

GONG

Frieze New York
May 13 - 17, 2026
The Shed
Booth A2

Anton Kern Gallery

A8
TANYA
BONAKDAR
GALLERY

A9 TINA KIM GALLERY	A10 303 GALLERY	A11 MIGUEL ABREU GALLERY
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A7 VICTORIA MIRO	A6 OMR	A5 ESTHER SCHIPPER	A4 THE MODERN INSTITUTE
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A1 ANDREW KREPS GALLERY	A2 Anton Kern Gallery	A3 THADDAEUS ROPAC
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B18 JENKINS JOHNSON GALLERY	B17 A GENTIL CARIOCA
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B16 ORTUZAR/ MARC SELWYN FINE ART	B15 KUKJE GALLERY
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B9 WHITE CUBE	B11 FRITH STREET GALLERY	B12 DAVID ZWIRNER
	B10 PACE GALLERY	

B14 FORTES D'ALOIA & GABRIEL
B13 ALEXANDER GRAY ASSOCIATES
B4 JAMES COHAN

B8 HAUSER & WIRTH	B7 MENDES WOOD DM	B5 GAGOSIAN
	B6 GALLERY HYUNDAI	

B1 KURIMANZUTTO	B2 KARMA	B3 PERROTIN
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Level 2



David Shrigley, *Gong*, 2012, Acrylic paint on powder coated steel, 67 x 84 1/2 inches, (170.2 x 214.6 cm), \$40,000



Araki
Untitled (Diary), 2005
Silver gelatin print
10 3/4 x 16 inches
(27.3 x 40.6 cm)

\$4,000



Araki

Untitled (Diary), 2005

Silver gelatin print

10 3/4 x 16 inches

(27.3 x 40.6 cm)

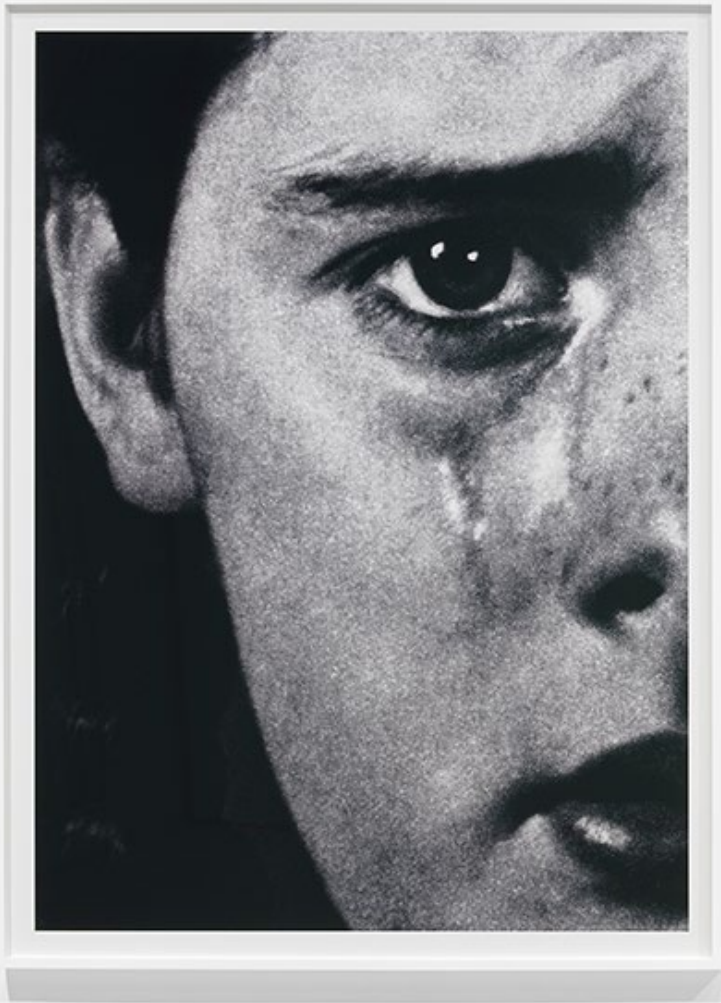
\$4,000

Matthew Monahan
St. Barricade, 2014
Epoxy resin fiberglass, palladium,
aluminum and gold leaf, acrylic, stainless
steel and refractory brick
78 1/2 x 27 x 18 inches
(991.9 x 68.6 x 45.7 cm)

