

Frieze Seoul



Peter Bradley, *Untitled*, 2020 (detail)



Henni Alftan, *New Notebook*, 2024 (detail)



Tabboo!, Dawn on 5th St., 2024 (detail)



Carole Vanderlinden, *Yeondeunghoe (fête des lanternes)*, 2023 (detail)



Ann Craven, *Wash't Sorry (Bleeding Heart Light)*, 2024, 2024 (detail)

Frieze Seoul

September 4–7, 2024

COEX

Booth A13

Henni Alftan
Dike Blair
Peter Bradley
Mathew Cerletty
Andrew Cranston
Ann Craven
Jane Dickson
Marley Freeman
Reggie Burrows Hodges
Ulala Imai
Calvin Marcus

Keith Mayerson
Nathaniel Oliver
Woody De Othello
Maja Ruznic
Kathleen Ryan
Tabboo!
Carole Vanderlinden
Xiao Jiang
Manoucher Yektai
Norman Zammit
Luigi Zuccheri

Karma

New York Los Angeles

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's work is currently on view in *I feel, for now* at the Amos Rex Museum, Helsinki through September 8, 2024. She will have a solo exhibition at 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
New Notebook, 2024
Oil on linen
28¾ × 36¼ in. (73 × 92 cm)
\$ 55,000 USD



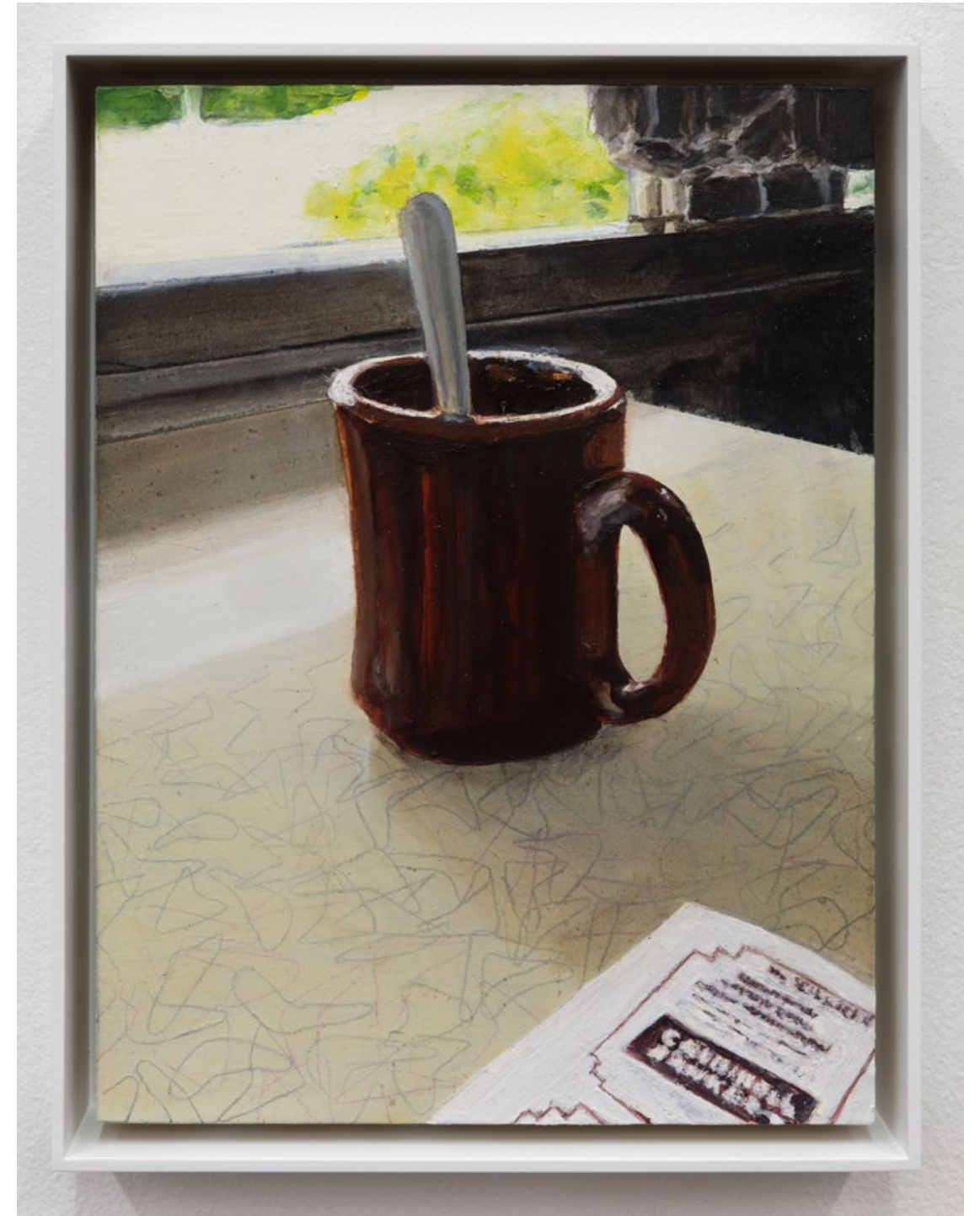
Henni Alftan, *New Notebook*, 2024 (detail)

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 in *Matinee: Dike Blair* at Edward Hopper House, Nyack, New York through October 27, 2024. He will have a solo exhibition at Karma, New York, opening on September 7.



Dike Blair
Untitled, 2022
Oil on aluminum
10 × 7½ in. (25.4 × 19.1 cm)
10¾ × 8¼ in. (42.6 × 21 cm) framed
\$ 34,000 USD



Dike Blair
Untitled, 2023
Oil on aluminum
10 × 7½ in. (25.4 × 19 cm)
10⅞ × 8⅜ in. (27.6 × 21.3 cm) framed
\$ 34,000 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.

Bradley’s work is currently on view in *Glory of the World: Color Field Painting (1950s through 1983)* at the NSU Art Museum, Fort Lauderdale, Florida through August 25, 2024.



Peter Bradley
Untitled, 2020
Acrylic on canvas
62 × 57 in. (157.5 × 144.8 cm)
62¾ × 57¾ in. (159.4 × 147 cm) framed
\$ 160,000 USD



Peter Bradley, *Untitled*, 2020 (detail)

