

Andrew Kreps  
Gallery

22 Cortlandt Alley,  
New York, NY 10013

Tue–Sat, 10 am–6 pm  
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Andrew Kreps Gallery at  
Frieze New York

Andrew Kreps  
Gallery

Andrew Kreps Gallery at Frieze New York 2022

Booth D1

May 20 - May 22

VIP Preview: May 18 - 19

*Works by:*

Uri Aran, Darren Bader, Ernie Barnes, Michael Dean, Roe Ethridge,  
Bendt Eyckermans, Oliver Lee Jackson, Corita Kent, Moshekwa Langa,  
Clare Rojas, Raymond Saunders, Cheyney Thompson,  
Hayley Tompkins, and Erika Verzutti

**URI ARAN**  
**(b. 1977, Jerusalem)**  
**Lives and works in New York.**

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  
*To be titled*, 2022

Oil, acrylic, wax and  
mixed media on  
MDO  
14 1/2 x 12 inches  
(36.8 x 30.5 cm.)  
(UA22-001)



URI ARAN  
*To be titled, 2022*



**DARREN BADER**  
**(b. 1978, Bridgeport, CT)**  
**Lives and works in New York.**

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  
*Mundial #4*

Neon  
Height: 44 inches  
(111.8 cm.)  
Edition of 2  
(DB22-001)





DARREN BADER  
*Mundial #4*



DARREN BADER  
*Mundial #4*

## ERNIE BARNES

(b. 1938, Durham, NC, d. 2009, Los Angeles, CA)

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. By the 1970s, Barnes would rise to national prominence as his works were featured in the television show *Good Times*. His seminal 1976 painting *The Sugar Shack*, a version of which is included in the exhibition, was chosen by Marvin Gaye as the cover of his album *I Want You*, from the same year. Painted

from Barnes' memory, the work is richly layered, with its dense composition filled with revelers and dancers exaggerated in their movements and form, creating an exuberant depiction of Black life.

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  
*Study for the assist, 1987*

Acrylic wash on paper  
36 x 22 inches (91.4 x 55.9  
cm.)  
(EB21-077)



ERNIE BARNES  
*Study for the assist, 1987*

**ROE ETHRIDGE**  
**(b. 1969, Miami)**  
**Live and works in New York.**

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  
*Balloon Time with Kodak  
Tulips, 2022*

Dye sublimation print on  
aluminum  
49 1/2 x 33 inches (125.7 x  
83.8 cm.)  
Edition of 5 plus 2 artist's  
proofs (#1/5)  
(RE22-002.1)



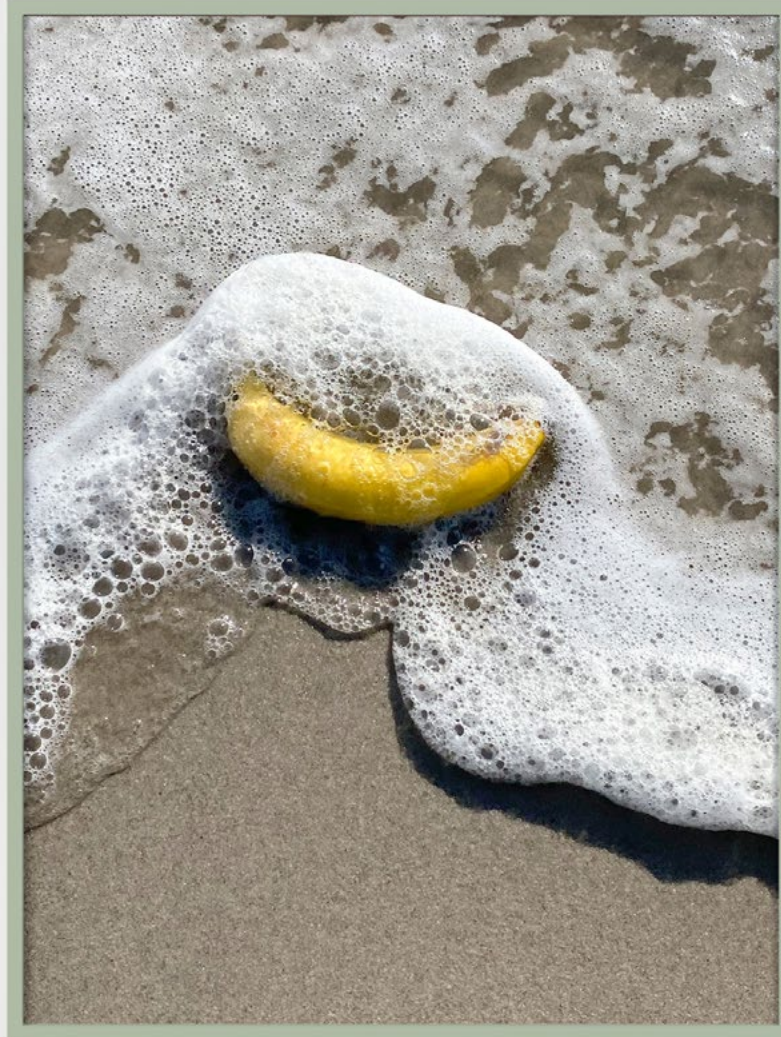
ROE ETHRIDGE  
*Balloon Time with Kodak  
Tulips, 2022*





ROE ETHRIDGE  
*Banana on the Beach*, 2022

Dye sublimation print on  
aluminum  
32 x 24 inches (81.3 x 61 cm.)  
Edition of 5 plus 2 artist's  
proofs (#1/5)  
(RE22-003.1)



ROE ETHRIDGE  
*Banana on the Beach*, 2022

## Bendt Eyckermans (b. 1994, Belgium) Live and works in Antwerp

In his paintings, Eyckermans employs cinematic lighting and highly mediated imagery to suggest narratives that extend beyond the works' borders. Drawing on his own life and experiences, he builds his paintings from composite sketches, allowing for various spatial distortions to accumulate as he works. Throughout his compositions, Eyckermans interjects historical references, including those to the sculptural practices of his father and grandfather, who previously used the studio in which he works. Combining these references with traces of contemporary life, the works suggest that modernity and historicity can exist as part of the same continuum, and build on one another to create new visual languages.

Bendt Eyckermans (b. 1994) lives and works in Antwerp. In fall 2022, Eyckermans' work will be the subject of a solo exhibition at TANK, Shanghai. Additionally, his work was included in the group exhibitions *Lipstick and Gas Masks*, M HKA, Antwerp, 2021, and *Fifteen Painters*, Andrew Kreps Gallery, New York, 2021. 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. Eyckermans' work is held in the permanent collection of M HKA, Antwerp.

Eyckerman's exhibition, *An Introcosm*, is on view at 22 Cortlandt Alley through June 18.



Bendt Eyckermans  
*The wounded man*, 2021

Oil and ink on linen  
83 1/2 x 69 1/4 inches (212 x  
176 cm.)  
(BEE22-013)



Bendt Eyckermans  
*The wounded man*, 2021



Bendt Eyckermans  
*Portable strongbox*, 2021

Oil on paper  
56 1/2 x 48 3/8 x 2 inches  
(143.5 x 123 x 5 cm.) framed  
(BEE22-015)



Bendt Eyckermans  
*Portable strongbox*, 2021



Bendt Eyckermans  
*Portable strongbox*, 2021  
(detail)

