



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
Frieze New York 2025

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Andrew Kreps Gallery at Frieze New York 2025

Preview Days:

Wednesday, May 7, 11am – 7pm

Thursday, May 8, 11am – 1pm

Public Days:

Thursday, May 8 – Sunday, May 11

Works by:

Eileen Agar, Uri Aran, Ernie Barnes, Marc Camille Chaimowicz,
Beau Dick, Roe Ethridge, Bendt Eyckermans, Hadi Falapishi, Jes Fan,
Barkley Hendricks, Oliver Lee Jackson, Raymond Saunders,
Hollis Sigler, Michael E. Smith, Harold Stevenson, Cheyney Thompson,
and Erika Verzutti

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

Hollis Sigler's drawings and paintings formed a confessional pictorial diary that revealed her desires and fantasies, as well as her fears and sorrows. Sigler said that she utilized a childlike, faux-naïf style as a reaction against a patriarchal culture that treated women as little more than children. Her style was also a means of conveying difficult emotional content in a way that viewers could easily understand. In 1985, Sigler was diagnosed with breast cancer, which later spread to her bones. Her work from the 1990s until her death from cancer in 2001 often drew on her struggles with the illness, including metaphoric images in her paintings such as the vanity and its mirror, a dead and broken tree, and the Winged Victory of Samothrace. Hollis incorporated her illness most notably in her *Breast Cancer Journal* series, in which text in the form of statistics, journal entries, or quoted texts from Audre Lorde's *The Cancer Journals* written on the frames and mats of her paintings.

Sigler earned her Master of Fine Arts from the School of The Art Institute of Chicago in 1973, and co-founded Artemesia Gallery, a female cooperative gallery in Chicago that same year. Sigler established herself as part of Chicago's art scene during a period when artists there were challenging New York City's cultural hegemony.

In February 2022, Andrew Kreps Gallery presented the first exhibition of Hollis Sigler's work in New York in over two decades, and

she will be the subject of a forthcoming exhibition at the gallery this summer.

Hollis Sigler's works are held in the permanent collections of the Art Institute of Chicago, the Baltimore Museum of Art, the Contemporary Arts Center, Cincinnati, Ohio, the High Museum of Art, Atlanta, Georgia, the Honolulu Museum of Art, the Indianapolis Museum of Art, the National Gallery of Art, Washington, DC the National Museum of Women in the Arts, Washington, DC the Museum of Contemporary Art, Chicago, the Seattle Art Museum, among others



HOLLIS SIGLER
*Mysterious Delights of
My Heart*, 1983

Oil on canvas with painted
frame
62 x 62 inches (157.5 x 157.5
cm.)
(HOS25-034)

\$ 160,000





MARC CAMILLE CHAIMOWICZ
(b. 1947, Paris, France
d. 2024 London, UK)

Born in Post-war Paris and educated in England, Marc Camille Chaimowicz inhabited a singular position at the crossroads of two art-scenes, cultures and languages. Like the artist himself, his refined yet playful work defies easy categorisation, demanding attention to detail while remaining generous and infused with beauty. Resisting claims for art's autonomy, Chaimowicz embraces the decorative arts. In a body of work spanning 50 years, Chaimowicz has intertwined design, painting, print-making, collage and his daily life into a highly personal vocabulary. His work continues to be of great importance and influence to younger artists, not only for his constant yet subtle challenging of the role of art, but his development of a queer aesthetic.

Chaimowicz exhibited internationally throughout his career, most recently in 2024, Le Consortium, Dijon, France presented his solo show *A Gift, with Love...* Past solo exhibitions include: *Zig Zag and Many Ribbons...*, MAMC+, Saint-Étienne, France, 2022; *Dear Valérie...*, Kunsthalle Bern, CH, 2020; *Your Place or Mine...*, Jewish Museum, New York, NY, 2018; *An Autumn Lexicon*, The Serpentine, London, UK, 2016; *Maybe Metafisica*, Triennale di Milano, Milano, IT, 2016; *Jean Genet... The Courtesy of Objects, Act 1 & Act 2*, Nottingham Contemporary, Nottingham, UK, 2011, among others. In 2009, he inaugurated the new Artist Space in New York with the solo installation *Enough Tiranny Recalled, 1972 – 2009*, and in 2008 his work was included in the Berlin Biennale for Contemporary Art.

Chaimowicz's work is included the permanent collections of Consortium Museum, Dijon, FR; FRAC Bourgogne, Dijon, FR; MoMA, Museum of Modern Art, New York, NY; Museum of Contemporary Art Chicago, IL; Tate Modern, London, UK; Victoria and Albert Museum, London, UK; The Jewish Museum, New York, NY; Walker Art Center, Minneapolis, MN, among others.



MARC CAMILLE
CHAIMOWICZ
London, 1988

Pastel and gouache on paper
11 3/8 x 9 inches (29 x 23
cm.) image; 18 x 12 inches
(45.7 x 30.5 cm.) paper
(MC24-003)

\$13,500





MARC CAMILLE
CHAIMOWICZ
Head of Christ, 1988

Pastel and gouache on paper
12 5/8 x 11 3/8 inches (32 x
29 cm.) image; 16 1/4 x 11
3/4 inches (41.3 x 29.8 cm.)
paper
(MC24-004)

