

CANADA

Frieze Seoul
September 4-7, 2024
COEX

Booth B6:

Katherine Bradford
Katherine Bernhardt
Xylor Jane
Willy Le Maitre
Elizabeth McIntosh
Luke Murphy
Scott Reeder
Tyson Reeder
Hasani Sahlehe





Hasani Sahlehe (b. 1991, St. Thomas, Virgin Islands) lives and works in Atlanta, Georgia. Sahlehe graduated from Savannah College of Art and Design in 2015. He has exhibited internationally and has had solos at the Atlanta Contemporary (Atlanta, GA), SCAD Museum of Art (Savannah, GA), Adams and Ollman (Portland, OR), Tops Gallery (Memphis, TN), and Gallery 12.26 (Dallas, TX), among others. He is a recipient of a 2021 Hopper Price and a 2023 Macdowell Fellowship. In 2023, the Forward Arts Foundation (FAF) named Hasani Sahlehe the winner of the 2023 Edge Award. Sahlehe's solo exhibition at CANADA opens September 2024.

Hasani Sahlehe in his Atlanta, Georgia studio.



Hasani Sahlehe, *Hot-Foot*, 2024, Acrylic gel on canvas, 60 × 48 inches (152.40 × 121.92 cm), \$16,000



Elizabeth McIntosh (born 1967 in Simcoe, Ontario) lives and works in Vancouver, Canada. She is a professor at Emily Carr University of Art and Design, Vancouver. McIntosh received her Master of Fine Arts Degree in Painting in 1996 from Chelsea College of Art and Design, London, and her Bachelor of Arts in 1992, from York University, Toronto. Her most recent solo exhibitions include 'A Ball is for Throwing' at CANADA, New York in 2022; 'Family' at Tanya Leighton, Los Angeles in 2021; 'Show up' at Oakville Galleries, Toronto and 'Mom or Mother' at Catriona Jeffries, Vancouver, both in 2020; and 'Night Sweat' at Tanya Leighton, Berlin in 2019.

McIntosh has received numerous awards, public commissions and grants, including the Fogo Island Artist Residency. Her work is held in the collections of the National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto; and Musée d'art contemporain de Montréal, among others.

Elizabeth McIntosh in her Vancouver studio. Photo by Rachel Topham.



Elizabeth McIntosh, *Remnants*, 2024, Oil and acrylic on canvas, 57 × 49 inches (144.78 × 124.46 cm), \$25,000



Elizabeth McIntosh, *New Growth*, 2024, Oil and acrylic on canvas, 57 × 49 inches (144.78 × 124.46 cm), \$25,000



Elizabeth McIntosh, *Personality*, 2024, Oil and flashe on canvas, 41 × 31 inches (104.14 × 78.74 cm), \$18,000



Elizabeth McIntosh, *Chaos*, 2024, Oil and acrylic on canvas, 41 × 31 inches (104.14 × 78.74 cm), \$18,000



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.

Katherine Bernhardt in her St. Louis, MI studio. Photo by Marquale Ashley.



Katherine Bernhardt, *Crazy Monster Mushrooms*, 2024, Acrylic and spray paint on canvas, 72 ½ × 78 ½ inches (184.15 × 199.39 cm), \$180,000



Katherine Bernhardt, *Mushroom Mouth*, 2024, Acrylic and spray paint on canvas, 60 × 48 inches (152.40 × 121.92 cm), \$110,000



Katherine Bernhardt, *Lucky Mouth*, 2024, Acrylic and spray paint on canvas, 60 × 48 inches (152.40 × 121.92 cm), \$110,000



Katherine Bernhardt, *Untitled*, 2018, Acrylic on paper, 22 × 17 inches (55.88 × 43.18 cm) (framed), \$9,000



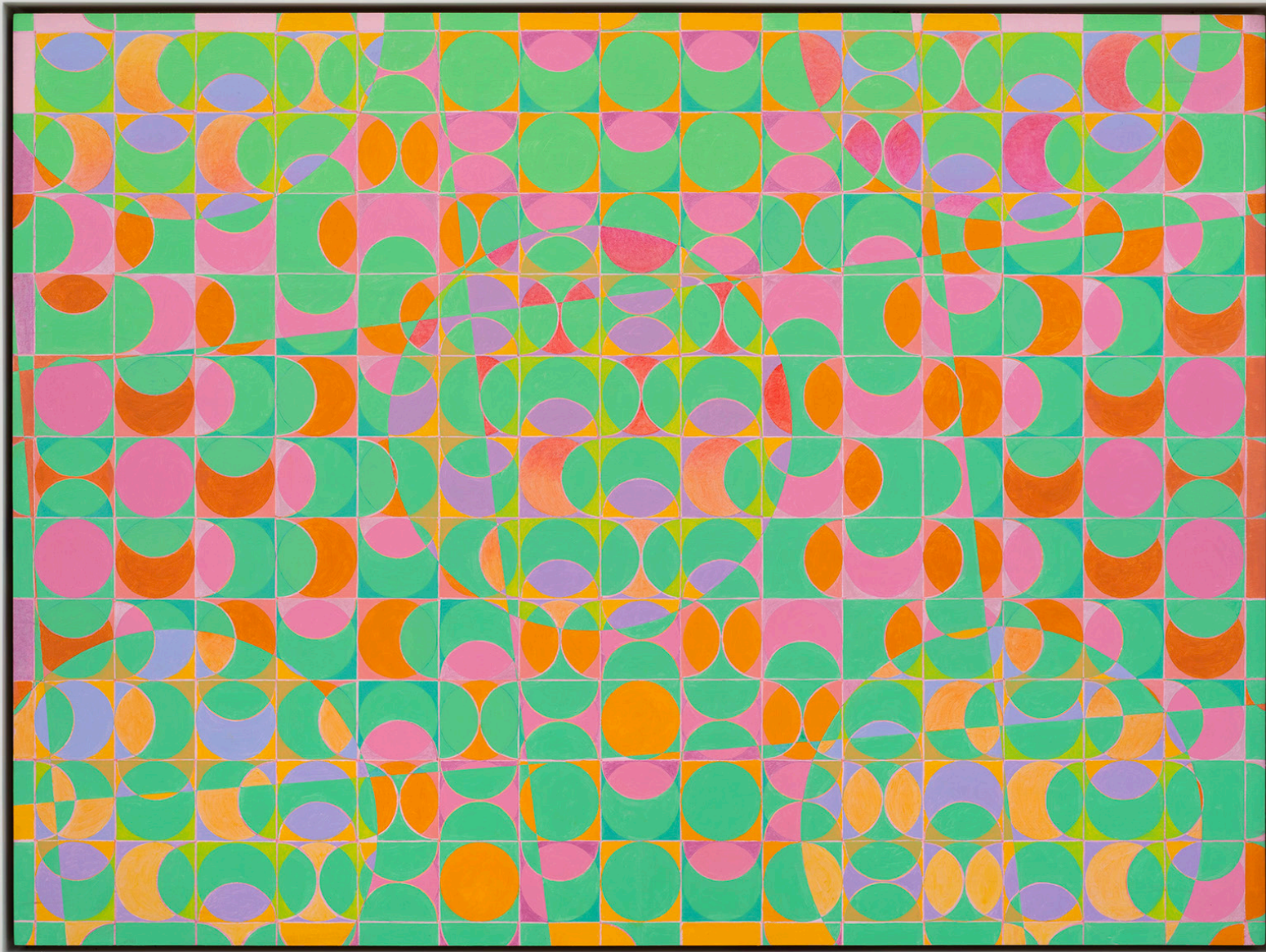
Katherine Bernhardt, *Untitled*, 2018, Acrylic on paper, 226 × 20 × 1 ½ inches (66.04 × 50.80 × 3.81 cm) (framed), \$11,000



