

Art Basel Miami Beach 2024

Matthew Marks Gallery



painkiller



Sturtevant

Warhol Gold Marilyn Triptych

2004

Synthetic polymer silkscreen on acrylic on linen

18 3/4 x 83 inches

48 x 211 cm

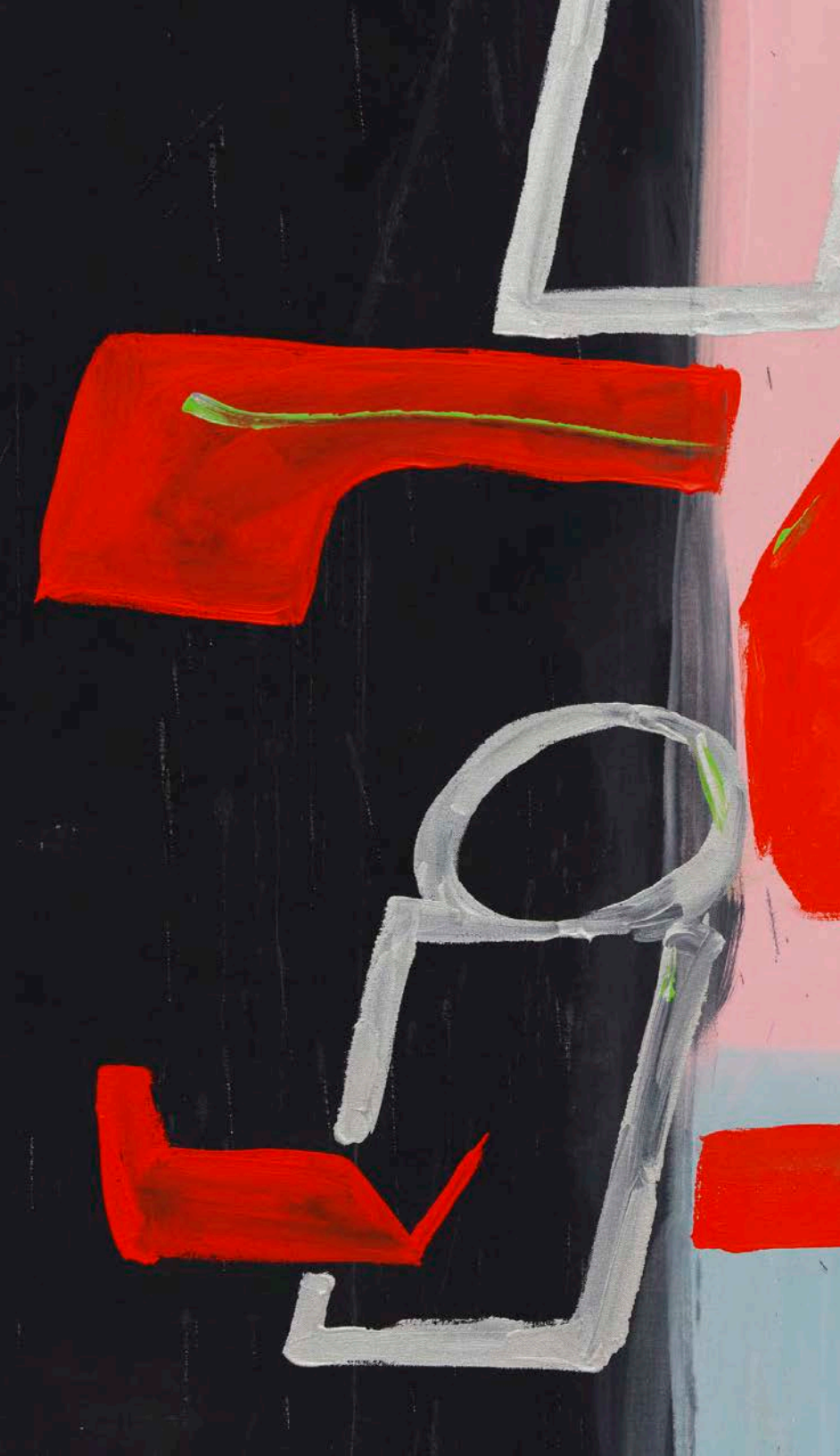
Sturtevant is best known for her repetitions of recognizable artworks made by other contemporary artists, through which she disrupted and investigated the underlying structures of art. As curator Peter Eleey describes, “By faking faking, Sturtevant showed that she was not a copyist, plagiarist, parodist, forger, or imitator, but was rather a kind of actionist, who adopted style as her medium in order to investigate aspects of art’s making, circulation, consumption, and canonization.”

Sturtevant’s *Warhol Gold Marilyn Triptych*, 2004, evokes Andy Warhol’s iconic silkscreens of Marilyn Monroe. Years after Warhol began his series of *Marilyn* silkscreens, Sturtevant approached the artist and asked to borrow his stencil. Unable to find it, Sturtevant instead searched for the original photograph, a publicity image for the 1953 film *Niagara*. “One chance in a million and I found it,” Sturtevant said, “I took it to Andy’s silkscreen man and it was perfect. A Warhol screen from my photo which was his photo.”

In *Warhol Gold Marilyn Triptych*, the portrait’s repetition across the golden canvas emphasizes the radical approach to mechanical reproduction embraced by both Warhol and Sturtevant. Building upon Warhol’s own production practices, here Sturtevant further revolutionized the concept of originality and authorship. In the artist’s own words: “I make reproductions in order to confront, in order to trigger thinking.”



