

# The Armory Show

6 - 8 September 2024

Stand 233

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Polish artist **Magdalena ABAKANOWICZ** (1930-2017) was a pioneer of fiber-based sculpture and installation in the 1960s. A student at the Academy of Fine Arts in Warsaw (1950-54), she began creating abstract fiber works in the 1950s, despite the government's promotion of socialist realism. Her earliest woven forms, monumental hanging textiles independent of the wall, were made in 1966 and named "Abakans." These works function both as objects and as spaces.

Abakanowicz's art was profoundly influenced by her experiences in Poland under Nazi and Soviet occupation during World War II and its aftermath. While she drew inspiration from her autobiography, her sculptures possess an ambiguity that invites multiple interpretations, speaking broadly to the human experience.

Abakanowicz's work has been featured in more than 40 solo exhibitions worldwide, including Tate Modern's recent retrospective (2023). She has been honored with numerous awards, including the Lifetime Achievement Award from the International Sculpture Center in Hamilton, New Jersey, in 2005.



**Magdalena ABAKANOWICZ**

*Relief sombre de Stefa [Dark relief of Stefa], 1975*

Sisal, wool and horsehair

Signed, titled and dated on reverse

105 x 130 cm

(MAK005)

\$ 180,000.00 + applicable taxes



**Yvonne Pacanovsky BOBROWICZ's** (1928-2022) seven-decade career began with studying textiles at The Cranbrook Academy of Art in 1947-49 under Marianne Strengell and later with Anni Alberts at the Philadelphia Museum and School of Industrial Art. Early on in her career, she was influenced by the arts and crafts movements, Bauhaus, and contemporary design, designing functional textiles such as upholstery, drapery, and rugs. In the 1970s her art shifted towards large tapestries, woven space dividers, and collaborations with architects like Lou Kahn for woven panels, and by the 1980s she started working with plastic fibres and monofilament, creating spatial interventions that interacted dynamically with light.

Bobrowicz has exhibited in prestigious venues like the International Textile Biennale in Lausanne, Switzerland. Her works are found in both private and museum collections such as that of the Art Institute of Chicago, Philadelphia Museum of Art, Racine Museum of Art in Wisconsin, and the National Museum of Sweden in Stockholm. In 1996, she received the Pew Fellowship of the Arts, acknowledging her contributions to bridging craft and art.

**Yvonne Pacanovsky BOBROWICZ**

*Cosmic Series*, 2000

Knotted monofilament and gold leaf fiber

63.5 x 50.8 x 17.8 cm

(YPB001)

\$ 25,000.00 + applicable taxes



**Romany EVELEIGH's** (1934 - 2020) work stands out for her uncompromising sign-based vocabulary rooted in a minimalist aesthetic. Her work is included in this years Venice Biennale - *Stranieri Ovunque - Foreigners Everywhere* - curated by Adriano Pedrosa. Working in relative solitude, Eveleigh approached art-making as a form of contemplative mark-making, borrowing techniques and materials from the world of writing and printing.

Although born in London, Eveleigh spent most of her life in Rome and also shared a studio in New York with artist James Bishop for many years. In 1963, Eveleigh was in Ibiza performing a 'happening' with Salvador Dali when she met the photojournalist Anna Baldazzi, who was to become her long-life partner and wife. During this period Eveleigh forged relationships with the European feminist lesbian movement, notably with the writer Michèle Causse, the poet Patrizia Cavalli and the philosopher Giorgio Agamben.

She often worked in series or on large-scale, preferring square supports never larger than the size of her outstretched arms. The famed American art historian Barbara Rose also championed Eveleigh, describing her paintings as 'spiritual retreats that calm and center the mind', comparing them as aids to contemplation in the same manner as Mark Rothko, Barnett Newman, and Robert Motherwell.

