

Andrew Kreps
Gallery

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Resist

Reuse

Recycle

Frieze New York
Online Viewing Room

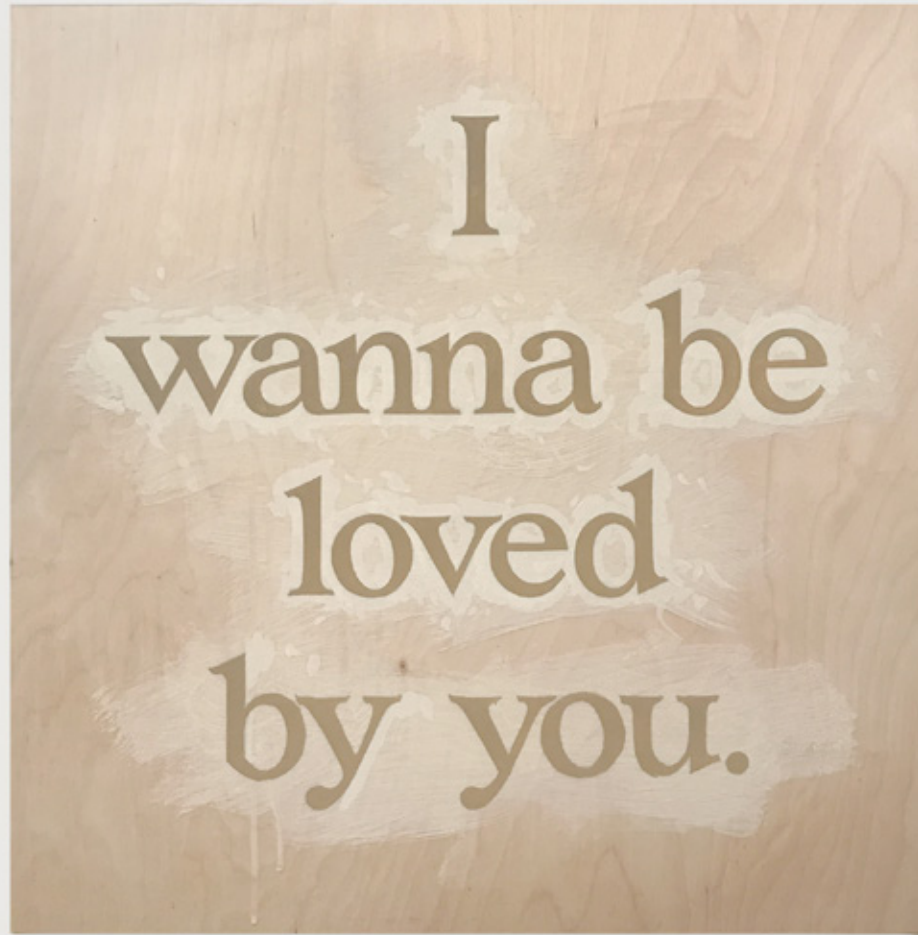
Andrew Kreps
Gallery

Andrew Kreps at Frieze New York
Online Viewing Room

May 8 - 15
Preview: May 6 - 7

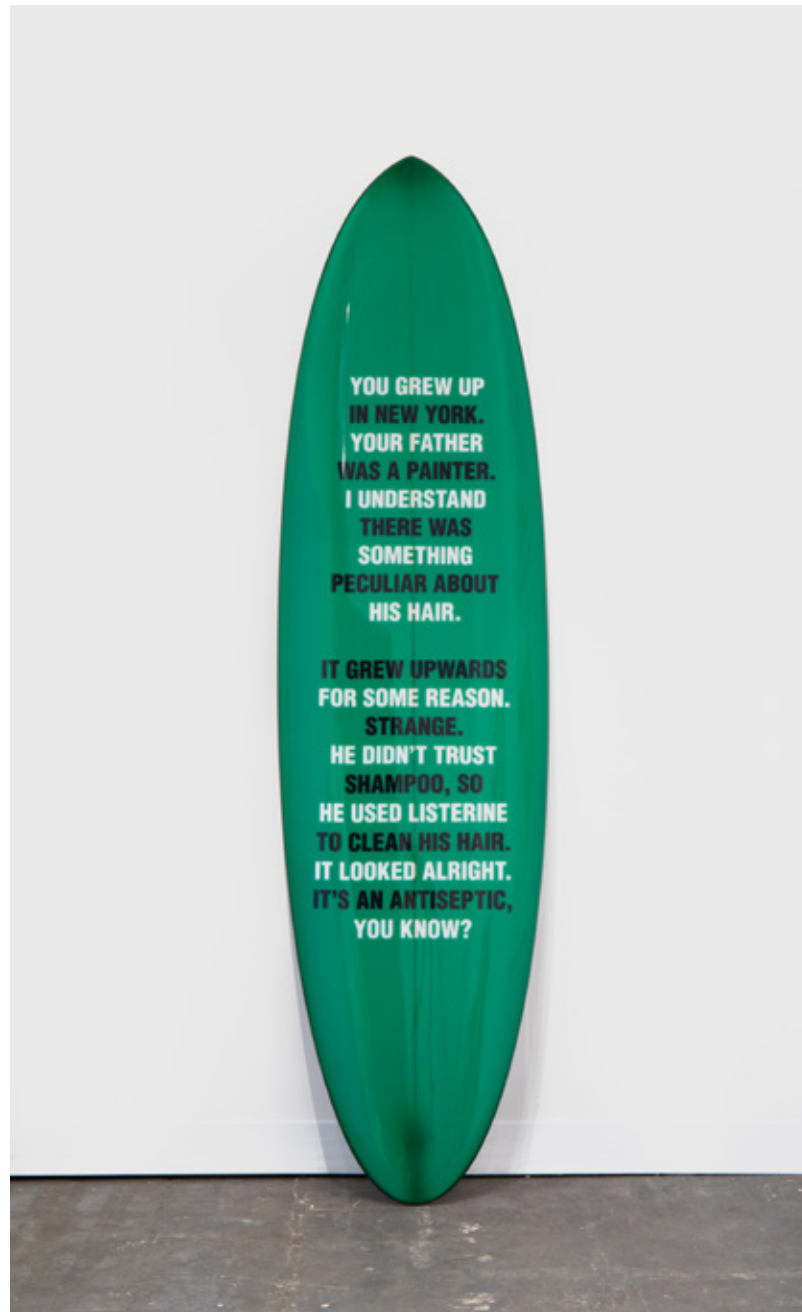
Works by:

Ricci Albenda, Darren Bader, Camille Blatrix,
Andrea Bowers, Marc Camille Chaimowicz,
Michael Dean, Kim Dingle, Roe Ethridge, Corita Kent,
Annette Kelm, Moshekwa Langa, Goshka Macuga,
Liz Magor, Michael E. Smith, Hito Steyerl,
Padraig Timoney, Cheyney Thompson, Fredrik Værsløv,
Erika Verzutti, He Xiangyu



