

# Frieze London





Norman Zammitt, *KKCC*, 1987 (detail)



Peter Bradley, *Blazy 2*, 2021 (detail)



Henni Alftan, *Geometry*, 2023 (detail)



Maja Ruznic, *The Place Where Organs Bathe*, 2023 (detail)

# Frieze London

## October 9–13, 2024

### The Regent's Park

#### Booth B30

Gertrude Abercrombie  
Henni Alftan  
Dike Blair  
Peter Bradley  
Andrew Cranston  
Ann Craven  
Verne Dawson  
Jane Dickson  
Marley Freeman  
Sanaa Gateja  
Peter Halley  
Reggie Burrows Hodges  
Tamo Jugeli  
Paul Lee

Hughie Lee-Smith  
Keith Mayerson  
Ricahrd Mayhew  
Thaddeus Mosley  
Nathaniel Oliver  
Woody De Othello  
Maja Ruznic  
Mungo Thomson  
Tabboo!  
Carole Vanderlinden  
Ouattara Watts  
Norman Zammitt  
Luigi Zuccheri

Karma

New York Los Angeles

# Gertrude Abercrombie

Gertrude Abercrombie (b. 1909, Austin; d. 1977, Chicago) was a critical, under-considered fixture of midcentury American Surrealism. Well known as a champion of the Chicago jazz scene, Abercrombie earned the epithets “queen of the bohemian artists” and the “other Gertrude,” in reference to Gertrude Stein. Her diaristic paintings were preceded by the legacy of French Surrealism and succeeded by the Chicago Imagists of the 1960s, such as Christina Ramberg, Jim Nutt, and Roger Brown. Rooted in fantasy, Abercrombie’s dreamscapes, still lifes, and self-portraits feature a visual lexicon inspired by her daily life: shells, eggs, black cats, doors, bowls of fruit, Victorian furniture, and moonlit landscapes, among other subjects, are prominent motifs in her paintings.

Abercrombie’s work is included in the collections of the Art Institute of Chicago; Illinois State Museum, Springfield; Milwaukee Art Museum; Museum of Contemporary Art Chicago; Pennsylvania Academy of the Fine Arts, Philadelphia; RISD Museum, Providence, Rhode Island; Smithsonian American Art Museum, Washington, DC; and Whitney Museum of American Art, New York.

*Gertrude Abercrombie: The Whole World is a Mystery*, the most comprehensive museum presentation of the artist’s work to date, will be on view at the Carnegie Museum of Art, Pittsburgh, from January 18 to June 1, 2025 and will travel to Colby College Museum of Art, Waterville, Maine from July 12, 2025 to January 11, 2026.



Gertrude Abercrombie  
*Toddy, Possim and Christine*, 1954  
Oil on masonite  
8 × 10 in. (20.3 × 25.4 cm)  
13 × 14<sup>7</sup>/<sub>8</sub> in. (33 × 37.8 cm) framed  
\$ 385,000 USD



Gertude Abercrombie, *Toddy, Possim and Christine*, 1954 (detail)



# Henni Alftan

Henni Alftan (b. 1979, Helsinki, Finland) is a Paris-based painter who creates pictures based on a complex process of observation and deduction. Working in figuration but rejecting a narrative dimension, Alftan's compositions use the tight framing of close range photography to explore the similarities between painting and image-making. "I paint pictures," Alftan says, and "painting and picture often imitate each other." Inviting viewers to consider the history, materiality, and objecthood of painting, Alftan's vignettes represent a fragmented vision of the real and address pictorial issues such as color, surface, flatness, depth, pattern, texture, and framing devices.

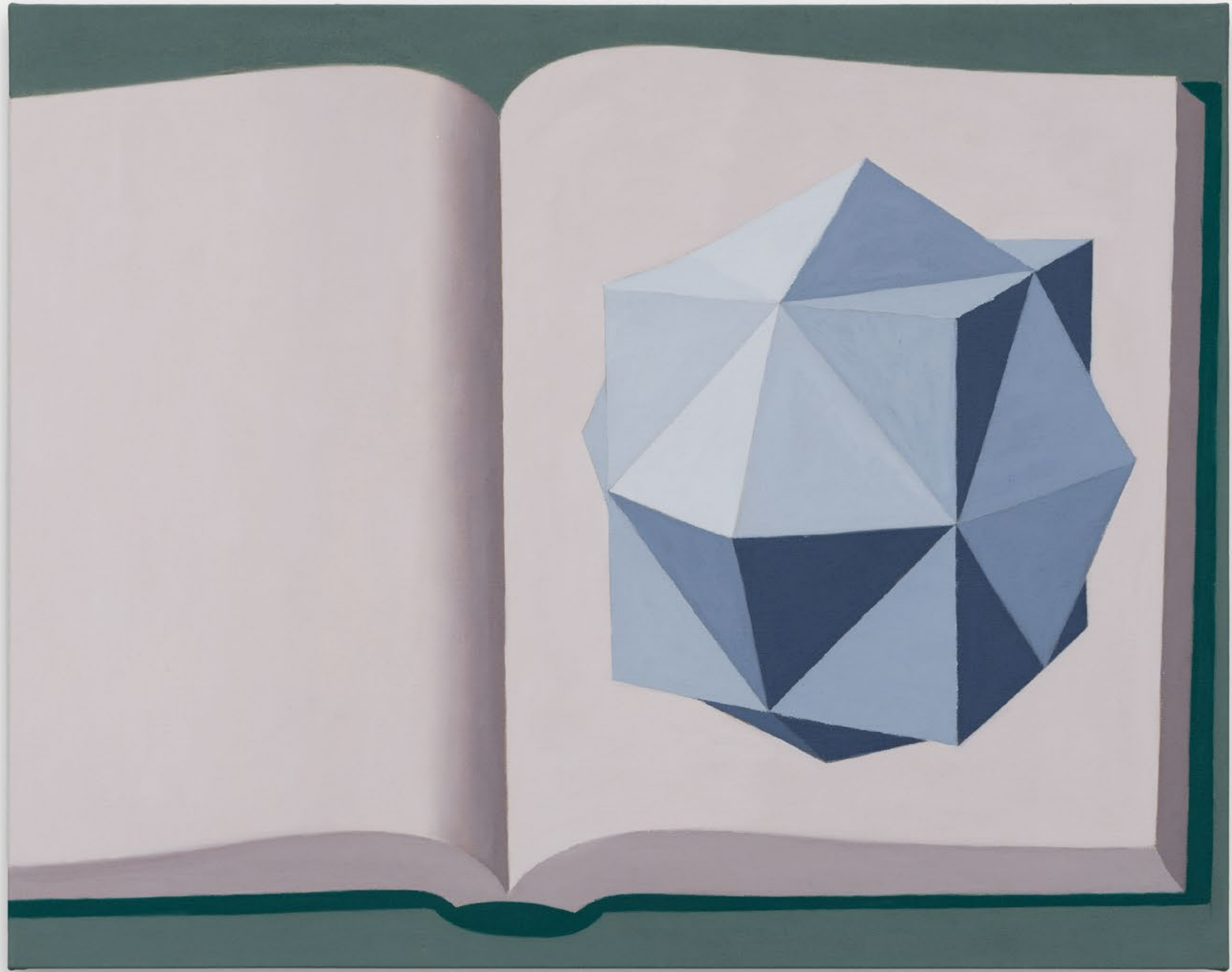
Recent solo exhibitions include Karma, Los Angeles (2023); Sprüth Magers, London (2022); Karma, New York (2020); Studiolo, Milan (2019); and TM-Galleria, Helsinki (2018). Her work is represented in the collections of the Amos Rex Art Museum, Helsinki; Dallas Museum of Art; EMMA – Espoo Museum of Modern Art, Espoo, Finland; Hammer Museum, Los Angeles; Helsinki Art Museum; High Museum of Art, Atlanta; Institute of Contemporary Art, Miami; Kuntsi Museum of Modern Art, Vaasa, Finland; Los Angeles County Museum of Art; and the UBS Art Collection, among others.

Alftan will have a solo exhibition at Karma, New York as well as the Longlati Foundation, Shanghai in November 2024.





Henni Alftan, ARS Fennica 2023, installation view, Kiasma Museum of Contemporary Art, Helsinki, Finland, September 8, 2023–January 28, 2024



Henni Alftan  
*Geometry*, 2023  
Oil on canvas  
28<sup>5</sup>/<sub>8</sub> × 36<sup>1</sup>/<sub>4</sub> in. (72.7 × 92 cm)  
\$ 55,000 USD



Henni Alftan, *Geometry*, 2023 (detail)

# Dike Blair

Dike Blair (b. 1952, New Castle, Pennsylvania) uses gouache, oil, his own photographs, and strategies appropriated from Postminimalist sculpture to create intimate tableaux that transform quotidian sights and materials into exercises in formalism. A writer and teacher as well as an artist, Blair came up in the downtown scene of 1970s New York among punk rockers and Postmodernists. In the early 1980s, against prevailing art world trends toward Neo-Expressionism, he began rendering scenes from his life in gouache on paper. These ongoing diaristic paintings are devoid of human figures but nonetheless evoke the specter of the artist whose daily life plays out at a remove across their finely-wrought surfaces. Blair's practice toes the line between the Pictures generation, the environments of Dan Graham, and the travel documentation of Stephen Shore. The artist lives in New York.

Blair's recent solo exhibitions include Edward Hopper House, Nyack, New York (2024); Karma (Los Angeles, 2023, New York, 2022); Various Small Fires, Seoul (2020); The Modern Institute, Glasgow (2019); Linn Lühn, Düsseldorf (2019); Secession, Vienna (2016); and Jüergen Becker Gallery, Hamburg (2016). In 2022, Karma presented an exhibition of Blair's paintings of Gloucester alongside Edward Hopper's paintings of the same small Massachusetts city. Blair's work is featured in the collections of the Whitney Museum, New York; Brooklyn Museum, New York; The Morgan Library & Museum, New York; Los Angeles County Museum of Art; Dallas Museum of Art; and the Museum of Contemporary Art, Los Angeles, among others.

Blair's work is on view at Karma, New York through October 26 and in *Matinee: Dike Blair* at Edward Hopper House, Nyack, New York through October 27, 2024.



Dike Blair  
*Untitled, 2024*  
Gouache, pencil and chalk on paper  
19<sup>7</sup>/<sub>8</sub> × 15 in (50.5 × 38.1 cm)  
21<sup>1</sup>/<sub>2</sub> × 16<sup>5</sup>/<sub>8</sub> in. (54.6 × 42.2 cm) framed  
\$ 30,000 USD



Dike Blair  
*Untitled, 2023*  
Gouache, pencil and chalk on paper  
20 × 15 in. (50.8 × 38.1 cm)  
21½ × 16⅝ in. (54.6 × 42.2 cm) framed  
\$ 30,000 USD





