

BOOTH F18

Teruko Yokoi

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Kikuo Saito

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Josephine Halvorson

Purvis Young



Untitled, 1969
Oil on canvas
31 1/2 x 23 5/8 inches



Teruko Yokoi (1924–2020), a distinguished Japanese-Swiss painter, traversed a remarkable artistic journey that spanned continents and decades. Natural abstraction, with its heavy emphasis on landscape, remained foundational throughout her career, along with influences of calligraphy, haiga, and other forms of Japanese poetry established in her early works. Yokoi's early passion for art led her to study traditional Japanese techniques as well as pursue modern movements. After attending university in Tokyo, she moved to San Francisco in 1954, where she immersed herself in Western Modernism at the California School of Fine Arts, and later in New York's color field and action painting movements. After spending time in Paris, she finally settled in Bern, Switzerland in 1962, marking the beginning of a long and fruitful chapter as an artist. This 1969 untitled work is situated in this period, reflecting her profound engagement with themes of memory, time, nature, and light, and her harmonious blending of symbolic and naturalistic elements.

The establishment of two museums in Japan dedicated to her work, the Teruko Yokoi Hinageshi Art Museum in Ena and the Yokoi Teruko Fuji Museum of Art in Fuji, is a testament to her enduring legacy and impact.

Upcoming

Spring of 2025: *Teruko Yokoi*, James Fuentes, Los Angeles

Solo exhibition highlights

Teruko Yokoi, Marlborough, New York (2024)

Poetic Sentiment of Blank Space, Teruko Yokoi Hinageshi Art Museum, Ena, Japan (2023-24)

Visualization of Expression: From the Atelier of Teruko Yokoi, Teruko Yokoi Hinageshi Art Museum, Ena, Japan (2021-22)

Teruko Yokoi, Kunstmuseum Bern, Switzerland (2020)

70 Years of Painting: Teruko Yokoi – Japanese Poetry Painting in Switzerland, Takahara Museum of Art, Koumi, Japan (2015)

Collections

Kunstmuseum Bern, Switzerland

Insel-Spital, Bern, Switzerland

Lindenhof-Spital, Bern, Switzerland

Schlossberg Thun AG, Thun, Switzerland

Embassy of Japan, Bern

UBS Art Collection, Zürich

Tsushima City, Tsushima, Japan



Untitled, n.d.
Oil on canvas
Diptych, overall: 84 x 70 inches



A true polymath, **Geoffrey Holder** (b. 1930, Port of Spain, Trinidad; d. 2014, New York, NY) was a painter, photographer, choreographer, director, costume designer, dancer, actor, and composer.

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Currently on view:

Edges of Ailey, curated by Adrienne Edwards, Whitney Museum of American Art, New York

Recent

Geoffrey Holder and Boscoe Holder, Victoria Miro Gallery, London (June 1—July 27, 2024)

Geoffrey Holder, curated by Erica Moiah James, James Fuentes, Los Angeles (February 24—April 6, 2024)

Pleasures of the Flesh, curated by Hilton Als, James Fuentes, New York (November 1—December 18, 2022)

Collections

Barbados Museum, Bridgetown

Columbia University, New York

Katonah Gallery, Katonah

Nasher Collection

Museum of the City of New York

National Gallery of Art, Washington, DC

Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University, Atlanta

Studio Museum Harlem, New York

Yale University, New Haven



***Velvet Moss*, 1975**

Acrylic on canvas
43 3/4 x 59 3/4 inches



Kikuo Saito (1939–2016) was born in Tokyo and moved to New York City in 1966 at the age of 26, curious about the city’s burgeoning color field and abstract expressionist movements. During his first decade in New York, Saito created both paintings and theatre pieces—the two practices informing each other—while working in the studios of artists such as Helen Frankenthaler, Kenneth Noland, and Larry Poons. Although by 1979 he would abandon theatre to dedicate his focus entirely to painting, Saito’s gestural, choreographic sense of the body in movement directly informed upon his approach to painting throughout his lifetime. This rare, untitled color field painting from Saito’s first decade in the US reflects the lively experimentation with which he approached the medium—the raw canvas was laid flat and painted on the floor in order to manipulate the quick run of the acrylic used here.

