

HEXTON

modern | contemporary

AGNES MARTIN  
PHILIP GUSTON  
ELLSWORTH KELLY  
JOHN BALDESSARI  
SEAN SCULLY  
ERIC FISCHL  
CARLOS ROLON  
SCOTT AVETT  
EDDIE MARTINEZ  
MARCOS ACOSTA  
DANIEL ARSHAM

# Gravity's Pull

*Post War & Contemporary  
Paintings and Sculpture*

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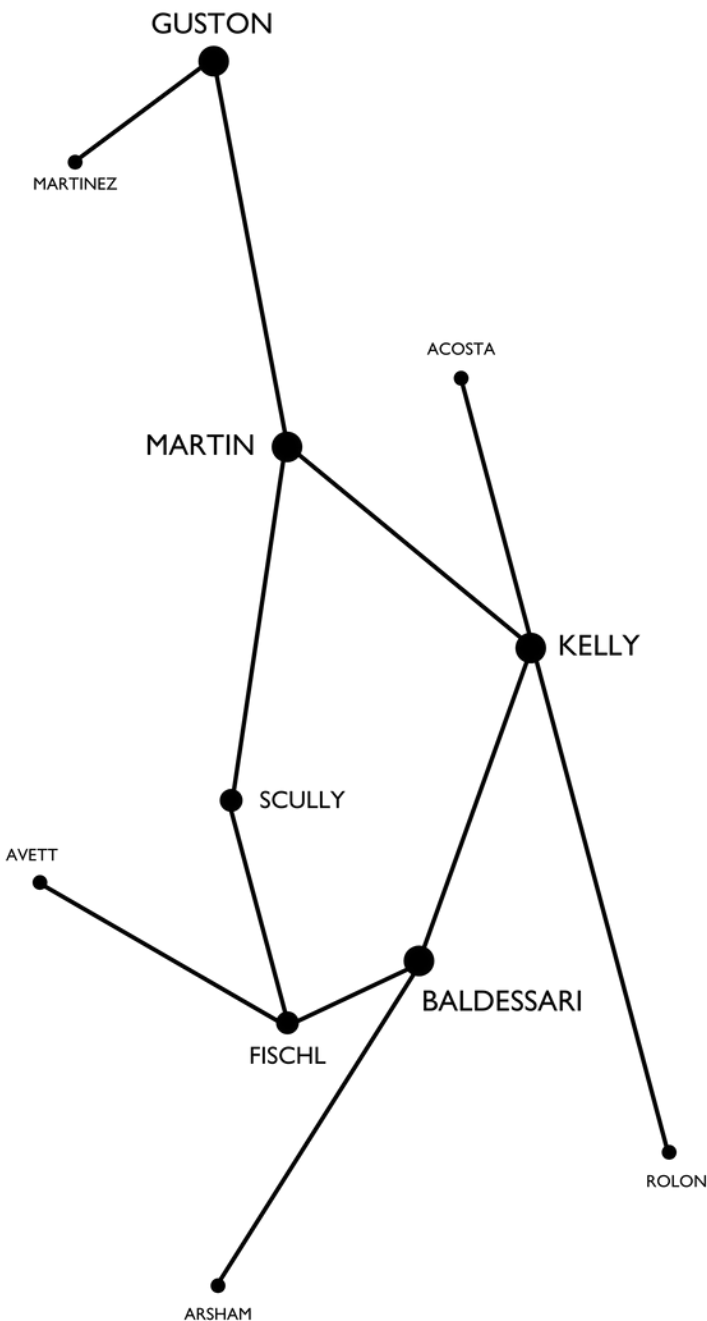
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**GRAVITY'S PULL**  
**JULY 28 - AUGUST 17**  
**ASPEN, COLORADO**

*Gravity's Pull* brings together the work of eleven artists spanning over 100 years, with works created during the late 20th century through the present day.

When viewing their collective output, parallels reveal themselves in works born out of a common historic origin. Yet, these eleven artists not only represent their own unique perspectives, but are also intrinsically linked through their proximity to each other's narratives or specific genres. Like stars pushing and pulling against one another, these artists both draw upon their shared visions or reject them to shine a light in new directions. Their paths reveal what astronomers have long held to be true: multiple stars in relatively close orbit can have a significant impact on each other's gravitational pull and evolution, while others choose to shine alone.

Several artists in the exhibition formed or joined historic movements orbiting around a central idea, while others have chosen to occupy a less crowded, more singular space. In either case, their response to other artists occupying historic or physical proximity has been a catalyst for an ever-expanding universe of artistic expression.



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# PHILIP GUSTON

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*Path III, 1960*



**PHILIP GUSTON** (1913 - 1980)

*Path III, 1960*

Oil on canvas

64 1/8 x 76 1/8 inches

162.88 x 193.36 cm

Provenance:

*Private collection New York, acquired directly from  
the artist*

*Private collection Europe*





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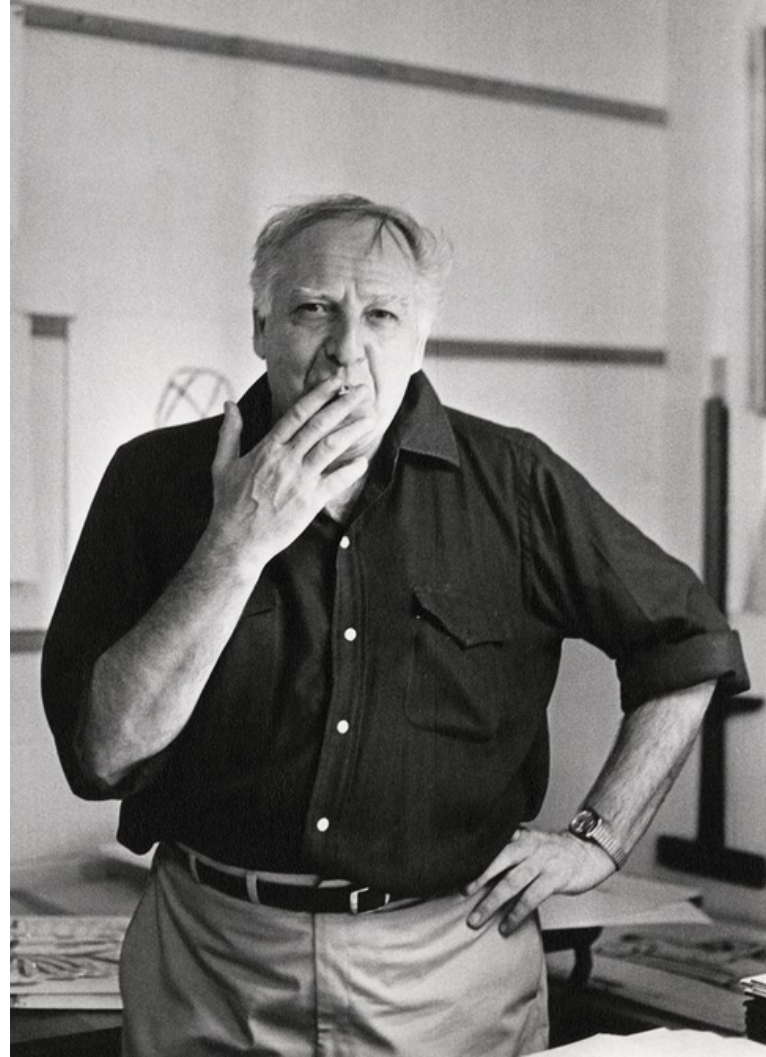
Guston is represented with his seminal 1960 painting, **Path III**, done during the height of Abstract Expressionism. This painting was executed during a period when Guston migrated from figuration to become a founding figure of the New York School. He would later return to figuration, making this abstract period of work some of his most sought after pieces.

