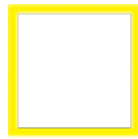


Larry Bell and Wes Mills



September 3–October 4

Reception: Saturday, September 6, 5-7 pm



contactless price sheet



Wes Mills (b. 1960)

\$4,200

Untitled, 2025

oil paint, graphite on panel

12 x 12 inches: panel

30.5 x 30.5 cm

13 x 13 x 1.25 inches: frame

33 x 33 x 3.2 cm

I3432



Larry Bell (1939)

\$165,000

UNTITLED COATED SS (Kelp/

Limoncello/ Peacock), 2021

Kelp and Limoncello laminated glass

coated with Stainless Steel and Tio2

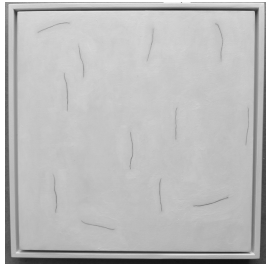
Peacock laminated glass coated with

inconel

12 x 16 x 16 inches

30.5 x 40.6 x 40.6 cm

I3435



Wes Mills (b. 1960)

\$4,000

Untitled, 2025

oil paint, graphite on panel

10.75 x 10.75 inches: panel

27.3 x 27.3 cm

11.25 x 11.375 x 1.25 inches: frame

28.6 x 28.9 x 3.2 cm

I3597



Wes Mills (b. 1960)

\$4,000

Untitled, 2025

oil paint, graphite on panel

10.75 x 10.75 inches: panel

27.3 x 27.3 cm

11.25 x 11.375 x 1.25 inches: frame

28.6 x 28.9 x 3.2 cm

I3596



Wes Mills (b. 1960)

\$2,200

Untitled, 2023

graphite, gold paint on paper

5 x 8 inches: paper

12.7 x 20.3 cm

12.25 x 15 x 1.25 inches: frame

31.1 x 38.1 x 3.2 cm

I3420



Wes Mills (b. 1960)

\$2,400

Untitled, 2024

graphite, gold paint on paper

4.25 x 8.75 inches: paper

10.8 x 22.2 cm

11.25 x 16 x 1 inches: frame

28.6 x 40.6 x 2.5 cm

I3423



Wes Mills (b. 1960)

\$2,200

Untitled, 2024-2025

graphite, gold paint on paper

5 x 6.75 inches: paper

12.7 x 17.1 cm

11.75 x 12.25 x 1.25 inches: frame

29.8 x 31.1 x 3.2 cm

I3426



Wes Mills (b. 1960)

\$4,200

Untitled, 2025

oil paint, graphite on panel

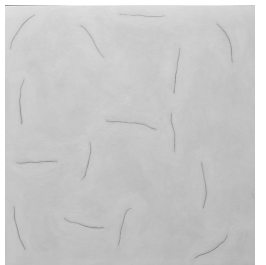
11.75 x 11.75: panel

29.8 x 29.8

13 x 13 x 1.25 inches: frame

33 x 33 x 3.2 cm

I3592



Wes Mills (b. 1960)

\$4,200

Untitled, 2025

oil paint, graphite on panel

12 x 12 inches: panel

30.5 x 30.5 cm

13 x 13 x 1.25 inches: frame

33 x 33 x 3.2 cm

I3598



Wes Mills (b. 1960)

\$4,200

Untitled, 2025

oil paint, graphite on panel

11.75 x 11.75 inches: panel

29.8 x 29.8 cm

12.75 x 12.75 x 1.25 inches: frame

32.4 x 32.4 x 3.2 cm

I3431



Wes Mills (b. 1960)

\$4,200

Untitled, 2025

oil paint, graphite on panel

11.75 x 11.75: panel

29.8 x 29.8

13 x 13 x 1.25 inches: frame

33 x 33 x 3.2 cm

I3595



Wes Mills (b. 1960)

\$2,200

Untitled, 2023-2025

graphite, gold paint on paper

4 x 9 inches: paper

10.2 x 22.9 cm

11.25 x 16.5 x 1 inches: frame

28.6 x 41.9 x 2.5 cm

I3422



Wes Mills (b. 1960)

\$2,400

Untitled, 2023

graphite, gold paint on paper

4.5 x 4.5 inches: paper

11.4 x 11.4 cm

12.75 x 12.75 x 1 inches: frame

32.4 x 32.4 x 2.5 cm

I3427



Wes Mills (b. 1960)

\$2,400

Untitled, 2024-2025

graphite, gold paint on paper

4.5 x 4.5 inches: paper

11.4 x 11.4 cm

12.75 x 12.75 x 1 inches: frame

32.4 x 32.4 x 2.5 cm

I3428



Larry Bell (1939)

