

ART BASEL MIAMI BEACH

Booth G28

December 4-8, 2024

Tosh Basco

Tobias Bradford

Jonathan Lyndon Chase

TM Davy

Raúl de Nieves

Leyla Faye

Sylvie Fleury

Barbara Hammer

Colette Lumiere

Troy Montes Michie

Sergio Miguel

Jeanette Mundt

Sixten Sandra Österberg

Joanne Robertson

Ambera Wellmann

Cajsa von Zeipel

Company 145 Elizabeth Street info@companygallery.us

New York, NY 10012. 646 757 4547

TOSH BASCO

b. 1988, USA

Lives and works in London and Zürich

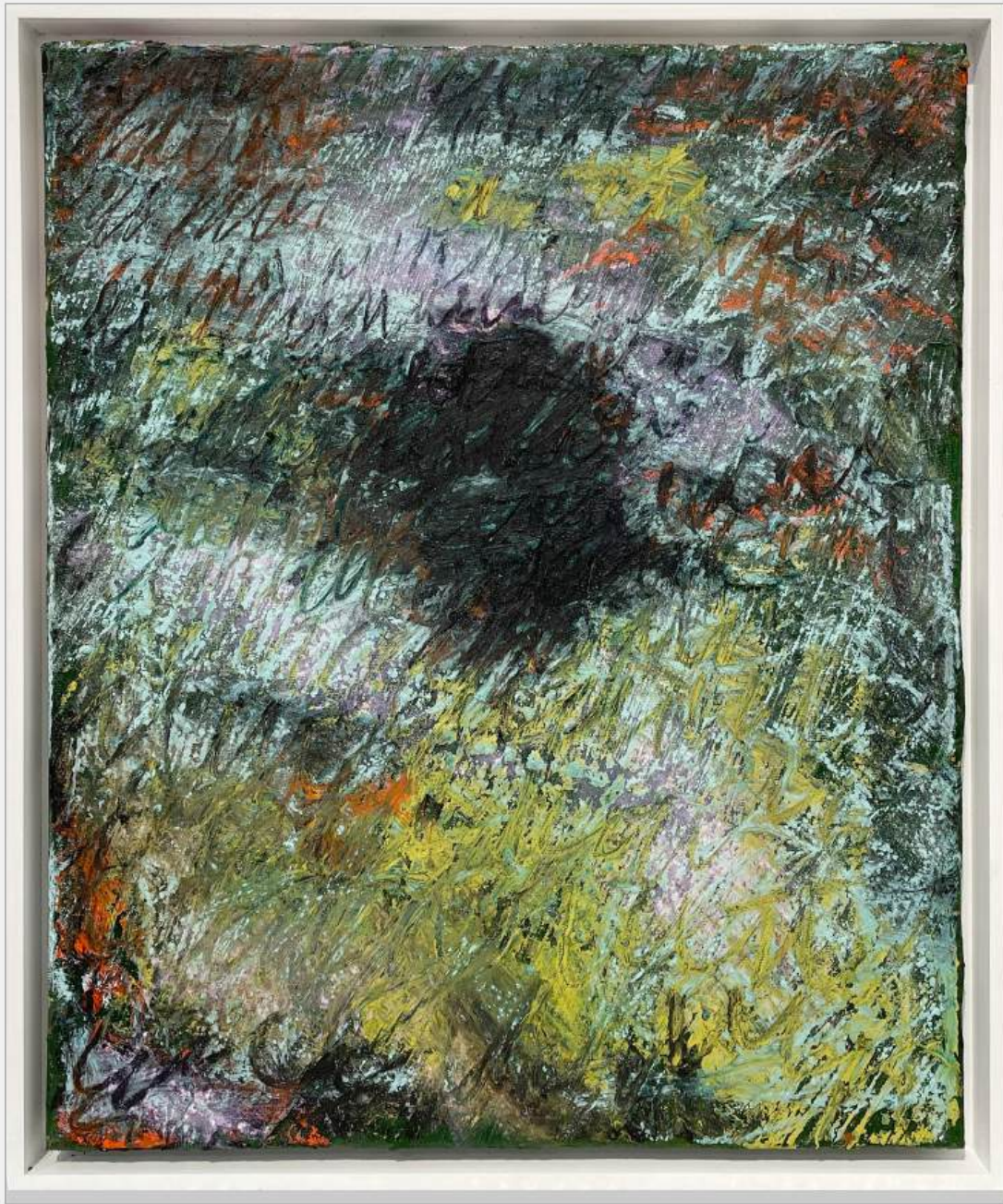
Tosh Basco was born in California and rose to prominence in the drag scene in San Francisco in the 2010s. Well known for her movement-based performances under the name boychild, Basco's photography and drawing accompany the performance practice. Viewed as a whole, Basco's work attempts to enfold language, becoming, and representation together in spaces where they are presumed to exist as discrete entities.

She is co-founder of the collaborative entity Moved by the Motion with Wu Tsang, and collaboration remains a vital aspect of her work. Basco's solo exhibitions include No Sky, Rockbund Art Museum, Shanghai, China (2023); Grief Series, Karma International, Zürich, Switzerland (2021); Portraits, Still Lives and Flowers, Carlos/Ishikawa, London, United Kingdom (2021); Angels, Hand Dances and Prayers, Company Gallery, New York, NY (2021); Hand dances. 1,000 caresses., Carlos/Ishikawa, London, United Kingdom (2019). Basco's work has also been presented at the Venice Biennale; the Sydney Biennial; The Whitney Museum of American Art, New York; the Museum of Contemporary Art, Chicago; MOCA, Los Angeles; and ICA London, among other institutions.



TOSH BASCO
Untitled, 2024
Oil, oil stick and pigment on linen
88 x 127 inches
(223.5 x 332.5 cm)
\$45,000

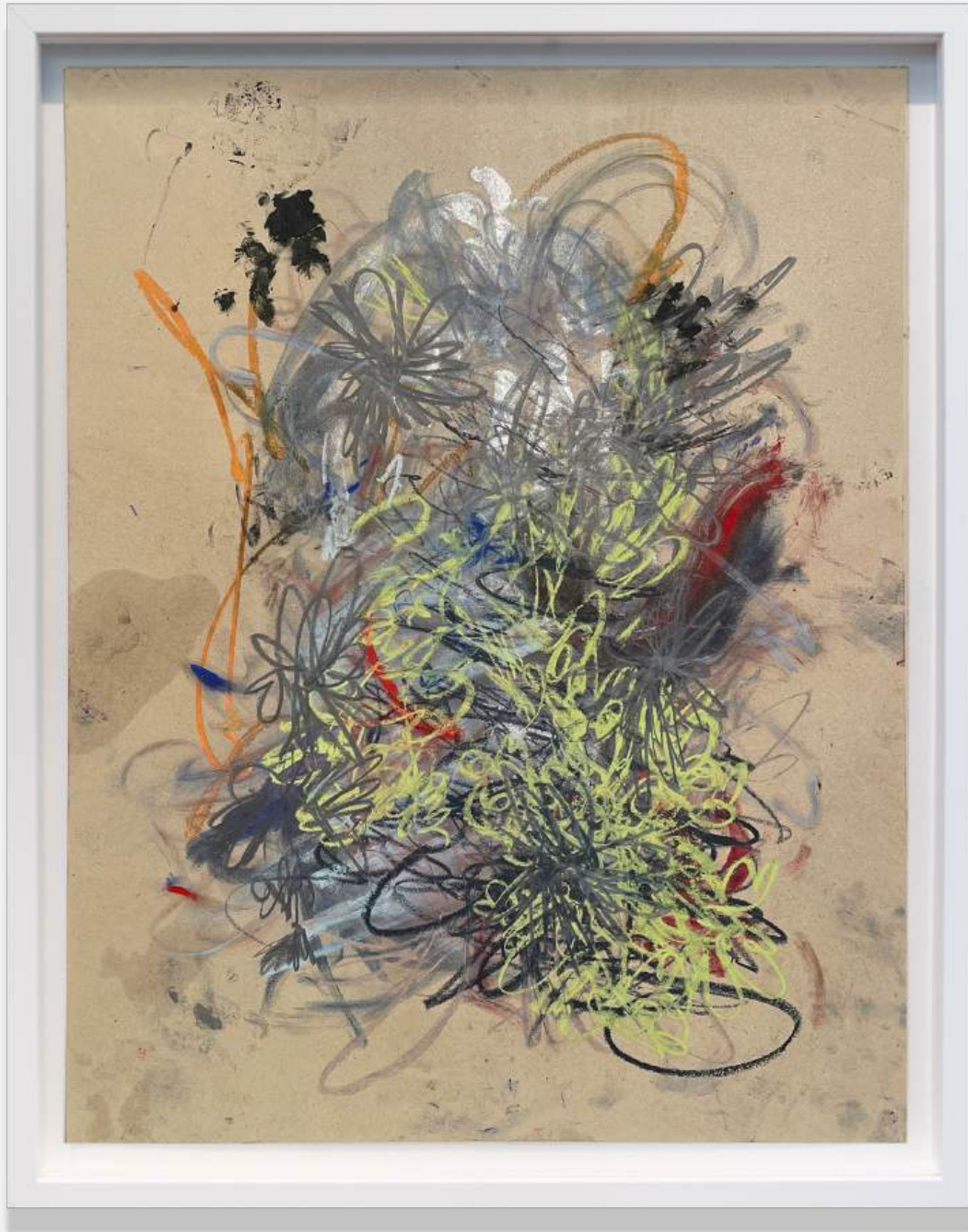




TOSH BASCO
Untitled (Time), 2024
Oil and mixed media on linen
Image: 19 3/4 x 15 3/4 inches (50 x 40 cm)
Framed: 20 1/2 x 16 1/2 inches (52.07 x 41.91 cm)
\$8,500



