

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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An abstract painting featuring a complex interplay of blue, grey, and white tones. The brushstrokes are visible and expressive, creating a textured, layered effect. The composition is non-representational, with various shades of blue ranging from deep indigo to light, airy tones, set against a backdrop of grey and white. The overall mood is contemplative and artistic.

Andrew Kreps Gallery at Art Basel 2025

Andrew Kreps Gallery at Art Basel

Booth: N8

Previews: Tuesday, June 17 - Wednesday, June 18, 2025

Public Days: June 19 - 22, 2025

Works by:

**Carla Accardi, Eileen Agar, Chiara Camoni, Julien Creuzet,
Bracha L. Ettinger, Moshekwa Langa, Norman Lewis, Liz Magor,
Clare Rojas, Henry Shum, Padraig Timoney, Hayley Tompkins, Erika
Verzutti, Raymond Saunders, Hollis Sigler, Harold Stevenson, &
He Xiangyu**

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

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, Andrew Kreps Gallery presented the first U.S. retrospective of her work curated by Laura Smith, titled *Flowering of a Wing, Works: 1936 - 1989* and 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, 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 Cecelia 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, 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
Fandango, 1968-1969

Oil on canvas
44 1/4 x 44 1/4 inches (112.3 x
112.3 cm.)
(EA25-009)

\$150,000



ERIKA VERZUTTI (b. 1971, São Paulo, Brazil)

Erika Verzutti was born in 1971 in São Paulo. Verzutti's work *Naked Venus* is included in *Sculpture in the Park*, on view through May 2, 2027 at Compton Verney, Warwickshire, UK.

Tactile in its approach, Erika Verzutti's practice rests between sculpture and painting, drawing on a wide range of references from nature to popular culture. Shapes derived from fruits or vegetables recur alongside familiar objects, self-referential gestures, and images culled from social media to form a new vernacular. Firmly rooted in studio practice, Verzutti's work revels in its process and explores how disparate ideas and perceptions take on a physical form.

Previous solo exhibitions include *The Life of Sculptures*, LUMA Arles, France (2024), *Notizia*, ICA Milano, Milan, Italy (2024), *New Moons*, CCS Bard Galleries, Annandale-on-Hudson, NY (2023), *Tantra*, Museo Experimental El Eco, Mexico City (2023), *Churros and Rain*, Andrew Kreps Gallery, New York, USA (2022), *A indisciplina da escultura*, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil (2021), *Erika Verzutti*, Nottingham Contemporary, Nottingham, UK (2021), Alison Jacques Gallery, London, UK (2021), Erika Verzutti, Centre Pompidou, Paris (2019), Aspen art Museum, Aspen (2019), Pivô, São Paulo (2016), Sculpture Center, New York (2015),

Tang Museum, Saratoga (2014) and Centro Cultural São Paulo (2012). Selected institutional exhibitions include: *57th Venice Biennale* (2017), *32nd Bienal de São Paulo* (2016), *34th Panorama of Brazilian Art*, Museu de Arte Moderna de São Paulo (2015), 2013 Carnegie International, Pittsburgh (2013), 9th Bienal do Mercosul, Porto Alegre (2013) and the *11th Biennale de Lyon* (2011).

Verzutti's works are included in important public collections such as the Arizona State University Museum - ASU Art Museum, Tempe, USA; Carnegie Museum of Art, Pittsburgh, USA; Centre Georges Pompidou, Paris, France; Colección Cisneros, Caracas, Venezuela; Cisneros Fontanals Art Foundation, Miami, USA; François Pinault Collection, França; Inhotim, Brumadinho, Brazil; MAM - Museu de Arte Moderna de São Paulo, São Paulo, Brazil; MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil; Muzeum Susch, Zernez, Switzerland; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; Tate Modern, London, UK and The Solomon R. Guggenheim Museum, New York, USA.

ERIKA VERZUTTI
Notizia 2023

Bronze
118 1/8 x 11 x 11 inches (300 x
28 x 28 cm.)
Edition of 3 plus 2 artist's
proofs (#2/3)
(EV23-016.2)

