Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

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Art Basel
Online Viewing Rooms

Andrew Kreps at Art Basel
Online Viewing Rooms

June 19 - 26
Preview: June 17 - 18

Works by:
Carla Accardi, Ricci Albenda, Darren Bader, Camille Blatrix, Andrea Bowers, Robert Colescott, Kim Dingle, Roe Ethridge, Annette Kelm, Corita Kent, Moshekwa Langa, Barbara T. Smith, Michael E. Smith, Hito Steyerl, Cheyney Thompson, Padraig Timoney, Fredrik Værslev, Erika Verzutti, He Xiangyu

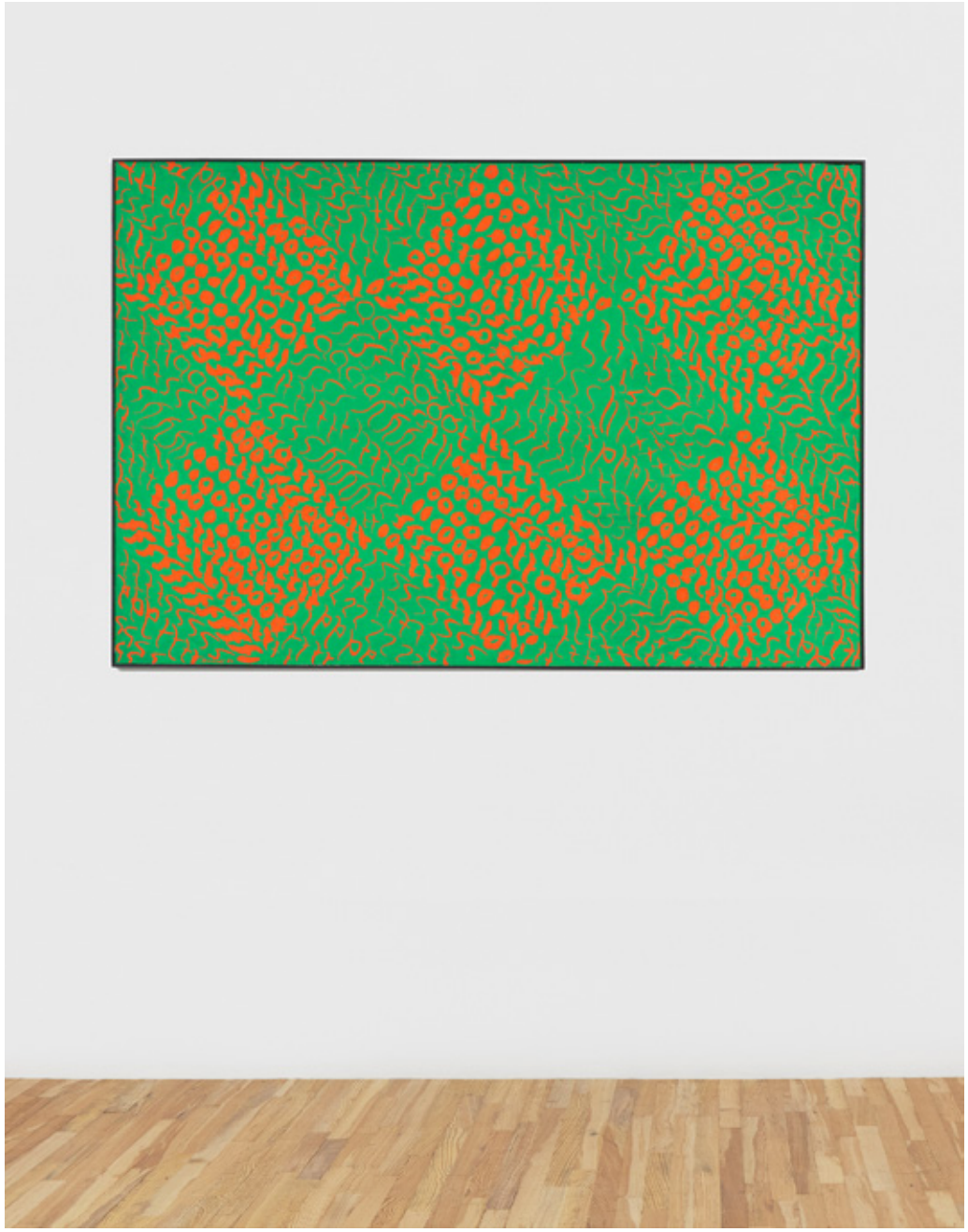
CARLA ACCARDI
Verdearancio n. 2, 1964

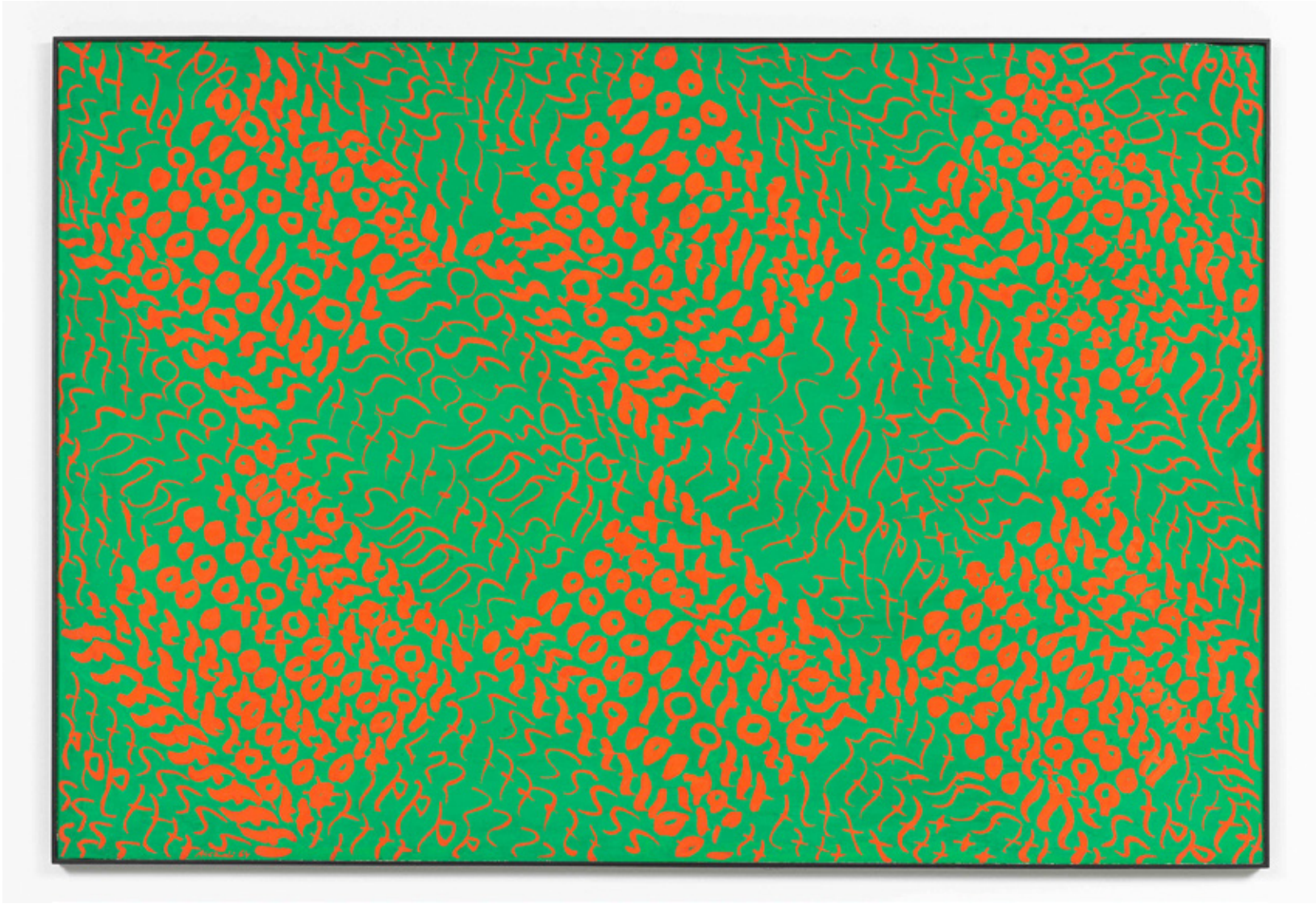
Casein on canvas
38 1/5 x 55 9/10 in (97 x 142 cm)
Catalogue Raisonné - Archive n. 398
(Inv# CAA20-019)

Exhibition History:
International Art Exhibition for Palestine, Plastic Art Section Ubifield Information P.L.O., Beirut, Lebanon, 1978.
Carla Accardi, Kunstverein Ludwigshafen, Germany, 1995. Exhibition traveled to: Stadtische Galerie, Istituto Italiano di Cultura, Wolfsburg, Germany, 1996.

Provenance:
Private Collection, Reggio Emilia, Italy

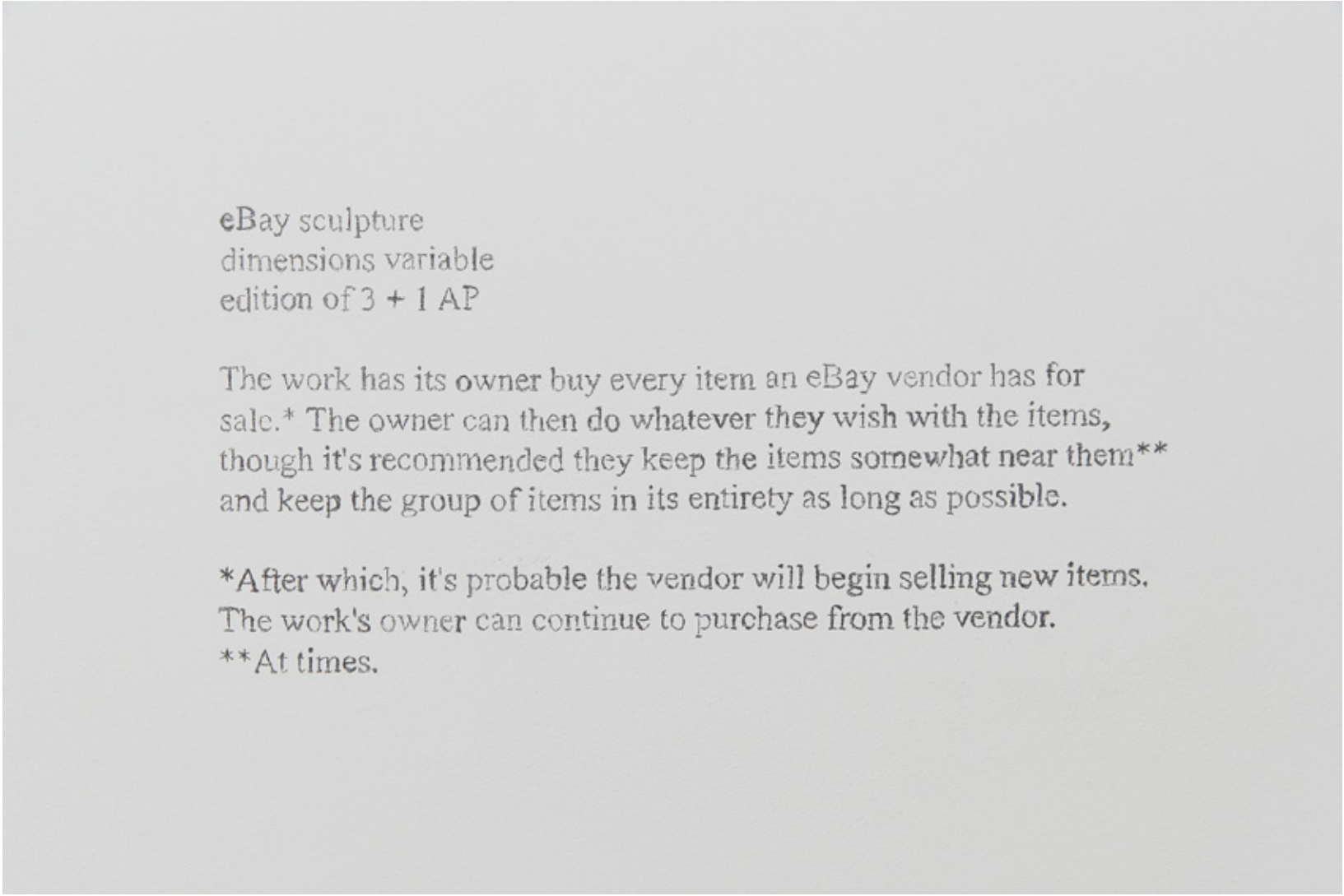
Starting in the mid-1950s, Carla Accardi developed a singular vocabulary of pseudo-calligraphic marks, first seen in her Integrazione series. While these works pared down color to black, and white, Accardi soon introduced the new technology of fluoroscent color, forming a concise investigation of the relationship between figure and ground.