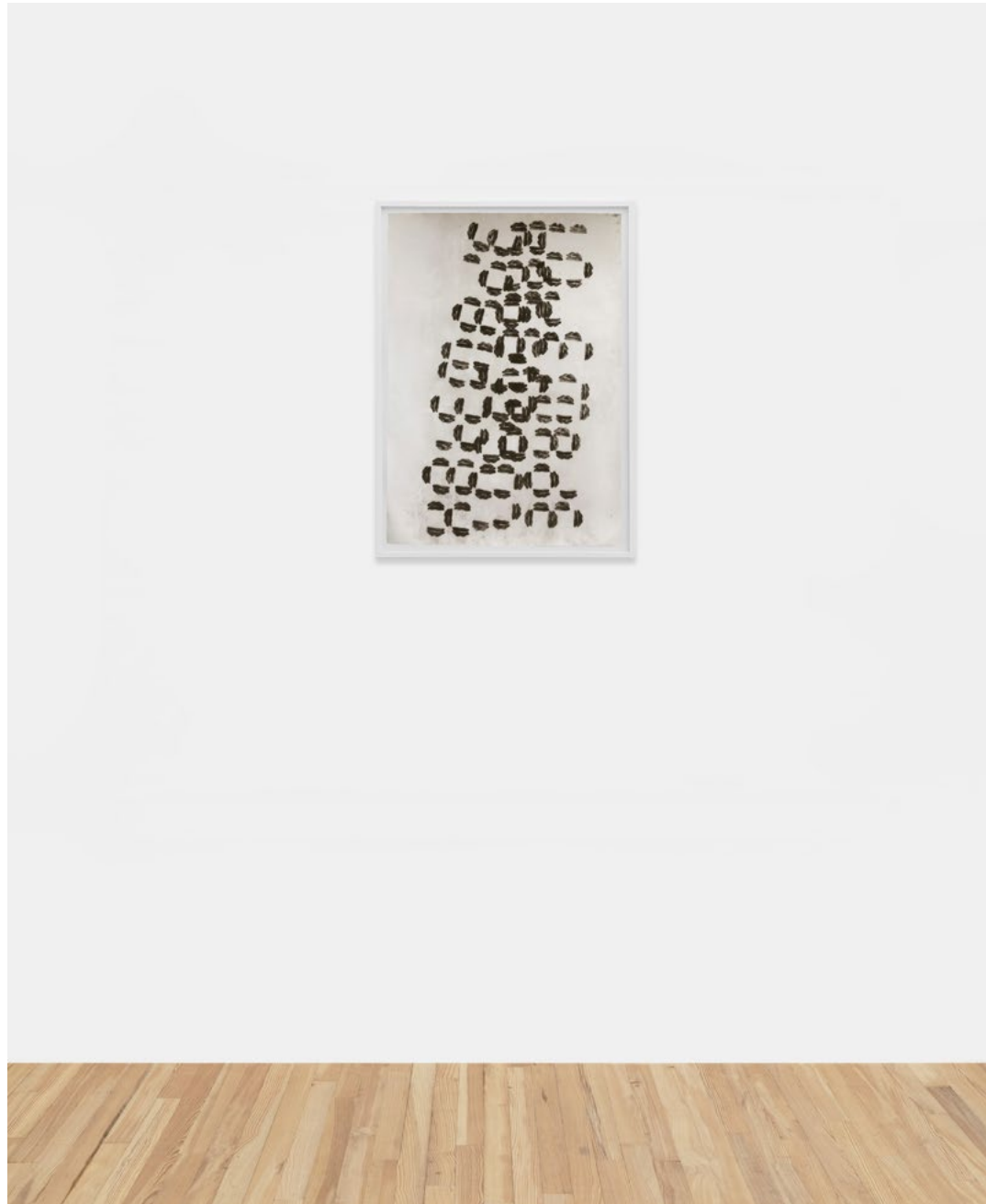


**MICHAEL DEAN**  
**(b. 1977, Newcastle Upon Tyne, U.K.)**  
**Live and works in London.**

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.

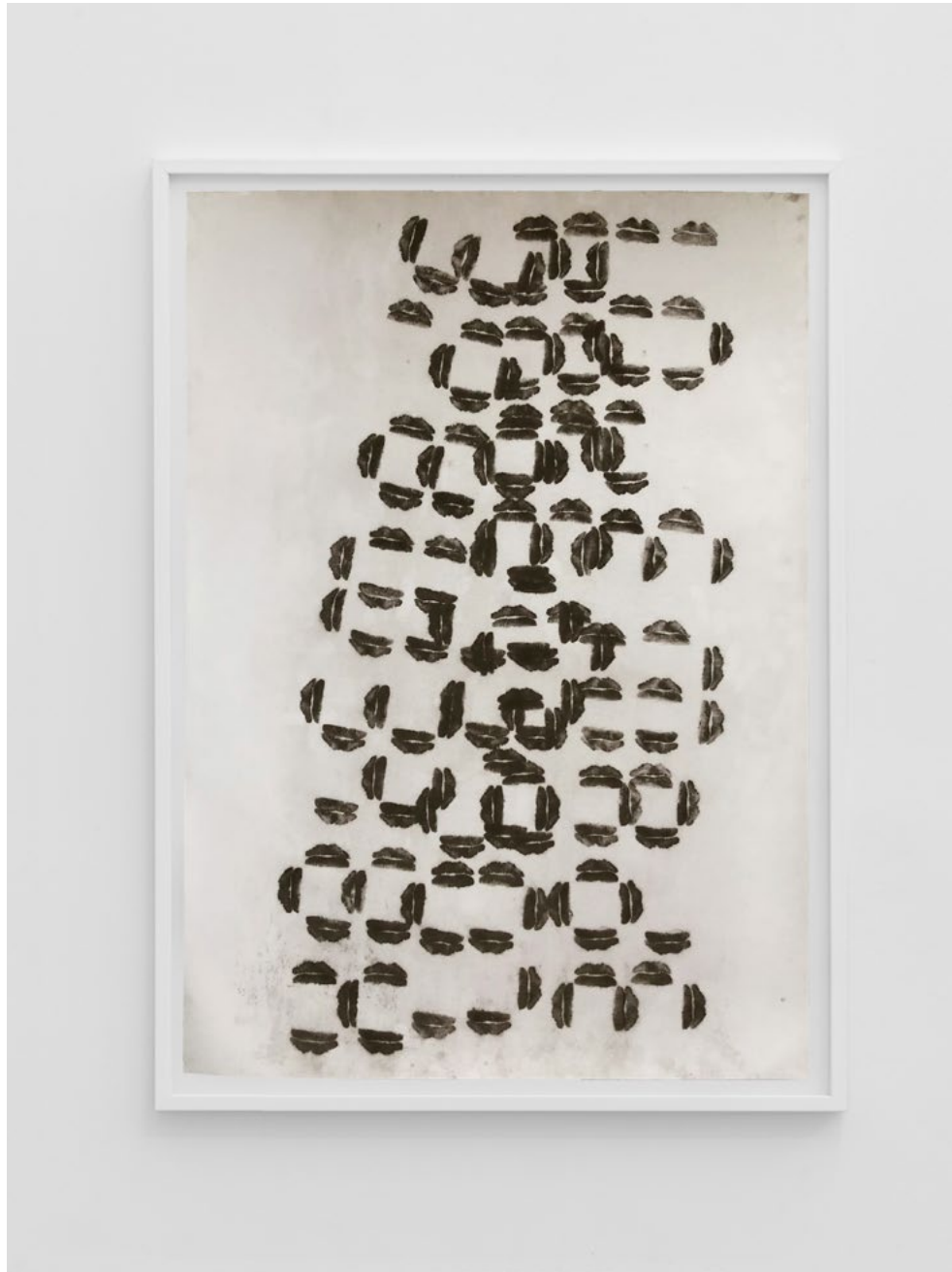
Michael Dean (b. 1977, Newcastle Upon Tyne, U.K.) lives and works in London. Past solo exhibitions include *Kiss Emitting Die Odes*, Progetto, Lecce, 2020, *Tu texto aquí*, Museo Rufino Tamayo, Mexico City, 2019, *Michael Dean: Laughing for Crying*, St Carthage Hall, Lismore Castle Arts, Lismore, Ireland, 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  
*Unfuckintitled (Hate  
made Love cry/Love  
made Hate cry)*, 2021

Lipstick, extra virgin  
olive oil, and cement  
on paper  
33 1/8 x 23 3/8  
inches (84.1 x 59.4  
cm.)  
(MD21-022)



MICHAEL DEAN  
*Unfuckintitled (Hate  
made Love cry/Love  
made Hate cry)*, 2021



MICHAEL DEAN  
*Unfuckintitled*, 2021

Lipstick, extra virgin  
olive oil, and cement  
on paper  
33 1/8 x 23 3/8  
inches (84.1 x 59.4  
cm.)  
(MD21-019)

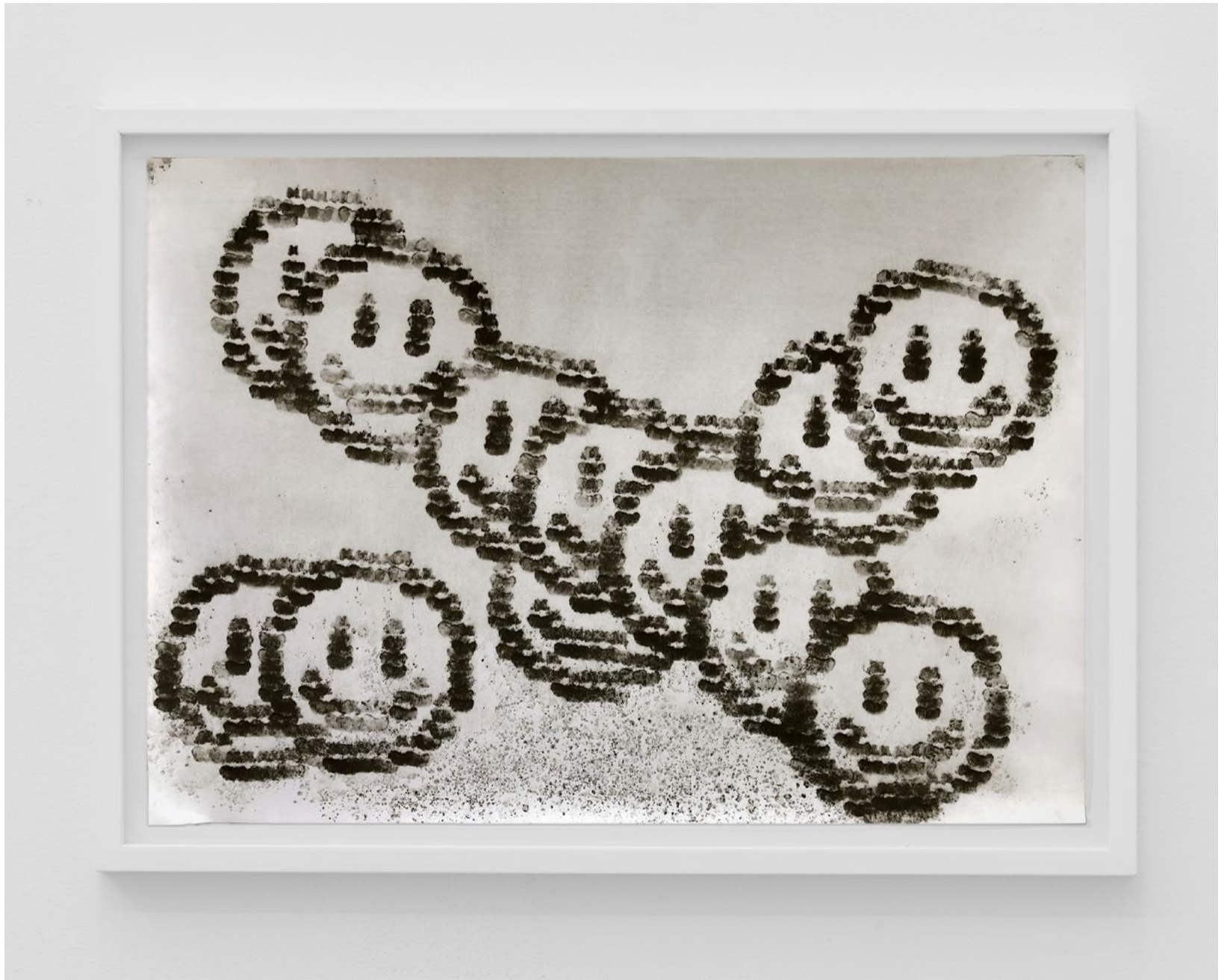


MICHAEL DEAN  
*Unfuckingtitled*, 2021



MICHAEL DEAN  
*Unfuckintitled (x)*,  
2021

Lipstick, extra virgin  
olive oil, and cement on  
paper  
23 3/8 x 33 1/8 inches  
(59.4 x 84.1 cm.)  
(MD21-024)