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.

Xylor Jane in her Greenfield, MA studio. Photo by Marquale Ashley.



Xylor Jane, *Untitled*, 2024, Oil, pigment marker, and graphite on panel, 23 ½ × 31 ½ × 1 ½ inches (60.01 × 80.33 × 3.81 cm) (framed), \$45,000



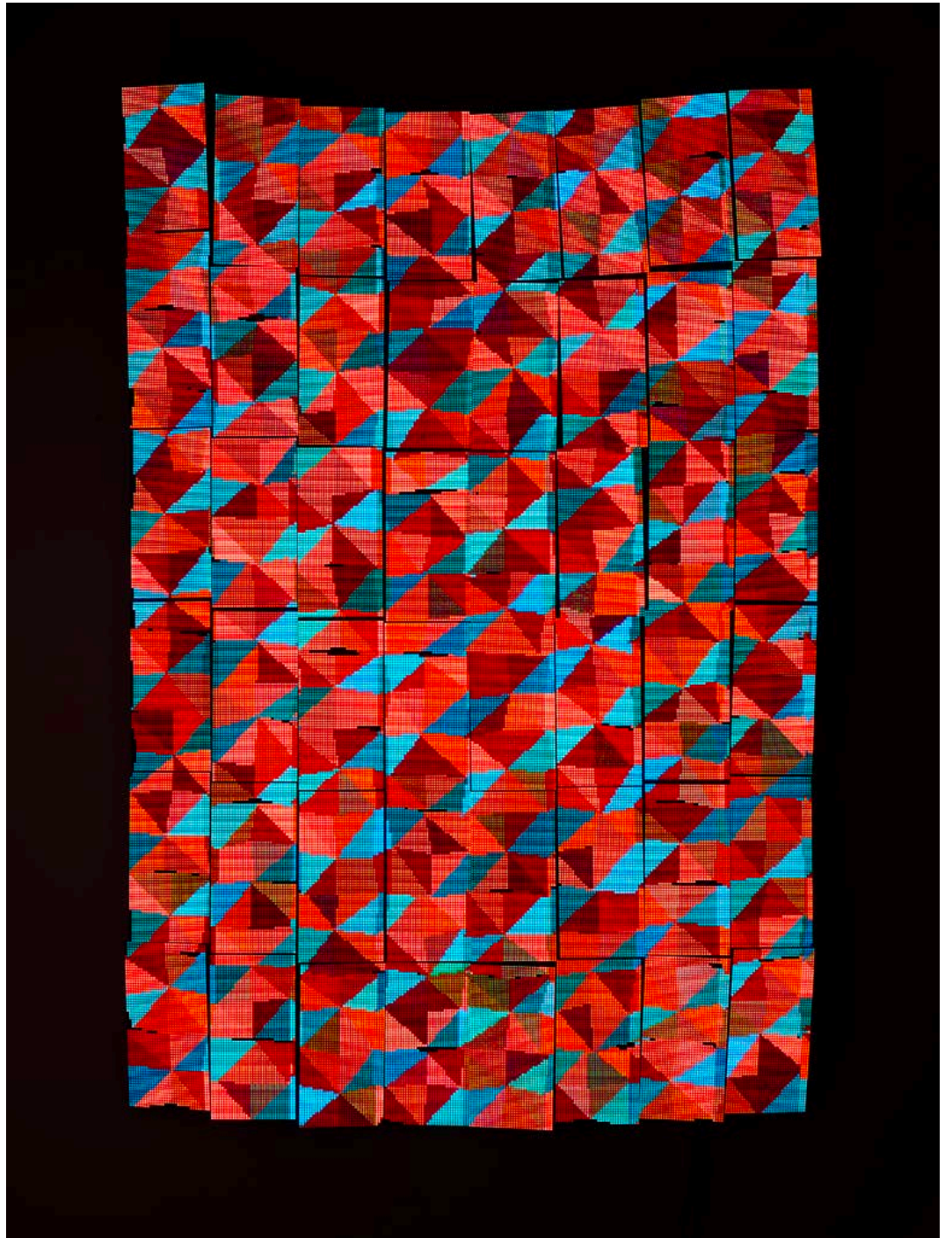
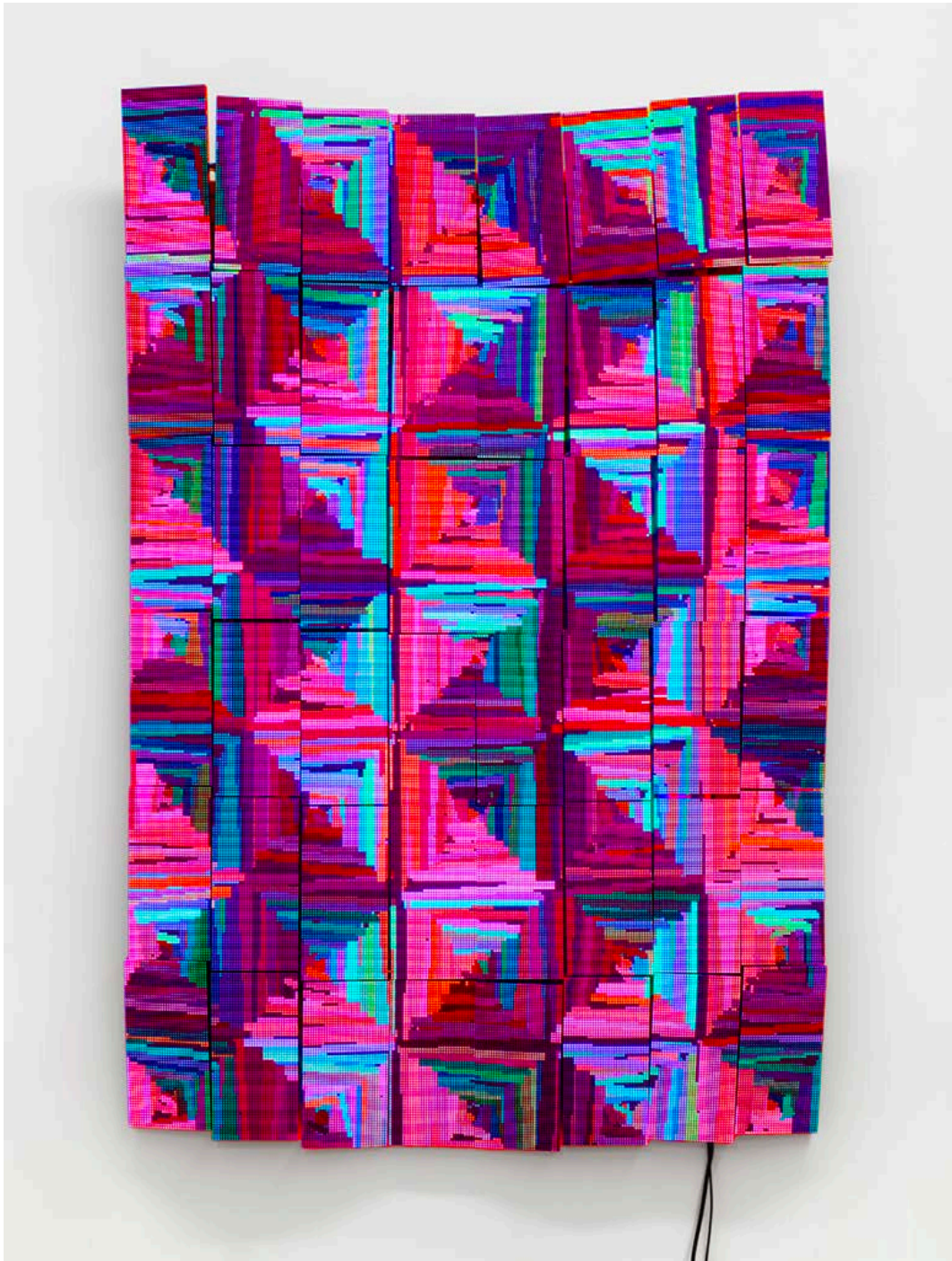
Luke Murphy (b.1963, Boston, MA) has exhibited in solo exhibitions at the Scottsdale Museum of Contemporary Art (SMoCA), Scottsdale, AZ; CANADA, New York, NY; Shane Campbell Gallery, Chicago, IL; Parisian Laundry, Montreal, Quebec; and Postmasters, New York, NY, among others. He received his BS from 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. He lives and works in New York, NY.

Murphy, who worked as a coder for many years, is interested in forcing these 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. He explains: "In my early practice, I tried at times to graph the ineffable and unmeasurable (home, pain, suffering, love, happiness etc.) because I like to wade around in the tension between the authority of systems built by humans and their impossible indisputably human content." 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.

Katherine Bradford in her Brooklyn, New York studio. Photo by Joe DeNardo.



Luke Murphy, *StarQuilt*, 2019-2024, P4 LED Matrix Panels, animation code, mini-PC running Linux, power supplies, aluminum, wire or MDF armature.
Technical: Python3 scripts and software, Gigabyte brand i3 mini-PC, running Lubuntu Linux, Linsn receiver card, sender card, 5v 40A 125/220v AC power supplies, 63 × 41 × 3 inches (160.02 × 104.14 × 7.62 cm), \$18,000



StarQuilt in multiple lighting schemes.



