Andrew Kreps Gallery
22 Cortlandt Alley, New York, NY 10013
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See You Tomorrow Under Other Skies

22 Cortlandt Alley & 394 Broadway
June 26 - August 7, 2026
Opening Reception: Friday, June 26, 2026, 6 - 8pm

Andrew Kreps Gallery is pleased to announce *See You Tomorrow Under Other Skies*, a group exhibition spanning the gallery's 22 Cortlandt Alley and 394 Broadway spaces, featuring works by Eleanor Antin, Andrea Bowers, Julien Creuzet, María Dávila and Eduardo Portillo, Binta Diaw, Andy Goldsworthy, Susan Hudson, Sonya Kelliher-Combs, James Lavadour, Joan Snyder, Cecilia Vicuña, and Rember Yahuarcani.

See You Tomorrow Under Other Skies brings together a cross-generational group of artists whose work uses land, and the histories it carries, as material. In works spanning painting, textile, sculpture, performance, and photography, mapping emerges as a shared impulse. It is shown as an active process, as demonstrated by Andy Goldsworthy's direct interventions into the landscape, Eleanor Antin's seminal work *100 Boots*, in which 100 rubber rain boots chart the artist's own cross country journey as they marched from Los Angeles to New York, and Binta Diaw's photographs, which connect the forms of the body directly to landscape. In works by Julien Creuzet and Sonya Kelliher-Combs, mapping becomes a means of recording, as they examine how shifting borders reveal the colonial histories that shaped their lived environment, and continue to define their identities in the present.. This desire also extends to the works of Cecilia Vicuña and Rember Yahuarcani, which seek to record and preserve the Indigenous histories, and mythologies, erased by these forces, and to Susan Hudson's quilts, which depict the often obscured histories of violence against Indigenous people in the United States.

Land is also a generative force. María Dávila and Eduardo Portillo employ silk cultivated by their own silkworms in their intricate weavings, which are deeply intertwined with the Venezuelan Andes, where they live and work. The experience of nature is a driving force in the paintings of Joan Snyder, in which natural forms recur as her own personal vernacular. And for James Lavadour, the Blue Mountains of Eastern Oregon continually evolve through color and light, as he translates the dynamic forces of nature in paint. As land is continually contested, remapped, and cultivated, these connections become increasingly fragile. Andrea Bowers' sculptures, based on her experiences tree-sitting in the Northern California redwoods, imagine self-sustaining tree-sitting platforms for protestors, equipped with sketchbooks, cooking equipment, and tools. Seen together, the works demonstrate

not only the myriad ways in which the past of our surrounding environments has shaped our present, but the urgency in protecting, and participating, in their future. Drawn from a poem written by Julien Creuzet, whose sculpture contains the same line within its title, *See You Tomorrow Under Other Skies* gestures towards futures still open to repair, and reimagining.

ELEANOR ANTIN (b. 1935, The Bronx, NYC)

Eleanor Antin is a pioneering figure of Conceptual art who emerged in the 1970s and whose multidisciplinary practice fundamentally challenged definitions of sculpture, performance, self-portraiture, and documentation. A key voice in feminist art, she uses fictional personas, autobiography, and theatrical narratives to examine how identity is constructed and how historical meaning is produced through representation. Across her work, Antin returns persistently to the social and psychological pressures placed on women, pivotal moments in Jewish history, and the roots of her own identity. Through a combination of fiction and documentation, she constructs narrative frameworks that test the relationship between lived experience and its visual and institutional framing, often positioning herself as both subject and performer within shifting historical fictions.

Antin lives in San Diego, where she taught for 27 years at the University of California, San Diego. In 2025, a major retrospective opened at Museum of Modern Art (MUDAM), Luxembourg and traveled to Kunstmuseum Liechtenstein, Vaduz, marking the first European retrospective of the artist. She has had solo exhibitions at the Art Institute of Chicago, 2019; the Henry Moore Foundation, Hertfordshire, UK, 2016; the Wallach Art Gallery, Columbia University, New York, 2013, traveled to the Institute of Contemporary Art, Boston, 2014; the San Diego Museum of Art, 2008; the Mead Gallery, Warwick, 2001, traveled to Arnolfini, Bristol, UK; the Los Angeles County Museum of Art, 1999; the Whitney Museum of American Art, New York, 1997; and MoMA, New York, 1973. In 2006, Antin received a Lifetime Achievement Award from the College Art Association and a Lifetime Achievement in the Visual Arts Award from the Women's Caucus for Art, and was also awarded a John Simon Guggenheim Memorial Foundation Fellowship in 1997.

