



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 Seoul

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**Andrew Kreps Gallery at Frieze Seoul**

**Booth A38**

**Preview: Friday, September 2, 2022**

**Public Days: September 3 - 5, 2022**

*Works by:*

**Ernie Barnes, Camille Blatrix, Michael Dean, Bracha L.**

**Ettinger, Bendt Eyckermans, Sonia Gechtoff, Oliver Lee**

**Jackson, Everlyn Nicodemus, Hito Steyerl, and He Xiangyu**

## ERNIE BARNES (b. 1938, Durham, North Carolina)

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

Andrew Kreps Gallery presented a solo exhibition of Ernie Barnes' work in 2021. In 2020, UTA Artist Space, Los Angeles presented *Liberating Humanity from Within*, a survey exhibition of Barnes' work. In addition, a retrospective of his work was exhibited at the

California African American Museum in 2019, and at the North Carolina Museum of History in 2018-2019. Barnes' work is currently held in the collections of the African American Museum in Philadelphia, California African American Museum, the Pro Football Hall of Fame, BYU Museum of Art, North Carolina Central University Art Museum, the American Sport Art Museum and Archives in Daphne, Alabama, among others.



ERNIE BARNES  
*Study D for Victory in Overtime,*  
1995

Signed on lower right corner  
Acrylic on paper  
20 x 38 inches (50.8 x 96.5  
cm.); framed: 26 x 44 inches  
(66 x 111.8 cm.)  
(EB21-022)



ERNIE BARNES  
*Study D for Victory in Overtime,*  
1995



ERNIE BARNES  
*Guitar Player on Wood Crate*,  
1994

Signed on lower right corner  
Acrylic on paper  
22 x 30 inches (55.9 x 76.2  
cm.); framed: 30 x 38 inches  
(76.2 x 96.5 cm.)  
(EB21-050)



ERNIE BARNES  
*Guitar Player on Wood Crate*,  
1994



ERNIE BARNES  
*Final Study for Notes*, 2005

Signed on lower right corner  
Acrylic on paper  
38 x 27 inches (96.5 x 68.6  
cm.); framed: 46 x 31 inches  
(116.8 x 78.7 cm.)  
(EB21-084)





ERNIE BARNES  
*Final Study for Notes, 2005*

## 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  
*Busy Street 2, 2021*

Signed, titled, and dated on  
verso  
Wooden marquetry  
18 3/4 x 26 1/8 inches (47.6 x  
66.4 cm.)  
(CBL21-017)



CAMILLE BLATRIX  
*Busy Street 2*, 2021

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

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

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

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



MICHAEL DEAN  
*X EDEN X EDEN*, 2021

Concrete, steel, and scene tape  
70 1/2 x 18 1/8 x 23 5/8 inches  
(179 x 46 x 60 cm.)  
(MD22-001)



MICHAEL DEAN  
*X EDEN X EDEN*, 2021

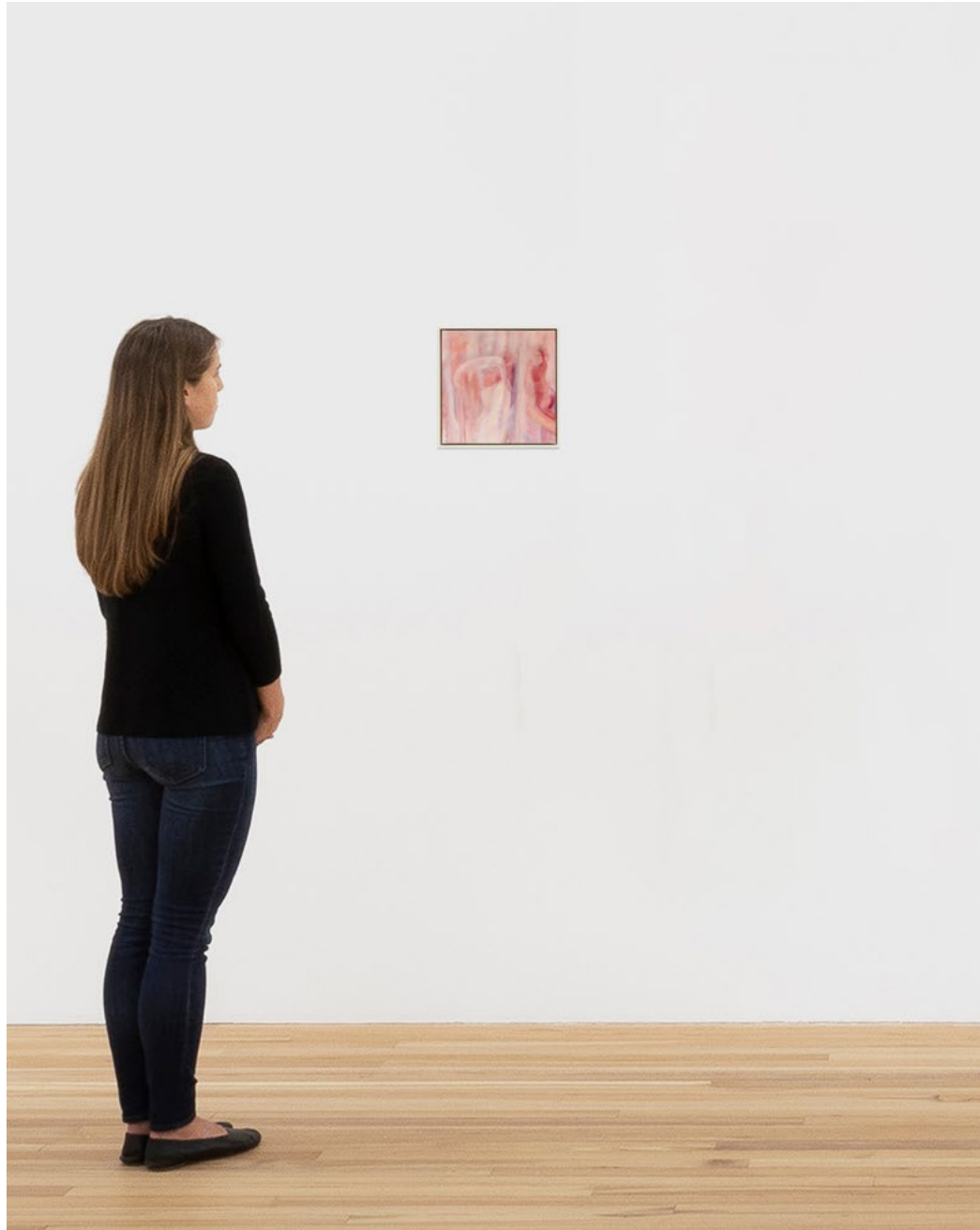
## BRACHA L. ETTINGER (b. 1948, Tel Aviv)

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.



