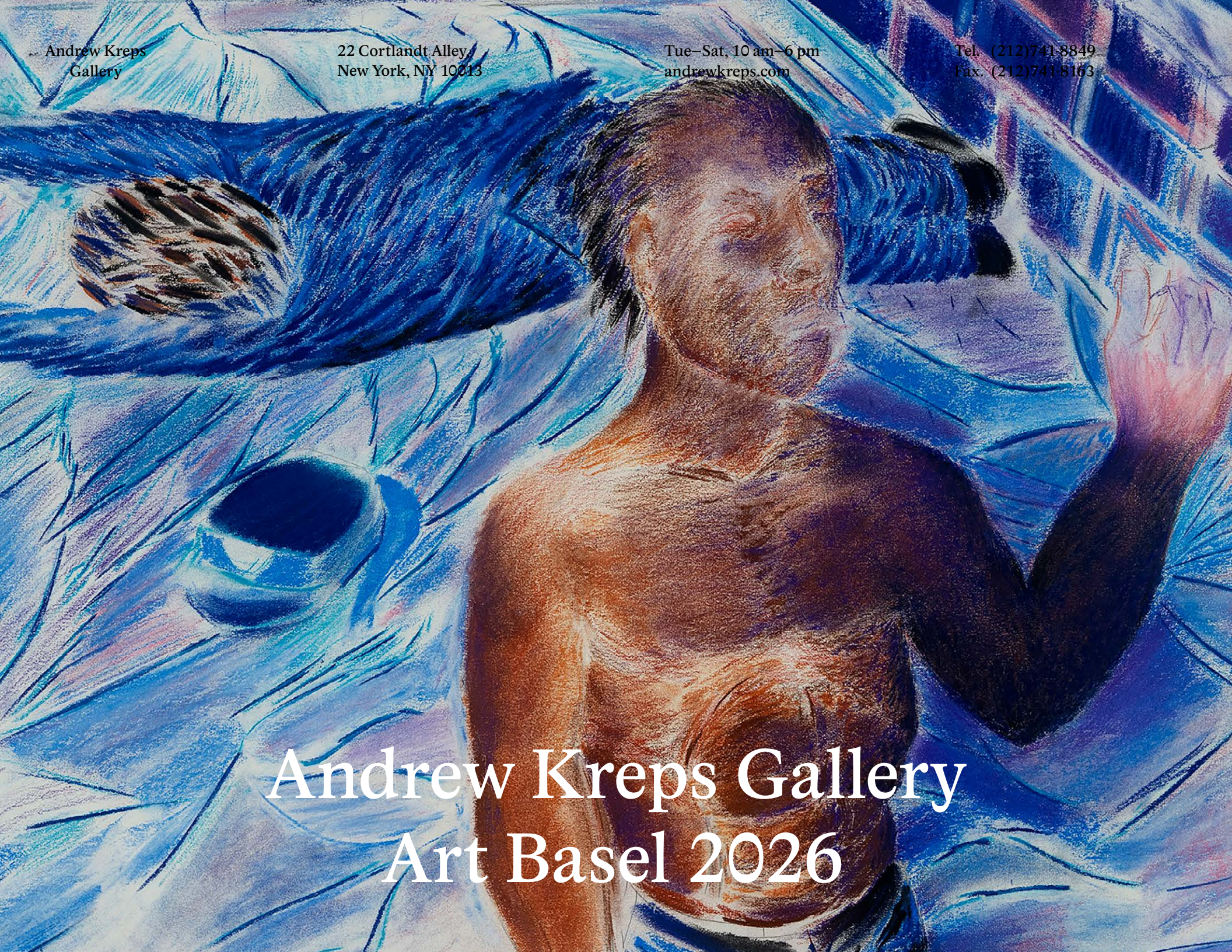




Andrew Kreps
Gallery

22 Cortlandt Alley
New York, NY 10013

Tue-Sat, 10 am-6 pm
andrewkreps.com

Tel. (212)741-8849
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Andrew Kreps Gallery
Art Basel 2026

Andrew Kreps Gallery at Art Basel 2026

Booth: N8

Preview: June 15 – 17, 2026

Public Days: June 18 – 21, 2026

Works by:

Eileen Agar, Uri Aran, Roberto Burle Marx, Chiara Camoni, Bracha L. Ettinger, Hadi Falapishi, Denzil Forrester, Sonya Kelliher-Combs, Clare Rojas, Raymond Saunders, Harold Stevenson, Pádraig Timoney, Cheyney Thompson, and Hayley Tompkins.

A monumental installation by Hito Steyerl, *Green Screen* (2023), will be included in Art Basel's new Zero 10 initiative, curated by Eli Scheinman and Trevor Paglen.

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. 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.

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
Colonna (Demone), 2026

Black stoneware, steel, and
various found materials
91 3/8 x 76 x 62 1/4 inches
(232 x 193 x 158 cm.)
(CC26-021)
€ 60,000







CHIARA CAMONI
Demone (Coppia / Couple),
2026

Stoneware glazed with ash,
earth, and sand
14 3/4 x 5 3/4 x 4 3/4 inches
(37.5 x 14.5 x 12 cm.) left, 14
3/8 x 5 1/4 x 4 3/4 inches (36.5
x 13.5 x 12 cm.) right; 14 3/4
x 13 3/8 x 5 1/8 inches (37.5 x
34 x 13 cm.) overall dimensions
(CC26-032)
€ 14,000







CHIARA CAMONI
Demone della Terra #07, 2026

Terracotta and various found
materials
15 1/2 x 9 1/2 x 10 5/8 inches
(39.5 x 24 x 27 cm.)
(CC26-023)
€ 9,000



CLARE ROJAS (b. 1976, Columbus, OH; lives and works in Upper Arlington, OH)

Clare Rojas employs a deeply personal visual language in her work, alternating 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, seeking new ways to communicate narrative, playing on our instinctive desire to decode, and comprehend images. 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, Rojas looks to distill fleeting memories and experiences into concrete shapes. The resulting works are akin to a musical arrangement, mixing symbolic elements, formal decisions, as well as autobiographical allusions, to evoke life's cycles, from sickness to health, entrapment to freedom, and birth and re-birth.

Clare Rojas lives and works in Upper Arlington, Ohio. In 2025, Andrew Kreps Gallery presented *Pilgrimage*, Rojas' second solo exhibition with the gallery, featuring a new body of work. In 2024, her work was the subject of the show *Clare Rojas: Past the Present*, at the Bechtler Museum of Modern Art, Charlotte, NC. In 2023 Andrew Kreps Gallery presented her first exhibition with the gallery, *Go Placidly*. 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 in 2022, her work was 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 Fellowship, Louis Comfort Tiffany Foundation, and the Headlands Center for the Art. Rojas' work is held in the permanent collections of MoMA, New York, NY; SFMOMA, San Francisco, CA; Hammer Museum, Los Angeles, CA; Museo de Arte Contemporáneo de Castilla y León, León, Spain; San Jose Museum of Art, San Jose, CA; Berkeley Art Museum, Berkeley, CA and the Smart Museum, University of Chicago, IL, among others.



