

An abstract painting featuring a dense composition of organic, rounded shapes in various shades of green, blue, red, and yellow. The texture is visible, suggesting thick brushstrokes. A prominent blue circular shape with a dark center is located in the upper right quadrant. The overall effect is one of vibrant, naturalistic energy.

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

Tel. (212)741-8849
Fax. (212)741-8163

Andrew Kreps Gallery Art Basel Miami Beach 2023

Andrew Kreps
Gallery

Andrew Kreps Gallery at Art Basel Miami Beach

Booth: C14

Preview Days: Wednesday, December 6, Thursday, December 7

Public Days: December 8 - 10

Works by:

Eileen Agar, Uri Aran, Ernie Barnes, Andrea Bowers,
Julien Creuzet, Michael Dean, Thornton Dial, Roe Ethridge,
Bendt Eyckermans, Hadi Falapishi, Jes Fan, He Xiangyu,
Oliver Lee Jackson, Bronwyn Katz, Moshekwa Langa,
Bertina Lopes, Liz Magor, Everlyn Nicodemus, Clare Rojas,
Raymond Saunders, Cheyney Thompson,
and Rosie Lee Tompkins

OLIVER LEE JACKSON (b. 1935, St. Louis, Missouri)

Oliver Lee Jackson is known for creating complex and layered images in which figurative elements emerge from abstract fields of vibrant color. Jackson's practice is informed by a deep understanding of global art history—from early modern European painting to African art. Yet his works do not aim to elevate a single message, narrative, or meaning. Rather, the works serve as an open invitation to slow and close looking, encouraging viewers to stake emotional claim on the paintings and not wait for instructions on what to see.

Oliver Lee Jackson was born in 1935 in St. Louis, Missouri. Jackson was associated with the Black Artists Group, which was founded in St. Louis in 1968. Jackson's work was the subject of a solo exhibition at the Saint Louis Art Museum, St. Louis, MO in 2022. Other past institutional exhibitions of Jackson's work include the Saint Louis Art Museum, St. Louis, MO, 2021-22, National Gallery of Art, Washington, DC, 2019, Contemporary Art Museum, St. Louis, MO, 2012, Harvard University, Cambridge MA, 2002, University Art Museum, University of California, Santa Barbara, 1985, University of California Art Museum, Berkeley, 1983, Seattle Art Museum, 1982, St. Louis Art Museum, 1980, among others. His works are held in the public collections of The Metropolitan Museum, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, San Diego, Museum

of Fine Arts, Boston, Museum of Modern Art, New York, The National Gallery of Art, Washington, DC, Portland Art Museum, Oregon, San Francisco Museum of Modern Art, San Jose Museum of Art, Seattle Art Museum, St. Louis Art Museum, Detroit Institute of the Arts, and the Fine Arts Museums of San Francisco among others.



OLIVER LEE JACKSON
Painting (7.8.86), 1986

Oil-based paints on linen
95 3/4 x 108 inches (243.2 x
274.3 cm.)
(OJA23-029)
\$200,000





OLIVER LEE JACKSON
Painting (7.8.86), 1986

EILEEN AGAR (b. 1899 in Buenos Aires, Argentina d. 1991, London, UK)

Born in Buenos Aires, Eileen Agar moved to England aged seven and went on to study art at the Brook Green School and then at the Slade before relocating to Paris in 1928. Agar was one of only a handful of women artists who took part in the seminal International Surrealist Exhibition at London's New Burlington Galleries in 1936, a landmark show that launched Surrealism in Britain. This was followed by inclusion later that year in *Fantastic Art, Dada and Surrealism* at the Museum of Modern Art, New York. By the end of the decade, Agar had created one of her most important works, *Angel of Anarchy*, a blind-folded plaster head to which she added feathers, fabric, and diamante stones. Based on an earlier plaster head, Agar described wanting to make this new work "more powerful, more astonishing, more malign."

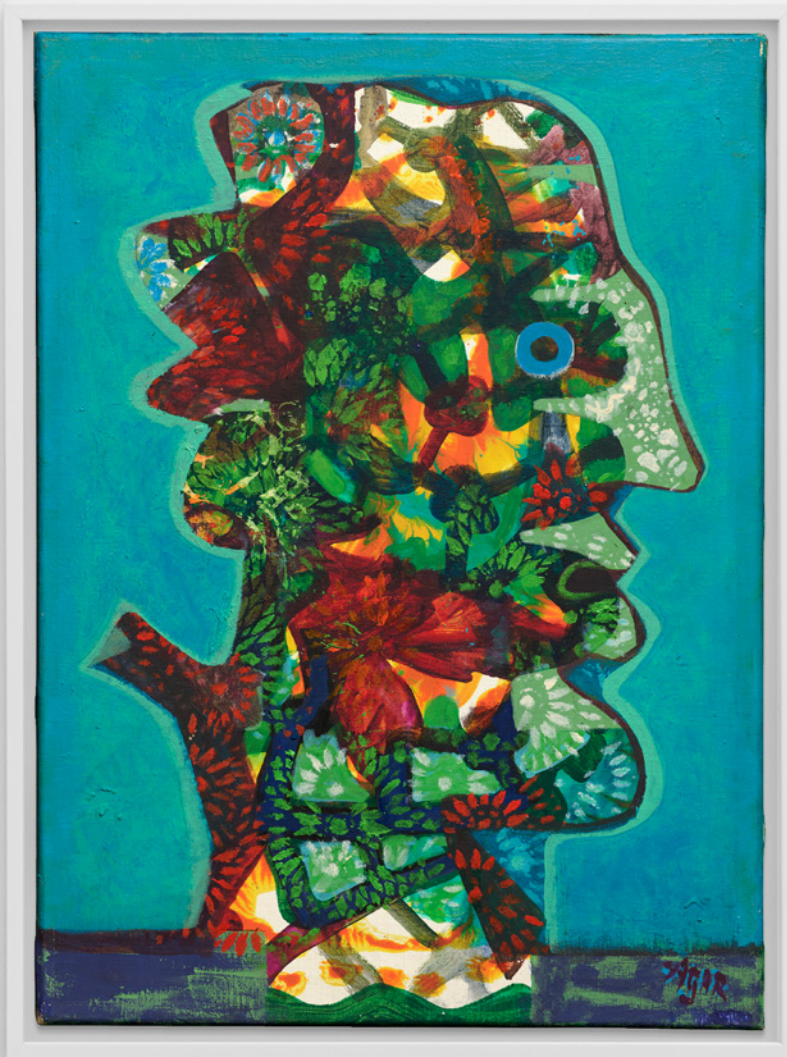
Over the course of her career, Agar would associate with artists including Henry Moore, Andre Breton, Pablo Picasso, and Paul Nash, and with writers such as Joseph Bard, Ezra Pound, and Paul Eluard. Agar's work spanned painting, drawing, collage, bricolage, photography, and the production of a journal titled *The Island* that, tellingly, combined nature and mysticism, enduring themes for the artist. Over the span of several decades, Agar developed a personal form of surrealism, linking unrelated objects and forms through both formal and spiritual relationships. From pinning actual starfish and other items from the sea to collages and into

sculptures, to embedding crocheted elements into paintings, Agar created compositions that are both recognizable and mysterious.

Agar's work has been exhibited widely since her death in 1991. Recent retrospectives have been held at the Scottish National Gallery of Modern Art, Pallant House Gallery, the Jerwood, and the Whitechapel Gallery. In the past two years, Agar's work has been included in the 59th Venice Biennale and *Surrealism Beyond Borders* at the Metropolitan Museum of Art, New York, and the Tate Modern.

EILEEN AGAR
The Forrester, 1965

Oil, acrylic and graphite on
canvas
22 x 16 inches (55.9 x 40.8
cm.); 23 1/4 x 17 1/4 x 1
1/2 inches (59.1 x 43.8 x 3.8
cm.) framed
(EA23-004)
€58,000







EILEEN AGAR
The Forrester, 1965

RAYMOND SAUNDERS (b. 1938, Pittsburgh, PA.)

Since the 1960s, Raymond Saunders has developed a singular practice defined by an improvisational approach, as he culls eclectic ephemera, signage, detritus, and other materials from his daily life which reflect his living environment. A cult-like figure in the Bay Area art scene, Saunders' paintings and installation-based works are loaded with rich swaths of paint, interwoven with found materials and his own notational marks, and white-pencil drawings. Blackboard surfaces, left visible through a heavy accumulation of marks and material, tie Saunders' works inextricably to his role as an educator, as he handwrites simple equations, lettering, and childlike notes onto the work's surface. Like Jazz, dissonant at first, Saunders' works cohere upon closer view, employing diverse elements to address the dualities present within life - plight and renewal, lack and abundance, innocence, and despair, as well as the individual and the community. Interweaving his own personal experience and anecdotes, Saunders aims to teach this full reality of the modern environment, the losses and victories, as well as the splendor that exists within the everyday.

Raymond Saunders lives and works in Oakland, California. In Spring 2021, Andrew Kreps Gallery and Casemore Kirkeby presented the exhibition *Raymond Saunders, 40 Years: Paris/ Oakland* across two locations in San Francisco. Saunders obtained his BFA from the Carnegie Institute of Technology, before moving to

California, where he earned his MFA at the California College of Arts and Crafts. Saunders joined the faculty of California State University East Bay, Hayward, in 1968, eventually becoming an arts professor at California College of the Arts in Oakland, CA. Saunders currently holds the title of professor emeritus from Cal State East Bay in Hayward. In 1967, he published his seminal essay *Black is a Color*, which challenged the perceptions of identity-focused art. He was awarded a Rome Prize Fellowship in 1964, a Guggenheim Fellowship in 1976, and is a two-time recipient of the National Endowment for the Arts Awards (1977, 1984). His work was recently included in the traveling exhibition *Soul of a Nation: Art in the Age of Black Power, 1963 – 1983*, organized by London's Tate Modern. He was also included in the traveling exhibition *Now Dig This!: Art and Black Los Angeles, 1960 – 1980*, organized by the Hammer Museum in Los Angeles. Saunders works are included in the permanent collections of the National Gallery of Art in Washington, DC, Museum of Modern Art (MOMA) in New York, Metropolitan Museum of Art in New York, Whitney Museum of American Art in New York, Carnegie Museum of Art in Pittsburgh, Howard University in Washington, DC, Walker Art Museum in Minneapolis, Museum of Contemporary Art (MOCA) in Los Angeles, Hammer Museum in Los Angeles, SFMOMA in San Francisco, Oakland Museum of California in Oakland, and the Berkeley Art Museum in Berkeley, among others.

