

DIGITAL EXHIBITION ON THE ONLINE SELLING
PLATFORM ARTSPER

AUGUST 11TH - SEPTEMBER 11TH

LAST DAYS OF SUMMER PRINTS

MAXWELL STEVENS

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experience

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I N D E X

- Beach Girls
- Beach Scene (Siblings)
- Bikini Girl
- Beach Scene, In Repose
- Beach Girls (Friends)
- Wading Nude
- Last Days of Summer 1
- Last Days of Summer 2
- Last Days of Summer 3

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MONAT GALLERY (MADRID, SPAIN) is pleased to present MAXWELL STEVENS, LAST DAYS OF SUMMER PRINTS, his first solo exhibition with the gallery and the very first exhibit focused exclusively on the artist's prints and their innovative possibilities with color and form. The show will be on view from August 11 through September 11, 2025.

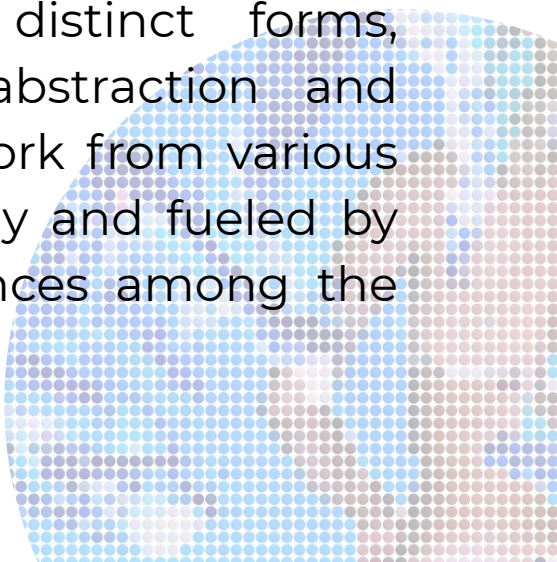
Having studied traditional printmaking early in his career, Maxwell Stevens began producing prints alongside his paintings in the 1990s, including etchings, block prints, stone lithographs, and intaglios. The artist's return to prints in recent years is digitally based, and these newer images are borne directly out of his recent beach paintings inspired by the North Atlantic coast.

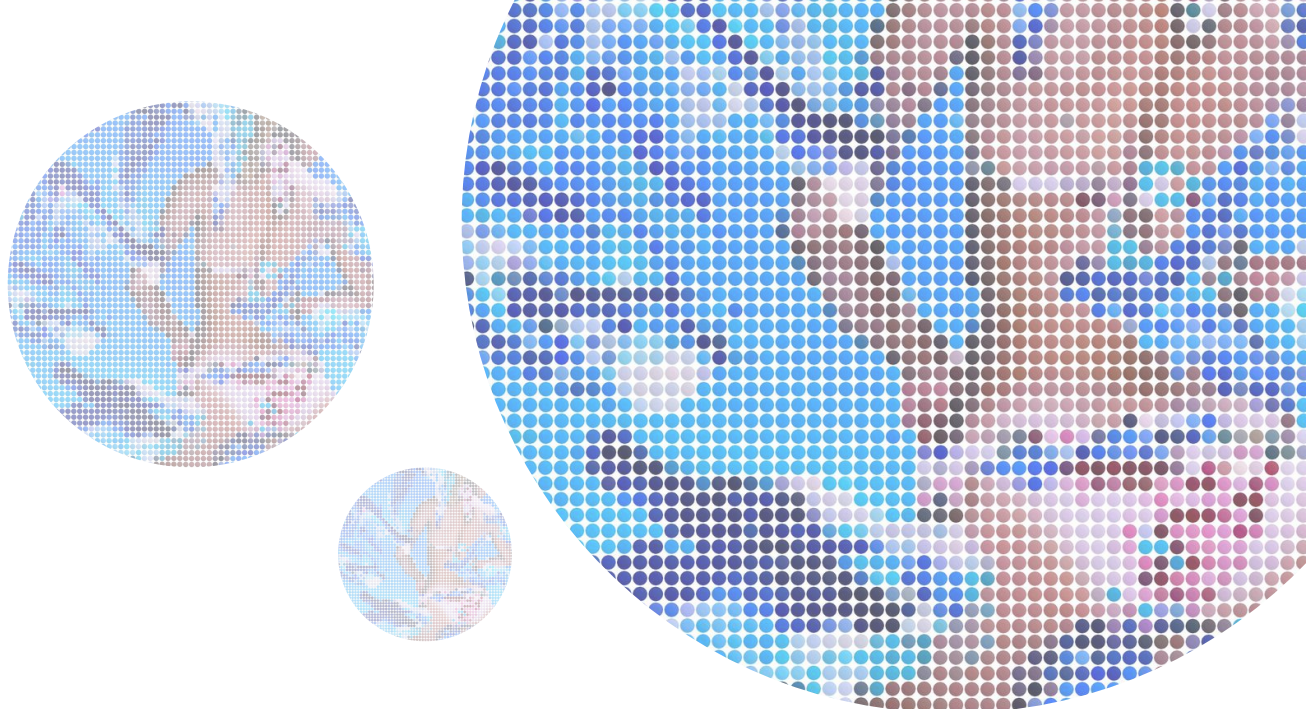
This energy takes on new life in a dazzling collection of Limited Edition Prints that utilize the precision of digital technology and advanced printing techniques to push the limits of optical mixing, visual patterning, and abstraction into rhythmic compositions of visual and conceptual clarity.

In a series comprised of nine interrelated works, abstract and figurative elements of the paintings are distilled into improvisations of vibrantly colored discs that embrace arbitrary arrangement and chance, while accurately representing each independent scene, from leisurely summer gatherings and sexually provocative moments, to quiet vistas of stillness observed from a distance at dusk.

“The beach scenes emerge and become familiar only when viewed from a distance, as the viewer pieces them together in their mind. The prints resist passive looking and transform it into active movement. Stevens invites the viewer to play a part in the works – to move closer and step back, to look and look again, to be both physically and perceptually engaged in the space between what is visible and what is suggested. His method echoes a kind of contemporary pointillism, one that goes beyond technique. What might seem like a simple celebration of everyday moments becomes something else: a reflection on perception and seeing, a question on the limits of representation, on how we see and what we expect to see.” -Lattuca

Seen through a digital lens, brightly lit beach scenes, the passage of time, and voyeuristic gaze dissolve into one another, while the emotional tenor, visual rhythm, and overall mood of each coastal scene is expressed directly through vivid mosaics of color. Looking closely, one observes seemingly random arrangements of highly saturated multi-colored discs that slowly merge into distinct forms, continually oscillating between abstraction and figuration as one observes each work from various vantage points, pulsing with energy and fueled by one's own memories and experiences among the visual matrix observed.

