

Andrew Kreps  
Gallery

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Andrew Kreps Gallery at  
Songwon Art Center  
*The Cumulative Effect*

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*The Cumulative Effect*  
Curated by John Yau

Opening reception: Tuesday, August 30, 2022 | 5 — 7 PM  
August 30–September 15, 2022  
Gallery hours: 11AM - 6PM, Tuesday-Sunday

Songwon Art Center  
75 Yunposun-gil, Hwa-dong,  
Jongno-gu, Seoul, South Korea

Asked why he chose the green Coca Cola bottle as a subject for one of his silkscreen paintings, Andy Warhol replied: “You can be watching TV and see Coca Cola, and you know that the President drinks Coca Cola, Liz Taylor drinks Coca Cola, and just think, you can drink Coca Cola, too. A coke is a coke and no amount of money can get you a better coke than the one the bum on the corner is drinking. All the cokes are the same and all the cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it.”

Warhol was wrong, of course. Not everyone drinks Coca Cola. For many years it was not available in China. Knowing this and that it represents what the French called the *coca-colonisation* of the world, the Chinese artist He Xiangyu, in the Cola Project (2009-) boiled down more than 125 tons of it over the course of a year, a process which he documented. His actions produced, among other things, residue which he presented in glass vitrines and an inky liquid that he used to depict Song dynasty-style landscapes. By transforming his disenchantment with Coca Cola’s reappearance in China into an art material, Xiangyu pushed back against the hold that Pop art exerted on generations of younger artists. It was not the container with its logo, but it was also the contents that Xiangyu examined. Xiangyu has a different sense of time, history, and culture than Warhol, whose work was based on

shared experience and immediate recognition.

Working across a wide range of materials and processes, the artists in *The Cumulative Effect* have passionately pursued a vision that has little to do with popular culture and widely available consumer products. Their daily practice is not driven by the desire to become producers of a product or a brand. Whether relying on pencil, watercolor, oil paint, gold leaf, spray paint, fabric, silkscreen, or collage, the processes and materials these artists use to engage with subject matter are inseparable from what they are making. Consequently, there are no substitutes or shortcuts for Ghada Amer’s use of embroidery and gel medium; Mary Obering’s use of egg tempera and gold leaf; Pacita Abad’s stitching on padded canvas; Minouk Lim’s use of wooden canes and cuttlefish bones; the processes by which ‘paint people’ emerge from Oliver Lee Jackson’s dense fields of kinetic color; the inextricable joining of the handmade and machine-made that Cheyney Thompson brings together; Davide Balliano’s combinations of plaster, gesso, and varnish on a flat surface; Clare Rojas’s off-kilter geometries; Rebecca Morris’s use of a spray gun and a paint brush; Suki Seokyeong Kang’s research into the pre-modern history of musical notation and dance steps in Korea; or Daniel Buren changing and not changing his stripes.

Just the difference in the materials they use, and the subjects they fervently follow shows how much has changed since Warhol's time. Interested in the interface between the personal and local history, different narratives and anti-narratives of art, and effects of being an individual under constant threat, these artists have opened up the possibilities of art for themselves and for the viewer. One obvious change is that women and artists of different ethnicities and cultural legacies are gaining the attention they have long deserved. Secondly, artists no longer find it necessary to live in Paris or New York; they can live anywhere.

The title of the exhibition, *The Cumulative Effect*, comes from an essay that American artist Rebecca Morris wrote (Artforum, March 1, 2013) on the paintings of the Belgian painter Raoul De Keyser (1930-2012), shortly after he died in Deinze, the same city in which he was born: "Here was a career's worth of art at play, a way of composing and building an image that was personal yet also utterly open and generous." In addition to Morris's linking of "personal" and "generous" – which is what the artists in this exhibition have in common – I was particularly moved by this paragraph: "[...] I was struck by the daily practice and power of paintings, its tremendous rewards over time. Seeing the location of Raoul's life, a new level of connection unlocked for me. I saw time itself. The years were here in this house, all around. The

house hummed with this energy. I was reminded that you cannot fake the process of your own arrival as an artist. It's not a "look" to achieve in your work, and you cannot will it to happen."

