

An abstract painting serves as the background. It features a central figure in a vibrant red, almost glowing, form against a dark blue, textured background. The figure's head is a bright yellow-orange oval. The overall composition is expressive and modern, with visible brushstrokes and a rich color palette of reds, blues, and oranges.

CANADA

Art Basel Miami Beach  
December 4–8, 2024  
Miami Beach Convention Center

Booth H17:

Katherine Bradford  
Katherine Bernhardt  
Sarah Braman  
Kari Cholnoky  
Sam Gilliam  
Denzil Hurley  
Marc Hundley  
Xylor Jane  
Robert Janitz  
Elisabeth Kley  
Mimi Lauter  
Lee Mary Manning  
RJ Messineo  
Luke Murphy  
Scott Reeder  
Tyson Reeder  
Ken Resseger  
Hasani Sahlehe  
Joan Snyder  
Reginald Sylvester II  
Anke Weyer  
Rachel Eulena Williams

CANADA is thrilled to return to Art Basel Miami Beach (Booth #H17), presenting an exciting selection of works by both long-standing gallery artists and newly represented voices. Featuring the work of: Katherine Bradford, Katherine Bernhardt, Sarah Braman, Kari Cholnoky, Denzil Hurley, Marc Hundley, Xylor Jane, Robert Janitz, Elisabeth Kley, Mimi Lauter, Lee Mary Manning, RJ Messineo, Luke Murphy, Tyson Reeder, Scott Reeder, Ken Resseger, Hasani Sahlehe, Joan Snyder, Reginald Sylvester II, Anke Weyer, Rachel Eulena Williams, and a historical secondary piece by Sam Gilliam.

This presentation fosters an intergenerational conversation, underscoring the gallery's commitment to a dynamic and evolving artistic dialogue that bridges legacy with contemporary vision.

As you enter the booth, pulsing dials enclose a ring of dribbling and clotting paint on the linen of Joan Snyder's painting *Becoming Magenta* (2001). The painting is typical of what Jerry Saltz has described as Snyder's "grand narratives; of ways of painting, of politics, of colors, of materials," marking a particularly intense place in Joan's expansive oeuvre. Additionally, Snyder's *Ah Sunflower* (1994-1995) will be on view. This hallmark painting from her *Fields* series, displays thickly built flowers made of cheesecloth with a unique assembled wooden shelf. The painting was exhibited at The Parrish Art Museum (1998) and The Jewish Museum (2005). Joan's inclusion this year comes off the back of a solo exhibition, *ComeClose*, at CANADA earlier this year, and as her highly anticipated solo exhibition, *Body and Soul*, goes on display on November 28 at Thaddaeus Ropac London.

Flanking Snyder is Sam Gilliam's transformational and experimental *Somerset* (1986). Somerset's two forms lock together as paint cycles around its small, central entry point. Gilliam transformed and expanded the horizons of postwar American painting, bringing formal innovation to both the Washington Color School and Abstract Expressionism. His work is commonly regarded as foundational for many contemporary abstract practices with his transformational approach to liberating painting from the canvas. Somerset is an outstanding example of the artist's period of wood collage compositions from the late 1980s-90s, holding a knockout presence in the booth.

Denzil Hurley's *Glyph Within, Without and About #2* (2018) mixes provisional construction methods rooted in the African diaspora with what he termed a "reductive" approach. Hurley installed the painted canvas-covered panels as mismatched grids. The way these works are built, one part touching the next, in harmony and disharmony, imparts a sense of improvisation and openness.

The presentation will also introduce Reginald Sylvester II's *SEMI 007* (2024), a monumental assemblage of mixed materials on canvas from the artist's 2024 *SEMI* series. Sylvester, a New York-based artist from Jacksonville, North Carolina, creates large-scale paintings and sculptures that trace the generative threshold between the two mediums. Denzil Hurley and Reginald Sylvester II will inaugurate CANADA's 2025 program with a two-person exhibition opening on January 16, 2025.

Hurley's solo exhibition *Denzil Hurley: In Praise of Use* is currently on view at *ICA Miami*, Miami, FL, through November 16th. Hurley is among many artists at the booth with current institutional presence, including Lee Mary Manning at the *Carnegie Museum of Art* and Katherine Bradford at *HALLE FÜR KUNST Steiermark*, Austria.


Katherine Bradford's new work, *Encounter in the Sky* (2024), suspends her characters' reaching limbs in a saturated and sumptuous color field. Bradford creates galactic depths by laying down layer after layer of acrylic paint, rubbing or scraping it away to create rich visual texture, making her surfaces appear to glow.

Sarah Braman's *Morning Mountain* (2024) takes on a fluorescent anchor, calling upon the artist's balanced sensibility for mixed materials and color compositions. In their formal construction, Braman's works relate to the legacies of minimalism and color-field painting. Defying a narrow modernist definition, Braman's works suggest themes of home, family, and nature, with a joyful immersion in lived experience and emotional life.

CANADA was founded in lower Manhattan in 1999 by a group of artists who were looking to show work in a collaborative way, in contrast to the closed-off systems that typified the commercial art gallery environment of the time. Over the years, the gallery has earned a reputation for spotting and nurturing new voices as well as rediscovering artists who had fallen through the cracks of critical and market attention. Some of these artists



Joan Snyder, *Ah Sunflower*, 1994-1995, oil, acrylic, paper mache, cheese cloth, herbs, wood on canvas, 74 × 111 × 5 inches  
(187.96 × 281.94 × 12.70 cm)  
Price upon request

A painting of a field of sunflowers. The sunflowers are rendered in various shades of yellow and orange, with dark brown centers. The leaves are green and some are partially obscured by the flowers. The background is a mix of light and dark colors, suggesting a field or a landscape. There are three small, dark rectangular marks on the right side of the painting. Handwritten text is overlaid on the painting in two main sections.

Seeking After  
That sweet  
Golden Clime

where the Travellers  
Journey is  
done

where the  
youthful  
pined away  
with desire  
And the pale  
Virgin shrouded  
in snow



Joan Snyder (b. 1940, Highland Park, NJ; lives and works in Woodstock and Brooklyn, NY) first gained public attention in the early 1970s with her gestural and elegant “stroke paintings”, which used the grid to deconstruct and retell the story of abstract painting. Through a fiercely individual approach and persistent experimentation with technique and materials, Snyder has extended the expressive potential of abstract painting and inspired generations of emerging artists. Her paintings are included in numerous museum collections such as: the Museum of Modern Art; Metropolitan Museum of Art; Whitney Museum of American Art, the Brooklyn Museum of Art; The Jewish Museum, all in New York; The Museum of Fine Arts, Boston, MA; the Art Institute of Chicago, Harvard Art Museums, The National Gallery, Washington, DC; and many more. She was the recipient of the National Endowment for the Arts Fellowship in 1974, the Guggenheim Memorial Fellowship in 1983, and the

MacArthur Fellowship in 2007. She also received the Arts & Letters Award from the American Academy of Arts & Letters in 2016. Snyder received an AB from Douglass College in 1962 and an MFA from Rutgers University in 1966. Joan is represented by CANADA, New York; and Thaddeus Ropac, London, Paris, Salzburg, Seoul. She currently has an exhibition on view at Thaddeus Ropac, London.



Joan Snyder, *Becoming Magenta*, 2024, oil, acrylic, paper mache, herbs on linen on board, 54 × 54 inches (137.16 × 137.16 cm)  
\$170,000



Joan Snyder, *Lace, Berries, Silk*, 2023, Ink on paper, 21 ¼ × 17 ¼ × 2 ¼ inches (53.98 × 43.82 × 5.72 cm) (framed)  
\$12,500



Joan Snyder, *Celebration*, 2009, oil, acrylic, seeds, burlap on paper, 27 ¼ × 34 ¾ × 2 ¾ inches (69.22 × 88.27 × 6.99 cm)  
(framed)  
\$25,500





Installation view of Joan Snyder presentation.



Sam Gilliam, *Somerset*, 1986, acrylic on canvas and enamel on metal construction in two parts, 71 × 91 × 6 inches (182.56 × 231.46 × 16.51 cm)  
Price upon request



Sam Gilliam (b. 1933, Tupelo, Mississippi, d. 2022, Washington, D.C.) is known for his Drape paintings, which expanded upon the tenets of Abstract Expressionism in entirely new ways. Suspending stretcherless lengths of painted canvas from the walls or ceilings of exhibition spaces, Gilliam transformed his medium and the contexts in which it was viewed. As an artist in the nation's capital at the height of the Civil Rights Movement, this was not merely an aesthetic proposition; it was a way of defining art's role in a society undergoing dramatic change. Gilliam pursued a pioneering course in which experimentation was the only constant. Inspired by the improvisatory ethos of jazz, his lyrical abstractions took on an increasing variety of forms, moods, and materials. In addition to a traveling retrospective organized by the Corcoran Gallery of Art, Washington, D.C. in 2005, Sam Gilliam was the subject of

solo exhibitions at the Museum of Modern Art, New York (1971); The Studio Museum in Harlem, New York (1982); Whitney Museum of American Art, Philip Morris Branch, New York (1993); J.B. Speed Memorial Museum, Louisville, Kentucky (1996); Phillips Collection, Washington, D.C. (2011); and Kunstmuseum Basel, Switzerland (2018), among many other institutions. A semi-permanent installation of Gilliam's paintings opened at Dia:Beacon in August 2019. His work is included in over fifty public collections, including those of the Musée d'Art Moderne de la Ville de Paris; Tate Modern, London; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the Art Institute of Chicago.



Sam Gilliam, *Untitled*, 1973, acrylic on canvas, 29 × 28 ½ × 2 inches (73.66 × 72.39 × 5.08 cm) (framed)  
Price upon request



Katherine Bradford, *Encounter in the Sky*, 2024, acrylic on canvas, diptych: 72 × 136 inches (182.88 × 345.44 cm)  
\$180,000



Katherine Bradford (b. 1942, New York; lives and works in New York and Maine) paints enigmatic canvases that place characters, including mothers, superheroes, and swimmers, in abstract fields of saturated and sumptuous color. Her buoyant, luminous compositions feature dreamy and otherworldly settings such as outer space or the open sea. Her work has been exhibited at MoMA PS1, New York; Brooklyn Museum, New York; Portland Museum of Art, Maine; Frye Art Museum, Seattle; Kunstmuseum Schloss Derneburg, Germany; Kunsthalle Emden, Germany; and University of the Arts, Philadelphia, among others. Her work is held in the collections of the Metropolitan Museum of Art, New York; Brooklyn Museum, New York; Dallas Museum of Art, Texas; the Menil Collection, Houston; Rubell Family Collection, Miami; Aishti Foundation, Beirut, Lebanon; Musée d'Art Moderne de Paris, Paris, France, and Xiao Museum of Contemporary Art, Rizhao, China, among others. She earned her BA from Bryn Mawr College in 1964 and MFA from SUNY

Purchase in 1988. Bradford is represented by CANADA, New York; kaufmann repetto, Milan; and Emmanuela Campoli, Paris. Exhibitions forthcoming at kaufmann repetto and Tomio Koyama. Additionally, Katherine Bradford has her first monograph through JRP|Edition coming out this winter.