MICHAEL DEAN  
*Unfuckintitled (x)*, 2021

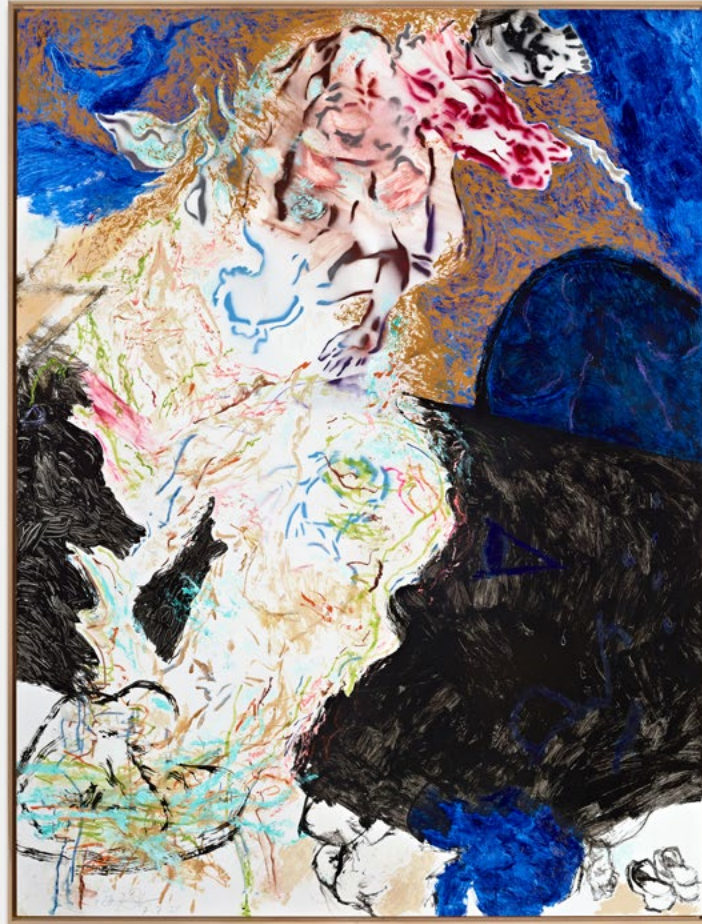
**OLIVER LEE JACKSON**  
**(b. 1935, St. Louis, MO)**  
**Lives and works in Oakland, CA**

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  
*No. 2, 2020 (7.7.20), 2020*

Oil-based enamel, artist oil  
paints, chalk, fixative on  
gessoed panel  
97 x 74 inches (246.4 x 188  
cm.)  
(OJA21-181)



OLIVER LEE JACKSON  
*No. 2 2020 (7.7.20)*, 2020



7.7.20

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

Corita Kent (1918–1986) 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's work is held in the collections of the Museum of Modern Art, NY; Whitney Museum of American Art, New York, NY; Brooklyn Museum, Brooklyn; Hammer Museum, Los Angeles; Los Angeles County Museum of Art, Los Angeles, CA; SFMOMA, San Francisco, CA; National Gallery of Art, Washington DC; Ludwig Museum, Cologne; Victoria and Albert Museum, London, England; mumok, Vienna; Centre Pompidou, Paris; Frac Ile-de-France, Paris; Art Gallery of New South Wales, Sydney, among others. Notable exhibitions include: *Corita Kent: Get With The Action*, Ditchling Museum of Art+Craft, Ditchling, England (2019); *Corita Kent and the Language of Pop*, Harvard Art Museums, Cambridge, MA (2015); *Someday is Now*, Tang Museum, Saratoga Springs, NY (2013); *People Like Us: Prints from the 1960s by Sister Corita*, Museum Ludwig, Cologne, Germany (2007).



CORITA KENT  
*so soft*, 1971

Screenprint  
23 x 23 in  
(58.4 x 58.4 cm)  
Edition of 200  
(CK20-016.A)

Transcribed Text:  
There is no object so soft  
but it makes a hub for the  
wheeled universe. - Whitman



CORITA KENT  
*so soft*, 1971



CORITA KENT  
*the day - shell writing #1,*  
1976

Screenprint  
22 x 22 in  
(55.9 x 55.9 cm)  
Edition of 200  
(CK20-009.A)

Transcribed Text:  
today is the day of your  
life.



CORITA KENT  
*the day - shell writing #1,*  
1976

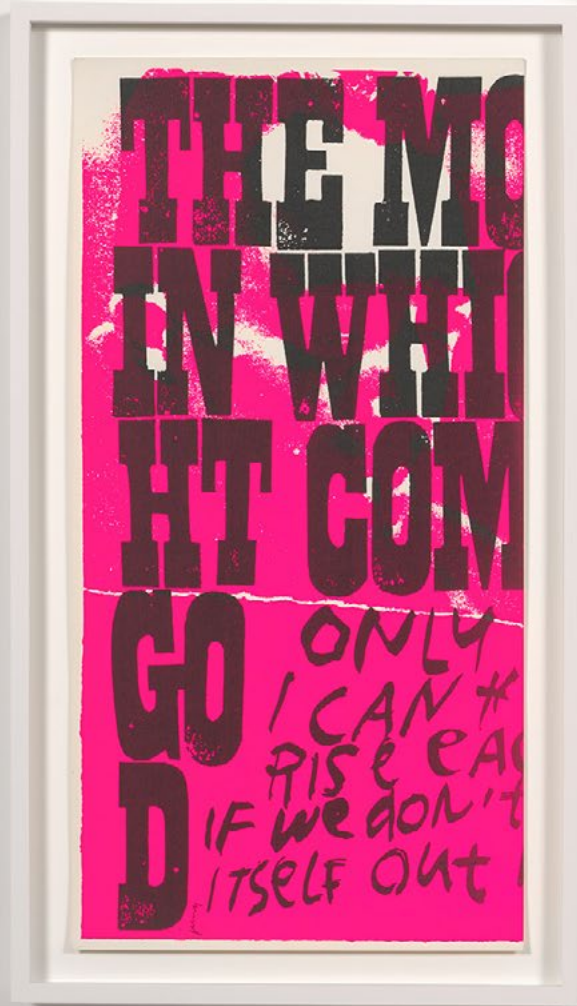




CORITA KENT  
*only you and i (two parts)*,  
1969

Signed on right panel  
Screenprint  
left panel: 23 x 11 3/4  
inches (58.4 x 29.8 cm.);  
right panel: 23 x 11 1/2  
inches (58.4 x 29.2 cm.);  
framed: 25 3/4 x 14 3/4  
inches (65.4 x 37.5 cm.)  
each  
(CK21-020.A)

Transcribed text:  
THE MOMENT IN  
WHICH LIGHT COMES  
IS GOD only you and i  
can help the sun rise each  
morning, if we don't it  
may drench itself out in  
sorrow.  
Camus



CORITA KENT  
*the day - shell writing #1,*  
1976

Screenprint  
22 x 22 in  
(55.9 x 55.9 cm)  
Edition of 200  
(CK20-009.A)





CORITA KENT  
*you are alive - shell writing*  
#4, 1976

Screenprint  
16 1/2 x 21 7/8 in  
(41.9 x 55.6 cm)  
Edition of 200  
(CK20-014.A)

Transcribed text:  
Join the whole creation  
of animate things in deep  
heartfelt joy, that you are  
alive, that you see the sun,  
that you are in this glorious  
earth, which nature has  
made so beautiful, and  
which is yours to enjoy.



