

Catriona Jeffries

Art Basel 51
A Question of Geometry
June 17–26, 2020

Vancouver

950 East Cordova Street Vancouver, British Columbia V6A 1M6 Canada

Duane Linklater

winter in america_no door_âkamenimok, 2020, digital print on hand dyed linen, black tea and sumac dye, charcoal, cup and saucer ochre, iron red pigment, dandelion, nails, 218 x 312 x 6 in. (554 x 793 x 15 cm)



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Elizabeth McIntosh
Intoxication, 2020, oil on canvas, 73 x 67 in. (185 x 170 cm)



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Intoxication (detail), 2020, oil on canvas, 73 x 67 in. (185 x 170 cm)



Abbas Akhavan
not titled, 2019, gym equipment, misting system, automatic water timer, water, installation dimensions variable



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Valerie Blass

L'homme réparé, 2019, stainless steel, denim shorts, epoxy resin, acrylic paint, 41 x 89 x 12 in. (104 x 226 x 31 cm)



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Valerie Blass

L'homme réparé (detail), 2019, stainless steel, denim shorts, epoxy resin, acrylic paint, 41 x 89 x 12 in. (104 x 226 x 31 cm)



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Raymond Boisjoly

D'Angelo (Interval: 2000/2013) Untitled (How Does It Feel) 01, 2013, screen resolution lightjet print mounted on dibond, 36 x 48 in. (91 x 122 cm)



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Janice Kerbel
Deadstar (Ghosttown), 2007, digital copper-plate photogravure etching, 46 x 92 in. (117 x 232 cm)



Janice Kerbel
Deadstar (Ghosttown) (detail), 2007, digital copper-plate photogravure etching, 46 x 92 in. (117 x 232 cm)



Liz Magor
French from France, 2013, wool, fabric, thread, metal and wood, 61 x 19 x 6 in. (154 x 47 x 15 cm)



Liz Magor

French from France (detail), 2013, wool, fabric, thread, metal and wood, 61 x 19 x 6 in. (154 x 47 x 15 cm)



Rebecca Brewer
Scrim: Mayhem, 2019, silk, wool, ball chain, alligator clips, hooks, 107 x 39 in. (272 x 99 cm)



Rebecca Brewer
Scrim: Mayhem (detail), 2019, silk, wool, ball chain, alligator clips, hooks, 107 x 39 in. (272 x 99 cm)



Rebecca Brewer
Scrim: Mayhem (detail), 2019, silk, wool, ball chain, alligator clips, hooks, 107 x 39 in. (272 x 99 cm)



Christina Mackie
Token no. 21, 2019, stoneware, linen, 15 x 10 in. (38 x 24 cm)



Ashes Withyman

Bearded old man with wings and cloth bag, 2020, honey locust wood, fabric collected outdoors, metal, 43 x 34 x 30 in. (108 x 86 x 76 cm)



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Rochelle Goldberg

Gatekeeper: They dropped a seed to watch it grow, 2019, glazed ceramic, steel, curtain, polyester fabric, acrylic, 61 x 21 x 64 in. (154 x 52 x 163 cm)



Rochelle Goldberg

Gatekeeper: They dropped a seed to watch it grow (detail), 2019, glazed ceramic, steel, curtain, polyester fabric, acrylic, 61 x 21 x 64 in. (154 x 52 x 163 cm)



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Geoffrey Farmer

Yellow Blinds, Illuminated in the Last Electric Blue of the Silence Dusk, 2016, theatre backdrop from the 1940s, pins, 96 x 90 in. (244 x 229 cm)



Geoffrey Farmer

Yellow Blinds, Illuminated in the Last Electric Blue of the Silence Dusk (detail), 2016, theatre backdrop from the 1940s, pins, 96 x 90 in. (244 x 229 cm)



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Yellow Blinds, Illuminated in the Last Electric Blue of the Silence Dusk (detail), 2016, theatre backdrop from the 1940s, pins, 96 x 90 in. (244 x 229 cm)



Jerry Pethick

Volklingen Scarab, 1995, aluminum, stainless steel, plywood, 79 photographs, 56 fresnel lenses, glass, fluorescent light fixture, spectrafoil, silicone, acrylic paint, 96 x 84 x 53 in. (244 x 213 x 135 cm)