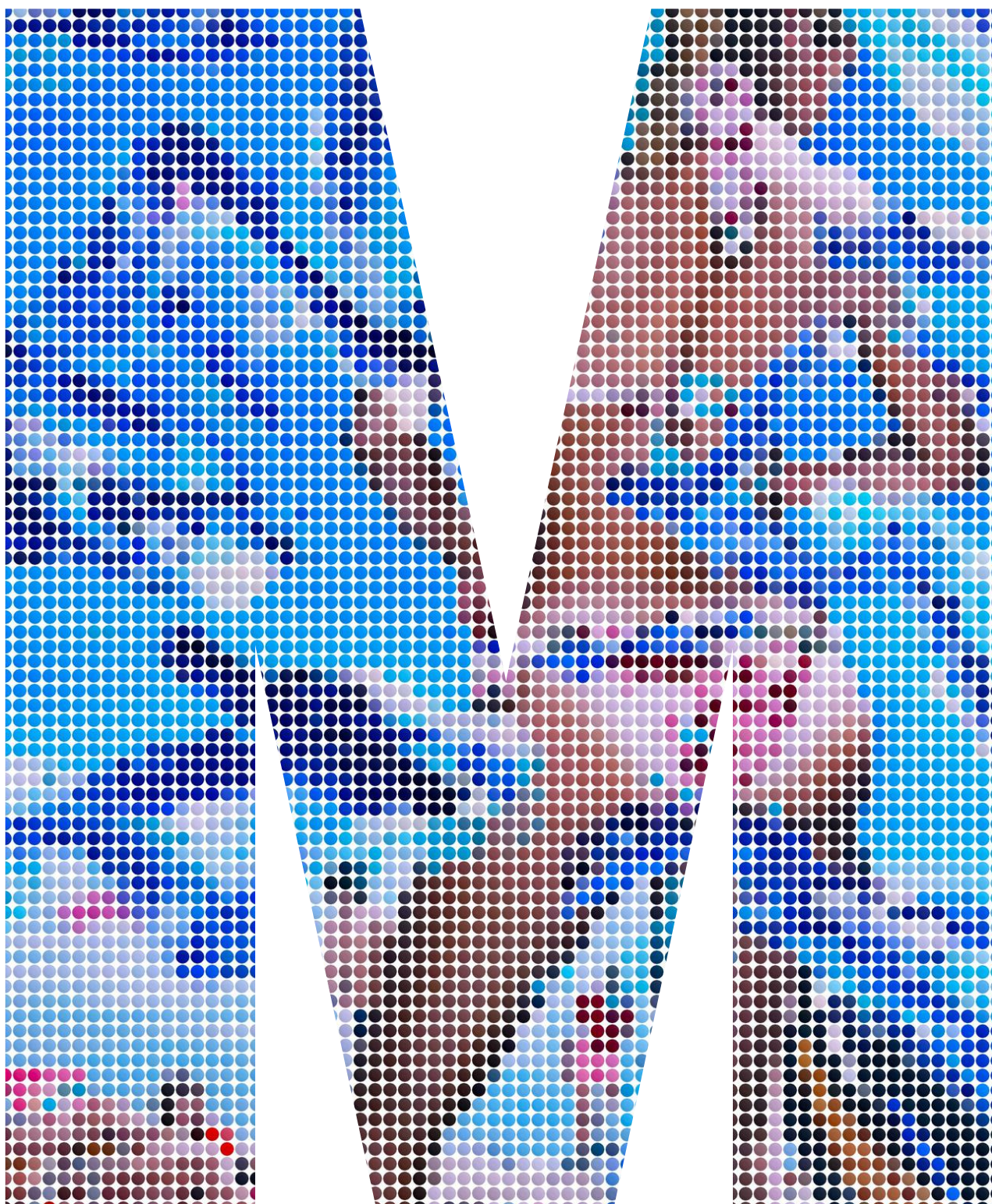




We invite you to take a closer look at the selection of works curated specifically for this exhibition in our viewing room on Artsper, on view August 11 – September 11, 2025.

For sales inquiries, please contact the gallery directly at exhibitions@monatgallery.com

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MAXWELL



STEVENS

On Maxwell Stevens' Last Days of Summer Prints

by Martina Lattuca

Maxwell Stevens' Last Days of Summer Prints series draws power from the ordinary. What we see are scenes of beach life that the artist himself has observed and collected over time: people sunbathing, talking, sitting, children playing and walking. Moments of leisure and everyday life that become extraordinary simply because they are lived and shared. The artist captures that sense of stillness and lightheartedness the beach gives to people. Without turning into a stage for nostalgic memories of fugitive moments, these prints record life as it happens, where the beach merges the private with the public, becoming a shared site of human presence.

In these works, familiar moments take on a new life. Each image begins as one of the artist's original oil paintings, photorealistic and precise, which is then digitally reworked and abstracted. The scenes are distilled into coloured dots, arranged in lines that recall a pixelated image.

From afar, these dots merge into recognisable figures such as sunbathers, friends relaxing, beach umbrellas – scenes of leisure and togetherness. But up close, the images dissolve into pure abstraction. We are left with nothing but floating dots. No outlines, no faces, just colours – reduced, distilled, reconfigured.

It is this optical game that sets the series apart, creating an almost uncanny sensation for the viewer. The beach scenes emerge and become familiar only when viewed from a distance, as the viewer pieces them together in their mind.

The prints resist passive looking and transform it into active movement. Stevens invites the viewer to play a part in the works – to move closer and step back, to look and look again, to be both physically and perceptually engaged in the space between what is visible and what is suggested.

