

ORTUZAR

Art Basel Miami 2024

For Art Basel Miami Beach 2024, Ortuzar is pleased to present a selection of paintings and sculptures by Ernie Barnes, Nancy Dwyer, Suzanne Jackson, Raymond Saunders, Julia Scher, Sylvia Sleigh, Joan Snyder, Linda Stark, Anita Steckel and Takako Yamaguchi.

Suzanne Jackson and Joan Snyder's paintings reflect each artist's ability to push the boundaries of their chosen medium, using materiality and abstraction to evoke layered narratives and emotional resonance. Jackson's evolution with acrylic paint begins in *Triptych for Steven* (1974), where she dilutes the paint to create an aqueous, watercolor-like effect in an effort to challenge its inherent flatness. In a work created four decades later, *Silencing Tides, Voices Whispering* (2017), Jackson transforms the medium into sculptural, translucent forms, showcasing her exploration of depth and physicality within abstraction. Similarly, Joan Snyder's *Red Field* (1993) exemplifies her shift in the 1990s toward a more intuitive and visceral approach, blending spontaneity and intentionality. In *Red Field*, a meadow of vibrant fuschia flowers fills every inch of the canvas and surrounds two monumental gaping orifices, which the artist created from strips of velvet and built-up layers of acrylic paint.

Much of the work in the presentation deals with the artist's relationship to her own body, as exemplified by pieces by Takako Yamaguchi and Linda Stark. The two works from Takako Yamaguchi's "Garment" series offer a nuanced exploration of self-representation, featuring closely cropped, symmetrically arranged and finely-rendered images of her clothed body. Through meticulously detailed depictions of every stitch, button and pleat of fabric, Yamaguchi's self-portraits emphasize the body as both a physical and symbolic site. Linda Stark's work further extends this interrogation of feminine archetypes. In her shaped oil painting *That Girl* (1997), she pays homage to the iconic 1960s "bubble flip" hairstyle and the women who wore it, while also infusing this symbolically charged image with a renewed feminist perspective.

Other works address American history and popular culture, as seen in Raymond Saunders' *Untitled* (1968), an expressionistic reinterpretation of Emanuel Leutze's canonical painting, *Washington Crossing the Delaware* (1851). Through gestural mark-making, Saunders conjures and obscures this iconic moment, leaving only traces of Washington's profile. For Anita Steckel, documenting her experience as an American takes shape in *Me as the Statue of Liberty* (1973). A lifelong New Yorker, Steckel casts herself in the role of Lady Liberty, blending her likeness with a potent national symbol. By merging her own figure with this emblem of freedom and immigration, Steckel critiques and reclaims the mythologies surrounding American ideals, adding a feminist perspective to the conversation about representation in iconic cultural imagery. The gallery will also present a series of rare, early graphite drawings of football players by Ernie Barnes. In these works, the players lunge, tackle, and seem to dance across the page, animating the lyricism of the human body in moments of athleticism and play.

The presentation will include Julia Scher's *Lelantos* (2023), part of a series of white marble owls with necks turned varying degrees. According to the artist, their qualities are permutations of a real owl, a human, a cat, and a pre-existing owl sculpture that sits atop the P.S. 110 Florence Nightingale elementary school in Lower Manhattan, viewable from the Williamsburg Bridge. As symbols of wisdom and watchfulness, their biological properties are of particular interest to Scher, serving as metaphors for ostensibly benevolent surveillance technologies and their more ominous usages.



