

Andrew Kreps  
Gallery

22 Cortlandt Alley,  
New York, NY 10013

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Frieze New York  
May 5 - 9

Andrew Kreps  
Gallery

Andrew Kreps at Frieze New York  
& Frieze Online Viewing Room  
May 5 - 9  
Stand B01

Works by:

Darren Bader

Camille Blatrix

Andrea Bowers

Roe Ethridge

Hadi Fallahpisheh

Corita Kent

Moshekwa Langa

Sol Lewitt

Raymond Saunders

Cheyney Thompson

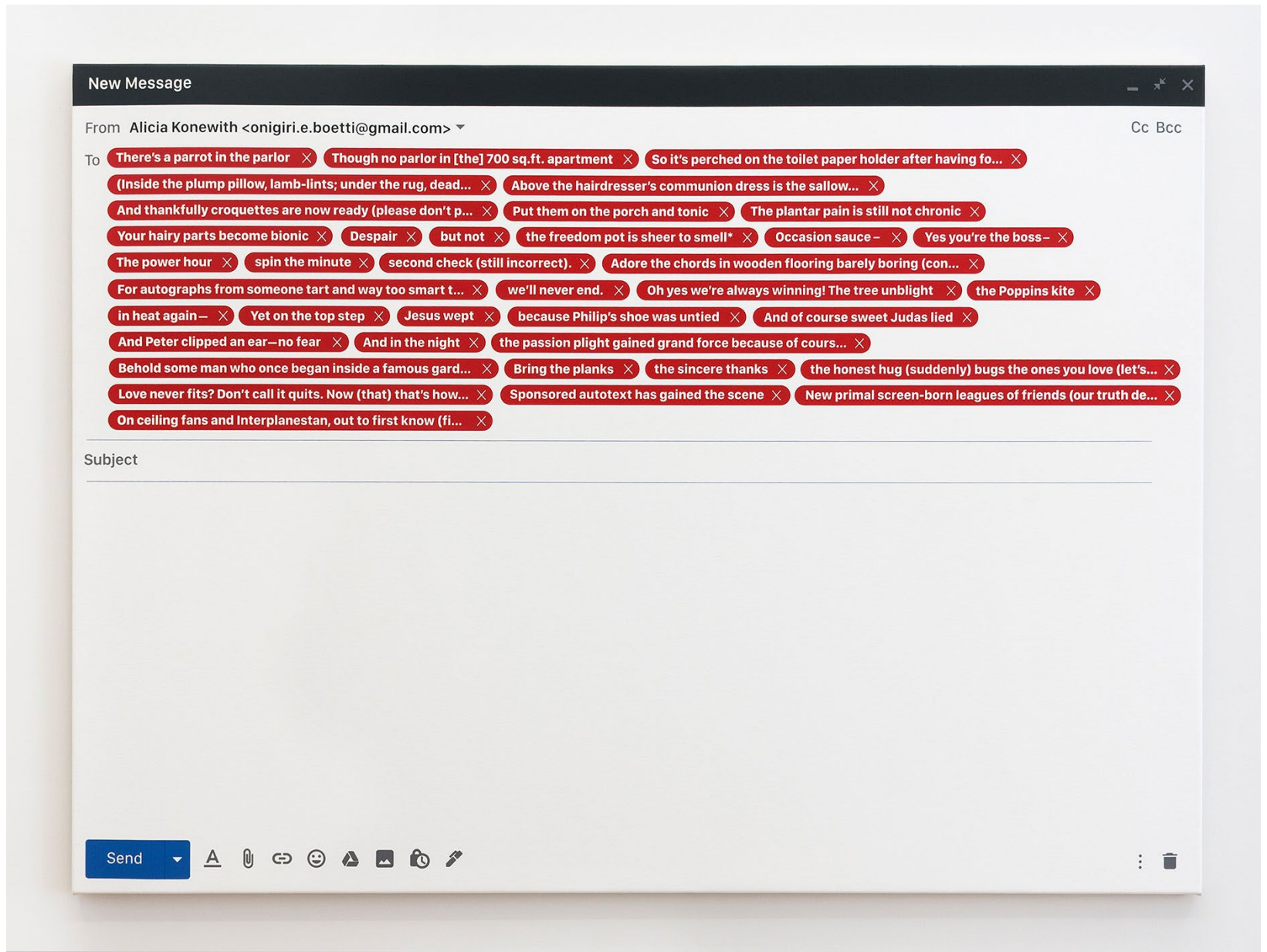
Erika Verzutti

Beatrice Wood

He Xiangyu









om pot is sheer to smell\*



Occasion



Adore the chords in wooden flooring

end.



Oh yes we're always winning!