CLARE ROJAS
Artfully Shy Woman with Bird,
2026

Oil on linen
70 x 50 inches (177.8 x 127
cm.)
(CLR26-001)
\$ 90,000





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

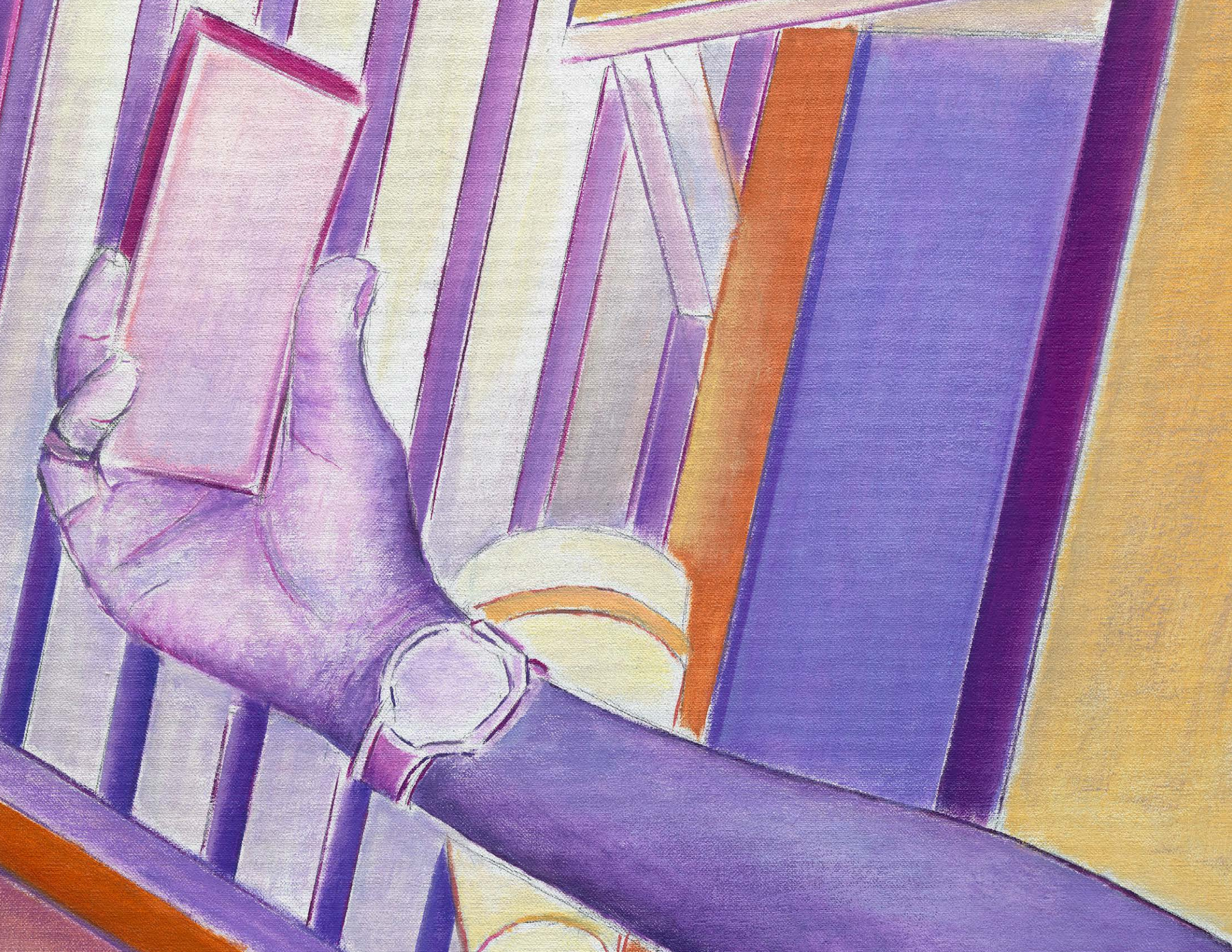
the death of his friend Winston Rose in police custody."

Forrester's work is currently 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*, curated 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; Aishti Foundation, Lebanon; and Long Museum, Shanghai, among others.



DENZIL FORRESTER
Cinda Muffin, 2023

Oil on canvas
78 3/4 x 64 1/8 inches (200 x
163 cm.)
(DZF24-016)
£ 125,000









DENZIL FORRESTER
Exit, 1988

Compressed charcoal and
pastel on paper
29 7/8 x 22 inches (76 x 56
cm.); 37 1/2 x 29 5/8 inches
(95.1 x 75.1 cm.) framed
(DZF24-027)
£ 30,000



URI ARAN (b. 1977; lives and works in New York, NY)

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 (b. 1977, Jerusalem) lives and works in New York.

Aran's work is currently the subject of the exhibition *Untitled, I love you*, Madre Museo d'arte contemporanea Donnaregina, Naples, Italy, on view through May 18, 2026. His work has been exhibited extensively, with recent solo exhibitions including: *zero point everything*, Sadie Coles HQ, London, UK (2024), *I'm a Restaurant*, Andrew Kreps Gallery, New York (2023), *Take This Dog For Example*, The Douglas Hyde Gallery, Dublin, (2023), *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, in 2021, *Eggs For Breakfast and Bird In A Blanket*, The Club, Tokyo (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 American University, Washington, DC; The Los Angeles County Museum of Art, Los Angeles, CA; ICA Miami, Miami, FL; Dallas Museum of Art, Dallas, TX; Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain; Israel Museum, Jerusalem; KADIST, Paris, France and San Francisco, CA; and RISD Museum, Providence, RI; The University of Chicago Booth School of Business, Chicago; Walker Art Center, Minneapolis, MN, among others.



URI ARAN
Moons, 2023

Oil, oil pastel, graphite, china
marker, collage, beeswax and
mixed media on MDO
14 3/8 x 11 3/4 inches (36.5
x 29.8 cm.); 15 7/8 x 13 1/4 x
2 1/8 inches (40.3 x 33.7 x 5.4
cm.) framed
(UA23-004)
\$ 22,000