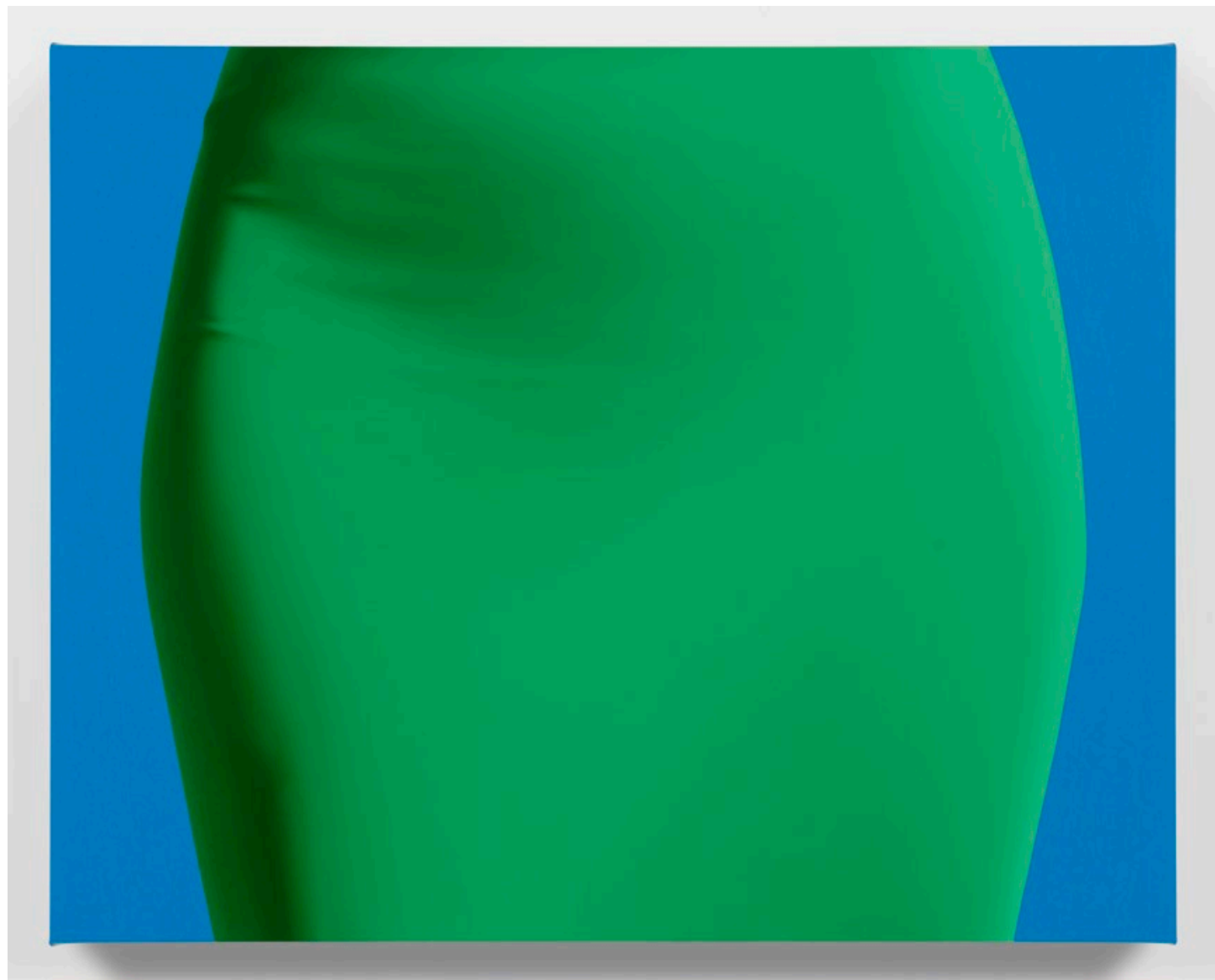
Mathew Cerletty

Mathew Cerletty (b. 1980, Wauwatosa, Wisconsin) paints hyperreal depictions of signage, commercial tableaux, and everyday items with a precision that veers into the uncanny. At first glance, his paintings appear seamless, almost digital, but closer inspection reveals traces of the artist's hand that attest to his dedication to traditional craft. Working in oil, the artist challenges the medium's historical associations with "high" culture by elevating the supposedly banal objects that surround us, such as boxes and outlets, to subjects worthy of portraiture. Although consistent in his exacting technique, choice of medium, and approach to developing images and groupings, Cerletty composes singular works into installations that highlight the formal and conceptual connections between

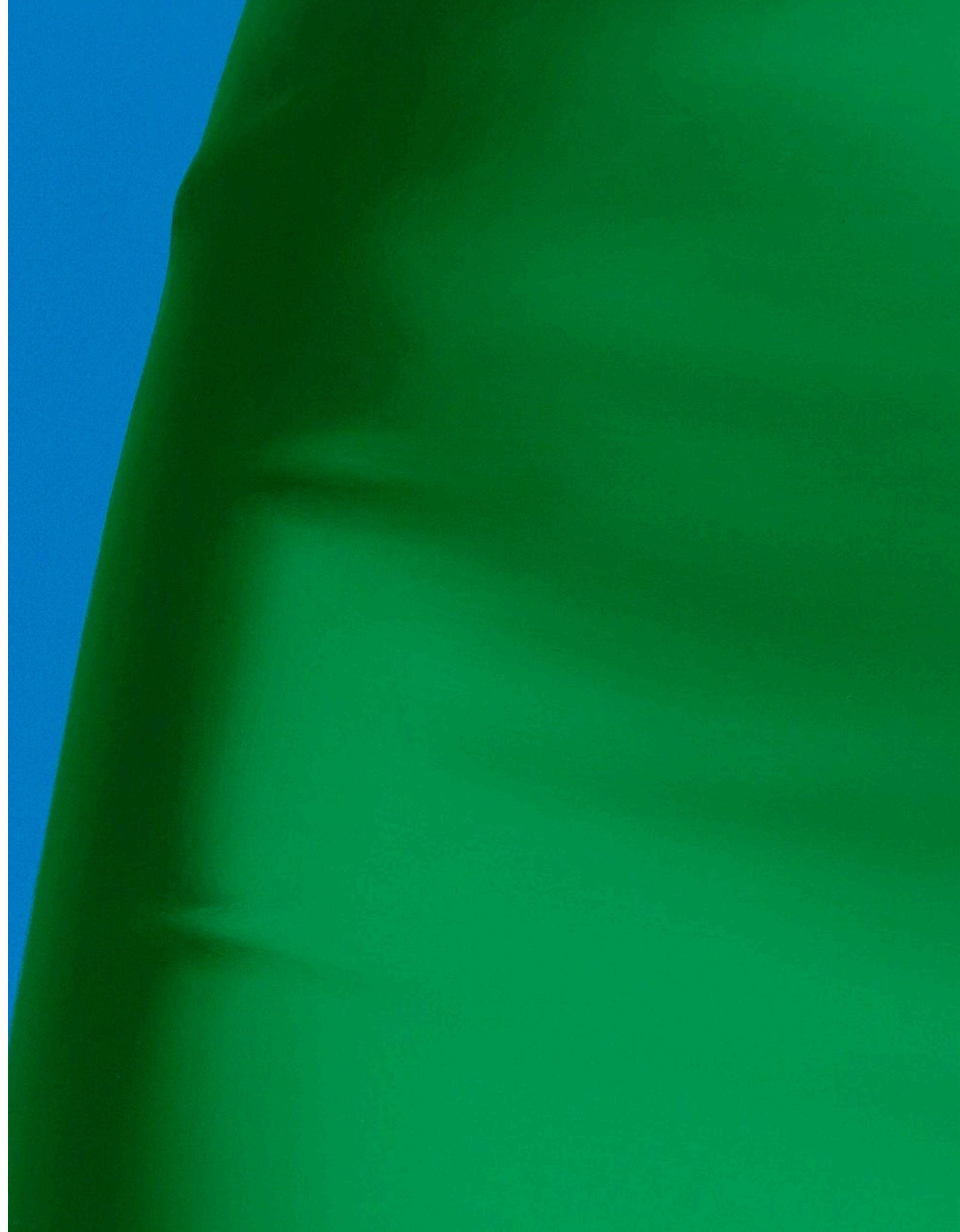
seemingly disparate canvases. While the subject matter draws clear inspiration from sources in popular and commercial culture, the artist eschews the mass-legibility associated with Pop, favoring an irreverence and delight in contradictions that confounds clear signification. Cerletty lives in Brooklyn.

His recent solo exhibitions include **STANDARD (OSLO)** (2023, 2019); **Karma**, Los Angeles (2022); **Karma**, New York (2021, 2018); **The Power Station**, Dallas (2020); **Office Baroque**, Brussels (2014); and **Blum & Poe**, Los Angeles (2013). Recent group exhibitions include **Alexander Berggruen**, New York (2019); **Office Baroque** (2017); **Hannah Hoffman Gallery** (2016); and the **Whitney Museum of American Art**, New York (2016). Cerletty's works can be found in the collections of the **Albright-Knox Gallery**, Buffalo, New York; **Astrup Fearnley Museum of Modern Art**, Oslo; **Milwaukee Art Museum**, Wisconsin; and the **Whitney Museum of American Art**, New York.





