

Art Basel Miami Beach – Booth C11

Esteban Cabeza de Baca, Marley  
Freeman, Melvino Garretti, Karin  
Gulbran, Gerald Jackson, Claudia  
Keep, Minami Kobayashi, Annabeth  
Marks, Maija Peeples-Bright and  
Daisy Sheff

December 4–8, 2024



PARKER GALLERY

Marley Freeman

*no blue print*, 2024

Oil and acrylic on linen

40 × 36 inches (102 × 91 cm)

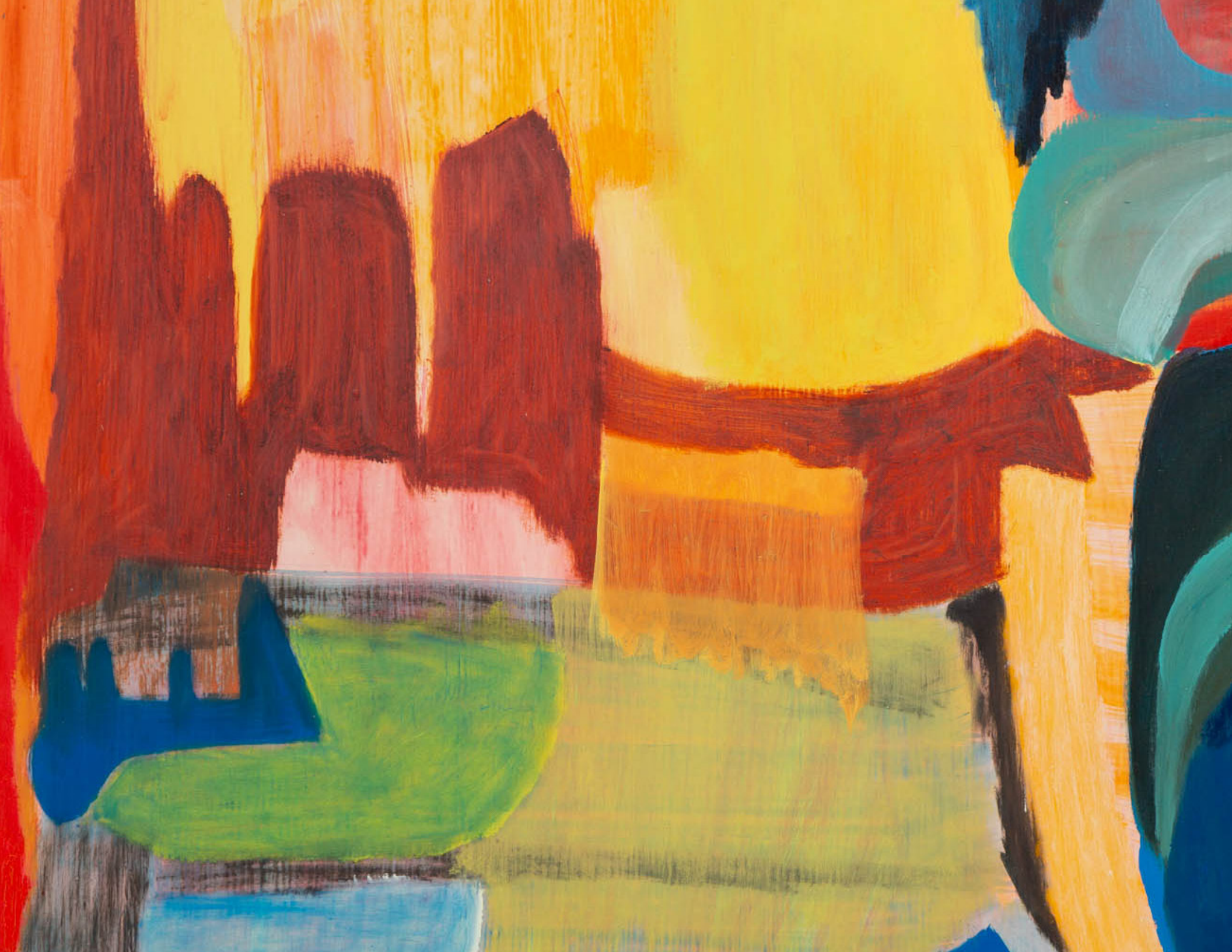
41 × 36 7/8 inches (104.1 × 93.7 cm) framed