**Romany EVELEIGH**

*Oracle series, 2017*

Oil on canvas

38 x 38 cm

(REV046)

\$ 20,000.00 + applicable taxes



**Fathi HASSAN** (b. 1957) was born in Cairo to Nubian and Egyptian parents. His family were forced to leave their homeland of Nubia when the Aswan High Dam was built in 1952, flooding a vast area now under Lake Nasser.

In his early twenties, studying calligraphy in Naples, he was particularly influenced by Kufic and Riqqa-inspired schools generating a personal calligraphic style he describes as 'sign-paintings'. Hassan's unique method of working, repeating single letters, words or sentences to form beautiful yet illegible 'texts', appears as a visual representation of the rhythm and sound of the Nubian spoken language. International recognition for his work grew and, championed by the famed Italian art critic Achille Bonito Oliva, Hassan rose to fame in the 1980s and was one of the first African and Arab artists to be included in the 1988 Venice Art Biennale, curated by Dan Cameron.

Throughout his career, Hassan has continued to engage with the experience of migration, dislocation, diasporic identity, and shifting notions of heritage.

Notable solo exhibitions include: *Migration of Signs*, Williams Museum, Massachusetts (2015) and *Signs of Our Times*, Rose Issa Projects, Leighton House Museum, London, UK (2011). His work was featured in the 15th Sharjah Biennale (2023).

**Fathi HASSAN**

*Untitled [Warrior]*, 2012

Mixed media on paper

Signed and dated lower right recto

190 x 150 cm

(FAH077)

\$ 32,000.00 + applicable taxes



**Fathi HASSAN**

*Order of Things*, 2023

Acrylic, pencil, collage and fabric on paper

150 x 100 cm

(FAH018)

\$ 23,000.00 + applicable taxes



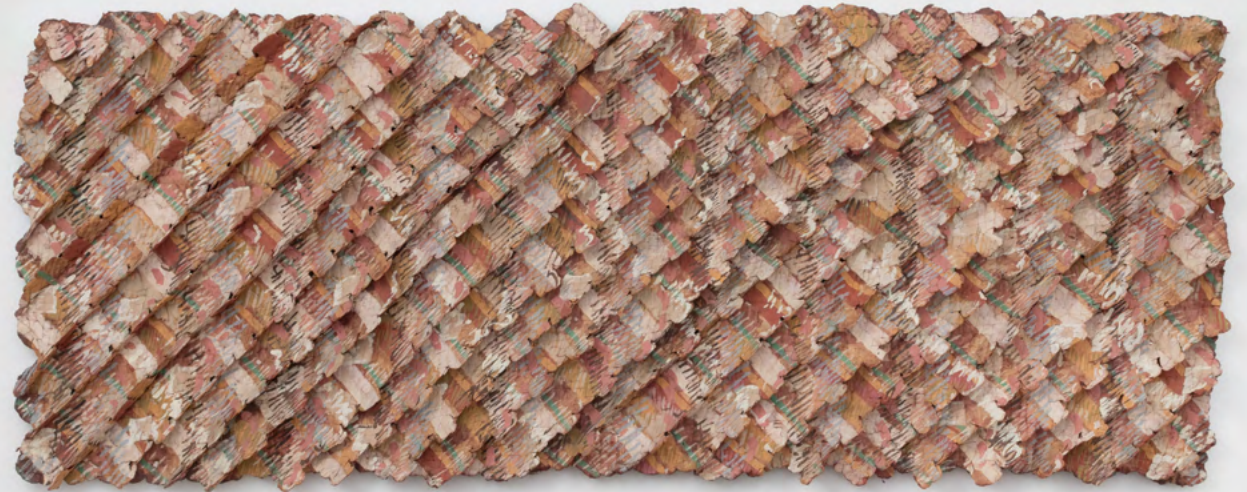




**Neda Al-HILALI** (1938 - ) is one of the leading female artists working in large-scale three-dimensional fiber in the 1970s. She was born in Cheb, Czechia but was raised in Baghdad after her parents had moved there shortly into her childhood. She later moved to southern California in 1961 but began training as an artist in Europe, and extensively at the University of California, Los Angeles. When she started studying there, the artist was immediately drawn to the sumptuous and symbolic qualities of fiber. She developed a systematic process of knotting, twisting, and plaiting threads and paper into sculptures that subtly insinuate myths and rituals.

