

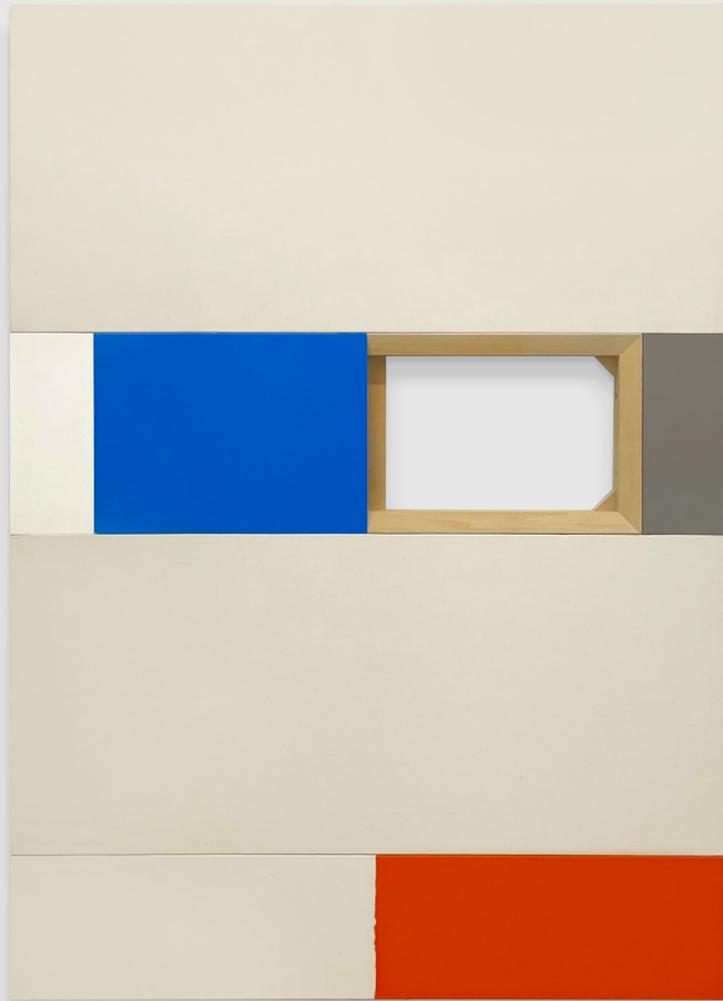


PFA

**ZONAMACO
MÉXICO**
ARTE CONTEMPORÁNEO
FEBRUARY 9-13, 2022

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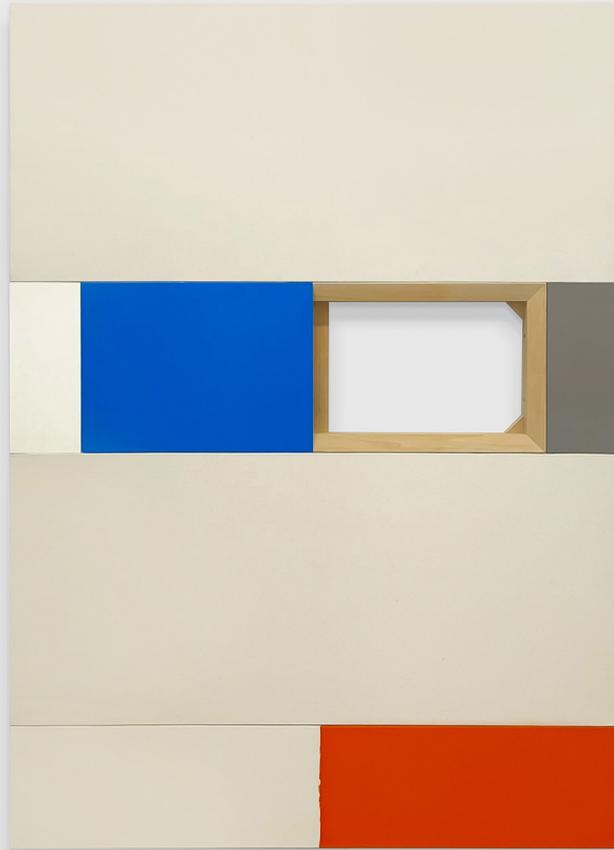
Max Estenger

Osha (White, Blue and Orange), 1995

Oil enamel on clear vinyl; stainless steel
and raw canvas (six joined panels)

69 1/2 x 50 in (176.5 x 127 cm)

(ME-ME002)



Max Estenger (b. 1963, Los Angeles, California) work brings together a visual clarity, integrity and moral dimension with a tough-minded tenacity, fusing a serious study of direct experience with aesthetic gratification. Estenger mines disparate materials—raw canvas, stainless steel, clear vinyl and wood panels—to create multi-paneled works. Polarities such as hard/soft, opaque/transparent, painted/unpainted, matte/glossy, inside/outside, actual/virtual and so on abound and become the content of the work. Like “the simple expression of complex thought,” as the minimalist Donald Judd once said, Estenger’s work takes on not only the compounding history of minimalism and hard-edge abstraction, but also its serialization and ubiquitous past. This is cutting-edge painting for the 21st Century.