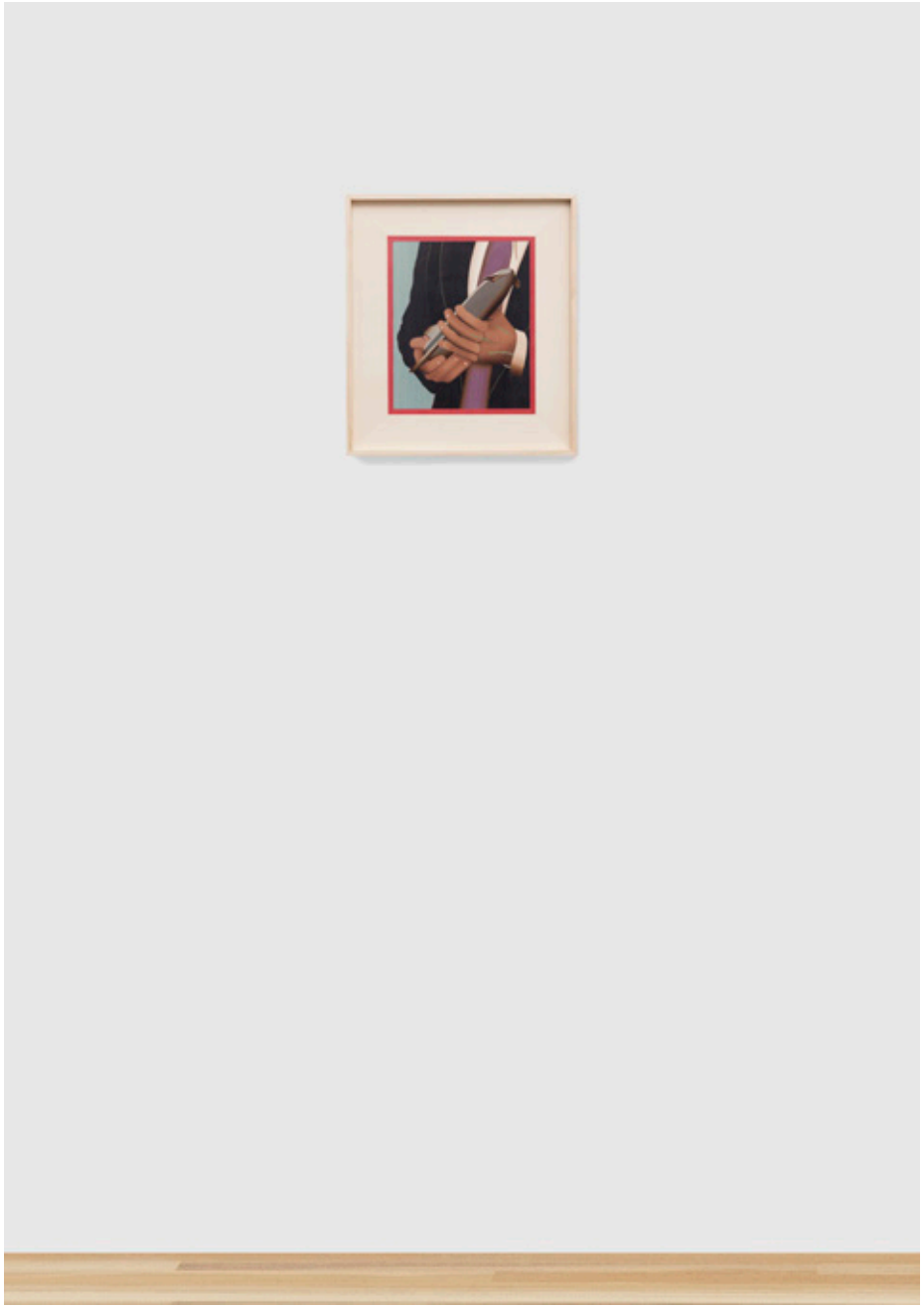
CARLA ACCARDI
Verdearancio n. 2, 1964

CARLA ACCARDI
Verdearancio n. 2, 1964 (detail)



DARREN BADER

eBay Sculpture
Edition of 3, with 1 AP
(Inv# DB18-021)

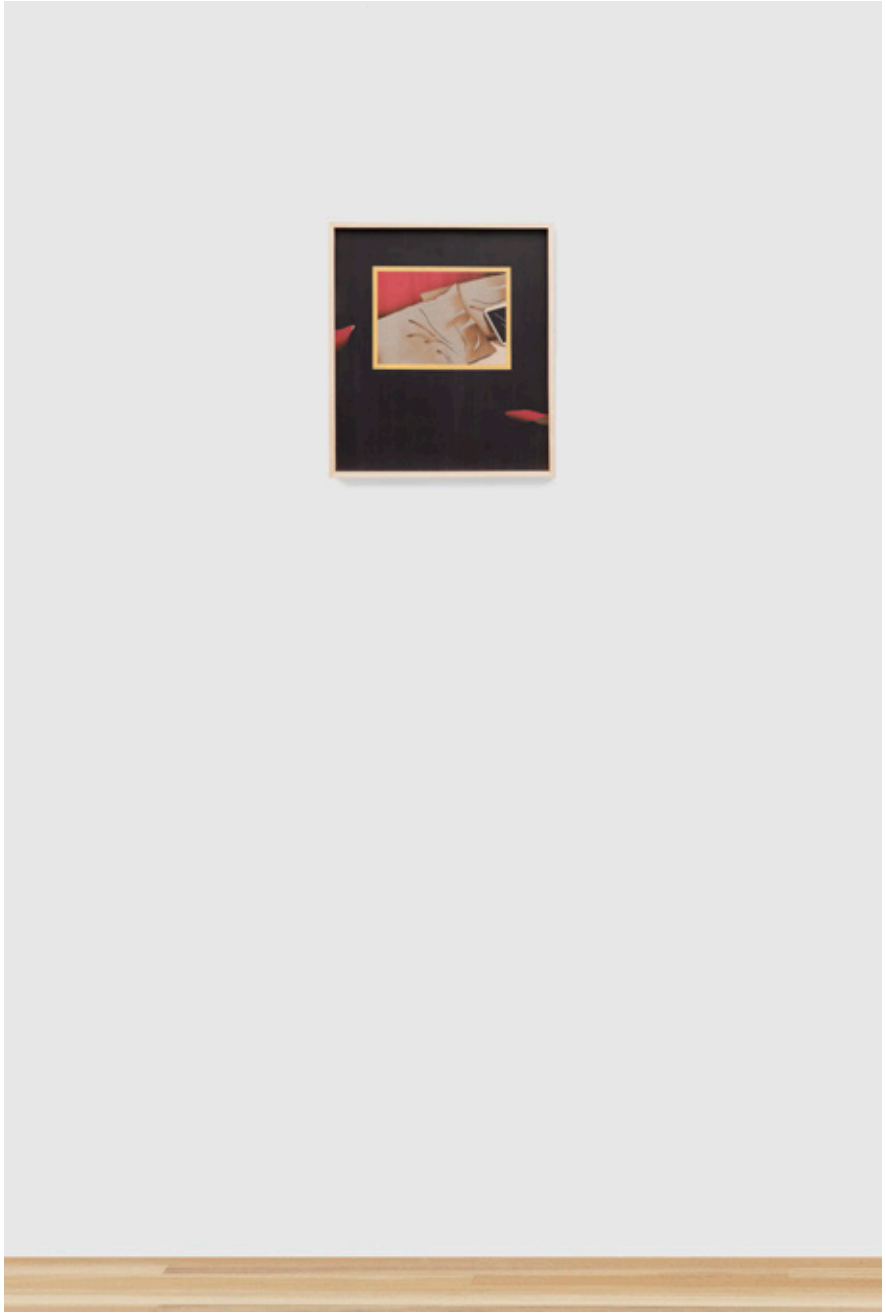


CAMILLE BLATRIX
Elon Musk's SpaceX model, 2020

Maple, wooden marquetry
13 3/4 x 11 7/8 x 7/8 in (35 x 30 x 2.1 cm)
(Inv# CBL20-015)

CAMILLE BLATRIX
Elon Musk's SpaceX model,
2020

CAMILLE BLATRIX
Elon Musk's SpaceX model, 2020 (detail)

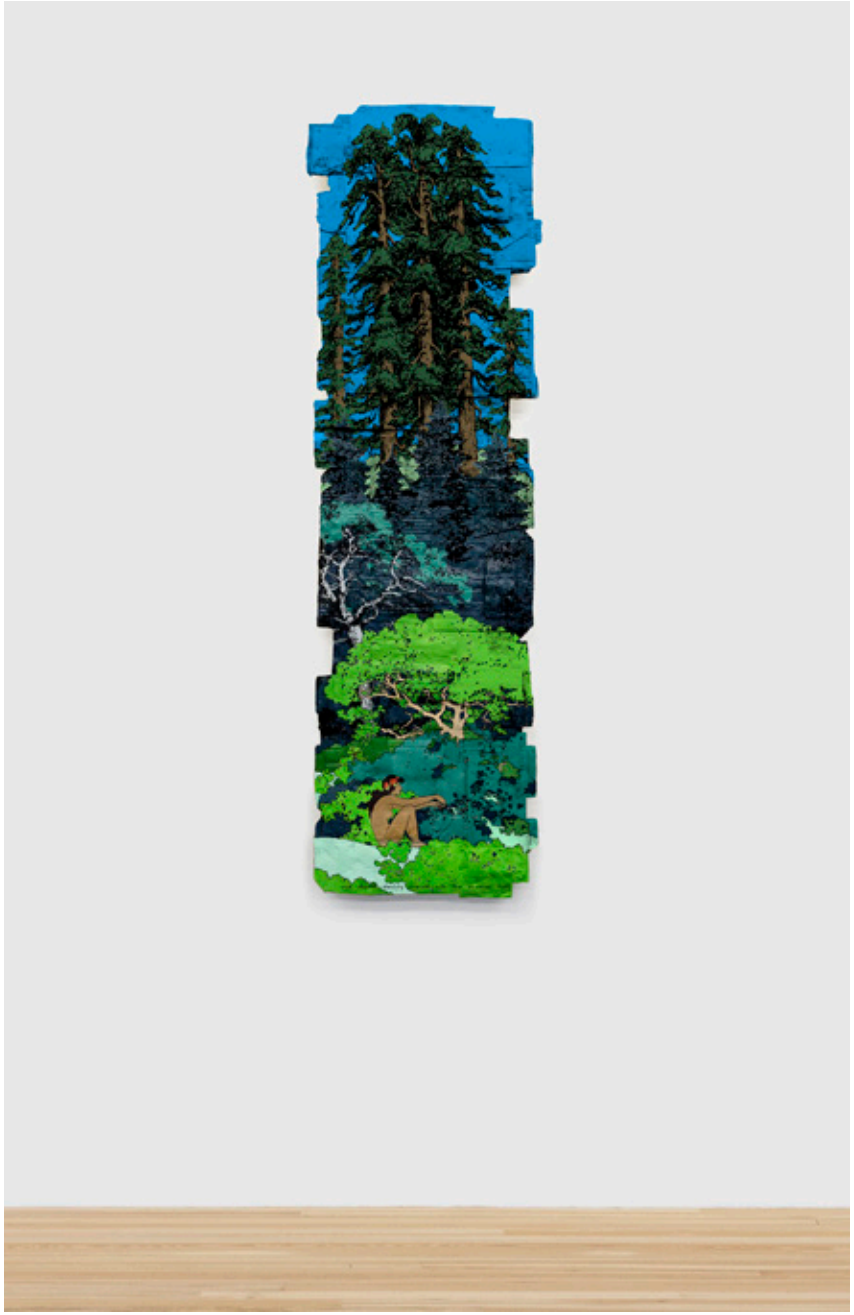


CAMILLE BLATRIX
Day 7, 2020

Maple, wooden marquetry
13 3/4 x 11 7/8 x 7/8 in (35 x 30 x 2.1 cm)
(Inv# CBL20-014)