\$13,500



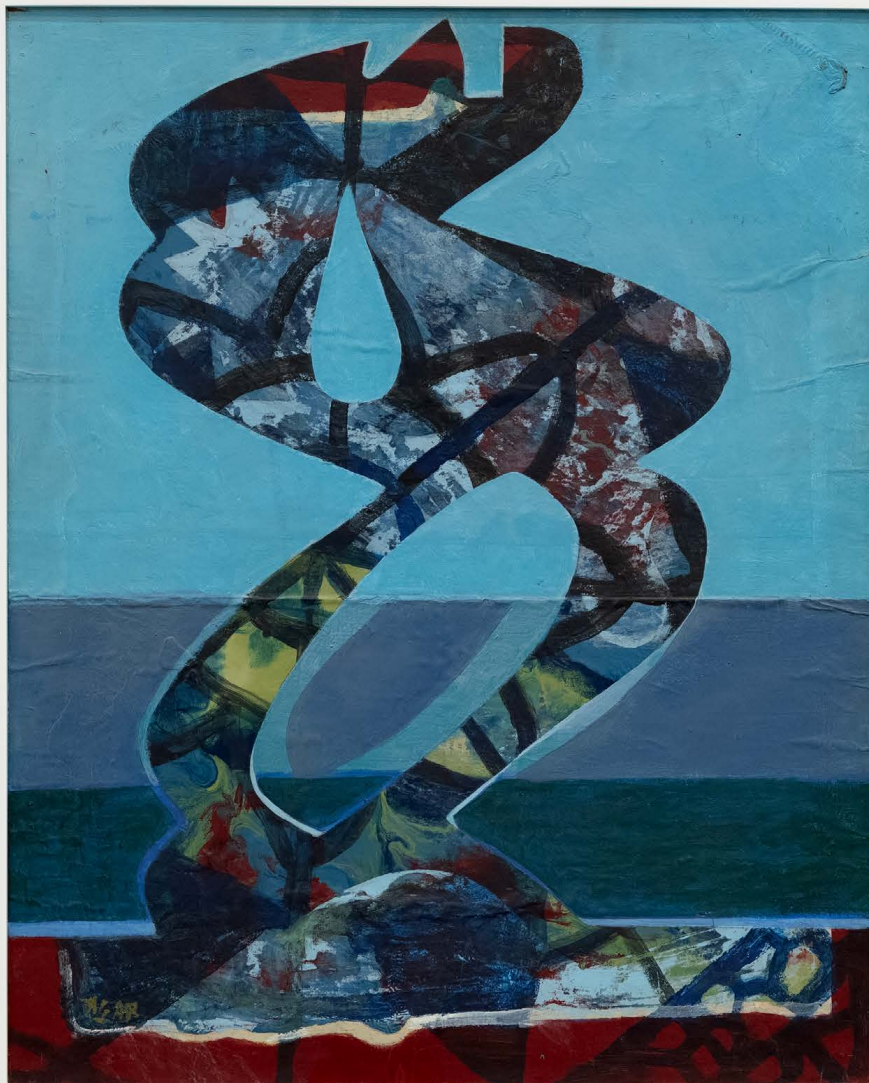
EILEEN AGAR
(b. 1899 in Buenos Aires, Argentina
d. 1991, London, UK)

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's 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 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, and 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, Whitechapel Gallery, London presented *Angel of Anarchy*, a major retrospective of Agar's work comprising over 150 works, curated by Laura Smith, which 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, and *Surrealism Beyond Borders*, the Metropolitan Museum of Art, New York, 2021, which traveled to the Tate Modern, London. Her work is included in the permanent collections of the Tate, London, the British Museum, London, National Portrait Gallery, London, Royal Academy of Arts, London, Courtauld Institute of Art, London, Victoria & Albert Museum, London, National Galleries of Scotland, Edinburgh, The Hepworth Wakefield, Wakefield, UK, and the Museum Boijmans van Beuningen, Rotterdam, among others.

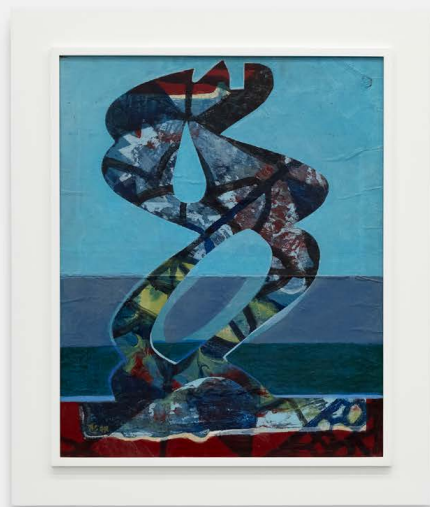


EILEEN AGAR
DNA Figure, 1968

Acrylic on board
29 1/2 x 24 inches (74.9 x
61 cm.); 36 3/8 x 30 3/4 x
1 inches (92.4 x 78.1 x 2.5
cm.) framed
(EA24-014)

\$ 75,000





EILEEN AGAR
DNA Figure, 1968

Andrew Kreps
Gallery

ROE ETHRIDGE (b. 1969, Miami, FL)

Roe Ethridge 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 January 2025, Ethridge's had a solo show titled *Shore Front Parkway*, is at Andrew Kreps Gallery, New York. In 2023, his work was the subject of the solo show *AMERICAN POLYCHRONIC*, presented in collaboration with Gagolian in New York. In 2022, Ethridge participated in *Objects of Desire. Photography and the Language of Advertising*, County Museum of Art, Los Angeles, and in 2020 he participated in *New Visions*, Henie Onstad Kunstsenter, Hovikodden, Norway. From 2016 to 2017, the Contemporary Arts Center, Cincinnati, hosted the first comprehensive survey of Ethridge's work in the United States. Other solo exhibitions include: *Happy Birthday Louise Parker*, 10 Corso Como, Milan, IT, 2024, *Shelter Island*, FOAM, Amsterdam, 2016, *Le Consortium*, Dijon, France, 2012, traveled to Museum Leuven, Belgium, 2012.

His work is held in the permanent collections of the Art Institute of Chicago, IL; Aspen Art Museum, CO; Marieluise Hessel Collection at CCS Bard, Annandale-on-Hudson, New York; Carnegie Museum of Art,

Pittsburgh, PA; International Center of Photography, New York, NY; Institute of Contemporary Art, Boston, MA; Kistefos Museum, Jevnaker, Norway; Le Consortium, Dijon, France; Los Angeles County Museum of Art, Los Angeles, CA; Metropolitan Museum of Art, New York, NY; Museum of Contemporary Art, Chicago, IL; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; New Museum, New York, NY; San Francisco Museum of Modern Art, CA; Solomon R. Guggenheim Museum, New York, NY; S.M.A.K., Ghent, Belgium; Smith College Museum of Art, Northampton, MA; Tate Modern, London, UK; Walker Art Center, Minneapolis, MN; Whitney Museum of American Art, New York, NY.

