

# ART BASEL MIAMI BEACH



AMES YAVUZ

# Art Basel Miami Beach

4 – 8 December 2024  
Miami Beach Convention Center  
1901 Convention Center Drive  
Miami Beach, FL 33139  
Booth J16

Ames Yavuz is pleased to return to Art Basel Miami Beach with a presentation titled *God is a Woman*, highlighting new and significant works by Emily Floyd, Joy Gregory, Thania Petersen, Patricia Piccinini, Pinaree Sanpitak and Kaylene Whiskey. Our presentation celebrates leading female artists whose works dovetail playful compositions with complex personal and political symbols. Working across painting, sculpture, photography and textile, they offer vivid expressions of contemporary womanhood.

Emily Floyd's (b. 1972, Australia) sculpture *The Collected Works of Lenin* appropriates moments of collective action and reprises them from a feminist perspective. The Owl of Minerva is posed in a protective left wing gesture, offering shelter to a collection of letterpress blocks representing insurrectionary texts, recast as objects of irreverent play in a twilight rainbow.

Born to Jamaican parents in the UK, Joy Gregory's (b. 1959, United Kingdom) series centred on Barbie dolls speaks to gendered playthings, womanhood, and how little these 'feminine' ideals have changed over time. Set against the Atlantic blue of the cyanotype, there is also quiet reference to legacies of enslavement and their implications for access to leisure and play.

Thania Petersen (b. 1980, South Africa) presents intricate new tapestries that introduce a new superhero who has emerged from the Indian Ocean and harbours distant mothers, identities and powers, becoming a contemporary icon that is celebrated and championed by all. These works are grounded in Petersen's Malay heritage and experiences as a Muslim woman, subverting colonial biases through symbols of beauty, violence and community.

A dual sense of hope and hopelessness is evident in Patricia Piccinini's (b. 1965, Sierra Leone) hyperrealistic sculpture *Eulogy*, which imagines a man cradling a strange, gelatinous Blobfish (*Psychrolutes microporos*). This extraordinary creature, dwelling in the deep seas south of Australia

and accidentally driven to the brink of extinction by the fishing industry, embodies Piccinini's moving investigations into human science, ethics and nature.

One of the most important artists in Asia today, Pinaree Sanpitak (b. 1961, Thailand) has built a powerful inventory of symbols exploring the spiritual and physical nourishment of the female body. For Art Basel Miami Beach, she will present a new series of large-scale paintings as well as sculptures that combine found vessels with layers of torn mulberry paper in the form of her signature motif, the breast stupa.

Kaylene Whiskey (b. 1976, Anangu Pitjantjatjara Yankunytjatjara Lands) is a Yankunytjatjara artist whose joyous paintings are widely recognised for their celebration of strong *kungkas* (women). Her works hold a singular power to delight audiences with recurring cameos from Cher, Tina Turner and Catwoman, synthesising pop culture and desert culture to create richly layered experiences of Indigenous life today.

# About the artist

Emily Floyd (b. 1972, Narm / Melbourne) works in sculpture, print and installation. She explores the history of play, employing it as a frame for investigations into feminist methodologies and socially engaged design. Drawing parallels between educational models and contemporary art, Floyd's works generate spaces for engagement and interaction.

'Floyd's work takes shape at the intersections where sculpture meets public space and design collides with social crisis, it gestures towards new forms of sociality, for which the artwork can serve both as provocation and as venue'. [i]

The artist has a special interest in women's and children's experience of public space and has completed a number of high profile public commissions, including *Knowledge Power* for the Shanghai Library East designed by Schmitt Hammer Lassen and *Open Space!* for Australia Square by Seidler Architects.

Group exhibitions include *The part in the story where our accumulating dust becomes a mountain*, The Seoul Museum of Art (SeMA), South Korea; *The National*, Art Gallery of New South Wales, Australia; *All the World's Futures*, 56th Venice Biennale, International Curatorial and Studio Programme, USA and *A Working Model of the World* at the Sheila C. Johnson Design Centre, USA.

