



**ART BASEL
MIAMI BEACH
2024**

**Booth C13
December 4 - 8, 2024**

PATRON

**ART BASEL MIAMI BEACH 2024
BOOTH C13**

VIP Days

Wednesday, December 4, 2024, 11am - 7pm, First Choice VIP guests

Wednesday, December 4, 2024, 4pm - 7pm, Preview VIP guests

Thursday, December 5, 2024, 11am - 7pm, First Choice and Preview VIP guests

Thursday, December 5, 2024, 4pm - 7pm, Vernissage VIP guests

Public Days

Friday, December 6, 2024, 11am - 6pm

Saturday, December 7, 2024, 11am - 6pm

Sunday, December 8, 2024, 11am - 6pm

PATRON is thrilled to announce our participation in Art Basel Miami Beach 2024 with a interdisciplinary presentation of the gallery's program. Our booth design hosts a commissioned relief mural by Chicago-based artist Caroline Kent alongside a curated presentation of artists whose work offer a cross section expressive material experimentations including:

LINDSAY ADAMS
GREG BREDÁ
BETHANY COLLINS
JAMAL CYRUS
DIANNA FRID
SAMUEL LEVI JONES
MIKA HORIBUCHI
NOUR MALAS
NOE MARTINEZ
HAROLD MENDEZ

BRITTANY NELSON
KAVERI RAINA
MELANIE SCHIFF
SOO SHIN
LUCAS SIMÕES
MIAO WANG
CARMEN WINANT
CHARISSE PEARLINA WESTON
LIAT YOSSFOR

LINDSAY ADAMS

Lindsay Adams (b. 1990, Washington, D.C.) is a writer and painter working across traditional mediums. Employing her educational foundation as a social scientist, with a background in foreign relations, sociology, and cultural anthropology, she systematically engages in her work with precise critical analysis and a perceptive understanding of the complex fabric of social dynamics. Lindsay received her B.A. in International Studies: World Politics and Diplomacy and Latin and Iberian Studies from The University of Richmond.

Embracing her intersectional identity, Lindsay's work serves as a reflection of self, exploring personal and collective histories and the role imagination plays in mining the complexities and nuances of life. Her current body of work is a conceptual investigation of the balance between the known and the possible, examining themes of place, liberation, expanse, and freedom. Each intuitive mark invites a dialogue between reality and dreaming, as she mines through layers of gesture and color to build worlds. Adams alternates between abstract and representational forms, employing formal techniques that highlight the physicality of paint and the delicacy of gesture. In this way, she weaves multiple paintings within one, crafting a rich tapestry, informed by interconnected experiences that invites reflection on the boundlessness of dreaming.

Select solo exhibitions include: *Two Things Can Be True*, Lindsay Adams (2022), Eaton DC, Washington, D.C.; *"...And Ain't I A Woman."* (2022), Riverhill Art Residency, Upstate Art Weekend, Ulster Park, NY. Select group exhibition include: *It Never Entered My Mind* (2024), Sean Kelly Gallery, Los Angeles, CA; *In the Know, Show* (2024), Green Family Art Foundation, Dallas, TX; *Arcadia and Elsewhere* (2024), James Cohan Gallery, New York, NY; *How Do We Know the World?* (2023), Baltimore Museum of Art, Baltimore, MD; *A Color Story* (2023), Cierra Britton Gallery, Brooklyn, NY; *Botany of Desire* (2023), Swivel Gallery, Brooklyn, NY; *Grow in Haiti* (2022), Alpha Arts Alliance, Brooklyn, NY; *These Are A Few Of My Favorite Things* (2022), Gavlak Gallery, Los Angeles, CA; *All Together* (2022), Martin Luther King Jr. Memorial Library, Washington D.C.; *The Sactuary* (2022), West Chelsea Contemporary, New York, NY; *Operation Varsity Blues* (2021), Allouche Gallery, New York, NY; *Truth About Me* (2021), ArtLeadHER Foundation, Urban Zen, New York, NY.

Lindsay has been the recipient of the New Artist Society Merit Award and the Helen Frankenthaler Award at the School of the Art Institute of Chicago where she is currently pursuing an MFA in Painting and Drawing. Her work is in the collection of the Baltimore Museum of Art and Northwestern Law School.



LINDSAY ADAMS

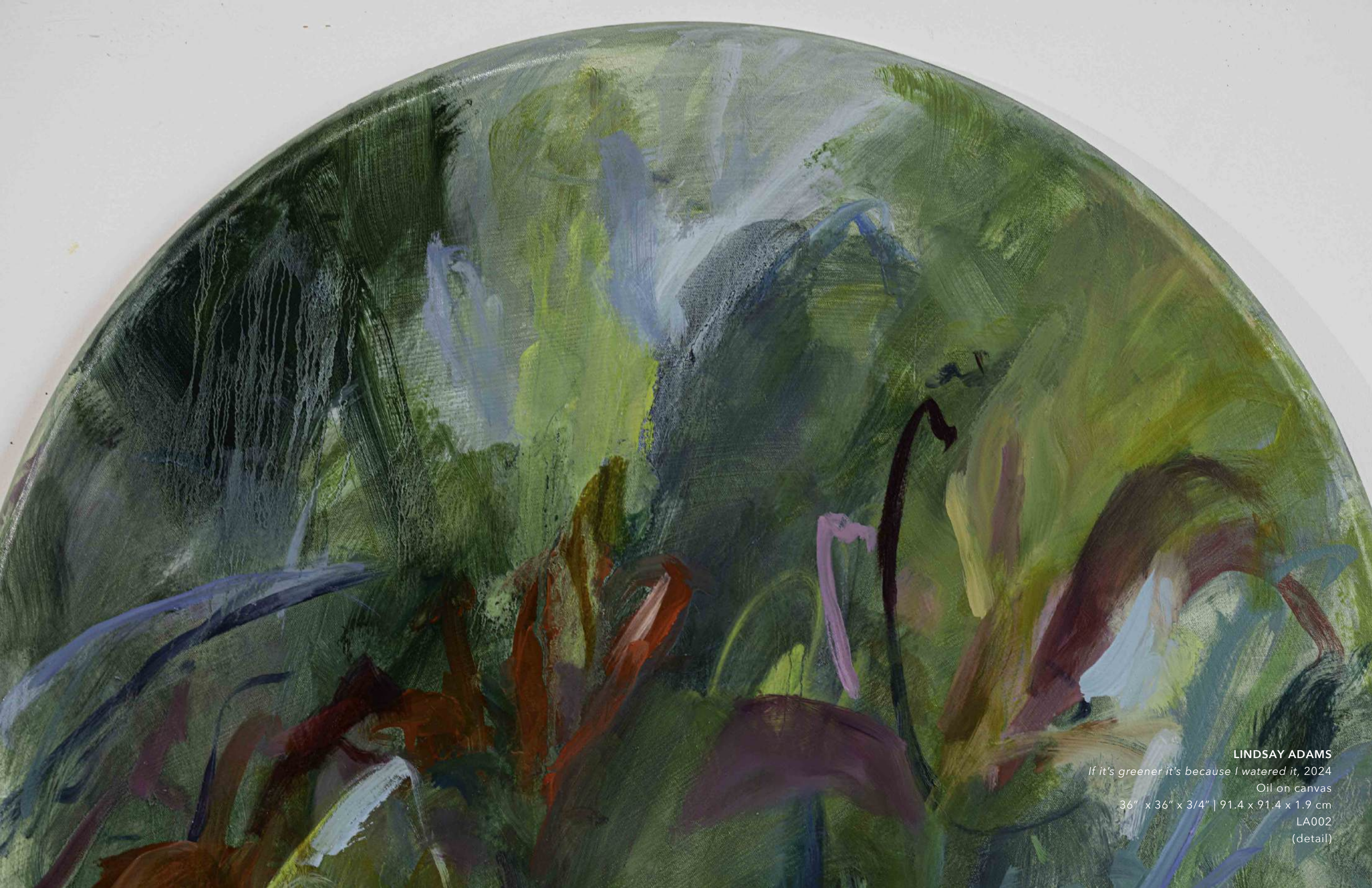
If it's greener it's because I watered it, 2024

Oil on canvas

36" x 36" x 3/4" | 91.4 x 91.4 x 1.9 cm

LA002

\$12,000



LINDSAY ADAMS

If it's greener it's because I watered it, 2024

Oil on canvas

36" x 36" x 3/4" | 91.4 x 91.4 x 1.9 cm

LA002

(detail)



LINDSAY ADAMS

Silent Echoes, 2024

Ink, graphite, charcoal, pen on paper

25 3/4" x 33 1/8" x 1 1/2" | 65.4 x 84.1 x 3.8 cm

LA001

\$2,500

GREG BREDA

Greg Breda (b. 1959, Los Angeles, CA) is a self-taught painter who lives and works in Los Angeles. Rendering his figures with lush brushstrokes on vellum, and more recently on silken polyester, Breda's compositions emanate with light. In lush, verdant settings, the figures appear in harmony with the natural world around them, Breda's subjects are depicted in states of thoughtful contemplation or meditation, as if pondering truths greater than themselves. Timeless and removed from individual identity or context, the intimately cropped figures are not portraits but harbingers of the potentiality of quietude.

In recent years, Breda's work has been included in several solo and group exhibitions including: *Where I am found* (2024), PATRON, Chicago, IL; *It Never Entered My Mind* (2024), Sean Kelly, Los Angeles, CA (2024); *Diaspora Stories: Selections from the CCH Pounder Collection* (2023), The DuSable Black History Museum and Education Center, Chicago, IL; *We Are Us: The Human Condition* (2022), Lubeznik Center for the Arts, Michigan City, IN; *Still* (2022), PATRON, Chicago, IL; *Plum Line: Charles White and the Contemporary* (2019), California African American Museum, Los Angeles, CA; *Punch* (2019), Jeffrey Deitch Projects, Los Angeles, CA; *Glimmers Through Dark Matter: Greg Breda and Myra Greene* (2019), PATRON Projects, New York, NY; *Hei* (2018), PATRON, Chicago, IL; *Face To Face: Los Angeles Collects Portraiture* (2017), California African American Museum, Los Angeles, CA; *East + West: Studies On Paper By Francks Deceus & Greg Breda* (2015), Band Of Vices, Los Angeles, CA; *Hard: Politics, Religion, and Personal Preference* (2014), Advocate & Gochis Galleries, Los Angeles, CA; *Seed* (2006), Tilford Art Group, Los Angeles, CA and House Proud; *The Artist Salon* (2006), Pounder Kone Art Space, Los Angeles, CA.

Breda's work is represented in the collections of the Columbus Museum of Art, Columbus, OH; Los Angeles County Museum of Art, Los Angeles, CA; the Studio Museum in Harlem, New York, NY and selected prominent private collections.



GREG BRED A

Spark, 2024

Acrylic on polyester canvas
25" x 25" x 1" | 63.5 x 63.5 x 2.5 cm

GB051

\$ 30,000



GREG BREA

Spark, 2024

Acrylic on polyester canvas
25" x 25" x 1" | 63.5 x 63.5 x 2.5 cm

GB051

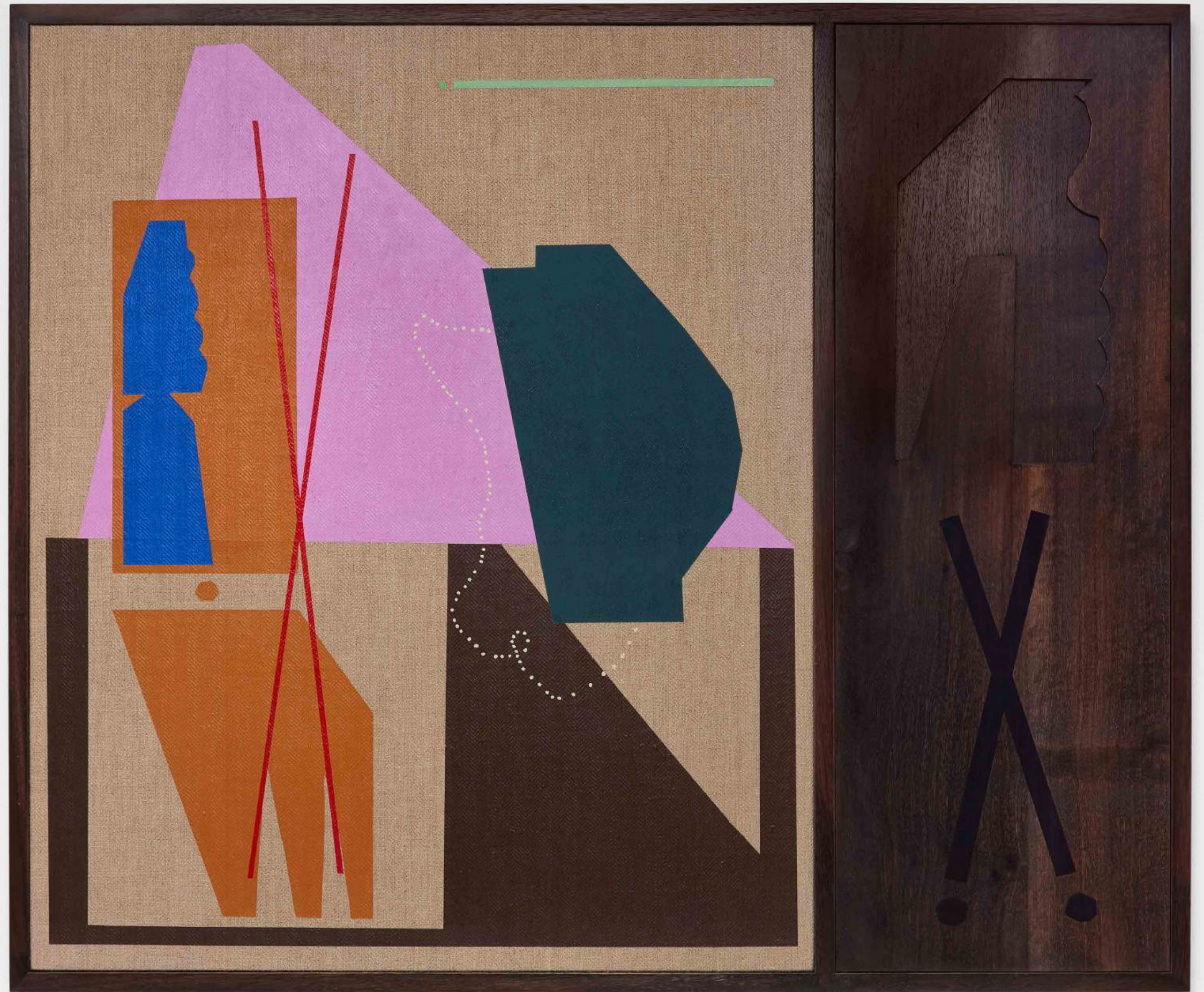
(detail)