Katherine Bradford, *Islands in the Fog*, 2024, acrylic on canvas, 21 ¼ × 17 ¼ × 2 ¼ inches (53.98 × 43.82 × 5.72 cm) (framed)  
\$25,000



Katherine Bradford, *Red Tube Swimmer*, 2024, acrylic on canvas, 12 ¼ × 15 ¼ × 2 ¼ inches (31.12 × 38.74 × 5.72 cm) (framed)  
\$18,000





Katherine Bradford, *Diagonal Fog Swimmers*, 2024, acrylic on canvas, 12 ¼ × 15 ¼ × 2 ¼ inches (31.12 × 38.74 × 5.72 cm)  
(framed)  
\$18,000



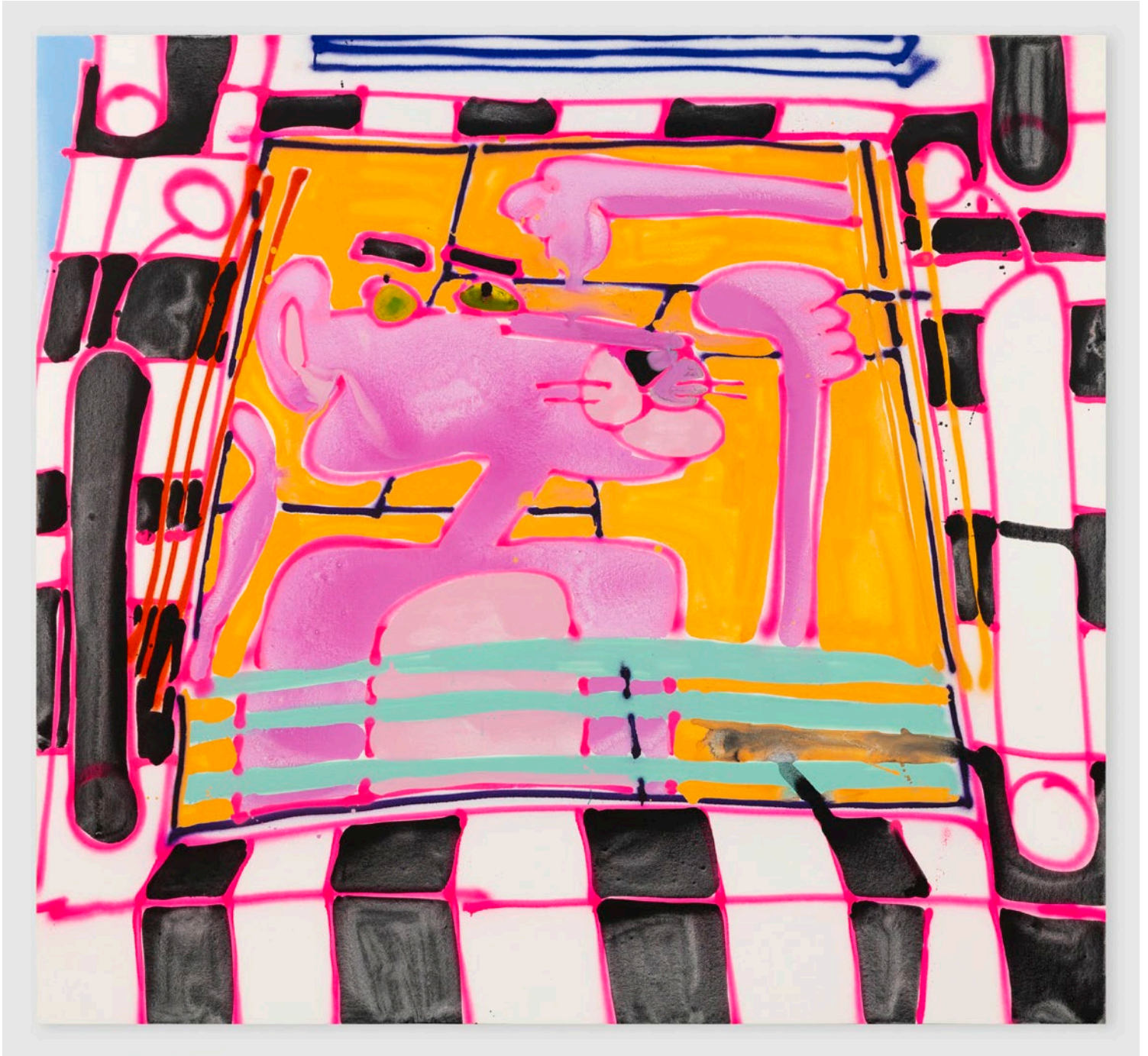
Katherine Bradford, *Fog Over Blue*, 2024, acrylic on canvas, 13 ¼ × 10 ¼ × 2 ¼ inches (33.66 × 26.04 × 5.72 cm) (framed)  
\$12,000



Katherine Bradford, *Close Couple*, 2024, acrylic on canvas, 11 ¼ × 9 ¼ × 2 inches (28.58 × 23.50 × 5.08 cm) (framed)  
\$10,000



Installation view of Katherine Bradford presentation.



Katherine Bernhardt, *Tawaraya Boxing Ring*, 2024, acrylic and spray paint on canvas, 72 × 78 inches (182.88 × 198.12 cm)  
\$180,000



Katherine Bernhardt (b. 1975, St. Louis, MO; lives and works in St. Louis, MO) is known for her mural-like paintings of pop culture iconography. Through her index of images, from childhood sticker books to a ketchup bottle seen during travel, Bernhardt chronicles her life and the broader culture, synthesizing her visual material with hard-won ease. Bernhardt has exhibited extensively in New York and abroad at venues and institutions including David Zwirner, London, Hong Kong; Xavier Hufkens, Brussels; Shinji Nanzuka Gallery, Tokyo, Japan; Art OMI, Ghent, NY; and the Contemporary Art Museum, St. Louis. Her paintings are held in public collections including the Carnegie Museum of Art, Pittsburgh, PA; the High Museum, Atlanta; the Hirshhorn Museum, Washington, DC; the Portland Museum of Art, Portland, ME; the San Antonio Museum of Art, TX. She earned her MFA from School of Visual Arts, New York, NY in 2000. Bernhardt is represented by

CANADA, New York; and David Zwirner, New York, Los Angeles, Paris, London, Hong Kong. Exhibition forthcoming at the Nerman Museum of Contemporary Art, Overland, KS.



Katherine Bernhardt, *Butter Mouth*, 2024, acrylic and spray paint on canvas, 78 × 72 inches (198.12 × 182.88 cm)  
\$180,000



Hasani Sahlehe, *Thin*, 2024, acrylic gel on canvas, 108 × 84 inches (274.32 × 213.36 cm)  
\$30,000





Hasani Sahlehe (b. 1991, St. Thomas, Virgin Islands; lives and works in Atlanta, Georgia) makes tactile and brightly-hued abstract paintings that foreground the physicality of the painted surface in order to explore the phenomenological impact of color and shape and the nuances of human perception. In the studio, Sahlehe channels the emotive quality of music, synesthetically constructing a painted space from the experience of sound. Sahlehe graduated from Savannah College of Art and Design in 2015. His work has been exhibited in solo exhibitions at Atlanta Contemporary, Atlanta, GA; SCAD Museum of Art, Savannah, GA; CANADA, New York, NY; Night Gallery, Los Angeles, CA; Adams and Ollman, Portland, OR; MARCH, New York, NY; Tif Sigfrids, Athens, GA; Tops Gallery, Memphis, TN; and Gallery 12.26, Dallas, TX, among others. His work was included in the 2021 Atlanta Biennial at Atlanta Contemporary. He is a

recipient of a 2023 Macdowell Fellowship. Sahlehe's work is in the permanent collections of The High Museum of Art and the Georgia Museum of Art.



Hasani Sahlehe, *Makes Sense*, 2024, acrylic gel and airbrush on canvas, 65 × 55 inches (165.10 × 139.70 cm)  
\$18,000



Hasani Sahlehe, *Untitled*, 2024, monotype, oil-based ink on paper, 39 <sup>3</sup>/<sub>4</sub> × 29 <sup>3</sup>/<sub>4</sub> × 2 inches (100.97 × 75.57 × 5.08 cm) (framed)  
\$4,500



Hasani Sahlehe, *Untitled*, 2024, monotype, oil-based ink on paper, 39 <sup>3</sup>/<sub>4</sub> × 29 <sup>3</sup>/<sub>4</sub> × 2 inches (100.97 × 75.57 × 5.08 cm) (framed)  
\$4,500



Rachel Eulena Williams, *Deflecting Direction*, 2024, acrylic, ink, polyester, canvas, wood, hook and rope on fiberboard, vinyl and wood panel, 60 × 60 × 5 inches (152.40 × 152.40 × 12.70 cm)  
\$37,500



Rachel Eulena Williams (b. 1991, Miami, FL; lives and works in Brooklyn, NY) creates highly colorful and textural works out of paint, rope, canvas, paper, and other objects that she exactly jumbles together with glue, staples, ties, screws, and hooks. Working in the liminal space between painting and sculpture, legibility and abstraction, and color and line, Williams creates networks of interrelation and connection. Williams's playful approach is liberated from traditional constraints such as the rectangular frame of the stretcher bar or the unimpeachable canvas surface. Her works demonstrate painted form pushed to its limits. Williams' work has been exhibited in solo exhibitions at Dundee Arts Center, United Kingdom; Xavier Hufkens, Brussels; The Modern Institute, Glasgow; CANADA, New York; Cooper Cole, Toronto; and Ceysson & Bénétière, Sainte Etienne, among others. Her

work is held in the collections of the Pérez Art Museum, Miami and the Studio Museum in Harlem, New York. She received her BFA from Cooper Union for the Advancement of Science and Art, New York in 2013.

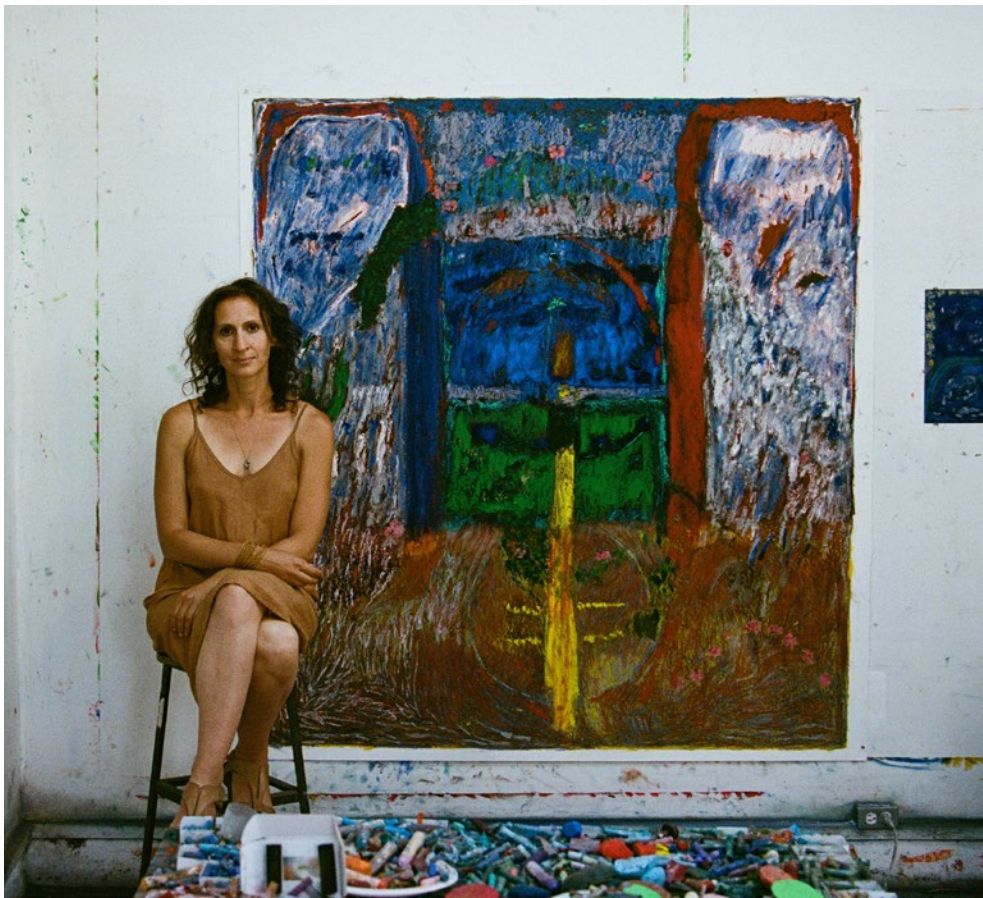


Mimi Lauter, *Untitled*, 2021, oil on linen over panel, 80 ¼ × 100 × 3 inches (203.84 × 254.32 × 7.62 cm)  
\$85,000



Mimi Lauter, *Untitled*, 2021 to scale.