\$46,000



Marley Freeman  
*no blue print*, 2024





Marley Freeman

*completely restored*, 2024

Oil and acrylic on linen

36 × 40 inches (91 × 102 cm)

36 7/8 × 41 inches (93.7 × 104.1 cm) framed

\$46,000



Marley Freeman  
*completely restored, 2024*





Marley Freeman

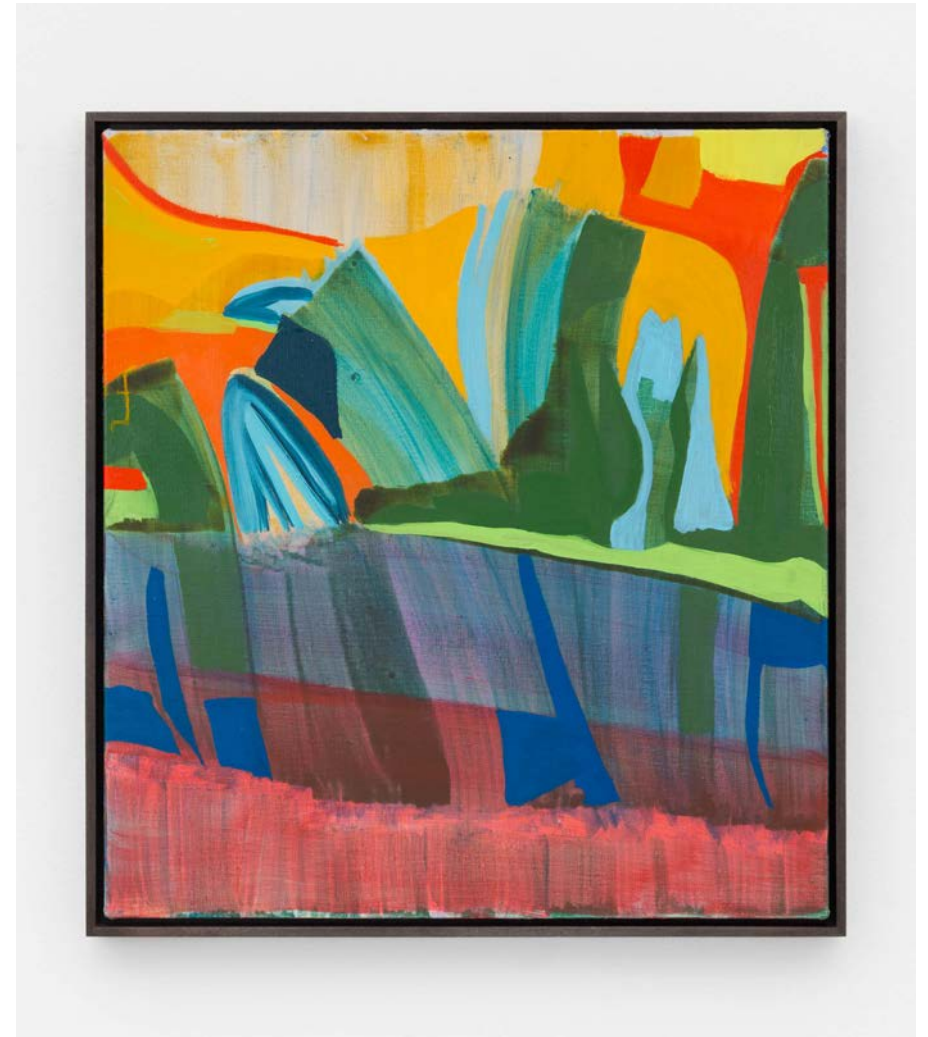
*Your comments and suggestions will be read with care, 2024*

Oil and acrylic on linen

24 × 22 inches (61 × 56 cm)

25 1/8 × 23 1/8 inches (63.8 × 58.7 cm) framed

\$28,000





Marley Freeman

b. 1981 in Boston, MA, lives between New York City and Massachusetts

Freeman applies hand mixed gesso onto canvases of varying scale before putting down her first layers of color, steadily building a narrative of organically connected shapes and forms that are informed by the push and pull of dense and looser strokes of paint in contrasting, unique pigments. The free flowing abstract shapes in Freeman's canvases often approach—but stop just short of—truly recognizable form. Her intimacy with the world of textiles inform the internal structure of her psychologically charged canvases, which can be seen to mine the delicate intricacies of warp and weft to achieve carefully balanced compositions that reward sustained looking.

