Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

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Andrew Kreps Gallery
Art Basel Miami Beach 2026

Andrew Kreps Gallery at Art Basel Miami Beach 2026
Booth: G27
Preview Days: December 2 – December 3, 2026
Public Days: December 4 – December 6, 2026

Works by:
Ernie Barnes, Andrea Bowers, Chiara Camoni,
María Dávila and Eduardo Portillo, Roe Ethridge, Hadi Falapishi,
Denzil Forrester, Char Jeré, James Lavadour, Sophia Loeb,
Everlyn Nicodemus, Laura Owens, Raymond Saunders,
Harold Stevenson, Gokula Stoffel, Pace Taylor, Guim Tió,
and Kenneth Victor Young.

RAYMOND SAUNDERS
(b. 1934, Pittsburgh, PA; d. 2025, Oakland, CA)

Since the 1960s, Raymond Saunders (1934 - 2025) developed a singular practice defined by an improvisational approach, as he culled eclectic ephemera, signage, detritus, and other materials from his daily life which reflected 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 handwrote 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 aimed 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 was born in Pittsburgh, in 1934, and worked in Oakland, California, until his passing. Saunders' work is currently included in the group exhibition *Hard Art*, on view at MoMA PS1 through March 15, 2027. In 2025, the Carnegie Museum of Art, Pittsburgh, canonized his work with *Raymond Saunders: Flowers from a Black Garden*, the largest-ever American institutional show and the most comprehensive consideration of his practice to date. In 2026, the exhibition traveled to UC Irvine Langson Orange County Museum of Art, Costa Mesa, CA. In 2024 Andrew Kreps Gallery and David Zwirner presented the double-venue solo show *Post No Bills*, and in 2022 Saunders work was the subject of a solo exhibition at Sonoma Valley Museum of Art, titled *Raymond Saunders: On Freedom and Trust*. In 2021, Andrew Kreps Gallery and Casemore Gallery 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.

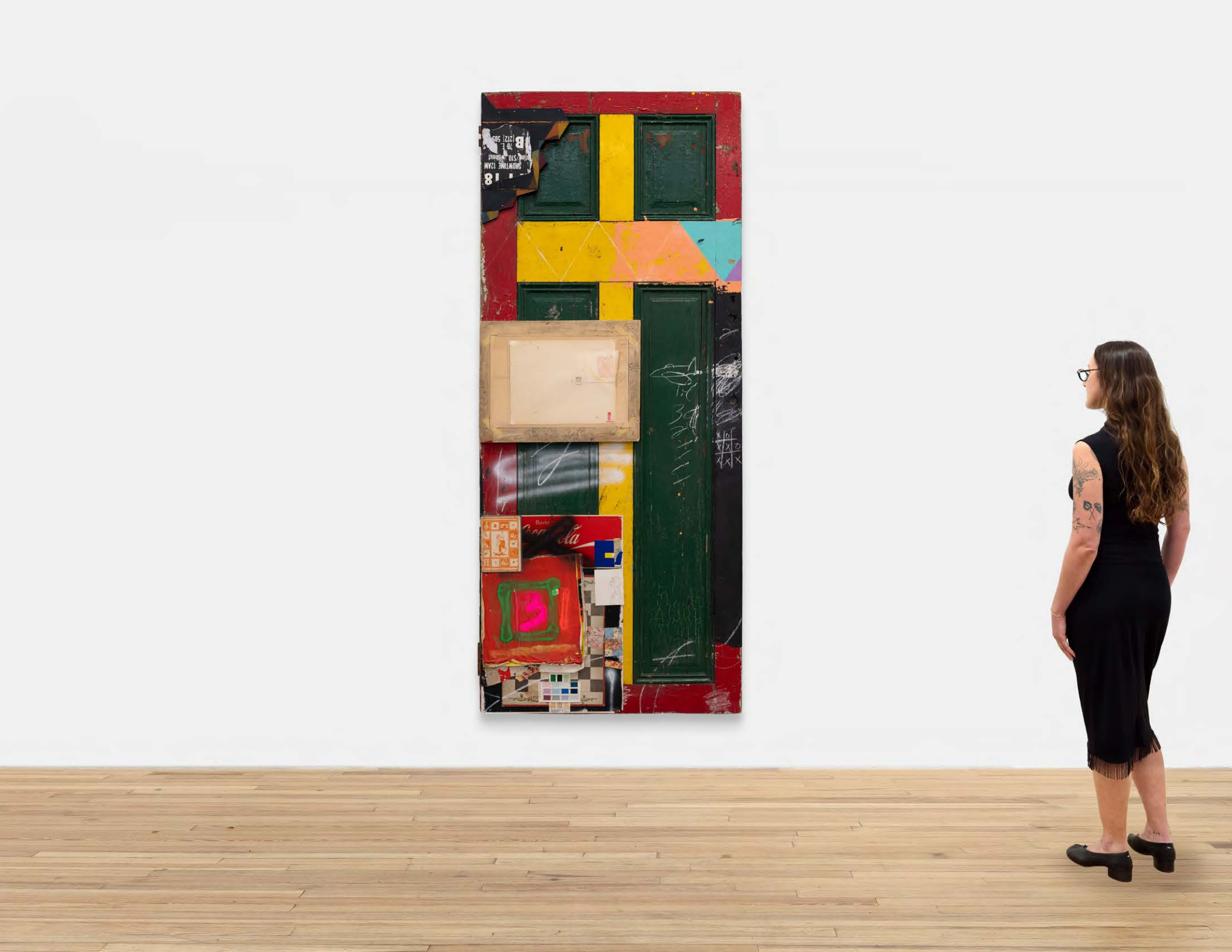
Saunders held the title of professor emeritus from Cal State East Bay in Hayward. In 1967, he published his seminal essay *Black is a Color*, which challenged the perceptions of identity-focused art. He was awarded a Rome Prize Fellowship in 1964, a Guggenheim Fellowship in 1976, and is a two-time recipient of the National Endowment for the Arts Awards (1977, 1984). In 2017, his work was 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.



RAYMOND SAUNDERS
Untitled, 1995-2000

Acrylic, spray paint, chalk, collage, and mixed media on door
82 x 34 1/2 x 2 1/4 inches
(208.3 x 87.6 x 5.7 cm.)
RS23-110
$ 200,000


Buvez
Coca-Cola





RAYMOND SAUNDERS
Beauty as Gift, 2003

Mixed media on panel
48 x 48 inches (121.9 x 121.9 cm.)
RS26-004
$ 130,000





ROE ETHRIDGE
(b. 1969, Miami, FL; lives and works in New York, NY)

Roe Ethridge (American, born 1969) takes equally from his work as a commercial photographer, and artist. Blurring the lines that separate the two, Ethridge creates images that are simultaneously generic and intimate, often treading between humor and cynicism. Functioning in tandem, these motivations coalesce into an ongoing investigation into the mechanics of photographs, and their ability to both retreat into the personal, and expand to relay collective experiences.

In 2025, Andrew Kreps Gallery presented *Shore Front Parkway*, Roe Ethridge's eleventh exhibition with the gallery, accompanied by a new catalog of the same title. In 2024, 10 Corso Como, Milan presented a survey exhibition of Ethridge's work titled *Happy Birthday Louise Parker*, curated by Alessandro Rabottini. In 2022, Mack Books published *AMERICAN POLYCHRONIC*, the most comprehensive catalog of Ethridge's work to date. His work was also featured in *Objects of Desire: Photography and the Language of Advertising*, LACMA, Los Angeles, 2022. Additionally, he participated in *New Visions*, Henie Onstad Triennial for Photography and New Media, Høvikodden, Norway, 2020. From 2016 to 2017, the Contemporary Arts Center, Cincinnati hosted the first comprehensive survey of Ethridge's work in the United States, titled *Roe Ethridge: Nearest Neighbor*. Other solo exhibitions include *Shelter Island* at Foam, Amsterdam, 2016, and *Roe Ethridge*, curated by Anne Pontégnie, at Le Consortium in Dijon, France, 2012, which traveled to Museum Leuven in Belgium later that year.

Ethridge's work is held in the permanent collections of the Art Institute of Chicago, Carnegie Museum of Art, Pittsburgh, Institute of Contemporary Art, Boston, Los Angeles County Museum of Art, Metropolitan Museum of Art, New York, Museum of Modern Art, New York, San Francisco Museum of Modern Art, S.M.A.K., Ghent, Solomon R. Guggenheim Museum, New York, Tate Modern, London, Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York, among others.

