

An abstract painting with a complex composition of colors and textures. The background is a mix of warm tones like ochre, beige, and light brown, overlaid with cooler colors such as blue, purple, and grey. There are thick, expressive brushstrokes and some areas that look like they might be made of dried paint or have a rough, layered texture. The overall effect is one of dynamic energy and organic form.

Andrew Kreps  
Gallery

22 Cortlandt Alley,  
New York, NY 10013

Tue-Sat, 10 am-6 pm  
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# Andrew Kreps Gallery at Art Basel

Andrew Kreps  
Gallery

## Andrew Kreps Gallery at Art Basel

Booth: P15

June 16- June 19

Preview: June 14 - 15

### *Works by:*

Uri Aran, Camille Blatrix, Bracha L. Ettinger, Oliver Lee  
Jackson, Annette Kelm, Moshekwa Langa, Bertina Lopes,  
Clare Rojas, Raymond Saunders, Michael E. Smith,  
Cheyney Thompson, Padraig Timoney, Hayley Tompkins,  
Fredrik Vaerslev, Erika Verzutti, and He Xiangyu

## 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's drawings and painting are formed by layering opposing languages of marks, ranging from childlike to analytic, onto the same surface. Elements that appear to be quoted from an outside source, such as caricatures and anthropomorphized animals, are disrupted by improvisational marks and notational writing, causing repeated shifts in focus. In turn, the overall image sits at the brink of decipherability, leaving its individual parts still pliable. Seen as a whole, Aran's practice revels in an interstitial space where contradictory elements and emotions are not opposed or disconnected, but instead share their own reality, as they often do in life.

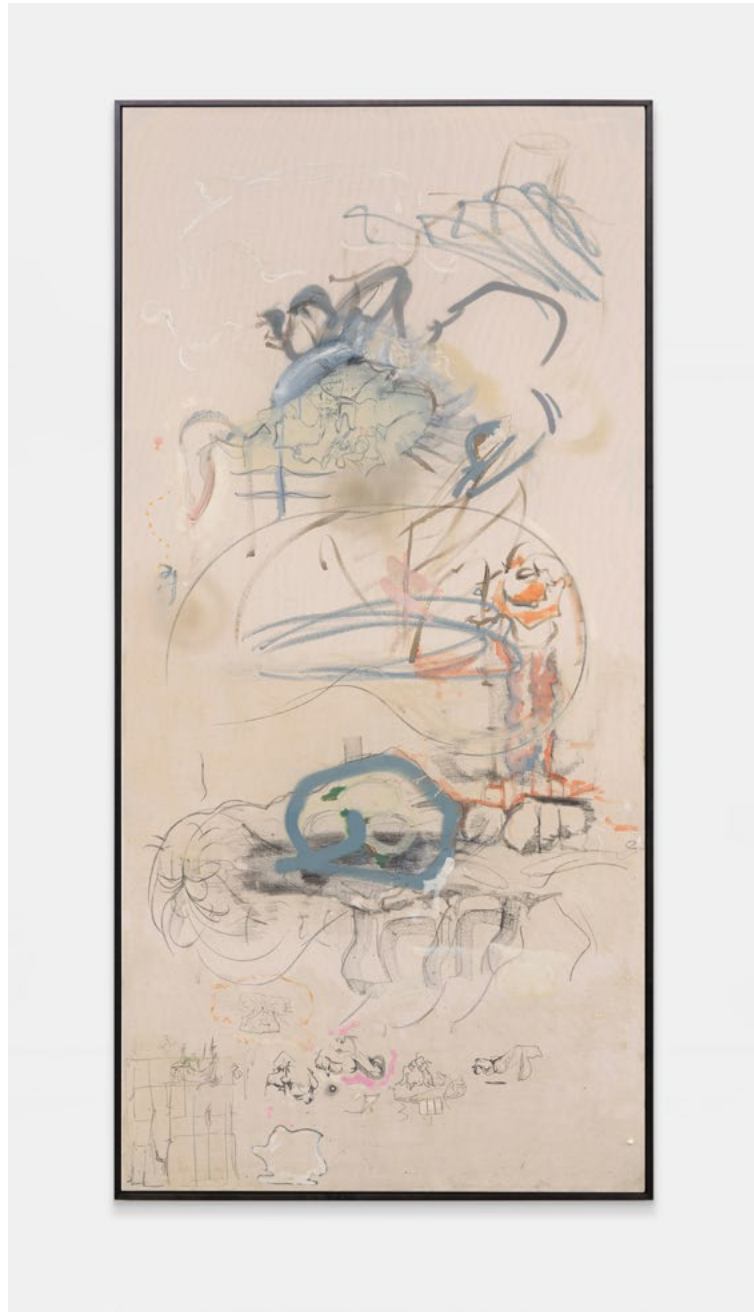
His work has been exhibited extensively, with recent solo exhibitions including: *House*, Gavin Brown's enterprise, New York, 2020, *Tenants Like These*, Sadie Coles HQ, London, 2019, *Mice*, Kölnischer Kunstverein, Cologne, 2016, *Two Things About Suffering*, Sadie Coles HQ, London, 2016, *Sensitivo*, 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.



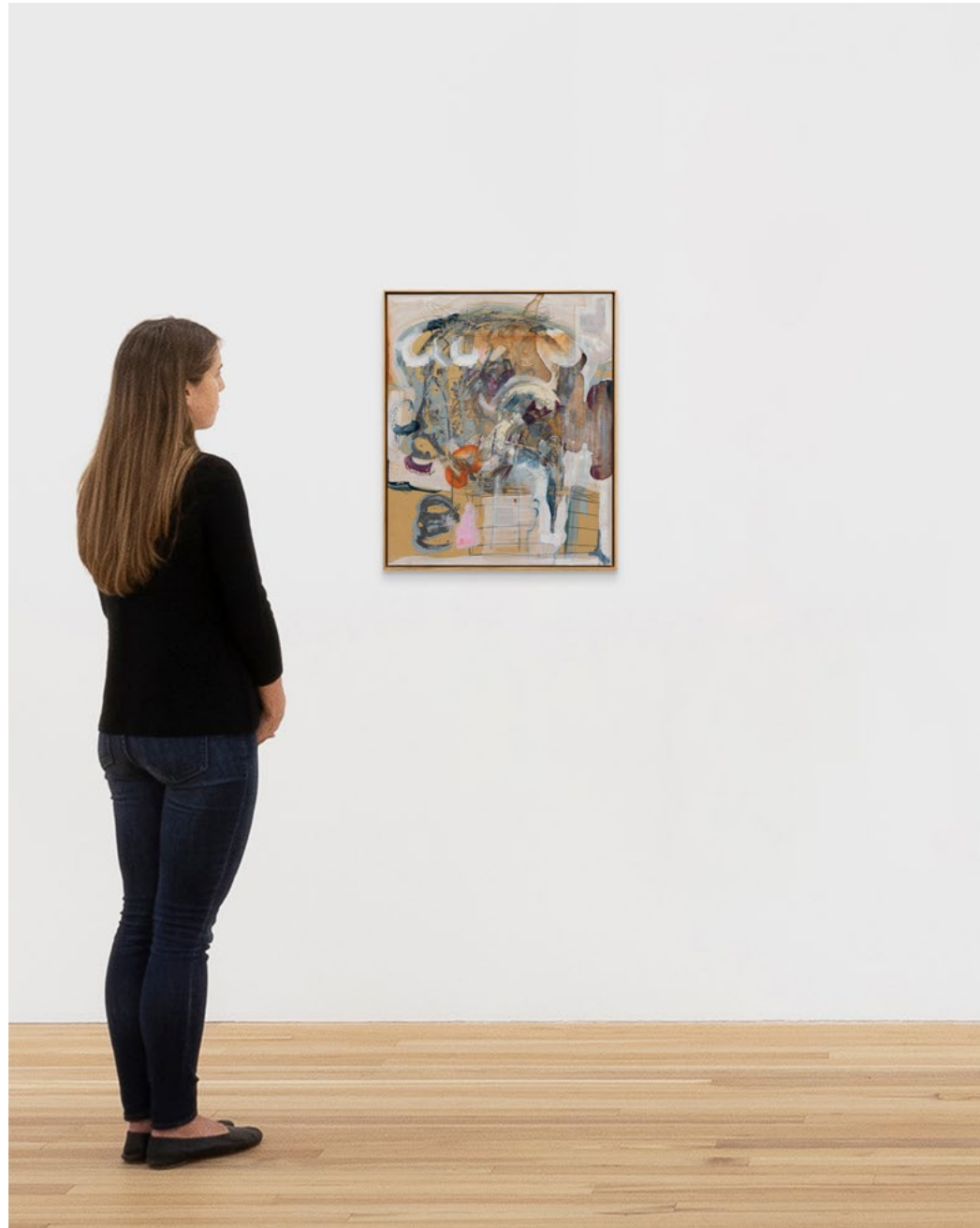
URI ARAN  
*Untitled, 2020-2021*

Oil, acrylic, wood stain, charcoal, graphite, oil pastel, color pencil and china marker on canvas  
87 1/8 x 42 x 1 1/2 inches  
(221.3 x 106.7 x 3.8 cm.)  
(UA21-014)



URI ARAN  
*Untitled, 2020-2021*





URI ARAN  
*Narrators*, 2020-2021

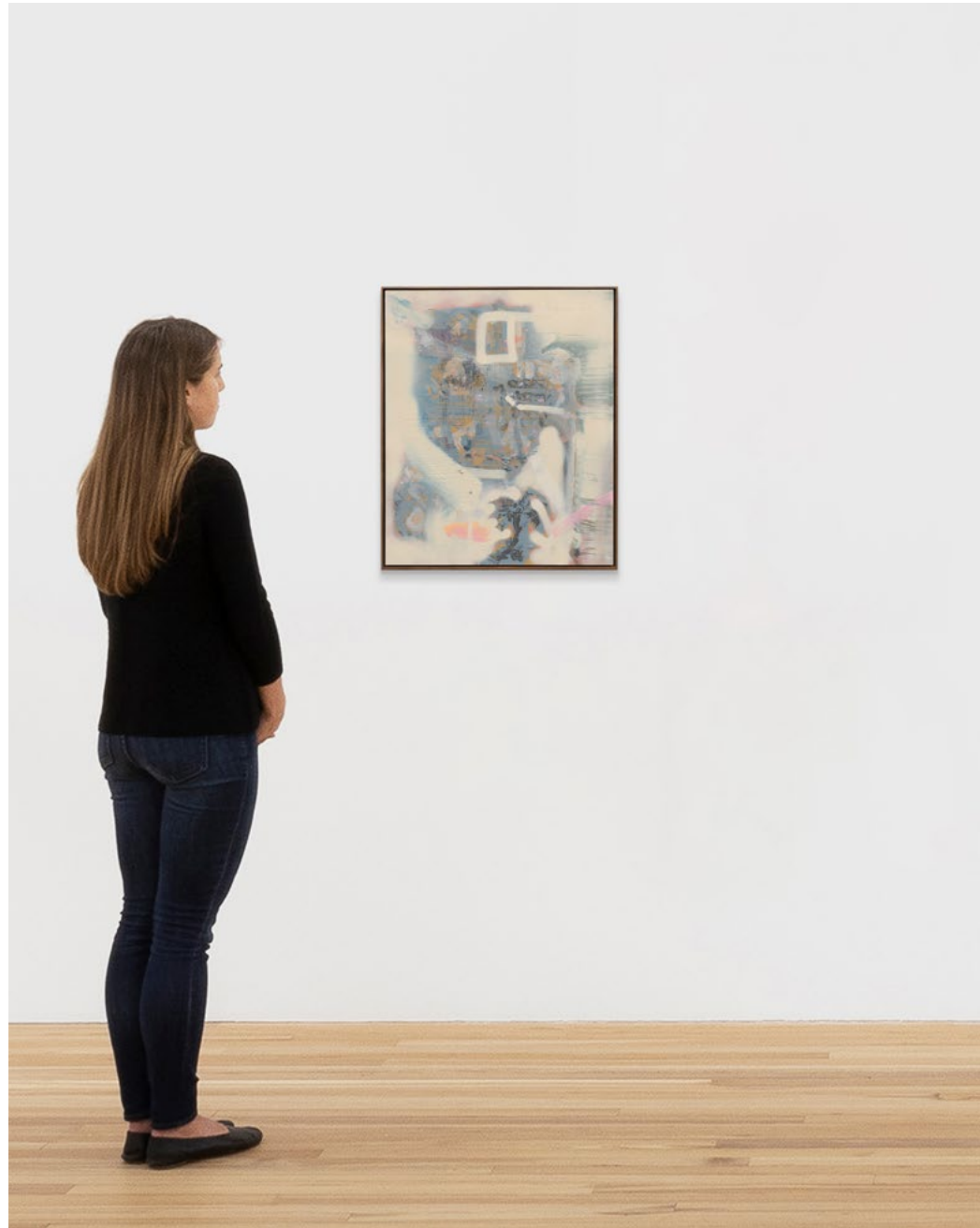
Oil, graphite, oil pastel, coffee,  
acrylic, charcoal, china marker  
23 x 19 x 3/4 inches (58.4 x  
48.3 x 1.9 cm.)  
(UA21-011)