Peter Bradley

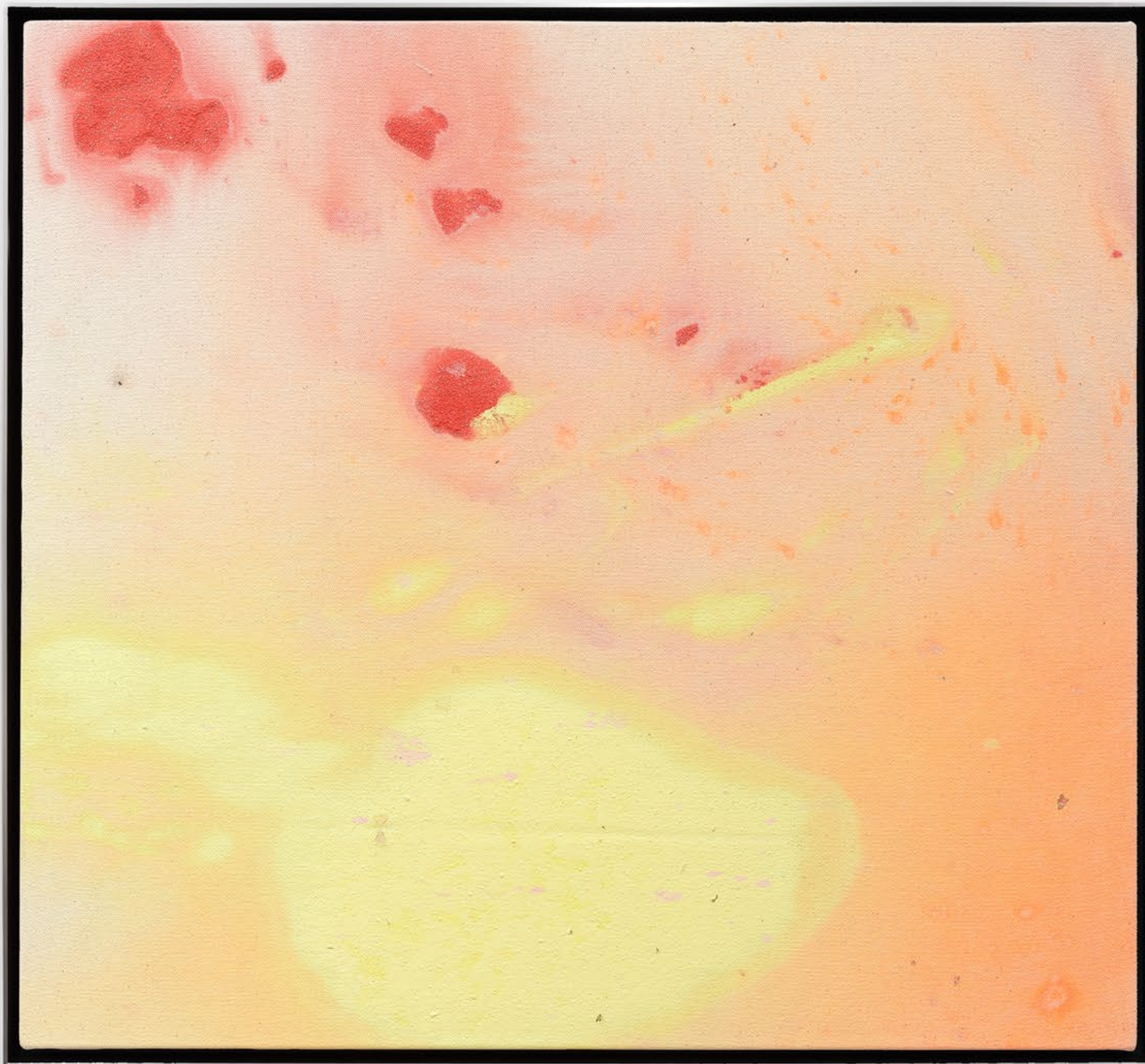
# Peter Bradley

Peter Bradley (b. 1940, Connellsville, Pennsylvania) is a painter and sculptor whose work is associated with the Color Field movement. Staining and splattering his canvases, the artist stages vibrant encounters with color, which, in his words “supersedes subject.” Beginning in the late 1960s, Bradley used a spray gun to project acrylic thickened with gel—a medium that was newly developed at the start of his practice—onto his canvases in gestural passages and saturated layers. His recent techniques include working wet-into-wet, exposing his canvases to the elements, and embedding materials such as glass, flowers, and butterfly wings into his acrylic. Alongside his pioneering achievements in painting, Bradley has, for nearly six decades, created abstract sculptures from salvaged metals that extend his investigations of color and dynamism into the realm of three dimensions. Bradley lives in upstate New York.

Bradley curated one of the first racially integrated exhibitions in the United States. Presented in 1971 in Houston, The De Luxe Show featured work by artists including

Anthony Caro, Sam Gilliam, Al Loving, and Kenneth Noland. Bradley’s work is held in the collections of the African American Museum, Dallas; Aldrich Contemporary Art Museum, Ridgewood, Connecticut; California African American Museum, Los Angeles; Dallas Art Museum; Dayton Art Institute, Dayton, Ohio; Fogg Museum, Cambridge, Massachusetts; Johannesburg Art Foundation; Los Angeles County Museum of Art; Menil Collection, Houston; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; Nasher Museum of Art at Duke University, Durham, North Carolina; Rennie Collection, Vancouver; Stamford Museum and Nature Center, Stamford, Connecticut; University of California, Berkeley; University of Sydney; and the Weatherspoon Art Museum, Greensboro, North Carolina, among others.





Peter Bradley

*Blazy 2*, 2021

Acrylic and pumice gel on canvas

22 $\frac{1}{8}$  × 24 $\frac{1}{8}$  in. (56.2 × 61.3 cm)

23 $\frac{1}{8}$  × 25 $\frac{1}{8}$  in. (58.8 × 63.8 cm) framed

\$ 80,000 USD



Peter Bradley, *Blazy 2*, 2021 (detail)



Andrew Cranston

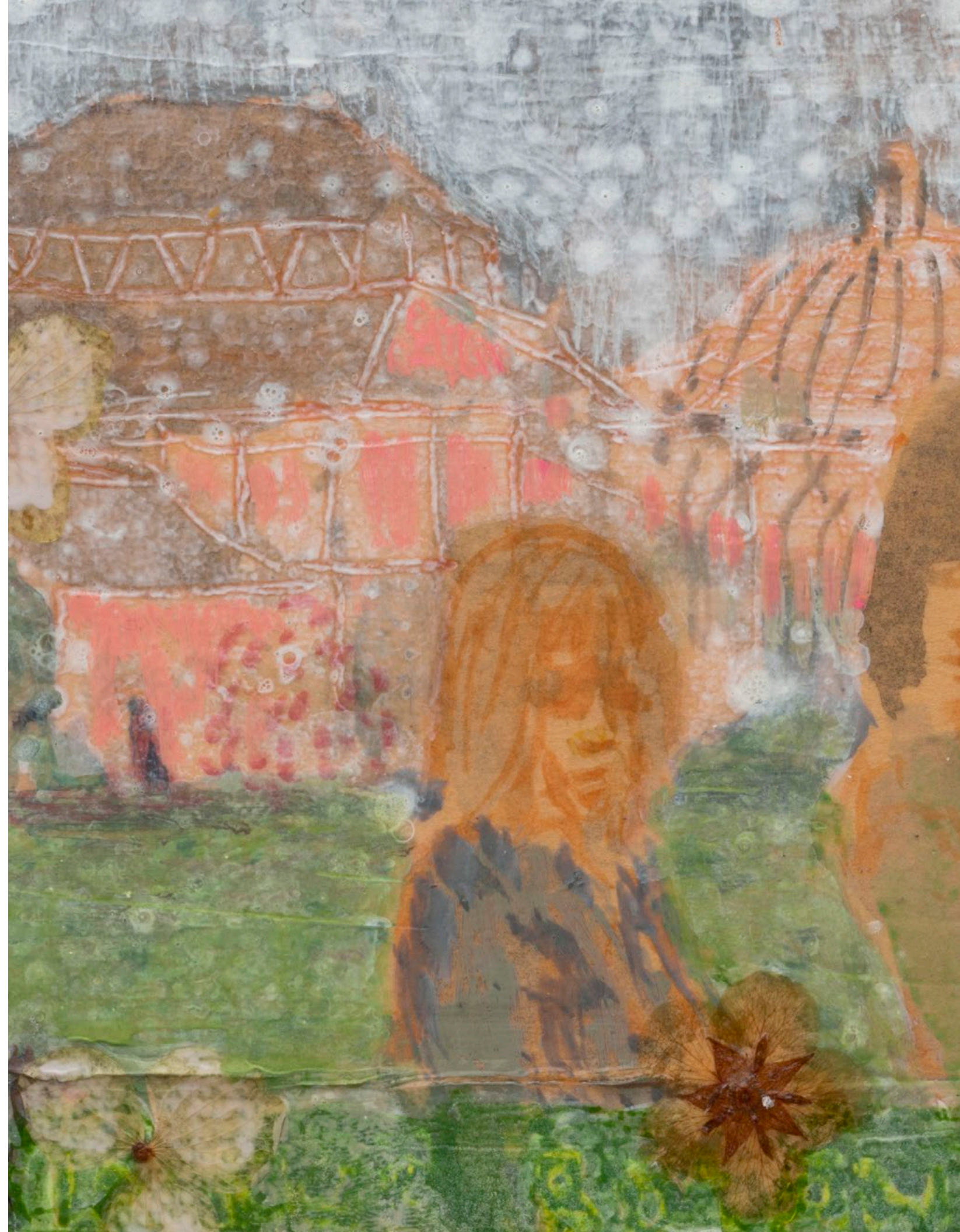
# Andrew Cranston

Andrew Cranston (b. 1969, Hawick, Scotland) culls his paintings' narrative vignettes from his personal history as well as artistic and anecdotal sources. As the artist notes, "The paintings are based on experience, but so many other things get woven in—other paintings, scenes from films, and real places that are there in front of you, but also places remembered." Through their layers of luminous paint and dreamlike renderings of everyday scenes, his darkly humorous compositions recall Post-Impressionists such as Pierre Bonnard and Édouard Vuillard. Cranston often uses hardback book covers as painting supports, at times leaving their original spines exposed and re-texturing their surfaces with lush layers of oil or acrylic. He lives in Glasgow.

Recent solo exhibitions include Karma, Los Angeles (2024); Glasgow Print Studio (2024); The Hepworth Wakefield, England (2023); Ingleby Gallery, London (2023); Modern Art, London (2022); The Royal Academy of Arts, London (2022); Karma, New York (2021); and Ingleby Gallery, Edinburgh (2018). Cranston's work is represented in the collections of the Art Gallery of New South Wales, Sydney; He Art Museum, Shunde, China; Institute of Contemporary Art, Miami; National Galleries of Scotland, Edinburgh; Pinault Collection, France; Portland Art Museum, Oregon; Royal College of Art, London; Royal Scottish Academy, Edinburgh; and Tate, London, among others.



Andrew Cranston  
*Idea for a 7 inch (The Vaseline live on the lawn at the botanical gardens)*, 2024  
Acrylic and collage on card  
7¼ × 7½ in. (19.8 × 19.1 cm)  
9⅞ × 9⅞ in. (23.8 × 23.2 cm) framed  
\$ 30,000 USD







# Ann Craven

Ann Craven (b. 1967, Boston) makes self-reflexive paintings that comment on devotion, loss, and the immortalizing nature of her medium. Primarily using unabashedly high-key colors, she paints and repaints her key subjects—winsome animals and flowers modeled after those found in vintage books and postcards, among other sentimental twentieth-century sources, and the moon as observed by the artist herself. Craven's emotional conceptualism inheres in these affectively charged repetitions, each of which is accompanied by an indexical canvas Palette used for the respective work's color mixing and archived by the artist, like her Stripes, for her future reference. Like On Kawara, her oeuvre is a catalog of time passed; like Agnes Martin, evidence of her hand is the true content of

her work. With each rearticulation, Craven reasserts her brushstroke as a bulwark against the degradation of memory. Craven lives in New York City.

Recent solo exhibitions include the SCAD Museum of Art, Savannah, Georgia (2023); Center for Maine Contemporary Art, Rockland (2019); and Le Confort Moderne, Poitiers, France (2014). Craven's paintings are in the public collections of the Colby College Museum of Art, Waterville, Maine; Farnsworth Art Museum, Rockland, Maine; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Portland Museum of Art, Maine; SCAD Museum of Art, Savannah, Georgia; and the Whitney Museum of American Art, New York, among others.



Ann Craven  
*Wasn't Sorry (Bleeding Heart Fade, with Cherries)*, 2024, 2024  
Oil on linen  
30 × 24 in. (76.2 × 61 cm)  
\$ 70,000 USD



Ann Craven, *Wash't Sorry (Bleeding Heart Fade, with Cherries)*, 2024, 2024 (detail)



Ann Craven  
*Moon (Quiet, March, Full, Pink Sparkles)*, 2024, 2024  
Oil on linen  
48 × 36 in. (121.9 × 91.4 cm)  
\$ 75,000 USD





Ann Craven, *Moon (Quiet, March, Full, Pink Sparkles)*, 2024, 2024 (detail)



# Verne Dawson

Verne Dawson (b. 1955, Meridianville, Alabama) delves into heady topics concerning culture and nature, interlacing the present with the ancient past. His works cite a history of stories, symbols, and belief systems. Dawson's work maintains a focus on timekeeping and the structures that have governed human lives. He depicts chimeric landscapes and cosmological scenes with a style that oscillates between Bosch and faux-naïf. Dawson's formidable subjects are depicted with verdant, loose brushstrokes. By blending portraits, landscapes, still lifes, and abstraction, Dawson merges science and fantasy to create timeless images that convey the history of the relationship between humanity and the natural world. Dawson studied at The Cooper Union School of Art, New York, and the Art Student's League of New York.

Recent solo exhibitions include Galerie Eva Presenhuber, Zurich (2023); Karma, New York (2022); Gavin Brown's Enterprise (2019, 2017); Douglas Hyde Gallery, Dublin (2016); Galerie Eva Presenhuber, Zurich (2016); and Victoria Miro, London (2013). Dawson's work was included in the Yokohama Triennial (2011), the Whitney Biennial (2010), the Lyon Biennial (2006), and the Venice Biennial (2003).



