

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

Uri Aran

I'm a Restaurant

May 12–June 24, 2023
22 Cortlandt Alley
Opening Reception:
Friday, May 23, 2023, 6–8 pm

I'm a Restaurant is a show by Uri Aran. The exhibition and its constituent pieces speak in a voice that is both singular and plural, confounding I and we. The artworks do not strive for seamlessness or convincing artifice. Instead, Aran leaves exposed the threads of the mysterious, unstable process by which parts turn to wholes, by which a thing becomes that which we call it (a sculpture, a chair, a restaurant). To do so, he draws from the traditions of assemblage, ready-made, and process art, but remains untethered to any particular mode of making. An attitude of unfixity likewise characterizes the works' expression of meaning: they are ambiguous and ever-shifting, changing with each viewer, with each viewing.

Language runs throughout Aran's works—explicitly so, in the forms of text and recorded speech, but also invisibly, as a structure and subject. His sculptures, paintings, and videos draw from a broadly defined alphabet of forms and gestures, an idiosyncratic vocabulary of things. They seem to reverse the typical semantic flow, in which a word stands for a thing. Instead, familiar objects function as stand-ins for their own names. This phenomenon results from a confoundingly frank treatment and presentation of materials: the *things* in his works are familiar, unadorned and utterly themselves, and yet completely stripped of context or use-value. They ask but do not answer: what does it *mean to mean*?

The show moves through a knotty emotional register, rife with dissonance. A sense of comedy, both slapstick and deadpan, permeates the exhibition. But melancholy easily coexists with playfulness: a silly or cute moment can also feel heartbreaking. And of course, everything resonates differently depending on a person's own history: if your dog died recently, a puppy showing off his intact testicles will move you differently than it would someone else, who might find it simply funny or strange. The dog is a screen for individual projection, the viewer's personal subject—and may thus become charged with seemingly contradictory sentiments. Aran destabilizes a fundamental hierarchy, moving the non-human to the level of the human: where an actual dog can only hold one feeling at a time, people have the unique ability to experience discordant emotions simultaneously. This sly act of anthropomorphization transfigures not only the animals that recur throughout his work, but his inanimate subjects as well, which also become nebulous and sympathetic.

The works' unvarnished appearance belies Aran's meticulousness and attention to craft. Drawing is the essential mode of making for his practice, and he strives to maintain its sense of quickness—its closeness to an idea or impulse—in all his works. He moves freely across genre and media: within paintings, a reference to Cezanne still life sits comfortably and quietly in a field of abstraction, while graphite streaks overlay layers of oil. The sculptures have a casual grace, dancierly in their balance and seeming effortless—close consideration reveals the care and ingenuity with which they have been contrived and constructed. Likewise, the videos' home-movie aesthetic is at odds with the painstaking production process of stitching together and editing found and original audio and footage. The works' lack of gloss and meanness of material makes them familiarly welcoming, as well as semantically and emotionally democratic: each piece invites viewers to connect and engage on their own terms, rather than those dictated by the artist.

A man in a neat dark suit places himself front and center amid a restaurant staff. The waiters are all dressed in white, the maître d' in black. Each faces the camera, with a plate shoulder-height and horizontal atop his flattened right hand. The man in the suit is diminutive and middle-aged, physically unremarkable. He moves with overstated precision and an ironic soldierliness, an absurd drill sergeant. He proffers a command: a sharp burst of French followed by a double kiss noise and gesture towards the pianist, stationed stage left, who begins to play a light, sweet tune. But it is a false start and the man reprimands his player before counting off. The waitstaff begins their dance, and the tune starts anew, on cue this time. The dancers are inexperienced and a bit out of sync, but nonetheless they move as one—stepping out tight circles, kicking their feet, and tossing their plates hand to hand. A perilousness underlies their effete movements, and the sequence is interrupted when a dancer loses control of his plate, which crashes and breaks on the floor. The man in the suit brusquely dismisses him and the dance begins anew. The piano music grows more raucous, as does the dance, and all at once the plates are hurled to the floor, crashing and breaking. It turns to a decidedly French take on a typical Cossack dance: the men erupt in rhythmic shouts, stomps, and claps, linking arms and flailing legs. The already imperfect synchronism grows steadily rougher, but the sense of unity does not falter—in fact, as the chaos builds, so does our impression of these restaurant dancers' interconnectedness and unity. (Le Grand Restaurant, dir. Jacques Bernard, 1966.)

