

# Jesse Mockrin Frieze London

REGENT'S PARK, LONDON | OCTOBER 9-13, 2024

48 Walker St  
52 Walker St 2nd Fl  
291 Grand St  
New York NY  
212 714 9500  
jamescohan.com

James  
Cohan



# Jesse Mockrin

## Frieze London

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For Frieze London 2024, James Cohan will present a selection of new work by Jesse Mockrin. Mockrin's presentation explores four classical or biblical narratives – the Abduction of the Sabine Women, the Judgement of Solomon, Susannah and the Elders, and varied representations of Mary Magdalene. Mockrin notes, *"these age-old stories are united by an overarching theme: the exploitation of the vulnerabilities of women."* Mockrin's paintings complicate and radically re-envision her source material. She employs strategies of fragmentation, enlargement, recombination, and concealment to imbue once-familiar compositions with new layers of subversive significance. Mockrin's paintings *"serve to expose these biases hidden within the canon – to make them visible, to upend them."*

This new body of work will be the focus of a forthcoming solo exhibition of Mockrin's work at the Art Gallery of Ontario, Toronto (AGO) opening September 2025. Organized by Adam Harris Levine, Assistant Curator of European Art, this forthcoming exhibition will feature new paintings inspired by the AGO's encyclopedic collection alongside historical objects.

*The Descent*, 2024, Mockrin's largest work to date, tells the story of the Abduction of the Sabine Women, a story central to the founding of Rome. Rome was a powerful new city, founded by soldiers and laborers, yet there were not enough women to ensure future generations. Commanded by Romulus, Romans entered local towns with offers of marriage, which were refused. The Romans then invited the neighboring Sabines to a festival, which was a ruse – Sabine women were kidnapped, separated from their children, and forced into marriages.

Mockrin notes that while these narratives may feel tied to *"almost a different species, from a different era, these issues are very much alive today."* She holds a mirror to contemporary society, drawing attention to the cyclical nature of history and expanding upon it.

The discrepancy in scale and medium between *The Descent* and its source imagery is vast: Mockrin's painting is nearly twenty-six feet in length, unfolding across five monumental panels, while the ivory carved in 1704 could fit in the palm of one's hand. Mockrin paints her figures in trompe l'oeil monochrome as if they were made of solid stone, an echo

of the ivory's surface. In collapsing her source material from three to two dimensions, she presses into the flat plane of the canvas to reveal a frieze of marble bodies against a black void.

*Bitter Seeds* is a suite of 20 paintings of cinematically cropped images relating to the story of Mary Magdalene, and the proliferation of her likeness across art history. The popularized misinterpretation of Mary Magdalene as a repentant sinner and former prostitute stems from Pope Gregory I's 591 AD incorrect conflation of Mary Magdalene with Mary of Bethany. Mockrin writes, "*This trait of Magdalene's as a 'sinful woman' is something she acquired through millennia of misinformation. It raises an interesting parallel with how women's credibility is attacked in the same ways now, and how misinformation spreads and causes damage.*"

The colorful paintings draw from 17th-century depictions of the Penitent Magdalene – a woman lost in private thought or contemplation, often accompanied by a skull as a symbol of mortality. This iconography is interrupted by monochromatic 20th-century images – blurred photographic and cinematic fragments of real women and girls from the Magdalene Laundries of Ireland. This contemporary mistreatment was rooted in the seeds disseminated by the Baroque paintings Mockrin references.

*Outcry and Fracture* draw from historical representations of the Judgment of Solomon. Mockrin writes, "*This story*

*from the Old Testament is celebrated as a wise man succeeding over a scheming, evil woman. Two women bear babies, one baby dies, and both women claim the living baby as their own. Solomon rules that in order to determine which woman is the mother of the surviving child, he must be cut in two. What I connect with in this story is the deep, painful loss of a child -- and how that depth of feeling is made into a story that threatens woman and children with violence, that keeps them subordinate to patriarchal rule, that exploits that profound feeling of a mother's love to create a story that celebrates the wisdom of men.*"

The *Escape* suite of drawings reference art historical depictions of the Old Testament story of Susannah and the Elders, in which a woman is accused of adultery after rebuffing the advances of two men. Mockrin notes that this narrative -- the dangerous seductive powers of women, and the threat of male desire -- was a popular subject for painters in an era of largely religious artwork, as it provided the opportunity to render the nude female form. In Mockrin's contemporary feminist retelling, the male protagonists of the story are largely absent, represented by encroaching hands.









*The Descent*, 2024  
Oil on cotton  
90 x 310 in  
228.6 x 787.4 cm  
(JCG17064)

\$ 550,000







December 2024  
Oil on cotton  
90 x 310 in  
228.6 x 787.4 cm  
10317054







*Fracture*, 2024  
Oil on cotton  
36 x 56 in  
91.4 x 142.2 cm  
(JCG17065)

\$ 90,000















*Outcry*, 2024  
Oil on cotton  
36 x 56 in  
91.4 x 142.2 cm  
(JCG17066)

