

C
1700

FEMME
F(R)ICTION

*An exhibition celebrating female
artists of the last 100 YEARS*

11 – 23 MAY 2023

Academy Mansion, NYC

Femme F(r)iction

C1760 is a platform for modern and contemporary masters at the intersection of gallery and consultancy. *Femme F(r)iction* follows our philosophy of bringing hybrid exhibition concepts across periods to landmark architecture. Spanning four stories of "Academy Mansion", *Femme F(r)iction* brings together renowned luminaries alongside emerging talent within the wider contexts of identity, power, sexuality and solidarity.

Femme F(r)iction unites a group of 50 female artists and designers of different generations and backgrounds presenting over 70 paintings, sculptures, design pieces, installations, and drawings. The power of consciousness plays a vital role in the selected work, highlighting intuition and reflecting on various themes of collective thought. Many of the works explore philosophical and spiritual themes, such as infinity, eternity, and the transience of life, encouraging reflection and contemplation, and inviting the viewer to assess their own relationship with the world around them. Another common theme is the exploration of nature, the environment, and the cosmos. Many of the artists draw inspiration from natural phenomena – such as light, space, and organic forms – and use their art as a means through which to explore the relationship between humanity and the natural world.

Featured artists and designers include Magdalena Abakanowicz, Tomma Abts, Sophia-Yemisi Adeyemo, Yasmina Alaoui, Lita Albuquerque, Andrea Marie Breiling, Johanna Bath, Susanna Brackman, Clarina Bezzola, Sofia Borges, Andrea Bowers, Cecily Brown, Lee Bul, Chiara Capellini, Leonora Carrington, Judy Chicago, Charlotte Colbert, Gabriella Crespi, Isabelle D, Brigitte D'Annibale, Carmen D'Appollonio, Jen DeNike, Betil Dagdelen, Daisy Dodd-Noble, Ingrid Donat, Marlene Dumas, Egg Collective, Kim Faler, Leonor Fini, Vera Frisén, Rachel Garrard, Isa Genzken, Françoise Gilot, Paula Hayes, Mary Heilmann, Loie Hollowell, Baseera Khan, Anna Kenneally, Sophie Kitching, Seffa Klein, Susan Kleinberg, Maria Kreyen, Louise Lawler, Cesare Leonardi & Franca Stagi, Sherrie Levine, Maria Lindeman, Tamara de Lempicka, Esther Mahlangu, Sophie Matisse, Lola Montes Schnabel, Parker Shipp, Keelin Montzingo, Calli Moore, Louise Nevelson, Michele Oka Doner, Precious Opara, Naïla Opiangah, Maria Pergay, Toni Ross, Analia Saban, Elisabeth von Samsonow, Virginia San Fratello, Cindy Sherman, Jeanne Silverthorne, Emily Sundblad, Valentine de Saint-Point, Pat Steir, Rosemarie Trockel, Elizabeth Strong-Cuevas, Faye Toogood, Maryam Turkey, Nicola Tyson, Kara Walker, Joana Vasconcelos, Leslie Wayne, Susannah Weaver, Claudia Wieser, Victoria Wilmotte, Antonia Wright, Najla El Zein.

Femme F(r)iction

What a piece of work is a woman!
How noble in her reason, how infinite in her faculty,
In form and moving how express and admirable,
In action how like an Angel,
In apprehension how like a goddess!¹

Women – those real ‘pieces of work’ (pace Hamlet) – are the F(r)iction.

Friction is a force: atomic, molecular, static, kinetic, fluid, lubricated: it makes things work: it is the essence of the caress and of pleasure. Without friction no ecstasy, as Valentine de Saint Point knew when she wrote her pioneering ‘Manifesto of Lust’ in 1913. This dreamed-for constellation of women artists, extending beyond a century in time, continues the lineages celebrated in Judy Chicago’s *Dinner Table*: from Cleopatra and Sappho, to artists Artemisia Gentileschi, or Georgia O’Keeffe. It expands on Peggy Guggenheim’s Art of This Century ‘Exhibition of 31 Women’ in 1943, and Anke Kempes’ pioneering rediscoveries of female avant-gardes at Broadway 1602 in the 2000s. For the centenary of Futurism in 2009, the work of Valentine de Saint Point, solo star at the Metropolitan Opera House in 1917, returned to New York. Her *Metachoric Gestures*, the earliest pieces in this show, have again traversed the ocean, this time from the Venice Biennale’s female and gender-fluid *Milk of Dreams* exhibition of 2022. The composite, elegant Academy Mansion, with its columns, stucco mouldings chandeliers, the New York frame for this homage, is a fitting tribute. Victoria Golembiovskaya’s London tradition of the ‘House of the Nobleman’ continues here – but with no men, another compelling *détournement* of the ‘Story of Art.’²

As Hilma af Klint challenges Mondrian to a spiritual contest in the double retrospective currently at London’s Tate Modern, so she finds her century-distanced sisters in New York. Calli Moore’s *Sun Sisters*, rhymes lemon glows and split rays with pale mirror-images of purple irises, recalling Hilma af Klint’s flower paintings, while the love of mystic triangles and painted pie charts resurges in Claudia Wieser’s works on paper. In planetary mode, Rachel Garrad’s mystic *Radiant Light*, 2022 or Lita Albuquerque’s gold sphere glowing on blue are less complex images in this idiom. Geometric and biomorphic thought forms, with their complementary colours and wavy energy lines, animate Elisabeth von Samsonow’s *GEOPSYCHE* series of 2021. A subtitle brings us back to Gaia: ‘The Intertwinement of Water and the Human Field; New Species Applying for Incarnation on Earth, Underground Water Currents in Gaia’s Body’. Here, the ‘Spiritual in Art’ revived as Wassily Kandinsky’s mantra in 1912, encounters new green and queer ecologies – and with Andrea Bowers’ *Eco-Grief Extinction Series*, the anticipation of our future annihilation. The ‘Gaia hypothesis’ with its human-nature synergies so relevant today, chimed with New York’s first-wave feminism and love of goddess-heroines. Remember that Gaia was the mother not only of Uranus but all the Titans, parents of the Olympian Gods.³

A green planet is also suspended in Leonora Carrington's late work circa 1959 where mysterious riders – escaped from a painting by Carpaccio – encounter each other in a craggy rockscape: its decalcomanic dimensions and stretched horizontal format echoes the landscapes where Max Ernst depicted Carrington's own appearances and disappearances in *Europe after the Rain*, 1942. Together with the wicked and parodic Leonor Fini, Carrington is our historic bridge to the surrealist movement in this exhibition. Surrealism never dies... nightmare landscapes and morphing forms represent troubled identities in the work of Clarina Bezzola; Sofia Borges paints levitating phallus shapes with dreaming faces; her collages fragment and juxtapose body parts. Body parts and the play of profiles reappear in Elizabeth Strong-Cuevas' symmetrical bronze sculptures, while anthropomorphic readings are central to the Toni Ross stoneware and slip couple, *Beloved I*, 2011. With a heritage looking more to Magritte, there is a joke element – strictly uncanny of course – in the empty room inhabited by the ghosts of Velázquez and his *Meninas* by Sophie Matisse, who also has audacity to spiralise Marcel Duchamp's sacred staircase (without a *Nude descending...*) taking us back to the pre-surrealist moment of Cubism and New York's first Armory Show of 1913.

And perhaps Cindy Sherman's toothy grinning alter ego, *Untitled #362* – neither film still, historical parody, nor victim display – could take its place on the darker shores of surrealist nightmare, as could the cloven hoof, horsetail and blowing veil imagined here by Louise Lawler. Lawler continues to surprise with new nightmare images: look twice at *Red Face*, *White Flowers*, 2004. It is significant how ugliness, dysfunctionality, horror and nightmare have heritages far more resonant than that, for example, the beauty of a female nude—even by a woman artist, though a certain distortion and hint of blasphemy in the drapery is precisely what powers the erotic neoclassicism of Tamara de Lempicka's *Seated Nude*.

A token male: Salvador Dali. His *Cosmic Madonna* with fragment of Van Gogh's ear is the exception which proves the rule. While Dali's late 'atomic period' reworked a lifetime of themes and reiterations, let us see the painting as an emblematic explosion of the male tradition, master and master-piece. Call in Sophie Matisse! Raphael's *Sistine Madonna* evaporates! Leave us just the sky!

Hardly surrealist is Françoise Gilot. Picasso's femme *f(r)iction*, she symbolises both resistance and longevity: she is now over 101 years old. She features strongly in this show as both early post-cubist and delicate portraitist, a vibrant abstract artist, and mother of Paloma and Claude whom we see in her work as children. Self-liberated from her lover-'genius', she has lived and painted through decades of struggle in the arts, much as a New Yorker.

But other geographies have pressing messages today, again fusing political and ecological concerns. Sophia-Yemisi Adeyemo's *The Rose of Sharon* and *Ginger Root, Golden Hour* showcase protagonists who seem so recognisable (often photograph-based, often from a troubled past). Yet the specifics of land (with luxuriant vegetation, or barren) and conflict (militarised individuals, children in danger) are not specific. There is pride, poignancy and resilience in this work, a rendering of moments of tenderness and responsibility. It is demanding, confrontational: a call for action.

In contrast, consider the dynamic, abstract work Esther Mahlangu. Her geometrically-patterned Ndebele houses featured in the celebrated exhibition *Magiciens de la Terre*, (Paris, 1989) – and again in its unknown sequel, *Partage d'exotismes*, (Lyons, 2000). Here artists and spectators were linked through acts of sharing: hybridities linked to criss-crossings of the globe – the travelling of people, ideas and images, the persistence over times and spaces of friendship, love and solidarity, of complex and beautiful desires.⁴ This sharing may seem optimistic in today's society of hatreds, wars and disasters where political and environmental catastrophes converge in circles of fear and of fire.⁵ But *Femme F(r)iction* contains a message of hope. It fills the Academy Mansion with energy, colour, form, and precious materials, works to be inscribed within the histories of art, new, old or without men. It engages with a century-long tradition and new practitioners, new intersectional understandings of its communities and urgencies today –with queered ecologies and the synergies of Gaia. *Femme F(r)iction* artists come together in a celebration of visual power, sexuality, and solidarity.

Sarah Wilson

¹ William Shakespeare, *Hamlet*, 1601, Act II, scene 2 (*The Globe illustrated Shakespeare*, 1986), subjected to femme f(r)iction by the present author.

² Katy Hessel, *A Story of Art without Men*, London, 2022 (the title parodies of E.H. Gombrich's *The Story of Art*, 1950).

³ James Lovelock, *Gaia. A New Look at Life on Earth*, Oxford, 1979.

⁴ *Partage d'exotismes*, Fifth Lyons Biennale, 2000, directed by Jean-Hubert Martin, who also directed *Magiciens de la Terre*, Paris, Centre Pompidou, 1989.

⁵ Paul Virilio et al., *Paul Virilio, Unknown Quantity*, Paris, Fondation Cartier, 2002.



MAGDALENA ABAKANOWICZ

1930-2017

Three Figures (Family), 1999-2009

Steel (3 Parts)

Each piece is signed on the reverse stainless steel (unique piece in 3 parts)

187 × 54 × 44 cm

145 × 34 × 28 cm

110 × 28 × 25 cm

(MA-001)

Magdalena Abakanowicz

Magdalena Abakanowicz (1930-2017) was a Polish sculptor, fiber artist, and printmaker who played a significant role in shaping the post-war contemporary art scene in Poland and beyond. Born in 1930 in Falenty, Poland, Abakanowicz studied at the Academy of Fine Arts in Warsaw. In the 1950s, while the Polish government operated based in Social Realism, she developed a strong interest in the potential of fiber and textile as a medium for sculpture, which became the "Abakans" series.

During the 1970s, she transitioned to creating figurative textile works, characterized by the depiction of headless and fragmented human forms that have since become her signature style. As her art gained recognition, she received numerous public commissions, which prompted her to expand her repertoire to include materials beyond textiles, such as bronze, wood, stone, and clay.

Abakanowicz's work is deeply rooted in the political and social context of post-war Poland. She was part of a generation of artists who lived through the traumas of World War II and the subsequent Soviet occupation of their country. Her sculptures often reflect the sense of fragmentation and chaos that characterized this period, as well as the theme of individuality and agency in the face of oppressive political regimes.

Abakanowicz's art has been exhibited extensively around the world, including at the Museum of Modern Art in New York, the Venice Biennale (1980), and the National Museum in Warsaw. She has received numerous awards and honors for her contributions to contemporary art, including the Lifetime Achievement Award from the International Sculpture Center in 2005 and Germany's Star of the Grand Cross for Service to Germany.



TOMMA ABTS

1967

Untitled #8, 2005

Pencil, Colored Pencil on paper

84.1 x 59.4 cm

33 1/8 x 23 3/8 in

(TA-001)

Tomma Abts

German artist *Tomma Abts* (b. 1967) is known for her complex paintings and drawings, the subject of which is ultimately the process of their creation. Working in accordance with a self-determined and evolving set of parameters, the artist enacts a series of decisions, which results in compositions that are intuitively constructed according to an internal logic. While abstract, her paintings are nevertheless illusionistic, rendered with sharp attention to details—such as shadows, three-dimensional effects, and highlights—that defy any single, realistic light source. As she has noted, “Making a painting is a long-winded process of finding a form for something intuited ... and making whatever shape and form it takes as clear and precise as possible.”

Born in 1967 in Kiel, Germany, Abts studied at Hochschule der Künste, in Berlin, from 1988 to 1995. Since 1995, the artist has lived and worked in London. The artist has been represented by David Zwirner since 2005, and had her debut exhibition at the gallery in New York in 2008. In 2014, Abts presented a new body of work at David Zwirner in New York. It coincided with *Tomma Abts: Mainly Drawings*, the inaugural exhibition at the new Aspen Art Museum in Colorado, which surveyed the artist's extensive drawing practice, showcasing over forty works from 1996 to the present. The artist's third solo presentation with the gallery and her first exhibition in New York since 2014 was on view in 2019.

Abts's work has been the subject of major international exhibitions, most recently, in 2018, at The Art Institute of Chicago and the Serpentine Gallery, London. Other prominent institutions that have hosted solo shows of the artist's work include the Aspen Art Museum (2014); Kunsthalle Düsseldorf (2011); New Museum, New York (2008; traveled to the Hammer Museum, Los Angeles); Kunsthalle Basel (2005); and the Douglas Hyde Gallery, Dublin (2005).

Abts's work has also been included in major international exhibitions such as the Berlin Biennale (2006); Carnegie International, Pittsburgh, Pennsylvania (2004); and Istanbul Biennial (2001), among others.

Abts was the 2006 recipient of the prestigious Turner Prize, awarded by Tate Gallery, London. Her work is represented in public collections internationally, including The Art Institute of Chicago; Baltimore Museum of Art; Carnegie Museum of Art, Pittsburgh; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Staatsgalerie Stuttgart; Tate, London; and the Walker Art Center, Minneapolis, Minnesota.



SOPHIA-YEMISI ADEYEMO

1999

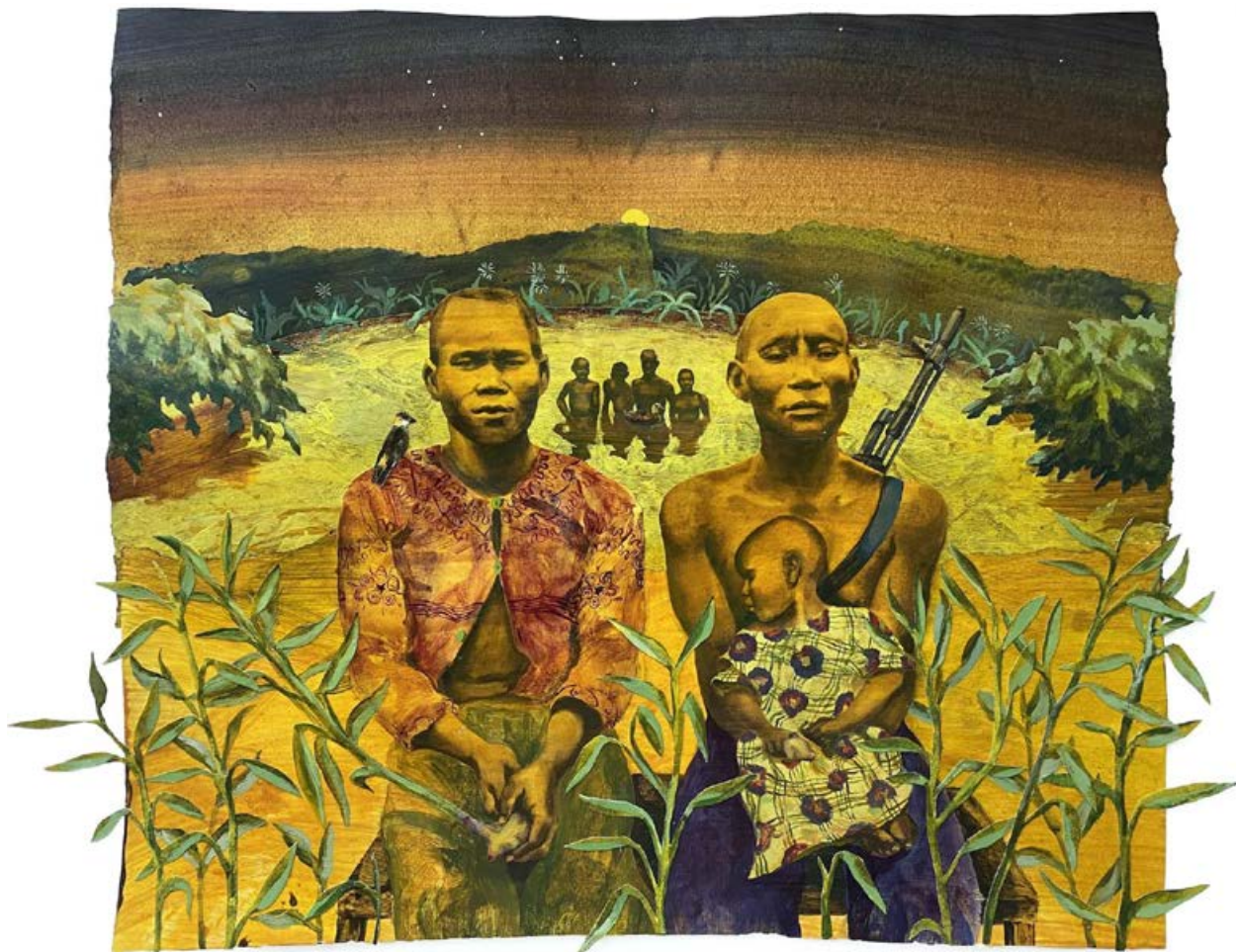
Rose of Sharon, 2021

Acrylic, watercolor, paper

70.8 x 87.6 cm

27 7/8 x 34 1/2 in

(SYA-002)



SOPHIA-YEMISI ADEYEMO

1999

Ginger Root Golden Hour (An Ode to Protection), 2022

Acrylic, watercolor, paper

49.5 x 39.4 cm

19 1/2 x 15 1/2 in

(SYA-001)

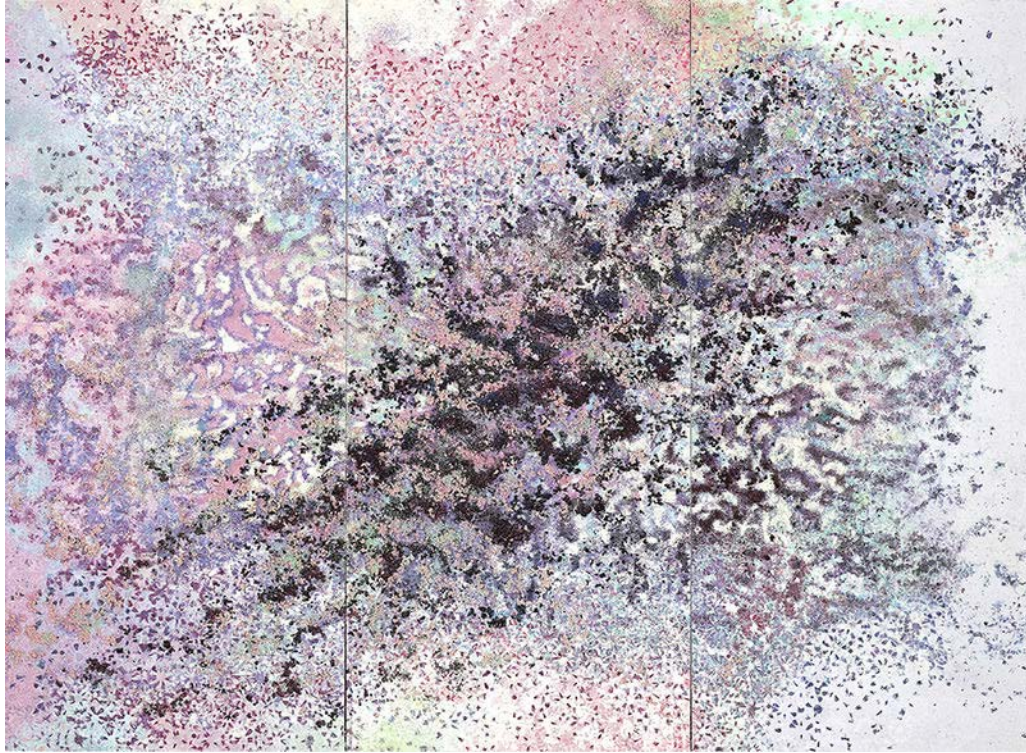
Sophia-Yemisi Adeyemo

Sophia-Yemisi Adeyemo is a Nigerian-American contemporary artist based in New York City. Born in Lagos, Nigeria, she moved to the United States with her family as a teenager and has since established herself as a rising star in the art world. She received her BFA with honors from Rhode Island School of Design in 2021 and is currently pursuing an MFA at Rutgers University.

Identified as a Black, multiracial queer woman of Nigerian and German descent, she engages in a process of self-exploration by reconceptualizing her historical subjects within novel, timeless settings that are liberated from the worldly traumas. This endeavor enables her to establish a meaningful connection with both aspects of her ancestral heritage.

Sophia-Yemisi Adeyemo was an Artist-in-Residence at BRIC Arts Media in Brooklyn, NY. She has been an Artist-in-Residence at Lazuli Residency in Corinth, Vermont and the New York Academy of Art. Her work has been exhibited at BRIC Arts Media in Brooklyn, NY, Marianne Boesky gallery in New York, NY, The Manetti Shrem Museum of Art in Davis, California and featured in *The Second Head at Office and Gallery* in Los Angeles, California. She was finalist for the second round of The Bennett Prize, the largest painting prize ever awarded solely to women painters.

Sophia-Yemisi Adeyemo says: "Privatized land and cash crop operations are core white-supremacist projects that oppress Indigenous people globally. Farming and communal labor practices are deeply ancestral, but have been used as a violent and exploitative tool by imperialism. Our land has been desecrated by a globalized capitalist market that destroys everything in its path in order to grow genetically modified cash crops for export. We must restructure our relationship with agroecological and labor practices by resisting capitalism and creating self-sustaining and localized food systems. I see stewardship over land and food as one of the most fundamental forms of liberation for all colonized people who have lost their access to these integral relationships and resources. I'm interested in this process of repurposing. For instance, Fanya Juu terraces, were enforced by colonial rulers on African farms in the 20th century and developed a bad reputation amongst the people. But through oral history we know that this kind of terracing predates colonialism and has been used by our ancestors for centuries in many arid and semi-arid climates on the continent. Fanya Juu terraces prevent top soil erosion and help retain rich moist soil...The photographic archive that I reference often reflects how these practices looked under colonialism, but my work seeks to reframe these moments and envision how the same act- say of harvesting crop, for instance- could look and feel under a system motivated and guided by the people."



YASMINA ALAOUÏ

1977

Pinkk, Purple Trio, 2017

Salt, Gravel, acrylic paint, pigments on wood
191 x 261 cm
75 1/4 x 102 3/4 in



YASMINA ALAOUI

1977

Golden Totem, 2017

Gold leaf, camel reminiscence on wood

220 x 120 x 70 cm

86 5/8 x 47 1/4 x 27 1/2 in



YASMINA ALAOUI

1977

White Totem, 2017

Minerals, salt, plaster and gold leaf on wood

220 x 120 x 70 cm

86 5/8 x 47 1/4 x 27 1/2 in

Yasmina Alaoui

Yasmina Alaoui is of French and Moroccan descent, born in New York in 1977. She studied Fine Arts at the Carousel du Louvre in Paris, and earned a BA in Sculpture from the College of William and Mary, USA. She currently lives in New York city.

The underlying themes behind all Alaoui's works deal directly with her experiences of multicultural upbringing and aim to bridge extremes by embracing opposites: secular and holy, classical and contemporary, order and chaos, repulsion and attraction. She creates complex and intricate visual works using a wide variety of techniques, which she combines in an authentic manner. Yasmina has collaborated with photographer Marco Guerra on the Tales of beauty and 1001 Dreams series, which have been collected and exhibited internationally since 2003. Since then, Alaoui has diversified her projects, stating that her love for different media leads her to use as many as she can, constantly shifting between sculpture, painting, drawing, fashion and jewelry design, film making and musical composition.

She was the recipient of the Award for Cultural Diversity at the 2018 Dakar Biennale.



LITA ALBUQUERQUE

1946

Untitled, 2023

24kt gold on resin, pigment on panel

152.4 x 152.4 cm

60 x 60 in

(LA-001)

Lita Albuquerque

Lita Albuquerque is an internationally renowned multidisciplinary artist and writer. She has developed a visual language that brings the realities of time and space to a human scale and is acclaimed for her ephemeral and permanent art works executed in the landscape and public sites.

She was born in Santa Monica, California and raised in Tunisia, North Africa and Paris, France. At the age of eleven she settled with her family in the U.S. In the 1970s Albuquerque emerged on the California art scene as part of the Light and Space movement and won acclaim for her epic and poetic ephemeral pigment pieces created for desert sites. She gained national attention in the late 1970s with her ephemeral pigment installations pertaining to mapping, identity and the cosmos, executed in the natural landscape.

She represented the United States at the Sixth International Cairo Biennale, where she was awarded the Biennale's top prize. Albuquerque has also been the recipient of the National Science Foundation Artist Grant Program for the artwork, *Stellar Axis*, which culminated in the first and largest ephemeral artwork created on that continent, three NEA Art in Public Places awards, an NEA Individual Fellowship grant, a fellowship from the Civitella Ranieri Foundation, the 2019 Laguna Art Museum Wendt Artist of the Year Award, and MOCA's Distinguished Women in the Arts award. Recent major exhibitions include the 2018 Art Saffiental Biennial, Switzerland, *Desert X 2017, 20/20: Accelerando* at USC Fisher Museum of Art, The Getty Museum's Pacific Standard Time Performance and Public Art Festival, *Desert X AIUla 2020, Saudi Arabia, Light & Space* at Copenhagen Contemporary, Denmark, and *Lita Albuquerque: Liquid Light* presented by bardoLA at 59th La Biennale di Venezia, Biennale Arte 2022. Her work is in the collections of the Metropolitan Museum of Art, the Getty Trust, the Whitney Museum of American Art, LACMA and MOCA, among others. *The Stellar Axis* archive in the collection of the Nevada Museum of Art, Reno. She is on the core faculty of the Graduate Art Program at Art Center College of Design.

Albuquerque's work questions our place in the enormity of infinite space and eternal time. Despite a rising flood of new data and interpretive theory, the most elemental concepts of an emerging scientific cosmology are simply not imbedded in everyday culture. Conversely, the meaning of this cosmology does not seem implicit in the science. Lita Albuquerque has not flinched from the scale of such a challenge. She is one of the rare artists and humanists who are responsible for thoughtfully and imaginatively placing the elemental concepts for a living, functional cosmology for 21st century culture within public consciousness.



MARCELLA BARCELÓ

1992

Mycelium, 2022

Acrylic and nail polish on canvas

110 x 210 cm

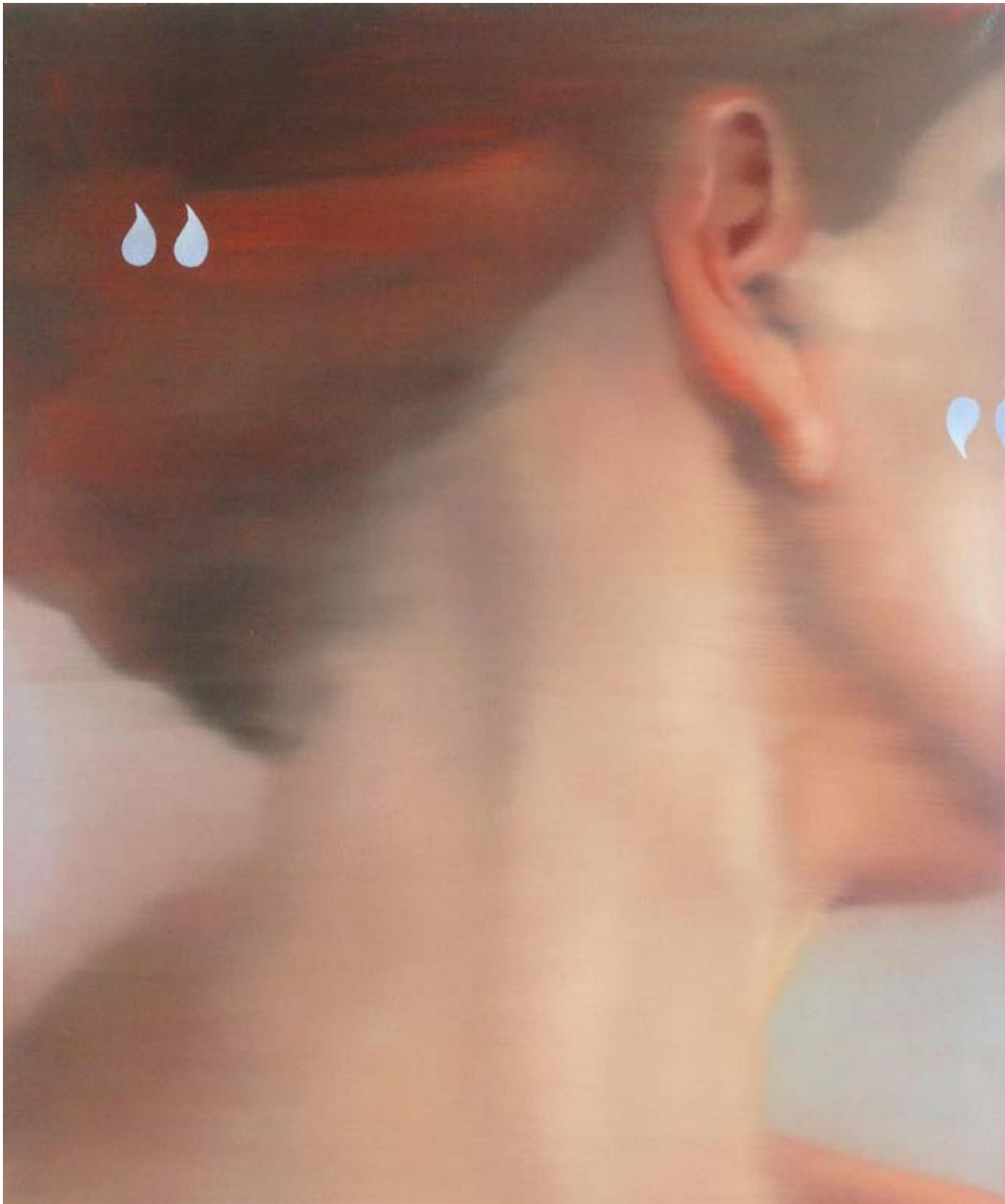
43 1/4 x 82 5/8 in

Marcella Barceló

Born in Mallorca in 1992, *Marcella Barceló* is a French-Spanish artist whose travels to Japan led her to explore the Mono No aware aesthetic concept. Her work features ghostly adolescents, hesitating between wonder and anguish. Nourished by a vast repertoire of influences ranging from Ghanaian movie posters to Japanese erotica or slasher cinema, Marcella Barceló's work explores the evocative possibilities of the image.

Her works have been presented in numerous exhibition both in France and internationally. In 2014, she participated in the Contemporary Drawing Biennale in Paris and was awarded the prize for Contemporary Drawing the following year. Her most recent works explore drawing in very large formats and have been presented at a solo exhibition at Gurgy Art Centre, and also at the L'Inlassable Museum in New York in 2015. Her work has recently entered into the collections of the Fondation Guerlain and those of the Drawing Cabinet of Fine Art in Paris.

Her work can be found in the collections of the Fondation Louis Vuitton (France) Xiao Museum (China), Museum of Contemporary Art of Ibiza (Spain), Cabinet de Dessin des Beaux-Arts de Paris (France), Fondation Guerlain (France), Fonds de Dotation Emerige (France) among others.