Philip's shoe was untied



And of cou

light gained grand force because of cour

anks



the sincere thanks



the

autotext has gained the scene



New





CAMILLE BLATRIX  
*Inside Doctor Dog*, 2021

Wooden marquetry  
21 1/4 x 17 3/4 inches (54 x 45  
cm.); framed: 21 1/2 x 1 x 17  
3/4 inches (54.5 x 2.5 x 45 cm.)  
(CBL21-012)



CAMILLE BLATRIX  
*Inside Doctor Dog*, 2021



CAMILLE BLATRIX  
*Not yet titled*, 2021

Wooden marquetry  
13 3/4 x 18 7/8 inches (35 x 48  
cm.); framed: 19 3/4 x 1 x 13  
3/4 inches (50 x 2.5 x 35 cm.)  
(CBL21-014)



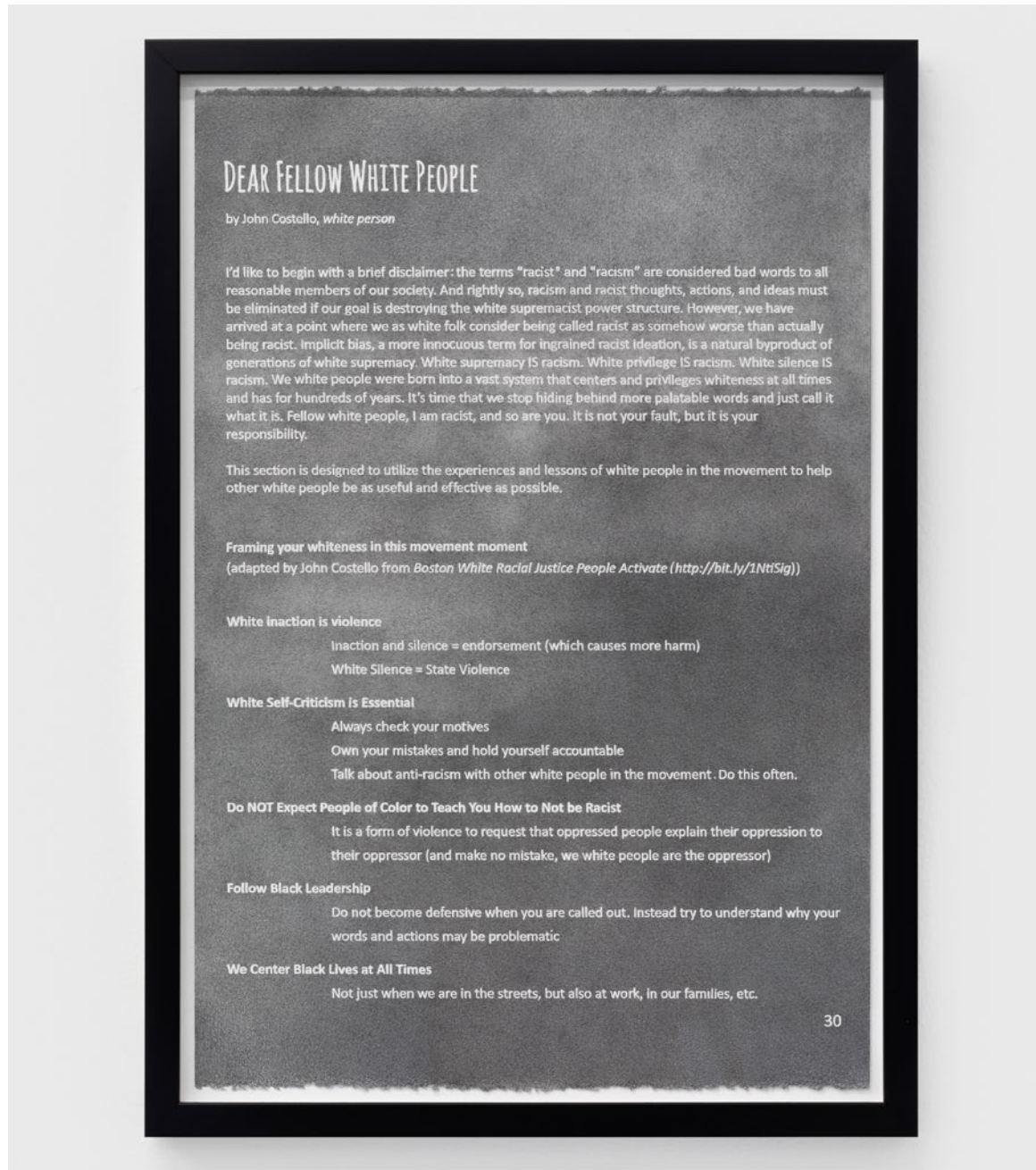


CAMILLE BLATRIX  
*Not yet titled, 2021*



ANDREA BOWERS  
*Excerpts from Protest Downloadables, #DisruptJ20 Organizing Materials and Resources (Set 6: "Dear Fellow White People" by John Costello from Deep Abiding Love Project), 2018*