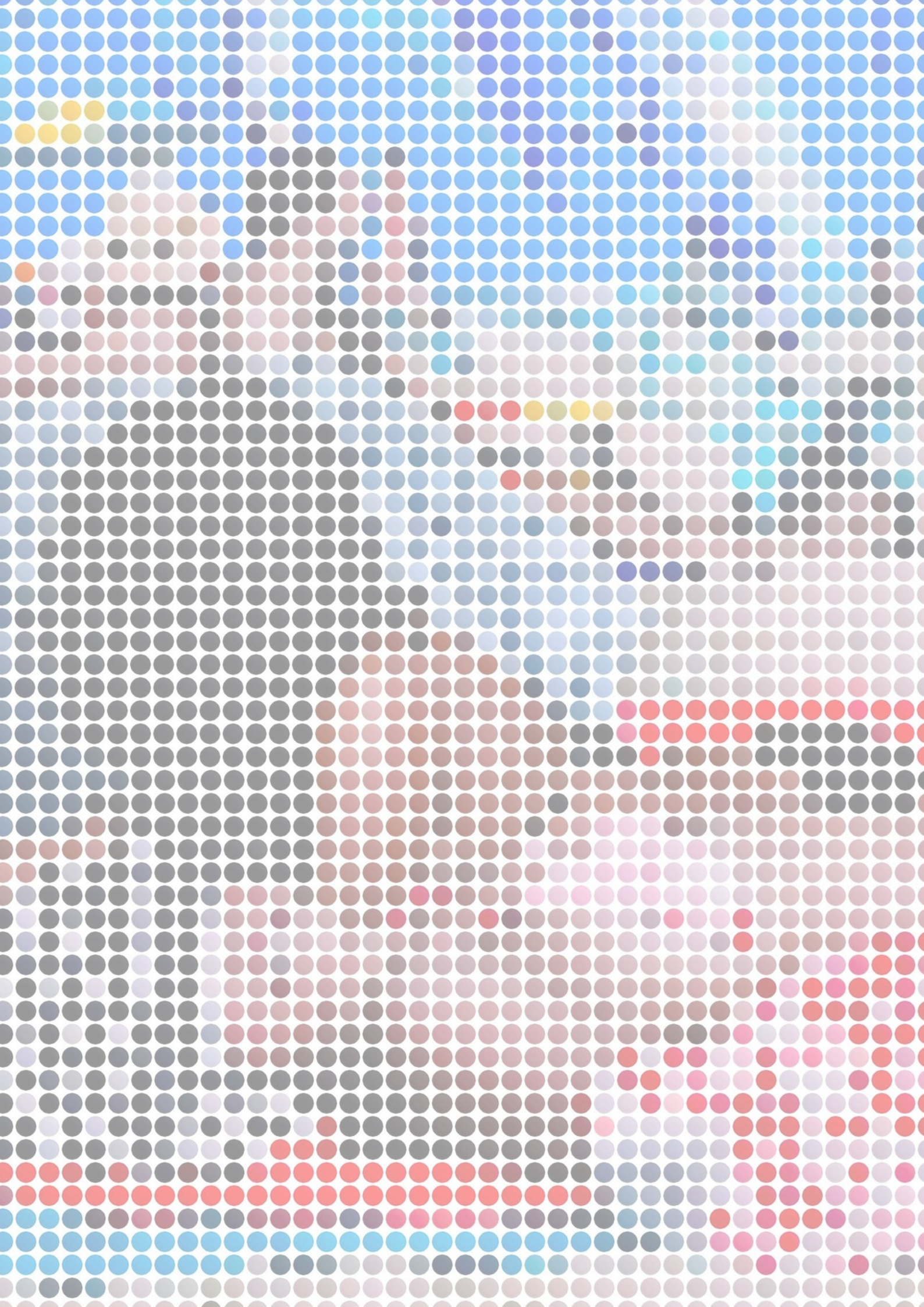
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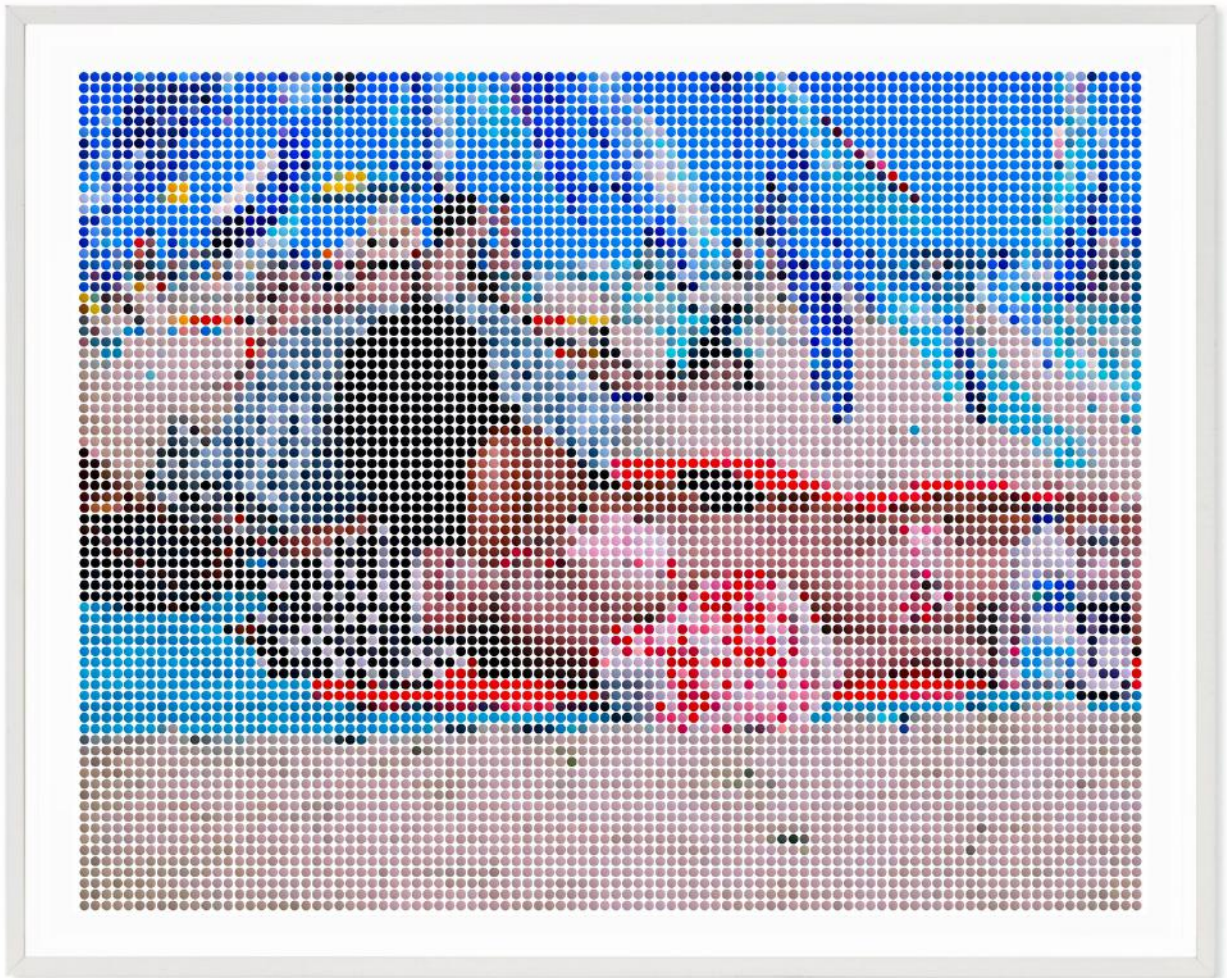
How much detail do we need to make sense of an image? Are these prints abstract or figurative? Or both?

Maybe both can exist without one cancelling the other.

New technologies constantly reshape the way artists work, and Stevens responds to this in his own terms. By returning to his earlier paintings, he builds a new way of looking at them. Through digital transformation, he crafts his artistic direction. He develops a new visual grammar in respect to what is considered to be an abstract and a figurative picture, experimenting with colours, compositions, and the interplay between media.

Stevens does not remove details, but replaces them with new patterns. Something suggestive and open-ended. The artworks in the Last Days of Summer Prints series, thus, walk the line between traditional and digital, between what seems real and what seems imagined, between closeness and distance. In doing so, they question what representation can mean, stretching the limits of what a print can be.