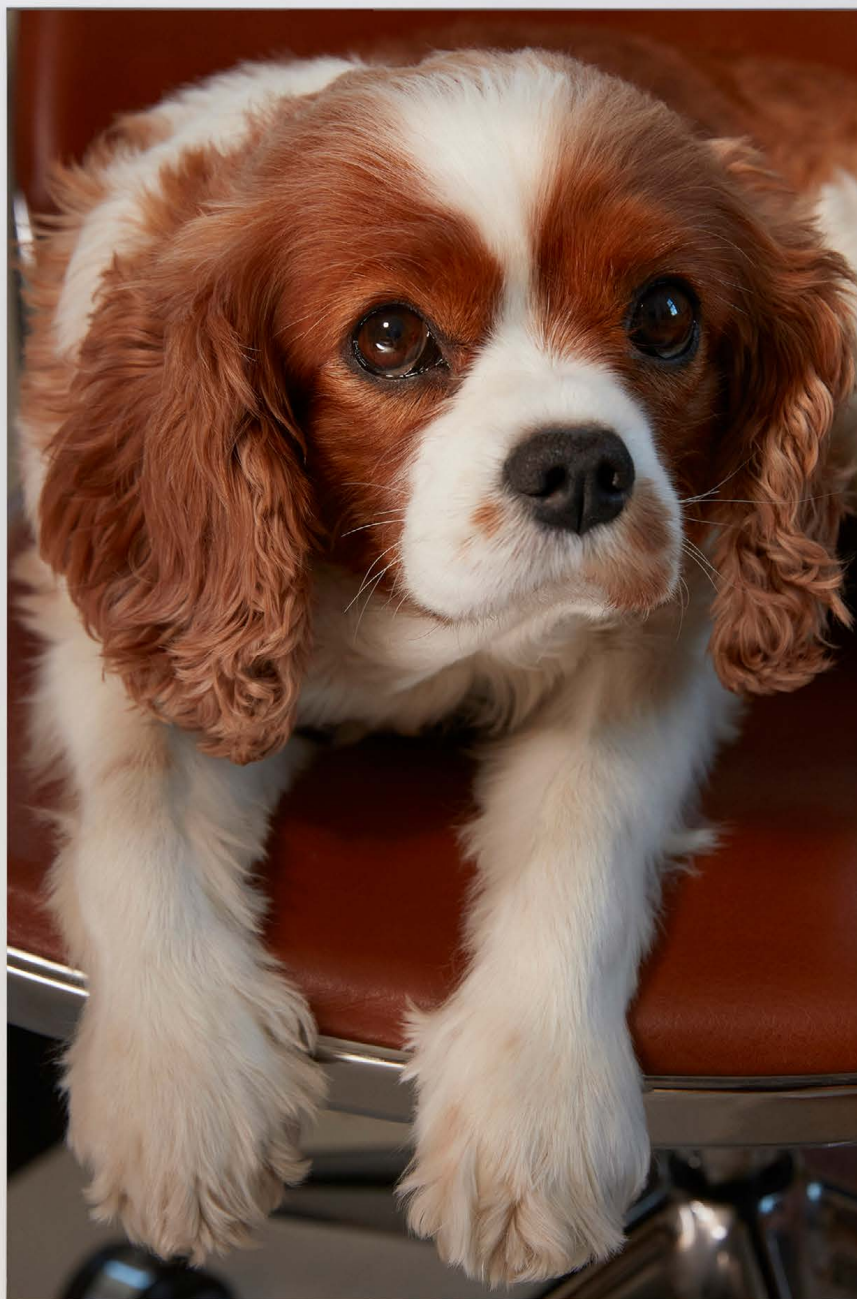


ROE ETHRIDGE
*Ranunculus in Copper Pot at
Hermes, 24 rue Faubourg Saint-
Honoré Rooftop, 2023*

UV cured pigment print
37 x 25 inches (94 x 63.5 cm.)
(#1/5)
(RE24-058.1)

\$16,000

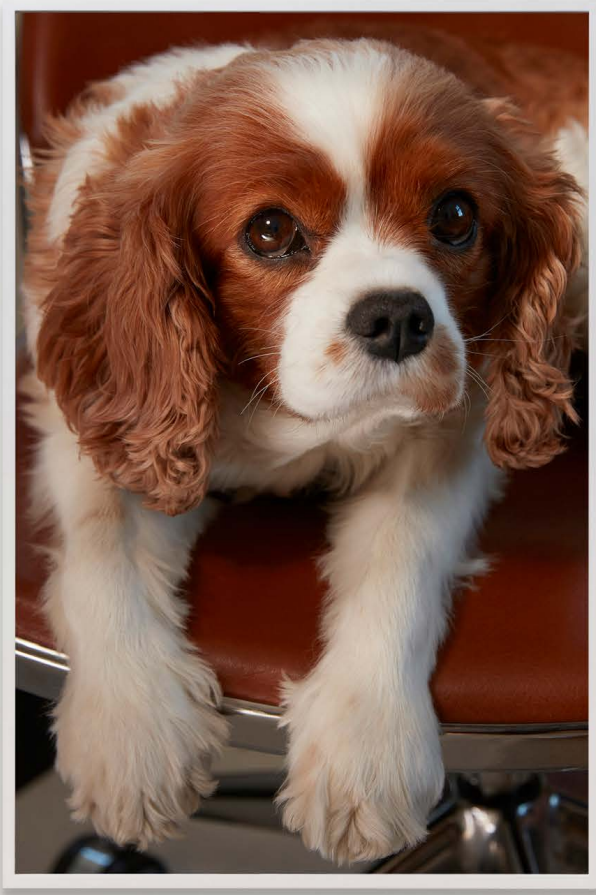




ROE ETHRIDGE
Sprout, 2023

UV cured pigment print
61 1/4 x 41 1/4 inches (155.6 x
104.8 cm.)
Edition of 5 plus 2 artist's
proofs
(RE24-035)