Suzanne Jackson
Triptych for Steven, 1974
Acrylic wash on canvas
96 x 136 inches (243.8 x 335.2 cm)
AO 3853





Suzanne Jackson, *Triptych for Steven*, 1974 (detail)



Julia Scher
Lelantos, 2023
Marble
40 x 15 x 17 inches (101.6 x 38.1 x 43.2 cm)
AO 3685



Julia Scher, *Lelantos*, 2023 (detail)



Linda Stark
That Girl, 1997
Oil on wood
12 x 10 x 2 inches (30.5 x 25.4 x 5.1cm)
AO 2537

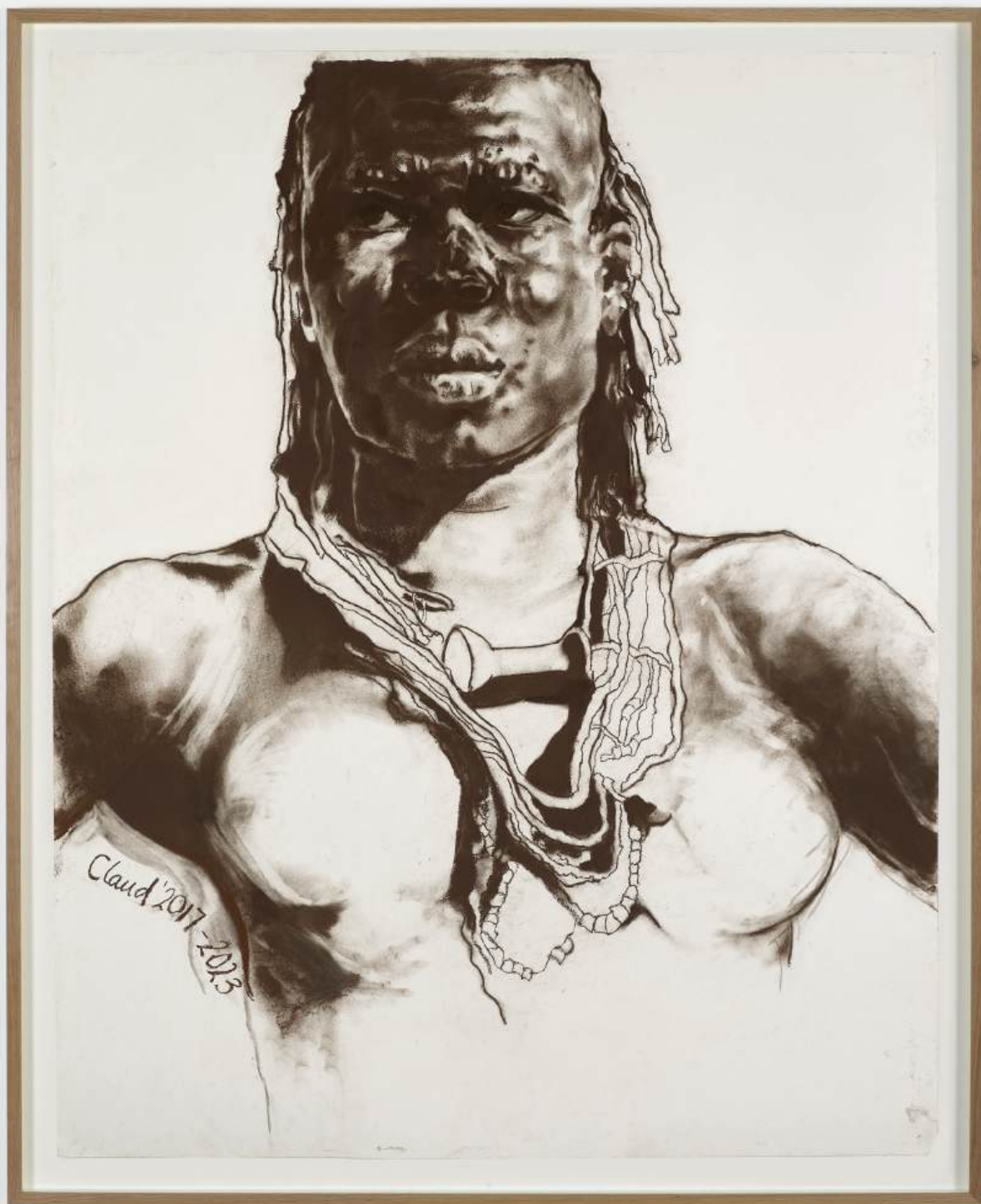


Raymond Saunders
Untitled, 1968
Oil on canvas
52 x 81 inches (132.1 x 205.7 cm)
AO 3627