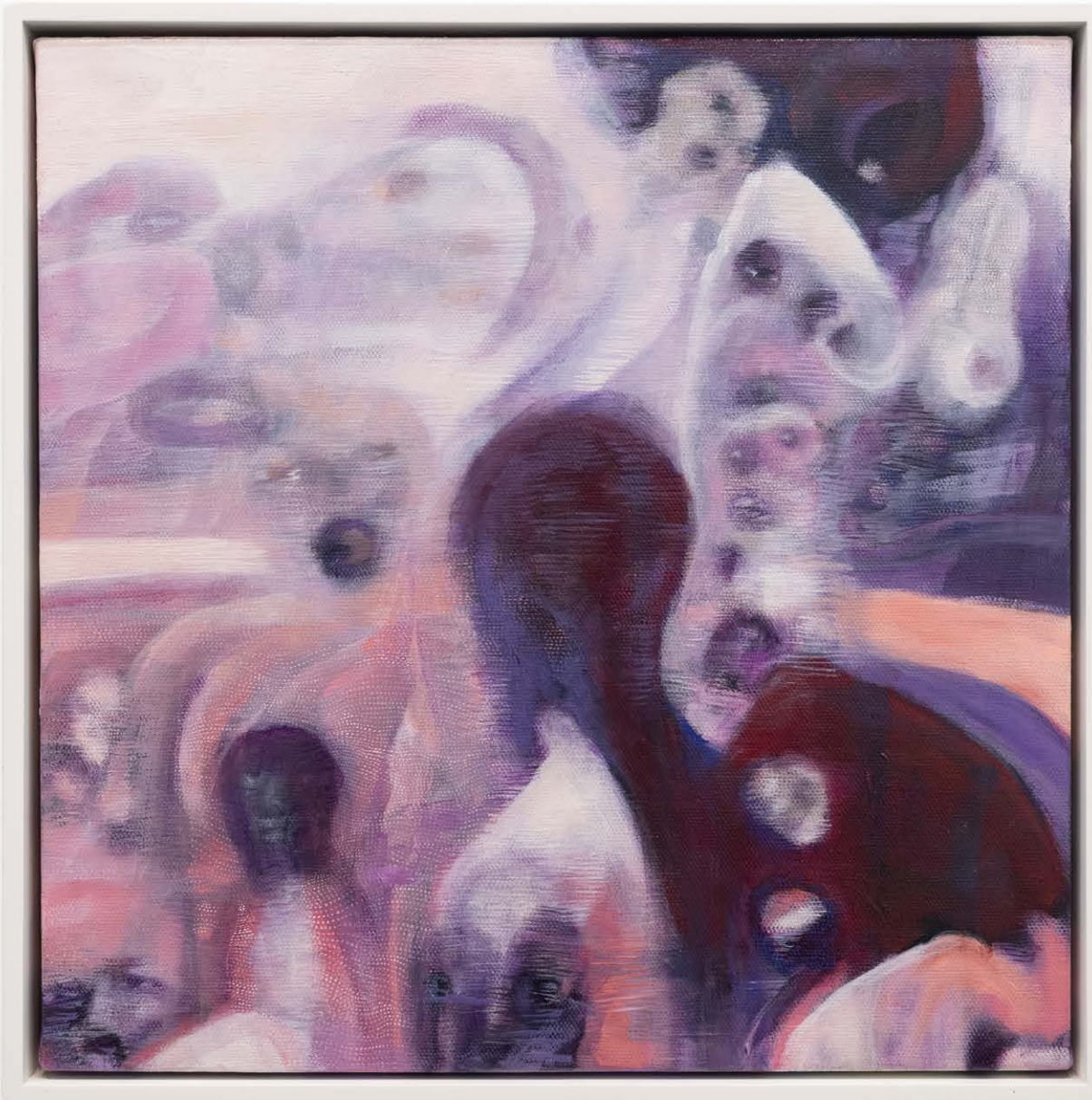


BRACHA L. ETTINGER
(b. 1948, Tel Aviv; lives and works in Paris, France)

Bracha L. Ettinger (b. 1948, Tel Aviv) lives and works in Paris. This year, during the opening week of the Venice Biennale, a room at the Hotel Metropole became the site of an exhibition by Bracha L. Ettinger. *Bracha. The Room Is Shared*, curated by Carolyn Christov-Bakargiev, transformed the room where Sigmund Freud partly wrote *The Interpretation of Dreams* between 1895 and 1899, into a space of painting, slow looking, psychoanalysis, resonance, and shared presence.

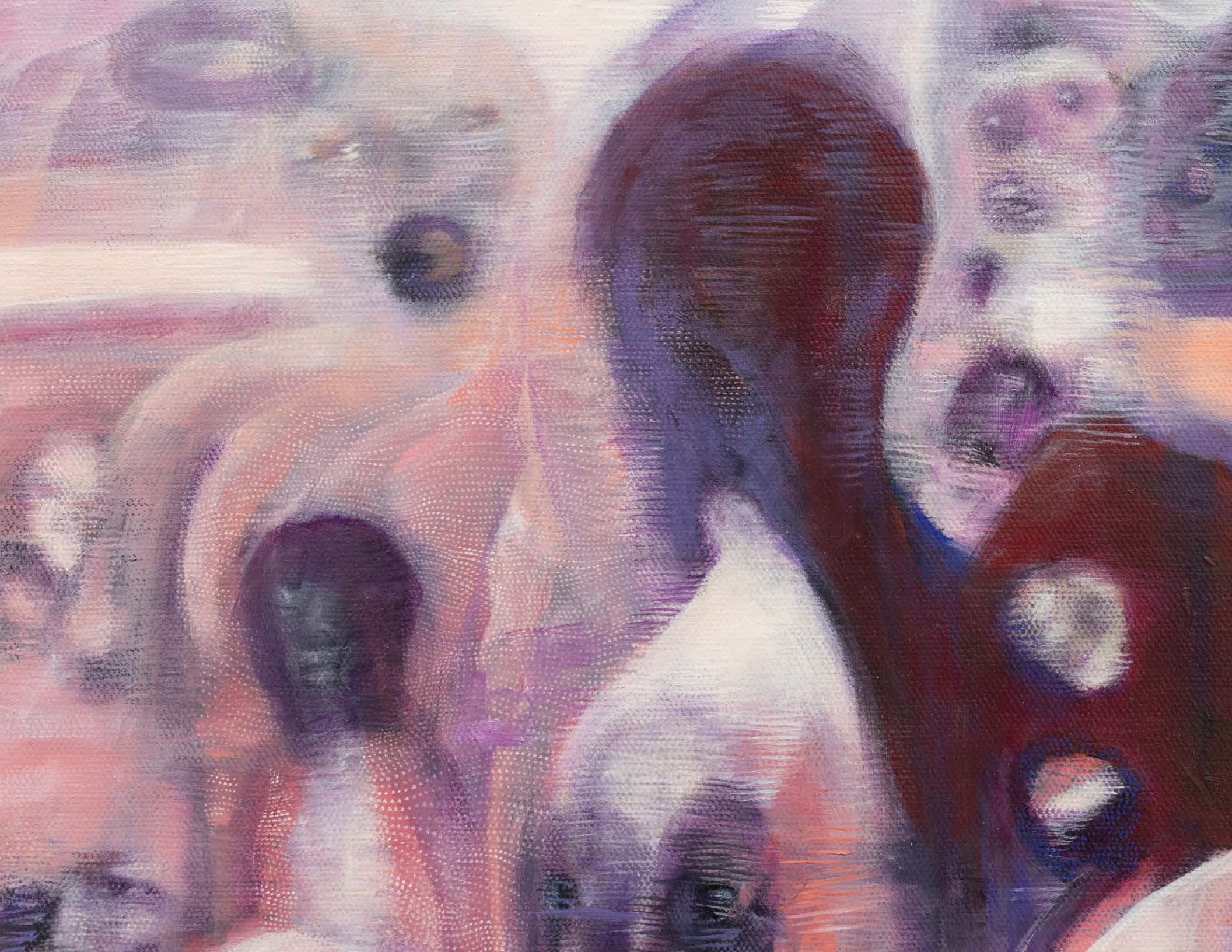
In 2025, Ettinger's work was the subject of the exhibition *Bracha Lichtenberg Ettinger* at K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany. In 2024, Andrew Kreps Gallery presented her solo show *Bracha L. Ettinger*, and the same year her work was the subject of the exhibition *Eurydice—Kaddish—Medusa*, Centre Pompidou, Paris. In 2023, the Castello di Rivoli, Turin presented *Bracha's Notebooks* and her work was additionally included in *Espressioni. The Proposition*, on view simultaneously at the Castello di Rivoli. In 2021 her work was also included in the exhibition *Psychic Wounds: On Art & Trauma*, at The Warehouse, Dallas. Past solo exhibitions of Bracha's work include UB Anderson Gallery, University of Buffalo, New York, 2018, Silesian Museum, Katowice, 2017, the Museum of the City of St. Petersburg, Russia, 2013, the Musée des Beaux-Arts d'Angers, France, 2011, the Fundació Antoni Tàpies, Barcelona,

