

Thomas Erben Gallery

Oladélé Ajiboyé Bamgboyé *Celebrate*, 1994



Thomas Erben Gallery, 2023

Celebrate #1-8, 1994

C-prints, 25 x 25 in. (each) Edition of 9 (+ 1AP)

Single prints: Edition 1-3/9 \$ 4,500, Edition 4/9: \$ 5,000, Edition 5/9: \$ 6,000,

Set of 8: Edition 6-7/9: \$ 27,000, Edition 8/9: \$ 30,000, Edition 9/9: \$ 36,000

Exhibited

Busan Biennale, 2024

Works from the '90s, Thomas Erben Gallery, 2023

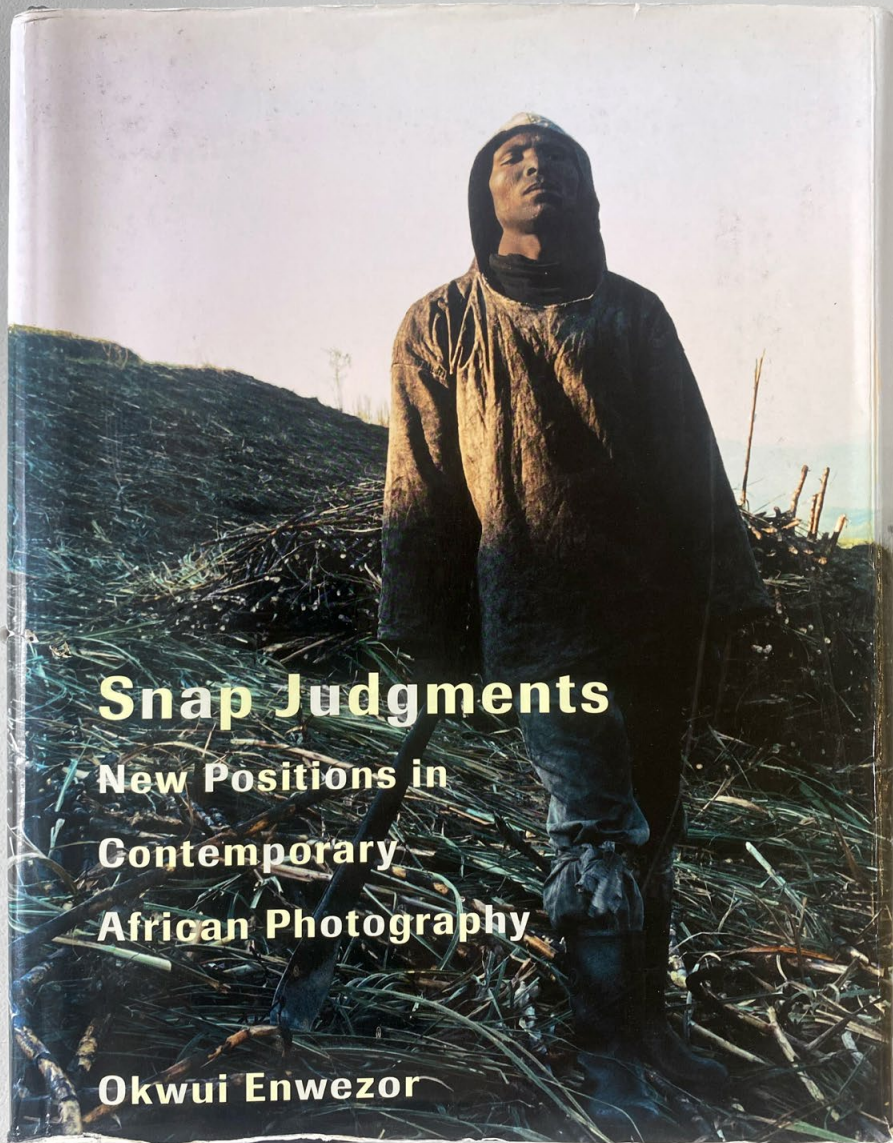
Snap Judgments: New Positions in Contemporary African Photography, ICP New York, 2006
(catalogue)

In/Sight: African Photographers 1940 To The Present, Guggenheim New York, 1996 (catalogue)





