



Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
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Andrew Kreps Gallery at Art Basel 2024

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Andrew Kreps Gallery at Art Basel

Booth: K6

Previews: Tuesday, June 11 - Wednesday, June 12, 2024

Public Days: June 13 - 16, 2024

Works by:

Eileen Agar, Uri Aran, Ernie Barnes, Robert Colescott, Julien Creuzet, Dewey Crumpler, Beau Dick, Bracha L. Ettinger, Bendt Eyckermans, Hadi Falapishi, Jes Fan, Denzil Forrester, Oliver Lee Jackson, Annette Kelm, Yayoi Kusama, Moshekwa Langa, Bertina Lopes, Everlyn Nicodemus, Raymond Saunders, Michael E. Smith, Pádraig Timoney, Erika Verzutti and He Xiangyu.

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, the Whitechapel Gallery, London presented *Angel of Anarchy*, a major retrospective of Agar's work comprising over 150 works, curated by Laura Smith, which later 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, *Surrealism Beyond Borders*, the Metropolitan Museum of Art, New York, 2021, traveled to the Tate Modern, London. Her work is included in the permanent collections of the Tate, London, the British Museum, London, National Galleries of Scotland, Edinburgh, National Portrait Gallery, London, Royal Academy of Arts, London, Courtauld Institute of Art, London, Victoria & Albert Museum, London, The Hepworth Wakefield, Wakefield, UK, Museum Boijmans van Beuningen, Rotterdam, among others.



EILEEN AGAR
Signalled From Afar, 1980

Acrylic on canvas
30 x 40 inches (76.2 x 101.6
cm.)
(EA24-015)
\$85,000



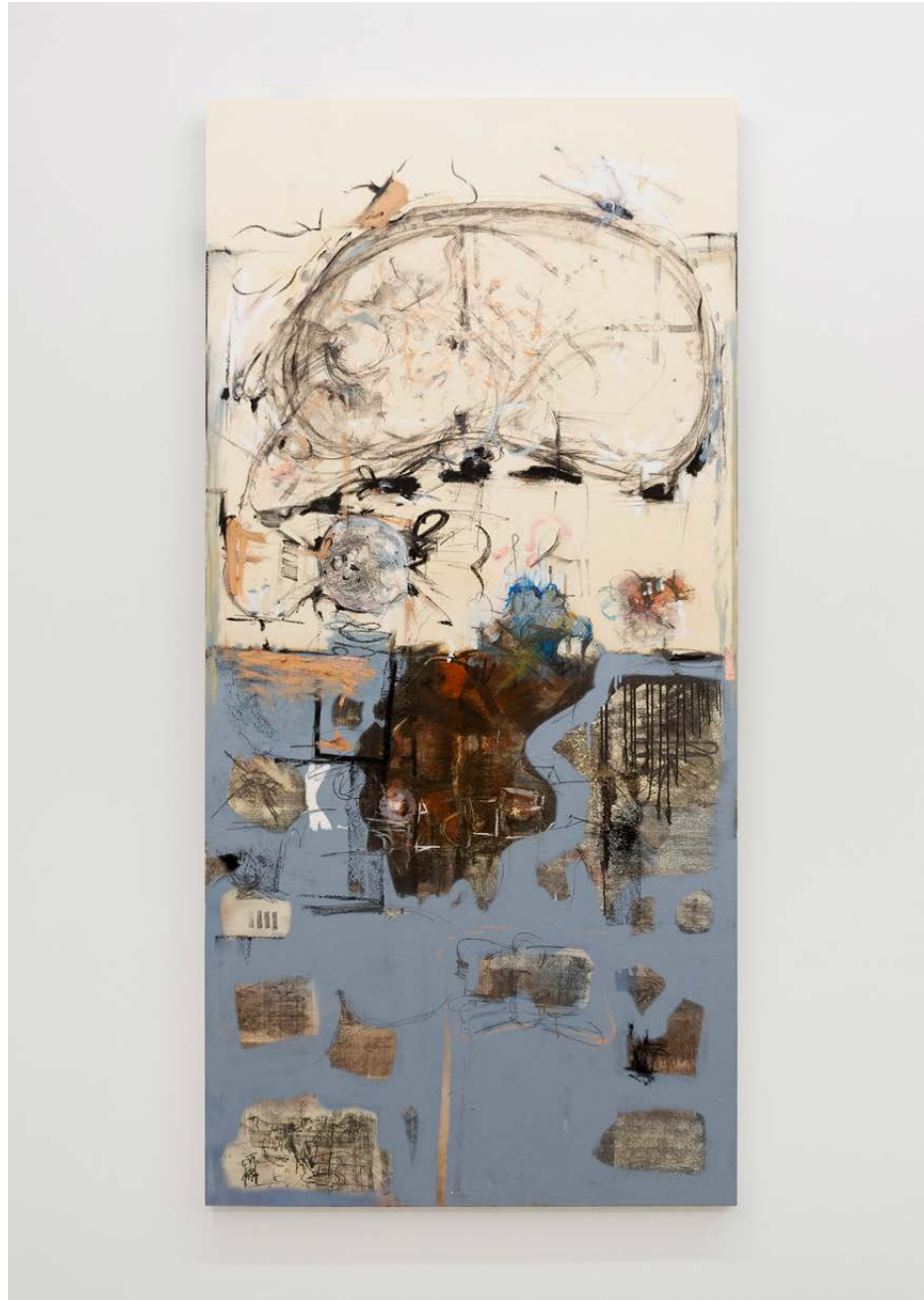
URI ARAN (b. 1977, Jerusalem)

Over the past decade, Uri Aran has developed a singular practice centered on an ongoing, philosophical inquiry into how our daily behaviors are used to create and assign meaning. Aran's drawings and painting are formed by layering opposing languages of marks, ranging from childlike to analytic, onto the same surface. Elements that appear to be quoted from an outside source, such as caricatures and anthropomorphized animals, are disrupted by improvisational marks and notational writing, causing repeated shifts in focus. In turn, the overall image sits at the brink of decipherability, leaving its individual parts still pliable. Seen as a whole, Aran's practice revels in an interstitial space where contradictory elements and emotions are not opposed or disconnected, but instead share their own reality, as they often do in life.

In 2023, Andrew Kreps Gallery presented his exhibition of new works, *I'm a Restaurant*. His work has been exhibited extensively, with recent solo exhibitions including: *Take This Dog for Example*, Douglas Hyde Gallery, Dublin, 2023, *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, 2021, *House*, Gavin Brown's enterprise, New York, 2020, *Tenants Like These*, Sadie Coles HQ, London, 2019, *Mice*, Kölnischer Kunstverein, Cologne, 2016, *Two Things About Suffering*, Sadie Coles HQ, London, 2016, *Sensitivo*, Kölnischer Kunstverein, Cologne, 2014, *Puddles*, Peep-Hole,

Milan, 2014, *Five Minutes Before*, South London Gallery, London, 2013, *here, here and here*, Kunsthalle Zürich, Zurich, 2013, among others. Aran additionally participated in 2014 Whitney Biennial, Whitney Museum of American Art, New York, 2014, *A Needle Walks Into a Haystack*, Liverpool Biennial 2014, Liverpool, and *The Encyclopedic Palace*, 55th International Art Exhibition, Venice Biennale, Venice, 2013, as well as numerous group exhibitions, which include: *100 Drawings from Now*, The Drawing Center, New York, 2020, *Platforms: Commissions and Collection*, Walker Art Center, Minneapolis, 2019, *Take Me (I'm Yours)*, Jewish Museum, New York, 2016, *Question the Wall Itself*, Walker Art Center, Minneapolis, 2016, among others.

Uri Aran received an MFA from Columbia University, New York in 2007, and additionally studied at Cooper Union, New York and completed a Bachelor of Design at Bezalel Academy Jerusalem, Jerusalem in 2004. His work is held in the permanent collections of the Walker Art Center, Minneapolis, the Dallas Museum of Art, Dallas, RISD Museum, Providence, Rhode Island, Israel Museum, Jerusalem, The University of Chicago Booth School of Business, Chicago, among others.



URI ARAN
Narrator, 2023

Gesso, acrylic, oil, oil pastel,
graphite, wood stain, varnish,
clear polyurethane, charcoal,
color pencil, china marker, and
mixed media on canvas
87 1/4 x 42 x 1 1/2 inches
(221.6 x 106.7 x 3.8 cm.)
(UA23-026)
\$75,000





URI ARAN
Narrator, 2023

ERNIE BARNES
(b. 1938, Durham, North Carolina
d. 2009, Los Angeles, California)

Ernie Barnes was born in 1938 in Durham, North Carolina at the Height of the Jim Crow Era. Encouraged from a young age by his mother to pursue arts and music, Barnes developed a knowledge of art history through books and catalogues, while he was legally barred from entering the museums that held the paintings he admired. Barnes sought refuge in his sketchbooks before pursuing sports late in high school, which would secure him a full athletic scholarship at North Carolina College at Durham (now North Carolina Central University), where he studied art. Football, and painting remained dual passions for Barnes as he joined the NFL, playing for the San Diego Chargers and Denver Broncos. Barnes painted throughout his career at the NFL, and began giving interviews as an artist as early as 1962. In 1965, Barnes retired from football, proposing to become the league's official painter, after which he would relocate to Los Angeles, and begin painting full time. Barnes quickly developed his signature style, which he referred to as "neo-mannerist", marked by elongated, fluid figures set in motion, focusing on scenes of joy in every-day life.

Ernie Barnes' work is currently the subject of *In Rapture*, a survey exhibition at Ortuzar Projects, New York, organized in collaboration with the estate of Ernie Barnes and Andrew Kreps Gallery.

Previously, Ernie Barnes' work was on view at *Dix and the Present*, Deichtorhallen Hamburg. For the 2023 edition of Frieze LA, Andrew Kreps Gallery presented solo presentation of Ernie Barnes' work with Ortuzar Projects in conjunction with an exhibition at UTA Artist Space, Los Angeles. In 2021, Andrew Kreps Gallery presented a solo exhibition of Ernie Barnes' work in 2021. In 2020, UTA Artist Space, Los Angeles presented *Liberating Humanity from Within*, a survey exhibition of Barnes' work. In addition, a retrospective of his work was exhibited at the California African American Museum in 2019, and at the North Carolina Museum of History in 2018-2019. Barnes' work is currently held in the collections of the African American Museum in Philadelphia, California African American Museum, the Pro Football Hall of Fame, BYU Museum of Art, North Carolina Central University Art Museum, the American Sport Art Museum and Archives in Daphne, Alabama, among others.



ERNIE BARNES
The Red Wall, 1970

Signed lower right
Acrylic on canvas
29 3/4 x 36 in. (75.6 x 91.4
cm.)
(EB22-016)
\$450,000



ERNIE BARNES



ERNIE BARNES
Study for Baseball, 1982

Acrylic and graphite on paper
26 5/8 x 38 inches (67.6 x 96.5
cm.); 29 1/2 x 42 x 1 1/2 inches
(74.9 x 106.7 x 3.8 cm.) framed
(EB24-012)
\$85,000





ERNIE BARNES
Referee with Five Players, 2005

Graphite on paper
23 3/8 x 18 inches (59.4 x 45.7
cm.); 27 3/8 x 21 7/8 x 1 1/2
inches (69.5 x 55.6 x 3.8 cm.)
framed
(EB24-022)
\$65,000



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’s 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’s 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), and 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, 1986/1993

Acrylic, chalk, collage, and
mixed media on canvas
72 x 36 inches (182.9 x 91.4
cm.)
(RS24-003)
\$300,000

'If your husband growls
BECAUSE HIS SHIRTS WASH GRAY LIKE THIS...
INSTEAD OF WHITE LIKE THIS...
HERE'S HOW TO WASH 'EM SPARKLING...
White Without Bleaching-



OXYDOL washes
they're **WHIT**
Webe

KEY USE
HERB...
WHEAT... MILLS...
SHE'S A WINNER

She's a Winner
MURIEL ROHWELL, TV. OP. CENTRAL

McKEY MOUSE
WALT DISNEY
10c
Pay No More



BLEACHING
BREAD

**WILL YOU...
T FOR TASTE...
T FOR THROAT...**
That's your proving ground
for any cigarette. See
if Camels don't
suit your "T-ZONE"
to a "T"

LET LAV
GR...
It's a Winner!