Graphite and colored pencil on paper  
Seven panels: 22 1/4 x 15 in  
(56.5 x 38.1 cm.) each  
(AB20-044)



DETAIL VIEW:  
ANDREA BOWERS  
*Excerpts from Protest Downloadables, #DisruptJ20 Organizing Materials and Resources (Set 6: "Dear Fellow White People" by John Costello from Deep Abiding Love Project), 2018*





DETAIL VIEW:  
ANDREA BOWERS  
*Excerpts from Protest Download-  
ables, #DisruptJ20 Organizing  
Materials and Resources (Set 6:  
"Dear Fellow White People" by  
John Costello from Deep Abiding  
Love Project), 2018*



ROE ETHRIDGE  
*Apple and Black Glove*, 2020

Dye sublimation print on  
aluminum  
44 x 33 inches (111.8 x 83.8  
cm.)  
Edition 1 of 5 plus 2 artist's  
proofs (#1/5)  
(RE20-069.1)



ROE ETHRIDGE  
*Apple and Black Glove*, 2020





CORITA KENT  
*the sure one, 1966*

Screenprint  
29 3/4 x 36 in  
(75.6 x 91.4 cm)  
(CK20-018.A)

Transcribed Text:  
Dial "O" FOR HELPTHE SURE  
ONEAnybody who thinks he  
can manage alone, he's an idiot.

CORITA KENT  
*new hope*, 1966

Serigraph  
30 x 36 inches (76.2 x 91.4 cm.)  
(CK21-001.A)

Transcribed Text:

To the lovings, new hopei  
love you much (most beautiful  
darling) more than anyone on  
earth and i like you better than  
everything in the sky--sunlight  
and singing welcome your  
coming although winter may be  
everywhere with such a silence  
and such a darkness no one can  
quite begin to guess (except  
my life) the true time of the  
year-- and if what calls itself a  
world should have the luck to  
hear singing (or glimpse such  
sunlight as will leap higher than  
high through gayer than gayest  
someone's heart at your each  
nearness) everyone certainly  
would (my most beautiful  
darling) believe in nothing but  
love. cummings.



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CORITA KENT  
*Untitled, 1982*

Watercolor on paper  
Sheet: 6 x 8 in (15.2 x 20.3 cm.)  
(CK20-108)

When Corita Kent left the order of the Immaculate Heart of Mary in 1968, she relocated to Boston, seeking a respite from her increasingly public profile in Los Angeles. While Kent's commitment to social justice was unwavering, making commissioned works for the Poor People's Campaign, Shirley Chisholm, and others, her work would take an introspective turn, focusing on the interrelation of the spiritual and natural worlds. With this Kent moved from the graphic, pop lettering that defined her 60s works, instead employing abstract, swaths of color, and her own handwriting. These works were intrinsically tied to Kent's own private practice of watercolor painting, often directly translating her loose, experimental brushstrokes to her silkscreens and public commissions, including her iconic "Love" stamp issued in 1985. Observational, and meditative in their subject, Kent's watercolors offer an intimate look into her daily life and inspirations, while also demonstrating Kent's persistent belief in everyday hope and joy in spite of turmoil, and Kent's own battles with her health.







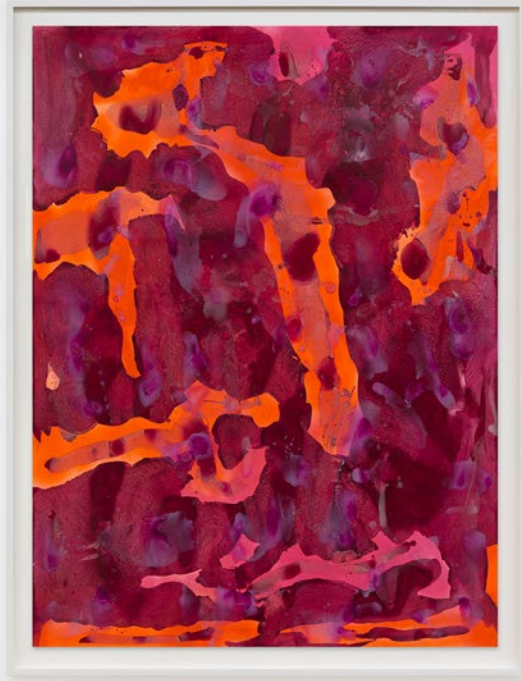
CORITA KENT  
*Untitled*, 1984

Watercolor on paper  
Sheet: 9 x 12 inches (22.9 x  
30.5 cm.)  
(CK20-101)



