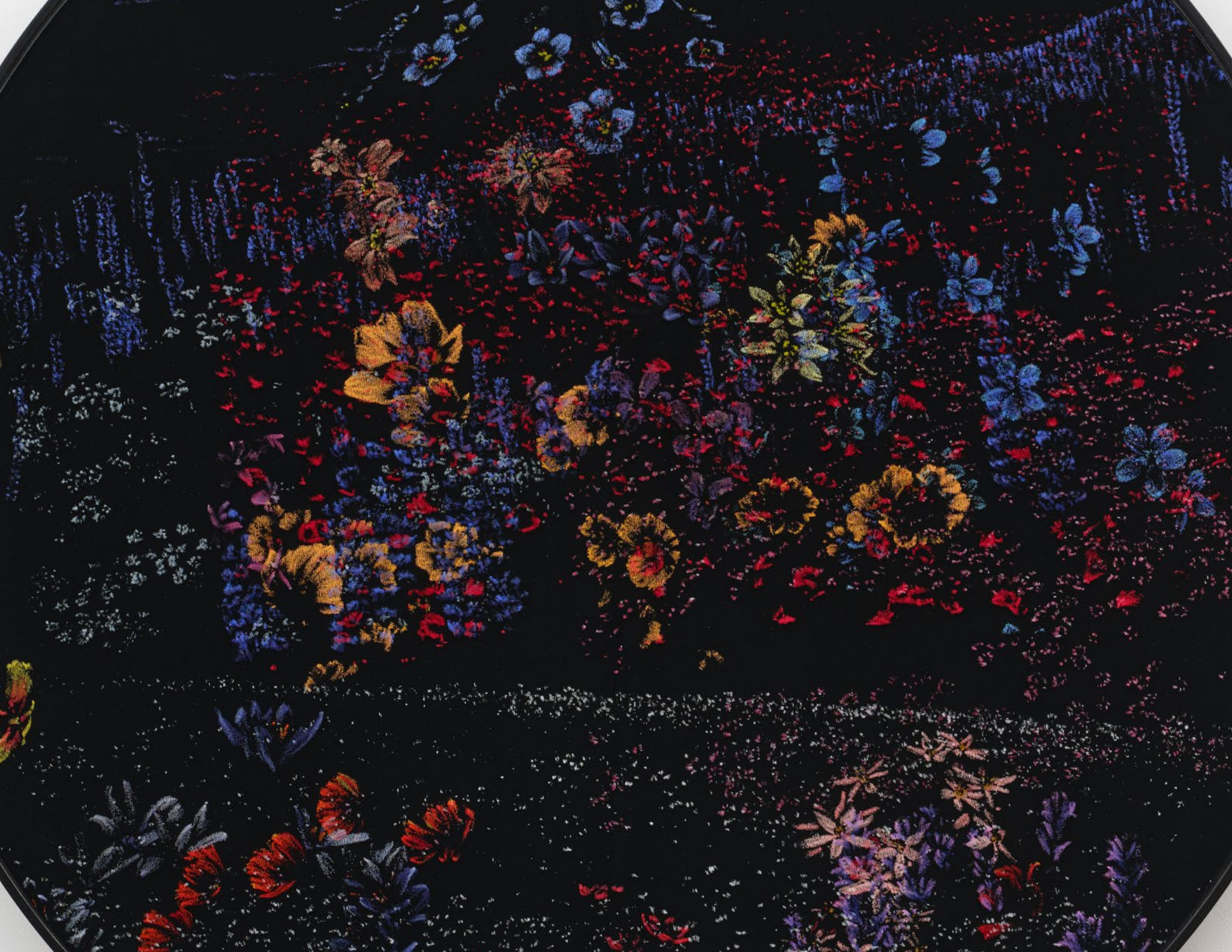
Oil pastel on glass, urethane, steel

Approx. 36.5 x 36.5 x 2 in (93 x 93 x 5 cm)

