



Garth Greenan Gallery

Booth E18

Art Basel 2024

Howardena Pindell

Fritz Scholder

Jaune Quick-to-See Smith

Emmi Whitehorse

About the Exhibition

For the 2024 edition of Art Basel, Garth Greenan Gallery is pleased to present a selection of works by Howardena Pindell, Fritz Scholder, Jaune Quick-to-See Smith, and Emmi Whitehorse. Each artist in the presentation has made historic contributions, some of which have only recently come into focus.

In the early '70s, Howardena Pindell began spraying paint onto canvases through hole-punched cardstock, forming layers of dots, forming layers of dots and creating a sensuous interplay between background and foreground. Pindell recently revisited the technique for the first time in over three decades. In *Deep Sea #2* (2024), the dots seem to spontaneously organize into compressions and rarefactions. Like her earliest experiments with the technique, Pindell sets her colored dots against a near-black background: warm and cool colors dance past each other, creating depth, movement, and dimensionality. Occasionally, vibrant and iridescent color busts through, evoking bioluminescence and celestial combustion in pure abstraction. Howardena Pindell's career was celebrated in retrospectives at MCA Chicago (2018) and Fruitmarket, Edinburgh (2022), with the latter traveling across the UK and Ireland.

The recent painting by Emmi Whitehorse, *Abloom* (2024), shows a landscape in flux. Over time, her concrete forms have dematerialized into increasingly ephemeral substrates. Whitehorse's intimate, intuitive compositions consciously reference the Navajo philosophy of *Hózhó*, which seeks harmony in life, mind, body, and nature. Light and meditative, her works are animated by abstract gestural marks that organize vaporous fields of color, a feature maximized in her most recent pieces. Emmi Whitehorse currently features in the 2024 Venice Biennale, *Stranieri Ovunque – Foreigners Everywhere*.

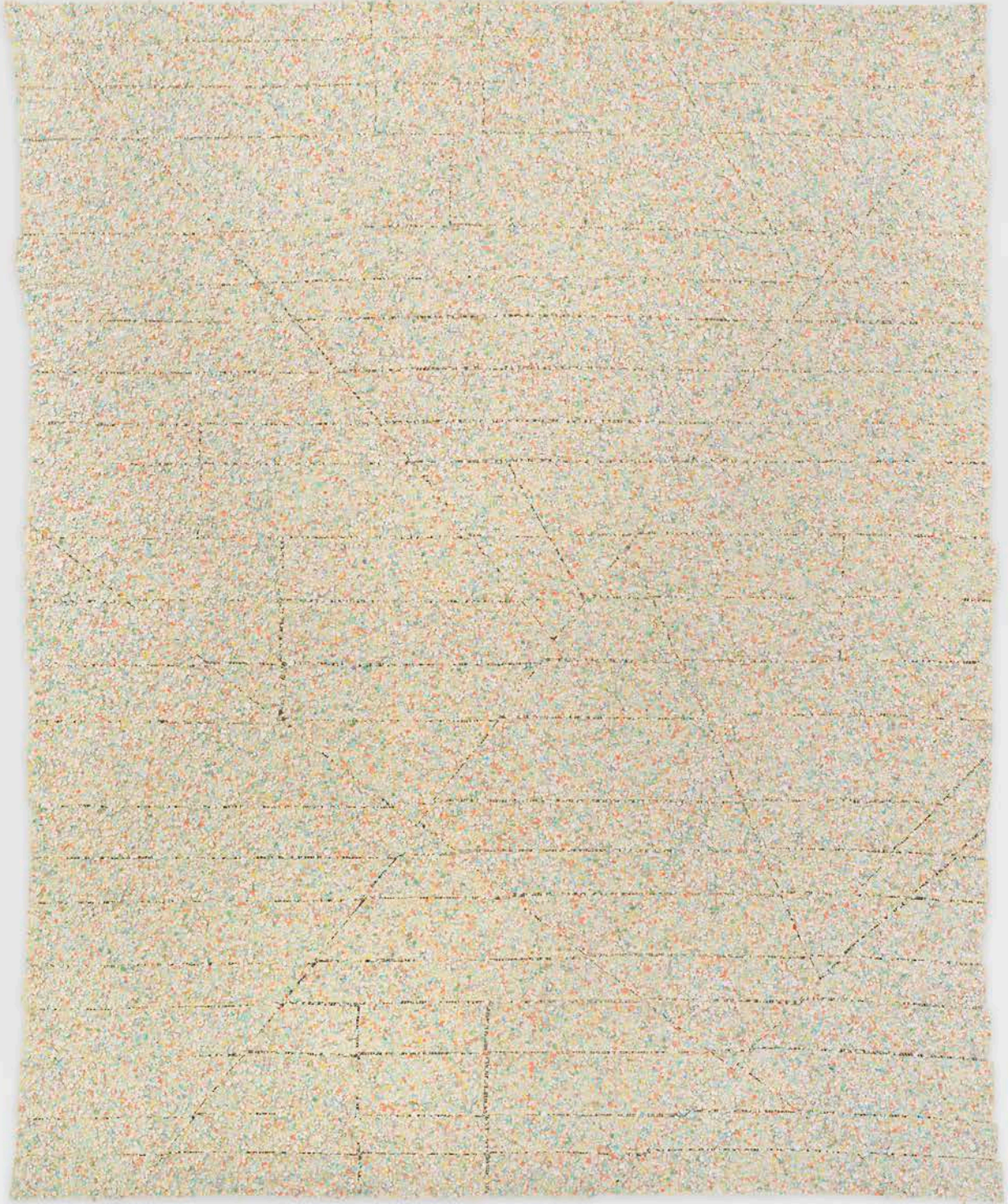
Jaune Quick-to-See Smith's selection pairs historical works with a recent *Trade Canoe* painting, *El Dorado* (2024), which measures over 13 feet. In the historic example *In the Future* (1995), Quick-to-See Smith completes the titular phrase "In the future we will all be," with, "Mestizos and mixed bloods." A chorus of newspaper clippings alternately signal positivity and anxiety around the insight. "Intermarriage is on the increase," meets with "Likable. Diverse." A line drawing of a dinosaur teases the latent fear of extinction detectible in some of the quotes, while it evokes the longer timescale that renders all civilizational dramas irrelevant. The cacophony of violence, domination, antipathy, and prejudice, the work optimistically suggests, is temporary, as we inevitably converge into a good humored, universal family. The Whitney Museum mounted Jaune Quick-to-See Smith's *Memory Map* in 2023, which traveled to the Modern Art Museum of Fort Worth and the Seattle Art Museum. A major European survey of Smith's work is set to open in 2026.