\$ 90,000







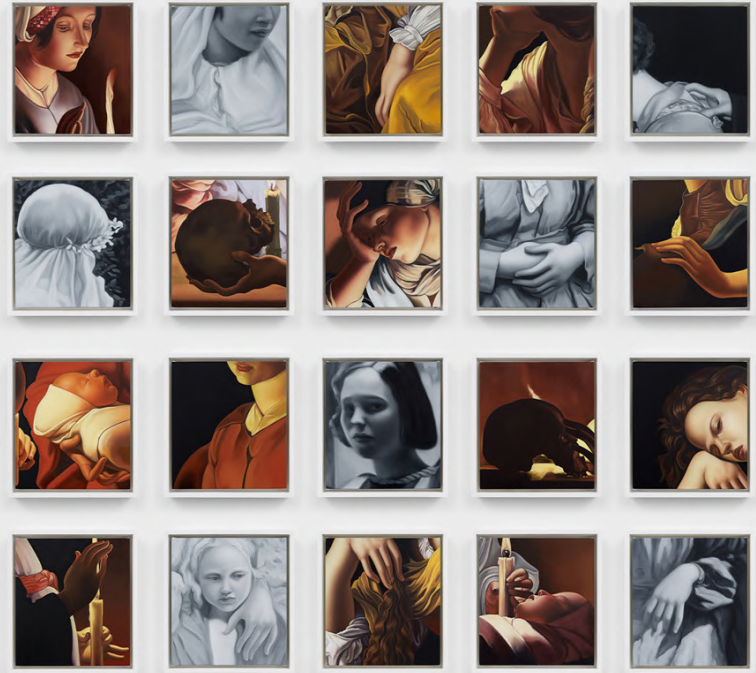




*Bitter Seeds*, 2024  
Oil on cotton, twenty panels  
10 1/2 x 9 1/2 in (framed)  
26.7 x 24.1 cm  
53 x 62 in (installed)  
134.6 x 157.5 cm  
(JCG17068)

\$ 150,000













*Escape 1, 2024*  
Graphite on paper  
24 x 18 in  
61 x 45.7 cm  
(JCG17340)

\$ 18,000





*Escape 2, 2024*  
Graphite on paper  
24 x 18 in  
61 x 45.7 cm  
(JCG17339)

\$ 18,000

Jesse Mockrin (b. 1981, Silver Spring, MD) has been the subject of solo exhibitions at the Center of International Contemporary Art of Vancouver, Canada; James Cohan, New York; Night Gallery, Los Angeles; Nathalie Karg Gallery, New York; and Galerie Perrotin, Seoul. Her work was most recently featured in the 16th Lyon Biennale of Contemporary Art, and she has been included in group exhibitions at the Dallas Museum of Art, Texas; The Bunker, West Palm Beach; the Rubell Museum, Washington, DC; Perrotin, Paris; Mrs., Queens; James Cohan, New York; Friends Indeed, San Francisco; SPURS Gallery, Beijing; and Almine Rech, Brussels, among others. A forthcoming solo exhibition at the Art Gallery of Ontario in Toronto, Canada will open in 2025.

Her work is in the permanent collections of the Art Institute of Chicago, IL; Dallas Museum of Art, TX; Institute of Contemporary Art Miami, FL; Los Angeles County Museum of Art, CA; Museum of Contemporary Art, Los Angeles, CA; Museum of Contemporary Art, San Diego, CA; Santa Barbara Museum of Art, CA; Rubell Collection, Miami, FL; Aurora Museum, Shanghai, China; Hans-Joachim and Gisa Sander Foundation, Darmstadt, Germany; Mougins Museum, Mougins, France; KRC Collection, Voorschoten, Netherlands; and the Xiao Museum, Rizhao, China, among others. Mockrin lives and works in Philadelphia, PA.







# Kennedy Yanko Frieze London

REGENT'S PARK | BOOTH C7 | OCTOBER 9-13, 2024

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# Kennedy Yanko Frieze London

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REGENT'S PARK | BOOTH C7 | OCTOBER 9-13, 2024

For Frieze London 2024, James Cohan is pleased to present a selection of new works by Kennedy Yanko. Working with paint skins and found metal, Yanko constructs sculptures and architecturally scaled installations that defy the limits of their own materiality. Steeped in the visual language of Abstract Expressionism, Action, and Color Field Painting, Yanko's works cast off the boundaries of their medium, occupying the generative spaces between painting and sculpture, abstraction and figuration, surreal and earthbound. For this presentation, the artist is reducing her scale,

creating her own version of miniatures. These diminutive, freestanding sculptures force the viewer to perceive the work aurally, joining the perspective the artist takes while in the act of painting.

From this suspended vantage point, the viewer is pushed to zoom out from the often-immersive experience of Yanko's larger scale works and consider the intimately alluring tangibility and materiality of these objects unto themselves. Simultaneously, the smaller scale conveys a preciousness to the work that's quickly subverted by the chrome metal implemented throughout this body of work.









*Bittersweet Vine*, 2024  
Paint skin, metal  
19 x 16 x 17 in  
48.3 x 40.6 x 43.2 cm  
(JCG18068)











*Hound's tongue*, 2024  
Paint skin, metal  
17 x 22 x 14 in  
43.2 x 55.9 x 35.6 cm  
(JCG18070)









*Sow Thistle*, 2024  
Paint skin, metal  
23 x 20 x 22 in  
58.4 x 50.8 x 55.9 cm  
(JCG18072)













*Water hemlock*, 2024  
Paint skin, metal  
22 x 20 x 15 in  
55.9 x 50.8 x 38.1 cm  
(JCG18071)











*Elegant brodiaea*, 2024  
Paint skin, metal  
17 x 18 x 14 in  
43.2 x 45.7 x 35.6 cm  
(JCG18069)











*Identifying a wildflower, 2024*  
Paint skin, metal  
66 x 95 x 25 in  
167.6 x 241.3 x 63.5 cm  
(JCG18073)











Kennedy Yanko (b. 1988, St. Louis, MO) has been included in significant exhibitions at the Albertina Modern (2024); Brooklyn Museum (2022; 2024); CFHill (2022); Parrish Art Museum (2022); Rubell Museum (2021), where she was the 2021-2022 Artist in Residence and first sculptor to hold the residency; and the Museum of Contemporary Art Detroit (2019). Yanko's work is held in major private and institutional collections such as Albertina Museum, Vienna, Austria; Brooklyn Museum, Brooklyn, NY; Bunker Artspace, West Palm Beach, FL; Espacio Tacuari, Buenos Aires, Argentina; Firestorm Foundation, Stockholm, Sweden; Rubell Museum, Miami, FL; Museum of Fine Arts Boston, Boston, MA; Ståhl Collection, Norrköping, Sweden; Stora Väsby Sculpture Park, Upplands Väsby, Sweden; and the Norton Museum of Art, West Palm Beach, FL. Yanko lives and works in Miami, FL.