It's a Winner!
WINS ON CRISPNESS...
WINS ON NOURISHMENT...
Rix

It's here!
THE GREATEST SUDS DISCOVERY IN 2000 YEAR
Gets they



SOAP!
CLEANS FASTER...
EASIER...
CLEANER...
than ordinary toilet
soaps ever can!



Sports Illustrated
NBA Playoffs
Hanging Tough
Chicago and New York battle it out



PIPEY
FRUMBLE
THE ATIE
TOM, TAMSA
BILL ZABOZY
TODAY DO YOU EVER GET AND
THINK SERIOUSLY IT WAS, TIGER
ABOUT FOOD?? TIGER
TIMES A DAY

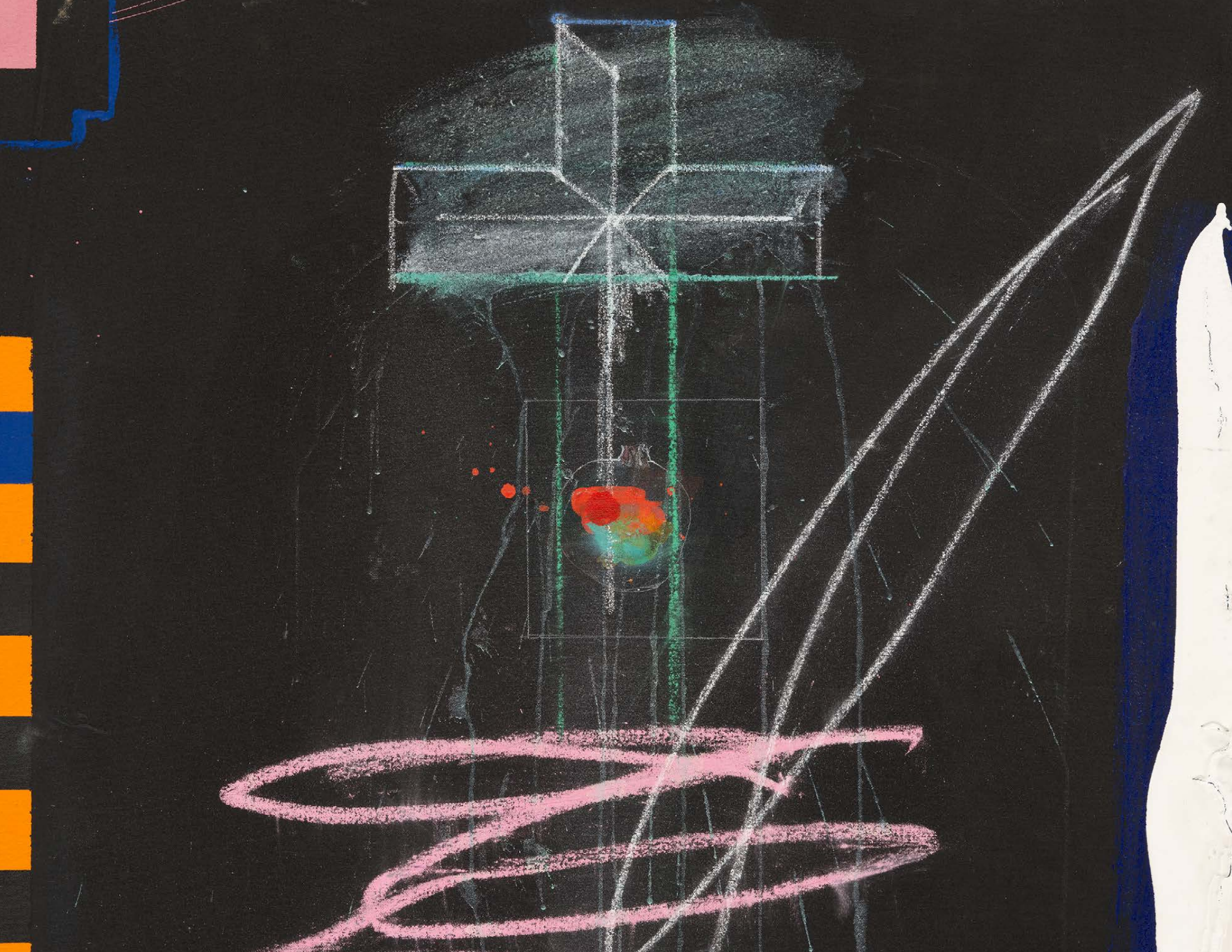
FLASH GORDON
ALEX
RAYMOND

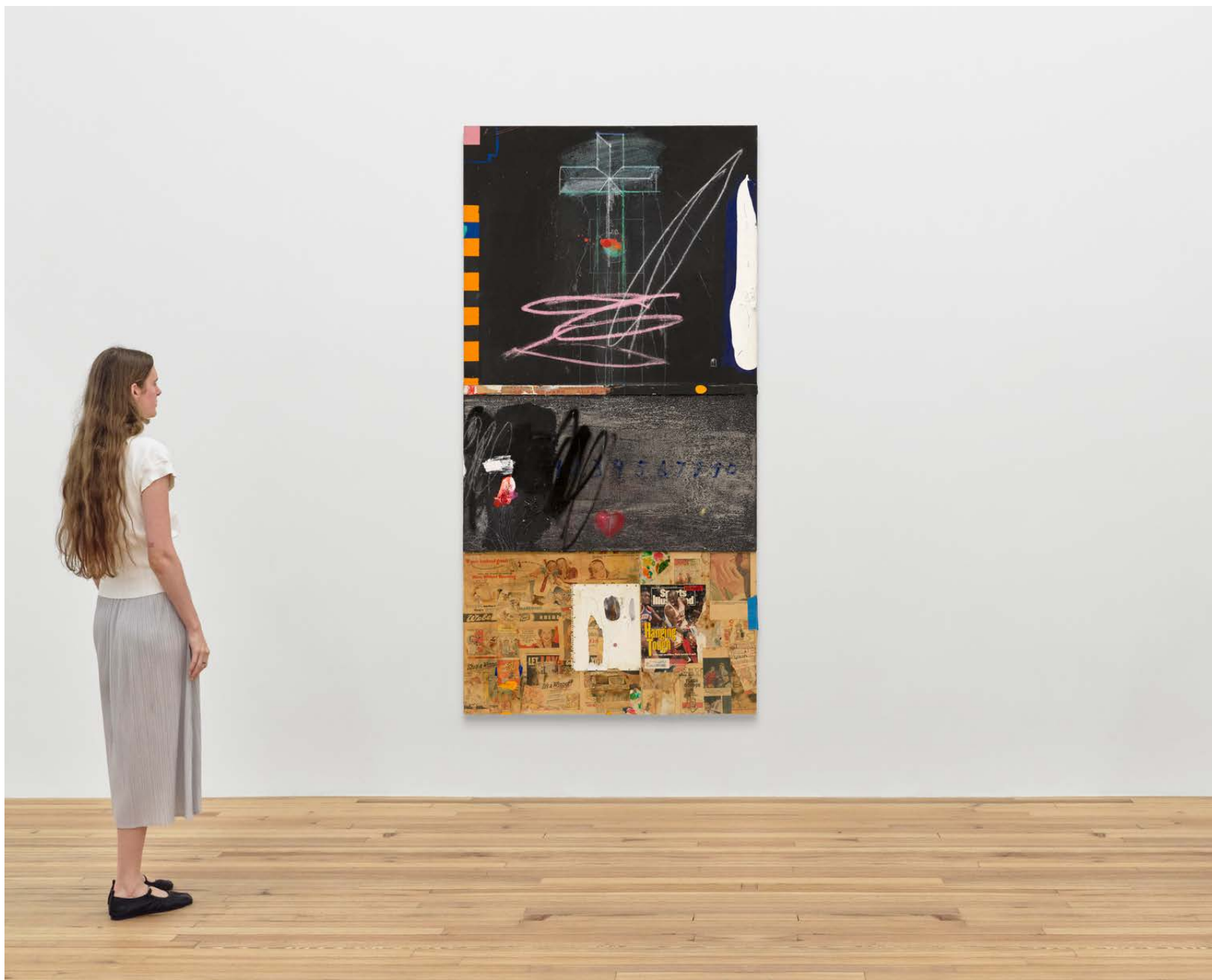
FLASH GORDON
ALEX
RAYMOND



YOUR HAIR CAN BE LOVABLE—softly close, smoother, comfortable—when you use L...
SOLD SEPARATELY TO ME
WAS WORTH AN O'CAROL

FLASH GORDON
ALEX
RAYMOND





RAYMOND SAUNDERS
Untitled, 1986/1993

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

*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,
(queensize montagne et nageoire
de poisson), 2022*

Previously on view in his
solo exhibition at the Luma
Foundation in Arles, France, the
title of the artwork is an extract
from a poem Creuzet wrote,
reflecting on the relationship
between peripheries and
centers, questioning the idea of
time and geographical location
as fundamental concepts
in understanding cultural
production.

Metal, acrylic, thread, plastic
66 7/8 x 84 1/4 x 3 3/8 inches
(170 x 214 x 8.5 cm.)
(JUC24-079)
€ 35,000







JULIEN CREUZET
*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,
(queensize montagne et nageoire
de poisson), 2022*



JULIEN CREUZET

*last time and big evening and
if we say goodbye to the trauma
nightmare. one last time under
the headlights on the big night,
the big jump, we said see you
tomorrow under other skies, in
the air before contact with the
sea, we loved each other. (queue
de poisson jaune et bleue), 2023*

Metal, acrylic, thread, plastic
110 1/4 x 70 7/8 x 23 5/8 inches
(280 x 180 x 60 cm.)
(JUC24-078)
€ 40,000





JULIEN CREUZET
*last time and big evening and
if we say goodbye to the trauma
nightmare. one last time under
the headlights on the big night,
the big jump, we said see you
tomorrow under other skies, in
the air before contact with the
sea, we loved each other. (queue
de poisson jaune et bleue), 2023*

DENZIL FORRESTER (b. 1956, Grenada)

Born in Grenada in 1956, Denzil Forrester moved to London in 1967. He now lives and works in Cornwall, UK. Forrester received a BA in Fine Art from the Central School of Art, London in 1979 and an MA in Fine Art from the Royal College of Art, London in 1983. He was awarded the decoration of Member of the Most Excellent Order of the British Empire or MBE in December 2020. Forrester received the Morley Fellowship from Morley College, London in 2019; a Harkness Fellowship in New York in 1986-88; and a scholarship by the British School at Rome in 1983-85.

Pulsating with rhythm, the artist's expressive depictions of dance halls and clubs capture crowds of people moving in unison with the beat of the music. Flashes of vivid colour, gestural brushstrokes and frenetic compositions characterise his work. Forrester explains: *"I just wanted to draw movement, action and expression. I was interested in the energy of the crowd, particular dance movements and what the clubbers wore. In these clubs, city life is recreated in essence: sounds, lights, police sirens, bodies pushing and swaying in a smoke-filled room."*

In his recent work, Forrester's scenes of urban dancehalls are juxtaposed with themes of social injustice, vivid recollections from his childhood and contemporary views of Cornwall. Peter Doig notes that these "dreamlike" works "emerge as much from [the

artist's] imagination as from his studies of real life" and possess "a subtlety and form that has perhaps come about because he is reflecting upon his past."

Forrester's work is currently exhibited in the National Portrait Gallery, London touring group show *'The Time is Always Now: Artists Reframe the Black Figure'*. Major solo exhibitions opened at Kemper Museum of Contemporary Art, Kansas City, Missouri and Institute of Contemporary Art, Miami, Florida in 2023. Forrester was awarded the 2021 South Bank Sky Arts Award for his solo show *'Itchin & Scratchin'*, presented at Nottingham Contemporary and Spike Island, Bristol (2020–2021). A large-scale public artwork for Brixton Underground Station was unveiled by Transport for London in September 2019.

