

ANDREW KREPS GALLERY

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**Andrew Kreps Gallery at Felix Los Angeles**

February 13-16

Preview: February 13

Room 1238

**Works by:**

Darren Bader

Camille Blatrix

Andrea Bowers

Kim Dingle

Roe Ethridge

Corita Kent

Moshekwa Langa

Goshka Macuga

Barbara T. Smith

Michael E. Smith

Cheyney Thompson

He Xiangyu



**Darren Bader**  
*another surfboard*  
Surfboard  
78 x 21 1/2 in (198.1 x 54.6 cm)  
(Inv# DB20-002)  
**(Rendering)**



**Darren Bader**  
*more surfboards*  
Surfboards  
diptych: 72 x 22 in (182.9 x 55.9 cm) each  
(Inv# DB20-001)  
**(Rendering)**



**Darren Bader**  
*Unresolved Poem*  
Edition 1 of 3, with 1  
(Inv# DB20-004.1)



**Alternate view:**  
**Darren Bader**  
*Unresolved Poem*  
Edition 1 of 3, with 1  
(Inv# DB20-004.1)



**Darren Bader**  
*Pensées(?)*  
six illustrations  
dimensions variable  
(Inv# DB19-007)

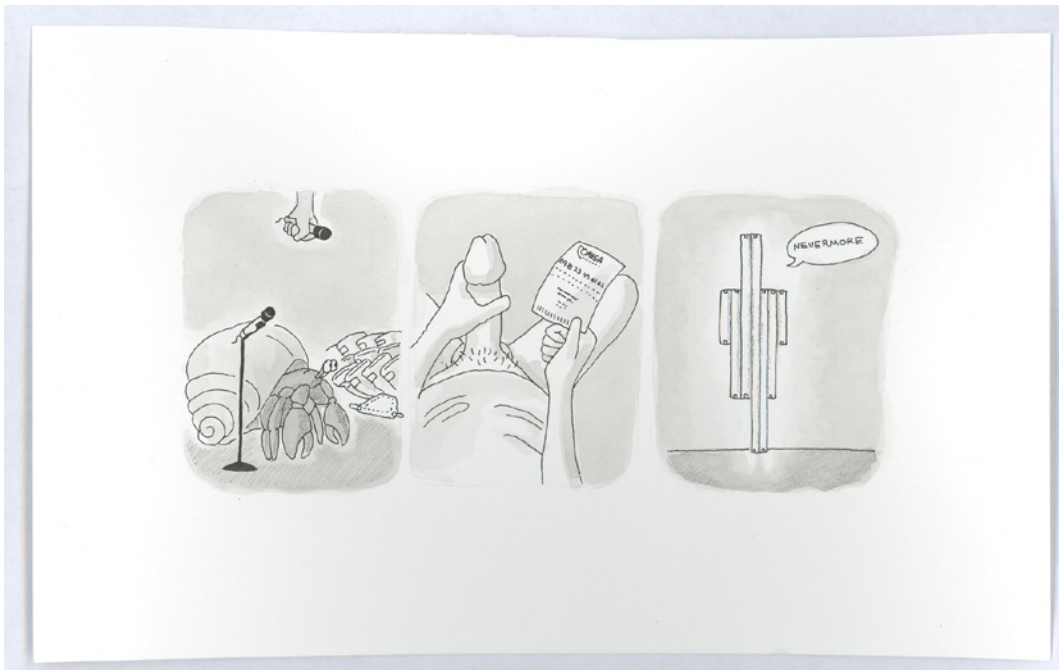


**Detail view:**  
**Darren Bader**  
*Pensées(?)*  
six illustrations  
dimensions variable  
(Inv# DB19-007)



**Detail view:**  
**Darren Bader**  
*Pensées(?)*  
six illustrations  
dimensions variable  
(Inv# DB19-007)





**Detail view:**  
**Darren Bader**  
*Pensées(?)*  
six illustrations  
dimensions variable  
(Inv# DB19-007)



**Camille Blatrix**

*Siren*, 2019

Acrylic resin, stainless steel, plexiglass,  
light bulb

22 1/4 x 7 3/8 x 7 1/4 in (56.5 x 18.7 x 18.4 cm)