Sturtevant *Warhol Gold Marilyn Triptych* 2004 Synthetic polymer silkscreen on acrylic on linen
18 3/4 x 83 inches; 48 x 211 cm



Michel Majerus

painkiller II

2001

Acrylic on canvas

110 1/4 x 157 1/8 inches

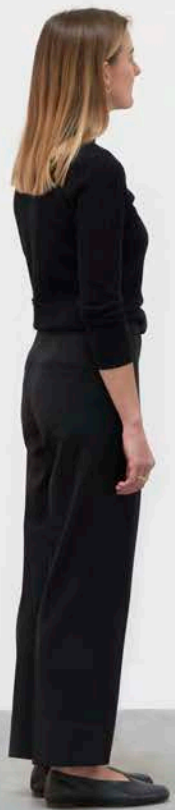
280 x 399 cm

Michel Majerus developed a dazzling visual language, freely sampling from art history and popular culture. His complex and inventive pictorial world redeployed canonized styles and genres alongside graphics from youth subcultures and the commercial mainstream, including quotations from artists like Willem de Kooning, Andy Warhol, and Jean Michel Basquiat, as well as song lyrics, brand logos, video games, and cartoons.

Majerus's *painkiller II*, 2001, combines broad fields of color with fragmented text and graphic design. The monumental painting was made the year before the artist died in a plane crash at the age of thirty-five. During his brief but protean career, he exemplified what art historian Daniel Birnbaum calls, "painting in the expanded field," defined by "an abundance of imagery accumulated throughout the history of art and generated today with increasing speed by the media and new information technologies." Majerus's remarkable oeuvre, perhaps more than any other of its time, reflects the prepackaged newness and hybrid spaces of the information age.



Michel Majerus *painkiller II* 2001 Acrylic on canvas 110 1/4 x 157 1/8 inches; 280 x 399 cm



Jasper Johns

Jasper Johns is one of the preeminent artists of the twentieth and twenty-first century. Over the course of his seven-decade-long career, Johns has developed his practice across various media, praised equally as a painter, draughtsman, and printmaker. The artist has continued to explore new symbols, images, and motifs, building an extensive personal lexicon. In 1964, Johns encapsulated his approach to art making: “Take an object. Do something to it. Do something else to it.”

Johns’s *Untitled* drawings from 1990 reference Pablo Picasso’s 1936 painting, *Le Chapeau de paille au feuillage bleu* (*The straw hat with blue leaves*) (Collection of the Musée Picasso, Paris). Johns distorts and scatters the facial features of Picasso’s work, depicting the eyes, lips, and nostrils pushed to the edges of his rectangular compositions. The watches rendered in both drawings highlight the artist’s interest in mortality and the passage of time.

Johns’s intaglio print, *Untitled*, 2010, combines autobiographical references with imagery taken from other artists, including Pablo Picasso and Matthias Grünewald. The silhouette of a young boy stands as a self-portrait and first appeared in Johns’s acclaimed allegorical series from the 1980s, *The Seasons*. In a work from 2019, a skeleton framed by draped theater curtains represents a striking memento mori. Another work from the same year features an array of dots derived from astrophysicist Margaret Geller’s 1986 map, “Slice of the Universe,” which represents the distribution of neighboring galaxies. Together, these works underscore Johns’s vast range of source imagery.



J. JOHNS
1990





Jasper Johns *Untitled* 1990 Watercolor and graphite on paper
31 x 22 1/2 inches; 79 x 57 cm

Anne Truitt

Anne Truitt was a major figure in American art for more than forty years, and her bold use of geometry and color signaled a new direction for modern sculpture, painting, and drawing. Abstract yet rich with feeling, her work is grounded in memories and sensations accumulated over a lifetime.

Pond Sound, 1999, is a striking example of the artist's painted wood sculptures. The sculpture is painted a deep green with a dark stripe along its bottom edge. "It's got a wonderful resonance," Truitt said. The artist created the sculpture through a labor-intensive process involving up to forty layers of paint applied to the wooden form by hand and sanded to a fine finish.

In *Early East*, 1972, Truitt juxtaposes fields of rich color using a technique she first developed in the 1960s. The painting's central geometric shape is reminiscent of the artist's early drawings and sculpture, inspired by the silhouettes of houses and fences in her native Washington, DC. *Early East* was included in a 1973 exhibition at the Pyramid Galleries in Washington, DC. As one critic wrote in response to the exhibition: "Truitt so carefully selects her colors and so delicately controls the 'drawing' of the edges that divide them, that these pictures manage to convey hints of the light and moistness and the heavy air of spring. I left her show believing I had looked at landscapes."

Drawing was a daily ritual for Anne Truitt. She used various media including graphite, ink, pastel, and acrylic on paper. Edges are variously taped, rolled, and sliced. Line is sometimes bold and at other times subtle enough to appear almost invisible at first glance. "Working on paper is marvelously freeing," Truitt has said, "something about the way in which it so generously offers itself to the hand, its absorptive perfect flatness, invites a kind of open play."