Though he was an enrolled member of the Luiseño tribe, Scholder initially vowed never to paint Native Americans. His frustration with clichéd depictions of Native Americans confined to a romantic past, however, led him to a series of visceral and, at times, brutal depictions that forever changed the genre. In *Dakota Portrait* (1977), Scholder depicts a Native American on horseback. The figure's face and headdress dematerialize in a single

gestural paint stroke. The long shadow of the man and his horse pulsates with the same lurid, uneasy purple that was used to great effect by Francis Bacon. The extreme valence of the Native American subject, though, always threatened to overshadow the artist's focus on materiality, paint, and technique. A similar double bind continues to confront artists of marginalized identities to this day. Fritz Scholder's posthumous retrospective, *Indian/Not Indian*, exhibited at the National Museum of the American Indian's Washington D.C. and New York City locations in 2008. His major traveling exhibition, *Super Indian: Fritz Scholder, 1967-1980*, followed at the Denver Art Museum in 2015.

Taken as a whole, the exhibition celebrates the accomplishments of groundbreaking artists who pushed against the headwinds of gender and race, clearing space for other artists as they went. Their work continues to prompt institutions to reevaluate the contributions of Black and Native American artists to contemporary painting.

Garth Greenan Gallery is pleased to represent Howardena Pindell, Jaune Quick-to-See Smith, Emmi Whitehorse, and the estate of Fritz Scholder.