(Inv# CBL19-009)



**Alternate view:**

**Camille Blatrix**

*Siren*, 2019

Acrylic resin, stainless steel, plexiglass,  
light bulb

22 1/4 x 7 3/8 x 7 1/4 in (56.5 x 18.7 x 18.4 cm)

(Inv# CBL19-009)



**Alternate view:**

**Camille Blatrix**

*Siren*, 2019

Acrylic resin, stainless steel, plexiglass,  
light bulb

22 1/4 x 7 3/8 x 7 1/4 in (56.5 x 18.7 x 18.4 cm)

(Inv# CBL19-009)



**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)



**Andrea Bowers**

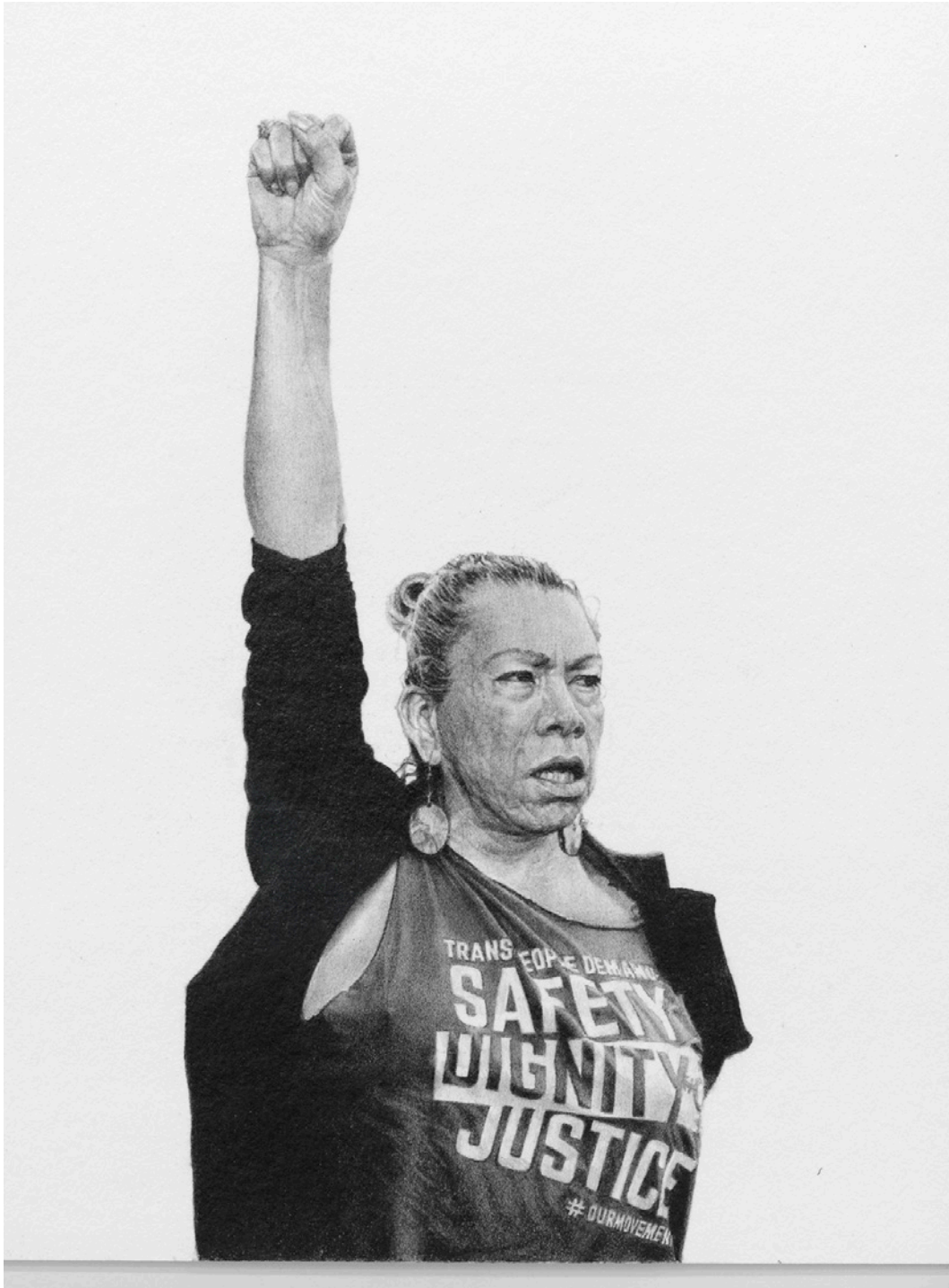
*Dignity Safety Justice: Woman With Raised Fist  
(Trans Latina Coalition, Blockade at the Beverly  
Center, L.A., CA, March 20th, 2015), 2016*