RICCI ALBENDA
I wanna be loved by you., 2020

Acrylic on wood panel
20 x 20 in (50.8 x 50.8 cm)
(Inv# RA20-003)
Studio Image*



DARREN BADER

another surfboard
Surfboard
(Inv# DB20-006)



CAMILLE BLATRIX
Dawson Crying (Winter), 2020

Maple, wooden marquetry
13 3/4 x 11 7/8 x 7/8 in (35 x
30 x 2.1 cm)
(Inv# CBL20-006)

Exhibition History:
*Camille Blatrix, Standby Mice
Station*, Kunsthalle Basel, 2020



CAMILLE BLATRIX
Dawson Crying (Winter), 2020
(alternate view)

ANDREA BOWERS
*Ecofeminist Sycamore Branches:
Resist Reuse Restore*, 2019

Steel, neon tubing, recycled
transformers
79 1/2 x 89 x 12 1/2 in (201.9 x
226.1 x 31.8 cm)
Edition 1 of 2, with 1 APs
(Inv# AB19-016.1)

Andrea Bowers' work
"Ecofeminist Sycamore
Branches: Resist Reuse
Restore" belongs to a new
series of neon works based on
the designs of tree branches
that incorporate quotes
from eco-feminists. These
monumental and sculptural
pieces are made entirely of
reused and recycled materials,
inspired by Judi Bari and the
Earth First! call to action,
which gives the work its name,
"Resist Reuse Restore".





ANDREA BOWERS, *Ecofeminist Sycamore Branches: Resist Reuse Restore*, 2019 (alternate view)



Resist

Reuse

Restore

ANDREA BOWERS, Ecofeminist Sycamore Branches: Resist Reuse Restore, 2019 (detail view)



ANDREA BOWERS
*Climate Change is Real (Multi-
ple)*, 2017

Neon, MDO, paint
20 3/4 x 57 in (52.7 x 144.8
cm)
Edition 4 of 10, with 2 APs
(Inv# AB17-020.4)



MARC CAMILLE
CHAIMOWICZ
Series One, Drawing No. 5,
(London, August 7th), 1995

Pencil, ink, gouache on paper
12 1/4 x 9 1/2 in (31.1 x 24.1
cm); framed: 23 5/8 x 18 1/2 in
(60 x 47 cm)
(Inv# MC18-009)

Exhibition History:
Your Place or Mine..., The Jewish
Museum, New York, 2018



MARC CAMILLE
CHAIMOWICZ
Lamp 11, 2014

Collage on fabric, wood and
metal
67 x 17 3/4 x 17 3/4 in (170 x
45 x 45 cm)
(Inv# MC15-011)



MICHAEL DEAN
F yes (Working Title), 2019

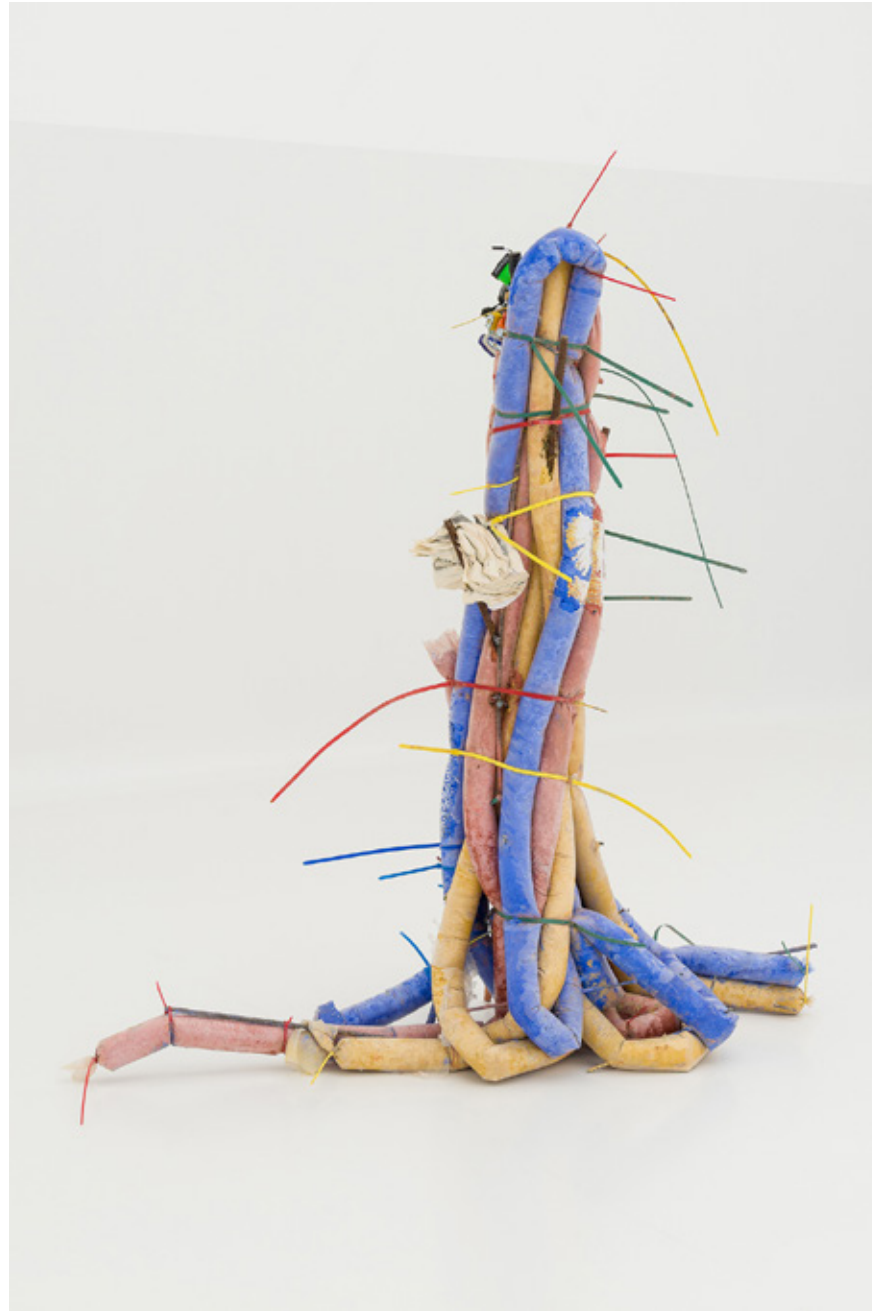
Reinforced concrete, pigment,
vinyl adhesive, and soft drink
can
70 7/8 x 31 1/2 x 19 11/16 in
(180 x 80 x 50 cm)
(Inv# MD19-006)

MICHAEL DEAN
LOLLOLLOL (Working Title),
2018

Concrete, steel reinforcement,
plastic, padlocks, bike locks,
cable ties, publications, stick-
ers, grass
70 x 65 x 35 3/8 in (178 x 165
x 90 cm)
(Inv# MD18-011)

