

ANDREW KREPS GALLERY

22 CORTLANDT ALLEY
NEW YORK, NY 10013

TEL (212)741-8849

FAX (212)741-8163

WWW.ANDREWKREPS.COM

Andrew Kreps Gallery at Art Basel Miami Beach

December 5 - 8

Preview: December 4

Booth C24

Works by:

Ricci Albenda

Andrea Bowers

Michael Dean

Kim Dingle

Roe Ethridge

Corita Kent

Yayoi Kusama

Moshekwa Langa

Sol Lewitt

Lee Lozano

Liz Magor

Robert Melee

Michael E. Smith

Padraig Timoney

Cheyney Thompson

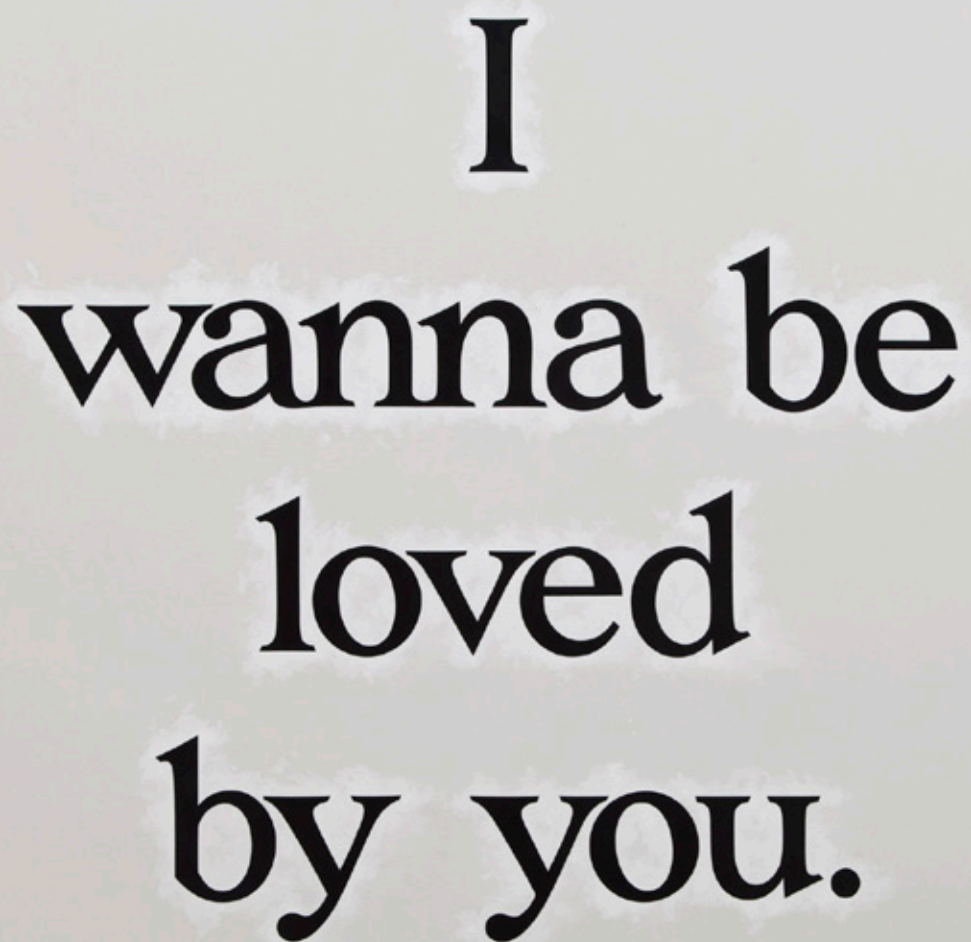
Fredrik Vørslev

Erika Verzutti

Jack Whitten

He Xiangyu





I
wanna be
loved
by you.

Ricci Albenda

I wanna be loved by you., 2019

Acrylic on vellum mounted to canvas

57 x 60 in (144.8 x 152.4 cm)

(Inv# RA19-004)

***Reference Image**



Andrea Bowers

Let Boys Be Feminine/Sensitive, 2019
Cardboard and color-changing LED lights
47 in x 11 ft 6 in (119.4 x 350.5 cm)
(Inv# AB19-003)



Alternate view

Andrea Bowers

Let Boys Be Feminine/Sensitive, 2019
Cardboard and color-changing LED lights
47 in x 11 ft 6 in (119.4 x 350.5 cm)
(Inv# AB19-003)



Detail view

Andrea Bowers

Let Boys Be Feminine/Sensitive, 2019

Cardboard and color-changing LED lights

47 in x 11 ft 6 in (119.4 x 350.5 cm)

(Inv# AB19-003)



Andrea Bowers

Arms are for Hugging: Ode to CODEPINK (Santa Fe), 2018

Cardboard, acrylic paint

20 x 59 x 2 in (50.8 x 149.9 x 5.1 cm)

(Inv# AB18-026)



Michael Dean

F (Working Title), 2019

Reinforced concrete, pigment

70 7/8 x 15 3/4 x 23 5/8 in (180 x 40 x 60 cm)

(Inv# MD19-007)



Alternate view

Michael Dean

F (Working Title), 2019

Reinforced concrete, pigment

70 7/8 x 15 3/4 x 23 5/8 in (180 x 40 x 60 cm)

(Inv# MD19-007)



Michael Dean

F yes (Working Title), 2019

Reinforced concrete, pigment, vinyl adhesive, and soft
drink can

70 7/8 x 31 1/2 x 19 11/16 in (180 x 80 x 50 cm)

(Inv# MD19-006)



Detail view

Michael Dean

F yes (Working Title), 2019

Reinforced concrete, pigment, vinyl adhesive, and soft
drink can

70 7/8 x 31 1/2 x 19 11/16 in (180 x 80 x 50 cm)

(Inv# MD19-006)



Michael Dean

sake (Working Title), 2019

Reinforced Concrete, pigment

72 13/16 x 15 3/4 x 17 3/4 in (185 x 40 x 45 cm)

(Inv# MD19-008)



Alternate view

Michael Dean

sake (Working Title), 2019

Reinforced Concrete, pigment

72 13/16 x 15 3/4 x 17 3/4 in (185 x 40 x 45 cm)

(Inv# MD19-008)

Kim Dingle

Kim Dingle's restaurant paintings were made in the mid-2000s, when the artist opened and operated a full-service restaurant, "Fatty's" in her Los Angeles studio. These paintings documented Dingle's experiences in restaurant work - daily routines from food preparation to maintenance and cleaning. A parallel for the artist's own life, these works show the overwhelming conditions that led the artist to close the restaurant, which ran for five years, after a "last supper". In addition to works on canvas, Dingle also created large scale works on vellum sheets, a material Dingle has employed throughout her career, which could be stored modularly in 24" x 24" boxes - a reference to the ubiquitous shape of pizza delivery boxes. The gallery will present a related body of work, titled *Restaurant Mandalas* in March of 2020, its first exhibition with the artist.