\$ 120,000





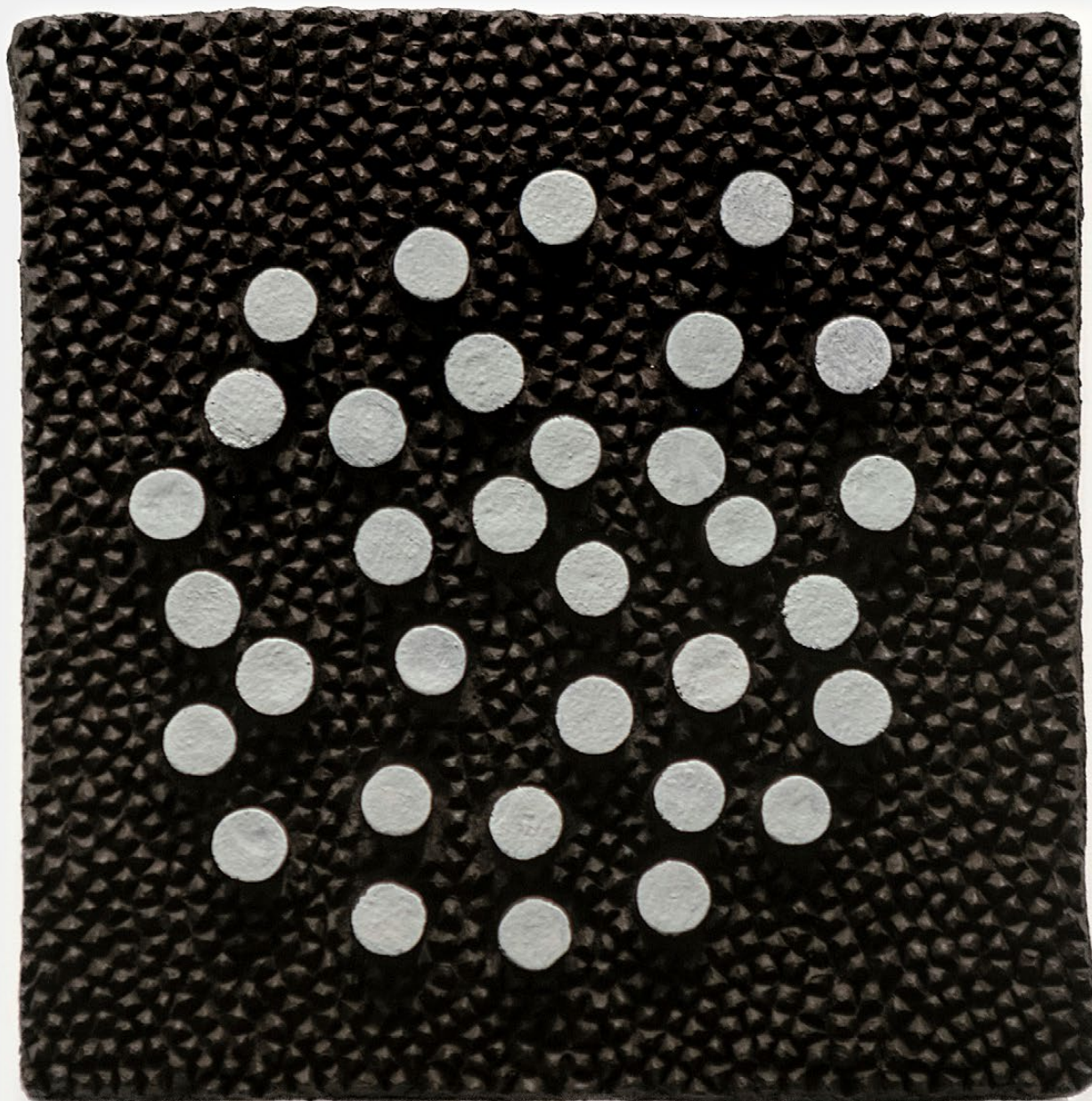


ERIKA VERZUTTI
Venus Revolta / Venus in Revolt,
2022

Concrete
30 3/4 x 19 3/4 x 43 1/4 inches
(78 x 50 x 110 cm.)
Edition of 3 plus 2 artist's
proofs (#2/3)
(EV23-015.2)

\$75,000





ERIKA VERZUTTI
Amazonino, 2024

Ceramic stoneware and oil
paint
15 3/4 x 15 3/4 x 3 1/8 inches
(40 x 40 x 8 cm.)
Edition of 3 plus 1 artist's proof
(#1/3)
(EV24-010.1)

\$40,000

RAYMOND SAUNDERS (b. 1934, Pittsburg, PA)

In his works, Raymond Saunders brings together his extensive formal training with his own observations and lived experience. His assemblage- style paintings frequently begin with a monochromatic black ground elaborated with white chalk—both a pointed reversal of the traditional figure-ground relationship and a nod to Saunders’s decades spent as a teacher. He subsequently adds a range of other markings, materials, and talismans. Expressionistic swaths of paint, minimalist motifs, line drawings, and passages of vibrant color tangle with found objects, signs, and doors collected from his urban environment, creating unexpected visual rhymes and resonances that reward careful and sustained looking. At once deliberately constructed and improvisatory, didactic and deeply felt, these richly built surfaces conjure the fullness of life, and its complications, allowing for a vast and nuanced multiplicity of meanings.

Over the last two decades, Saunders’ work has been included in several notable group exhibitions. In 2011, Saunders was included in *Now Dig This! Art and Black Los Angeles 1960–1980*, curated by Kellie Jones at the Hammer Museum, Los Angeles, which traveled to MoMA PS1, New York, and Williams College Museum of Art, Williamstown, Massachusetts. In 2017 the artist was included in *Soul of a Nation: Art in the Age of Black Power* at Tate, London, which traveled to Crystal Bridges Museum of American Art, Bentonville, Arkansas, and The Broad, Los Angeles; and in

2022, his work was included in the exhibition *Just Above Midtown: Changing Spaces* at The Museum of Modern Art, New York.

Raymond Saunders: Flowers from a Black Garden, the first institutional survey of Saunders work, is currently on view at the Carnegie Museum of Art in Pittsburgh, PA. In 2024 Andrew Kreps Gallery and David Zwirner presented the double-venue solo show *Post No Bills*. In 2021, Andrew Kreps Gallery and Casemore Gallery organized the two-part solo exhibition *40 Years: Paris/Oakland in San Francisco*, which spanned four decades of the artist’s career. The following year, Andrew Kreps Gallery presented the first exhibition of Saunders’ work in New York since 1998.

Saunders has been the recipient of honors such as a National Institute of Arts and Letters Award (1963), a Ford Foundation Award (1964), a Rome Prize Fellowship (1964), a Guggenheim Fellowship (1976), and two National Endowment for the Arts Awards (1977, 1984). He lives and works in Oakland.

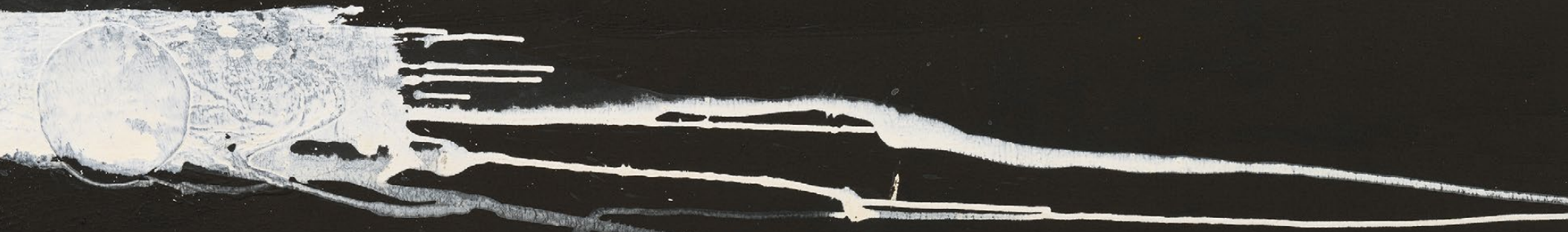


RAYMOND SAUNDERS
Untitled, 2000

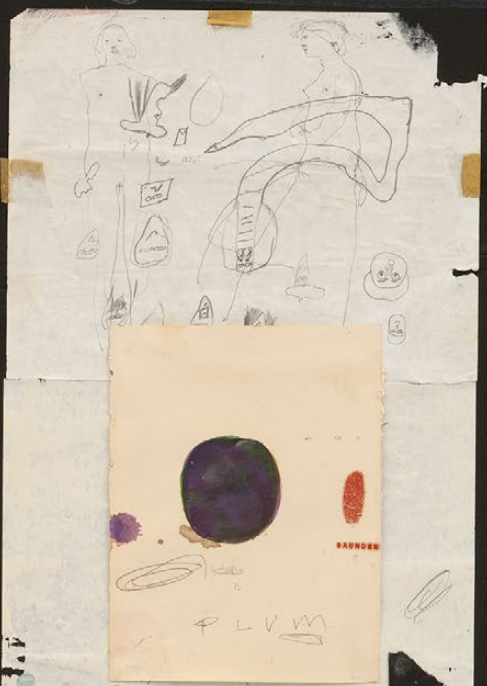
Acrylic, spray paint, chalk,
collage, and mixed media on
canvas
39 1/8 x 93 1/8 inches (99.4 x
236.5 cm.)
(RS24-002)