Verne Dawson  
*Harbor Town*, 2015  
Oil on canvas  
41 $\frac{1}{8}$  × 81 $\frac{1}{8}$  in. (104.5 × 206.1 cm)  
\$ 90,000 USD



Verne Dawson  
*To the Depths*, 2019  
Oil on linen  
24¼ × 20⅞ in. (61.6 × 51.1 cm)  
\$ 40,000 USD





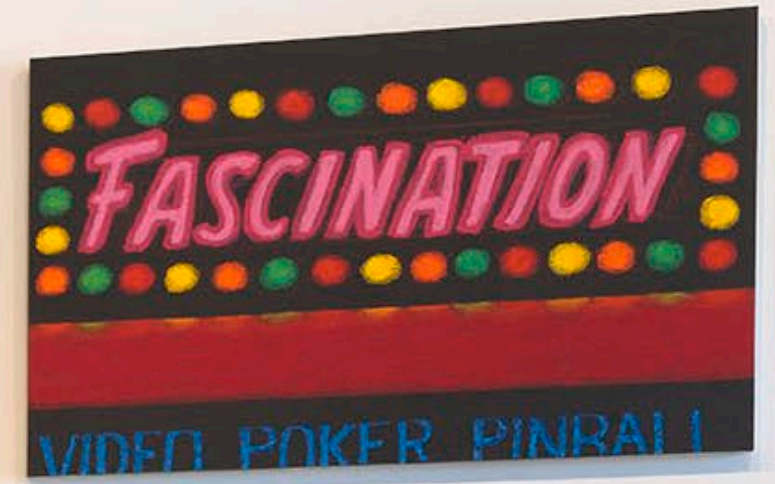
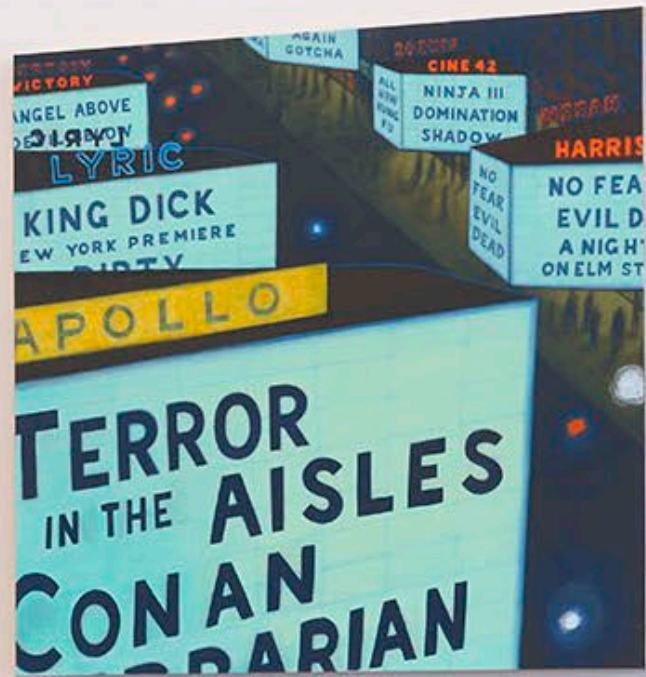
# Jane Dickson

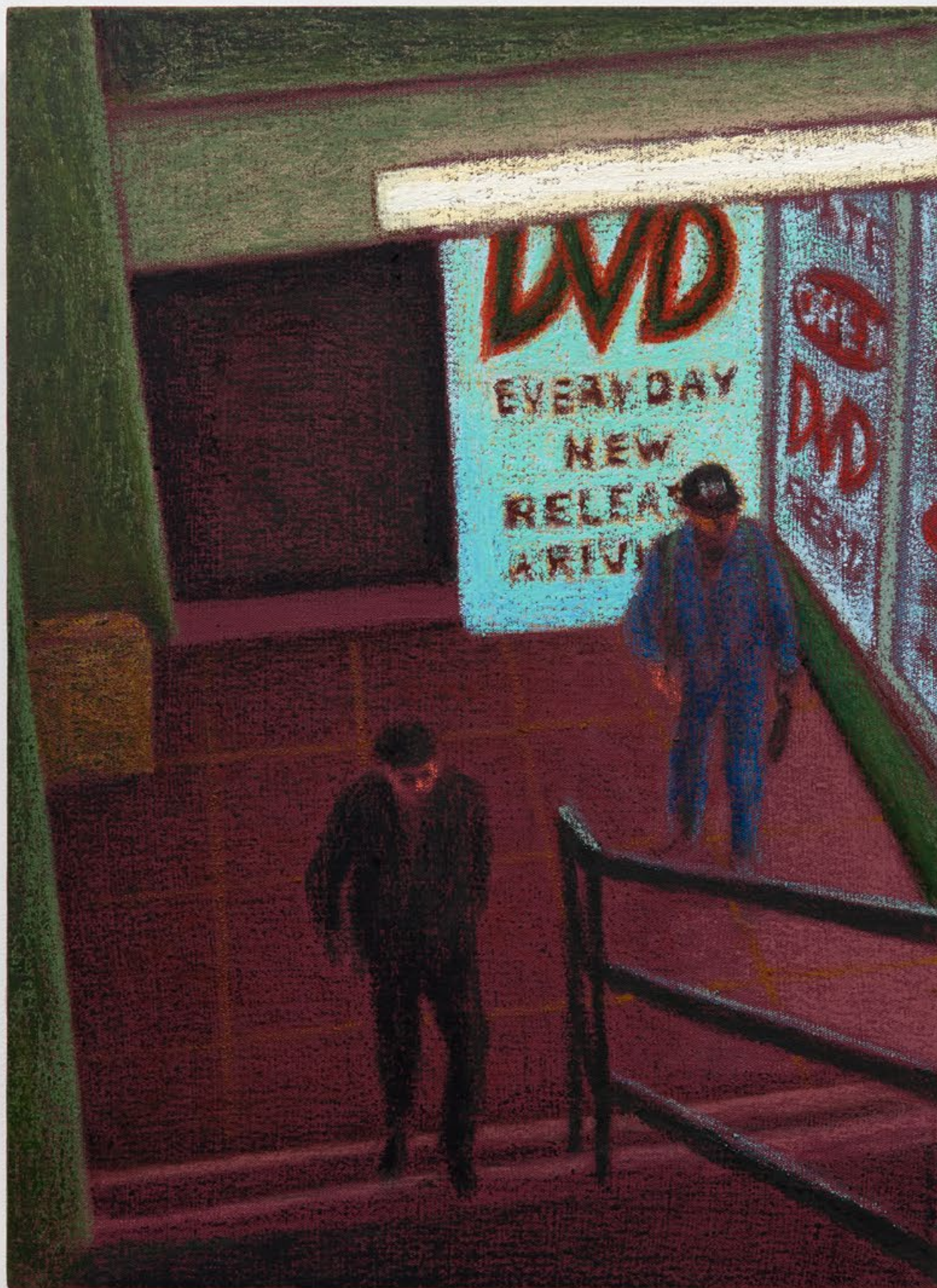
Jane Dickson (b. 1952, Chicago, Illinois) makes paintings and drawings that explore the psychogeography of American culture. Dickson's practice was forged in the crucible of New York's late-seventies counterculture, where she participated in artist collectives like Fashion Moda, Collaborative Projects Inc., and Group Material. Working figuratively from her own photographic snapshots, especially of New York's Times Square, where she lived for nearly thirty years, Dickson portrays strip clubs, diners, motels, sex workers, and their seemingly straight-laced foils: suburban homes, driveways, and businessmen. Using oils and acrylic on canvas and linen alongside a range of atypical surfaces such as vinyl, felt, astroturf, and sandpaper, she achieves impressionistic textures that often blur her subjects in hazes of neon and darkness. In her compositions, the tradition of social realist painting collides with postmodern feminist cultural critique, yielding paintings that are simultaneously representational and conceptual. Dickson lives in New York.

In 1980, as a member of Collaborative Projects Inc., Dickson helped organize and displayed work in the hallmark exhibitions The Times Square Show and Real Estate Show.

Her work has recently been exhibited at the Museum of the City of New York (2023); Karma, New York (2023); Alison Jacques, London (2023); UCCA Center for Contemporary Art, Beijing (2022); James Fuentes Gallery, New York (2022, 2019), Stems Gallery, Belgium (2021, 2020), How! Happening Gallery, New York (2020); and Seoul Museum of Art (2019). She was included in the 2022 Whitney Biennial. Dickson represented in the collections of the Art Institute of Chicago; Bronx Museum, New York; Brooklyn Museum, New York; Jewish Museum, New York; Library of Congress, Washington, D.C.; Metropolitan Museum of Art, New York; Minneapolis Museum of Art; Museum of Modern Art, New York; National Portrait Gallery, Washington D.C.; Philadelphia Academy of Fine Art; San Francisco Museum of Art; Victoria and Albert Museum, London; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York.

Dickson's work is currently on view at Karma, Los Angeles through November 2. Her work will be included in *Shifting Landscapes* at the Whitney Museum of American Art, New York, opening November 1.





Jane Dickson  
*DVD Everyday*, 2024  
Oil stick on linen  
33 × 24<sup>1</sup>/<sub>8</sub> in. (83.8 × 61.3 cm)  
\$ 45,000 USD







# Marley Freeman

Marley Freeman (b. 1981, Lynn, Massachusetts) uses hand-mixed gesso, acrylic, and oils to create meticulous, psychologically charged color fields. Working primarily in the medium of painting, Freeman studies the ways in which the material “wants to perform,” resulting in multisensorial investigations of color and light that transcend distinctions between abstraction and representation. “Pigments have their own ways of acting,” she says, “and I became obsessed with learning their traits.” Her distinct vocabulary of forms is made up of brushy strokes, color washes, and shapes that freely transform across the picture plane. The influence of the material history of textile production on the artist is evident in her close attention to the textural subtleties of her paints and her reverence for their surface effects. Freeman lives between New York and Massachusetts.

Freeman’s work can be found in the collections of the Crocker Art Museum, Sacramento, California; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; RISD Museum, Providence, Rhode Island; San Antonio Museum of Art; Whitney Museum of Art, New York; University of Colorado Art Museum, Boulder; and the Hessel Museum of Art, Annandale-On-Hudson, New York.



Marley Freeman  
*bore depth*, 2024  
Oil and acrylic on linen  
32 × 30<sup>7</sup>/<sub>8</sub> in. (81.3 × 76.5 cm)  
33<sup>7</sup>/<sub>8</sub> × 31<sup>1</sup>/<sub>4</sub> in. (84.2 × 79.4 cm) framed  
\$ 40,000 USD



Marley Freeman, *bore depth*, 2024 (detail)



# Sanaa Gateja

Sanaa Gateja (b. 1950, Kisoro, Uganda) makes intricate works from post-consumer paper that he rolls into beads, sewing them onto bark cloth supports in tapestry-like assemblages. Up close, the beads offer glimpses, between folds, of their past lives—as vintage posters, pages from wig sales pamphlets, and outdated textbooks, among other things. His distinctive method requires the involvement of members of his community, whom he has trained and employed since the early 1990s. Gateja envisions artists as agents for social, political, and environmental transformation, and art-making as an act of ecological and spiritual repair. Disrupting conventional distinctions between figuration and abstraction, and two-dimensional work and sculpture, the resulting swirling, mosaic-like pieces instead draw affective connections between people and their surroundings. Gateja lives in Kampala, Uganda.

Gateja had his first American solo exhibition at Karma in 2023 and was included in the Carnegie International (2022). His works are held in museums and private collections worldwide including the Carnegie Museum, Pittsburgh; de Young Museum, San Francisco; Field Museum, Chicago; National Scottish Museum, Edinburgh; and the Victoria and Albert Museum, London. He has exhibited at institutions and fairs including ARCOLisboa; Cape Town Art Fair; FNB Art Joburg, Johannesburg; Art Paris; AKA Paris; Themes & Variations, London; and the Museum of Art and Design, New York.

Gateja's work is currently on view in the Ugandan Pavilion at the 60th Venice Biennale.



Sanaa Gateja, *NOURISHMENT*, installation view, Karma, Los Angeles, March 22–May 18, 2024



Sanaa Gateja  
*Observing Nature*, 2023  
Paper beads on barkcloth  
80¾ × 49½ in (205.1 × 125.7 cm)  
\$ 60,000 USD







# Peter Halley

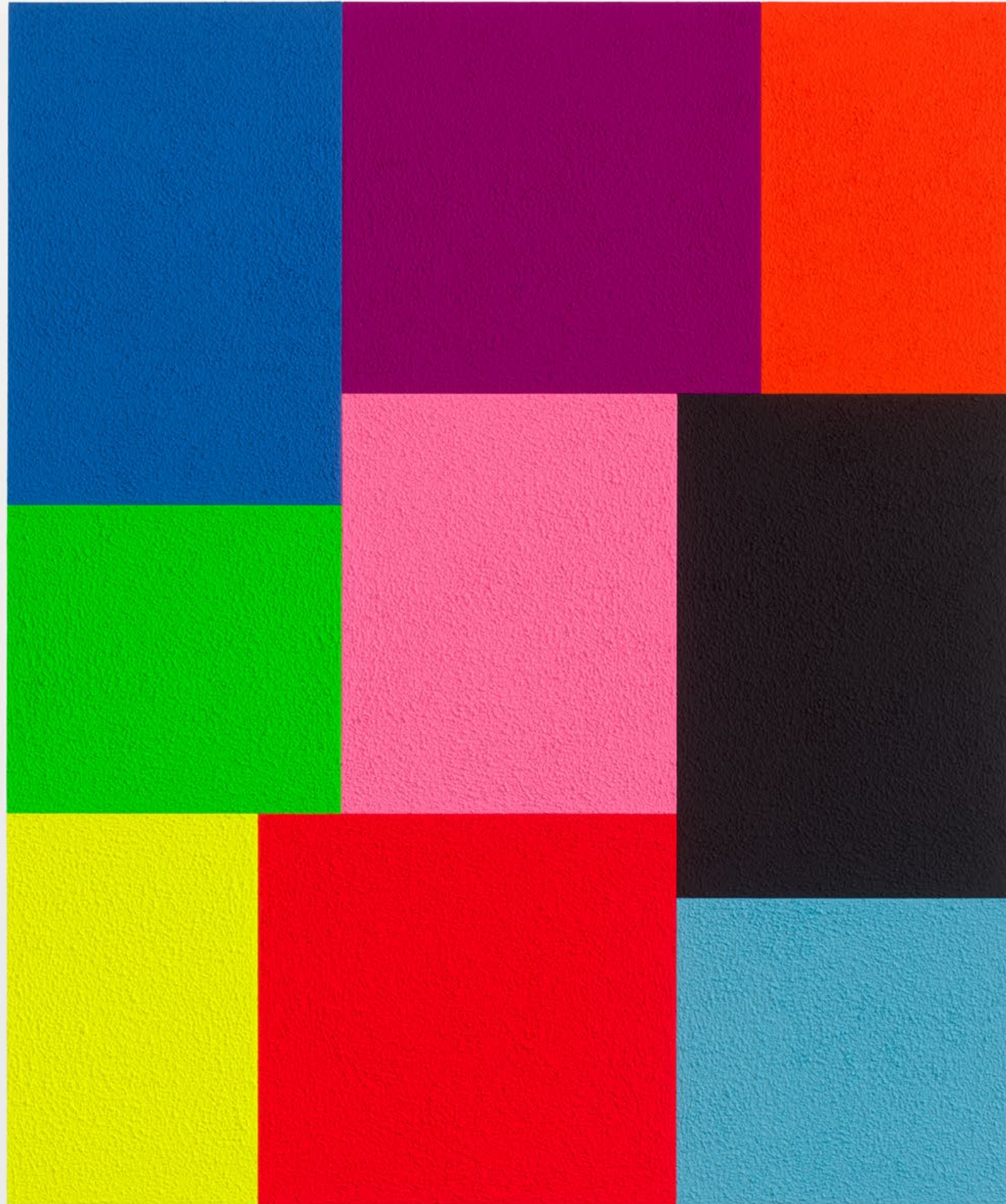
Peter Halley (b. 1953, New York City) is an American artist who came to prominence as a central figure of the Neo-Conceptualist movement of the 1980s. His paintings redeploy the language of geometric abstraction to explore the organization of social space in the digital era.