TOSH BASCO
Untitled (Remnants), 2024
Pigment on paper
Image: 25 5/8 x 19 3/4 inches (65 x 50 cm)
Framed: 27 1/2 x 22 inches (69.85 x 55.88 cm)
\$6,000



TOSH BASCO

Untitled, 2024

Pigment on paper

Image: 25 5/8 x 19 3/4 inches (65 x 50 cm)

Framed: 27 1/2 x 22 inches (69.85 x 55.88 cm)

\$6,000

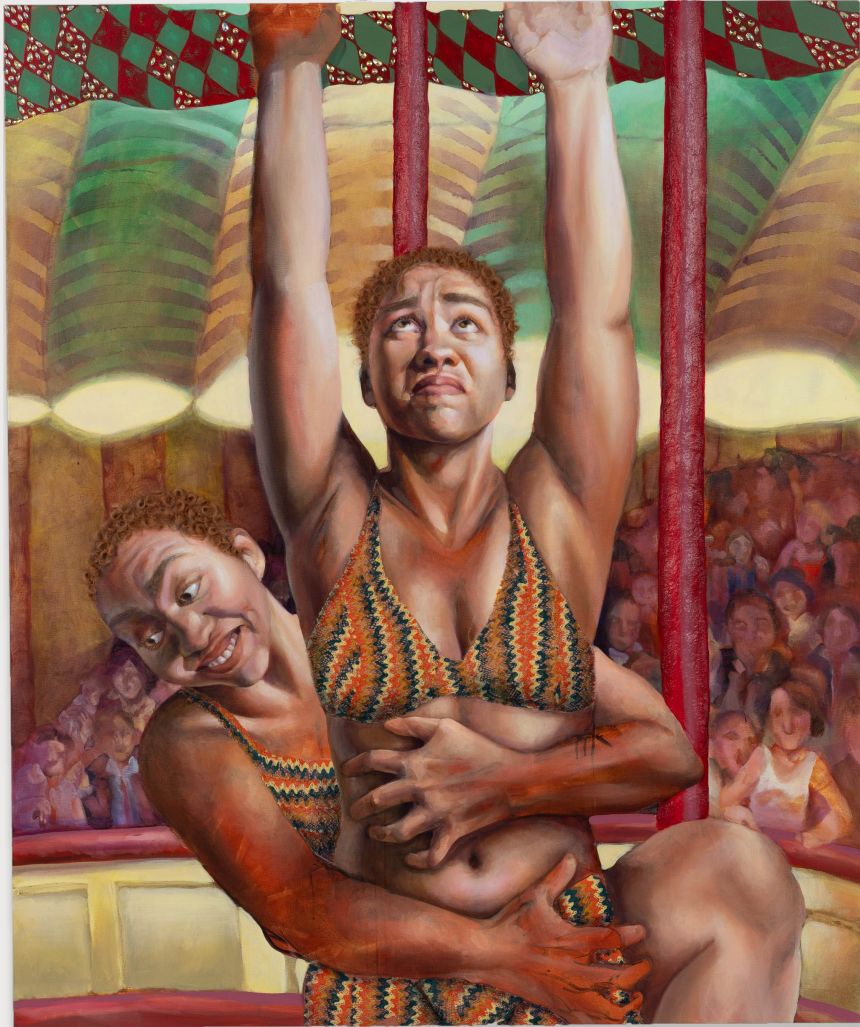
LEYLA FAYE

b. 1994, Minneapolis, MN

Lives and works in Brooklyn, NY

Leyla Faye uses painting as a meditation to explore moments of wholeness within hyphenated identity. Inspired by ideas of metamorphosis and shape-shifting, Faye employs mundane and discarded materials, which she transforms into textural landscapes and psychic environments. The figures in her narratives balance explorations of performance and belonging, in an attempt to merge the fictional boundaries of their realities.

Leyla Faye received her BFA in Painting from the Rhode Island School of Design and her MFA in Painting and Printmaking at the Yale University of Art in New Haven. Recent solo and two person exhibitions include Trema, Karma International, Zürich (2024), A Requiem for Benevolent Beasts, Lindon & Co., London, United Kingdom (2023); Trust Fall, Company Gallery, New York (2023) and group exhibitions at Adler Beatty, New York; Karma International, Zürich; Lyles & King Gallery, New York; and Almine Rech Gallery, Brussels. Her work has been acquired by the public collection of the X Museum in Beijing, China and Muzeum Susch in Zernez, Switzerland. She was born in Minneapolis, Minnesota, and currently lives and works in Brooklyn, New York.



LEYLA FAYE
Cliffhanger, 2024
Acrylic, paper mâché, found fabric, acrylic
rhinestones, and wool on canvas
72 x 60 inches
(182.9 x 152.4 cm)
\$28,000





LEYLA FAYE
Eavesdrop, 2024
Acrylic, paper mâché, found fabric, and wool on canvas
48 x 36 inches
(121.9 x 91.4 cm)
\$16,000





LEYLA FAYE
Folding technique, 2024
Acrylic, paper mâché, found fabric, 3D fabric
paint, wool on canvas
36 x 48 inches
(91.4 x 121.9 cm)
\$16,000