Her work is included in major public collections including Art Institute of Chicago; the Whitney Museum; MoMA, New York; the Jewish Museum; Los Angeles County Museum of Art (LACMA); The Hammer, Los Angeles; The Morgan Library, New York; SFMOMA; and the Cincinnati Art Museum; and Glenstone, Potomac, MD, among others.

ANDREA BOWERS (b. 1965, Wilmington, Ohio)

For over three decades, Andrea Bowers has merged art and activism through drawing, installation, video, and collaborative projects that address feminist, labor, political, and environmental issues. Grounded in the legacy of feminist art and informed by her ardent ecofeminism, Bowers draws on the aesthetic forms and materials of protest, including cardboard placards, rallying cries, poems, tree-sitting swings, and acts of collective

resistance to speak to deeply entrenched social and political inequities. Bowers often collaborates with activists who are working to create a fairer and more just world.

Bowers lives and works in Los Angeles. Her work is currently the subject of an extensive survey exhibition at Glenstone, Potomac, MD, on view through January 2027. In 2023, Andrew Kreps Gallery presented Bowers' sixth solo exhibition with the gallery, titled *Joy is an Act of Resistance*. Other recent solo exhibitions include: *Exist, Flourish, Evolve*, Museum of Contemporary Art, Cleveland, OH (2024); *Moving in Space without Asking Permission*, Fondazione Furla and GAM – Galleria d'Arte Moderna, Milan, Italy (2022); *Andrea Bowers*, Museum of Contemporary Art, Chicago (2021), traveled to the Hammer Museum, Los Angeles (2022); *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); *#sweetjane*, Pomona and Pitzer College Museum of Art, Claremont (2014); and *The Weight of Relevance*, Wiener Secession, Vienna, traveled to The Power Plant, Toronto (2007).

Bowers has participated in numerous group exhibitions, including *30% Dandelion*, Kunsthaus Graz, Austria (2026); *INTO THE TIME HORIZON*, Nevada Museum of Art, Reno (2026-27); *The Practice of Everyday Life*, CAPC Bordeaux, France (2025-26); *Radio Luxembourg: Echoes across borders*, Mudam Luxembourg (2025-26); *Ordinary People: Photorealism and the Work of Art since 1968*, MOCA The Museum of Contemporary Art, Los Angeles (2024-25); *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); and *It's Urgent*, Luma Westbau, Zurich (2020). Bowers' work is held in the permanent collections of the Hammer Museum, Los Angeles; MoMA, New York; the Whitney Museum of American Art, New York; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Museum of Contemporary Art, Los Angeles; SFMoMA; Tate Modern, London; and Museum Abteiberg, Mönchengladbach, Germany, among others.

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. His 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.

In 2024, Creuzet represented France at the 60th Biennale di Venezia with *Attila cataracte ta source aux pieds des pitons verts finira dans la grande mer*, curated by Céline Kopp and Cindy Sissokho. The exhibition is now part of a North American tour that began at the Bell Gallery at Brown University (February 20–June 1, 2025), was recently on view at the Institute for Contemporary Art, Virginia Commonwealth University (August 15-February 22, 2026), and will travel to The Gund at Kenyon College, Gambier, OH.

In 2023, his work was the subject of a solo exhibition at Magasin CNAC, Grenoble, titled *Oh téléphone, oracle noir (...)*. Other solo presentations include LUMA Foundation, Arles, and LUMA Westbau, Zurich (2022–23); Camden Arts Centre, London (2021); CAN Centre d'art Neuchâtel, Switzerland (2019); Palais de Tokyo, Paris (2019); and Fondation d'entreprise Ricard, Paris (2018). Creuzet has also participated in numerous group exhibitions, including Performa Biennial, New York (2023); 35ª Bienal de São Paulo (2023); the 12th Liverpool Biennial; Museum of Contemporary Art Chicago; Musée Tinguely, Basel; National Gallery of Prague; Wesleyan University Center for the Arts, Middletown; Manifesta 13, Marseille; Musée d'Art Moderne de Paris; Kampala Biennial; and Gwangju Biennial. In 2021, Creuzet was nominated for the Prix Marcel Duchamp, and in 2019 he received the Camden Arts Centre Prize at Frieze London. His work is included in institutional collections including the Centre Pompidou, Paris; MMK Museum für Moderne Kunst, Frankfurt; Yale University Art Gallery, New Haven; Fondation Villa Datris, L'Isle-sur-la-Sorgue; Fonds d'art contemporain de la Ville de Paris; KADIST Foundation, Paris; and the CCS Bard Hessel Museum of Art, Annandale-on-Hudson, among others.