Since the 1990s, Dingle has created paintings, sculptures, and installations that explore gender and its cultural perception through both abstract and figurative methods. Solo exhibitions of Dingle's work have been presented at the Bell Gallery at Brown University, Providence, The Renaissance Society at the University of Chicago, and the Otis Gallery, Otis College of Art, Los Angeles. Her work is held in the collections of the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Smithsonian American Art Museum, the Corcoran Gallery of Art, Washington D.C., the Los Angeles County Museum of Art, The Museum of Contemporary Art, Los Angeles, The Orange County Museum of Art and the Museum of Contemporary Art, San Diego, and the Denver Museum of Contemporary Art.





Kim Dingle

Untitled (Dinner Plate), 2005

Oil on canvas

72 x 60 x 1 1/2 in (182.9 x 152.4 x 3.8 cm)

(Inv# KD19-005)



Kim Dingle
Untitled (Cake)
Oil on mylar
72 x 72 in (182.9 x 182.9 cm)
(Inv# KD19-004)



Roe Ethridge

Moldy Bagels on Marble Table, 2019

Dye sublimation print on aluminum

24 x 32 in (61 x 81.3 cm)

Edition of 5, with 2 APs

(Inv# RE19-06)



Roe Ethridge

Jimmy Marrow's Porch, 2019

Dye sublimation print on aluminum

36 x 24 in (91.4 x 61 cm)

Edition of 5, with 2 APs

(Inv# RE19-060)



Roe Ethridge

Nathalie with Hot Dog and Flag, 2014

Dye sublimation print on aluminum

47 5/8 x 71 5/8 in (121.9 x 177.8 cm); framed: 49 5/8 x
73 5/8 x 2 in (126 x 187 x 5.1 cm)

Edition of 5, with 2 APs

(Inv# RE19-046)



Roe Ethridge

Nathalie with Hot Dog and Flag, 2014

Dye sublimation print on aluminum

47 5/8 x 71 5/8 in (121.9 x 177.8 cm); framed: 49 5/8 x

73 5/8 x 2 in (126 x 187 x 5.1 cm)

Edition of 5, with 2 APs

(Inv# RE19-046)



Roe Ethridge

Childhood Memories (Raggedy Andy), 2019

Dye sublimation print on aluminum

46 x 33 in (116.8 x 83.8 cm)

Edition 1 of 5, with 2 APs

(Inv# RE19-045.1)



Roe Ethridge

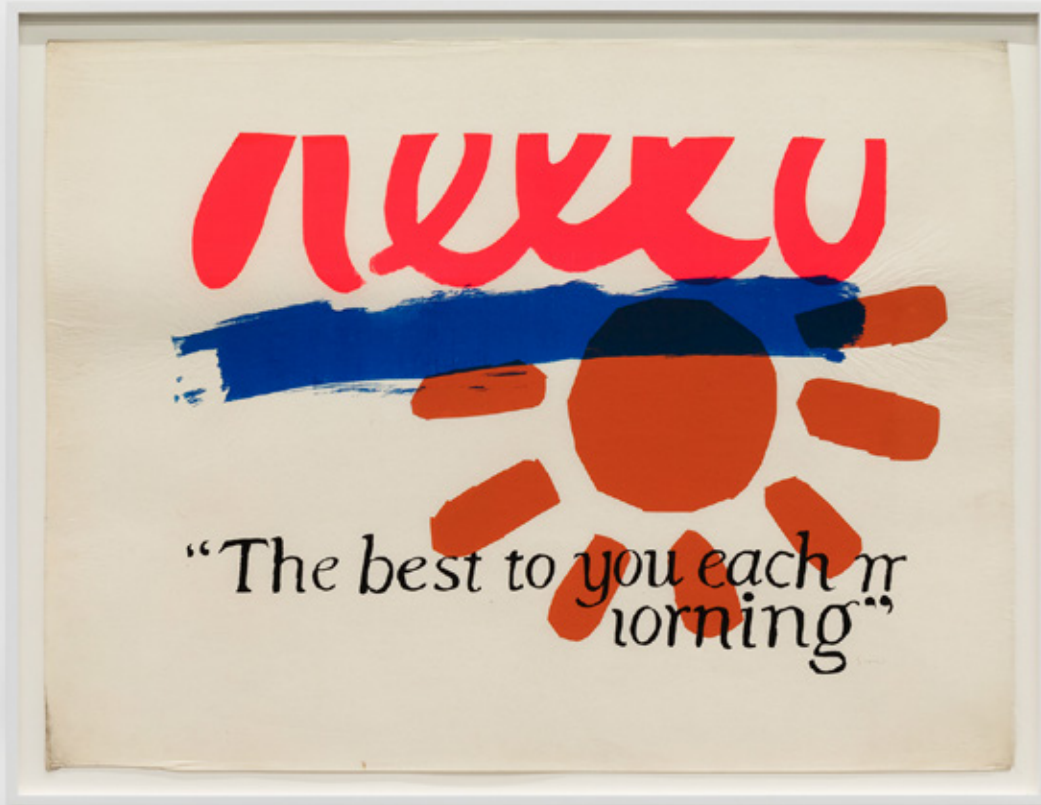
Oslo Grace at Willets Point, 2019
Dye sublimation print on aluminum
51 x 40 in (129.5 x 101.6 cm)
Edition 1 of 5, with 2 APs
(Inv# RE19-050.1)



Corita Kent
Wide open, 1964
Screenprint
29 7/8 x 36 in (76.2 x 91.4 cm)
framed: 32 3/4 x 39 in (83.2 x 99.1 cm)
Edition of 100
(Inv# CK19-019)



Corita Kent
our father, 1964
Screenprint
29 3/4 x 36 in (76.2 x 91.4 cm)
framed: 32 3/4 x 39 in (83.2 x 99.1 cm)
Edition of 50
(Inv# CK19-014)



Corita Kent

The best to you each morning, 1964

Screenprint

29 3/4 x 39 in (75.6 x 99.1 cm)

framed: 32 3/4 x 42 1/4 in (83.2 x 107.3 cm)

Edition of 50

(Inv# CK19-016)



Yayoi Kusama

The Grapes, 1981

Wood, tissue, plastic

23 5/8 x 12 5/8 x 4 in (60 x 32 x 10 cm)

(Inv# YK19-001)

Provenance:

Studio Guenzani, Milan

Private Collection, Italy

Yayoi Kusama's work *The Grapes* belongs to a series of assemblages from the 1980s, which were contained in fabric wrapped, constructed wooden boxes. Referencing her 1960s accumulation series, in which painted fabric phallic-like shapes sprung from domestic objects and clothing these shapes fill the container, seemingly to the point of bursting. Topped by painted egg-like forms, the work demonstrates Kusama's ongoing interest in sexuality and the obsessive application of material.



