

The background is a complex, multi-layered watercolor painting. It features a dense array of colors including pinks, reds, oranges, yellows, purples, blues, and greens. The brushstrokes are varied, with some being fine and delicate, while others are bold and expressive. There are also some darker, more muted tones like browns and greys. The overall effect is one of organic, almost cellular growth and movement.

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

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Andrew Kreps Gallery
Art Basel Miami Beach

Andrew Kreps
Gallery

Andrew Kreps Gallery at Art Basel Miami Beach

Booth C20

December 2 - 4

VIP Preview: November 30 - December 1

Works by:

[Andrea Bowers](#), [Uri Aran](#), [Camille Blatrix](#), [Cheyney Thompson](#), [Corita Kent](#), [Darren Bader](#),
[Erika Verzutti](#), [Ernie Barnes](#), [Frank Escalet](#),
[Hadi Fallahpisheh](#), [He Xiangyu](#), [Henry Shum](#),
[Hollis Sigler](#), [Michael Dean](#), [Michael E. Smith](#),
[Moshekwa Langa](#), [Oliver Lee Jackson](#), [Raymond Saunders](#),
[Ricci Albenda](#), [Roe Ethridge](#), [Bendt Eyckermans](#)

(Click artist's name to jump to page.)

ANDREA BOWERS (b. 1965, Wilmington, Ohio)

For over thirty years, Andrea Bowers has made art that activates. Bowers works in a variety of mediums, from video to colored pencil to installation art, and explores pressing national and international issues. Her work combines an artistic practice with activism and advocacy, speaking to deeply entrenched social and political inequities as well as the generations of activists working to create a fairer and more just world. Her subject matter contends with issues like immigration rights, workers' rights, climate justice, women's rights, and more, illustrating the shared pursuit of justice that connects these issues.

Bowers' work is currently the subject of a survey exhibition at the MCA Chicago, on view through March 27, 2022. Past solo exhibitions include *Grief and Hope*, Abteiberg Museum, Mönchengladbach, Germany, 2020, *Light and Gravity*, Weserburg Museum, Bremen, Germany, 2019, *Climate Change is Real*, Yerba Buena Center for the Arts, San Francisco, CA, 2019, *Hammer Projects: Andrea Bowers*, Hammer Museum, Los Angeles, 2017, *Womxn Workers of the World Unite!*, Contemporary Arts Center, Cincinnati, 2017, *Andrea Bowers: Sanctuary*, Bronx Museum, New York, 2016. Her work is held in the collections of The Hammer Museum of Art, Los Angeles, MoMA, New York, The Whitney Museum of American Art, New York, The Hirshhorn Museum and Sculpture Garden, Washington DC, The Museum of Contemporary Art, Los Angeles, and Museum Abteiberg, Moenchengladbach, Germany, among others.

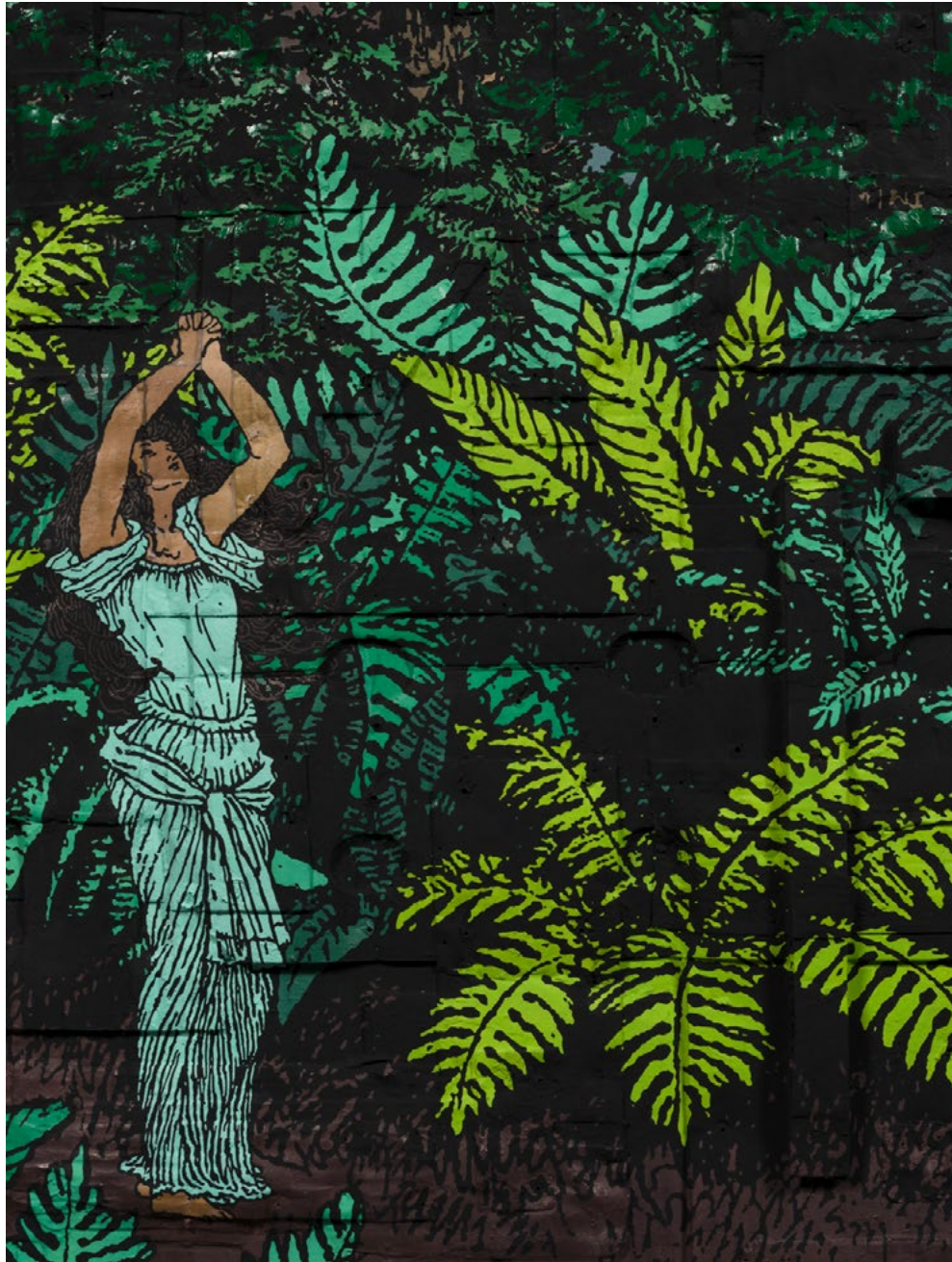
ANDREA BOWERS
Protect What You Love (Figure:
Fairfax-Muckley, Louis. *Lita of
the Nile. Fringilla or Tales-In-
Verse*, by Richard Doddridge
Blackmore, Elkind Mathews
in Vigo Street, London, 1895.),
2020

Premium acrylic-based pigment
paint, acrylic matte medium,
and archival pigment print on
cardboard
65 1/2 x 20 1/2 x 4 3/4 inches
(166.4 x 52.1 x 12.1 cm.)
(AB21-001)





ANDREA BOWERS
Protect What You Love (Figure:
Fairfax-Muckley, Louis. *Lita of
the Nile. Fringilla or Tales-In-
Verse*, by Richard Doddridge
Blackmore, Elkind Mathews
in Vigo Street, London, 1895.),
2020

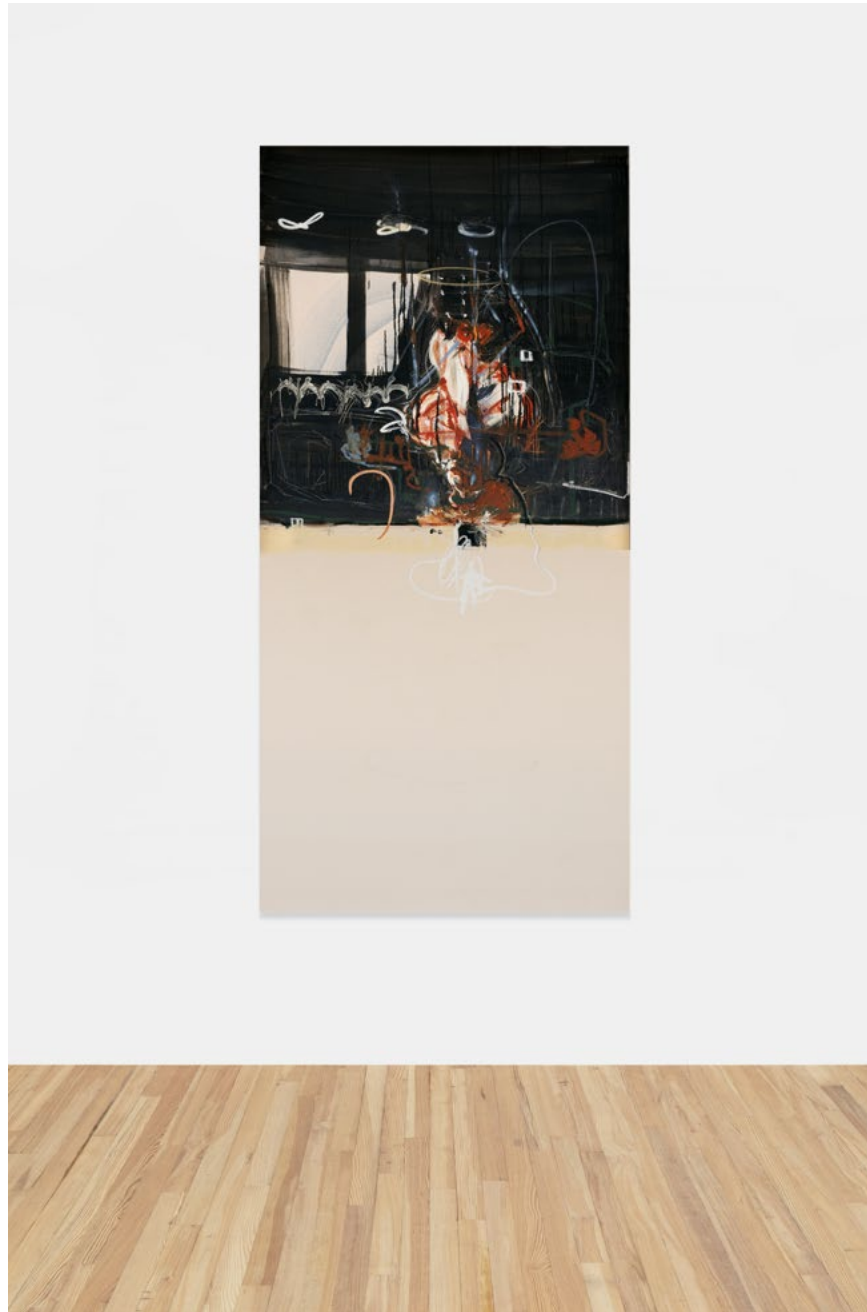


ANDREA BOWERS
Protect What You Love (Figure:
Fairfax-Muckley, Louis. *Lita of
the Nile. Fringilla or Tales-In-
Verse*, by Richard Doddridge
Blackmore, Elkind Mathews
in Vigo Street, London, 1895.),
2020

URI ARAN
(b. 1977, Jerusalem)

