



Kern Samuel
Art Basel 2024

June 13–16, 2024

Derosia

197 Grand St, 2w New York, NY 10013 Tuesday–Saturday 12–6 office@derosia.nyc

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Kern Samuel
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Derosia is pleased to present Kern Samuel at the 54th edition of Art Basel. The presentation consists of a single large work, *Between two (a)isles*, composed of 115 pieces of dyed and raw canvas. These pieces are tiled and fused to form one contiguous 7 meter by 1 meter quilt with a subtle yet distinct color gradient from blues to white. The work is hung at a height of 2 meters in the center of the booth and extends down the wall and onto the floor, creating an aisle that bisects the booth.

Kern Samuel's practice centers on painting as a modality to explore material, labor, and their implications. Tactile processes such as sewing, marking, dying, folding, and layering generate Samuel's compositions, which often evoke infographic and diagrammatic modes of dissemination. As in much of Samuel's work, this presentation draws heavily on the linguistic and cultural slippages that arise within language. The work's title, *Between two (a)isles* makes use of comparative homophones as a conceptual framework for the exhibition. The "aisle" here is structural, invoking notions of place, scale, and movement. Material qualities of the quilt's surface and composition underscore transition, tactility, and rhythm. The other "isle" in the work's title refers to a recurring metaphorical theme in Samuel's practice, a reference to Trinidad and Tobago, where the artist was born and raised. For Samuel, island-ness is characterized by the fusion of cultural elements from various origins—colonial, European, African, Asian, Aboriginal, and more. This fusion results in a distinctive and complex cultural identity, further complicated by his experiences as an immigrant to the United States—an additional layer of cultural and aesthetic influence that shapes a perspective neither purely Western nor purely Caribbean. The pieces of fabric in Samuel's work are sewn, then ripped apart and rejoined through an invisible fusing technique. The remnants of the torn stitches remain as visible evidence of the continuous reuse of materials and reworking of the composition. The logic of tiling to create an expansive unity and the creation of a fused patchwork quilt becomes a metaphor for an entity created from a multitude of sources.

Samuel's work draws from Édouard Glissant's use of the term "Creole" to describe the entanglement or "relation" between different cultures forced into cohabitation in the colonial context. Creolization here refers to the processes of "cultural and linguistic mixing" which arise from different cultures in the same indigenous space, primarily in the context of slavery, colonization, and the plantation societies of the Caribbean. In Glissant's terms, slavery, the plantation, and the tensions and struggles associated with them were necessary conditions for the emergence of Creole. This process of "transculturation" produces a "third space"—a "native" or indigenous vernacular space, marked by the blending of elements from all originating cultures. In this configuration these elements are never equal, and can no longer be disaggregated or restored to their original forms. They no longer exist in a "pure" state but have been permanently "translated."

It is this process of Creolization that defines the distinctiveness of Caribbean cultures: their "mixed" character, their creative vibrancy, their complex, troubled, unfinished relation to history and the prevalence in their narratives of themes such as voyaging, exile, and the unrequited trauma of expropriation and separation. For Samuel, the "isle" is representative of a translational logic marked by a focus on interpretation and misinterpretation as well as his use of metaphoric abstraction and conceptual rhyming. The nuance and elegance of Samuel's work can be appreciated both in this singular monumental gesture as well as the acute attention to detail that is a hallmark of the artist's practice.