Detail view

Yayoi Kusama

The Grapes, 1981

Wood, tissue, plastic

23 5/8 x 12 5/8 x 4 in (60 x 32 x 10 cm)

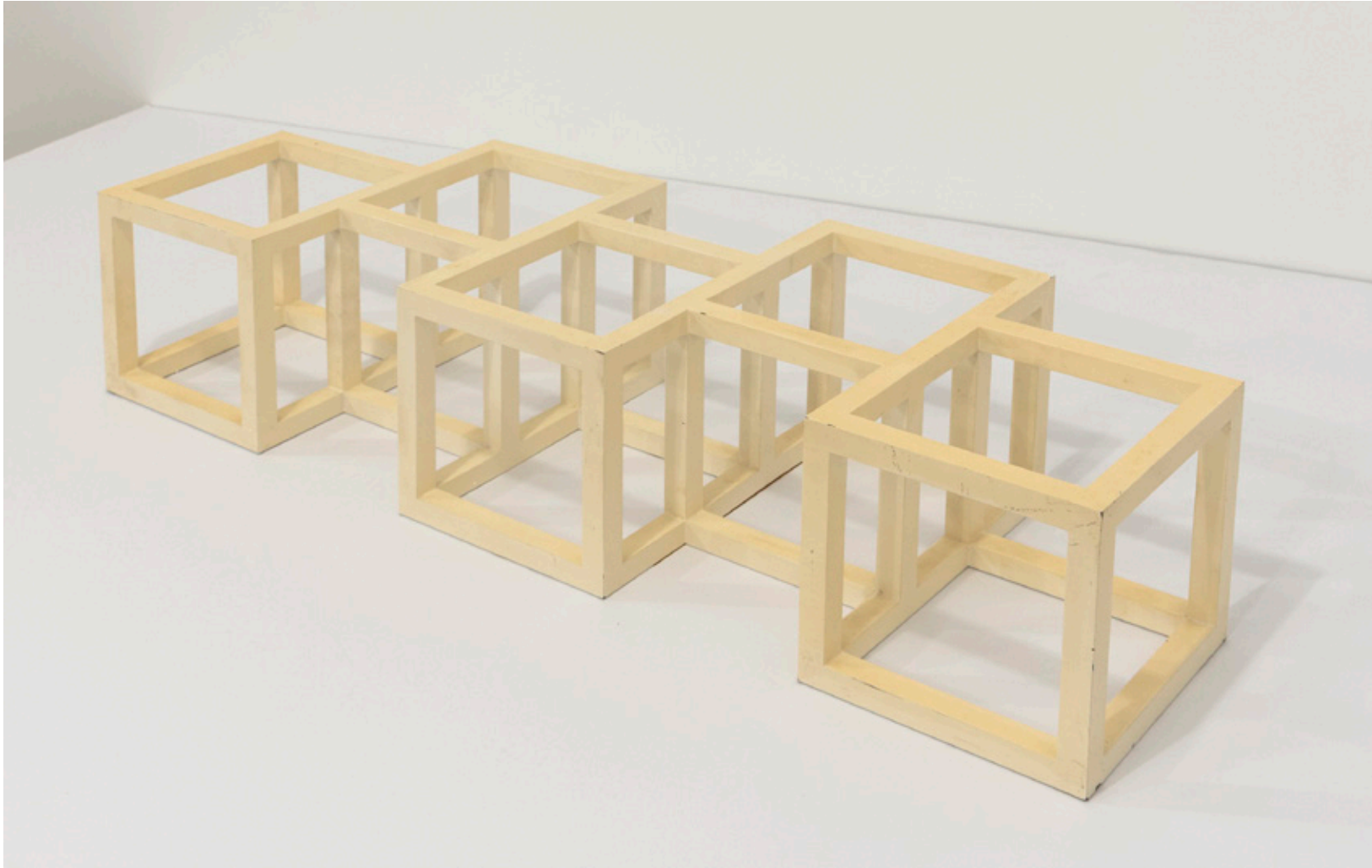
(Inv# YK19-001)



Moshekwa Langa
Die Liebe Markus, 2013/17
Mixed media on paper
63 3/4 x 48 in (162 x 122 cm)
(Inv# ML19-002)



Moshekwa Langa
Floods, 2013/17
Mixed media on paper
63 3/4 x 48 in (162 x 122 cm)
(Inv# ML19-002)



Sol Lewitt

Project for Sculpture in Grenoble, (drawing and sculpture), 1971

Sculpture: enamel on metal. Drawing: ink on paper

Sculpture: 36 7/8 x 15 5/8 in (93.7 x 39.7 cm). Drawing: 23 5/8 x 25 1/4 in;
framed: 29 1/2 x 31 1/4 in (74.9 x 79.4 cm)

(Inv# SL19-001)

\$210,000

Provenance:

The artist

MTL Gallery, Brussels, Belgium

Collection M. Repriles, Brussels, Belgium

Paula Cooper Gallery, New York



Sol Lewitt

Project for Sculpture in Grenoble, (drawing and sculpture), 1971

Sculpture: enamel on metal.

Drawing: ink on paper

Sculpture: 36 7/8 x 15 5/8 in (93.7 x 39.7 cm).

Drawing: 23 5/8 x 25 1/4 in;

framed: 29 1/2 x 31 1/4 in (74.9 x 79.4 cm)

(Inv# SL19-001)



Lee Lozano

Untitled, Circa 1960's

graphite and crayon on paper

12 1/2 x 8 1/4 inches (31.75 x 20.96 cm) (Sheet)

(Inv# LL10-009)

Lee Lozano's tool drawings can be understood as critiques of both sexual and art world decorum at a moment when the feminist movement had yet to actively question either. Using objects that were so closely identified with male power and productivity, Lozano departed from the multi-colored, surreal 'comix' in which her acerbic wit and rebelliousness were expressed in punning captions. While these tool works did not include text, Lozano played on the dual meanings of the word 'tool' itself - both an implement used to build the world and a slang name for a penis. Perhaps more meaningfully, the word 'tool' also can describe a dupe whose low self-esteem or limited knowledge invites others to take advantage. This multiplicity of meaning, together with the sexualized nature in which these everyday objects were rendered demonstrate the intermingling of art and life in Lozano's practice, as well as her consistent challenging of the prescribed gender roles of the 1960s.

Liz Magor

For the 2019 edition of Kabinett, Andrew Kreps Gallery is pleased to present a selection of new and recent works by Liz Magor. Expanding on a body of work made for her recent exhibition *BLOWOUT*, which originated at the Carpenter Center for Visual Arts, Cambridge, and travelled to the Renaissance Society, Chicago, the presentation highlights Magor's ongoing investigation of memory, gender roles, and the fluctuating value of the objects that come in and out of our lives - personal effects that we utilize to shape our outward identity. Within these constructions, Magor's own sculptural interventions, whether they be the meticulous replication of common materials such as clear mylar formed into the familiar shapes of commercial packaging, in turn, become platforms, plinths, or containers for quiet dramatizations of the relationships between seemingly forgotten objects. In an act of reversal, Magor's sculptures suggest the agency of these objects, no longer defined by a relationship to their owners but through the possibility of them acknowledging each other.