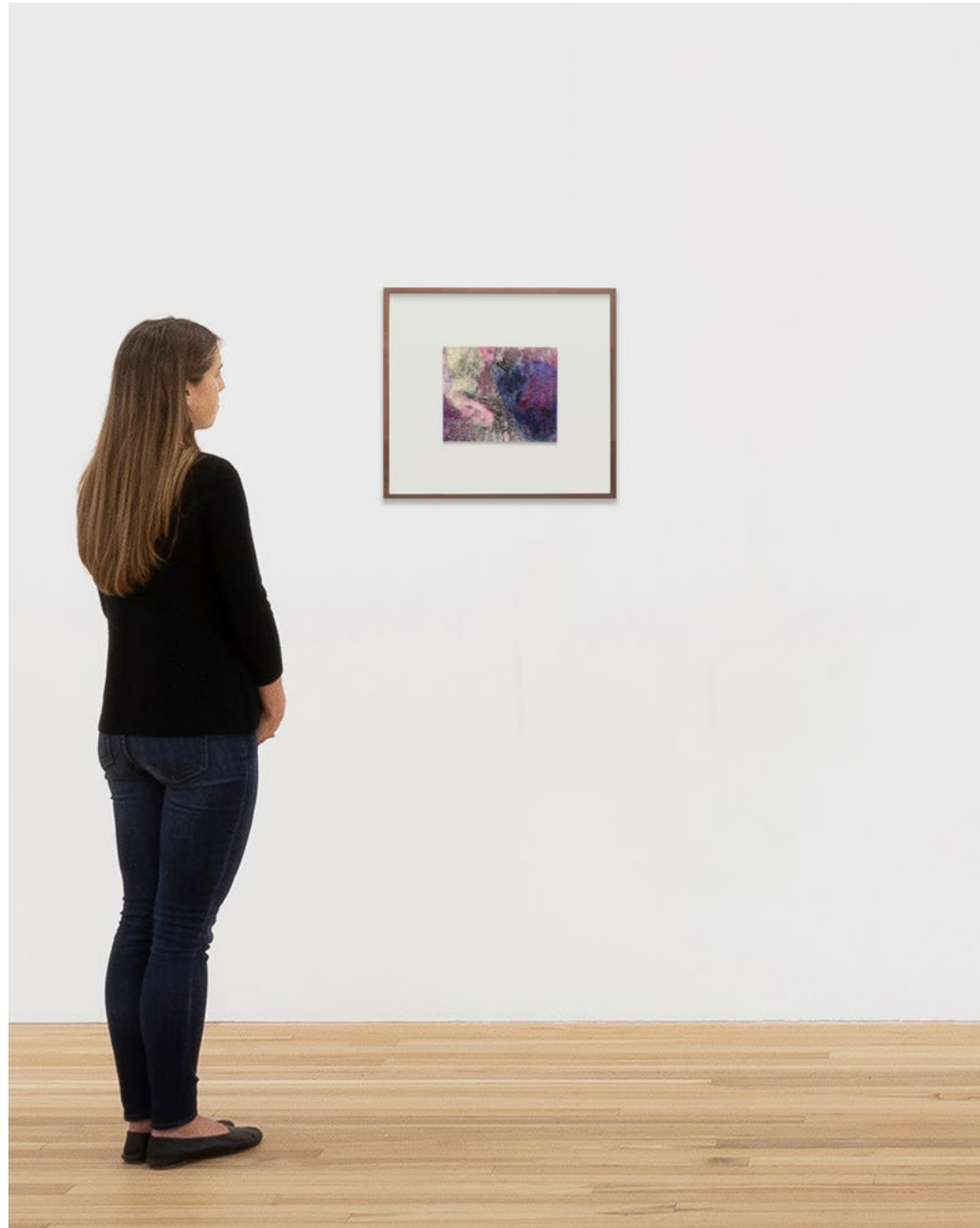


BRACHA L. ETTINGER  
*Eros – Pieta n. 3, 2019*

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*

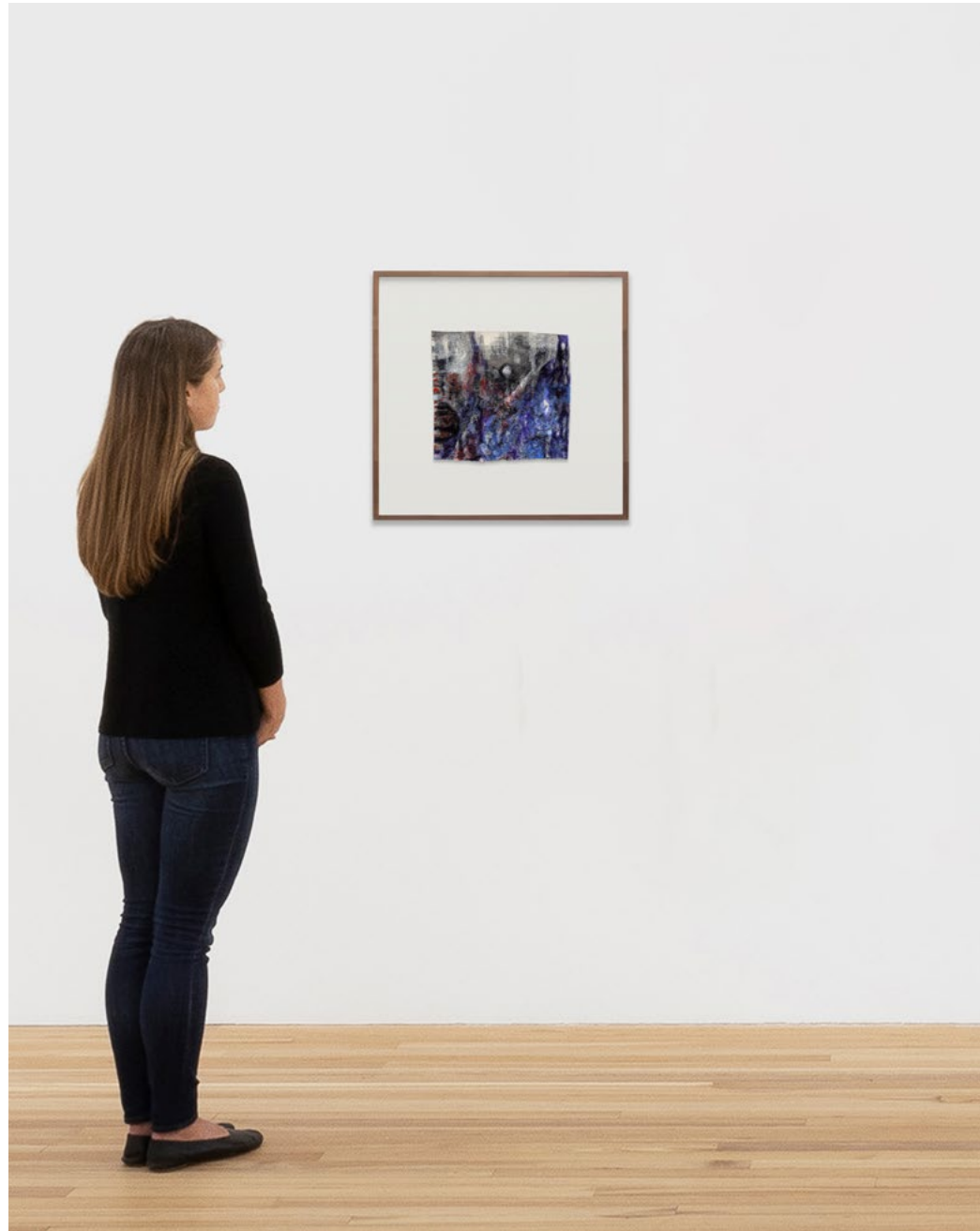


BRACHA L. ETTINGER  
*Eurydica - Lazaros*, 2011

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

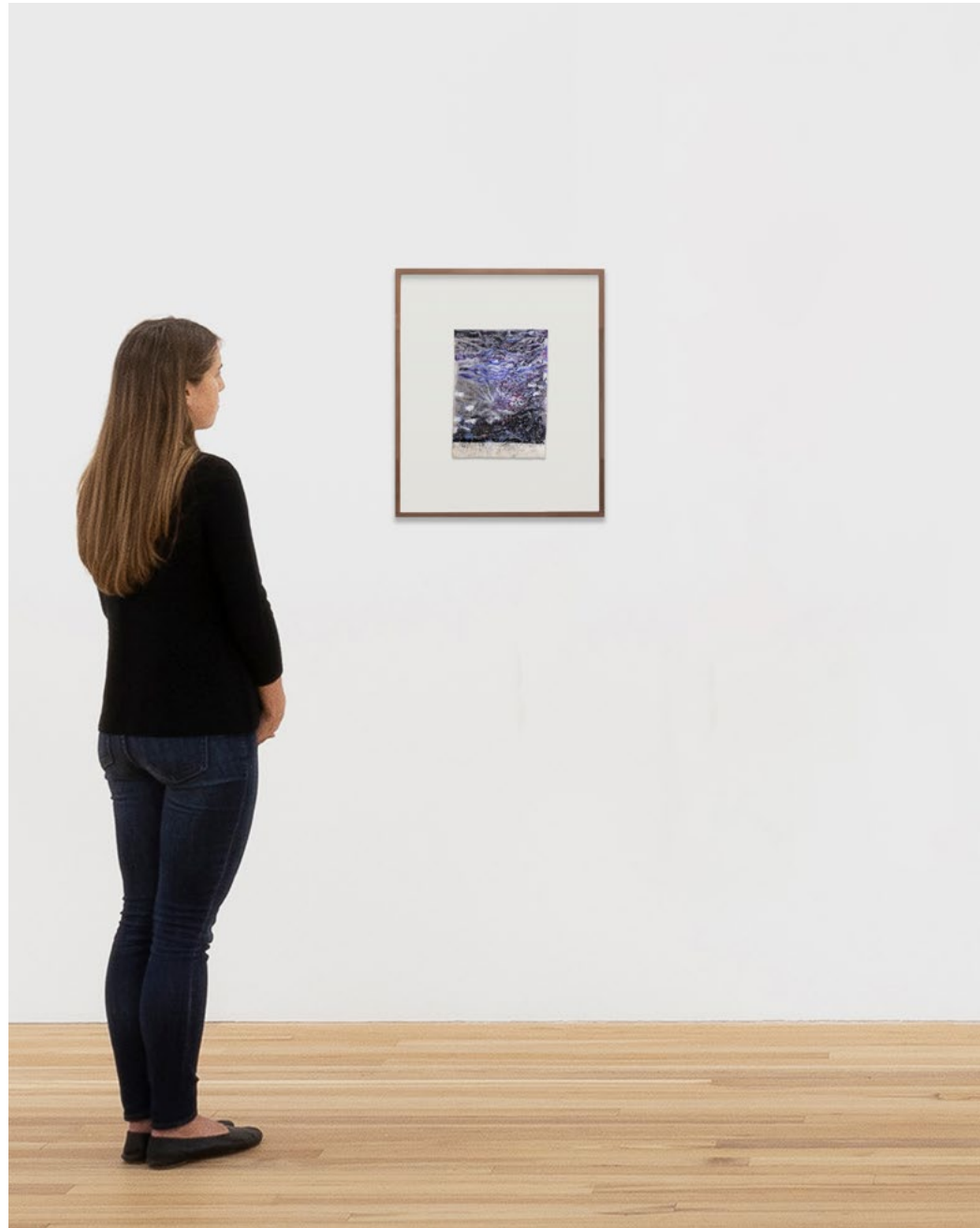


BRACHA L. ETTINGER  
*Annunciation B-P*, 2015-2019

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*, 2015-2020

India Ink, watercolor, carbon  
toner, photocopied pigment and  
ashes on paper  
11 1/8 x 7 7/8 inches (28.3 x  
20 cm.)  
(BRE22-008)



BRACHA L. ETTINGER  
*Eurydica - Lazaros, 2015-2020*



**BENDT EYCKERMANS**  
(b. 1994 Antwerp, Belgium)

Bendt Eyckermans melds modernity and tradition in his work, which anchors itself as local and historical in its approach. Often depicting everyday scenes, including those from his studio, Eyckermans' figures seem almost plastic, appearing in contorted or exaggerated poses, and are further dramatized through the use of strong shadows and almost filmic lighting that lends his compositions a dreamlike quality. Constantly