

An abstract painting with a rich, textured surface. The color palette is dominated by warm tones of red, orange, and yellow, with cooler accents of blue, green, and black. The brushstrokes are visible and expressive, creating a sense of depth and movement. The overall composition is non-representational and highly energetic.

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Art Basel Miami Beach

November 29 – December 3, 2022

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Jean-Michel Basquiat (1960 - 1988). *Untitled (Cow)*, 1982. Oil stick on paper.
30 x 22 in. / 76.2 x 55.9 cm.





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Lynda Benglis. *SB#5*, 2017. Cast sparkles on handmade paper over chicken wire.
37 x 30 x 13 in. / 94 x 76.2 x 33 cm.





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Louise Bourgeois (1911 - 2010). *Nature Study #3*, 1985. Bronze, black and polished patina.
11 x 18 x 13 in. / 27.9 x 45.7 x 33 cm. Edition 5/6.





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Ron Gorchov (1930 - 2020). *Zoology*, 1990. Oil on linen.
55 x 67 x 10 in. / 139.7 x 170.2 x 25.4 cm.





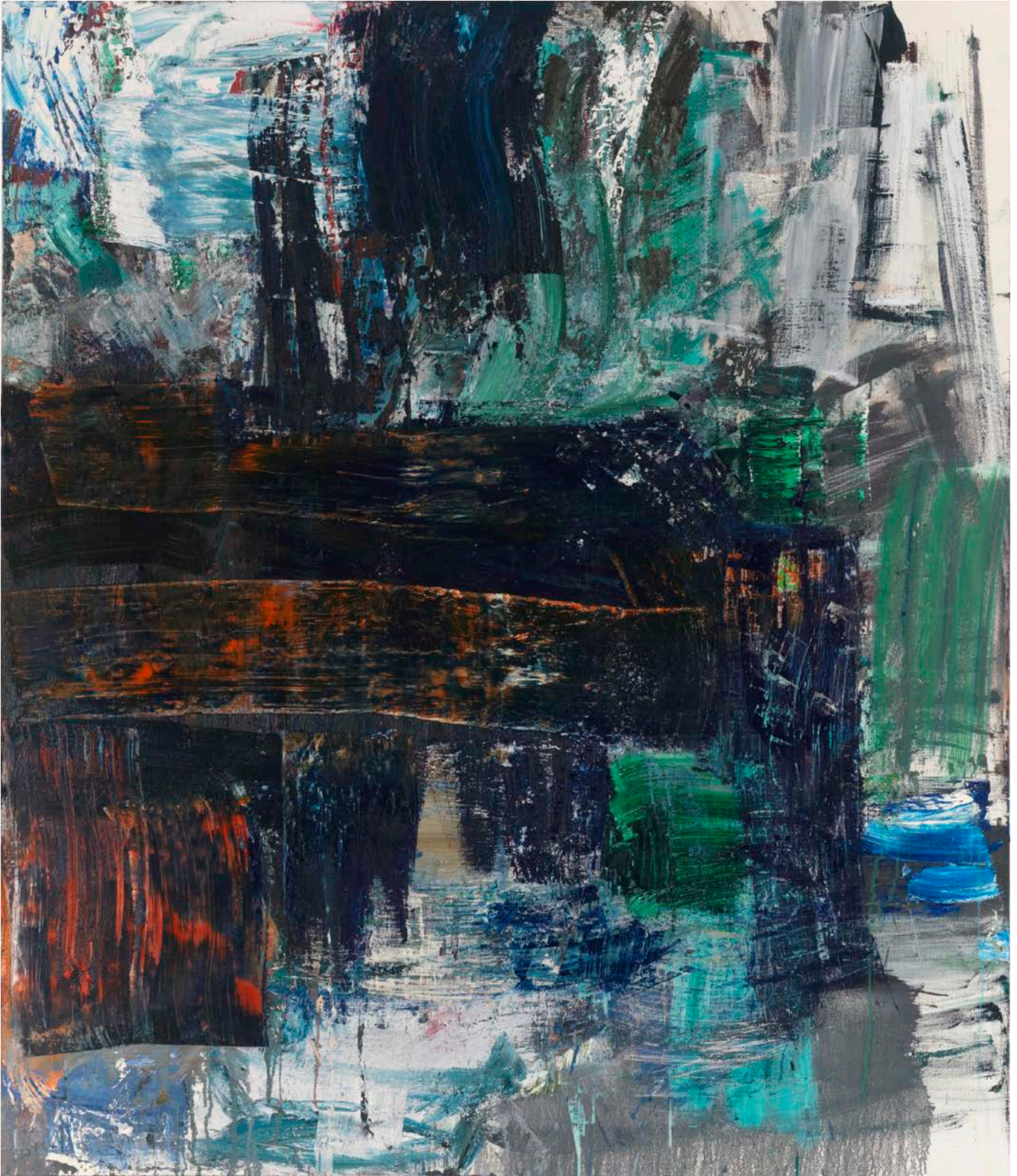
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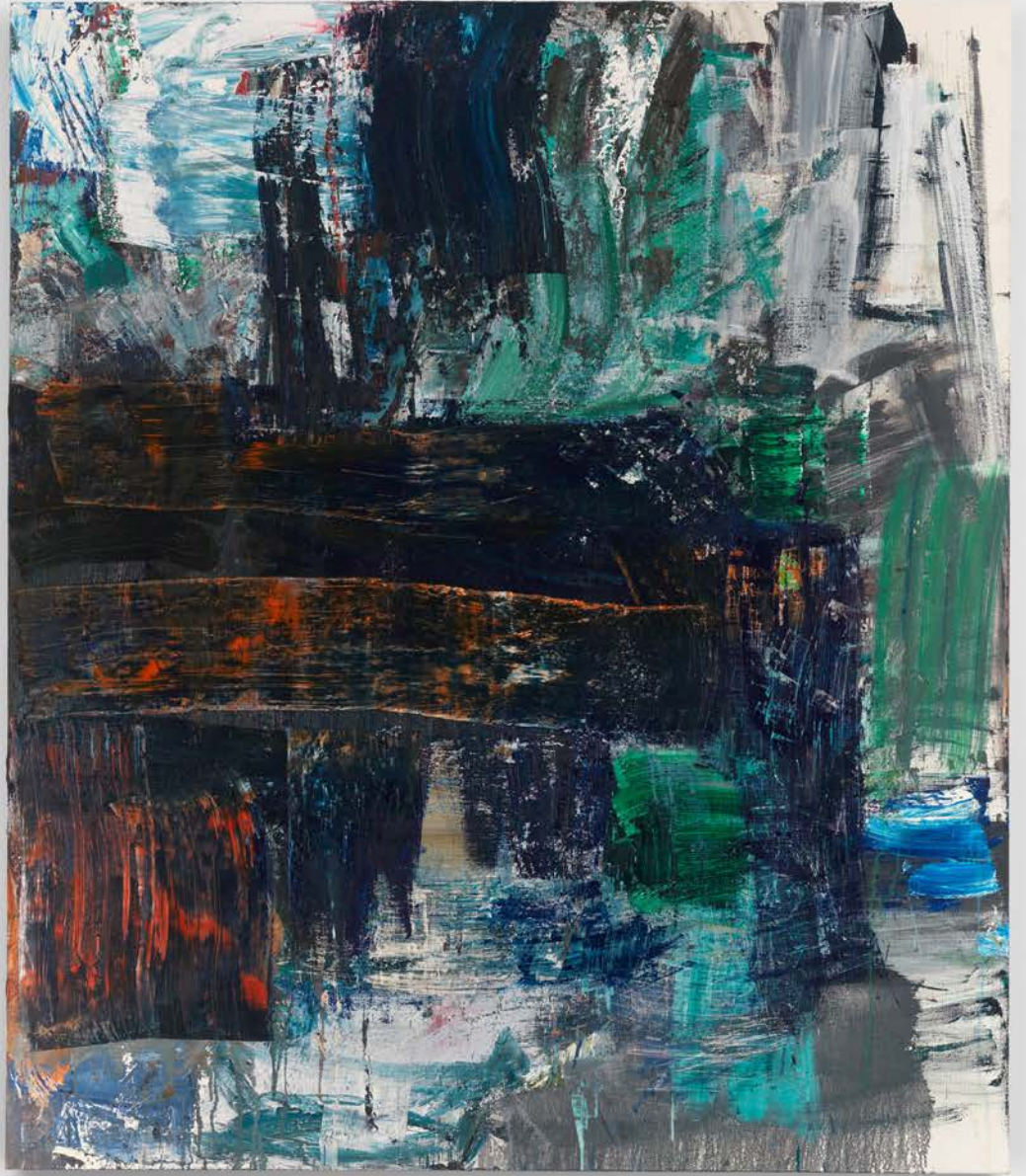
Joan Mitchell (1925 - 1992). *Pastel*, 1991. Pastel on paper.
18 1/2 x 17 3/4 in. / 47 x 45.1 cm.



