



ART BASEL MIAMI BEACH

December 5-8, 2024

Booth G27

Marisa Adesman
Jessica Taylor Bellamy
Alec Egan
Tina Girouard
Caleb Hahne Quintana
Karyn Lyons
Jenny Morgan
Soumya Netrabile
Meeson Pae
Gideon Rubin
Krzysztof Strzelecki
Janet Werner
Cosmo Whyte
Faith Wilding

Kabinett: Jordan Nassar

ANAT EBGI

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Mingling erotic and nightmarish fantasy, Marisa Adesman's female nude kneels on a tiled floor, riding the iron leg of a dinner table to completion, while splashing around in her own liquid ecstasy. Her alchemic transfigurations of flesh to glass or solid to liquid, situate reality within a visionary world, one where ordinary objects are depicted in bizarre new contexts capable of deception and corruption. Smooth and luminous surfaces, combined with a masterful use of chiaroscuro, skillful contrasting of extreme light and dark, reveals the technical mastery and discipline of a remarkably precise hand.

Marisa Adesman
***June Drop*, 2024**

Oil on canvas

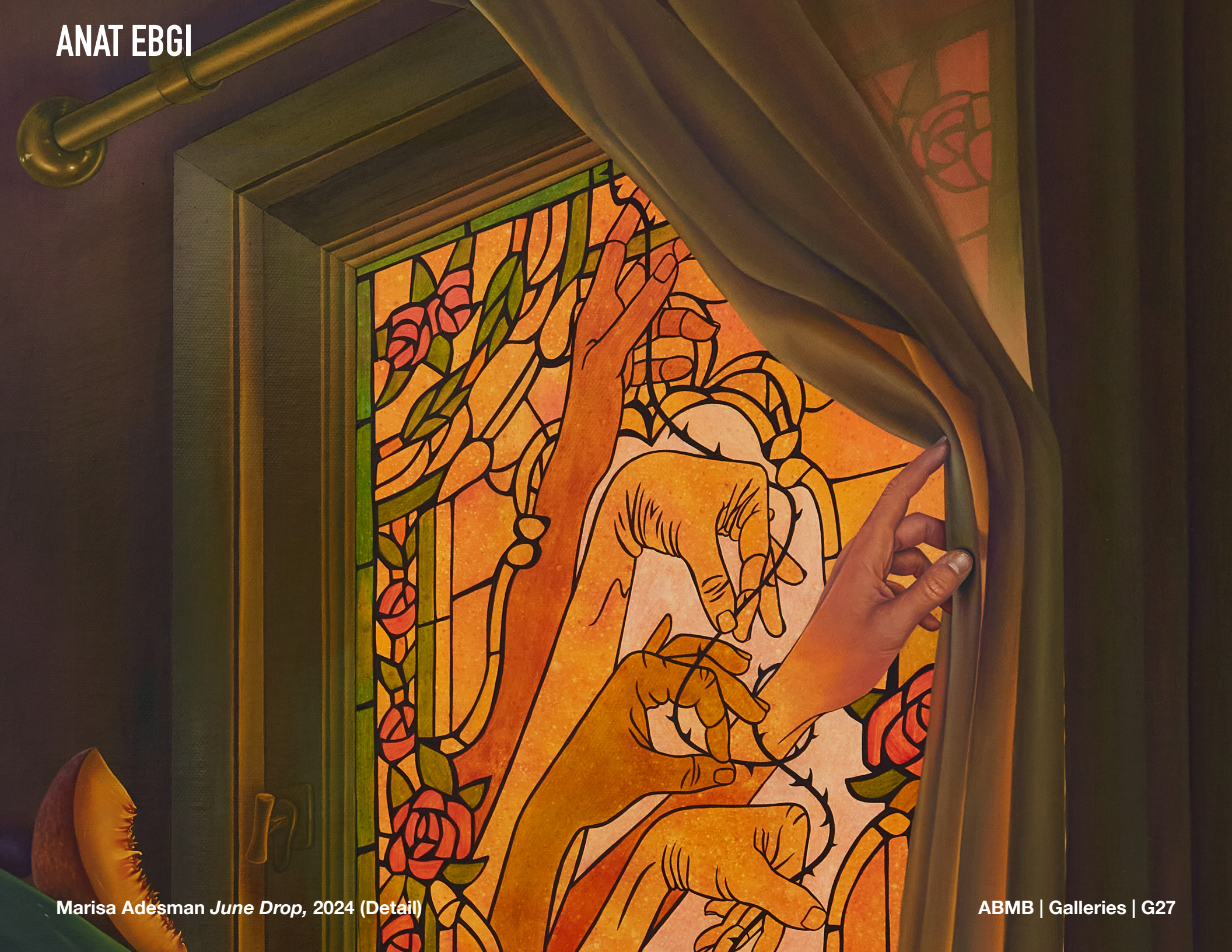
52" x 62" (132 x 157.5 cm)

#MA1061

\$95,000



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Marisa Adesman *June Drop*, 2024 (Detail)

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Jessica Taylor Bellamy is an artist of juxtapositions: image and text, abstraction and figuration, handmade and mass produced, reality and fantasy, utopia and dystopia. This self portrait *Redact & Recline* visits a trope of art historical paintings of 'women reading books' and was made in Miami during her residency at Fountainhead and at the Miami Paper & Printing Museum. A bit tongue-in-cheek Bellamy's reposing figure calmly reads the newspaper upside-down, which has been sliced with shapes that resemble both breeze blocks and Matisse's cut-outs.



Jessica Taylor Bellamy
***Redact & Recline*, 2024**

Oil on canvas

65.5" x 45" (166.37 x 114.3 cm)

#JTB1050

\$15,000

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Born in Los Angeles to an Ashkenazi Jewish mother and an Afro-Cuban father, Bellamy's practice considers this particular familial history to address notions of home, homeland, and landscape. *Curtain of Sky* features a sun burst with palm and eucalyptus trees, overlaid by a geometric iron gate the artist saw in Trinidad, Cuba that serves to puncture the romance of the landscape while considering ideas of barriers.

Jessica Taylor Bellamy

***Curtain of Sky*, 2024**

Oil on canvas

57.5" x 48" (146.05 x 121.92 cm)

#JTB1049

\$14,000



ANAT EBGİ

Alec Egan's oil paintings of quiet, cockeyed scenes lead viewers to the razor's edge of idylls. Saturated sunsets, crashing waves, or clean bright bedrooms are subtly askew and hauntingly deserted; human narrative is inserted through architectural elements such as windows, or personal and domestic objects such as socks or lamps. Egan's approach to beauty is expressed through conflicting and layered wallpapers, fabrics, flowers, and foodstuffs; the clash is surreal and psychological. Despite the mundane status of his subjects these humdrum daily settings are a colorful feast of dense pattern and thick impasto, whose mysteries yield through prolonged looking.