harvesting art- historical references, as well as his own personal history and experience, Eyckermans aims to distill these elements into a new visual language. Bendt Eyckermans lives and works in Antwerp. His work is currently included in *Lipstick and Gas Masks*, on view at M HKA, Antwerp through April 18. Past solo exhibitions include *An Introcasm* at Andrew Kreps Gallery, *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, and *Kusseneers Gallery*, Brussels, 2018, among others.



BENDT EYCKERMANS  
*A collection of stones, 2021*

Oil on linen  
73 1/4 x 54 3/8 inches (186 x  
138 cm.)  
(BEE22-012)



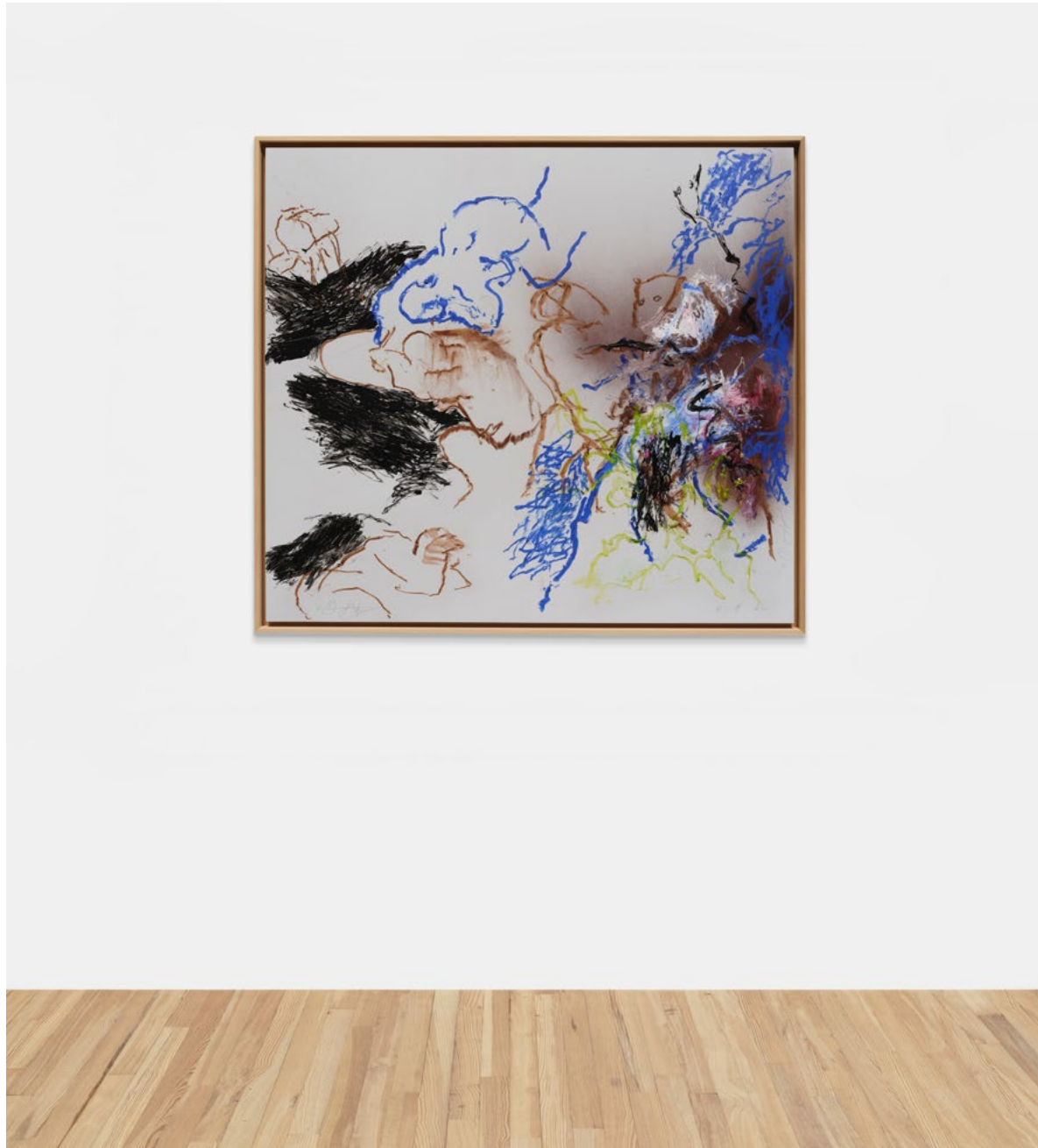
BENDT EYCKERMANS  
*A collection of stones, 2021*

## 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. 3, 2022 (4.8.22),*  
2022

Oil-based paints, mixed media  
on panel  
43 x 48 1/2 inches (109.2 x  
123.2 cm.)  
(OJA22-063)



OLIVER LEE JACKSON  
*Painting No. 3, 2022 (4.8.22),*  
2022



OLIVER LEE JACKSON  
*Painting No. 4, 2022 (5.8.22),*  
2022

Oil-based paints, mixed media  
on panel  
43 x 33 inches (109.2 x 83.8  
cm.)  
(OJA22-064)