Graphite on paper

Sheet: 15 x 22 1/4 in (38.1 x 56.5 cm)

Framed: 18 3/4 x 25 3/8 x 1 1/2 in  
(47.6 x 64.5 x 3.8 cm)

(Inv# AB16-010)



**Detail view:**

**Andrea Bowers**

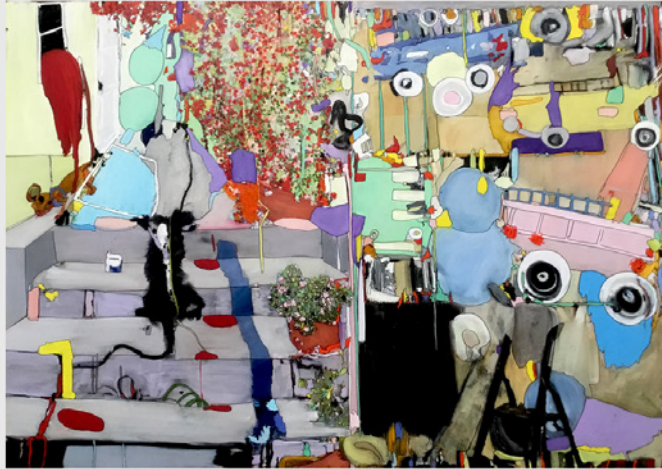
*Dignity Safety Justice: Woman With Raised Fist*  
(Trans Latina Coalition, Blockade at the Beverly  
Center, L.A., CA, March 20th, 2015), 2016

Graphite on paper

Sheet: 15 x 22 1/4 in (38.1 x 56.5 cm)