Text by Tommy Brewer.

Uri Aran lives and works in New York. His work has been exhibited extensively, and is currently the subject of a the exhibition *Take This Dog For Example*, The Douglas Hyde Gallery, Dublin, on view through June 25, 2023. Recent solo exhibitions include: *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, in 2021, *Eggs For Breakfast and Bird In A Blanket*, The Club, in Tokyo, 2021, *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,

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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, and *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.

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22 CORTLANDT ALLEY



URI ARAN
Saint Blue, 2023

Graphite, oil pastel, and mixed
media on paper
17 1/4 x 12 inches (43.8 x
30.5 cm.); 22 x 16 1/8 x 1 1/4
inches (55.9 x 41 x 3.2 cm.)
framed
(UA23-033)



URI ARAN
*I Carried My Letter All Day So I
Could Send It Later*, 2023

Silkscreen, acrylic, ink, oil
pastel, graphite, pen and
mixed media on MDO
23 7/8 x 18 1/4 inches (60.6 x
46.4 cm.)
(UA23-006)



URI ARAN
How easy it is to love Riva, 2023

Graphite and oil pastel on
paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.); 15 1/2 x 18 1/2 x
1 1/8 inches (39.4 x 47 x 2.9
cm.) framed
(UA23-041)

MAIN GALLERY



URI ARAN
*Possible Tenants (Opening
Credits)*, 2023

Wood stain, oil pastel, oil,
acrylic, graphite, charcoal,
leather, and mixed media on
canvas
87 1/4 x 148 inches (221.6 x
375.9 cm.)
(UA23-002)



URI ARAN
*Untitled (Like My Mother
Before Me)*, 2023

Single channel video, sound
00:09:12
Edition of 5 plus 2 artist's
proofs
(UA23-058)



URI ARAN
Once A Year, 2023

Mixed media
36 1/2 x 15 x 15 inches
(92.7 x 38.1 x 38.1 cm.)
overall
(UA23-056)



URI ARAN
First Year (Next to Harry),
2023

Leaves, resin, and push pins
20 x 23 1/2 x 1 inches (50.8
x 59.7 x 2.5 cm.)
(UA23-061)

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URI ARAN
Untitled (Clean), 2023

Projector, transparency
Dimensions variable
(UA23-059)



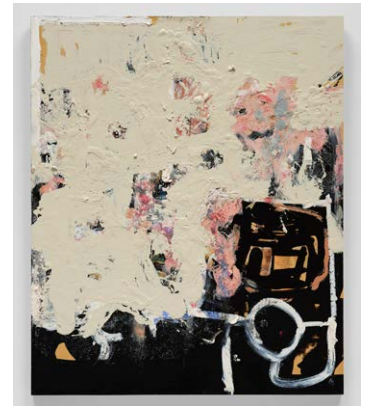
URI ARAN
Tutor, 2023

Gesso, ink, china marker,
charcoal, color pencil, oil
pastel, graphite, and mixed
media on MDO
23 1/4 x 19 x 4 inches (59.1 x
48.3 x 10.2 cm.)
(UA23-007)



URI ARAN
Ceremony, 2023

Oil, acrylic, oil pastel, graphite,
pencil, wood stain and mixed
media on MDO
32 x 24 x 3/4 inches (81.3 x 61
x 1.9 cm.)
(UA23-014)



URI ARAN
*Spy's Apt. (The Pleasures of
Being A Spy)*, 2023

Acrylic, oil, wood stain, wall
paint, oil pastel, china marker,
graphite and mixed media on
MDO
23 x 19 x 3/4 inches (58.4 x
48.3 x 1.9 cm.)
(UA23-015)



URI ARAN
Affection, 2023

Glazed ceramics and mixed
media
32 x 18 x 18 inches (81.3 x
45.7 x 45.7 cm.) pedestal; 35
x 18 x 18 inches (88.9 x 45.7 x
45.7 cm.) overall
(UA23-022)