CAROLINE KENT

Caroline Kent (b. 1975, Sterling, IL) lives and works in Chicago, IL. Kent received a MFA from the University of Minnesota and a BS from Illinois State University. Moving beyond the borders of the canvas, Kent's formal investigations expand into sculpture, architecture and installations. Drawing on a personal archive of painted works on paper, Kent's use of the color black functions doubly. On one hand, it is a conduit for understanding color. On the other hand, it is a site for exploring new forms and geometry. Kent's work takes language and transforms it into a site for the projection of desire, wonder, and alternate fictions.

Select solo exhibitions include: *A short play about watching shadows move across the room* (2023) Queens Museum, Queens, NY; *This space for correspondence* (2023), Casey Kaplan Gallery, New York, NY; *An Improvisation of Form* (2022), Figge Art Museum, Davenport, IA; *Space| Shadow| Script* (2022), PATRON, Chicago, IL; *XYZ: Alphabetical Ruptures and Reformations* (2022), Kinositto, Verplanck, NY; *The sounds among us* (2022), Art Wall at Berkeley Art Museum and Pacific Film Archive, Berkeley, CA; *Chicago Works: Caroline Kent* (2021), Museum of Contemporary Art, Chicago, IL; *What the stars can't tell us* (2021), University Galleries at Illinois State University, Normal, IL; *Proclamations from the Deep* (2021), Casey Kaplan Gallery, New York, NY; *Victoria/Veronica: The figment between us* (2021), Tiger Strikes Asteroid, Chicago, IL

Select group exhibitions include: *The Mask of Prosperity* (2024), Gallery 400 at The University of Illinois at Chicago, Chicago, IL; *Sensory Poetics: Collecting Abstraction*, Solomon R. Guggenheim Museum, New York, NY; *The Artist's Eye* (2022), Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley, CA; *NEW at NOMA: Recent Acquisitions in Contemporary Art* (2022), New Orleans Museum of Art, New Orleans, LA; *LatinXAmerican* (2021), DePaul Art Museum, Chicago, IL; *Constructed Mysteries* (2021), Bethel University Art Galleries, St. Paul, MN, *Travels to: Baugh Center for the Visual Arts*, Belton, TX, *Boger Gallery*, Point Lookout, MO, *Wheaton College*, Wheaton, IL, and *De Pree Gallery*, Holland, MI; *Duro Olowu: Seeing Chicago* (2020), Museum of Contemporary Art Chicago, Chicago, IL; *all this and not ordinary - the difference is spreading* (2020), The Marxhausen Gallery of Art at Concordia University, Seward, NE; and *Five Ways In: Themes from the Collection* (2019), Walker Art Center, Minneapolis, MN. Her work is included in the public collections of the Solomon R. Guggenheim Museum, New York, NY; Dallas Museum of Art, Dallas, TX; DePaul University, Chicago, IL; Institute of Contemporary Art, Miami, FL; The Art Institute of Chicago, Chicago, IL; Walker Art Center, Minneapolis, MN; Museum of Contemporary Art Chicago, Chicago, IL and several others.



CAROLINE KENT

Entering the room like a soft fragrance, 2024

Acrylic on Belgian linen, walnut, resin and oil
paint inlay

30 3/8" x 36 3/8" x 2" | 77.2 x 92.4 x 5 cm

CK134

\$45,000



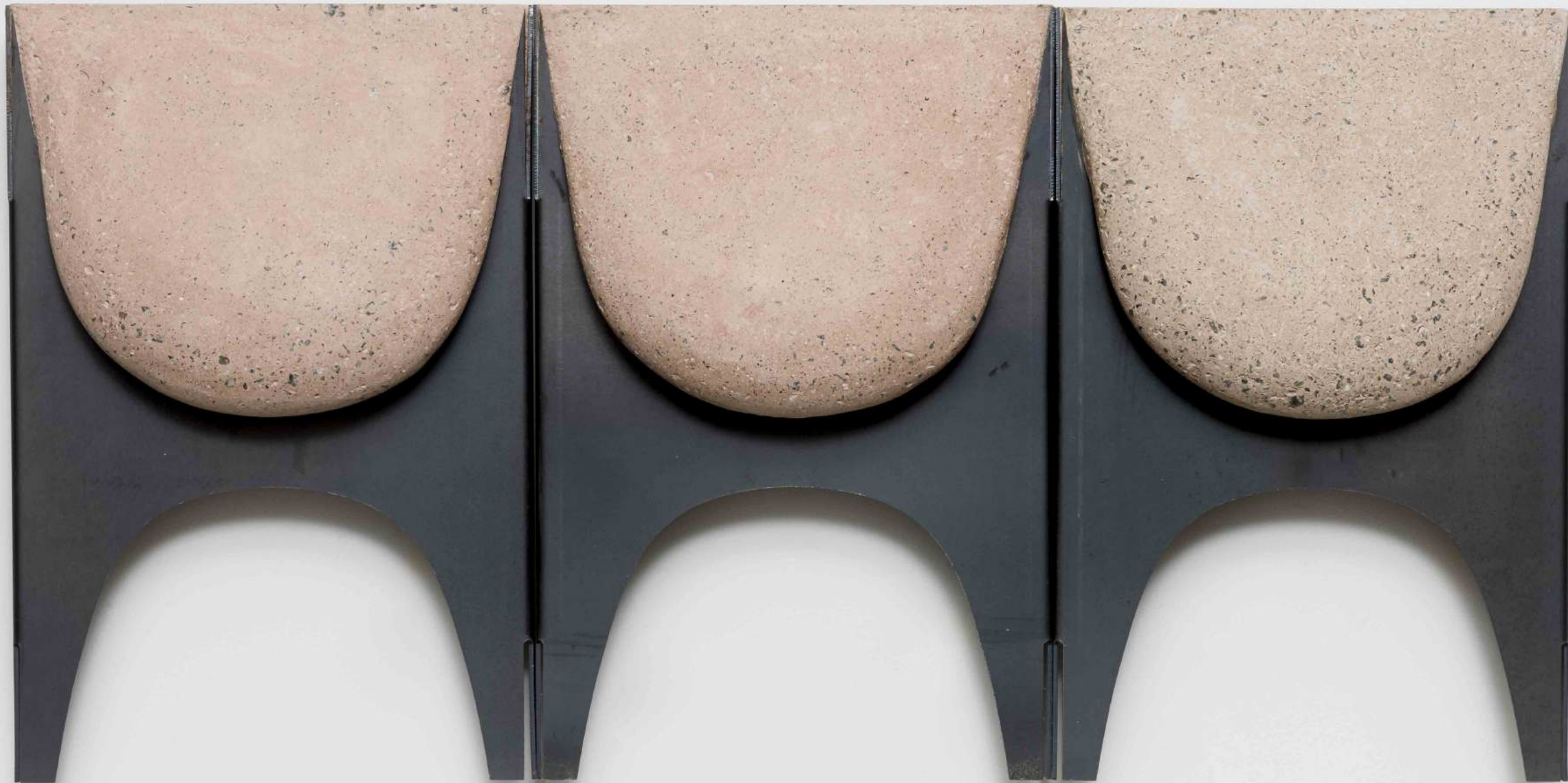
CAROLINE KENT
a mind stilled by a request, 2024
Acrylic on Belgian linen
13" x 10" x 1" | 33 x 25.4 x 2.5 cm
CK132
\$15,000

LUCAS SIMÕES

São Paulo-based artist Lucas Simões (b. 1980, Catanduva, Brazil) draws on his training as an architect to inform his sculptural practice. Deeply grounded in historical research and literary references, and visual culture, Simões fluidly combines material and design lineages of modern architecture with Concrete and Neo-Concrete art historical lineages into forms that pour out of the brutalist confines of modernism into a bodily, even sensorial field.

Select solo exhibitions include *Luscofusco* (2023), PATRON, Chicago, IL; *OTIUMmuitoOTIUM* (2022), Casa Triângulo, São Paulo, Brazil; *Repique* (2021), public art project for Salão Luiz Sacilotto, Santo André, Brazil; *Durmientes* (2021), Galeria Pelaires, Palma de Mallorca, Spain; *Drawing Tense* (2021), *Blouin|Division*, Montreal, Canada; *Awaiting Masses* (2019), PATRON Projects | New York, New York, NY; *Perpetual instability* (2017) curated by Sofía Mariscal, Iniciativa Curatorial Marso, Mexico City, Mexico. Select group exhibitions include *Panta Rei* (2021) curated by Marina Dacci, Anna Mara, Roma, Italy; *Bodies of Desire* (2021) curated by Tiago Abre Pinto, Montoro 12 Gallery, Brussels, Belgium; *Acervo Rotativo* (2021) curated by Laerte Ramos, Ofina Mário de Andrade, São Paulo, Brazil; *Antologia de Arte e Arquitetura* (2020), Galpão Fortes D'Aloia e Gabriel, São Paulo, Brazil; *Experimentando Le Corbusier - Interpretações Contemporâneas do Modernismo* (2019) curated by Pierre Colnet and Hadrien Lelong, Museu Oscar Niemeyer, Curitiba, Brazil; *Building Material: Process And Form In Brazilian Art* (2018), Hauser and Wirth Los Angeles, Los Angeles, CA.

His work is included in the public collections of Museu de Arte Contemporânea - USP, São Paulo, Brazil; Museu de Arte do Rio, Rio de Janeiro, Brazil; Coleção Itaú de Fotografia Brasileira, São Paulo, Brazil; Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil.



LUCAS SIMÕES

Miragem, 2023

Carbon steel and pigmented concrete

19 1/4" x 13" x 5" | 48.9 x 33 x 5 cm

LS062

\$14,000



LUCAS SIMÕES

Miragem, 2023

Carbon steel and pigmented concrete

19 1/4" x 13" x 5" | 48.9 x 33 x 5 cm

LS062

(detail)

ALICE TIPPIT

Alice Tippit (b. 1975 Independence, KS) is a Chicago-based painter and printmaker. Tippit received an MFA from The School of The Art Institute of Chicago in 2013 and a BFA from The School of The Art Institute of Chicago in 2009. Palyfully erotic, Tippit's surrealist-inspired canvases function as visual poems or puns, resisting their often enigmatic titles. Unfolding references from art history, advertising, and linguistic metaphor, Tippit's carefully selected color palette, and flat, graphic stylce mask ehr carefully constructed hand-painted surfaces.

Select solo and two-person exhibitions include: *The Deep Element* (2024), PATRON, Chicago, IL; *Zero eroS* (2023), Rodolphe Janssen, Belgium; *Surely Any S is Welcome* (2023), Nicelle Beauchene Gallery, New York, NY; *Palsied Egg Thief* (2021), Grice Bench, Los Angeles, CA; *Pallid Carrier* (2020), PATRON Gallery, Chicago, IL; *Unspelt* (2020), Nicelle Beauchene, New York, NY; *Still Life with Volcano* (2019), Grice Bench, Los Angeles, CA; *Delicious Sister* (2019), Kimerich, Berlin, Germany; *Long Red Moans* (2018), Nicelle Beauchene Gallery, New York, NY; and *Bad Form* (2018), Paris London Hong Kong, Chicago, IL.

