ART BASEL MIAMI BEACH

DECEMBER 2 - 6, 2020

Elizabeth Neel

An intensely physical painter, Neel's mysterious shapes, symbols and strokes in acrylic are poured, brushed, printed, folded, stamped, rolled and dragged onto raw canvas, only to be stretched after completion. As if tilling, harrowing, and leveling a field, it is not surprising that her new work, made during these long Covid months, were wrought in a barn on a farm in Morristown, Vermont. For Neel, the splendor of landscapes, flora and fauna are intoxicating resources intoxicating resources which she interprets in abstract bursts of color. The piercing yellow of "scanning the Meridian sun" is likened to that of bee pollen or buttercups in an overgrown field. Deep reds and hot pinks which saturate the painting All the Cares are reminiscent of a mix of mud and blood that soaks a newly born calf, or the rusty clay seeping through ones toes after a downpour.

The granddaughter of iconic American portrait painter Alice Neel, and sister of filmmaker Andrew Neel, Neel has honed a practice that consistently draws from everything around her. She makes paintings and works on paper in both rural Morristown and urban Brooklyn. Her studios are covered in an abundance of images culled from the internet – exotic flora, animal X-Rays, medieval mosaics, human anatomy diagrams, gothic architecture, poetry and more.

Elizabeth Neel received a Bachelor of Arts from Brown University, Providence, in 1997; a Diploma from the School of Museum of Fine Arts, Boston, in 2002; and a Master of Fine Arts from Columbia University, New York, in 2007. She has had solo and group exhibitions at galleries and museums around the world, including the Sculpture Center, Long Island City; Neuberger Museum of Art, Purchase; Saatchi Gallery, London, Mary Boone Gallery, New York, Suzanne Vielmetter, Los Angeles. She was included in the Prague Biennial 5 and her work has been most recently acquired by The Hammer Museum, Los Angeles, and Albright Knox Gallery, Buffalo. She recently debuted a group of paintings in Seoul, South Korea titled *In the Belly of the Whale* at Various Small Fires in Seoul, Korea. She is represented by Salon 94, New York who will host her first exhibition with the gallery in Summer 2021.



Elizabeth Neel Finding that of Fifty Seeds, 2020

Acrylic on canvas 62 x 57 inches (157.5 x 144.8 cm) \$45,000











David Benjamin Sherry

The pictures I took, which began as an homage to the grand Western landscape photographic legacy, evolved into an opportunity to build upon it. Like my predecessors, I use an 8x10 large-format film camera, which allows for an unrivaled level of detail. However, when printing this series, I'm not interested in depicting the way the subject appears in reality, but rather its potential for emotional resonance between viewer and subject. Color is a conduit for me to make those feelings visible, and to begin a radical, queer new chapter to this colonial, heteronormative history of the medium. In this way I feel I am queering the landscape.

- David Benjamin Sherry, 2020

David Benjamin Sherry (b. 1981, Stony Brook, NY) currently lives and works in Los Angeles, CA. His work revolves around interests in environmentalism, queer identity and alternative analog film processes. He received a BFA from Rhode Island School of Design in 2003, and his MFA from Yale University in 2007. Past group exhibitions include Ansel Adams In Our Time, Museum of Fine Arts, Boston; Greater New York 2010, at MoMA PS1, LIC, NY; The Anxiety of Photography, Aspen Art Museum, Aspen, CO; Lost Line, Los Angeles County Museum of Art, Los Angeles, CA; and, What Is A Photograph?, International Center for Photography, New York, NY. His work is in permanent collections at the The Nasher Museum of Art, Durham, NC; Walker Art Center, Minneapolis, MN; Wexner Center of the Arts, Columbus, OH; Los Angeles County Museum of Art, Los Angeles, CA; the Saatchi Collection, London, UK; and the Whitney Museum of American Art, New York, NY. Earth Changes, a catalogue of Sherry's landscape work, with an essay by LACMA curator Britt Salvesen, was published in 2015 by Mörel Books, London. His most recent monograph, American Monuments (Radius, 2019) features essays by top environmentalists and activists Terry Tempest Williams and Bill McKibben. The series was also featured in a cover story by Aperture Magazine in Spring 2019 (Aperture #234: "Earth"). Los Angeles. Sherry will be joining Yale's MFA faculty this coming fall 2020 as visiting critic.