2010, Freud Museum, London, 2009, Museum of Contemporary Art Kiasma, Helsinki, 2006, and The Drawing Center, New York, 2001, among others. Additionally, Bracha participated in the 2019 Kochi-Muziris Biennale, India, and the 14th Istanbul Biennial, *SALTWATER: A Theory of Thought Forms*, 2015. Her works are held in the permanent collections of Centre Pompidou, Paris, Castello di Rivoli, Turin, GAM, Turin, Museum of Angers, France, Israel Museum, Jerusalem, Tel Aviv Museum of Art and Haifa Museum of Art, Israel, Museum of Modern Art, Warsaw, Poland, among others. Bracha L. Ettinger is the author of numerous articles and books on art, psychoanalysis, aesthetics, and ethics including *Regard et Espace-de-bord matrixiels*, *La lettre volee*, 1999, *The Matrixial Borderspace* (essays from 1994-1999), University of Minnesota Press, 2006, *Proto-Ética Matricial*, Gedisa, 2019, *And My Heart Wound-Space*, 14 Istanbul Biennial / Wild Pansy Press, University of Leeds. 2015, *Matrixial Subjectivity, Aesthetics, Ethics, Vol 1:1990-2000*, edited by Griselda Pollock, Palgrave Macmillan 2020.



BRACHA L. ETTINGER
Eurydice n.57, 2019-2022

Oil on canvas
11 3/4 x 11 3/4 inches (30 x 30
cm.); 12 5/8 x 12 5/8 x 1 3/4
inches (32.1 x 32.1 x 4.4 cm.)
framed
(BRE25-054)
\$ 58,000





BRACHA L. ETTINGER
Eurydice Pietà n.2, 2018

India ink, carbon toner,
pigment and ashes, pen on
paper
14 1/8 x 9 1/2 inches (36 x 24
cm.)
(BRE25-058)
\$ 14,000





BRACHA L. ETTINGER
Untitled, 2013-2020

India ink, carbon tuner,
pigment and ashes, pen on
paper
9 x 10 1/4 inches (23 x 26 cm.)
(BRE25-059)
\$ 14,000



CHEYNEY THOMPSON (b. 1975, Baton Rouge, LA; lives and works in New York, NY)

Cheyney Thompson's (b. 1975, Baton Rouge, Louisiana) practice is centered on an inquiry into the production, distribution, and exhibition of painting. His projects, which often span several years, impose structures and constraints onto the making of his work. These limitations are in turn generative, resulting in exhaustive investigations into the medium of painting and the problems that surround it. Tying his works to mathematical and economic formulas, his own labor as an artist, and the architecture that his paintings occupy, Thompson enacts a tension between their formal qualities, and the larger systems of circulation they inhabit.

In 2023, Thompson's work was the subject of the expansive, dual-part solo exhibition *Intervals and Displacements*, staged across Andrew Kreps Gallery and Lisson Gallery's venues in New York. Other solo exhibitions include *L'Écorché*, Campoli Presti, Paris, France, 2021, *Displacements and Dead Trees*, Miguel Abreu Gallery, New York (with Eileen Quinlan) (2020), *Sam Lewitt/Cheyney Thompson*, The Brno House of Arts, Brno, Czechia, 2017, *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 *Between pixel and pigment - Hybrid painting in post-digital times*, Kunsthalle Bielefeld, Bielefeld, Germany, 2024, *Inaugural Exhibition*, The Campus, Hudson, NY, 2024, *For What It's Worth: Value Systems in Art since 1960*, The Warehouse, Dallas, TX, 2024, *The Cumulative Effect*, Songwon Art Center, Seoul, South Korea, 2022, *Walk*, Shirn Kunsthalle Frankfurt, Frankfurt, Germany, 2022, *Drawing 2020*, Gladstone Gallery, New York, 2020, *Tainted Love / Club Edit*, Villa Arson, Nice, 2019, *Low Form. Imaginaries and Visions in the Age of Artificial Intelligence*, MAXXI, Rome, Italy, 2018, *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, Whitney Museum of American Art, New York, 2018, *99 Cents or Less*, Museum of Contemporary Art Detroit, MI, 2017, *Colori. The Emotions of Color in Art*, Castello Di Rivoli, Museo d'Arte Contemporanea, Turin, Italy, 2017, *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
Mass (Carmine Lake) (100g),
2026

Oil on linen
61 5/8 x 46 5/8 inches (156.5 x
118.4 cm.)
(CT26-026)
\$ 38,000

An abstract painting featuring thick, expressive brushstrokes in various shades of red and white. The composition is dynamic, with broad, sweeping strokes in the upper half and more textured, layered strokes in the lower half. The overall effect is one of intense energy and movement, with the white strokes providing a stark contrast to the deep reds.

This work belongs to a series of new *Quantity* paintings that shift from the extension of pigments on the surface to the distribution of mass. Each each work carries the same proportional mass per surface area, composed of oil medium, a dark colour pigment, unbleached titanium white as non-colour and pigments selected for their dark mass tone and shifting hue. By including oil in the total mass, form emerges through the rearrangement of an existing un-dried material, echoing Thompson's earlier *Displacement* paintings.



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. Last year, 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, which travels to the Orange County Museum of Art in June, 2026.

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.