Select group exhibitions include: Moreover: *50 Paintings* (2024), The Green Gallery, Milwaukee, WI; *Dialogues* (2023), PATRON, Chicago, IL; *The Moon and I* (2023), GRIMM, New York, NY; *Basic Fit* (2023), Office Baroque, Antwerp, Belgium; *(m)ad-libs* (2022), George Adams Gallery, New York, NY; *Sarah Braman, Ellen Gronemeyer, Margherita Manzelli and Alice Tippit (in cooperation with Kimerich)* (2022), Linn Luhn gallery, Düsseldorf, Germany; *The Regional*, Kemper Museum of Contemporary Art (2022), Kansas City, MO and Contemporary Arts Center (2021), Cincinnati, OH; *Feelings are Facts* (2021), Poker Flats, Williamstown, MA; *After Daan Van Golden* (2021), Parts Project, The Hague, NL; *Won't you be my neighbor* (2020), Nathalie Karg Gallery, New York, NY; *Four Flags* (2020), Chicago Manual of Style, Chicago, IL; *Noah's Ark* (2020), Nichelle Beauchene Gallery, New York, NY; *Painting As Is* (2020), Fosdick Nelson Gallery, Alfred University, Alfred, NY; *Small Painting* (2019), Corbett vs. Dempsey, Chicago, IL; *Reductive Seduction* (2019), Chart Gallery, New York, NY; and *Common Forms* (2019), PEANA, Monterey, MX.



ALICE TIPPIT

Base, 2024

Oil on canvas

16" x 13" | 40.6 x 33 cm

AT051

\$9,000

ALICE TIPPIT

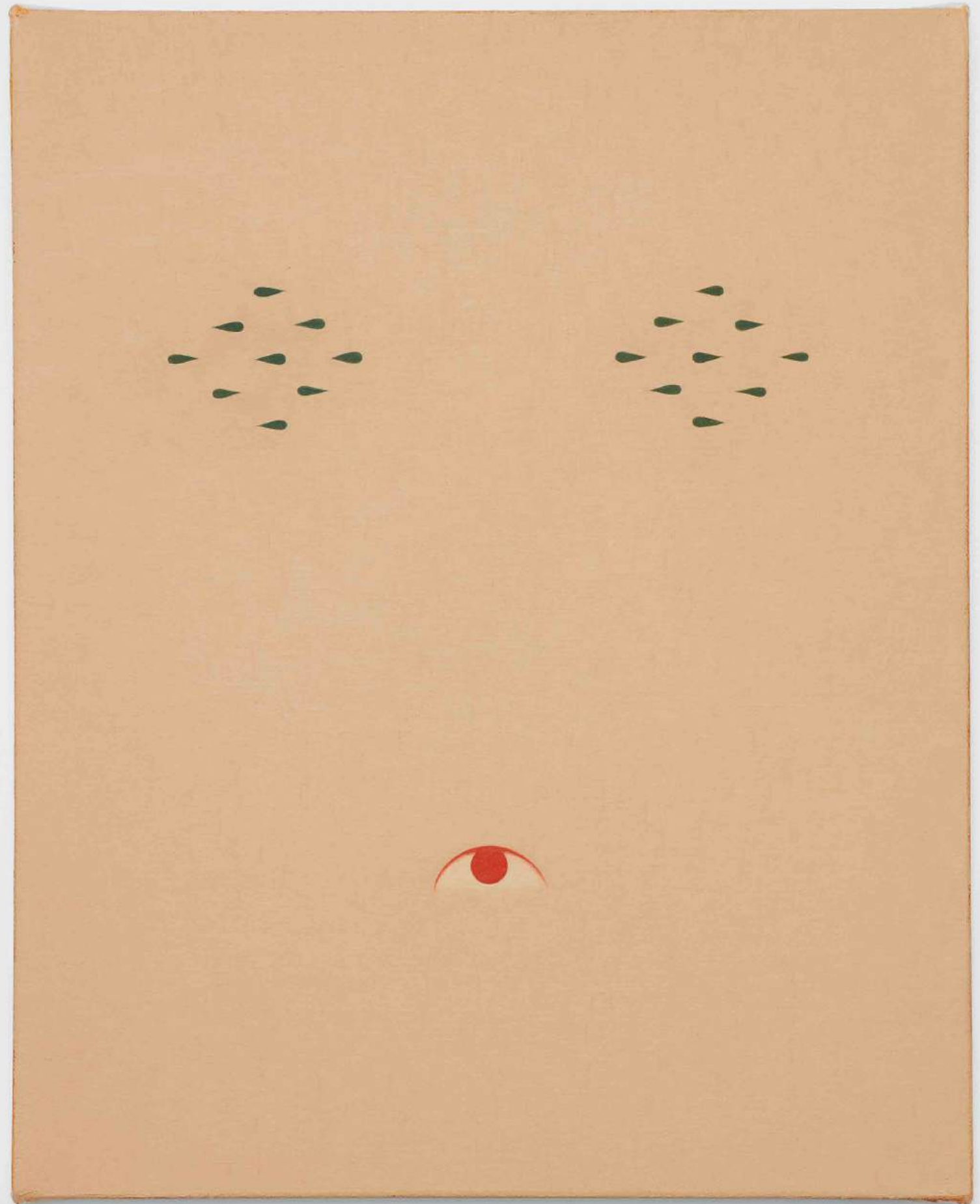
Vast, 2023

Oil on canvas

16" x 13" | 40.6 x 33 cm

AT058

\$9,000



BETHANY COLLINS

Bethany Collins (b. 1984, Montgomery, AL) is a multidisciplinary artist whose conceptually driven work is fueled by a critical exploration of how race and language interact. *In the whiteness of the lilies*, a significant work on paper from the artist's body of work engaging abolitionist Julia Ward Howe's The Battle Hymn of the Republic. A contrafactum- a song in which the melody remains constant while the lyrics shift, *The Battle Hymn of the Republic* drew on overly biblical language to frame the Union's cause as morally righteous.

Collins's work has been the subject of numerous solo exhibitions including *At Sea*, Seattle Art Museum, WA (2024); *Accord*, Jule Collins Smith Museum of Fine Art at Auburn University, AL (2024); *America: A Hymnal*, Peabody Essex Museum, Salem, MA (2023); and *My Destiny Is In Your Hands*, Montgomery Museum of Fine Art, AL (2021), among others. Collins has participated in many group exhibitions including *Prospect.6: the future is present, the harbinger is home*, New Orleans, LA (2024); *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*, Virginia Museum of Fine Arts, Richmond, VA (2021), traveled to Contemporary Arts Museum Houston, TX (2021), Crystal Bridges Museum of American Art, Bentonville, AR (2022), and Museum of Contemporary Art Denver, CO (2022); and *Jacob Lawrence: The American Struggle*, Peabody Essex Museum, Salem, MA (2020), traveled to Seattle Art Museum, WA (2021), and The Phillips Collection, Washington, D.C. (2021).

Collins's work is represented in the collections of The Art Institute of Chicago, IL; Baltimore Museum of Art, MD; Birmingham Museum of Art, AL; High Museum of Art, Atlanta, GA; Rose Art Museum, Brandeis University, Waltham, MA; The Morgan Library & Museum, New York, NY; The Peabody Essex Museum, Salem, MA; and The Studio Museum in Harlem, NY, among others. She is the recipient of many awards and grants, including the 3Arts Next Level Visual Arts Award (2024); Gwendolyn Knight & Jacob Lawrence Prize (2023); Joan Mitchell Fellowship (2022); and The Pollock-Krasner Foundation Grant (2015), among others. Bethany Collins is also represented by PATRON, Chicago, IL.



BETHANY COLLINS

In the whiteness of the lilies, 2024

Wax pastel and acrylic on paper

40" x 60" | 101.6 x 152.4 cm

BC384

\$55,000



BETHANY COLLINS

In the whiteness of the lilies, 2024

Wax pastel and acrylic on paper

40" x 60" | 101.6 x 152.4 cm

BC384

(detail)

JAMAL CYRUS

Jamal Cyrus (b. 1973, Houston, TX) is a multidisciplinary Houston-based artist. Cyrus's conceptual and research-driven practice draws on the creative strategies of collage and assemblage, and explores the evolution of African American identity within Black political movements and the African diaspora. He is engaged with an aesthetic practice that aims to transform the most mundane materials into objects with rich, densely packed networks of meaning and purpose. A founding and continued member of the pioneering collective, Otabenga Jones & Associates, Cyrus actively engages with the cultural cross-pollination and hybridity across and between historical eras, cultures, and events.

Select solo and two-person exhibitions include: *On turning ground* (2024), PATRON, Chicago, IL; *The End of My Beginning* (2022), Mississippi Museum of Art; *FOCUS: Jamal Cyrus* (2022), Modern Art Museum of Fort Worth, Fort Worth, TX; *The End of My Beginning*, Institute of Contemporary Art Los Angeles (2022), Los Angeles California and Blaffer Art Museum (2021), Houston, TX; *Manna and Braised Collards* (2021), PATRON, Chicago, IL; and *Currents & Currencies* (2019), Inman Gallery, Houston, TX.

Select group exhibitions include: *From Alpha to Creation: Religion in the Deep South* (2024), North Carolina Museum of Art, Raleigh, NC; *Multiplicity: Blackness in Contemporary American Collage* (2023), First Art Museum, Nashville, TN; *Spinning in Place* (2023), 601ArtSpace, New York, NY; *Black Writing* (2023), Spencer Museum of Art, Lawrence, KS; *This Tender, Fragile Thing* (2022), Jack Shainman Gallery: The School, Kinderhook, NY; *Soundwaves: Experimental Strategies in Art + Music* (2022), Moody Center for the Arts, Houston, TX; *Yesterday We Said Tomorrow* curated by Naima J. Keith and Diana Nawi (2021), Prospect, New Orleans, LA; *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*, Crystal Bridges Museum of American Art (2022), Bentonville, AR; Contemporary Arts Museum Houston (2021), Houston, TX and Virginia Museum of Fine Arts (2021), Richmond, VA; *Slowed and Throed: Records of the City Through Mutated Lenses* (2021), Contemporary Arts Museum, Houston; and *Direct Message: Art, Language and Power* (2019), Museum of Contemporary Art, Chicago, IL.



JAMAL CYRUS

Satchel Mouth Blues (prelude), 2024

Bleached denim, denim cotton, thread, glue

51" x 38 1/2" | 129.5 x 97.8

JCy033

\$28,000



JAMAL CYRUS
Satchel Mouth Blues (prelude), 2024
Bleached denim, denim cotton, thread, glue
51" x 38 1/2" | 129.5 x 97.8
JCy033
(detail)



JAMAL CYRUS
Native Son, 2024
Bronze
6 1/2" x 4 1/4" x 6 7/8" | 16.5 x 11 x 17.5 cm
JCy040
\$11,500

DIANNA FRID

Dianna Frid (b. Mexico City, Mexico) is an artist working at the intersection of material texts and textiles. Her artist's books and mixed-media works make visible the tactile manifestations of language. In her work, embroidery is a prominent vehicle for exploring the relationships between writing and drawing, and the overlaps of transcription, translation, and legibility. *Ritmo #1* is one of a series of handmade woven tapestries Frid developed during her residency in 2023-2024 in Oaxaca. An ongoing collaboration with the Vásquez weaving workshop, the series as a whole will be exhibited institutionally in 2026.

Select solo and two-person exhibitions include *pre knowing / un-knowing* (2023), PATRON, Chicago, IL; *Diana Frid: Time is Textile* (2022), Alan Koppel Gallery, Chicago, IL; *More Time Than Life* (2019), Alan Koppel Gallery, Chicago, IL; *All Days Combined: Dianna Frid and Monika Müller* (2018), Alpineum Produzentengalerie, Lucerne, Switzerland; *The Registers: Dianna Frid and Monika Müller, Goldfinch Projects* (2018), Chicago, IL; *Hilo de Vías: Selected Artist's Books*, Illinois State University, Normal, IL; *Dianna Frid and Richard Rezac* (2016), De Paul Art Museum, Chicago, IL; *Matter and Subject Matter* (2015), Biblioteca Francisco de Burgoa, Oaxaca, Mexico; *Dianna Frid and Cecilia Vicuña : A Textile exhibition* (2015), The Poetry Foundation, Chicago, IL; *Skylight and Spectra* (2010), neues kunstforum, Cologne, Germany; *Dianna Frid and Allison Wade*, Riverside Art Center, Riverside, IL; *Dianna Frid* (2008) devening projects + editions, Chicago, IL; *Dianna Frid* (1999) Esso Gallery, New York, IL; *Dianna Frid* (1995) Artspeak Gallery, Vancouver, Canada.

Her work is included in the public collections of The Art Institute of Chicago, Chicago, IL; De Paul Art Museum, Chicago, IL; CU Art Museum, Boulder, CO; Joan Flasch Artist's Book Collection, Chicago, IL; National Museum of Mexican Art, Chicago, IL; Bruce Peel Special Collections Library, University of Alberta, Edmonton, Canada as well as numerous private collections internationally.