\$ 28,000



URI ARAN (b. 1977, Jerusalem)

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

His work has been exhibited extensively, with recent solo exhibitions including: *I'm a Restaurant*, Andrew Kreps Gallery, New York, 2023, *Take This Dog for Example*, Douglas Hyde Gallery, Dublin, 2023, *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, 2021, *House*, Gavin Brown's enterprise, New York, 2020, *Tenants Like These*, Sadie Coles HQ, London, 2019, *Mice*, Kölnischer Kunstverein, Cologne, 2016, *Two Things About Suffering*, Sadie Coles HQ, London, 2016, *Sensitivo*, Kölnischer Kunstverein, Cologne, 2014, *Puddles*, Peep-Hole, Milan, 2014, *Five Minutes Before*, South London Gallery, London, 2013, *here, here and here*, Kunsthalle Zürich, Zurich, 2013, among others.

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

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



URI ARAN
Ananas comosus, 2025

Oil, Acrylic, silk screen,
graphite, oil pastel, beeswax,
mixed media on wood
17 x 14 3/4 inches (43.2 x
37.5 cm.)
(UA25-002)

\$ 22,000





URI ARAN
Ananas comosus, 2025

RAYMOND SAUNDERS (b. 1934, Pittsburgh, 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.

The first solo exhibitions of Saunders’s works were held at the Terry Dintenfass Gallery in New York (1966; 1969; 1970; 1972). In 1971, he was the subject of his first West Coast exhibition and first major museum presentation, at the San Francisco Museum of Modern Art, which was also shown at Terry Dintenfass Gallery, New York.

Over the last two decades, Saunders has continued to be the subject of solo exhibitions globally, in addition to appearing 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 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*, 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 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, 2005-2014

Mixed media on board
48 x 48 inches (121.9 x 121.9
cm.)
(RS21-083)

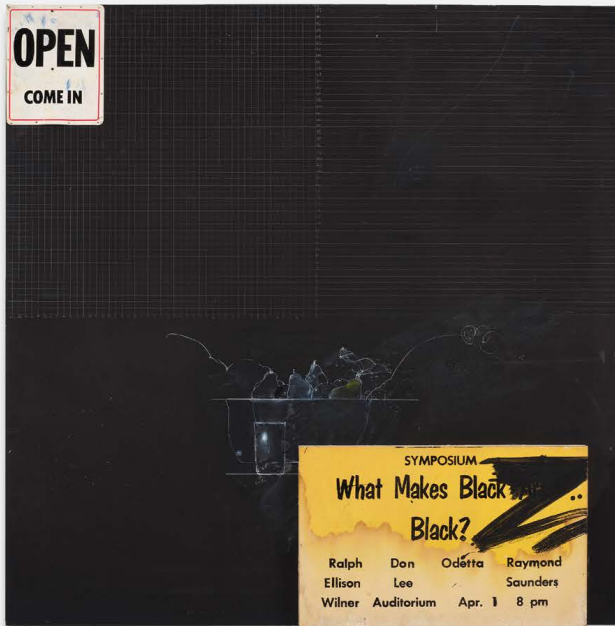
\$ 130,000



SYMPOSIUM

What Makes Black Art .. Black?

Ralph	Don	Odetta	Raymond
Ellison	Lee		Saunders
Wilner	Auditorium	Apr. 1	8 pm





RAYMOND SAUNDERS
Untitled, 2000-2010

Acrylic and pencil on paper
25 5/8 x 19 3/4 inches (65 x
50 cm.)
(RS21-279)

\$ 18,000



JES FAN (b.1990, Scarborough, Canada)

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

Jes Fan lives and works in Brooklyn and Hong Kong. In 2026, Yale University Art Gallery, New Haven will present a solo exhibition of Fan's work. Recently in 2024, Andrew Kreps Gallery presented *Sites of Wounding: Interchapter*, Fan's first solo exhibition in New York. The same year, Fan was included in the 2024 *Whitney Biennial* and *Greater Art Toronto*. In 2023, *Sites of Wounding: Chapter 2* was on view at the M+ Museum in Hong Kong for the 2023 Sigg Prize exhibition. In 2022, Fan participated in *The Milk of Dreams* The 59th International Art Exhibition of La Biennale di Venezia curated by Cecilia Alemani, Venice. Additionally, Fan's work is included in *Scientia Sexualis*, on view at the

Institute of Contemporary Art, Los Angeles through March 2, 2025.

In the past, Fan's work has been included in numerous group exhibitions, including *Symbionts: Contemporary Artists and the Biosphere*, MIT List Visual Arts Center, 2022, *Breaking Water*, Contemporary Arts Center, Cincinnati, 2022, *Soft Water Hard Stone*, *The Fifth New Museum Triennial*, New Museum, New York, 2021, *The Stomach and the Port*, Liverpool Biennale, United Kingdom, 2021, *NIRIN*, *Biennale of Sydney*, Australia, 2020, *The Socrates Annual* 2019, Socrates Sculpture Park, Queens, 2019. Fan was awarded a Pollock-Krasner Grant in 2022.

