

The background is a complex abstract painting. It features a dense, textured surface created with numerous fine, overlapping brushstrokes. The color palette is rich and varied, including deep oranges, yellows, greens, blues, and purples. The overall effect is one of intense energy and intricate detail, with a sense of depth and movement. The composition is non-representational, focusing on color, texture, and form.

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

Tel. (212)741-8849
Fax. (212)741-8163

Andrew Kreps Gallery
1 - 54 New York

Andrew Kreps
Gallery

Andrew Kreps Gallery at 1 - 54
in collaboration with Richard Saltoun

Booth B13
May 20 - 22
VIP Preview: May 19

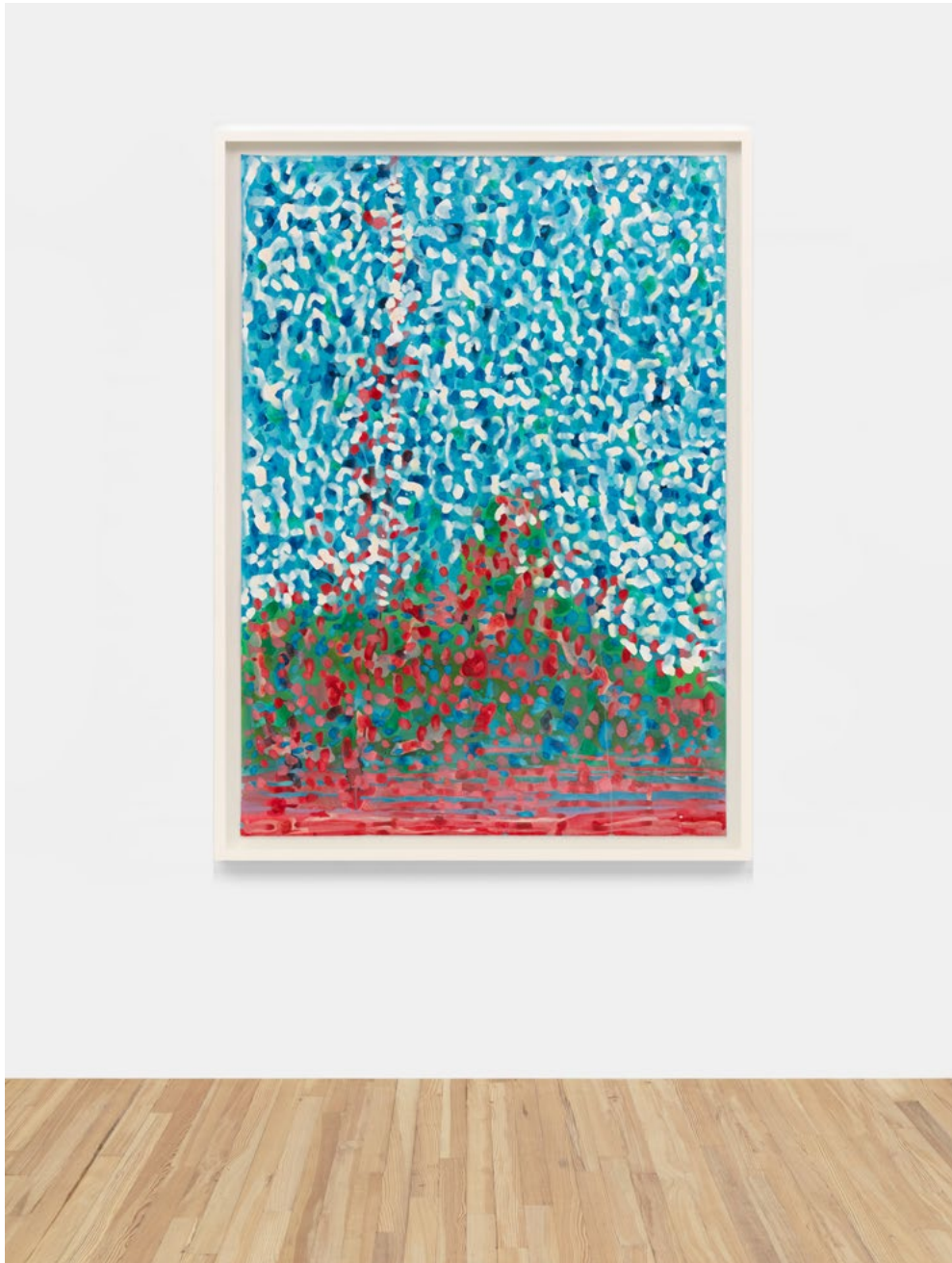
Works by:
Moshekwa Langa, Bertina Lopes, and Everlyn Nicodemus