URI ARAN
Narrator, 2023

Gesso, acrylic, oil, oil pastel,
graphite, wood stain, varnish,
clear polyurethane, charcoal,
color pencil, china marker, and
mixed media on canvas
87 1/4 x 42 x 1 1/2 inches
(221.6 x 106.7 x 3.8 cm.)
(UA23-026)



URI ARAN
Sonar, 2022–23

Gesso, oil pastel, graphite, pen,
and mixed media on MDO
17 x 14 5/8 x 3/4 inches (43.2
x 37.1 x 1.9 cm.)
(UA23-005)



URI ARAN
de Funès, 2022–2023

Gesso, oil pastel, graphite, pen,
and mixed media on MDO
17 x 14 5/8 x 3/4 inches (43.2
x 37.1 x 1.9 cm.)
(UA23-005)

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URI ARAN
Telephone (Tenants Like These),
2021–2022

Color pencil, ink and mixed
media on black MDF
23 1/4 x 47 1/8 x 1 3/8 inches
(59.1 x 119.5 x 3.3 cm.)
(UA23-013)



URI ARAN
*Conversation Over Strawberry
Town*, 2023

Gesso, oil, acrylic, oil pastel,
graphite, pencil and pen on
MDO
23 x 19 x 3/4 inches (58.4 x
48.3 x 1.9 cm.)
(UA23-019)



URI ARAN
Cabin (Plans for Memory),
2022–2023

Acrylic, oil, oil pastel, graphite,
pencil and mixed media on
MDO
23 x 19 x 3/4 inches (58.4 x
48.3 x 1.9 cm.)
(UA23-020)



URI ARAN
Everything (Timeline), 2023

Gesso, acrylic, oil, oil pastel,
graphite, wood stain, clear
polyurethane, charcoal, color
pencil, china marker, and
mixed media on canvas
87 1/4 x 42 x 1 1/2 inches
(221.6 x 106.7 x 3.8 cm.)
(UA23-025)



URI ARAN
Concentration, 2016–2023

Oil, acrylic, oil pastel, graphite
and mixed media on MDO
48 x 32 x 3/4 inches (121.9 x
81.3 x 1.9 cm.)
(UA23-023)



URI ARAN
Simple VS Easy, 2023

Mixed media on wood
21 x 17 1/4 x 3 1/2 inches
(53.3 x 43.8 x 8.9 cm.)
(UA23-028)



URI ARAN
Nocturne, 2023

Gesso, ink, oil pastel, graphite,
and mixed media on MDO
22 3/4 x 31 3/4 x 3/4 inches
(57.8 x 80.6 x 1.9 cm.)
(UA23-008)



URI ARAN
Dear Madam & Sir, 2023

Oil pastel, graphite, resin, and
mixed media on glass
14 7/8 x 11 3/8 x 1 5/8 inches
(37.8 x 28.9 x 4.1 cm.)
(UA23-011)

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URI ARAN
Blue Joe, 2020–2021

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



URI ARAN
Requiem, 2023

Mixed media
11 x 14 x 14 inches (27.9 x
35.6 x 35.6 cm.) overall
(UA23-055)



URI ARAN
695 (Arch Stanton), 2023

Mixed media
61 x 52 x 2 inches (154.9 x
132.1 x 5.1 cm.)
(UA23-053)



URI ARAN
Untitled (I'm A Restaurant),
2023

Single channel video, sound
00:03:32
Edition of 5 plus 2 artist's
proofs
(UA23-057)

DOUBLE-HEIGHT SPACE



URI ARAN
D-flat Major, 2023

Glazed ceramic
8 1/2 x 10 x 1 5/8 inches
(21.6 x 25.4 x 4.1 cm.)
(UA23-060)



URI ARAN
The Bakers, 2023

Colored pencil, graphite, and
oil pastel on paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.); 15 1/2 x 18 1/2 x
1 1/8 inches (39.4 x 47 x 2.9
cm.) framed
(UA23-049)



URI ARAN
Untitled, 2023

Colored pencil and marker on
paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.); 15 1/2 x 18 1/2 x
1 1/8 inches (39.4 x 47 x 2.9
cm.) framed
(UA23-039)



