

BIENVENU STEINBERG & C

UNTITLED Art

Booth B9

Liliana Porter

Fernanda Fragateiro

Sergio Sister

Marti Cormand

Max Gimblett

Marco Maggi

Johanna Calle

Ana Tiscornia

Michael Wang

Emilio Perez

Julianne Swartz

Peter Kim

Andrea Belag

Lydia Dona

Liliana Porter



Born in Buenos Aires in 1941, Liliana Porter studied at the Escuela Nacional de Bellas Artes in Buenos Aires (1954–58) and the Universidad Iberoamericana in Mexico City (1958–61). Her diverse oeuvre comprises printmaking, works on canvas, drawings, and time-based media as well as installations and public art projects. Porter began her career as a printmaker and studied at Pratt Institute in Brooklyn in the mid-1960s, shortly after arriving in the United States. Among her most celebrated early works was a series of photoengravings and installations of sheets of crumpled paper from the 1960s that troubled obvious distinctions between object and image and cemented Porter's reputation as an important early exponent of conceptualism. Her work has been shown internationally since the 1960's.

Select exhibitions include: *Huellas y Vestigio*, Museo Casa de la Moneda, Madrid, Spain (2024); *The Task*, Dia Bridgehampton, NY (2024); *A Video Program*, Dia Chelsea, New York, NY (2024); *Actualidades / Breaking News*, San Jose Museum of Art, San Jose, CA (2023-24); *Les Abattoirs*, Toulouse, FR (2023); *Reality Play at Les Abattoirs*, Musee d'Art Contemporain, Toulouse, FR, El Museo de Barrio, New York, NY (2019); *The Perez Art Museum*, Miami, FL (2018); *Radical Women: Latin American Art, 1960-1985*, Brooklyn Museum, Brooklyn, NY and the Hammer, Los Angeles, CA (2018); *Biennale di Venezia, 57th International Art Exhibition*, Italy (2017); *ARTOMI*, Ghent, NY (2017); and Savannah College of Art and Design, Savannah, GA (2017).





Liliana Porter
*Man With White Shoes Holding the
String, 2022*
Acrylic and assemblage on canvas
60 X 72 X 3.25 in
(LPo196)
\$90,000.00





Liliana Porter
For Sale (Stove), 2021
Acrylic and assemblage on canvas
12 x 12 x 2.25 in
(LPo195)
\$18,000.00



Liliana Porter
For Sale with Copper Chair, 2021
Acrylic and assemblage on canvas
14 x 11 x 2.5 in
(LPo199)
\$18,000.00

Fernanda Fragateiro



Fernanda Fragateiro's projects are characterized by a keen interest in re-thinking and probing modernist practices. Her practice involves archaeology into modernism's social, political and aesthetic history through ongoing research with archival matter, materials and objects. Throughout Fragateiro's career, sculpture and installation have been her media of choice, working with space in its various phenomenological manifestations — architectural, sculptural, private, public, temporal, socially determined — whether through sculptural works, outdoor installations or interventions, collaborations in architectural projects or works that are based on public participation. Born in 1962 in Montijo, Portugal, Fernanda Fragateiro lives and works in Lisbon.

Select exhibitions include: *Em bruto: Relações comoventes*, Fundación Cerezales Antonino y Cinia (FCAYC), León, Spain (2022); *A Cidade Incompleta*, Elvas Museum of Contemporary Art, Portugal (2021); *Centro de Arte Contemporânea Graça Morais*, Bragança, Portugal (2019); *Elvas Museum of Contemporary Art*, Portugal (2018); *Museum da Guarda*, Portugal (2018); *Museu Internacional de Escultura Contemporânea de Santo Tirso*, Portugal (2018); *Museum of Art, Architecture and technology*, Lisbon, Portugal (2017); *Palm Springs Art Museum*, CA (2016); *CaixaForum*, Barcelona, Spain (2016); *Krannert Art Museum*, Champaign, Illinois (2015); *Orlando Museum of Art*, Florida (2015); *Palais des Beaux-Arts de Paris*, France (2015); *Fundação Calouste Gulbenkian*, Lisbon, Portugal (2013); *Bronx Museum*, New York (2014); *MUAC Museo Universitario Arte Contemporáneo*, Mexico City (2014); *Koldo Mitxelena Kulturunea*, San Sebastián, MUAC, Mexico (2014); *Centre Calouste Gulbenkian*, Paris (2013); *Calouste Gulbenkian Museum*, Lisbon (2012); *Dublin Contemporary*, Ireland (2011); and *Lisbon Architecture Triennale*, Portugal (2010).



Fernanda Fragateiro
Architecture Magazine, 2024
Textile paper made of architecture
magazine Domus and Casabella; polished
stainless steel tubular support
52 x 16.5 in
132 x 42 cm
(FFR102)
\$18,000.00





Fernanda Fragateiro
Text without words 2, 2024
Raw silk textile and acrylic box
15.75 x 5.91 inches
15 x 40 cm
(FFR086)
\$14,000.00



Sergio Sister



Born in São Paulo, Brazil in 1948, Sérgio Sister lives and works in São Paulo, Brazil. Sister's extensive career takes roots in abstraction and permutations of the ready-made. His work can be viewed in the continuity of American Minimalism, European Arte Povera and the Brazilian Neo-Concrete movement. The Caixas (or Caixinas) were born from the artist's fortuitous ?????
*need to change to something more general

Select exhibitions include: Pinacoteca, São Paulo, Brazil (2020); Instituto Ling, Porto Alegre, Brazil (2019); Emmanuel Hervé, Paris (2016); Museu Municipal de Arte, Curitiba, Brazil (2013); Paço Imperial, Rio de Janeiro, Brazil (2007); Centro Universitário Maria Antonia, São Paulo (2006); Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil (2000); Centro Cultural São Paulo, São Paulo (1998); Fundação Nacional de Artes, Rio de Janeiro (1989); Museu de Arte Moderna, São Paulo; Sayago & Pardon Collection, Irvine, CA; Pinacoteca do Estado, São Paulo; Museu de Arte Moderna, Rio de Janeiro; Centro Cultural, São Paulo; Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil; FRAC Aquitaine, Bordeaux, France.

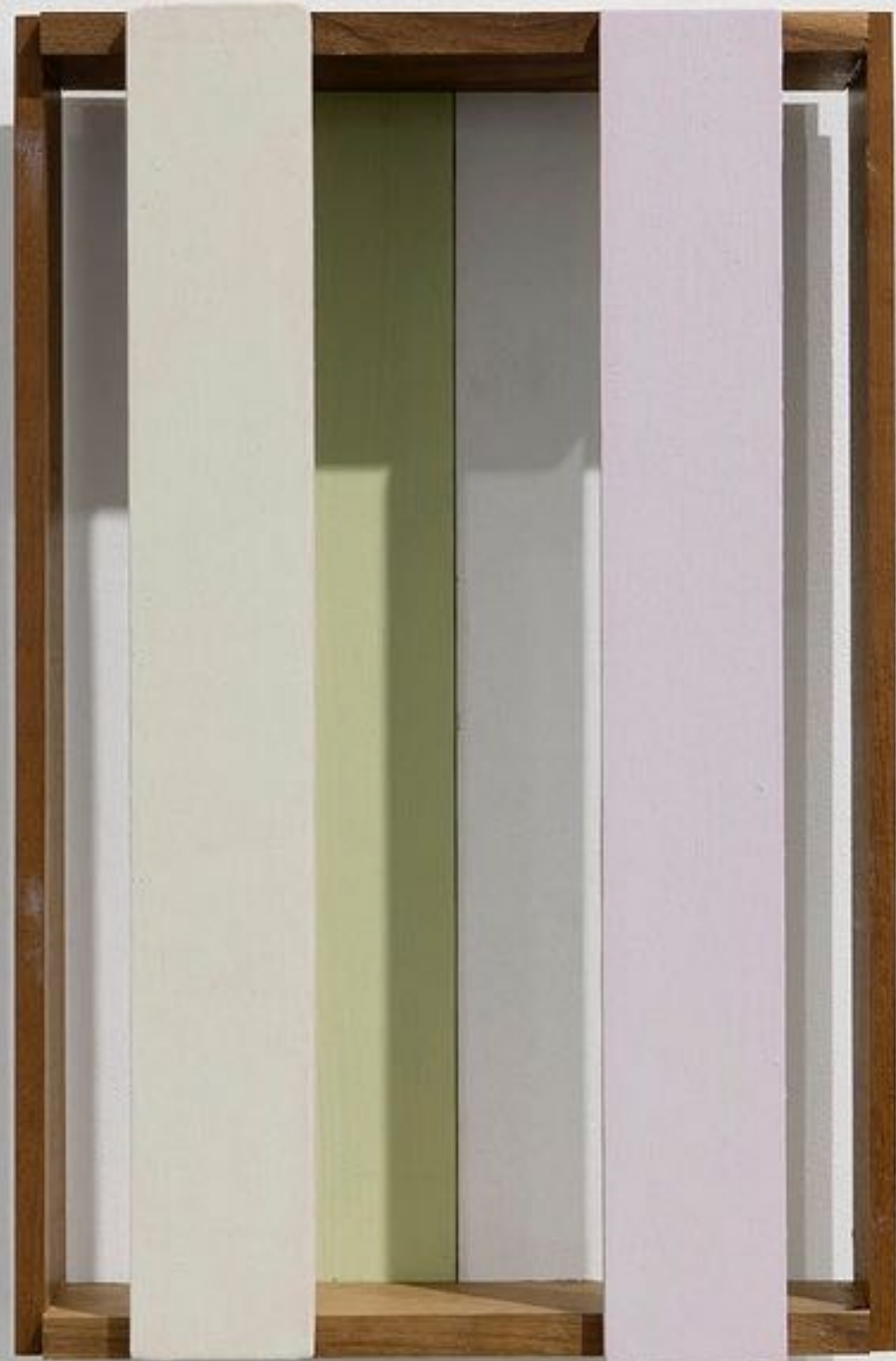


Sergio Sister
Untitled, 2024
Oil on kozo paper
Framed with Optium Museum Plexi
Paper Size: 39 x 21 in
99.1 x 53.3 cm
Framed Dimensions: 44.5 x 26.5 in
113 x 67.31 cm
(SSR165)
\$18,000.00