# PHILIP GUSTON

## ARTIST BIOGRAPHY

Philip Guston (1913–1980) was an important painter in the New York School of Abstract Expressionism, influential for his playful integration of abstract elements into figurative scenes. Born Philip Goldstein in Montreal, Canada, Guston's family moved to Los Angeles when he was a child. As a teenager, Guston became fascinated with art, and attended the Los Angeles Manual Arts High School with Jackson Pollock. Guston then enrolled at the Otis Art Institute for several months in the 1930s before becoming active with the mural movement, and Mexican artists such as José Clemente Orozco and Diego Rivera.

In 1935, he moved to New York, where he joined a growing number of artists that worked for the Works Progress Administration's Federal Arts Projects. Combining Renaissance architectural platforms with a Cubist treatment of space, Guston developed his unique style in the 1940s, leading to a Guggenheim Fellowship in 1947. He continued to work and teach at New York University and the Pratt Institute throughout his later artistic career.



His style radically changed in the late 1960s, however, as his work incorporated more symbols and he rendered landscapes and still life scenes in a flattened, cartoonish style. Throughout these later works, abstracted motifs, such as hooded heads and shoe soles, recur, reflecting the personal iconography Guston developed in his mature works.

*Philip Guston*

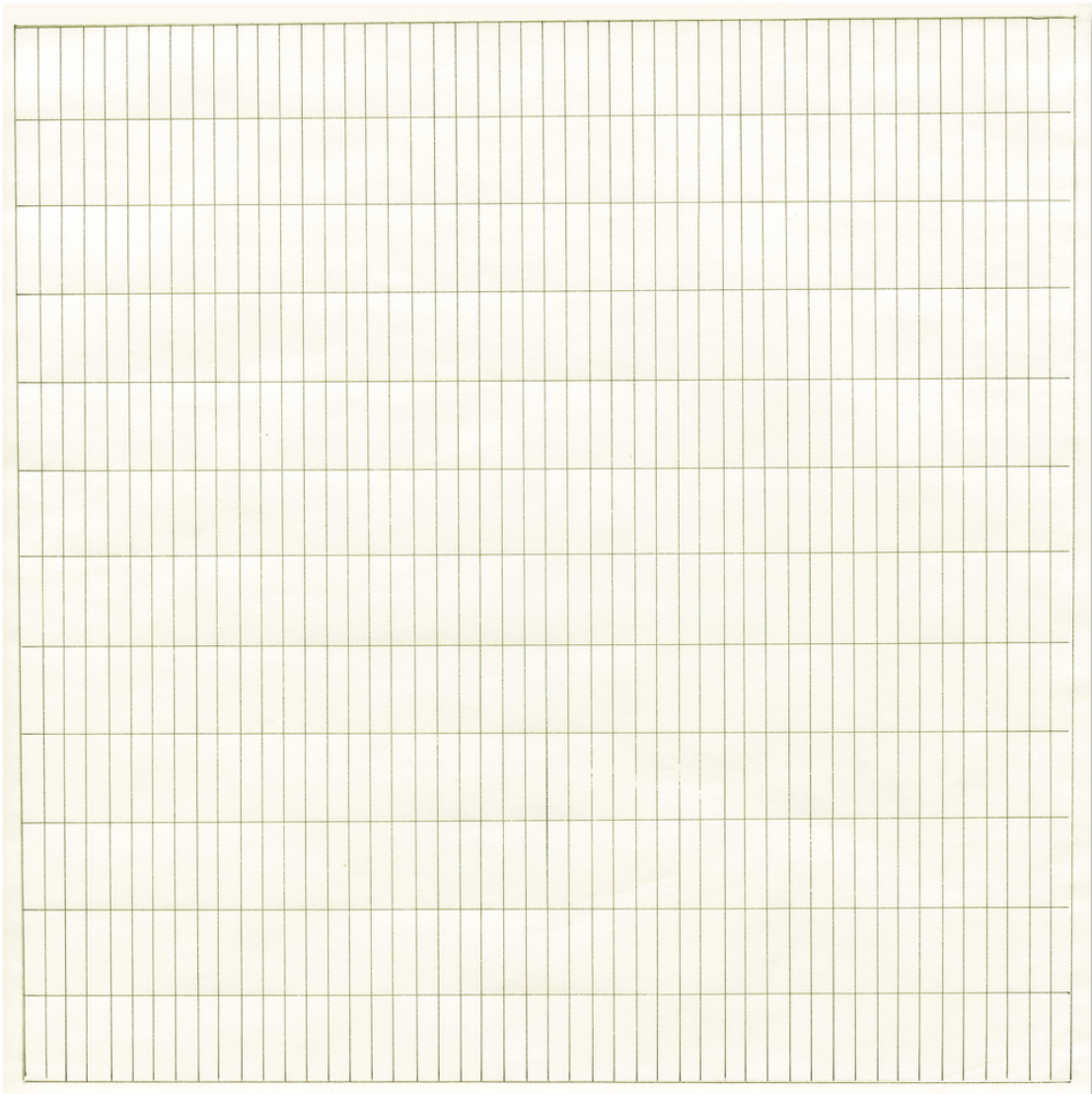
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# AGNES MARTIN