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
To Be Titled, 2018/2021

Mixed media on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.)
(ML21-083)



MOSHEKWA LANGA
To Be Titled, 2018/2021

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 avant-garde 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
*Omaggio a Venezia [Tribute to
Venice]*, 1975

Signed, titled and dated on
verso
Oil on canvas
39 3/8 x 47 1/4 inches (100 x
120 cm.)
(BEL22-009)



BERTINA LOPES
*Omaggio a Venezia [Tribute to
Venice]*, 1975



BERTINA LOPES
Untitled, 1977

Signed, titled and dated on
verso
Oil on canvas
39 3/8 x 47 1/4 inches (100 x
120 cm.)
(BEL22-010)



BERTINA LOPES
Untitled, 1977

EVERLYN NICODEMUS

(b. 1954, Kilimanjaro, Tanzania)

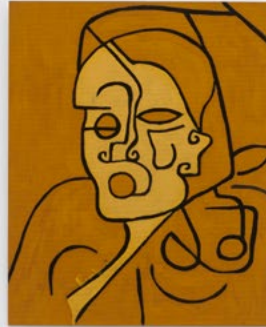
One of the strongest feminist voices to emerge from Africa in the past 30 years, Everlyn Nicodemus is an artist, writer and curator. As an artist, she produces powerful works centred on personal and cultural trauma as well as the role art can play in healing, while her research and curatorial interests focus on the history of Modern Africa Art. Born in Kilimanjaro, Tanzania in 1954, Nicodemus' life has been marked by movement: herself part of a moving diaspora which she documents in her writing and art making. Moving across Europe – to Sweden, France and Belgium before finally settling in the U.K. – her experience of racism and cultural trauma has prompted the creation of a unique body of work encompassing paintings, collaged 'books' and mixed-media assemblages as well as poems, using unusual materials to explore human experience, from metal nettings and sisal to textiles and found objects.

Throughout her travels, she has taken an active involvement in community life, giving voice especially to the marginalization of women throughout history and making visible their shared traumas and experiences. Significantly, Nicodemus's investigations into trauma and violence, resulted in what is considered to be one of her most important works: Reference Scroll on Genocide, Massacres

and Ethnic Cleansing (2004), a 16-metre-long scroll documenting some of the most atrocious genocides and ethnic cleanings known throughout history.

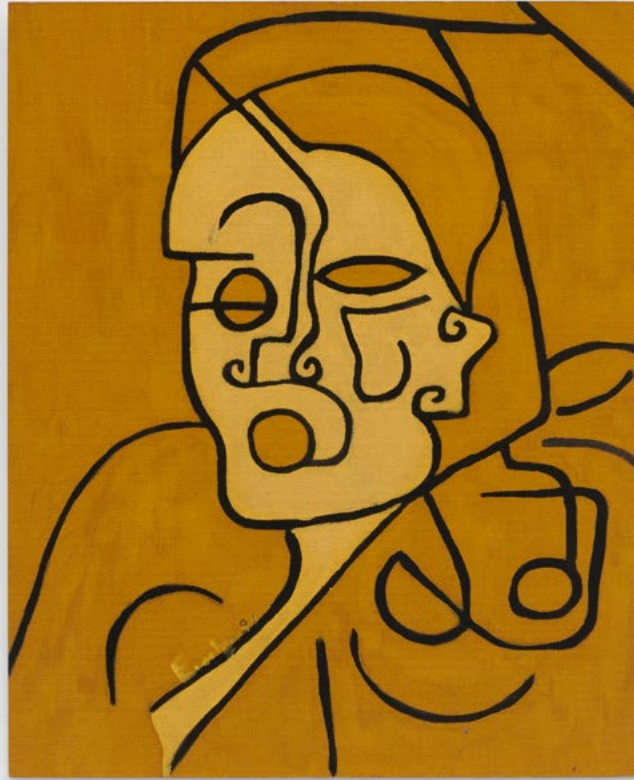
Her response to her own ordeal with PTSD and personal grief is a major factor in her work, as is her research investigating art from Africa in relation to human suffering and societal responsibility, on which she completed a PhD African Modern Art and Black Cultural Trauma from Middlesex University in 2012.