Alec Egan

Lamp, 2024

Oil on canvas

48" x 36" (121.92 x 91.44 cm)

#AE1207

\$35,000



ANAT EBGI



Alec Egan *Lamp*, 2024 (Detail)

ANAT EBGI

Within Girouard's genre-defying oeuvre, the sequin works represent both the collaborative nature of her practice and her interest in examining cross-cultural influences in an ever-globalizing world. After years researching Haiti's connection to her native Louisiana, she travelled to the island country where she met master sequin artist Antoine Oleyant and the two developed a friendship and artistic partnership. Reflecting on this time she wrote, "Never intending to appropriate a traditional Haitian art form, my desire was to come to a point of collaboration naturally. Open to sharing our separate ideas, techniques, and cultures, we wanted to achieve that goal spontaneously by working side by side."

Tina Girouard
***Banana*, 2001**

Hand sewn glass beads, sequins,
acrylic and other media on fabric
38.5" x 29" (97.79 x 73.66 cm)
#TG1101
\$36,000



ANAT EBG1

Within Girouard's genre-defying oeuvre, the sequin works represent both the collaborative nature of her practice and her interest in examining cross-cultural influences in an ever-globalizing world. After years researching Haiti's connection to her native Louisiana, she travelled to the island country where she met master sequin artist Antoine Oleyant and the two developed a friendship and artistic partnership. Reflecting on this time she wrote, "Never intending to appropriate a traditional Haitian art form, my desire was to come to a point of collaboration naturally. Open to sharing our separate ideas, techniques, and cultures, we wanted to achieve that goal spontaneously by working side by side."

Tina Girouard

Purple Floral, 1992

Sequins, beads and embroidery on fabric
35" x 36" (88.9 x 91.44 cm)

#TG1009

\$36,000



Caleb Hahne Quintana is a documenter of light. Across portraiture, landscape, and still life paintings his nuanced, meditative observations reveal that our environments encapsulate specific states of mind. His approach to these familiar subjects is tender, showing a sense of care in capturing the familiar. He begins with drawing—a step he describes as “liberating” and will often repeat subjects across media including, colored pencil, ink, and gouache before moving to “the more arduous act of painting.” Hahne Quintana’s paintings elevate the mundane to the profound and the overlooked to the monumental through his emotional responses to place and memory.

Caleb Hahne Quintana
***As True As Bone (Vatnajökull)*, 2024**

Oil and flashe on linen

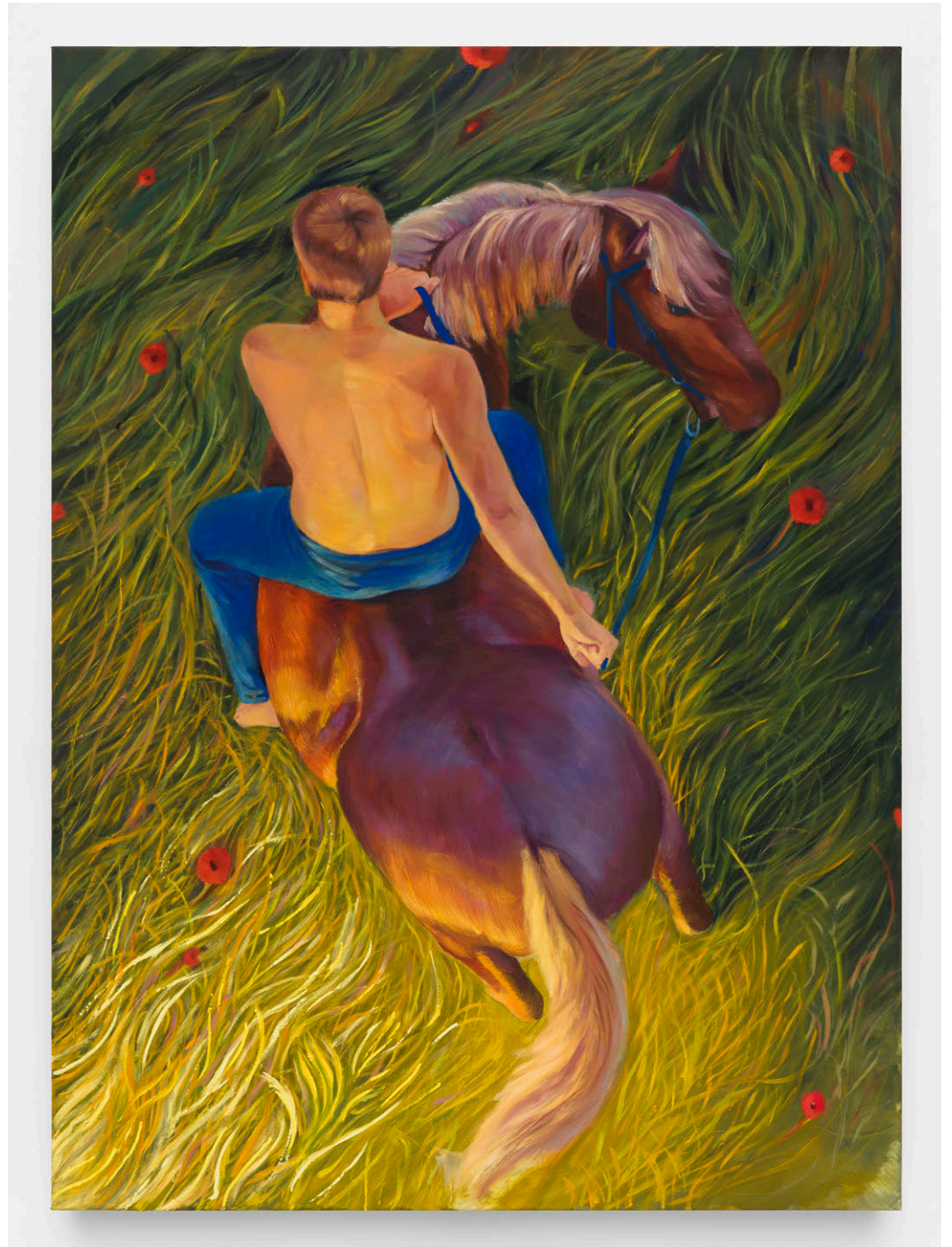
74” x 54” (187.96 x 137.16 cm)

#CHA1076

\$33,000



ANAT EBGİ



Caleb Hahne Quintana
***La Tierra Amarilla*, 2024**
Oil and flashe on linen
74" x 54" (187.96 x 137.16 cm)
#CHA1072
\$33,000

ANAT EBGİ

With a fondness for the exciting and disturbing emotional currents that charge adolescence, Karyn Lyons's paintings act as remembrances—goodbyes to those unbridled moments of girlhood. Smoldering and pining, Lyons weaves fantasy with the autobiographical to compose imaginative scenes of those complicated, not-yet-tamed between-times of exploration and discovery. Mysterious and romantic—these pictures are exorcisms of desire, of those luscious days when all you could do was sit by the phone and hope you didn't miss the call.

