

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
at Art Basel Miami Beach

Andrew Kreps
Gallery

**Andrew Kreps Gallery at Art Basel Miami Beach
Booth C22**

Preview: November 29 -30, 2022 (by invitation only)

Public Days: December 1 - 3, 2022

Works by:

**Ricci Albenda, Uri Aran, Darren Bader, Ernie Barnes,
Andrea Bowers, Julien Creuzet, Michael Dean, Roe Ethridge,
Hadi Fallahpishah, Jes Fan, Sonia Gechtoff, Oliver Lee
Jackson, Corita Kent, Moshekwa Langa, Bertina Lopes,
Raymond Saunders, Hollis Sigler, Michael E. Smith,
Cheyney Thompson, Erika Verzutti, Andy Warhol,
Christopher Wool, and He Xiangyu**

RICCI ALBENDA (b. 1966, Brooklyn, New York)

For the past two decades, Ricci Albenda has performed an investigation into language, exploring the ways in which the written word is simultaneously a visual, personal, and intellectual entity. Simultaneously, Albenda has also developed his own system in which alphabetical and numerical systems are paired with the color wheel: Vowels fall onto the archetypal hues of the prismatic ROYGBIV spectrum: a = Red, e = Orange, i = Yellow, o = Green, u = Blue, and y finds itself between Indigo and Violet. Numerals occupy the magenta tones, connecting the end of the alphabet with its beginning to form a complete color wheel. Within these investigations, each work becomes its own framework and site of inquiry, demonstrating versatility, and most importantly, the sense of play inherent to studio practice.

Ricci Albenda (b. 1966, Brooklyn) lives and works in New York. This year, Albenda had a solo exhibition with Andrew Kreps Gallery, New York. In 2020, Albenda had a solo exhibition at Parrasch Heijnen, Los Angeles, and in 2018, at "T"Space, Rhinebeck, New York. Other past solo exhibitions include the Museum of Modern Art, New York, and The Rachofsky House, Dallas. His work has been included in numerous group exhibitions at venues which include, The Guggenheim Museum, New York, Tel Aviv Museum of Art, Tel Aviv, Institute of Contemporary Art, Boston, Brooklyn Museum of Art, Brooklyn, Castello Di Rivoli,

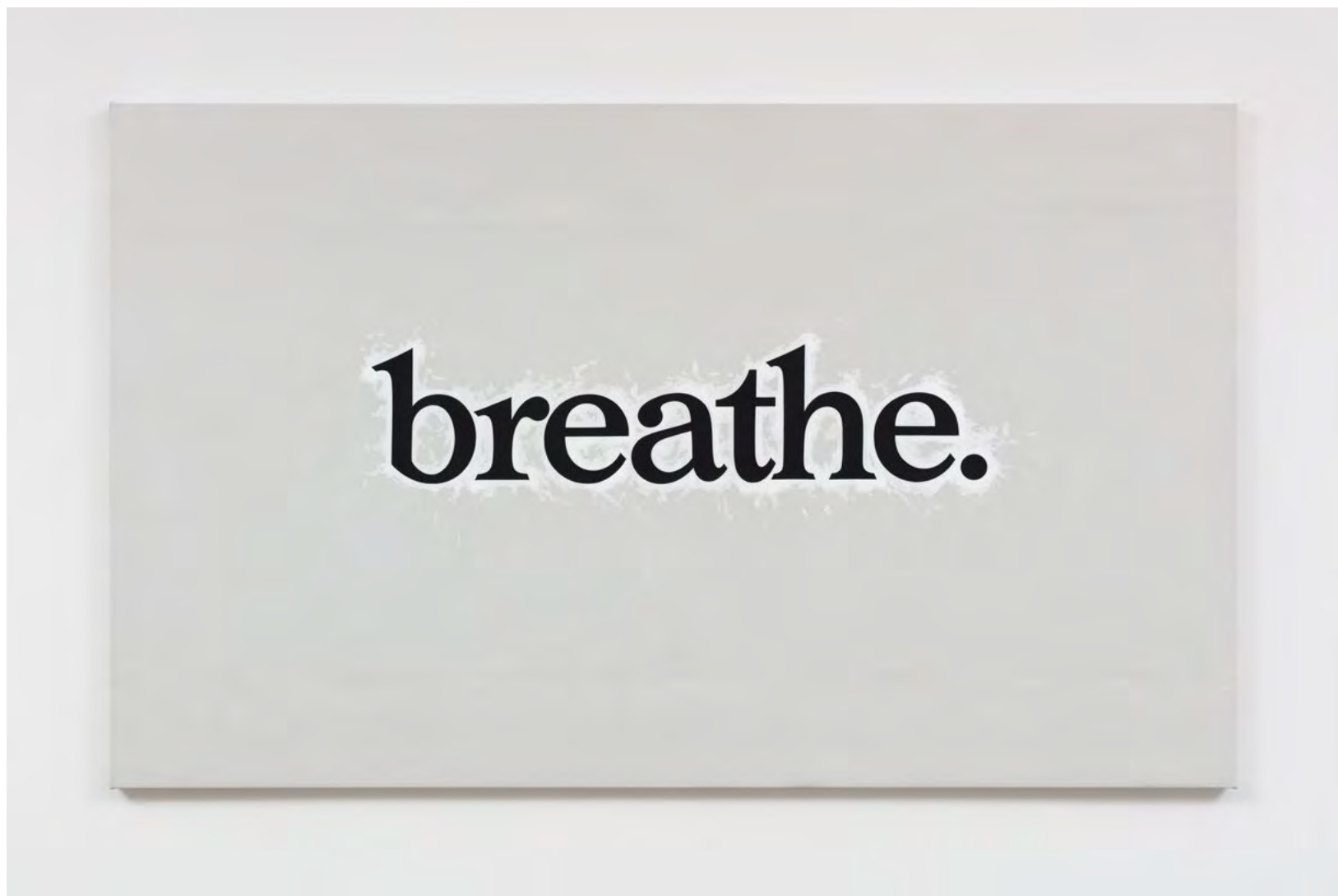
Turin, Museum of Modern Art, New York, MoMA PS1, Queens, Centre Georges Pompidou, Paris, and the New Museum, New York. Ricci Albenda's work is held in the permanent collections of the Museum of Modern Art, New York, the Dallas Museum of Art, Albright-Knox Art Gallery, Buffalo, Castello di Rivoli, Turin, The Solomon R. Guggenheim Museum, New York, and the Hessel Museum of Art, Annandale-on-Hudson, New York.

RICCI ALBENDA
breathe., 2022

Acrylic on paper mounted to
painted canvas
44 x 74 inches (111.8 x 188
cm.)
(RA22-005)

Breathe. was exhibited in Ricci Albenda's recent exhibition at the gallery, in which four paintings are centered on opposing walls, each bearing the same word in a uniform composition. While seemingly similar at first glance, the individual compositions are layered with the history of the artist's decisions, forming a progression from frenetic mark-making to reserved, and decisive brushstrokes. Inviting further contemplation, these idiosyncrasies imbue the works with a sensory quality, allowing recognizable text to slowly shift and morph into new abstract forms.





RICCI ALBENDA
breathe., 2022

1bre

URI ARAN (b. 1977, Jerusalem)

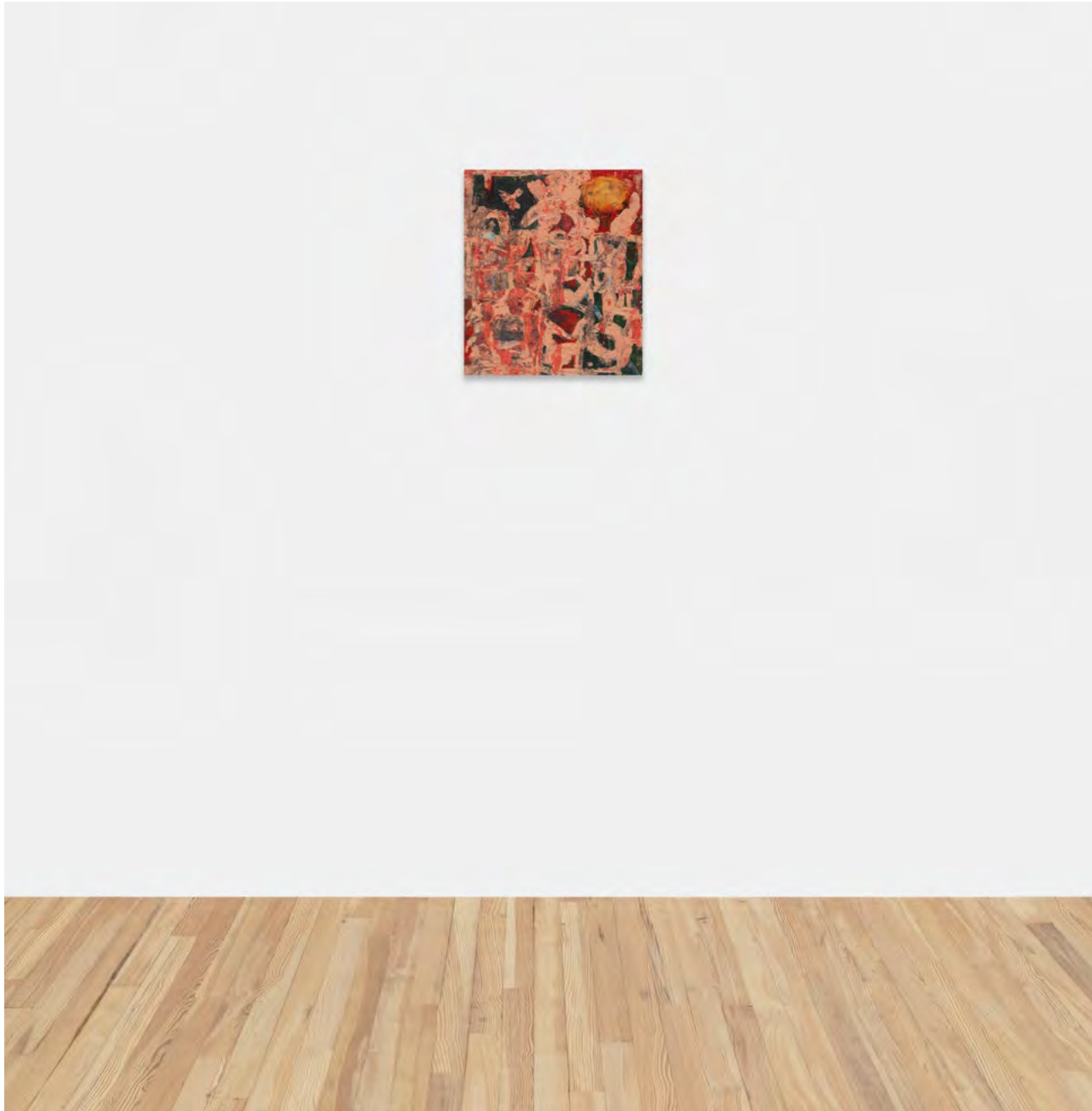
Over the past decade, Uri Aran has developed a singular practice centered on an ongoing, philosophical inquiry into how our daily behaviors are used to create and assign meaning.

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

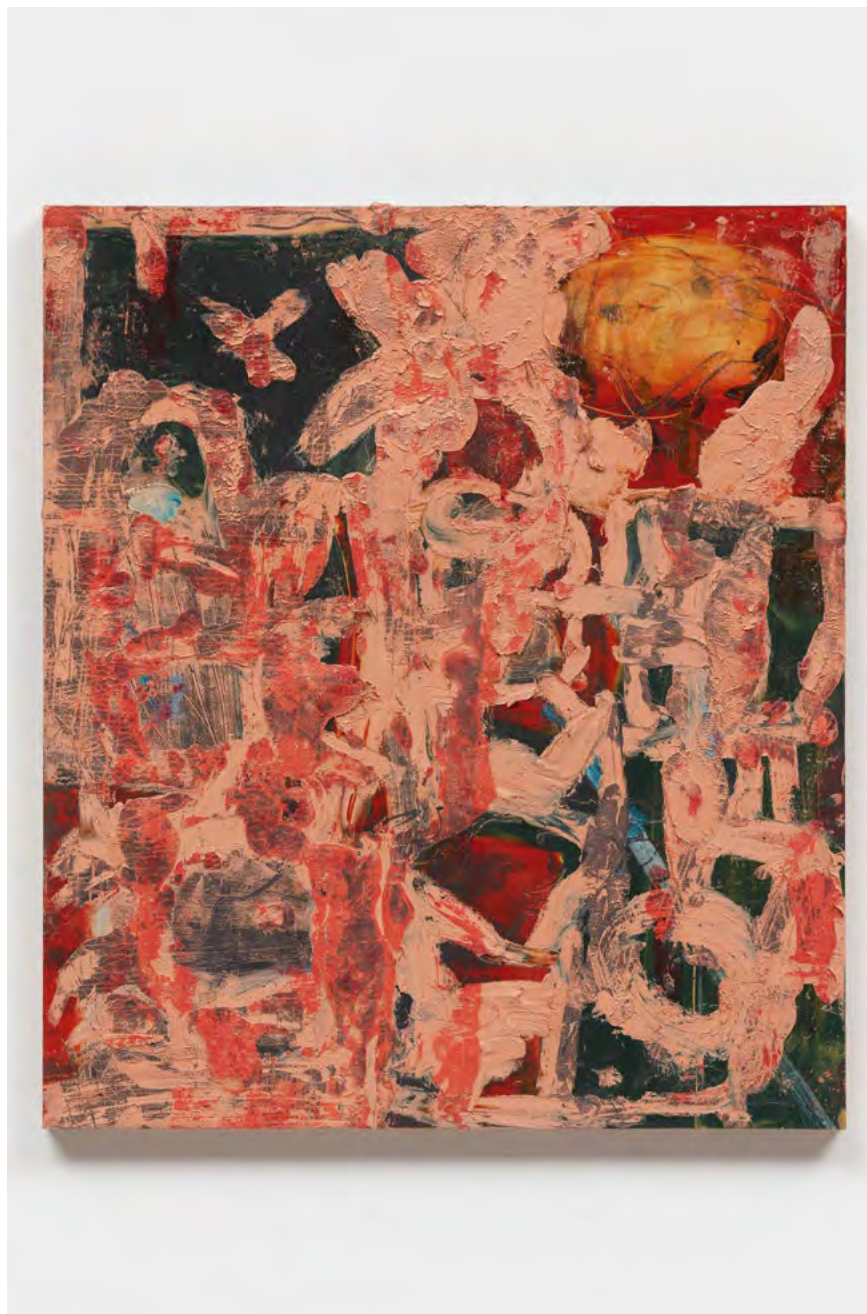
Museum of American Art, New York, 2014, *A Needle Walks into a Haystack*, Liverpool Biennial 2014, Liverpool, and *The Encyclopedic Palace*, 55th International Art Exhibition, Venice Biennale, Venice, 2013, as well as numerous group exhibitions, which include: *100 Drawings from Now*, The Drawing Center, 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.