\$250,000

UNTITLED 15" Cube, 2023

rosa tinted glass coated with

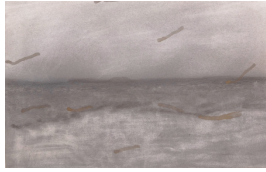
titanium inside and out with

chrome plated brass

15 x 15 x 15 inches

38.1 x 38.1 x 38.1 cm

I3437



Wes Mills (b. 1960)
Untitled, 2024-2025
 graphite, gold paint on paper
 7.5 x 12 inches: paper
 19.1 x 30.5 cm
 15 x 19.25 x 1 inches: frame
 38.1 x 48.9 x 2.5 cm
 I3424

\$2,600



Wes Mills (b. 1960)
Untitled, 2023
 graphite, gold paint on paper
 6 x 4 inches: paper
 15.2 x 10.2 cm
 12.75 x 12.75 x 1 inches: frame
 32.4 x 32.4 x 2.5 cm
 I3430

\$2,000



Wes Mills (b. 1960)
Untitled, 2022
 graphite, gold paint on paper
 3.25 x 5 inches: paper
 8.3 x 12.7 cm
 12.625 x 12.625 x 1 inches: frame
 32.1 x 32.1 x 2.5 cm
 I3429

\$2,000



Wes Mills (b. 1960)
Untitled, 2025
 oil paint, graphite on panel
 11.75 x 11.75: panel
 29.8 x 29.8
 13 x 13 x 1.25 inches: frame
 33 x 33 x 3.2 cm
 I3433

\$4,200



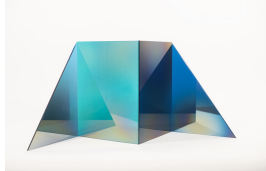
Wes Mills (b. 1960)
Untitled, 2024-2025
 graphite, gold paint on paper
 7 x 11 inches: paper
 17.8 x 27.9 cm
 14.5 x 18.25 x 1 inches: frame
 36.8 x 46.4 x 2.5 cm
 I3425

\$2,600



Wes Mills (b. 1960)
Untitled, 2024
 graphite, gold paint on paper
 7 x 8.75 inches: paper
 17.8 x 22.2 cm
 12.25 x 15 x 1.25 inches: frame
 31.1 x 38.1 x 3.2 cm
 I3421

\$2,400



Larry Bell (1939)
*Double Wall with Triangles SS
 (Zinc/Sand/Spa/Capri), 2024*
 laminated glass coated with silicon
 monoxide and quartz
 16 x 24 x 24 inches
 40.6 x 61 x 61 cm
 I3436

\$165,000



Wes Mills (b. 1960)
Untitled, 2025
 oil paint, graphite on panel
 12 x 12: panel
 30.5 x 30.5
 13 x 13 x 1.25 inches: frame
 33 x 33 x 3.2 cm
 I3434

\$4,200



Wes Mills (b. 1960)
Untitled, 2025
 oil paint, graphite on panel
 11.75 x 11.75: panel
 29.8 x 29.8
 13 x 13 x 1.25 inches: frame
 33 x 33 x 3.2 cm
 I3594

\$4,200



Wes Mills (b. 1960)
Untitled, 2025
 oil paint, graphite on panel
 12 x 12 inches: panel
 30.5 x 30.5 cm
 13 x 13 x 1.25 inches: frame
 33 x 33 x 3.2 cm
 I3593

\$4,200

When I was nineteen, I had a job at a picture framing shop where I learned how to cut glass for custom frames. I fell in love with the material. I grew up looking out and into windows, but never gave much thought to the membrane that I was looking through.

Glass is cut by scoring the surface and then breaking the membrane so it follows the score in the surface.

One of the most important moments of my studio activities was when I was trying to cut a piece of glass for a specific wooden shadow box. The glass was to fit into a rabbet in the maple box which was roughly 12 inches by 16 inches. I cut the glass accurately and dropped it into the wooden maple rabbet, but it broke almost in half. I was disappointed.

I was disappointed in the skill I thought I had in handling the material. I decided to go on with the completion of the shadow box with a piece of blue paper, such as is used in the back of picture frames to seal the back side.

When I turned the box upright the light that was flooding the table I was working at made the broken piece of glass create three lines. The reflection of the break, the break itself, and shadow of the break were all visible against the blue paper backing. I found myself not being disappointed but thrilled with the serendipitous activity of the broken piece of glass, the light presenting the symmetry of the three lines contained on the blue paper. It was an epiphany.

For 66 years, I have celebrated the above epiphany by working with glass and hoping for the same spontaneous, improvisational, and intuitive response from the glass materials I work with now.

Everything is about feeling. I am searching for the feeling of an epiphany.

—Larry Bell

Larry Bell (b. 1939) is a pioneer of the Light and Space movement whose practice is defined by a lifelong investigation of light, surface, and perception. Bell uses a high-vacuum coating system to deposit thin metallic and non-metallic films onto glass, creating surfaces that transmit, absorb, and reflect light simultaneously. Color and light fluctuate from subtle shifts in perspective and environment making the works as much about experience as about form.