JOHANNA BATH

1980

ray ll, 2023

Oil on canvas
20 x 25 cm
7 7/8 x 9 7/8 in
(JB-001)



JOHANNA BATH

1980

words/lingering, 2021

Oil on canvas
20 x 25 cm
7 7/8 x 9 7/8 in
(JB-003)



JOHANNA BATH

1980

Wedlock, 2021

Oil on canvas
40 x 50 cm
15 3/4 x 19 3/4 in
(JB-002)

Johanna Bath

Johanna Bath (b. 1980, Warendorf) is a German artist working with painting. Her practice is centered around capturing a sense of time and memory, and the evanescence of experience. Through her paintings, she aims to communicate the sensation of time passing and loss - the feeling of loss of the present - drawing on the idea that as humans, we experience so many moments in our lifetime, but each one only once. Her paintings mostly depict hands, close-ups of body parts, portraits, plants and still lifes, and often include graphic elements, such as dots and lines, sharply stencilled on top and in marked contrast to her depictions, which appear blurred beneath. Using a large paintbrush, Bath gently swipes across the surface of her paintings, at once somewhat abstracting her representations and instilling her canvases with an ethereal and hazy quality, reminiscent of the idea of recollecting a memory and the inevitable transience and movement of passing time.

Abounding with a poetic and feminine energy, Bath's works tenderly explore a new visual language for dealing with the loss of present and past moments, and the impact our memories have on us as human beings. She attempts to freeze such intangible moments into dreamy visible encounters with paint, gesturing us to consider the myriad and often overlooked moments that define our lives.

Johanna Bath studied illustration design at the Bildkunst Akademie Hamburg (1999-2002) and design and painting at Hamburg University of Applied Sciences (HAW), graduating in 2007 with a Diploma. In 2017 she gained international recognition after being named on Saatchi Art's 'One to Watch'. Bath was also selected by the CAC (Contemporary Art Collectors) for the Emerging Artist Programme of 2022. Her solo exhibitions include *Shivers*, Pipeline, London (2023); *Vanish into thin air*, März Manufaktur, Paderborn, Germany (2019) and *Neue Arbeiten*, Part2Gallery, Düsseldorf (2019). Her work has also been shown widely in group exhibitions, including recently at BLANKGallery, Shanghai (2023); Van Der Plas Gallery, New York (2022); Galleri Nobel, Oslo (2022); RAUM 55, Essen (2021); and Haze Gallery, Berlin (2021).

Bath says, "My work is about time, its passing and the impact memory has on us as humans. I once read that melancholy is *the feeling of loss of the present* and found that to be a beautiful paraphrase so I trace this feeling in my paintings. The fact that we experience millions of moments in our lives, but each irretrievably only once, is my ultimate inspiration."



CLARINA BEZZOLA

1970

Searching for the Place where Parallel Worlds Meet, 2011

Oil on linen
182.9 x 243.8 cm
72 x 96 in
(CB-004)



CLARINA BEZZOLA

1970

I don't really seem to know Myself, 2016

Walnut Ink Drawing

36.1 x 47.2 cm

14 1/4 x 18 5/8 in

(CB-002)



CLARINA BEZZOLA

1970

Finally Expressing Myself, 2016

Walnut Ink Drawing

36.1 x 47.2 cm

14 1/4 x 18 5/8 in

(CB-001)



CLARINA BEZZOLA

1970

Pillars of Dreams series

Porcelain slipcast painted with black clay

Each: 24.1 x 11.7 x 11.7 cm

9 1/2 x 4 5/8 x 4 5/8 in

(CB-003)

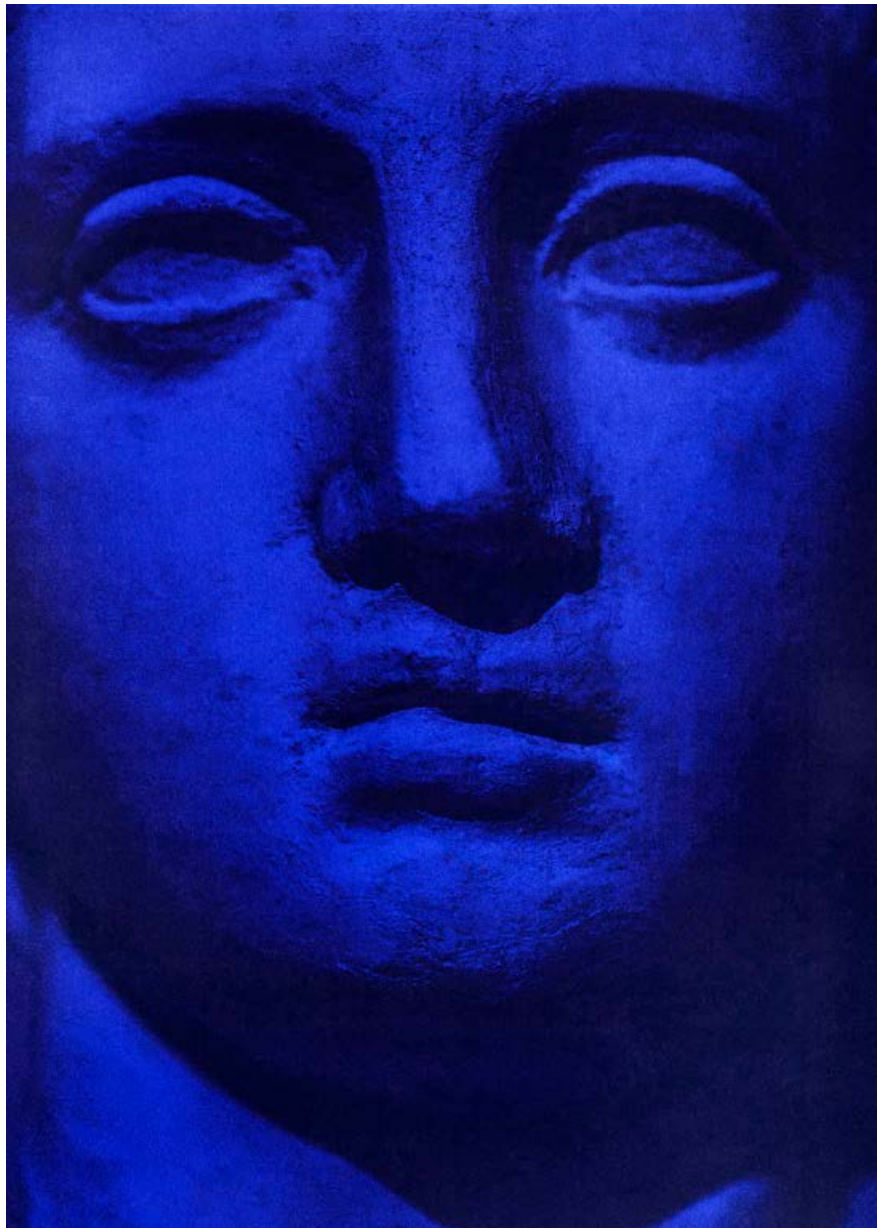
Clarina Bezzola

Clarina Bezzola, a native of Switzerland came to the USA in 1990 to study metal smithing, furniture design and fine arts, at *Parson School of Design*. Besides her visual art and design training she also continued her study of classical singing here in the USA which she had started at the age of 15 in Switzerland at an art-specialized high school as well as under the guidance of her great uncle Edmond de Stoutz, the founder and conductor of the *Zurich Chamber Orchestra and Choir*.

Bezzola has shared her work with the public in galleries, museums, theaters and concert halls in Europe, the Middle East, Asia and the USA. To name a few, she showed her works at the *Schirn Kunsthalle* Frankfurt in Germany through a special invitation by Max Hollein the now director of the *Metropolitan Museum of Art* in New York or at *Krinzinger Galerie*, the *Kunsthalle* and the *MUSA Museum* in Vienna, Austria, in Switzerland at the *Kunsthaus Zurich*, *Galerie Nicola von Senger* and *Galerie Katz* in Zurich, as well as at various UBS events like the *UBS VIP Lounge at Art Basel* and the *UBS Art Forums* in Wolfsberg and Thun, then in Turkey at *Galeri Zilberman* in Istanbul or in Russia in Nizhny Novgorod and St. Petersburg, in Byblos and Beirut, Lebanon and even as far East as Ahungalla, Sri Lanka. But of course Bezzola has also shown her work here in the USA in various Museums, institutions and concert halls like her conversation show at the Drawing Room of the *Drawing Center*, three solo shows at *Cynthia Broan Gallery* and two shows at *Art Resources Transfer* in New York, as well as a conversation show at the Kohler Art Center Wisconsin, Agnes Scott College, Delaware Center for Contemporary Arts and McLain Gallery Houston, TX, to name a few.

Bezzola likes to employ various techniques in her search to express the mysterious aspects of the human condition. From sculpture, installations, drawings, paintings and photography to performance and interactive performative experiences for people in open boundary places such as the public realm, Bezzola always tries to push the boundaries of herself as well as invite the people she comes in contact with to take chances and expand their comfort zone to experience real psychological growth.

Last year together with her partner Miles Pittman who himself is a trained actor, artist, musician and certified behavioral coach they founded the Sonder Institute, sonderinstitute.org. The Sonder Institute facilitates social behavior- and art workshops to allow the experience of art to become more transformative for anyone who is looking for the unknown potential within themselves. Last summer they launched the Sonder Institute with an extremely ambitious project in Switzerland. The project in Switzerland was such a success that both Bezzola and Pittman decided to dedicate all their future projects to the development of the Sonder Institute.



SOFIA BORGES

1984

Giz Azul / Blue Chalk, 2019

Epson P20000 on Hahnemühle Photo Rag Ultra Smooth 305 g 100% Cotton, mounted in dibond (or similar) framed in dark wood (can be painted) 2cm front and 5cm depth
225 x 150 cm
88 5/8 x 59 in
Edition 2 of 2 + 1 AP
(SB-004)



SOFIA BORGES

1984

Studies of Alchemy and Color for Edgar Degas #1, 2023

Gouache and pastel on photograph printed on silk

108 x 70 cm

42 1/2 x 27 1/2 in

(SB-006)



SOFIA BORGES

1984

Sculpture Dance #4 from series Essay for Degas / Dança Escultórica #4 da série Ensaio para Degas, 2020

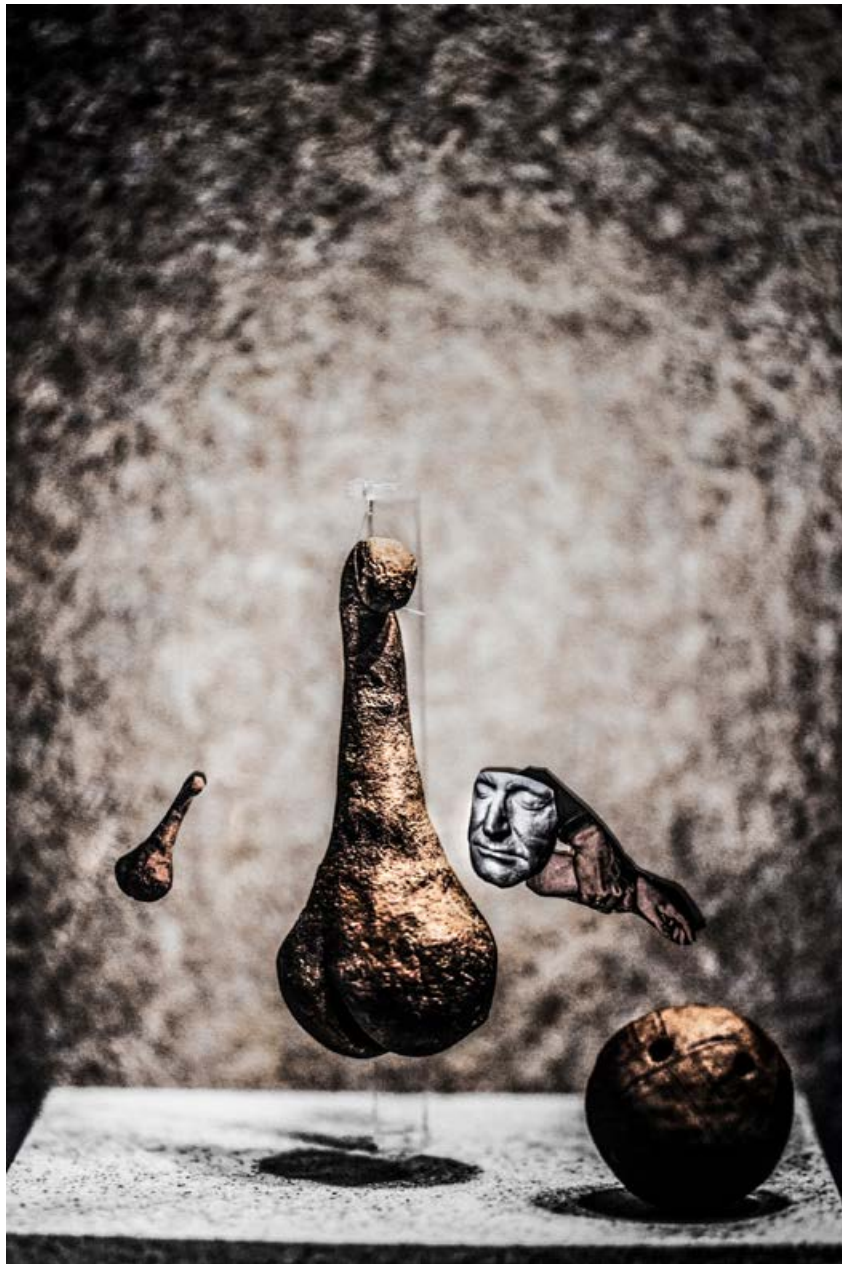
Mineral pigment on Hahnemühle Ultra Smooth Rag 305g paper

150 x 225 cm

59 x 88 5/8 in

Edition 2 of 2 + 1 AP

(SB-005)



SOFIA BORGES

1984

*Colagem com Som, Som, Rosto e Infinito /
Collage with Sound, Sound, Face and Infinite, 2019*

Mineral pigment print on cotton paper

90 x 60 cm

35 3/8 x 23 5/8 in

Edition 3 of 10 + 2 APs

(SB-002)



SOFIA BORGES

1984

Studies of Alchemy and Color for Edgar Degas #3, 2023

Signed and dated
gouache and pastel on photograph printed on silk
35.6 x 25.4 cm
14 x 10 in
(SB-007)

Sofia Borges

Sofia Borges was born in Ribeirão Preto, Brazil. She is a conceptual artist who – for the past fifteen years – has been using photography to investigate philosophical notions around the relationship between matter, image and meaning. Considered one of the most pivotal Brazilian contemporary artists of her generation, in the first seven years of her career Borges developed a large and resounding body of works exploring photography and the expanded philosophical understanding of images. Following on from this, in the last five years, she began to produce installations and intricate practices that exercise the idea of a total artwork via complex curatorial projects and performances.

In 2016, she published *The Swamp*, an award-winning book-artwork that celebrates her first philosophical phase. In 2018, she co-curated the São Paulo Biennial, for which she put together a complex curatorial proposal in the form of a tragedy, which occupied an entire floor in the Biennial Pavilion. In 2021, Borges wrote and directed her first film *The Fossil, the Eye and the Fire* – considered a second act of her book-artwork – in which she investigates the relationship between her biography and the investigative practices that happens in the studio.

For seven years, she lived between São Paulo and Paris, dedicating herself to the research of pre-historical caves, as well as working at myriad art museums and paleontological and archeological research centers. After this crucial period living between Central Europe and Brazil, and photographing caves, museums, and natural history research centers, Borges began to spend extended periods of time in Greece, studying alchemy, mythology and theater. During this second 7 years phase in her career, the artist deepened her research into the relationship between culture and meaning and its models of representation, such as the frameworks of religions, myths and theater, unfolding an intense dialogue between myth and matter, the material and the metaphysical.

In 2022, from being awarded by the Jerusalem International Fellows in the US, the artist spent three months in Jerusalem, where she investigated the tragic and the sublime, focusing on the geopolitical representation of sacred spaces. She also worked with Palestinian youth groups in collaboration with the Jewish institution. At the end of 2022, the artist moves to New York City.

Sofia Borges is represented by Galerie Kandlhofer in Vienna and Mendes Wood DM in São Paulo, New York and Brussels. Her work belongs to important international collections such as The Museum of Modern Art (MoMA) and Foam FotografieMuseum, as well as all the major institutional collections in Brazil, such as MASP, Pinacoteca de São Paulo, IMS, MAM SP, CCSP, Prêmio Pipa, amongst others.



ANDREA BOWERS

1965

Eco Grief Extinction Series, We Do Not Dare the Vortex of Undoing What Must Be Undone in Order to Heal (Quote by Deena Metzger; Bird: Ivory-billed Woodpecker, Declared Extinct October 2021; Figure: Joseph Gasking, The Rose Elf, 1893), 2022

Acrylic marker on cardboard

182.9 x 182.9 x 12.7 cm

72 x 72 x 5 in

(AB-001)

Andrea Bowers

Andrea Bowers is an American artist born in 1965 in Wilmington, Ohio. She is best known for her politically engaged art that often addresses social justice issues.

Bowers received her Bachelor of Fine Arts degree from Bowling Green State University and her Master of Fine Arts degree from the California Institute of the Arts in 1992. She began her career as a painter, but soon turned to installation art and activism.

In her early works, Bowers explored themes of gender and sexuality, often using her own body as a subject. In the late 1990s, she began to incorporate political and social issues into her art, creating installations that addressed topics such as workers' rights, immigration, and environmentalism.

Bowers' art often involves extensive research and collaboration with activists and community members. Her installations frequently feature text, photographs, and videos that document social movements and political protests. She also works with a variety of mediums, including drawing, sculpture, and performance.

One of Bowers' most well-known works is "Memorial to Arcadia Woodlands Clear-Cut (Green, Violet, and Brown)," a mixed-media installation created in 2014. It is a multimedia artwork that serves as a tribute to the Arcadia Woodlands, a forest located in the San Gabriel Mountains near Los Angeles, California. The artwork is a response to the clear-cutting of the forest by the City of Arcadia in 2011 and features a series of large-scale drawings, a sculpture, and a video installation. The installation is a commentary on the destruction of natural environments and the need for environmental activism.

Andrea Bowers' "No Olvidado (Not Forgotten)" is a well-known artwork featuring a 10-foot-tall drawing of a chain-link fence topped with barbed wire. The background is smudgy graphite, and the piece spans almost 96 feet, covering three walls of her 2010 exhibition "The Political Landscape" at Susanne Vielmetter Los Angeles Projects. The names of hundreds of people who died while attempting to cross the Mexico/U.S. border are featured, sourced from Border Angels. The work functions as a transient monument to the marginalized and forgotten, evoking the lives of undocumented immigrants in the U.S.

Bowers has exhibited her work internationally, including at the Whitney Museum of American Art, the Museum of Modern Art, and the Hammer Museum in Los Angeles. In 2019, she was awarded a MacArthur Foundation "genius grant" for her work as an artist and activist.



SUSANNA BRACKMAN

Mom

81.3 x 96.5 cm

32 x 38 in

(SBr-001)



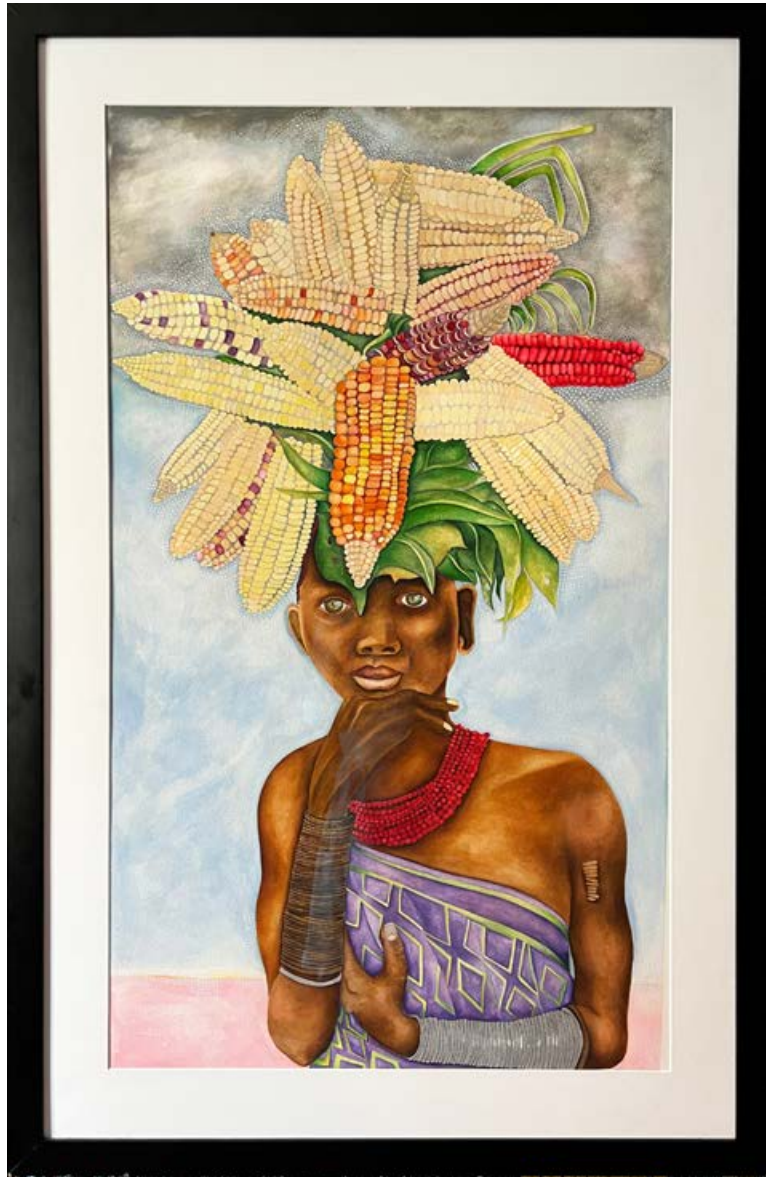
SUSANNA BRACKMAN

Jesús

109.2 x 85.1 cm

43 x 33 1/2 in

(SBr-002)



SUSANNA BRACKMAN

Girl with Corn

101.6 x 60.3 cm

40 x 23 3/4 in

(SBr-003)

Susanna Brackman

Susanna Brackman is a mid-career artist who defies conventional norms in the art world, transcending the limits of traditional expression. Her journey began at a young age, demonstrating prodigious talent and dedication to her craft. Her parents' unwavering support nurtured her, and she attended several art institutes to hone her innate abilities. After completing her education, Brackman burst onto the vibrant art scene of Los Angeles, where her distinctive creations found their way into esteemed collections, including those of Candace Bergen, Carly Simon, Eric Rohmer, Terrence Mallick, the late Bert Schneider, and Mrs. Andrew Fuller.

From the outset, Brackman embraced her artistic style, characterized by a fusion of abstraction and figuration that continues to define her paintings. Renowned art critic and former head of the Art Department at North Carolina State University, Richard Faughn, observed, "Ms. Brackman possesses a preternaturally exquisite and fascinating command of watercolors. I have never encountered anything quite like it." Faughn drew parallels to the works of Francis Bacon and David Hockney, emphasizing Brackman's mastery of her medium. What sets Brackman apart is her exceptional manipulation of watercolors, a medium that demands both power and painstaking attention.

With a painterly reverence, Brackman orchestrates a symphony of colors and forms, weaving them together to create a captivating visual language that elicits profound emotions and intellectual contemplation. Her command over her medium is revelatory in its application, rendering her works truly unique in the art world. Brackman unveils a deep understanding of the human condition, delving into themes of identity, memory, and the transient nature of existence. Through her unique stylistic expression of form and color, Brackman skillfully captures the essence and soul of her subjects, revealing their innermost qualities in a way that is both evocative and awe-inspiring. Her creations serve as a portal to introspection, prompting viewers to contemplate their own place within the intricacies of life.

With each stroke of her brush, Brackman encapsulates the essence of painterly reverie, inviting us on a sensory voyage through her intricately crafted canvases. The body of work that Brackman has created serves as proof of the lasting influence of an artist who is bold enough to push the limits and redefine the frontiers of her artistic medium.



ANDREA MARIE BREILING

1979

Hannah Baby, 2021

Spray paint on stretched canvas

183.2 x 152.4 cm

72 1/8 x 60 in

(AMB-001)

Andrea Marie Breiling

Andrea Marie Breiling is an American contemporary artist known for her abstract works, which are predominantly created using spray paint on canvas – a brush-free technique. She produces large, dynamic pieces of art, exhibiting a fluid and atmospheric energy that highlights the physicality of her creative process.

She was born on March 29, 1978 and grew up in Southern California. Breiling attended California State University, Long Beach, where she earned her Bachelor of Fine Arts degree in Drawing and Painting in 2001.

After completing her studies, Breiling worked as a graphic designer and art director for several years, all while continuing to develop her skills as a painter. In 2009, she began to focus full-time on her art, and her work quickly gained recognition in the art world. Breiling's art is represented by Almine Rech and Night Gallery. She exhibited her debut solo show "I Think I Might Have Inhaled You" with Almine Rech in Brussels, Belgium in April 2021. She followed up with her second solo exhibition, "Sweet Dreams of Rhythm and Dancing," also presented by Almine Rech, in London, United Kingdom.

Breiling's paintings are characterized by vibrant colors, bold brushstrokes, and dynamic compositions. Her work is influenced by Abstract Expressionism, Neo-Expressionism, and Pop Art, and often explores themes of identity, femininity, and the human condition. She is recognized for her hands-on approach where she moves around the canvas while working, rather than focusing on a specific area. In an interview with Ocula, she explained that her aim is to create a safe space for viewers to live in the moment by halting time. Her artworks transform into pulsating waves of color, resembling energetic blasts that extend beyond the canvas.

Her artwork has been displayed at various prestigious galleries across the globe, including Broadway Gallery in New York, Night Gallery in Los Angeles, Achenbach Hagemeyer in Denmark, Galleri Urbane in Dallas, TX, Sonce Alexander Gallery in Los Angeles, CA, and Peggy Phelps Gallery in Claremont, CA. Her paintings are held in public and private collections, including the Smithsonian National Museum of African American History and Culture in Washington, D.C.



CECILY BROWN

1969

Untitled, 2010

Signed and dated
Oil on panel
20.3 x 15.2 cm
8 x 6 in
(CBR-001)

Cecily Brown

Cecily Brown makes paintings that give the appearance of being in continual flux, alive with the erotic energy of her expressive application and vivid color, shifting restlessly between abstract and figurative modes. Making reference to the giants of Western painting—from Paolo Veronese, Peter Paul Rubens, and Edgar Degas to Willem de Kooning, Francis Bacon, and Joan Mitchell—as well as to popular culture, she commands an aesthetic that breaks from the strictures of narrative to achieve an extraordinary visual and thematic fluidity. Her vigorous treatment of the nude figure in particular reveals a commitment to wresting conventional subjects free from their anticipated contexts. Punctuating her visual shorthand with moments of startling clarity, Brown maintains an endless, active present.

Raised in suburban Surrey, England, Brown studied under painter Maggi Hambling before attending art college. Her graduation from the Slade School of Fine Art in the early 1990s coincided with the rise of the Young British Artists but she didn't share the group's conceptual focus, ironic stance, and embrace of celebrity culture. Having spent six months in New York as an exchange student in 1992, she returned there to live in 1994, and, alongside contemporaries such as John Currin, helped to invest figurative painting with a renewed energy and critical significance that has continued to gather momentum.

Key to the success of Brown's aesthetic is her ability to seemingly transform paint into flesh, embedding the human form within a frenzied, fragmented commentary on desire, life, and death. Her first major body of painting, from the mid-1990s, juxtaposes hedonistic rabbits with allusions to the still-life tradition; eventually, this led to the orgiastic scenes that would garner her wide and enduring recognition. In Brown's hands, paint seems always to be in transition between liquid and solid, transparent and opaque states, and this material ballet is reflected in compositions themselves. "I think that painting is a kind of alchemy," she has said. "The paint is transformed into image, and paint and image transform themselves into a third and new thing."

Over the past twenty years, Brown's work has evolved gradually, expanding in scale, diversifying in allusion and palette, and incorporating elements of landscape. Sometimes she uses improvisation to kick-start new paintings, allowing unplanned initial strokes to help dictate the works' subsequent direction. On other occasions she borrows imagery from art history, popular culture, or the intersection of the two; *All the Nightmares Came Today* (2012), for example, riffs off David Montgomery's notorious cover photograph for the Jimi Hendrix Experience's 1968 album *Electric Ladyland*. In the studio, Brown consistently has multiple canvases in progress, moving between them in a manner that ensures a motif from one will find its way organically into another. She is also known for reworking paintings over a period of years—hardly surprising given the intense push and pull they embody.

Brown has been the subject of solo exhibitions at institutions including the Museum of Fine Arts, Boston; Hirshhorn Museum and Sculpture Garden, Washington, DC; and Museo Nacional Centro de Arte Reina Sofía, Madrid. In 2018–19, the Louisiana Museum of Modern Art, Humlebæk, Denmark, presented an overview of her career; she also donated the painting that gave the survey its title—*Where, When, How Often and with Whom*. In the same year, she exhibited two large paintings in the main hall of the Metropolitan Opera, New York—and was the first artist invited to do so since Marc Chagall in 1966. In January 2020, she was invited to exhibit at Blenheim Palace, the eighteenth-century home of the Spencer-Churchill family, in Oxfordshire, England, producing a series of paintings that explore “a nation in turmoil.”



LEE BUL

1964

Perdu III, 2016

Mother of pearl pigment, acrylic paint on wooden base panel, steel frame

160 x 120 x 6 cm

63 x 47 1/4 x 2 3/8 in

(LB-001)

Lee Bul

Born in 1964, *Lee Bul* is a Korean contemporary artist who works with sculpture and installation. Her work challenges the dominance of patriarchy and the marginalization of women by revealing the pervasive ideologies shaping cultural and political spheres. Her focus is on exploring the oppression of women, the commodification of sex, and ideals of beauty that are amplified in male-dominated societies through a range of performances and objects.

One of her most well-known works are female cyborg installations, which explore the female body and sexuality. Lee Bul consistently challenges psychological, social, and political taboos, while also paying tribute to fear, pathos, beauty, and humor. Her work has gained international recognition since she first emerged on the art scene in the late 1980s.

One of her early works was a performance piece called *Abortion* in 1989, where she was naked and tied by a rope, hanging upside down from the ceiling in front of an audience, expressing agony. Through her embroidery works with sequins and beads, Lee Bul raises issues of the unrecognized laboring class and the difference between art and craft. Her 1990 work *Sorry for suffering – You think I'm a puppy on a picnic* was inspired by her walking the streets of Tokyo dressed in one of her soft sculptures, interacting with passersby.

Lee Bul's practice is also shaped by the political landscape, as can be seen in the timelines displayed in her exhibitions, which address the marginalization of women in South Korea from 1960 to 2000 and the historical guidance of the North and South Korean division. One of her early installations, *Majestic Splendor* (1991), features real dead fish decorated with sequins, beads, and other flashy items, arranged in a grid pattern and pinned to the wall of the gallery in plastic bags.

Between 1996 and 1999, Lee Bul completed three mixed media installations incorporating photographs of herself with large-scale inflatable forms. One of these, *I Need You (Monument)* (1996), features a swelling, phallic object with a photograph of an orientalized, lingerie-clad Lee on the front.

Lee Bul is considered one of the most famous artists in South Korea. In 1999, Lee was awarded an honorable mention at the 48th Venice Biennale for her contribution to both the Korean Pavilion and the international exhibition curated by Harald Szeemann. Her notable works are held by the Museum of Modern Art (MoMA) in New York, the Centre Pompidou in Paris, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

The presented work of the *Perdu* series showcases Lee Bul's exploration of the organic and artificial in material and form, vividly yet delicately rendered in acrylic paint and mother of pearl.



CHIARA CAPELLINI

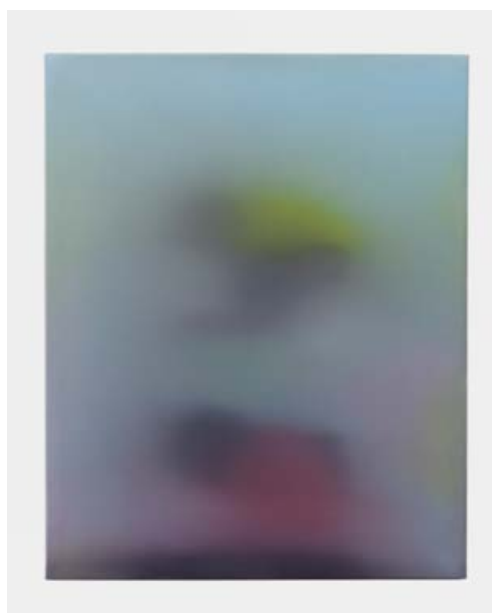
1981

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-001)

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-002)



CHIARA CAPELLINI

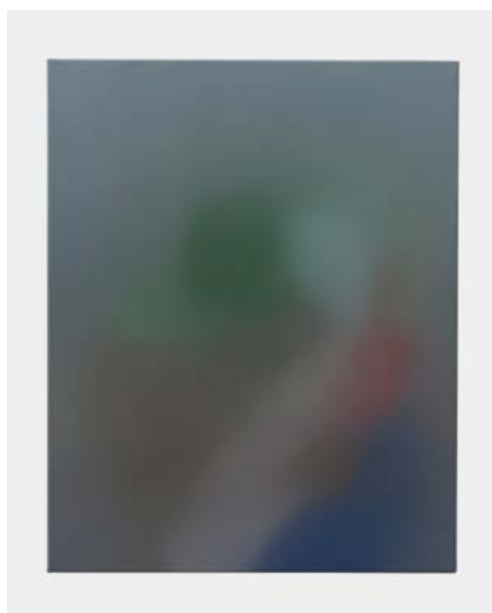
1981

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-003)

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-004)



CHIARA CAPELLINI

1981

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-005)

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-006)



CHIARA CAPELLINI

1981

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-007)

Untitled, 2023

40 x 50 cm
15 3/4 x 19 3/4 in
(ChC-008)

Chiara Capellini

Chiara Capellini studied at Naba in Milan, where she lives and works. On the occasion of Milan Design Week 2023, the artist presented a suggestive installation in the space of the church of San Bernardino alle Monache, Milan. Her work has been exhibited in Italian and International museums and galleries, such as: This is Arcade, London (2021); Triennale, Milan (2014); Italian Institute of Culture, Stockholm (2013); Arte in Sarpi, Milan (2012); Palazzo Isimbardi, Milan (2012); Idroscalo, Milan (2011); Pure Evil Gallery, London (2010); Fuori Biennale, Venice (2007); Pac, Milan (2007).