RAYMOND SAUNDERS
Pittsburgh '07-13, 2007

Acrylic, spray paint, chalk,
collage, and mixed media on
wood panel
48 x 48 inches (121.9 x 121.9
cm.)
\$ 160,000









RAYMOND SAUNDERS
Untitled, 2010

Mixed media on canvas
48 x 24 inches (121.9 x 61 cm.)
(RS23-126)
\$ 100,000





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. 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 Painter and a
Mysterious Horizon, 2024*

Oil on canvas in walnut artist's
frame
24 x 36 inches (61 x 91.4 cm.)
(HAF24-061)
\$ 28,000





HADI FALAPISHI
*Professional Painter In a Dream
II*, 2026

Oil on canvas in artist frame
16 x 20 inches (40.6 x 50.8 cm.)
(HAF26-036)
\$ 22,000





HADI FALAPISHI
*Professional Painter On the
Autobahn*, 2026

Oil on canvas in artist frame
24 x 20 inches (61 x 50.8 cm.)
(HAF26-037)
\$ 25,000



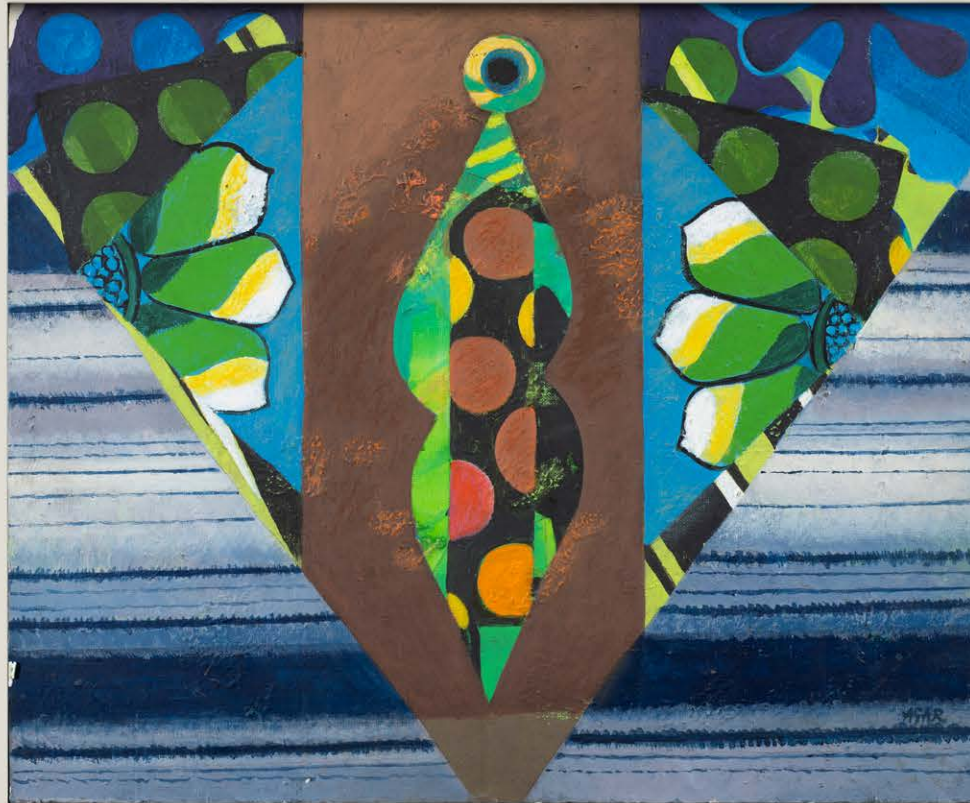
EILEEN AGAR
(b. 1899, Buenos Aires, Argentina; d. 1991, London, United Kingdom)

Over the course of seventy years, Eileen Agar developed a deeply personal artistic language that linked diverse forms and objects through both spiritual, and formal relationships. Born in Buenos Aires, Agar relocated to London as a child, first studying art at the Brook Green School, and later, the Slade School of Fine Art. Joining the London Group in 1934, Agar would rise to prominence as one of the few women to exhibit in *The International Surrealist Exhibition*, presented in 1936 at New Burlington Galleries, London. In spite of this, Agar throughout her career would maintain a tenuous relationship with surrealism, taking cues from concurrent movements like cubism, and abstraction, while interjecting a consistent irreverence and wit. Additionally in 1936, Agar's work would be included in the landmark exhibition *Fantastic Art, Dada, Surrealism*, at the Museum of Modern Art, New York, furthering her international reputation.

Throughout her life, Agar was influenced by her ongoing conversations with artists and writers, including Henry Moore, Ezra Pound, André Breton, Dora Maar, Lee Miller, Pablo Picasso, and others. Her relationship with the British painter Paul Nash, would lead to the incorporation of the found object in her work, as she moved freely between painting, sculpture, photography, and collage. Culling stones, marine life, and other natural detritus, Agar would imbue her works with a sense of mysticism, creating enigmatic, and

lyrical compositions. While she would continue to experiment with, and explore material freely, Agar would preserve an intimate aesthetic sensibility, allowing her to deftly incorporate diverse content, ranging from her interest in the body, ancient mythology, the natural world, as well as her own biography into the cosmos of her work.

In 2024, Thames & Hudson republished Eileen Agar's groundbreaking autobiography, *A Look at My Life*. In 2021, the Whitechapel Gallery, London presented *Angel of Anarchy*, a major retrospective of Agar's work comprising over 150 works, curated by Laura Smith, which later traveled to Mjellby Art Museum, Sweden, and Leeds Art Gallery. In the past two years, her work has been included in *Judy Chicago: Herstory*, The New Museum, New York, 2023, *The Milk of Dreams*, curated by Cecilia Alemani, the international exhibition at 59th Venice Biennale, 2022, *Surrealism Beyond Borders*, the Metropolitan Museum of Art, New York, 2021, traveled to the Tate Modern, London. Her work is included in the permanent collections of the Tate, London, the British Museum, London, the Metropolitan Museum of Art, New York, National Galleries of Scotland, Edinburgh, National Portrait Gallery, London, Royal Academy of Arts, London, Courtauld Institute of Art, London, Victoria & Albert Museum, London, The Hepworth Wakefield, Wakefield, UK, Museum Boijmans van Beuningen, Rotterdam, among others.



EILEEN AGAR
Budding Figures, 1967

Acrylic on board
20 x 24 inches (50.8 x 61 cm.);
26 3/4 x 30 7/8 x 1 inches (67.9
x 78.4 x 2.5 cm.) framed
(EA24-019)
\$ 70,000





EILEEN AGAR
Untitled, 1954

Frottage, gouache, pen and ink
on cardstock
12 5/8 x 9 3/4 inches (32 x
24.9 cm.)
(EA26-020)
\$ 18,000





EILEEN AGAR
Untitled, 1974

Mixed media and collage on
paper
13 3/4 x 10 1/4 inches (35.1 x
25.9 cm.)
(EA25-007)
\$ 14,000