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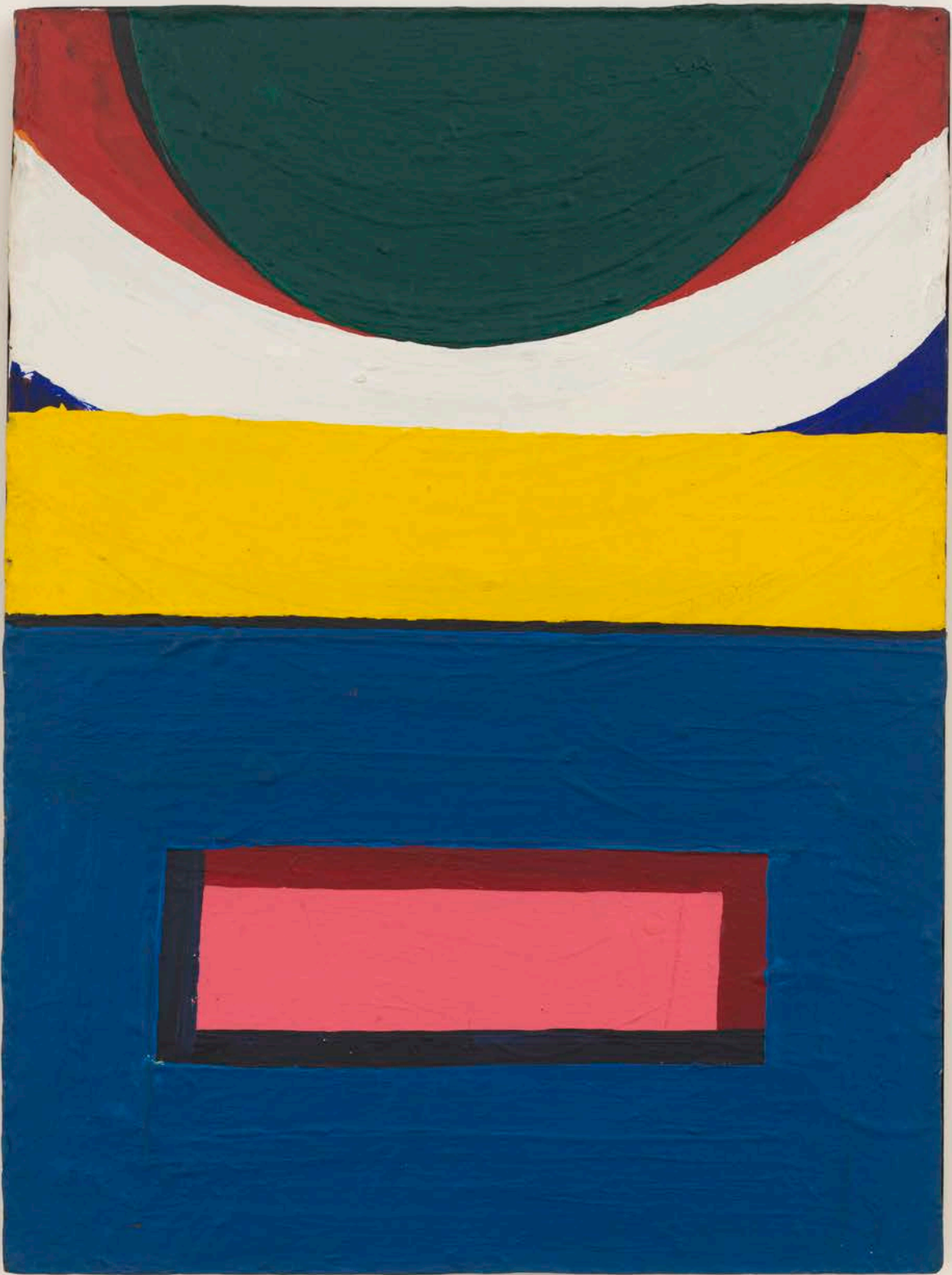
Louise Fishman (1939 - 2021). *Zero At The Bone*, 2010. Oil on linen.
70 x 60 in. / 177.8 x 152.4 cm.



