

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

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Andrew Kreps Gallery
at Art Basel Miami 2024

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Gallery

Andrew Kreps Gallery at Art Basel Miami

Booth: H22

Preview Days: Wednesday, December 4 - Thursday, December 5, 2024

Public Days: Friday, December 6 - Sunday, December 8, 2024

Works by:

Eileen Agar, Uri Aran, Ernie Barnes, Andrea Bowers, Chiara Camoni,
Julien Creuzet, Shuriya Davis, Micheal Dean, Beau Dick, Roe Ethridge,
Hadi Falapishi, Denzil Forrester, Oliver Lee Jackson, Bronwyn Katz,
Corita Kent, Goshka Macuga, Liz Magor, Laura Owens, Raymond
Saunders, Hollis Sigler, Michael E. Smith, Sylvia Snowden, Pdraig
Timoney, He Xiangyu, & Erika Verzutti

RAYMOND SAUNDERS (b.1934, Pittsburgh, PA)

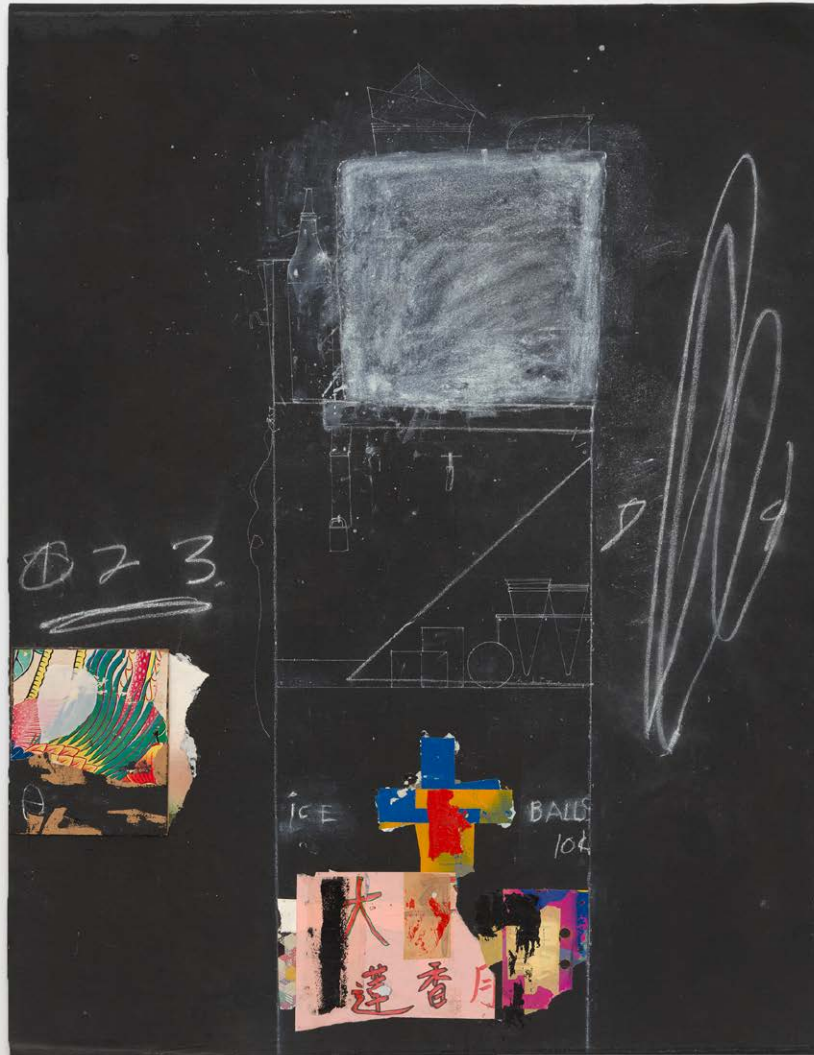
Since the 1960s, Raymond Saunders has developed a practice defined by an improvisational approach, as he culls eclectic ephemera, signage, detritus, and other materials from his daily life which reflect his living environment. Blackboard surfaces, left visible through a heavy accumulation of marks and material, tie Saunders' works inextricably to his role as an educator, as he handwrites simple equations, lettering, and childlike notes onto the work's surface. Like Jazz, dissonant at first, Saunders' works cohere upon closer view, employing diverse elements to address the dualities of life.

In 2025, the Carnegie Museum of Art, Pittsburgh, will present Raymond Saunders: Flowers from a Black Garden. In 2024 Andrew Kreps Gallery and David Zwirner presented the double-venue solo show Post No Bills, and in 2022 Saunders work was the subject of a solo exhibition at Sonoma Valley Museum of Art, titled Raymond Saunders: On Freedom and Trust. In 2021, Andrew Kreps Gallery and Casemore Kirkeby presented the exhibition Raymond Saunders, 40 Years: Paris/Oakland across two locations in San Francisco. Saunders obtained his BFA from the Carnegie Institute of Technology, before moving to California, where he earned his MFA at the California College of Arts and Crafts. Saunders joined the faculty of California State University East Bay, Hayward, in 1968, eventually becoming an arts professor

at California College of the Arts in Oakland, CA.

Saunders currently holds the title of professor emeritus from Cal State East Bay in Hayward. In 1967, he published his seminal essay *Black is a Color*, which challenged the perceptions of identity-focused art. He was awarded a Rome Prize Fellowship in 1964, a Guggenheim Fellowship in 1976, and is a two-time recipient of the National Endowment for the Arts Awards (1977, 1984). In 2017, his work was included in the traveling exhibition *Soul of a Nation: Art in the Age of Black Power, 1963 – 1983*, organized by London's Tate Modern. He was also included in the traveling exhibition *Now Dig This!: Art and Black Los Angeles, 1960 – 1980*, organized by the Hammer Museum in Los Angeles.

Saunders works are included in the permanent collections of the National Gallery of Art in Washington, DC, Museum of Modern Art (MOMA) in New York, Metropolitan Museum of Art in New York, Whitney Museum of American Art in New York, Carnegie Museum of Art in Pittsburgh, Howard University in Washington, DC, Walker Art Museum in Minneapolis, Museum of Contemporary Art (MOCA) in Los Angeles, Hammer Museum in Los Angeles, SFMOMA in San Francisco, Oakland Museum of California in Oakland, and the Berkeley Art Museum in Berkeley, among others.



RAYMOND SAUNDERS
Untitled, 1989

Acrylic, chalk, collage, and
mixed media on canvas on
wood panel
62 1/8 x 48 inches (157.8 x
121.9 cm.)
(RS24-015)
\$ 275,000

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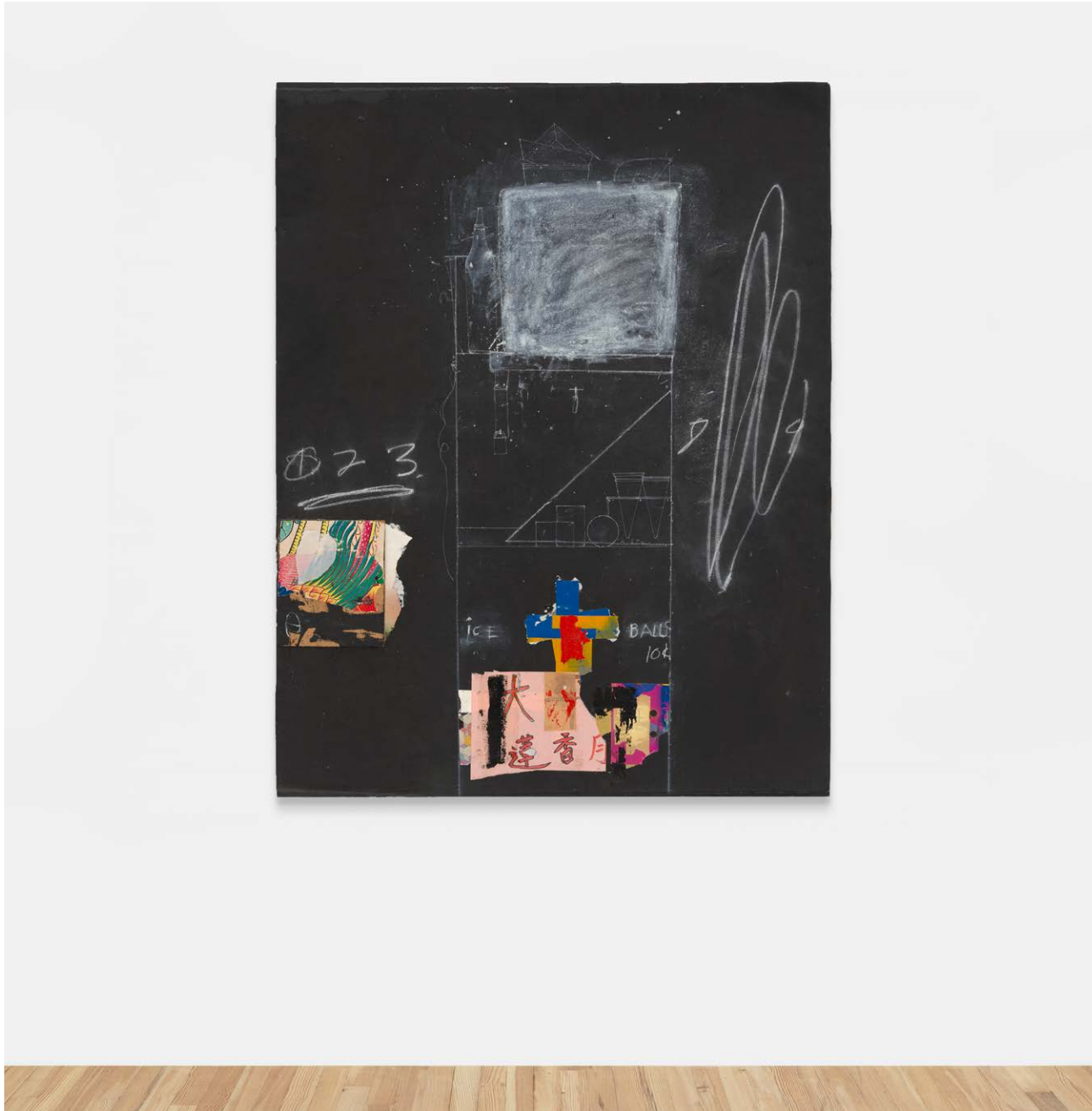
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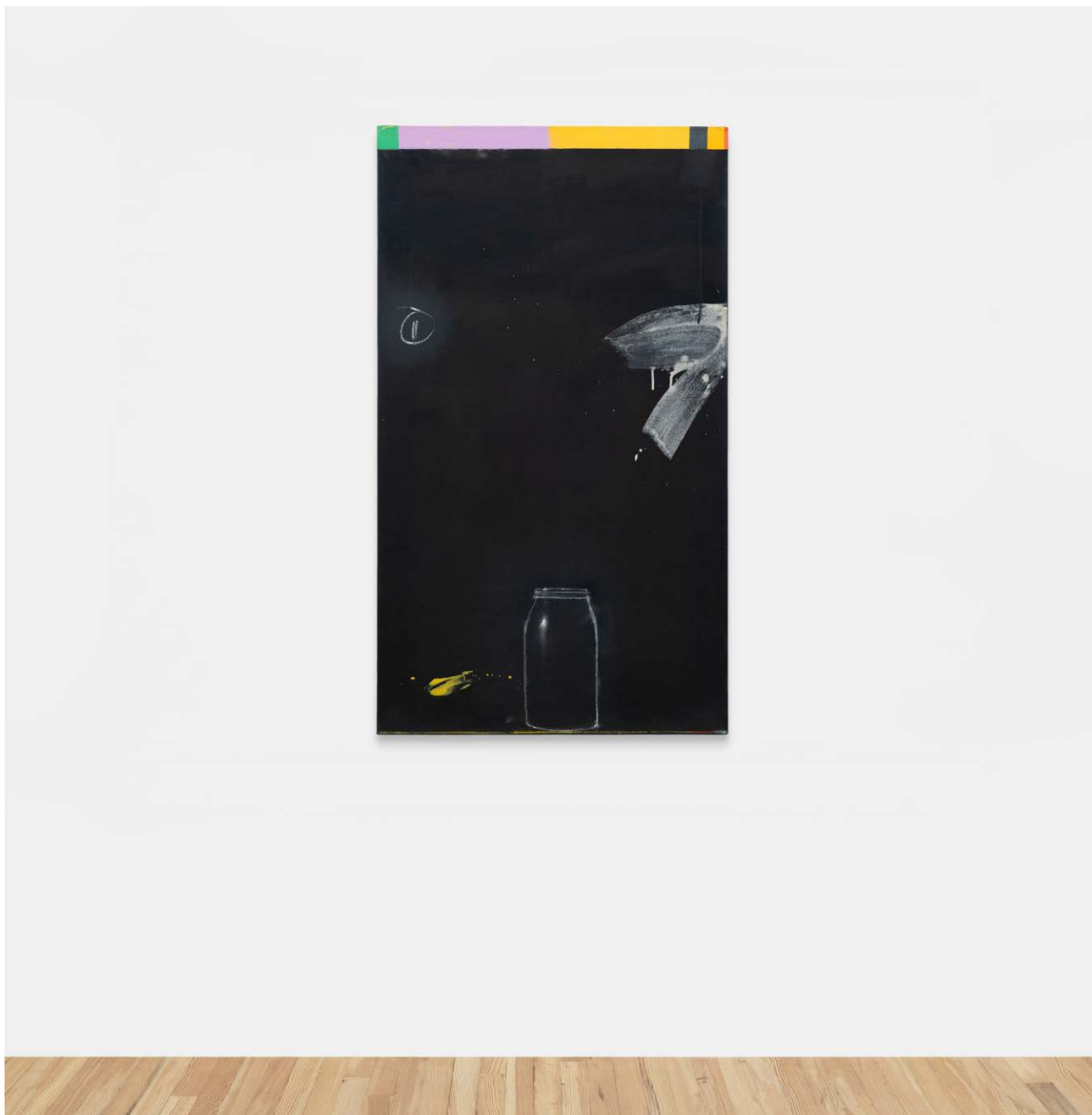
RAYMOND SAUNDERS
Untitled, 1989