CORITA KENT  
*Untitled, 1985*

Signed "Corita"  
Watercolor on paper  
Sheet: 9 x 12 inches (22.9 x  
30.5 cm.)  
(CK20-104)



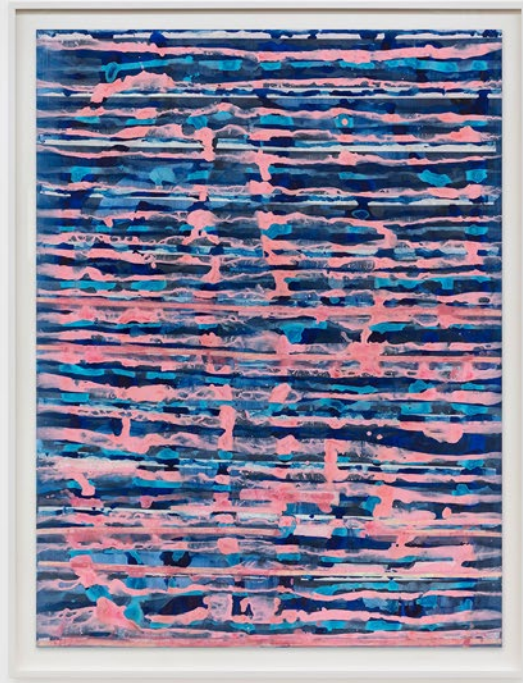
MOSHEKWA LANGA  
*Untitled, 2015*

Mixed media on paper  
63 3/4 x 48 1/8 inches (162 x  
122 cm.)  
(ML21-014)



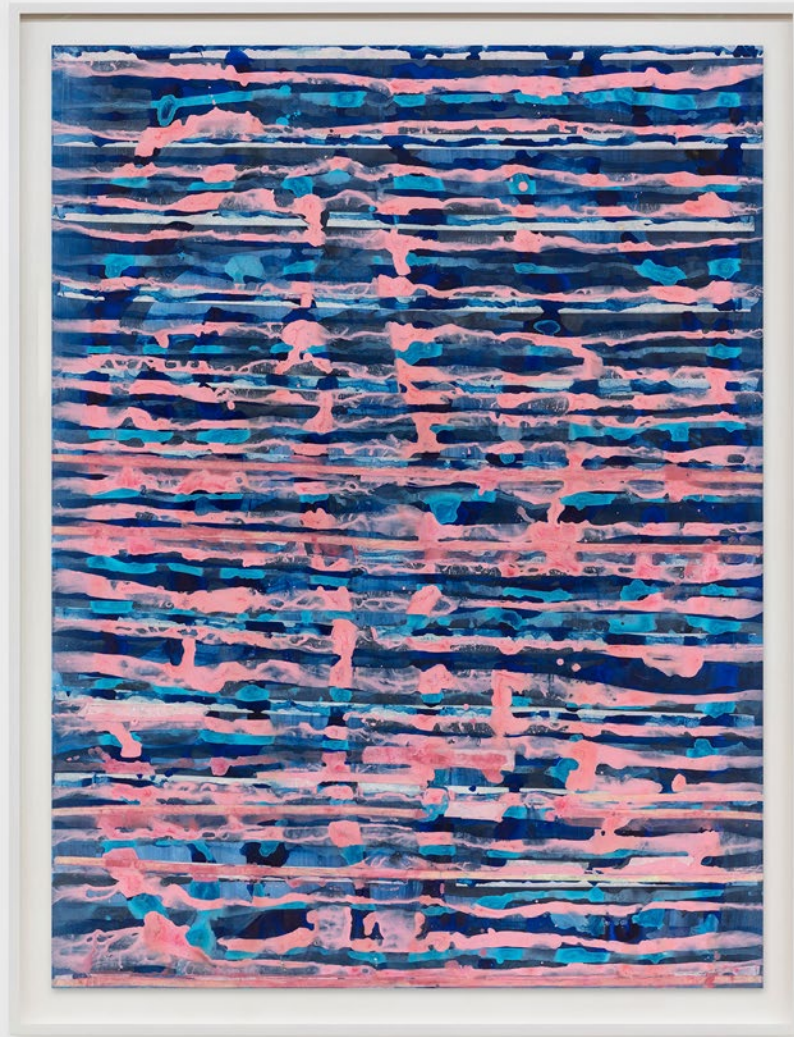


MOSHEKWA LANGA  
*Untitled, 2015*



MOSHEKWA LANGA  
*Twilight*, 2017-2018

Mixed media on paper  
63 3/4 x 48 1/8 inches (162 x  
122 cm.)  
(ML21-013)