Sergio Sister
Untitled, 2024
Oil on kozo paper
Framed with Optium Museum Plexi
Paper Size: 37 x 32 in
94 x 81.3 cm
Framed Dimensions: 43 x 37.5 inches
109.22 x 95.25 cm
(SSR166)
\$16,000.00



Sergio Sister
Caixa 313F, 2019
Oil on Wood
15.0h x 10.0w x 4.0d in
37.8h x 25.4w x 8.89d cm
(SSR022)
\$15,000.00

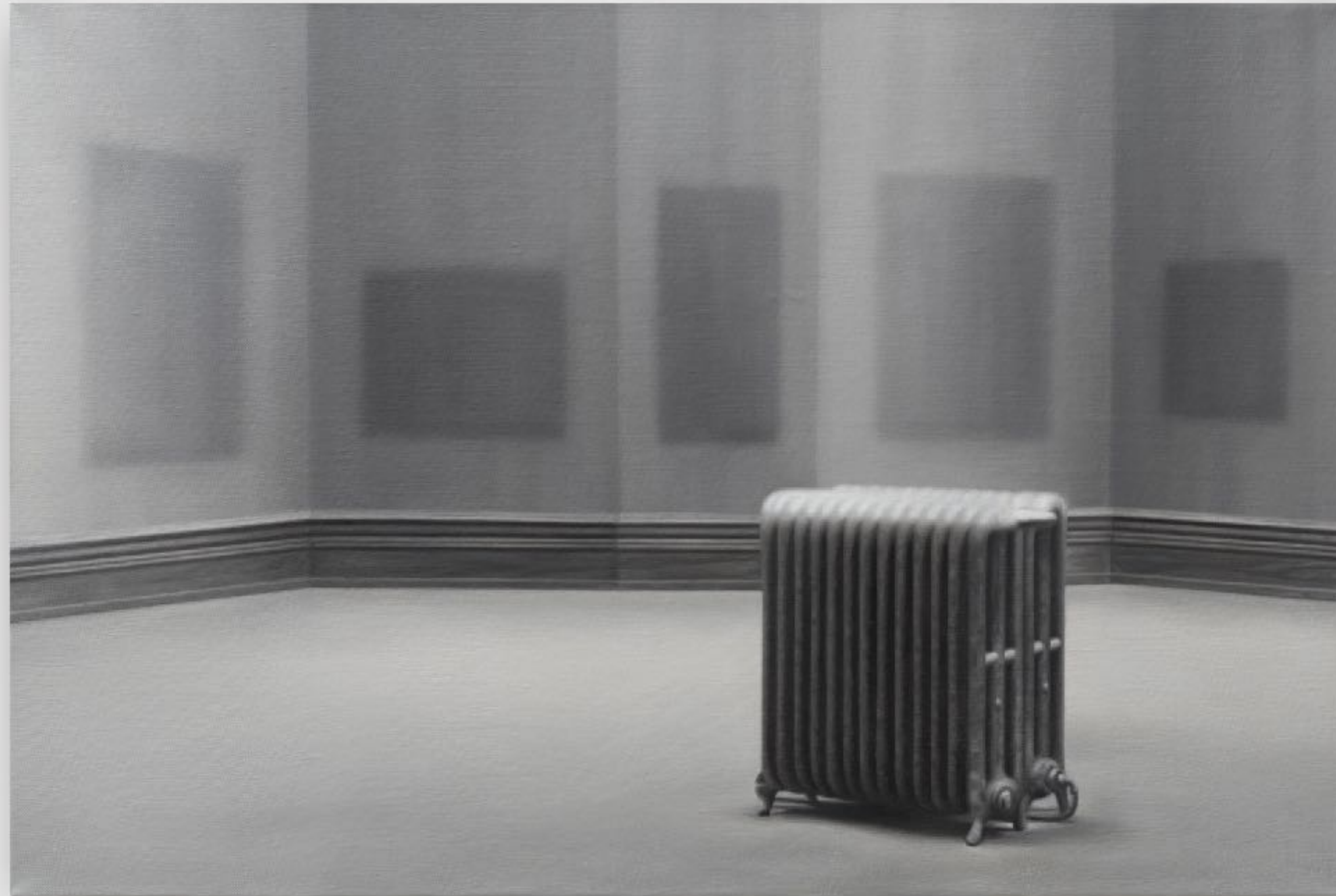
Marti Cormand



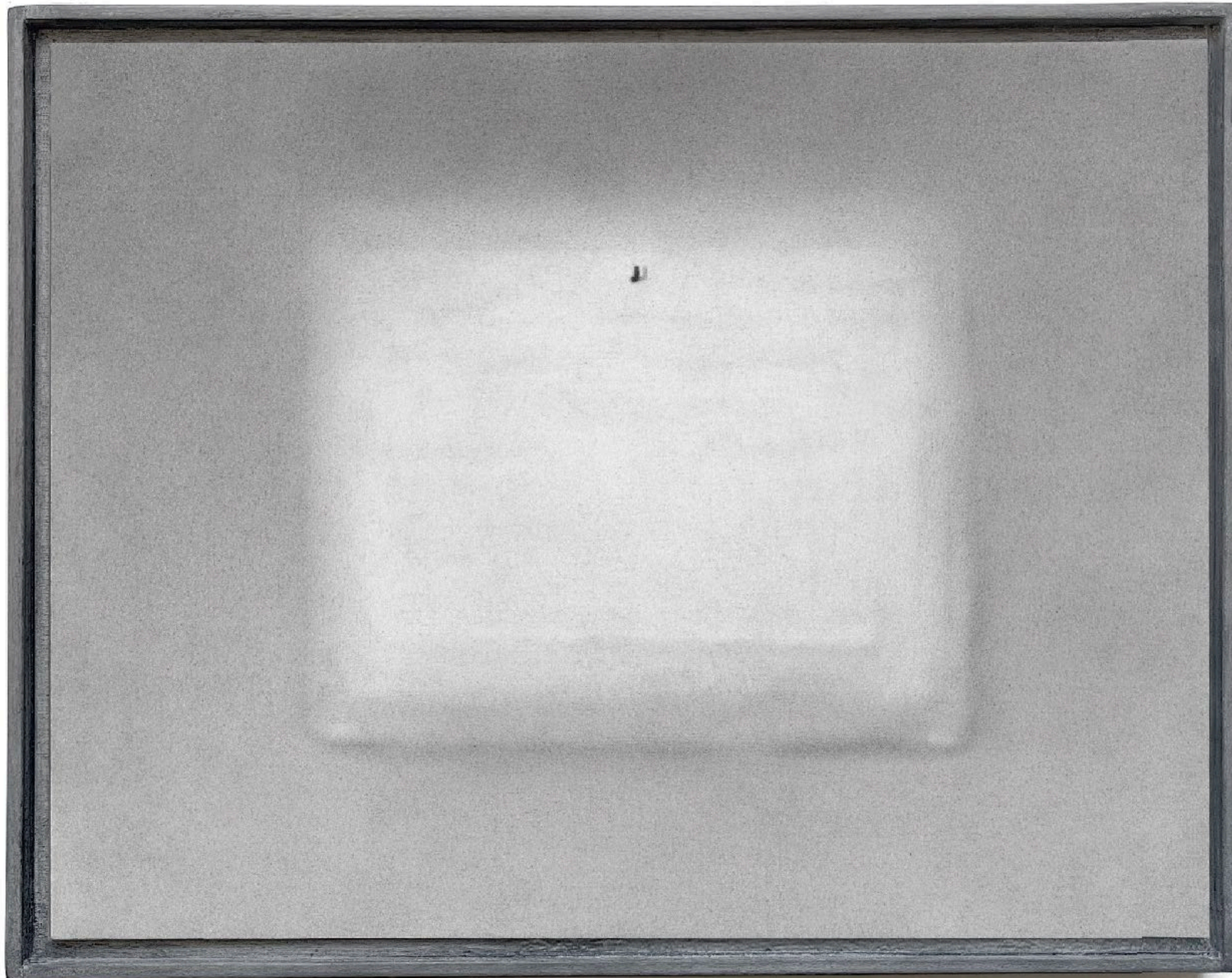
Born in Barcelona in 1970, Martí Cormand lives and works in Brooklyn, New York. Throughout his work, Cormand has manifested the need to document and preserve against the violence of history and the limitations of our institutional and societal memory. In his newest work, instead of evoking a distant past through the lens of nostalgia, Cormand applies an extraordinary level of attention to familiar objects until they become as alive as specimens under a microscope. Like a forensic detective, he examines particles and combines elements until a new reality emerges. He stitches the past with a brush and oil paint until the familiar becomes unfamiliar.

Select exhibitions include Parrish Museum, Water Mill, NY (2024), Aldrich Contemporary Art Museum, Ridgefield, CT (2020); Gregory Allicar Museum of Art, Fort Collins, CO (2018); Boulder Museum of Contemporary Art, CO; Portland Museum of Art, Portland, ME (2011); Arranz-Bravo Foundation, Hospitalet de Llobregat, Barcelona, Spain (2010); Aldrich Emerging Artist Award Show, Aldrich Contemporary Art Museum, Ridgefield, CT (2007); Villa Arson, Nice, France (2006). Public Collections include: Museo Reina Sofia, Madrid, Spain; The Alford Collection of Contemporary Art at Rollins College, Winter Park, FL; Arte y Naturaleza, Madrid; Ayuntamiento de Alcobendas, Alcobendas, Spain; Caja Madrid, Madrid; Fundacio La Caixa, Barcelona; Fundacio Vila Casas, Barcelona; Honda, La Garriga, Spain; Museum of Modern Art, New York, NY.

