

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
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Art Basel
Online Viewing Rooms

Andrew Kreps
Gallery

**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 Værsløv,
Erika Verzutti, He Xiangyu**

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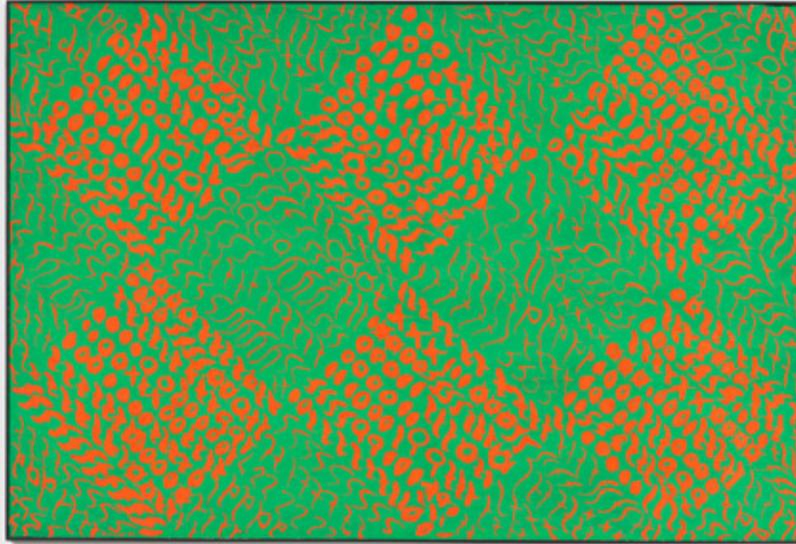
CARLA ACCARDI
Verdearancio n. 2, 1964

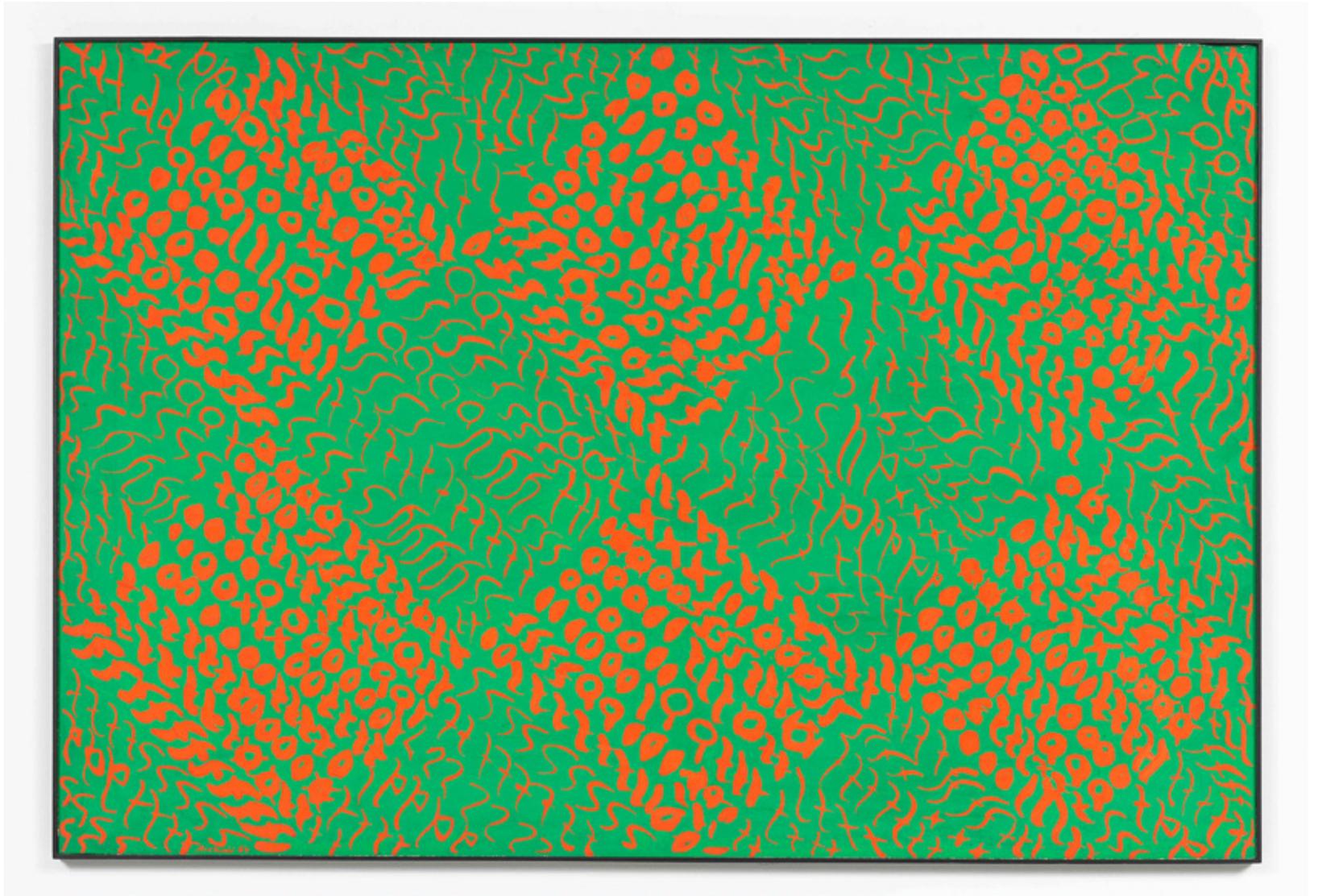
Casein on canvas
38 1/5 x 55 9/10 in (97 x 142
cm)
Catalogue Raisonné - Archive
n. 398
(Inv# CAA20-019)

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 fluorescent 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)

eBay sculpture
dimensions variable
edition of 3 + 1 AP

The work has its owner buy every item an eBay vendor has for sale.* The owner can then do whatever they wish with the items, though it's recommended they keep the items somewhat near them** and keep the group of items in its entirety as long as possible.

*After which, it's probable the vendor will begin selling new items.
The work's owner can continue to purchase from the vendor.