\$225,000





+2
3
6
2







RAYMOND SAUNDERS
Untitled, 1986/1993

Acrylic and pencil on paper
25 5/8 x 19 3/4 inches (65 x
50 cm.); 28 1/2 x 22 5/8 x 1
5/8 inches (72.4 x 57.4 x 4 cm.)
framed
(RS21-277)

\$18,000





RAYMOND SAUNDERS
Untitled, 2000

Acrylic and pencil on paper
25 5/8 x 19 3/4 inches (65 x
50 cm.); 28 1/2 x 22 5/8 x 1
5/8 inches (72.4 x 57.4 x 4 cm.)
framed
(RS21-291)

\$18,000



BRACHA L. ETTINGER
(b. 1948, Tel Aviv)

Deeply intertwined with her own writing, Ettinger's intimately-scaled works represent an ongoing examination of the space of wounds, including those that are cultural, historical, as well as personal. Built through successive thin veils of paint and pointillist marks, often over the course of several years, her paintings adopt an almost holographic appearance, as spectral figures emerge from fields of movement. Organized in ongoing series or cycles that take their titles from mythological female figures, as well as art historical scenes like the Pietà, Ettinger looks at the ways in which women have been made to be vessels for trauma, and carriers of grief across generations. Through abstraction, this space is not portrayed as a monolithic one, but a mutable one that connects memory and experience with healing, and builds a resonance across image, language, and emotion.

Bracha Lichtenberg Ettinger, a survey of the artist's work will be on view through August 31st 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. Ettinger's work was recently included in the exhibitions *XX Biennale Donna*, Palazzo Bonacossi, Ferrara, on view through June 30, 2024, and *The Shamans / Gli sciaman*, curated by Gabriele Lorenzoni and

Massimiliano N. Mollona, at MART—Musee di arte moderna e contemporanea di Trento e Rovereto, on view through October 6, 2024. Additionally, her work will be included in the forthcoming group exhibitions *9th Biennial of Painting*, curated by Martin Germann, at the Museum Dhondt-Dhaenens, Deurle, and *Itinéraires Fantômes*, CAPC—musée d'art contemporain, Bordeaux. Past solo exhibitions include: *Bracha's Notebooks*, Castello di Rivoli, Turin, 2022, 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, Ettinger was included in the exhibition *Psychic Wounds: On Art & Trauma*, The Warehouse, Dallas, 2021, the 2019 Kochi-Muziris Biennale, India, and the 14th Istanbul Biennial, *SALTWATER: A Theory of Thought Forms*, 2015.



BRACHA L. ETTINGER
*Angel of carriage - Medusa n.2
n.5, 2017-2024*

Oil on canvas
19 3/4 x 19 3/4 inches (50 x
50 cm.)
(BRE25-055)

\$ 85,000



NORMAN LEWIS
(b. 1909, New York, NY, d. 1979, New
York, NY)

During the mid-1940s New York painter Norman Lewis abandoned the social realist style that he had pursued for more than a decade, having decided that painting “an illustrative statement that merely mirrors some of the social conditions” was not an effective agent for change. Around 1946 he began exploring an overall, gestural approach to abstraction, establishing himself as the only African American among the first generation of Abstract Expressionist artists.

Inspired by sources as diverse as music, nature, Chinese, Japanese, and African art, and modern painters from Wassily Kandinsky to Mark Tobey, Lewis freely experimented with varying approaches to abstraction. Although representational associations had diminished as his point of departure by the early 1960s, his mature works such as *Evening Rendezvous* nonetheless combine a haunting sense of figurative presence and the immaterial. Here, a rhythmic tracery of lines, blurred and skittering, hints at standing and mounted figures moving processionally through a dusky mist of refined yet sensuous layers of color.

Beneath the formal elegance of *Evening Rendezvous*, however, runs the subtle inflection of Lewis’s lifelong political activism and humanitarian concerns. One of several paintings inspired by the Ku Klux Klan, the work alludes to the organization’s clandestine

activities. During the 1960s and 1970s, Lewis continued to explore his response to the issues and events of the Civil Rights movement in a group of black-and-white abstractions that evolved from his powerful Klan-related paintings. Now the subject of reappraisal, Lewis’s works establish the degree to which his poetic sensibility and social consciousness informed his improvisational synthesis of gesture, line, and color.



NORMAN LEWIS
Composition #62,
c. 1960

Oil on canvas
38 1/2 x 64 inches (97.8 x
162.6 cm.);
44 x 69 7/8 x 3 inches (111.8 x
177.5 x 7.6 cm.) framed
(NOL25-001)

\$ 875,000





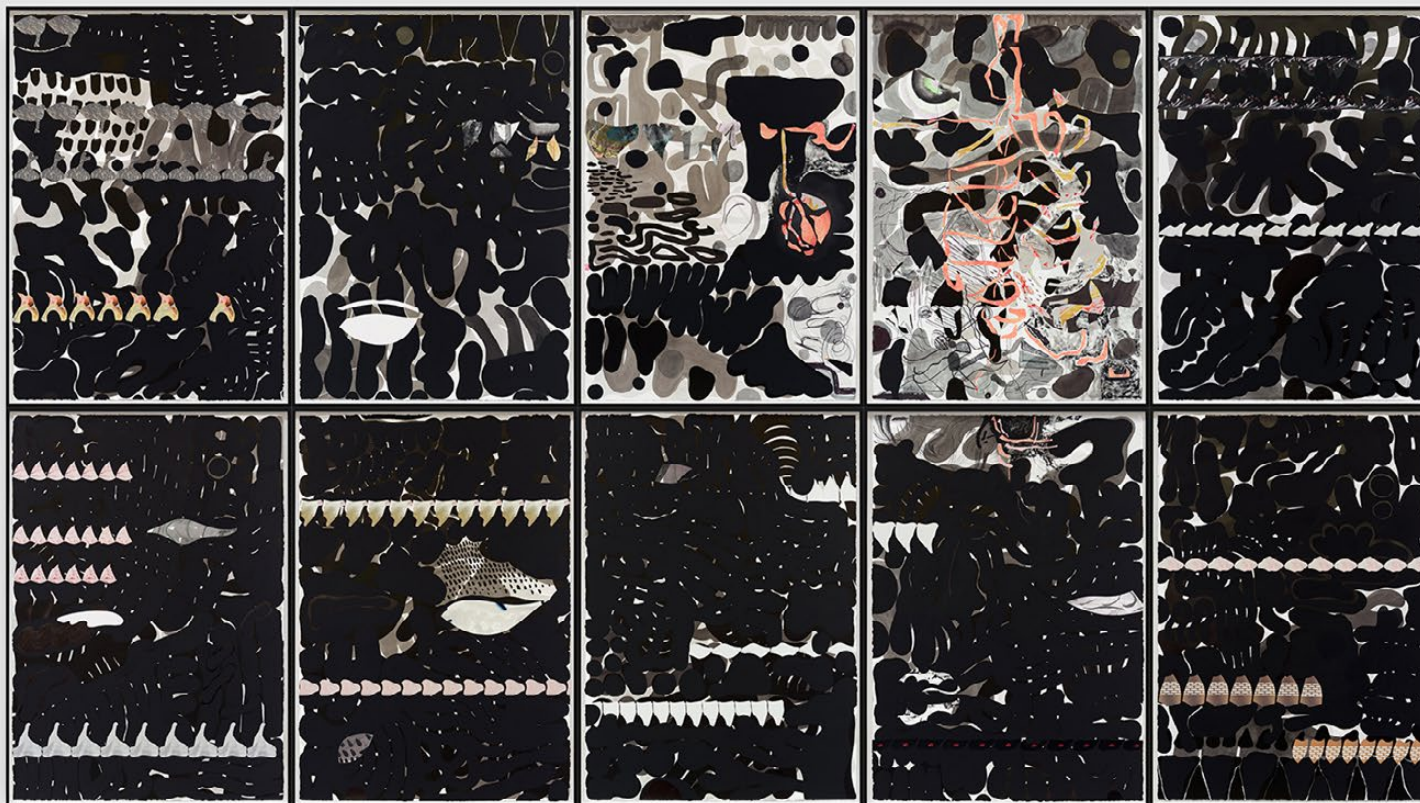
HE XIANGYU
(b. 1986, Kuandian County, Liaoning
Province, China)