RY2024.15

**\$ 20,000.00 USD**

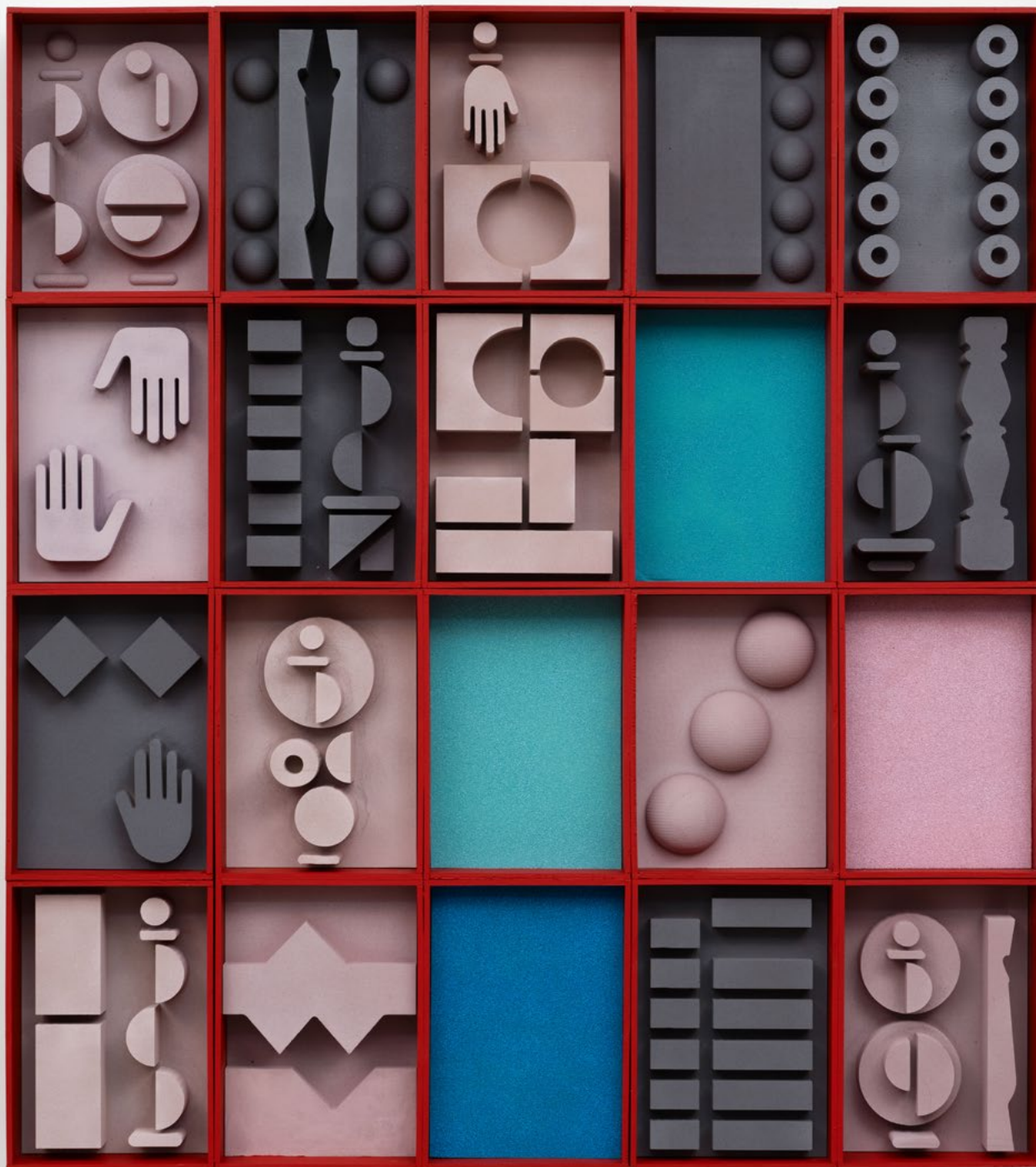
Commonwealth and Council









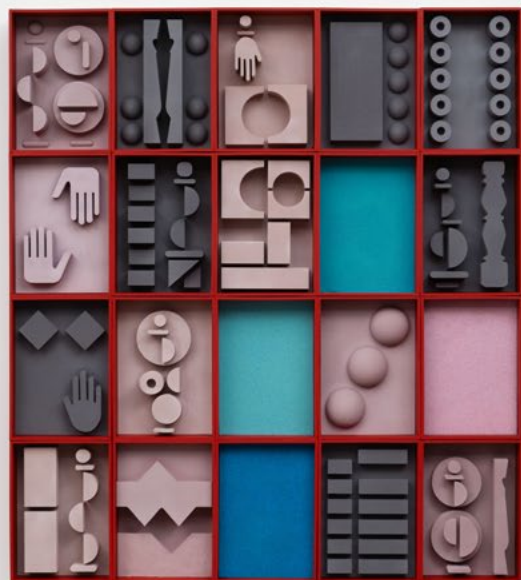


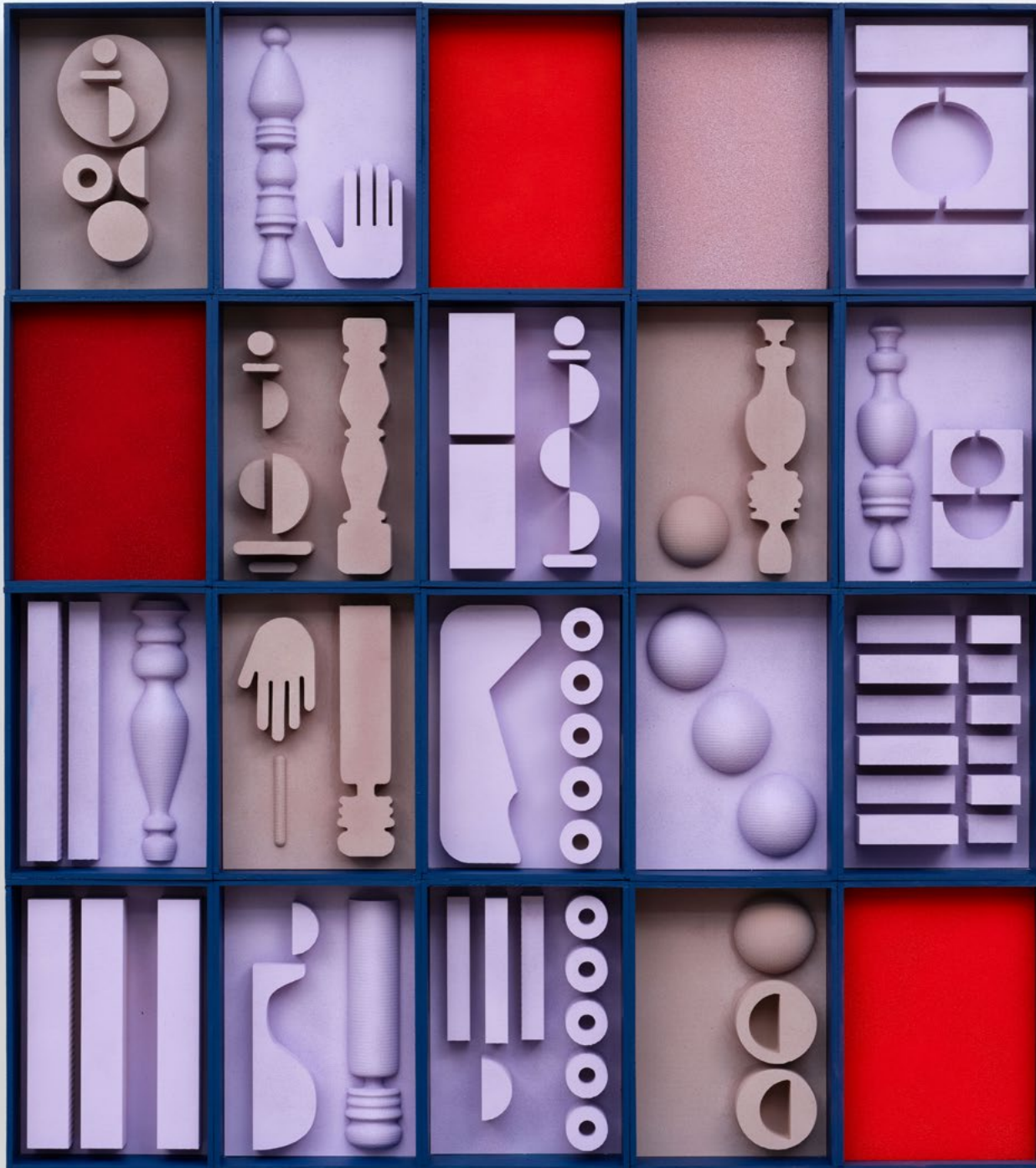
**Alison O’Daniel** is a visual artist and filmmaker who works across moving image, performance, sculpture, and large-scale installations. Drawing on her experiences of being d/Deaf/hard of hearing and often collaborating with other artists on the d/Deaf spectrum—O’Daniel builds a visual, aural, and haptic vocabulary that reveals the sociopolitical dimensions of sound in our built environments. For Art Basel Miami Beach, the artist revisits a series of sculptures inspired by Louise Nevelson’s assemblages, constructed with sound dampening foam in lieu of scrap wood.