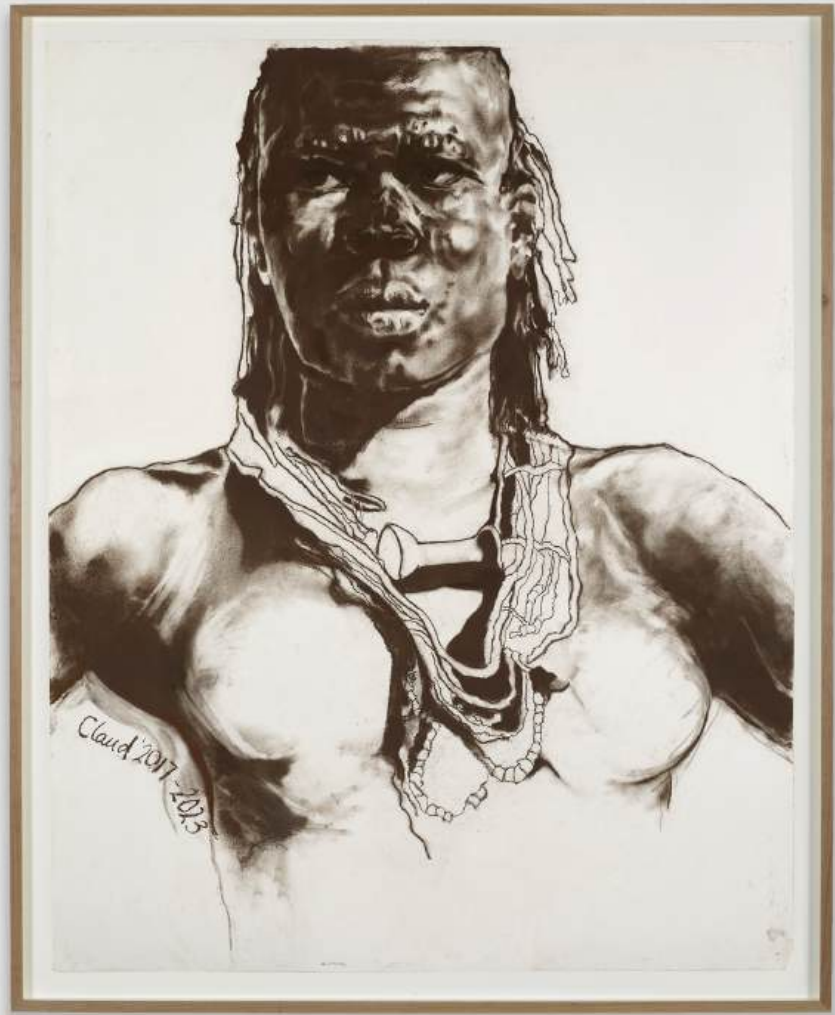




Raymond Saunders, *Untitled*, 1968 (detail)