MÁRIA DÁVILA & EDUARDO PORTILLO (b. 1966, Mérida, Venezuela and Jajó, Venezuela)

Textile artists and master weavers María Dávila and Eduardo Portillo have collaborated since 1983, creating woven works that explore relationships between landscape, memory, craft traditions, and the transmission of cultural knowledge. Based in Mérida in the Venezuelan Andes, they have established a fully integrated approach to silk production, cultivating mulberry trees and raising silkworms, while also working with native plant fibers and natural dyes, including indigo. Shaped by years of textile and sericulture research in China and India as well as extensive travel throughout Venezuela, their practice draws on diverse textile traditions while remaining deeply rooted in the environment of the Andes. Inspired by the geography of Mérida, the Indigenous weaving traditions of the Orinoco region, and imagined cosmologies, their textiles explore the interconnectedness between humankind and its environment, and the ways materials carry the imprint of peoples and places.

Recognized by UNESCO for its contribution to sustainable practices, Dávila and Portillo's work has been exhibited extensively and is held in major public collections, including the Whitworth Art Gallery, Manchester, UK; LongHouse Reserve, New York, NY; Cooper Hewitt, Smithsonian Design Museum, New York, NY; Toledo Museum of Art, Ohio; and the Art Institute of Chicago, IL, among others. In 2017, they were the recipients of the

Smithsonian Artist Research Fellowship. They have been artists-in-residence at the Josef and Anni Albers Foundation in 2018, and at the Toledo Museum of Art, OH, in 2025.

BINTA DIAW (b. 1995, Milan, Italy)

Binta Diaw is an Italian-Senegalese artist based between Milan and Dakar. Diaw's artistic inquiry is grounded in a philosophical reflection on the social phenomena that define our contemporary world, such as migration, belonging, history, and gender. Working primarily across installation, photography, and video, Diaw draws on intersectional, Afro-diasporic, and ecofeminist thought to explore the relationship between the body, nature, and colonial histories, reimagining the body as both a political and living archive. Her work often begins with an encounter between natural and artificial materials, employing earth, seeds, water, stone, chalk, rope, flags, synthetic hair, and at times her own body, to investigate the transmission of memory within marginalized communities and the links between women, land, and ancestry.

Diaw is a graduate of the Accademia di Belle Arti di Brera in Milan and the École d'Art et de Design de Grenoble in France. Solo exhibitions include *La Sagesse des Lianes*, Parco Arte Vivente, Turin, Italy (2025); *Il peut pleurer du ciel*, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2024); *Da qui*, Galerie Cécile Fakhoury, Paris, France (2024); *Del Cosmo e Della Terra*, Villa Pacchiani, Santa Croce, Italy (2024); *Paysages*, Magasins Généraux, Grenoble, France (2022); *Les tirés ailleurs*, Bungalow ChertLüdde, Berlin, Germany (2022); and *A Living Experience of Feeling Listened*, Lungomare, Bolzano, Italy (2021). Notable group exhibitions include the Bukhara Biennale, Uzbekistan (2025); Gwangju Biennale, South Korea (2024); Manifesta 15, Barcelona (2024); Liverpool Biennial (2023); Berlin Biennale (2022); *Les Rencontres de Bamako*, African Photography Biennale, Mali (2022); and the Dakar Biennale (2022).

Her work is included in the collections of KADIST Foundation, Paris; Museo del Novecento, Milan; Castello di Rivoli, Turin; CNAP (Centre national des arts plastiques), Paris; and FRAC (Fonds régionaux d'art contemporain) Champagne-Ardenne and Alsace, Reims. Her awards include the Chamber of Deputies Prize (2026, IT), New York Prize (2025, Ministry of Culture and Ministry of Foreign Affairs), and the Flash Art Prize for Emerging Artists (2025, IT).

ANDY GOLDSWORTHY (b. 1956, Cheshire, England)

In a diverse career spanning four decades, Andy Goldsworthy has become one of the most prominent and iconic contemporary sculptors. In photographs, sculptures, installations, and films, Goldsworthy documents his explorations of the effects of time, the relationship between humans and their natural surroundings, and the beauty in loss and regeneration. Goldsworthy's permanent projects and ephemeral works contrast in their scale, tension, and lifetime, but are unified through their responses to the environment and his constant investigation into understanding the landscape he is in.

Recent permanent site-specific installations by Goldsworthy include *Road Line*, College of the Atlantic in Bar Harbor, Maine; *Walking Wall*, The Nelson-Atkins Museum of Art, Kansas

City, Missouri; *Watershed*, deCordova Sculpture Park and Museum, Lincoln, Massachusetts; *Stone Sea*, Saint Louis Art Museum, Missouri; *Chaumont Cairn*, Domaine de Chaumont-sur-Loire, France; *Path and Rising Stone*, Albright Knox Art Gallery, New York; and *Wood Line*, Presidio of San Francisco, California. Goldsworthy is currently working on *Hanging Stones* in North York Moors, UK. In this ongoing project, ten existing buildings, all in varying states of disrepair, have been or will be rebuilt as artworks and connected by a six-mile walk encompassing Northdale, near Rosedale Abbey.