In 2023, Uri Aran will have a solo exhibition at the gallery's 22 Cortlandt Alley location.

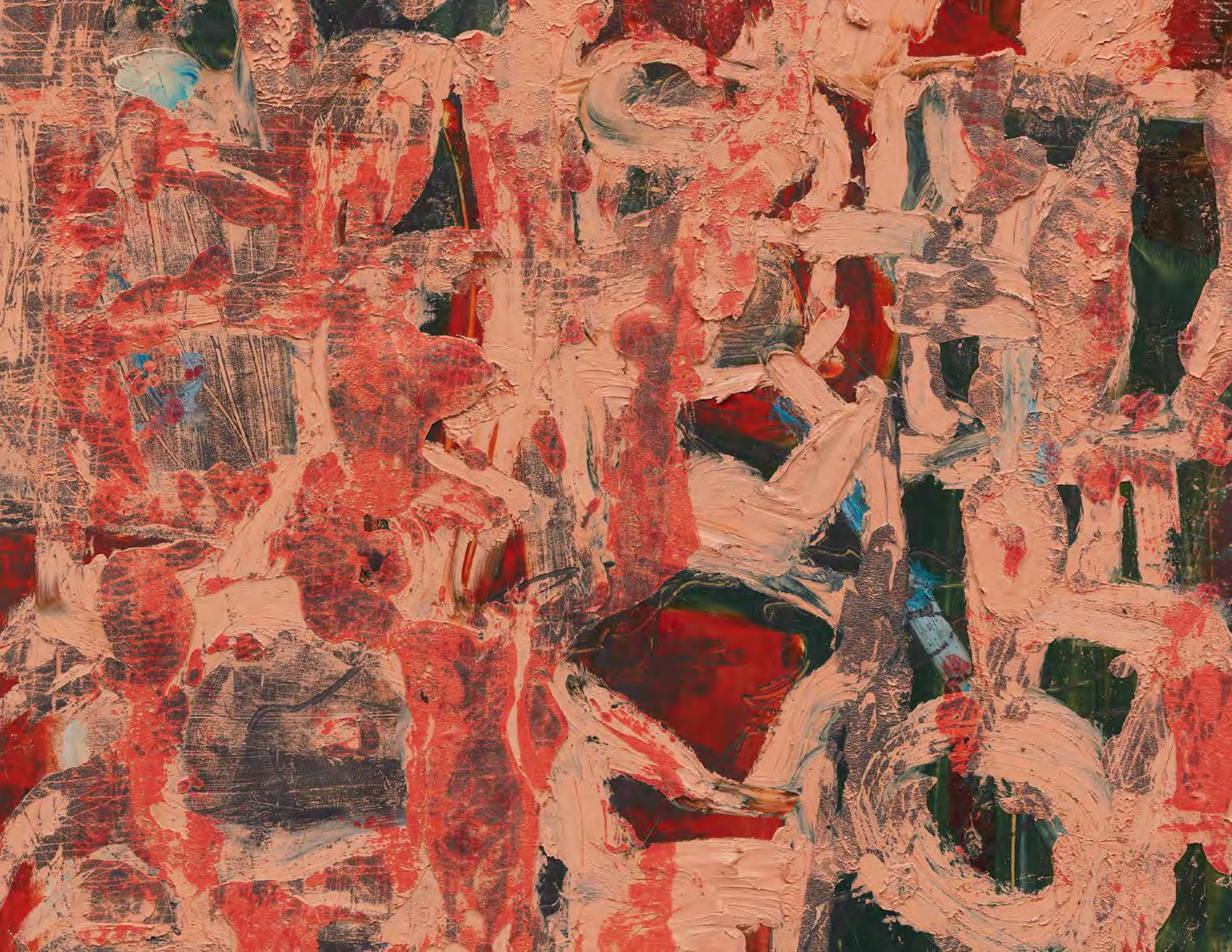


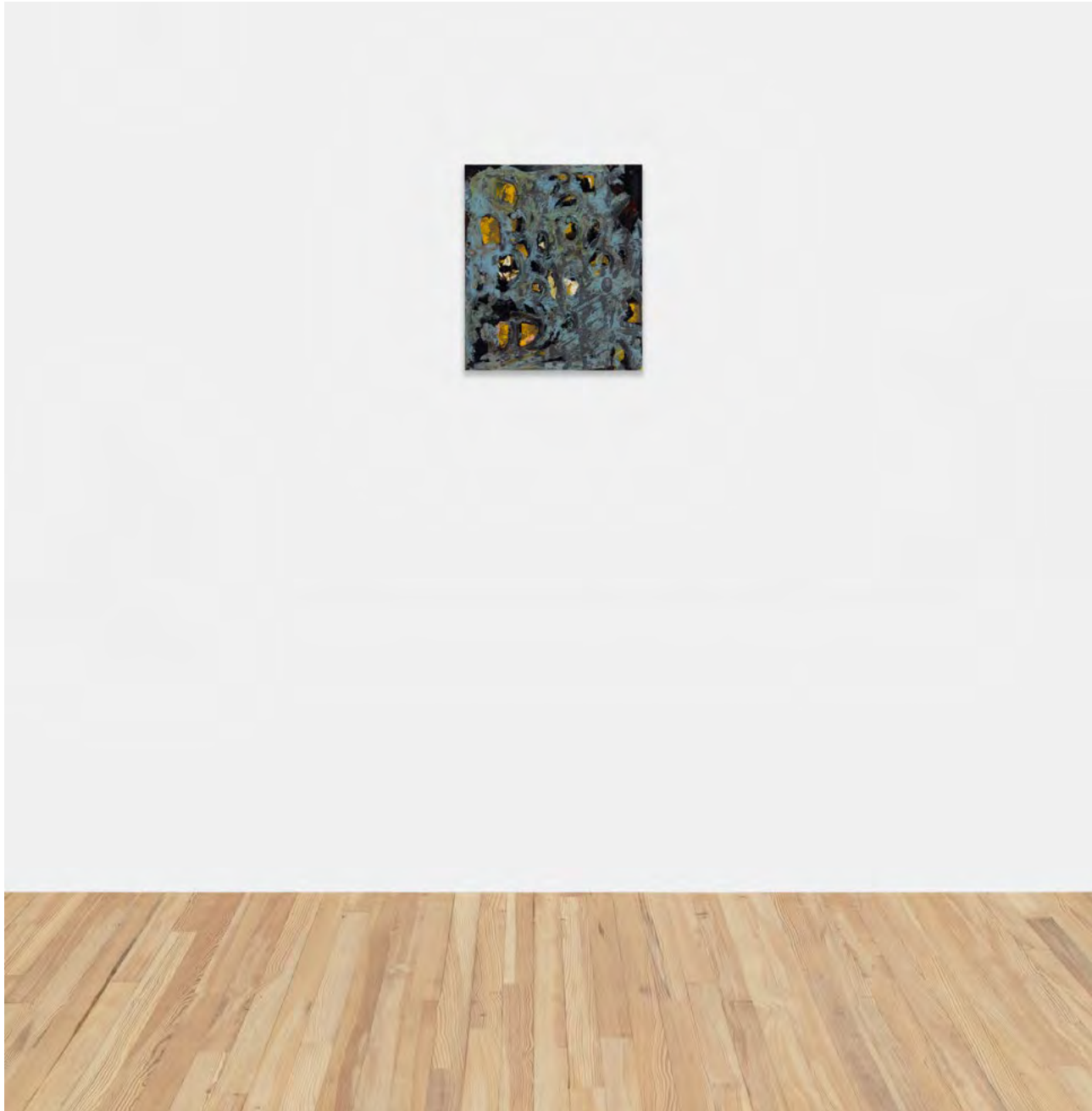
URI ARAN
More Letters, 2022

Signed on verso
Oil, acrylic, graphite and oil
pastel on wood
15 1/2 x 17 3/4 inches framed
(UA22-009)



URI ARAN
More Letters, 2022





URI ARAN
Children, 2022

Signed on verso
Wood stain, oil, acrylic, graphite and oil pastel on wood
15 3/8 x 17 3/4 framed
(UA22-010)



URI ARAN
Children, 2022



DARREN BADER
(b. 1978, Bridgeport, Connecticut)

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
three sculptures

dimensions variable
(DB22-008)



DARREN BADER
three sculptures

ANCIENT SQUALOR FOR \$80.
COME AND CAN MY HAND.

ERNIE BARNES
(b. 1938, Durham, North Carolina,
d. 2009, Los Angeles, California)

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
Lift Every Voice, 2008

Signed on lower right corner
Acrylic on canvas
40 x 30 inches (101.6 x 76.2
cm.); framed: 47 x 37 x 2 inches
(EB21-033)



ERNIE BARNES
Lift Every Voice, 2008





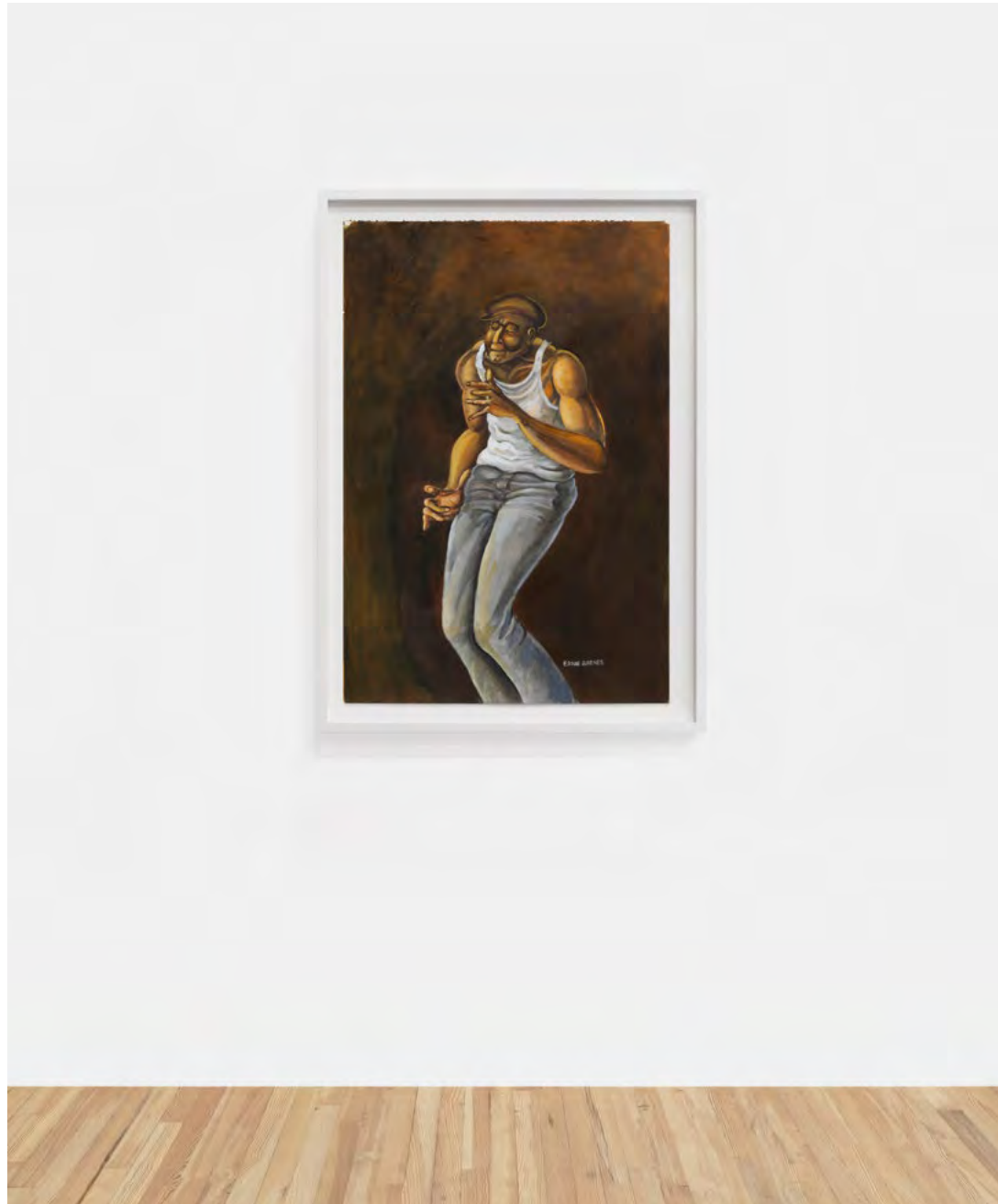
ERNIE BARNES
*Blue Player vs. 2 Orange Football
Players*, 1989

Acrylic and gesso on paper
26 x 40 inches (66 x 101.6 cm.)
framed: 28 7/8 x 42 7/8 x 2
inches
(EB21-016)



ERNIE BARNES
*Blue Player vs. 2 Orange Football
Players, 1989*





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



ANDREA BOWERS (b. 1965, Wilmington, Ohio)

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

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

DC, The Museum of Contemporary Art, Los Angeles, and Museum Abteiberg, Moenchengladbach, Germany, among others.