Her work is included in numerous public collections, including the Hammer Museum, Los Angeles, CA; Hessel Museum of Art, Annandale-on-Hudson, New York; Los Angeles County Museum of Art, Los Angeles, CA; RISD Museum, Providence, RI; San Antonio Museum of Art, San Antonio, TX; University of Colorado Art Museum, Boulder, CO; and the Whitney Museum of American Art, New York, NY.

Karin Gulbran

*Wild Boar in a Wooded Grove*, 2024

Glazed ceramic

23 × 21 1/4 inches (58 × 54 cm)

\$22,000



Karin Gulbran

*Wild Boar in a Wooded Grove*, 2024







Karin Gulbran

*Rainy Fishbowl, 2024*

Glazed ceramic

5 1/2 x 8 1/4 inches (14 x 21 cm)

\$6,000



Karin Gulbran  
*Rainy Fishbowl, 2024*

Karin Gulbran

b. 1967 in Seattle, WA, lives in Los Angeles, CA

Gulbran, initially trained as a painter, turned her interests towards ceramics during the early stages of her career. She has developed a vocabulary grounded in investigating and conveying her everlasting interest for all things connected to the realm of the natural world. Each of Gulbran's works carries the viewer into the artist's personal expressionistic lexicon that is formed intuitively and emotionally through the creative process. Natural forms provide the basis of inspiration for which the artist's practice predominantly deals with, without being a literal representation or didactic interpretation of nature. Feeling is conveyed within Gulbran's oeuvre through the use of sensual glazed surfaces, alternately smooth and rough, matte and glossy.

Solo exhibitions include: *Hunting at Dusk*, Piece Unique, MASSIMODECARLO, Paris, France (2024); *Obscure Mirrors & Totemic Lamps*, Pierre Marie Giraud, Bruxelles (2022); *Somnambulist*, MASSIMODECARLO, London, United Kingdom (2021); *Weird Sisters*, MASSIMODECARLO, Milan, Italy (2018); *The Woods*, Pierre Marie Giraud, Brussels (2016); *Karin Gulbran*, White Columns, New York (2014). Group exhibitions include: *Rainforest Cafe*, curated by Higinio Martinez, Guerrero Gallery, Los Angeles, CA (2024); *Beasties*, Rebecca Camacho Presents, San Francisco, CA (2024); *South Willard*, Gordon Robichaux, New York, NY (2023); *Wishing Well*, Parker Gallery, Los Angeles, CA (2023); and *Slip Tease*, Kasmin, New York, NY (2023).



