

An abstract painting featuring bold, geometric shapes and a rich color palette. The composition is dominated by large, curved forms in shades of blue, purple, and red. A prominent vertical band of light blue runs down the center, flanked by darker blue and purple areas. In the upper left, there are horizontal stripes of dark blue and white. The lower right corner shows a pattern of yellow and black triangles. The overall style is expressive and modern.

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

Tel. (212)741-8849
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Andrew Kreps Gallery at Art Basel Paris 2024

Andrew Kreps
Gallery

Andrew Kreps Gallery at Art Basel Paris

Booth: C03

Preveiw Days: Wednesday, October 16 - Thursday, October 17, 2024

Public Days: Friday, October 18 - Sunday, October 20, 2024

Works by:

Magdalena Abakanowicz, Eileen Agar, Camille Blatrix, Chiara Camoni,
Julien Creuzet, Bracha L. Ettinger, Bendt Eyckermans, Hadi Falapishi,
Jes Fan, Moshekwa Langa, Everlyn Nicodemus, Gerhard Richter, Clare
Rojas, Raymond Saunders, Michael E. Smith, Hayley Tompkins, and
Erika Verzutti

EILEEN AGAR
(b. 1899 in Buenos Aires, Argentina,
d. 1991, London, UK)

Over the course of seventy years, Eileen Agar developed a deeply personal artistic language that linked diverse forms and objects through both spiritual, and formal relationships. Born in Buenos Aires, Agar relocated to London as a child, first studying art at the Brook Green School, and later, the Slade School of Fine Art. Joining the London Group in 1934, Agar would rise to prominence as one of the few women to exhibit in The International Surrealist Exhibition, presented in 1936 at New Burlington Galleries, London. In spite of this, Agar throughout her career would maintain a tenuous relationship with surrealism, taking cues from concurrent movements like cubism and abstraction, while interjecting a consistent irreverence and wit. Additionally in 1936, Agar's work would be included in the landmark exhibition *Fantastic Art, Dada, Surrealism*, at the Museum of Modern Art, New York, furthering her international reputation.

Throughout her life, Agar was influenced by her ongoing conversations with artists and writers, including Henry Moore, Ezra Pound, André Breton, Dora Maar, Lee Miller, Pablo Picasso, and others. Her relationship with the British painter Paul Nash, would lead to the incorporation of the found object in her work, as she moved freely between painting, sculpture, photography, and collage. Culling stones, marine life, and other natural detritus, Agar would imbue her works with a sense of mysticism, creating enigmatic, and lyrical compositions. While she would continue to

experiment with, and explore material freely, Agar would preserve an intimate aesthetic sensibility, allowing her to deftly incorporate diverse content, ranging from her interest in the body, ancient mythology, the natural world, as well as her own biography into the cosmos of her work.

In 2024, Thames & Hudson republished Eileen Agar's groundbreaking autobiography, *A Look at My Life*. In 2021, Whitechapel Gallery, London presented *Angel of Anarchy*, a major retrospective of Agar's work comprising over 150 works, curated by Laura Smith, which traveled to Mjellby Art Museum, Sweden, and Leeds Art Gallery. In the past two years, her work has been included in *Judy Chicago: Herstory*, The New Museum, New York, 2023, *The Milk of Dreams*, curated by Cecelia Alemani, the international exhibition at 59th Venice Biennale, 2022, and *Surrealism Beyond Borders*, the Metropolitan Museum of Art, New York, 2021, which traveled to the Tate Modern, London. Her work is included in the permanent collections of the Tate, London, the British Museum, London, National Portrait Gallery, London, Royal Academy of Arts, London, Courtauld Institute of Art, London, Victoria & Albert Museum, London, National Galleries of Scotland, Edinburgh, The Hepworth Wakefield, Wakefield, UK, and the Museum Boijmans van Beuningen, Rotterdam, among others.



EILEEN AGAR
Target, 1982

Acrylic on canvas
20 3/8 x 30 1/4 inches (51.8
x 76.8 cm.); 21 1/2 x 31 3/8 x
1 5/8 inches (54.6 x 79.7 x 4.1
cm.) framed
(EA24-013)
\$85,000





EILEEN AGAR
Target, 1982



EILEEN AGAR
Shellflower, 1968

Acrylic on board
21 1/2 x 31 1/2 inches (54.6 x
80 cm.); 28 1/8 x 38 x 1 inches
(71.4 x 96.5 x 2.5 cm.)
(EA24-020)
\$75,000





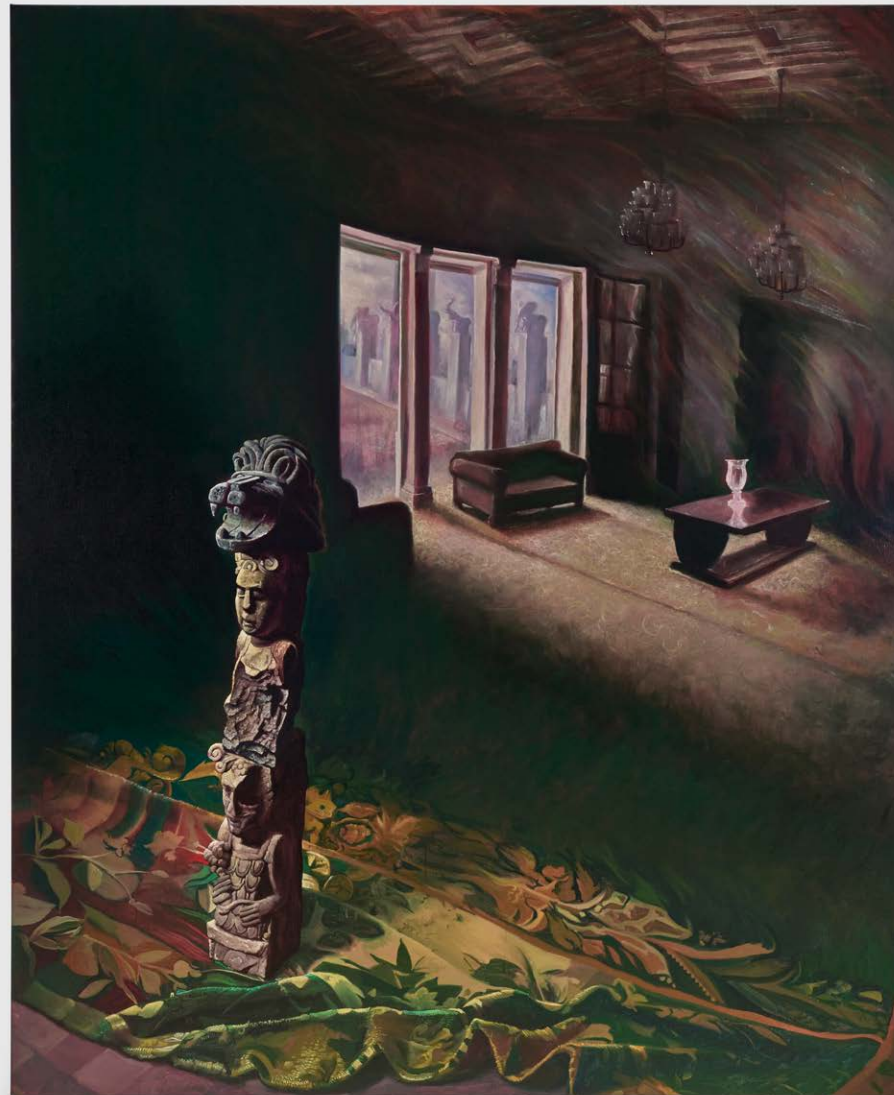
EILEEN AGAR
Shellflower, 1968

BENDT EYCKERMANS (b. 1994, Antwerp, Belgium)

Bendt Eyckermans' figures often appear suspended mid-action, further dramatized through the use of strong shadows and nearly filmic lighting. He builds his paintings through composite sketches, allowing for distortion to accumulate as he works, contorting and exaggerating his subjects' poses to suggest narratives outside of the painting's frame. Throughout his compositions, Eyckermans interjects both symbolic elements, and historical references, including those to the sculptural practices of his father and grandfather, who previously used the studio in which he works. This historical inquiry is combined with Eyckermans' own personal experience, as he often draws on his daily life, suggesting that modernity, and historicity exist as part of the same continuum, building on one another to create new visual languages. Eyckermans lives and works in Antwerp.

In 2022, Andrew Kreps Gallery presented Eyckermans' first exhibition in New York, titled *An Introcosm*. Additionally in 2022, Eyckermans' work was the subject of a solo exhibition at TANK, Shanghai. His work was previously included in the group exhibitions *Lipstick and Gas Masks*, M HKA, Antwerp, 2021, and *Fifteen Painters*, Andrew Kreps Gallery, New York, 2021. Past solo exhibitions include *Beeldmaker* at Gallery Sofie Van de Velde, Antwerpen, 2023, *Blue shadow*, Gallery Sofie Van de Velde, Antwerp, in 2019, *Yellow leaves*,

CARLOS/ ISHIKAWA, London, 2019, and *A Stranger's Hand*, S.M.A.K., Ghent, 2018, among others. Eyckermans' work is held in the permanent collection of M HKA, Antwerp.



BENDT EYCKERMANS
The builder (dream sequence),
2024

Oil on linen
76 3/8 x 62 5/8 inches (194 x
159 cm.)
(BEE24-009)
\$48,000





BENDT EYCKERMANS
The builder (dream sequence),
2024

RAYMOND SAUNDERS (b. 1934, Pittsburg, PA)

In his works, Raymond Saunders brings together his extensive formal training with his own observations and lived experience. His assemblage-style paintings frequently begin with a monochromatic black ground elaborated with white chalk—both a pointed reversal of the traditional figure-ground relationship and a nod to Saunders’ decades spent as a teacher. He subsequently adds a range of other markings, materials, and talismans. Expressionistic swaths of paint, minimalist motifs, line drawings, and passages of vibrant color tangle with found objects, signs, and doors collected from his urban environment, creating unexpected visual rhymes and resonances that reward careful and sustained looking. At once deliberately constructed and improvisatory, didactic and deeply felt, these richly built surfaces conjure the fullness of life, and its complications, allowing for a vast and nuanced multiplicity of meanings.

The first solo exhibitions of Saunders’ works were held at the Terry Dintenfass Gallery in New York (1966; 1969; 1970; 1972). In 1971, the artist was the subject of his first West Coast exhibition and first major museum presentation, at the San Francisco Museum of Modern Art, which was also shown at Terry Dintenfass Gallery, New York. Saunders exhibited widely across the United States and in Europe, with solo exhibitions at the Providence Museum of Art, Rhode Island (1972); Pennsylvania Academy of Fine Arts, Philadelphia (1974; 1990); University Art Museum,

University of California, Berkeley (1976); Stephen Wirtz Gallery, San Francisco (1979, traveled to Baum/Silverman Gallery, Los Angeles); Terry Dintenfass Gallery, New York (1980; 1982; 1985; 1987; 1989; 1991; 1993; 1996; 1999); Seattle Art Museum (1981); Los Angeles Municipal Art Gallery (1984); Addison Gallery of American Art, Andover, Massachusetts (1987; 1989); Galerie Resche, Paris (1990; 1993); Oakland Museum (1994); Phoenix Art Museum (1994); M. H. de Young Memorial Museum, San Francisco (1995); Carnegie Museum of Art, Pittsburgh (1996); and the Hunter College Gallery / Times Square, City University of New York (1998). The artist also participated in the 1972 Whitney Biennial.