CAMILLE BLATRIX
Day 7, 2020

CAMILLE BLATRIX
Day 7, 2020 (detail)



ANDREA BOWERS
One Should Identify Oneself With the Universe Itself, Quote by Simone Weil from The Just Balance, 1989 (Original Illustration by Maxfield Parrish, Scribner's: Fiction Number, August, 1897), 2020

Acrylic marker on cardboard
65 1/2 x 19 1/2 x 3 1/4 in
(Inv# AB20-043)

ANDREA BOWERS
One Should Identify Oneself With the Universe Itself, Quote by Simone Weil from The Just Balance, 1989 (Original Illustration by Maxfield Parrish, Scribner's: Fiction Number, August, 1897), 2020

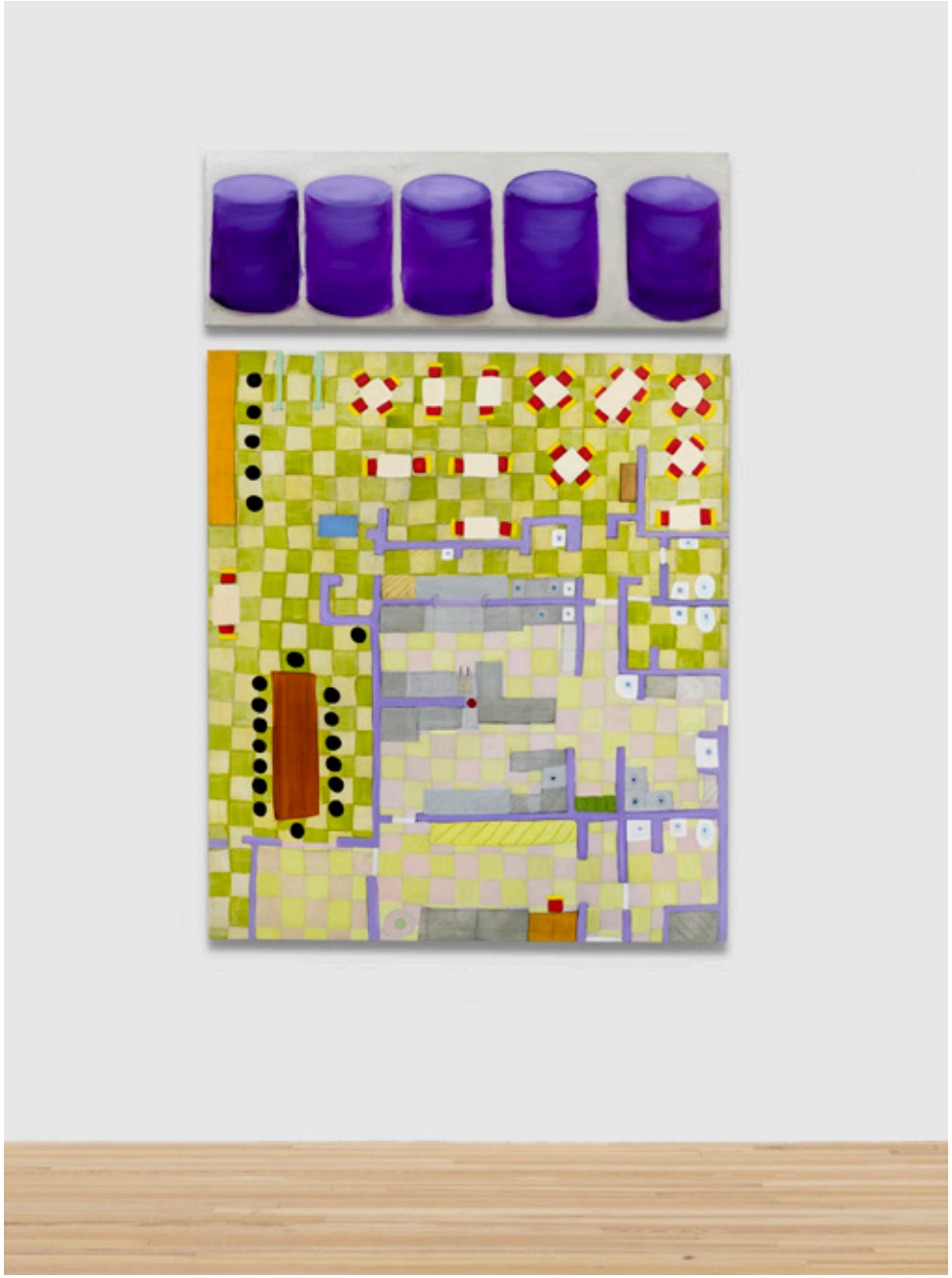
ROBERT COLESCOTT
Walking Man and Woman (After Hours in a California Art Studio), 1982

Acrylic on canvas
84 x 72 in (213.4 x 182.9 cm)
(Inv# RC17-008)

Provenance:
Semaphore Gallery, New York
Phyllis Kind Gallery, Chicago
N'Namdi Contemporary, Miami
Private Collection, New York

ROBERT COLESCOTT
Walking Man and Woman (After Hours in a California Art Studio), 1982

ROBERT COLESCOTT
Walking Man and Woman (After Hours in a California Art Studio), 1982 (detail)

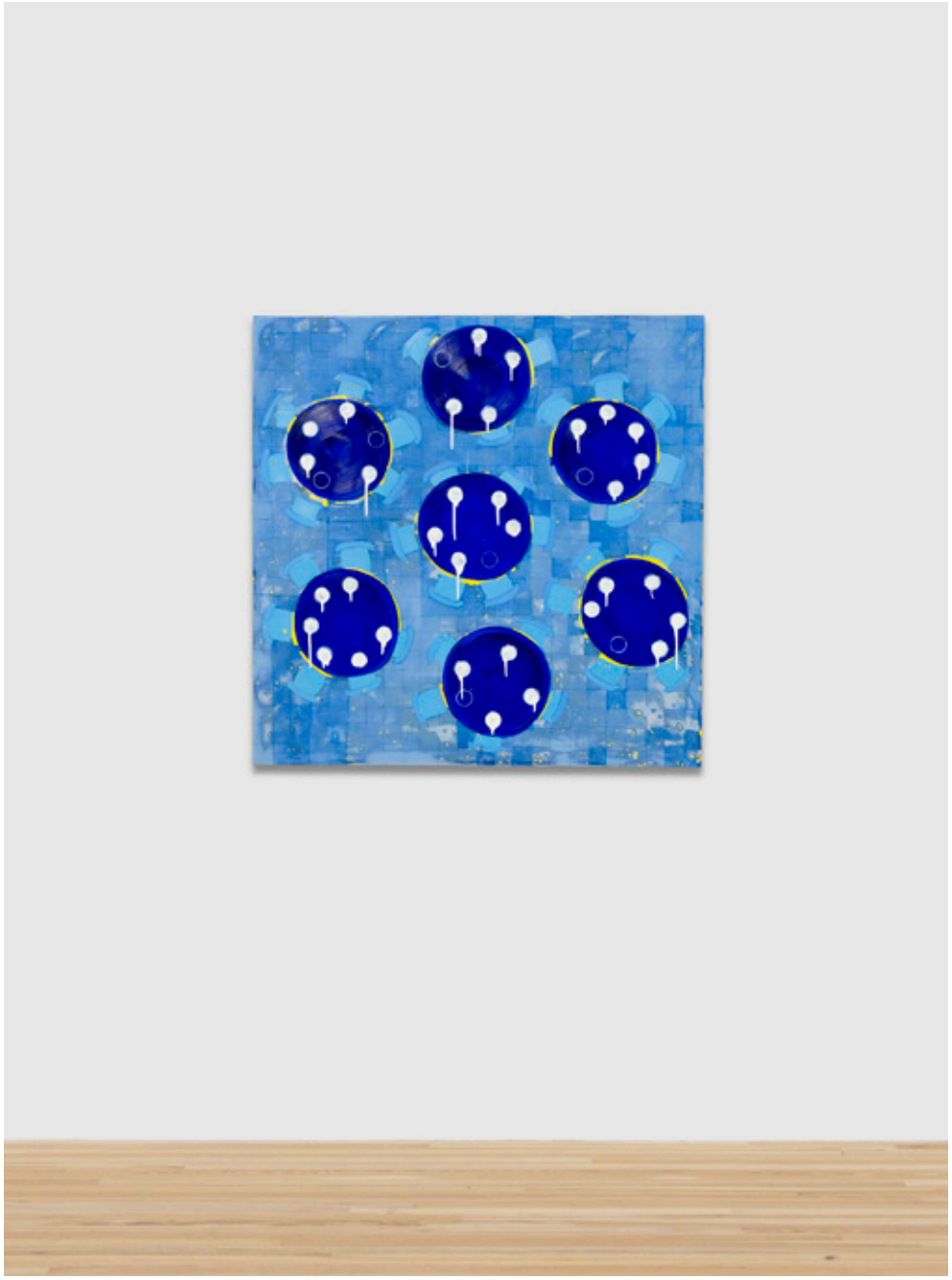


KIM DINGLE
Purple Ottomans - Restaurant Mandala, 2012 - 2020

Oil on canvas
Diptych: 86 x 60 in (218.4 x 152.4 cm) overall
(Inv# KD20-003)

Kim Dingle began her series of restaurant paintings in the mid-2000s, when the artist opened and operated a full-service restaurant, "Fatty's" in her Eagle Rock, Los Angeles studio. Conceived of nearly accidentally, beginning with Dingle and her partner making coffee for themselves, it quickly expanded to serve the neighborhood, with Dingle working as the "Director of Wine and Janitorials". A parallel for the artist's own life, these works show the overwhelming conditions that led the artist to close the restaurant. Dingle's restaurant mandala series, which is at the core of the forthcoming exhibition at the gallery, were started in 2008 in Dingle's backroom studio. Dingle imposed the traditional, meditative form of the mandala, onto the restaurant floor plan, as an attempt to reclaim the repetitive nature of service as a therapeutic exercise.