Mathew Cerletty
Curator, 2024
Oil on linen
21¼ × 26½ in. (53.3 × 66 cm)
\$ 22,000 USD





Andrew Cranston

Andrew Cranston

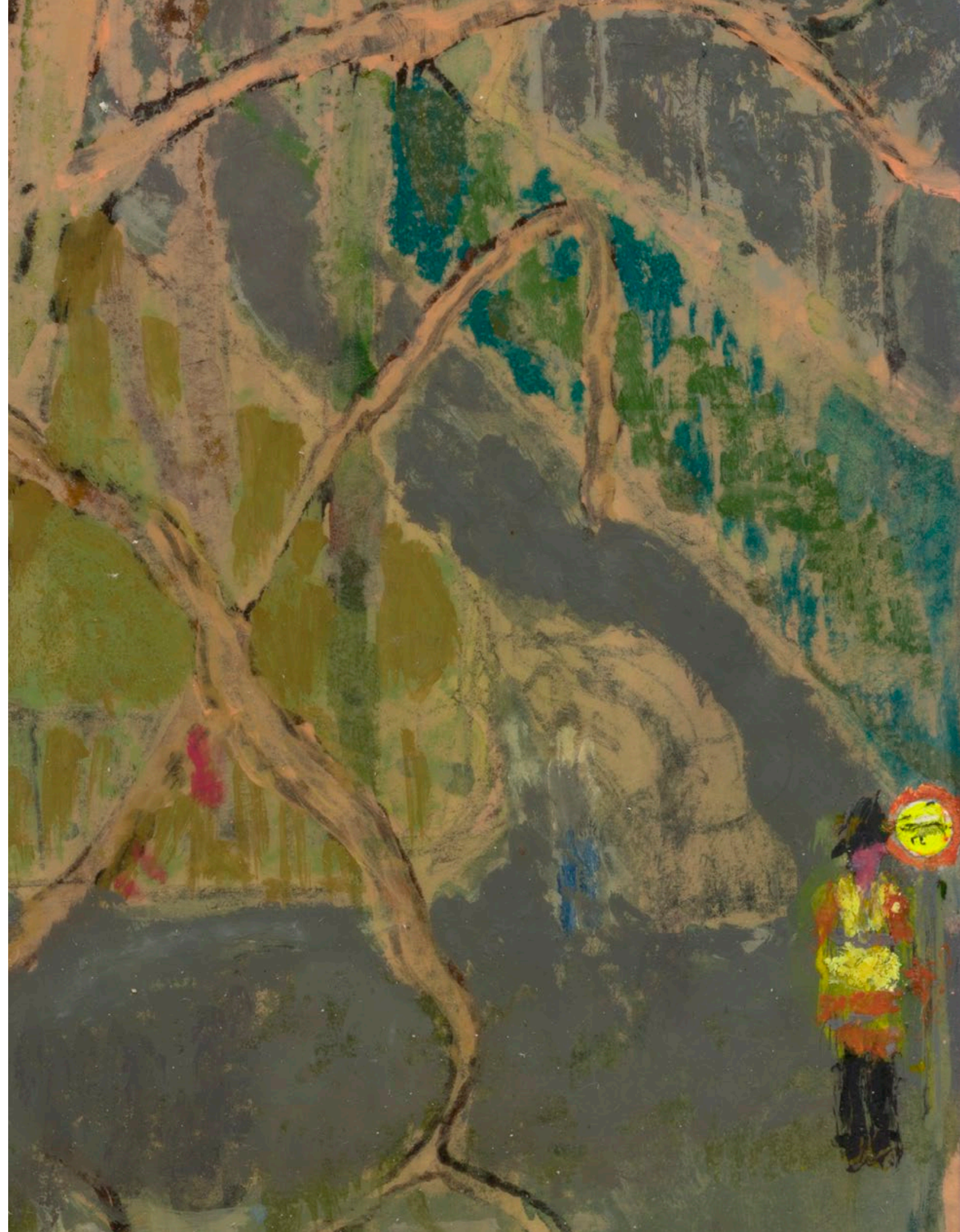
Andrew Cranston (b. 1969, Hawick, Scotland) culls his paintings' narrative vignettes from his personal history as well as artistic and anecdotal sources. As the artist notes, "The paintings are based on experience, but so many other things get woven in—other paintings, scenes from films, and real places 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 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.

Cranston's exhibition *One day this will be a long time ago* is currently on view at Karma, Los Angeles through September 14.



Andrew Cranston
Lollipop man, 2024
Oil and varnish on hardback book cover
10 × 7³/₈ in. (25.3 × 18.7 cm)
11¹/₈ × 9¹/₈ in. (28.9 × 23.2 cm) framed
\$ 35,000 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 Light), 2024, 2024
Oil on canvas
48 × 36 in. (121.9 × 91.4 cm)
\$ 125,000 USD



Ann Craven, *Wasn't Sorry (Bleeding Heart Light)*, 2024, 2024 (detail)



Ann Craven
So Sorry (Love Hearts with Flowers), 2024, 2024
Oil on canvas
48 × 36 in. (121.9 × 91.4 cm)
\$ 125,000 USD



Ann Craven, *So Sorry (Love Hearts with Flowers)*, 2024, 2024 (detail)



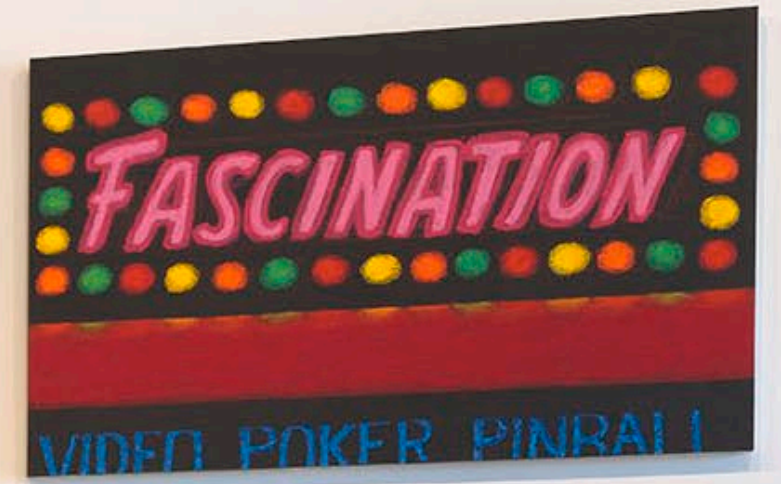
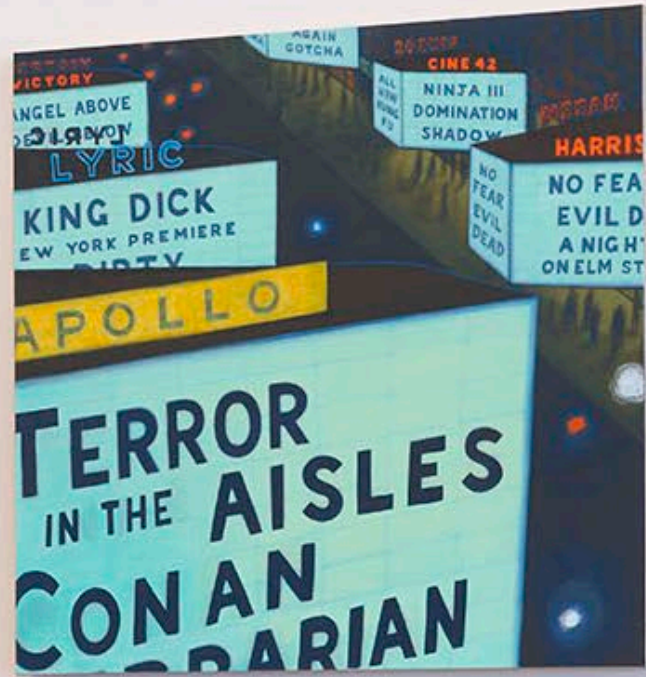
Jane Dickson

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 will have a solo exhibition at Karma, Los Angeles opening September 19. Her work will be included in *Shifting Landscapes* at the Whitney Museum of American Art, New York, opening November 1.