**At times.

DARREN BADER

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



CAMILLE BLATRIX
Elon Musk's SpaceX model,
2020

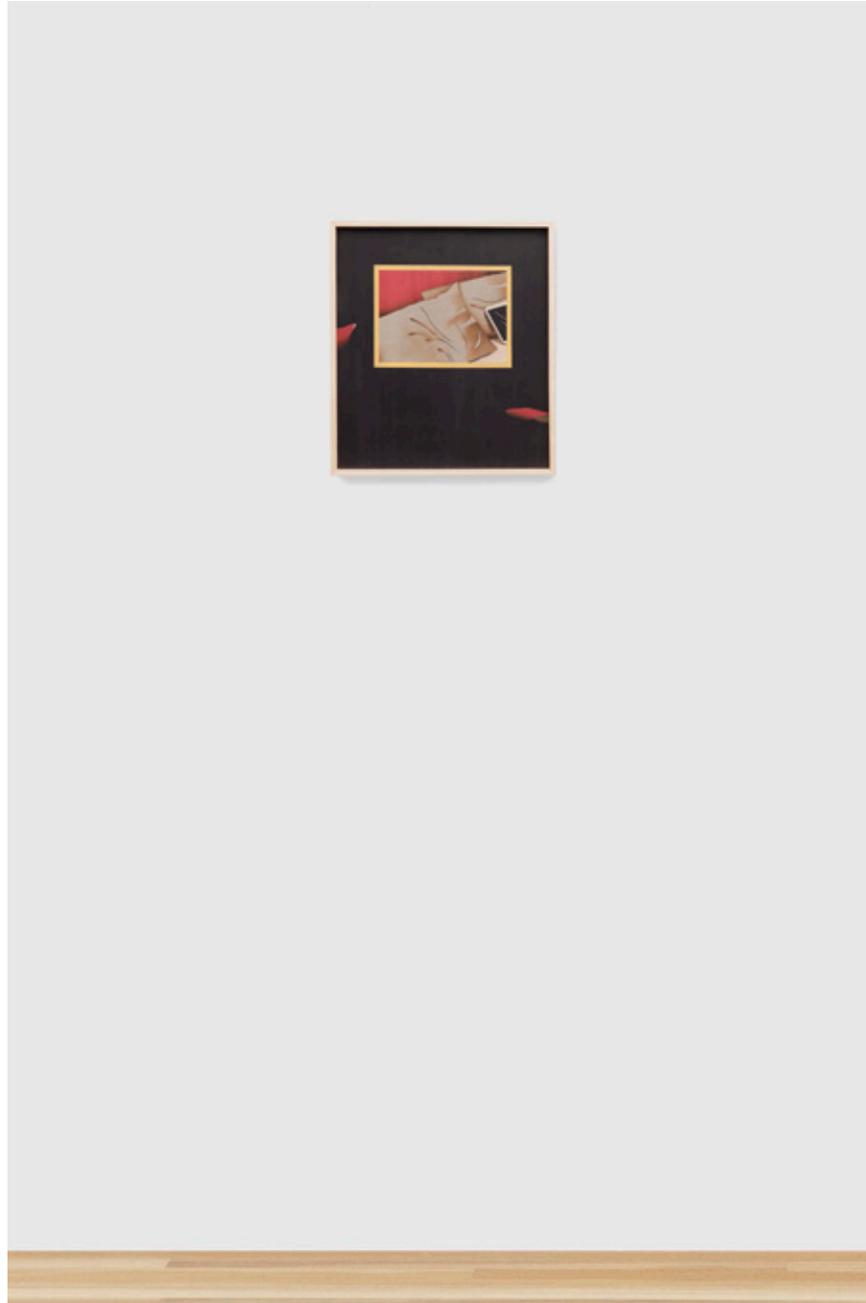
Maple, wooden marquetry
13 3/4 x 11 7/8 x 7/8 in (35 x
30 x 2.1 cm)
(Inv# CBL20-015)



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)