Solo exhibitions include *Keeping it Complex, Keeping it Connected* Ōtepoti / Dunedin Public Art Gallery, *Here small gestures make complex structures*, MCA Gadigal / Sydney; *The Dawn*, National Gallery of Victoria and *Far Rainbow*, Heide MOMA

Works are held in public collections: National Gallery of Australia, Museum of Contemporary Art, Sydney; National Gallery of Victoria; Art Gallery of New South Wales; Buxton Contemporary, Art Gallery of New South Wales, QAGOMA, Victoria and Albert Museum and The British Museum, London.

Floyd is a fellow of the Australia Council of the Arts and a Sidney Myer Fellow.

[i] Ranjit Hoskote in *All the World's Futures*, 56 International Art Exhibition, Venice Biennale, Vol. 2, Venice 2015 exh. cat.,



Appropriating moments of collective action and reprising them from a feminist perspective, *The Collected Works of Lenin* bears Floyd's iconic Owl of Minerva posed in a protective 'left wing' gesture, offering shelter to a collection of analogue letterpress blocks. Each block has been cast using hot metal type with titles from the collected letters, articles, pamphlets, and speeches of the twentieth century revolutionary *V. I. Lenin*. Insurrectionary text reflects into a twilight rainbow, rendered in a blue / green pearlescent spectrum.

Recast as objects of irreverent play, Lenin's words are at once compelling, urgent and comedically anachronistic. Titles include: "The Chief Task of Our Day", "On Co—operation", "On Compromises", "Strange and Monstrous", "The Crisis has Matured". "Our Revolution", "One Step Forward, Two Steps Back" and "What Is To Be Done?"

Owls are a recurring motif in Floyd's work, embracing the monstrous feminine and the subversive stigma of animal hoarding. In classical mythology, a little owl (*Athene noctua*) represents or accompanies Athena, the goddess of wisdom, or Minerva, her syncretic incarnation in Roman mythology. As she takes flight at the end of the day, the Owl of Minerva's retrospective glance is said to represent the constraints of philosophy.

The artist expresses her voice through fragments of intertextual poetry, intricately hand carved wooden forms and architecturally scaled support structures.

Floyd's owl acts as way—finding sculpture, employed towards the goal of navigating a politics of location in an increasingly polarised public sphere.

EMILY FLOYD

EMILY FLOYD

*The Collected Works of Lenin, 2024*

Aluminium, wood, steel fixtures, automotive paint, synthetic polymer paint,  
print ephemera

170 x 60 x 46 cm

USD 50,000





Committee  
Letter to the Central  
Three Cases  
On Compromises  
To the Population  
Countries for Unity  
Under Cover of  
Disturbance of Unity  
Our Revolution  
For Peace and Peace  
On Co-operation  
On Shogun  
Struggle and Monarchs  
What is to Be Done?  
The State  
The Political Situation  
One of the Fundamental  
Revolutions  
Directions of the





# About the artist

Patricia Piccinini (b. 1965) is one of Australia's most important artists who has represented the country at the Venice Biennale in 2003. Her practice resides in the complex sphere of the real and hyperreal, the factual and speculative, and is mindfully engaged with a wide range of ideas from concepts of the uncanny to the advent of the cyborg, biopolitics and posthumanism. Based on a deep curiosity for the natural world, Piccinini's wonder situates her practice at the frontier of some of the most pressing issues of the twenty-first century.

Renowned for her enigmatic sculptures that depict hybrid humanoid creatures, Piccinini has challenged frontiers of the hyperrealist tradition in sculpture. Working across an array of materials such as silicone, fibreglass and human hair, she creates surreal beings based upon genetic science developments and historical studies. Creatures with soulful brown eyes and long ears, scales, or webbed extremities, appear simultaneously captivating and endearing. Central to Piccinini's practice are the dynamics between families and species, science and nature, art and the environment. Charting a terrain in which scientific progress and ethical questions are intertwined, her sculptures challenge audiences to question our relationship with the natural world, and ultimately what it means to be human today.