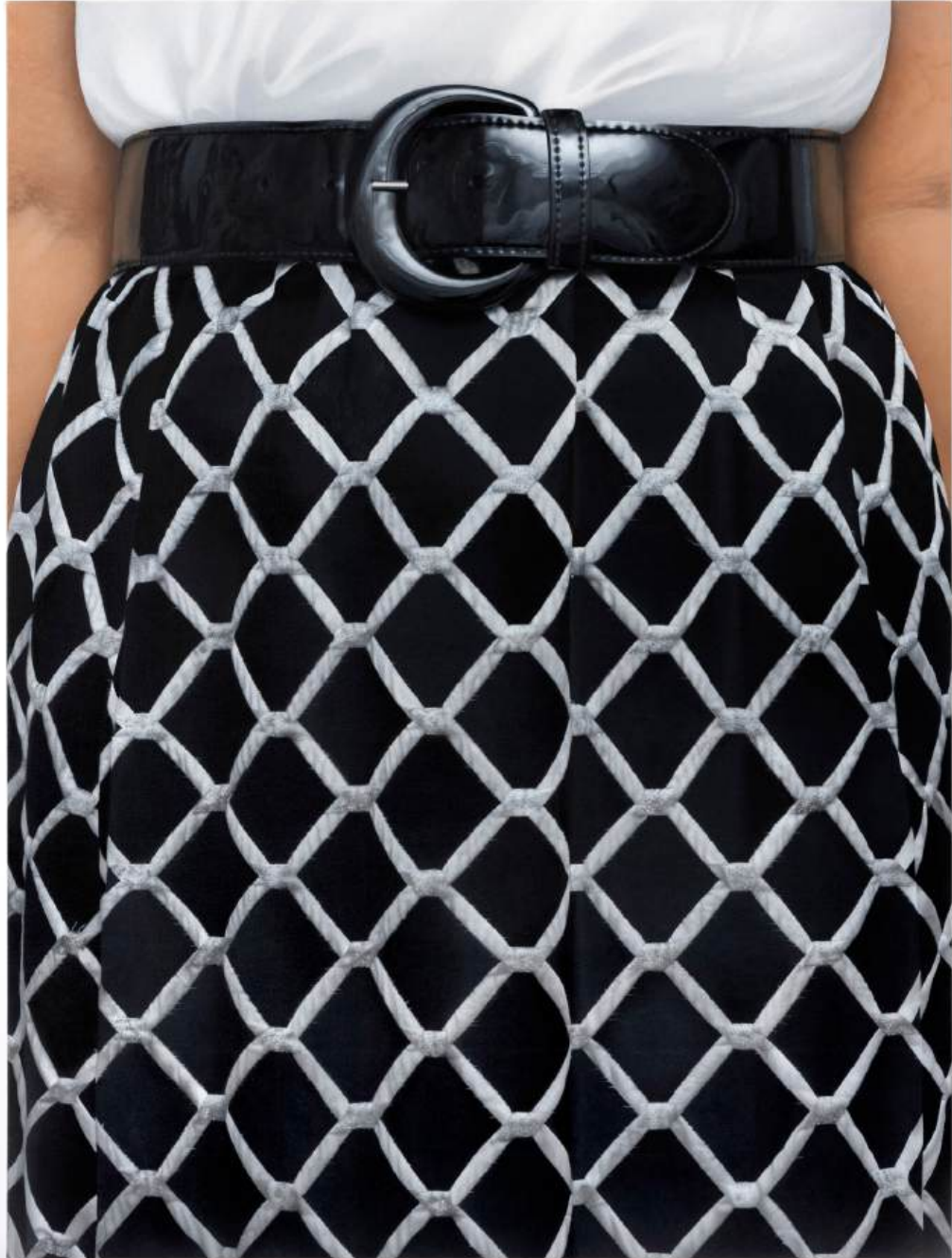


Claudette Johnson
Catalyst, 2017–2023
Pastel on paper
60 1/4 x 48 inches (153 x 122 cm)
AO 3095





Claudette Johnson, *Catalyst*, 2017–2023 (detail)



Takako Yamaguchi
Untitled (Chain Link Pattern Skirt), 2021
Oil on canvas
48 x 36 inches (122 x 91 cm)
AO 3165





Takako Yamaguchi *Untitled (Chain Link Pattern Skirt)*, 2021 (detail)



Takako Yamaguchi
Untitled (Turquoise Knit Top), 2020
Oil on canvas
48 x 36 inches (122 x 91 cm)
AO 3163