Andrew Kreps
Gallery

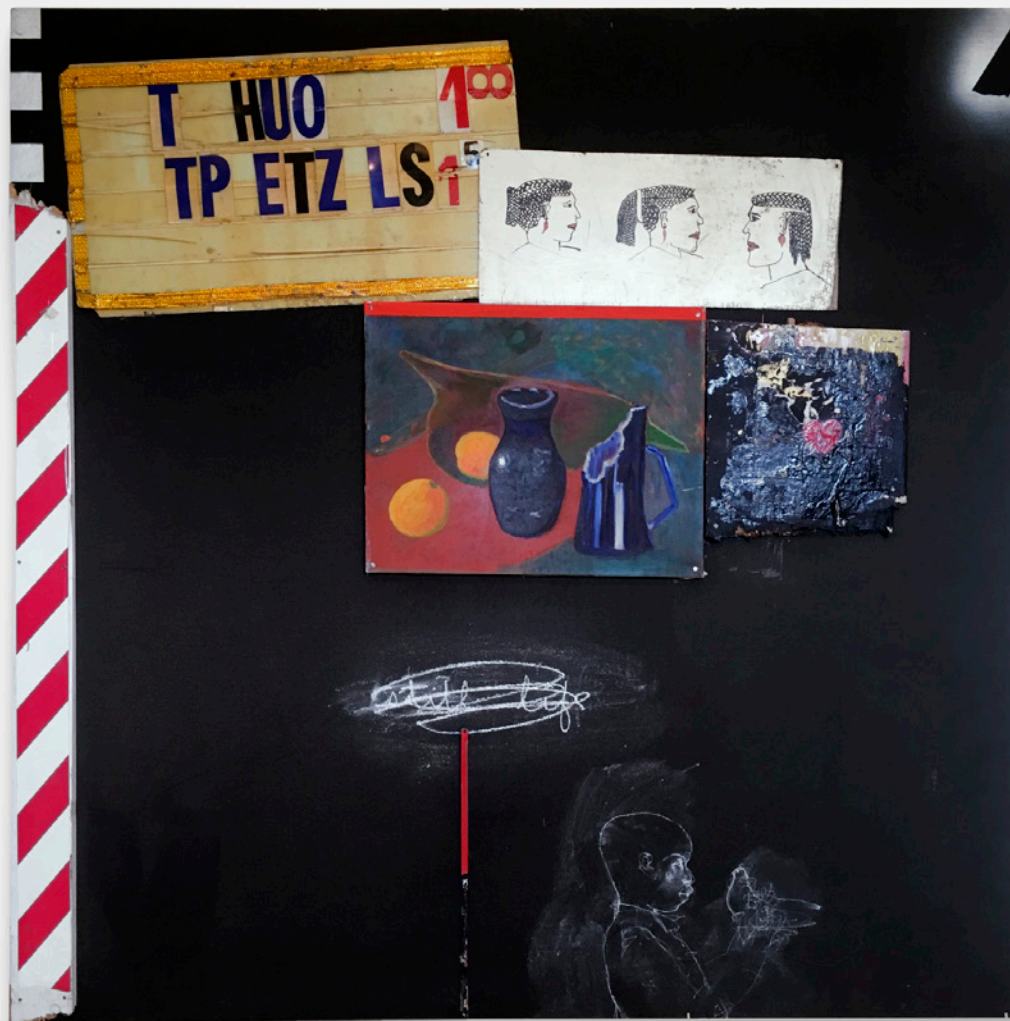


RAYMOND SAUNDERS
Untitled, Undated

Mixed media on door
80 x 35 3/4 x 1 1/2 inches
(203.2 x 90.8 x 3.8 cm.)
(RS23-144)
\$150,000

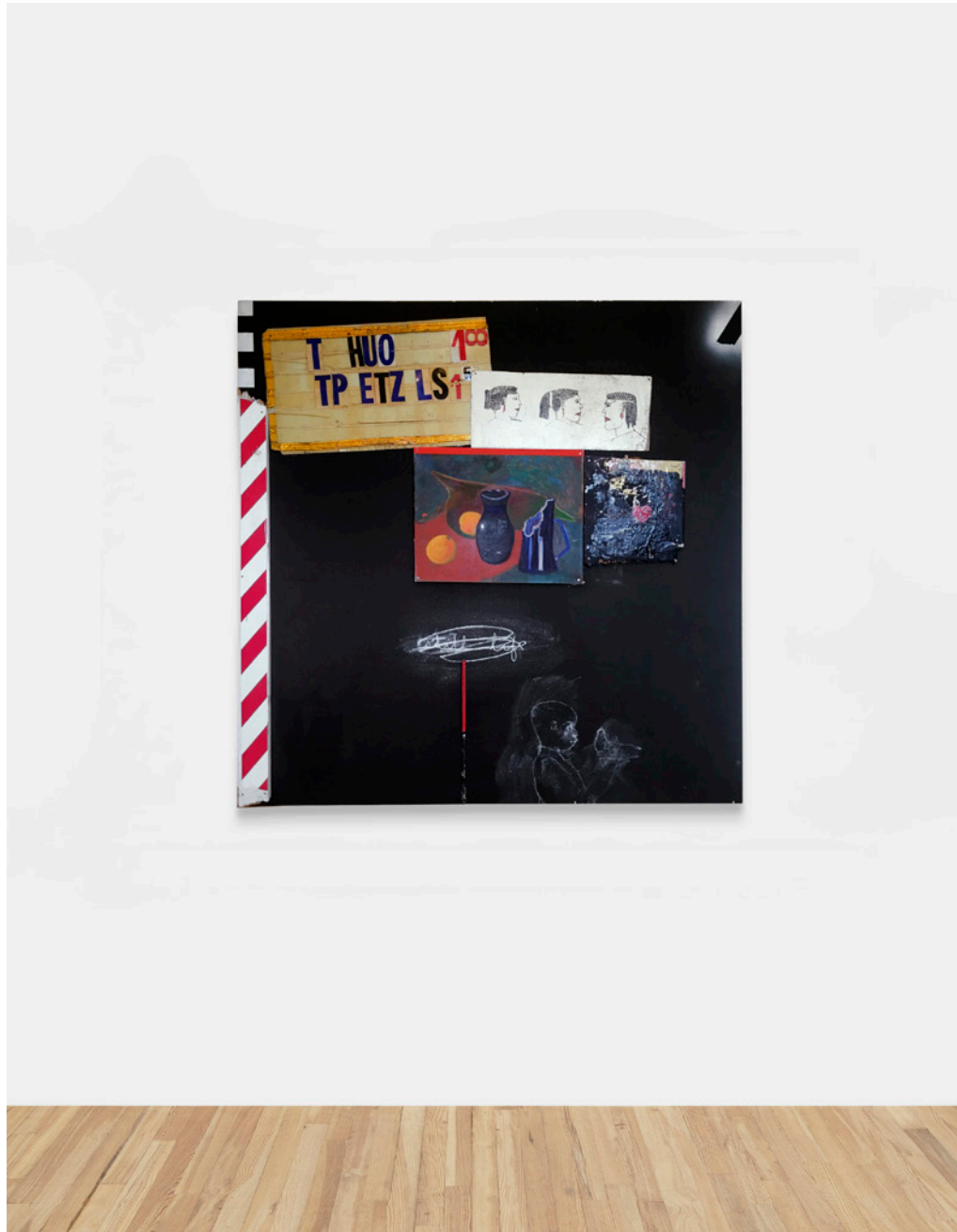


RAYMOND SAUNDERS
Untitled, Undated



RAYMOND SAUNDERS
Untitled, Undated

Mixed media, collage on
plywood
59 1/2 x 60 x 1 1/2 inches
(151.13 x 152.4 x 3.81 cm.)
(RS23-145)
Sold



RAYMOND SAUNDERS
Untitled, Undated

ANDREA BOWERS (b. 1965, Wilmington, Ohio)

For over thirty years, Andrea Bowers has made art that activates. Bowers works in a variety of mediums, from video to colored pencil to installation art, and explores pressing national and international issues. Her work combines an artistic practice with activism and advocacy, speaking to deeply entrenched social and political inequities as well as the generations of activists working to create a fairer and more just world. Her subject matter contends with issues like immigration rights, workers' rights, climate justice, women's rights, and more, illustrating the shared pursuit of justice that connects these issues.

Andrea Bowers' most recent solo exhibition *Joy is An Act of Resistance* is currently on view at Andrew Kreps Gallery. In 2022, Bowers' work was the subject of a survey exhibition at the Hammer Museum, Los Angeles, which travelled from the MCA Chicago. Past solo exhibitions include *Grief and Hope*, Abteiberg Museum, Mönchengladbach, Germany, 2020, *Light and Gravity*, Weserburg Museum, Bremen, Germany, 2019, *Climate Change is Real*, Yerba Buena Center for the Arts, San Francisco, CA, 2019, Hammer Projects: Andrea Bowers, Hammer Museum, Los Angeles, 2017, *Womxn Workers of the World Unite!*, Contemporary Arts Center, Cincinnati, 2017, *Andrea Bowers: Sanctuary*, Bronx Museum, New York, 2016. Her work is held in the collections of The Hammer Museum of Art, Los Angeles, MoMA, New York,

The Whitney Museum of American Art, New York, The Hirshhorn Museum and Sculpture Garden, Washington DC, The Museum of Contemporary Art, Los Angeles, and Museum Abteiberg, Mönchengladbach, Germany, among others.