Daisy Sheff

*Couched Within the Wood, 2024*

Oil, glitter, and paper collage on canvas

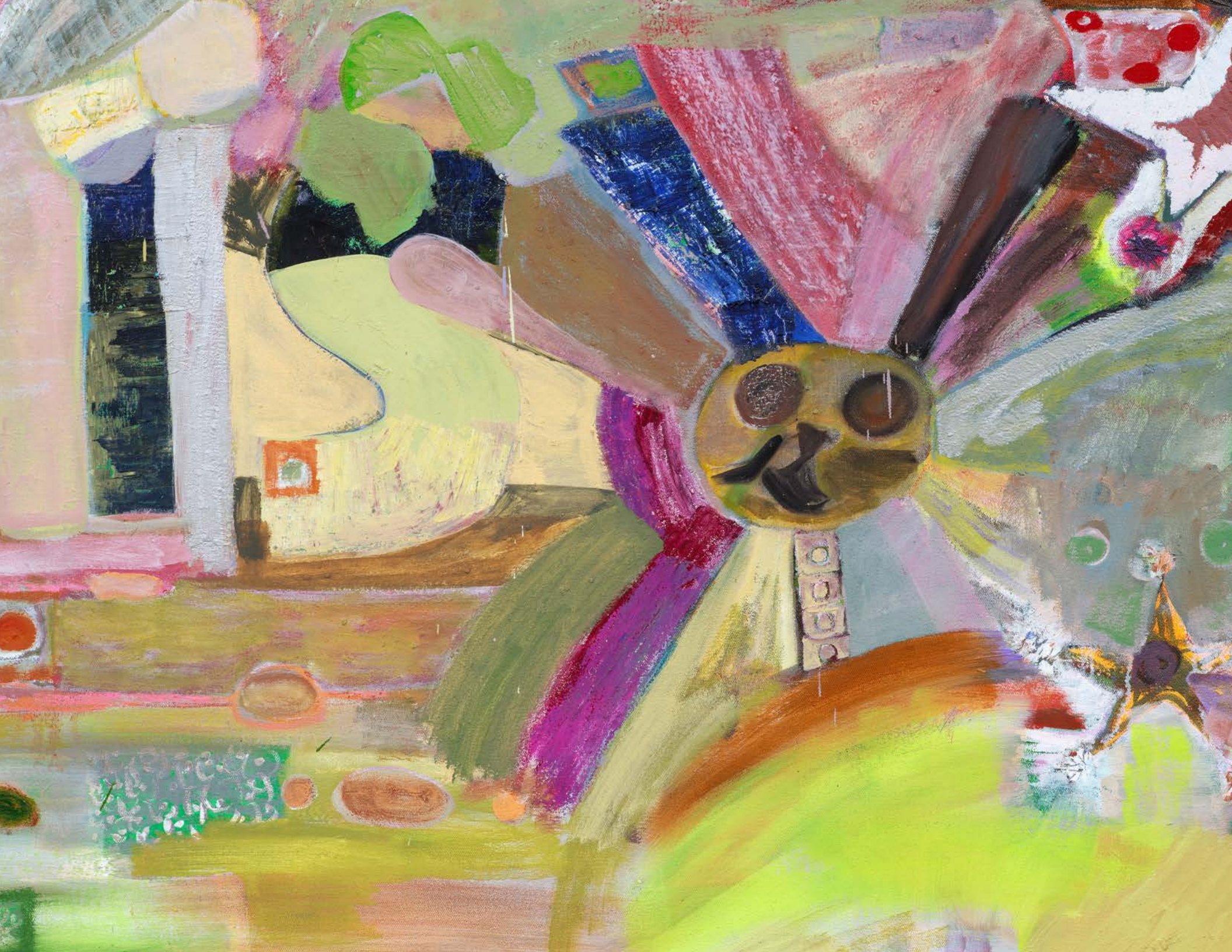
70 × 84 inches (178 × 213 cm)

\$40,000





Daisy Sheff  
*Couched Within the Wood, 2024*



Daisy Sheff

b. 1996 in Greenbrae, CA, lives in Los Angeles, CA

Occupying a space somewhere between reality and illusion, Sheff's paintings and sculptures entertain whimsical narratives that approach the absurd, in works that simultaneously embrace personal narrative, theatre, and the folkloric. Her newest pieces bring together elements of her domestic world including pets, architecture, flora and found material. As the artist notes, "My paintings offer glimpses into detailed, private narratives. The paintings share the arbitrary laws of fairytales – a world outside of everyday existence with a logic all its own. They are at once sincere and absurd. All these images recall pieces of stories, which I reconfigure, in a search for something essential to emerge."

Sheff received her BFA from UCLA in 2018. Solo exhibitions of her work have been held at C L E A R I N G Los Angeles; Ratio 3, San Francisco; South Willard, Los Angeles; and White Columns, New York. Her work has been included in group exhibitions at C L E A R I N G New York; Ratio 3 DTLA, Los Angeles; Parker Gallery, Los Angeles; Grimm Gallery, New York; and February, Austin. Daisy Sheff's work belongs to the collections of the de Young Museum, San Francisco; The Bunker Artspace, West Palm Beach; the Rachofsky Collection, Dallas; Aïshti Foundation, Beirut; and Igal Ahouvi Art Collection, Tel Aviv.