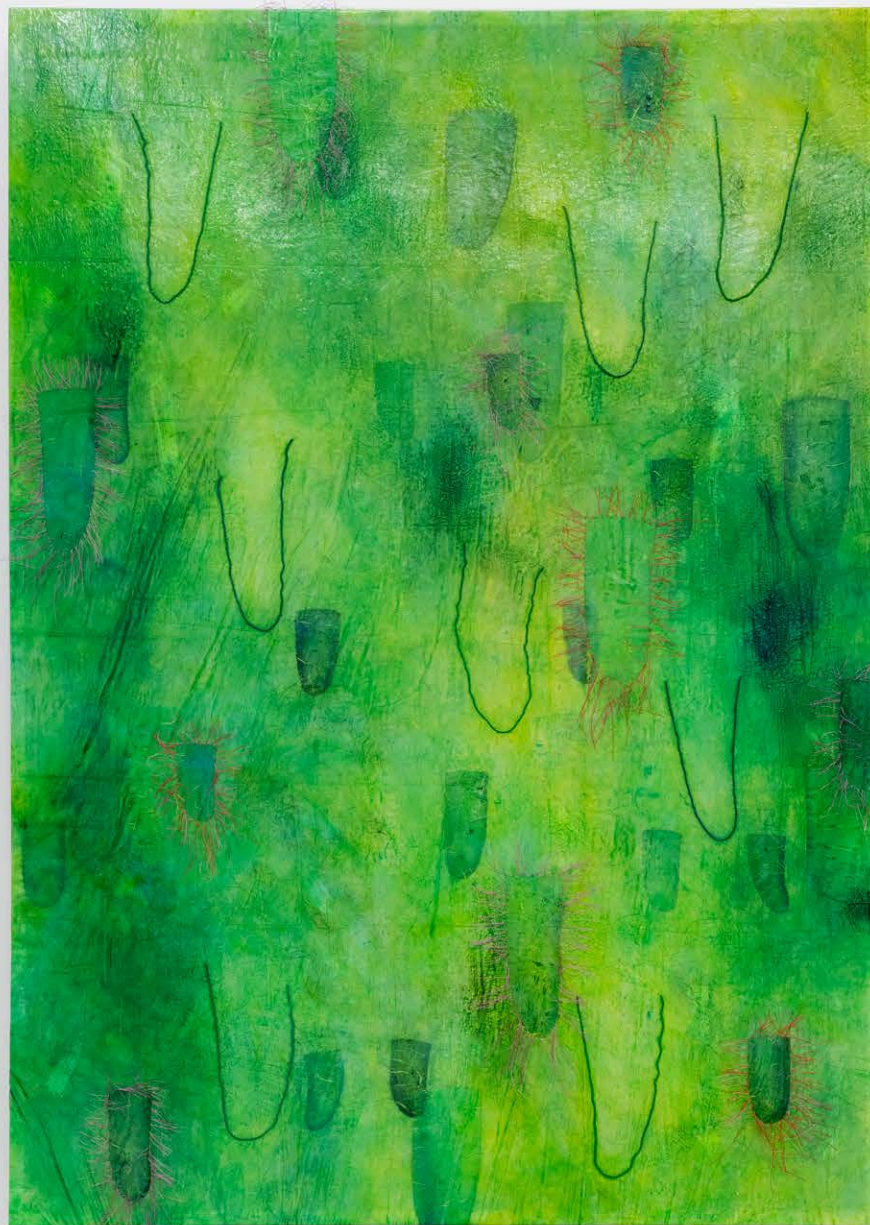
SONYA KELLIHER-COMBS (b. 1969, Bethel, AK; lives and works in Anchorage, AK)

Sonya Kelliher-Combs' works negotiate borders, those that divide geographical territories and define the self. Informed by Alaskan Native culture and the rural community in which she was raised, Kelliher-Combs' work is deeply rooted in craft, particularly the labor of women and a knowledge of material that is passed across generations. Combining customary and synthetic materials that range from walrus gut, porcupine quill, and hides, to glass beads, acrylic gel polymer, and nylon threads, Kelliher-Combs' imbues her works with a visceral quality that references skin, the highly mediated surface through which an individual begins to interact with others. Spanning sculpture, painting, and installation, her works share a visual language marked by repeated symbolic motifs, from pouch-like forms titled "secrets," to sinuous lines that suggest topographies, and the rapidly shifting landscape of the arctic. Seen together, Kelliher-Combs' works not only chronicle the ongoing struggle for Indigenous self-determination, but more broadly, the ever-evolving relationships between humans and their lived environment.

Sonya Kelliher-Combs is an artist and curator who lives and works in Anchorage. Kelliher-Combs is additionally represented by Tureen, Dallas.

Later this year, Kelliher-Combs' work will be included in the exhibitions *Qillaniq*, National Gallery of Canada, Ottawa, opening June

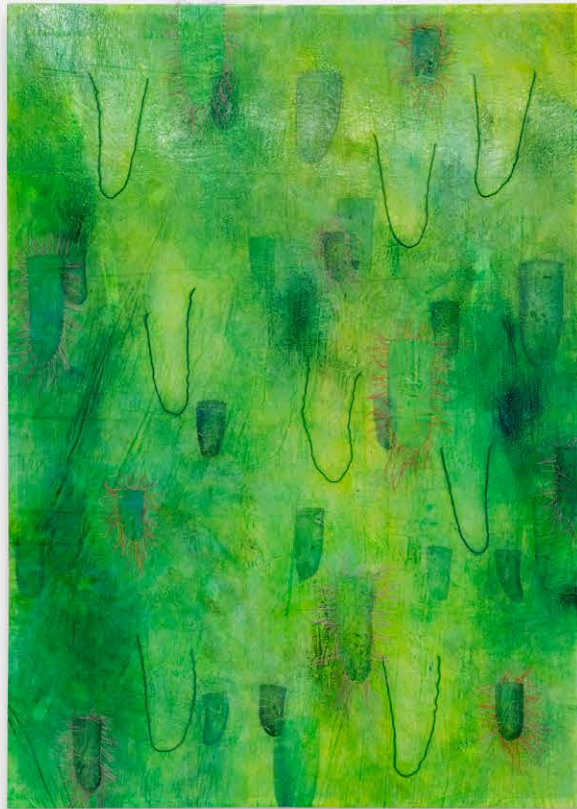
12, as well as *Hold to this Earth: Works by Contemporary Indigenous North American Artists from Tia Collection*, Yorkshire Sculpture Park, West Bretton, United Kingdom opening June 13. Her work was additionally included in *An Indigenous Present*, co-organized by Jeffrey Gibson and Jenelle Porter, which originated at the ICA Boston, and will travel to the Frist Art Museum, Nashville and Frye Art Museum, Seattle. In 2025, her work was included in the exhibitions *ALOHA NŌ*, Hawai'i Triennial 2025, *Shifting Landscapes*, the Whitney Museum of American Art, New York, and *Smoke In Our Hair: Native Memory and Unsettled Time*, Hudson River Museum, Yonkers, NY. Additionally in 2025, Kelliher-Combs was the recipient of the Anonymous Was A Woman grant. Past awards and fellowships include the United States Artists Fellowship, Joan Mitchell Fellowship, Eiteljorg Fellowship for Native American Fine Art, Rasmuson Fellowship, Anchorage Mayor's Arts Award, and the Alaska Governor's Individual Artist Award. In 2024, Mark, the first major monograph of her work, was published by Hirmer Verlag, edited by Julie Decker, PhD. Her work is included in the permanent collections of the Anchorage Museum, Alaska State Museum, Juneau, Brooklyn Museum, Dallas Museum of Art, Denver Art Museum, Eiteljorg Museum, Indianapolis, Forge Project, Taghkanic, IAIA Museum of Contemporary Native Art, Santa Fe, National Museum of the American Indian, New York, University of Alaska Museum of the North, Fairbanks, and the Whitney Museum of American Art, New York, among others.