OLIVER LEE JACKSON  
Painting No. 4, 2022 (5.8.22),  
2022



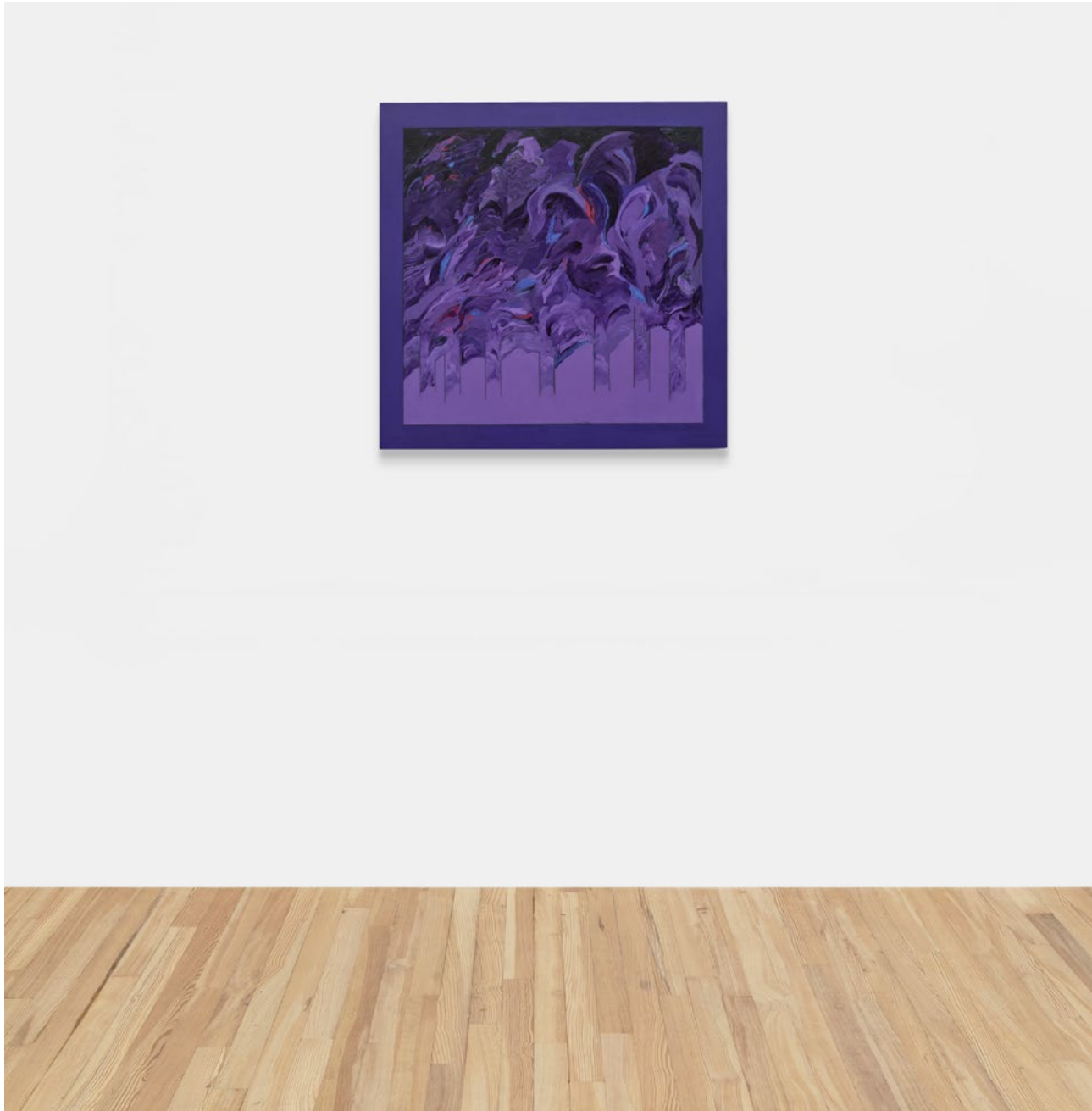
**SONIA GECHTOFF**  
(b. 1926 Philadelphia, PA  
died, 2018, NY)

Gechtoff began her career in Beat-era San Francisco and lived most of her life in New York City. Gechtoff is best known for her atmospheric abstractions of swirling colors redolent of seas, skies or smoke. Inspired by the work of Clyfford Still, Gechtoff developed a distinct technique of palette knife painting. Her drawings were executed similarly, with long deliberate strokes of graphite that evoke windswept grasses and vegetation. By the 1970s, Gechtoff had fully transitioned from oil paints to acrylic. Until this point, she had considered painting and drawing to be wholly separate, if equally important, aspects of her art practice. However, the flat, matte, and fast drying surfaces of acrylic provided new opportunities to combine painting and drawing media. Working on both paper and canvas, Gechtoff applied silvery graphite over most of her paintings for the last few decades of her life, contrasting flat planes of color with textural and compositional effects only possible through drawing.

Gechtoff had extraordinary success at a young age, with solo exhibitions at the San Francisco Museum of Art (now SFMoMA) and the De Young Museum. She was also featured in the debut group show and was afforded the first solo show at the Ferus Gallery in Los Angeles, notable for launching the careers of many post-war artists. The attention in California led to Gechtoff's inclusion in the Younger American Painters group show at the

Guggenheim Museum in New York, alongside such luminaries as Jackson Pollock, Philip Guston and William de Kooning. However, Gechtoff was one of just 4 women to be included in a show of 57 artists. After permanently relocating to New York in 1958, Gechtoff exhibited with the venerable Poindexter Gallery and Gruenebaum Gallery and taught at the National Academy of Design. She continued to make work until her death in 2018.

Works by Sonia Gechtoff (b. 1926, d. 2018) are in the permanent collections of the Baltimore Museum of Art, Maryland; Legion of Honor, San Francisco; Denver Art Museum, Colorado; The Solomon R. Guggenheim Museum, New York; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; National Academy of Design, New York; Oakland Museum of Art, California; San Francisco; Museum of Modern Art, California; Museum of Art, Stanford University, Palo Alto, California; Worcester Museum of Art, Massachusetts; San Jose Museum of Art, California; and The Library of Congress, Washington, D.C., among others.



SONIA GECHTOFF  
*Poem, 2014*

Acrylic on canvas  
30 x 30 in (76.2 x 76.2 cm)  
(SOG22-042)



SONIA GECHTOFF  
*Poem, 2014*



SONIA GECHTOFF  
*Troika, 1991-1992*

Acrylic and graphite on canvas  
54 1/2 x 54 1/2 in (138.4 x  
138.4 cm); Framed: 55 1/2 x 55  
1/2 x 2 in (141 x 141 x 4 cm)  
(SOG22-028)