Karyn Lyons

The Insomniacs, 2024

Oil on linen

36" x 30" (91.44 x 76.2 cm)

#KL1016

\$52,000



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Karyn Lyons

The Tale That Can't Be Told, 2024

Oil on canvas

18.75" x 15.5" (47.63 x 39.37 cm)

#KL1017

\$28,000



ANAT EBG1

Morgan's idiosyncratic paintings embrace varying tropes of portraiture from the classical reclining female nude, to more conceptual approaches that consider ideas about ascendance, physical presence, and inner worlds. There is a razor's edge quality in the calm precision of Morgan's deliberate brush stroke, which can be quick and expressive as well as invisible and exact. Hypnotic and euphoric, Morgan's paintings oscillate between the personal, the iconographic, and the epic; situated in a lineage of historical portraiture, she captures the ritualistic moment, the root connection between artist and muse.

Jenny Morgan

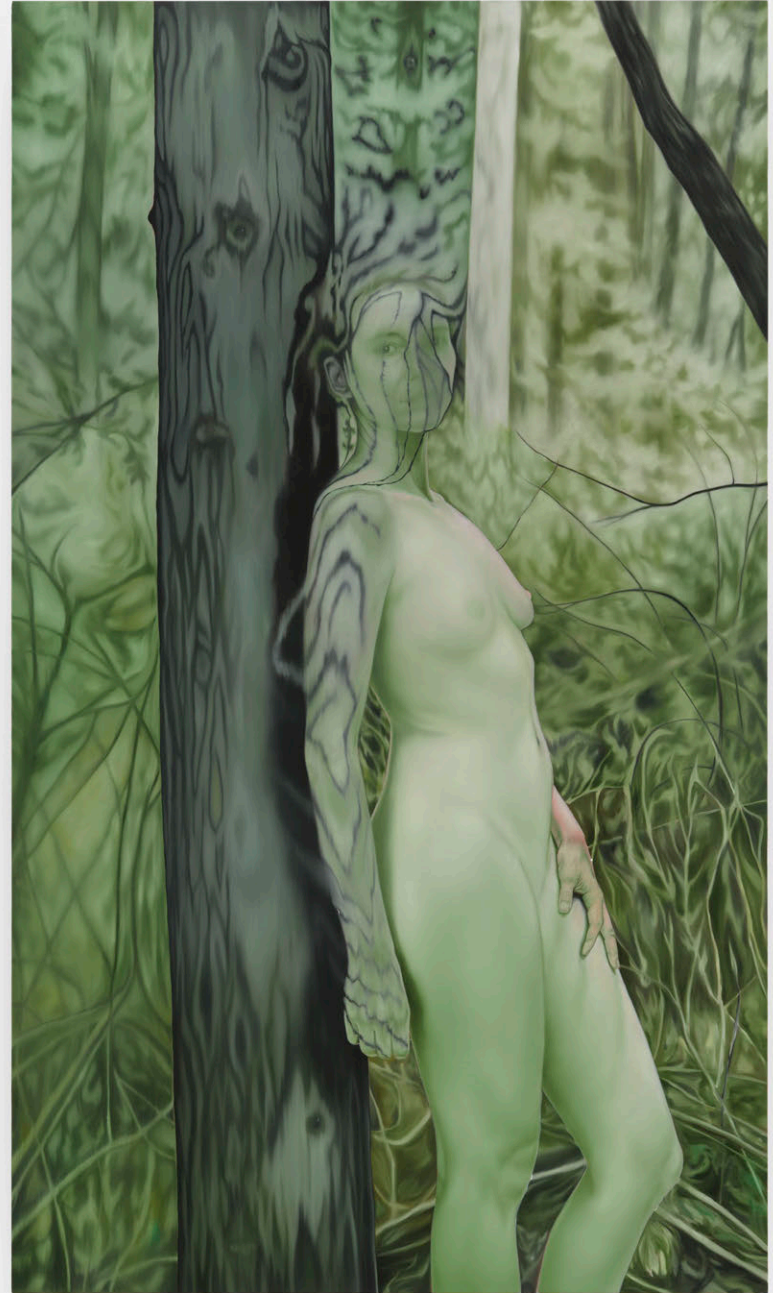
Wilderness Escape, 2024

Oil on canvas

84" x 48" (213.36 x 121.92 cm)

#JEM1029

\$62,000



ANAT EBGI



Jenny Morgan *Wilderness Escape*, 2024 (Detail)

ANAT EBGI

Soumya Netrabile is a painter who thinks like a poet, using paint to suggest something larger, something deeper, sharper, enchanted, bewitching. Formal choices, light, color, and gesture, emerge from internalized locations beyond logic and justification. Mining memories from daily walks in nature, the works emerge from the phantasm of a breeze, the record of a cosmic wrinkle. It's her familiarity with her subject which allows her to unlock profound memories of being enveloped in the canopy onto canvas and the simultaneity of all these elements compressed onto one surface.

Soumya Netrabile
***The Grasshoppers*, 2024**
Oil on canvas
60" x 72" (152.4 x 182.88 cm)
#SN1104
\$38,000





Soumya Netrabile
Downstream, 2024

Oil on canvas

60" x 72" (152.4 x 182.88 cm)

#SN1105

\$38,000

ANAT EBG1

Evoking the body and its ongoing relationship to technology, Meeson Pae examines how shifting states can alter our perceptions of the abstract and representational, the organic and architectural, the internal and external. Her visceral protuberances and cavities, lumps and spills form mechanical organs creating entangled compositions that function symbiotically. Recent paintings depict an unfamiliar landscape; the dark strangeness of these settings heightens the alien origins of these processors, atoms, motherboards, or molecules. Across her multifaceted practice, the works speak to a desire for exploration of spaces that extend beyond human understanding.



Meeson Pae
Emerge, 2024

Oil on canvas

60" x 88" (152.4 x 223.52 cm)

#MP1030

\$34,000

ANAT EBG1



Meeson Pae *Emerge*, 2024 (Detail)

ANAT EBGI

Gideon Rubin paints in a concentrated, dense, and restrained figurative mode. His practice is the product of private calculations of reduction and constraint. His controlled and subtle palette is suggestive of his source materials: vintage photos, film stills, and magazine clippings. He breathes a new freedom into his scenes wherein a certain distance and anonymity multiplies their effectiveness. These collected fragments leave behind the trace of life through which the artist muses on themes of adolescence, young love, or a first kiss. The underlying elusive structure of his pictures is a potent intimacy, offering a site to contemplate memory, history, and identity.