Exhibition History:
Sam Anderson & Michael
Dean, Boca Raton Museum of
Art, 2019





MICHAEL DEAN
LOLLOLLOL (Working Title),
2018 (alternate view)



MICHAEL DEAN
LOLLLLOL (Working Title),
2018 (detail view)

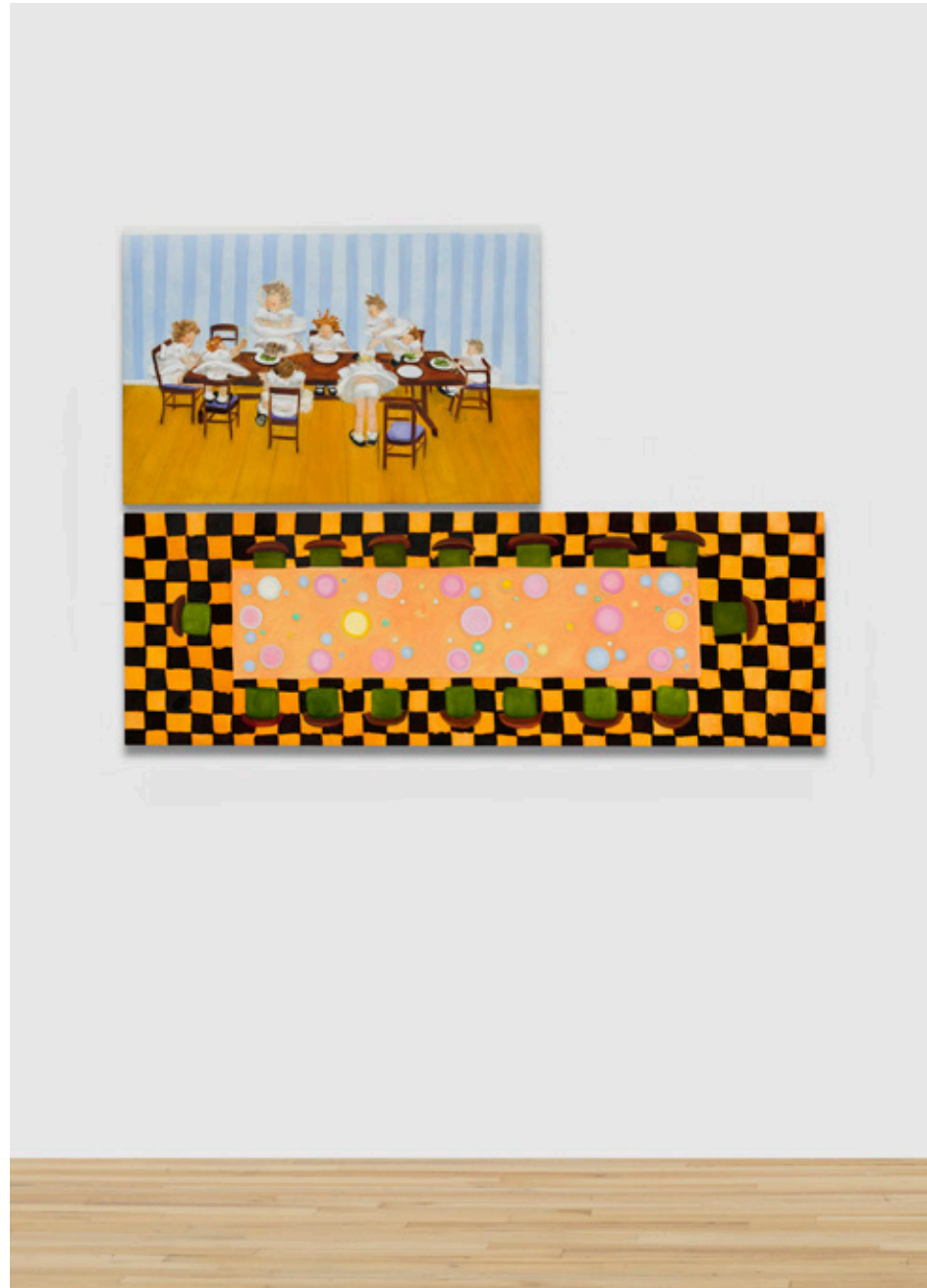


MICHAEL DEAN
LOLLOLLOL (Working Title),
2018 (detail view)

KIM DINGLE
TBT, 2008 - 2020

Oil on canvas
Diptych: 44 x 60 in (111.8 x
152.4 cm) overall
(Inv# KD20-013)

Kim Dingle began her series of restaurant paintings in the mid-2000s, when the artist opened and operated a full-service restaurant, "Fatty's" in her Eagle Rock, Los Angeles studio. Conceived of nearly accidentally, beginning with Dingle and her partner making coffee for themselves, it quickly expanded to serve the neighborhood, with Dingle working as the "Director of Wine and Janitorials". A parallel for the artist's own life, these works show the over-whelming conditions that led the artist to close the restaurant. Dingle's restaurant mandala series, which is at the core of the forthcoming exhibition at the gallery, were started in 2008 in Dingle's back-room studio. Dingle imposed the traditional, meditative form of the mandala, onto the restaurant floor plan, as an attempt to reclaim the repetitive nature of service as a therapeutic exercise.







ROE ETHRIDGE
Leila with Balloon on a Stick,
2016

Dye sublimation print on
aluminum
Dimensions: 30 x 24 in (76.2 x
61 cm)
Edition 1 of 5, with 2
(Inv# RE20-017.1)