Mimi Lauter (b. 1982, San Francisco, CA; lives and works in Los Angeles, CA) makes emotionally charged and vividly drawings made up predominantly of oil and soft pastels on paper. Her works are comprised of expansive fields of saturated color which she heavily layers and etches into creating swirling textures that assemble abstracted narratives. Lauter builds her imagery through diverse sources of mythology, literature, the social and political atmosphere, and her personal memory and dreams; all as a means to express the relationship between image and existence. Lauter received her B.A. at the University of California, Los Angeles, and her MFA from University of California, Irvine. In 2012,

Lauter was included in the first Los Angeles Biennial "Made in L.A." organized by the Hammer Museum in collaboration with LAXART. In 2021, Lauter participated in Prospect.5 New Orleans, LA. Her work is represented in collections at the Frederick R Weisman Art Foundation, Los Angeles, CA, USA; Hammer Museum, Los Angeles, CA, USA; He Art Museum, Guangdong Province, China; Henry Art Gallery at University of Washington, Seattle, WA, USA; Los Angeles County Museum of Art, Los Angeles, CA, USA; Marciano Art Foundation, Los Angeles, CA, USA; Nixon Collection, London, UK; Olivia Foundation, Mexico City, Mexico; Rachofsky Foundation, Dallas, TX, USA; Santa Barbara Museum, Santa Barbara, CA, USA; Tanoto Foundation, Singapore; and the Wagner Foundation, Boston, MA, USA. Monograph forthcoming this winter.



Mimi Lauter, *Self Portrait*, 2021, pastel on paper, 104 × 66 ¼ × 2 ½ inches (264.48 × 168.28 × 6.35 cm) (framed)  
\$66,000





Sarah Braman (b. 1970, Tonawanda, NY; lives and works in Amherst, MA) is widely recognized for her large-scale sculptures that serve as monuments to everyday life, is interested in the interplay between sensory experience and emotional resonance. In creating her precariously balanced sculptures, Braman combines elements from scrap-yard vehicles, old buildings or furniture with translucent volumes of color and light. Braman received a BFA from Maryland Institute College of Art in Baltimore and an MFA from Tyler School of Art in Philadelphia. Solo exhibitions include Sarah Braman: Finding Room, AKG

Art Museum, Buffalo (2022-23); True Blue Mirror, with Ellen Berkenblit, McEvoy Foundation for the Arts, San Francisco (2019); Growth, Mitchell-Innes & Nash, New York (2019); Here, Marlborough Contemporary, London (2017); You Are Everything, Mitchell-Innes & Nash, New York (2016); Sarah Braman: Alive, Museum of Fine Arts, Boston (2013-14) and Lay Me Down, MACRO, Rome (2011). Braman has also participated in group exhibitions at Crystal Bridges, Bentonville (2019); MASS MoCA, North Adams (2017-18); the Brant Foundation, Greenwich (2017); Kunsthalle Helsinki, Finland (2016); The Kemper Museum of Contemporary Art, Kansas City (2015) and The Saatchi Gallery, London (2010). Braman is one of the founders of artist-run gallery CANADA in New York. In 2013, she was the recipient of the Maud Morgan Prize from MFA, Boston.



Sarah Braman, *Morning Mountain*, 2024, beach wood and glass, 24 × 32 × 20 inches (60.96 × 81.28 × 50.8 cm)  
\$28,000



Additional views of Sarah Braman, *Morning Mountain*, 2024.



Denzil Hurley, *Glyph Within, Without and About #2*, 2016–2018, oil on canvas and panel and stick, 97 × 48 ½ inches (246.38 × 123.19 cm)  
\$30,000



*Denzil Hurley, Glyph Within, Without and About #2, 2016–2018 to scale.*





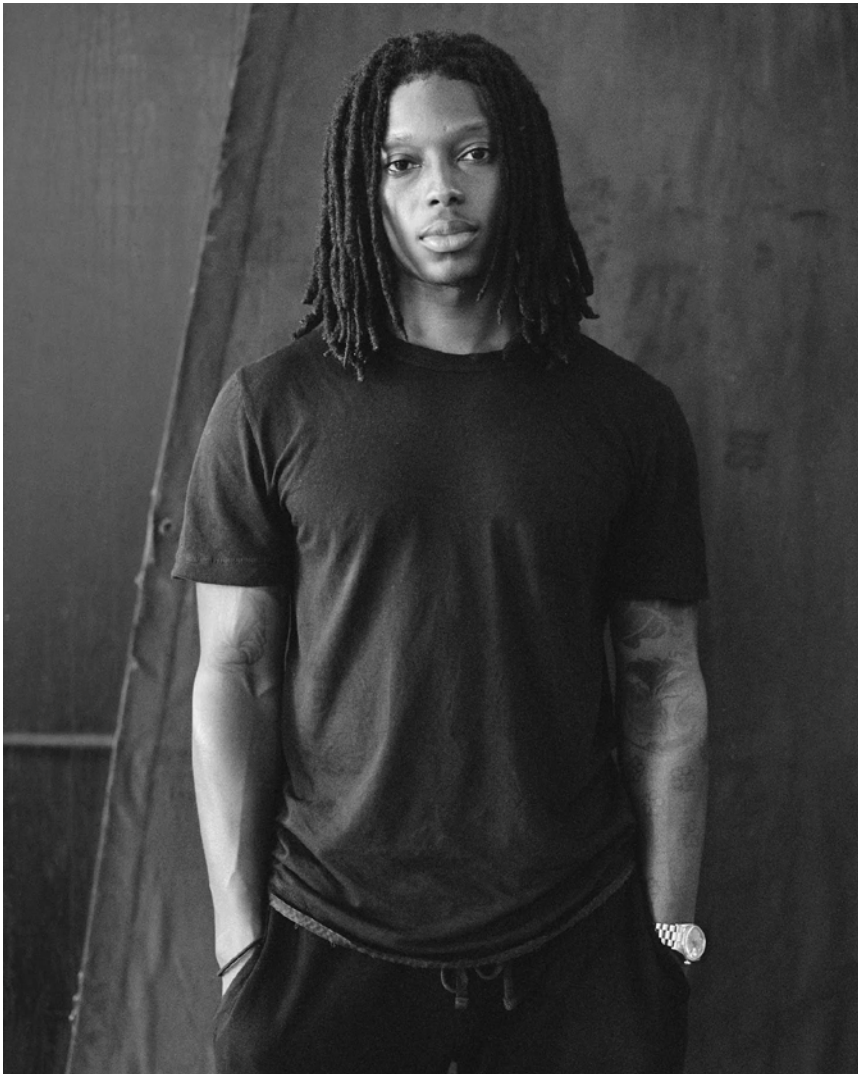
The post-conceptual paintings of Denzil Hurley (b. 1949, Barbados; d. 2021, Seattle, WA) mix provisional construction methods rooted in the African diaspora with what he termed a “reductive” approach. Hurley’s insatiable impulse to edit and repaint was a hallmark of his studio-centric life. The text-like bands of his “redact” series—accumulations of scraped, reapplied, and wiped-out-again paint—enact the erasure of history, or possibly its reconfiguration. His “sticks” are monochrome paintings attached to broom handles, like wordless protest signs. These series led to his “glyphs”: conjoined rectangular panels, often

with their centers removed, which Hurley installed as mismatched grids. He received an MFA from Yale and a BFA from the Portland Museum School. His work has been exhibited widely in the United States and is in the collections of The Brooklyn Museum, New York; The Metropolitan Museum of Art, New York; Henry Art Gallery, University of Washington, Seattle; the Portland Art Museum, Portland, Oregon, as well as the Seattle Art Museum, Seattle. Hurley had solo exhibitions at the Institute of Contemporary Art Miami, the Kemper Museum of Contemporary Art, the Weatherspoon Art Museum and the Seattle Art Museum, among others. He received a Guggenheim Fellowship in addition to awards from the National Endowment for the Arts, the Pollock-Krasner Foundation, and the Ford Foundation. Hurley was a professor of Painting and Drawing at the University of Washington from 1994 until his retirement in 2017, when he was honored with Emeritus status. Exhibition at CANADA forthcoming.



Reginald Sylvester II, *Semi 008*, 2024, acrylic, pastel, rubber, tent shell, and studio debris on canvas 82 × 60 inches (208.28 × 152.40 cm)  
\$40,000





Reginald Sylvester II (b. Jacksonville, NC, USA, 1987; lives and works in Hudson, NY) creates large-scale paintings and sculptures that trace the generative threshold between the two mediums. Working predominantly in abstraction, he expands the language of his painting practice by incorporating materials such as rubber, tarp, aluminium and steel. His singular approach lends his paintings a sculptural presence and imbues his sculptures with a painter's sensibility. In 2023, Sylvester II opened his second solo institutional exhibition at the Kemper Museum of Contemporary Art in Kansas City, MO. This followed *Painter's Refuge: A Way of Life*, which opened in 2022 at the Harvey B. Gantt Center for African-American Arts + Culture in Charlotte, NC. Sylvester II's work is held in public collections including Nasher Museum of Art, NC; Harvey B. Gantt Center for African-American Arts + Culture, NC; Kemper Museum of Contemporary Art, MO; North Carolina Museum of Art, NC; Newark Museum of Art, NJ; Pérez Art Museum, Miami, FL; ICA Miami, FL; Ackland Art Museum, NC;

Wolverhampton Art Gallery, UK; Spazio 1, Lugano, Switzerland; and Fondazione Stelline, Milan, Italy. Exhibition at CANADA forthcoming.



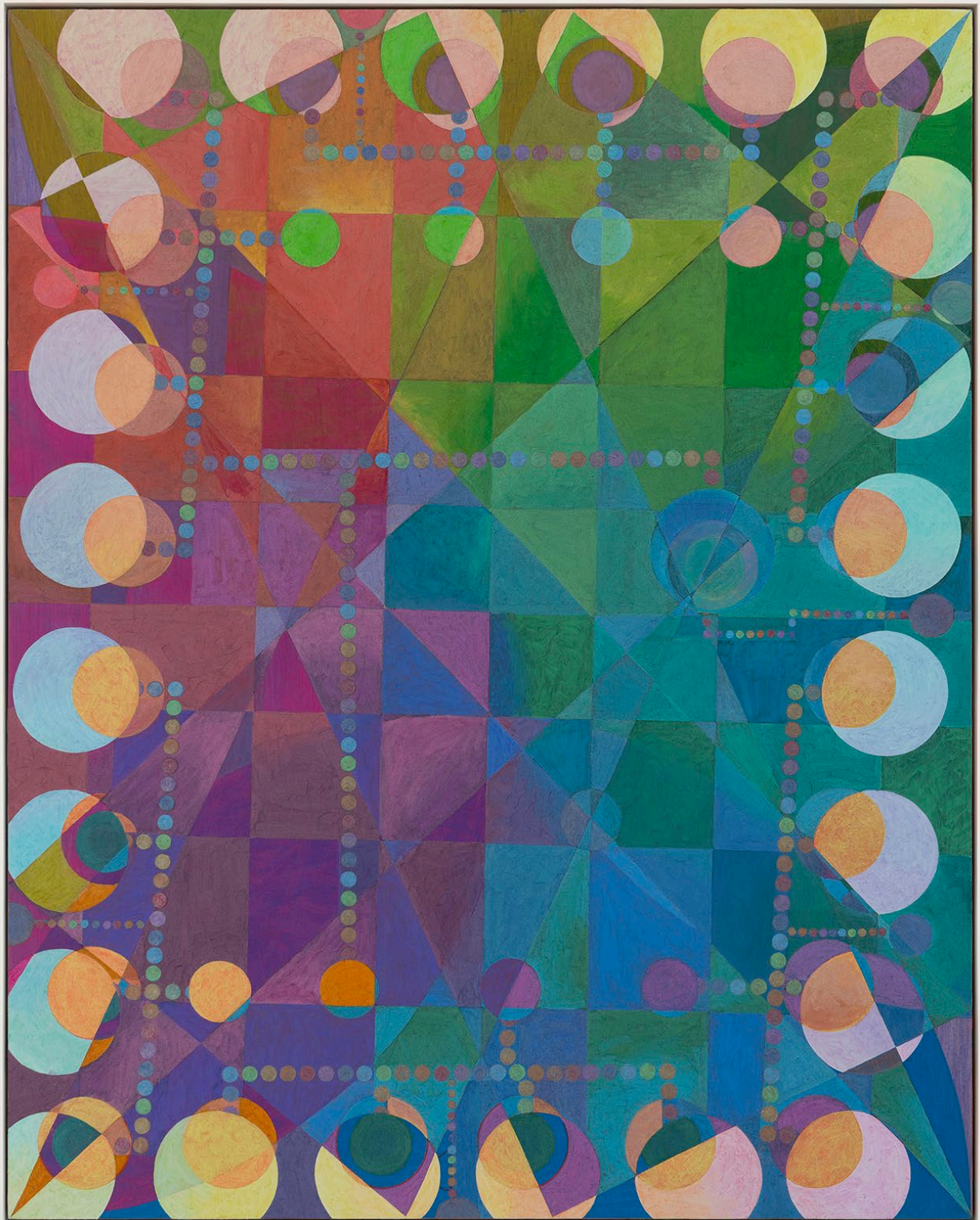
Xylor Jane, *No. 2, No. III*, 2024, oil, colored pencil, and graphite on panel, 29 ½ × 23 ½ × 1 ½ inches (74.93 × 59.69 × 3.81 cm)  
(framed)  
\$42,000