URI ARAN
Portrait (Monday), 2023

Ink on paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.);
15 1/2 x 18 1/2 x 1 1/8 inches
(39.4 x 47 x 2.9 cm.) Framed
(UA23-038)

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URI ARAN
Member, 2021–2022

Colored pencil, graphite, oil
pastel, and mixed media on
paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.);
15 1/2 x 18 1/2 x 1 1/8 inches
(39.4 x 47 x 2.9 cm.) Framed
(UA23-040)



URI ARAN
RBG & Blue, 2023

Colored pencil and ink on
paper
9 x 11 7/8 inches (22.9 x 30.2
cm.); 15 1/2 x 18 1/2 x 1 1/4
inches (39.4 x 47 x 3.2 cm.)
framed
(UA23-046)



URI ARAN
Normale, 2023

Graphite and oil pastel on
paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.); 15 1/2 x 18 1/2 x
1 1/8 inches (39.4 x 47 x 2.9
cm.) framed
(UA23-050)



URI ARAN
Momento Raffinato, 2023

Colored pencil on paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.);
15 1/2 x 18 1/2 x 1 1/8 inches
(39.4 x 47 x 2.9 cm.) Framed
(UA23-048)



URI ARAN
Schokolade, 2023

Colored pencil on paper
8 7/8 x 11 7/8 inches (22.5 x
30.2 cm.);
15 1/2 x 18 1/2 x 1 1/8 inches
(39.4 x 47 x 2.9 cm.) Framed
(UA23-047)



URI ARAN
The Artist, 2023

Colored pencil, graphite,
and oil pastel on paper
16 5/8 x 14 1/4 inches (42.2
x 36.2 cm.); 20 x 17 1/4 x 1
5/8 inches (50.8 x 43.8 x 4.1
cm.) framed
(UA23-044)



URI ARAN
The 5th Quarter, 2023

Oil, oil pastel, graphite,
acrylic, resin, and mixed
media on glass
16 3/4 x 13 7/8 x 2 1/8
inches (42.5 x 35.2 x 5.4
cm.)
(UA23-010)



URI ARAN
84 Wickham Road, 2023

Mixed media on canvas
87 1/4 x 148 1/2 x 1 1/2
inches (221.6 x 377.2 x 3.8
cm.)
(UA23-027)

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Uri Aran

BORN 1977, JERUSALEM
LIVES AND WORKS IN NEW YORK CITY

EDUCATION

2003 The Cooper Union, New York, NY
2004 Bachelor of Design, Bezalel Academy Jerusalem, Jerusalem
2007 MFA Visual Arts, Columbia University, New York, NY

SOLO EXHIBITIONS

2023 *I'm a Restaurant*, Andrew Kreps Gallery, New York, NY
Take This Dog For Example, The Douglas Hyde Gallery, Dublin

2021 *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, NY
Eggs For Breakfast and Bird In A Blanket, The Club, Tokyo, Japan
Oranges vs Them, HOMEWORK #6, Sadie Coles HQ online/Sadie Coles HQ, London

2020 *House*, Gavin Brown's enterprise, New York, NY

2019 *Tenants Like These*, Sadie Coles HQ, London

2018 *Nocturne, As Taught*, The Shop at Sadie Coles HQ, London

2017 *Time for an Early Mark* (curated by Moritz Wessler as part of 'curated by vienna 2017'), Christine König Galerie, Vienna

2016 *Two Things About Suffering*, Sadie Coles HQ, London
Mice, Kölnischer Kunstverein, Cologne, Germany

2015 *Multi Colored Blue*, Gavin Brown's enterprise, Rome
Ones, mother's tankstation, Dublin

2014 *Sensitivo*, Kölnischer Kunstverein, Cologne, Germany
Puddles, Peep-Hole, Milan, Italy
mother's tankstation, Dublin
Hat On Hook, Disjecta Contemporary Art Center, Portland, OR

2013 *Five Minutes Before*, South London Gallery, London
here, here and here, Kunsthalle Zürich, Zurich, Switzerland

2012 *Untitled (Ticket Shack)*, Frieze Projects, Frieze, New York, NY
by foot, by car, by bus, Gavin Brown's enterprise, New York, NY
Untitled (Good & Bad), The High Line, New York, NY