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Al Held (1928 - 2005). *Untitled #10*, 1962. Liquitex on board.
29 1/2 x 22 in. / 74.9 x 55.9 cm.





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Marco Pariani. *Santa's Grotto*, 2022. Oil, acrylic and spray paint on linen.
85 x 66 in. / 215.9 x 167.6 cm.



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Kimber Smith (1922 - 1981). *The Tree Cake*, 1980. Acrylic on canvas.
60 1/2 x 60 in. / 153.7 x 152.4 cm.





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Louise Bourgeois (1911 - 2010). *The Clothing Doctor*, 2004. Red ink and Wite-Out on paper.
9 1/2 x 8 in. / 24.1 x 20.3 cm.





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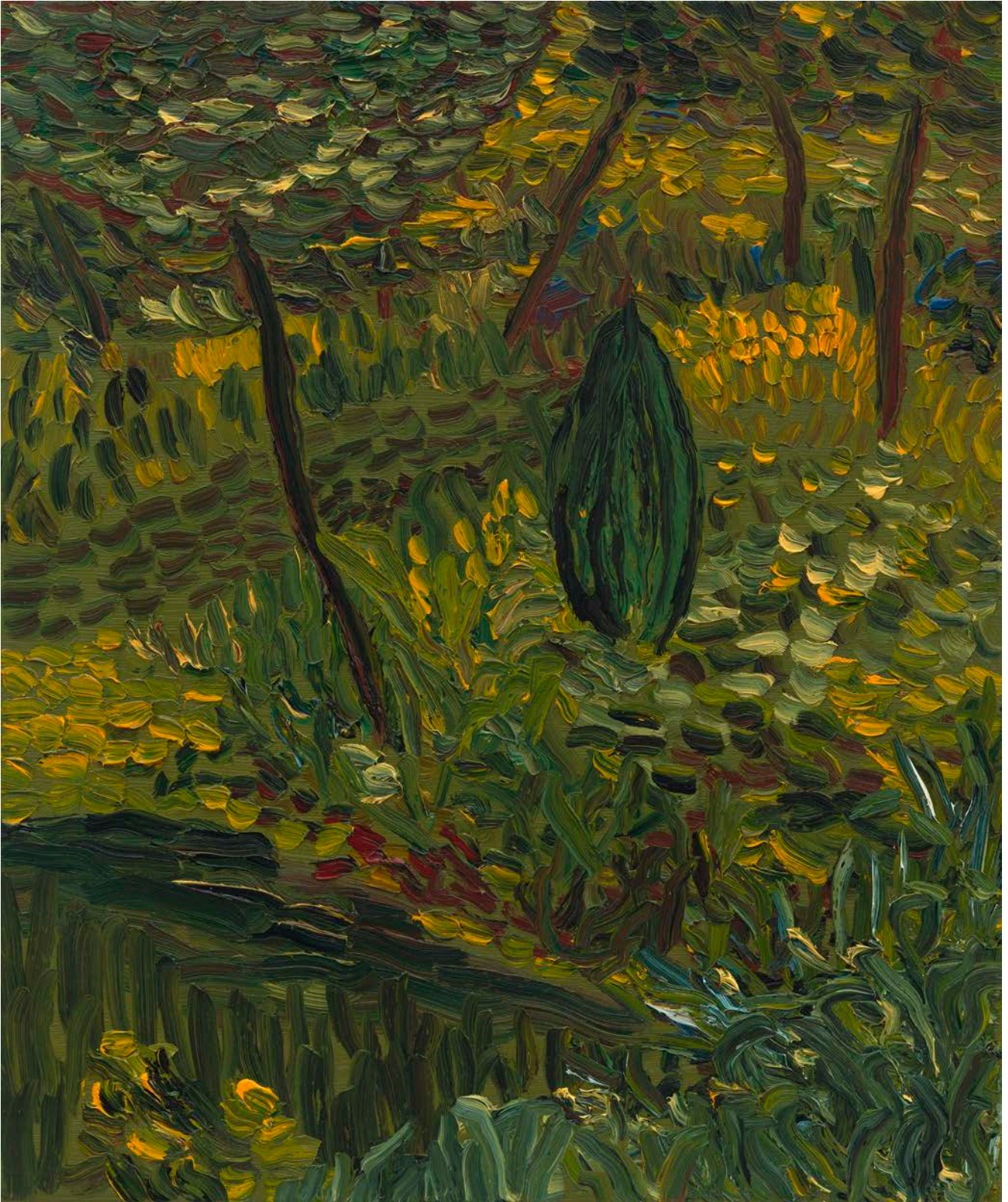