Over the last two decades, Saunders has continued to be the subject of solo exhibitions globally, in addition to appearing in several notable group exhibitions. In 2011, Saunders was included in *Now Dig This! Art and Black Los Angeles 1960–1980*, curated by Kellie Jones at the Hammer Museum, Los Angeles, which traveled to MoMA PS1, New York, and Williams College Museum of Art, Williamstown, Massachusetts. In 2017, the artist was included in *Soul of a Nation: Art in the Age of Black Power* at Tate, London, which traveled to Crystal Bridges Museum of American Art, Bentonville, Arkansas, and The Broad, Los Angeles; and in 2022, his work appeared in the exhibition *Just Above Midtown: Changing Spaces* at The Museum of Modern Art, New York.



RAYMOND SAUNDERS
Untitled, 1999

Acrylic, spray paint, chalk,
graphite, collage, and mixed
media on wood panel
72 x 48 inches (182.9 x 121.9
cm.)
(RS24-028)
\$275,000

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海

海は、地球の表面積の約70%を占める。海は、地球の生命の源であり、地球の気候を調節する役割を果たしている。海は、地球の資源の宝庫であり、地球の未来を担っている。海は、地球の平和と繁栄の鍵である。





RAYMOND SAUNDERS
Untitled, 1999

MARTIN BARRÉ
(b. 1924, Nantes, France
d. 1993, Paris, France)

By isolating the basic components of painting — line, surface, gesture, color — Martin Barré produced a body of work that is unique in the history of abstract art. At the beginning of his career, he abandoned gestural expressionism and replaced it with his own systems-based compositional methods. Barré said of his paintings, “Seriality is the means of producing them. It is not so much the paintings that make the series as the series that produce the paintings.” This pioneering approach anticipated and influenced some of the most innovative painting of the last sixty years.

In the 1950s Barré gave up using paintbrushes, first by applying paint with only a palette knife and then by squeezing it directly from the tube. In 1963, inspired by graffiti he had seen in the Paris Métro, he began a series of spray paintings on canvas. In the early 1970s he returned to using brushes, embedding each composition in layers of transparent washes with subtle colors traversed by a penciled grid implying a much larger, potentially infinite composition. He continued exploring the possibilities and limitations of painting into the 1980s and 1990s, arranging colorful polygons on modular grids according to a system both strict and playful. Paradoxes like this are central to Barré’s art. As he said in a 1974 interview, “Without contradictions, without paradoxes, would there have been an evolution of painting, and without evolution would there be painting?”

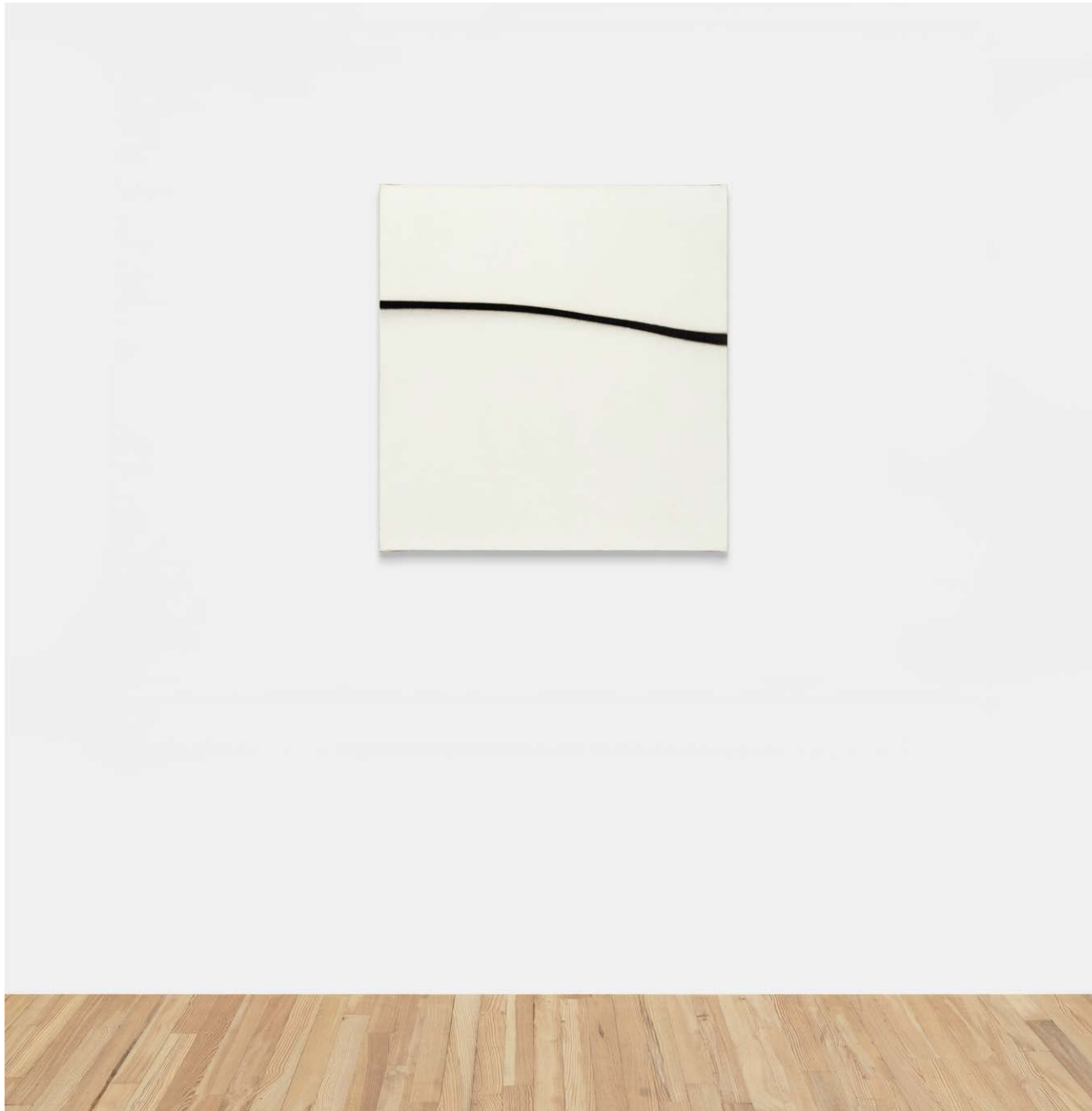
Martin Barré exhibited his work regularly throughout Europe from the mid-1950s onward. His paintings were included in the 1961 Carnegie International in Pittsburgh and the 1964 and 1978 Venice Biennales. The Musée des Beaux-Arts de Nantes organized a career retrospective in 1989, and in 1993 his paintings from the 1980s were the subject of an exhibition at the Jeu de Paume in Paris. In 2020 the Centre Pompidou in Paris organized his first posthumous retrospective exhibition.



MARTIN BARRÉ
63-H-80 x 76, 1963

Glycerol and acrylic on canvas
31 1/2 x 30 inches (80 x 76.2
cm.)
(MB24-001)
\$380,000





MARTIN BARRÉ
63-H-80 x 76, 1963



MARTIN BARRÉ
72-73-130 x 120, 1972-1973

Glycerol and acrylic on canvas
51 1/4 x 47 3/8 inches (130.2 x
120.3 cm.)
(MB24-002)
\$180,000





MARTIN BARRÉ
72-73-130 x 120, 1972-1973

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. Andrew Kreps Gallery presented his first exhibition with the gallery in 2022 titled *flapping feathers our hands our wings glimmer to dance the orange sky*. His work was 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 at 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.

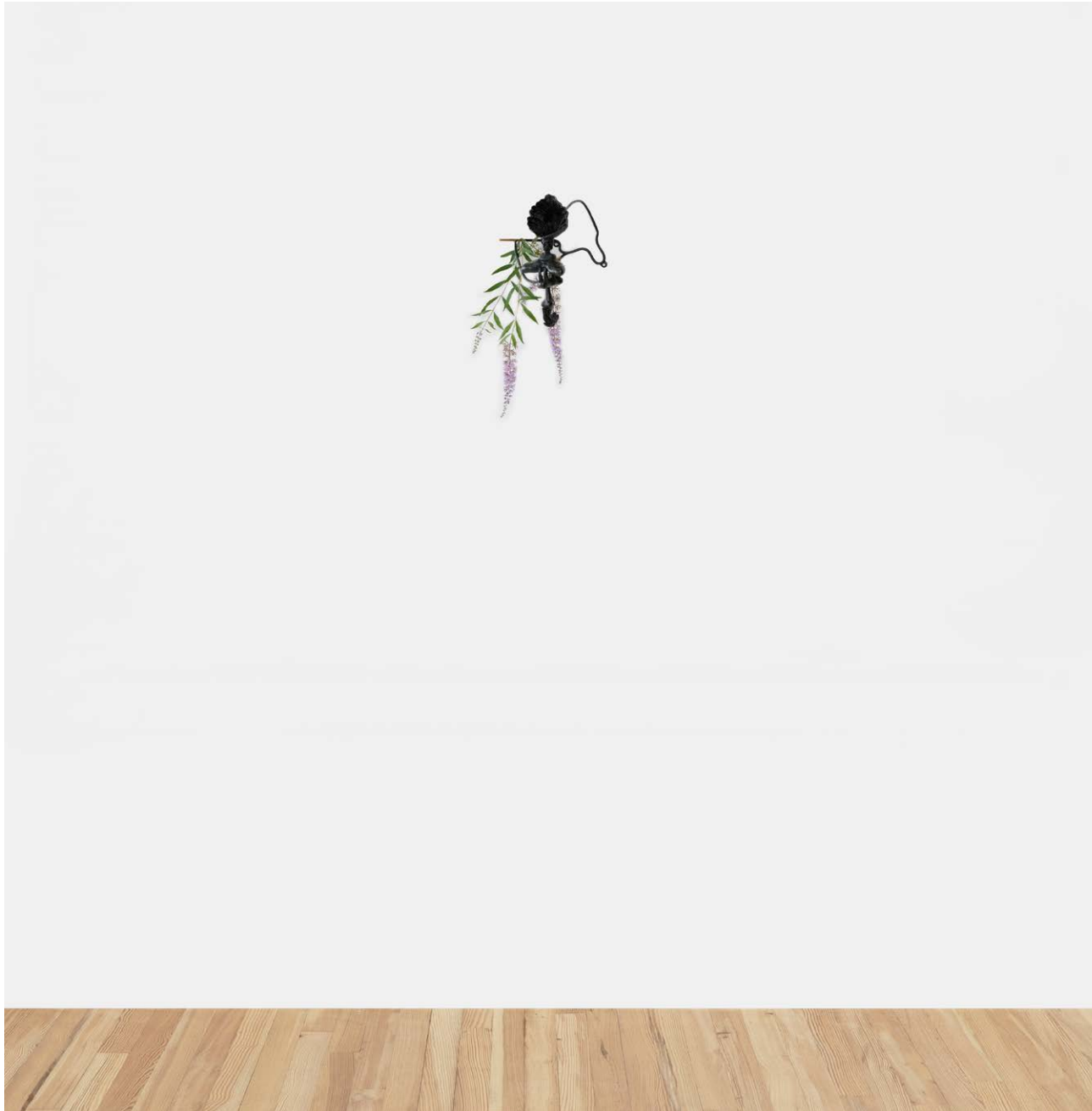
Creuzet is currently representing France at the *60th International Art Exhibition - Venice Biennale* in 2024 with curators Céline Kopp and Cindy Sissokho. Creuzet has also participated in *Performa Biennial* (2023), 35^a Bienal de São Paulo, São Paulo (2023).