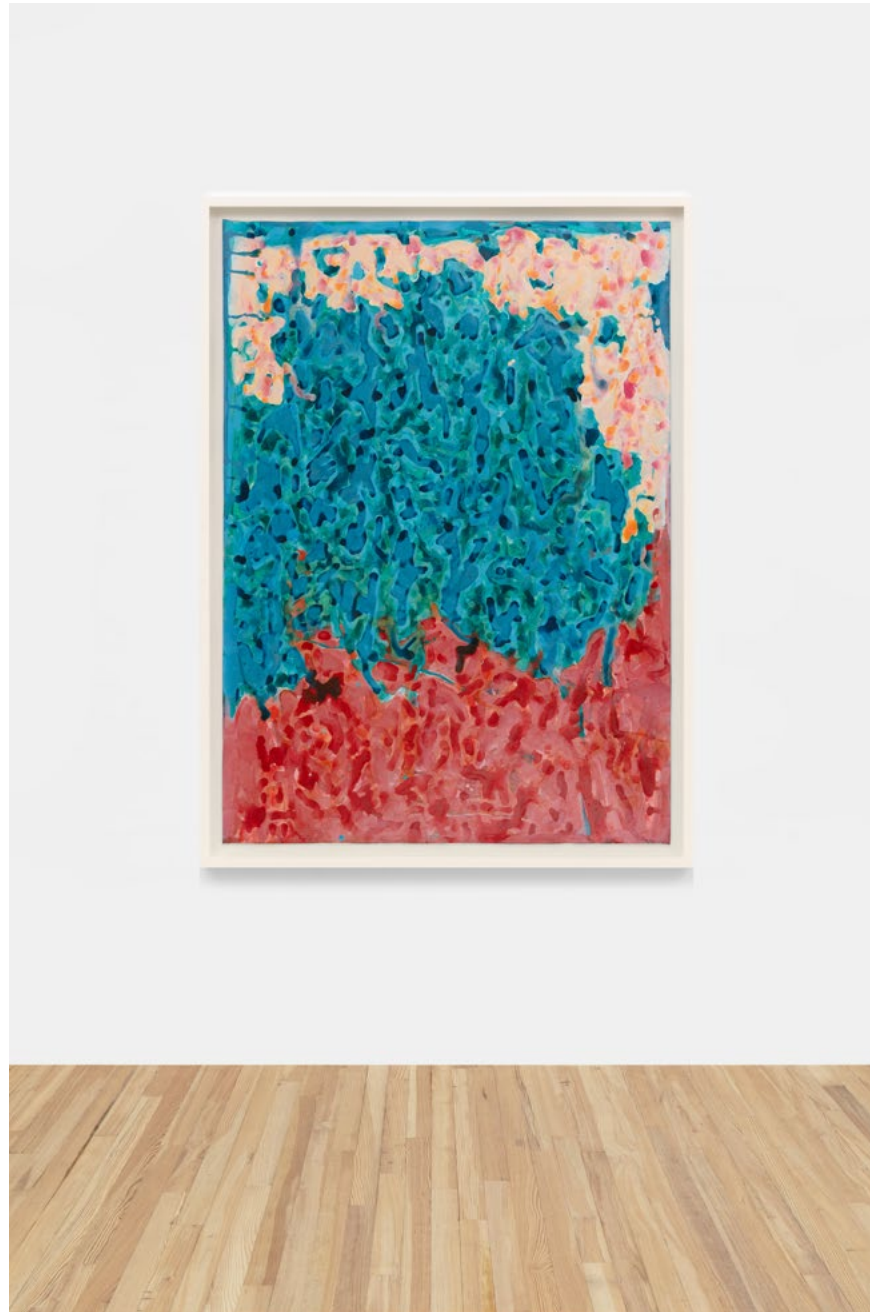
CORITA KENT  
*you are alive - shell  
writing #4, 1976*

**MOSHEKWA LANGA**  
**(b. 1975, Bakenberg, South Africa)**  
**Lives and works in Amsterdam**

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 had his first exhibition with the gallery, *The Sweets of Sin*, in 2021, which expanded on a project presented as part of Le Printemps de Septembre, Toulouse, curated by Thierry Leviez, in fall 2021. 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, 2017/2020*

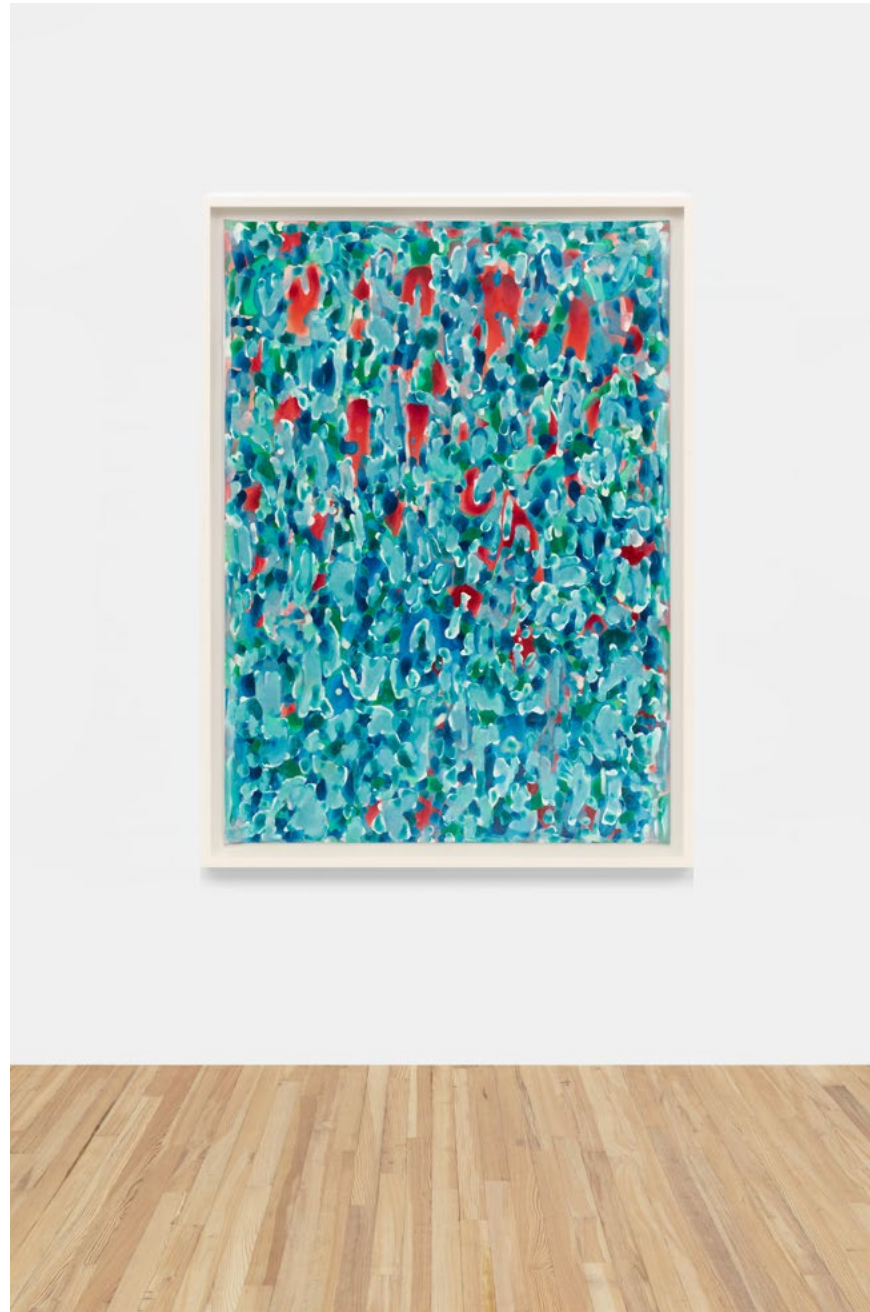
Mixed media on paper  
55 1/8 x 39 3/8 inches  
(140 x 100 cm.)  
(ML21-097)