Howardena Pindell

Untitled #32 (Pyramid), 2024

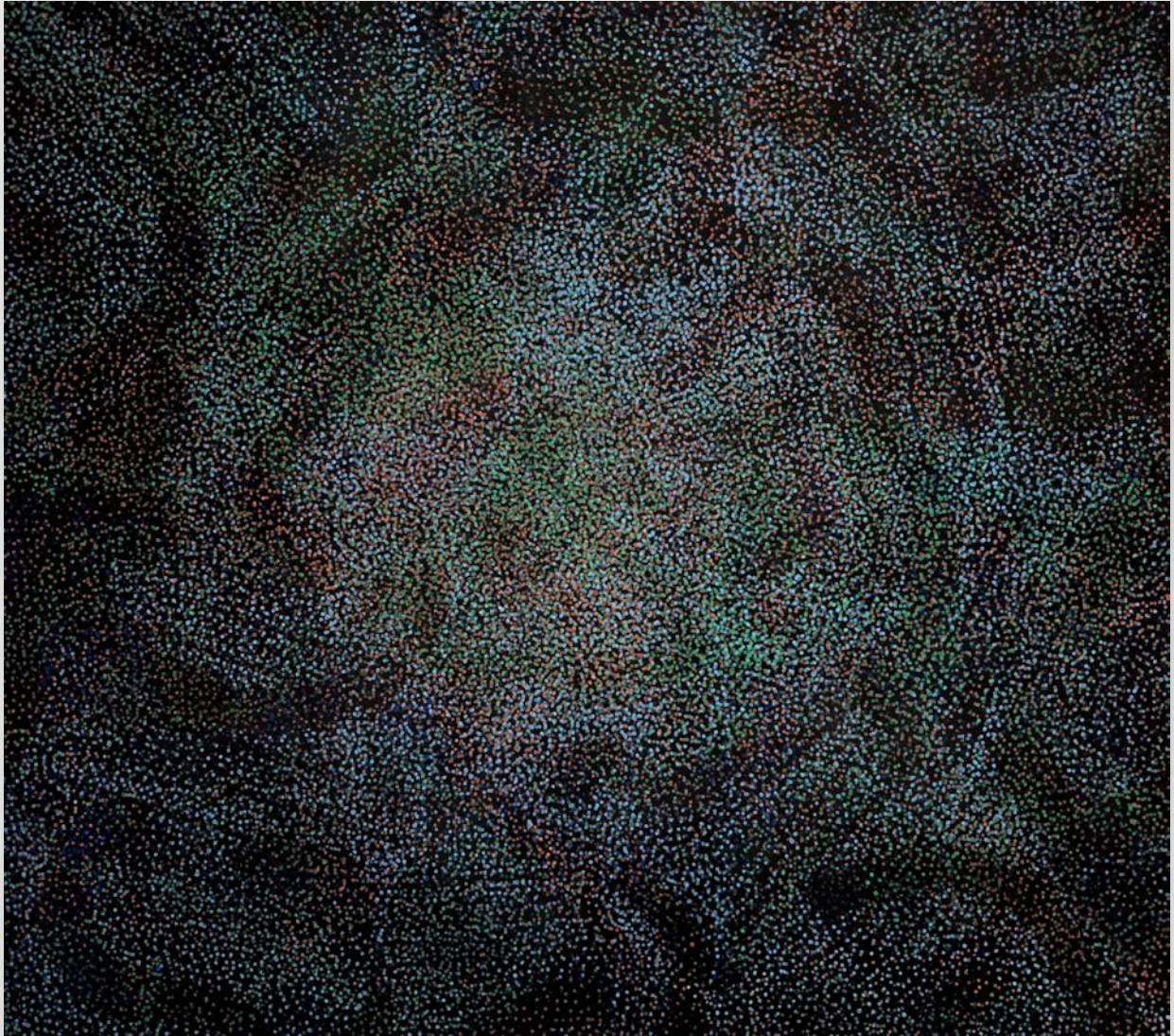
Mixed media on canvas

100 x 84 inches

254 x 213.36 cm

\$875,000





Howardena Pindell

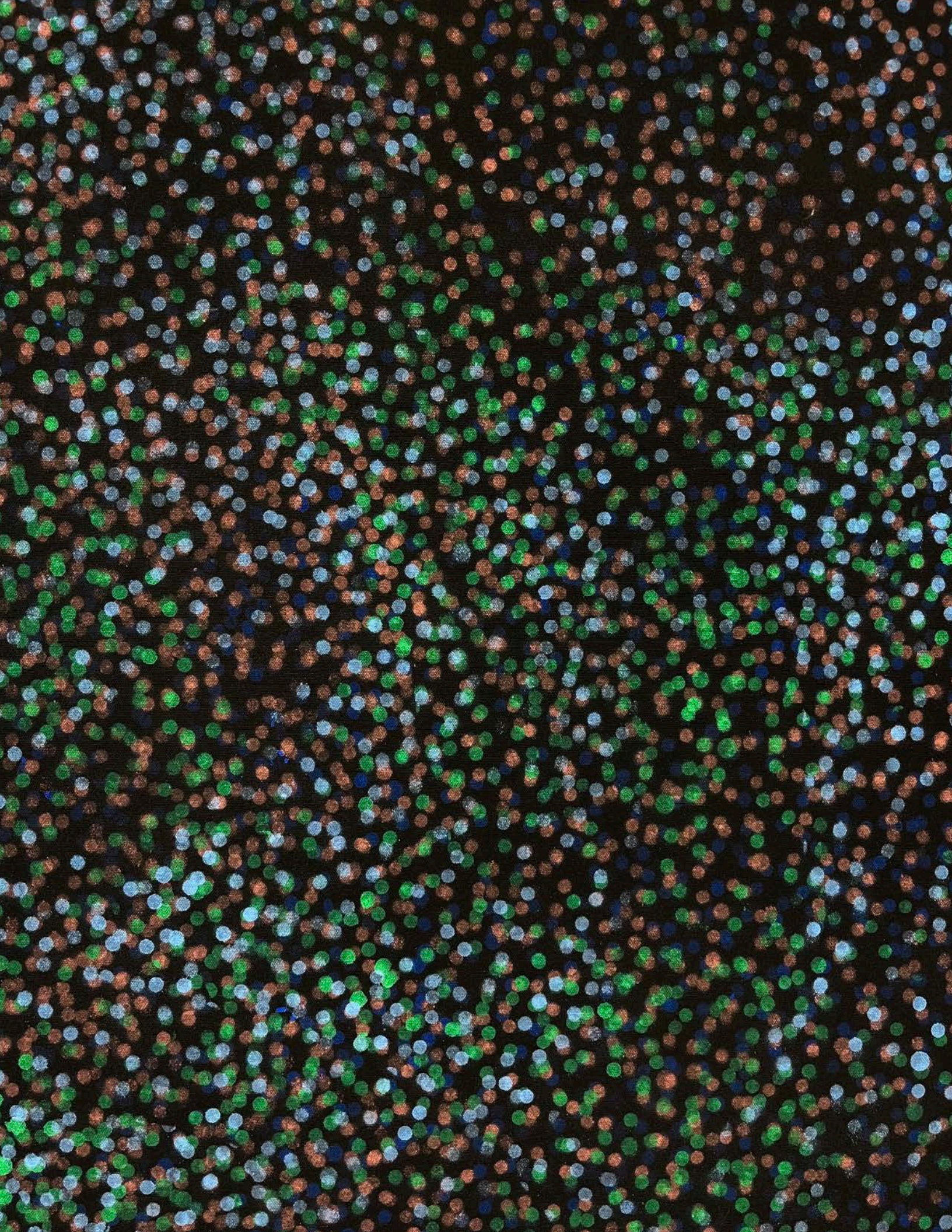
Deep Sea #2, 2024

Acrylic on canvas

78 x 88 inches

198.1 x 223.5 cm

\$500,000





Howardena Pindell

Deep Sea #3, 2024

Acrylic on canvas

60 x 48 inches

152.4 x 121.9 cm

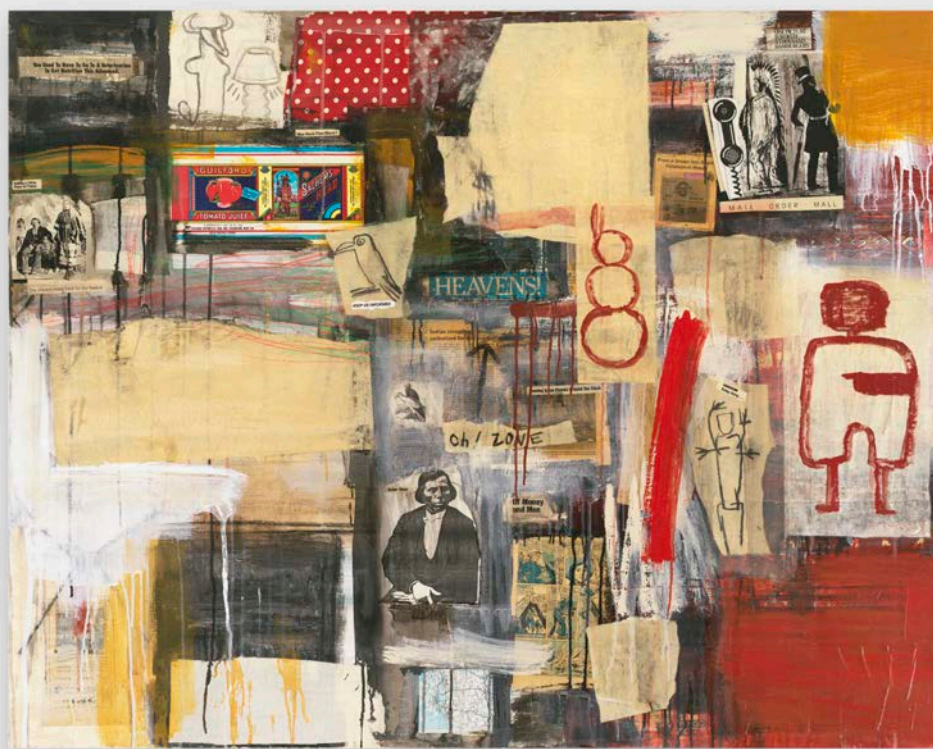
\$325,000





Fritz Scholder
Dakota Portrait, 1977
Oil on canvas
68 x 80 inches
172.7 x 203.2 cm
\$700,000





Jaune Quick-to-See Smith
Indian Lands: Oh! Zone!, 1992
Mixed media on canvas
48 x 60 inches
121.9 x 152.4 cm
\$950,000

You Used To Have To Go To A Veterinarian
To Get Nutrition This Advanced.



Was Huck Finn Black?

Selling a Little
Piece of Pence



You always come back to the basics.



HEAVENS!

Indian recognition...
authorized for two years

Gambing...

Coming Soon: Stocks...