Exhibition view

BLOWOUT, The Renaissance Society, Chicago, IL
April 27 - June 23, 2019

Liz Magor

Pet Co., 2018

Polyester film, textiles, paper, rat skins
36 in x 24 ft x 48 in (91.4 x 731.5 x 121.9 cm)
(Inv# LMA19-004)

***Reference Image**



Exhibition view

BLOWOUT, The Renaissance Society, Chicago, IL
April 27 - June 23, 2019

Liz Magor

Pet Co., 2018

Polyester film, textiles, paper, rat skins
36 in x 24 ft x 48 in (91.4 x 731.5 x 121.9 cm)
(Inv# LMA19-004)

***Reference Image**



Liz Magor

Valet (pink), 2018

Polymerized gypsum, silicone rubber

Purse: 8 1/2 x 7 1/2 x 1 3/4 in (21.6 x 19.1 x 4.4 cm)

(Inv# LMA19-009)

Exhibition History

BLOWOUT, Carpenter Center for the Arts, Cambridge, MA; The Renaissance Society, Chicago, IL, 2019



Liz Magor

Black Purse, 2018

Polymerized gypsum, silicone rubber

Purse: 3 x 16 3/4 x 14 in (7.6 x 42.5 x 35.6 cm)

(Inv# LMA19-010)

Exhibition History

BLOWOUT, Carpenter Center for the Arts, Cambridge, MA; The Renaissance Society, Chicago, IL, 2019



Liz Magor

Leather Palm, 2019

Polymerized gypsum, cigarette, metal

11 x 6 x 4 in (27.9 x 15.2 x 10.2 cm)

Edition of 5, with 1 APs

(Inv# LMA19-011)



Liz Magor

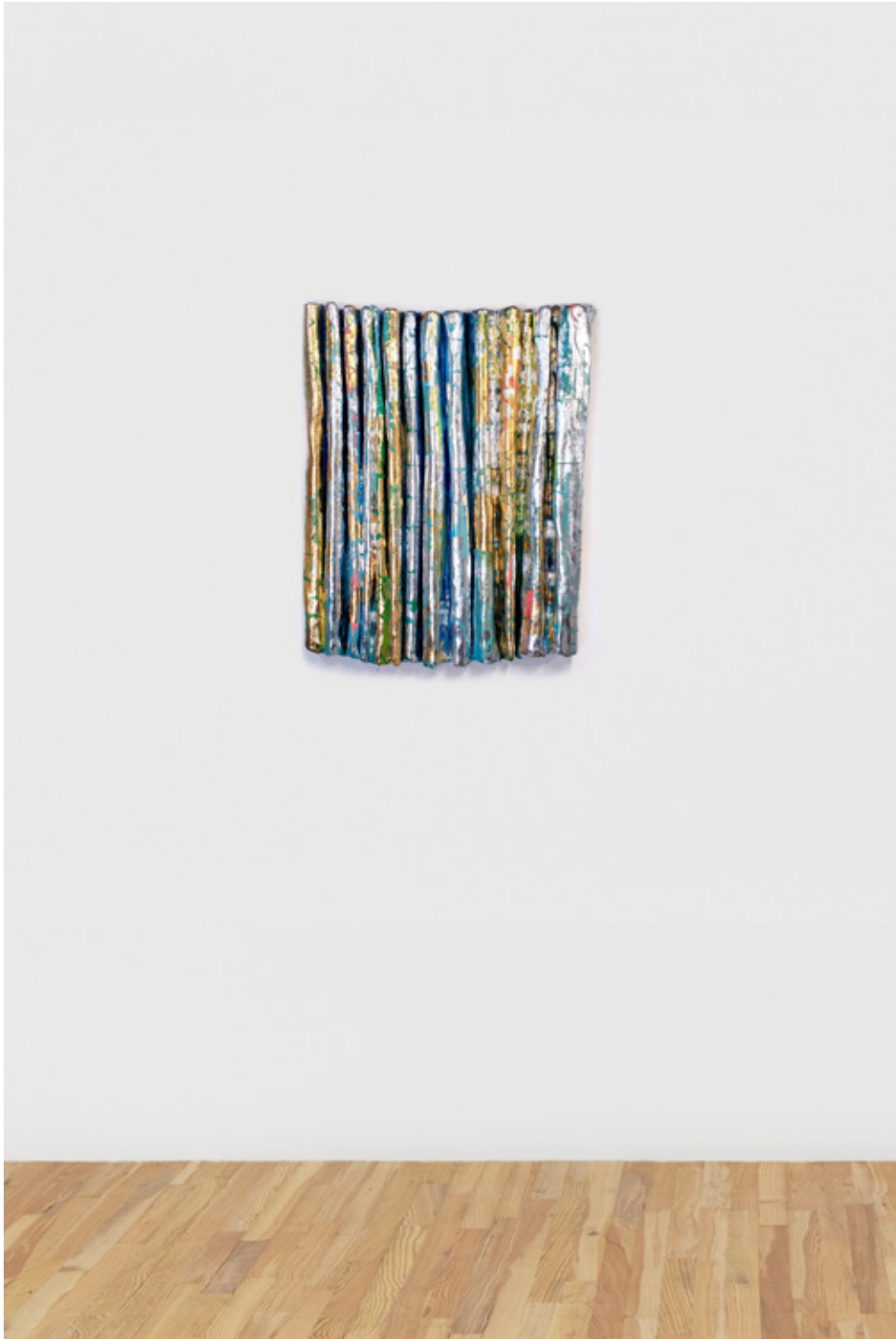
Little Mouse Tray, 2019

Polymerized gypsum

1 x 14 x 14 in (2.5 x 35.6 x 35.6 cm)

Edition of 3, with APs

(Inv# LMA19-012)



Robert Melee

Diller Curtain 2, 2019

Gold and aluminum leaf, enamel, plaster, burlap,
fiberglass on wood

26 x 34 in (66 x 86.4 cm)

(Inv# RM19-007)