Her early works in the 1960s consisted of flat weavings and knotted hangings. These were followed by large, room-filling installations and a series of giant brown-paper "Tongues" installed on Venice Beach and in the 1980s, she expanded her storytelling toolkit with flattened shards of aluminum. Metal allowed Al-Hilali to defy gravity and enhance the personality of her elaborate structures.

Her work is in the collections of numerous museums, including the Smithsonian American Art Museum, Renwick Gallery, Museum of Arts and Design, and Utah Museum of Fine Arts.



**Neda Al-HILALI**

*Untitled, 1979*

Painted and woven paper wall relief

Signed and dated lower right

101.6 x 246.4 cm

(NAH001)

\$ 20,000.00 + applicable taxes



Born in Cape Town, **Vivienne Asya KOORLAND** (1957 - ) is one of the most important South African artists working today. Her paintings are built of rough, raw materials, oil paint and pigment on stitched cloth, texts, painted and glued ephemera on linen canvas. Her often large and detailed works are direct responses to war, migration and colonisation, both personal and addressing a global condition.

Her early formation as a painter was heavily influenced by her upbringing in Apartheid South Africa. Acutely aware of the injustices and violence that surrounded her, she worked on student and labour protest pamphlets. She continues to grapple with the ethics of picture making and aesthetic responses to historical events and catastrophes. Koorland's connections to her Afrikaans paternal grandmother cultivated a deep connection to the South African terrain.

Koorland will be included in a major group exhibition this Autumn 2024, *Between Past and Future: On Hannah Arendt* at the Kestner Gesellschaft, Germany. Other notable exhibits include *Conversations in Letters and Lines, Fruitmarket, London* (2016); *Shifting the Gaze: Painting and Feminism, The Jewish Museum New York* (2010); *Home Lands/Land Marks: Contemporary Art from South Africa, Haunch of Venison, London* (2008); *Johannesburg Biennial, Johannesburg* (1997), among others.

**Vivienne KOORLAND**

*FOREST*, 2019/2022

Oil, pigment, phosphorescent acrylic,  
twine and glue on Belgian linen

Signed and dated

2 panels, each: 259 x 210 cm

Overall: 259 x 420 cm

(VIK254)

\$ 150,000.00 + applicable taxes





Vivienne A.

2019

**Bertina LOPES** (1924 - 2012) is considered one of the most important woman artists to have emerged from Africa in the second half of the 20th century. Lopes was painter, sculptor, and most importantly an activist whose work highlighted the social criticism and nationalistic fervor. This year's Venice Biennale - *Stranieri Ovunque - Foreigners Everywhere* - curated by Adriano Pedrosa, marks her third participation.

Born in Maputo, Mozambique in 1924, she was the daughter of a Portuguese father and Mozambican mother. At an early age she left Mozambique to study in Lisbon where she engaged with Portuguese Modernism. After returning to Mozambique in 1953, cultural nationalism became a crucial influence both ideologically and artistically. Her work depicts African iconography and political events of the time. After a forced return to Europe, Lopes was eventually chased out of Portugal by the regime and moved to Rome in 1963 where she remained for the rest of her life.

Bertina Lopes achieved significant cultural recognition and won numerous awards and prizes. Her artworks are included in many public collections worldwide. She had two major exhibitions at the Fundação Calouste Gulbenkian, Lisbon in 1972 and 1993. Her work is currently included in the exhibition *The Power with which We Leap Together: Women Artists in Spain and Portugal between Dictatorship and Democracy* at IVAM Valencia, later touring to CAM Gubelkian, Lisbon.