DIANNA FRID
Ritmo #1, 2024
Wool thread
65 1/2" x 47" | 166.4 x 119.4 cm
DF052
\$20,000





DIANNA FRID

Ritmo #1, 2024

Wool thread

65 1/2" x 47" | 166.4 x 119.4 cm

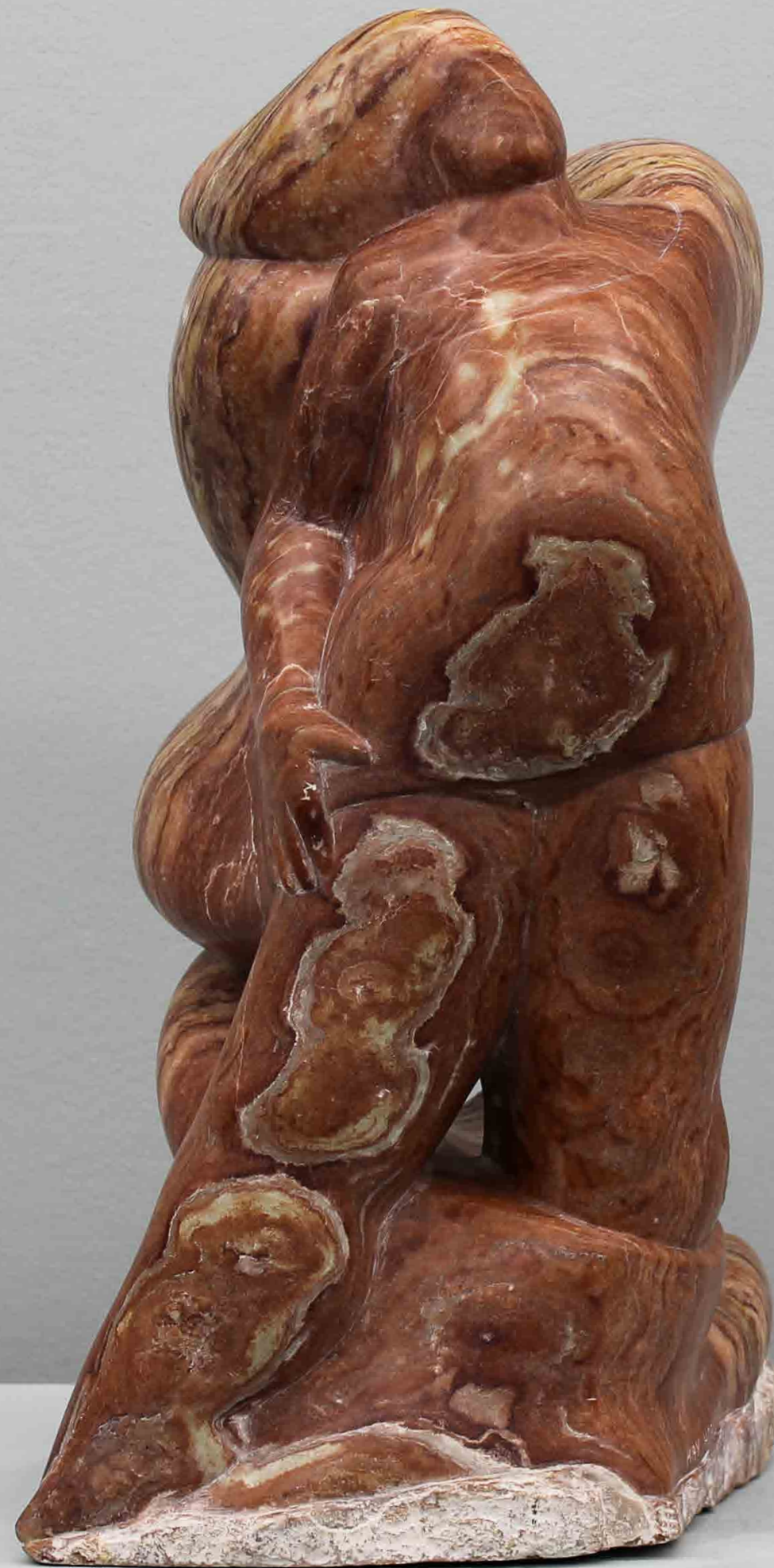
DF052

(detail)

KAY HOFMANN

Kay Hofmann (b. 1932, Green Bay, WI) lives and works in Rockford, IL. Hofmann received a BFA from the School of the Art Institute of Chicago and studied at the Académie de la Grande Chaumière in Paris, France. Hofmann grew up observing her father's own sculpting practice as a stonecutter who specialized in tombstone and monuments, an early influence that would serve as a foundation to her own relationship to stone in her artistic career. She attended the Art Institute of Chicago in the early 50s, where she began as a painter, but later found her way back to sculpture and stonework. Hofmann received a prestigious fellowship in Paris following her time at the School of the Art Institute of Chicago. Spiraling in and out of figuration, her work from the 1950s to the present day demonstrates Hofmann's exploration with the delicate balance between figuration and abstraction.

Select exhibitions include *Oriana* (2023), Mae Lombardi, Glenco, IL; *Being and Becoming* (2023), PATRON, Chicago, IL; *Linen, Silk, and Pearls...* (2022), LVL3, Chicago, IL; *Kay Hofmann: Senses* (2020), François Ghebaly, Los Angeles, CA; *Materia Medica* (2020), François Ghebaly, Los Angeles, CA; and *pour toujours* (2019), PATRON, Chicago, IL. Her work has also been exhibited at The Art Institute of Chicago, Chicago IL; Lakeview Museum, Peoria, IL; Illinois State Museum, Springfield, IL; Foothills Art Center, Golden, CO; Rahr-West Art Museum, Manitowoc, WI; Bellarmine University, Louisville, KY; Suburban Fine Arts Center, Highland Park, IL; Alverno College, Milwaukee WI; and Chicago Public Library, Chicago IL. Her work is included in the permanent collections of the Borg-Warner Corporation, Continental Plaza Hotel, the Michael Jordan Collection, and several others.



KAY HOFMANN
Windflower, 1989
Hand carved Mexican Strawberry Alabaster
26" x 12" x 12" | 66 x 30.5 x 30.5 cm
KH021
\$22,000

KAY HOFMANN

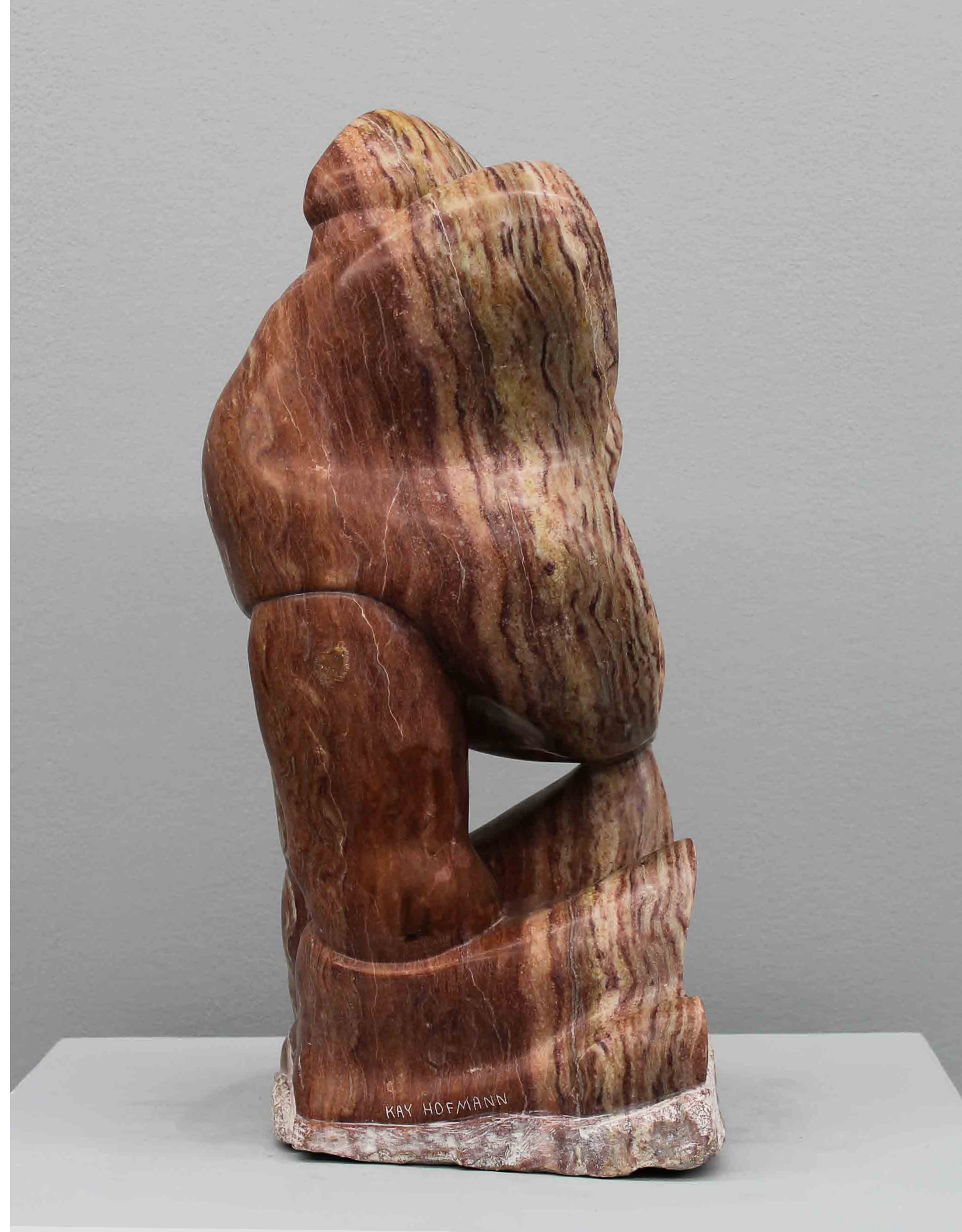
Windflower, 1989

Hand carved Mexican Strawberry Alabaster

26" x 12" x 12" | 66 x 30.5 x 30.5 cm

KH021

(detail)



MIKA HORIBUCHI

Chicago-based artist Mika Horibuchi (b. 1995, San Francisco, CA) utilizes trompe-l'oeil painting techniques to develop a critical interrogation of artistic media, authorship, and value. Inhabiting the edge between object and representation, Horibuchi's work emerges from what she calls a "spiral of mimesis" which extends from paintings to installations, interiors, and environments. *Persimmons in Watercolor* is one of a series of Watercolors—meditatively rendered trompe-l'oeil oil paintings of photographs of watercolor paintings completed by the artist's grandmother.

Select solo and two-person exhibitions include: *First Place Award Selection Premiere* (2023), 56 HENRY, New York, NY; *Showcase* (2023), PATRON, Chicago, IL; *Watercolors* (2022), Bortolami Gallery, New York, NY; *A Tale of Today: Nate Young and Mika Horibuchi* (2020), The Driehaus Foundation, Chicago IL; *Mika Horibuchi: Chicago Works* (2018), Museum of Contemporary Art, Chicago IL; and *Paintings of Watercolors* (2017), PATRON, Chicago IL.

Select group exhibitions include: *Original Studies* (2024), PATRON and 56 HENRY, Pop-Up in Miami Beach, FL; *Intimate Landscapes* (2024), The Orange Advisory, Minneapolis, MN; *Past Time* (2023), Efraín Lopez, New York, NY; *The Empathy Lab* (2019), Jessica Silverman Gallery, San Francisco, CA; *In the Hot Seat* (2019), KMAC Museum, Louisville, KY; *The Map is Not the Territory* (2019), Andrew Rafacz Gallery, Chicago IL; *Una Vida Doméstica* (2018), Salón ACME, Mexico City, Mexico; *On Anxiety* (2018), Cleve Carney Art Gallery at the College of DuPage, Glen Ellyn, IL; *Good News* (2018), Ralph Arnold Gallery at Loyola University, Chicago IL; *8: James Bouché, Andy Delany, Mika Horibuchi, Kara Joslyn, Francesco Lo Castro* (2018), LVL3, Chicago, IL; *This is a Pipe: Realism and the Found Object in Contemporary Art* (2018), Shane Campbell Gallery, Chicago, IL; and *Council: Mika Horibuchi, David Leggett, Orkideh Torabi, Erin Washington, Caleb Yono* (2017), Andrew Rafacz Gallery, Chicago, IL.

She is also co-founder and co-director of 4th Ward Project Space in Chicago, IL. Her work is included in the public collection of the Art Institute of Chicago.



MIKA HORIBUCHI

Persimmons in Watercolor, 2023

Oil on linen, framed and matted; digital print, and plastic bag

17" x 21" x 1 1/2" | 43.2 x 53.3 x 3.8 cm

MH090

\$9,500



MIKA HORIBUCHI

Persimmons in Watercolor, 2023

Oil on linen, framed and matted; digital print, and plastic bag

26" x 32" | 66.04 x 81.26 cm

MH090

(detail)

SAMUEL LEVI JONES

Samuel Levi Jones (b. 1978 in Marion, IN) is an interdisciplinary artist working and living in Indianapolis, IN. Jones earned a B.A. from Taylor University, a B.F.A from Herron School of Art and Design in 2009 and an MFA from Mills College in 2012. Jones addresses the authority and antiquated position that encyclopedic and institutional books and volumes have held as a source of information throughout history. Jones uses the material that once held the authorship on history as a manipulatable platform to re-examine history itself and draw attention to figures, events, and triumphs of those often overlooked in written accounts. Through a process of breaking apart the books, deleting its pages and text and re-structuring the material, Jones creates a clean slate for the insertion of a new and updated revision of history to the material.