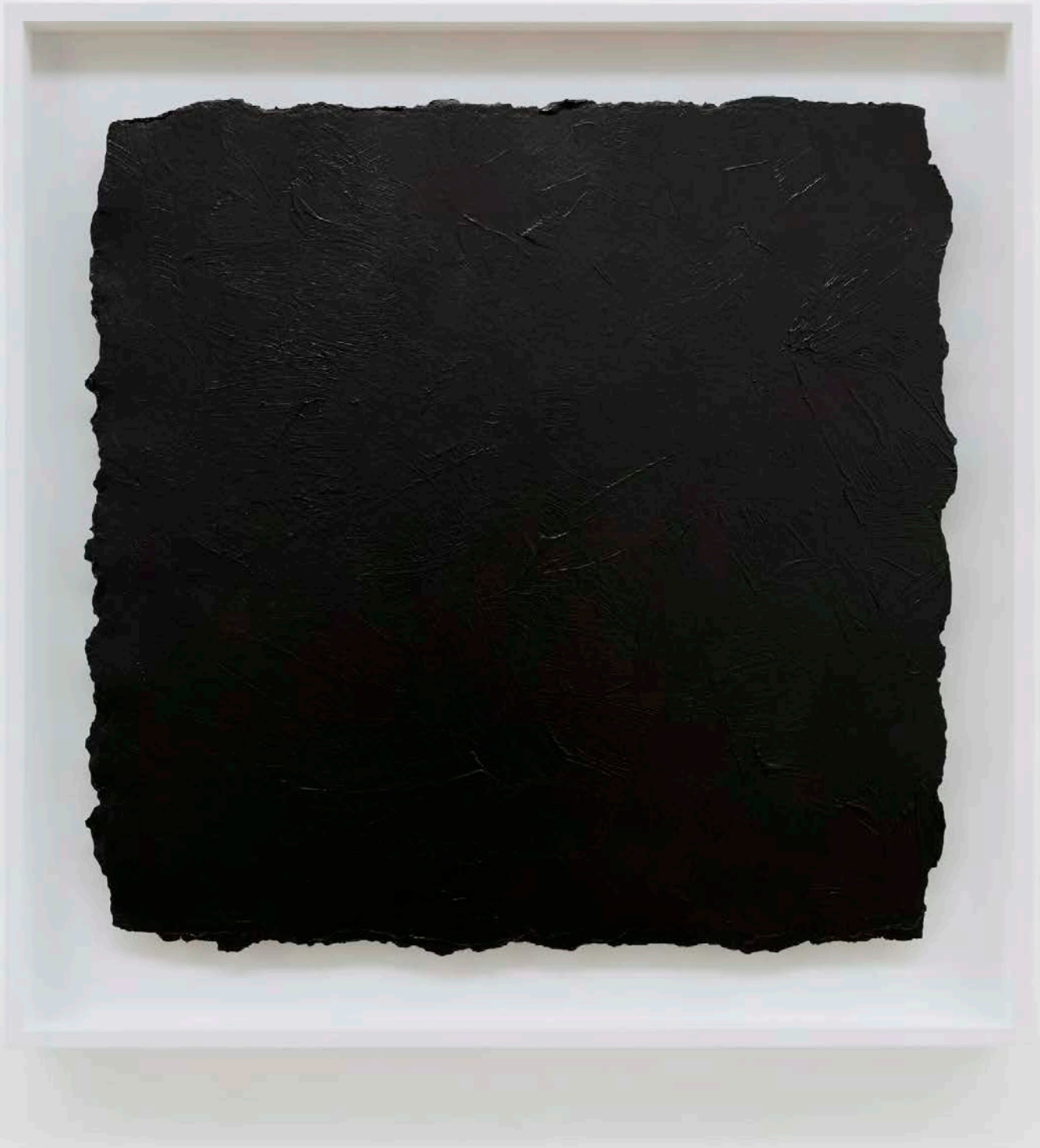


Anne Truitt *Pond Sound* 1999 Acrylic on wood 18 1/4 x 18 x 18 inches; 46 x 46 x 46 cm





Anne Truitt *Truitt '66 [8]* 1966 Acrylic and graphite on paper 5 x 27 1/2 inches; 13 x 70 cm



Anne Truitt *Sound One* 2003 Acrylic on paper 19 1/2 x 19 1/2 inches; 50 x 50 cm



Joan Brown

Joan Brown is known for her autobiographical paintings and drawings inspired by personal experiences and informed by her multifarious interests. A profound interest in the human experience and everyday life lies at the center of her art, whether depicting heartbreak, house cats, or spiritual beliefs. In Brown's own words: "I hope that viewers are able to share or identify with the things that I talk about, because I really feel that I paint the human condition; that's what I try to do."

The Lion and the Lamb, 1984, exemplifies the artist's distinct, large-scale canvases and striking use of bold, high-contrast color. Animals held a special fascination for Brown throughout her career. In *The Lion and the Lamb*, the eponymous animals embody a spiritual metaphor for peace, reconciliation, and unity. Describing the imagery's symbolism, Brown said, "Every ancient culture, throughout the ages, had a golden age, a time, always foretold to reoccur, when all creatures lived in peace and perfect harmony. It was perhaps like our Eden."

The crisp lines and strong contours in Brown's drawings further exemplify the artist's exploration of figurative forms as she developed her signature visual language. Rendered with a graphic directness, the artist's drawings often depict her friends in everyday situations and highlight Brown's inventive approach to composition and narrative.



Joan Brown *The Lion and the Lamb* 1984 Oil on canvas 96 x 78 inches; 244 x 198 cm



Alex Da Corte

Neon Moon

2024

**Neon, velvet, hardware,
sequin pins, hard maple frame**

58 x 58 x 5 inches

147 x 147 x 13 cm



Alex Da Corte's *Neon Moon*, 2024, exemplifies the artist's practice of drawing upon a wide range of sources—including popular culture, art history, and modern design—to remake and reimagine known objects and images. The artist has often used neon as part of his sculptures and installations to create richly hued, dream-like environments. *Neon Moon* builds upon Da Corte's earlier *Sewn To The Sky* series, which featured neon sculptures based on zodiac constellations. The moon is a new addition to the artist's star imagery and recalls Da Corte's 2021 Roof Garden Commission at the Metropolitan Museum of Art, New York, in which his sculpture, *As Long as the Sun Lasts* (Collection of Glenstone, Potomac, MD), featured Big Bird perched on a crescent moon.