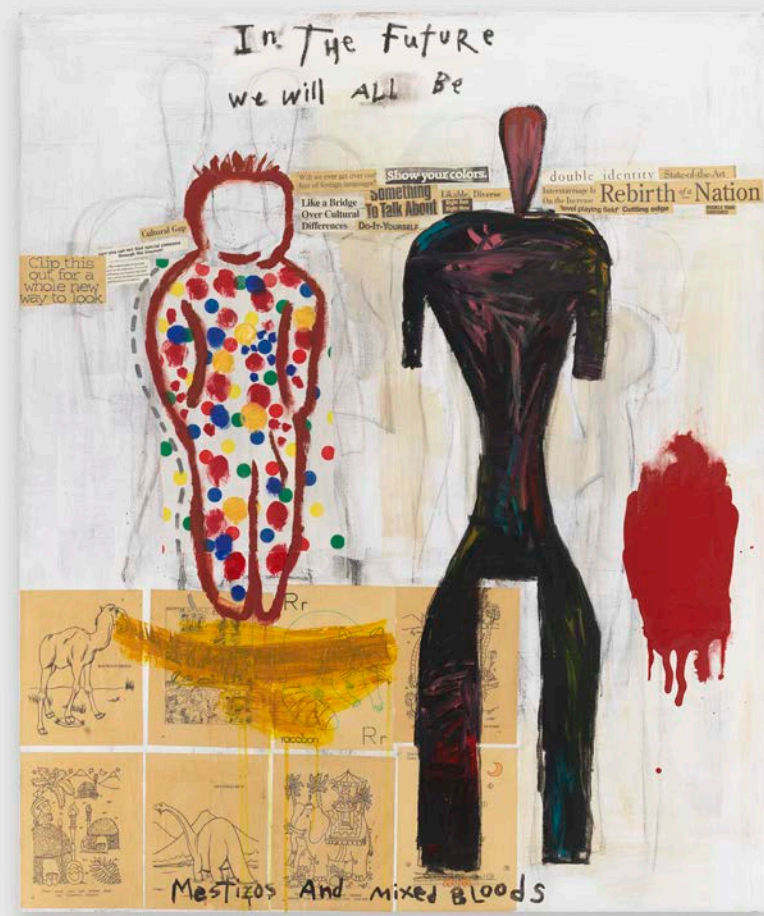


Oh! ZONE



Of Money
and Men





Jaune Quick-to-See Smith

In The Future, 1995

Mixed media on canvas

60 x 50 inches

152.4 x 127 cm

\$950,000



Will we ever get over our fear of foreign languages?

Show your colors.