MOSHEKWA LANGA  
*Twilight*, 2017-2018





MOSHEKWA LANGA  
*Paradise V*, 2014/2020

Colored pencil, acrylic, salt,  
coffee, and bleach on paper  
39 3/8 x 27 1/2 inches (100 x  
70 cm.); framed: 43 7/8 x 32  
x 1 1/2 inches (111.4 x 81.3 x  
3.8 cm.)  
(ML20-046)

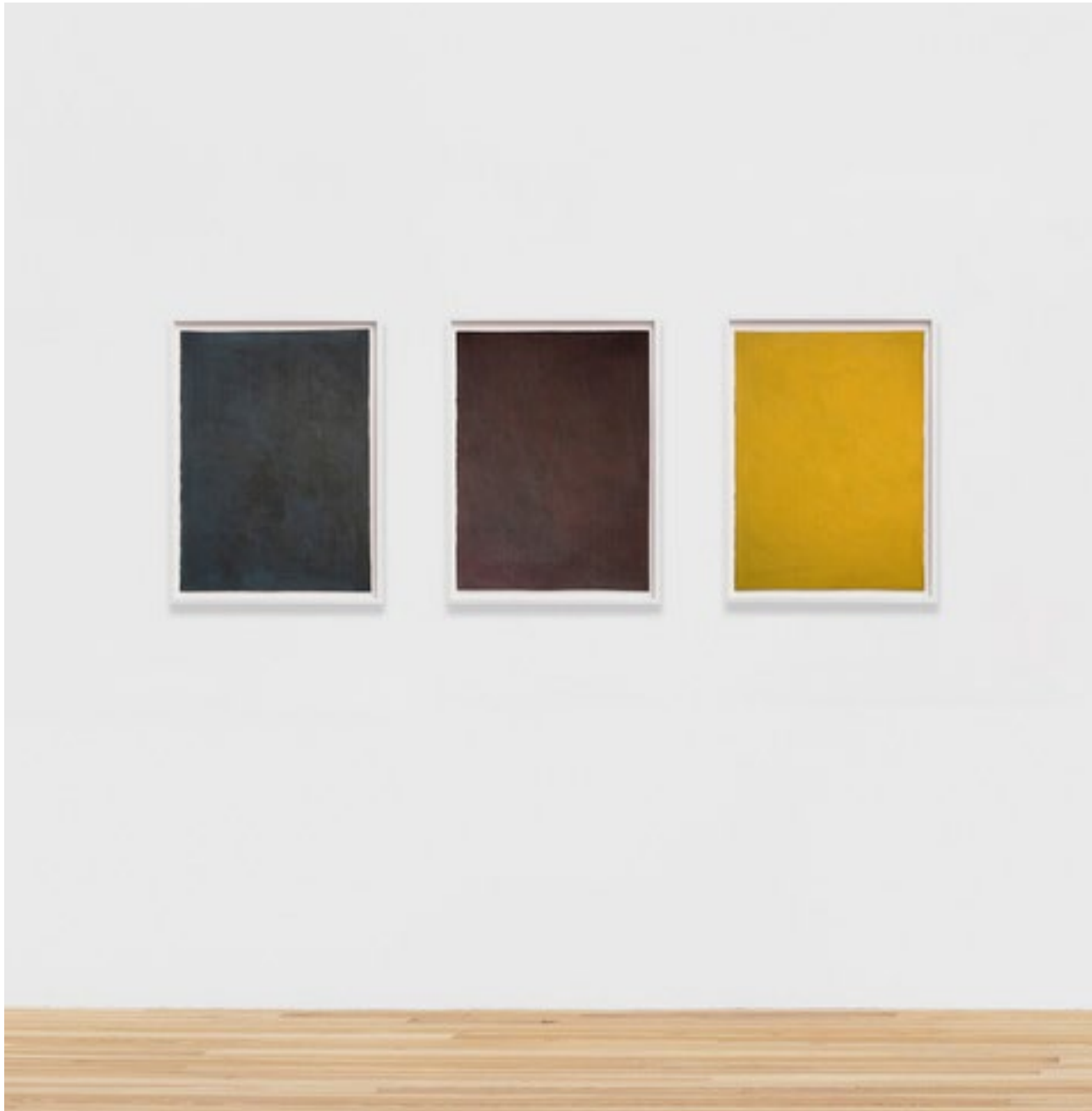


MOSHEKWA LANGA  
*Paradise V*, 2014/2020









SOL LEWITT  
*Untitled, 1989*

Signed and dated lower right:  
S. LeWitt 89 (each)  
Pencil and watercolor on paper  
3 parts: 30 3/4 x 23 3/4 inches  
(78.1 x 60.3 cm.) each  
(SL21-001)