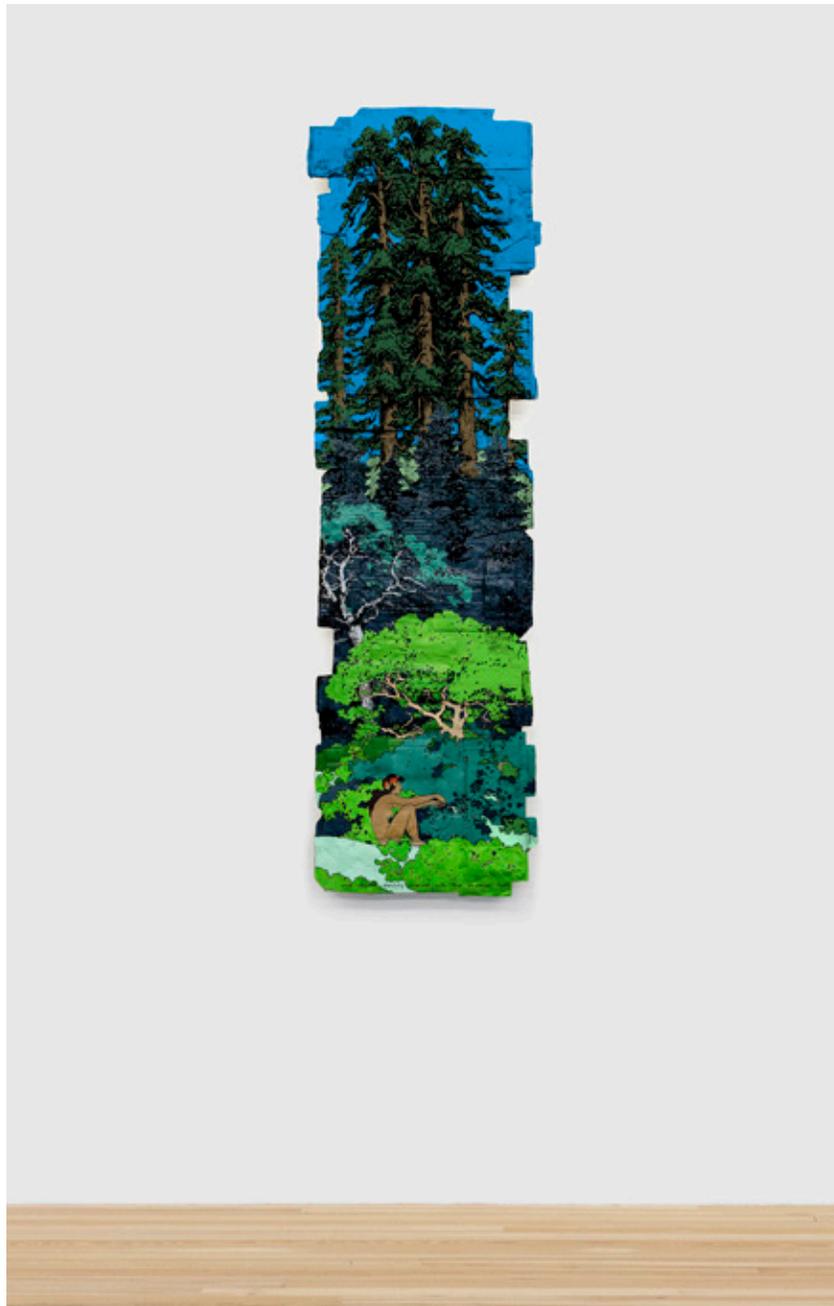
CAMILLE BLATRIX
Day 7, 2020



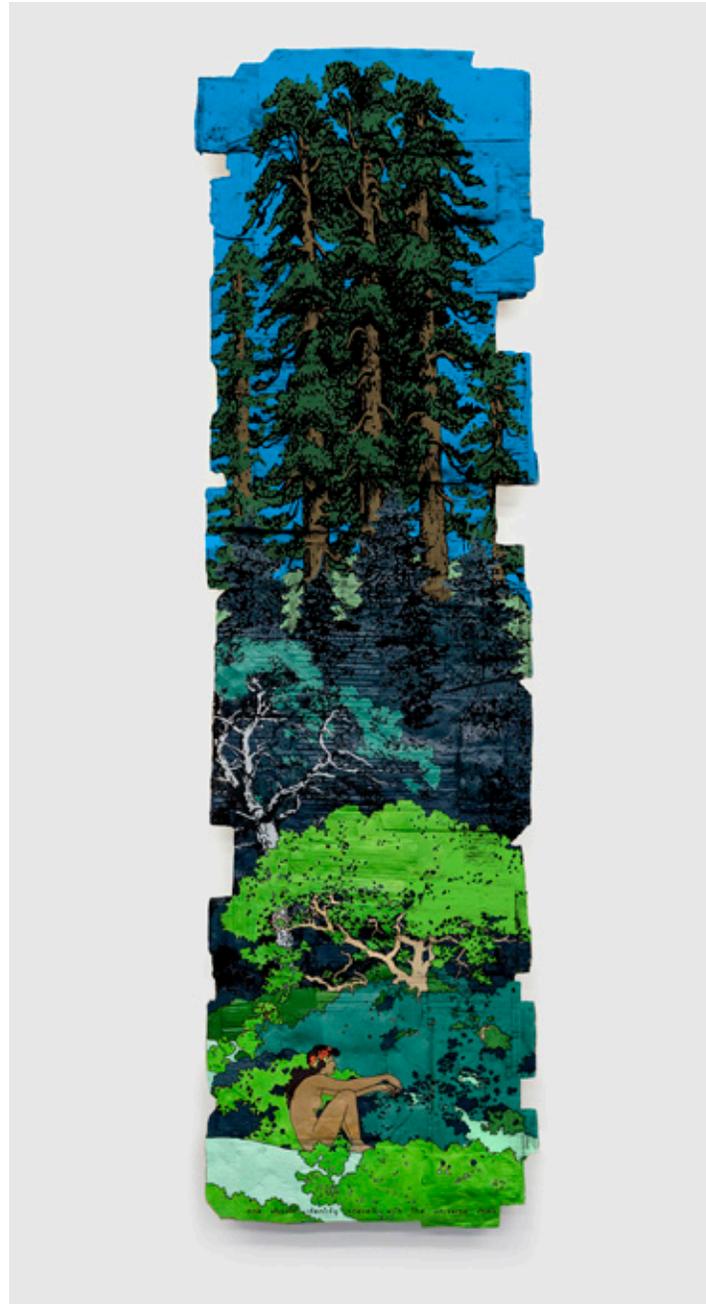
CAMILLE BLATRIX
Day 7, 2020 (detail)

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)

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KIM DINGLE
*Purple Ottomans - Restaurant
Mandala, 2012 - 2020*

Oil on canvas
Dptych: 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.



