

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
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Andrew Kreps Gallery
Art Basel Miami Beach

Andrew Kreps
Gallery

Andrew Kreps Gallery at Art Basel Online Viewing
Rooms: Miami Beach

December 4 - 6

VIP Preview: December 2 - 4

Works by:

Carla Accardi, Andrea Bowers, Kim Dingle, Annette
Kelm, Corita Kent, Goshka Macuga, Ruth Root, Barbara
T. Smith, Hito Steyerl, Erika Verzutti, Sue Williams

CARLA ACCARDI
Segni Neri, 1967

Acrylic on sicofoil
47 1/4 x 35 1/2 inches (120 x
90cm.)
(CAA20-025)

Catalogue Raisonné:
Archive n. 472, (1967 #2) -
Volume 1, Page 309

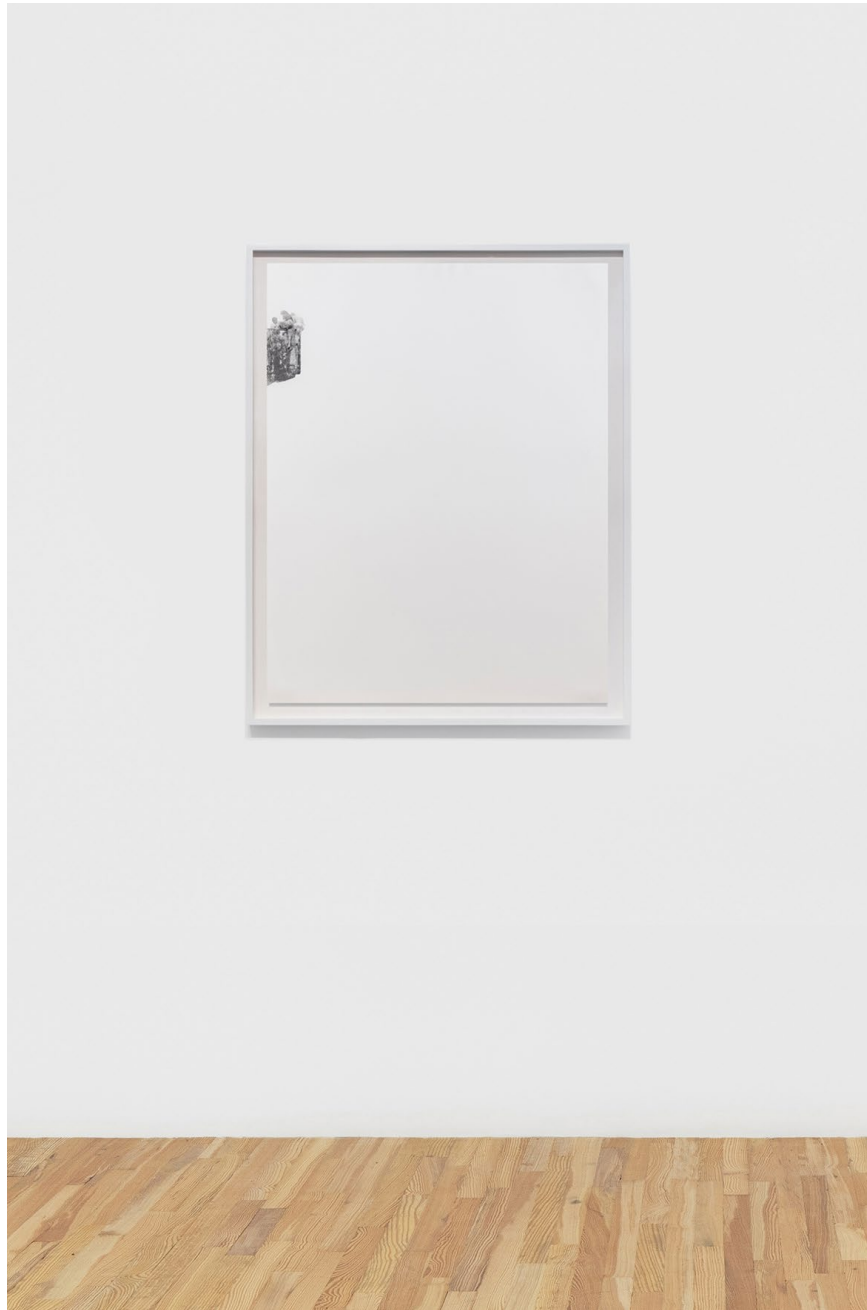
Carla Accardi began her groundbreaking series of paintings on Sicofoil, a commercial plastic, in the 1960s. Accardi first encountered Sicofoil on accident, when it was included in a delivery sent to her studio. Initially incorporating the material in sculpture and installation, by 1966 Accardi began fastening the material directly to stretcher bars. As seen in *Segni neri*, 1967, Accardi painted her signature calligraphic marks on the Sicofoil and overlapped the material in lattice-like patterns. In doing so, she was able to achieve different depths and levels of opacity throughout the work, as well as a visible interaction between the painting's recto and verso. Disrupting the traditional relationship between painting and its environment, the works investigate the interplay of multiple spatial planes within an artwork.