He Xiangyu's conceptual practice manifests in multi-year projects that span sculpture, drawing, installation, and video. Emerging as part of a generation of artists who experienced rapid urbanization in China during their upbringing, Xiangyu's work looks to shift the viewer's perception of cultural signifiers through an examination and manipulation of material. Divergent in their aesthetic, Xiangyu's projects aim to investigate an array of personal, social, and political themes, addressing cultural boundaries and the commercialized status of contemporary art.

He's work was recently the subject of the solo show *Past Is Prologue* at Kuandu Museum of Fine Arts, TNUA, Taipei, Taiwan, 2025. In 2024, He's solo show *The Memory of Stillness* was presented at Manshu-in Temple, Kyoto, Japan and Andrew Kreps Gallery presented his third exhibition with the gallery *The Radiance of Liberty*. In 2023, He's work was the subject of an exhibition at the Sifang Art Museum, Shanghai, and in 2021 He was shortlisted for the 4th edition of the Mario Merz Prize. Other past solo exhibitions of He's work include *House of Nations*, CCA, Berlin, 2022, *Low-hanging Fruits*, Tao Art Space, Taipei, 2022, *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing, 2015, and *Cola Project*, 4A Centre for Contemporary Asian Art, Sydney, 2012, among others.

He's work is currently included in *The Gatherers*, on view at MoMA PS1, New York, through October 6, 2025. Previously, he has participated in numerous group exhibitions which include: *Pictures of the Post-80s Generation —Generational Leap*, now on view at TANK Shanghai, China, 2025, *M+Sigg Collection: Another story*, M+, Hong Kong, China, 2023, *Afterimage*, MAXXI L'Aquila, L'Aquila, Italy, 2022, *Drawing in the Continuous Present*, The Drawing Center, New York, USA, 2022, among others. Yekaterinburg, 2019, *Everything We Create is Not Ourselves*, the 58th Venice Biennale Chinese Pavilion, Venice, 2019, the 13th Lyon Biennale, Lyon, 2015, the 10th Shanghai Biennale, Shanghai,. He Xiangyu was named as a finalist for the Future Generation Art Prize in 2014, and won the 10th CCAA Best Young Artist Award in 2016. His recent interdisciplinary research publication "Yellow Book" 2019 was awarded as one of "The Most Beautiful German Books in 2020".

His works have been collected by a number of public and private collections such as Asymmetry Art Foundation, London, Boros Collection, Berlin, Castello Di Rivoli, Turin, KADIST Art Foundation, Paris; San Francisco, Long Museum, Shanghai, M+ Sigg Collection, Hong Kong, New Century Art Foundation, Beijing, Rubell Family Collection, Miami, White Rabbit Collection, Sydney, and others.



HE XIANGYU
*The Echoes of
 Repetition 25-10-1, 2025*

Inkjet prints, Ink, oil-based
 colored pencil, pencil, perma-
 nent marker, watercolor, wax
 pastel, silkscreen on paper
 60 x 42 1/8 inches (152.5 x
 107 cm.) each; 61 3/4 x 43
 7/8 inches (157 x 111.5 cm.)
 framed each; 123 5/8 x 219 3/4
 inches (314 x 558 cm.) overall
 (HX25-001)

\$150,000







HE XIANGYU
Untitled, 2025

Bronze, 99.99% pure gold,
eggshell
3 1/2 x 3 x 2 1/2 inches (9 x 7.5
x 6.5 cm.)

Edition of 3 plus 2 artist's
proofs (#1/3)
(HX25-002)

\$ 18,000



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

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

Creuzet is a French-Caribbean artist who lives and works in Paris. Andrew Kreps Gallery presented his first exhibition with the gallery in 2022 titled *flapping feathers our hands our wings glimmer to dance the orange sky*. His work was the subject of a solo exhibition at the LUMA Foundation, Arles, titled *Orpheus*

was musing upon braised words, under the light rain of a blazing fog, snakes are deaf and dumb anyway, oblivion buried in the depths of insomnia. Additionally Creuzet's work is included in past solo exhibitions at Camden Arts Centre, 2021, CAN Centre d'art Neuchâtel, Switzerland, 2019, Palais De Tokyo, 2019, and Fondation Ricard, Paris, 2018. Creuzet has additionally participated in numerous group exhibitions, including *Manifesta 13*, Marseille, 2020, In 2021, Creuzet was nominated for the Prix Marcel Duchamp.

In 2024, Creuzet represented France at the Venice Biennale with his solo project *Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon* curated by Céline Kopp and Cindy Sissokho. Earlier this year *Attila cataract...* was on view at The Bell Gallery at Brown University and will travel to the Institute of Contemporary Art at Virginia Commonwealth University. Creuzet has also participated in *Performa Biennial* (2023), 35^a Bienal de São Paulo, São Paulo (2023).