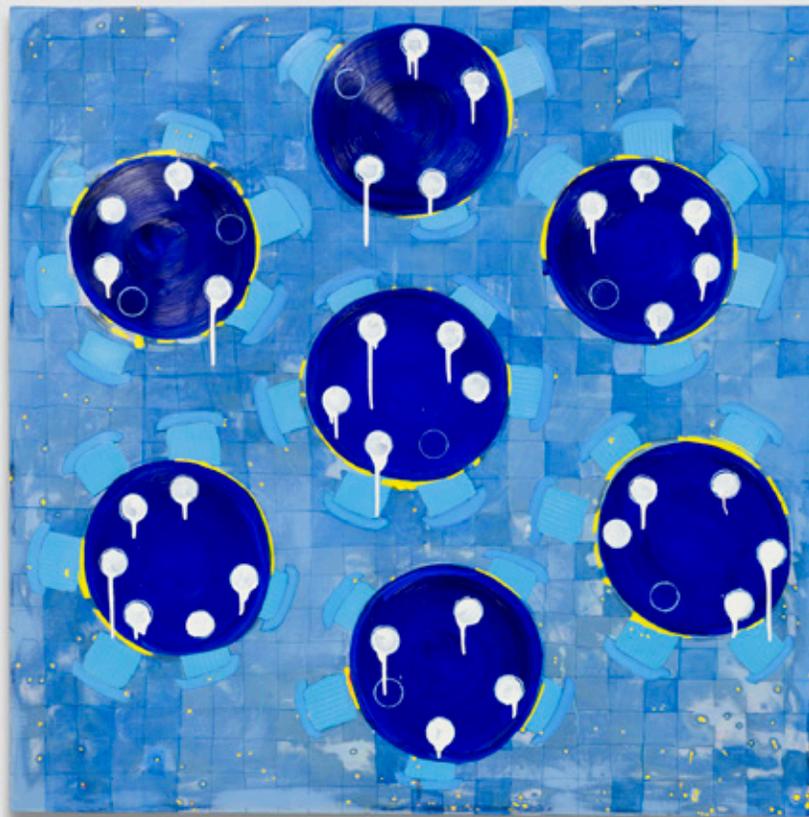


KIM DINGLE
Purple Ottomans - Restaurant
Mandala, 2012 - 2020



KIM DINGLE
*Help Wanted- Restaurant Man-
dala*, 2012 - 2020

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

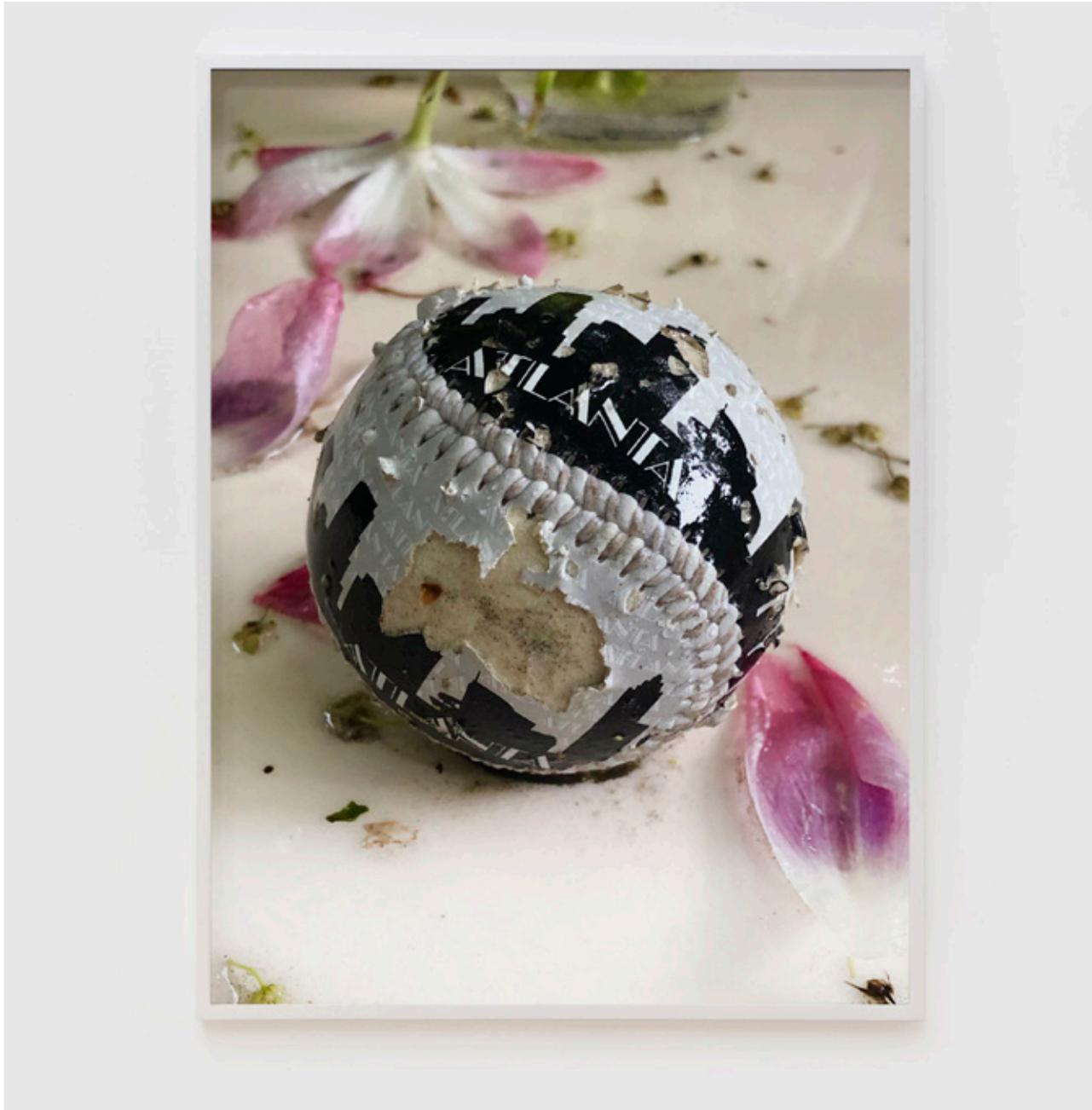


KIM DINGLE
*Help Wanted- Restaurant Man-
dala, 2012 - 2020*



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

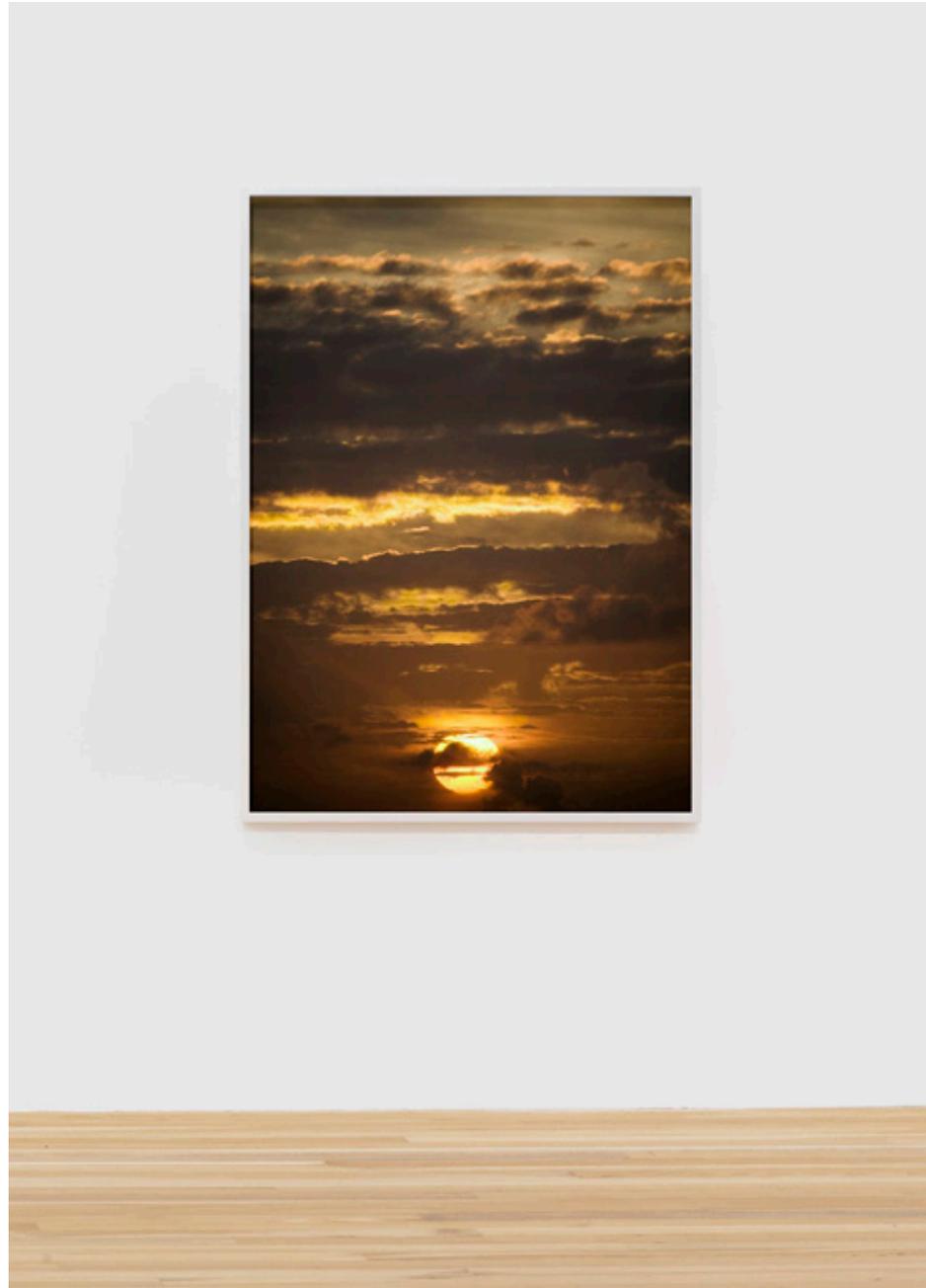


ROE ETHRIDGE
*Moon Snail and Purple Pine-
cones, 2020*

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

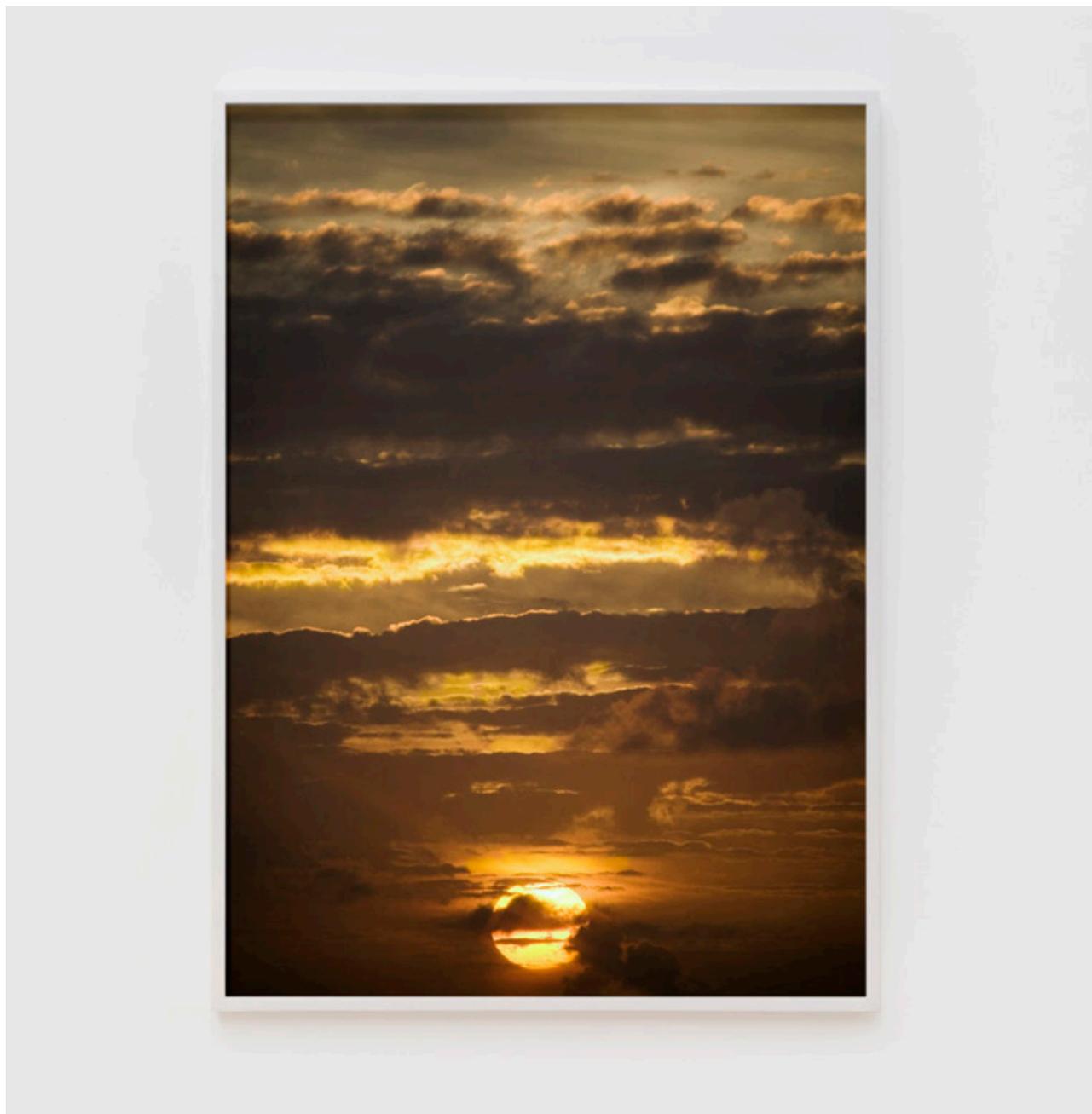


ROE ETHRIDGE
*Moon Snail and Purple Pine-
cones, 2020*



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)

Transcribed 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 splin-
ters in my feet, of a bullet crack-
ing 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 viet-
nam, who will console me?