CARLA ACCARDI
Segni Neri, 1967





ANDREA BOWERS
*Seneca Falls, New York, 1983,
Woman Climbing Over the Fence
to Protest the Nuclear Test Site,
2003 (From the Non - Violent
Protest Drawings), 2003*

Graphite on paper
32 3/4 x 25 1/4 inches (83.1 x
64 cm.)
(AB20-045)





ANDREA BOWERS
*Seneca Falls, New York, 1983,
Woman Climbing Over the Fence
to Protest the Nuclear Test Site,
2003 (From the Non - Violent
Protest Drawings), 2003*

KIM DINGLE
Restaurant Mandala, 2020

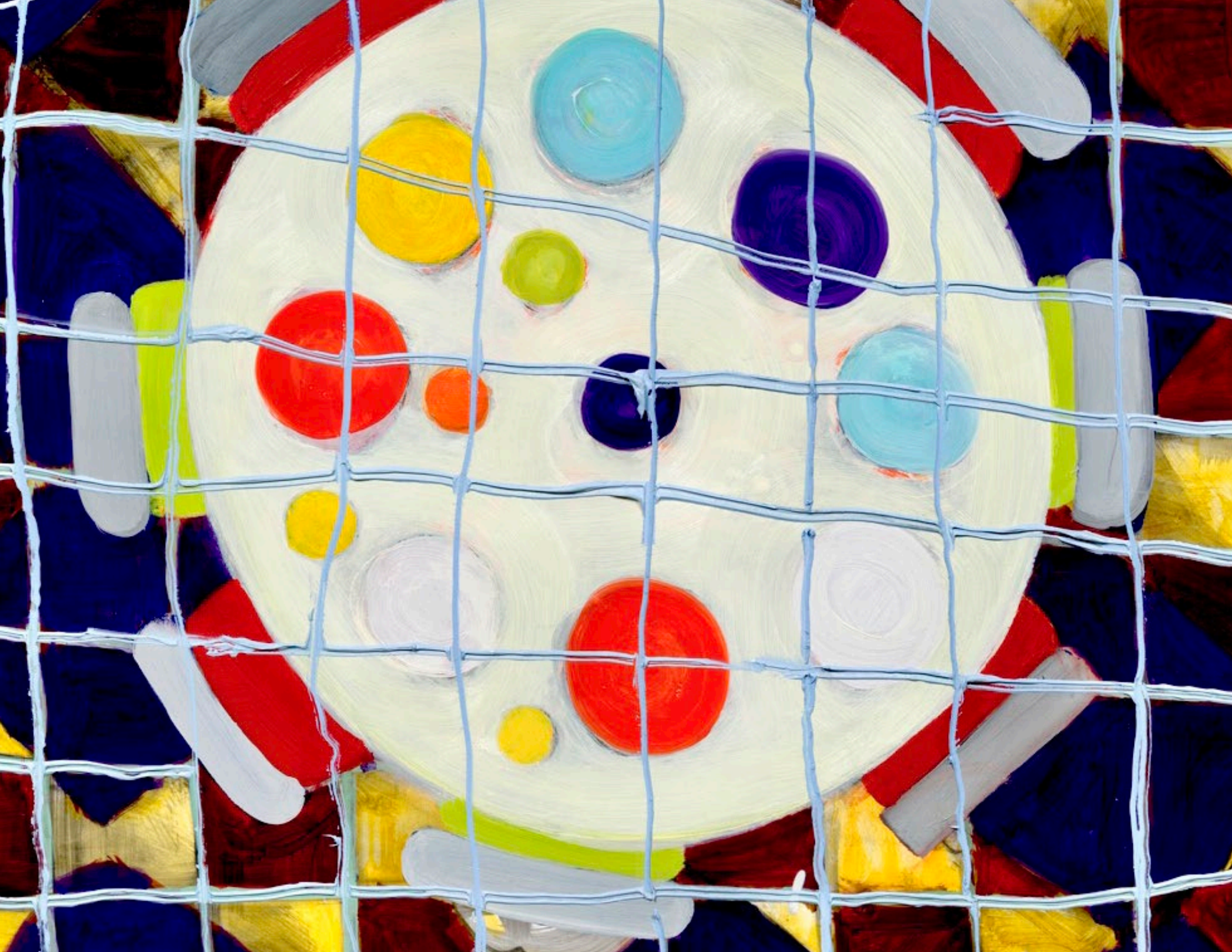
Oil on canvas
48 x 48 inches (121.9 x 121.9
cm.)
(KD20-021)

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, which ran for over a decade, after a “last supper”. Dingle’s restaurant mandala series, was started in 2008 in Dingle’s backroom studio. Dingle imposed the traditional, meditative form of the mandala, onto the restaurant floorplan, as an attempt to reclaim the repetitive nature of service as a therapeutic exercise.