URI ARAN  
*Narrators*, 2020-2021







URI ARAN  
*Clerking, 2020-2021*

Oil, graphite, oil pastel, acrylic  
23 x 19 x 3/4 inches (58.4 x  
48.3 x 1.9 cm.)  
(UA21-012)



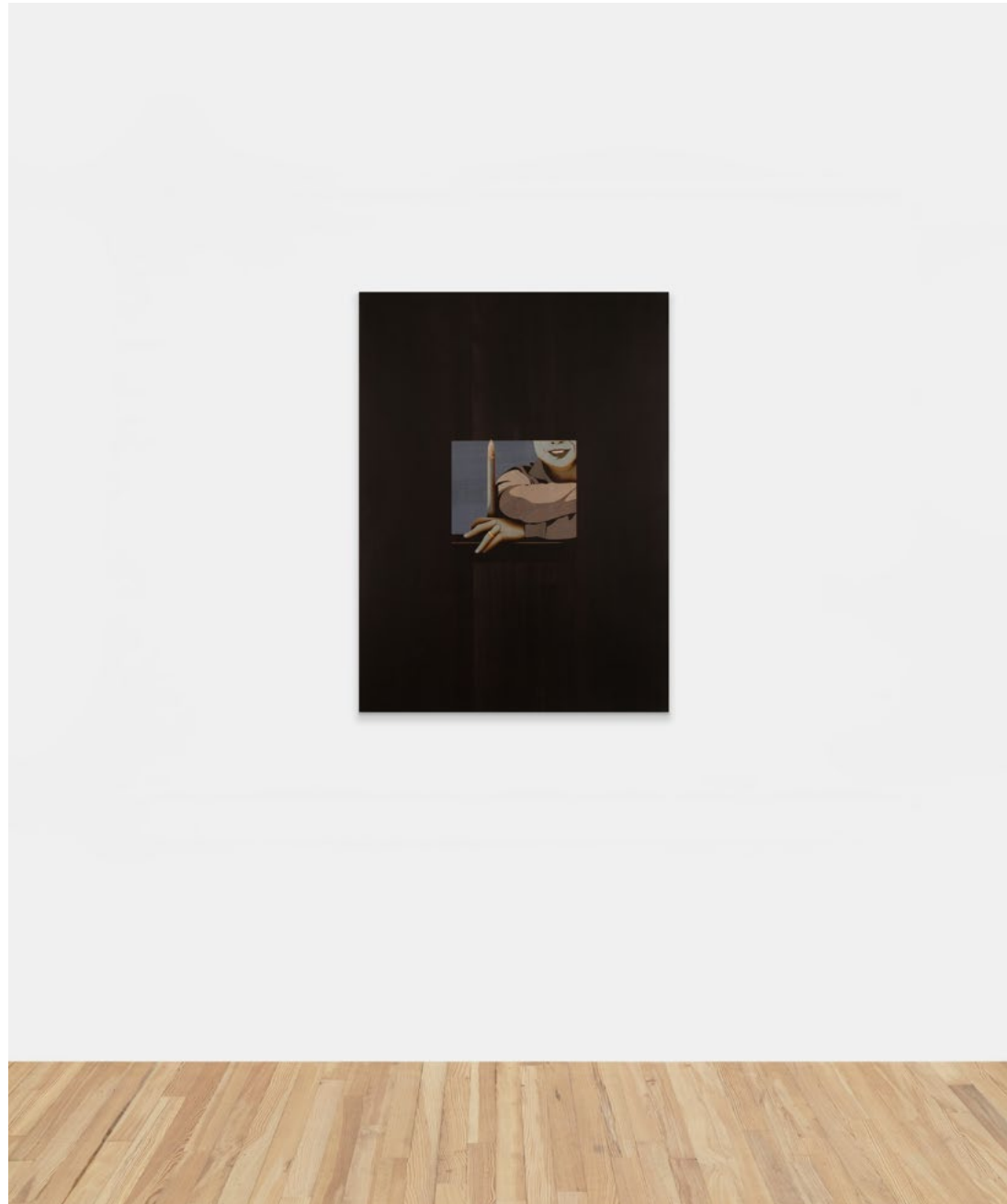
URI ARAN  
*Clerking*, 2020-2021



## 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.

In 2022 Blatrix's work was the subject of an exhibition titled *Weather Stork Point* at CAC - la synagogue de Delme, Delme, France which expanded 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 Hermès, 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  
*Vintage Musk*, 2022

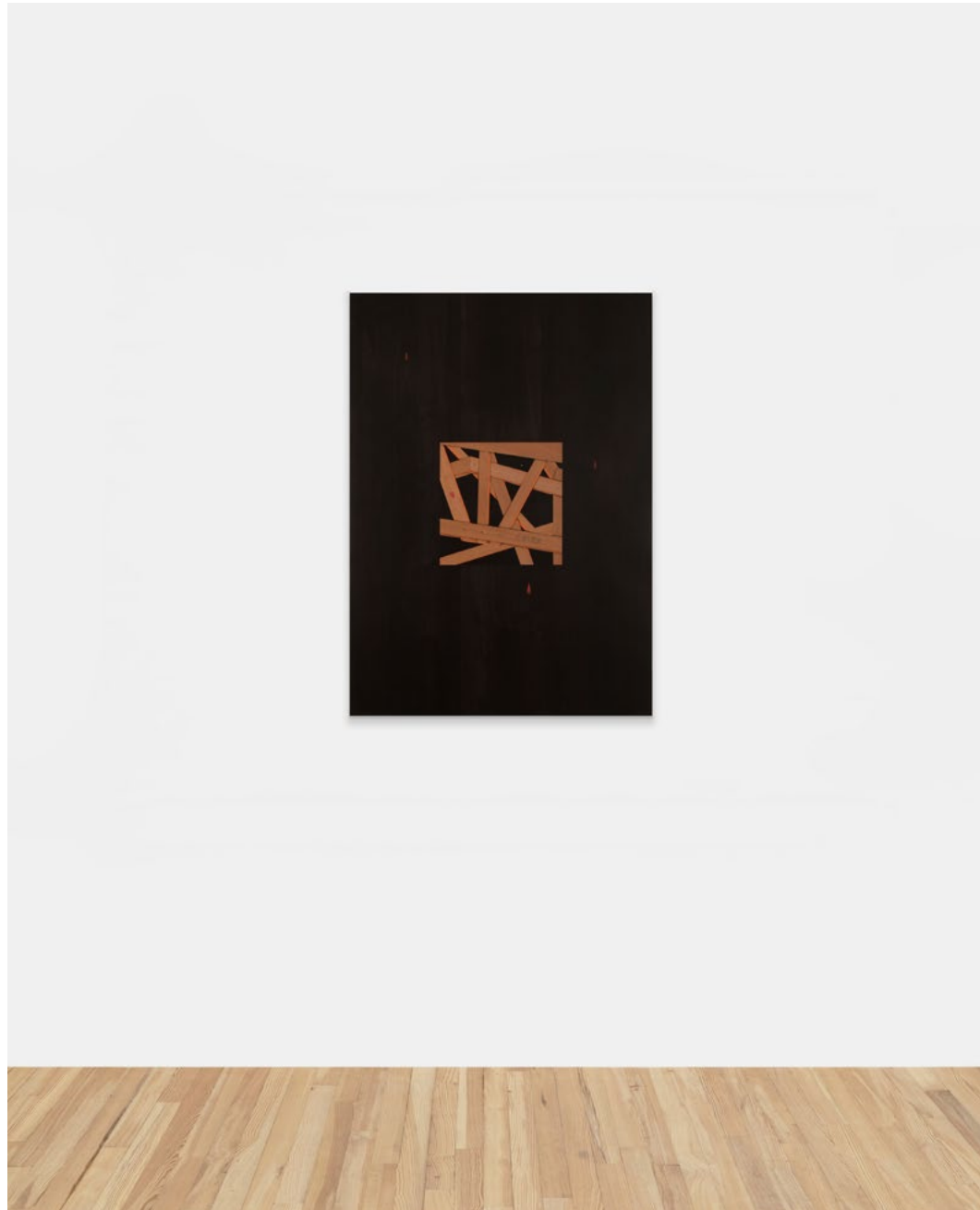
Wooden marquetry  
43 1/4 x 31 1/2 inches (110 x  
80 cm.)  
(CBL22-004)



CAMILLE BLATRIX  
*Vintage Musk*, 2022







CAMILLE BLATRIX  
*4 Ever*, 2022

Wooden marquetry  
43 1/4 x 31 1/2 inches (110 x  
80 cm.)  
(CBL22-003)



CAMILLE BLATRIX  
*4 Ever*, 2022

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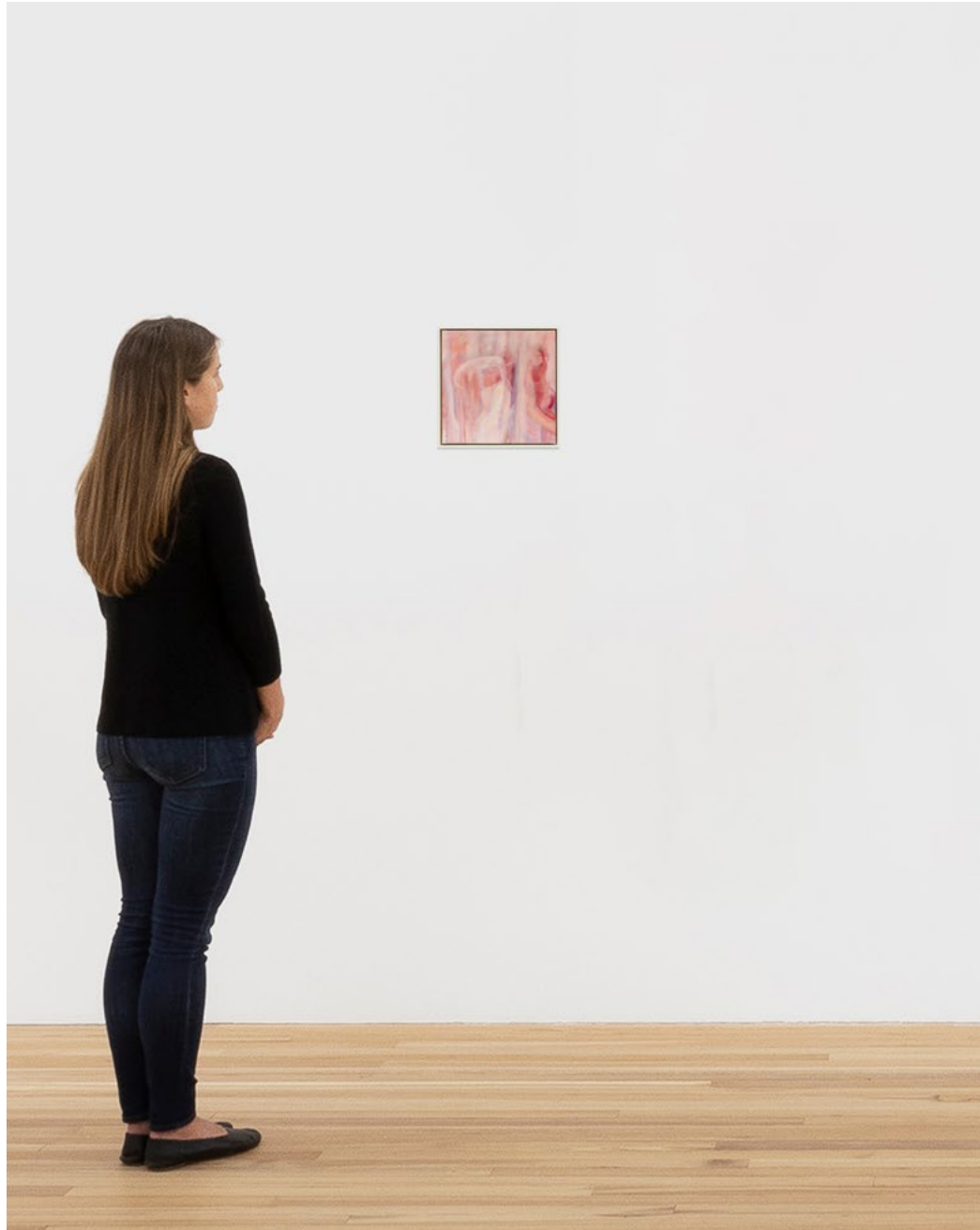
EVER

## BRACHA L. ETTINGER (b. 1948, Tel Aviv)

Bracha L. Ettinger (b. 1948, Tel Aviv) lives and works in Tel Aviv and Paris. Bracha L. Ettinger's practice has its roots in her autobiographical past, in the history of her parents who survived the Holocaust; it explores the concepts of trauma, oblivion, the feminine and matrixial gaze, of the space of the unconscious and of the transition from invisible to visible enlightening art's capacity of "healing". Her paintings and drawings are characterized by a dimension between the abstract and the figurative, obtained through fine brushmarks. Layers of color and shapes create an atmosphere that oscillates between darkness and light, inviting viewers to immerse themselves in an intimate and spiritual dimension.