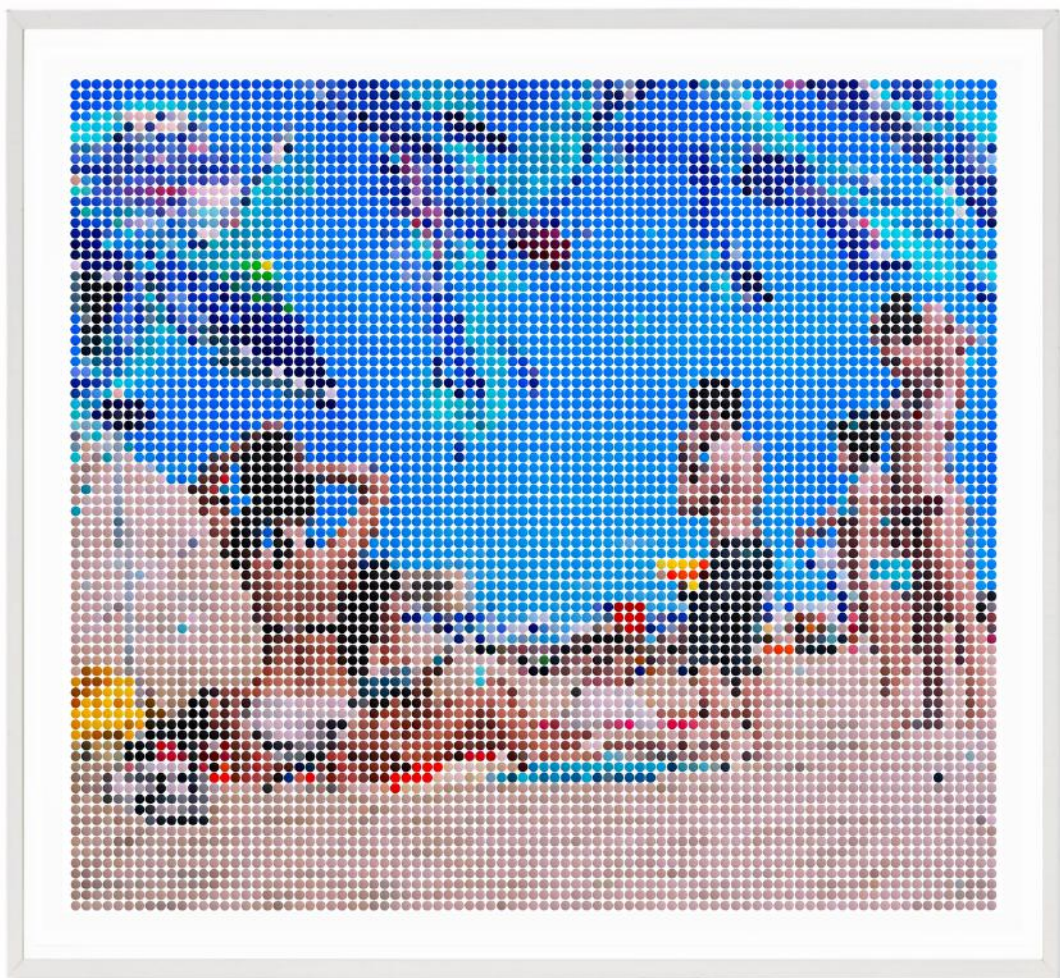
“BEACH GIRLS”

2024, GICLÉE PRINT ON HAHNEMÜHLE

PAPER | PAPER 61 X 76 CM, 24 X 30 IN |

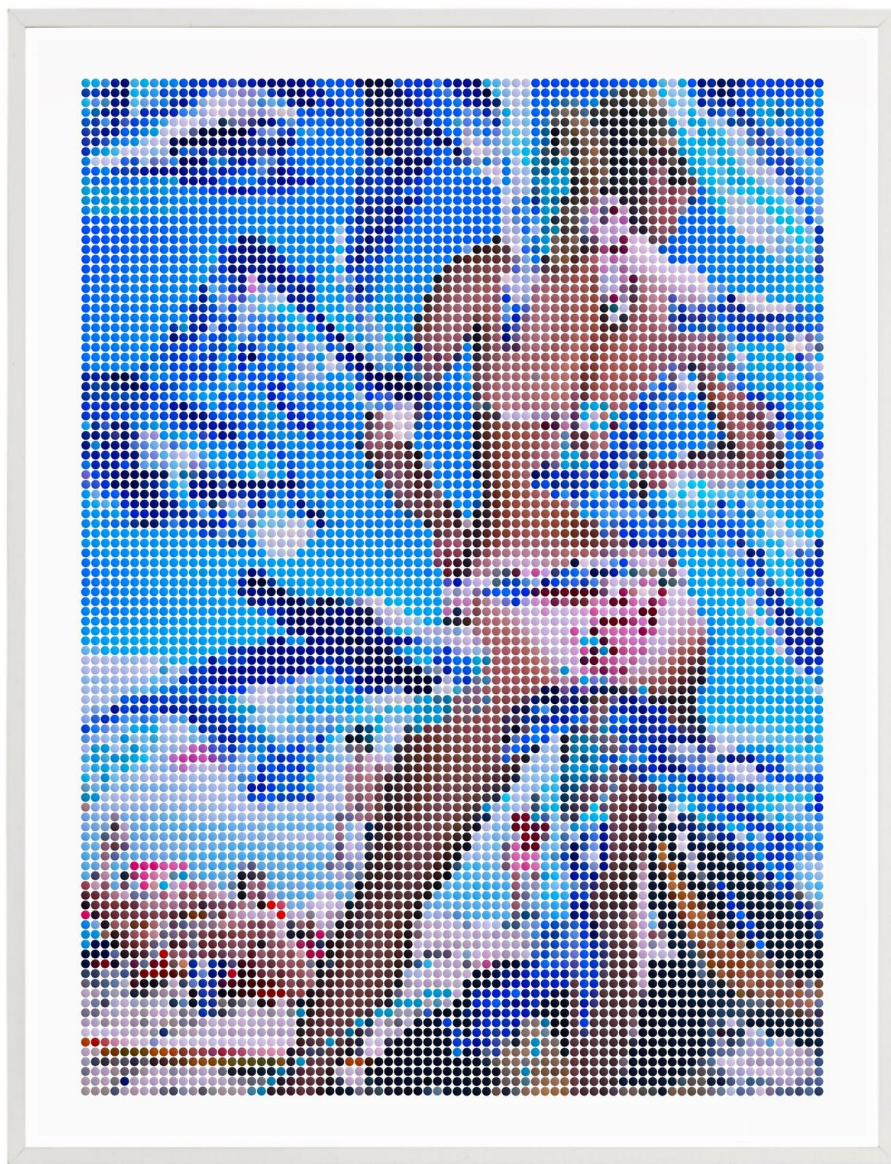
FRAME 67.5 X 82.5 CM, 26.5 X 32.5 IN

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"BEACH SCENE (SIBLINGS)"
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 67.5 CM, 24 X 26.5 IN |
FRAME 67.5 X 73.5 CM, 26.5 X 29 IN