Ron Gorchov (1930 - 2020). *Eirene*, 1992. Oil on linen.
21 x 14 x 6 1/2 in. / 53.34 x 35.56 x 16.51 cm.

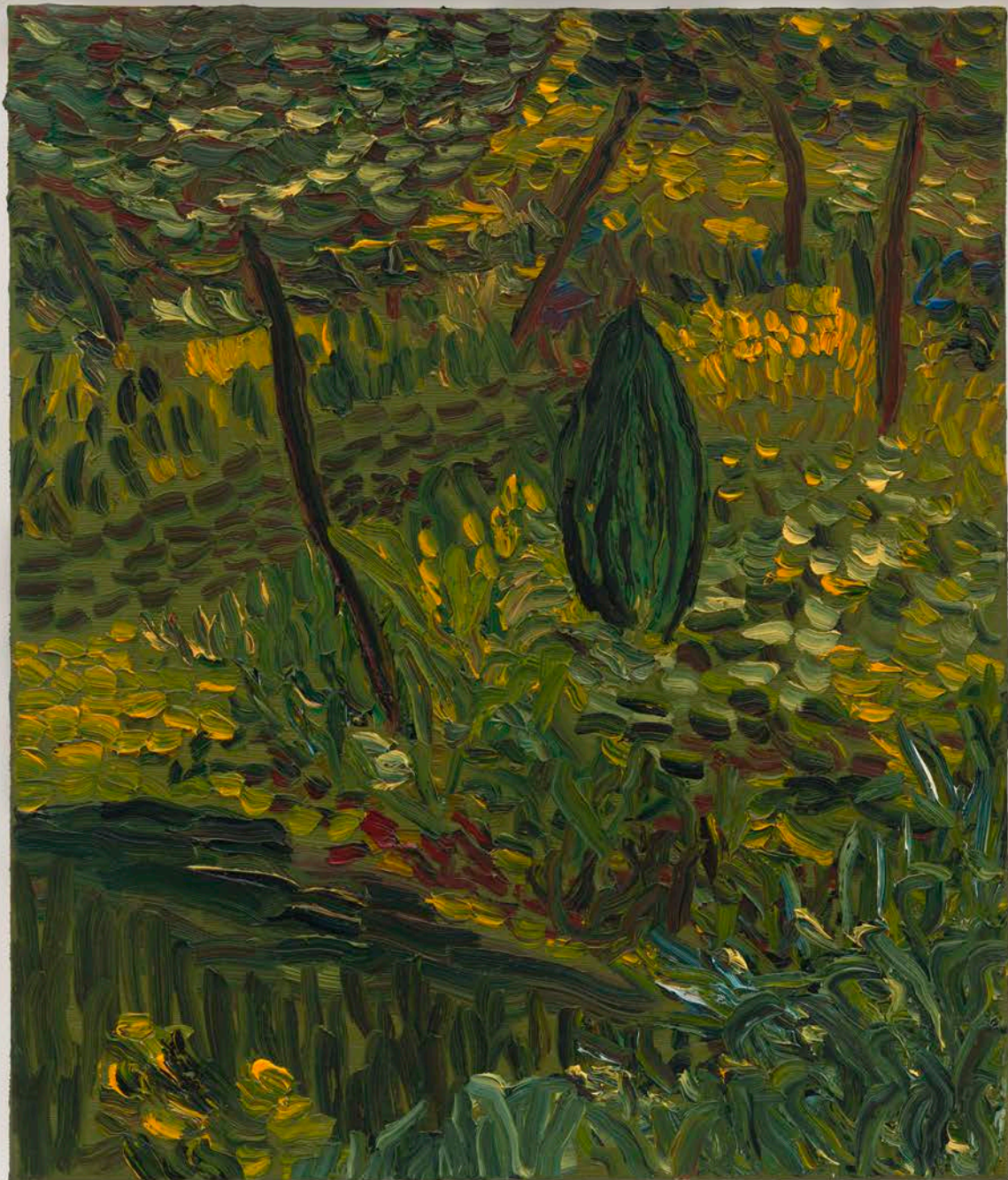




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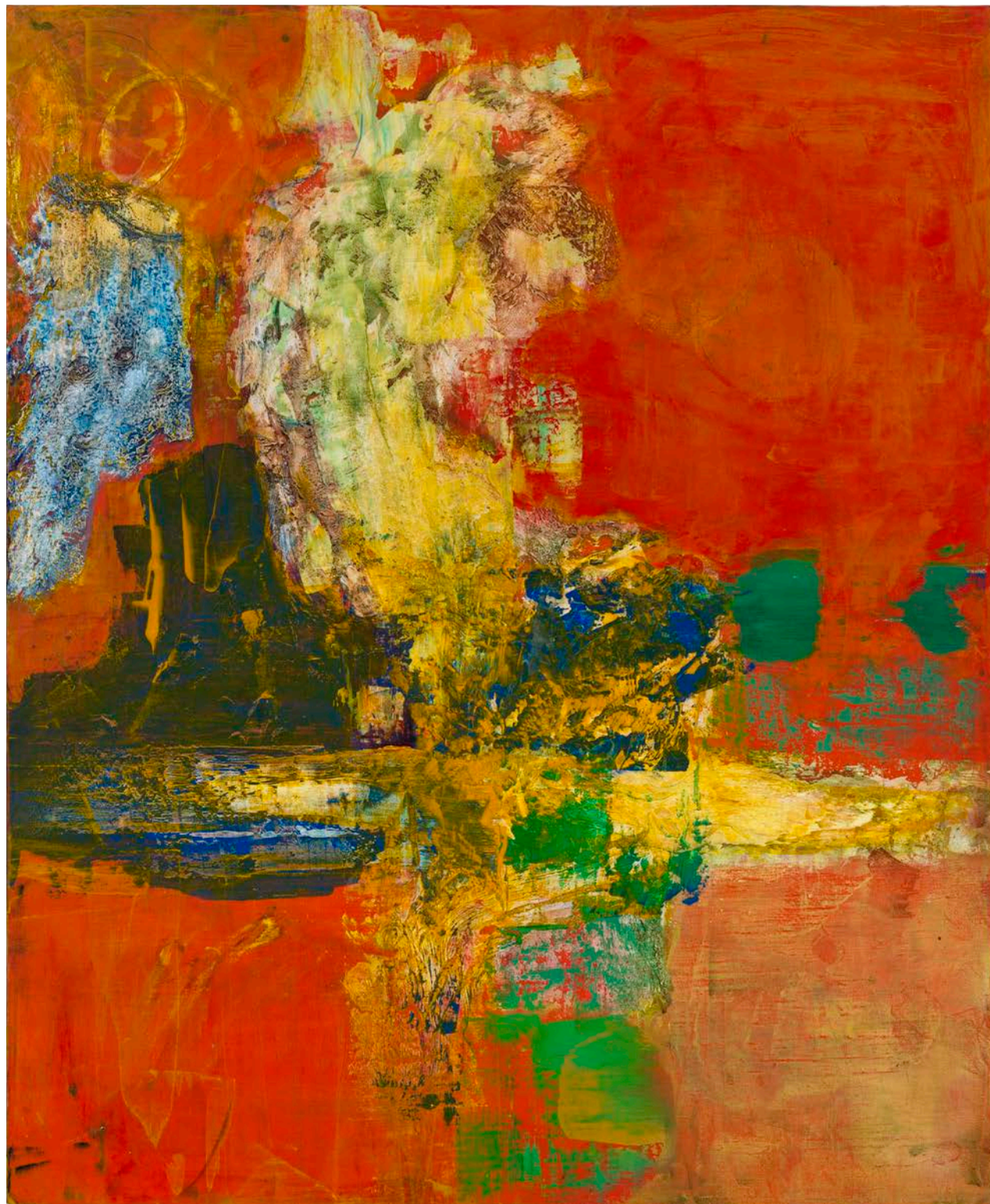


Matthew Wong (1984 - 2019). *Landscape For Hodgkin*, 2017. Oil on canvas.
24 x 20 in. / 61 x 50.8 cm.