Bracha's work is currently the subject of the exhibition Bracha's Notebooks at the Castello di Rivoli, Turin, on view through July 17, 2022, and additionally included in *Espressioni. The Proposition*, on view simultaneously at the Castello di Rivoli. Her work was recently included in the exhibition *Psychic Wounds: On Art & Trauma*, at The Warehouse, Dallas, 2021. Past solo exhibitions of Bracha's work include UB Anderson Gallery, University of Buffalo, New York, 2018, Silesian Museum, Katowice, 2017, the Museum of the City of St. Petersburg, Russia, 2013, the Musée des Beaux-Arts d'Angers, France, 2011, the Fundació Antoni Tàpies, Barcelona, 2010, Freud Museum, London, 2009, Museum of

Contemporary Art Kiasma, Helsinki, 2006, and The Drawing Center, New York, 2001, among others. Additionally, Bracha participated in the 2019 Kochi-Muziris Biennale, India, and the 14th Istanbul Biennial, *SALTWATER: A Theory of Thought Forms*, 2015. Her works are held in the permanent collections of Centre Pompidou, Paris, Castello di Rivoli, Turin, GAM, Turin, Museum of Angers, France, Israel Museum, Jerusalem, Tel Aviv Museum of Art and Haifa Museum of Art, Israel, Museum of Modern Art, Warsaw, Poland, among others. Bracha L. Ettinger is the author of numerous articles and books on art, psychoanalysis, aesthetics, and ethics including *Regard et Espace-de-bord matrixiels, La lettre volée*, 1999, *The Matrixial Borderspace (essays from 1994-1999)*, University of Minnesota Press, 2006, *Proto-Ética Matricial*, Gedisa, 2019, *And My Heart Wound-Space*, 14 Istanbul Biennial / Wild Pansy Press, University of Leeds, 2015, *Matrixial Subjectivity, Aesthetics, Ethics, Vol 1:1990-2000*, edited by Griselda Pollock, Palgrave Macmillan 2020.

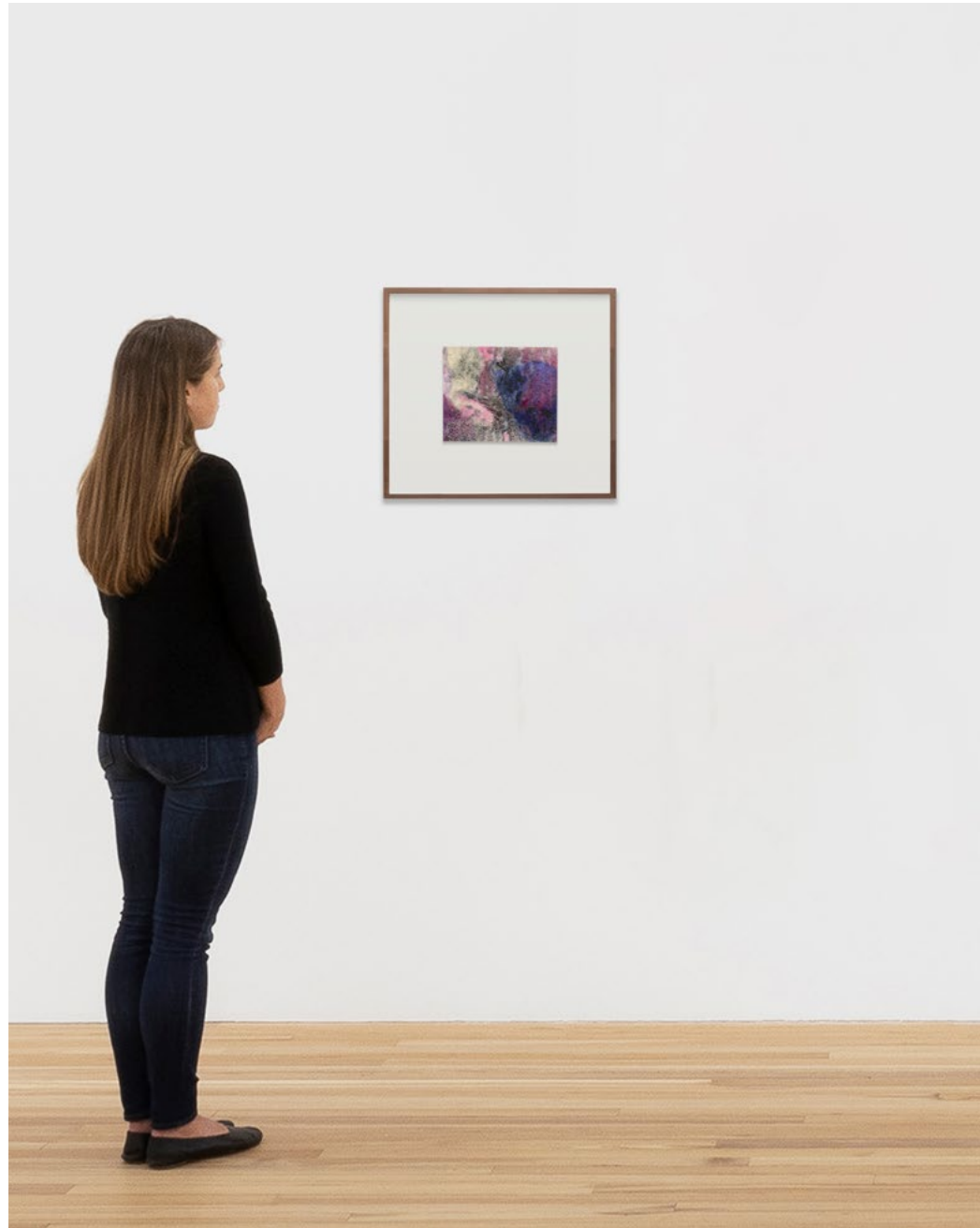


BRACHA L. ETTINGER  
*Eros – Pieta n. 3, 2019*

Oil on canvas  
9 7/8 x 9 7/8 inches (25 x 25  
cm.)  
(BRE22-003)



BRACHA L. ETTINGER  
*Eros - Pieta n. 3, 2019*



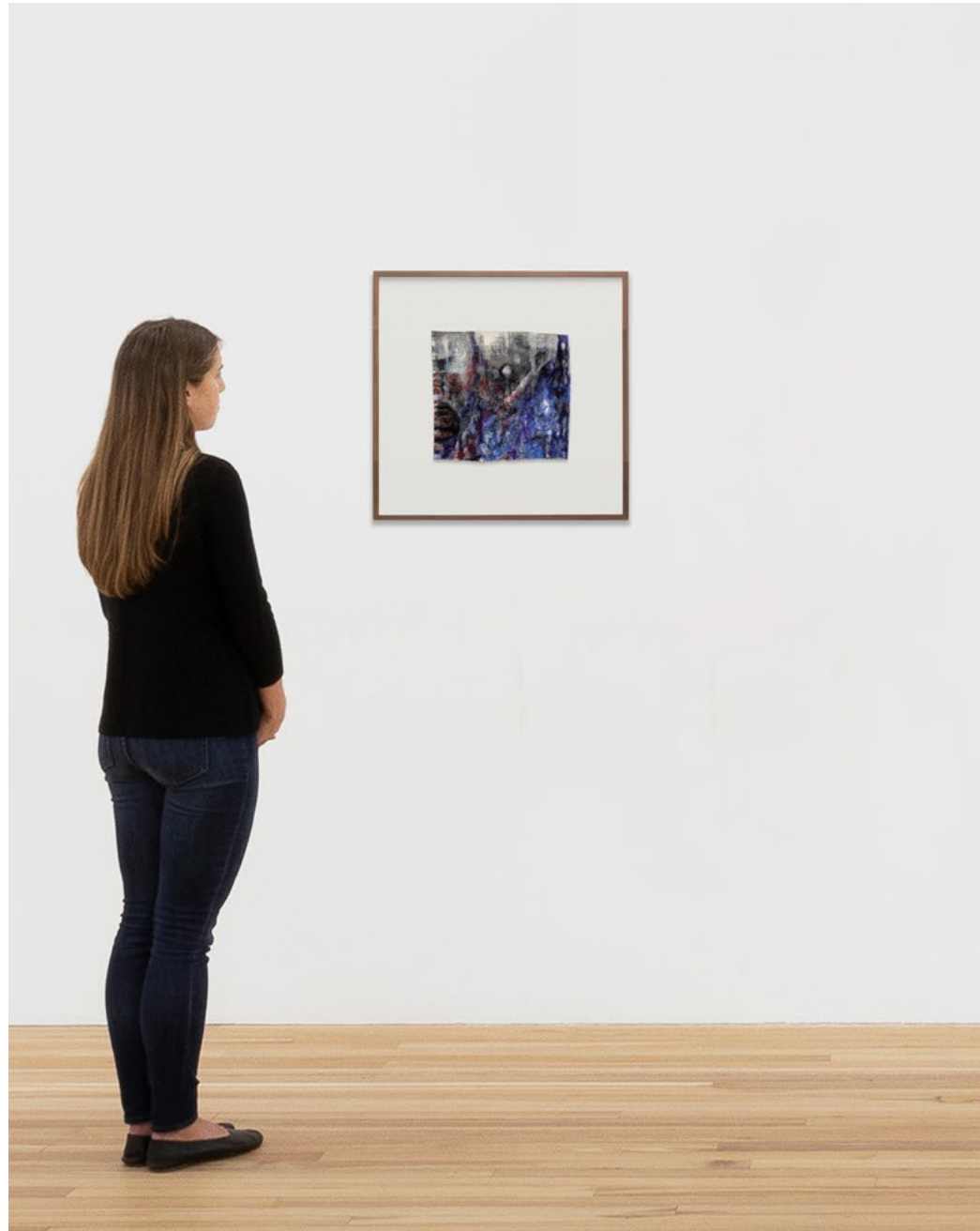
BRACHA L. ETTINGER  
*Eurydica - Lazaros*, 2011

India Ink, watercolor, carbon  
toner, photocopied pigment and  
ashes on paper  
7 7/8 x 9 7/8 inches (20 x 25  
cm.)  
(BRE22-007)