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ANDREA BOWERS
(Oceanfront Turquoise), 2023

Neon, MDO, paint
42 1/4 x 64 1/2 x 16 inches
(107.3 x 163.8 x 40.6 cm.)
Edition of 3 plus 1 artist's proof
(AB23-026)
\$85,000

(Oceanfront Turquoise) belongs to Andrea Bowers' most recent group of works centered around Bowers' collaboration with and admiration for Chase Strangio, Deputy Director for Transgender Justice and staff attorney with the ACLU. In March of 2023, Strangio invited Bowers to document the first Trans Youth Prom, which took place in Washington D.C. on May 22, 2023. In contrast to many American proms, where trans and non-binary youth have been banned from participation and freedom of expression, the Trans Youth Prom offered a safe space for attending youth to share in each other's joy and build community for them and their families. The event's joyful spirit was documented in a new video, as well as extended to a series of neon-based sculptures hung on the walls and ceilings of the gallery. Each containing a revolving disco ball, they are adorned with ornate neon floral wreaths and slogans including "Come As You Are" and "You Are Loved", adopted from signs and posters from the day's events.





CLARE ROJAS (b. 1976, Columbus, Ohio)

In her work, Rojas employs a deeply personal visual language as she moves freely between dense figurative scenes, and minimal, abstract compositions. Rojas approaches both with a consistent, lyrical sensitivity as she interjects totemic references to her own life, and the Northern Californian landscape that surrounds her studio, seeking to distill fleeting memories and experiences into concrete shapes. Throughout her work, Rojas looks for new forms to communicate narrative, drawing on her interest in languages shared throughout the natural world, particularly that of birds that are capable of recognizing human faces through geometric forms. The resulting works are akin to a musical arrangement, mixing symbolic elements, formal decisions, as well as autobiographical allusions, and play on our instinctive desire to decode, and comprehend images.

Clare Rojas lives and works in Northern California. In March of 2023, Andrew Kreps Gallery presented her exhibition, *Go Placidly*, in New York. Rojas' work was recently included in the California Biennial 2022: *Pacific Gold*, on view at the Orange County Museum of Art from October 8, 2022 – January 22, 2023. Additionally, her work was recently included in the exhibitions *Color Code*, McEvoy Foundation for the Arts, San Francisco, 2022, *IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY*, The Contemporary Austin, 2022, and

Shifting the Silence, San Francisco Museum of Modern Art, 2022. Past solo exhibitions have been presented at venues which include Jessica Silverman Gallery, San Francisco, SOCO Gallery, Charlotte, NC, Museum of Contemporary Art, Chicago, IKON Gallery, Birmingham, UK, Rose Art Museum, Brandeis University, Waltham, MA, Savannah College of Art and Design, Savannah, and CCA Wattis Institute for Contemporary Art, San Francisco, among others. Clare Rojas holds a BFA in printmaking from Rhode Island School of Design and an MFA in painting from the School of the Art Institute of Chicago. She has been awarded grants and residencies from Artadia, Eureka, among others.

CLARE ROJAS
The Glowing Night Shade,
2022

Acrylic and gouache on
panel
2 parts: 84 x 48 inches
(213.4 x 121.9 cm.) each;
84 x 96 inches (213.4 x
243.8 cm.) overall
(CLR22-068)
\$150,000







CLARE ROJAS
The Glowing Night Shade,
2022

EVERLYN NICODEMUS (b. 1954, Kilimanjaro, Tanzania)

One of the strongest feminist voices to emerge from Africa in the past 30 years, Everlyn Nicodemus is an artist, writer and curator. As an artist, she produces powerful works centred on personal and cultural trauma as well as the role art can play in healing, while her research and curatorial interests focus on the history of Modern Africa Art. Born in Kilimanjaro, Tanzania in 1954, Nicodemus' life has been marked by movement: herself part of a moving diaspora which she documents in her writing and art making. Moving across Europe – to Sweden, France and Belgium before finally settling in the U.K. – her experience of racism and cultural trauma has prompted the creation of a unique body of work encompassing paintings, collaged 'books' and mixed-media assemblages as well as poems, using unusual materials to explore human experience, from metal nettings and sisal to textiles and found objects.

Throughout her travels, she has taken an active involvement in community life, giving voice especially to the marginalization of women throughout history and making visible their shared traumas and experiences. Significantly, Nicodemus's investigations into trauma and violence, resulted in what is considered to be one of her most important works: *Reference Scroll on Genocide, Massacres and Ethnic Cleansing* (2004), a 16-metre-long scroll documenting some of the most atrocious genocides and ethnic

cleanings known throughout history. Her response to her own ordeal with PTSD and personal grief is a major factor in her work, as is her research investigating art from Africa in relation to human suffering and societal responsibility, on which she completed a PhD African Modern Art and Black Cultural Trauma from Middlesex University in 2012.

Nicodemus lives and works in Edinburgh. Her work has been included in various solo and group exhibitions, including *Silent Strength*, Andrew Kreps Gallery, New York (2023), *Hacking Habitat: Art of Control*, Utrecht, Holland (2016); 18th Biennale of Sydney, Australia (2012), curated by art historian Catherine de Zegher; *Bystander on Probation*, The Brewery Arts Centre, Kendal, UK (2007); *Crossing the Void*, Cultural Center Strombeek, Brussels, Belgium (2004); *Displacements*, University of Alicante, Spain (1997); *Vessels of Silence*, Kanaal Art Foundation, Kortrijk, Belgium (1992); and the solo exhibition Everlyn Nicodemus, National Museum, Dar es Salaam, Tanzania. (1980).



EVERLYN NICODEMUS
Lazarus Jacaranda 2, 2022-
2023

Oil on canvas
64 3/4 x 41 1/8 inches
(164.5 x 104.5 cm.); 66 x 42
1/2 x 1 3/4 inches (167.6 x
108 x 4.4 cm.) framed
(EN23-022)
\$35,000





EVERLYN NICODEMUS
Lazarus Jacaranda 1, 2022-
2023

Oil on canvas
64 1/4 x 41 1/8 inches
(163.2 x 104.5 cm.); 65 1/2
x 42 1/2 x 1 3/4 inches
(166.4 x 108 x 4.4 cm.)
framed
(EN23-021)
\$35,000







JULIEN CREUZET (b. 1986, Le Blanc Mesnil, France)

Both skeletal and architectural, Julien Creuzet's materially dense sculptures weave together his own lived experience with the broader, social reality of the Caribbean Diaspora, which is the result of shared history but simultaneously, has produced a multitude of outcomes. Abstract in appearance, the works' metal armatures are drawn from maps, topographies, and an array of other images. The resulting forms slowly accrue media, found and new plastics in kaleidoscopic color, detritus, torn fabric, varying textures, and the vestiges of Creuzet's own touch, creating an accumulation of material that feels like the aftermath of moving through time and place. In dialogue with Creuzet's writing practice, the titles of his sculptures are excerpted from his own poetry and function as a point of entry, connecting the tangible, historical references within the work with the concerns of the present. Resisting a finite narrative, and remaining open-ended, Creuzet's sculptures are embedded with the anxieties of impending climate crises, the question of emancipation, and a desire for Black affirmation.

Julien Creuzet (b. 1986) is a French-Caribbean artist who lives and works in Paris. Andrew Kreps Gallery presented his first exhibition with the gallery in 2022 titled *flapping feathers our hands our wings glimmer to dance the orange sky*. His work is the subject of a solo exhibition at the Le Magasin – Centre National d'Art Contemporain in Grenoble, France. Additionally Creuzet's work is included in past solo exhibitions

at LUMA Westbau, Zürich 2023, LUMA Foundation, Arles 2022, Camden Arts Centre, 2021, CAN Centre d'art Neuchâtel, Switzerland, 2019, Palais De Tokyo, 2019, and Fondation Ricard, Paris, 2018. Creuzet has additionally participated in numerous group exhibitions, including the Performa Biennial 2023, 35th Sao Paulo Bienal 2023, Manifesta 13, Marseille, 2020, In 2021, Creuzet was nominated for the Prix Marcel Duchamp. For the upcoming Venice Biennale in 2024, Julien Creuzet has been selected represent France.

JULIEN CREUZET

*sacred earth speaks to us
of the old anchored trees,
waterlogged earth. tell us
about the dizzying lights of
the green peaks. land secret
whispered. we know how to
count you when the wind
wears away. Grand Goâve
bleu, 2023*

Wood, acrylic paint, glue,
fabric, metal
63 x 24 3/8 x 12 5/8 inches
(160 x 62 x 32 cm.)
(JUC23-040)
€25,000





JULIEN CREUZET
*sacred earth speaks to us
of the old anchored trees,
waterlogged earth. tell us
about the dizzying lights of
the green peaks. land secret
whispered. we know how to
count you when the wind
wears away. Grand Goûve
bleu, 2023*



JULIEN CREUZET

*sacred earth speaks to us
of the old anchored trees,
waterlogged earth. tell us
about the dizzying lights of
the green peaks. land secret
whispered. we know how to
count you when the wind
wears away. Anse-Rouge
verte, 2023*

Wood, acrylic paint, glue,
fabric, metal
63 x 24 3/8 x 15 inches (160
x 62 x 38 cm.)
(JUC23-039)
€25,000







JULIEN CREUZET
*sacred earth speaks to us
of the old anchored trees,
waterlogged earth. tell us
about the dizzying lights of
the green peaks. land secret
whispered. we know how to
count you when the wind
wears away. Anse-Rouge
verte, 2023*

JULIEN CREUZET
*at dawn we knew it was time
to welcome the labor of the
day, red for the orange sky,
alive for the enchanted life,*
2022

Plastic, wood, acrylic, textile,
glue, and metal
98 3/8 x 54 3/8 x 18 7/8
inches (250 x 138 x 48 cm.)
(JUC23-004)
€35,000





JULIEN CREUZET
*at dawn we knew it was time
to welcome the labor of the
day, red for the orange sky,
alive for the enchanted life,*
2022

BENDT EYCKERMANS (b. 1994, Antwerp)

Eyckermans' figures often appear suspended mid-action, further dramatized through the use of strong shadows and nearly filmic lighting. He builds his paintings through composite sketches, allowing for distortion to accumulate as he works, contorting and exaggerating his subjects' poses to suggest narratives outside of the painting's frame. Throughout his compositions, Eyckermans interjects both symbolic elements, and historical references, including those to the sculptural practices of his father and grandfather, who previously used the studio in which he works. This historical inquiry is combined with Eyckermans' own personal experience, as he often draws on his daily life, suggesting that modernity, and historicity exist as part of the same continuum, building on one another to create new visual languages.