Nicodemus lives and works in Edinburgh. Her work has been included in various solo and group exhibitions, including Hacking Habitat: Art of Control, Utrecht, Holland (2016); 18th Biennale of Sydney, Australia (2012), curated by art historian Catherine de Zegher; Bystander on Probation, The Brewery Arts Centre, Kendal, UK (2007); Crossing the Void, Cultural Center Strombeek, Brussels, Belgium (2004); Displacements, University of Alicante, Spain (1997); Vessels of Silence, Kanaal Art Foundation, Kortrijk, Belgium (1992); and the solo exhibition Everlyn Nicodemus, National Museum, Dar es Salaam, Tanzania. (1980).



EVERLYN NICODEMUS
Jagsåghenne [I Saw Her], 1981

Signed and dated lower left
recto
Titled, dated and location
Åkersberga verso
Acrylic on board
24 1/50 x 19 1/2 inches (61 x
50 cm.)
(EN21-002)



EVERLYN NICODEMUS
Jagsåghenne [I Saw Her], 1981

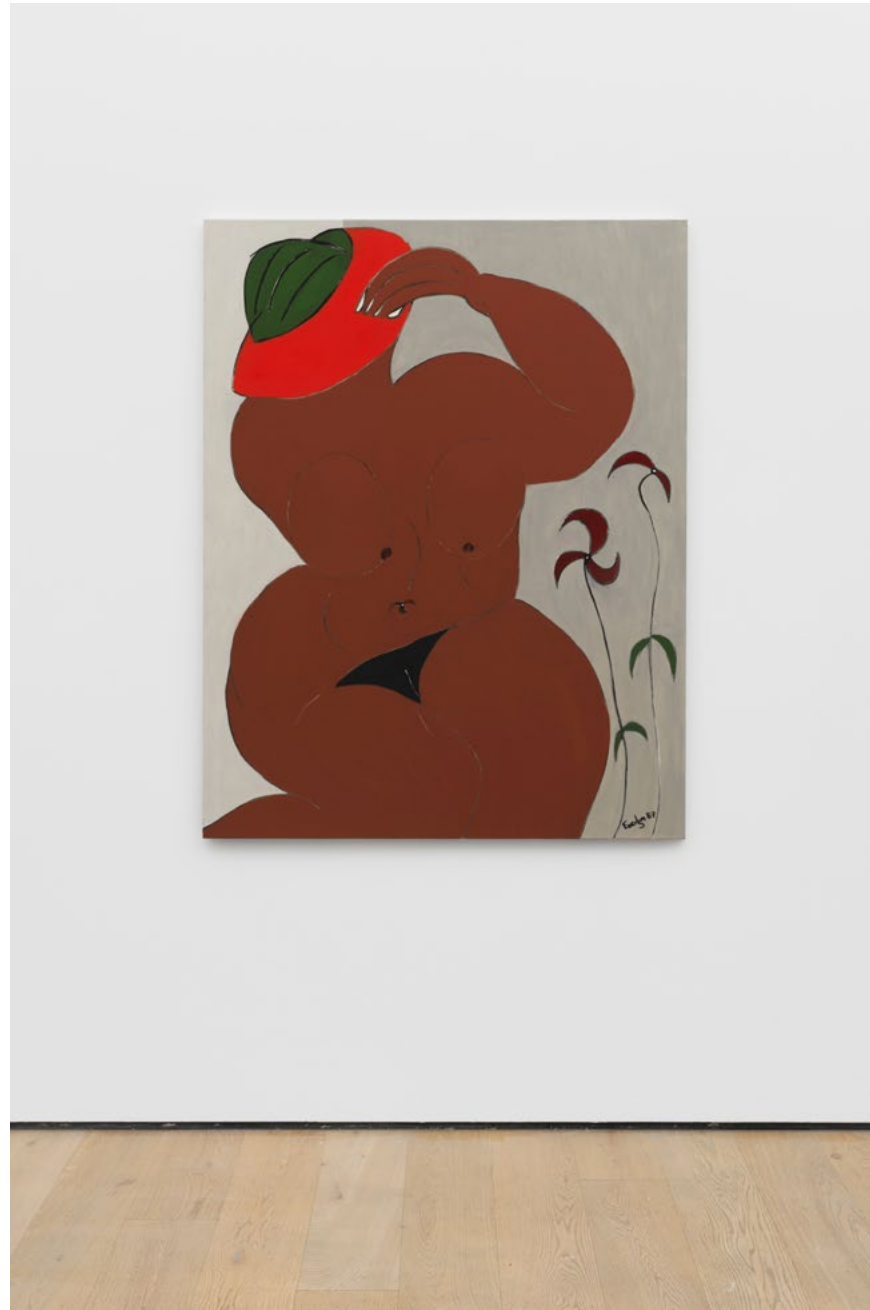


EVERLYN NICODEMUS
The Head, 1986

Signed and dated lower right
recto. Titled, dated and "Akers-
berga" to verso
Acrylic on canvas
39 2/3 x 29 inches (101 x 74
cm.)
(EN21-009)



EVERLYN NICODEMUS
The Head, 1986



EVERLYN NICODEMUS
Femme Totale Still [Total Woman Still], 1987

Signed and dated lower right
recto
Acrylic on canvas
57 1/2 x 45 inches (146 x 114
cm.)
(EN21-010)



EVERLYN NICODEMUS
Femme Totale Still [Total Woman Still], 1987

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue-Sat, 10 am-6 pm
andrewkreps.com

Tel. (212)741-8849
Fax. (212)741-8163



Viewing Room
at 22 Cortlandt Alley



BERTINA LOPES
Io so mistero che madre soffre [*I
know the mystery that mother
suffers*], 1960

Inscribed 'IO SO MISTERO
CHE MADRE SOFRI' verso
Oil on canvas
46 1/2 x 38 3/8 inches (118 x
97.5 cm.)
(BEL22-001)