He received his M.F.A. from the University of California, San Diego. He has been living and working in New York City since 1988. His most recent exhibition was a group of new paintings at Norte Maar in 2017, which came after his mid-career survey at the Museum of Contemporary Art, Tucson AZ in 2016 curated by Jocko Weyland. Fully illustrated catalogues were published on both occasions. His work was recently acquired and exhibited for the permanent collection of the Museum of Contemporary Art, San Diego in 2016.



Charles Hinman

Asissi, 1982

Signed, titled and dated verso 'Hinman 1982 Asissi'

Acrylic on shaped canvas over wood

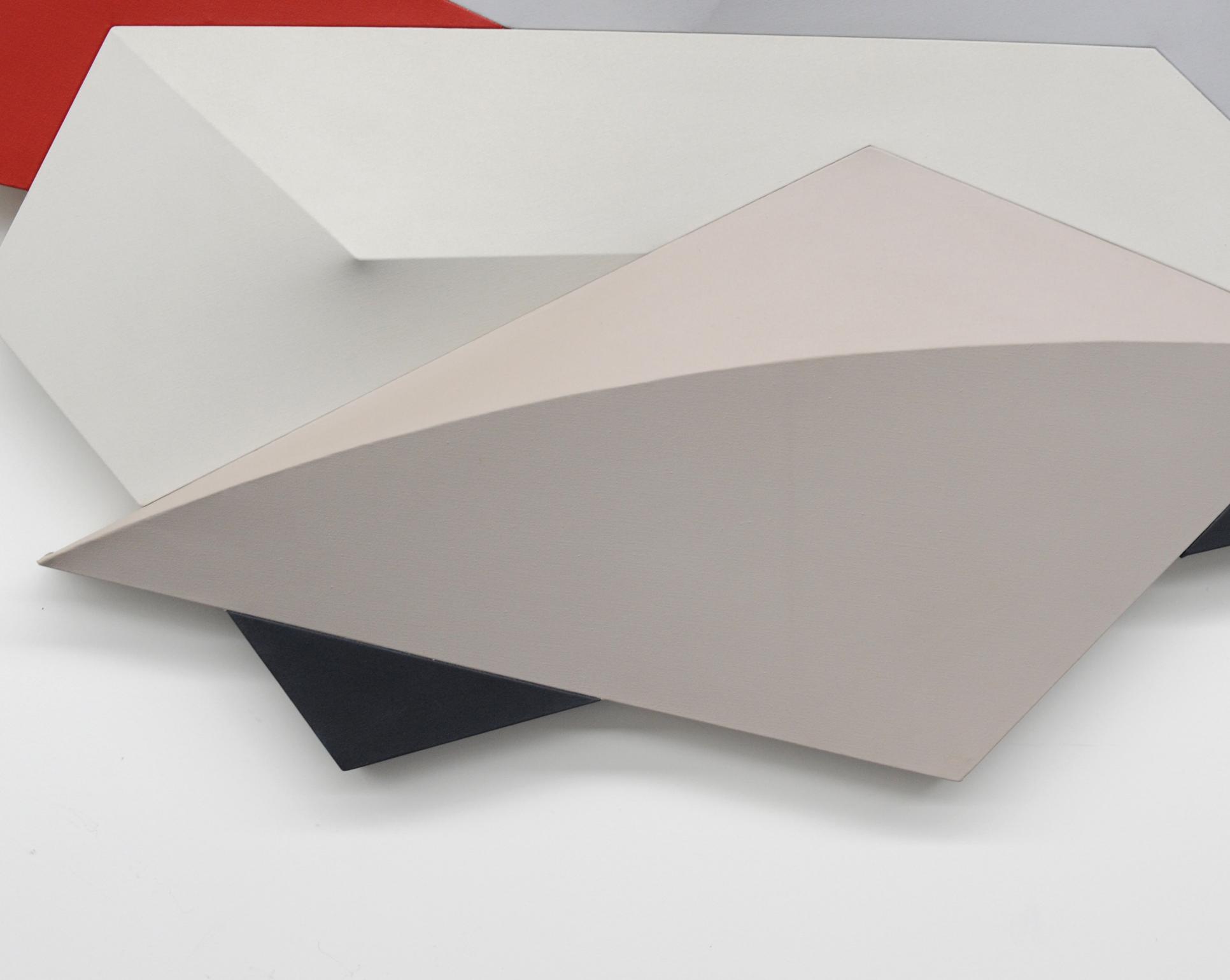
50 x 75 x 5 in (127 x 190.5 x 12.7 cm)