BRACHA L. ETTINGER  
*Eurydica - Lazaros*, 2011



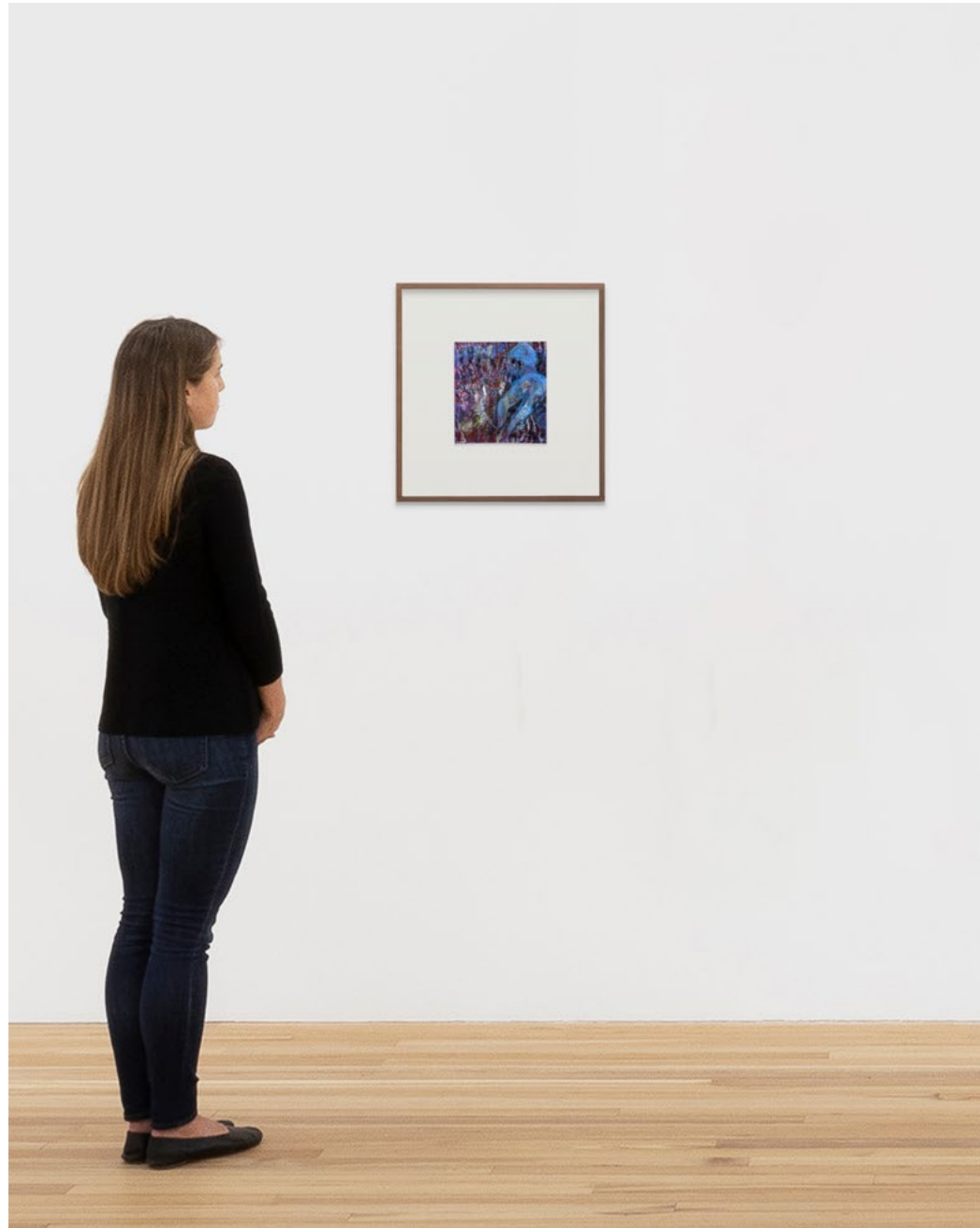


BRACHA L. ETTINGER  
*Annunciation B-P*, 2015-2019

India Ink, watercolor, carbon  
toner, photocopied pigment and  
ashes on paper  
11 1/4 x 11 3/4 inches (28.5 x  
30 cm.)  
(BRE22-012)



BRACHA L. ETTINGER  
*Annunciation B-P, 2015-2019*



BRACHA L. ETTINGER  
*Eurydica - Lazaros, 2019-2021*

India Ink, watercolor, carbon  
toner, photocopied pigment and  
ashes on paper  
8 5/8 x 7 7/8 inches (22 x 20  
cm.)  
(BRE22-009)



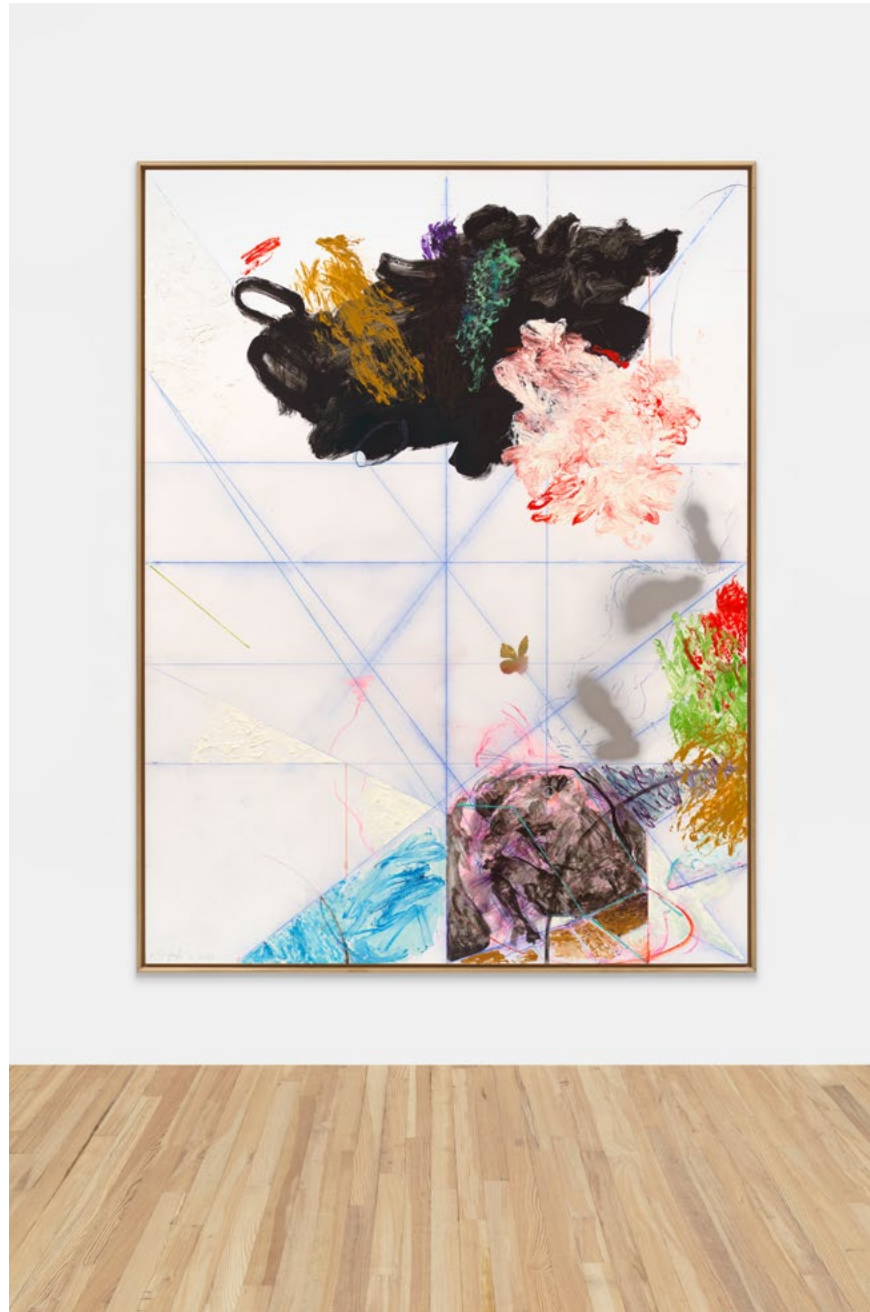
BRACHA L. ETTINGER  
*Eurydica - Lazaros, 2019-2021*

## 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 No. 1, 2021 (2.21.21),*  
2021

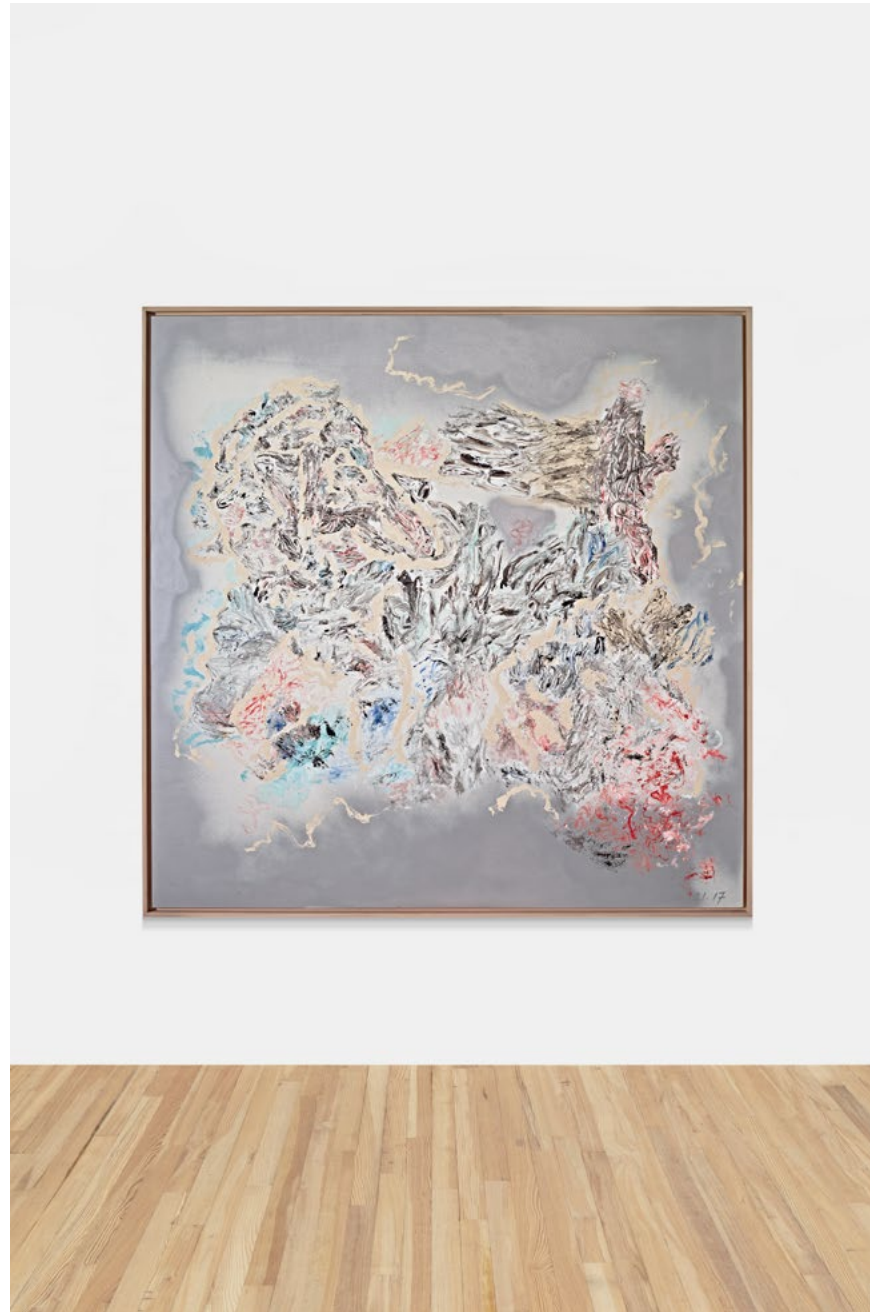
Signed lower left in graphite: c  
Oliver L Jackson, 2.21.21  
Oil-based paints, mixed media  
on panel  
97 x 74 inches (246.4 x 188  
cm.)  
(OJA21-050)



OLIVER LEE JACKSON  
*Painting No. 1, 2021 (2.21.21),*  
2021







OLIVER LEE JACKSON  
*No. 15, 2017 (12.21.17), 2017*

Signed in ink at bottom: c  
Oliver L Jackson; lower right:  
12.21.17  
Oil-based paints on panel  
72 x 72 inches (182.9 x 182.9  
cm.)  
(OJA21-045)



OLIVER LEE JACKSON  
*No. 15, 2017 (12.21.17), 2017*

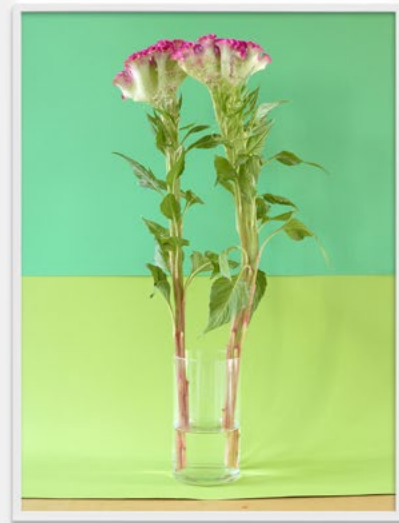


## ANNETTE KELM (B.1975 in Stuttgart, Germany)

Annette Kelm (born 1975 in Stuttgart, Germany) lives and works in Berlin. Themes of seeing and displaying, the constructed nature of images, as well as the disclosure of the circumstances of their production, run through Annette Kelm's work, in which documentary and staged images stand alongside one another. In her still lifes, portraits, landscape and architectural photographs, Kelm documents modern everyday culture and often uses object photography to do so. Removed from their original context and transferred to new constellations, their motifs evoke associations that reveal artistic, historical and socio-cultural references.