Forrester's works can be found in the collections of Institute of Contemporary Art, Miami, Florida; Metropolitan Museum of Art, New York; Tate, UK; Arts Council Collection, UK; Government Art Collection, UK and Long Museum, Shanghai, amongst many others.



DENZIL FORRESTER
Ja Guide Shaka, 2023

Oil on canvas,
183 x 153cm
(72 x 60 1/4in)
DZF24-001
£150,000





DENZIL FORRESTER
Ja Guide Shaka, 2023

BEAU DICK
(b. 1955, Kingcome Inlet, Canada
d. 2017, Vancouver, Canada)

Beau Dick's works are deeply informed by the tradition of potlatch, a gift-giving ceremony practiced by Indigenous people of the coast of Pacific Northwest Canada, which focused on the redistribution of wealth as a tool for building solidarity. Outlawed by the Canadian Government for nearly seventy years as part of an ongoing history of forced assimilation, the seclusion of Dick's birthplace on Kingcome Inlet (Gwa'yi) allowed his community to continue practicing customs relatively free from the gaze of colonial authorities. Trained in wood-carving by his father, grandfather, and completing his education in Vancouver, Dick was acutely aware of inherent tensions between contemporary consumer culture and Kwakwaka'wakw teachings. Refuting his masks as static objects, his carvings reference supernatural figures, like Dzunuk'wa, the "wild woman of the woods," and her counterpart, Bakwas, "wild man of the woods," which are reanimated to combat what Dick saw as capitalism's "ravenous" oppression. Frequently employing his works in dances and performances, in 2012 he took forty Atlakim (Forest) masks to his community in Alert Bay, where after one final ceremony, they were ritually burned, referencing the ongoing responsibility for rebirth, and recreation in the face of erased tradition.

In 2023, Beau Dick's work was included in the major exhibition *Indian Theater: Native Performance, Art, and Self-Determination*

since 1969, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, curated by Candice Hopkins. Past solo exhibitions included *Devoured by Consumerism*, White Columns, New York, 2019, traveled to Remai Modern, Saskatoon, Canada, 2019, *Beau Dick: Revolutionary Spirit*, Audain Art Museum, Whistler, BC, 2018. In addition, Dick participated in important group exhibitions during his lifetime, such as documenta 14 in Athens, GR, and Kassel, Germany, 2017, *Sakahàn: International Indigenous Art*, National Gallery of Canada, Ottawa, 2013, and the 17th Biennale of Sydney, Australia, 2010, among others. A lifelong advocate and activist, Dick was inspired by the ongoing movement Idle No More, which was initiated in response to legislative abuses of Indigenous treaty rights by the Canadian Government.



BEAU DICK
*Kwakwaka'wakw, Musgamakw
Dzawada'enuxw First Nation
Wind, c. 2005*

Red cedar, acrylic, feathers
28 x 17 1/2 x 9 inches (71.1 x
44.5 x 22.9 cm.)
(BD23-010)
On Reserve (\$95,000)





BEAU DICK
*Kwakwaka'wakw, Musgamakw
Dzawada'enuxw First Nation
Pookmis, 1987*

Alder, cloth, horsehair, paint
14 x 13 x 9 inches (35.6 x 33 x
22.9 cm.)
(BD23-009)
\$48,000



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

Deeply intertwined with her own writing, 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.

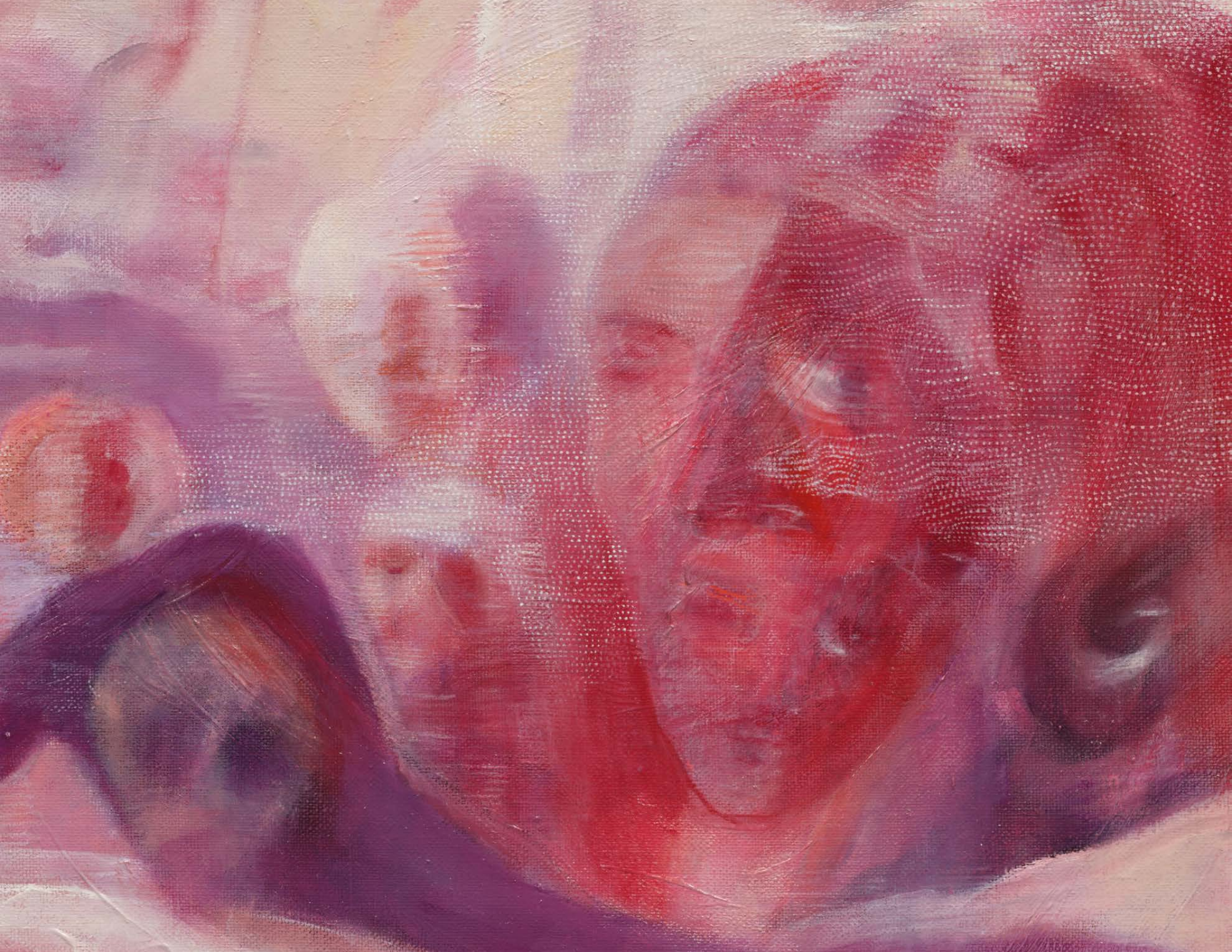
Bracha L. Ettinger's solo exhibition *Eurydice—Kaddish—Medusa*, composed from works from Centre Pompidou's permanent collection, curated by Alicia Knock, is on view from May 15 at Centre Pompidou, Paris. Andrew Kreps Gallery recently opened her solo exhibition at 55 Walker, on view through June 15. Ettinger's work is currently included in the exhibitions *XX Biennale Donna*, Palazzo Bonacossi, Ferrara, on view through June 30, 2024, and *The Shamans / Gli sciaman*, curated by Gabriele Lorenzoni and Massimiliano N. Mollona, at MART—Musee di arte

moderna e contemporanea di Trento e Rovereto, on view through October 6, 2024. Additionally, her work will be included in the forthcoming group exhibitions *9th Biennial of Painting*, curated by Martin Germann, at the Museum Dhondt-Dhaenens, Deurle, and *Itinéraires Fantômes*, CAPC—musée d'art contemporain, Bordeaux. Past solo exhibitions include: *Bracha's Notebooks*, 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.



BRACHA L. ETTINGER
Annunciation - Birthing - Pieta
n.4, 2017-2021

Oil on canvas
9 7/8 x 9 7/8 inches (25 x 25
cm.); 10 3/4 x 10 3/4 x 1 3/4
inches (27.3 x 27.3 x 4.4 cm.)
framed
(BRE22-025)
\$48,000





BRACHA L. ETTINGER
Pieta n.2, 2015

Oil on canvas
7 7/8 x 7 7/8 inches (20 x 20
cm.); 8 1/2 x 8 1/2 x 1 3/8
inches (21.6 x 21.6 x 3.5 cm.)
framed
(BRE22-027)
\$38,000



BENDT EYCKERMANS (b. 1994, Belgium)

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. Bendt 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, *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 occupation, 2024

Oil on linen
65 3/8 x 62 5/8 inches (166 x
159 cm.)
(BEE24-008)
\$45,000



DEWEY CRUMPLER (b. 1949, Magnolia, AR)

In his work, Crumpler employs a lexicon of motifs through which he examines how the systems of our globalized world both carry and alter meaning, as well as the felt traces of racial violence that are imbued within everyday life. An encounter with a documentary photograph of an item described as an African slave collar in the 1990s sparked an ongoing, decades long engagement with the object, often occurring in repeated and abstracted forms in dense compositions. First interested was the collar's ovoid shape, which immediately suggested the absence of a body, or wearer, Crumpler later discovered the object's original function as a sacred object employed in ritual ceremonies, which was only recast when brought to the New World. The collar would then become a bridge to investigate how the extraction of objects and concepts from their original context, and their subsequent appropriation and colonization, fundamentally alters their resonance and purpose - an inquiry that permeates the entirety of Crumpler's practice.

Dewey Crumpler began his artistic career in the Bay Area in the 1960s. Having studied mural painting in Mexico alongside Pablo O'Higgins, and David Alfaro Siqueiros, in 1974, he was commissioned to paint the now-iconic murals at George Washington High School, which formed a direct response to Victor Arnautoff's controversial "*Life of Washington*" works. In 2022, the Richmond Art Center organized Crossings, an expansive

survey exhibition of Crumpler's work including over 100 works. Additional past solo exhibitions include *The Complete Hoodie Works, 1993–Present*, *Cushion Works* San Francisco, 2021, and *Of Tulips & Shadows*, California African American Museum, 2008, among others. Crumpler's works are held in the permanent collections of SFMoMA, San Francisco; The DeYoung Museum, San Francisco; the Oakland Museum of California; the Triton Museum of Art, CA; and the California African American Museum. From 1989 to 2022, Dewey Crumpler was a professor in the painting department at the San Francisco Art Institute, where he additionally taught classes on Jazz and African Studies.



DEWEY CRUMPLER
Opus #1, 1999-2000

Acrylic and mixed media on
canvas
70 x 60 inches (177.8 x 152.4
cm.)
(DEC23-097)
\$60,000

Op. 90

OPUS

OP. 90

PROMPTUS

No. 1. in C minor

Impromptus

IMPROMPTUS

OP. 90

OPUS

Op. 90

Op. 142





DEWEY CRUMPLER
We Don't Die, We Multiply, 2018

Mixed media collage
18 1/2 x 22 1/2 inches (47 x
57.1 cm.) framed
(DEC23-017)
\$10,000



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.