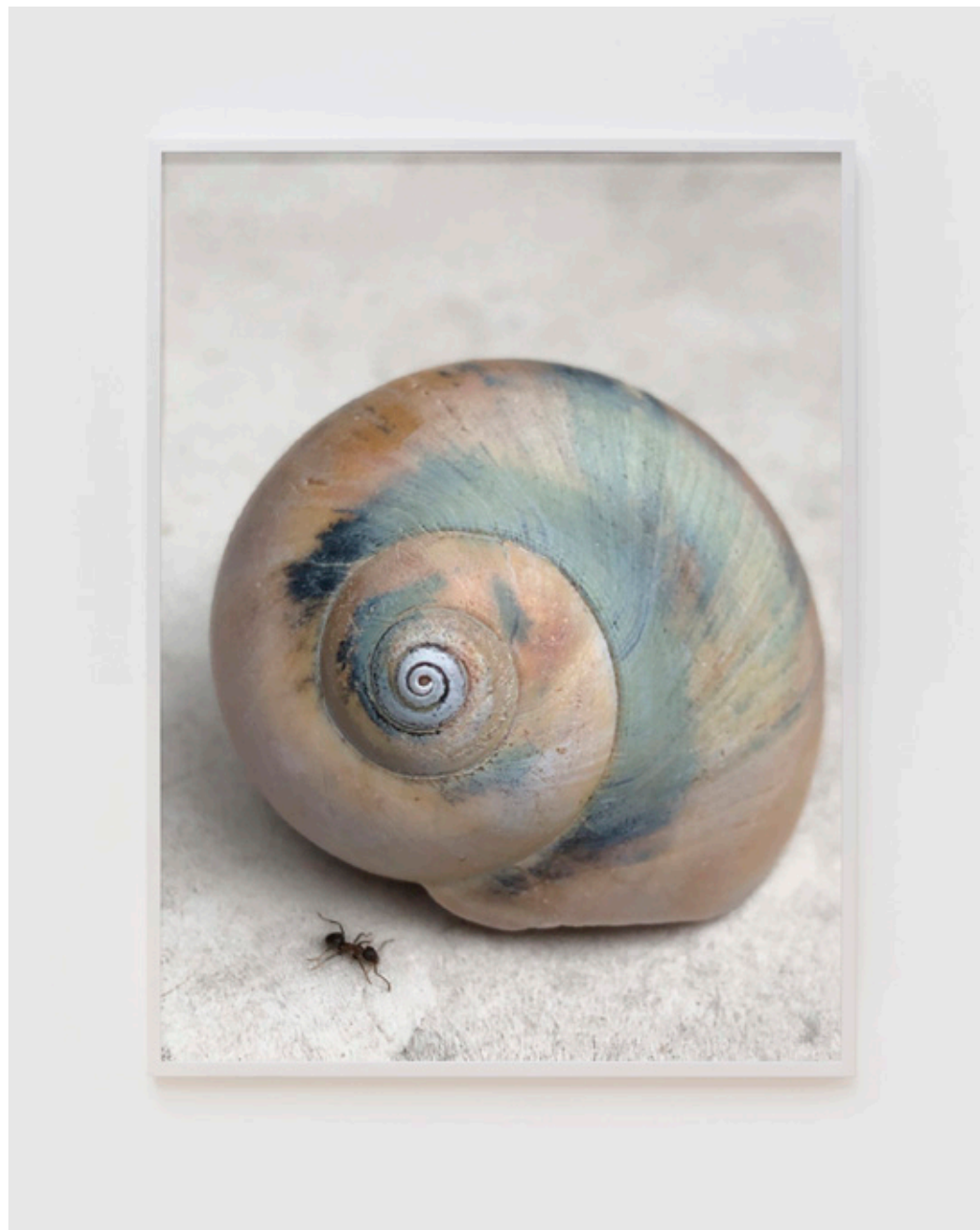


ROE ETHRIDGE
Leila with Balloon on a Stick,
2016



ROE ETHRIDGE
Ant and Moonsnail, 2020

Dye sublimation print on
aluminum
Dimensions: 32 x 24 in (81.3 x
61 cm)
Edition of 5, with 2 APs
(Inv# RE20-020.1)



ROE ETHRIDGE
Ant and Moonsnail, 2020



ROE ETHRIDGE
Dallas Thanksgiving, 2020

Dye sublimation print on
aluminum
Dimensions: 36 x 24 in (91.4 x
61 cm)
Edition 1 of 5, with 2
(Inv# RE20-031.1)

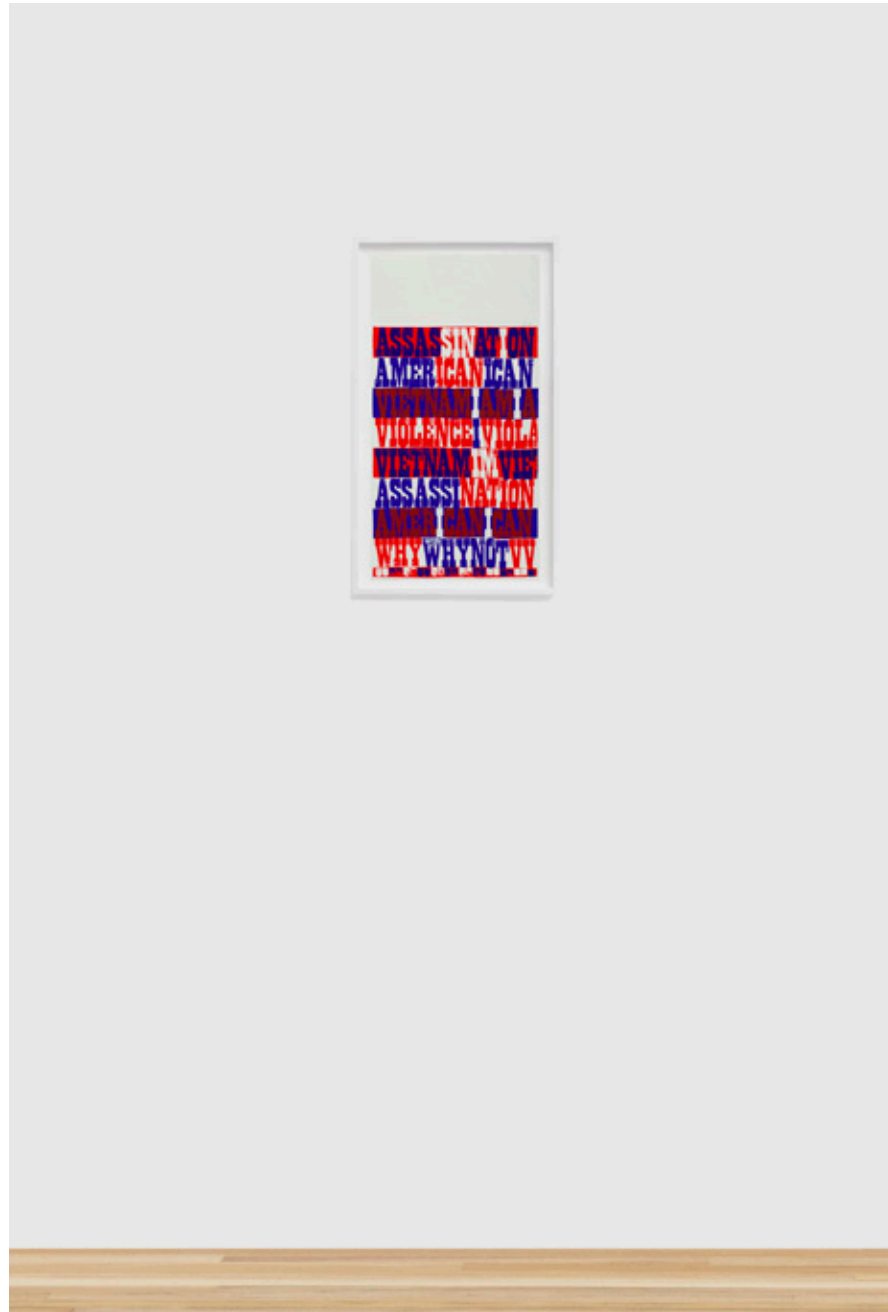


ROE ETHRIDGE
Dallas Thanksgiving, 2020

CORITA KENT
american sampler, 1969

Screenprint
22 1/2 x 11 1/2 in (57.2 x 29.2
cm)
(Inv# CK20-022.a)

'american sampler' is one of twenty-nine prints in Corita's heroes and sheroes series. The red, white, and blue work summons kitsch Americana, linking Kent's stamped tract to an earlier form of handmade lettering. A sampler is a piece of needlework that served as the primary display of female literacy in the colonial and antebellum periods. Within an elaborate decorative scheme, samplers featured stitched inscriptions professing feminine virtue or, during the Revolution, patriotic zeal.