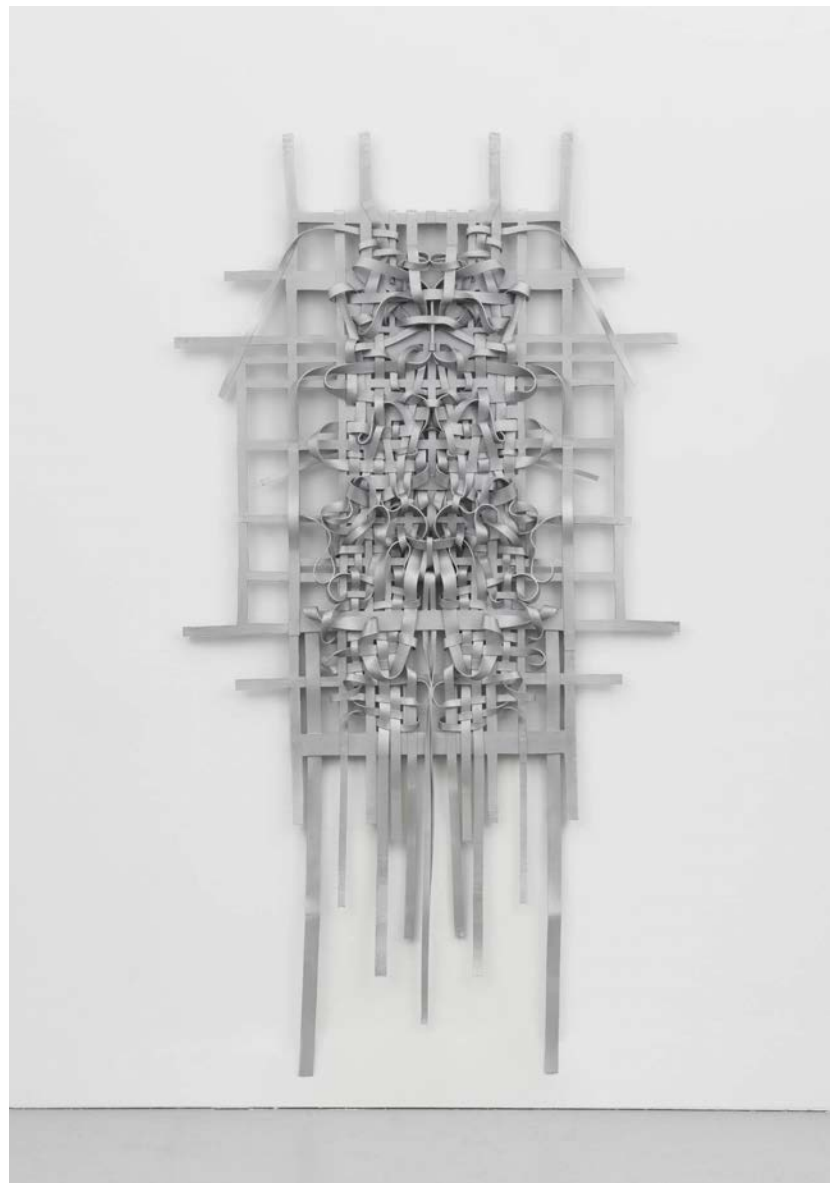
Annabeth Marks

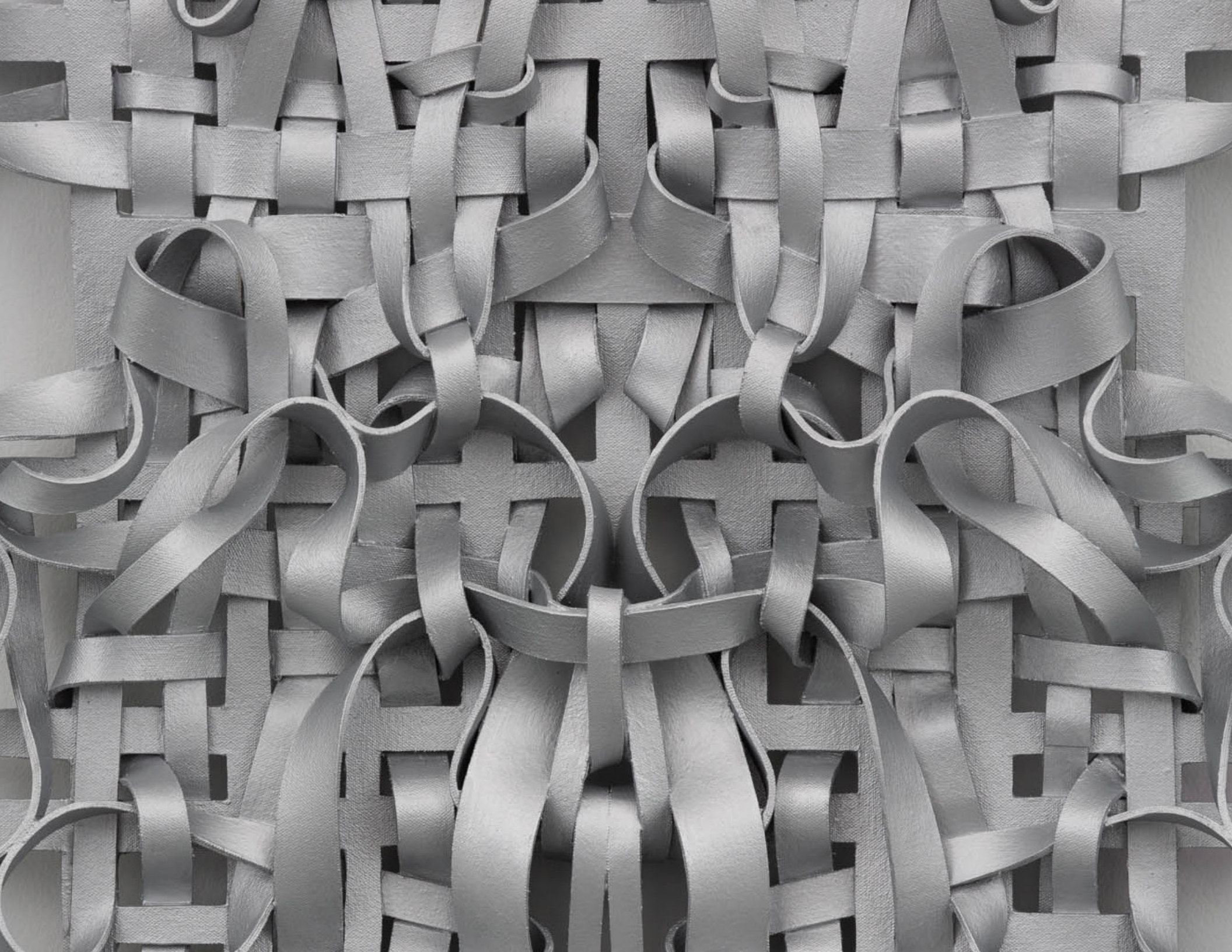
*Mercury*, 2024

Acrylic on canvas

86 × 47 inches (218 × 119 cm)

\$30,000





Annabeth Marks

*Gate*, 2024

Acrylic on canvas

54 × 30 1/4 inches (137.2 × 76.8 cm)

\$16,000



Annabeth Marks

*Gate*, 2024



Annabeth Marks

*Gate*, 2024 (detail)





Annabeth Marks

b. 1986 in Rochester, NY, lives between New York City and Vermont

Marks' highly inventive paintings are composed of cut and brightly painted canvas, organized into complex, intuitive arrangements that visualize the process of their construction. Woven, folded, and intricately layered hand-painted canvas panels are wrapped around, draped over, and bound to the stretched canvas, creating dimensional surfaces that often extend beyond the pictorial frame. Using psychically charged color, Marks builds her paintings layer-by-layer, informed by her interest in how garments function as a second skin for the body.

Executed over long stretches of time, Marks' multi-step process undergoes a constant push and pull of revision, disassembling and reconstruction, until just the right balance is