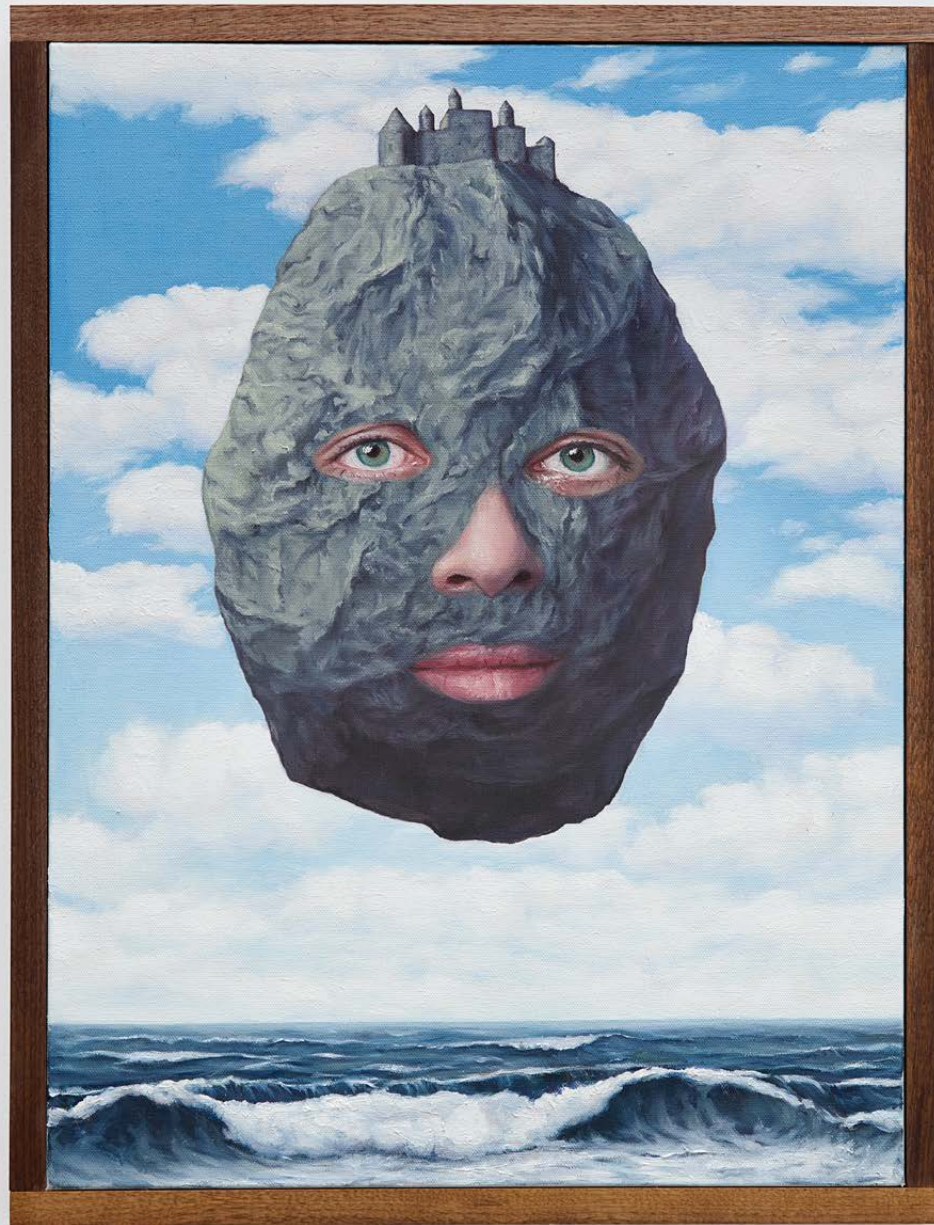
Hadi Falapishi lives and works in New York. Andrew Kreps Gallery most recently presented his exhibition, *Almost Perfect*, in February 2023. In 2022, his work was featured in *Greater New York* at MoMA PS1, Long Island City through April 18, 2022. In 2020, the gallery presented a special project by Falapishi, titled *BLOW-UPS*, at its Cortlandt Alley location. Falapishi received a MFA in Photography from Bard College, Annandale-on-Hudson, New York in 2016. Falapishi's work was recently included in *100 Drawings from Now*, The Drawing Center, New York, 2020, *In Practice: Total Disbelief*, SculptureCenter, 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.



HADI FALAPISHI
*Professional Painter and The
Door to Victory, 2024*

Oil on canvas in walnut artist's
frame
38 x 32 x 2 inches (96.5 x 81.3
x 5.1 cm.)
(HAF24-007)
\$28,000





HADI FALAPISHI
*Professional Painter and His
Castle in the Sky, 2024*

Oil on canvas
24 x 18 inches (61 x 45.7 cm.)
(HAF24-006)
\$18,000



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* is currently 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. Additionally Fan's work has 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. others.

Jes Fan is currently included in the 81st edition of the Whitney Biennial, *Even Better Than the Real Thing* curated by Chrissie Iles and Meg Onli.



JES FAN
Gut, 2023

3D print of artist's internal organ, fiberglass, resin, pigment, glass, metal
13 7/8 x 31 x 8 1/2 inches
(35.36 x 78.74 x 21.59 cm.)
Unique in a series of 4 (4/4)
(JEF23-014)
\$22,000





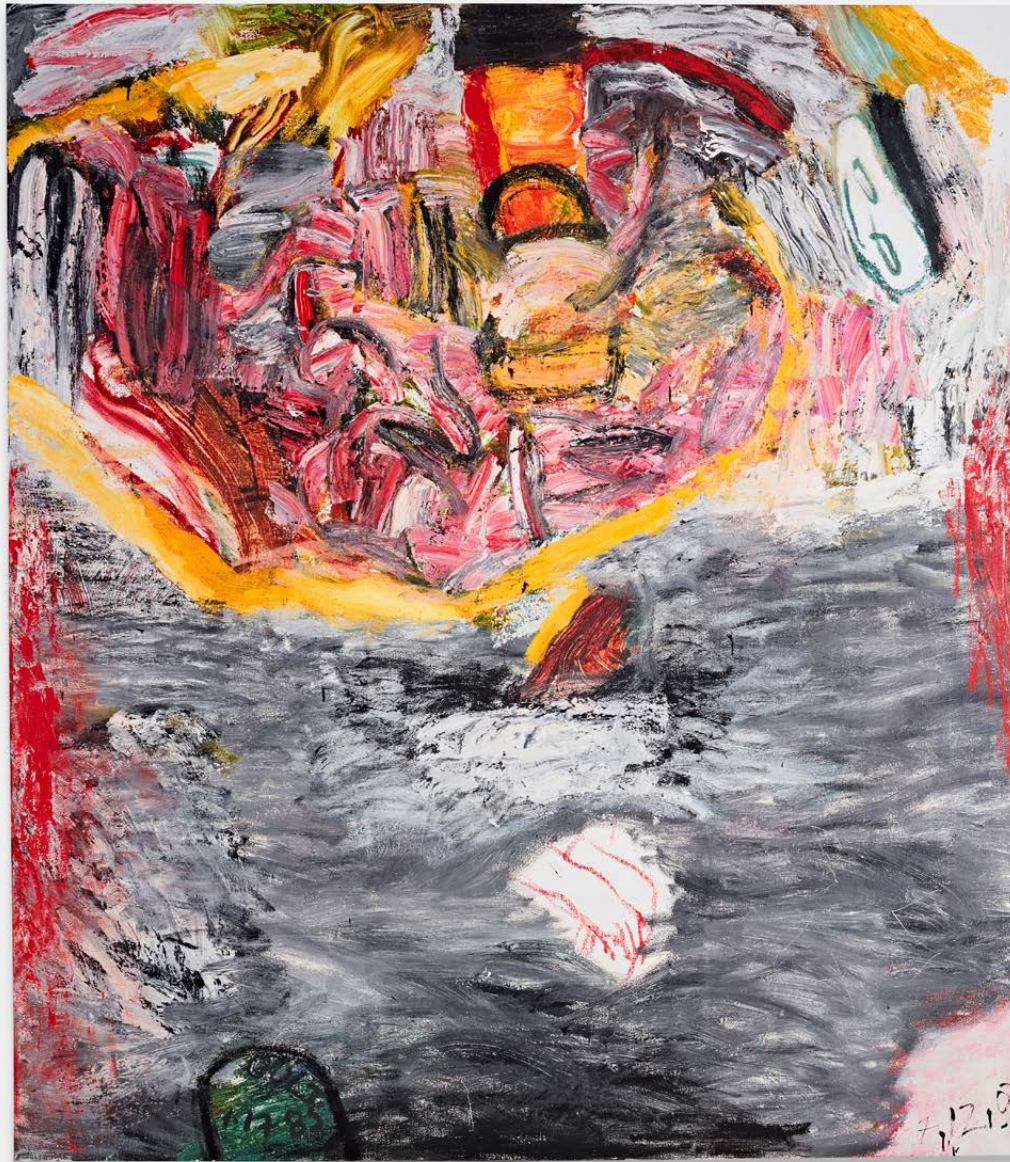
JES FAN
Gut, 2023

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 (1.17.85), 1985

Artist oil paints, oil enamel, oil
paint stick on linen
96 x 84 inches (243.8 x 213.4
cm.)
(OJA23-038)
\$165,000





OLIVER LEE JACKSON
Painting (1.17.85), 1985

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 *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.

Andrew Kreps
Gallery

HE XIANGYU
Chain Smoker, 2024

China is the world's largest consumer of cigarettes. As one of the quintessential symbols of capitalism and consumer culture, cigarettes permeate every corner of urban living. Cigarette butts, scattered everywhere, weave together a vast web of interests that reflect the complicated collusion of consumption and desire. In *Chain Smoker*, He Xiangyu quotes Umberto Boccioni iconic futurist sculpture as an attempt to capture this socially constructed phenomenon. Resembling a human figure, the cigarette stands in a vigorous and positive posture with its hands held up high, and beneath, variously shaped ashtrays are stacked together, becoming pillars upholding the yet-to-be-extinguished desire. Overwhelmed by the great fear that desire will lead to scarcity, the act of smoking gives individuals an illusion that energy is endless — a continuous cycle of replenishment and consumption. However, the destination of this energy circulation seems to remain unknown, charged with uncertainty that is impossible to grasp.

Bronze, stainless steel, acrylic
40 1/8 x 25 1/4 x 8 5/8 inches
(102 x 64 x 22 cm.);
Base: 25 5/8 x 25 5/8 x 22
inches (65 x 65 x 56 cm.);
Overall: 65 3/4 x 25 5/8 x 22
inches (167 x 65 x 56 cm.)
(HX24-001)
\$45,000







HE XIANGYU
Chain Smoker, 2024



HE XIANGYU
The Lines 1-5, 2022

Signed on recto
Pencil, colored pencil, oil
colored pencil, edding, acid-free
oil-based marker, oil stick,
Japanese ink on paper
67 x 67 inches (170 x 170 cm.);
70 7/8 x 70 7/8 x 2 3/8 inches
(180 x 180 x 6 cm.) framed
(HX22-023)
\$38,000



ANNETTE KELM (b. 1975, Stuttgart)

In her work, Kelm moves freely between studio, and documentary photography to explore the function and history of objects, as well as the implications of their representation. A series of new photographs document ephemeral still lifes built in her studio, combining colored paper and cardstock backdrops, with vegetation and found objects. Ultimately, these contemporary Vanitas-like compositions are left open-ended, as Kelm discloses their constructed nature through elements that suggest the provisional process of the works' making. Through this strategy, Kelm explores the implications of the framing and display of objects, as well as the value systems in which they exist.

Annette Kelm (b. 1975, Stuttgart, Germany) lives and works in Berlin. Solo exhibitions of the artist's work have been presented at numerous international institutions, including ICA Milano, 2022, Kunsthalle zu Kiel, 2022, Museum Frieder Burda | Salon Berlin, 2020, the Fosun Foundation, Shanghai, 2018, Kunsthalle Wien, Vienna, 2018, Kestnergesellschaft, Hannover, 2017, Museum of Contemporary Art, Detroit, 2016, Kölnischer Kunstverein, Cologne, 2014, Bonner Kunstverein, Bonn, Germany, 2011 and KW – Institute for Contemporary Art, Berlin, 2009, among others. In addition to her participation in the 54th Venice Biennale, 2011, Kelm's work has been part of important institutional group exhibitions including *Triennial for Photography and New Media*,

Henie Onstad Kunstsenter, Hovikodden, Norway, 2020, *Tell me about yesterday tomorrow*, Munich Documentation Centre for the History of National Socialism, Munich, Germany, 2019, *Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York, 2015, traveled to Centre Pompidou, Paris, 2016, and New Photography, MoMA, New York, 2013, among others. Kelm's work is represented in the permanent collections of Hamburger Kunsthalle; Staatsgalerie Stuttgart, Kunsthalle zu Kiel, Tate Modern, London; the Museum of Modern Art, New York; the Centre Pompidou, Paris; Kunsthaus Zürich, Switzerland; and the Guggenheim Museum, New York.