KIM DINGLE
Purple Ottomans - Restaurant Mandala, 2012 - 2020



KIM DINGLE
Help Wanted- Restaurant Mandala, 2012 - 2020

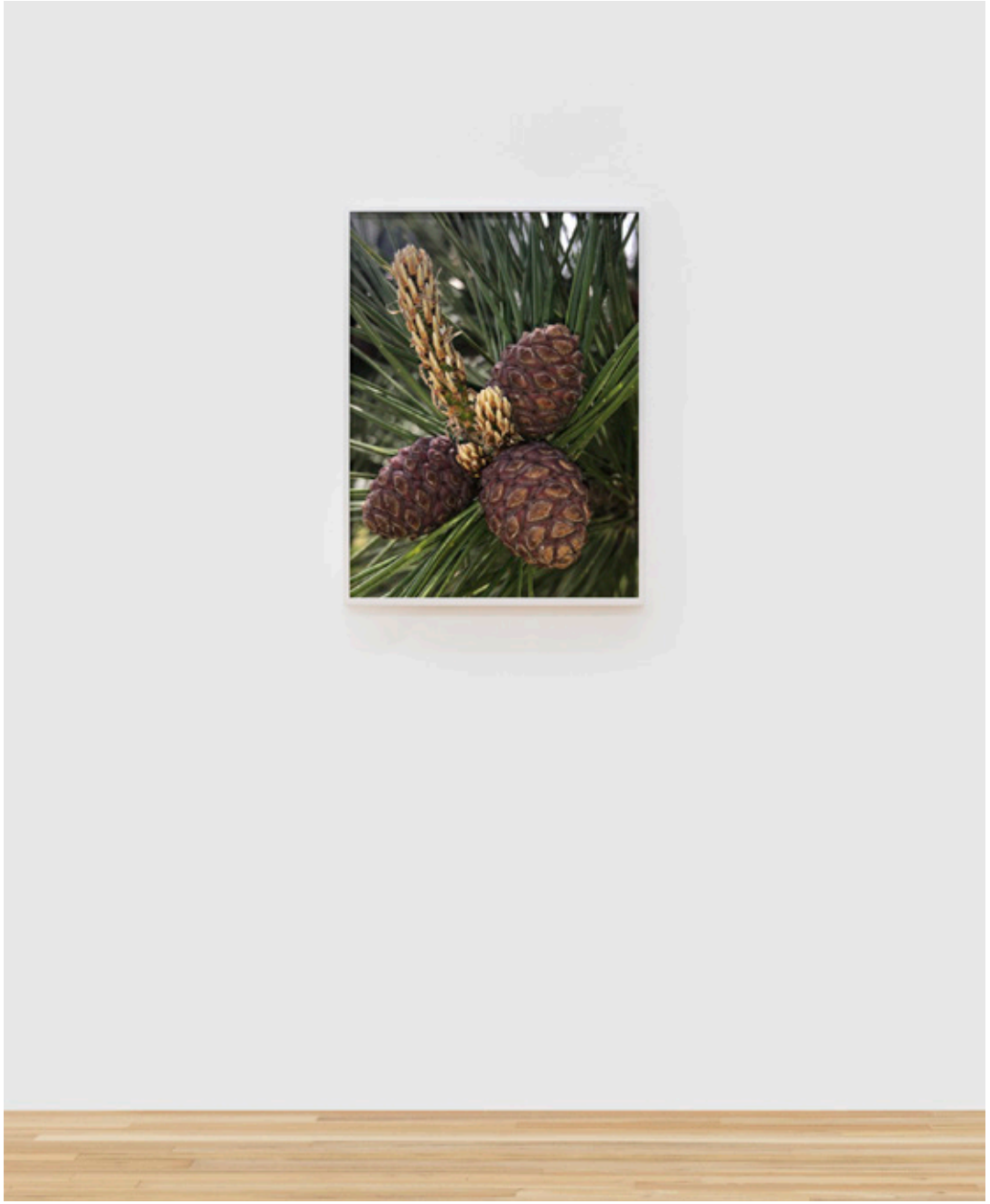
Oil on canvas
48 x 48 in (121.9 x 121.9 cm)
(Inv# KD20-011)

KIM DINGLE
Help Wanted- Restaurant Mandala, 2012 - 2020

ROE ETHRIDGE
Atlanta Baseball, 2020

Dye sublimation print on aluminum
32 x 24 in (81.3 x 61 cm)
Edition of 5, with 2 APs
(Inv# RE20-052)

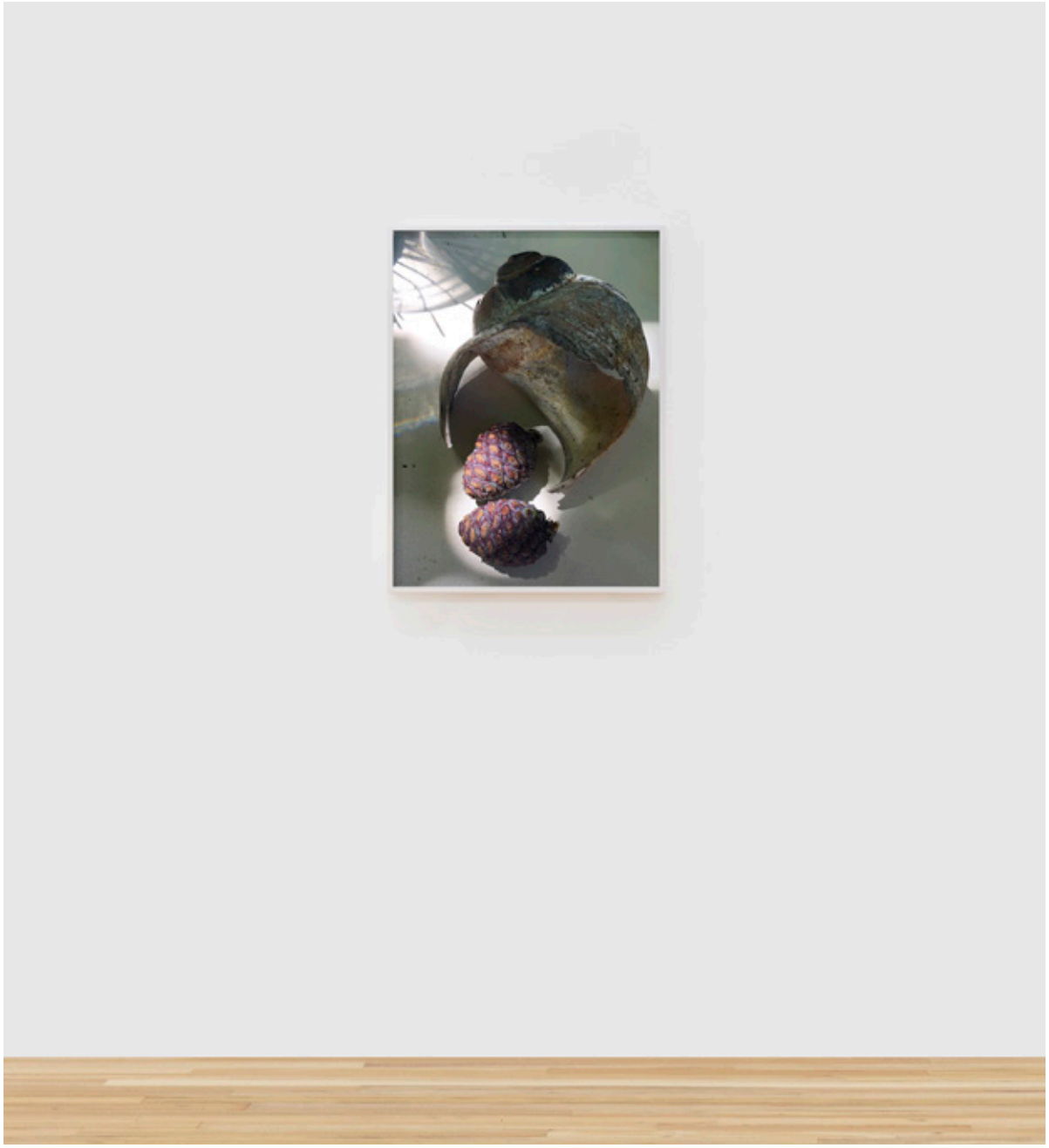
ROE ETHRIDGE
Atlanta Baseball, 2020



ROE ETHRIDGE
Purple Pinecones, 2020

Dye sublimation print on aluminum
32 x 24 in (81.3 x 61 cm)
Edition of 5, with 2 APs
(Inv# RE20-054)

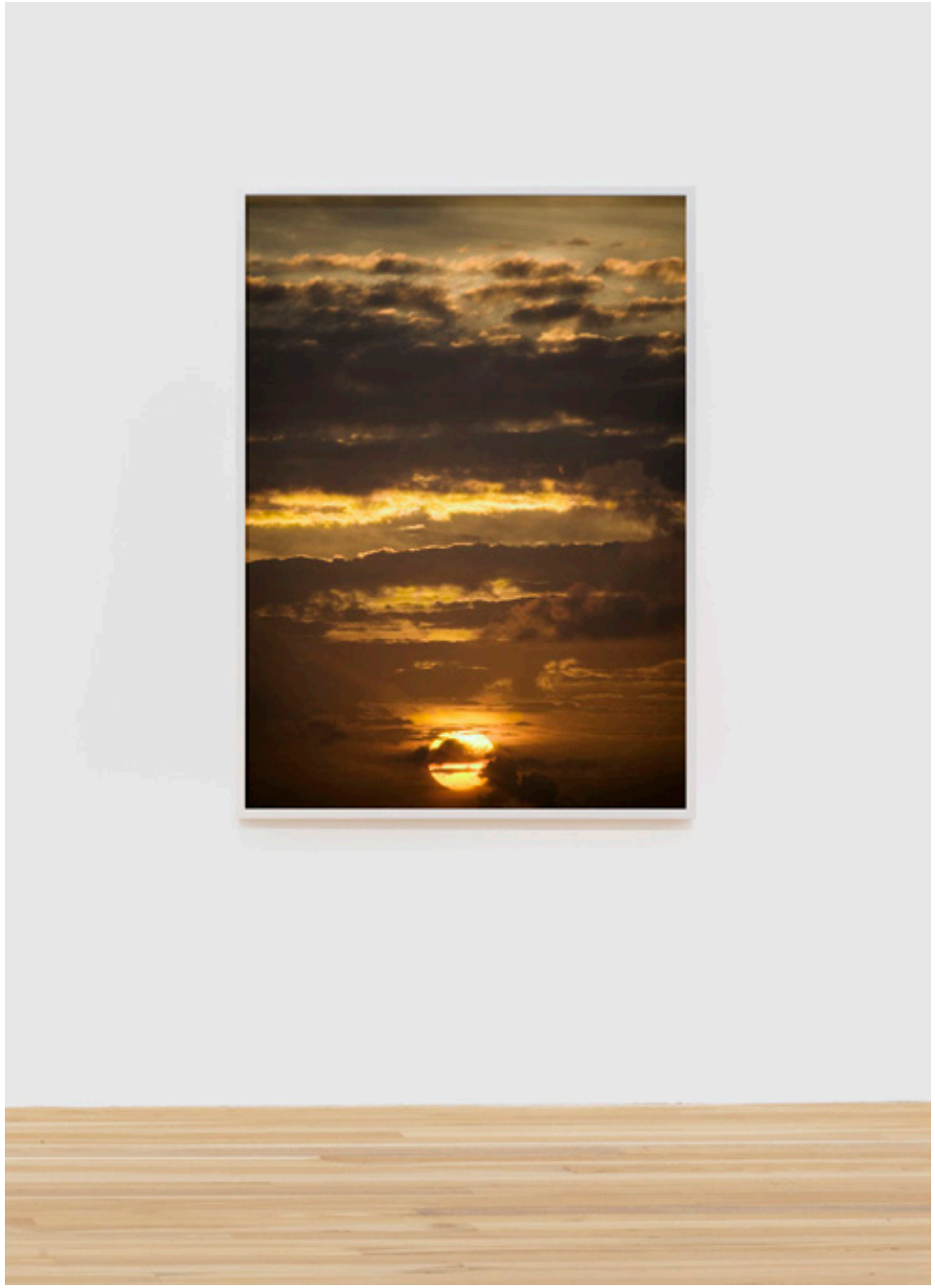
ROE ETHRIDGE
Purple Pinecones, 2020



ROE ETHRIDGE
Moon Snail and Purple Pine-cones, 2020

Dye sublimation print on aluminum
32 x 24 in (81.3 x 61 cm)
Edition of 5, with 2 APs
(Inv# RE20-061)