achieved. As Dan Adler notes, "Meticulously made with hand-mixed pigments and a devotion to detail, each is an intricate investigation of color and pattern. Often resistant to photographic documentation, they bear many signs of a labor-intensive struggle to locate that perfect compositional cocktail. While rooted in modernist soil, Marks' collage-based aesthetic eschews pretty historical pastiche for something stranger, richer."

Her work is included in the collection of the Knoxville Museum of Art, Knoxville, TN.



Claudia Keep

*December 24th, 5:29 PM, Sunset Over the Highway, 2024*

Oil on Masonite panel

10 × 12 inches (25 × 31 cm)

11 × 13 inches (27.9 × 33 cm) framed

\$7,000



Claudia Keep

*July 25th, 12:44 PM, Beetles in Love, 2024*

Oil on Masonite panel

8 × 10 inches (20 × 25 cm)

9 × 11 inches (22.9 × 27.9 cm) framed

\$6,000

PARKER GALLERY



Claudia Keep

*February 17th, 5:27 PM, Looking Up Through the Pines, 2024*

Oil on Masonite panel

8 × 10 inches (20 × 25 cm)

9 × 11 inches (22.9 × 27.9 cm) framed

\$6,000



Claudia Keep

*June 26th, 9:51 PM, Driving, After the Rain, 2023*

Oil on Masonite panel

8 × 10 inches (20 × 25 cm)