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*Untitled, 1995*





**AGNES MARTIN** (1912–2004)

*Untitled, 1995*

Ink and graphite on paper

27.9 x 27.9 cm

10.98 x 10.98 in

Provenance :

*The Artist*

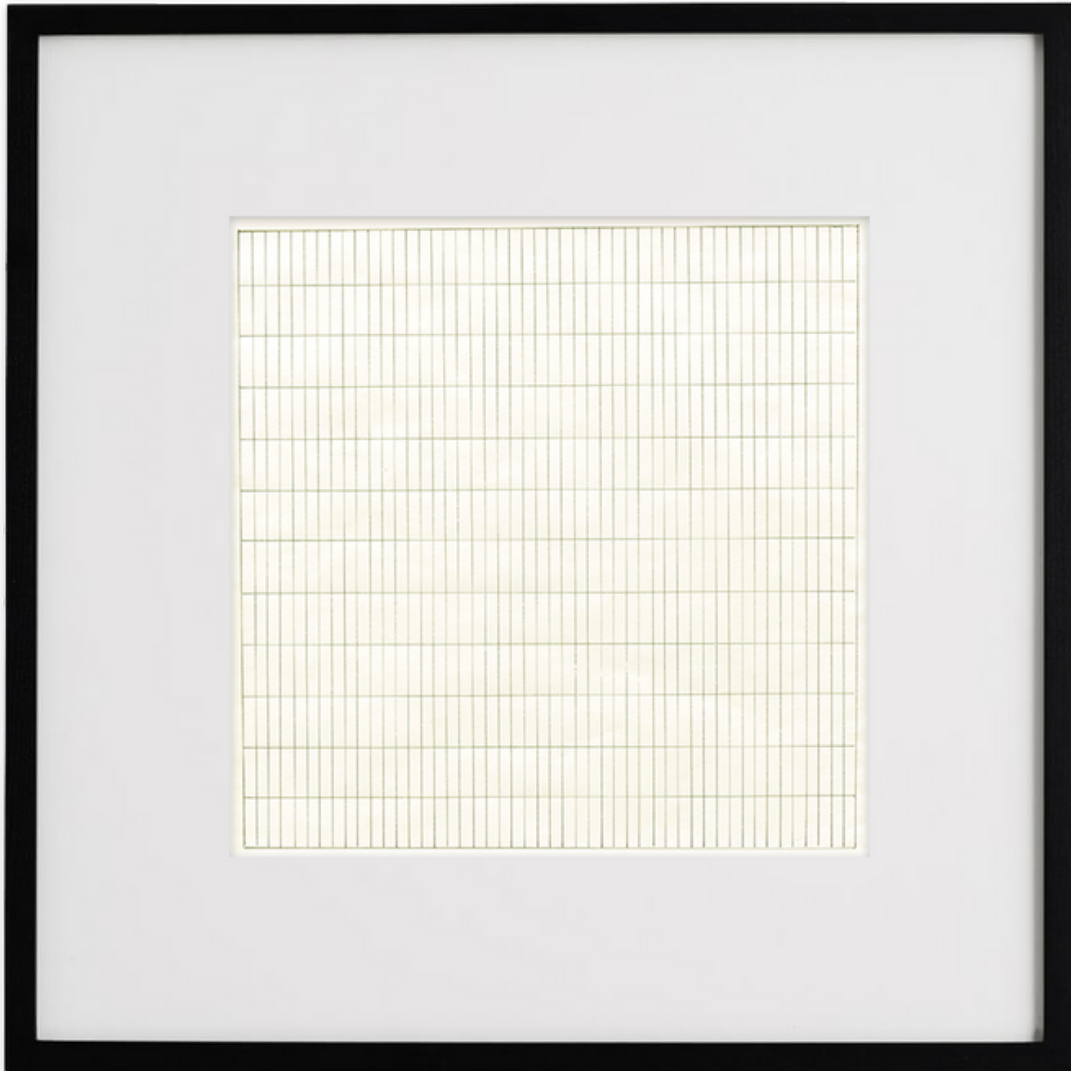
*Pace Wildenstein, New York*

*Private collection, London*

*Timothy Taylor Gallery, London*

*Pace Gallery*

*Private Collection, Switzerland*



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Martin's untitled 1995 drawing captures the essence of her renowned gridded work while still maintaining the organic hand of the artist, an important element in separating her from rigid minimalism and aligning her more closely to Abstract Expressionism.

# AGNES MARTIN

## ARTIST BIOGRAPHY

Agnes Martin (1912–2004) is best known as a painter of grids, where pencil lines and bands of colour fill square canvases and subtly evoke a variety of emotional states. She is a major figure in postwar American abstraction, and her work is collected and exhibited by museums of modern and contemporary art the world over.

Born and raised in Canada, she moved to the United States as a young woman and considered herself part of the American art movement known as Abstract Expressionism. In recent years, her long-standing reputation within the art world as a “painter’s painter” has expanded into the wider culture. Some aspects of Martin’s biography—her family in Canada, her sexuality, and her mental health issues—have until recently remained obscure. What is certain is that over the course of a long life that was at times wandering and punctuated by moments of poverty, Martin developed one of the most rigorous, affecting, and coherent bodies of work of the twentieth century.



*a. martin*



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# ELLSWORTH KELLY

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*Medium Blue Panel (EK #737), 1986*



**ELLSWORTH KELLY** (1923–2015)  
*Medium Blue Panel (EK #737)*, 1986

Oil on canvas  
210 x 263 x 6 cm  
82.75 x 103.63 x 2.38 in

Provenance:  
*The Artist*  
*Gagosian Gallery, New York, NY*  
*Private Collection, CA*  
*Private Collection, Middle East*