ROE ETHRIDGE
Moon Snail and Purple Pine-cones, 2020



ROE ETHRIDGE
Sunset #1, 2008

C-print
57 x 42 in (144.78 x 106.68 cm)
Edition AP1 of 5, with 2 APs
(Inv# RE08-026.1)

ROE ETHRIDGE
Sunset #1, 2008

CORITA KENT
we care, 1966

Screenprint
30 x 36 in (76.2 x 91.4 cm)
(Inv# CK20-033)

Transcibed text:
Tiger in
Humble research works won-
ders with oil
who cares
we care

CORITA KENT
we care, 1966

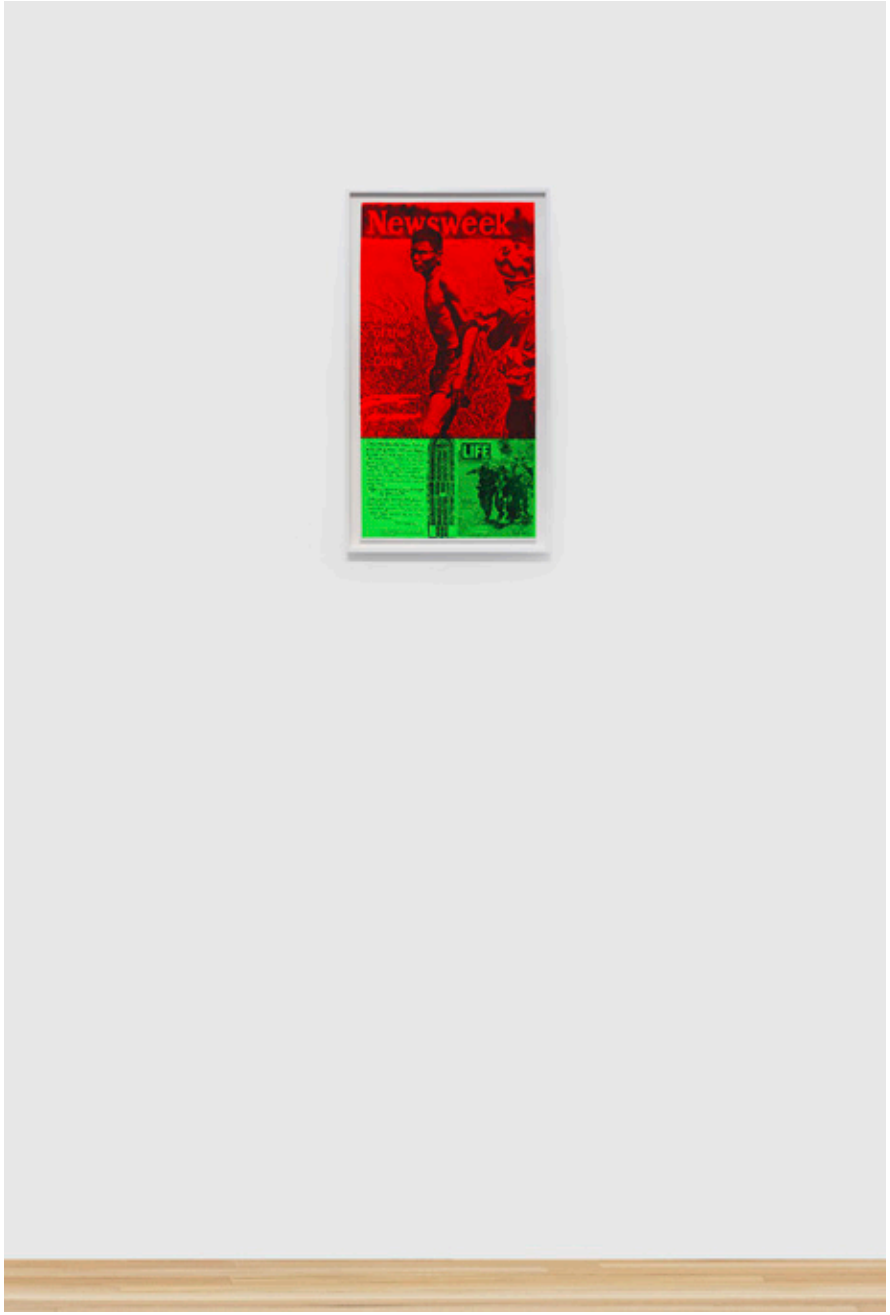
CORITA KENT
stop the bombing, 1967

Screenprint
15 3/4 x 23 in (40 x 58.4 cm);
framed: 18 3/4 x 26 in (47.6 x 66 cm)
(Inv# CK19-025.b)

Transcribed text:
I am in Vietnam--who will console me?
I am terrified of bombs, of cold wet leaves and bamboo splinters in my feet, of a bullet cracking through the trees, across the world, killing me--there is a bullet in my brain, behind my eyes, so that all I see is pain I am in vietnam--who will console me? from the sixoclock news, from the headlines lurking on the street, between the angry love songs on the radio, from the frightened hawks and angry doves I meet a war I will not fight is killing me--I am in vietnam, who will console me?

Stop the Bombing

CORITA KENT
stop the bombing, 1967



CORITA KENT
news of the week, 1969

Screenprint
23 1/8 x 12 1/8 in (58.7 x 30.8 cm)
(Inv# CK20-062)

Transcibed text:
Newsweek / April 12, 1965 / 35 c / Profile of the Viet Cong / LIFE / Deeper into the Vietnam War / A marine is evacuated during patrol action against the Vietcong / July 2 1965 35 ¢/ I am the hounded slave, I wince at the bite of dogs. Hell and despair are upon me, crack again and crack the marksman, I clutch the rails of the fence, my gore dribs, thinn'd with the ooze of my skin. I fall on the weeds and stones. The riders spur their unwilling horses, haul close, Taunt my dizzy ears and beat me violently over the head with whip-stocks. Agonies are one of my changes of garments, I do not ask the wounded person how he feels, I myself become the wounded person. My hurts turn livid upon me as I lean on a cane and observe. Walt Whitman / The plan of a slave-ship, showing the conditions in which slaves crossed the Atlantic. The slave trade was abolished by Great Britain in 1807, and other countries were persuaded to follow suit in 1815.

CORITA KENT
news of the week, 1969

MOSHEKWA LANGA
Kwa-Dokotela, 2007

Mixed media on paper
30 3/10 x 22 4/10 in (77 x 57 cm)
(Inv# ML19-018)

MOSHEKWA LANGA
Kwa-Dokotela, 2007

MOSHEKWA LANGA
Landscape at Twilight, 2018

Pigment and acrylic on paper
63 3/4 x 48 1/8 in (161.9 x 122.2 cm); framed: 69 3/4 x 54 1/8 x 2 3/8 in (177.2 x 137.5 x 6 cm)
(Inv# ML20-020)

MOSHEKWA LANGA
Landscape at Twilight, 2018

MOSHEKWA LANGA
Landscape at Twilight, 2018
(detail)

MOSHEKWA LANGA
Proximities, 2017

Mixed media on paper
63 3/4 x 48 in (162 x 122 cm);
framed: 68 1/2 x 52 3/8 x 2 in
(174 x 133 x 5.1 cm)
(Inv# ML20-015)

MOSHEKWA LANGA
Proximities, 2017

BARBARA T. SMITH
Holy Squash, 1971

Digital video transfer, altar fiberglass drawing and cast test tubes, bag with foam, spacing material in bag, plastic drop cloth with overspray, 3 foam sheets with overspray, 4 foam sheets, reliquary, sound, staff with fiberglass hand, old shoes used during production, miscellaneous items from production, shirt used during production, The Holy Squash and plastic casting of original offering flowers
Dimensions variable
(Inv# BTS15-005)

Viewing link:
https://vimeo.com/127066048
Password: akg537

Holy Squash, 1971, is an installation centered around a relic (the squash) and its reliquary (the mold) as well as other objects used in Smith's eight-day durational performance, Holy Squash Ceremony, which included a baptism and mass, based on the ideas of universal communion, and meaningful interaction. In doing so, the performance examined the gender hegemony latent in the Judeo-Christian religious traditions, seeking to counter this through the creation of a more female-centered alternative. Made against the backdrop of a male-dominated art world in Los Angeles, Smith's Holy Squash Ceremony, and her other seminal performances from this period were pioneering in their development of a new relationship to the performance audience, often using the viewer as a vital component for the exploration of the body, ritual, nurturing, sexuality, female desire, spiritual transformation, love and death.

