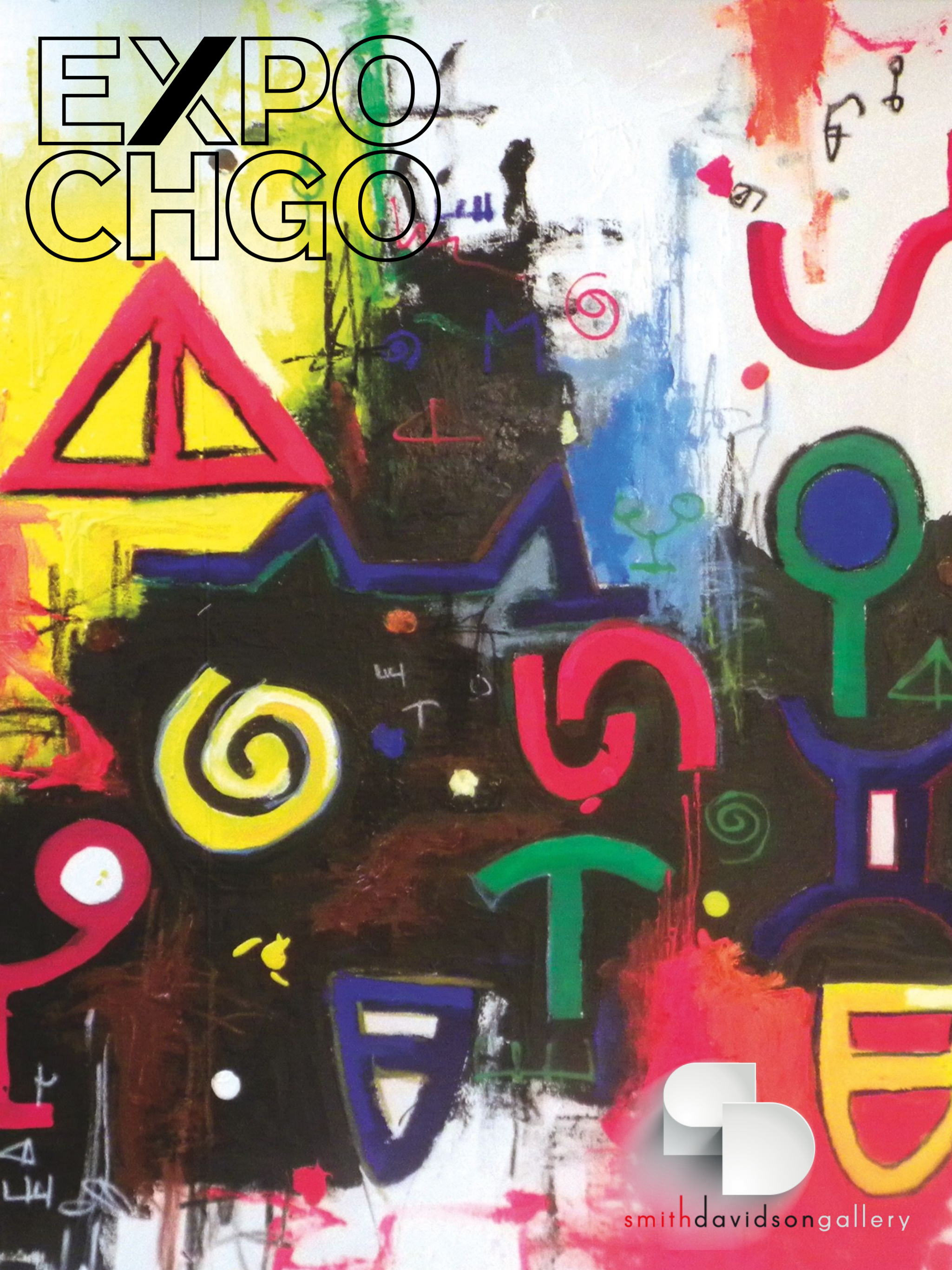


EXPO CHIGO



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April 2022

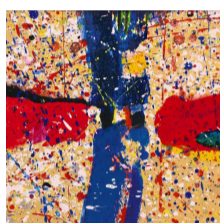


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INDEX



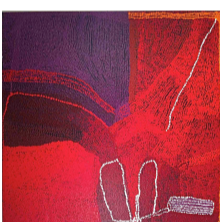
Sam Francis

04



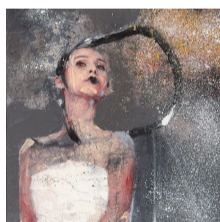
Modern
Art

19



Australian
Indigenous Art

35



Contemporary
Art

73

SAM FRANCIS

(American, 1923 - 1994)

[Enquire](#)

Sam Francis

One of the twentieth century's most profound Abstract Expressionists, American artist Sam Francis (1923-1994) is noted as one of the first post-World War II painters to develop an international reputation. Francis created thousands of paintings as well as works on paper, prints and monotypes, housed in major museum collections and institutions around the world. Regarded as one of the leading interpreters of color and light, his work holds references to New York abstract expressionism, color field painting, Chinese and Japanese art, French impressionism and his own Bay Area roots.

Artwork and Technique

Although Sam Francis is often characterized as a second-generation Abstract Expressionist, he defies easy classification. Francis reinvented the physical act of painting for himself, making the most of drips, splatters, and controlled surface accidents. He used a wide range of paint media on both canvas and paper, from oil and watercolor to a variety of acrylics: solvent-based Magna, commercial emulsions, and custom-mixed dispersion paints. Francis began to use acrylic paint regularly in the 1960s, at times combining oil paint with acrylic and other water-based media in the same painting. In doing this, Francis was aware of the different drying times of oil paint versus acrylic. He did not follow a systematic system of experimentation but rather simply allowed oil and acrylic to coexist on the surface - sometimes side by side, sometimes overlapping. (Only a methodical study of multiple works from each period could confirm how many may have acrylic over oil.) Francis did not abide by any formal rules, and at times he freely borrowed from technical innovations in his graphic experiments. Francis was always experimenting with color, whether in painting or printmaking. For his prints he chose each color carefully. The same can be said of his painting, where he often tried out new color sequences and tirelessly created new variations on a particular theme.



Portrait of Sam Francis

Message

Not only are Francis's paintings valued historically for their aesthetic vision, but his inquisitive mind and spirit have solidified Francis's legacy as a contemporary renaissance man. His interest in the creative process was expansive and synergistic – art, technology, psychology, science, medicine, and protecting the environment (before it became a movement). He was an early investor in research to find creative solutions to our dependence on non-renewable energy sources and cures for aids. In each of these realms, he explored the nature of creativity – what stimulates it, the importance of testing new ideas through experimentation as well as the roles of imagination, intuition and knowledge.

Much like Francis believed his life was a series of ongoing challenges, his freedom to explore – his mantra to dream – his life force to be creative.

Sam Francis
(American, 1923 - 1994)

Daemon

Acrylic on canvas
183 x 91 cm / 72 x 36 inch
Signed with date on canvas verso, upper-right
quadrant: Sam Francis 1989

Registered in the archives of the Sam Francis Foundation,
Glendale, USA under number SFP89-22

Executed in 1989

Enquire



Sam Francis
(American, 1923 - 1994)

Untitled

Acrylic on canvas
26.5 x 22 cm / 10.2 x 8.7 inch
Signed on reverse and inscribed "SFP83-184B"

Registered in the online Catalogue Raisonné Burchett-Lere 2011
under number SFF.883

Registered in the archives of the Sam Francis Foundation,
Glendale, USA under number SFP83-184B

Executed in 1983

Provenance

Artist's studio; Arnold Newman Collection, New York;
Estate Arnold Newman, New York (until 2006);
Gallery Lovers of Fine Art, Gstaad, Switzerland (2011);
Private collection

Literature

Online Catalogue Raisonné Project
Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994: Edited
by Debra Burchett-Lere

Enquire



Sam Francis
(American, 1923 - 1994)

Untitled

Gouache on paper
29 x 22 cm / 11.4 x 8.7 inch
Signed and dated on the reverse, inscribed "New York"
by a hand other than the artist's

Registered in the archives of the Sam Francis Foundation, Glendale,
USA for the online Catalogue Raisonné Project under number
SF59-553

Executed in 1959

Provenance

Artist's studio; Gallery Krugier & Cie, Geneva;
Corporate collection Germany (since about 1960);
Private collection Germany (by inheritance from the previous owner)

Literature

Online Catalogue Raisonné Project

Enquire



Sam Francis
(American, 1923 - 1994)

3 (Three) Figures (American Flag)

Oil on paper
20 x 25 cm / 7.9 x 9.8 inch
Signed on reverse

Registered in the archives of the Sam Francis Foundation, Glendale,
USA for the online Catalogue Raisonné Project under number
SF59-418

Executed in 1959

Provenance

Artist's studio; Gallery Saqqarah, Gstaad, Switzerland;
Brewster B. Hanson Collection, Geneva (1962);
Private Collection New York

Literature

Online Catalogue Raisonné Project

Enquire



Sam Francis
(American, 1923 - 1994)

Untitled

Acrylic and Gouache on paper
13.5 x 10 cm / 5.3 x 3.9 inch
Signed on the back

Edition One of 100 unique pieces from the series "Pasadena Box
#26"; Pasadena Art Museum, California, USA

Executed in 1964

Provenance

The Sam Francis Estate, California;
Private collection Great Britain

Enquire



Sam Francis
(American, 1923 - 1994)

Untitled

Acrylic and Gouache on paper
13.5 x 10 cm / 5.3 x 3.9 inch
Signed and numbered "26" on the reverse

Edition One of 100 unique pieces from the series "Pasadena Box #26";
Pasadena Art Museum, California, USA

Executed in 1964

Provenance

Artist's studio; Jonathan Novak;
Private Collection Houston, Texas

Enquire





MODERN ART

Enquire



Pablo Picasso

Pablo Picasso, born in Malaga, Spain on October 25, 1881, is perhaps the most influential artist of the 20th century. Picasso may be best known for pioneering Cubism and fracturing the two-dimensional picture plane in order to convey three-dimensional space.

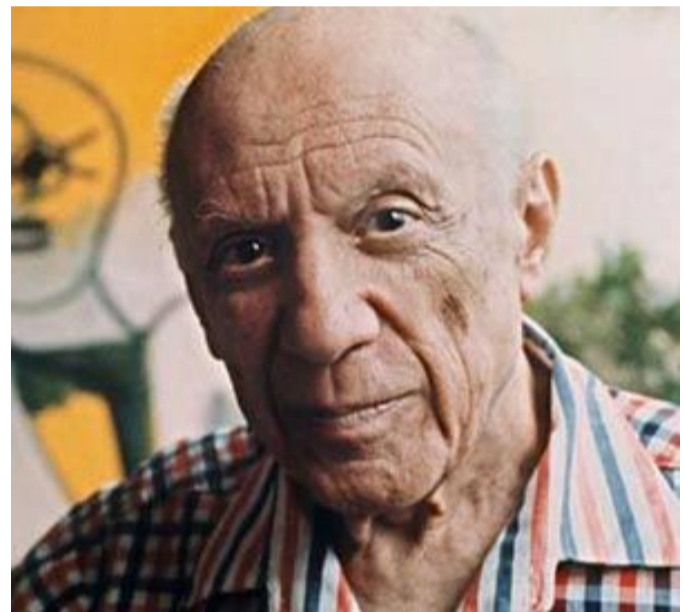
By the age of 15 he was already technically skilled in drawing and painting. Picasso's highly original style continuously evolved throughout his long career, expanding the definition of what art could be. Inspired by African and Iberian art, he also contributed to the rise of Surrealism and Expressionism. In addition to painting, he would explore sculpture, ceramics and other art forms, and become one of the most influential artists of the 1900s.

Paintings from Picasso's blue period (1901-1904) depict forlorn people painted in shades of blue, evoking feelings of sadness and alienation. After his move to Paris in 1904, Picasso's rose period paintings took on a warmer more optimistic mood. In 1907 he and French painter George Braque pioneered cubism; and by 1912 Picasso was incorporating newspaper print, postage stamps and other materials into his paintings. This style is called collage. By the late 1920s he turned toward a flat, cubist-related style. During the 1930s his paintings became militant and political.

Picasso's sizable oeuvre grew to include over 20,000 paintings, prints, drawings, sculptures, ceramics, theater sets, and costume designs. He painted *Guernica* (1937), a masterpiece and his most famous work from this period, in response to the Spanish Civil War; the painting depicts the terror of the bombing of the town of Guernica during the Spanish civil war. Following World War II, Picasso's work became less political and more gentle. He spent the remaining years of his life in an exploration various historical and experimental styles of art like sculptures, etchings and ceramics.

Picasso died on April 8, 1973 at his home, Notre-Dame-de-Vie in Mougins, France. He was buried on April 10 at his chateau Vauvenagues, 170 kilometers from Mougins.