In the last years of the first quarter of the 21st century, De Keyser, who was two years younger Warhol, had a different view of the world than Pop star. He did not feel like he had to live in New York or any other art world capital. Boredom and the desire to be a celebrity were not part of his vocabulary. Truly independent artists follow their own vision. One of their abiding strengths is that they are not trying to be loved by everyone. As their work demonstrates, following one's vision does not mean becoming solipsistic or elitist, and cut off from the viewer. These are false binaries, part of an old-world order that declared that art was either abstract or figurative, elitist or instantly accessible, and that a work needed to be seen and understood at the same time. This aesthetic attitude has more to do with the pleasing the capitalist consumer in search of immediate gratification than with engaging the thoughtful viewer in an open-ended dialogue.

The artists in *The Cumulative Effect* challenge many of the assumptions that are integral to old-world thinking and late 20th century theories about the avant-garde and the death of the author.

They live in a world that is both local and global, fractured and connected. They recognize that what shapes their decisions arises from an unpredictable confluence of the biographical, ways of intersecting with culture and society, identity, anxieties, desires, ruminations about time and history, and much else. They do not feel that they need to show the viewer that the subject and the source are the same; they are not literalists. Their work can be geometric, as in work by Balliano, Buren, Obering, Morris, and Rojas. Or they can use embroidery, as in the work of Abad and Amer. Or make sculpture out of industrial and found materials, as well things gathered from nature, as with Kang and Lim. None of them, however, belongs to any school or stylistic tendency, nor does the work look like anyone else's. They got to their geometry, use of sewing, or sculptural materials by different means. How the particulars of their visual language functions in their work is, to cite Morris, "personal" and "generous," rather than formal and art historically correct.

The artists in *The Cumulative Effect* are discoverers. They make visually arresting work that reveals itself slowly. They can be time travelers and intrepid researchers, visiting the Italian Renaissance, the colonialist history of the Philippines or Korea, race relations in America, the multiple roles of decoration and ornament, or written language. They uncover what is both hidden and in plain

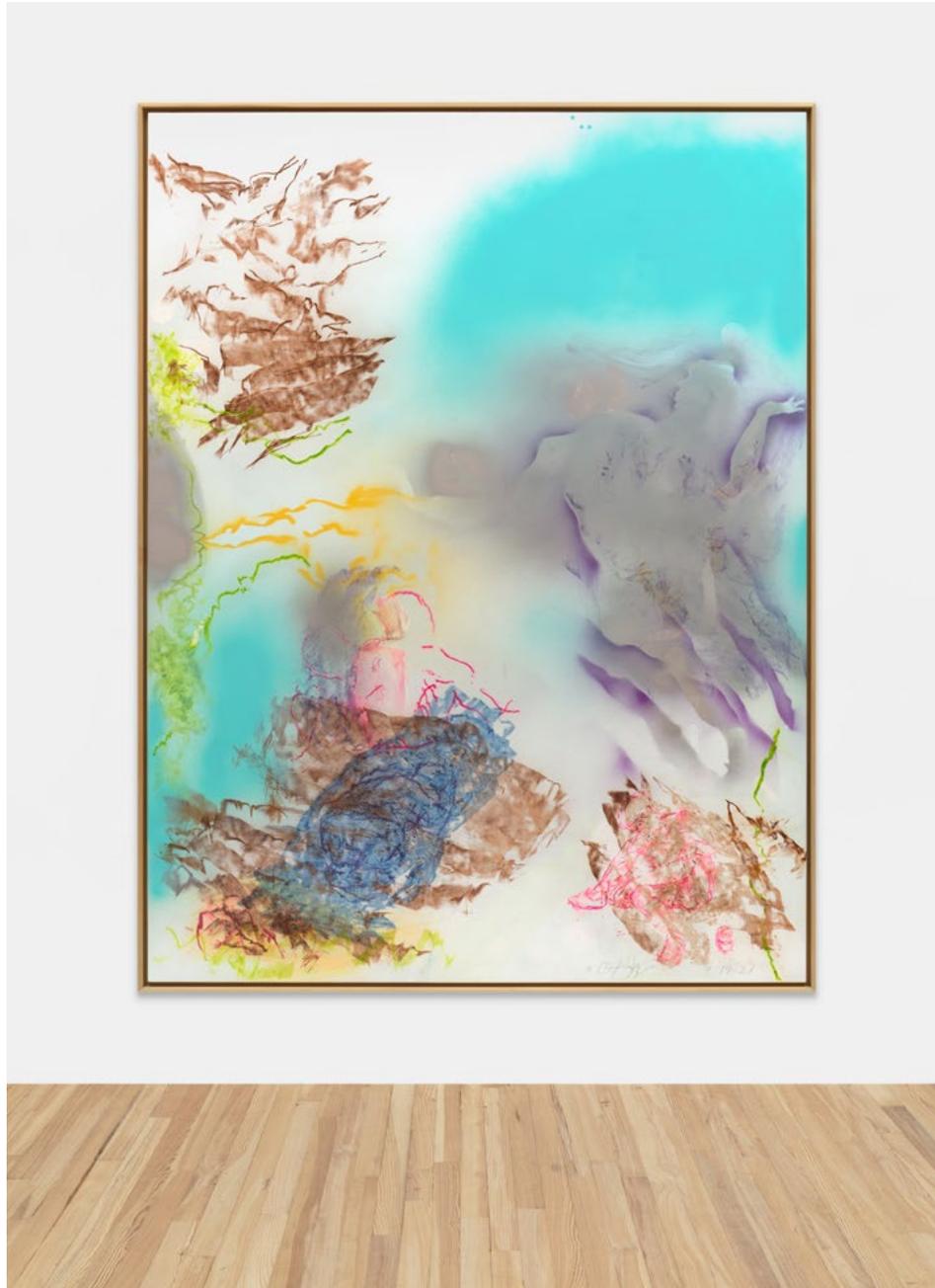
sight, and they are never nostalgic. They can be anachronistic, reminding us time is not a narrative, but an unpredictable, constantly changing condition that the individual experiences. As viewers and, ultimately, the recipients of their hospitality, we have the pleasure of discovering where their work takes us, and of reflecting upon it long after we have returned to our daily lives