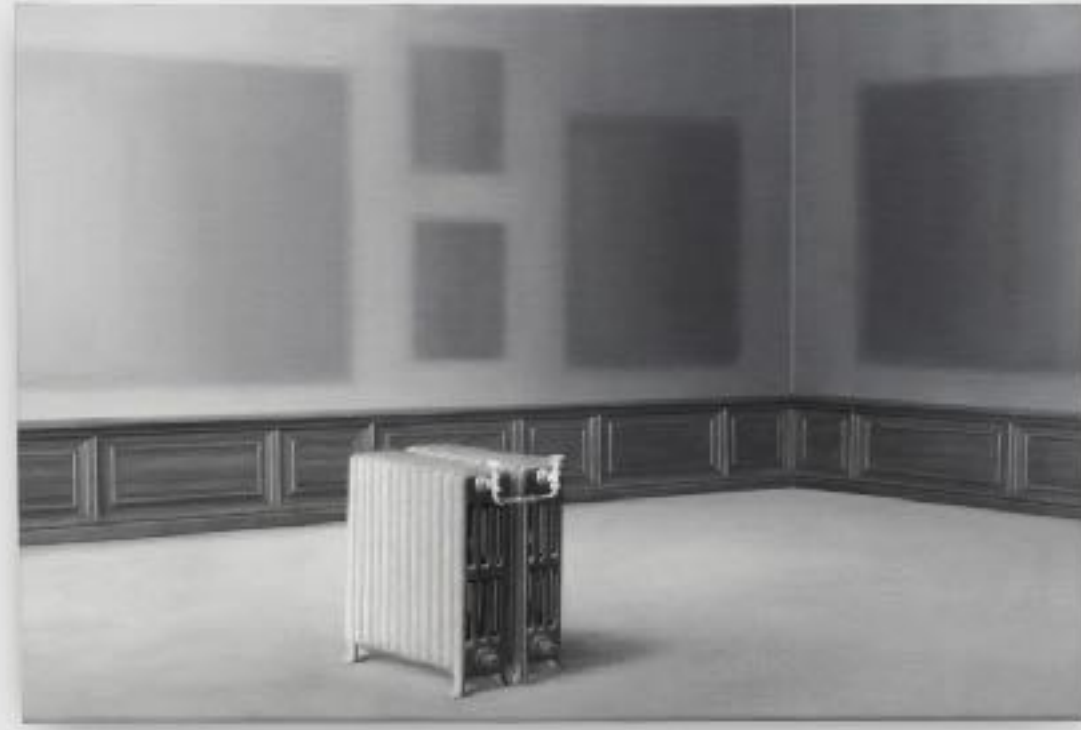


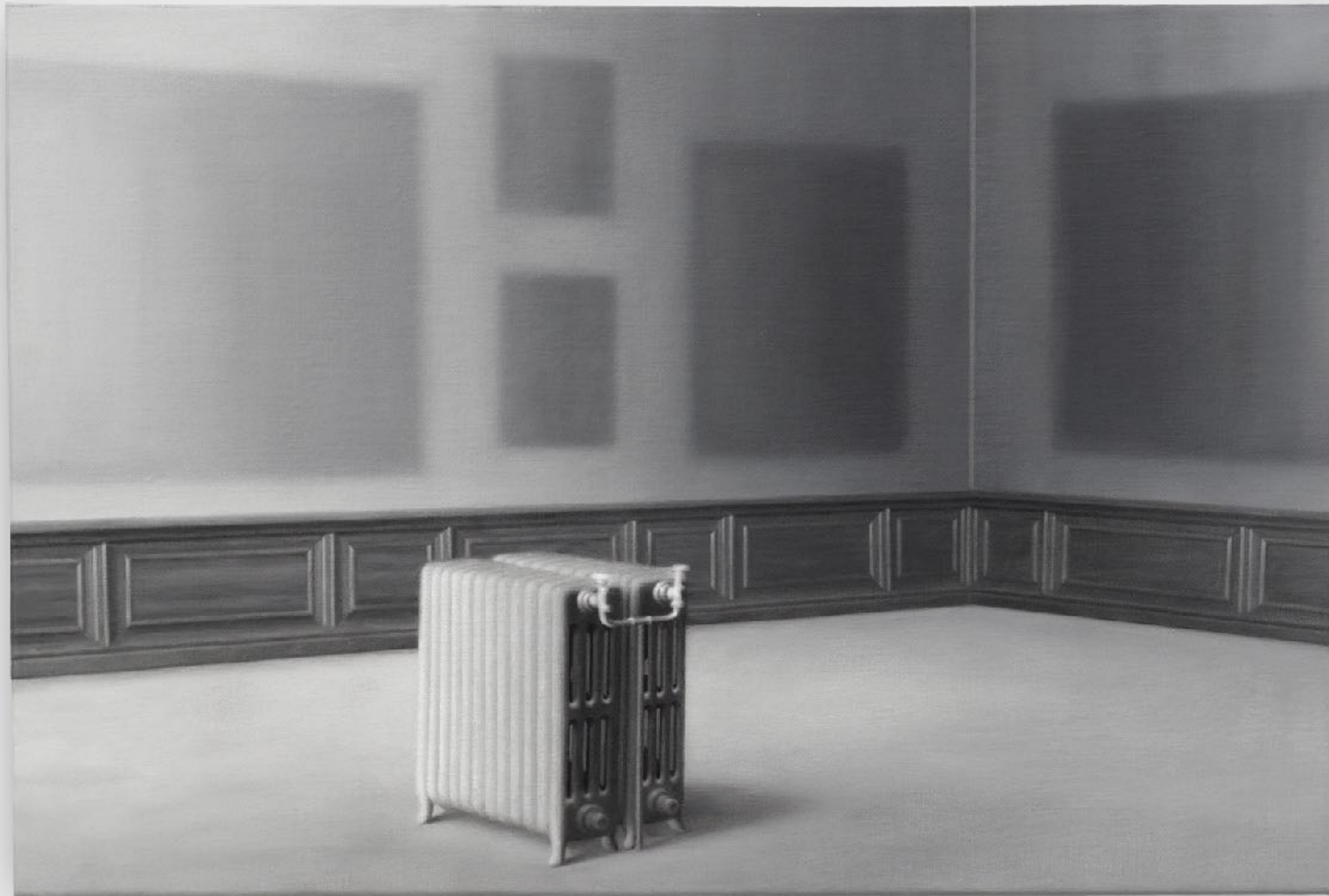


Marti Cormand
Mudanza (small), 2024
Oil on linen
24 x 36 in
61 x 91.4 cm
(MC884)
\$14,000



Marti Cormand
Vestige (nail), 2024
Graphite on paper in artist frame
7 1/2 x 9 1/2 in
19.1 x 24.1 cm
(MC887)
\$4,000





Marti Cormand
Mudanza (small), 2024
Oil on linen
24 x 36 in
61 x 91.4 cm
(MC884)
\$14,000

Max Gimblett



Max Gimblett, born in 1935, Auckland, New Zealand, works as a painter in both New York and New Zealand. Often working on shaped panels or canvases – tondos, ovals, and his signature four-lobed quatrefoil – he marries Abstract Expressionism, Modernism and Spiritual Abstraction with mysticism and traditions of Asian calligraphy. Gimblett’s work is included in major museum collections worldwide, including the Guggenheim Museum, the Museum of Modern Art, the Whitney Museum of American Art, the San Francisco Museum of Modern Art, and the Museum of New Zealand Te Papa Tongarewa.

Select recent exhibitions include ‘Ocean Wheel’ Auckland War Memorial Museum, Auckland, New Zealand (2020); “The Art of Remembrance” Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand (2017); “The Universe: Max Gimblett” (2016), Kashya Hildebrand, London, UK; “Love Conquers All” (2014), The Village Zendo, New York, NY. “Max Gimblett—The Holy Grail” Andy Warhol Museum, Pittsburgh, PA (2012).



Max Gimblett
Breathless, 2024
gesso, precious metal leaves on wood panel
40 x 40 x 2 in
(MGi038)
\$40,000.00



Max Gimblett
Angel, 2006-2022
Gesso, acrylic, water-based size, lemon gold ,
and rosanoble gold leaves on canvas
15 x 15 x 2 in
(MGi046)
\$12,000.00