The artist’s legacy is sustained at KinoSaito, a non-profit art center located in Verplanck, New York, presenting exhibitions and performances alongside a residency program.

Currently on view

Color Plays, James Fuentes, Los Angeles

Recent

Color Codes, curated by Christopher Y. Lew, James Fuentes, New York (March 8—April 20, 2024)

Kikuo Saito and Friends: New York City Downtown and Beyond, 1970s and 1980s, curated by Karen Wilkin, KinoSaito, Verplanck, NY (May 13—December 17, 2023)

Selected public collections

The Aldrich Museum, Ridgefield, CT

Carnegie Center, Princeton, NJ

Duke University Museum of Art, Durham, NC

The Edmonton Art Gallery, Canada

The Museum of Modern Art, New York, NY

The Museum of Art, Fort Lauderdale, FL

Nova Southeastern University, FL

Queens University, Canada

John and Mable Ringling Museum of Art, Sarasota, FL

Peter Stuyvesant Foundation, Netherlands

Ulster Museum, Ireland

University of Lethbridge, Canada

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Pink Flower, 2015

Oil on canvas
72 x 96 inches



The large-scale paintings of **Juan Eduardo Gómez** (b. 1970, Bogotá, Colombia) carry within them the great breadth of human expression in paint—from landscapes to muralism, cave paintings, graffiti, and figure studies. These works speak to the image's subconscious origins, and the relationships between the subject and the frame it inhabits (or cannot quite fit). Gómez's early training as an artist was highly academic, informed by the technical rigors of painting figures from life during his time at the Art Students League following his arrival to New York City. In these same surroundings he observed the graffiti of peers like Lee Quiñones, Futura, and CRASH in public spaces. His simultaneous encounter with the work of Cy Twombly during the artist's retrospective at the Museum of Modern Art also marked a turning point, where he observed that a great deal of expression could lie solely in the applied pressure of a line. Gómez would also begin working in the studio of painter Alex Katz from the early 2000s until the present.

[!\[\]\(d66ff64371a51729ac8c1cdaa685ba6f_img.jpg\) **READ: New York Times review**](#)

[!\[\]\(e3f8612927870f2e0f9f5989e6dd3064_img.jpg\) **READ: Interview in Zing Magazine**](#)

Recent

Dusky Rainy Sunny, James Fuentes, New York (July 25—September 10, 2024)

Collections

Museum of Fine Arts Boston

High Museum of Art

Dikeou Collection

San Antonio Museum of Art

Bowdoin College Museum of Art

Farnsworth Art Museum

Hispanic Society Of America



Your Sisters Deserve Better, 2024
Oil paint and canvas on canvas
3 panels, overall: 94 1/2 x 236 1/4 inches



Daisy Parris (b. 1993, Kent, UK) has emerged as a leading voice in a new generation of abstract painters. Known for their intensely textured, graphically hued paintings, in this large-scale, panoramic work Parris embarks on a pursuit of the color yellow and all that it may hold. When beginning a painting, Parris will clean their used brushes directly onto a new, raw canvas, creating a kind of ground map that is consciously messy and unprecious. What follows is a dense field of pigment dragged and embedded across the picture plane. Text is also used as a pliant substance, with fragments of poetry becoming part of the larger composition. Stripped of context or explanation, the final work delivers a potent, if indecipherable, emotional encounter.