RAYMOND SAUNDERS
Moment on a Line, 1984

Mixed media on canvas
52 1/4 x 30 1/4 inches (132.7 x
76.8 cm.)
(RS24-117)
Price upon request





RAYMOND SAUNDERS
Untitled, 1989

JULIEN CREUZET (b. 1986, Le Blanc-Mesnil, France)

Julien Creuzet is a French-Caribbean artist who lives and works in Paris. A visual artist and poet, he actively intertwines these two practices via amalgams of sculpture, installation, and textual intervention that address his own diasporic experience, and his relationship to his ancestral home, Martinique, which he refers to as “the heart of my imagination.” Inspired by the poetic and philosophical reflections of the French Martinican writers Aimé Césaire and Édouard Glissant on creolization and migration, Creuzet’s work focuses on the troubled intersection between Caribbean histories and the events of European modernity. Creuzet’s distinctive sculptural language often repurposes found materials; relics of detritus washed ashore by oceans or the unrelenting progress of history. Throughout his work, Creuzet creates a dialogue with the question of emancipation and the legacy of the Caribbean diaspora as it exists today. Creuzet’s work addresses the question of emancipation, and a desire for Black affirmation.

Andrew Kreps Gallery presented Creuzet’s 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

*Orphée ruminait des mots à
l'étouffée / Sous la pluie fine de
brouillard ardent / Anyway les
serpents sont-ils sourds et muets
/ Oubli enfoui au fin fond de
l'insomnie <<Faux>>, 2022*

Plastic, metal, textiles
65 x 64 5/8 x 4 inches (165 x
164 x 10 cm.)
(JUC24-094)
€ 30,000



ERNIE BARNES
(b. 1938, Durham, NC
d. 2009, Los Angeles, CA)

Ernie Barnes was born in 1938 in segregated Durham, North Carolina. While he was legally barred from entering the museums that held the paintings he admired, Barnes developed a knowledge of art history through books and catalogues, encouraged from a young age by his mother to pursue arts and music. 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 everyday life. By the 1970s, Barnes would rise to national prominence as his works were featured in the television show *Good Times*. His seminal 1976 painting, *The Sugar Shack*, was chosen by Marvin Gaye as the cover of his album *I Want You*, from the same year. Painted from memory, the work is richly layered, with its dense

composition, filled with revelers and dancers exaggerated in their movements and form, creating an exuberant depiction of Black life.

Barnes' work is currently on view in the group show *Get in the Game: Sports, Art, Culture* at the San Francisco Museum of Modern art through February 2025.

In collaboration with Andrew Kreps, Ortuzar Projects presented *Ernie Barnes: In Rapture* in 2024. In the same year, his work was included in *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys* at the Brooklyn Museum. 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
Metamorphosis of Rocky, 1988

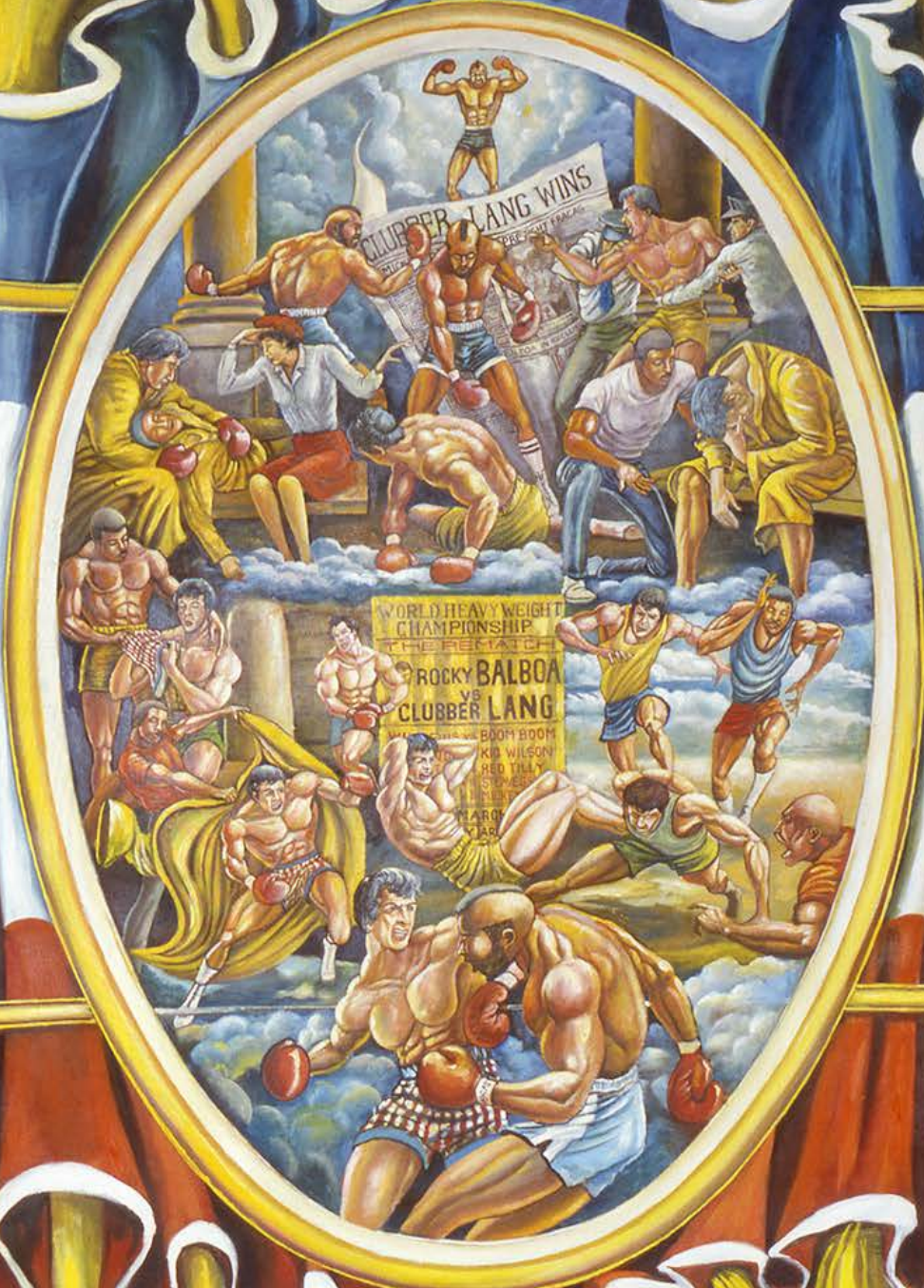
Andrew Kreps Gallery is pleased to present Ernie Barnes' major work, *Metamorphosis of Rocky, 1988*, exhibited for the first time publicly at Art Basel Miami Beach. Commissioned by Sylvester Stallone, and painted over a span of eighteen months, the work is the largest painting Barnes completed in his lifetime. Depicting five phases from the first four films of the series, set within oval-shaped compositions against a triumphant banner, *Metamorphosis of Rocky* speaks to Barnes' cultural relevance in the fields of entertainment and athletics at a time when he found little artistic support for his work.