Artist Statement

"I have always tried to understand the imagination.

Where is it formed? Are there places, images or situations in which it is facilitated? While researching, I have found that, in chaos, the mind tries to put things in order; creatively it proposes formal solutions to what is undefined, as if it is forced to solve an unclear vision.

Standing and observing chaos being slightly organized into possible forms reminds me of the moment before the meditation, when the mind tries to remove thoughts, remove forms that become images. It is a calm but full and deep place. The mind is active, seeking, but slightly, as when we slowly focus on looking at a landscape. There are no formed thoughts, no philosophies, people or meanings, only a present observation.

Standing and observing as if lost in the fog without giving oneself an explanation; passing between abstract and figurative, between image and color, between the meaningful and the nothing, destroying and recreating images without judgment, and continuing to choose or not to choose. This, I think is the place of imagination, where I don't know and I search without having to give explanations."



LEONORA CARRINGTON

1917-2011

Untitled, ca. 1959

Signed lower left
Oil on canvas
50 x 100 cm
19 3/4 x 39 3/8 in
(LC-001)

Provenance

The Artist
Private Collection, Mexico City
Private Collection, Mexico (acquired from above ca 2000)

Leonora Carrington

Leonora Carrington (1917–2011) was a British-born Mexican surrealist painter and writer, best known for her captivating and otherworldly artworks. Born in 1917 in Lancashire, England, Carrington was the daughter of a wealthy textile magnate and was raised in a privileged environment. Despite her affluent upbringing, Carrington was a fiercely independent and creative spirit from a young age, with a deep love for art and a fascination with the occult.

At the age of nineteen, Carrington moved to Paris to study art, where she was exposed to the works of the Surrealists, including Max Ernst, whom she would later fall in love with. Her paintings and drawings from this period, among them "Self-Portrait" (1937), "The Horses of Lord Candlestick" (1938), "The Meal of Lord Candlestick" (1938) were infused with a dreamlike quality and drew inspiration from her own imagination and subconscious mind.

With the outbreak of World War II, Carrington was forced to flee Paris and settled in New York City. It was there that she began to write and publish her own works of fiction, which were heavily influenced by her interest in mysticism and the supernatural. In 1942, Carrington moved to Mexico City, where she would spend the rest of her life. There, she became involved with the Mexican Surrealist movement and continued to produce art and literature that explored the boundaries of the human psyche. During her time in Mexico, Leonora Carrington frequently incorporated hybrid creatures, such as women with bird or animal heads, into her paintings. Her works were characterized by intricate symbolism and hidden meanings, as seen in pieces like "The Night of the Seven Moons" (1955), "The Oviparous Lady" (1959), and "The Rabbit Hunt" (1955). In addition to her art, Carrington was also an accomplished writer and published several books, including the autobiographical "Down Below," which chronicled her time in a mental institution in Spain.

Carrington's legacy as a trailblazing artist and writer has continued to inspire generations of women and surrealist artists around the world. Her works can be found in museums and galleries around the globe, including the Tate Modern in London and the Museum of Modern Art in Mexico City.



JUDY CHICAGO

1939

Large Dome Drawing #2, 1968-1969

Prismacolor on paper on board

137.2 x 137.2 cm

54 x 54 in

(JC-001)

Judy Chicago

Judy Chicago is a groundbreaking feminist artist and writer whose pioneering work in the 1970s and beyond has transformed the art world and challenged societal norms. Born Judith Sylvia Cohen on July 20, 1939, in Chicago, Illinois, she grew up in a traditional Jewish family and attended the Art Institute of Chicago and the University of California, Los Angeles.

Chicago's early work in the 1960s focused on abstract expressionism, but it was her feminist art that truly made a lasting impact. In 1974, she created her most famous work, "The Dinner Party," a large-scale installation featuring a triangular table with 39 place settings for important women throughout history, including Eleanor of Aquitaine, Empress Theodora of Byzantium, Virginia Woolf, and Georgia O'Keeffe are among the symbolic guests. The table was adorned with intricate ceramic plates, each one designed to represent the vulva of the woman being honored. "The Dinner Party" was a groundbreaking work that challenged the male-dominated art world and celebrated women's achievements throughout history. It toured extensively throughout the 1970s and 1980s and is now permanently housed at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum.

Chicago's other notable works include "The Birth Project" (1980-85), a series of needlework and textile pieces depicting the birthing process. Judy Chicago collaborated with over 150 skilled needleworkers to create a stunning collection of paintings that depict different stages of the birth process, including both mythical and realistic portrayals.

Judy Chicago's initial interest in the Holocaust was sparked in 1984, leading to creation of "The Holocaust Project: From Darkness into Light" (1985-93). This project involved an exploration of the repercussions of male dominance, her sustained interest in power dynamics, and her growing awareness of how her Jewish roots had impacted both her artistic career and personal development.

In addition to her art, Chicago is also a prolific writer and educator. She has written several books, including "Through the Flower: My Struggle as a Woman Artist," and has taught at numerous universities throughout the United States. She has received numerous awards and honors throughout her career, including a National Endowment for the Arts Fellowship, a Guggenheim Fellowship, and induction into the National Women's Hall of Fame. Various museums around the world house Judy Chicago's works, including at the Brooklyn Museum in New York City, the Albuquerque Museum and the National Museum of Women in the Arts in Washington, D.C. Chicago's work can also be seen in public spaces such as the Holocaust Memorial in San Francisco and the Queen Victoria Memorial in London.



CHARLOTTE COLBERT

1987

Mastectomy, 2021

Plaster

120 x 45 x 45 cm

47 1/4 x 17 3/4 x 17 3/4 in

(CC-001)



CHARLOTTE COLBERT

1987

Benefit Supervisor Resting, 2017

Corten steel structure, TV Screens displaying moving image

71 x 50 x 50 cm

28 x 19 3/4 x 19 3/4 in

Edition 1 of 3

(CC-002)



CHARLOTTE COLBERT

1987

Self Portrait, 2017

Corten steel structure, TV Screens displaying moving image

196.4 x 110 x 50 cm

77 3/8 x 43 1/4 x 19 3/4 in

Edition 1 of 3

(CC-003)

Charlotte Colbert

Franco-British artist *Charlotte Colbert's* practice spans photography, film, ceramics and sculpture. Her photography combines elements of the surreal with a documentarian approach, blending the boundaries between reality and fiction with long exposure shots. Her work often captures spaces in states of ruin, such as dilapidated buildings in London. "I've always been interested in ruins, they're so humbling – these endeavours caught up in their own mortality," Colbert says. "They feel like time capsules, where all that hope, domesticity and utility of a space has completely given way to a lack of purpose."

Colbert is a screenplay writer and director; her first feature film *She Will* was released in 2022, following two shorts released in 2016 and 2009. Her practice also encompasses ceramics and sculpture, including digital sculptures that incorporate video screens. "There is a whole world of characters and themes that keeps popping up in my work, and sometimes they are birthed in different mediums," she says. Her work has been shown at Art Basel, as well as Somerset House, Saatchi Gallery, Messums Wiltshire, and Gazelli Art House in London and Baku. Her 2014 piece *In and Out of Space*, commissioned for Frieze to commemorate the 15th anniversary of Stanley Kubrick's death, was placed on public display on the facade of 90-94 Piccadilly in London.

Colbert produces her photos in the dark room, where photographic emulsion is painted onto paper, making each piece unique. "The process is like spell-making: the red light, the smell of the chemicals, the moments of silence with these squares of light," she says. "The conjuring of image from light, which is very different from printing, feels like a parallel to opening your eyes. The world around us reacts to light and takes a form, and that very process happens in front of you in the dark room. It's very magical."



ISABELLE D

1966

From the Bruise Series, 2023

Handmade crocheted and woven natural fibres on canvas

110 x 85 x 8 cm

43 1/4 x 33 1/2 x 3 1/8 in

(ID-001)

Isabelle D

Isabelle D was born in France in 1966 and grew up in Algeria. Her work can be interpreted as a new form of feminist practice, linking together traditional means of production with timeless as well as autobiographical subject matters exploring contemporary feminism and the translation of 'Trauma into Beauty.'

Child of black feet, Isabelle D's upbringing was constellated by strong female figures that have inspired her childhood and her present art practice. Memories play a crucial role in Isabelle D's oeuvre, in her autobiographical quest to relive moments of the past permeated by manual processes, historically associated with female work, like sewing, knitting and crocheting.

Isabelle D's most notable body of work can be described as sculptural paintings through which the artist unconsciously draws the viewer's attention towards the actual process of creation rather than solely on the resultant art object. Isabelle D's work is strong and materic, when confronted with it, the viewer first encounters the materiality of the process and the manual, time-consuming craftsmanship that led to the creation of such works. Crocheting, embroidering, weaving, knitting, dismantling previously existing objects to create new individual strings to be reused in constantly changing contexts – represent the backbone of Isabelle D's body of work.

Eventually, the first encounter with the manual process of creation leaves its place to the interpretation of the subject matter. The artist explores themes linked to the unconscious, stereotypical feminine life through specifically nostalgic and introspective visual references of her own. Stripping materials away from their original meaning and context is the tool through which the artist engages with what has historically been the competence of women. Personal experiences are masterfully crafted into the work by means of rigorous patterns, omissions, acceptance and refusal. Each creative action, somewhat unintentional, is on the contrary clearly thought through and premeditated while opening up a multifaceted, free and anarchic process of interpretation.

Her recent works, though they appear coral-like, are abstracted landscapes that recently deals with the bruises caused by colonization; D. had selected her color palette carefully, as they often correlate to the coloration of a bruise in its various stages from purples to blues to greens to yellows.

Isabelle D creates abstract landscapes as a mean to decolonize her past and reclaim the present to reconstitute and celebrate her memory, the self and her heritage



BRIGITTE D'ANNIBALE

1971

The Elephant in the Room, 2023

Wood, oxidized mirror, canvas, acrylic paint, oil stick, and cotton string

213.4 x 274.3 cm

84 x 108 in

(BDA-002)



BRIGITTE D'ANNIBALE

1971

Untethered, 2023

Mixed media oil and acrylic on canvas, oxidized mirror, rope

274.3 x 213.4 x 30.5 cm

108 x 84 x 12 in

(BDA-001)



BRIGITTE D'ANNIBALE

1971

Restraint 1, 2023

Mixed media oil and acrylic on canvas, oxidized mirror, and rope
213.4 x 365.8 x 30.5 cm
84 x 144 x 12 in



BRIGITTE D'ANNIBALE

1971

Restraint 2, 2023

Mixed media oil and acrylic on canvas, oxidized mirror, and rope
213.4 x 365.8 x 30.5 cm
84 x 144 x 12 in



BRIGITTE D'ANNIBALE

1971

No Strings Attached, 2023

Mixed media Paintings

50.8 x 25.4 x 6.3 cm

20 x 10 x 2 1/2 in

16 pieces



BRIGITTE D'ANNIBALE

1971

No Strings Attached #19, 2022

Mixed media on wood board

121.9 x 61 x 6.3 cm

48 x 24 x 2 1/2 in

Brigitte D'Annibale

Brigitte D'Annibale is an interdisciplinary artist who at the core of her practice sees potential – in humanity, environments, and material – and reacts to it. D'Annibale creates in a never static, constantly evolving state of deconstruction and reconstruction. She deals with visual criticality and utilizes her sensitivity to architecture and design to inform her fine art practice.

Growing up in Los Angeles in 1971, D'Annibale was a highly creative, kinesthetic learner as a child. With her wiring of dyslexia, she did not see letters, but colors and shapes, and leaned into this alternative perspective. D'Annibale explored life through material, cultivating a powerful means of understanding in this way. She learned to navigate the world with a sensitivity and awareness of language, and by developing a mastery of material and spaces as communication.

D'Annibale enrolled in art school as a teenager, and received a nontraditional education through a mentorship program with Jeff O'Connell at Otis College of Art and Design. During this time, she learned the fundamentals of fine art, architecture, and design. D'Annibale's family was unable to relate to her, but she found refuge at school, cultivating her foundations of art under the guidance of key mentors. She was extremely ambitious and chose not to limit herself to one medium.

Offered an opportunity to work as a painter-for-hire in the film industry, D'Annibale achieved success at an early age, but was driven to pursue her own voice through painting. Never satisfied with an artistic medium for long, she pushed herself to the next challenge. With family ties in Kauai, she left Los Angeles at age 21 in search of answers, which posed more questions.

Moving to Kauai in 1998 in the wake of a hurricane, D'Annibale developed an interdisciplinary studio practice by using what she had with the limited resources available. In 2011, after structurally and aesthetically overhauling her own home – a condemned historical house in Kauai, D'Annibale began working on large-scale, site-specific projects on the island. She also spent time working in Bali. These cultural environments influenced her practice as well.

Two decades later, D'Annibale moved back to Los Angeles in 2017 and established her West Coast studio. Operating at the intersection of art and sociology, her work poses questions about human conditioning through material. D'Annibale's masterful, intentional use of material, space, and environment, invites the viewer to explore their own concepts and questions around truth.

"For *Femme F(r)iction* I have crafted two new expansive paintings as a part of my "restraint" series. The theme of tension infuses the work, extending beyond the ropes to the textured energy eruptions across the canvas. Complex integrations of color theory engage the viewer's senses with sophisticated palettes evoking abstract landscapes. A balance of stillness is found in the darkness of oxidized glass reflecting the tension back onto oneself."



JEN DENIKE

1971

Mirror Levitation, Vision 1, 2023

Pigment print in custom white oak wood artist frame

157.5 x 106.7 cm

62 x 42 in

(JDN-002)



JEN DENIKE

1971

Mirror Levitation, Vision 3, 2022-23

Pigment print in custom white oak wood artist frame

157.5 x 106.7 cm

62 x 42 in

(JDN-001)

Jen DeNike

Jen DeNike is a conceptual interdisciplinary artist spanning video, photography, collage and installation, her work draws on a distinct female perspective. She has been exhibited internationally at The Museum of Modern Art, New York; KW Institute for Contemporary Art, Berlin; Crystal Bridges Museum of American Art, Bentonville; Julia Stoschek Collection, Dusseldorf; MoMA PS1; The Brooklyn Museum; Contemporary Arts Museum, Houston; Deichtorhallen, Hamburg; Tensta Konsthall, Stockholm; Participant Inc; 54th Venice Biennale; Garage Projects, Moscow; Zendai Museum of Modern Art, Shanghai; MOCA Toronto; MACRO ROMA; Kunstlerhaus Stuttgart; Red Line Contemporary Art Center, Denver; CCS Bard Hessel Museum, Annandale-On-Hudson; MEF Museo Ettore Fico, Torino; Schauspiel Köln Opera House; Art Basel Miami Film Sector; and Wallis Annenberg Center For the Performing Arts, Los Angeles. Select commissioned projects include; Bombay Beach Biennale, LAND Los Angeles Nomadic Division, Creative Time, Performa Biennial, and Faena Art. Her work is in the permanent public collections of The Museum of Modern Art, Julia Stoschek Collection, IL Giardino dei Lauri Collection and The Bunker, West Palm Beach, among other private collections and numerous publications.

DeNike's new series of photographs, titled *Mirror Levitation*, depicts anonymous levitating women holding mirrors of captured light with floating orbs and refractions. Meticulously composed in a lab-like environment, the skin, hands, and mirror edges become hyper-articulated, opposed by the abstract sublime interior of the mirrors. The photographs draw on a historical trajectory of mirrors used in image making to expand the boundaries of two-dimensional space and pictorial illusion. DeNike's use of the mirror is twofold – its interior is at once an image within an image, and an applied experimental process akin to making a photogram, an isolated expressionism of color and light. For the women pictured, the mirror is both an object and a portal, their feet hovering as they untether from the constraints of gravity. Yet, by including the shadow of their feet, the narrative implies they are still connected, they have not fully escaped, they are in a suspended animation, a vertical Euclidean space, a simulation.



DAISY DODD-NOBLE

1989

Costa Rica Landscape, 2023

Oil on linen
50 x 60 cm
19 3/4 x 23 5/8 in
(DDN-001)

Daisy Dodd-Noble

Daisy Dodd-Noble is a painter based in London. She graduated from her MFA at the New York Academy of Arts in TriBeCa, New York in 2016, where she was in the class “painting from the imagination” with Inka Essenhigh and a tool class with Kurt Kauper and Jean Pierre Roy. Since then, her work has been exhibited in several countries including the United States, Italy and the United Kingdom.

Dodd-Noble paints caricatures of familiar landscapes such as hills, trees, and skies. Exploring the larger topic of environmentalism and consciousness, her surrealist scenes give way to an alternate reality. The artist invites us to consider the relationship between humans and the natural world by drawing on similar characteristics between people and trees.

She had her first solo exhibition at Roman Road Gallery, Columbia Hotel (London, 2020). Her work has been included in group exhibitions at Stems Gallery, Ixelles (BEL, 2022); Roman Road Gallery, London (UK, 2022); G / A R T / E N, Como (IT, 2021); Unit Gallery, London (UK, 2021); Bowes-Parris Gallery, London (UK, 2021) and Tchotchke Gallery, New York (US, 2020). Dodd-Noble has participated in the residency programme of L21 Gallery (ES, 2021) where she had her solo exhibition “Grounded” and “Origins” in 2022.



MARLENE DUMAS

1953

The Haircut, 1993

Oil on canvas
25 x 20.3 cm
9 7/8 x 8 in
(MD-001)

Marlene Dumas

Born in Cape Town, South Africa in 1953, *Marlene Dumas* moved to Amsterdam in 1976, where she has lived and worked since.

Dumas is widely regarded as one of the most influential painters working today. Over the past four decades, she has continuously probed the complexities of identity and representation in her work. Her paintings and drawings, often devoted to depictions of the human form, are typically culled from a vast archive of images collected by the artist, including art historical materials, mass media sources, and personal snapshots of friends and family. Gestural, fluid, and frequently spectral, Dumas's works reframe and re-contextualize her subjects, exploring the ambiguous and shifting boundaries between public and private selves.

At the Palazzo Grassi in Venice *Marlene Dumas: open-end*, a major solo presentation of the artist's oeuvre, was presented from 2022 to 2023. In 2021, the Musée d'Orsay, Paris, presented *Marlene Dumas: Le Spleen de Paris*, an exhibition of the artist's work in dialogue with the poetry of Charles Baudelaire. In 2014, the Stedelijk Museum in Amsterdam presented a major retrospective of the artist's work, *Marlene Dumas: The Image as Burden*, which traveled to Tate Modern, London, and the Fondation Beyeler, Basel, in 2015. In 2008, a critically acclaimed retrospective, *Marlene Dumas: Measuring Your Own Grave*, was organized by The Museum of Contemporary Art, Los Angeles, in association with The Museum of Modern Art, New York, which also toured to The Menil Collection, Houston, in 2009.

Additional solo exhibitions of the artist's work have taken place at the Institute of Contemporary Art, Boston (2001); Centre Georges Pompidou, Paris (2001; traveled to New Museum of Contemporary Art, New York, 2002; De Pont Museum of Contemporary Art, Tilburg, The Netherlands, 2002); Art Institute of Chicago (2003); Museum of Contemporary Art Tokyo (2007; traveled to Marugame Genichiro-Inokuma Museum of Contemporary Art, Marugame, Japan); Iziko South African National Gallery, Cape Town (2007; traveled to Standard Bank Gallery, Johannesburg, 2008); Museum Kunstpalast, Düsseldorf (2008); and the Fondazione Stelline, Milan (2012).

In 2017, Dumas presented an altarpiece made in collaboration with Jan Andriessse and Bert Boogaard as a permanent installation at the Annenkirche (St. Anne's Church) in Dresden. Also in 2017, the Albertinum and Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden hosted concurrent solo exhibitions. In 2018-2019, the artist curated an exhibition of her work alongside that of Edvard Munch and selected works by René Daniëls at the Munchmuseet, Oslo, entitled Moonrise. Marlene Dumas & Edvard Munch.

Dumas has been the recipient of notable awards including the Düsseldorf Art Prize (2007); Rolf Schock Prize in the Visual Arts (2011); the Johannes Vermeer Award (2012); and Verleihung des Hans Theo Richter-Preises für Zeichnung und Graphik (The Hans Theo Richter Prize for Drawing and Graphic Art), Sächsische Akademie der Künste, Dresden (2017).

Work by the artist is represented in museum collections worldwide, including the Art Institute of Chicago; Centre Georges Pompidou, Paris; Fondation Beyeler, Basel; Gemeentemuseum, The Hague; Los Angeles County Museum of Art; Museum of Contemporary Art Tokyo; Museum für Moderne Kunst, Frankfurt; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Stedelijk Museum, Amsterdam; and Tate Gallery, London.



KIM FALER

1980

Pelican, 2023

Archival inkjet print, gold leaf, silk, slate, paint, plexi, tape, wood

109.2 x 81.3 x 10.2 cm

43 x 32 x 4 in

(KF-001)

Kim Faler

Kim Faler is a contemporary artist with an MFA in sculpture from Cranbrook Academy of Art in Bloomfield Hills, Michigan. Her focus lies on exploring the emotional weight that often goes unnoticed in the routines and patterns of our daily lives. Faler's work encompasses sculpture, installations, drawing, and photography, and delves into the personal lens of familiarity, questioning the faith and routine that appear to direct our lives.

Her pieces quietly demand attention and investigation, such as the casual stacking of magazines in the corner, the delicate personality found within a signature, and a casual gesture discovered within a discarded grapevine. Faler's work has been exhibited both internationally and throughout the US, with recent solo exhibitions at various galleries and institutions, including PALO Gallery (New York City, NY), the David Winton Bell Gallery at Brown University (Providence, RI), the Beeler Gallery at the Columbus College of Art & Design (Columbus, OH), and the Saint Kate Hotel (Milwaukee, WI). Notable exhibitions include MASS MoCA, where she created two site-specific installations.

Faler has received numerous awards, including the Joan Mitchell MFA Grant, a US Fulbright Scholarship (to Brazil), the Robert Rauschenberg Foundation Residency (Captive, FL), the Artpace International Artist-in-Residence Program (San Antonio, TX), and the Kohler Artist/Industry Program (Sheboygan, WI). She currently lives and works in North Adams, MA.

"*Pelican* is a painting that considers the weight of who and what we carry and the importance of seeing grace in the world. The exposed structure or stretcher bars are at the forefront, revealing the architecture of a given space; and the many layers that hold the piece together. While the details, both handwritten and constructed, provide context and honesty to see the work for what it is. "Pelican" mirrors our everyday life, asking us to acknowledge what we choose to see."



LEONOR FINI

1907-1996

Study of the Sabine Maiden Robbery, Giambologna

Signed

Mixed technique on paper

42 x 33 cm

16 1/2 x 13 in

(LF-001)

Leonor Fini

The iconoclastic Leonor Fini was arguably the most ferociously and heroically independent woman artist of the 20th century. Fini herself never accepted the label of "woman artist," and likewise, never considered herself a Surrealist. She never sacrificed her independence to André Breton, the leader of the movement, and abhorred his misogynist views. Nonetheless, her works have been included in nearly every major Surrealism exhibition from 1936 to present. Fini was born in Argentina in 1907. Her mother spirited her away to her Italian homeland of Trieste. For the first seven years of her life, Fini was disguised as a boy whenever she left home to foil the kidnap attempts of her father. Raised by intelligent women and artistic personalities, it was not long before she decided to become an artist. By the time she relocated to Paris in 1931, she was already an intimate of Giorgio de Chirico and his circle. In Paris she was quickly 'adopted' by Max Ernst and the Surrealists that surrounded him. Fini became a sensation not only as an artist but also as a personality. She lived life like an actor in a play, creating a persona of drama, mystery and intrigue. The list of people she knew, collaborated with, or who were influenced by her over the following decades is itself a remarkable inventory of the thinkers and artists of the 20th century: Jean Cocteau, Man Ray, Leonora Carrington, Salvador Dalí, Joseph Cornell, Dora Maar, Anna Magnani, Albert Camus, Jean Genet, Federico Fellini, John Huston, and Georges Bataille, to name only a few. Fini came to incorporate many different lines of inquiry into her art. These were questions of beauty and age; of dark figures in conference that emerge out of murky waters and mottled landscapes; of an inexplicable silence that persists among those who attempt communication; and of the true nature of love and sex. Very few artists could be as simultaneously frank and enigmatic over a seven-decade career.



VERA FRISÉN

1910-1990

Untitled, 1900s

Signed lower left

Oil on Board

31 x 39 cm

12 1/4 x 15 3/8 in

(VF-001)

*Vera Frisé*n

*Vera Frisé*n was a much-loved artist from Norrland who was active during the twentieth century.

Vera Frisé

n was born in Umeå in 1910. She was the second-oldest child born to Gottfrid Frisén, managing director of Umeå Brewery, and his wife Jenny. The surname of Frisén had been adopted by her father, whose original family name was Olofsson. The family included another four children.

Vera Frisé

n began attending Otte Sköld's painting school in 1928 but, the following summer, she fell ill with tuberculosis and was admitted to Sävsjö Sanatorium. Once she had regained her health she returned to the art school and continued her training until 1931. She remained in poor health throughout the rest of the 1930s and intermittently had to be admitted to sanatoria in Sävsjö and in Hällnäs in Västerbotten.

Vera Frisé

n travelled across Europe in order to further develop her painting skills. She spent time in Denmark and then six months in Cagnes-sur-Mer in southern France and in northern Italy. When the Second World War broke out she travelled home again to her parents in Umeå. At this point she was painting all the time, both portraits and landscapes, as well as producing graphite drawings, and the canvases were piling up under her bed.

Vera Frisé

n socialised with other young artists in Umeå and also with visiting artists. She participated in group exhibitions which were held by Västerbottens Art society as well as in some international group exhibitions, at places like Århus and Gothenburg. When she exhibited some work at the Swedish-French art gallery in Stockholm in 1938 she gained attention for her "outstanding pencil drawings". Her fellow exhibitors were Lennart Gram, Curt Clemens, Curt Carendi, and Tage Hedqvist, all of whom were friends from her time at Otte Sköld's painting school.

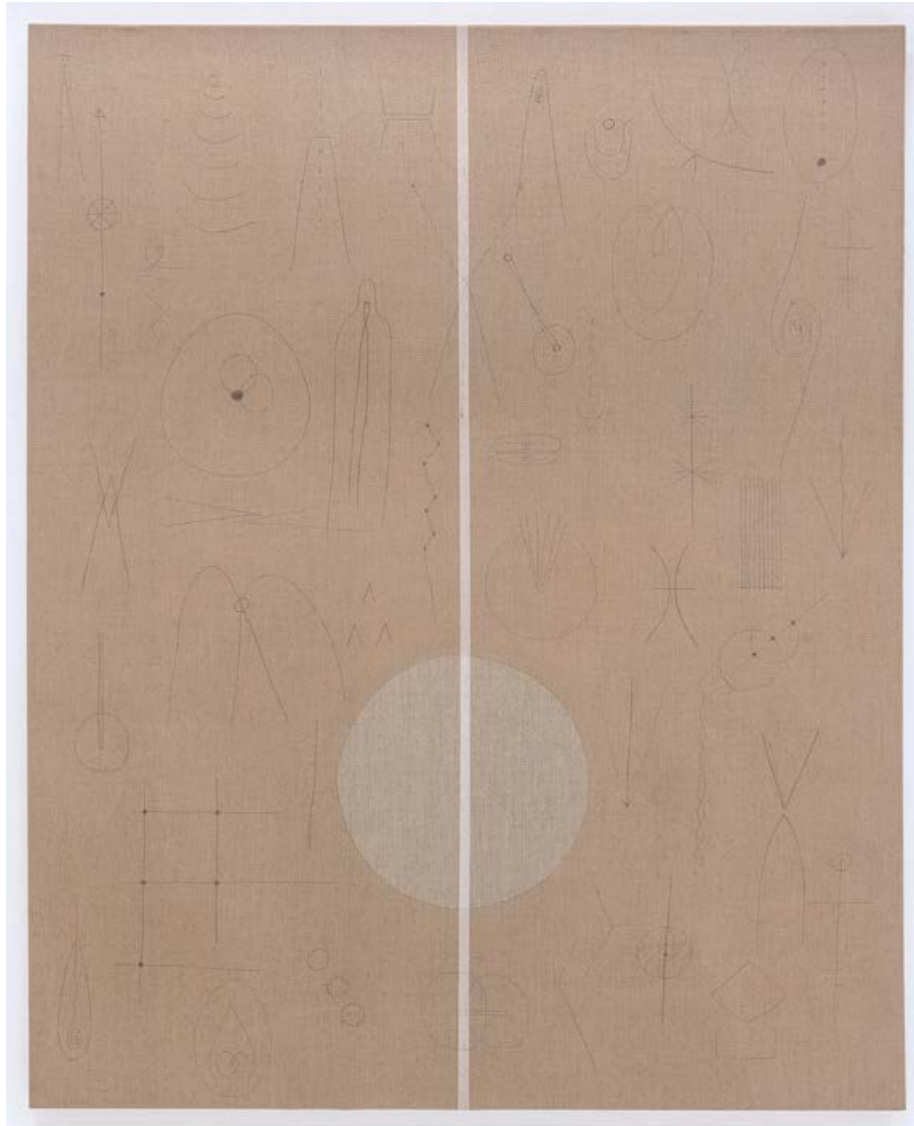
Vera Frisé

n held her first solo exhibition at the Galleri Färg och Form in Stockholm in April 1941. Her debut was sensational, with positive reviews in several newspapers as well as commendations from Gustaf Näsström. He called her one of the most talented female painters he had met, penning these words about her landscapes: "Norrland has rarely been represented in such lyrical form in our art".

Vera Frisé

n was constantly painting, both mentally and physically. Although she did not want to exhibit her work one could still read in the Svenska Dagbladet newspaper on 28 February 1959 about a spring exhibition which included works by not just Vera Frisén but Siri Derkert, Eva Bagge, and Esther Kjerner as well.

She was self-critical and sometimes confused but she continued to paint throughout the ensuing decades. She eventually found her way to a strongly minimalistic style.