## 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.

Oliver Lee Jackson was born in 1935 in St. Louis, Missouri. Jackson was associated with the Black Artists Group, which was founded in St. Louis in 1968. Jackson's work is currently the subject of a solo exhibition at the Saint Louis Art Museum, St. Louis, MO, on view through February 20, 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 No. 3, 2021 (9.19.21),*  
2022

Oil-based paints, chalk on  
panel  
96 x 72 inches (243.8 x 182.9  
cm.)  
(OJA22-017)



OLIVER LEE JACKSON  
*Painting No. 3, 2021 (9.19.21)*,  
2022



OLIVER LEE JACKSON  
*Painting No. 5, 2022 (6.11.22),*  
2022

Oil-based paints, mixed media  
on panel  
24 7/8 x 24 7/8 inches (63.2 x  
63.2 cm.)  
(OJA22-065)



OLIVER LEE JACKSON  
*Painting No. 5, 2022 (6.11.22)*,  
2022

**CLARE ROJAS**  
(b.1976 Columbus, OH)

Rojas employs a deeply personal visual language in her work, alternating between dense figurative scenes, and minimal, abstract compositions. Rojas approaches both with a consistent, lyrical sensitivity as she interjects totemic references to her own life, seeking new ways to communicate narrative, playing on our instinctive desire to decode, and comprehend images. Drawing on her interest in languages shared throughout the natural world, particularly that of birds that are capable of recognizing human faces through geometric forms, Rojas looks to distill fleeting memories and experiences into concrete shapes. The resulting works are akin to a musical arrangement, mixing symbolic elements, formal decisions, as well as autobiographical allusions, to evoke life's cycles, from sickness to health, entrapment to freedom, and birth and re-birth.

Clare Rojas lives and works in Northern California. Later this year, Rojas will be included in a group exhibition at The Contemporary, Austin. In 2021, Rojas had a solo exhibition titled Here We Go at Jessica Silverman Gallery. Past solo exhibitions include SOCO Gallery, Charlotte, NC, Museum of Contemporary Art, Chicago, IKON Gallery, Birmingham, UK, Rose Art Museum, Brandeis University, Waltham, MA, Savannah College of Art and Design, Savannah, and CCA Wattis Institute for Contemporary Art, San Francisco, among others. Clare Rojas holds a BFA in printmaking from Rhode Island School of Design and an MFA in painting from

the School of the Art Institute of Chicago. She has been awarded grants and residencies from Artadia, Eureka Fellowship, Louis Comfort Tiffany Foundation, and the Headlands Center for the Art. Rojas' work is held in the permanent collections of MoMA, New York, SFMOMA, San Francisco, Hammer Museum, Los Angeles, Museo de Arte Contemporáneo de Castilla y León, Spain, San Jose Museum of Art, San Jose, Berkeley Art Museum, Berkeley, and the Smart Museum, University of Chicago, Chicago, among others.