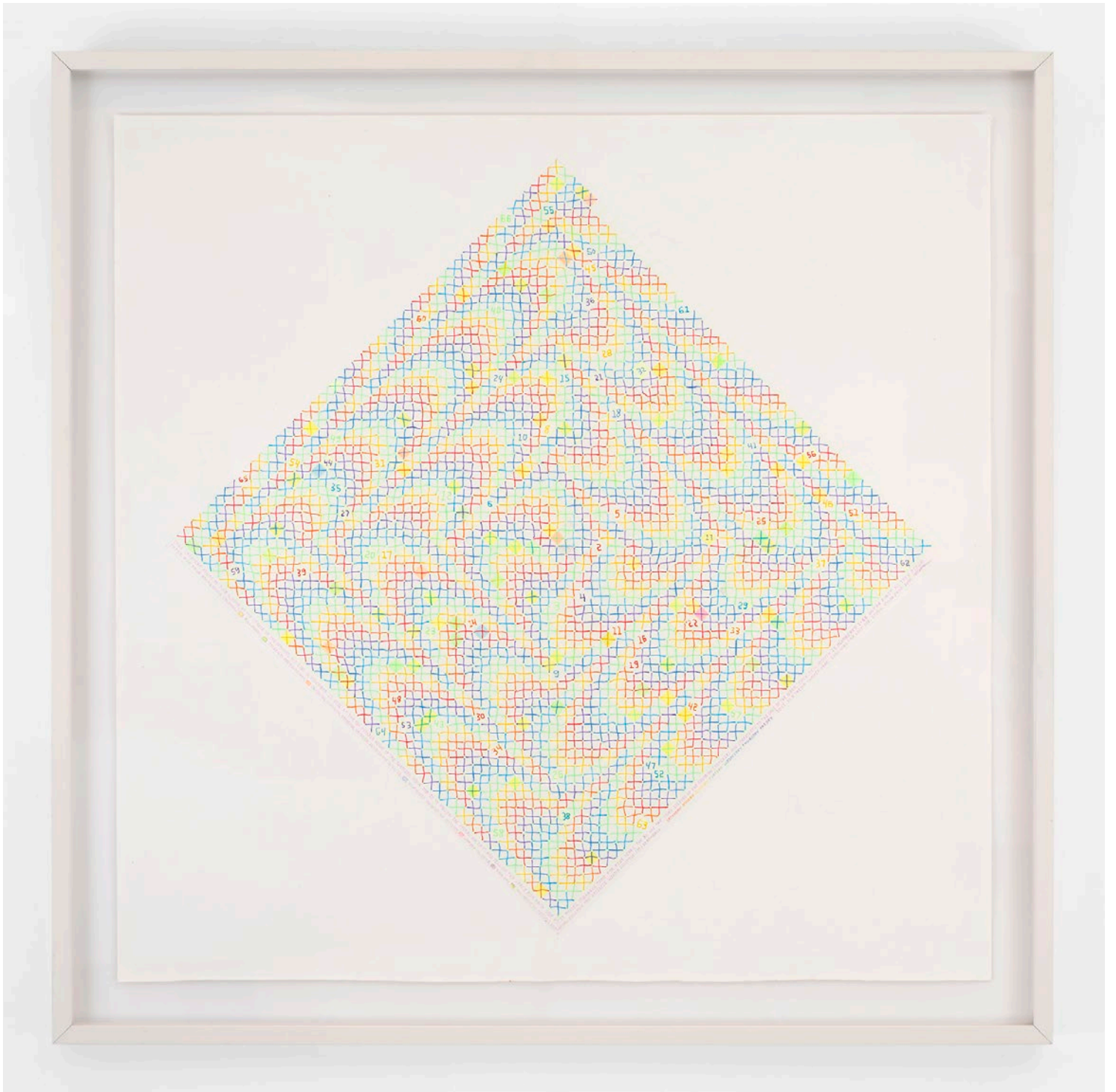
Xylor Jane (b. 1964, Long Beach, CA: lives and works in Greenfield, Massachusetts) makes rainbow-hued, systems-based paintings that are homages to the intangible and mystical pleasures of numbers. In highly detailed and minute applications of pigment, Jane visualizes numerals that are uniquely symmetrical or rare such as primes, magic squares, and golden ratios. Knowing that her soft spot for integers is not shared by all, Jane seeks to present them in novel formats, allowing viewers to have new experiences with mathematical sequences. In all of her works, Xylor invites us to admire and meditate on the engrossing power and beauty of numbers. Jane attended the now-closed San Francisco Art Institute in the early 1990s. Her work has been exhibited in solo exhibitions at Konrad Fischer, Berlin; the University Museum of Contemporary Art, Amherst, MA; Santa Monica Museum of Art, Santa Monica, CA; CANADA, New York, NY; Parrasch Heijnen, Los Angeles, CA; Campoli Prest, Paris; and Almine Rech, Paris; among others. Xylor Jane is represented by CANADA, New York; parrasch heijnen, Los Angeles; and Konrad Fischer, Berlin.

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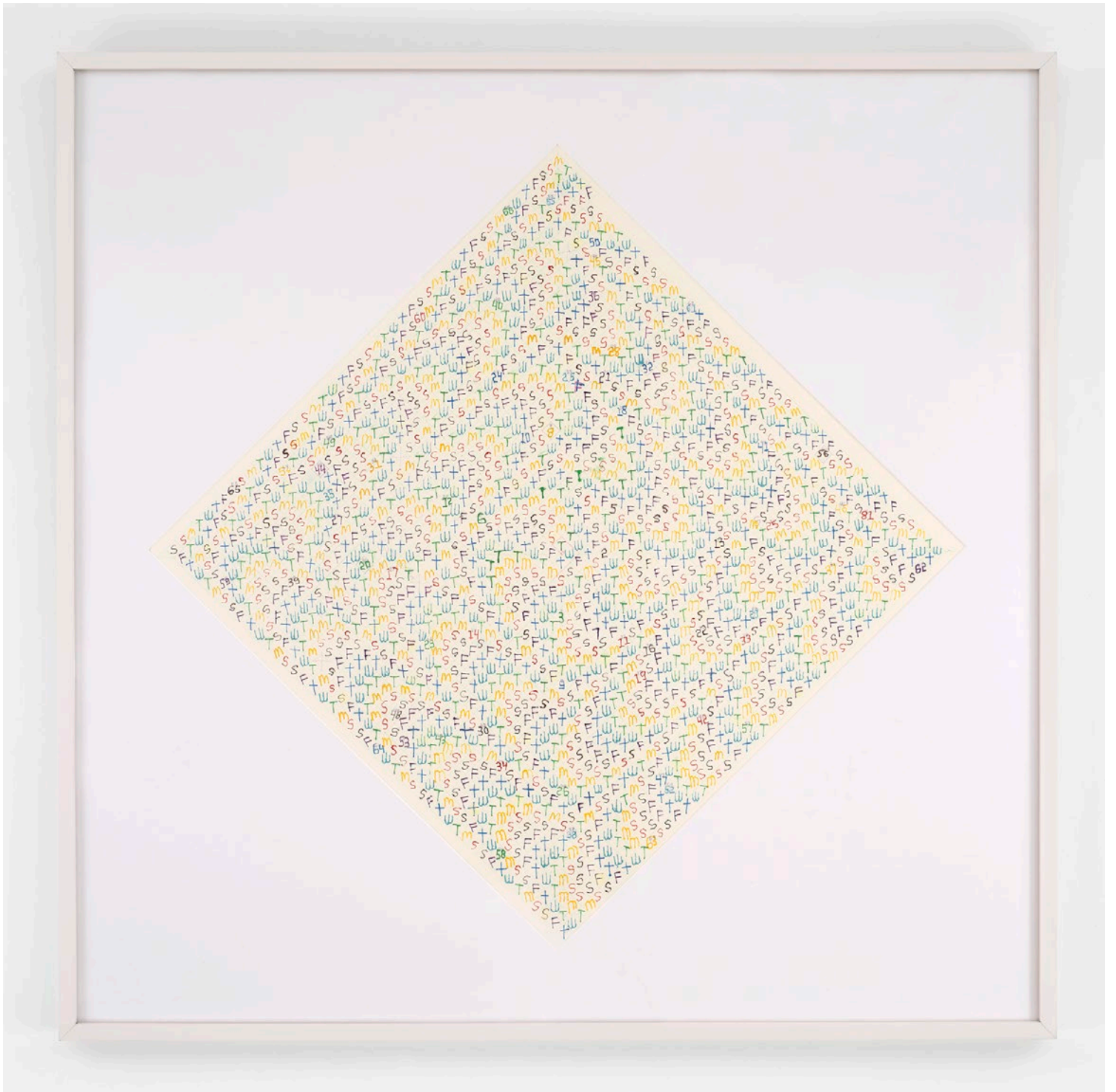


Xylor Jane, *Broken Array*, 2024, oil, pigment marker, and graphite on panel, 29 ½ × 23 ½ × 1 ½ inches (74.93 × 59.69 × 3.81 cm) (framed)  
\$42,000





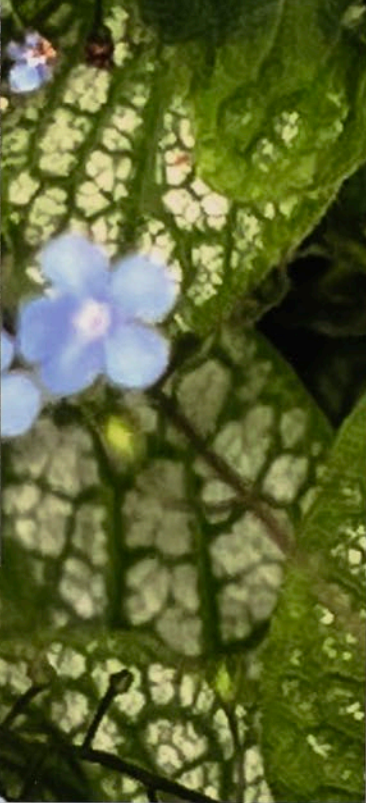
Xylor Jane, *6-6-6 through 11-11-11*, 2006, colored pencil and gelly roll on paper, 30 × 30 inches (77.31 × 77.31 cm) (framed)  
\$16,000



Xylor Jane, *66 Full Moons*, 2007, colored pencil and ink on paper, 31 × 31 inches (79.06 × 79.06 cm) (framed)  
\$16,000



Lee Mary Manning, *Teleidoscope (For LB)*, 2024, chromogenic prints, mat board, artist's frame, 32 ½ × 25 ¼ × 1 ¼ inches  
(82.55 × 64.14 × 3.18 cm) (framed)  
\$14,000