**Like a Bridge
Over Cultural
Differences**

**Something
To Talk About**

**Likable, Diverse
Right Hair
Right Now**

DO-IT-YOURSELF



Jaune Quick-to-See Smith

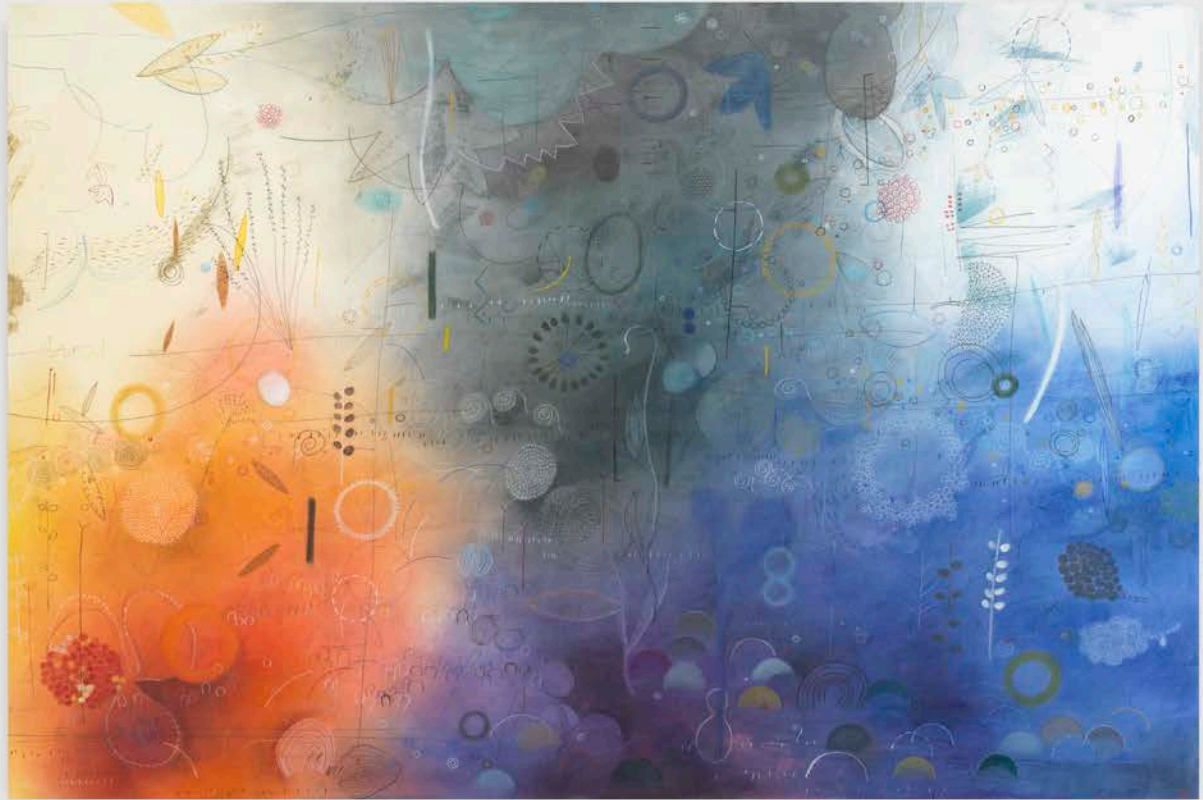
El Dorado, 2024

60 x 160 inches

152.4 x 406.4 cm

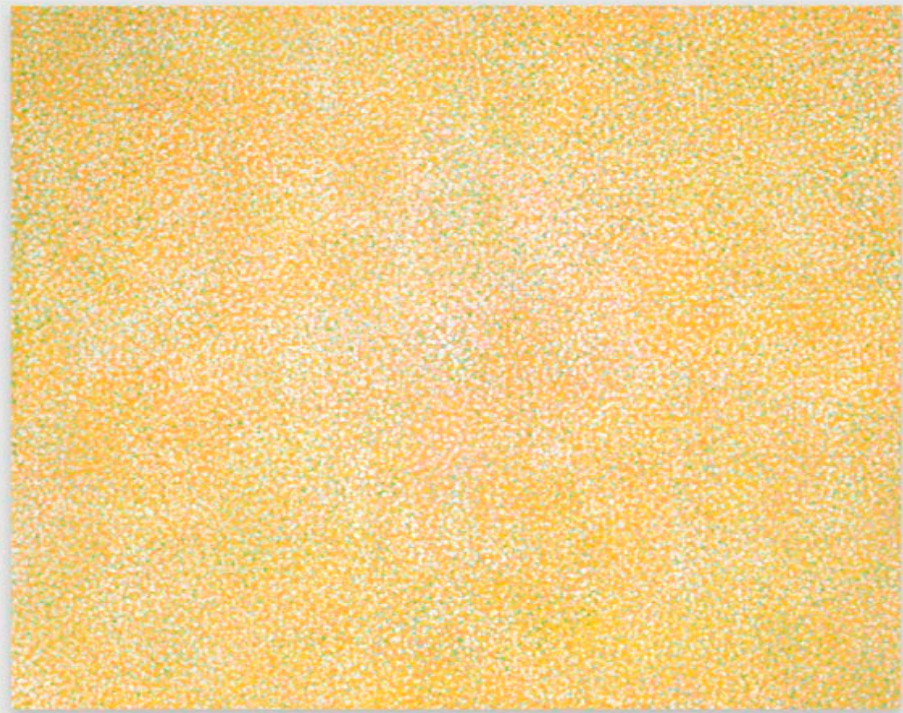
\$875,000





Emmi Whitehorse
Abloom, 2024
Mixed media on canvas
59 1/2 x 89 1/2 inches
151.1 x 227.3 cm
\$200,000
Sold