CASJA VON ZEIPEL

b. 1983, Gothenburg, Sweden

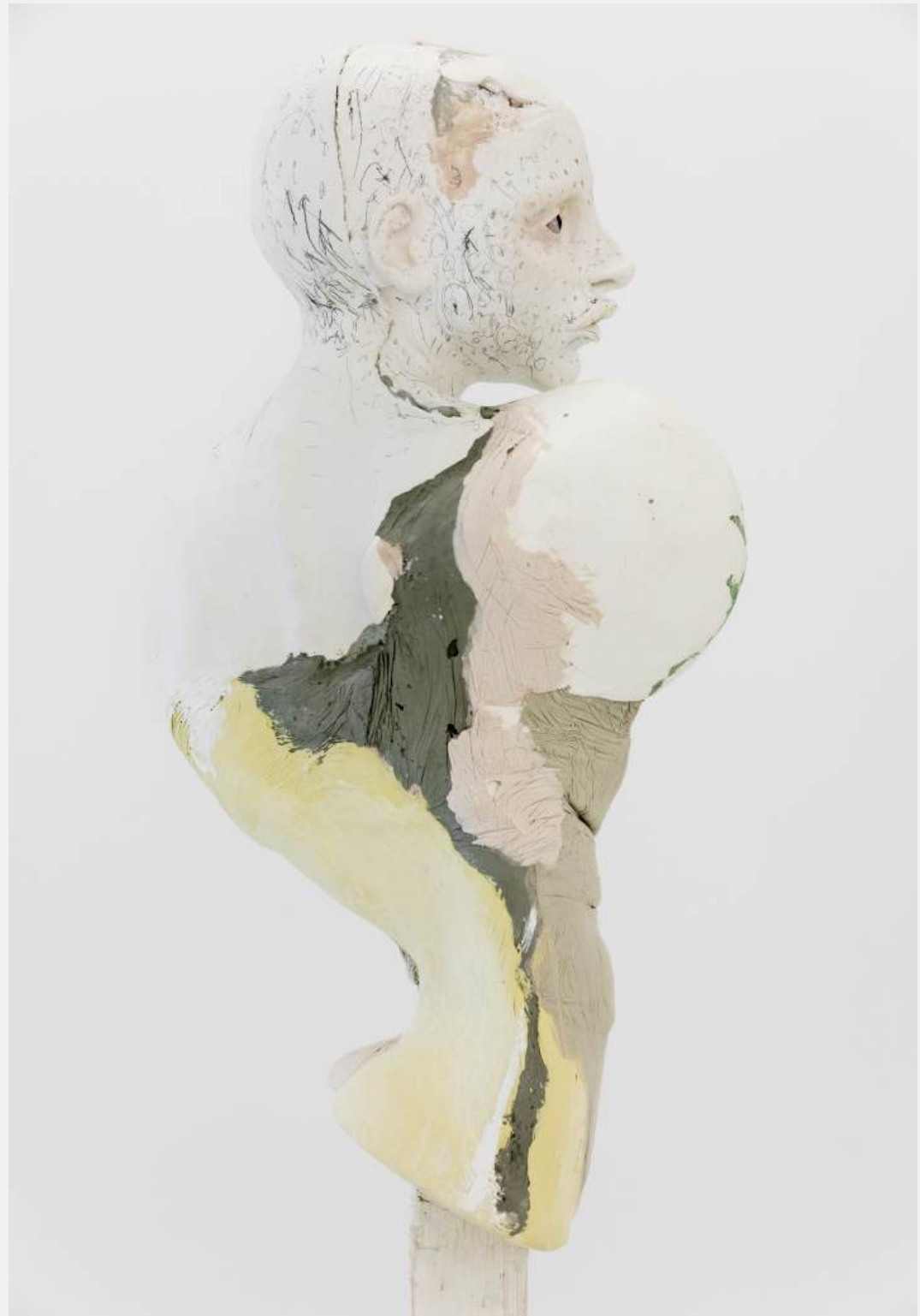
Lives and works in New York, NY

Cajsa von Zeipel delves into identity, gender and queerness while interrogating ideals of classicism through sculpture. Culling from sci-fi and fantasy aesthetics, she constructs her figures in brightly colored silicone and adorns them with dollar store accouterment turned glistening treasure. In a resolute assertion of femme visibility and sex-positive provocation, these beings celebrate a world of their own creation.

Recent solo exhibitions include *Alternative Milk*, Andrehn-Schiptjenko, Paris, France (2022); *Cajsa Von Zeipel*, Rubell Museum, Miami (2021); *A Theory of Feline Aesthetics*, Cherish, Geneva, Switzerland (2021); *Nine Lives*, Company Gallery, New York (2020); *Futuristic Lesbian*, Andréhn-Schiptjenko, Stockholm, Sweden (2019); *The Gossips*, Arcadia Missa, London, United Kingdom (2019); *Alpha State*, Company Gallery, New York (2017). Other recent group exhibitions include those at CF Hill, Stockholm; the Rubell Museum in Washington DC; the Museum of Sex, New York; Arken Museum, Ishøj; the Athens Biennale, Greece; Copenhagen Contemporary, Copenhagen; Kunsthalle Düsseldorf, Germany; Company Gallery, New York; Karma International, Zurich; Konstmuseum, Arcadia Missa, London. Her work is in numerous public and private collections such as the Onassis Foundation, Rubell Foundation, Museum of Modern Art Warsaw, Faurschou Collection, 21C Museum, Modern Museet, Borås Museum of Arts, Tank Shanghai, Foundation Mallorca, and the Eskilstuna Museum of Art.a



CAJSA VON ZEIPPEL
In Between Names, 2024
Plaster, aqua resin, fiberglass, wood,
MDF, resin eyes, expanding foam, four casters
69 x 22 1/2 x 20 1/2 inches
(175.3 x 57.1 x 52.1 cm)
\$18,000





JONATHAN LYNDON CHASE

b. 1989, Philadelphia, PA

Lives and works in Philadelphia, PA

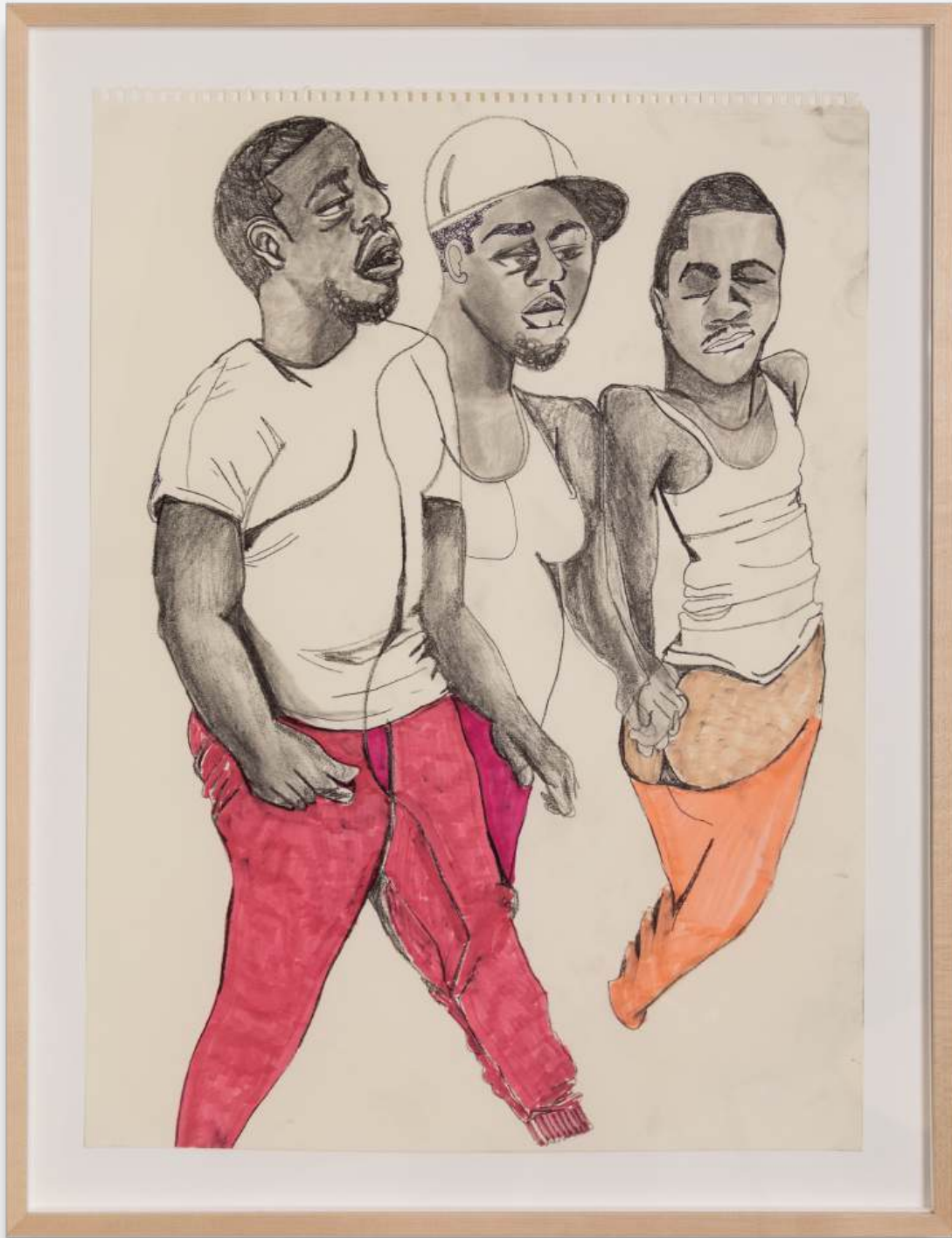
Jonathan Lyndon Chase is an interdisciplinary artist who works in painting, video, sound, and sculpture to depict queer Black love and community. Rendered through layers of bright, visceral paint, make-up and glitter, Chase's figures are suspended in various forms of articulation amidst the backdrop of urban and domestic spaces. These dynamic compositions blend emotional and physical, internal and external states of being to challenge and subvert canonical misrepresentations and exclusion of the Black body.

Chase's recently featured solo and two-person institutional exhibitions include *his beard is soft, my hands are empty*, Artists Space, New York (2023); *Big Wash*, the Fabric Workshop Museum, Philadelphia (2020-2021); *Jonathan Lyndon Chase*, the Pond Society, Shanghai (2019); and *Semblance: The Public/Private/Shared Self*, LSU Museum of Art in New Orleans (2019). Recent group shows include those at Schirn Kunsthalle, Frankfurt; Gió Marconi, Milan; Galerie Eva Presenhuber, Zürich; Museum of Contemporary Art Toronto; the Whitney Museum of Art, New York; Baltimore Museum of Art, Baltimore; the Rudolph Tegner Museum, Dronningmølle; Institute of Contemporary Art, Miami; LACMA, Los Angeles; Columbus Museum of Art, Columbus; RISD Museum of Art, Providence; The Brooklyn Museum, New York; The Philadelphia Museum of Art, Philadelphia; the Rubell Museum, Miami and Washington, D.C.; and the California African American Museum, Los Angeles. Their work is included in numerous private and public collections such as the Whitney Museum of American Art, Brooklyn Museum, Walker Art Center, ICA Miami, High Art Museum, Los Angeles County Museum of Art, Bronx Museum, Rubell Museum, Buxton Contemporary Art Museum, The Wedge Collection, Pennsylvania Academy of Fine Art, Leslie Lohman Museum, Fairfield University Museum and Woodmere Museum of Art. Jonathan Lyndon Chase published "wild wild Wild West & Haunting of the Seahorse," (2020) an experimental narrative blending horror and science fiction, with Capricious Foundation. Chase was born in 1989 in Philadelphia, PA where they currently live and work.