Provenance:  
Private collection, Belgium  
John Weber Gallery



DETAIL  
SOL LEWITT  
*Untitled, 1989*



DETAIL:  
SOL LEWITT  
*Untitled, 1989*



SOL LEWITT  
*Untitled, 1989*



SILEWIT 89

**Raymond Saunders**  
(b. 1934, Pittsburgh, lives and works in Oakland)

Since the 1960s, Raymond Saunders has developed a singular practice defined by an improvisational approach, as he culls eclectic ephemera, signage, detritus, and other materials from his daily life which reflect his living environment. A cult-like figure in the Bay Area art scene, Saunders' paintings and installation-based works are loaded with rich swaths of paint, interwoven with found materials and his own notational marks, and white-pencil drawings. Blackboard surfaces, left visible through a heavy accumulation of marks and material, tie Saunders' works inextricably to his role as an educator, as he handwrites simple equations, lettering, and childlike notes onto the work's surface. Like jazz, dissonant at first, yet upon closer view, Saunders uses these diverse elements which seem to address the dualities present within life - plight and renewal, lack and abundance, innocence, and despair, as well as the individual and the community. Interweaving his own personal experience and anecdotes, Saunders aims to teach this full reality of the modern environment, the losses and victories, as well as the splendor that exists within the everyday.





RAYMOND SAUNDERS  
*Untitled*

Mixed media on door  
Approximately: 80 x 29 3/4  
inches (203.2 x 75.6 cm.)  
(RS21-078)