Since the 1980s, Halley's lexicon has included three elements: "prisons" and "cells," connected by "conduits," which are used in his paintings to explore the technologically determined space and pathways that regulate daily life. Using fluorescent color and Roll-a-Text, a commercial paint additive that provides readymade texture, Halley embraces materials that are anti-naturalistic and commercially manufactured. In the mid 1990s Halley pioneered the use of wall-sized digital prints in his site-specific installations. He has executed installations at Museo Nivola, Orani, Sardinia (2021); Greene Naftali, New York (2019); Venice Biennale (2019); Lever House, New York (2018); Schirn Kunsthalle, Frankfurt (2016); Disjecta, Portland (2012); Gallatin School, New York University, (2008, 2017); the Museum of Modern Art, New York (1997); and the Dallas Museum of Art (1995). In 2005, Halley was also commissioned to create a monumental painting for Terminal D at the Dallas/Fort Worth International Airport, Texas.

Halley served as professor and director of the MFA painting program at the Yale School of Art from 2002 to 2011. From 1996 to 2005, Halley published INDEX Magazine, which featured interviews with figures working in a variety of creative fields. Halley is also known for his essays on art and culture, written in the 1980s and 1990s, in which he explores themes from French critical theory and the impact of burgeoning digital technology. His Selected Essays, 1981 – 2001, was published by Edgewise Press, New York, in 2013. Halley's writings have been translated into Spanish, French, and Italian. A catalogue raisonné, PETER HALLEY: Paintings of the 1980s, was published in 2018 by JRP Ringier.

Halley's work is held in the collections of the Boston Museum of Fine Arts; Broad Art Foundation, Los Angeles; Buffalo AKG Art Museum, Buffalo, New York; Dallas Museum of Art, Dallas; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Tokyo; Museum of Modern Art, New York; Sammlung Marx, Berlin; San Francisco Museum of Modern Art; Seoul Museum of Art; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Tate Modern, London; and the Whitney Museum of American Art, New York, among others.

Peter Halley  
*Intention*, 2024  
Acrylic, fluorescent acrylic and Roll-a-Text on canvas  
86¼ × 72¼ in. (219.1 × 183.5 cm)  
\$ 150,000 USD





# Reggie Burrows Hodges

Reggie Burrows Hodges (b. 1965, Compton, California) explores storytelling and visual metaphor through paintings that engage with questions of identity, community, truth, and memory. Starting from a black ground, he develops the scene around his figures with painterly, foggy brushwork, playing with how perception is affected when the descriptive focus is placed not on human agents but on their surroundings. Figures materialize in recessive space, stripped of physical identifiers; bodies are described by their painted context. These formal decisions speak to Hodges's embrace of tenuous ambiguities and his close observation of the relationship between humans and their environment. He lives in the Bay Area.

His work has been presented in solo exhibitions at, among others, San Francisco Museum of Modern Art (2023–24); Addison Gallery of American Art, Andover, Massachusetts (2023), Karma, Los Angeles (2023), the Center for Maine Contemporary Art, Rockland, Maine (2021–22), Karma, New

York (2021), and Dowling Walsh Gallery, Rockland, Maine (2020, 2019). His work is held in the public collections of the Art Institute of Chicago; Art Gallery of New South Wales, Sydney; Blanton Museum of Art, Austin; Colby College Museum of Art, Waterville, Maine; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Dallas Museum of Art; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Louis Vuitton Foundation, Paris; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Contemporary Art, Los Angeles; Nasher Museum of Art at Duke University, Durham, North Carolina; Portland Museum of Art, Maine; Rose Art Museum at Brandeis University, Waltham, Massachusetts; Stedelijk Museum, Amsterdam; and Whitney Museum of American Art, New York, among others.

Hodges' work will be included in *Get in the Game: Sports and Contemporary Culture* at the San Francisco Museum of Art, opening October 19.



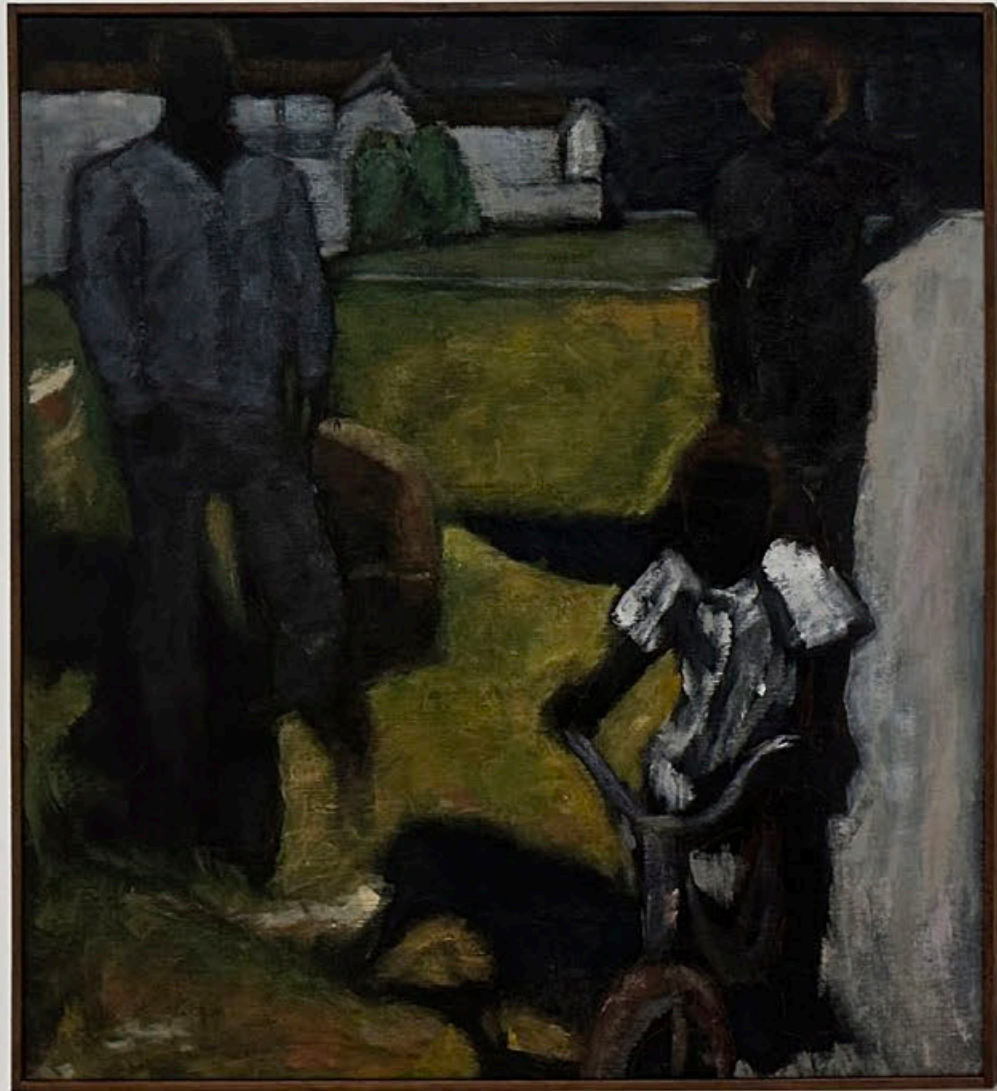
Reggie Burrows Hodges  
*On the Verge: Embrague*, 2024  
Acrylic and pastel on linen  
84 × 72 in. (213.4 × 182.9 cm)  
83¼ × 66¾ in. (211.5 × 169.6 cm) framed  
\$ 450,000 USD



Reggie Burrows Hodges, *On the Verge: Embrague*, 2024



Reggie Burrows Hodges, *On the Verge: Embrague*, 2024 (detail)



Reggie Burrows Hodges, *Big We'll*, 2020, installation view, Metropolitan Museum of Art, New York



# Tamo Jugeli

Tamo Jugeli (b. Tbilisi, Georgia, 1994) relies on intuition to create her lyrical compositions. A self-taught artist, she has created an idiom all her own—one that pushes beyond symbols and narrative to carve out her own sense of self in space. She aligns herself with wrist and body painters as she moves fluidly between large and small scale painting formats. Jugeli resists allusion, conjuring figures that emerge fortuitously and just as suddenly disperse into riots of color. The resulting works are charged with an emotional tone that oscillates between unwavering confidence and mischievous playfulness; her paintings at once immediately recognizable yet totally inscrutable.

Jugeli has had solo exhibitions at Polina Berlin Gallery, New York (2023, 2022) and Gallery Artbeat, Tbilisi (2022, 2020). Group exhibitions include Galerie Balice Hertling, Paris (2023), Hill Art Foundation, New York (2023), and Svaneti Museum of History and Ethnography, Mestia, Georgia (2021), among others. Jugeli will have a solo exhibition at Karma in 2025.





Tamo Jugeli  
*Untitled, 2024*  
Oil and oil stick on canvas  
72 $\frac{1}{8}$  × 60 in. (183.2 × 152.4 cm)  
\$ 30,000 USD



Tamo Jugeli, *Untitled*, 2024 (detail)



# Paul Lee

Paul Lee (b. 1974, London) is a sculptor, collagist, and video artist who creates assemblages by manipulating found domestic and everyday objects, including dyed terry cloth towels, tambourines, and empty soda cans. Lee's evolving visual language exploits universally understood relationships between use and form. By transforming familiar materials into colorful abstractions, Lee subverts their function and draws out their implicit connection to the human body. He considers these objects to be abstracted "portraits" of the person who used them: the synthesis of "an object-body and an image-mind." Lee lives in New York.

Lee's work has recently been shown at, among others, Karma, New York (2024); Michael Lett, Auckland, New Zealand (2022); Adams and Ollman, Portland, Oregon (2021); David Shelton Gallery, Houston (2020); Karma, New York (2019); David Shelton Gallery, Houston

(2018); Modern Art, London (2018); Michael Lett, New Zealand (2017); Jeffrey Stark, New York (2016); Maccarone, Los Angeles (2016); Untilthen, Paris (2015); and University of the Arts, Philadelphia (2015). Lee's work is represented in the collections of the Baltimore Museum of Art, Maryland; Dallas Museum of Art; Government Art Collection (GAC), United Kingdom; M+, Hong Kong; Morgan Library & Museum, New York; Portland Art Museum, Oregon; RISD Museum, Providence, Rhode Island; Rubell Family Collection, Miami; San Antonio Museum of Art, Texas; and the Walker Art Center, Minneapolis, among others.



Paul Lee  
*Within Red*, 2024  
Spraypaint on stainless steel wire mesh  
45 × 14 × 30 in. (114.3 × 35.6 × 76.2 cm)  
\$ 18,000 USD

# Hughie Lee-Smith

Hughie Lee-Smith (b. 1915, Eustis, Florida; d. 1999, Albuquerque, New Mexico) was a painter whose surreal compositions reflect the social alienation of mid-twentieth century American life. Lee-Smith came of age in the midst of the Great Depression, spending his early life between Chicago, Cleveland, and Detroit. He studied at the Detroit Society of Arts and Crafts and the Cleveland School of Art, and became involved in Karamu House, the oldest running Black theater in the nation. The Midwest left an indelible influence on Lee-Smith—his early Social Realist paintings often made reference to its expansive gray skies and industrial architecture. Teaching would take him to the East Coast, where he was an instructor at the Art Students League in New York City and later acting head of the art department at Howard University in Washington, DC, a stronghold of the Black Arts Movement. Even as his environment changed, the visual vernacular of the Midwest remained in Lee-Smith's work: pendants and ribbons from traveling carnivals, crumbling brick buildings, and vast landscapes in which figures, lost in thought, stand with their backs to the viewer. His paintings bear traces of Surrealist influence, in particular Giorgio de Chirico, as well as the French Neoclassical

painter Jean-Auguste-Dominique Ingres. Lee-Smith left behind an idiosyncratic body of work: his painted world abides by the otherworldly logic of dreams and symbols, evidence of a lifelong effort to see beyond the real.