BARBARA T. SMITH
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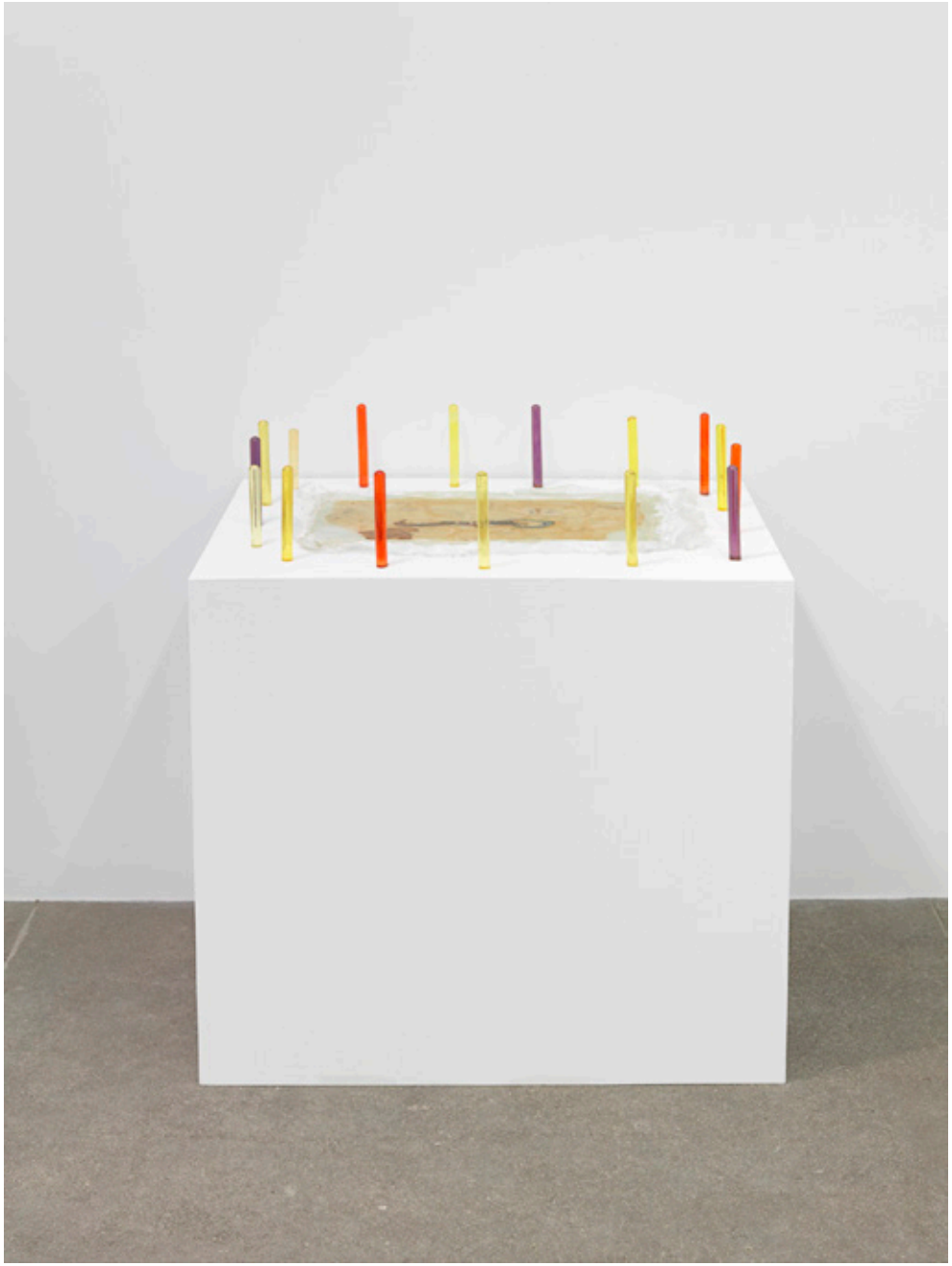
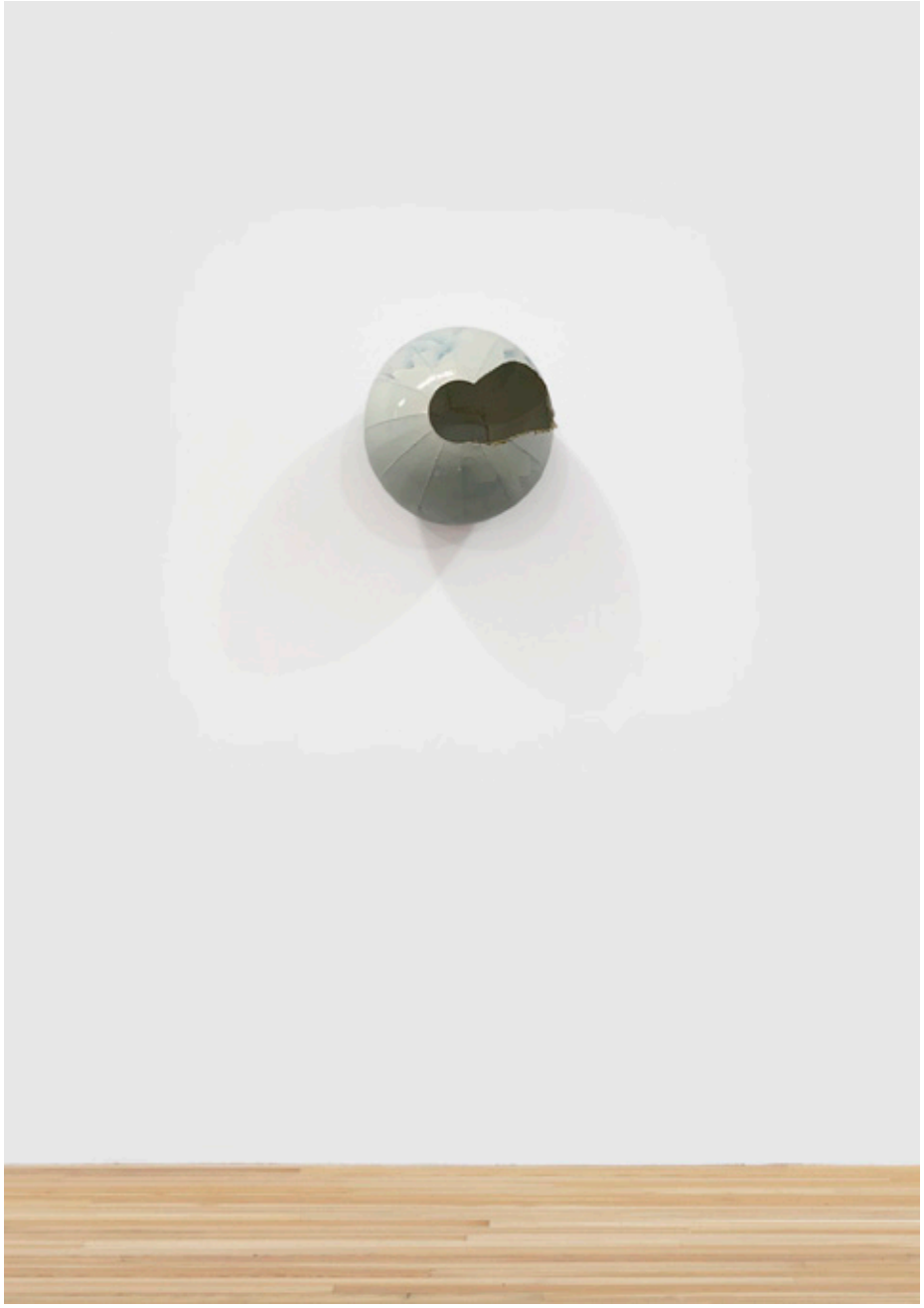


BARBARA T. SMITH
Holy Squash, 1971 (Detail)
altar fiberglass drawing and
cast test tubes

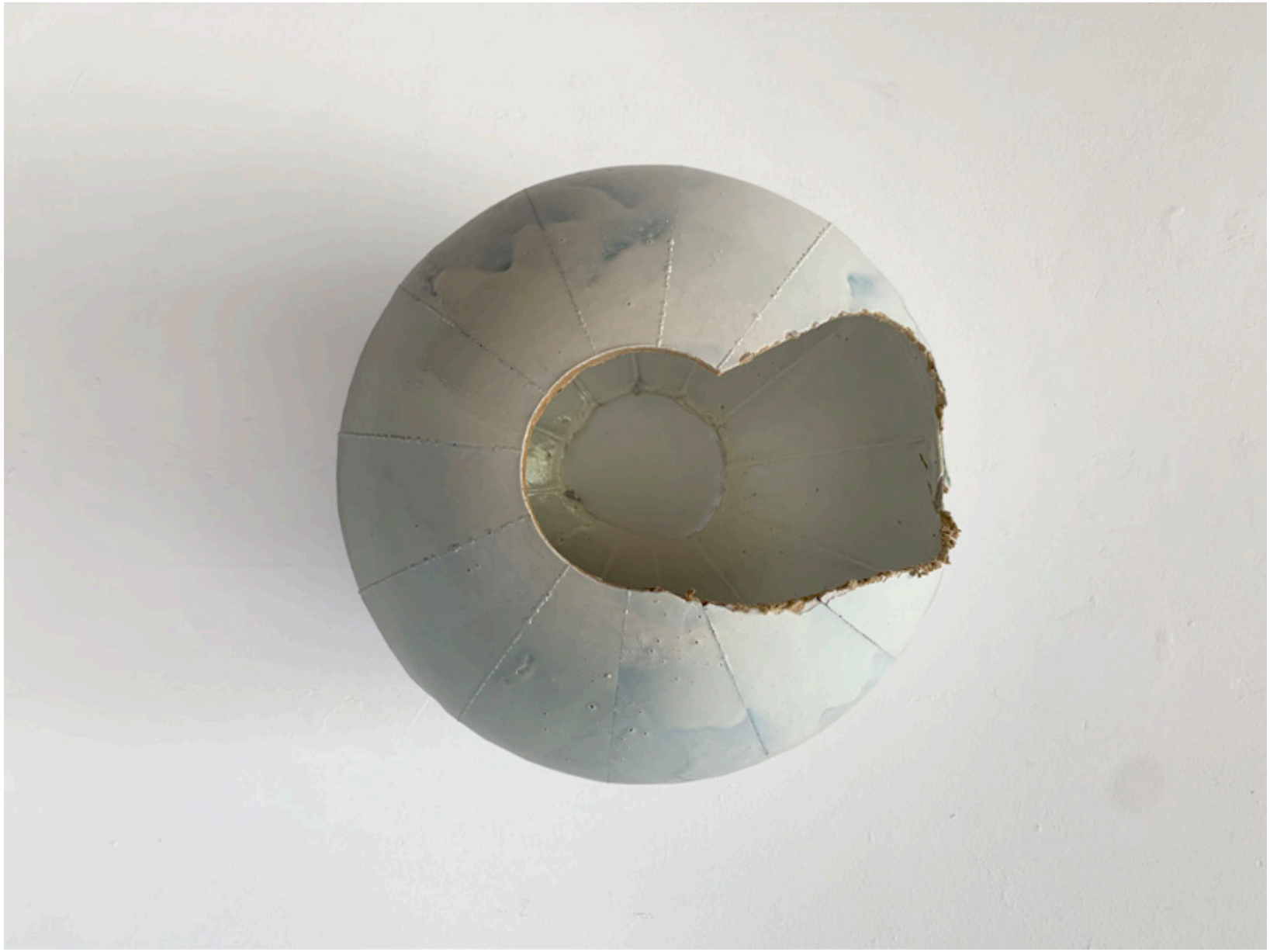
BARBARA T. SMITH
Holy Squash, 1971

Viewing link:
https://vimeo.com/127066048
Password: akg537



MICHAEL E. SMITH
Untitled, 2020

Globe, plastic
12 x 12 x 11 in (30.5 x 30.5 x 27.9 cm)
(Inv# MES20-026)



MICHAEL E. SMITH
Untitled, 2020

MICHAEL E. SMITH
Untitled, 2020 (alternate view)

HITO STEYERL
Leonardo's Submarine, 2019

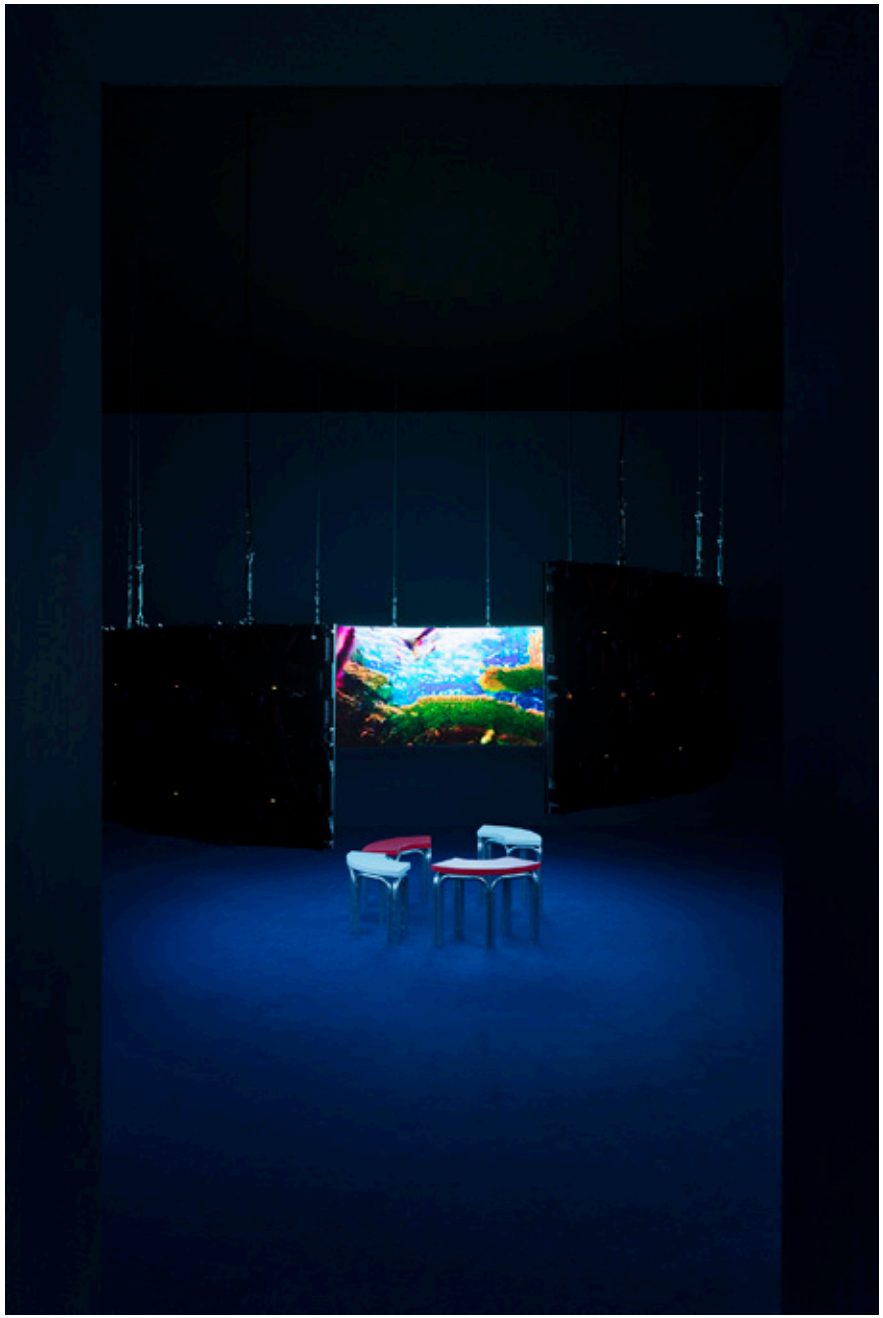
Video installation, environment
3 channel HD video, color, sound, 9 minutes 30 seconds
Environment: 3 curved screens made of LED panels, Dimensions variable
Edition of 7, with 2 APs

Exhibition History:
May You Live In Interesting Times, 58th Venice Biennale, Venice, Italy
May 11 - November 24, 2019

Titled Leonardo's submarine, the three-channel video draws a parallel between Leonardo da Vinci's primitive submarine—first sketched in the early 16th century—and Leonardo-Finmeccanica, an Italian global high-tech company and one of the key players in aerospace, defense and security—partially owned by the Italian government through the Ministry of Economy and Finance.