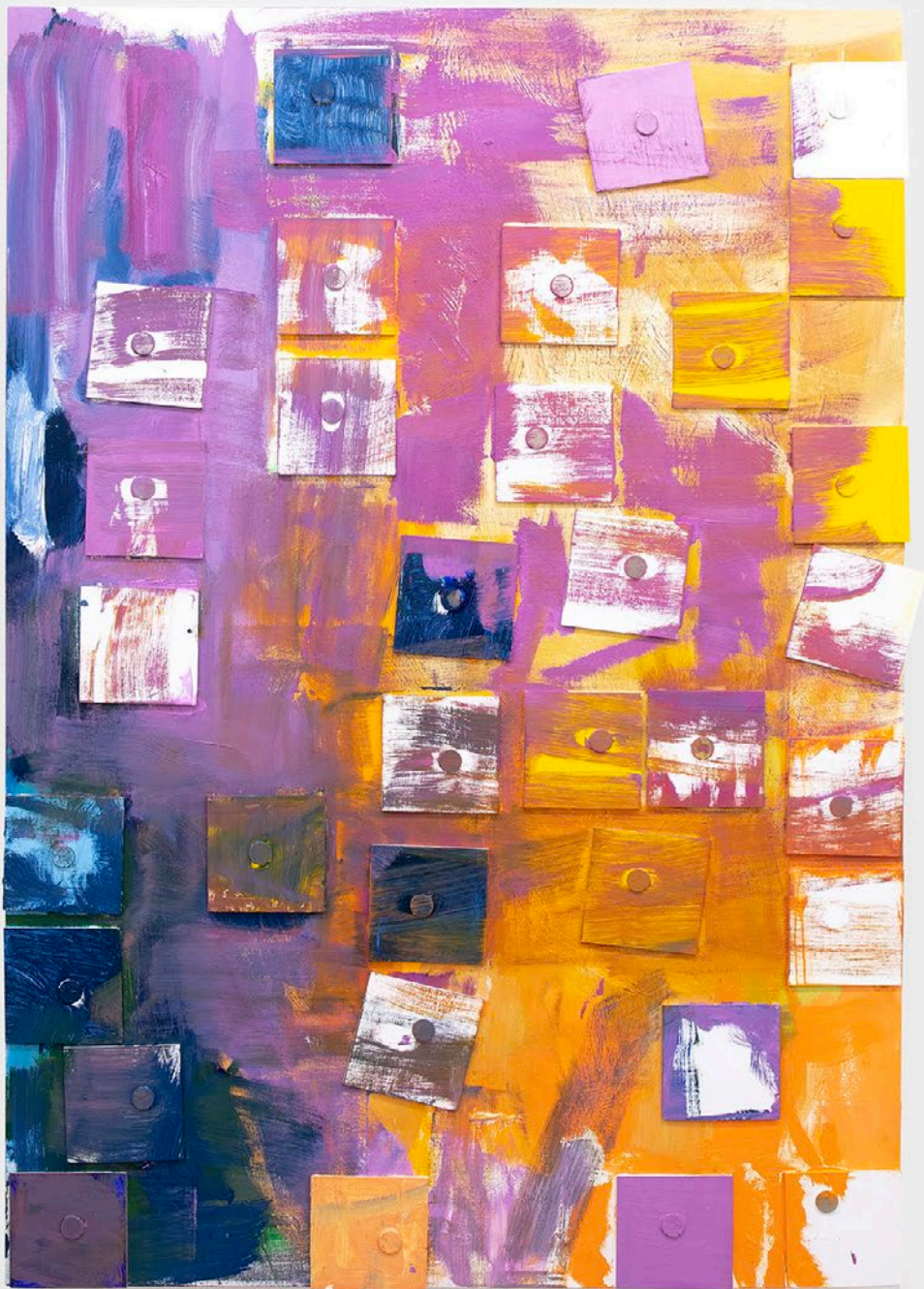




Lee Mary Manning (b. 1972, Alton, IL; lives and works in New York, NY) uses photography as an exercise in recording and collecting—often, prints of modest but remarkable moments are paired with saved mementos such as insect parts, a restaurant napkin, or a plastic bag. Manning's work has been exhibited at Whitney Museum of American Art, New York, NY; Lismore Castle, Ireland; Swiss Institute, New York, NY; CANADA, New York, NY; Complesso Monumentale di San Nicolò, Spoleto, Italy; and Cleopatra's, Brooklyn, NY. Manning's work is in the collection of the Carnegie Museum of Art, Pittsburgh, PA and the Whitney Museum of American Art New York, NY. Currently their work is on view at CANADA.



Lee Mary Manning, *Echt*, 2024, chromogenic prints, mat board, artist's frame, 28 × 27 ½ × 1 ¼ inches (71.12 × 69.85 × 3.18 cm) (framed)  
\$14,000



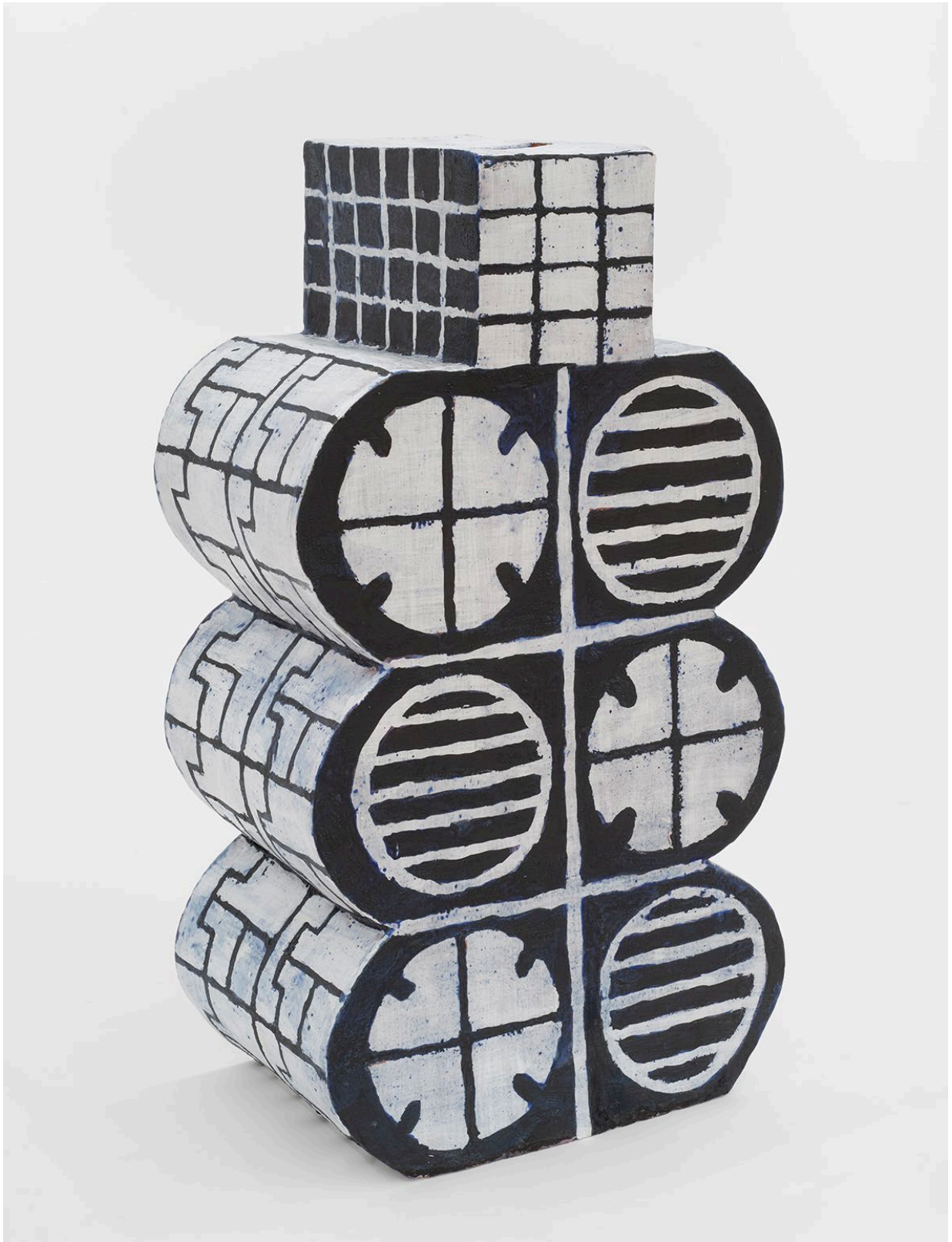
RJ Messineo, *Basket*, 2023, oil, plywood and rare earth magnets on canvas, 72 × 50 × 1 ½ inches (182.88 × 127.00 × 3.81 cm)  
\$28,000







RJ Messineo (b. 1980, Hartford, CT; lives and works in Greenfield, MA) expands the possibilities of the traditional flat surfaces of painting through physically cutting into and adding onto impasto surfaces. Their work employs a variety of palettes as well as many different painting tempos and emotional tones. Messineo has exhibited at venues such as Pace Gallery, James Cohan Gallery, Thomas Erben Gallery, all in New York, NY; Ceysson et Bénétière, Koerich, Luxembourg; Artist Curated Projects, Redling Fine Art, and REDCAT Gallery, all in Los Angeles, CA. RJ received an MFA from the University of California, Los Angeles (2009), and a BFA from Cornell University in Ithaca, NY (2002). Messineo is a Shandaken: Paint School Fellow, and completed the Fire Island Artist Residency in 2014. Their work is included in the permanent collection of the Dallas Museum of Art. Messineo is represented by CANADA, New York, and Morán Morán, Los Angeles.

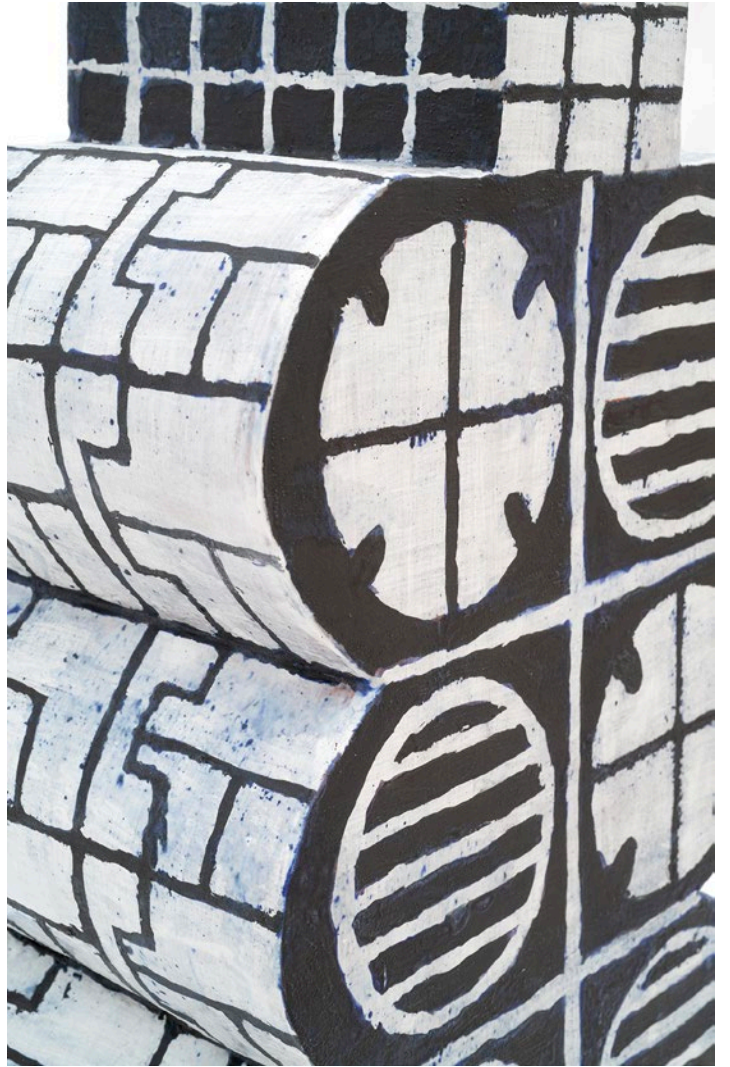
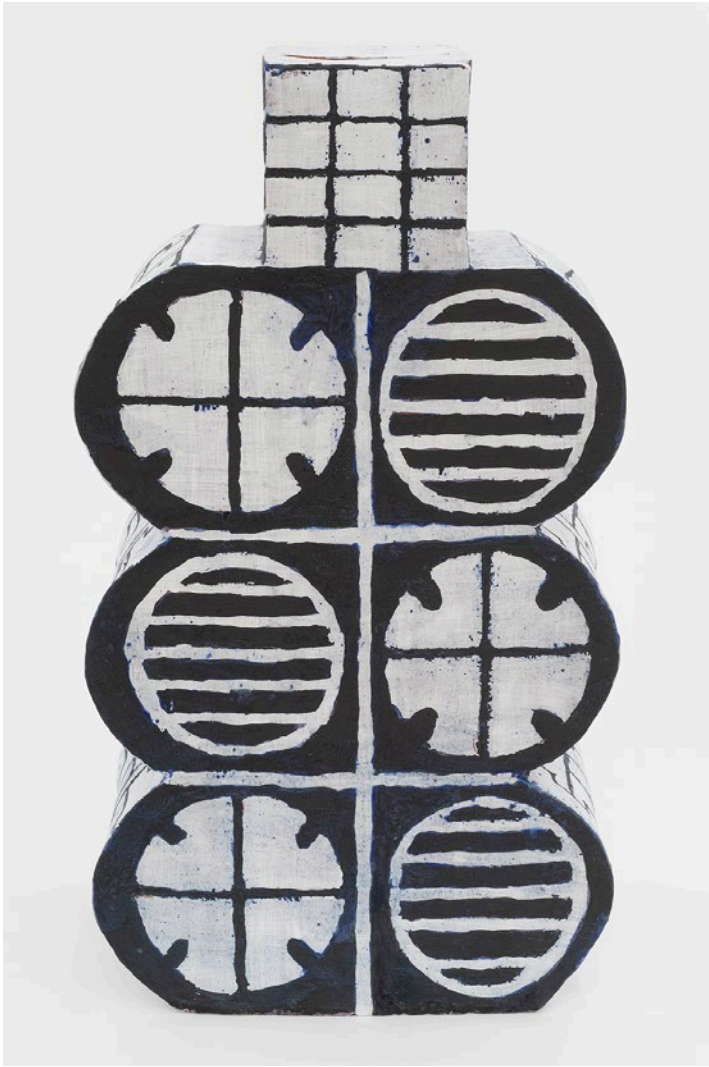