JULIEN CREUZET
so long ago, with bent backs, we struck the fresh earth with our feet, so long ago before our breath our ancestors invoked. Let us pray (our archaeologies of our future desires), 2024

Bronze
16 1/8 x 14 1/8 x 12 3/4 inches
(41 x 36 x 32.5 cm.)
(JUC24-083)
€40,000





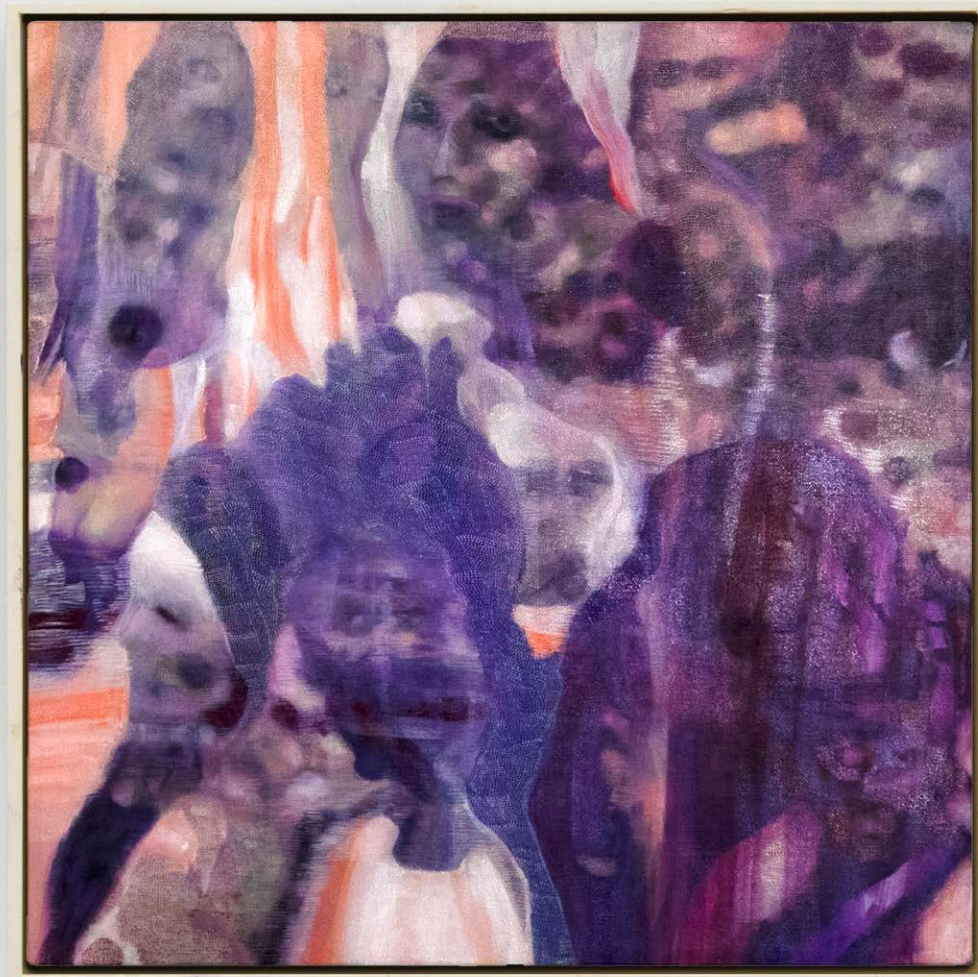
JULIEN CREUZET
*so long ago, with bent backs, we
struck the fresh earth with our
feet, so long ago before our breath
our ancestors invoked. Let us
pray (our archaeologies of our
future desires), 2024*

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

Deeply intertwined with her own writing, Bracha L. Ettinger's intimately-scaled works represent an ongoing examination of the space of wounds, including those that are cultural, historical, as well as personal. Built through successive thin veils of paint and pointillist marks, often over the course of several years, her paintings adopt an almost holographic appearance, as spectral figures emerge from fields of movement. Organized in ongoing series or cycles that take their titles from mythological female figures, as well as art historical scenes like the Pietà, Ettinger looks at the ways in which women have been made to be vessels for trauma, and carriers of grief across generations. Through abstraction, this space is not portrayed as a monolithic one, but a mutable one that connects memory and experience with healing, and builds a resonance across image, language, and emotion.

Ettinger's solo exhibition *Eurydice—Kaddish—Medusa*, composed from works from Centre Pompidou's permanent collection, curated by Alicia Knock, is on view at Centre Pompidou, Paris. Recent exhibitions include a solo exhibition at Andrew Kreps Gallery at 55 Walker, *Yours in Solidarity*, XX Biennale Donna, Palazzo Bonacossi, Ferrara, *The Shamans / Gli sciaman*, curated by Gabriele Lorenzoni and Massimiliano N. Mollona, at MART—Musee di arte moderna e contemporanea di Trento e Rovereto, and *Stories from the Ground*, the 9th Biennial of Painting, curated

by Martin Germann, at the Museum Dhondt-Dhaenens, Deurle, and *Itinéraires Fantômes*, CAPC—musée d'art contemporain, Bordeaux. Ettinger has had solo exhibitions at Castello di Rivoli, Turin, 2022, UB Anderson Gallery, University of Buffalo, New York, 2018, Silesian Museum, Katowice, 2017, the Museum of the City of St. Petersburg, Russia, 2013, the Musée des Beaux-Arts d'Angers, France, 2011, the Fundació Antoni Tàpies, Barcelona, 2010, Freud Museum, London, 2009, Museum of Contemporary Art Kiasma, Helsinki, 2006, and The Drawing Center, New York, 2001, among others. Additionally, Ettinger was included in the exhibition *Psychic Wounds: On Art & Trauma*, The Warehouse, Dallas, 2021, the 2019 Kochi-Muziris Biennale, India, and the 14th Istanbul Biennial, *SALTWATER: A Theory of Thought Forms*, 2015. Her works are held in the permanent collections of Centre Pompidou, Paris, Castello di Rivoli, Turin, GAM, Turin, Museum of Angers, France, Israel Museum, Jerusalem, Tel Aviv Museum of Art and Haifa Museum of Art, Israel, Museum of Modern Art, Warsaw, Poland, among others.



BRACHA L. ETTINGER
Halala-Kaddish-Pieta n.1, 2017-
2023

Oil on canvas
19 3/4 x 19 3/4 inches (50.3
x 50.3 cm.); 20 5/8 x 20 5/8 x
1 7/8 inches (52.4 x 52.4 x 4.8
cm.) framed
(BRE24-002)
\$85,000





BRACHA L. ETTINGER
Halala-Kaddish-Pieta n.1, 2017-
2023



BRACHA L. ETTINGER
Eurydice Series, 2013/2020-
2022

India ink, photocopic pigment
and ashes, watercolor on paper
10 x 14 7/8 inches (25.4 x 37.8
cm.); 19 1/2 x 24 1/2 x 1 1/2
inches (49.5 x 62.2 x 3.8 cm.)
framed
(BRE24-007)
\$14,000



BRACHA L. ETTINGER
Eurydice Series, 2013/2020-
2022

HADI FALAPISHI (b. 1987, Tehran, Iran)

In his work, Falapishi uses media omnivorously, including painting, sculpture, and photography, and throughout employs a consistent cast of familiar characters. Often humorous in nature, Falapishi's work becomes a vessel for a larger exploration of themes of displacement, isolation, and entrapment, exploring the often blurred boundary between memory and imagination. While Falapishi previously left these narratives open-ended, allowing the viewer to project their own desire, and interpretations, in recent works, these are paired with the concrete references to real life, as well as his own likeness, and appropriated imagery, allowing his work's own inner worlds to take on new, tangible meanings.

Hadi Falapishi (b. 1987) lives and works in New York. Most recently, a solo exhibition titled *SEARCHERS: In Three Acts* was held across three spaces in Newport, RI. Andrew Kreps Gallery presented his exhibition, *Almost Perfect*, in February 2023. In 2022, CCA Goldsmith's London presented the first institutional exhibition of Falapishi's work in Europe, *As Free As Birds*. Additionally, in 2022, Power Station, Dallas presented the solo exhibition *Young and Clueless*. Falapishi's work was recently included in the 2022 Invitational Exhibition of Visual Arts at the American Academy of Arts and Letters, New York, *Greater New York 2021*, MoMA PS1, New York, *100 Drawings from Now at The Drawing Center*, New York, 2020, *In Practice: Total Disbelief*,

Sculpture Center, Long Island City, 2020, and *Open Call*, The Shed, New York, 2019. Additionally in 2019, Falapishi was the recipient of the Artadia New York Award. Falapishi received his MFA in Photography from Bard College, Annandale-on-Hudson, New York in 2016. His work is held in the permanent collections of the Whitney Museum of American Art, New York, and MoCA, Los Angeles.



HADI FALAPISHI
*Professional Painter Riding an
Elephant in a Dream, 2024*

Oil on canvas in walnut artist's
frame
31 5/8 x 25 5/8 inches (80.3 x
65.1 cm.)
(HAF24-035)
\$25,000





HADI FALAPISHI
*Professional Painter Riding an
Elephant in a Dream, 2024*

GERHARD RICHTER (b. 1932, Dresden, Germany)

With a career spanning from the 1960s to the present, Gerhard Richter is widely celebrated as one of the most important artists of his generation. He has pursued a diverse and influential practice characterized by a decades-long commitment to painting and its formal and conceptual possibilities, consistently exploring the relationship between painting and photography while engaging various styles and innovative techniques in a complex repositioning of genres.

Richter was born in Dresden, Germany. He studied art at the Dresden Hochschule für Bildende Künste from 1951 to 1956, with mural painting as his concentration. In 1959, he visited *Documenta II*, held in Kassel, Germany, an experience that altered his artistic trajectory. After his escape from East Germany in 1961, he completed a second course of study at the Staatliche Kunstakademie in Düsseldorf. There, he united with fellow students Sigmar Polke, Konrad Lueg (later known as the gallerist Konrad Fischer), and Manfred Kuttner to collectively form the short-lived “capitalist realism” group.