ERNIE BARNES
Metamorphosis of Rocky, 1988

Oil on canvas
78 x 240 inches (198.1 x 609.6
cm.)
(EB22-037)
Price upon request





ERNIE BARNES





ERNIE BARNES
Trumpet Solo, 1978

Oil on canvas in artist's frame
25 5/8 x 29 3/8 inches (65.1 x
74.6 cm.)
(EB23-011)
\$ 550,000





ERNIE BARNES
Trumpet Solo, 1978

HE XIANGYU
(b. 1986, Kuandian County, Liaoning
Province, China)

He Xiangyu's conceptual practice manifests in multi-year projects that span sculpture, drawing, installation, and video. Emerging as part of a generation of artists who experienced rapid urbanization in China during their upbringing, Xiangyu's work looks to shift the viewer's perception of cultural signifiers through an examination and manipulation of material. Divergent in their aesthetic, Xiangyu's projects aim to investigate an array of personal, social, and political themes, addressing cultural boundaries and the commercialized status of contemporary art.

He has participated in numerous group exhibitions which include: Pictures of the Post-80s Generation —Generational Leap, now on view at TANK Shanghai, China, through May 4, 2025, Namedropping, Museum of Old and New Art, Hobart, Australia, 2024, Wenn's gut werden muss, Kunstverein Wiesen, Wiesen, Germany, 2024, Launching a New Era: Body and Language as Manifesto, Yuan Art Museum, Beijing, China, 2024, M+Sigg Collection: Another story, M+, Hong Kong, China, 2023, MVM - Infinite Cosmos, Jebum-gang Art Center, Lhasa, China, 2023, Motion is Action, 35 Years of Chinese Media Art, Art Matters, Hangzhou, China, 2023, Friends in the Arts, TANK Shanghai, Shanghai, China, 2023, Looking at the Stars, G Museum, Nanjing, China, 2023, Living in the New Century: Chinese Media Arts since 1986, Ulsan Arts Museum, Ulsan, Korea, 2022, Forming

Communities: Berliner Wege, KINDL, Berlin, Germany, 2022, Afterimage, MAXXI L'Aquila, L'Aquila, Italy, 2022, Persona and Parasite, White Space Beijing, Beijing, China, 2022, Drawing in the Continuous Present, The Drawing Center, New York, USA, 2022, A Chair, ZHI Art Museum, Chengdu, China, 2021, To Be the Better One—The Methodology of the New Generation: New York, New Identity, New Direction, New Life, Wind H Art Center, Beijing, China, 2021, Border Crossings: North and South Korean Art from the Sigg Collection, Kunstmuseum Bern, Switzerland, 2021, 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. 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, mi, White Rabbit Collection, Sydney, and others.



HE XIANGYU
Mia, 2021

Fiberglass and resin, iron powder, wood, polyethylene
71 5/8 x 21 5/8 x 14 3/4 inches
(182 x 55 x 37.5 cm.)
(HX22-013)
\$ 65,000



ROE ETHRIDGE (b. 1969, Miami, FL)

Roe Ethridge takes equally from his work as a commercial photographer and artist. Blurring the lines that separate the two, Ethridge creates images that are simultaneously generic and intimate, often treading between humor and cynicism. Functioning in tandem, these motivations coalesce into an ongoing investigation into the mechanics of photographs, and their ability to both retreat into the personal, and expand to relay collective experiences.

Roe Ethridge will have a solo exhibition at Andrew Kreps Gallery, New York in January 2025. In 2023, his work was the subject of the solo show *AMERICAN POLYCHRONIC*, presented in collaboration with Gagosian in New York. In 2022, Ethridge participated in *Objects of Desire. Photography and the Language of Advertising*, Los Angeles County Museum of Art, Los Angeles, CA, and in 2020 he participated in *New Visions*, Henie Onstad Kunstsenter, Hovikodden, Norway. From 2016 to 2017, the Contemporary Arts Center, Cincinnati, hosted the first comprehensive survey of Ethridge's work in the United States.

Other solo exhibitions include: *Happy Birthday Louise Parker*, 10 Corso Como, Milan, Italy, 2024, *Shelter Island*, FOAM, Amsterdam, 2016, Le Consortium, Dijon, France, 2012, which traveled to Museum Leuven, Belgium, 2012.

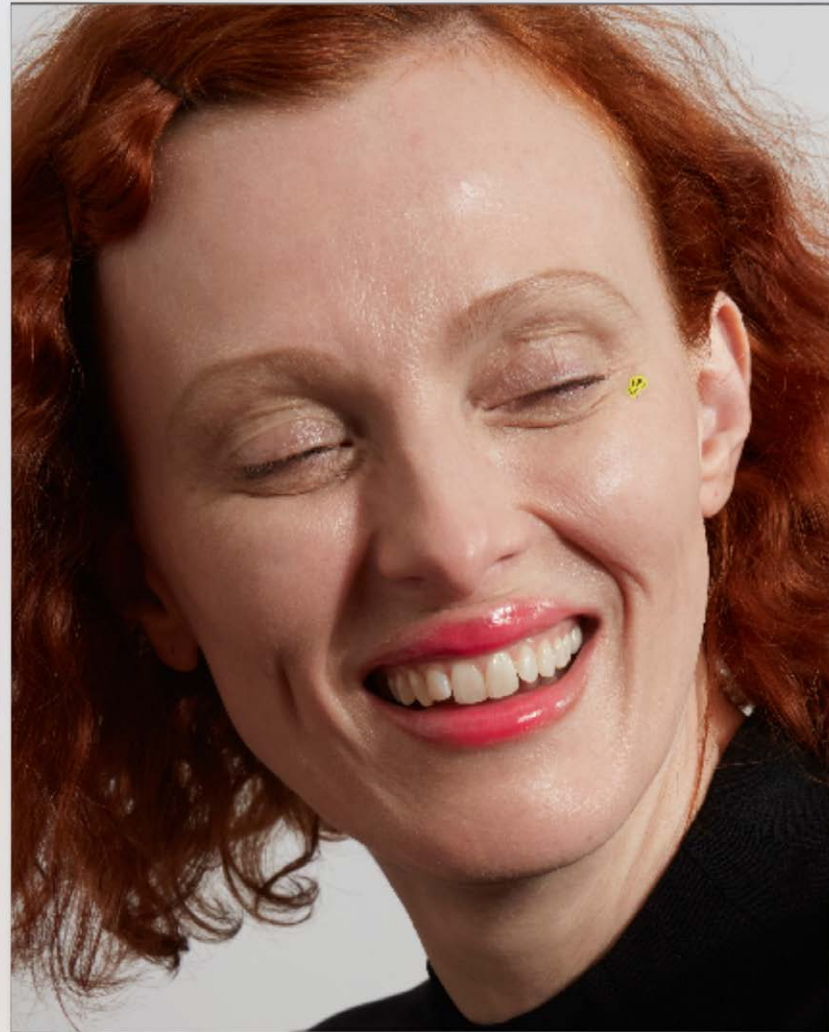
His work is held in the permanent collections of the Art Institute of Chicago, IL; Aspen Art Museum, CO; Marieluise Hessel Collection at CCS Bard, Annandale-on-Hudson, New York; Carnegie Museum of Art, Pittsburgh, PA; International Center of Photography, New York, NY; Institute of Contemporary Art, Boston, MA; Kistefos Museum, Jevnaker, Norway; Le Consortium, Dijon, France; Los Angeles County Museum of Art, Los Angeles, CA; Metropolitan Museum of Art, New York, NY; Museum of Contemporary Art, Chicago, IL; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; New Museum, New York, NY; San Francisco Museum of Modern Art, CA; Solomon R. Guggenheim Museum, New York, NY; S.M.A.K., Ghent, Belgium; Smith College Museum of Art, Northampton, MA; Tate Modern, London, UK; Walker Art Center, Minneapolis, MN; Whitney Museum of American Art, New York, NY



ROE ETHRIDGE
N'or Easter Tulip, 2024

Dye sublimation print on
aluminum
30 x 24 inches (76.2 x 61 cm.)
Edition of 5 plus 2 artist's
proofs
(RE24-045)
\$ 14,000





ROE ETHRIDGE
*Karen Smiling with Eyes
Closed*, 2024

UV Print on Yupo mounted to
dibond
30 x 24 inches (76.2 x 61 cm.)
Edition of 5 plus 2 artist's
proofs
(RE24-055)
\$ 14,000

DENZIL FORRESTER (b. 1956, Grenada)

Denzil Forrester's vibrant works immortalise the dynamic energy of the London reggae and dub nightclub scene during the early 1980s, a subject that has endured throughout four decades of his practice.

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."

Notable group exhibitions include 'Beyond the Bassline: 500 Years of Black British Music', British Library, London (2024); 'Thin Skin', Monash University Museum of Art, Cauldfield East, Australia (2023); 'Is it morning for you yet? 58th Carnegie International', Pittsburgh, Pennsylvania (2022); 'Forecast Form: Art in the Caribbean Diaspora, 1990s-today', Museum of Contemporary Art Chicago, Illinois (2022); 'Life Between Islands: Caribbean-British Art 50s – Now', Tate Britain, London (2021); 'Mixing It Up: Painting Today', Hayward Gallery, London (2021) and 'Get Up, Stand Up Now: Generations of Black Creative Pioneers', Somerset House, London (2019).