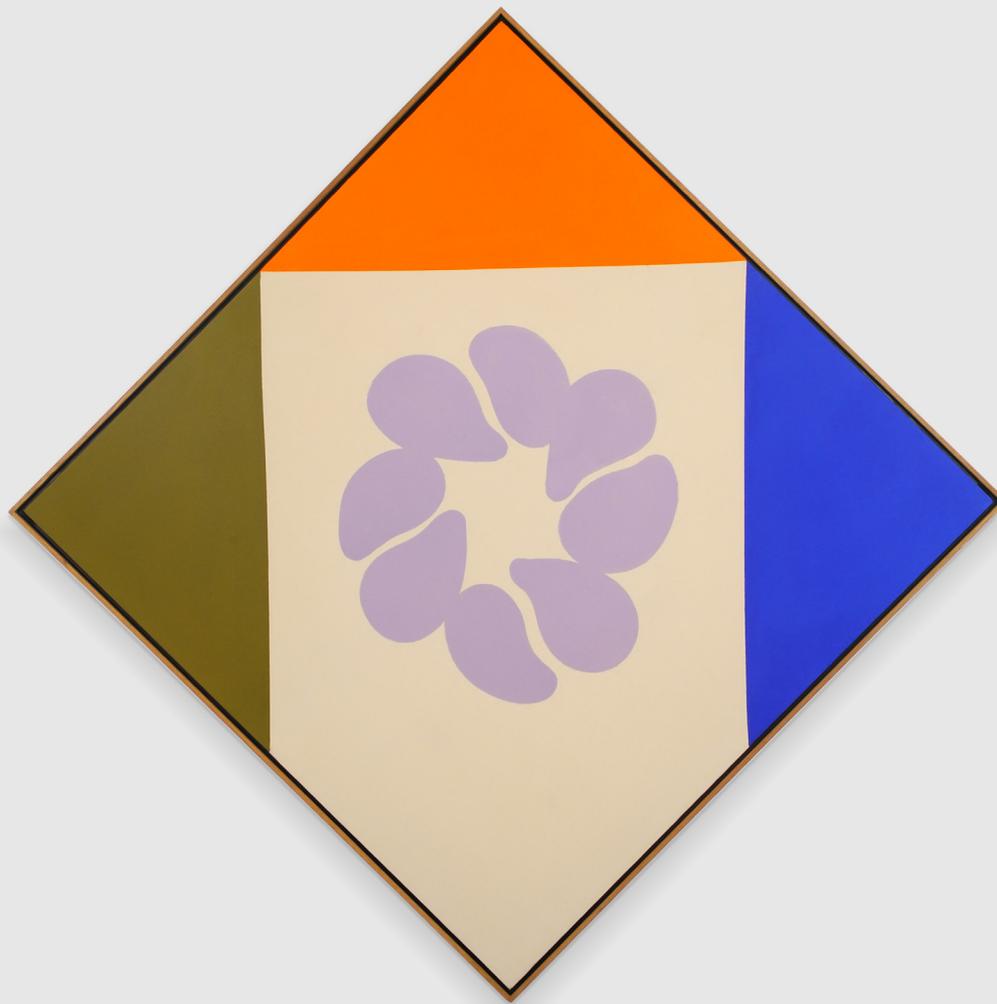
(PFA-CH001)



Charles Hinman (b. 1932, Syracuse, New York) an American pioneer of hard-edged shaped canvases, has had a distinguished career and inexorable commitment to a single idea. Hinman has been painting hard-edged shaped abstract canvases for over half a century. His active involvement as a painter parallels Frank Stella during the mid 1960's, when both artists became involved in changing the format of a painting from a mainstay rectilinear surface to other improbable shapes. In some ways, Hinman's early painting from 1964 became a touchstone for artists who gradually began to focus their attention on the shaped canvases. The genre, in which both he and Stella were major practitioners, evolved during a strategic period in the story of contemporary abstract painting, a period that refuted the authority of the gesture in favor of geometric space.