Recent exhibitions include: *An abstraction of truth* (2024) Vielmetter, Los Angeles, CA; *Savage Elite* (2024), Altman Siegel, San Francisco, CA; *Conscious Intuition*, (2023); Galerie Lelong, New York, NY; *Monochrome Multitudes* (2022), Smart Museum of Art, Chicago, IL; *Unmasking Masculinity for the 21st Century* (2022), Kalamazoo Institute of Arts, MI; *The Empire is Falling*, (2021) The Contemporary Dayton, Dayton, OH; *Young, Gifted, and Black: The Lumpkin-Bonccuzzi Family Collection of Contemporary Art*, Gallery 400, Chicago, IL; *No color in the pages* (2021), PATRON Gallery, Chicago, IL; *Duro Olowu: Seeing Chicago* (2020), Museum of Contemporary Art Chicago, Chicago, IL; *Mass Awakening* (2019), Galerie Lelong & Co., New York, NY; *No More Tokens* (2019), Susanne Vielmetter, Los Angeles, CA; *Let Us Grow* (2019), Galerie Lelong & Co., Paris, FR; *Left of Center* (2019), The Indianapolis Museum of Art at Newfields, Indianapolis, IN; *Personal to Political: Celebrating the African American Artists of Paulson Fontaine Press* (2018), Gallery 360, Northeastern University, Boston, MA; *Reclamation! Pan-African Works from the Beth Rudin DeWoody Collection* (2018), Taubman Museum of Art, Roanoke, VA; *The Edge of Visibility* (2018), International Print Center, New York, NY; *Sedimentations* (2018), 8th Floor Gallery, The Shelley & Donald Rubin Foundation, New York, NY; *One Blood*, Susanne Vielmetter, Los Angeles, CA; *Excerpt* (2017), Studio Museum in Harlem, New York, NY; *Burning all illusion* (2016), Galerie Lelong & Co, New York, NY; *Reciprocity* (2016), PATRON, Chicago, IL; *A Dark Matter* (2016), Tarble Arts Center, Eastern Illinois University, IL; *Samuel Levi Jones* (2016), The Arts Club, London, UK; *Trust Issues* (2016), Ronchini, London, UK; *48 Portraits (Underexposed)* (2016), EXPO Projects, PATRON, Chicago, IL; *After Fred Wilson* (2015), Indianapolis Museum of Contemporary Art, Indianapolis, IN; *Unbound* (2015), Studio Museum in Harlem, New York, NY.

Jones' work is in the public collections of The Dallas Museum of Art, Dallas, TX; The Smart Museum of Art, Chicago, IL; Whitney Museum of American Art, New York, NY; Minneapolis Institute of Art, Minneapolis, MN; Virginia Museum of Fine Art, Richmond, VA; Chazen Museum of Art, Madison, WI; The de Young Museum, San Francisco, CA; San Francisco Museum of Modern Art, San Francisco, CA; The Rubell Family Collection, Miami, FL; Los Angeles County Museum of Art, Los Angeles, CA; The Studio Museum, Harlem, NY; and Weisman Art Museum, Minneapolis, MN.



SAMUEL LEVI JONES

The choice is hers, 2024

Pulped US flag and deconstructed medical books on canvas

21 1/2" x 21 1/2" x 3" | 54.6 x 54.6 x 7.6 cm

SLJ215

\$22,500

SAMUEL LEVI JONES

Op-ed, 2024

Deconstructed bound newspaper covers on canvas

72 1/4" x 22" x 2" | 188.6 x 56 x 5.1 cm

SLJ208

\$40,000





SAMUEL LEVI JONES

Op-ed, 2024

Deconstructed bound newspaper covers on canvas

72 1/4" x 22" x 2" | 188.6 x 56 x 5.1 cm

SLJ208

(detail)

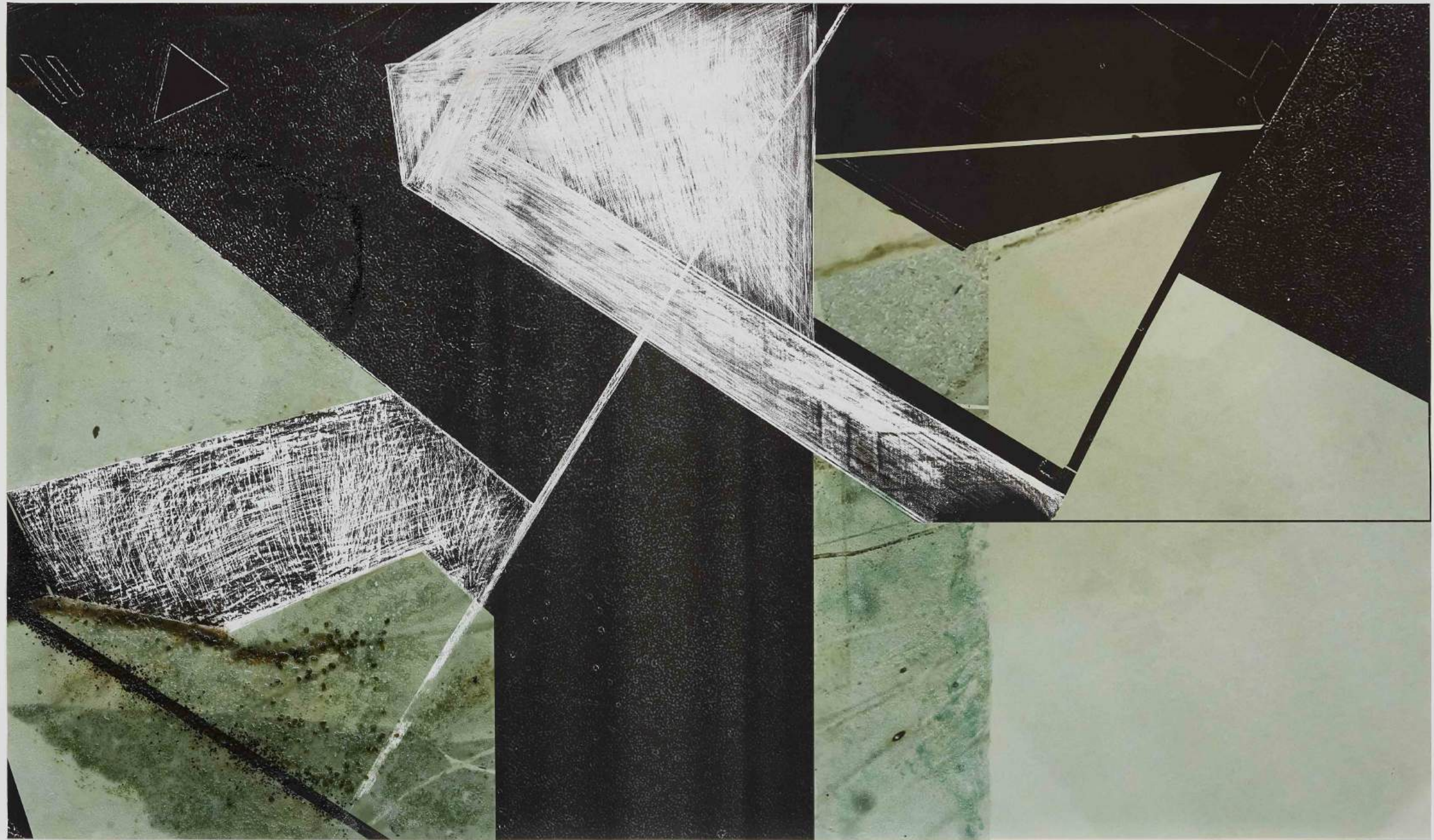
CHARISSE PEARLINA WESTON

Charisse Pearlina Weston (b. 1988, Houston, TX) is a conceptual artist and writer based in New York. Weston's glass sculptures, installations, and works on canvas explore iteration, risk, temporality and collapse as tactics of Black refusal. By exploring the intersections of architectural material including glass, lead, and concrete, Weston expands and exposes material and ideological technologies of surveillance, Black interior life, and resistance through a literal blurring of the line between who is surveilled and who surveils, positionalities otherwise determined by light, surface, reflection and transparency.

Select solo exhibitions include: *again that certain dark who risks being the forever nocturnal source of light* (2024), PATRON, Chicago, IL; *of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust*, (2022), Queens Museum, Queens, NY; *Plunge, Cry* (2021), Curated by Ylinka Barotto, Moody Center for the Arts, Rice University, Houston, TX; *Through: The Fold, The Shatter* (2021), Recess, New York, NY; *nine physical poems (7 of nine)* (2020), Abrons Art Center, New York, NY; *An Appeal, but, in Particular, Very Expressly, To (i sink)*, (2019), UC Irvine Art Galleries, Irvine, CA; *The Red Book of Houston: A Compendium for the New Black Metropolis* (2015), Curated by Ryan Dennis, Project Row Houses, Houston, TX; *Travelin' Man* (2014), Project Row Houses, Houston, TX.

Select group exhibitions include: *Reflections: Surface and Substance* (2024), Mary M. Torggler Fine Arts Center, Newport News, VA; *Light of Winter* (2024), Perrotin, New York, NY; *Whitney Biennial: Even Better Than the Real Thing* (2024), Whitney Museum of American Art, New York, NY; *And Ever an Edge* (2023), MOMA PS1, Long Island, NY; *SEVEN, We Buy Gold* (2023), Jack Shainman Gallery/Nicola Vassel Gallery, New York, NY; *Color Effects* (2023), Galerie LeLong, New York, NY; *The Dissolution caus'd by Fire is in all Bodies* (2022), Curated by Luba Drozd and Rachel Vera Steinberg, Smack Mellon, Brooklyn, NY; *Black Melancholia* (2022), Curated by Nana Adusei-Poku, Bard College, Hudson, NY; *This Tender, Fragile Thing* (2022), Jack Shainman Gallery, Kinderhook, NY.

Her work is included in the public collections of the Museum of Fine Arts, Houston, TX; The Corning Museum of Glass, Corning, NY. Selected awards include: Creative Capital (2024), Creative Capital Foundation, New York, NY; Hodder Fellowship (2023), Lewis Center for the Arts, Princeton University, Princeton, NJ; Jerome Hill Artist Fellowship (2023), Jerome Foundation, New York, NY; Paul and Irene Hollister Fields of the Future Fellowship (2022), Bard Graduate College, New York, NY; Rakow Commission (2022), Corning Museum of Glass, Corning, NY; Artist Grant (2021), Harpo Foundation; Burke Prize (2021), Museum of Art and Design, New York, NY; Research Grant (2021), Graham Foundation for Advanced Study in Fine Arts, Chicago, IL; Artadia Award (2015), Artadia Fund for the Arts, New York, NY.



CHARISSE PEARLINA WESTON

a loss: to the finish line of vanishing, 2024

Photograph on Hahnemühle canvas etched with glass, frit, epoxy

44" x 75" x 3" | 111.7 x 190.5 x 7.6 cm

CpW034

\$28,000



CHARISSE PEARLINA WESTON

a loss: to the finish line of vanishing, 2024

Photograph on Hahnemühle canvas etched with glass, frit, epoxy

44" x 75" x 3" | 111.7 x 190.5 x 7.6 cm

CpW034

(detail)

BRITTANY NELSON

Brittany Nelson's (b. 1984, Great Falls, MT) conceptual practice explores how science fiction, and the ongoing pursuit of space exploration, offer venues for the consideration of new social possibilities outside the limitations of heteronormative society. Utilizing analog chemical photographic techniques, historical science fiction and its archive, and visual culture from recent NASA missions, Nelson suggests how extraterrestrial, or non-human actors can function as proxies for queer life. draws on research into science fiction, technological utopias, spaceflight, and time travel, while demonstrating a fluency within 19th-century photographic procedures.

Nelson lives and works between New York, NY and Richmond, VA. She received her MFA in 2011 from Cranbrook Academy of Art and her BA in 2007 from Montana State University. Her work has been shown in recent solo exhibitions including: *Joanne Leonard and Brittany Nelson*, Luring Augustine, New York, NY, *I can't make you love me* (2023), PATRON, Chicago, IL; *Meet Me at Infinity* (2022), Fotogalleriet, Oslo, Norway; *I Wish I Had a Dark Sea* (2022), Le CAP Centre d'art Saint Fons, Saint-Fons, France; *Beam Us Home* (2021), Reynolds Gallery, Richmond, VA; *The starry Rift* (2020), curated by Stefanie Hessler, Die Ecke, Santiago, Chile; *10,000 Light Years From Home* (2019), PATRON, Chicago, IL; *Warm Worlds and Otherwise* (2018), Harnett Museum, University of Richmond, Richmond, VA; *Science Fictions* (2018) Crush Curatorial, New York, NY; *Conjectures in a Related Field* (2017), Reynolds Gallery, Richmond, VA; *Monuments To The Conquerors of Space(II)*, Andrews Gallery at the College of William and Mary, Williamsburg, VA (2017); *Controller* (2016) at PATRON, Chicago, IL; *The Year I Make Contact* (2016) at Morgan Lehman Gallery, New York, NY; *Alternative Process* (2016) at David Klein Gallery, Detroit, MI; and *Monuments To The Conquerors of Space* (2016) at Sadie Halie Projects, Minneapolis, MN.