In 1515, Leonardo designed a weapon that would allow Venice to defend itself from the attacks of the Ottoman Empire: a proto-submarine that could sink enemy ships inadvertently. Despite the fact that the Doge of the Republic would have rewarded him generously, Leonardo decided to bury his invention under obscure descriptions and cyphered diagrams. In Venice, one would be noble if rich, and that tenet would subjugate ethics. Leonardo eventually concluded that people were too evil to handle such a destructive technology. Steyerl embarks the viewer on a metaphorical journey aboard Leonardo's vessel. Venice's laguna, palazzi and skies, generated by Artificial Intelligence video processing, flow dreamlike and foreign, while a voice-over speaks of technology, power, corruption, art and warfare, topics that the artist has explored thoroughly over the last years.

For further information on the installation requirements of this work, please contact the gallery.



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Video installation, environment
3 channel HD video, color,
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HITO STEYERL
Leonardo's Submarine, 2019
(installation view, Venice Biennale)

HITO STEYERL
Leonardo's Submarine, 2019
(installation view, Venice Biennale)

HITO STEYERL
Leonardo's Submarine, 2019
(installation view, Venice Biennale)

HITO STEYERL
Leonardo's Submarine, 2019
(installation view, Venice Biennale)

HITO STEYERL
Leonardo's Submarine, 2019
(still)

PADRAIG TIMONEY
Untitled (Blue), 2019

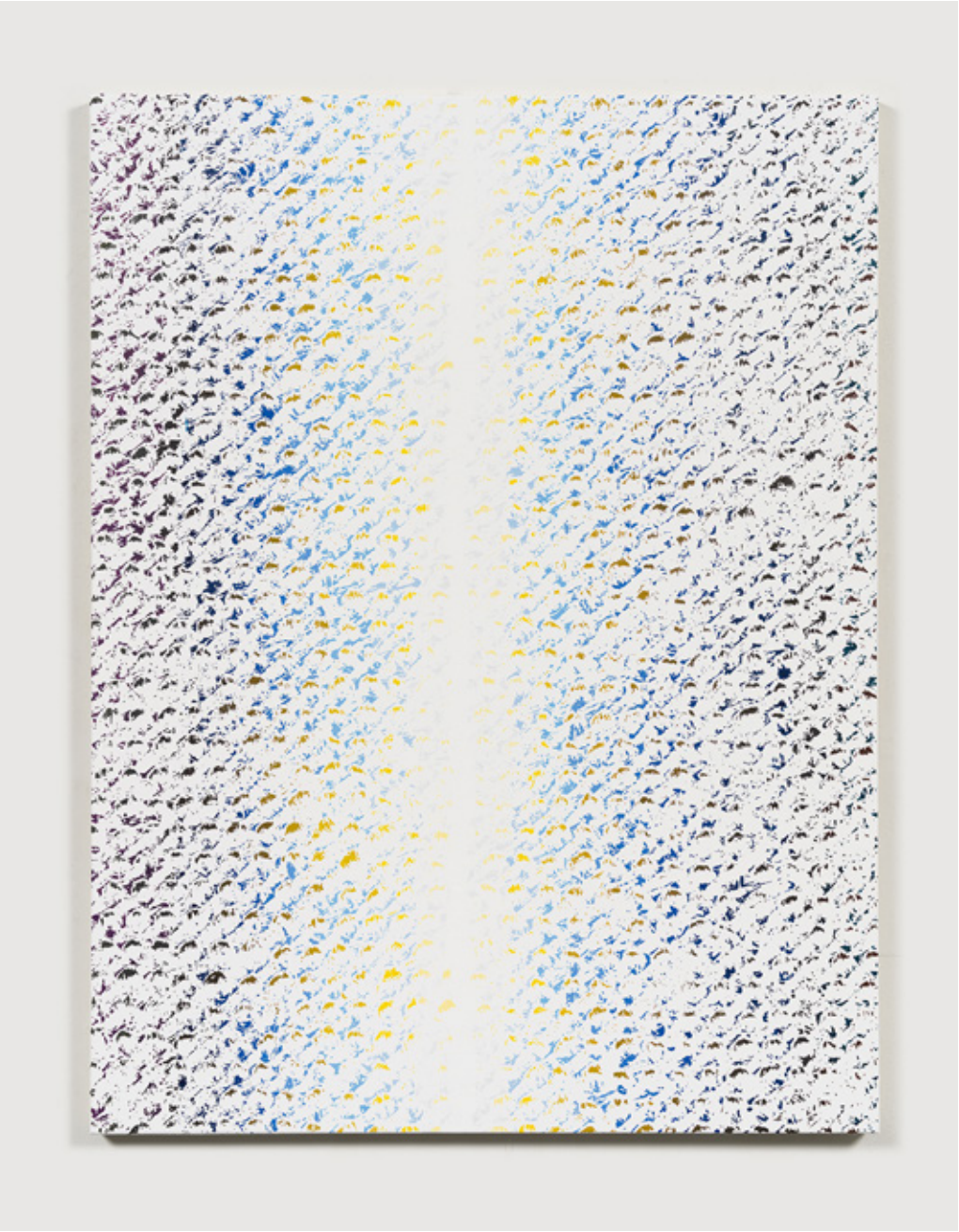
Acrylic and rabbitskin glue on canvas
54 1/8 x 64 1/8 x 1 1/2 in
(137.5 x 162.9 x 3.8 cm)
(Inv# PT19-008)

PADRAIG TIMONEY
Untitled (Blue), 2019

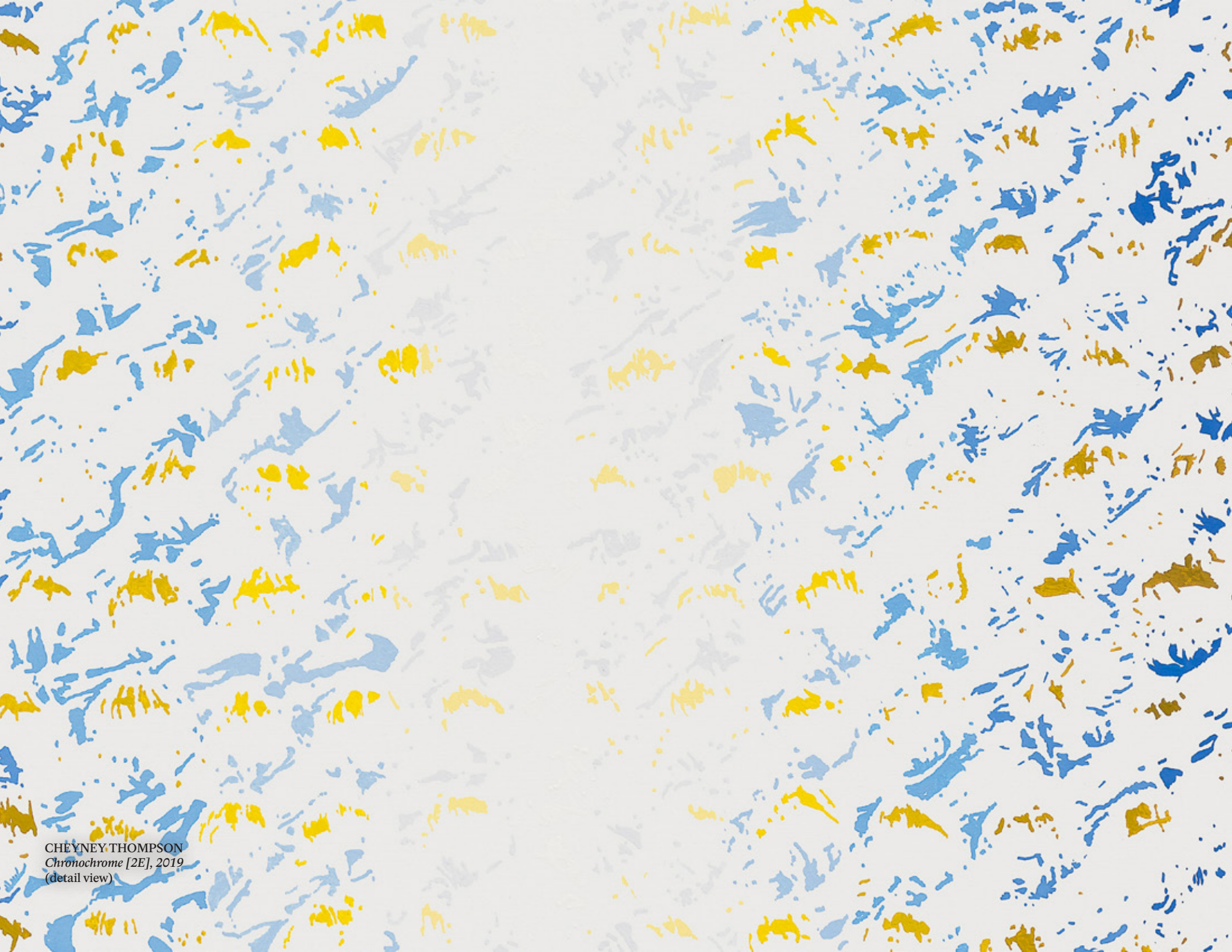
CHEYNEY THOMPSON
Chronochrome [2E], 2019

Oil on canvas
40 3/4 x 30 7/8 in (103.5 x 78.4 cm)
(Inv# CT20-017)

Originally convcieved as a singular, year long painting, Cheyney Thompson's Chronochromes continue his use of the Munsell color system, a system derived in 1898 as an attempt to rationalize color through value, hue, and chroma. Mapping the system onto a calendar, Thompson assigned white to noon and black as midnight, each day assumed a unique pair of complementary hues. Continuing the use of enlarged fragments of linen, the paintings' support, Thompson's labor becomes the paintings true subject, as he tracks his work in vertical movements along the run of the canvas - marks made earlier in the day are of a lighter value, while those at night edge to black. Each work within the series shares the same height, yet with variable widths, allowing them individually to reflect single days, weeks, or months.



CHEYNEY THOMPSON
Chronochrome [2E], 2019
(alternate view)



CHEYNEY THOMPSON
Chronochrome [2E], 2019
(detail view)

FREDRIK VAERSLEV
Lebanon, 2020

Spray paint and turpentine on
cotton canvas
60 1/2 x 90 1/2 x 1 1/3 in
(153.5 x 230 x 3.3 cm)
(Inv# FV20-004)

Fredrik Vaerslev's new series of world paintings posit the minimalist designs of nation's flags, originating from as early as the 13th century, to as recent as the 1990s, as a readymade language, yet not prefabricated readymade flags. Selected for their use of white ground, which is represented by raw cotton canvas, Vaerslev inserts these designs into the language of "hard-edge" painting. Playing on the flags' dual roles as political markers and decor, as well as the universal legibility of a flag's format, the works further complicate individual qualitative readings when addressed as a painterly task. Seen together, the works not only play with varying levels of recognition, but also continue to carry the viewers own referents, ideals, and misgivings.