His work is included in the permanent collections of the Whitney Museum of American Art, the Museum of Modern Art, the Los Angeles County Museum of Art, the Hirshhorn Museum and Sculpture Garden, the Denver Art Museum, the Nagaoka Museum in Japan, and the Tel Aviv Museum in Israel, among others. He is the recipient of a Guggenheim Fellowship and four Pollock-Krasner Foundation grants.





Paul Reed

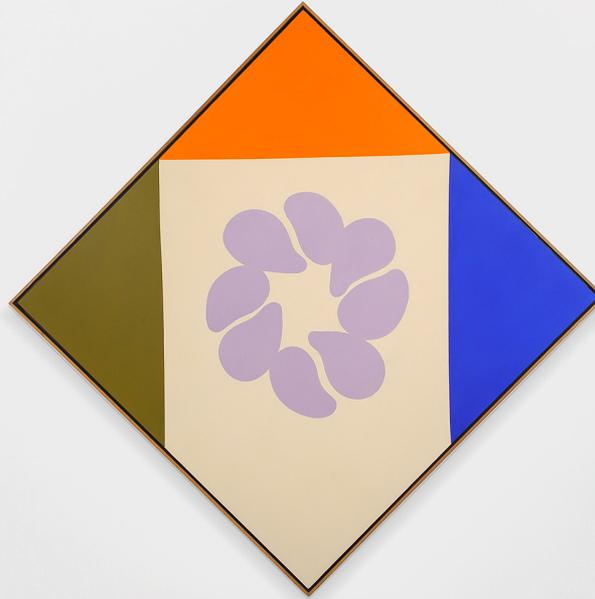
#12A, 1964

Signed Paul Reed, dated 1964
and inscribed as titled on the reverse

Oil on unprimed canvas

34 x 34 in (86.4 x 86.4 cm)

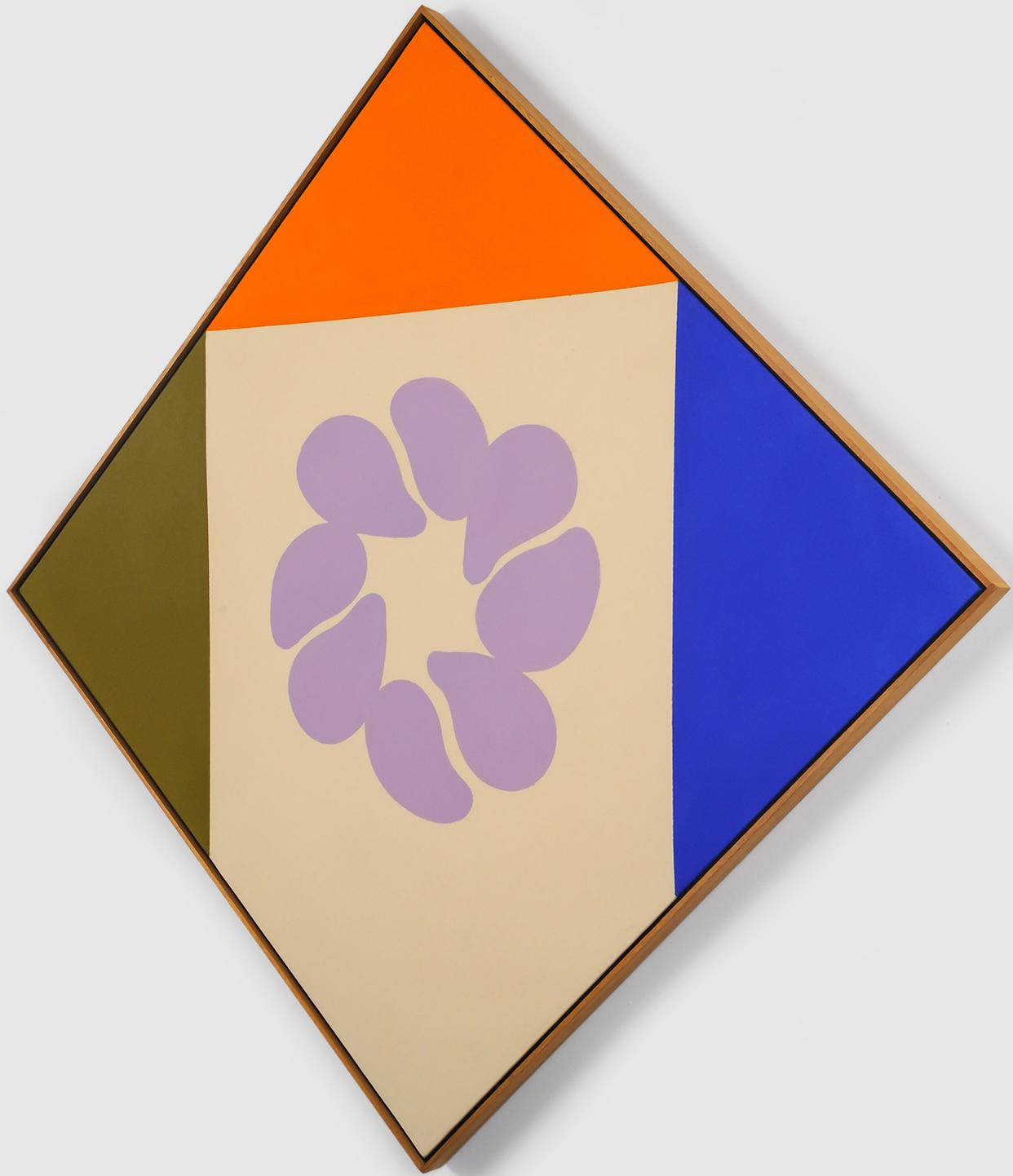
(PFA-PR001)