From 1964 onward, Richter has had many solo exhibitions in renowned galleries and museums worldwide. The artist’s first solo exhibition in a public institution was held at the Gegenverkehr, Zentrum für aktuelle Kunst, in Aachen, Germany, in 1969. In

1972 he was selected as the only artist to represent Germany in its national pavilion at the Venice Biennale. Richter has exhibited at Documenta, in Kassel, Germany, more times than any other artist.

Richter’s work has been presented in numerous solo shows and retrospective exhibitions at important institutions worldwide, including the Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Kunsthalle Bremen, Germany; Centre Pompidou, Paris; Städtische Kunsthalle, Düsseldorf; Neue Nationalgalerie, Staatliche Museen zu Berlin; Hirshhorn Museum and Sculpture Garden, Washington, DC; San Francisco Museum of Modern Art; Tate, London; Moderna Museet, Stockholm; Art Institute of Chicago; The Museum of Modern Art, New York; Queensland Art Gallery, Brisbane; The Met Breuer, New York; and The National Museum of Modern Art, Tokyo .



GERHARD RICHTER
Abstraktes Bild, 1995

Oil on canvas
20 x 24 1/8 inches (50.8 x 61.3
cm.); 26 7/8 x 30 7/8 x 1 7/8
inches (68.3 x 78.4 x 4.8 cm.)
framed
(GRI24-001)
Price upon request





GERHARD RICHTER
Abstraktes Bild, 1995

ERIKA VERZUTTI
(b. 1971, 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. 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.

Verzutti lives and works in Brussels and São Paulo. Her work was recently the subject of a solo exhibition titled *Notizia* at the ICA Milano. Her first survey in the United States, *New Moons* was held at the Bard College CCS, Annandale-on-Hudson, New York. 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 *Erika Verzutti*, 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. Verzutti's work was included in the 3rd Geneva Biennale - Sculpture Garden, 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, 32nd Bienal de São Paulo, 2016, 2013 Carnegie International, Pittsburgh, 2013, among others.

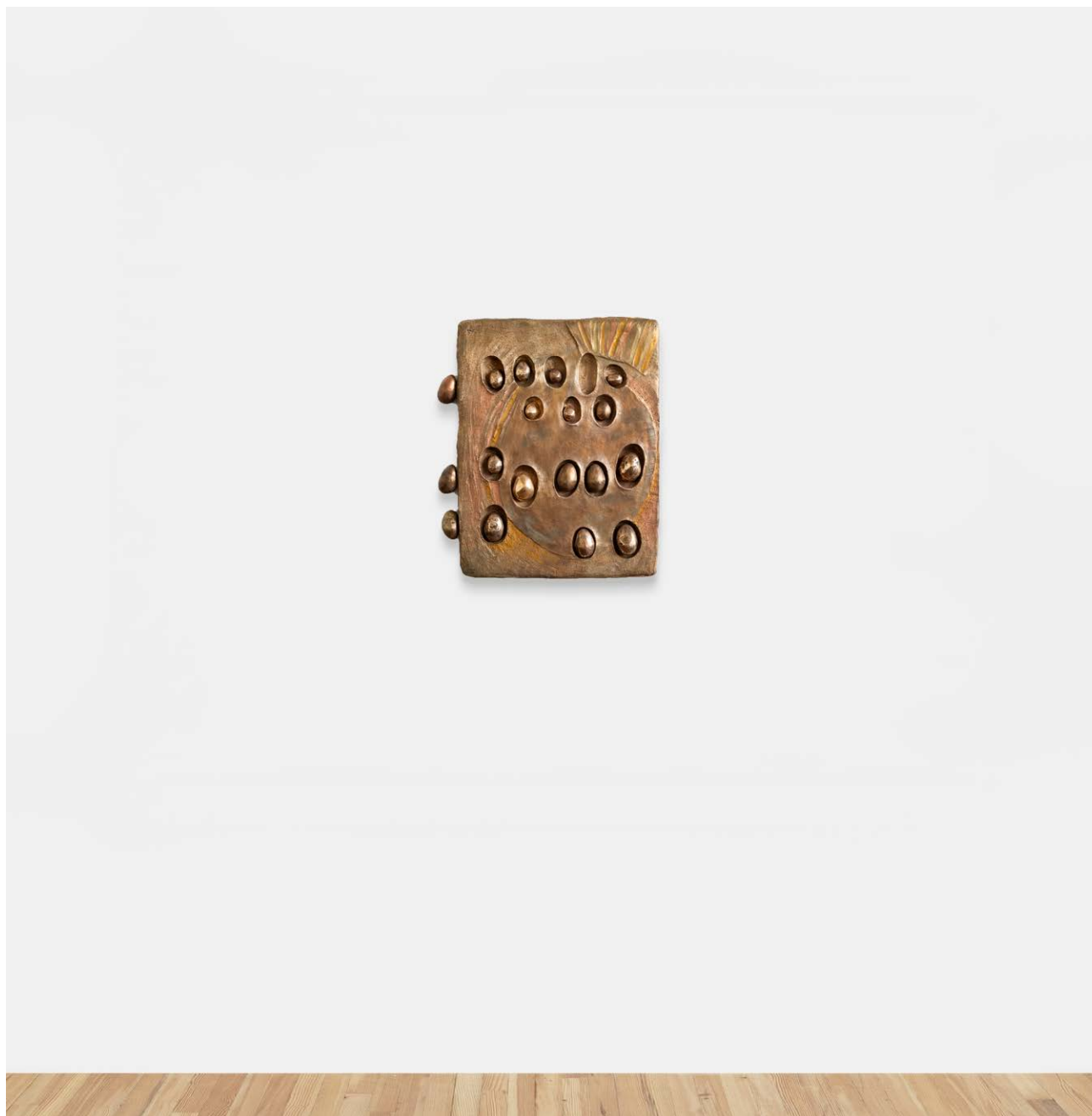
Her work is held in the permanent collections of Tate Modern, London; Carnegie Museum of Art, Pittsburgh; Guggenheim Museum, New York; Museu de Arte Moderna de São Paulo and Pinacoteca do Estado, São Paulo, among others.



ERIKA VERZUTTI
Naked in the Sun, 2024

Bronze, pigmented wax
22 1/2 x 19 1/4 x 2 inches (57 x
49 x 5 cm.)
Edition of 3 plus 1 artist's proof
(#2/3)
(EV23-009.2)
\$45,000





ERIKA VERZUTTI
Naked in the Sun, 2024

MAGDALENA ABAKANOWICZ
(b. 1930, Falenty, Poland
d. 2017, Warsaw, Poland)

Polish artist Magdalena Abakanowicz was a pioneer of fiber-based sculpture. A student at the Academy of Fine Arts, Warsaw (1950-54), she began making fiber works when her government was advocating social realism. Her earliest woven forms date from the mid 1960s and are monumental hanging textiles, independent of the wall, and which she named “Abakans.”

Abakanowicz turned the traditional warp in all directions. She was capable of weaving in different materials, tensions and densities all at once. Her woven sculptures have been seen as emblematic of powerful female imagery. Birth, life, vulnerability, and decay are suggested by forms that resemble nests, wombs and eggs.

Abakanowicz was included in MoMA’s pivotal 1969 exhibition *Wall Hangings*, the first museum exhibition to contextualise textile works within the realm of visual art. She represented Poland at the Venice Biennale in 1980. In 2023 Tate Modern presented *Magdalena Abakanowicz: Every Tangle of Thread and Rope*, a retrospective of her textile work.

Abakanowicz’s work has been featured in more than 40 solo exhibitions worldwide and honored with numerous awards, including the Lifetime Achievement Award from the International Sculpture Center in Hamilton, New Jersey, in 2005. Her work

can be found in public collections internationally including the Art Institute of Chicago; the Australian National Gallery of Art, Canberra; the Center for Contemporary Art, Warsaw; Centre Georges Pompidou, Paris; the Israel Museum, Jerusalem; the Kemper Museum of Contemporary Art, Kansas City, Missouri; the Ludwig Museum, Cologne; the Metropolitan Museum of Art, New York; the Musée d’Art Moderne de la Ville de Paris; the Museum of Contemporary Art, Chicago; the Museum of Modern Art, New York; the National Gallery of Art, Washington, D.C.; the National Museum of Contemporary Art, Seoul, South Korea; the Nasher Sculpture Center, Dallas; the Stedelijk Museum, Amsterdam; the Storm King Art Center, Mountainville, New York; the Sezon Museum of Art, Tokyo and many others.



MAGDALENA ABAKANOICZ
Relief Sombre de Stefa [*Dark
Relief of Stefa*], 1975

Sisal, wool, horsehair
41 3/8 x 51 1/8 inches (105 x
130 cm.)
(MAB24-001)
\$220,000





MAGDALENA ABAKANOICZ
Relief Sombre de Stefa [Dark
Relief of Stefa], 1975



MAGDALENA ABAKANOICZ
Red Hair, 1970-1972

Sisal
34 1/4 x 24 3/4 inches (87 x
63 cm.)
(MAB24-002)
\$150,000





MAGDALENA ABAKANOICZ
Red Hair, 1970-1972

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.

Langa's most recent exhibition, *Omweg* was on view 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,