**Bertina LOPES**

*Totem*, 1974

Oil on canvas

Signed and dated lower right recto Dated and inscribed

'Proprietà dell'artista [Property of the artist] verso

120 x 80 cm

(BLO015)

\$ 100,000.00 + applicable taxes





**Carolee SCHNEEMANN** (1939 - 2019) is one of the most important pioneering feminist artist of the 20th and 21st centuries. Her radical abstract-expressionist paintings consisted of the use of her own body as a performative kinetic medium to address topics from sexual expression, objectification of women to human suffering, making her one of the most relevant and provocative artists of the time. Not only would she use her own body, she would also use those of the participants, thereby encouraging the viewer to consider and critique the power of the human form to induce and to also receive pleasure.

Perhaps most closely identified with Body Art and as a female performance artist, her work from the 1960s and 1970s is inherently erotic and sensual; rejecting as it does the traditional concept of the “repressed” female sexual being and challenging notions of gender. Schneemann was included in *Out of Actions: Between Performance and the Object, 1949-1979*, at MoCA, LA, in 1998 as well as *WACK! Art and the Feminist Revolution*, MoCA, LA, 2007.

Schneemann’s work is included in several major collections world-wide including the Museum of Modern Art, NY, Museum of Contemporary Art, LA, and the Hamburger Bahnhof, Germany.



**Carolee SCHNEEMANN**

Colour variation from “*Eye Body: 36 Transformative Actions For Camera,*”, 1963  
Chromogenic print  
Signed on reverse  
Framed: 46 x 55.5 cm  
(CSC023)

\$ 15,000.00 + applicable taxes

**Carole SEBOROVSKI** (1960 - ) conjoins two different worlds in her art. One is the material world of concrete things and tangible surfaces, the world that is perceived through sensation, by touching and seeing. The other world is one beyond that of sensation, a spiritual world, immaterial, and transcendental.

She often uses centered and symmetrical combinations of square, circle, cross, and mandala-like forms. Ancient symbols of wholeness and unity; as a means of integrating fragmentation, balancing opposites and transcending duality.

She received a grant from The Pollock-Krasner Foundation in 1986, and in 1991 the Agnes Bourne Fellowship in Visual Arts in 1990. In the same year she was Artist in Residence of the Djerassi Foundation, San Francisco. A grant from the National Endowment for the Arts followed in 1991.

Seborovski's work has been widely exhibited in galleries and museums both nationally and internationally since 1984. Her work is represented in numerous important public collections including the Museum of Modern Art, New York, the Metropolitan Museum of Modern Art, New York, and the Whitney Museum of American Art in New York, the San Francisco Museum of Modern Art, the National Gallery of Art, Washington D.C., and the Museo Cantonale d'Arte, Lugano.

**Carole SEBOROVSKI**

*Winter into Spring*, 2018

Aluminum leaf over epoxy clay, vinyl acrylic, glass powder, latex acrylic on wooden panel.

30.5 x 20 x 7.5 cm

(CSV020)

\$ 15,000.00 + applicable taxes





**Vivian SUTER** (1949 - ) is a contemporary Argentinian-Swiss artist. Born in Buenos Aires, she moved with her family to Basel, Switzerland, at the age of 12, and later studied at the Kunstgewerbeschule Basel. In 1982, she relocated to Panajachel, Guatemala, where she developed her distinctive artistic practice.

Working in close partnership with the natural environment surrounding her home and studio in Panajachel, Guatemala. Her method often involves moving her canvases between the indoors and outdoors and exposing them to the climate in order to allow nature to commingle with her broadly painted swaths of vivid color. Inspired by the surrounding vegetation and landscape, Suter's gestural compositions work in concert with rainfall and mud puddles, with the light that passes between branches and the animals in the forest.