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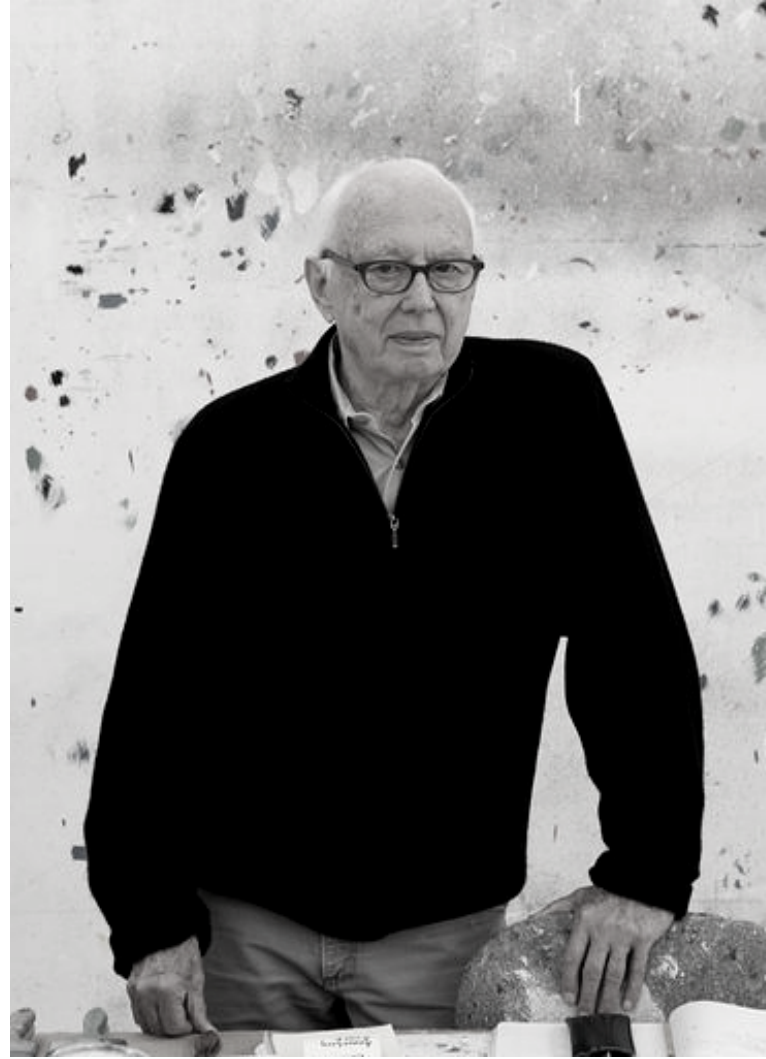
Kelly's 1986 painting, **Medium Blue Panel**, is a quintessential example of his vision to free shapes from their ground and "demand [their] freedom and separateness." Drawing upon the ideas of color field painting, abstraction, and minimalism, Kelly's large-scale shaped paintings fully immerse the viewer in their essence while simultaneously changing one's perspective of space.

# ELLSWORTH KELLY

## ARTIST BIOGRAPHY

Ellsworth Kelly (1923–2015) was a painter and sculptor who established his own style amidst the pervasive influence of the Abstract Expressionist and Pop Art movements. Born in New York City, Kelly admired the works of Naturalist John James Audubon (American, 1785–1851) as a child and loved to draw, even though his parents only reluctantly permitted him to study at the Pratt Institute in Brooklyn, NY. After serving during World War II for two years as a camouflage artist, Kelly was able to study on the GI Bill at the School of the Museum of Fine Arts, in Boston, MA, and then at the École Nationale Supérieure des Beaux-Arts in Paris, France.

Separated from the American art world while in Europe, Kelly developed his distinctive method of painting, which features canvases painted in a single color, at times in isolation and other times grouped with differently colored canvases. These works echo Kelly's desire to separate himself from the traditional roles of composition and the artist's hand. Kelly only returned to the US when he believed that the enthusiasm for Abstract Expressionism had died down enough to allow his work to get some visibility.



By the end of the 1950s, he was internationally recognized for his canvases, which began to take the shape of non-rectangular forms. Kelly also began to create sculptures similar to his paintings, featuring simple two-dimensional forms. In 1970, the artist moved to upstate New York, where he shifted his focus to create large outdoor sculptures concerned more with color than form. Many of his public works are now on display around the world. Kelly died on December 27, 2015.

A handwritten signature of Ellsworth Kelly, written in black ink. The signature is stylized and cursive, starting with a large 'E' and ending with a long, sweeping underline.



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# JOHN BALDESSARI

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*Gun/Badge/Knife, 1988*



**JOHN BALDESSARI** (1931-2020)

*Gun/Badge/Knife, 1988*

Four black-and-white photographs, oil tint, mounted to  
board

73.3 x 182.2 cm

28.87 x 71.75 in

Provenance:

*The Artist*

*Burnett Miller Gallery, Los Angeles;*

*Private Collection (acquired from the above in 1989);*

*Private Collection (by descent from the above in 1993);*

*Private Collection (acquired from the above in 1999);*

*Sotheby's, Contemporary Art Day Auction sale, 19 May  
2017, New York*



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This striking 1988 composition, **Gun/Badge/Knife**, marries Baldessari's roots in conceptual art with his powerful use of photo-based imagery. As a leader in the conceptual art movement, he confronts us with the parallels of the hunters and the hunted, leaving us to determine the need and impact of these societal norms. Baldessari does so with a cinematic flair reminiscent of the great gangster films of the 70's and 80's.