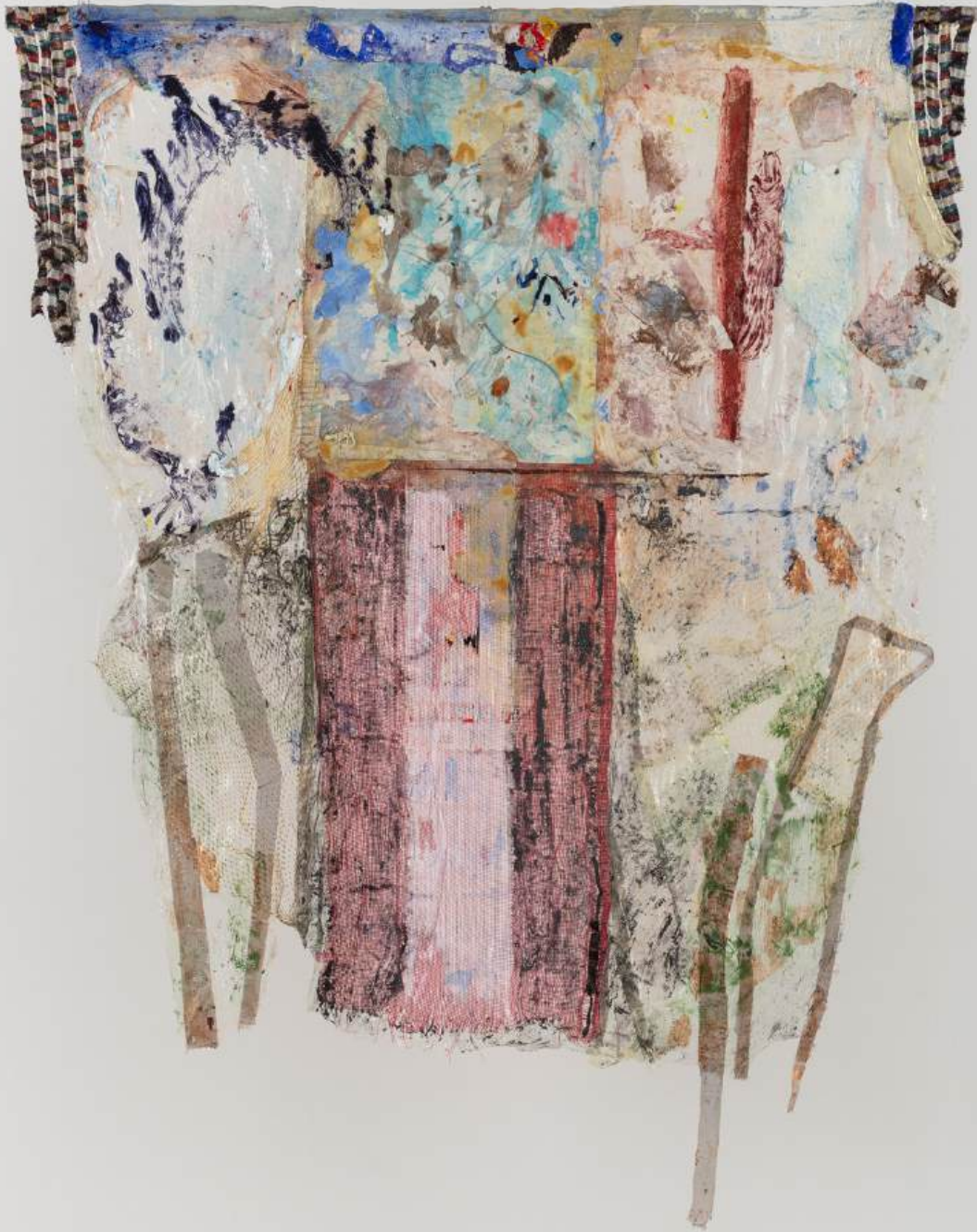
Takako Yamaguchi *Untitled (Turquoise Knit Top)*, 2020 (detail)



Kurt Kauper
Watching Men #11, 2024
Oil on dibond
12 x 12 inches (30.5 x 30.5 cm)
AO 3890



Suzanne Jackson
Silencing Tides, Voices Whispering, 2017
Acrylic, acrylic detritus, bag netting, woven tapes, cotton, mixed papers, wood
84 x 76 x 4 inches (213.4 x 193 x 10.2 cm)
AO 0824





Suzanne Jackson, *Silencing Tides, Voices Whispering*, 2017 (detail)