Busan Biennale, 2024



Snap Judgments

**New Positions in
Contemporary
African Photography**

Okwui Enwezor



(Snap Judgments: New Positions in Contemporary African Photography, published in 2006)



(Snap Judgments: New Positions in Contemporary African Photography, published in 2006)



(Snap Judgments: New Positions in Contemporary African Photography, published in 2006)



(Snap Judgments: New Positions in Contemporary African Photography, published in 2006)



In/sight African Photographers, 1940 to the Present



(In/Sight: African Photographers 1940 To The Present, published in 1996)

Thomas Erben Gallery

Harriet Korman

Art Basel: Miami Beach



Untitled, 1989
Oil on canvas,
72 x 84 in.
\$ 45,000



Untitled, 1992
Oil on canvas
44 × 66 inches
\$ 30,000

Over the years, Korman's work has always commanded a high level of attention, both critically as well as from collectors. Thus, her 2024 show, *Portraits of Squares* - a suite of ten new paintings (of which all 10 sold) received substantial reviews by the likes of Saul Ostrow, Matthew Higgs, John Yau and Karen Wilkin.



Untitled, 1992
Oil on canvas
72 × 84 inches
\$ 45,000

Thomas Erben Gallery

Mike Cloud

Art Basel: Miami Beach



American Star, 2022
Oil on canvas
100 x 63 x 6 inches
\$ 35,000



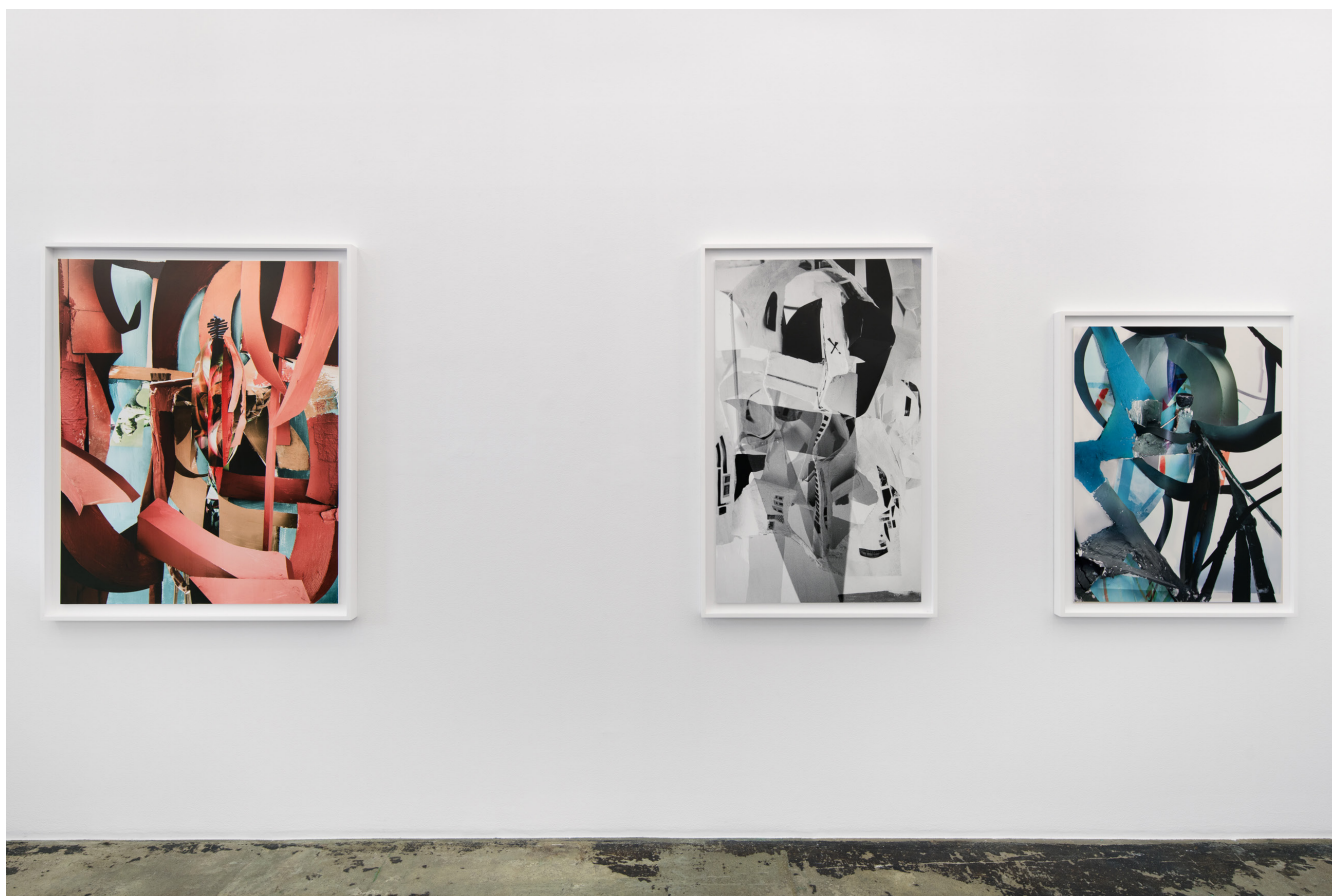
How to Clean a Tent, 2024
Oil on canvas
74 x 34 x 6 inches
\$ 27,000