CORITA KENT
american sampler, 1969



CORITA KENT
highly prized, 1967

Screenprint
30 x 36 in (76.2 x 91.4 cm)
(Inv# CK20-024.a)

Transcribed text:
I care. I care about it all. It takes
too much energy not to care...
the why of why we are here is
an intrigue for adolescents; the
how is what must command the
living. which is why i have lately
become an insurgent again.
Lorraine Hansbury

HIGHLY PRIZED

FREEWAY ENTRANCE



CORITA KENT
highly prized, 1967



CORITA KENT
with love to the everyday miracle,
1967

Screenprint
23 x 35 in (58.4 x 88.9 cm)
(Inv# CK20-020.a)

Transcribed text:
Conversion is revolution
is growth is living in a way
appropriate to the coming age
and is not understood by the
present age which is passing
away God descends man
ascends and they move on

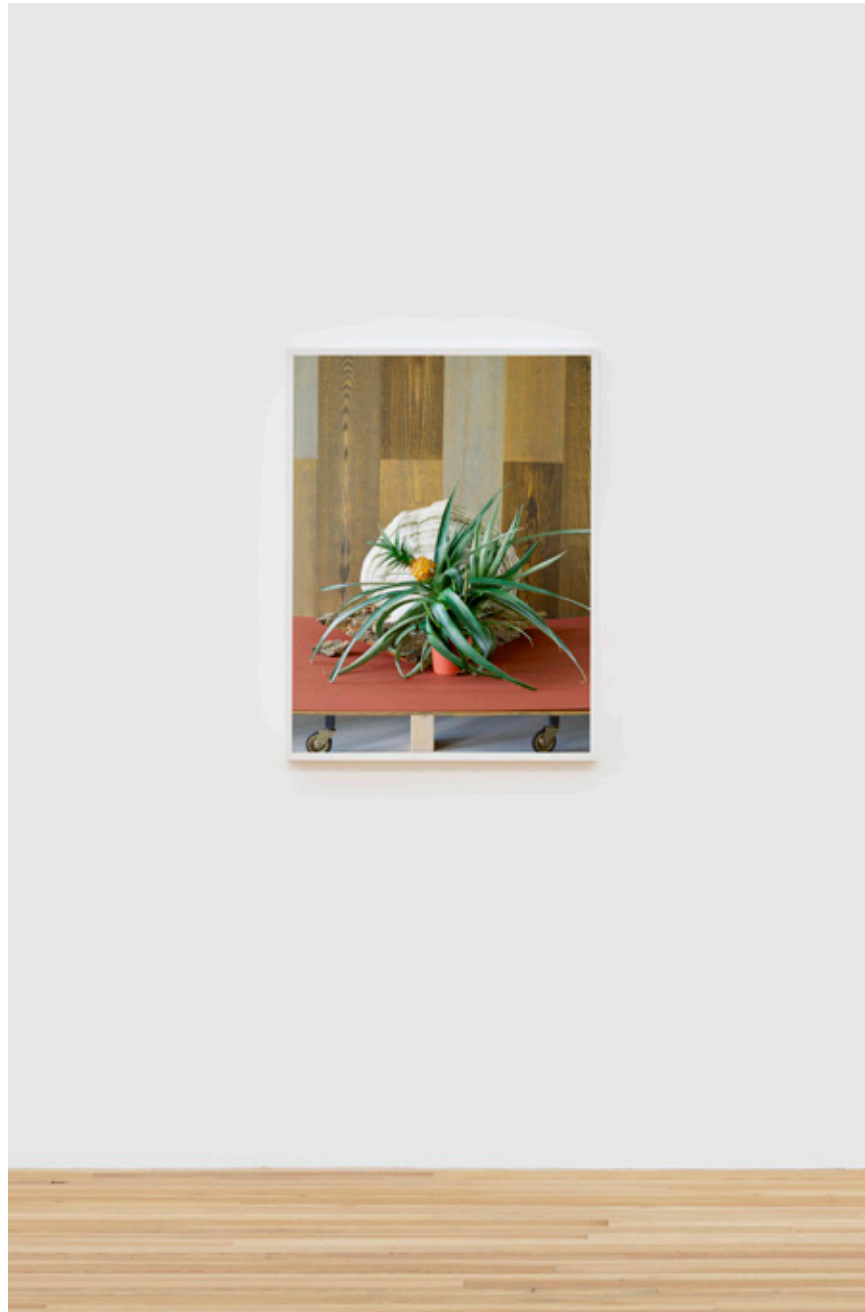
For you

WITH LOVE TO the everyday
miracle

that's me! that's my color!



CORITA KENT
with love to the everyday miracle,
1967



ANNETTE KELM
Ananas, 2019

Archival pigment print
39 2/3 x 29 2/3 in (100.6 x
75.4 cm)
Edition 3 of 6, with 2 APs
(Inv# ANK19-012.3)



ANNETTE KELM
Ananas, 2019



MOSHEKWA LANGA
'Thunderstorm' Imagined, 2017

Mixed media on paper
63 3/4 x 48 in (162 x 122 cm);
framed: 68 1/2 x 52 3/8 x 2 in
(174 x 133 x 5.1 cm)
(Inv# ML20-016)