Suzanne Jackson
Push Up, 1983
Acrylic wash on paper
35 x 23 inches (88.9 x 58.4 cm)
AO 1775



Suzanne Jackson
Dance, 1984
Acrylic wash on paper
22 5/8 x 28 1/2 inches (28.7 x 36 cm)
AO 1764



Joan Snyder

Red Field, 1993

Velvet, papier-mâché, oil and acrylic on canvas

63 x 72 inches (160 x 182.8 cm)

AO 3170





Joan Snyder, *Red Field*, 1993 (detail)



Nancy Dwyer
Again?, 2024
Flash and acrylic on wood panel
36 x 55 inches (91.4 x 139.7 cm)
AO 4020



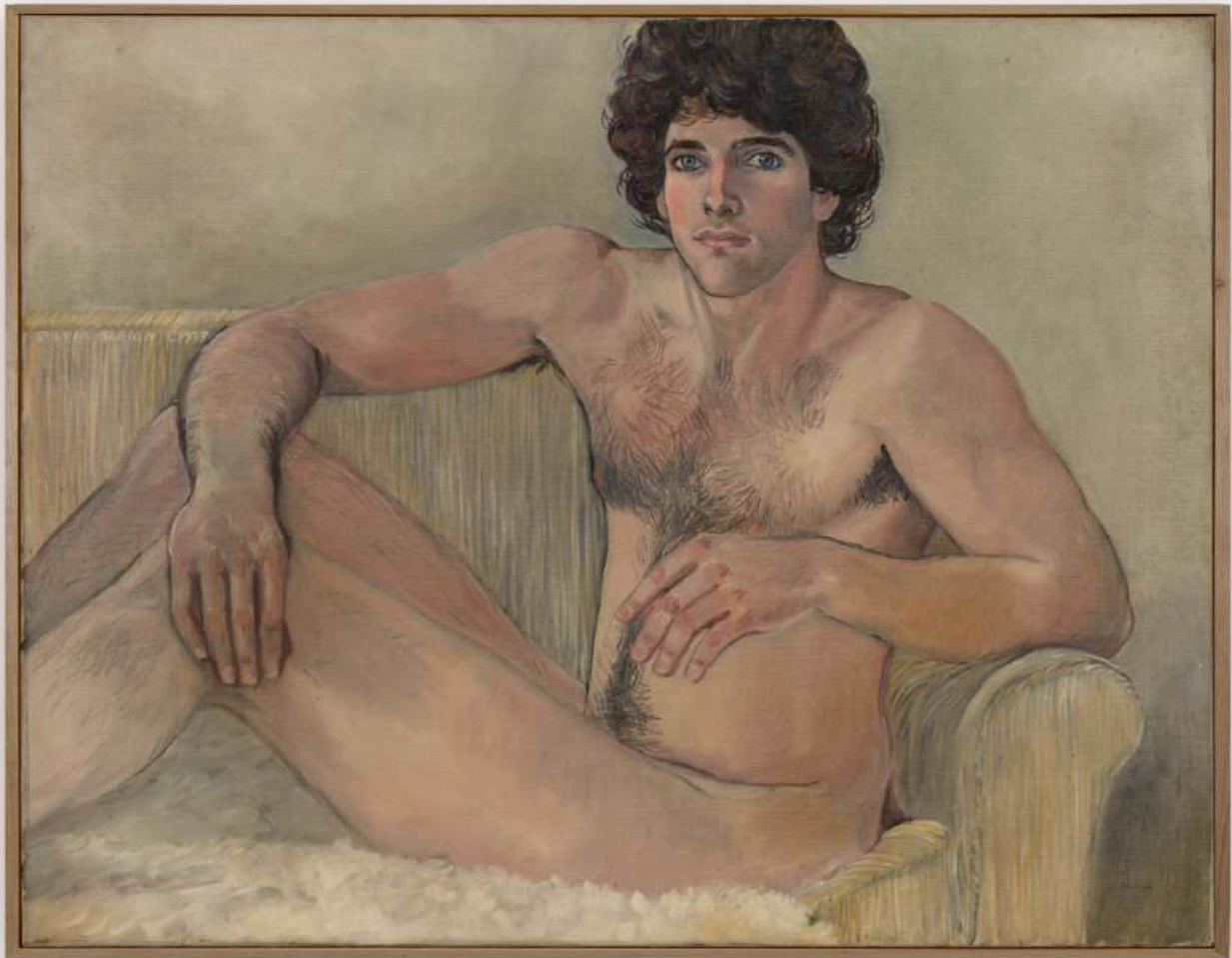


Anita Steckel
Me as the Statue of Liberty, 1973
Silver gelatin print
48 x 36 inches (121.9 x 91.4 cm)
AO 1698





Anita Steckel, *Me as the Statue of Liberty*, 1973 (detail)