CLARE ROJAS  
*Untitled (#13), 2013*

Oil on canvas  
46 1/8 x 36 1/8 inches (117.2 x  
91.8 cm.)  
(CLR22-006)



CLARE ROJAS  
*Untitled (#13)*, 2013



CLARE ROJAS  
*Untitled' 05, 2016*

Oil on linen  
60 x 48 inches (152.4 x 121.9  
cm.)  
(CLR22-009)



CLARE ROJAS  
*Untitled '05, 2016*



CLARE ROJAS  
*Untitled* '08, 2016

Oil on linen  
30 x 26 inches (76.2 x 66 cm.)  
(CLR22-011)



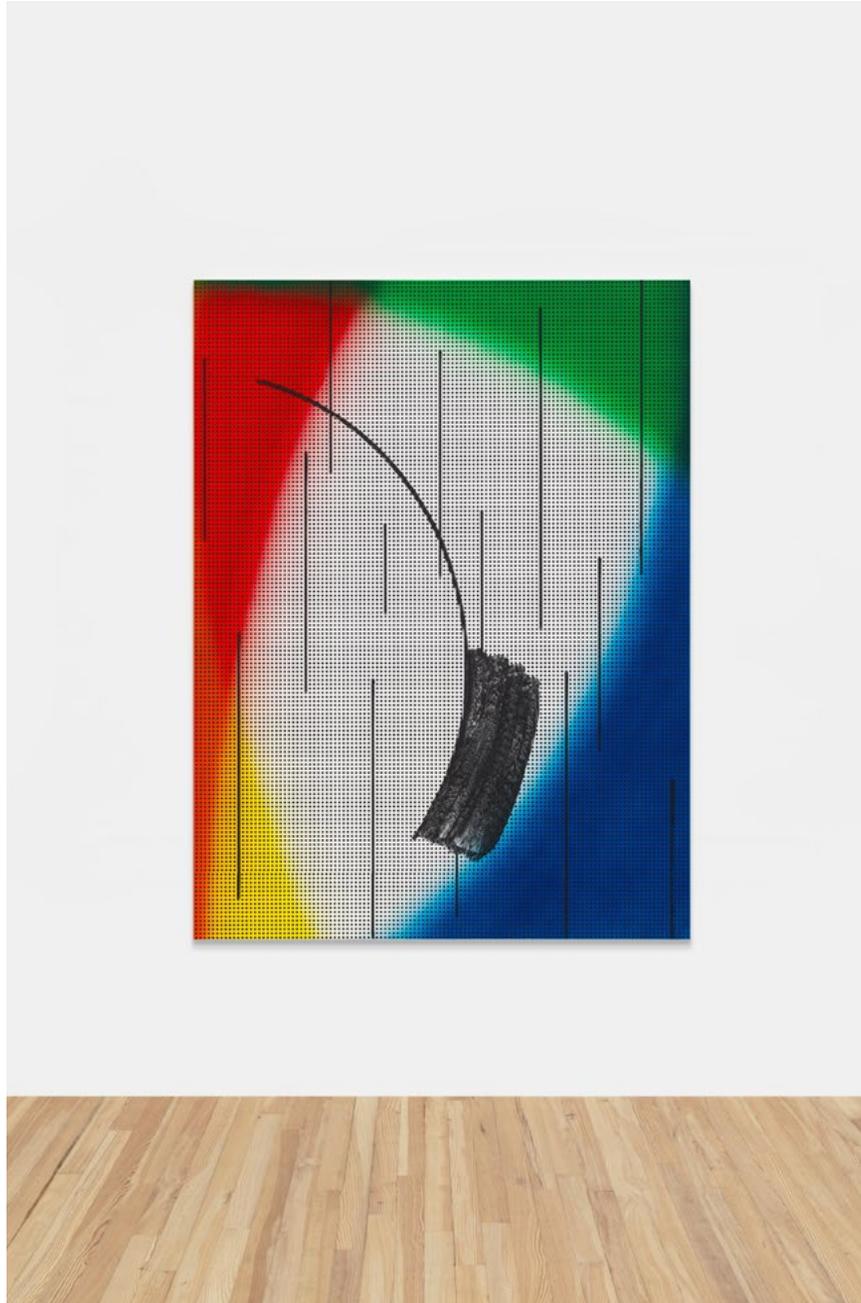
CLARE ROJAS  
*Untitled* '08, 2016

## CHEYNEY THOMPSON (b. 1975, Baton Rouge, Louisiana)

Cheyney Thompson's new series of Displacement paintings posits each canvas's ground as a touch-sensitive surface. The works adopt a uniform structure of five-millimeter square black marks painted in a gridded pattern atop a white ground. Before the paint is dry, Thompson deploys an assortment of custom silicone tools against the surface, forcing the wet squares out of place. He adds no new material, but rather subjects the existing marks to this process of reorganization. The