Bendt Eyckermans lives and works in Antwerp. In 2022, Andrew Kreps Gallery presented Eyckermans' first exhibition in New York, titled *An Introcasm*. Additionally in 2022, Eyckermans' work was the subject of a solo exhibition at TANK, Shanghai. His work was previously included in the group exhibitions *Lipstick and Gas Masks*, M HKA, Antwerp, 2021, and *Fifteen Painters*, Andrew Kreps Gallery, New York, 2021. Past solo exhibitions include *Beeldmaker* at Gallery Sofie Van de Velde, Antwerpen, 2023, *Blue shadow*, Gallery Sofie Van de Velde, Antwerp, in 2019, *Yellow*

leaves, CARLOS/ ISHIKAWA, London, 2019, *A Stranger's Hand*, S.M.A.K., Ghent, 2018, among others. Eyckermans' work is held in the permanent collection of M HKA, Antwerp.



BENDT EYCKERMANS
The base of said tower, 2023

Oil on linen
76 x 53 1/2 x 1 3/8 inches
(193 x 136 x 3.5 cm.)
(BEE23-011)
\$48,000





BENDT EYCKERMANS
The base of said tower, 2023



BENDT EYCKERMANS
An assembled tower, 2023

Oil on paper
19 1/4 x 16 3/8 x 1 1/8
inches (49 x 41.5 x 3 cm.)
(BEE23-010)
\$10,000



URI ARAN (b. 1977, Jerusalem)

Over the past decade, Uri Aran has developed a singular practice centered on an ongoing, philosophical inquiry into how our daily behaviors are used to create and assign meaning. Aran's drawings and painting are formed by layering opposing languages of marks, ranging from childlike to analytic, onto the same surface. Elements that appear to be quoted from an outside source, such as caricatures and anthropomorphized animals, are disrupted by improvisational marks and notational writing, causing repeated shifts in focus. In turn, the overall image sits at the brink of decipherability, leaving its individual parts still pliable. Seen as a whole, Aran's practice revels in an interstitial space where contradictory elements and emotions are not opposed or disconnected, but instead share their own reality, as they often do in life.

In the spring, Andrew Kreps Gallery presented his exhibition of new works, *I'm a Restaurant*. His work has been exhibited extensively, with recent solo exhibitions including: *Take This Dog for Example*, Douglas Hyde Gallery, Dublin, 2023, *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, 2021, *House*, Gavin Brown's enterprise, New York, 2020, *Tenants Like These*, Sadie Coles HQ, London, 2019, *Mice*, Kölnischer Kunstverein, Cologne, 2016, *Two Things About Suffering*, Sadie Coles HQ, London, 2016, *Sensitivo*, Kölnischer Kunstverein,

Cologne, 2014, *Puddles, Peep-Hole*, Milan, 2014, *Five Minutes Before*, South London Gallery, London, 2013, *here, here and here*, Kunsthalle Zürich, Zurich, 2013, among others. Aran additionally participated in 2014 Whitney Biennial, Whitney Museum of American Art, New York, 2014, *A Needle Walks Into a Haystack*, Liverpool Biennial 2014, Liverpool, and *The Encyclopedic Palace*, 55th International Art Exhibition, Venice Biennale, Venice, 2013, as well as numerous group exhibitions, which include: *100 Drawings from Now*, The Drawing Center, New York, 2020, *Platforms: Commissions and Collection*, Walker Art Center, Minneapolis, 2019, *Take Me (I'm Yours)*, Jewish Museum, New York, 2016, *Question the Wall Itself*, Walker Art Center, Minneapolis, 2016, among others.

Uri Aran received an MFA from Columbia University, New York in 2007, and additionally studied at Cooper Union, New York and completed a Bachelor of Design at Bezalel Academy Jerusalem, Jerusalem in 2004. His work is held in the permanent collections of the Walker Art Center, Minneapolis, the Dallas Museum of Art, Dallas, RISD Museum, Providence, Rhode Island, Israel Museum, Jerusalem, The University of Chicago Booth School of Business, Chicago, among others.

Andrew Kreps
Gallery



URI ARAN
Cabin (Plans From Memory),
2022-2023

Acrylic, oil, oil pastel,
graphite, pencil and mixed
media on MDO
23 x 19 inches (58.4 x 48.3
cm.); 24 1/2 x 20 1/2 x 2
inches (62.2 x 52.1 x 5.1
cm.) framed
(UA23-020)
\$25,000



Andrew Kreps
Gallery



URI ARAN
Cabin (Plans From Memory),
2022-2023



URI ARAN
Simple VS Easy, 2023

Mixed media on wood
21 x 17 1/4 x 3 1/2 inches
(53.3 x 43.8 x 8.9 cm.)
(UA23-028)
\$30,000





URI ARAN
Simple VS Easy, 2023

ERNIE BARNES

(b. 1938, Durham, North Carolina d. 2009, Los Angeles,
California)

Ernie Barnes was born in 1938 in Durham, North Carolina at the Height of the Jim Crow Era. Encouraged from a young age by his mother to pursue arts and music, Barnes developed a knowledge of art history through books and catalogues, while he was legally barred from entering the museums that held the paintings he admired. Barnes sought refuge in his sketchbooks before pursuing sports late in high school, which would secure him a full athletic scholarship at North Carolina College at Durham (now North Carolina Central University), where he studied art. Football, and painting remained dual passions for Barnes as he joined the NFL, playing for the San Diego Chargers and Denver Broncos. Barnes painted throughout his career at the NFL, and began giving interviews as an artist as early as 1962. In 1965, Barnes retired from football, proposing to become the league's official painter, after which he would relocate to Los Angeles, and begin painting full time. Barnes quickly developed his signature style, which he referred to as "neo-mannerist", marked by elongated, fluid figures set in motion, focusing on scenes of joy in every-day life.

Ernie Barnes' work is currently on view at *Dix and the Present*, Deichtorhallen Hamburg until April 2024. For the 2023 edition of Frieze LA, Andrew Kreps Gallery presented solo presentation of Ernie Barnes' work with Ortuzar Projects in conjunction with an exhibition at UTA Artist Space, Los Angeles. In 2021, Andrew

Kreps Gallery presented a solo exhibition of Ernie Barnes' work in 2021. In 2020, UTA Artist Space, Los Angeles presented *Liberating Humanity from Within*, a survey exhibition of Barnes' work. In addition, a retrospective of his work was exhibited at the California African American Museum in 2019, and at the North Carolina Museum of History in 2018-2019. Barnes' work is currently held in the collections of the African American Museum in Philadelphia, California African American Museum, the Pro Football Hall of Fame, BYU Museum of Art, North Carolina Central University Art Museum, the American Sport Art Museum and Archives in Daphne, Alabama, among others.

Andrew Kreps
Gallery



ERNIE BARNES
Football Players, c. 1966

Acrylic on canvas
32 x 36 inches (81.3 x 91.4
cm.)
(EB22-031)
\$475,000





ERNIE BARNES
Football Players, c. 1966



ERNIE BARNES
Saxophone Study #3, 1993

Charcoal on paper
40 x 32 inches (101.6 x 81.3
cm.); framed: 41 5/8 x 34 x
2 inches
(EB21-061)
\$80,000





ERNIE BARNES
Saxophone Study #3, 1993

ED CLARK (b. 1926, New Orleans, d. 2019 Detroit)

Born in New Orleans in 1926 and raised in Chicago, Clark emerged in the 1950s as a pioneer of the New York School. Over the course of seven decades, his experimentations with pure color, abstract form, and the seductive materiality of paint have yielded an oeuvre of remarkable originality, extending the language of American abstraction. Clark's breakthroughs have an important place in the story of modern and contemporary art: in the late 1950s he was the first American artist credited with exhibiting a shaped canvas, an innovation that continues to reverberate today. His search for a means to breach the limitations of the conventional paintbrush led him to use a push broom to apply pigment to canvas laid out on the floor. Defying the discreet categories of gestural and hard-edged abstraction, Clark has masterfully interwoven these approaches into a unique form of expressionism.

After studying at the Art Institute of Chicago and L'Academie de la Grande Chaumiere in Paris, Clark continued to live and work in France, absorbing the influence of such European modernists as Nicolas de Staël, Pierre Soulages, and Jean Riopelle. He became a member of a social and intellectual circle of American expatriate artists and writers, including fellow African-American creatives Beauford Delaney, Richard Wright, James Baldwin, and Barbara Chase-Riboud. Clark settled in New York in 1957, where over the ensuing decade he became part of the city's dynamic downtown scene and a co-founder of the Brata Gallery, an artist-run cooperative among the Tenth Street galleries of

the East Village. From the late 1960s until the last decade, Clark split his time between New York and Paris, traveling extensively to other locales from Mexico and Brazil to North Africa and Greece. In 2019, while living in Detroit, Clark passed away at the age of 93. 'No matter what I do,' the artist said, 'there's not a day that I'm not an artist.'

ED CLARK
Untitled, 1954

Oil on canvas
76 x 28 1/2 inches (193 x
72.4 cm.)
(ECL23-001)
\$285,000

Completed while Clark was living in Paris, *Untitled*, 1954, reflects the direction of the artist's early practice under influences he encountered upon arriving in Europe in 1952, after studying at the Art Institute of Chicago. Here, he has created a work at once in dialogue with the art of his contemporaries, while expressing a velocity discernably his own.







ED CLARK
Untitled, 1954

MICHAEL DEAN (b. 1977, Newcastle Upon Tyne, U.K.)

Dean's sculptures are irrevocably tied to language - both his own writing, as well as the systems and symbols we use to communicate. Dean abstracts, and warps familiar typographies into new configurations, which are then materialized into solid forms using cement, sand, water, and rebar — readily available materials that in turn form their own vocabulary as a reference to a post-industrial, urban environment. Throughout his work, references to the human body recur, both in their scale, and the traces left from the physical process of the sculptures' making. These references create another textual layer, as our bodies often act as the most immediate form of communication, allowing for new narratives to result from the viewer's experience with the work.