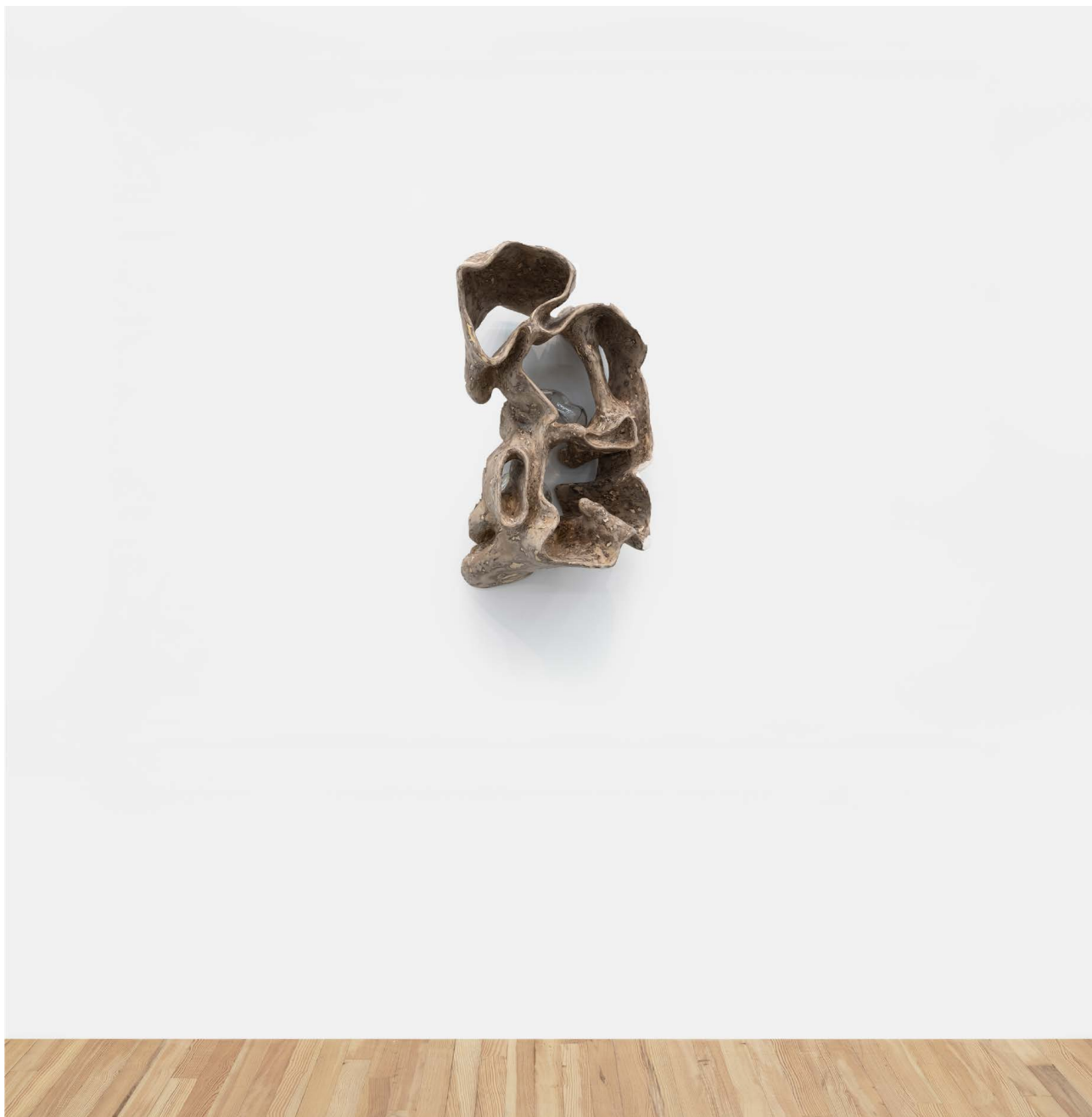


JES FAN
*Cross Section (Right Leg Muscle
II)*, 2023

3D print of artist's leg,
fiberglass, resin, pigment, glass
27 x 19 x 12 inches (68.58 x
48.26 x 30.48 cm.)
Unique in a series of 4
(3/4)
(JEF23-017)

\$ 26,000





JES FAN
*Cross Section (Right Leg Muscle
II)*, 2023

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

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

Oliver Lee Jackson was born in 1935 in St. Louis, Missouri. Jackson was associated with the *Black Artists Group*, which was founded in St. Louis in 1968. Jackson's work was the subject of a solo exhibition at the Saint Louis Art Museum, St. Louis, MO in 2022. In 2024, Jackson produced five new sculptures that were installed on New York City's High Line in Chelsea and in 2025 had solo shows at Andrew Kreps Gallery as well as Lisson Gallery's London location.

Other past institutional exhibitions of Jackson's work include the Saint Louis Art Museum, St. Louis, MO, 2021-22, National Gallery of Art, Washington, DC, 2019, Contemporary Art Museum, St. Louis, MO, 2012, Harvard University, Cambridge MA, 2002, University Art Museum, University of California, Santa Barbara,

1985, University of California Art Museum, Berkeley, 1983, Seattle Art Museum, 1982, St. Louis Art Museum, 1980, among others. His works are held in the public collections of The Metropolitan Museum, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, San Diego, Museum of Fine Arts, Boston, Museum of Modern Art, New York, The National Gallery of Art, Washington, DC, Portland Art Museum, Oregon, San Francisco Museum of Modern Art, San Jose Museum of Art, Seattle Art Museum, St. Louis Art Museum, Detroit Institute of the Arts, and the Fine Arts Museums of San Francisco among others.



OLIVER LEE JACKSON
Untitled Painting (1.1.25),
2025

Oil-based paints and
applied paper on panel
72 x 95 inches (182.9 x
241.3 cm.); 74 x 97 x 2
inches (188 x 246.4 x 5.1
cm.) Framed
(OJA25-001)

\$ 120,000





MICHAEL E. SMITH
(b. 1977, Detroit, MI)

To make his sculptures, Michael E. Smith extracts recognizable objects from the constant cycle of consumption and production that drives our modern world. Materials including clothing, plastics, machinery, as well as those derived from the natural world, are stripped of their intended purpose, and reassembled to create new, sculptural forms, highlighting that while these are often discarded, they never fully disappear. Organized through a series of binaries, such as natural versus the artificial, the human versus the technological, or life versus death, Smith seeks to coax both the individual histories of his objects, as well as the larger, often invisible systems they inhabit. Paring down his installations to an extreme, Smith invites emptiness to shape his works as well, and the uneasy tension it brings with it, from order and harmony, to disarray and discord.