Jane Dickson
Weng's palace, 2023
Oil stick on linen
18 $\frac{1}{8}$ × 36 $\frac{1}{8}$ in. (46 × 91.8 cm)
\$ 45,000 USD



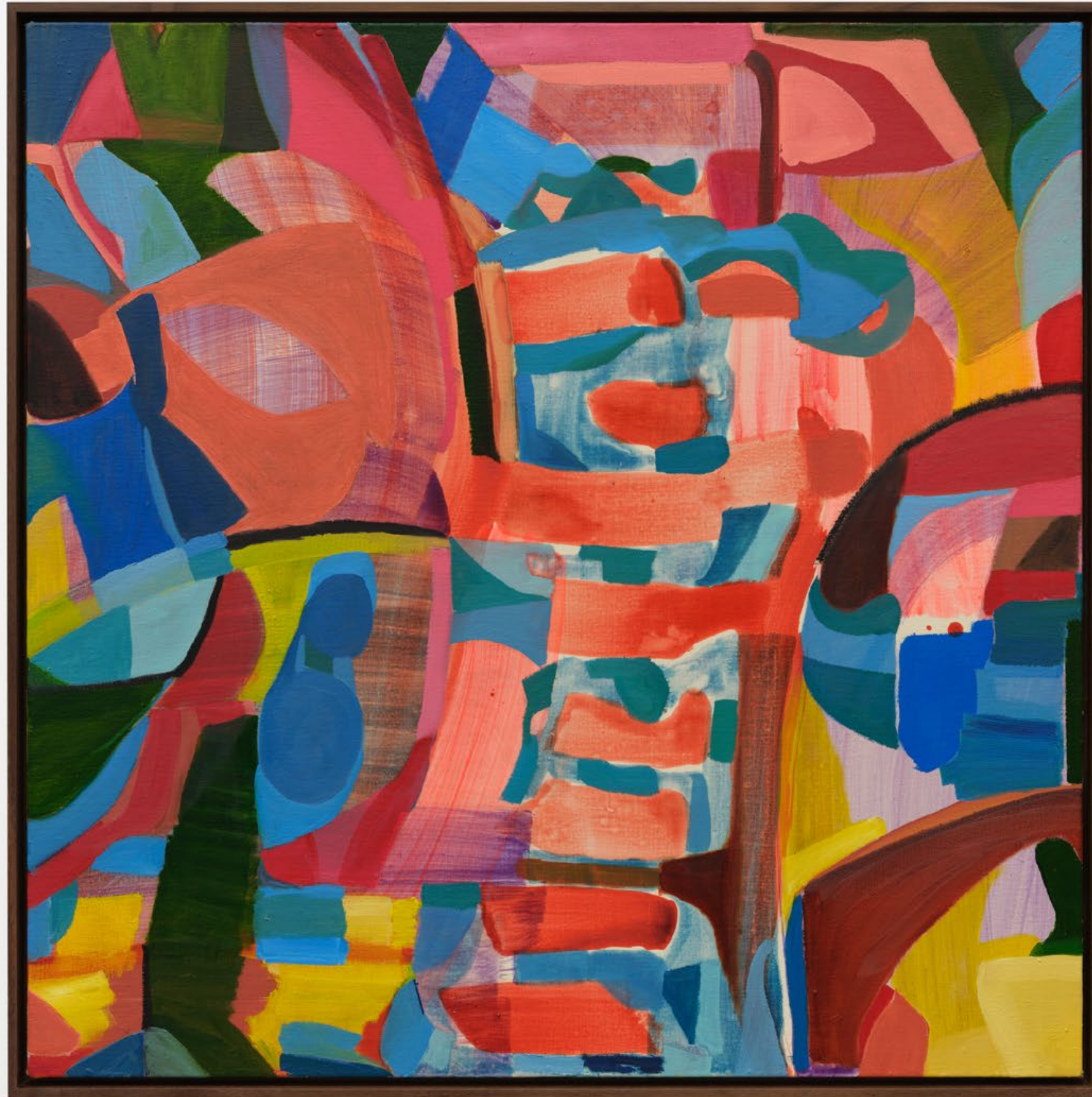
Jane Dickson, *Weng's palace*, 2023 (detail)



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
I don't know I didn't really decide, 2024
Oil and acrylic on linen
30 × 30 in. (76.2 × 76.2 cm)
31 $\frac{1}{8}$ × 31 $\frac{1}{8}$ in. (79.1 × 79.1 cm) framed
\$ 36,000 USD



Marley Freeman, *I don't know I didn't really decide*, 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
Visions of Hope, 2023
Paper beads on barkcloth
79½ × 47½ in. (201 × 120.7 cm)
\$ 60,000 USD



Sanaa Gateja, *Visions of Hope*, 2024 (detail)



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
Electric Mother Waiting for T, 2024
Acrylic and pastel on linen
46 $\frac{1}{8}$ × 36 in. (117.2 × 91.4 cm)
47 $\frac{1}{2}$ × 37 $\frac{1}{4}$ in. (120 × 94.6 cm) framed
\$ 225,000 USD



Reggie Burrows Hodges, *Electric Mother Waiting for T*, 2024 (detail)



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



Ulala Imai

Ulala Imai (b. 1982, Kanagawa, Japan) paints scenes drawn from both her familial life and popular culture. She works in her home, transforming her children's toys, quotidian foods, and other household items into mysterious and lifelike subjects. A masterful oil painter, she relies on just a few brushstrokes to realize her luminous images. Arranging disparate objects in whimsical combinations, Imai's subtle associations infuse her paintings with the latent tension of interpersonal dynamics. A still life painter, Imai turns the materials of her specific family life into repositories for the more universal human exchanges that surround them. Imai is a graduate of Tama Art University, Tokyo.

Recent solo exhibitions include Aspen Museum of Art (2023); Xavier Hufkens, Brussels (2023); Karma, New York (2022); Lulu, Mexico City (2021); Parco Museum, Tokyo (2021); Nonaka-Hill, Los Angeles (2021); Uncle Brother, New York (2021); Union Pacific, London (2020); Oil Gallery, Tokyo (2020); Tokyo Opera City Gallery (2020); and XYZ Collective, Tokyo (2019). Her work is held in the collections of the Dallas Museum of Art; He Art Museum, Foshan, China; Henry Art Gallery, Seattle; High Museum of Art, Atlanta; SCAD Museum of Art, Savannah, Georgia, and the Ueshima Museum, Tokyo.

Imai will have a solo exhibition at Karma, New York in January 2025.



Ulala Imai
Pacific Ocean, 2024
Oil on canvas
63¾ × 89½ in. (162 × 227.3 cm)
\$ 100,000 USD



Ulala Imai, *Pacific Ocean*, 2024 (detail)

Calvin Marcus

Calvin Marcus (b. 1988, San Francisco) works serially, creating stylistically distinct bodies of work that probe unsettling subjects, both psychic and social, across a variety of media. For each new suite, Marcus develops unique material processes—toppled toy soldiers depicted using thick pigment sticks made to resemble Crayolas; begonias and patches of grass rendered with striking precision in watercolor and oil; silk-screened drawings of martinis form patterns on hand-sewn linen shirts; canvases stretched to the length of limousines are the ground for paintings of abnormally long sturgeon. Marcus's exhibitions confront viewers with tightly-constructed panoramas and maze-like displays, heightening his works' uncanny effect. Discussing his slippery subject matter and free approach to craft, the artist explains: "I feel no loyalty to one particular medium, I let the idea dictate the form and go from there." Marcus lives in Los Angeles.

