

Stephanie Syjuco

Do We Dream Under The Same Sky?

A special curated selection of artists from the Asian diaspora in celebration of Asian Pacific American Heritage Month, curated by Aleesa Pitchamarn Alexander of the Cantor Arts Center at Stanford University and Kelly Huang of KCH Advisory



This month we are proud to support:

The Asian American Art Initiative (AAAI) at Cantor Arts Center

Do Ho Suh

New York, NY / Hong Kong / Seoul / London

Do Ho Suh (b. 1962, Seoul, Korea; lives and works in London) works across various media, creating drawings, film, and sculptural works that confront questions of home, physical space, displacement, memory, individuality, and collectivity. Suh is best known for his fabric sculptures that reconstruct to scale his former homes in Korea, Rhode Island, Berlin, London, and New York. Suh is interested in the malleability of space in both its physical and metaphorical forms, and examines how the body relates to,

inhabits, and interacts with that space. He is particularly interested in domestic space and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit also contain psychological energy, and in his work he makes visible those markers of memories, personal experiences, and a sense of security, regardless of geographic location. Do Ho Suh's large-scale fabric work can be viewed at the Cantor Arts Center in *When Home Won't Let You Stay: Migrations through Contemporary Art*, through May 30, 2021; and his 23-foot tall sculpture *Karma* (2010) is on view in the Oshman Sculpture Court at the San José Museum of Art through January 2022.



Corridor 11, Wieland Strasse, 18, 12159 Berlin, Germany, 2013
polyester fabric and stainless steel wire
9.65 x 7.28 x 1.1 inches
10.51 x 8.15 x 2.01 inches (projected framed)
Edition of 3 with 2 APs

Signed, dated, titled, and editioned
\$18,000
INQUIRE



Undressing, 2019
watercolor on postcard
Paper: 3.94 x 5.91 inches
Frame: 10.43 x 12.2 x 1.57 inches
Signed and dated by the artist
\$15,000
INQUIRE



Dreaming Home, 2019
Watercolor and ink on rice paper postcard
Paper: 4.17 x 5.55 inches
Frame: 10.67 x 11.85 x 1.57 inches
Signed and dated by the artist
\$15,000
INQUIRE

kurimanzutto

Mexico City, Mexico

Rirkrit Tiravanija



untitled 2021 (do we dream under the same sky), 2021
Silkscreen on ping pong table
107.87 x 66.54 x 7.87 inches
INQUIRE



untitled 2017 (fear eats the soul/new york post, tuesday, january 24, 2017), 2017

Enamel on newspaper

Newspaper: 11.93 x 22.05 inches

Frame: 15.35 x 25.39 x 1.38 inches

INQUIRE



untitled 2018 (1.5 kilos of rice) (one), 2018

Polished stainless steel corner of 2 mm and 10.500 kg of silver rice 23.62 x 23.62 x 23.62 inches

INQUIRE



untitled 2018 (do we dream under the same sky), 2018
Gold leaf and newspaper on linen
91.34 x 55.12 inches
INQUIRE