Elisabeth Kley, *Vessel with Curved Sides and Round Shapes*, 2023, glazed earthenware, 23 ½ × 13 × 8 ½ inches (59.69 × 33.02 × 21.59 cm)  
\$14,000



Elisabeth Kley (b. 1956, New York, NY; works in Brooklyn, NY) is known for her black and white ceramic sculptures, vessels, drawings, and site-specific paintings inspired by modernist theater sets and costume designs. Her ceramics, paintings, and works on paper borrow geometric and plant motifs from a wide range of sources, including Wiener Werkstätte, Sergei Diaghilev's Ballet Russe, and ancient Egyptian designs. Solo and two person exhibitions have taken place at The Bemis Center for Contemporary Arts (2022) (catalog), The Fabric Workshop and Museum, Philadelphia (2021), Parts and Labor, Beacon (2021), University of the Arts, Philadelphia (2019), South Willard, Los Angeles (2019), Pierre Marie Giraud, Brussels (2017), Gordon Robichaux, New York (2019), CANADA, New York (2016), Regina Rex, New York (2015), John Tevis Gallery, Paris, (2012), Georgian National Gallery, Tbilisi (2011), and Momenta Art, Brooklyn, (2007). Kley was awarded a Pollock-Krasner Foundation grant in 1998 and was a resident at Troedsson Villa in

Nikko Japan in 2015. Her work is in the collections of the Whitney Museum of American Art, NY and lumber room, Portland.



Additional views of *Vessel with Curved Sides and Round Shapes*.



Install view of *Vessel with Curved Sides and Round Shapes*.



Elisabeth Kley, *Triangles with Eyes*, 2021, glazed earthenware, 8 ¾ × 20 × 5 inches (22.23 × 50.80 × 12.70 cm) \$8,000



Additional views of *Triangles with Eyes*.



Robert Janitz, *Breakfast with Casanova*, 2024, oil, wax, and flour on linen, 25 × 19 inches (65 × 50 cm)  
\$14,000





Robert Janitz (b. 1962, Alsfeld, Germany; lives and works in Mexico City) begins with grounds of gradient color on stretched linen, which are then covered in strokes of semi-transparent paint whipped with flour. The contrasting opacities and transparencies of his marks create fissures of light. Janitz asks fundamental questions, such as what is a brush, paint, or even a surface; and how, via his hand, these tools and materials can generate a mark. Janitz's works have been shown in many international solo and group exhibitions, amongst others in San Carlo, Cremona, Italy; Diego Rivera Museum Anahuacalli, Mexico City, Mexico; the Sevil Dolmaci Gallery in Istanbul, Turkey; the Canada Gallery, New York City, USA; KÖNIG GALERIE, Berlin, Germany; KÖNIG LONDON, London, UK; the Centre Regional Art Contemporain, Montbéliard, France; the PEANA, Monterrey, Mexico; the Archivo Collectivo, Mexico City, Mexico. His works are part of the following collections: Musée d'Art Moderne,

Paris, France; SFMoMA, San Francisco, USA; Amorepacific Museum of Art, Seoul, South Korea; Bass Collection, Texas; Carole Server Collection, New York, NY; Collection VR d'Afflux, Paris, France; Collezione Maramotti, Reggio Emilia, Italy; Hall Art Foundation, Reading, VT, USA; Tomio Koyama, Tokyo, Japan; Goetz Collection, Munich, Germany; Cerámica Suro Collection, Guadalajara, Mexico.



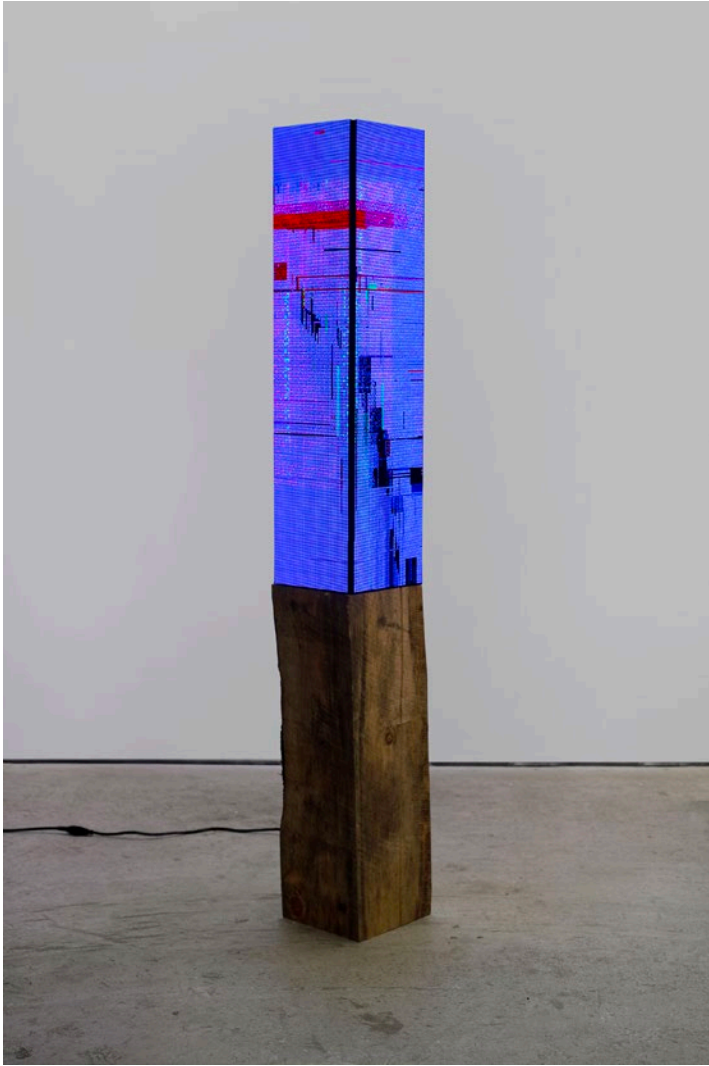
Robert Janitz, *Now you don't exist*, 2024, oil, wax, and flour on linen, 25 × 19 inches (65 × 50 cm)  
\$14,000



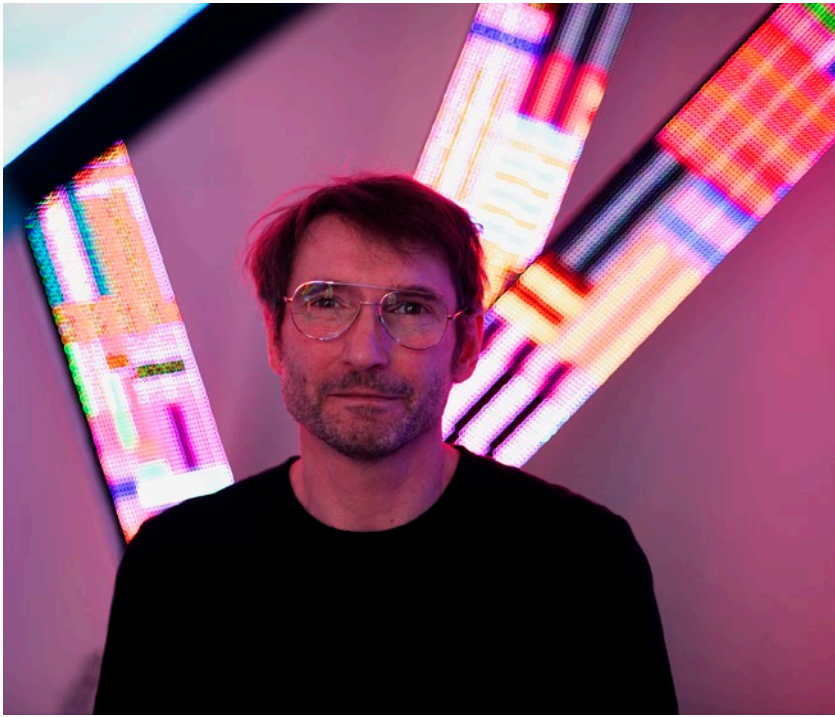
Luke Murphy, *Monument to the Glitch 2° Off*, 2024, P4 mm LED matrix panels, construction timber, steel and aluminum armature, video driver hardware, software, power supplies, PC, code, 81 × 11 ½ × 11 ½ inches (205.74 × 29.21 × 29.21 cm)

Click [here](#) to view video.

\$22,000



*Monument to the Glitch 2° Off* in multiple lighting schemes. Click [here](#) to view video.

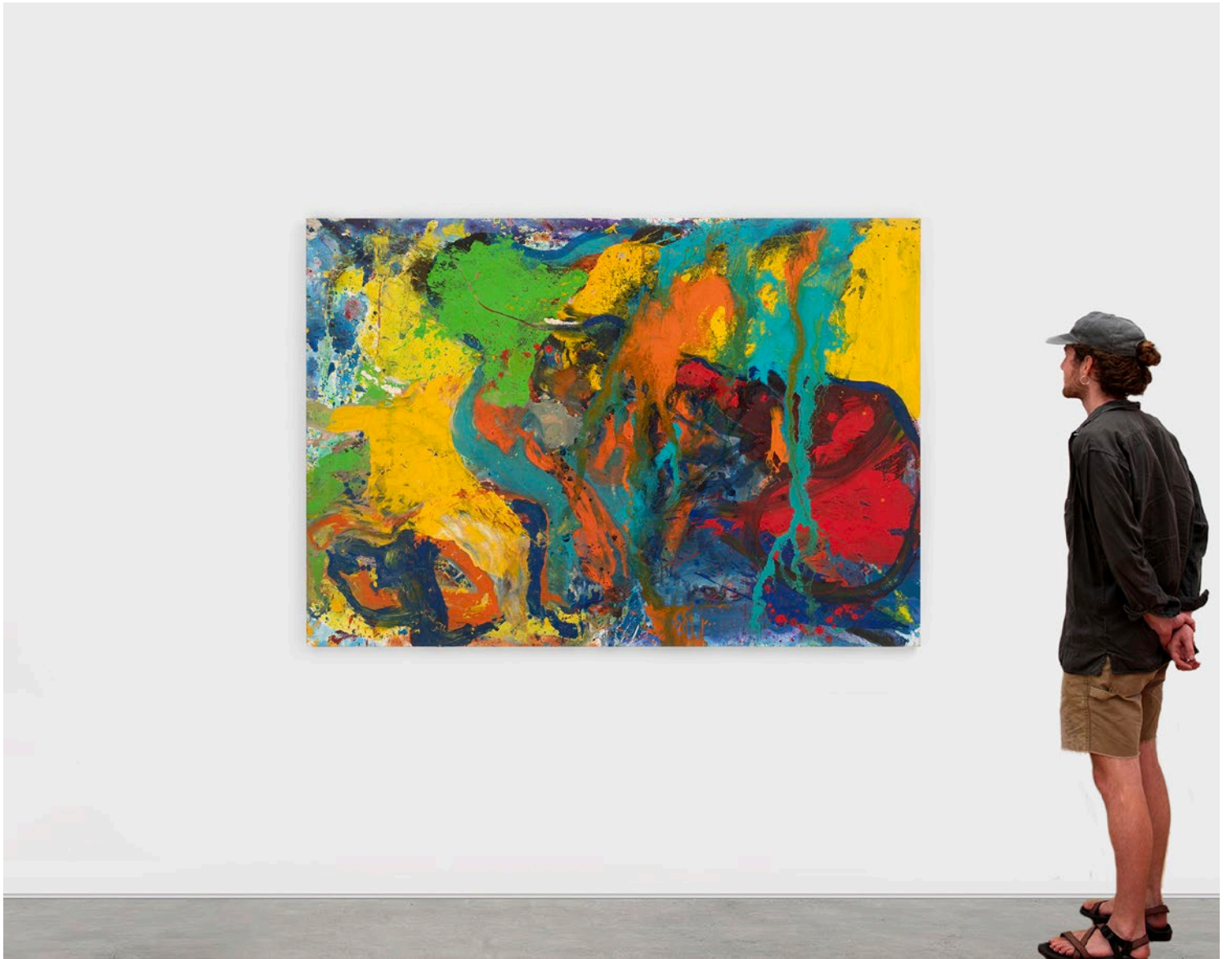


Luke Murphy (b.1963, Boston, MA; lives and works in New York, NY) is interested in using coding within commercial digital systems to evoke shared human responses such as the comfort of standing around a campfire or the awe of watching a conflagration burn. In his LED sculptures, Murphy takes this impulse further, mapping and wrapping code around everyday materials, mining the stress that connects technological systems built for ideal user experience for the cracks and glitches in our digital utopia. Murphy has exhibited in solo exhibitions at the Scottsdale Museum of Contemporary Art (SMoCA), Scottsdale, AZ; CANADA, New York, NY; Shane Campbell Gallery, Chicago, IL; Parisian Laundry, Montreal,

Quebec; and Postmasters, New York, NY, among others. He received his BS from the University of Toronto in 1985; BFA from Nova Scotia College of Art And Design in 1988; and MFA from State University of New York at Purchase in 1991.