SONIA GECHTOFF  
*Troika*, 1991-1992



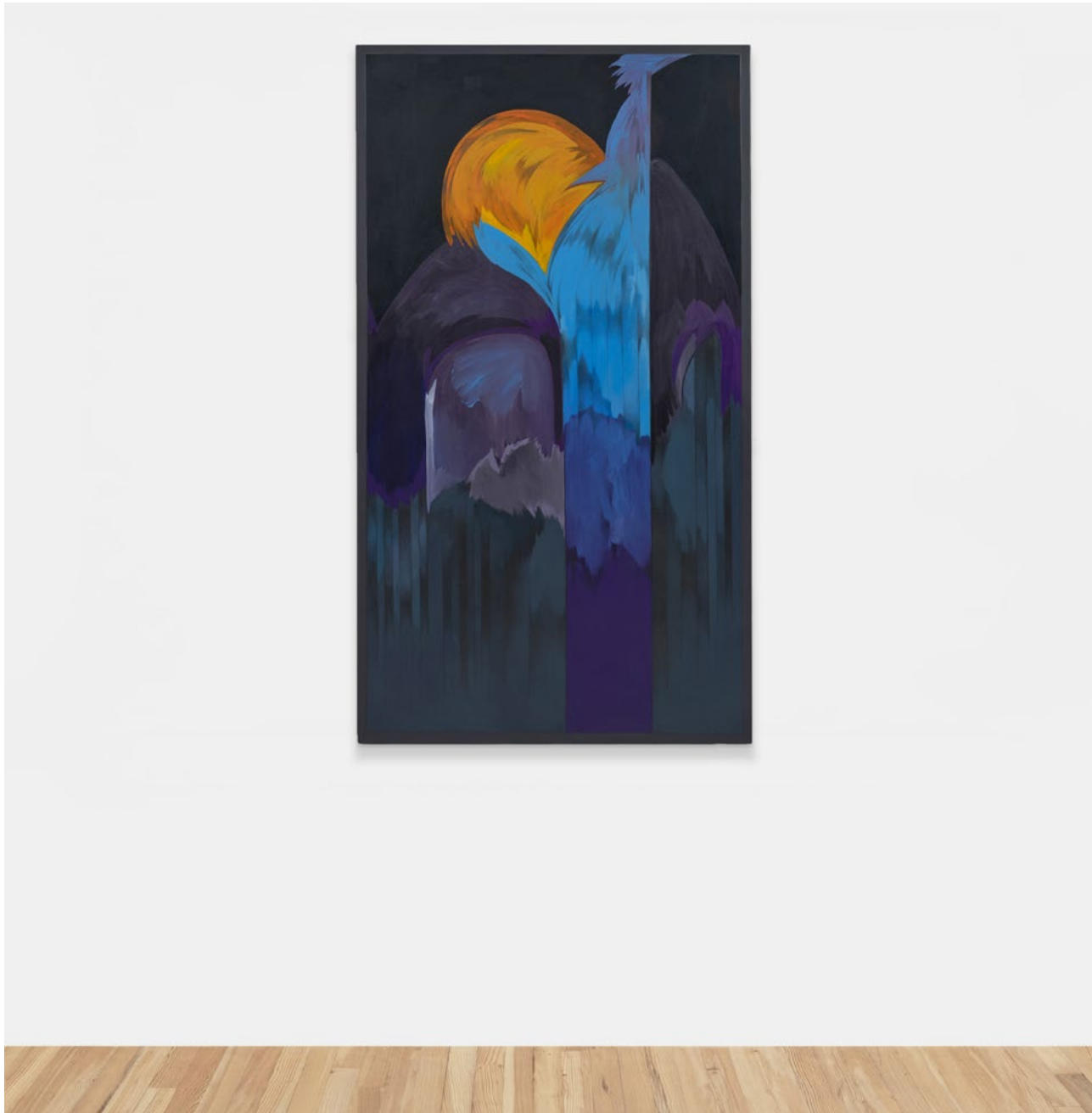
SONIA GECHTOFF  
*Goya's Ghost, 1988*

Acrylic and graphite on canvas  
34 x 34 in (86.4 x 86.4 cm);  
Framed: 35.5 x 35.5 x 1.75 in  
(90.2 x 90.2 x 4.4 cm)  
(SOG22-025)



SONIA GECHTOFF  
*Goya's Ghost, 1988*

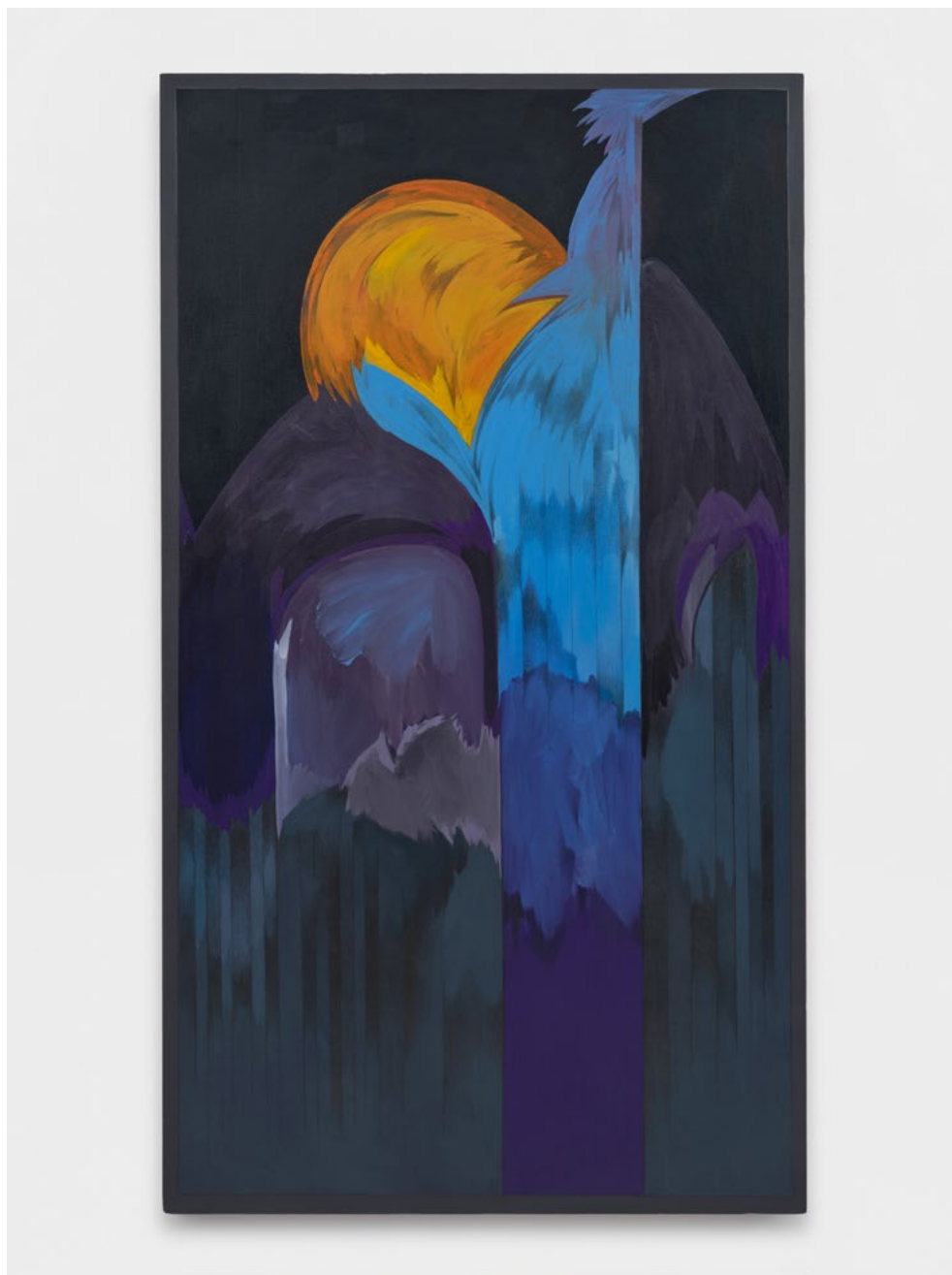
Acrylic and graphite on canvas  
34 x 34 in (86.4 x 86.4 cm);  
Framed: 35.5 x 35.5 x 1.75 in  
(90.2 x 90.2 x 4.4 cm)  
(SOG22-025)  
\$50,000