KIM DINGLE
Restaurant Mandala, 2020





ANNETTE KELM
Spider Plant, 2020

Archival pigment print
47 3/8 x 35 1/2 inches (120.4 x
90.3 cm.)
Edition of 6, with 2 APS
(ANK20-028)



ANNETTE KELM
Spider Plant, 2020

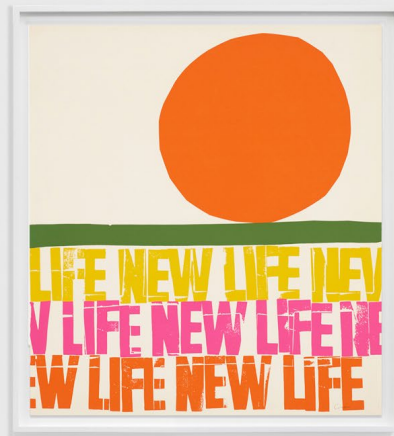


ANNETTE KELM
Green Domino, 2020

Archival pigment print
39 1/2 x 29 5/8 inches (100.4 x
75.3 cm.)
Edition of 6, with 2 APS
(ANK20-027)

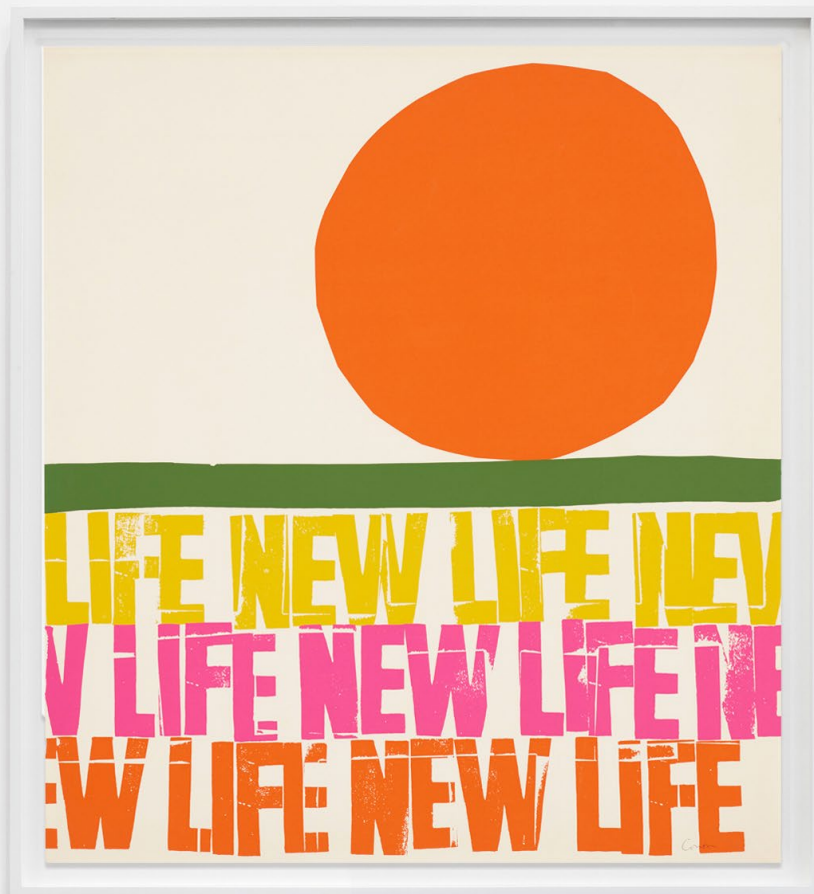


ANNETTE KELM
Green Domino, 2020



CORITA KENT
life—new life, 1966

Screenprint
27 1/2 x 25 inches (69.8 x 63.5
cm.)
(CK20-092.A)

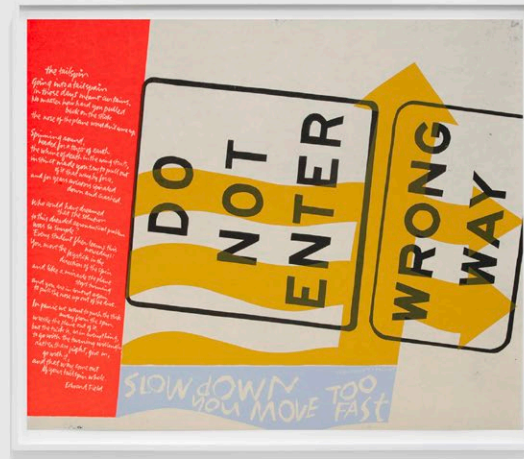


CORITA KENT
life—new life, 1966

CORITA KENT
feelin' groovy, 1967

Screenprint
30 x 36 inches (76.2 x 91.4 cm)
(CK20-088.A)

Transcribed Text:
DO NOT ENTER / WRONG
WAY / The tailspin / Going into
a tailspin in those days meant
curtains. No matter how hard
you pulled back on the stick
the nose of the plane wouldn't
come up. Spinning round,
headed for a target of earth,
the whine of death in the wing
struts, instinct made you try to
pull out of it that way, by force,
and for years aviators spiraled
down and crashed. Who could
have dreamed that the solution
to this dreaded aeronautical
problem was so simple? Every
student flier learns this nowa-
days: you move the joystick in
the direction of the spin and
like a miracle the plane stops
turning and you are in control
again to pull the nose up out
of the dive. In panic we want to
push the stick away from the
spin, wrestle the plane out of it,
but the trick is, as in everything,
to go with the turning willingly,
rather than fight, give in, go
with it, and that way come out
of your tailspin whole. Edward
Field / SLOW DOWN YOU
MOVE TOO FAST Simon +
Garfunkel