The indefatigable artist has been the subject of exhibitions at the world's most prestigious institutions, from the Museum of Modern Art and Centre Pompidou to the Stedelijk Museum and Tate Modern



Portrait of Pablo Picasso

Pablo Picasso
(Spanish, 1881 - 1973)

Nu Couché

Colored crayon, charcoal and pastel on paper
50 x 65 cm / 25.7 x 19.8 inch
Signed and dated upper left

Executed in 1969

Provenance

Galerie Louise Leiris, Paris
Saidenberg Gallery, New York
Hirschl & Adler Galleries, New York
Desmond Page, London
J.P.L. Fine Arts, London
Private Collection, London
James Goodman Gallery, New York
Evelyn Eimis Fine Art, Miami
Private Collection USA since June 4, 2007
Private Collection New York and Europe

Exhibited

New York, Hirschl & Adler Galleries, Picasso, The Late Drawings, 1988
no. 23, illustrated in the catalogue

Literature

Christian Zervos, Pablo Picasso, Oeuvres de 1969, vol XXXo. Paris,
1976, illustrated pl. 403

Enquire





Henri Lebasque

Henri Lebasque, born on September 25, 1865 in Champigné, France, was a French Post-Impressionist painter. Much like his friends Pierre Bonnard, Édouard Vuillard, and Henri Matisse, Lebasque was profoundly influenced by his time painting in the South of France, where his palette became more luminous and colorful. He would go on to paint both domestic interiors and landscapes throughout his life, gradually adopting the Fauvist style. Though the flatness of form and color took on a subtler effect in Lebasque's work than that of other Fauves, he was championed by critics for the intimacy of his themes and the joy in his paint handling.

Lebasque was in later life proclaimed as the 'Painter of Joy and Light' by critics and curators of the Louvre, Saint-Tropez, *le hamac sous les pins* issues from this mature period of Henri Lebasque's oeuvre and depicts two of the artist's most favoured subjects, his family and the sumptuous landscape of the South of France.

Lebasque achieves greater intimacy in his later works by focusing on the bodily expression of his sitters, rather than the depiction of facial distinction or individuality. Indeed, it is often difficult to differentiate between the paintings of his two daughters which are realised with equal tenderness, but often omit the distinguishing features of each girl. This device served to emphasise the universal nature of his compositions, which act as an archetype for familial love and contentedness. It was a tendency which became particularly prominent in his paintings executed after the First World War, during which Lebasque was a painter to the French Army. Following the loss and destruction he had witnessed and documented, the post-war compositions conform to a preference for universality and idealism as if he sought only joy and calm thereafter.



Portrait of Henri Lebasque

Lebasque's fascination with the light and landscape of the Midi was prompted by his friend, the artist Henri Manguin, who suggested a trip to Provence in 1906. Lebasque would continue to return to the region throughout his career, and indeed his fondness for Provence is revealed in the many paintings executed en plein air which describe its sunny climes and coastal environs.

In his bold use of unmodulated colour and the ensuing flattened picture space, Lebasque recalls the radical intervention of the Fauves at the turn of the century, and in particular the work of Henri Matisse. Along with Matisse, Lebasque was one of the founding members of the Salon d'Automne in 1903, and the friendship between the two artists only strengthened when they both made their home on the French Riviera. Lebasque's application of pure colour was however typically restrained and never betrayed the 'wild' characteristics more formally associated with the Fauve group.

Lebasque's work can be found in the National Gallery of Art in Washington, D.C., the Musée d'Orsay in Paris, and The Museum of Modern Art in New York. Henri Lebasque died on August 7, 1937 in Le Cannet, France.

Henri Lebasque
(France, 1865 - 1937)

Saint-Tropez, le hamac sous les pins

Oil on canvas
73 x 91 cm / 35.9 x 28.7 inch
Signed 'Lebasque' lower left

The authenticity of this work has kindly been confirmed by Madame
Maria de la Ville Fromoit & Madame Christine Lenoir.

Executed in ca. 1923

Provenance

Private collection, Stockholm (acquired in 1923).
Anon. sale, Moudon, Geneva, 1 April 1965, lot 97.
Private collection, Switzerland (acquired at the above sale).
Thence by descent to the previous owner;
their sale, Koller, Zurich, 24 June 2011, lot 3222.
Dr. Walid Juffali Collection, London (acquired at the above sale).

Exhibited

Paris, Galerie Georges Petit, Exposition d'art français de
Stockholm, February 1923.
Tokyo, Asahi-Shimbun company building, organised by La
Compagnie Franco-Japonaise,
Autumn French Exhibition, 16 – 25 November 1927.

Literature

D. Bazetoux, Henri Lebasque, catalogue raisonné, Vol. I,
Paris, 2008, no. 1217 (illustrated p. 299).

Enquire





Marino Marini

The Italian painter and sculptor Marino Marini, born 1901, Italy, is one of Italy's most celebrated sculptors of the 20th century. Marini primarily produced figurative bronze sculptures, though his practice also included paintings, drawings and etchings and is known for his equestrian scenes and sculptures, often featuring a man with outstretched arms on a horse.

In his work, Marini was inspired by Etruscan and northern European art, with its archaic and stylistic forms. reinterpreting classical themes such as the female nude, the portrait bust, and the equestrian figure, which he combined with aspects of modernism—in particular exaggerated and elongated forms.

Furthermore, he was influenced by the Italian sculptor Arturo Martini (1889-1947), who he succeeded as professor at the Scuola d'Arte di Villa Reale in Monza, in 1929. Marini would retain this position until 1940, when he was offered a professorship at the Accademia di Belle Arti di Brera in Milan.

During his life Marini travelled several times to Paris, where he met the surrealist painter Giorgio de Chirico (1888-1978) and artist Massimo Campigli (1895-1971). Also, he lived for a while in Basel, where he became friends with Alberto Giacometti (1901-1966).

In 1944 Marini participated in the Twentieth-Century Italian Art show in the MOMA in New York. During his life, retrospective exhibitions took place in Kunsthaus Zürich and the Palazzo Venezia in Rome (1962 and 1966).

Towards the end of his career Marini's sometimes-monumental sculptures became increasingly abstracted. On trips to Paris and New York, he associated with Giorgio de Chirico, Jean Arp, Max Beckmann, and Alexander Calder, among other major modernist artists.

Currently his work is to be found in important collections, such as the Peggy Guggenheim and Tate Collection, and the Hirshhorn Museum & Sculpture Garden in Washington DC. In 2010, a 'Cavaliere' by Marini was auctioned for a record prize of USD 7,2 million.



Portrait of Marino Marini

Marino Marini
(Italian, 1901-1980)

Composizione

Tempera on paper laid on canvas
125 x 83.5 cm / 49.2 x 32.8 inch
Signed lower right Marino
Signed and dated on reverse

The authenticity of this work has been confirmed by the Fondazione Marino Marini, and will be included in the Marini Archives under no 346, as indicated by the Scientific Committee of the Fondazione.

Executed in 1960

Provenance

Tonelli Arte Moderna, Milano Private collection, Brescia

Literature

H.Read, P Waldberg, Marino Marini: Complete Works, New York 1970,
p. 285, no. 299 (full page illustration).

Enquire



Marino Marini
(Italian, 1901-1980)

Cavallo

Mixed media on cardboard on canvas
62 x 43 cm / 24.4 x 16.9 inch
Signed and dated "Marino 1953" lower right

The authenticity of this work has kindly been confirmed by the
Fondazione Marini, Pistoia (no 572 dd 16 July 2009)