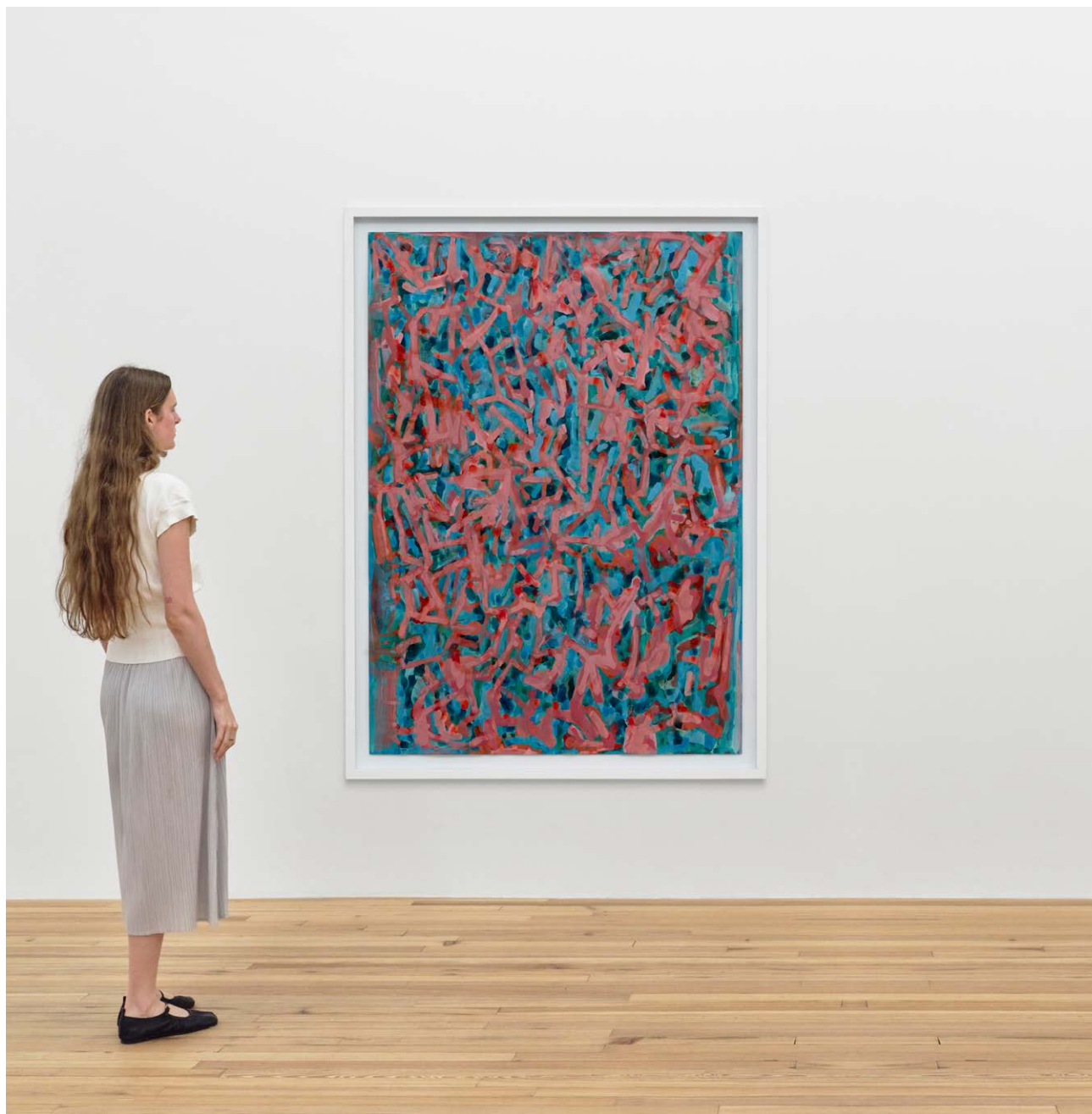
and *The Red Hour*, The 13th Dakar Biennale, Senegal. Langa additionally participated in the 2011 Lyon Biennale, the 2010 and 1998 editions of the Bienal de São Paulo, the 2009 and 2003 editions of the Venice Biennale, and the 1997 Johannesburg Biennale, curated by Okwui Enwezor.



MOSHEKWA LANGA
ANCESTRY, 2018/2021

Mixed media on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.); 58 1/2 x 42 3/4 x 2
inches (148.6 x 108.6 x 5.1 cm.)
framed
(ML21-086)
€26,000





MOSHEKWA LANGA
ANCESTRY, 2018/2021

EVERLYN NICODEMUS (b. 1954, Kilimanjaro, Tanzania)

Born in Kilimanjaro, Tanzania in 1954, Everlyn Nicodemus' life has been marked by movement: herself part of a moving diaspora which she documents in her writing and art making. Moving across Europe - to Sweden, France and Belgium before finally settling in the U.K. - her experience of racism and cultural trauma has prompted the creation of a unique body of work encompassing paintings, collaged 'books' and mixed-media assemblages as well as poems, using unusual materials to explore human experience, from metal nettings and sisal to textiles and found objects.

Throughout her travels, she has taken an active involvement in community life, giving voice especially to the marginalization of women throughout history and making visible their shared traumas and experiences. Significantly, Nicodemus's investigations into trauma and violence, resulted in what is considered to be one of her most important works: *Reference Scroll on Genocide, Massacres and Ethnic Cleansing* (2004), a 16-metre-long scroll documenting some of the most atrocious genocides and ethnic cleansings known throughout history.

Her response to her own experience with PTSD and personal grief is a major factor in her work, as is her research investigating art from Africa in relation to human suffering and societal responsibility, on which she completed a PhD in African Modern

Art and Black Cultural Trauma from Middlesex University in 2012.

Nicodemus lives and works in Edinburgh. She is a recipient of the 2022 Freelands Foundation Award for her upcoming retrospective at the National Galleries of Scotland, Edinburgh, opening October 19, 2024 and on view through May 25, 2025. Her work has been included in various solo and group exhibitions, including *Hacking Habitat: Art of Control*, Utrecht, Holland (2016); 18th Biennale of Sydney, Australia (2012), curated by Catherine de Zegher; *Bystander on Probation*, The Brewery Arts Centre, Kendal, UK (2007); *Crossing the Void*, Cultural Center Strombeek, Brussels, Belgium (2004); *Displacements*, University of Alicante, Spain (1997); *Vessels of Silence*, Kanaal Art Foundation, Kortrijk, Belgium (1992); and the solo exhibition *Everlyn Nicodemus*, National Museum, Dar es Salaam, Tanzania (1980).



EVERLYN NICODEMUS
Echo - Sonia Sanchez reading her poems, 1988

Oil on canvas
39 3/8 x 31 7/8 inches (100
x 81 cm.); 40 5/8 x 33 x 1 1/2
inches (103.2 x 83.8 x 3.8 cm.)
framed
(EN22-014)
\$65,000



pill on love & echo

my thighs in



EVERLYN NICODEMUS
*Echo - Sonia Sanchez reading her
poems, 1988*

JES FAN
(b.1990, Scarborough, Canada)

Jes Fan's interdisciplinary practice explores the intersection of biology and identity, incorporating living matter, as well the invisible substances that shape how we experience the world like melanin, and hormones, into his sculptures. Through this process, Fan looks at how these highly politicized materials form our understanding of the social constructs of race and gender, and the absurd pursuit to locate these to quantifiable amounts of material. Originally trained in glassmaking, Fan combines hand blown cellular glass forms with casts made from sections of human bodies, cast in aqua resin and bearing uncanny flesh-like tones. Removed from the context of the figure, these forms take on abstract qualities, repeated and distorted across architectural armatures, suggesting an experience of the body that is increasingly intertwined with, and mediated by technology.

Jes Fan lives and works in Brooklyn and Hong Kong. Fan's *Sites of Wounding: Chapter 2* was on view at the M+ Museum in Hong Kong for the 2023 Sigg Prize exhibition. In 2022, Fan participated in *The Milk of Dreams*, The 59th International Art Exhibition of La Biennale di Venezia curated by Cecilia Alemani, Venice. Fan's works have been included in numerous group exhibitions, including *Symbionts: Contemporary Artists and the Biosphere*, MIT List Visual Arts Center, 2022, *Breaking Water*, Contemporary Arts Center, Cincinnati, 2022, *Soft Water*

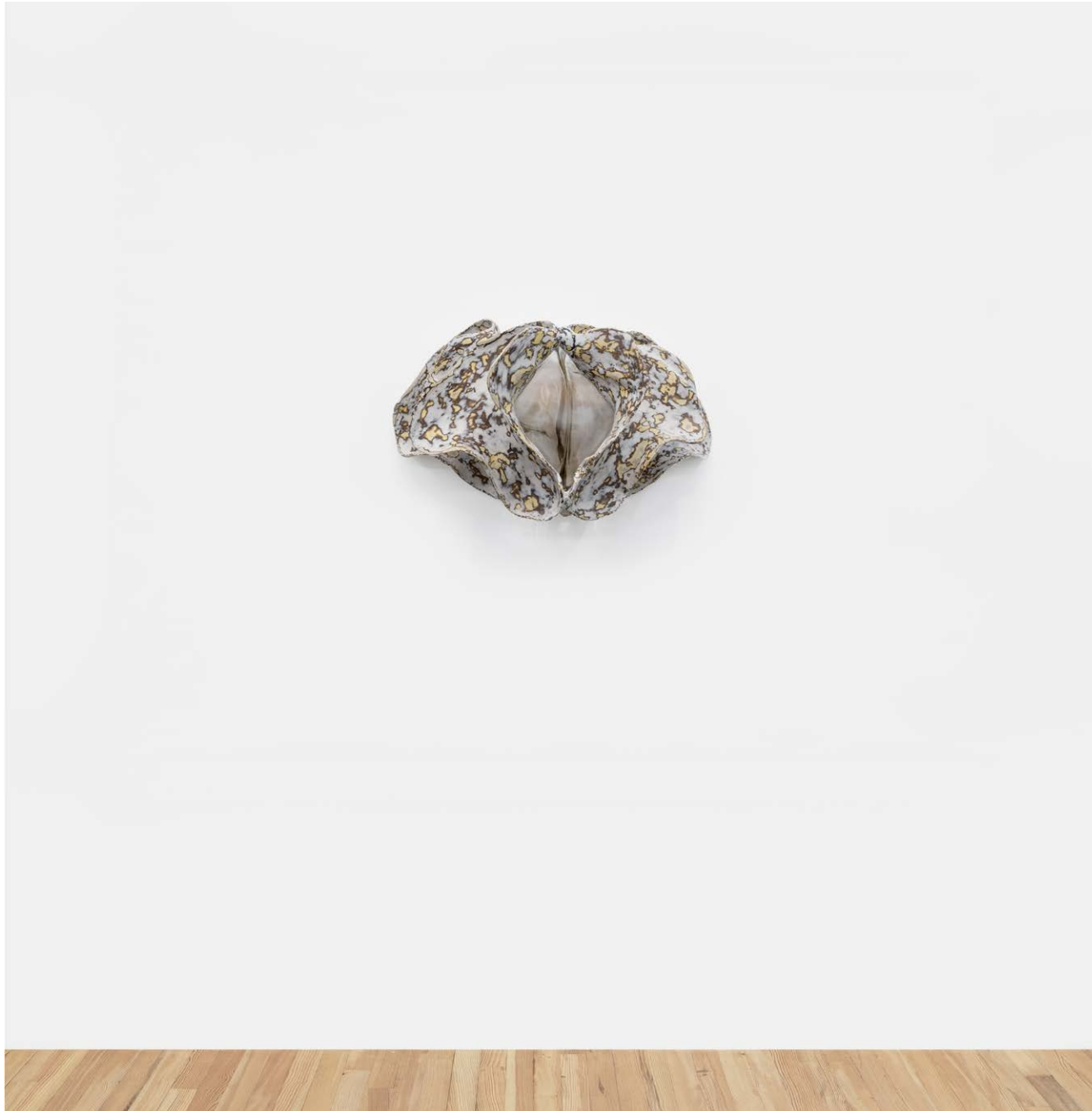
Hard Stone, The Fifth New Museum Triennial, New Museum, New York, 2021, *The Stomach and the Port*, Liverpool Biennale, United Kingdom, 2021, *NIRIN*, Biennale of Sydney, Australia, 2020, *The Socrates Annual 2019*, Socrates Sculpture Park, Queens, 2019. Fan was awarded a Pollock-Krasner Grant in 2022. Andrew Kreps Gallery will present a solo exhibition of his sculptures and drawings in October 2024.