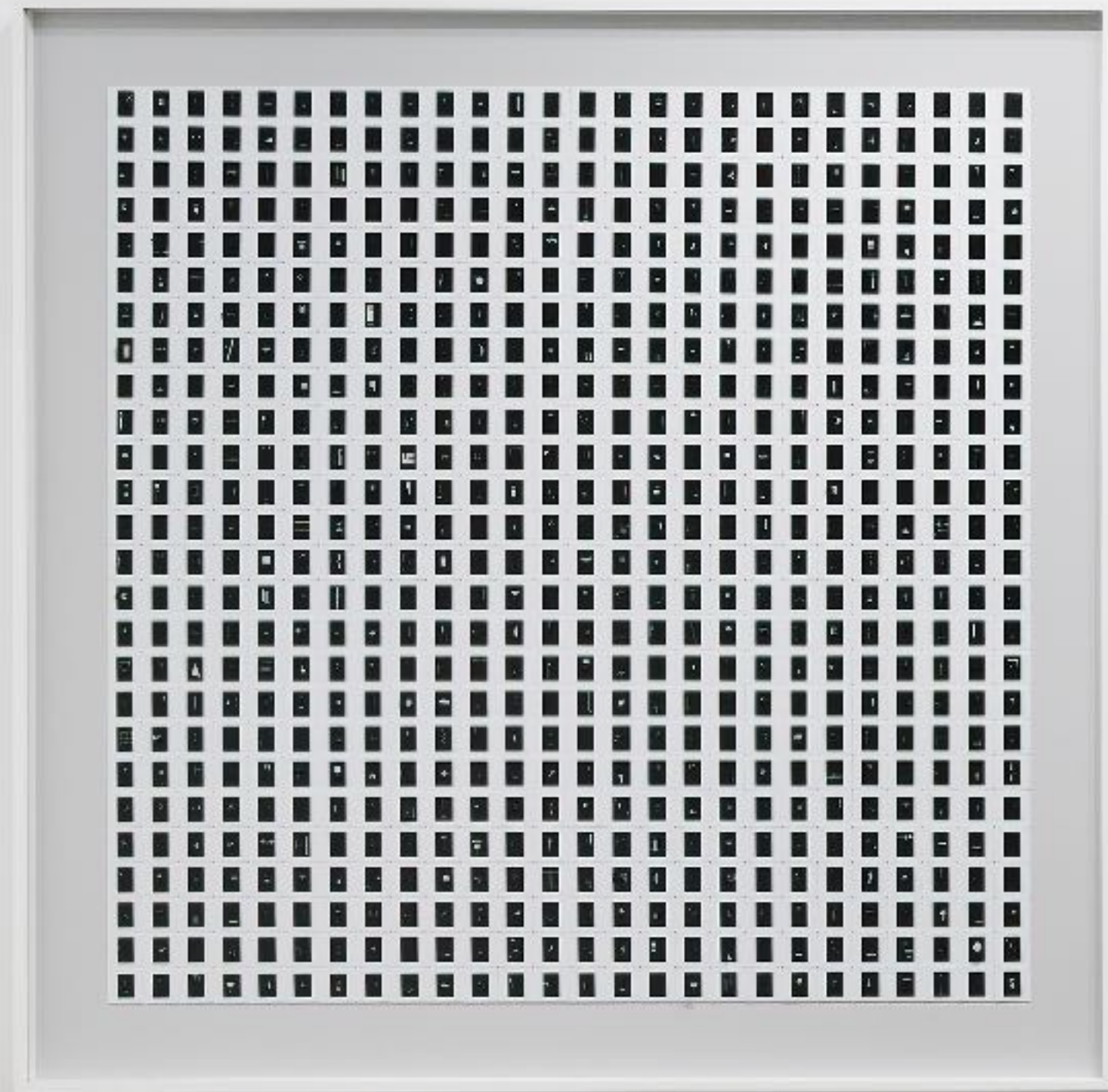
Marco Maggi



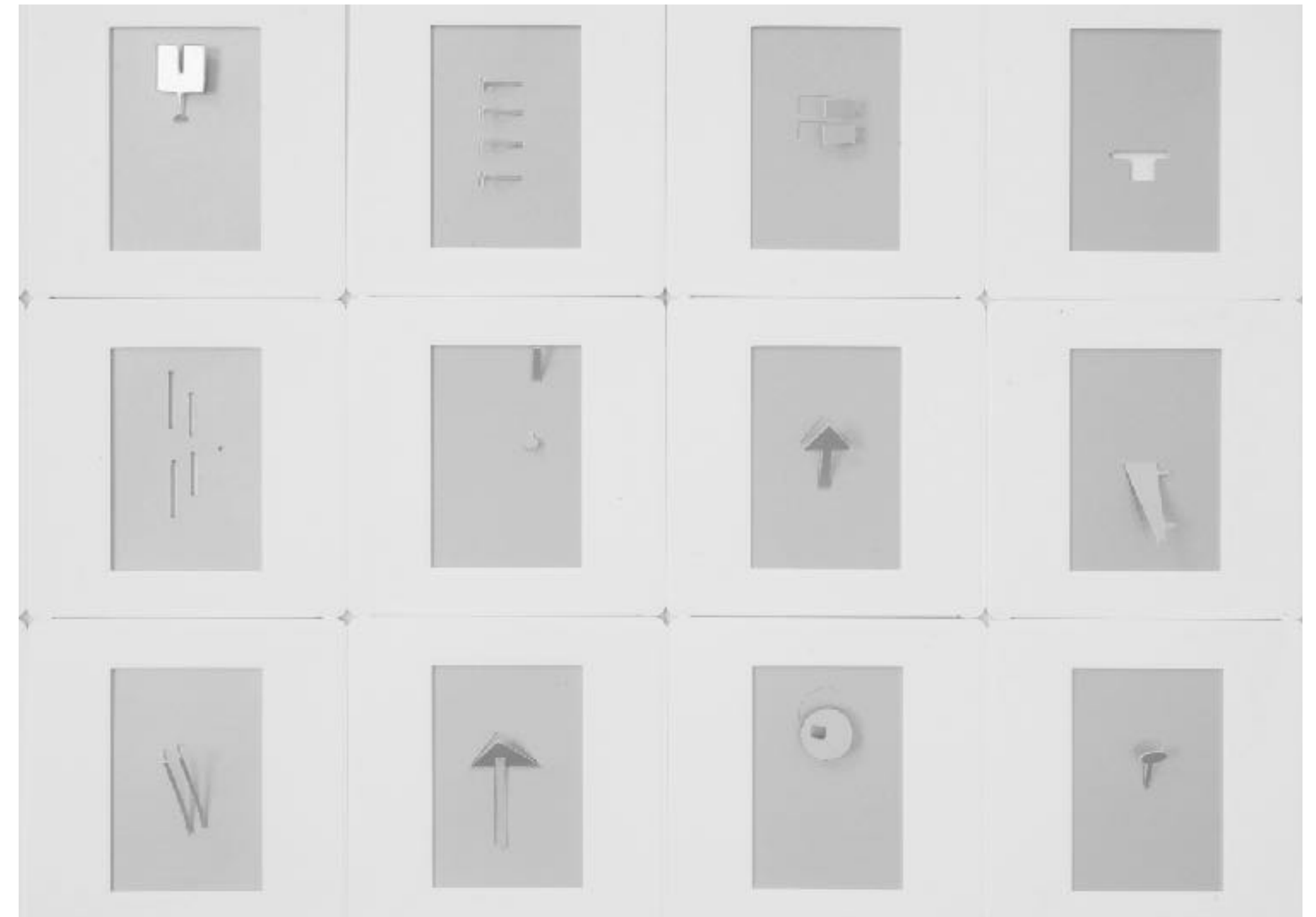
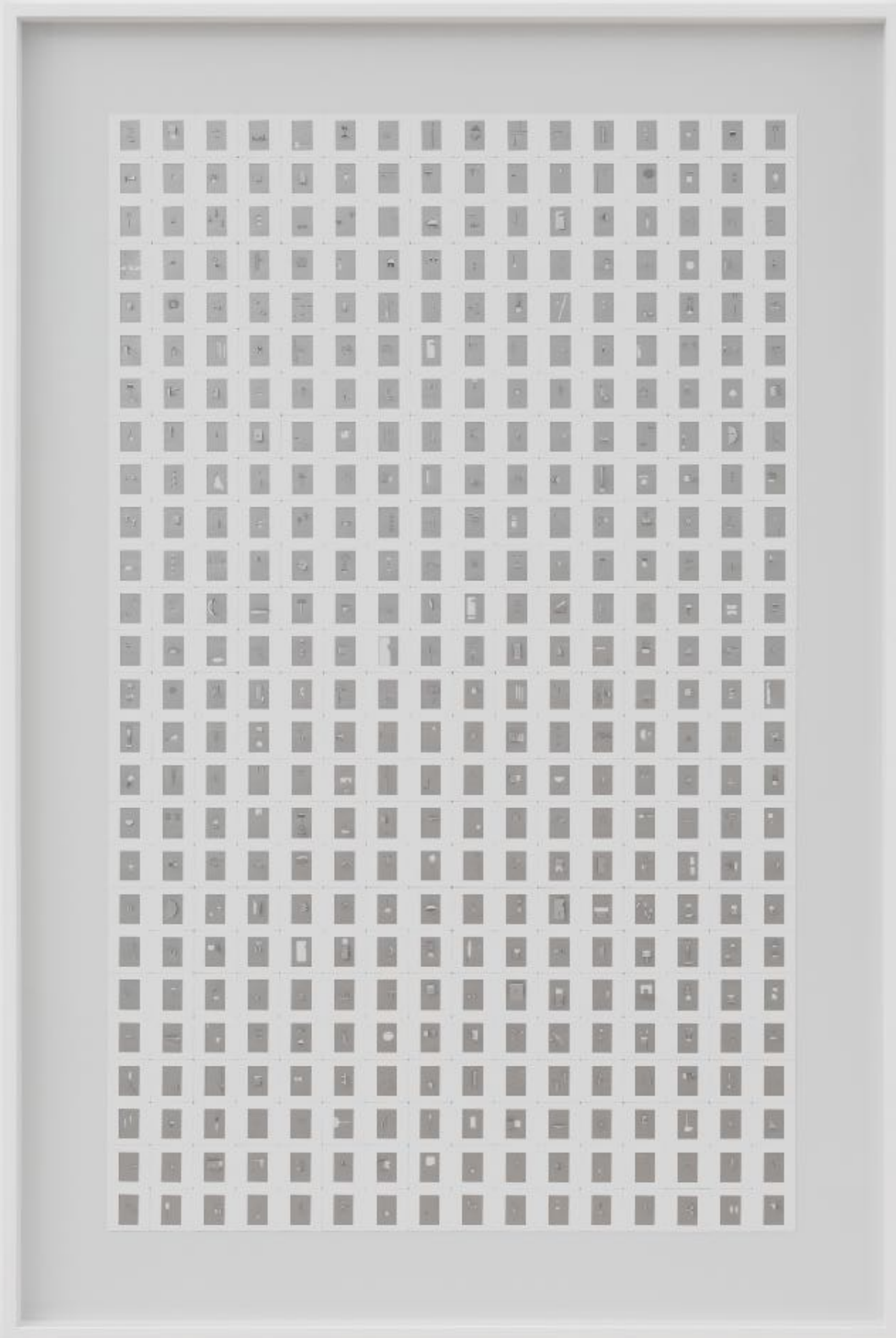
Born in Montevideo, Uruguay in 1957, Marco Maggi lives and works in New York and Uruguay. Composed of linear patterns that may suggest circuit boards, aerial views of impossible cities, genetic engineering or nervous systems, his drawings and sculptures encode the world turning abstraction into cultural criticism.