Selected group exhibitions include: *Tiptoeing Through the Kitchen, Recent Photography* (2024), Luring Augustine, New York, NY, *Boundless* (2023), Reynolds Gallery, Richmond, VA, *The Future Is* (2022), Trondheim Kunstmuseum, Trondheim, Norway; *Everywhere and Here* (2021), ArtSpace New Haven, New Haven, CT; *Shapeshifters: Abstraction and Representation in Contemporary Art* (2020), Cranbrook Art Museum, Bloomfield Hills, MI; *An Infinite and Omnivorous Sky* (2020), University Galleries, Illinois State University, Normal IL; *Cosmological Arrow* (2019) curated by Caroline Elgh, Bonniers Konsthall, Stockholm, Sweden; *Urania*, Sonnenstube, Lugano, Switzerland; *Parallels and Peripheries* (2019) curated by Larry Ossei-Mensah, Museum of Contemporary Art Detroit, Detroit, MI; *Pulled In Brooklyn* (2019) International Print Center New York, curated by Roberta Waddell and Samantha Rippner, New York, NY; *Unfamiliar Again: Contemporary Women Abstractionists* (2017), Newcomb Art Museum, New Orleans, LA; *New Geometry* (2017), Susquehanna Art Museum, Harrisburg, PA; *Next Wave Art* (2016) at Brooklyn Academy of Music, Brooklyn, NY; *Surface of Things* (2016) Houston Center for Photography, Houston, TX; *Cranbrook Salon* (2015) Cranbrook Art Museum, Bloomfield Hills, MI.

BRITTANY NELSON

Observing 1, 2024

Gelatin silver print

12 15/16" x 11" x 1 1/2" | 32.9 x 28 x 3.8 cm

Unique

BN143

\$5,000





BRITTANY NELSON

Observing 2, 2024

Gelatin silver print

12 15/16" x 11" x 1 1/2" | 32.9 x 28 x 3.8 cm

Unique

BN144

\$5,000

SOO SHIN

Soo Shin (b.1981 Seoul, South Korea) Shin lives and works in Chicago, IL. She received a Master in Fine Arts from School of the Art Institute of Chicago, and a Master in Fine Arts and Bachelor of Fine Arts from the Ewha Woman's University, Seoul, South Korea. Shin's sculptures in ceramic, brass, concrete, and steel poetically consider the realities of distance, displacement, yearning, connection, and loss. Shin's process originates with written poetry, words and terms from which are then formed through the physical dimensions and geographical placement of her own body and gestures. Over the past years, Shin's sculptures have extended beyond her own physicality, outwards into cultural systems that affect immigrant bodies- from the forms of the migrant laborer's body to vessels for communion with other selves and home.

Recent solo exhibitions include *We, Dandelions* (2022), PATRON, Chicago, IL; *The Body of A Dreamer* (2021), PATRON, Chicago, IL; *Paths Between Two Steps* (2020), Goldfinch Gallery, Chicago, IL; *A Collection of Tears 2012-Present* (2019), Bar 4000, Chicago, IL. Select group exhibitions include *Skin in the game* (2022), curated by Zoe Lukov, Fulton Market, Chicago, IL; *An Echo, She Is* (2020), curated by Ruslana Litchzier, Chicago Manual Style, Chicago, IL; *Four Flags* (2020), Chicago Manual Style, Chicago, IL; *Into the Future* (2020), Julius Caesar, Chicago, IL; *Something Blue* (2020), LVL3, Chicago, IL; *Between Land and Sky: Azadeh Gholizadeh, Luis Romero, and Soo Shin* (2019), EVERYBODY, Chicago, IL; *The ANNUAL: Mixtapes for the Next Millennium* (2018), curated by Jordan Martins, Chicago Artist Coalition, Chicago, IL. Shin has completed residences at the John Michael Kohler Arts Center; Massachusetts Museum of Contemporary Art, North Adams, MA; Vermont Studio Center; Art Farm, Marquette, NE; Ox-box, Saugatuck, MI; and Vilchek Foundation Fellowship, MacDowell Colony Artist Residency, Peterborough, NH.



SOO SHIN

We, Dandelions #11, 2024

Dandelion cast in brass, hand gesture of mimicking the
brass dandelion cast in iron, artist's frame
(linen, walnut, museum glass)

21 1/4" x 17 1/4" x 4" | 54 x 43.8 x 10.2 cm

SS047

\$7,500

SOO SHIN

We, Dandelions #11, 2024

Dandelion cast in brass, hand gesture of mimicking the
brass dandelion cast in iron, artist's frame
(linen, walnut, museum glass)

21 1/4" x 17 1/4" x 4" | 54 x 43.8 x 10.2 cm

SS047

(detail)





SOO SHIN

To Hold Home in Your Steps, 2024

Brass

1/2" x 3 1/4" x 9 | 1.3 x 8.3 x 22.9 cm each

SS046

\$5,000

KAVERI RAINA

Kaveri Raina (b.1990, New Delhi, India) received an MFA from the School of the Art Institute of Chicago a BFA from Maryland Institute College of Art. Guided by her material choices and formal subjects, Kaveri Raina establishes parameters for moments of confluence and resistance throughout her practice. Her abstract compositions, derived from reoccurring forms that she creates while drawing, emerge as triumphant and monumental. Applying graphite to paper with great pressure and repetition, she builds dense vessel-like forms and abstract figures, which she refers to as "image inventions." She carries these shapes and drawing materials into her paintings on rough, unprimed burlap surfaces through and over which her mediums glimmer and hover.

Select solo and group exhibitions include: *reflection as a witness* (2024), Casey Kaplan, New York, NY; *Songs of silence, yet bluebirds hum* (2023), PATRON, Chicago, IL; *A soft place to land* (2023), Museum of Contemporary Art Cleveland, Cleveland, OH; *Deep! Down! Inside!* (2023), Hales Gallery, New York, NY; *Kaveri Raina and Coral Saucedo Lomeli: What Do You Remember About the Earth* (2023), Lighthouse Works, Fishers Island, NY; *image as a burden, death as a womb* (2022), Chapter NY, New York, NY; *Heft* (2022), PATRON, Chicago, IL; *E/Merge: Art of the Indian Diaspora* (2021), National Indo-American Museum, Lombard, IL; *Partings, Swaying to the Moon* (2020), PATRON, Chicago, IL; *NO LACKS, ME AND MY SHADOW* (2020), M+B Gallery, Los Angeles, CA; *A Space for Monsters* (2021), Twelve Gates Arts, Philadelphia, PA; *Hildur Ásgeirsdóttir Jónsson and Kaveri Raina* (2020), Abattoir Gallery, Cleveland, OH; *Linger to Gaze* (2019), Annarumma Gallery, Naples, Italy; *Linger Still* (2019), Assembly Room, New York, NY; *Here or There* (2019), Paolo Arao, Rata Projects, New York, NY; *Sarah.Canright / Kaveri.Raina* (2019), Permanent Collection/Co-Lab Projects, Austin, TX; *spaceless* (2019), Deli Gallery, Brooklyn, NY; *Paint School* (2019), Shandaken Projects, Klaus von Nichtssagend, New York, NY; *garcia, raina, shore, tossin* (2019) at Luhring Augustine, New York; *Pleasure at a Distance* (2018), Irvine Fine Arts Center, Irvine, CA.

Raina has received several fellowships and awards including the James Nelson Raymond Fellowship, the Ox-bow Residency Award, and the Skowhegan School of Painting & Sculpture Fellowship Award.



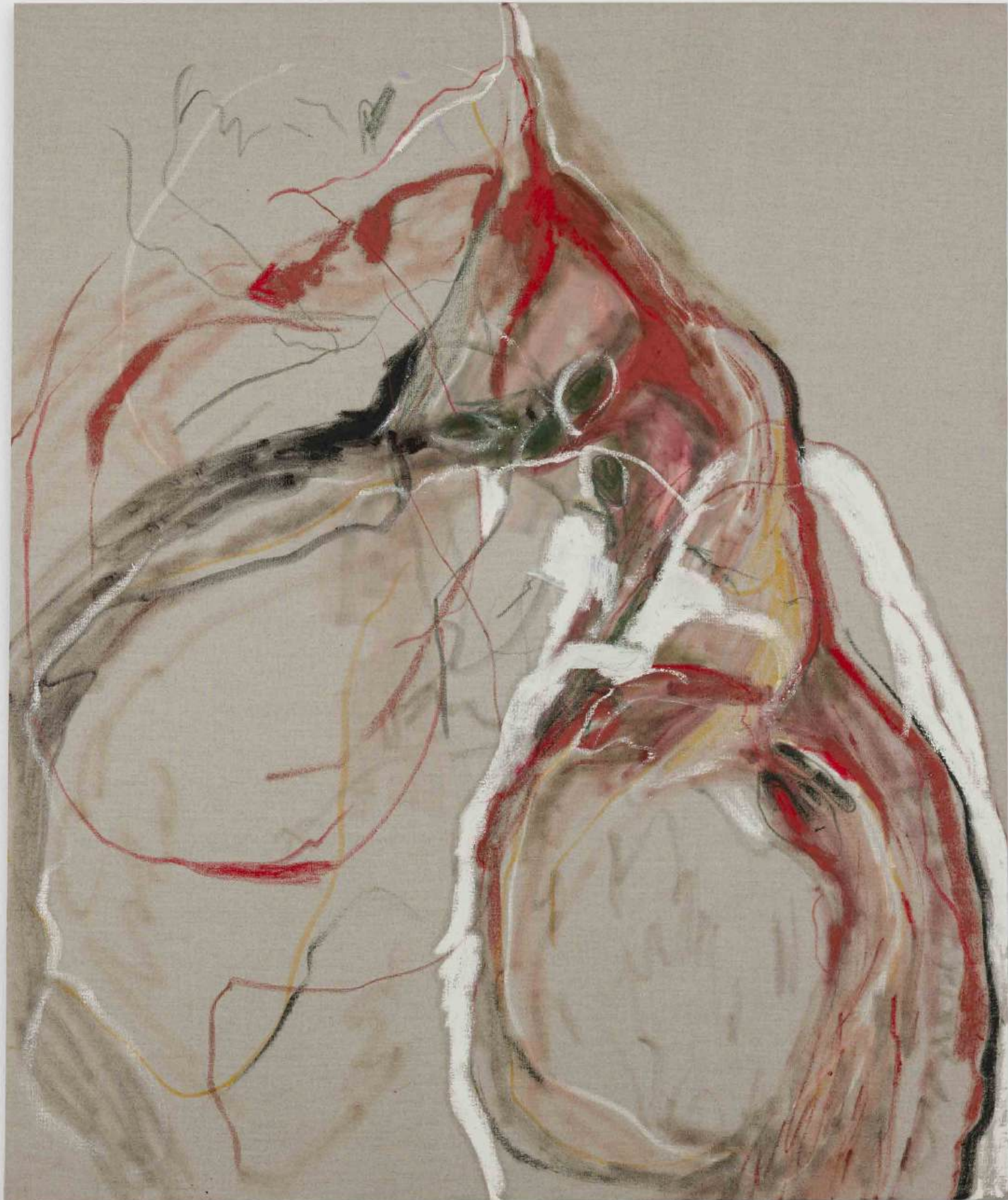
KAVERI RAINA
..and, the ant taking over (detail), 2024
Acrylic, oil pastel, graphite, burlap
24" x 30" | 61 x 76.2 cm
KR104
\$10,000

NOUR MALAS

Nour Malas (b. 1995 Cannes, France) lives and works in Brooklyn, NY. She received an MFA from The School of The Art Institute of Chicago in 2022 and a BFA from Goldsmiths University, London in 2017.

Solo exhibitions include: *No words attached* (2024), PATRON, Chicago, IL; *Heavyweight* (2023), Mae Lombardi Gallery, Chicago, IL; *Running* (2023), DIANA, New York, NY; *Desperately Discontinuous Bodies* (2019), Gonzo Unit, Thessaloniki, Greece.

Group exhibitions include: *Daffodils Baptized in Butter* (2024), The Arts Club, London, UK; *Soft Focus* (2024), Bradley Ertaskiran, Montreal, Canada; *backbone* (2024), Carbon 12, Dubai, UAE; *Nocturne* (2024), Andrew Rafacz Gallery, Chicago, IL; *Nice Work Forever* (2023), Sulk Chicago, IL; *four am: Monika Grabuschnigg & Nour Malas* (2023), Carbon 12, Dubai, UAE; *Nouvelle Vague* (2023), LBF Contemporary, London, UK; *Catnip Meow* (2022), SAIC Galleries, Chicago, IL; *Garage Sale 2.0* (2021), Terrain Exhibitions, Chicago, IL; *I Know the End* (2021), Perennial Space, Chicago, IL; *Street Walk and Talk* (2021), Chicago, IL; *Thresholds* (2018), Gonzo Unit, Thessaloniki, Greece; *Feminisms x The Arab and Muslim Diaspora* (2017), Protein Studios, London, UK; *AWAN-Arab Women Artists Now* (2017), Rich Mix, London, UK; *In the Rawest Sense of the World* (2013), Emirates Theatre Foyer, Dubai, UAE. Nour Malas was the recipient of Elizabeth Greenshields Foundation Grant (2024).