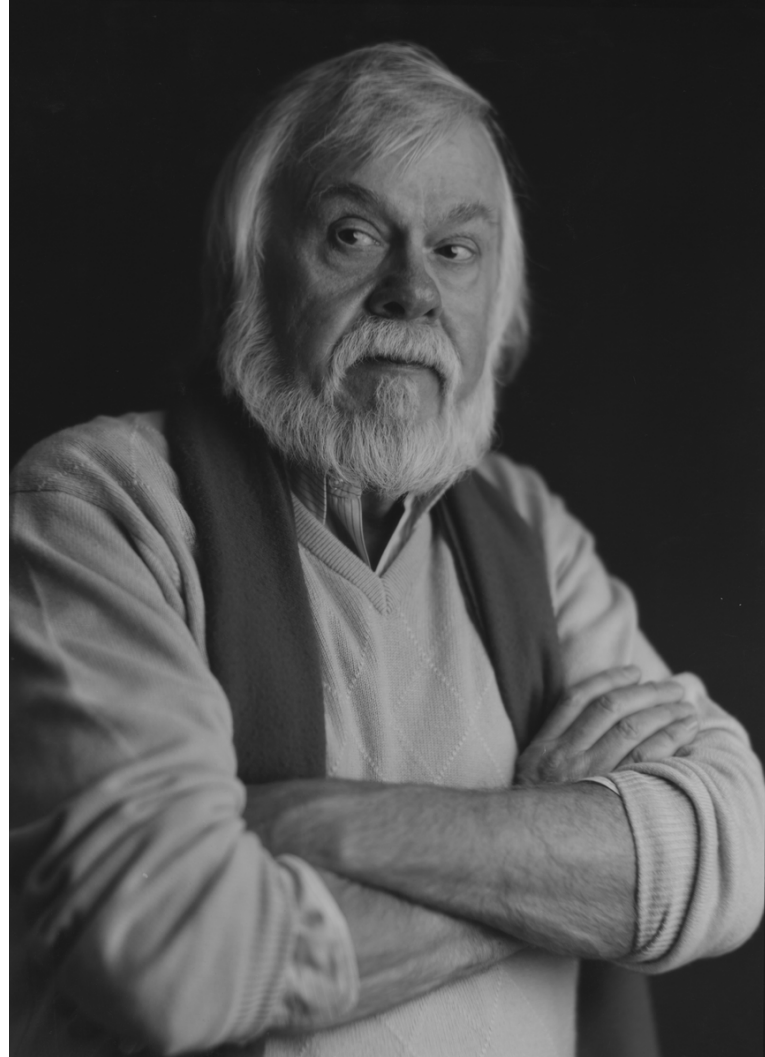
# JOHN BALDESSARI

## ARTIST BIOGRAPHY

John Baldessari (1931-2020 ) was an American conceptual artist known for his pioneering use of appropriated imagery. By blending photography, painting, and text, Baldessari's work examines the plastic nature of artistic media while offering commentary on our contemporary culture. "I've often thought of myself as a frustrated writer," he explained. "I consider a word and an image of equal weight, and a lot of my work comes out of that kind of thinking."

Through a diverse practice that includes paintings, sculpture, and installations, the artist helped shaped the Conceptual Art landscape, garnering early acclaim for his signature use of colorful dots atop photographic images.

Born on June 17, 1931 in National City, CA, Baldessari has been instrumental in the West Coast art scene and influenced many younger artists through his long teaching career. While at CalArts in the 1970s, he taught Eric Fischl, David Salle, and Mike Kelley, among others. The celebrated artist was a recipient of the Americans for the Arts Lifetime Achievement Award and the Golden Lion for Lifetime Achievement awarded by the Venice Biennale.



In 2010, the artist was the subject of a retrospective "John Baldessari: Pure Beauty" which included more than 150 works made between 1962 and 2010. The artist passed away at age 88 on January 2, 2020 at his home in the Venice neighborhood of Los Angeles. Baldessari's works are currently held in the collections of several museums including the Art Institute of Chicago, the National Gallery of Art in Washington, D.C., and The Museum of Modern Art in New York, among others.

BALDESSARI

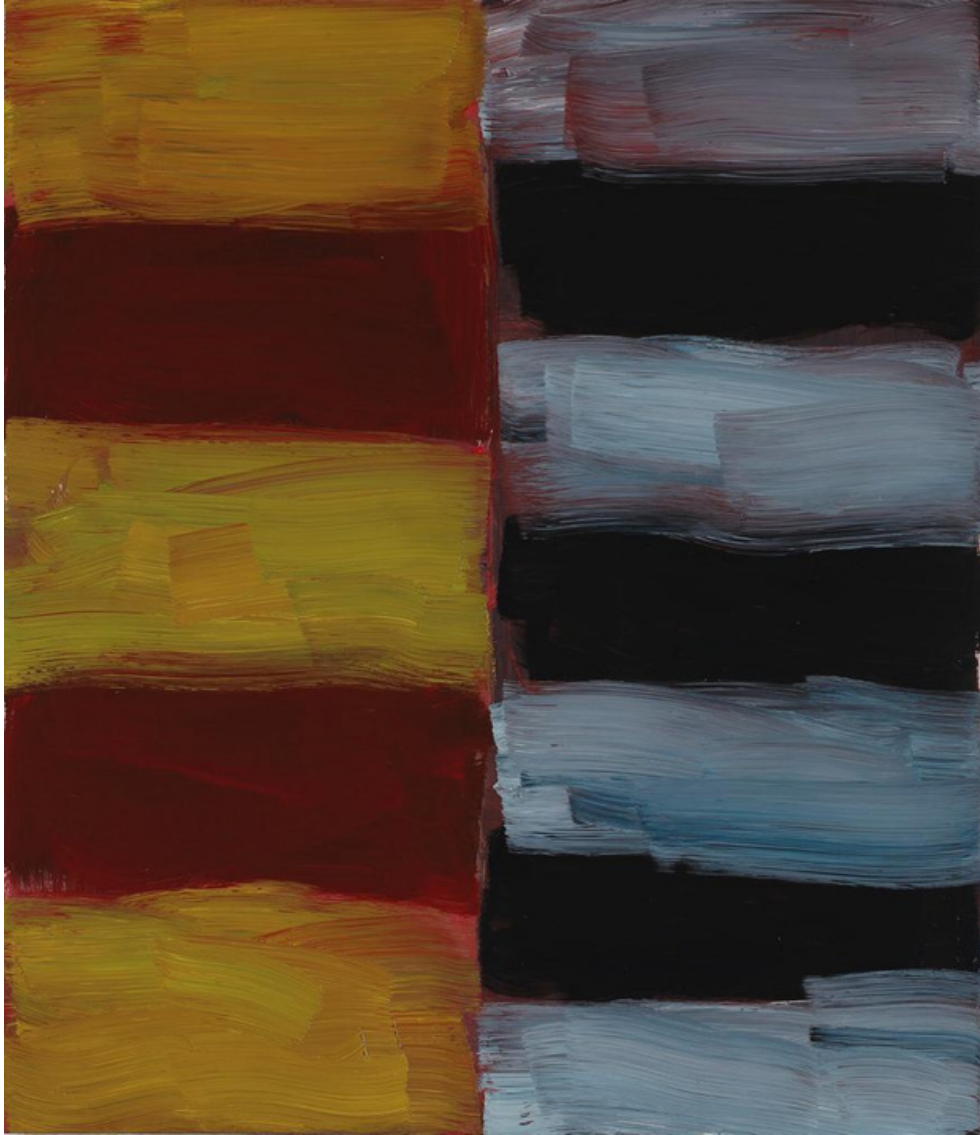


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# SEAN SCULLY

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*Mirror Burn, 2016*



**SEAN SCULLY** (B. 1945)

*Mirror Burn, 2016*

Oil on copper

69.9 x 59.7 cm

27.52 x 23.5 in

Provenance:

*The Artist*

*Galerie Lelong, Paris*

*Private Collection, Switzerland*



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Scully's 2016 painting on copper, **Mirror Burn**, highlights the artist's emotive brush strokes while alluding to the world of abstraction and, notably, Martin's gridded works. Scully pushes the conversation in a different direction, however, with his highly gestural technique and narrative approach to painting. His rare works on copper further the warmth of these compositions, with light reflecting off the copper surface from the inside out.