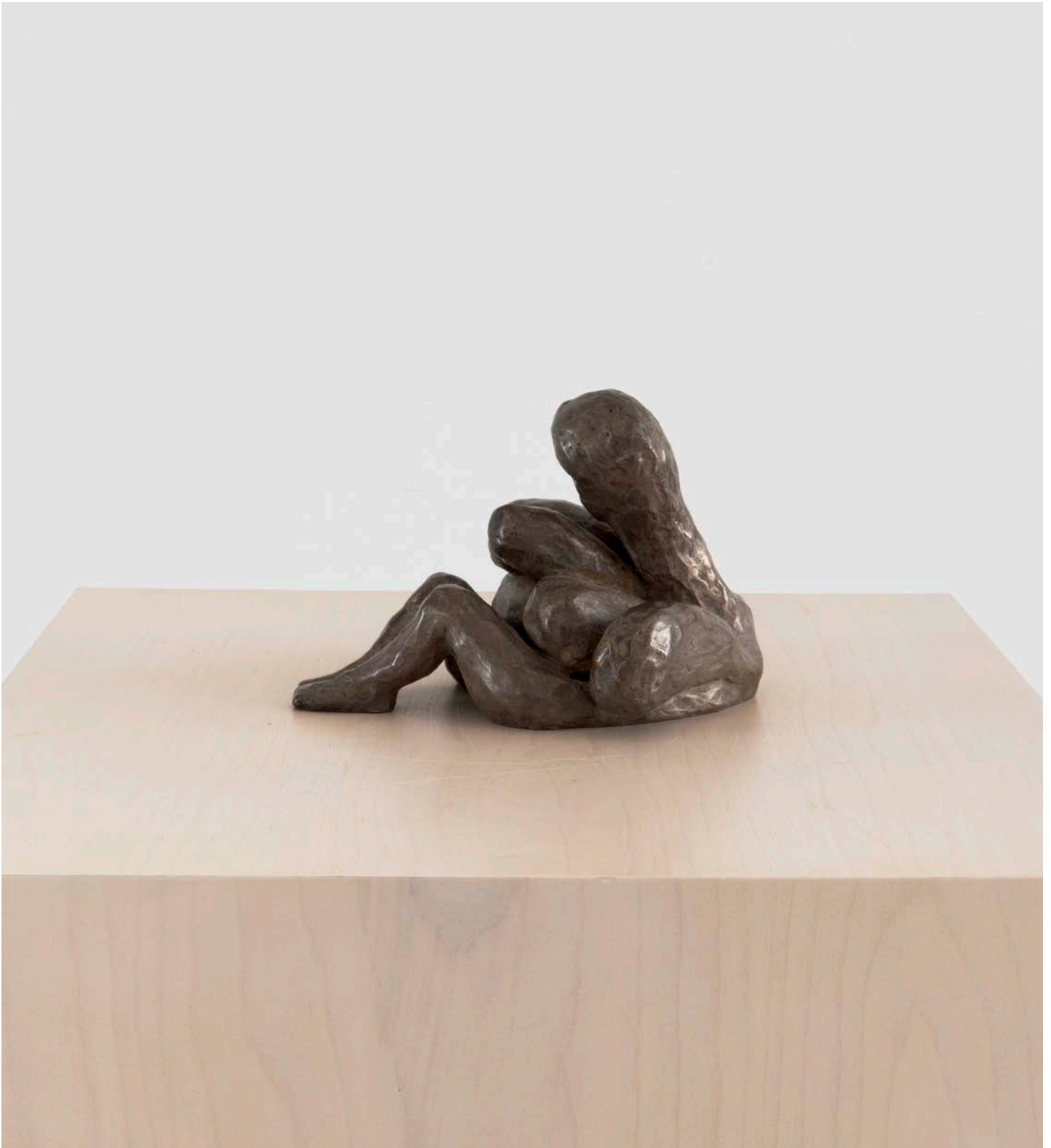
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Bill Jensen. *Small Bitter Chant*, 2022. Oil on linen.
30 x 23 3/4 in. / 76.2 x 60.3 cm.



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Louise Bourgeois (1911 - 2010). *Femme*, 2005. Bronze, silver nitrate patina.
5 x 6 x 8 in. / 12.7 x 15.2 x 20.3 cm. Edition 5/6.





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Pat Steir. *September North China Sea*, 1994-95. Oil on canvas.
96 x 96 in. / 243.8 x 243.8 cm.



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Lynda Benglis. *D'Arrest*, 2009. Tinted polyurethane.
47 1/4 x 45 3/4 x 22 3/4 in. / 120 x 116.2 x 57.8 cm. Edition 3/3.