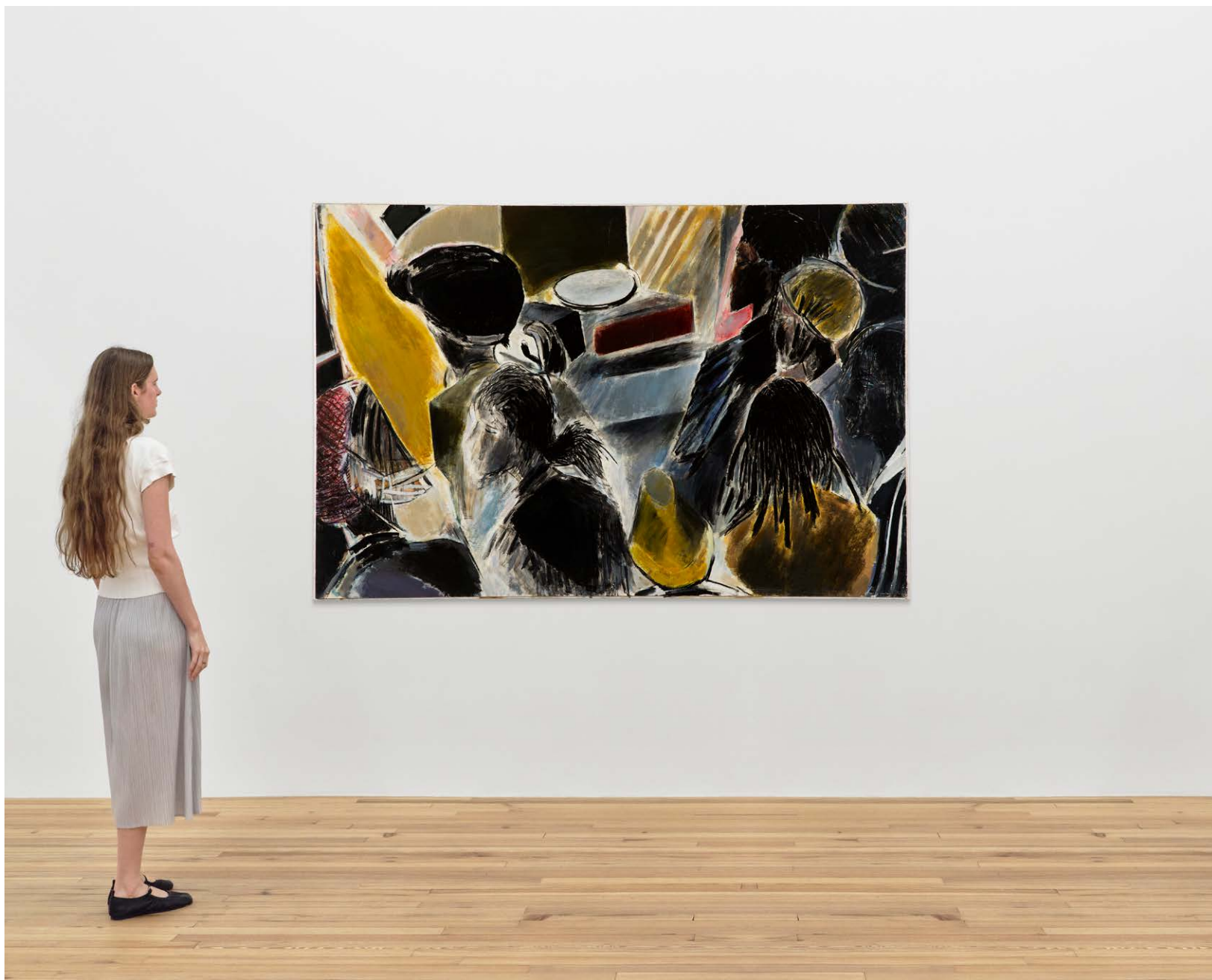
Forrester's works can be found in the collections of Institute of Contemporary Art, Miami, Florida; Metropolitan Museum of Art, New York; Tate, UK; Arts Council Collection, UK; Government Art Collection, UK and Long Museum, Shanghai, amongst many others.



DENZIL FORRESTER
In the Fire of Dub, 1985

Oil on board
48 7/8 x 72 1/2 inches
(DZF24-057)
£ 250,000





DENZIL FORRESTER
In the Fire of Dub, 1985



DENZIL FORRESTER
Shepherd's Bush, 2019

Pastel and charcoal on paper
33 1/8 x 23 3/8 inches (84.1 x
59.4 cm.); 40 1/2 x 30 7/8 inches
(102.9 x 78.4 cm.) framed
(DZF24-053)
£ 20,000



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

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 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, and the natural world, as well as her own biography into the cosmos of her work.

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



EILEEN AGAR
Still Life, 1964

Acrylic on canvas
25 x 30 inches (63.5 x 76.2
cm.); 26 x 31 x 1 3/4 inches (66
x 78.7 x 4.4 cm.) framed
(EA23-016)
\$ 85,000





EILEEN AGAR
Still Life, 1964



EILEEN AGAR
Target, 1982

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





EILEEN AGAR
Target, 1982

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 lives and works in New York.

His work has been exhibited extensively, with recent solo exhibitions including: *zero point everything*, Sadie Cole HQ, London, UK (2024), *I'm a Restaurant*, Andrew Kreps Gallery, New York (2023), *Take This Dog For Example*, The Douglas Hyde Gallery, Dublin, (2023), *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, in 2021, *Eggs For Breakfast and Bird In A Blanket*, The Club, in Tokyo (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.

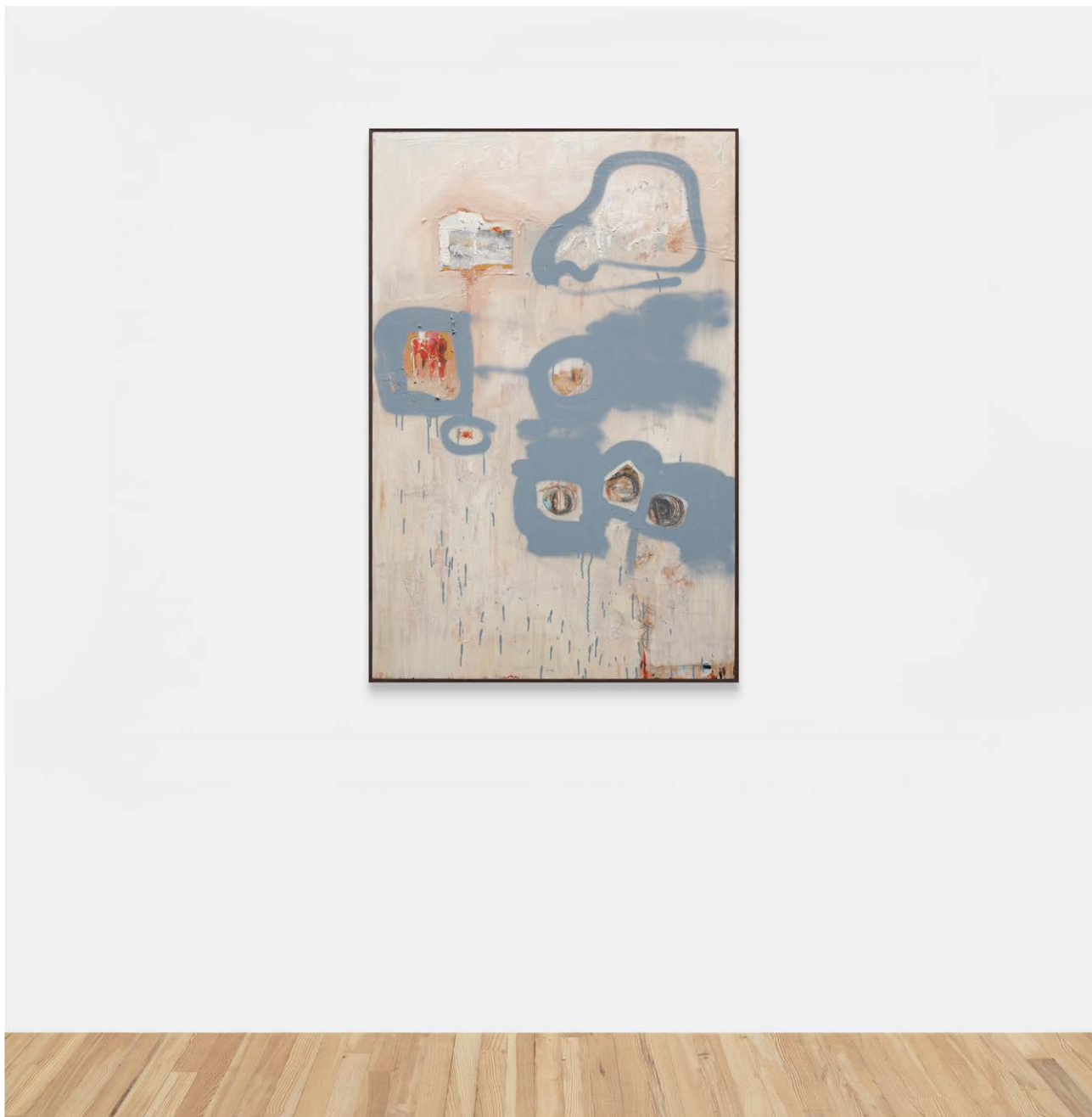
Uri Aran received an MFA from Columbia University, New York in 2007, and additionally studied at Cooper Union, New York and completed a Bachelor of Design at Bezalel Academy Jerusalem, Jerusalem in 2004. His work is held in the permanent collections of the Walker Art Center, Minneapolis, the Dallas Museum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



URI ARAN
Concentration, 2016-2023

Oil, acrylic, oil pastel, graphite
and mixed media on MDO
48 x 32 inches (121.9 x 81.3
cm.); 49 x 33 x 2 inches (124.5
x 83.8 x 5.1 cm.) framed
(UA23-023)
\$ 45,000





URI ARAN
Concentration, 2016-2023

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

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

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

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



MICHAEL E. SMITH
Untitled, 2024

Basketballs, urethane foam,
epoxy
17 x 14 x 11 inches (43.2 x 35.6
x 27.9 cm.)
(MES24-042)
\$ 26,000



ANDREA BOWERS (b. 1965, Wilmington, OH)

For over thirty years, Andrea Bowers has made art across a variety of mediums, from video to colored pencil to installation art, that activates. Her work combines an artistic practice with activism and advocacy, speaking to deeply entrenched social and political inequities as well as the generations of activists working to create a fairer and more just world.

Recent solo exhibitions include: *Moving in Space without Asking Permission*, Fondazione Furla and GAM – Galleria d'Arte Moderna, Milan, Italy (2022), *Andrea Bowers, curated by Michael Darling and Connie Butler*, Hammer Museum, Los Angeles (2022) was before at Museum of Contemporary Art, Chicago (2021), *Energy with Intention*, Vielmetter Los Angeles Projects, Los Angeles (2021), *Grief and Hope*, Abteiberg Museum, Mönchengladbach, Germany (2020), *Think of Our Future*, Andrew Kreps Gallery, New York (2020), *Light and Gravity*, Weserburg Museum, Bremen, Germany (2019) *Climate Change is Real*, Yerba Buena Center for the Arts, San Francisco, CA (2019), *Hammer Projects: Andrea Bowers*, Hammer Museum, Los Angeles (2017), *Womxn Workers of the World Unite!*, Contemporary Arts Center, Cincinnati (2017), *Andrea Bowers: Sanctuary*, Bronx Museum, New York (2016), *In Situ 1 - Andrea Bowers*, Espace Culturel Louis Vuitton, Paris (2014), *#sweetjane*, Pomona and Pitzer College Museum of Art, Claremont, (2014), *The Weight of Relevance*,

Wiener Secession, Vienna, traveled to The Power Plant, Toronto (2007).