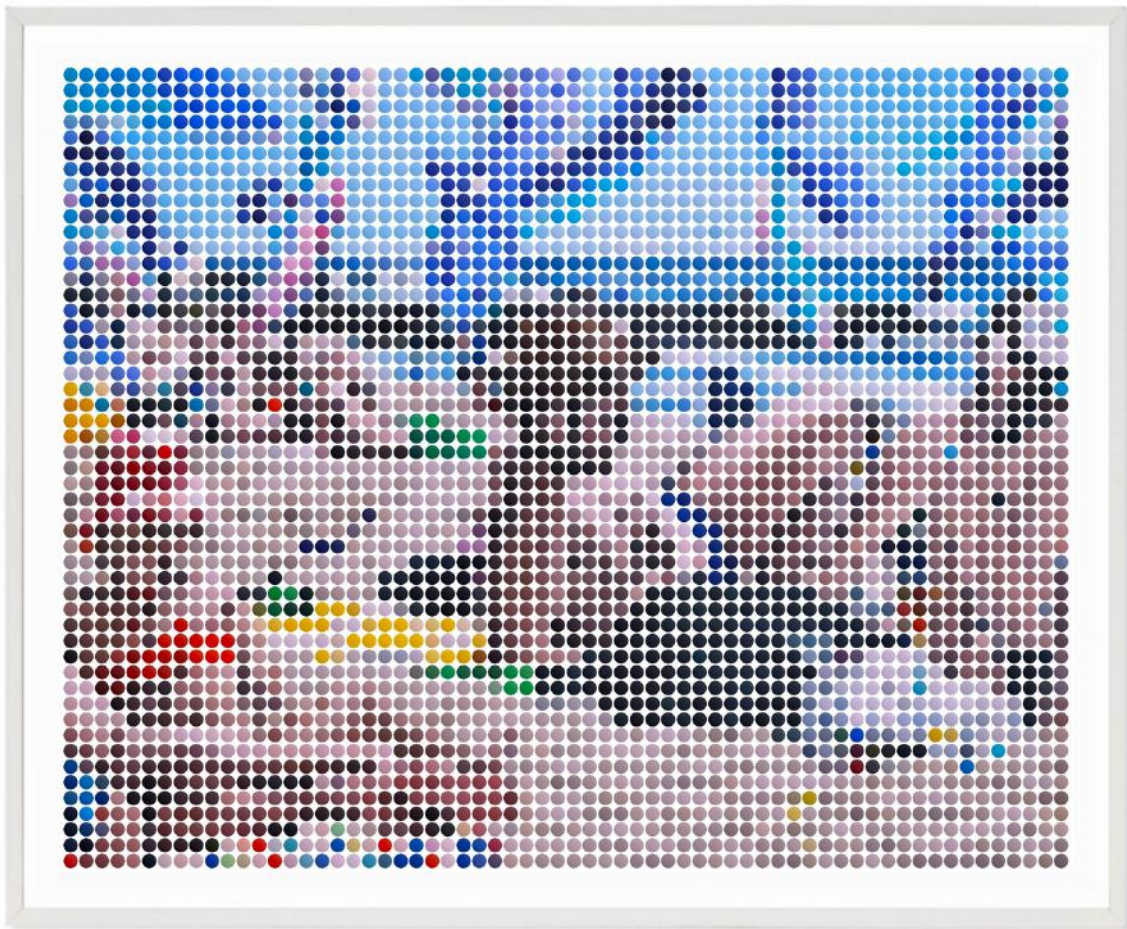
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“BIKINI GIRL”

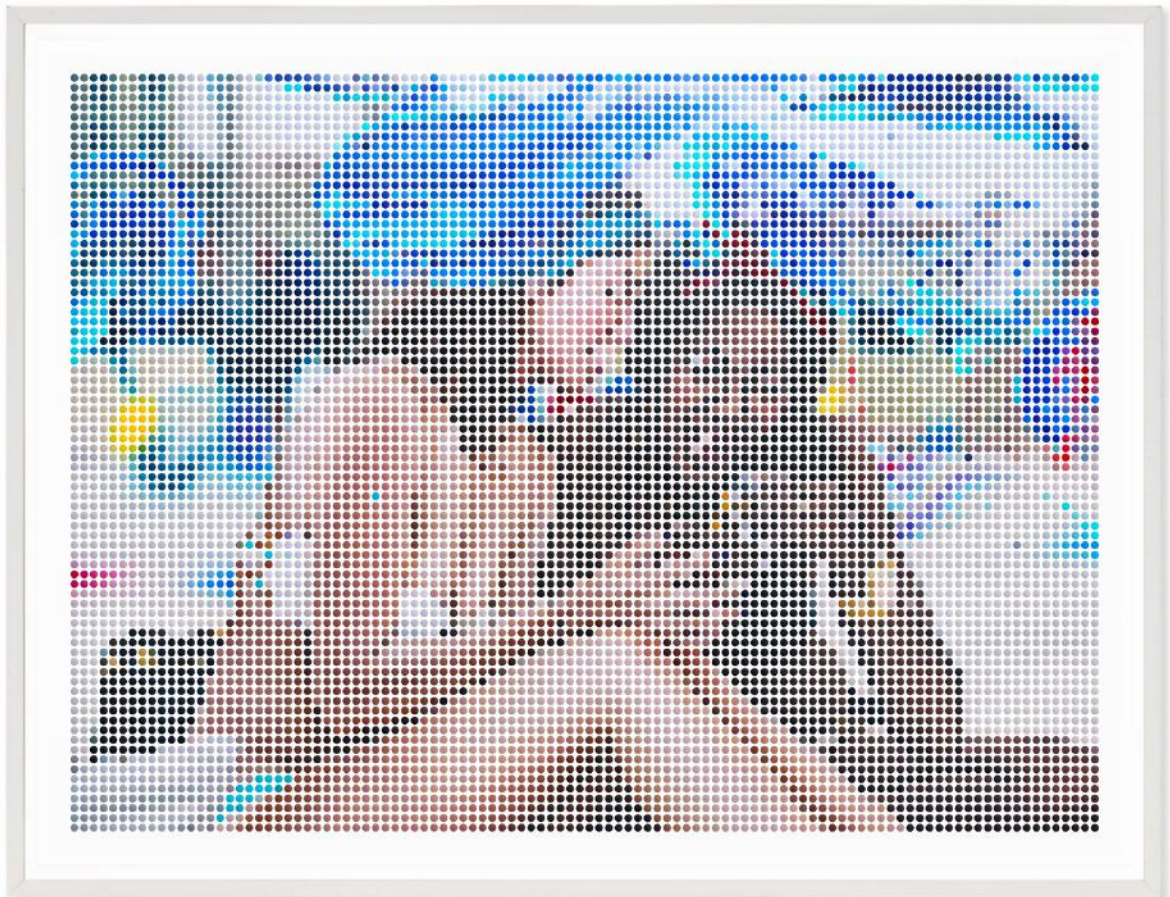
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 47 CM, 24 X 18.5 IN |
FRAME 67.5 X 53.5 CM, 26.5 X 21 IN