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- 2011 *A To Z (that stops at Q)*, Art Statements, Art 42 Basel, with mother's tankstation, Basel, Switzerland
2010 *Doctor, Dog, Sandwich*, mother's tankstation, Dublin
2008 *Geraniums*, Rivington Arms, New York, NY

GROUP EXHIBITIONS

- 2022 *On The Nature of Things*, Andrew Kreps Gallery, New York, NY
WORLD(S), Wrocław Drawing Triennial 2022, Wrocław, Poland
Blade Memory II, Dortmunder Kunstverein, Dortmund, Germany
- 2021 *The Still Point*, THE CLUB, Chiyoda-ku, Tokyo
Grouper, Broadway Gallery, New York, NY
- 2020 *100 Drawings from Now*, The Drawing Center, New York, NY
There Will Come Soft Rains, Candice May, New York, NY
Beauty Can Be the Opposite of a Number, Bureau Gallery, New York, NY
- 2019 *The Annotated Reader*, The Fruitmarket Gallery, Edinburgh
(touring) *Platforms: Commissions and Collection*, Walker Art Center
Minneapolis, MN
- 2018 *Adam McEwen Selects: Exhibition and Sale to Benefit the Foundation
for Contemporary Arts*, Gladstone Gallery, New York, NY
Annotated Sax Compendia, Great Yarmouth train station and town,
Great Yarmouth, England
do it, KIA Kalamazoo Institute of Arts, Kalamazoo, MI (touring)
Lûd, Rijsterbos, Rijs, The Netherlands
CONDO: Shanghart Gallery hosting Sadie Coles HQ, London,
Shanghart Gallery, Shanghai, China
do it, Clay Center for Arts and Sciences of West Virginia, Charleston,
WV (touring)
Unlimited, Art Basel, Basel, Switzerland
do it, Mobile Museum of Art, Mobile, AL (touring)
- 2017 *Satellite TV*, Tetsuo's Garage, 8-10 Yasukawa, Nikko, Japan
made on the table, Sadie Coles HQ, London
99 Cents or Less, Museum of Contemporary Art Detroit, Detroit, MI
Off Road, Zeno X Gallery, Antwerp, Belgium
Berlin Show #5: Collectors' Loop, Galeria Plan B, Berlin
do it, Ilmin Museum of Art, Seoul (touring)
- 2016 *Question the Wall Itself*, Walker Art Center, Minneapolis, MN
Take Me (I'm Yours), Jewish Museum, New York, NY
solo: a group show, Nuovo Spazio di Casso, dolomiti
contemporanee, Casso, Italy
finding Ling-Ling's head: Verhaegen family collection – Part II, Cookie
Butcher, Antwerp, Belgium
FACE TO FACE, Palazzo Fruscione, Salerno, Italy
The Mud of Compound Experience, with mother's tankstation and Leo
Xu Projects, Hong Kong