Paul Reed (American, 1919-2015) is one of six original Washington Color School artists known for their abstract paintings, created by using the technique of soak-staining pigment into the canvas. The Color School artists employed thinned, acrylic paint that was absorbed into the canvas itself, emphasizing the flatness of the image and focusing on color and design.

He was one of six artists, including Morris Louis and Kenneth Noland, to show in the 1965 exhibition, "The Washington Color Painters," held at the Washington Gallery of Modern Art. Unlike the work of many of his fellow artists, Reed's works of the 1970s are characterized by a hard-edged geometric style, though his shapes are formed by the staining techniques typical of color field paintings.

Reed's work is included in dozens of museum collections across the country, including the Hirshhorn Museum and Sculpture Garden, the Art Institute of Chicago, the Detroit Institute of Art, and the San Francisco Museum of Modern Art.





Kimber Smith

Portrait of Miles, 1980

Monogrammed lower left: KS, as well as monogrammed, dated, titled as well as with directional arrow and measurements on the overlap:

KS 1980 21 x 15 PORTRAIT

OF MILES.

Acrylic on canvas

21 x 15 in

53 x 38 cm

(PFA-KS002)



Kimber Smith (American, 1922-1981) is best known for his lyrical compositions and distinctive lexicon of personal symbols, he eschewed the aggressive monumentality of the Abstract Expressionist era to focus on relatively small paintings of simple, entropic forms and colors.

He had his first exhibition at The New Gallery in 1951, where his work was paired with the paintings of Joan Mitchell. That same gallery gave him his first solo exhibition only three years later. In 1954, Smith travelled to Paris where he lived and worked in an expatriate community of American painters who included Joan Mitchell, Sam Francis, and Shirley Jaffe. His work was included in the 1958 survey exhibition of American abstraction *Die Neue Amerikanische Malerei* at Kunsthalle Basel, Basel, Switzerland, organized by the Museum of Modern Art, New York.

Kimber Smith's work is represented in the permanent collections of the Metropolitan Museum of Art, New York; the Art Institute of Chicago; the Los Angeles County Museum of Art; the San Francisco Museum of Modern Art; the Dayton Art Institute; Guild Hall Museum, East Hampton; Stedelijk Museum, Amsterdam; Kunstmuseum Winterthur, Winterthur, Switzerland; Kunsthaus Zurich, Zurich, Switzerland; Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria; Musée des Beaux-Arts de Reims, Reims, France; among others.



Vivian Springford

Untitled, c. 1973-76

Acrylic on paper

8 x 10 in (20.3 x 25.4 cm)