Howardena Pindell

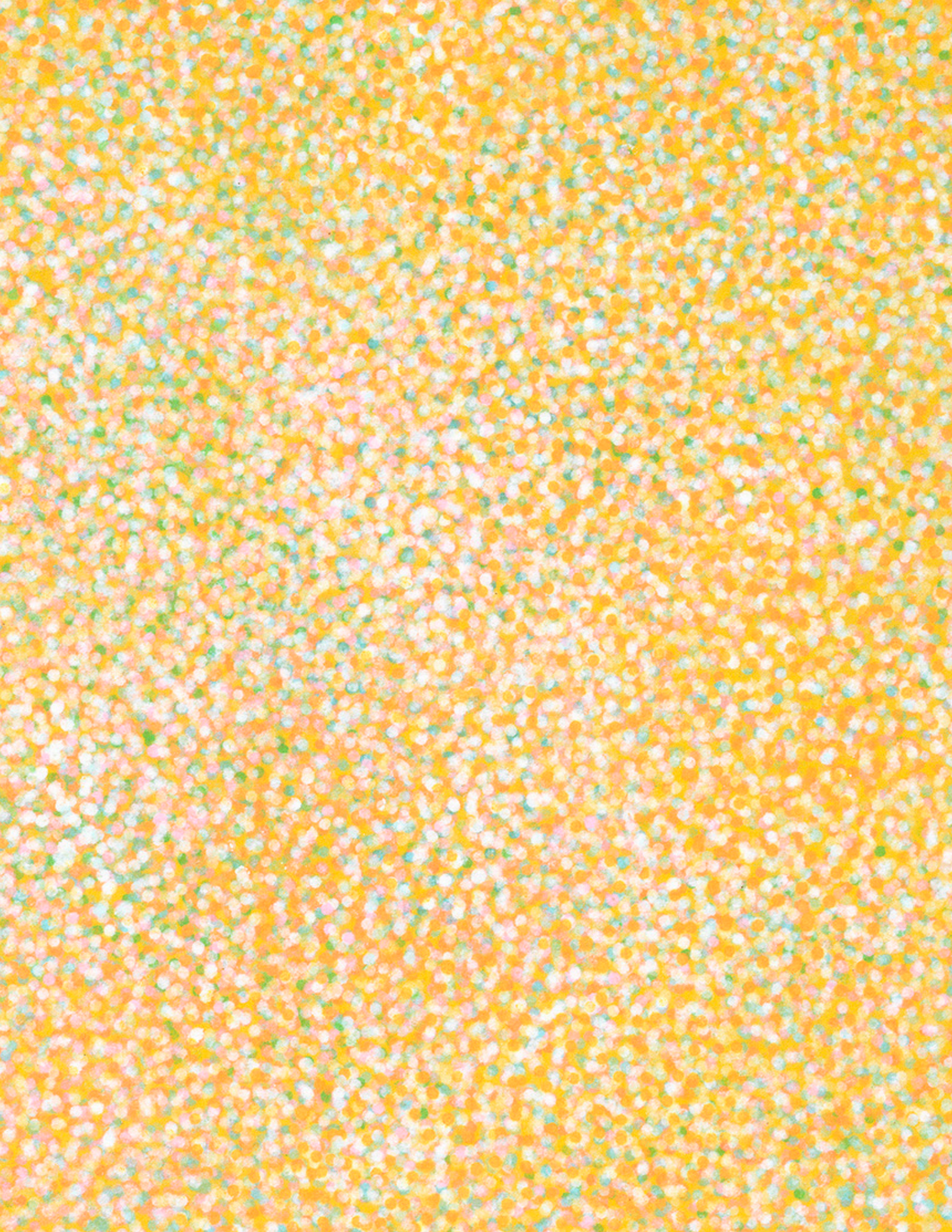
Midsummer/Sweden #2 (1964), 2024

Acrylic on canvas

48 x 60 inches

121.9 x 152.4 cm

\$325,000





Howardena Pindell

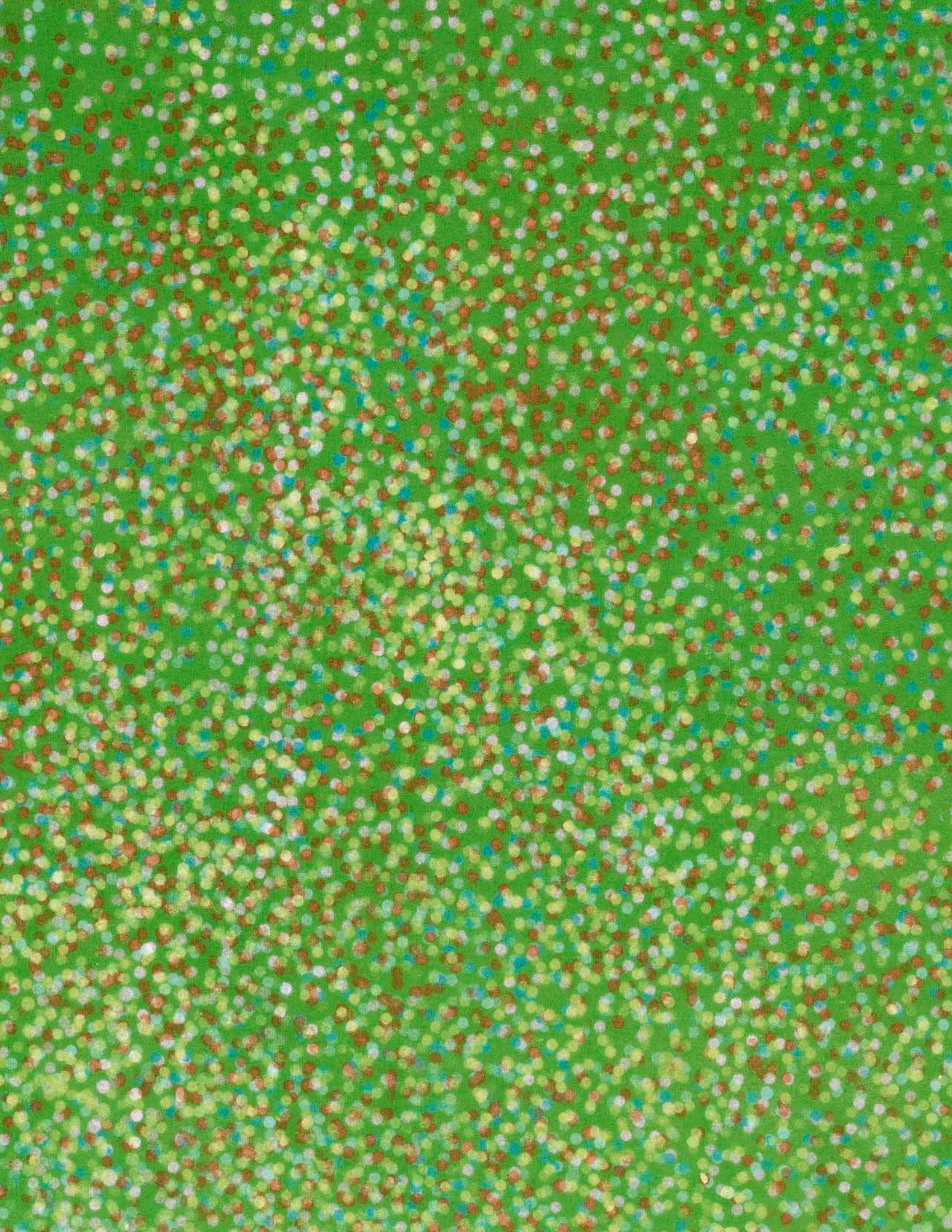
Spring #2, 2024

Acrylic on canvas

60 x 48 inches

152.4 x 121.9 cm

\$325,000





Jaune Quick-to-See Smith

I See Red: Give Me That Old Time Religion, 1996

Mixed media on canvas

56 x 42 inches

142.2 x 106.7 cm

\$875,000

When it comes to your health, it's best to get more than one opinion.