NOUR MALAS

The Only One Overjoyed, 2024

Oil on linen

48" x 40" | 121.9 x 101.6 cm

NMalas001

\$7,200

NOUR MALAS

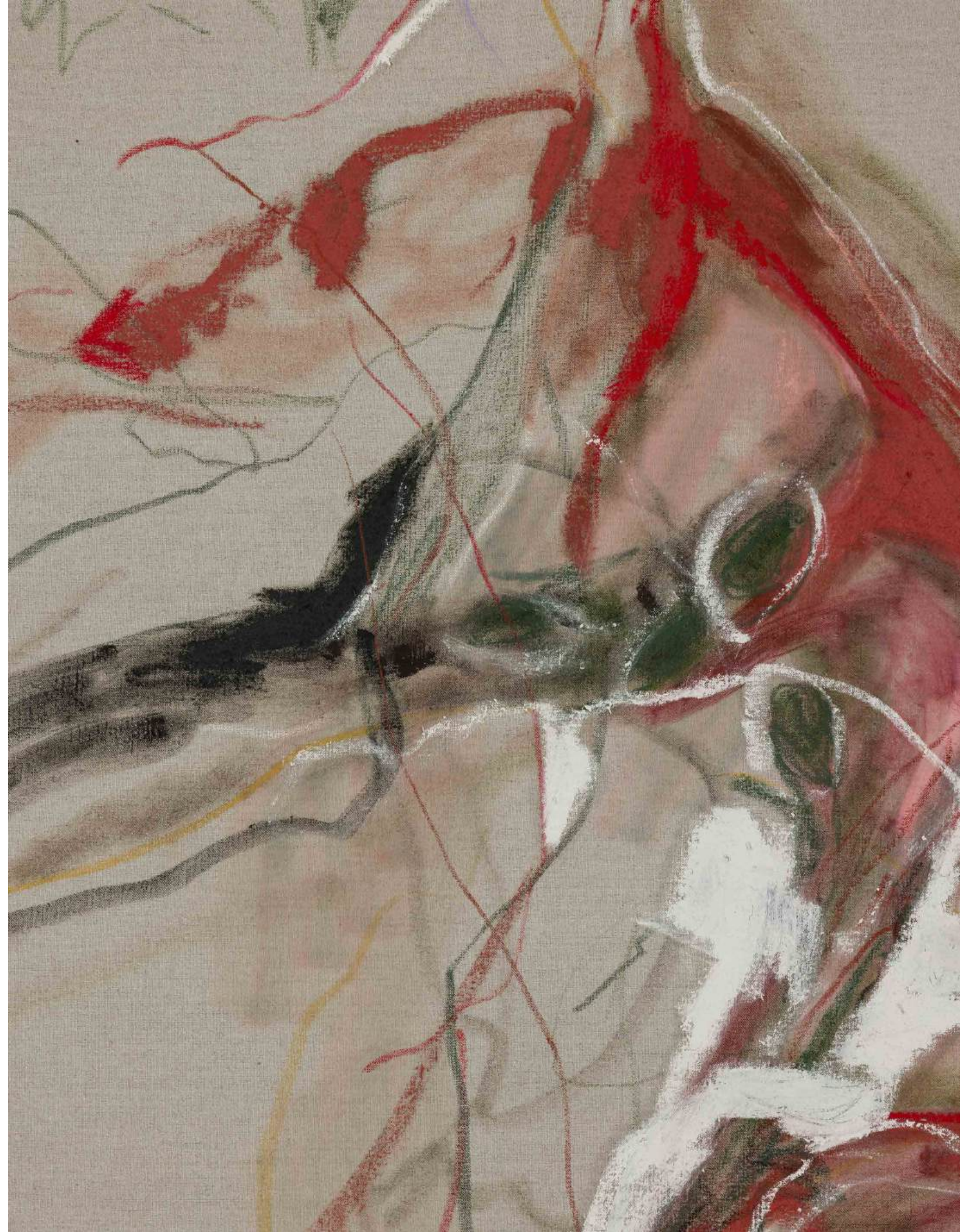
The Only One Overjoyed, 2024

Oil on linen

48" x 40" | 121.9 x 101.6 cm

NMalas001

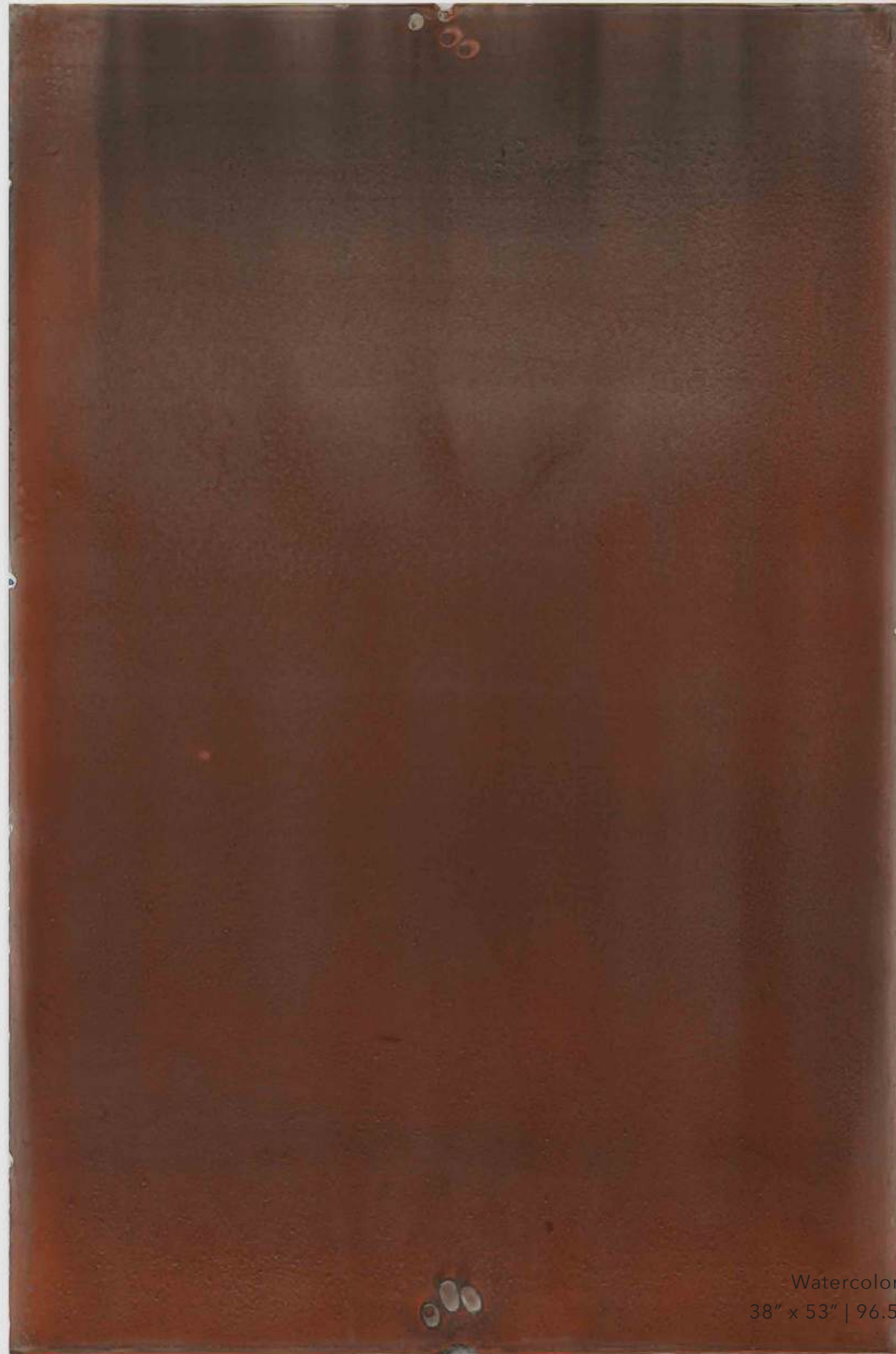
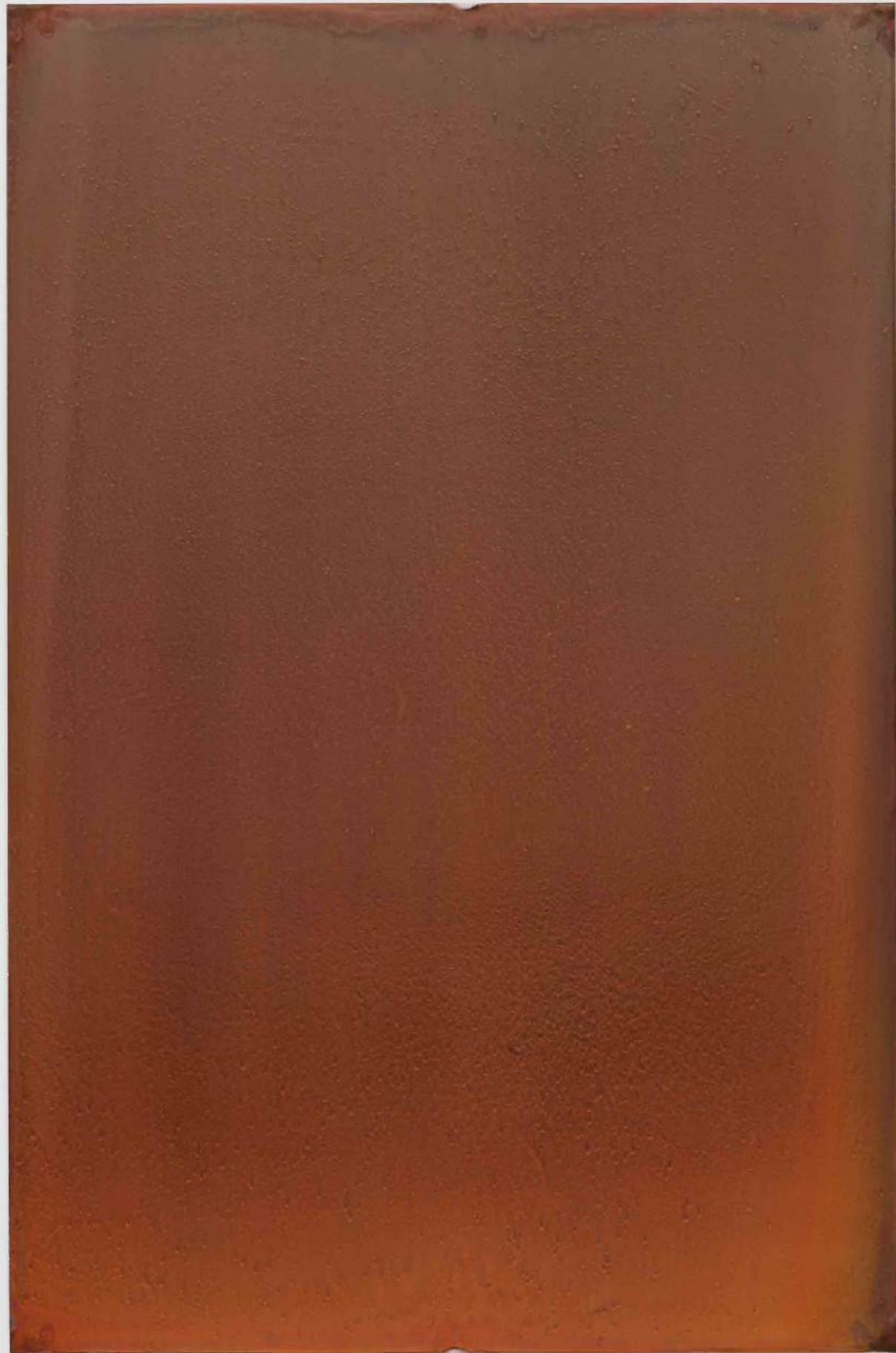
(detail)



MIAO WANG

Miao Wang (b. 1988, Jilin, China) is an emerging conceptual artist from Chicago. Her materially driven practice centers place, and the passage of time, through intimate reflections of presence. Wang's jewel-like watercolor paintings are records of the immediate environments within which they are produced. Developed from hundreds of layers of watercolor wash, which hover and pool on synthetic YUPO paper, Wang's work appears as a skin-like membrane, bearing the physical traces of its environment.

Select exhibitions include: *Errata* (2024), PATRON, Chicago, IL; *Empty Shapes* (2024), The Plan, Chicago, IL; *WET* (2023), Heaven Gallery, Chicago, IL; *Post Practice* (2019), Chicago Art Department Gallery, Chicago, IL; *NO CHILL* (20218), Chicago Art Department Gallery, Chicago, IL. Miao Wang was a recipient of the 2022 Spark Grant from Chicago Artist Coalition.