MOSHEKWA LANGA
'Thunderstorm' Imagined, 2017

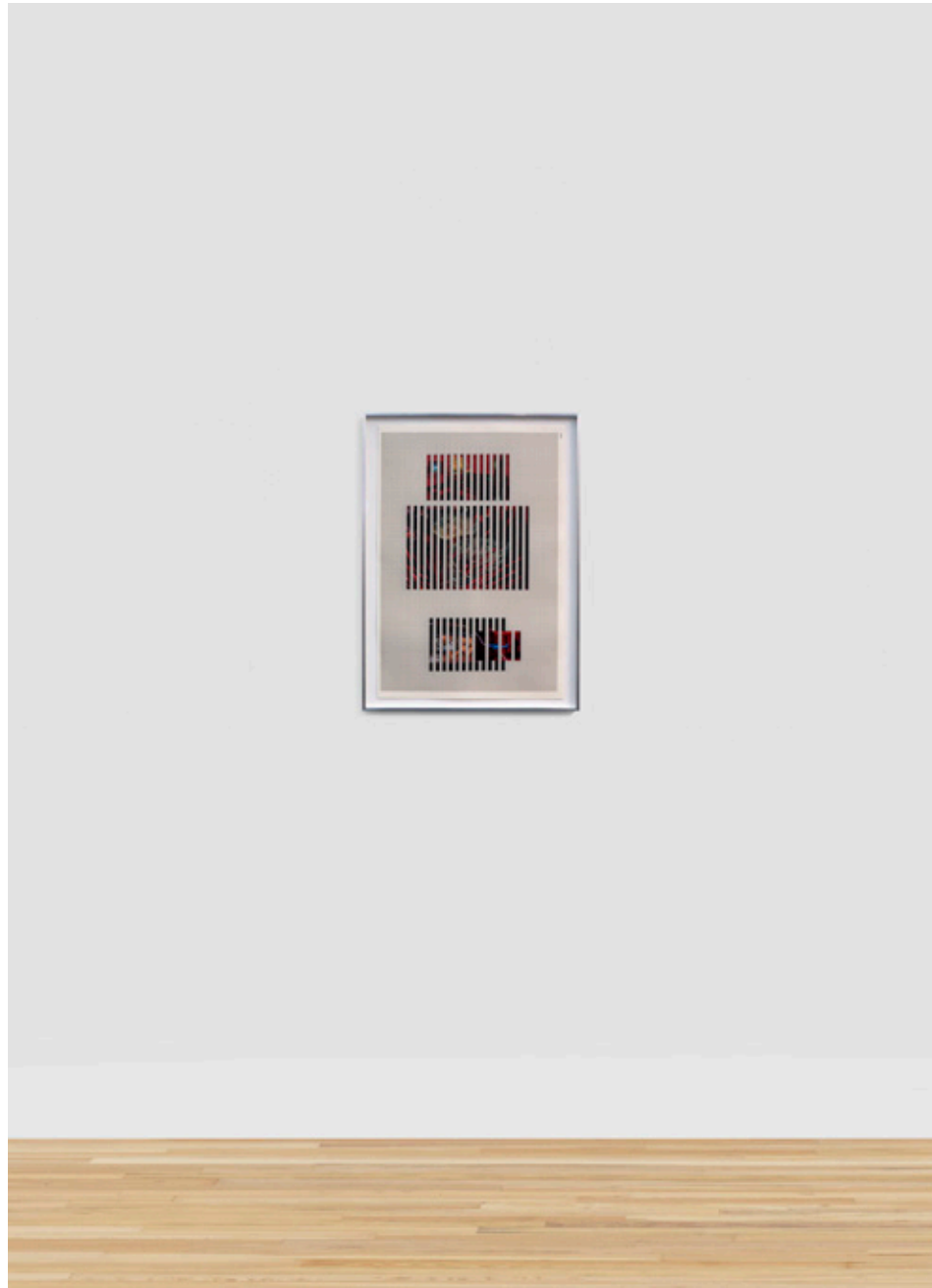


MOSHEKWA LANGA
Nchabeleng, 2013/17

Mixed media on paper
63 3/4 x 48 in (162 x 122 cm);
framed: 68 1/4 x 52 3/8 x 2 in
(173.4 x 133 x 5.1 cm)
(Inv# ML20-002)



MOSHEKWA LANGA
Nchabeleng, 2013/17



GOSHK MACUGA
Discreet Model, 2019

Collage
33 x 23 3/8 in (83.8 x 59.4 cm);
framed: 35 1/2 x 26 x 1 1/2 in
(90.2 x 66 x 3.8 cm)
(Inv# GM19-003)

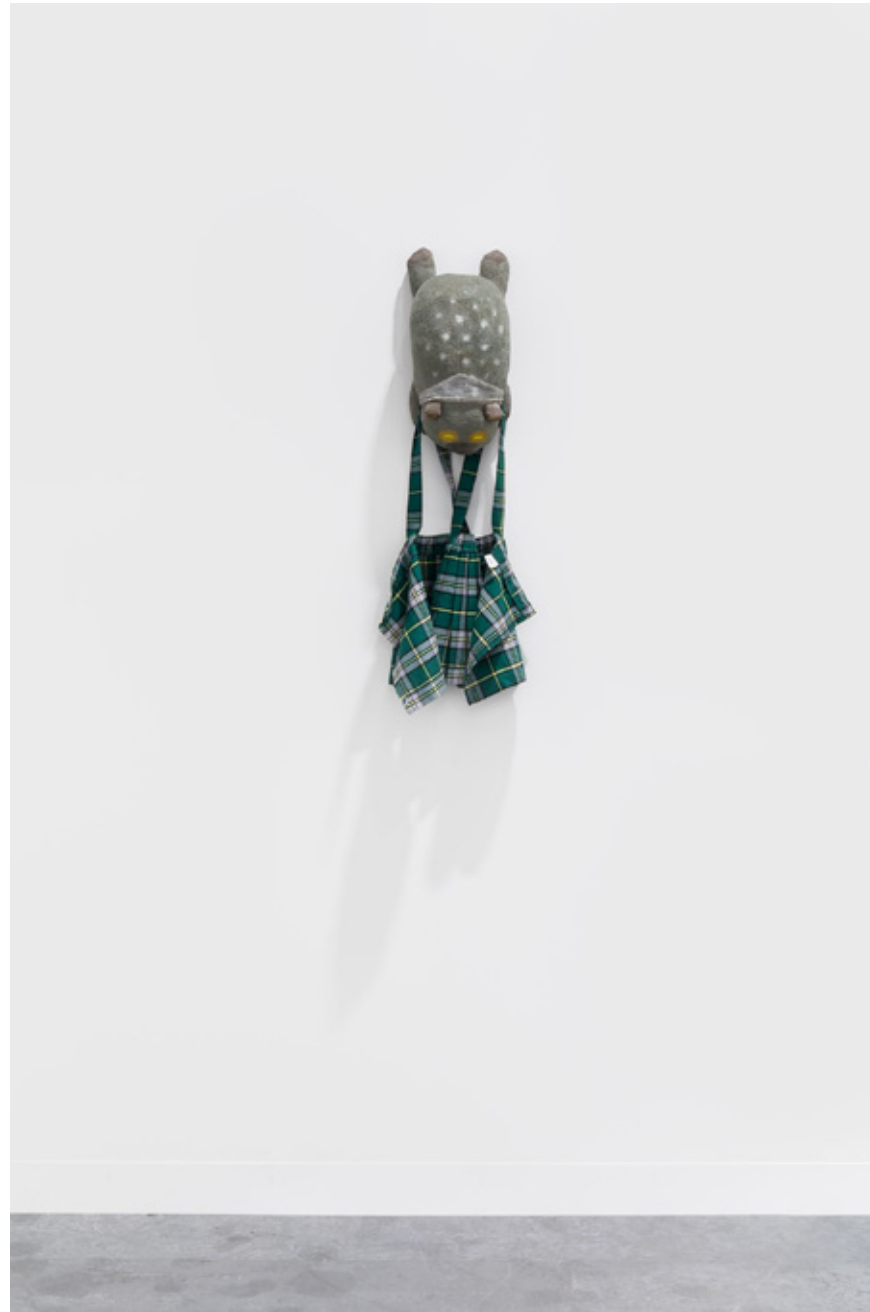


GOSHK MACUGA
Discreet Model, 2019

LIZ MAGOR
Mini Polo, 2019

Silicone rubber, textiles, twine
35 x 8 in (88.9 x 20.3 cm)
(Inv# LMA19-015)

Liz Magor's new works expand on her recent exhibition BLOWOUT, which originated at the Carpenter Center for Visual Arts, Cambridge, and traveled to the Renaissance Society, Chicago, and highlight 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 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.