At the 2003 Venice Biennale, Piccinini created *We are Family*, a project that transformed the Australian Pavilion into a home of the future. Expressing her fascination with the relationship between what is considered natural and what is considered artificial, *We are Family* was critically acclaimed and ARTnews America singled her out as 'an artist to watch.' Piccinini has exhibited widely at institutions such as Victoria and Albert Museum (UK); Tate Modern (UK), National Gallery of Australia, Mori Art Museum (Japan), National Museum of Contemporary Art, Seoul (Korea), National Museum of Women in the Arts, Washington (USA), Arken Museum (Denmark), amongst many others. She has also participated in the Berlin, Gwang'ju, Liverpool and Sydney Biennales and most recently, the Artium, Vitoria—Gasteiz in Spain presented a major retrospective exhibition encompassing a decade of her work from 1997 - 2007.

PATRICIA PICCININI



Piccinini's work tries to imagine what could be or might be, but isn't. In doing this she is often struck by how restrained her own inventions are, when compared to the truly bizarre creatures that actually do exist. Within nature there are beings so strange that they would be difficult to accept if they were not actually real.

The Blobfish (*Psychrolutes microporosus*) is one such miraculous aquatic creature. It lives in the deep seas south of Australia, and was relatively unknown to science until deep-sea fishing boats started pulling them up in the 1980s, victims of collateral damage resulting from crab trawling. In the short time since then they have been driven to the brink of extinction. Not deliberately, not because we wanted something from them, but basically by accident. Piccinini finds it hard to imagine a 'save the blobfish' campaign. It is a marvellously uncharismatic creature, even its name is discouraging. It is certainly no Panda or Mountain Gorilla. However, despite all that, the blobfish is extraordinary. Its gelatinous body is almost the same density as sea water, making it perfectly adapted to the immense pressure of its home. The sculpture is a celebration of the simple, gormless, wonderful existence of the blobfish. It is a eulogy for this particular specimen, supported in death by a very ordinary looking man. Perhaps he is one of the millions of ordinary people who neither know nor care much about the fate of the blobfish. Even so he seems genuinely moved by the fate of this unprepossessing fish. There is hope in that.

*Eulogy*, 2011  
Silicone, fibreglass, human hair, clothing  
110 x 65 x 60 cm  
API of 3

USD 110,000

PATRICIA PICCININI





# About the artist

Thania Petersen (b.1980, South Africa) seeks to retell and reclaim histories and cultural memory through textiles, multi-sensory performance, and installations. As a direct descendant of Tuan Guru — an Indonesian prince exiled to South Africa in the 1700s by the Dutch — she delves into personal and collective histories. Her work examines the legacies of African and Asian colonial imperialism, contemporary consumer culture, and the myths of Sufi Islamic religious ceremonies.

Petersen's practice is deeply informed by the histories of the Indian Ocean and Trans-Oceanic memory, tracing the interconnectedness of cultures, migrations, and shared experiences that have shaped her community. Through her exploration of Sufi music and its sonic dimensions, she seeks to liberate oppressive narratives and resist the legacies of colonialism and apartheid. Across her work, Petersen strives to restore histories that have been erased, reclaiming lost legacies and healing the wounds of the past.

Petersen studied at Central Saint Martin's College of Art in London (2001-03). Her works are in the collections of notable museums and galleries including the Smithsonian Institution's National Museum of African Art, Washington D.C.; Zeitz Museum of Contemporary Art Africa, Cape Town; Pérez Art Museum Miami, Florida; National Museum van Wereldculturen, Rotterdam; the Oscar Niemeyer Museum, Curitiba; Tropenmuseum, Amsterdam; Dallas Art Museum, Texas; and 32BIS, Tunis. Petersen has also delivered numerous public art projects, with interventions on the streets of Verona, billboards on Sunset Boulevard, public buses in Brazil, train stations in Japan, and bus terminals in Malaysia. Petersen will be celebrated with a solo show at Blaffer Art Museum in Houston, Texas, in Autumn 2025.