MOSHEKWA LANGA  
*To Be Titled, 2017/2020*





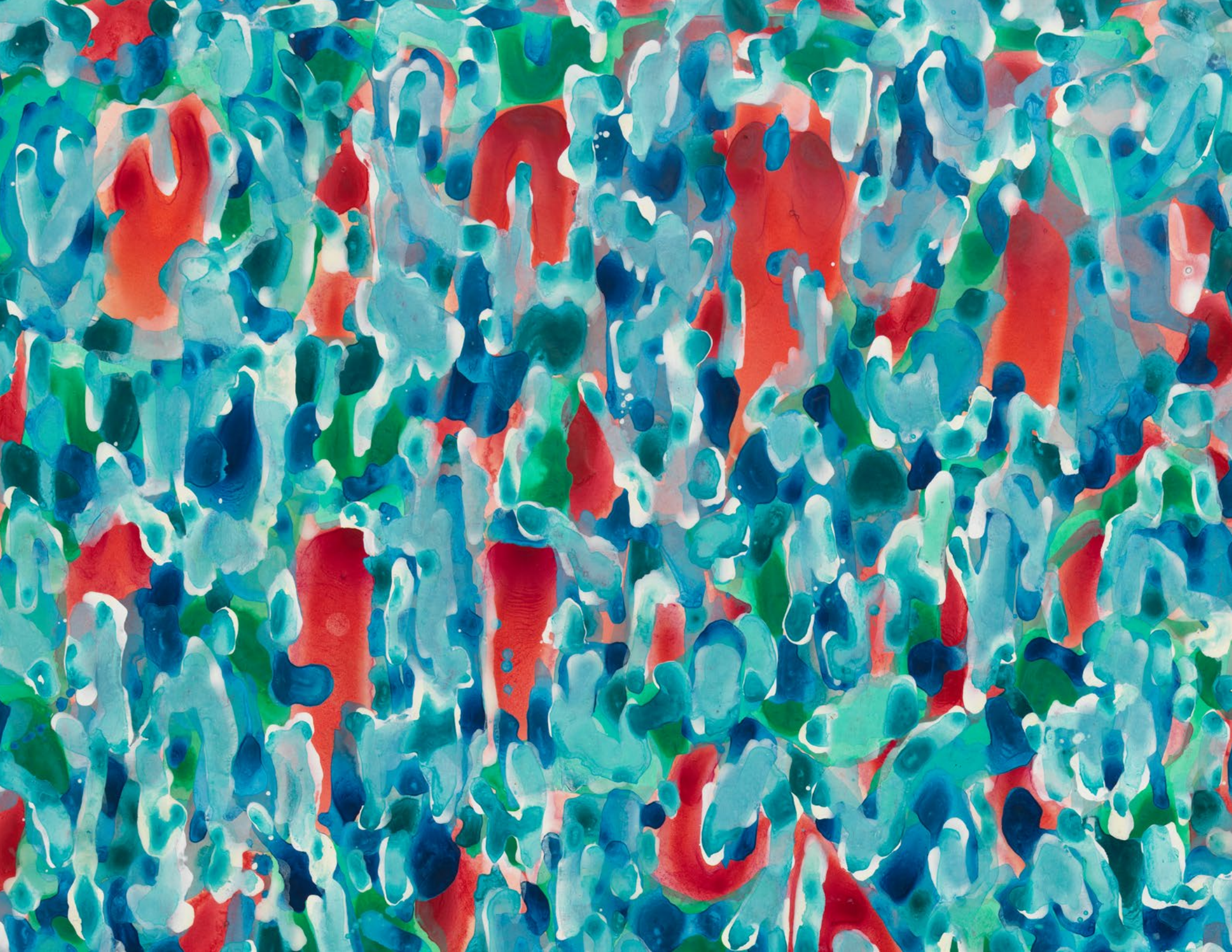


MOSHEKWA LANGA  
*To Be Titled, 2018/2021*

Mixed media on paper  
55 1/8 x 39 3/8 inches  
(140 x 100 cm.)  
(ML21-089)



MOSHEKWA LANGA  
*To Be Titled*, 2018/2021



**CLARE ROJAS**  
**(b. 1976, Columbus, OH)**  
**Lives and works in Northern California**

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.

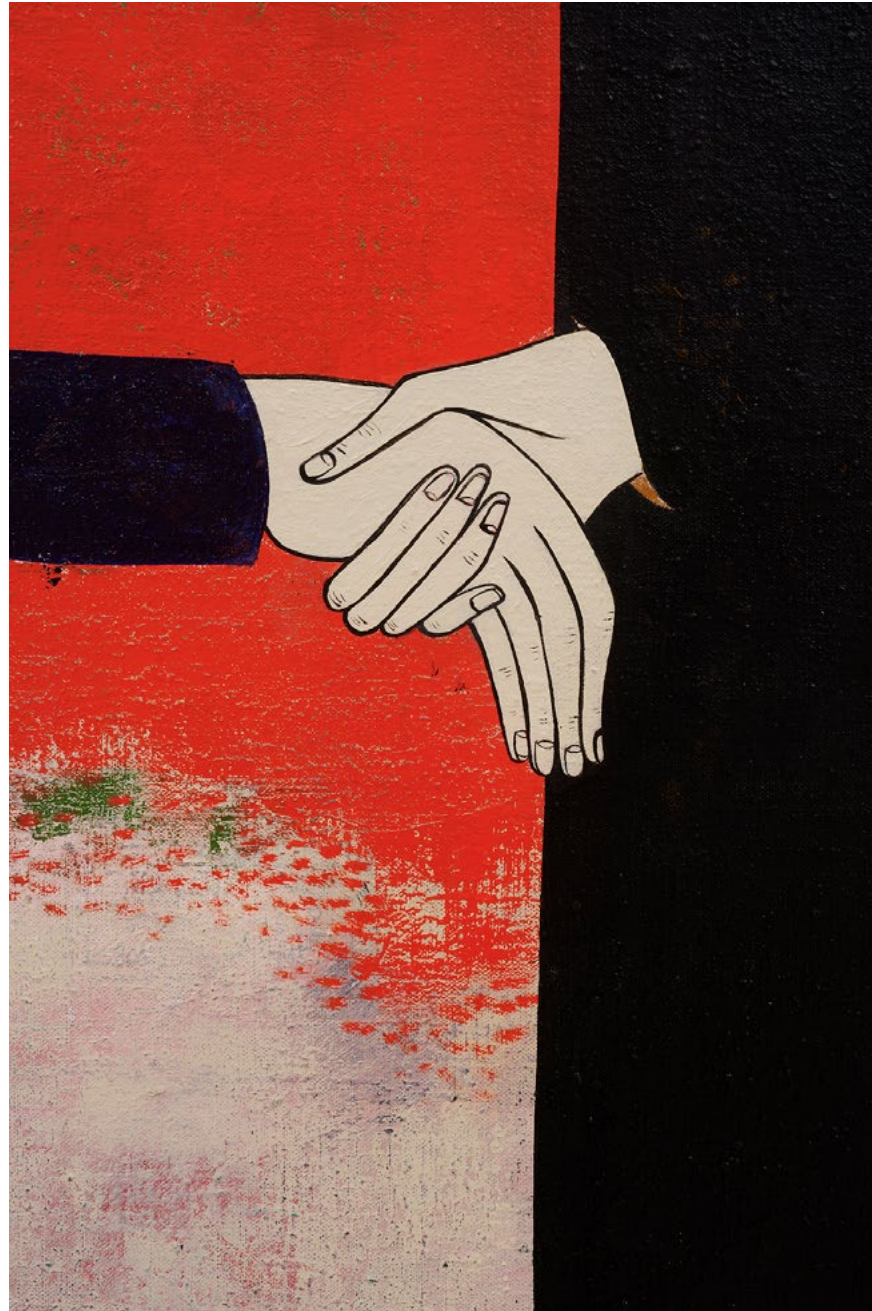


CLARE ROJAS  
*Shadow man and shadow  
friend in the spirit realm, 2021*

Oil on Linen  
70 x 56 inches (177.8 x 142.2  
cm.)  
(CLR22-001)



CLARE ROJAS  
*Shadow man and shadow friend  
in the spirit realm, 2021*



CLARE ROJAS  
*Shadow man and  
shadow friend in the  
spirit realm, 2021*  
(detail)



CLARE ROJAS  
*Shadow man and  
shadow friend in the  
spirit realm, 2021*  
(detail)



**RAYMOND SAUNDERS**  
**(b. 1934, Pittsburg, PA)**  
**Lives and works in Oakland, CA**

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.

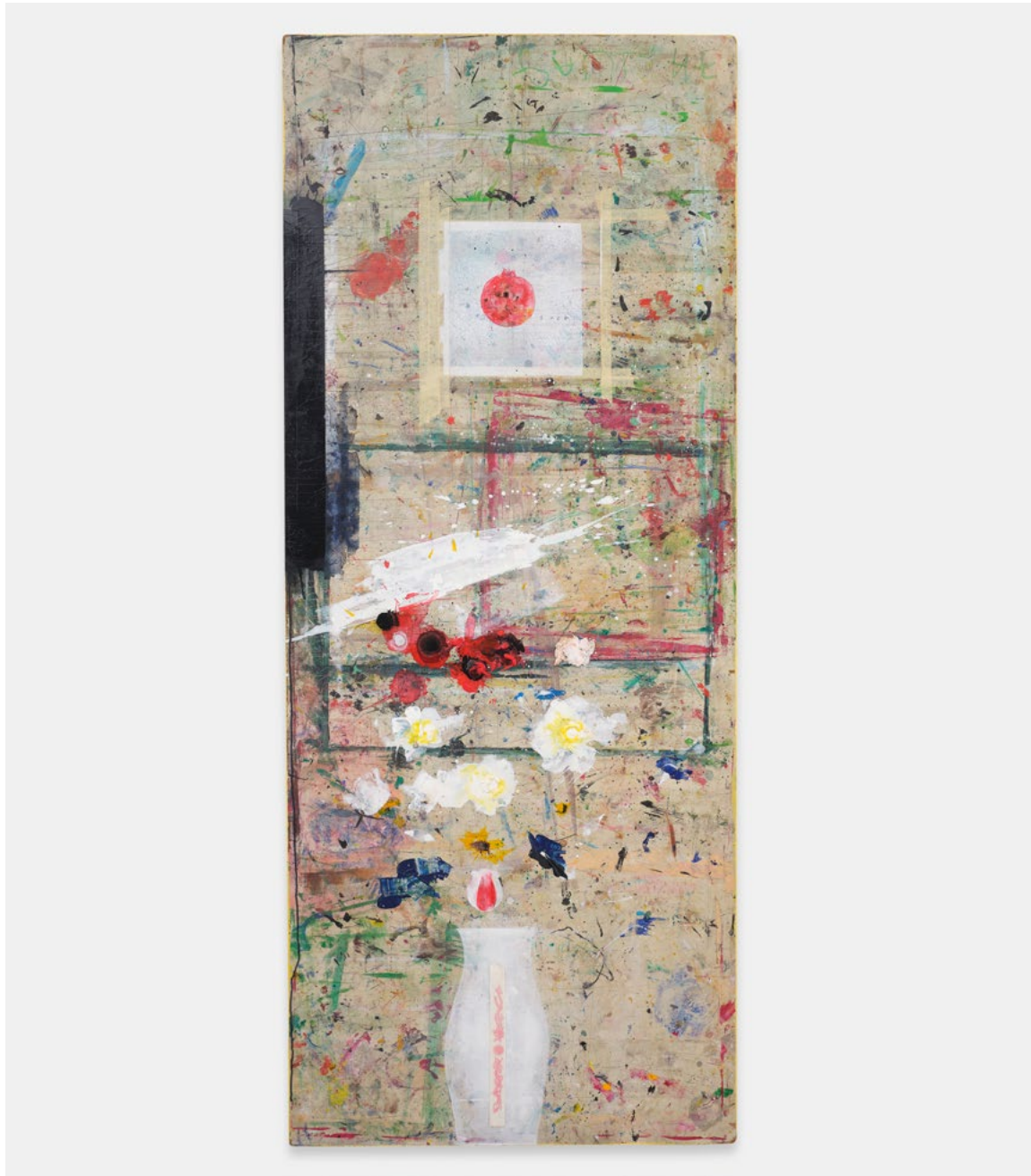
Raymond Saunders lives and works in Oakland, California. In Spring 2021, Andrew Kreps Gallery and Casemore Kirkeby presented the exhibition Raymond Saunders, 40 Years: Paris/Oakland across two locations in San Francisco. Saunders