An exhibition of Kelm's work is on view at Kunsthalle Kiel through September 2022. Previous solo exhibitions of the artist's work have been presented at international institutions, including the Deutsche Bundesbank, Frankfurt am Main (2020); Museum Frieder Burda | Salon Berlin (2020); the Federal Foreign Office, Berlin (2019); the Fosun Foundation, Shanghai, the Peter and Irene Ludwig Foundation, Aachen, and the Kunsthalle Wien (2018); Kestnergesellschaft, Hannover (2017); Museum of Contemporary Art, Detroit (2016); VOX. Centre of Contemporary Image, Montréal (2016); Museum Haus Lange, Krefeld (2015); Kölnischer Kunstverein (2014); Bonner Kunstverein (2011); KW – Institute for Contemporary Art, Berlin (2009); Kunsthalle Zürich (2009); and Witte de With, Rotterdam (2008). In addition

to her participation in the 54th Venice Biennale (2011), Kelm's work has been part of numerous institutional group exhibitions, at MoMA, New York (2013); the Hammer Museum, Los Angeles, and Centro de la Imagen, Mexico City (2015); Van Abbemuseum, Eindhoven (2016); Dallas Museum of Art (2018); Museum für Moderne Kunst Wien (2019), MACRO Museum, Rome (2020); Staatsgalerie Stuttgart (2021); Weserburg, Bremen (2021) and Kunsthalle Hamburg and Kunstmuseum Solothurn (2022) Her work is included in the permanent collections of Tate Modern, London; the Museum of Modern Art, New York; the Centre Pompidou, Paris; Kunsthau Zürich, Switzerland; and the Guggenheim Museum, New York, among others.



ANNETTE KELM  
*Cockscomb (Dancing)*, 2021

Archival pigment print  
47 1/4 x 35 1/2 inches (120 x  
90.2 cm.)  
Edition of 6 plus 2 artist's  
proofs (#3/6)  
(ANK22-004.3)



ANNETTE KELM  
*Cockscomb (Dancing)*, 2021



ANNETTE KELM  
*Larkspur (Fan)*, 2021

Archival pigment print  
47 1/4 x 35 1/2 inches (120 x  
90.2 cm.)  
Edition of 6 plus 2 artist's  
proofs (#3/6)  
(ANK22-003.3)



ANNETTE KELM  
*Larkspur (Fan)*, 2021

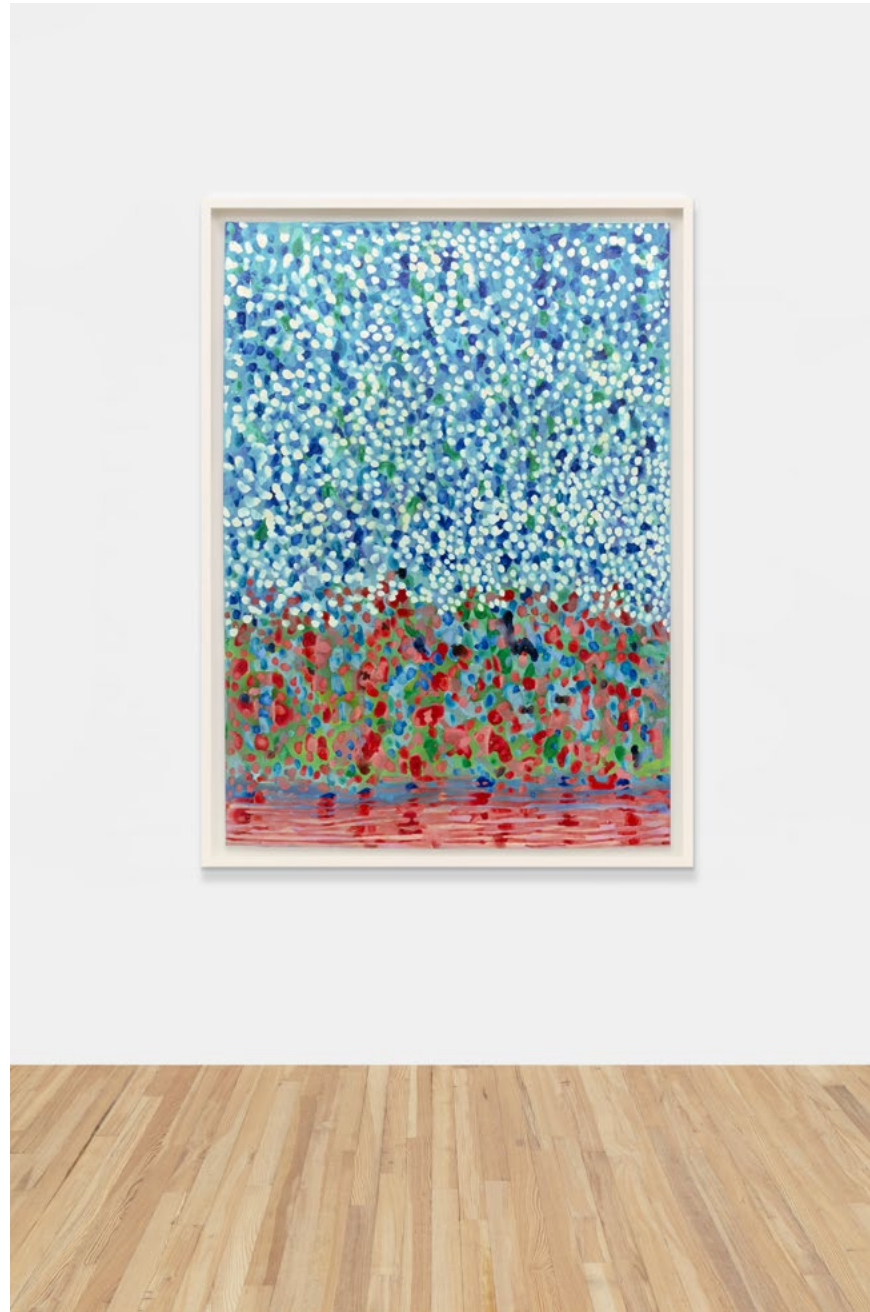


## MOSHEKWA LANGA (b. 1975, Bakenberg, South Africa)

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's work is currently included in the exhibition *A Clearing in The Forest* at Tate Modern London. In Fall 2021, Langa had his first exhibition with the gallery, *The Sweets of Sin*, which expanded on a project presented earlier that year as part of *Le Printemps de Septembre*, Toulouse, curated by Thierry Leviez. 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.

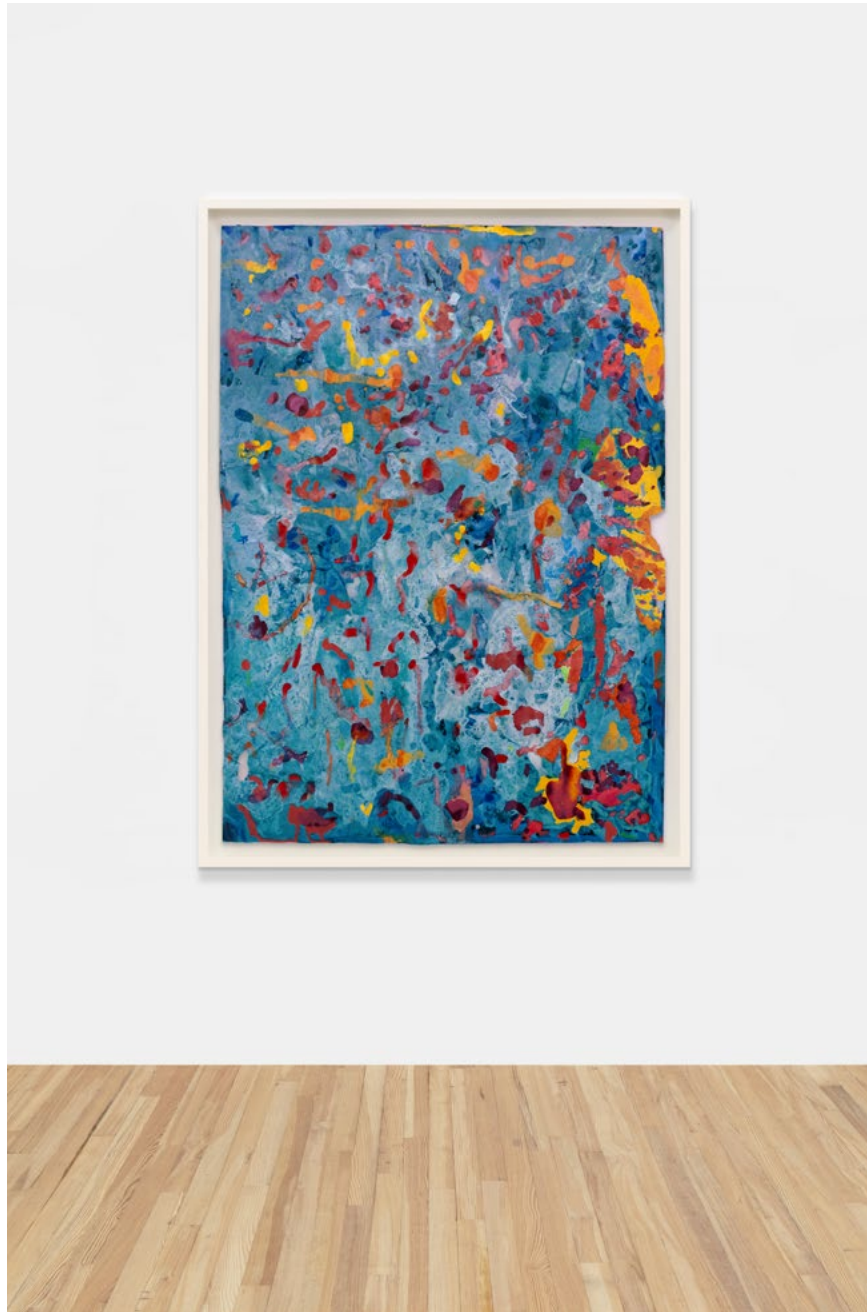


MOSHEKWA LANGA  
*To Be Titled*, 2018/2021

Mixed media on paper  
55 1/8 x 39 3/8 inches (140 x  
100 cm.)  
(ML21-084)



MOSHEKWA LANGA  
*To Be Titled, 2018/2021*



MOSHEKWA LANGA  
*To Be Titled, 2020/2021*

Mixed media on paper  
55 1/8 x 39 3/8 inches (140 x  
100 cm.)  
(ML21-074)



MOSHEKWA LANGA  
*To Be Titled*, 2020/2021

## BERTINA LOPES (b. 1924, Maputo, Mozambique)

Bertina Lopes was a Mozambican painter, sculptor, and activist whose work highlighted the social criticism and nationalistic fervor that influenced other Mozambican artists of her time. Born in Maputo, Lopes was the daughter of a Portuguese father and African mother. At an early age she left Mozambique to study in Lisbon where she was inspired by and engaged with the avantgarde painting of Portuguese Modernism as well as contemporary artistic international movements. After returning to Mozambique in 1953, cultural nationalism became a crucial influence both ideologically and artistically. Much of her body of work presents not only African iconography but also political events of the time. After a tumultuous and forced return to Europe, Lopes moved to Rome in 1963 where she remained for the rest of her life: during this period the subjects of African identity took on a new meaning, expressing an end to colonialism and a desire for independence.

Her works from 1970 until the late 1980s connote the grave economic and military problems of Mozambique's victory for independence as well as the subsequent civil war ending in 1992. From the late 1990s up to the 2000s, Lopes' work denotes a freedom of gestural abstract works and extraordinary colour, often with industrial paints. Bertina Lopes achieved significant cultural recognition and won numerous awards and prizes. Her artworks

are included in many private and public collections worldwide. In addition to her two participations in the Venice Biennale, major solo exhibitions include the FAO Global Headquarters (Rome) in 1996, the Italian Cultural Center in Jeddah (Saudi Arabia) in 1995, the National Museum of Modern Art of Baghdad in 1981, the Museo de Fundação Clouste Gulbenkian in Lisbon (Portugal) in 1972, twice at the National Museum Maputo (1982, 2012) as well as two major retrospectives in Rome (1986 and 2002).