JES FAN
*Clavicles Repeated, Left and
Right, 2023*

Aqua resin, glass, pigment
17 x 27 1/2 x 9 1/2 inches (43.2
x 69.8 x 24.1 cm.)
Unique in a series of 4 + 1
Artist's Proof
(4/4)
(JEF23-034)
\$24,000





JES FAN
*Clavicles Repeated, Left and
Right, 2023*



JES FAN
Knee I, 2023

Aqua resin, glass, pigment
12 x 13 x 7 1/2 inches (30.5 x
33 x 19.1 cm.)
Unique in a series of 4
(3/4)
(JEF23-037)
\$18,000





JES FAN
Knee I, 2023

HAYLEY TOMPKINS
(b. 1971, Leighton Buzzard, United Kingdom)

In her paintings and sculptures, Hayley Tompkins seeks to explore and expand paints' application as a transformative tool. Often modest in scale, Tompkins' energetic works are born from an experimental approach rooted in the navigation between intent and spontaneity. Soaked in paint, the works' surfaces remain unpredictable as they accrue swaths of fluorescent color, and layers of brushstrokes that develop from both free-form associations, and distilled calculated interventions. Fluctuating between sensual, organic marks, and those that are angular, repetitive, and orderly, Tompkins employs these conflicting languages of mark-making to create images that are both serious and playful - the product of multiple acts of insertion, deletion, and transformation. The resulting images provoke our inherent desire to rationalize images, but firmly defy categorization, encouraging the viewer to engage with the works on their own terms, with feeling rather than reason, and as both an image and an object.

Haley Tompkins lives and works in Glasgow. Her work was included in the exhibition *Breaking the Mould: Sculpture by Women* since 1945, which originated at Longside Gallery, Yorkshire Sculpture Park, UK, 2021, and traveled to Djanogly Gallery, University of Nottingham, UK, 2021- 2022. Solo exhibitions of Tompkins work include *After a Long Sleep, It*

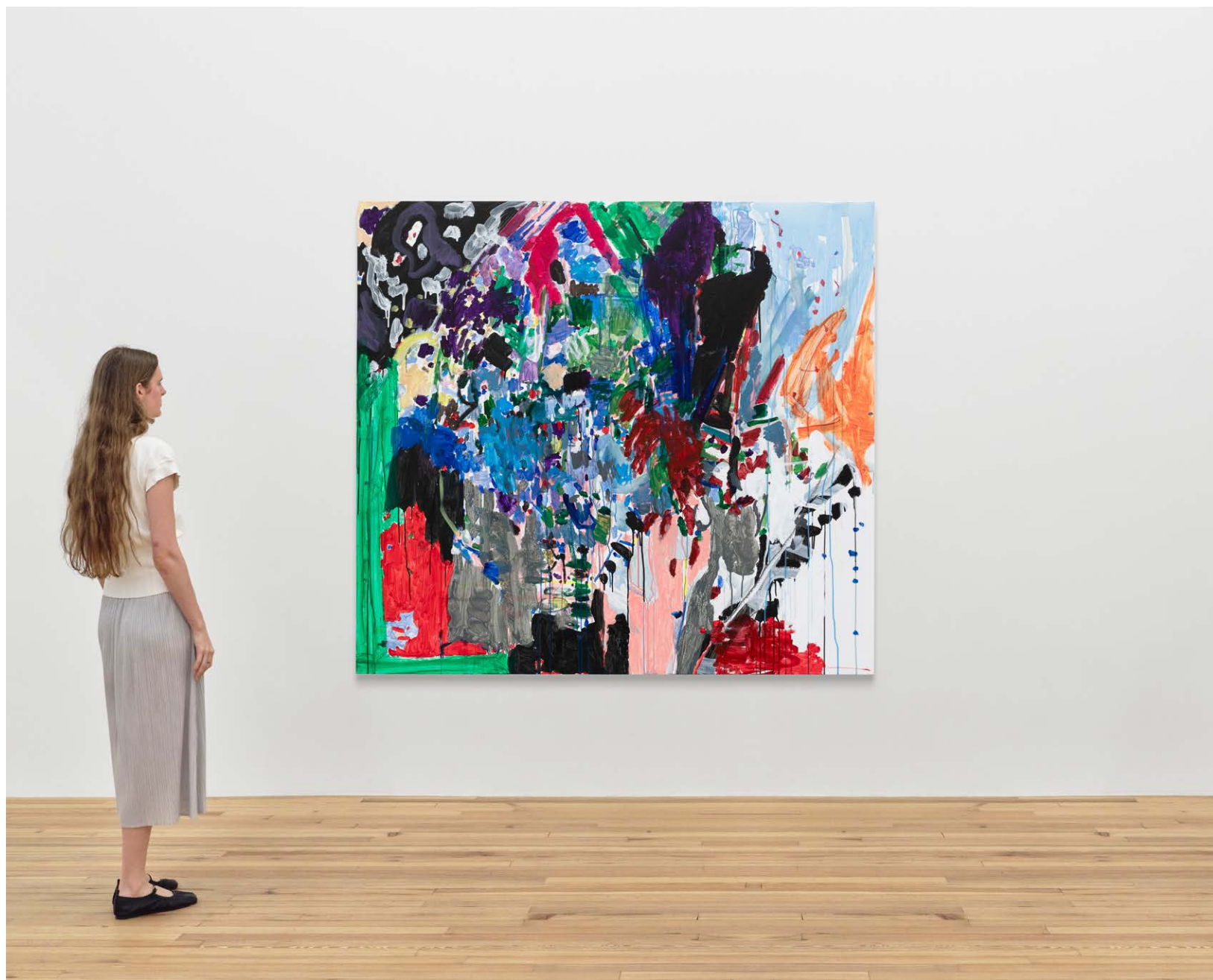
Woke Up, The Modern Institute, Glasgow, *Bag of rainbow, Recent Activity*, Birmingham, 2019, *Stick crystals to paintings*, Bonner Kunstverein, Bonn, 2018, *Lulu*, Mexico City, 2016, *Hayley Tompkins*, Aspen Art Museum, Aspen, 2013, and *Currents*, Studio Voltaire, London, 2011, among others. Additionally, Tompkins participated in *Termite Tapeworm Fungus Moss*, Intermedia Gallery, CCA, Glasgow as part of Glasgow International 2021, *Drawing Biennial 2019*, Drawing Room, London, *Scotland + Venice 2013: Sworn / Campbell/ Tompkins*, Collateral Event of the 55th International Art Exhibition, Venice Biennale, Palazzo Pisani, Venice, and *The Imminence of Poetics*, the 2012 Sao Paulo Biennale, Sao Paulo.



HAYLEY TOMPKINS
Landed in the Red Corner, 2024

Acrylic on panel
57 7/8 x 63 3/8 inches (147 x
161 cm.)
(HT24-005)
\$35,000





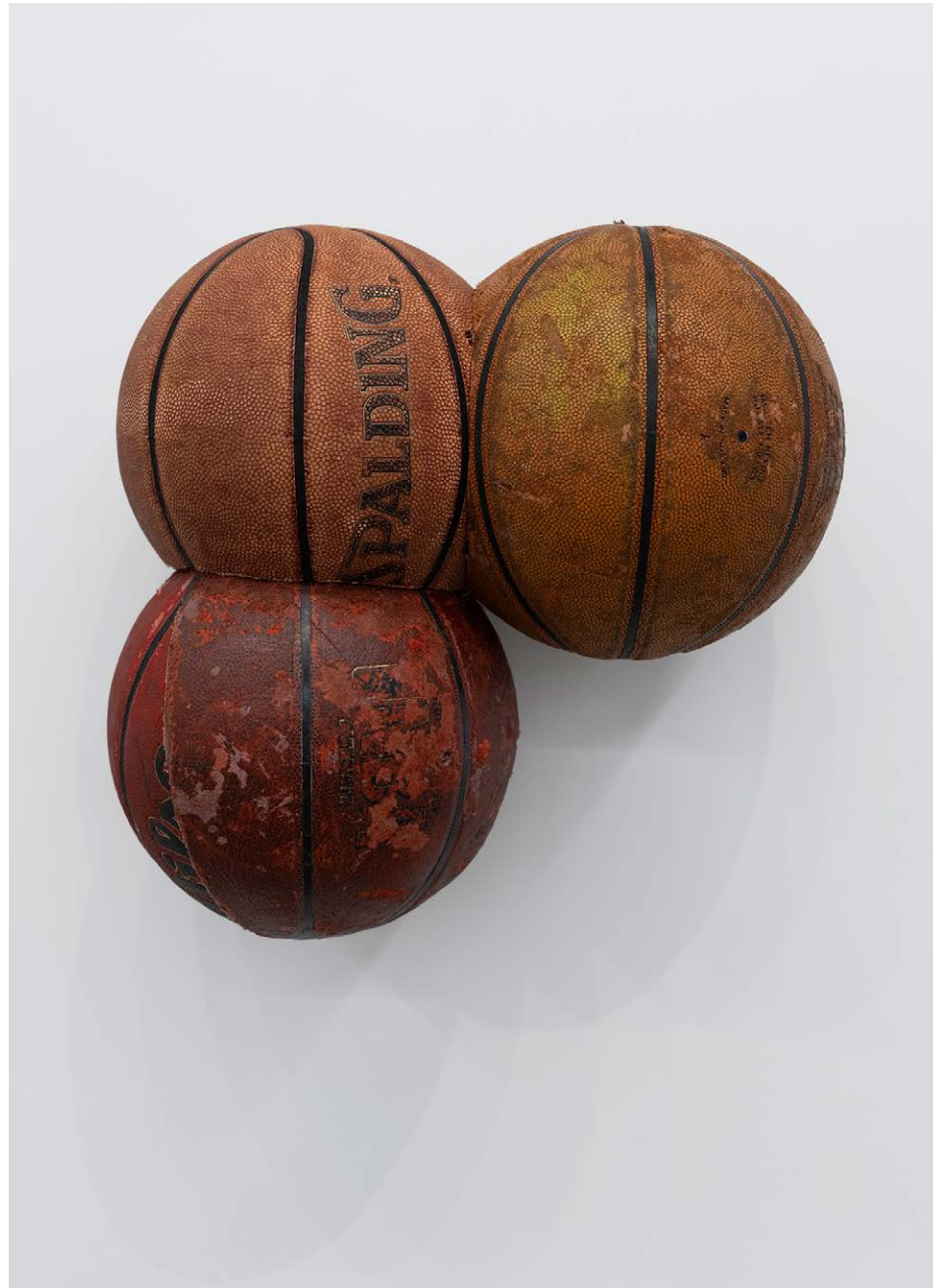
HAYLEY TOMPKINS
Landed in the Red Corner, 2024

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

To make his sculptures, Michael E. Smith extracts recognizable objects from the constant cycle of consumption and production that drives our modern world. Materials including clothing, plastics, machinery, as well those derived from the natural world, are stripped of their intended purpose, and reassembled to create new, sculptural forms, highlighting that while these are often discarded, they never fully disappear. Organized through a series of binaries, such as natural versus the artificial, the human versus the technological, or life versus death, Smith seeks to coax both the individual histories of his objects, as well as the larger, often invisible systems they inhabit. Paring down his installations to an extreme, Smith invites emptiness to shape his works as well, and the uneasy tension it brings with it, from order and harmony, to disarray and discord.