Haines Gallery

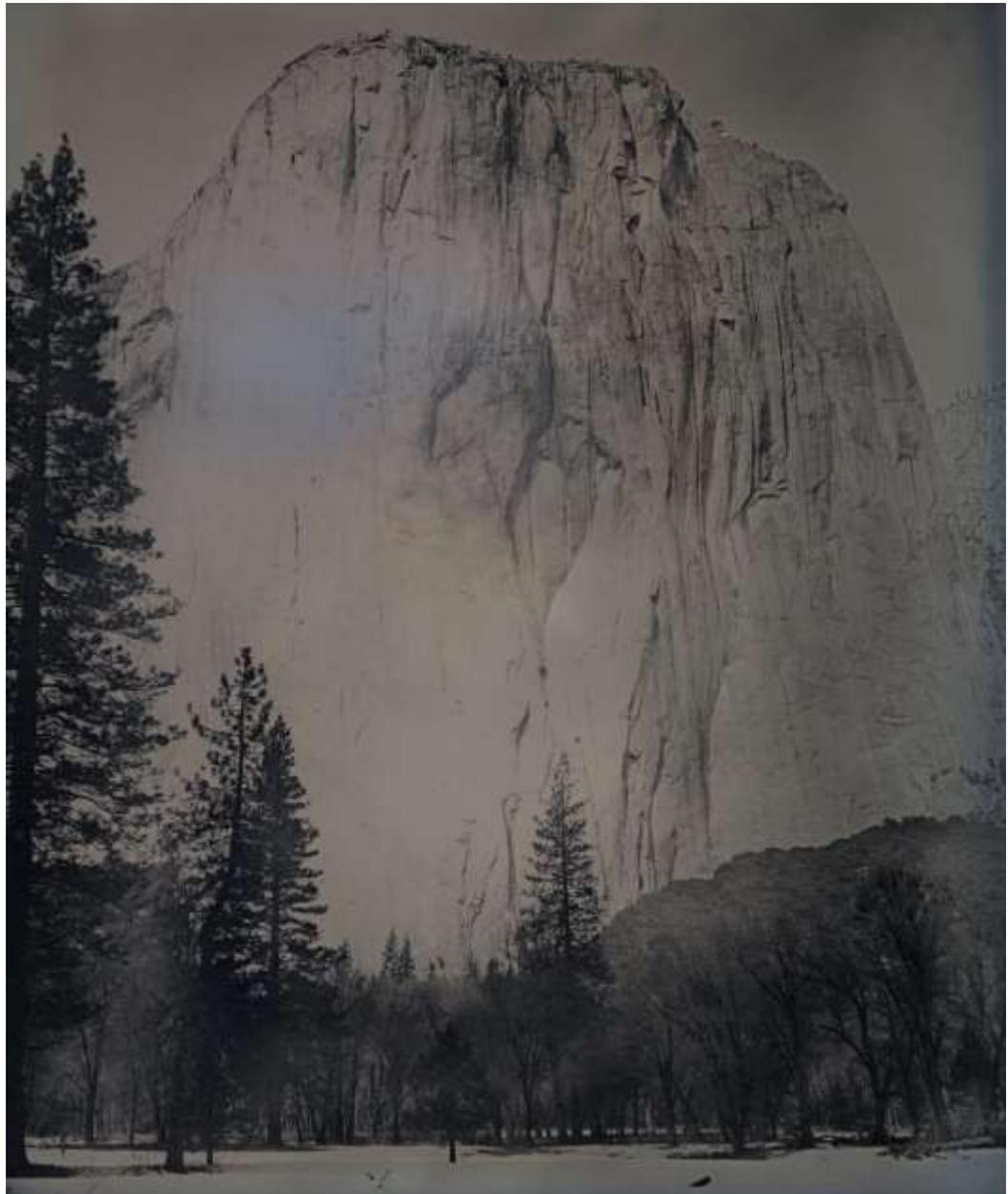
San Francisco, CA

Binh Danh Of Stone and Space

In honor of Asian Pacific American Heritage Month, Haines Gallery proudly presents a suite of new daguerreotypes of Yosemite National Park by Bay Area photographer Binh Danh. With their ethereal images of Yosemite's sweeping vistas, snow-capped peaks, and glacial ponds, these stunningly detailed works reveal the artist's full command of this complex process.

Though raised in California following his and his family's escape from wartorn Vietnam, Danh had not visited Yosemite until he began his daguerreotype project, documenting his lived experience of a previously imagined landscape. Danh explains, "I am interested in how we as a nation of immigrants could 'reflect' on these daguerreotypes and see our faces in this landscape." The highly reflective surfaces of Danh's daguerreotypes literally mirror their surroundings, embracing viewers within the idyllic environs of this national landmark.

Danh's innovative approach to historic photo processes reconsiders and expands the pursuit of pioneering nineteenth century photographers such as Ansel Adams and Carleton Watkins. For over a decade, Danh has traveled across the American West in a mobile darkroom he calls Louis (after Louis Daguerre), using large-format cameras modified to accept silver plates rather than film negatives. Throughout the work, Danh imbues his subject with a distinctly personal perspective, as he negotiates his connection as a Vietnamese-American to the landscape and history of the United States, raising questions of access and belonging within these iconic scenes.



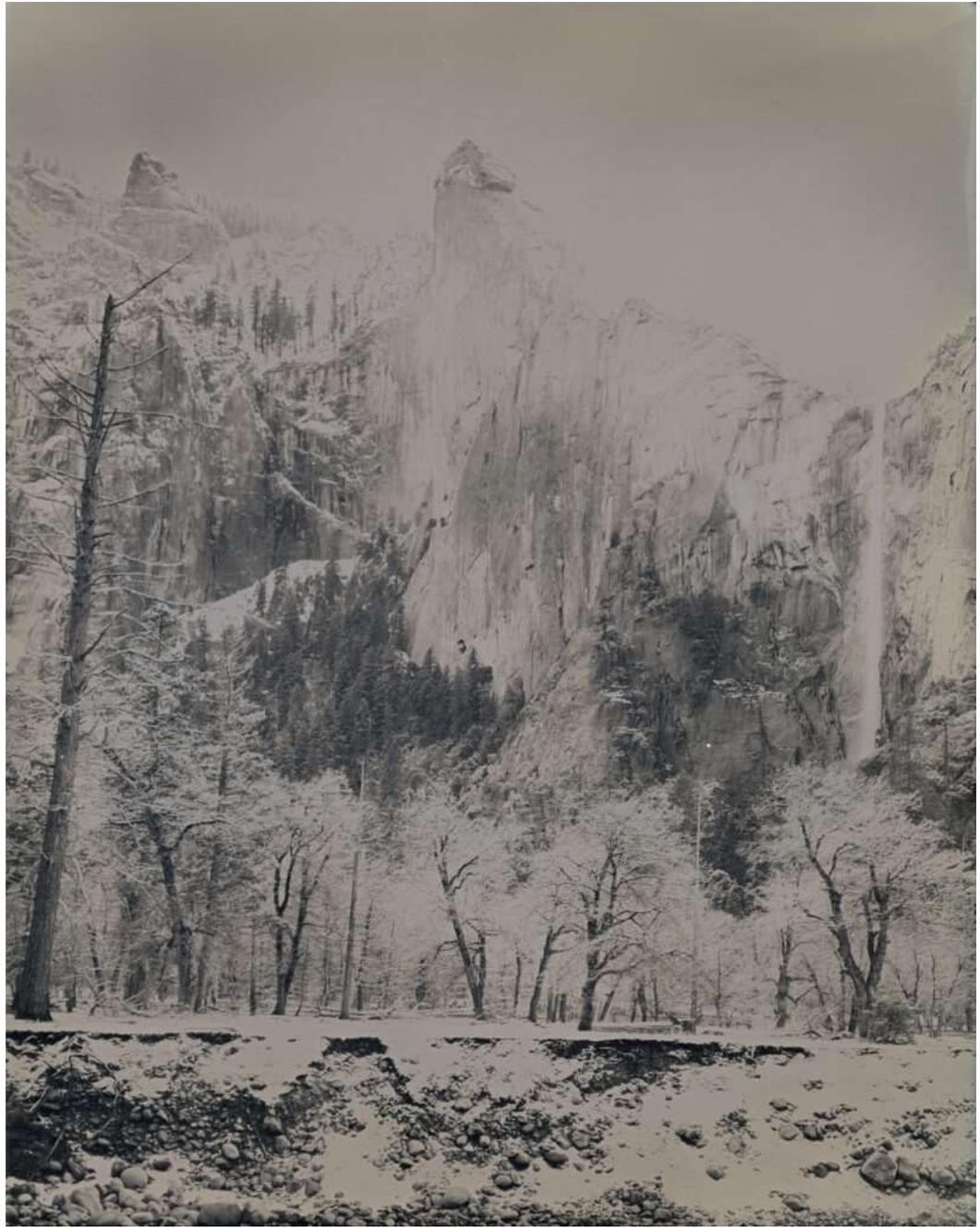
El Capitan in Winter, 2021
Daguerreotype (in camera exposure)
12 x 10 inches
Unique
\$12,500
INQUIRE