CORITA KENT
feelin' groovy, 1967

GOSHKU MACUGA
*From Gondwana to Endangered,
Who is the Devil Now?*, 2020

Woven 3D Tapestry
106 1/4 x 168 1/2 inches (270
x 428 cm.)
Edition of 5, with 1 AP
(GM20-001)

Goshka Macuga's new tapestry, *From Gondwana to Endangered, Who is the Devil Now?*, continues a series of 3D tapestries depicting a dystopic, forest landscape, embedded with allegorical, and philosophical references. Dressed in animal costumes, and surrounded by brush fire, the figures appear to have gathered for a protest, carrying signs bearing slogans that reflect environmental and political issues, such as "Save the Forest." While figures appear to run hoisting their signs, one lone figure stands still in the background, suggesting a complex relationship between the domination of humans over nature and our destruction of the natural environment.







GOSHK MACUGA
Discrete Model 52, 2020

Collage
33 1/8 x 23 3/8 inches (84.1 x
59.4 cm.)
(GM20-002)



GOSHK MACUGA
Discrete Model 52, 2020

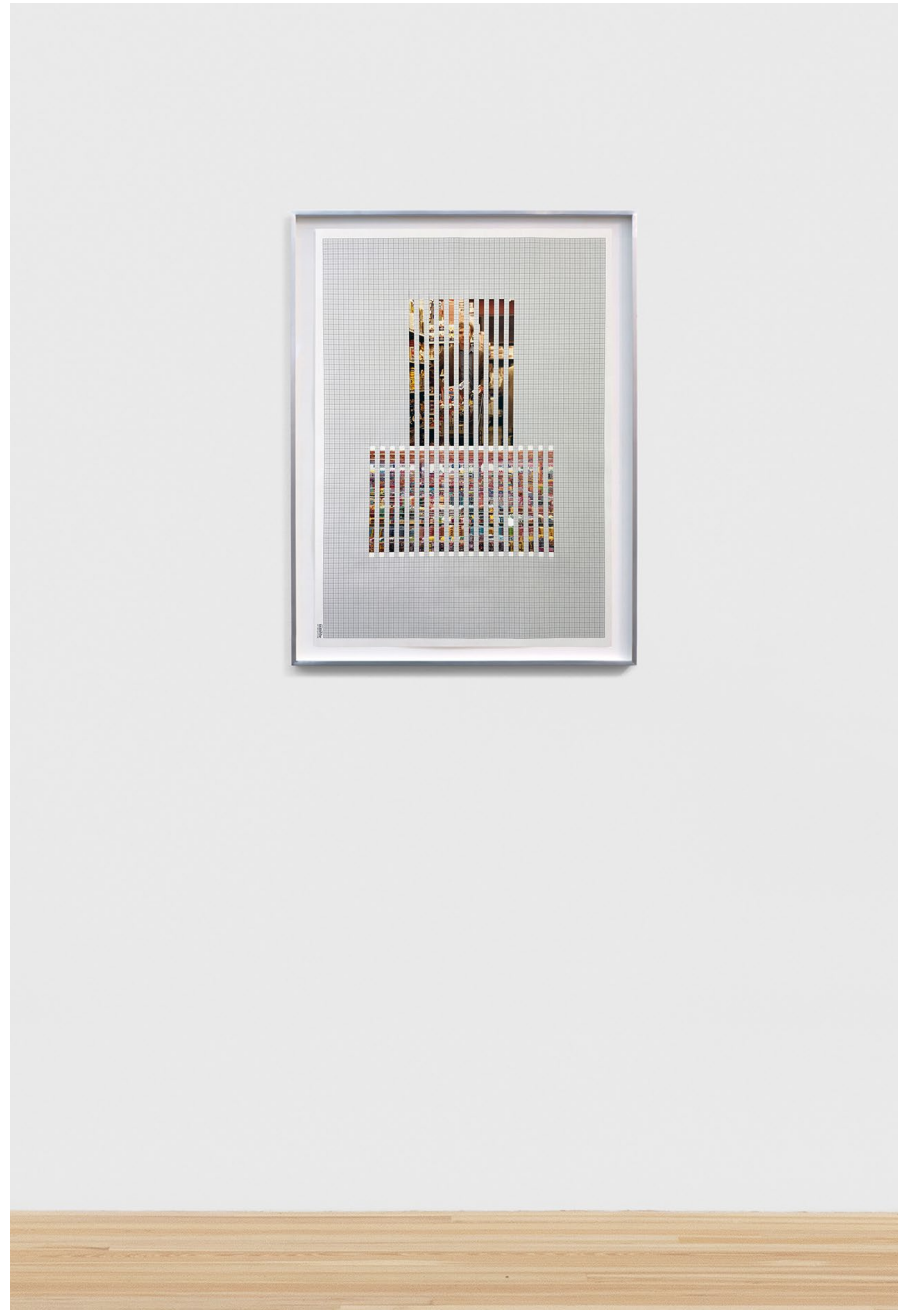


GOSHK MACUGA
Discrete Model 55, 2020

Collage
33 1/8 x 23 3/8 inches (84.1 x
59.4 cm.)
(GM20-003)