Hughie Lee-Smith's work has been exhibited in retrospectives at the Studio Museum in Harlem, New York (1988), the New Jersey State Museum, Trenton (1988), and at the Ogunquit Museum of American Art, Maine (1997). His work is held in the collections of the Metropolitan Museum of Art, New York; the Smithsonian Museum, Washington, DC; the San Francisco Museum of Modern Art; the Art Institute of Chicago; the Detroit Institute of Art; the Studio Museum in Harlem; the San Diego Museum of Art; Howard University, Washington, DC; and the Schomburg Center of Research in Black Culture, New York, among others.



Hughie Lee-Smith  
*Untitled (Urban Landscape)*, 1975  
Oil on linen  
32 × 26 in. (81.3 × 66 cm)  
39 $\frac{1}{8}$  × 32 $\frac{7}{8}$  in. (99.4 × 83.5 cm) framed  
\$ 225,000 USD



Hughie Lee-Smith, *Untitled (Urban Landscape)*, 1975 (detail)



# Keith Mayerson

Keith Mayerson (b. 1966, Cincinnati, Ohio) paints familiar figures from American history and pop culture, personal scenes, and abstract “iconsapes.” Mayerson mines the histories and cultural resonance of his subjects—the Muppets, gay activists and icons, and national parks are all part of his extensive cosmology—transforming them into allegories of resilience and determination. Informed equally by his undergraduate education in semiotics and his decades of teaching cartooning in addition to fine art, Mayerson considers his paintings to be embodiments of national sentiments. Using meditative brushstrokes, he channels the French Impressionists, American modernists, and the Hudson River school in equal measure. Like a method actor, Mayerson immerses himself in media related to his subjects while he paints, inviting his subconscious to take over, leading to a practice that is at once research-based and psychologically-driven. His exhibitions are often installations of images that create larger narratives by juxtaposing paintings that speak to one another like panels in a comic. Since 2000, his ongoing, non-linear narrative *My American Dream* series has been presented in discrete exhibitions as chapters. He is a tenured professor of art at the Roski School of Art and Design at the University of Southern California, where he has also created a visual narrative art program. Mayerson lives in Riverside, California.

His work can be found in the permanent collections of the Whitney Museum of American Art, New York; Museum of Modern Art, New York; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; The Lucas Museum of Narrative Art, Los Angeles; San Francisco Museum of Modern Art; Santa Barbara Museum of Art, California; Columbus Museum of Art, Ohio; Cleveland Museum of Art, Ohio; SCAD Museum of Art, Savannah, Georgia; American University Museum of Art, Washington, DC; Davis Museum at Wellesley College, Massachusetts; UC Berkeley Art Museum & Pacific Film Archive, California; RISD Museum, Providence, Rhode Island; Fairfield University Museum, Connecticut; Rennie Museum, Vancouver; and the Institute of Contemporary Art Miami. His graphic novel *Horror Hospital Unplugged*, made with the writer Dennis Cooper, was published in 1996 by Juno Books. Mayerson is currently creating a graphic-novel biography of James Dean to be published by Fantagraphics, and was co-editor of the 2024 *Frank Johnson: Secret Pioneer of American Comics Vol. 1*, from the same publisher.

Mayerson's work will be included in *Shifting Landscapes* at the Whitney Museum of American Art, New York, opening November 1.





Keith Mayerson  
*Soul Snoopy*, 2024  
Oil on linen  
48 × 42 in. (121.9 × 106.7 cm)  
\$ 55,000 USD





Keith Mayerson  
*Billie Jean King, Wimbledon 1975*, 2023  
Oil on linen  
60 × 45 in. (152.4 × 114.3 cm)  
\$ 60,000 USD



Keith Mayerson, *Billie Jean King, Wimbledon 1975*, 2023 (detail)



Richard Mayhew

# Richard Mayhew

Richard Mayhew (b. 1924, Amity, New York) studied at the Brooklyn Museum Art School, the Art Students League, and Columbia University. In 1978, The Studio Museum in Harlem hosted a retrospective exhibition of his work titled "Richard Mayhew: An American Abstractionist." Richard Mayhew is Professor Emeritus at Pennsylvania State University and previously taught at numerous institutions including Hunter College, Smith College, the Art Students League, Pratt Institute, and the Brooklyn Museum Art School. He is among the youngest members ever elected to the National Academy of Design, and is the recipient of numerous awards, fellowships, and residencies. Richard Mayhew lives and works in Soquel, California.

Mayhew's work has been the subject of numerous international solo presentations, including recent exhibitions at Venus Over Manhattan, New York; San Francisco Museum of Modern Art; South Etna Montauk Foundation, Montauk;

and the Heckscher Museum of Art, Huntington. His work frequently features in major institutional exhibitions, including recent presentations at the Wadsworth Atheneum, Hartford; Hudson River Museum, Yonkers, NY; Hauser & Wirth, Southampton; Detroit Institute of Arts; Smithsonian American Art Museum, Washington, D.C.; Brooklyn Museum; The Broad, Los Angeles; Fine Arts Museum of San Francisco, deYoung Museum, San Francisco; and the Museum of Fine Arts, Houston. His work is held in the permanent collections of numerous public institutions, including the Art Institute of Chicago; Detroit Institute of Arts, Detroit; High Museum of Art, Atlanta; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; National Gallery of Art, Washington, D.C.; Smithsonian American Art Museum, Washington, D.C.; San Francisco Museum of Modern Art, San Francisco; The Studio Museum in Harlem, New York; and the Whitney Museum of American Art, New York.



Richard Mayhew  
*Fifth Symphony*, 2018  
Oil on canvas  
36 × 48 in. (91.4 × 121.9 cm)  
36<sup>7</sup>/<sub>8</sub> × 48<sup>7</sup>/<sub>8</sub> in. (93.7 × 124.2 cm) framed  
\$ 350,000 USD





Thaddeus Mosley

# Thaddeus Mosley

Thaddeus Mosley (b. 1926, New Castle, Pennsylvania) creates monumental sculptures crafted from the felled trees of Pittsburgh's urban canopy. Using only a chisel and gauge to maintain the integrity of the original log, Mosley reworks salvaged timber—primarily from indigenous Pennsylvanian hardwoods such as sycamore, cherry, and walnut—into biomorphic forms. Through a process of direct carving, the artist's marks respond to and rearticulate the natural gradations of the material's surface. With influences ranging from Isamu Noguchi to Constantin Brâncuși—and the Bamum, Dogon, Baoulé, Senufo, Dan, and Mossi works of his personal collection—Mosley's "sculptural improvisations," as he calls them, also take cues from the modernist traditions of jazz. "The only way you can really achieve something is if you're not working so much from a pattern. That's also the essence of good jazz," he says of his method. Mosley lives in Pittsburgh.

Mosley's work has been presented in institutional solo exhibitions at the Nasher Sculpture Center, Dallas (2023); Art + Practice, Los Angeles (2022); and Baltimore Museum of Art (2021), as well as group exhibitions at the Bergen Kunsthall, Norway (2022); Harvard Business School, Boston (2020); Sculpture Milwaukee (2020); Carnegie Museum of Art, Pittsburgh (2018); and Mattress Factory, Pittsburgh (2009), among others. His sculptures are held in the collections of the Art Institute of Chicago; Baltimore Museum of Art; Brooklyn Museum, New York; Carnegie Museum of Art, Pittsburgh; Colby College Museum of Art, Waterville, Maine; Solomon R. Guggenheim Museum, New York; High Museum of Art, Atlanta; and the Whitney Museum of American Art, New York.

*Following Space: Thaddeus Mosley & Alexander Calder* will open at the Seattle Art Museum in November 2024.





Thaddeus Mosley, *Forest*, installation view, Nasher Sculpture Center, Dallas, May 13–August 20, 2023



Thaddeus Mosley  
*Balanced Interlude*, 2021  
Walnut  
50 × 17 × 29 in. (127 × 43.2 × 73.7 cm)  
\$ 225,000 USD



Thaddeus Mosley, *Balanced Interlude*, 2021 (detail)



# Nathaniel Oliver

Nathaniel Oliver (b. 1996, Washington, DC) imbues the tradition of Black figurative painting with magical realism. Staged vignettes rife with symbolism, their landscapes are inhabited by figures, in Oliver's words, "grappling with their varied situations as Black adventurers"—fishing, running, swimming, on the lookout for threats both worldly and otherworldly, moving through portals to hidden dimensions. These characters explore faraway lands that exist somewhere between imagination and reality, occupying scenes that blend elements of the artist's everyday life with a dizzying array of objects, creatures, and plants from around the world. Inspired by Black art history, speculative science fiction, and cosmic jazz, Oliver layers references into elaborate narratives writ large in oil. The artist lives in New York.

Oliver's work has been shown in solo exhibitions at the FLAG Art Foundation, New York (2024); Karma, New York (2024); HOUSING Gallery, New York (2021, 2020); and Harvest Emerging Art, Washington, DC (2013), among others. His work is held in the collection of the RISD Museum, Providence, Rhode Island.



Nathaniel Oliver  
*Mmcht*, 2024  
Oil on canvas  
68 × 60 in. (172.7 × 152.4 cm)  
\$ 55,000 USD



Nathaniel Oliver, *Mmcht*, 2024 (detail)



# Woody De Othello

Woody De Othello (b. 1991, Miami, Florida) is a Miami-born, California-based artist whose subject matter spans household objects, bodily features, and the natural world. Everyday artifacts of the domestic tables, chairs, television remotes, telephone receivers, lamps, air purifiers, et cet era—are anthropomorphized in glazed ceramic, bronze, wood, and glass. Othello's sense of humor manifests across his work in visual puns and cartoonish figuration. "I choose objects that are already very human," says Othello. "The objects mimic actions that humans perform; they're extensions of our own actions. We use phones to speak and to listen, clocks to tell time, vessels to hold things, and our bodies are indicators of all of those." Othello's scaled-up representations of these objects often slump over, overcome with gravity, as if exhausted by their own use. This sophisticated gravitational effect is a central formal challenge in his work. Informed by his own Haitian ancestry, Othello takes interest in the supernatural objects of Vodou folklore, nkisi figures, and other animist artifacts that inspire him.

Recent solo exhibitions include Stephen Friedman Gallery, London (2024); Karma, New York (2022, 2019); John Michael Kohler Center, Sheboygan, Wisconsin (2021–22); Jessica Silverman Gallery, San Francisco (2021); Nina Johnson, Miami (2020); Pippy Houldsworth Gallery, London (2020); San Jose Museum of Art, San Jose, California (2019). His work was included in *Quiet as It's Kept*, the 2022 Whitney Biennial. De Othello's work is represented in the collections of the Aishti Foundation, Beirut; Baltimore Museum of Art; Carnegie Museum of Art, Pittsburgh; Crocker Art Museum, Sacramento, California; Dallas Museum of Art; deYoung Museum, San Francisco; Institute of Contemporary Art, Miami; Los Angeles County Museum of Art; MAXXI – National Museum of 21st Century Art, Rome; Museum of Fine Art, Boston; Pérez Art Museum, Miami; Rennie Collection, Vancouver; San Francisco Museum of Modern Art; San Jose Museum of Art, San Jose, California; Seattle Art Museum; Smithsonian American Art Museum, Washington, DC; and the Whitney Museum of American Art, New York.



Woody De Othello  
*You and me both*, 2024  
Glazed ceramic and enamel paint  
19 × 20 × 10¼ in. (48.3 × 50.8 × 26 cm)  
\$ 40,000 USD



Woody De Othello  
*seeing both sides*  
Frieze Sculpture





Woody De Othello  
*seeing both sides*, 2024  
Patinated bronze  
84 × 41<sup>7</sup>/<sub>8</sub> × 45<sup>7</sup>/<sub>8</sub> in. (213.4 × 106.2 × 116.5 cm)  
Edition of 3, 2 APs  
\$ 350,000 USD



Woody De Othello, *seeing both sides*, 2024 (detail)



# Maja Ruznic

Maja Ruznic (b. Bosnia and Herzegovina, 1983) fuses personal narrative, psychoanalysis, mythology, and esoteric thought into vivid paintings that hybridize figuration and abstraction. Painting variably with oils and gouache on immense and small scales alike, she extracts order from layers of diluted pigment. Ruznic's practice is informed by her studies, from Slavic shamanism and alchemy to Jungian psychoanalysis and sacred geometry. Imbued with a discordant beauty, her compositions emerge without a premeditated outcome. Ruznic's introspective, mystical approach places her into a lineage of visionary painters including Paul Klee and Hilma af Klint. Ruznic lives in Placitas, New Mexico.