Alternate view

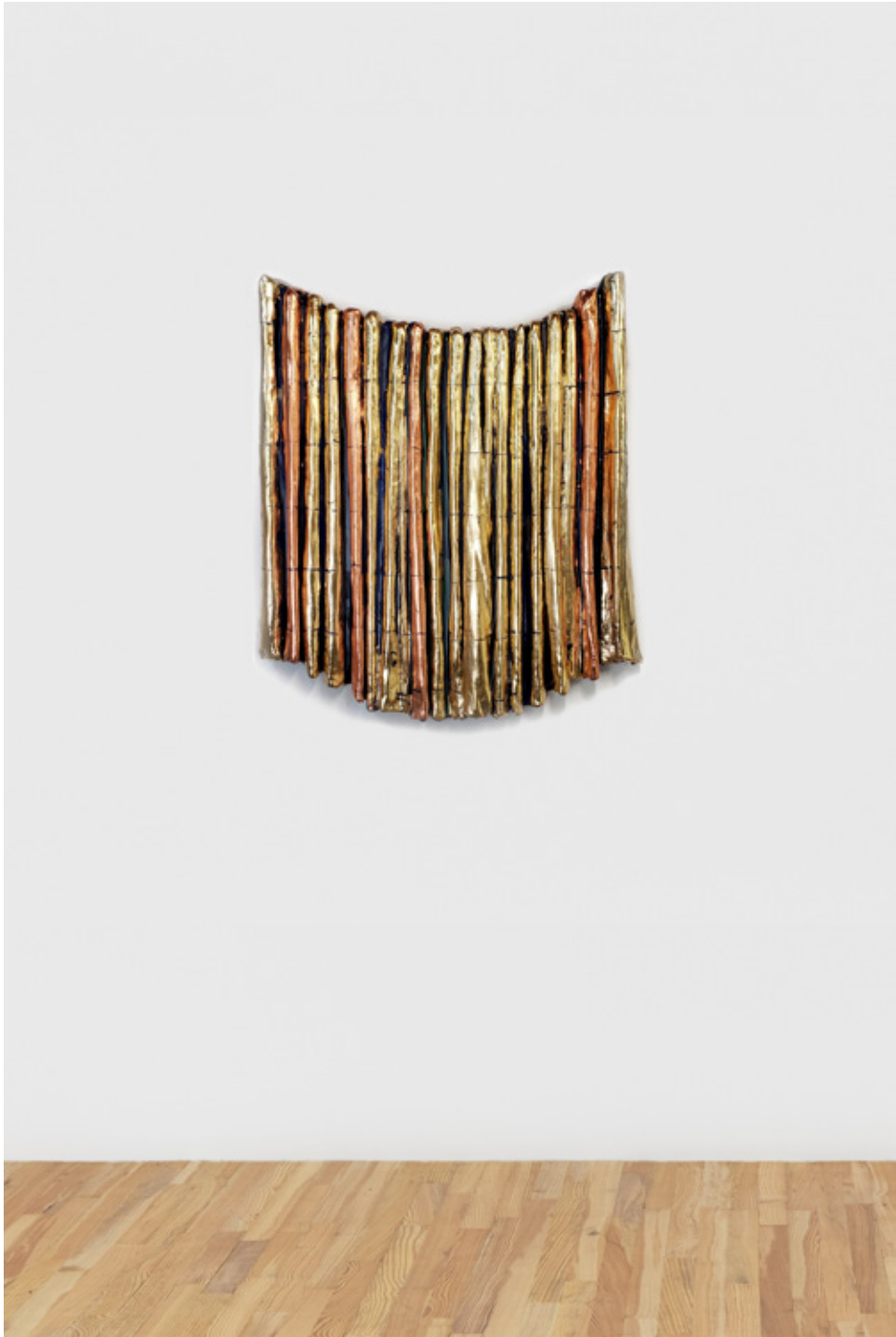
Robert Melee

Diller Curtain 2, 2019

Gold and aluminum leaf, enamel, plaster, burlap,
fiberglass on wood

26 x 34 in (66 x 86.4 cm)

(Inv# RM19-007)



Robert Melee

Sag, 2019

Gold leaf, enamel, plaster, burlap, fiberglass on wood
34 x 42 in (86.4 x 106.7 cm)

(Inv# RM19-006)



Alternate view

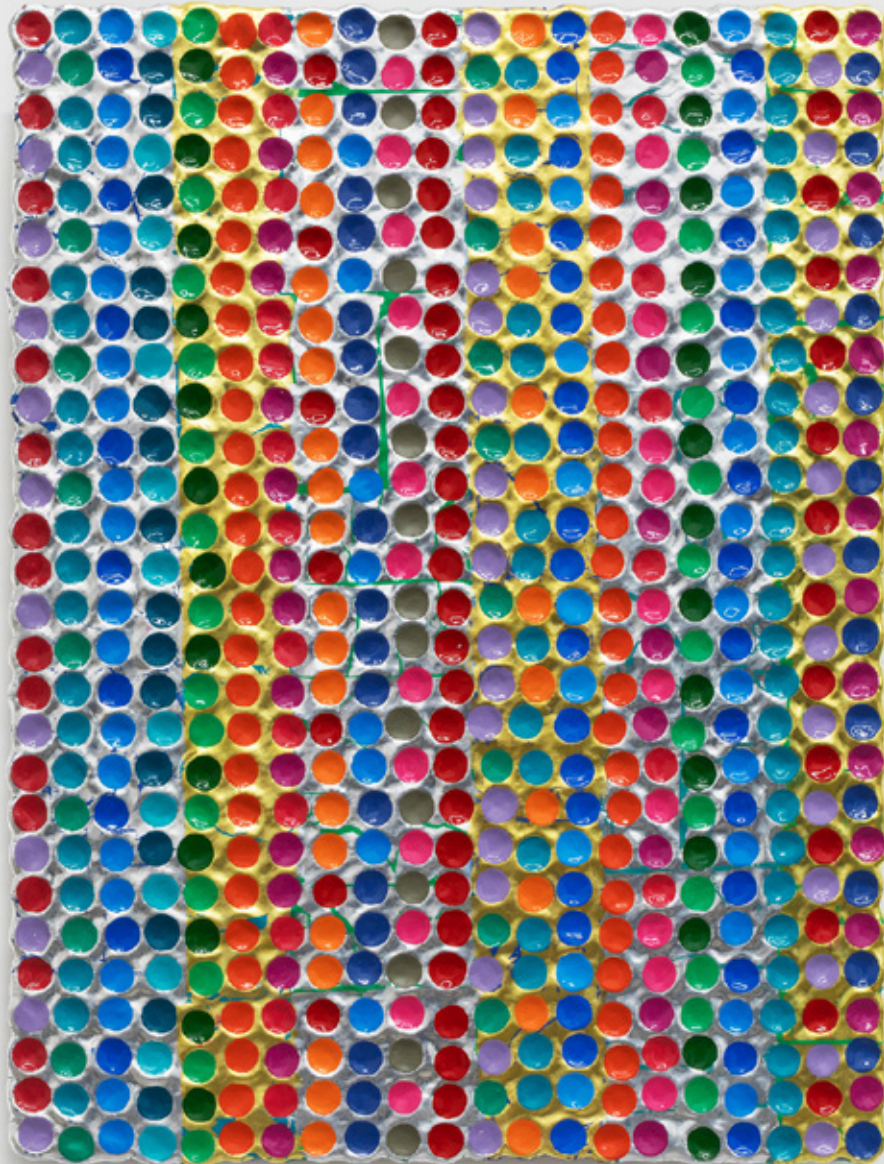
Robert Melee

Sag, 2019

Gold leaf, enamel, plaster, burlap, fiberglass on wood

34 x 42 in (86.4 x 106.7 cm)

(Inv# RM19-006)



Robert Melee

Untitled, 2018

Aluminum and 23 karat gold leaf, enamel, plaster, bottle caps on wood

32 x 24 in (81.3 x 61 cm)

(Inv# RM19-004)



