

TILTON

GALLERY



Wood: Painted & Assembled
Art Basel Miami Beach
Booth D01

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For Art Basel Miami Beach 2024, Tilton Gallery is pleased to present *Wood: Painted & Assembled*. This group presentation brings together artists from across generations who use wood to create abstract beauty and social meaning.

Wood: Painted & Assembled

Zachary Armstrong
Tomashi Jackson
February James
Antone Konst
Malcolm Mooney
John Outterbridge
Betty Parsons
Rebecca Purdum
Noah Purifoy
Abby Robinson
Anna Tsouhlarakis
Ruth Vollmer

Additional works available by:

Ed Clark
David Hammons
John Riddle
Betye Saar
Timothy Washington





Zachary Armstrong

Fish Wall - green, 2024
Carved wood, encaustic
96 x 96 x 4 inches
(243.8 x 243.8 x 10.2 cm)
(ZA505)
\$85,000





Tomashi Jackson

Freedom Schools (Participants of The Freedom School CU Boulder, 1970's / Juneteenth in Five Points, Denver 2023), 2024

Acrylic, Yule Quarry marble dust paste, and southern Colorado sand on cotton and lace with brass hooks and grommets on handcrafted wood awning structure

63 5/8 x 84 1/2 x 9 7/8 inches

(TJ285)

\$90,000





Tomashi Jackson

Could I Be The One? (Community Members Do the Electric Slide 2023 / LAPD Officer Juan Romero and Others Laughing 2012) I, 2024

Acrylic, Yule marble paste, and Los Angeles palm frond ash paste on linen and canvas with wood

60 1/4 x 53 inches
(153 x 134.6 cm)

(TJ294)

\$60,000



February James

A Man Jah, 2024

Oil, acrylic, pastel, and spray paint on linen
68 x 46 x 1 1/2 inches
(172.7 x 116.8 x 3.8 cm)
(FJ324)
\$38,000



February James

Somebody's Auntie, 2024
Oil, oil pastel, acrylic, charcoal, and ink on canvas
54 x 48 inches
(137.2 x 121.9 cm)
(FJ309)
\$35,000



Antone Könst

Birds and Big Cherry, 2024
Oil on linen
82 x 68 x 1 1/2 inches
(208.3 x 172.7 x 3.8 cm)
(AK350)
\$26,000



Malcolm Mooney

Black Fig, 2020
Acrylic on cradle board
24 x 33 1/2 inches
(61 x 85.1 cm)
(MMO108)
\$15,000



John Outterbridge

The Missing Mule, Ethnic Heritage Series, 1993

Mixed media

17 x 28 x 17 inches

(43.2 x 71.1 x 43.2 cm)

(JO139)

\$350,000



Betty Parsons

Patrician, 1978
acrylic on wood
40 x 15 x 3 1/2 inches
(102 x 38 x 9 cm)
(pab003)
\$85,000



Betty Parsons

Puppet, 1978
Acrylic on canvas
32 x 16 inches
(81.3 x 40.6 cm)
(pab2526)
\$85,000



Betty Parsons

Faulkner, 1978
Assemblage sculpture
38 1/2 x 18 1/4 inches
(97.8 x 46.4 cm)
(pab2522)
\$85,000



Rebecca Purdum

Salt Water, 1991
Oil on canvas
60 x 60 inches
(152 x 152 cm)
(pur2547)
\$35,000



Noah Purifoy

Hanging Tree, 1990
Mixed media
53 x 45 x 4 inches
(135 x 114 x 10 cm)
(NP144)
\$225,000



Abby Robinson

Ripple, 2024

Oil, paper, and leather on wood
36 1/4 x 39 3/4 x 3 inches
(92.1 x 101 x 7.6 cm)
(ARO167)
\$10,000



Anna Tsouhlarakis

SHE'S SO TOUGH SHE WHISTLES AT NIGHT, 2024
Plaster, IKEA remnant, Aspen wood, shed antler, artificial sinew, paint, rabbit fur, whistles,
obsidian, screws, wrench, adhesives
17 x 19 x 16 inches
(43.2 x 48.3 x 40.6 cm)
(ATS104)
\$22,000