The artist has been the subject of solo exhibitions at Karma, New York (2024); Clearing (Los Angeles, 2021; Brussels, 2020; New York, 2018, 2016, 2015); David Kordansky, Los Angeles (2019, 2016); K11 Musea, Hong Kong (2019); The Power Station, Dallas (2017); Peep-Hole, Milan (2015); and Public Fiction, Los Angeles (2014). In 2019, his work was included in the Whitney Biennial. Recent institutional group exhibitions include those at the Deichtorhallen Hamburg (2023); Start Museum, Shanghai (2022); Bundeskunsthalle, Bonn, Germany (2022); Louisiana Museum of Art, Humlebæk, Denmark (2021–2022); and Museum of Contemporary Art Chicago (2020), among others. Marcus's work is in the permanent collections of the Astrup Fearnley Museet, Oslo, Norway; Musée d'Art Moderne de Paris; K11 Art Foundation; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.





Calvin Marcus
Untitled, 2023
Watercolor, vinyl, and oil paint on linen
62¼ × 79½ in. (158.1 × 201.9 cm)
\$ 100,000 USD





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
*Learn from Yesterday, Live for Today, Look to Tomorrow,
Rest This Afternoon! (Snoopy on his Doghouse)*, 2024
Oil on linen
48 $\frac{1}{8}$ × 50 in. (122.3 × 127 cm)
\$ 55,000 USD





Keith Mayerson, *Learn from Yesterday, Live for Today, Look to Tomorrow, Rest This Afternoon! (Snoopy on his Doghouse)*, 2024 (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
Free Thinker, 2024
Oil on canvas
60 $\frac{1}{8}$ × 96 $\frac{1}{4}$ in. (152.7 × 244.5 cm)
\$ 65,000 USD



Nathaniel Oliver, *Free Thinker*, 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.

Othello's work is currently on view in *Day for Night: New American Realism* at Gallerie Nazionali di Arte Antica in collaboration with Aishti Foundation, Palazzo Barberini, Rome through September 8th.



Woody De Othello
Proximity, 2024
Glazed ceramic
57¾ × 16¾ × 13⅞ in. (146.7 × 42.6 × 35.3 cm)
\$ 85,000 USD



Woody De Othello, Whitney Biennial, *Quiet as It's Kept*, installation view, the Whitney Museum of American Art, New York, April 6–October 16, 2022



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.

Ruznic's exhibition *The World Doesn't End* is currently on view at Karma, New York through August 23. 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.

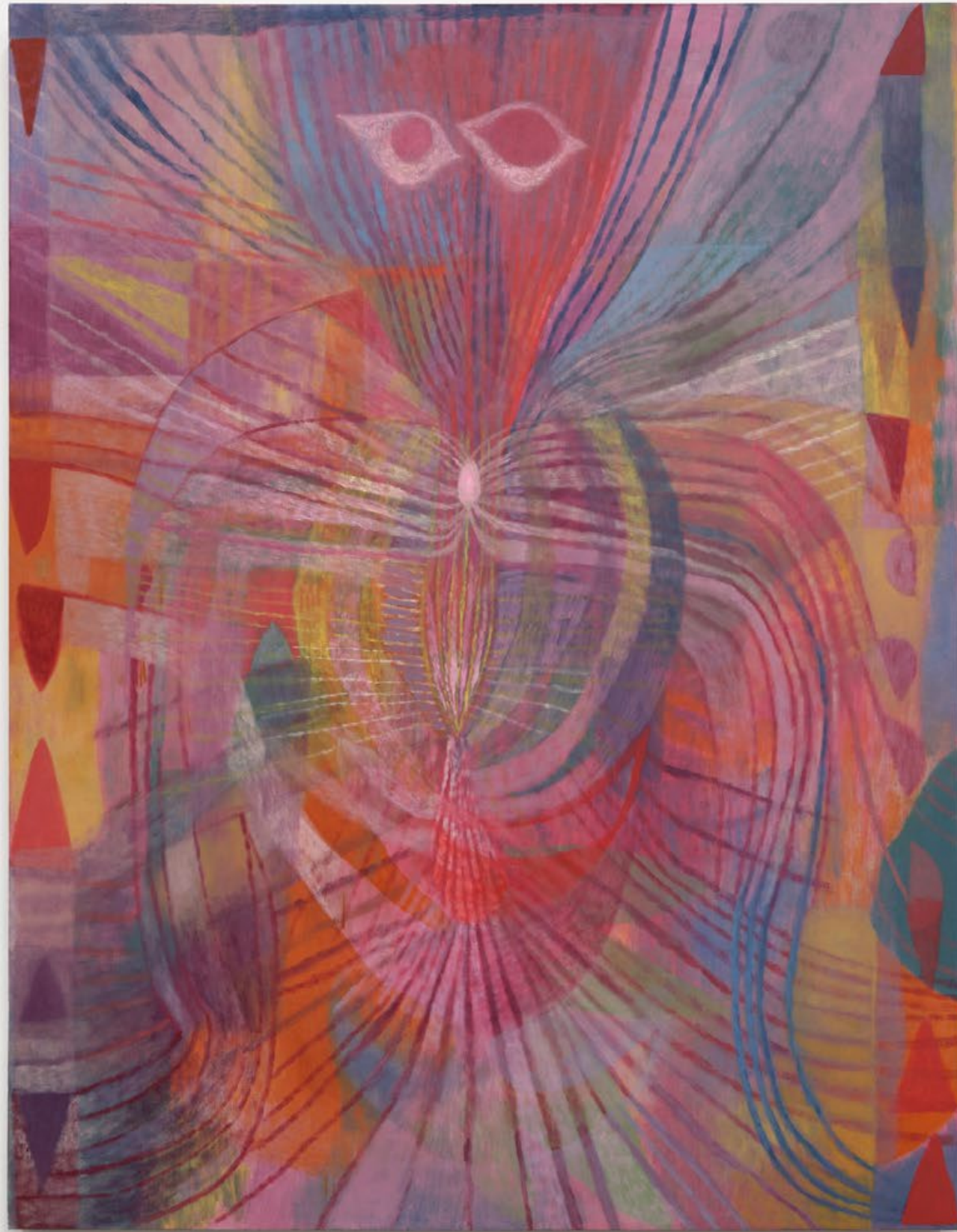




Maja Ruznic
Sky Child, 2024
Oil on linen
90 × 70 in. (228.6 × 177.8 cm)
\$ 100,000 USD