Recent solo exhibitions include those held at Karma (New York, 2024, Los Angeles, 2023); Tamarind Institute, Albuquerque (2022); Karma, New York (2022); and Harwood Museum of Art, Taos, New Mexico (2021). Ruznic's work is held in the collections of the Museum of Fine Arts, Boston; Crocker Art Museum, Sacramento, California; Dallas Art Museum; EMMA – Espoo Museum of Modern Art, Espoo, Finland; Harwood Museum of Art, Taos, New Mexico; Jiménez–Colón Collection, Puerto Rico; Portland Art Museum, Oregon; Rachofsky House, Dallas; and San Francisco Museum of Modern Art.

Her work was recently on view in the Whitney Biennial 2024: *Even Better Than the Real Thing* at the Whitney Museum of American Art in New York.





Maja Ruznic  
*Plant Secrets*, 2024  
Oil on linen  
80 × 60 in. (203.2 × 152.4 cm)  
\$ 90,000 USD



Maja Ruznic, *Plant Secrets*, 2024 (detail)





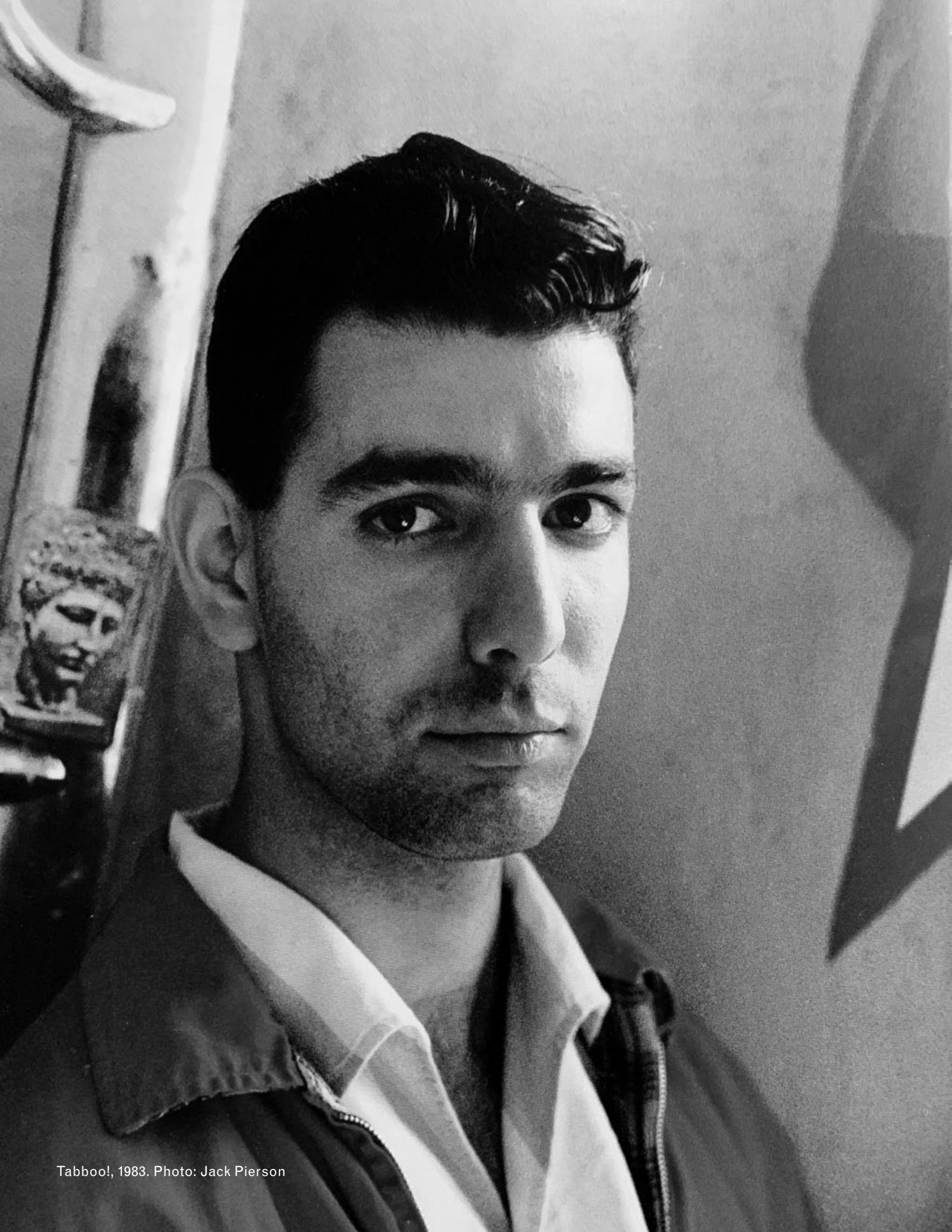


Maja Ruznic  
*Options*, 2023  
Gouache on paper  
16½ × 11⅞ in. (41.9 × 30.2 cm)  
24 × 19¼ in. (61 × 48.9 cm) framed  
\$ 15,000 USD





Maja Ruznic  
*The Place Where Organs Bathe*, 2023  
Gouache on paper  
11 $\frac{3}{4}$  × 8 $\frac{3}{8}$  in. (29.8 × 21.3 cm)  
29 $\frac{1}{4}$  × 15 $\frac{7}{8}$  in. (74.3 × 40.3 cm) framed  
\$ 12,000 USD



# Tabboo!

Tabboo! (Stephen Tashjian, b. 1959, Leicester, Massachusetts) renders his subjects in a direct, intuitive style that he terms “emotional realism,” suspending figurative elements against dreamlike colorfields. Working primarily in oil on unprimed canvas, the artist often draws subjects from his surroundings, depicting cityscapes, friends, or flora and fauna in imaginative still lifes or tableaux. He also paints large, panoramic works and site-specific murals. These immersive settings recall the painted backdrops he made for performances in the 1980s and 1990s. While performing regularly himself, Tabboo! also designed numerous event fliers, posters, and album covers featuring his signature curvilinear text, which still appears in his work. Tabboo! lives in New York.

Recent solo exhibitions include *Karma*, Los Angeles (2023) and New York (2022, 2020); *Gordon Robichaux*, New York (2022, 2020, 2019, 2017); and *Howl! Happening*, New York (2016). His work is held in the collections of the Hammer Museum, Los Angeles; Institute of Contemporary Art, Miami; Museum of Fine Arts, Houston; Portland Museum of Art, Maine; and the Whitney Museum of American Art, New York.

His work will be included in *Shifting Landscapes* at the Whitney Museum of American Art, New York, opening November 1.



Tabboo!  
*London Cityscape*, 2024  
Acrylic and glitter on canvas  
38 $\frac{1}{8}$  × 42 $\frac{1}{8}$  in. (96.8 × 107 cm)  
\$ 40,000 USD



Tabboo!, *London Cityscape*, 2024 (detail)



# Mungo Thomson

Mungo Thomson (b. 1969, Woodland, California) approaches mass culture and everyday perceptual experience through a lens of deep time and cosmic scale, implicating the spaces of production and exhibition along the way in ever-widening extrapolations. He has convened an orchestral ensemble to perform a score transcribed from the chirping of crickets, persuaded museums to let their incoming mail pile up unopened in the galleries for the run of an exhibition, made a stop-motion film animation of his art dealer's Rolodex, and replaced the coat-hangers in the Whitney Museum's coat check with custom-made hangers modeled on orchestral triangles, transforming it into an enormous musical instrument. Mungo Thomson attended the Whitney Museum Independent Study Program in New York and the Graduate Fine Art Program at University of California, Los Angeles.

Recent solo exhibitions have been held at Karma, Los Angeles (2023); Aspen Art Museum (2022–23); Galerie Frank Elbaz, Paris (2022, 2016);

Karma, New York (2022); Maki Gallery/Isetan, Tokyo (2021); Galerie Frank Elbaz, Dallas (2019); Masahiro Maki Gallery, Tokyo (2019); Henry Art Gallery, Seattle (2018); Museum of Fine Arts, Houston (2018); Contemporary Art Gallery, Vancouver (2015); and the High Line, New York (2013). He was included in the CAFAM Biennial (2014), Istanbul Biennial (2011), Whitney Biennial (2008), Performa (2005–06), and the Biennial of the Moving Image (2001). His work is held in the public collections of By Art Matters, Hangzhou, China; FRAC Île-de-France, Paris; GAMeC, Bergamo, Italy; Henry Art Gallery, Seattle; Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; Museo Jumex, México City; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Miami; Museum of Fine Arts, Houston; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York, among others.

# TIME



Mungo Thomson  
*February 25, 1991 (The Beginning of the End)*, 2024  
Enamel on low-iron mirror, poplar and aluminum  
74¼ × 56 in. (188.6 × 142.2 cm)  
\$ 100,000 USD

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Mungo Thomson, *February 25, 1991 (The Beginning of the End)*, 2024 (detail)



TIME





# Carole Vanderlinden

Carole Vanderlinden (b. 1973, Brussels) paints improvisational works that are at once elemental—form, line, gesture—and dense with spectral layers. Working since the mid-1990s, she pares the world around her down to its essentials: shelter, sustenance, nature. In her canvases and works on paper, she is unhampered by the constraints of a single style, instead reacting to the provocations of each composition and the possibilities of her medium. Abstraction and figuration coalesce, while collage, drawing, and planes of thick, hand-mixed oil paint harmonize. Though they are informed by myriad art-historical movements, particularly the Dutch masters, the European avant-garde (especially Dada), folk art, and the aleatory strategies of John Cage, her paintings nimbly elude the trappings of categorization, equally animated by music, quotidian life, and philosophy. Vanderlinden likens her painting practice to a shield that protects her from, and helps her grapple with, the world around her. Vanderlinden lives in Brussels.

Her recent solo exhibitions include Karma, Los Angeles (2024); PLUS-ONE Gallery (2022, 2020); de Warande, Turnhout, Belgium (2019); Gallery Sofie Van de Velde, Antwerp (2019); Zwart Huis, Brussels (2018); and De GARAGE, Mechelen, Belgium, (2016). In 2017, she participated in the Kathmandu Triennale. Vanderlinden's work is included in the collections of the Stedelijk Museum voor Actuele Kunst (S.M.A.K), Ghent, Belgium; Museum van Hedendaagse Kunst, Antwerp; National Bank of Belgium, Brussels; and Flemish Community Collection.

Vanderlinden will have a solo exhibition at Karma, New York in November 2024.



Carole Vanderlinden  
*Kasbah*, 2019  
Oil on canvas  
55 $\frac{1}{8}$  x 42 $\frac{1}{8}$  in. (140 x 107 cm)  
\$ 50,000 USD



Carole Vanderlinden, *Kasbah*, 2019 (detail)



# Ouattara Watts

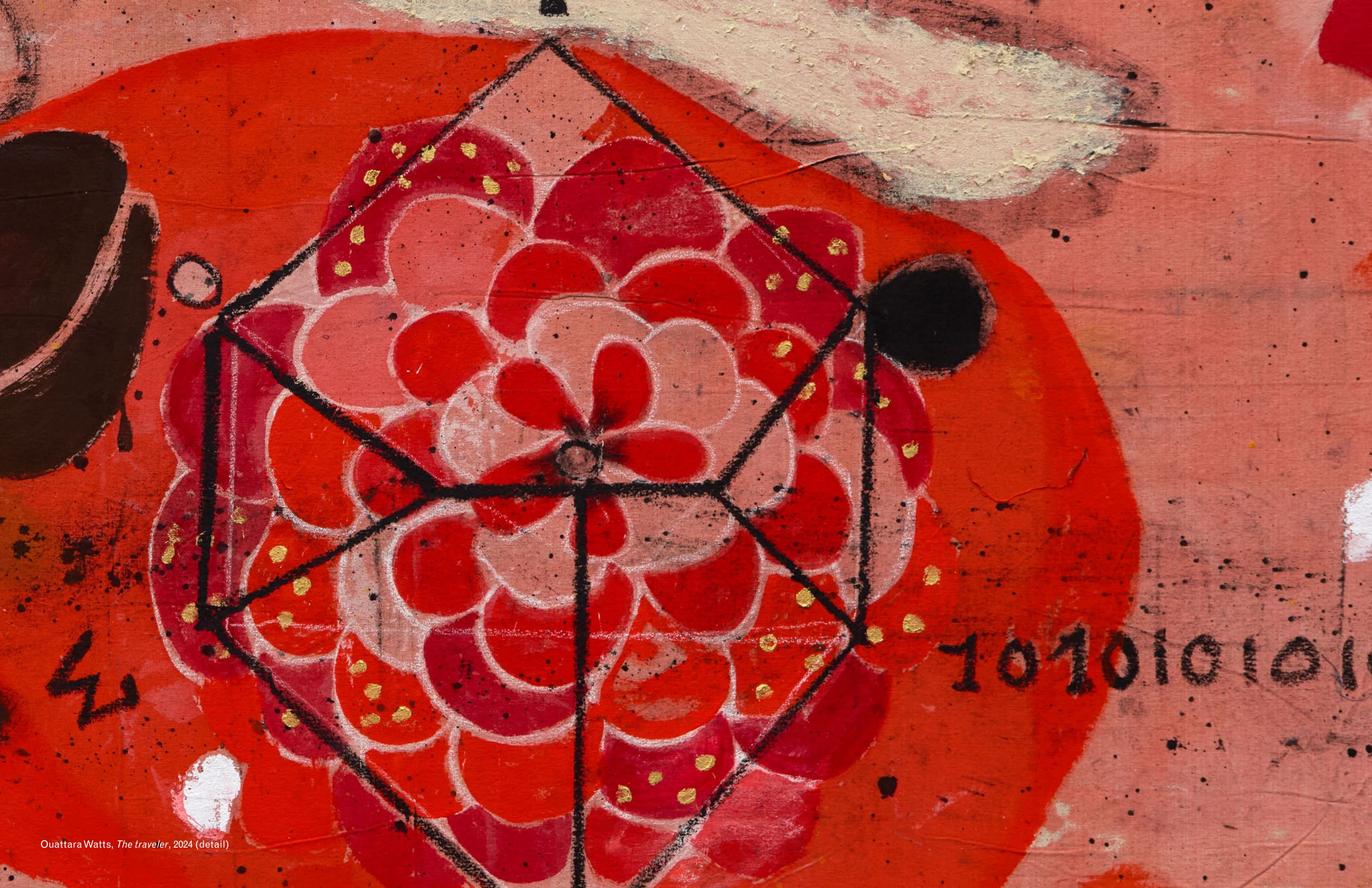
Ouattara Watts (b. 1957, Abidjan, Ivory Coast) is an American artist who employs brilliant colors, dynamic patterns, and myriad symbols to explore the spiritual ties between people that transcend location or nationality. Watts uses this lexicon of quantitative, geographic, musical, and scientific forms, both modern and ancient, to examine these metaphysical relationships and communicate his dynamic vision. Taking inspiration from his early life experiences in Côte d'Ivoire, his education at Paris's L'École Nationale Supérieure des Beaux-Arts, and the cosmopolitan spirit of New York, where he moved in 1989 at the behest of his friend Jean-Michel Basquiat, Watts combines found artifacts, fabric, collage, and traditional painting and drafting methods into synthetic compositions that speak in a multitude of tongues, creating images that provoke various sociohistorical readings. As he has stated: "My vision is not bound to a country or continent . . . While I use identifiable pictorial elements to be better understood, this project is nevertheless about something much wider. I am painting the Cosmos." Watts lives in New York.