FREDRIK VAERSLEV
Lebanon, 2020 *(alternate view)*

ERIKA VERZUTTI
Headlines, 2020

Oil and acrylic on aluminum
20 1/16 x 16 1/8 x 3 1/2 in (51 x 41 x 9 cm)
(Inv# EV20-007)

ERIKA VERZUTTI
Headlines, 2020 *(alternate view)*

ERIKA VERZUTTI
Mineral, 2019

Papier-mâché, polystyrene, steel, and oil
8 pieces, overall dimensions: 201 1/2 x 86 5/8 x 100 13/16 in (512 x 220 x 256 cm)
(Inv# EV19-012)

Exhibition History:
'Anozero'19 – Coimbra Biennial Of Contemporary Art', Portugal, 2019

ERIKA VERZUTTI
Mineral, 2019
(alternate view)

ERIKA VERZUTTI
Mineral, 2019 (detail view)

HE XIANGYU
4 Ice Creams

Plywood, metal, glass-fiber reinforced plastic, acrylic
Chair: 82 x 42 x 42 in (208.3 x 106.7 x 106.7 cm); Ice creams: 12 x 6 x 15 in (30.5 x 15.2 x 38.1 cm)
(Inv# HX20-002)

The chair, missing one leg and being restituted by casted and painted ice creams, humorously stimulates the viewer's imagination. According to He, "the lack corresponds to our own flaw as human beings. However, we tend to make up for the defect by our own imagination and fantasy." The object incites the natural psychological and intellectual reactions of viewers coming into contact with the artwork, to surpass the boundary dividing the two.

HE XIANGYU
4 Ice Creams

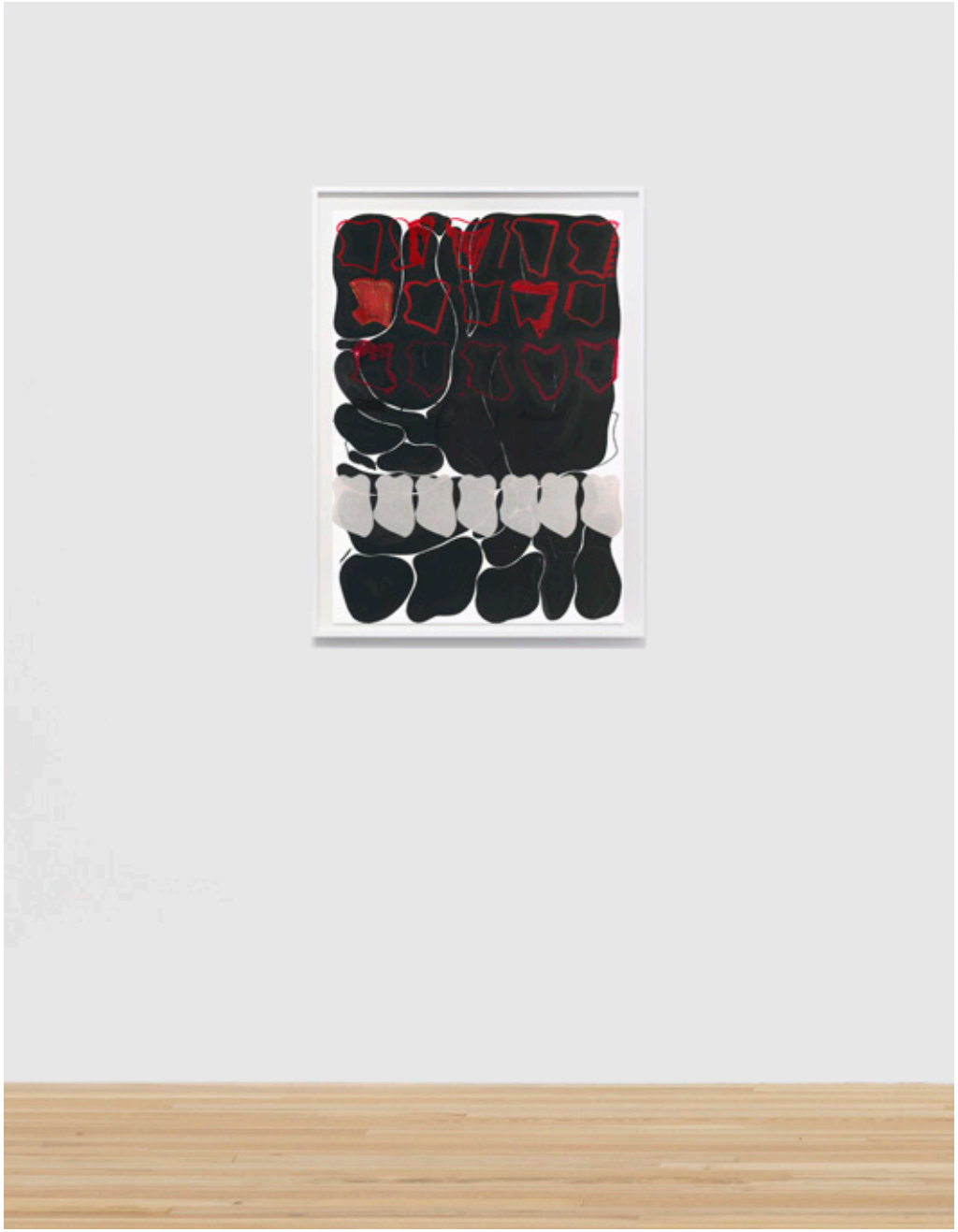
HE XIANGYU
4 Ice Creams (alternate view)

HE XIANGYU
4 Ice Creams (detail)

HE XIANGYU
Palate Project

He Xiangyu began the ongoing "Palate Project" in 2012 during a brief stint in the U.S. where language barriers proved difficult to navigate. He began translating the ridges, bumps, and grooves of his palate through perceptions felt with his tongue, into various visual forms. The act of translation, always aimed at demystifying the subject, here only seems to further complicate it. The phenomenological processes responsible for constructing a sense of interior space intrinsic to vocalization, the curl of the tongue that produces "rat" as opposed to "that", become a function of He Xiangyu's body mapping, supplanting the oral, and aural, by reaffirming the centrality of visual representation. Identifiable anatomical structures dissolve and re-emerge, eventually evolving into color fields of yellow with only the slightest hints of form. Based on a seemingly obvious premise, Palate Project revels in a Cartesian split of mind and body, illustrating that, in spite of proximity to subject, art remains the annotation to a lost referent.

Executed over the course of nine years, the presentation of Palate Project is composed of groups of works on paper, sculptures, and mixed media. Through a poetic and introspective transformation of the perceived oral texture, the artist has gained insight into the space of both two- or three- dimensional works. In this process, his practice is permeated with various psychological states, physical states, and residual feelings from daily life, which reveals an inner topography depicted in a highly sensitive painterly language. Alongside the intimate and gentle imagery, sharp conflicts involving identity, language, and cultural politics have emerged as well.



HE XIANGYU
Palate 19-1-9, 2019

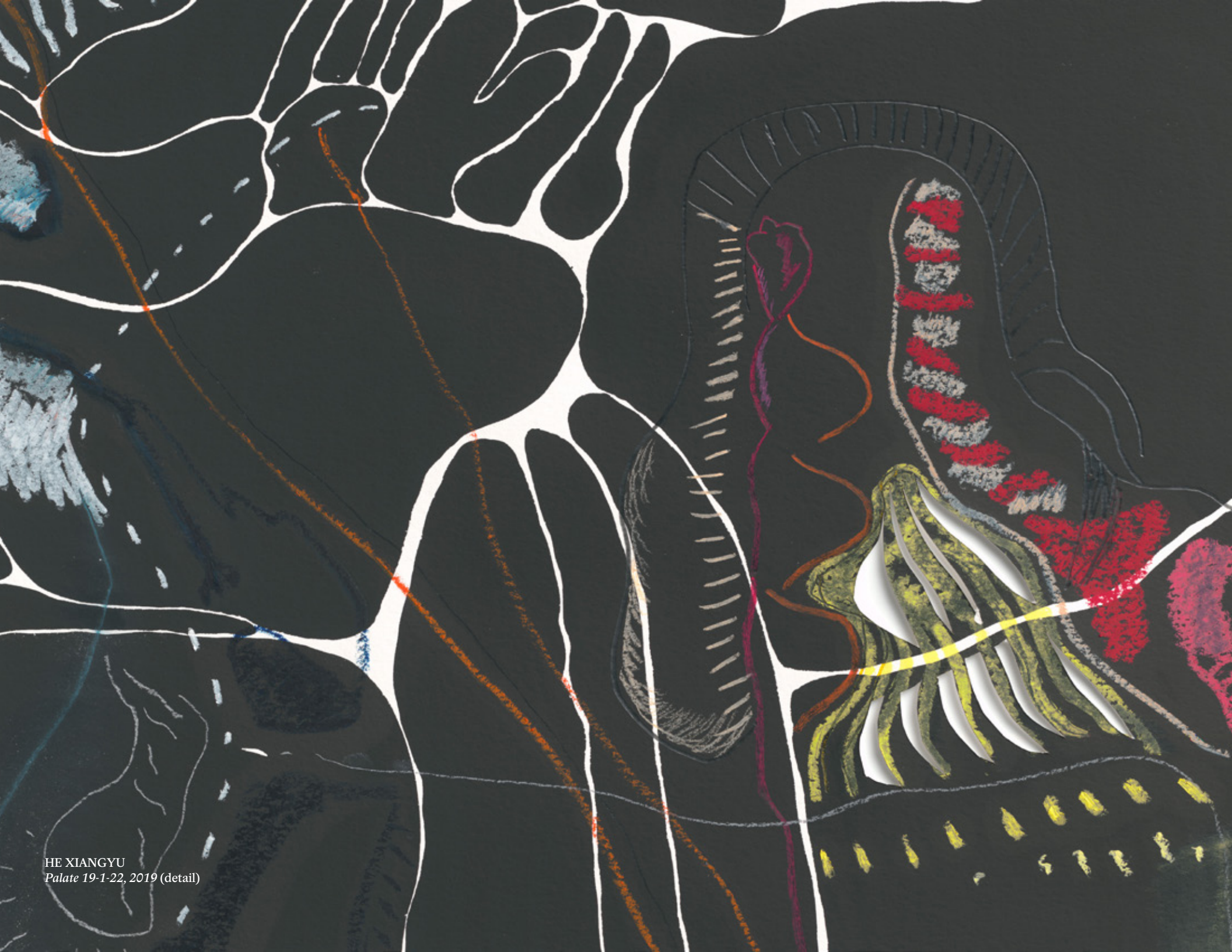
Charcoal, pencil, oil stick, Japanese ink, acid-free glue on paper
39 3/8 x 27 9/16 in (100 x 70 cm); framed: 41 3/16 x 29 3/8 x 1 5/8 in (104.6 x 74.6 x 4 cm)
(Inv# HX19-035)

HE XIANGYU
Palate 19-1-9, 2019

HE XIANGYU
Palate 19-1-22, 2019

Charcoal, pencil, oil stick, Japanese ink, acid-free oil-based marker on paper
39 3/8 x 27 9/16 in (100 x 70 cm); framed: 41 3/16 x 29 3/8 x 1 5/8 in (104.6 x 74.6 x 4 cm)
(Inv# HX19-036)

HE XIANGYU
Palate 19-1-22, 2019



HE XIANGYU
Palate 19-1-22, 2019 (detail)