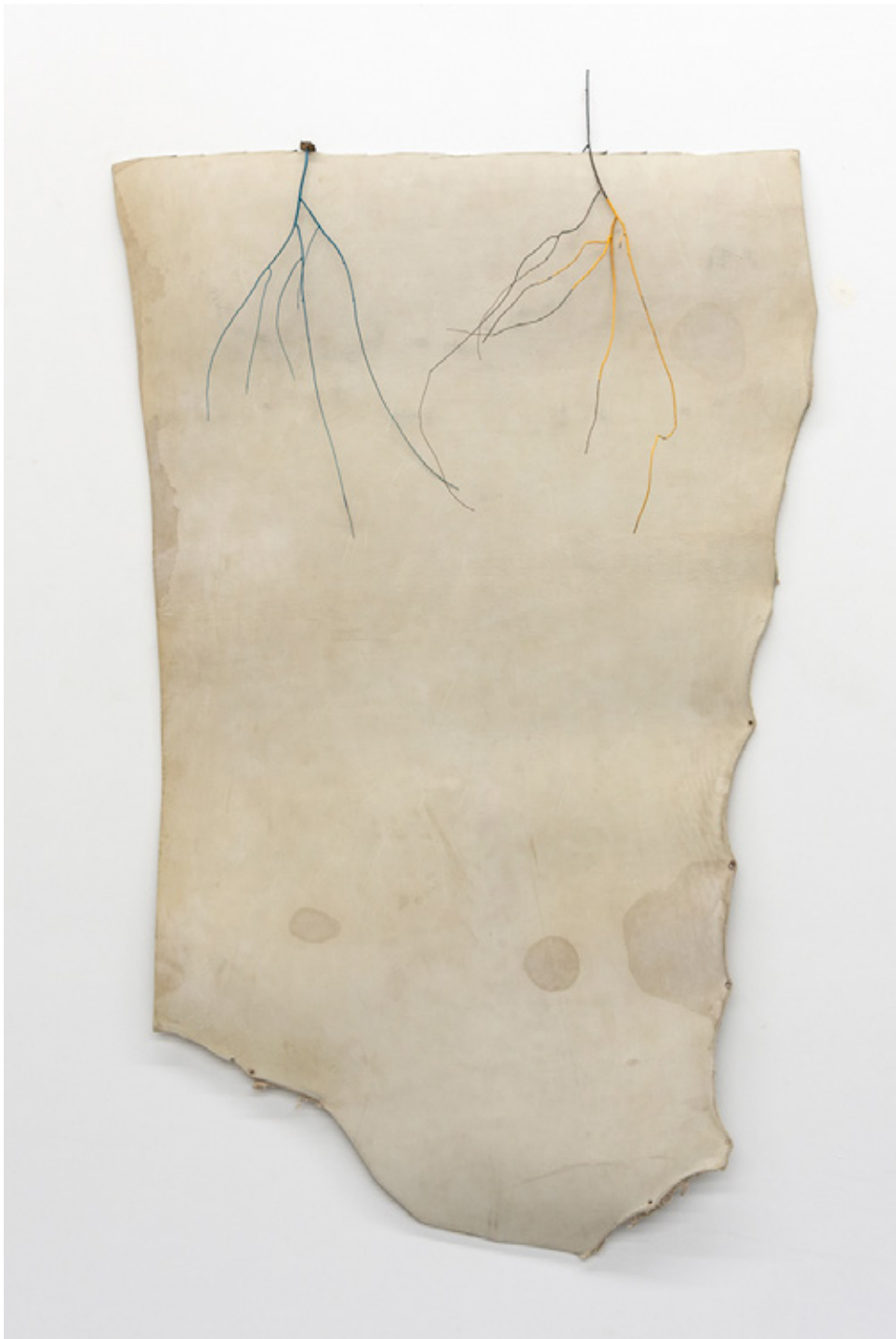
Michael E. Smith

Untitled, 2019

Leather, coral

44 x 27 x 4 in (111.8 x 68.6 x 10.2 cm)

(Inv# MES19-038)



Alternate view

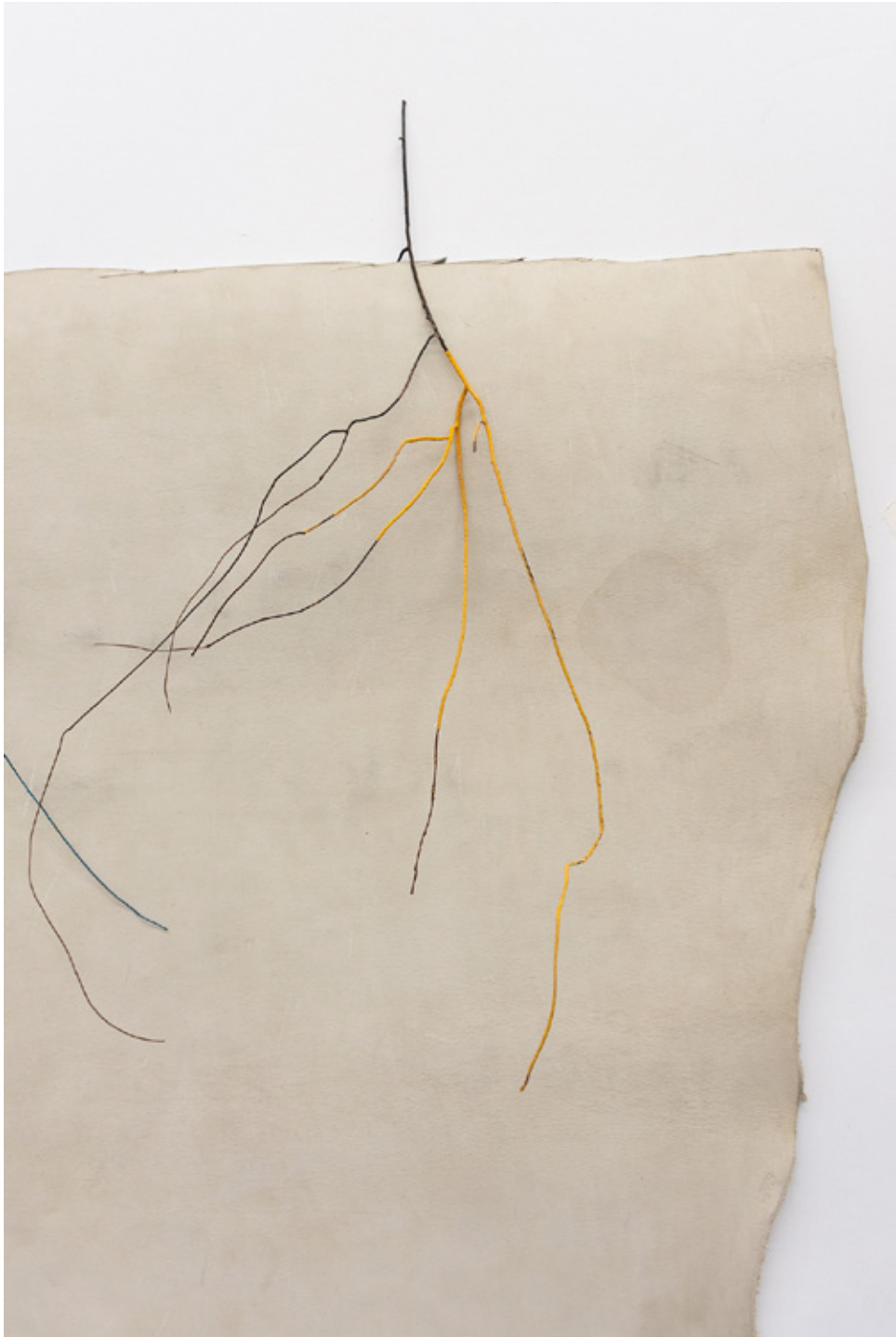
Michael E. Smith

Untitled, 2019

Leather, coral

44 x 27 x 4 in (111.8 x 68.6 x 10.2 cm)