\$110,000







Anne Collier

Woman Crying #20, 2021

C-print

Paper Dimensions: 66 7/8 x 49 3/4 inches
(169.9 x 126.2 cm)

Framed Dimensions: 68 x 51 x 2 inches
(172.7 x 129.5 x 5.1 cm)

Edition of 5 plus 2 artist's proofs (#1/5)

\$38,000



Jim Lambie

Metal Box (Vicenza), 2025

Polished steel and aluminum sheets, gloss
paint

31 1/2 x 31 1/2 x 9 5/8 inches

(80 x 80 x 24.5 cm)

\$55,000

Nathalie Du Pasquier
Untitled, 2019
Oil on paper
Overall dimensions: 81 1/2 x 29 1/8 inches
(207 x 74 cm)

\$22,000





Alvaro Barrington

Bounce Along, 2026

Oil, acrylic, flash, enamel on burlap/
silk screen printed burlap, cotton, waxed
cotton thread, framed in reclaimed wood,
corrugated metal, enamel paint

55 1/8 x 48 7/8 x 7 7/8 inches
(140 x 124 x 20 cm)

\$75,000





Even when Greta Garbo inaugurated the rules of heroines of the post, the Queen Christina, whose hair face represented the woman and the young knight, she actress never exceeded any discipline. Once again Garbo writes: "She is always herself, under the crown or under the wide-brimmed, lowered felt hats, she bears without pretence the same face of space and solitude."

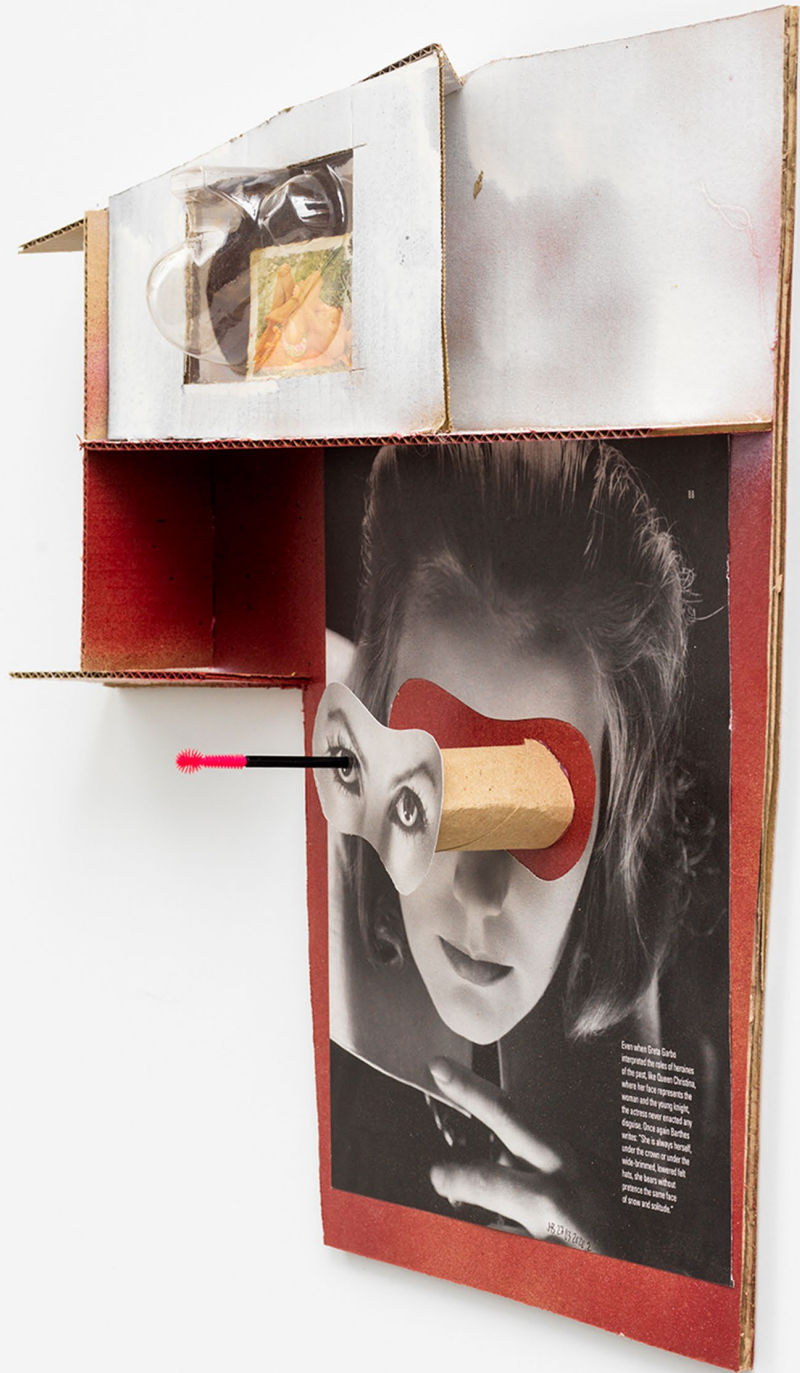
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John Bock