GOSHK MACUGA
Discrete Model 55, 2020

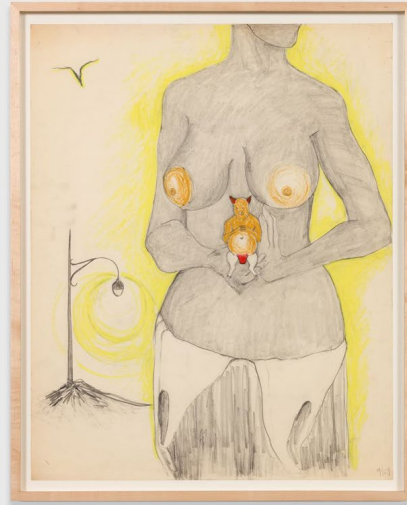


GOSHK MACUGA
Discrete Model 63, 2020

Collage
33 1/8 x 23 3/8 inches (84.1 x
59.4 cm.)
(GM20-006)

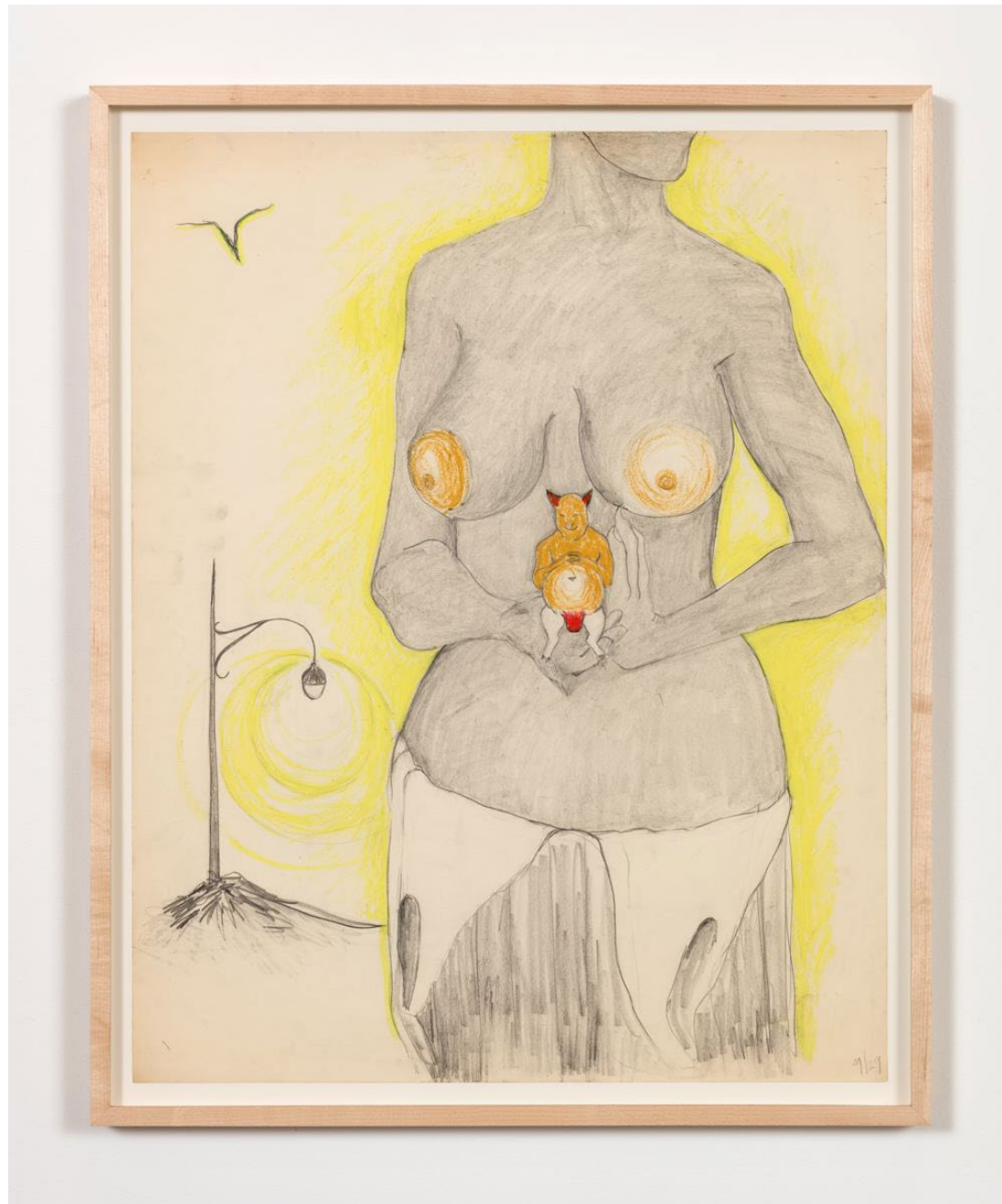


GOSHK MACUGA
Discrete Model 63, 2020



BARBARA T. SMITH
The Fate of the Satyr, 1964

Craypas and pencil on paper
25 5/8 x 20 1/2 x 1 1/2 inches
(65.1 x 52.1 x 3.8 cm)
(BTS20-001)