Stop the Bombing





CORITA KENT
stop the bombing, 1967

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CORITA KENT
news of the week, 1969

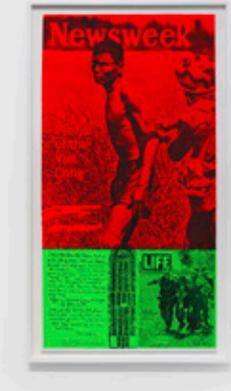
Screenprint
23 1/8 x 12 1/8 in (58.7 x 30.8
cm)
(Inv# CK20-062)

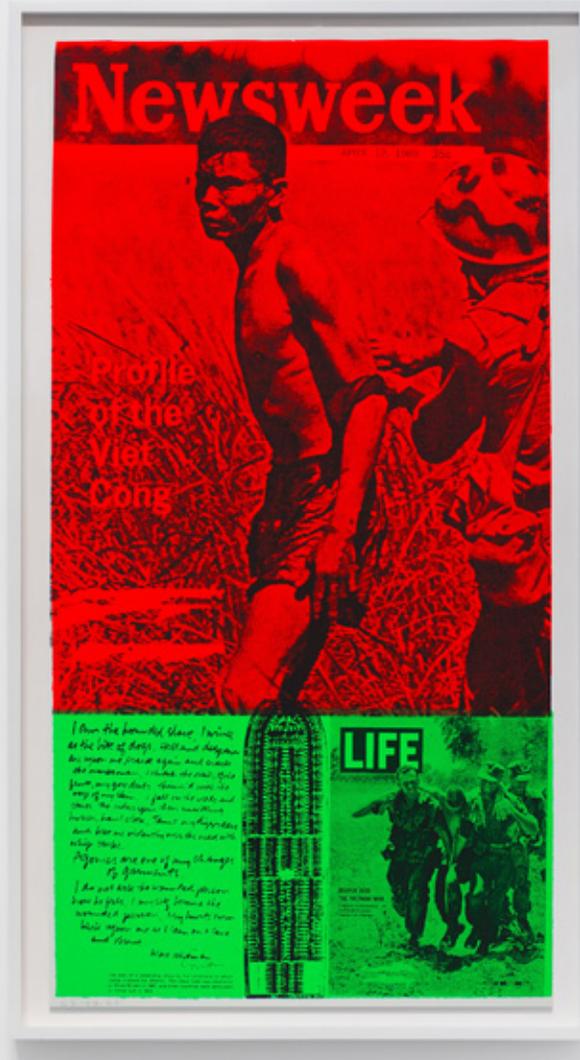
Transcribed text:

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

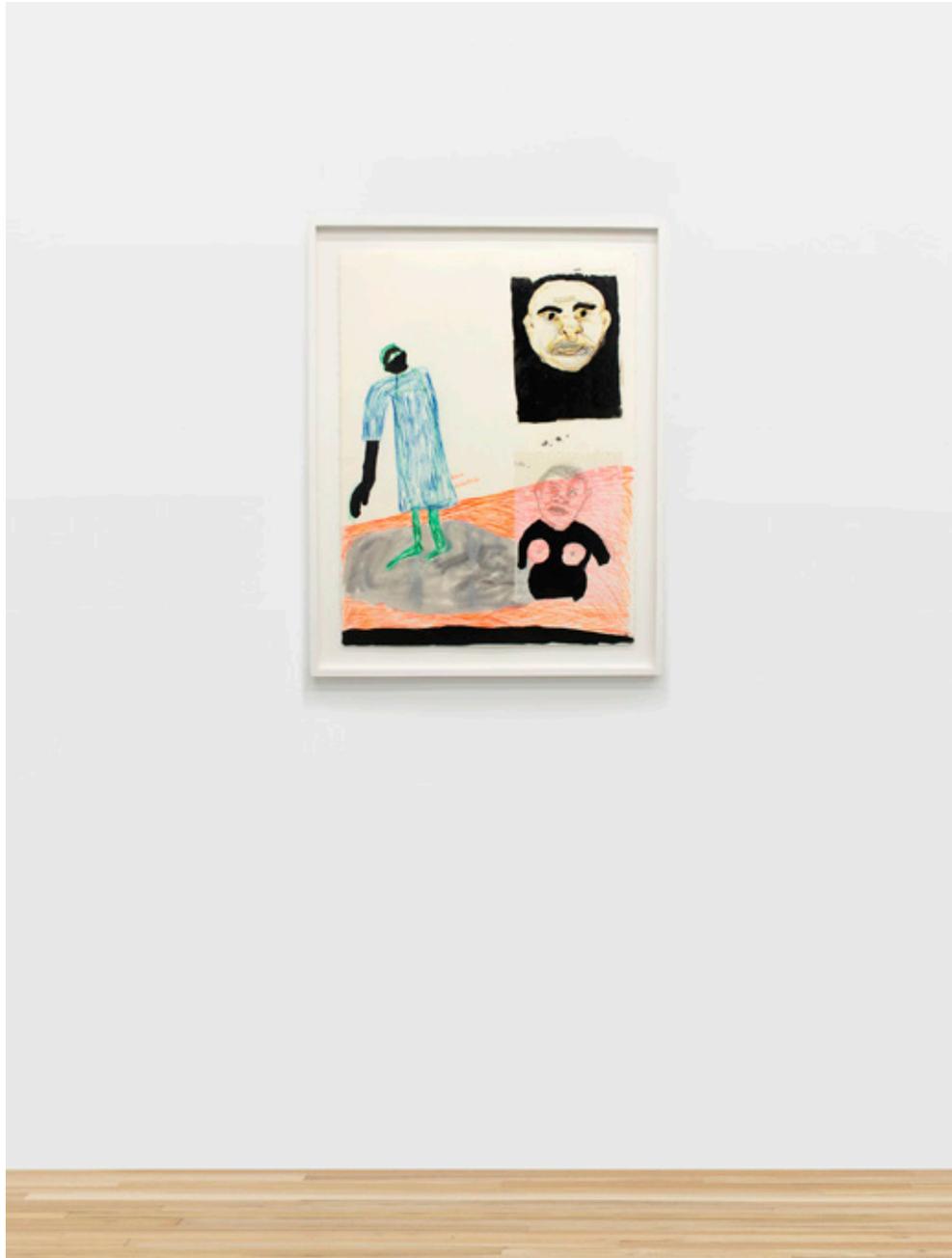
/ I am the hounded slave, I
wince at the bite of dogs. Hell
and despair are upon me, crack
again and crack the marksman,
I clutch the rails of the fence,
my gore dribs, thinn'd with the
ooze of my skin. I fall on the
weeds and stones. The riders
spur their unwilling horses,
haul close, Taunt my dizzy
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
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, miscel-
laneous 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