Michael Dean lives and works in London. In September 2023, Michael Dean presented his first solo exhibition with Andrew Kreps Gallery, *Four Fucks Sake*. Other past solo exhibitions include *Kiss Emitting Die Odes*, Progetto, Lecce, 2020, *Tu texto aquí*, Museo Rufino Tamayo, Mexico City, 2019, *Michael Dean: Laughing for Crying*, St Carthage Hall, Lismore Castle Arts, Lismore, Ireland, 2019, *Having you on*, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom, 2018, *Teaxths and Angeruage*, Portikus, Frankfurt, 2017, *Sic Glyphs*, South London Gallery, London, 2016 and *Lost True Leaves*, Nasher Sculpture Center, Dallas, 2016, among others. In 2016, Dean was shortlisted for the Turner Prize. Dean's work is held in the

collections of The Walker Art Center, Minneapolis, Nasher Sculpture Center, Dallas, the Tate, London, Arts Council Collection, London, The Hepworth Wakefield, Wakefield, Henry Moore Foundation, Hertfordshire, and S.M.A.K., Ghent, Belgium.

MICHAEL DEAN
*Unfuckingtitled (fuckin'
starvin'/hungry)*, 2023

Reinforced concrete and
color pigment
65 1/2 x 39 x 27 inches
(166.4 x 99.1 x 68.6 cm.)
(MD23-003)
\$38,000





THORNTON DIAL (b. 1928, Emelle, AL, d. 2016, McCalla, AL)

Thornton Dial was born into a sharecropping family in rural Alabama, on the eve of the Great Depression. He experienced the trauma and tumult of both Jim Crow segregation and the civil rights movement. Profoundly influenced by Dr. Martin Luther King Jr., Dial used art to confront issues of racial oppression in the United States, developing an allegorical style that was abstracted but narrative, conveying concerns both personal and universal. His large, bold works, with incisive titles and themes of race and class, bridged the worlds of Black vernacular self-taught artists and a contemporary mainstream.

The Tiger became a dominant symbol of the first five years of Dial's production, as both autobiographical emblem of his heroic, poetic, and personal struggle, as well as a symbol for African American aspirations for equality. comments: "The tiger cat used to be wild in the jungle, and catching his own food. Then they tame him and give him their food to eat. Then he get fat and slow, and he don't scare nobody no more." This body of allegorical work culminated in the artist's 1993 New Museum exhibition, "Image of the Tiger".

THORNTON DIAL
Fourth Of July Tiger, c. 1990

Enamel and mixed media on
canvas-wrapped board with
steel from barrel Dial used
for his traditional 4th of July
cookouts
48 x 60 x 6 inches (121.9 x
152.4 x 15.2 cm.)
(TD22-001)
\$275,000







THORNTON DIAL
Fourth Of July Tiger, c. 1990

ROE ETHRIDGE (b. 1969, Miami, Florida)

In his works, Roe Ethridge maneuvers between private to public life, and additionally, between vernaculars of commercial studio photography, composed still life, and candid cell phone imagery. Through this process, Initially divergent subjects work in tandem to create a visual understanding or tenor across one another, reflecting our own impulse to build meaning through a continual aggregation of images. A tension between artifice and authenticity sits at the core of Ethridge's practice, as he adopts photography's traditional role as society's mirror, while simultaneously upending this through a mediation of the medium's ever shifting relationship to truth. However, despite pointed insertions and references, Ethridge's works refuse to coalesce into a prescribed narrative, instead forming an open-ended reflection on nostalgia, sincerity, and desire.

Ethridge participated in The Triennial for Photography and New Media, Henie Onstad Kunstsenter, Hovikodden, Norway, 2020. From 2016 to 2017, the Contemporary Arts Center, Cincinnati, hosted the first comprehensive survey of Ethridge's work in the United States. Other solo exhibitions include: Shelter Island, FOAM, Amsterdam, 2016, Le Consortium, Dijon, France, 2012, traveled to Museum Leuven, Belgium, 2012. His work is held in the collections of the Art Institute of Chicago, Carnegie Museum of Art, Pittsburgh, Los Angeles County Museum of Art, Los Angeles, Metropolitan Museum of Art, New York, Museum of Modern Art, New York, SFMoMA, San Francisco, S.M.A.K.,

Ghent, Tate Modern, London, Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York, among others.



ROE ETHRIDGE
Chanel Chains with Pearls,
2013

Dye sublimation print on
aluminum
25 x 33 x 1 1/2 inches (63.3
x 83.7 x 3.8 cm.)
Edition of 5 plus 2 artist's
proofs
(RE23-015)
\$14,000





ROE ETHRIDGE
Chanel Chains with Pearls,
2013



ROE ETHRIDGE
Produce with Metal Straws,
2017-2023

Dye sublimation print
43 x 33 x 2 inches (109.2 x
83.8 x 5.1 cm.) framed
Edition of 5 plus 2 artist's
proofs
(RE23-012)
\$18,000





HADI FALAPISHI (b. 1987, Tehran, Iran)

In his work, Falapishi employs a seemingly humorous cast of characters - humans, cats, mice, and other animals, to enact a meditation on themes of displacement, alienation, and entrapment. His large-scale photographic works play on photography's traditional role to reflect the society in which they were made, as well as the technical virtuosity that typically accompanies the medium. Rather than using photography as a direct document, he creates unique works that are the product of private practice in the darkroom in which Falapishi manipulates the surface of photosensitive paper with flashlights and direct exposure to light. Cartoonish in appearance, his compositions reflect not a process of deskilling, but are instead the results of the constraints of darkness, and the limitations of his own body. Falapishi's characters are placed within seemingly generic architectural environments, such as houses, fences, or other barriers, the figures' interactions quickly take on resonance with familiar social hierarchies - the power structures within society, ideas of ownership and residence, and inside versus outside. These figures appear to revel in their own personal vices, confusing the morality implied by the traditional roles they assume. Often engaging in a tongue-in-cheek violence, which carries over to Falapishi's sculptural and installation-based works, his characters reflect how tenuous and fragile the familiar structures of our society can be, and a shared fear of isolation.

Hadi Falapishi lives and works in New York. Andrew Kreps Gallery most recently presented his exhibition, *Almost Perfect*, in February 2023. In 2022, his work was featured in Greater New York at MoMA PS1, Long Island City through April 18, 2022. In 2020, the gallery presented a special project by Falapishi, titled BLOW-UPS, at its Cortlandt Alley location. Falapishi received a MFA in Photography from Bard College, Annandale-on-Hudson, New York in 2016. Falapishi's work was recently included in 100 Drawings from Now, The Drawing Center, New York, 2020, In Practice: Total Disbelief, SculptureCenter, Long Island City, 2020, and Open Call, The Shed, New York, 2019. Additionally in 2019, Falapishi was the recipient of the Artadia New York Award.



HADI FALAPISHI
Professional Painter #5, 2023

Oil on canvas
60 x 48 inches (152.4 x
121.9 cm.)
(HAF23-076)
\$38,000





HADI FALAPISHI
Professional Painter #5, 2023



HADI FALAPISHI
Successful Man, 2023

Glazed ceramic sculpture,
oil paint
24 x 18 x 18 inches (61 x
45.7 x 45.7 cm.)
(HAF23-072)
\$25,000





HADI FALAPISHI
Successful Man, 2023

JES FAN (b. 1990, Scarborough, Canada)

Jes Fan's interdisciplinary practice explores the intersection of biology and identity, incorporating living matter, as well the invisible substances that shape how we experience the world like melanin, and hormones, into his sculptures. Through this process, Fan looks at how these highly politicized materials form our understanding of the social constructs of race and gender, and the absurd pursuit to locate these to quantifiable amounts of material. Originally trained in glassmaking, Fan combines hand blown cellular glass forms with casts made from sections of human bodies, cast in aqua resin and bearing uncanny flesh-like tones. Removed from the context of the figure, these forms take on abstract qualities, repeated and distorted across architectural armatures, suggesting an experience of the body that is increasingly intertwined with, and mediated by technology.

Jes Fan lives and works in Brooklyn and Hong Kong. Fan's *Sites of Wounding: Chapter 2* is currently on view at the M+ Museum in Hong Kong for the 2023 Sigg Prize exhibition. In 2022, Fan participated in *The Milk of Dreams* The 59th International Art Exhibition of La Biennale di Venezia curated by Cecilia Alemani, Venice. Additionally Fan's work has been included in numerous group exhibitions, including *Symbionts: Contemporary Artists and the Biosphere*, MIT List Visual Arts Center, 2022, *Breaking Water*, Contemporary Arts Center, Cincinnati, 2022, *Soft Water*

Hard Stone, The Fifth New Museum Triennial, New Museum, New York, 2021, *The Stomach and the Port*, Liverpool Biennale, United Kingdom, 2021, *NIRIN*, Biennale of Sydney, Australia, 2020, The Socrates Annual 2019, Socrates Sculpture Park, Queens, 2019. Fan was awarded a Pollock-Krasner Grant in 2022.