Anke Weyer, *Falling*, 2023, oil and acrylic on canvas, 47 ½ × 68 ½ inches (120.65 × 174.72 cm)  
\$22,000



Anke Weyer, *Falling*, 2024 to scale.



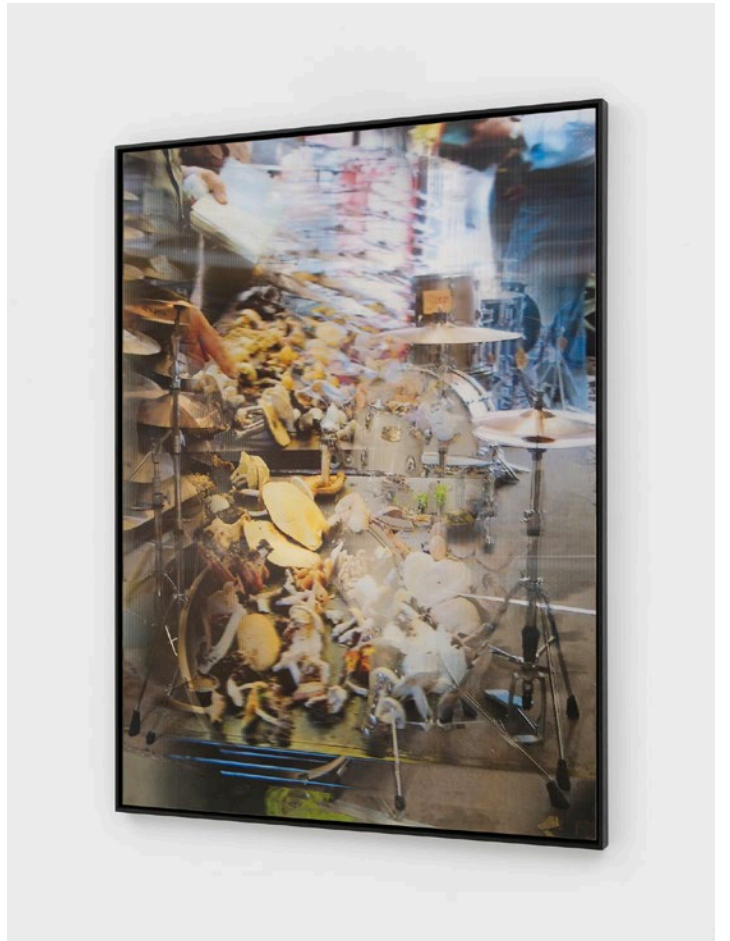
Anke Weyer (b. 1974, Karlsruhe, Germany; lives and works in Brooklyn, NY) makes boldly expressive, large-scale oil and acrylic canvases that materialize an embodied and improvisational painting process. Utilizing a wide palette of bold hues, the artist creates lively, buzzing colorscapes. Her works tackle histories and practices of expressionistic gesture while ultimately shirking a didactic stance on painting's value, instead insisting on the open-endedness of the work's potential interpretations. Weyer attended the Hochschule für Bildende Künste Städelschule, Frankfurt, Germany from 1995-2000 where she studied with Danish artist Per Kirkeby and spent an exchange semester at the Cooper Union, New York. Her work has been exhibited at Kunsthalle Lingen, Germany; Museum of Contemporary Art, Jacksonville; Museo de los Pintores Oaxaqueño, Oaxaca; CANADA, New York; Nino Mier Gallery, Los Angeles and Brussels; Tim Van Laere Gallery, Antwerp; Harper's, East Hampton; and Office Baroque, Brussels; MEIERBACH,

Düsseldorf; David Klein, Detroit; Philip Martin Gallery, Los Angeles; Lucie Fontaine, Milan; David Achenbach Projects, Wuppertal; Páramo Galería, Guadalajara; Galerie Ceysson & Bénétière, Windhof; Makebish Gallery, New York; AUTOCENTER, Berlin; Joilie Laide, Philadelphia; Leo Koenig Projekte, New York; After the Gold Rush, Brooklyn; Galleri Loyal, Stockholm; Mary Goldman Gallery, Los Angeles; Galería Comercial, San Juan; Counter Gallery, London; Champion Fine Art, Brooklyn; Pekao Gallery, Toronto; Galerie Otto, Copenhagen; and Daimlerstrasse, Frankfurt.

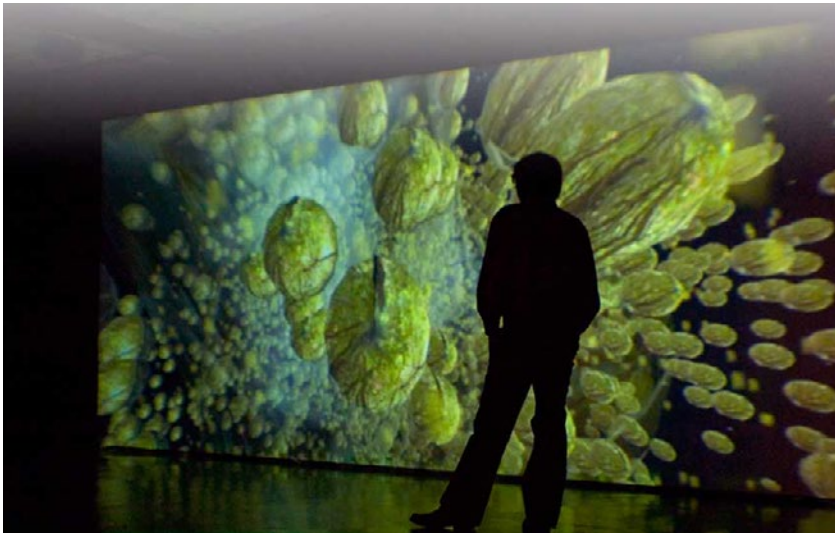




Willy Le Maitre, *drum mushroom*, 2019, lenticular archival inkjet print mounted under acrylic on Dibond, 49 × 36 ¾ × 1 ½ inches (124.14 × 93.35 × 3.81 cm) (framed), edition of 1 plus 1 AP \$14,000

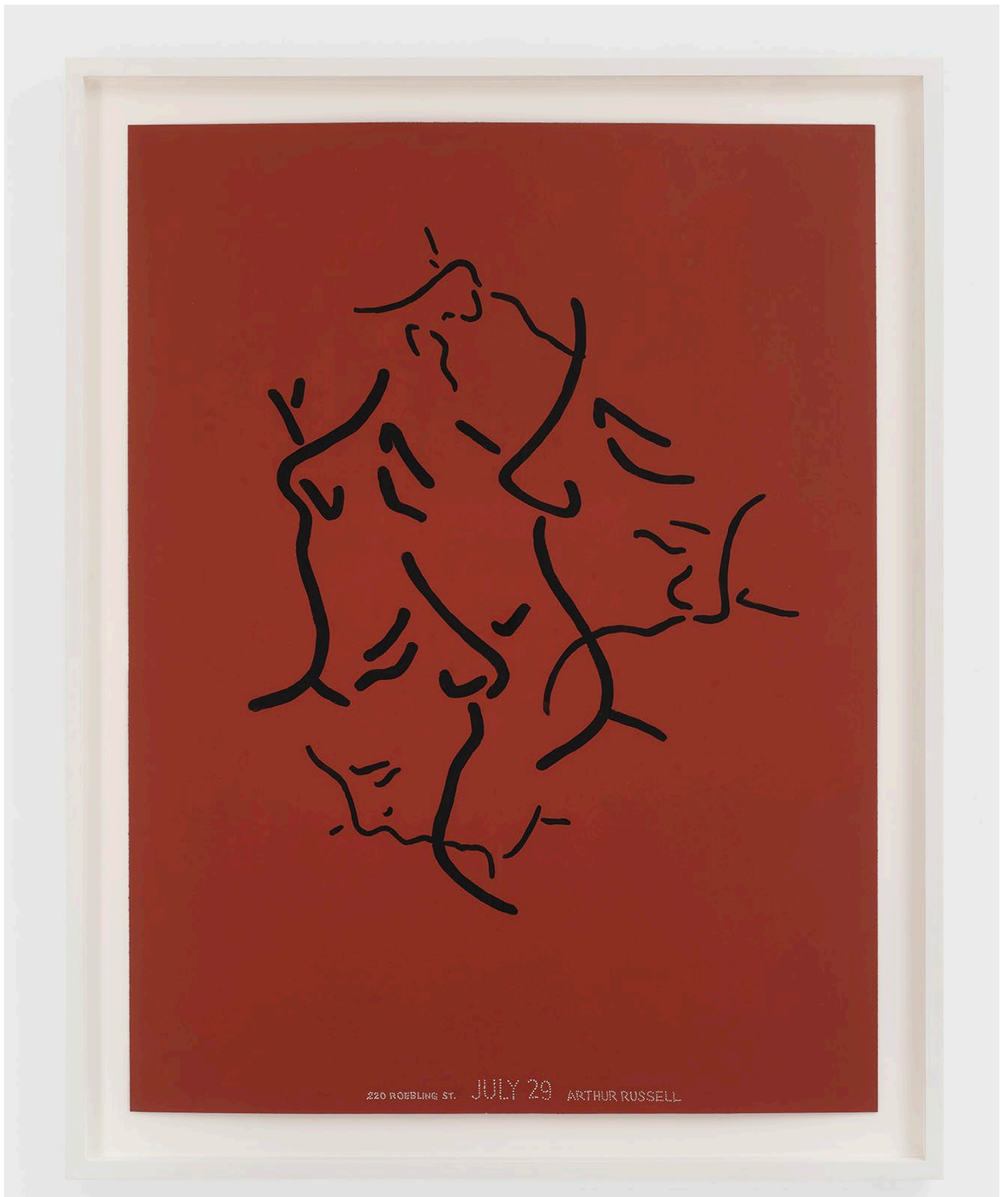


Additional views of *drum mushroom*.



Willy Le Maitre (b. 1965, Montreal, Canada; lives and works in Toronto, Canada) arranges snapshots into densely layered compositions that allude to the three-dimensional and seem to propel us through space. Le Maitre plays off the aesthetic of street photography, transforming his subjects, places, and anecdotal scenes into poetic assemblages: a fleet of taxicabs merge with the spoils of a mushrooms foray; two lovers appear in sun-dappled puddles that drift into a waterfall; the dismantling of an art fair interleaves with a child's sofa fort. They are kinetic

photographs built from casual glimpses and in a state of constant flux; intermingling images observed, thought, remembered and dreamed. Le Maitre's work has been featured in New York at The New Museum, The Kitchen, CANADA, CCS Bard College Galleries, Bitforms, the Baryshnikov Art Centre and in other public galleries.