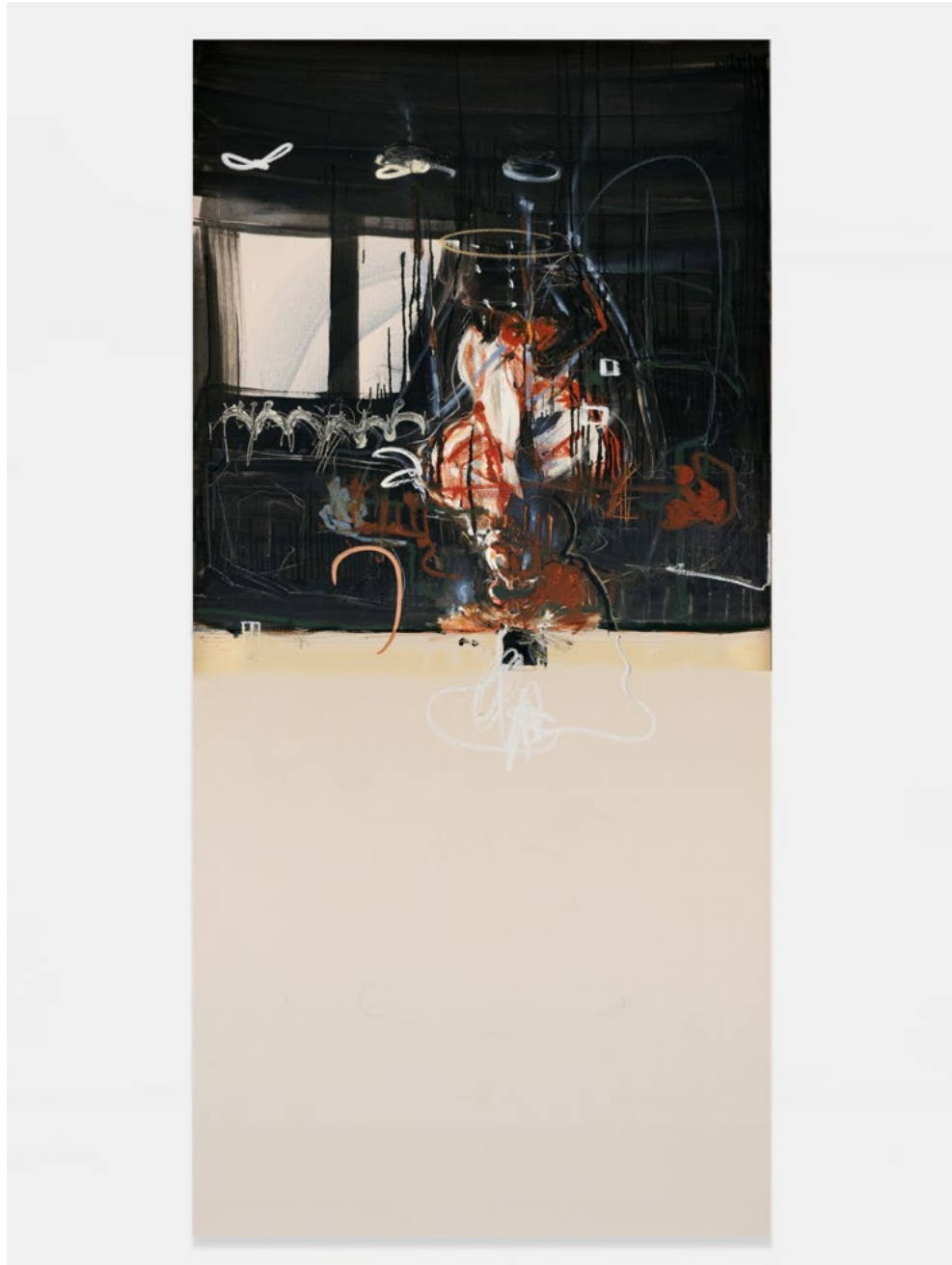
Over the past decade, Uri Aran has developed a singular practice centered on an ongoing, philosophical inquiry into how our daily behaviors are used to create and assign meaning. Aran (b. 1977, Jerusalem) lives and works in New York. His work has been exhibited extensively, with recent solo exhibitions including: House, Gavin Brown's enterprise, New York, 2020, Tenants Like These, Sadie Coles HQ, London, 2019, Mice, Kölnischer Kunstverein, Cologne, 2016, Two Things About Suffering, Sadie Coles HQ, London, 2016, Sensitivo, Kölnischer Kunstverein, Cologne, 2014, Puddles, Peep-Hole, Milan, 2014, Five Minutes Before, South London Gallery, London, 2013, here, here and here, Kunsthalle Zürich, Zurich, 2013, among others. Aran additionally participated in 2014 Whitney Biennial, Whitney Museum of American Art, New York, 2014, A Needle Walks into a Haystack, Liverpool Biennial 2014, Liverpool, and The Encyclopedic Palace, 55th International Art Exhibition, Venice Biennale, Venice, 2013, as well as numerous group exhibitions, which include: 100 Drawings from Now, The Drawing Center, New York, 2020, Platforms: Commissions and Collection, Walker Art Center, Minneapolis, 2019, Take Me (I'm Yours), Jewish Museum, New York, 2016, Question the Wall Itself, Walker Art Center, Minneapolis, 2016, among others. Uri Aran received an MFA from Columbia University, New York in 2007, and additionally studied at Cooper Union, New York and completed a Bachelor of Design at Bezalel

Academy Jerusalem, Jerusalem in 2004. His work is held in the permanent collections of the Walker Art Center, Minneapolis, the Dallas Museum of Art, Dallas, RISD Museum, Providence, Rhode Island, Israel Museum, Jerusalem, The University of Chicago Booth School of Business, Chicago, among others.



URI ARAN
You Started, 2021

Oil, urethane stain, acrylic,
oil pastel, graphite, and color
pencil on canvas
87 x 42 inches
(221 x 106.7 cm.)
(UA21-083)

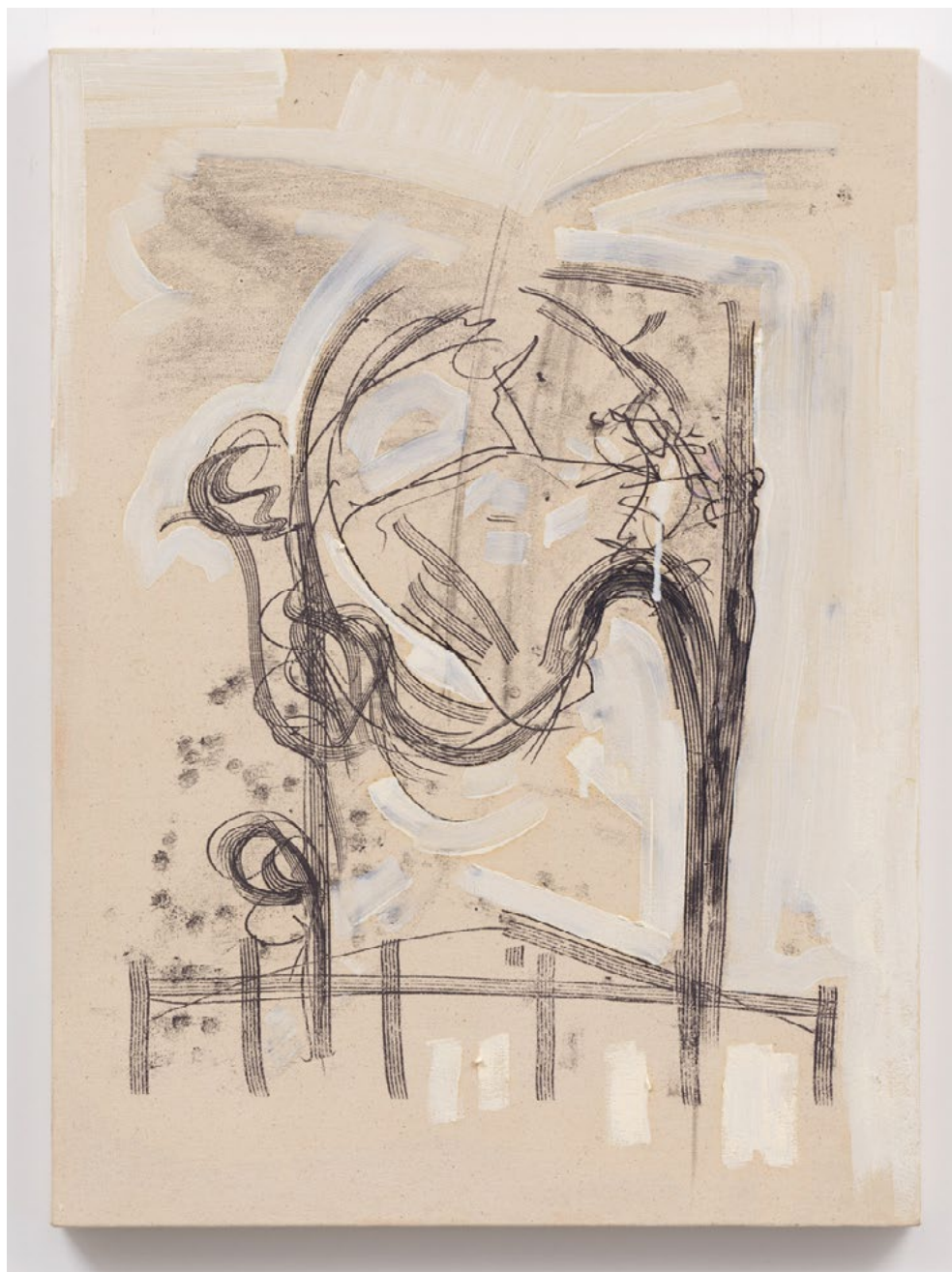


URI ARAN
You Started, 2021



URI ARAN
Architect, 2020

Oil, oil pastel, and graphite on
canvas
39 x 22 x 1 1/2 inches (76.2 x
55.9 x 3.8cm.)
(UA21-082)



URİ ARAN
Architect, 2020

CAMILLE BLATRIX (b. 1984, France)

Camille Blatrix lives and works in Paris. Blatrix's sculptures present themselves as artifacts from a near future, emulating the forms of everyday objects while obscuring their own purpose. Machine-like in their appearance, the surfaces of his works disguise the artist's labor, as each sculpture combines elements that are industrially fabricated with those that are meticulously handcrafted using a variety of traditional techniques, such as wood marquetry. In his practice, Blatrix interjects coded personal and cultural references, allowing seemingly anonymous objects to record fleeting emotions and interactions.

Blatrix's work is currently the subject of an exhibition titled *Weather Stork Point* at CAC - la synagogue de Delme, Delme, France, on view through January 30, 2022, which expands on a solo exhibition titled *Standby Mice Station* presented at Kunsthalle Basel, Basel. Past solo exhibitions include: *Les Barrières de l'antique*, La Verrière, Fondation d'entreprise Hermés, Brussels, 2019, *Fortune*, Lafayette Anticipations, Paris, 2019, *Somewhere Safer*, Kunstverein Braunschweig, Braunschweig, Germany, 2018, and *Heroes*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2016, among others.



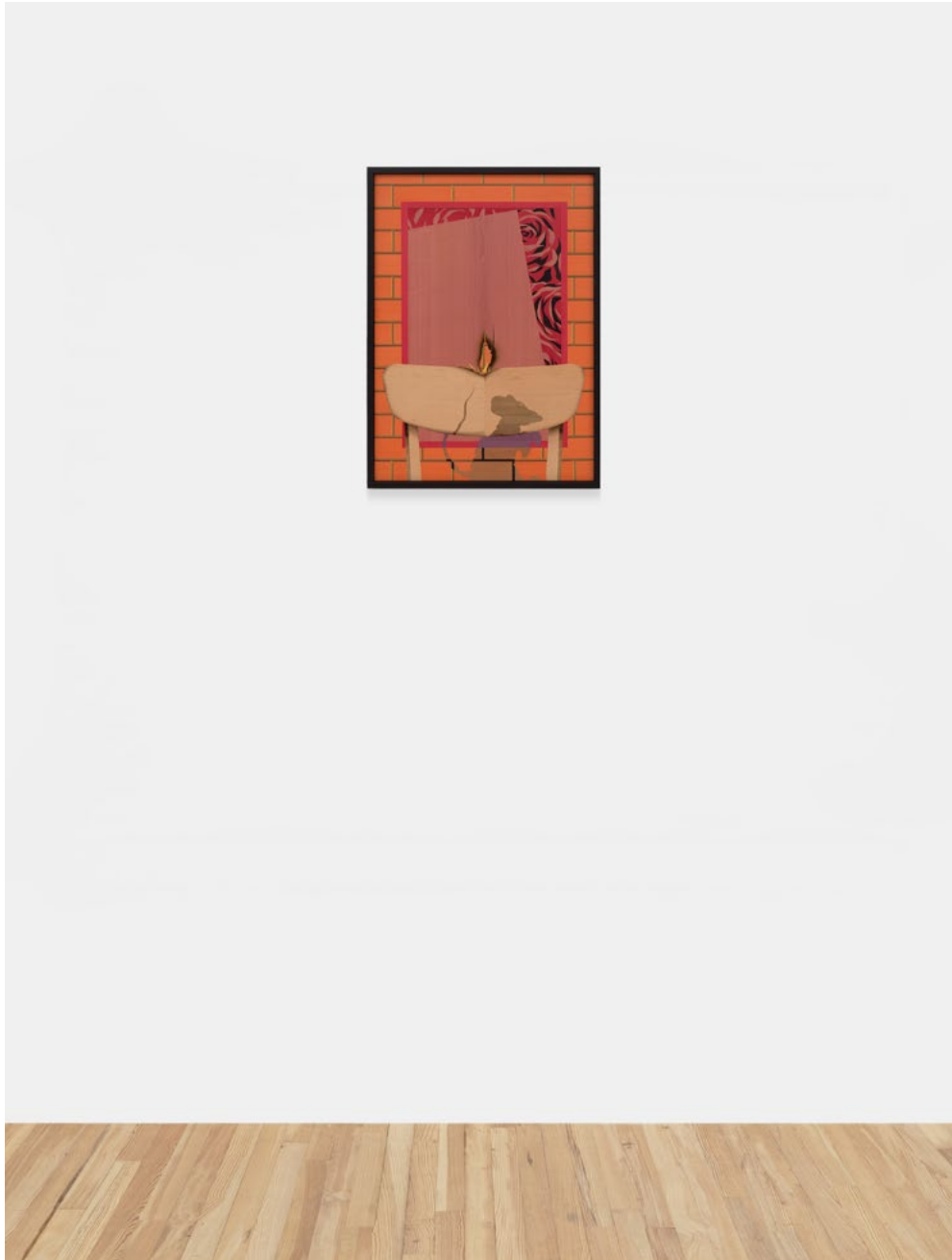
CAMILLE BLATRIX
Untitled, 2021

Wooden marquetry
18 1/8 x 25 1/4 inches (46 x
64.1 cm.)
(CBL21-017)



CAMILLE BLATRIX
Untitled, 2021





CAMILLE BLATRIX
Untitled, 2021

Wooden marquetry
31 x 21 inches (78.7 x 53.3 cm.)
(CBL21-018)



CAMILLE BLATRIX
Untitled, 2021





CAMILLE BLATRIX
Pharmacy, 2020

Wooden marquetry
24 1/8 x 18 1/2 inches
(61 x 47 cm.)
(CBL21-016)



CAMILLE BLATRIX
Pharmacy, 2020



CHEYNEY THOMPSON (b. 1975, Baton Rouge, Louisiana)

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's work was recently included in *Low Form. Imaginaries and Visions in the Age of Artificial Intelligence* at MAXXI, Rome, Italy, 2019) and in *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, at the Whitney Museum of American Art, New York, NY, USA (2019). In 2017, Thompson's work was the subject of an exhibition at The Brno House of Arts, Brno, Czechia, with Sam Lewitt. Other solo exhibitions include *Cheyney Thompson The Completed Reference: Pedestals and*

Drunken Walks, Kunstverein Braunschweig, Germany, 2012, *Cheyney Thompson: metric, pedestal, landlord, cabengo, recit*, curated by João Ribas, MIT Visual Arts Center, Cambridge, Massachusetts 2012. His work has additionally been included in numerous group exhibitions, including *Invisible Adversaries: Marieluise Hessel Collection*, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, 2016, *Money, Good and Evil. A Visual History of Economics*, Staatliche Kunsthalle, Baden-Baden, Baden-Baden, Germany, 2016, *A Slow Succession with Many Interruptions*, SFMOMA, San Francisco, 2016, and *Materials and Money and Crisis*, Museum Moderner Kunst, Vienna, Austria, 2013, the 2008 Whitney Biennial, Whitney Museum of American Art, New York, 2008, among others. Thompson's work is held in the permanent collections of the Centre Pompidou, Paris, The Whitney Museum of American Art, New York, SFMoMA, San Francisco, and the Museum of Modern Art, New York.