resulting transformations appear as extensions of squares into lines, glyph-like forms, and sweeping, sinuous fields of paint. Each painting has become a record of the tools' interaction with the surface: the stops and starts, the kinetic limits of Thompson's body and the entropic movement of the order of painted squares into noise. But, they are also pictures, as this play of ruptures and conjured forms has been frozen into an unsettled pictorial field, still with the trappings of figure-ground, composition, and space.

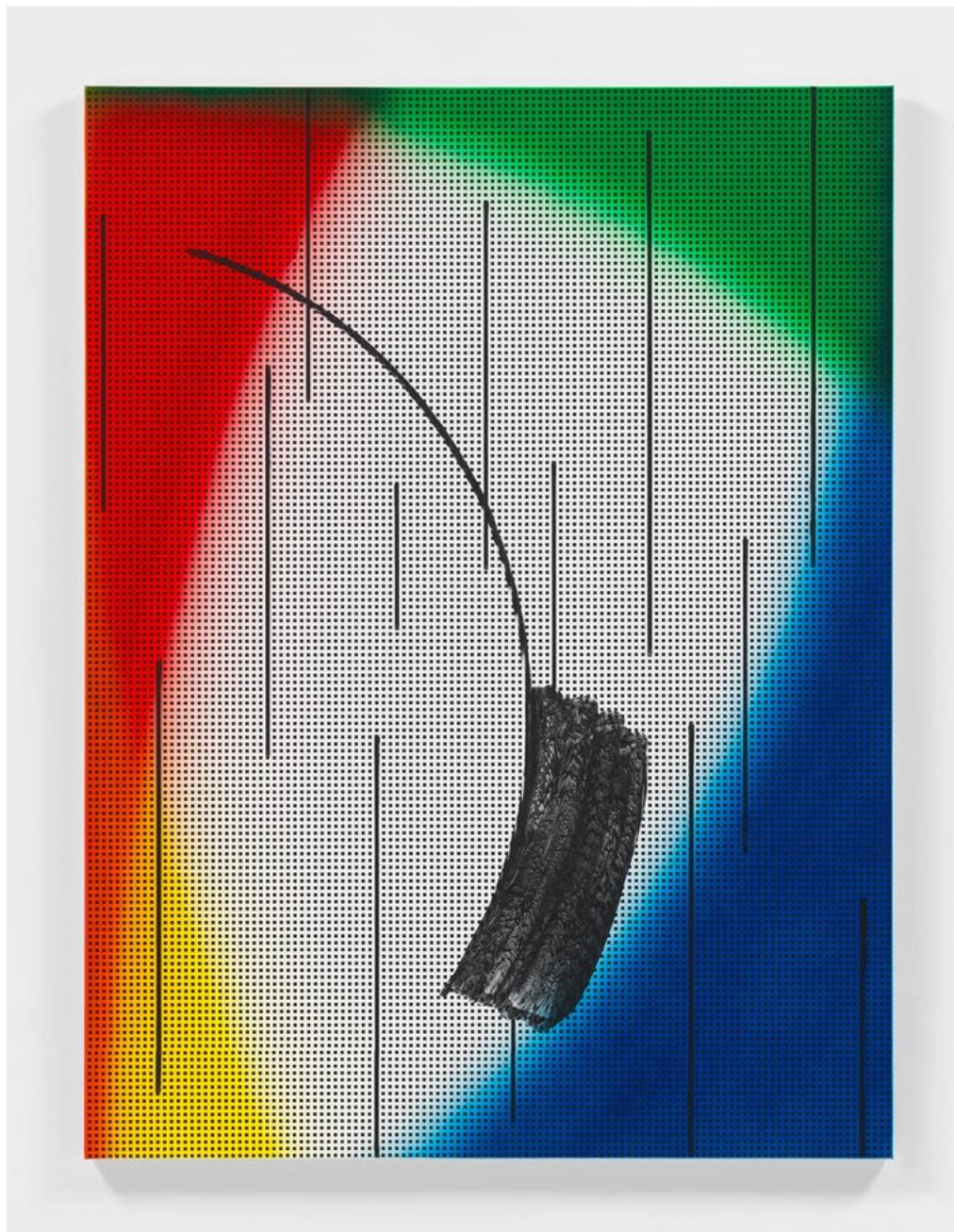
Cheyney Thompson's work was recently included in *Low Form. Imaginaries and Visions in the Age of Artificial Intelligence* at MAXXI, Rome, Italy, 2019) and in *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, at the Whitney Museum of American Art, New York, NY, USA (2019). In 2017, Thompson's work was the subject of an exhibition at The Brno House of Arts, Brno, Czechia, with Sam Lewitt. Other solo exhibitions include