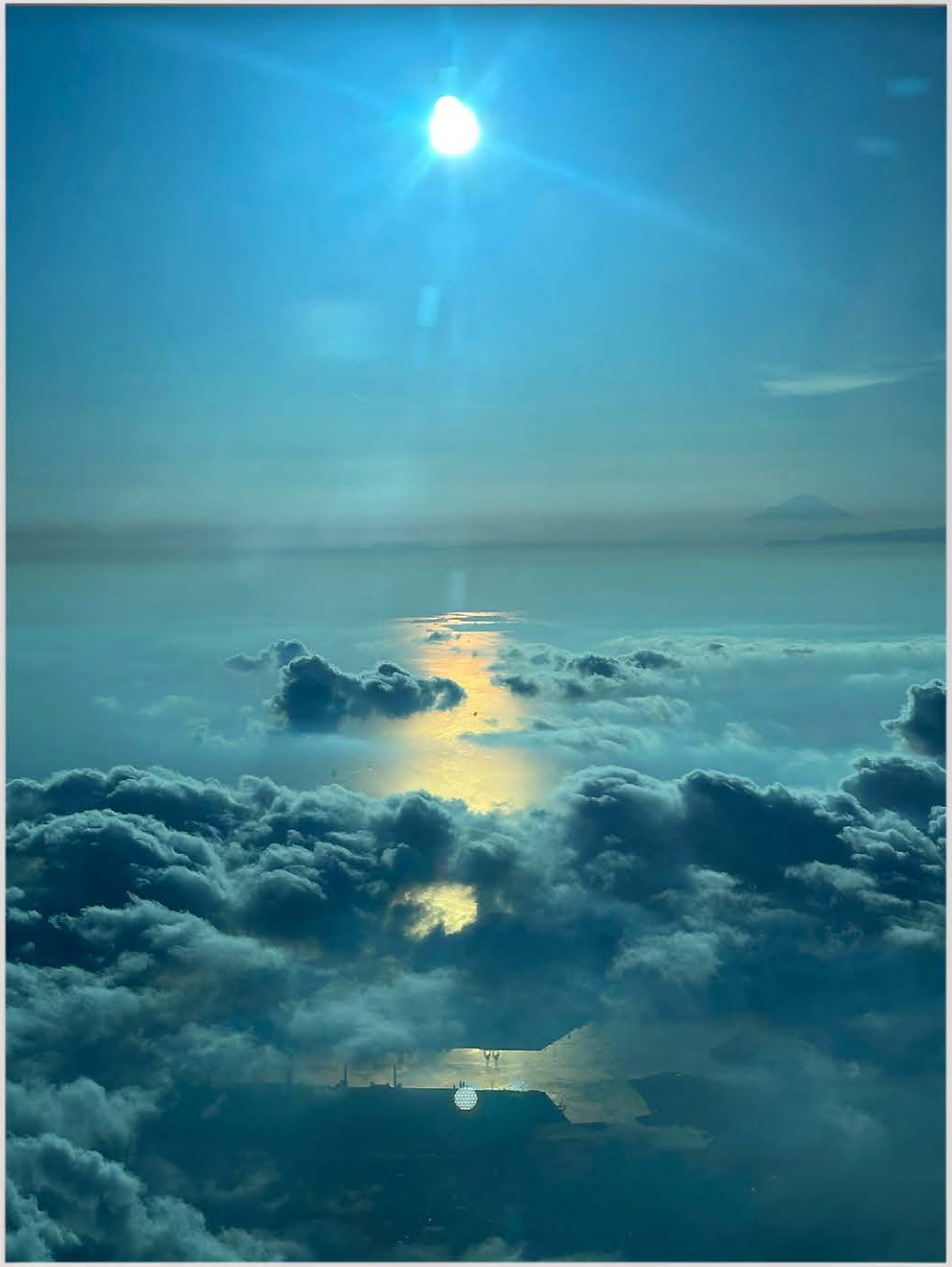


ROE ETHRIDGE
Red Dinner Candle, 2026

Archival pigment print
44 x 33 inches (111.8 x 83.8 cm); 45 1/8 x 34 x 2 inches (114.5 x 86.5 x 5 cm) framed
Edition of 5 plus 2 artist proofs
RE26-039
$ 18,000







ROE ETHRIDGE
Landing in Tokyo, 2026

Archival UV print
32 x 24 inches (81.3 x 61 cm.);
33 3/4 x 24 7/8 x 1 1/2 inches
(85.7 x 63.2 x 3.8 cm.) framed
Edition of 5 plus 2 artist proofs
RE26-028
$ 16,000



ANDREA BOWERS
(b. 1965, Wilmington, OH; lives and works in Los Angeles, CA)

For over thirty years, Andrea Bowers has made art across a variety of mediums, from video to colored pencil to installation art, that activates. 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.

In September 2026, Andrew Kreps Gallery presented *Democracy Needs Our Courage*, Andrea Bowers's sixth solo show with the gallery. This year, Bowers' work was also the subject of an extensive solo exhibition at Glenstone Museum, Potomac, MD, currently on view through January 2027, and Fondazione Sandretto Re Rebaudengo, Turin, Italy, presented *La Ragnatela*, a solo exhibition tracing Bowers' longstanding interest in ecofeminism, with a particular focus on the anti-nuclear and disarmament feminist movements of the 1980s in Italy. Other solo exhibitions include: *Joy is an Act of Resistance*, Andrew Kreps Gallery, (2023), *Exist, Flourish, Evolve*, Museum of Contemporary Art, Cleveland, OH (2024), *Moving in Space without Asking Permission*, Fondazione Furla and GAM – Galleria d'Arte Moderna, Milan, Italy (2022), *Andrea Bowers*, curated by Michael Darling and Connie Butler, Hammer Museum, Los Angeles (2022) was before at Museum of Contemporary Art, Chicago (2021), *Energy with Intention*, Vielmetter Los Angeles Projects, Los Angeles (2021), *Grief and Hope*, Abteiberg Museum, Mönchengladbach, Germany (2020), *Think of Our Future*, Andrew Kreps Gallery, New York (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), *In Situ 1 - Andrea Bowers*, Espace Culturel Louis Vuitton, Paris (2014), *#sweetjane*, Pomona and Pitzer College Museum of Art, Claremont, (2014), *The Weight of Relevance*, Wiener Secession, Vienna, traveled to The Power Plant, Toronto (2007).

Bowers has participated in numerous group exhibitions, which include: *Ordinary People: Photorealism and the Work of Art since 1968*, MOCA The Museum of Contemporary Art, Los Angeles (2024-25), *Get in the Game: Sports and Contemporary Culture*, SFMOMA, San Francisco (2023), *Dear Earth*, Hayward Gallery, Southbank Centre, London (2023), *New Time: Art and Feminism in the 21st Century*, Berkeley Art Museum, Berkeley (2021), *Stories of Resistance*, Contemporary Art Museum, St. Louis, MO (2021), *It's Urgent*, Luma Westbau, Zurich (2020). Bowers' work is held in the permanent 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, Tate Modern, London and Museum Abteiberg, Moenchengladbach, Germany, among others.



ANDREA BOWERS
Every Body, 2026

Neon, dibond
30 x 84 x 5 inches (76.2 x 213.4 x 12.7 cm.)
Edition of 3 plus 1 artist proof
AB26-028
$ 65,000
Video

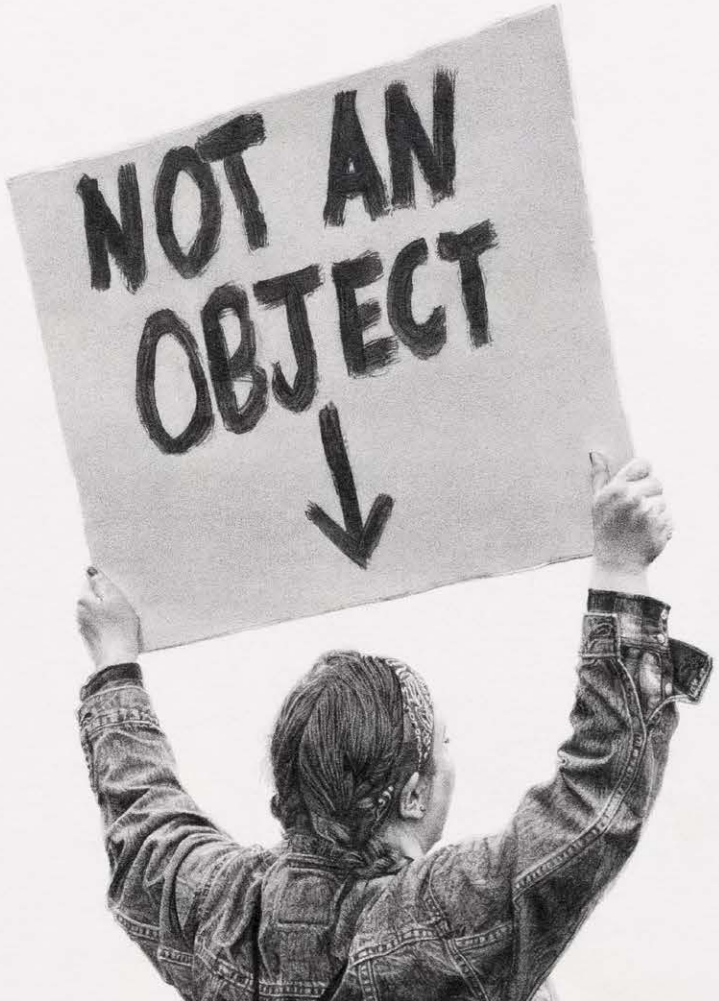

Every Body


Every Body



ANDREA BOWERS
Not an Object (Women's March 2017, Washington, D.C.), 2026

Graphite on paper
22 1/4 x 15 inches (56.5 x 38.1 cm.); 25 x 17 1/2 inches (63.5 x 44.5 cm.) framed
AB26-033
$ 50,000


NOT AN
OBJECT

GUIM TIÓ
(b. 1987, Barcelona, Spain; lives and works in Barcelona, Spain)

Barcelona-based artist Guim Tió places his figures within imposing expanses, from snow-capped ridges and desert valleys to lakes, rivers, and fields that become sites of psychological projection. Working primarily in oil and colored pencil, the faces of Tió's figures are partially obscured or turned away, rendering them anonymous and unknowable, while simultaneously familiar in their evocations of everyday moments. Beginning with images drawn from art history, his collection of found photographs and postcards, and memories of his travels, Tió draws from an archive of impressions that he transforms into landscapes both real and imagined. Occasional traces of civilization—a house or a distant city skyline—populate otherwise expansive and uninhabited vistas. Compositions oscillate between these landscapes and portraits of figures at rest or adrift, taking pleasure in a book, a dream, or one another. Across these shifts in scale and intimacy, a sense of suspension, and possibility, persists, where the vastness of nature mirrors the emotional worlds of the figures.

Born in 1987 in Barcelona, Guim Tió studied Fine Arts at the University of Barcelona. His work has been exhibited at François Ghebaly, Los Angeles; Ruttkowski;68, Paris and New York; Alzueta Gallery, Madrid and Barcelona; Artside Gallery, Seoul; More Museum, Gorssel, Netherlands; and Marrakech Biennale, Morocco, among others. Tió is the co-founder of Banana Books, a publisher of artists' books and editions.