Select exhibitions include: Museo Brasileiro da Escultura (MUBE), São Paulo, BR (2018); Nasher Sculpture Center, Dallas, TX (2017); The Morgan Library & Museum, New York, NY (2015); Instituto Tomie Ohtake, São Paulo, BR (2012); Museum of Modern Art, New York, NY (2008); Museum of Contemporary Art, Los Angeles, CA (2007); Museum of Modern Art, New York, NY (2005); VIII Havana Biennial, CU (2003); 25th São Paulo Biennial, São Paulo, BR (2002). His work is included in various museum collections such as: Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Dallas Museum of Art, Dallas, TX; Museum of Fine Arts, Houston, TX; Museum of Contemporary Art, Los Angeles, CA; Hammer Museum, Los Angeles, CA; San Francisco Museum of Modern Art, San Francisco, CA; Art Institute of Chicago; Hirschhorn Museum and Sculpture Garden, Washington, DC; Museum of Fine Arts, Boston, MA; Walker Art Center, Minneapolis, MN; Museo de Arte Contemporaneo, São Paulo, BR.





Marco Maggi
Silent Movie (b&w slides), 2024
Cuts and folds on paper in 35mm slide
mounts mounted on Dibond
60 x 60 in
152.4 x 152.4 cm
\$60,000.00



Marco Maggi
Silver Archive (foil slides), 2024
Cuts and folds on paper in 35mm slide
mounts on Dibond
Framed in Optium Museum Acrylic
60 x 40 in
152.4 x 101.6 cm
(MM3021)
\$50,000.00







Marco Maggi
Living Fragments / dreaming totality, 2024
Self adhesive paper on paper mounted on Dibond
Framed in Optium Museum Acrylic
60 x 40 in
152.4 x 101.6 cm
(MM3018)
\$60,000.00

Johanna Calle



Johanna Calle was born in 1965 in Bogotá, Colombia, where she lives and works. Following her studies in the visual arts at the Talleres Artísticos of the Universidad de los Andes in Bogotá from 1984 to 1989, Calle received a British Council scholarship in 1993 to earn a master's degree at the Chelsea College of Art and Design in London. Her work draws on a range of archival and deciphering techniques, often associated with everyday life, to address the violence of recent Colombian history and evoke the victims of forced disappearances. These photographic drawings define the characteristic color ensembles of analog photographs of the second half of the twentieth century with the color palette of traditional vernacular architecture.

Select exhibitions include: La Maison de l'Amérique Latine, Paris, France (2017); Museum of Modern Art, New York, NY (2017); Silentes 1985-2015, Museo de Arte del Banco de la República, Bogota, Colombia, traveled to Museum Amparo, Puebla, Mexico (2015); Fondation Cartier Pour l'art Contemporain, Paris, France (2013); CCA Wattis Institute for Contemporary Arts, San Francisco, CA (2012); Museum of Latin American Art, Long Beach, CA (2012); and San Francisco Museum of Modern Art, San Francisco, CA (2011). She has been included in international biennials such as The Sydney Biennial (2016), The São Paulo Biennial (2014); SITE Santa Fe (2014) and the Istanbul Biennial (2014). Her work is included in institutional collections such as Museum of Modern Art, New York, NY; Museum of Fine Arts, Houston, TX; Blanton Museum, Austin, TX; Museum of Arte Moderno, Buenos Aires, Argentina; National Museum of Colombia, Bogota, Colombia.



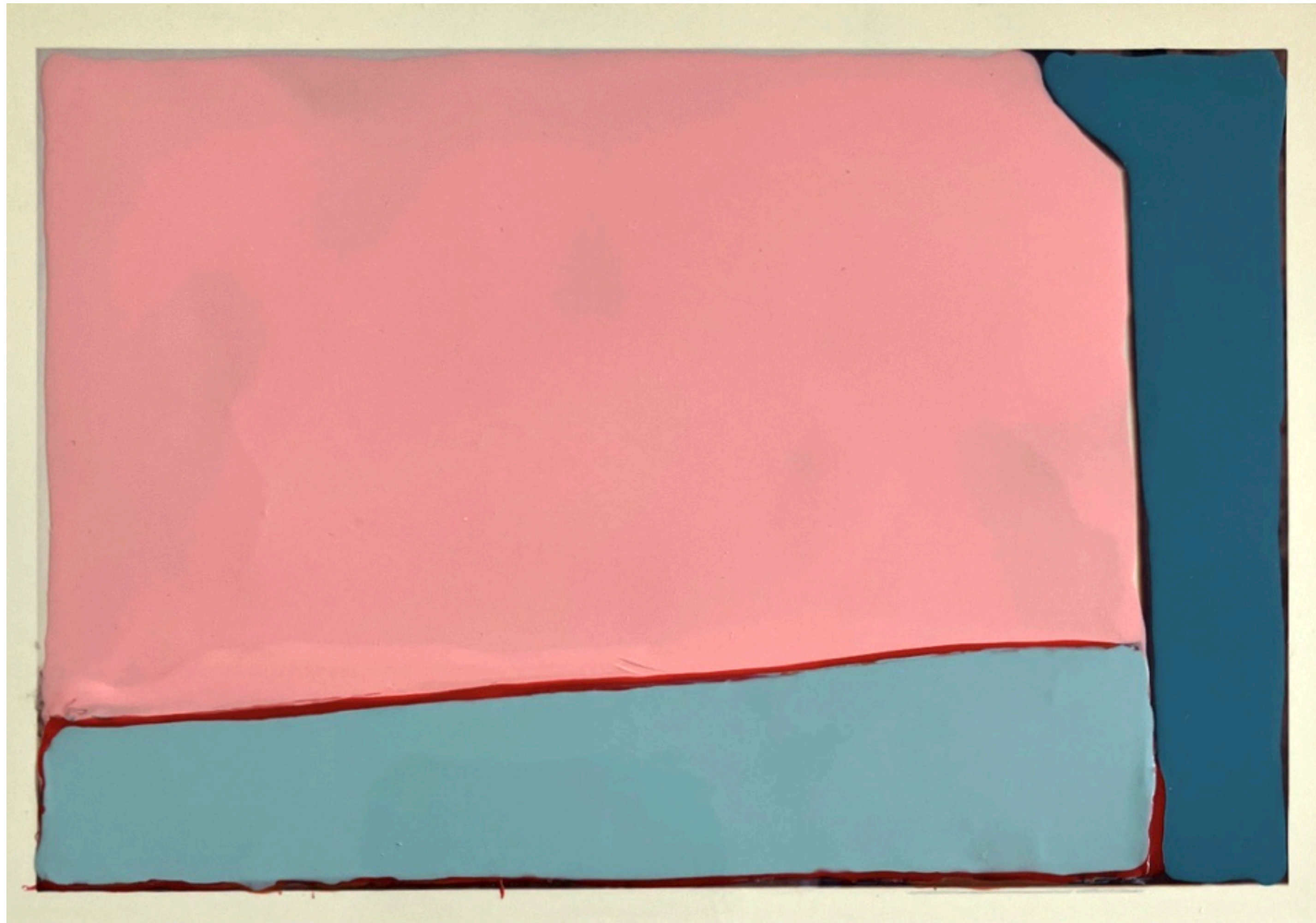


Johanna Calle
Arquitecturas [Architecture] (diptych), 2023
Signed and dated on the back
Nail polish on chromogenic prints (anonymous
photographs)
4.5 x 7 in
11.6 x 17.2 cm.
(JCE036)
\$12,500.00





Johanna Calle
Arquitecturas [Architecture], 2023
Signed and dated on the back
Nail polish on chromogenic print (anonymous
photograph)
4.8 x 3 in
12.1 x 8.1 cm
(JCE037)
\$9,600.00



Johanna Calle
Arquitecturas (columna azul), 2023
Signed and dated on the back
Nail polish on found photograph
3.46 x 5 in
8.8 x 12.7 cm
(JCE035)
\$9,600.00