Michael E. Smith lives and works in Providence, Rhode Island. His work has been the subject of solo exhibitions at institutions that include: Kunst Museum Winterthur, Winterthur, 2024, Henry Moore Institute, Leeds, 2023, Pinakothek der Moderne, Munich, 2021, Secession, Vienna, 2020, Kunsthalle Basel, Basel, 2018, SMAK, Ghent, 2017, Kunstverein Hannover, 2015, De Appel, Amsterdam, 2015, Sculpture Center, Queens, 2015, La Triennale di Milano, Milan, 2014, Power Station, Dallas, 2014, CAPC musée d'art contemporain de Bordeaux, Bordeaux, 2013

and Contemporary Art Museum, St Louis, 2011, among others. Smith's work was included in *May You Live in Interesting Times*, the 58th Venice Biennale, and additionally, he participated in *Quiet as It's Kept*, the 2022 Whitney Biennial, Whitney Museum of American Art, New York, as well as the 2012 edition of the Whitney Biennial. His work is held in the permanent collections of the Whitney Museum of American Art, New York, The Hammer Museum, Los Angeles, Walker Art Center, Minneapolis, SFMoMA, San Francisco, MCA Chicago, SMAK, Ghent, and Ludwig Forum, Aachen, Germany, among others.



MICHAEL E. SMITH
Untitled, 2024

Basketballs, urethane foam,
epoxy
16 x 16 x 12 inches (40.6 x 40.6
x 30.5 cm.)
(MES24-040)
\$26,000



SPALDING

SPALDING

CAMILLE BLATRIX (b. 1984, Paris, France)

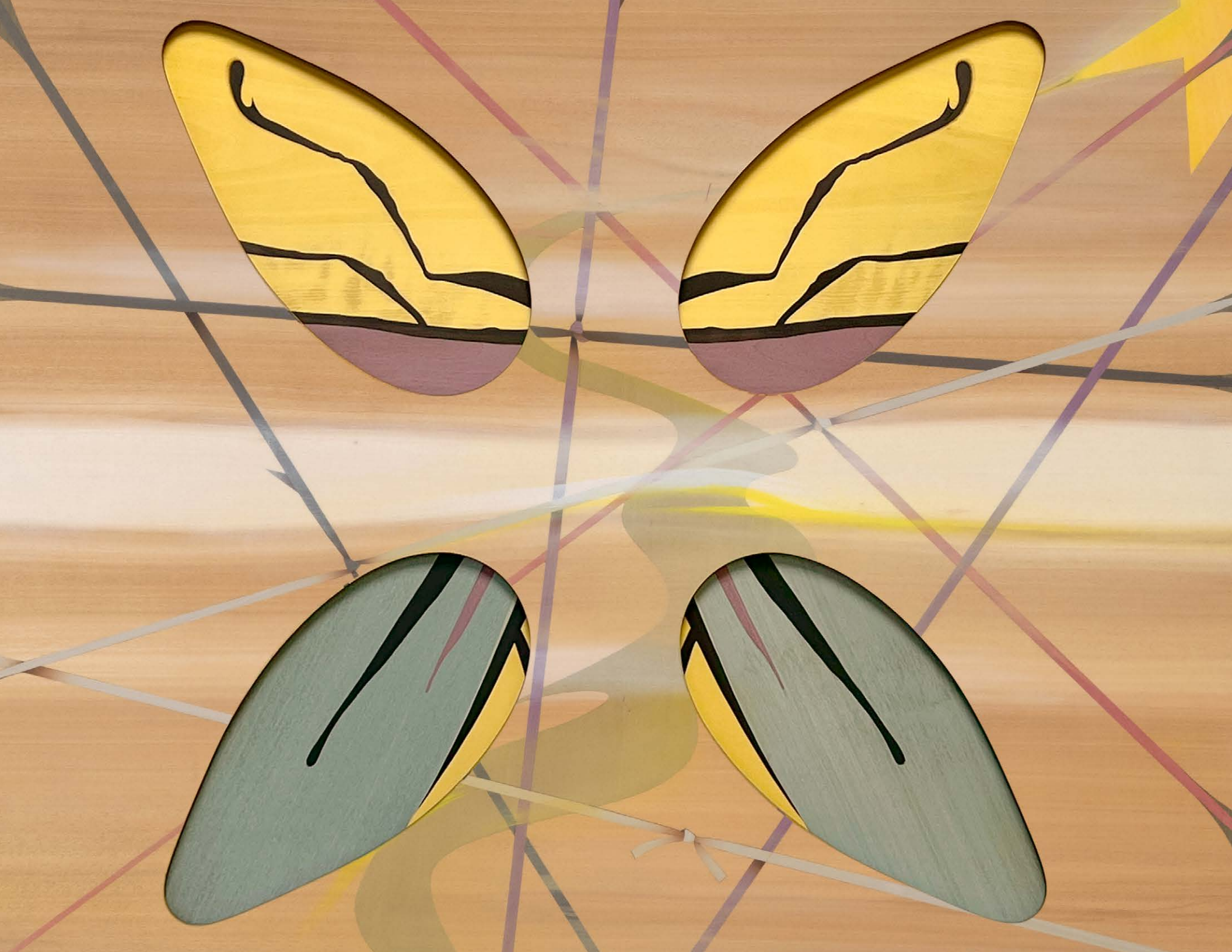
Camille Blatrix lives and works in Paris. Blatrix's sculptures present themselves as artifacts from a near future, emulating the forms of everyday objects while obscuring their own purpose. Machine-like in their appearance, the surfaces of his works disguise the artist's labor, as each sculpture combines elements that are industrially fabricated with those that are meticulously handcrafted using a variety of traditional techniques, such as wood marquetry. In his practice, Blatrix interjects coded personal and cultural references, allowing seemingly anonymous objects to record fleeting emotions and interactions.

Most recently, Blatrix's exhibition, *Rotten to the Core*, showed at Ordet, Milan. In 2022 Blatrix's work was also the subject of an exhibition titled *Weather Stork Point* at CAC - la synagogue de Delme, Delme, France which expanded on a solo exhibition titled, *Standby Mice Station* presented at Kunsthalle Basel, Basel. Past solo exhibitions include: *Les Barrières de l'antique*, La Verrière, Fondation d'entreprise Hermés, Brussels, 2019, *Fortune*, Lafayette Anticipations, Paris, 2019, *Somewhere Safer*, Kunstverein Braunschweig, Braunschweig, Germany, 2018, and *Heroes*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2016, among others. Blatrix participated in the 2015 Lyon Biennale. In 2014, he received the Prix Fondation d'entreprise Ricard.



CAMILLE BLATRIX
To Be Titled, 2024

Birch plywood, wood
marquetry, oil paint, silver,
aluminum, plastic
25 1/4 x 24 3/8 inches (64 x
62 cm.)
(CBL24-004)
€26,000





CAMILLE BLATRIX
To Be Titled, 2024

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

Oliver Lee Jackson is known for creating complex and layered images in which figurative elements emerge from abstract fields of vibrant color. Jackson's practice is informed by a deep understanding of global art history—from early modern European painting to African art. Yet his works do not aim to elevate a single message, narrative, or meaning. Rather, the works serve as an open invitation to slow and close looking, encouraging viewers to stake emotional claim on the paintings and not wait for instructions on what to see.

Oliver Lee Jackson was born in 1935 in St. Louis, Missouri. Jackson was associated with the Black Artists Group, which was founded in St. Louis in 1968. Jackson's work was the subject of a solo exhibition at the Saint Louis Art Museum, St. Louis, MO in 2022. Other past institutional exhibitions of Jackson's work include the Saint Louis Art Museum, St. Louis, MO, 2021-22, National Gallery of Art, Washington, DC, 2019, Contemporary Art Museum, St. Louis, MO, 2012, Harvard University, Cambridge MA, 2002, University Art Museum, University of California, Santa Barbara, 1985, University of California Art Museum, Berkeley, 1983, Seattle Art Museum, 1982, St. Louis Art Museum, 1980, among others. His works are held in the public collections of The Metropolitan Museum, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, San Diego, Museum

of Fine Arts, Boston, Museum of Modern Art, New York, The National Gallery of Art, Washington, DC, Portland Art Museum, Oregon, San Francisco Museum of Modern Art, San Jose Museum of Art, Seattle Art Museum, St. Louis Art Museum, Detroit Institute of the Arts, and the Fine Arts Museums of San Francisco among others.



OLIVER LEE JACKSON
Painting No. 1 2022 (1.24.22),
2022

Oil-based paints, mixed media
on panel
96 x 72 inches (243.8 x 182.9
cm.)
(OJA22-016)
\$120,000





OLIVER LEE JACKSON
Painting No. 1 2022 (1.24.22),
2022

GOSHKA MACUGA (b.1967, Warsaw, Poland)

Goshka Macuga's practice is based on historical and archival research, which informs her installations, sculptures, tapestries, and collages. As an artist she simultaneously assumes the role of a curator, historian, and exhibition designer. Macuga questions historiography, political structures, and the pressing issues of our time. Over the past years, Macuga has created a series of large-scale tapestries that weave her ideas in assembly mind maps, presentations, and panoramic scenes. Macuga takes up the historical medium of Gobelin tapestries, a portable textile often emblazoned with political messages. Her new series of tapestries are woven in 3-D so that the viewers themselves become part of the scenario.

In 2019, Macuga was commissioned by the Museum of Modern Art to make a large-scale tapestry. The work re-stages a well-known photograph of Andre Malraux taken in 1954, featuring Macuga surrounded by images that are linked to MoMA's history and collection. Solo exhibitions include *When ice melts in a glass of water*, Andrew Kreps Gallery (2024) *Born From Stone*, London Mithraeum Bloomberg Space, London (2024); *In Flux*, Fundació Antoni Tàpies, Barcelona, Spain (2022) and MUSAC, León, Spain (2021); *Stairway to Nowhere*, Kestnergesselchaft, Hannover, Germany (2019); *What Was I ?*, Prada Rong Zhai, Shanghai, China (2019); *Intellectual Co-operation*, Neues Museum, Nürnberg, Germany (2018); *To the Son of Man Who Ate the Scroll*, Fondazione Prada, Milan, Italy (2016); *Now this*,

is this the end... the end of the beginning or the beginning of the end? (part 1), Schinkel Pavilion, Berlin, Germany (2016); *Time as Fabric*, New Museum, New York, USA (2016); *Exhibit A*, MCA Chicago, USA (2012); *Untitled*, Zachęta National Gallery of Art, Warsaw, Poland (2011); *It Broke from Within*, Walker Arts Centre, Minneapolis, USA (2011); The Bloomberg Commission, Whitechapel Gallery, London, UK (2009); *I Am Become Death*, Kunsthalle Basel, Switzerland (2009) and *Objects in Relation*, Tate Britain, London (2007).