Gideon Rubin
Untitled, 2024

Oil on linen
20.2" x 20.1" (51 x 51 cm)
#GR1053
\$17,500



ANAT EBGİ



Gideon Rubin
Untitled, 2024

Oil on linen

10.1" x 12" (25.5 x 30.5 cm)

#GR1052

\$9,500

ANAT EBGI



Gideon Rubin

Untitled, 2024

Oil on linen

10.1" x 8.1" (25.5 x 20.5 cm)

#GR1054

\$8,000

ANAT EBG1

Krzysztof Strzelecki works across a variety of media with a particular focus on ceramic vessels that explore homoeroticism and human sexuality. His latest 'vessel' is part of a bold new collection of sinks and urinals featuring nude male figures that depict themes related to 'water sports,' BDSM, and intimate connections. Here Strzelecki reinterprets Biblical symbols of "cleansing sins" and subverting sacred symbols of the "Water of Life" through the lens of desire and taboo.

Krzysztof Strzelecki
Waters of Life, 2024

Glazed ceramic, brass taps
23.4" x 15.75" x 17" (59.5 x 40 x 43 cm)
#SK1109
\$20,000



ANAT EBCI



Krzysztof Strzelecki, *Waters of Life*, 2024 (Detail)

ABMB | Galleries | 027

Janet Werner is a painter known for her psychological portraits of women. Working from found images, she explores the possibilities of photographic sources culled from both fashion magazines and art historical references. Although her work eschews naturalism, she has grown ever-more ambivalent about her subjects-cum-performers, finding satisfaction with interruptions and psychological “splits.” The works possess a seductive openness, a vulnerability manifested through the figures’ gazes that allows viewers to project onto them. We relate to them through their disruptions—shrinking heads, contorting bodies, flipping figures upside-down, or partial obscuration.

Janet Werner
***Sentinels*, 2024**

Oil on canvas

69” x 52” (175.3 x 132 cm)

#JW1163

\$30,000



ANAT EBGİ



Janet Werner
Fairmount, 2024

Oil on canvas

33" x 26" (83.8 x 66 cm)

#JW1165

\$15,000

ANAT EBGİ

From his drawings to his installation works, Cosmo Whyte frequently draws upon his Caribbean roots through his conceptual use of material to his allegorical engagement with historical events and images. He investigates the broad complexities of Black diasporic and migrant experiences resulting in work that feels simultaneously familiar and dislocating and reflects the multiplicity and fluidity of identity. He offers complicated juxtapositions with intentionally slippery legibility as a way to interrogate the shaping of discourse around particular events, regions, or periods—especially as they relate to interpretations of the colonial project in the Caribbean and its postcolonial diaspora.

Cosmo Whyte
***Something in the Water*, 2018**

Mussel shells, life vest

Dimensions variable

#CY1025

\$12,000



ANAT EBG1

Avowed ecofeminist Faith Wilding addresses the deterioration of the natural world in her lifetime. Plant life and agriculture play an important role in her expressions of interconnectedness. The cut canvas paintings of her 'Leaf Series' were made during her time living in Southern California, but reflect on her childhood in her native Paraguay, where children would wrap themselves in banana leaves to stay cool during sweltering South American summers. Throughout her career, Wilding used biomorphic abstraction of plants to point toward the cyclical nature of life. These interpretations of seed pods, petals, flora and fauna are lessons on flux and unknowability.

Faith Wilding

Leaf Series: The Comforter, 1976-78

Oil on canvas

70" x 20" (177.8 x 50.8 cm)

#FW1108

\$150,000



ANAT EBGİ



Faith Wilding Leaf Series: The Comforter, 1976-78 (Detail)

ABMB | Galleries | G27

Avowed ecofeminist Faith Wilding addresses the deterioration of the natural world in her lifetime, specifically in South America and her native Paraguay. Plant life and agriculture play an important role in her expression of interconnectedness. Wilding began working with graphite drawings in the 1970s, focusing on nature-infused imagery such as petal shapes, shells, vines, and other botanical forms. The 'Fossils Series' depict the simultaneous decay and growth of trees, branches, and leaves that alternately spiral, unfurl, burst, bloom, and transform serving as a warning and mournful requiem for the vanishing beauty of this earth.

Faith Wilding

Transformation, Where the Bee Sucks, 2024

Graphite on paper

30" x 22" (76.2 x 55.88 cm)

#FW1224

\$35,000





Faith Wilding
Forest in Flames, Paraguay's Last Trees, 2024
Watercolor and ink on paper
26.5" x 20.5" (67.31 x 52.07 cm)
#FW1130
\$35,000

Jordan Nassar

Rivers of Eden | Kabinett Presentation

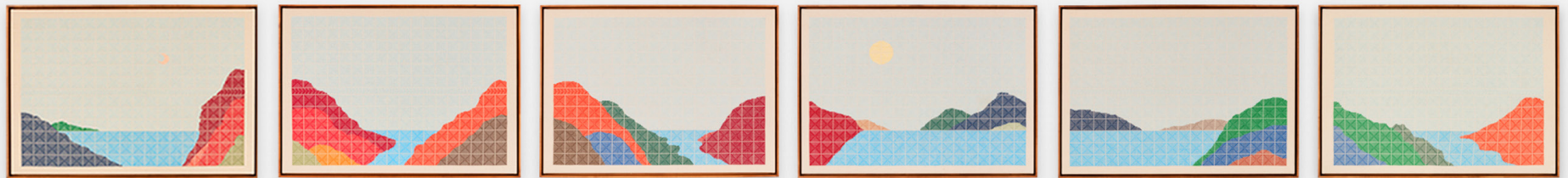
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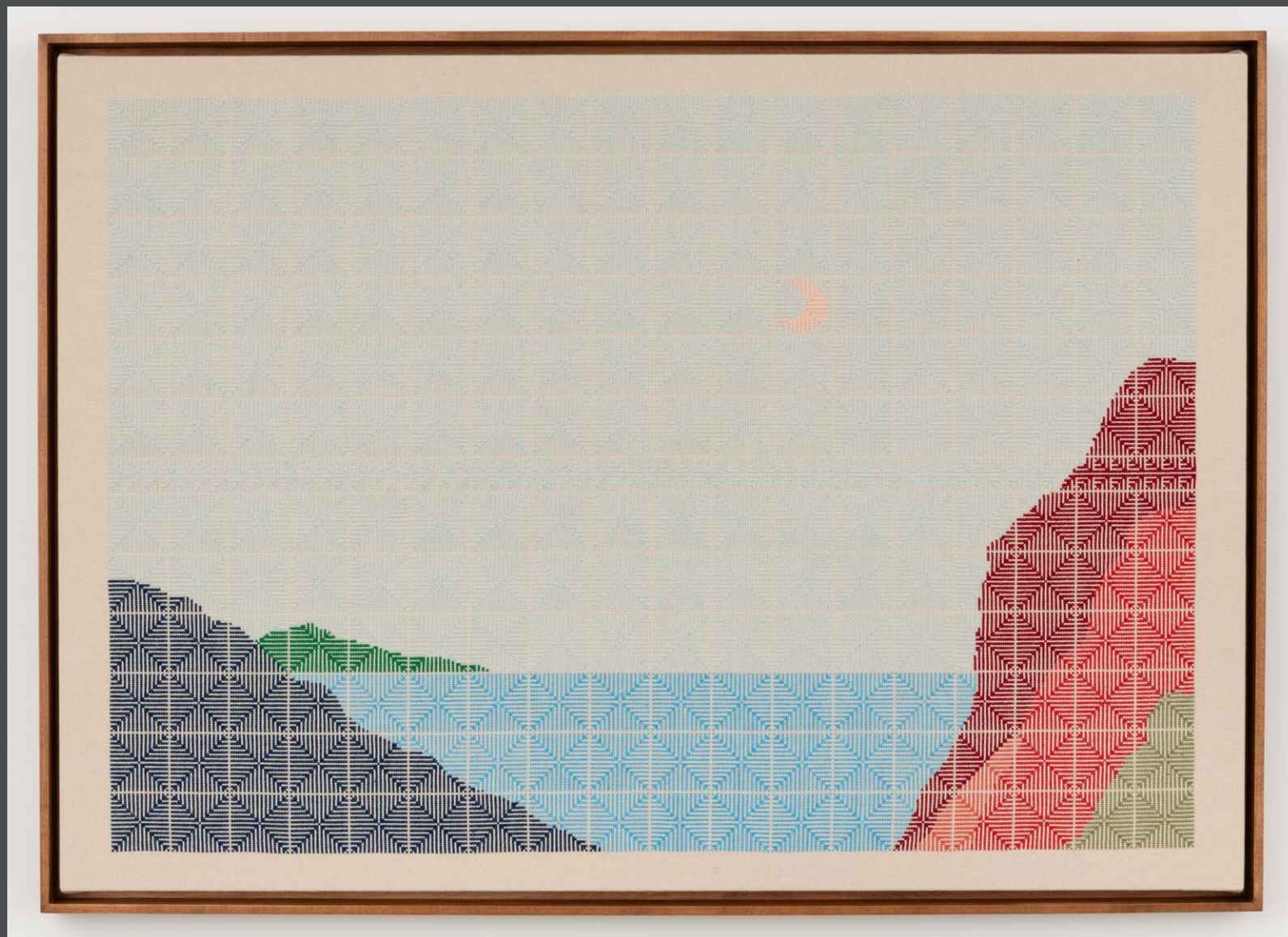
The Palestinian-American artist Jordan Nassar presents *Rivers of Eden*, an installation that evokes an imagined domestic space as inspired by the Garden of Eden, overlooking the fantastical expansive vista through embroideries-as-windows.