CHEYNEY THOMPSON
Displacement(32136, 5), 2021

Oil and acrylic on linen
81 1/2 x 62 1/4 inches (207 x
158 cm.)
(CT21-029)



CHEYNEY THOMPSON
Displacement(32136, 5), 2021



CHEYNEY THOMPSON
Displacement [x], 2020

Oil and acrylic on linen
19 3/4 x 23 5/8 inches (50.2 x
60 cm.)
(CT21-007)



CHEYNEY THOMPSON
Displacement [x], 2020



CHEYNEY THOMPSON
Displacement [x], 2020

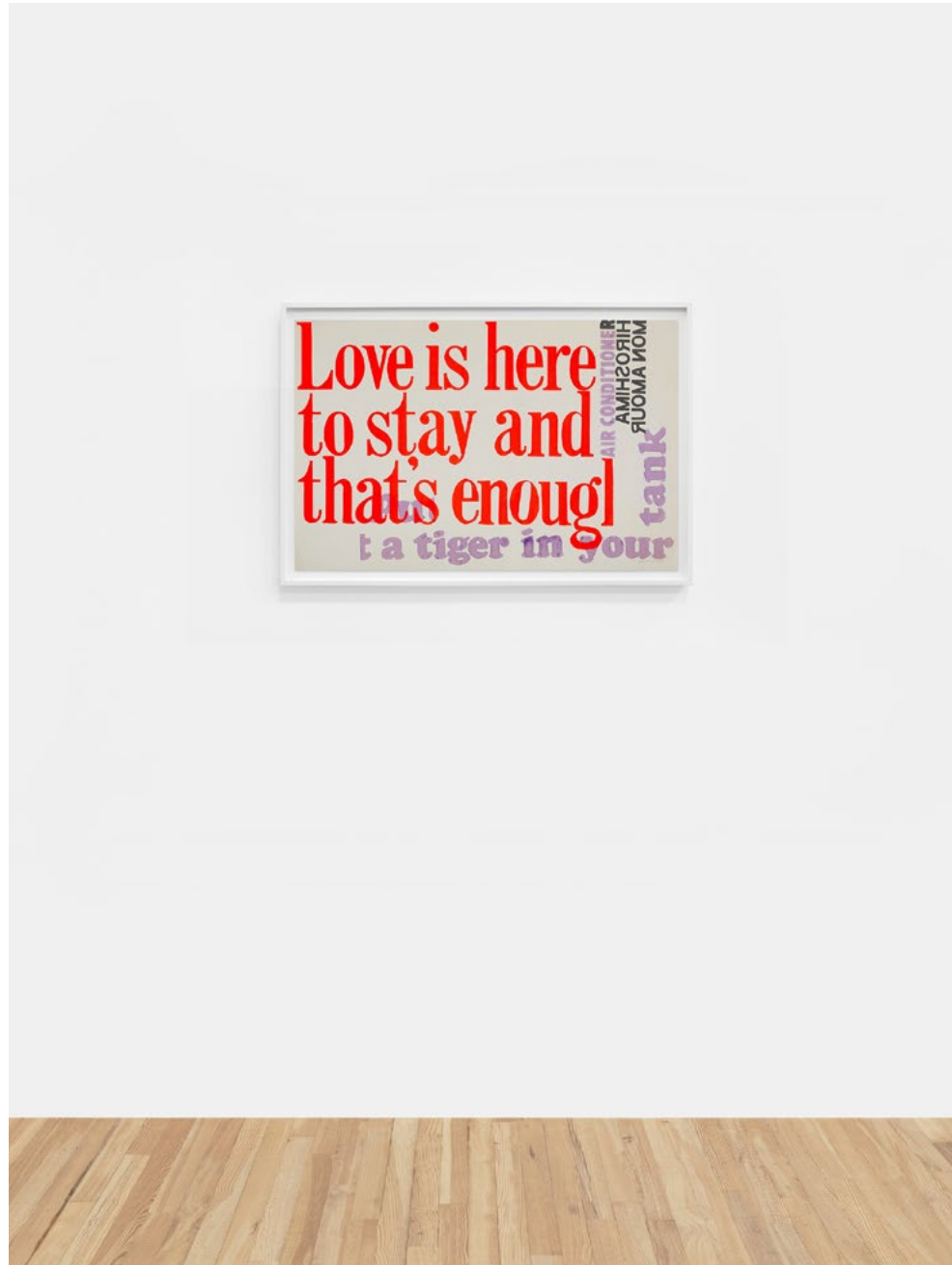
Oil and acrylic on linen
19 3/4 x 23 5/8 inches (50.2 x
60 cm.)
(CT21-011)



CHEYNEY THOMPSON
Displacement [x], 2020

CORITA KENT
(B. 1918, Fort Dodge, IA, d. 1986,
Boston, MA)

Corita Kent was an artist, educator, and advocate for social justice. At age 18, she entered the religious order Immaculate Heart of Mary. After teaching art at Immaculate Heart College for many years, she became the chair of the art department in 1964. While her first prints consisted of dense, figurative compositions with religious themes and iconography, by 1962 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. Throughout the '60s, her work became increasingly political, urging viewers to consider poverty, racism, and social injustice. In 1968, she sought dispensation from her vows and moved to Boston following mounting pressure from the conservative Archdiocese of Los Angeles, as well as exhaustion from her increasingly public profile. After 1970, her work evolved into a sparser, introspective style, influenced by living in a new environment, a secular life, and her battles with cancer. She remained active in social causes until her death in 1986. At the time of her death, she had created almost 800 screenprint editions, thousands of watercolors, and innumerable public and private commissions.



CORITA KENT
Tiger, 1965

Screenprint
23 x 35 inches (58.4 x 88.9 cm.)
(CK21-033.A)



CORITA KENT
Tiger, 1965



CORITA KENT
give the gang our best, 1966

Screenprint
27 1/4 x 35 1/4 inches (69.2 x
89.5 cm.)
(CK21-031)

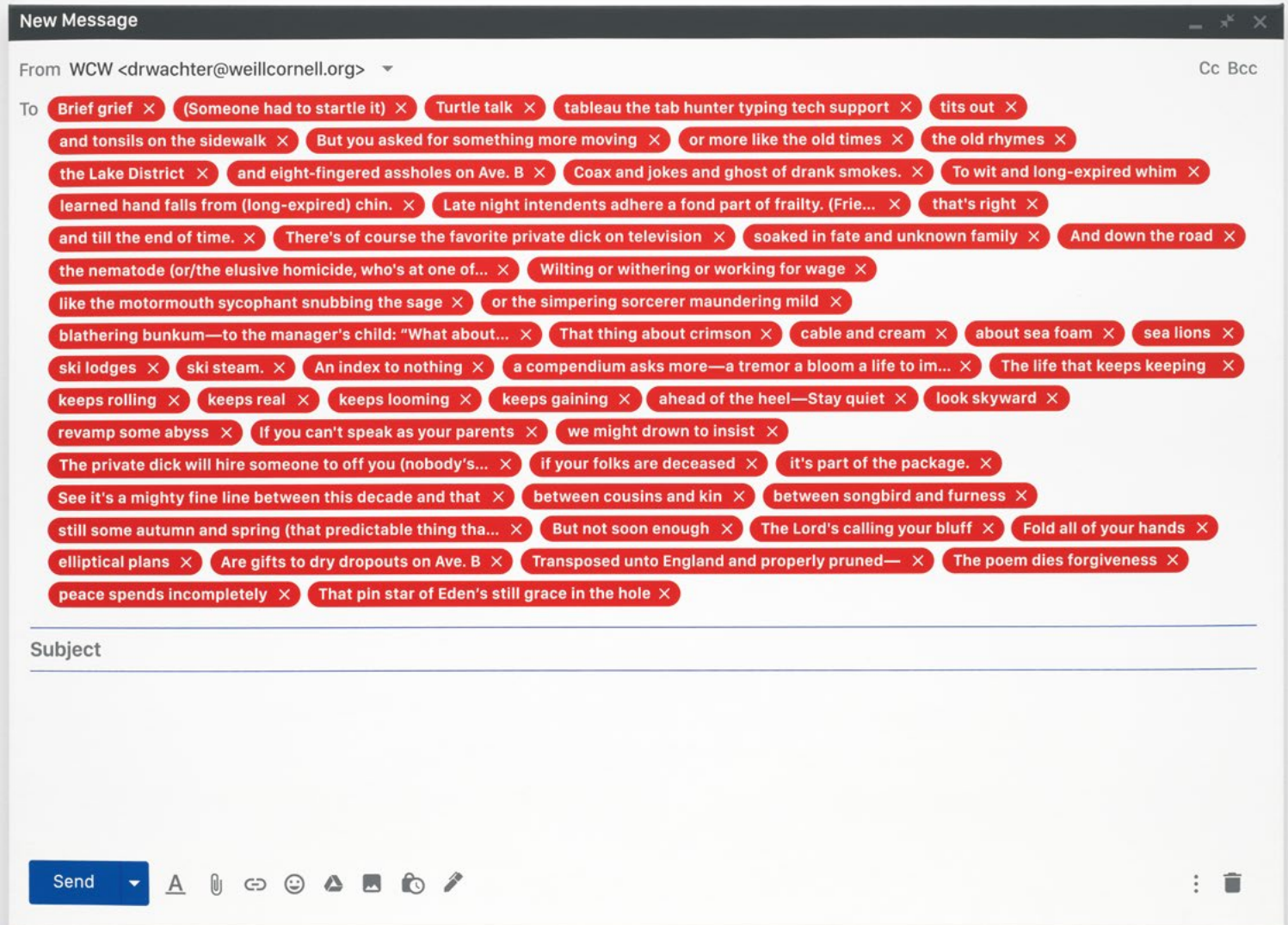


CORITA KENT
give the gang our best, 1966

DARREN BADER
(b. 1978, Bridgeport, CT)

Darren Bader's work falls into a number of broad groupings, including pairings, impossible sculpture, misattribution, aura hunting, augmented reality, and trash sculpture. His exhibitions are frequently collaborative in nature, exploring and questioning the interconnectedness of seemingly disparate objects through complex (re)arrangements, chance juxtapositions, and absurd associations.

Darren Bader lives and works in New York, NY. His work has been the subject of exhibitions at Whitney Museum of American Art, New York, NY; Museo MADRE, Naples, Italy; Kölnischer Kunstverein, Cologne, Germany; and MoMA PS1, Queens, NY.



DARREN BADER
Untitled #8

Silkscreen on canvas
40 x 55 x 1 inches (101.6 x
139.7 x 2.5 cm.)
Edition 1 of 2 (#1/2)
(DB21-012.1)

f × (Someone had to startle it) × Turtle talk × tableau the tab hunter typing t
ils on the sidewalk × But you asked for something more moving × or more like th
District × and eight-fingered assholes on Ave. B × Coax and jokes and ghost of d
hand falls from (long-expired) chin. × Late night intendents adhere a fond part of frai
ne end of time. × There's of course the favorite private dick on television × soaked
atode (or/the elusive homicide, who's at one of... × Wilting or withering or working for
motormouth sycophant snubbing the sage × or the simpering sorcerer maundering m
ng bunkum—to the manager's child: "What about... × That thing about crimson ×
es × ski steam. × An index to nothing × a compendium asks more—a tremor a
lling × keeps real × keeps looming × keeps gaining × ahead of the heel—
some abyss × If you can't speak as your parents × we might drown to insist ×
ate dick will hire someone to off you (nobody's... × if your folks are deceased × it
n mighty fine line between this decade and that × between cousins and kin × bet
e autumn and spring (that predictable thing tha... × But not soon enough × The L
plans × Are gifts to dry dropouts on Ave. B × Transposed unto England and prop
ends incompletely × That pin star of Eden's still grace in the hole ×

ERIKA VERZUTTI
(b. 1971, São Paulo, Brazil)

Sensuous and tactile, Erika Verzutti's sculptures often seem to sit outside of period and place, conjuring relics or archaeological finds. Realised in bronze, concrete and papier mâché, they draw from a range of sources – from vegetables and household objects to newspaper clippings and imagery found online. They take a playfully omnivorous approach to art history, quoting and reimagining works that stretch from Brancusi to Brazilian modernism, or from Picasso back to the palaeolithic. In recent years, this pleasure in process has led to new forms and ways of making, such as the wall reliefs presented here. These hefty apertures carry the imprint of the artist's fingers, and explore the point at which painting and sculpture meet.

Past solo exhibition include *The Indiscipline of Sculpture*, MASP, Sao Paulo, 2021, *Nottingham Contemporary*, 2021 at Centre Pompidou, Paris, 2019, *Aspen art Museum*, Aspen, 2019, *Pivô*, São Paulo, 2016, *Sculpture Center*, New York, 2015, and *Tang Museum*, Saratoga, 2014, among others. Selected institutional shows are: *57th Venice Biennale*, 2017, *32ª Bienal de São Paulo*, 2016, *2013 Carnegie International*, Pittsburgh, 2013. Her work is present the collections Tate Modern, London; *Carnegie Museum of Art*, Pittsburgh; *Guggenheim Museum*, New York; *Museu de Arte Moderna de São Paulo* and *Pinacoteca do Estado*, São Paulo, among others.