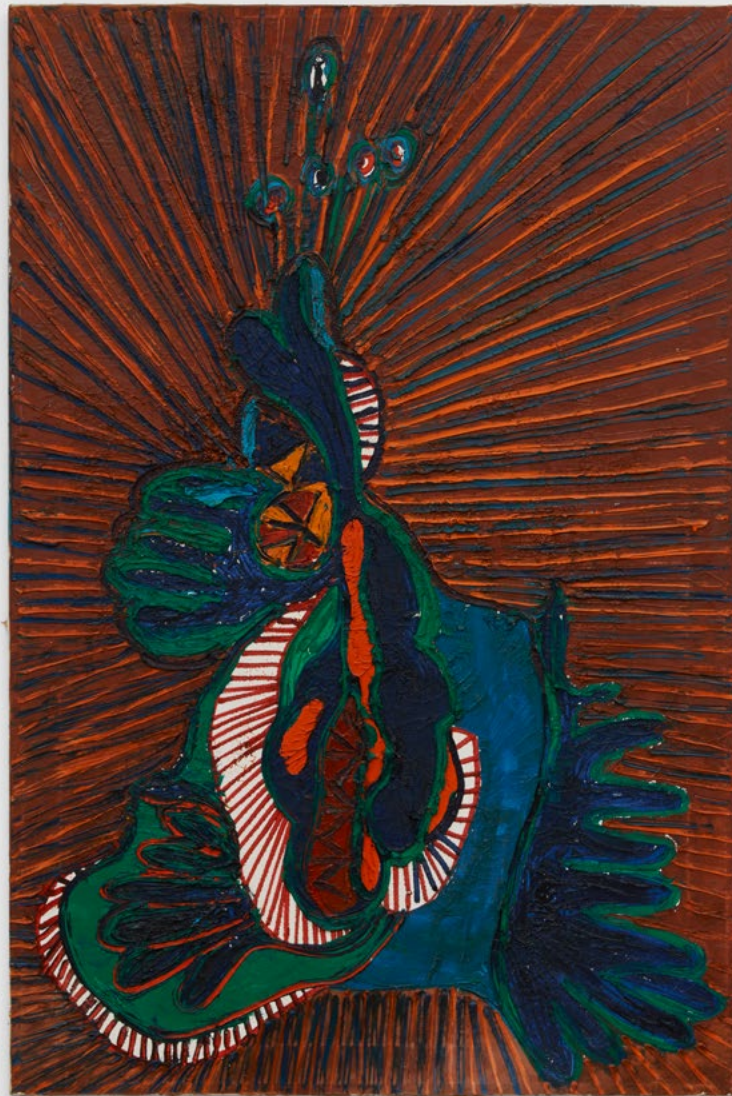


BERTINA LOPES
*Io so mistero che madre soffre [I
know the mystery that mother
suffers], 1960*



BERTINA LOPES
Totem, 1974

Inscribed, signed and dated
'Totem/ Bertina/ '74' verso
Oil on canvas
46 7/8 x 31 1/8 inches (119 x
79 cm.)
(BEL22-008)