ANNETTE KELM
Spider Plant, 2020

Archival pigment print
47 3/8 x 35 1/2 inches (120.4
x 90.3 cm.); framed: 48 1/8 x
36 1/4 x 1 5/8 inches (122.1 x
92.1 x 4 cm.)
Edition 4 of 6 plus 2 artist's
proofs (#4/6)
(ANK20-028.4)
€ 17,000

YAYOI KUSAMA
(b. 1929, Matsumoto, Nagano,
Japan)

Born in Matsumoto, Japan, Kusama has been the subject of both solo and group presentations worldwide. She presented her first solo show in her native Japan in 1952. In the mid-1960s, she established herself in New York as an important avant-garde artist by staging groundbreaking and influential happenings, events, and exhibitions. Her work gained renewed widespread recognition in the late 1980s following a number of international solo exhibitions, including shows at the Center for International Contemporary Arts, New York, and the Museum of Modern Art, Oxford, both of which took place in 1989. She represented Japan in 1993 at the 45th Venice Biennale, to much critical acclaim. In 1998, the Los Angeles County Museum of Art and the Museum of Modern Art, New York, co-organized *Love Forever: Yayoi Kusama, 1958–1968*, which toured to the Walker Art Center, Minneapolis (1998-1999), and Museum of Contemporary Art, Tokyo (1999).

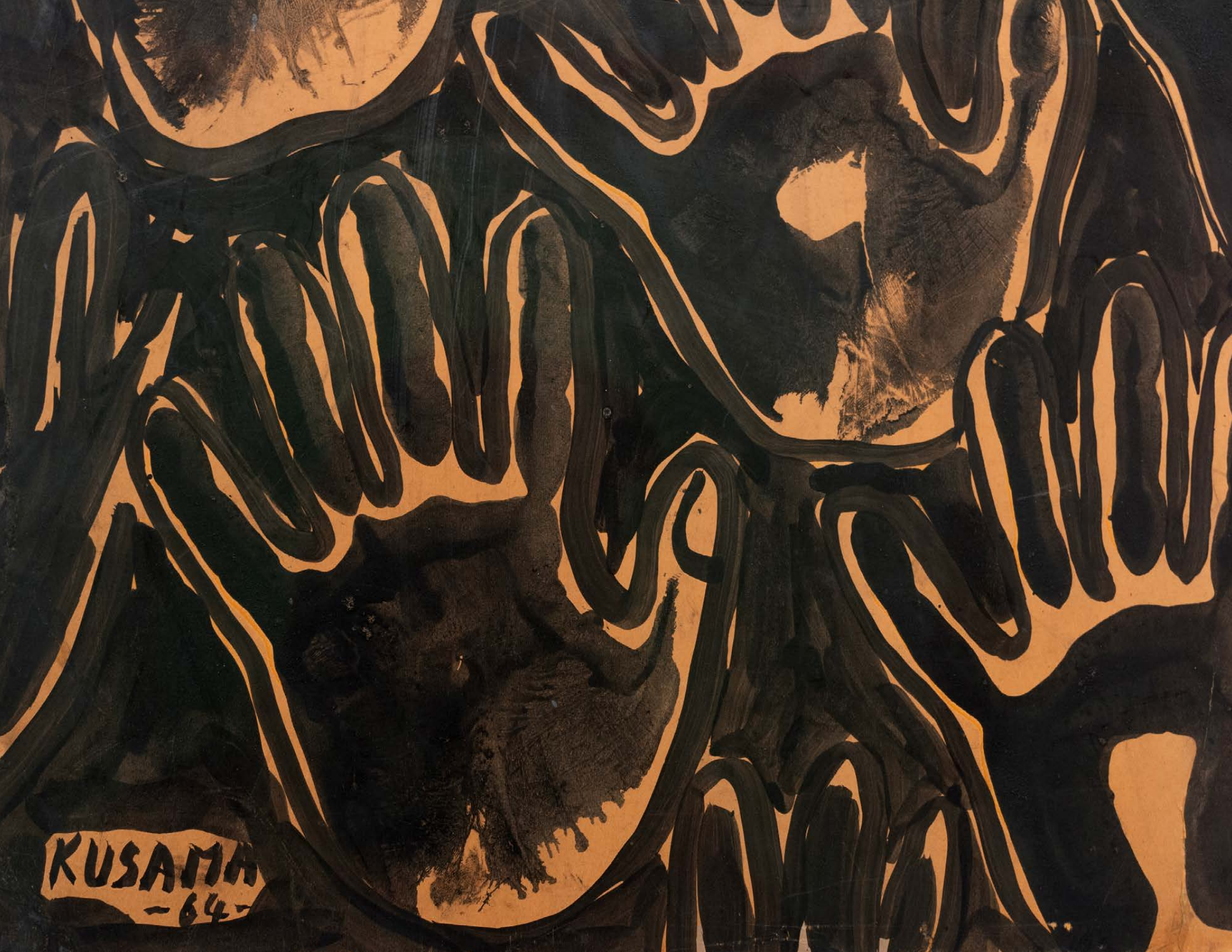
In 2011 to 2012, her work was the subject of a large-scale retrospective that traveled to the Museo Nacional Centro de Arte Reina Sofia, Madrid; Centre Pompidou, Paris; Tate Modern, London; and the Whitney Museum of American Art, New York. From 2012 through 2015, three major museum solo presentations of the artist's work simultaneously traveled to major museums throughout Japan, Asia, and Central and South America. In 2015, the Louisiana Museum of Modern Art in Humlebæk, Denmark,

organized a comprehensive overview of Kusama's practice that traveled to Henie-Onstad Kunstsenter, Høvikodden, Norway; Moderna Museet, Stockholm; and Helsinki Art Museum. In 2017-2019, a major survey of the artist's work, *Infinity Mirrors*, was presented at the Hirshhorn Museum and Sculpture Garden, Washington, DC; Seattle Art Museum; The Broad, Los Angeles; Art Gallery of Ontario, Toronto; The Cleveland Museum of Art, Ohio; and the High Museum of Art, Atlanta. *Yayoi Kusama: Life Is the Heart of the Rainbow*, which marked the first large-scale exhibition of Kusama's work presented in Southeast Asia, opened at the National Gallery of Singapore in 2017 and traveled to the Queensland Art Gallery | Gallery of Modern Art in Brisbane, Australia and the Museum of Modern and Contemporary Art in Nusantara, Jakarta. In 2019, *All About Love Speaks Forever*, an exhibition tailor-made specifically for the Fosun Foundation, Shanghai, included more than forty works by the artist.



YAYOI KUSAMA
(No. 4) Hands, 1964

Gouache on paper
28 x 22 inches (71.1 x 55.9
cm.); 32 1/4 x 26 1/4 x 1 1/2
inches (81.9 x 66.7 x 3.8 cm.)
framed
(YK23-003)
\$350,000



KUSAMA
-64-

ROBERT COLESCOTT
(b. 1925, Oakland, California
d. 2009, Tucson, Arizona)

Over a nearly six-decade painting career, Robert Colescott (b. 1925, Oakland, CA; d. 2009, Tucson, AZ) was a proud instigator who fearlessly tackled subjects of social and racial inequality, class structure, sex, and the human condition through his uniquely rhythmic and often manic style of figuration. Colescott's distinctive works, while not easily placed within any one specific school of painting, share elements of Abstract Expressionism, Pop Art, "Bad" Painting, Renaissance Painting, Neo-Expressionism, and Surrealism.

Compositions that at first glance seem to tilt and spiral off of their axis are ultimately held together with a masterful sense of balance. Colescott's intense interest in critiquing painting's failure to accurately represent the Black experience is manifested in a lifetime of work that offers a revisionist art historical narrative and has subsequently influenced an entire generation of artists.

As noted by the journalist Quincy Troupe: "*Like the world they depict, Colescott's polyrhythmic, improvisational paintings are full of surprises—in juxtapositions of forms and colors, in distortions of scale, in inventions and interplays of space and structure. They are filled with diverse references to the history of art itself, not only in homages to specific paintings, but to the traditional conventions of his chosen medium—history painting, portraiture, landscape, still life,*

and allegory."

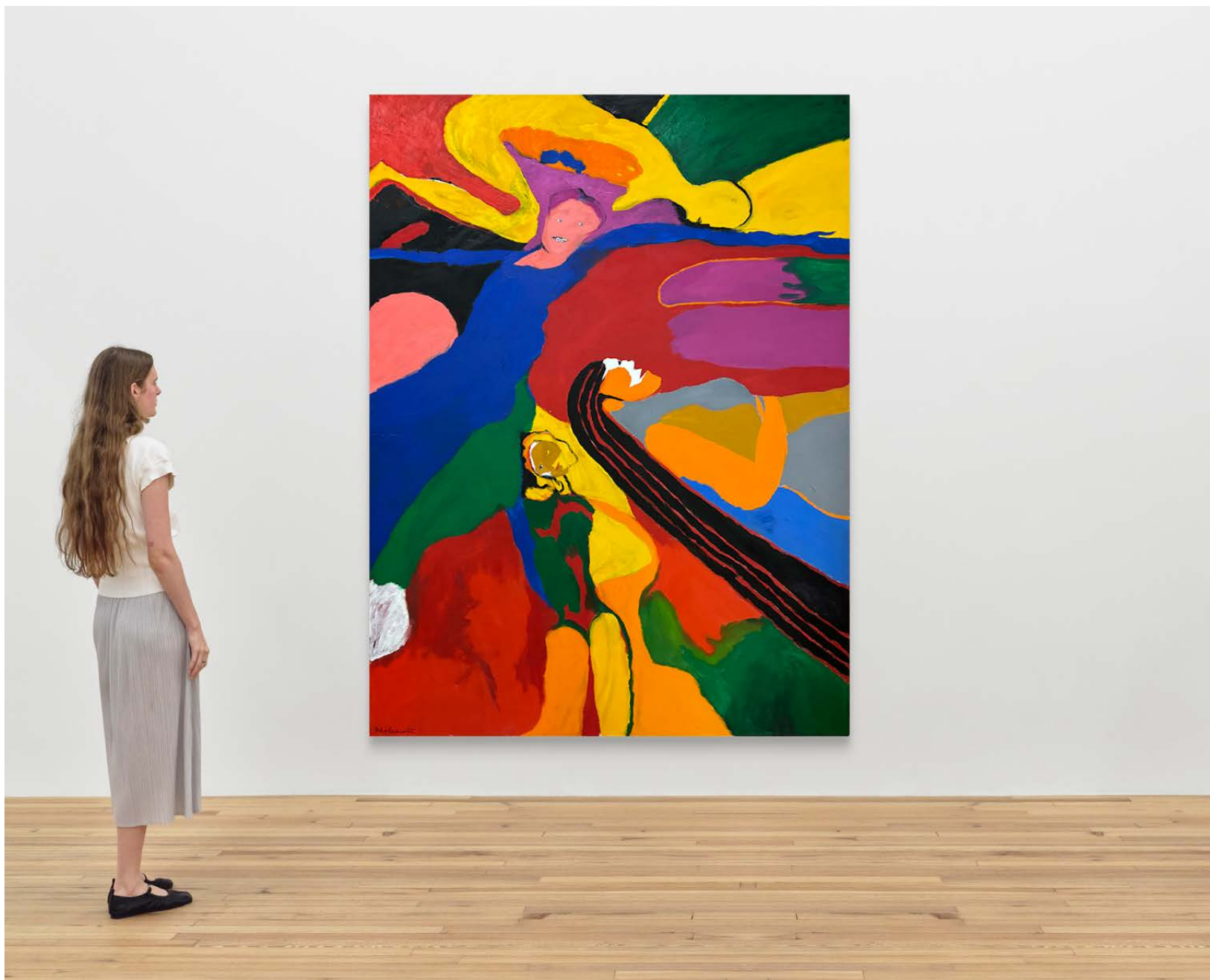
After serving in the US Army during World War II, Robert Colescott received a bachelor's degree and, later, a master's degree in drawing and painting from the University of California, Berkeley. His studies continued in Paris under the tutelage of Fernand Léger, who was instrumental in Colescott's embrace of the human figure as subject. He was a lifelong professor of painting at academic institutions including the Portland State University, OR; University of California, Berkeley; and University of Arizona, Tucson; and held the distinction of being the first visiting professor of art at the American University in Cairo, Egypt in 1966 and 1967. In 1997, Robert Colescott was honored as the first African American artist to represent the United States with a solo exhibition at the 47th Venice Biennale, Venice, Italy.