Regarded as one of the most renowned artists to emerge from the Los Angeles art scene of the 1960s, Larry Bell has been awarded prestigious awards, such as the Guggenheim Fellowship, and is a National Endowment for the Arts grant recipient. Bell has exhibited internationally, including at the San Antonio Art Museum, Phoenix Art Museum, the Jewish Museum, the Museum of Modern Art, Tate Britain, and the Museum of Contemporary Art, Los Angeles. He has a long-term installation at Dia Beacon in Beacon, NY. Born in Chicago, Bell lives and works in Taos, NM.

Wes Mills (b. 1960) centers his practice on meditative engagement with landscape. The paintings in the series *Drift Fence* begin with graphite lines that are traced in colorful oil paint and then encompassed within varied white painted surfaces. Mills references brightly colored snow fence. The subtle halo of color within each panel imitates how the color of the snow fence is faintly detectable through the snow. The abstract compositions are Mills's reflections on nature's barriers and movement.

Inspired by land in Ojo Caliente, NM, *Silent Twig* comprises graphite drawings of landscapes embellished with gold paint. The gold marks suggest the fragile veil between life and death, a potent symbol as Mills confronts his own mortality. The "silent twig" emerges as a meditative mark, like drawing in sand, and an ephemeral gesture that lingers in memory. These marks, simple and fleeting, symbolize traces of presence, memory, and transience.

Wes Mills's work can be found in the collections of the Museum of Modern Art, NY; the Whitney Museum, NY; Museum of Contemporary Art, LA; among others. His exhibitions have been reviewed in the *New York Times*, *Art in America*, *Artforum*. Mills has exhibited internationally including at Harwood Art Museum, Taos, NM; Art Museum of Missoula, MT; and Palazzo Mocenigo, Venice, Italy. The artist lives and works in Taos, NM.

For the ghostly sheets and occasional canvases produced by Wes Mills, "markings" might be a better word than "drawings." Drawing seems to imply more structure and a firmer pressure on the instrument than the artist exerts. But the pocks and abstract lines of Mr. Mills's brush, pencil and erasures—sometimes bunched or clustered, sometimes meandering bravely on their own—pay no heed to such conventional ideas. Notations suggesting the real world without the need to blossom into images, they have the feel of Zen poetry. —The New York Times

July 22, 2025

Contact: Viviette Hunt, Director; Sallie Scheufler, Assistant Director

info@levygallery.com 505.766.9888

FOR IMMEDIATE RELEASE

Larry Bell and Wes Mills

September 3–October 4

Reception: Saturday, September 6, 5–7 pm

Richard Levy Gallery is pleased to present **Larry Bell and Wes Mills**, an exhibition that brings together two minimalist artists whose practices explore light, material, and mark-making in radically distinct yet deeply contemplative ways. The exhibition includes three recent sculptures by Larry Bell and two new series of small works by Wes Mills.

Larry Bell's *Untitled 15" Cube* and recent maquettes, including *Untitled Coated SS (Kelp/Limoncello/Peacock)* and *C Channel Brilliant Black*, highlight his decades-long investigation into the properties of light and surface. Bell, a leading figure in the Light and Space movement since the 1960s, is known for his pioneering use of industrial processes to coat glass and paper with metallic films. Through intuition and experimentation, Bell continues to push the boundaries of perception and materiality. He has won numerous awards, including a Guggenheim Fellowship and a grant from the National Endowment for the Arts. His work has been exhibited at the Museum of Modern Art, Tate Britain, Phoenix Art Museum, and the Museum of Contemporary Art in Los Angeles, among many others. He has a long-term installation at Dia Beacon in Beacon, NY. Bell lives and works in Taos, NM.

Wes Mills presents works from *Drift Fences* and *Silent Twig*, two recent series that reflect his meditative engagement with landscape, memory, and mark-making. In *Drift Fences*, Mills layers graphite and oil on panel to create mostly white paintings with a spark of color surrounding the graphite marks reminiscent of the way snow moves around drift fences. In *Silent Twig*, marks made with gold paint overlay soft graphite landscapes drawn from walks on his property in Ojo Caliente, meditating on memory, mortality, and the fleeting marks made in nature. Mills has been an artist for more than forty years and is best known for his expressive yet minimalistic drawings. His work is in the collections of the Museum of Modern Art, Whitney Museum, and the Museum of Contemporary Art in Los Angeles. Mills exhibitions have been reviewed in the *New York Times*, *Art in America*, and *Artforum*, among others. He has exhibited widely, including at Harwood Art Museum, Taos, Art Museum of Missoula, and Palazzo Mocenigo, Venice, Italy. Mills lives and works in Taos, NM.

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[#larrybell](#) [#wesmills](#) [#richardlevygallery](#)

Exhibition Dates: September 3–October 4, 2025

Reception: Saturday, September 6, 5–7 pm

Gallery Hours: Thursday–Saturday, 11 am–4 pm or by appointment

Location: 514 Central Avenue SW, Albuquerque, NM 87102

Contact: 505.766.9888, info@levygallery.com, www.levygallery.com [@levygallery](#)