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## Art Basel Miami Beach



Jaune Quick-to-See Smith, *Trade Canoe: Don Quixote in Sumeria* 2005, mixed media on canvas, 60 x 200 inches

For the 2021 edition of Art Basel Miami Beach, Garth Greenan Gallery is pleased to present an exhibition of signature works by gallery artists: Esteban Cabeza de Baca, Melissa Cody, Rosalyn Drexler, Mark Greenwold, Nicholas Krushenick, James Luna, Roy McMakin, Howardena Pindell, Jaune Quick-to-See Smith, Richard Van Buren, B. Wurtz, and Lawrence Paul Yuxweluptun. Throughout their careers, these artists have formed a complex web of direct and indirect mutual influence, creating spaces for each other by breaking new ground in their abstract, concept, or process-oriented works. Each artist in the presentation is distinguished by their iconic visual style, and by deep political commitments that often formed ambivalent relationships with their work.

The late James Luna was a master at subverting and complicating cultural expectations surrounding Native American identity. In the mock album cover *All Indian All the Time*, (2006), the artist disarms the viewer with his characteristic humor in the song title, “Why can’t I be rich instead of so damn good looking?” The album is self-titled, “James Luna with the high cheekbones”—a descriptor that maps neatly onto a Native American stereotype, but not to the artist himself. A sense of gravity mixes uneasily with the artist’s jokes. “Everything is sick and wrong,” declares his other title track.

Like Luna’s works, Smith’s poetic, curious, and profound interpretations of America’s particular forms of bigotry toward Native peoples often utilize humor in striking and unsettling ways. In *Trade Canoe: Don Quixote in Sumeria* (2005), the artist depicts the mixed bag that Native Americans ostensibly received in consolation for land, life, and culture: Christianity and the devil, Disney, Byzantine icons, Batman, invasive pests, and Picasso.

Esteban Cabeza de Baca takes this mosaic inheritance as a starting point, employing a broad range of painterly techniques, entwining layers of graffiti, landscape, and ancient symbols. His work often draws on his complex ancestry as a person of Native American and Mexican descent with a direct link to the Spanish conquistador-turned-spiritual-healer Álvar Núñez Cabeza de Vaca. His painting *Ojo Caliente a Paternal* (2020) was done en plein air, recasting the practice of landscape painting—once the preferred surveying tool of colonizers—within his own practice. The artist’s hybrid techniques and influences form a complex braid, interrogating the dialectical relationships between colonialism and its critique.

Also included in the presentation is Howardena Pindell’s recent *Extremophiles / 2 Million Years Old / Glacier and Homage*

*to the Square (for Josef Albers)* (both 2021), her first spray dot paintings in over 50 years. The artist's spray dot paintings of the 1970s were some of the earliest progenitors of her most iconic works. In *Extremophiles*, the artist punches hundreds of holes in heavy paper, creating stencils through which to blow paint onto the canvas. The result is a staggering and sensuous interplay between background and foreground that create endless fluctuations in light and color. Political advocacy has been a lifelong project for the essayist, curator, and painter, as has her commitment to abstraction. This tension was explored in her major traveling retrospective, which originated at the MCA Chicago in 2018.

Finally, the presentation will include a selection of works by B. Wurtz. In addition to Wurtz's transformative amalgams of humble, ubiquitous materials like produce packaging, construction lumber, and plastic bags, the selection will feature a number of the artist's famous *Pan Paintings* (2018–2021). Bold acrylic paints highlight the idiosyncratic geometric contours of each of his disposable aluminum food containers. The artist repurposing of everyday flotsam into joyous, humorous, and beautiful objects creates a fruitful dialogue around the diminution of grand artistic gestures and the simultaneous elevation of the accessible and commonplace. The exhibition will be the artist's first with the gallery.

Garth Greenan Gallery is pleased to represent Esteban Cabeza de Baca, Melissa Cody, Rosalyn Drexler, Victoria Gitman, Mark Greenwold, Roy McMakin, Howardena Pindell, Jaune Quick-to-See Smith, Richard Van Buren B. Wurtz, and Lawrence Paul Yuxweluptun, as well as the estates of Nicholas Krushenick and James Luna.

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