Alex Da Corte *Neon Moon* 2024 Neon, velvet, hardware, sequin pins, hard maple frame
58 x 58 x 5 inches; 147 x 147 x 13 cm



Alex Da Corte

Tes Imbéciles

2021

**Plexiglass, Flashe paint, sequin pins, foam,
velvet, hardware, wood frame**

73 1/4 x 73 1/4 x 3 inches

186 x 186 x 8 cm

Alex Da Corte's *Tes Imbéciles*, 2021, is a striking example from the artist's series of large-scale cel paintings. Inspired by the traditional process of hand-drawn cel animation, Da Corte creates these works by painting on the back of a large sheet of plexiglass. The result is a surface that is both richly detailed and uniformly polished, with the frontmost layer of paint being the first that was applied to the plexiglass support.

Tes Imbéciles is based on a 1964 drawing by Marisol in the collection of the Buffalo AKG Art Museum. In his painting, Da Corte emulates Marisol's characteristically sketch-like bands of colored pencil and renders the composition in Flashe paint. In the center of the composition, three interlocking figures appear to be kissing, their lips almost touching. "There's something about touching and not quite touching," Marisol once said. Describing the painting's title, which translates to "Fools," Da Corte has said, "to dream that triangulated love could work is maybe, in part, reserved for fools."



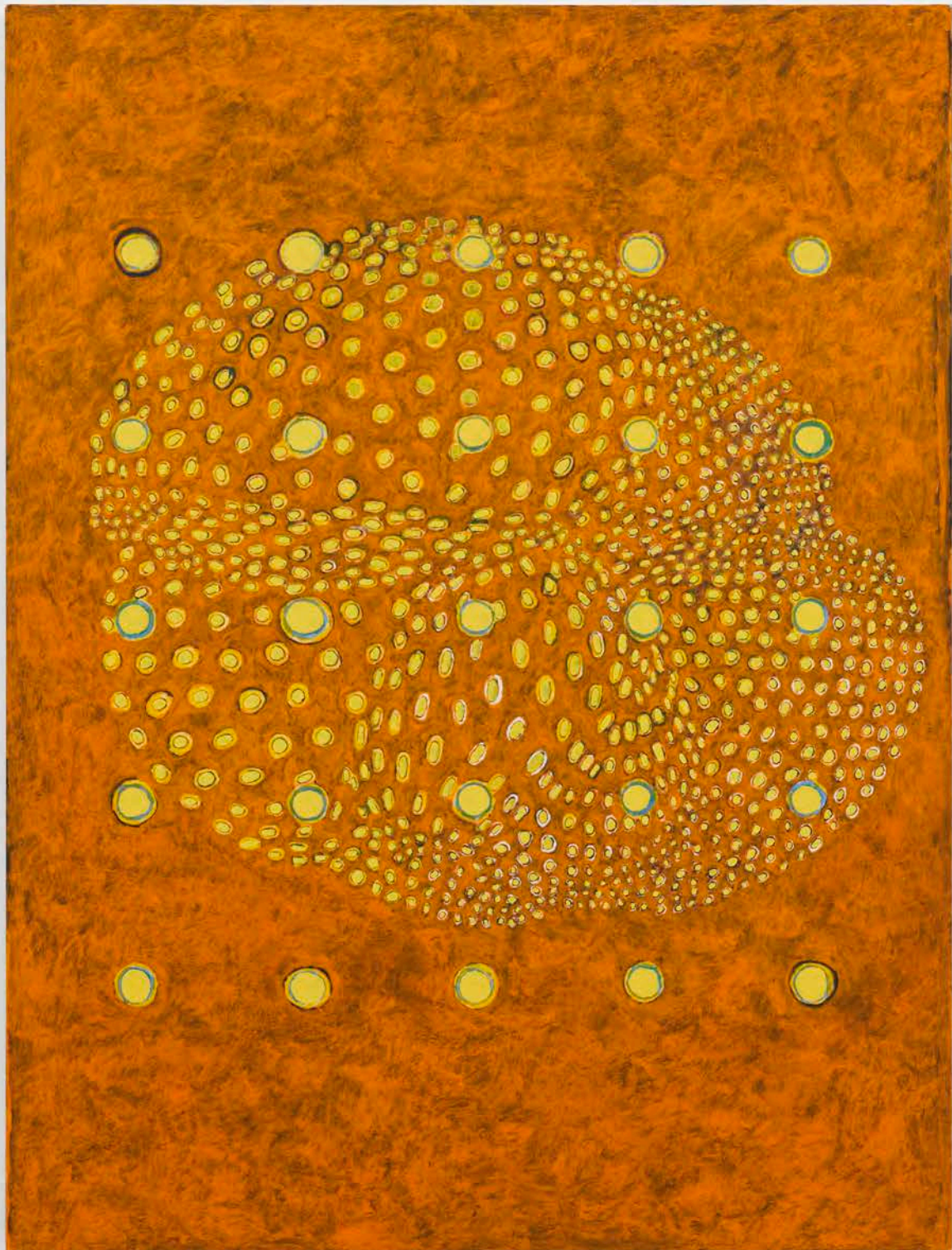
Alex Da Corte *Tes Imbéciles* 2021 Plexiglass, Flashe paint, sequin pins, foam, velvet, hardware, wood frame 73 1/4 x 73 1/4 x 3 inches; 186 x 186 x 8 cm