LIZ MAGOR
Mini Polo, 2019



LIZ MAGOR
Mosbrook, 2019

Silicone rubber, textiles, twine
72 x 8 in (182.9 x 20.3 cm)
(Inv# LMA19-014)



LIZ MAGOR
Mosbrook, 2019

HITO STEYERL
Power Plants, 2019

Stainless steel scaffolding structures, LED panels (3,9 mm pitch), multichannel video loop (11 motifs, color, silent), LED text panels, text video loop (4 motifs, color, mute)

Installation dimensions variable

Edition 3 of 7, with 2 APs

Exhibition History:

Hito Steyerl: Power Plants, Serpentine Galleries, London, 2019

Hito Steyerl's *Power Plants* is a multimedia installation, consisting of video sculptures—scaffolding structures with mounted LED screens that show looped animations of flowers and plants growing and morphing. These images were generated by neural networks – computer systems modelled on the human brain and nervous system, the key technology behind the Artificial Intelligence. Steyerl used this Artificial Intelligence to create a series of 'predicted' plants that are located precisely .04 seconds in the future. The installation design can be seen as a ruderal garden: plants flourishing out of imagined waste ground, perhaps in the wake of human disruption or destruction, with each plant having ecological, medicinal or political powers. *Power Plants* exemplifies Steyerl's long-standing interest in the systems of image reproduction and distribution, and their ramifications for political systems of representation.



HITO STEYERL
Power Plants, 2019

Stainless steel scaffolding
structures, LED panels (3,9 mm
pitch), multichannel video loop
(11 motifs, color, silent), LED
text panels, text video loop (4
motifs, color, mute)
Installation dimensions vari-
able
Edition 3 of 7, with 2 APs



HITO STEYERL
Power Plants, 2019 (installation
view, Serpentine Galleries)



HITO STEYERL
Power Plants, 2019 (installation
view, Serpentine Galleries)

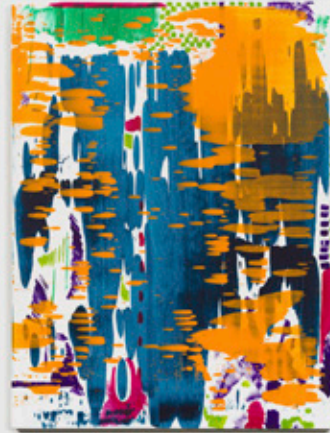


MICHAEL E. SMITH
Untitled, 2014

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)



MICHAEL E. SMITH
Untitled, 2014 (alternate view)



CHEYNEY THOMPSON
*B20.96-YR20.96-p2.62-rp2.62-
gy2.62-g2.62 (52m)[2A], 2019*

Acrylic on canvas
40 3/4 x 30 7/8 in (103.5 x
78.4 cm)
(Inv# CT20-013)



CHEYNEY THOMPSON
*B20.96-YR20.96-p2.62-rp2.62-
gy2.62-g2.62 (52ml)[2A], 2019
(alternate view)*



PADRAIG TIMONEY
Super-Fare: Avanti and Dietro,
2020

Acrylic, ink, and rabbitskin glue
on canvas
64 x 45 x 1 1/2 in (162.6 x
114.3 x 3.8 cm)
(Inv# PT20-013)



PADRAIG TIMONEY
Super-Fare: Avanti and Dietro,
2020 (alternate view)



PADRAIG TIMONEY
Super-Fare: Avanti and Dietro,
2020 (detail view)

FREDRIK VAERSLEV
Greece, 2020

Spray paint and turpentine on
cotton canvas
60 1/4 x 90 1/2 x 1 1/3 in (153
x 230 x 3.3 cm)
(Inv# FV20-002)

Fredrik Vaerslev's new series of world paintings posit the minimalist designs of nation's flags, originating from as early as the 13th century, to as recent as the 1990s, as a readymade language, yet not prefabricated readymade flags. Selected for their use of white ground, which is represented by raw cotton canvas, Vaerslev inserts these designs into the language of "hard-edge" painting. Playing on the flags' dual roles as political markers and decor, as well as the universal legibility of a flag's format, the works further complicate individual qualitative readings when addressed as a painterly task. Seen together, the works not only play with varying levels of recognition, but also continue to carry the viewers own referents, ideals, and misgivings.





FREDRIK VAERSLEV
Greece, 2020 (alternate view)



ERIKA VERZUTTI
Oreo, 2019

Bronze, oil, and acrylic
23 5/8 x 18 1/2" (60 x 47 cm)
Edition of 3 + 1 AP
EV20-004



ERIKA VERZUTTI
Oreo, 2019 (detail)



ERIKA VERZUTTI
Brownie, 2019

Bronze, papier mache and
unfired clay
9 1/2 x 6 7/8 x 2 1/8" (24 x
17.5 x 5.5 cm)
Edition of 3 + 1 AP
(EV20-007)



ERIKA VERZUTTI
Brownie, 2019
(Alternate view)