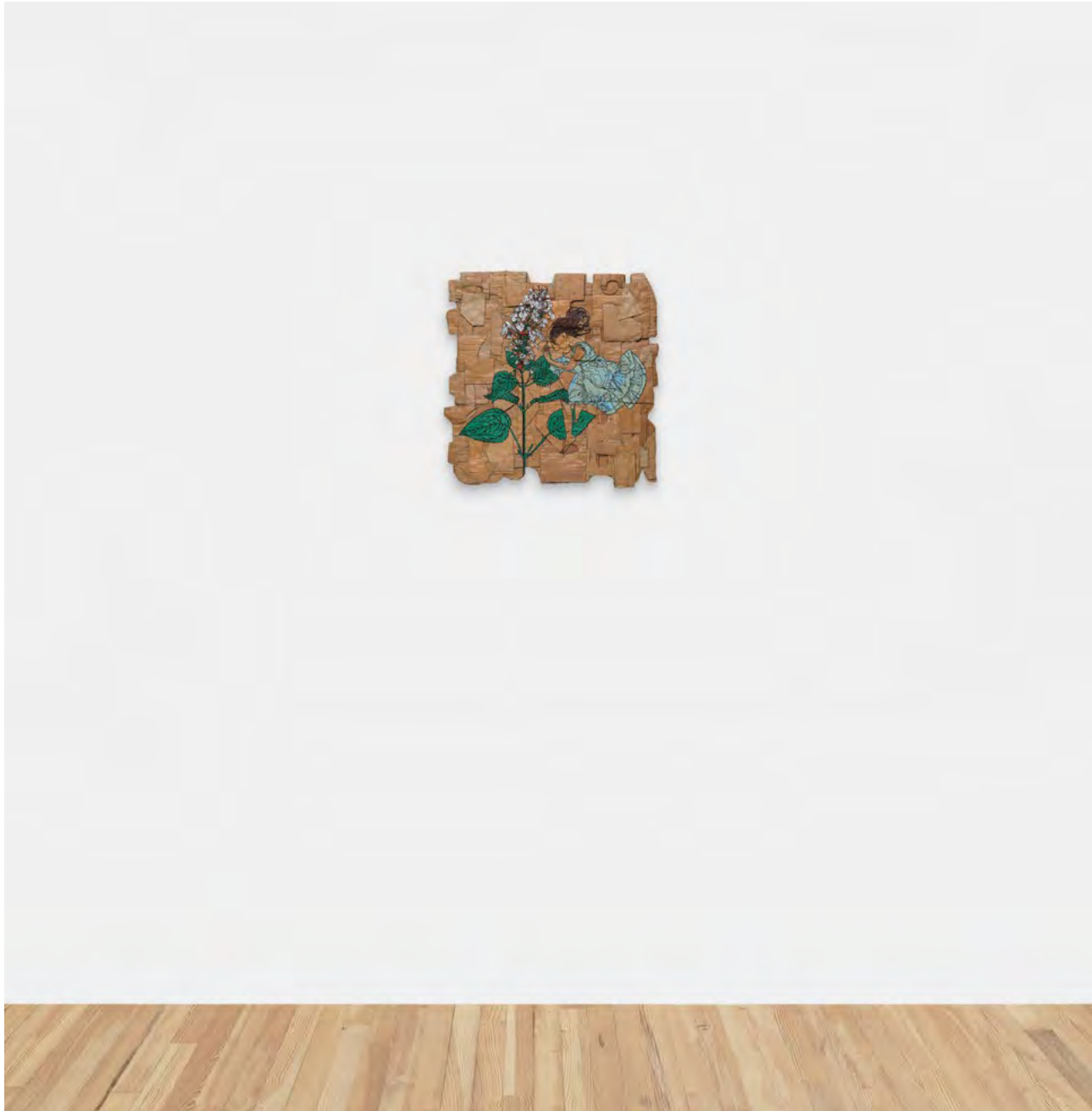


ANDREA BOWERS
Art Nouveau (Poppies), 2022

Acrylic on cardboard
60 1/2 x 28 1/2 x 4 inches
(153.7 x 72.4 x 10.2 cm.)
(AB22-025)



ANDREA BOWERS
Art Nouveau (Poppies), 2022



ANDREA BOWERS
Woman with Phyllostegia, 2022

Acrylic on cardboard
18 1/2 x 18 1/2 x 3 inches (47 x
47 x 7.6 cm.)
(AB22-023)



ANDREA BOWERS
Woman with Phyllostegia, 2022





ANDREA BOWERS
*Woman with Ivory Billed Wood-
pecker, 2022*

Acrylic on cardboard
18 x 18 1/4 x 3 inches (45.7 x
46.4 x 7.6 cm.)
(AB22-024)



ANDREA BOWERS
*Woman with Ivory Billed Wood-
pecker, 2022*



JULIEN CREUZET
(b. 1986, Le Blanc Mesnil, France)

Both skeletal and architectural, Julien Creuzet's materially dense sculptures weave together his own lived experience with the broader, social reality of the Caribbean Diaspora, which is the result of shared history but simultaneously, has produced a multitude of outcomes. Abstract in appearance, the works' metal armatures are drawn from maps, topographies, and an array of other images. The resulting forms slowly accrue media, found and new plastics in kaleidoscopic color, detritus, torn fabric, varying textures, and the vestiges of Creuzet's own touch, creating an accumulation of material that feels like the aftermath of moving through time and place. In dialogue with Creuzet's writing practice, the titles of his sculptures are excerpted from his own poetry and function as a point of entry, connecting the tangible, historical references within the work with the concerns of the present. Resisting a finite narrative, and remaining open-ended, Creuzet's sculptures are embedded with the anxieties of impending climate crises, the question of emancipation, and a desire for Black affirmation.

Julien Creuzet (b. 1986) is a French-Caribbean artist who lives and works in Paris. His work is currently the subject of a solo exhibition at the LUMA Foundation, Arles, titled *Orpheus was musing upon braised words, under the light rain of a blazing fog, snakes are deaf and dumb anyway, oblivion buried in the*

depths of insomnia. Additionally Creuzet's work is included in Past solo exhibitions include Camden Arts Centre, 2021, CAN Centre d'art Neuchâtel, Switzerland, 2019, Palais De Tokyo, 2019, and Fondation Ricard, Paris, 2018. Creuzet has additionally participated in numerous group exhibitions, including Manifesta 13, Marseille, 2020, In 2021, Creuzet was nominated for the Prix Marcel Duchamp.

JULIEN CREUZET

Our secrets back to back, our secrets in our romances. Many torments, many dreams, many hallucinations, many fantasies before we fall asleep: meta and universe, tail of the dolphinfish (Coryphaena or Mahi-Mahi) drawn in the coat of arms of the Barbados islands, meta and universe, part of the ammonium nitrate molecule, fertilizer, meta and universe, leaves of Neurolepta lobata, «Herbe à pic» in the West Indies, known as a traditional treatment for wounds and infections, and used since 2020 against SarsCov2. Many torments, many dreams, many hallucinations, many fantasies before we fall asleep: meta and universe, sargassum baciferum, floating seaweed. Due to the increase in nitrates released by the Amazon, seaweed grow in large quantities in the Sargasso Sea and are then dropped off by the currents on the Caribbean beaches, meta and universe, part of 1956 american machine that produce ammonium nitrate, a fertilizer from the nitrogen in the air, meta and universe, head of one of the pink flamingo drawn in the coat of arms of the Turks and Caicos islands, meta and universe, last part of the ammonium nitrate formula., 2022

Metal, plastic, fabric
102 x 74 x 22 1/2 inches (259.1
x 188 x 57.1 cm.)
(JUC22-002)



JULIEN CREUZET

Our secrets back to back, our secrets in our romances. Many torments, many dreams, many hallucinations, many fantasies before we fall asleep: meta and universe, tail of the dolphinfish (Coryphaena or Mahi-Mahi) drawn in the coat of arms of the Barbados islands, meta and universe, part of the ammonium nitrate molecule, fertilizer, meta and universe, leaves of Neurolepta lobata, «Herbe à pic» in the West Indies, known as a traditional treatment for wounds and infections, and used since 2020 against SarsCov2. Many torments, many dreams, many hallucinations, many fantasies before we fall asleep: meta and universe, sargassum baciferum, floating seaweed. Due to the increase in nitrates released by the Amazon, seaweed grow in large quantities in the Sargasso Sea and are then dropped off by the currents on the Caribbean beaches, meta and universe, part of 1956 american machine that produce ammonium nitrate, a fertilizer from the nitrogen in the air, meta and universe, head of one of the pink flamingo drawn in the coat of arms of the Turks and Caicos islands, meta and universe, last part of the ammonium nitrate formula., 2022





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

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

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

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



MICHAEL DEAN
Unfucking Titled Cope, 2021

Concrete and steel
65 1/8 x 50 x 29 inches (165.4
x 127 x 73.7 cm.)
(MD21-017)



MICHAEL DEAN
Unfucking Titled Cope, 2021

SS1B

BLECC

SAKFA

FUCKSAKFA

101

51

ROE ETHRIDGE
(b. 1969, Miami, Florida)

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



ROE ETHRIDGE
*Tiffany Necklace with Melon and
Oranges, 2022*

Dye sublimation print
44 x 33 inches (111.8 x 83.8
cm.)
Edition of 5 plus 2 artist's
proofs
(RE22-004)



ROE ETHRIDGE
*Tiffany Necklace with Melon and
Oranges, 2022*





ROE ETHRIDGE
*Conch on Mirror with Tiffany
Brooch, Starfish and Squid, 2022*

Dye sublimation print
33 x 44 inches (83.8 x 111.8
cm.)
Edition of 5 plus 2 artist's
proofs
(RE22-005)



ROE ETHRIDGE
*Conch on Mirror with Tiffany
Brooch, Starfish and Squid, 2022*



HADI FALLAHPISHEH (b. 1987, Tehran, Iran)

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

Hadi Fallahpisheh lives and works in New York.

Earlier this year, Hadi Fallahpisheh's exhibition *Young and Chueless* was on view at the Power Station in Dallas, Texas. Hadi Fallahpisheh's work was also included in Greater New York at MoMA PS1, Long Island City, 2022. In 2020, the gallery presented a special project by Fallahpisheh, titled BLOW-UPS, at its Cortlandt Alley location. Fallahpisheh received a MFA in Photography from Bard College, Annandale-on-Hudson, New York in 2016. Fallahpisheh's work was recently included in *100 Drawings from Now*, The Drawing Center, New York, 2020, *In Practice: Total Disbelief*, SculptureCenter, Long Island City, 2020, and *Open Call*, The Shed, New York, 2019. Additionally in 2019, Fallahpisheh was the recipient of the Artadia New York Award, and had a solo exhibition at Tramps, New York.



HADI FALLAPISHEH
Leaving Home, 2022

Unique light drawing on photo-
sensitive paper, quilt
88 x 84 inches (223.5 x 213.4
cm.)
(HAF22-011)



HADI FALLAPISHEH
Leaving Home, 2022



JES FAN
(b. 1990, Scarborough, Canada)

Jes Fan (b. Scarborough, Canada) lives and works in Hong Kong and Brooklyn, USA. Fan originally trained in glass making, but has expanded his practice to encompass diverse mediums and approaches. From videos to sculptures, his trans-disciplinary practice speculates on the intersection of biology and identity in relation to the materiality of the gendered and racialised body. Fan is the recipient of various fellowships and residencies, including the Pollock-Krasner Foundation Grant (2022), Joan Mitchell Painters and Sculptors Grant (2017), as well as the Jerome Hill Artist Fellowship (2019-2020).

Recent exhibitions include MIT List Visual Arts Center, UCCA Dune (2022); Kunsthall Trondheim (2021); X Museum (2020); Rockbund Art Museum, China (2019); Hayward Gallery, UK (2019); Empty Gallery, Hong Kong (2018); and Museum of Arts and Design, USA (2017). Fan has also participated in numerous artist residencies with institutions including the Bemis Center for Contemporary Arts, Recess Art, Smack Mellon and Pioneer Works. He also participated in the Venice Biennale (2022), New Museum Triennial (2021), Liverpool Biennale (2021), Sydney Biennale (2020), Socrates Annual (2019). In 2023, he will present a second solo show with Empty Gallery, titled *Sites of Wounding: Part 1*.