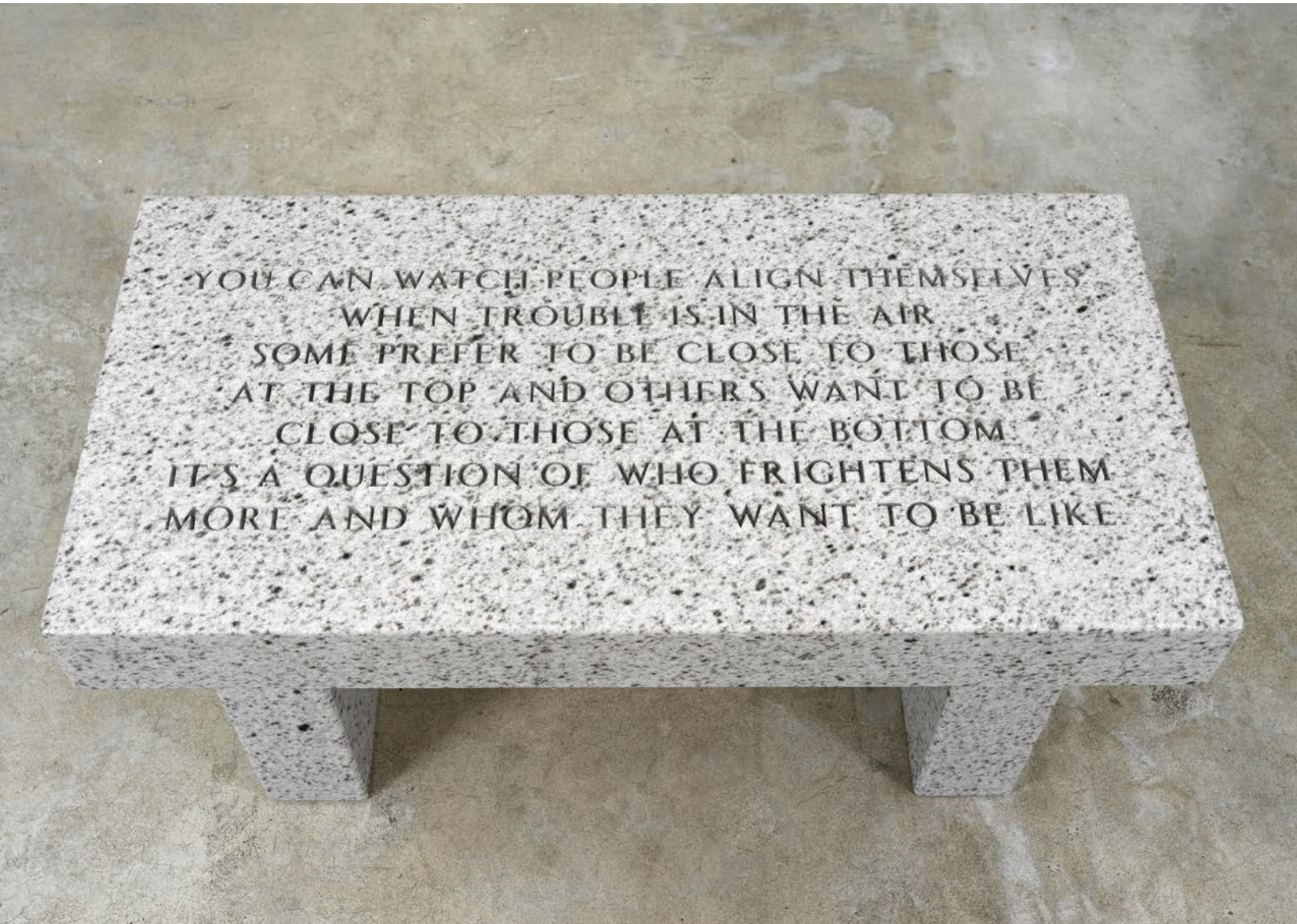


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Serge Poliakoff (1900 - 1969). *Composition Abstraite*, 1966. Gouache and tempera on paper.
24 x 18 in. / 61 x 45.7 cm.

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YOU CAN WATCH PEOPLE ALIGN THEMSELVES
WHEN TROUBLE IS IN THE AIR
SOME PREFER TO BE CLOSE TO THOSE
AT THE TOP AND OTHERS WANT TO BE
CLOSE TO THOSE AT THE BOTTOM
IT'S A QUESTION OF WHO FRIGHTENS THEM
MORE AND WHOM THEY WANT TO BE LIKE

Jenny Holzer. *Untitled From The Living Series: You Can Watch People Align Themselves...*, 1989.

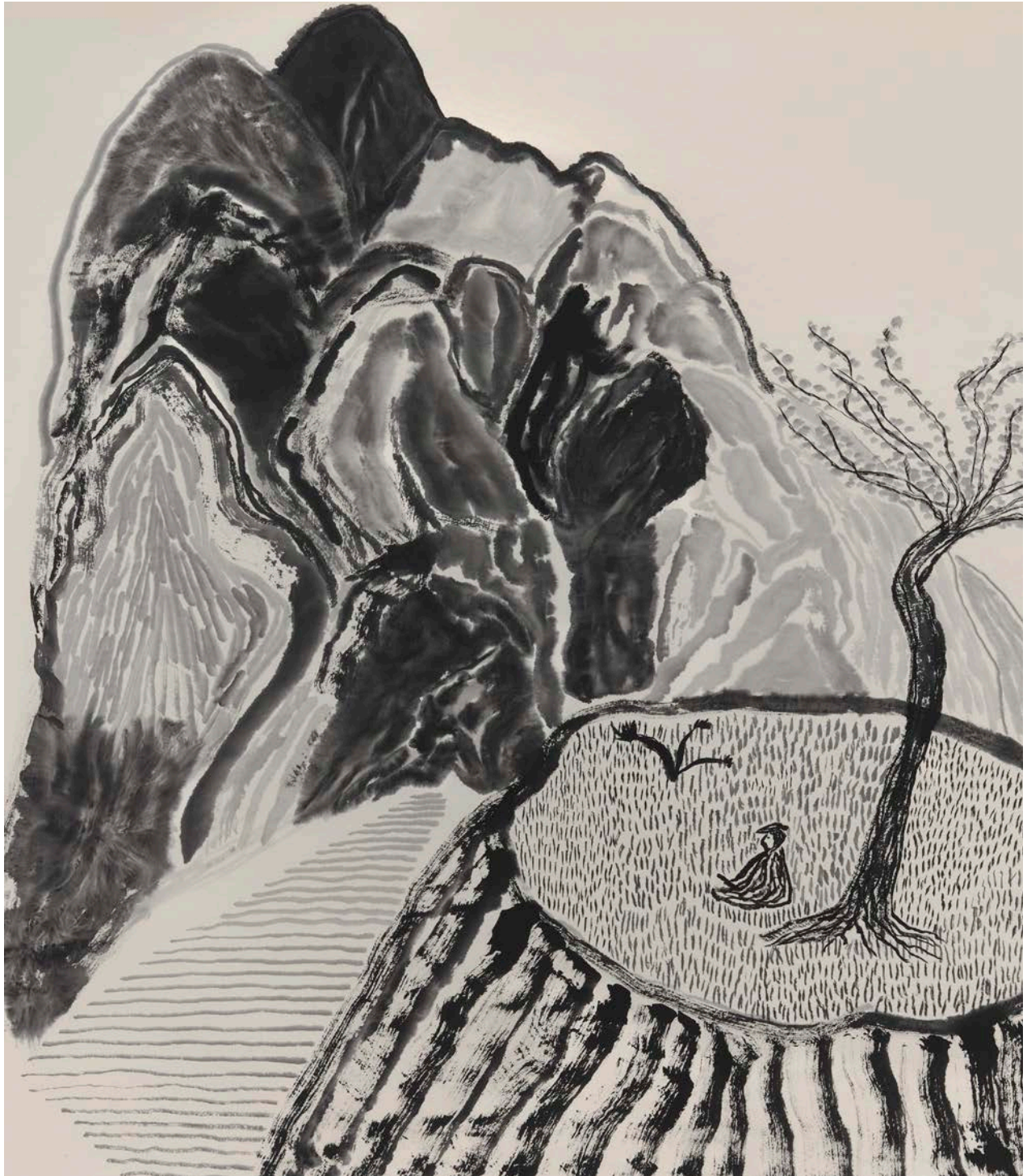
Bethel white granite bench.