BERTINA LOPES  
*Acrobazia 1 [Stunt 1]*, 1972

Mixed media on canvas  
Signed and dated lower right  
recto  
Signed, titled, and dated verso  
59 1/8 x 51 1/8 inches (150 x  
130 cm.)  
(BEL22-007)



BERTINA LOPES  
*Acrobazia 1 [Stunt 1]*, 1972



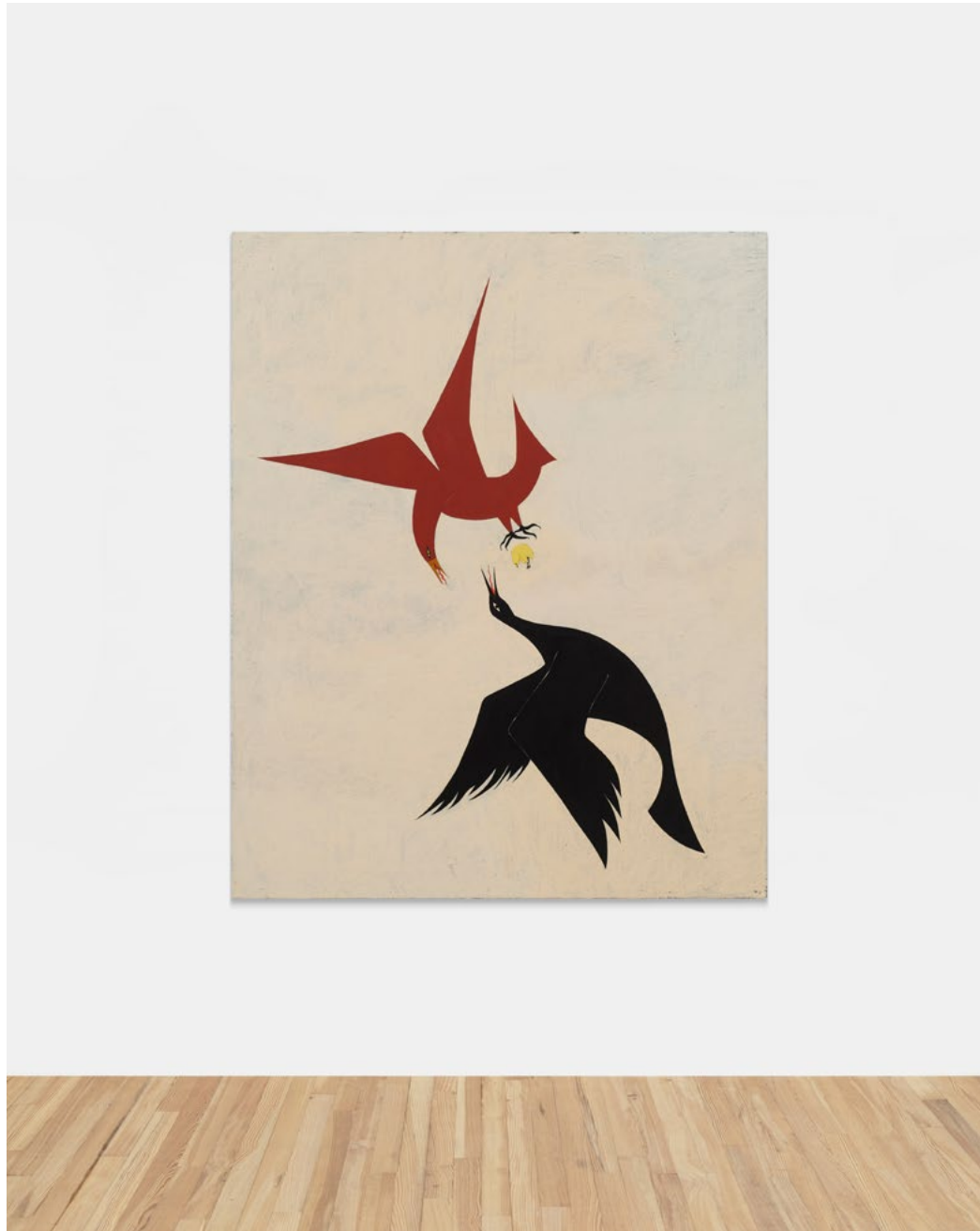


## CLARE ROJAS (b. 1976, Columbus, OH)

Rojas employs a deeply personal visual language in her work, alternating between dense figurative scenes, and minimal, abstract compositions. Rojas approaches both with a consistent, lyrical sensitivity as she interjects totemic references to her own life, seeking new ways to communicate narrative, playing on our instinctive desire to decode, and comprehend images. Drawing on her interest in languages shared throughout the natural world, particularly that of birds that are capable of recognizing human faces through geometric forms, Rojas looks to distill fleeting memories and experiences into concrete shapes. The resulting works are akin to a musical arrangement, mixing symbolic elements, formal decisions, as well as autobiographical allusions, to evoke life's cycles, from sickness to health, entrapment to freedom, and birth and re-birth.

Clare Rojas lives and works in Northern California. Later this year, Rojas will be included in a group exhibition at The Contemporary, Austin. In 2021, Rojas had a solo exhibition titled *Here We Go* at Jessica Silverman Gallery. Past solo exhibitions include *SOCO* Gallery, Charlotte, NC, Museum of Contemporary Art, Chicago, IKON Gallery, Birmingham, UK, Rose Art Museum, Brandeis University, Waltham, MA, Savannah College of Art and Design, Savannah, and CCA Wattis Institute for Contemporary Art, San Francisco, among others. Clare Rojas holds a BFA in printmaking

from Rhode Island School of Design and an MFA in painting from the School of the Art Institute of Chicago. She has been awarded grants and residencies from Artadia, Eureka Fellowship, Louis Comfort Tiffany Foundation, and the Headlands Center for the Art. Rojas' work is held in the permanent collections of MoMA, New York, SFMOMA, San Francisco, Hammer Museum, Los Angeles, Museo de Arte Contemporáneo de Castilla y León, Spain, San Jose Museum of Art, San Jose, Berkeley Art Museum, Berkeley, and the Smart Museum, University of Chicago, Chicago, among others.



CLARE ROJAS  
*Hawk stealing gosling while  
mother fights back, 2021*

Oil on linen  
70 x 56 inches (177.8 x 142.2  
cm.)  
(CLR22-002)



CLARE ROJAS  
*Hawk stealing gosling while  
mother fights back, 2021*



## 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  
*Asking for Colors, Marie's Gift,*  
Circa 2000

Mixed media on panel  
58 1/4 x 48 1/8 inches (148 x  
122 cm.)  
(RS21-154)



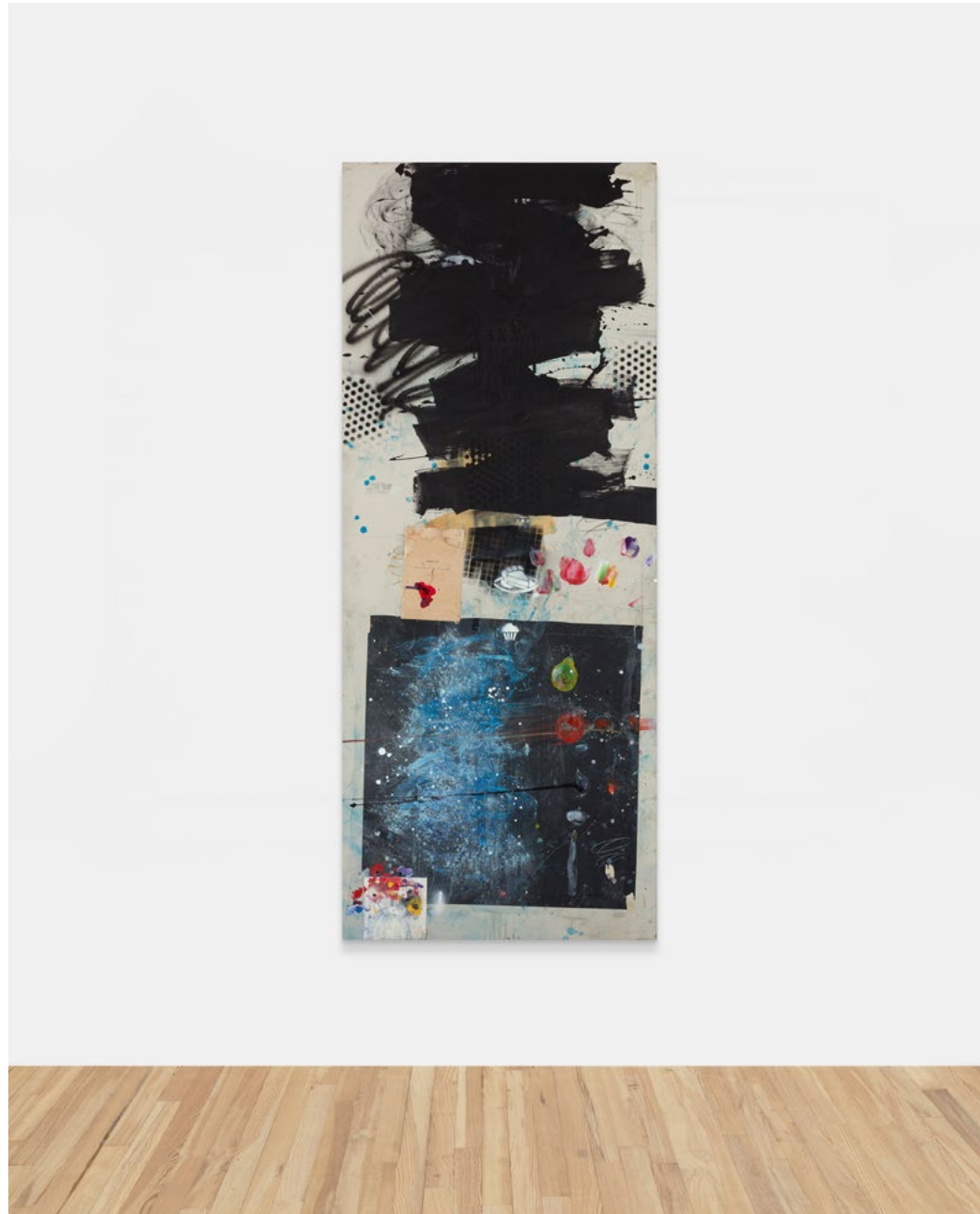
RAYMOND SAUNDERS  
*Asking for Colors, Marie's Gift,*  
*Circa*





校年姓毅





RAYMOND SAUNDERS  
*Untitled, Circa 2000*

Mixed media on panel  
80 1/4 x 32 5/8 inches (203.8 x  
82.9 cm.)  
(RS21-142)



RAYMOND SAUNDERS  
*Untitled, Circa 2000*



**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  
*Untitled, 2022*

Whale vertebrae fossil, minia-  
ture cast iron bathtub  
6 x 6 x 9 inches (15.2 x 15.2 x  
22.9 cm.)  
(MES22-008)