(Inv# MES19-038)



Detail view
Michael E. Smith
Untitled, 2019
Leather, coral
44 x 27 x 4 in (111.8 x 68.6 x 10.2 cm)
(Inv# MES19-038)



Michael E. Smith
Untitled, 2015
Sunflower, steel, vice grip
88 x 3 x 3 in
(Inv# MES19-045)



Detail view
Michael E. Smith
Untitled, 2015
Sunflower, steel, vice grip
88 x 3 x 3 in
(Inv# MES19-045)



Michael E. Smith

Untitled, 2014

Helmet shell, rubber, steel

7 1/2 x 9 3/4 x 6 1/2 in (19.1 x 24.8 x 16.5 cm)

(Inv# MES19-044)



Alternate view

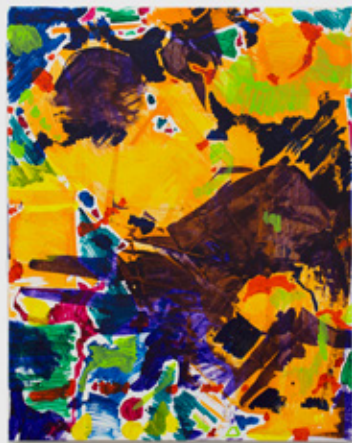
Michael E. Smith

Untitled, 2014

Helmet shell, rubber, steel

7 1/2 x 9 3/4 x 6 1/2 in (19.1 x 24.8 x 16.5 cm)

(Inv# MES19-044)



Cheyney Thompson

*2.9R, 24.1YR, 8.4Y, 4.7YG, 1.8G, 2.3BG, 2.2B, 5.3RB,
8.3P, 3.0RP*, 2013

Acrylic on linen

36 x 29 in (91.4 x 73.7 cm)

(Inv# CT13-013)



Alternate view

Cheyney Thompson

*2.9R, 24.1YR, 8.4Y, 4.7YG, 1.8G, 2.3BG, 2.2B, 5.3RB,
8.3P, 3.0RP*, 2013

Acrylic on linen

36 x 29 in (91.4 x 73.7 cm)

(Inv# CT13-013)



Padraig Timoney

Untitled, 2018

Oil on canvas

62 1/8 x 50 1/8 x 1 1/2 in (157.8 x 127.3 x 3.8 cm)

(Inv# PT19-007)



Detail view
Padraig Timoney
Untitled, 2018
Oil on canvas
62 1/8 x 50 1/8 x 1 1/2 in (157.8 x 127.3 x 3.8 cm)
(Inv# PT19-007)



Padraig Timoney

Not To Put Too Fine A Point On It... 3, 2019

Basswood, pigments, and rabbitskin glue on canvas

50 1/8 x 64 1/8 x 1 1/2 in (127.3 x 162.9 x 3.8 cm)

(Inv# PT19-006)

***Reference Image**

Fredrik Værsløv

Fredrik Værsløv's new series of *Window Paintings*, which were exhibited at Städtische Galerie Delmenhorst, and Kunstnerforbundet in Oslo, continues his exploration into the limit of painting. Building on past series in which Værsløv has replicated the look of colloquial decor and finishes, such as Terrazzo and awnings through the use of a variety of painting techniques and materials. In this series, Værsløv has encased his compositions in modular window frames. Crafted to resemble those found in suburban homes, the works question the boundary between painting and architecture, while additionally addressing the traditional view of painting as a window to another place. Here, the window leads to abstraction and the serial repetition of motif, with its division creating new moments of focus within the all-over composition.





Fredrik Vørslev

Fenstermalerei #7, 2019

Spray paint, acrylic paint and turpentine on cotton canvas / wooden stretcher, mounted in wooden frames
47 5/8 x 63 3/4 x 2 in (121 x 162 x 5 cm)
(Inv# FV19-004)

Exhibition History

Fenstermalerei, Städtische Galerie Delmenhorst,
Germany, August 31 - October 20, 2019



Alternate view

Fredrik Værsløv

Fenstermalerei #7, 2019

Spray paint, acrylic paint and turpentine on cotton
canvas / wooden stretcher, mounted in wooden frames
47 5/8 x 63 3/4 x 2 in (121 x 162 x 5 cm)
(Inv# FV19-004)



Fredrik Vørslev

Fenstermalerei #5, 2019

Spray paint, acrylic paint and turpentine on cotton canvas / wooden stretcher, mounted in wooden frame
47 5/8 x 31 7/8 x 2 in (121 x 81 x 5.1 cm)
(Inv# FV19-005)

Exhibition History

Fenstermalerei, Städtische Galerie Delmenhorst,
Germany, August 31 - October 20, 2019



Alternate view
Fredrik Værsløv

Fenstermalerei #5, 2019

Spray paint, acrylic paint and turpentine on cotton
canvas / wooden stretcher, mounted in wooden frame
47 5/8 x 31 7/8 x 2 in (121 x 81 x 5.1 cm)
(Inv# FV19-005)



Fredrik Vørslev

Fenstermalerei #6, 2019

Spray paint, acrylic paint and turpentine on cotton canvas / wooden stretcher, mounted in wooden frames
94 1/2 x 31 7/8 x 2 in (240 x 81 x 5 cm)
(Inv# FV19-003)

Exhibition History

Fenstermalerei, Städtische Galerie Delmenhorst, Germany, August 31 - October 20, 2019