HE XIANGYU
Palate Project

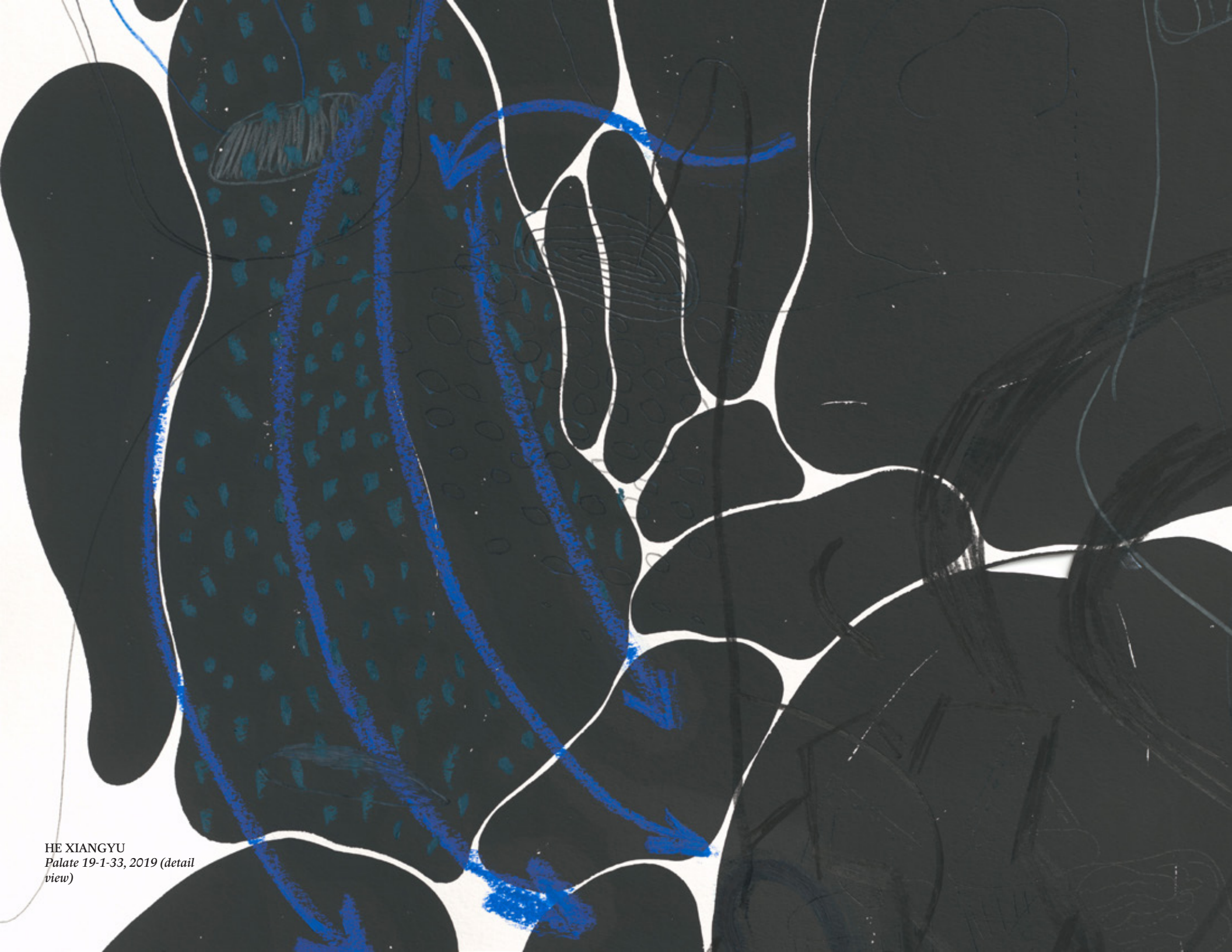
He Xiangyu began the ongoing “Palate Project” in 2012 during a brief stint in the U.S. where language barriers proved difficult to navigate. He began translating the ridges, bumps, and grooves of his palate through perceptions felt with his tongue, into various visual forms. The act of translation, always 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 of yellow with only 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 subject, art remains the annotation to a lost referent.

Executed over the course of nine years, the presentation of Palate Project is composed of groups of works on paper, sculptures, and mixed media. Through a poetic and introspective transformation of the perceived oral texture, the artist has gained insight into the space of both two- or three- dimensional works. In this process, his practice is permeated with various psychological states, physical states, and residual feelings from daily life, which reveals an inner topography depicted in a highly sensitive painterly language. Alongside the intimate and gentle imagery, sharp conflicts involving identity, language, and cultural politics have emerged as well.

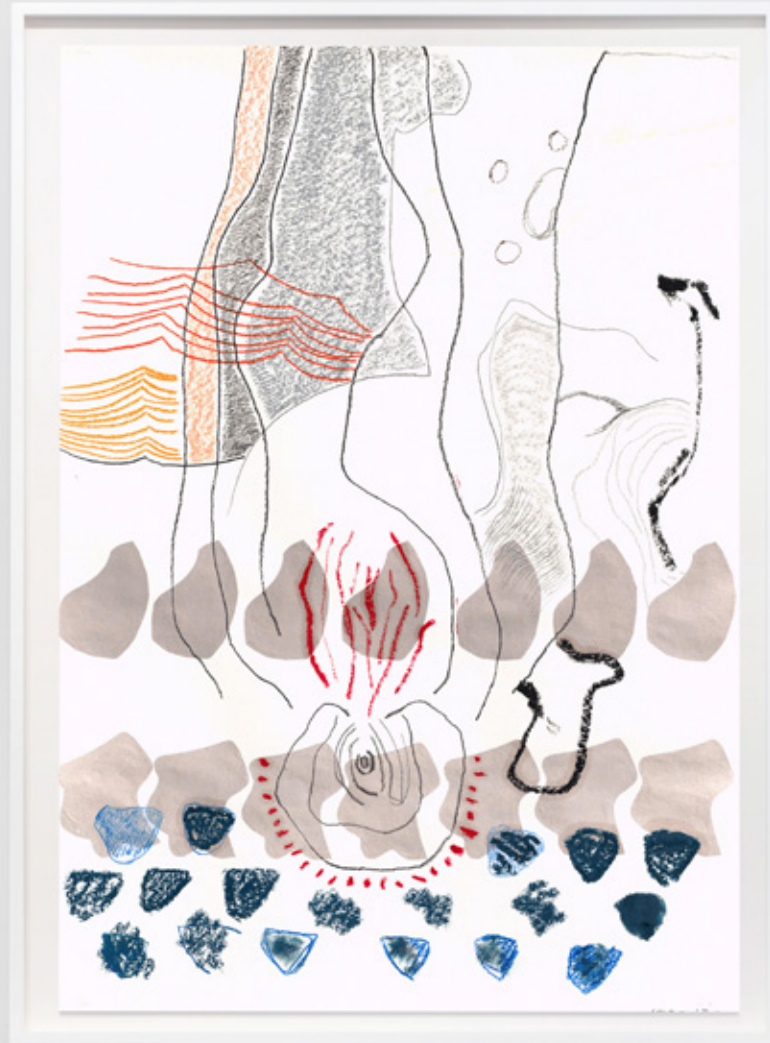


HE XIANGYU
Palate 19-1-33, 2019

Charcoal, pencil, colored pencil, oil stick, acid-free oil-based marker, Japanese ink, C-Print, acid-free glue on paper
39 3/8 x 27 9/16 in (100 x 70 cm)
(Inv# HX19-034)



HE XIANGYU
*Palate 19-1-33, 2019 (detail
view)*



HE XIANGYU
Palate 19-1-37, 2019

Charcoal, pencil, oil stick,
acid-free glue on paper
39 3/8 x 27 9/16 in (100 x 70
cm)
(Inv# HX19-028)



HE XIANGYU
*Palate 19-1-37, 2019 (detail
view)*



HE XIANGYU
Palate 19-1-38, 2019

Charcoal, pencil, colored pencil, oil stick, Japanese ink, acid-free oil-based marker, acid-free glue on paper
39 3/8 x 27 9/16 in (100 x 70 cm)
(Inv# HX19-039)



HE XIANGYU
*Palate 19-1-38, 2019 (detail
view)*