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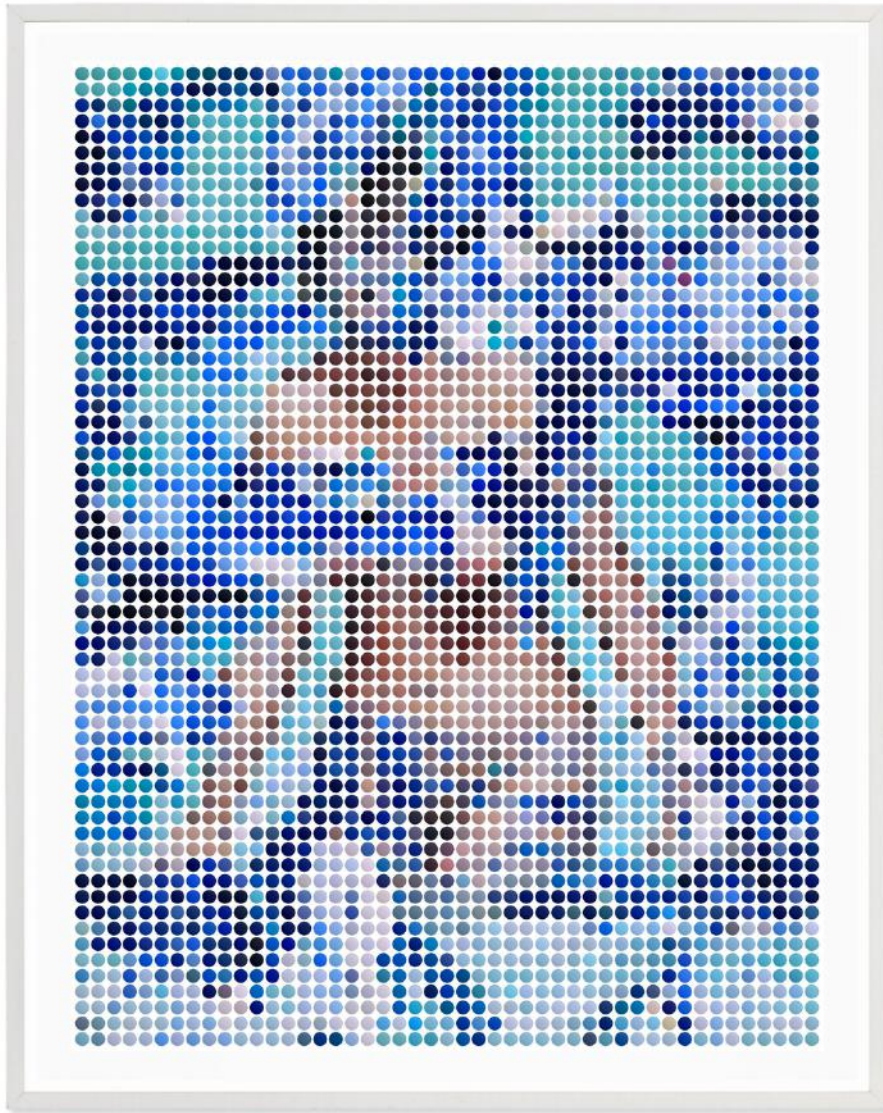
"BEACH SCENE, IN REPOSE"
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 76 CM, 24 X 30 IN |
FRAME 67.5 X 82.5 CM, 26.5 X 32.5 IN

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“BEACH GIRLS (FRIENDS)”
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 81 CM, 24 X 32 IN |
FRAME 67.5 X 87.5 CM, 26.5 X 34.5 IN

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"WADING NUDE"

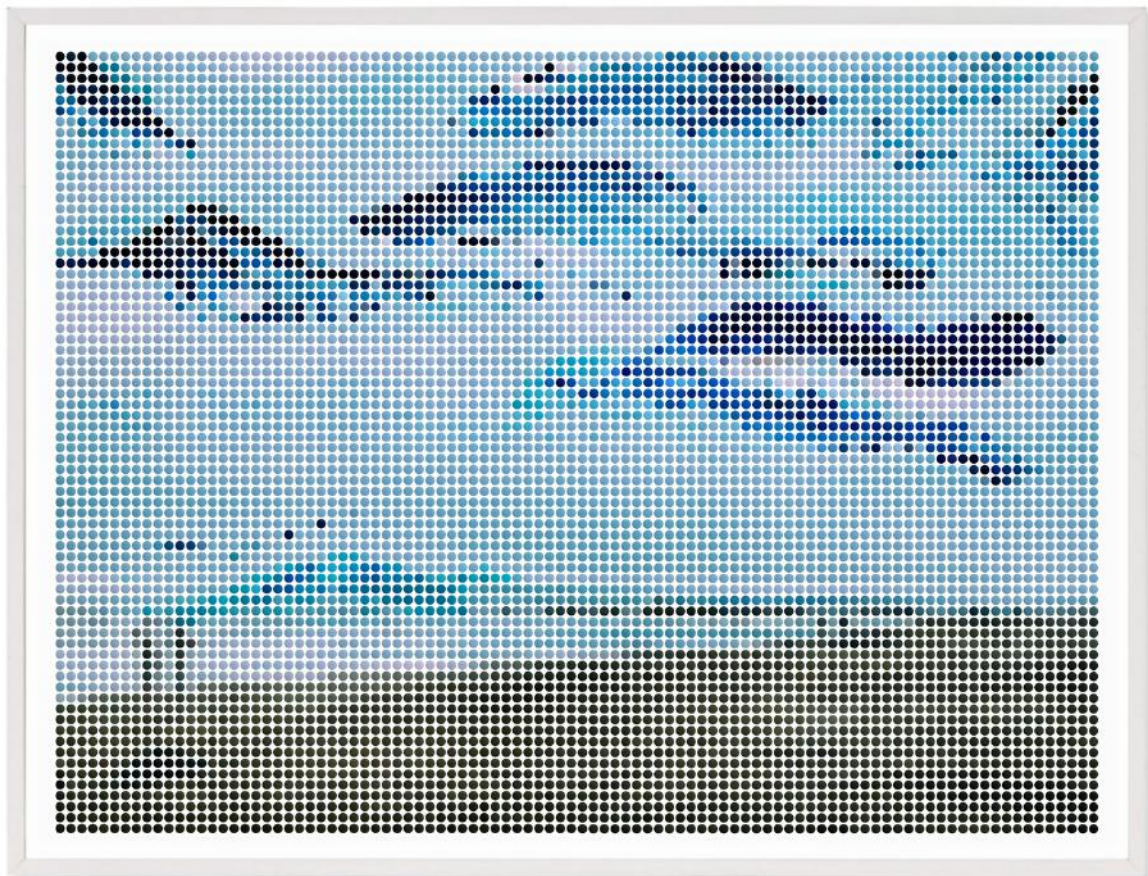
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 47 CM, 24 X 18.5 IN |
FRAME 67.5 X 53.5 CM, 26.5 X 21 IN