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Kern Samuel

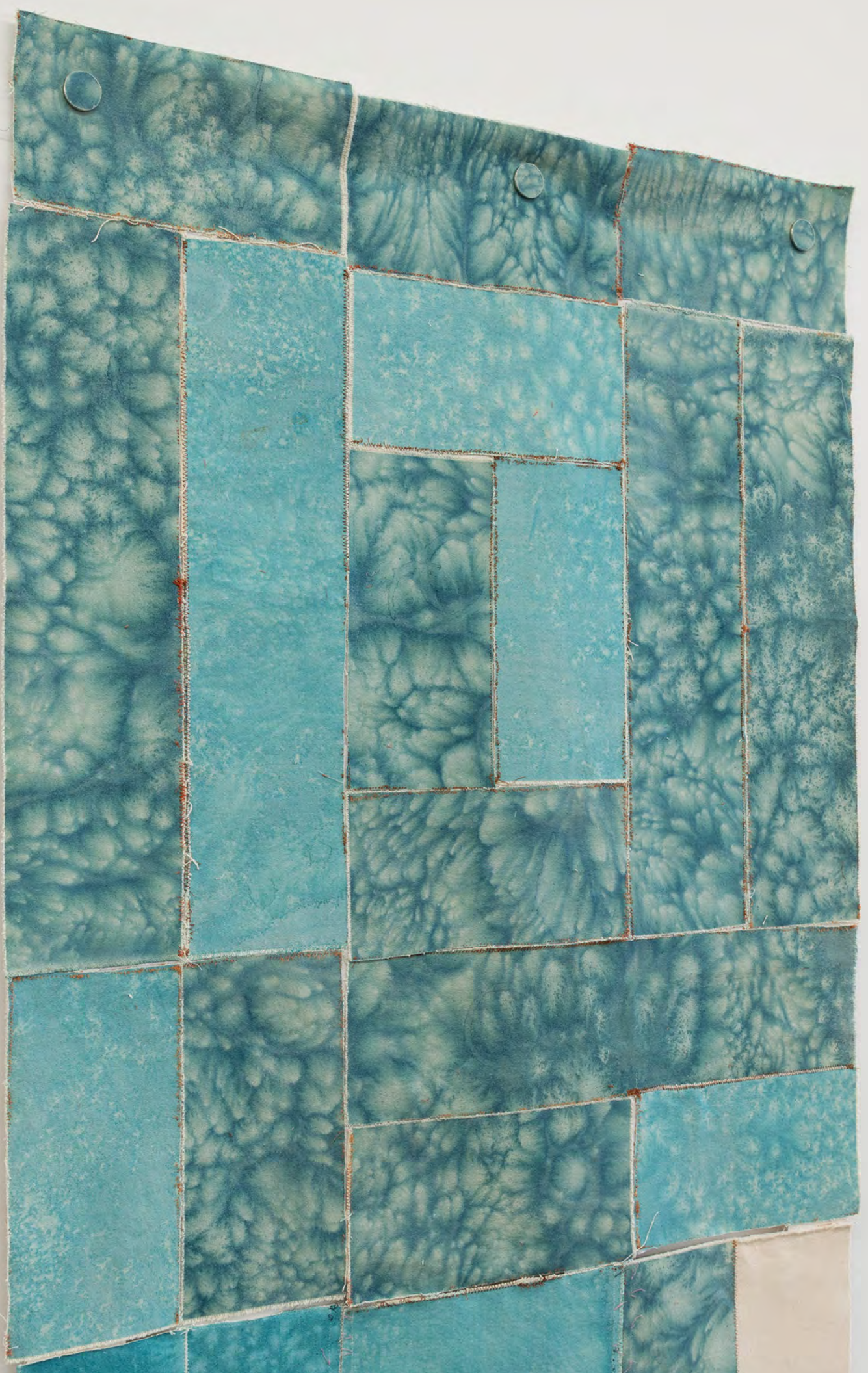
Between two (a)isles, 2024

Dyed and raw canvas patchwork

81 x 37 x 186 in (205.7 x 94 x 472.4 cm)

\$30,000 - ON HOLD







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...since they do not produce
Silver Walking Liberty Bank Rolls. In
...only get them bearing the ex-
...Design and rolled
way direct... National Mint and
...v." Lynne explained.

...ow that the State of Connecticut
...d Bank Rolls are being carved up
...not be surprised if thousands of
...at residents claim the maximum
...of 4 Bank Rolls per 75 adult
...can, said Lynne.

...because after the Bank Rolls
...with the U.S. Gov't issued Sil-
...Liberty, each verified to
...a minimum collector grade of very
...and that marks
...Walking Liberty Half Dollars
...inside the Bank Rolls have never
...now that

...clear back to the
...pure silver
...get their light
...went

...If you are a res-
...of Connecticut you
...state may...
...National Mint and Treasury...
...S. Gov't issues Silver Walking Liberty
...stars work up to 100 times their
...value for just \$688 which is a real steal
...state residents miss the dead-
...state residents miss 1997, 1998
...which total \$1,770 if any coins re-
...after the 2-day deadline.

...S. Gov't issued coins like these are
...pure silver and a favorite of dealers,
...ctors and the like," Lynne said.
...e know the phones will be ringing off
...hook, so the only thing readers need
...is make sure they are a resident of
...State of Connecticut and all the State
...Hotlines printed in today's publi-
...," Lynne said.

...This is a...
...man call to...

...These... Silver Walking Li-
...again, that... collectible...
...content of all... Walking Liberty...
...regulation, 50... which they can be

...it's... possible to say, but some of the...
...early... and there are 15... each...
...Collector... always fluctuate and there...
...are... anyone lucky enough to get...
...because there's... selling now... much they could... worth in collector's...
...lu

...Because they are the only...
...State Walking Liberty Silver Bank
...State Restricted De... (everyone who wants...
...today's publication... each Bank Roll contains a...
...back to the early 1900's... of all the Bank Rolls...
...which means the state minimum... National Mint and Treasury...
...deadline only. That means... Connecticut residents...
...\$790 for the full Bank Roll... for the next 2 days.