Nassar's hand-embroidered textile pieces address an intersecting field of language, ethnicity, and embedded notions of heritage and homeland. Presented together, this suite of embroideries acts as windows, revealing a continuous panoramic scene that unfolds from one landscape into the next. These landscapes are fictional; collapsing distance, they cast the gaze toward imagined, utopic horizons. Nassar's collaborative embroidered pieces present a dialogue between his own position as a young member of the Palestinian diaspora alongside a group of women in the West Bank, who he has closely partnered with in their creation.



ANAT EBGİ





Jordan Nassar

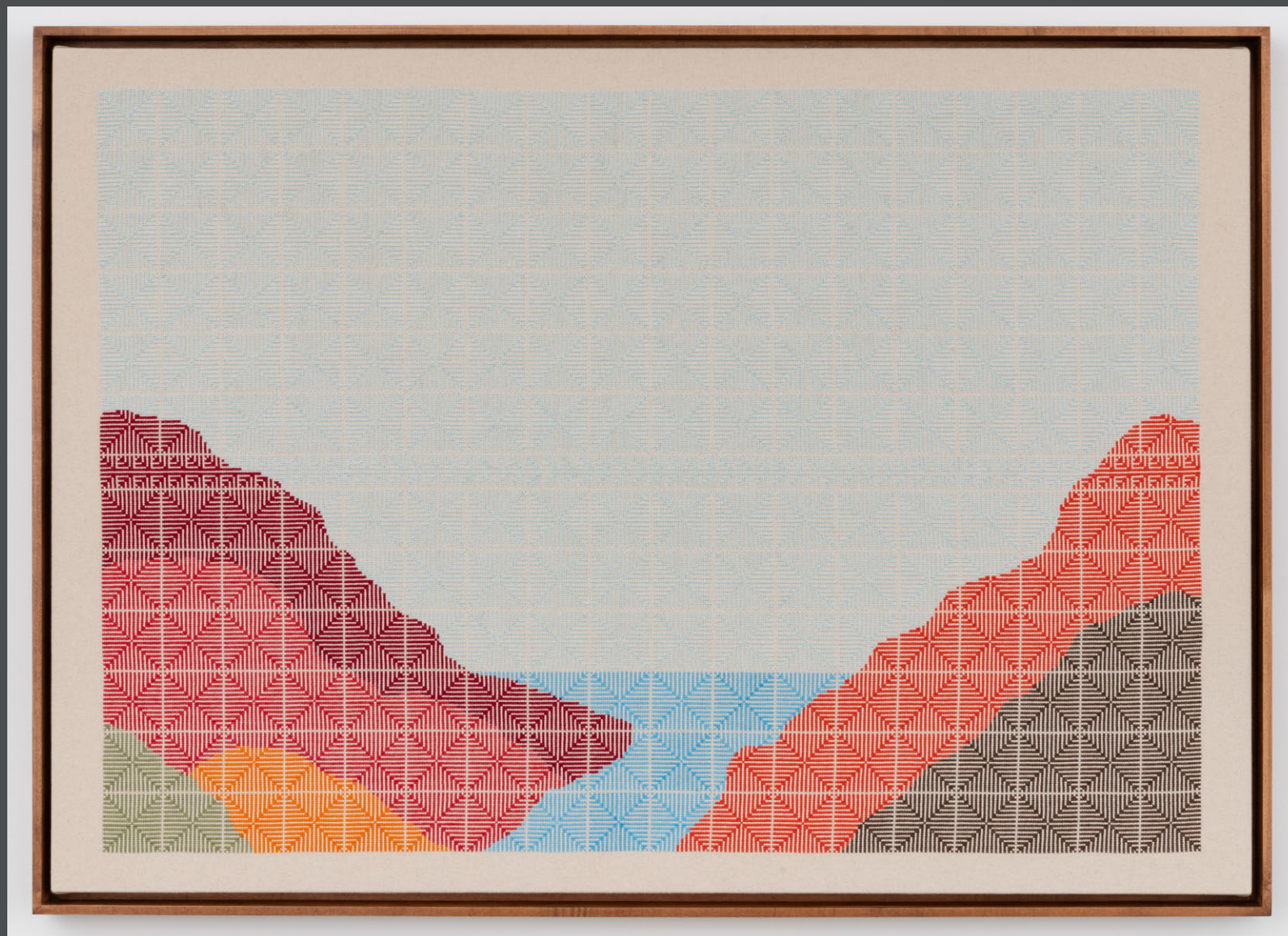
Whence Four Rivers, I, 2024

Hand embroidered cotton on cotton

37.5" x 52.5" (95.25 x 133.35)