**Alison O’Daniel**  
*Elephant Test*, 2024  
High density polyurethane, birch plywood, latex and acrylic paint  
42 x 37.5 x 4.25 in (106 x 95 x 11 cm)  
AOD2024.3  
**\$ 12,000.00 USD**

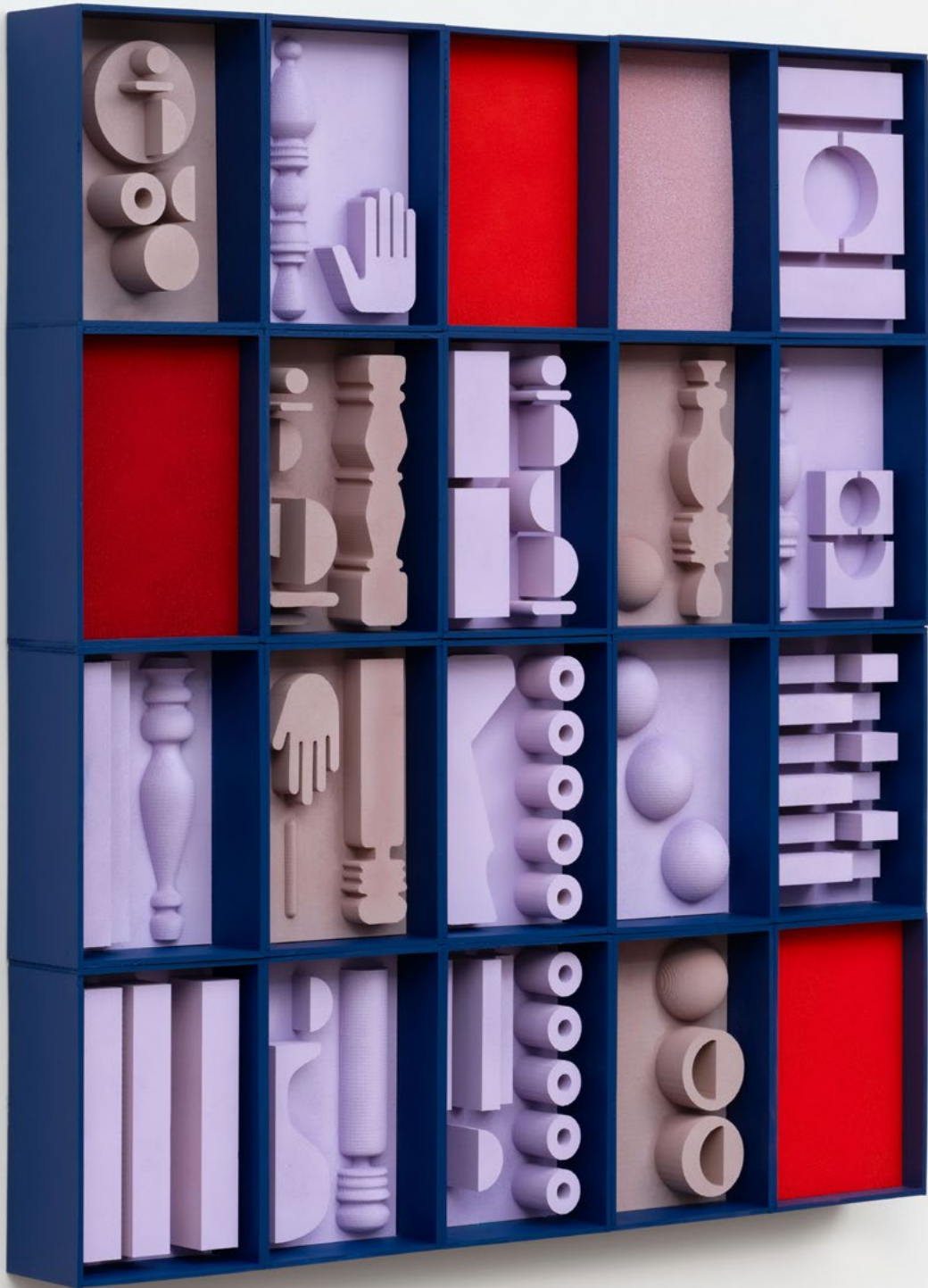
Commonwealth and Council

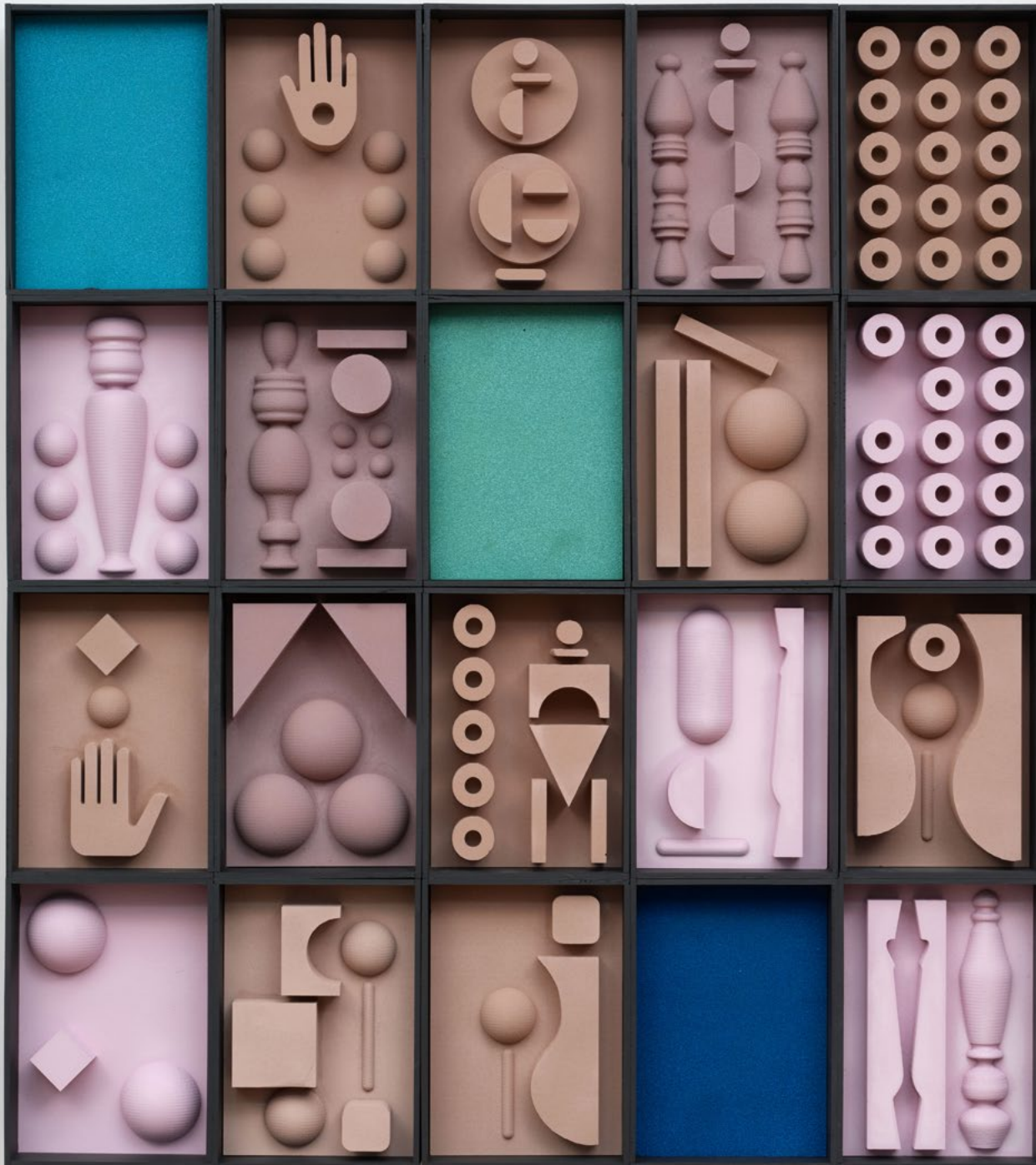






**Alison O'Daniel**  
*Last Lastness*, 2024  
High density polyurethane, birch plywood, latex and  
acrylic paint  
42 x 37.5 x 4.25 in (106 x 95 x 11 cm)  
AOD2024.2  
**\$ 12,000.00 USD**





**Alison O'Daniel**  
*Whiff Amplification*, 2024  
High density polyurethane, birch plywood, latex and  
acrylic paint  
42 x 37.5 x 4.25 in (106 x 95 x 11 cm)  
AOD2024.1  
**\$ 12,000.00 USD**







Installation view, *Made in L.A.*, 2018, Hammer Museum, Los Angeles



**Eddie Rodolfo Aparicio** redefines the parameters of painting with his rubber casts of trees in Los Angeles, the Salvadoran-American artist's lifelong home. Most trees in Los Angeles, including the iconic palm trees, are non-native. Scouring city directories