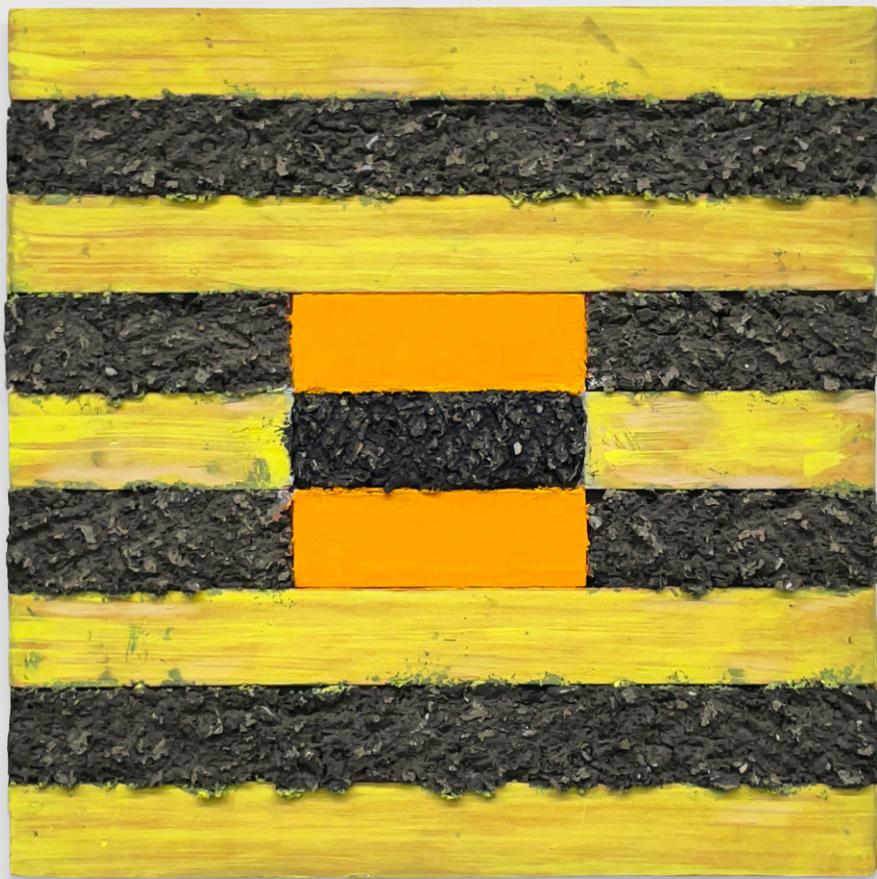
(PFA-VS001)



Vivian Springford (American, 1913-2003) is acclaimed for calligraphic gesture paintings as well colorful stain paintings featuring glowing, organic orbs in sensual pastel hues.

Throughout the 1970s, Springford traveled frequently, making trips to Asia, Africa, Europe, South America, and the Caribbean. She returned with photographs of these varying landscapes, which influenced her work as she began incorporating gestures referencing the landscape. Horizon lines appear, with pigment stains flowing and merging like rivers, oceans, and mountain ranges in colors channeling the sublime. Her work consistently reveals her mastery of color and her form of abstraction, which bursts with an emotional depth and a formidable presence. In the 1980s she was forced to curtail her painting due to macular dystrophy and she completed her last work in 1986. Springford died in January 2003.

Her work has been exhibited at the Brooklyn Museum, the Denver Art Museum, and the Museum of Fine Arts, Boston.



Kevin Teare

Sunspot for Sun Ra, 1978

Signed, titled, and dated verso

Oil, lattice, mortar on board

18 x 18 in (45.7 x 45.7 cm)

(PFA-KT001)