Most recently, her work was included in a major retrospective at the Kunstmuseum Basel (2022) and she has also held numerous solo and group exhibitions such as *Tintin's Sofa*, Camden Art Centre, London (2020) and *Vivian Suter*, Tate, Liverpool (2020); São Paulo Biennial (2014), documenta 14, Kassel and Athens (2017) and the Taipei Biennial (2018). Suter's works are held in important institutional collections including Tate, London; the Museum of Modern Art, Warsaw; the Solomon R. Guggenheim Museum, New York; and the Kunstmuseum, Luzern.

**Vivian SUTER**

*Untitled*, 2000s

Acrylic on canvas

247 x 147 cm

(VSU001)

\$ 25,000.00 + applicable taxes



African-Canadian artist **Jan WADE** (1952 -) draws on her mixed heritage, African diasporic spiritual practices and Southern Slave Cultures. Using found or readymade objects and recycled materials, Wade creates paintings, textiles, and assemblages which reframe and expand stereotypes, becoming objects of activism.

For over 30 years, Wade has been making works that explore Black identity in a post-colonial landscape. Stemming from personal experience and her mixed heritage, her work seeks to articulate a new understanding of her ancestors' traumas and the discrimination they suffered. Wade's unique aesthetic was born out of necessity as well as social conscience.

Born in 1952 in Hamilton, Ontario, to a Black Canadian father with familial origins in the American South and a Canadian mother of European descent, Wade was raised in a close-knit Black community and her formative years were heavily influenced by her local African Methodist Episcopal Church; her research into Black Spiritual Practices through Slave Cultures; the civil rights movement in Canada and the US; and Southern US Black culture and aesthetics.

The artist's major solo retrospective, *Soul Power* was exhibited at Vancouver Art Gallery in 2021/22 and toured to Hamilton Art Gallery, Ontario in June 2024. Her first solo exhibition *Colored Entrance* in the US was with Richard Saltoun Gallery New York from 2 May–22 June 2024.

**Jan WADE**

*INRI Afro INRI*, 1990

Acrylic, wood and found objects

Signed, dated, titled and inscribed on verso

59 x 42 cm

(JWA026)

\$ 14,000.00 + applicable taxes





**Jan WADE**

*Wood Hand, 2019*

Acrylic, wood, found objects and clay vessel

78.7 x 30.5 x 30.5 cm

(JWA093)

\$ 12,000.00 + applicable taxes



**Jan WADE**

*Breathe*, 2020-2022

Embroidered linen, 4 panels

Length: 357 cm

(JWA121)

\$ 35,000.00 + applicable taxes

**XIYADIE** (1963 - ) is a self-taught traditional Chinese papercut artist who starting creating works with homoerotic themes to tell his narrative of transformation.

The name Xiyadie which translates to Siberian Butterfly, is a reflection of his personal and artistic evolution. His singular artistic language originated in the traditional techniques of paper-cutting, a skill he learned from his mother at a very young age. Xiyadie is the first known Chinese paper-cut artist to publicly depart from the Chinese folk-art context and the only paper-cutting artist in mainland China to engage with queer themes.

His latest solo exhibition *Queer Cult Utopias* was presented at The Drawing Center, New York in 2023 and brought him to international attention. Most recently, his work was included in the Venice Biennale - *Stranieri Ovunque - Foreigners Everywhere* - curated by Adriano Pedrosa (2024).



**XIYADIE**

*Joy*, 1999

Papercut with water-based dye and Chinese pigments on Xuan paper

139 x 140 cm

(XIY004)

\$ 45,000.00 + applicable taxes





**XIYADIE**

*Cave*, 2003

Papercut with water-based dye and  
Chinese pigments on Xuan paper

27.5 x 26.6 cm

(XIY001)

\$ 10,000.00 + applicable taxes



**XIYADIE**

*Heaven and Earth*, 2000

Papercut with water-based dye and  
Chinese pigments on Xuan paper

27.5 x 26.5 cm

(XIY002)

\$ 10,000.00 + applicable taxes

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