Half Dome, Merced River, Winter (2), 2021
Daguerreotype (in camera exposure)
12 x 10 inches
Unique
\$12,500
INQUIRE



Yosemite Valley View (1), Winter, 2021
Daguerreotype (in camera exposure)
8 x 10 inches
Unique
\$10,500
INQUIRE



Bridalveil Fall, winter, 2021
Daguerreotype (in camera exposure)
10 x 8 inches
Unique
\$10,500
INQUIRE

Catharine Clark Gallery

San Francisco, CA

Stephanie Syjuco

Catharine Clark Gallery returns to 8-bridges with a presentation of four works across series by multidisciplinary artist Stephanie Syjuco. Based in Bay Area, Syjuco works in photography, sculpture, and installation, moving from handmade and craft-inspired mediums to digital editing and archive excavations. Using critical wit and collaborative co-creation, her projects have leveraged open-source systems, shareware logic, and flows of capital, in order to investigate issues of economies and empire. Recently, she has focused on how photography and image-based processes are implicated in the construction of racialized, exclusionary narratives of history and citizenship.

Syjuco's work is represented in the collections of the Museum of Modern Art, New York, New York; Berkeley Art Museum and Pacific Film Archive, California; Fine Arts Museums of San Francisco, California; Smithsonian American Art Museum, Washington, D.C.; Walker Arts Center, Minneapolis, Minnesota; Milwaukee Art Museum, Wisconsin; Pennsylvania Academy of the Fine Arts, Philadelphia; Saint Louis Museum of Art, Missouri; and the San Francisco Museum of Modern Art, California, among others.