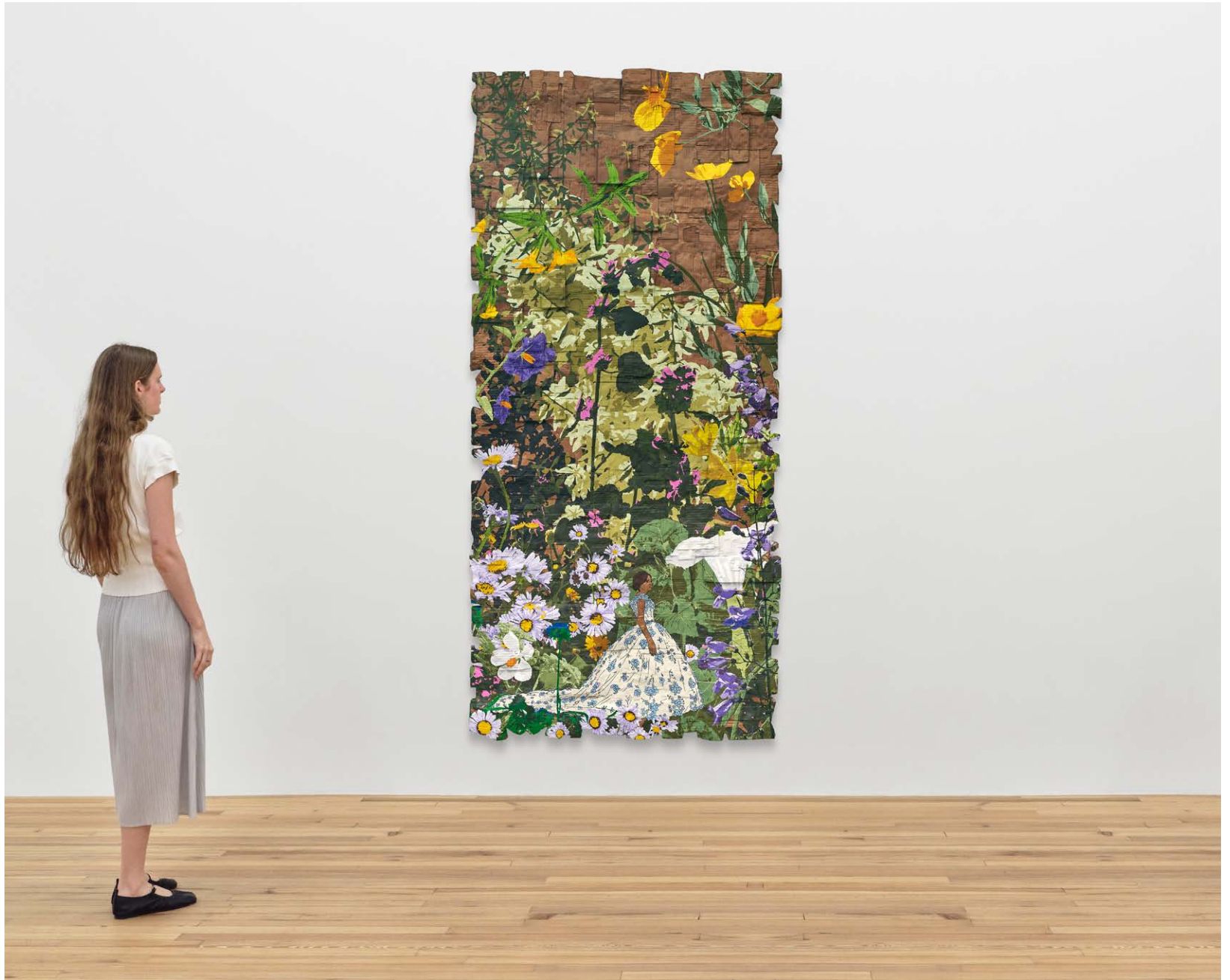
In addition, Bowers has participated in numerous group exhibitions, which include: *Get in the Game: Sports and Contemporary Culture*, SFMOMA, San Francisco (2023), *Dear Earth*, Hayward Gallery, Southbank Centre, London (2023), *New Time: Art and Feminism in the 21st Century*, Berkeley Art Museum, Berkeley (2021), *Stories of Resistance*, Contemporary Art Museum, St. Louis, MO (2021), *It's Urgent*, Luma Westbau, Zurich (2020), *Women take the Floor*, Museum of Fine Arts, Boston (2019), *Agora*, The High Line, New York (2018), *Power to the People. Political Art Now*, Schirn Kunsthalle Frankfurt (2018), *Documenta 14*, Fridericianum, Kassel (2017), *La Terra Inquieta*, Triennale di Milano, Milan (2017), *The Revolution Will Not Be Gray*, Aspen Art Museum, Aspen (2016), *Drawing Now*, Albertina, Vienna (2015). Bowers' work is held in the permanent collections of The Hammer Museum of Art, Los Angeles, MoMA, New York, The Whitney Museum of American Art, New York, The Hirshhorn Museum and Sculpture Garden, Washington DC, The Museum of Contemporary Art, Los Angeles, Tate Modern, London and Museum Abteiberg, Moenchengladbach, Germany, among others.



ANDREA BOWERS
*Flower Mound (Seaside Daisy
Datura)*, 2024

Acrylic on cardboard
83 x 38 1/2 inches (210.8 x
97.8 cm.)
(AB24-001)
\$ 130,000





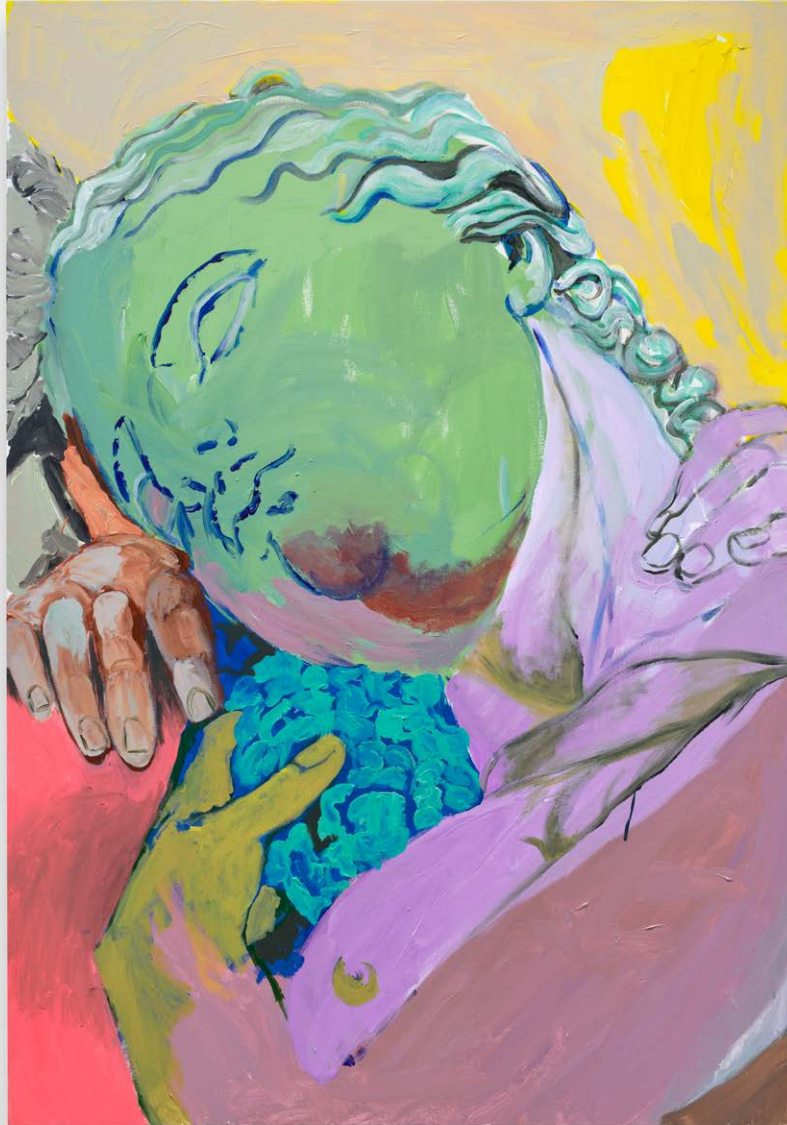
ANDREA BOWERS
*Flower Mound (Seaside Daisy
Datura)*, 2024

SHURIYA DAVIS (b. 1996, Alabama)

Shuriya Davis often works with portraiture, creating introspective paintings that explore themes such as levels of consciousness and subjectivity from the inside out. Their works reveal a deep interest in human psychology and cognitive perception, and the results are as virtuosic as they are contradictory. The artist, who in the past has used images from various cultural fields such as music, television or internet memes, has recently placed anonymous Greek sculptures at the center of their ecstatic compositions, which they excavate and exploit for ideas and formal explorations.

Most of their works, which deal with problems of representation, touch on abstraction. Where the figure ends, Davis' abstract paintings begin. Lines unfold into organic, semi-geometric forms, and when viewed from a distance, their canvases merge into powerful fields of color. In negotiating content and form, the artist drew inspiration from different teachings and the question of how to turn the pursuit of mastery inward, as a technique of self-exploration and experimentation. What does mastery look like on a personal, even private level? When it comes to drawing, Davis cites Willem de Kooning as a point of reference. While their works are as vibrant as possible, they are not after resolution, but maintain a disorderly harmony, with no real beginning or end. Every mark counts.

Davis lives and works in Byram, Mississippi. They received an MFA from Mills College, Oakland in 2022 and a BFA from Rhode Island School of Design in 2018. STARS has held solo exhibitions of their work in 2024 and 2021. Their work has been included in recent group exhibitions at Jan Kaps, Cologne; Derosia, New York; Nahmad Contemporary, New York; The Warehouse, Dallas; and Bureau, New York.



SHURIYA DAVIS
Replica The Three Graces 1, 2024

Acrylic on canvas
60 x 42 inches (152.4 x 106.7
cm.)
(SHD24-003)
\$ 19,000





SHURIYA DAVIS
Replica The Three Graces 1, 2024

HOLLIS SIGLER
(b.1948, Gary, IN
d. 2001, Lincolnshire, IL)

Hollis Sigler emerged as a significant figure in Chicago's art scene during the 1970s, co-founding Artemesia Gallery, a female cooperative. By the late 1970s, she shifted from photorealism to a more naive style, influenced by her early drawing experiences and a desire to transform narrative communication in art. Sigler's early 1980s works focused on women's experiences, depicting domestic scenes within distorted, theatrical spaces. Often, figures were absent or shrouded in shadow, replaced by open dressers, scattered clothing, and hints of activity, suggesting aftermaths of events. Titles and intricate, handmade frames enhanced these themes, as Sigler aimed to generate visual tension and explore fleeting emotions such as passion, anxiety, and desire.