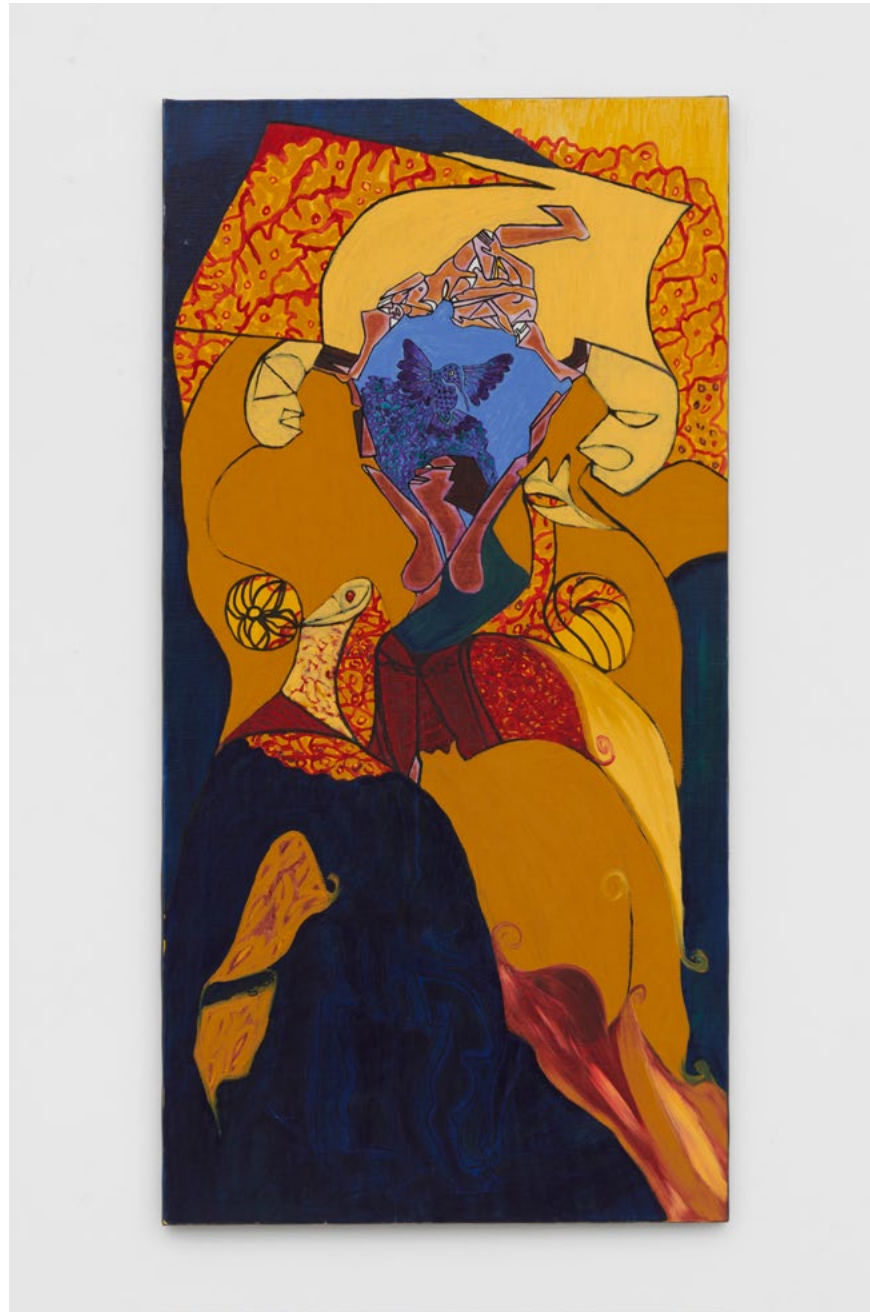


BERTINA LOPES
Totem, 1974

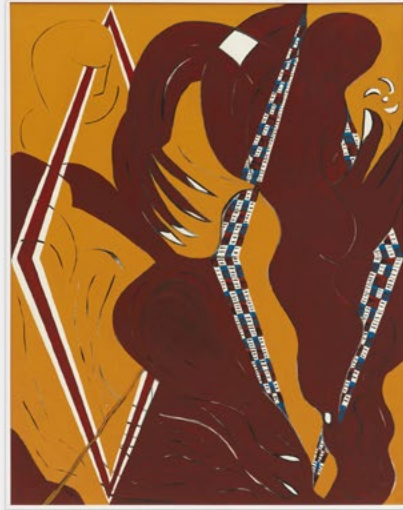


EVERLYN NICODEMUS
Karneval [Carnival], 1981

Titled, dated and location verso:
Karneval, Åkersberga, 1981
Signed and dated lower left
recto
Acrylic on canvas
43 1/3 x 22 inches (110 x 56
cm.)
(EN21-003)