Executed in 1953

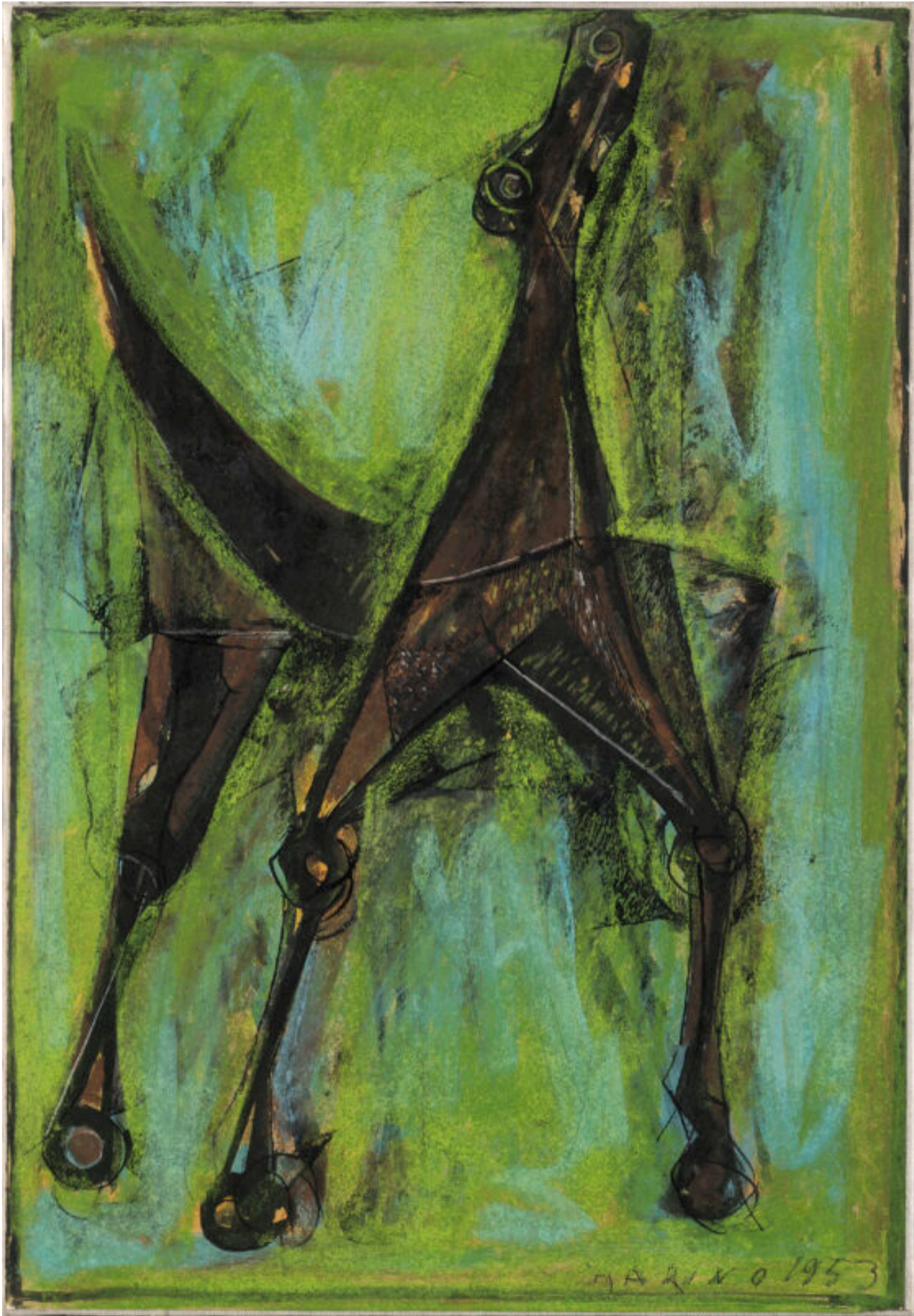
Provenance

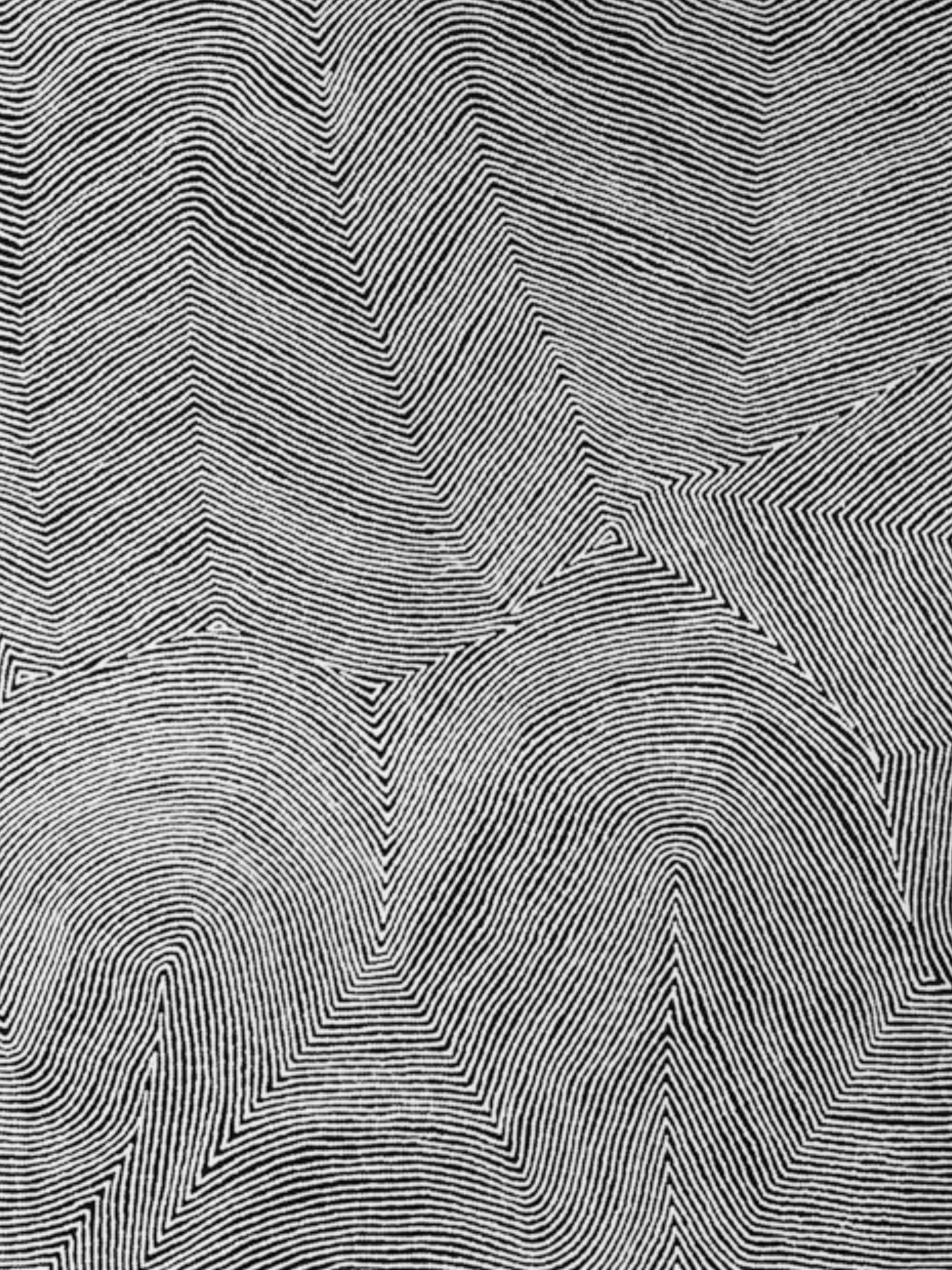
Galleria del Milione, Milan, Italy
Private collection, Milan, Italy
Galleria d'Arte Cinquantasei, Bologna, Italy
Private collection, Florence, Italy
Tornabuoni Arte, Florence, Italy

Literature

"Marino Marini" , Edizioni del Milione, Milano, cover
"Marino Marini" , coloured postcard series, Edizioni del Milione,
Milano, no 33
"Galleria d'Arte Cinquantasei: trenta maestri del 900, in "Arte In", no
125 , February - March 2010

Enquire





Australian Indigenous Art

Enquire



Warlimpirrnga Tjapaltjarri

Warlimpirrnga Tjapaltjarri was born around 1958 east of Kiwirkurra in Western Australia. Until 1984, Warlimpirrnga and his family lived a traditional nomadic life, with no contact to or knowledge of the outside world at all. Late 1984, the international headlines were filled with the 'discovery' of this last group of Australian Aboriginals who until the late 20th century had managed to retain their traditional lifestyle in complete isolation. These so-called 'last of the nomads' or 'lost tribe' of nine Pintupi walked in from the bush west of Lake Owen that year and for the first time came into contact with western civilization.

Six of these nine Aboriginals became artists: Warlimpirrnga, Thomas, Walala, Yukultji, Yalti and Tjakaria. From these six Warlimpirrnga was the first who started painting after carefully observing other artists from the community at Kiwirkurra paint for a long time. Consequently, within three years, Warlimpirrnga transformed from a nomad with a simple traditional lifestyle to one of the leading artists from the Papunya Tula Artists collective. In 1987 he completed his first painting for Papunya Tula Artists and in 1988 he held his first exhibition in Melbourne, at Gabrielle Pizzi Gallery. The entire collection was purchased and donated to the National Gallery of Victoria.



Portrait of Warlimpirrnga Tjapaltjarri

Warlimpirrnga paints primarily in two styles; he makes extensive use of geometric shapes to depict the stories of the Tingari or he uses lines made up of carefully placed dots in his Dreamings that depict holy Lake Mackay, a site of which he is one of the custodians. Warlimpirrnga uses the same dot-technique as other Pintupi artists like his brothers, Walala and Thomas, but also like George Tjungurrayi. The Tingari are the mythical ancestors of the Pintupi from the 'Dream Time' in which they wandered the earth performing rituals giving life to and physically shaping the landscape. Everything on earth obeys the laws that have been formulated by the Tingari. The meaning of Tingari paintings are multiple, but remain largely a secret for non-insiders.

Despite the late start of his career, Warlimpirrnga is widely considered one of the most important contemporary Aboriginal artist and one of central Australia's most well-known indigenous artists. His work has appeared in several prominent galleries and museums in Australia and around the world, including the National Gallery of Victoria and Musée du quai Branly in Paris and the Perez Museum in Miami. Warlimpirrnga travels back and forth between Alice Springs and his native land around Kiwirkurra.

In Aboriginal terms the Tingari were a group of ancestral beings that emerged from the earth and conducted activities that led to the formation of the landscape and its inhabitants. The content of these ancient stories remains the exclusive knowledge of the initiated men. Warlimpirrnga's paintings often depicts "tali tjuta" - many sandhills and 'kapi' or clay pans of the Maruwa area West of Lake McKay and Kalpartu which lies further south.

In a minimal linear style, the artist depicts a particular site known as Minatapinya, a large swamp south of Maruwa which is where Tingari men camped as they travelled east towards Wilkinkarra (Lake McKay) in Western Australia. The area is known for the Water Snake that travelled through this way in the mythical creation time, the snake entered the water and now lives under ground. According to the artist, the wavy lines mark the watery areas that are found around Lake MacKay.

Warlimpirrnga Tjapaltjarri
(Australian Aboriginal, born 1957)

Wilinkara

Acrylic on linen
162 x 200 cm / 63.8 x 78.8 inch
An art centre and photo certificate accompanies this work

Executed in 2017

Provenance

Painted for Wati Kutjara (Indigenous Artist Management), Australia

Enquire



Warlimpirrnga Tjapaltjarri
(Australian Aboriginal, born 1957)

Tingari

Acrylic on linen
183 x 244 cm / 72 x 96.1 inch
An art centre and photo certificate accompanies this work

Executed in 2013

Provenance

Painted for Ballan + Pannan Galleries, Alice Springs, Australia

Enquire



Warlimpirrnga Tjapaltjarri
(Australian Aboriginal, born 1957)

Maruwa

Acrylic on linen
200 x 244 cm / 78.7 x 96.1 inch
An art centre and photo certificate accompanies this work

Executed in 2018

Provenance

Painted for Wati Kutjara (Indigenous Artist Management), Australia

Enquire





Paddy Lewis Tjapanangka

Paddy Lewis was born in the late 1920s west of Mt. Doreen and Yuendumu in the Northern Territory. In the mid-1950s, Paddy and his family were forcibly relocated to the settlement of Yuendumu in accordance with the government's assimilation program. Unable and unwilling to adapt to their new lifestyle, the family moved back into the desert. Not long after their 'escape', they were again rounded up and brought back to Yuendumu.

Paddy was an elder from the Warlpiri language group. His traditional country lies north west of Nyirripi, approximately 500 kilometers from Alice Springs. This area is a remarkably flat, allowing a view as far as the eye can see for a full 360 degrees. This environment shaped not only Paddy's sense of self but also his visual and therefore artistic consciousness.

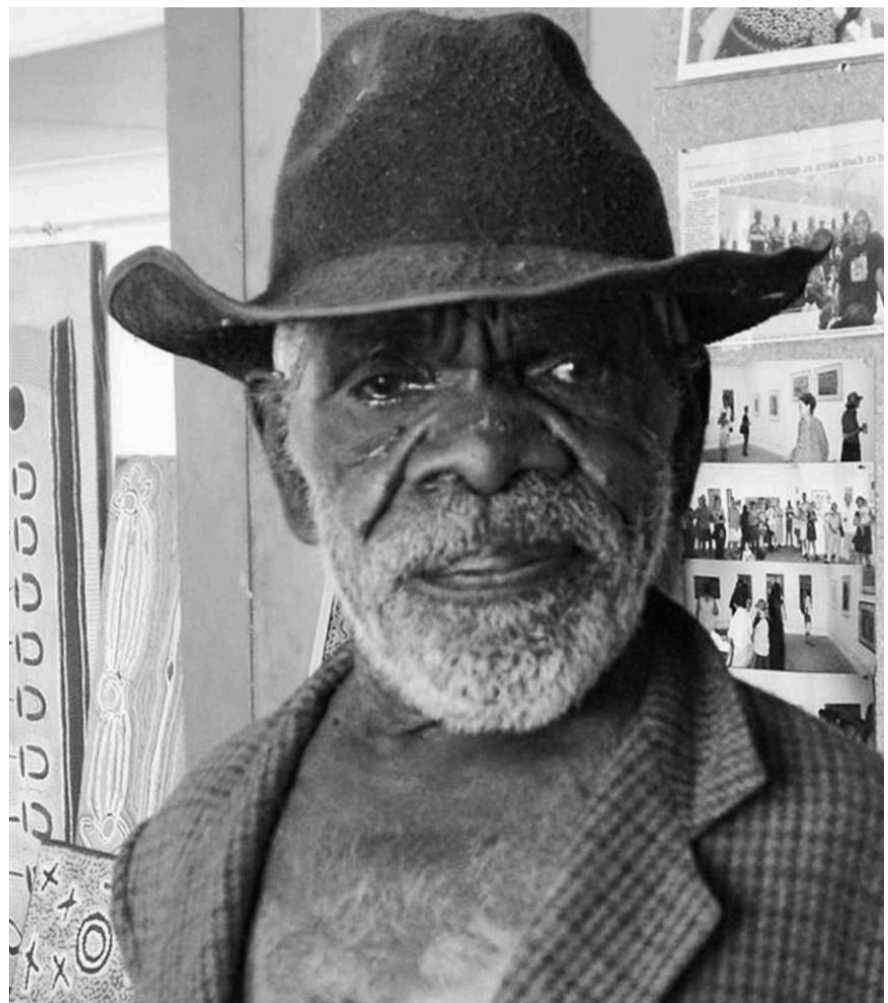
Paddy was a tribal custodian for the site referred to as Mina Mina salt lake which is also painted by his daughters Dorothy Napangardi and Margaret Lewis Napangardi. He started painting for the Warlukurlangu Arts Centre in the 1980s. His traditional style for depicting the iconography associated with the Mina Mina dreaming site has provided a close historical record of the designs used for the traditional sand mosaics during tribal ceremonies.

Paddy Lewis Tjapanangka passed away in 2010.

Exhibitions

2017 'Modern Masters', SmithDavidson Gallery, Miami, USA

1988 'Yuendumu: Paintings Out of the Desert', South Australian Museum, Adelaide, Australia



Portrait of Waddy Lewis Tjapanangka

Paddy Lewis Tjapanangka
(Australian Aboriginal, ca. 1928 - 2010)

Tingari

Acrylic on canvas
182 x 244 cm / 71.7 x 96.1 inch
An art centre and photo certificate accompanies this work

Executed in 2010

Provenance

Painted for Yanda Aboriginal Art, Alice Springs, Australia

Exhibited

2017 Art Miami, SmithDavidson Gallery, Miami, USA
2016 TEFAF, SmithDavidson Gallery, Maastricht, The Netherlands

Enquire





Tommy Watson Yannima

Tommy Watson Yannima was a senior Pitjantjatjara elder from the Karimara skin group, born around 1935 at Anamarapiti, just west of the present day community of Irrunytju in Western Australia. He passed away in 2017 in Alice Springs in the Northern Territory.

As a young man Watson learned the bush skills of hunting and gathering, living off the land around Ernabella and further to the Petersham Ranges. In these years his knowledge of the country was deeply embedded with the spiritual and physical meanings of the land.

During his twenties, he worked as a stockman in the deserts around Mount Ebenezer, 200 kilometers east of Uluru and then at Yuendumu. He later returned to his homeland at Irrunytju to live a traditional life governed by ceremony and his family's connection with the land. Here he learned about the Tjukurrpa, the creation period, or Dreamtime, in which ancestral beings created the world as we know it. In these stories lie the basis for the religion, law and moral systems of the Australian Aboriginals.

Tommy Watson began his career as an artist quite late in his life, joining the Irrunytju Arts group only in 2002. Soon after exhibiting at the Desert Mob show at Alice Springs later that year, he developed a national and international reputation for his incandescent paintings. Tommy Watson maintained strong links with his traditional lands and sacred sites his whole life. He painted ancestral stories from both his mother's country south west of Warakurna and his grandfather's country.