GUIM TIÓ
Anar a buscar tabac, 2026

Oil on canvas
63 3/4 x 51 1/4 inches (161.9 x 130.2 cm.)
GTI26-001
€ 30,000







GUIM TIÓ
Barnús, 2026

Oil on board
12 x 16 inches (30.5 x 40.6 cm.); 13 x 16 7/8 inches (33 x 43 cm.) framed
GTI26-002
€ 7,000

MARÍA DÁVILA AND EDUARDO PORTILLO
(b. 1966, Mérida, Venezuela and Jajó, Venezuela; live and work in Mérida, Venezuela)

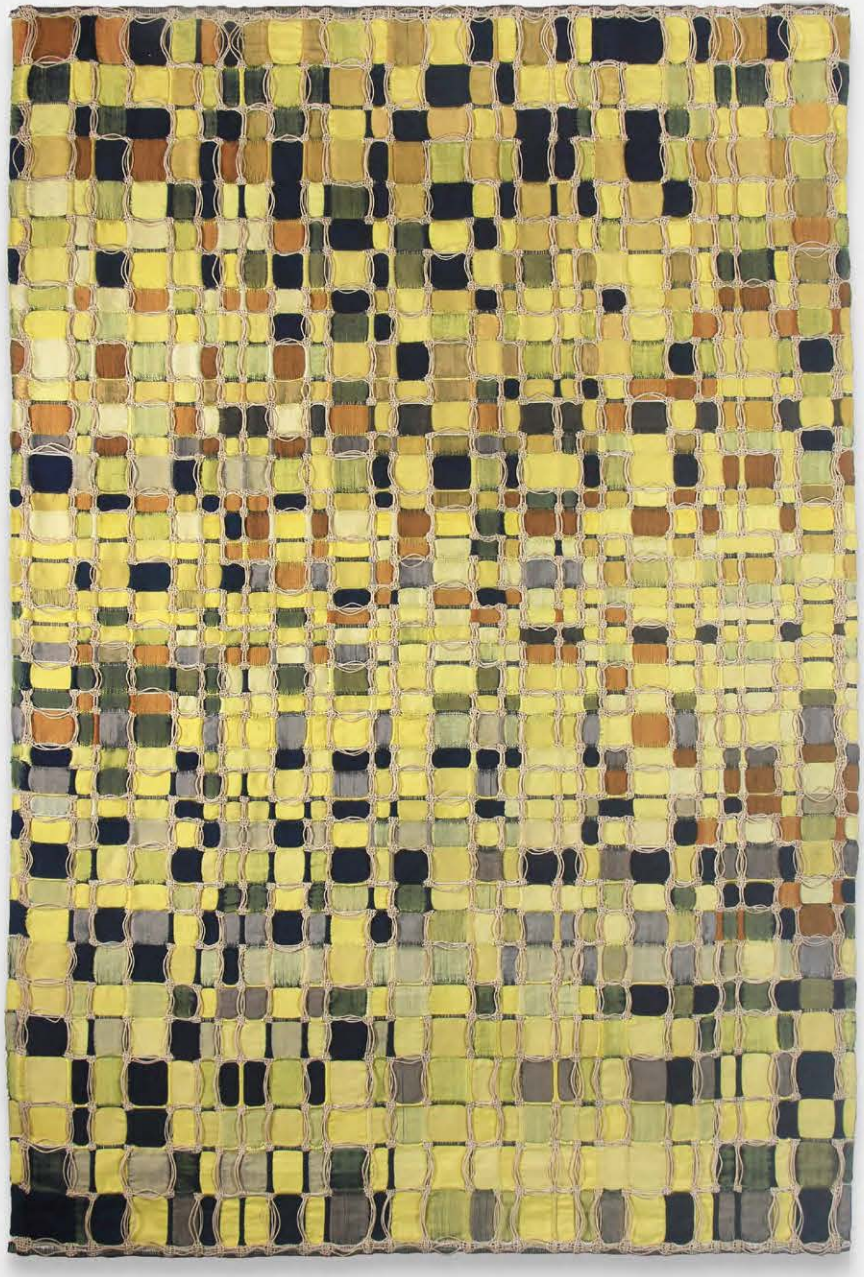
María Dávila and Eduardo Portillo's collaborative work investigates the intersections of landscape, memory, materiality, and the transmission of cultural knowledge through textile and sculpture. Based in Mérida, in the Venezuelan Andes, the artists have been working together since 1983, developing a distinctive approach to weaving that brings ancestral techniques and artisanal traditions into dialogue with contemporary artistic expression.

Rooted in the geography and biodiversity of the Andean region, their work draws on the cultural histories, ecological systems, and forms of knowledge embedded in the territories they inhabit. Their research has extended across Venezuela, including with Indigenous communities, as well as to China and India, where they have studied traditional practices of sericulture and textile making. Dávila and Portillo cultivate their own silkworms, as well as mulberry trees on the slopes of the Andes, utilizing these materials alongside native plant fibers, wool, alpaca, cotton, metallic yarn, and natural dyes, including indigo. Through this process, they have developed an integrated approach to textile making, from cultivation and processing to dyeing and weaving. Drawing on this sustained engagement with diverse artisanal traditions, they explore how techniques and materials carry, preserve, and transmit the histories of people and places.

Combining intricate weaving structures with a nuanced exploration of color, texture, and light, their works evoke the geological formations, atmospheric conditions, and cosmological imaginaries of the Venezuelan landscape. Through layered compositions and complex interlacing techniques, they move between abstraction and references to the natural environment, creating a visual language in which textile becomes both medium and subject: a material record of environmental processes, collective memory, and human experience. Their approach thus extends beyond the formal possibilities of weaving, proposing textile making as a form of knowledge production through which the relationship between human communities and their surroundings is continually negotiated and reinterpreted.

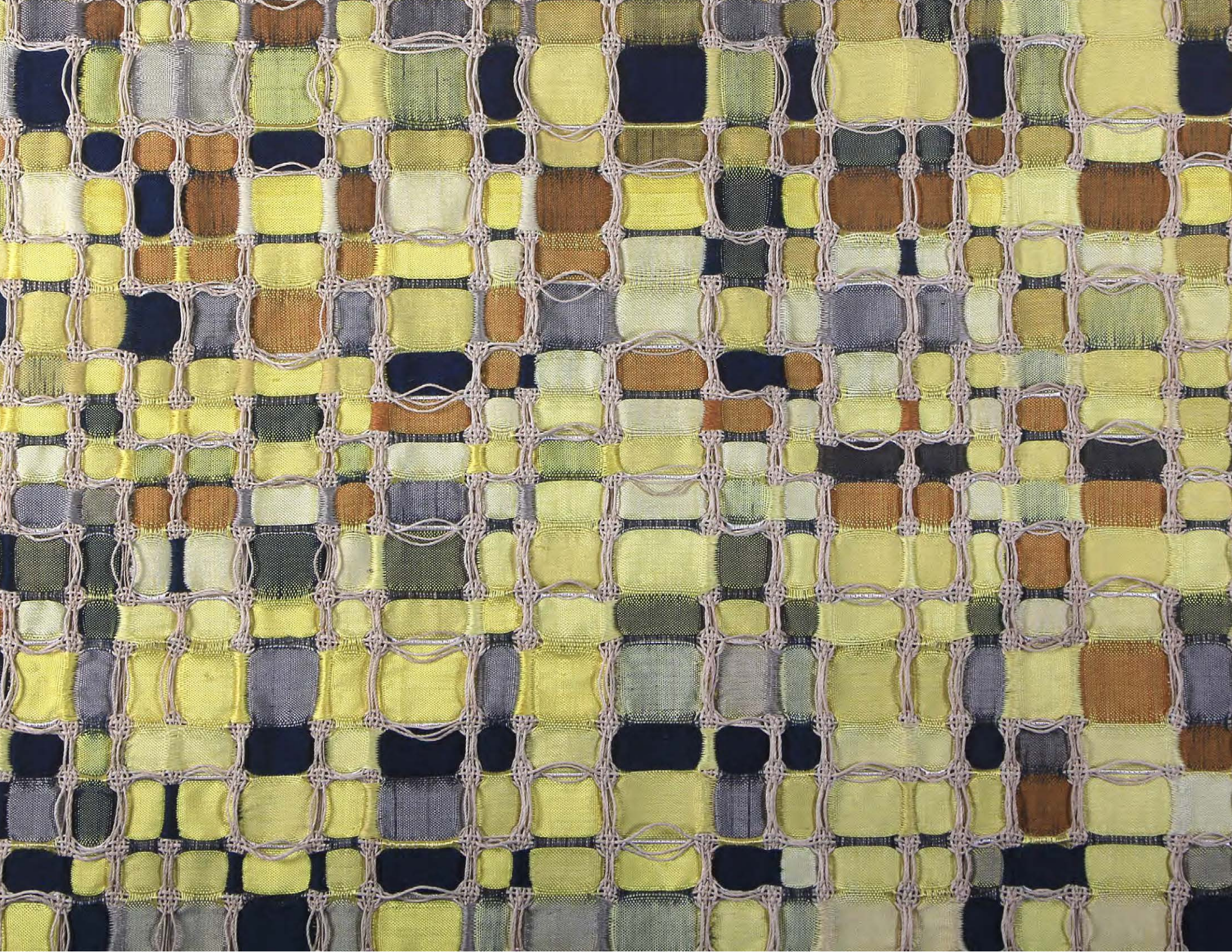
In Spring 2028, Nara Roesler and Andrew Kreps Gallery will present a major exhibition dedicated to the artists, their first exhibition in New York, curated by Luis Pérez-Oramas, Senior Curatorial Director at Nara Roesler, occupying both galleries' spaces.

Their work has been exhibited internationally and is featured in the collections of the Art Institute of Chicago, Illinois; the Whitworth Art Gallery, Manchester, United Kingdom; Cooper Hewitt, Smithsonian Design Museum, New York; LongHouse Reserve, New York; and the Toledo Museum of Art, Ohio. In 2017, they received the Smithsonian Artist Research Fellowship, followed by an artist residency at the Josef and Anni Albers Foundation in 2018 and a residency at the Toledo Museum of Art in 2025.