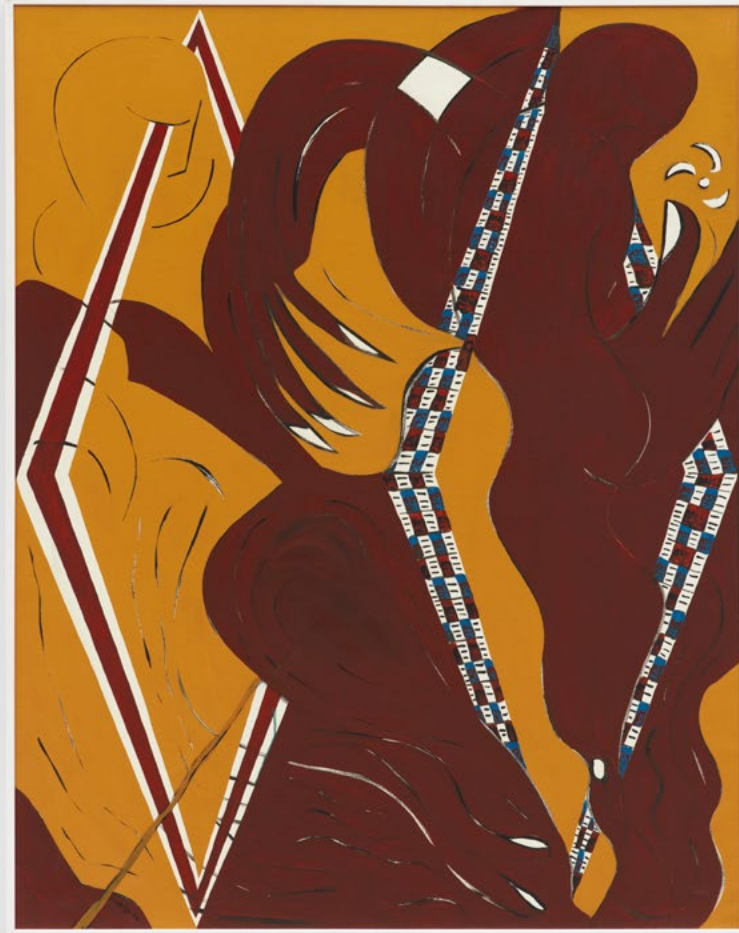


EVERLYN NICODEMUS
Karneval [Carnival], 1981



EVERLYN NICODEMUS
Upproret II [The Uprising II],
1984

Signed and dated lower left
recto
Title stated and location Åkers-
berga verso
Acrylic on canvas
53 1/2 x 41 3/4 inches (136 x
106 cm.)
(EN21-005)



EVERLYN NICODEMUS
Upproret II [The Uprising II],
1984