#JN1313

\$56,000



Jordan Nassar

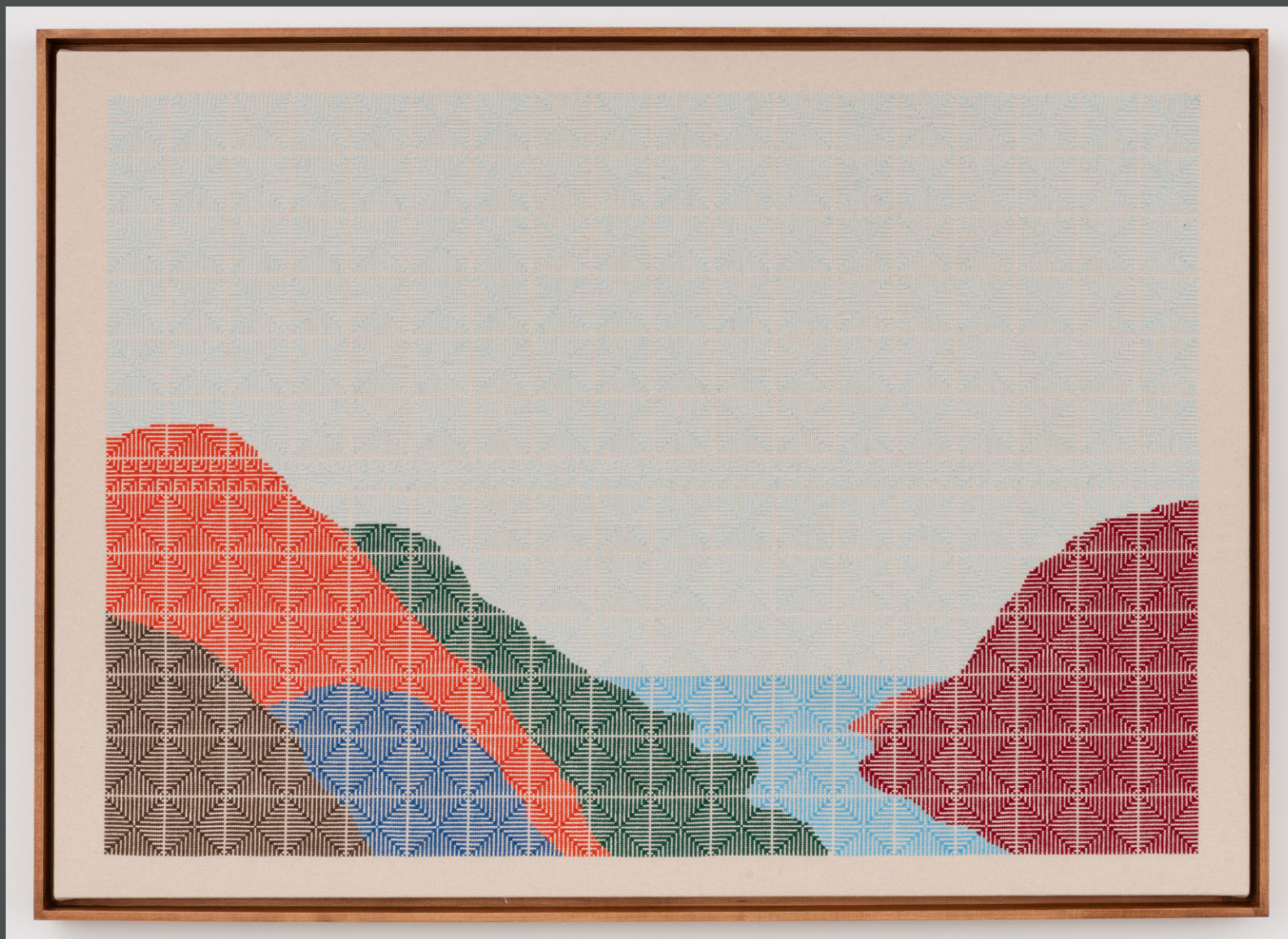
Whence Four Rivers, II, 2024

Hand embroidered cotton on cotton

37.5" x 52.5" (95.25 x 133.35)