JONATHAN LYNDON CHASE
Men Talking in back of house, 2024
Acrylic and marker on canvas
72 x 48 inches
(182.9 x 121.9 cm)
\$50,000





JONATHAN LYNDON CHASE
Cruising walking Friends, 2024
Graphite and marker on paper
Image: 24 1/2 x 18 inches (62.2 x 45.7 cm)
Framed: 28 1/4 x 21 3/4 inches (71.8 x 55.2cm)
\$12,000



JONATHAN LYNDON CHASE

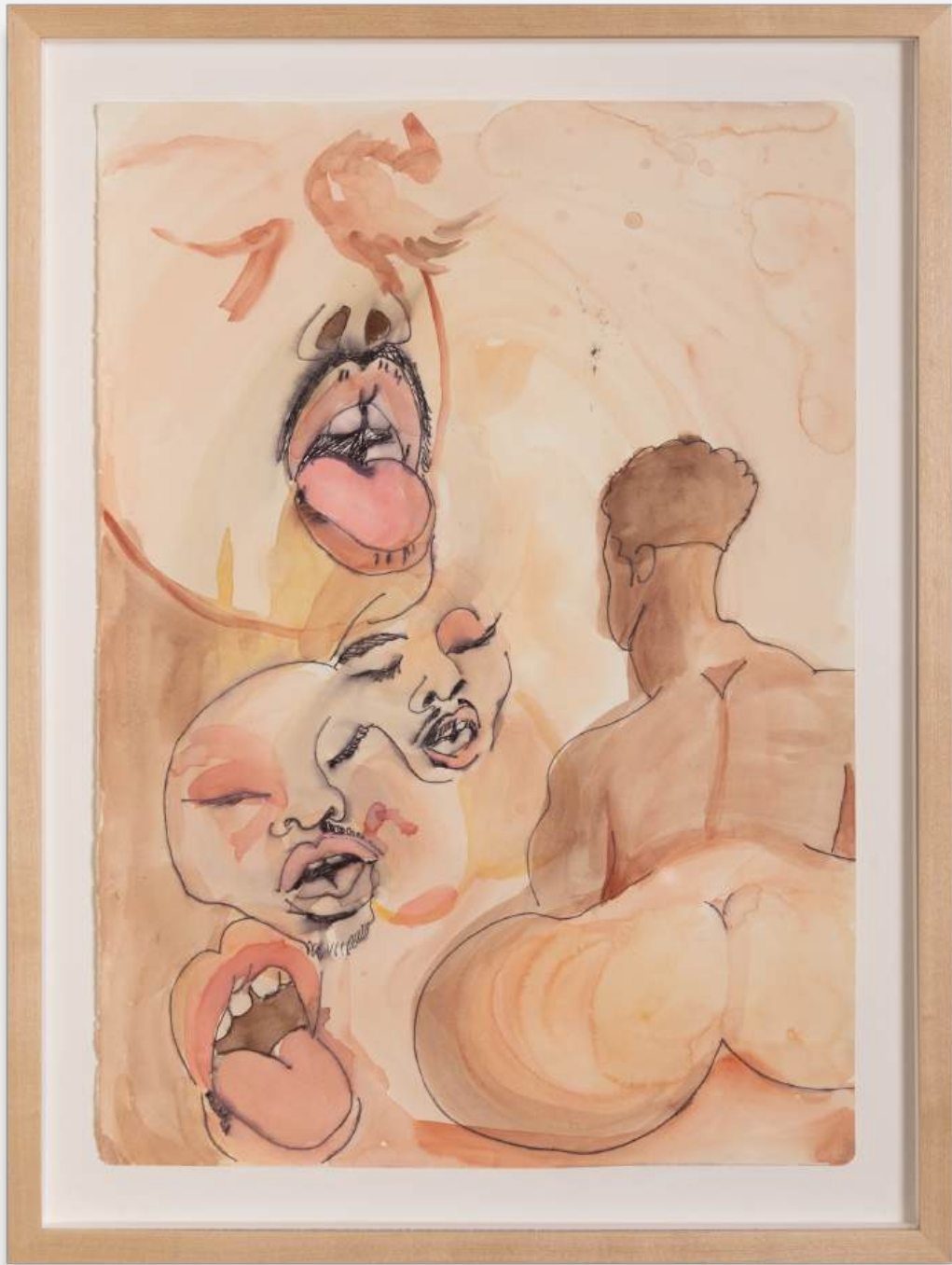
Back of Lover leaving, 2024

Marker on paper

Image: 24 1/2 x 18 inches (62.2 x 45.7 cm)

Framed: 28 1/4 x 21 3/4 inches (71.8 x 55.2cm)

\$12,000



JONATHAN LYNDON CHASE
Face Memory Back Present, 2024

Pen and watercolor on paper

Image: 16 1/2 x 11 1/2 inches (41.9 x 29.2 cm)

Framed: 19 1/4 x 14 1/4 inches (48.9 x 36.2 cm)

\$8,000

JEANETTE MUNDT

b. 1982

Lives and works in New York, NY

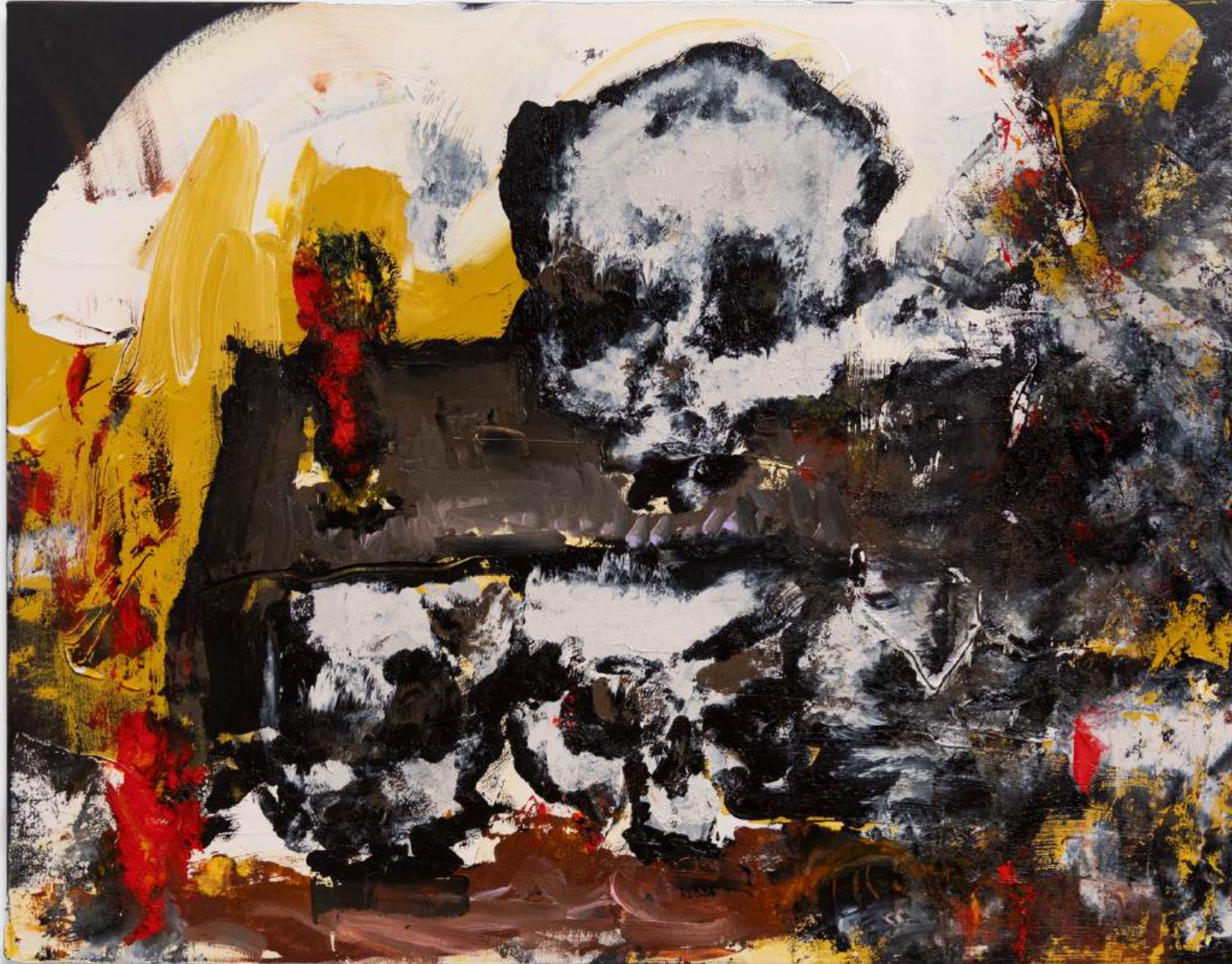
In her quest to perpetually reconfigure the image, Jeanette Mundt makes paintings that combine the iconic with more personal or hermetic references. By conflating art-historical images with selfies, Mundt poses questions about power and the gendered gaze that unfolds in the ambiguous space between how we consume images in everyday life and art. Mundt refuses to commit to one style of painting and her formally omnivorous practice mirrors the ever-changing velocity of culture.