MARÍA DÁVILA AND
EDUARDO PORTILLO
Nebula Dos Tiempos, 2026

Silk, moriche, alpaca, wool and natural dyes
73 3/8 x 50 3/8 inches (186.5 x 128 cm.)
MDEP26-011
$ 40,000





CHIARA CAMONI
(b. 1974, Piacenza, Italy; lives and works in Seravezza (Lucca), Italy)

Over the past decade, Chiara Camoni has built a singular practice that connects the process of craft with the spiritual world. Employing materials traditionally associated with the domestic - ceramics, dyed fabrics, and loom-weaving, Camoni develops works in types, or series, which share a distinct visual language. Large-scale figures made from terracotta and adorned with intricate detail recall ancestral deities, while intimately scaled works referencing Egyptian canopic jars create a direct experience with the viewers. Hanging silks are dyed with vegetation, creating evocative images that reference the female form, while inviting chance into their process. Across Camoni's practice, her works maintain a deep relationship to the place in which she works, utilizing natural materials gathered from the landscape surrounding her studio, and involving a broader community, often of women, to help realize her projects. Brought to life through collective means, and deeply connected to ritual rites and practices, Camoni's works bring the spiritual languages of the past into a new history of the present.

Chiara Camoni (b. 1974, Piacenza, IT), lives and works in a mountain village on the Versilian coast in northern Tuscany. She currently represents Italy at the 61st International Art Exhibition Venice Biennale, Venice, IT with the project *Con te con tutto*, curated by Cecilia Canziani and on view through November 22, 2026.

Additionally, Chiara Camoni's solo exhibition *Luccicanza. Di fiori e di filo, di pietra e di terra, di pelle e di radice*, is on view through November 22 at Fondazione Zegna, Trivero Valdilana, Italy, and in October 2026 La Società Delle Api, Silvia Fiorucci Collection presented Chiara Camoni's solo exhibition *I fiori del male*, curated by Alice Motard and currenlty on view at their location in Rome through January 26, 2027.

Other recent solo exhibitions include *Erguidas, yacentes*, Museo Patio Herreriano, Valladolid, ESP, 2025; *Call and Gather. Sister, Moths and Flame Twisters. Lioness Bones, Snakes and Stones*, Hangar Bicocca, Milan, IT, 2024; *murmur, buzz, hiss and rub*, Cample Line, Dumfriesshire, Scotland, UK, 2024; *Inizio fine. Rotondo. Tutte le cose del mondo.* Palazzo Collicola, Spoleto, IT, 2024; *Whispers, world above, world below*, A Tail of A Tub, Rotterdam, NL, 2023; *La Meraviglia*, CEAAC, Strasbourg, FR, 2021; *Deux Soeurs*, CAPC, Musée d'art contemporain de Bordeaux, Bordeaux, FR, 2021; *Sisters*, Middlesbrough Institute of Modern Art, Middlesbrough, UK, 2018.

Camoni's work is currently included in *Pollen*, on view through January 31, 2027 at CAPC Musée d'art contemporain Bordeaux, FR. Her work is held in the permanent collections of IAC, Villeurbanne, France; Frac Bretagne, Rennes, France; GAM, Torino, Italy; MAMbo, Bologna, Italy; MACRO, Rome, Italy; MIMA Middlesbrough Institute of Contemporary Art, Middlesbrough, UK among others.



CHIARA CAMONI
Demoni della Notte, 2026

Black terracotta glazed with copper oxide, costume jewelry
Dimensions variable
Exhibited dimensions: 14 x 25 5/8 x 10 1/4 inches (35.5 x 65 x 26 cm.)
CC26-056
€ 22,000





CHIARA CAMONI
Demone della Terra con la sua Ombra #01, 2026

Plastic, costume jewelry, stoneware glazed with ash, earth, and sand
Dimensions variable
Exhibited dimensions: 15 x 15 x 16 7/8 inches (38 x 38 x 43 cm.)
CC26-044
€ 14,000





CHIARA CAMONI
Piccolo Demone (Materia) #06,
2026

Stoneware glazed with ash, soil and sand, plastic and costume jewelry
10 5/8 x 7 1/8 x 4 3/8 inches
(27 x 18 x 11 cm.)
CC26-041
€ 9,000



LAURA OWENS
(b. 1970, Euclid, OH; lives and works in Los Angeles, CA)

Laura Owens began exhibiting her work in the mid-1990s and quickly became known for her innovative approach to painting that infuses traditional methods with unconventional ones, including printmaking and digital manipulation. She combines these varied techniques to create destabilizing illusions of depth, extending her paintings beyond the confines of the canvas into three-dimensional space. Her work encompasses a wide range of references, from art history, decorative arts, and craft traditions, to mass media and personal anecdotes. In addition to her large-scale canvases, Owens's practice extends to handmade books, wallpaper, and sculpture.

Her work has been the subject of numerous one-person museum exhibitions, including the Cleveland Museum of Art (2021), the Fondation Vincent van Gogh in Arles, France (2021), the CCA Wattis Institute for Contemporary Arts in San Francisco (2016), the Secession in Vienna (2015), the Kunstmuseum Bonn (2011), the Kunsthalle Zürich (2006), and the Museum of Contemporary Art in Los Angeles (2003). In 2017, a mid-career retrospective of her work was organized by the Whitney Museum of American Art in New York and traveled to the Museum of Contemporary Art in Los Angeles and the Dallas Museum of Art.



LAURA OWENS
Untitled, 2015

Screen printing ink, oil, and Flashe on Gampi Torinoko paper, mounted on mat board
30 x 19 1/4 inches (76.2 x 48.9 cm.)
LO26-003
$ 285,000



JAMES LAVADOUR
(b. 1951, Pendleton, OR; lives and works in Pendleton, OR)

James Lavadour creates dynamic, layered abstract landscapes rooted in the terrain of his homeland, the Umatilla Reservation in eastern Oregon. Drawing on decades of observation, he evokes the rolling fields, canyons, and peaks of the Blue Mountains through compositions of saturated color and richly worked surfaces. Built through repeated acts of layering, scraping, and washing pigment, his paintings undergo cycles of accumulation and erosion that echo the geological forces they reference. The grid, a recurring structure in his work, serves as a framework for charting how the landscape changes and endures over time.

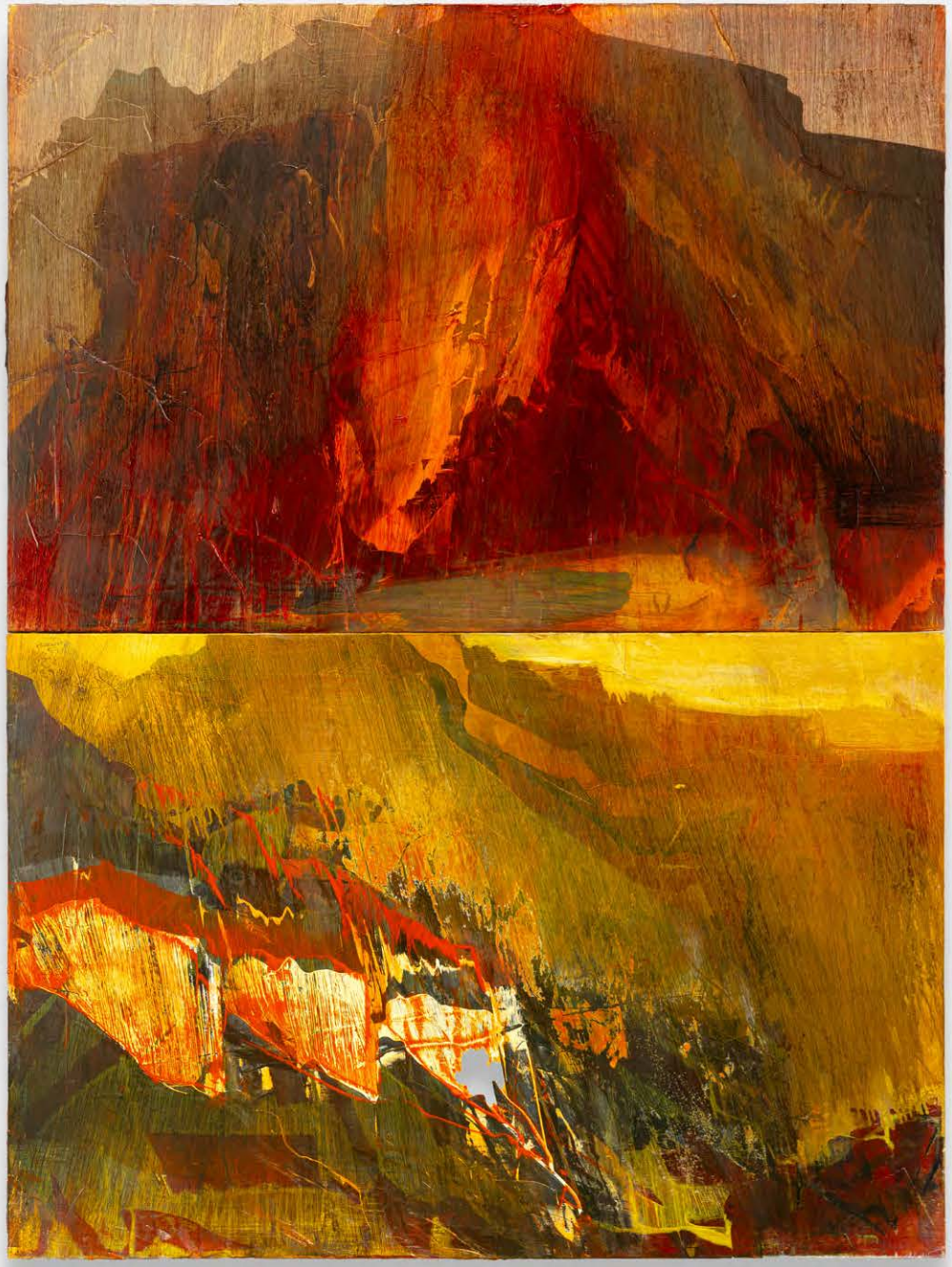
A self-taught artist working since the 1980s, Lavadour has long balanced his practice with a deep commitment to his tribal community, working in education, housing, and natural resource management for the tribal government. In 1993, he co-founded Crow's Shadow Institute of the Arts, a nonprofit print studio that creates social, economic, and educational opportunities for Native Americans through artistic development. His work has been exhibited widely, including a recent survey show at the Jordan Schnitzer Museum of Art at the University of Oregon that traveled to the Northwest Museum of Arts and Culture in Spokane, Washington, and group exhibitions at Crystal Bridges Museum of American Art,Bentonville, Ar; the Smithsonian's National Museum of the American Indian, Washington, D.C.; National Gallery of Canada, Ottawa; and Toledo Museum of Art, OH.