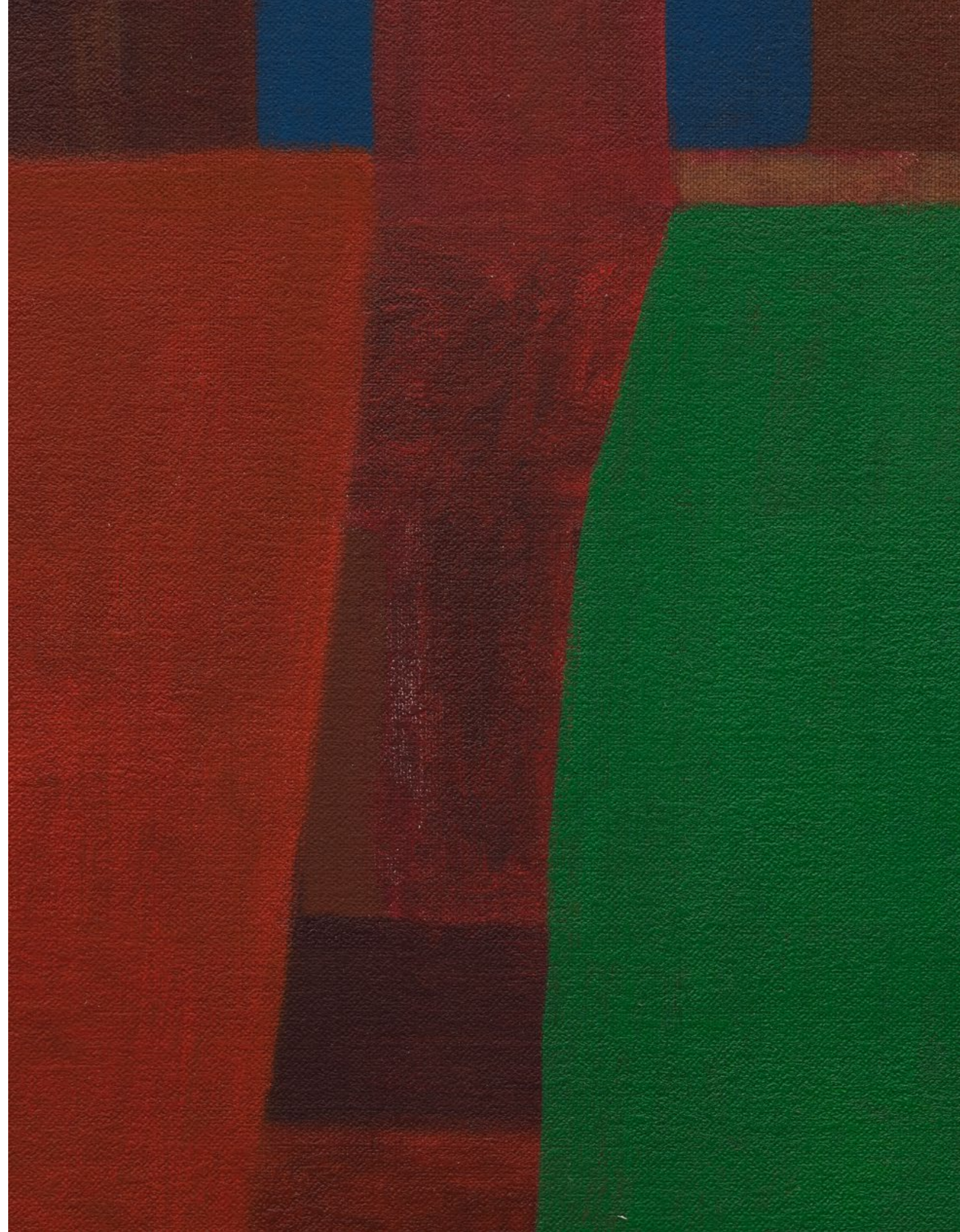
Maja Ruznic, *Sky Child*, 2024 (detail)



Maja Ruznic, *Sky Child*, 2024



Maja Ruznic
Father's Dream, 2024
Oil on linen
14 $\frac{1}{8}$ × 11 $\frac{1}{8}$ in. (35.9 × 28.3 cm)
\$ 20,000 USD





Maja Ruznic
How the Whole Thing Works, 2024
Gouache on paper
17¼ × 12¼ in. (43.8 × 31.1 cm)
24 × 19 ¼ in. (61 × 48.9 cm) framed
\$ 15,000 USD



Kathleen Ryan

Kathleen Ryan (b. 1984, Santa Monica, California) recasts found and handmade objects as spectacular, larger-than-life meditations on consumer society, desire, and the fine line between kitsch and class. These materials are often at odds with the subjects they represent: delicate, sensual grapes are rendered with heavy, utilitarian concrete; mold colonies are composed of semiprecious gemstones. As in Dutch Vanitas paintings, the relics of the everyday—seed pods, jewelry, domestic fixtures, moldy fruit—become tongue-in-cheek allegories for sexuality, decadence, and the cycle of life. Ryan lives and works in Jersey City, New Jersey.

Ryan has had solo exhibitions at the Aldrich Contemporary Art Museum, Ridgefield, CT (2023); François Ghebaly, Los Angeles (2023, 2020, 2017); Karma, New York (2023, 2021); New Art Gallery, Walsall, United Kingdom (2019); MIT List Visual Arts Center,

Cambridge, Massachusetts (2019); and the Kunsthistorisches Museum, Vienna (2017). Her work is held in the collections of the Crocker Art Museum, Sacramento, California; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Hammer Museum, Los Angeles; Institute of Contemporary Art, Boston; Kistefos Museum, Jevnaker, Norway; LAM Museum, Lisse, Netherlands; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Nasher Museum of Art at Duke University, Durham, North Carolina; Nasher Sculpture Center, Dallas; and Norton Museum of Art, West Palm Beach, Florida, among others.

Ryan's exhibition *KATHLEEN RYAN* was recently on view at the Hamburger Kunsthalle, Hamburg, Germany.



Kathleen Ryan
Bad Lemon (Mermaid Parade), 2024
Turquoise, tiger eye, lapis lazuli, aventurine,
serpentine, prehnite, magnesite, agate,
jasper, rhodochrosite, rhodonite, rhyolite,
quartz, feldspar, dolomite and fuchsite,
rose quartz, amethyst, ammonite, glass,
steel pins on coated polystyrene
18½ × 26½ × 19 in. (47 × 67.3 × 48.3 cm)
\$ 120,000 USD



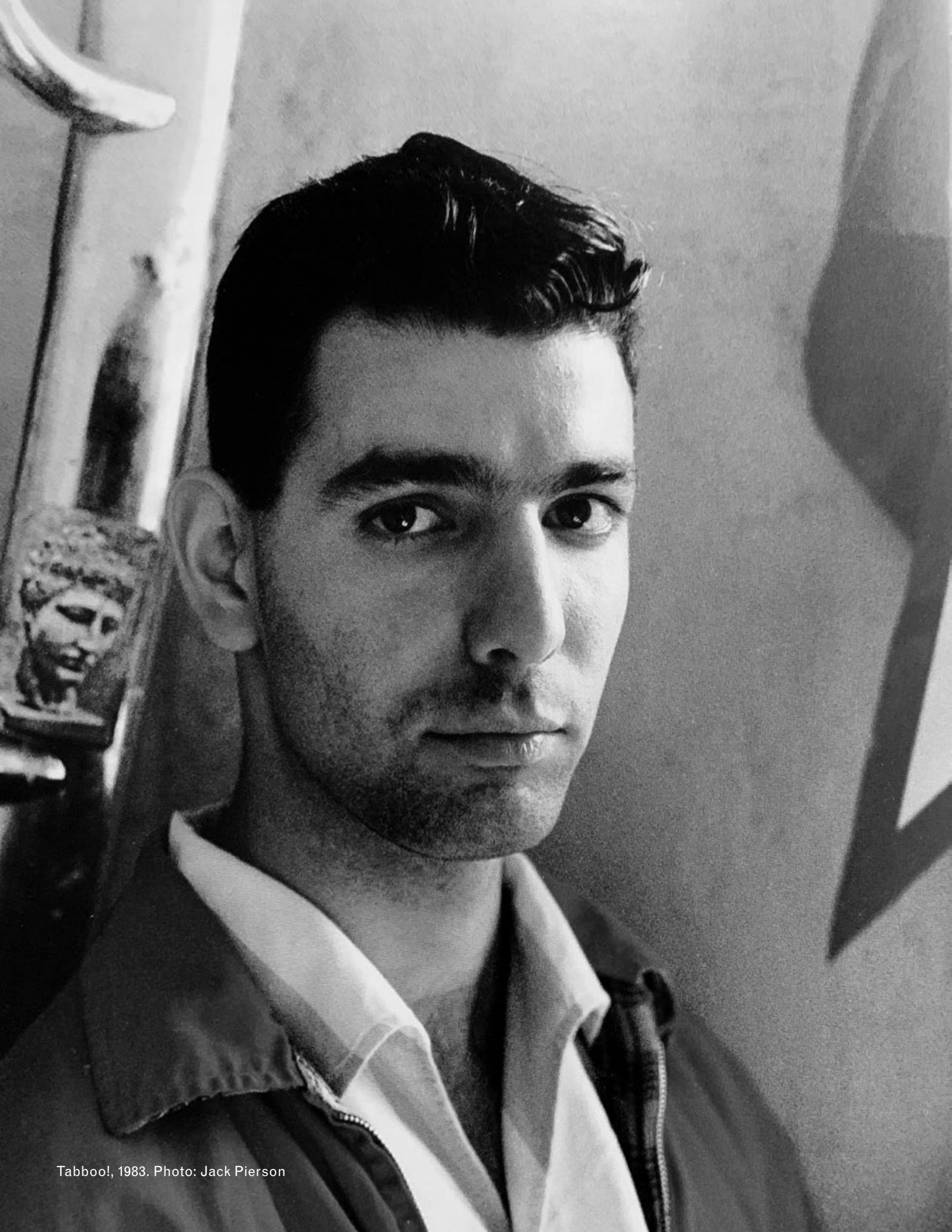
Kathleen Ryan, *Bad Lemon (Mermaid Parade)*, 2024 (detail)



Kathleen Ryan, *Bad Lemon (Mermaid Parade)*, 2024 (detail)



Kathleen Ryan, *Bad Lemon (Mermaid Parade)*, 2024 (detail)



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.