Cheyney Thompson *The Completed Reference: Pedestals and Drunken Walks*, Kunstverein Braunschweig, Germany, 2012, *Cheyney Thompson: metric, pedestal, landlord, cabengo, recit*, curated by João Ribas, MIT Visual Arts Center, Cambridge, Massachusetts 2012. His work has additionally been included in numerous group exhibitions, including *Invisible Adversaries: Marieluise Hessel Collection*, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, 2016, *Money, Good and Evil. A Visual History of Economics*, Staatliche Kunsthalle, Baden-Baden, Baden-Baden, Germany, 2016, *A Slow Succession with Many Interruptions*, SFMOMA, San Francisco, 2016, and *Materials and Money and Crisis*, Museum Moderner Kunst, Vienna, Austria, 2013, the 2008 Whitney Biennial, Whitney Museum of American Art, New York, 2008, among others. Thompson's work is held in the permanent collections of the Centre Pompidou, Paris, The Whitney Museum of American Art, New York, SFMoMA, San Francisco, and the Museum of Modern Art, New York.

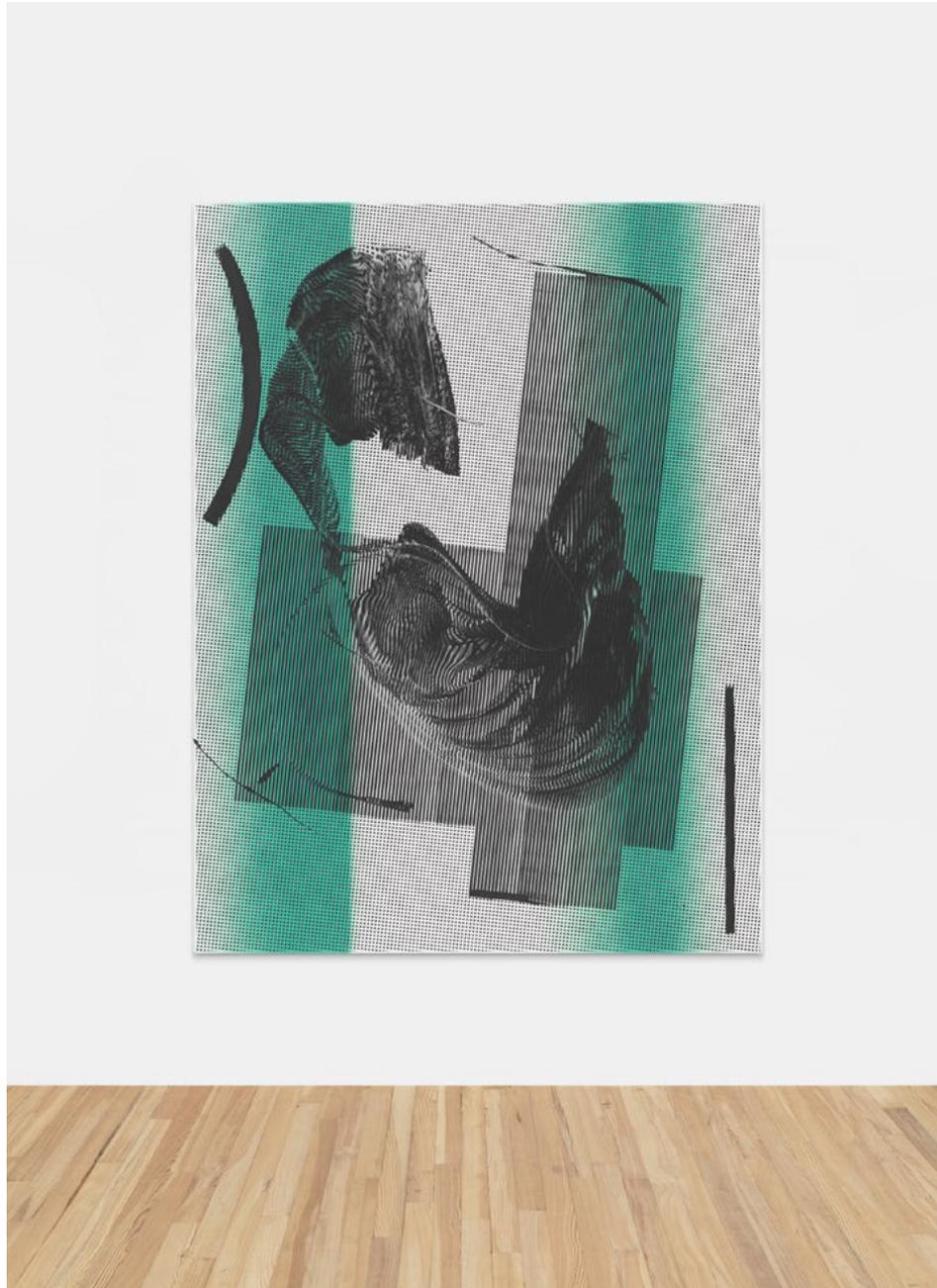


CHEYNEY THOMPSON  
*Displacement*, 2020

Signed  
Oil and acrylic on linen  
61 5/8 x 46 5/8 inches (156.5 x  
118.4 cm.)  
(CT21-018)



CHEYNEY THOMPSON  
*Displacement*, 2020



CHEYNEY THOMPSON  
*Displacement*(32136, 8), 2022

Oil and acrylic on linen  
81 1/2 x 62 1/4 inches (207 x  
158.1 cm.)  
(CT22-017)



CHEYNEY THOMPSON  
*Displacement(32136, 8), 2022*