In 1985, Sigler's artistic direction shifted dramatically following her breast cancer diagnosis, a condition that had also affected her mother and grandmother. Although she kept her illness private, her art became infused with frenetic brushstrokes and vibrant colors, reflecting her fears of impermanence and the looming ecological crisis. Natural disasters like tidal waves and earthquakes depicted a world in turmoil and imbalance.

After her cancer recurred in 1992, the theme of illness became central to Sigler's work, leading to her series *Breast Cancer Journal: Walking with the Ghosts of My Grandmothers*. Through this series,

she sought to break the silence surrounding the disease, creating an intensely personal chronicle of her experiences. Despite her declining health, Sigler viewed her work as a form of catharsis and a means to demystify cancer.

Sigler's work is currently included in the group show *For Dear Life: Art, Medicine, and Disability* at the Museum of Contemporary Art San Diego, on view through February 2025. In 2022, Andrew Kreps Gallery hosted Sigler's first solo exhibition in New York in over thirty years. Throughout her career, Sigler exhibited widely, including the *Breast Cancer Journal* traveling exhibition, which began at Rockford College Art Gallery in 1993 and toured to the National Museum of Women in the Arts and MCA Chicago. Her work was featured in the 1981 Whitney Museum Biennial, the 1985 Corcoran Biennial, and the 1982 exhibition *Eight Artists: The Anxious Edge* at Walker Art Center.

Sigler also showcased her art at several galleries, including Gladstone Gallery and Carl Hammer Gallery. In 2009, a posthumous retrospective titled *Expect the Unexpected* was mounted at the Rockford Art Museum, later traveling to the Chicago Cultural Center. Today, Sigler's works are part of permanent collections at esteemed institutions, including the Art Institute of Chicago, the Baltimore Museum of Art, and the National Gallery of Art in Washington, D.C., among others.



HOLLIS SIGLER
*Under Her Dark Pain is
Rage*, 1982

Oil on canvas with painted
frame
48 1/4 x 60 3/4 inches (122.6 x
154.3 cm.)
(HOS24-003)
\$ 160,000





HOLLIS SIGLER
*Under Her Dark Pain is
Rage*, 1982

MICHAEL DEAN
(b. 1977, Newcastle upon Tyne,
United Kingdom)

Michael Dean initiates his artistic process with his personal writings, transforming textual elements into sculptures and immersive installations that delve into themes of language, the body, and intimacy. Dean was born in 1977 in Newcastle Upon Tyne. He lives and works in London.

His previous solo exhibitions are *Smittens For Smoticons*, Goswell Road, Paris, France (2022), *Tendre-Sur-Estime*, Yvon Lambert Gallery, Paris, France (2022), *Unfuckingtitled*, CC Strombeek in Flanders, Belgium (2021), *A Thestory of Luneliness for Fuck Sake* at Andrew Kreps Gallery in New York (2021), *Michael Dean – The End* at Converso in Milan, Italy (2020), *Tu texto aquí* at Museo Tamayo in Mexico City, (2019), *Michael Dean: Laughing for Crying* at Lismore Castle Arts in Lismore, Ireland (2019), *Having you on* at BALTIC Centre for Contemporary Art in Gateshead (2018), *Teaxths and Angeruage* at Portikus in Frankfurt, Germany (2017), *Sic Glyphs* at South London Gallery, London (2016), and *Lost True Leaves* at Nasher Sculpture Center in Dallas (2016).

Dean was nominated for the Turner Prize in 2016 and for the Hepworth Prize in 2018. In 2017, Dean participated at Skulptur Projekt Münster. His works are featured in significant public collections, including Tate, London; Henry Moore Foundation, Hertfordshire; Walker Art Center, Minneapolis; S.M.A.K. Gent;

Arts Council Collection, London; Kadist Art Foundation, Paris; The Hepworth Wakefield, Wakefield; and Nasher Sculpture Center, Dallas.



MICHAEL DEAN
Unfuckintitled) fs, 2023

Reinforced concrete and green
pigment
68 x 36 1/2 x 23 1/2 inches
(68.1 x 36.6 x 23.6 cm)
(MD23-001)
\$ 38,000





MICHAEL DEAN
Unfuckintitled) fs, 2023

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

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.

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 I, 1969, 1969

Oil-based pigments, collage on
canvas
66 x 66 inches (167.6 x 167.6
cm.)
(OJA22-055)
Price upon request





OLIVER LEE JACKSON
Painting I, 1969, 1969

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 and 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, Annandaleon-Hudson, New York, curated by Candice Hopkins. Past solo exhibitions included *Devoured by Consumerism*, White Columns, New York, 2019, which 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.

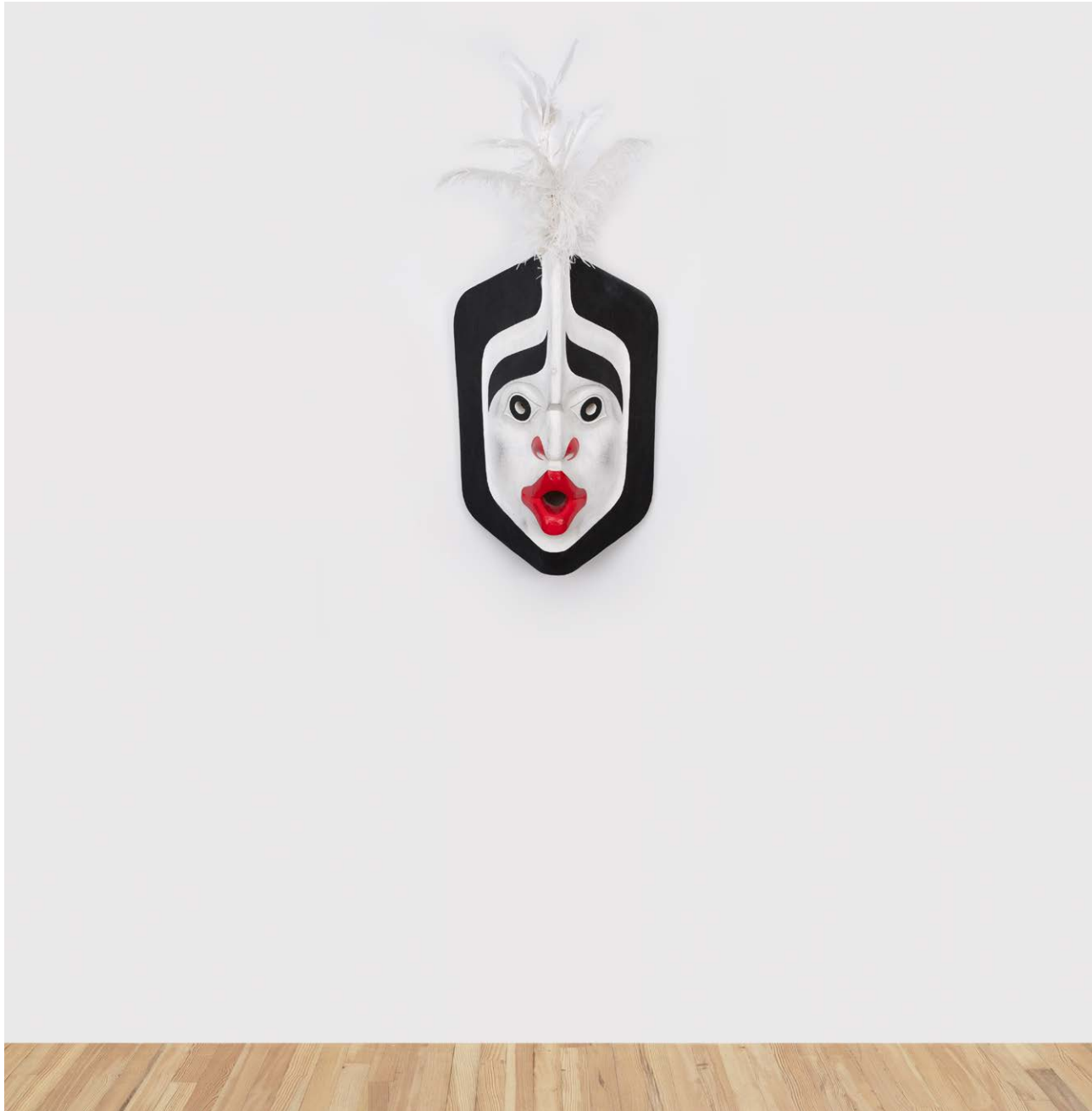
A lifelong advocate and activist, Dick was inspired by the ongoing movement *Idle No More*, which was initiated in response to legislative abuses of Indigenous treaty rights by the Canadian Government.



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)
\$ 95,000





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

CORITA KENT
(b. 1918, Fort Dodge, IA
d. 1986, Boston, MA)

Corita Kent (1918–1986) was an artist, educator, and advocate for social justice. At age 18, she entered the religious order Immaculate Heart of Mary. After teaching art at Immaculate Heart College for many years, she became the chair of the art department in 1964. While her first prints consisted of dense, figurative compositions with religious themes and iconography, by 1962 her work evolved into a singular mode of Pop art. Reflecting a wide breadth of disciplinary interests, her bright compositions were not limited to the staple imagery and language of consumer and mass culture but also integrated philosophy, literature, street signage, scripture, and song lyrics in bold text and abstract forms.

Throughout the '60s, her work became increasingly political, urging viewers to consider poverty, racism, and social injustice. In 1968, she sought dispensation from her vows and moved to Boston following mounting pressure from the conservative Archdiocese of Los Angeles, as well as exhaustion from her increasingly public profile. After 1970, her work evolved into a sparser, introspective style, influenced by living in a new environment, a secular life, and her battles with cancer. She remained active in social causes until her death in 1986. At the time of her death, she had created almost 800 screenprint editions, thousands of watercolors, and innumerable public and private commissions.