RACHEL GARRARD

1984

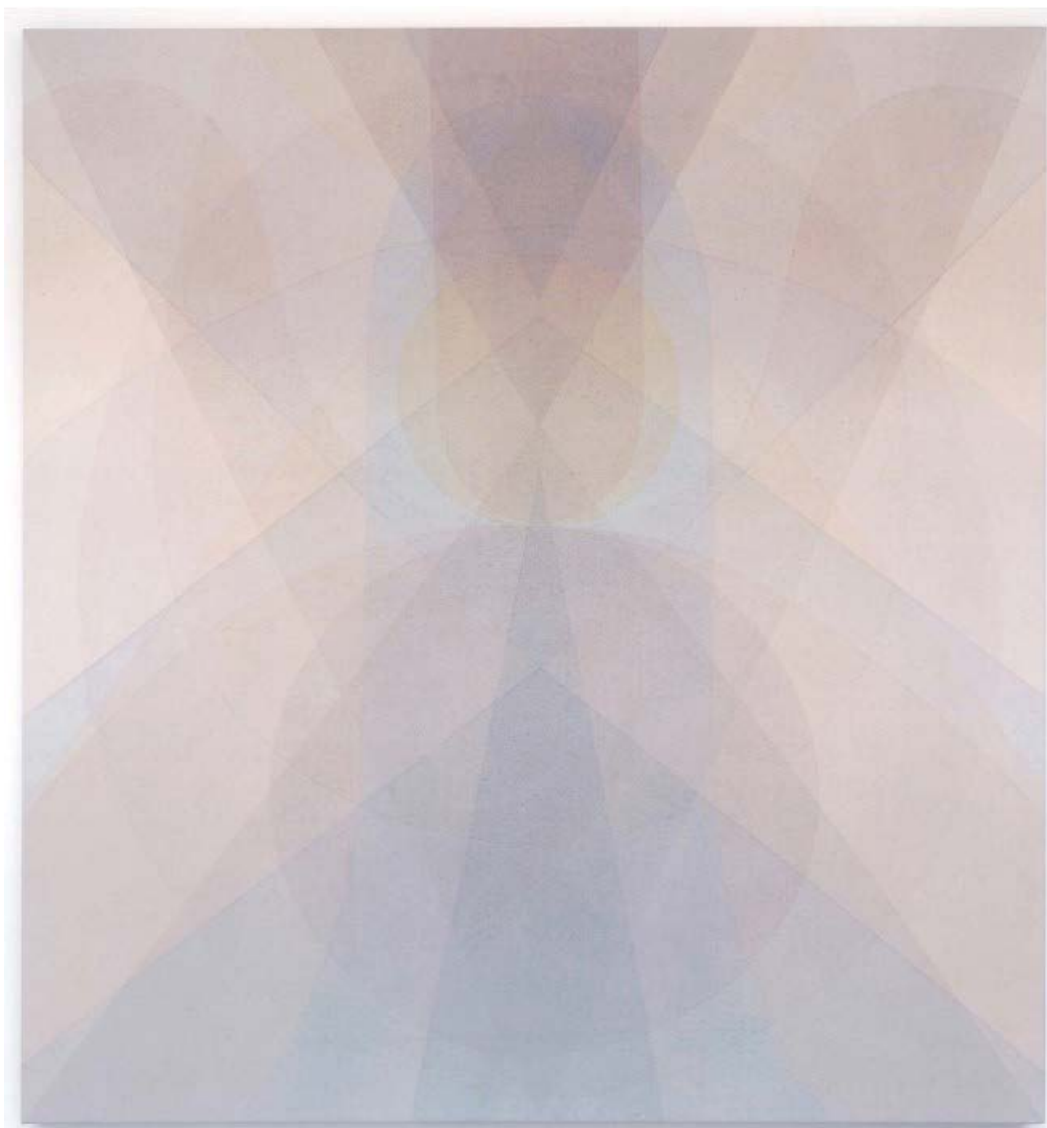
Beingness, 2021

Rock powder pigment on linen

177.8 x 142.2 cm

70 x 56 in

(RG-001)



RACHEL GARRARD

1984

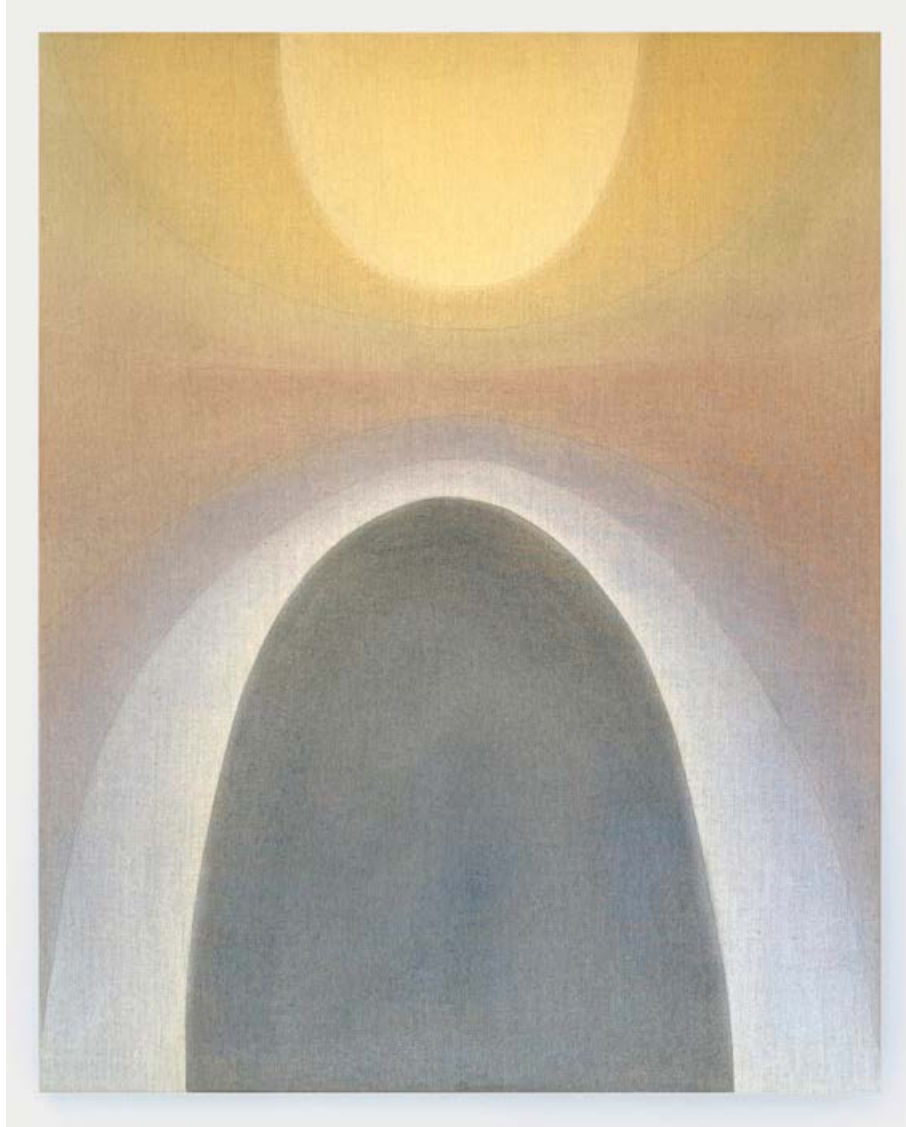
Held, 2016

Rock powder pigment on canvas

172.7 x 157.5 cm

68 x 62 in

(RG-002)



RACHEL GARRARD

1984

Radiant light, 2022

Rock powder pigment on linen

162.6 x 127 cm

64 x 50 in

(RG-003)

Rachel Garrard

Rachel Garrard grew up in a scientist's house in Devon, England, which undoubtedly conditioned her way of creating. In her own words, her art is a journey in the liminal space between scientific research and esoteric practice. Through it, she has developed a symbolic language that intimately connects the internal with the cosmic and universal. Her work is a multidisciplinary practice made up of painting, sculpture, video, performance, installation and holographic projection. The paintings are composed of natural substances, such as quartz, ash or rock dust pigment, which she collected personally, ground by hand and applied to raw linen in a process of fine layers. They comprise a distinct language of geometric and symbolic forms that she has developed over many years, which are both personal imaginings and loose interpretations of propositions of quantum physics, such as M-theory and supersymmetry. She assimilates these theories with experiences she accesses through meditation. Her site specific ephemeral installations using nature as a medium interweave these forms in relation to specific natural phenomena, and their structure reflects the instability of form and the inevitability of change.

Rachel Garrard was born in 1984 in Devon, England and currently lives between New York and Mexico. Garrard gained a BFA and MFA at Central Saint Martins, London. She has been awarded artist residencies at Casa Wabi, Oaxaca (2022), CCA Andratx, Mallorca (2022), The Josef and Anni Albers Foundation, CT (2018) Yaddo, NY (2018) and Millay Colony, NY (2018), The Center for the Holographic Arts at Ohio State University (2012) and the Atacama Telescope Farm in Chile (2011). Her work has been exhibited at the Hammond Museum, NY (2019), Kraftwerk, Berlin (2017), Pioneer Works, NY (2016), the National Academy Museum, NY (2015), Métropole Musée d'Art Moderne, France (2015), Museo Universitario del Chopo, Mexico City (2014), Eyebeam Art and Technology Center (2012), Participant Inc. (2010), Yota Space Digital Arts Festival, St Petersburg (2010), and ICA, London (2009).

"My art is a journey in the liminal space between scientific research and esoteric practice. Through this I have developed a symbolic language that intimately connects the internal with the cosmic and universal. My work is a multidisciplinary practice across painting, sculpture, video, performance, installation and holographic projection. The paintings are composed from natural substances, such as quartz, ash or rock powder pigment, that I have personally collected, hand ground, and applied to raw linen through a process of fine layering. They comprise a distinct language of geometric and symbolic forms that I have developed over many years that are both personal imaginaries and loose interpretations of propositions in quantum physics, such as M-theory and supersymmetry. Assimilating these theories with experiences I access through meditation informs their composition. My site-specific, ephemeral installations using nature as the medium, interweave these forms in relation to specific natural phenomena, their structure echoing the instability of form and the inevitability of change."



ISA GENZKEN

1948

Basic Research, 1990

147.3 x 148.6 cm

58 x 58 1/2 in

(IG-001)

Isa Genzken

Isa Genzken is a renowned German artist that explores themes of urban architecture, consumer culture, and the human body. Born in 1948 in the city of Bad Oldesloe, she grew up in the aftermath of World War II, which had a profound impact on her life and artistic practice. She is perhaps best known for her towering sculptures, which often feature brightly colored geometric shapes and industrial materials like concrete, steel, and Plexiglas.

She studied at the Academy of Fine Arts in Hamburg before moving to Berlin in the early 1970s. It was here that she began to develop her signature style, which combined sculpture, installation, and found objects to create provocative and thought-provoking works. *Isa Genzken's* varied artistic practice is informed by the legacies of Constructivism and Minimalism, and frequently incorporates a critical and explorative discourse with Modernist architecture and current visual and material culture. Between 1976 to 1982, *Isa Genzken* created a collection of thirteen Ellipsoids and six Hyperbolos, varying in length from ten to over thirty feet. Through these works, she established new benchmarks for technology-assisted artworks and expanded the conventional boundaries of sculpture.

Isa Genzken's iconic work, "Rose" (1993/7), is a public sculpture situated in Leipzig's museum district, depicting a solitary long-stemmed rose created from enameled stainless steel and towering a magnificent eight meters. Her first public art piece in the United States, *Rose II* (2007), was positioned outside the New Museum as part of a year-long, revolving installation, starting in November 2010.

Since the latter half of the 1990s, *Isa Genzken* has been formulating sculptures and panel paintings by blending materials sourced from DIY stores, photographs, and newspaper clippings, resulting in a bricolage effect. As a result of her fascination with urban spaces, she also creates elaborate and often unsettling installations, incorporating mannequins, dolls, photographs, and a range of found objects. *New Buildings for New York*, for example, is composed of discovered scraps of plastic, metal, and pizza-box cardboard.

Despite Isa Genzken's emphasis on sculpture, she has created an array of art forms, such as photography, film, video, works on paper and canvas using oil, collages, collage books, film scripts, and even a musical record.

In the late 1980s, Isa Genzken ventured into the realm of painting. Her Basic Research series was produced over a four-year span, utilizing the frottage technique. The artist placed a canvas coated in oil paint face-down on her studio floor, applying pressure with a large squeegee to produce an impression on the painted surface. The outcome of this process is a combination of painting and monoprint.

In 1992, Genzken developed a series of paintings called MLR, which stands for More Light Research. Using spray paint, lacquer, and stencils made from a range of perforated materials, she created a visual effect similar to photograms.

Isa Genzken's works are housed in many collections worldwide, including the Museum of Modern Art (MoMA) in New York, the Centre Georges Pompidou in Paris, the Tate Modern in London, the Hamburger Bahnhof in Berlin, and the Museum Ludwig in Cologne, among others. Some of her public sculptures are on display in public spaces in Leipzig, Chicago, and New York.



FRANÇOISE GILOT

1921

August Stillness (Calme Estival), 1997

Signed lower right

Oil on canvas

81 x 100 cm | 31 7/8 x 39 3/8 in

Framed: 86.4 x 104.1 cm | 34 x 41 in

(FG-001)



FRANÇOISE GILOT

1921

Portrait of Pablo Picasso, 1944

Signed lower left

Pencil on paper

25.4 x 19.7 cm

10 x 7 3/4 in

(FG-004)



FRANÇOISE GILOT

1921

Claude & Paloma in the attic, 1958

Signed and dated lower right

Oil on canvas

54.9 x 46 cm | 21 5/8 x 18 1/8 in

Framed: 78.7 x 71.1 cm | 31 x 28 in

(FG-002)



FRANÇOISE GILOT

1921

Portrait of Chantal, 1959

Signed and dated lower left

Oil on canvas

61 x 52.1 cm | 24 x 20 1/2 in

Framed: 81.3 x 73.7 cm | 32 x 29 in

(FG-003)



FRANÇOISE GILOT

1921

The Port, Duarnenez (Le Port Rhu, Douarnenez), 1944

Signed and dated lower right

Oil on canvas

24 x 41 cm | 9 1/2 x 16 1/8 in

Framed: 34.9 x 55.9 cm | 13 3/4 x 22 in

(FG-006)



FRANÇOISE GILOT

1921

White and red still life, 1947

Signed 'F. Gilot' and dated lower right

Pencil and gouache on paper

66 x 49.5 cm

26 x 19 1/2 in

(FG-007)



FRANÇOISE GILOT

1921

Still life in white and red (Nature morte blanche et rouge), 1947

Signed and dated lower right

Pencil, gouache, and collage on paper

50 x 66 cm | 19 3/4 x 26 in

Framed: 71.8 x 83.8 cm | 28 1/4 x 33 in

(FG-005)

Françoise Gilot

Françoise Gilot is a French painter and writer, born on November 26, 1921, in Neuilly-sur-Seine, France. She is known for her impressive artistic career, particularly her contributions to the development of the postwar art scene in Europe and America.

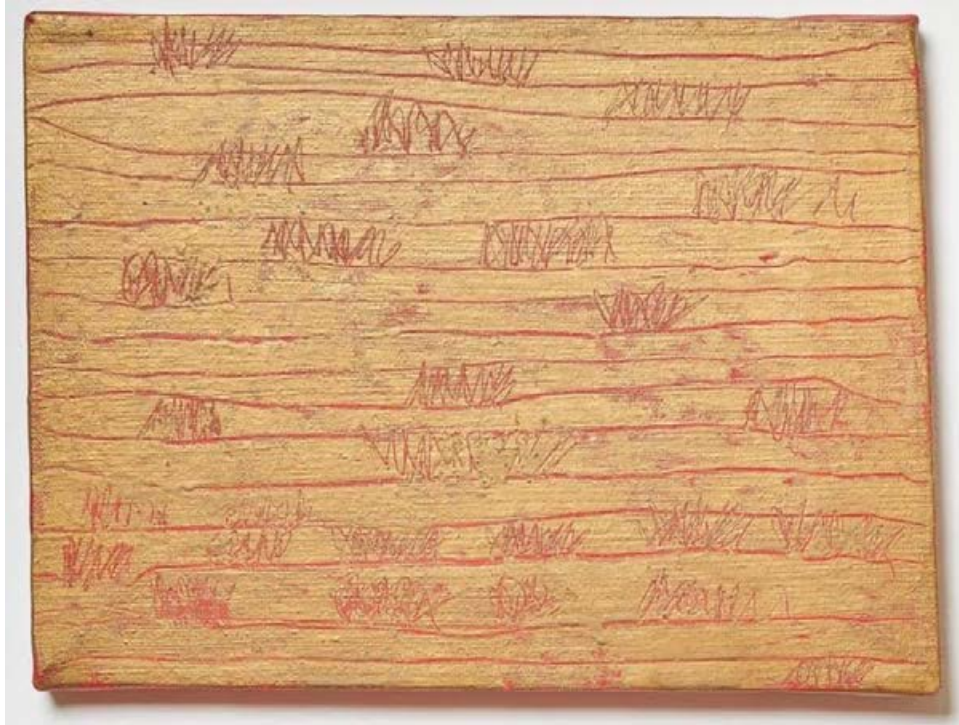
Gilot was born to a family of artists, including her father who was a businessman and a painter, and her mother who was a watercolorist. Growing up, Gilot had a passion for art and began painting at a young age. She went on to study art at the Sorbonne and the Académie Julian in Paris.

In 1943, Gilot met Pablo Picasso, who was 40 years her senior. They began a romantic relationship that lasted for nearly a decade and resulted in the birth of two children, Claude and Paloma. During her time with Picasso, Gilot continued to paint and develop her own artistic style. She was also heavily influenced by Picasso's work and his artistic circle. Some of Gilot's most notable works include "Composition with Braid," "Portrait of Claude," and "Portrait of Paloma," all of which demonstrate her mastery of color and form.

After leaving Picasso in 1953, Gilot went on to marry the artist Jonas Salk and had two more children, Sandro and Aurélia. She continued to paint and exhibit her work in galleries throughout Europe and the United States. Her paintings were known for their bright colors, bold lines, and a sense of optimism.

In addition to her painting career, Gilot also wrote several books, including her memoir "Life with Picasso," which chronicles her relationship with the artist. She also wrote several books on art and artists, including "Matisse and Picasso: A Friendship in Art," which explores the relationship between the two artists.

Throughout her career, Gilot received numerous awards and honors for her contributions to the art world, including the Legion of Honor in France and the National Medal of Arts in the United States. Gilot's works can be found in many of the world's most prestigious museums and galleries, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, and the Tate Modern in London.



MARY HEILMANN

1940

Untitled, 1975

Dedicated, signed, and dated by the artist on verso

Oil on canvas
22.9 x 30.5 cm

9 x 12 in
(MH-003)

Mary Heilmann

Influenced by 1960s counterculture, the free speech movement, and the surf ethos of her native California, *Mary Heilmann* ranks amongst the most influential abstract painters of her generation. Considered one of the preeminent contemporary Abstract painters, Heilmann's practice overlays the analytical geometries of Minimalism with the spontaneous ethos of the Beat Generation, and are always distinguishable by their often unorthodox—always joyful—approach to color and form.

Raised in San Francisco and Los Angeles, Heilmann completed a degree in literature, before she studied ceramics at Berkeley. Only after moving to New York in 1968 did she begin to paint. While most artists at that time were experimenting with the concept of dematerialization and demanding that painting should avoid any references to experience outside the material presence of the work itself, Heilmann opted for painting, rebelling against the accepted rules. 'Rather than following the decrees of modern, non-representational formalism, I started to understand that the essential decisions taken during the creative process were more and more related to content. The Modern movement was over...'

Since then, Heilmann has created compositions that evoke a variety of associations. Her work may be nonrepresentational and based on an elementary, geometrical vocabulary—circles, squares, grids and stripes—but there is always something slightly eccentric, casual about them. The simplicity of the forms is played down by a deceptive form of nonchalance: the contours are not clearly defined. In some paintings, amorphous forms appear to melt into each other like liquid wax. Splashes of color can be discerned, sharp edges bleed for no apparent reason, and the ductus of the brushstrokes is always perceptible. Heilmann's casual painting technique conceals a frequently complex structure that only gradually reveals itself to the viewer.



LOIE HOLLOWELL

1983

Linked Lingams in Yellow and Purple, 2015

Oil on linen mounted on panel

28 x 21 in

71.12 x 53.34 cm

Loie Hollowell

Loie Hollowell is an American artist born on September 3, 1983, in Woodland, California. She is known for her mesmerizing, abstract paintings that explore the relationship between the body, nature, and spirituality.

Hollowell grew up in Northern California, surrounded by nature, which would later inspire her work. She attended the University of California, Santa Barbara, where she studied art and received a Bachelor of Fine Arts in 2005. She then went on to pursue a Master of Fine Arts degree at Virginia Commonwealth University in Richmond, Virginia, which she completed in 2011.

During her studies, Hollowell developed a unique style that focused on geometric shapes and patterns, often resembling human anatomy. Her paintings also incorporated bright colors and bold lines, which added to their dynamic nature. She credits her interest in the relationship between the body and nature to her studies in yoga and meditation, which she has practiced for many years.

After completing her studies, Hollowell moved to New York City, where she began exhibiting her work. Her first solo gallery show, titled "Mother Tongue," was held in 2016 at the Feuer/Mesler gallery in New York. Hollowell's art used graphic abstract painting to create a contrast between the figure and the landscape. Since then, she has exhibited her work in galleries and museums across the United States and internationally, including in London, Paris, and Berlin. In 2013, she received both the Constance Saltonstall Foundation for the Arts Summer Residency and the Queens Arts Fund Grant from the Queens Council on the Arts.

Hollowell's latest creations contemplate the tangible aspects of giving birth and being a mother. During the Amsterdam Art Weekend in 2019, Loie Hollowell showcased her solo exhibition, "One Opening Leads to Another," at GRIMM Gallery's Keizersgracht. The artist's eight pieces centered on the birth canal, capturing the experience of childbearing through harmoniously abstract compositions constructed from delicately textured geometric shapes.

Hollowell draws inspiration from various traditional art genres such as op art, still life, transcendental, tantric, and feminist painting. Her paintings have been described as "visceral" and "sensual," as they evoke a sense of physicality and movement. The artist's use of geometric shapes and patterns allows her to create illusions of depth and texture, making her paintings appear three-dimensional. Her work has been compared to that of abstract expressionist artists such as Georgia O'Keeffe and Lee Krasner, who also explored the relationship between the body and nature.



ANNA KENNEALLY

1995

View from the Vault, 2023

Oil on canvas
160 x 130 cm
63 x 51 1/8 in
(AK-001)

Anna Kenneally

Anna Kenneally's quixotic figures are sequestered at the fringes of society. Evoking a Victorian Gothic melancholy, they radiate the aesthetics of darkness as they navigate uncharted surroundings like vagrants picking over decimated landscapes. Kenneally's neo-romanticism favors subversive poses amongst erratic brushwork in order to highlight a disconnect and a warped relationship with the landscape.

Kenneally is part of the new generation of painters whose practices render passé the battle between abstraction and figuration. For these artists, there is no merging of abstraction and figuration as they now exist side-by-side with knowing nonchalance; similarly, there is no merging of high and low culture references as all sources emerge on equal footing. Kenneally's paintings combine the unknowable reverie of Henri Rousseau's surrealist compositions, the chaos and conflict between the natural and the artificial at the heart of science fiction novels, the emphatic colorful gestures of The Brücke artists, the dramatic sonics of Dark Wave, and the intimate yet anxious tenor of her generation's most inspired figuration.

The painter's characters come alive through unpredictable brushwork that capture heat, energy, and moments of contact. Set against disquieting sceneries that sometimes appear post-apocalyptic and inhabitable, the figures are not fully defined or contained by clean linearity and instead rely on patches of color to give form to their bodies. At once her people, depicted at odd angles and in subversive poses, seem rooted in their locations while they also dislocate any sense of geographic specificity. Untethered and floating flora are sometimes depicted such that their form slips into bodily forms. Though the subjects of Kenneally's compositions seem undaunted by this painterly intrusion, their reaction to being seen by the audience varies from being shocked, even horrified by the intrusion to other times when their eyes are closed or looking askance rendering the viewers as voyeurs.



BASEERA KHAN

1980

Seat 27 with Red Grommets, 2019

Pleather, gold Grommets

45.7 x 86.4 x 10.2 cm

18 x 34 x 4 in



BASEERA KHAN

1980

Seat 29 Silver with Grommets, 2019

Pleather, gold grommets
27.94 x 40.64 x 7.62 cm
11 x 16 x 3 in

Baseera Khan

Baseera Khan (b. 1980) is a New York-based performance, sculpture, and installation artist who makes work to discuss materials and their economies, the effects of this relationship to labor, family structures, religion, and spiritual well being. Khan is currently working on a public art commission on The High Line for fall 2023. Khan mounted their first museum solo exhibition at the Brooklyn Museum of Art, New York (2021-22), and opened their first solo touring exhibition in Houston, Texas at Moody Arts Center for the Arts, Rice University (2022-2023). Khan has representation at Simone Subal Gallery, New York where they mounted their first solo exhibition called Snake Skin (2019). They have exhibited in numerous locations such as Wexner Center for the Arts (2021), New Orleans Museum of Art (2020), Munich Documentation Centre for the History of National Socialism, Munich, Germany, Jenkins Johnson Projects, Brooklyn, NY (2019), Sculpture Center, NY (2018), Aspen Museum (2017), Participant Inc. (2017). Khan's performance work has premiered at several locations including Brooklyn Museum of Art, Whitney Museum of American Art, and Art POP Montreal International Music Festival. Khan completed a 6 week performance residency at The Kitchen NYC (2020) and was an artist in residence at Pioneer Works (2018-19), Abrons Art Center (2016-17), was an International Travel Fellow to Jerusalem/Ramallah through Apexart (2015), and attended the Skowhegan School of Painting and Sculpture (2014). Khan is a recipient of the UOZO Art Prize (2020), BRIC Colene Brown Art Prize and the Joan Mitchell Painters and Sculptors Grant (2019), was granted by both NYSCA/NYFA and Art Matters (2018). Their works are part of several public permanent collections including the Solomon R. Guggenheim, Whitney Museum of American Art, Brooklyn Museum of Art, the Walker Art Center, MN, and the New Orleans Museum of Art, LA. Khan's work is published in 4Columns, The New York Times, The New Yorker, Artforum, Art in America, BOMB, Brooklyn Rail, and TDR Drama Review. Khan is an adjunct professor of sculpture, performance, and critical theory, and received an M.F.A. from Cornell University (2012) and a B.F.A. from the University of North Texas (2005).

"I make work to discuss materials and their economies, the effects of this relationship to labor, to family structures, religion, or spirituality, to reveal the intersections of power and culture. This dichotomy holds history and I like to disrupt their inherited visual legacies through body performances, collage, and installation. Making layers in my work that fit besides, on top, in between, and underneath creates numerous projects that evoke senses of living under surveillance, finding desire, living between the mental state of exile and kinship. I generate installations of concealment, momentary reflections, and sanctuary. My life's work is dedicated to the development of my own legacy, on my own terms, with the use of fashion, photography, textiles and music, parody, sculpture and performance, I manifest my femme native-born Muslim American experience."



SOPHIE KITCHING

1990

Nocturne XI, 2023

Oil, ink, Japanese watercolor on canvas

76.2 x 61 cm

30 x 24 in

(SK-001)

Sophie Kitching

Sophie Kitching is a contemporary artist born in 1990 on the Isle of Wight, UK, who currently lives and works in New York. She holds a Master's degree from Ecole nationale supérieure des Arts Décoratifs in Paris and completed an exchange program in Fine Arts at the School of Visual Arts in New York.

Kitching's fascination with the 18th and 19th century can be detected throughout her work. The period was a time of social upheaval, scientific discoveries, and inventions, including the colors Payne's Gray and Invisible Green. Payne's Gray is a recurring motif in Kitching's work, and she used it in a monochromatic series called Payne's Monochromes before featuring it in her Nocturne series. Named after an 18th-century English watercolor artist, the color has been described as the color of "English Rain." In the Nocturne series, Kitching's use of Payne's Gray creates a dreamy, lush nighttime atmosphere with playful shadows.

Kitching has had numerous solo exhibitions worldwide, including "Nocturne" at 3A Gallery in Canal St., New York, "Degrees, Minutes, and Seconds" at The Finch Project in London, "Twitch of the Eye" neon installation at PS122 Gallery in East Village, New York, and "Concrete Blossoms" with Jefferson Fouquet at KENZO Marais in Paris, among others.

Kitching has received several grants, honors, and residencies throughout her career. She was awarded a Collaboration & Residency at Ruinart Maison 1729 during Frieze New York in 2022, and she was a Project Space Studio Artist at PS 122 in New York from 2018 to 2022. Kitching was also named the Best Booth at ArtVilnius with Bubenberg in Vilnius in 2019 and was an Artist in Residence at Maison de Chateaubriand in Châtenay-Malabry in 2017.



SUSAN KLEINBERG

1949

LEAP!, 2020

Photograph

19.1 x 23.8 cm | 7 1/2 x 9 3/8 in

Framed: 32.4 x 39.7 cm | 12 3/4 x 15 5/8 in

Edition 2 of 7

(SuKI-001)



SUSAN KLEINBERG

1949

BALAFRE, 2017

Photograph

19.1 x 23.8 cm | 7 1/2 x 9 3/8 in

Framed: 32.4 x 39.7 cm | 12 3/4 x 15 5/8 in

Edition 2 of 7

(SuKI-002)



SUSAN KLEINBERG

1949

TIERRA SIN MALES, 2011

Photograph

19.1 x 23.8 cm | 7 1/2 x 9 3/8 in

Framed: 32.4 x 39.7 cm | 12 3/4 x 15 5/8 in

Edition 2 of 7

(SuKI-003)

Susan Kleinberg

Susan Kleinberg, born in 1949, is an artist based in New York and Los Angeles. Her artwork has been shown in the Venice Biennale of 1995, 2001, 2011, 2015 and 2017. During the 1995 Venice Biennale, Kleinberg presented an installation titled "Sposalizio del Mar." The installation took inspiration from the ceremonial event called Sposalizio Del Mar, which symbolized the marriage of the Doge to the sea in the Venetian Republic. It featured a bright yellow ring resembling the flotation collar of the Apollo space capsule. The ring was filled with the golden remnants of Venetian history up to the present day and set afloat in the Grand Canal between San Marco and San Giorgio. Accompanying the installation was an audio tape featuring people discussing their relationship with the sea. Eventually, the piece was sold to the Province of Lake Como.

In 2003, Kleinberg presented a video installation titled "What Would Make for a Better World" at the Istanbul Biennial as part of the "Future Democracy" exhibition. In this artwork, she engaged and photographed individuals whom she considered to be the least visible in society, exploring their perspectives on improving the world. The still photographs were combined with audio and displayed on monitors mounted on the gallery walls. Her significant installation, "Tierra Sin Males," was showcased during the "Tra: Edge of Becoming" exhibition at the Palazzo Fortuny during the 2011 Venice Biennale. The installation featured a video piece inspired by a highway sign near the U.S.-Mexico border, cautioning drivers to avoid colliding with fleeing immigrants. It was initially exhibited at the headquarters of Telecom Italia, the Cloister of San Salvador, during the opening of the 2009 Venice Biennale. Kleinberg's recent work, the video installation "LEAP!," along with related drawings, was influenced by the rumor of dolphins returning to the canals of Venice, Italy in June 2020. "LEAP!" was displayed during the 2022 Biennale at ENDAR in Venice. In the past four years, the artwork has also been exhibited at Fondazione Sandretto Re Rebaudengo in Turin, Fondazione Orestiade in Sicily, and has a permanent installation at the museum Certosa di Padula. Furthermore, her artwork has been featured at renowned institutions such as MoMA (Museum of Modern Art), Museo Nacional de Bellas Artes in Buenos Aires, and Akbank, Istanbul Biennial, among others.

LEAP! 2020

The piece began with my happiness at hearing the rumor of dolphins in the canals of Venice, Italy, in June 2020. Albeit untrue, it made me think of how we take our history into the future, with all the doubts, fears, questions, glee, possibilities, this may hold, in hopes that it contributes to a more sustainable, viable future. As an artist, my goal was to construct a leap in every way, how we must question, look beyond the known, and the energy, the joy, implicit in a leap. Dolphins actually did appear in the Grand Canal one year later. LEAP! was shown during the 2022 Venice Biennale.

BALAFRE, 2017

A rift, a scar, a slash, a way through...

The image originated working with the scientific team of the Louvre, using their most highly-powered microscope. It references meteoric material that composes the crown of an ancient demonic statue (Afghanistan, 3,000 BC) from the museum's collection. *BALAFRE* premiered at the 2017 Venice Biennale in INTUITION at the Palazzo Fortuny museum.

TIERRA SIN MALES, 2011, is a spinning, spiraling, fracturing piece which moves both with and against expectations or known laws of physics. A large glass globe rolls tensely back and forth on a track over a central fulcrum. Embedded within the sphere is an image which may call forth numerous references, Attic, Etruscan ... but is in fact the reflection of a highway sign near the US/Mexico border warning drivers not to hit immigrants as they flee across the road. It rolls up, catching slightly over the edge, contorts, distorts. In revolving tension, the piece hovers in equilibrium-disequilibrium, precarious location, extending questions in a physical and interior world of revolving tension. *TIERRA SIN MALES* premiered at the 2011 Venice Biennale in TRA at the Palazzo Fortuny museum.



SEFFA KLEIN

1996

Widow Maker, 2023

Bismuth metal, plaster, and mixed media on woven glass

203.2 x 139.7 cm

80 x 55 in

(SKI-002)



SEFFA KLEIN

1996

Sun vs. Star, 2023

Bismuth metal, plaster, and mixed media on woven glass

121.9 x 104.1 cm

48 x 41 in

(SKI-001)

Seffa Klein

Born in Phoenix, Arizona in 1996, *Seffa Klein* is an artist known for her captivating abstract works that explore themes related to metaphysics and the nature of existence. Klein spent her formative years in Northern Arizona and later pursued a BA in Fine Art at UCLA in Los Angeles, where she currently divides her time. Her work has been exhibited in various group shows, including “L.A. On Fire” at Wilding Cran (curated by Michael Slenske) and “The Edge of Light: Historic and Contemporary Perspectives on California Abstraction” at Huntington Beach Art Center.