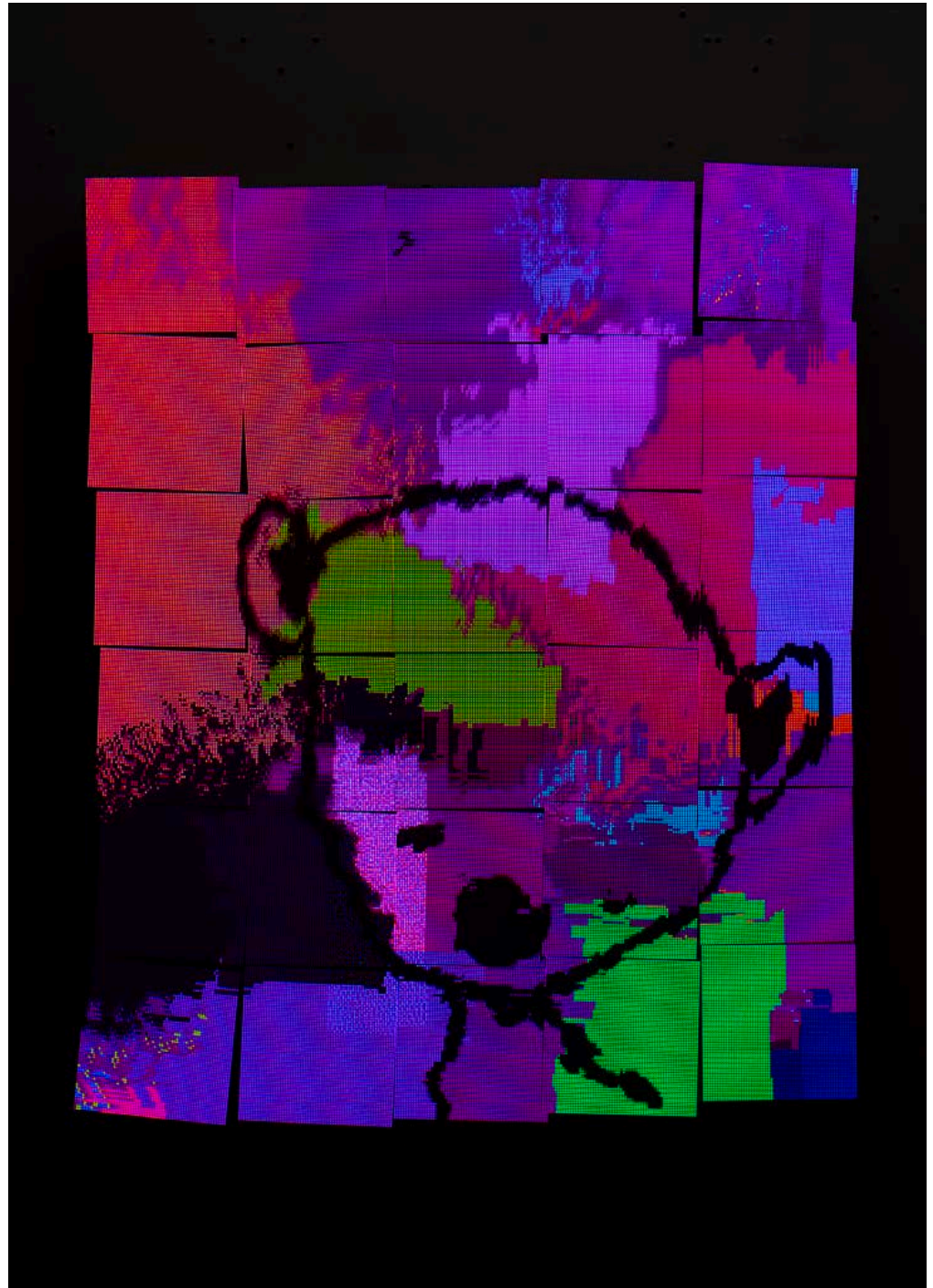
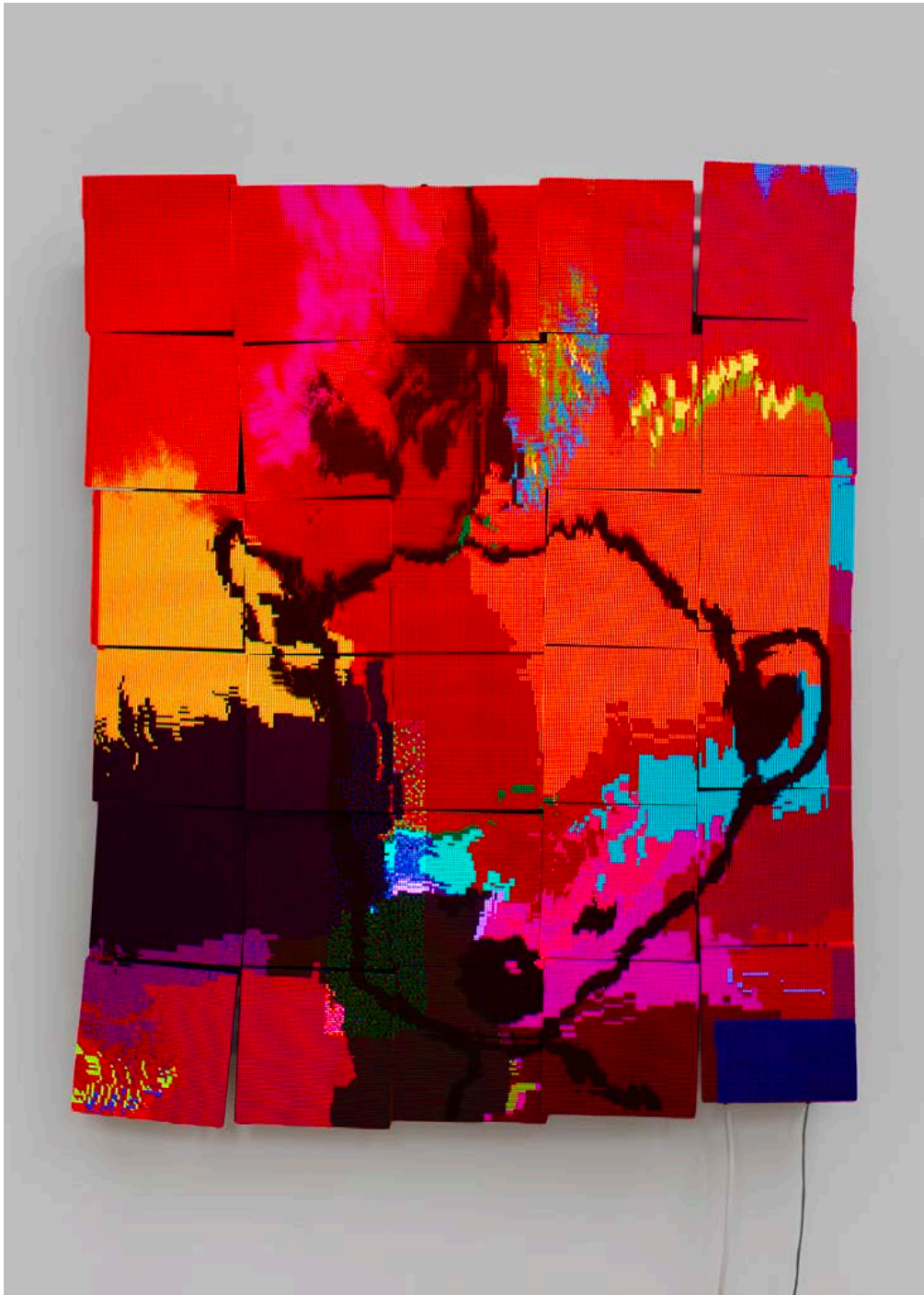
Luke Murphy, *My Doodem*, P4mm LED matrix panels, wood, steel, video driver hardware, software, power supplies, PC, code, 78 × 9 ½ × 5 ½ inches (198.12 × 24.13 × 13.97 cm), \$22,000