17 3/4 x 36, x 18 in. / 45.1 x 91.4 x 45.7 cm. Edition 1/3.

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Matthew Wong (1984 - 2019). *The Poet And The Landscape*, 2017. Ink on rice paper.
31 1/4 x 28 in. / 79.4 x 71.1 cm.





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Matthew Wong (1984 - 2019). *Between Two Cliffs*, 2019. Ink on rice paper.
13 x 12 1/2 in. / 33 x 31.8 cm.





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Donald Baechler (1956 - 2022). *Untitled*, 2013. Acrylic and fabric collage on canvas.
24 x 24 in. / 61 x 61 cm.



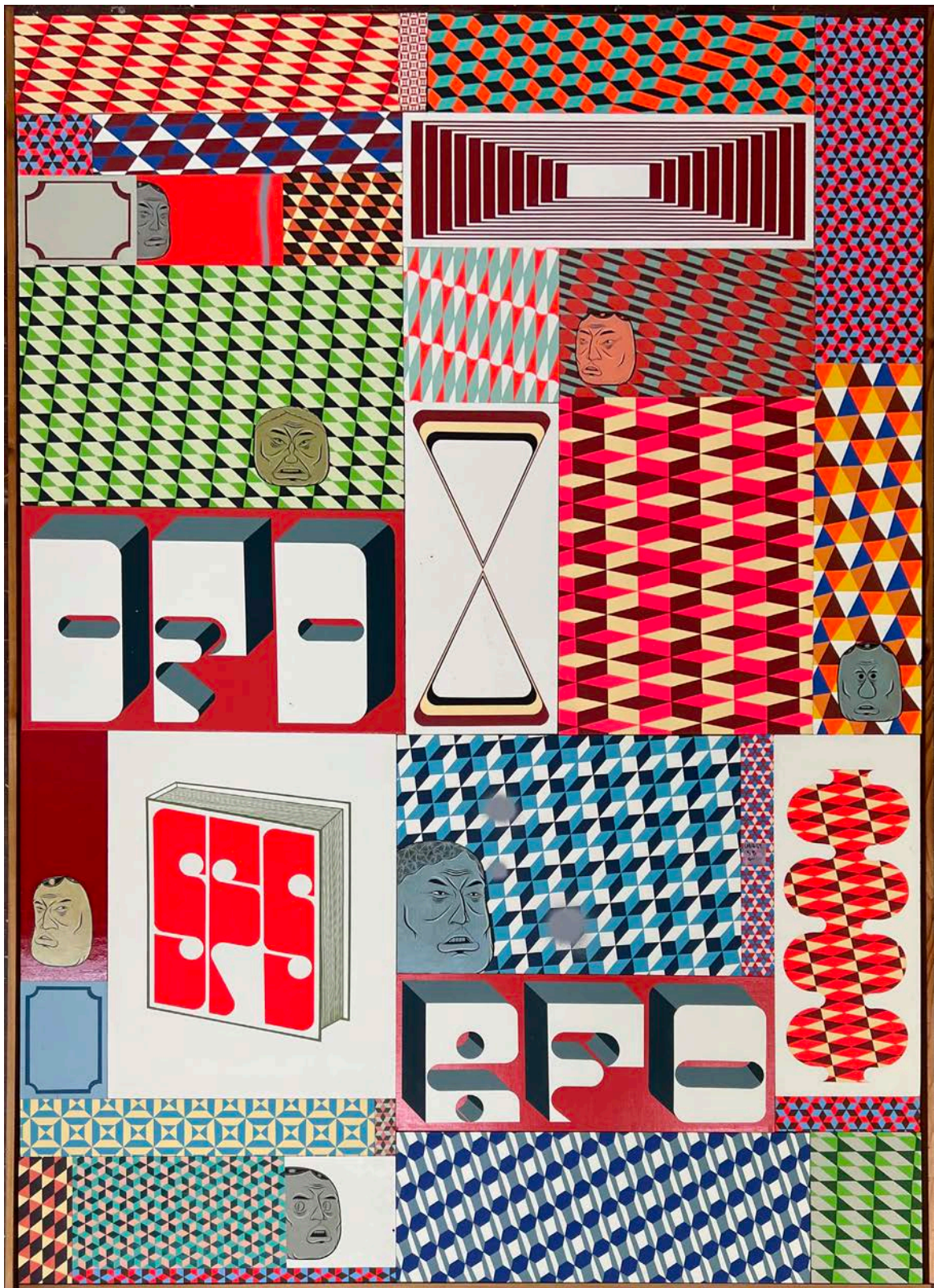
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Sam Gilliam. *Half Circle Cape II*, 1972. Acrylic on canvas.
81 x 27 x 7 in. / 205.7 x 6-w8.6 x 17.8 cm.



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Barry McGee. *Untitled*, 2022. Acrylic and spray paint on panels; 31 elements.
84 x 57 in. / 213.4 x 144.8 cm.