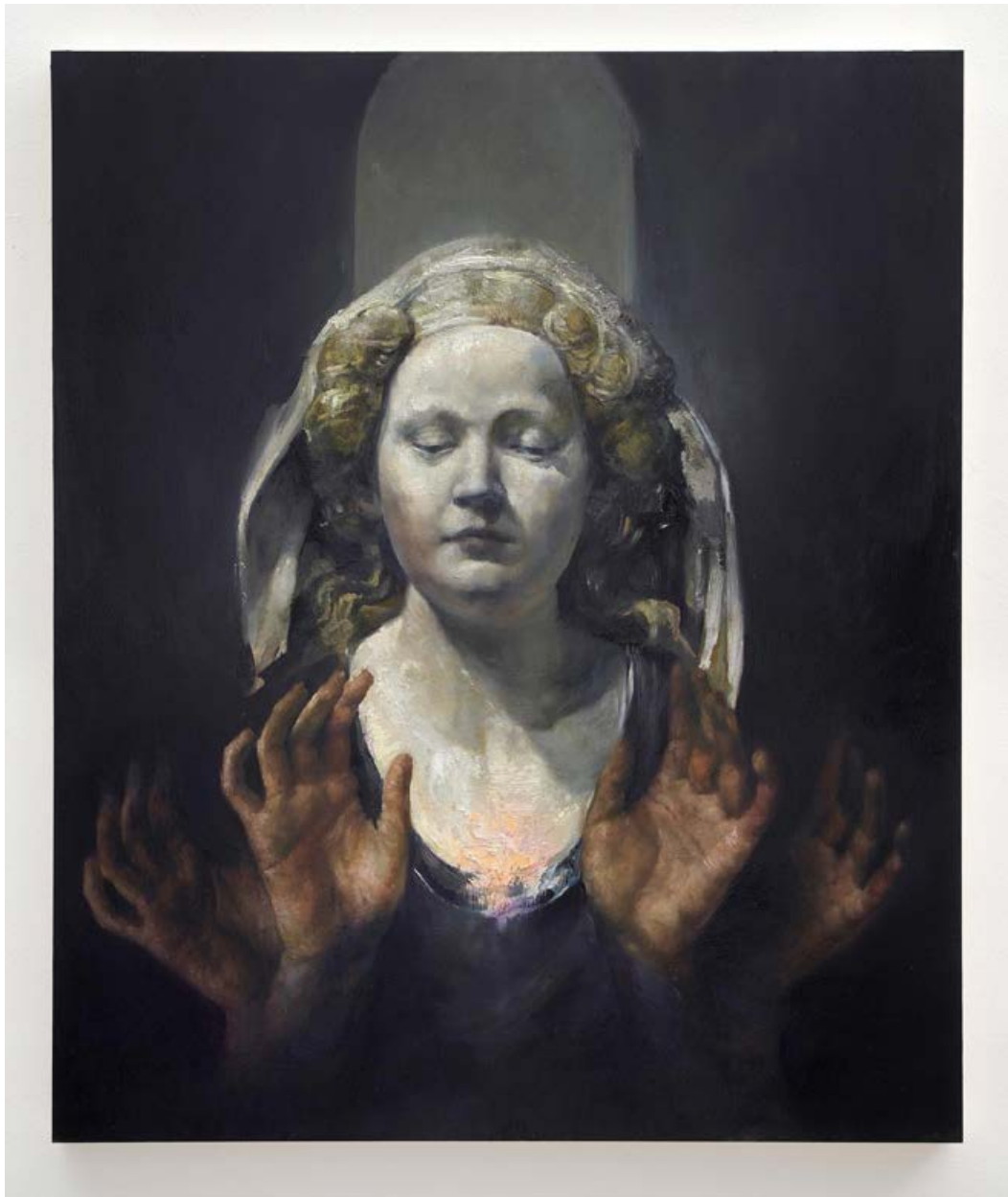
As the granddaughter of artist Yves Klein, as well as the daughter of artists Kathy Klein and Yves Amu Klein, Seffa Klein has an impressive artistic lineage. She is also the great-granddaughter of famed French Tachisme painter Marie Raymond and the great-niece of Zero artist Günther Uecker.

In 2023, Klein had her first solo exhibition titled “WEBs: Where Everything Belongs” at SFA Advisory in New York. The exhibition featured eight paintings and six works on paper, all of which explored the “unseen or unknowable” aspects of our universe. Klein incorporated a variety of materials, including molten bismuth, woven glass, plaster, and acrylics, to provoke metaphysical questions about human consciousness and our place in the cosmos. She aimed to inspire viewers with a sense of meaning and recognition that “everything is inextricably bound, not only on the particle scale, but on the social scale.”

In addition to her solo exhibition, Klein has been featured in group shows at various galleries, including the Huntington Art Center (Huntington Beach, CA), Berkshire Botanical Garden (Stockbridge, MA), domicile (n.) (Los Angeles, CA), and Wilding Cran (Los Angeles, CA). She has also had solo exhibitions at the Broad Art Center (Los Angeles, CA), Ochi Projects (Los Angeles, CA), and Amber Hills (Los Angeles, CA). In 2019, Artnet named her one of nine emerging Los Angeles artists to watch.

“The piece *Widow Maker* is priced at \$137,035.99. The number 137.035999 is called the “fine structure constant”. It is a fundamental physical constant that quantifies the strength of electromagnetic interactions and is dimensionless. For context, other universal constants you may have heard of include the speed of light and the Planck constant. I’ve been thinking a lot about the way the current system increasingly values metrics over conceptual significance. In response to this, I’m asking the question of where we draw the line on meaningfulness in a quantitative sense, and whether numbers themselves can hold the type of significance that is often lacking when numbers are privileged above historicity and concept.

Widow Maker is also about the death of a certain kind of system (patriarchal/dualistic/colonialist/imbalanced) and the proverbial “weaving” of a new one, being the unified & symbiotic ontology presented with the “WEBs”.



MARIA KREYN

1987

Radial Icon, 2022

Oil on panel
76.2 x 91.4 cm
30 x 36 in

Maria Kreyn

Maria Kreyn, born in 1987, is a contemporary painter renowned for her intimate figurative paintings. Although she initially pursued studies in math and philosophy at the University of Chicago, Kreyn discovered her passion for painting at the age of 20, teaching herself the craft. As the child of Russian émigrés, she grew up in the USA, infusing her artistic expressions with a unique cultural background.

Kreyn's oil paintings exhibit a remarkable realism that delves into the complexities of human relationships, capturing intimate moments suffused with passion and isolation. Kreyn blends Old Master techniques with a contemporary sensibility, creating illusory surfaces that revel in the artist's deft handling of paint. "I love it when work is profoundly beautifully made, and when it's difficult to make. When you work on something for a long time, magic happens, beauty happens," she has said. "That's what I see in great works from the tradition, and that's what deserves to bridge with our art world. It's profoundly relevant."

In her portraits, Kreyn emulates the style of Old Masters and Academic artists from the 19th century, evoking a sense of spirituality and allusion. She strives to depict not just the physical form but also the internal states of her subjects. Influenced by the likes of Caravaggio, van Dyck, Rembrandt, and Russian icons, which she discovered through museum visits with her classical pianist mother, Kreyn's portraits transcend the surface to reveal the profound inner worlds of human psychology. Notably, her 2022 oil painting "Radical Icon," executed on panel, draws inspiration from religious and altar motifs, reminiscent of the sacred depictions of saints.

She exhibited her work internationally, including with Lyons Wier Gallery in New York, Pan Galleri in Oslo, and Corey Helford Gallery in Los Angeles, among many others. She lives and works in Brooklyn, NY. Maria lives and works in Brooklyn, NY.



LADY PINK

1964

Sunflower, 2016

Spray paint on canvas

152.4 x 304.8 cm

60 x 120 in

(LPi-001)

Lady Pink

Lady Pink was born in Ecuador, raised in NYC and currently resides in the countryside north of the city. In 1979 she started writing graffiti and soon was well known as the only female capable of competing with the boys in the graffiti subculture. Pink painted subway trains from the years 1979–1985. In 1982 she had a starring role in the motion picture “Wild Style.” That role and her other significant contributions to graffiti have made her a cult figure in the hip-hop subculture.

While still in high school, she was already exhibiting paintings in art galleries, and at the age of 21 had her first solo show at the Moore College of Art. As a leading participant in the rise of graffiti-based art, Lady Pink's canvases have entered important art collections such as those of the Whitney Museum, the MET in New York City, the Brooklyn Museum, the Museum of Fine Art in Boston and the Groningen Museum of Holland. She has established herself in the fine arts world, and her paintings are highly prized by collectors.



LOUISE LAWLER

1947

Red Face, White Flowers, 2004/2007

Cibachrome mounted on aluminum box

54 x 37.5 cm

21 1/4 x 14 3/4 in

Edition 2 of 5

(LL-006)



LOUISE LAWLER

1947

Hoof, 2006

Cibachrome mounted on aluminum, 1/2 in. plywood

47.5 x 29.5 cm

18 3/4 x 11 5/8 in

Edition 2 of 5 +1 AP

(LL-002)

Louise Lawler

Louise Lawler was born in 1947 in Bronxville, New York, and holds an MFA from Cornell. In many of her projects, Lawler photographs artists' works after they have left the studio, which allows her to comment on the way the art is lived with, exhibited, handled, stored, consigned, reproduced, repackaged, and/or ignored. For example, Lawler will photograph pieces hanging in private collectors' homes or in auction house showrooms waiting to be sold. She is most interested in the juxtaposition of the works with their settings more than the individual works themselves. But Lawler's closely cropped photographs also frame specific ambiguities in art's relationship to notions of longing, exchange, prestige, gender, and power. Lawler constantly mines her archives, trying to find new potential, new crops, and new relationships that could be coaxed out of source images and past work. Lawler's works are held by a number of institutions, including the Art Institute of Chicago; Centre Georges Pompidou; the Guggenheim Museum; the Los Angeles County Museum of Art; the Metropolitan Museum of Art; the Museum of Modern Art; and the Tate Modern.



TAMARA DE LEMPICKA

1898-1980

Nu Assis, circa 1925

Oil on canvas
61 x 38.2 cm
24 x 15 in
(TDL-001)

Provenance

Anon. sale, Ader Picard & Tajan, Paris, 22 June 1988, lot 99
Anon. sale, Maître Kohn, Casino, Divonne-les-Bains, 26 July 1991, lot 152
Private collection, Switzerland (by 1991)
Private collection, New York
Gasiunasen Gallery, Palm Beach
Acquired from the above by the present owner, December 1999

Tamara de Lempicka

Tamara de Lempicka (1898-1980) was a Polish Art Deco painter and a prominent figure of the Art Deco movement in the 1920s and 1930s. Her seductive and provocative portraits of wealthy and glamorous individuals embodied the spirit of the era, capturing the essence of the Roaring Twenties.

Lempicka was born Tamara Gorska into a prosperous family in Warsaw, and commenced her artistic education at a young age. In 1915, she moved to St. Petersburg and attended the prestigious Academy of Fine Arts, where she studied under renowned Russian painters. Following her marriage to Tadeusz Łempicki, a lawyer, his lavish way of life influenced her creative output. She departed for Paris during the 1917 Russian Revolution.

Lempicka's art was highly influenced by the Cubist and Art Deco movements, and she developed her signature style in the 1920s. Her paintings featured sharp, geometric forms, bright colors, and a focus on sleek, fashionable figures. Her portraits of glamorous women, erotic nudes, and still lifes of calla lilies often depicted in suggestive poses, were highly sought after by wealthy clients.

In 1925, Lempicka exhibited her work at the Salon des Tuileries in Paris, where she gained significant attention for her paintings. Some of Tamara de Lempicka's most notable works include "La Belle Rafaela" (1927), a portrait of Spanish model Rafaela Fano, depicted in a striking Art Deco style. One of Lempicka's most renowned pieces, "Autoportrait (Tamara in a Green Bugatti)," was painted in 1929. It was created for the front cover of the German fashion magazine, *Die Dame*. In the portrait, Lempicka is depicted driving a Bugatti racing car while wearing leather gloves and a helmet. She is also adorned in a gray scarf, emanating a sense of detached beauty, independence, wealth, and exclusivity. Another important work is "Portrait of Madame M. (Marjorie Ferry)" (1932), a portrait of an American socialite, painted in a sultry, glamorous style. Additionally, "Portrait of Dr. Boucard" (1931), a portrait of a Parisian gynecologist, painted in a more subdued, realistic style.

After moving to the U.S. in 1939 with her second spouse, Baron Raoul Kuffner, she sought to re-establish her artistic and societal prosperity in Hollywood and New York. However, Lempicka's prominence gradually waned during the 1940s. In the 1970s, her paintings experienced a resurgence in popularity and her influence on the Art Deco movement was once again recognized. She passed away in 1980 at the age of 81.

Lempicka's paintings can be found in numerous collections around the world, including the Musée National d'Art Moderne and the Musée d'Art Moderne de la Ville de Paris in France, the Whitney Museum of American Art and the Metropolitan Museum of Art in New York, and the Royal Museums of Fine Arts of Belgium in Brussels.



SHERRIE LEVINE

1947

Untitled (Krazy Kat: 10), 1992

Casein on cherrywood

45.7 x 39.4 cm

18 x 15 1/2 in

(SL-001)

Sherrie Levine

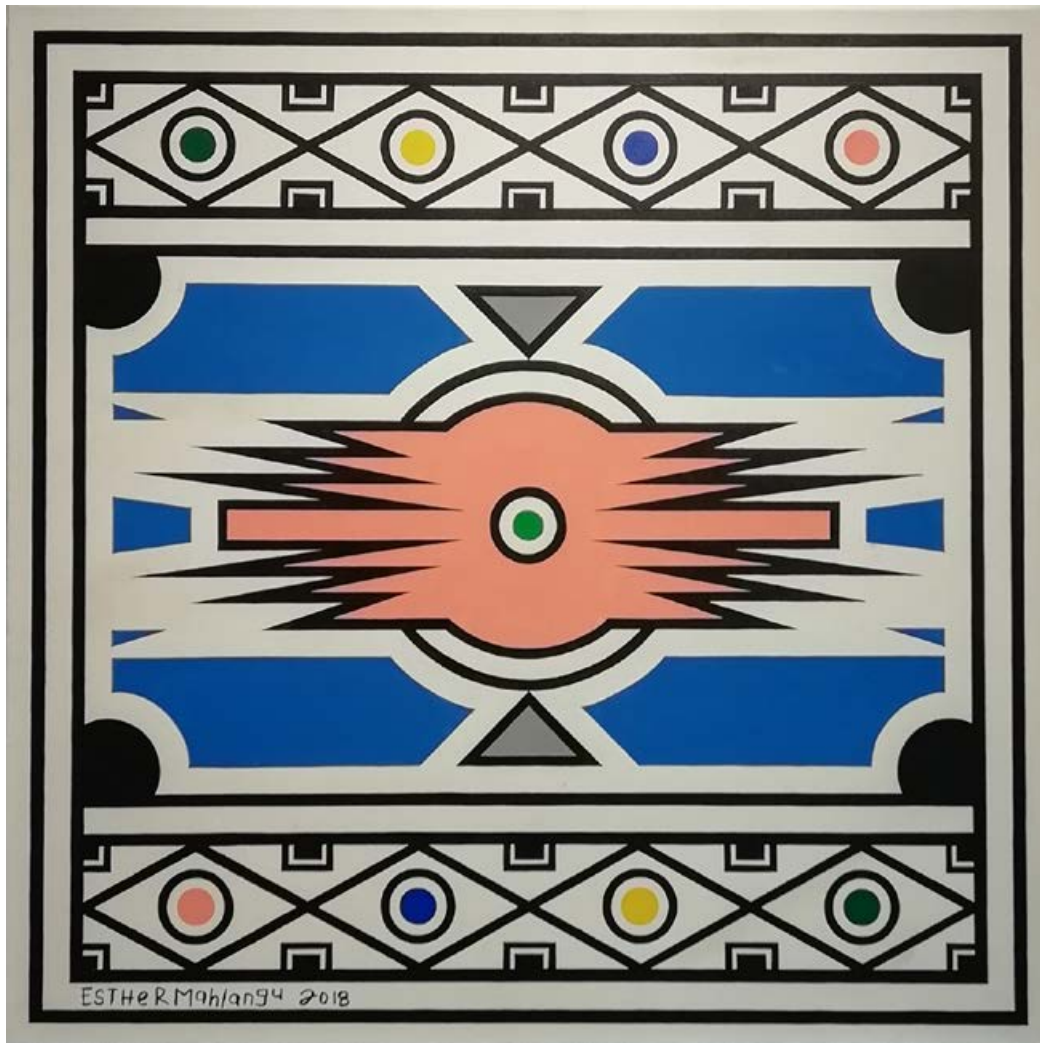
Sherrie Levine's work engages many of the core tenets of postmodern art, in particular challenging notions of originality, authenticity, and identity. Levine rose to prominence as a member of the Pictures Generation, a group of artists based in New York in the late 1970s and 1980s whose work examined the structures of signification underlying mass-circulated images—and, in many cases, directly appropriated these images in order to imbue them with new, critically inflected meaning. Since then, Levine has created a singular and complex body of work in a variety of media (including photography, painting, and sculpture) that often explicitly reproduces artworks and motifs from the Western art-historical canon.

Born in 1947 in Hazleton, Pennsylvania, Levine studied at the University of Wisconsin, Madison, where she received her M.F.A. in 1973. Early solo exhibitions were held at 3 Mercer Street, New York (1977); Hallwalls Contemporary Arts Center, Buffalo (1978); and The Kitchen, New York (1979). In 2015, the artist joined David Zwirner.

In 2011, the Whitney Museum of American Art in New York presented *SHERRIE LEVINE: MAYHEM*, a major exhibition of Levine's work spanning three decades. The show included one of her most acclaimed series from 1981—a group of twenty-two photographs of reproductions of Walker Evans's photographs from his Farm Security Administration-commissioned project to document the rural South during the Great Depression of the 1930s. Referencing the loss of uniqueness as a result of mechanical (and digital) reproduction, and ironically using a medium generally held responsible for diminishing the value of the artist's hand, *After Walker Evans: 1–22* emphasizes a description of the pictures in contextual, rather than formal terms.

Levine's work has been the subject of solo exhibitions at prominent institutions worldwide, including at Neues Museum, State Museum for Art and Design in Nuremberg (2016); Portland Art Museum, Oregon (2013); Museum Haus Lange, Krefeld, Germany (2010); San Francisco Museum of Modern Art (2009 and 1991); and the Georgia O'Keeffe Museum, Santa Fe, New Mexico (2007). Other venues include Museum Morsbroich, Leverkusen, Germany (1998); Museum of Contemporary Art, Los Angeles; The Menil Collection, Houston (both 1995); Portikus, Frankfurt (1994); Philadelphia Museum of Art (1993); Kunsthal- le Zürich (1991); High Museum of Art, Atlanta; Hirshhorn Museum and Sculpture Garden, Washington, DC (both 1988); and the Wadsworth Atheneum Museum of Art, Hartford, Connecticut (1987).

Work by the artist is held in major international museum collections, including the Art Institute of Chicago; Centre Georges Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington, DC; Institute of Contemporary Art, Boston; Louisiana Museum of Modern Art, Humlebæk, Denmark; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; The National Museum of Art, Osaka; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Tate, London; and the Whitney Museum of American Art, New York. Levine lives and works in New York.



ESTHER MAHLANGU

1935

Ndebele Abstract (C00886), 2018

Acrylic on canvas

120 x 120 cm

47 1/4 x 47 1/4 in

(EM2)



ESTHER MAHLANGU

1935

Ndebele Abstract (C000982), 2018

Acrylic on canvas

120 x 120 cm

47 1/4 x 47 1/4 in

(EM3)

Esther Mahlangu

Born on November 11, 1935 *Esther Mahlangu* is a prominent South African artist celebrated for her contemporary paintings that reflect her Ndebele heritage. Her art features bold and large-scale patterns inspired by the clothing and jewelry of the Ndebele people. Mahlangu's signature style includes colorful and geometric designs with white bounded lines set diagonally or shaped like chevrons.

Although Mahlangu's work remains closely tied to her traditions, she has applied her designs to a variety of objects, such as canvas, sculpture, ceramics, and even automobiles. She has collaborated with various brands like BMW, Fiat, EYTYS, Melissa's, Beleverde, the British Museum, and Rolls-Royce.

Mahlangu gained international recognition in 1989 at the Magiciens de la terre (Magicians of the World) art exposition in France. In 1991, she was commissioned by BMW to create the first "African Art Car," a BMW 525i painted with typical Ndebele motifs. The car was later exhibited at the National Museum of Women in the Arts in Washington, DC in 1994. Esther Mahlangu's 1991 BMW Art Car was on view at the British Museum as part of South Africa: the art of a nation in 2017. Mahlangu's art has also been featured on the tails of British Airways planes and on the new Fiat 500 at the Why Africa? exhibition in 2007 in Turin.

Despite her international acclaim, Mahlangu continues to live in her village, maintaining close ties to her culture. Her work is part of major private collections, such as The Contemporary African Art Collection (CAAC) of Jean Pigozzi, and is displayed in Western museums.



SOPHIE MATISSE

1965

Las Meninas, 2001

Oil on linen
177.8 x 152.4 cm
70 x 60 in
(SM-001)



SOPHIE MATISSE

1965

The Staircase Group, 2001

Oil on linen with wooden step

274.3 x 124.5 cm

108 x 49 in

(SM-003)



SOPHIE MATISSE

1965

Nude Descending a staircase, 2012

Oil on linen
96.5 x 61 cm
38 x 24 in
(SM-002)

Sophie Matisse

Sophie Matisse is a contemporary artist born in Boston in 1965. She gained recognition for her "Be Back in 5 Minutes" series, in which she recreated famous paintings by old masters but erased the figures. Despite her own artistic achievements, Sophie's family background often receives attention in the media, as she comes from a family of artists, including her great-grandfather, Henri Matisse.

Sophie grew up with dyslexia, a condition that would shape her life in many ways. Despite the challenges she faced in school, she found solace in artistic pursuits. She began her training at the Massachusetts College of Art and Design. In 1986, Sophie Matisse relocated to Paris and enrolled in L'École des Beaux-Arts, an institution that had been previously attended by her great grandfather several decades prior. During her time in France, Sophie spent many weekends with her grandmother, Teeny, near Fontainebleau. Teeny had been married to Pierre Matisse, Henri's son, before divorcing him and marrying Marcel Duchamp in 1954. These family connections would have a significant influence on Sophie's work in the years to come.

In 1996, Sophie moved to New York City and set up her studio in the Tribeca neighborhood. The exhibition of Sophie's rendition of the Mona Lisa (part of the Be Back in 5 Minutes series) was a turning point in her career. Sophie's Absentee series is characterized by its intervention towards canonical paintings and its use of negative space, with the figures in the paintings removed or obscured. This technique creates a sense of absence and invites the viewer to consider what is missing from the composition. This series has been shown in "Sophie Matisse Does Guernica" at Francis Naumann Gallery in 2003 and "Self Portraits: A Vogue Portfolio" at Deitch Projects at the Soho gallery space in the same year.

In 2004, Sophie Matisse initiated the "Zebra Stripe Paintings" series, which incorporates both historical and abstract imagery into a zebra stripe shaped pattern. While the series continues to draw inspiration from historical art, the borrowed images are less conspicuous as they coexist with vibrant contemporary abstractions, thereby diminishing their recognizability. Such characteristic practice anticipated her Ribbons series which was developed in 2008; she partitions the surface into variously hued, interlocking forms, incorporating magnified details from her previous gouache paintings produced several years prior. Her conspicuous use of floating ribbons serves as an allusive nod to iconic paintings from history, with minimal reference to their original forms.

Sophie's most recent series, "It's Time" (2012), emphasizes the notion of temporal progression as she eschews any allusions to art history. Venturing to imageries, Sophie incorporated photographic images of high-end watch faces and calligraphy in these collage-like paintings. In doing so, the artist broadens the scope of visual perception to encompass reading. The conflation between visual and linguistic comprehension carries over into her subsequent artistic creations.



KEELIN MONTZINGO

1992

Aphasia Vectors, 2021

Acrylic on canvas
152.4 x 121.9 cm
60 x 48 in
(KM-001)



KEELIN MONTZINGO

1992

Terminus, 2023

Acrylic on canvas

101.6 x 76.2 cm

40 x 30 in

(KM-002)

Keelin Montzingo

New York based painter *Keelin Montzingo* occupies the space between domestic privacy and the vast expanse of the internet. Drawn to the moment where secrecy and exhibitionism merge, Montzingo's paintings explore the authorship of the gaze and how this has changed within the context of social media. Using the motif of the cutout her figures are taken directly from instagram accounts of influencers, models and brands observing how the semiotics of the female pose exist in an echo chamber where the real mirrors the constructed and the constructed seeks the real - in perpetuity.

Referencing iconic male 20th Century painters, Montzingo observes how in a world of sousveillance where one has control over their own image, the power used to take ownership of identity also feeds into long established stereotypes. These paintings do not criticise the use of self promotion but question whether the female is collectively perpetuating the male gaze or rather reclaiming the body, defining a empowering narrative where the female speaks directly to the female in celebration of the divine feminine.

In her recent series Montzingo's abstract backgrounds use a palette evocative of 1960 & 70s design, nostalgic for an era which promised freedom and sensuality. Montzingo builds washes of dreamy soft pastels punctuated by violent swathes of bold colour to form a pulsing landscape which embraces and somewhat threatens the figures that exist within. Bodies are presented layered on top of each other, intertwined, dissecting, disrupting, presenting an archetype in flux. The flicker of colour echoes the impressionist brushstroke whilst evoking the feeling created by the screen and overexposure to its flickering light. From a young age Montzingo was fascinated by anatomy and dissection wanting to understand the structure of bodies.

Growing up in a house filled with physiotherapy instruments and anatomy books her relationship to her own body morphed from one of scientific intrigue to intuitive connection. This shift exists within her work, her figures maintain a language of precision yet refuse to be more than symbols, the same woman repeated again and again to speak of many.



CALLI MOORE

1991

Streaming Chartreuse at Midnight, 2023

Acrylic on canvas

152.3 x 122 cm

60 x 48 in

(CM-001)



CALLI MOORE

1991

Sun Sisters, 2023

Acrylic on canvas

152.3 x 122 cm

60 x 48 in

(CM-002)

Calli Moore

Through her luminous and rich flora compositions, *Calli Moore* presents a reflective and transcendent experience of the natural world. Containing radiant crystal shapes and pigments of healing gemstones, her paintings are deeply influenced by and speak to the spirituality of the environment, giving an aura of the divine. Her works are not fully abstracted but highly stylised and symmetrical renderings, resulting in compositions that bring a sense of design and the sublime to her natural subjects. Bordering on the aesthetics and appropriating techniques often seen in psychedelic art, Moore's paintings are imbued with curvaceous forms and airbrushed elements, instilling them with a feminine and celestial energy.

Calli Moore is based in Brooklyn, NY. Born and raised in Iowa, Moore received her BFA in Painting and Drawing from the University of Iowa in 2014 and earned her MFA at American University, Washington, D.C. in 2016. As an artist, Moore's work deals with the physicality of paint as both a material and form, creating dense sculptural paintings that expand beyond the boundaries of the panel. Moore's abstract works incorporate a variety of materials (crystals, fabrics, acrylic paint, and foam), which extend her painting vocabulary through experimentation with non-traditional mark-making tools. Moore has shown work across the United States and has held residencies at GlogauAIR in Berlin (2015) and the Chautauqua Institute, Chautauqua, NY (2016). Moore has exhibited work in several group shows in New York as well as nationally and internationally collaborating with Library Street Collective, Deanna Evans Projects, Harper's, and Deli Grocery. Moore recently curated at SPRING/BREAK Art Show 2018 and will be collaborating with *The Wall Street Journal* in May 2018 for SYNT.



LOUISE NEVELSON

1899-1988

The Little Prince (Throne), 1977

Black paint, wood
86.4 x 71.1 x 58.4 cm
34 x 28 x 23 in
Edition Vintage
(LN-001)

Louise Nevelson

Louise Nevelson (1899-1988) was an influential American sculptor known for her pioneering work in assemblage art. Born in Ukraine and immigrating to the United States in 1905, Nevelson developed a passion for sculpture after encountering the Cubist movement during a trip to Europe in the 1930s.

In the 1950s, Nevelson embraced assemblage as her signature style, constructing large-scale sculptures using found objects and discarded materials. Her abstract compositions, often painted in monochromatic tones, transformed ordinary objects into profound works of art. These groundbreaking sculptures brought her international acclaim.

Nevelson's remarkable talent was showcased in numerous exhibitions throughout her career. Notably, she had a major solo exhibition at the Stable Gallery in New York City in 1958, which catapulted her to prominence in the art world. Her work continued to be celebrated, including a retrospective exhibition at the Whitney Museum of American Art in 1967, solidifying her position as a leading figure. Nevelson's exhibitions also included notable shows at the Pace Gallery in New York City in 1973 and the National Academy of Design in 1985.

Nevelson's artistic vision extended beyond gallery spaces. She created captivating outdoor installations that invited viewers to experience her monumental sculptures in public settings. Her participation in the traveling exhibition "Nevelson: Atmospheres and Environments" organized by the Whitney Museum of American Art in 1975 further showcased her innovative approach to outdoor works.

Description:

Grand in scale, Nevelson's sculptures unapologetically fill spaces, and their often-towering height and heavy architectural qualities defied assumptions about women's artwork in the early to mid-twentieth century. The 'Little Prince' Throne made of black painted wood is a demonstration of her use of found materials such as furniture parts, balustrades, and crates combined with abstractly cut pieces of wood to create puzzle-like environments where the original function of individual objects becomes lost in a monochromatic mass.

Bibliography: Pace Gallery, *Louise Nevelson: Cascades, Perpendiculars, Silence, Music*, exhibition catalogue, New York 1983

Literature/Press: Pace Gallery, *Louise Nevelson: Cascades, Perpendiculars, Silence, Music*, exhibition catalogue, New York 1983



PRECIOUS OPARA

1997

First Fall of Rain, 2023

Oil on linen
45 x 35 cm
17 3/4 x 13 3/4 in
(PO-001)

Precious Opara

Through painting, collage and site-specific installations, *Precious Opara* (b. 1997, London) examines the intersections between the body and natural landscapes, playing with the subtleties of surrealism to bend the sense of reality in her works. Her oeuvre is infused with earthy and aquatic palettes, as she explores natural elements, and particularly water, as powerful narrative tools for introspection and expression.

In her compositions, the human form often becomes merged and distorted with the surroundings, blurring the line between landscape and body through thought-provoking and sensuous imagery. There's a certain femininity and fluidity that exudes from her pieces, with each encompassing delicately detailed elements and smooth, free-flowing forms.

By interacting the body with the environment, Opara's works perceptively demonstrate the importance of the human-nature relationship and climate responsibility. Natural spaces also play an important role by providing a freeing space where the artist can depict the body with validity.

Precious Opara is a self-taught, multidisciplinary artist working primarily with painting, collage and site-specific installation. She completed a BA at the London College of Fashion in 2019, where she was introduced to the fashion world and drew connections to her art. Opara has since participated in the Villa Lena Residency (Tuscany, 2022) and the Clovermill Artist Residency (Giessenburg, 2022), and made her gallery debut in London and Nigeria in 2022. Selected exhibitions include *Under Blue Shade*, curated by Mollie E Barnes, Roman Road, London (2023); *Face to Face*, Gillian Jason Gallery, London (2022); *Shout Plenty*, African Artists' Foundation x Alliance Française, Lagos, Nigeria (2022); and *Reclaiming the Nymph: A Force of Nature*, Gillian Jason Gallery, London (2022). Opara's first group exhibition in Europe is forthcoming this year with Yusto/ Giner Gallery, Madrid (2023).



NAÏLA OPIANGAH

1994

The Song of Sounds, 2021

Oil, graphite, charcoal, and solvent on canvas

76.2 x 101.6 cm

30 x 40 in

(NO-001)



NAÏLA OPIANGAH

1994

Portals 010, 2022-23

Oil, graphite, charcoal, and solvent on canvas

76.2 x 101.6 cm

30 x 40 in

(NO-002)

Naila Opiangah

Naila Opiangah (b. 1994) is a talented artist and writer who divides her time between New York City and Accra. Originally from Libreville, Gabon, Opiangah embarked on a journey to the United States in 2013 to pursue her studies in architecture and design. She enrolled at Chicago's Harold Washington College and later earned a Bachelor of Architecture from the Illinois Institute of Technology.

During her architectural education, Opiangah's fascination with the portrayal of nude Black women in drawings and paintings began to take shape. This marked a turning point in her artistic journey, leading her to explore the themes of identity, self-assessment, and interpersonal relationships through abstract depictions of nude Black women. Her artwork captivates viewers with its powerful visual language and thought-provoking exploration of these complex concepts.

Opiangah's chosen mediums predominantly consist of oil on diverse fabrics and watercolor on paper. Through these mediums, she skillfully brings her artistic vision to life, utilizing vibrant colors, bold strokes, and a keen attention to detail. Her paintings beautifully convey the depth, beauty, and complexity of Black femininity.

Artist Statement:

"I think of my work as a compilation of short and complicated stories about personal and communal life experiences. Although at first glance my paintings speak about many aspects of Black womanhood, they are an invitation into a deeper understanding of self - and that experience does not solely engage women-identifying persons. I started making art to escape the routine of architecture academia. What I first believed was casual doodling and graffiti-style drawing to pass time during lectures, or in-between studio assignments, was in fact meditative moments in which I was searching for comfort within myself. The Black female body was fascinating to me because there was so much I did not understand about it then, and that I am still yet to understand today. During these meditative episodes, I realized that I was feeling a lot of conflicting emotions at the sight of the naked bodies I was drawing. Ultimately, these episodes led me to understand that I was feeling a lot of shame around my own nakedness. That discovery is the foundation of my practice today, as I attempt to generate the same flock of emotions within anyone who interacts with my work. The stories I tell are not often obvious to me because as an autodidact, I approach each new painting as a learning and teaching session for myself. On one hand, each piece of work becomes a way to practice my technique, to refine my language and to fulfill my vocabulary. On the other hand, the process of making each piece is like digging a hole to find a hidden treasure. I think of my practice as research-based storytelling in which the subject is sometimes me, sometimes others, most times conceptual ideas of people. Ultimately, the stories that I tell are tales of humanity as whole, narrated using the Black female body as the language."