Currently on view:

Alchemists, curated by Irina Stark, Pond Society, Shanghai (November 6—December 17, 2024)

Exhibition highlights

Weird Rain, James Fuentes, Los Angeles (2024)

No Storm Was Ever Quite So Fierce, Green Family Art Foundation, Dallas (2024)

Piece Unique, Massimo De Carlo, Paris (2023)

The Warm Glow, James Fuentes, New York (2022)

Collections

The Green Family Foundation, Dallas

HSBC Art Collection, London

Institute of Contemporary Art (ICA), Miami

Jupiter Artland, Edinburgh

Marquez Art Projects (MAP), Miami

Museo Tamayo, Mexico City

The Olivia Foundation, Mexico City

Pond Society, Shanghai

The Roberts Institute of Art

The Rose Art Museum, Boston



***Tell me the title of the
Orchid on the Painted
Gray Stand, 1978***
Acrylic on canvas
61 3/4 x 55 3/4 inches
(framed)



Ed Baynard (1940–2016) rose to prominence as an artist in the 1970s, establishing a highly recognizable style that is at once extraordinarily precise and extremely flattened. Often possessing complex bursts of detail and color against vast monochrome backgrounds, Baynard’s paintings emphasize the deeply personal and aesthetically transgressive nature of his vision, recalling a diverse set of references, from Zen minimalism to Georgia O’Keeffe’s observations of the American landscape, Charles Demuth’s linear Precisionism, and the tradition of Japanese Ukiyo-e prints.

 **PDF: GALLERY PUBLICATION**

Solo exhibition highlights

Fires Island Pines 1981, James Fuentes, New York (June 21—July 19, 2024)

Ed Baynard, curated by Vince Aletti, White Columns, New York (June 27—September 7, 2019)

Selected public collections

Australian National Gallery

High Museum, Atlanta

National Gallery of Art, Washington DC

The Metropolitan Museum of Art, New York

Museum of Modern Art, New York

Philadelphia Museum of Art, Philadelphia

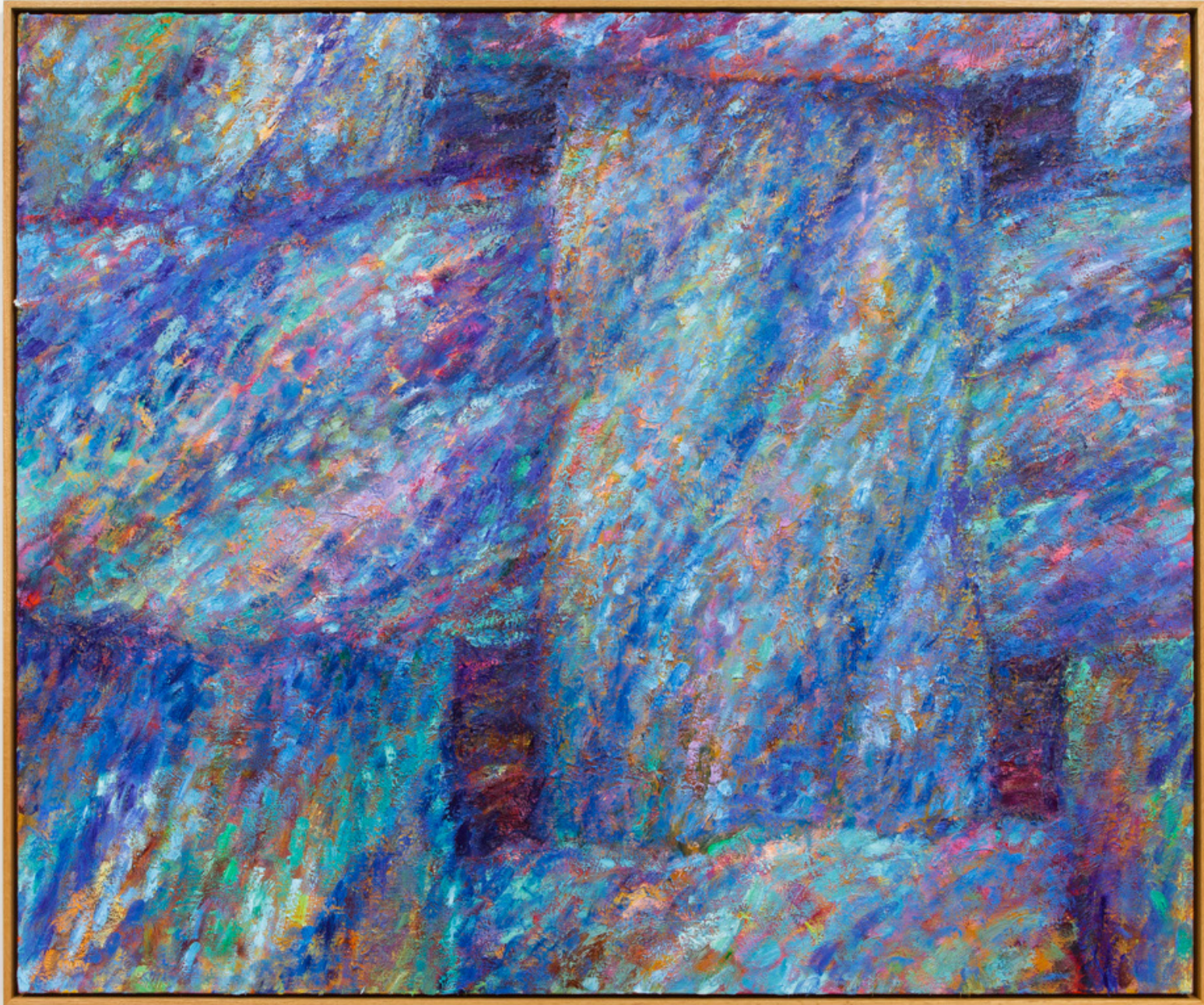
Whitney Museum of American Art, New York