Solo exhibitions include *A Reality*, Tank Shanghai, Shanghai, China (2023); *God Told Him to Wait*, Société, Berlin, Germany (2023); *Batshit*, Company Gallery, New York (2023); *Human Remains*, Overduin & Co., Los Angeles (2022); *Sprich auch du*, Red Tracy, Copenhagen (2021); *Wash us with fire*, Société, Berlin (2021); *Hell on Earth*, Gavin Brown's Enterprise, New York (2018); *Addict Distract*, Bridget Donahue, New York (2018); *Heroin: Cape Cod, USA*, Off Vendome, New York (2016); and *Beggars Thieves Faeries and Whores*, Green Gallery, Milwaukee (2016). Mundt's work has also been included in the 2019 Whitney Biennial as well as group exhibitions organized by CF Hill, Stockholm, Sweden; Aishti Foundation, Beirut, Lebanon; David Zwirner, New York; Kaufmann Repetto, New York and Milan; G2 Kunsthalle, Leipzig, Germany; Greene Naftali, New York; Galerie Neu, Berlin; and Peter Freeman, Inc., New York. Her work is included in multiple public collections, including the Whitney Museum of American Art, NY; the Aishti Foundation, Lebanon; Kistefos Museum, Norway; and the Museum Ludwig, Germany. Mundt currently lives and works in New York, NY.



JEANETTE MUNDT
Olympics, 2024
Oil on linen
30 x 70 inches
(76.2 177.8 cm)
\$38,000





JEANETTE MUNDT
Stay Alive, 2024
Oil on canvas
22 x 28 inches
(55.9 x 71.1 cm)
\$20,000

SIXTEN SANDRA ÖSTERBERG

b. 1990, Stockholm, Sweden

Lives and works in Stockholm, Sweden

Sixten Sandra Österberg challenges established notions of artistic value and perception in painterly compositions that hover between everyday life and visual fantasy. Österberg's paintings maneuver through realistic and imaginative and between high art and kitsch. Seamlessly blending realistic depictions with bursts of abstract expressionism, she incorporates both classical and contemporary imagery and motifs inspired from her own social context. The artist's use of color and technique creates an image world that is both lucid and inscrutable and it is through this approach that she is able to capture visceral situations and fleeting sensations.

Österberg's recent solo exhibitions include *Familiar Openings* at Company Gallery, New York (2024); *Time of Nothingness; Everything Happens* at Andréhn-Schiptjenko, Stockholm (2023); *Rörelser* at Konstnärshuset, Stockholm (2021), and *Förlorad form* at CFHILL, Stockholm (2021), as well as group exhibitions at Kunsthall Charlottenborg, Copenhagen; Improper Walls, Vienna; and Accelerator, Stockholm. Österberg was born in 1990 in Stockholm, Sweden where she currently lives and works.



SIXTEN SANDRA ÖSTERBERG
Sleepers, 2024
Oil on canvas
82 3/4 x 130 inches
(210.2 x 330.2 cm)
\$30,000



BARBARA HAMMER

b. 1939 in Hollywood, CA

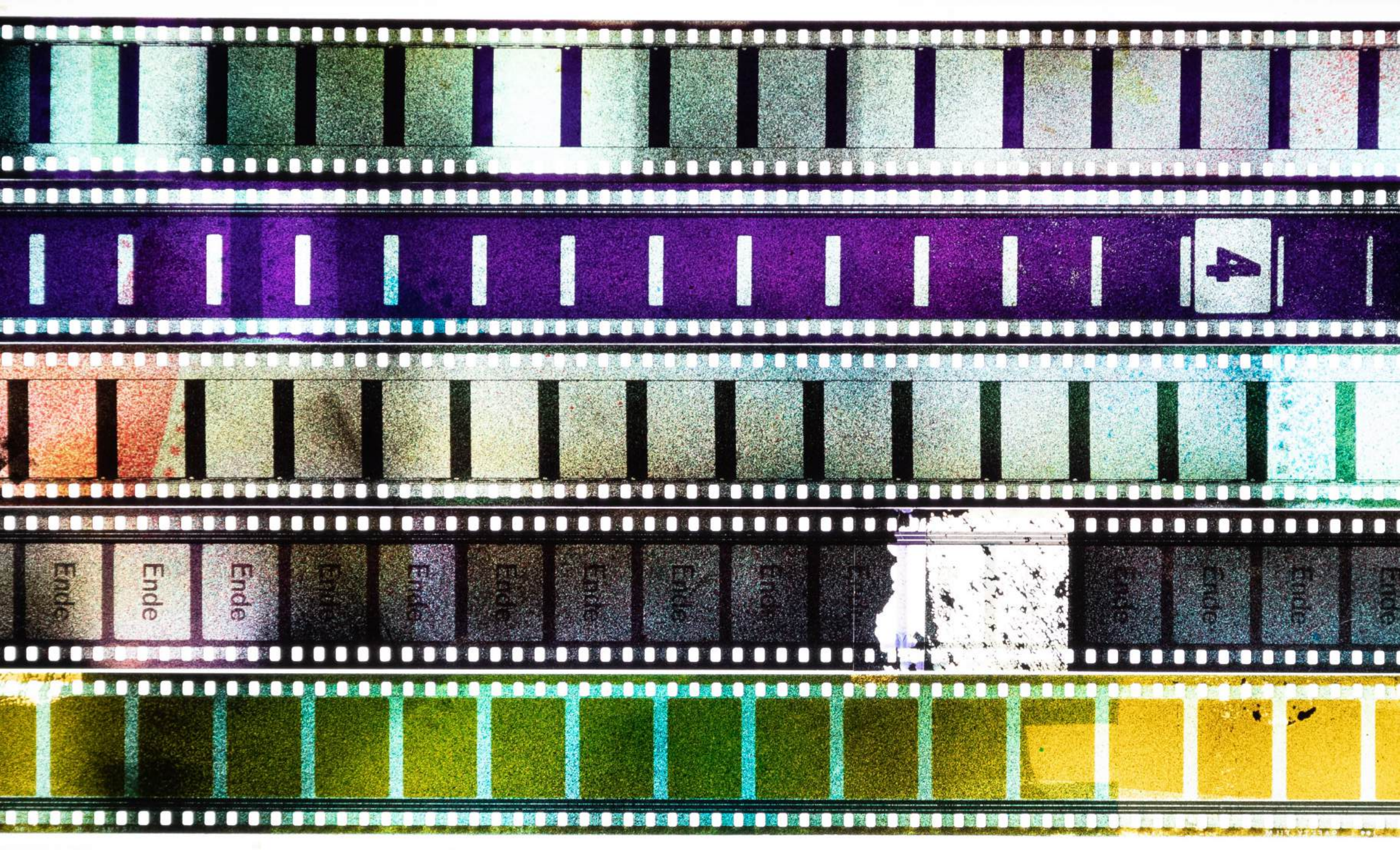
d. 2019 in New York, NY

Barbara Hammer was a feminist filmmaker, visual artist, and lesbian activist with a career spanning over fifty years – constructing revelations on gender, sexuality, community, and later illness and mortality. She produced over 90 films, ranging from experimental shorts to essays, and full-length documentaries as well as performances, installations, photographs, collages, and drawings, that illuminate lesbian histories, lives, and representations. In her work, Hammer explodes traditional notions of female sexuality by showing it for what it is: complex, messy, abstract, human.