Other permanent works can be seen at the National Gallery of Art, Washington, D.C.; de Young Museum, California; Museum of Jewish Heritage, New York; Storm King Art Center, New York; Stanford University, California; and Haute-Provence Geological Reserve in Digne-les-Bains, France, among numerous other sites. Major solo exhibitions of Goldsworthy's work have been presented by the Yorkshire Sculpture Park, England; Museo Nacional Centro de Arte Reina Sofía, Spain; Metropolitan Museum of Art, New York; Neuberger Museum of Art, New York; Museum of Contemporary Art San Diego, California; and Des Moines Art Center, Iowa.

SUSAN HUDSON (b. 1958, East Los Angeles, CA; Navajo/Diné)

Susan Hudson is an activist-storyteller and third-generation quilter who creates narrative-based quilts that function as a form of recordkeeping. She was taught how to sew at the age of nine out of necessity for her family's income by her mother, Dorothy Woods, who, like her grandmothers, was forced to learn sewing in assimilation-era boarding schools. Hudson began making Star Quilts for powwows and giveaways, and eventually moved away from traditional star patterns to develop contemporary pictorial quilts in a style inspired by Ledger Art, a narrative form historically practiced by Plains Indigenous peoples on animal hides.

Her work addresses pivotal and often traumatic chapters in Indigenous history, including the Navajo Long Walk, the enduring effects of boarding schools, and the ongoing crisis of Missing and Murdered Indigenous Women. Notable works such as *Missing and Murdered Indigenous Women Since 1492* and *Walk of My Ancestors: Coming Home* reflect her commitment to preserving historical narratives, Indigenous memory, and resilience. Her imagery is grounded in the belief that land is both witness to and absorber of the atrocities and secrets experienced by Indigenous peoples. Hudson understands quilting as both an artistic practice and a form of kinship: she leads quilting workshops and founded the Navajo Quilt Project, which donates fabrics to elders across the Navajo Nation.

Hudson lives in Sheep Springs, New Mexico, on the Navajo Nation. Her quilts have received numerous First Place awards, and in 2024 she received a National Endowment for the Arts National Heritage Fellowship. Her work has been included in many group exhibitions, including at the Millicent Rogers Museum, Taos, NM, 2026; International Quilt Museum, University of Nebraska–Lincoln, 2021; Heard Museum, Phoenix, AZ, 2019; and the Museum of International Folk Art, Santa Fe, NM, 2018. Her work is included in institutional and private collections, including Crystal Bridges Museum of American Art, Bentonville, AR; International Quilt Museum, Lincoln, NE; Heard Museum, Phoenix, AZ; Smithsonian

National Museum of the American Indian, Washington, D.C.; the Gochman Collection; and the John and Susan Horseman Foundation, among others.

SONYA KELLIHER-COMBS (b. 1969, Bethel, Alaska; Iñupiaq and Athabascan)

Sonya Kelliher-Combs' works negotiate borders, those that divide geographical territories and define the self. Informed by Alaskan Native culture and the rural community in which she was raised, her work is deeply rooted in craft, particularly the labor of women and a knowledge of material that is passed across generations. Combining customary and synthetic materials that range from walrus gut, porcupine quill, and hides, to glass beads, acrylic gel polymer, and nylon threads, Kelliher-Combs' imbues her works with a visceral quality that references skin, the highly mediated surface through which an individual begins to interact with others. Spanning sculpture, painting, and installation, her works share a visual language marked by repeated symbolic motifs, from pouch-like forms titled "secrets," to sinuous lines that suggest topographies, and the rapidly shifting landscape of the Arctic. Seen together, Kelliher-Combs' works not only chronicle the ongoing struggle for Indigenous self-determination, but more broadly, the ever-evolving relationships between humans and their lived environment.