THANIA PETERSEN

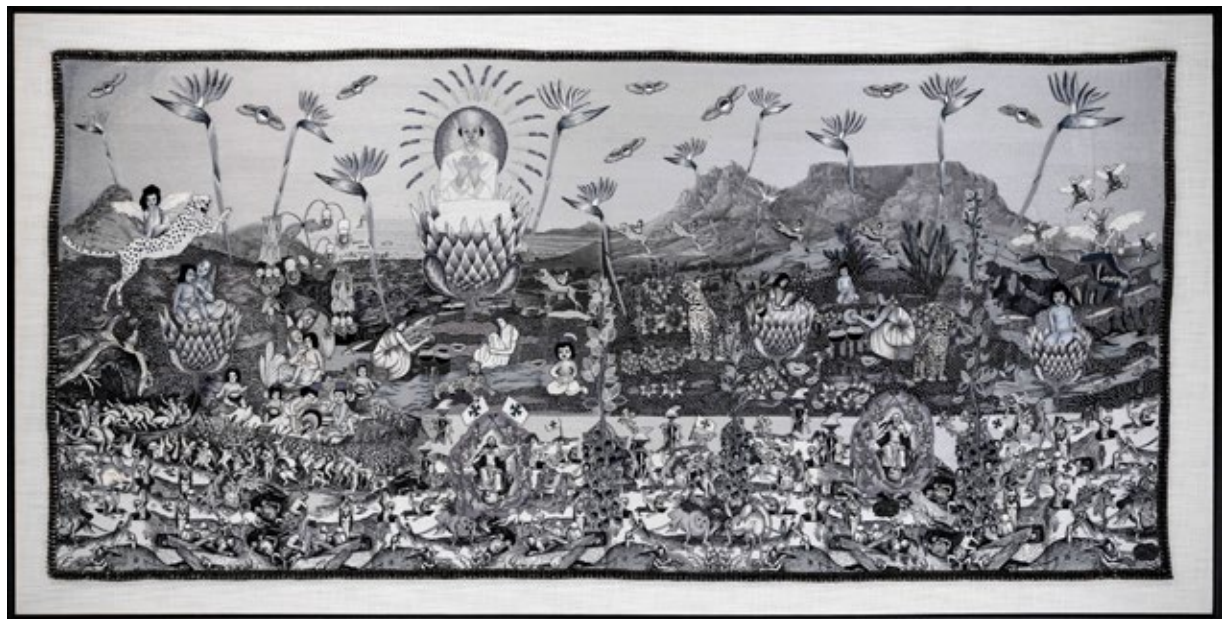


*Eternity of Being, 2024*

Hand-embroidered textile, embroidery thread on cotton poplin and linen  
125 x 225 x 8 cm (framed)

USD 41,000

THANIA PETERSEN





THANIA PETERSEN

FAATI GAYAATI, 2024

Hand-embroidered textile, embroidery thread on cotton poplin and linen,  
metal beads, glass beads, painted carved wooden birds  
245 x 175 x 8 cm (framed)

USD 51,000





# About the artist

Kaylene Whiskey (b.1976, Anangu Pitjantjatjara Yankunytjatjara Lands) is a Yankunytjatjara artist whose joyous paintings are widely recognised for their celebration of strong *kungkas* (women). Her joyful depictions of pop icons and traditional Anangu culture are widely recognised for their singular power to delight and make space for playfulness and spirit. Her interpretations of everyday life in a remote Central Australian Indigenous community link the ancestral with the contemporary to create a richly layered experience of Indigenous identity today.

Whiskey's paintings are bursting with references to both traditional cultural activities and the experiences of a younger generation who have grown up with popular television and music videos. She deftly collapses the boundaries between the two, living proudly on Country in South Australia's APY Lands and inviting everyone to join her on a riotous, colourful journey. Her works star Cher, Dolly Parton and Whiskey's own Black superheroes, *kungka kunpu* (strong women), using the irreverent style of Saturday morning cartoons to create thriving compositions and glittering characters.