#JN1314

\$56,000



Jordan Nassar

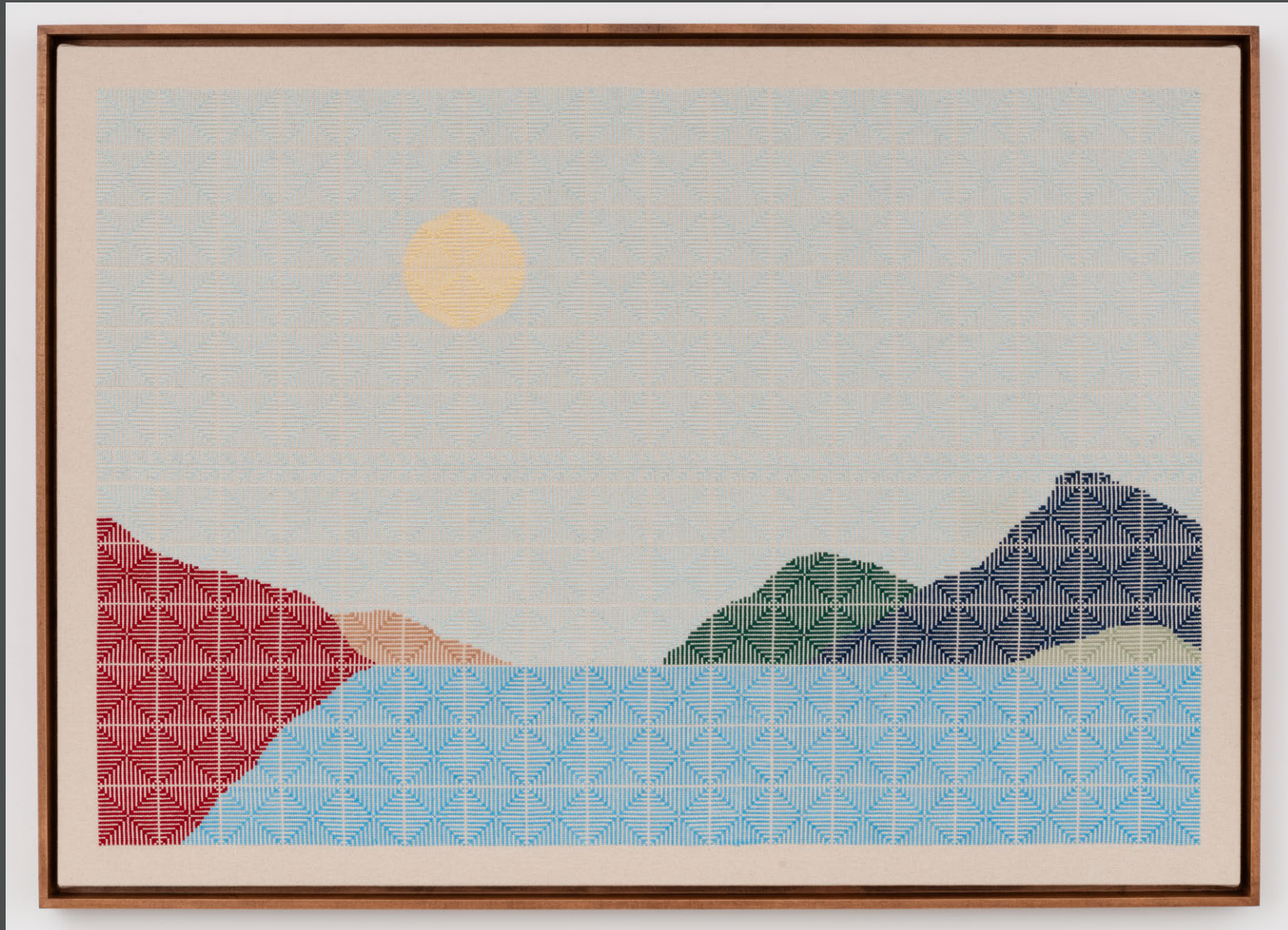
Whence Four Rivers, III, 2024

Hand embroidered cotton on cotton

37.5" x 52.5" (95.25 x 133.35)

#JN1315

\$56,000



Jordan Nassar

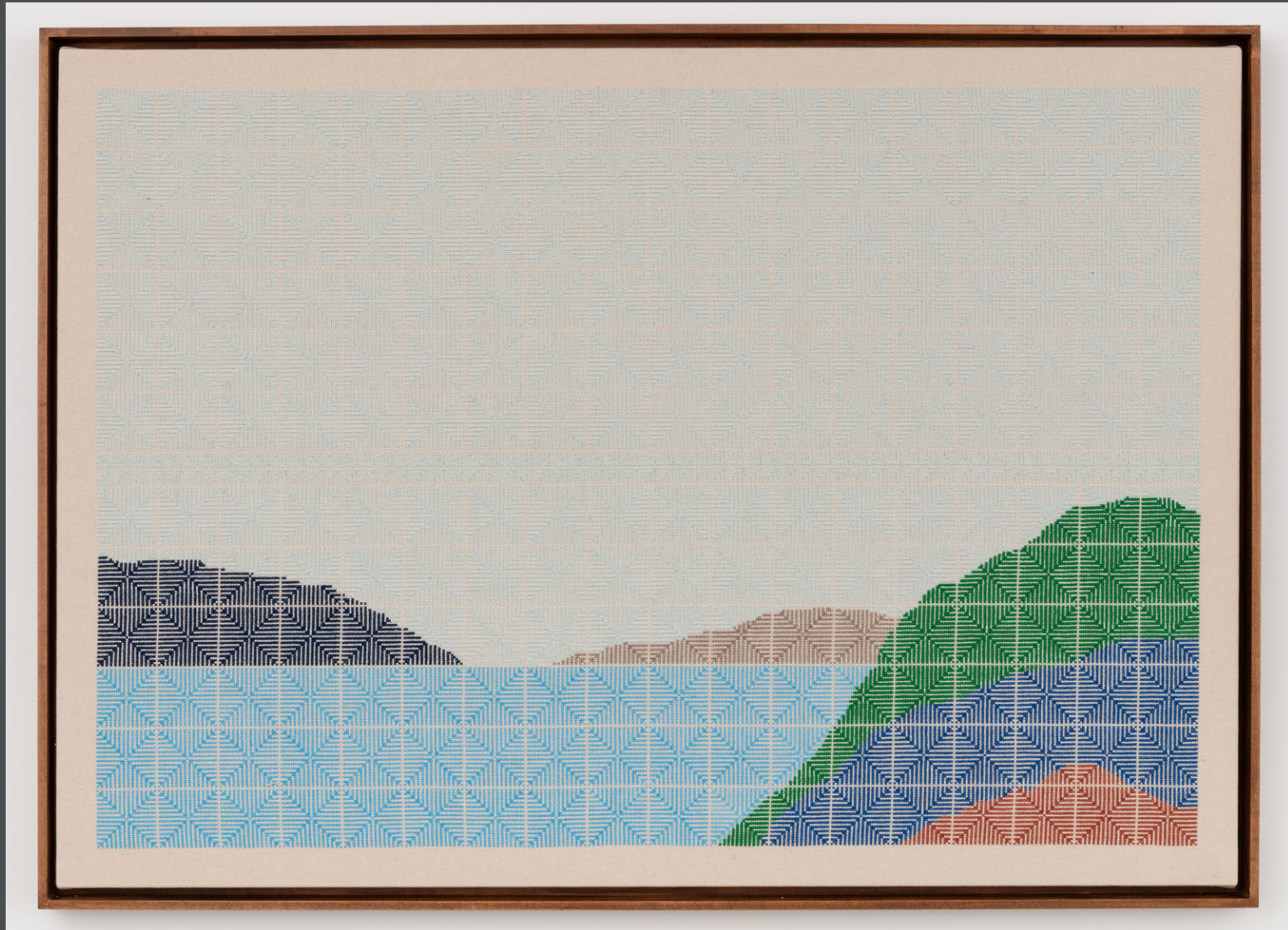
Whence Four Rivers, IV, 2024

Hand embroidered cotton on cotton

37.5" x 52.5" (95.25 x 133.35)