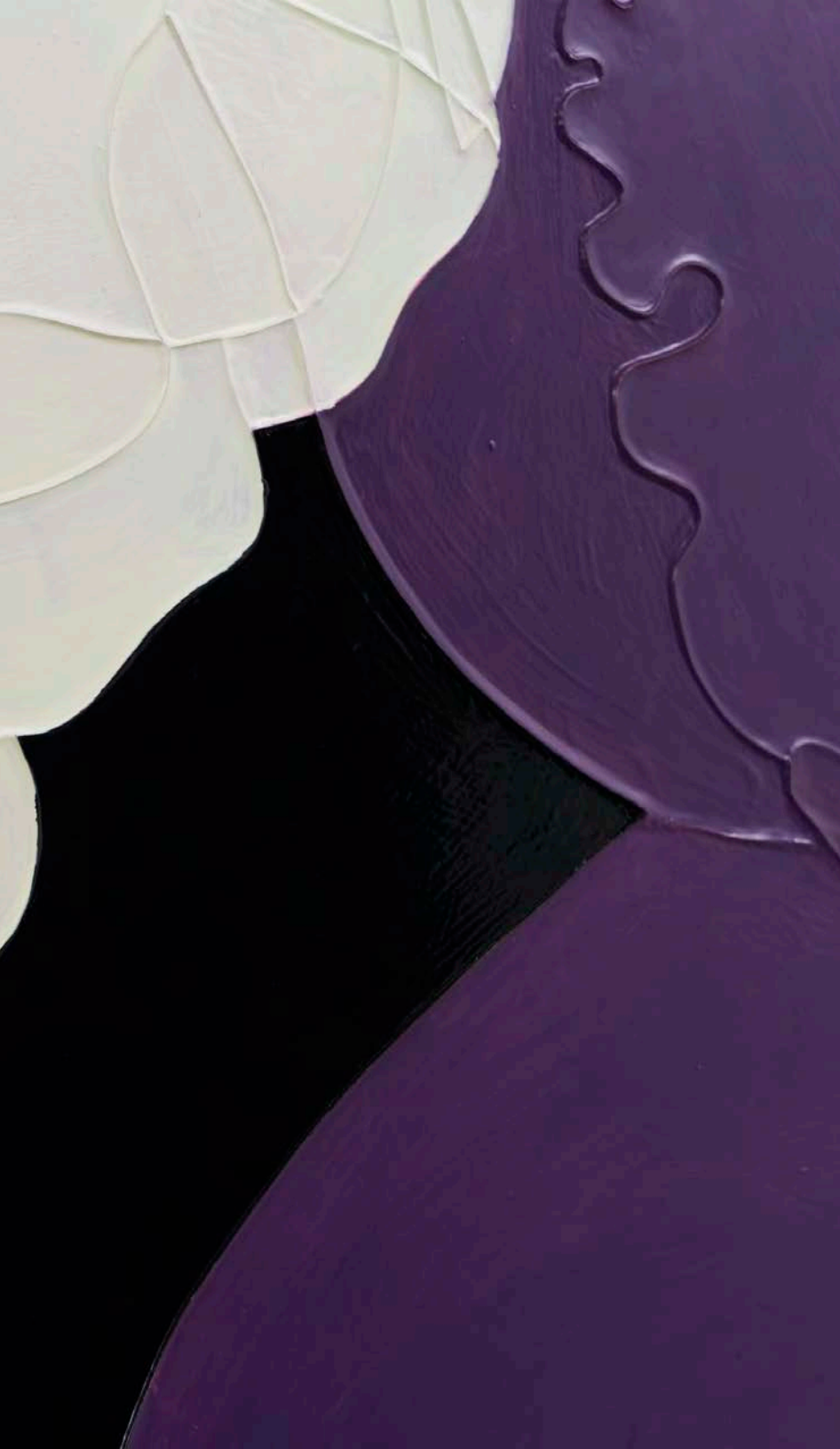
Terry Winters

In Terry Winters's paintings, the artist achieves color palettes of exceptional depth and vibrancy, reflecting his decades-long experimentation with pigments and application techniques. His uniquely lush and painterly surfaces depict abstract forms inspired by real life, including the architecture of living systems, mathematical diagrams, and data visualization. "So much of the world is driven by abstract processes," Winters has said, "whether it's developments in chaos and complexity theory or computers and scientific visualization, it feeds new ideas about abstract imagery and the importance of the visual in conjunction with conceptual or computational developments."

Point Cloud (8), 2023, is from the artist's series of *Point Cloud* paintings, in which overlapping grids of ringed particles create complex, amorphous shapes. Borrowed from the field of three-dimensional modeling, a point cloud refers to a set of data points in space, often used to articulate objects or landscapes in digital models. "The forms can also suggest the collective behavior of animals, such as murmuration of starlings and the schooling of fish," Winters says. *Colony*, 2022, similarly reflects the artist's embrace of abstraction as a catalyst for exploring the natural world. The painting's paper support transmits the dynamic immediacy of the artist's markings.