JINA PARK

1980

What happened in the Moon Palace, 2021

Eggtempera on canvas
160 x 240 cm
63 x 94 1/2 in



JINA PARK

1980

Planet Kuriosum, 2022

Eggtempera on canvas

160 x 250 cm

63 x 98 3/8 in

Jina Park

Already during her studies, Park was confronted with Eurocentric prejudices and the oriental view on her works. She was advised to embed more Asian realia or “Korean” aesthetics into her paintings. Reflecting national identity has, however, never been her chief theme. She has striven to achieve her own unique artistic expression. These misconceived expectations have prompted her to think about her own identity, individualism, and whether nationality should be reflected in artistic work. It may well also be thanks to this unsolicited advice that her works thrive in a global context, while remaining genuinely loyal to their identity and style.

Jina Park (b. 1980) was born in Seoul and lives and works in Berlin. In 2003 she finished her bachelor studies in oriental painting at the Korea University in Seoul. After four years of active work on the Seoul artistic scene she moved to Germany, where she graduated from the Academy of Visual Arts in Leipzig under the leadership of Professors Neo Rauch and Heribert C. Ottersbach in 2012. She has given solo exhibitions at NON Berlin (Berlin), UNC Gallery (Seoul) and UBIK Space (Vienna), ZOYA Gallery by PrimeCut (Bratislava), SheBam Gallery (Leipzig) and her artwork was displayed in group exhibitions in the galleries of New York City (Satellite Art Club), Seoul (ThisWeekendRoom, Hangaram Art Museum, Amore Gallery, S Factory), Hong Kong (UNC Gallery), and Berlin (Plateau Gallery, Art von Frei)



TONI ROSS

1957

Stop Carrying Out Your Intentions And Watch For My Signals, 2022

Wool, jute netting

121.9 x 304.8 cm

48 x 120 in

(TR-003)



TONI ROSS

1957

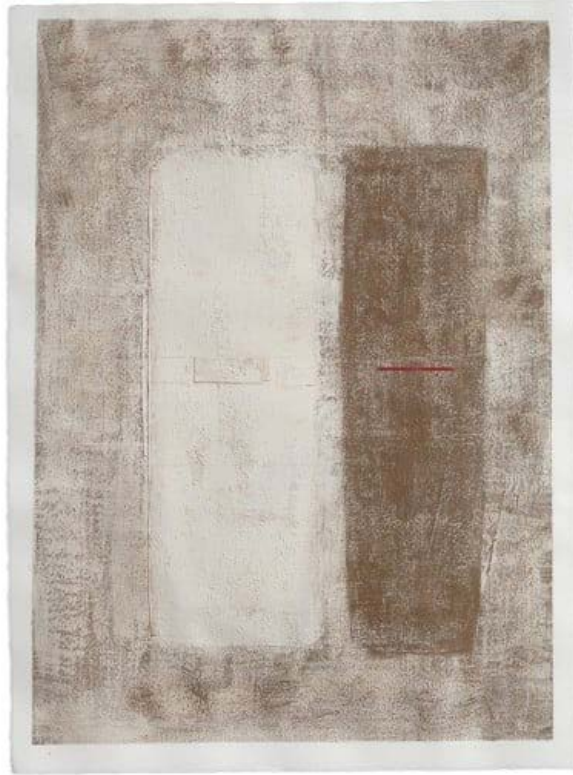
Beloved I, 2011

Stoneware, brushed black slip

58.4 x 19.1 x 19.1 cm | 23 x 7 1/2 x 7 1/2 in

55.2 x 8.9 x 8.9 cm | 21 3/4 x 3 1/2 x 3 1/2 in

(TR-001)



TONI ROSS

1957

Untitled (TR 455), 2013

Black clay, porcelain, grog, oil pastel, graphite and paper collage on paper

76.8 x 56.5 cm

30 1/4 x 22 1/4 in

(TR-004)



TONI ROSS

1957

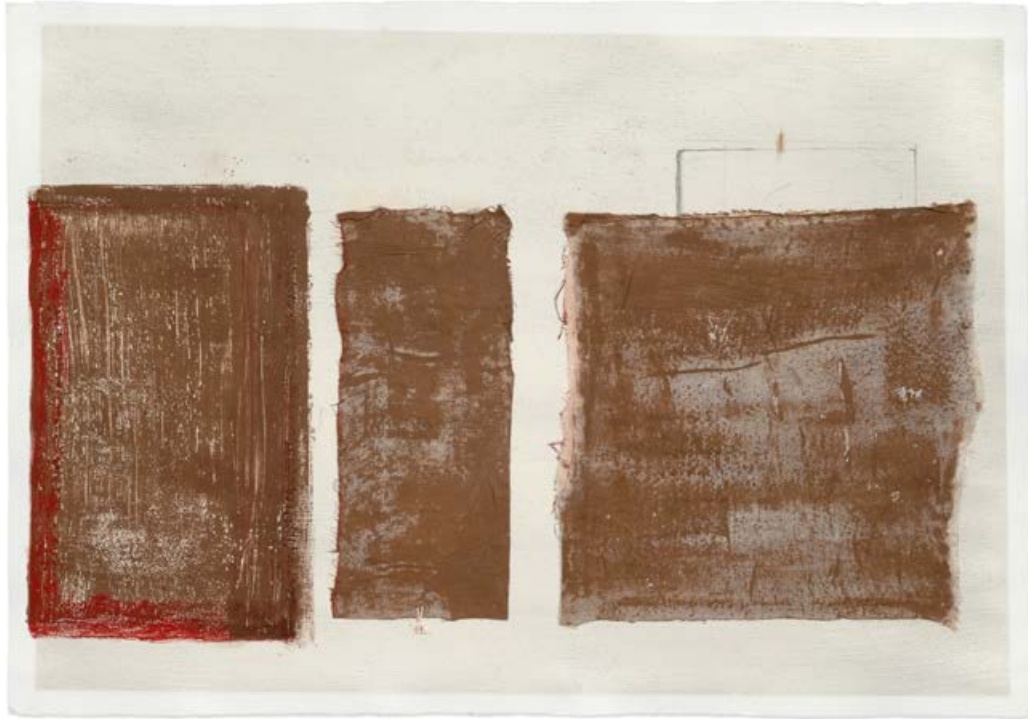
Untitled (TR 677), 2015

Stoneware with gold leaf

40.6 x 43.2 x 43.2 cm

16 x 17 x 17 in

(TR-005)



TONI ROSS

1957

Untitled (Collage I), 2013

Black slip, porcelain, grog, oil pastel, graphite, cotton gauze and cotton thread on paper

77 x 112 cm | 30 1/4 x 44 1/8 in

Framed: 87 x 120.7 cm | 34 1/4 x 47 1/2 in

(TR-006)



TONI ROSS

1957

Stele #7, 2016

Stoneware, slip, hemp thread and Japanese paper

47 x 22.9 x 12.7 cm

18 1/2 x 9 x 5 in

(TR-007)



TONI ROSS

1957

Untitled (1045), 2011

Shino blushed stoneware

53.3 x 25.4 x 19.1 cm

21 x 10 x 7 1/2 in

(TR-008)



TONI ROSS

1957

Narrow Vessel VII, 2013

Brushed black slip stoneware

106.7 x 13.3 x 13.3 cm

42 x 5 1/4 x 5 1/4 in

(TR-009)



TONI ROSS

1957

Narrow Vessel I, 2013

Brushed white slip stoneware

111.8 x 15.2 x 15.2 cm

44 x 6 x 6 in

(TR-010)



TONI ROSS

1957

Untitled (1089), 2012

Brushed black slip stoneware

90 x 20 x 20 cm

35 3/8 x 7 7/8 x 7 7/8 in

(TR-011)



TONI ROSS

1957

Narrow Vessel VI, 2012

Brushed white slip stoneware

96.5 x 12.7 x 12.7 cm

38 x 5 x 5 in

(TR-013)



TONI ROSS

1957

Narrow Vessel III, 2012

Brushed white slip stoneware

94 x 12.7 x 12.7 cm

37 x 5 x 5 in

(TR-012)



TONI ROSS

1957

Gentle Touch, 2013

Black clay, porcelain, grog, and graphite on paper

55.9 x 76.2 cm

22 x 30 in

(TR-002)

Toni Ross

Toni Ross is a New York City-born multi-disciplinary artist who employs time-honored materials and site-responsive installation to examine political and social distress. Toni creates works in various media, including fiber, installation, sculpture, and works on paper.

Toni Ross attended Wesleyan University where she studied ceramics and the arts, graduating with a BA in Film Studies. Ross's earlier works featured the integration of stoneware surfaces of cubes and vessels with their sculptural interiors. However, she later focused on creating large-scale, site-specific works. In 2017, Ross created *Sanctuary Entwined*, where three cubes were intertwined with hemp twine and three trees to reflect the idea of nesting and address the U.S. immigration crisis. The project aimed to provide a safe haven and a space to connect with nature while expressing political outrage.

Starting in 2017, Ross initiated a series of panel discussions titled "WOMEN ARTISTS: Reshaping the Conversation." The project has successfully fostered a community of individuals who are inspired by its content and the current state of society.

In 2018, Ross participated in an outdoor sculpture exhibit at Berkshire Botanical Garden, Stockbridge, Massachusetts. She used 18-24K gold leaf to enhance and reflect the natural patterns, bark, and knots of three garden trees.

She has been a Patricia Highsmith-Plangman Fellow at Yaddo and a resident artist at The Watermill Center. Toni Ross has showcased her works in exhibitions such as *A Loom of One's Own* in East Hampton, NY, *Threading the Needle* in Sag Harbor, NY, *Primordial* in New York, NY, *Finding Beauty* in a Dark Place in Watermill, NY, and *No Where: Bastienne Schmidt, Alice Hope, Toni Ross* in New York, NY, at the Ricco/Maresca Gallery. She lives and works in Wainscott, NY.



ANALIA SABAN

1980

Slab Foundation, 2012

Quartz on linen
30.5 x 22.9 x 4.4 cm
12 x 9 x 1 3/4 in
(AS-001)

Analia Saban

Born in Buenos Aires and based in Los Angeles since the early 2000s, *Analia Saban* (born 1980) works across and between artistic mediums, consistently turning viewers' expectations of what constitutes a painting or sculpture on its head. Saban's sculptural work has involved pushing materials far beyond their intended purposes. She dissects and reconfigures traditional notions of painting, often using the medium of paint as the subject itself. Blurring the lines between painting and sculpture, imagery and objecthood, her work frequently includes plays on art historical references and traditions. Paintings expand to sculptural forms and sculptures are presented in two dimensions, using the process of trial and error with new techniques and technology. Her unconventional methods such as unweaving paintings, laser-burning wood and canvas and molding forms in acrylic paint remain central to her practice as she continues to explore artmaking processes and materials in relation to her daily experience. Dealing with issues of fragility, balance, technique and experimentation, Saban's connection with everyday objects is at the forefront of her investigation of tangible materials and the metaphysical properties of artworks.



VALENTINE DE SAINT-POINT

1875-1953

Inserts from Essay on Valentine de Saint-Point: notes on an evolution, by Henri Le Bret, Nice, Les Éditions de l'Aloès, Revue Méditerranéenne, 1923, 1923

Woodcuts on Lafuma Pur Fil paper

Each: 14 x 19 cm | 5 1/2 x 7 1/2 in

With frame: 26 x 31 cm | 10 1/4 x 12 1/4 in

217/300

(VdSP-001)

Valentine de Saint-Point

Born Anna Jeanne Valentine Marianne Desglans de Cessiat-Vercell (1875-1953), dancer, writer, poet, and artist, *Valentine de Saint-Point* was of French aristocratic descent. Her ancestry dated back to the knights of the order of Saint Louis, whom she brought back to life in her *Poèmes d'orgueil* (Poems of pride) from 1908, the first publication by a woman from the utopian community known as the Abbaye de Créteil group. Her three-part novel *Trilogie de l'amour et de la mort* (Trilogy of love and death) written from 1906 to 1909 and the subsequent book *Une femme et le désir* (A woman and desire) of 1910 are a woman's take on the psychology of female desire at a time when Jean-Martin Charcot and Sigmund Freud had relegated this to the confines of pathology and hysteria. In theatre, she reinvented the modern woman in her *Théâtre de la Femme* (The theatre of woman) from 1909; while her tragedy *L'Âme impériale ou L'Agonie de Messaline* (The imperial soul or the agony of Messalina), written and performed in 1907, published in 1929, is a reflection on the political sexualization of female power.

Valentine de Saint-Point was the only female and French member of Futurism during its early years. She opened up an entirely new area in the Futurist movement, which until then had encompassed only the traditional artistic disciplines of painting, sculpture, and poetry, calling it 'action féminine'. In reaction to the 'mépris de la femme' (scorn for woman) expressed in Filippo Tommaso Marinetti's Manifesto of Futurism with which the movement was launched in Milan in 1909, and in contrast to 'feminism', of which she disapproved on the basis that it confined itself to imitating the rights of men, she wanted to extend artistic intervention to a variety of fields, ranging from political action to matters of the body; her aim was to turn lust into an art of the flesh. This was the point of her 1912 *Manifeste de la femme futuriste* (Manifesto of the futurist woman) and her follow-up *Manifeste futuriste de la luxure* (Futurist manifesto of lust) in the following year. The same basic ideas inspired her total art project entitled *Métachorie* (Metachory), an abstract dance based on geometric principles and esoteric ideas.

In 1914, the review *Montjoie!*, edited by her companion Ricciotto Canudo, devoted an issue to contemporary dance, with an introduction by Auguste Rodin. Valentine de Saint-Point was given prime place and was the subject of much theoretical debate; she also contributed her own drawings alongside illustrations of her dances by such figures as Morgan Russell, Gerda Wegener, Gino Baldo, Vivian Postel du Mas, Valentine Hugo, and Léon Bakst. The idea of a temple of Metachory that she discussed in an interview with the American journalist and writer Djuna Barnes in New York in 1916, seeing it as a means of reconciling the elites and the people, eventually led her to set up the 'Collège des élites' in 1923, which was aimed at bringing the elites of East and West together. Shortly before she left for Egypt in late 1924, she published *Individualisme et fraternité* (Individualism and fraternity), a key work for understanding her ideas as a whole. In Cairo, she founded the geopolitical review *Le Phoenix*, which aimed to unite East and West not by armed force or the abuses of colonialism but through a cultural renaissance.

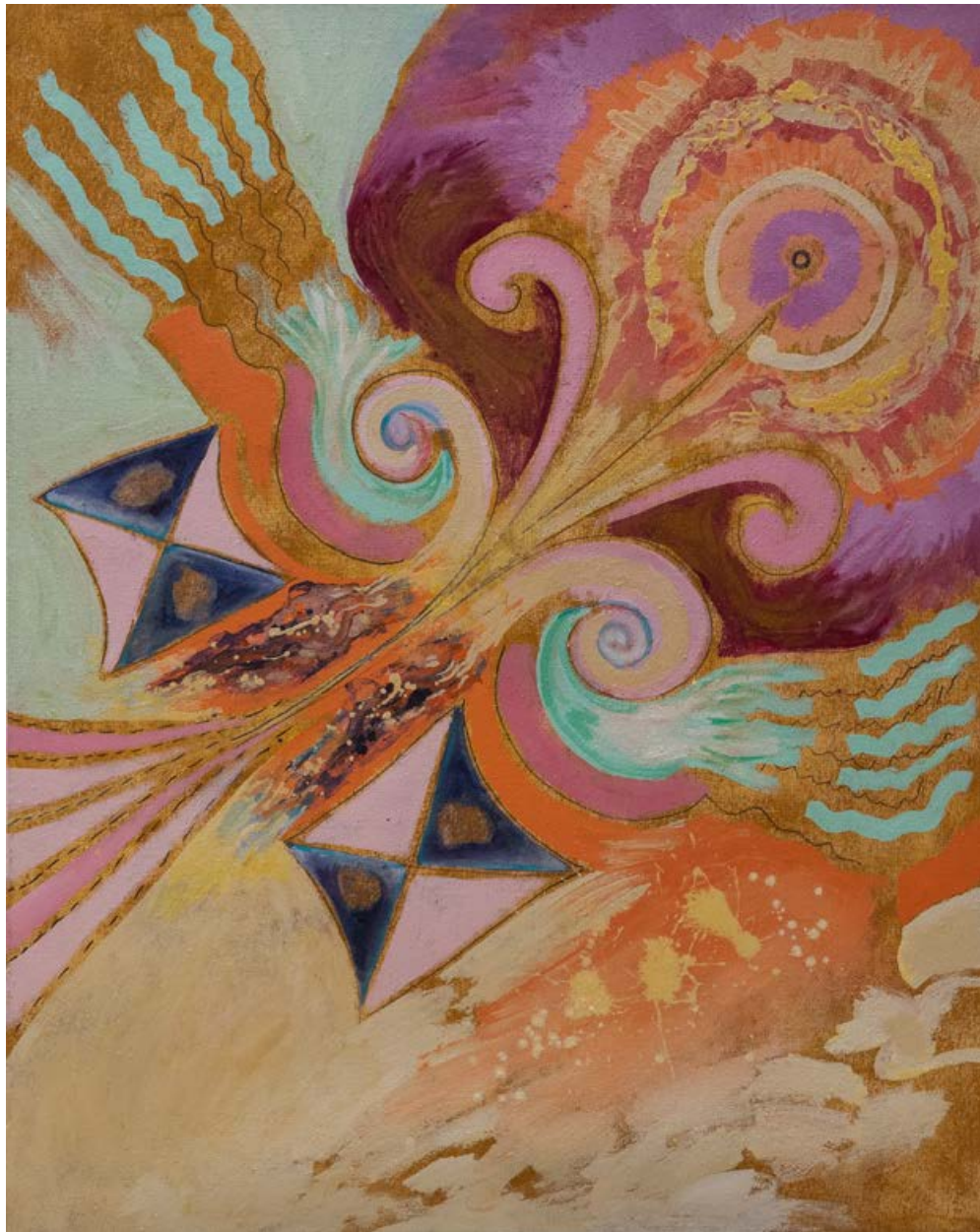


ELISABETH VON SAMSONOW

1956

Intuition (Geopsyche Series), 2022

Tempera on jute
Each: 190 x 150 cm
74 3/4 x 59 in
(EvS-004)

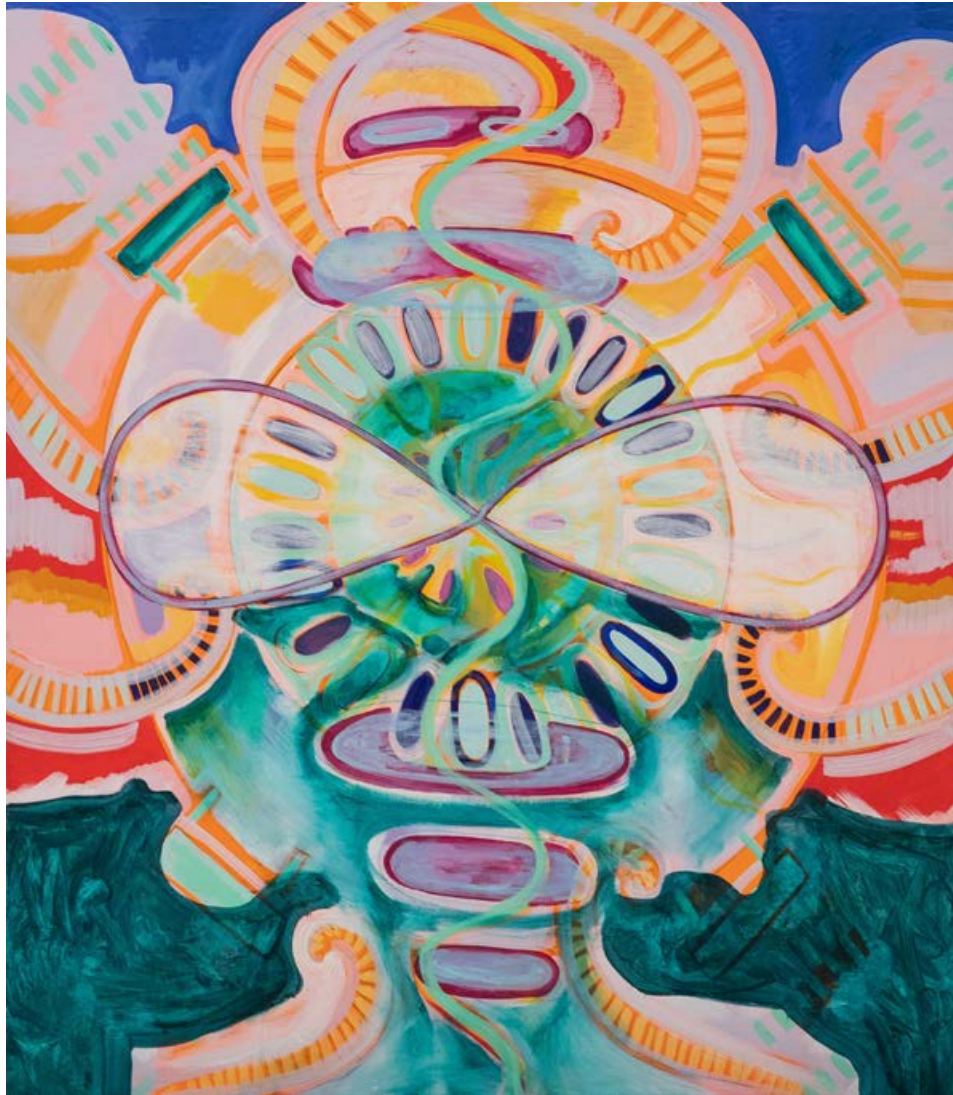


ELISABETH VON SAMSONOW

1956

Inclination for an Object (Geopsyche Series), 2022

Tempera on jute
Each: 190 x 150 cm
74 3/4 x 59 in
(EvS-001)

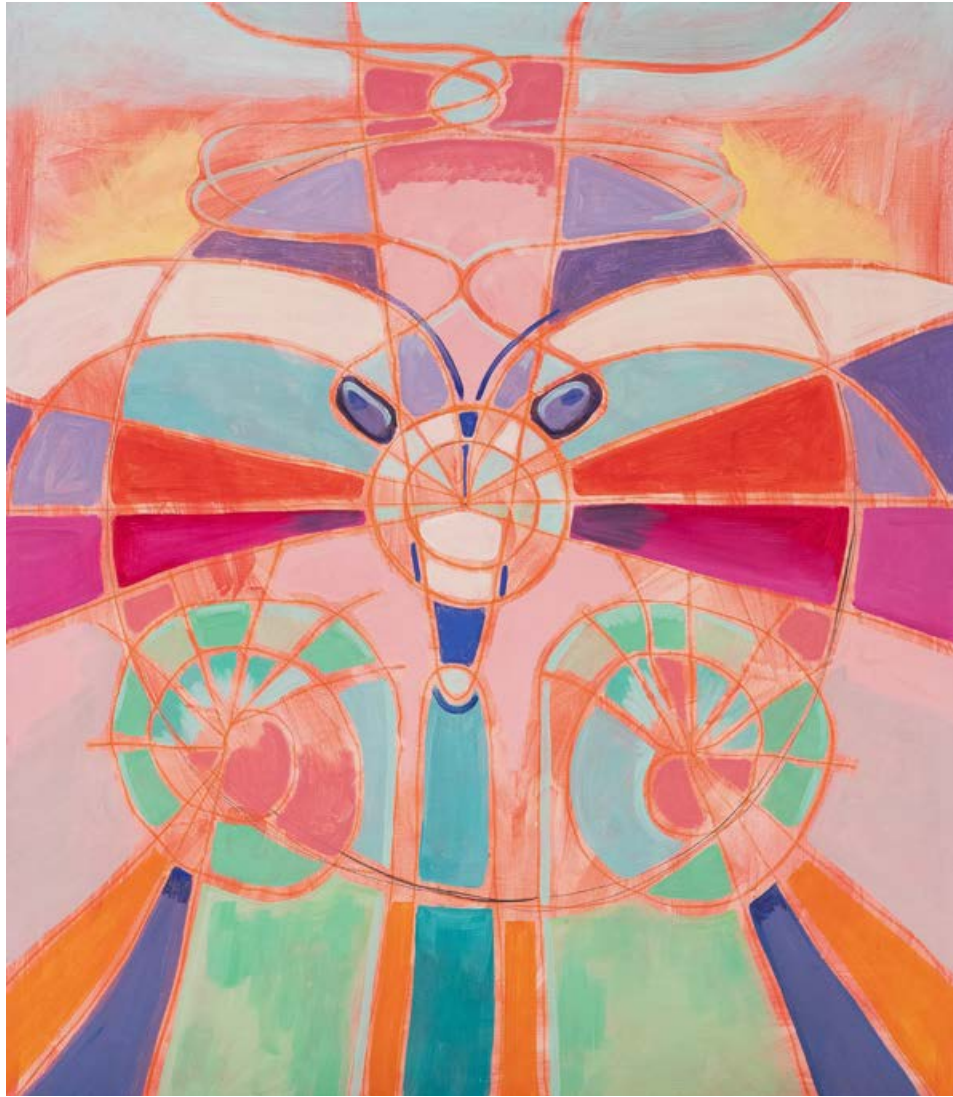


ELISABETH VON SAMSONOW

1956

New Species applying for Incarnation on Earth (Geopsyche Series), 2021

Tempera on jute
140 x 120 cm
55 1/8 x 47 1/4 in
(EvS-005)

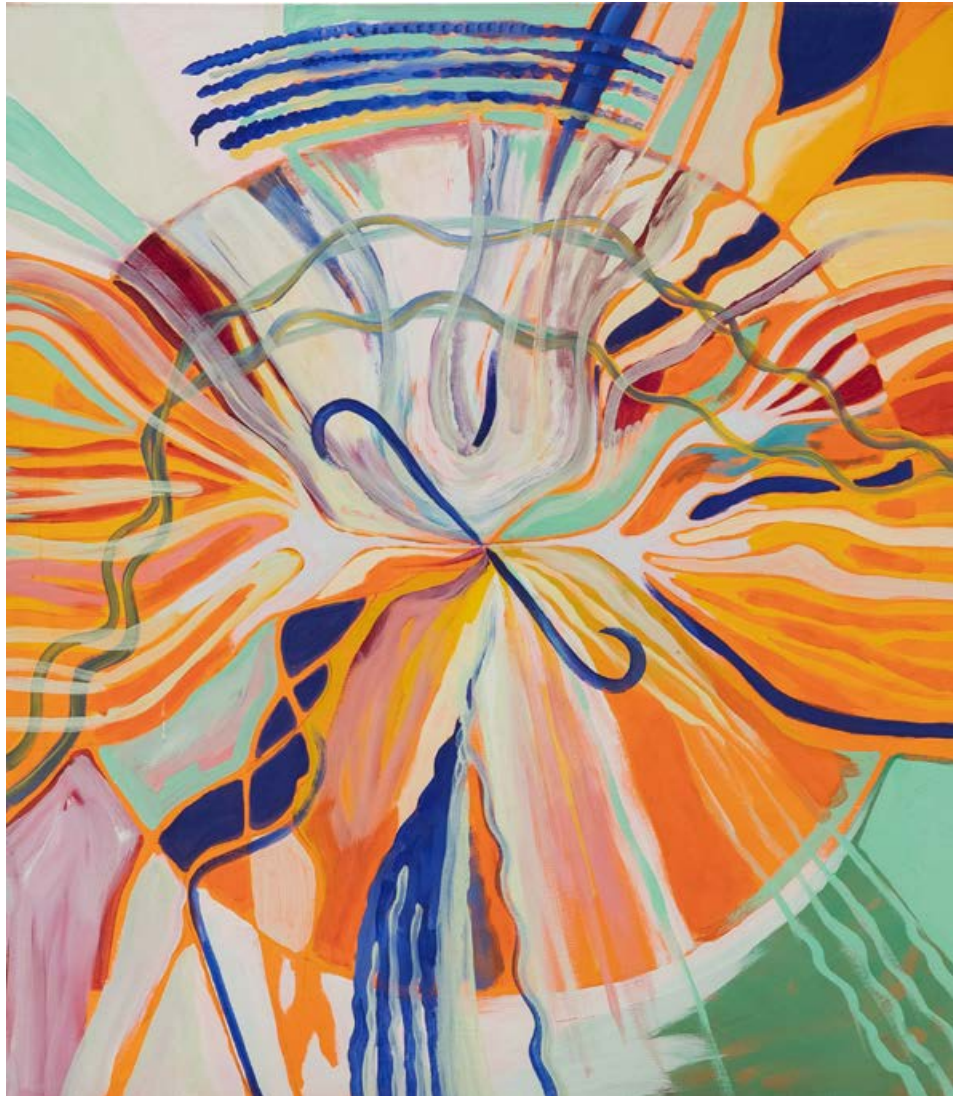


ELISABETH VON SAMSONOW

1956

The Intertwinement of Water and the Human Field (Geopsyche Series), 2021

Tempera on jute
140 x 120 cm
55 1/8 x 47 1/4 in
(EvS-006)



ELISABETH VON SAMSONOW

1956

Underground Water Currents in Gaia's Body (Geopsyche Series), 2021

Tempera on jute
140 x 120 cm
55 1/8 x 47 1/4 in
(EvS-007)

Elisabeth von Samsonow

Elisabeth von Samsonow, an acclaimed Austrian artist and writer, is renowned for her intellectually stimulating sculptures, paintings, and performances that explore the interplay between the human body, spirituality, and mythology. Born in Salzburg, Austria, in 1956, von Samsonow studied sculpture at the Academy of Fine Arts in Vienna and obtained her Ph.D. in philosophy from the University of Vienna. She has held the chair of philosophy and art anthropology at the Academy of Fine Arts Vienna since 1996.

Von Samsonow's oeuvre reflects her deep interest in feminism, psychoanalysis, and the history of art and culture. Her sculptures, composed of diverse materials, probe issues of fertility, gender, and power. In her performances, she often integrates music and dance to create immersive experiences that defy conventional notions of time and space. These works are critical elements that contribute to her video works which were shown in various exhibitions and film festivals.

In 2018 von Samsonow's artistic emphasis shifted to the investigation of the presence of prehistoric female figures in Modern sculptures. Her project, "The Parents' Bedroom show" was exhibited at the 2019 Biennale in Venice. Shortly after in 2020, she initiated an eco art project, "The Land of the Goddess", with several female artists in Austria. In this project, the artist explored the visual ciphers conveyed by erosions on the Lower Austrian loess walls. She transcribes these mysterious manifestations onto large canvases, investigating how Freud's death drive can be reformulated.

Throughout her career, von Samsonow has received numerous awards and honors; her artwork has been exhibited in major museums and prominent galleries, such as the Natural History Museum in Vienna, MuseumsQuartier, and Galerie Smolka Contemporary in Wien.

Text about the works from Elisabeth von Samsonow's studio

New Species applying for Incarnation on Earth, The Intertwinement of Water and the Human Field, Underground Water Currents in Gaia's Body

The body of work called the Geopsyche series (23 paintings in total, each tempera on canvas 140 x 120 cm, 3 displayed at *Femme F(r)iction*) is dedicated to the exploration of the Earth as an unknown subject, a being of its own. Engaging painting as a means capable of giving shape, energy, form to fields difficult to seize, Elisabeth von Samsonow reconnects to early abstract art in the 20th century translating the spiritist lore of it to an ecologically meaningful mission. Her perception of the subliminal pattern within the Earth's gravitational, electromagnetic and interplanetary activity is transmitted to colorful diagrams telling a specific story from the Earth's biography. Therefore, these paintings are to be considered less abstract than realistic. In their diagrammatic style they communicate lines of flight from within the Earth's body. The colorfulness of the pigments originating from different earths, minerals and metals narrate the anatomy of Gaia's psychism en direct. The paintings have been exhibited in the Taxispalais Kunsthalle Tyrolia in Innsbruck (A) in 2022, in the Austrian Cultural Forum in Belgrade (SRB) and at Smolka Contemporary Vienna (A).

Also from the *Geopsyche* series are *Intuition* and *Inclination for an Object*

The Geopsyche series is accompanied by a series of large paintings (8 in total, each tempera on jute, 150 x 200, 2022; 2 are on display in *Femme F(r)iction*), showcasing the "senses," respectively the form of the senses engaged in perceiving the Earth's subtle features. Elisabeth von Samsonow claims that the function of the senses themselves must be laid open in a self-reflective way in order to scale perception properly. Again she uses a diagrammatic formalism and abundant colors to explore the senses which have to co-work with or transgress the five senses in a "geopsychic" encounter with the Earth. These works might recall Vassilij Kandinsky or Hilma af Klint, but Elisabeth von Samsonow's focus is not the spiritual realm or anthroposophy but "geosophy". In this sense, one might say that these paintings form a body of experimental and philosophical artistic research.