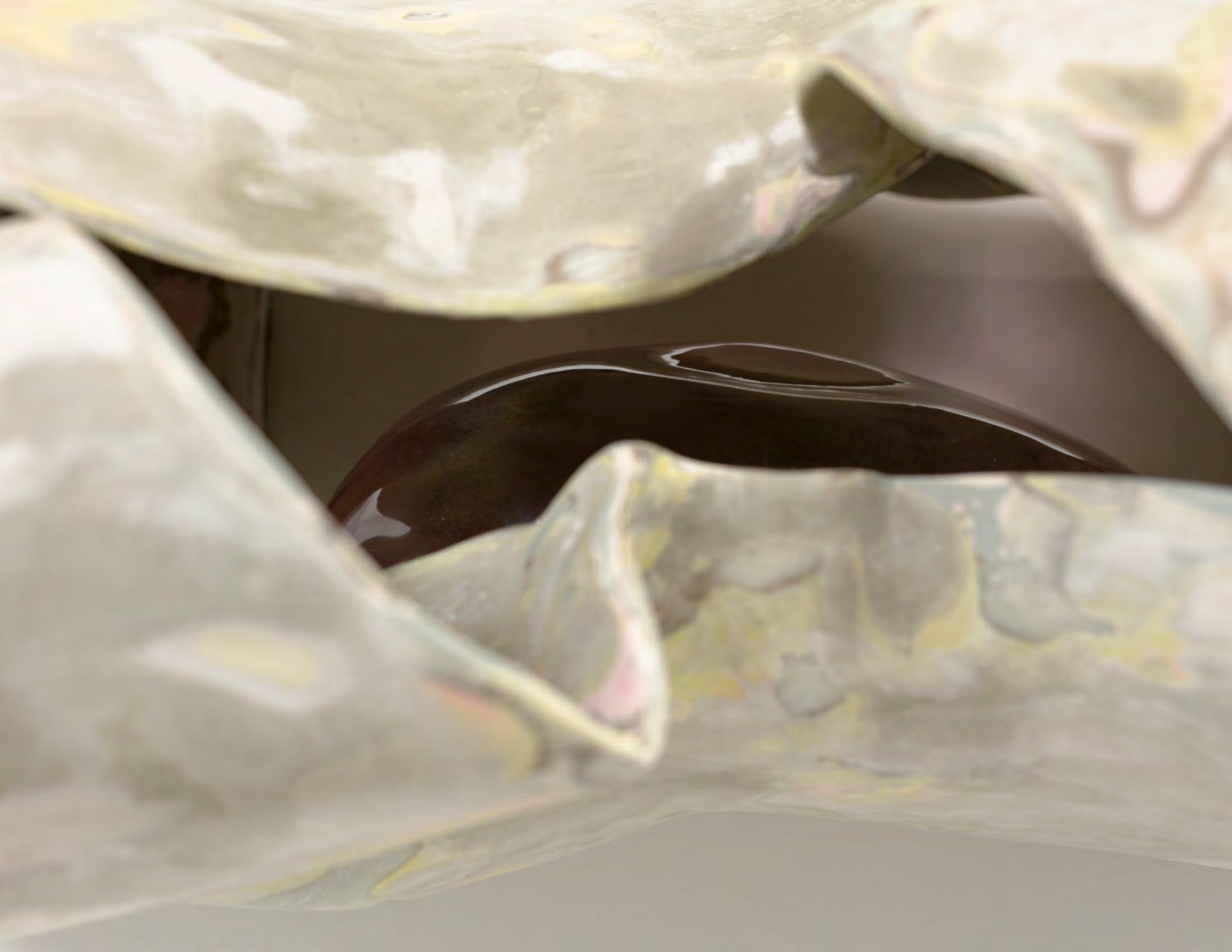


JES FAN
*Left and right half of torso,
stacked, 2022*

Aqua resin, pigment, selenium
glass
10 x 25 1/4 x 21 1/4 inches
(25.4 x 64.1 x 54 cm.)
(JEF22-001)



JES FAN
*Left and right half of torso,
stacked, 2022*



SONIA GECHTOFF
(b. 1926 Philadelphia
d. 2018, New York)

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.

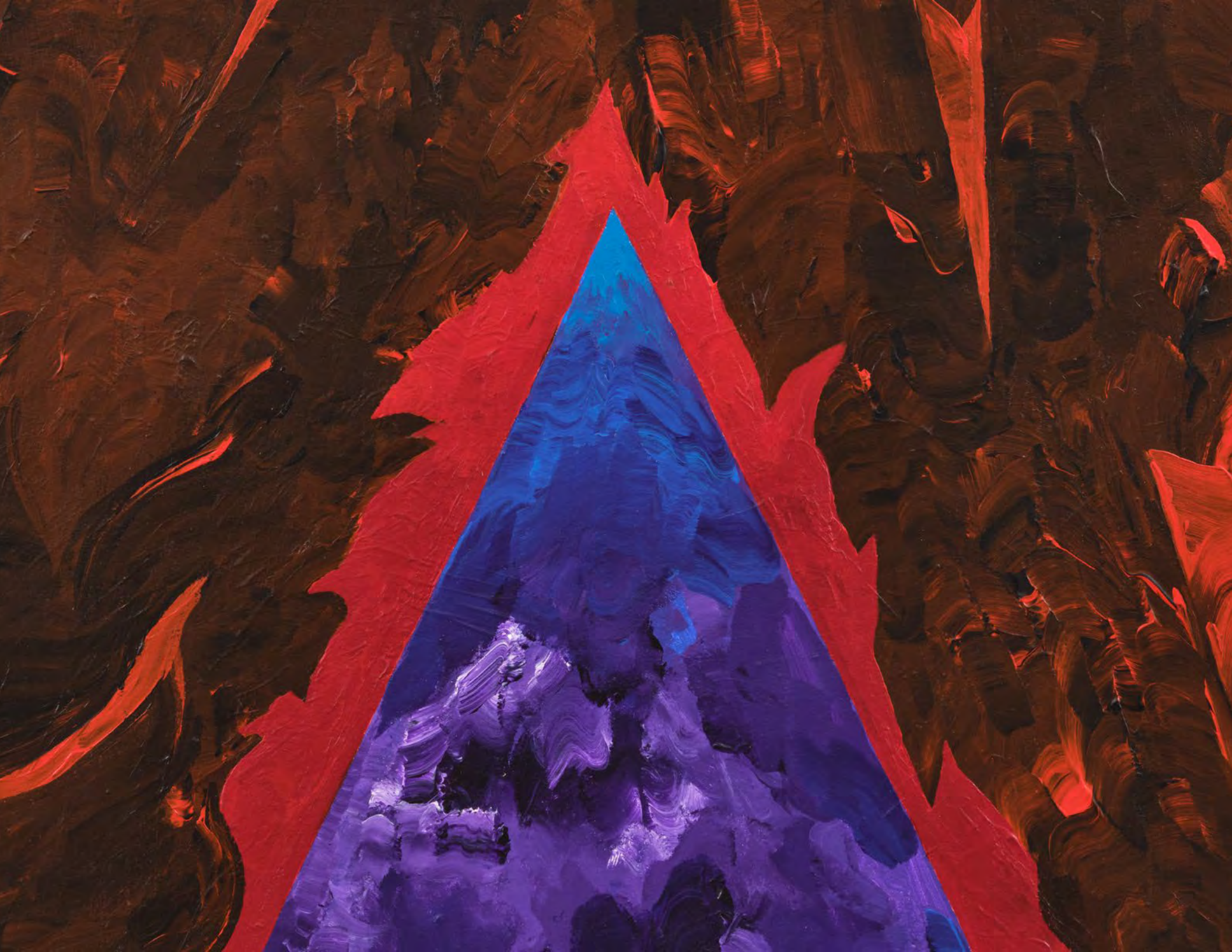


SONIA GECHTOFF
The Barrier II, 1994

Acrylic on canvas
54 3/4 x 34 1/4 inches (139.1
x 87 cm.)
(SOG22-051)



SONIA GECHTOFF
The Barrier II, 1994



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

Over the span of five decades, Oliver Lee Jackson has developed a singular body of work, creating complex and layered paintings in which figural forms meld with abstract fields of vivid color. While tightly composed, Jackson's paintings feel improvisational in approach, as gestural marks become intertwined with vivid swaths of paint and color. Building over time, each work becomes a synthesis of references that may span from the Renaissance to Modernism, filtered through what Jackson terms his 'African sensibility.' The resulting works eschew a single narrative or reading and instead seek to encourage the viewer to form their own emotional response. Creating multiple points of entry within each painting, Jackson states that his work is "for anybody's eyes; any eyes will do."

Oliver Lee Jackson lives and works in Oakland. Originally from St. Louis, Jackson was affiliated with the Black Artists Group, which was founded in St. Louis in 1968 as an interdisciplinary collective of musicians, actors, and visual artists. Earlier this year, Jackson's work was the subject of solo exhibitions at the Saint Louis Art Museum, St. Louis, MO, and the di Rosa Center for Contemporary Art, Napa, CA. Other past institutional exhibitions of Jackson's work include the 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 (7.6.96), 1996

Oil-based paints on gessoed
linen canvas
96 x 108 inches (243.8 x 274.3
cm.)
(OJA22-078)



OLIVER LEE JACKSON
Painting (7.6.96), 1996





OLIVER LEE JACKSON
Hilo Painting 1 (1.23.12), 2012

Oil-based paint, silver spray
enamel, mixed media on
gessoed linen
84 x 72 inches (213.4 x 182.9
cm.)
(OJA21-001)



OLIVER LEE JACKSON
Hilo Painting I (1.23.12), 2012



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

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
one great loaf, 1965

AND I BEGIN TO BE IN DEATH. AND YOU -
NO SWANS FOR GUIDES, NO GINGERBREAD HOUSE,
NO METAMORPHOSIS OR CURSE
ATTENDING, BUT A MAIN COUNTRY ROAD AND ^{UP} SMOKE GOING.
LIKE NO ONE'S HOPE. BUT HOPE,
A HUMAN AT HOPE'S END, KNOCKS,

LISTENS, THIS SIDE OR THAT, A DOOR. POSSIBLE, THE SING-SONG GOES,
PROBABLE, NOT YET, AND SESAME!

WHEN I PASS INTO YOUR LIVES
OR YOU IN MINE, THE STILL LIFE TREMBLES - STILL BIRTH
OR QUICK? GOD KNOWS. WE KNOW
ONLY IN LOSS.

MY SON
LIES LIKE AN OAK RECLUMBENT, NOT YET ROTTEN
OF WHOM A HOUSE IS MADE, PEOPLE AND CHILDREN.

I STAND HERE
BREAKING A LOAF TO BEGGAR MEN, HEARING
THE WHINE OF INEFFECTUALS, HEARING
LIKE THE PULLED BOW OF THE UNIVERSE, THE TIDE AND FURY
PAUL SAID -

BROKEN BREAD, A BROKEN HOUSE -
ONE GREAT LOAF, RENT AND EATEN,



CORITA KENT
workpower, air conditioner, 1965

Screenprint
17 x 23 inches (43.2 x 58.4 cm);
framed: 19 3/4 x 25 3/4 x 1 5/8
inches (50.2 x 65.4 x 4.1 cm.)
(CK20-030.A)



CORITA KENT
workpower, air conditioner, 1965

OUR RESPONSE
TO THE SPIRIT
OF LIFE

IS ITSELF A LIVING AND

DYNAMIC PROGRESS, A CONTINUAL ATTUNEMENT TO
ALL THE "SYLLABLES OF THE GREAT SONG." OUR VIOLENCE
AND DESTRUCTIVENESS COME FROM THE FACT THAT WE
CLING MADLY TO A SINGLE SYLLABLE, AND THUS WISH THE
WHOLE SONG TO STOP DEAD WHILE WE ENJOY WHAT WE
IMAGINE IS FINAL AND ABSOLUTE. BUT THE "MOST WISE
SINGER" IS NOT SINGING FOR OURSELVES ALONE AND WE
MUST ACCEPT THE FACT THAT SOME OF HIS NOTES ARE
FOR OTHERS AND SEEMINGLY "AGAINST US." WE MUST
NOT REACT DESTRUCTIVELY AGAINST THE NOTES WE
DO NOT LIKE. WE MUST LEARN TO RESPOND NOT TO THIS
OR THAT SYLLABLE, BUT TO SING THE WHOLE
SONG

MERTON

AIR CONDIT

workpower

IT IS OUR EARNEST WISH THAT THE UNITED NATIONS
EVER MORE EQUAL TO THE MAGNITUDE AND NOBILITY
THE DAY SOON COME WHEN EVERY HUMAN BEING WILL FIND
TIVE SAFEGUARD FOR THE RIGHTS WHICH DERIVE DIRECTLY
A PERSON, AND WHICH ARE THEREFORE UNIVERSAL, INVOLVING
RIGHTS, THIS IS ALL THE MORE TO BE HOPED FOR SINCE
AS THEY TAKE AN EVER MORE ACTIVE PART IN THE PUBLIC
POLITICAL COMMUNITIES, ARE SHOWING AN INCREASED INTEREST IN
AFFAIRS OF ALL PEOPLES, AND ARE BECOMING MORE
THAT THEY
ARE LIVING
MEMBERS
OF A UNIV
ERSAL FAM
ILY OF
MANKIND. JOHN XXIII



CORITA KENT
the sea queen, 1967

Screenprint
19 3/4 x 23 inches (50.2 x 58.4
cm.)
framed: 22 1/2 x 25 3/4 x 1 5/8
inches (57.1 x 65.4 x 4.1 cm.)
(CK19-007.B)



CORITA KENT
the sea queen, 1967

THE SEA QUEEN

COMES TO ME,
HER MIST - BORN ME SALT BREEZE
IN EARLY MORNING HOURS -
SHE SPEAKS GREETING
TO THE STILLNESS
LIFE-BEARING WATERS
FLOOD HER GAZE
LONG AND DEEP
AND TRIP IN A GLANCE
THE LEVER OF MY SPIRIT -
SHE WAITS
IN THE EXPECTANT WASH
OF DAWN -
THEN LEAPS UP
AS A SUN - FLOWN SHAFT
OF BRILLIANCE, OR LAUGHTER -
GIVING BUT A GLIMPSE
OF HER TREASURE TO THE WORLD,
AND DISAPPEARING
INTO HER OWN WATERS

UNSPEAKABLY DEEP
IS HER HEART - MUSIC -
SINGING INVITING SEA-THOUGHT
TO THE DEITY
WIDE AND UNSEARCHABLE
HER WATERS -
BEATING UNKNOWN RHYTHMS
IN THEIR DEPTHS -

I HEAR THE SEABIRDS CRY -
NO SOONER PIPED
THAN MISERIOUSLY HIDDEN
AND UNCLAIMED
I STAND THOUGHT-LOCKED
IN THE LONG PRE-DAWN HOURS,
WATCHING THE LIGHT
PLAY ON HER SURFACE -
CONTEMPLATE HER BRAVE COMMUNION
WITH THE SKY
THERE / THE SKY BENDS LOW
AND HOVERS OVER HER -
SHE IS COVERED WITH ITS FINE MIST...