SONYA KELLIHER-COMBS
Fern and Pink Secrets, 2024

Acrylic polymer, nylon thread,
reindeer fur, paper
63 1/8 x 45 inches (160.3 x
114.3 cm.)
(SKC24-002)
\$ 30,000





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

Stevenson, who was born in Idabel, Oklahoma, first moved to New York in 1949 upon receiving a scholarship to the Art Students League, where he studied under the painter Yasuo Kuniyoshi. Stevenson found formal arts education to be too restrictive, and dropped out shortly thereafter. A subsequent chance meeting with Andy Warhol, who had arrived in the city the same year, led to a lasting friendship, with Stevenson later appearing in Warhol's first films. 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.

Last year, Andrew Kreps Gallery, curated with Schwartzman&, presented the first exhibition devoted to Stevenson's work in New York in over twenty years.

Stevenson's 30 foot nude, *The New Adam*, was recently on view on *Sixties Surreal*, a group exhibition at The Whitney Museum. Last summer, Art Omi presented *Harold Stevenson: Less Real Than My Routine Fantasy*, the first institutional solo exhibition of Stevenson's work in New York, curated by Senior Curator Sara O'Keeffe. A posthumous survey exhibition of Stevenson's work was presented at the Museum of the Red River, Idabel, Oklahoma, in 2020. In 2022, his work *The Eye of Lightning Billy*, 1962 was

included in *New York: 1962 - 1964* at the Jewish Museum, New York. 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, 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.