Lavadour has received significant recognition throughout his career, including the 2019 Hallie Ford Fellowship Award, an Honorary Doctorate of Human Letters from Eastern Oregon University, the Joan Mitchell Award, and the Seattle Art Museum's Betty Bowen Memorial Recognition Award. His work is held in the permanent collections of the Whitney Museum of American Art, the Smithsonian National Museum of the American Indian, Crystal Bridges Museum of American Art, the Seattle Art Museum, the Portland Art Museum, and numerous other institutions.



JAMES LAVADOUR
WHAT THE LAND SAYS II,
2023

Oil on wood panel
24 x 36 inches (61 x 91.4 cm.)
JLAV26-017
$ 28,000



JAMES LAVADOUR
NOW OR NEVER MORE THAN EVER I, 2025

Oil on wood
48 x 36 inches (121.9 x 91.4 cm.)
JLAV26-003
$ 48,000



SOPHIA LOEB
(b. 1997, São Paulo, Brazil; lives and works in London, United Kingdom, and São Paulo, Brazil)

Sophia Loeb takes a sculptural approach to paint, building immersive fields of color through gestural brushstrokes, oil stick marks, and hand-applied pigments. Layers are then scraped, reworked, and reapplied to achieve a dense, tactile surface. Guided equally by material and intuition, Loeb works on her paintings from all angles, shifting and rotating her canvases as she builds her compositions, recording her own bodily involvement in the process. Landscapes reminiscent of those encountered in her native Brazil emerge from, and recede into, a forest of marks. Lending themselves to an experiential response, Loeb's works seek to forge a deeper connection between our interior lives, fleeting thoughts and emotions, and the increasingly fragile environment that we live in.

Sophia Loeb's work is currently included in *Donated with love*, on view through November 15, 2026 at Albertina Museum, Vienna, Austria.

Her work is held in the permanent collections of the Albertina Museum, Vienna, Austria; Modern Art Museum of Fort Worth, Texas; Institute of Contemporary Art, Miami; Green Family, Dallas; Olivia Foundation, Mexico City; and Pond Society, Shanghai, among others. In 2025, Loeb's work was included in the exhibitions *At the Limits of Form*, Museu Inimá de Paula, Belo Horizonte, Brazil; and *Abstraction (re)creation - 20 under 40*, X Museum, Beijing, travelled from Le Consortium, Dijon, 2024; and *Wings of a Butterfly*, Ingleby, Edinburgh.

Loeb graduated from Goldsmith's University, London, in 2020 and received her Masters in painting from the Royal College of Art, London, in 2023. She now lives between London and Sao Paulo.



SOPHIA LOEB
A origem dos Sóis (The origin of Suns), 2026

Oil, pigment and oil stick on canvas
27 1/2 x 39 3/8 inches (70 x 100 cm.)
On reserve (£ 25,000)



DENZIL FORRESTER
(b. 1956, Grenada; lives and works in Truro, United Kingdom)

Born in Grenada in 1956, Denzil Forrester moved to London in 1967. Over the course of five decades, he has built a singular practice documenting the dynamic dance halls of London Dub and Reggae scenes, which blossomed in his youth. Often drawing on his own life studies, Forrester's work pulsates with rhythm, capturing crowds of people moving in unison with the beat of the music. Flashes of vivid color, gestural brushstrokes and frenetic compositions characterize his work. Forrester explains: "I just wanted to draw movement, action and expression. I was interested in the energy of the crowd, particular dance movements and what the clubbers wore. In these clubs, city life is recreated in essence: sounds, lights, police sirens, bodies pushing and swaying in a smoke-filled room."

The dance hall is not solely a celebratory space, but one where community, and politics intersect. Certain works depict police invading spaces of joyful conviviality, standing watch beside towering speakers at the back of dancehalls and taking revelers away, speaking to how Black life is surveilled, and disrupted.

Their poignancy is enhanced through an exhilarating irradiation, fracturing, or evacuation of light, from the revelation of bodies massed and united in rhythm and movement, flashing glimpses of DJ's and dancers in darkened basements, to the somber scenes of the death of his friend Winston Rose in police custody."

Forrester's work was recently included in the group shows *Dancing the Revolution: From Dancehall to Bad Bunny*, MCA Chicago, *Curtain Up!,* The Lowry, Manchester, UK, *Salon*, Lismore Castle Arts, Waterford, Ireland, *Dace Out*, Royal West of England Academy, and *Joyful Noise*, Salisbury Cathedral, England. In 2024, Andrew Kreps, in collaboration with Stephen Friedman, presented *Two Islands, One World*, curarted by Sheena Wagstaff. Major solo exhibitions were held at at Kemper Museum of Contemporary Art, Kansas City, Missouri and Institute of Contemporary Art, Miami, Florida in 2023. Forrester is the recipient of The Robson Orr TenTen Award 2024 and he was awarded the decoration of Member of the Most Excellent Order of the British Empire or MBE in December 2020. His work has been exhibited in numerous institutions, including the Philadelphia Museum of Art, Pennsylvania; National Portrait Gallery, London; Institute of Contemporary Art, Miami; Kemper Museum, Kansas City; Hayward Gallery, London; Ashmolean Museum, Oxford; Whitechapel Gallery, London; Barbican Art Gallery, London; Studio Museum in Harlem, New York; Museum of Contemporary Art Chicago; and Tate St Ives, Cornwall, amongst others. He participated in the 58th Carnegie International, Pittsburgh. Forrester's works can be found in the collections of Institute of Contemporary Art, Miami; Metropolitan Museum of Art, New York; Tate, London; Arts Council Collection, London; Government Art Collection, London; Harris Museum & Art Gallery, Preston, England; Morley College, London; Aïshti Foundation, Lebanon; and Long Museum, Shanghai, among others.



DENZIL FORRESTER
Tutti-Frutti Tu, 2024

Oil on canvas
107 7/8 x 79 7/8 inches (274 x 203 cm.)
DZF24-022
£ 175,000



HADI FALAPISHI
(b. 1987, Tehran, Iran; lives and works in New York, NY)

In his work, Hadi 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 result from private sessions in the darkroom, where Falapishi manipulates the surface of photosensitive paper using 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 (b. 1987) lives and works in New York. In 2025, Andrew Kreps Gallery presented *Gut Feelings (Trauma Dumps and Love Bombs)*, Falapishi's third solo exhibition with the gallery. In the same year, a selection of Falapishi's works were included in *2025 Annual Exhibition*, The Campus, Hudson, NY, and his work *Young and Clueless* (2021) was included in *Diary of Flowers: Artists and their Worlds*, Museum of Contemporary Art, Los Angeles, CA and in *Super Duper*, Metropolitan Opera, New York. In 2022, CCA Goldsmith's London presented the first institutional exhibition of Falapishi's work in Europe, *As Free As Birds*. Additionally, in 2022, Power Station, Dallas presented the solo exhibition *Young and Clueless*. Falapishi's work was also included in the *2022 Invitational Exhibition of Visual Arts* at the American Academy of Arts and *Letters, New York*, Greater New York 2021, MoMA PS1, New York, *100 Drawings from Now* at The Drawing Center, New York, 2020, In Practice: Total Disbelief, SculptureCenter, Long Island City, 2020, and *Open Call*, The Shed, New York, 2019. Falapishi received his MFA in Photography from Bard College, Annandale-on-Hudson, New York in 2016. His work is held in the permanent collections of the Whitney Museum of American Art, New York, and MoCA, Los Angeles.



HADI FALAPISHI
Professional Artist In Search Of Lost Time, 2026

Oil on canvas in artist's frame
16 x 20 inches (40.6 x 50.8 cm.); 17 3/4 x 21 3/4 x 1 inches (45.1 x 55.2 x 2.5 cm.) framed
HAF26-041
$ 22,000


ROLEX
SWISS MADE

ERNIE BARNES
(b. 1938, Durham, NC; d. 2009, Los Angeles, CA)

Ernie Barnes was born in 1938 in segregated Durham, North Carolina. 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 everyday life. By the 1970s, Barnes would rise to national prominence as his works were featured in the television show Good Times. His seminal 1976 painting *The Sugar Shack* was chosen by Marvin Gaye as the cover of his album *I Want You*, from the same year. Painted from Barnes' memory, the work is richly layered, with its dense composition filled with revelers and dancers exaggerated in their movements and form, creating an exuberant depiction of Black life.

This year, Canton Museum of Art, Ohio presented *Good Times: The Artistic Journey of Ernie Barnes*. Additionally, from December 1st, 2026 through April 2027, Barnes' iconic painting *The Sugar Shack* will be on view at ICA Institute of Contemporary Art Miami.

In 2020, UTA Artist Space, Los Angeles presented *Liberating Humanity from Within*, a survey exhibition of Barnes' work, followed by *Ernie Barnes: Where Music and Soul Live* in 2023. In the past, other institutional retrospectives of his work were 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.