BARBARA T. SMITH
Holy Squash, 1971



BARBARA T. SMITH
Holy Squash, 1971



BARBARA T. SMITH
Holy Squash, 1971

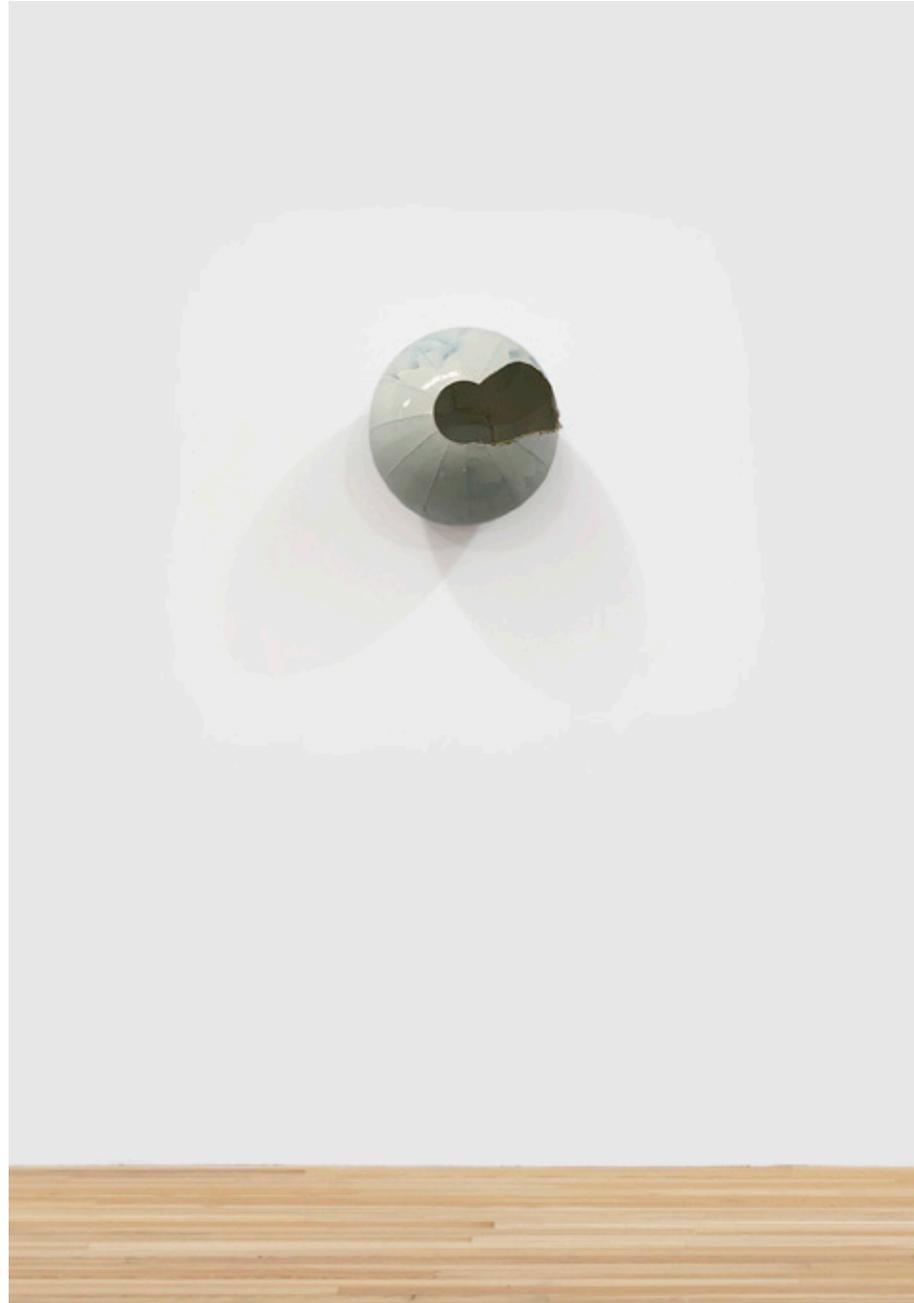


BARBARA T. SMITH
Holy Squash, 1971 (Detail)
altar fiberglass drawing and
cast test tubes



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:

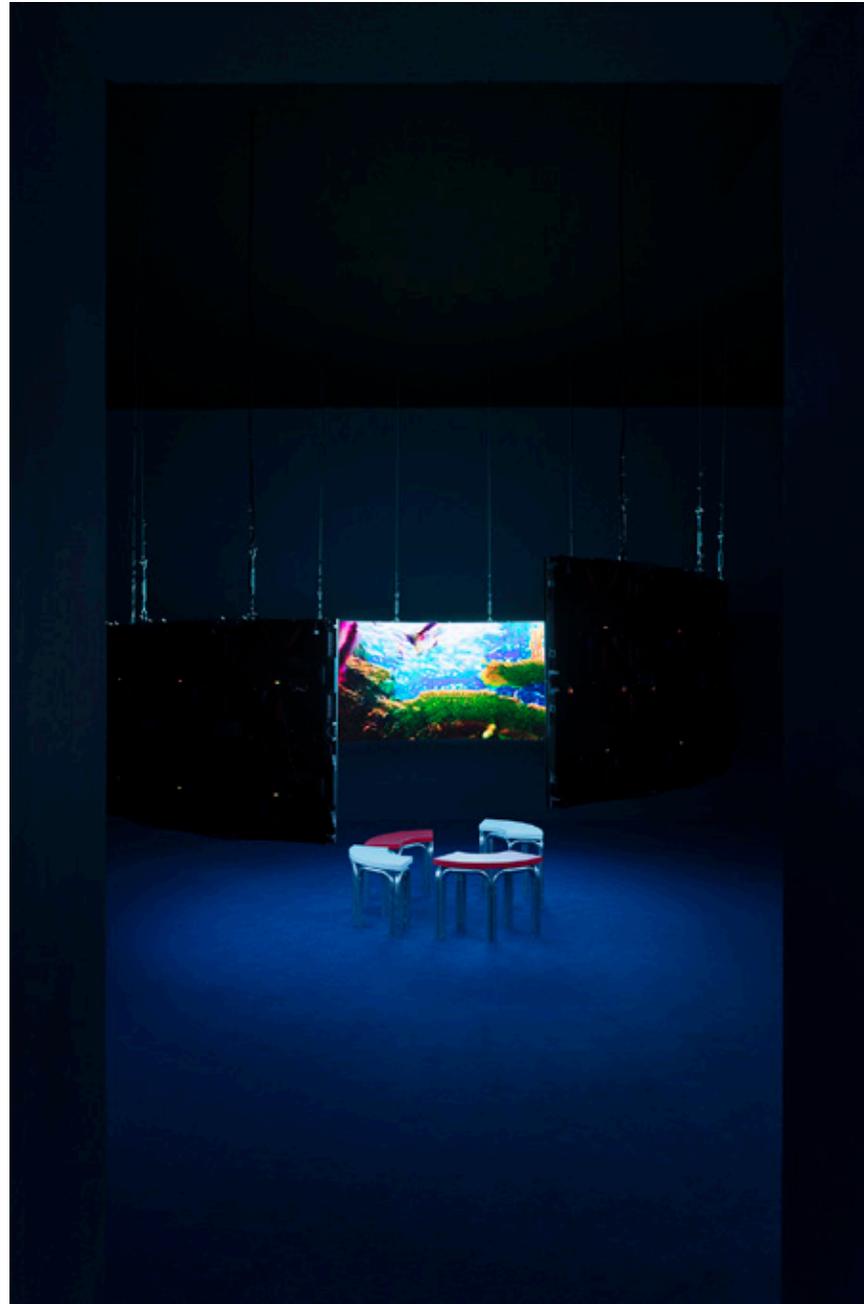
May You Live In Interesting Times, 58th Venice Biennale, Venice, Italy

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.



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, Dimen-
sions variable
Edition of 7, with 2 APs



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

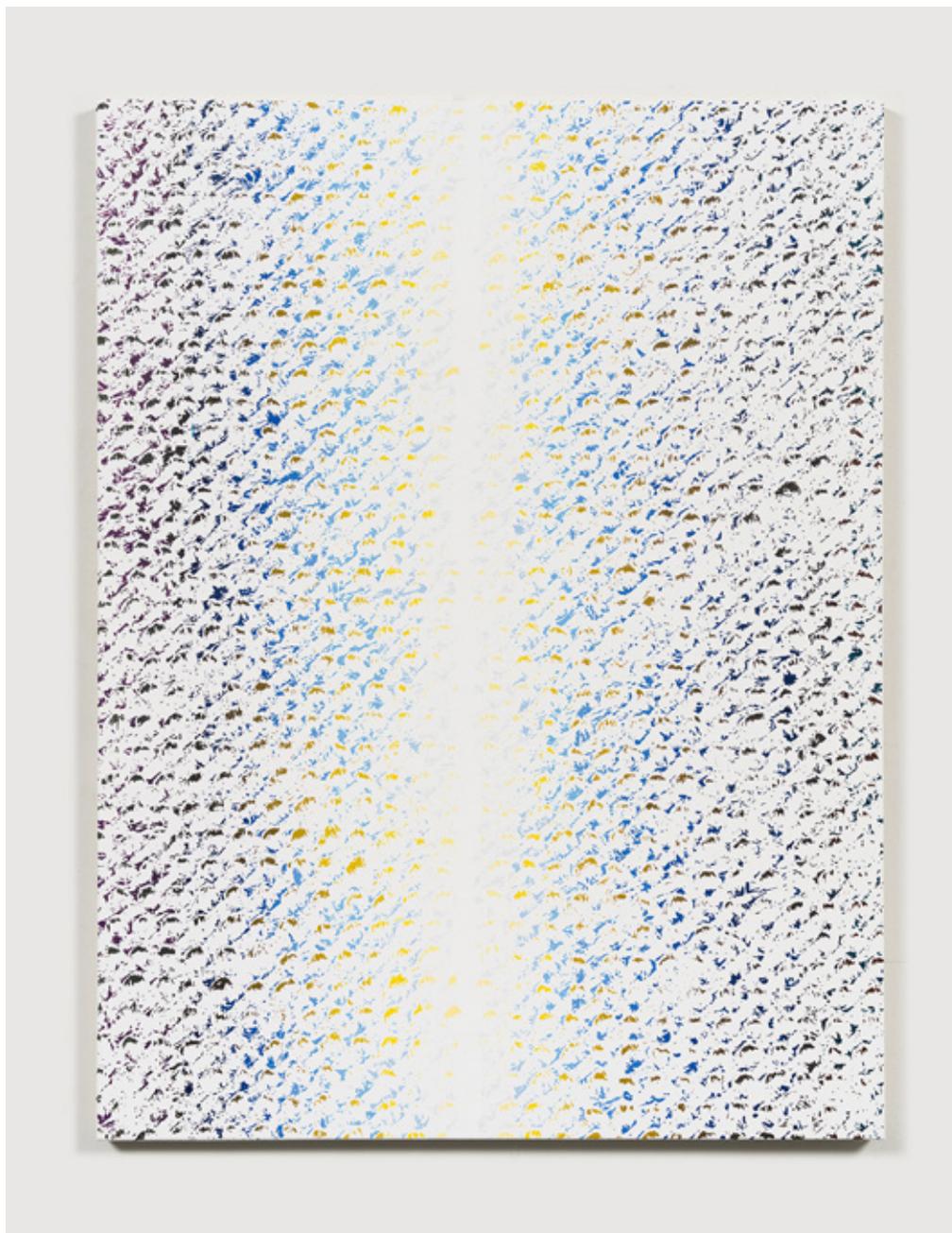
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CHEYNEY THOMPSON
Chronochrome [2E], 2019