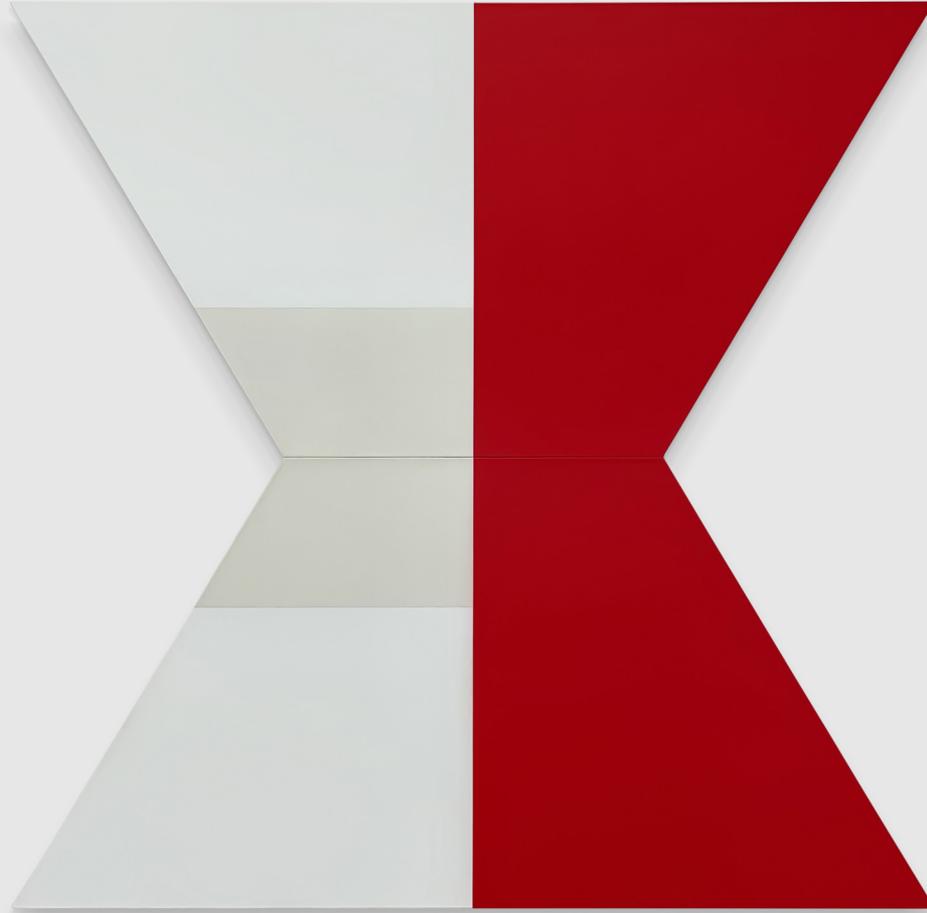


Kevin Teare (American, b. 1951) is a visual artist and musician based in Sag Harbor, NY. Born and raised in Indiana, attended Ball State and Indiana University as an undergraduate and received his M.F.A. from Bard College.

Teare creates relief paintings with a resembled association to inner architecture structures, emphasizing horizontal lines alternating between bands of painted wood and embedded mortar. His rich interplay of pattern and texture, shape and form, and color combinations drew upon geometric abstraction's emphasis on non-illusionistic space

He has exhibited at P.S.1/M.O.M.A., White Columns, Guild Hall, Parrish Museum, Fort Wayne Museum, and the Indianapolis Museum of Art. He is a recipient of a National Endowment of the Arts Fellowship in painting and a Joan Mitchell Foundation Award. His work was recently acquired by the Virginia Museum of Fine Arts.