Michael E. Smith lives and works in Providence, Rhode Island. His solo show *TANKS* will be on view at 55 Walker, Andrew Kreps Gallery, New York through May 10th. Smith's work has been the subject of solo exhibitions at institutions that include: Kunst Museum Winterthur, Winterthur, 2024, Henry Moore Institute, Leeds, 2023, Pinakothek der Moderne, Munich, 2021, Secession, Vienna, 2020, Kunsthalle Basel, Basel, 2018, SMAK, Ghent, 2017, Kunstverein Hannover, 2015, De Appel, Amsterdam, 2015, Sculpture Center, Queens, 2015, La Triennale di Milano, Milan, 2014, Power Station, Dallas, 2014, CAPC musée d'art contemporain de Bordeaux, Bordeaux, 2013 and Contemporary Art

Museum, St Louis, 2011, among others. Smith's work was included in *May You Live in Interesting Times*, the 58th Venice Biennale, and additionally, he participated in *Quiet as It's Kept*, the 2022 Whitney Biennial, Whitney Museum of American Art, New York, as well as the 2012 edition of the Whitney Biennial. His work is held in the permanent collections of the Whitney Museum of American Art, New York, The Hammer Museum, Los Angeles, Walker Art Center, Minneapolis, SFMoMA, San Francisco, MCA Chicago, SMAK, Ghent, and Ludwig Forum, Aachen, Germany, among others.



MICHAEL E. SMITH
Untitled, 2025

Die, leather
10 x 15 x 10 inches (25.4 x 38.1
x 25.4 cm.)
(MES25-010)

\$ 22,000



BENDT EYCKERMANS (b. 1994, Antwerp, Belgium)

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

Bendt Eyckermans lives and works in Antwerp. In 2022, Andrew Kreps Gallery presented Eyckermans' first exhibition in New York, titled *An Introcosm*. Additionally in 2022, Eyckermans' work was the subject of a solo exhibition at *TANK*, Shanghai. His work was previously included in the group exhibitions *Lipstick and Gas Masks*, M HKA, Antwerp, 2021, and *Fifteen Painters*, Andrew Kreps Gallery, New York, 2021. Past solo exhibitions include *Beeldmaker* at Gallery Sofie Van de Velde, Antwerpen, 2023, *Blue shadow*, Gallery Sofie Van de Velde, Antwerp, in 2019, *Yellow leaves*, CARLOS/ ISHIKAWA, London, 2019, *A Stranger's Hand*, S.M.A.K., Ghent, 2018, among others. Eyckermans' work is held in the permanent collection of M HKA, Antwerp.



BENDT EYCKERMANS
The captive, 2024

Oil on linen
65 3/8 x 62 5/8 inches
(166 x 159 cm.)
(BEE24-003)

\$ 60,000



Oil on canvas
100 x 150 cm
1984

100.000



BARKLEY HENDRICKS

(b. 1945, Nicetown—Tioga, Philadelphia, PA
d. 2017, New Haven, CT)

Barkley L. Hendricks was an American painter and photographer who revolutionized portraiture through his realist and post-modern oil paintings of Black Americans living in urban areas, beginning in the 1960s and 1970s. The artist culled subjects for his hagiographic portraits from sartorially minded friends and acquaintances he encountered around the world, including travels to Jamaica, his hometown of Philadelphia, and Connecticut where he last lived and worked. He applied intense focus to his subjects while painting, allowing him to capture their unique personalities. Steeped in pop culture and balanced with exquisite detail, the cast of characters in Hendricks' work inhabits an unconventional realism united by painterly mastery.

Hendricks was first a photographer before taking up painting. Beyond his portraiture, he also made distinct works on paper and painted landscapes and still lifes, including an early series of Basketball paintings that explored abstraction and color theory. Throughout his career, Hendricks refused to be boxed into a medium, and his practice is commanding, bold, and without limitations to media or form.

He earned both his BFA and MFA from Yale University and was the subject of a large-scale traveling exhibition, *Barkley L. Hendricks: Birth of the Cool*, organized by Trevor Schoonmaker at the Nasher Museum of Art, Duke University, Durham, North Carolina (2008), which traveled to the Studio Museum in Harlem, New York (2008-2009); Santa Monica

Museum of Art, California (2009); Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania (2009-2010); and the Contemporary Arts Museum Houston, Texas (2010).

Hendricks' painting, *Something Like a Bird: Double Barbara* (1982) was included in *Blues for Smoke*, originally presented in 2012 at The Museum of Contemporary Art, Los Angeles and subsequently traveled to The Whitney Museum of American Art, New York. Other important group exhibitions include *Witness: Art, Activism, and Civil Rights in the Sixties*, which was on view at the Brooklyn Museum in 2014 and traveled to Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, and Blanton Museum of Art, The University of Texas at Austin, and *Face Value: Portraiture in the Age of Abstraction*, National Portrait Gallery, Smithsonian Institution, Washington, D.C. (2014), and *2015 Represent: 200 Years of African American Art* at the Philadelphia Museum of Art

Hendricks' work is included in numerous public collections both within the United States and abroad, such as The Whitney Museum of American Art, New York, New York; The National Portrait Gallery, Washington, D.C.; The National Gallery of Art, Washington, D.C.; The Tate Modern, London; Studio Museum, Harlem, New York; Museum of Fine Art Houston, Houston, Texas; Nasher Museum of Art, Durham, North Carolina; Columbus Museum of Art, Columbus, Ohio; and the Fogg Art Museum, Harvard University, Cambridge, Massachusetts.