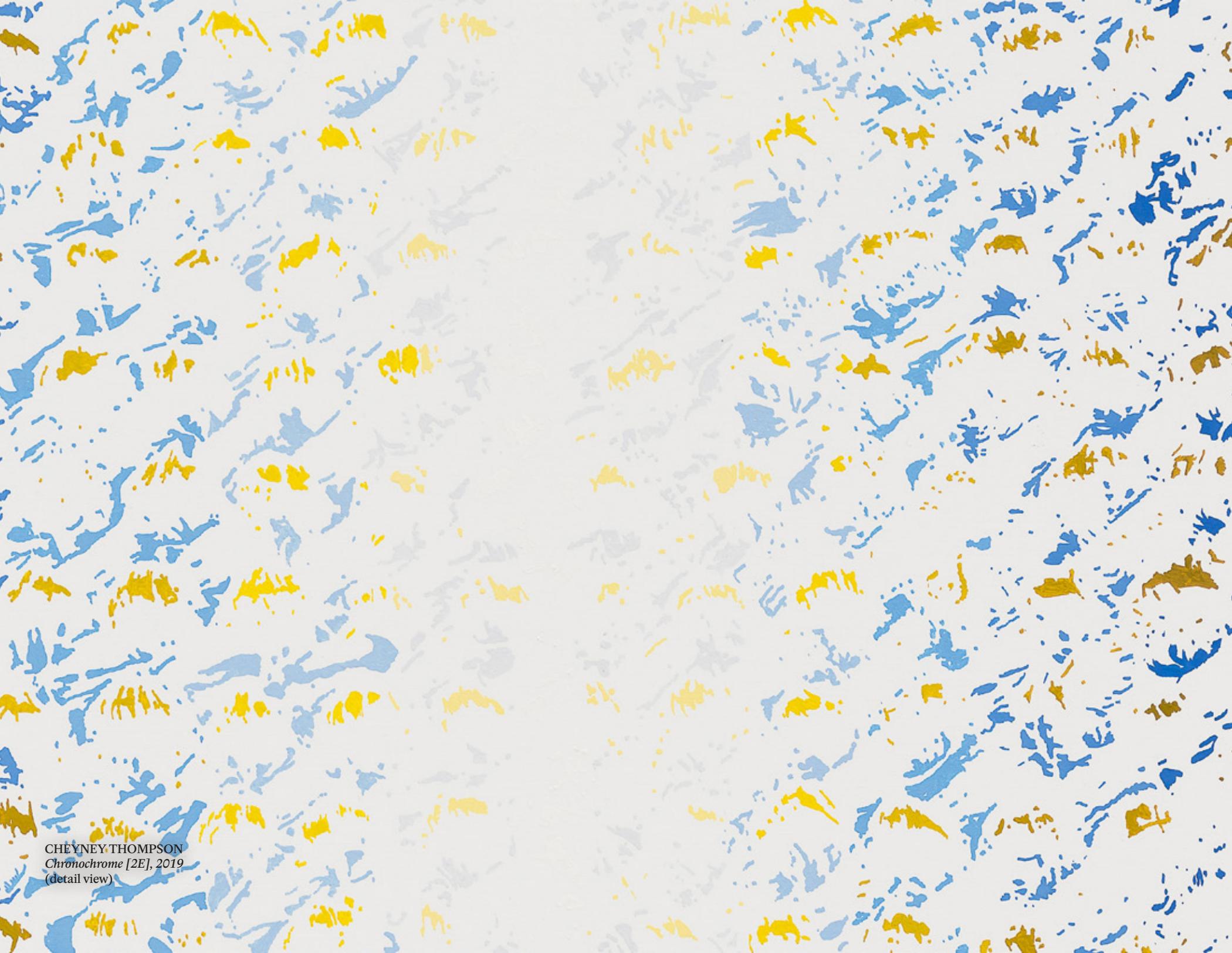
Oil on canvas
40 3/4 x 30 7/8 in (103.5 x
78.4 cm)
(Inv# CT20-017)

Originally conceived 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)

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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
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', Portu-
gal, 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 imagi-
nation. 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 bounda-
ry 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

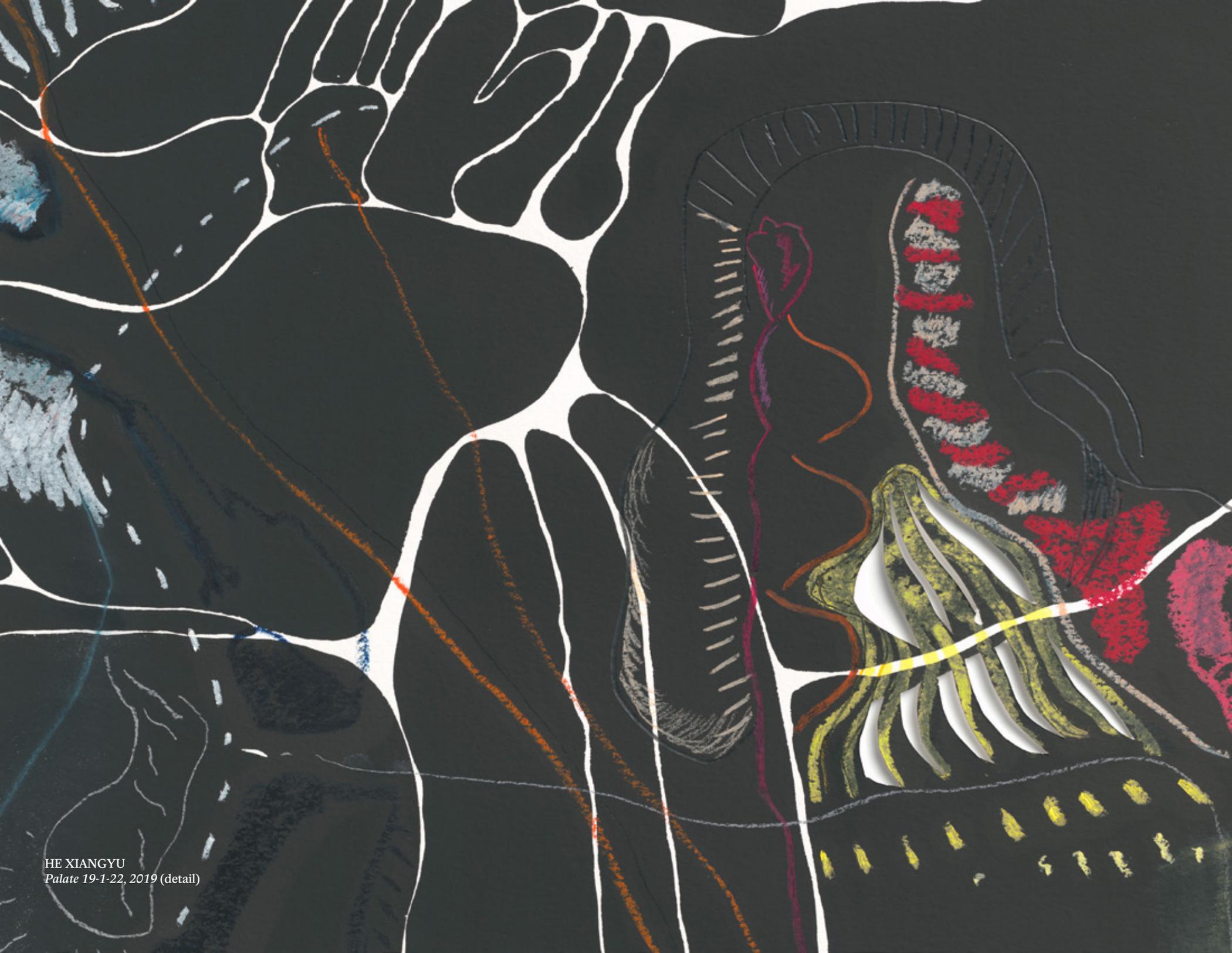


HE XIANGYU
Palate 19-1-22, 2019

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)