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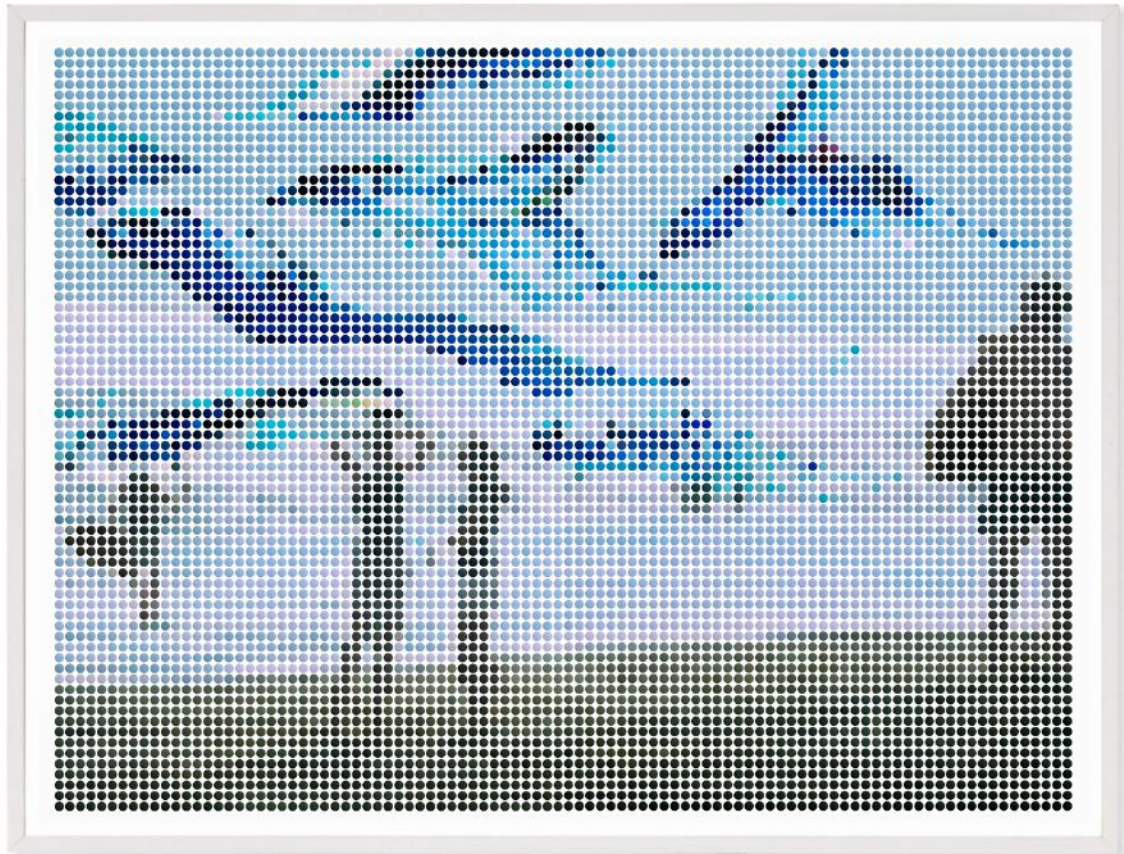
“LAST DAYS OF SUMMER 1”
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 79 CM, 24 X 31 IN |
FRAME 67.5 X 85 CM, 26.5 X 33.5 IN

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“LAST DAYS OF SUMMER 2”
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 79 CM, 24 X 31 IN |
FRAME 67.5 X 85 CM, 26.5 X 33.5 IN

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"LAST DAYS OF SUMMER 3"
2024, GICLÉE PRINT ON HAHNEMÜHLE
PAPER | PAPER 61 X 79 CM, 24 X 31 IN |
FRAME 67.5 X 85 CM, 26.5 X 33.5 IN

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MAXWELL STEVENS is an American artist born in 1971 who lives and works in New York City. He received an MFA in Painting from the School of Art at Washington University in St. Louis in 1995, and a BFA in Painting from The Atlanta College of Art (now SCAD Atlanta) in 1993. He is best known for his multi-layered paintings and drawings that overlay photorealistic images with vivid, energized abstractions.

He has most recently expanded these images into a vibrant series of prints, a series which curator Beatrice Cordaro has described as an innovative synthesis of the abstract and figurative elements of the paintings distilled into compositions of vibrant-colored discs. Acutely referencing pointillism, she notes “The true essence of the work is best appreciated when viewed from a distance, revealing an illusionistic effect that further demonstrates Maxwell’s versatility and artistic prowess.”

Referring to his prints, the artist has said “As a painter and visual artist, I’m most often working with everyday scenes that are personally significant to me, that I feel will be relatable to the viewer. At the same time, I’m always interested in pushing the limits of form and expression in unexpected ways. This selection of color-saturated prints is based on my paintings and represents the images through a different lens, one that embraces optical mixing and digital technologies that completely reinterpret the information presented.”

Maxwell Stevens has exhibited extensively and internationally in contemporary venues from Tokyo to Paris to New York, alongside major artists such as Cy Twombly, Joseph Beuys, and Dorothea Rockburne. Recent exhibitions include Pink Art Fair, Seoul, South Korea, Galerie Bruno Massa, Haze, Galleria Tilde, Palermo, Italy, (de)construct, Galleria Tilde, Palermo, Italy, He Said, She Said, Amos Eno Gallery, New York, NY, In The Emancipation of Self, D Contemporary, London, United Kingdom, Last Days of Summer, Galerie Bruno Massa, Paris, France, Trait d'Union, Galerie Bruno Massa, Paris, France, Marbella Design & Art, Marbella, Spain, (un)fair Milan, Milan, Italy, Visions, Monat Gallery, Madrid, Spain, Horizon, Monat Gallery, Madrid, Spain, The Seasons, Van Der Plas Gallery, New York, NY, Last Days of Summer, Onetwentyeight, New York, NY, 8 X 12, Floor_, Seoul, South Korea, and Tilted Visions, VillageOneArt, New York, NY.

His paintings and projects have been featured in numerous publications including Art in America, Art News USA, Aatonau Magazine, Artist Journey Magazine, Contemporary Art Explore, Cultbytes, Fine Art Connoisseur, NY Arts Magazine, Meer Magazine, The Museum of Modern Art Contemporary Drawing and Print Associates Bulletin, The St. Louis Post-Dispatch, and Art Papers, among many others.

Martina Lattuca is an Italian curator and writer based in Brussels. Her work spans research, writing, and curating, focusing on the intersections of space, body, and identity, and how social structures shape lived experience.

She has collaborated with institutions such as CIVA and La Loge in Brussels, and contributed to exhibitions like Grains of Sand Like Mountains at Kunsthall Gent and MAP #158 at KASK & Conservatorium in Ghent. Her writing has appeared in ArtLead and Bebe Magazine, covering topics from public art to cultural narratives and regional identity. Currently, she is part of Yard44, a cultural association in Sicily, supporting exhibitions, events, and artistic programming, while also developing a Brussels-based project on art walks and artist-run spaces with fellow curators.