His work was recently shown alongside Kerry James Marshall and Mickalene Thomas in the exhibition *Figuring History* at the Seattle Art Museum, Seattle, WA in 2018. A traveling retrospective curated by Lowery Stokes Sims and Matthew Weseley opened at the Contemporary Arts Center, Cincinnati, OH in 2019, accompanied by a comprehensive monograph on the artist's life and work, published by Rizzoli Electa.



ROBERT COLESCOTT
Lydia, Life, Death and Transfiguration, 1967

Acrylic on canvas
79 1/4 x 59 inches (201.3 x
149.9 cm.)
(RC24-001)
\$380,000



ROBERT COLESCOTT
Lydia, Life, Death and Transfiguration, 1967

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.

Moshekwa 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

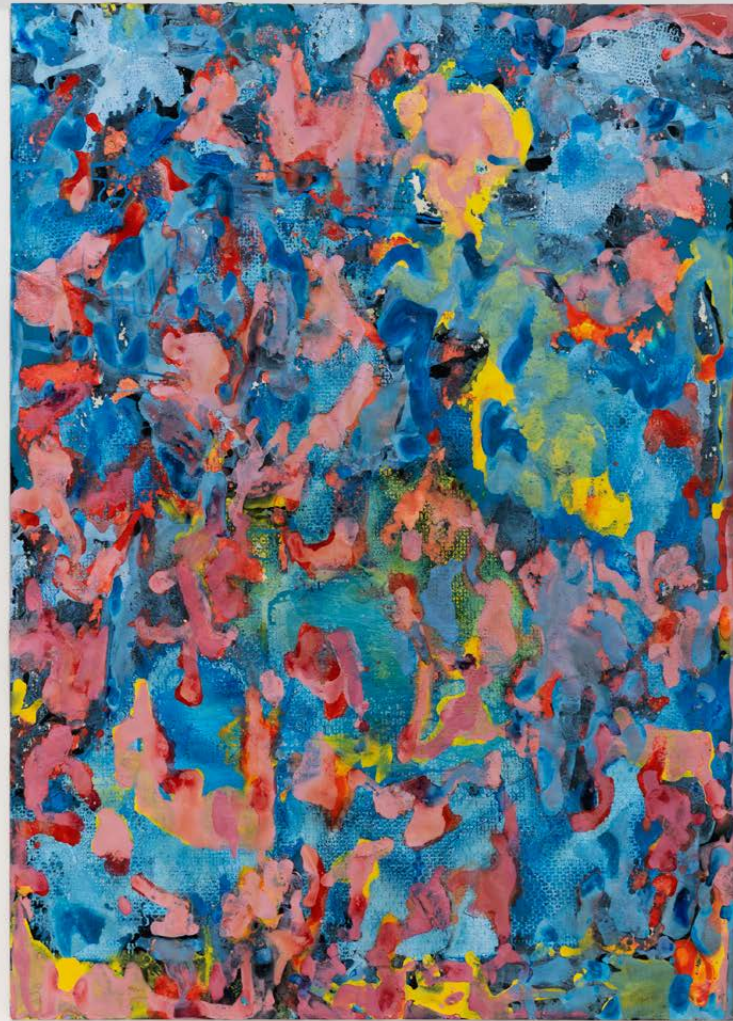
was included in *We Don't Need Another Hero*, 10th Berlin Biennale, Germany, and *The Red Hour*, The 13th Dakar Biennale, Senegal. Langa additionally participated in the 2011 Lyon Biennale, the 2010 and 1998 editions of the Bienal de São Paulo, the 2009 and 2003 editions of the Venice Biennale, and the 1997 Johannesburg Biennale, curated by Okwui Enwezor.



MOSHEKWA LANGA
To Be Titled, 2023

Mixed media on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.); 58 7/8 x 43 1/4 x 2
1/8 inches (149.5 x 109.9 x 5.4
cm.) framed
(ML23-001)
€ 26,000





MOSHEKWA LANGA
To be titled, 2023

Mixed media on paper
55 1/8 x 39 3/8 inches (140 x
100 cm.); 58 7/8 x 43 1/4 x 2
1/8 inches (149.5 x 109.9 x 5.4
cm.) framed
(ML23-003)
€ 26,000



BERTINA LOPES (b. 1924, Maputo, Mozambique)

Bertina Lopes was a Mozambican painter, sculptor, and activist whose work highlighted the social criticism and nationalistic fervor that influenced other Mozambican artists of her time. Born in Maputo, Lopes was the daughter of a Portuguese father and African mother. At an early age she left Mozambique to study in Lisbon where she was inspired by and engaged with the avantgarde painting of Portuguese Modernism as well as contemporary artistic international movements. After returning to Mozambique in 1953, cultural nationalism became a crucial influence both ideologically and artistically. Much of her body of work presents not only African iconography but also political events of the time. After a tumultuous and forced return to Europe, Lopes moved to Rome in 1963 where she remained for the rest of her life: during this period the subjects of African identity took on a new meaning, expressing an end to colonialism and a desire for independence. Her works from 1970 until the late 1980s connote the grave economic and military problems of Mozambique's victory for independence as well as the subsequent civil war ending in 1992.

From the late 1990s up to the 2000s, Lopes' work denotes a freedom of gestural abstract works and extraordinary colour, often with industrial paints. Bertina Lopes achieved significant cultural recognition and won numerous awards and prizes. Her artworks

are included in many private and public collections worldwide. In addition to her two participations in the Venice Biennale, major solo exhibitions include the FAO Global Headquarters (Rome) in 1996, the Italian Cultural Center in Jeddah (Saudi Arabia) in 1995, the National Museum of Modern Art of Baghdad in 1981, the Museo de Fundação Clouste Gulbenkian in Lisbon (Portugal) in 1972, twice at the National Museum Maputo (1982, 2012) as well as two major retrospectives in Rome (1986 and 2002).

Lopes' work is currently on view in the 2024 Venice Biennale.



BERTINA LOPES
Maternità (Maternity), 1971

Signed & dated recto
Oil on canvas
28 x 39 3/8 inches (71 x 100
cm.)*
(BEL23-043)
€ 150,000





BERTINA LOPES
Maternità (Maternity), 1971

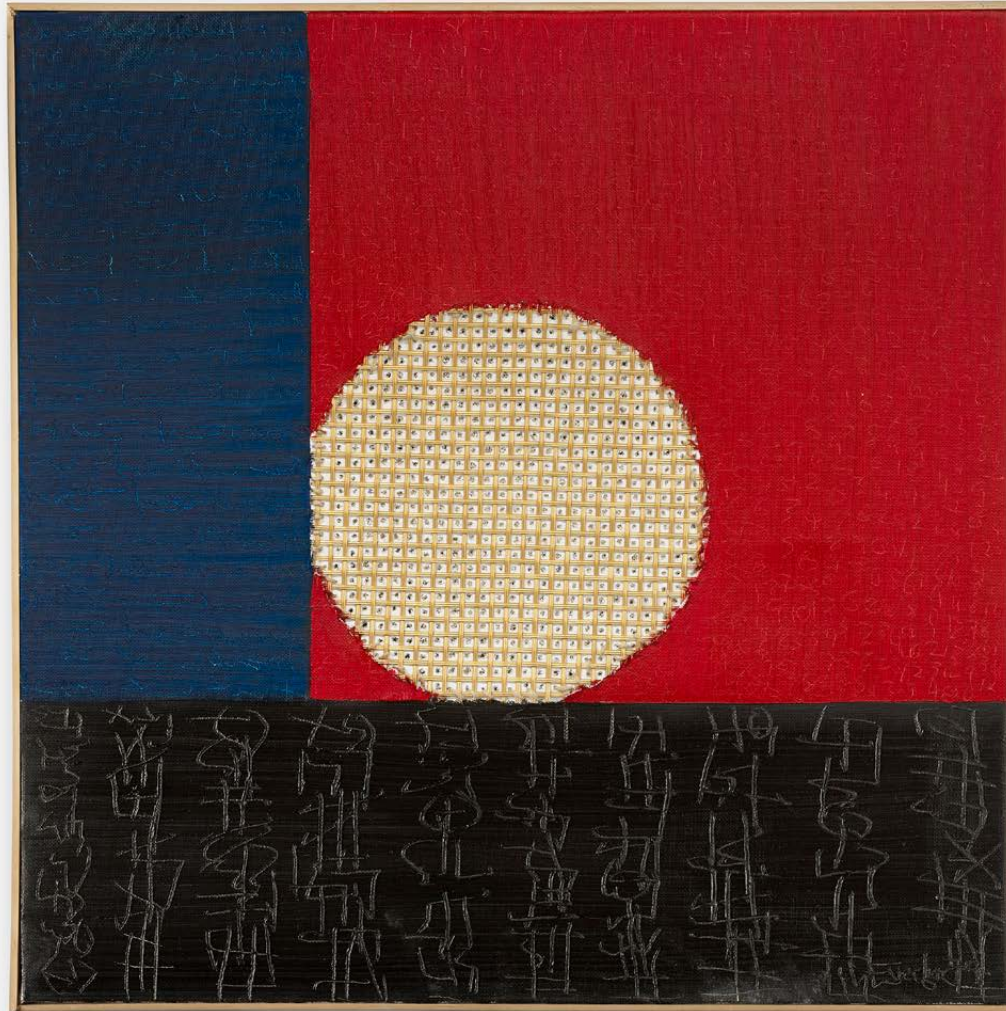
EVERLYN NICODEMUS (b. 1954, Tanzania)

Born in Kilimanjaro, Tanzania in 1954, 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.

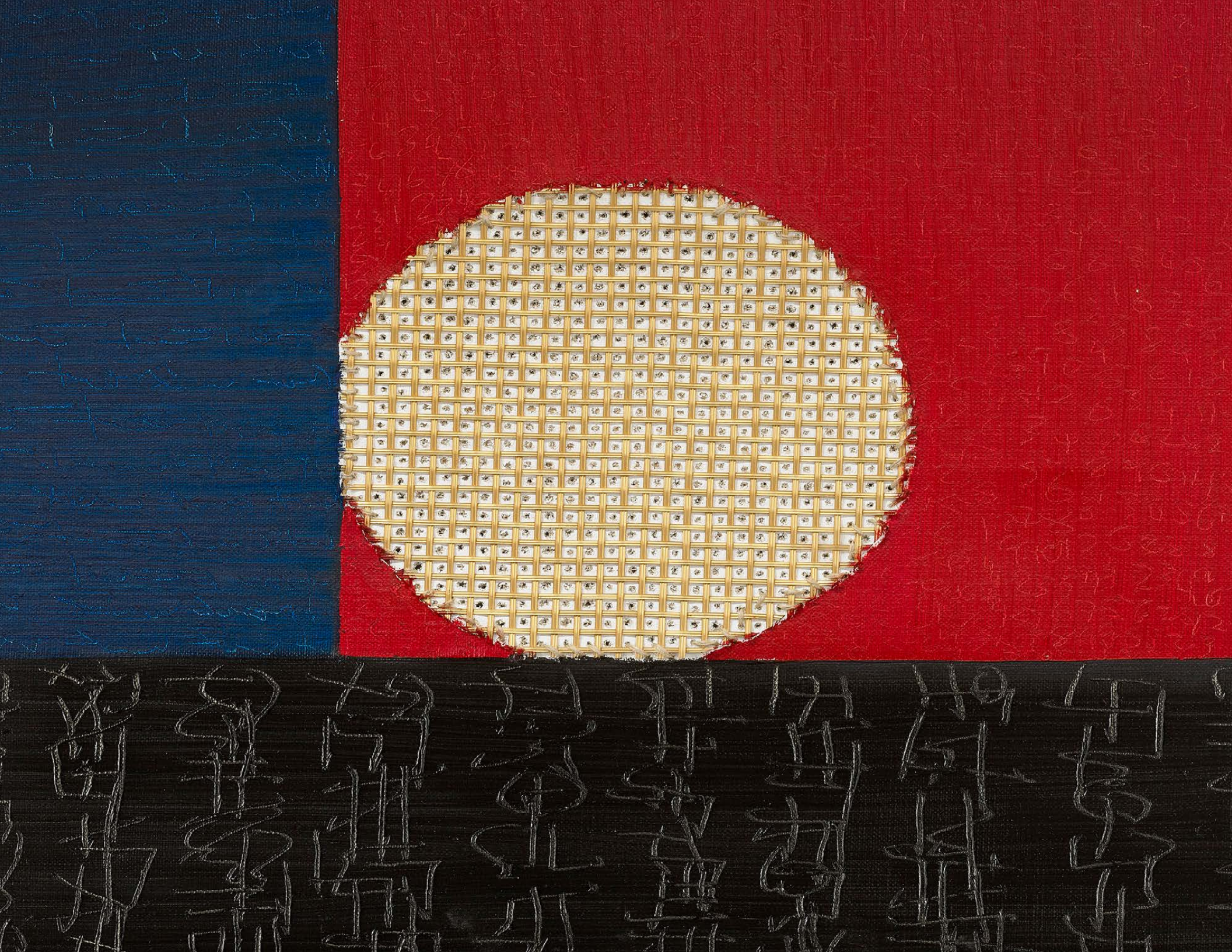
Her response to her own ordeal with PTSD and personal grief is a major factor in her work, as is her research investigating art from Africa in relation to human suffering and societal responsibility, on which she completed a PhD African Modern Art and Black Cultural Trauma from Middlesex University in 2012.