Overlay, 2021

Pigmented inkjet print on Hahnemuhle Baryta mounted on 3mm E-Panel

Edition of 3 + 2 AP's

34 3/4 x 27 3/4 inches, framed

\$15,000

INQUIRE

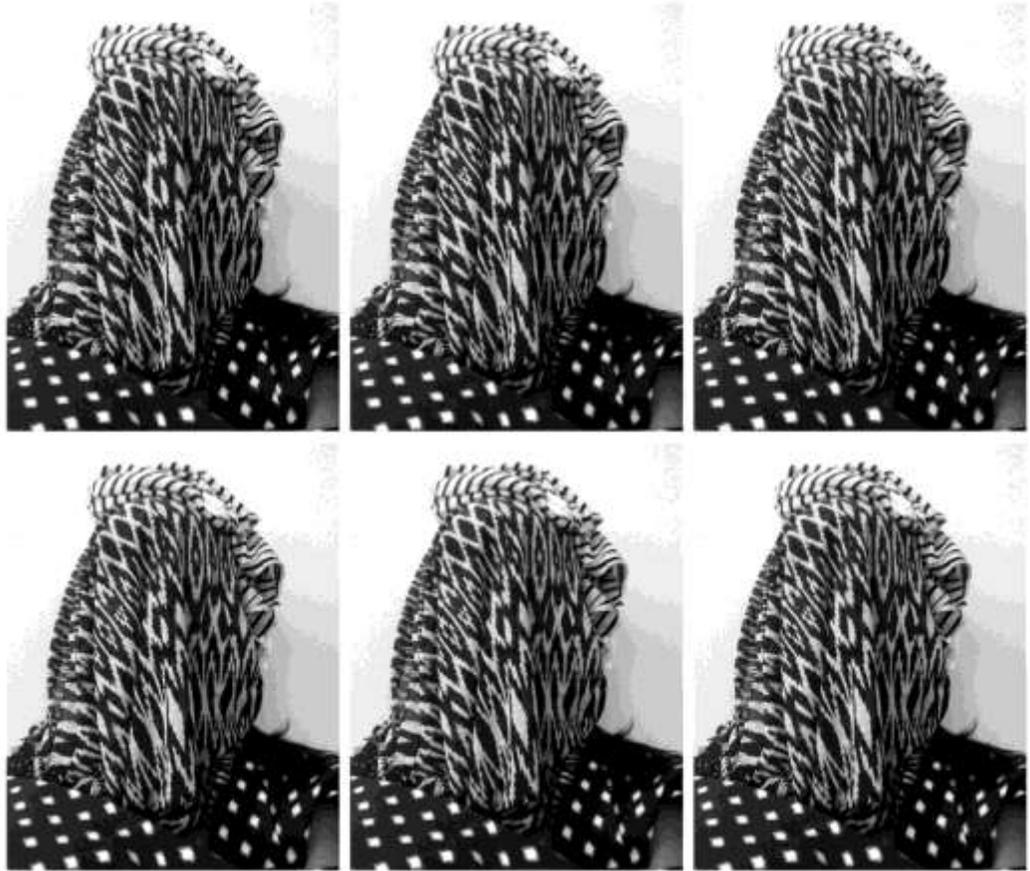


Chromakey Aftermath (Standard Bearers), 2019
Pigmented inkjet print
Edition 4 of 8 + 2 AP's

Sheet: 40 x 30 inches
Frame: 41 x 31 inches
\$12,000
INQUIRE



Phantom Flag, 2018
Polyester chiffon
Edition 3 of 3 + 1AP
81 x 141 inches
\$30,000
INQUIRE



Applicant Photos (Migrants) #2, 2017

Pigmented inkjet print

Edition 1 of 10 + 2 AP's (last edition available individually)

Sheet: 3.6 x 4.2 inches

Frame: 20 x 16 inches

\$6,000

INQUIRE

Bureau

New York, NY

Diane Severin Nguyen

Diane Severin Nguyen's images reveal intimate views of unfamiliar, alienated materials, doused in sensuous light and vivid color. Her complex imagery is achieved by staging materials in her studio, focusing on matter in states of transformation. She speaks of the

'wounds' and 'ruptures' she creates for the camera. Flesh-like objects are cut, pierced and burned, often using the sticky and slow burning fire from napalm. Nguyen writes, "most of my constructions are incredibly delicate or tenuous, and the camera intervenes moments before their collapse." The amorphous subject is captured decisively by her camera, and in that instantaneous action of seizure, her work also acknowledges photography's partnership with violence, inherent in the medium.

*

"I think I'm actually dismissing legibility so that I can access a *new* kind of clarity, one that is immanent to the image, a lucidity that cannot be usurped by someone's 'knowledge' of the thing being photographed." – *Nguyen interviewed by Alec Recinos for BOMB, 2021*

*

"*Contingency* might be a word for it, as [Nguyen's] visual alchemy departs from the stuff that surrounds us: anything and everything that we touch and handle, from the things we ingest to the currencies we circulate to the devices that mediate our unbounded global views." – *Franklin Melendez in Kaleidoscope, 2020*

Diane Severin Nguyen (b. 1990; lives and works between LA and NY) received her BA from Virginia Commonwealth University and MFA from Bard College. Her work is currently on view in *Made in L.A. 2020* at the Hammer & Huntington Museums in LA and the *13th Shanghai Biennale* at Sun Ke Villa, Shanghai. Recent exhibitions include *Reoccurring Afterlife*, Empty Gallery, HK and *Minor twin worlds*, Bureau, NY (2019). Nguyen's film, *Tyrant Star* (2019) was screened at the 57th NY Film Festival; the Yebisu Festival, Tokyo; IFFR, Rotterdam; and Carnegie Museum.