JULIEN CREUZET

*fed up with Venus, with the
sky, with the premuce, with sea
sponges without memory, with
ocean cucumbers, fed up with
nothingness, with the stench that
taunts me with condescension
(our archaeologies of our future
desires, Dérive), 2025*

Bronze, patina
19 1/2 x 47 5/8 x 14 inches
(49.5 x 121 x 35.6 cm.)
(JUC24-087)

€ 40,000





HENRY SHUM (b. 1998, Hong Kong)

In his paintings, Henry Shum attempts to navigate the liminal space where memory and image flow into and through one another. Collecting images he encounters in both physical and digital spaces, Shum develops thematic connections across disparate material, filtering his sources through an affective mesh of undulating lines, and thin veils of paint. Two-dimensional and three-dimensional space often appears to fold in on each other, suggesting the existence of multiple planes, or virtualities within a single work. This suggestion is not a reflection of Shum's own desires, but instead reflects a reality specific to our times - the ceaseless maneuvering between the collective and the individual, the historical and the ahistorical. Melding these elements within singular compositions, Shum mirrors the contemporary experience of daily life, a continuous barrage of information within an endlessly mediated present.

Henry Shum lives and works in Hong Kong, and received his BA from Chelsea College of Arts, London, in 2020. Empty Gallery, Hong Kong presented Shum's first solo exhibition in 2020. Andrew Kreps Gallery presented Shum's first solo exhibition in North America in Fall 2022.



HENRY SHUM
Vertical Anatomy, Lungs, 2025

Oil on linen
47 1/4 x 31 1/2 inches (120 x
80 cm.)
(HES25-002)

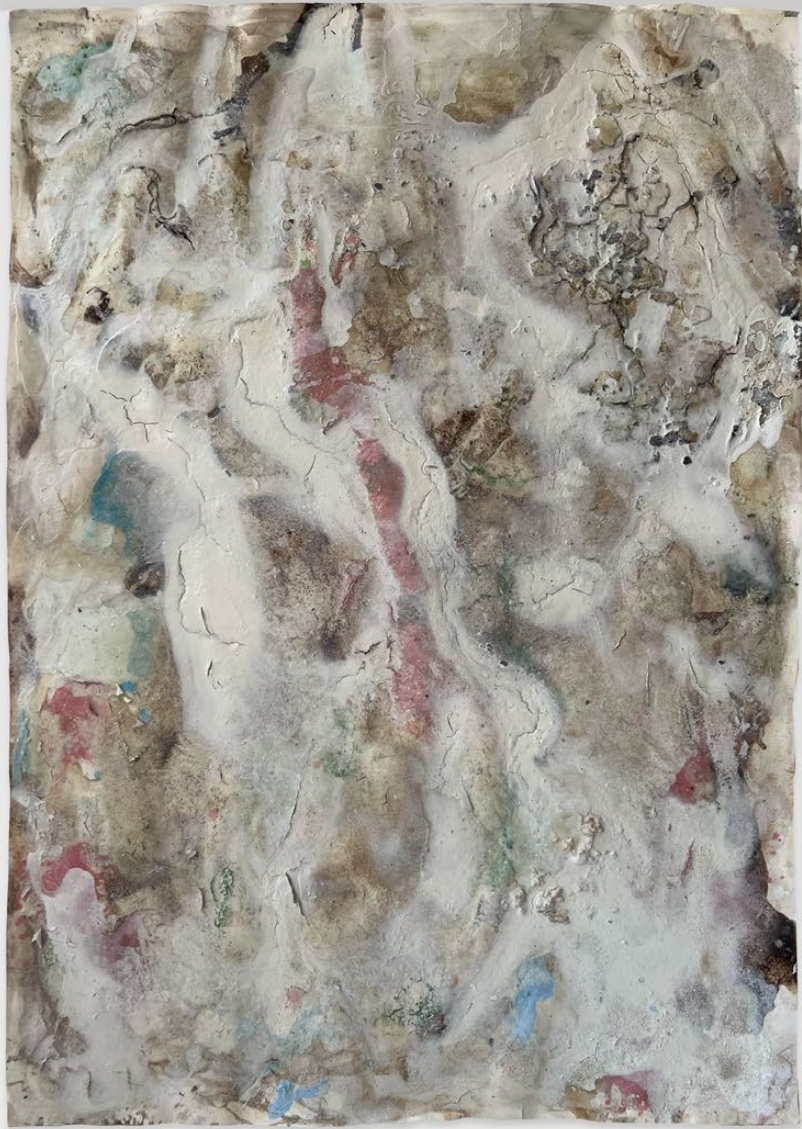
\$18,000

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

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

Moshekwa Langa's work is currently included in the exhibition *New New Babylon - Visions from another tomorrow* at Kunstmuseum Den Haag, on view through August 31, 2025. Moshekwa Langa's most recent exhibition, *Omweg* was on view at KM21, Den Haag, Netherlands. In 2021, Langa had his first exhibition with the gallery, *The Sweets of Sin*, which expanded on a project presented as part of *Le Printemps de Septembre*, Toulouse, curated by Thierry Leviez. Past solo exhibitions of Langa's work have been presented at venues that include Kunsthalle

Bern, Switzerland, Modern Art Oxford, United Kingdom, The Renaissance Society, Chicago, Krannert Art Museum, University of Illinois, Urbana-Champaign, among others. In 2018, Langa's work was included in *We Don't Need Another Hero*, 10th Berlin Biennale, Germany, and *The Red Hour*, The 13th Dakar Biennale, Senegal. Langa additionally participated in the 2011 Lyon Biennale, the 2010 and 1998 editions of the Bienal de São Paulo, the 2009 and 2003 editions of the Venice Biennale, and the 1997 Johannesburg Biennale, curated by Okwui Enwezor.



MOSHEKWA LANGA
Lion's Den, 2023- 2024

Acrylic, albastine, coffee, lacquer on paper
55 1/8 x 39 3/8 inches (140 x 100 cm.)
(ML25-002)

\$34,000





MOSHEKWA LANGA
Seraphane, 2022-2025

Acrylic, albastine, coffee, col-
lage, lacquer on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.)
(ML25-003)

\$34,000

CHIARA CAMONI (b. 1974, Piacenza, IT)

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 Fabbiano (Lucca, IT), a mountain village on the Versilian coast in northern Tuscany. In 2024, Hangar Bicocca, Milan presented *Call and Gather. Sister, Moths and Flame Twisters. Lioness Bones, Snakes and Stones*, the most expansive exhibition of Camoni's

work to date. Her work was additionally the subject of several institutional solo shows that same year, which include: *murmur, buzz, hiss and rub*, Cample Line, Dumfriesshire, Scotland, UK; Inizio fine. Rotondo. *Tutte le cose del mondo*. Palazzo Collicola, Spoleto, IT. Other recent solo exhibitions include: *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 on view in *Pollen*, on view through January 31, 2027 at CAPC Musée d'art contemporain Bordeaux, FR. Her work was additionally included in: Bangkok Art Biennale: Nurture Gaia, National Museum Bangkok, Bangkok, TH (2024); Manifesta 15, Barcelona Metropolitana, ES (2024).