Watson's work has received critical acclaim, both within Australia and internationally, with art critics drawing parallels between Watson and Western Abstract painters such as Wassily Kandinsky, Piet Mondrian, Kasimir Malevich, Mark Rothko and Barnett Newman. John MacDonald wrote in the *Sydney Morning Herald* that Watson "is a master of invention and arguably the outstanding painter of the Western Desert", going on to compare his use of color to Henri Matisse.

Artwork and technique

Like Emily Kame Kngwarreye, Tommy Watson maintains the secrecy of the sacred meanings of his paintings. His paintings might be described in abstract expressionist terms as exploiting a virtual 'geography of sensation'. The colors and abstract shapes are stunningly beautiful.

Common subjects in his artworks are rockholes, stream beds and hills or mountains surrounded by waves of light. Many of his paintings resonate light waves or explosions. They are painted in a traditional dotting style.



Portrait of Tommy Watson Yannima

Tommy Watson Yannima
(Australian Aboriginal, ca. 1935 - 2017)

Untju Alkata

Acrylic on canvas
158 x 165 cm / 62.2 x 65 inch
An art centre and photo certificate accompanies this work

Executed in 2005

Provenance

Painted for Agathon Galleries, Sydney, Australia
Private Collection, Tasmania, Australia

Exhibited

2015 'Signs and Traces. Contemporary Aboriginal Art', Zamek Cultural
Centre, Poznan, Poland
2014 TEFAF, Maastricht, The Netherlands

Literature

Ken McGregor, Marie Geissler and Flore Gregorini, *Yannima Pikarli Tommy
Watson*, MacMillan Art Publishing, Melbourne Australia, 2010, Page 111.

Enquire





Esther Giles Nampitjinpa

Esther Giles Nampitjinpa was born circa 1948 at Yumara, in Western Australia. She grew up living the nomadic lifestyle with her tribe in the desert. Her first lesson in life on the frontier between two cultures was a violent one. As a young girl, her warrior father was shot by a white man in an unprovoked attack, and his body was strung up in a tree. This event exemplifies the hardships she encountered from a young age and that are embodied in her art.

A few years after her father's death, her family group moved to the then newly established government settlement of Papunya. Esther has since returned to live in her native country with family members. She was known for her skills as a traditional basket weaver before becoming recognized for her exceptional painting skills.

Esther's artworks represent the traditional homelands associated with her tribe's ancestral heritage. Her works are detailed in symbolism. The iconography depicts sand dunes known as "tali" and rock escarpments known as "puli", as well as waterholes and food sources. Her designs are often used in body art during traditional corroborees. Her paintings depict the physical markings that ancient ancestors have *provided to give evidence of their activities during the time of creation.*

Exhibitions

2017 'Modern Masters', SmithDavidson Gallery, Miami, USA

2014/2015 ART & INTERIOR Modern Aboriginal Art, Marcel Wolterinck, Laren, The Netherlands

2013-2014 'Vivid Memories - An Aboriginal Art History', Musée d'Aquitaine, Bordeaux, France

2011 Venice Biennale, Venice, Italy



Portrait of Esther Giles Nampitjinpa

Esther Gilles Nampitjinpa
(Australian Aboriginal, born ca. 1948)

Tuli Tjuta (Sandhills Many)

Acrylic on canvas
122 x 182 cm / 48 x 71.1 inch
An art centre certificate accompanies this work

Executed in 2009

Provenance

Painted for Yanda Aboriginal Art, Alice Springs, Australia

Exhibited

2014/2015 ART & INTERIOR Modern Aboriginal Art, Marcel
Wolterinck, Laren, The Netherlands
2011 Venice Biennale, Venice, Italy

Literature

TRA, Edge of Becoming, Palazzo Fortuny, 54th edition La Biennale di
Venezia, Italy, p. 77 (illus.)

Enquire





George 'Hairbrush' Tjungurrayi

George 'Hairbrush' Tjungurrayi was born around 1947 at Wala Wala, west of Kiwirrkura in Pintupi country in the Western Desert. In 1962, he arrived in Papunya where he worked as a welfare patrol guide. During periods of intermittent work, George began painting for Papunya Tula Artists in 1976. Since his first two solo exhibitions in 1997 at the Utopia Art Gallery in Alice Springs and at the Gallery Gabrielle Pizzi in Melbourne in 1998, he has become one of the master painters of contemporary Pintupi art.

George's early works from the 1970s and early 1980s depicted Tingari imagery by dotted grids on lines and circles in traditional ochres. The Tingari describes a group of mythical, spiritual ancestors who shaped the landscape and sacred sites of the Western Desert. In the mid-1980s, he experimented with new styles, including a wider range of colors in works that reflected ceremonies and stories about the journeys of his ancestors told through sacred songs of the Tingari.



Portrait of George 'Hairbrush' Tjungurrayi

After his first prominent exhibition in Alice Springs in 1990, George moved away from figurative painting towards more abstract and linear work that depicts the traditional Tingari Dreaming Cycle. This is a collection of religious stories, ceremonies and laws that were transmitted to the inhabitants of the Western Desert by the Tingari. Through fine lines and beautiful geometric patterns, George portrays in an abstract style the major sacred sites of the Tingari, such as caves and sand hills, as well as their dreamtime stories. His works belong to the same genre as those of Ronnie Tjampijinpa and Turkey Tolson Tjupurrula.

Artwork and technique

George has perfected a minimalist and abstracted style of painting that is characterized by intersecting parallel lines that bend with subtle optical rhythm. His works, based on his country and culture, symbolize ancestral journeys and ceremonial body paint. In particular, George paints the Tingari stories of his ancestral country which covers the sites around Kiwirrkura, Lake Mackay, Kulkuta, Karku, Ngaluwinyamana and Kilpinya. It has been suggested that his imagery is drawn from the distinctive Western Desert style of 'fluted' carving; fine parallel lines incised into the wood and coated with ochres that were embellished on men's ceremonial boomerangs and shields.

The delicate fine lines and use of strong color with a limited palette not only provide a convincing impact but also lend his works an aura of spiritual strength. They often create a subtle optical illusion, infusing the work with liveliness and dynamism. His prominence today derives from the fundamentally abstract and modern nature of his works. It has been said of his works that "[t]hey have no focus but invite the viewer to enter a crucial cultural performance. The energy and life-force enacted onto the painted surface evokes sensations and sensibilities that must primarily be experienced and felt."

George 'Hairbrush' Tjungurrayi
(Australian Aboriginal, born ca. 1943)

Mamultjulkunga

Acrylic on canvas
151 x 122 cm / 59.5 x 48 inch
An art centre and photo certificate accompanies this work
Number artwork: GT 201702

Executed in 2017

Provenance

Painted for Yanda Aboriginal Art, Alice Springs, Australia

Exhibited

2018 EXPO Chicago, SmithDavidson Gallery, Chicago, USA
2018 TEFAF, SmithDavidson Gallery, Maastricht, The Netherlands

Enquire



George 'Hairbrush' Tjungurrayi
(Australian Aboriginal, born ca. 1943)

Mamultjulkunga

Acrylic on canvas
102 x 122 cm / 40.2 x 48 inch
An art centre and photo certificate accompanies this work
Number artwork: GT 201505

Executed in 2015

Provenance

Painted for Yanda Aboriginal Art, Alice Springs, Australia

Enquire



George 'Hairbrush' Tjungurrayi
(Australian Aboriginal, born ca. 1943)

Mamultjulkunga

Acrylic on canvas

151 x 122 cm / 59.5 x 48 inch

An art centre and photo certificate accompanies this work

Number artwork: GT 201703

Executed in 2017

Provenance

Painted for Yanda Aboriginal Art, Alice Springs, Australia

Enquire





Rover Thomas Joolama

Rover Thomas (ca. 1926 – 1998), one of Australia's best known Indigenous painters, was responsible for a major movement in Australian art. He was born to a Wangkajunga father and a Kukatja mother around 1926 at Kunawarritji on the canning stock route in north-western Australia. This route crosses both the great Sandy and Gibson deserts, areas that would play an important role in Thomas's life. At around the age of ten Rover moved to Billiluna station where he started working soon after as a stockman. He subsequently worked as a stockman and assistant fencer at various stations in western Australia and the northern territory, and finally settled permanently in the north-east Kimberley region, moving to Warmun (Turkey Creek in 1975).

It was in this former government reserve that, in a sequence of dreams, the Gurirr Gurirr, a narrative dance cycle, was revealed to him. The catalyst for this revelation was a car accident on a flooded road to Warmun in 1974 in which an elderly woman – Rover's classificatory mother – was seriously injured, later dying as a result. After her death, her spirit undertook the journey home, during which it encountered other spirits. As it travelled eastwards, the old woman's spirit was reminded of recent historical events, including a massacre, and witnessed developing events (cyclone Tracy). The local population interpreted the ravaging of Darwin by cyclone Tracy as an act of retribution by the Rainbow Serpent against the decline of cultural practices. The Gurirr Gurirr follows the spirit's meandering back to country. In the decade that followed, this ceremony was performed at regular intervals at Turkey Creek and adjacent communities. The Gurirr Gurirr, while asserting the enduring memory and knowledge of particular sites, was vital to the development of painting at Warmun. Essential to these performances were painted boards, illustrating the narrative, which were carried across the shoulders. Rover Thomas, who did not paint until 1981/2 supervised Paddy Jaminji in the production of these boards. The Gurirr Gurirr boards inspired Thomas to experiment with paintings and other themes.

Thomas used the typical palette of the Kimberley in his painting. He mapped out the land and its stories in tones of deep red and brown ochre, which fill subtle organic forms. The distinctive characteristics in Thomas's paintings is two modes of representation that converge in one remarkable gestural style: while a planar view often depicts roads and flattened country surfaces, profile views describe Kimberley landscape features. His compositions are uncompromising. Thomas used a deeply personal vision to redefine the pictorial conventions of the region. Stylistic spareness in composition, however, belies the complexity of meaning in the picture. History, mythological knowledge and lived experience are simultaneously present in the narrative.

Thomas pioneered the groundbreaking Warmun School, a form of depiction that was echoed in the work of many east Kimberley artists: Queen McKenzie, Jack Britten, Hector Jandany, George Mung Mung, and the second wave of east Kimberley painters, Rusty Peters, Freddie Timms and Paddy Bedford. By the time of his death in 1998, the Warmun style of painting had become iconic.

In 1990, Rover Thomas and Trevor Nicholls were the first Indigenous Australian artists to represent Australia at the Venice Biennale. *Roads Cross* held at the National Gallery of Australia in 1994, was the first major retrospective of this artist's work. His work was seen in several national and international exhibitions. Thomas himself travelled widely and went to Venice and New York. He was awarded an honorary doctorate by the University of Western Australia in 1997 in recognition of his contribution to the arts.



Portrait of Rover Thomas Joolama

Rover Thomas Joolama
(Australian Aboriginal, ca. 1926 – 1998)

Yari Country

Acrylic on canvas
114 x 90 cm / 35.4 x 44.9 inch
Signed on reverse

Executed in 1994 / 1995

Provenance

Painted by the artist for the Aboriginal Gallery of Dreamings,
Melbourne, Australia;
Private collection, The Netherlands;

Enquire





Elizabeth Nyumi Nungurrayi

Nyumi's mother belonged to the country of Nynmi near Kiwirrkurra on the Pintupi side. Her father was from Alyarra in the region of Ngaanyatjarra. When Nyumi was a very young child her mother died at the Kanari soakwater close to Jupiter Well. As a young girl, Nyumi lived a nomadic existence with her family group in their country, before, as a teenager, walking up the Canning Stock Route into the old mission with her father and family group. Here she was given clothes and taken to Billiluna Station and trained as a domestic worker and subsequently travelled to many station houses around the region working for the station managers' wives.

Nyumi is a very strong culture woman, dancer and an enthusiastic teacher of culture to children, ensuring the traditional dances and songs are kept alive. Nyumi had four daughters and three of them are still living and beginning to paint, which is strongly encouraged by Nyumi. Brandy Tjungurrayi and Patrick Olodoodi, both senior Law men and recognized artists, are Nyumi's older brothers.

Nyumi commenced painting in 1987 and began to emerge as a leading artist in the late 1990s. Her paintings are mainly concerned with the country of abundant bush food belonging to her family. Initially she worked with a thick brush, covering the canvas in emanating lines in muted tones. Her style has now developed to using a multitude of dotting to build up fields of texture but retains her signature motifs of small camps, coolamons and bush tucker trees and scrubs. Throughout her career Nyumi has had solo exhibitions travelling interstate and overseas to attend her exhibition openings. In 2004 Nyumi became the first artist represented by Warlayirti Artists to be selected for the Biennale of Sydney, and since this time she has been included in numerous prestigious exhibitions.