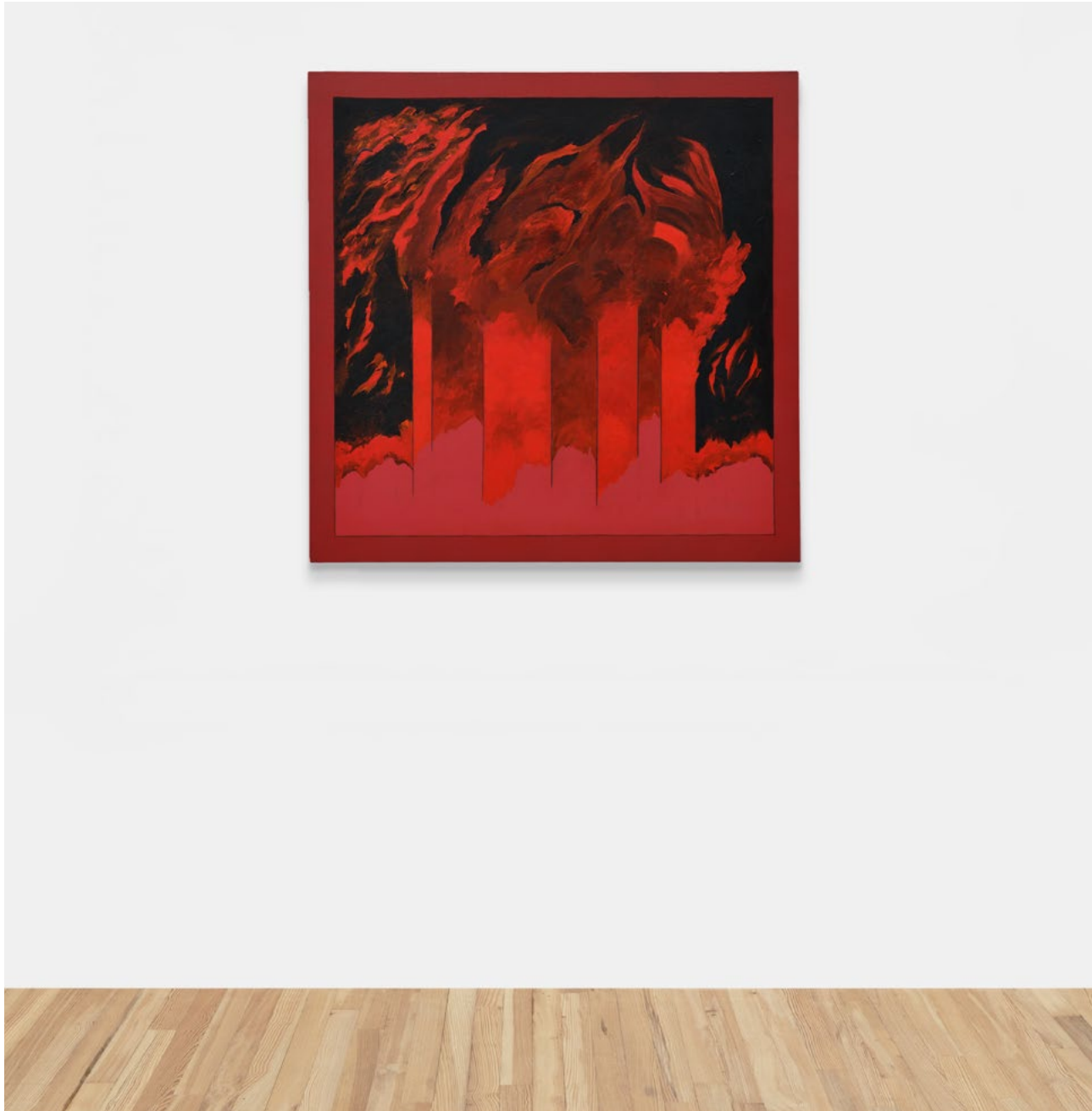
SONIA GECHTOFF  
*November Sun, 1989*

Acrylic and graphite on canvas  
60 1/4 x 34 1/2 inches (153  
x 87.6 cm); Framed: 61 1/4 x  
35 1/2 x 1 3/4 inches (155.6 x  
90.2 x 4.4 cm)  
(SOG22-024)





SONIA GECHTOFF  
*November Sun, 1989*



SONIA GECHTOFF  
*Madam Butterfly*, 2014

Acrylic and graphite on canvas  
40 x 40 in (101.6 x 101.6 cm)  
(SOG22-050)



SONIA GECHTOFF  
*Madam Butterfly*, 2014

## 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.

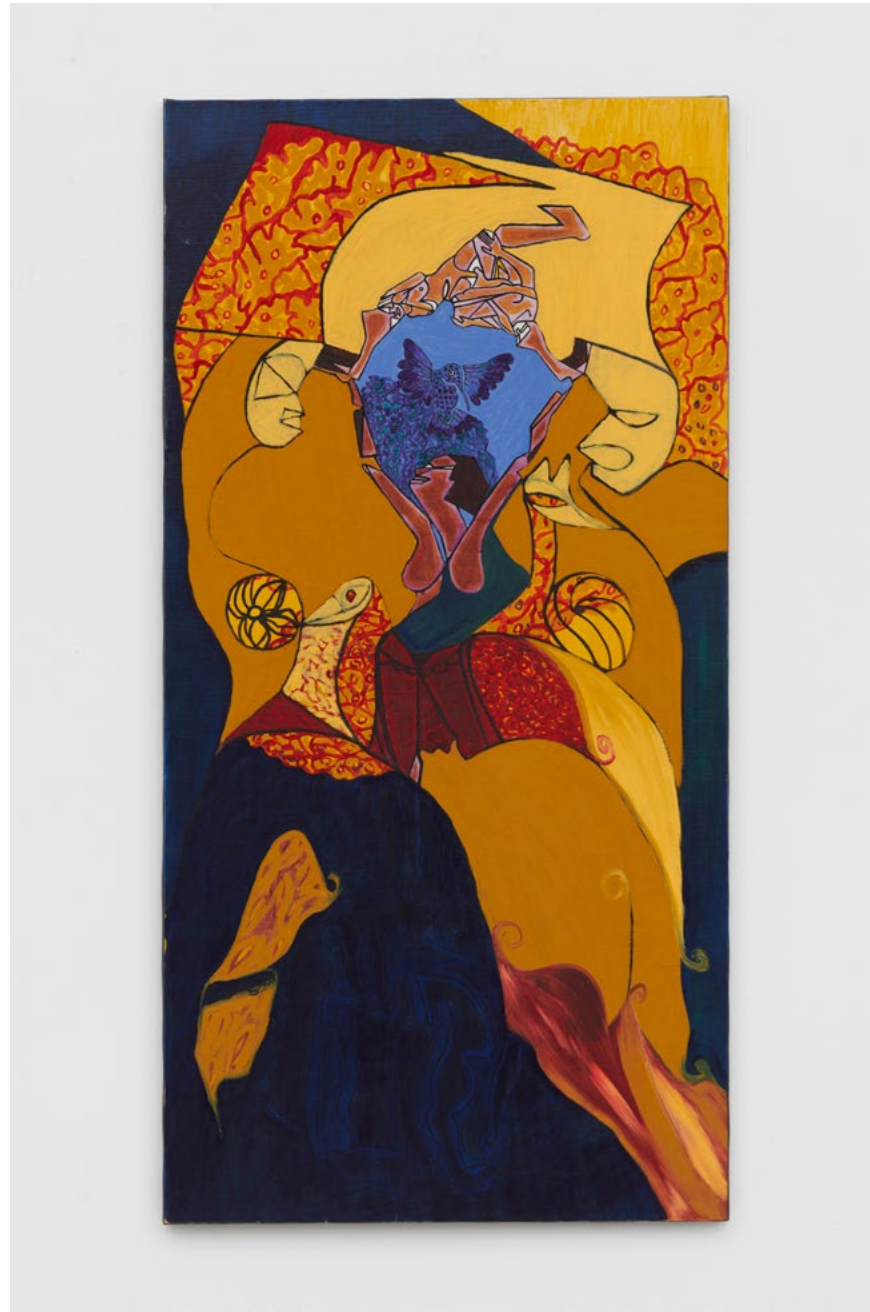
Her response to her own ordeal with PTSD and personal grief is a major factor in her work, as is her research investigating art from Africa in relation to human suffering and societal responsibility, on which she completed a PhD African Modern Art and Black Cultural Trauma from Middlesex University in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





EVERLYN NICODEMUS  
*Emellan [Between]*, 1984

Titles, dated and location verso:  
Emellan, Skive, 1984  
Signed, dated and location  
lower right recto  
Acrylic on canvas  
39 1/3 x 31 1/2 inches (100 x  
80 cm.)  
(EN21-007)



EVERLYN NICODEMUS  
*Emellan [Between]*, 1984



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

## HITO STEYERL (b. 1966 Munich, Germany)

Hito Steyerl is a filmmaker, visual artist, writer, and innovator of the essay documentary. Her prolific filmmaking and writing occupies a highly discursive position between the fields of art, philosophy and politics, constituting a deep exploration of late capitalism's social, cultural and financial imaginaries. Her films and lectures have increasingly addressed the presentational context of art, while her writing has circulated widely through publication in both academic and art journals, often online.

She studied Documentary Film Directing at the Japan Institute of the Moving Image and at the HFF – University of Television and Film in Munich. She subsequently studied Philosophy at the Academy of the Arts in Vienna, where she received her doctorate. She is Professor for Experimental Film and Video at the UdK – University of the Arts, Berlin, where she founded the Research Center for Proxy Politics together with Vera Tollmann and Boaz Levin.