Corita Kent's work is held in the collections of the Museum of Modern Art, NY; Whitney Museum of American Art, New York, NY; Brooklyn Museum, Brooklyn; Hammer Museum, Los Angeles; Los Angeles County Museum of Art, Los Angeles, CA; SFMOMA, San Francisco, CA; National Gallery of Art, Washington DC; Ludwig Museum, Cologne; Victoria and Albert Museum, London, England; mumok, Vienna; Centre Pompidou, Paris; Frac Ile-de-France, Paris; Art Gallery of New South Wales, Sydney, among others. Notable exhibitions include: *Corita Kent: Get With The Action*, Ditchling Museum of Art+Craft, Ditchling, England (2019); *Corita Kent and the Language of Pop*, Harvard Art Museums, Cambridge, MA (2015); *Someday is Now*, Tang Museum, Saratoga Springs, NY (2013); *People Like Us: Prints from the 1960s by Sister Corita*, Museum Ludwig, Cologne, Germany (2007).



CORITA KENT
people like us yes, 1965

Screenprint
23 x 35 inches (58.4 x 88.9
cm.); 27 x 39 x 1 1/2 inches
(68.6 x 99.1 x 3.8 cm.) framed
(CK24-025)
\$ 10,500

us
Q

workpower

THE BODY OF CHRIST IS NO MORE COMFORTABLE NOW THAN IT WAS WHEN IT HUNG FROM THE CROSS

THOSE WHO LIVE IN THE WELL ORGANIZED, WELL ORDERED, NOURISHED, CLEAN, CALM AND COMFORTABLE MIDDLE CLASS PART OF CHRIST'S BODY CAN EASILY FORGET THAT THE BODY OF CHRIST, AS IT NOW EXISTS, IS MOSTLY DISORGANIZED, DEVOID OF ORDER, CONCERNED WITH THE MATERIAL NEEDS, HUNGRY, DIRTY, NOT MOTIVATED BY REASON, FERMENT IN AGONIZING UNCERTAINTY AND CERTAINLY MOST UNCOMFORT

YOUTH IS A TIME OF REBELLION. RATHER THAN SQUELCH THE REBELLION, WE MIGHT BETTER ENLIST THE REBELS TO JOIN THAT GREATEST REBEL OF HIS TIME - CHRIST HIMSELF. MAURICE OVER



CORITA KENT
if, 1965

Screenprint
23 x 35 1/4 inches (58.4 x 89.5
cm.); 27 x 39 1/8 x 1 1/2 inches
(68.6 x 99.4 x 3.8 cm.) framed
(CK24-026)
\$ 10,500

LIZ MAGOR (b.1948, Winnipeg, Canada)

Liz Magor's work finds its center in the peripheral, often replicating the overlooked trappings of daily life and re-presenting them in new contexts. Activated by an interest in the covert, these constructions blur the lines between reality, imagination, and simulation. Creating new and expanded associations, Magor simultaneously draws attention to the objects' original intentions to satisfy our need for protection, comfort, and affirmation. Liz Magor lives and works in Vancouver.

In 2023, MOCA, Toronto presented *The Separation*, a solo exhibition including newly commissioned works. Additionally, the travelling survey exhibition *The Rise and The Fall* was presented at the Douglas Hyde Gallery of Contemporary Art, Dublin, and travelled to Focal Point Gallery, Southend-on-Sea, Essex (2023). Past solo exhibitions include: *I Have Wasted My Life* at Andrew Kreps Gallery, New York (2021), *Liz Magor: BLOWOUT* at The Renaissance Society, Chicago, IL, and the Carpenter Center for the Visual Arts, Cambridge, MA (2019), and *Previously...* at Andrew Kreps Gallery, New York (2017), *you you you*, Kunstverein in Hamburg, Hamburg, traveled to Migros Museum, Zurich, and MAMAC, Nice, Centre d'art contemporain d'Ivry - le Crédac, Paris (2017), Musée d'art Contemporain de Montréal, Montreal (2016), the Art Gallery of Ontario, Toronto (2015), *Peep-hole*, Milan (2015), *Presentation House Gallery*, Vancouver (2014), and

Triangle France, Marseilles (2013). Liz Magor has additionally participated in significant group exhibitions, including in *Documenta 8*, Kassel (1987), and the 41st Venice Biennale, Venice (1984).

Magor's work is held in the permanent collections of the Art Gallery of Alberta, Edmonton, Alberta; Art Gallery of Ontario, Toronto; Henry Art Gallery, Seattle; Lafayette Collection, Paris; Migros Museum of Contemporary Art, Zürich; Musée d'art contemporain de Montréal, Montreal; National Gallery of Canada, Ottawa; Oakville Galleries, Oakville, Ontario; Pinault Collection, Venice, and Vancouver Art Gallery, Vancouver.



LIZ MAGOR
All Silk, 2022

Fabric, plywood and tissue
paper
20 x 31 x 10 1/2 inches (50.8 x
78.7 x 26.7 cm.)
(LMA23-002)
\$ 35,000



ALL SILK
MADE IN ITALY



LIZ MAGOR
All Silk, 2022

LAURA OWENS
(b. 1970, Euclid, OH)

For more than twenty years, Laura Owens has pioneered an innovative approach to painting that has made her one of the most influential artists of her generation. Her bold and experimental work challenges traditional assumptions about figuration and abstraction, as well as the relationships among avant-garde art, craft, pop culture, and technology.

Owens emerged on the Los Angeles art scene during the mid-nineties, at a time when many in the critical establishment viewed painting with suspicion. Her early canvases upended the traditions of painterly abstraction by incorporating goofy personal allusions, doodling, and common craft materials. These works often demonstrated her keen interest in how paintings function in a given room and used illusionistic techniques to extend the plane of a wall or floor directly into the space of her pictures. More recently, she has charted a dramatic transformation in her work, marshaling all of her previous interests and talents within large-scale paintings that make virtuosic use of silkscreen, computer manipulation, digital printing, and material exploration. The Whitney has a longstanding commitment to Owens, who has been featured in two Biennials, and is significantly represented in the Museum's collection.

In 2003 Owens had her first survey exhibition at the Museum of Contemporary Art, Los Angeles. Owens's work has been presented in solo exhibitions at Secession, Vienna (2015); Kunstmuseum Bonn (2011); Bonnefanten Museum (2007); Kunsthalle Zürich (2006); Camden Arts Centre, London (2006); Milwaukee Art Museum (2003); Aspen Art Museum, Colorado (2003); and the Isabella Stewart Gardner Museum, (2001). Owens had a mid-career survey at the Whitney Museum Of American Art from November 2017 to February 2018.



LAURA OWENS
Untitled, 2002

Oil on canvas
40 x 36 inches (101.6 x 91.4
cm.)
(LO24-001)
Price upon request





LAURA OWENS
Untitled, 2002

CHIARA CAMONI
(b. 1974, Piacenza, Italy)

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

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



CHIARA CAMONI
Jardins do Palácio de Cristal,
Porto 01, 2023

Vegetal print on silk
70 7/8 x 35 3/8 inches (180 x
90 cm.)
(CC24-001)
€ 10,000





CHIARA CAMONI
Jardins do Palácio de Cristal,
Porto 01, 2023



CHIARA CAMONI
Grande Sorella #25, 2024

Porcelain and stoneware glazed
with ash, soil, and river sand
86 5/8 x 27 1/2 x 4 3/4 inches
(220 x 70 x 12 cm.)
(CC24-008)
€ 18,000



SYLVIA SNOWDEN
(b. 1942, Raleigh, NC)

Sylvia Snowden has spent most of her sixty-plus year career focused on addressing the human experience – the vast range of conditions and transformational states that express the human spirit and its relationship to survival. “We are all going back to the earth,” Snowden has noted, referencing the process of experiencing life - its joys, its challenges, its frailties, its tragedies, and its inevitable channel back to the earth. This is the thematic root from which all of Snowden’s passionately executed images emerge.

Sylvia Snowden was born in Raleigh, North Carolina in 1942, and spent her childhood in New Orleans, Louisiana. At the age of 14, she and her family moved to Washington, D.C. Sylvia Snowden holds both Bachelor of Arts and Master of Arts degrees from Howard University (Washington, D.C.). She received a scholarship to Skowhegan School of Painting and Sculpture (Skowhegan, ME), and has a certificate from Académie de la Grande Chaumière (Paris, France). Snowden has taught at Cornell University (Ithaca, NY), Howard University (Washington, D.C.), and Yale University (New Haven, CT), and has served as an artist-in-residence, a panelist, visiting artist, lecturer/instructor, and curator in universities, galleries, and art schools in the United States and internationally. In 2018, Snowden’s work was notably featured in the landmark exhibition *Magnetic Fields: Expanding American*

Abstraction, 1960-Today at the National Museum for Women in the Arts (Washington, D.C.) alongside fellow Howard University alumnae Mildred Thompson, Alma Thomas, and Mary Louise Lovelace. Snowden has also exhibited at the National Gallery of Art, Washington, D.C.; the Corcoran Gallery of Art, Washington, D.C.; Montclair Art Museum, Montclair, NJ; Baltimore Museum of Art, Baltimore, MD; Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY; The Phillips Collection, Washington, D.C.; Heckscher Museum of Art, Huntington, NY; and the National Archives for Black Women’s History (NABWH) of the Mary McLeod Bethune Council House National Historic Site (MAMC), Washington, D.C.. Her works have been shown globally in Chile, the Netherlands, Ethiopia, Australia, the Bahamas, France, Mexico, Italy and Japan.



SYLVIA SNOWDEN
Beverly Jones, 1985

Acrylic and oil pastel on ma-
sonite
49 1/4 x 49 1/4 inches (125.1 x
125.1 cm.)
(SYS24-001)
\$ 325,000





SYLVIA SNOWDEN
Beverly Jones, 1985

PÁDRAIG TIMONEY (b. 1968, Derry, Ireland)

At the core of Pádraig Timoney's practice is an ongoing inquiry into the mechanics of image-making – each canvas represents its own investigation into the ways images are constructed, or reconstructed through painting. Resisting a singular style, Timoney's works are instead united in approach; each painting aims to seamlessly connect a chosen image with both material and process. Often inventing new processes as a result, the works function as an index or record of decisions made, while reveling in the shortcomings in the medium itself. By including the errors of translation and the faultiness of recognition, abstraction and figuration never seem too far apart, often appearing on the verge of collapsing into one another. Through these divergent modes, his exhibitions in turn document a specific duration of time and research in the studio, rather than a traditional artistic thesis.

Pádraig Timoney (b. 1968, Derry, Ireland) lives and works in Berlin. Past solo exhibitions include a solo exhibition titled *waters of night* at Galeria Zé dos Bois, Lisbon (2023) and at *Indipendenza*, Rome (2022), *Mean While* at Farbvision, Berlin (2022), *A Silver Key Can Open An Iron Lock Somewhere* at Andrew Kreps Gallery, New York, NY (2019), *Lulu*, Mexico City (2018), *There was a Study Done*, Cleopatra's, Brooklyn (2017), *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 *Markers*, David Zwirner, London (2017), *The Painting Show*, Contemporary Art Centre, Vilnius (2016), travelled to Limerick City Gallery of Art, Limerick, (2017), and *Collected by Thea Westreich Wagner and Ethan Wagner*, co-organized by the Whitney Museum of American Art, New York and 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.