LOLA MONTES SCHNABEL

1981

Becoming our mother's mother, 2016

Plaster, linen, velvet, wood, chicken wire, newspaper, coral rocks, bonnet

121.9 x 61 x 61 cm

48 x 24 x 24 in

(LS - 001)

Lola Montes Schnabel

Lola Montes Schnabel, born in 1981, is a contemporary artist and filmmaker known for her watercolors and oil paintings. Originally from New York City, Schnabel relocated to Sicily, Italy, three years ago. Her current residence in Sicily features a home studio equipped with a kiln and a laboratory, enabling her to collaborate with local artisans and explore ancient techniques. Lola Montes Schnabel discovered solitude and creative inspiration in the natural environment of a small town on the largest Mediterranean island. She began painting on tiles made with clay and volcanic ash from Mount Etna that transform during firing, giving them a magical quality.

Schnabel's work delves beneath the surface, telling stories through her art. She has a passion for portraiture, capturing the intimate essence of her subjects, including close friends, family, and everyday individuals she encountered during quarantine. Inspired by art history and her travels, her watercolors cover a wide range of subjects, with recent exploration into abstraction and figurative art prompted by an encounter with a billboard featuring large tomatoes. Her style is fluid, evoking femininity, spirituality, and lyrical qualities.

Since 2001, Schnabel's work has been exhibited internationally, and she earned a BFA from the Cooper Union School for the Advancement of Science and Art in New York. Alongside her artistic pursuits, she has directed and edited numerous short films and music videos. Schnabel has engaged in interdisciplinary projects, collaborating in sound design, radio, and fashion, while also serving as a board advisor for the Anthology Film Archives in New York.

"This sculpture was made when my maternal grandmother Annamarie Good died 2016 in her woodland on the outskirts of Antwerp Belgium. She was 102 years of age. It is modeled from a sculpture found in an abandoned house in Haiti that was pocket size. And said Saint Anne on it. It is a testimony of love from a grandchild to one's grandmother. I noticed my grandmother in the very last months becoming my child she would ask me who I was and I would joke and say "your husband" as I washed and helped her get dressed, I experienced through holding this space during her death that we often end up becoming a mother to one another."





PARKER SHIPP

1980

Crescent Relief, 2018

plaster and pigment on formica arc

121.9 x 62.9 x 7 cm

48 x 24 3/4 x 2 3/4 in

Parker Shipp

Parker Shipp (b. 1980, Huston, TX) is multi-disciplinary artist working primarily in sculpture, photography, and jewelry. Site specific and public works include an ongoing series of plaster murals, and she is currently experimenting with new mediums like code and blockchain. She received her BA in Studio Art from Bard College in 2013.

“There is a compulsion toward the combination of opposites. The positive and negative. Glacier to mountain.”



JEANNE SILVERTHORNE

1950

Exit with Fan, 2007

Platinum silicone rubber, phosphorescent

243.84 x 243.84 x 121.92 cm

96 x 96 x 48 in

(JS-001)



JEANNE SILVERTHORNE

1950

Poppy Juice, 2017

Platinum silicone rubber, phosphorescent pigment

50.8 x 101.6 x 50.8 cm

20 x 40 x 20 in

(JS-003)



JEANNE SILVERTHORNE

1950

Rolled Up Floor with Dandelion, 2011

Platinum silicone rubber, phosphorescent pigment

71.1 x 66 x 22.9 cm

28 x 26 x 9 in

Edition 2 of 3

(JS-004)



JEANNE SILVERTHORNE

1950

Frozen Dandelion, 2011

Platinum silicone rubber, phosphorescent pigment

71.1 x 66 x 22.9 cm

28 x 26 x 9 in

Edition 2 of 3

(JS-002)

Jeanne Silverthorne

Jeanne Silverthorne is a sculptor based in New York. Solo exhibitions include the Phillips Collection, Washington, D.C., Whitney Museum of Art, Rocca Paolinea, Perugia, P.S.1, New York, the Institute of Contemporary Art, Philadelphia, career surveys at the Wright Museum, Beloit and Rowan University, University of Kentucky Museum, a collaboration with Elaine Reichek at the Addison Museum in Andover, Massachusetts, as well as many one-person shows at galleries in New York, Los Angeles, Paris, Verona, Seoul, and Ireland. She has been featured in numerous museum exhibitions, including those at the Museum of Modern Art, New York, the San Francisco Museum of Contemporary Art, the Houston Museum, the Albright-Knox Museum, the ICA Boston, Museum Landesgalerie am Oberosterreichischen, Landesmuseum, Linz, and Kunstsammlungen, Chemnitz, Austria, , Haus der Kunst, Munich, Deste Foundation, Athens, Boras Konstmuseum , Umea, and Edsvik Konstock Kultur, Sollentuna, Sweden.

Her work is in the collections of the following institutions: Museum of Modern Art, New York, Phillips Collection, Washington, D.C., FNAC Fondation Nationale d'Art Contemporaine, France, Denver Museum, Denver, Colorado, Albright-Knox Museum, Buffalo, New York, Weatherspoon Museum, Greensboro, San Francisco Museum of Modern Art, Houston Museum of Fine Arts, , RISDI Museum, Providence, Rhode Island, Boca Raton Museum, Butler Gallery Museum, Kilkenny, Ireland, Leeum.Samsung Museum, Korea, Sheldon Museum, The Contemporary Museum, Honolulu, Hawaii, Addison Museum of American Art, Whitney Museum of Art, New York.

Articles and reviews have appeared in the New York Times, Artforum, Art in America, Art News, Sculpture Magazine, The Village Voice. Art Press, The Art Newspaper, Wall Street Journal, The Washington Post, Brooklyn Rail, among other publications.

Silverthorne has been the recipient of various awards and grants: a Guggenheim Foundations grant, a Joan Mitchell foundation award, Penny McCall award, Anonymous was a Woman, Civitelli Ranieri Foundation, National Endowment for the Arts. From 2000 to 2008 she taught in the MFA program at Columbia University. Since 1993 She has been teaching at the School of Visual Arts, New York.



PAT STEIR

1940

The Four Directions of Time #1 Standard Time, 1972

Oil and mixed media on canvas

212.1 x 181.6 cm

83 1/2 x 71 1/2 in

(PS-001)

Pat Steir

Pat Steir is an American painter and printmaker born in 1940. Her early work was loosely associated with conceptual art and minimalism, however, she is best known for her abstract dripped, splashed and poured “Waterfall” paintings, which she started in the 1980s, and for her later site-specific wall drawings.

She obtained her BFA from the Pratt Institute in 1962 after studying art and philosophy at Boston University. Her earlier works featured the integration of stoneware surfaces of cubes and vessels with their sculptural interiors. Her debut group show took place at the High Museum in Atlanta in 1963, and the following year, her work was showcased in group exhibitions at the Philadelphia Museum of Art and the Museum of Modern Art, New York. She became a significant figure among the initial wave of women artists to attain recognition in the New York art scene.

During the mid-1960s, Steir held the position of Art Director at Harper & Row publishers in New York. In the early 1970s, she taught art at Parsons School of Design, Princeton University, and later at the California Institute of the Arts, where she instructed notable students such as Ross Bleckner, David Salle, and Amy Sillman. Additionally, Steir played a key role in the founding boards of *Printed Matter*, *HERESIES: A Feminist Publication on Art and Politics*, and *Semiotext(e)*.

In the 1970s, Steir gained recognition for her canvas paintings featuring crossed-out roses inspired by Shakespeare and Gertrude Stein. This marked her first exploration of representation and signification, issues she continued to explore. Influenced by Conceptual art, French philosophy, and East Asian art, Steir began creating room-size installations in the mid-1970s to search for her own painterly and theoretical praxis.

In the late 1980s she began experimenting with pouring and flinging paint onto canvas, allowing the process itself to become the image. Unlike Pollock, she worked on an unstretched canvas tacked to the studio wall, using a ladder to reach. Her methods incorporate controlled chance and are influenced by Taoism and Buddhism, exploring a contemplative state of perception. Her paintings are charged spaces of transcendental content, evoking a state of mind rather than representing natural scenes.

For over 50 years, Steir has exhibited extensively in museums across the United States and Europe. Recent major projects include *the Silent Secret Waterfalls* for the Barnes Foundation in Philadelphia and *Color Wheel* for the Hirshhorn Museum and Sculpture Garden in Washington, DC. The National Academy Museum in New York featured *Pat Steir: Blue River* in 2013, while in 2010, *Drawing Out of Line* was exhibited at the Museum of Art, Rhode Island School of Design and the Neuberger Museum of Art. Other major exhibitions include those at the Irish Museum of Modern Art, Dublin; Centre National d'Art Contemporain de Grenoble; and Musée d'Art Contemporain de Lyon, France. Steir has also created site-specific installations, such as *Likity Split* and *Ghost Moon Mountain Water* for the Whitney Museum of American Art and P.S. 1 Contemporary Art Center in 1998.

Pat Steir's artwork has been featured in numerous group exhibitions and is part of the permanent collections of prominent museums worldwide, such as the Metropolitan Museum of Art and Museum of Modern Art in New York, the Louvre in Paris, the National Gallery of Art in Washington D.C., and the Tate Gallery in London, among others.



ELIZABETH STRONG-CUEVAS

1929-2023

Running Heads, 1981

Bronze, black patina
40.6 x 68.6 x 38.1 cm
16 x 27 x 15 in
Editions 22-27 of 55
(ESC-003)



ELIZABETH STRONG-CUEVAS

1929-2023

Everybody, 1990

Bronze with black patina

58.4 x 40.6 x 20.3 cm

23 x 16 x 8 in

Edition 2 of 6

(ESC-001)



ELIZABETH STRONG-CUEVAS

1929-2023

One Eye Wall, 1981

Incised with the artist's monogram, dated 1981 and number 3/6

Bronze with black patina on aluminum base

45.7 x 38.1 x 12.7 cm

18 x 15 x 5 in

Edition 3 of 6

(ESC-002)

Elizabeth Strong-Cuevas

Elizabeth Strong-Cuevas studied at the prominent and long established Art Students League of New York, learning wood and stone carving under the tutelage of John Hovannes in the mid-1960s. She later expanded her approach to creating works and began to work in plaster, this time with Toto Meylan. Besides bronze, some of her works have been cast in stainless steel and aluminum. Careful attention is paid to the surface of her sculptures; and, according to the medium, some are polished to a gleaming finish, some are brushed, and others are treated with a patina.

Sculptures by Strong-Cuevas have been exhibited in one-person shows in New York City and the Hamptons on Long Island. In addition, her works have been represented in group exhibitions in galleries in the United States and Europe, such as The Bruce Museum in Greenwich and the Kouros Gallery in Ridgefield, both in Connecticut; The Parrish Art Museum in Southampton, NY; Shidoni Contemporary near Santa Fe, NM; Biennale III and IV held in MonteCarlo; and the Tolman Collection in Singapore.



EMILY SUNDBLAD

1977

K8 Hardy, 2019

Oil on canvas
91.44 x 60.96 cm
36 x 24 in
(ES-001)



EMILY SUNDBLAD

1977

Juliana Huxtable (Frist Lady of Pyschedelics), 2019

Oil on canvas
91.44 x 60.96 cm
36 x 24 in
(ES-002)



EMILY SUNDBLAD

1977

Thea Westreich, 2019

Oil on canvas

91.4 x 61 cm

36 x 24 in

(ES-003)



EMILY SUNDBLAD

1977

Self Portrait as Hostess at Nudist Restaurant, 2019

Oil on canvas

61 x 91.4 cm

24 x 36 in

(ES-004)

Emily Sundblad

Emily Sundblad (b. 1977, Dalsjöfors, Sweden) lives and works in New York. Artist, performer, curator and co-founder of Reena Spaulings Fine Art, Sundblad fluidly performs different identities. In her work, advertisements, souvenirs, floral arrangements and songs participate in a web of commerce as artworks only by declaring its value.

With a practice encompassing painting, performance, and running her own gallery (Reena Spaulings Fine Art) Emily Sundblad explores artistic identity, the art market, and the nature of art itself with humor and pathos. By continually deconstructing and re-forming her identity through her varied activities, she deliberately confounds attempts to fix her practice with definitions and expectations. Claiming that she is “a Sunday painter,” she produces loose, expressive compositions that appear casual, dashed-off, and inspired by Martin Kippenberger. She concentrates on flowers, self-portraits, still lifes, and urban vignettes with equal weight and attention, and once pre-empted the path of a painting to the secondary market by auctioning it off before it could be sold through a gallery. Sundblad opens most of her exhibitions performing songs about love, loss, and the search for oneself and one’s place in the world.

Recent exhibitions include: Galerie Neu, Berlin (2019); House of Gaga, Mexico City (2019); Xavier Hufkens, Brussels (2017); The Kitchen, New York (2016); Le Consortium, Dijon (2014); White Flag Projects, St. Louis (2013); Off Vendome, Düsseldorf (2013). Her work was featured in Double Lives, MUMOK, Vienna (2019) and was part of the Whitney Biennial (2014).



ROSEMARIE TROCKEL

1952

Badlands, 2006

Mixed media
90.2 x 58 cm
35 1/2 x 22 7/8 in
(RT-001)

Rosemarie Trockel

Rosemarie Trockel was born in Schwerte, Germany in 1952. She studied in the Werkkunstschule in Cologne until 1978. Trockel's oeuvre is diverse in themes and mediums, which include works on paper, 'knitted paintings' and sculptures. Though it is difficult to associate a particular style with her work, several concurrent themes can be identified, such as the female's role in society, trademarks and symbols as social signifiers and decorations and finally, her fascination with ethnographic and scientific studies, often expressed through her sculptures. Trockel has become best known for her machine-generated 'knitted paintings' made of knitted woolen material placed on a stretcher. These works challenge classic notions of painting and general art-making while simultaneously commenting on feminine roles in society. Trockel references popular culture through her inclusion of logos or symbols, and sometimes text, as yet another way to comment on the commodification of art and on the subjectivity of language and visual representation.

Rosemarie Trockel has exhibited extensively throughout the United States and Europe. Solo exhibitions of her work have been held in institutions such as Moderna Museet in Malmö in 2018, Kunsthaus Bregenz in Austria in 2015, New Museum in New York in 2012, Kunstmuseum Basel in Switzerland in 2010, MAXXI – Museo Nazionale Delle Arti Del XXI Secolo, in Rome in 2006, The Museum of Modern Art in Frankfurt in 2004, and the Dia Foundation for the Arts in New York in 2002. She has also participated in exhibitions in major institutions such as the Museum of Modern Art in New York, the Fondation Beyeler in Riehen and the Deichtorhallen in Hamburg. Trockel has also participated in several international biennials, and her work has been featured in multiple publications. Her work has been awarded numerous prizes, including the 2011 Kaiserring from the city of Goslar, which is one of the best-known prizes for contemporary art in the world. Rosemarie Trockel lives and works in Cologne.



NICOLA TYSON

1960

Dancing #2, 2012

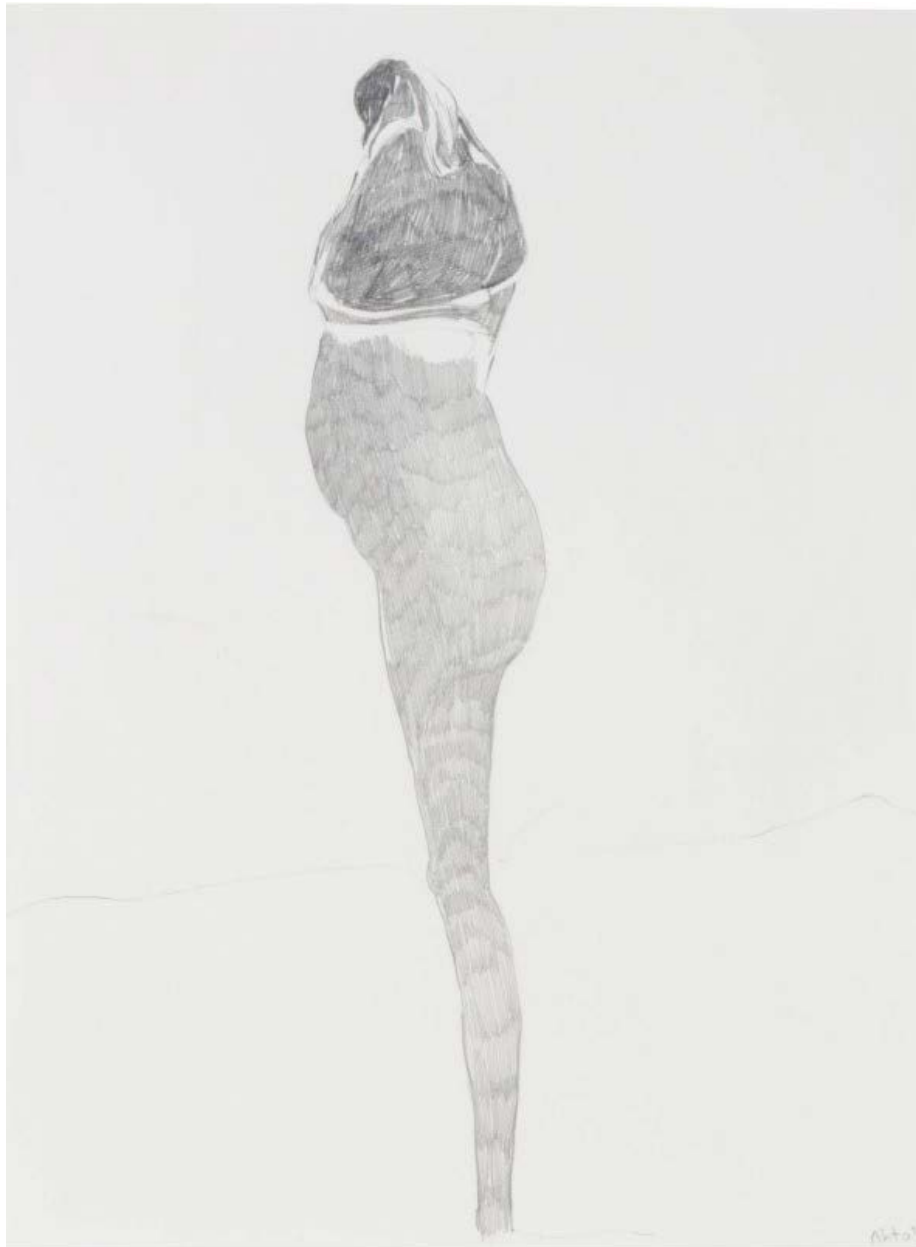
Signed with the artist's initials and dated 'nht12' (lower right)

Graphite on paper

127.6 x 96.8 cm

50 1/4 x 38 1/8 in

(NT-001)



NICOLA TYSON

1960

Untitled (sketch book page) #12, 2003

Signed with the artist's initials and dated 'nht03' (lower right)

Graphite on paper

27 x 20.3 cm

10 3/4 x 8 in

(NT-002)



NICOLA TYSON

1960

Untitled (sketch book page) #14, 2003

Signed with the artist's initials and dated 'nht03' (lower right)

Graphite on paper

27 x 20.3 cm

10 3/4 x 8 in

(NT-003)

Nicola Tyson

Nicola Tyson was born in 1960 in London, England. She attended Chelsea School of Art, St. Martins School of Art and Central/St. Martins School of Art in London and currently lives and works in upstate New York.

Primarily known as a painter, Tyson has also worked with photography, film, performance and the written word. In 2011 Tyson released the limited edition book *Dead Letter Men*, a collection of satirical letters addressing famous male artists. The book was designed by Peter Miles and published by Petzel Gallery, New York and Sadie Coles HQ, London. Her unique archive of color photos documenting the London club scene of the late 1970's – *Bowie Nights at Billy's Club* – was the subject of shows, both in New York and London, in 2012 and 2013.

Tyson has mounted solo shows at The Contemporary Art Museum St. Louis (2017); Sadie Coles HQ (2017); Nathalia Obadia, Paris (2015); Susanne Vielmetter Gallery, Los Angeles (2014); White Columns, New York (2012), numerous shows at Petzel Gallery (1995-2020), among others.

She has participated in group exhibitions at The Drawing Center, New York (2020); Susanne Vielmetter Gallery, Los Angeles (2019); Whitechapel Gallery, London (2018); Skarstedt, New York (2016); Neue Galerie Graz, Austria (2015), and Wexner Center for the Arts (2013), among others.

Tyson's work is included in major collections such as Museum of Modern Art, New York; Whitney Museum of Art, New York; Solomon R. Guggenheim Museum, New York; Philadelphia Museum of Art, Philadelphia; Museum of Contemporary Art, Chicago; UCLA Hammer Museum, Los Angeles; San Francisco Museum of Modern Art, San Francisco; Walker Art Center, Minneapolis; Corcoran Gallery of Art, Washington, D.C.; and Tate Modern, London.



JOANA VASCONCELOS

1971

Mãe d'Água, 2019

Stainless steel shower heads, handmade woollen crochet, fabrics, ornaments, polyester

240 x 86 x 54 cm

94 1/2 x 33 7/8 x 21 1/4 in

(JV-002)



JOANA VASCONCELOS

1971

Bragança, 2012

Rafael Bordalo Pinheiro faience painted with ceramic glaze, Azores corocheted lace

82 x 42 x 30 cm

32 1/4 x 16 1/2 x 11 3/4 in

(JV-001)

Joana Vasconcelos

Joana Vasconcelos (b. 1971) is a renowned contemporary artist born in Paris, France, in 1971, and raised in Lisbon, Portugal. She is widely recognized for her innovative approach to sculpture and reimagination of arts & crafts concepts. Her works often incorporate the use of found objects with irony and humor, creating a bridge between domestic environment and public space while questioning the status of women, consumerism society and collective identity.

Vasconcelos studied at the Centro de Arte & Comunicação Visual in Lisbon. International recognition of her works began with her work, *The Bride* (2005), which was displayed at the Venice Biennale. The piece, made with tampons, addresses issues of female identity and the cultural taboos surrounding menstruation. Her artistic success continued with the exhibition of her *Trafaria Praia* at the Palace of Versailles in 2013, attracting 1.6 million visitors.

In the year 2018, Joana Vasconcelos achieved the distinction of being the first Portuguese artist to showcase her work in a major retrospective at the Guggenheim Bilbao, which garnered significant visitor attendance and ranked fourth in The Art Newspaper's annual exhibitions' Top 10.

Throughout her career, Vasconcelos has received numerous awards and accolades for her work, including but not limited to the Officier de Les Arts et Les Lettres (2022), The Loth Sculpture Area Prize (2018), The Contemporary Art Prize (2013), and the Order of Prince Henry (2009).



KARA WALKER

1969

Stumped (About Monuments), 2019

Charcoal and graphite on paper

236.5 x 182.9 cm

93 1/8 x 72 in

(KW-001)

Kara Walker

Born in Stockton, California in 1969, *Kara Walker* was raised in Atlanta, Georgia from the age of 13. She studied at the Atlanta College of Art (BFA, 1991) and the Rhode Island School of Design (MFA, 1994). She is the recipient of many awards, notably the John D. and Catherine T. MacArthur Foundation Achievement Award in 1997 and the United States Artists, Eileen Harris Norton Fellowship in 2008. Walker is a member of the American Academy of Arts and Letters (elected 2012) and American Philosophical Society (elected 2018) and was named an Honorary Royal Academician by the Royal Academy of Arts, London in 2019. She lives and works in New York.

Walker's work is in the collection of prominent museums and public collections throughout the United States and Europe, including the Kunstmuseum Basel's Kupferstichkabinett (Department of Prints and Drawings); the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Tate Gallery, London; the Museo Nazionale delle Arti del XXI secolo (MAXXI), Rome; and the Deutsche Bank Collection, Frankfurt. Walker was selected by the Tate Modern for the 2019 Hyundai Commission. She responded with a large-scale public sculpture in the form of a four-tiered fountain entitled *Fons Americanus*. Directly alluding to the Victoria Memorial at Buckingham Palace, Walker's sculpture stands as a "counter-memorial," a playful yet incisive subversion of such monuments' original public function within the context of European imperialist projects.



LESLIE WAYNE

1953

Marina's Secret, 2019

Oil and acrylic on wood
78 1/2 x 47 x 5 inches
(LW-001)



LESLIE WAYNE

1953

Shattered, 2018

Oil and acrylic on wood
46 x 60 inches
(LW-002)



LESLIE WAYNE

1953

The Universe is on the Inside, II, 2021

Oil on wood
43 x 30 x 5 1/4 inches
(LW-003)

Leslie Wayne

Leslie Wayne is a prominent American painter known for her “highly dimensional paintings” that explore the relationship between color, form, and texture. Wayne’s art pieces, which blend elements of sculpture and painting, vary in size from small-scale compositions to larger, multi-paneled and shaped pieces.

She was born in 1953 in Germany but grew up in California, where she developed an initial interest in art. Wayne's early works were inspired by the French Impressionist movement – the works of Van Gogh, Lautrec, and Manet, as well as the photographic works of Jacques Henri Lartigue. In 1979, Wayne held her solo exhibition at the Jerusalem Theatre Gallery, showcasing pieces that were influenced by Georgia O'Keeffe's depictions of desert landscapes.

In 1982, Wayne relocated to New York City and enrolled at Parsons School of Design. During her studies, she delved into sculpture and found inspiration in the works of David Smith. However, upon completing her degree, Wayne shifted back to painting and honed a minimalist, abstract style. In the 1990s, Wayne's work gained international recognition, and she began to exhibit her art in galleries and museums throughout the United States and Europe. Wayne’s first two solo exhibitions in New York were held at the 55 Mercer Street Gallery in 1990 and 1992. She later joined the Jack Shainman Gallery in 1993 and debuted her first individual exhibition there in the same year. Throughout the late 1990s and into the 2000s Wayne exhibited with L.A. Louver in Los Angeles, Solomon Projects in Atlanta, GA, Byron Cohen Gallery for Contemporary Art in Kansas City, MO and Galerie Bugdahn und Kaimer in Düsseldorf, Germany.

Wayne’s work has been featured in numerous solo and group exhibitions, including shows at the Museum of Modern Art in New York, the National Museum of Women in the Arts in Washington, D.C., and the Venice Biennale. Her art is in the collections of many prestigious institutions, including the Whitney Museum of American Art, the San Francisco Museum of Modern Art, and the Los Angeles County Museum of Art. She continues to live and work in New York City, where she is represented by Jack Shainman Gallery.



CLAUDIA WIESER

1973

Untitled, 2022

Gold leaf, colored pencil on handmade colored paper

77 x 57 cm

30 1/4 x 22 1/2 in

(CW-001)



CLAUDIA WIESER

1973

Untitled, 2022

Gold leaf, colored pencil on handmade colored paper

77 x 57 cm

30 1/4 x 22 1/2 in

(CW-002)

Claudia Wieser

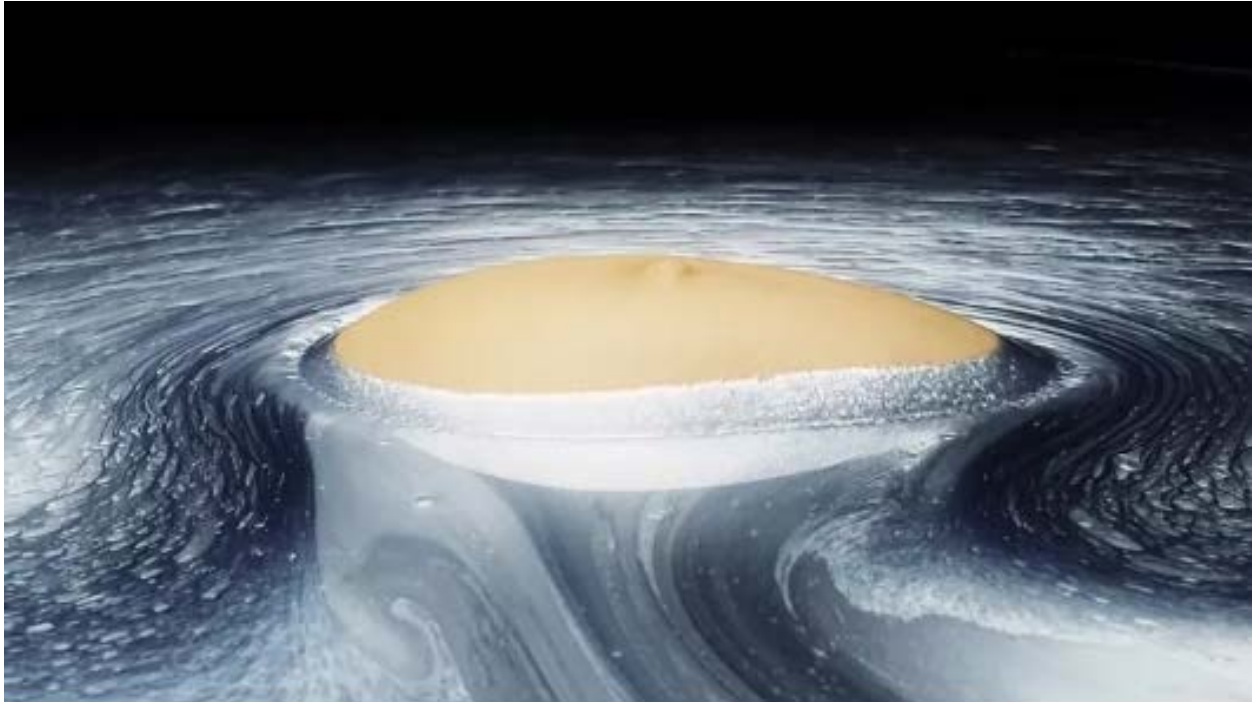
Claudia Wieser is a contemporary German artist born in 1973 in Freilassing, a small town in Bavaria, Germany. She is known for geometric shapes and her adoption of the aesthetics of Modernism.

Wieser's early apprenticeship as a blacksmith at Bergmeister Kunstshmiere provided her with a deep understanding of art and the object, blending both aesthetic and functional elements. This knowledge informs her technical approach to crafting multi-faceted mirrors, hand-painted and patterned ceramics, and carved wooden sculpture.

Wieser continued her studies at the Akademie der Bildenden Künste in Munich. She was a student of the renowned German painters Axel Kasseböhmer and Markus Oehlen. Her paintings feature bold, graphic patterns and motifs that are inspired by traditional folk art and textiles from around the world. After completing her studies, Wieser spent time living and working in Berlin and New York City, where she began to develop her distinctive style.

Wieser's works are influenced by Wassily Kandinsky and Paul Klee, who embraced geometry and spirituality as part of the creative process. She also incorporates geometry and patterns in her works, which she often combines with natural materials such as wood, metal, and glass. Her sculptures and installations are designed to create a sense of space and structure, often featuring repeating shapes and intricate designs that play with light and shadow.

Wieser's work has been exhibited in galleries and museums around the world, including the Museum of Modern Art in New York, the Museum of Contemporary Art in Chicago, and the Kunstmuseum Bonn in Germany. She has also been the recipient of several prestigious awards and grants, including the Villa Massimo Fellowship in Rome, Italy, and the DAAD Scholarship in Berlin, Germany. Public collections that house Claudia Wieser's work include the Deutsche Bundesbank art collection in Frankfurt, Germany, the Helaba Art Collection, the Jill and Peter Kraus Collection in New York, NY, the Art collection of the German Air Traffic Control GmbH in Langen, Germany, the Schürmann Collection in Germany, and the Zabłudowicz Collection in London, UK.



ANTONIA WRIGHT

1979

And so with ends comes beginnings, 2019-2020

HD color video

Audio score written by Jason Ajemian

4:30 (excerpt)



ANTONIA WRIGHT

1979

Hang-her, 2022

Borosilicate glass
41.9 x 22.9 cm
16 1/2 x 9 in

Antonia Wright

Antonia Wright, based in Miami, is one of the most prominent rising stars working in video, installation, performance, and mixed media. She is in the collections of The Margulies Collection, Pérez Art Museum Miami, The Bass, and many more. Exhibitions include: The Hirshhorn Museum and Sculpture Garden in Washington, D.C; Getty's Pacific Standard Time: LA, CA; The Jorge M Pérez Collection, Miami, FL; Galerie Ernst Hilger, Vienna, Austria; The Havana Biennial, Havana, Cuba; Faena Arts Center in Buenos Aires and Miami, among others. She is represented by Spinello Projects in Miami, FL, and affiliated with Luis De Jesus Gallery Los Angeles, CA. Wright's work has been presented in publications including The New York Times, Artforum, Art in America, Hyperallergic, i-D, The Art Newspaper and more.

And So With Ends comes beginnings (2019-2020)

Shot when the artist was 9 months pregnant, the video is a metaphor for the dualities of ecstasy and anxiety of living in a paradise for ground-zero sea-level rise. First, one sees a pregnant body floating above the surface as it slowly sinks below the water level. Then tower cranes emerge in the frame. These ubiquitous instruments on the South Florida urban landscape are the first objects erected on any construction site. Without a proper sustainability plan the city is being hastily developed, yet the stomach is a buoyant shelter; its round, soft shape suggests a place of safety in contrast to the rigidity of the machinery.

Bringing everything back to the body, the layered audio includes Wright's breath, an experimental jazz composition by Jason Ajemian, and sounds from labor, which are used to create an intimate, life-affirming soundscape juxtaposed with angst. The sound dimension underscores the resilience of living as the breathing continues, almost as if it is possible underwater. The video's silver and gold color palette ironically mimics the opulent surfaces of these newly built luxury condos. The global unconstrained urban development devoid of proper ecological sense of caution leads to this visual metaphor of simultaneous creation and destruction— it is an emblem of fecundity in times of erasure of the natural order. Made possible with support from a WaveMaker grant from Locust Projects.