Nicodemus lives and works in Edinburgh. She is recipient of the 2022 Freelands Foundation Award for her upcoming retrospective at the National Galleries of Scotland, Edinburgh, from September 2024 to May 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
Intern-netting VI, 1997

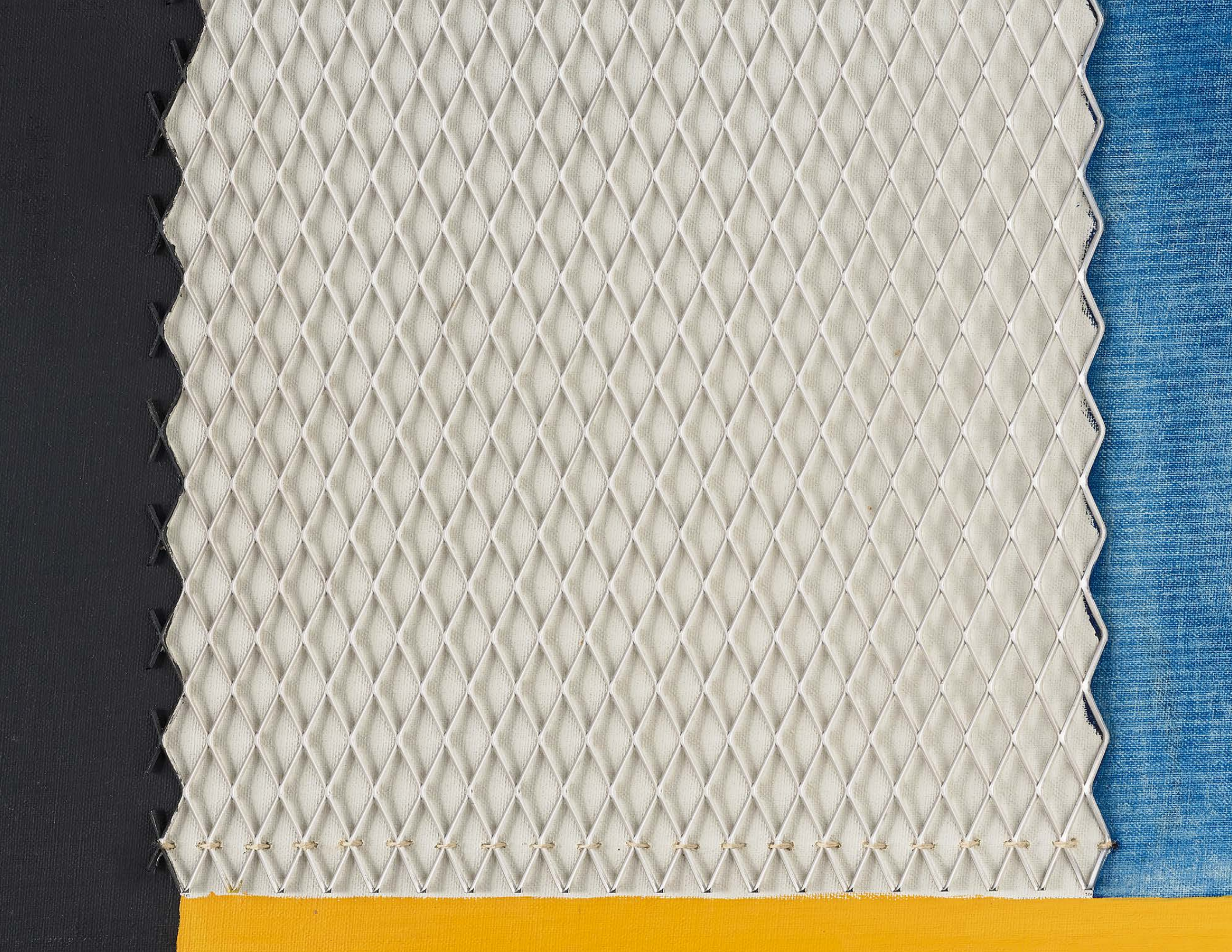
Oil, pencil and woven cane on
canvas
20 1/8 x 20 1/8 inches (51 x
51 cm.)
(EN24-001)
£ 22,000





EVERLYN NICODEMUS
Intern-netting I, 1996

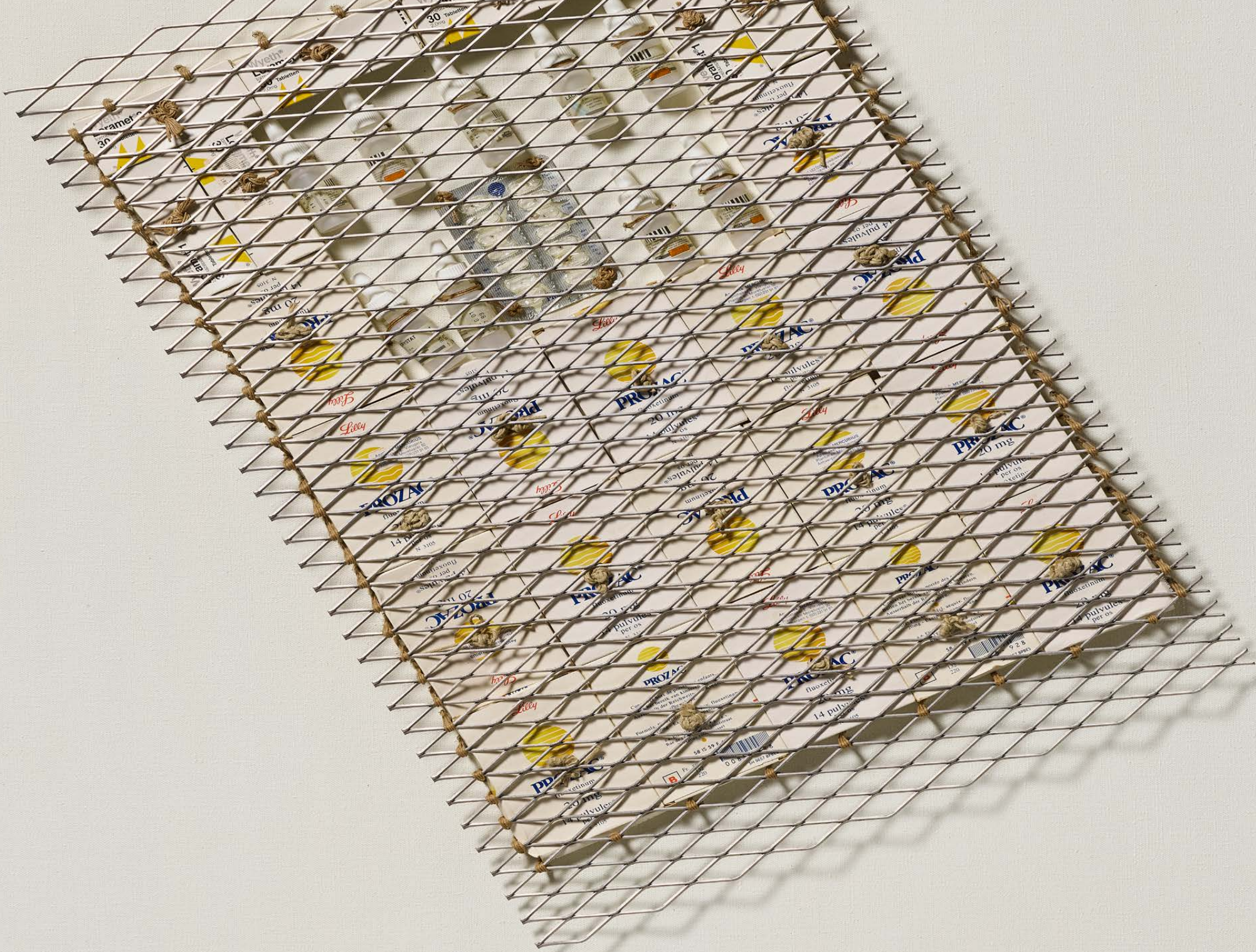
Oil, pencil and woven cane on
canvas
20 1/8 x 20 1/8 inches (51 x
51 cm.)
(EN24-003)
£ 22,000





EVERLYN NICODEMUS
Intern-netting CV Med 3, 1997

Medicine boxes, metal, sisal on
canvas
39 3/8 x 35 3/8 x 2 inches (100
x 90 x 5 cm.)
(EN24-005)
£ 48,000



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

Michael E. Smith's work utilizes existing materials - clothing, plastics, and machinery, as well as natural elements like coral or taxi-dermy. These collected, once-familiar objects are stripped of their intended purpose and assembled together to create new sculptural compositions. Through this process of alteration, the elements of Smith's work are transformed beyond their origin or value, now seen as tools for communication and vessels of their own histories. Interpreted through a series of binaries, such as the natural versus the artificial, the human versus the technological, or life versus death, his assemblages emotively suggest violence, decay, poverty, and injustice in a manner not easily translated into language.

Michael E. Smith lives and works in Providence, Rhode Island. Recent solo exhibitions include the Henry Moore Institute, Leeds, United Kingdom, 2023, Pinakothek der Moderne, 2021, secession, Vienna, 2020, Kunsthalle Basel, Basel, 2018, MoMA PS1, New York, 2017, 500 Capp Street, San Francisco, 2017, S.M.A.K., Ghent, 2017, Kunstverein Hannover, Hannover, 2015, De Appel, Amsterdam, 2015, Sculpture Center, Long Island City, 2015, The Power Station, Dallas, 2014, and La Triennale di Milano, Milan, 2014, among others. Additionally, Michael E. Smith participated in *May You Live in Interesting Times*, 58th edition of the Venice Biennale, Venice, 2019, and the 2012 Whitney Biennial, Whitney

Museum of American Art, New York. Smith's work is held in the collections of the Hammer Museum, Los Angeles, Ludwig Forum, Aachen, Germany, MCA Chicago, Museum National de Monaco, Museum of Art, Rhode Island School of Design, Providence. SMAK, Ghent, Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York, among others.