Portrait of Elizabeth Nyumi Nungurrayi

Elizabeth Nyumi Nungurrayi
(Australian Aboriginal, born in 1947)

Parwalla

Synthetic polymer paint on linen
75 x 150 cm / 29.5 x 59.1 inch
A photo certificate accompanies this work

Executed in 2001

Provenance

Painted for Warlayirti Artists, Balgo Hills, Australia
Raft Artspace, Darwin, Australia
The Collection of Colin and Elizabeth Laverty, Sydney, Australia

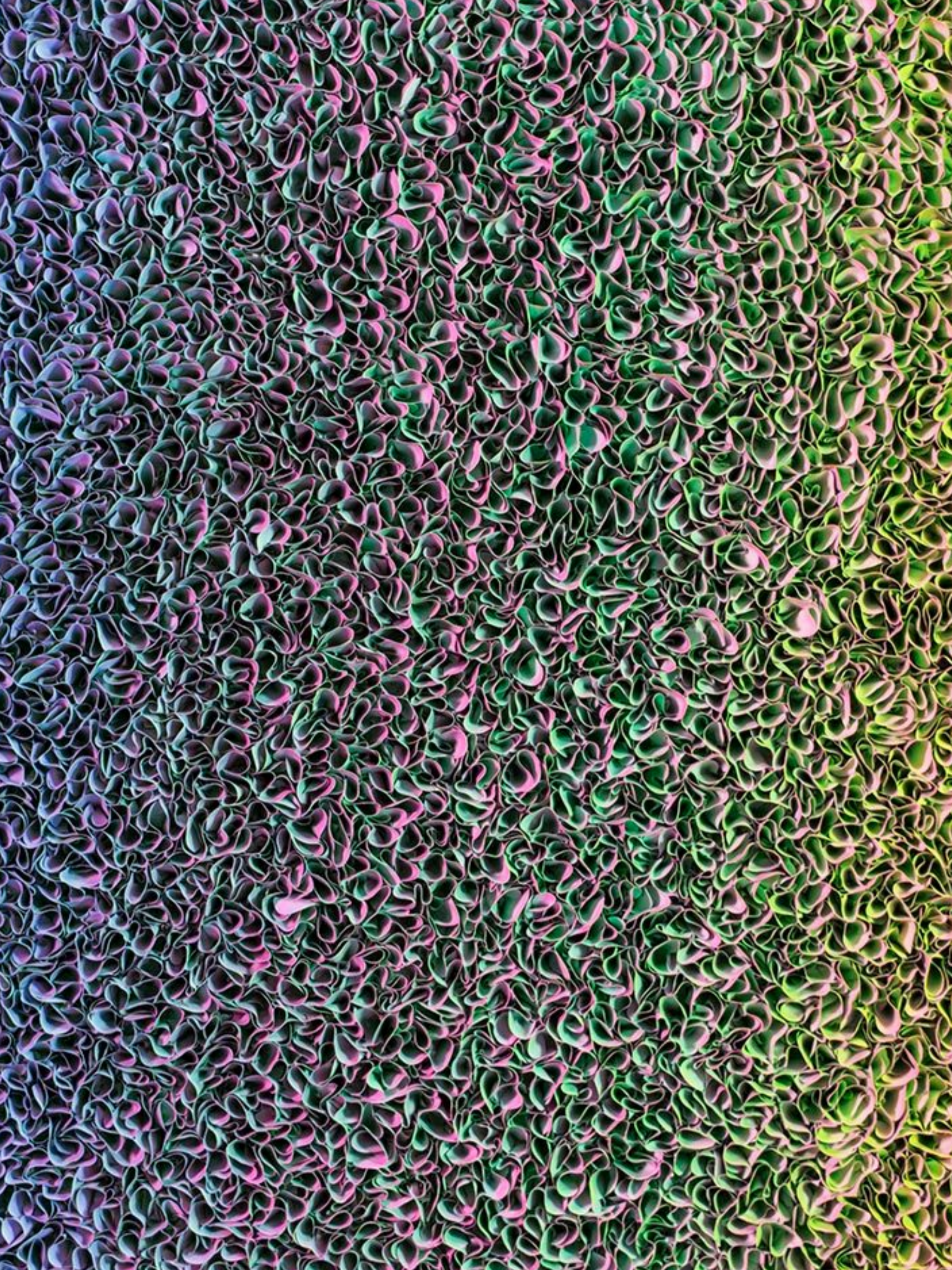
Literature

Beyond Sacred: Recent Paintings from Australia's Remote Aboriginal Communities: The Collection of Colin and Elizabeth Laverty, Hardie Grant Books, Melbourne, 2008, p. 116 (illus.)

Beyond Sacred: Australian Aboriginal Art: The Collection of Colin and Elizabeth Laverty, edition II, Kleimeyer Industries Pty Ltd, Melbourne, 2011, p. 128 (illus.)

Enquire





Contemporary Art

Enquire



Lita Cabellut

Lita Cabellut is a broad-focused artist who lives and works in The Hague. Her completed character as an artist in combination with her torrential force and extraordinary capacity, drives her artistic activities in multiple disciplines.

Beyond her monumental paintings, her work includes an extraordinary touch for linguistics, sculptures, photography, installations, video and performance. She has also expanded to Opera scenography in the creation of stage, custom and video design. It is Lita Cabellut's central tenant of a guiding poetic sense that stirs all these multidisciplinary tools.

Lita Cabellut is recognized as the third most valued Spanish artist and her works have been exhibited in numerous museums around the world, including, amongst many other places: Seoul Arts Center, Korea; Contemporary Art Museum, Sicily, Italy; CSMVS and Mumbai, India. Her work is included in the permanent collections of several museums such as Museo Goya IberCaja, Zaragoza Spain; Museo de Arte Contemporánea, Sicilia, Italy; The Fendi Collection, Italy; Museu Europeu d'Art Modern, Vila Casas Foundation, Spain; Théâtre Mogador, France; Copelouzos, Greece; The RAK Art Foundation, Barein; The Joop & Janine van de Ende Foundation and The Paul van Rensch Foundation, The Netherlands.

Lita Cabellut grew up as a street child in Barcelona until she was adopted at the age of twelve. During this time, she became acquainted with the Spanish Masters at the Prado Museum, after which she immediately devoted herself to the world of art.

Lita Cabellut had her first exhibition at the age of 17 and moved to The Netherlands when she was 19 years old, where she studied at the Gerrit Rietveld Academy in Amsterdam.

Over the years, Cabellut has developed a unique technique characterized by large-scale canvases that combine traditional fresco techniques and modern media applications. The central theme of the human and the societal messages that Lita Cabellut communicates in her work is primarily expressed through her defining monumental portraits. Lita Cabellut has been named one of the 50 most acclaimed Spaniards this year by the business magazine Forbes.

For an introduction of her new series you can watch this [YouTube video](#). To see Lita's unique work method you can see a registration of her performance at the Biennale of Sevilla true [this link](#). Lita Cabellut regularly posts videos on her site and on her own YouTube Canal.



Portrait of Lita Cabellut

Lita Cabellut
(Spanish, born in 1960)