...to claim up to the limit of 4 Connecticut...
...at 1-800-679-...
...the only Connecticut State Walking Liberty...
...State Resident Design. That's a full Bank Roll containing 15...
...1900s... worth up to 100 times their face value for just the state minimum...
...just \$688 for Silver Walking Liberty, which is just \$688 for the full Bank Roll...
...residents must pay \$1,770 for each Connecticut State Walking Liberty Silver

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Additional Available Work

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Kern Samuel

Notch, 2023

Direct dye and color pencil on canvas

12 x 11.25 in (30.5 x 28.6 cm)

KS031

\$4,000

Derosia



Kern Samuel

Bush, 2023

Direct dye on canvas

12 x 11.5 in (30.5 x 29.2 cm)

KS029

\$4,000



Kern Samuel

Recollections, 2023

Bleach on sewn fabric

30 x 29.5 in (76.2 x 74.9 cm)

KS025

\$6,500

STATEMENT:

Time moves in all directions; however, the concepts of old and new seem to coexist in a continuous and interdependent loop. The deep roots of the past invariably affect our understanding of the present, as well as our ideas, beliefs, and values. In my work, "Recollections," I bleach the first stanza of William Wordsworth's "Immortality Ode" onto old boxer briefs. At its core, Wordsworth's traditional Romanticism emphasizes emotional expression and subjective experience—ideas that still feel relevant within the context of contemporary art. As the bleach corrodes the fabric's dye, the words gradually emerge, marking the flattened surface. The process of flattening and bleaching occurs over time and through language, activating the visual plane and demonstrating a transformation from one formal dimension to another. Although the hole in the center of the briefs makes them less valuable as underwear, it becomes the focal point of the work. The physical void represents both a feeling of loss and the intangible and mysterious nature of existence. Despite the internal and external limitations of everyday life, there is a timeless search for new meaning. Even if we are searching in vain, there is an undeniable vitality in the pursuit.—Kern Samuel, 2023

THERE WAS A TIME WHEN
MEADOW, GROVE, AND STREAM,
THE EARTH, AND EVERY
COMMON SIGHT,
TO ME DID SEEM

APPARELLED IN
CELESTIAL LIGHT,
THE GLORY AND THE
FRESHNESS OF A
DREAM.

IT IS NOT NOW AS IT
HATH BEEN OF YORE;

TURN WHERESOE'ER
I MAY,

BY NIGHT OR DAY.

THE THINGS WHICH
I HAVE SEEN I NOW
CAN SEE NO MORE.



Kern Samuel

Immortality, 2023

Bleach on sewn fabric

30 x 29.5 in (76.2 x 74.9 cm)

KS024

\$6,500

STATEMENT:

Time moves in all directions; however, the concepts of old and new seem to coexist in a continuous and interdependent loop. The deep roots of the past invariably affect our understanding of the present, as well as our ideas, beliefs, and values. In my work, "Immortality," I bleach the last lines of William Wordsworth's "Immortality Ode" onto old boxer briefs. At its core, Wordsworth's traditional Romanticism emphasizes emotional expression and subjective experience—ideas that still feel relevant within the context of contemporary art. As the bleach corrodes the fabric's dye, the words gradually emerge, marking the flattened surface. The process of flattening and bleaching occurs over time and through language, activating the visual plane and demonstrating a transformation from one formal dimension to another. Although the hole in the center of the briefs makes them less valuable as underwear, it becomes the focal point of the work. The physical void represents both a feeling of loss and the intangible and mysterious nature of existence. Despite the internal and external limitations of everyday life, there is a timeless search for new meaning. Even if we are searching in vain, there is an undeniable vitality in the pursuit.—Kern Samuel, 2023

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THANKS TO THE HUMAN
HEART BY WHICH WE LIVE,

THANKS TO ITS
TENDERNESS, ITS JOYS,
AND FEARS,

TO ME THE MEANEST
FLOWER THAT BLOWS
CAN GIVE -

THOUGHTS THAT
DO OFTEN LIE
TOO DEEP FOR TEARS.

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Kern Samuel
Between Day and Night, 2023
Drawing ink and rust on steel
24 x 24 in (61 x 61 cm)
KS023
\$6,000

Derosia



Kern Samuel
A Cross in a Square, 2023
Fabric, drawing ink, and rust on steel
24 x 24 in (61 x 61 cm)
KS022
\$6,000