Recent solo exhibitions of his work were held at, among others, Karma, Los Angeles (2024); Almine Rech, Paris (2023); Galerie Cécile Fakhoury, Dakar (2023); Karma, New York

(2022); Espace Paul Rebeyrolle, Eymoutiers, France (2019). His work has been featured in landmark exhibitions such as *Afriques Capitales* at La Villette, Paris (2017); *Body of Evidence* at the Smithsonian Museum for African Art, Washington (2008); and *The Short Century: Independence and Liberation Movements in Africa, 1945–1994* at MoMA PS1, New York (2001). Watts was included in the Gwangju Biennale (2021), Dakar Biennale of Contemporary African Art (2018), Venice Biennale (2017), Documenta 11 (2002), and Whitney Biennial, New York (2002). His work is held in the collections of the Berkeley Museum of Art and Pacific Film Archive, California; Cleveland Museum of Art; Fondation Dapper, Paris; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Kistefos Museum, Jevnaker, Norway; Mohammed IV Museum of Modern and Contemporary Art, Morocco; Museum of Modern Art, New York; Nasher Museum of Art at Duke University, Durham, North Carolina; Smithsonian National Museum of African American Art, Washington, DC; and Tang Teaching Museum and Art Gallery, Saratoga Springs, New York, among others.



Ouattara Watts  
*The traveler*, 2024  
Mixed media on tarp  
57 × 75½ in. (144.8 × 190.8 cm)  
\$ 185,000 USD





# Norman Zammitt

Norman Zammitt (b. Toronto, 1931; d. Pasadena, California, 2007) made sculptures, paintings, and lithographs that utilize color theory to capture the mystical qualities of natural light. Zammitt was raised by a Sicilian father and a Mohawk mother in Ontario. The family then moved onto the Kahnawá:ke Reservation near Montreal, and later to Buffalo, New York, finally settling in Southern California when Zammitt was fourteen. Celebrated by John Baldessari, his classmate at the Otis Art Institute (now the Otis College of Art and Design), Zammitt was a key yet under-historicized figure in the development of Los Angeles's Light and Space movement alongside the likes of Robert Irwin, Larry Bell, and Mary Corse. In 1964, Zammitt initiated a series of transparent, laminated rectangular sculptures, which interact with natural luminescence to create astonishing abstract visual effects. Nearly a decade later, in 1973, still enthralled by the transcendental California light, he began the Band Paintings for which he is best known, a suite of ethereal works based on a logarithmic system of color progression developed by the artist. The mathematically calculated transitions between hues of the Band Paintings smooth their hard edges into meditative spaces reminiscent of sunsets and landscapes. In the Fractal series that followed in 1988, he applied these same color theories to looser, more improvisational abstract compositions inspired by chaos theory and formally resembling the titular class of geometric forms. "My goal," Zammitt wrote, "is to create intellectual works that bring about a highly emotional response."

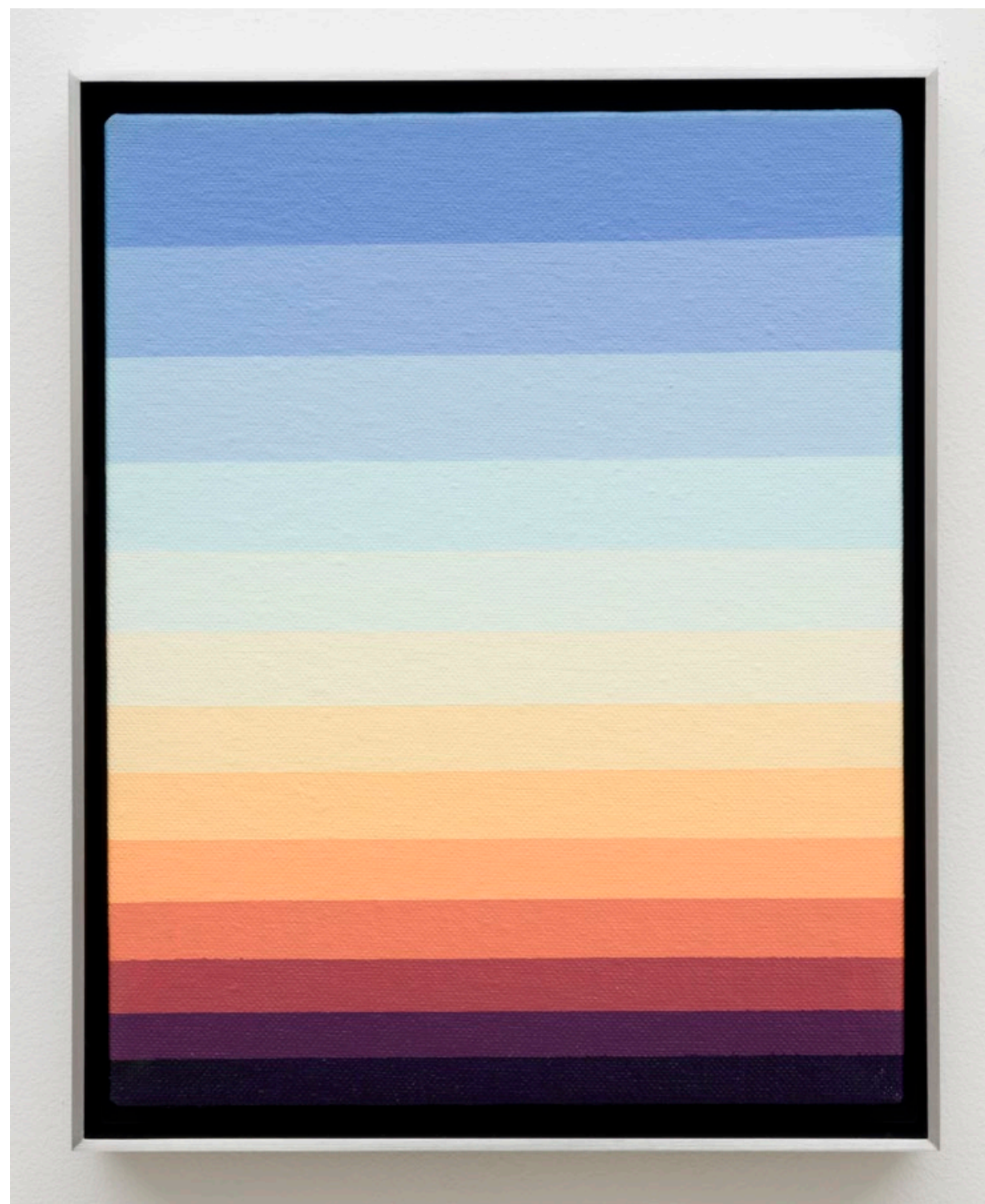
Solo exhibitions have been held at the Pasadena City College Art Gallery, California (1988); Corcoran Gallery of Art (now the National Gallery of Art), Washington, DC (1978); Los Angeles County Museum of Art (1977); and Santa Barbara Museum of Art, California (1968). Notable group exhibitions include *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, Getty Center, Los Angeles (2011–12), and *The Spiritual in Art: Abstract Painting, 1980–1895* (1987) and *American Sculpture of the Sixties* (1967), both at the Los Angeles County Museum of Art. Zammitt's work is held in the collections of the Hirshhorn Museum and Sculpture Garden, Washington, DC; Library of Congress, Washington, DC; Los Angeles County Museum of Art; Museum of Contemporary Art San Diego, California; Museum of Modern Art, New York; National Gallery of Art, Washington, DC; Norton Simon Museum, Pasadena, California; Palm Springs Art Museum, California; San Francisco Museum of Modern Art; Santa Barbara Museum of Art, California; Seattle Art Museum; and Victoria and Albert Museum, London.

*Norman Zammitt: Gradations* is on view at the Palm Springs Art Museum, through October 7.





Norman Zammitt: *Gradations*, installation view, Palm Springs Art Museum, California, February 17–October 7, 2024



Norman Zammitt  
*KKCC*, 1987  
Acrylic on canvas board  
10 × 7<sup>7</sup>/<sub>8</sub> in. (25.4 × 20 cm)  
10<sup>3</sup>/<sub>4</sub> × 8<sup>5</sup>/<sub>8</sub> in. (27.3 × 21.9 cm) framed  
\$ 35,000 USD





# Luigi Zuccheri

Luigi Zuccheri (b. 1904, Gemona del Friuli; d. 1974, Venice) channeled the painting traditions of the Veneto and Friuli regions into still lifes, landscapes, portraits, and animal scenes that addressed the dominant presence of nature in rural Italian life. Initially trained in oil by Venetian artists Alessandro Milesi and Umberto Martina, Zuccheri began around 1940 to work with tempera, a medium associated with the Italian Old Masters, making his own pigments from stones collected from local riverbanks. In the aftermath of World War II, the artist, who was a fugitive during the violent two-year Nazi occupation of Northern Italy, began to paint humans as dwarfed by the flora and fauna native to their environment. His mature paintings depict landscapes with foregrounds occupied by anachronistically large birds, frogs, insects, marmots, rabbits, and other creatures in a characteristically

subdued, earth-toned palette. Like his friend Giorgio de Chirico, with whom he shared the secrets of tempera painting, and the other Italian Metaphysical painters, Zuccheri's theatrical compositions estrange the everyday through shifts in scale. One of the twentieth century's great animaliers, the artist toed the line of the surreal while remaining devoted to naturalistically capturing the wonders of his region.

Zuccheri was well-known and widely exhibited in Italy during his lifetime, including at the 1950 Venice Biennale. Posthumous solo exhibitions have been held at Karma, Los Angeles and New York (2024); STANDARD (OSLO) (2023), and in Italy at MMXX, Milan (2020); Museo Civico d'Arte, Pordenone (2014); Musei Civici di Treviso, (2007); Museo di Montefalco, (1982); and Galleria del Girasole, Udine (1975).