An era where war became a memory, 2018

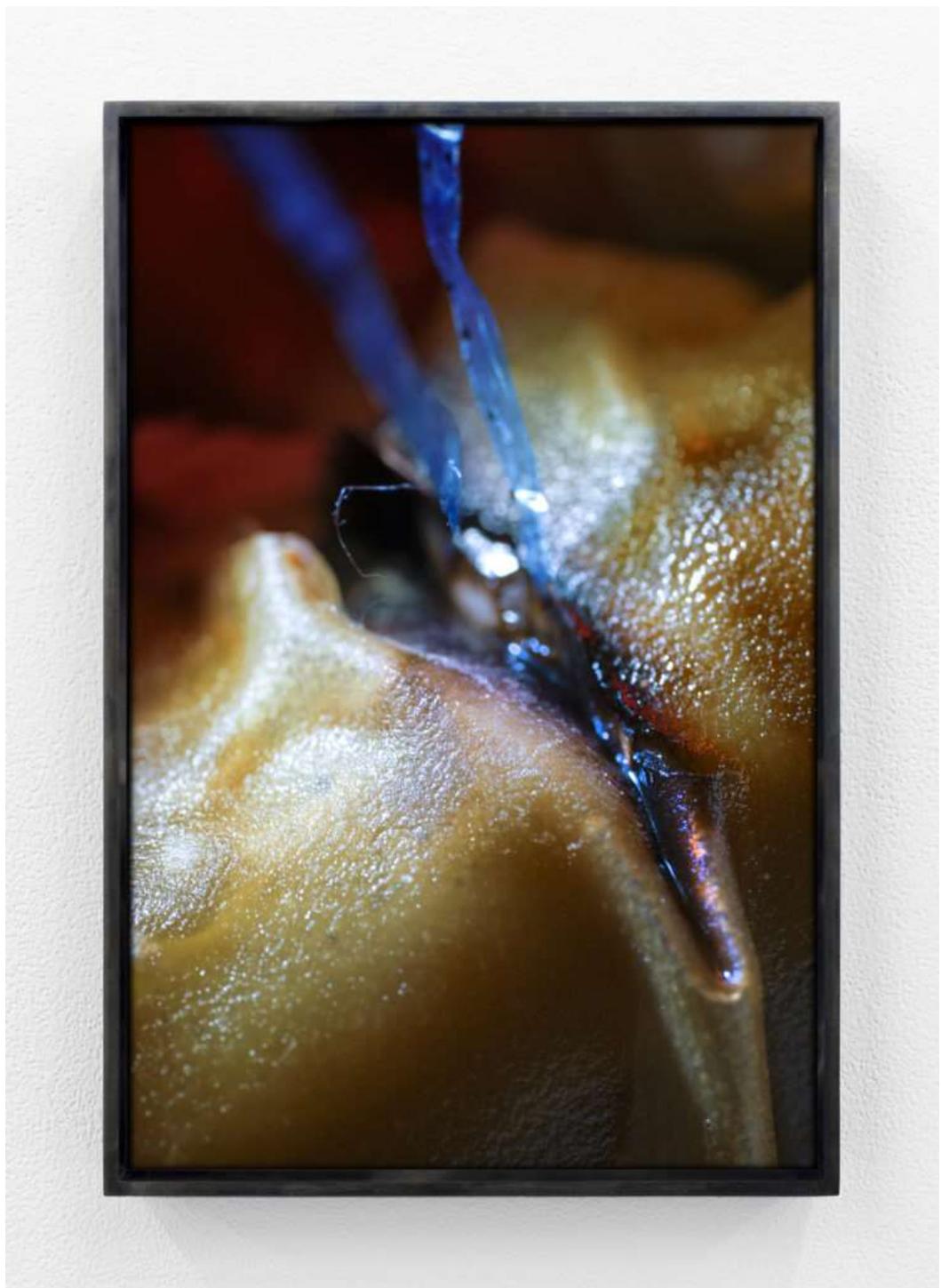
LightJet C-print, metal frame

15 × 22 ½ inches

Edition 3 of 3 + 1 AP

\$4,000, framed

INQUIRE



Her Charismatic Agony, 2020
LightJet C-print, steel frame
15 × 10 inches

Edition 2 of 3 + 1 AP
\$3,500, framed

INQUIRE



Shallowed Spectrum, 2019
LightJet C-print, metal frame

15 × 10 inches
Edition 3 of 3 + 1 AP
\$3,500, framed
INQUIRE



Ambitious Descent, 2020
LightJet C-print, steel frame
15 × 22 ½ inches
Edition 2 of 3 + 1 AP
\$4,000, framed
INQUIRE

James Fuentes LLC

New York, NY

Kikuo Saito

Kikuo Saito (1939–2016) was born in Tokyo and moved to New York City in 1966 at the age of 26, curious about the city's burgeoning artistic movements. He had begun painting a decade prior, building a steady understanding of traditional Japanese arts alongside contemporary movements such as the Gutai Group, while working for three years in the studio of established traditional painter Sensei Itoh. Landing in San Francisco, Saito traveled to New York by bus, visiting the country's museums and

witnessing its variable and remarkable landscape, confronted by the city's own topography of signs upon arrival. During his first decade in New York, Saito worked between painting and theater. In many senses, he considered much of life as a performance. By 1979 he decided to devote his attention entirely to painting, preferring the serene isolation of the studio, where he could physically manipulate paint across ground, over the complex, multi-disciplinary approach behind his theater pieces. Nevertheless, at the core of his work is this early interplay between theater and painting, and the artist's longstanding interest in choreographic expression and theory is evident throughout his career. Saito attended to a number of concerns throughout his decades of painting, which he would continually reference and revisit, forming feedback loops across time. For Saito, painting relied on the explicit relationships of color and light, alluding to examinations in nature and daily life rather than offering the literal or pictorial—implying observation and delivering sensation. The artist's works offer notations that change pace and direction, just as color reacts to color, so as to necessarily involve (and even instruct) the one looking into or at them. Through his intensive commitment to painting, Saito was able to render expression more explicit, permanent, and exclusive.



Broom Eater, 1994
Signed, dated, and titled verso
Color pencil and oil on canvas
59 x 91 inches
\$125,000

INQUIRE



Little Window, 2010

Signed, titled and dated by artist on verso

Oil on canvas

58 x 73 1/2 inches

\$80,000

INQUIRE



Autumn Song, 2012
Signed by artist on verso
Oil on canvas
80.75 × 46.75 inches
\$100,000
INQUIRE