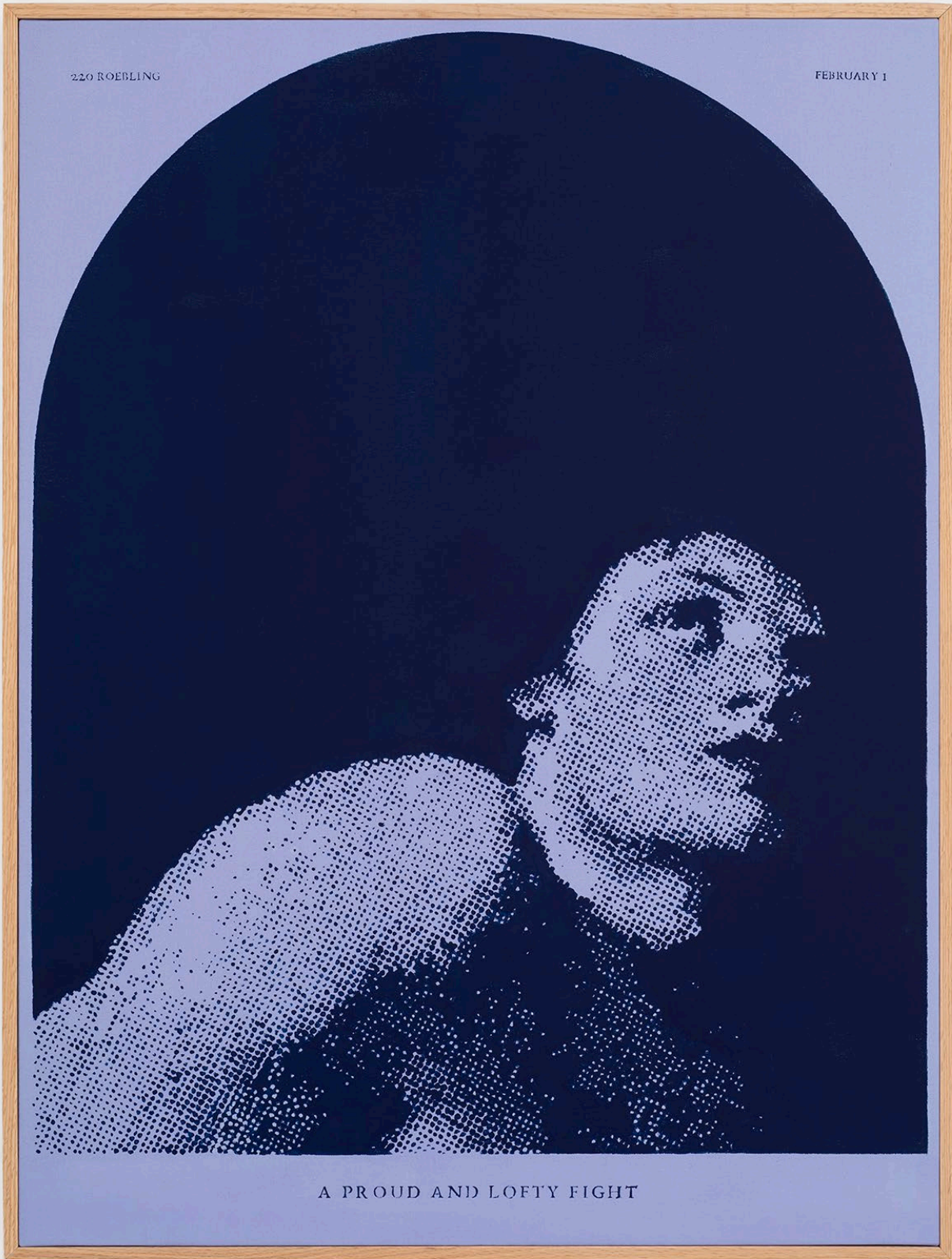


Marc Hundley, *That's Us*, 2023, Acrylic on card, artist's frame, 45 × 35 × 2 inches (114.30 × 88.90 × 5.08 cm) (framed)  
\$10,000



Marc Hundley (b. 1971, Toronto, Canada; lives and works in New York, NY) makes paintings and prints that resemble band posters and enigmatic advertisements. He recycles fragments of culture, appropriate images, and words from other artists, poets, or musicians, reflecting his taste, which is multi-faceted and romantic. Often, he makes posters or fold-out ephemera which he gives out for free, turning fine art into democratic object. His work often offers text from music, literature, or poetry that have inspired the artist. Beyond the cultural referents of Hundley's quotations, each of the works correlate to a personal moment, place, or feeling. His work has been exhibited at The Jewish Museum, New York; Serpentine Galleries, London; White Columns, New York; Printed Matter, Inc., New York; Ratio 3, San Francisco; The Modern Institute, Glasgow; Canada, New York; Team Gallery, New York; Herald St, London;

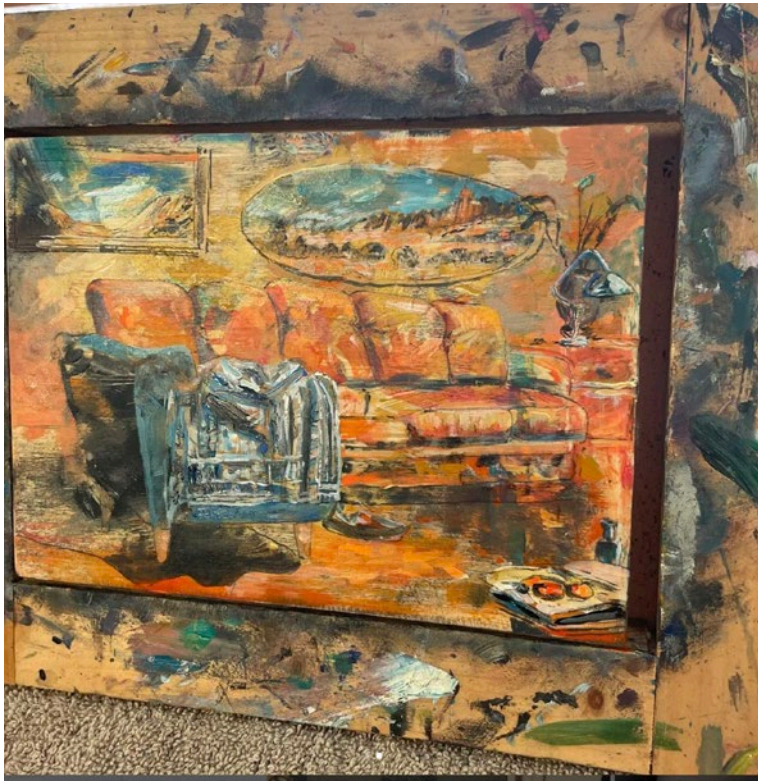
and Darren Knight Gallery, Sydney, among others. His work is held in the collection of the Whitney Museum of American Art



Marc Hundley, *St. Sebastian in... (a proud and lofty fight)*, 2024, acrylic on canvas, artist's frame, 41 × 31 inches (104.14 × 78.74 cm) (framed) \$12,000



Ken D. Resseger, *Untitled*, 2024, oil and acrylic on wood, 9 × 7 × 1 ½ inches (22.86 × 17.78 × 3.49 cm) (framed)  
\$6,000



Ken D. Resseger (b.1981, Providence, R.I.; lives and works in Norwich, CT) often works on several paintings simultaneously and sometimes over a period of several years, adjusting and repainting. The ongoing process becomes a call and response exchange between his experimental "automatic" approach and the attempts at creating a novel but grounded scene. Erasure plays an important role in Resseger's process, and the paintings often feature seemingly incomplete passages. Resseger holds a B.F.A. from Pratt Institute in NY. Recent exhibitions include *Objet Outta*, CANADA, New York; *Acadia and Elsewhere*, James Cohan, New York; *The Thick Stream*, CANADA, New York; *Orwell's Garden*, High Desert, Brooklyn; *The Deep End*, Canada, East Hampton.





Ken D. Resseger, *Outside the Office of the Galactic Pot Healer*, 2024, oil and acrylic on wood, 9 × 7 × 1 ½ inches (22.86 × 17.78 × 3.49 cm) (framed)  
\$6,000



Ken D. Resseger, *Atomic Lounge*, 2024, oil and acrylic on wood, 7 × 9 × 1 ½ inches (17.78 × 22.86 × 3.49 cm) (framed)  
\$6,000



Ken D. Resseger, *Collection of Clouds III*, 2024, oil and acrylic on wood, 7 × 9 × 1 ½ inches (17.78 × 22.86 × 3.49 cm) (framed)  
\$6,000



Ken D. Resseger, *Here Comes The Sun*, 2024, oil and acrylic on wood, 7 × 9 × 1 ½ inches (17.78 × 22.86 × 3.49 cm) (framed)  
\$6,000



Ken D. Resseger, *Some Other Time*, 2024, oil and acrylic on wood, 7 × 9 × 1 ½ inches (17.78 × 22.86 × 3.49 cm) (framed)  
\$6,000



Ken D. Resseger, *Rock II*, 2024, oil and acrylic on wood, 7 × 9 × 1 ½ inches (17.78 × 22.86 × 3.49 cm) (framed)  
\$6,000



Ken D. Resseger, *Tumbleweed Tondo*, 2024, oil and acrylic on wood, 7 × 9 × 1 ½ inches (17.78 × 22.86 × 3.49 cm) (framed)  
\$6,000



Tyson Reeder (b. 1974, Fairfax, VA; lives and works in New York, NY) creates paintings with a light touch. Errant pencil lines form loose boundaries for thinned out flows of acrylic paint that seem soaked into the canvas or possibly emerging from within somehow. From time to time, Reeder will press down on a particular detail paying close attention to something weird, like an embroidered dragon on a silk jacket or the veins on a leaf. Reeder's work has been exhibited in solo exhibitions at Daniel Reich Gallery, New York; Office Baroque,

Brussels; Green Gallery, Milwaukee; CANADA, New York, and Gana Art, Seoul. His work has also appeared in group exhibitions at Pace Gallery, New York; Acquavella, Palm Beach; Gavin Brown's Enterprise, New York; Venus over Manhattan, Los Angeles; Peter Freeman Gallery, New York; and Jack Hanley, San Francisco, among others. In addition to the aforementioned projects, Reeder has co-organized exhibitions including The Early Show at White Columns and the 24-Hour Super Jam at Canada, NY. Reeder has performed at the Serpentine Pavilion, Serpentine Gallery, London as part of the fashion collective George De George with Brian Belott, Jamian Juliano-Villani, and Billy Grant. His paintings are included in the collections of the Museum of Modern Art, New York and the Rubell Family Collection, Miami. He received his BA from Montana State University, Bozeman and BFA from the University of Minnesota, Minneapolis. Current exhibition on view at BB&M Gallery, Seoul.





Tyson Reeder, *Poppies*, 2024, acrylic on canvas, 72 × 48 inches (182.88 × 121.92 cm)  
\$25,000



Scott Reeder, *Bread & Butter (Poolside)*, 2024, oil on canvas, 24  $\frac{3}{4}$   $\times$  30  $\frac{3}{4}$   $\times$  1  $\frac{1}{2}$  inches (62.87  $\times$  78.11  $\times$  3.81 cm) (framed)  
\$10,000



Scott Reeder (b. 1970, Battle Creek, MI; lives and works in Chicago, IL) uses deadpan humor and cultural critique to expose the absurdity of life. Reeder draws from the traditions of still-life painting to project emotional affect and social relationships onto inanimate objects such as bread and butter, which he paints in brightly colored, cartoon-like settings. Reeder received his MFA from the University of Illinois at Chicago and his BFA from the University of Iowa. He was in residence at Skowhegan in 1995. He is in numerous collections, including the Hirshhorn Museum and Sculpture Garden; the Museum of Contemporary Art, Chicago; and the

Walker Art Center. He is an Associate Professor at the School of the Art Institute of Chicago. He has exhibited widely over the past two decades, with solo and two-person exhibitions at Museum of Contemporary Art, Chicago, IL; John Michael Kohler Arts Center, Sheboygan, WI; CANADA, New York, NY; Saenger Galería, Mexico City; Gavin Brown's Enterprise, New York, NY; 356 Mission, Los Angeles, CA; Marlborough, New York, NY; Lisa Cooley, New York, NY; Kavi Gupta, Chicago, and Berlin; Luce Gallery, Torino, Italy; Daniel Reich Gallery, New York, NY; Pat Hearn Gallery, NY; among others.