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. 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, 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*, 2000-2010

Mixed media on door  
79 7/8 x 32 5/8 inches  
(203 x 83 cm.)  
(RS21-045)



RAYMOND SAUNDERS  
*Untitled, 2000-2010*



RAYMOND SAUNDERS  
*Untitled, 2000-2010*



RAYMOND SAUNDERS  
*Untitled, 2000-2010*

Mixed media on panel  
68 7/8 x 48 1/8 inches  
(175 x 122 cm.)  
(RS21-125)



RAYMOND SAUNDERS  
*Untitled, 2000-2010*



RAYMOND SAUNDERS  
*Untitled*, 2000-2010  
(detail)

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CHEYNEY THOMPSON  
(b. 1975, Baton Rouge, Louisiana)  
Lives and works in New York

Cheyney Thompson's (b. 1975, Baton Rouge, Louisiana) practice is centered on an inquiry into the production, distribution, and exhibition of painting. His projects, which often span several years, impose structures and constraints onto the making of his work. These limitations are in turn generative, resulting in exhaustive investigations into the medium of painting and the problems that surround it. Tying his works to mathematical and economic formulas, his own labor as an artist, and the architecture that his paintings occupy, Thompson enacts a tension between their formal qualities, and the larger systems of circulation they inhabit.

Cheyney Thompson's work is currently included in the exhibition *Walk* at Schirn Kunsthalle, Frankfurt, on view through May 22, 2022. In 2020, Ordet, Milan presented a solo exhibition of Thompson's work. In addition, he 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

Andrew Kreps  
Gallery

CHEYNEY THOMPSON  
*Displacement (32136, 8), 2022*

Oil and acrylic on linen  
81 1/2 x 62 1/4 inches (207 x  
158.1 cm.)  
(CT22-017)

Cheyney Thompson's series of Displacement paintings positions each work's ground as a touch sensitive surface, forming an investigation into painting's ability to function as a marker or record of time. The works adopt a uniform structure consisting of five millimeter square black marks painted in a gridded pattern atop a white ground. This structure in turn becomes both a material, and physical constraint for the making of each painting, as the painted grid is manipulated using a series of custom, silicon tools cast by Thompson in his studio before it dries, creating new glyphs and spatial dynamics on the surface as they displace material. The resulting marks that are introduced range from the extensions of squares into lines, to sweeping, sinuous fields of paint. While systemic in its approach, Thompson's control is degraded by restrictions as time passes, be it by the changing viscosity of paint, or the kinetic limits of his own body. As a result, each painting becomes a record of the artist's interaction with the surface, and a chronicle of its own making - the stops and starts, as well as a blurring of intent, entropy, and physical restrictions, as order is transformed into noise.





CHEYENEY THOMPSON  
*Displacement (32136, 8)*, 2022



## HAYLEY TOMPKINS

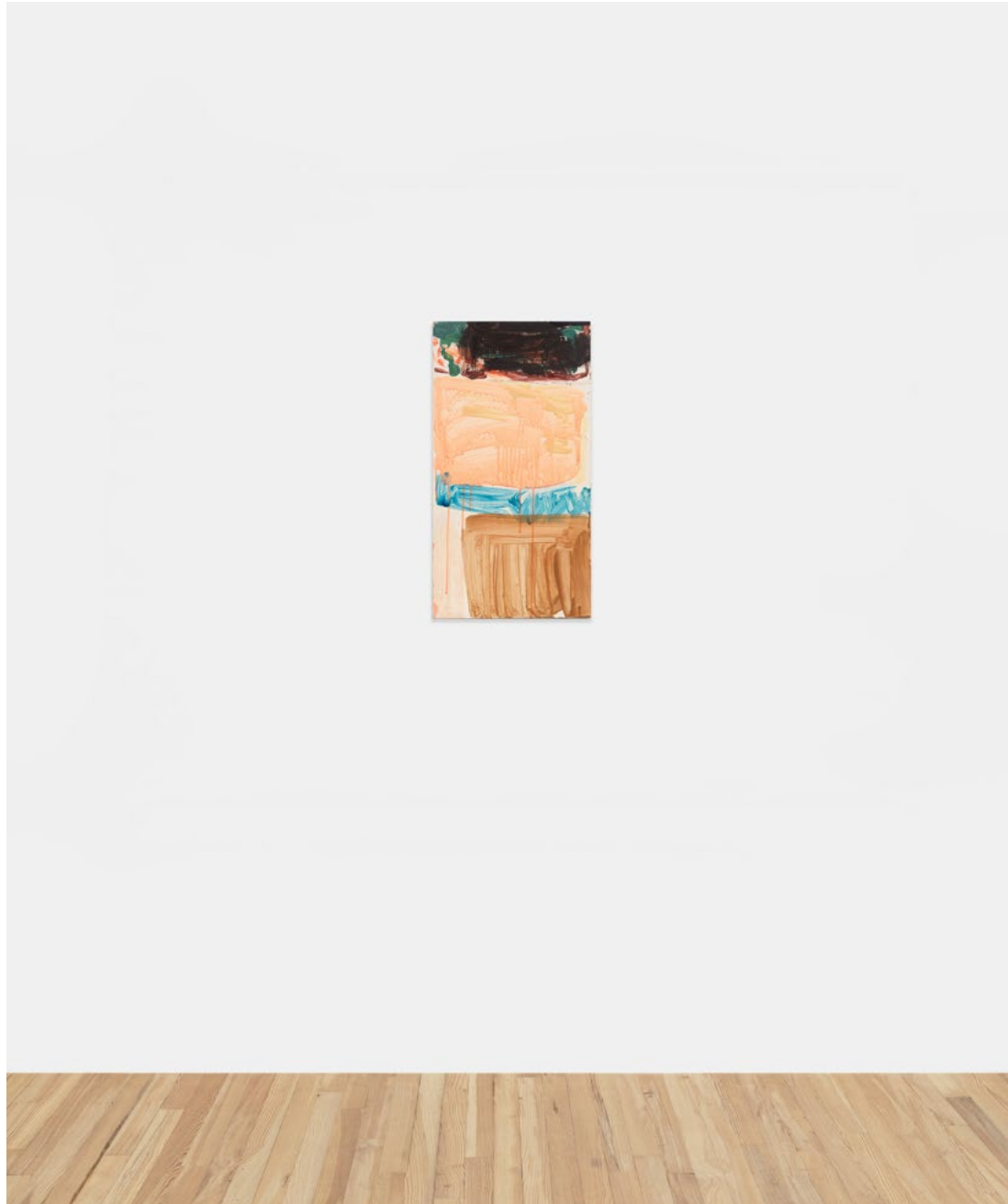
(b. 1971, Leighton Buzzard, U.K.)

Lives and works in Glasgow, Scotland.

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  
*A Level Plain, 2022*

Small painting on hard-  
board panel  
26 x 13 3/4 inches (66 x  
34.9 cm.)  
(HT22-001)