David Benjamin Sherry Joshua Tree, Joshua Tree National Park, California, 2020 Chromogenic print $88\ 3/4\ x\ 71$ inches ($225.4\ x\ 180.3\ cm$) Edition of 3, 2AP $$36,000^*$

50 x 40 inches (127 x 101.6 cm) Edition of 3, 2AP \$18,000*

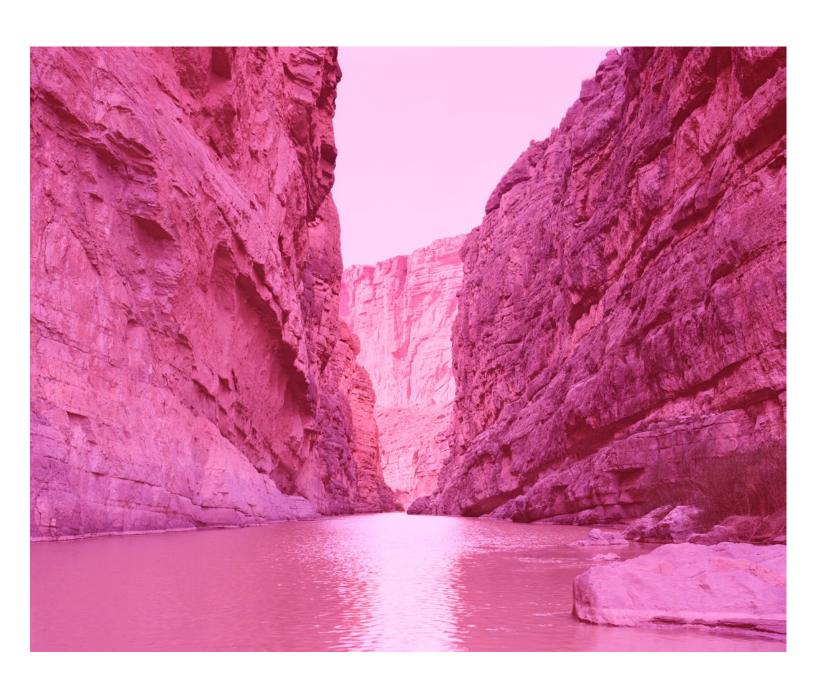


David Benjamin Sherry Double Dunes, Death Valley National Park, California, 2020 Chromogenic print 71 x 88 3/4 inches (180.3 x 225.4 cm) Edition of 3, 2AP \$36,000* 40 x 50 inches (101.6 x 127 cm) Edition of 3, 2AP \$18,000*



David Benjamin Sherry Upper Yosemite Falls, Yosemite National Park, California, 2020 Chromogenic print $88\ 3/4\ x\ 71$ inches ($225.4\ x\ 180.3\ cm$) Edition of $3,\ 2AP$ $$36,000^*$

50 x 40 inches (127 x 101.6 cm) Edition of 3, 2AP \$18,000*



David Benjamin Sherry Santa Elena Canyon, Big Bend National Park, Texas, 2020 Chromogenic print 71 x 88 3/4 inches (180.3 x 225.4 cm) Edition of 3, 2AP \$36,000* 40 x 50 inches (101.6 x 127 cm) Edition of 3, 2A \$18,000*



David Benjamin Sherry Looking towards Mexico from the Chisos Mountains, Big Bend National Park, Texas, 2020 Chromogenic print 71 x 88 3/4 inches (180.3 x 225.4 cm) Edition of 3, 2AP \$36,000* 40 x 50 inches (101.6 x 127 cm) Edition of 3, 2AP \$18,000*

Yukultji Napangati

For more than twenty years, Yukultji Napangati (born c. 1971, Wilkinkarra, Australia) has created gorgeous, shimmering paintings which evoke the vast Western Desert where she was born. Minimalist in palette and formally abstract, her paintings draw on the ancestral myths handed down through kinship lines which are both sacred and distinct. The country that Napangati paints is the remote Gibson Desert in Western Australia, north of Kiwirrkurra near the great salt lake Wilkinkarra (Lake Mackay), the heart of the Pintupi homelands. She was born there and lived nomadically with her small family of nine until the age of fourteen, when they were sighted and subsequently reunited with her Pintupi kin. Making national headlines as the last of the desert nomads, "The Lost Tribe" (or "Pintupi Nine") generated a media sensation when they were discovered in October 1984 living independently and without contact to the outside world. But despite the attention, they insisted that they were not lost, merely living off the land as their ancestors had for millennia.