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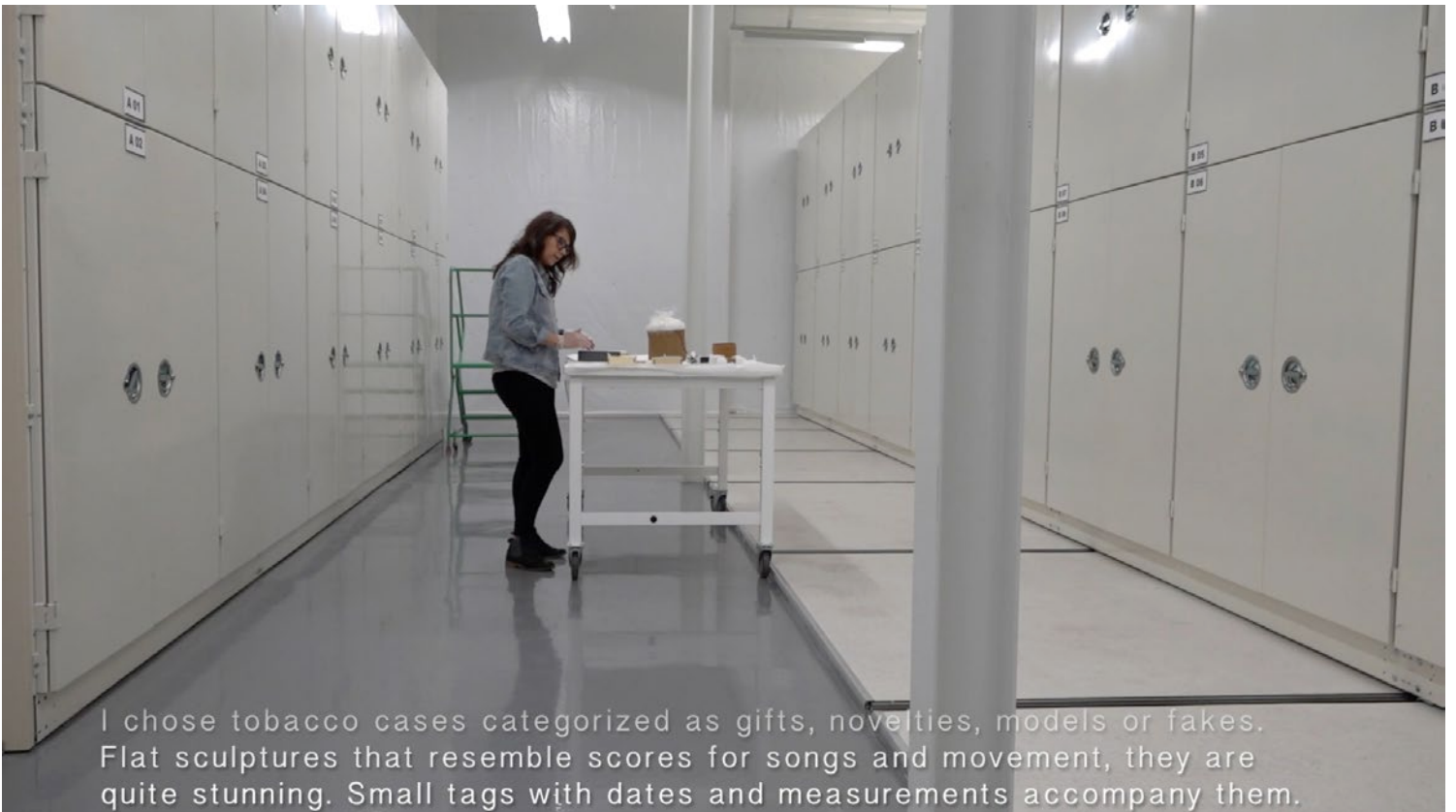
Tanya Lukin Linklater
An amplification through many minds (still), 2019, video, 36 minutes, 32 seconds



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I chose tobacco cases categorized as gifts, novelties, models or fakes. Flat sculptures that resemble scores for songs and movement, they are quite stunning. Small tags with dates and measurements accompany them.

Tanya Lukin Linklater
An amplification through many minds (still), 2019, video, 36 minutes, 32 seconds



Ian Wallace
I Know The Way, 2010, photolaminate and acrylic on canvas, 96 x 72 in. (244 x 183 cm)