*Bittersweet Vine*, 2024  
Paint skin, metal  
19 x 16 x 17 in  
48.3 x 40.6 x 43.2 cm  
(JCG18068)

\$ 65,000



*Hound's tongue*, 2024  
Paint skin, metal  
17 x 22 x 14 in  
43.2 x 55.9 x 35.6 cm  
(JCG18070)

\$ 70,000



*Sowly Thistle*, 2024  
Paint skin, metal  
23 x 20 x 22 in  
58.4 x 50.8 x 55.9 cm  
(JCG18072)

\$ 85,000



*Water hemlock*, 2024  
Paint skin, metal  
22 x 20 x 15 in  
55.9 x 50.8 x 38.1 cm  
(JCG18071)

\$ 80,000



*Elegant brodiaea*, 2024  
Paint skin, metal  
17 x 18 x 14 in  
43.2 x 45.7 x 35.6 cm  
(JCG18069)

\$ 65,000



*Identifying a wildflower*, 2024  
Paint skin, metal  
66 x 95 x 25 in  
167.6 x 241.3 x 63.5 cm  
(JCG18073)

\$ 200,000





# Mernet Larsen at Frieze Masters: *Studio*

CURATED BY SHEENA WAGSTAFF | OCTOBER 9-13, 2024

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jamescohan.com

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# Mernet Larsen at Frieze Masters: *Studio*

James  
Cohan

REGENT'S PARK, LONDON | OCTOBER 9-13, 2024

For Frieze Masters 2024, James Cohan is pleased to participate in *Studio* curated by Sheena Wagstaff, a special section of immersive presentations that highlight the artist's place of making. We will present work by Mernet Larsen spanning over 50 years of artmaking, alongside ephemera, studies, and archival materials to invite the viewer into Larsen's creative atmosphere.

Mernet Larsen has developed a distinctive dialogue with art history drawing from traditional 13th-century narrative Japanese scrolls, the 18th-century Royal paintings of Udaipur, India, French Impressionism, and the non-objective paintings of the Russian Constructivist El Lissitzky. Larsen harnesses their unlikely geometries to depict our everyday reality, populating her vertiginous and uncanny world with characters that reflect contemporary angst and humor in equal measure.

Her works take compositional cues from art of the past as springboards

for uniquely spatial figure-paintings that speak to the anxieties of the present. Larsen's independent and meticulous approach to representational painting "reaches toward, not from, life."

Larsen has sought to utilize the language of abstraction—rather than illusionism—as a means to access a more authentic form of representation. She riffed off of abstract forms – from across art history – as parameters for free-association, slowly building geometric structure into a psychological ordering of space to construct what curator Veronica Roberts calls "some of the most beguiling and psychologically complex narrative paintings of the 21st century."

For the very first time, we are pleased to present a cross-section of Larsen's oeuvre - dating from 1968 to 2024 - exhibited alongside never-before-seen studies, studio ephemera, and archival materials that give insight into the artist's process and myriad inspirations.



Larsen's newest works reflect her generative and lifelong "conversation" with the work of Paul Cézanne. She reexamines his most canonical imagery – bathers, the French countryside – to expose and animate their underlying and essential frameworks.

Larsen moves and multiplies the physical place from which Cézanne stood in relation to the subject at hand, going beyond his singular and frontal point of observation. In this way, she becomes omnipresent within the scene, untethered by traditional perspective or gravity. Her images are comprehensive and panoramic, inclusive of numerous and discordant locations, timelines, and sightlines.

Larsen has long been drawn to imagery of Jas de Bouffan, a country home and farm owned by Cézanne's father. Cézanne painted the home and grounds often over a period of forty years.