Retrospectives of Hammer's films include *Sisters!* La Virreina Centre de la Imatge, Barcelona (2020); *Barbara Hammer: in this Body*, Wexner Center for the Arts, Columbus, OH (2019); *Barbara Hammer: Boundless*, National Gallery of Art, Washington DC (2019); the Jeu de Paume, Paris (2012); Museum of Modern Art, New York (2010); Tate Modern Museum, London England (2012); Kunsthall, Oslo, Norway (2013); Toronto Film Festival (2013); and Pink Life Queer Festival, Ankara and Istanbul, Turkey. Recent solo exhibitions include *Available Space*, Company Gallery, New York, (2023); *Tell me there is a lesbian forever...*, Company Gallery, New York (2021); *Hammer's retrospective, Evidentiary Bodies*, Leslie-Lohman Museum of Gay and Lesbian Art, New York (2017); and *Truant: Photographs, 1970 - 1979*, Company Gallery, New York (2017). Hammer's work was included in the 1985, 1989, 1993, and 2019 Whitney Biennials and is included in the permanent collections of the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; the Centre Georges Pompidou, Paris; the Australian Center for the Moving Image, Melbourne. She is the author of *Hammer! Making Movies Out of Sex and Life*, Feminist Press, 2009. In 2017 Hammer's paper archive was acquired by the Beinecke Rare Book and Manuscript Library at Yale University. The same year she established the Barbara Hammer Lesbian Experimental Filmmaking Grant.



BABARA HAMMER
End, 1972
Painted film mounted on
plexiglass box
15 x 7 x 6 inches
(38.1 x 17.78 x 15.24 cm)
Unique
\$15,000



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Ende



BABARA HAMMER

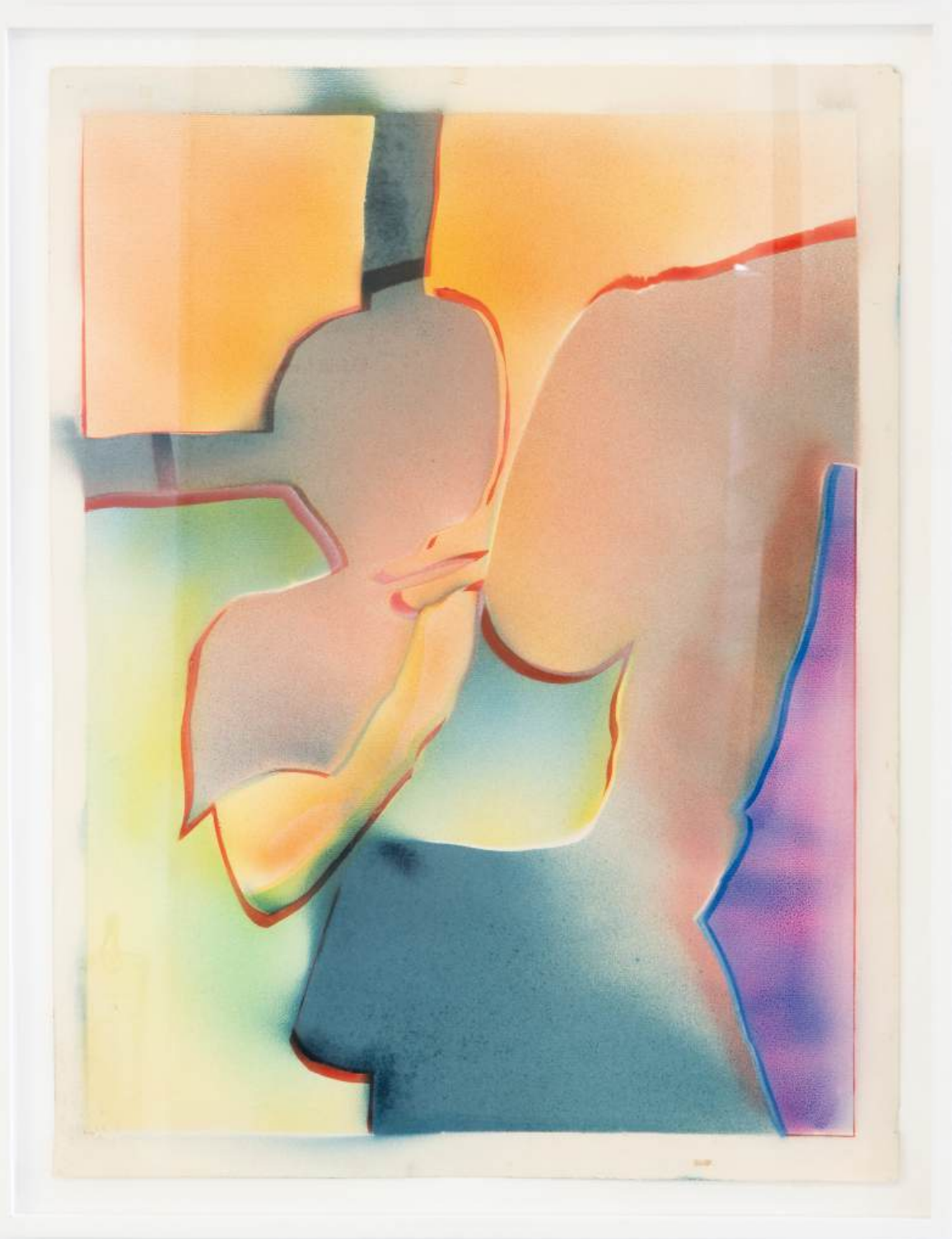
Untitled 12, 1970

Spray paint on paper

Image: 26 x 20 inches (66.04 x 50.8 cm)

Framed: 29 x 23 inches (73.7 x 58.4 cm)

\$16,800



BABARA HAMMER

Untitled 13, 1970

Spray paint on paper

Image: 26 x 20 inches (66.04 x 50.8 cm)

Framed: 29 x 23 inches (73.7 x 58.4 cm)

\$16,800

TM DAVY

b. 1980, New York, NY

Lives and works in Brooklyn, NY

TM Davy is best known for his figurative paintings and pastels rendered in a luminous reality. Davy paints with light and shadow, centering relationships of love and self-realization. He often depicts the subjects of his work in intimate interactions, allowing the viewer to participate in moments of uncanny engagement. Davy's painting style is a virtuosic layering of radiant color and symbolic illusions of form. Believing that all of art history is the ground for a present understanding, Davy's practice connects with mystery, metaphor, and the metaphysical. For Davy, painting finds roots in a broader tradition of meditative corporal experience. His work often integrates breathwork, song, and experimental performance as extensions of his paintings.

Davy has had solo exhibitions such as *Fae*, Company Gallery, New York (2023); *TM Davy. Fire Island*, Galerie Thomas Fuchs, Stuttgart, Germany (2021); *Horses*, Exile, Berlin, Germany; and *11R*, New York (2017). Davy has been included in numerous group exhibitions, including those at the Brooklyn Museum, New York; Perrotin, New York; Company Gallery, New York; CF Hill, Sweden; MASS MoCA, North Adams, MA; Aarhus Kunstmuseum, Denmark; Tate Modern, UK; X Initiative, New York; and Galeria Fortes Vilaça, São Paulo. Davy graduated with a Bachelor of Fine Arts from the School of Visual Arts in New York, where he now teaches.



TM DAVY
three faerie friends, 2022
Oil on canvas
84 x 74 inches
(213.4 x 188 cm)
\$40,000





TM DAVY
Horse (xoxo), 2016
Oil on canvas
24 x 20 inches
(60.96 x 50.8 cm)
\$8,000

SYLVIE FLEURY

b.1961

Lives and works in Geneva, Switzerland

Sylvie Fleury is a Swiss artist renowned for her installations, sculptures, and mixed media pieces. Emerging in the 1990s, her early "shopping bag" installations laid the groundwork for a provocative and playful body of work that explores our emotional and aesthetic connections to consumer culture. Through symbols of modern life such as luxury fashion, makeup, race cars, and icons of contemporary art, Fleury critiques the interchange between high-end luxury and trash culture, employing advertising strategies to dissect subversions, paradoxes, truths, and values.

Just Jacuzzi, Fleury's inaugural solo exhibition at Company in January 2024 transformed the entire gallery with new and seminal works that continued her exploration into our perceptions of luxury fetishization and gendered consumption patterns. A solo exhibition of Fleury's works titled *Yes to All* is currently on view at Kunsthall Rotterdam through September 2024. Other recent exhibitions include those at Sprüth Magers, London and Karma International, Zurich as well as institutional solo shows at Kunstmuseum Winterthur (2023), Pinacoteca Agnelli, Aranya Art Center and Bechtler Stiftung (all 2022), Kunstraum Dornbirn, the Istituto Svizzero, Rome (both 2019).