MICHEAL E. SMITH  
Untitled, 2022



MICHEAL E. SMITH  
Untitled, 2022

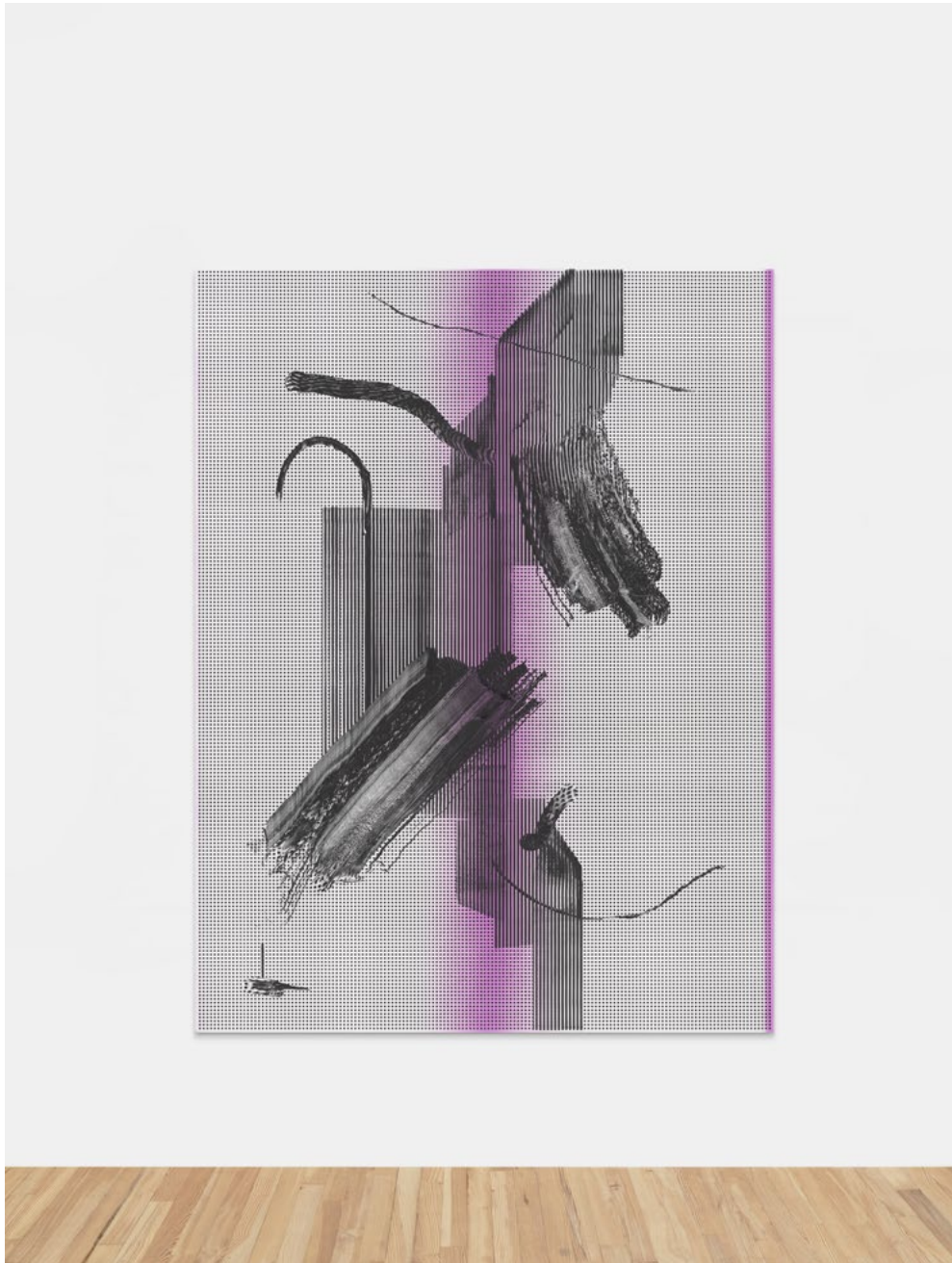


## CHEYNEY THOMPSON (b. 1975, Baton Rouge, Louisiana)

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.

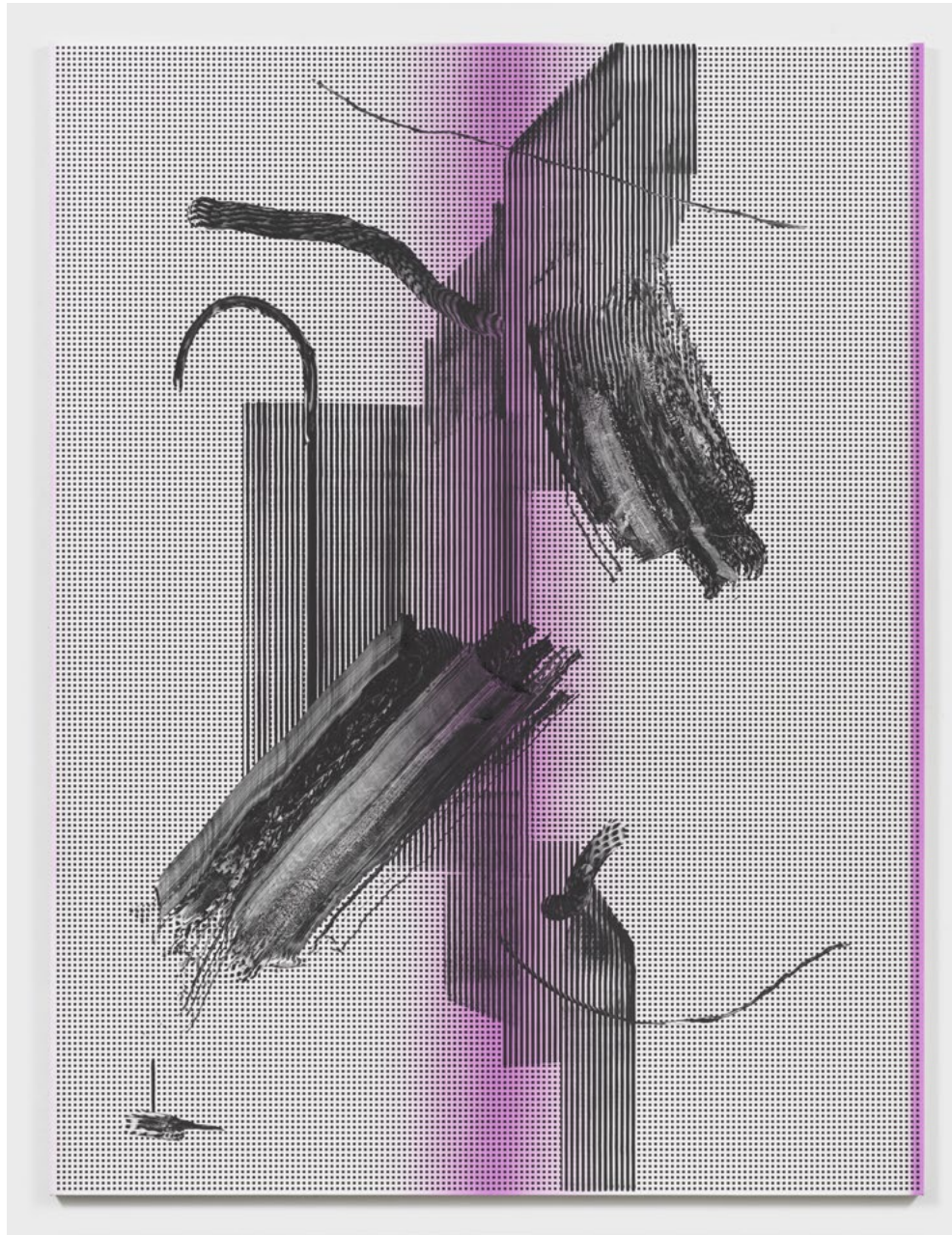
Cheyney Thompson's work was recently included in *Low Form. Imaginaries and Visions in the Age of Artificial Intelligence* at MAXXI, Rome, Italy, 2019) and in *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, at the Whitney Museum of American Art, New York, NY, USA (2019). In 2017, Thompson's 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, 10), 2022

Oil and acrylic on linen  
81 1/2 x 62 1/4 inches (207 x  
158.1 cm.)  
(CT22-018)



CHEYNEY THOMPSON  
*Displacement(32136, 10), 2022*



## PADRAIG TIMONEY (b. 1968, Derry, Ireland)

At the core of Pádraig Timoney's practice is an ongoing inquiry into the mechanics of image-making – each canvas represents its own investigation into the ways images are constructed, or reconstructed through painting. Resisting a singular style, Timoney's works are instead united in approach; each painting aims to seamlessly connect a chosen image with both material and process. Often inventing new processes as a result, the works function as an index or record of decisions made, while reveling in the shortcomings in the medium itself. By including the errors of translation and the faultiness of recognition, abstraction and figuration never seem too far apart, often appearing on the verge of collapsing into one another.

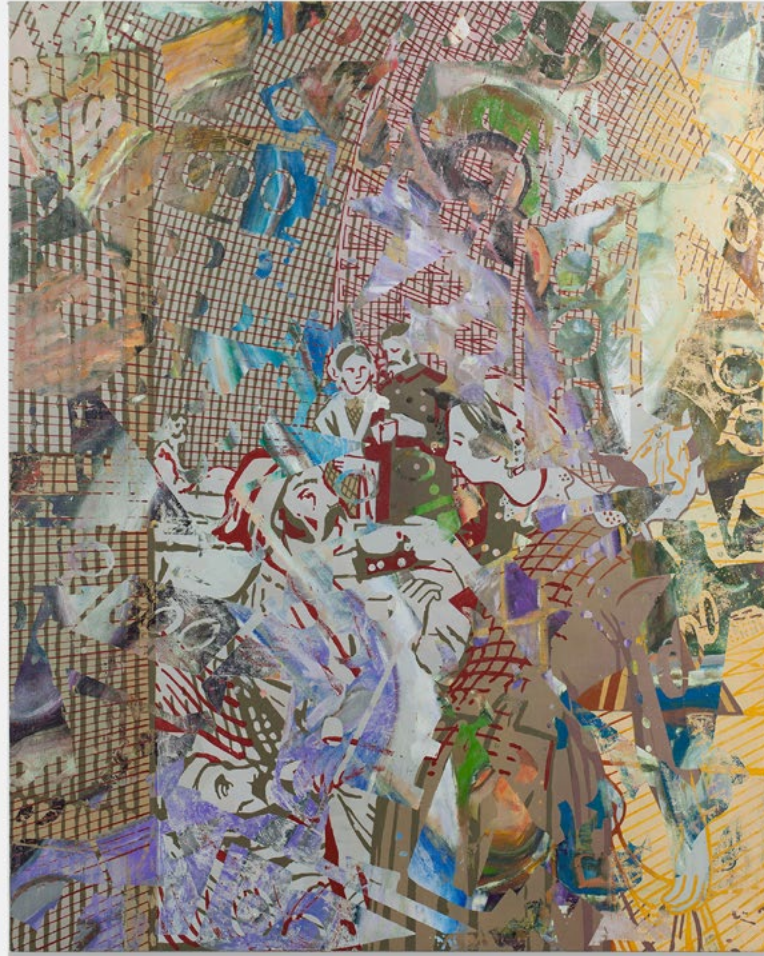
Pádraig Timoney (b. 1968, Derry, Ireland) lives and works in Berlin. Solo exhibitions of his work include *Meanwhile*, Farbvision, Berlin, 2021, Andrew Kreps Gallery, New York, 2019, *Lulu*, Mexico City, 2018, *There was a Study Done*, Cleopatra's, Brooklyn, 2017, *a lu tiempo de...*, curated by Alessandro Rabbotini, Museo Madre, Naples, 2014, and *Fontwell Helix Feely*, Raven Row, London, 2013, among others. Timoney has participated in numerous group exhibitions, which include *Markers*, David Zwirner, London, 2017, *The Painting Show*, Contemporary Art Centre, Vilnius, 2016, traveled to Limerick City Gallery of Art, Limerick, 2017, and *Collected by Thea Westreich Wagner and Ethan Wagner*, Centre Georges Pompidou, Paris, 2016. His work is included in the permanent collections of the Albright–Knox

Art Gallery, Buffalo, Centre Georges Pompidou, Paris, Museo Madre, Naples, the Arts Council England, and the Arts Council Ireland, among others.



PADRAIG TIMONEY  
*Crimea Tenner And Dreamers  
Through Legos*, 2022

Oil, acrylic and photographic  
developer on canvas  
44 1/8 x 35 3/8 inches (112.1 x  
89.9 cm.)  
(PT22-001)



PADRAIG TIMONEY  
*Crimea Tenner And Dreamers  
Through Legos*, 2022



PADRAIG TIMONEY  
*Crimea Tenner And Dreamers  
Through Legos*, 2022



## HAYLEY TOMPKINS (b. 1971, Leighton Buzzard, U.K.)

In her paintings and sculptures, Hayley Tompkins seeks to explore and expand paints' application as a transformative tool. Often modest in scale, Tompkins' energetic works are born from an experimental approach rooted in the navigation between intent and spontaneity. Soaked in paint, the works' surfaces remain unpredictable as they accrue swaths of fluorescent color, and layers of brushstrokes that develop from both free-form associations, and distilled calculated interventions. Fluctuating between sensual, organic marks, and those that are angular, repetitive, and orderly, Tompkins employs these conflicting languages of mark-making to create images that are both serious and playful - the product of multiple acts of insertion, deletion, and transformation. The resulting images provoke our inherent desire to rationalize images, but firmly defy categorization, encouraging the viewer to engage with the works on their own terms, with feeling rather than reason, and as both an image and an object.