for trees slated to be cut down, Aparicio memorializes these fellow immigrants before they disappear, using rubber, the natural technology tapped by Mayans for dress and construction long before the Spaniards arrived, as the material for the casts. On the surface, the artist paints logos and signs commonly found in urban environments across Los Angeles and El Salvador, recalling the palimpsest of peoples and histories that comprise our homelands.

**Eddie Rodolfo Aparicio**

*De Un Pájaro Las Dos Alas*, 2024

Cast rubber with palm tree residue and paint residue on found cloth; ceiba tree fibers; string; nylon clothing line; acrylic on panel  
Approx. 71 x 48 x 5.5 in (180 x 122 x 14 cm)

ERA2024.3

\$ 20,000.00 USD









**Eddie Rodolfo Aparicio**

*Yucca Chips*, 2018-19

Cast rubber with ficus tree residues on found cloth, acrylic, string  
Approx. 88.5 x 41.5 x 0.5 in (225 x 105 x 1 cm)

ERA2023.1

**\$ 20,000.00 USD**

# Yucca Chips

QUALITY

DIANA

NET WT. 2.50oz.  
(71g)







Installation view, *MOCA Focus: Eddie Rodolfo Aparicio*, 2023, Museum of Contemporary Art, Los Angeles



**Carmen Argote** (b. 1981, Guadalajara; lives and works in Los Angeles) received an MFA and BFA from University of California, Los Angeles (2007, 2004). Solo exhibitions have been held at Institute of Contemporary Art, Los Angeles (2023); Museum of Contemporary Art San Diego (2022); Primary, Nottingham (2021); Clockshop, Los Angeles (2020); Commonwealth and Council, Los Angeles (2024, 2020, 2018); New Museum, New York (2019); and PAOS, Guadalajara (2019). Selected group exhibitions have been held at El Museo del Barrio, New York (2024); MAK Center for Art and Architecture, Los Angeles (2022); Museum of Contemporary Art, Los Angeles (2021); SculptureCenter, Queens (2019); Hammer Museum, Los Angeles (2018); Los Angeles County Museum of Art (2017); and Ballroom Marfa (2017). Argote is a recipient of Louis Comfort Tiffany Foundation Award (2019), Artadia Los Angeles Award (2019), and California Community Foundation Fellowship for Visual Artists (2013).