Ana Tiscornia



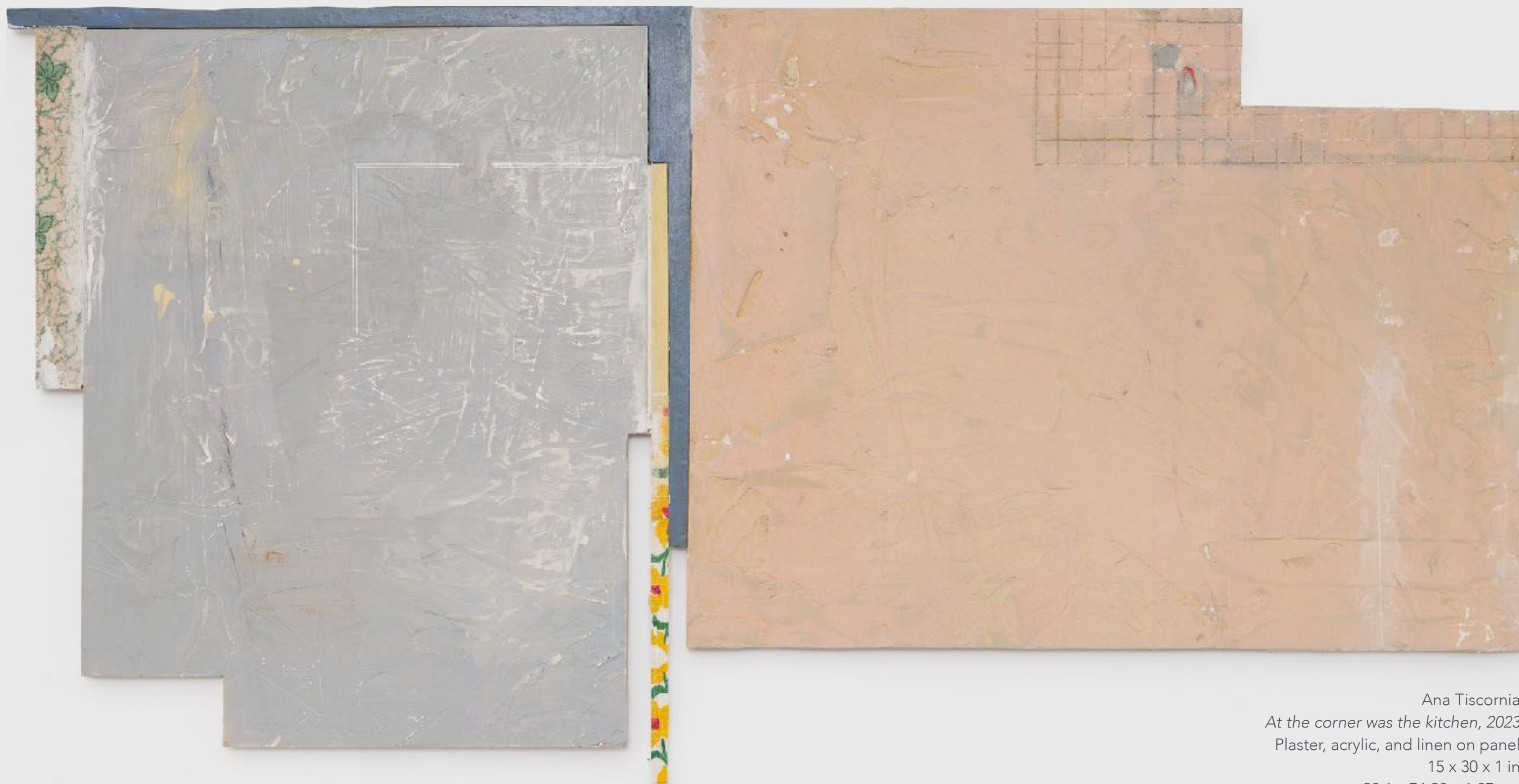
Born in Montevideo, Uruguay in 1951, Ana Tiscornia lives and works in New York. Displacement, memory, uncertainty, and repetition are constants in Ana Tiscornia's artistic practice. The use of architectural tools addresses the devastated space with the semantics of its own construction, mapping a sort of cartography of desolation and oblivion. Her works draw upon a paradoxical bond between architecture -language of construction par excellence- and the language of destruction and dislocation.

She represented Uruguay at the second and Ninth Biennial of Havana, Cuba, and at the III Biennial of Lima, Peru. Select exhibitions include: Parque de la Memoria, Buenos Aires, Argentina; Espacio Minimo, Madrid, Spain (2021); Art OMI, Ghent, NY (2018); Contemporary Art Museum of Buenos Aires (MACBA), Argentina (2018); Figari Museum, Montevideo, Uruguay (2017), MUHAR Museum of Art History, Montevideo, Uruguay (2017); National Museum of Visual Arts, Montevideo, Uruguay (2015); Gurvich Museum, Montevideo, Uruguay (2017); Columbia University, New York, NY (2013). She has received such honors as the Prize Asociación Argentina de Críticos de Arte, Buenos Aires, Argentina (2004) and the Pollock-Krasner Foundation Grant (2000).



Ana Tiscornia
Untitled (Blue II), 2024
Acrylic on Canvas
44 x 64 x 1.5 in
(AT106)
\$ 25,000.00





Ana Tiscornia
At the corner was the kitchen, 2023
Plaster, acrylic, and linen on panel
15 x 30 x 1 in
38.1 x 74.93 x 1.27 cm
(AT102)
\$8,000.00



Ana Tiscornia
The Blue House, 2024
Acrylic and fabric on fiberwood
16 x 21 x 1/2 in
40.6 x 53.3 x 1.3 cm
(AT104)
\$ 6,000.00

Michael Wang



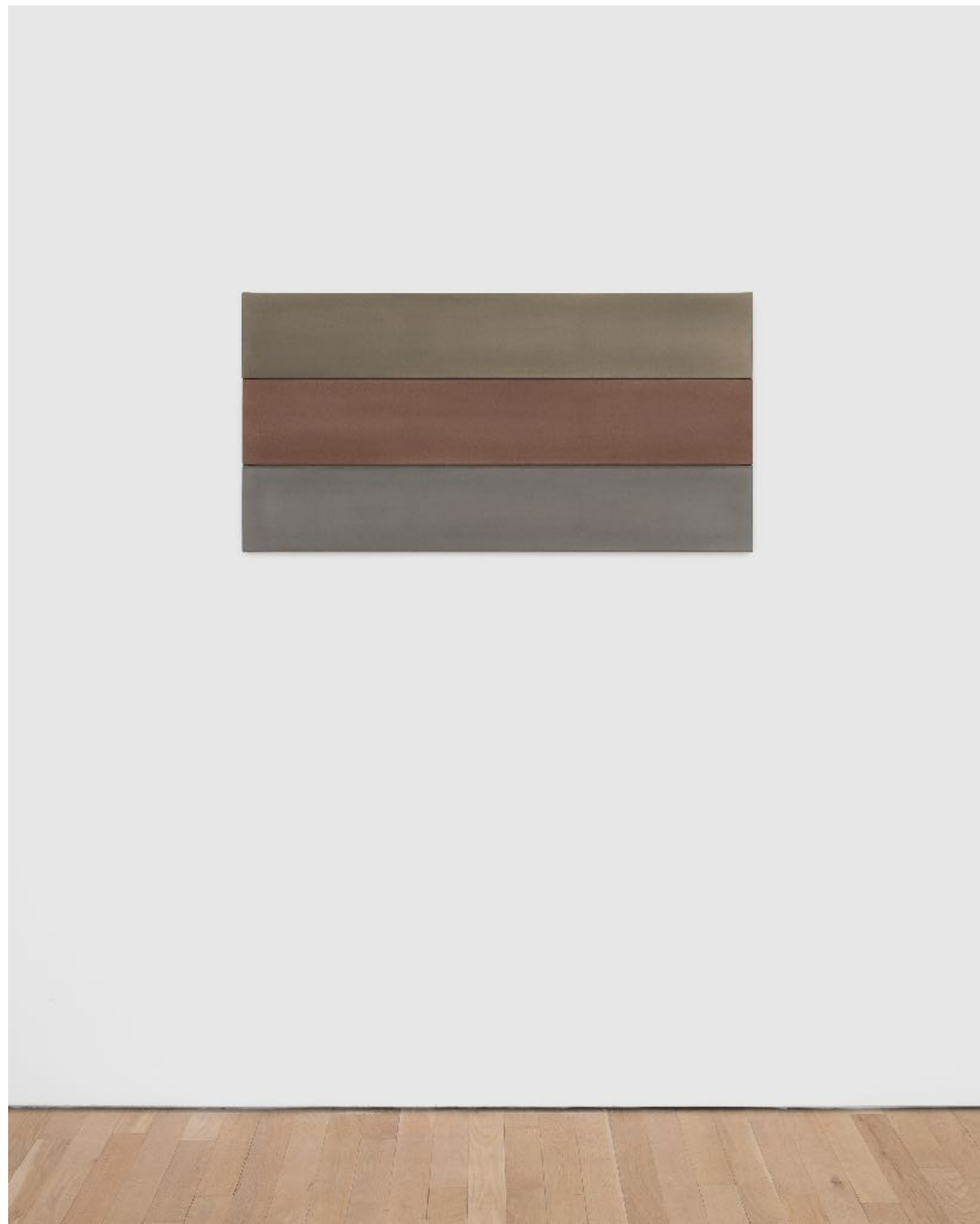
Born in Olney, Maryland in 1981, Michael Wang lives and works in New York. He uses systems that operate at both a local and global scale as media for art: climate change, species distribution, resource allocation and the global economy. His works include *Extinct in the Wild*, a project that engages species that no longer exist in nature but persist under human care; *10000 li, 100 billion kilowatt-hours*, a work that harnessed Shanghai's hydropower-fueled electric grid to create a frozen facsimile of the glaciers at the origin of the Yangtze river; *First Forest*, a living replica of a Carboniferous forest installed in a disused coal-gas plant; and *Carbon Copies*, an exhibition linking the production of artworks to the release of greenhouse gases--envisioning all artists as "air artists."

Select exhibitions include *Lake Tai*, Prada Rong Zhai, Shanghai (2022); *Extinct in New York*, LMCC Arts Center, Governors Island, NY (2019). Selected group exhibitions include *Meta City Biennale*, Shanghai (2023); *Solastalgia*, Kalmar Art Museum, Sweden (2023); *The 13th Shanghai Biennale*, Shanghai (2021); *Elevation 1049, 'Interstices,'* Gstaad, Switzerland (2023); *Vulnerable Critters*, La Casa Encendida, Madrid, Spain (2022); *Manifesta 12: The Planetary Garden*, Palermo, Italy (2018); *Parcours*, Art Basel, Switzerland (2016).