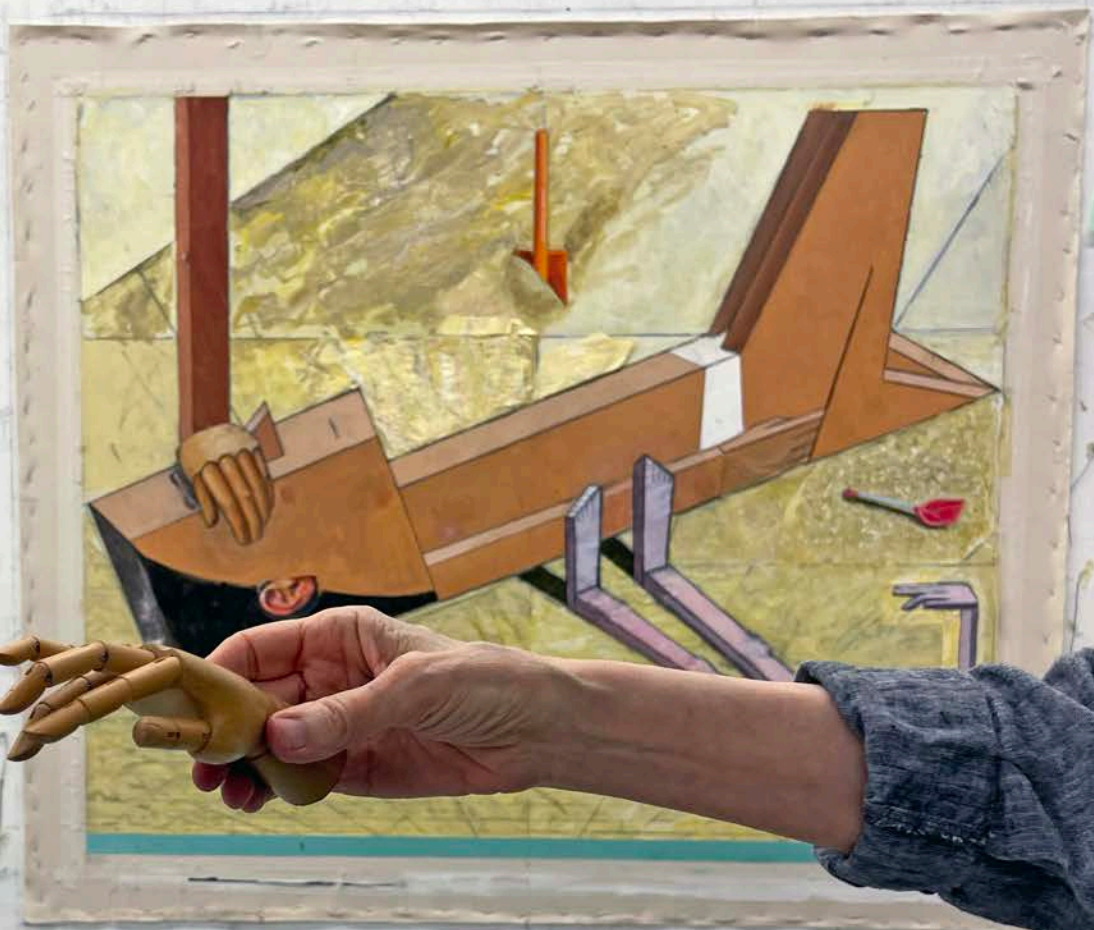
The architecture of Cézanne's home is the surprising springboard for *Sunblinded*, in which two figures by the shore rest in steep perpendicular incline.

Following her natural instinct to narrativize abstract form, Larsen



imagined that the house was a person, an oversized male figure laying on his back. The blue horizon line, and the way the figures dramatically shield their eyes with their hands, is all that is needed to suggest a beach scene.

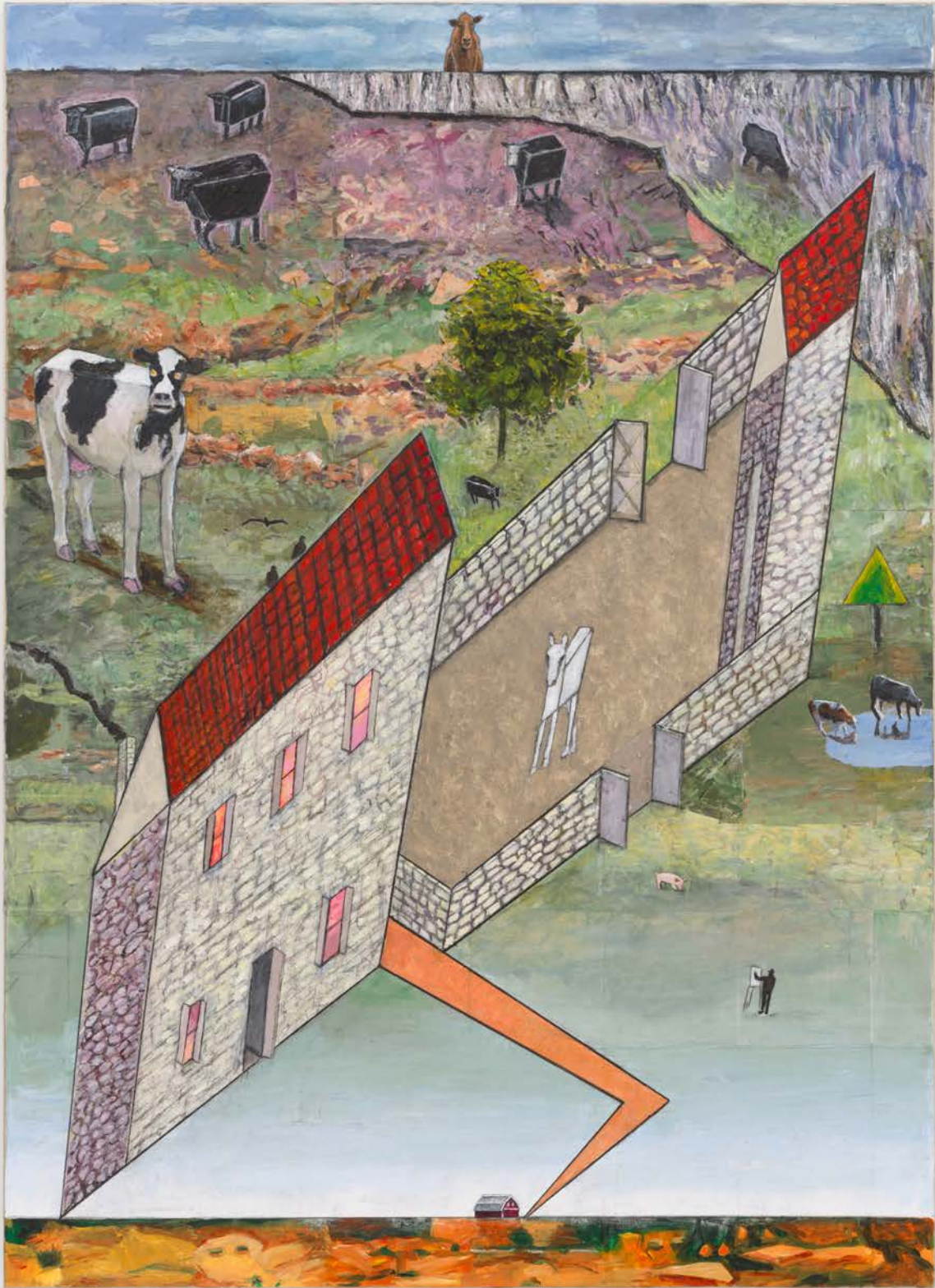
Cézanne consistently returned to unchanging forms and motifs as a way to see, and see again, the world anew. Larsen, on the other hand, actively deconstructs and reconstructs the same subject over and over again, within a single artwork – allowing for concurrent and conflicting ways of knowing or seeing.