Derosia



Kern Samuel

Seven Circles, 2023

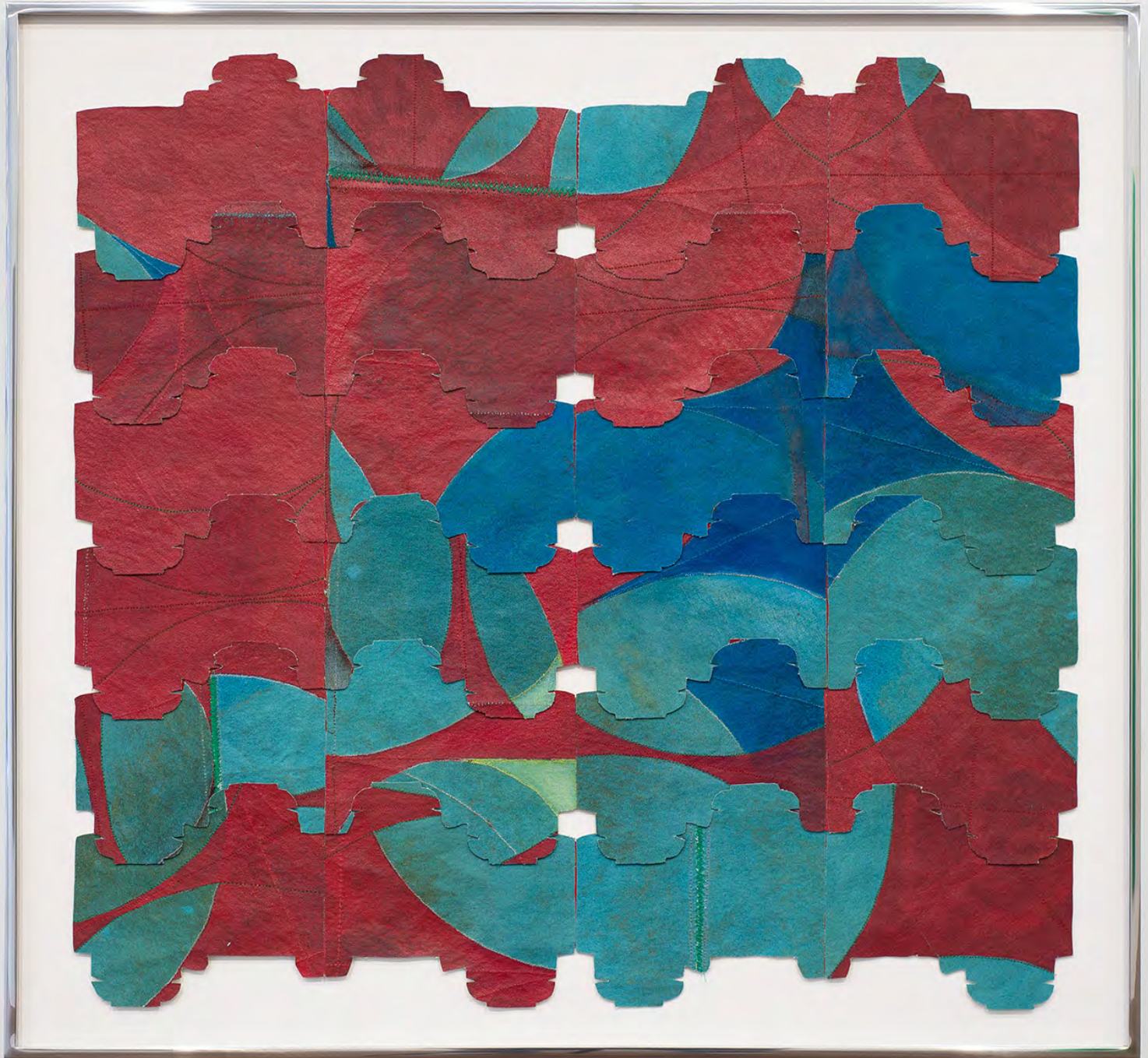
Acrylic and coffee on pieced newspaper with stitching

23 x 23 in (58.4 x 58.4 cm)

KS018

\$6,000

Derosia



Kern Samuel
A good rain is coming, 2022
Acrylic on sewn canvas
25 x 27 in (63.5 x 68.6 cm)
KS012
\$6,000

Derosia



Kern Samuel
Old tin roof, 2022
Rust on linen
25 x 27 in (63.5 x 68.6 cm)
KS011
\$6,000

Derosia



Kern Samuel

Everlasting, 2021

Acrylic, direct dye, and wood glue on sewn canvas, steel, magnets

37 x 37 in (94 x 94 cm)

KS009

\$7,500

Derosia



Kern Samuel

Is a Trap, 2021

Acrylic on sewn canvas, steel, magnets

37 x 37 in (94 x 94 cm)

KS008

\$7,500

Derosia



Kern Samuel

Scab, 2021

Acrylic and makeup on sewn canvas, steel, magnets

37 x 37 in (94 x 94 cm)

KS007

\$7,500

Derosia



Kern Samuel

Fling, 2021

Direct dye and wood glue on canvas, steel, magnets

37 x 37 in (94 x 94 cm)

KS005

\$7,500