Terry Winters *Point Cloud (8)* 2023 Oil, wax, and resin on linen
83 x 63 inches; 211 x 160 cm



Gary Hume

Cornucopia

2024

Enamel paint on aluminum

52 x 81 7/8 inches

132 x 208 cm

Gary Hume rose to prominence as one of the most important and independent voices among the Young British Artists, an ambitious group of artists that graduated from London's Goldsmiths College in the late 1980s. Since then, Hume has explored simplified shapes and bold color combinations, creating paintings that can be seen as both references to the real world as well as pure abstractions. His signature method of applying high-gloss enamel paint on aluminum panel gives his paintings a distinctive sheen that generates a dynamic, subtly reflective surface.

Cornucopia, 2024, features Hume's acclaimed flower motif, which he abstracts using color and line to achieve a graphic quality. Hume's embrace of floral imagery was inspired both by memories of his mother in her garden, as well as the artist's own experience gardening at his upstate New York home. In the artist's own words: "I like to make beautiful, singular objects that give people some pause in their life. They're about being human."



Gary Hume *Cornucopia* 2024 Enamel paint on aluminum 52 x 81 7/8 inches; 132 x 208 cm





Rebecca Warren

Influencer One

2022

**Hand-painted bronze on painted
MDF pedestal**

81 7/8 x 33 1/2 x 33 1/2 inches

208 x 85 x 85 cm

Rebecca Warren's *Influencer One*, 2022, consists of a hand-painted bronze on a light pink artist's pedestal. Her use of bronze is a purposeful engagement with modernist sculptors like Alberto Giacometti and Auguste Rodin, as well as the sculptural creations of painters like Willem de Kooning and Lucio Fontana. Before casting, Warren first molded the form in clay at full scale, allowing her expressive marks to be captured in the bronze form. The resulting sculpture exhibits traces of the artist's hand, with her physical labor visible in the surface's scrapes, molding, and finger marks.

Warren's sculptures are at once abstract and elusively figurative, their forms inspired by a wealth of references "absorbed" from the world. As Warren describes, "what you're left with is a kind of haze of potential meaning – that itself is the entirety and completion of their meaning."



Rebecca Warren *Influencer One* 2022 Hand-painted bronze on painted MDF pedestal
81 7/8 x 33 1/2 x 33 1/2 inches; 208 x 85 x 85 cm





Martin Puryear

Untitled

2008–21

Stained pine

37 1/2 x 28 x 14 1/2 inches

95 x 71 x 37 cm

Martin Puryear's *Untitled*, 2008–21, is constructed from layers of stained pine surrounding a hollow core. The sculpture's gentle, curved edge is reminiscent of several of Puryear's foundational works such as *Self*, 1978 (Collection of the Joslyn Art Museum, Omaha, Nebraska); *Big Phrygian*, 2010–14 (Collection of Glenstone Museum, Potomac, Maryland); and *Big Bling*, 2016 (Originally installed in Madison Square Park, New York; currently on view at MASS MoCA, North Adams, Massachusetts). While the form appears solid and dense, a curved opening near the top of the sculpture reveals its hollow interior.

Art historian Anne Wagner has described Puryear's masterful use of wood, saying, "in his hands, wood is as pliable as clay. Reshaped it can conjure forms while carving out voids." *Untitled's* curvilinear form remains open to a range of interpretations and foregrounds the artist's skilled craftsmanship and facility with wood. In the artist's own words: "I'm interested in making sculpture that tries to describe itself to the world, work that acknowledges its maker and that offers an experience that's probably more tactile and sensate than strictly cerebral."



Martin Puryear *Untitled* 2008–21 Stained pine
37 1/2 x 28 x 14 1/2 inches; 95 x 71 x 37 cm

Julia Phillips

Attachment V, Flexible with Quick Release

2024

**Cast bronze with silver nitrate patina and lacquer,
medical PVC tubes, stainless steel hardware, wire
rope, and satin stainless steel hooks and screws**

38 7/8 x 15 5/8 x 5 1/4 inches

99 x 40 x 13 cm



Julia Phillips is known for using the body in her work, both in its fragmentary presence and its absence, to explore various dynamics in human relationships. For Phillips, the body is a “symbol” that she uses “to make psychological, social, and emotional experiences and relations visually accessible.” Her recent work builds upon her experience of becoming pregnant and experiencing early motherhood to reflect on the process of conception and the body as a shared space.

Attachment V, Flexible with Quick Release, 2024, is part of Phillips’s *Attachment* series, which takes its title from the psychoanalytic and biological studies of mother-infant relationships. The sculpture’s molded handles and metal hardware suggest attachment in its multiple meanings. “I wanted to make devices with hand grips on both sides, informed by an infant’s instinct to grab,” Phillips has said. The metal hardware, which the artist views as metaphors, includes springs as a stand-in for flexibility and quick releases to represent autonomy.

Intentionally open-ended, Phillips hopes for viewers to approach her work “like a crime scene,” piecing together traces of information while adding their own experiences and projections. In the artist’s own words, “letting the viewers fill in the blanks hopefully allows them to adjust the work to fit their own realities and imaginations.”



Julia Phillips *Attachment V, Flexible with Quick Release* 2024

Cast bronze with silver nitrate patina and lacquer, medical PVC tubes, stainless steel hardware, wire rope, and satin stainless steel hooks and screws 38 7/8 x 15 5/8 x 5 1/4 inches; 99 x 40 x 13 cm



Paul Sietsema

Paul Sietsema is known for his paintings rendered by hand with startling realism that explore our understanding of culture and history. The artist's labor-intensive painting process parallels the changes in meaning and value that objects undergo as they circulate through our cultural and economic systems.