Sonya Kelliher-Combs is an artist and curator who lives and works in Anchorage. Later this year, her work will be included in the exhibitions *Qillaniq*, National Gallery of Canada, Ottawa, opening June 12, as well as *Hold to this Earth: Works by Contemporary Indigenous North American Artists from Tia Collection*, Yorkshire Sculpture Park, West Bretton, United Kingdom opening June 13. Her work was additionally included in *An Indigenous Present*, co-organized by Jeffrey Gibson and Jenelle Porter, which originated at the ICA Boston, and will travel to the Frist Art Museum, Nashville and Frye Art Museum, Seattle. In 2025, her work was included in the exhibitions *ALOHA NŌ*, Hawai'i Triennial 2025, *Shifting Landscapes*, the Whitney Museum of American Art, New York, and *Smoke In Our Hair: Native Memory and Unsettled Time*, Hudson River Museum, Yonkers, NY. Additionally in 2025, Kelliher-Combs was the recipient of the Anonymous Was A Woman grant. Past awards and fellowships include the United States Artists Fellowship, Joan Mitchell Fellowship, Eiteljorg Fellowship for Native American Fine Art, Rasmuson Fellowship, Anchorage Mayor's Arts Award, and the Alaska Governor's Individual Artist Award. In 2024, *Mark*, the first major monograph of her work, was published by Hirmer Verlag, edited by Julie Decker, PhD. Her work is included in the permanent collections of the Anchorage Museum; Alaska State Museum, Juneau; Brooklyn Museum; Dallas Museum of Art; Denver Art Museum; Eiteljorg Museum, Indianapolis; Forge Project, Taghkanic, NY; IAIA Museum of Contemporary Native Art, Santa Fe; National Museum of the American Indian, New York; University of Alaska Museum of the North, Fairbanks; and the Whitney Museum of American Art, New York, among others.

JAMES LAVADOUR (b. 1951, Pendleton, OR; Walla Walla)

James Lavadour creates dynamic, layered abstract landscapes rooted in the terrain of his homeland, the Umatilla Reservation in eastern Oregon. Drawing on decades of

observation, he evokes the rolling fields, canyons, and peaks of the Blue Mountains through compositions of saturated color and richly worked surfaces. Built through repeated acts of layering, scraping, and washing pigment, his paintings undergo cycles of accumulation and erosion that echo the geological forces they reference. The grid, a recurring structure in his work, serves as a framework for charting how the landscape changes and endures over time.

A self-taught artist working since the 1980s, Lavadour has long balanced his practice with a deep commitment to his tribal community, working in education, housing, and natural resource management for the tribal government. In 1993, he co-founded Crow's Shadow Institute of the Arts, a nonprofit print studio that creates social, economic, and educational opportunities for Native Americans through artistic development. His work has been exhibited widely, including a recent survey show at the Jordan Schnitzer Museum of Art at the University of Oregon that traveled to the Northwest Museum of Arts and Culture in Spokane, Washington, and group exhibitions at Crystal Bridges Museum of American Art,Bentonville, Ar; the Smithsonian's National Museum of the American Indian, Washington, D.C.; National Gallery of Canada, Ottawa; and Toledo Museum of Art, OH.

Lavadour has received significant recognition throughout his career, including the 2019 Hallie Ford Fellowship Award, an Honorary Doctorate of Human Letters from Eastern Oregon University, the Joan Mitchell Award, and the Seattle Art Museum's Betty Bowen Memorial Recognition Award. His work is held in the permanent collections of the Whitney Museum of American Art, the Smithsonian National Museum of the American Indian, Crystal Bridges Museum of American Art, the Seattle Art Museum, the Portland Art Museum, and numerous other institutions.

JOAN SNYDER (b. 1940, New Jersey)

For six decades, American artist Joan Snyder has reimagined the narrative potential of abstraction through painting, drawing, and printmaking. She first garnered widespread recognition in the early 1970s with her Stroke paintings, which dissect the most fundamental painterly gesture: the brushstroke. Fueling abstraction with autobiography, she consciously worked against the male-dominated conventions of Minimalism, Abstract Expressionism, and Color Field painting that were prevalent in the New York art scene into which she emerged. Building a vocabulary of recurring personal motifs—from roses and breasts to ponds and mud, totems, screaming faces, grapes, scrawled words, cherry trees and moons, pumpkins and sunflowers—she pushes the formal possibilities of paint while developing a complex materiality through an additive process of collage. Snyder's rigorous interrogation of abstraction is underpinned by a feminist outlook, as she centers "the essence of feelings of a female body" to carve out new terrain in contemporary American painting.

Joan Snyder lives and works in Brooklyn and Woodstock, NY. She received her BA from Douglass College (1962) and an MFA from Rutgers University (1966), both in New Brunswick, NJ. As a graduate student at Rutgers, she initiated the Mary H. Dana Women Artists Series (DWAS) at the Mabel Smith Douglass Library to increase the visibility of emerging and established contemporary women artists, asserting her lifelong commitment

to championing women's participation in cultural spheres. In 2016, she received an American Academy of Arts and Letters Award in Art, following a MacArthur Foundation Fellowship (2007), a John Simon Guggenheim Memorial Fellowship (1983), and a National Endowment for the Arts Fellowship (1974). In 2026, she was elected a lifetime member of the American Academy of Arts and Letters.