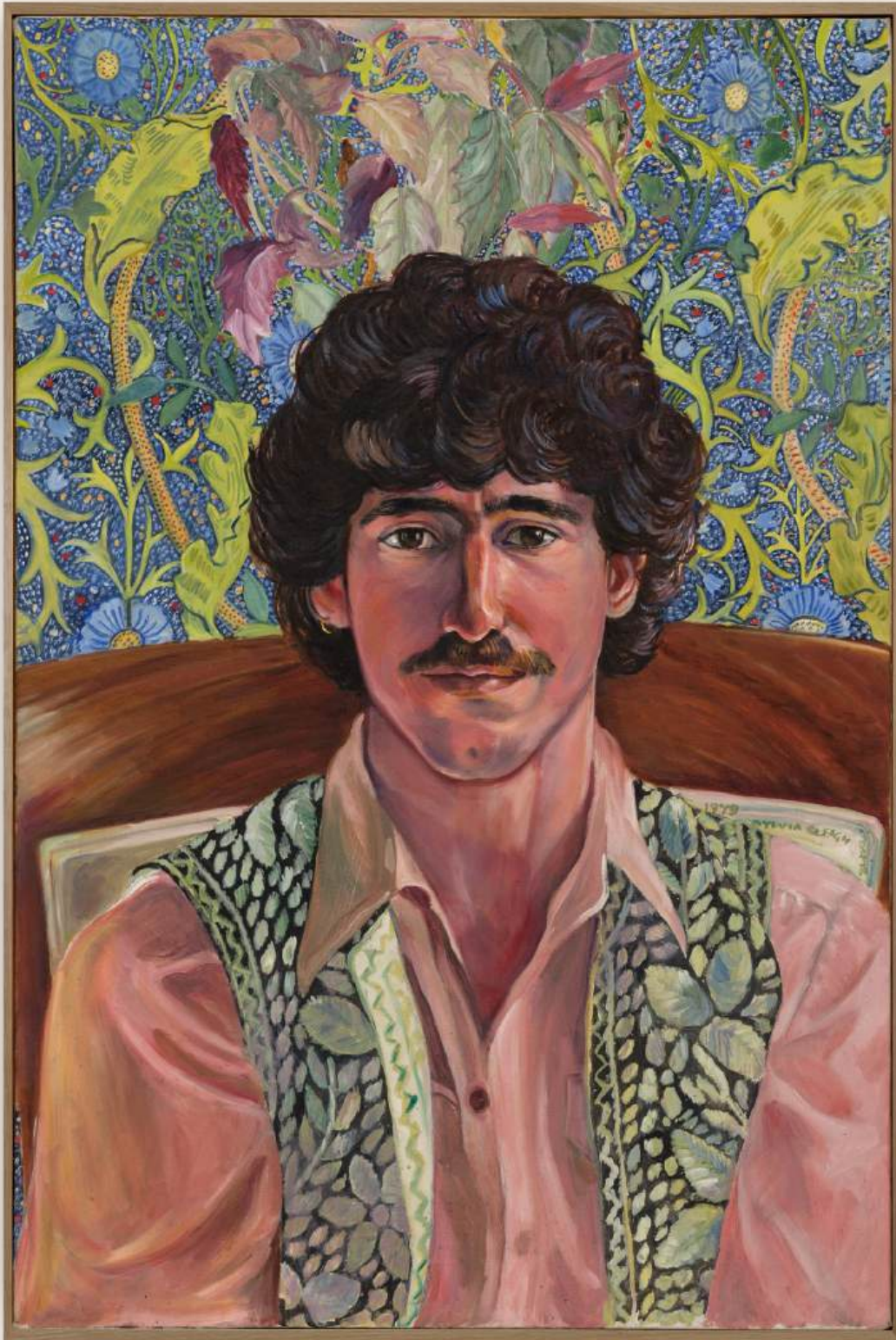


Sylvia Sleigh
Portrait of Nick Tischler, Nude, 1973
Oil on canvas
28 x 36 inches (71.1 x 91.4 cm)
AO 1339

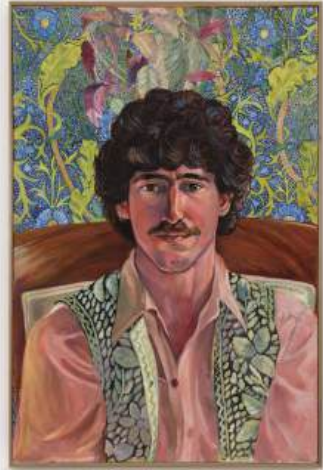




Sylvia Sleigh, *Portrait of Nick Tischler, Nude*, 1973 (detail)



Sylvia Sleigh
Portrait of Jeffrey Weinstein, 1979
Oil on canvas
30 x 20 inches (76.2 x 50.8 cm)
AO 1341





Sylvia Sleigh, *Portrait of Jeffrey Weinstein*, 1979 (detail)

ORTUZAR

Ernie Barnes

Football Series (1965–1967)



Ernie Barnes

In this series of drawings, Ernie Barnes (1938–2009) masterfully portrays football players with a dynamic sense of movement, capturing the intensity and rhythm of the game through his signature elongated forms. After playing football in high school, Barnes received over 25 athletic scholarships to play college football, ultimately choosing to study painting at North Carolina Central University after being discouraged from attending Duke and the University of North Carolina due to Jim Crow-era racial segregation. Drafted into the NFL in 1959 by the Baltimore Colts, Barnes played professionally for five seasons, moving between teams, including the New York Titans, San Diego Chargers and Denver Broncos, before signing with the Canadian Football League's Saskatchewan Roughriders in 1965. His football career ended that year after a foot injury, marking a turning point in his transition to becoming a full-time artist.