Tabboo!'s work is on view in *who's afraid of cartoony figuration?* at the Dallas Contemporary, through September 22, 2024. His work will be included in *Shifting Landscapes* at the Whitney Museum of American Art, New York, opening November 1.



Tabboo!
Fiery Sunset Over Lower Manhattan, 2024
Acrylic and glitter on canvas
50 $\frac{1}{8}$ × 60 $\frac{1}{8}$ in. (127.3 × 152.7 cm)
\$ 50,000 USD



Tabboo!, *Fiery Sunset Over Lower Manhattan*, 2024 (detail)



Tabboo!
Dawn on 5th St., 2024
Acrylic on canvas
36 × 22 in. (91.4 × 55.9 cm)
\$ 30,000 USD





Carole Vanderlinden

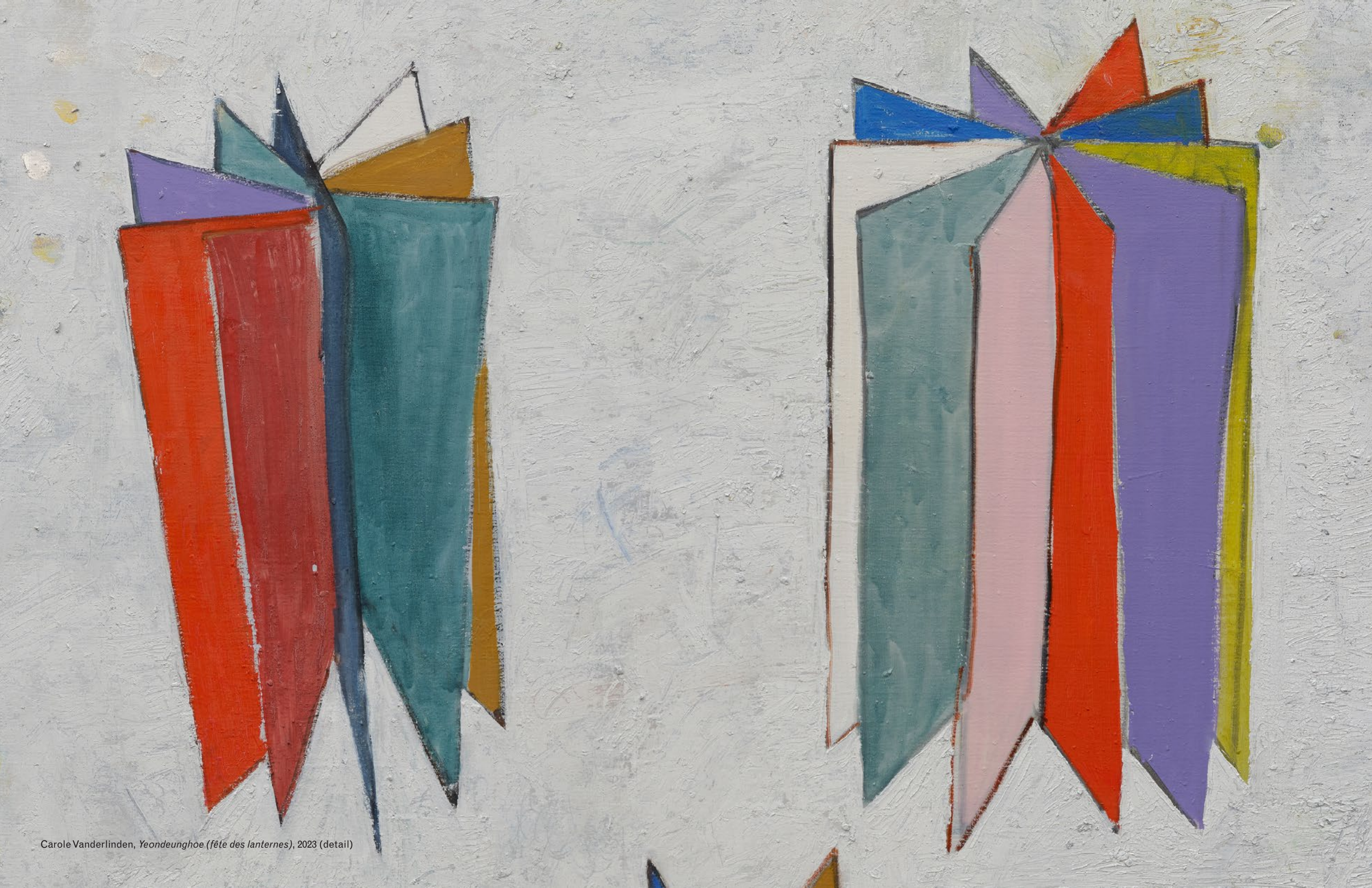
Carole Vanderlinden (b. 1973, Brussels) paints improvisational works that are at once elemental—form, line, gesture—and dense with spectral layers. Working since the mid-1990s, she pares the world around her down to its essentials: shelter, sustenance, nature. In her canvases and works on paper, she 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
Yeondeunghoe (fête des lanternes), 2023
Oil on burlap
82⁷/₈ × 66¹/₄ in. (210.5 × 168.2 cm)
\$ 65,000 USD



Carole Vanderlinden, *Yeondeunghoe (fête des lanternes)*, 2023 (detail)



Carole Vanderlinden
Rifugio, 2023
Oil on paper mounted on board in artist frame
19 $\frac{1}{8}$ × 15 $\frac{7}{8}$ in. (48.6 × 40.3 cm) framed
\$ 16,000 USD



Carole Vanderlinden
Sofa face, 2023
Oil and collage on paper mounted on board in artist frame
19 × 15 $\frac{7}{8}$ in. (48.4 × 40.3 cm) framed
\$ 16,000 USD



Carole Vanderlinden
Yellow dot, 2023
Oil and collage on paper mounted on board in artist frame
16½ × 12½ in. (42 × 32 cm) framed
\$ 14,000 USD





Xiao Jiang

Xiao Jiang (b. 1977, Jinggangshan, Jiangxi Province, China) creates atmospheric oil paintings of landscapes, people, and interiors. His subjects are drawn from his daily routine, mostly deriving from his own photographs, and serve as extensions of his lived experience. Jiang takes a painterly, imaginative approach to his source imagery, generating pictures of real places that are simultaneously detached and emotive. Inspired by a childhood of growing up in the mountains, Jiang's expansive landscapes and rugged highlands are sites of unconscious expression and serve as meditative repositories for the artist's inner thoughts. Human presence is often implied through empty, man-made paths that act as metaphors of the idiomatic 'road ahead.' The artist structures his paintings using complementary shades of muted red and green that echo the quiet harmony of his subjects.

Visual elements are simplified into flat planes of color, barely modulated and stripped of fine detail. The resulting works are reflective and reminiscent of the poetic solitude of Edward Hopper paintings. As the artist has stated: "I would like my artworks to be less straightforward; they appeared to be ordinary yet with a hint of suggestion. This helps leave room for audiences to have their own interpretation." Jiang obtained a degree from China Academy of Art in 2003.