SISTER CLAUDE



CORITA KENT
harness the sun, 1967

Screenprint
20 1/2 x 23 inches (52.1 x 58.4
cm); framed: 23 1/4 x 25 3/4
x 1 5/8 inches (59.1 x 65.4 x
4.1 cm.)
(CK19-023.D)

SO: I see you - A VERY FRESH, UNIQUE, WONDERFUL INDIVIDUAL
WHEN I see you I CAN BELIEVE IN LOTS OF THINGS: CREATIVITY, INDIVIDUALITY
HUMANITY, LOVE RECIPROCITY - WHEN I WRITE, TALK OR THINK ABOUT YOU, CLOUDS - I FEEL
LIGHT FILTERS THROUGH AND FOR A BRIEF INSTANT, I CAN SEE ALMOST FOREVER.

AND THAT'S MORE THAN ANY HUMAN BEING SUCH AS I HAVE
TO: AND TO HAVE IT SO MUCH, SO OFTEN, MAKES ME
SAY GRACE ALL DAY LONG. LET NO ONE SAY
GOD'S DEATH-OR-NON-EXISTENCE TO ME
FOUND HIM IN THIS WONDROUS
HAPPENING TO OUT-HAPPEN
ALL HAPPENINGS - OUR

I BELIEVE IN ME
-THROUGH YOU-
I BELIEVE IN GOD
THROUGH YOU.

I FEEL GOOD IN A
SPECIAL WAY,
I'M IN LOVE,
AND IT'S A SUNNY DAY.

HOW DO
TO BE
BEAUTIFUL
? L + M

THE WORLD CANNOT BE WRONG
IF IN THIS WORLD THERE'S YOU
E.C.

HARNESSES

THE SUN TO



CORITA KENT
pigeons on the grass, alas, 1961

Screenprint
15 x 11 1/2 inches (38.1 x 29.2
cm.); framed: 22 x 18 3/4 x 1
5/8 inches (55.9 x 47.6 x 4.1
cm.)
(CK21-028)



CORITA KENT
pigeons on the grass, alas, 1961



1944 - 1945

Charles M. Davis

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 current exhibition *Omweg* is currently on view through December 4, 2022 at KM21, Den Haag, Netherlands. In 2021, Langa had his first exhibition with the gallery, *The Sweets of Sin*, which expanded on a project presented 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, 2020/2021

Mixed media on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.); framed: 58 3/4 x 43
x 2 1/4 inches (149.2 x 109.2 x
5.7 cm.)
(ML21-105)



MOSHEKWA LANGA
To Be Titled, 2020/2021





MOSHEKWA LANGA
To Be Titled, 2020/2021

Mixed media on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.); framed: 58 3/4 x 43
x 2 1/4 inches (149.2 x 109.2 x
5.7 cm.)
(ML21-070)

Andrew Kreps
Gallery



MOSHEKWA LANGA
To Be Titled, 2020/2021



BERTINA LOPES
(b. 1924, Maputo, Mozambique
d. 2012, Rome, Italy)

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 Fundaçao 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).

In January 2023, Andrew Kreps Gallery will present the first solo exhibition of Bertina Lopes' work in New York.



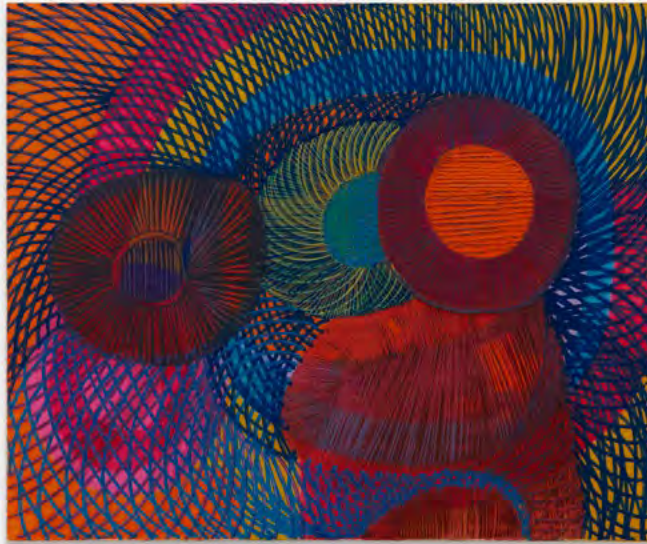
BERTINA LOPES
*Omaggio a Venezia [Tribute to
Venice]*, 1975

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



RAYMOND SAUNDERS (b.1934, Pittsburgh, Pennsylvania)

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 the full reality of the modern environment, the losses and victories, as well as the splendor that exists within the everyday.

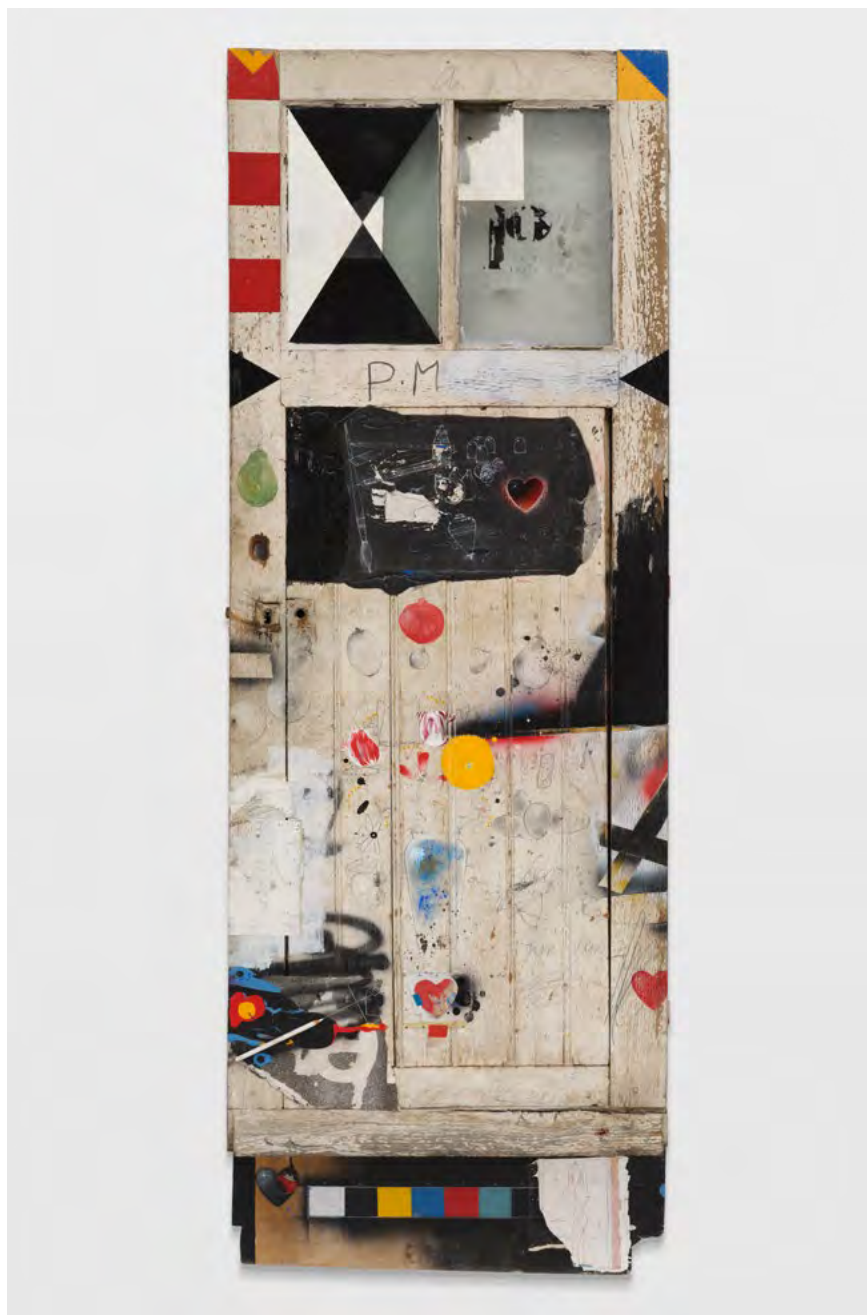
Saunders work is currently on view in the exhibition, *Just Above Midtown: Changing Spaces* at MoMA, New York. His work was recently included in the traveling exhibition *Soul of a Nation: Art in The Age of Black Power, 1963 – 1983*, organized by London's

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, Museum Brandhorst, Munich, 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, c. 2000

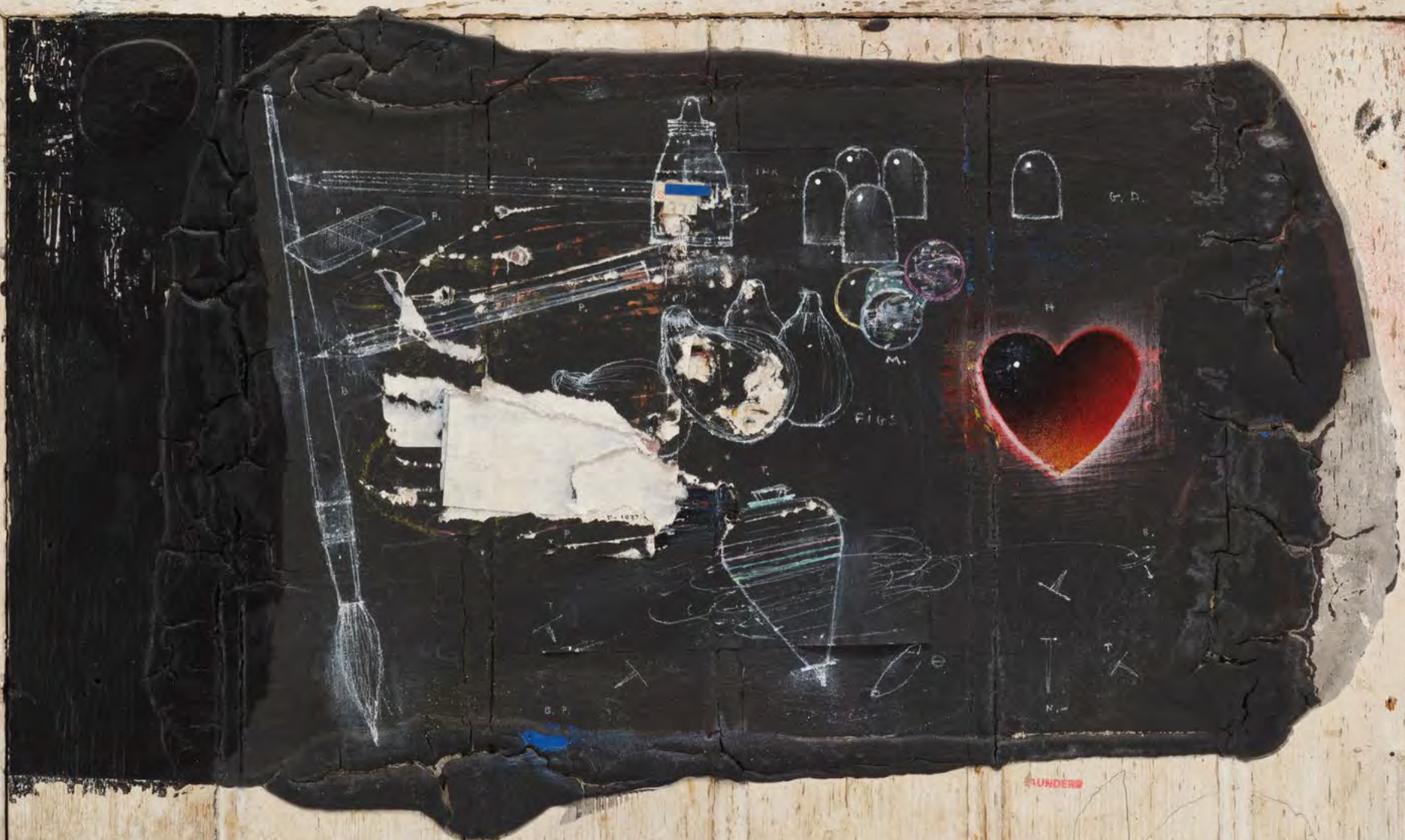
Mixed media on door
75 1/2 x 28 x 3 1/4 inches
(191.8 x 71.1 x 8.3 cm.)
(RS21-168)