Ohne Titel, 2020

3D Collage on cardboard, paint, photo (Greta Garbo), mascara applicator, play-card with nude, plastic packaging
17 3/4 x 16 1/8 x 4 3/4 in
(45 x 41 x 12 cm)

\$6,000



Even when Emma Stone interpreted the role of her past, like Queen Christina, whose face represents the woman and the young knight, the actress never missed any detail. "She is always looking under the screen or under the hat, she's always looking at the camera, she's always looking at the camera."

Wilhelm Sasnal
Untitled (Acapulco) 1, 2009
Oil on canvas
19 3/4 x 15 3/4 inches
(50 x 40 cm)

\$55,000







Liz Larner

Fluent verges, 2025

Ceramic, glaze, aluminum, stainless steel

27 x 24 ½ x 7 ½ inches

(43.8 x 28.6 x 26 cm)

\$65,000



David Byrd
Bungalow in Peekskill, 1969
Oil on canvas
28 x 34 inches
(71.1 x 86.4 cm)

\$60,000





Chris Martin

Untitled, 1986

Acrylic on paper

12 x 9 inches

(30.5 x 22.9 cm)

Framed Dimensions:

16 15/16 x 13 7/8 inches

(43 x 35.2 cm)

\$7,000

Chris Martin
Untitled, 1988
Acrylic on paper
12 x 9 inches
(30.5 x 22.9 cm)
Framed Dimensions:
16 15/16 x 13 7/8 inches
(43 x 35.2 cm)

\$7,000





Lloyd Foster

Full Praise 003, 2025

Oil pastel, acrylic paint, and watercolor
on paper

45 1/2 x 42 inches

(115.6 x 106.7 cm)

\$10,000





Pawel Althamer

Pawetek, 2025

Glazed ceramic

75 5/8 x 30 1/4 x 18 1/8 inches

(192 x 77 x 46 cm)

\$80,000





Margot Bergman, *Blue Boy*, 1999, Acrylic on found canvas board, 11 1/2 x 14 5/8 x 1 1/2 inches, (29.2 x 37.1 x 3.8 cm), \$15,000



Roe Ethridge

Carnations, 1996/2026

UV cured pigment print on Yupo
53 x 40 inches (134.6 x 101.6 cm)

Framed: 54 1/4 x 41 1/4 inches
(137.8 x 104.8 cm)

Edition of 5 (#1/5)

\$25,000

Brian Calvin
Living Room, 2025
Acrylic on linen
15 3/4 x 12 inches
(40 x 30.5 cm)

\$20,000





Stephanie Temma Hier

Touch me like a habit, 2025

Oil on linen with glazed stoneware and
found object sculpture

32 x 22 x 6 inches

(81.3 x 55.9 x 15.2 cm)

\$20,000



Marcus Jahmal, *Untitled*, 2026, Oil on canvas, 14 x 11 inches (35.6 x 27.9 cm), \$8,000

Leo Mock
BFFs, 2026
Oil on linen
63 x 39 1/4 inches
(160 x 99.7 cm)

\$16,000





Hein Koh, *Sad Blob*, 2026, Acrylic, glitter and glazed porcelain, 6 1/2 x 5 1/2 x 7 inches (16.5 x 14 x 17.8 cm.), \$3,500

Francis Upritchard

Independent
May 14 - 17, 2026
Pier 36
299 South Street
New York, NY 10002



Francis Upritchard

Independent 2026

May 14 - 17, 2026

Anton Kern Gallery is pleased to present Frances Upritchard's *Long Legs Long Arms go Eeling in New Zealand* (2019-2021) at Independent 2026. The sculpture depicts a pair of elongated figures, one defined by exaggerated legs and the other by extended arms, drawing on the Japanese folklore of Ashinaga-tenaga—symbiotic beings who fish in deep water by combining their respective strengths. In Upritchard's interpretation, the duo is shown in an implied body of water, submerged to the neck: their pronounced limbs become adaptive mechanisms in this imagined ecology, allowing them to remain aloft and engage with their environment simultaneously. The long legs maintain elevation above the waterline; the long arms dip below to gather eels, which undulate around the figures' bodies with an almost weightless presence. Across this dynamic composition, the work balances effort and fluidity, suggesting mutual reliance, adaptation, and symbiotic aquatic order.