BARKLEY HENDRICKS
The Alligator, 1998

Oil on canvas
22 x 32 inches (55.9 x 81.3
cm.) framed
(BAH24-001)

\$ 130,000



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

Ernie Barnes was born in 1938 in segregated Durham, North Carolina. While he was legally barred from entering the museums that held the paintings he admired, Barnes developed a knowledge of art history through books and catalogues, encouraged from a young age by his mother to pursue arts and music. 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 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.

Barnes' work was recently on view in the group show *Get in the Game: Sports, Art, Culture* at the San Francisco Museum of Modern art in early 2025. In collaboration with Andrew Kreps, Ortuzar Projects presented *Ernie Barnes: In Rapture* in 2024. In the same year, his work was included in *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys* at the Brooklyn Museum. In 2020, UTA Artist Space, Los Angeles presented *Liberating Humanity from Within*, a survey exhibition of Barnes' work. In addition, a retrospective of his work was exhibited at the California African American Museum in 2019, and at the North Carolina Museum of History in 2018-2019.

Barnes' work is currently held in the collections of the African American Museum in Philadelphia, California African American Museum, the Pro Football Hall of Fame, BYU Museum of Art, North Carolina Central University Art Museum, the American Sport Art Museum and Archives in Daphne, Alabama, among others.

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 ONES · LUCAS · HARRY
 HOMAS · SCHAYES · RU
 MOND · SHARMAN · ME
 HIBALD · MONROE · BA
 ARISH ·
 EBUSSCH



ERNIE BARNES
Study II for The Dream
 Unfolds, 1995

Graphite and acrylic on
 paper
 27 x 21 inches (68.6 x 53.3
 cm); 31 x 25 1/2 x 1 1/2
 inches (78.7 x 64.8 x 3.8
 cm.) framed
 (EB24-015)

\$ 80,000

BING · O'NE
ARAVICH · PIP
RVING · BARKI
COUSEY · REE
KAN · EWING
JOHNSON · T
UCAS · BARRY
SCHAYES · RU
HARMAN · MC
MONROE · RA



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. This moment underscored a certain magnetism that would define Stevenson's idiosyncratic career, his connections often kaleidoscopic in nature. The prominent art dealer Alexander Iolas offered Stevenson his first exhibition in 1949, and remained 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.

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 work is currently on view at Andrew Kreps Gallery. Curated with Schwartzman &, the exhibition is the first devoted to Stevenson's work in New York in over twenty years. A parallel exhibition centered on the artist's time in Europe will be on view at Tommaso Calabro Gallery, New York. 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 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



HAROLD STEVENSON
*Untitled (Hand sign
language)*, 1967

Oil on canvas
54 x 34 inches (137.2 x 86.4
cm.)
(HAS25-018)

\$ 65,000





HADI FALAPISHI (b. 1987, Tehran, Iran)

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 are the product of private in the darkroom in which Falapishi manipulates the surface of photosensitive paper with flashlights and direct exposure to light. Cartoonish in appearance, his compositions reflect not a process of deskilling, but are instead the results of the constraints of darkness, and the limitations of his own body. Falapishi's characters are placed within seemingly generic architectural environments, such as houses, fences, or other barriers, the figures' interactions quickly take on resonance with familiar social hierarchies - the power structures within society, ideas of ownership and residence, and inside versus outside. These figures appear to revel in their own personal vices, confusing the morality implied by the traditional roles they assume. Often engaging in a tongue-in-cheek violence, which carries over to Falapishi's sculptural and installation-based works, his characters reflect how tenuous and fragile the familiar structures of our society can be, and a shared fear of isolation.

Falapishi lives and works in 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 recently 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 in a
Dream, 2025*

Oil on canvas in walnut artist's
frame
24 x 20 inches (61 x 50.8 cm.)
(HAF25-001)

\$ 25,000





HADI FALAPISHI
Cowboy's Fair Trade, 2025

Oil paint, enamel, mixed media,
cardboard on wood pane
72 x 48 inches (182.9 x 121.9
cm.)
(HAF25-002)

\$34,000





BEAU DICK
(b. 1955, Kingcome Inlet, Canada
d. 2017, Vancouver, Canada)

Beau Dick's works are deeply informed by the tradition of potlatch, a gift-giving ceremony practiced by Indigenous people of the coast of Pacific Northwest Canada, which focused on the redistribution of wealth as a tool for building solidarity. Outlawed by the Canadian Government for nearly seventy years as part of an ongoing history of forced assimilation, the seclusion of Dick's birthplace on Kingcome Inlet (Gwa'yí) allowed his community to continue practicing customs relatively free from the gaze of colonial authorities. Trained in wood-carving by his father, grandfather, and completing his education in Vancouver, Dick was acutely aware of inherent tensions between contemporary consumer culture and Kwakwaka'wakw teachings. Refuting his masks as static objects, his carvings reference supernatural figures, like Dzunik'wa, the "wild woman of the woods," and her counterpart, Bakwas, "wild man of the woods," which are reanimated to combat what Dick saw as capitalism's "ravenous" oppression. Frequently employing his works in dances and performances, in 2012 he took forty Atlakim (Forest) masks to his community in Alert Bay, where after one final ceremony, they were ritually burned, referencing the ongoing responsibility for rebirth, and recreation in the face of erased tradition.

In 2023, Beau Dick's work was included in the major exhibition *Indian Theater: Native Performance, Art, and Self-Determination since 1969*, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, curated by Candice Hopkins. Past solo

exhibitions included *Devoured by Consumerism*, White Columns, New York, 2019, traveled to Remai Modern, Saskatoon, Canada, 2019, *Beau Dick: Revolutionary Spirit*, Audain Art Museum, Whistler, BC, 2018. In addition, Dick participated in important group exhibitions during his lifetime, such as documenta 14 in Athens, GR, and Kassel, Germany, 2017, *Sakahàn: International Indigenous Art*, National Gallery of Canada, Ottawa, 2013, and the 17th Biennale of Sydney, Australia, 2010, among others.