RAYMOND SAUNDERS
Untitled, c. 2000



P.M



SAUNDERS

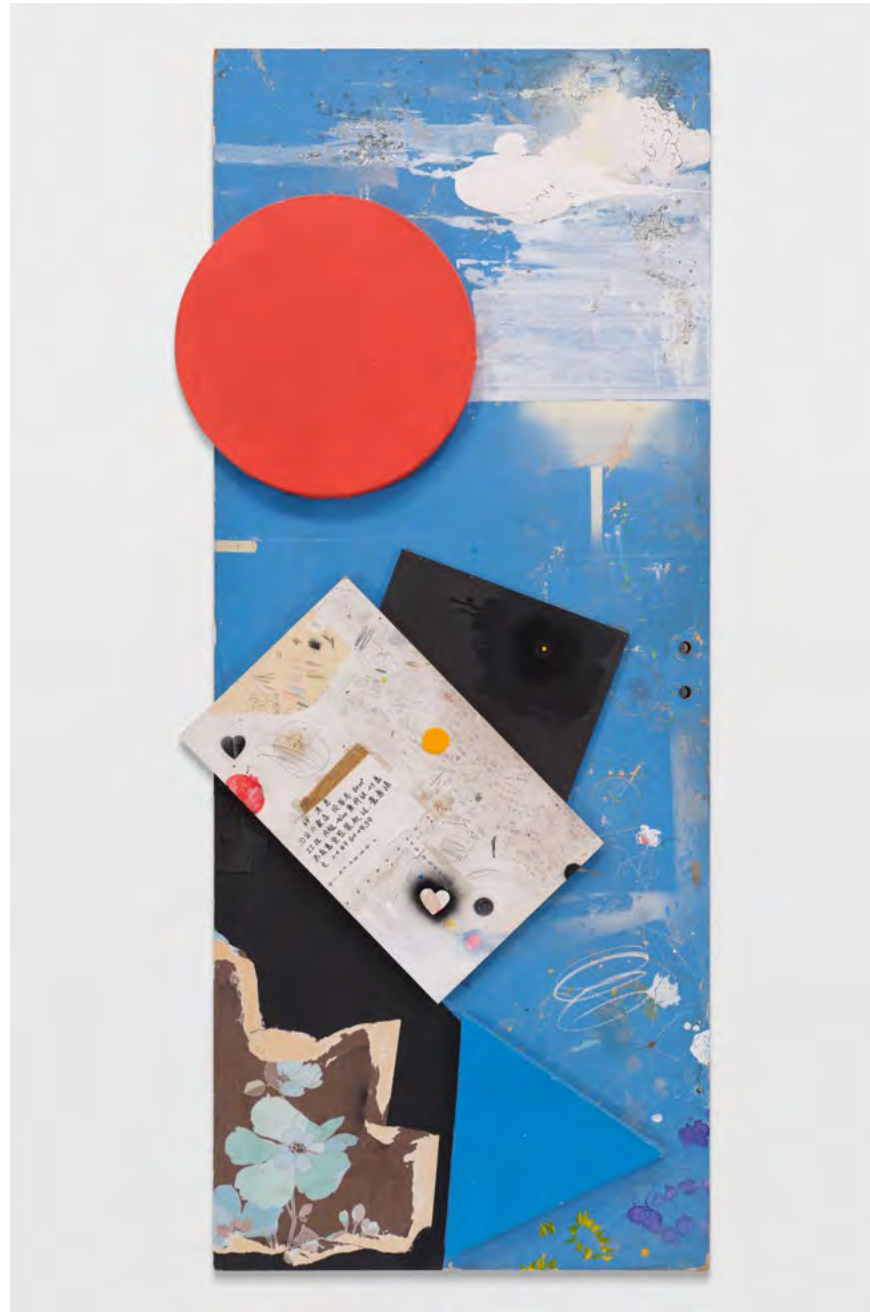
KIKU I





RAYMOND SAUNDERS
Untitled, c. 2000

Mixed media on panel
80 1/2 x 35 1/2 x 3 inches
(204.5 x 90.2 x 7.6 cm.)
(RS21-132)



RAYMOND SAUNDERS
Untitled, c. 2000

好 消息 设备 齐 80M² 18 万 清
22 位 月租 1600 廉 价 让 业 者
另有 真空 包装机 业 者 请
电 0747877494

0747877494



34
38
39

34
38
39

1941

LIFE

061489707
1695887921
VICRY

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

155210000

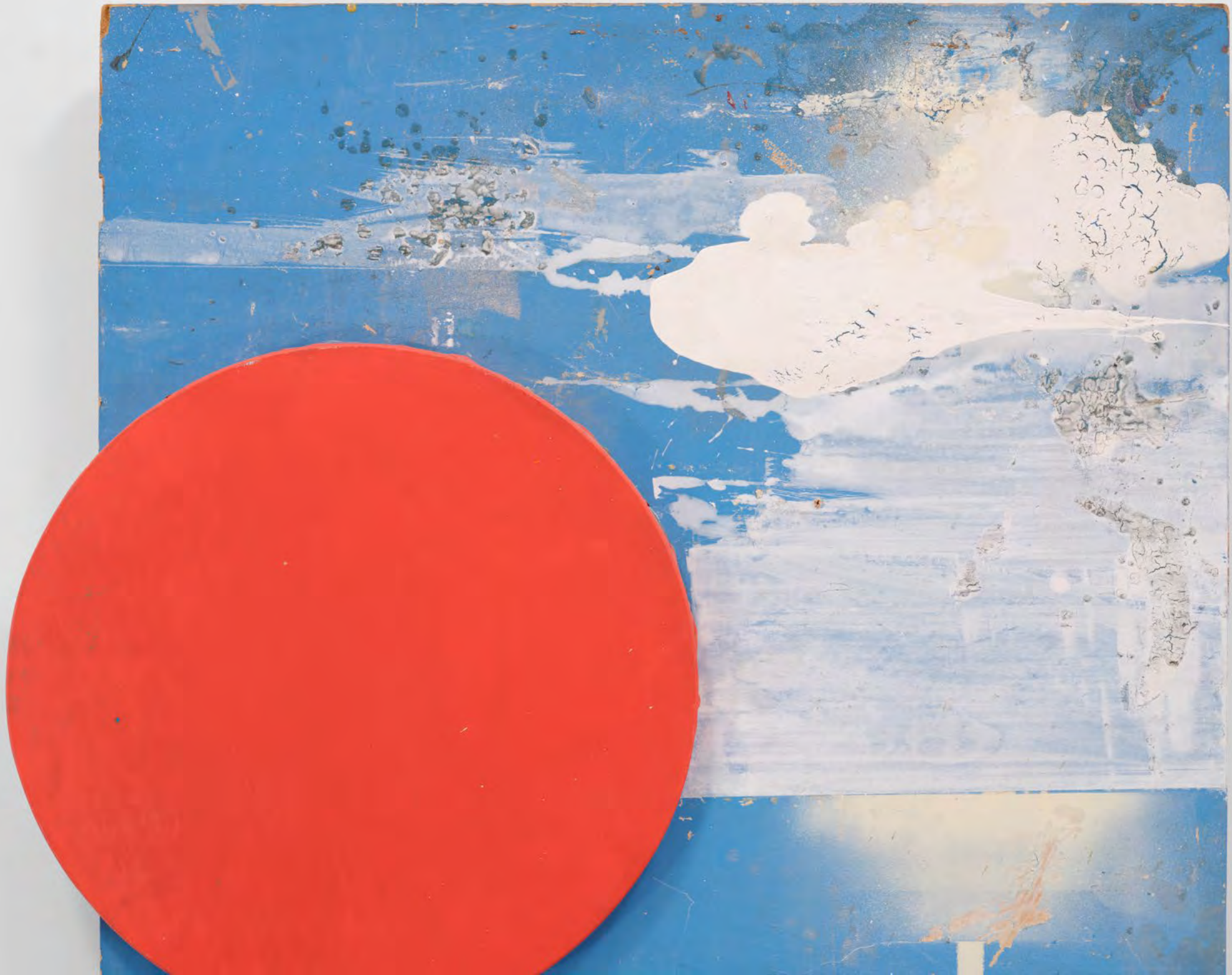
155210000

155210000

155210000

155210000

155210000



HOLLIS SIGLER
(b. 1948, Gary, Indiana,
d. 2001, Prarie View, Illinois)

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

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

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

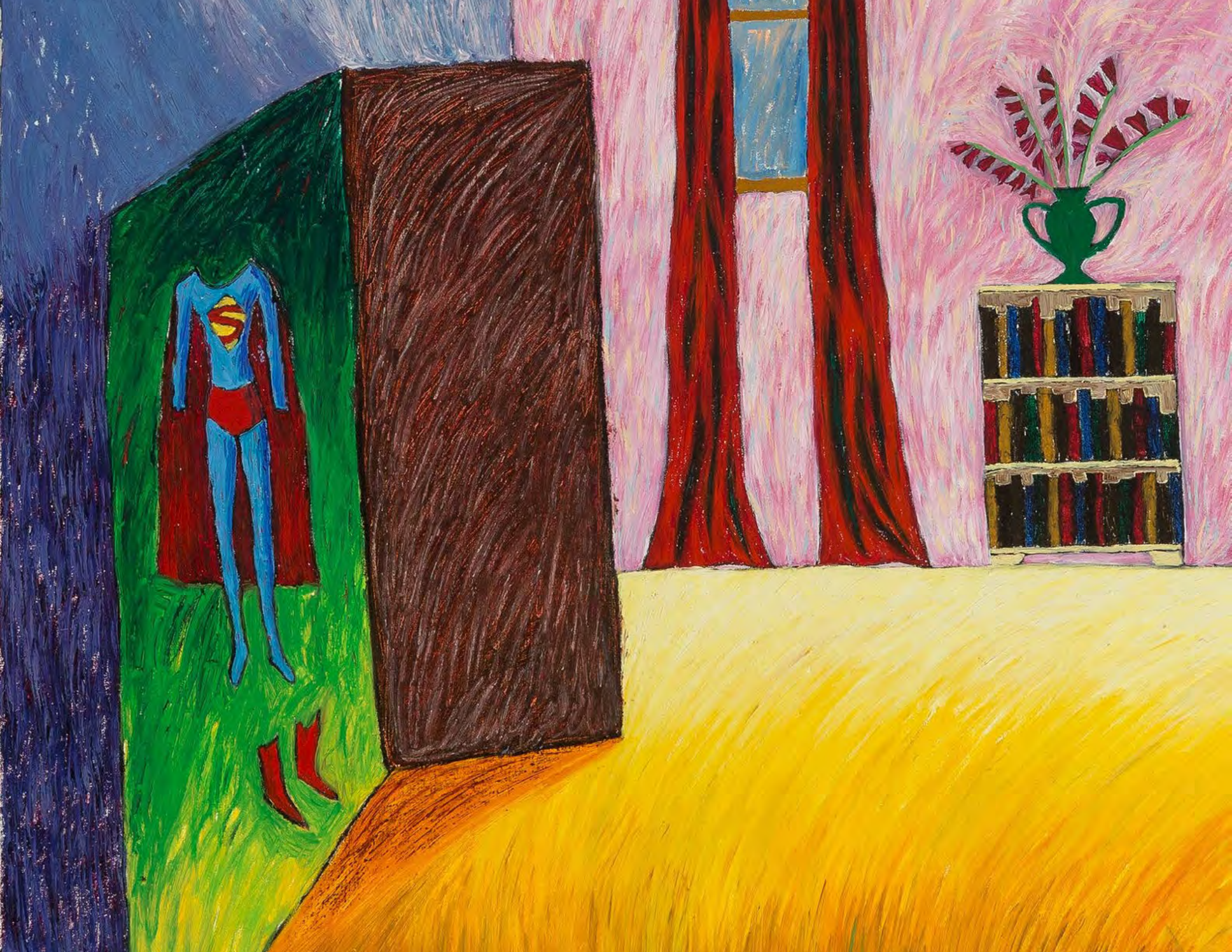


HOLLIS SIGLER
Oh, If I Could Hide Away, 1982

Oil on canvas
49 1/4 x 61 1/4 inches (125.1 x
155.6 cm.)
(HOS22-002)



HOLLIS SIGLER
Oh, If I Could Hide Away, 1982





HOLLIS SIGLER
The Beginning Of The End, 1996

Signed
Oil on canvas with painted
frame
32 x 36 inches (81.3 x 91.4 cm.)
(HOS22-005)



HOLLIS SIGLER
The Beginning Of The End, 1996



H. S.

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

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

Video camera, resin, dirt
11 x 10 x 5 inches (27.94 x 25.4
x 12.7 cm)
(MES22-009)



MICHAEL E. SMITH
Untitled, 2022



MICHAEL E. SMITH
Untitled, 2022

basketball, broomstick
44.5 x 9.5 x 9.5 inches (113.03
x 24.13 x 24.13 cm)
(MES22-010)



MICHAEL E. SMITH
Untitled, 2022



MICHAEL E. SMITH
Untitled, 2022

basketball, epoxy putty, resin
9 1/2 x 9 1/2 x 9 1/2 inches
(24.13 x 24.13 x 24.13 cm)
(MES22-011)



MICHAEL 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 Art, New York, SFMoMA, San Francisco, and the Museum of Modern Art, New York.

Cheyney Thompson's exhibition *Intervals and Displacements* is on view at the gallery's 22 Cortlandt Alley location through December 21.