BARBARA T. SMITH
The Fate of the Satyr, 1964

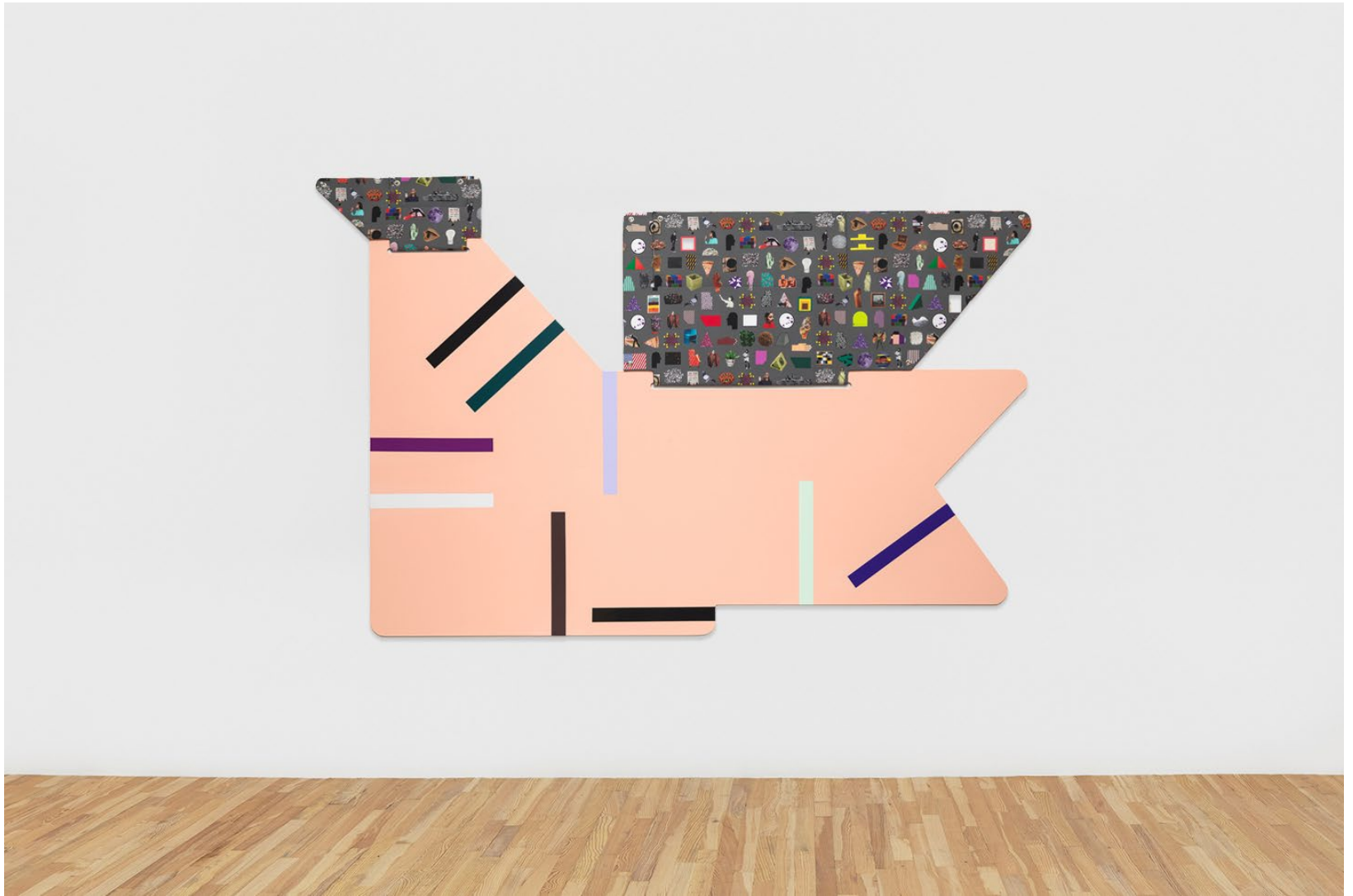


BARBARA T. SMITH
Elvis, 1967

Collage, pencil and marker on
paper
4 parts
Each: 15 5/8 x 15 1/8 x 1 1/2
inches (39.7 x 38.4 x 3.8 cm)
(BTS20-002)