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
Vaso Falena (Sfinge) #05, 2025

Stoneware glazed with soil,
vegetal ash and sand, weeds
12 3/4 x 10 x 9 1/4 inches (32.5
x 25.5 x 23.5 cm.)
(CC25-032)

€ 9,000





CHIARA CAMONI
Daimon (matter) #15, 2025

Stoneware glazed with soil, vegetal ash and sand, colored wax
14 x 5 1/8 x 5 1/2 inches (35.5 x 13 x 14 cm.)
(CC25-038)

€ 9,000





CHIARA CAMONI
Vaso Falena (Sfinge) #03 2025

Stoneware glazed with soil,
vegetal ash and sand, weeds
11 x 8 1/4 x 8 1/4 inches (28 x
21 x 21 cm.)
(CC25-030)

€ 9,000



CARLA ACCARDI (b. 1924, d. 2014, Rome, Italy)

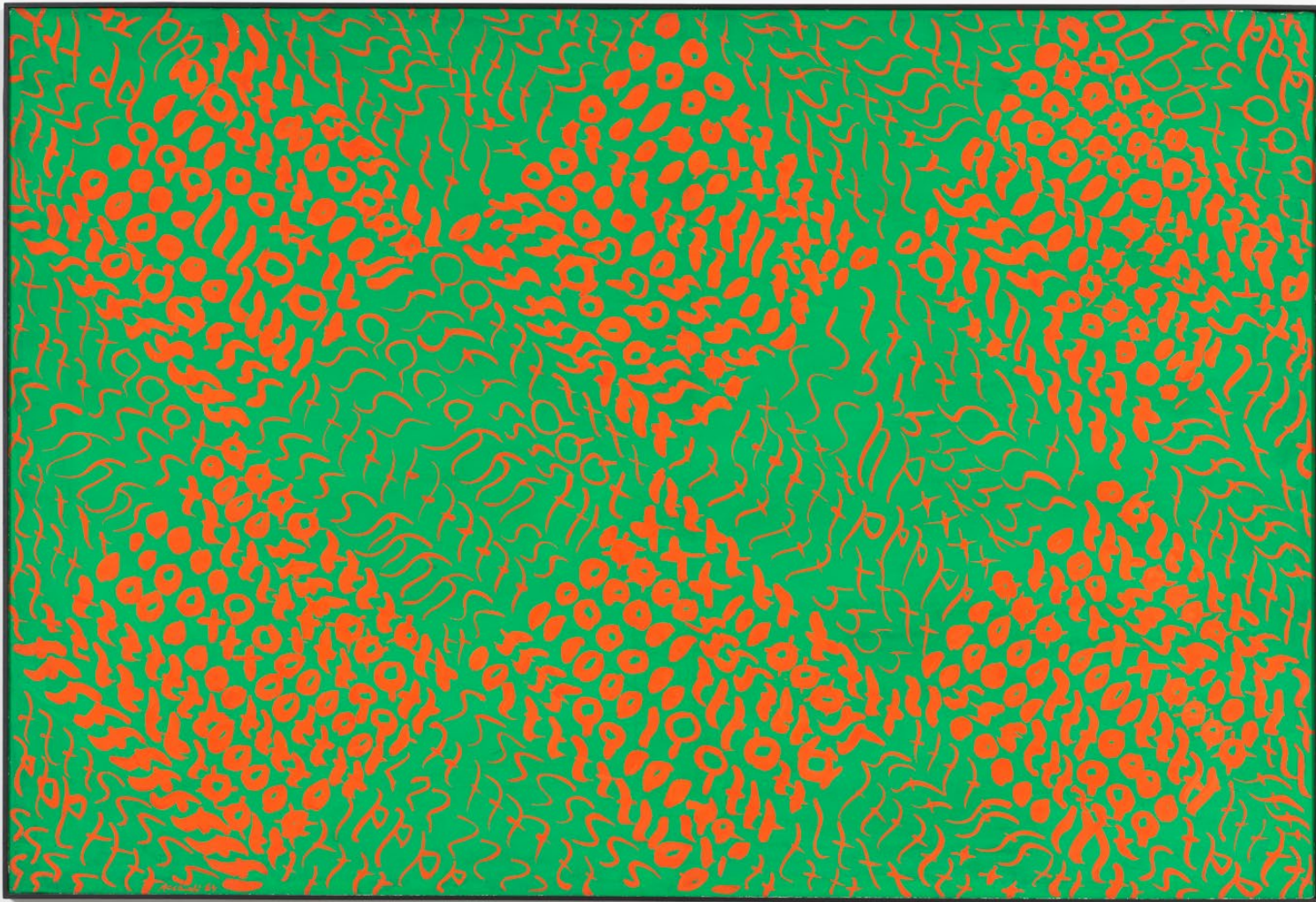
Carla Accardi moved to Rome following WWII and emerged from a group of Italian painters trying to bridge abstract form and gesture. By the mid-1950s, Accardi developed a singular vocabulary of pseudo-calligraphic marks, as seen in her *Integrazione* series paring down color to black, white, and red, these works form a concise investigation of the relationship between figure and ground.

These marks carried over to her groundbreaking works on sicofoil, a transparent plastic manufactured in Italy, which Accardi began in 1961 and first exhibited in the 1964 Venice Biennale. Using sicofoil as a support rather than canvas, Accardi re-introduced color, creating dynamic compositions with marks that appeared to float on the translucent surface. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions. In 1988 she participated again at the Venice Biennale, while in 1994 she took part to *The Italian Metamorphosis* 1943–1968, held at the Solomon R. Guggenheim Museum, New York, in 1994.

In 2024, Palazzo Esposizioni and the city of Rome presented a major anthological exhibition of Accardi's work to celebrate the centenary of the artist's birth. And in 2020, Accardi's work was the subject of a comprehensive retrospective at Museo del Novecento,

Milan. Past solo exhibitions include "Carla Accardi. Smarrire I li della voce," curated by Laura Cherubini, Castelbasso, Torun, Budapest, Thessaloniki, and Athens, 2012 – 2014; "Carla Accardi. Segno e trasparenza," curated by Luca Massimo Barbero, Fondazione Puglisi Cosentino, Catania, 2011; "Carla Accardi," curated by Danilo Eccher, MACRO Museo d'Arte Contemporanea Rome, Rome, 2004; "Carla Accardi," curated by Laurence Bossé and Hans Ulrich Obrist, Musée d'Art Moderne de la Ville de Paris, Paris, 2002; "Carla Accardi. Triplice tenda," curated by Carolyn Christov-Bakargiev, P.S.1 Contemporary Art Center, New York, 2001; "Carla Accardi," curated by Bruno Racine and Zerynthia Associazione per l'Arte Contemporanea, Accademia di Francia, Atelier del Bosco di Villa Medici, Rome, 1998; "Carla Accardi," curated by Ida Gianelli and Giorgio Verzotti, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, 1994.