Walker Art Center, Minneapolis

Tate Galleries, London

The Center for Contemporary Graphic Art, Fukushima, Japan

Victoria and Albert Museum, London



***Threads*, 2020**
Oil on canvas
60 × 72 inches



Keegan Monaghan (b. 1986, Evanston, IL) is known for his thickly layered, impressionistic style of painting that moves between abstraction and intimate representation of details from personal life. *Threads*, in particular, emerges from Monaghan's desire to paint the body without depicting it—to make an artworks that is bodily but not quite representational. Honing in on a certain detail—like the interwoven threads that make the shirt—is a way of approaching the body that's precise yet anonymous.

Exhibition highlights

Solo: *IN*, James Fuentes, New York, NY (2024)

Solo: *Enter the Nose*, Parker Gallery, Los Angeles (2023)

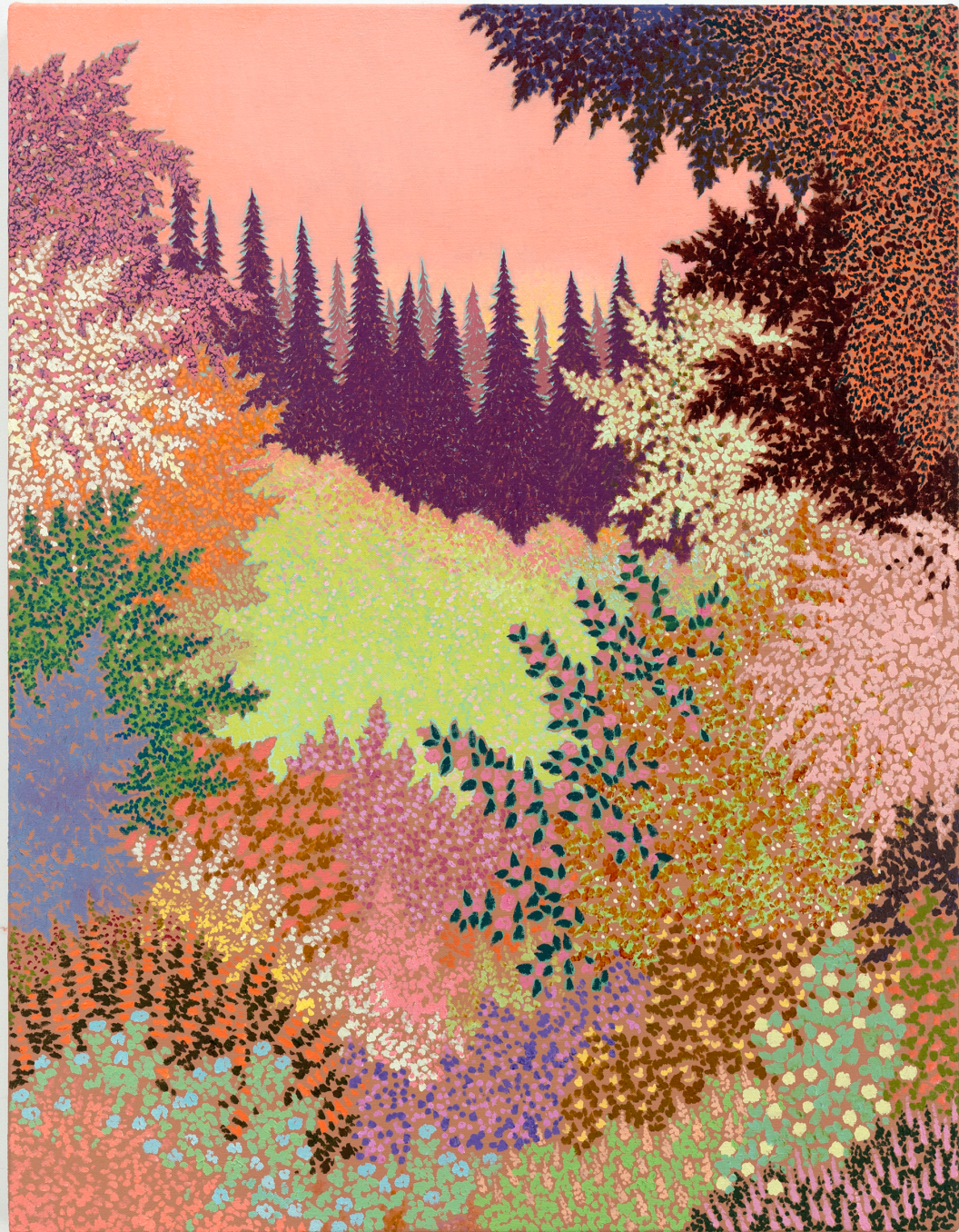
Solo: *Indicator*, James Fuentes, New York (2022)

Ceramics Club: CC22, White Columns, New York (2022)

Whitney Biennial, Whitney Museum of American Art, New York (2019)

Collections

Whitney Museum of American Art, New York



carol careen dashing, 2023
Oil on canvas
35 x 27 inches



John McAllister (b. 1973, Slidell, Louisiana) depicts nature with an exaggerated, phosphorescent palette and shifting scale that emphasize its sensational and phenomenal presence around us. *carol careen dashing* emerges from his newest body of landscapes which capture the temporal and symbolic cycles of the wilderness, including the ceaseless “in between” states where spring and fall disrupt the stillness of winter and thrum of summer through perpetual rot and rebirth. As in this scene of simultaneous dawn and dusk, McAllister gently contrasts the singular course of human life with the perennial cycles of the environment.

Recent exhibitions

shining serenest-like wilds whirl, Massimo de Carlo, Hong Kong (November 21, 2024—January 31, 2025)

sometimes splendid seeming...stellar even...ripping, James Fuentes, Los Angeles (April 13—June 1, 2024)

John McAllister and Seyni Awa Camara, Sculpting Earth, Painting Sensations, Almine Rech Gallery, Paris (January 11—February 24, 2024)

sometimes symphony clatter calm, Wentrup Gallery, Berlin (March 3—April 15, 2023)