Recent Works  
*Thinking about Cézanne*

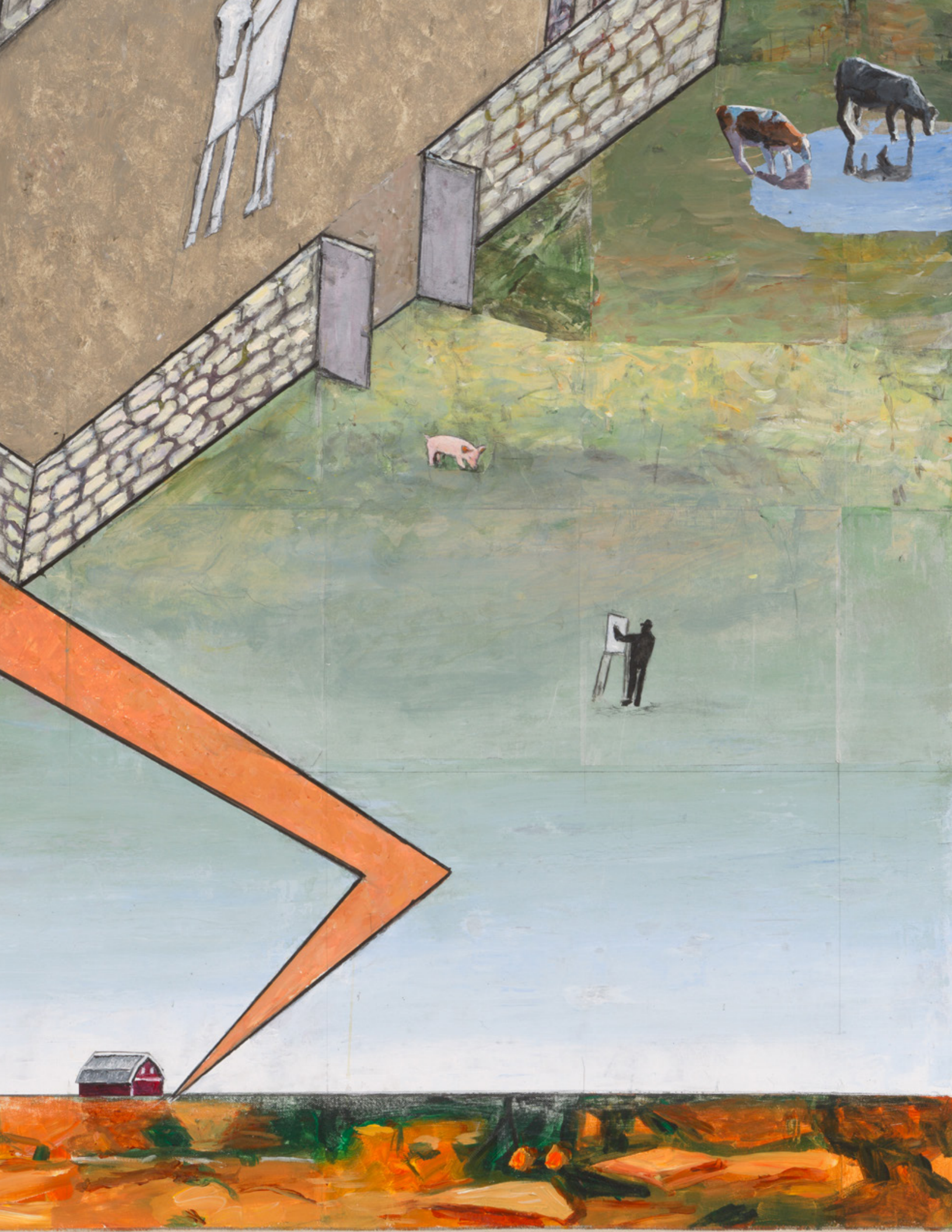
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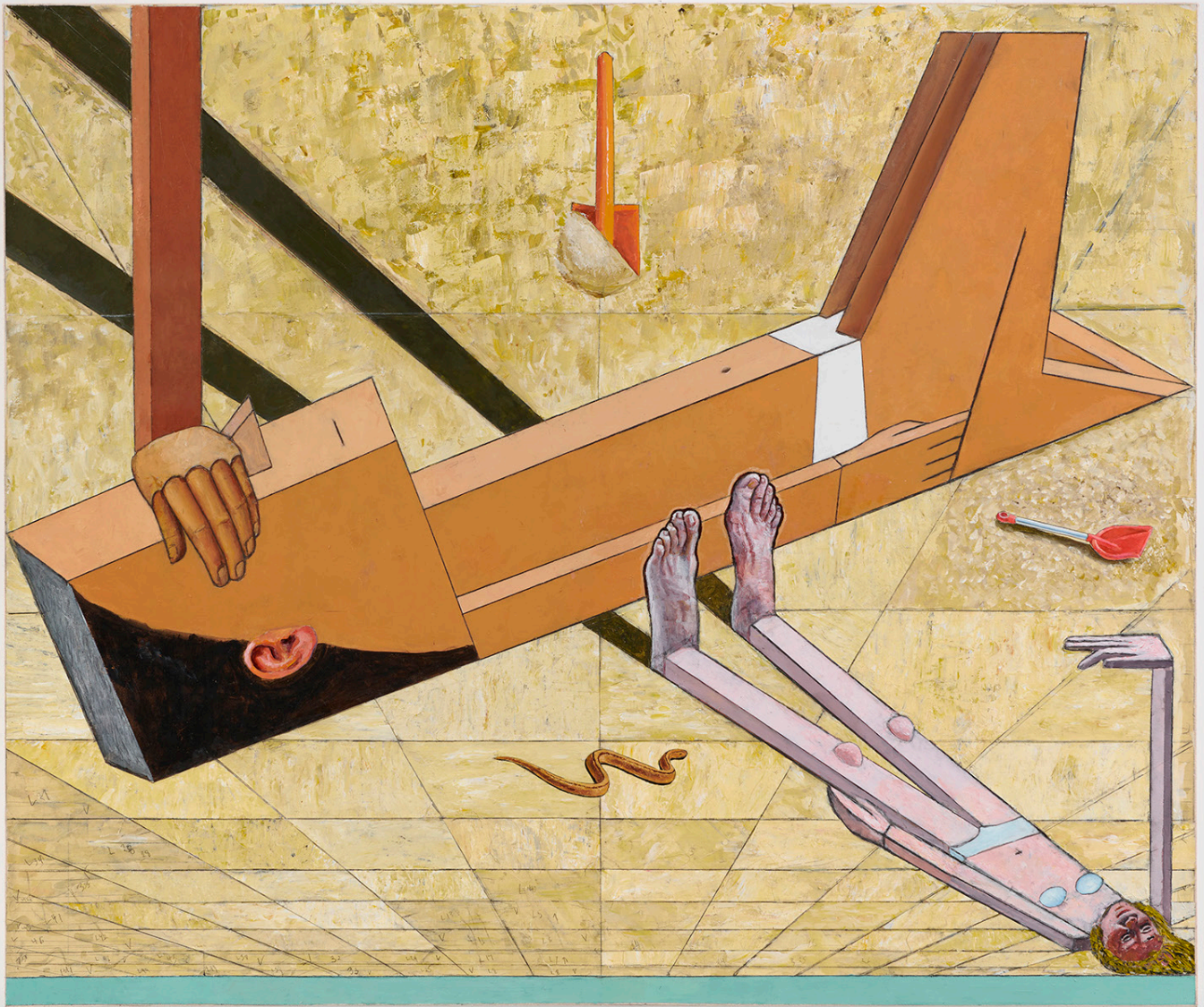
*Cows Coming Home*, 2024  
Acrylic and mixed media on canvas  
57 3/8 x 41 1/2 x 1 3/4 in  
145.7 x 105.4 x 4.4 cm  
(JCG17834)