First exhibiting her *Stroke* paintings in the early 1970s, Snyder has since had numerous significant institutional exhibitions, including solo presentations at the Brooklyn Museum, New York, 1998; The Jewish Museum, New York, 2005, traveled to Danforth Art Museum, Framingham, MA; and Zimmerli Art Museum, Rutgers University, 2011, traveled to Boston University Art Gallery; University of Richmond Museums; and University of New Mexico Art Museum). She participated in the Whitney Biennial in both 1973 and 1981 and, more recently, her work has been included in group exhibitions at the Museum of Fine Arts, Boston, 2023-25; Tate Modern, London, 2023; Brooklyn Museum, New York, 2020; The Metropolitan Museum of Art, New York, 2018-20; mumok, Vienna, 2016; and the Brandhorst Museum, Munich, 2015. Snyder's work is held in the collections of the Art Institute of Chicago; Brooklyn Museum, New York; Dallas Museum of Art; The Jewish Museum, New York; The Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; MoMA, New York; National Gallery of Art, Washington, D.C.; SFMOMA; and Tate Modern, London, among others.

CECILIA VICUÑA (b. 1941, Santiago, Chile)

Cecilia Vicuña integrates practices of poetry, performance, Conceptualism, and textile craft in response to pressing concerns of the modern world, including ecological destruction, human rights, and cultural homogenization. Born and raised in Santiago, she was exiled during the early 1970s after the violent military coup against President Salvador Allende. This experience of displacement, together with a desire to preserve and pay tribute to the Indigenous history and culture of Chile, has characterized her work throughout her career.

While living in Chile in the mid-1960s, Vicuña began an ongoing series of small sculptures she calls precarios—spatial poems composed of feathers, stones, plastic, wood, wire, shells, cloth, and other found materials. Around the same period, she became interested in ancient quipus, an Andean system of communication and record-keeping based on knotted strings. In the 1970s, her surreal figurative paintings became more explicitly personal and political, responding directly to the political unrest in Chile and her subsequent exile. These paintings refer to the subtly subversive images made by 16th-century indigenous artists in Latin America after the Spanish conquest, when they were forced to paint angels and saints for the Catholic church. In Vicuña's paintings, religious icons are replaced by personal, political, and literary figures, commemorated and mythologized by the artist.

Vicuña received her M.F.A. from the National School of Fine Arts, University of Chile in 1971 and continued with postgraduate studies at Slade School of Fine Art, University College London from 1972-1973. Recent solo exhibitions have been held at the Pinacoteca do Estado de São Paulo, Brazil, 2024; the Perez Art Museum Miami, 2024; Museo Nacional de Bellas Artes, Santiago, Chile, 2023; Museo de Arte Latinoamericano de Buenos Aires,

Argentina, 2023; Museum of Contemporary Art, Tucson, AZ, 2023; Tate Modern, London, United Kingdom, 2022; and the Solomon R. Guggenheim Museum, New York, NY, 2022. Her work is held in numerous international public and private collections, including the Berkeley Art Museum and Pacific Film Archive, CA; Busan Museum of Contemporary Art, South Korea; Cranford Collection, London; Dallas Museum of Art, Texas; Guggenheim Abu Dhabi; Museo de Arte Latinoamericano de Buenos Aires; Museo de Arte de Lima; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Fine Arts, Boston; MoMA, New York; Museum of Modern Art in Warsaw; National Portrait Gallery, Smithsonian Institution, Washington, D.C.; Pérez Art Museum Miami; Solomon R. Guggenheim Museum, New York; and Tate Modern, London. She has received numerous honors, including the Golden Lion for Lifetime Achievement, Venice Biennale (2022), Anonymous Was a Woman Award (1999), and The Andy Warhol Foundation Award (1997).

REMBER YAHUARCANI (b. 1985, Pebas, Peru; Uioto)

Rember Yahuarcani is an artist, curator, and activist who belongs to the Aimeni (White Heron) clan of the Uitoto Nation of northern Amazonia in Peru. His practice considers the interconnectivity between man, beast, landscape, and spirit within Uitoto mythology, exploring and preserving Indigenous traditions, community, and spirituality. Alive with flora and fauna of Amazonia, Yahuarcani's vast and dynamic paintings immerse the viewer in vibrant colors and powerful storytelling. His dreamlike scenes depict the myths and stories of his ancestors, where the effects of illegal mining, drug trafficking, and cultural extractivism confront the determined preservation of a community and its deeply rooted spirituality.