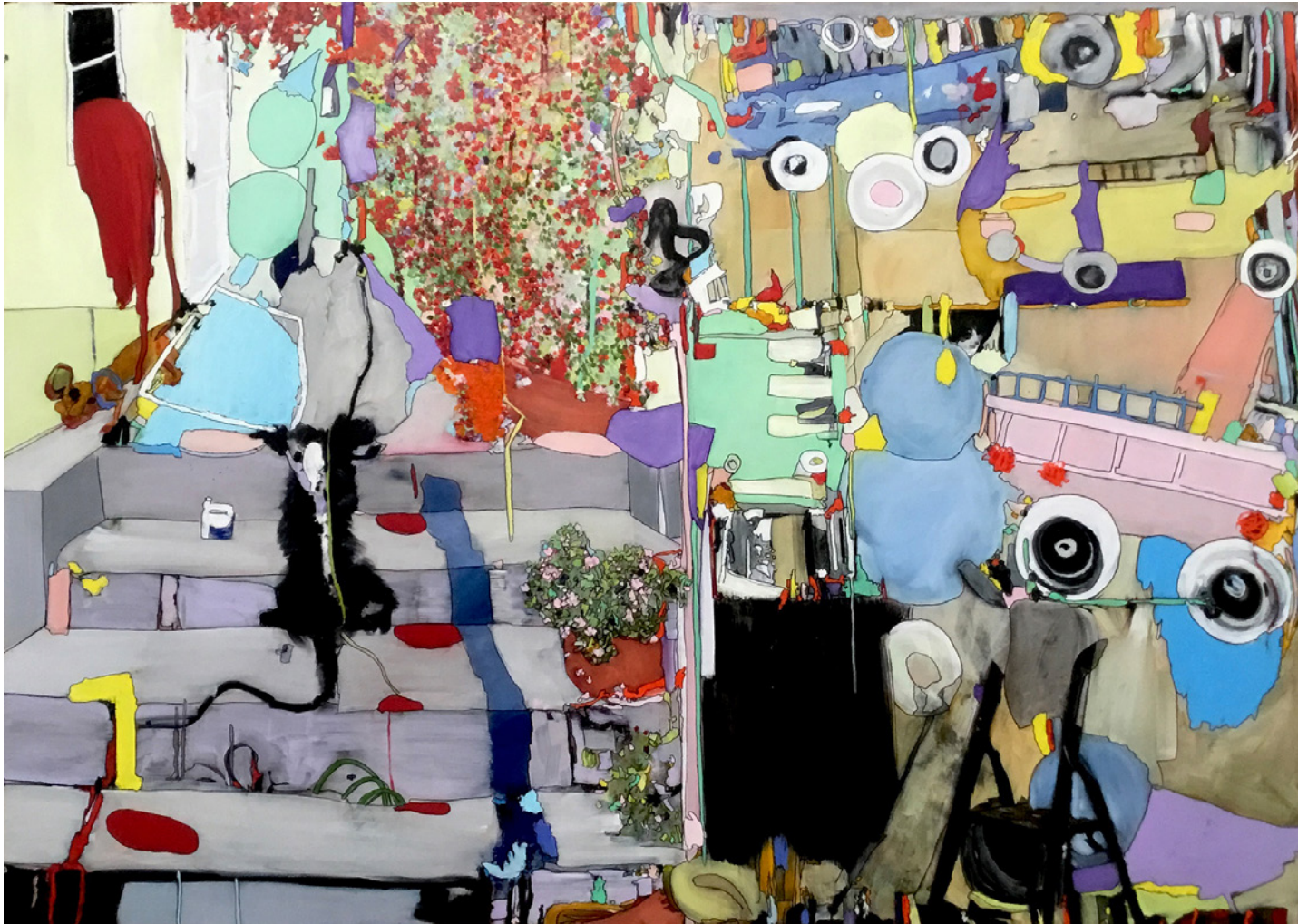
Framed: 18 3/4 x 25 3/8 x 1 1/2 in  
(47.6 x 64.5 x 3.8 cm)

(Inv# AB16-010)



**Kim Dingle**  
*Pink fire truck*  
Oil, c-print on aluminum  
48 x 68 in (121.9 x 172.7 cm)  
(Inv# KD20-001)





**Alternate view:**

**Kim Dingle**

*Pink fire truck*

Oil, c-print on aluminum

48 x 68 in (121.9 x 172.7 cm)

(Inv# KD20-001)



**Roe Ethridge**

*White Asparagus and Ketchup*, 2019

Dye sublimation print on aluminum

32 x 24 in (81.3 x 61 cm)

framed: 32 7/8 x 24 7/8 in (83.5 x 63.2 cm)

Edition 4 of 5, with 2 APs

(Inv# RE19-055.4)



**Roe Ethridge**

*Snakes on a Bandanna*, 2019  
Dye sublimation print on aluminum  
44 x 33 in (111.8 x 83.8 cm)  
framed: 45 1/4 x 34 1/2 x 2 in  
(114.9 x 87.6 x 5.1 cm)  
Edition 1 of 5, with 2 APs  
(Inv# RE19-039.1)



## Corita Kent

For the 2020 edition of FOG Design + Art, Andrew Kreps Gallery is pleased to present a selection of important works by Corita Kent.

Corita Kent was an artist, educator, and advocate for social justice. In 1936, Corita joined the Order of the Immaculate Heart of Mary, taking the name Sister Mary Corita. She began teaching in the Immaculate Heart College art department by 1947 and produced her first serigraphs in the early 50s. While her first prints consisted of dense, figurative compositions with religious themes and iconography, by 1962—after seeing Andy Warhol's Campbell's Soup Cans at Ferus Gallery in Los Angeles—her work evolved into a singular mode of Pop art. Reflecting a wide breadth of disciplinary interests, her bright compositions were not limited to the staple imagery and language of consumer and mass culture but also integrated philosophy, literature, street signage, scripture, and song lyrics in bold text and abstract forms.