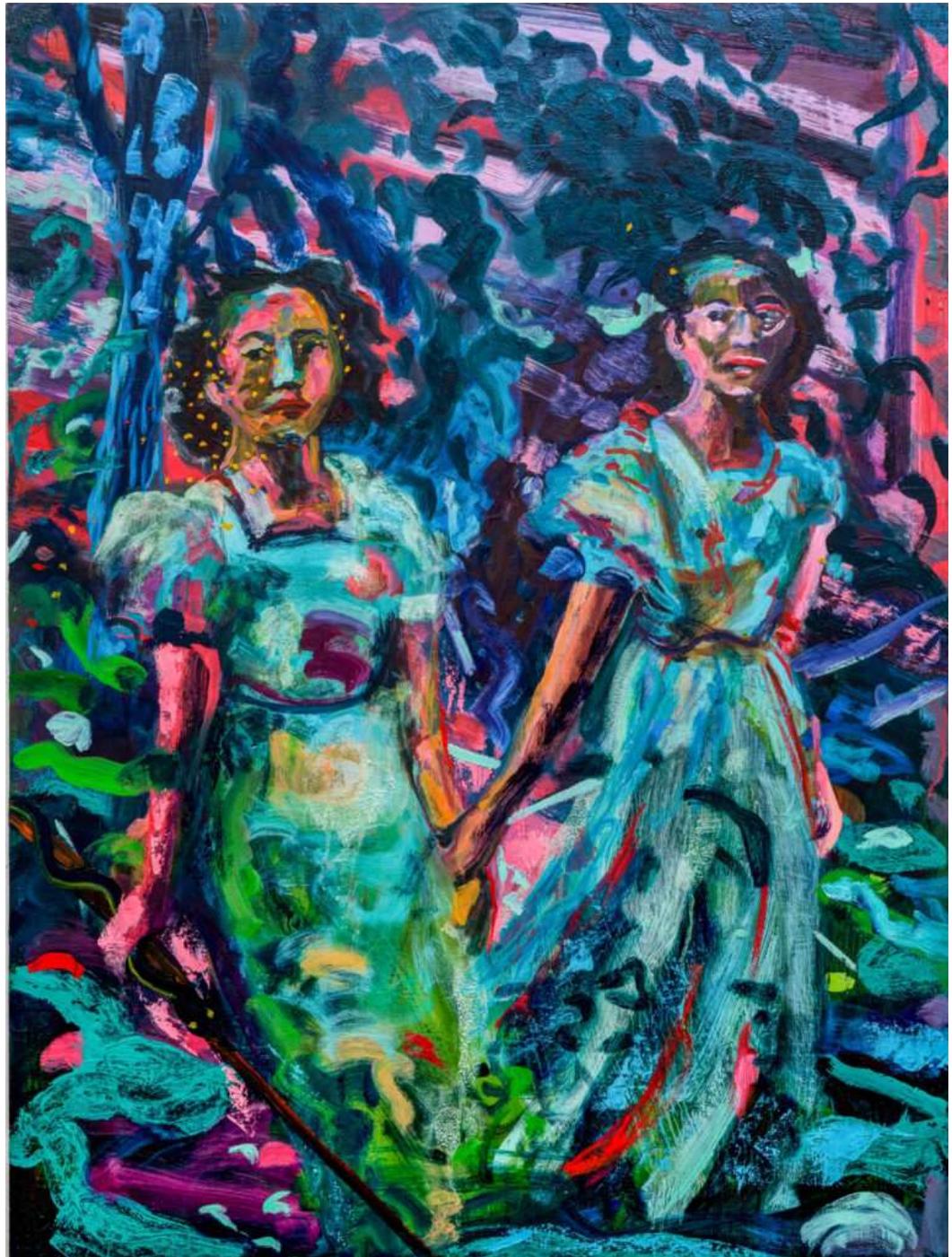
Penpenkusa, 2015
Signed by artist on verso
Oil on canvas
59 x 73.25 inches
\$95,000
INQUIRE

Monique Meloche Gallery & Jessica Silverman
Chicago, IL / San Francisco, CA
Maia Cruz Palileo

Monique Meloche Gallery in collaboration with Jessica Silverman present Maia Cruz Palileo.

In anticipation of Palileo's upcoming solo show at the CCA Wattis Institute, opening in September 2021, and a group show at Jessica Silverman this Spring/Summer, we present recent works by Maia Cruz Palileo.

Informed by her family's Filipino heritage, Palileo investigates the malleable language of painting, offering a panoramic lens through which to investigate the larger questions pertaining to forgotten histories and how best to honor these stories in perpetuity.