SYLVIE FLEURY
Catwalk 24 Painting, 2024
Acrylic on canvas and gold chain
39 1/2 x 39 1/2 x 1 1/2 inches
(100.3 x 100.3 x 3.8 cm)
\$32,000



SYLVIE FLEURY
Cuddly Painting (Blush Pink), 2024
Faux fur on canvas
20 x 20 inches
(50.8 x 50.8 cm)
\$15,000

JOANNE ROBERTSON

b. 1979, Manchester, UK

Lives and works in Glasgow, UK

Joanne Robertson large-scale paintings evoke a rhythm of process and improvisation that connects directly to the artist's intertwined music practice. Her layered approach to painting creates depth and movement; the brushstrokes an extension of the artist's hand as she moves across the canvas with fluid precision.

Recent solo exhibitions include those at Gregor Staiger, Milan; Edouard Montassut, Paris; Mother Culture, Berlin; Gallery Malmo; and Svetlana, New York. Her work has been included in group exhibitions at Kunsthalle Charlottenborg, Copenhagen; Triest, New York; Svetlana, New York; and FRI ART Kunsthalle, Fribourg. Her works have been acquired by several international collections, including the Deutsche Bank Collection, Germany; UPS Collection, Germany; and Sammlung Sanders, Germany



JOANNE ROBERTSON
Flower Legs, 2024
Oil on canvas
78 3/4 x 67 inches
(200 x 170.2 cm)
\$16,000



TOBIAS BRADFORD

b. 1993, Örebro, Sweden

Lives and works in London, UK

Tobias Bradford's uncanny bodily sculptures speak to the delicate nature of the human psyche. Animated with rudimentary mechanics, Bradford's works display the repetitive actions characteristic of compulsive behavior. Disembodied limbs tremble, tap, quiver and rock with absurd and frenzied energy, challenging our notions of agency and the equivocal relationship between mind, body, and the limitations of technology.

Recent solo exhibitions include *As my eyes adjust...* at Company Gallery, New York (2024); *Cold air on tender skin*, Örebro Konsthall, Örebro, Sweden (2024); *Big Hole*, Saskia Neuman Gallery, Stockholm, Sweden (2022); and *Stage Fright*, Huxley-Parlour, London, UK (2021). Bradford graduated with a Bachelor of Fine Arts from the Goldsmiths University of London.

TOBIAS BRADFORD

Dog, 2024

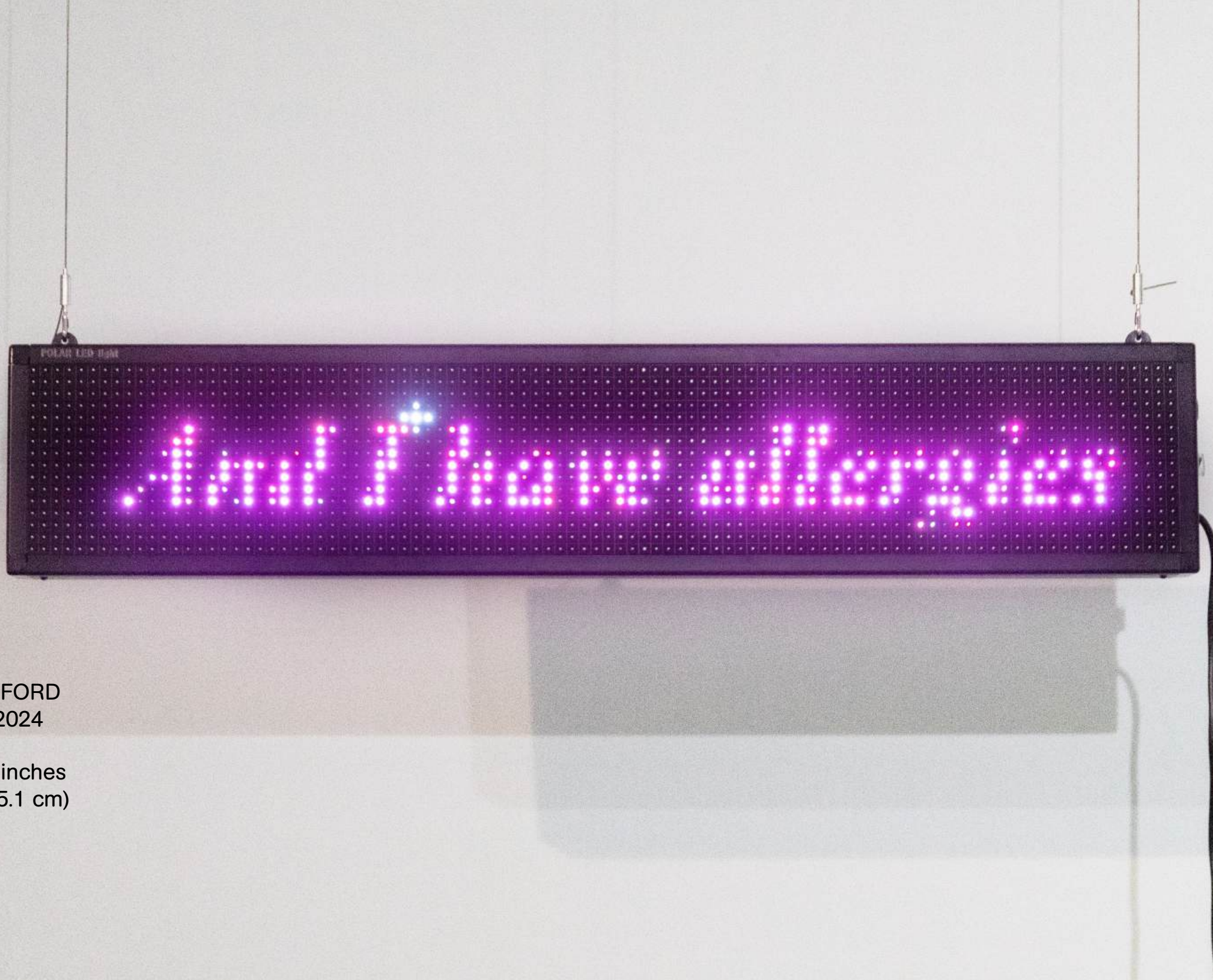
Wood, found accordion, springs,
hinges and electrical components

18 x 50 x 36 inches
(45.7 x 127 x 91.4 cm)

\$20,000

[VIDEO LINK](#)





TOBIAS BRADFORD
OUTDOORS, 2024
LED sign
7 1/2 x 39 x 2 inches
(19.1 x 99.1 x 5.1 cm)
Unique
\$6,500

[VIDEO LINK](#)