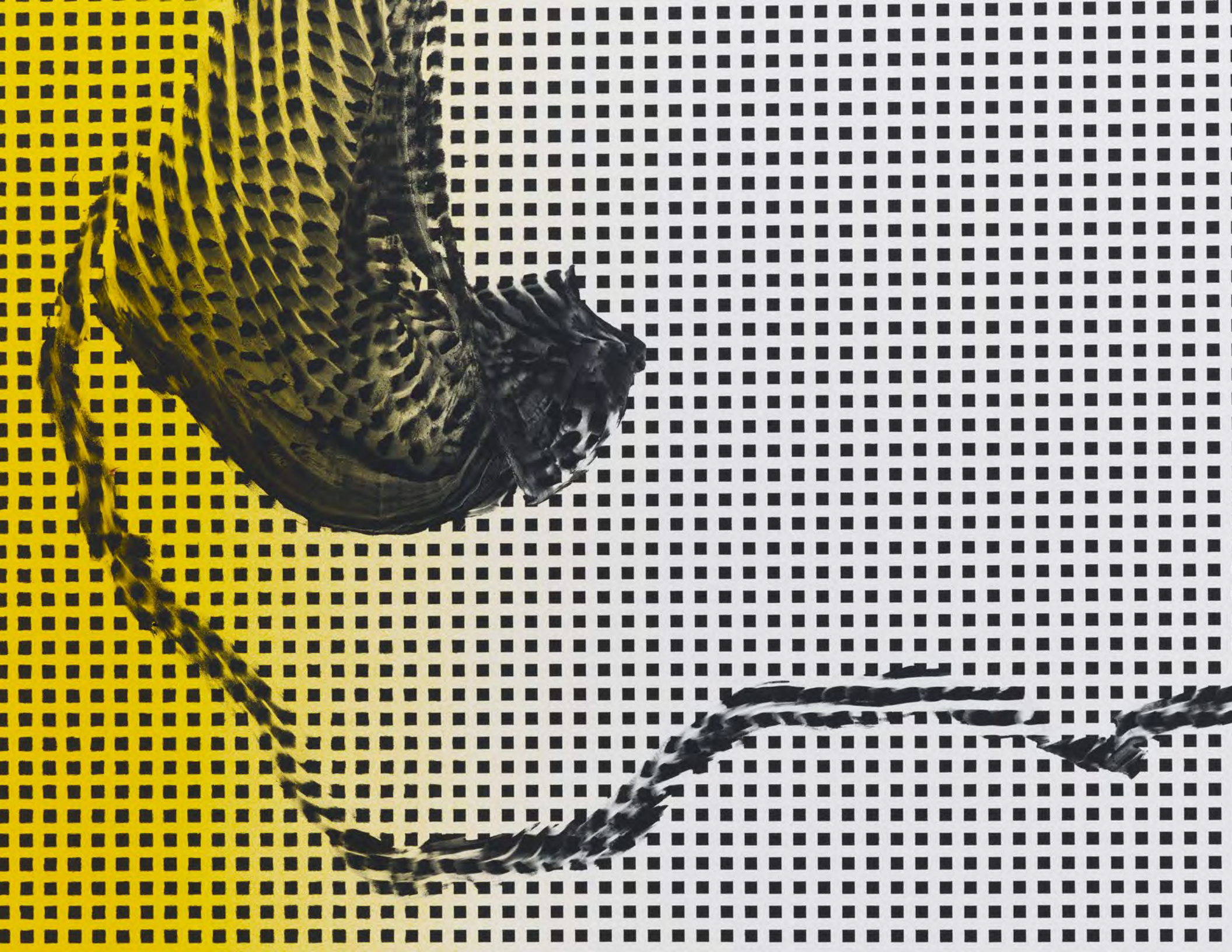


CHEYNEY THOMPSON
Displacement (41616, 1), 2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2 x
204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-028)



CHEYNEY THOMPSON
Displacement (41616, 1), 2022



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

Tactile in its approach, Erika Verzutti's practice rests between sculpture and painting, drawing on a wide range of references from nature to popular culture. Firmly rooted in studio practice, Verzutti's work revels in its process and explores how disparate ideas and perceptions take on a physical form. Varying in scale and executed in bronze and papier mâché, Verzutti's Venuses are comprised of fruits, both molded from the actual object and shaped by hand from memory. Precariously stacked, each work in turn performs a "headstand" pose, positioned to support their own weight. This free, and playful engagement with art history permeates Verzutti's work and continues in a new series of papier mâché works dripped and splattered with paint in a manner reminiscent of Jackson Pollock, simultaneously pre-meditated and accidental.

This fluidity between abstraction and figuration is also embraced in wall-based bronzes, which are driven by the process of their making, exhibiting the unaltered vestiges of Verzutti's own hands and fingers. These immediate marks and decisions are used as both a guide and a challenge for the completion of the work, as paint is applied in methods that waver between gestural, illustrative, and suggestive. Seen together, Verzutti's work looks to conflate personal history with shared, universal experiences, and explore how material can continuously be recombined, reused,

and reconfigured to forge new outcomes and ideas.

Erika Verzutti lives and works in Brussels and São Paulo. Recently, Andrew Kreps Gallery presented a solo exhibition, *Churros and Rain* in New York. In 2021, MASP, Sao Paulo, presented the most extensive survey of Verzutti's practice to date, titled *The Indiscipline of Sculpture*. Other past solo exhibitions include *Nottingham Contemporary*, 2021, Centre Pompidou, Paris, 2019, *Venus Yogini*, Aspen Art Museum, Aspen, 2019, *Swan, Cucumber, Dinosaur, Pivô*, São Paulo, 2016, *Swan with Stage*, Sculpture Center, New York, 2015, and *Mineral*, Tang Museum, Saratoga, 2014. Erika Verzutti's work is currently included in the 3rd Geneva Biennale - Sculpture Garden, on view through September 30, 2022. Verzutti has additionally participated in numerous major exhibitions, including the 2019 Bienal de Arte Contemporanea de Coimbra, Coimbra, Portugal, the 57th Venice Biennale, 2017, 32a Bienal de São Paulo, 2016, 2013 Carnegie International, Pittsburgh, 2013, among others. Her work is held in the permanent collections of 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
Picasso Labirinto, 2022

Oil paint on bronze
13 3/4 x 15 3/4 x 2 3/8 inches
(35 x 40 x 6 cm.)
Edition of 3 plus 2 artist's
proofs
(EV22-008)



ERIKA VERZUTTI
Picasso Labirinto, 2022





ERIKA VERZUTTI
Praia Noturna com Jangadas
(Nocturne beach with rafts),
2022

Oil paint on bronze
15 1/2 x 13 1/4 x 3 inches (39.4
x 33.7 x 7.6 cm.)
Edition of 3 plus 2 artist's
proofs
(EV22-012)



ERIKA VERZUTTI
Praia Noturna com Jangadas
(Nocturne beach with rafts),
2022



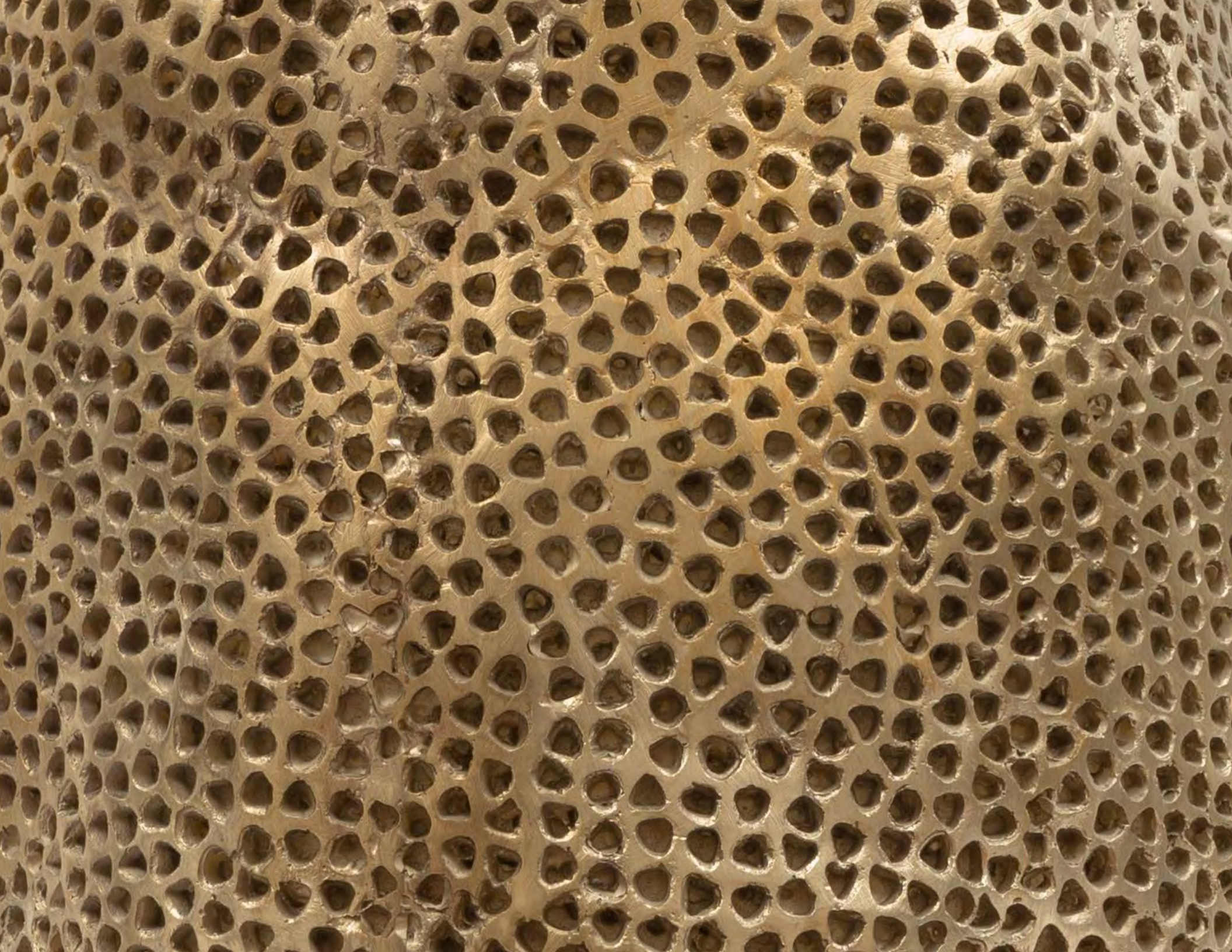


ERIKA VERZUTTI
Venus Abelha (Bee Venus), 2022

Bronze, acrylic paint, cotton
thread
43 1/4 x 23 5/8 x 23 5/8 inches
(109.9 x 60 x 60 cm.)
(EV22-032)



ERIKA VERZUTTI
Venus Abelha (Bee Venus), 2022





ERIKA VERZUTTI
*Venus Abacaxi (Pineapple
Venus)*, 2022

Bronze, acrylic paint, cotton
thread
23 x 9 1/2 x 9 1/2 inches (60 x
24 cm.)
Edition of 3 plus 2 artist's
proofs
(EV22-019)



ERIKA VERZUTTI
*Venus Abacaxi (Pineapple
Venus)*, 2022



ANDY WARHOL
(b. 1928, Pittsburgh, Pennsylvania
d. 1987, New York, New York)

Food Kill is a rare drawing by Andy Warhol, dating from the most pivotal year of his career, during which he described his work as “a projection of everything that can be bought and sold, the practical but impermanent symbols that sustain us.” Shifting away from the commercial illustration that defined his work from the 1950s, the delicate ink lines of his early drawings were replaced by a sharp focus on diagrammatic illustrations and consumerist packaging. These were accomplished with the use of a projector, as Warhol copied the outlines of advertisements, cartoons and book illustrations before adding color - a technique also employed in his first Campbell’s Soup paintings, made in the same year.

The words “Food” and “Kill” are excerpted and paired, giving them new meaning. Surrounded by cross hatched lines and shading, as well as a central red mark, Warhol asserts the hand-made nature of the work throughout its composition. Despite his avowed cynicism, however, Warhol’s sensitive manual reproduction of found images gives it a poignant new life as an artwork, and gives us an unprecedented insight into the seminal creative vision of his early practice. Shortly after Warhol made this work, he abandoned drawing for over a decade.



ANDY WARHOL
Food Kill, 1962

Graphite and Dr. Martin's ani-
line dyes on Strathmore paper
29 x 23 inches (73.7 x 58.4
cm.); framed: 39 x 32 3/4 x 1
1/2 inches (99.1 x 83.2 x 3.8
cm.)
(AW22-001)



ANDY WARHOL
Food Kill, 1962



CHRISTOPHER WOOL (b. 1955, Chicago, Illinois)

Between 1986 and 1987, Christopher Wool made a decisive breakthrough in his work with the discovery of a new tool that also provided him with new subject matter. One day, he watched a worker paint the walls outside his loft with a specialized roller. The roller covered the wall with repeating designs. It was manufactured with patterns (such as blossoms, vines, or abstract geometries) incised in the surface and acted as a cheaper version of wallpaper. Soon after, Wool began to make paintings with this kind of roller, applying glossy black enamel to an aluminum surface primed with white paint. Wool called the result “an interesting friction generated by putting forms that were supposed to be decorative in such severe terms.” He wanted his paintings to have a visual power that transcended decoration. The limitations of this new process actually afforded Wool more creative freedom. The found forms of the roller avoided both figurative compositions and the clichés of earlier eras of abstract painting, circumventing what Wool called “a modernist kind of decision-making.” Wool embraced the accidents that the new tool inevitably led to, such as drips or smudges—what the curator of the exhibition calls the “visual noise emitted by methods of mechanical reproduction.” Soon after beginning to work with the rollers, he expanded his practice by using rubber stamps to create all-over patterns, often layering these found forms so that they created “pictorial discord.”