#JN1316

\$56,000



Jordan Nassar

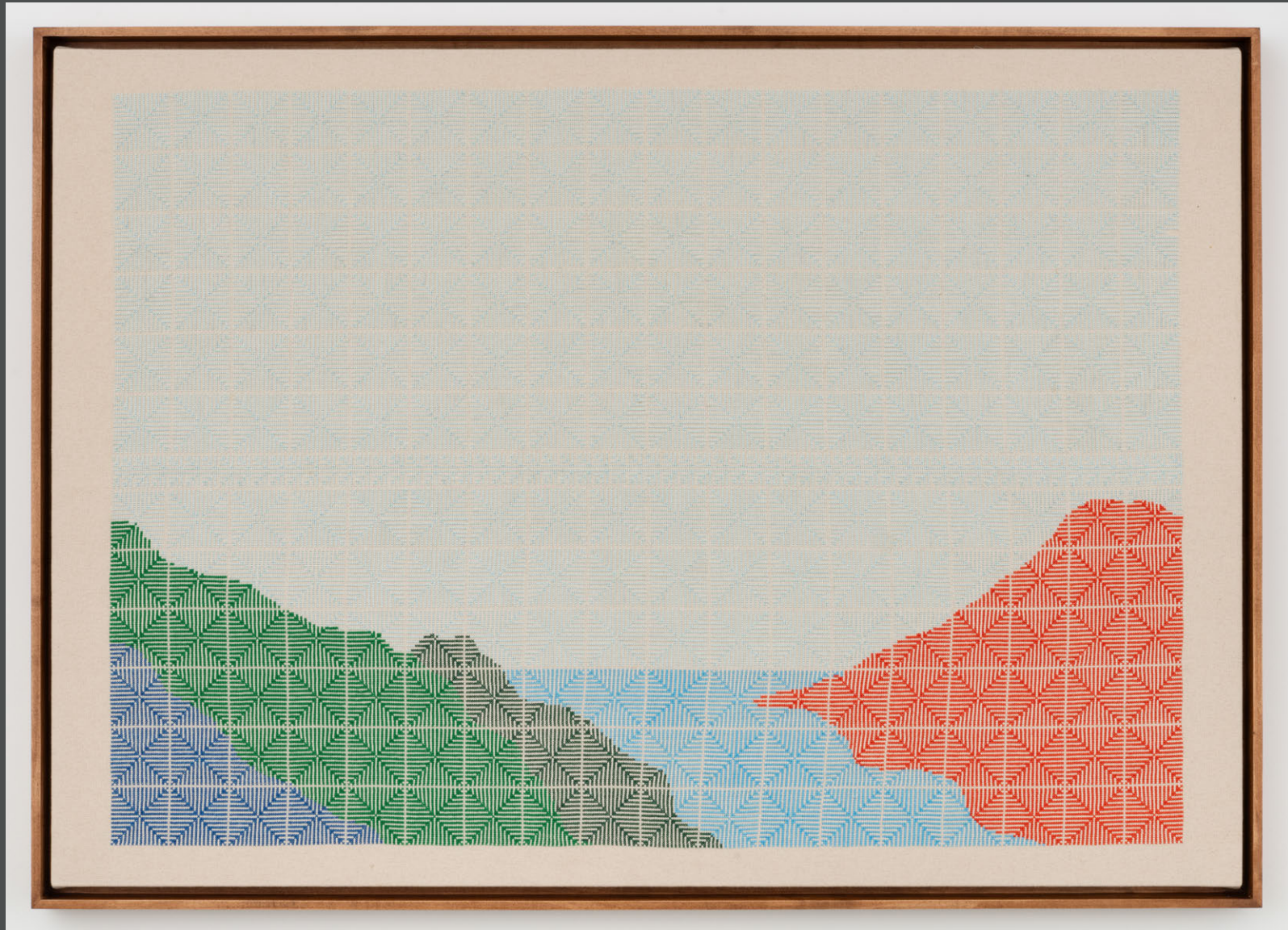
Whence Four Rivers, V, 2024

Hand embroidered cotton on cotton

37.5" x 52.5" (95.25 x 133.35)

#JN1317

\$56,000



Jordan Nassar

Whence Four Rivers, VI, 2024

Hand embroidered cotton on cotton

37.5" x 52.5" (95.25 x 133.35)

#JN1318

\$56,000



Jordan Nassar

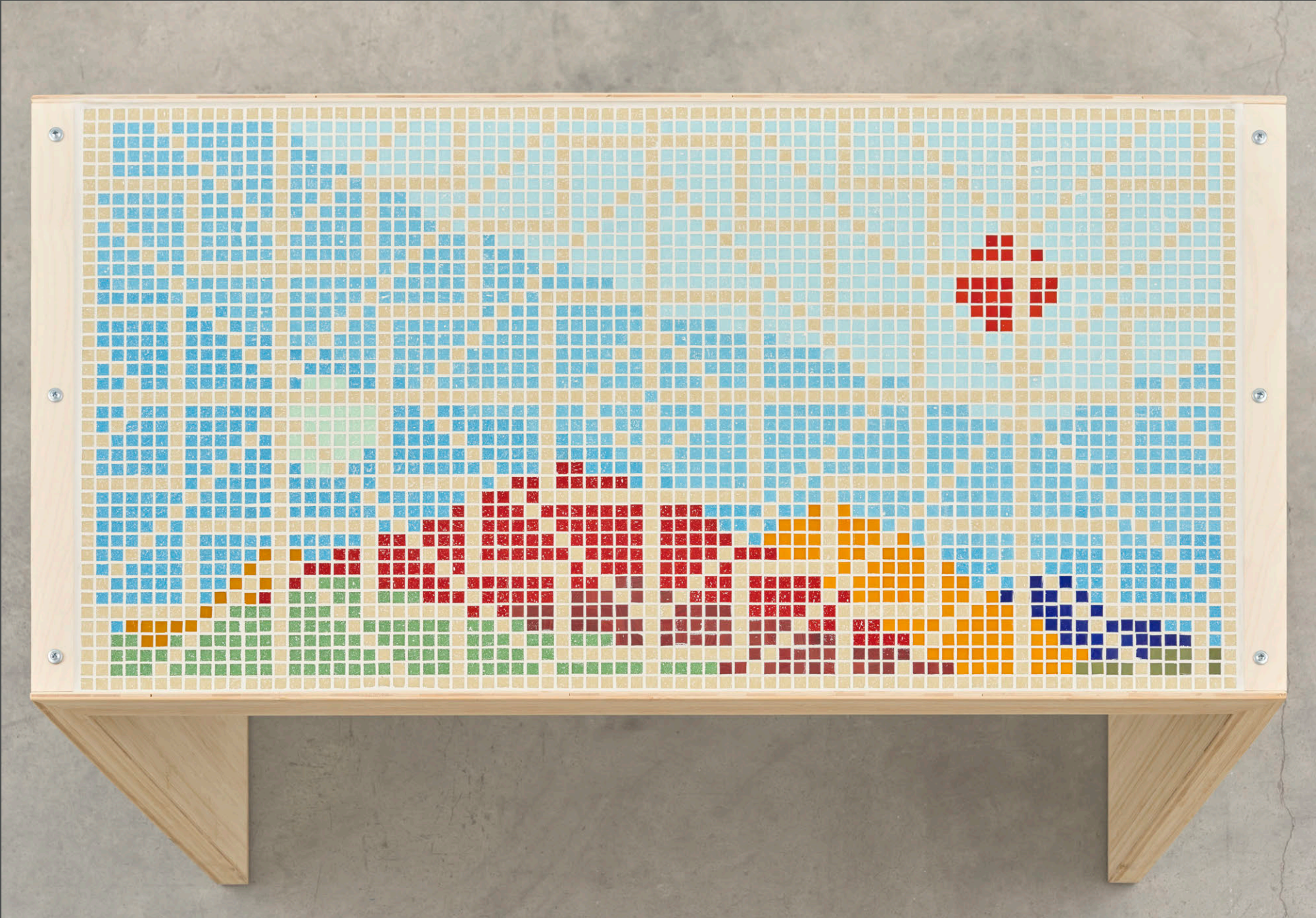
Bench of Eden, 2024

Wood, aluminum, glass tile and cement grout

19" x 36" x 18" (48.26 x 91.44 x 45.72 cm)

#JN1330

\$15,000



Jordan Nassar *Bench of Eden*, 2024 (Alternate view)



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