\$ 120,000









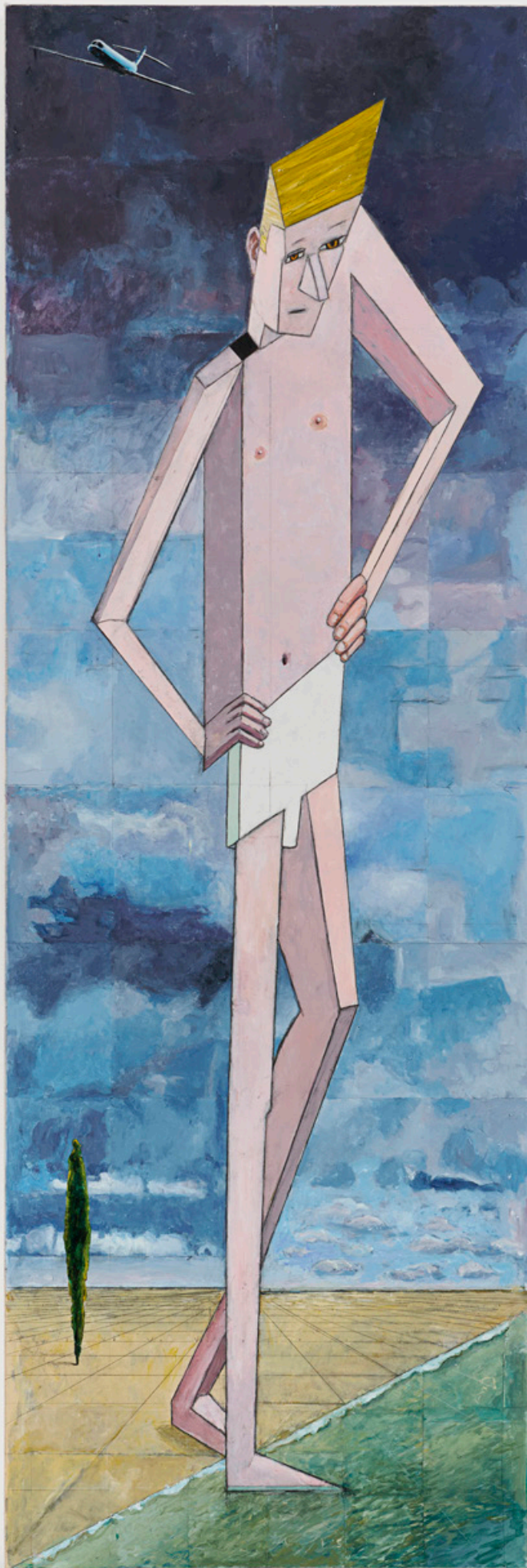
*Sunblinded*, 2023  
Acrylic and mixed media on  
canvas  
47 1/4 x 56 1/2 in.  
120 x 143.5 cm  
(JCG16097)