Yahuarcani lives and works in Lima. Recent solo exhibitions include *Here Lives the Origin*, Josh Lilley, London; *JUMA. Preservar la memoria. Imaginar el futuro*, MARCO – Museum of Contemporary Art of La Boca, Buenos Aires, Argentina; and *ELEVEN MOONS, Return*, The Beeve, SML Exhibition Space, Newcastle University, United Kingdom. Yahuarcani was included in the 60th International Art Exhibition, Stranieri Ovunque – Foreigners Everywhere, La Biennale di Venezia, Italy. His work is included in the collections of the Museo de Arte de São Paulo, Brazil; Museo de los Pueblos de la Amazonia, Manaus, Brazil; Instituto Inhotim, Brazil; Museo del Banco Central de Reserva, Lima; Museo de Arte de San Marcos (MASM), Lima; Museo Nacional de la Cultura Peruana (MNCP), Lima; Museo de Arte Contemporáneo de La Boca (MARCO), Buenos Aires; Shanyuang Museum of Modern Art, Beijing; Inter-American Development Bank (IDB) Collection, Washington, D.C.; and AMOCA, Cardiff, Wales.

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394 BROADWAY



JULIEN CREUZET
last time and big evening and if we say goodbye to the trauma nightmare. one last time under the headlights on the big night, the big jump, we said see you tomorrow under other skies, in the air before contact with the sea, we loved each other. (queue de poisson jaune et bleue), 2023

Metal, acrylic, thread, plastic
110 1/4 x 70 7/8 x 23 5/8 inches (280 x 180 x 60 cm.)
(JUC24-078)



BINTA DIAW
Paysage Corporel XVIII, 2025

Pastel drawing and fine art print on Hahnemühle Photo Rag 308g paper
35 3/8 x 51 1/8 inches (90 x 130 cm.)
Edition of 3 plus 2 APs
(BDI26-001)



BINTA DIAW
Paysage Corporel XXI, 2025

Pastel drawing and fine art print on Hahnemühle Photo Rag 308g paper
35 3/8 x 27 1/2 inches (90 x 70 cm.)
Edition of 3 plus 2 AP
(BDI26-003)



BINTA DIAW
Paysage Corporel XIX, 2025

Pastel drawing and fine art print on Hahnemühle Photo Rag 308g paper
19 3/4 x 29 1/8 inches (50 x 74 cm.)
Edition of 3 plus 2 APs
(BDI26-002)

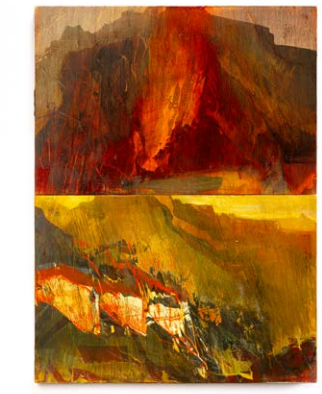
OFFICES



JULIEN CREUZET
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, (queensize montagne et nageoire de poisson), 2022

Metal, acrylic, thread, plastic
66 7/8 x 84 1/4 x 3 3/8 inches (170 x 214 x 8.5 cm.)
(JUC24-079)

DOUBLE-HEIGHT SPACE



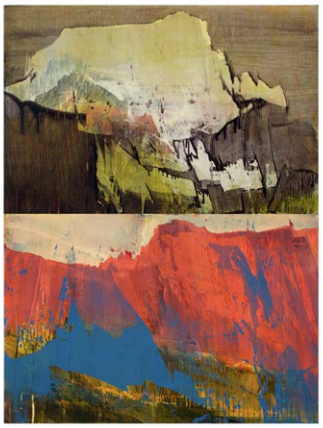
JAMES LAVADOUR
NOW OR NEVER MORE THAN EVER I, 2025

Oil on wood
48 x 36 inches (121.9 x 91.4 cm.)
(JLAV26-003)



JAMES LAVADOUR
Moon: Naming of Things, 2026

Oil on wood
24 x 36 inches (61 x 91.4 cm.) each; 74 x 110 inches (188 x 279.4 cm.) overall
(JLAV26-009)



JAMES LAVADOUR
Contact, 2016

Oil on wood panel
64 x 48 inches (162.6 x 121.9 cm.)
(JLAV26-001)

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JAMES LAVADOUR
Bleeding Heart, 2024

Oil on wood panel
24 x 36 inches (61 x 91.4 cm.)
(JLAV26-002)



CECILIA VICUÑA
Paracas Gauze, 2025

Oil on canvas
10 x 8 inches (25.4 x 20.3 cm.);
9 3/4 x 11 1/2 x 2 1/4 inches
(24.8 x 29.2 x 5.7 cm.) framed
(CVI26-003)