From the series *Holistic Abstraction*

Heinrich, Will. "What to See in N.Y.C. Galleries in September", *New York Times*, September 25, 2024.
Artforum Gallery Guide: Must-see list, September 2024.
Higgs, Matthew. Instagram post, September 14, 2024.
Kerlidou, Gwenaél. *Tussle Magazine*, October 22, 2024.

Yamini Nayar

Art Basel: Miami Beach



Installation view, Thomas Erben Gallery (Photo credit: Fernando Sandoval/MW)

Yamini Nayar (b. 1975) received her MFA from the School of Visual Arts, 2005, and her BFA from the Rhode Island School of Design, 1999. Currently, she is an analyst-in-training at the CG Jung Institute, NY. Most recently her work was included in Phaidon's *Vitamin C+: Collage in Contemporary Art* and reviews have appeared in major publications such as Artforum, The New York Times, Art India, Asian Art Newspaper, Vogue India, Art in America, The New Yorker and Whitewall Magazine. Over the years, Nayar's work has been exhibited widely. Major survey shows include: *Ray Photo Triennale*, **Museum für Moderne Kunst**, Frankfurt; *Constructs/Constructions*, **Kiran Nadar Museum of Art**, New Delhi (both 2015); *Sculpture is Everything*, **Queensland Art Gallery**, South Brisbane (2012); *Manual for Treason*, **Sharjah Biennial**, UAE (2011); *The Empire Strikes Back*, **Saatchi Museum**, London (2010); and *Fatal Love*, **Queens Museum of Art**, (2005). Nayar has also shown with **Jhaveri Contemporary**, Mumbai (since 2012); **Wendi Norris**, San Francisco (2019) and **BosePacia** (2006). Public collections include the **Art Institute of Chicago**, **Guggenheim Museum**, **Queensland Art Gallery**, **Kiran Nadar Museum**, **deCordova Museum** and **Cincinnati Art Museum**.



Feeding the Silkworm, 2024
Archival inkjet print
50 x 40 inches
\$ 9,000 (includes frame)
Edition of 5 (+ 2 AP)
Available are editions 4 and 5.

With her newest body of work, Yamini Nayar has “settled into a mature style” (Loring Knoblauch, collector-daily.com). On view are *Animism* (center above) as well as *Feeding the Silkworm* and *Echo and Eros*, all in their last remaining editions of 5 (+ 2AP), see this PDF for complete info. Knoblauch further writes: “Part of what I appreciate about Nayar’s photographs is that they really don’t look like anyone else’s, and when I engage with them, they haven’t been dumbed down to a sense of hackneyed obviousness. Their stubborn unresolved complexity is their source of joy, the process of wrestling with the visual challenges seemingly as important as the finished product”



Animism, 2024
Silver gelatin print
50 x 30 inches
\$ 8,000 (includes frame)
Edition of 5 (+ 2 AP)
Available are editions 4 and 5.



Echo and Eros, 2024
Archival inkjet print
45.5 x 34 inches
\$ 8,000 (includes frame)
Edition of 5 (+ 2 AP)
Available are editions 4 and 5.