\$ 150,000









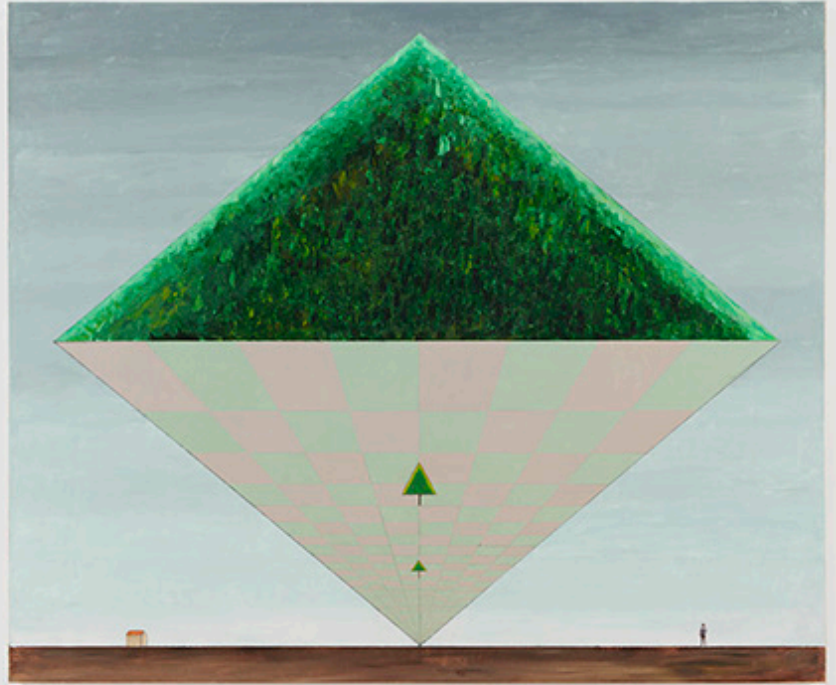
*Bather (after Cézanne),*  
2022  
Acrylic and mixed media  
on canvas  
68 x 23 in.  
172.7 x 58.4 cm  
(JCG17060)

\$ 100,000









*Mountain View, 2023*  
Acrylic and mixed media on canvas  
34 1/4 x 41 in.  
87 x 104.1 cm  
(JCG16098)

\$ 95,000









*The Lookout (after Cézanne), 2024*  
Acrylic on Bristol paper  
19 x 24 in  
48.3 x 61 cm  
(JCG17837)

\$ 12,000





*Jas de Bouffan #2 (after  
Cézanne), 2022*  
Acrylic on Bristol paper  
19 x 24 in.  
48.3 x 61 cm  
(JCG17104)

\$ 12,000



*The Pigeon Tower - Cézanne*

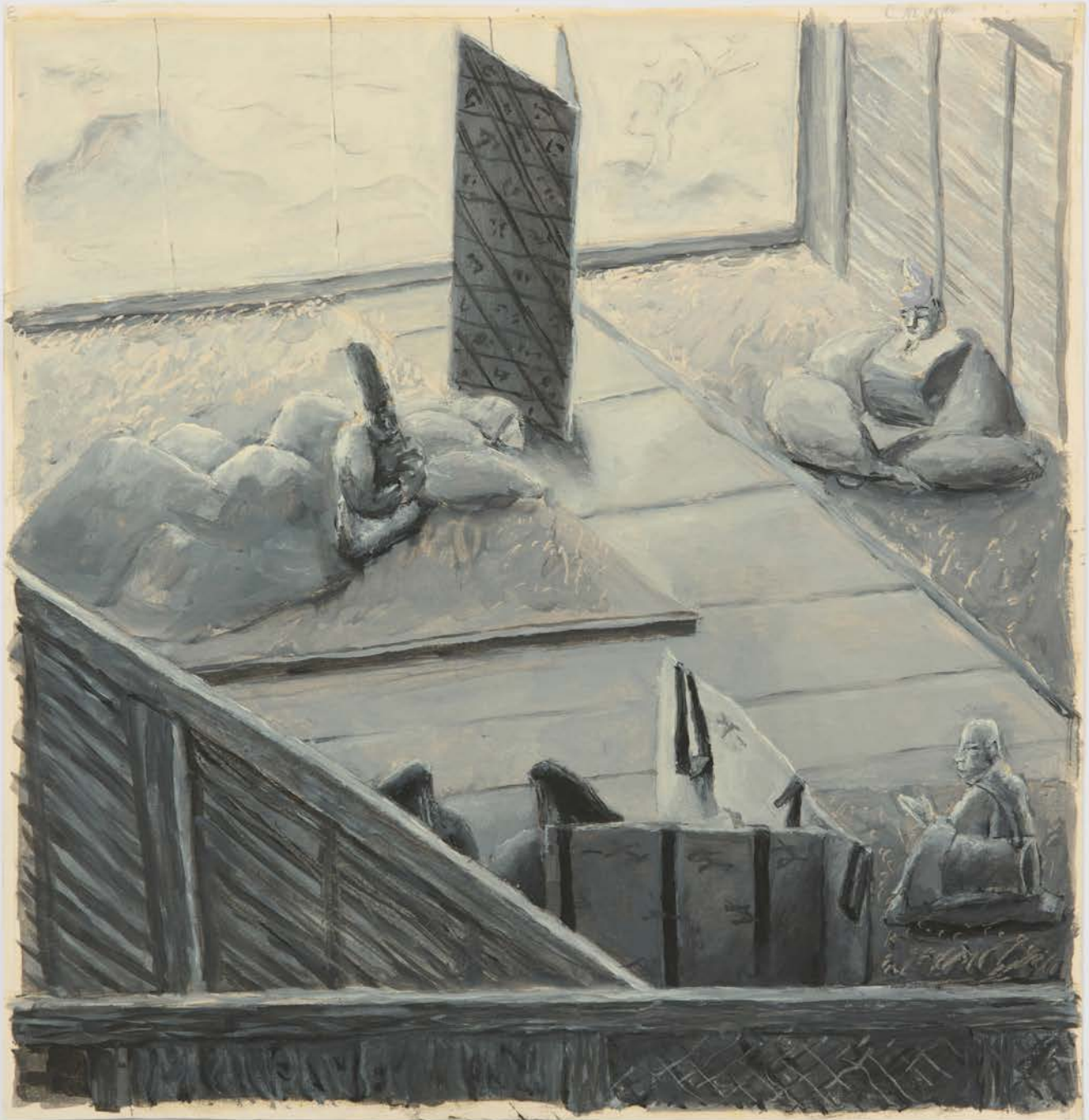
*The Pigeon Tower (after  
Cézanne), 2022*  
Acrylic on Bristol paper  
19 x 24 in.  
48.3 x 61 cm  
(JCG17105)