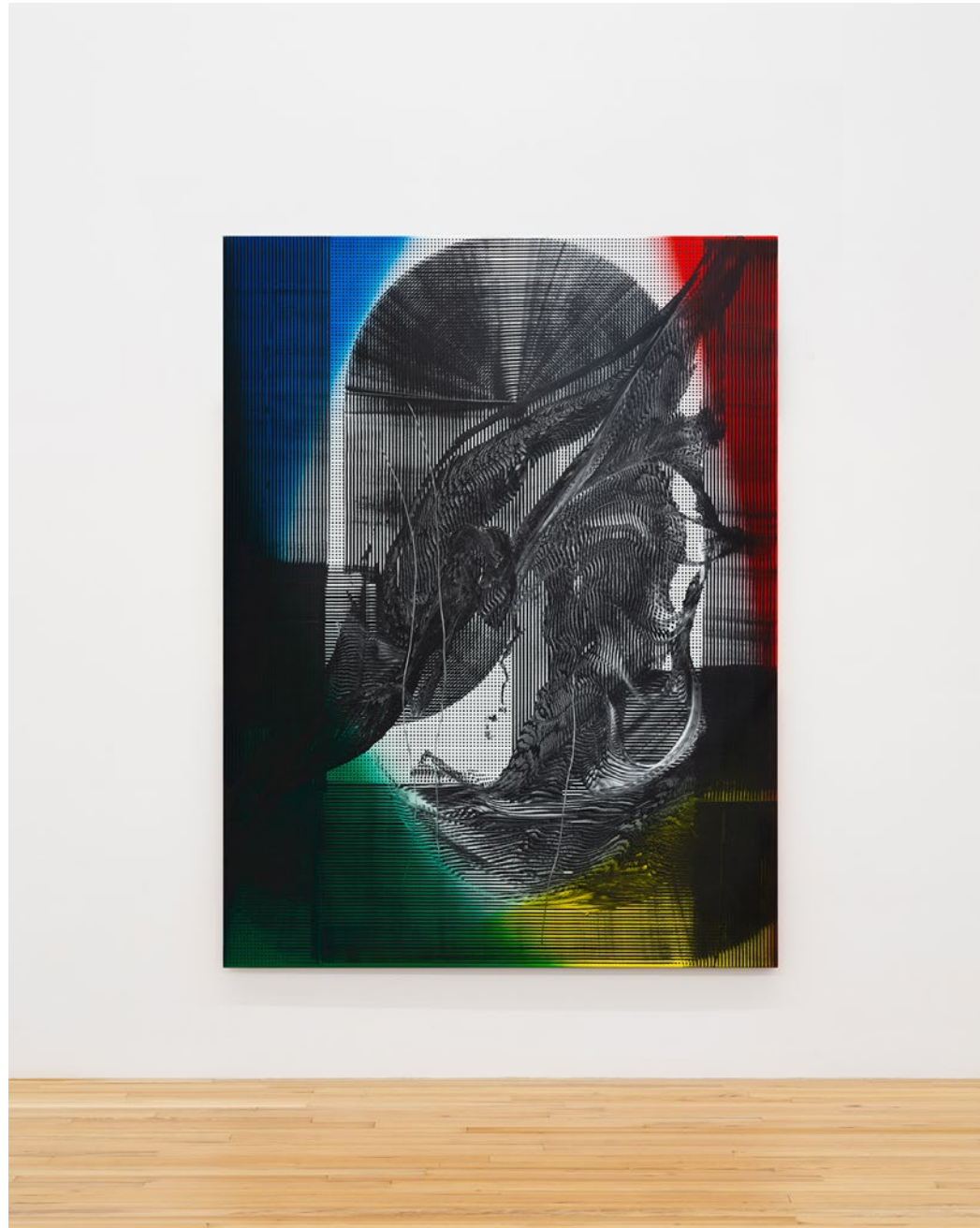






Cheyney Thompson  
*Displacement Paintings*

Cheyney Thompson's new series of Displacement paintings posits each canvas's ground as a touch-sensitive surface. The works adopt a uniform structure of five-millimeter square black marks painted in a gridded pattern atop a white ground. Before the paint is dry, Thompson deploys an assortment of custom silicone tools against the surface, forcing the wet squares out of place. He adds no new material, but rather subjects the existing marks to this process of reorganization. The resulting transformations appear as extensions of squares into lines, glyph-like forms, and sweeping, sinuous fields of paint. Each painting has become a record of the tools' interaction with the surface: the stops and starts, the kinetic limits of Thompson's body and the entropic movement of the order of painted squares into noise. But, they are also pictures, as this play of ruptures and conjured forms has been frozen into an unsettled pictorial field, still with the trappings of figure-ground, composition, and space.



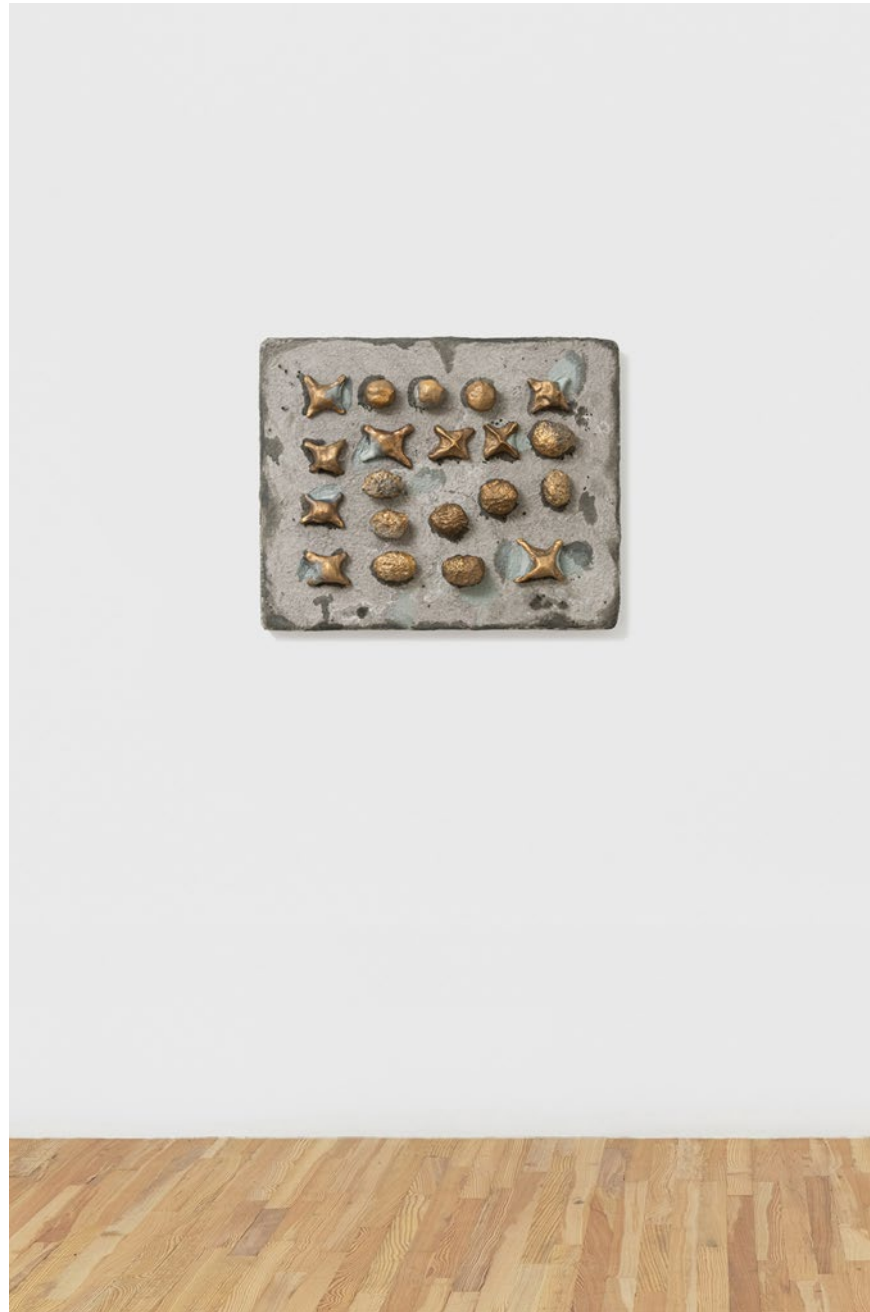
CHEYNEY THOMPSON  
*Displacement [32028, 5, 12]*,  
2020