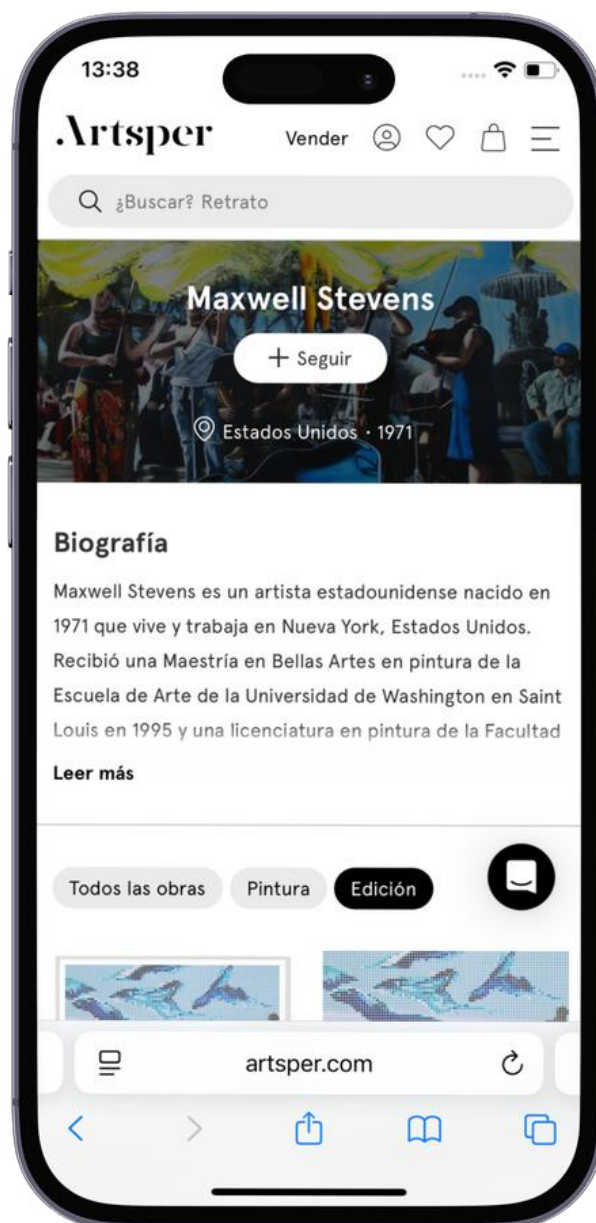
It is a true honor for Monat Gallery to have an artist like Maxwell Stevens as part of the gallery, continuing a collaboration that has grown over several years.

His ongoing participation is a testament to a shared journey built on mutual respect, artistic vision, and creative excellence. We are truly pleased to have accompanied Maxwell through various stages of his career and to witness his continued evolution as a contemporary artist.

We look forward to future projects together and remain committed to supporting his work in spaces that value authenticity and depth in the arts.

Check his Artsper Profile and
see more from all the pieces

@maxwellstevens





For more info:

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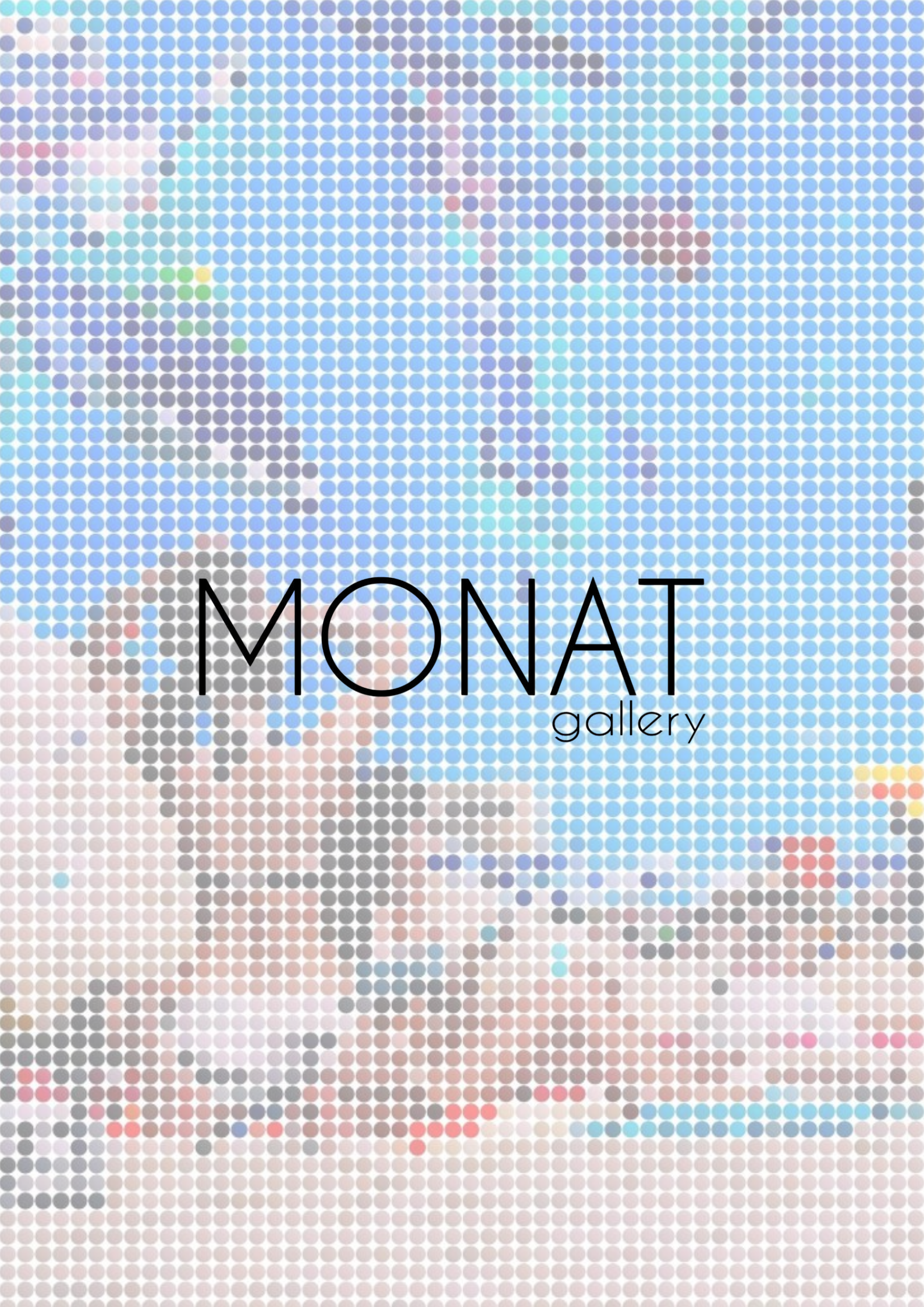


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