Whiskey continues to gather critical acclaim in Australia and internationally. She was recently commissioned by the Biennale of Sydney and Fondation Cartier pour l'art contemporain to create her monumental installation *Kaylene TV* for the 2024 edition of the Biennale. She won the prestigious Sir John Sulman Prize in 2018 at the Art Gallery of New South Wales, Sydney, and her artworks were projected onto the sails of the Sydney Opera House as part of *Badu Gili* in 2021. Her works are in major collections worldwide, including Fondation Opale, Lens, Switzerland; Kadist, San Francisco, USA; Museum of Contemporary Art, Australia; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; North Dakota Museum of Art, USA; Queensland Art Gallery | Gallery of Modern Art, Brisbane; and Saint Louis Art Museum, Missouri, USA.

KAYLENE WHISKEY



Come party with me!, 2024

Acrylic on linen

167 x 198 cm

USD 32,000

KAYLENE WHISKEY



We are having a party!, 2024

Acrylic on linen

167 x 198 cm

USD 32,000

KAYLENE WHISKEY





Minyma  
Kunpu eating  
and dancing

Sis

# About the artist

Joy Gregory's (b. 1959, United Kingdom) practice is concerned with social and political issues with reference to history and cultural differences in contemporary society. Born in the UK to Jamaican parents, she has always been fascinated by the impact of European history and colonisation on global perceptions of identity, memory, folk and traditional knowledge.

In 2002, Gregory received the NESTA Fellowship, which allowed her to research a major piece around language endangerment, the first of this series being the video piece titled *Gomera*, which premiered at the Sydney Biennale in May 2010. Impressions Gallery, UK, hosted the first major retrospective of her work, *Lost Languages and Other Voices*, detailing Joy's career from the 1980s to the 2010s. The collection was named for two projects - *Gomera* and *Kalahari*, through which Gregory explored the relationship between landscape, language endangerment, and local knowledge. The works advocate for the cultural preservation of African indigenous languages, specifically - South Africa's oldest surviving language - which was initially declared extinct in 1974 and is spoken by an estimated twenty people.

Gregory has worked in art education for almost three decades and was an Honorary Research Associate at Slade School of Art (UCL) where she developed new work for the Diaspora Pavilion at the 57th Venice Biennale in 2017. She is the recipient of numerous awards and has exhibited all over the world showing in many festivals and biennales. Her work is featured in the collections of the UK Arts Council; Victoria and Albert Museum; Institute of Modern Art, Brisbane, Australia; and Yale British Art Collection. She currently lives and works in London where she teaches Fine Art Photography at Camberwell School of Art, University of the Arts London.

JOY GREGORY





JOY GREGORY

*Barbie - The Golden Years (Bouncing Free)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Air Guitar), 2024*

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Definitely Waving)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Diving Deep)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Explosive)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Floating Softly)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Signals)*, 2024  
Cyanotype on Bockingford Oatmeal  
Framed with UV-resistant museum glass  
76 x 56 cm (print size)  
83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000





JOY GREGORY

*Barbie - The Golden Years (The Rival)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Learning to Fly)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Stalking Barbie)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Throwing Shapes)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



JOY GREGORY

*Barbie - The Golden Years (Walking on Water)*, 2024

Cyanotype on Bockingford Oatmeal

Framed with UV-resistant museum glass

76 x 56 cm (print size)

83.7 x 63.4 x 2.5 cm (framed size)

USD 20,000



# About the artist

Pinaree Sanpitak (b. 1961, Thailand) is one of Asia's most important contemporary artists. In the 1990s, her ground-breaking exhibition *Breast Works* marked the start of the artist's reference to an emergent and defining iconography: the women's breast, which Sanpitak has become renowned for. Over the last four decades, she has developed an enigmatic inventory of symbols distilling women's bodies to their most elemental parts, expressed variously through vessels, breasts, eggs, and subtly curved profiles. Conflated with imagery of the offering bowl or a Buddhist stupa (shrine), Sanpitak has created a complex lexicon that weaves seamlessly between the sacred and the profane. Characterised by tenderness and ethereality, Sanpitak's works are tethered to a captivation with her own body and womanhood.

Her sensorial inquiries also reveal a keen sensitivity towards a range of materials, and she has produced an expansive and compelling body of work across diverse media and techniques including painting, collage, drawing, printmaking, sculpture, installation and performance. Underpinning Sanpitak's practice is an abiding fascination with the potentiality of the body, her own body as sensate space, her lived experience of the bodily as a woman and, more recently, the charged and often convivial space between and among bodies that her participatory works create.