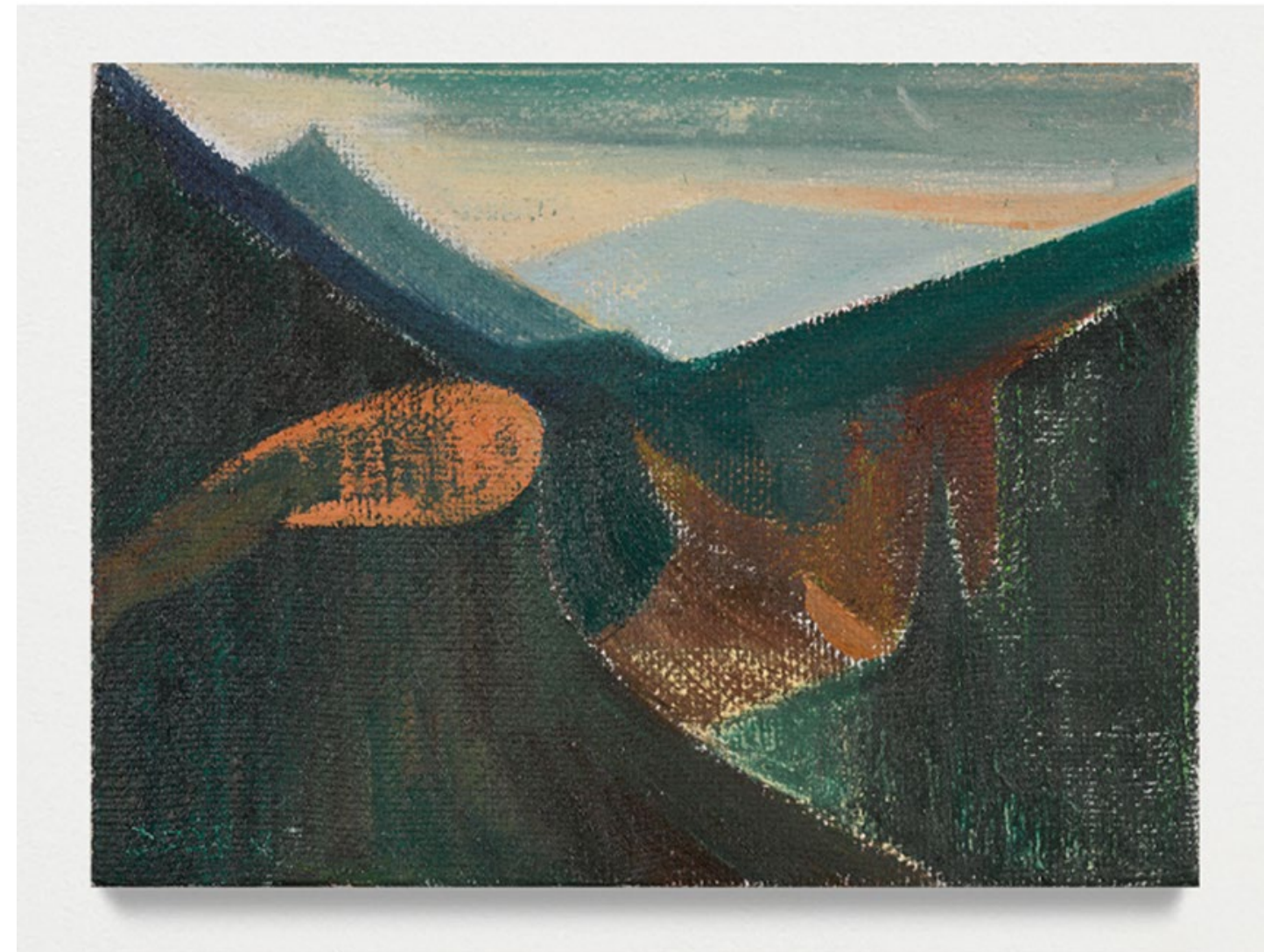
Recent solo exhibitions include López de la Serna Centro de Arte Contemporáneo, Madrid (2023); Karma, New York (2022); Vanguard Gallery, Shanghai (2021, 2018); LEO Gallery, Hong Kong (2020); and MOCUBE, Beijing (2017). His work is held in the collections of the Aïshti Foundation, Beirut; Arts Club, Dubai; Dallas Museum of Art; and the EMDASH Foundation, Berlin, among others.



Xiao Jiang
Mountain View, 2023
Oil on canvas
27⁵/₈ × 20 in. (70.18 × 50.8 cm)
\$ 18,000 USD



Xiao Jiang
Mountain View, 2023
Oil on burlap
11¾ × 15¾ in. (30 × 40 cm)
\$ 10,000 USD



Xiao Jiang
Mountain View, 2023
Oil on burlap
11⅞ × 16 in. (30.2 × 40.6 cm)
\$ 10,000 USD



Manoucher Yektaï

Manoucher Yektaï (b. 1921, Tehran, Iran; d. 2019, New York City) was a Persian-American artist of the New York School whose painterly impasto works capture still lifes, portraits, and color fields with equal expressiveness. His intense, lyrical pieces maneuver between naturalism and abstraction. Yektaï worked on his paintings from the floor, a feature that contributed to their visual dynamism and channeled a mid-century sense of artistic freedom. Invigorating bursts of color, sharp slashes, and wedges of impasto register these expressive gestures. Recognized as a founding member of the New York School of Abstract Expressionism, Yektaï's practice was shaped by interactions with contemporaries such as de Kooning, Pollock, Kline and Rothko. Yet his celebration of quotidian beauty is elevated by a vivid blending of cultures. His work was equally informed by his studies in Paris—where he was influenced by the textures of Cézanne, Vuillard, and Bonnard—and by his own Persian origins. Yektaï studied at the *École des Beaux-Arts* and at the Atelier of André Lhote in Paris, as well as at the Art Students League of New York with Robert Hale.

Karma presented Yektaï's first solo show at the gallery in 2021. His work can be found at the Detroit Institute of Arts; Guild Hall, East Hampton, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; and Yellowstone Art Museum, Billings, Montana.

A survey of landscapes by Manoucher Yektaï will be the inaugural exhibition of Karma's new gallery in Chelsea, September 2024.



Manoucher Yektaï
Still Life, 1958
Oil on canvas
48 × 48 in. (121.9 × 121.9 cm)
49³/₈ × 49³/₈ in. (125.4 × 125.4 cm) framed
\$ 350,000 USD



Manoucher Yektai, *Still Life*, 1958 (detail)



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



Norman Zammitt
Y/V - 14, 1981-1984
Acrylic on canvas board
9 × 12 in. (22.9 × 30.5 cm)
9¾ × 12¾ in. (24.8 × 32.4 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
Paesaggio (Landscape), nd
Tempera on board
13³/₈ × 11³/₄ in. (34 × 30 cm)
14⁷/₈ × 13 in. (37.8 × 33 cm) framed
\$ 30,000 USD



Luigi Zuccheri, *Paesaggio (Landscape)*, nd (detail)



Luigi Zuccheri
Paesaggio con uccelli in volo (Landscape with flying birds), nd
Tempera on board
11¾ × 13¾ in. (30 × 35 cm)
13⅞ × 15¼ in. (34 × 38.7 cm) framed
\$ 30,000 USD



Frieze Seoul
September 4–7, 2024
COEX
Booth A13

Henni Alftan
Dike Blair
Peter Bradley
Mathew Cerletty
Andrew Cranston
Ann Craven
Jane Dickson
Marley Freeman
Reggie Burrows Hodges
Ulala Imai
Calvin Marcus

Keith Mayerson
Nathaniel Oliver
Woody De Othello
Maja Ruznic
Kathleen Ryan
Tabboo!
Carole Vanderlinden
Xiao Jiang
Manoucher Yektai
Norman Zammitt
Luigi Zuccheri