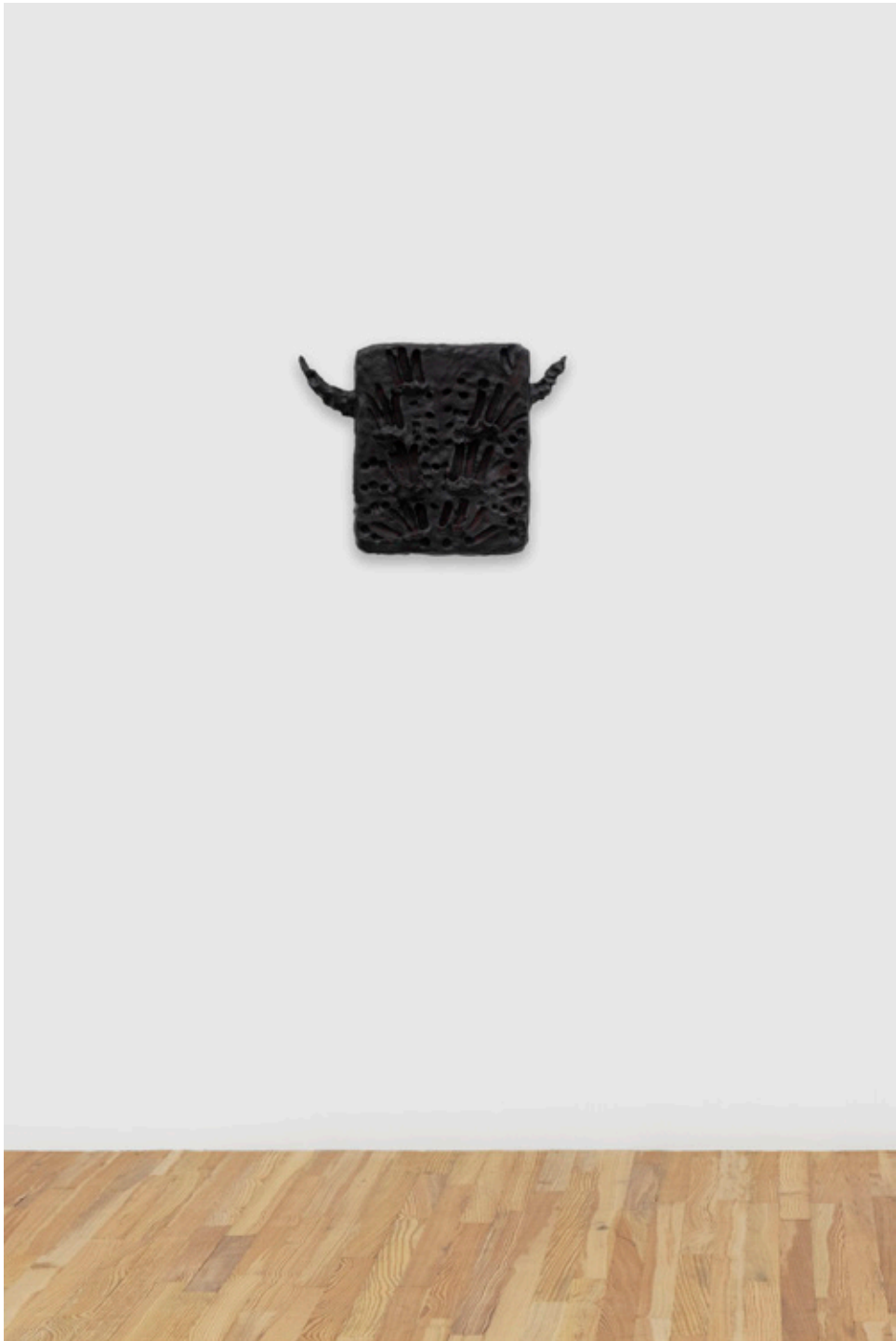


Alternate view

Fredrik Værsløv

Fenstermalerei #6, 2019

Spray paint, acrylic paint and turpentine on cotton
canvas / wooden stretcher, mounted in wooden frames
94 1/2 x 31 7/8 x 2 in (240 x 81 x 5 cm)
(Inv# FV19-003)



Erika Verzutti
Demon, 2018
Bronze and oil
20 7/8 x 16 3/4 x 3 15/16 in (53 x 42.5 x 10 cm)
Edition of 3
(Inv# EV19-001)



Alternate view

Erika Verzutti

Demon, 2018

Bronze and oil

20 7/8 x 16 3/4 x 3 15/16 in (53 x 42.5 x 10 cm)

Edition of 3

(Inv# EV19-001)



Erika Verzutti

Water, 2015

Bronze, aluminum, oil

12 1/4 x 8 1/4 x 2 3/4 in (31.1 x 21 x 7 cm)

Edition of 3

(Inv# EV16-006)



Jack Whitten

Oval Glory, 1968

Oil on canvas

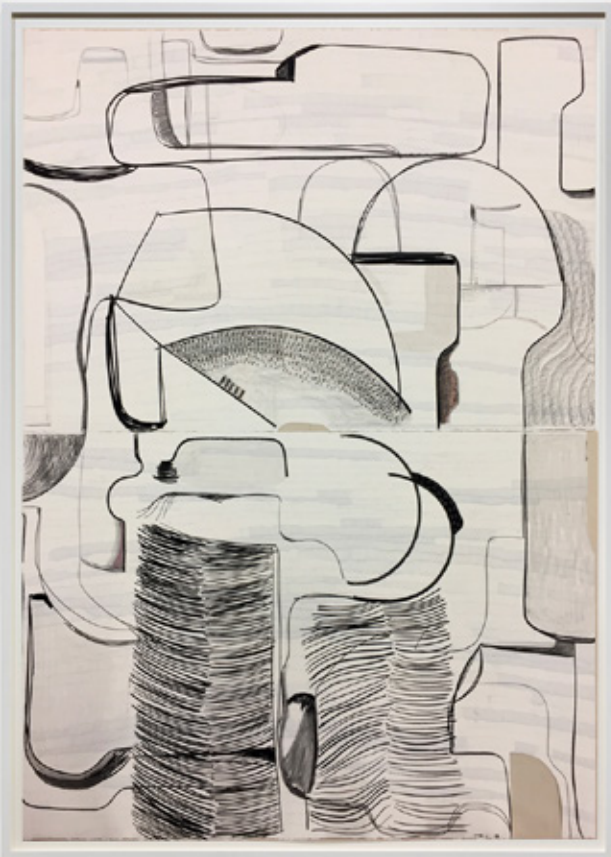
16 x 26 1/2 in (40.6 x 67.3 cm)

(Inv# JWH18-007)

Jack Whitten's *Oval Glory*, belongs to his seminal series of *Garden* paintings from the late 60s, which marked his shift away from the influence of abstract expressionism that was still dominant in the New York art scene. Seemingly abstract forms congeal into figures within the exuberant compositions, resembling imagined landscapes that drew on his interest in the work of Arshile Gorky, and Willem De Kooning, an acquaintance of Whitten. Stretched over the frame of a found mirror, the work foregrounds Whitten's experimentation with shape, color and material in the years to come.



Detail view
Jack Whitten
Oval Glory, 1968
Oil on canvas
16 x 26 1/2 in (40.6 x 67.3 cm)
(Inv# JWH18-007)



He Xiangyu

Palate 18-2-5, 2018

Graphite, charcoal, colored pencil, oil pastel, oil stick, acid-free oil-based marker on paper

83 7/8 x 59 13/16 in (213 x 152 cm)

(Inv# HX19-003)

He Xiangyu's *Palate Project* was initiated after a brief stint in the U.S. where language barriers proved difficult to navigate. He Xiangyu began translating into images the ridges, bumps, and grooves of his palate through perceptions felt with his tongue. The act of translation, always aimed at demystifying the subject, here only seems to further complicate it. The phenomenological processes responsible for constructing a sense of interior space intrinsic to vocalization, the curl of the tongue that produces "rat" as opposed to "that", become a function of He Xiangyu's body mapping, supplanting the oral, and aural, by reaffirming the centrality of visual representation. Identifiable anatomical structures dissolve and re-emerge, eventually evolving into color fields, shapes, and the slightest hints of form. Based on a seemingly obvious premise, *Palate Project* revels in a Cartesian split of mind and body, illustrating that, in spite of proximity to the subject, art remains the annotation to a lost referent.