A lifelong advocate and activist, Dick was inspired by the ongoing movement Idle No More, which was initiated in response to legislative abuses of Indigenous treaty rights by the Canadian Government.



BEAU DICK
Kwakwaka'wakw, Musgamakw
Dzawada'enuxw First Nation
*Shaman Going to the Other
World*, c. 2000

Red cedar, cedar bark,
horsehair, feathers
14 x 11 x 8 inches (35.6 x 27.9
x 20.3 cm.)
(BD25-001)

\$ 36,000



Andrew Kreps
Gallery



BEAU DICK
Kwakwaka'wakw, Musgamakw
Dzawada'enuxw First Nation
*Shaman Going to the Other
World*, c. 2000

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

Erika Verzutti was born in 1971 in São Paulo. Verzutti's solo show *The Life of Sculptures* was recently on view at LUMA Arles and her work *Venus Yogini* (2019) is currently included in *Actual Fractals, Act I* curated by John Riepenhoff as part of Sculpture Milwaukee 2023.

Previous solo exhibitions include *Notizia*, ICA Milano, Milan, Italy, 2024, *New Moons*, CCS Bard Galleries, Annandale-onHudson, 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, PA, 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, Zerne, 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
Carambola, 2023

Ceramic
111 x 10 5/8 x 10 5/8 inches
(282 x 27 x 27 cm.)
Edition of 3 plus 2 artist's
proofs (#3/3)
(EV23-006.3)

\$ 85,000





CHEYNEY THOMPSON'S (b. 1975, Baton Rouge, LA)

Cheyney Thompson's 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.

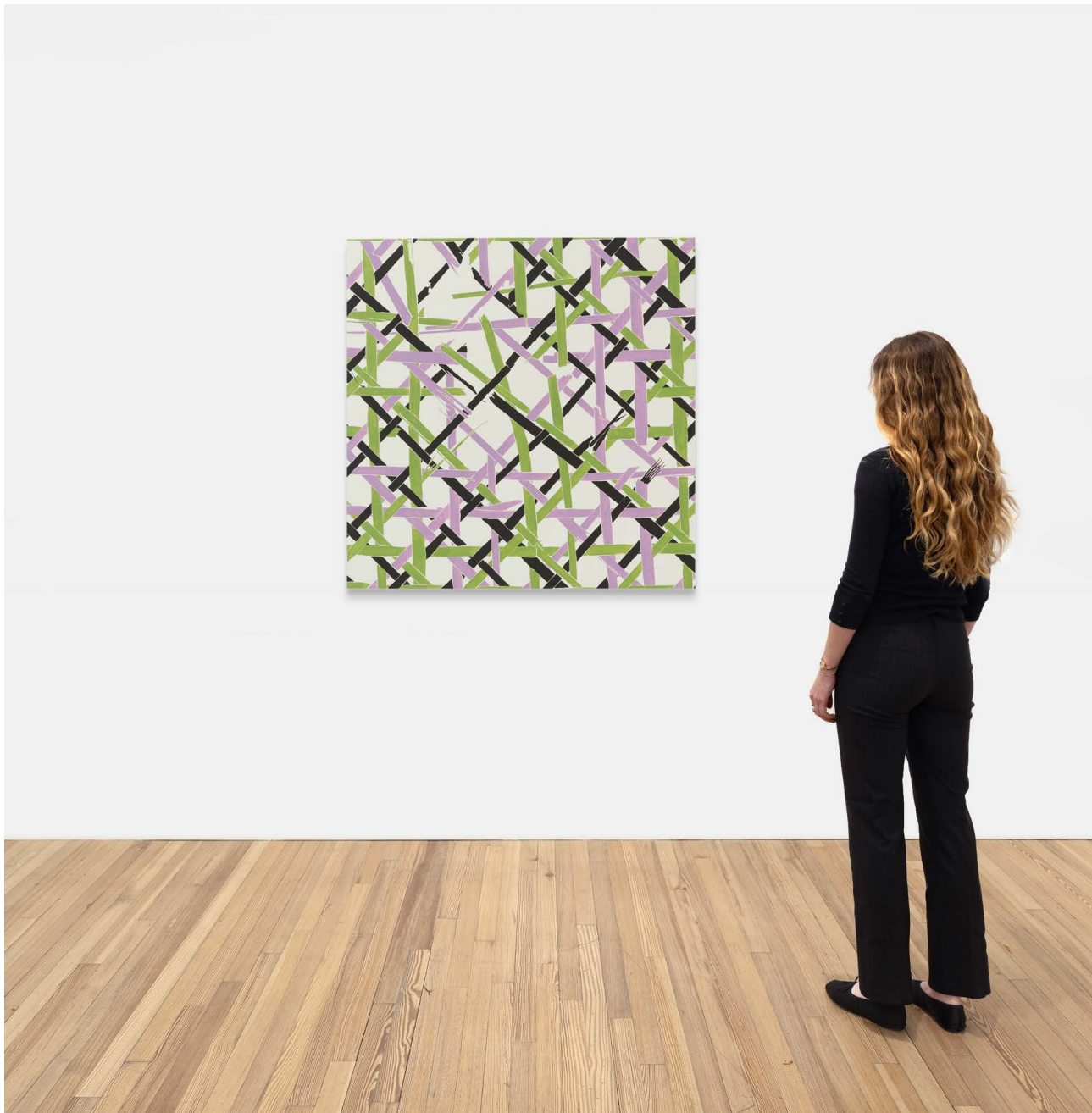


CHEYNEY THOMPSON
Caning [1, interval], 2023

Acrylic on canvas
46 1/2 x 46 1/2 inches (118.1 x
118.1 cm.) installed
(CT25-008)

\$35,000





CHEYNEY THOMPSON
Caning [1, interval], 2023