- 2015 *THE PAGAD*, Massimo De Carlo, Milan, Italy
Walter Benjamin: Exilic Archive, Tel Aviv Museum of Art, Tel Aviv
Pestilent Unground; Epidemic Openness, STATION, South Yarra, Australia
- 2015 *Chapter 1: Collecting Lines, Drawings from the Ringier Collection*, Villa Flora, Winterthur, Switzerland
Chapter 2: Collecting Lines, Drawings from the Ringier Collection, Villa Flora, Winterthur, Switzerland
Possible Collection, Hono lulu, Zurich, Switzerland
A Sentimental Education, Galerie Andreas Huber, Vienna
Call and Response, Gavin Brown's enterprise, New York, NY
- 2014 *Theater Objects: A Stage for Architecture and Art*, LUMA Westbau, Zurich, Switzerland
I bought a hyacinth flower with lots of leaves, just to make me feel like spring, Karma International, Zurich, Switzerland
Rockaway! (curated by MoMA PS1), Fort Tilden and Rockaway Beach, New York, NY
A Needle Walks into a Haystack, Liverpool Biennial 2014, Liverpool, England
Apparition, Sommer Contemporary Art, Tel Aviv, Israel
Another, Once Again, Many Times More, Martos Gallery, East Marion, NY
Ambulance Blues, Basilica Hudson, Hudson, NY
Glass Puzzle, Simone Subal Gallery, New York, NY
.../ Forever Young, Galerie Catherine Bastide, Brussels
Never Enough: Recent Acquisitions of Contemporary Art, Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries, Dallas Museum of Art, Dallas, TX
Whitney Biennial, Whitney Museum of American Art, New York, NY
Work Order, Change Order, Mitchell-Innes & Nash, New York, NY
video screening 25, Galleria Zero, Milan, Italy
Listen up! (curated by Diana Campbell Betancourt and Tim Goossens), New Delhi, India
do it, Crawford Campus Center Gallery, Episcopal Academy, Delaware County, PA (touring)
do it, Anne & Gordon Samstag Museum of Art, Adelaide, Australia (touring)
do it, Michaelis School of Fine Art, University of Cape Town, Cape Town, South Africa (touring)
do it, The Galleries at Moore College of Art & Design, Philadelphia, PA
Park, Krymskaya Embankment, Moscow (touring)
do it Moscow, Garage Centre for Contemporary Arts, Moscow (touring)
do it, Utah Museum of Contemporary Art, Salt Lake City (UT) (touring)
- 2013 *Trust* (A Mi Izquierda), Balice Hertling, Paris
PIZZA TIME!, Marlborough Broome Street, New York, NY

Empire State, New York Art Now, Galerie Thaddaeus Ropac, Paris
An-Americana, co-organized by the American Academy in Rome and
Depart Foundation, American Academy in Rome, Rome
The Encyclopedic Palace, 55th Venice Biennale, Venice, Italy
do it, Stacion-Center for Contemporary Art Prishtina, Prishtina
(touring)

do it, Samek Art Gallery, Bucknell University, Lewisberg, PA
(touring)

do it, Manchester International Festival, Manchester Art Gallery,
Manchester, England (touring)

do it (party), transit, Budapest (touring)

do it, MU Artspace, Eindhoven, The Netherlands (touring)

do it, Socrates Sculpture Park, New York, NY (touring exhibition
until 2019)

Empire State: New York Art Now, Palazzo delle Esposizioni, Rome
Commercial Break Anonymous Gallery/ Garage Projects, Mexico
City

The Assistants, David Kordansky Gallery, Los Angeles, CA

Ground Control to Major Tom, Cookie Butcher, Verhaegen Collection,
Antwerp, Belgium

Rothfeld Collection of Contemporary Israeli Art, Katzen Arts Center
American University Museum, Washington, DC

Desert Plains and Internet Memes, Art: Concept, Paris

Yes I will Yes, Matthew Dipple, American Contemporary, New York,
NY

None of This Was Supposed to Happen, Viafarini, Milan, Italy

2012 *March*, Sadie Coles HQ, London

Programme video quotidien: Uri Aran, E'cole de Recherche
Graphique, Brussels

*You Should've Heard Just What I Seen: Selections from the collection of
Martin and Rebecca Eisenberg*, Riverview School, Cape Cod, MA

THE LOG-O-RITHMIC, GAMeC, Bergamo, Italy

I mean orange (with Elizabeth Neel), STUDIOLO, Zürich, Switzerland

Vers la lune en passant par la plage (To the Moon via the Beach),

Amphitheatre of Arles, Provence, France

MARCH, Sadie Coles HQ, London

Beautiful Potential, mother's tankstation, Dublin

Tommy Hartung & Uri Aran, White Flags Projects, St. Louis, MO

Untitled (Good & Bad), Friends of the Highline, New York, NY

2011 *Screening Room: Cologne*, Kölnischer Kunstverein, Cologne,
Germany

Heads with Tails (curated by West Street Gallery), Harris Lieberman,
New York, NY