She has had solo exhibitions at K21, Düsseldorf (2020), Art Gallery of Ontario, Toronto, the Park Avenue Armory, New York, Serpentine Galleries, London (2019); Kunstmuseum, Basel, Castello di Rivoli, Turin (2018); The Institute of Contemporary Art, Boston (2017); the Museum of Contemporary Art, Los Angeles (2016); Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Artists Space, New York; Institute of Modern Art,

Brisbane, Australia (2015); Van Abbemuseum, Eindhoven, The Netherlands; ICA, London, UK; Künstlerhaus Stuttgart, Germany (2014); Museum of Contemporary Art Chicago (2013); the Art Institute of Chicago; E-flux, New York (2012); Chisenhale Gallery, London, UK (2010); Neuer Berliner Kunstverein (2009); and Moderna Museet, Stockholm (2008). Group exhibitions include May You Live In Interesting Times, 58th Venice Biennale, Venice Italy; the Museum of Contemporary Art, Chicago (2018); Castello di Rivoli (2017); the Whitney Museum of American Art, New York (2016); the German Pavilion, 56th Venice Biennale, Venice, Italy; the Hannover Kunstverein, Hannover, Germany; CAC Vilnius, Vilnius, Lithuania (2015); Cut to Swipe, Museum of Modern Art, New York; The Darknet, Kunst Halle Sankt Gallen, Switzerland; Bienal de la Imagen en Movimiento, Goethe- Institut Buenos Aires, Argentina (2014); The Way of the Shovel: Art as Archeology, MCA Chicago; Nine Artists, Walker Art Centre, Minneapolis; Stedelijk Museum Amsterdam, Amsterdam, The Netherlands; Bergen Triennial, Bergen, Norway; Venice Biennale (2013); Taipei Biennial; Gwangju Biennial (2010); documenta 12, Kassel (2007) and Manifesta 5, San Sebastian (2004).

HITO STEYERL  
*Sandbags/Texture, Kharkiv,*  
2015

signed label LL verso -  
8/31/2016  
UV pigment print on dibond  
print: 39 3/8 x 39 3/8 in  
(100 x 100 cm); frame: 40 3/4 x  
40 3/4 x 1 1/2 in  
(103.5 x 103.5 x 3.8 cm)  
(#4/5)  
(HS16-006.4)

Hito Steyerl's photographic prints contain fragments of 3 dimensional images taken by Steyerl in Kharkiv, Ukraine using a widely-accessible iPhone application. Thematically related to her video installation, the Tower, which investigated the relationship between the two main applications of 3 dimensional rendering - military use and luxury development, the resulting images show an interweaving of war and architecture as part of the urban landscape. Utilizing UV printing technology, the images are printed repeatedly, building them up to a textural, topographical presence on the gray plane.





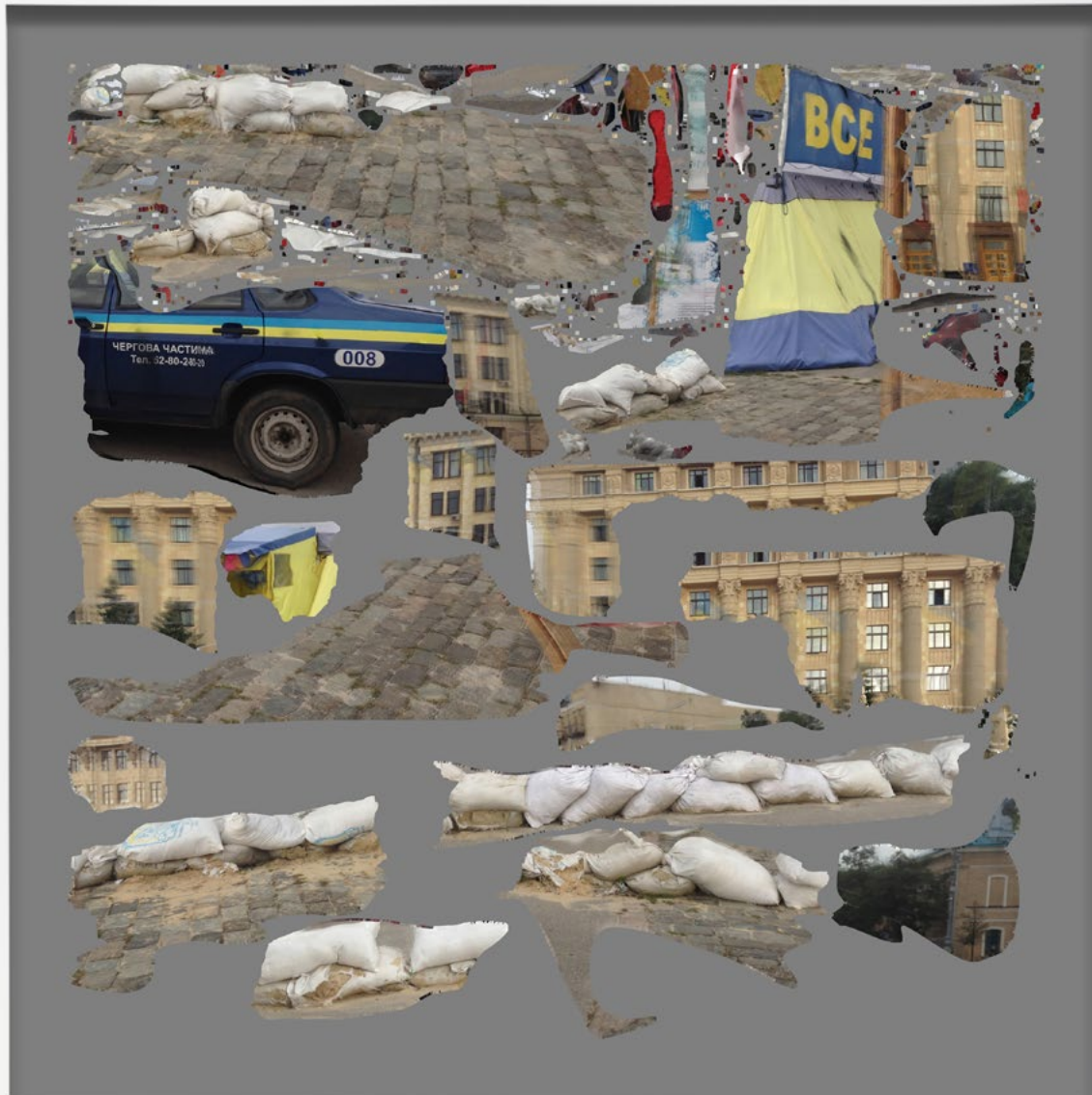
HITO STEYERL  
*Sandbags/Texture, Kharkiv,*  
2015



HITO STEYERL  
*Tent/Texture III, Kharkiv, 2015*

signed back label at AKG  
UV pigment print on dibond  
print: 39 3/8 x 39 3/8 in  
(100 x 100 cm); frame: 40 3/4 x  
40 3/4 x 1 1/2 in  
(103.5 x 103.5 x 3.8 cm)  
(#4/5)  
(HS16-010.4)