CHRISTOPHER WOOL
Untitled (CW 02) (monotype),
1989

Monotype in Black on Suzuki
paper
37 x 24 inches (94 x 61 cm);
framed: 39 5/8 x 26 5/8 x 1 5/8
inches (100.6 x 67.6 x 4.1 cm.)
(CW22-001)



CHRISTOPHER WOOL
Untitled (CW 02) (monotype),
1989



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
The Lines 1-5, 2022

Signed on recto
Pencil, colored pencil, oil
colored pencil, edding, acid-free
oil-based marker, oil stick,
Japanese ink on paper
67 x 67 inches (170 x 170 cm.);
framed: 70 7/8 x 70 7/8 x 2 3/8
inches (180 x 180 x 6 cm.)
(HX22-023)

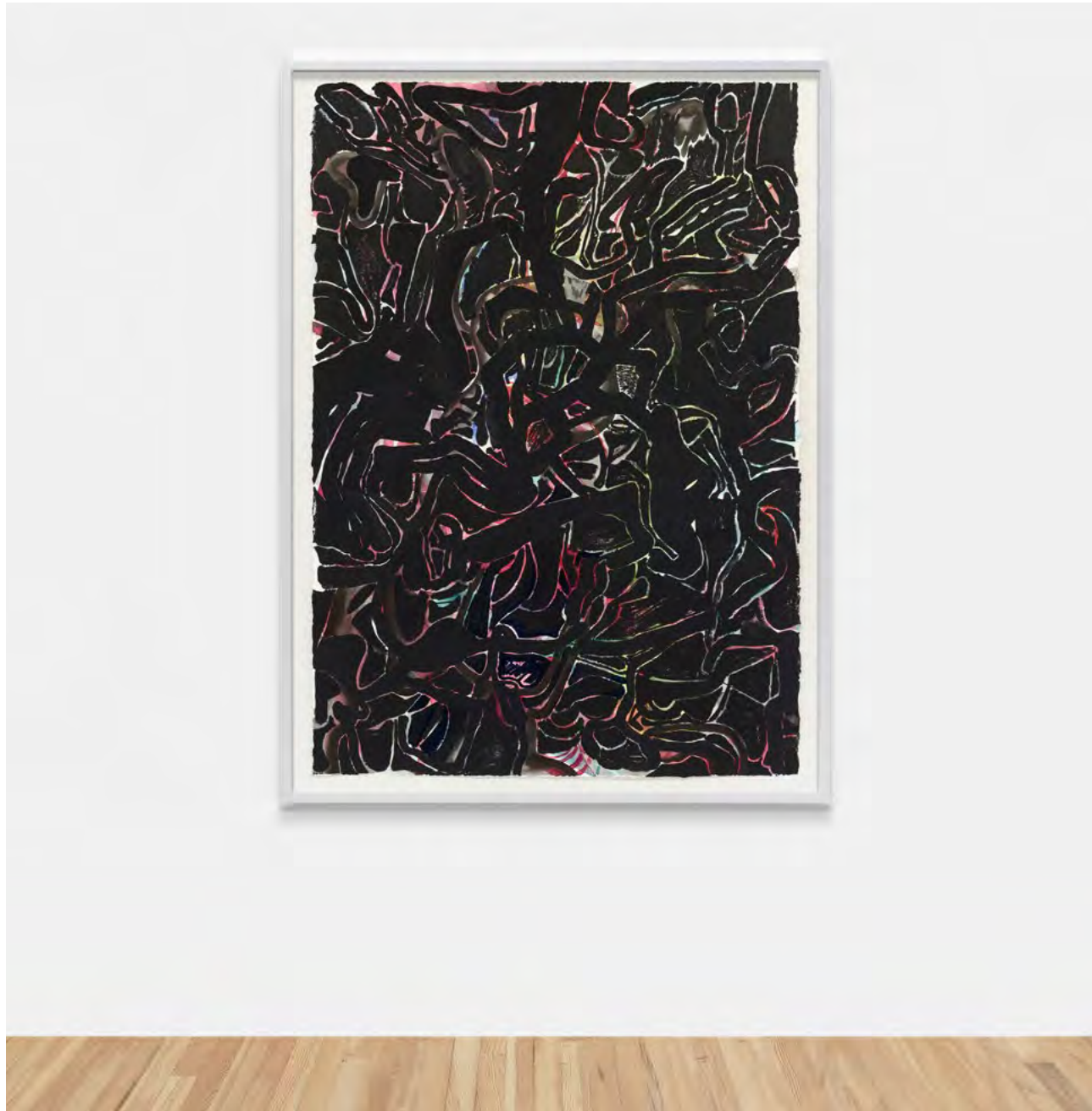
He Xiangyu's *The Lines 1-5* belongs to his ongoing series Palate Project, which was started in 2012 after He lived briefly in the US, where language barriers proved difficult to navigate. He began translating the ridges, bumps, and grooves of his palate through perceptions felt with his tongue, into 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.





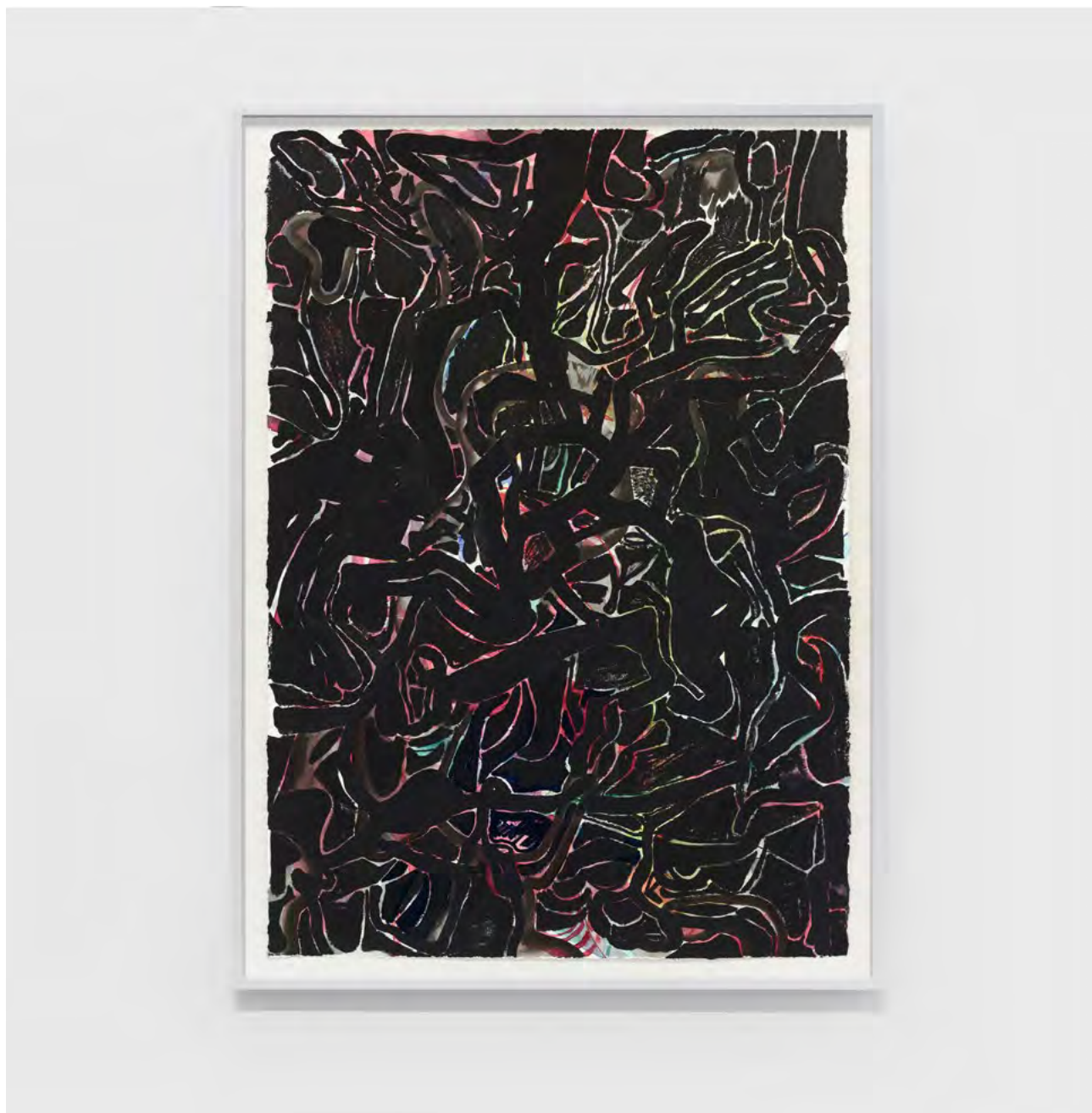
HE XIANGYU
The Lines 1-5, 2022





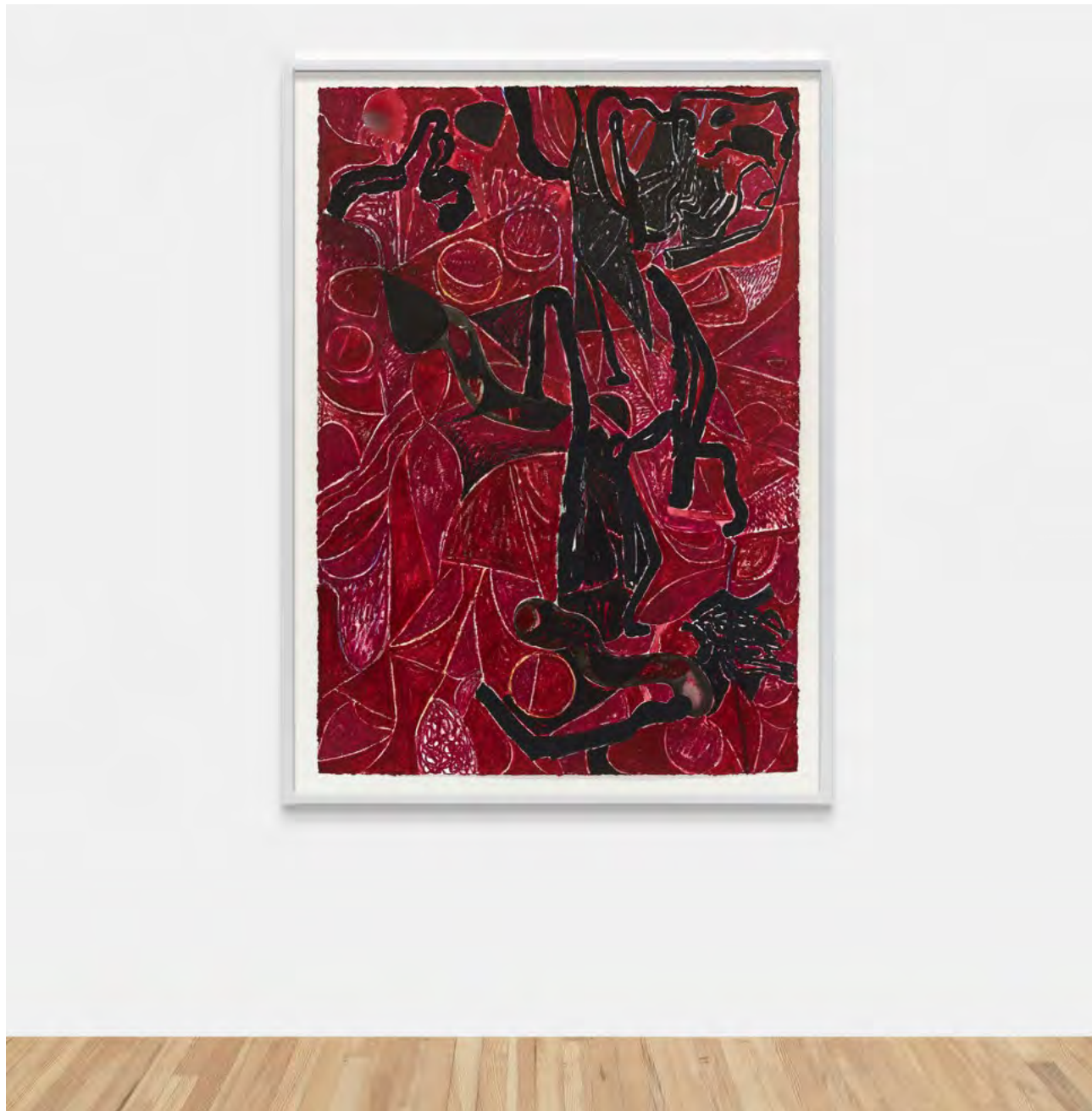
HE XIANGYU
The Lines 1-1, 2022

Pencil, colored pencil, oil colored pencil, water color, oil stick, acid-free oil-based marker, edding, Japanese ink on paper
59 7/8 x 41 3/4 inches (151.9 x 106 cm.)
(HX22-020)



HE XIANGYU
The Lines 1-1, 2022





HE XIANGYU
The Lines 1-2, 2022

Pencil, colored pencil, oil colored pencil, water color, oil stick, acid-free oil-based marker, edding, Japanese ink on paper 59 7/8 x 41 3/4 inches (151.9 x 106 cm.) (HX22-022)



HE XIANGYU
The Lines 1-2, 2022