HAYLEY TOMPKINS  
*A Level Plain*, 2022

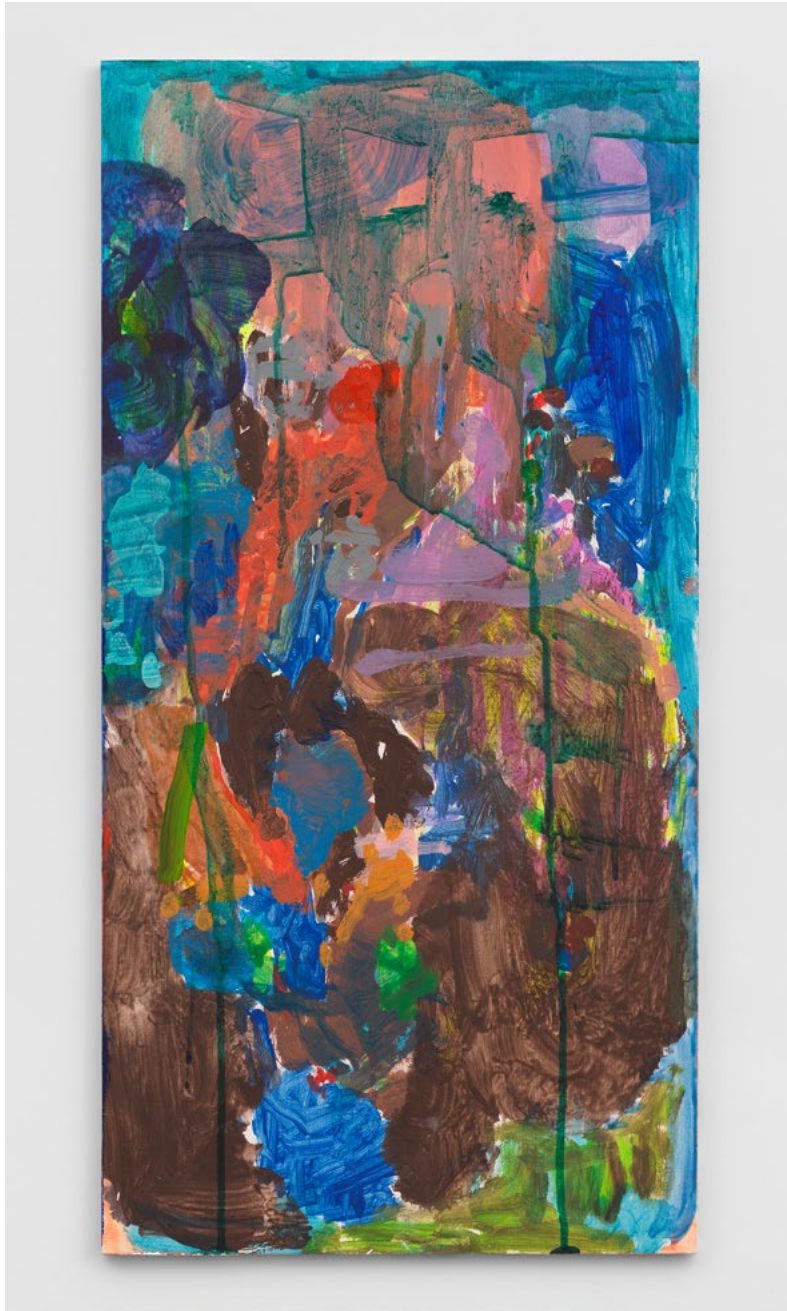




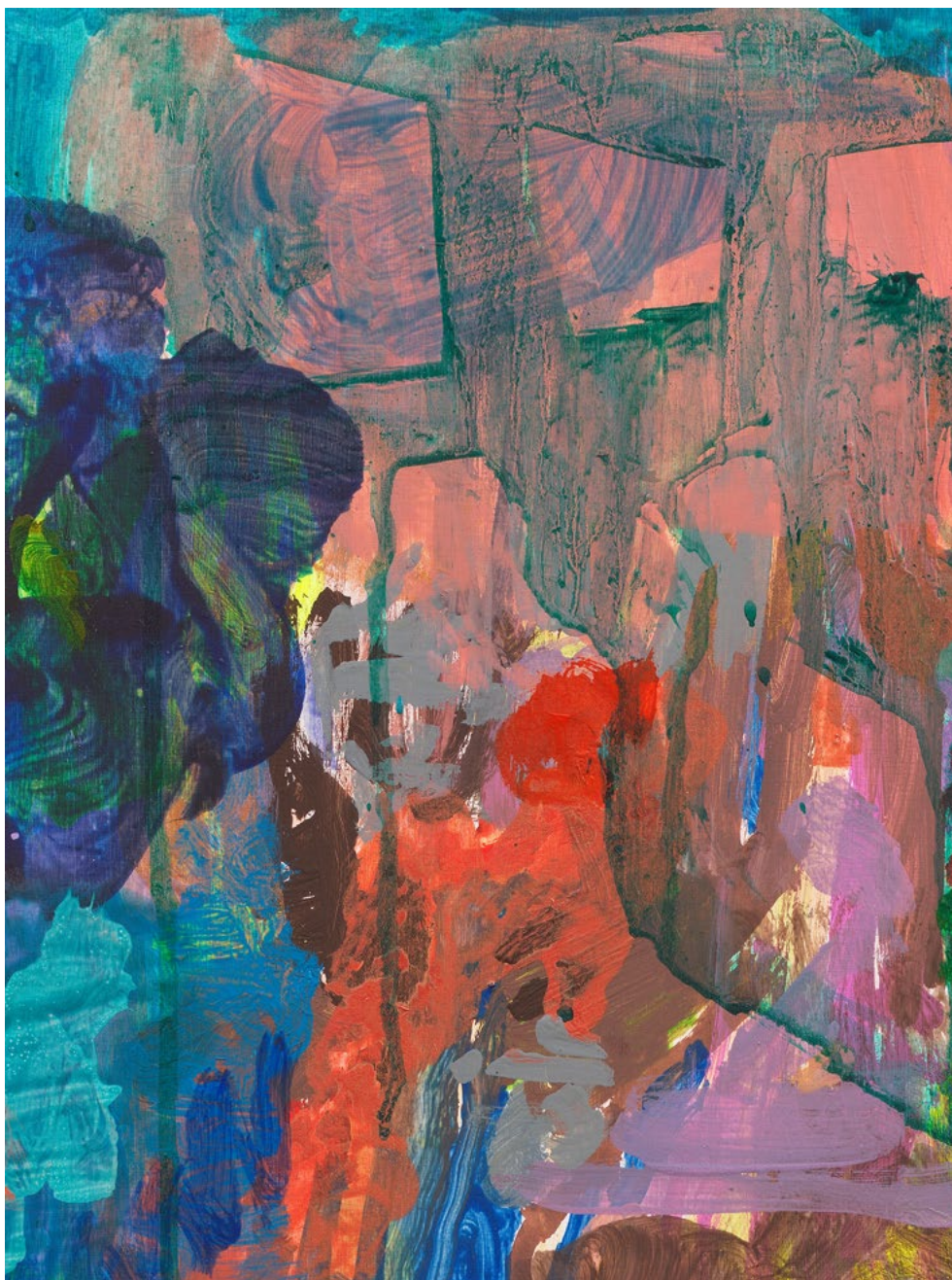


HAYLEY TOMPKINS  
*Features, of the same face, 2022*

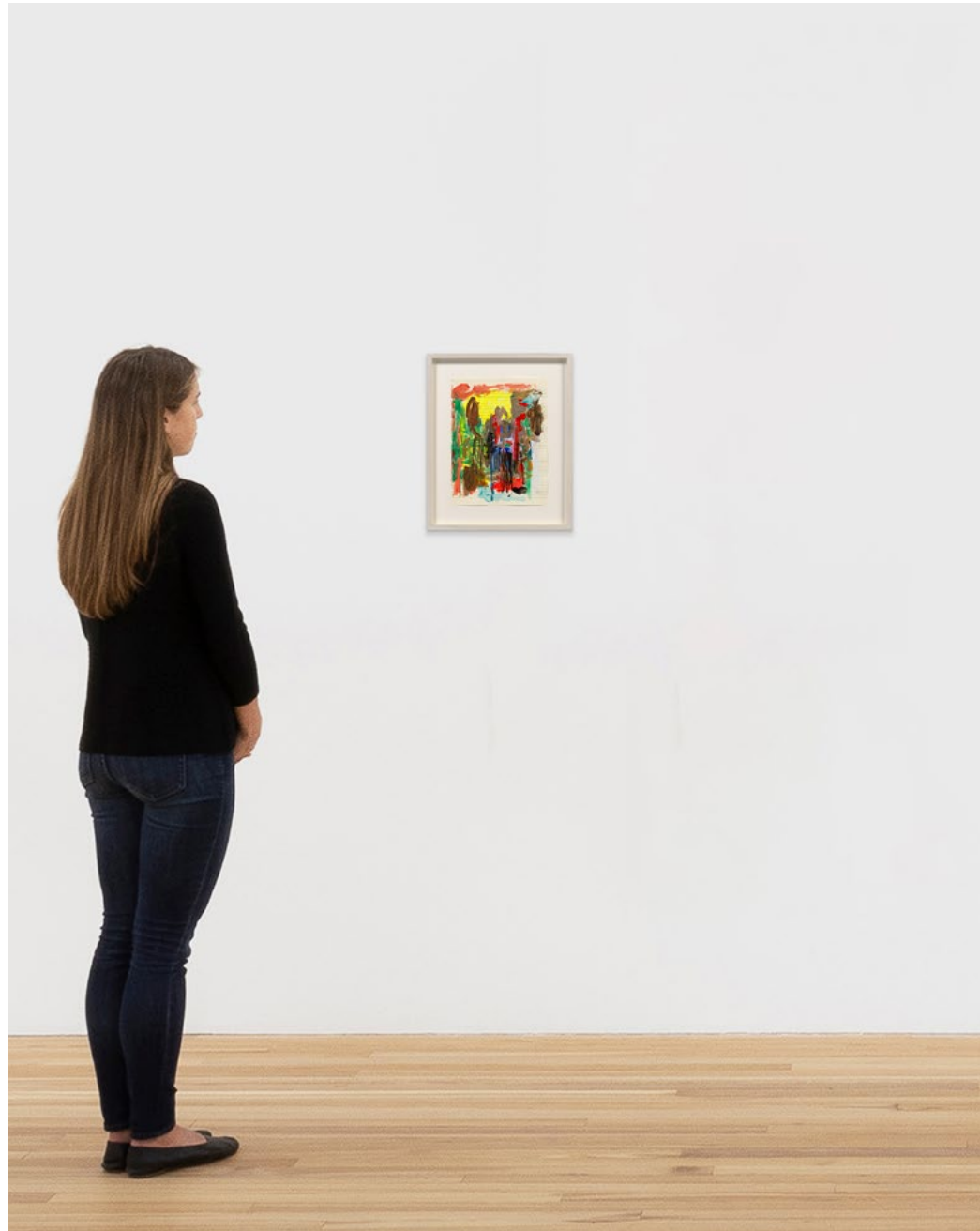
Acrylic on hardboard  
27 1/2 x 15 3/4 inches (69.8 x  
40 cm.)  
(HT22-005)