In *Arrangement*, 2024, Sietsema depicts a paint-covered rotary phone. To make this work, the artist first mixes paint to match the original color of the phone. He then pours the mixture over the phone, coating it in pools of paint. The paint-covered phone is photographed, and the resulting image is painted by hand on canvas. Depicted with its receiver off the hook, Sietsema has said the phone represents “an image that can be read as portraying an open or closed line of communication.”

Carriage painting (blue square), 2024, is a striking new example from Sietsema's *Carriage painting* series realized in vivid blue and green hues. To create these paintings, Sietsema begins with a found painting by an anonymous artist. He then tears up bills of different dollar denominations and scans them. Sietsema enlarges the collaged image of currency from the scanner and meticulously paints it by hand on top of the found painting.



Paul Sietsema *Arrangement* 2024 Enamel on linen 47 5/8 x 47 3/8 inches; 121 x 120 cm



Paul Sietsema *Carriage painting (blue square)* 2024
Enamel on acrylic on canvas in artist's frame 52 x 52 1/4 inches; 132 x 133 cm



Ken Price

Iridescent Egg

1969

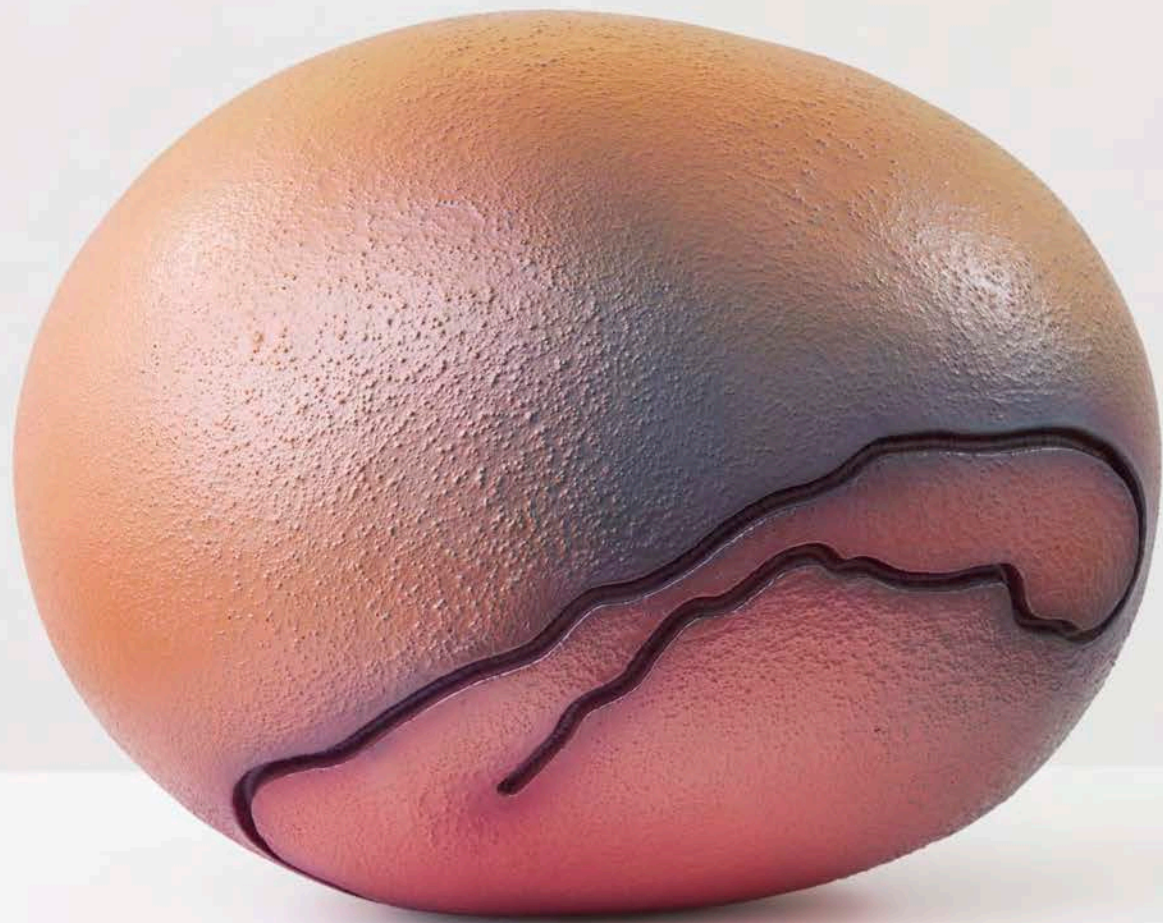
Fired and painted clay

10 x 13 x 10 1/4 inches

25 x 33 x 26 cm

For over fifty years, Ken Price created an innovative body of work that redefined contemporary sculpture. Price's *Iridescent Egg*, 1969, represents an important early example of the artist's extended exploration of form, surface, and color. Price first exhibited his eccentric mound and egg-shaped ceramic sculptures in 1960 at the now-legendary Ferus Gallery in Los Angeles, and he would continue to create a renowned series of biomorphic egg-shaped sculptures throughout the 1960s.

Iridescent Egg's fired clay form is painted with a lustrous multi-colored surface. Describing the luminous surface of his egg-shaped sculptures, Price said, "I wanted them to look like they were sort of made out of color." *Iridescent Egg* is punctuated by a series of sinuous lines carved into its rounded form, further highlighting the artist's layered abstract visual language. During the late 1960s, writer and critic Lucy Lippard commented on the significance of Price's sculptural practice, saying, "it is fact rather than a value judgment that no one else, on the east or west coast, is working like Ken Price."