C
1700

FEMME
F(R)ICTION

*An exhibition celebrating female
artists of the last 100 YEARS*

DESIGN



MARIA PERGAY

1930

Chair, Chaise Deux Anneau, 1968

Stainless steel
72 x 42 cm
28 3/8 x 16 1/2 in
(MP-001)

Maria Pergay

Maria Pergay was born in Moldova to Russian-Jewish parents. At the start of World War II, Pergay and her mother fled to Paris, where she studied costume, set design, and sculpture at the Institut des Hautes Études Cinématographiques. After graduating in the 1950s, Pergay worked as a window designer for Parisian shops, such as Dior and Hermès. She also created her own silverwork, eventually opening an atelier in Paris in 1960. By the end of the decade, Pergay was designing furniture such as tables, daybeds, and chairs that garnered international attention. Her clients included Saudi Prince Abdullah, Pierre Cardin, Jacques Heim, and Salvador Dalí.

At the age of 91, Pergay continues to design and execute new works. Her furnishings and decorative objects have been widely exhibited since 1971, but she was recently rediscovered in the early 2000s when Demisch Danant organized her first retrospective in 2006. Pergay's stool *Vague* (1968) is held in the collection of the Metropolitan Museum of Art.

Pergay's furniture designs explore the tension between the modern preference for unornamented, functional pieces, handcrafted, with elegant furnishings. Her trademark use of stainless steel, a material used during the Space-Age era, to create sensual undulating daybeds and delicate, curved chairs exemplifies her ability to design strikingly modern furniture with a touch of antique luxury. Pergay's strong individualistic style is inspired by naturally occurring patterns in water such as shells and waves, Japanese art, and the materiality of stainless steel.



INGRID DONAT

1957

Table basse Anneaux 2 PAN15 with parchment shelf, 2015

Bronze, parchment
40 x 131.5 x 68 cm
15 3/4 x 51 3/4 x 26 3/4 in
Edition 2 of 8 plus 4 APs
(InD-001)

Ingrid Donat

“My approach is about imbuing bronze with warmth and vitality by borrowing scarification techniques and visual motifs from tribal societies,” says Donat.

Ingrid Donat is a French-Swedish artist born in 1957. Donat trained at École des Beaux Arts and later she met with Sylva Bernt, who instructed her in the art of sculpture. During the 80's sculptor Diego Giacometti pushed her to start creating her own furniture.

Now, Donat currently stands as one of the most influential living artists in Decorative Arts. Her sculptured bronze furniture pieces exist as a symbiosis between the sophistication of Art Deco against the force of Tribal Art. Her creations take a painterly approach to the weighty medium of bronze.

Donat draws upon a diverse range of decorating influences including tribal tattooing. The works of Egon Schiele, Gustav Klimt, and Armand-Albert Rateau have inspired the characters and intricate patterns in her art. Donat crosses time without ever anchoring herself in the trends of the moment.

She expresses a universal language as in the era of the first civilizations. Her timeless work needs to be seen and touched to be truly understood.



GABRIELLA CRESPI

1922-2017

Light sculpture from 'Kaleidoscopes' series, c. 1907

Brass, metal, light fittings

85 x 25 x 25 cm

33 1/2 x 9 7/8 x 9 7/8 in

(GC-001)

Gabriella Crespi

Gabriella Crespi was born in 1922 in Saronno, a small town outside of Milan, Italy. She studied art at the Accademia di Belle Arti di Brera in Milan and architecture at the Politecnico di Milano, graduating in the 1940s. Uniting her artistic strengths, Crespi began designing furniture and jewelry, as well as creating sculptural works. Her Small Lune Collection (1950s), a group of polished steel crescent moon sculptures, and her decorative boxes and animal sculptures began to draw the attention of clients such as Maison Dior, Audrey Hepburn, Hubert de Givenchy, Gunther Sachs, and Gianni Versace. In 1987, Crespi gave up her business and moved to a small village in Uttar Pradesh in India's Himalayan mountains. She lived a simple and spiritual life there until 2007 when an injury required her to move back to Milan. The Palazzo Reale organized a retrospective of her work in Milan in 2011 and her work has become desirable in the collectible design market. Returning to design, Crespi presented refreshed versions of four of her popular furniture designs at Milan's Salone del Mobile in 2015. Crespi passed away in 2017 at the age of 94.

Crespi's handcrafted works ranged from lost wax cast animal sculptures to highly polished brass coffee tables with sleek, streamlined finishes. Her deep spiritualistic beliefs united her eclectic aesthetic. Inspired by the cosmic and futuristic qualities of simple rounded metal forms, Crespi unapologetically contrasted brass with natural materials and imagery such as bamboo and lotus leaves. Her Plurimi collections in brass and stainless steel earned her significant attention and fame during the 1970s. Crespi's unique approach to design resulted in sophisticated and glamorous and crafted furniture that corresponded to the spiring of the time and space-age design.

Part of her creations are re-published this year by Gubi.



NAJLA EL ZEIN

1983

Distortion, 06 (Prototype), 2017

Signed and editioned on underside

Fiber reinforced concrete, foam

69.2 x 200 x 49.5 cm

27 1/4 x 78 3/4 x 19 1/2 in

Edition of 5, 2 AP, Prototype

(NEZ-001)

Najla El Zein

Najla El Zein's artworks explore the relationship between form, use, and space. El Zein's approach is rooted in her personal observations and experiences as she stresses the importance of the expression through the creation of objects.

Born in Beirut in 1983, El Zein moved to Paris at the age of two where she studied at the École Camondo, receiving a BA in Product Design and a MA in Interior Architecture and Spatial Design. Upon graduation, she worked in the Netherlands before relocating to Beirut in 2011. Her first solo exhibition, *Transition* (2019) marked the debut of three bodies of work that acted as varied embodiments of El Zein's personal journey: *Distortion*, *Fragmented Pillar*, and *Seduction*. The communicative power of these series conveys not just the complexity, but also the fundamental importance of human connection by exploring themes such as the unconscious, sensuality, femininity and desire.

To coincide with the World Cup 2022, El Zein was invited by Qatar Museum to intervene in two public spaces in Doha. *Us, Her, Him* at Flag Plaza, is a monumental setting of sculptural benches totalling over 1.000 feet in length. Reflecting on human interaction and connection, the benches illustrate various modes of interaction: acquaintance, friendship, love, introversion, confidence, familiarity, fluidity and obstruction. *Her, Him* an installation for the National Museum of Qatar Roundabout, sits in contemplation of Jean Nouvel's Desert Rose building. Hand-carved from Lebanese limestone during two and a half years of production, the installation is an abstract reflection on human interactions, which conveys the complexity and fundamental importance of human connections. Her work has been exhibited at numerous public institutions, including recently at the Dallas Museum of Art's exhibition *Women + Design: New Works* (2018-19). El Zein's pieces have been acquired for the permanent collections of museums such as the Dallas Museum of Art, TX and the Victoria & Albert Museum, London. She lives and works in Amsterdam, the Netherlands.



VICTORIA WILMOTTE

1985

Blue Gate Table Lamp, 2017

U bent fluo tube, corian white chip, galvanized steel matt black, black anodized aluminum

73 x 20 x 42.7 cm

28 3/4 x 7 7/8 x 16 3/4 in

Edition 1 of 8 with 4 APs

(VM-001)

Victoria Wilmotte

Born in Paris in 1985, *Victoria Wilmotte* went to an Interior design school in Paris, and then she went to London to do a master in Design Products at the Royal College of Art. Graduated in 2008, she went back to Paris, and opened her studio.

Among her recent collaboration, she created some objects for Tools Galerie in Paris, and a first personal exhibition in Brussels at Pierre Bergé et Associés Gallery in 2009. Recently, she collaborated with a stone manufacturer to create a collection of furniture and objects. She also worked for the online furniture shop: Made in Design; Philips de Pury, Poliform. She also deals with clients on customized projects.

Beyond the design as a professional discipline, Victoria is addicted to shapes, subtly chiselled geometry, and carving materials. She deals with creation like a sculptor: sizing up the empty and the full, cutting the object up to the perfect angle or the imperceptible round, and polishing the surfaces until the desired texture is achieved.



SUSANNAH WEAVER

1995

Pirouette Lamp x 2, 2021

Raw wool, concrete, light fittings

Each: 69 x 43 x 30.5 cm

27 1/8 x 16 7/8 x 12 in

Editions 3 and 4 of 8 + 4 APs

(SW-001)

Susannah Weaver

Born in North Carolina and based in New York, *Susannah Weaver* earned her Bachelor's Degree in Product Design with a focus on material research from Parsons School of Design in 2018. That same year, she was awarded the Rado Star Prize at WantedDesign for her graduation project, Felted Concrete. The experimental furniture and accessories collection united two unexpected materials—raw wool and cast concrete—to create a new, innovative hybrid material.

Weaver was introduced to alternative materials and raw fibers while working as a Student Researcher for the Healthy Materials Lab. Later, as an exchange student at Konstfack University in Stockholm, she developed a fine art practice, including life drawing, sculpture, and textile arts. She went on to be studio assistant for Studio Claudy Jongstra, where she honed her skills with fiber arts.



MARYAM TURKEY

1994

Between Rise & Fall: Illumination, Large, 2021

Plywood structure, paper pulp clay, resin, hand filed brass rods

182 x 63 x 67 cm

71 5/8 x 24 3/4 x 26 3/8 in

(MT-001)

Maryam Turkey

Maryam Turkey is an Iraqi-American artist and designer based in Brooklyn, NY. In 2009, she moved with her family as refugees to the United States where she attended Baltimore School for the Arts high school and learned traditional painting. She continued her art and design education at Pratt Institute, earning a Bachelor's Degree of Industrial Design in 2017.

Shortly after graduation, Turkey launched her studio, specializing in functional art. Across a range of media, each of Turkey's designs is imbued with a unique story that gives it a reason to exist. In 2018, she won the Launch Pad Furniture Category at WantedDesign in New York. She was then awarded a residency at the Museum of Art and Design, followed by a residency at the World Trade Center.



MARIA LINDEMAN

1916

Floor Lamp (Pair), Mod. K10-2, 1950

Brass, Metal, Glass, Light Fittings

height 150 cm

height 59 in

Maria Lindeman

Maria Lindeman (b. 1916) was a Finnish artist and designer, known for her contributions to the Finnish modernist movement. She was born in Wiborg, Finland (Viipuri), and began her artistic education in 1939 at Taideteollisuuskeskuskoulu, now known as the Aalto University School of Arts, Design, and Architecture in Helsinki.

In 1953, Lindemann participated in a competition for lighting fixtures announced by the Idman company, the biggest lighting manufacturer in Finland at the time. Her entry caught the attention of the company, and she was offered a full-time job as their artistic designer. This marked the beginning of a long and fruitful collaboration between Lindemann and Idman, with her designs varying from modern to classical forms.

Lindemann quickly gained recognition for her innovative designs and became one of the leading figures in Finnish modernism during the 1950s and 1960s. She was a participating member in the formulation of the Golden Age of Finnish design, contributing to the creation of functional and aesthetically pleasing everyday objects that are still popular and relevant today.

Throughout her career, Lindemann worked across a range of media, including ceramics, glass, and metalwork, but it was her lighting designs that made her a household name. Her works can be found in many prominent public and private collections, including the Design Museum in Helsinki, the Victoria and Albert Museum in London, and the Museum of Modern Art in New York City.



CARMEN D'APOLLONIO

1973

One of us no. 3, 2021

Bronze

59.7 x 30.5 x 12.7 cm

23 1/2 x 12 x 5 in

Edition 2 of 8, 2AP

(CDA-001)



CARMEN D'APOLLONIO

1973

Have you ever been lonely, 2021

Ceramic, cotton

Pair of lamps, each:

17.75 x 13 x 8 in | 45.1 x 33 x 20.3 cm

24.25 x 20 x 8 in | 61.6 x 50.8 x 20.3 cm

(CDA-003)

Carmen D'Apollonio

Carmen D'Apollonio investigates the entire spectrum from abstraction to figuration through her practice. Self-taught in the ceramics discipline, D'Apollonio's approach to her acclaimed sculptural lighting and vessels celebrates the fusion of craftsmanship with functionality. "My work is simple; it often gives way to humor. As if clay had its way of being, its own personality," she explains.

Born in Switzerland in 1973, D'Apollonio previously worked as an art director for short films and commercials in the mid-nineties. In 1996, she began working with the artist Urs Fischer, and assisting him for over a decade. In 2006, she founded the fashion brand Ikou Tschuss (ikou means "let's go" in Japanese and tschüss is "bye-bye" in Swiss German), which combined modern textiles with traditional artistry. D'Apollonio established her own studio in Los Angeles in 2014.

D'Apollonio's process begins with sketching, which she then translates into clay—evolving the three-dimensional form as she goes. Her titles such as *I Wish You Were Beautiful* (2019) or *Here Comes the Light* (2019) range from the comic to the plaintive and offer narrative fragments entirely in tune with their suggestive, open-ended compositions. She lives and works in Los Angeles, CA.



BETIL DAGDELEN

1978

Apolet Chair, 2022

Powder coated metal and natural fiber weaving

76.2 x 61 x 50.8 cm

30 x 24 x 20 in

(BD-001)

Betil Dagdelen

Turkish artist *Betil Dagdelen* grew up in a culture steeped in fabric arts, in a family of avid textile collectors. Dagdelen studied political science and international relations at Koc University in Istanbul, graduating with a Bachelors degree in 2000. Shortly thereafter, she moved to New York City, where she begun working as a production and set designer in the fields of fashion, film, art, and design. She also attended classes on architecture and interior design at Parsons the New School for Design. In 2009, in addition to her production and set design work, she began designing and weaving furniture in a quest to study and understand patterns.

Dagdelen works with both mid-century iron rod and custom-made chair and bench frames, into which she weaves yarn seats, backs and armrests, using the furnitures frame as the loom. Her expert woven patterns are inspired by her life experiences. Although Dagdelen is primarily self taught, she further developed her unique approach to weaving by apprenticing with indigenous weavers in New Mexico, Peru, and Turkey.

Dagdelen's work mixes traditional weaving technologies with an improvisational approach to patterning. She boldly steps away from the loom in preference to weaving into and around sculpted forms. Dagdelen prefers to work with existing materials that have a story to them, and therefore uses yarn created traditionally by both Turkish and Navajo makers. She lives and works in Abiquiu, New Mexico



EGG COLLECTIVE

Kenny Dining Table

Walnut top & polished brass base

274.3 x 106.7 x 76.2 cm

108 x 42 x 30 in

(ECO-001)



EGG COLLECTIVE

Georgie Ottoman Set - Option 2

In off-white Hiroko Takeda High Ground fabric

Hexagon: 39"L X 35"D X 17"H

Large Trapezoid: 59"L X 17.5"D X 17"H

Small Trapezoid: 39"L X 17.5"D X 17"H

(ECO-002)



EGG COLLECTIVE

Samuel Side Table (works with Georgie Ottoman Set)

Aluminum finish
45.7 x 40 x 40.6 cm
18 x 15 3/4 x 16 in
(ECO-003)



EGG COLLECTIVE

Howard V Sectional Sofa

Pierre Frey Hanoi - panna cotta
292.1 x 221 x 73.7 cm (120° V-Shaped)
115 x 87 x 29 in
(ECO-004)



EGG COLLECTIVE

Martie Console

Bleached maple finish
171.4 x 69.8 x 64.8 cm
67 1/2 x 27 1/2 x 25 1/2 in
(ECO-005)



EGG COLLECTIVE

Martie Desk

White oak 1
54.9 x 85.1 x 73.7 cm
61 x 33 1/2 x 29 in
(ECO-006)



EGG COLLECTIVE

Lawson Coffee Table

Lawson layers bronze glass over a web-like network of blackened steel supports

152.4 x 105.4 x 38.1 cm

60 x 41 1/2 x 15 in

(ECO-007)

Egg Collective

Egg Collective is a New York-based design firm established in 2011 by Stephanie Beamer, Crystal Ellis, and Hillary Petrie

Before Egg Collective was a company, it was an idea. Conceived of as a creative partnership synthesizing its founder's backgrounds in art, architecture, and woodworking, this notion evolved into an ethos: Materials are sacred and are imbued with infinite potential. The act of creation carries responsibility. Beauty has value, not merely for reasons of aesthetic gratification, but because the essential character of any object is defined by the circumstances of its creation.

Each item in Egg Collective's Collection is handmade from natural materials that are intended to stand the test of time. That inherent solidity extends to every aspect of the company's production processes. Community, quality, and stewardship of the natural world are at the company's core. All of Egg Collective's work is made of the highest quality raw materials in its own woodshop and in collaboration with local small-scale fabricators.

In addition to its commitment to high-quality craftsmanship, Egg Collective's work is united by an underlying attention to detail, surface, and form. The company's sculptural designs combine elemental shapes with materials that patina and age beautifully including: wood, leather, metal, glass, and stone.

Egg Collective also represents a small selection of emerging and mid-career contemporary artists and designers with the intention of creating a dialogue between the applied arts and the fine arts.

The many awards and accolades the company has received throughout its tenure include: *Best New Designer* at ICFF, *Forbes' 30 under 30*, *American Design Honors* at Wanted Design, *Wallpaper Magazine's Best Young Americans*, *Martha Stewart's American Made Honors*, and the *Award for Distinction* at Sam Fox School of Design and Visual Arts, Washington University.



PAULA HAYES

1958

Crystal Column

Hand blown glass, gems, minerals, substrate of sand earth pigment, micro beads, mica, recycled rubber tire
167.6 x 27.9 x 27.9 cm
66 x 11 x 11 in



PAULA HAYES

1958

Sunflower Gnome, 2020

Cast aluminum with matte outdoor paint

66 x 33 x 35.6 cm

26 x 13 x 14 in

(PH-001)



PAULA HAYES

1958

The Roots, 2019

Cast solid bronze with patina

4.4 x 14 x 3.8 cm | 1 3/4 x 5 1/2 x 1 1/2 in
11.4 x 35.6 x 14 cm | 4 1/2 x 14 x 5 1/2 in
5.7 x 19.1 x 6.3 cm | 2 1/4 x 7 1/2 x 2 1/2 in
(PH-002)



PAULA HAYES

1958

MG35 Terrarium

Hand blown glass, gems, minerals, substrate of sand earth pigment, micro beads, mica

35.6 x 54 x 49.5 cm

14 x 21 1/4 x 19 1/2 in

(PH-003)



PAULA HAYES

1958

Spell People

Ceramic
Set of 5, approx. 4" - 7" h each
(PH-004)

Paula Hayes

Paula Hayes is an American visual artist and designer who works with sculpture, installation art, and landscape design. Hayes lived and worked in New York City for over two decades and now lives in Athens, NY since 2013. She is known for her terrariums and other living artworks, as well as her large-scale public and private landscape commissions.

For her living artworks, Hayes works with horticultural professionals within the gallery or museum, or in the case of private collections, the collectors themselves at times, to help maintain the living artworks. A major theme in Hayes' work is the connection of people to the natural environment, and much of her work is about the evolving relationship to growing and maintaining large and small-scale ecosystems. She considers the co-collaboration with the caregiver/curator an elemental aspect of her living artwork; she created an "Agreement for A Living Artwork" to ensure that the owner is committed to caring for the work. Other works invite tactile ongoing engagement that is not in the control of the artist over time.

Hayes lived on a farm as a teenager in Upstate New York. She received a MFA from Parsons The New School For Design in New York City in 1989 and a BS from Skidmore College in Saratoga Springs, New York in 1987. While studying at Parsons, she started a gardening business. In the early nineties, Hayes began exhibiting her work in galleries throughout New York City, including Fawbush Gallery, AC Project Room, White Columns, and Andrea Rosen Gallery.

Her installation in the lobby of MoMA, *Nocturne of the Limax Maximus*, garnered much critical acclaim and landed her a feature on CBS Sunday Morning. She installed an oversized terrarium in the lobby of Lever House in New York City, and a solo exhibition on her work was held at the Wexner Art Center in Columbus, Ohio, where she also installed a permanent garden adjacent to the museum's main entrance



CESARE LEONARDI & FRANCA STAGI

Rocking Chair, Dondolo, 1967

Fibreglass-Reinforced Polyester

78.1 x 175 x 40 cm

30 3/4 x 68 7/8 x 15 3/4 in

Cesare Leonardi & Franca Stagi

Cesare Leonardi (1935-2021) and *Franca Stagi* (1937-2008) were visionary Italian architects and designers. Together, they operated a studio in Modena, leaving a lasting impact on the fields of architecture, furniture design, and urban landscaping.

Leonardi studied under influential architects at the University of Florence before graduating in 1970. He later established a collaborative partnership with Franca Stagi, where they crafted a distinctive approach to design that seamlessly integrated the built environment with nature.

Stagi, an accomplished architect and artist, played an integral role in the studio's work. Her notable design, the Dondolo chair, showcased her innovative approach to furniture design. Throughout her career, Stagi focused on urban architecture and parks, bringing her unique vision to public spaces.

Franca Stagi passed away in 2008, leaving behind a legacy of innovation and creativity. Cesare Leonardi died in Modena on 4 February 2021, at the age of 85, from a long illness complicated by COVID-19.



MICHELE OKA DONER

1945

Large Tara Candelabra, 2006

Solid bronze
40.6 x 109.2 x 73.7 cm
16 x 43 x 29 in
(MOD-001)

Michele Oka Doner

Michele Oka Doner is one of today's foremost artist-designers, whose prodigious career spans four decades. The breadth of her artistic production encompasses sculpture, furniture, jewelry, public art, and functional objects. All of Oka Doner's work is fueled by her lifelong study and appreciation of the natural world, from which she derives her formal vocabulary.

She is well known for her numerous public art installations, including "A Walk on the Beach," at The Miami International Airport (1995-2008) which features nearly a mile of dark terrazzo inlaid with bronze and mother of pearl. Recent work includes collections with Cristofle and Steuben Glass as well as public art projects at Rutgers University and the Ocean County Library, both in New Jersey.

Her sculpture and functional objects have been acquired by several prestigious museums, among them The Metropolitan Museum of Art, the Art Institute of Chicago, the Virginia Museum of Fine Arts, and the Cooper-Hewitt, National Design Museum. Among her many publications are two monographs: *Natural Seduction* published by Hudson Hills Press (2003) examines the broad scope of Oka Doner's work; and *Workbook* published by Oka Press (2004), which focuses on blueprints of thousands of cast bronzes for her public projects.



VIRGINIA SAN FRATELLO

1971

Sexy Beast 2

3D printed ceramic

31.8 x 15.2 x 15.2 cm

12 1/2 x 6 x 6 in

(VSF-005)



VIRGINIA SAN FRATELLO

1971

Sexy Beast 1

3D printed ceramic

22.9 x 15.2 x 15.2 cm

9 x 6 x 6 in

(VSF-004)



VIRGINIA SAN FRATELLO

1971

Upitoria Umbria (tall vessel)

3D printed clay
26.7 x 15.2 x 15.2 cm
10 1/2 x 6 x 6 in
(VSF-003)



VIRGINIA SAN FRATELLO

1971

Upitoria Umbria (short vessel)

3D printed clay
17.8 x 17.8 x 17.8 cm
7 x 7 x 7 in
(VSF-002)



VIRGINIA SAN FRATELLO

1971

Upitoria Umbria (cup)

3D printed clay
7.6 x 8.9 x 8.9 cm
3 x 3 1/2 x 3 1/2 in
(VSF-001)

Virginia San Fratello

Virginia San Fratello is an educator, designer and creative technologist. She is the Chair of the Department of Design at San Jose State University in Silicon Valley and an International Interior Design Association (IIDA) Educator of the Year recipient. She is a design activist, author, and thought leader within the fields of additive manufacturing, architecture, interior and product design. She has served in the role of Distinguished Visiting Professor at the Massachusetts Institute of Technology, the University of Arkansas and The University of Queensland. In 2014 her creative practice, Rael San Fratello (with Ronald Rael), was named an *Emerging Voice* by The Architectural League of New York—one of the most coveted awards in North American architecture. In 2016 Rael San Fratello was also awarded the Digital Practice Award of Excellence by the The Association for Computer Aided Design in Architecture (ACADIA). In 2020 Rael San Fratello received an Art + Technology Award from the Los Angeles County Museum of Art (LACMA). In 2020 the Pink Border-wall Teeter Totters installed on the border between the USA and Mexico, designed by Rael and San Fratello, was awarded the Beasley Design of the Year Award.

San Fratello is the co-author of *Printing Architecture: Innovative Recipes for 3D Printing* (Princeton Architectural Press 2018), a book that reexamines the building process from the bottom up and offers illuminating case studies for 3D printing with materials like chardonnay grape skins, salt and sawdust. She is also a partner in Emerging Objects, a creatively driven, 3D Printing MAKE-tank specializing in innovations in 3D printing architecture, building components, environments and products

Her work has been published widely, including in the New York Times, Wired, MARK, Domus, Metropolis Magazine, PRAXIS, Interior Design, Domus, the Architects Newspaper, the Public Art Review, and recognized by several institutions including: LACMA, The National Building Museum, the Red Dot Design Museum, the Bellevue Museum, For Freedoms, the YBCA 100, and included in the permanent collection of The Museum of Modern Art in New York, The Cooper Hewitt Smithsonian Design Museum, The San Francisco Museum of Modern Art and the Design Museum in London.



FAYE TOOGOOD

1977

Maquette 259 / Canvas and Foam Seat, Rust (Prototype), 2020

Signed, editioned

Primed, washed canvas, upholstery foam, fabric paint

70 x 180 x 135 cm

27 1/2 x 70 7/8 x 53 1/8 in

Edition of 8, 4 AP, Prototype

(FTG-001)



FAYE TOOGOOD

1977

Maquette 248 / Canvas and Foam Daybed, Brick, 2020

Signed, editioned

Primed, washed canvas, upholstery foam, fabric paint

40 x 300 x 100 cm

15 3/4 x 118 1/8 x 39 3/8 in

Edition 1 of 8, 4 AP

(FTG-002)

Faye Toogood

Faye Toogood is a British designer, she is one of the most prominent women in contemporary design today. Toogood was born in the UK in 1977 and graduated with a BA in the History of Art in 1998 from Bristol University. Upon graduation, she worked as a prop stylist at The World of Interiors before establishing Studio Toogood in 2008.

Working in a diverse range of disciplines from sculpture to furniture and fashion, Toogood often reinterprets and reinvents classical tropes and references from art history by introducing a new aesthetic. Since the conception of her immediately recognizable voluminous *Roly-Poly* chair (2014), she has been considered among the great form-givers of the 21st century.

Her career is marked out by the discrete *Assemblages*, each of which conjures a compact world of interrelated ideas, forms, and materials. Her first collaboration with the gallery, *Assemblage 5*, was inspired by a visit to Henri Matisse's Chapelle du Rosaire de Vence explored ancient animist notions of the elements water, earth and moon through a personal lens. In *Assemblage 6*, Toogood set out to "unlearn" the process of design and build a new vocabulary for furniture by recasting sculptural maquettes made from mundane materials found in the studio. Thirteen works from this expansive body of work were commissioned by Qatar Museum for a public setting at the Qatar National Theatre, titled Clay Court. In her newest *Assemblage 7*, "Lost and Found," Toogood sought to dig into British material culture by engaging with Oak and Purbeck Marble, pointing to the archaeological gesture of "excavating" through subtractive carving.

Her works have been acquired for the permanent collections of institutions worldwide, including the Corning Museum of Glass, NY; Dallas Museum of Art, TX; Denver Museum of Art, CO; High Museum of Art, Atlanta, GA; National Gallery of Victoria, Melbourne; and Philadelphia Museum of Art, PA. Toogood lives and works in London, UK.



About C1760

C1760 is a project-driven, collaborative platform for modern and contemporary masters at the intersection of gallery and consultancy. C1760 advises clients on collection building across periods within the primary and secondary markets and specialize in developing and producing museum-quality curatorial projects in extraordinary spaces on land and sea. The team has in-depth knowledge of the art market, multi-disciplinary programming, event production, private sales and advisory services. They are dedicated to serving our private, corporate and museum clients with the utmost discretion and as a partner for the full cycle of sourcing, acquiring, curating, promoting, and selling art. C1760 is headquartered in New York and London with satellite projects organized around the world.

Victoria Golembiovskaya

Founder & CEO

Victoria Golembiovskaya is a leading art entrepreneur and consultant who is passionate about finding the unexpected and developing curatorial concepts that interweave periods and practices. She gained international recognition with her London based advisory firm *House of the Nobleman*, established in 2010 and known as the first advisory of its kind to transform luxury residential and commercial properties into art exhibitions of scale and featuring works of fundamental historical importance.

From 2019 until 2021, Victoria was co-CEO of *Colnaghi Gallery*, the world's oldest commercial art gallery for Antiquities and Old Masters. Utilising her expertise in bridging the worlds of ancient, old masters, modern and contemporary art, she successfully refreshed the company's structure and established its first modern and contemporary department.

Convinced that the ever-evolving art market required an agile and tailored model beyond the traditional gallery structure, Victoria launched *C1760* in 2022 as an independent agency and fusing her past work and experiences with both *House of the Nobleman* and *Colnaghi*. *C1760* now operates out of London and New York and continues to push the boundaries as a hybrid consultancy and gallery dedicated to providing the best possible service to their clients and partners.

Victoria works out of our London office and can be contacted at victoria@c1760.art

Team

Michael Hardy (born USA) attended New York University (CAS), BA Communications and has over 25 years experience in gallery management, exhibition and event design and production as well as sales and business development in the art, design and fashion sectors.

Having begun his career as the protégé of design/art pioneer, gallerist Elisabeth Cunnick of A/D Gallery New York, Michael came to London in 2004 and has since worked alongside some of the most notable names in contemporary art and design and within his capacity as gallery manager for David Gill Gallery, Louisa Guinness Gallery, Lina Kanafani of Mint and Natalie Assi of SEEDs .

Although only recently appointed Managing Director of C1760, Michael has an extensive history working with CEO Victoria Golembiovaskya, co-producing numerous House of the Nobleman projects spanning a period of over 10 years.

Aside from managing C1760's operational and business activities, he brings particular expertise in the sourcing and acquisition of collectible modern and contemporary design as well as emerging / mid-career contemporary art.

Michael works out of our London office and can be contacted at michael@c1760.art

Judith Reisinger (born in Austria) is a seasoned professional in the arts and culture industry, with two decades worth of experience in advisory, management, and communication for premium clients.

She has established herself as a knowledgeable and trusted art consultant, working with a wide range of collectors and artists, helping them to navigate the complex art market and make informed decisions. Connecting people and spaces with art is her passion.

Her expertise in contemporary art and emerging talents, and her strength to develop personalized strategies, is highly valued by her clients. Her unique background, bridging Europe and New York, allows her to bring a fresh perspective to her work.

Judith holds a PhD degree from the Universities of Salzburg, Austria, and Sassari, Italy Science of Communications, Italian Literature, and Art History. She lives in New York's Hudson Valley.

Judith works out of our NYC office and can be contacted at judith@c1760.art

Olivia Zhang is an art world professional based in New York. Most recently she was the Director of Private Sales at My Art Cache, an online platform facilitating dealer to dealer sales. Previously she gained experiences in sourcing and collections management at the advisory The Heller Group, as well as in working with Architecture Digest Top 100 Designers in her role at 1stDibs. Her first professional entry into the art world was via the Client Development department at Christie's Auction House.

Olivia obtained her B.S. in Management from New York University's Stern School of Business, as well as a B.A. in Art History from its School of Arts and Sciences. She is fluent in Mandarin and conversant in French. She holds a certification of valuation.

Olivia works out of our NYC office and can be contacted at olivia@c1760.art

Anastasia Dolgoplova was appointed as Senior Director of C1760 in January 2022. Based in London, she mainly focuses on Modern art as well as magnificent artworks by Post-War Italian artists.

Prior to joining C1760, Anastasia was a key member of the Modern and Contemporary department of Colnaghi gallery for over 2 years and before that was a Director of the high-profile Italian gallery in based London.

Anastasia drives sourcing in 20 Century, Post-War and Contemporary Art, focusing on business getting, art advisory and increasing sales volume. Her passion engages clients and institutions across Europe, a knowledge base she transfers into the strong results she continues to achieve for C1760.

Holding two Masters' Degrees, such as Contemporary Art at Sotheby's Institute of Art, London and Acting at the Academy of Theatre Art in Saint-Petersburg, Anastasia is fluent in English, Italian and Russian.

Anastasia works out of our London office and can be contacted at anastasia@c1760.art

Anastasia Liptova - Fine Art Specialist, London Office. Anastasia completed her Master's in Contemporary Art at Sotheby's Institute of Art in London, in October 2020, and holds Master's degree in law. Additionally, she enriched her knowledge through various short and extended courses at Christie's and Sotheby's, such as the Art&Business Semester Course.

She conducted extensive research on minimalism, abstract art, and figurative paintings during her studies. These educational pursuits have equipped her with a profound understanding of the art market, techniques, styles, and cultural backgrounds spanning from ancient to contemporary art, and shaped her specialization in modern and contemporary art.

As a project manager at Colnaghi Gallery she cultivated relationships with clients, curated art collections, and facilitated private sales. Her role ultimately transformed into fine art specialist under the umbrella of C1760.

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