Collections

Hammer Museum, Los Angeles

Rubell Family Collection, Miami

Le Consortium, Dijon, France



Xica Manicongo, 2023
Oil and gold leaf on
canvas in two parts
24 x 17 3/4 inches



Dalton Paula (b. 1982, Brasília, Brazil) constructs a new art history through his painted portraiture. At the center of his oeuvre is the artist's ongoing research toward resurfacing Brazilian figures who have been lost to history through lack of their visual representation—such as *Xica Manicongo*, a symbol of resistance against sexual oppression and conformity, notorious during her lifetime for openly wearing women's clothing (today, she is written about in retrospect as a trans woman). As with this work, Paula's portraits are composed of two conjoined panels which, like the fragmented style of the image itself, makes room for the lack of cohesive historic narratives and, furthermore, the necessity of fabulation and imagination granted by the sphere of art.

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Exhibition highlights

Venice Biennale: 60th International Art Exhibition, curated by Adriano Pedrosa, Venice (April 20—November 24, 2024)

Solo: *Dalton Paula: Rota do algodã*, Pinacoteca de São Paulo (October 8, 2022—January 30, 2023)

Solo: *Dalton Paula: Brazilian Portraits*, Museu de Arte de São Paulo (July 29—October 29, 2022)

Afro-Atlantic Histories (Histórias Afro-Atlânticas), traveled from Museu de Arte de São Paulo and the Instituto Tomie Ohtake in Brazil (2018) to the Museum of Fine Arts, Houston; National Gallery of Art, Washington, DC; Los Angeles County Museum of Art; and the Dallas Museum of Art (2021-24)

Selected public collections

Art Institute of Chicago

Centro Cultural da Universidade Federal de Goiás, Goiânia

Institute of Contemporary Art, Miami

Museu de Arte Contemporânea, Goiânia

Museu de Arte de São Paulo

Museu de Arte do Rio, Rio de Janeiro

Museu de Artes Plásticas de Anápolis, Goiás

Museum of Modern Art, New York

Pinacoteca do Estado de São Paulo



**Window Series:
Ladder, 1999**
Oil on linen
72 x 72 inches



Juanita McNeely (1936–2023) moved to New York City in 1967 where, amid the rise of women’s liberation movements across the country, she conveyed the extreme physicality and movement of the human figure through paintings informed by her own bodily experiences of sexism, abortion, and infirmity. From the inception of her creative practice, McNeely has produced figurative work that defies the conventions of art history, approaching the human form as a source of power, emotion, movement, and rupture. A lifelong peer, Joan Semmel reflected on McNeely’s oeuvre in 2022:

“Juanita opened up a world to the viewer of an imagination that had traveled through the extremes of feeling and managed to extract from it a dynamic and moving panorama of life and art, ever resistant and amazingly resilient, beautiful, rich, and alive.”

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Currently on view

For Dear Life: Art, Medicine, and Disability, Museum of Contemporary Art San Diego (September 19, 2024–February 2, 2025)

The Whitney’s Collection: Selections from 1900 to 1965, Whitney Museum of American Art, New York (ongoing)

Recent highlights

Solo: *Moving Through*, James Fuentes, Los Angeles (September 8–November 18, 2023)

What’s Going On, Rubell Museum, Washington DC (October 29, 2022–October 8, 2023)

Selected public collections

Brandies University, Womens Studies Research Center Collection, Waltham

Minneapolis Institute of Art

National Museum of History & Art, Contemporary Collection, Taipei, Taiwan

Oakleigh Collection, Skidmore College, New York

Palacio de las Bellas Artes, Mexico City, Mexico

Rubell Museum, Miami and Washington, DC

Southern Illinois University, Morris Library, Carbondale, IL

St. Louis Art Museum

Whitney Museum of American Art, New York



Lorimer Park, Sanctuary Park, 2023

Acrylic on panel
70 x 106 inches



Didier William (b. 1983, Port-au-Prince, Haiti) marries techniques of painting and printmaking with processes of carving and collage, creating visual terrains that are layered in meaning. In these works depicting underground landscapes and forest formations, scales of personal narrative and biography merge and expand across historical timelines and into the realm of mythology. William's *Lorimer Park*, *Sanctuary Park* is akin to the large-scale paintings currently on view as part of William's sprawling installation commissioned for *Prospect.6: the future is present, the harbinger is home* in New Orleans.