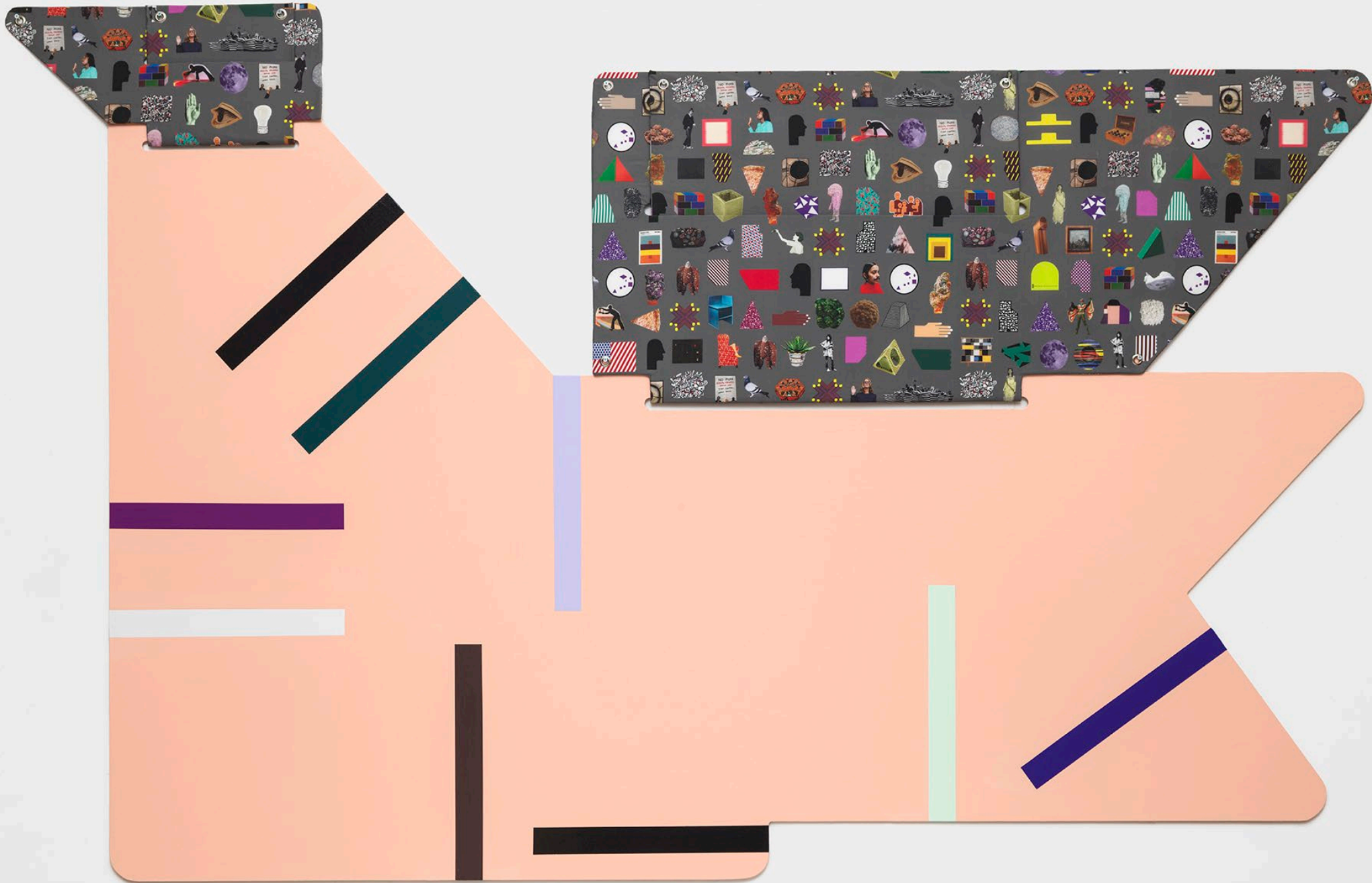
BARBARA T. SMITH
Elvis, 1967



RUTH ROOT
Untitled 6, 2019

Fabric, Sintra, enamel paint,
spray paint
67 x 104 in
(170.2 x 264.2 cm)
(RR19-006)

Exhibition History:
Forum 81: Ruth Root, Carnegie
Museum of Art, Pittsburgh,
April 19 - August 25, 2019





RUTH ROOT
Untitled 6, 2019 (detail)

HITO STEYERL
Free Plots, 2019

Hito Steyerl's work *Free Plots* references both tax-free "freeports" and the possibility for crop production that does not require land ownership. Large planters have been filled with horse manure compost and planted with flamboyant flowers. Counterering notions of private ownership and limited access of land, the project sets a live example of a dispersed, non-national and open-source territory and a community built around it. First exhibited at the Park Avenue Armory in Steyerl's exhibition *Drill*, the project attempts a mobile scalable model encouraging food sovereignty and sustainability, beginning with a community garden in East Harlem, with which Steyerl collaborated. Each time the work is shown, a new community garden is selected, further extending this network.

Exhibition History:

Hito Steyerl: This is the future, AGO, Toronto, October 24, 2019 - February 23, 2020

Drill, Park Avenue Armory, New York, NY, June 21 - July 20, 2019

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



HITO STEYERL
Free Plots, 2019

Wooden planters in freeport
shapes, grow lights, compost,
plants, sound
Dimensions variable
(#1/3)
(HS19-007.1)

Exhibition view:
Hito Steyerl: This is the future,
AGO, Toronto, October 24,
2019 - February 23, 2020