Argote's work is in the collections of Hammer Museum, Los Angeles; Kadist Art Foundation; Los Angeles County Museum of Art; Museum of Contemporary Art San Diego; Museum of Contemporary Art, Los Angeles; and Museum of Latin American Art, Long Beach.

**Anna Sew Hoy** (b. 1976, Auckland; lives and works in Los Angeles) received an MFA from Bard College (2008) and a BFA from School of Visual Arts (1998). Sew Hoy is faculty at University of California, Los Angeles. Solo exhibitions include Commonwealth and Council, Los Angeles (forthcoming); San Francisco Museum of Modern Art (2023); Various Small Fires, Los Angeles (2019, 2015); Campbell Hall Art Gallery, Los Angeles (2018); Koenig & Clinton, New York (2016); Aspen Art Museum (2015); San Jose Museum of Art (2011); Sikkema, Jenkins & Co., New York (2010); Renwick Gallery, New York (2008); and LAXART, Los Angeles (2008). Selected Group exhibitions have been held at Institute of Contemporary Art, Los Angeles (2024); Albertz Benda, Los Angeles (2023); Jason Jacques Gallery, New York (2023); American Academy of Arts and Letters, New York (2022); Galerie Marguo, Paris (2022); Moràn Moràn, Los Angeles (2022); Museum of Contemporary Art San Diego (2021); Sokyō Gallery, Kyoto (2021); Koenig & Clinton, New York (2019); Los Angeles County Museum of Art (2016); and Hammer Museum, Los Angeles (2014). Sew Hoy is a recipient of Fellows of Contemporary Art Grant (2023), John Simon Guggenheim Memorial Foundation Fellowship (2022), Anonymous Was A Woman Award (2021), Creative Capital Grant for Visual Artists (2015), and California Community Foundation Fellowship for Visual Artists (2013).

Sew Hoy's work is in the collections of Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art San Diego; and San Francisco Museum of Modern Art.





**Jemima Wyman** (b. 1977, Sydney; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2007) and a BA from Queensland University of Technology, Brisbane (2001). Solo exhibitions have been held at Art Space Mackay (2024); Sullivan+Strumpf, Melbourne (2023); Commonwealth and Council, Los Angeles (2022, 2018, 2015); Sullivan+Strumpf, Sydney (2021, 2019, 2017); Milani Gallery, Brisbane (2015); and Gallery of Modern Art, Brisbane (2015). Selected group exhibitions have been held at Whitney Museum of American Art (2023); Blackwood Gallery, University of Toronto (2020); Chronus Art Center, Shanghai (2019); La Gaîté Lyrique, Paris (2019); ZKM, Karlsruhe (2018); Shepparton Art Museum (2017); Human Resources, Los Angeles (2017); and Museum of Contemporary Art, Sydney (2015).

Wyman's work is in the collections of 21st Century Museum of Contemporary Art, Kanazawa; Ararat Regional Gallery TAMA; Art Bank, Sydney; Artspace Mackay Regional Gallery; Museum of Brisbane; Museum of Contemporary Art, Sydney; National Gallery of Australia, Canberra; Queensland University of Technology; University of Queensland Art Museum, Australia; and Whitney Museum of American Art, New York.

**Rosha Yaghmai** (b. 1978, Los Angeles; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2007) and a BFA from School of Visual Arts, New York (2021). Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2023); Museum of Contemporary Art Santa Barbara (2022); Carolyn Glasoe Bailey Foundation, Ojai (2022); Kayne Griffin Gallery, Los Angeles (2021); Wattis Institute for Contemporary Art, San Francisco (2019); Cleopatra's, Brooklyn (2016); and Weiss, Berlin (2016). Selected group exhibitions have been held at Jewish Museum, New York (2024); Museum of Contemporary Art, Los Angeles (2023); Hammer Museum, Los Angeles (2018); The Aldrich Contemporary Art Museum, Ridgefield (2017); Tate St Ives, Cornwall (2017); Pallant House Gallery, Chichester (2018); The Fitzwilliam Museum, Cambridge (2018); The Finley, Los Angeles (2018); Marciano Foundation, Los Angeles (2018); Human Resources, Los Angeles (2016); Public Fiction, Los Angeles (2014); and Transmission Gallery, Glasgow (2008). Yaghmai is a recipient of California Community Foundation Fellowship for Visual Artists (2019), Villa Aurora Fellowship (2016), and Terra Foundation Fellowship (2009).