9 × 11 inches (22.9 × 27.9 cm) framed

\$6,000



Claudia Keep

*February 16th, 7:34 AM, Snowflakes on the Car Window, 2024*

Oil on Masonite panel

8 × 10 inches (20 × 25 cm)

9 × 11 inches (22.9 × 27.9 cm) framed

\$6,000

Claudia Keep

b. 1993 in Low Moor, VA, lives in New York, NY

Keep's small-scale oil paintings of quotidian moments are rooted in the careful act of looking. Her favored subjects—interior and exterior scenes, animals and plant life— are drawn from a personal archive of photographs, forming an ongoing diaristic documentation that preserves observations. Keep trains her eye on fleeting moments: early morning dewdrops on blades of grass, ominous clouds overhead during a moonlit drive, or a caterpillar crawling slowly along a leaf. As the artist notes, "I'm interested in trying to capture a sense of movement because I am trying to paint what it feels like to see something. I think sensation comes with movement or at least a certain suggestion of physicality."

She received her BFA from Bryn Mawr College in Bryn Mawr, PA. Recent solo exhibitions include *Somehow, Somewhere, Someway*, Galerie Marguo, Paris, France (2024), *In Bed*, 12.26, Dallas, TX (2024), *Almanac*, Parker Gallery, Los Angeles, CA (2023), *Aubade*, March, New York, NY (2022); *Day In, Day Out*, Tif Sigfrids, Athens, GA (2022); *Claudia Keep*, Tops Gallery, Memphis, TN (2021); and *Night Moves*, MARCH, New York, NY (2021).

Minami Kobayashi

*In a room on a high floor, 2024*

Oil on canvas

71 × 51 inches (180 × 130 cm)

£ 22,000







Minami Kobayashi

b. 1989 in Nagoya, Japan, lives in London, UK

Kobayashi explores in her paintings the construction of narrative and the function of memory.

While her color choices and intimate settings evoke the naturalism of Pierre Bonnard, Kobayashi's forms are drawn from contemporary comics and 17th century ukiyo-e Japanese woodblock prints. She brings the symbolism of animals to the forefront of her work and manipulates the scale of the natural world, evoking a sense of longing in strikingly surreal settings.

She holds an MFA in Painting and Drawing from The School of The Art Institute of Chicago (2018) and a BFA in Painting from Tokyo University of the Arts (2016). Recent solo exhibitions include Frestonian Gallery, London (2024); Et Al Gallery, San Francisco (2023); and Goldfinch Gallery, Chicago (2022). Her work is included in the public collections of The Bunker Artspace, West Palm Beach, FL; X Museum, Beijing, China; and The Nixon Collection, UK.



Esteban Cabeza de Baca

*Dolores*, 2024

Acrylic, loteria card and cochineal on canvas

72 × 72 inches (183 × 183 cm)

\$20,000





Esteban Cabeza de Baca  
*Blood In The Fields*, 2024  
Acrylic and cochineal on canvas  
72 × 72 inches (183 × 183 cm)  
\$20,000



Esteban Cabeza de Baca  
*Blood In The Fields*, 2024

Esteban Cabeza de Baca

b. 1985 in San Ysidro, CA, lives in Queens, NY

Cabeza de Baca was raised in San Ysidro, California—north of the Mexico–United States border. His parents were union organizers and activists involved in the Brown Berets, as well as the Chicano, American Indian, and Black Panther movements. Justice for undocumented migrants and a keen awareness of the history of colonialism in the United States informed the artist's upbringing and have become central subjects in his multifaceted practice.

*Dolores* and *Blood In The Fields* belong to a group of paintings set in 1960s California during the Delano grape strike (1965–1970), a grassroots effort co-organized by American civil rights activist and labor leader Cesar Chavez (1927–1993). This nonviolent movement galvanized the Chicano farm worker community, ultimately leading to better wages and working conditions for this marginalized group. *Dolores* depicts Dolores Huerta, a significant leader in the Chicano civil rights movement and a cofounder of the United Farm Workers association. This harmonious scene, characterized by a verdant landscape, ladybugs, and a heart-shaped wreath of flowers, sits in sharp contrast to *Blood In The Fields*, which shows a darker side of the movement, punctuated by violence at the hands of the police.