MICHAEL E. SMITH
Untitled, 2023

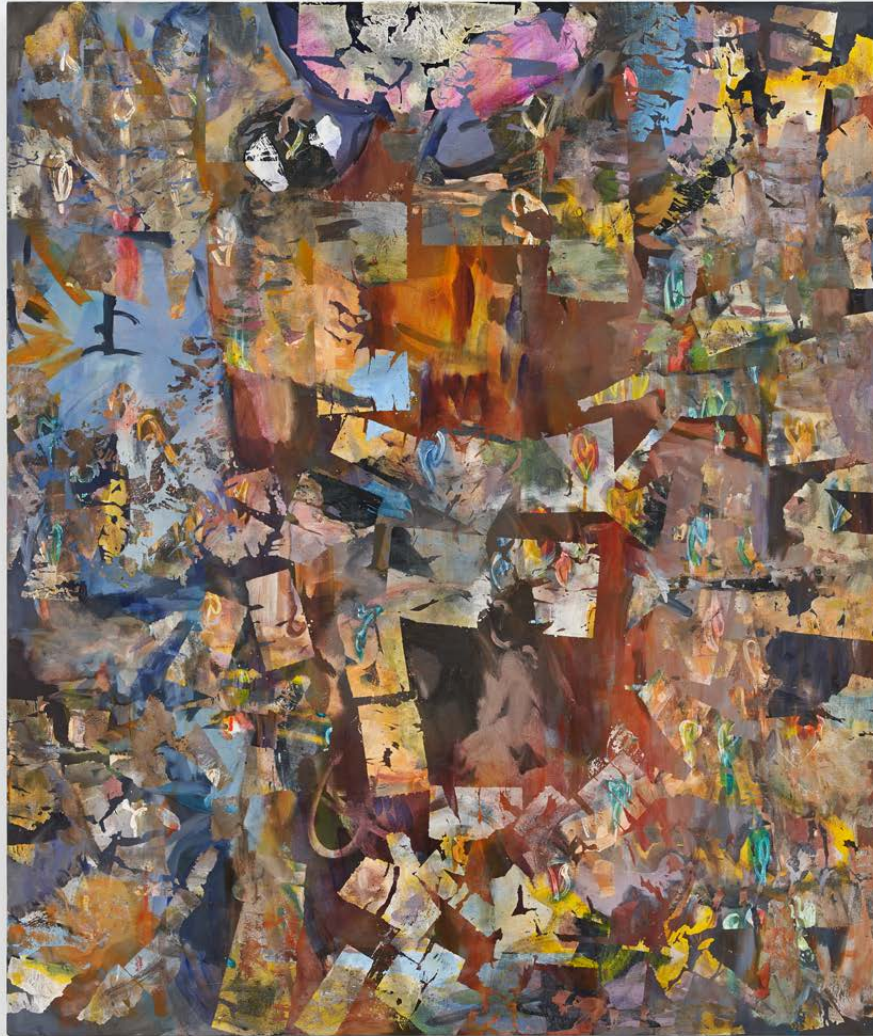
Urethane foam, mask
10 x 10 x 15 inches (25.4 x 25.4
x 38.1 cm.)
(MES23-021)
\$26,000



PADRAIG TIMONEY (b. 1968, Derry, Ireland)

Bringing together divergent subjects and techniques, Pádraig Timoney's exhibitions function as records of time, a chronicle of decisions made, and an ongoing inquiry into the mechanics of image-making. Resisting a singular style or thesis, Timoney lingers in the interstices of painting, and approaches each work as its own site of exploration. Source imagery is simultaneously deconstructed, and reconstructed, and the errors of translation, and both intentional and accidental accumulation of material is welcomed in the process. Often manipulating paint through the application of photographic developer, which erodes elements of the composition to reveal further layers, abstraction and figuration are pushed closer together, testing the limits of recognition. This interest in legibility is furthered in a new series that play on painting's typified role as a window; works made on clear or frosted glass, which is hand mirrored using silver, gold or lead. As materially identical pairs, these alternately activate the space in and around them through clear reflection or muted occlusion. In both, Timoney welcomes failures in the chemical process, surface disruptions that appear as dark swaths of gray and create their own relationships between positive and negative space. Shown alongside paintings titled "*Broken Mirrors*", which replicate the appearance of the mirror space in charcoal and acrylic, together the works in the exhibition test the limits of representation and attention, as well as their meanings.

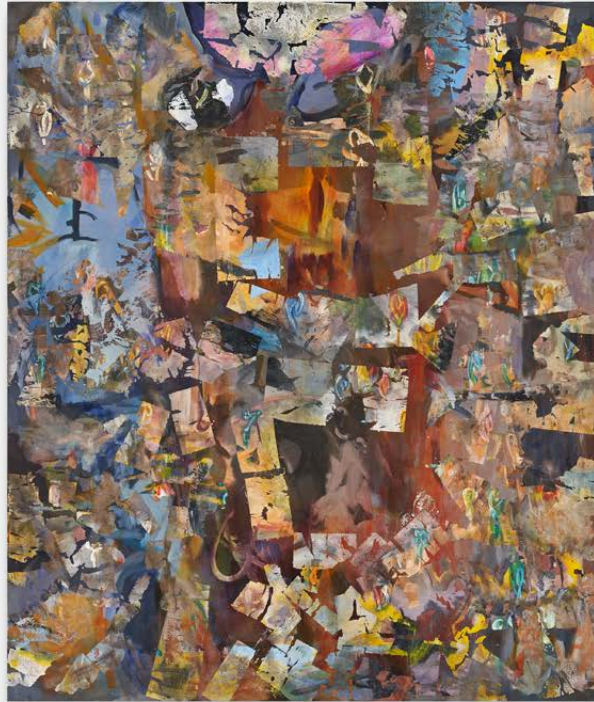
Pádraig Timoney (b. 1968, Derry, Ireland) lives and works in Berlin. Solo exhibitions of his work include *Waters of Night*, curated by Natxo Checa and Gerard Faggionato, *Indipendenza Studio*, Rome, 2022 travelled to Galeria Zé dos Bois, Lisbon, 2023, *Mean While* at Farbvision, Berlin, 2022, *A Silver Key Can Open An Iron Lock Somewhere* at Andrew Kreps Gallery, New York, 2019, *Lulu*, Mexico City, 2018, *There was a Study Done*, Cleopatra's, Brooklyn, 2017, *a lu tiempo de...*, curated by Alessandro Rabbotini, Museo Madre, Naples, 2014, and *Fontwell Helix Feely*, Raven Row, London, 2013, among others. Timoney has participated in numerous group exhibitions, which include *The Painting Show*, Contemporary Art Centre, Vilnius, 2016, traveled to Limerick City Gallery of Art, Limerick, 2017, and *Collected* by Thea Westreich Wagner and Ethan Wagner, Centre Georges Pompidou, Paris, 2016. His work is included in the permanent collections of the Albright–Knox Art Gallery, Buffalo, Centre Georges Pompidou, Paris, Museo Madre, Naples, the Arts Council England, and the Arts Council Ireland, among others. *The Unbusy Places* is Timoney's sixth exhibition with the gallery.



PADRAIG TIMONEY
Greetings Card, 2023

Oil, acrylic, photographic developer on canvas
51 1/8 x 43 1/4 inches (129.9 x 109.9 cm.)
(PT23-014)
\$44,000





PADRAIG TIMONEY
Greetings Card, 2023

Oil, acrylic, photographic developer on canvas
51 1/8 x 43 1/4 inches (129.9 x 109.9 cm.)
(PT23-014)
\$44,000

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.

Erika Verzutti lives and works in Brussels and São Paulo. Her work is currently on view in a solo exhibition, *Notizia*, at the ICA Milano through July 2024. Her first survey in the United States, *New Moons* was on view from June 24- October 15, 2023 at the Bard College CCS. 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 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. Erika 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, 32a 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
White Out 1, 2022

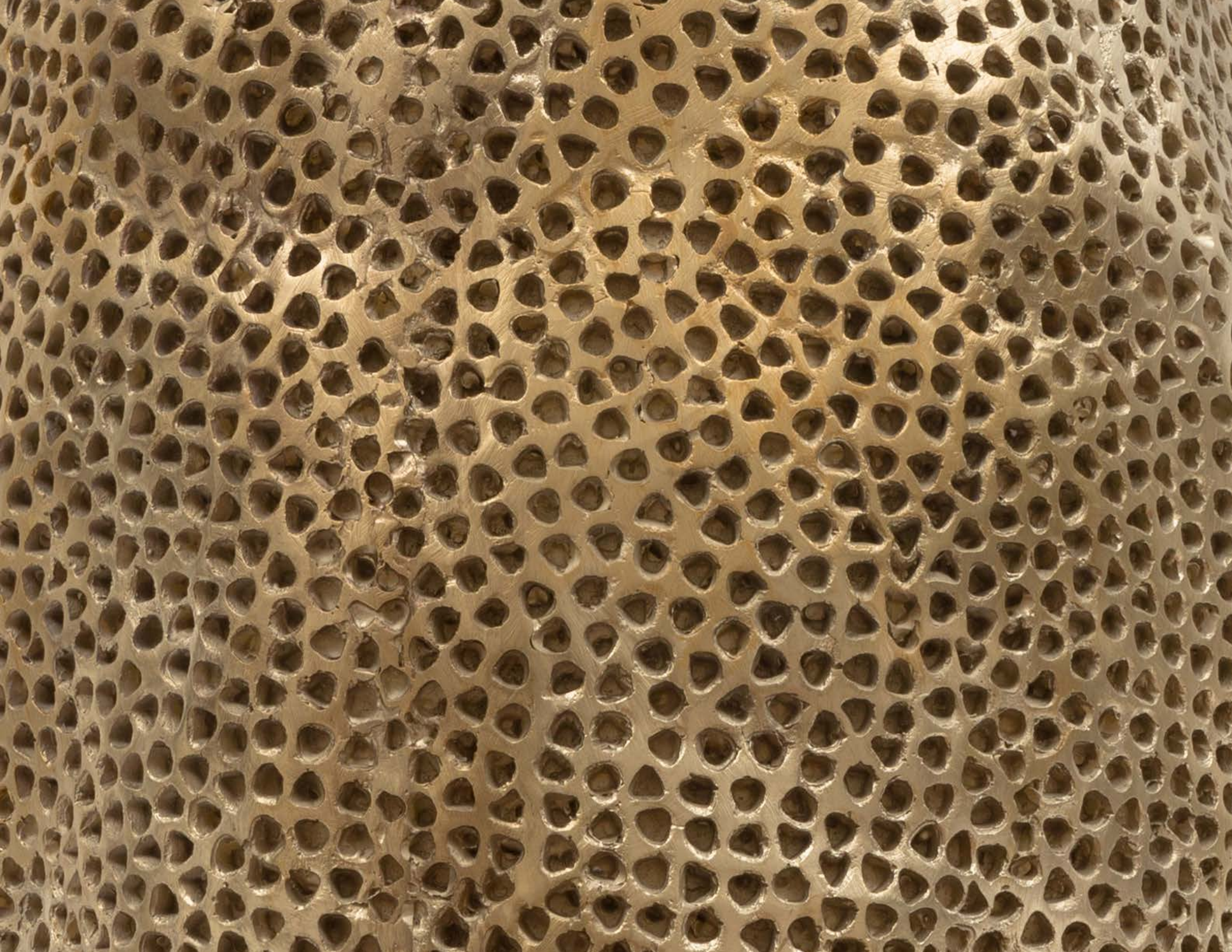
Oil paint on bronze
15 3/4 x 13 3/4 x 2 3/8 inches
(40 x 34.9 x 6 cm.)
(EV22-010)
\$45,000





ERIKA VERZUTTI
Venus Abelha (Bee Venus), 2022

Bronze, acrylic paint, cotton
thread
43 1/4 x 23 5/8 x 23 5/8 inches
(109.9 x 60 x 60 cm.)
(#3/3)
(EV22-032.3)
\$75,000





ERIKA VERZUTTI
*enus Melancia (Watermelon
Venus)*, 2022

Bronze, acrylic paint, cotton
thread
19 1/2 x 13 1/4 x 9 1/4 inches
(49.5 x 33.7 x 23.5 cm.)
Edition of 3 plus 2 artist's
proofs (#2/3)
(EV22-033.2)
\$50,000