ERIKA VERZUTTI
Cocoa Tower, 2021

Bronze and oil paint
123 5/8 x 15 inches (314 x 38
cm.)
Edition 3 of 3 plus 2 artist's
proofs (#3/3)
(EV21-007.3)

EXHIBITION HISTORY:
*Erika Verzutti: The Indiscipline
of Sculpture*, MASP, São Paulo,
Brazil, 2021



ERIKA VERZUTTI
Cocoa Tower, 2021





ERIKA VERZUTTI
Cemetery of Eggs, 2021

Papier mache, polystyrene, clay,
rubber, bronze
39 3/8 x 27 1/2 inches (100 x
70 cm.)
(EV21-006)



ERIKA VERZUTTI
Cemetery of Eggs, 2021



ERIKA VERZUTTI
Cemetery of Eggs, 2021

ERNIE BARNES (b. 1938, Duram, North Carolina)

Ernie Barnes was born in 1938 in segregated Durham, North Carolina. Encouraged from a young age by his mother to pursue arts and music, Barnes developed a knowledge of art history through books and catalogues, while he was legally barred from entering the museums that held the paintings he admired. Barnes sought refuge in his sketchbooks before pursuing sports late in high school, which would secure him a full athletic scholarship at North Carolina College at Durham (now North Carolina Central University), where he studied art. Football, and painting remained dual passions for Barnes as he joined the NFL, playing for the San Diego Chargers and Denver Broncos. Barnes painted throughout his career at the NFL, and began giving interviews as an artist as early as 1962. In 1965, Barnes retired from football, proposing to become the league's official painter, after which he would relocate to Los Angeles, and begin painting full time. Barnes quickly developed his signature style, which he referred to as "neo-mannerist", marked by elongated, fluid figures set in motion, focusing on scenes of joy in everyday life.

Andrew Kreps Gallery presented a solo exhibition of Ernie Barnes' work in 2021. In 2020, UTA Artist Space, Los Angeles presented *Liberating Humanity from Within*, a survey exhibition of Barnes' work. In addition, a retrospective of his work was exhibited at the California African American Museum in 2019, and at the North Carolina Museum of History in 2018-2019. Barnes' work is currently held in the

collections of the African American Museum in Philadelphia, California African American Museum, the Pro Football Hall of Fame, BYU Museum of Art, North Carolina Central University Art Museum, the American Sport Art Museum and Archives in Daphne, Alabama, among others.



ERNIE BARNES
Slide Home, 2000

Acrylic on canvas
24 x 48 inches
(61 x 121.9 cm.);
framed: 24 1/2 x 48 1/2 inches
(62.2 x 123.2 cm.)
(EB21-031)



ERNIE BARNES
Slide Home, 2000

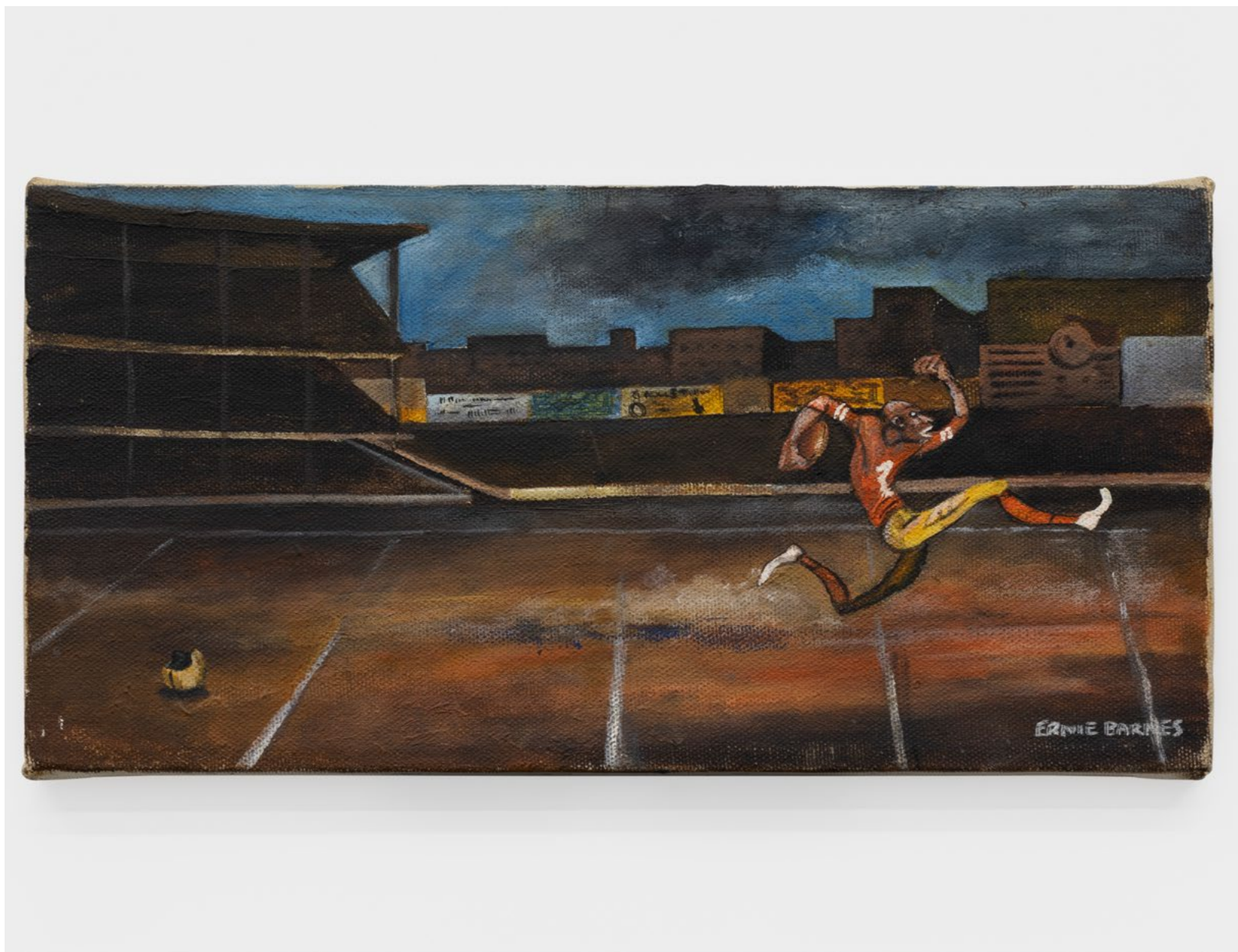


ERNIE BARNES
Notes, 2008

Signed lower right corner
Acrylic on canvas
36 x 24 inches
(91.4 x 61 cm.)
(EB21-032)



ERNIE BARNES
Notes, 2008



ERNIE BARNES
White Shoes, 1970

Acrylic on canvas
6 x 12 inches
(15.2 x 30.5 cm.)
(EB21-086)

FRANK ESCALET
(b. 1930, Ponce, Puerto Rico, d. 2012,
Kennebunkport, Maine)

Over the course of his lifetime, Frank Diaz Escalet created a singular body of work drawing on memories and personal experiences. Almost entirely self-taught, Escalet first rose to acclaim for his leather working studio House of Escalet, which operated in New York's Greenwich Village for over a decade and created commissions for Aretha Franklin and The Rolling Stones, as well as furniture for The Museum of Modern Art. Searching for tranquility and stability, Escalet moved to Maine, where he would begin his artistic work in 1974.

Dating from 1975 to 1989, the works included in the gallery's presentation are intricate inlaid leather compositions, which defined his artistic output. Demonstrating Escalet's ongoing interest in narrative and figuration, Escalet adopted what he called a "birds-eye-view of the world," chronicling the dignity and determination of laborers, ironworkers, lobstermen, and railroad workers.

The gallery's Kabinett presentation of Frank Escalet's work is organized in collaboration with Anton Kern Gallery.

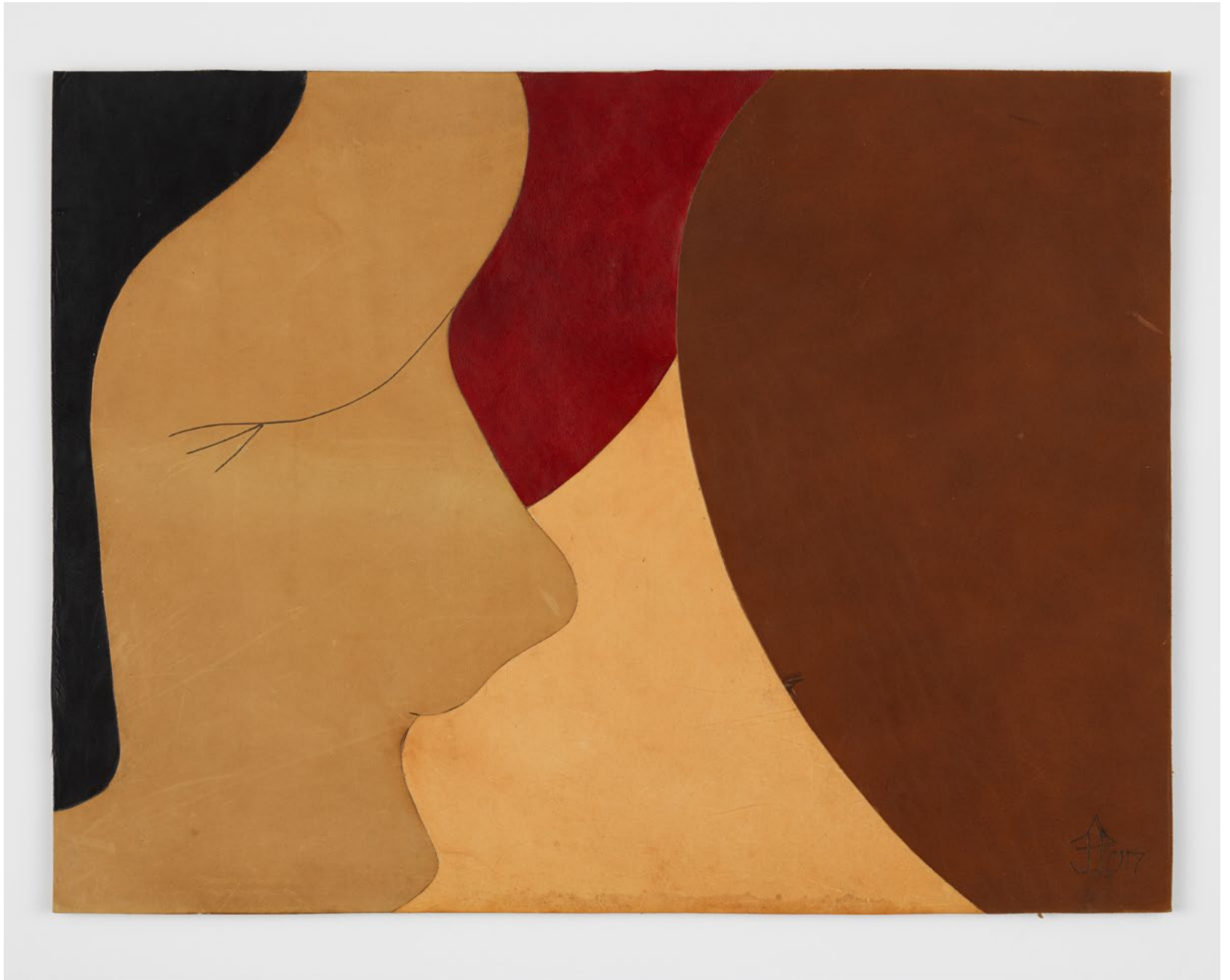


FRANK ESCALET
No 8 Kiss, 1977

Initialed and dated bottom
right corner; signed, titled, and
dated on verso

Leather and acrylic on panel
with laminate wood grain on
verso

18 x 24 inches (45.7 x 61 cm.)
(FRE21-034)



FRANK ESCALET
No 8 Kiss, 1977



FRANK ESCALET
Untitled, 1978

Initialed and dated bottom
right corner; signed and dated
on verso
Leather and acrylic on panel
18 x 24 inches (45.7 x 61 cm.)
(FRE21-020)

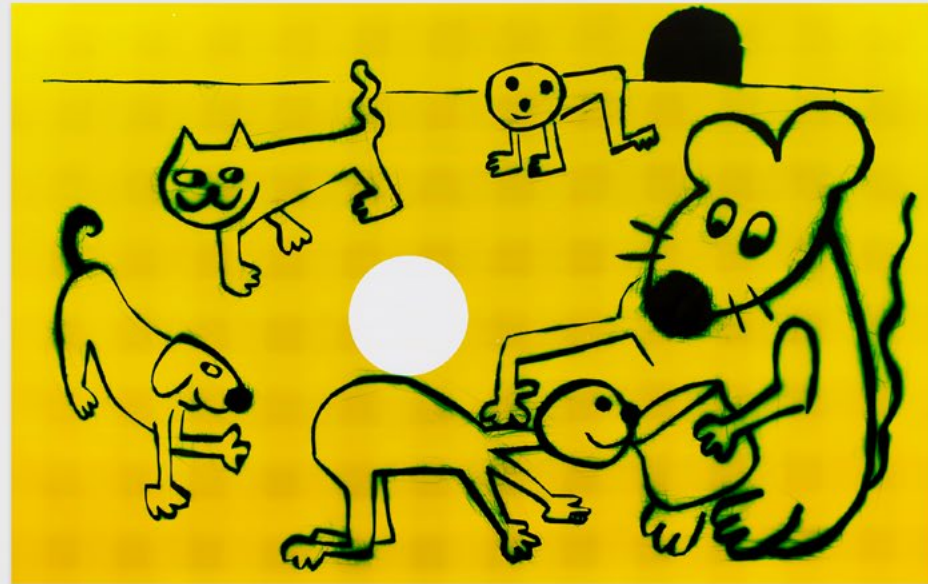


FRANK ESCALET
Untitled, 1978

HADI FALLAHPISHEH (b. 1987, Tehran, Iran)