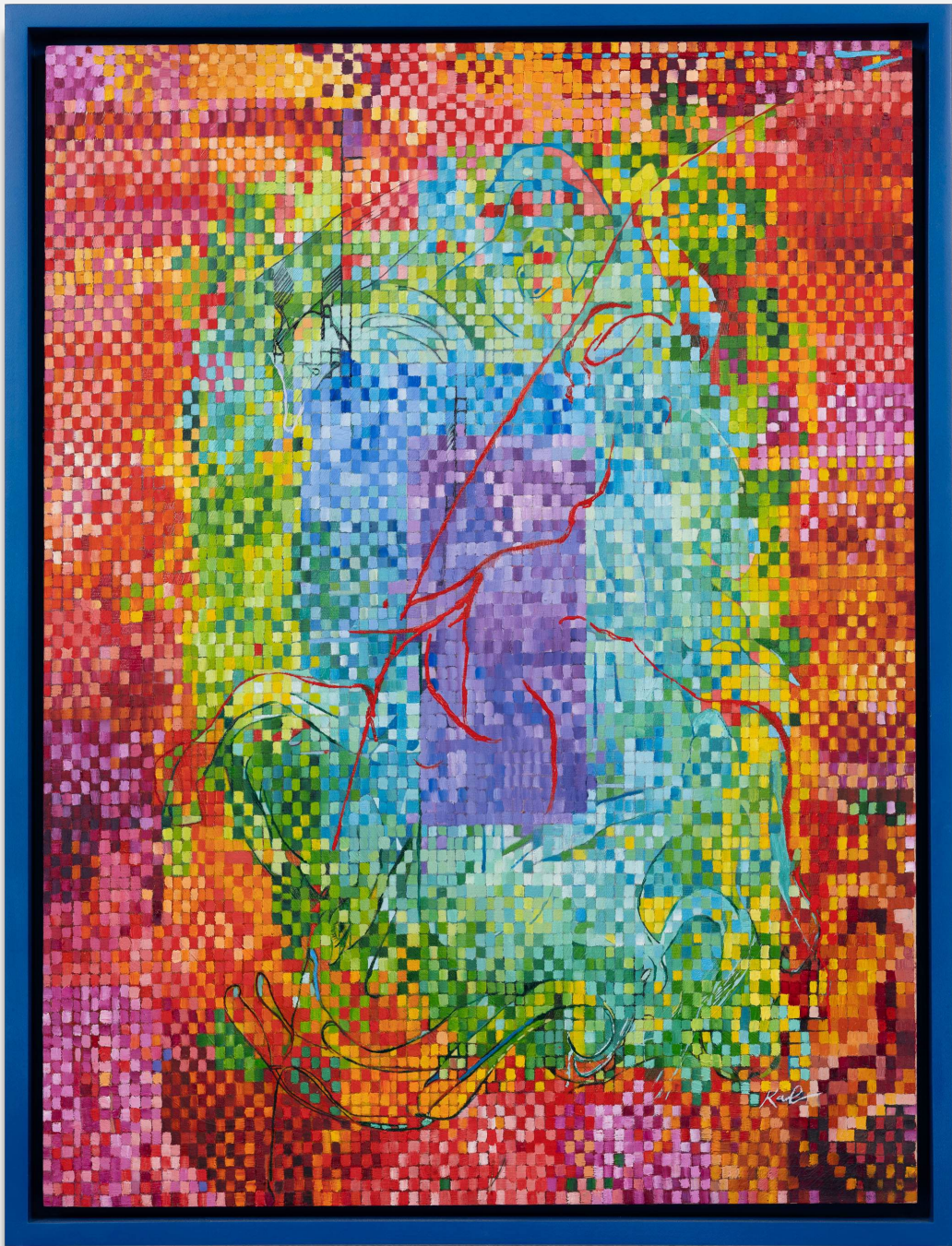
RAÚL DE NIEVES

b. 1983, Michoacan, Mexico

Lives and works in Brooklyn, NY

Raúl de Nieves is a multimedia artist, performer, and musician, whose wide-ranging practice investigates notions of beauty and transformation. De Nieves' visual symbolism draws on both classical Catholic and Mexican vernacular motifs to create his own unique mythology. Through processes of accumulation and adornment, the artist transforms readily available materials into spectacular objects, which he then integrates into immersive narrative environments.

Recent solo institutional exhibitions include *and imagine you are here*, Baltimore Museum of Art, Baltimore, MD (2023); *A window to the see, a spirit star chiming in the wind of wonder...*, Henry Art Gallery, Seattle, WA (2023); *The Treasure House of Memory*, ICA Boston, Boston, MA (2021); *Eternal Return & the Obsidian Heart*, Museum of Contemporary Art North Miami, Miami, FL (2021); and *Reemerge the Zero Begins Your Life, Eternal is Your Light*, SCAD Museum of Art, Savannah, GA (2020). De Nieves has participated in numerous group exhibitions including those at Hauser & Wirth, The Highline, MoMA PS1, the 2017 Whitney Biennial, K11 Foundation, Documenta 14, Performa 13, ICA Philadelphia, The Watermill Center, The Kitchen, Artist's Space and numerous other venues. His work is included in public collections at the Institute of Contemporary Art Boston, Whitney Museum of American Art, and the Museum of Contemporary Art, Los Angeles.



RAÛL DE NIEVES
Everyone is One, 2020
Acrylic on wood
Image: 24 x 18 inches (61 x 45.7 cm)
Framed: 25 1/2 x 19 1/2 inches (64.8 x 49.5 cm)
\$10,000



TROY MONTES MICHIE

b. 1985, El Paso, TX

Lives and works in Brooklyn, NY

Troy Montes Michie is an interdisciplinary painter and educator. Using collage as his methodology, Montes Michie engages with archives to reveal the complexity of the gaze and trouble the representation of powerful groups targeted for oppression. Employing an array of materials, Montes Michie investigates the influence of print media in mass culture, disrupting modes of consumption that historically erase and fetishize specific communities

Montes Michie's recent solo exhibitions include *Rock of Eye* at the Contemporary Arts Museum, Houston (2022) and at The California African American Museum, Los Angeles (2022); *Dishwater Holds No Images*, Company Gallery, New York (2022). Other recent group exhibitions include those at the Vincent Price Art Museum, Los Angeles; the Frist Art Museum, Nashville; ICA Los Angeles, Los Angeles; the Worcester Art Museum, Massachusetts; The Momentary, Arkansas; Philbrook Museum of Art, Oklahoma; Kunsthall KAdE, Netherlands; The MAC Belfast, Ireland; The Shed, New York; Contemporary Art Museum, Houston; New Museum, New York; The Artist's Institute, New York; Studio Museum in Harlem, New York; and Leslie-Lohman Museum of Gay and Lesbian Art, New York. His work was featured in the 2019 Whitney Biennial. Awards and residencies include Recess Art, the Emerging Artist Grant, and Skowhegan School of Painting and Sculpture. His work is included in numerous public collections, including the Philbrook Museum, OK; The Whitney Museum of American Art, NY; RISD Museum, RI; Ulster Museum, North Ireland; and the Zabłudowicz Collection, London. He is a Lecturer in Visual Arts at Princeton University in New Jersey.



TROY MONTES MICHIE

Lisas, 2022

Conté crayon, grease pencil, acrylic,
polyester thread on Sommerset paper

Image: 27 1/2 x 20 inches (69.85 x 50.80 cm)

Framed: 30 1/2 x 22 3/4 inches (77.5 x 57.8 cm)

\$12,500



COLETTE LUMIERE

b. Tunis, Tunisia

Lives and works in New York

Colette Lumiere is a trailblazer whose vast and enduring body of work has both innovated and defied the categories of street art, installation, performance, mixed media works, staged photography, and painting from the early 1970s through the present. Moving fluidly between the public sphere and her own private space, Colette's work embraces an unapologetic eroticism and effete femininity that short-circuits feminist politics. Channeling various heroines throughout history in performances and staged photographs, by wearing custom clothing on a daily basis, Colette has created an individual mythology in which the line between art and life is largely indiscernible. In addition to her bold and boundary-pushing work, Colette Lumiere has also become known for her use of herself as a central element in her art. Throughout her career, Colette has become well known for her creation of "living personas" which often challenge traditional gender roles, and is a recurring theme in her performances and installations, as she pushes the boundaries of societal expectations. These personas include Justine of the Colette is Dead Co aka Justine & the Victorian Punks (Reverse Pop Series) (1978–83), Mata Hari and the Stolen Potatoes (Berlin, 1984-86), Countess Reichenbach as part of her Bavarian Adventure (1986-91), the House of Olympia (1991-2001), and Post 9/11 Lumiere (Maison Lumiere 2001-2007), which she renamed Laboratoire Lumiere after losing her legendary Pearl St. Atelier. Her ever-shifting personas allow Colette to embody and explore different aspects of herself and her art, and have become an integral part of her unique artistic vision.

Colette's artwork is in the collections of the Guggenheim, New York; MOCA, Los Angeles; The Brooklyn Museum, New York; The Aldrich Museum, CT; The Museum Ludwig, Cologne, Germany; The Wolfsburg Museum, Wolfsburg, Germany; The Berlinische Galerie, Berlin, Germany; Orange County Museum of Art, CA; FIU Miami Museum, FL, and Newport Harbor Museum, CA among others. Recent solo exhibitions include *Notes on Baroque Living: Colette and Her Living Environment*, 1972 - 1988, Company Gallery, New York (2021-22). She has presented her work at the Museum of Modern Art, New York (1977); The Musee d'Art Moderne Lausanne; MoMA PS1, New York (2009); the New Museum, New York (1981); the Grey Art Gallery, New York (2006 and 2011); the Museum of Contemporary Art Houston (1981); the Berlin Kunstverein (1981); the Munich Kunstverein (1989); the Munster Kunstverein (1981); the Museum of Modern Art, Finland; and the Musee National De Montreal. The artist has participated the Paris Biennial in 1977, Venice Biennial in 1984, and Montreal Biennial in 2002. Colette has been the recipient of grants from the Joan Mitchell Foundation in 2013, Warhol Foundation in 2013, John Simon Guggenheim Memorial Foundation in 2016, Pollock-Krasner Foundation in 2004, and the National Endowment for the Arts in 1978 and 1985, among others. In recognition of her innovative work, Colette Lumiere was invited by the DAAD to live in Berlin for a year in 1984, where she remained for another year, during which time she created stunning sets and costumes for the Berlin Opera in 1985.



COLETTE LUMIERE
The Modern Bride / Studio 54,
New York (*Records of the Story of My Life*), 1982
Mixed media on board
Image: 12 1/4 x 12 1/4 inches (31.1 x 31.1 cm)
Framed: 16 x 16 inches (40.6 x 40.6 cm)
\$5,000



Guide



COLETTE LUMIERE
*Justine, Deep in the Heart of Texas / Museum of
Contemporary Art, Houston, Texas (Records of the
Story of My Life), 1981*
Mixed media on board
Image: 12 1/4 x 12 1/4 inches (31.1 x 31.1 cm)
Framed: 16 x 16 inches (40.6 x 40.6 cm)
\$5,000

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