Andrew Kreps
Gallery

JES FAN
Wounding, 2022

Glass, Aqua Resin, metal,
wood, silicone, prolactin,
pigments
87 3/4 x 52 3/4 x 28 inches
(222.9 x 134 x 71.1 cm.)
Edition of 3
(JEF22-013)
\$80,000







JES FAN
Wounding, 2022

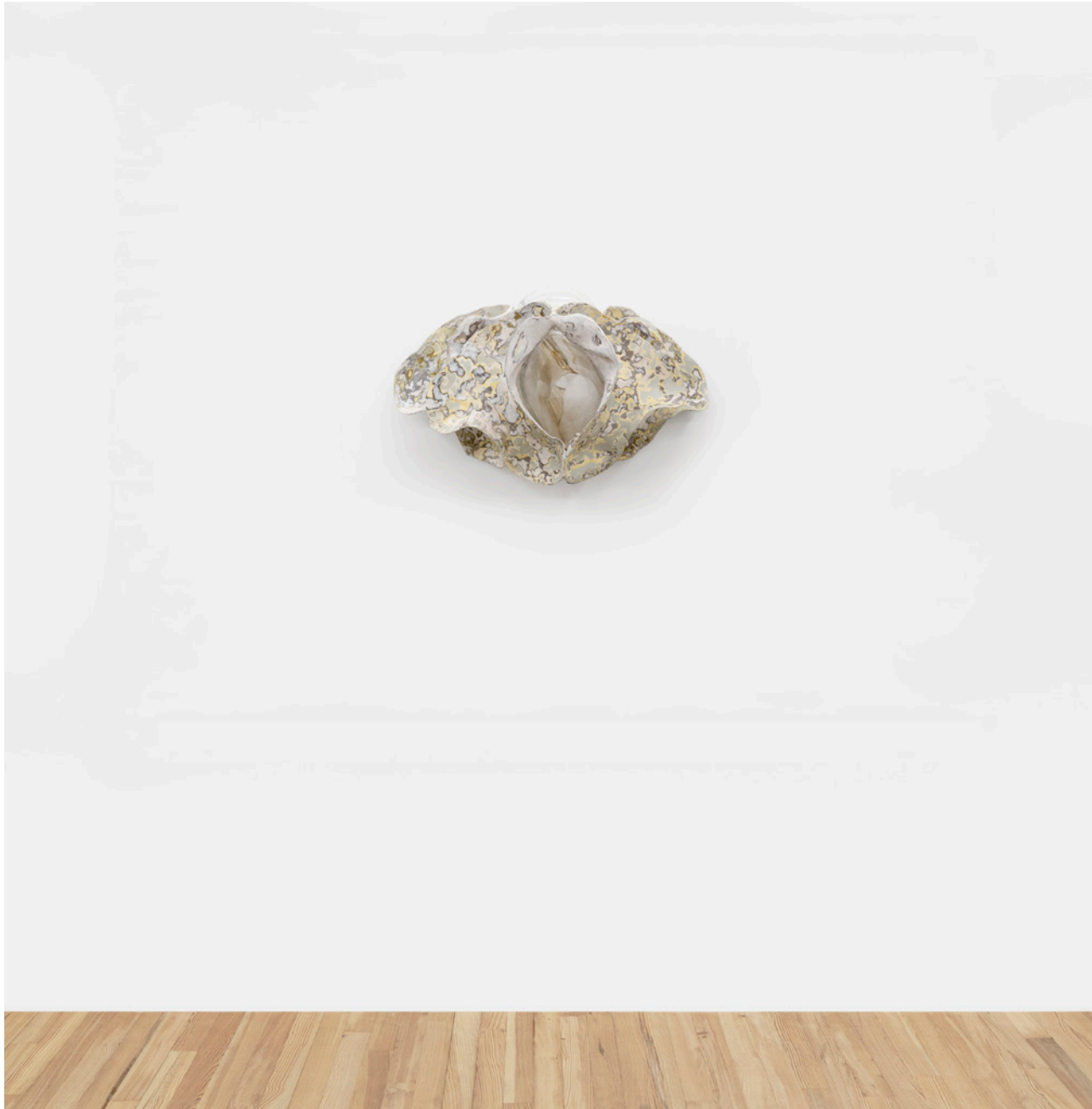


JES FAN
*Clavicles Repeated, Left and
Right, 2023*

Aqua resin, glass, pigment
17 x 27 1/2 x 9 1/2 inches
(43.2 x 69.8 x 24.1 cm.)
Unique in a series of 4 plus
1 AP
(JEF23-029)
\$24,000



Andrew Kreps
Gallery



JES FAN
*Clavicles Repeated, Left and
Right, 2023*

DEWEY CRUMPLER (b. 1949, Magnolia, AK)

In his work, Crumpler employs a lexicon of motifs through which he examines how the systems of our globalized world both carry and alter meaning, as well as the felt traces of racial violence that are imbued within everyday life. An encounter with a documentary photograph of an item described as an African slave collar in the 1990s sparked an ongoing, decades long engagement with the object, often occurring in repeated and abstracted forms in dense compositions. First interested was the collar's ovoid shape, which immediately suggested the absence of a body, or wearer, Crumpler later discovered the object's original function as a sacred object employed in ritual ceremonies, which was only recast when brought to the New World. The collar would then become a bridge to investigate how the extraction of objects and concepts from their original context, and their subsequent appropriation and colonization, fundamentally alters their resonance and purpose.

Simultaneously, the hulking container ships that dominate Oakland's port would emerge as a parallel project, as the stacked shipping containers both carry and conceal the apparatuses of commerce, often utilizing the same Transatlantic routes that emerged in the 15th century. These works, while representational in approach, similarly explore how these systems can be understood through abstraction, whether it be the vivid alternating colors of the containers, or the formal ridges of their corrugated exteriors which engage in a play

of light and shadow. Often depicted as being in a state of peril, either crashed or burst open, they display the spoils of a commodity-based culture. These include bananas, meats, clothing, all items that while at first appear banal and familiar, often carry with them a history of exploitation that is obscured by the time they arrive at their destination. In new works, Crumpler has introduced an anthropomorphized, empty hoodie, which has been the subject of its own body of work since the 1990s, further investigating how the memory of an object merges with its present, to shape a new experience of time and reality.

Dewey Crumpler began his artistic career in the Bay Area in the 1960s. In 2022, the Richmond Art Center organized *Crossings*, an expansive survey exhibition of Crumpler's work including over 100 works. Additional past solo exhibitions include *The Complete Hoodie Works, 1993–Present*, Cushion Works San Francisco, 2021, and *Of Tulips & Shadows*, California African American Museum, 2008, among others. Crumpler's works are held in the permanent collections of SFMoMA, San Francisco; The DeYoung Museum, San Francisco; the Oakland Museum of California; the Triton Museum of Art, CA; and the California African American Museum. From 1989 to 2022, Dewey Crumpler was a professor in the painting department at the San Francisco Art Institute, also teaching classes on Jazz and African Studies.



DEWEY CRUMPLER
Green Bananas, 2015

Acrylic and metal leaf on
canvas
60 x 72 inches (152.4 x
182.9 cm.); 62 x 73 7/8 x 3
1/2 inches (157.5 x 187.6 x
8.9 cm.) framed
(DEC23-145)
\$60,000





DEWEY CRUMPLER
Green Bananas, 2015

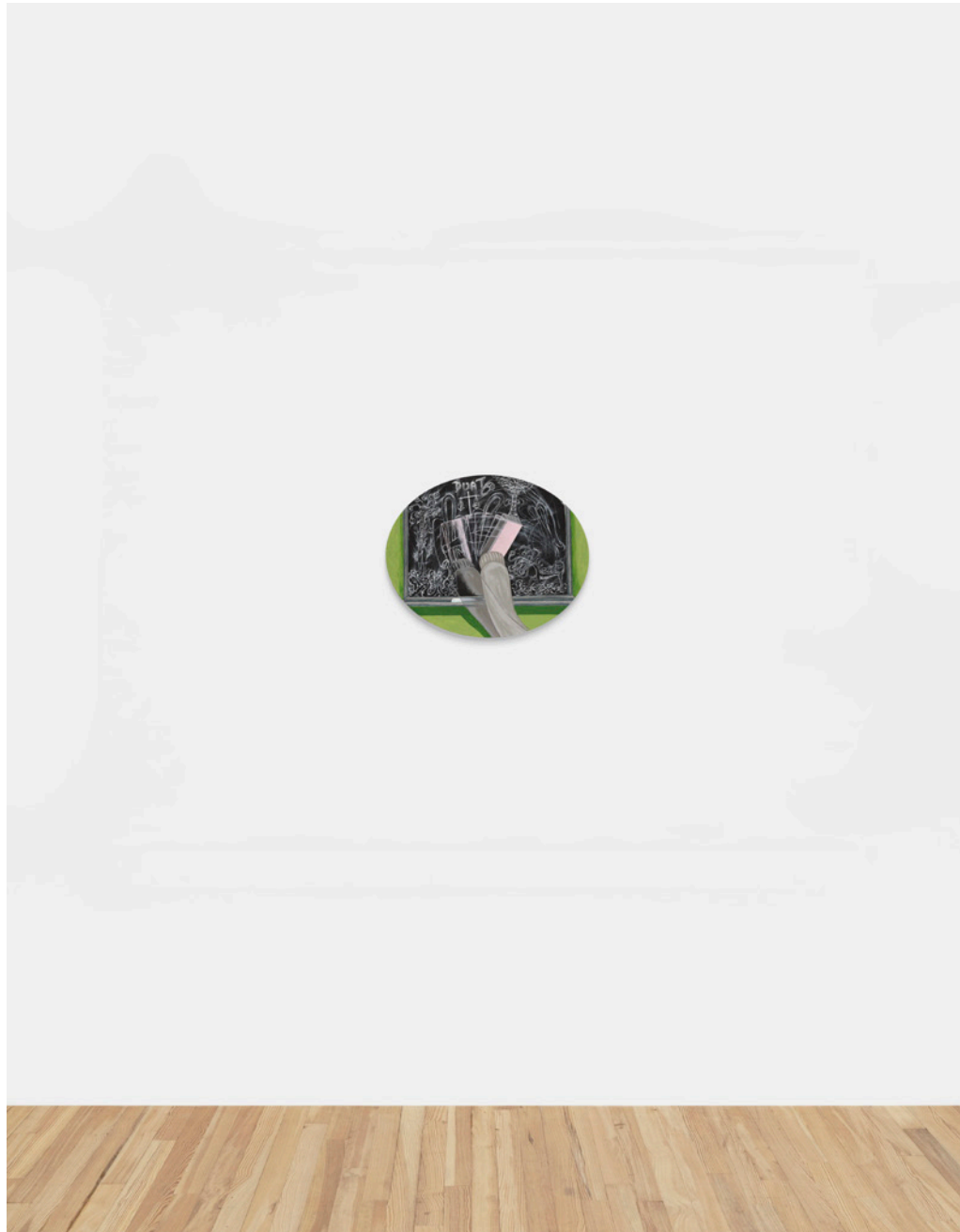
Andrew Kreps
Gallery



DEWEY CRUMPLER
Instruction #6, 2023

Acrylic on canvas
16 x 20 inches (40.6 x 50.8
cm.)
(DEC23-071)
\$15,000





Andrew Kreps
Gallery



DEWEY CRUMPLER
Springing, 2022

Acrylic on canvas
16 x 20 inches (40.6 x 50.8
cm.)
(DEC23-009)
\$15,000



HE XIANGYU (b. 1986, Kuandian County, Liaoning Province, China)

He Xiangyu's conceptual practice manifests in multi-year projects that span sculpture, drawing, installation, film and publications. Emerging as part of a generation of artists who experienced the post-socialist state of China, He's work looks to shift the viewer's perception of cultural signifiers through an examination and manipulation of material. The exhibition highlights the divergent strategies used by He to investigate an array of clinical, social and anthropological themes, and his response to the ongoing political and existential crises in the world.