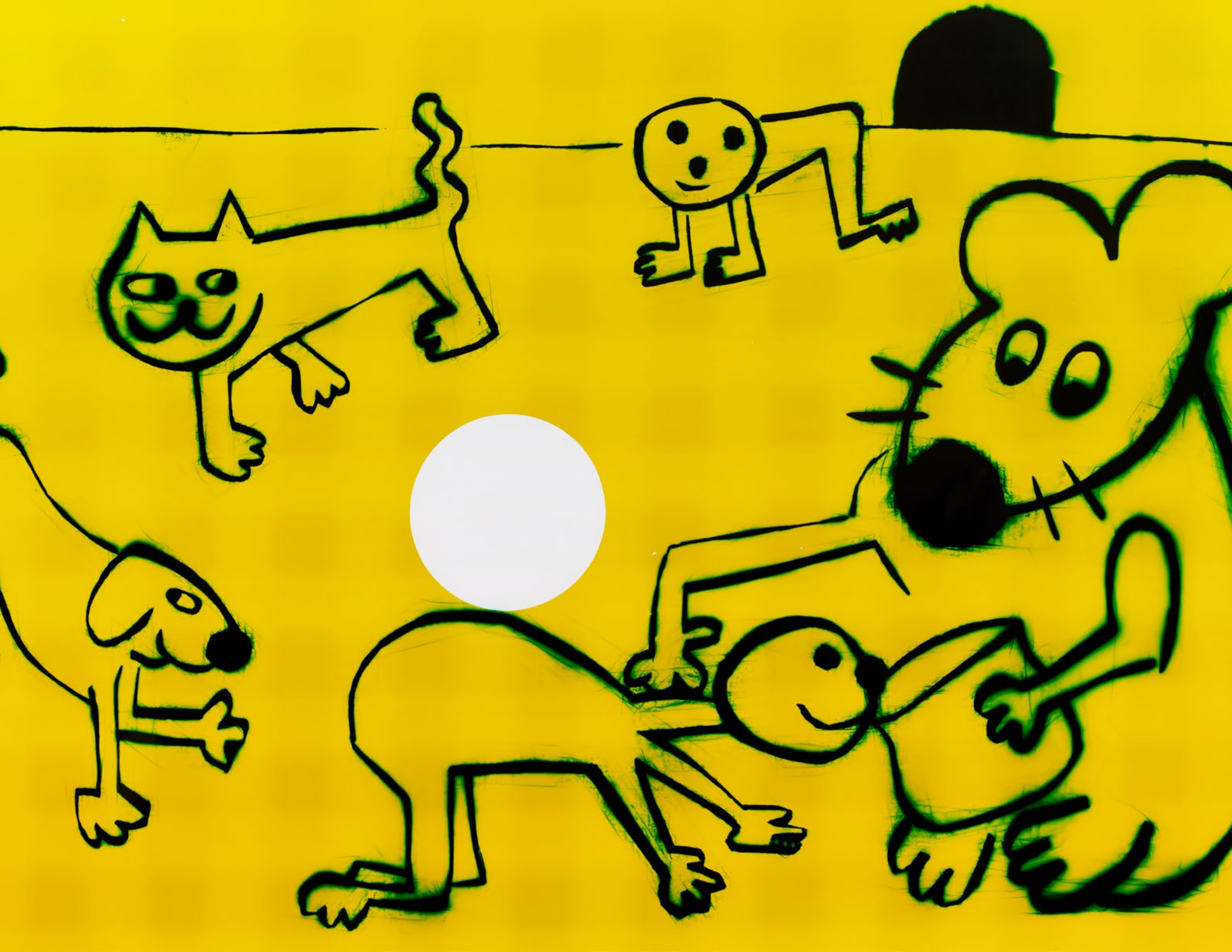
In his work, Fallahpisheh employs a seemingly humorous cast of characters - humans, cats, mice, and other animals, to enact a meditation on themes of displacement, alienation, and entrapment. His large-scale photographic works play on photography's traditional role to reflect the society in which they were made, as well as the technical virtuosity that typically accompanies the medium. Rather than using photography as a direct document, he creates unique works that are the product of private in the darkroom in which Fallahpisheh manipulates the surface of photosensitive paper with flashlights and direct exposure to light. Cartoonish in appearance, his compositions reflect not a process of deskilling, but are instead the results of the constraints of darkness, and the limitations of his own body. Fallahpisheh's characters are placed within seemingly generic architectural environments, such as houses, fences, or other barriers, the figures' interactions quickly take on resonance with familiar social hierarchies - the power structures within society, ideas of ownership and residence, and inside versus outside. These figures appear to revel in their own personal vices, confusing the morality implied by the traditional roles they assume. Often engaging in a tongue-in-cheek violence, which carries over to Fallahpisheh's sculptural and installation-based works, his characters reflect how tenuous and fragile the familiar structures of our society can be, and a shared fear of isolation.

Hadi Fallahpisheh lives and works in New York. Hadi Fallahpisheh's work is currently on view as part of Greater New York at MoMA PS1, Long Island City through April 18, 2022. In 2020, the gallery presented a special project by Fallahpisheh, titled BLOW-UPS, at its Cortlandt Alley location. Fallahpisheh received a MFA in Photography from Bard College, Annandale-on-Hudson, New York in 2016. Fallahpisheh's work was recently included in 100 Drawings from Now, The Drawing Center, New York, 2020, In Practice: Total Disbelief, SculptureCenter, Long Island City, 2020, and Open Call, The Shed, New York, 2019. Additionally in 2019, Fallahpisheh was the recipient of the Artadia New York Award, and had a solo exhibition at Tramps, New York.



HADI FALLAHPISHEH
Bad Education, 2021

Unique light drawing on photo-
sensitive paper
44 x 72 x 2 inches (111.8 x
182.9 x 5.1 cm.)
(HAF21-023)





HADI FALLAHPISHEH
Dog saying I Like Cats, 2021

Unique light drawing on photo-
sensitive paper
44 x 75 x 2 inches (111.8 x
190.5 x 5.1 cm.)
(HAF21-025)





HADI FALLAHPISHEH
Stabbed Pots Head, 2020

Stuffed animal, glazed ceramic
pot
19 x 8 7/8 x 5 inches (48.3 x
22.5 x 12.7 cm.)
(HAF20-029)

HE XIANGYU
(b. 1986, Kuandian County, Liaoning
Province, China)

He Xiangyu's conceptual practice manifests in multi-year projects that span sculpture, drawing, installation, film and publications. Emerging as part of a generation of artists who experienced the post-socialist state of China, He's work looks to shift the viewer's perception of cultural signifiers through an examination and manipulation of material. The exhibition highlights the divergent strategies used by He to investigate an array of clinical, social and anthropological themes, and his response to the ongoing political and existential crises in the world.

In 2021, He Xiangyu was shortlisted for the 4th edition of the Mario Merz Prize. Past solo exhibitions of He's work include *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing, 2015, and *Cola Project*, 4A Centre for Contemporary Asian Art, Sydney, 2012, among others. In addition, He has participated in numerous group exhibitions which include: *Facing the Collector*, The Sigg Collection of Contemporary Art from China, Castello di Rivoli Museum of Contemporary Art, Turin, 2020, *Terminal 3*, Centre Pompidou, Paris, 2019, *Tales of Our Time (Film Program)*, Guggenheim Museum New York, New York, 2017, *Chinese Whispers*, Paul Klee Zentrum, Kunstmuseum Bern, Bern, 2016, and *Fire and Forget: On Violence*, KW Institute for Contemporary Art, Berlin, 2015, among others. He Xiangyu has additionally participated in the 5th Ural Biennale,

Yekaterinburg, 2019, *Everything We Create is Not Ourselves*, the 58th Venice Biennale Chinese Pavilion, Venice, 2019, the 13th Lyon Biennale, Lyon, 2015, the 10th Shanghai Biennale, Shanghai, 2014, the 5th Yokohama Triennale, Yokohama, 2014, as well as the 8th Busan Biennale, Busan, 2014. He Xiangyu was named as a finalist for the "Future Generation Art Prize" in 2014, and won the 10th CCAA "Best Young Artist" Award in 2016. His recent interdisciplinary research publication "Yellow Book", 2019 was awarded as one of "The Most Beautiful German Books in 2020". His works have been collected by a number of public and private collections such as Asymmetry Art Foundation, London, Boros Collection, Berlin, Castello Di Rivoli, Turin, KADIST Art Foundation, Paris & San Francisco, Long Museum, Shanghai, M+ Sigg Collection, Hong Kong, New Century Art Foundation, Beijing, Rubell Family Collection, Miami, White Rabbit Collection, Sydney, and others.

HE XIANGYU
Untitled, 2021

Bronze, pure gold (99.99%),
egg
9 5/8 x 4 3/4 x 5 inches (24.4 x
12.1 x 12.5 cm.)
(HX21-010)

He Xiangyu's work *Untitled*,
2021 belongs to an ongoing
series of works in which a single
egg rests on, or within an egg
tray cast from pure gold - a refer-
ence to China's controversial
one-child policy, which was in
effect when He was born.





HE XIANGYU
Untitled, 2021

HENRY SHUM
(b. 1998, Hong Kong)

In his paintings, Shum attempts to navigate the liminal space where memory and image flow into and through one another. Collecting images he encounters in both physical and digital spaces, Shum develops thematic connections across disparate material, filtering his sources through an affective mesh of undulating lines, and thin veils of paint. Two-dimensional and three-dimensional space often appear to fold in on each other, suggesting the existence of multiple planes, or virtualities within a single work. This suggestion is not a reflection of Shum's own desires, but instead reflects a reality specific to our times - the ceaseless maneuvering between the collective and the individual, the historical and the ahistorical. Melding these elements within singular compositions, Shum mirrors the contemporary experience of daily life, a continuous barrage of information within an endlessly mediated present. Henry Shum lives and works in Hong Kong, and received his BA from Chelsea College of Arts, London, in 2020. Empty Gallery, Hong Kong presented Shum's first solo exhibition in 2020.



HENRY SHUM
Untitled, 2021

Oil on canvas
47 1/4 x 31 1/2 x 1 1/8 inches
(120 x 80 x 3 cm.)
(HES21-003)



HENRY SHUM
Untitled, 2021



HENRY SHUM
Untitled, 2021

Oil on canvas
47 1/4 x 31 1/2 x 1 1/8 inches
(120 x 80 x 3 cm.)
(HES21-004)



HENRY SHUM
Untitled, 2021

HOLLIS SIGLER
(b. 1948, Gary, IN, d. 2001, Lincolnshire, IL)

Hollis Sigler's drawings and paintings formed a confessional pictorial diary that revealed her desires and fantasies, as well as her fears and sorrows. Sigler said that she utilized a childlike, faux-naïf style as a reaction against a patriarchal culture that treated women as little more than children. Her style was also a means of conveying difficult emotional content in a way that viewers could easily understand. In 1985, Sigler was diagnosed with breast cancer, which later spread to her bones. Her work from the 1990s until her death from cancer in 2001 often drew on her struggles with the illness, including metaphoric images in her paintings such as the vanity and its mirror, a dead and broken tree, and the Winged Victory of Samothrace. Hollis incorporated her illness most notably in her Breast Cancer Journal series, in which text in the form of statistics, journal entries, or quoted texts from Audre Lorde's *The Cancer Journals* written on the frames and mats of her paintings.

In February 2022, Andrew Kreps Gallery will present the first exhibition of Hollis Sigler's work in New York in over two decades. Sigler earned her Master of Fine Arts from the School of The Art Institute of Chicago in 1973, and co-founded Artemesia Gallery, a female cooperative gallery in Chicago that same year. Sigler established herself as part of Chicago's art scene during a period when artists there were challenging New York City's cultural hegemony. Hollis Sigler's works are held in the permanent collections of the Art Institute

of Chicago, the Baltimore Museum of Art, the Contemporary Arts Center, Cincinnati, Ohio, the High Museum of Art, Atlanta, Georgia, the Honolulu Museum of Art, the Indianapolis Museum of Art, the National Gallery of Art, Washington, DC the National Museum of Women in the Arts, Washington, DC the Museum of Contemporary Art, Chicago, the Seattle Art Museum, among others



HOLLIS SIGLER
*Hope Is Out There...Waiting For
Us To Find Her, 1996*

Oil pastel on paper with
painted frame
29 x 34 inches (73.7 x 86.4 cm.)
(HOS21-001)



HOLLIS SIGLER
*Hope Is Out There...Waiting For
Us To Find Her, 1996*

MICHAEL DEAN
(b. 1977, Newcastle Upon Tyne, U.K)

Michael Dean's sculptures are irrevocably tied to language - both his own writing, as well as the systems and symbols we use to communicate. Dean abstracts, and warps familiar typographies into new configurations, which are then materialized into solid forms using cement, sand, water, and rebar — readily available materials that in turn form their own vocabulary as a reference to a post-industrial, urban environment. Throughout his work, references to the human body recur, both in their scale, and the traces left from the physical process of the sculptures' making. These references create another textual layer, as our bodies often act as the most immediate form of communication, allowing for new narratives to result from the viewer's experience with the work.