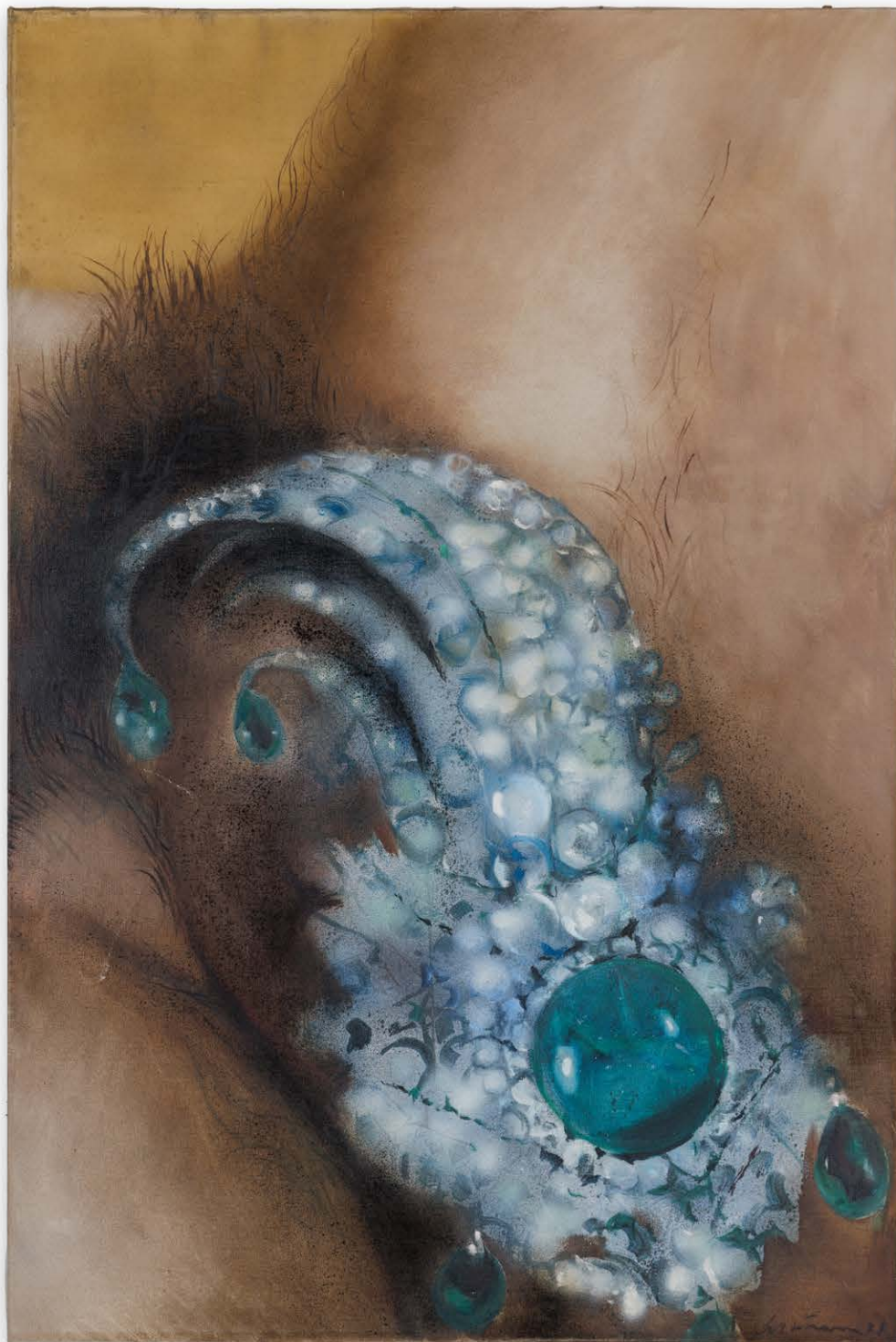


HAROLD STEVENSON
History of Alexander, 1975

Oil on canvas
80 x 53 3/4 inches (203.2 x
136.5 cm.)
(HAS25-016)
\$ 90,000

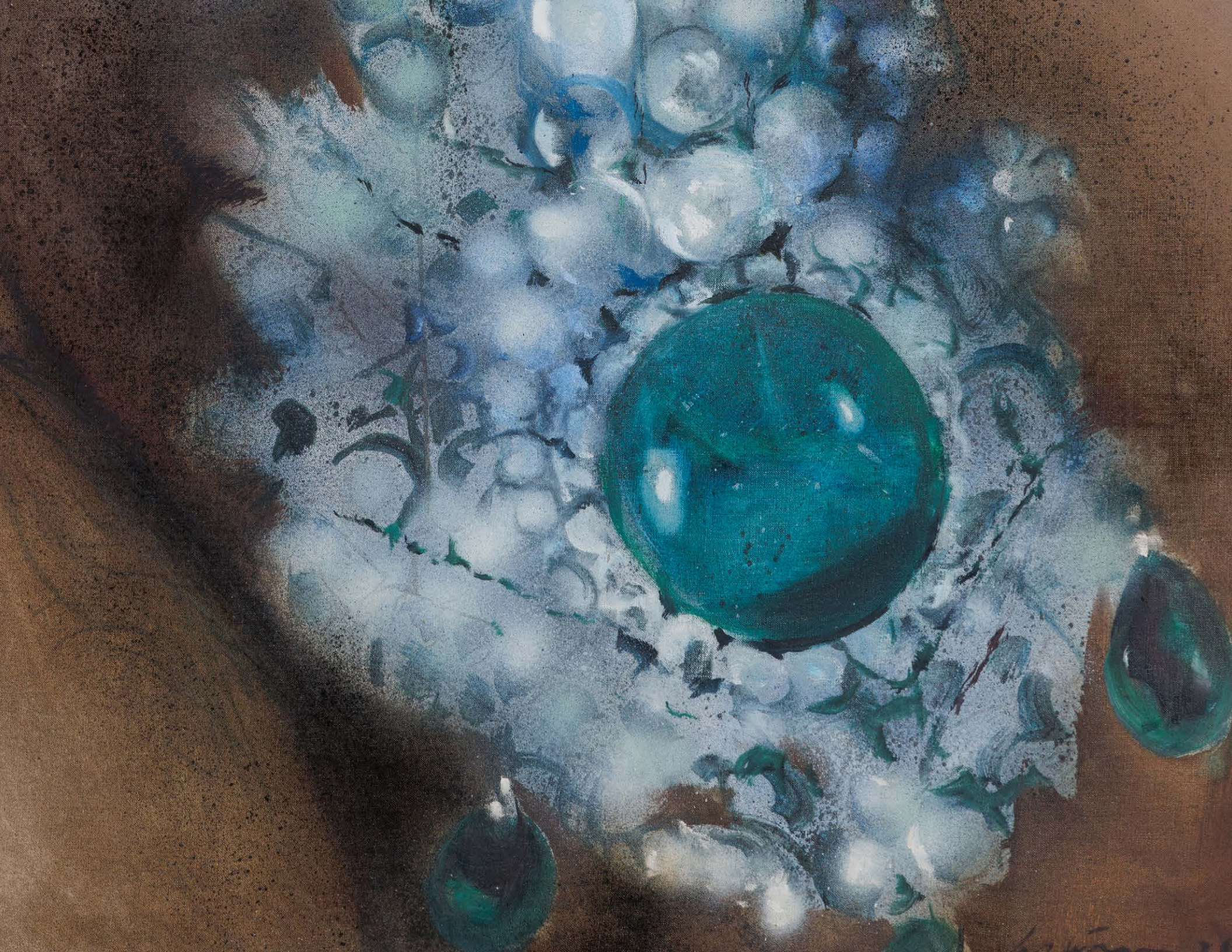






HAROLD STEVENSON
*L'Aigrette Persane [Persian
Crown Jewels]*, 1971

Oil on canvas
50 1/2 x 34 inches (128.3 x
86.4 cm.)
(HAS25-090)
\$ 60,000





PÁDRAIG TIMONEY (b. 1968, Derry, Ireland; lives and works in Berlin, Germany)

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 (b. 1968, Derry, Ireland) lives and works in Berlin. Past solo exhibitions include *A Representation of Mirroring*, Chandelier, Berlin (2026); *pu(sh)ove*, Allé Allé, Oslo, Norway (2025), *The Unbusy Places* at Andrew Kreps Gallery, New York (2024), *waters of night* at Galeria Zé dos Bois, Lisbon (2023) and at Indipendenza, Rome (2022), *Mean While* at Farbvision, Berlin (2022), *A Silver Key Can Open An Iron Lock Somewhere* at Andrew Kreps Gallery, New York, NY (2019), 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 *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*, co-organized by the Whitney Museum of American Art, New York and 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.



PÁDRAIG TIMONEY
*Procession Moves On (Triumph
of Seizure) Elephants, 2025*

Acrylic on linen
43 1/4 x 51 1/8 inches (110 x
130 cm.)
(PT26-001)
\$ 36,000







PÁDRAIG TIMONEY
Procession Eddy, 2025

Acrylic on linen
23 5/8 x 33 1/2 inches (60 x
85 cm.)
(PT26-002)
\$ 22,000



HAYLEY TOMPKINS
(b. 1971, Leighton Buzzard, England; lives and works in Glasgow, Scotland)

In her paintings and sculptures, Hayley Tompkins seeks to explore and expand paints' application as a transformative tool. Often modest in scale, Tompkins' energetic works are born from an experimental approach rooted in the navigation between intent and spontaneity. Soaked in paint, the works' surfaces remain unpredictable as they accrue swaths of fluorescent color, and layers of brushstrokes that develop from both free-form associations, and distilled calculated interventions. Fluctuating between sensual, organic marks, and those that are angular, repetitive, and orderly, Tompkins employs these conflicting languages of mark-making to create images that are both serious and playful - the product of multiple acts of insertion, deletion, and transformation. The resulting images provoke our inherent desire to rationalize images, but firmly defy categorization, encouraging the viewer to engage with the works on their own terms, with feeling rather than reason, and as both an image and an object.

Tompkins lives and works in Glasgow. Last solo exhibitions of Tompkins work include *surroundings*, The Modern Institute, Glasgow, UK, 2025, *Tell Gonzo How*, Matthew Brown Gallery, Los Angeles, 2023, *Far*, Fruitmarket Gallery, Edinburgh, 2022, *Features*, Andrew Kreps Gallery, New York, 2022, *After a Long Sleep*, *It Woke Up*, The Modern Institute, Glasgow, 2020, *Bag*

of rainbow, Recent Activity, Birmingham, 2020, *Stick crystals to paintings*, Bonner Kunstverein, Bonn, 2018, *Hayley Tompkins*, Lulu, Mexico City, 2016, *Hayley Tompkins*, Aspen Art Museum, Aspen, 2013, and *Currents*, Studio Voltaire, London, 2011, among others. Additionally, Tompkins participated in *Breaking the Mould: Sculpture by Women since 1945*, which originated at Longside Gallery, Yorkshire Sculpture Park, UK, 2021, and traveled to Djanogly Gallery, University of Nottingham, UK, 2021-2022; *Termite Tapeworm Fungus Moss*, Intermedia Gallery, CCA, Glasgow as part of Glasgow International 2021; *Drawing Biennial 2019*, Drawing Room, London; *Scotland + Venice 2013: Corin Sworn / Duncan Campbell / Hayley Tompkins*, collateral event of the 55th International Art Exhibition, Venice Biennale, Palazzo Pisani, Venice; and *The Imminence of Poetics*, the 2012 São Paulo Biennale, São Paulo, Brazil.



HAYLEY TOMPKINS
In Pastoral, 2026

Acrylic on gesso panel
12 x 14 1/8 inches (30.5 x 36
cm.)
(HT26-001)
\$ 9,500





HAYLEY TOMPKINS
Projection, 2026

Acrylic on board
11 3/4 x 23 5/8 inches (30 x
60 cm.)
(HT26-002)
\$ 11,500