My Doodem in multiple lighting schemes.



Luke Murphy, *Obear X*, P3mm LED matrix panels, wood, steel, video driver hardware, software, power supplies, PC, code, 38 × 32 × 3 inches (96.52 × 81.28 × 7.62 cm), \$14,000



Obear X in multiple lighting schemes.



Tyson Reeder in Athens, Georgia.

Tyson Reeder (b. 1974) was born in Fairfax, VA and lives and works in New York, NY. His 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



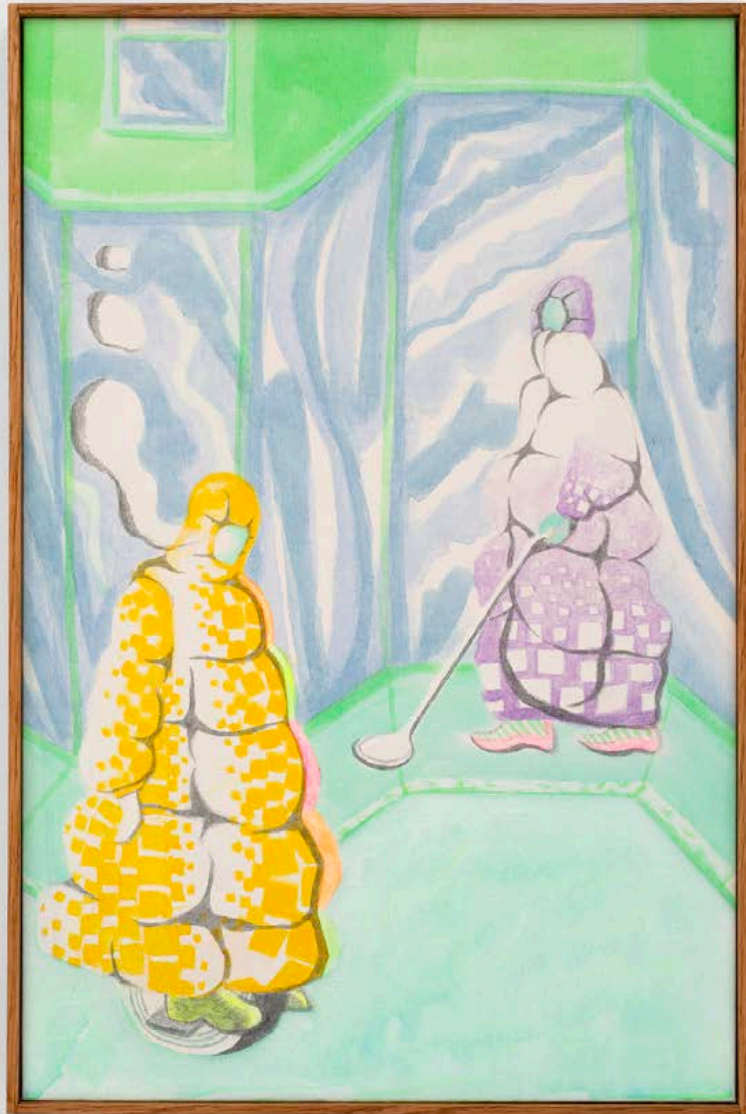
Tyson Reeder, *Chlorophyll*, 2023, Acrylic on canvas, 35 ¼ × 45 ¼ × 2 inches (89.54 × 114.94 × 5.08 cm) (framed), \$18,000



Tyson Reeder, *Gila Swimsuit*, 2024, Flashe and acrylic on canvas, artist's frame, 23 ½ × 15 ½ inches (59.69 × 39.37 cm) (framed), \$8,000



Tyson Reeder, *Lazer Jeans, Escalator T- Shirt*, 2024, Flashe and acrylic on canvas, artist's frame, 23 ½ × 15 ½ inches (59.69 × 39.37 cm) (framed), \$8,000



Tyson Reeder, *Yellow and Purple Puffers*, 2024, Flashe and acrylic on canvas, artist's frame, 23 ½ × 15 ½ inches (59.69 × 39.37 cm) (framed), \$8,000



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 other-worldly 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; 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 Emanuela Campoli, Paris.