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

He Xiangyu's conceptual practice manifests in multi-year projects that span sculpture, drawing, installation, film and publications. Emerging as part of a generation of artists who experienced the post-socialist state of China, He's work looks to shift the viewer's perception of cultural signifiers through an examination and manipulation of material. The exhibition highlights the divergent strategies used by He to investigate an array of clinical, social and anthropological themes, and his response to the ongoing political and existential crises in the world.

In 2021, He Xiangyu was shortlisted for the 4th edition of the Mario Merz Prize. Past solo exhibitions of He's work include *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing, 2015, and *Cola Project*, 4A Centre for Contemporary Asian Art, Sydney, 2012, among others. In addition, He has participated in numerous group exhibitions which include: *Facing the Collector*, The Sigg Collection of Contemporary Art from China, Castello di Rivoli Museum of Contemporary Art, Turin, 2020, *Terminal 3*, Centre Pompidou, Paris, 2019, *Tales of Our Time (Film Program)*, Guggenheim Museum New York, New York, 2017, *Chinese Whispers*, Paul Klee Zentrum, Kunstmuseum Bern, Bern, 2016, and *Fire and Forget: On Violence*, KW Institute for Contemporary Art, Berlin, 2015, among others. He Xiangyu has additionally participated in the 5th Ural Biennale,