BECAUSE THERE IS A LUXURY
BUILDING THERE, HE CAN'T STAY
OPEN LIKE HE USED TO BEFORE



HITO STEYERL

The War According to Ebay, 2010

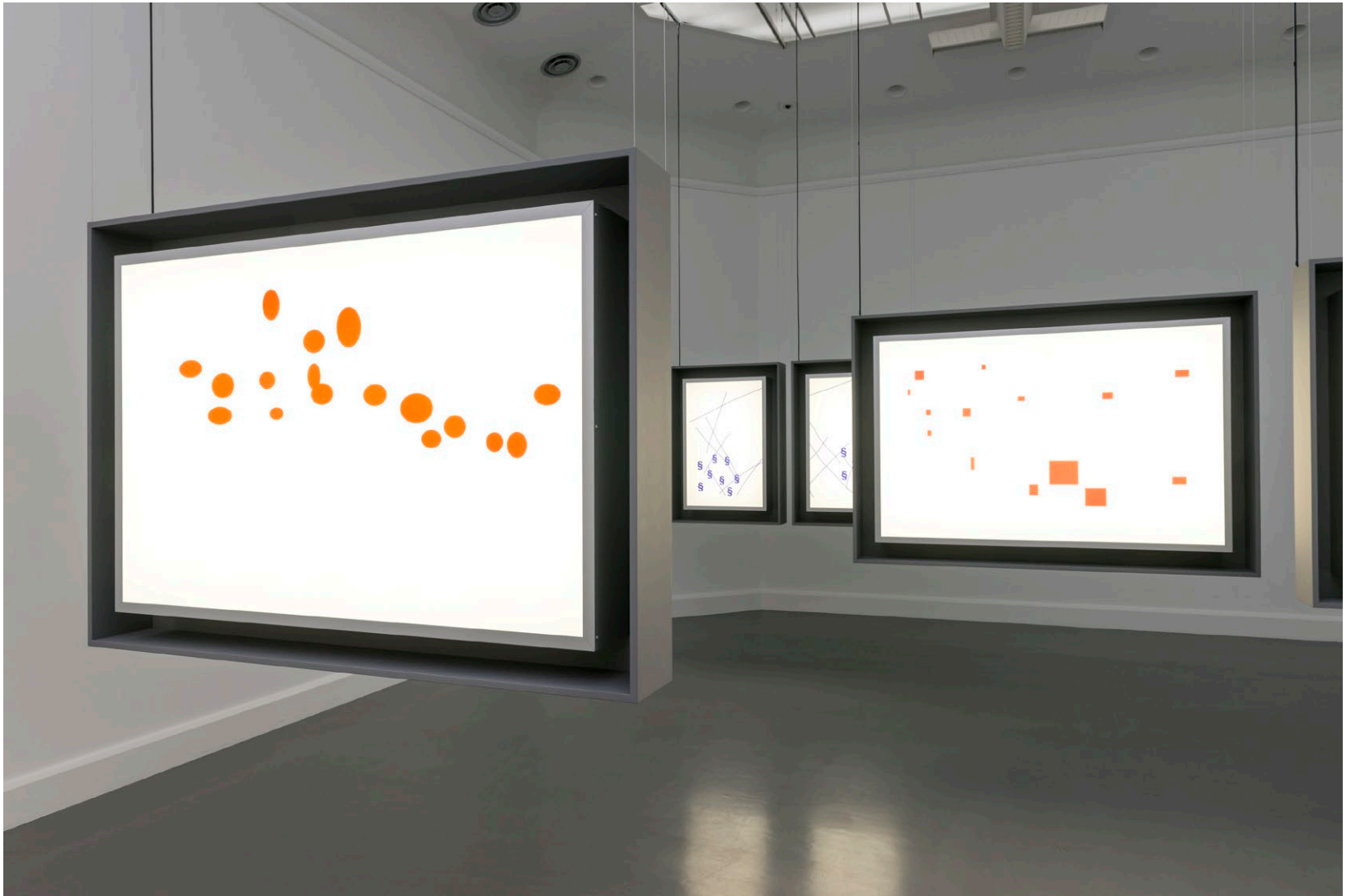
The War According to Ebay is an installation comprised of 6 light-boxes, in which Steyerl has altered obstructed digital images of World War II soldiers and battles found for sale on Ebay. Erasing the underlying images themselves, Steyerl retains the composition and format of the original, leaving only the lo-fi marks used to prevent unauthorized distribution and retain the image's value. Appearing as geometric abstraction, the work functions to comment on the images' role as a commodity, and the manner in which political images are circulated and inevitably abstracted.

Exhibition History:

Hito Steyerl, April 12 - June 22, 2014, Van Abbemuseum, Eindhoven, Netherlands

Hito Steyerl, July 22 - September 26, 2010, Villa Stuck, München, Germany

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



HITO STEYERL
The War According to Ebay,
2010

Six light boxes
4 light boxes: 39 1/3 x 59 in.
(99.9 x 149.9 cm); 2 light boxes:
39 1/3 x 26 in.
(99.9 x 66 cm)
(#1/5)
(HS15-004.1)

Exhibition View:
Hito Steyerl, April 12 - June
22, 2014, Van Abbemuseum,
Eindhoven, Netherlands







ERIKA VERZUTTI
Friends and family, 2020

Papier mâché, polystyrene,
bronze, oil paint
18 1/8 x 22 1/8 x 3 1/8 inches
(46 x 56.2 x 7.9 cm.)
(EV20-018)



ERIKA VERZUTTI
Friends and family, 2020



ERIKA VERZUTTI
Friends and family, 2020



ERIKA VERZUTTI
Friends and family, 2020



SUE WILLIAMS
Shoes Take Backseat, 1998

Oil on canvas
96 8/10 x 104 1/2 inches
(245.9 x 265.4 cm)
(SUW20-001)