Katherine Bradford in her Brooklyn, New York studio. Photo by Marquale Ashley.



Katherine Bradford, *Hikers Above the Sea*, 2024, Acrylic on canvas, 48 × 36 inches (121.92 × 91.44 cm), \$70,000



Katherine Bradford, *Swimmers in Yellow Light*, 2023, Acrylic on canvas, 48 × 36 inches (121.92 × 91.44 cm), \$70,000



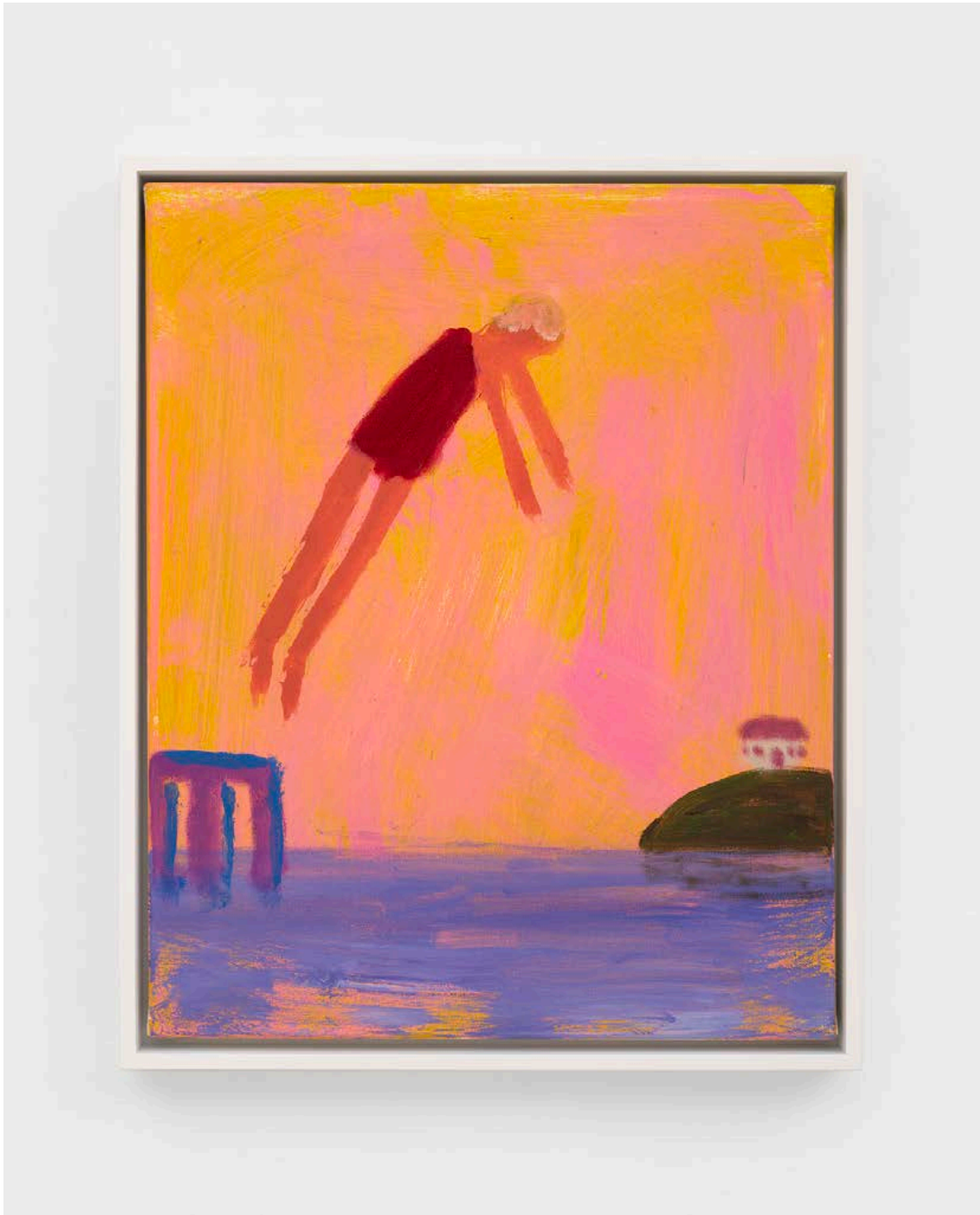
Katherine Bradford, *Swimmers and Boat House*, 2024, Acrylic on canvas, 30 × 40 inches (76.20 × 101.60 cm), \$50,000



Katherine Bradford, *Swimmer Shallow End,*, 2024, Acrylic on canvas, 21 ¼ × 17 ¼ × 2 inches (53.98 × 43.82 × 5.08 cm) (framed), \$25,000