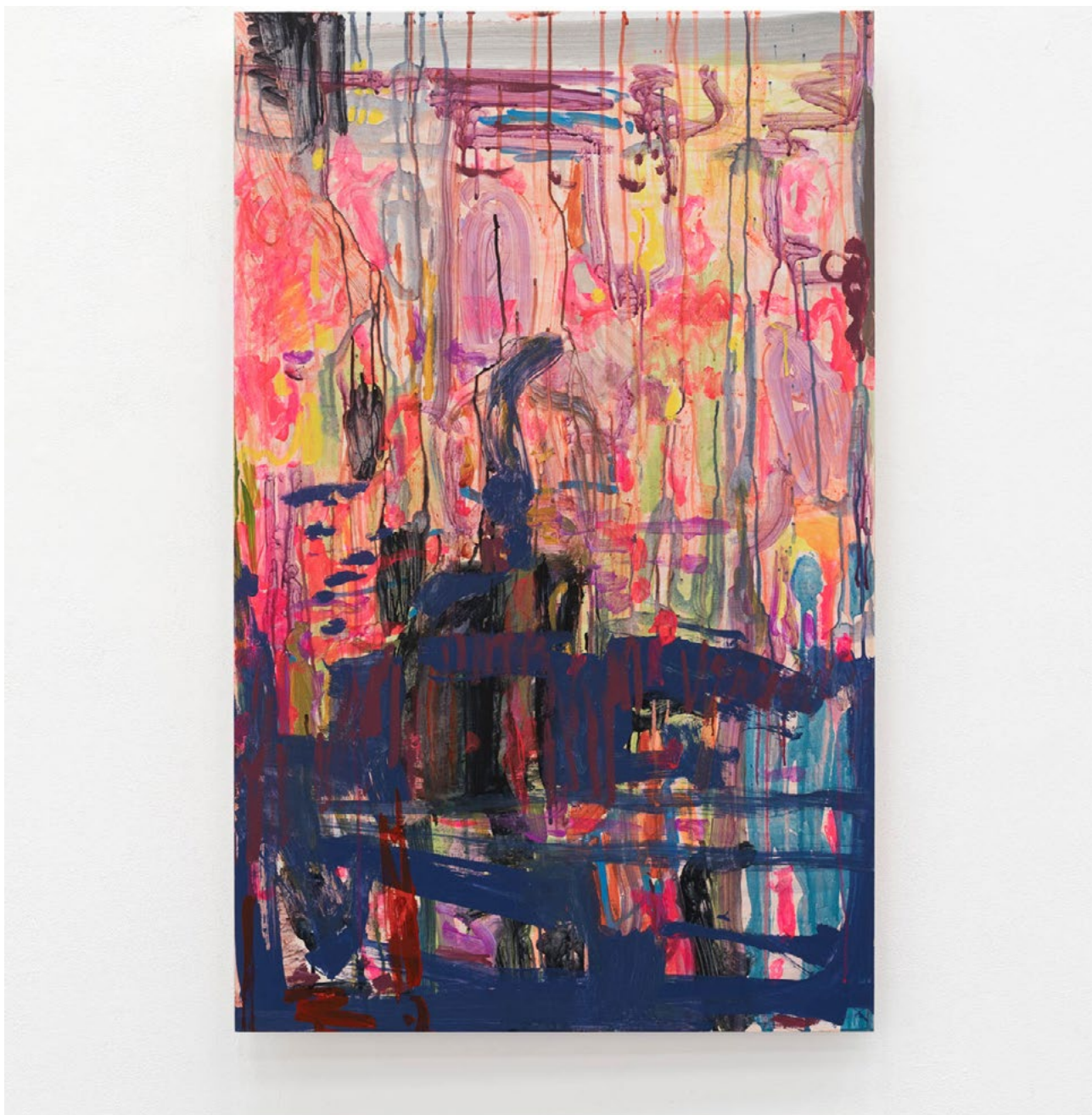
Tompkins (b. Born 1971, Leighton Buzzard) lives and works in Glasgow. Her work is currently included in the exhibition *Breaking the Mould: Sculpture by Women since 1945*, which originated at Longside Gallery, Yorkshire Sculpture Park, UK, 2021, and traveled to Djanogly Gallery, University of Nottingham, UK, 2021-2022. Solo exhibitions of Tompkins work include *After a Long Sleep, It Woke Up*, The Modern Institute, Glasgow, *Bag of rainbow*, Recent Activity, Birmingham, 2019, *Stick crystals to paintings*, Bonner Kunstverein,

Bonn, 2018, *Lulu*, Mexico City, 2016, Aspen Art Museum, Aspen, 2013, and *Currents*, Studio Voltaire, London, 2011, among others. Additionally, Tompkins participated in *Termite Tapeworm Fungus Moss*, Intermedia Gallery, CCA, Glasgow as part of *Glasgow International 2021*, *Drawing Biennial 2019*, *Drawing Room*, London, *Scotland + Venice 2013: Sworn / Campbell / Tompkins*, *Collateral Event of the 55th International Art Exhibition – Venice Biennale*, Palazzo Pisani, Venice, and *The Imminence of Poetics*, the 2012 Sao Paolo Biennale, Sao Paolo.



HAYLEY TOMPKINS  
*Second Wave*, 2022

Acrylic on gesso board  
39 3/8 x 24 3/4 inches (100 x  
63 cm.)  
(HT22-025)



HAYLEY TOMPKINS  
*Second Wave*, 2022

**FREDRIK VÆRSLEV**  
(b. 1979, Moss, Norway)

Fredrik Vørslev's work navigates between different painterly traditions, and demonstrates the possibilities and relevance of the medium today. He treats his paintings as objects, often created through more or less laborious, serial, or deterministic processes where time itself, as well as various external factors, become active cocreators in the making of the work. In several series, he has left his paintings outdoors for long periods of time, allowing the weather and external wear to complete the work. Other works employ apparently clichéd techniques, motifs, or art-historical quotations (i.e., dripping and splattering).

Fredrik Vørslev lives and works in Drammen and Vestfossen, Norway. In 2022, Vørslev's work will be the subject of a solo exhibition at Frac Bretagne, Rennes, France. In 2018, the Astrup Fearnley Museet, Oslo, presented a survey exhibition of his work titled Fredrik Vørslev, As I Imagine Him. Other past solo exhibitions include Städtische Galerie Delmenhorst, Delmenhorst, Germany, 2019, Kunstnerforbundet, Oslo, 2019, TAN LINES, Kunst Halle Sankt Gallen, St. Gallen, Switzerland, 2017, travelled to Bonner Kunstverein, Bonn, Germany, 2018, and Fondazione Giuliani, Rome, 2018, All Around Amateur, Bergen Kunsthall, Bergen, Norway, 2016, travelled to Le Consortium, Dijon, France, 2016, Museo Marino Marini, Florence, 2015, CAC – Passerelle, Brest, France, 2015, and The Power Station, Dallas, 2014, among others. Vørslev is held in the permanent

collections of Astrup Fearnley Musset, Oslo, Centre Pompidou, Paris, Institute of Contemporary Art, Miami, Le Consortium, Dijon, France, Malmö Konstmuseum, Malmö, Sweden, Moderna Museet, Stockholm, Sweden, and Nasjonalmuseet, Oslo, among others.

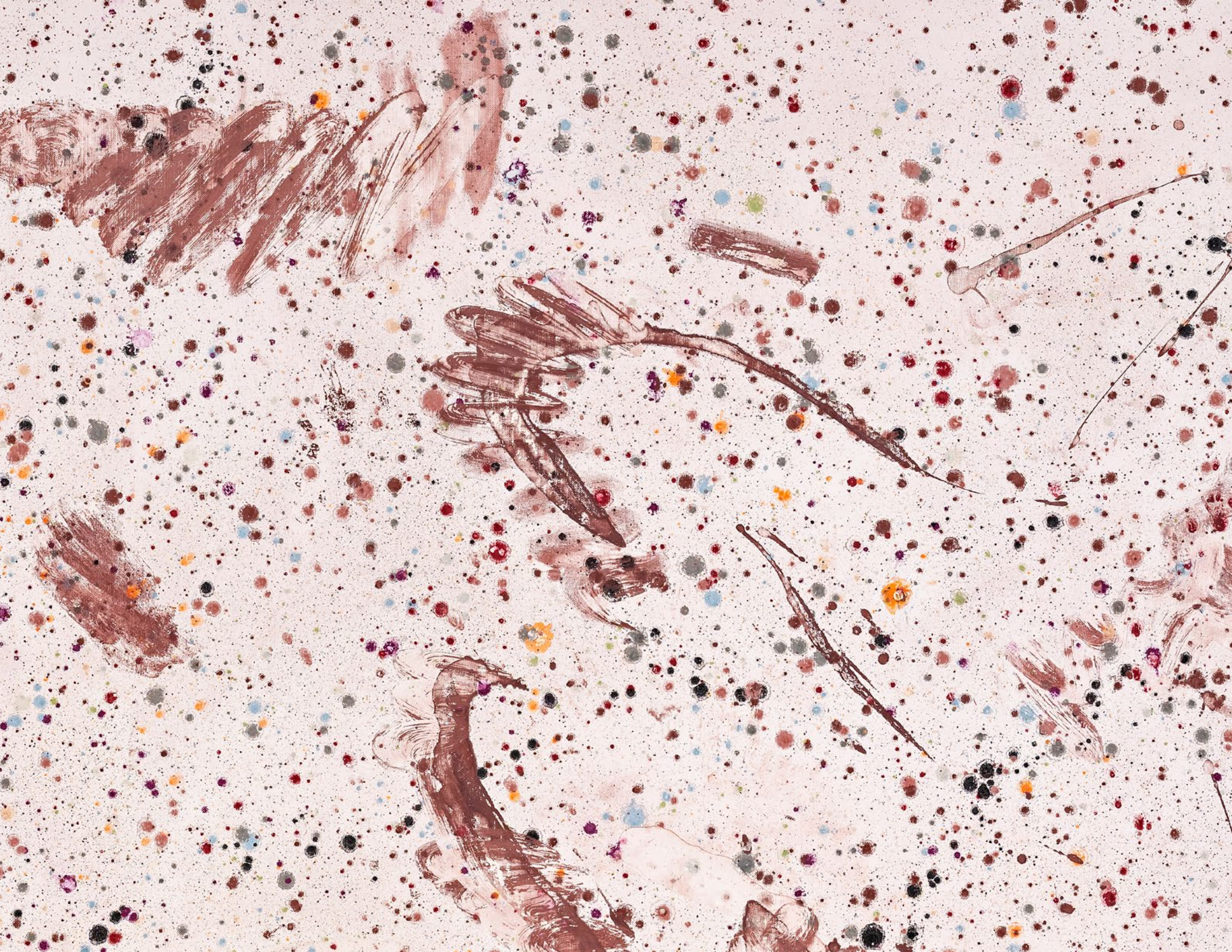


FREDRIK VAERSLEV  
*Untitled, 2022*

Spray paint, turpentine and  
gesso on linen canvas / wooden  
stretcher  
78 3/4 x 61 1/8 inches (200 x  
155 cm.)  
(FV22-002)



FREDRIK VAERSLEV  
*Untitled, 2022*



**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  
Venus of Cream, 2020

Bronze  
82 5/8 x 31 1/8 inches (210 x  
79 cm.)  
Edition 3 of 3 plus 1 artist's  
proof (#3/3)  
(EV21-002.3)

Exhibition History:  
Nottingham Contemporary,  
2021







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.

Andrew Kreps  
Gallery

HE XIANGYU  
*Palate Wonder 24-1, 2021*

Pencil, colored pencil, oil colored pencil, crayon, water color, acid-free oil-based marker, Japanese ink on paper  
24 Parts: 30 3/4 x 22 7/8 inches (78 x 58 cm.) each; installed: 122 7/8 x 137 1/8 inches (312 x 348 cm.)  
(HX22-001)

He Xiangyu's work *Palate Wonder* belongs to his ongoing series *Palate Project*, which was started in 2012 after He lived briefly in the US, 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. Identifiable anatomical structures dissolve and re-emerge, eventually evolving into color fields with only the slightest hints of form. Based on a seemingly obvious premise, *Palate Project* reveals in a Cartesian split of mind and body, illustrating that, in spite of proximity to subject, art remains the annotation to a lost referent.





HE XIANGYU  
Palate Wonder 24-1, 2021







Andrew Kreps  
Gallery

HE XIANGYU  
*Study of Elephant, 2021*

Stainless steel  
13 1/4 x 6 3/4 x 14 3/8 inches  
(33.5 x 17 x 36.5 cm.)  
Edition of 8 plus 3 artist's  
proofs (AP 3/3)  
(HX22-004)

He Xiangyu's sculpture *Study of Elephant* draws on the animal's complex and layered significance within Chinese culture, and relates to his new monumental sculpture *Elephant* to be included in the exhibition of the finalists of the 4th edition of the Mario Merz Prize, Turin. Imposing in stature and form, with the potential to enact violence, the elephant's depiction as a solemn and docile creature implies the taming of its power by an outside force. These dynamics find commonalities with human morality, where the individual ego frequently is controlled for the greater good of civilization. The distinctive outline of *Elephant* derives from ancient Buddhism sculptures in today's Gansu Province, China; notably, the Beishiku Temple and Nanshiku Temple, which were originally built between the 6-7th century and later restored during the Song Dynasty. However, the ears of the elephant are shaped in the manner of Han Dynasty's sculptures; therefore, *Elephant* references images from different historical periods. Each of the representations reflect its own reference from models and sometimes imagination.





HE XIANGYU  
*Study of Elephant, 2021*