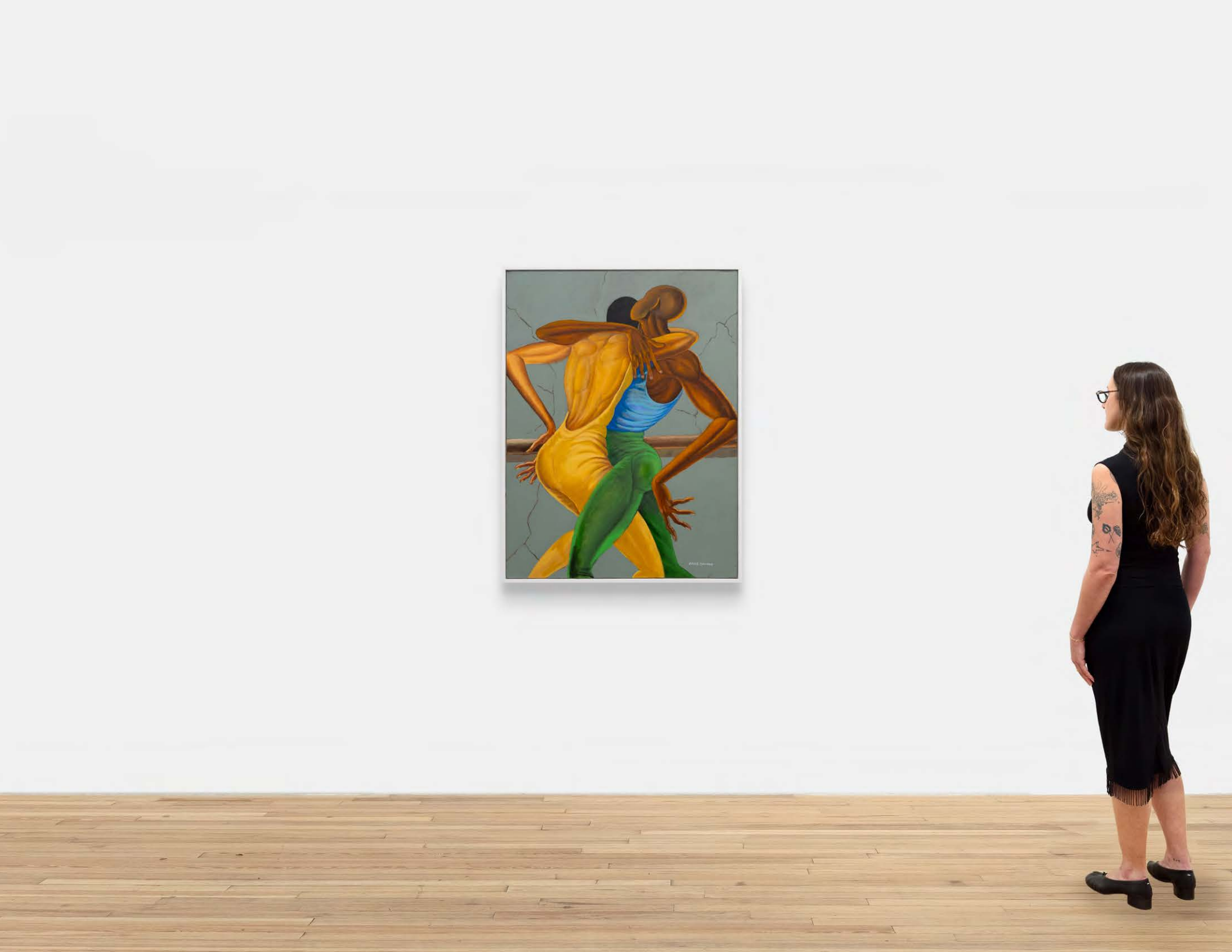
Barnes' work is currently held in the permanent collections of the African American Museum Philadelphia, Philadelphia; California African American Museum, Los Angeles; Pro Football Hall of Fame, Canton, Ohio; Canton Museum of Art, Canton, Ohio; The Lucas Museum of Narrative Art, Los Angeles; The Morgan Library & Museum, New York; Brigham Young University Museum of Art, Provo, Utah; North Carolina Central University Art Museum, Durham, North Carolina; and the American Sport Art Museum and Archives, Daphne, Alabama, among others.

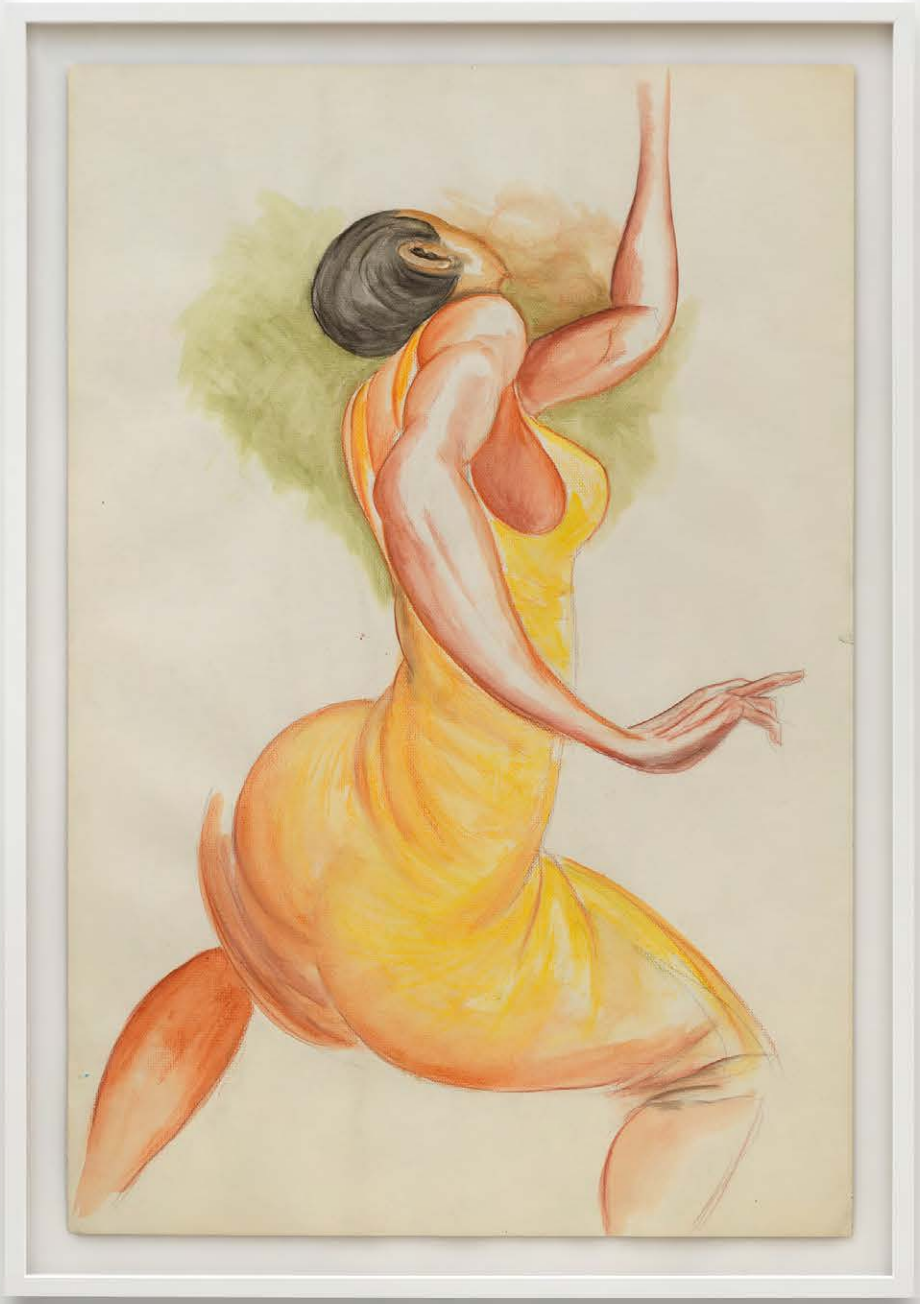


ERNIE BARNES
Composition, 2008

Acrylic on canvas
40 x 30 inches (101.6 x 76.2 cm.)
EB26-009
$ 360,000







ERNIE BARNES
Yellow Dancer, Short Hair, 1987

Acrylic on paper
37 x 25 inches (94 x 63.5 cm.);
42 x 29 1/2 x 1 1/2 inches
(106.7 x 74.9 x 3.8 cm.) framed
EB24-027
$ 60,000