Vaccinium ovalifolium
Blue huckleberry (p)

how we spend
our summer

Think of us
as CPR

A
CELEBRATION
OF WHO WE ARE
IN AMERICA
TODAY



LANGS and DANCES of the FLATHEAD INDIANS





Jaune Quick-to-See Smith

I See Red: My Heart Belongs to Daddy, 1996

Mixed media on canvas

60 x 50 inches

152.4 x 127 cm

\$750,000

Escape
from
Hell

The Queen of Hearts,
She made some tarts,
All on a summer's day;
The Knave of Hearts,
He stole the tarts,
And took them clean away.

WHICH WAY WILL THE WINDS
OF DEMOCRACY BLOW

Cartoon
All rights reserved

THE BATTLEGROUND

WOULD
I RATIO
AT



MY HEART
BELONGS
TO DADDY
The Great
White Daddy,
that is.

HAS DEMOCRACY
OUR TRUST?

Our Land is Your Land
Sweepstakes





Emmi Whitehorse

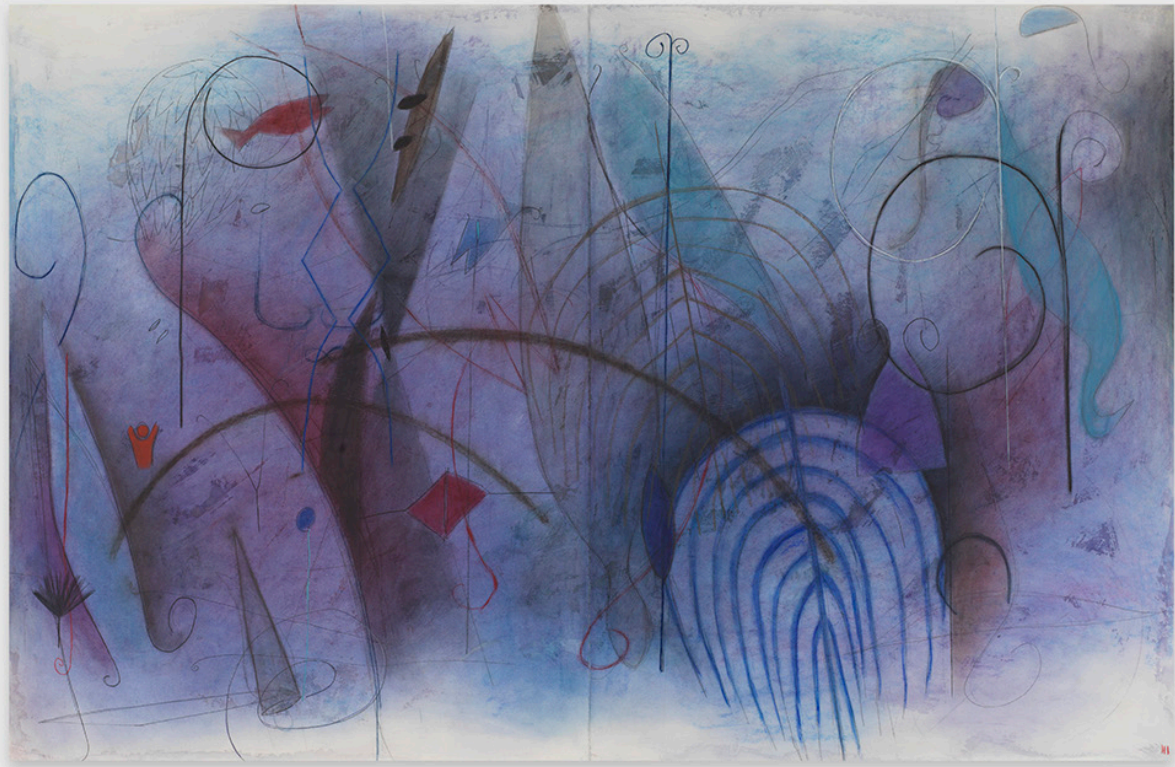
Abloom II, 2024 Mixed
media on canvas 39

1/2 x 51 inches 100.3 x
129.5 cm

\$100,000

On Hold





Emmi Whitehorse
Blue Larkspur, 1991
Mixed media on canvas
51 x 78 inches
129.5 x 198.1 cm
\$200,000