MIAO WANG

No title, 2024

Watercolor on synthetic paper
38" x 53" | 96.5 x 134.6 cm, overall

MW004

\$5,000

MIAO WANG

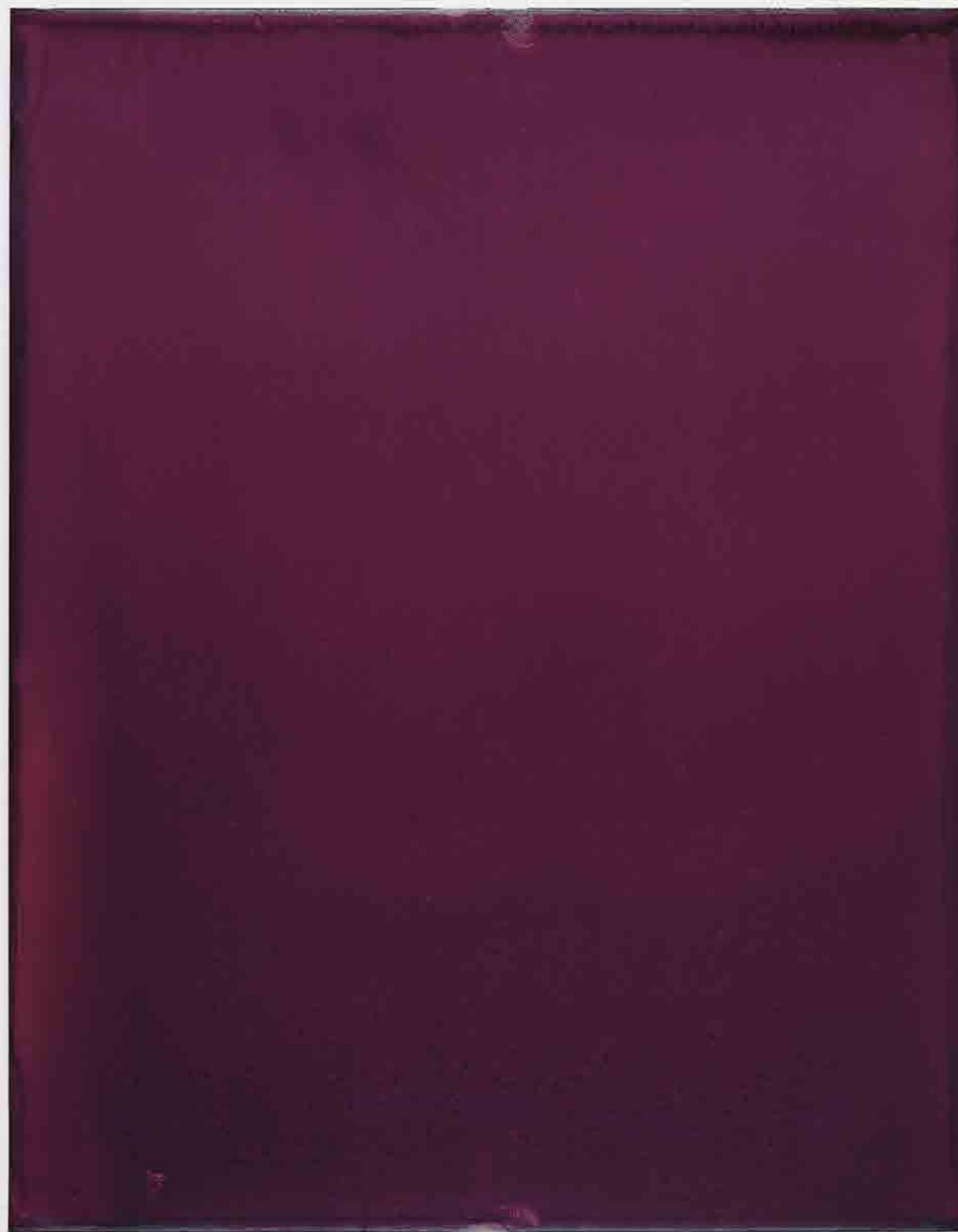
No title, 2024

Watercolor on synthetic paper

14" x 24 1/2" | 35.6 x 62.2 cm, overall

MW005

\$2,500



CARMEN WINANT

Carmen Winant (b. 1983, San Francisco, CA, USA) is an artist based in Columbus, OH; her work utilizes installation and collage strategies to examine feminist modes of survival and revolt. Winant's photographic work employs strategies of collage and installation to embrace forms of making associated with craft: a category of creating that has been historically relegated to a status below art with a capital "A." Winant's practice situates itself within a lineage of feminist art production, particularly seminal figures like Mierle Laderman Ukeles and Mary Kelly whose works posited that care and the complexities of procreation have radical potential within artistic discourses.

Recent exhibitions include: Recent exhibitions include: *Whitney Biennial: Even Better Than the Real Thing* (2024), Whitney Museum of American Art, New York, NY; *The last safe abortion* (2023), Minneapolis Institute of Art, Minneapolis, MN; *The Neighbor, The Friend, The Lover* (2023), Dayton Contemporary, Dayton, OH; *A Brand New End: Survival and Its Pictures* (2022), The Print Center, New York, NY; *Working Thought* (2022), Carnegie Museum of Art, Pittsburgh, PA; *The Neighbor, The Friend, The Lover* (2022), Gävle konstcentrum, Gävle, Sweden; *Picturing Motherhood Now* (2021), Cleveland Museum of Art, Cleveland, OH; *Maternar* (2021), Museo Universitario Arte Contemporáneo, Ciudad de México, México; *The Making and Unmaking of the World* (2021), PATRON, Chicago, IL; *My Birth* (2018), Museum of Modern Art, Manhattan, NY; *New Visions* (2020), The Henie Onstad Triennial for Photography and New Media, Oslo; *NO and Another Echo* (2018), Sculpture Center, Queens, NY among others. She has been commissioned by The Carnegie Museum of Art, Pittsburgh, PA, The ICA Boston, Boston, MA, and The Museo Universitario Arte Contemporáneo, Mexico City, Mexico. Her work is included in the collections of the Museum of Modern Art, New York, NY; The Minneapolis Institute of Art, Minneapolis, MN; The Museum of Contemporary Photography, Chicago, IL; the Museum of Contemporary Art, Los Angeles, CA; the Henie Onstad Art Center, Høvikodden, Norway. Recent awards include: Guggenheim Fellow in photography (2019), among others.



CARMEN WINANT

Instructions on How to Cry (after J.C.), 2022

Collaged collected images hand dyed in mixed baths of food coloring on paper

43 7/8" x 32" x 1 1/2" | 111.4 x 81.3 x 3.8 cm

CW032

\$14,000



CARMEN WINANT

Instructions on How to Cry (after J.C.), 2022

Collaged collected images hand dyed in mixed baths of
food coloring on paper

43 7/8" x 32" x 1 1/2" | 111.4 x 81.3 x 3.8 cm

CW032

(detail)

CARMEN WINANT

Moon faces demons, 2022

Sun-bleached construction paper, painter's tape, inkjet prints

47 1/2" x 36" | 120.7 x 91.5 cm

CW023

\$14,000





CARMEN WINANT

Moon faces demons, 2022

Sun-bleached construction paper, painter's tape, inkjet prints

47 1/2" x 36" | 120.7 x 91.5 cm

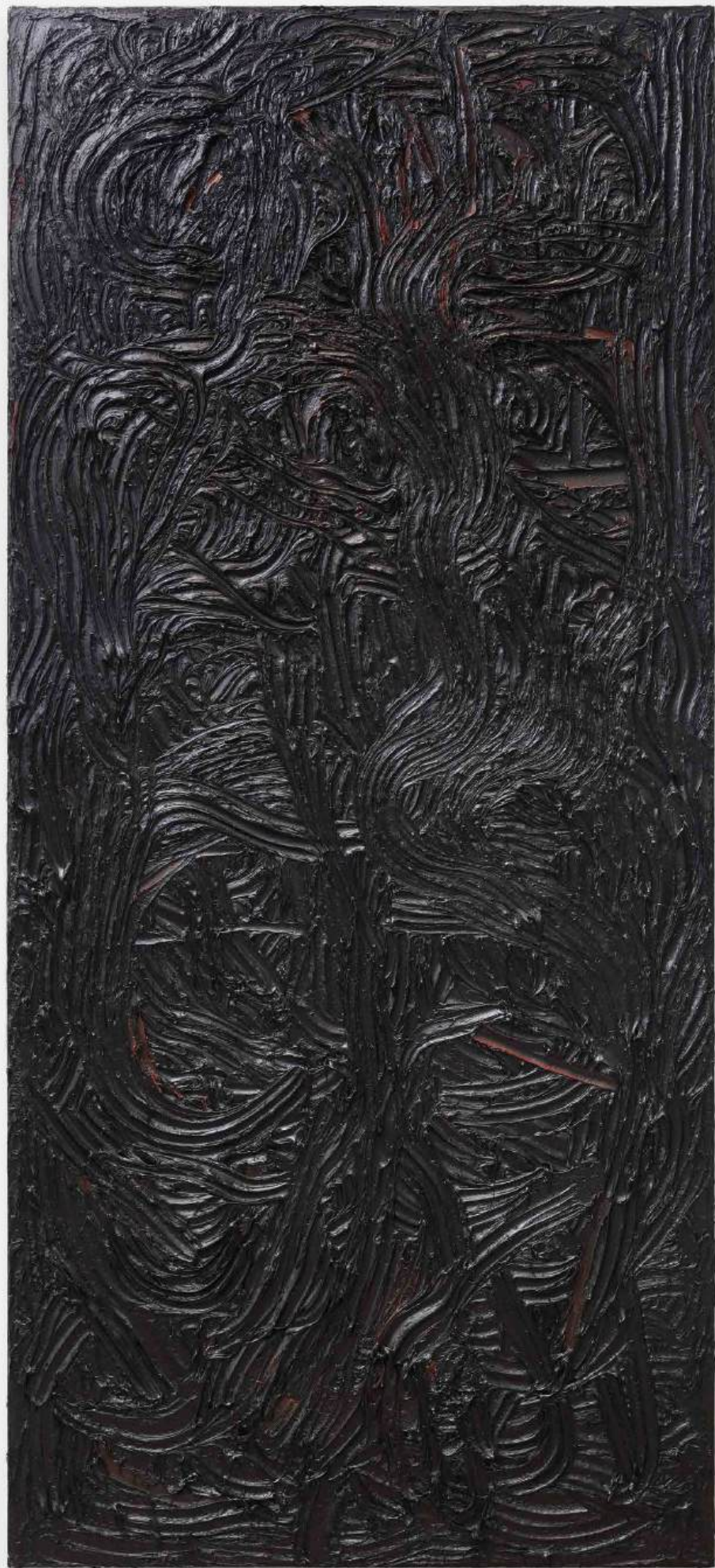
CW023

(detail)

LIAT YOSSFIFOR

Liat Yossifor's (b. 1974, Israel) work is earthed from a bodily, physical approach to a history of American monochrome painting. Countering historical affinities of flat color, her paintings are the result of her body's physical engagement with the pigment and surface. In her nearly two-decades long practice, a gesture is not an illusion, but the actual length of the stretch of the arm, a mark bearing testament to the strength of the hand. Here, material simultaneously takes on the appearance of oil paint and warm clay, cold plaster or concrete, their weight and luminescence at once sculptural and neolithic, organic and animate.

Liat Yossifor's recent solo exhibitions include *The Colors Behind: Liat Yossifor with Hans Kaiser* (2023), The Wilhelm Morgner Museum Soest, Germany; *Life Against Itself* (2023), PATRON, Chicago; *small seas* (2023), Harris Art Gallery (accompanied by a publication of ekphrastic poems by Ed Schad); *the gray feather a thrush lost* (2022), 68Projects, Berlin, Germany; *Letters Apart* (2021), PATRON, Chicago IL; *Communicating Vessels* (2021), Miles McEnery Gallery, New York, NY; *No Second Chances in the Land of a Thousand Dances* (2020), Fox Jensen, Sydney, Australia; *Pia Fries & Liat Yossifor* (2019), Curated by Ludwig Seyfarth, Anita Beckers Gallery, Frankfurt, Germany; *Liat Yossifor: Pre-verbal Painting* (2015), The Contemporary Art Museum Saint Louis; *Time Turning Paint* (2015), Pitzer College Art Galleries, CA; and *The Tender Among Us* (2007), Benton Museum of Art, among others.



LIAT YOSSIFOR

Tree, 2024

Oil on linen

84" x 38" x 2" | 213.4 x 96.5 x 5 cm

LY138

\$25,000



LIAT YOSSFIFOR

Tree, 2024

Oil on linen

84" x 38" x 2" | 213.4 x 96.5 x 5 cm

LY138

(detail)

LIAT YOSSIFOR

Portrait I, 2024

Oil on linen

30" x 28" x 1" | 76.2 x 71.2 x 2.5 cm

LY139

\$10,000



ON VIEW NOW

CHARISSE PEARLINA WESTON

*again that certain dark who risks being the forever nocturnal
source of light itself*

on view through December 21

NOUR MALAS

No words attached

on view through December 21

PATRON

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