Commercial Break, Venice Biennale, Venice, Italy

After images, Jewish Museum of Belgium, Brussels

A Hole Is To Dig, Office Baroque Gallery, Antwerp, Belgium

Partoftheprocess4, Galleria Zero, Milan, Italy

No More Presence 2 (with Liam Gillick), The Artist's Institute, New

- York, NY
Numerator and Denominator, Herzliya Museum of Contemporary Art, Herzliya, Israel
- 2010 *Painting and Sculpture: To Benefit the Foundation for Contemporary Arts, Lehmann Maupin*, New York, NY
- 2010 *It's All American*, New Jersey Museum of Contemporary Art, Asbury Park, NJ
Wait For Me at the Bottom of the Pool, Matos Gallery – Summer Location, Bridgehampton, NY (organized by Bob Nickas)
The Coke Factory, Ritter/Zamet, London
1848!!! (with Liam Gillick), Esther Schipper, Berlin
Greater New York (with Tommy Hartung), PS1, New York, NY
Knight's Move, Sculpture Center, New York, NY
5 Videos, West Street Gallery, New York, NY
No More Presence (with Liam Gillick), Gresham's Ghost, New York, NY
- 2009 *GrOup ShOw*, Taxter & Spengemann, New York, NY
Manamal, Herzliya Museum of Contemporary Art, Herzliya, Israel
The Living And The Dead, Gavin Brown's enterprise, New York, NY
The Kings County Biennial, Kidd Yellin Gallery, Brooklyn, NY
TIME – LIFE 2, Taxter & Spengemann, New York, NY
Circular File Channel, PERFORMA, New York, NY
PRUESSPRESS 2, Ritter/Zamet, London
The Fuzzy Set, LA><ART, Los Angeles, CA
Odeon, Ritter/Zamet, London
Video, The New Museum, New York, NY (selected by Benjamin Godsill)
Made in the USA, Philip Deely & Kalika Farmer, Great Barrington, MA
- 2008 *On From Here*, Guild & Greyshkul, New York, NY
Closer Now, Rivington Arms, New York, NY
Controversy of The Common Experience, SOIL, Seattle, WA
SINGULAR FRIENDS, 41 Wooster, New York, NY
FRIENDLY, CRG Gallery, New York, NY
New Work, Mesler & Hug, Los Angeles, CA
YES, AR/Contemporary, Milan, Italy
PRUESSPRESS 1, Rental, New York, NY
Sunshine, Ritter/Zamet Gallery at Rental, New York, NY
CRG Open Video Series, CRG Gallery, New York, NY
On Paper, Moti Hasson Gallery, New York, NY
- 2007 *Loot from Wars of Nationalist Aggression*, Passerby, Gavin Brown's enterprise, New York, NY
Wu tang/Googolplex show, Passerby, Gavin Brown's enterprise, New York, NY
Dutch Elm Disease, Passerby, Gavin Brown's enterprise, New York, NY
Artists' Cinema, Henry Art Gallery, Seattle, WA
New Misunderstandings: Return of the Same (with Jeremy Eilers),

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

Moti Hasson Gallery, New York, NY
Beyond the Pale, Moti Hasson Gallery, New York, NY

SCREENINGS

- 2017 *Situations*, 127 Henry Street, New York, NY
'There's a lot of things in life worth living for, isn't there?' Films from
the Ruben/Bentson Moving Image Collection, BFI Southbank,
London
- 2016 *Walker Moving Image Commission*, Walker Art Center, Minneapolis,
MN
- 2015 *Parallel Formats: My Pleasure*, CINEMA 35 – French Institute in
Prague, Prague CINEMA 25, Prague
Harry, Kunstverein Freiburg, Freiburg am Breisgau, Germany
- 2013 *Optic Nerve 15*, Museum of Contemporary Art North Miami, Miami,
FL
None of This Was Supposed to Happen, Viafarini, Milan, Italy
- 2012 *A Film to be Determined by Uri Aran*, White Flag Projects, St. Louis,
MO
- 2011 *Screening Room: Cologne*, Kölnischer Kunstverein, Cologne,
Germany
Future Formats, Electronic Arts Intermix, New York, NY

PUBLIC COLLECTIONS

American University, Washington, DC
DMA Dallas Museum of Art, Dallas, TX
ESBALUARD Fundació Es Baluard Museu d'Art Modern i
Contemporani de Palma, Palma de Mallorca, Spain
Israel Museum, Jerusalem
KADIST, Paris and San Francisco, CA
RISD Museum, Providence, RI
The University of Chicago Booth School of Business, Chicago, IL
Walker Art Center, Minneapolis, MN