Her work is part of many important collections, including the Galleria Nazionale d'Arte Moderna in Rome, the Museo d'Arte Contemporanea of Castello di Rivoli (Turin), the Gallerie Civiche of Modena and Bologna, the Palazzo Reale in Milan, and the Museo Civico in Turin. The artist died in Rome on February 23, 2014.



CARLA ACCARDI
Verdearancio n. 2,
1964

Casein on canvas
38 1/5 x 55 9/10 in
(97 x 142 cm)
(CAA20-019)

\$250,000

HAROLD STEVENSON (b. 1929, d. 2018, Idabel, Oklahoma)

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. This moment underscored a certain magnetism that would define Stevenson's idiosyncratic career, his connections often kaleidoscopic in nature. Resolutely itinerant throughout his life, moving between Europe, New York, Key West and Idabel, Stevenson's desire for freedom of expression remained persistent. He was unabashed about the often sensual content of his work, even in the face of censorship. His monumental 1962 painting *The New Adam*, described by Holland Cotter as "one of the great American nudes," was struck from the exhibition *Six Painters and the Object*, at the Guggenheim, New York. In 1964, Italian police confiscated his paintings from an exhibition in Venice, nearly landing his then-dealer, Iris Clert in prison.

Stevenson's interest in the figure was not purely sensationalistic, but aimed to depict the whole of human experience, including desire. Enlarging fragments of the body in tightly cropped compositions, his works focus on isolated gestures. In his 1963 work,

The Raft of Medusa, an open mouth is recast as a metaphor for the vastness and violence of the sea, with Théodore Géricault's famed painting of the same title approximated within. Paintings of decorative objects clenched tightly between fingers adopt a nearly devotional tenor, while open eyes, and mouths evoke tension and suspense beyond the works' frames. Together, Stevenson's works demonstrate the myriad ways in which the body can be used as a tool for communication.

Earlier this year, the gallery presented the first exhibition devoted to Stevenson's work in New York in over twenty years. This summer, Art Omi will present *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. Stevenson's works are held in the permanent collections of the Museum of Modern Art, New York, the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, 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
Silence, 1967

Oil on canvas
34 x 54 inches (86.4 x 137.2
cm.)
(HAS25-001)

\$65,000





HAYLEY TOMPKINS (b. 1971, Leighton Buzzard)

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. Solo exhibitions of Tompkins work include *Tell Gonzo How* at Matthew Brown, 2023, *Far, Fruitmarket, Edinburgh*, 2022-2023, *Features*, Andrew Kreps Gallery, 2022, *After a Long Sleep, It Woke Up*, The Modern Institute, Glasgow, *Bag of rainbow*, Recent Activity, Birmingham, 2019, *Stick crystals to paintings*, Bonner Kunstverein, Bonn,

2018, Lulu, Mexico City, 2016, 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: Sworn / Campbell / Tompkins*, Collateral Event of the 55th International Art Exhibition – Venice Biennale, Palazzo Pisani, Venice, and *The Imminence of Poetics*, the 2012 Sao Paulo Biennale, Sao Paulo.



HAYLEY TOMPKINS
Suspension of Belief, 2025

Acrylic on panel
59 x 64 5/8 inches
(150 x 164 cm.)
(HT25-020)

\$ 35,000





LIZ MAGOR (b. 1948, Manitoba, CA)

Liz Magor's work finds its center in the peripheral, often replicating the overlooked trappings of daily life and re-presenting them in new contexts. Activated by an interest in the covert, these constructions blur the lines between reality, imagination, and simulation. Creating new and expanded associations, Magor simultaneously draws attention to the objects' original intentions to satisfy our need for protection, comfort, and affirmation. Liz Magor lives and works in Vancouver.

In 2023, MOCA, Toronto presented *The Separation*, a solo exhibition including newly commissioned works. Additionally, the travelling survey exhibition *The Rise and The Fall* was presented at the Douglas Hyde Gallery of Contemporary Art, Dublin, and travelled to Focal Point Gallery, Southend-on-Sea, Essex (2023). Past solo exhibitions include: *I Have Wasted My Life* at Andrew Kreps Gallery, New York (2021), *Liz Magor: BLOWOUT* at The Renaissance Society, Chicago, IL, and the Carpenter Center for the Visual Arts, Cambridge, MA (2019), and *Previously...* at Andrew Kreps Gallery, New York (2017), *you you you*, Kunstverein in Hamburg, Hamburg, traveled to Migros Museum, Zurich, and MAMAC, Nice, Centre d'art contemporain d'Ivry - le Crédac, Paris (2017), Musée d'art Contemporain de Montréal, Montreal (2016), the Art Gallery of Ontario, Toronto (2015), *Peep-hole*, Milan (2015), Presentation House Gallery, Vancouver (2014), and

Triangle France, Marseilles (2013). Liz Magor has additionally participated in significant group exhibitions, including in Documenta 8, Kassel (1987), and the 41st Venice Biennale, Venice (1984).

Magor's work is held in the permanent collections of the Art Gallery of Alberta, Edmonton, Alberta; Art Gallery of Ontario, Toronto; Henry Art Gallery, Seattle; Lafayette Collection, Paris; Migros Museum of Contemporary Art, Zürich; Musée d'art contemporain de Montréal, Montreal; National Gallery of Canada, Ottawa; Oakville Galleries, Oakville, Ontario; Pinault Collection, Venice, and Vancouver Art Gallery, Vancouver.



LIZ MAGOR
May/June, 2022

Silicone rubber, plastic cup
84 x 9 1/2 x 9 1/2 inches (213.4
x 24.1 x 24.1 cm.)
(LMA25-002)

\$ 22,000





LIZ MAGOR
Afternoon, 2022

Polymerized gypsum, silicone
rubber, wood
24 x 51 1/8 x 37 3/8 inches (61
x 130 x 95 cm.)
(LMA25-001)

\$ 30,000



CLARE ROJAS (b. 1976, Ohio)

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 2024, Rojas' 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
The View, 2025

Oil on linen
30 1/8 x 23 7/8 inches (76.5 x
60.6 cm.)
(CLR25-002)

\$45,000





CLARE ROJAS
The Hug, 2025

17 3/4 x 16 inches (45.1 x 40.6
cm.); 18 3/4 x 17 1/8 x 2 3/4
inches (47.6 x 43.5 x 7 cm.)
framed
(CLR25-001)