# SEAN SCULLY

## ARTIST BIOGRAPHY

Sean Scully (b. 1945) is an American-Irish artist known for his abstract paintings composed of brushy layers of alternating colored squares or stripes. Though his non-representational works appear to have no particular referent, they often draw from specific memories of places and objects.

"In making these paintings I was preoccupied with my memories of Venice, the movement of the water, how it heaves against the brick and stone of the city," he explained of the works from his 2015 exhibition "Land Sea." "From my studio south of Munich I often get in the car and drive a few hours down to Venice. It was the impressions from these trips that I brought back into the studio; I was painting the memories of Venice into the works."

Born on June 30, 1945 in Dublin, Ireland, Scully moved to London as a child and went on to study art at the Central School of Art and Croydon College of Art before receiving his BA from Newcastle University in 1972.



Scully emigrated to the United States in 1975 and was granted citizenship in 1983. He currently lives and works between New York, NY, Barcelona, Spain, and Munich, Germany. Scully's works are held in the collections of the Tate Gallery in London, The Museum of Modern Art in New York, the Reina Sofia National Museum in Madrid, and the Walker Art Center in Minneapolis, among others.



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# ERIC FISCHL

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*Untitled (Tumbling Woman), 2012*

*Untitled (Archiving Woman), 2011*



**ERIC FISCHL** (B. 1948)

*Untitled (Tumbling Woman), 2012*

Glass

30.48 x 45.72 x 35.56 cm

12 x 18 x 14 in

Edition of 10 plus 2 artist's proofs

Provenance:

*Direct from the Artist*



**ERIC FISCHL** (B. 1948)  
*Untitled (Arching Woman)*, 2011

Glass  
62.23 x 22.86 x 27.94 cm  
24.5 x 9 x 11 in

Edition of 10 plus 2 artist's proofs

Provenance:  
*Direct from the Artist*



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After attending CalArts where John Baldessari taught Fischl and others how to think as conceptual artists, Fischl went on to reject many of those ideas and focus on figurative painting and sculpting. **Tumbling Woman** and **Archiving Woman**, both rare cast glass works from 2012 and 2011 respectively, highlight Fischl's desire to illuminate the human form from the inside out, and in so doing, reveal the essence of who we truly are.



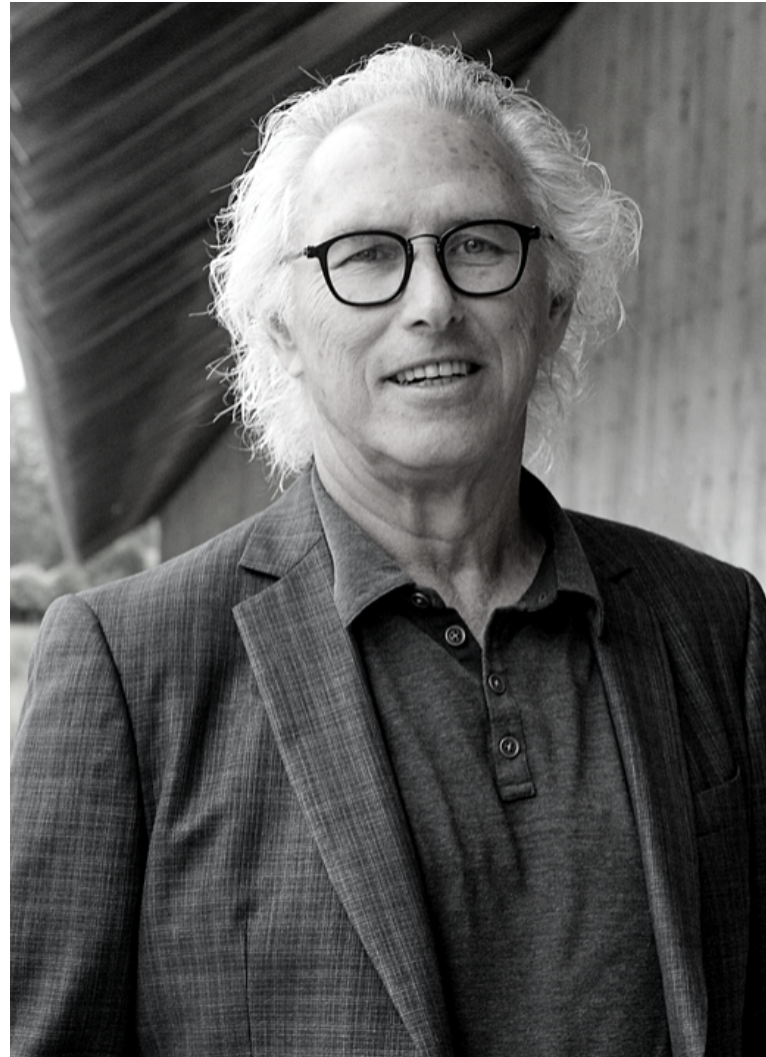
# ERIC FISCHL

## ARTIST BIOGRAPHY

Eric Fischl (b. 1948) grew up in the suburbs of Long Island. He began his art education in Phoenix, Arizona where he attended Phoenix College, and later earned his B.F.A. from the California Institute for the Arts in 1972 under the direction of acclaimed artist John Baldessari.

Fischl's suburban upbringing provided him with a backdrop of alcoholism and a country club culture obsessed with image over content. His early work thus became focused on the rift between what was experienced and what could not be said. He received critical attention for depicting the dark, disturbing undercurrents of mainstream American life. In later years, his work has focused more closely on the figure in relation to its surroundings, with the artist exploring the differences between posture and pose and how that can provide a window into one's internal emotional state.

Fischl's paintings, sculptures, drawings and prints have been the subject of numerous solo and group exhibitions.



His work is represented in many museums and prestigious collections, including The Metropolitan Museum of Art, The Whitney Museum of American Art, The Museum of Modern Art in New York City, The Museum of Contemporary Art in Los Angeles, St. Louis Art Museum, Louisiana Museum of Art in Denmark, Musée Beaubourg in Paris, The Paine Weber Collection, and many others. Fischl has also collaborated with other artists and authors, including E.L. Doctorow, Allen Ginsberg, Jamaica Kincaid, Jerry Saltz and Frederic Tuten.