Michael Dean (b. 1977, Newcastle Upon Tyne, U.K.) lives and works in London. Past solo exhibitions include Kiss Emitting Die Odes, Progetto, Lecce, 2020, Tu texto aquí, Museo Rufino Tamayo, Mexico City, 2019, Michael Dean: Laughing for Crying, St Carthage Hall, Lismore Castle Arts, Lismore, Ireland, 2019, Having you on, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom, 2018, Teaxths and Angeruage, Portikus, Frankfurt, 2017, Sic Glyphs, South London Gallery, London, 2016 and Lost True Leaves, Nasher Sculpture Center, Dallas, 2016, among others. In 2016, Dean was shortlisted for the Turner Prize. Dean's work is held in the collections of The Walker Art Center,

Minneapolis, Nasher Sculpture Center, Dallas, the Tate, London, Arts Council Collection, London, The Hepworth Wakefield, Wakefield, Henry Moore Foundation, Hertfordshire, and S.M.A.K., Ghent, Belgium.



MICHAEL DEAN
Unfucking Titled Free, 2021

Concrete and steel
67 3/4 x 26 x 24 inches (172.1
x 66 x 61 cm.)
(MD21-007)



MICHAEL DEAN
Unfucking Titled Free, 2021



MICHAEL DEAN
Unfucking Titled Food, 2021

Concrete and steel
67 1/4 x 27 1/2 x 23 inches
(170.8 x 69.8 x 58.4 cm.)
(MD21-008)



MICHAEL DEAN
Unfucking Titled Food, 2021
(alternate view)



MICHAEL DEAN
Unfucking Titled Food, 2021
(detail)

MICHAEL E. SMITH
(b. 1977, Detroit, MI)

Michael E. Smith's work utilizes existing materials - clothing, plastics, and machinery, as well as natural elements like coral or taxidermy. These collected, once-familiar objects are stripped of their intended purpose and assembled together to create new sculptural compositions. Through this process of alteration, the elements of Smith's work are transformed beyond their origin or value, now seen as tools for communication and vessels of their own histories. Interpreted through a series of binaries, such as the natural versus the artificial, the human versus the technological, or life versus death, his assemblages emotively suggest violence, decay, poverty, and injustice in a manner not easily translated into language.

Michael E. Smith lives and works in Providence, Rhode Island. Recent solo exhibitions include Pinakothek der Moderne, 2021, secession, Vienna, 2020, Kunsthalle Basel, Basel, 2018, MoMA PS1, New York, 2017, 500 Capp Street, San Francisco, 2017, S.M.A.K., Ghent, 2017, Kunstverein Hannover, Hannover, 2015, De Appel, Amsterdam, 2015, Sculpture Center, Long Island City, 2015, The Power Station, Dallas, 2014, and La Triennale di Milano, Milan, 2014, among others. Additionally, Michael E. Smith participated in May You Live in Interesting Times, 58th edition of the Venice Biennale, Venice, 2019, and the 2012 Whitney Biennial, Whitney Museum of American Art, New York. Smith's work is held in the collections

of the Hammer Museum, Los Angeles, Ludwig Forum, Aachen, Germany, MCA Chicago, Museum National de Monaco, Museum of Art, Rhode Island School of Design, Providence. SMAK, Ghent, Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York, among others.

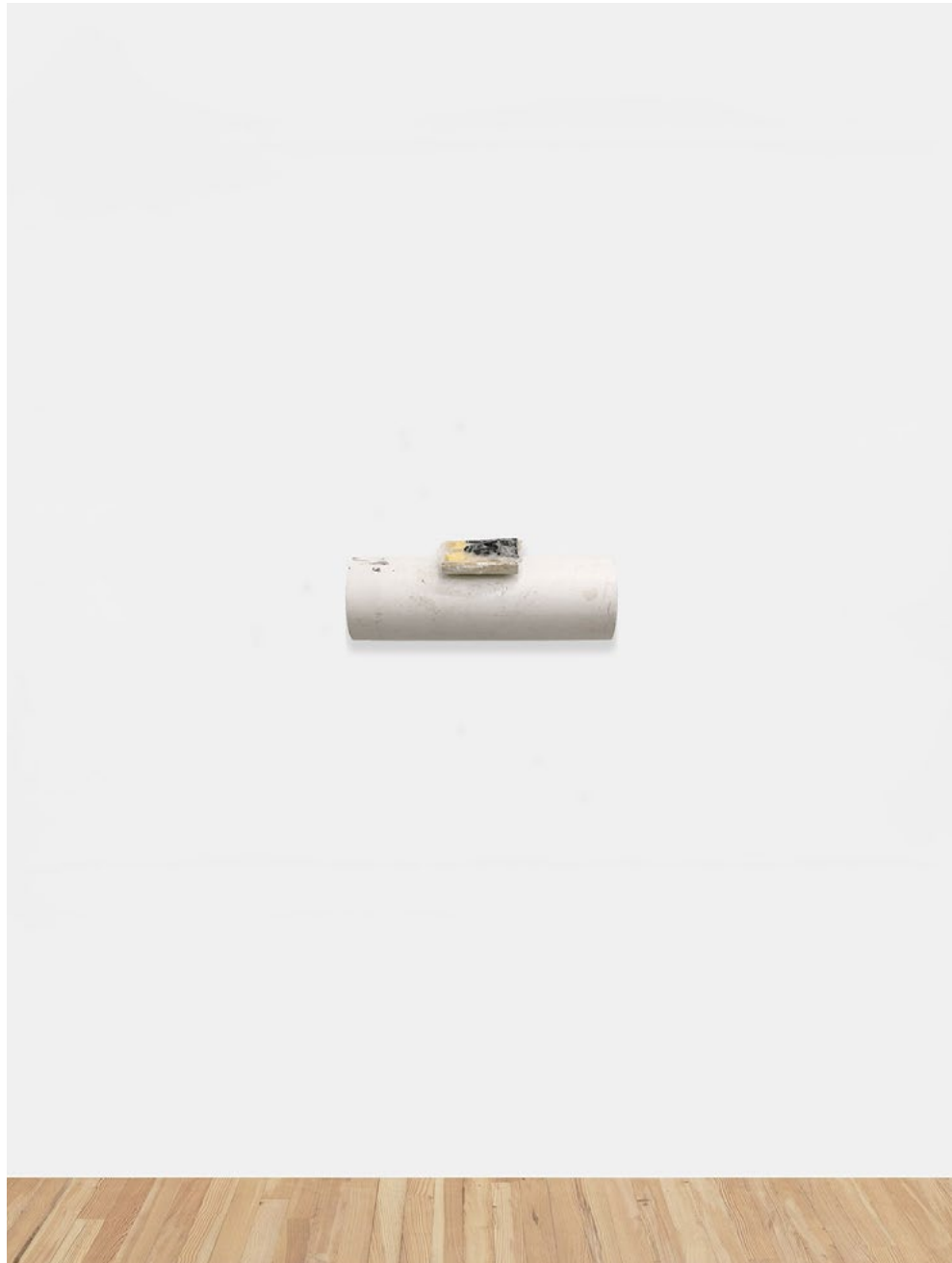


MICHAEL E. SMITH
bart, 2021

Wood, enamel, grip tape
36 3/4 x 18 x 3/4 inches (93.3
x 45.7 x 1.9 cm.)
(MES21-009)



MICHAEL E. SMITH
bart, 2021



MICHAEL E. SMITH
Untitled, 2021

Light fixture, rubber gloves,
plastic
8 3/4 x 18 x 6 inches (22.2 x
45.7 x 15.2 cm.)
(MES21-010)



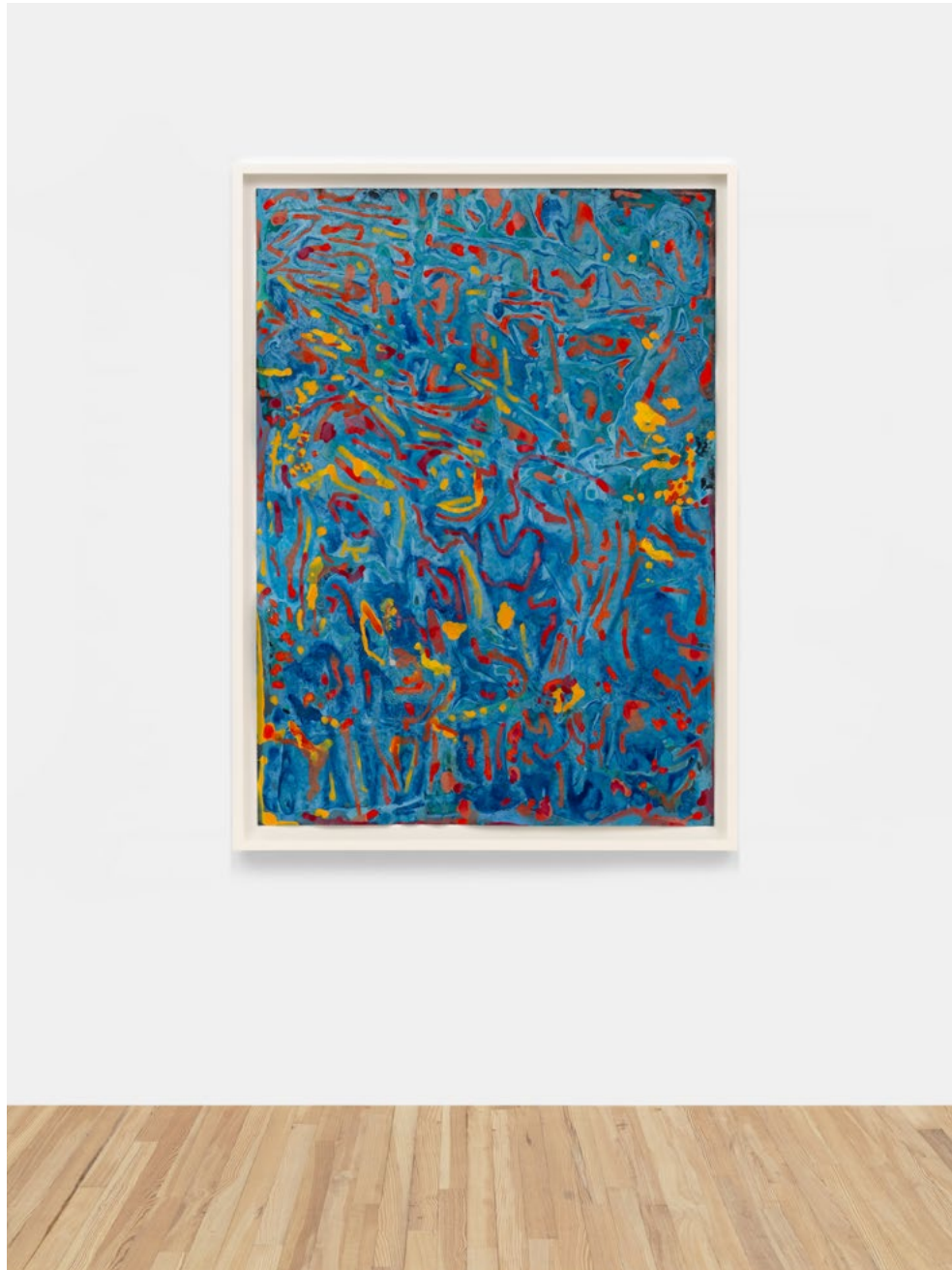
MICHAEL E. SMITH
Untitled, 2021

MOSHEKWA LANGA
(b. 1975, Bakenberg, South Africa)

Moshekwa Langa's indexical practice spans drawing, installation, video, and photography, utilizing materials culled from his immediate surroundings to record his own personal histories and reflections. Informed by his upbringing in a rural apartheid-era "Homeland" not included on the maps he encountered in his youth, Langa actively traces his own autobiography in his work, connecting significant people, and places in his life as a foundation to reflect on physical and psychological borders. Combining seemingly heterogeneous materials - such as lacquer, coffee, images, found papers, and more, Langa's poetic and meditative works seek to create visualizations of feelings and events, while also recording the ephemeral marks and actions that occur in the process of their making.

Moshekwa Langa first exhibition with the gallery, *The Sweets of Sin*, is on view through December 18, and expands on a project presented as part of *Le Printemps de Septembre*, Toulouse, curated by Thierry Leviez, earlier this fall.. Past solo exhibitions of Langa's work have been presented at venues that include Kunsthalle Bern, Switzerland, Modern Art Oxford, United Kingdom, The Renaissance Society, Chicago, Krannert Art Museum, University of Illinois, Urbana-Champaign, among others. In 2018, Langa's work was included in *We Don't Need Another Hero*, 10th Berlin Biennale, Germany, and *The Red Hour*, The 13th

Dakar Biennale, Senegal. Langa additionally participated in the 2011 Lyon Biennale, the 2010 and 1998 editions of the Bienal de São Paulo, the 2009 and 2003 editions of the Venice Biennale, and the 1997 Johannesburg Biennale, curated by Okwui Enwezor.



MOSHEKWA LANGA
The pond, 2020/2021

Mixed media on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.)
(ML21-077)
Reference image



MOSHEKWA LANGA
The pond, 2020/2021

OLIVER LEE JACKSON (b. 1935, St. Louis, MO)

Oliver Lee Jackson is known for creating complex and layered images in which figurative elements emerge from abstract fields of vibrant color. Jackson's practice is informed by a deep understanding of global art history—from early modern European painting to African art. Yet his works do not aim to elevate a single message, narrative, or meaning. Rather, the works serve as an open invitation to slow and close looking, encouraging viewers to stake emotional claim on the paintings and not wait for instructions on what to see.