Ken Price *Iridescent Egg* 1969 Fired and painted clay 10 x 13 x 10 1/4 inches; 25 x 33 x 26 cm





Ken Price Drawings

A relentlessly inventive artist, Ken Price became known for his highly influential sculptures and drawings over the course of his five-decade career. Price found a powerful source of inspiration in his surrounding environment, ranging from dense urban settings to vast seascapes and desert landscapes. “Drawing is the primary thing. It’s where essential thinking goes on, and it’s the soul connection too,” Price has said. “A good drawing can cut right to the essence of something.”

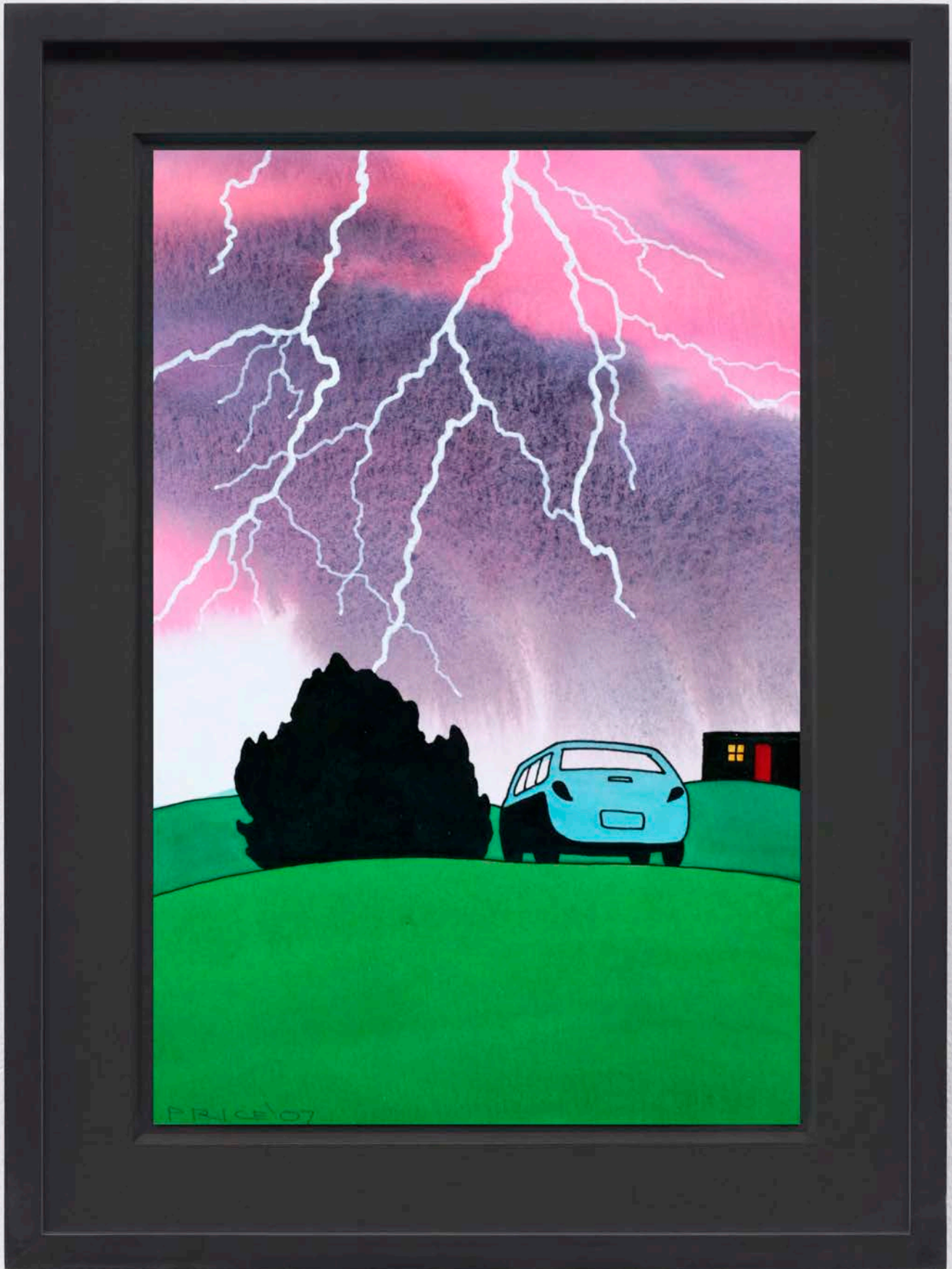
Combining ink and diluted acrylic paint on paper, Price’s graphic drawing style exhibits a mastery of line, color, and form. The landscape drawings, featuring dramatically colored skies, reflect the places Price knew well, including his home in the high desert of Taos, New Mexico, and the volcanoes and oceans of Hawaii. The art historian Douglas Dreishpoon has noted the compelling tension between Price’s graphic style and the frequently ominous undertones of his images: “Even cartoons can be serious business,” he writes, “and the levity of a Price drawing is sometimes dampened by darker impulses that linger beneath the surface.”



Ken Price *Central Coast* 2000 Acrylic and ink on paper
8 5/8 x 6 3/8 inches; 22 x 16 cm



Ken Price *Inside the Crater* 2004 Acrylic and ink on paper
10 1/2 x 8 3/8 inches; 27 x 21 cm



Ken Price *Bush, Car, House* 2007 Acrylic and ink on paper
9 x 6 inches; 23 x 15 cm