Recent group exhibitions include *ImPOSSIBLE*, Museum Frieder Burda, Baden-Baden, Germany (2024); *Paraventi: Folding Screens from the 17th to 21st Centuries*, Fondazione Prada, Milan, Italy (2023-4); *HARD/SOFT: Textiles and Ceramics in Contemporary Art*, Museum of Applied Arts (MAK), Vienna, Austria (2023); *Public Matters: Contemporary Art in the Belvedere Garden*, Vienna, Austria (2023); *Everybody Talks About the Weather*, Fondazione Prada, Venice, Italy (2023); *Hollow Earth: Art, Caves & The Subterranean Imaginary*, Nottingham Contemporary, Nottingham, UK (2022); *Supernatural*, Kunsthalle Tubingen, Germany (2020) and *Like Life: Sculpture, Colour and the Body (1300-Now)*, The Met Breuer, New York, USA (2018). Macuga was included in *Documenta 2012* and nominated for the Turner Prize in 2008. She was elected a Royal Academician in 2024.



GOSHK MACUGA
Back into Space, 2023

Oil on canvas
65 x 41 1/8 inches (165.1 x
104.5 cm.)
(GM24-003)
\$55,000





GOSHKA MACUGA
Back into Space, 2023

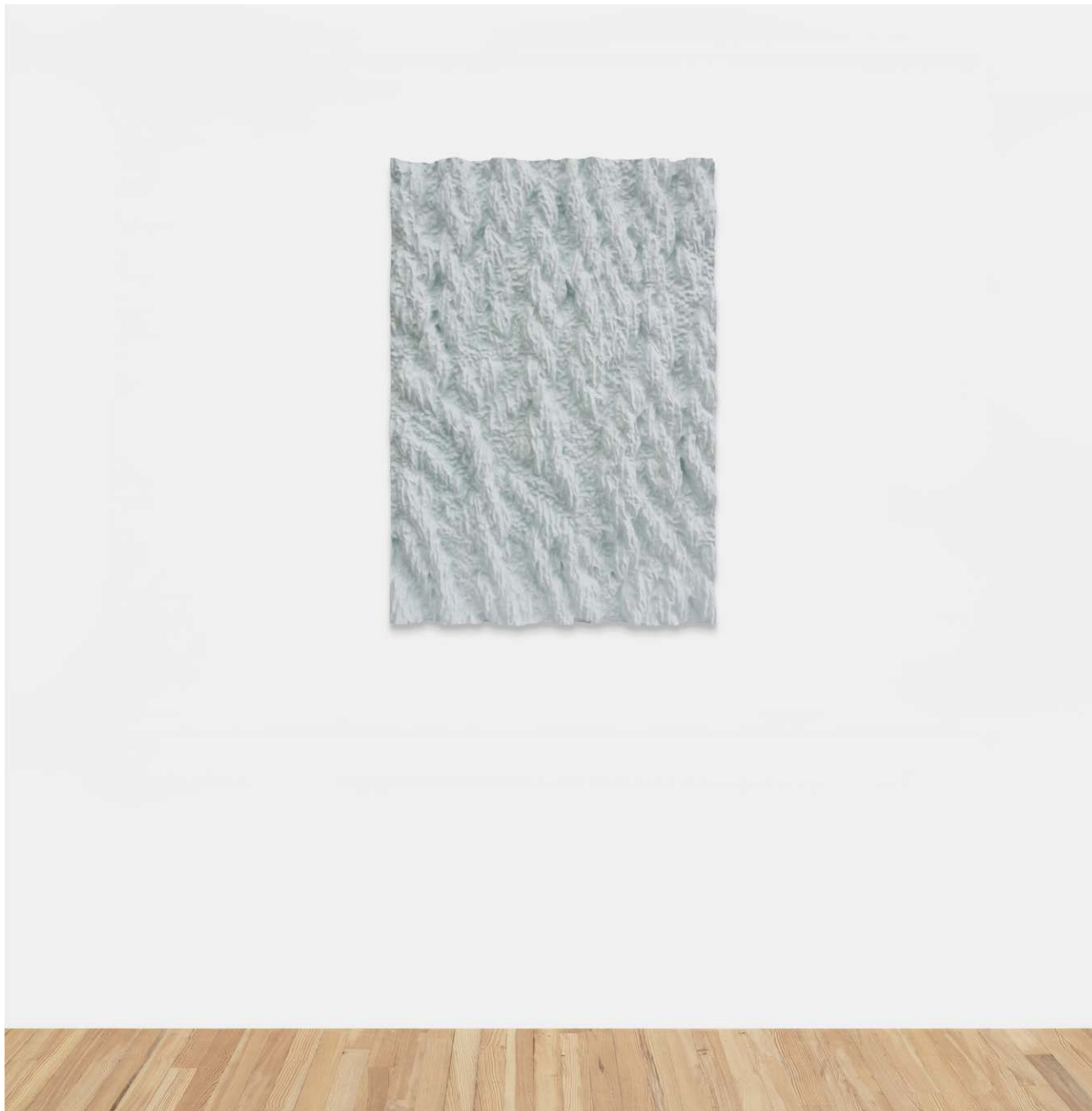
Oil on canvas
65 x 41 1/8 inches (165.1 x
104.5 cm.)
(GM24-003)
\$55,000



GOSHKA MACUGA
Uranus, 2024

Jesmonite cast
39 1/2 x 27 1/2 x 2 1/2 inches
(100.3 x 69.8 x 6.3 cm.)
(GM24-012)
\$38,000





GOSHK MACUGA
Uranus, 2024

CHIARA CAMONI
(b. 1974, Piacenza, Italy)

Chiara Camoni is one of the foremost Italian artists of her generation. Her practice ranges from drawing to vegetable prints, from video to sculpture, with a particular focus on ceramics. Her work is characterized by the use of objects belonging to the domestic world or organic materials that the artist integrates into her production. Herbs, berries, and flowers, as well as various types of clay and ashes determine the distinctive natural tones of her works, and recall the earth and vegetation that the artist collects and incorporates into her sculptures. The works are then manipulated and reassembled by Camoni through ritual gestures with strong connections to ancestral and archaic worlds, aiming to explore the relationship between craftsmanship and the spiritual sphere. The collective and shared dimension is also relevant to her practice, as the artist often collaborates with friends and relatives or organizes workshops and seminars to realize her projects.

Camoni lives and works in Fabbiano, Italy. Recent solo exhibitions include Libreria delle Donne, Milan; SpazioA, Pistoia; Pinacoteca Civica B. Molajoli, Fabriano; Nomas Foundation, Rome (all 2016). Recent group exhibitions include Contemporary Art Centre, Vilnius; Triennale, Milan; MACRO (Museum of Contemporary Art of Rome) (all 2016); Museum of Contemporary Art, Genoa (2015-16). She is a founding member of the MAGra Contemporary Art Museum of Granara and the artist group Vladivostok.



CHIARA CAMONI
Genders of the forest, Basel 02,
2024

Vegetable print on silk
70 7/8 x 35 3/8 inches (180 x
90 cm.)
(CC24-002)
€10,000





CHIARA CAMONI
Grande Sorella #23, 2024

Brass, silver, and various metals
from costume jewelry
86 5/8 x 27 1/2 x 5 7/8 inches
(220 x 70 x 15 cm.)
(CC24-009)
€15,000





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 *House of Nations*, CCA, Berlin, 2022, *Low-hanging Fruits*, Tao Art Space, Taipei, 2022, *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing, 2015, and *Cola Project*, 4A Centre for Contemporary Asian Art, Sydney, 2012, among others. In addition, He has participated in numerous group exhibitions which include: *Facing the Collector*, *The Sigg Collection of Contemporary Art from China*, Castello di Rivoli Museum of Contemporary Art, Turin, 2020, *Terminal 3*, Centre Pompidou, Paris, 2019, *Tales of Our Time (Film Program)*, Guggenheim Museum New York, New York, 2017, *Chinese Whispers*, Paul Klee Zentrum, Kunstmuseum Bern, Bern, 2016, and *Fire and Forget: On Violence*, KW Institute for Contemporary Art, Berlin, 2015, among others. He Xiangyu has

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



HE XIANGYU
Palate Project (19.4.1), 2019

Charcoal, pencil, oil stick,
Japanese ink, acid-free oil-
based marker, acid-free glue on
paper
39 3/8 x 27 9/16 inches (100 x
70 cm.) each;
41 1/4 x 29 3/8 x 1 5/8 inches
(104.8 x 74.6 x 4.1 cm.) each
framed;
41 1/4 x 118 1/4 x 1 5/8
inches (104.8 x 300.4 x 4.1 cm.)
overall
(HX24-018)
Reserved (\$30,000)





HE XIANGYU
Palate Project (19.4.1), 2019

CLARE ROJAS (b. 1976, Columbus, Ohio)

In her work, Rojas employs a deeply personal visual language as she moves freely between dense figurative scenes, and minimal, abstract compositions. Rojas approaches both with a consistent, lyrical sensitivity as she interjects totemic references to her own life, and the Northern Californian landscape that surrounds her studio, seeking to distill fleeting memories and experiences into concrete shapes. Throughout her work, Rojas looks for new forms to communicate narrative, drawing on her interest in languages shared throughout the natural world, particularly that of birds that are capable of recognizing human faces through geometric forms. The resulting works are akin to a musical arrangement, mixing symbolic elements, formal decisions, as well as autobiographical allusions, and play on our instinctive desire to decode, and comprehend images.

Clare Rojas lives and works in Northern California. Rojas is current the subject of a solo exhibition titled *Clare Rojas: Past the Present* at the Bechtler Museum of Modern Art, Charlotte, which features nearly 100 works from the past five years. In March of 2023, Andrew Kreps Gallery presented her exhibition, *Go Placidly*, in New York. Rojas' work was recently included in the *California Biennial 2022: Pacific Gold* at the Orange County Museum in 2023. Additionally, her work was recently included in the exhibitions *Color Code*, McEvoy Foundation for the Arts, San

Francisco, 2022, *IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY*, The Contemporary Austin, 2022, and *Shifting the Silence*, San Francisco Museum of Modern Art, 2022. Past solo exhibitions have been presented at venues which include Jessica Silverman Gallery, San Francisco, SOCO Gallery, Charlotte, NC, Museum of Contemporary Art, Chicago, IKON Gallery, Birmingham, UK, Rose Art Museum, Brandeis University, Waltham, MA, Savannah College of Art and Design, Savannah, and CCA Wattis Institute for Contemporary Art, San Francisco, among others. Clare Rojas holds a BFA in printmaking from Rhode Island School of Design and an MFA in painting from the School of the Art Institute of Chicago. She has been awarded grants and residencies from Artadia, Eureka Fellowship, Louis Comfort Tiffany Foundation, and the Headlands Center for the Art. Rojas' work is held in the permanent collections of MoMA, New York, SFMOMA, San Francisco, Hammer Museum, Los Angeles, Museo de Arte Contemporáneo de Castilla y León, Spain, San Jose Museum of Art, San Jose, Berkeley Art Museum, Berkeley, and the Smart Museum, University of Chicago, Chicago, among others.



CLARE ROJAS
Blushing Scarlet, 2024

Acrylic and oil pastel on paper
12 x 9 inches (30.5 x 22.9 cm.);
14 1/4 x 11 1/4 x 1 5/8 inches
(36.2 x 28.6 x 4.1 cm.) framed
(CLR24-002)
\$14,000