\$ 12,000



2000S  
*Looking to Japan*

James  
Cohan



*Study from Kitano Shrine Emaki, Kyoto,*  
13th c., c. 1990s  
Oil on bristol board paper  
11 1/2 x 11 1/2 in  
29.2 x 29.2 cm  
(JCG18006)

\$ 10,000



*"I try to evoke a sense of permanence, solidity, weight – time stopped, ordinary events made unfamiliar. I understand these paintings as statements of recognition, that “reality” must be constructed, invented, not uncovered. I want nonspecific viewpoints, a sense of vertigo.*

*There is a related disorientation in Indian, Persian, medieval, and Japanese painting, and some early modernism. Instead of being a spectator, as in a photograph, you are both inside and outside, ‘wearing’ the situation, I like to think.”*



*Untitled*, 2003  
Oil on canvas  
26 1/4 x 14 3/4 in  
66.7 x 37.5 cm  
(JCG18007)

\$ 40,000





*Sleepers*, 2005  
Acrylic and tracing paper on canvas  
42 x 22 in.  
106.7 x 55.9 cm  
(JCG8234)

\$ 45,000

1990s  
*Excavating Figuration*

James  
Cohan





*Co-Dependent Sadhus*, 1995  
Acrylic and mixed media on  
paper mounted to panel  
17 x 12 1/4 in.  
43.2 x 31.1 cm  
(JCG8225)

\$ 40,000



*Still Life*, 1996  
Acrylic and mixed media on paper  
mounted to panel  
10 x 7 1/2 in.  
25.4 x 19.1 cm  
(JCG8222)

\$ 28,000



*"Michelangelo once said there was a figure embedded in every piece of marble and his job was to chip it out. I felt something similar: that there was a character embedded in my painting and it was up to me to discover what it was.*

*From the mid-80s to 1999, I was working very improvisational, very involved with process and physical surface: scraping, burying, collaging, peeling, adding sheetrock compound to the paint, so the paintings were kind of like old walls.*

*I had no subject matter in mind, but as I worked, subject matter would emerge."*



*Springing Forth*, 1995  
Acrylic and mixed media on paper mounted  
to panel  
16 x 14 3/4 in.  
40.6 x 37.5 cm  
(JCG8227)

\$ 40,000







*Ballerina Stretching*, 1996  
Acrylic and mixed media on paper mounted  
to panel  
8 x 11 in.  
20.3 x 27.9 cm  
(JCG8220)

\$ 28,000





*Pacing Off*, 1996  
Acrylic and mixed media on paper mounted  
to panel  
8 x 11 in.  
20.3 x 27.9 cm  
(JCG8218)

\$ 28,000







*Bucket Carrier*, 1996  
Acrylic and mixed media on paper  
mounted to panel  
29 1/2 x 12 in.  
74.9 x 30.5 cm  
(JCG8233)

\$ 50,000



*Predicament*, 1995  
Acrylic and mixed media on paper  
mounted to panel  
14 3/8 x 16 1/2 in.  
36.5 x 41.9 cm  
(JCG8226)

\$ 40,000





*Chinese Landscape*, 1992  
Acrylic and mixed media on canvas  
67 x 54 in  
170.2 x 137.2 cm  
(JCG12445)

\$ 160,000







# Mernet Larsen

(b. 1940, Houghton, Michigan) has exhibited extensively since the late 1970s and has been the subject of over thirty solo exhibitions, including *Mernet Larsen: The Ordinary, Reoriented*, Akron Art Museum, 2019, and *Mernet Larsen: Getting Measured, 1957-2017*, Tampa Museum of Art, 2017.

Her work is in numerous collections, including the Whitney Museum of American Art, New York, NY; the Los Angeles County Museum of Art, CA; the Carnegie Museum of Art, Pittsburgh, PA; the Museum of Fine Arts, Boston, MA; the Walker Art Center, Minneapolis, MN; and the Art Gallery of New South Wales, Sydney, Australia, among others.

Larsen received her BFA from the University of Florida, and her MFA from Indiana University. She lives and works between Tampa, Florida and Jackson Heights, New York.