Sanpitak's works have been shown in numerous museum and biennales. Her recent exhibitions include: Bangkok Art Biennale (2023); *The Milk of Dreams*, curated by Cecilia Alemani, 59th Venice Biennale (2022); *A Spirit of Gift, A Place of Sharing*, Hancock Shaker Village Museum (2022); *The Black and The Red House*, Setouchi Triennale, Japan (2019); *The Roof*, commissioned by Arts Brookfield, Brookfield Place Winter Garden, New York, USA (2017); and *Breast Stupa Topiary*, Jim Thompson Farm, Thailand (2018).

An overview of her work from 1995–2013 was showcased in a solo exhibition, *Collection +: Pinaree Sanpitak*, Sherman Contemporary Art Foundation, Sydney, Australia (2014). The artist presented *Hanging by a Thread* at the Los Angeles County Museum of Art (2013), a solo exhibition featuring her large-scale installation of the same title, which was subsequently acquired by said institution. Another large-scale installation, *Temporary Insanity*, was exhibited at the Chrysler Museum in Norfolk, Virginia, USA (2012) and subsequently at The Contemporary Austin

in Austin, Texas, USA (2013). At the 18th Biennale of Sydney (2012) she showcased a large—scale installation, *Anything Can Break*, at the Museum of Contemporary Art Australia.

She has also exhibited her works at Museum voor Moderne Kunst Arnhem (The Netherlands), National Gallery Singapore, Singapore Art Museum, ILHAM Gallery (Malaysia), Queensland Art Gallery | Gallery of Modern Art (Australia), Museum of Modern Art Tokyo (Japan), MAM Contemporary Art Museum (Thailand) amongst many others. In 2007, she received the Silpathorn Award from the Thai Ministry of Culture, one of the top honours for artists in the country.

Sanpitak's works are included in the collections of over 30 institutions, including: Los Angeles County Museum of Art (USA), The Phillips Collection (USA), Asian Art Museum San Francisco (USA), Chrysler Museum (USA), Bill & Melinda Gates Foundation (USA), Nasher Museum of Art (USA), Fukuoka Asian Art Museum (Japan), Museum of Modern Art Tokyo (Japan), 21st Century Museum of Contemporary Art, Kanazawa (Japan), Queensland Art Gallery | Gallery of Modern Art (Australia), Art Gallery of South Australia, Arter-Vehbi Koç Foundation (Turkey), National Gallery Singapore, Museum MACAN (Indonesia) and M+ (Hong Kong).





PINAREE SANPITAK

*A block of green, 2024*  
Acrylic, fabric on canvas  
190 x 220 cm

USD 68,000



PINAREE SANPITAK

*Floating with the clouds, 2024*

Acrylic, collograph, gold leaf, fabric, mono print, watercolor, pencil on canvas  
150 x 130 cm

USD 45,000



PINAREE SANPITAK

*the body as a vessel for memory and a site for ceremony, 2024*

Acrylic on canvas

250 x 250 cm

USD 88,000



PINAREE SANPITAK

*Black Mist, 2023*

Acrylic, pencil, feathers on canvas

160 x 145 cm

USD 48,000



PINAREE SANPITAK

*Red Alert! My Body My Space III, 2019*

Acrylic and pencil on canvas

185 x 185 cm

USD 60,000



*The Pair, 2023*

Paper, needle, metal

Sculptures: 27 x 21 x 21 cm; 24 x 21 x 21 cm

Shelf: 60 x 30 cm

USD 12,500



*A Mix Family, 2021–2023*

Paper, needle, metal

Sculptures: 27 x 19 x 13.5 cm; 10 x 12 x 8 cm; 7.5 x 12 x 8 cm; 9 x 12 x 8 cm;  
8.5 x 12 x 8 cm