HAYLEY TOMPKINS  
*Features, of the same face, 2022*



HAYLEY TOMPKINS  
*Features, of the same face*, 2022  
(detail)

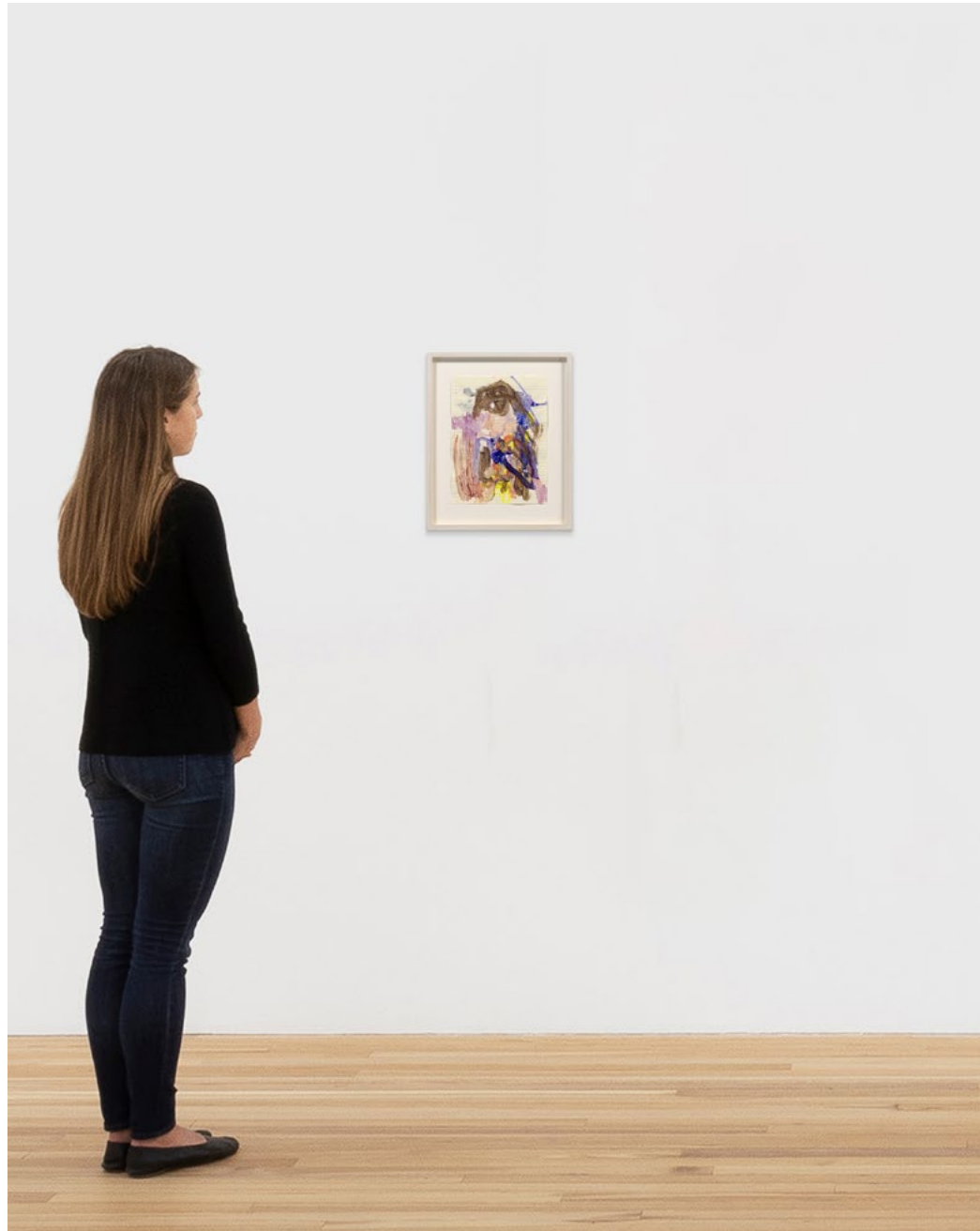


HAYLEY TOMPKINS  
*Nature Isn't Wrong*, 2022

Acrylic work on paper  
13 3/8 x 11 1/8 x 1 1/8  
inches (34 x 28.3 x 2.9  
cm.) framed  
(HT22-016)



HAYLEY TOMPKINS  
*Nature Isn't Wrong*, 2022



HAYLEY TOMPKINS  
*Nature Isn't Wrong*, 2022

Acrylic work on paper  
13 3/8 x 11 1/8 x 1 1/8  
inches (34 x 28.3 x 2.9  
cm.) framed  
(HT22-020)



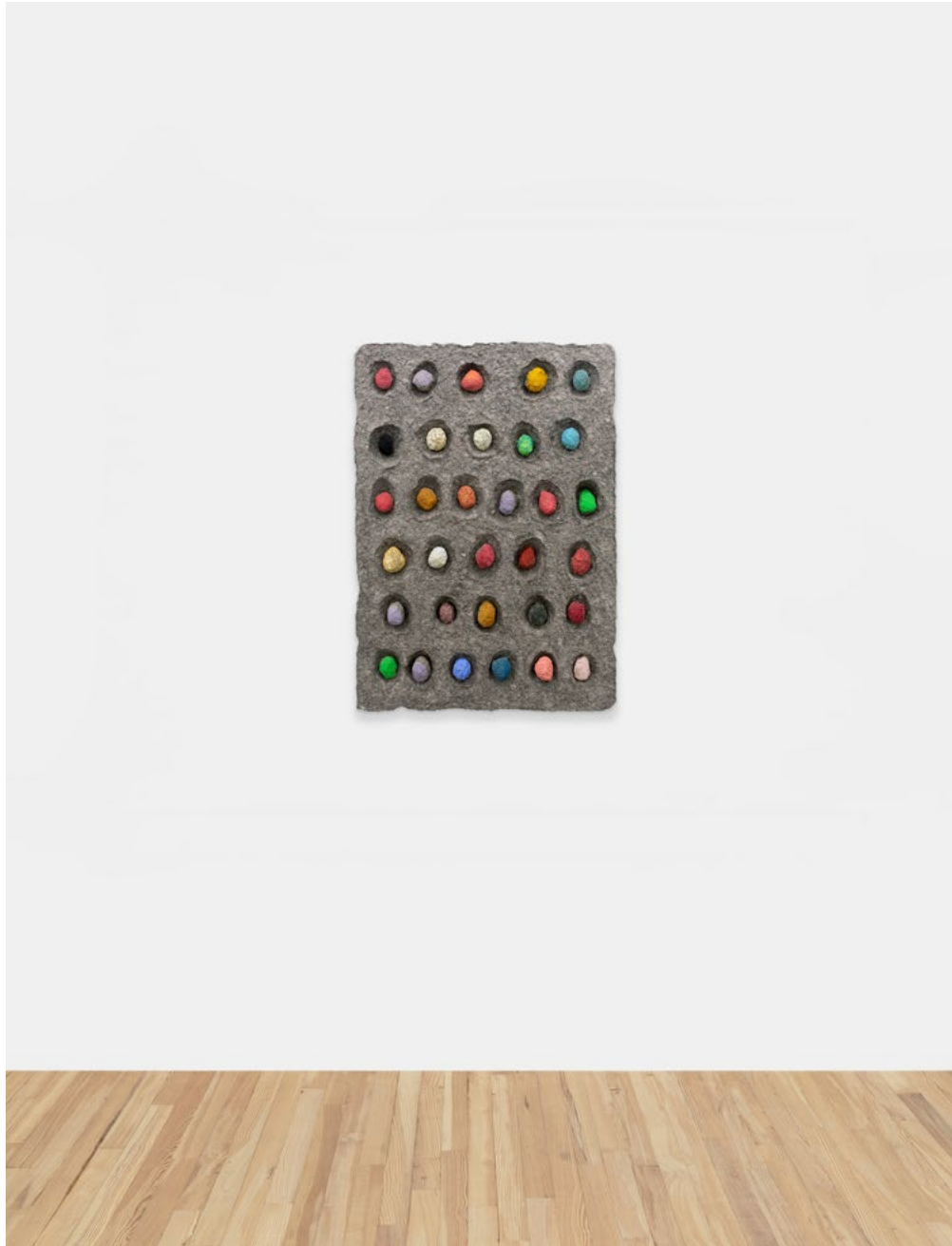
HAYLEY TOMPKINS  
*Nature Isn't Wrong*, 2022

**ERIKA VERZUTTI**  
**(b. 1971, São Paulo, Brazil)**  
**Lives and works in Brussels.**

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 pal-aeolithic. 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, 32<sup>a</sup> 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  
*3 Blank Votes*, 2022

Papier-mâché,  
acrylic and oil paint  
39 3/8 x 27 1/8 x 2  
3/4 inches (100 x 69  
x 7 cm.)  
(EV22-001)



ERIKA VERZUTTI  
*3 Blank Votes, 2022*







ERIKA VERZUTTI  
*Egg Tower with Brazil*, 2021  
(detail)



ERIKA VERZUTTI  
*Egg Tower with Brazil*, 2021  
(detail)