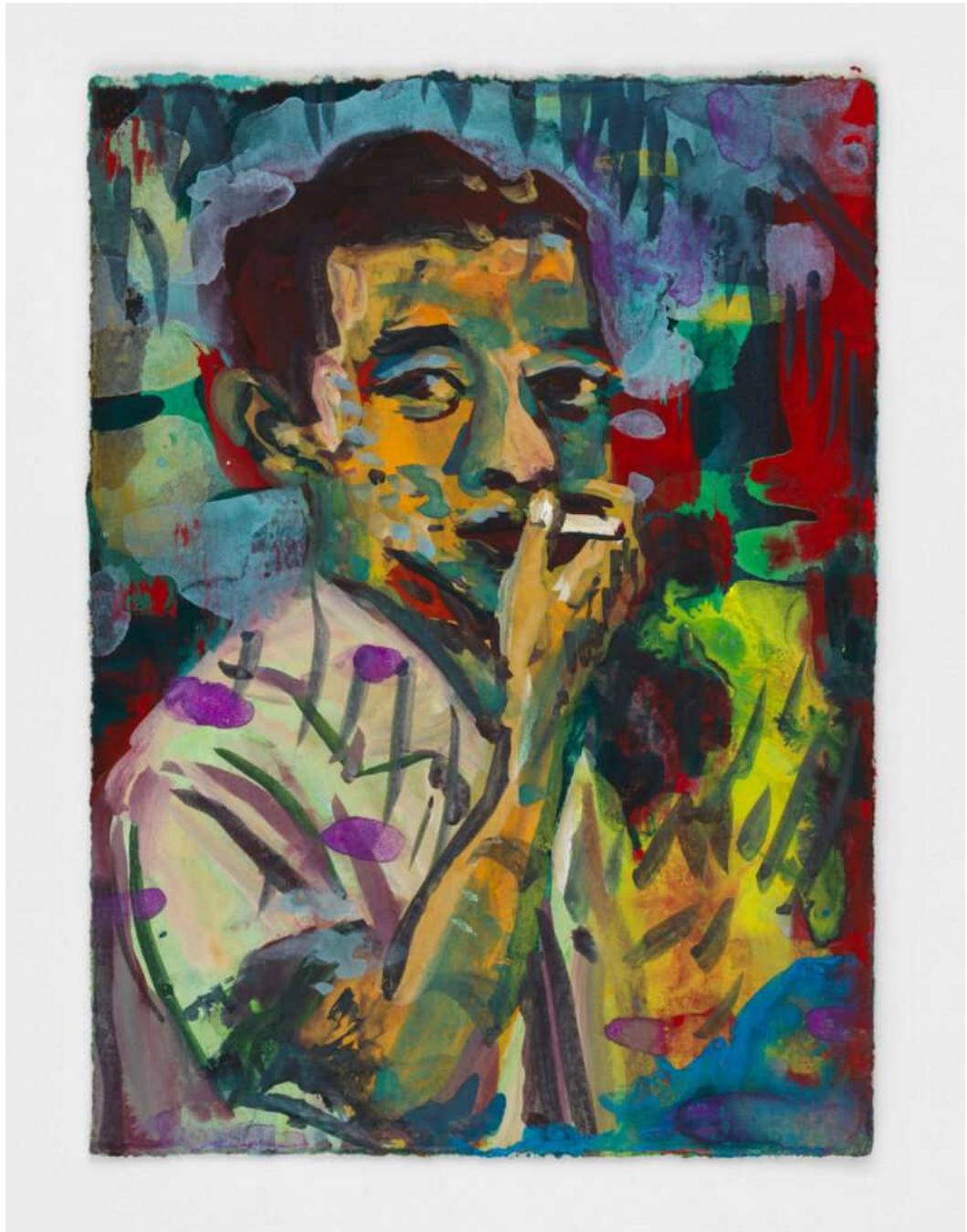


We Walked for Hours, 2021

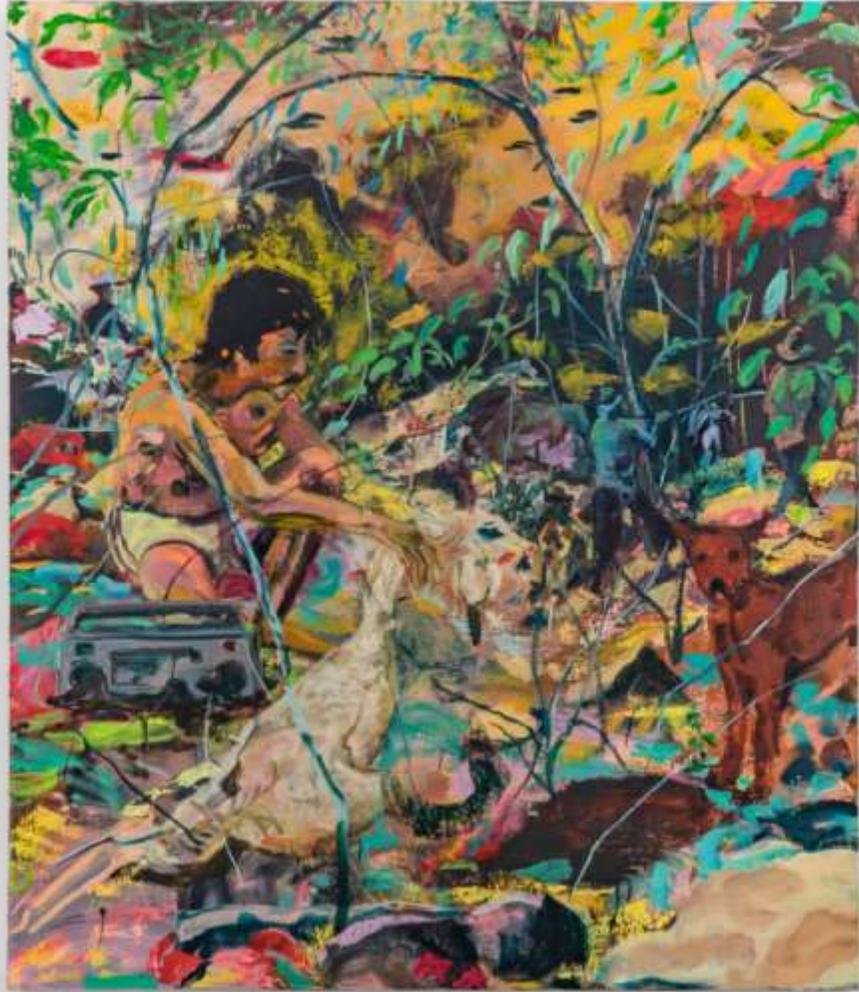
Oil on panel
40 x 30 inches
INQUIRE



Conference of the Birds, 2019
Oil on linen
60 x 52 inches
INQUIRE



Exceptionally Mild and Kind to my Throat I, 2020
Gouache on paper
7 1/2 x 5 1/2 inches
INQUIRE