The presentation at FOG focuses on the years following 1962, displaying works that combine themes of faith, acceptance, and politics. Taking a celebratory approach to the everyday, Corita combined texts from newspapers, supermarkets, and advertising, alongside passages from figures such as Daniel Berrigan, e.e. cummings, Martin Luther King Jr., and others. These vibrant calls to arms encouraged the viewer to work towards mutual respect and dignity for all people. As tensions surrounding the civil rights movement and the Vietnam War escalated in the late 60s, so did Corita's response to current events as she asked: "Why not give a damn about your fellow man?" Following mounting pressure from the conservative Archdiocese of Los Angeles, as well as exhaustion from her increasingly public profile, Corita ultimately left the order in 1968 and moved to Boston where she continued to pursue her work.



**Corita Kent**

*f is for food*, 1964

Screenprint

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

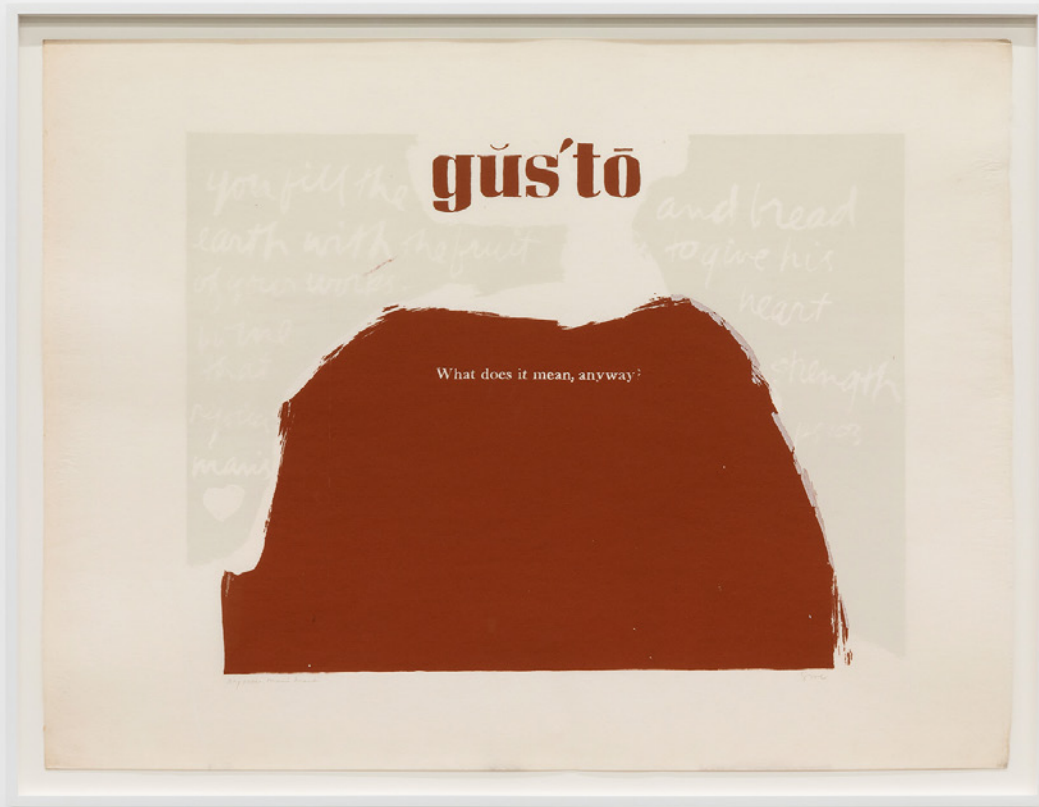
framed: 32 3/4 x 42 1/4 in (83.2 x 107.3 cm)

Edition of 50

(Inv# CK19-017)