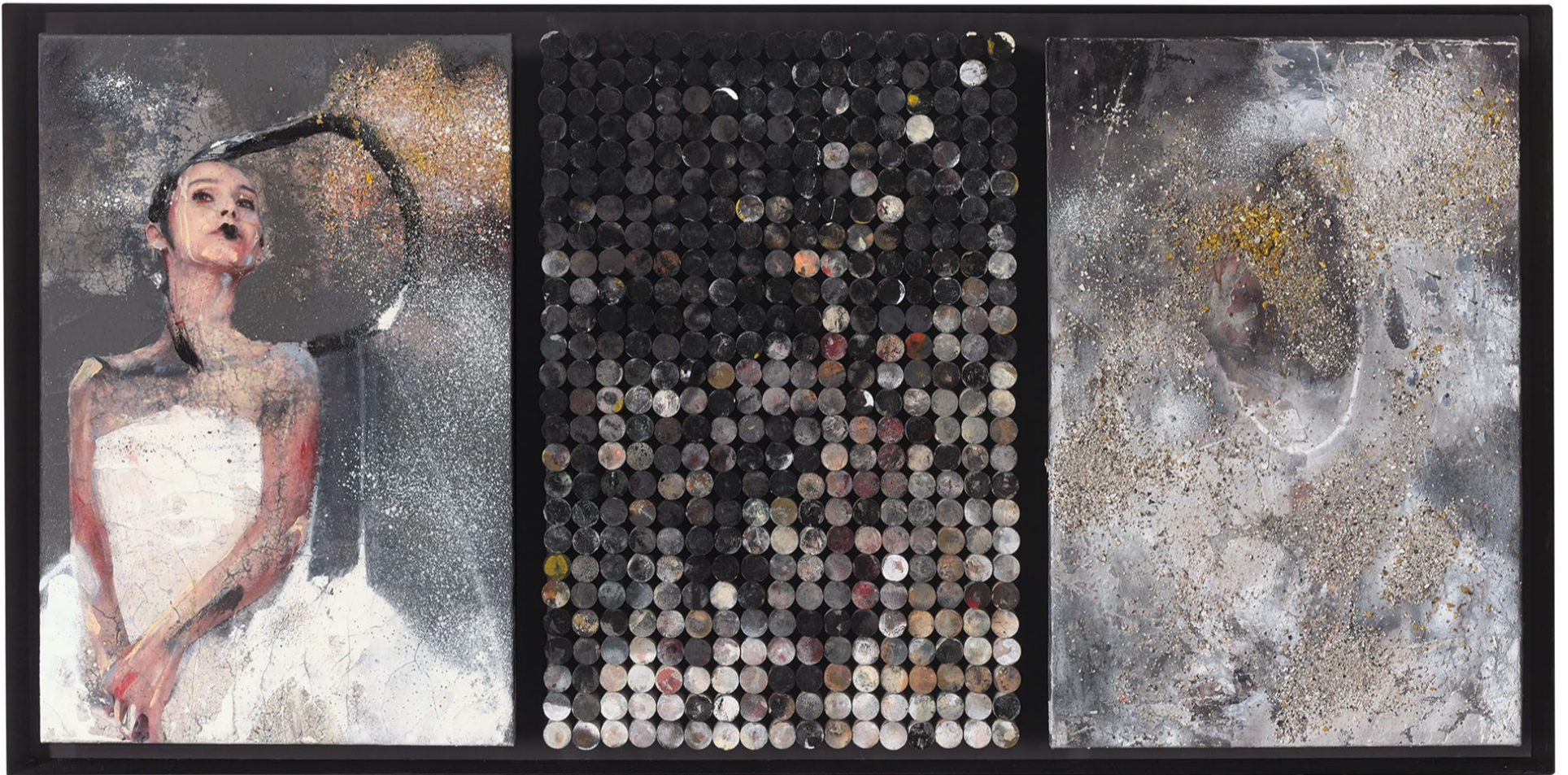
Mithuna

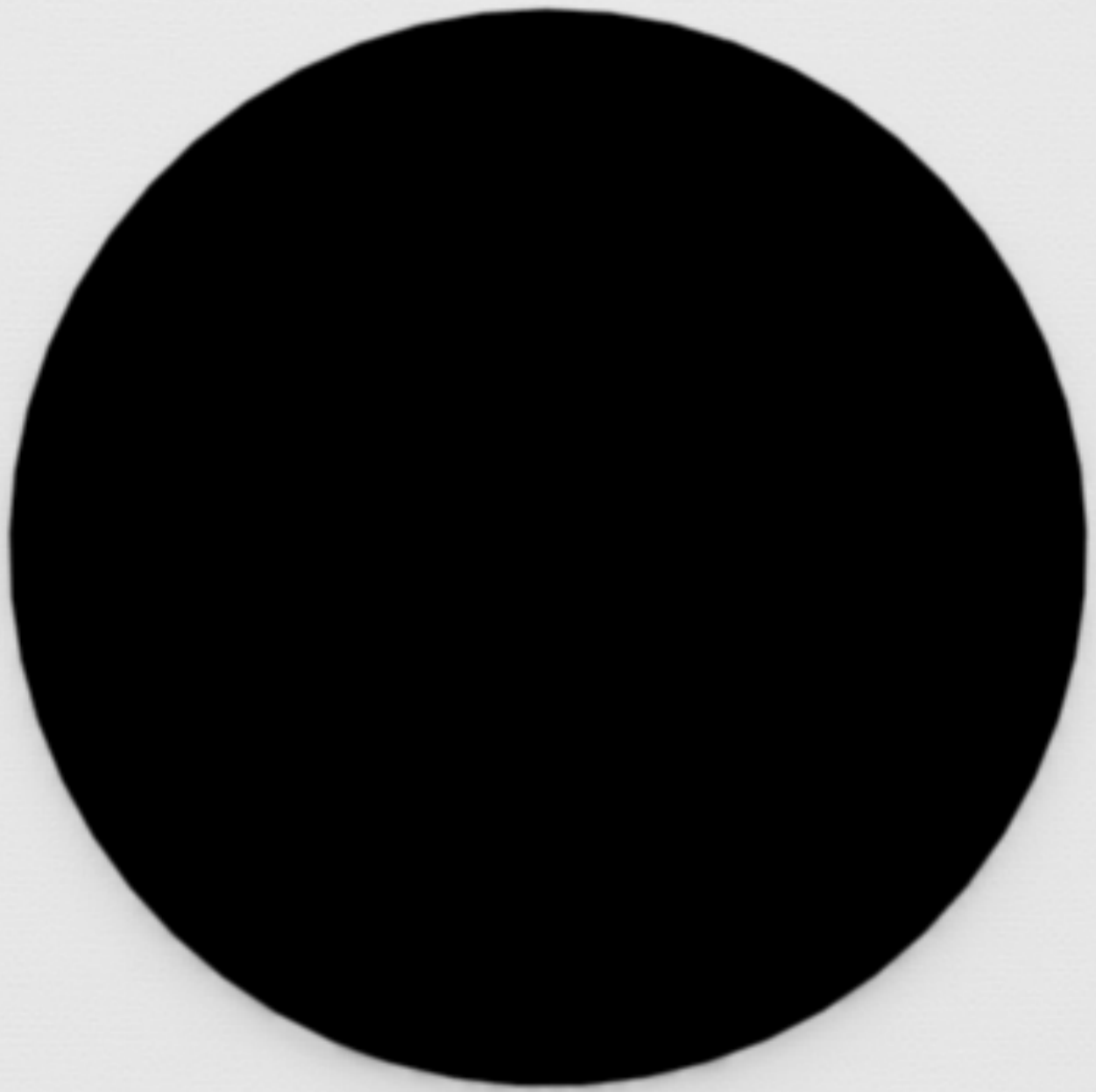
Mixed media on canvas
100 x 200 x 10 cm / 39.4 x 78.7 x 3.9 inch
Signed and dated on reverse

Executed in 2018

Exhibited
Solo 'Lita Cabellut, The Choice of Memories', Amsterdam The
Netherlands, September 4 - October 10, 201

Enquire





Willem van Weeghel

Willem van Weeghel was born in 1956 in Wageningen, the Netherlands. After high school he studied to become a fine arts teacher. For his graduation project he produced his first kinetic objects and from that moment on he has continued working as a professional kinetic artist, using the ever increasing possibilities of computer programming in creating his art.

In Van Weeghel's work, movement is the central means of expression. He creates changing structures that appear to move in the transitional area between chaos and order, between variability and uniformity, between volatility and consistency. As a reconciliation of opposites.

Van Weeghel's kinetic objects are characterized by a serial use of T-shaped or linear elements on a monochrome surface of which the form is generally of less importance than the movement these elements make. The moving elements form and dissolve patterns in a continuous and fluid movement of forms.

The seemingly random movements of these objects are controlled by an integrated computer system that control a sophisticated mechanical system, which however is not visible to the spectator. The artist makes use of advanced and sophisticated technology including 3D printed elements specifically created for each artwork, which is kept from view and which is only instrumental.

Identical elements with identical movement options together form constantly changing structures. Like dancers executing a complex choreography. The forms the artist uses merely function as the instruments to make movement visible and, therefore, these are as simple as possible. The coordinated movement of the moving elements creates the complexity.

Instrumental in an attempt to comprehend the constant movement in which structures appear and then disappear again. In an attempt to visualize the passage of time. The use of the technical, kinetic art for Van Weeghel is the optically alluring means to a deeper understanding of how to build order out of chaos.

Works by Willem van Weeghel are included in various private, public and museum collections, the solo exhibition at the Erarta Museum of Contemporary Art in St Petersburg Russia, opened in January 2022.



Portrait of Willem van Weeghel

Willem van Weeghel
(Dutch, born 1956)

Dynamic Structure #22519: Hommage to Malevich

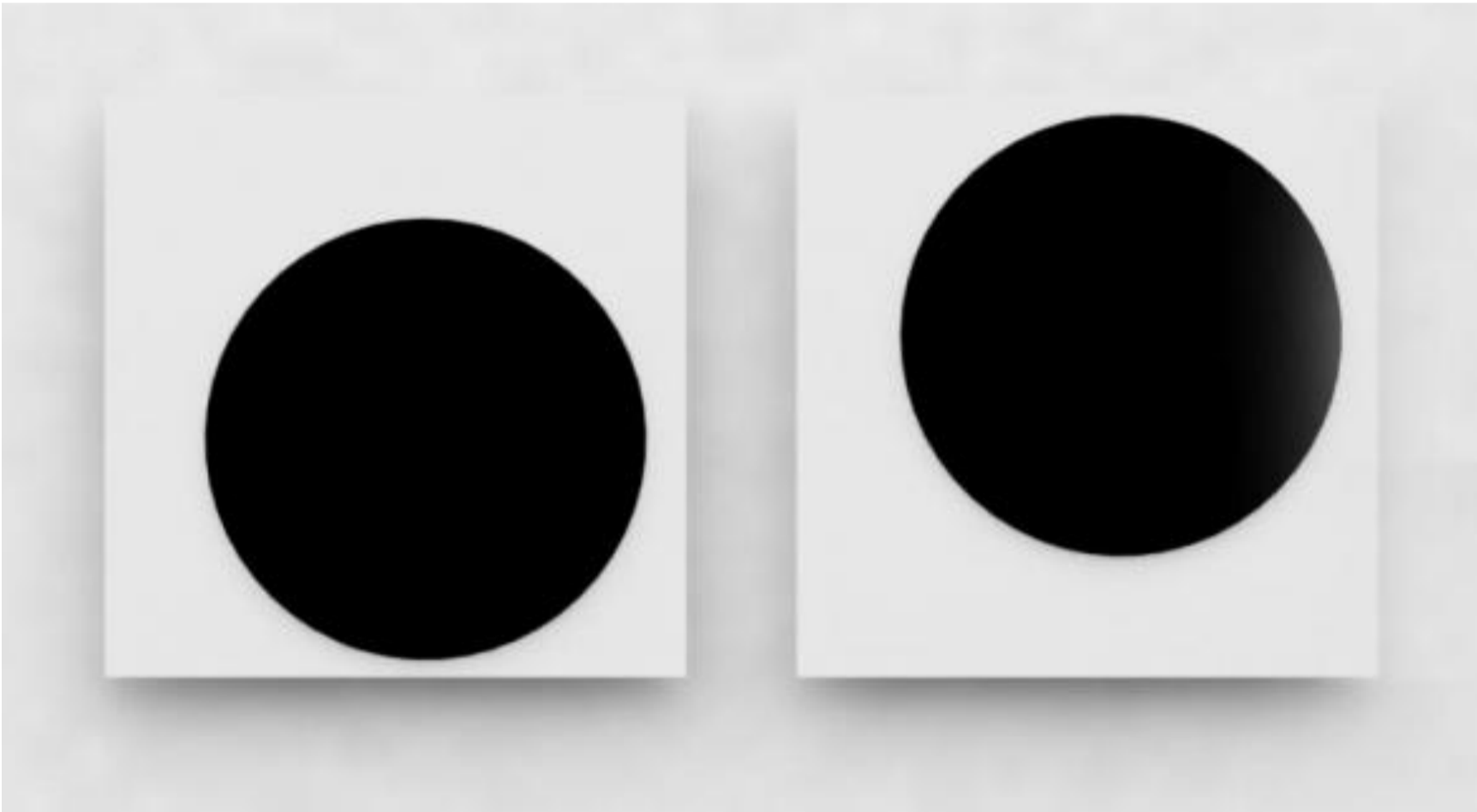
two white panels with three electronically controlled floating black circles.

Dyptich: 105 x 105 x 15 cm / 41.3 x 41.3 x 5.9 inch each

Signed, dated & titled on reverse and inside

Executed in 2022

Enquire





Zhuang Hong Yi

Born in 1962 in Sichuan Province, China, Zhuang Hong Yi is one of China's most influential artists. Characterised by daringly-bold colour palettes, Hong Yi's sophisticated, repetitive, and precise floral motifs both reflect his Chinese background and integrate a Western allure as a universal symbol of prosperity and optimism. After Zhuang Hong Yi finished his artistic education at the Sichuan Fine Arts institute in Chongqing, he and his wife moved to Groningen, The Netherlands, where they both became apprentices at the Minerva Academy. After finishing his studies in 1997, Zhuang quickly received recognition as an artist. Many international exhibitions followed.



Portrait of Zhuang Hong Yi

Artwork and technique

The flower motif is dominant throughout Zhuang Hong Yi's work. In Chinese culture the flower is a significant image, which carries countless meanings and emotions.

Zhuang's well known Flowerbed works are crafted from delicate pieces of painted rice paper, which he has bent and folded into hundreds of tiny buds that subtly shift colours as you move your body and eyes from one side of the work to the other. The floral hybrids evince an artist with genuine sensibility - the painstaking process of folded rice-paper layered with acrylic and oil paint belies an almost ascetic level of discipline. The works also represent traditional Chinese aesthetics: Zhuang Hong Yi's paintings are meditations on color, nature and form.

The entrancing effect of colors changing in unexpected ways in the artist's work, enhances the traditional flow of a flower field in Spring time, yet is also utterly contemporary and abstract. Zhuang's work is built upon his native country's well-established artistic traditions and boundaries, which he has married with the Dutch encouragement of freedom of style. Embracing his present without losing his past the artist strives to define a sense of self that exists between the two.

Zhuang also implements a more traditional painterly approach through his Landscape works that bear influence of Impressionism and other Euro-American artistic practices in which he applies acrylic in heavily gestural impasto with rice-paper flowers. Working with a freedom of style, his daring strokes of bright colours are expressive and unconfined. Colours melting together and paint dripping down make the canvas blossom under the eye: appearing to move and thrive with the viewer, a beautifully defiant natural symbol in the face of aggressive global urbanisation.

Exhibited

Over the years, Zhuang has created a significant broad following across the globe with exhibitions throughout continents. The artist has been the subject of multiple museum exhibitions and his work is held in numerous esteemed public and private collections: spreading positivity worldwide.

Recent the Solo shows include the Museum Ulm, Germany and Museum De Zwarte Tulp, The Netherlands, 'East of the East' XU Gallery, Shanghai, China and the 2021 exhibition 'Inflorescence' in the Erarta Museum for Contemporary Art, St Petersburg, Russia. Over the summer of 2020 SmithDavidson Gallery presented 'In Bloom', a solo exhibition simultaneously held across three continents to celebrate the longstanding relationship with the artist of well over a decade. Multiple monographs about Zhuang Hong Yi's works have been published in the past 20 years, most notably The Monumental Works catalogue following the artist's second exhibition in the renowned Groninger Museum.