Upritchard's sculpture also reflects her long-standing affinity with the animated, elongated figures of Quentin Blake's illustrations for Roald Dahl, where playfulness and narrative are inextricably bound. *Long Legs Long Arms go Eeling in New Zealand* was originally commissioned for the 2020 exhibition *Francis Upritchard: Big Fish Eat Little Fish* at Museum Dhondt-Dhaenens, Belgium. Conceived in 2019 in Balata rubber, the making of this piece marked a pivotal moment in Upritchard's evolving material practice, as the artist

expanded her process into larger scales by building steel armatures padded with bubble wrap. In lieu of traditional water-bath casting for her balata works, the artist deployed cold water applied to the natural rubber's surface, allowing her to modulate pliability and set without full immersion.

In 2021 the work was cast in bronze at Fonderia Artistica Guastini, preserving the surface tactility and formal nuance of the original rubber. This moment coincided with Upritchard's growing interest in works suitable for outdoor and public contexts; the durability of bronze enabled a further extension of her practice into new spatial and environmental conditions.

Francis Upritchard
Long Legs Long Arms go Eeling in New Zealand
2019-2021
Bronze cast from balata rubber
90 1/2 x 35 3/8 x 21 5/8 inches
(230 x 90 x 55 cm)

\$210,000









Francis Upritchard was born in Born in Ngāmotu / New Plymouth, Aotearoa / New Zealand in 1976 and lives and works in London.

She has been the subject of solo exhibitions worldwide, including *Any Noise Annoys an Oyster*, Kunsthall Charlottenborg, Copenhagen, Denmark (2024); *A Loose Hold*, Kunsthaus Pasquart, Biel/Bienne, Switzerland (2022); *Wetwang Slack*, The Curve, Barbican Centre, London, UK (2022); *Surf'n'Turf*, Kate MacGarry, London, UK (2022); *Paper, Creature, Stone*, Christchurch Art Gallery, New Zealand (2022); *Big Fish Eat Little Fish*, Museum Dhondt- Dhaenens, Belgium (2020); *Francis Upritchard*, The Hammer Museum, Los Angeles, USA (2014); *Potato Poem*, Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan (2013); *A Long Wait*, Cincinnati Contemporary Art Center, Ohio (2012) and *A Hand of Cards*, Nottingham Contemporary, Nottingham, UK (2012). Francis Upritchard's *Save Yourself* represented New Zealand in the 53rd Venice Biennale (2009) and *Viva Arte Viva* at the 57th Venice Biennale (2017).

Her works are held in prominent public collections including Tate, London, United Kingdom; the Hammer Museum, Los Angeles, United States; the British Council, London, United Kingdom; the Queensland Art Gallery, Brisbane, Australia; the National Gallery of Victoria, Melbourne, Australia; the Zabudowicz Collection, London, United Kingdom; the Chartwell Collection at Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand; the Govett-Brewster Art Gallery, New Plymouth, New Zealand; the Art Gallery of New South Wales, Sydney, Australia; the Kunstmuseum Schloss Derneburg, Derneburg, Germany; the Arts Council Collection, London, United Kingdom; and Paisley Museum, Paisley, Scotland, United Kingdom, among others.

Independent 2026

VIP PREVIEW: Thursday, May 14, 2026

Fair closes at 8:00pm

General Admission:

Friday, May 15, 2026 | 11:00am – 7:00pm

Saturday, May 16, 2026 | 11:00am – 7:00pm

Sunday, May 17, 2026 | 11:00am – 6:00pm

Upcoming Exhibitions

Nobuyoshi Araki and Roe Ethridge

May 12 - July 2

16 E 55th Street, New York, NY 10022





Lin May Saeed

May 12 - July 2

16 E 55th Street, New York, NY 10022



James Miller
Doppler Highway

Opening May 8th

WINDOW
91 Walker Street, New York, NY 10013



Anton Kern Gallery

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