Luigi Zuccheri  
*Untitled (Paesaggio con serpente e funghi)*, 1950/1955  
Tempera on wood  
11 $\frac{7}{8}$  × 13 $\frac{7}{8}$  in. (30.2 × 35.2 cm)  
13 $\frac{5}{8}$  × 15 $\frac{5}{8}$  in. (34.6 × 39.7 cm) framed  
\$ 25,000 USD



Luigi Zuccheri, *Untitled (Paesaggio con serpente e funghi)*, 1950/1955 (detail)

Frieze London  
October 9–13, 2024  
The Regent's Park  
Booth B30

Gertrude Abercrombie  
Henni Alftan  
Dike Blair  
Peter Bradley  
Andrew Cranston  
Ann Craven  
Verne Dawson  
Jane Dickson  
Marley Freeman  
Sanaa Gateja  
Peter Halley  
Reggie Burrows Hodges  
Tamo Jugeli  
Paul Lee

Hughie Lee-Smith  
Keith Mayerson  
Ricahrd Mayhew  
Thaddeus Mosley  
Nathaniel Oliver  
Woody De Othello  
Maja Ruznic  
Mungo Thomson  
Tabboo!  
Carole Vanderlinden  
Ouattara Watts  
Norman Zammitt  
Luigi Zuccheri



Frieze Masters  
Thaddeus Mosley  
*Sculpture 1966–2024*

Karma

New York

Los Angeles



Thaddeus Mosley, *Untitled*, 1966 (detail)





# Frieze Masters October 9–13, 2024 The Regent's Park Booth F11

For Frieze Masters 2024, Karma presents a selection of hand-carved wooden sculptures by Thaddeus Mosley (b. 1926, New Castle, Pennsylvania). Beginning in the 1950s, Mosley developed a practice of sculpting the felled trees of Pittsburgh's urban canopy using only a chisel and gauge to maintain the integrity of the original log. To this day, Mosley reworks salvaged timber—primarily from indigenous Pennsylvanian hardwoods such as sycamore, cherry, and walnut—into biomorphic forms. Through a process of direct carving, the artist's marks respond to and rearticulate the natural gradations of the material's surface. With influences ranging from Isamu Noguchi to Constantin Brâncuși—and the Bamum,

Dogon, Baoulé, Senoufo, Dan, and Mossi works of his personal collection—Mosley's "sculptural improvisations," as he calls them, also take cues from the modernist traditions of jazz. "The only way you can really achieve something is if you're not working so much from a pattern. That's also the essence of good jazz," he says of his method.

*Following Space: Thaddeus Mosley & Alexander Calder* will open at the Seattle Art Museum in November 2024. Mosley was celebrated at the SculptureCenter's Annual Gala in April 2024, and received the 2022 Isamu Noguchi Award. He lives in Pittsburgh.



Thaddeus Mosley, *Forest*, installation view, Nasher Sculpture Center, Dallas, May 13–August 20, 2023



Thaddeus Mosley, *Forest*, installation view, Art + Practice, Los Angeles, September 17, 2022–January 21, 2023



*File Under Freedom*, installation view, Bergen Kunsthall, Bergen, Norway, February 5–27 March, 2022.



*Courage Before Expectation*, installation view, The FLAG Art Foundation, New York, March 12–June 4, 2022



Pittsburgh Cultural Trust, installation view, 8th and Penn, Pittsburgh, August 29, 2024– August 31, 2025



Thaddeus Mosley, *Recent Sculpture*, installation view, Karma, Los Angeles, July 15–September 9, 2023



Thaddeus Mosley  
*Untitled*, 1966  
Walnut, 3 parts  
54 × 24 × 20 in. (137.2 × 61 × 50.8 cm)  
\$ 350,000 USD

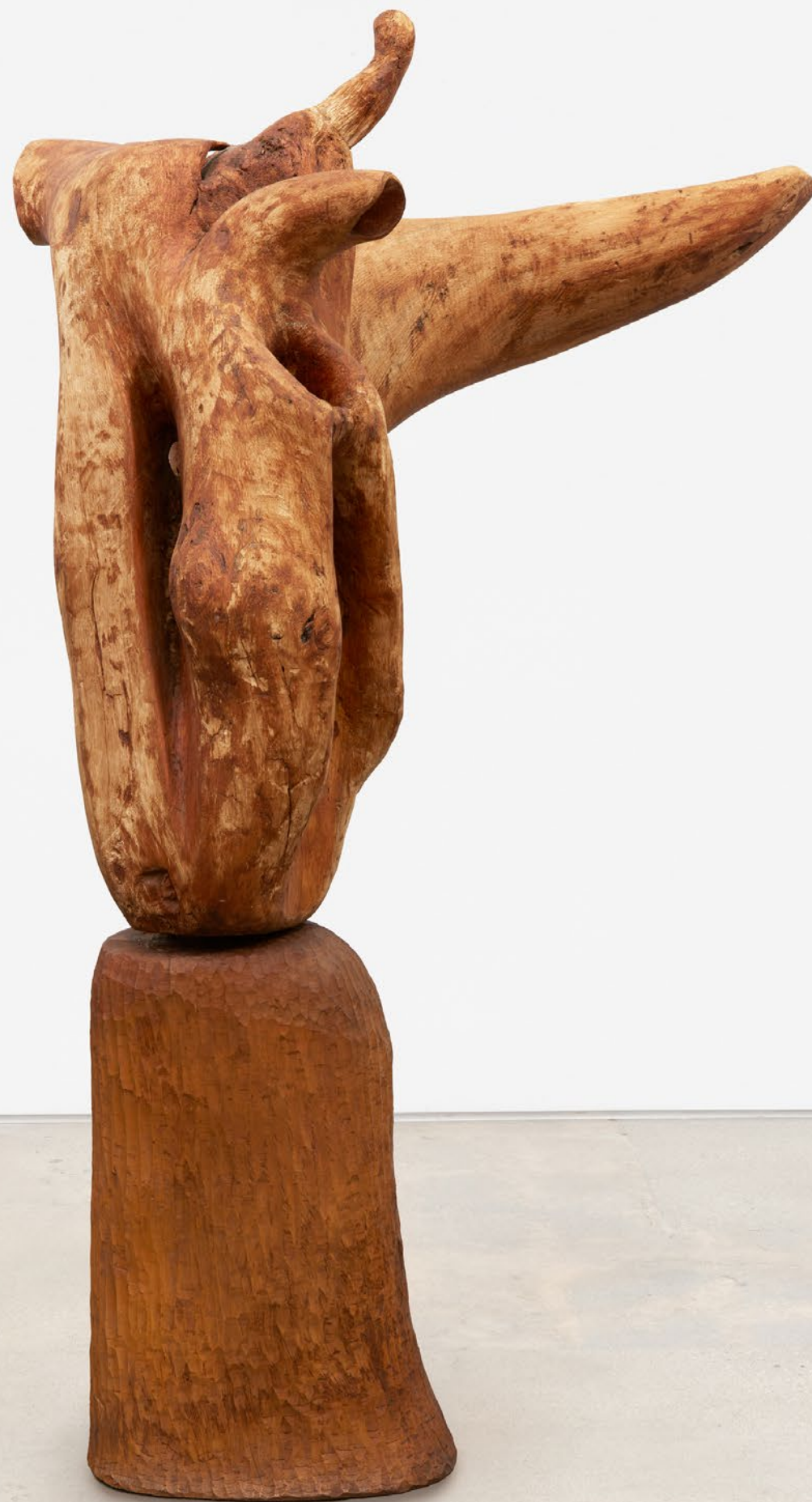




Thaddeus Mosley, *Untitled*, 1966 (detail)



Thaddeus Mosley, *Untitled*, 1966



Thaddeus Mosley  
*Trane Pipes*, 1975  
Sycamore, 2 parts  
58 × 32 × 24 in. (147.3 × 81.3 × 61 cm)  
\$ 350,000 USD



Thaddeus Mosley, *Untitled*, 1966 (detail)



Thaddeus Mosley, *Untitled*, 1966 (detail)



Thaddeus Mosley  
*Propelled Simulation*, 2001  
Railroad switch, walnut, red sandstone, 3 parts  
100½ × 85½ × 40 in. (255.3 × 217.2 × 101.6 cm)  
\$ 300,000 USD



Thaddeus Mosley, *Propelled Simulation*, 2001 (detail)



Thaddeus Mosley  
*Ex Spatial*, 2012  
Walnut, 5 parts  
73 × 28 × 45 in. (185.4 × 71.1 × 114.3 cm)  
\$ 350,000 USD



Thaddeus Mosley, *Ex Spatial*, 2012 (detail)



Thaddeus Mosley, *Ex Spatial*, 2012



Thaddeus Mosley, *Ex Spatial*, 2012



Thaddeus Mosley  
*Diver*, 2014  
Elm, 2 parts  
54 × 36 × 12 in. (137 × 91 × 31 cm)  
\$ 225,000 USD





Thaddeus Mosley, *Diver*, 2014



Thaddeus Mosley, *Diver*, 2014 (detail)



Thaddeus Mosley  
*Tubular State*, 2017  
Walnut, 4 parts  
62½ × 38½ × 21 in. (158.8 × 97.8 × 53.3 cm)  
\$ 275,000 USD



Thaddeus Mosley, *Tubular State*, 2017 (detail)



Thaddeus Mosley, *Tubular State*, 2017



Thaddeus Mosley  
*Interior Decipher*, 2017  
Walnut  
104 × 32 × 15 in. (264 × 81 × 38 cm)  
\$ 350,000 USD



Thaddeus Mosley, *Interior Decipher*, 2017



Thaddeus Mosley, *Interior Decipher*, 2017 (detail)



Thaddeus Mosley  
*Isotropic Complex*, 2022  
Walnut, cherry, and locust  
94 × 34 × 29 in. (238.8 × 86.4 × 73.7 cm)  
\$ 350,000 USD



Thaddeus Mosley, *Isotropic Complex*, 2022



Thaddeus Mosley, *Isotropic Complex*, 2022 (detail)



Thaddeus Mosley, *Isotropic Complex*, 2022 (detail)





Thaddeus Mosley, *La Suite de l'Histoire*, curated by Annabelle Ténèze, installation view, Musée National Eugène-Delacroix, Paris, October 19–24, 2022



Thaddeus Mosley, *La Suite de l'Histoire*, curated by Annabelle Ténèze, installation view, Musée National Eugène-Delacroix, Paris, October 19–24, 2022



Thaddeus Mosley  
*Dizz 2*, 2018  
Elm  
16½ × 15 × 8 in. (41.9 × 38.1 × 20.3 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Dizz 2*, 2018



Thaddeus Mosley  
*Ritualistic*, 2018  
Walnut  
22 × 12 × 12 in. (55.9 × 30.5 × 30.5 cm)  
\$ 65,000 USD



Thaddeus Mosley  
*Untitled*, 2020  
Cherry  
18¼ × 13⅝ × 12¾ in. (46.4 × 34.6 × 32.4 cm)  
\$ 60,000 USD



Thaddeus Mosley, *Untitled*, 2020



Thaddeus Mosley  
*Extraterrestrial*, 2021  
Walnut  
15½ × 13 × 11 in. (39.4 × 33 × 27.9 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Extraterrestrial*, 2024



Thaddeus Mosley  
*Singer*, 2022  
Walnut  
12¼ × 6 × 5¾ in. (31.1 × 15.2 × 14.6 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Singer*, 2022 (detail)



Thaddeus Mosley  
*Winged*, 2022  
Walnut  
16 × 16 × 8½ in. (40.6 × 40.6 × 21.6 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Winged*, 2022 (detail)





Thaddeus Mosley  
*Optional Balance*, 2024  
Walnut, 2 parts  
11 × 12 × 14 in. (27.9 × 30.5 × 35.5 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Optional Balance*, 2024



Thaddeus Mosley  
*Boys For Flight*, 2024  
Walnut  
20½ × 8 × 9 in. (52.1 × 20.3 × 22.9 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Boys For Flight*, 2024



Thaddeus Mosley  
*D51*, 2022  
Walnut  
16 × 12 × 12 in. (40.6 × 30.5 × 30.5 cm)  
\$ 65,000 USD



Thaddeus Mosley, *D51*, 2022



Thaddeus Mosley  
*Curved Horn*, 2022  
Walnut, 2 parts  
20 × 6 × 9 in. (50.8 × 15.2 × 22.9 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Curved Horn*, 2022



Thaddeus Mosley  
*Optional*, 2022  
Walnut and screws  
16 × 9 × 14 in. (40.6 × 22.9 × 35.6 cm)  
\$ 65,000 USD



Thaddeus Mosley, *Optional*, 2022



Thaddeus Mosley

# Thaddeus Mosley

Thaddeus Mosley (b. 1926, New Castle, Pennsylvania) creates monumental sculptures crafted from the felled trees of Pittsburgh's urban canopy. Using only a chisel and gauge to maintain the integrity of the original log, Mosley reworks salvaged timber—primarily from indigenous Pennsylvanian hardwoods such as sycamore, cherry, and walnut—into biomorphic forms. Through a process of direct carving, the artist's marks respond to and rearticulate the natural gradations of the material's surface. With influences ranging from Isamu Noguchi to Constantin Brâncuși—and the Bamum, Dogon, Baoulé, Senufo, Dan, and Mossi works of his personal collection—Mosley's "sculptural improvisations," as he calls them, also take cues from the modernist traditions of jazz. "The only way you can really achieve something is if you're not working so much from a pattern. That's also the essence of good jazz," he says of his method. Mosley lives in Pittsburgh.

Mosley's work has been presented in institutional solo exhibitions at the Nasher Sculpture Center, Dallas (2023); Art + Practice, Los Angeles (2022); and Baltimore Museum of Art (2021), as well as group exhibitions at the Bergen Kunsthall, Norway (2022); Harvard Business School, Boston (2020); Sculpture Milwaukee (2020); Carnegie Museum of Art, Pittsburgh (2018); and Mattress Factory, Pittsburgh (2009), among others. His sculptures are held in the collections of the Art Institute of Chicago; Baltimore Museum of Art; Brooklyn Museum, New York; Carnegie Museum of Art, Pittsburgh; Colby College Museum of Art, Waterville, Maine; Solomon R. Guggenheim Museum, New York; High Museum of Art, Atlanta; and the Whitney Museum of American Art, New York.

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