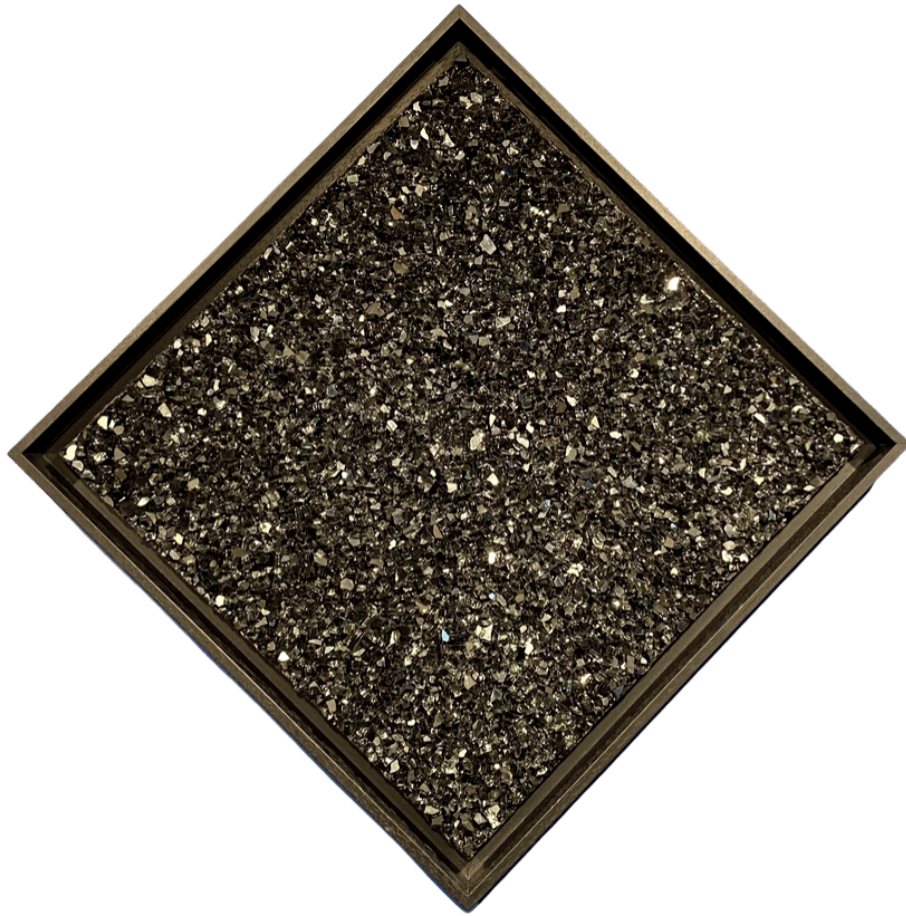
A handwritten signature in black ink that reads "Eric Fischl". The signature is written in a cursive, flowing style.

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# CARLOS ROLON

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*Detroit Diamonds (Celestial), 2016/21*



**CARLOS ROLON** (B. 1970)

*Detroit Diamonds (Celestial), 2016/21*

Tempered mirror fire-glass and silicone  
on aluminum panel

57.1 x 57.1 cm  
22 1/2 x 22 1/2 in

Provenance:  
*Direct from Artist*





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Rolon's crushed and splintered glass work, **Detroit Diamonds (Celestial)** 2016/21, reveals the dual life of Rolon growing up between Puerto Rico and Illinois. Here he pairs memories of shattered glass from broken car windows on the streets of his native Chicago with his childhood memories of time spent in rural Puerto Rico gazing up at stars in the night sky. Rolon's composition and monochromatic approach pays homage to Ellsworth Kelly and his influence on Rolon's work.

# CARLOS ROLON

## ARTIST BIOGRAPHY

Carlos Rolon (b. 1970) is known for his multi-disciplinary practice whose work employs a wide range of media to explore themes of craft, ritual, beauty, spirituality, identity and its relationship to art history and the institution. Born to a Puerto-Rican family, Rolón's background allows the artist to explore personal ideas which directly deal with questions of inclusion, aspiration and cultural identity.

Often connecting childhood memories, the artist bore witness to the ways in which households have adapted to new American middle-class lifestyles with homes, walls and furniture adorned with ephemera of color, texture, patterns and items brought into the home to create a sense of longing. It is from here Rolón takes inspiration and transforms these vantage points producing a hybrid language of exuberant flora paintings, sculpture, social practice and site-specific installations composed of diverse materials that offer opportunities for self-reflection, rich symbolism and community engagement, bridging the divide between public and private. The work is at once melancholic, excessive and exuberant, poised somewhere between celebration and regret.



His style radically changed in the late 1960s, however, as his work incorporated more symbols and he rendered landscapes and still life scenes in a flattened, cartoonish style. Throughout these later works, abstracted motifs, such as hooded heads and shoe soles, recur, reflecting the personal iconography Guston developed in his mature works.

A handwritten signature in black ink, which appears to read 'Carlos Rolon'.



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# SCOTT AVETT

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*Chair Sharing, 2016*



**SCOTT AVETT** (B. 1976)  
*Chair Sharing, 2016*

Oil on Canvas  
190.5 x 144.78 cm  
75 x 57 in

Provenance:  
*Direct from Artist*



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This 2018 painting from Avett's first museum exhibition at the North Carolina Museum of Art highlights his close relationship with Eric Fischl and their ongoing discussion of painting and its role in contemporary art. *Chair Sharing* highlights Avett's continued exploration of life's most intimate moments while also providing important insight into his process. The artist stated, "I spent more time observing this painting than actually painting it, until after several months it finally told me it was complete." The unfinished chair on the right side became the central narrative of the piece, revealing to Avett that we are all in a state of constant evolution and never fully "finished."

# SCOTT AVETT

## ARTIST BIOGRAPHY

Scott Avett (b. 1976 ) is internationally recognized as co-founder of the Grammy nominated band, The Avett Brothers, but has been a working artist since he earned a BFA in studio art from East Carolina University in 2000. Until now, his art-making has largely been a solitary creative pursuit in comparison to his life as a musician, singer, and songwriter. Avett's large-scale canvases reveal an intimate look at growing up and now raising a family in the rural south. They are infused with the personal moments and inspiration Avett draws from his family and their surrounding North Carolina farmland, yet nuanced with the cultural and artistic influences he has encountered through years of life on the road.

Eric Fischl, Avett's close friend and artistic mentor, said of Avett's work, "These paintings are moments of small intimacies that, from one painting to the next, accumulate density. These moments, seemingly sentimental, are significant. They are about risk, vulnerability and fear of loss. These are paintings that embody pleasure, joy, tenderness and even quiet fatigue."