PADRAIG TIMONEY
NY Ag, 2024

Hand-silvered glass
43 x 51 inches (109.2 x 129.5
cm.)
(PT24-002)
\$ 24,000





PADRAIG TIMONEY
NY Ag, 2024

HADI FALAPISHI (b. 1987, Tehran, Iran)

In his work, Hadi Falapishi employs a seemingly humorous cast of characters - humans, cats, mice, and other animals - to enact a meditation on themes of displacement, alienation, and entrapment. His large-scale photographic works play on photography's traditional role to reflect the society in which they were made, as well as the technical virtuosity that typically accompanies the medium. Rather than using photography as a direct document, he creates unique works that are the product of private work in the darkroom in which Falapishi manipulates the surface of photosensitive paper with flashlights and direct exposure to light.

Cartoonish in appearance, his compositions reflect not a process of deskilling, but are instead the results of the constraints of darkness, and the limitations of his own body. Falapishi's characters are placed within seemingly generic architectural environments, such as houses, fences, or other barriers, the figures' interactions quickly take on resonance with familiar social hierarchies - the power structures within society, ideas of ownership and residence, and inside versus outside. These figures appear to revel in their own personal vices, confusing the morality implied by the traditional roles they assume. Often engaging in a tongue-in-cheek violence, which carries over to Falapishi's sculptural and installation-based works, his characters reflect how

tenuous and fragile the familiar structures of our society can be, and a shared fear of isolation.

Falapishi lives and works in New York. In 2022, CCA Goldsmith's London presented the first institutional exhibition of Falapishi's work in Europe, *As Free As Birds*. Additionally, In 2022, Power Station, Dallas presented the solo exhibition *Young and Clueless*. Falapishi's work was recently included in the 2022 Invitational Exhibition of Visual Arts at the American Academy of Arts and Letters, New York, Greater New York 2021, MoMA PS1, New York, *100 Drawings from Now* at The Drawing Center, New York, 2020, *In Practice: Total Disbelief*, SculptureCenter, Long Island City, 2020, and *Open Call*, The Shed, New York, 2019. Falapishi received his MFA in Photography from Bard College, Annandale-on-Hudson, New York in 2016. His work is held in the permanent collections of the Whitney Museum of American Art, New York, and MoCA, Los Angeles.



HADI FALAPISHI
Unexpected Success, 2024

Oil paint, cardboard, resin on
wood panel
48 x 60 inches (121.9 x 152.4
cm.)
(HAF24-070)
\$ 30,000





HADI FALAPISHI
American Landscape, 2024



HADI FALAPISHI
*Professional Painter Falling in
His Village, 2024*

Oil on canvas in walnut artist's
frame
73 3/4 x 55 3/4 x 2 inches
(187.3 x 141.6 x 5.1 cm.)
(HAF24-071)
\$ 42,000





HADI FALAPISHI
*Professional Painter Falling in
His Village, 2024*

GOSHKA MACUGA (b. 1967, Warsaw, Poland)

Born in Warsaw, Goshka Macuga lives and works in London. Macuga's solo show *Born From Stone* is on view through January 18, 2025 at London Mithraeum Bloomberg SPACE, and her work is included in *Inaugural Exhibition, The Campus*, Hudson, NY, on view through October 27, 2024. Earlier this year, she was elected as a member of the Royal Academy, London. In 2021, she was selected as a finalist for the Fourth Plinth Commission, London, and in 2019, Macuga was commissioned to make a large-scale tapestry for the Museum of Modern Art, New York. The work re-stages a well-known photograph of Andre Malraux taken in 1954, featuring Macuga surrounded by images that are intrinsically linked to MoMA's history and collection. Past solo exhibitions include *In Flux*, Fundació Antoni Tàpies, Barcelona, 2022 and *MUSAC*, León, Spain, 2021, *Stairway to Nowhere*, Kestnergesselchaft, Hannover, 2019, *What Was I ?*, Prada Rong Zhai, Shanghai, 2019, *Intellectual Co-operation*, Neues Museum, Nürnberg, Germany, 2018, *To the Son of Man Who Ate the Scroll*, Fondazione Prada, Milan, 2016, *Now this, is this the end... the end of the beginning or the beginning of the end? (part 1)*, Schinkel Pavilion, Berlin, 2016, *Time as Fabric*, New Museum, New York, 2016, *Exhibit A*, MCA Chicago, 2012, *Zachęta National Gallery of Art*, Warsaw, Poland, 2011, *It Broke from Within*, Walker Arts Centre, Minneapolis, 2011, *The Bloomberg Commission*, Whitechapel Gallery, London, UK, 2009, *I Am*

Become Death, Kunsthalle Basel, Switzerland, 2009, and *Objects in Relation*, Tate Britain, London, 2007.

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



GOSKA MACUGA
Eruption, 2023

Oil on canvas
74 3/4 x 118 1/8 inches (190 x
300 cm.)
(GM24-005)
\$ 95,000





GOSKA MACUGA
Eruption, 2023

ERIKA VERZUTTI
(b. 1971, São Paulo, Brazil)

Erika Verzutti was born in 1971 in São Paulo. Verzutti's solo show *The Life of Sculptures* is now on view at LUMA Arles and her work *Venus Yogini* (2019) is currently included in *Actual Fractals, Act I* curated by John Riepenhoff as part of *Sculpture Milwaukee 2023*.

Previous solo exhibitions include *Notizia*, ICA Milano, Milan, Italy (2024), *New Moons*, CCS Bard Galleries, Annandale-on-Hudson, NY (2023), *Tantra*, Museo Experimental El Eco, Mexico City (2023), *Churros and Rain*, Andrew Kreps Gallery, New York, USA (2022), *A indisciplina da escultura*, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil (2021), *Erika Verzutti*, Nottingham Contemporary, Nottingham, UK (2021), *Alison Jacques Gallery*, London, UK (2021), *Erika Verzutti*, Centre Pompidou, Paris (2019), *Aspen art Museum*, Aspen (2019), *Pivô*, São Paulo (2016), *Sculpture Center*, New York (2015), *Tang Museum*, Saratoga (2014) and *Centro Cultural São Paulo* (2012). Selected institutional exhibitions include: *57th Venice Biennale* (2017), *32nd Bienal de São Paulo* (2016), *34th Panorama of Brazilian Art*, Museu de Arte Moderna de São Paulo (2015), *2013 Carnegie International*, Pittsburgh (2013), *9th Bienal do Mercosul*, Porto Alegre (2013) and the *11th Biennale de Lyon* (2011).

Verzutti's works are included in important public collections

such as the Arizona State University Museum - ASU Art Museum, Tempe, USA; Carnegie Museum of Art, Pittsburgh, USA; Centre Georges Pompidou, Paris, France; Colección Cisneros, Caracas, Venezuela; Cisneros Fontanals Art Foundation, Miami, USA; François Pinault Collection, França; Inhotim, Brumadinho, Brazil; MAM - Museu de Arte Moderna de São Paulo, São Paulo, Brazil; MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil; Muzeum Susch, Zerne, Switzerland; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; Tate Modern, London, UK and The Solomon R. Guggenheim Museum, New York, USA.



ERIKA VERZUTTI
Churros Turbulence, 2022

Papier-maché, polystyrene,
bronze, oil paint
39 3/8 x 59 1/4 x 4 1/2 inches
(100 x 150.5 x 11.4 cm.)
(EV22-028)
\$ 60,000



BRONWYN KATZ
(b. 1993, Kimberley, South Africa)

Incorporating sculpture, installation, video and performance, Katz's practice engages with the concept of land as a repository of memory and trauma, reflecting on the notion of place or space as lived experience, and the ability of the land to remember and communicate the memory of its occupation. Working with found natural materials such as iron ore, or used man-made objects such as foam mattress and bed springs, Katz's approach to making is driven by storytelling and intuition. Conceptually, the artist's sculptures refer to the political context of their making, embodying acts of resistance that draw attention to the social constructions and boundaries that continue to define our environments.

For Katz, the language of abstraction is in active opposition to overt representation, allowing their work to be open to multivalent readings. There is a minimalism that converses with early forms of abstract art; methods and traditions of mark-making and storytelling that long predate western modernism.

Recent solo exhibitions include *stone's embrace, a love spiral of erosion and renewal*, Stevenson, Johannesburg (2024); *Kaen-de-haree, Lively sunshine*, Andrew Kreps, New York (2023); *Tus tsī xurub, Rain and drought*, MASSIMODECARLO, Paris (2023); *I turn myself into a star and visit my loved ones in the sky*, White

Cube, London (2021); *Salvaged Letter*, Peres Projects, Berlin (2019); */// ! ‡*, blank projects, Cape Town (2019) and *A Silent Line, Lives Here*, Palais de Tokyo, Paris (2018).

Katz has featured in group exhibitions including *SIGHTLINES on Peace, Power & Prestige: Metal Arts in Africa*, Bard Graduate Center Gallery, New York (2023); *The Milk of Dreams*, the 59th International Art Exhibition of the Venice Biennale (2022); *Soft Water, Hard Stone*, the New Museum Triennial, New York (2021); the *Future Generation Art Prize* exhibition, PinchukArtCentre, Kyiv (2021); *Upkeep: Everyday Strategies of Care*, The Arts Club of Chicago (2020); *We Aim to Live*, Zuzeum Art Centre, Riga (2020); *NIRIN*, 22nd Biennale of Sydney (2020); *Là où les eaux se mêlent*, 15th Biennale de Lyon (2019) and *Material Insanity*, Museum of African Contemporary Art Al Maaden, Marrakech (2019).

In 2022 Katz was selected as a protégé for the Rolex Mentor and Protege Arts Initiative, set to work with El Anatsui over a period of two years. They were shortlisted for the *Future Generation Art Prize* in 2021 and received the *First National Bank Art Prize* in 2019. Katz is a founding member of *iQhiya*, an 11-women artist collective which has performed across various spaces, including *Documenta 14* (in Kassel and Athens), *Greatmore Studios*, and *Iziko South African National Gallery*.



BRONWYN KATZ
Ihōb |'amiros (striped back b),
2023

Salvaged bedspring, pot scour-
ers, spirits of salt, wire
73 1/4 x 53 1/2 x 11 inches
(186 x 136 x 28 cm.)
(BRK23-003)
\$ 30,000