Zhuang Hong Yi
(Chinese, born 1962)

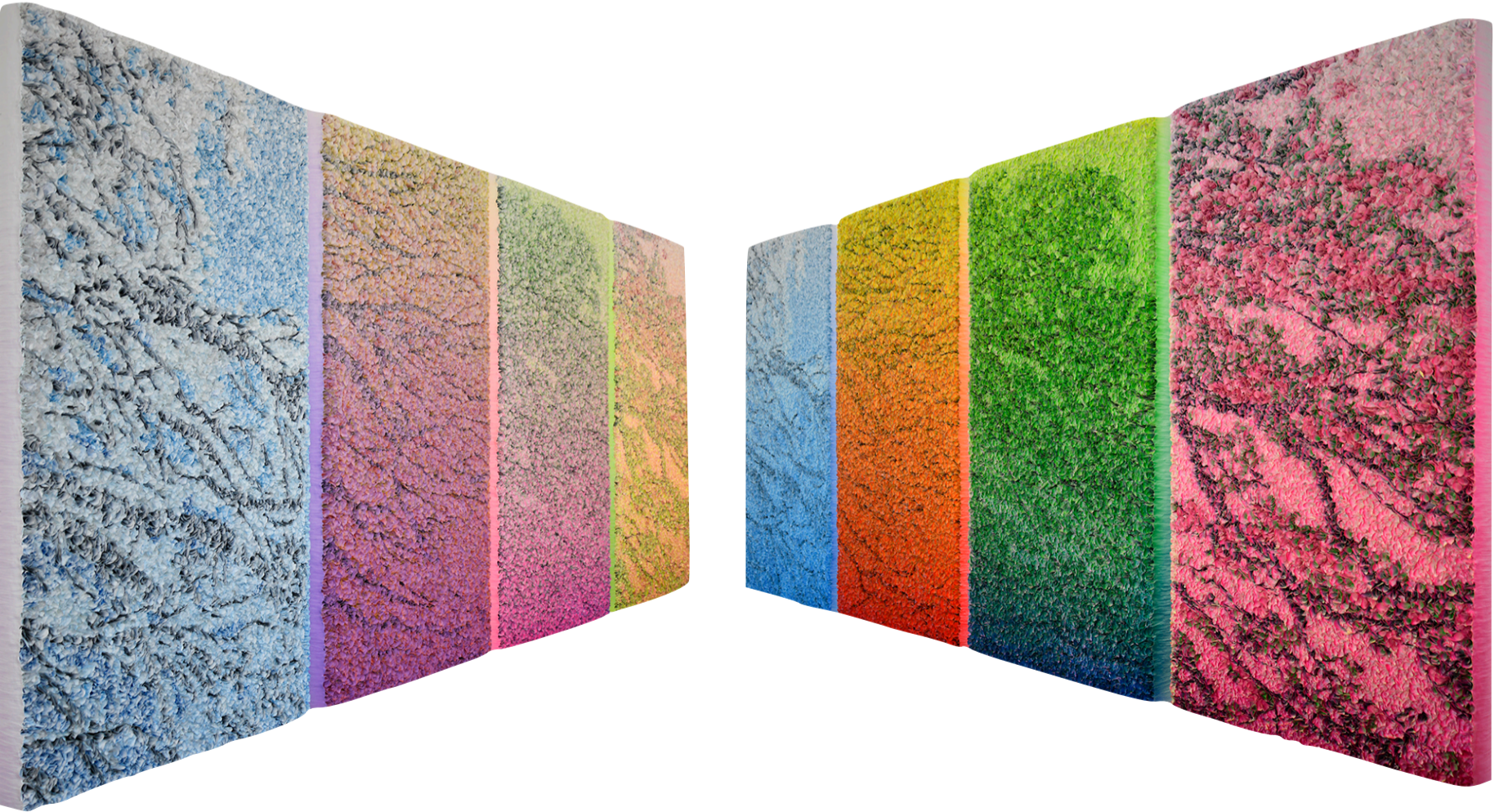
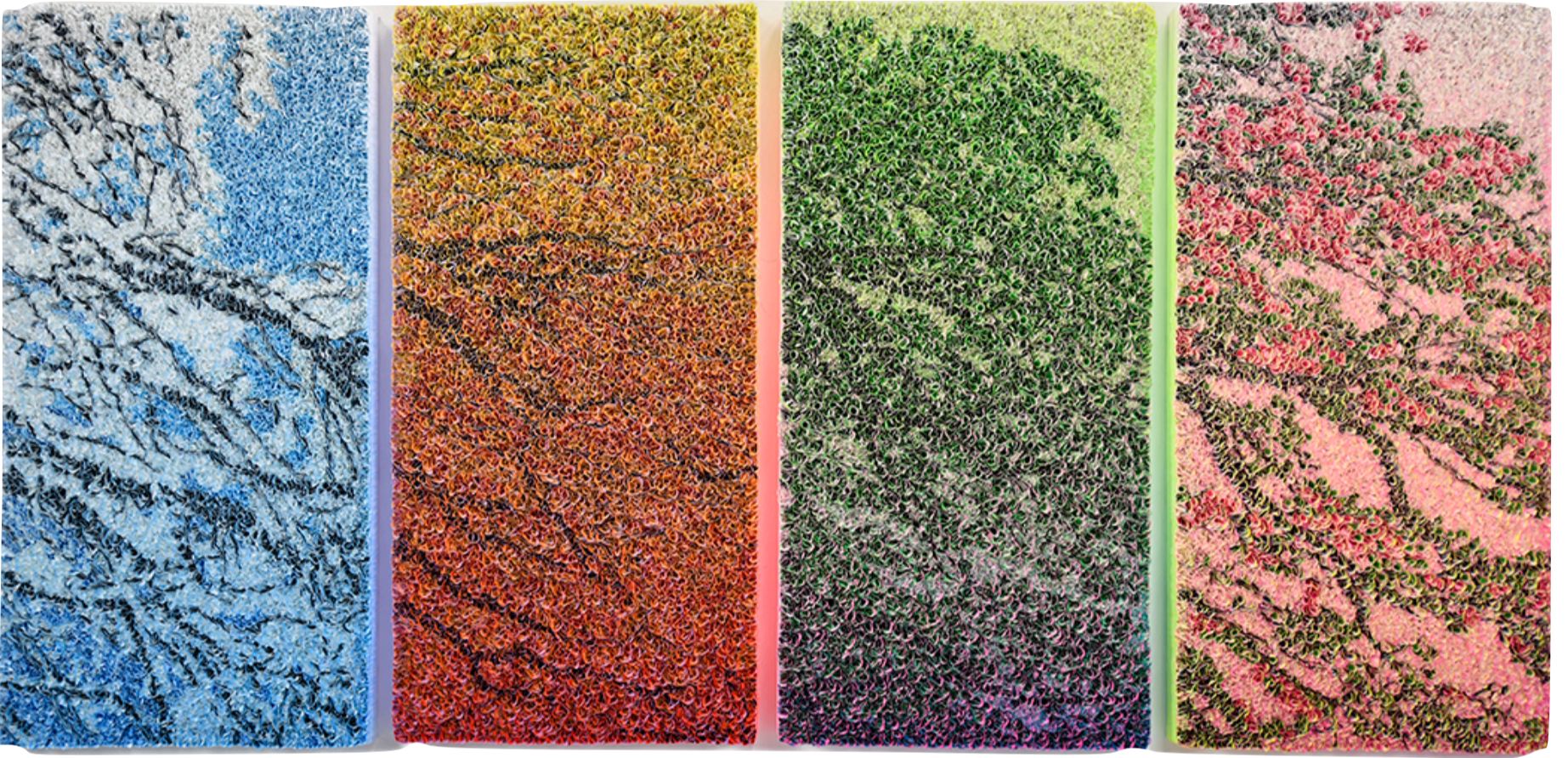
Blossom: Four Seasons

Rice paper and acrylic on canvas
Four panels: 200 x 100 cm / 78.7 x 39.4 inch each
Signed and dated on reverse, inscribed: ZHY-B12186

Executed in 2021

Shown left side, front and right side view

Enquire



Zhuang Hong Yi
(Chinese, born 1962)

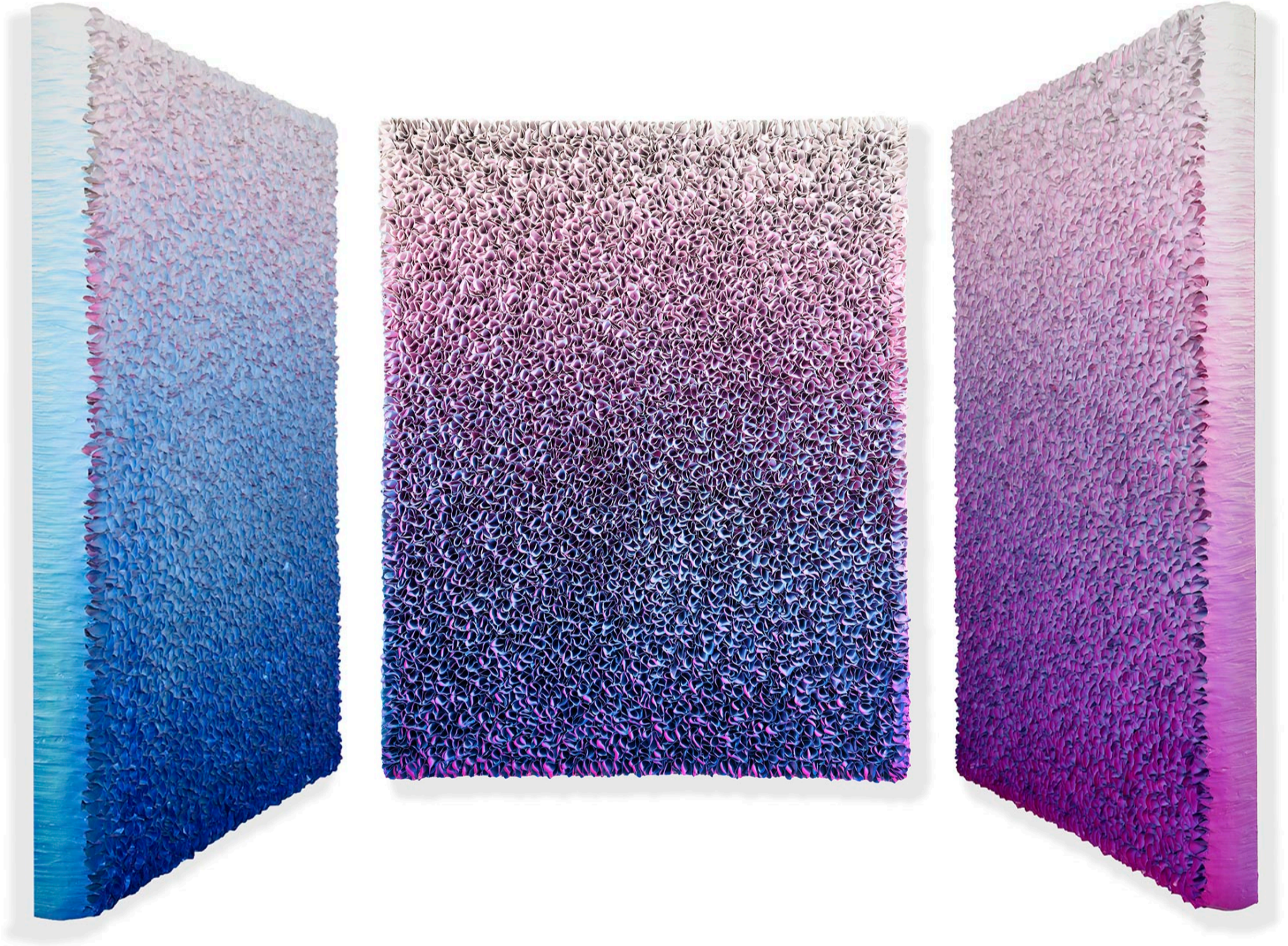
Flowerbed

Rice paper and acrylic on canvas
150 x 120 cm / 59.1 x 47.2 inch
Signed and dated on reverse, inscribed: B19-F054

Executed in 2019

Shown left side, front and right side view

Enquire



Zhuang Hong Yi
(Chinese, born 1962)

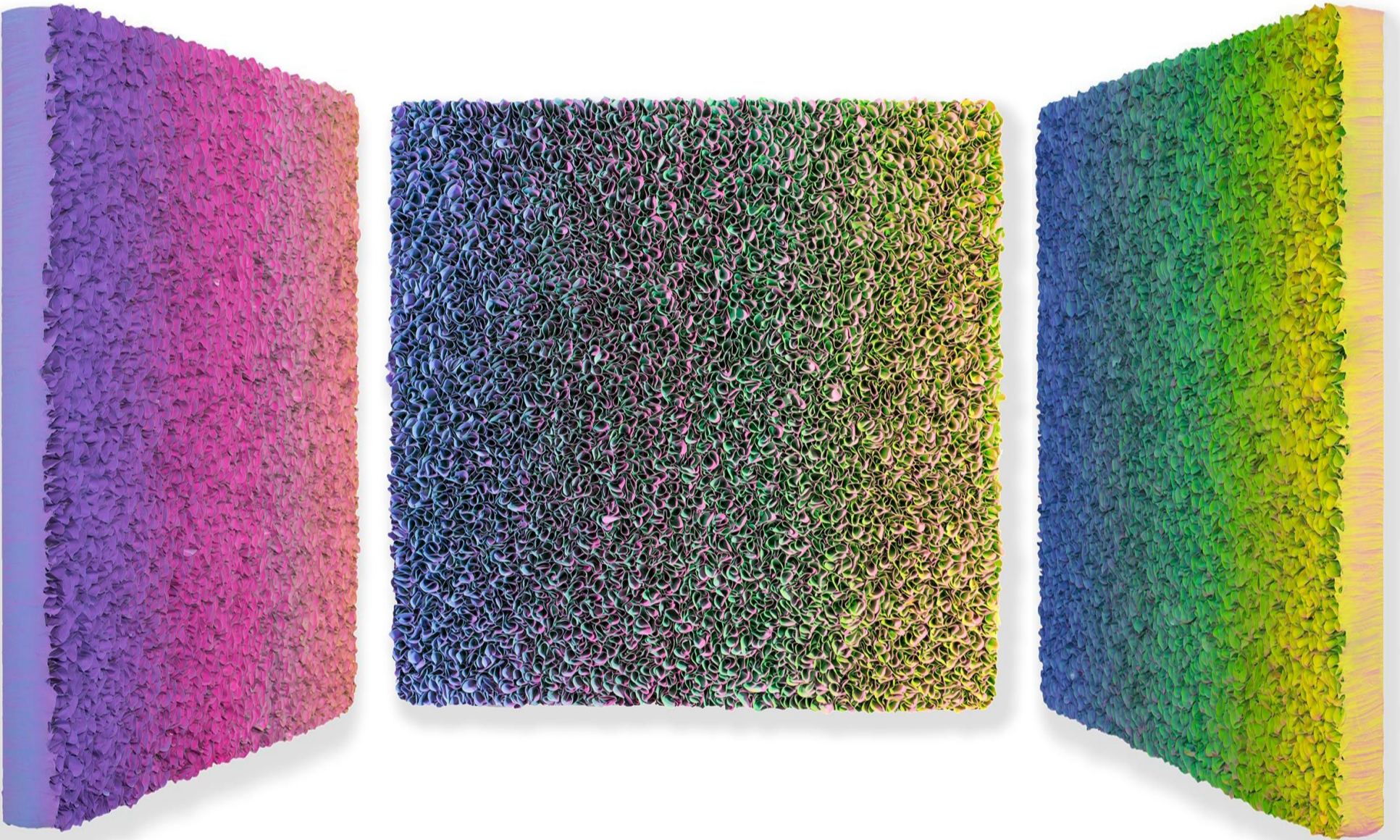
Flowerbed

Rice paper and acrylic on canvas
120 x 120 cm / 47.2 x 47.2 inch
Signed and dated on reverse, inscribed: 18-X-029