Yukultji Napangati began to paint in 1996, as part of a burgeoning initiative amongst Pintupi women to express and preserve their cultural inheritance, and develop an aesthetic language all of their own. She is now recognized as a leading figure of the contemporary Australian Aboriginal painting movement and has received numerous awards including the Art Gallery of New South Wales' 2018 Wynne Prize for Landscape Painting and the prestigious Alice Prize. Her work has been exhibited worldwide and is included in the permanent collections of the Art Gallery of New South Wales, Sydney, Australia; the National Gallery of Australia, Canberra; the National Gallery of Victoria, Melbourne, Australia; The Queensland Gallery of Modern Art, Brisbane, Australia; the Hood Museum of Art, Dartmouth College, NH, The Harvard Art Museums, Cambridge, MA, the Milwaukee Art Museum, WI, and the Toledo Museum of Art, OH.



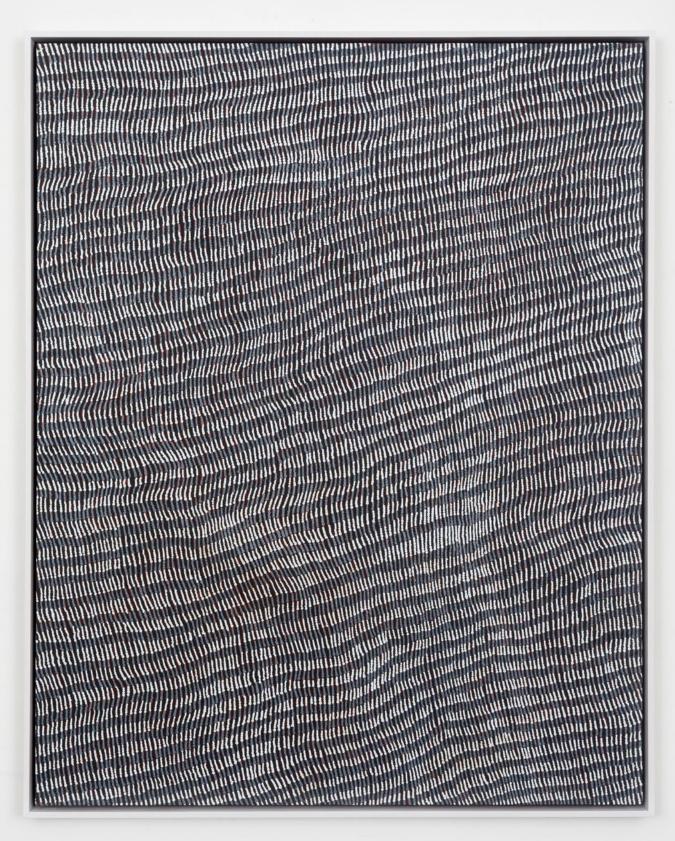
Yukultji Napangati *Untitled*, 2020

Acrylic on linen

Framed: 73 $1/4 \times 61 \ 1/2 \times 2 \ 1/4 \ inches (186.1 \times 156.2 \times 5.7 \ cm)$

Unframed: $72 \times 60 \text{ 1/4}$ inches (182.9 x 153 cm)

\$75,000



Acrylic on linen

Framed: 61 x 49 x 2 1/4 inches (154.9 x 124.5 x 5.7 cm)