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Currently on view

Prospect.6: the future is present, the harbinger is home, Prospect, New Orleans (November 2, 2024—February 2, 2025)

Exhibition highlights

Solo: *Fire Flight*, Galerie Peter Kilchmann, Zurich (2024)

Repossession: Didier William and Paul Gardère, Zimmerli Art Museum, New Brunswick, NJ (2024)

Solo: *Things Like This Don't Happen Here*, James Fuentes, Los Angeles (2023)

Solo: *Didier William: Nou Kite Tout Sa Dèyè*, Museum of Contemporary Art, North Miami (2022)

Forecast Form: Art in the Caribbean Diaspora, 1990s–Today, MCA Chicago; traveling to ICA Boston (2022-23)

Selected collections

Carnegie Museum of Art, Pittsburg

Crystal Bridges Museum of American Art, Bentonville

de Young Museum, San Francisco

Figge Art Museum, Davenport

Institute of Contemporary Art, Miami

Museum of Contemporary Art, North Miami

Minneapolis Institute of Art, Minneapolis

The Petrucci Family Foundation Collection of African American Art, Asbury

SFMOMA, San Francisco

Whitney Museum of American Art, New York

Yale University Art Gallery, New Haven, CT



Thaw, 2023
Oil on canvas
96 x 60 inches



Zoe McGuire (b. 1996, Albany, NY) makes paintings that defy categorization as landscape, figurative, abstract, scientific, or spiritual in subject matter. Relying on an intuitive process, her works describe phenomena that are difficult to see or locate in time. Echoes of Art Nouveau, the Hudson River School, and the Transcendental Painting Group are found in this standout work which was at the center of her final thesis presentation at the Cranbrook Academy of Art, and cemented her as one to watch.

 [READ: Artnet spotlight](#)

Exhibition highlights

Blue Hour, Phillips, New York (October 3–20, 2024)

A Study in Form (Chapter 2), curated by Arden Wohl, James Fuentes, New York (April 26–May 25, 2024)

Arcadia and Elsewhere, James Cohan Gallery, New York (January 12–February 10, 2024)

Solo: *Nocturne*, Taymour Grahne Projects, London (September 2–September 30, 2023)

Solo: *Cambium*, GAA Gallery, New York (March 17–May 13, 2023)

Collections

Scarzella Collection, Milan, Italy

Michael and Eleonore Stoffel Foundation, Köln, Germany

Fidelity Corporate Collection



Untitled, c. 1969-75
Graphite, colored pencil,
crayon, and oil pastel on
found paper
12 3/8 x 10 inches



Susan Te Kahurangi King (b. 1951, Te Aroha, New Zealand) doesn't speak with words, but shares much of her world through extraordinary drawings. King stopped speaking around age four but drew prolifically until her thirties, when, suddenly, she stopped. In 2008, almost twenty years later, she resumed her work, picking up where she left off. This remarkable *Untitled* work spans the artist's early adulthood, and exemplifies King's style of fully-drawn pages alive with color and complex textures that defy interpretation. The work reveals a profoundly active imagination and hints at the depth of King's continued output —intense, audacious, whimsical, and wide-ranging in subject.

Solo exhibition highlights

Susan Te Kahurangi King, Robert Heald Gallery, Wellington, New Zealand (2024)

The Gradual & Inevitable Dissolution of Mickey Mouse, MARCH, New York (2024)

Automatic Drawing, Ruttkowski;68, Paris (2023)

Susan Te Kahurangi King: Survey 1956-2022, Ruttkowski;68, Düsseldorf (2022)

Susan Te Kahurangi King: 1958–2018, Intuit: The Center for Intuitive and Outsider Art, Chicago (2019)

Susan Te Kahurangi King, ICA Miami, Florida (2016)