Michael Wang
Mojave (Diptych), 2024
Earth Pigments and binder on linen
Panel 1: 8 x 48 in
Panel 2: 8 x 48 in

Overall Dimensions
8 x 96 in
(MWng021)
\$18,000.00



Michael Wang
Gobi (Triptych), 2024
Earth pigments and binder on linen
Panel 1: 8 x 48 in
Panel 2: 8 x 48 in
Panel 3: 8 x 48 in
Overall Dimensions: 8 x 144 in or 24 x 48 in
(MWng022)
\$24,000.00

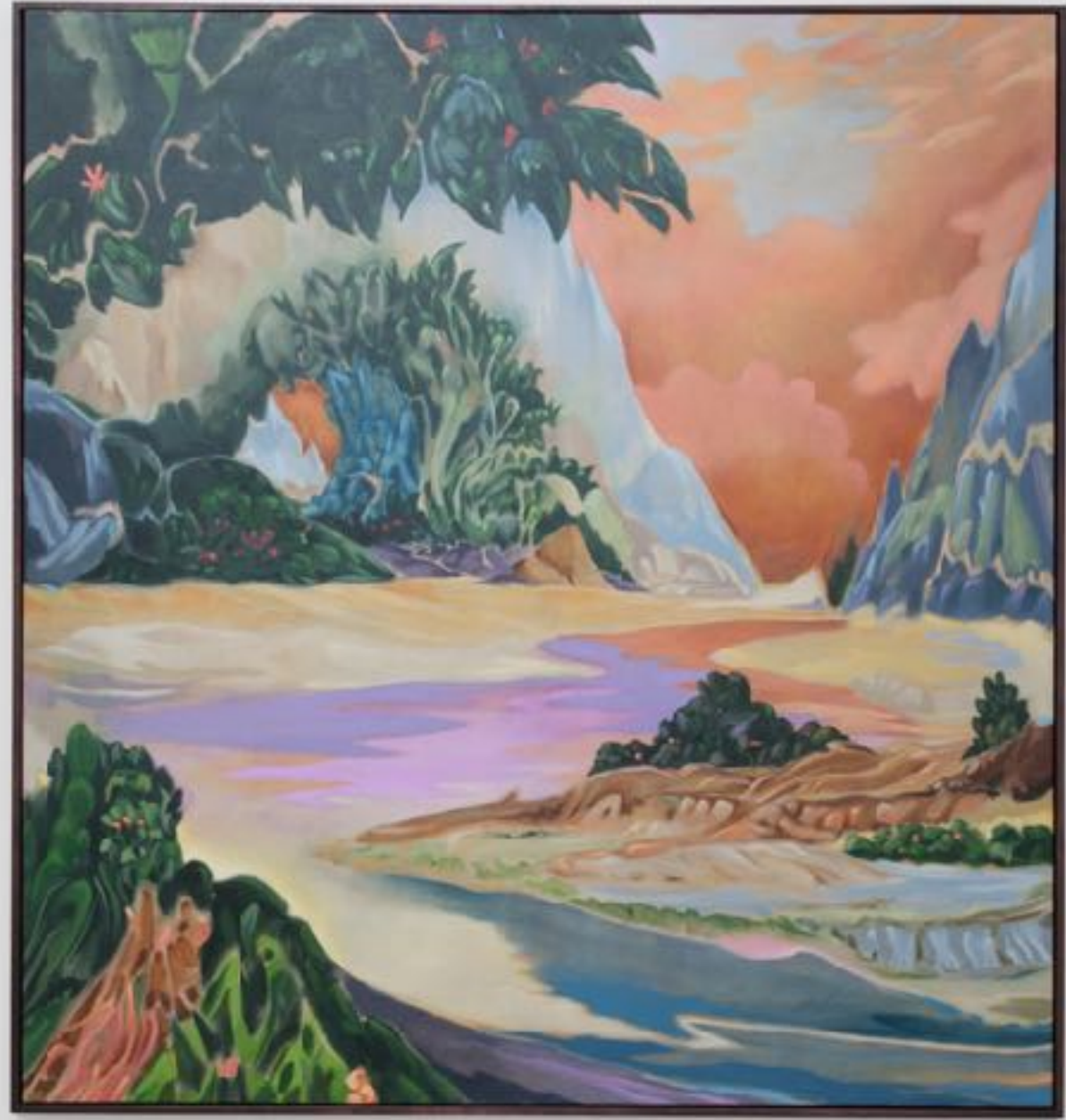


Emilio Perez



Born 1972, New York, Emilio Perez lives and works in Brooklyn, NY. By layering memories and fleeting imagery, the artist evokes a visual experience that seduces the viewer via the dynamic forces of nature together with a desire to understand how the narrative unfolds and where it is destined to go. Influenced by the hues and compositions of classical Renaissance paintings, and surrealist unconscious automatism, Perez's stylistic hybridity plays through in meticulous brushstrokes with elements of abstraction and figuration, recalling mystical landscapes and imaginary worlds. Perez attended Pratt Institute and University of Florida's New World School of the Arts.

Perez's works can be found in the permanent collections of the PAMM - Perez Art Museum, Miami, FL; Fundación ARCO, Madrid; Matsuri Art Collection, Tokyo, Japan; Arkansas Art Center, Little Rock, AR; and in corporate collections, internationally. Public commissions include a permanent mosaic installation for New York City's Metro Transit Authority and a large-scale site-specific video installation for Times Square Arts Midnight Moment. Select exhibitions include: Critical Gestures, PAMM, Miami (2017); 12th Havana Biennial (2015, 2019); Signs of the Apocalypse/Rapture at the Hyde Park Art Center, Chicago, IL (2009).





Emilio Perez
Between Days, 2024
Oil on Linen
70 x 66 in
177.8 x 167.6 cm
(EPer3)
\$42,000.00



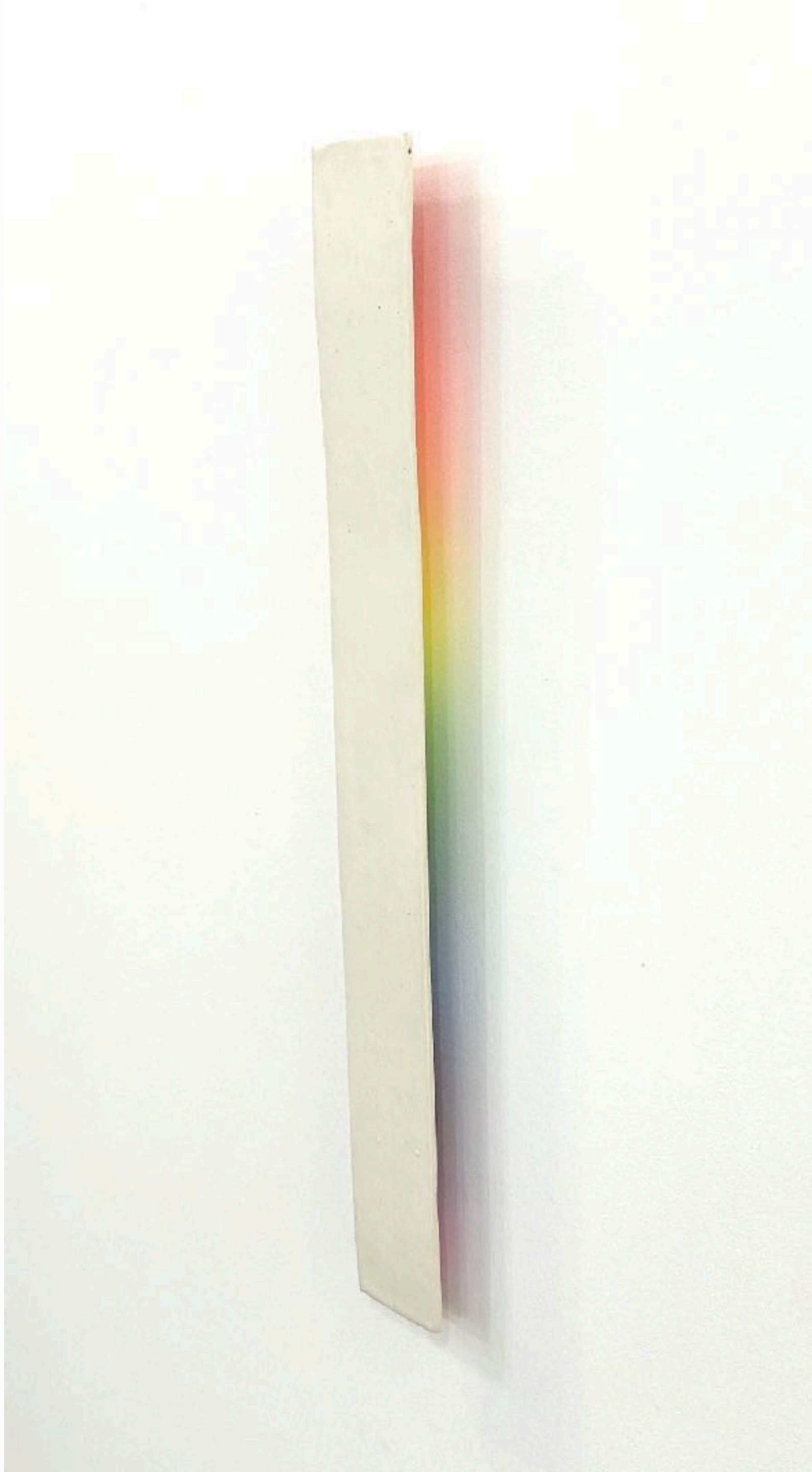
Emilio Perez
El Secreto, 2024
42 x 48 in
106.7 x 121.9 cm
(EPer2)
\$32,000.00

Julianne Swartz



Born in Phoenix, AZ, Julianne Swartz lives and works in Stone Ridge, New York. Swartz works with subtle phenomena as a means to heighten sensitivity, reducing materials to their most ephemeral states. Her new Spectrum sculptures challenge the boundaries between the natural and the constructed. Hidden bands of color cast shy rainbows on the wall, urging a reconsideration of the seen and the invisible. Swartz will debut a new immersive, multisensory installation at the Scottsdale Museum of Contemporary Art in 2025.