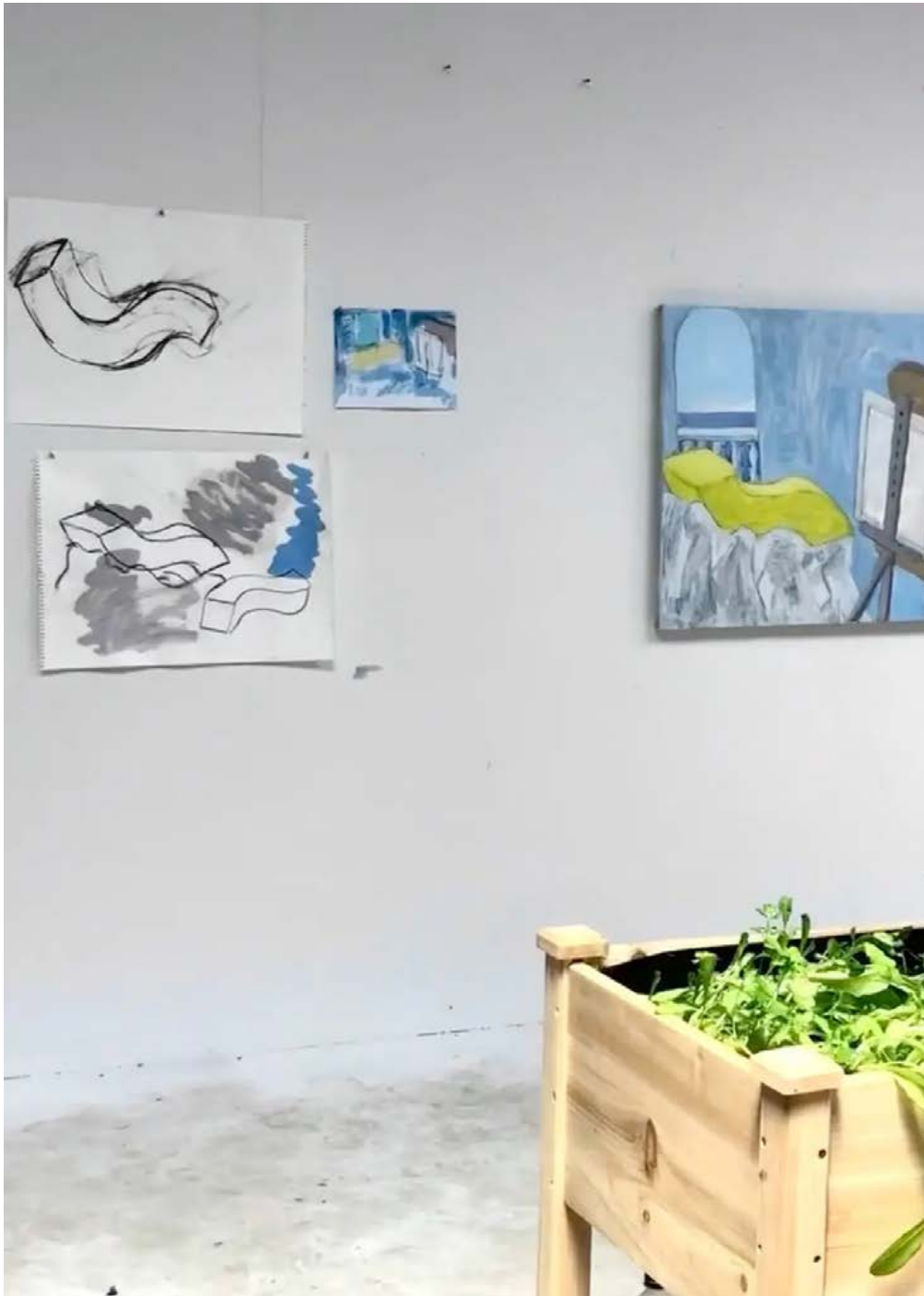
Katherine Bradford, *Diver Over Rock*, 2024, Acrylic on canvas, 21 ¼ × 17 ¼ × 2 inches (53.98 × 43.82 × 5.08 cm) (framed), \$25,000



Katherine Bradford, *Diver Yellow Sky*, 2024, Acrylic on canvas, 21 ¼ × 17 ¼ × 2 inches (53.98 × 43.82 × 5.08 cm) (framed), \$25,000



Katherine Bradford, *Couple in Blue Evening Dresses*, 2024, Acrylic on canvas, 21 ¼ × 17 ¼ × 2 inches (53.98 × 43.82 × 5.08 cm) (framed), \$25,000



Scott Reeder's Detroit, Michigan studio.

Scott Reeder (b. 1970, Battle Creek, MI) is a multi-disciplinary artist based in Detroit, Michigan. Solo and two-person exhibitions include: Museum of Contemporary Art, Chicago, IL; Kohler Arts Center, Sheboygan, WI; Gavin Brown's Enterprise, New York, NY; 356 Mission, Los Angeles, CA; Marlborough, New York, NY; Lisa Cooley, New York, NY; Kavi Gupta, Chicago, IL and Berlin, Germany; Luce Gallery, Torino, Italy; Reyes Projects, Detroit, MI; Daniel Reich Gallery, New York, NY; Jack Hanley, San Francisco, CA; among others. His film *Moon Dust* has screened at Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Cincinnati Art Museum, Cincinnati; CineMarfa Film Festival, Marfa; Anthology Film Archives, New York. A book on Reeder's work titled, *Ideas (cont.)* was published by Mousse in 2019.



Scott Reeder, *Bread & Butter (Dancer)*, 2024, Oil on canvas, 24 $\frac{3}{4}$ \times 21 $\frac{3}{4}$ \times 1 $\frac{1}{2}$ inches (62.87 \times 55.25 \times 3.81 cm) (framed), \$8,000



Scott Reeder, *Bread & Butter (Life Model)*, 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, *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