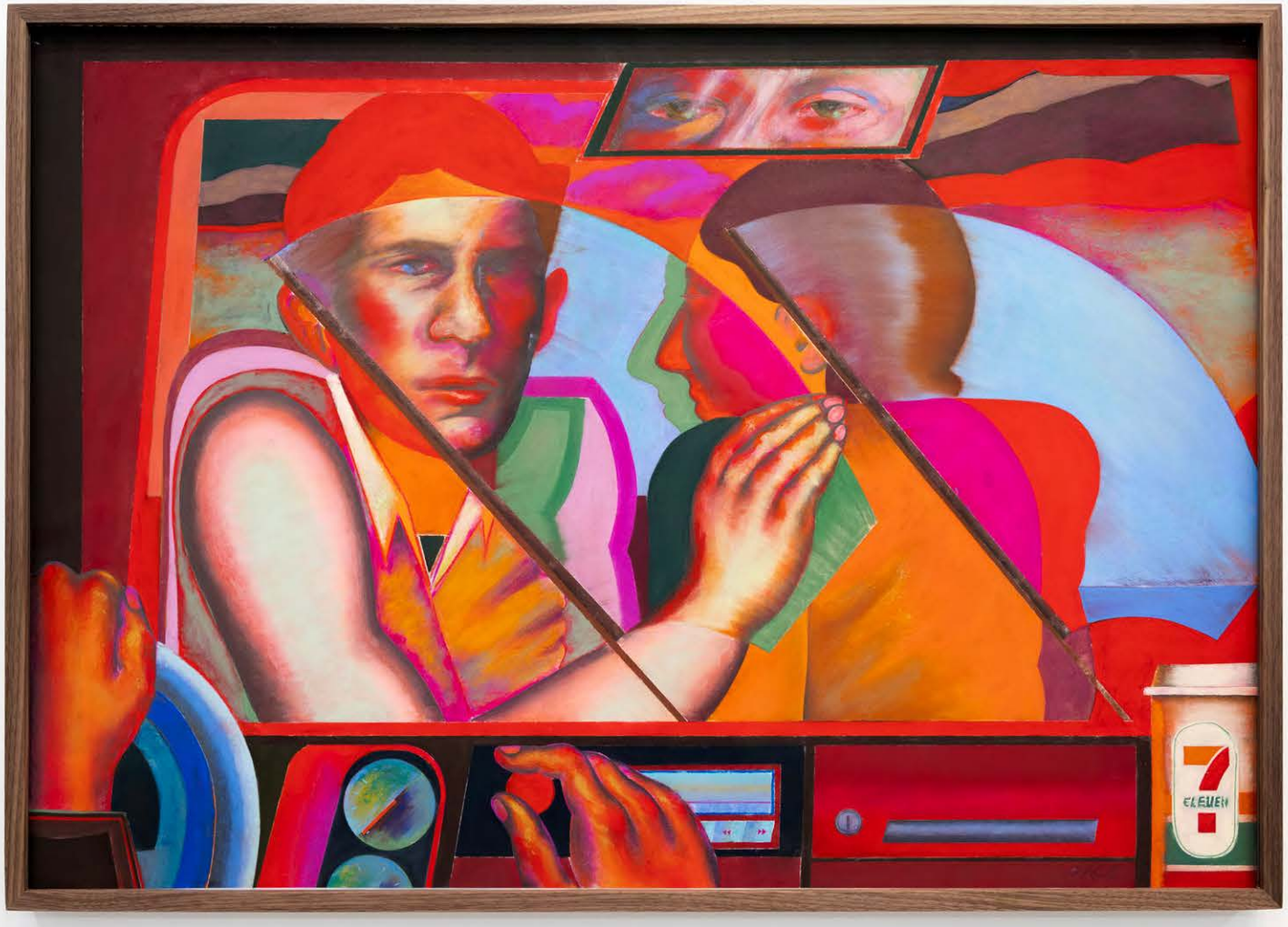
ERNIE BARNES
Hurdler, 1979

Graphite on paper
23 x 29 inches (58.4 x 73.7 cm.)
EB21-048
$ 35,000

PACE TAYLOR
(b. 1992, San Jose, CA; lives and works in Kingston, NY)

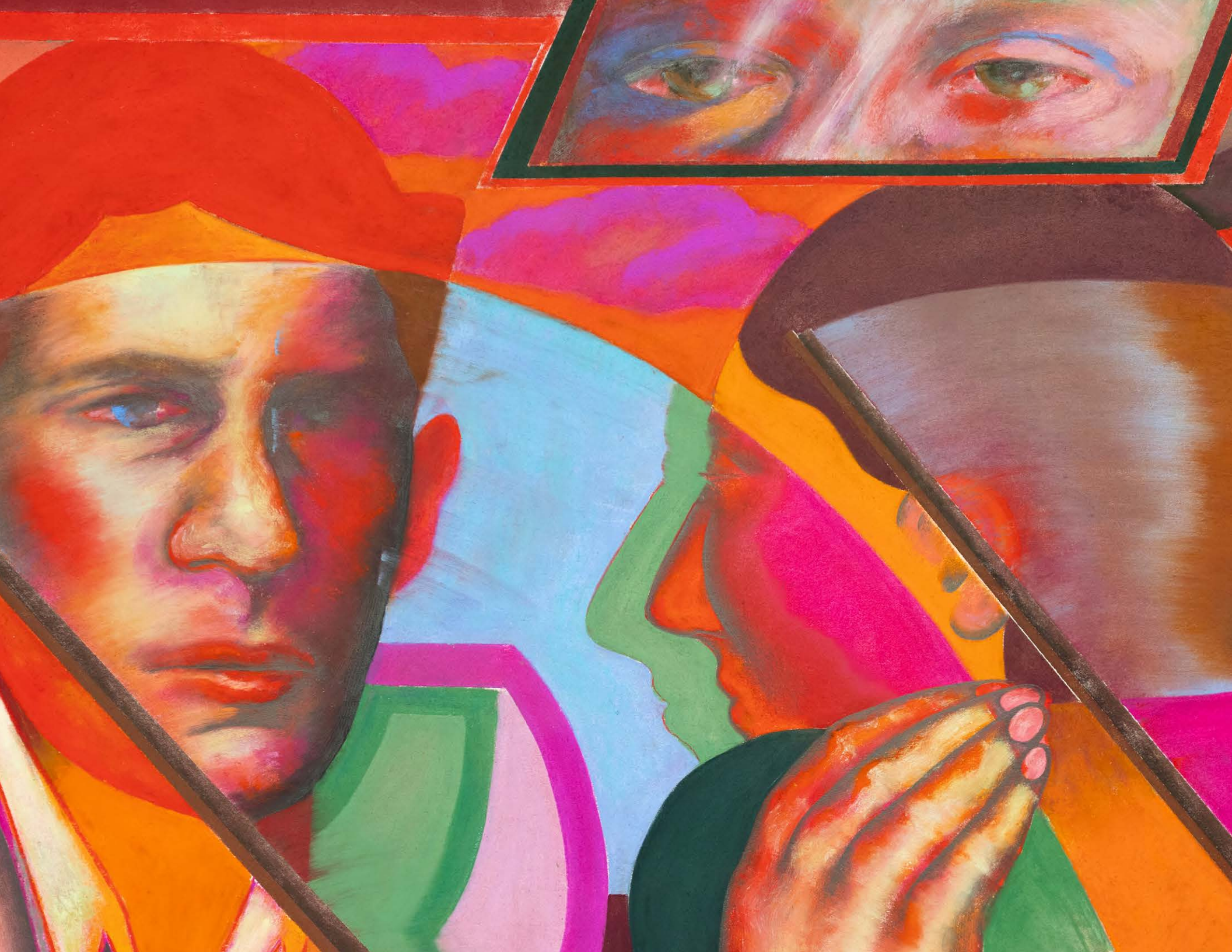
Pace Taylor's (b. 1992) highly saturated compositions use color to build emotional and psychological tension. Drawing on a range of references, including music, cinema, and their own autobiography, figures are caught in transitory moments, as space appears to collapse and flatten around them. Often seen through windows, or fragmented in reflections, Taylor's figures appear both isolated, and surveilled, evoking a uniquely contemporary form of alienation. Fields of expressive color abut geometric forms, and dynamic movement finds itself blunted by architecture, as narrative is built throughout the page. Caught in these liminal spaces, and moments, Taylor seeks to express the vastness of human experience and its complexity, as we move through cycles of desire, confusion, grief, and loss.

Pace Taylor lives and works in Kingston, NY. They received their BFA in Digital Arts from the University of Oregon (2015), and have since shown their work internationally. They have participated in the Ford Family Foundation's Golden Spot Residency at Caldera, Tropical Contemporary's Transformation Residency, Centrum's Emerging Artist Residency, and received an Individual Artist Fellowship from the Oregon Arts Commission in 2022. In 2023, they were awarded the Don Bachard Fellowship by the Christopher Isherwood Foundation to study at the Royal Drawing School of London.



PACE TAYLOR
Here, Sometimes, 2026

Soft pastel and pencil on paper
28 x 40 inches (71.1 x 101.6 cm.)
PTA26-002
$ 10,000



HAROLD STEVENSON
(b. 1929, Idabel, OK; d. 2018, Idabel, OK)

Over the course of seven decades, Harold Stevenson created a singular body of work focused on the depiction of the human form, as "naked, beautiful, and bigger than [one's] ideas." He remained radically unabashed about the sensual content of his work, even in the face of censorship, like In 1964, when Italian police confiscated his paintings from an exhibition in Venice, nearly landing his then-dealer, Iris Clert in prison. Stevenson's career would be marked equally by these misfires, including curator Lawrence Alloway's rejection of his monumental work, *The New Adam*, from the Guggenheim exhibition, *Six Painters and the Object*, as it was by the kaleidoscopic connections he forged in New York and Europe. First moving to New York in 1949 to study at the Art Student's League under Yasuo Kuniyoshi, he met Andy Warhol that same year, and would later be the subject of Warhol's first film. The prominent art dealer Alexander Iolas soon became a steadfast supporter of his work, enabling him to move to Paris in the late fifties. While in Europe, Stevenson befriended Peggy Guggenheim and entered into a relationship with Lord Timothy Willoughby, who would model for his paintings until his disappearance at sea in 1963. While both Stevenson's life and work lent themselves to a certain sensationalism, they were anchored in an exploration of the fullness of human experience, including desire. Often depicting enlarged fragments of the body in tightly cropped compositions, Stevenson sought to create tension and narrative outside of the works' frames, suggesting the enduring power of the human form as a tool for communication.

Stevenson's monumental work, *The New Adam*, 1962, was recently included in *Sixties Surreal* at the Whitney Museum of Art, New York, on view from September 24, 2025 through January 19, 2026. In 2025, Art Omi, Ghent, presented the first institutional exhibition of Stevenson's work in New York titled, *Less Real Than My Routine Fantasy*, curated by Sara O'Keeffe. Earlier that year, the gallery presented Stevenson's first solo exhibition in New York over twenty years. Stevenson exhibited extensively throughout his life, including in the landmark 1962 exhibition New Realists at Sidney Janis Gallery, New York. His work was shown in the 1963 Whitney Annual and included in both the Piccola Biennale, 1962 and the Biennale Flottante, 1964, organized by Iris Clert as collateral events of the Venice Biennale. In 1999, Stevenson's painting *The New Adam*, 1962, was exhibited at the Andy Warhol Museum, Pittsburgh. Harold Stevenson maintained a close relationship to his hometown of Idabel, Oklahoma, returning frequently throughout his life, often documenting its broader community in his work. In 2005, he moved back permanently, where he continued to paint until his death in 2018.