Collections

American Folk Art Museum, New York

Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, New Zealand

ICA Miami, Florida

The Arts Trust House, Auckland, New Zealand

Museum of Modern Art, New York

Philadelphia Museum of Art, Philadelphia



Smiley Face, 2023

Acrylic gouache on panel
27 x 37 inches



Working entirely *en plein air*, **Josephine Halvorson** (b. 1981, Brewster, MA) approaches painting as a psychogeographic process of encounter with the world. The subject matter in her works shares a common theme of being discarded, redundant, or exhausted; their surfaces encrusted or embedded with their own histories. Halvorson returns to each site to paint in-situ over the course of several days and weeks, and the image gradually accrues. *Smiley Face* is a testament to this alternative method for recording change. The image observes a human flourish in marking a dead tree for removal with pink fluorescent spray paint. Halvorson recounts:

"Almost a year later, I follow my tracks to visit the site. The wide trunk, still standing, was never cut down and the pink has faded. I look up and realize there is no new growth; the tree was dead all along. My painting gave it extra time."

Recent exhibitions

New Hours, James Fuentes, Los Angeles (2024)

Unforgotten, Sikkema Jenkins & Co., New York (2023)

Contemporary Voices: Josephine Halvorson, curated by Ariel Plotek, Georgia O'Keeffe Museum, Santa Fe (2021-22)

Notable awards and residencies

John Simon Guggenheim Memorial Fellowship (2021)

Rome Prize, French Academy at the Villa Medici (2014-15)

Louis Comfort Tiffany Foundation Award (2010)

U.S. Fulbright Fellowship in Painting, Vienna (2003-04)

Collections

Institute of Contemporary Art, Boston

Hood Museum of Art, Dartmouth College, Hanover

High Museum of Art, Atlanta

Sheldon Museum of Art, University of Nebraska, Lincoln

Mead Art Museum, Amherst College, Amherst

Orlando Museum of Art, Florida

Rollins College, Winter Park

Museum of Fine Arts, Boston



Untitled, 1975
Mixed media on theater
chair back
20 3/4 x 24 x 4 inches



Purvis Young (1943–2010) began making paintings in the 1960s, conveying rich scenes from his lifetime spent in the inner-city Miami neighborhood of Overtown. From the beginning of his life, Young was witness to immense political and social upheaval, including the civil rights movement and the spirit of mass protest against the war in Vietnam. The mural movements taking place at the time across Southwest Detroit and Chicago were an early inspiration, sparking Young's approach to art as a political act that could take place in the public museum of the streets. Around 1971, Young began his large-scale outdoor project known as *Goodbread Alley*, which he filled with a rotation of innumerable paintings.

At once pictorial and spiritual, Young's paintings depict a number of recurring subjects, including cityscapes, angels, pregnant figures, soldiers, horses, and processional scenes of celebration, protest, and mourning. The artist's long-running ecological concerns are also often expressed not only in the imagery of his works, but through their reclaimed materials—this untitled 1975 work on a theater chair back being a prime example.

Selected public collections

Baltimore Museum of Art, Maryland
 Birmingham Museum of Art, Alabama
 Boca Raton Museum of Art, Florida
 Brooklyn Museum, New York
 California African American Museum (CAAM), Los Angeles
 Corcoran Gallery of Art, Washington, DC
 High Museum of Art, Atlanta
 Hood Museum of Art, Dartmouth College, New Hampshire
 Los Angeles County Museum of Art (LACMA), California
 Metropolitan Museum of Art, New York
 Museum of American Folk Art, New York
 National Gallery of Art, Washington, DC
 National Museum of African American History & Culture (NMAAHC), Washington, DC
 New Orleans Museum of Art, Louisiana
 Pennsylvania Academy of The Fine Arts, Pennsylvania
 Philadelphia Museum of Art, Pennsylvania
 Rubell Family Collection, Miami
 Smithsonian American Art Museum, Washington, DC
 Studio Museum in Harlem, New York
 The Menil Collection, Houston
 Whitney Museum of American Art, New York



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