His work is included in the collections of Harvard University, Cambridge, MA; Museum of Contemporary Art San Diego, San Diego, CA; Phoenix Art Museum, Phoenix, AZ; and Williams College Museum of Art, Williamstown, MA.

Melvino Garretti

*Untitled*, 2023

Ceramic with glazes

20 × 14 × 6 1/2 inches (51 × 36 × 17 cm)

\$9,000





Melvino Garrett  
*Untitled*, 2023



Melvino Garrett

b. 1946 in Los Angeles, CA, lives in Los Angeles, CA

Garretti creates ecstatic ceramic sculptures and assemblage pieces. The artist's multidisciplinary practice emerged out of the social fabric of South-Central Los Angeles in the mid-1960s, formally beginning during his studio with Studio Watts, a pioneering arts-driven collective created to serve the local community in the wake of the 1965 Watts Rebellion. Garrett went on to focus on ceramics at Great Barrington Pottery in Massachusetts and earned his MFA from the San Francisco Art Institute in 1978. Often using colorful glazes, the artist's gestural marks mine the improvisational pacing of free jazz, influenced by Garrett's engagement with Leimert Park's historic jazz scene and its Pan-Afrikan futurist aesthetics.

Gerald Jackson

*Untitled*, 2019

Acrylic and mixed media on found panel

34 × 20 inches (86.4 × 50.8 cm)

35 × 21 1/8 inches (88.9 × 53.7 cm) framed

\$40,000



Gerald Jackson

*Untitled*, 2008

Acrylic, oil stick, marker, duct tape on found canvas

23 7/8 × 17 3/4 inches (60.6 × 45.1 cm)

24 3/4 × 18 3/4 inches (62.9 × 47.6 cm) framed

\$30,000





Gerald Jackson

b. 1936 in Chicago, IL, lives in Jersey City, NJ

Radical polymath, humanist, and visionary, Jackson embraces the spiritual dimensions of art to grapple with the cultural and social conditions of our time. In his ongoing body of work dedicated to the colors blue and green, Jackson embraces their associative power (green for verdant earth and blue for sky and water) and their spiritual capabilities. He works with our fundamental human connection to these purest and most basic colors that cut across social constructs like race and class. The fields of blue and green in this selection of paintings are punctuated by vertical marks—“zips”—that suggest the human body in a landscape, or human consciousness in alignment with the infinite. Horizons are sometimes split open, revealing optical patterns and hinting at a sublime dimension beyond what is visible.

Recent solo exhibitions include those held at Parker Gallery, Los Angeles, CA (2022), Marc Selwyn Fine Art, Beverly Hills, CA (2022), Gordon Robichaux, NY (2021), White Columns, NY (2021), and Wilmer Jennings Gallery at Kenkeleba House, NY (2020). In 1983, the artist's work was included in the historic *The Black and White Show*, curated by Lorraine O'Grady at Kenkeleba Gallery. Recent group exhibitions include *On the Nature of Things*, organized in collaboration with Alex Glabuer, Andrew Kreps Gallery, New York, NY (2022) and *On the Bowery*, curated by Loren Munk, Zürcher Gallery, New York, NY. His work is included in the collections of The Hammer Museum, Los Angeles, CA, The Metropolitan Museum of Art, New York, The Museum of Modern Art, New York, The Studio Museum in Harlem, New York, and Johnson Museum of Art, Cornell University, Ithaca, NY.



Maija Peeles-Bright

*Mount Tamalpais See Scape*, 2013

Oil, glitter and wood on canvas

48 x 63 inches (122 x 160 cm)

\$45,000

Maija Peeples-Bright

b. 1942 in Riga, Latvia, lives in Rocklin, CA

Peeples-Bright is one of the few women artists associated with Northern California's Funk and Nut art movements of the late 1960s and '70s. In 1965 she graduated with a masters degree in art from UC Davis and had her first solo exhibition at the renowned Candy Store Gallery in nearby Folsom, CA, where she exhibited annually until 1991. Her wildly inventive practice comprises compositions bustling with animals of all kinds, forming surreal, imaginative landscapes in audacious impasto. Adding a growing number of animals—lovingly referred to by the artist as 'beasties'—to her visual lexicon with each passing year, they represent alternate realities, infusing gaiety and a sense of the absurd into impossible scenarios. Highly distinctive, her animal groupings relish in the extreme, often taking up every inch of the canvas; multiplying her subjects into dizzying arrangements, they comprise entire worlds.