Selected exhibitions include Institute of Contemporary Art, Portland, ME (2020); Phoenix Art Museum, Phoenix, AZ (2020); Institute of Contemporary Art, Virginia Commonwealth University, Richmond, VA (2018); Museum of Art and Design, New York, NY (2017); Massachusetts Museum of Contemporary Art, North Adams, MA (2016); Indianapolis Museum of Art, Indianapolis, IN (2014); De Oude Kerk, Amsterdam, NL (2013); The Highline, New York, NY (2011); The Jewish Museum, New York, NY (2009); Aldrich Museum, Ridgefield, CT (2007); Liverpool Biennial, Tate Museum, UK (2006); and Whitney Biennial, Whitney Museum of American Art, New York, NY (2004). A 15-year survey of her work, *How Deep is Your*, opened at the deCordova Museum in Lincoln, MA (2012), traveled to the Contemporary Art Museum, Scottsdale, AZ (2013), and the Indianapolis Museum of Art, Indianapolis, IN (2014).



Julianne Swartz
Cloud Segment, 2024
Glazed Stoneware, vinyl paint,
monofilament, stainless steel hardware.
22 x 2.5 x 1/2 inches
(JS334)
\$8,000.00

Peter Kim



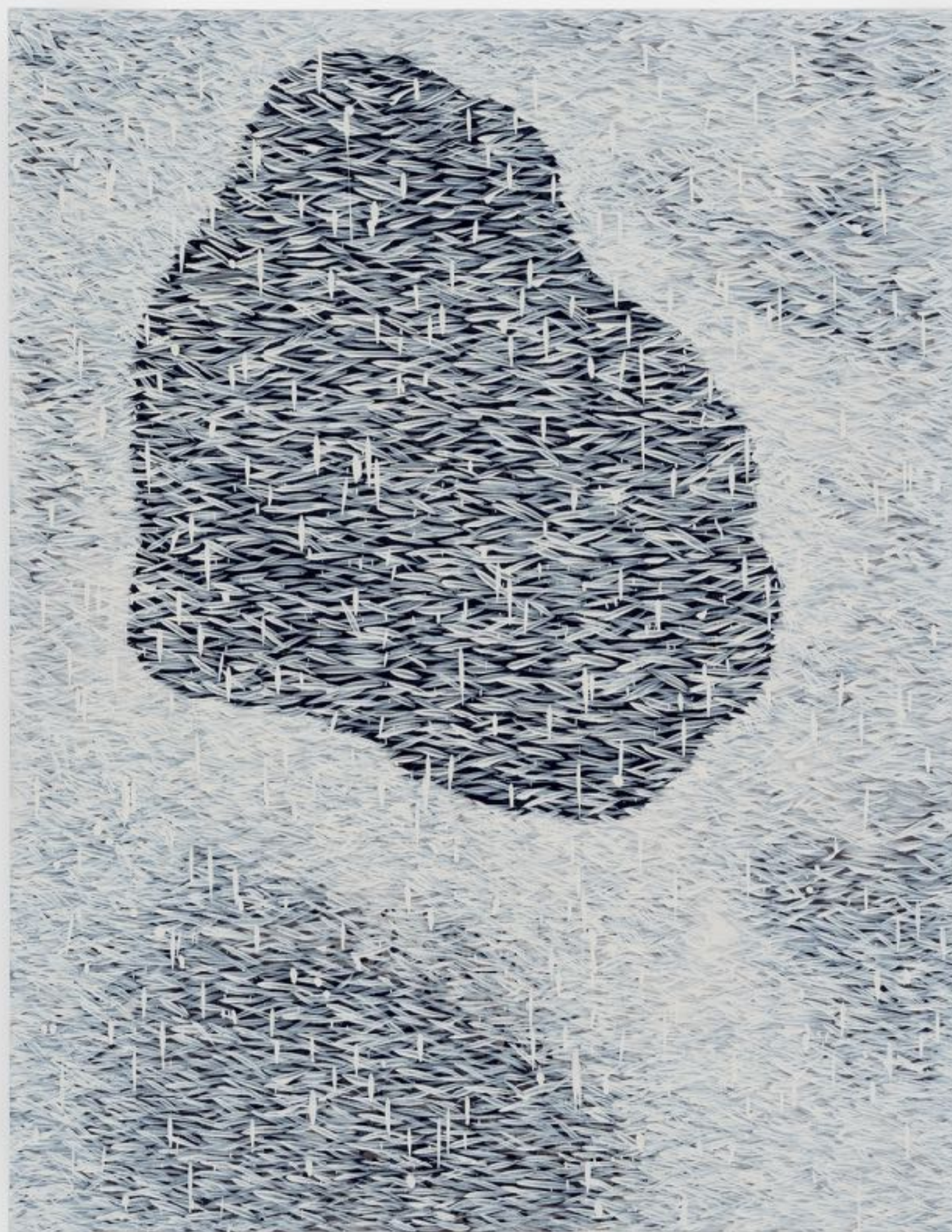
Born in 1967 in South Korea, Peter Kim lives and works in New York. Trained as a painter at the School of Fine Arts in Korea, Peter Kim went to France to continue his studies at the School of Fine Arts in Marseille in the 1990s. Faced with a pedagogical approach different from what he had known in Korea, often marked by conservatism and academicism, the teaching at the School of Fine Arts in Marseille allowed him to freely explore and experiment with various thoughts and imaginations. After obtaining his diploma, Peter Kim embarked on a perpetual journey, crossing Europe to pursue his artistic career, until he settled permanently in New York in 2015.

Select exhibitions include: Museo Carlo Bilotti, Rome, Italy (2018), Centro Cultural la Cúpula, Mérida, Mexico (2017), the Museum of Modern and Contemporary Art of Nice, France (2016), the 1st Beijing 798 Biennale, China, the Hankook Art Museum, Busan, South Korea (2009).





Peter Kim
Untitled, 2024
Oil on linen
55 x 95 in
140 x 241.3 cm
(PK091)
\$42,000.00



Peter Kim
Fragment, 2023
Oil on linen
46h x 36w in
117h x 91w cm
(PK051)
\$22,000.00





Peter Kim
Untitled, 2024
Oil on linen
64 x 51 in
162.6 x 129.5 cm
(PK090)
\$34,000.00

Andrea Belag



Born in 1951, Andrea Belag lives and works in New York City and Far Rockaway, Queens. With clear and pigmented brushstrokes, the artist offers viewers a glimpse into how color simultaneously commands, transforms, and highlights the materiality of each piece and its subjects. She attended Boston University, Bard College, and The New York Studio School of Drawing, Painting & Sculpture. Belag's paintings and works on paper have been widely exhibited and collected throughout the US and internationally, including Public Collections in the United States Embassy, Saudi Arabia; MTA Arts & Design Permanent Collection, Avenue U Station, Brooklyn, NY; Hudson Valley Center for Contemporary Art, Peekskill, NY; Jewish Museum, New York NY; Newark Museum, Newark, NJ; New Jersey State Museum, Trenton, NJ; Mead Museum at Amherst College, Amherst MA; and Sprengel Museum, Hanover, Germany.

Selected Solo Exhibitions include Beachcomber, Philip Slein, St. Louis, MO (2018), Ghost Writer, Steven Harvey Fine Art Projects, New York, NY (2017), SML: Recent Paintings, DCKT Contemporary, New York, NY (2014), New Paintings, Vienna Blue, Philadelphia Museum of Jewish Art, PA (2007). Selected Group Exhibitions include The Feminine in Abstract Painting, The Milton Resnick and Pat Passlof Foundation, New York, NY (2023); Sequences: Ode to Minor White, Brattleboro Museum & Art Center, Brattleboro, VT (2021); American Abstract, Ille Arts, Amagansett, NY (2017), and ONLY Small Paintings, Fortnight Institute, New York, NY (2017).



Andrea Belag
Birds of a feather, 2024
Oil on Linen
72 x 84 in
(ABe037)
\$60,000.00



Andrea Belag
Mother's Day, 2024
Oil on Linen
70 x 60 in
(ABe036)
\$48,000.00

Lydia Dona



Born in 1955, Romanian-born artist Lydia Dona lives and works in New York City, creating striking layered works using line and color. The organic forms of exploding spray paint, splattering ink, and sweeping paint strokes contrast with urban and mechanical imagery. By doing so, she incorporates contemporary abstraction and both political and cultural exploration to result in a vibrant and haunting body of work. Dona received her BFA from the Bezalel Academy of Art in Jerusalem and the School of Visual Arts in New York in 1982 and her MFA from Hunter College in New York in 1984.

Dona's previous exhibitions include: *Drawing on Habit: An Ambition*, Art Basel, Miami, FL (2013); 2013; *Entree Libre Mais Non Obligatoire*, Villa Arson, Nice, France (2013); *Highlights of CAM*, Chelsea Art Museum, New York, NY (2011); *Abstraction Revisited*, Chelsea Art Museum, New York, NY (2010); Meyers School of Art, University of Akron, OH (2006); Tang Teaching Museum & Art Gallery at Skidmore College, Saratoga, NY (2004); *Surface Tension*, Chelsea Art Museum, New York, NY (2004); Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY (1998).





Lydia Dona
In Relation to the Now, 2020
Oil, Acrylic, and Metallic Paint on
Canvas
60 x 72 in
152.4 x 182.9 cm
(LDo021)
\$50,000





Lydia Dona
Walls of Motion, 2024
Oil, Acrylic, and Metallic Paint on Canvas
60 x 72 in
152.4 x 182.9 cm
(LDo022)
\$50,000