Yekaterinburg, 2019, *Everything We Create is Not Ourselves*, the 58th Venice Biennale Chinese Pavilion, Venice, 2019, the 13th Lyon Biennale, Lyon, 2015, the 10th Shanghai Biennale, Shanghai, 2014, the 5th Yokohama Triennale, Yokohama, 2014, as well as the 8th Busan Biennale, Busan, 2014. He Xiangyu was named as a finalist for the "Future Generation Art Prize" in 2014, and won the 10th CCAA "Best Young Artist" Award in 2016. His recent interdisciplinary research publication "Yellow Book", 2019 was awarded as one of "The Most Beautiful German Books in 2020". His works have been collected by a number of public and private collections such as Asymmetry Art Foundation, London, Boros Collection, Berlin, Castello Di Rivoli, Turin, KADIST Art Foundation, Paris & San Francisco, Long Museum, Shanghai, M+ Sigg Collection, Hong Kong, New Century Art Foundation, Beijing, Rubell Family Collection, Miami, White Rabbit Collection, Sydney, and others.

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HE XIANGYU  
*Palate Wonder 1-5, 2022*

Pencil, colored pencil, oil colored pencil, water color, oil stick, acid-free oil-based marker, edding, Japanese ink on paper 59 7/8 x 41 3/4 inches (151.9 x 106 cm.)  
(HX22-018)

He Xiangyu's work *Palate Wonder* belongs to his ongoing series *Palate Project*, which was started in 2012 after He lived briefly in the US, 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. Identifiable anatomical structures dissolve and re-emerge, eventually evolving into color fields 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.





HE XIANGYU  
*Palate Wonder 1-5, 2022*



HE XIANGYU  
*Palate Wonder 1-6, 2022*

Pencil, colored pencil, oil colored pencil, water color, oil stick, acid-free oil-based marker, edding, Japanese ink on paper  
59 7/8 x 41 3/4 inches (151.9 x 106 cm.)  
(HX22-019)



HE XIANGYU  
*Palate Wonder 1-6, 2022*

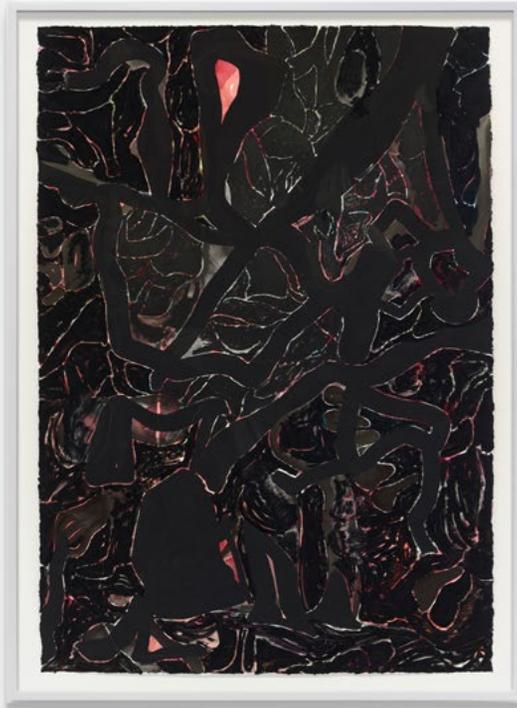


HE XIANGYU  
*The Lines 1-1, 2022*

Pencil, colored pencil, oil colored pencil, water color, oil stick, acid-free oil-based marker, edding, Japanese ink on paper 59 7/8 x 41 3/4 inches (151.9 x 106 cm.)  
(HX22-020)



HE XIANGYU  
*The Lines 1-1, 2022*



HE XIANGYU  
*Foundation, 2022*

Pencil, colored pencil, oil colored pencil, water color, oil stick, acid-free oil-based marker, edding, Japanese ink on paper  
59 7/8 x 41 3/4 inches (151.9 x 106 cm.)  
(HX22-021)



HE XIANGYU  
*Foundation, 2022*



HE XIANGYU  
*The Lines 1-2, 2022*

Pencil, colored pencil, oil colored pencil, water color, oil stick, acid-free oil-based marker, edding, Japanese ink on paper  
59 7/8 x 41 3/4 inches (151.9 x 106 cm.)  
(HX22-022)



HE XIANGYU  
*The Lines 1-2, 2022*



HE XIANGYU  
*The Lines 1-5, 2022*

Pencil, colored pencil, oil  
colored pencil, edding, acid-free  
oil-based marker, oil stick,  
Japanese ink on paper  
67 x 67 inches (170 x 170 cm.)  
(HX22-023)



HE XIANGYU  
*The Lines 1-5, 2022*