Anna Tsouhlarakis

SHE STILL THINKS HER SHIT SMELLS LIKE SAGE, 2024

Plaster, IKEA remnant, shed antler, found faux silver objects, paint, rabbit fur, beads, German silver concho, cloth, rope, screws, nails, adhesives

11 x 26 x 16 inches
(27.9 x 66 x 40.6 cm)

(ATS102)

\$25,000





Ruth Vollmer

Large Archimedian Screw, 1973

Wood

71 3/4 x 9 x 9 inches
(182 x 23 x 23 cm)

(vor2409)

\$250,000

Tilton Gallery is pleased to exhibit *Wood: Painted & Assembled*, a presentation of artists who use wood to create abstract beauty and social meaning. The presentation extends from works from the 1970s by Betty Parsons and Ruth Vollmer to 1990s works by John Outterbridge and Noah Purifoy to recent works by younger gallery artists Tomashi Jackson, February James, Anna Tsouhlarakis, Abby Robinson, Antone Könst, and Zachary Armstrong.

Painted wood assemblages by Betty Parsons combine abstract painting with found driftwood. The inventive reuse of this natural material expresses her unique spirit and pursuit of the new. The driftwood, sourced on the beach near her studio, serves as both structure and support, a surface for painted stripes and planes of color that give the wood a new and lasting energy. Ruth Vollmer combines an exploration of mathematical form with an abstract minimalist aesthetic that was influential to a generation of Minimalist and Post-minimalist artists. Her *Large Archimedian Screw*, first shown at the Betty Parsons Gallery in 1973, makes manifest a geometric form that naturally occurs in nature. Represented by Parsons, her scientific approach to art provides a counterpoint to Parsons' own spirituality and sense of poetry, seen here in the shared materiality of wood.

A younger generation of artists turn to the incorporation of wood in their art to transform the material for their own explorations and purposes. Zachary Armstrong was inspired by Betty Parsons, who extended her abstract practice to transform found wood shapes into painted fish to be hung over the door to protect the home from fire. Armstrong expanded a figurative practice that already included painted images of fish to the making of his own carved wood and painted fish that hang on the wall. For ABMB 2024, he has created a new wall of these painted wood fish, each fish unique unto itself, installed together in an expansive pattern. The swirling symmetrical composition creates a new type of abstraction that is at once painting, sculpture and installation.

John Outterbridge and Noah Purifoy explored the material of found wood to create sculptures that speak to their firm belief that art can create societal change without being overtly political, relying on the poetry of form to convey meaning. They transformed found objects and materials to demonstrate the potential for beauty in the discarded object. Anna Tsouhlarakis follows in this lineage and assembles found wood as a tool for social change. She addresses the multiple realities of Native American experience and the accompanying stereotypes by combining disparate objects, both organic and manmade, from found branches to the processed wood of an Ikea shelf. A cast plaster hand inserts a human reference that acts as a bridge between the natural and commercial, bringing new life, a nod to the surreal and subtle humor to her primarily white sculptures.

Tomashi Jackson and Abby Robinson use wood as support and formal structures in their paintings. Jackson explores both the collision and convergence of historical and current events in paintings that include photographic images painted in half tone lines, embedded in painterly abstract surfaces. Some works are stretched on hand made three dimensional wooden structures that evoke the awnings used in public space. Other works include inserted wooden boards that ground the paintings in the material world and act as formal visual elements. Robinson uses wood panels in abstract paintings that blend the natural world with contemporary abstract imagery to achieve her own form of abstract composition. In Dremel drawings, she digs into the wood surfaces with a drill, drawing new patterns that interact both with the natural wood grain, left visible under thin washes of bright paint, and collaged materials such as leather, fabric or small rocks.

Wood is depicted in the figurative paintings by February James and in the surreal still life and landscape paintings by Antone Könst. For James, the family tree symbolically connects generations of voices that reverberate in the present. Her exploration of memory and the physical manifestation of the inner psychology, primarily of women, remain at the core of her work. For Könst, trees convey the image of peace, tranquility and strength in an imagined world of invented flora, mythical beings and objects that come to life.

All these artists bring new life to wood to create social and political statements and varied presentations of beauty and meaning.