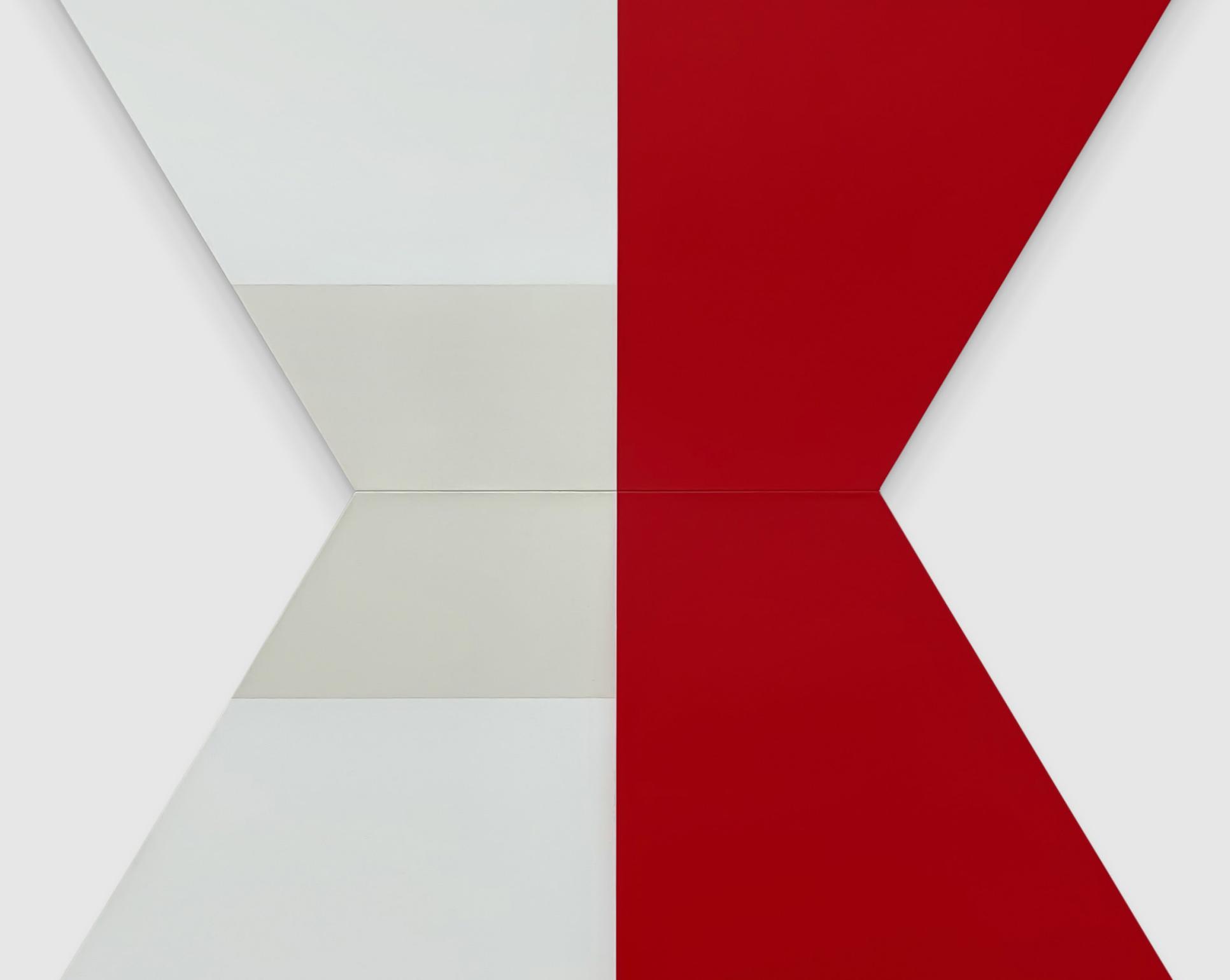
Li Trincere

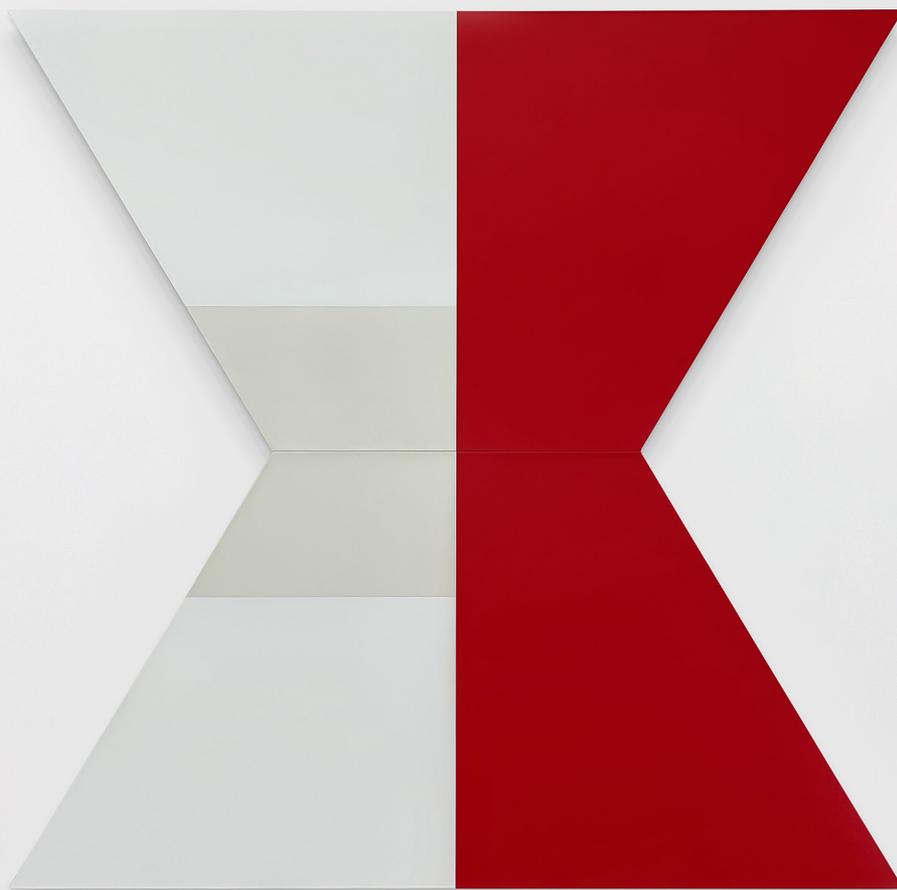
Untitled (Red White), 1990

Acrylic on canvas

72 x 72 in (182.9 x 182.9 cm)

(LT-LT007)





Li Trincere (American, b. 1960) has been exhibiting for the past 30 years. She received an MFA in painting from Hunter College, NYC, and went on to launch her career in the early 80s, showing at many landmark East Village venues, including Mission Gallery, Pyramid Club, Artist Space, and Exit Art. She later worked with several key galleries in Soho: Julian Pretto, Stark, Annima Nosei, and Gabrielle Bryers, as well as the legendary Rolf Ricke in Cologne, Germany.

Li has received awards and artist grants from the National Endowment for the Arts, Pollock-Krasner Foundation, New York State Foundation for the Arts, and the Edward Albee Foundation. She has been a member of American Abstract Artists since 2015. Her work has been reviewed in numerous publications, among them The New York Times, Bomb Magazine, The Brooklyn Rail, and Kunstforum.

Her work is included in public and private collections, such as the Osaka Museum, Baker Museum, Exxon, American Express, JP Morgan, and Chase Bank