CECILIA VICUÑA
Lemanjá Morena, 1978/2024

Oil on canvas
69 x 27 7/8 x 2 inches (175.3 x
70.8 x 5.1 cm.) framed
(CVI26-001)



REMBER YAHUARCANI
Mi Río. Mis Ancestors (My River. My Ancestors), 2026

Acrylic on canvas
39 x 109 1/2 inches (99.1 x
278.1 cm.)
(RYA26-001)



ANDREA BOWERS
The Tyranny Over Women Is Interlinked to the Oppression of Nature (Ecofeminist Sycamore Branch Series), 2020

Acrylic marker on cardboard
34 1/4 x 41 x 3 inches (87 x
104.1 x 7.6 cm.)
(AB26-019)



ANDREA BOWERS
Tree-Sitting Swings (Nature Does Not Exist To Serve Humans), 2026

Recycled chair, reclaimed
wood, static rope, carabiners,
and paint
Chair: 33 1/2 x 33 1/2 x 27
3/4 inches (85.1 x 85.1 x 70.5
cm.)
(AB26-022)



ANDREA BOWERS
Tree-Sitting Swings (Hope),
2026

Recycled chair, reclaimed
wood, static rope, carabiners,
and paint
Chair: 27 1/4 x 34 x 32 3/4
inches (69.2 x 86.4 *x 83.2 cm.)*
(AB26-020)



ANDREA BOWERS
Tree-Sitting Swings (May It Grow Wild And Free), 2026

Recycled chair, reclaimed
wood, static rope, carabiners,
and paint
Chair: 32 3/4 x 32 x 27 1/2
inches (83.2 x 81.3 x 69.8 cm.)
(AB26-021)

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ELEANOR ANTIN
100 Boots, 1971-73/2005

51 archival digital prints
8 x 10 inches (20.3 x 25.4 cm.) each print; 4 1/2 x 7 inches (11.4 x 17.8 cm.) each image
(EAN26-001)



ANDY GOLDSWORTHY
Hedge crawl / dawn / frost / cold hands / Sinderby, England / 4 March 2014, 2014

Digital Video
Running time: 8:22 minutes
Edition of 6
(AGO26-002)



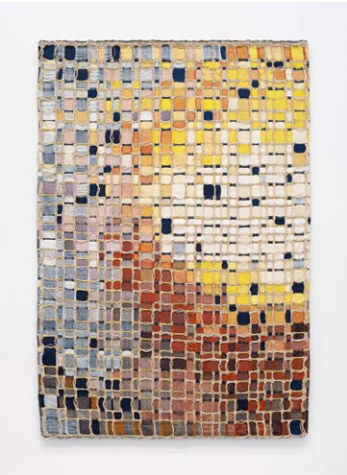
SONYA KELLIHER-COMBS
Small Red, White and Blue Secrets, 2022

Cotton fabric, human hair, glass beads, nylon thread, steel pins
Dimensions variable
(SKC23-004)



MARÍA DÁVILA AND EDUARDO PORTILLO
Stellar Remnants, 2026

Silk, alpaca, moriche palm fiber, cotton, metallic yarns, natural dyes, gold and copper leaf
59 x 31 inches (149.9 x 78.7 cm.)
(MDEP26-002)



MARÍA DÁVILA AND EDUARDO PORTILLO
Explosion, 2026

Silk, moriche palm fiber, alpaca, metallic yarns and natural dyes
73 1/4 x 50 inches (186 x 127 cm.)
(MDEP26-001)



MARÍA DÁVILA AND EDUARDO PORTILLO
Nebula de Humo II (Smoke Nebula II), 2026

Silk, alpaca, moriche palm fiber, wool, metallic yarns and natural dyes
71 x 48 1/2 inches (180.3 x 123.2 cm.)
(MDEP26-003)



ANDY GOLDSWORTHY
Iris Petals Held to My Hand With Spit / Shook Off / Slate House Loch, Dumfriesshire, 2008

Suite of nine unique C-Prints
8 x 8 in (20.2 x 20.4 cm) each; 34 5/8 x 33 1/2 in (87.9 x 85.1 cm) framed overall
(AGO26-001)



SUSAN HUDSON
No Drilling on Stolen Land, 2026

Cotton fabric, cotton batting, and Japanese white ink
37 1/4 x 33 1/2 x 1/4 inches (94.6 x 85.1 x 0.6 cm.)
(SHU26-001)

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JOAN SNYDER
Paint/Tree, 1990

Oil, acrylic, straw on linen
48 x 60 inches (121.9 x 152.4 cm.)
(JOS22-001)



JOAN SNYDER
Twig Pond, 2024

Oil, acrylic, burlap, rosebuds, bark, glitter on linen
24 x 30 inches (61 x 76.2 cm.)
(JOS26-001)