Shelf: 60 x 30 cm

USD 13,500



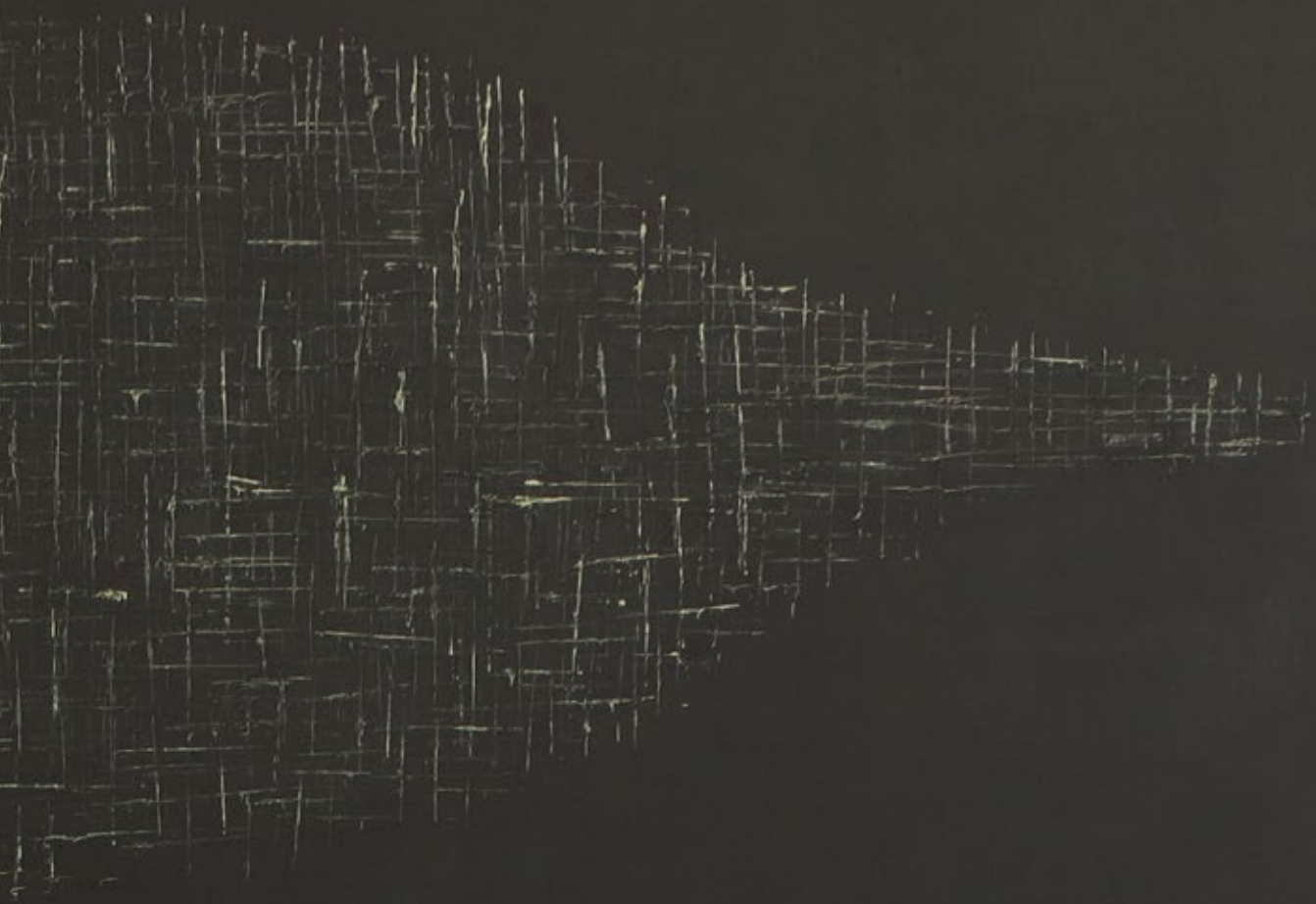
*The Vessel*, 2024  
Cast aluminium  
78.5 x 200.8 x 91.5 cm  
Edition of 5 + 1 AP (#2/5)

USD 65,000

PINAREE SANPITAK







# Gallery Information

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