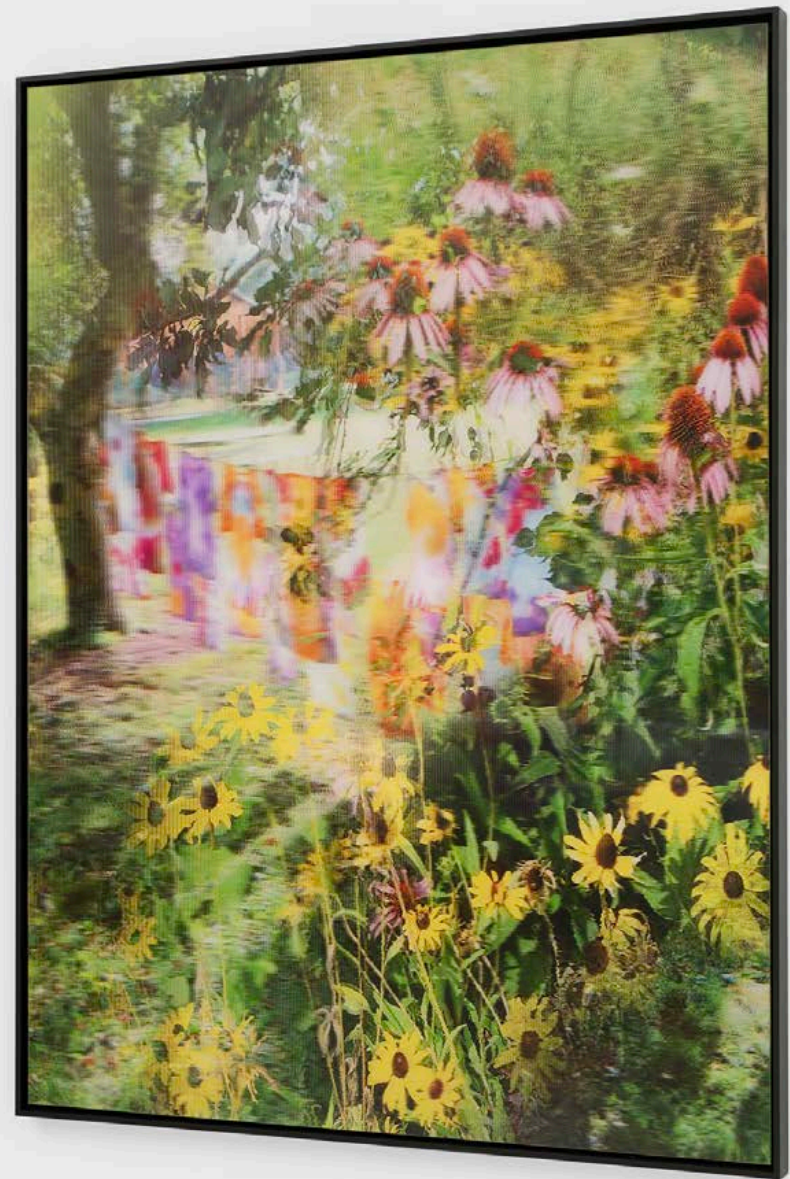


Willy Le Maitre (b. 1965, Montreal, Canada) arranges snapshots into densely layered compositions that allude to the three-dimensional and seem to propel us through space. Le Maitre plays off the aesthetic of street photography, transforming his subjects, places, and anecdotal scenes into poetic assemblages: 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.

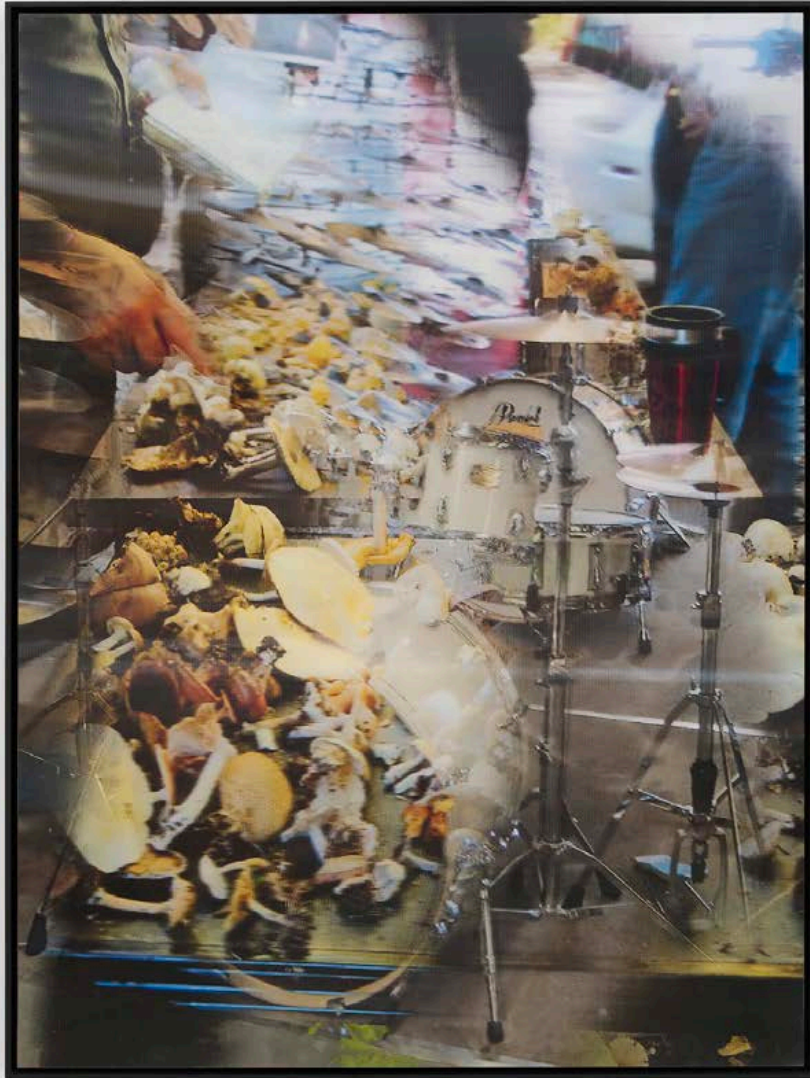
Portrait of the artist.



Willy Le Maitre, *tied eye openings*, 2019, Lenticular archival inkjet print mounted under acrylic on Dibond, 49 × 36 ³/₄ × 1 ¹/₂ inches (124.14 × 93.35 × 3.81 cm) (framed), Edition of 1 plus 1 AP, \$14,000



Additional views of *tied eye openings*.



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*.