In 2022, He Xiangyu was shortlisted for the 4th edition of the Mario Merz Prize. Past solo exhibitions of He's work include *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing, 2015, and Cola Project, 4A Centre for Contemporary Asian Art, Sydney, 2012, among others. In addition, He has participated in numerous group exhibitions which include: *Facing the Collector*, The Sigg Collection of Contemporary Art from China, Castello di Rivoli Museum of Contemporary Art, Turin, 2020, Terminal 3, Centre Pompidou, Paris, 2019, Tales of Our Time (Film Program), Guggenheim Museum New York, New York, 2017, Chinese Whispers, Paul Klee Zentrum, Kunstmuseum Bern, Bern, 2016, and *Fire and Forget: On Violence*, KW Institute for Contemporary Art, Berlin, 2015, among others. He Xiangyu has additionally participated in the 5th Ural Biennale, Yekaterinburg,

2019, *Everything We Create is Not Ourselves*, the 58th Venice Biennale Chinese Pavilion, Venice, 2019, the 13th Lyon Biennale, Lyon, 2015, the 10th Shanghai Biennale, Shanghai, 2014, the 5th Yokohama Triennale, Yokohama, 2014, as well as the 8th Busan Biennale, Busan, 2014. He Xiangyu was named as a finalist for the "Future Generation Art Prize" in 2014, and won the 10th CCAA "Best Young Artist" Award in 2016. His recent interdisciplinary research publication "Yellow Book", 2019 was awarded as one of "The Most Beautiful German Books in 2020". His works have been collected by a number of public and private collections such as Asymmetry Art Foundation, London, Boros Collection, Berlin, Castello Di Rivoli, Turin, KADIST Art Foundation, Paris & San Francisco, Long Museum, Shanghai, M+ Sigg Collection, Hong Kong, New Century Art Foundation, Beijing, Rubell Family Collection, Miami, White Rabbit Collection, Sydney, and others.

Andrew Kreps
Gallery

HE XIANGYU
Palate Wonder 23-1-4, 2023

Graphite, ink, oil-based colored pencil, oil stick, oil-based marker, pencil, permanent marker, wax pastel, silkscreen on handmade cotton paper 66 7/8 x 66 7/8 inches (170 x 170 cm.); 71 1/8 x 71 1/4 x 2 3/8 inches (180.7 x 181 x 6 cm.)
(HX23-011)
\$38,000

He Xiangyu's *Palate Wonder 23-1-4* belongs to his ongoing series Palate Project, which was started in 2012 after He lived briefly in the US, where language barriers proved difficult to navigate. He began translating the ridges, bumps, and grooves of his palate through perceptions felt with his tongue, into various visual forms. The act of translation, always aimed at demystifying the subject, here only seems to further complicate it. The phenomenological processes responsible for constructing a sense of interior space intrinsic to vocalization, the curl of the tongue that produces "rat" as opposed to "that", become a function of He Xiangyu's body mapping. Identifiable anatomical structures dissolve and re-emerge, eventually evolving into color fields with only the slightest hints of form. Based on a seemingly obvious premise, Palate Project revels in a Cartesian split of mind and body, illustrating that, in spite of proximity to subject, art remains the annotation to a lost referent.







HE XIANGYU
Palate Wonder 23-1-4, 2023

Andrew Kreps
Gallery

HE XIANGYU
Study of Elephant, 2021

Stainless steel
13 1/4 x 6 3/4 x 14 3/8 inches
(33.5 x 17 x 36.5 cm.)
Edition of 8 plus 3 artist's
proofs
(HX22-004)
\$70,000

He Xiangyu's sculpture *Study of Elephant* draws on the animal's complex and layered significance within Chinese culture, and relates to his new monumental sculpture *Elephant* included in the exhibition of the finalists of the 4th edition of the Mario Merz Prize, Turin. Imposing in stature and form, with the potential to enact violence, the elephant's depiction as a solemn and docile creature implies the taming of its power by an outside force. These dynamics find commonalities with human morality, where the individual ego frequently is controlled for the greater good of civilization. The distinctive outline of *Elephant* derives from ancient Buddhism sculptures in today's Gansu Province, China; notably, the Beishiku Temple and Nanshiku Temple, which were originally built between the 6-7th century and later restored during the Song Dynasty. However, the ears of the elephant are shaped in the manner of Han Dynasty's sculptures; therefore, *Elephant* references images from different historical periods. Each of the representations reflect its own reference from models and sometimes imagination.







HE XIANGYU
Study of Elephant, 2021

MOSHEKWA LANGA (b. 1975, Bakenberg, South Africa)

Moshekwa Langa's indexical practice spans drawing, installation, video, and photography, utilizing materials culled from his immediate surroundings to record his own personal histories and reflections. Informed by his upbringing in a rural apartheid-era "Homeland" not included on the maps he encountered in his youth, Langa actively traces his own autobiography in his work, connecting significant people, and places in his life as a foundation to reflect on physical and psychological borders. Combining seemingly heterogeneous materials - such as lacquer, coffee, images, found papers, and more, Langa's poetic and meditative works seek to create visualizations of feelings and events, while also recording the ephemeral marks and actions that occur in the process of their making.

Moshekwa Langa's most recent exhibition, *Omweg* was on view at KM21, Den Haag, Netherlands. In 2021, Langa had his first exhibition with the gallery, *The Sweets of Sin*, which expanded on a project presented as part of Le Printemps de Septembre, Toulouse, curated by Thierry Leviez. Past solo exhibitions of Langa's work have been presented at venues that include Kunsthalle Bern, Switzerland, Modern Art Oxford, United Kingdom, The Renaissance Society, Chicago, Krannert Art Museum, University of Illinois, Urbana-Champaign, among others. In 2018, Langa's work was included in *We Don't Need Another Hero*, 10th Berlin

Biennale, Germany, and *The Red Hour*, The 13th Dakar Biennale, Senegal. Langa additionally participated in the 2011 Lyon Biennale, the 2010 and 1998 editions of the Bienal de São Paulo, the 2009 and 2003 editions of the Venice Biennale, and the 1997 Johannesburg Biennale, curated by Okwui Enwezor.

Andrew Kreps
Gallery



MOSHEKWA LANGA
TBD, 2023

Mixed media on paper
55 1/8 x 39 3/8 inches (140
x 100 cm.)
(ML23-005)
€26,000





MOSHEKWA LANGA
TBD, 2023



MOSHEKWA LANGA
TBD, 2023

Mixed media on paper
55 1/8 x 39 3/8 inches (140
x 100 cm.); 58 3/4 x 43 x 2
3/4 inches (149.2 x 109.2 x
7 cm.) framed*
(ML23-003)
€26,000





MOSHEKWA LANGA
TBD, 2023

BRONWYN KATZ (b. 1993 in Kimberley, South Africa)

Incorporating sculpture, installation, video and performance, Bronwyn Katz engages with the concept of land as a repository of memory and trauma in her practice, reflecting on the notion of place or space as lived experience, and the ability of the land to remember and communicate the memory of its occupation.

Working with found natural materials such as iron ore, or used man-made objects such as foam mattress and bed springs, Katz's approach to making is driven by storytelling and intuition. Her sculptures refer to the political context of their making, embodying subtle acts of resistance that draw attention to the social constructions and boundaries that continue to define our environments. For Katz, the language of abstraction is in active opposition to overt representation, allowing her work to be open to multivalent readings. Hers is a minimalism that converses with early forms of abstract art; methods and traditions of mark-making and storytelling that long predate Western Modernism.

Katz has had several solo exhibitions, including *Kaeen-de- haree, Lively sunshine* at Andrew Kreps Gallery (2023); *I turn myself into a star and visit my loved ones in the sky* at White Cube, London (2021); *Salvaged Letter*, Peres Projects, Berlin (2019); */// !*, blank projects, Cape Town (2019) and *A Silent Line, Lives Here*, Palais de Tokyo, Paris (2018). Katz has featured in group

exhibitions including *The Milk of Dreams*, the 59th International Art Exhibition of the Venice Biennale (2022); *Soft Water, Hard Stone*, the New Museum Triennial, New York (2021); the Future Generation Art Prize exhibition, PinchukArtCentre, Kyiv (2021); *Upkeep: Everyday Strategies of Care*, The Arts Club of Chicago (2020); *We Aim to Live*, Zuzeum Art Centre, Riga (2020); *NIRIN*, 22nd Biennale of Sydney (2020); and *Là où les eaux se mêlent*, 15th Biennale de Lyon (2019).

Katz was shortlisted for the Future Generation Art Prize in 2021 and was awarded the First National Bank Art Prize in 2019. Katz is a founding member of iQhiya, an 11-women artist collective which has performed across various spaces, including Documenta (in Kassel and Athens), Greatmore Studios, and Iziko South African National Gallery. She lives and works between Cape Town and Johannesburg.



BRONWYN KATZ
dao l'amiro (singed star),
2023

Salvaged bedspring, pot
scourers, spirits of salt, wire
73 1/4 x 53 1/2 x 11 inches
(186 x 136 x 28 cm.)
(BRK23-005)
\$30,000





BRONWYN KATZ
dao j'amiros (singed star),
2023

BERTINA LOPES (b. 1924, Maputo, Mozambique)

Bertina Lopes was a Mozambican painter, sculptor, and activist whose work highlighted the social criticism and nationalistic fervor that influenced other Mozambican artists of her time. Born in Maputo, Lopes was the daughter of a Portuguese father and African mother. At an early age she left Mozambique to study in Lisbon where she was inspired by and engaged with the avantgarde painting of Portuguese Modernism as well as contemporary artistic international movements. After returning to Mozambique in 1953, cultural nationalism became a crucial influence both ideologically and artistically. Much of her body of work presents not only African iconography but also political events of the time. After a tumultuous and forced return to Europe, Lopes moved to Rome in 1963 where she remained for the rest of her life: during this period the subjects of African identity took on a new meaning, expressing an end to colonialism and a desire for independence. Her works from 1970 until the late 1980s connote the grave economic and military problems of Mozambique's victory for independence as well as the subsequent civil war ending in 1992.