Barnes' lifelong passion for art seamlessly merged with his athletic background, as his drawings not only capture the physicality of the game but also the artistry of human movement. He often would sketch all over his playbook during team meetings. In his autobiography, *From Pads to Palette*, Barnes remembers his coach Jack Faulkner fining him fifty dollars for drawing and not paying attention. Reflecting his firsthand experience, Barnes sought "to tell a real truth of what it feels like to get hit, to hit, to run, to turn, to backpedal." Though classically trained in art, Barnes' understanding of the body was profoundly shaped by his years on the field. "Being an athlete helped me to formulate an analysis of movement," he explained, "and movement is what I wanted to capture on canvas." For Barnes, football was a "kinetic experience," and the distortion and elongation of his figures conveyed the visceral energy of the game.



Untitled, 1965
Graphite on paper
8 7/8 x 11 3/4 inches (22.5 x 29.8 cm)
AO 3854





Untitled, 1966
Graphite on paper
16 5/8 x 14 inches (42.2 x 35.6 cm)
AO 3855





Untitled, 1966
Ink on paper
13 1/4 x 9 1/4 inches (33.7 x 23.5 cm)
AO 3856



Untitled, 1967
Ink on paper
12 x 8 1/4 inches (30.5 x 21 cm)
AO 3851



Untitled, 1967

Ink on paper

7 1/2 x 10 1/2 inches (19.1 x 26.7 cm)

AO 3852



ERNEST BARNES