Executed in 2019

Shown left side, front and right side view

Enquire



Zhuang Hong Yi
(Chinese, born 1962)

Flatscape

Rice paper and acrylic on canvas
120 x 100 cm / 47.2 x 39.4 inch
Signed and dated on reverse, inscribed: B19-HY-051

Executed in 2019

Enquire



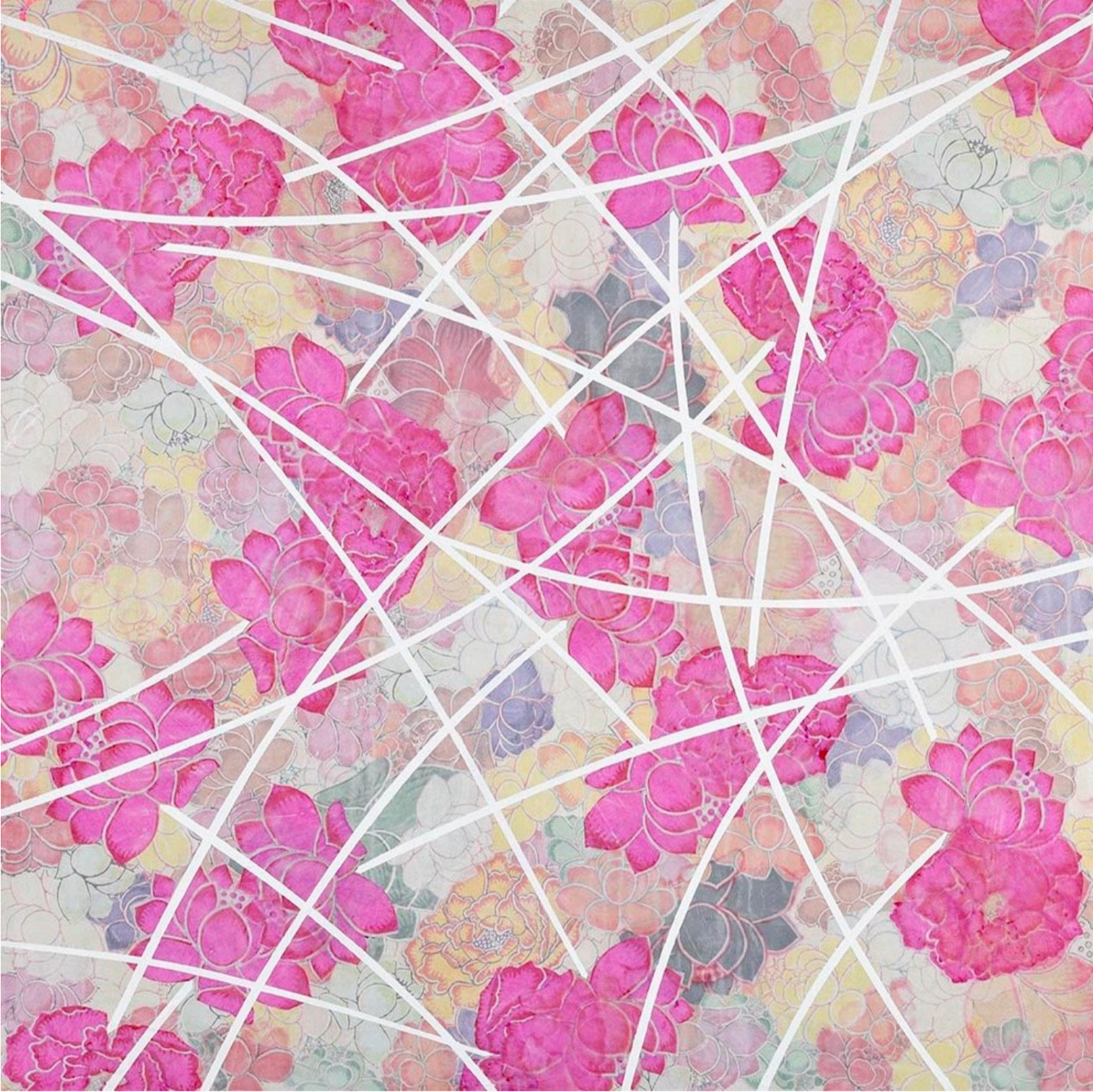
Zhuang Hong Yi
(Chinese, born 1962)

Flatscape

Rice paper and acrylic on canvas
120 x 120 cm / 47.2 X 47.2 inch
Signed and dated on reverse, inscribed: B19-HY-063

Executed in 2019

Enquire





Marcel Pinas

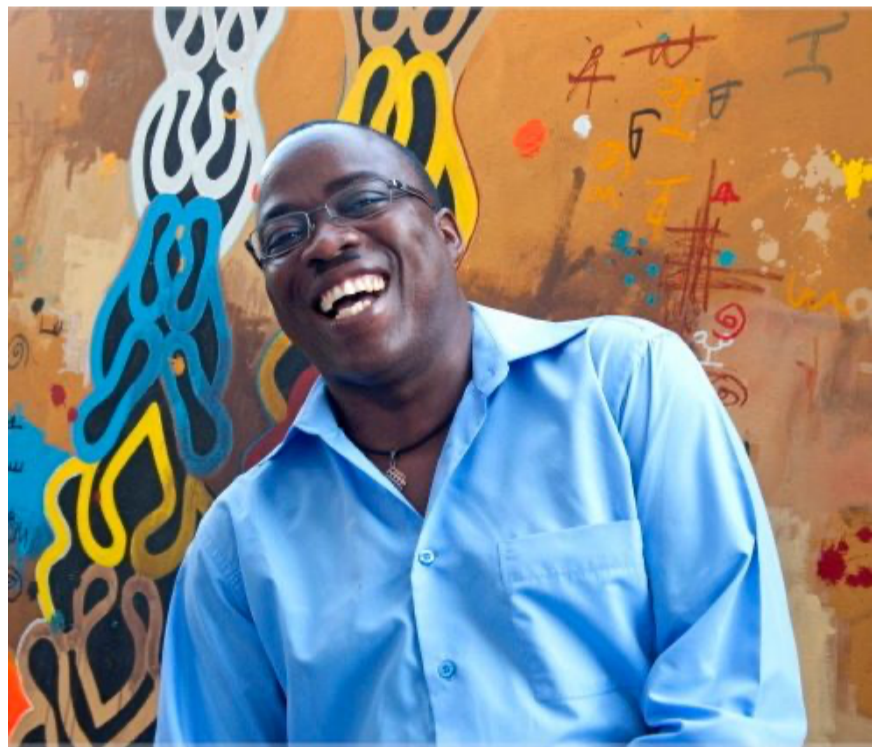
Marcel Pinas is a Surinamese artist born on March 22, 1971 in Moengo, Pelgrimkondre, a district of Marowijne in north east Surinam. After graduating in 1990 from the Nola Hatterman Institute in Surinam he continued his education at the Edna Manley College in Jamaica. In 2007 Pinas became 'artist in residence' at the Rijksakademie in Amsterdam, the Netherlands: a prestigious program for a select group of promising artists.

Pinas' source of inspiration is the cultural heritage of the Surinamese maroon community of the N'dyuka, also known as the Aucaners, descendants from runaway African slaves who in the South American jungle held on to their own culture and beliefs.

Pinas describes the cultural awareness from his past 'Kibri a kulturu' (preserve the culture): 'My art is about experiences from the past. It deals with the destruction of the N'dyuka culture in Surinam caused by war. In my work I project that situation, paying attention to the protection of cultures in general'.

In addition to the preservation of his own past, Pinas uses colors and symbols that are a direct reference to the N'dyuka culture. These symbols taken from the Afaka syllabary (a syllabary of 56 letters devised from the N'dyuka language). Combined with everyday objects from his culture as carvings, plaid fabrics or textiles and totems they form the basis of his artworks.

Pinas believes that art is a part of every culture, and every level of society. It nurtures the community. With his paintings, sculptures and his big multimedia installations in public spaces Pinas tries to connect people and build towards a community with a critical, but also positive perspective for the future.



Portrait of Marcel Pinas

Marcel Pinas
(Surinamese, born in 1971)

Untitled

Acrylic & oil collage on canvas
100 x 155 cm / 39.4 x 61 inch

Signed in Afaka writing lower right

Executed ca 2014

Enquire



Marcel Pinas
(Surinamese, born 1971)

Afaka Buku 6

Acrylic & oil collage on canvas
135 x 195 cm / 53.1 x 76.8 inch
Signed in Afaka writing lower right

Executed in 2014

Enquire



Marcel Pinas
(Surinamese, born 1971)

Moi Kondée (Upside Down)

Acrylic on canvas
115 x 195 cm / 45.3 x 76.8 inch
Signed in Afaka writing lower left

Executed in 2015

Enquire



Marcel Pinas
(Surinamese, born 1971)

Untitled

Acrylic on canvas
120 x 120 cm / 47.2 x 47.2 inch
Signed in Afaka writing lower left

Executed in 0214

Enquire





Ronald A. Westerhuis

It is almost impossible to escape the impact of Ronald Westerhuis. Not so much the artist as the work he produces. Westerhuis came to art by a roundabout route and the evidence of his former existence as a welder in the offshore industry is everywhere apparent. Or rather, he has continued to be that very same welder and offshore industry worker and has simply transplanted himself into the art world. He operates with enormous success in Shanghai and must surely often have played with the idea of basing himself there full-time. He continues to maintain his studio in Zwolle, not far from the Museum De Fundatie, and commutes to and fro between China and the Netherlands.

It must be 10 years since I first met Ronald Westerhuis. He showed me his furniture and his vast sculptural works, many of them still at the design stage. He proved to possess an unstoppable creative urge, a passion to adorn the world with his art and... an attentive ear to the wishes of his clients. The latter quality is particularly interesting and is what brought Eric van Eerdenburgh, director of the Lowlands Festival, and me to talk to Westerhuis in 2011 about the possibility of a sculpture to be exhibited both at the festival and in the sculpture garden at Kasteel het Nijenhuis. A difficult commission because the two places are so very different. The result was RAWesome!, a stainless steel sphere four metres in diameter with concave mirrored surfaces.

Ronald Westerhuis's international career began in 2003, when he designed the flame for the 2008 Olympic Games in Peking. He went on to collaborate with Daniel Libeskind on a sculpture of World Expo 2015 and he is representing the Netherlands at World Expo 2020 in Dubai.

Ronald A. Westerhuis held his first major museum exhibition of his work to Museum de Fundatie in Zwolle, The Netherlands in 2018 and his first solo exhibition with SmithDavidson Gallery in Amsterdam, SOUL by Ronald A. Westerhuis, in the fall of 2020.

Text by Ralph Keuning
Director Museum de Fundatie



Portrait of Ronald A. Westerhuis

Ronald A. Westerhuis
(Dutch, born 1971)

Springtime

Stainless Steel
Diameter 125 cm / 49.2 inch

Executed in 2019

Enquire



Ronald A. Westerhuis
(Dutch, born 1971)

Self Reflection

Stainless Steel
Diameter 125 cm / 49.2 inch

Executed in 2020

Enquire





smithdavidson



Amsterdam

Prinsengracht 570
T. +31 (0)20 626 5945

Miami

7520 NE 4th Court
T. +1 786 502 4036

Mexico

House of Arts Polanco
Masaryk 311-piso 3, Polanco
1550 Ciudad de México

info@smith-davidson.com

 @smithdavidsongallery



smith davidson