From the late 1990s up to the 2000s, Lopes' work denotes a freedom of gestural abstract works and extraordinary colour, often with industrial paints. Bertina Lopes achieved significant cultural recognition and won numerous awards and prizes. Her artworks

are included in many private and public collections worldwide. In addition to her two participations in the Venice Biennale, major solo exhibitions include the FAO Global Headquarters (Rome) in 1996, the Italian Cultural Center in Jeddah (Saudi Arabia) in 1995, the National Museum of Modern Art of Baghdad in 1981, the Museo de Fundaçao Clouste Gulbenkian in Lisbon (Portugal) in 1972, twice at the National Museum Maputo (1982, 2012) as well as two major retrospectives in Rome (1986 and 2002).



BERTINA LOPES
Untitled, 1972

Oil on canvas
39 3/8 x 47 1/4 inches (100
x 120 cm.); 41 x 48 3/4 x 1
3/4 inches (104.1 x 123.8 x
4.4 cm.) framed
(BEL22-006)
€90,000





BERTINA LOPES
Untitled, 1972

LIZ MAGOR (b. 1948, Winnipeg, Canada)

For more than four decades, Liz Magor’s practice has quietly dramatized the relationships that develop among objects. Drawing on materials familiar from daily life, she carefully pairs elements of tenderness and exposure, often playing soft against hard, weak against strong, handmade against mass-produced. Each artwork conjures broad social histories and is driven by intimate, contingent dynamics of power, desire, and vulnerability. Manipulating found objects much in the way an author gathers fragments of stories, the Canadian artist brings them together into a newly commissioned body of work that she describes as “a collection of tiny intense narratives.” Here, she uses Mylar to create clear plastic support forms recalling commercial packaging for a number of sculptural “agents”—stuffed toys that she alters in various ways. In another installation, thirty pairs of secondhand shoes line a low structure, each displayed within its own box amidst elaborate embellishments. Magor uses sculptural techniques like casting, containing, cutting, and reattaching to create these hybrids, which she arranges into sprawling vignettes.

Liz Magor lives and works in Vancouver. In 2023, Magor was the subject of a travelling exhibition *The Rise and Fall* which was presented by Douglas Hyde Gallery of Contemporary Art, Dublin, Focal Point Gallery, Essex, and Fondazione Giuliani, Rome, as well as a solo exhibition *The Separation* at MOCA, Toronto. Other

recent solo exhibitions include: Esker Foundation, Calgary (2020), The Renaissance Society, Chicago (2019), Carpenter Center for Visual Arts, Cambridge, MA (2019), Kunstverein, Hamburg (2017), Migros Museum, Zurich (2017), MAMAC, Nice (2017), Centre d’art contemporain d’Ivry - le Crédac, Paris (2016), and Musée d’art Contemporain de Montréal, Montreal (2016). Magor participated in Documenta 8, Kassel (1987), and the 41st Venice Biennale, Venice (1984).

LIZ MAGOR
Freestyle (Pink Grommet),
2017

Wool, textile, paint, gypsum,
steel
90 1/2 x 30 x 10 in
(229.9 x 76.2 x 25.4 cm)
(LMA17-008)
\$45,000





CHEYNEY THOMPSON (b. 1975, Baton Rouge, Louisiana)

Cheyney Thompson's series of *Displacement* paintings posits each canvas's ground as a touch-sensitive surface. The works adopt a uniform structure of five-millimeter square black marks painted in a gridded pattern atop a white ground. Before the paint is dry, Thompson deploys an assortment of custom silicone tools against the surface, forcing the wet squares out of place. He adds no new material, but rather subjects the existing marks to this process of reorganization. The resulting transformations appear as extensions of squares into lines, glyphlike forms, and sweeping, sinuous fields of paint. Each painting has become a record of the tools' interaction with the surface: the stops and starts, the kinetic limits of Thompson's body and the entropic movement of the order of painted squares into noise. But, they are also pictures, as this play of ruptures and conjured forms has been frozen into an unsettled pictorial field, still with the trappings of figure ground, composition, and space.

In 2022, Cheyney Thompson's *Displacement* paintings were the subject of his exhibition, *Several Bellonas / Intervals and Displacements*, a dual part presentation with Andrew Kreps Gallery and Lisson Gallery. Cheyney Thompson's work was recently included in *Low Form Imaginaries and Visions in the Age of Artificial Intelligence* at MAXXI, Rome, Italy, (2019) and in *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, at the

Whitney Museum of American Art, New York, NY, USA (2019). In 2017, Thompson's work was the subject of an exhibition at The Brno House of Arts, Brno, Czechia, with Sam Lewitt. Other solo exhibitions include *Cheyney Thompson: The Completed Reference: Pedestals and Drunken Walks*, Kunstverein Braunschweig, Germany, 2012, *Cheyney Thompson: metric, pedestal, landlord, cabengo, recit*, curated by João Ribas, MIT Visual Arts Center, Cambridge, Massachusetts 2012. His work has additionally been included in numerous group exhibitions, including *Invisible Adversaries: Marieluise Hessel Collection*, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, 2016, *Money, Good and Evil. A Visual History of Economics*, Staatliche Kunsthalle, Baden-Baden, Baden-Baden, Germany, 2016, *A Slow Succession with Many Interruptions*, SFMOMA, San Francisco, 2016, and *Materials and Money and Crisis*, Museum Moderner Kunst, Vienna, Austria, 2013, the 2008 Whitney Biennial, Whitney Museum of American Art, New York, 2008, among others. Thompson's work is held in the permanent collections of the Centre Pompidou, Paris, The Whitney Museum of American Art, New York, SFMoMA, San Francisco, and the Museum of Modern Art, New York.



CHEYNEY THOMPSON
Displacement [19937, 1], 2023

Oil and acrylic on linen
39 3/8 x 39 3/8 inches (99.9 x
99.9 cm.);
55 5/8 x 55 5/8 inches (141.3 x
141.3 cm.) installed
(CT23-001)
\$55,000





CHEYNEY THOMPSON
Displacement [19937, 1], 2023

PÁDRAIG TIMONEY (b. 1968, Derry, Ireland)

At the core of Pádraig Timoney's practice is an ongoing inquiry into the mechanics of image-making – each canvas represents its own investigation into the ways images are constructed, or reconstructed through painting. Resisting a singular style, Timoney's works are instead united in approach; each painting aims to seamlessly connect a chosen image with both material and process. Often inventing new processes as a result, the works function as an index or record of decisions made, while reveling in the shortcomings in the medium itself. By including the errors of translation and the faultiness of recognition, abstraction and figuration never seem too far apart, often appearing on the verge of collapsing into one another. Through these divergent modes, his exhibitions in turn document a specific duration of time and research in the studio, rather than a traditional artistic thesis.

Pádraig Timoney lives and works in Berlin. In 2023, Timoney presented *waters of night*, a solo exhibition at Galeria Zé dos Bois, Lisbon which travelled from Indipendenza, Rome. Other solo exhibitions of his work include *Mean While*, Farbvision, Berlin, 2021, Lulu, Mexico City, 2018, *There was a Study Done*, Cleopatra's, Brooklyn, 2017, *a lu tiempo de...*, curated by Alessandro Rabbotini, Museo Madre, Naples, 2014, and Fontwell Helix Feely, Raven Row, London, 2013, among others. Timoney has participated in numerous group exhibitions, which include *Il "Valore: Dell'Arte*,

Banca Profilo con Fondazione Per L'Arte, Rome 2019, *Markers*, David Zwirner, London, 2017, *The Painting Show*, Contemporary Art Centre, Vilnius, 2016, travelled to Limerick City Gallery of Art, Limerick, 2017, and *Collected by Thea Westreich Wagner and Ethan Wagner*, Centre Georges Pompidou, Paris, 2016. His work is included in the permanent collections of the Albright–Knox Art Gallery, Buffalo, Centre Georges Pompidou, Paris, Museo Madre, Naples, the Arts Council England, and the Arts Council Ireland, among others.

Andrew Kreps
Gallery



PÁDRAIG TIMONEY
Make Me Cu Mirror, 2022

Hand mirrored glass – copper
and silver
44 1/8 x 35 inches (127 x 112
cm.)
(PT22-014)
€24,000





PÁDRAIG TIMONEY
Make Me Cu Mirror, 2022

Rosie Lee Tompkins (b. 1936 d. 2006)

Rosie Lee Tompkins is widely considered one of the most brilliant and inventive quiltmakers of the late twentieth and early twenty-first centuries. Born Effie Mae Howard in 1936 in Arkansas, the artist later adopted the pseudonym Rosie Lee Tompkins. She learned quilting from her mother as a child but did not begin to practice the craft seriously until the 1980s, when she was living in the Bay Area city of Richmond. Often inspired by her belief in God, Tompkins made quilts directed toward her own healing and spirituality and to honor family members. She employed a wide variety of traditional patterns, including half-squares, medallions, and yo-yos, exploring and adapting these approaches through her individual sensibility and integrating such favorite fabrics as velvet, artificial fur, and various types of glittery material. She also frequently incorporated embroidery—stitching words and citations of Christian scripture—as well as printed images on recycled clothes, which suggest the artist’s commentary on contemporary social, political, and cultural events.



ROSIE LEE TOMPKINS
*Untitled (Multicolor Patchwork
Quilt)*, c. 1997

Velveteen and other fabrics
with yarn ties
31 3/4 x 24 inches (80.6 x 61
cm.)
(RLT22-001)
\$85,000





ROSIE LEE TOMPKINS
*Untitled (Multicolor Patchwork
Quilt)*, c. 1997