The majority of Scott Avett's paintings and drawings, created over the past twenty years, have rarely been exhibited. The artist's first museum exhibition opened in October 2019 at the North Carolina Museum of Art.

A handwritten signature in black ink. The signature is stylized and appears to read "SCOTT AVETT". The letters are bold and somewhat abstract, with a long, sweeping underline that extends to the right.

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# EDDIE MARTINEZ

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*In this Headspace, Sam is the Ocean, 2011*





**EDDIE MARTINEZ** (B. 1977)

*In this Headspace, Sam is the Ocean, 2011*

Oil, spray paint and canvas collage on canvas

60 x 84 cm

23.63 x 33.13 in

Provenance:

*The Artist*

*Peres Projects, Berlin*

*Private Collection*

*Private Collection, Europe*



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Martinez's work as a prolific street artist, together with his penchant for painting and drawing, has made him a powerful voice for his generation. His 2011 canvas, **In this Headspace, Sam is the Ocean**, joins historic abstraction and representation in non-traditional ways. This work is a hallmark example of what New York Times Critic Roberta Smith characterized as "a kind of updated, liberated Neo-Expressionism," a movement often associated with Philip Guston's post-abstract work.

# EDDIE MARTINEZ

## ARTIST BIOGRAPHY

Brooklyn-based artist, Eddie Martinez (b. 1977), joins together painting and drawing, abstraction and representation in non-traditional ways. Imbued with a sense of personal iconography, his practice often combines signature figurative elements, such as bug-eyed humans and eclectic headgear with gestural, abstract blocks of color. Energetic and raw, his paintings employ an aggressive use of color and texture with various combinations of oil, enamel, spray paint and collage elements on canvas.

Eddie Martinez was born in 1977 in Groton Naval Base, Groton, Connecticut and currently lives and works in Brooklyn, New York. Recent solo museum exhibitions include the Yuz Museum, Shanghai, (2019-2020); Museum of Contemporary Art Detroit, Michigan (2019); The Bronx Museum, New York (2018); The Drawing Center, New York (2017) and The Davis Museum at Wellesley College, MA (2017). He has also had solo exhibitions at Perrotin, Hong Kong (2019); Timothy Taylor Gallery, London (2014); Kohn Gallery, Los Angeles (2014); Half Gallery, New York (2014). Additionally, Martinez's work has been featured in *Modern Painters*, *ARTINFO*, *The New York Times*, *ArtReview*, *The Brooklyn Rail*, and *Art in America*.



A stylized, handwritten signature of Eddie Martinez in black ink. The signature is written in a cursive, somewhat abstract style, with the first few letters being larger and more prominent. It is positioned below the portrait of the artist.

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# MARCOS ACOSTA

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*RACE, 2021*





**MARCOS ACOSTA** (B. 1980)

*RACE*, 2021

Oil on Canvas

95.5 x 71 cm

37 5/8 x 28 in

Provenance:

*Direct From the Artist*





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One of South America's most notable realist painters, Acosta's unique perspective intersects detailed painting with abstractions reminiscent of Kelly's monochromatic shaped paintings. In **Race 2021**, his bold shapes intersect a rocky landscape seemingly as an indication of our arrival in this space, or as a fleeting memory of our time spent immersed in the outdoors.

# MARCOS ACOSTA

## ARTIST BIOGRAPHY

Marcos Acosta (b. 1980 ) studied at the National University of Cordoba (U.N.C.) and is considered one of Argentina's most important young painters. Acosta considers painting a thought process intertwined with the profoundly spiritual - a way of deepening into himself and, at the same time, into the Universe. He is inspired by the rough surroundings of his hometown, reinterpreting landscapes and their relationship with human intervention through large scale paintings that circulate between hyperrealism and the supernatural.

Acosta has participated in more than 120 group exhibitions and international art fairs. His work can be found in private collections in Argentina, Brazil, Uruguay, Costa Rica, United States, Spain, France, England, Luxembourg and Singapore. Acosta's work is in the public collections of museums and institutions across South America, including the Palacio Nacional de las Artes Palais de Glace (Buenos Aires), Museo Provincial de Bellas Artes Emilio Caraffa (Córdoba), Centro de Arte Contemporáneo Chateau Carreras (Córdoba), Museo de Bellas Artes de Salta (Salta, Argentina), Museu do Ingá (Niterói, Rio de . . .



Janeiro, Brasil), Fundación Casa Badesc (Florianópolis, Brasil), Museo Municipal de Artes "Dr. Urbano Poggi" (Rafaela, Argentina), Museo Arq, Francisco Tamburini (Córdoba), Universidad Privada Siglo XXI (Córdoba) and more. He lives and works in Córdoba, Argentina.

Acosta

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# DANIEL ARSHAM

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*Pyrite Column of Footballs, 2015*



**DANIEL ARSHAM** (B. 1980)

*Pyrite Column of Footballs, 2015*

Pyrite, ground black glass, hydrostone

139.7 x 16.51 x 16.51 cm

55 x 6.5 x 6.5 in

Provenance:

*The Artist*

*Perrotin Gallery*

*Private Collection, Aspen CO*



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Arsham's eroded castings of everyday, modern objects transform our perspective of what it might be like to unearth these artifacts thousands of years in the future. This 2015 sculpture, **Pyrite Column of Footballs**, captures Arsham's singular vision of fictional archeology, whereby the artist challenges us to look forward rather than back, toward a history yet to be realized.



# DANIEL ARSHAM

## ARTIST BIOGRAPHY

Daniel Arsham (b. 1980 ) has developed a wide body of work addressing his central concept of fictional archaeology. Working in sculpture, architecture, drawing and film, he creates and crystallizes ambiguous in-between spaces or situations, and further stages what he refers to as future relics of the present. They are eroded casts of modern artifacts and contemporary human figures, which he expertly makes out of some geological material such as sand, selenite or volcanic ash for them to appear as if they had just been unearthed after being buried for ages. Always iconic, most of the objects that he turns into stone refer to the late 20th century or millennial era, when technological obsolescence unprecedentedly accelerated along with the digital dematerialization of our world. While the present, the future and the past poetically collide in his haunted yet playful visions between romanticism and pop art, Daniel Arsham also experiments with the timelessness of certain symbols and gestures across cultures.



A stylized, handwritten signature of Daniel Arsham in black ink. The signature is fluid and cursive, with a prominent loop at the beginning and a long, sweeping tail.