Yaghmai's work is in the collections of Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; and San Francisco Museum of Modern Art.





**Alison O’Daniel** (b. 1979, Miami; lives and works in Los Angeles) received an MFA from University of California, Irvine (2010), a Postgraduate Diploma in Fine Arts at Goldsmiths College, University of London (2005), and a BFA from Cleveland Institute of Art (2003). O’Daniel is faculty at California College of the Arts, San Francisco. Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2022); Kunsthalle Osnabrück (2021); McEvoy Foundation for the Arts, San Francisco (2019); Bemis Center for Contemporary Art, Omaha (2019); Centre Pompidou, Paris (2019); Los Angeles Nomadic Division (2018); Shulamit Nazarian, Los Angeles (2018); Nightingale, Chicago (2017); Centre d’Art Contemporain Passerelle, Brest (2015); Aspen Art Museum (2014); and High Desert Test Sites, Joshua Tree (2014). Selected group exhibitions have been held at Museum of Contemporary Art San Diego (2024); Centro Centro, Madrid (2020); Henry Art Gallery, Seattle (2019); Hessel Museum of Art, Annandale-on-Hudson (2019); FLAX, Los Angeles (2018); Los Angeles Municipal Art Gallery (2018); Hammer Museum, Los Angeles (2018); Garage Contemporary Art Museum, Moscow (2018); The Drawing Center, New York (2016); Serpentine Gallery, London (2016); and Bergen Council (2016). O’Daniel is a recipient of U.S. Artists Disability Futures Fellowship (2022), John Simon Guggenheim Memorial Foundation Fellowship (2022), Louis Comfort Tiffany Foundation Award (2019), Speranza Foundation Lincoln City Fellowship (2020), Creative Capital Award for Visual Artists (2019), Sundance Creative Producing Lab Fellowship (2019), Department of Cultural Affairs Grant for Artists (2018), Mike Kelley Foundation Grant (2018), Center for Cultural Innovation Investing in Artists Grant (2014), Rema Hort Mann Foundation Grant (2014), Art Matters Grant (2012), and Critical Disabilities Studies Artist Residency, University of California, Irvine (2012). O’Daniel’s film, *Tube Thieves*, has been included in Sundance Film Festival (2023), Museum of Contemporary Art, Los Angeles Artist Film Screening (2023), and Museum of Modern Art’s Festival of International Nonfiction Film and Media (2023).

O’Daniel’s work is in the collection of Cc Foundation, Shanghai.

**Eddie Rodolfo Aparicio** (b. 1990, Los Angeles; lives and works in Los Angeles) received an MFA from Yale University (2016) and a BA from Bard College (2012). Solo exhibitions have been held at Museum of Contemporary Art, Los Angeles (2023); Los Angeles State Historic Park, Clockshop (2021); Commonwealth and Council, Los Angeles (2020); Páramo, Guadalajara (2019); The Mistake Room, Los Angeles (2018); and Green Gallery, New Haven (2016). Selected group exhibitions have been held at Prospect.6, New Orleans (2024); Whitney Museum of American Art, New York (2024); The Clark, Williamstown (2023); Denver Art Museum (2022); Hessel Museum of Art, Annandale-on-Hudson (2022); Hauser & Wirth, New York (2022); American Academy of Arts and Letters, New York (2022); Hammer Museum, Los Angeles (2021); El Museo del Barrio, New York (2021); Crystal Bridges Museum of American Art, Bentonville (2020); Los Angeles Contemporary Exhibitions (2019); Anonymous Gallery, Mexico City (2018); Smack Mellon, Brooklyn (2017); and Abrons Art Center, New York (2016). Aparicio is a recipient of California Community Foundation Fellowship for Visual Artists (2018) and attended Skowhegan School of Painting and Sculpture (2016).

Aparicio's work is in the collections of Denver Art Museum; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; and Museum of Contemporary Art, Los Angeles.