Unframed: $60 \frac{1}{4} \times 48$ inches $(153 \times 121.9 \text{ cm})$

\$55,000

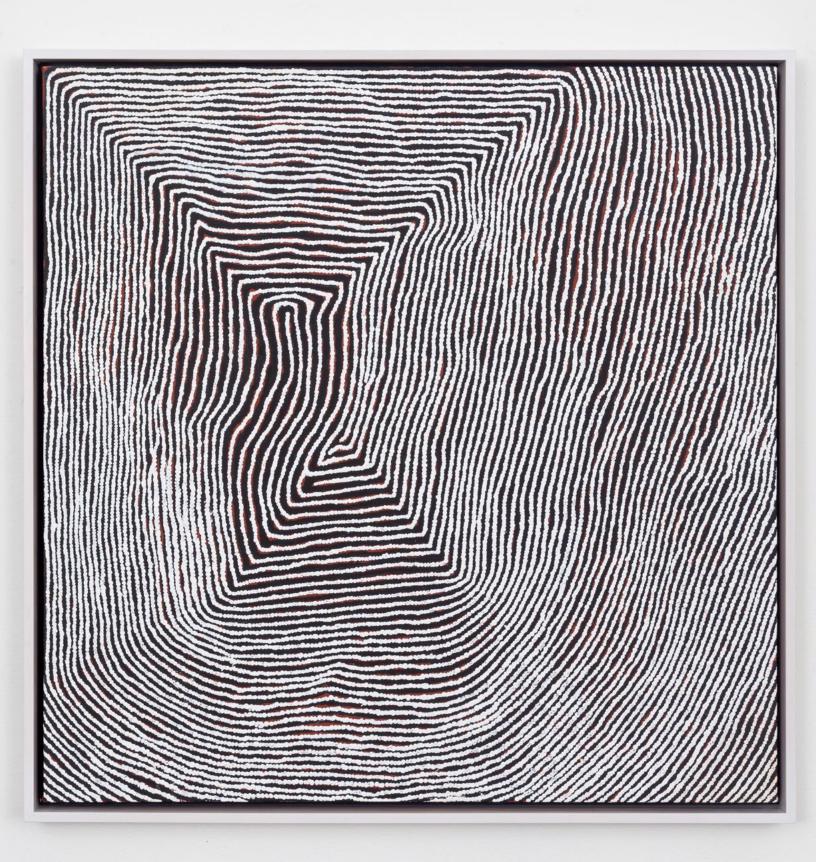
594		

Warlimpirrnga Tjapaltjarri

Warlimpirrnga Tjapaltjarri (born c. 1958, Australia) and his family—including younger sister Yukultji Napangati—lived a semi nomadic life as hunter-gatherers in the Gibson and Great Sandy Desert regions with little to no outside contact until 1984. His paintings, which have become significant international exponents of contemporary painting from Australia, depict undulating landscapes that oscillate and buzz with visual energy.

Few painters can match the optical intensity found in Warlimpirrnga Tjapaltjarri's paintings. Glistening like a mirage, they pulse and swirl, hovering between the canvas and the eye like an electromagnetic field. The epicenter of the power in Warlimpirrnga's paintings comes from his great muse Wilkinkarra (Lake Mackay), a vast expanse spanning 1,350 square miles between the Gibson and Great Sandy Deserts of Western Australia. Warlimpirrnga's depictions are usually focused on the site of Marawa, a place of particular significance in the journeys of the Tingari—a group of ancestral beings who travelled over vast stretches of the country and whose stories are commemorated in song cycles, ceremonies and designs traditionally seen on pearl shells and ceremonial shields. In Warlimpirrnga's paintings there are echoes of these designs, but they are transformed into the artist's own unique visual vocabulary.

Tjapaltjarri is represented in major collections around the world, including the National Gallery of Victoria (Melbourne, Australia); the Art Gallery of New South Wales (Sydney, Australia); the Musée du Quai Branly (Paris, France); Toledo Art Museum (Toledo, OH); and Harvard Art Museums (Cambridge, MA). Prominent group exhibitions include Mapa Wiya (Your Map's Not Needed): Australian Aboriginal Art from the Fondation Opale, Menil Foundation (Houston, TX); No Boundaries: Aboriginal Australian Contemporary Abstract Painting, Pérez Art Museum Miami (Miami, FL - exhibition travelled to Nevada Museum of Art, Reno, NV, Portland Institute for Contemporary Art, Portland OR, Charles H. Wright Museum of African-American History, Detroit, MI, and the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY) and dOCUMENTA 13 (Kassel, Germany).



Warlimpirrnga Tjapaltjarri *Untitled*, 2019 Acrylic on linen

Framed: $37 \frac{1}{4} \times 37 \frac{1}{4} \times 2 \frac{1}{4}$ inches (94.6 x 94.6 x 5.7 cm)

Unframed: 35 7/8 x 35 7/8 inches (91.1 x 91.1 cm)

\$35,000





Warlimpirrnga Tjapaltjarri *Untitled*, 2019 Acrylic on linen

Framed: $37 \frac{1}{4} \times 37 \frac{1}{4} \times 2 \frac{1}{4}$ inches $(94.6 \times 94.6 \times 5.7 \text{ cm})$

Unframed: 35 7/8 x 35 7/8 inches (91.1 x 91.1 cm)

\$35,000



Warlimpirrnga Tjapaltjarri *Untitled*, 2019 Acrylic on linen

Framed: $37 \frac{1}{4} \times 25 \frac{1}{2} \times 2 \frac{1}{4}$ inches (94.6 × 64.8 × 5.7 cm)

Unframed: 35 7/8 x 24 1/8 inches (91.1 x 61.3 cm)

\$25,000