Harold Stevenson's works are held in the permanent collections of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; MoMA Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Yale University Art Gallery, New Haven; Oklahoma City Museum of Art, and the Blanton Gallery at the University of Texas, Austin, among others.



HAROLD STEVENSON
Matthew 25:6, 1986

Oil on canvas
81 x 60 3/4 inches (205.7 x 154.3 cm.)
HAS26-123
$ 85,000





EVERLYN NICODEMUS
(b. 1954, Marangu, Tanzania; lives and works in Edinburgh, United Kingdom)

Born in Kilimanjaro, Everlyn Nicodemus relocated to Europe in the 1970s, where she would move across Sweden, France, Belgium and finally Scotland, where she currently lives and works. Her years of emigration were marked by harassment, persecution and isolation, eventually culminating in a traumatic breakdown - which she describes as a near-death experience - and the beginning of her suffering of PTSD. Drawing on personal experience Nicodemus' work explores the universal issues of racism, cultural trauma, human suffering and the marginalization of women throughout history. Amidst the adversities, Nicodemus turns to art-making as a way of healing. She creates out of necessity, her unique body of work is a spontaneous outpouring of emotions into multiple forms: paintings, collaged books, photographs, poems and assemblages where textiles, straw and other natural materials overlap with metal wire and found objects. A recurring element in her figurative paintings is the female body, instrumental in reclaiming freedom and the lost stories of women from minority communities.

In 2025, Wiels, Brussels, Belgium, presented Everlyn Nicodemus' solo exhibition *Black Bird*. In 2024, the National Galleries of Scotland presented an expansive retrospective of Nicodemus' work; the exhibition was made possible because Nicodemus was the winner of the 2022 Freelands Award.

One of the strongest feminist voices to emerge from Eastern Africa in the last three decades, Everlyn Nicodemus is an artist, writer, and curator. Between 1994 and 2000, Nicodemus served on the advisory board of *Third Text*, the leading international journal dedicated to the critical analysis of contemporary art in the global field. In 2012, Nicodemus was awarded her PhD from Middlesex University following the submission of her thesis "African Modern Art and Black Cultural Trauma." She subsequently co-edited the influential book Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernism, which was published in 2012.



EVERLYN NICODEMUS
Emellan [Between], 1984

Acrylic on canvas
39 1/3 x 31 1/2 inches (100 x 80 cm.)
EN21-007
$ 65,000



CHAR JERÉ
(b. 1983, Rochester, NY; lives and works in Brooklyn, NY)

Drawing on her own autobiography and background in data analytics, Brooklyn-based artist Char Jeré's (b. 1983, Rochester, NY) practice is rooted in what they have coined as Afro-fractalism, a philosophy that builds on the foundations of Afrofuturism. In a practice that spans sound, painting, installation, and video, Jeré proposes time as non-linear, and multidimensional, connecting lived experiences with the inherited histories of their ancestors. Examining both the connections, and fractures within Black diasporic history, Jeré's work bridges the past, present, and the future to reshape and reclaim narratives around race and technology, particularly how technology's promise of neutrality has often disguised its end use as a tool of harm.

Recently in 2026, Char Jeré's work was included in *ECHO DELAY REVERB: American Art, Francophone Thought* at Palais de Tokyo, Paris. In 2025, Andrew Kreps Gallery presented *Remembering the Mind: A Study in Progress*, the first Jeré's solo exhibition with the gallery, and her work was additionally included in the *2025 Campus Annual Exhibition*. In 2023, Artists Space, New York presented *Zoo or an Orchestra*, Char Jeré's first exhibition in New York. She received a MFA in Sound Art from the Computer Music Center at Columbia University in 2023. Additionally, Jeré earned an MS in Data Analytics and Visualization from Pratt Institute in 2021.



CHAR JERÉ
Zone of Nonbeing (Black Women, Feminism, and Black Liberation: Which Way?), 2025 - 2026

Ceramic, book
Dimensions variable
Exhibited dimensions: 53 x 48 inches (134.6 x 121.9 cm.)
CHJ26-015
$ 18,000


BLACK WOMEN, FEMINISM, AND
BLACK LIBERATION: WHICH WAY?
VIVIAN V. GORDON
?
POWER
Jobs



KENNETH VICTOR YOUNG
(b. 1933, Louisville, KY; d. 2017, Washington, D.C.)

While studying physics and chemical engineering at the University of Louisville, Young befriended Sam Gilliam, Bob Thompson, and Robert Douglas, and later joined Gallery Enterprise, a collective formed to create exhibition opportunities and community for emerging Black artists. Young's involvement with the collective, together with conversations with the local artist community, ultimately drew him away from the sciences and towards a lifelong practice of painting.

In 1964, Young moved to Washington, D.C., where he became acquainted with artists associated with the Washington Color School, including Gene Davis, Morris Louis, and Kenneth Noland, who were experimenting with staining and poured-acrylic methods. Like many of these artists, Young worked on unstretched, unprimed canvas placed on the floor or slanted surfaces, allowing diluted acrylic pigment poured directly on the surface to soak directly into the fibers, a practice that became known as "stain-painting." However while Young, along with Sam Gilliam and Alma Thomas, worked alongside these artists, they were overlooked from early accounts of the movement owing to the Civil Rights politics of the period and, in Young's and Gilliam's case, their later arrival in Washington.

By the late 1960s, Young was developing his distinctive "orb" paintings, where soft-edged organic forms appear suspended in fields of color. Varying in opacity, scale, and density, the orbs' sense of movement and spatial depth reflects Young's lifelong love of jazz, the music that regularly filled his studio. The repetition and improvisational nature of his techniques, together with the energetic compositions, mimicked the construction of jazz solos. At the same time, their molecular appearance recalls Young's early studies in physics and chemical engineering, suggesting both microscopic and celestial worlds. He would continue to innovate with new tools and techniques throughout his career, including sponges, spray bottles, airbrushes, and traditional paintbrushes, to produce haloed objects, plume-like forms, and fusions of colors. Balancing chance with control, these early paintings embody what Young described as a desire to find "unity in this chaotic existence, of which I am a part."

In September, Young was the subject of a solo exhibition at Samek Art Museum at Bucknell University, Lewisburg, Pennsylvania, curated by Sarah Battle, scheduled to travel to KMAC in Louisville, Kentucky, in 2027. His paintings are held in the collections of the Pérez Art Museum, Miami; the National Gallery of Art, Washington, D.C.; Smithsonian American Art Museum, Washington, D.C., the Solomon R. Guggenheim Museum, New York, the Columbus Museum, Columbus, Georgia, The Birmingham Museum of Art, Birmingham, Alabama; The Stanley Museum of Art, Iowa City, Iowa; and The Delaware Art Museum, Wilmington, DE.



KENNETH VICTOR YOUNG
Untitled, 1972

Acrylic on canvas
56 x 66 inches (142.2 x 167.6 cm.)
KVY26-002
$ 135,000





GOKULA STOFFEL
(b. 1988, Porto Alegre, Brazil; lives and works in São Paulo, Brazil)

Gokula Stoffel embraces the accidental as a co-creator of her paintings and sculptures. Whether unraveling a patch of paint to depict an arm or turning a human figure into the image of a landscape, Stoffel is interested in the distortions and upheavals of form and scenery. Upholstery, weaves, resins, natural and synthetic fibers, share space in compositions that articulate a free execution with palpable emotional intensity, reflecting a sinuous practice that is not tied to technique, but instead shares an underlying order guided by the artist's hand, and the inherent qualities of material.

Her solo exhibitions include *Spell*, François Ghebaly, Los Angeles, CA (2026), *Titirimundi*, Isla Flotante, Buenos Aires, Argentina (2026); *Continua a ser*, Centro Cultural Veras, Florianópolis, Brazil (2025); *Um lugar para a cabeça*, Fortes D'Aloia & Gabriel, São Paulo, Brasil (2025); *Thinking Hands*, François Ghebaly, New York, NY (2024); *The Moon Between My Teeth*, Elizabeth Xi Bauer, London, UK (2023) *Espantália*, Lanterna Mágica | Projeto Vênus, São Paulo, Brazil (2023); *Persona*, Fortes D'Aloia & Gabriel, São Paulo, Brazil (2021); *Fevereiro*, Mendes Wood DM, São Paulo, Brazil (2019); *Change-Change Project*, Budapest, Hungary (2018); *Para-Sol*, Pivô, São Paulo, Brazil (2018); *Alvorada de Vênus*, Auroras, São Paulo, Brazil (2018). Among her recent group shows are *Head Stretch*, Andrew Kreps Gallery, New York, NY (2026); *flyleaf and liner*, Hirosaki Museum of Contemporary Art, Hirosaki, Japan (2025); *Corpos Terrestres, Corpos Celestes*, Galatea Salvador, Salvador, Brazil (2025); *Nunca só essa mente, nunca só esse mundo, Carpintaria*, Rio de Janeiro, Brazil (2023); *Drops*, Galeria Index, Brasília, Brazil (2021); *Punk Alegria Tropical*, Galeria Dândi, São Paulo, Brazil (2019); *Nightfall*, Mendes Wood DM, Brussels, Belgium (2018); *Individuation as an Instrument of Abstraction*, Kunsteverein, Berlin, Germany (2016) and *Abre Alas #12*, A Gentil Carioca, Rio de Janeiro, Brazil (2016).



GOKULA STOFFEL
Eclipse, 2026

Oil and oil stick on linen
31 1/8 x 41 3/8 inches (79 x 105 cm.)
GS26-002
$ 10,000