Oil and acrylic on linen  
81 3/8 x 61 5/8 inches (206.7 x  
156.5 cm.)  
(CT20-036)



CHEYNEY THOMPSON  
*Displacement [32028, 5, 12]*,  
2020





ERIKA VERZUTTI  
*Friends and family*, 2020

Papier mâché, polystyrene,  
bronze, oil paint  
18 1/8 x 22 1/8 x 3 1/8 inches  
(46 x 56.2 x 7.9 cm.)  
(EV20-018)



ERIKA VERZUTTI  
*Friends and family, 2020*







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BEATRICE WOOD  
*The Man Who Could Not Control Himself*, 1990

Signed, titled, and dated  
Graphite, colored pencil on  
paper  
16 x 12 1/4 inches (40.6 x 31.1  
cm.)  
(BW21-002)

Beatrice Wood, often affectionately known as Beato or the “Mama of Dada”, made significant contributions to the avant-garde, and Dada movements, as well as the rich history of American ceramics. In the early 1900s, Wood immersed herself in the New York scene, befriending artists such as Marcel Duchamp, Francis Picabia, Man Ray and others, exhibiting her own artwork for the first time in 1917. Wood moved to California in the 1930s, where she would spend the rest of her life, and began making ceramics. While Wood’s ceramic works would garner international acclaim by the 1970s, she maintained a nearly daily practice of drawing throughout her life, which was used as a vehicle to explore the female form, sexuality, and desire. Dating from the 1920s through the 1990s, the drawings included in the gallery’s presentation demonstrate their diaristic quality, depicting Wood’s relationships, dreams, and politics, often with a humorous bent.





BEATRICE WOOD  
*He Can Eat Though  
my Heart is Breaking,*  
1978

Graphite, colored  
pencil on paper  
12 3/4 x 10 inches  
(32.4 x 25.4 cm.)  
(BW21-007)



BEATRICE WOOD  
*As Usual*, 1978

Colored pencil and  
pastel on paper  
13 1/2 x 10 5/8  
inches  
(34.3 x 27 cm.)  
(BW21-018)





BEATRICE WOOD  
*Untitled, 1978*

Pencil, colored pencil  
on paper  
10 3/4 x 13 5/8  
inches  
(27.3 x 34.6 cm.)  
(BW21-010)

HE XIANGYU  
*Family No.2, 2020*

Wood, iron, natural rubber,  
polypropylene, synthetic resin  
varnish, acrylic paint  
2 large chairs: 28 3/8 x 29 1/8  
x 18 1/2 inches (72 x 74 x 47  
cm.) each; 2 small chairs: 4 3/4  
x 5 1/8 x 2 7/8 inches (12 x 13  
x 7.3 cm.) each  
(HX20-009)

He Xiangyu's *Family no. 2*, is a sculpture from an ongoing series that incorporates found school chairs, with doodles, scratches, stickers, and graffiti pointing to their careless, somehow violent use, while also referencing the history of the readymade. He delicately removed one of each of the chairs legs with a Japanese hand saw, and positioned exact replicas to highlight this absence, as if it is intended to function as prosthetic limbs. These small replicas are disquieting in appearance, contesting with the chair they replicate as if they were grown through some bodily, yet inorganic process, leaving the viewer to decide which chair is more "real".





DETAIL VIEW:  
HE XIANGYU  
*Family No.2*, 2020





DETAIL VIEW:  
HE XIANGYU  
*Family No.2, 2020*



HE XIANGYU  
*Untitled, 2021*

Pencil, oil colored pencil, oil  
stick on paper  
27 5/8 x 19 3/4 inches (70 x  
50 cm.)  
(HX21-007)