

Stephen Friedman Gallery

The Armory Show, New York
Pier 94, Booth 901

5–8 March 2019
VIP Preview: Wednesday 4 March

711 12th Avenue
Pier 90 and Pier 94
New York City, NY 10019
USA



Stephen Friedman Gallery is pleased to return to The Armory Show at Booth 901 on Pier 94. The gallery presents a selection of work by **Mamma Andersson, Juan Araujo, Tonico Lemos Auad, Jonathan Baldock, Ed Baynard, Melvin Edwards, Andreas Eriksson, Denzil Forrester, Kendell Geers, Channing Hansen, Jim Hodges, Ged Quinn, Yinka Shonibare CBE** and **Luiz Zerbini**. A section of the booth is dedicated to **David Shrigley**.

David Shrigley: A Cabinet of Curiosities

A cabinet of curiosities by **David Shrigley** is presented in a specially curated viewing room. The British artist is renowned for his satirical comments on everyday situations and human interactions. The presentation features early and rare sculptures and large-scale works on paper from 2001 to 2016. The room features two gates through which the viewer enters and exits; one is entitled 'Death' and the other 'To be kept shut'. Hollowed out and filled with soil, the cartoon-like head of the painted ceramic work 'The Philosopher' is transformed into a receptacle for a domestic pot plant. 'Headless Monkey' is part of Shrigley's menagerie of taxidermy creatures, its arms raised as if in protestation at its beheaded state. A mirror shows the word 'TIME' and playfully imagines the viewer on the front cover of the iconic American weekly magazine. Two white ovoid ceramic works are labelled 'EGG' and connect to other groups of sculptures by the artist that show subtle variations on everyday subjects. Shrigley will have a solo exhibition at Copenhagen Contemporary in May 2020. In 2019 David had solo exhibitions at Art Omi, New York and Museo de Arte Carrillo Gil, Mexico City.

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Other Highlights

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A vivid red textile work by Brazilian artist **Tonico Lemos Auad** is loosely inspired by Derek Jarman's iconic coastal garden at Prospect Cottage in Dungeness on the southeast coast of England. Evoking a psychedelic, cinematic state of mind, Jarman's boundaryless and roughhewn garden spreads all the way to the distant horizon where sky, sea and shingle meet. Similar limitless vistas and desert-like colours also feature in Auad's work, where architectural forms and distinct borderlines demarcate open areas of woven material.

Meditative paintings from the 1970s by American artist **Ed Baynard** bring together floral still-lives and trompe l'oeil tableaux. Rendered in a flat, graphic style that recalls Japanese Ukiyo-e prints, the paintings are steeped in tradition yet wholeheartedly contemporary. In 2019 Baynard had a highly acclaimed solo show at White Columns, New York, while Stephen Friedman Gallery presented his first solo exhibition in Europe.

Works from **Melvin Edwards'** renowned 'Lynch Fragments' series are presented to coincide with the African-American artist's current exhibition at Stephen Friedman Gallery. The series of sculptures spans three distinct periods from the artist's career, from the 1960s to the present day. The materials and the titles of individual works refer to hard physical labour and the history of brutality against the black body. Edwards' solo exhibition 'Crossroads' recently travelled to Ogden Museum of Southern Art, New Orleans, following its opening at Baltimore Museum of Art, Maryland. The Public Art Fund will present the first major survey of his outdoor works at City Hall Park, New York in June 2020.

'Believe' is a large-scale white neon sculpture by South African artist and curator **Kendell Geers**. The three central letters, L-I-E, are outlined in black, distinguishing them from the rest of the word and challenging the meaning of the work's title. In 2019 Geers had a solo show at Rua Red, Dublin and curated the exhibition 'Incarnations: African Art as Philosophy' at Palais des Beaux-Arts (BOZAR), Brussels. His sixth exhibition is currently on view at Stephen Friedman Gallery.

A new monochrome painting by **Wayne Gonzales** depicts a beach scene on the west coast of America. Using a technique that relies on the effects of chiaroscuro, the American artist creates shapes through differing densities of interlocking, crosshatched lines. Depending on our proximity to the work, the scene comes in and out of focus as if looking through a lens. Gonzales was included in the acclaimed group exhibition 'Everything is Connected: Art and Conspiracy' at The Met Breuer, New York in 2019.

A group of new paintings by American artist **Jim Hodges** offer poignant musings on the beauty of nature and seasonal changes. Rendered in acrylic on linen and accentuated with gold leaf, Hodges brings the lush foliage of tangled woodlands to life with a characteristic delicacy of touch. A monumental tree stump cast in bronze by the artist was installed at Grace Cathedral, San Francisco in 2019. In July 2020 a mosaic glass artwork will be permanently installed at Grand Central Station, New York.

'Bloodstream Sub Tilia', a monumental landscape painting by British artist **Ged Quinn**, is dominated by a tall linden tree that stretches towards a night sky. Many myths surround linden trees in European folklore, one of which asserts that inhaling its pollen when sleeping underneath will result in sweet dreams. Marking a significant development in the artist's practice, Quinn's third solo exhibition at Stephen Friedman Gallery closed in January 2020.

'Little girl skipping (William Morris)' is a playful new sculpture by British-Nigerian artist **Yinka Shonibare CBE** that depicts a young girl with a skipping rope. The child's Victorian costume is created from Dutch wax batik fabric and based on a dress worn by a family member of British designer and socialist activist William Morris. A hallmark of Shonibare's practice, these brightly coloured fabrics are designed in Indonesia, produced in the Netherlands and sold in West Africa. The figure's globe head depicts a map of the world with the former British Empire outlined in red, serving as a reminder of Britain's colonial past. Shonibare had a solo presentation at Singapore Arts House in January 2020 and will have a major solo exhibition at Museum der Moderne, Salzburg in June 2020. His immersive installation 'The British Library' was recently acquired by Tate, London where it is currently on view.

A kaleidoscopic painting by **Luiz Zerbini** takes inspiration from the iconic mosaic pavements and façades of modernist tower blocks in Brazilian cities and uses the structure of the grid to explore the relationship between colour, light and movement. Zerbini was once a member of the so-called 'Generation 80', a renowned group of young Brazilian artists who aimed to revolutionise and revitalise painting, transforming the 'traditional' medium into something that was relevant to modern Brazil. Zerbini's solo presentation at Fondation Cartier, Paris was on view until January this year. His second solo exhibition at Stephen Friedman Gallery will open in April 2020.