\$ 30,000

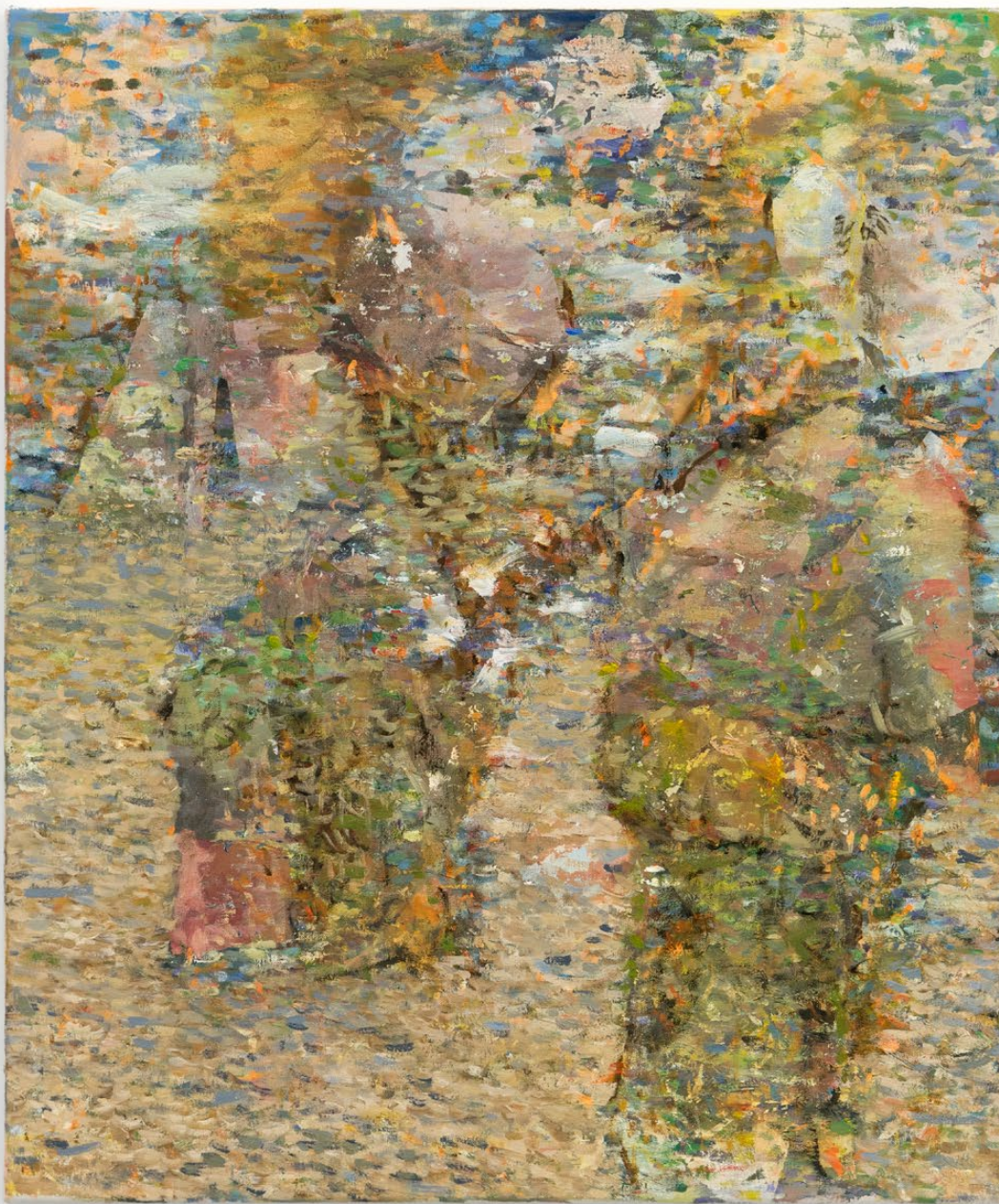


PÁDRAIG TIMONEY
(b. 1968, Derry, Ireland)

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

Pádraig Timoney lives and works in Berlin. This year, his work will be on view in a solo exhibition at Allé Allé in Oslo. Past solo exhibitions include *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.



PADRAIG TIMONEY
*Gleaners (And life is more lousy
than savage)*, 2024

Oil, acrylic, photo developer on
canvas
21 1/4 x 25 1/4 inches (54 x
64 cm.)
(PT24-013)

€ 18,000



HOLLIS SIGLER
(b. 1948, Gary, IN, d. 2001, Prairie
View, IL)

Hollis Sigler was an educator, activist, and pioneering feminist artist, who lived and worked in Chicago.

By the late 1970s, Sigler had abandoned photorealism in favor of a naive style of representation, influenced by the unrestrained drawing of her youth, and driven by a desire to shift how narrative was communicated in art. Centered on the experiences of women, Sigler's works from the early 1980s portrayed domestic scenes set within skewed, nearly theatrical spaces. Figures were often depicted in shadow or absent entirely from Sigler's compositions, and in their place, opened dressers, strewn items of clothing, and traces of activity would suggest the aftermath of an event. This was often reinforced by the works' titles, which adorned the works and their intricate, handmade frames. Sigler viewed the removal of the figure as a way to generate visual tension and further explore more fleeting emotional states, such as passion, romance, desire, as well as anxiety, and fear.

Sigler's work would undergo another shift in 1985 after she was diagnosed with breast cancer. While Sigler initially kept her diagnosis private, her works became increasingly charged with frenetic brushstrokes and agitated colors, as she connected her own fears of impermanence with the natural world, and impending ecological crisis. Tidal waves, earthquakes, and fires

created scenes of disequilibrium and imbalance — a world that appeared to be in free fall. After her cancer recurred in 1992, the subject of illness became an urgent fixture within Sigler's work, starting her series *Breast Cancer Journal* that same year. Hoping that “the work would gain the power to destroy the silence surrounding the disease”, the resulting works formed an intensely vulnerable chronicle of her experience with the illness.

Sigler exhibited extensively during her lifetime, including the traveling exhibition *Breast Cancer Journal*, which originated at the Rockford College Art Gallery, 1993, traveled to National Museum of Women in the Arts, 1993, and MCA Chicago, 1994. In addition, her work was included in the 1981 Whitney Biennial, Whitney Museum of American Art, New York, and the 1985 Corcoran Biennial, as well as the 1982 exhibition *Eight Artists: The Anxious Edge*, Walker Art Center, Minneapolis. In 2009, the Rockford Art Museum, Illinois mounted a posthumous retrospective of Sigler's work, titled *Expect the Unexpected*, which traveled to the Chicago Cultural Center in 2010. Sigler's works are held in the permanent collections of the Art Institute of Chicago, the Baltimore Museum of Art, the Whitney Museum of American Art, New York, the National Gallery of Art, Washington, DC, Glenstone, Potomac, MD, the National Museum of Women in the Arts, Washington, DC, the Museum of Contemporary Art, Chicago, among others.



HOLLIS SIGLER
I Wish It Would Stop,
1982

Oil pastel on paper with
painted frame
29 3/8 x 34 3/8 inches
(74.6 x 87.3 cm.)
(HOS25-017)

\$ 38,000

I Wish It Would Stop!