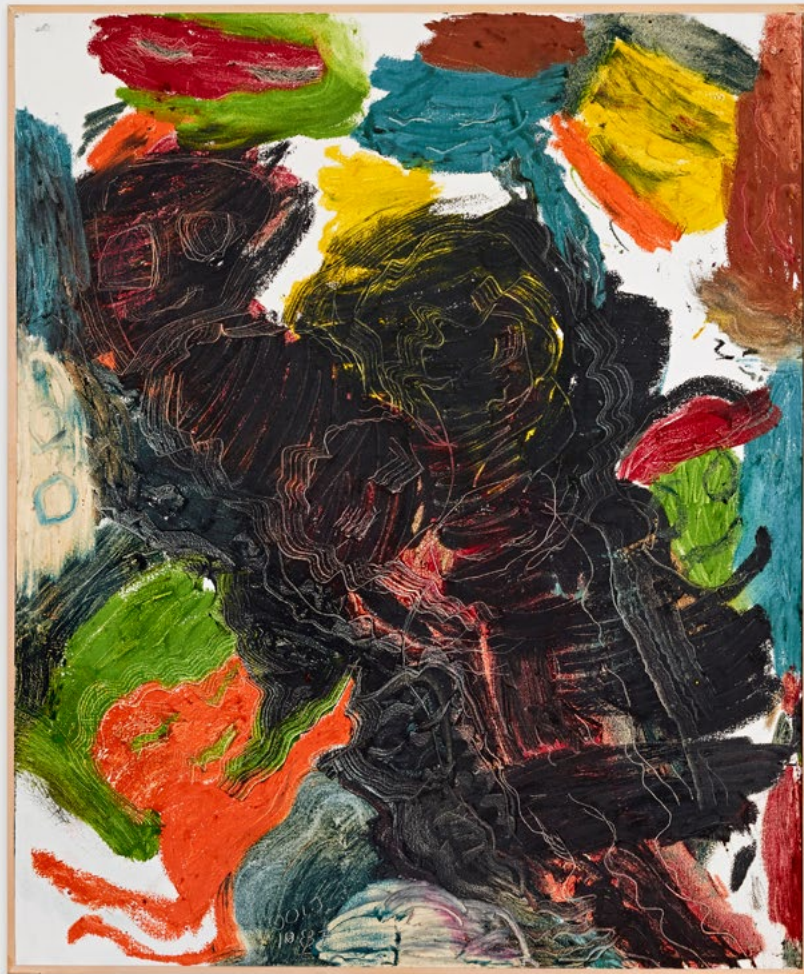
Oliver Lee Jackson was born in 1935 in St. Louis, Missouri. Jackson was associated with the Black Artists Group, which was founded in St. Louis in 1968. Jackson's work is currently the subject of a solo exhibition at the Saint Louis Art Museum, St. Louis, MO, on view through February 20, 2022. Other past institutional exhibitions of Jackson's work include the Saint Louis Art Museum, St. Louis, MO, 2021-22, National Gallery of Art, Washington, DC, 2019, Contemporary Art Museum, St. Louis, MO, 2012, Harvard University, Cambridge MA, 2002, University Art Museum, University of California, Santa Barbara, 1985, University of California Art Museum, Berkeley, 1983, Seattle Art Museum, 1982, St. Louis Art Museum, 1980, among others. His works are held in the public collections of The Metropolitan Museum, New York, Museum of Contemporary Art, Chicago, Museum

of Contemporary Art, San Diego, Museum of Fine Arts, Boston, Museum of Modern Art, New York, The National Gallery of Art, Washington, DC, Portland Art Museum, Oregon, San Francisco Museum of Modern Art, San Jose Museum of Art, Seattle Art Museum, St. Louis Art Museum, Detroit Institute of the Arts, and the Fine Arts Museums of San Francisco among others.



OLIVER LEE JACKSON
Painting (3.10.87), 1987

Inscribed in paint bottom
center: c OLJ 3.10.87
Oil pastels on gessoed canvas
63 x 54 inches (160 x 137.2
cm.)
(OJA21-004)



OLIVER LEE JACKSON
Painting (3.10.87), 1987



0013
1083



OLIVER LEE JACKSON
Painting (8.5.96), 1996

Oil-based pigments, mixed
media on linen
84 x 96 inches (213.4 x 243.8
cm.)
(OJA21-011)



OLIVER LEE JACKSON
Painting (8.5.96), 1996





OLIVER LEE JACKSON
Painting (1.1.11), 2011

Signed in pencil, lower right: c
Oliver Jackson
Mixed media on canvas
65 3/4 x 64 1/4 inches (167 x
163.2 cm.)
(OJA21-030)



OLIVER LEE JACKSON
Painting (1.1.11), 2011





OLIVER LEE JACKSON
Painting No. 8, 2013 (11.30.13),
2013

Oil-based pigments on gessoed
panel
48 x 66 inches (121.9 x 167.6
cm.)
(OJA21-033)



OLIVER LEE JACKSON
Painting No. 8, 2013 (11.30.13),
2013



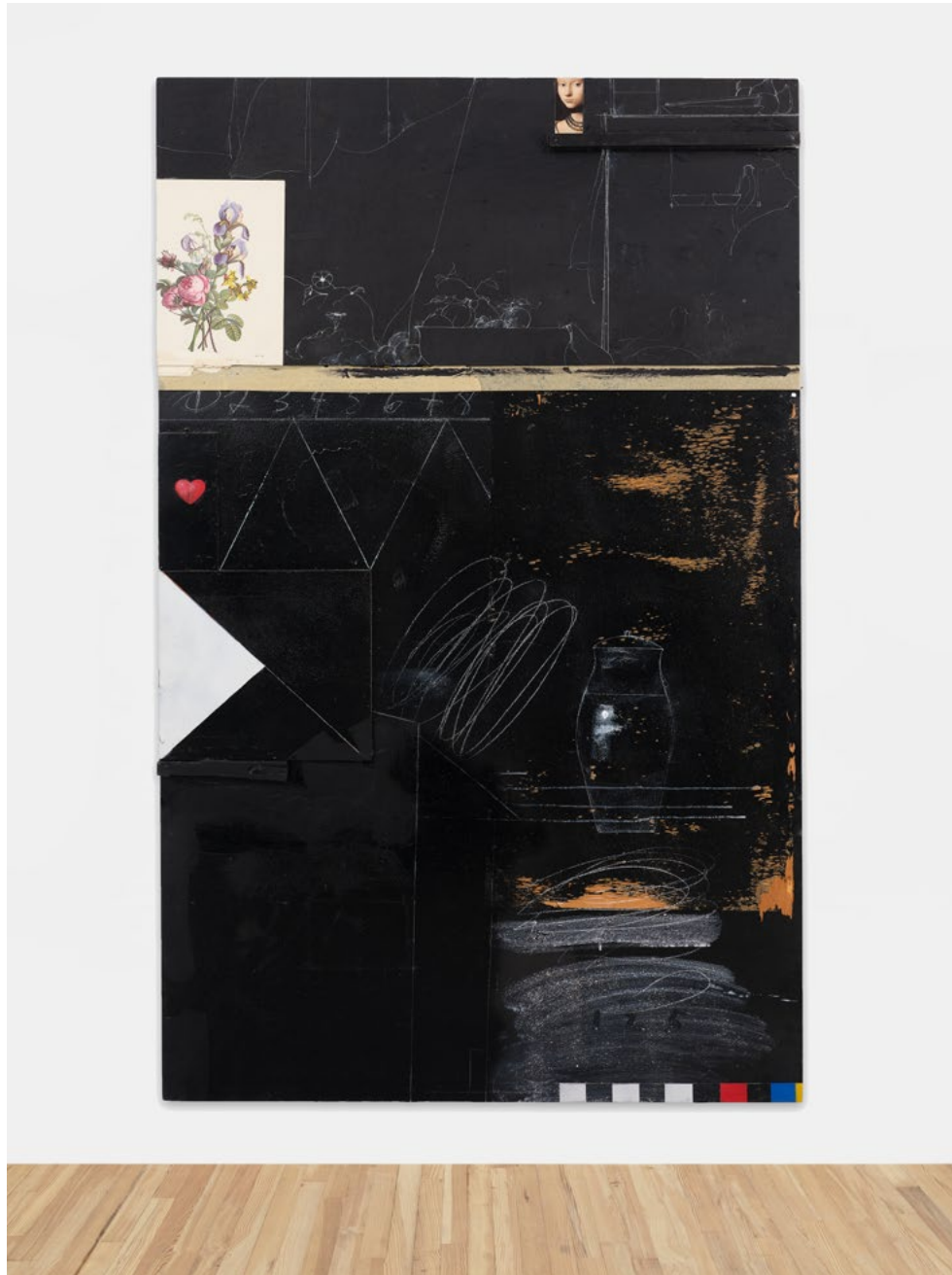
RAYMOND SAUNDERS (b. 1934, Pittsburg, PA)

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, Saunders' works cohere upon closer view, employing diverse elements 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.

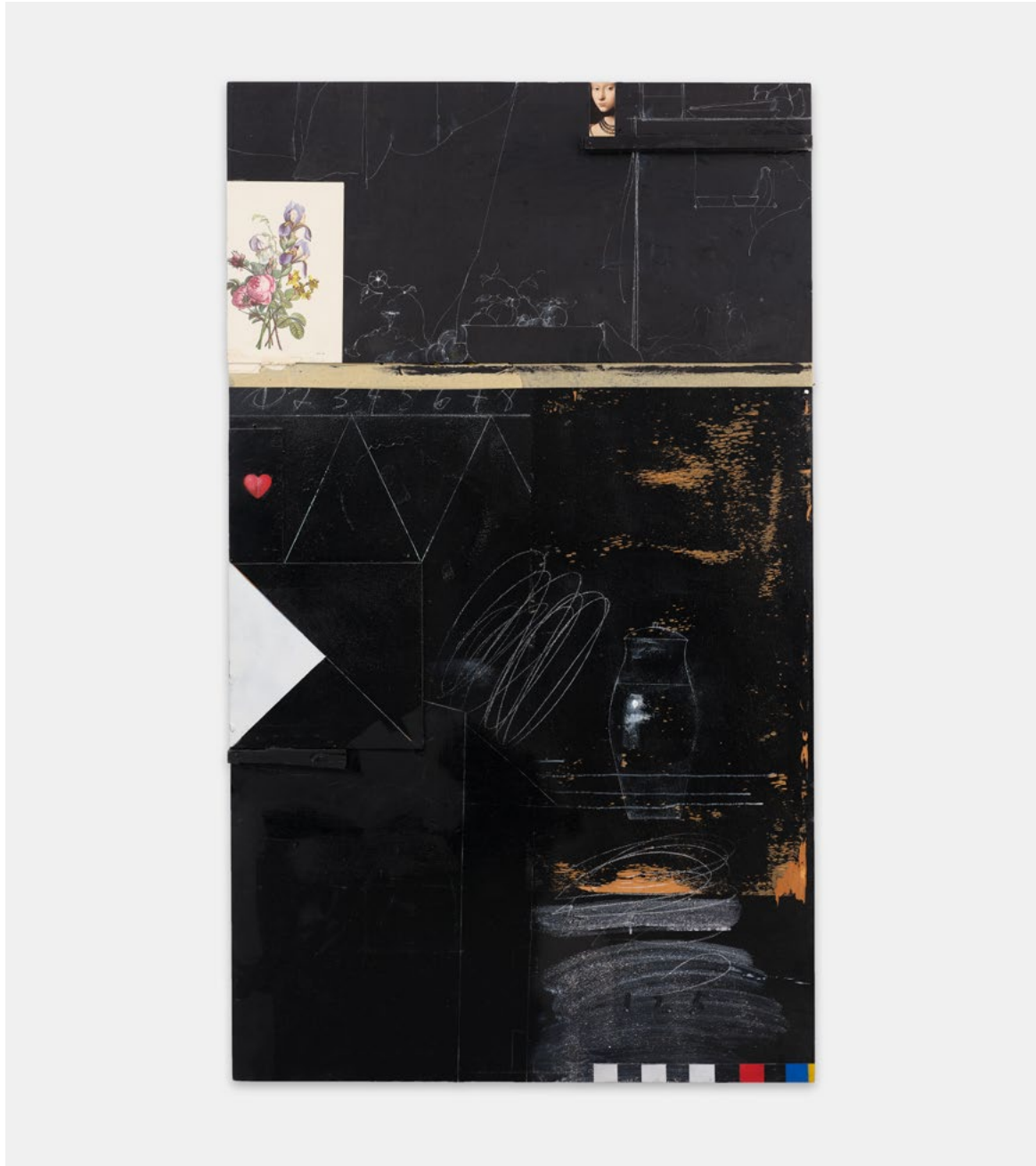
Raymond Saunders lives and works in Oakland, California. In Spring 2021, Andrew Kreps Gallery and Casemore Kirkeby presented the exhibition Raymond Saunders, 40 Years: Paris/Oakland across two locations in San Francisco. Saunders obtained his BFA from the Carnegie Institute of Technology, before moving to California, where he earned his MFA at the California College of Arts and Crafts. Saunders joined

the faculty of California State University East Bay, Hayward, in 1968, eventually becoming an arts professor at California College of the Arts in Oakland, CA. Saunders currently holds the title of professor emeritus from Cal State East Bay in Hayward. In 1967, he published his seminal essay *Black is a Color*, which challenged the perceptions of identity-focused art. He was awarded a Rome Prize Fellowship in 1964, a Guggenheim Fellowship in 1976, and is a two-time recipient of the National Endowment for the Arts Awards (1977, 1984). His work was recently included in the traveling exhibition *Soul of a Nation: Art in the Age of Black Power, 1963 – 1983*, organized by London's Tate Modern. He was also included in the traveling exhibition *Now Dig This!: Art and Black Los Angeles, 1960 – 1980*, organized by the Hammer Museum in Los Angeles. Saunders works are included in the permanent collections of the National Gallery of Art in Washington, DC, Museum of Modern Art (MOMA) in New York, Metropolitan Museum of Art in New York, Whitney Museum of American Art in New York, Carnegie Museum of Art in Pittsburgh, Howard University in Washington, DC, Walker Art Museum in Minneapolis, Museum of Contemporary Art (MOCA) in Los Angeles, Hammer Museum in Los Angeles, SFMOMA in San Francisco, Oakland Museum of California in Oakland, and the Berkeley Art Museum in Berkeley, among others.