**Corita Kent**  
*magpie in the sky* #1, 1965  
Screenprint  
26 3/4 x 34 in (67.9 x 86.3 cm)  
framed: 29 3/4 x 37 in (75.6 x 94 cm)  
Edition of 100  
(Inv# CK19-027)



**Corita Kent**

*Rejoices man's heart*, 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# CK19-015)



**Corita Kent**  
*solw*, 1967  
Screenprint  
22 5/8 x 18 5/8 in (57.5 x 47.3 cm)  
framed: 26 x 21 3/4 x 1 1/2 in  
(66 x 55.2 x 3.8 cm)  
(Inv# CK19-013)





**Moshekwa Langa**  
*Masemene*, 2015  
Mixed media on paper  
55.12 x 39.37 in (140 x 100 cm)  
(Inv# ML19-016)



**Alternate view:**  
**Moshekwa Langa**  
*Masemene*, 2015  
Mixed media on paper  
55.12 x 39.37 in (140 x 100 cm)  
(Inv# ML19-016)



**Detail view:**  
**Moshekwa Langa**  
*Masemene*, 2015  
Mixed media on paper  
55.12 x 39.37 in (140 x 100 cm)  
(Inv# ML19-016)



**Goshka Macuga**

*Adorno*, 2018

Parianware porcelain

11 5/8 x 9 1/16 x 9 1/16 in (29.5 x 23 x 23 cm)

Edition 2 of 5, with 3 APs

(Inv# GM18-001.2)



**Goshka Macuga**  
*Heidegger*, 2018  
Rubber silicon  
9 7/16 x 11 13/16 x 11 13/16 in  
(24 x 30 x 30 cm)  
Edition 2 of 5, with 3 APs  
(Inv# GM18-003.2)



**Goshka Macuga**

*Pussy Riot*, 2016

Jesmonite and concrete

15 7/8 x 12 3/16 x 14 9/16 in (39 x 31 x 37 cm)

Edition 3 of 5, with 3 APs

(Inv# GM16-055.3)



**Barbara T. Smith**

*Untitled*, 1965-66

Xerox

11 x 8 1/2 in (27.9 x 21.6 cm) each  
framed: 13 5/8 x 20 1/16 x 1 1/2 in  
(34.6 x 51 x 3.8 cm)

(Inv# BTS17-011)



**Barbara T. Smith**

*Xerox, Birth*, 1965-66

Xerox

14 x 8 1/2 in (35.6 x 21.6 cm)

framed: 16 5/8 x 11 1/16 x 1 1/2 in  
(42.2 x 28.1 x 3.8 cm)

(Inv# BTS17-008)





**Michael E. Smith**

*Untitled, 2018*

Skunk pelts, copper, steel

78 x 10 x 10 in (198.1 x 25.4 x 25.4 cm)

(Inv# MES18-018)