HITO STEYERL  
*Tent/Texture III, Kharkiv, 2015*

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

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

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

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



HE XIANGYU  
*Untitled*, 2021

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

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



HE XIANGYU  
*Untitled*, 2021

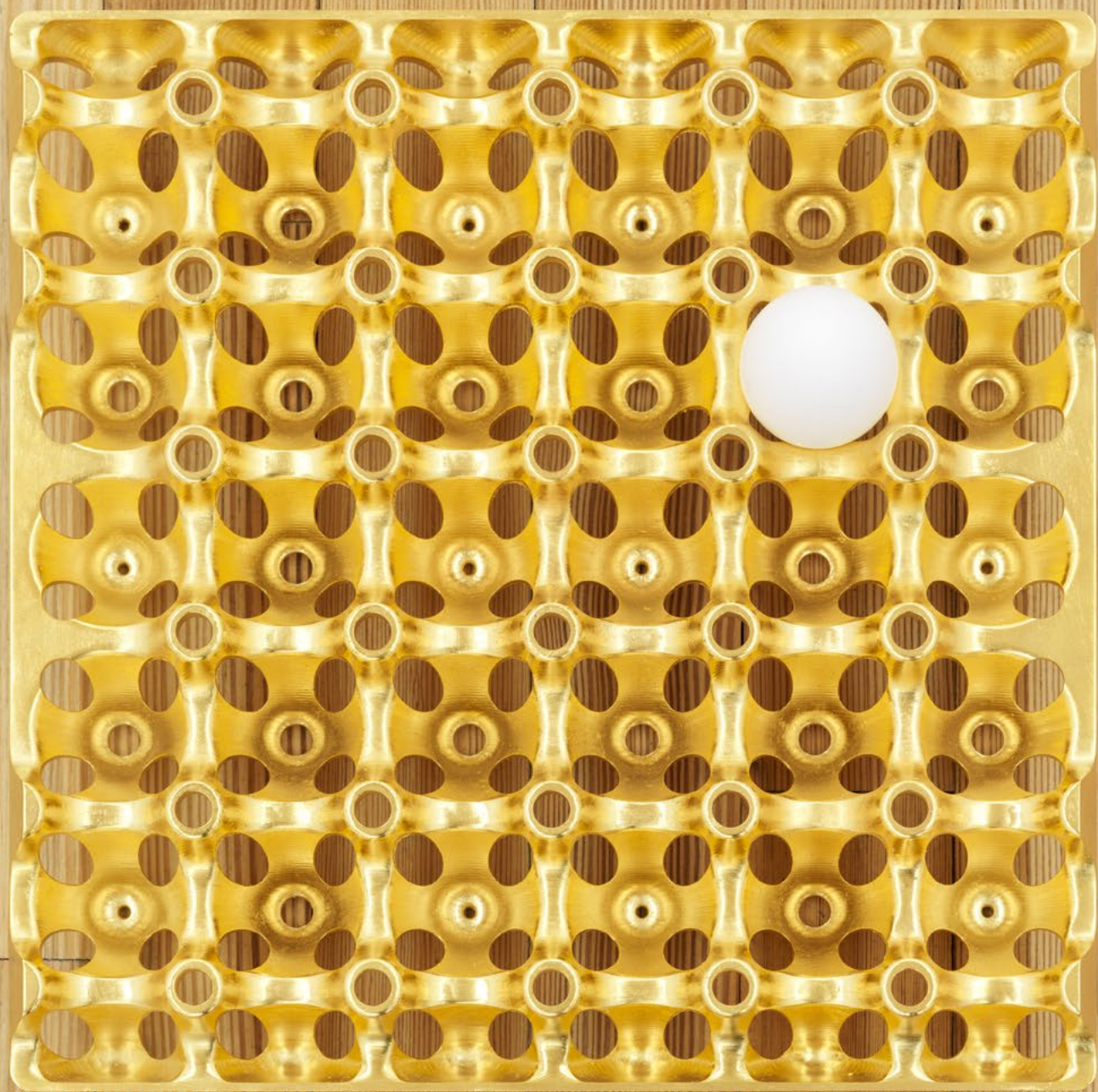


HE XIANGYU  
*Thursday*, 2018

Bronze, pure gold (99.9%), egg  
2 x 11 7/8 x 11 7/8 inches (5 x  
30 x 30 cm.)  
Edition of 3 plus 1 artist's proof  
(HX20-010)



HE XIANGYU  
*Thursday*, 2018





HE XIANGYU  
*Sixteen Lemons, 2019*

Pencil, acrylic, on canvas  
30 1/4 x 22 1/8 inches (76.8 x  
56.2 cm.)  
(HX22-005)

He Xiangyu's Lemon Project turns towards the practice of scientific research to produce an encyclopedic collection of the multitude of meanings and functions of lemons, leading him to immerse himself in the abyss of historical, psychological, medical, and cultural meanings associated with the color yellow.





HE XIANGYU  
*Sixteen Lemons*, 2019



HE XIANGYU  
*10 Lemons, 2021*

Acrylic and pencil on paper  
29 15/16 x 22 1/16 inches (76  
x 56 cm.)  
(HX21-011)



HE XIANGYU  
*10 Lemons, 2021*



HE XIANGYU  
*11 Lemons, 2021*

Acrylic and pencil on paper  
29 15/16 x 22 1/16 inches (76  
x 56 cm)  
(HX21-013)

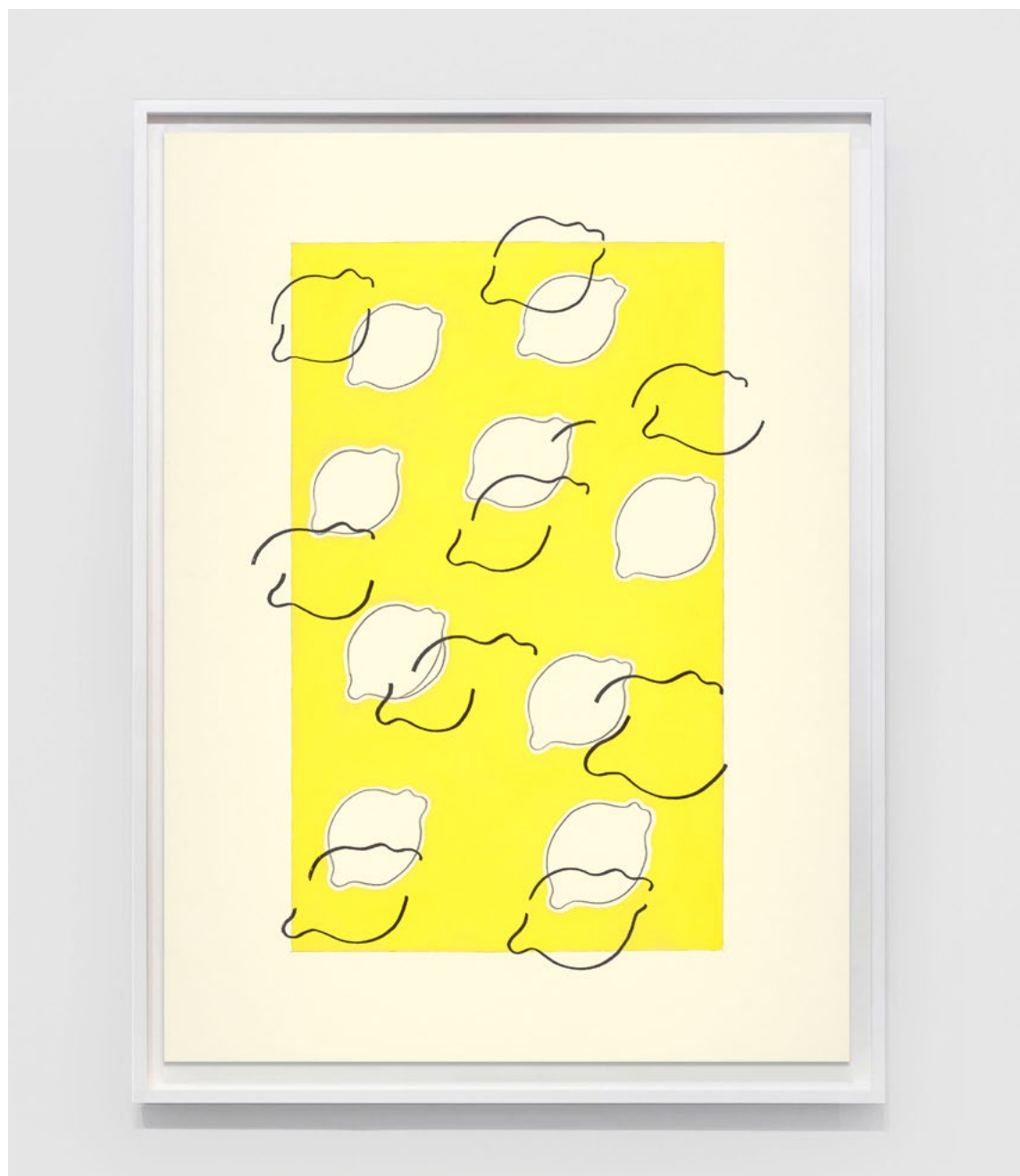


HE XIANGYU  
*11 Lemons*, 2021



HE XIANGYU  
*9 Lemons*, 2021

Acrylic, edding, and pencil on  
paper  
25 9/16 x 18 1/2 inches (65 x  
47 cm.)  
(HX21-017)



HE XIANGYU  
*9 Lemons*, 2021



HE XIANGYU  
*11 Lemons*, 2021

Acrylic, edding, pencil on paper  
25 9/16 x 18 1/2 inches (65 x  
47 cm.)  
(HX21-018)





HE XIANGYU  
*11 Lemons*, 2021