RAYMOND SAUNDERS
Untitled

Mixed media on door
82 1/4 x 48 3/8 inches (209 x
123 cm.)
(RS21-049)



RAYMOND SAUNDERS
Untitled



Ruote sulcy



RAYMOND SAUNDERS
United



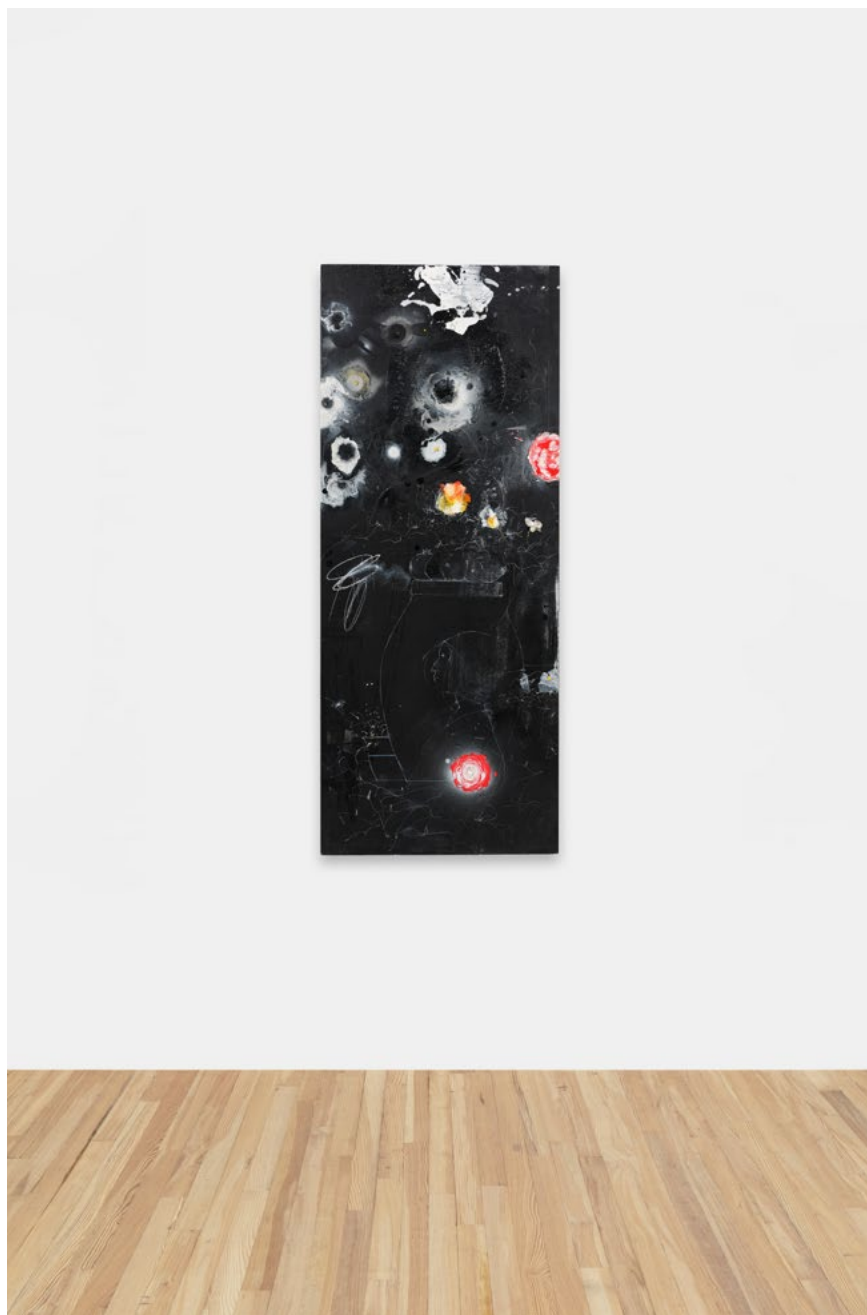


RAYMOND SAUNDERS
Untitled

Mixed media on door
80 1/4 x 32 5/8 inches (204 x
83 cm.)
(RS21-048)



RAYMOND SAUNDERS
Untitled



RAYMOND SAUNDERS
Untitled

Mixed media on panel
48 7/8 x 19 3/4 inches (124 x
50 cm.)
(RS21-028)



RAYMOND SAUNDERS
Untitled



RAYMOND SAUNDERS
Untitled

RICCI ALBENDA
(b. 1966, Brooklyn, NY)

For the past two decades, Ricci Albenda has performed an investigation into language, exploring the ways in which the written word is simultaneously a visual, personal, communal, and intellectual entity. Simultaneously, Albenda has also developed his own system in which alphabetical and numerical systems are paired with the color wheel: Vowels fall onto the archetypal hues of the prismatic ROYGBIV spectrum: a = Red, e = Orange, i = Yellow, o = Green, u = Blue, and y finds itself between Indigo and Violet. Numerals occupy the magenta tones, connecting the end of the alphabet with its beginning to form a complete color wheel. Within these investigations, each work becomes its own framework and site of inquiry, demonstrating versatility, and most importantly, the sense of play inherent to studio practice. Ricci Albenda's work was recently the subject of an exhibition at T'Space, Rhinebeck. Albenda has been exhibited extensively, both in the United States and abroad at venues including: The Guggenheim Museum, New York, The Rachofsky House, Dallas, Tel Aviv Museum of Art, Tel Aviv, Institute of Contemporary Art, Boston, Brooklyn Museum of Art, Brooklyn, Castello Di Rivoli, Turin, Museum of Modern Art, New York, MoMA PS1, Queens, Centre Georges Pompidou, Paris, and the New Museum, New York.



RICCI ALBENDA
Money is no object., 2021

Acrylic on canvas
31 1/2 x 39 1/2 inches (80 x
100.3 cm.)
(RA21-001)



RICCI ALBENDA
Money is no object., 2021

ROE ETHRIDGE
(b. 1969, Miami, Florida)

Roe Ethridge takes equally from his work as a commercial photographer and artist. Blurring the lines that separate the two, Ethridge creates images that are simultaneously generic and intimate, often treading between humor and cynicism. Functioning in tandem, these motivations coalesce into an ongoing investigation into the mechanics of photographs, and their ability to both retreat into the personal, and expand to relay collective experiences. In 2020, Ethridge participated in *New Visions*, Henie Onstad Kunstsenter, Hovikodden, Norway. From 2016 to 2017, the Contemporary Arts Center, Cincinnati, hosted the first comprehensive survey of Ethridge's work in the United States. Other solo exhibitions include: *Shelter Island*, FOAM, Amsterdam, 2016, *Le Consortium*, Dijon, France, 2012, traveled to Museum Leuven, Belgium, 2012. His work is held in the permanent collections of the Art Institute of Chicago, Carnegie Museum of Art, Pittsburgh, Los Angeles County Museum of Art, Los Angeles, Metropolitan Museum of Art, New York, Museum of Modern Art, New York, SFMoMA, San Francisco, S.M.A.K., Ghent, Tate Modern, London, Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York, among others.



ROE ETHRIDGE
Two Umbrellas (working title),
2021

Dye sublimation print on
aluminum
53 3/8 x 40 inches (135.5 x
101.6 cm.)
Edition 4 of 5 plus 2 artist's
proofs (#4/5)
(RE21-006.4)



ROE ETHRIDGE
Two Umbrellas (working title),
2021



ROE ETHRIDGE
Beach Umbrella 4, 2020

Dye Sublimation print on
aluminum
40 x 53 inches (101.6 x 134.6
cm.)
Edition 5 of 5 plus 2 artist's
proofs (#5/5)
(RE20-070.5)



ROE ETHRIDGE
Beach Umbrella 4, 2020



ROE ETHRIDGE
Hibiscus with Ant, 2020

Dye Sublimation print on
aluminum
32 x 24 inches (81.3 x 61 cm.)
Edition of 5 plus 2 artist's
proofs (#3/5)
(RE20-065.3)



ROE ETHRIDGE
Hibiscus with Ant, 2020

BENDT EYCKERMANS (b. 1994, Belgium)

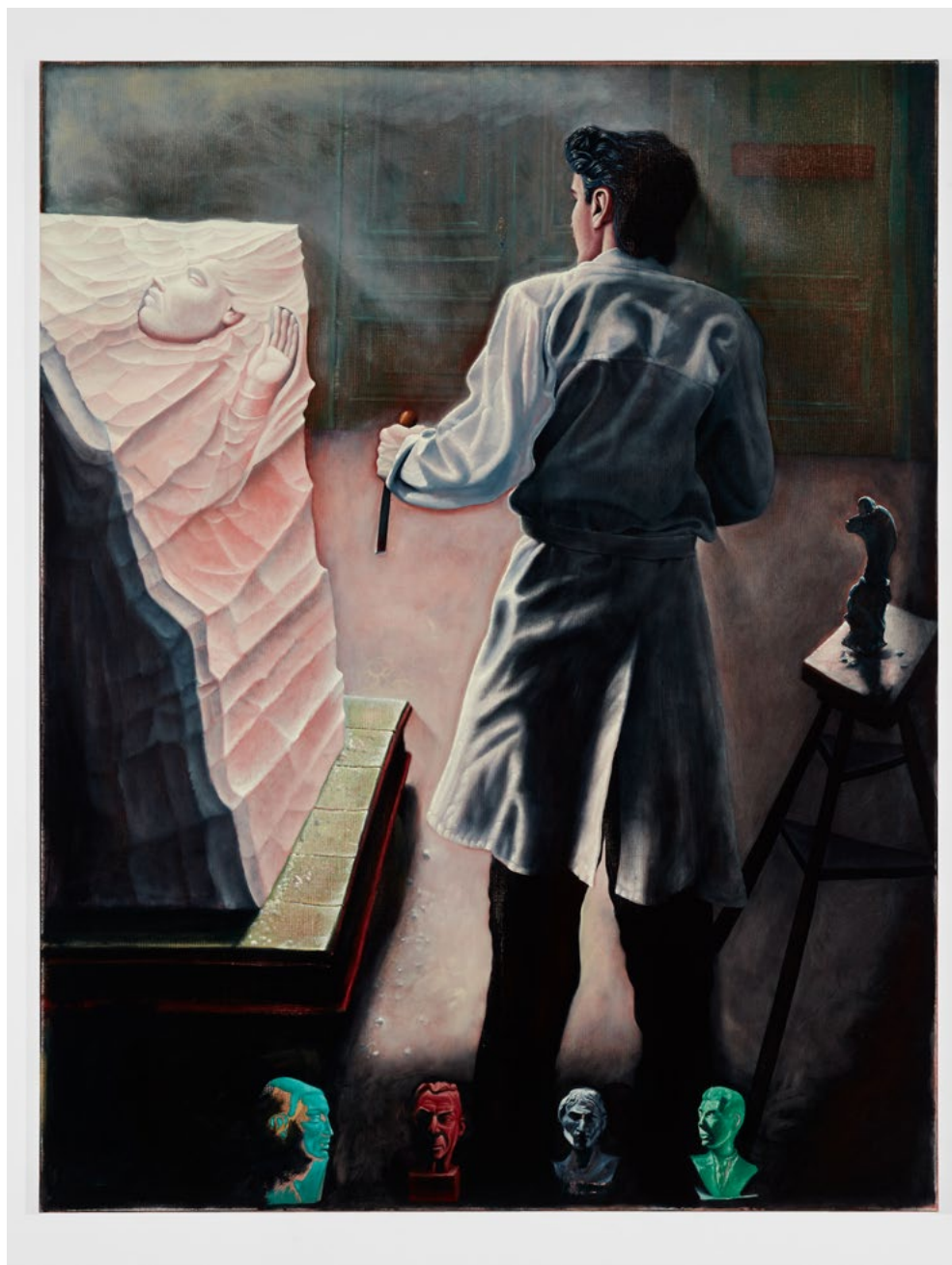
Eyckermans' figures often appear suspended mid-action, further dramatized through the use of strong shadows and nearly filmic lighting. He builds his paintings through composite sketches, allowing for distortion to accumulate as he works, contorting and exaggerating his subjects' poses to suggest narratives outside of the painting's frame. Throughout his compositions, Eyckermans interjects both symbolic elements, and historical references, including those to the sculptural practices of his father and grandfather, who previously used the studio in which he works. This historical inquiry is combined with Eyckermans' own personal experience, as he often draws on his daily life, suggesting that modernity, and historicity exist as part of the same continuum, building on one another to create new visual languages.

Bendt Eyckermans lives and works in Antwerp. In 2021, his work was included in the group exhibitions *Lipstick and Gas Masks*, M HKA, Antwerp, and *Fifteen Painters*, Andrew Kreps Gallery, New York. Past solo exhibitions include *Blue shadow*, Gallery Sofie Van de Velde, Antwerp, 2019, *Yellow leaves*, CARLOS/ISHIKAWA, London, 2019, *A Stranger's Hand*, S.M.A.K., Ghent, 2018, among others.



BENDT EYCKERMANS
De twijelaar, 2021

Oil on linen
73 5/8 x 57 1/2 x 1 inches (187
x 146 x 2.5 cm.)
(BEE21-007)



BENDT EYCKERMANS
De twijelaar, 2021



BENDT EYCKERMANS
De twijelaar, 2021



BENDT EYCKERMANS
De proloog, 2021

Oil on linen
27 1/8 x 22 1/8 x 1 inches (69 x
56 x 2.5 cm.)
(BEE21-008)



BENDT EYCKERMANS
De proloog, 2021