\$28,000.00

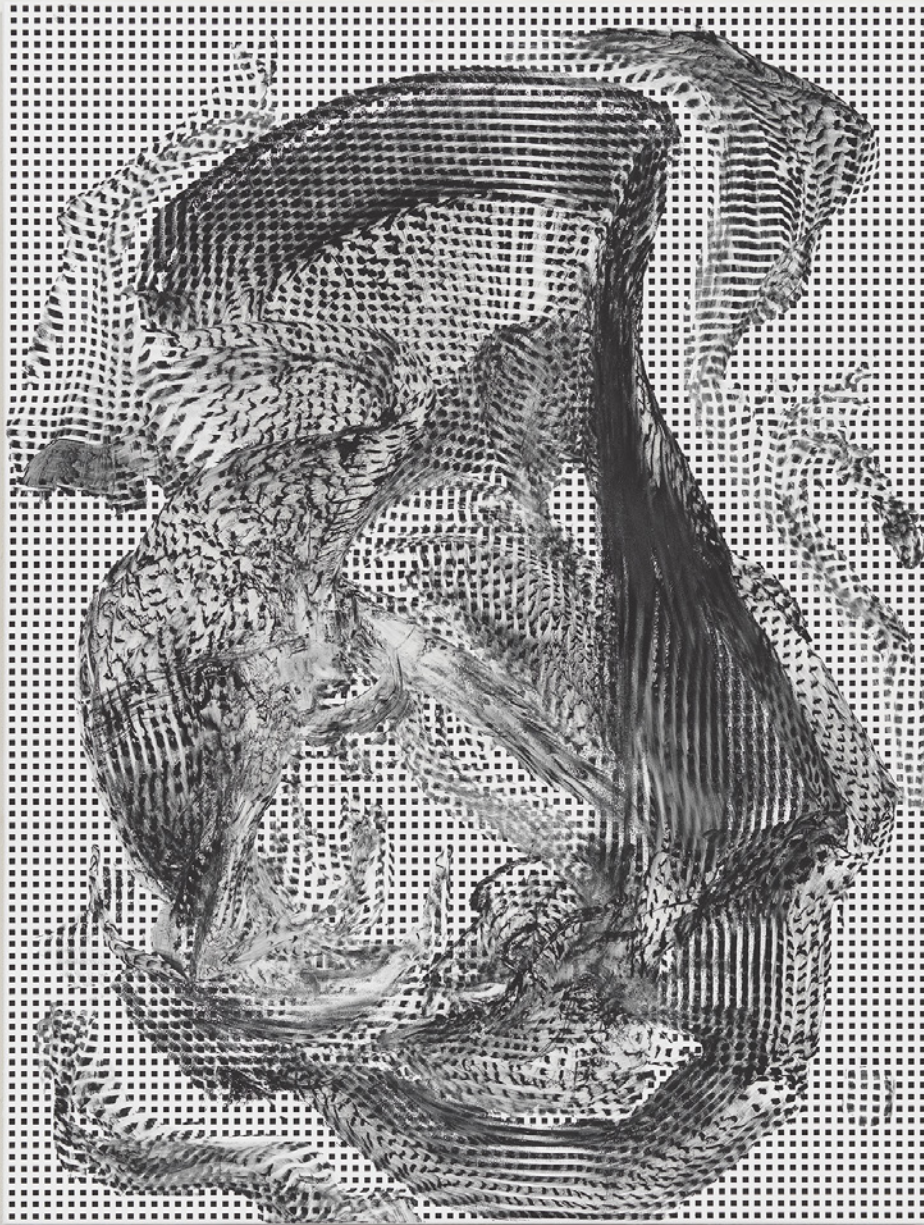
**Exhibition History:**

Baltic Triennial 13: Give Up the Ghost

Contemporary Art Centre, Vilnius, Lithuania



**Detail view:**  
**Michael E. Smith**  
*Untitled*, 2018  
Skunk pelts, copper, steel  
78 x 10 x 10 in (198.1 x 25.4 x 25.4 cm)  
(Inv# MES18-018)



**Cheyney Thompson**

*Displacement [6C]*, 2019

Oil on canvas

40 3/4 x 30 7/8 in (103.5 x 78.4 cm)

(Inv# CT19-024)



**He Xiangyu**

*Untitled*, 2018

Pencil, acrylic on canvas

43 3/8 x 31 1/2 x 1 1/8 in (110.2 x 80 x 2.9 cm)

(Inv# HX18-003)

He Xiangyu's Lemon Project turns towards the practice of scientific research to produce an encyclopedic collection of the multitude of meanings and functions of lemons, leading him to immerse himself in the abyss of historical, psychological, medical, and cultural meanings associated with the color yellow.

Among these is a reflection on the history of Chinese workers in California. When the early stages of the Gold Rush past, the Chinese were forced to leave mining jobs by restrictions like the Foreign Miner's Tax to take on other low-wage jobs, many of them were working at the Limoneira citrus ranch - at that time, this group was called "Chinese Lemon Pickers". In the spring of 1882, the Chinese Exclusion Act was passed by Congress and signed by President Chester A. Arthur in response to the deteriorative public opinion against the Chinese. The Act made it impossible for the Chinese immigrant workers to reenter the U.S. should they return home. It also excluded them from obtaining US citizenship. In this way, many of them were forbidden to rejoin with their families back at home or starting families there, the Chinese became increasingly isolated in the United States.