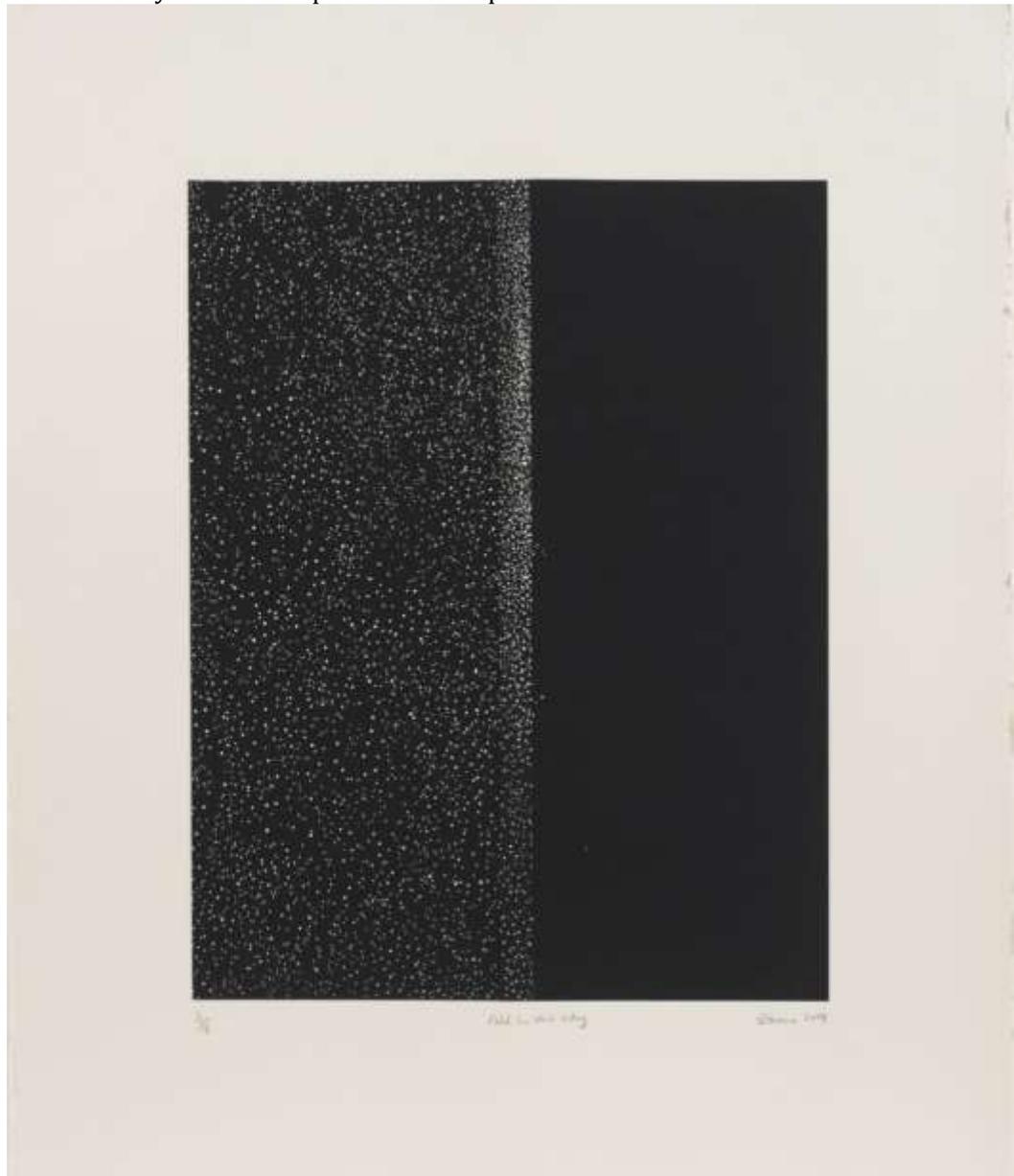
Towards the Bay Shores Where Reeds Grow, 2021
Oil on canvas
83 x 71 inches
INQUIRE

Luhring Augustine

New York, NY

Zarina

The work of Zarina (1937-2020) is defined by her adherence to the personal and the essential. An early interest in architecture and mathematics is reflected in her use of geometry and her emphasis on structural purity. While her work tends towards minimalism, its starkness is tempered by its texture and materiality. Zarina's art poignantly chronicled her life; recurring themes include home, displacement, borders, journey and memory. Her later collages involving luminous flakes of gold and pewter leaf showcase a relationship with light that moves beyond purely optical concerns and into a more symbolic and spiritual contemplation.



Fold in the Sky, 2014

Woodcut printed on BFK light paper mounted on Somerset Antique paper

Image: 18 x 14 inches

Sheet: 26 1/2 x 22 inches

Edition of 6

\$22,000

INQUIRE



Untitled, 2016

Collage of Indian handmade paper stained with Sumi ink on Arches Cover buff paper

10 x 10 inches

\$15,000

INQUIRE



Folding House, 2014

Collage on Indian handmade paper with Sumi ink and 22-karat gold leaf mounted on
Arches Cover Buff paper

8 3/4 x 8 3/4 inches

\$15,000

INQUIRE



Untitled, 2013

Collage of woodcuts printed in black on Indian handmade paper mounted on Arches
Cover buff paper
Image: 16 x 10 3/4 inches
Sheet: 24 x 17 inches
\$30,000
INQUIRE

Gagosian

New York, NY / Beverly Hills, CA / London / Paris / Le Bourget / Geneva /
Basel / Rome / Athens / Hong Kong

Nam June Paik

Gagosian is pleased to participate in the special 8-bridges presentation in celebration of Asian/Pacific American Heritage Month. Three sculptures and one drawing by Nam June Paik are featured in anticipation of the artist's major retrospective at the San Francisco Museum of Modern Art, opening May 8. In these works, Paik uses paper and TV screens interchangeably as surfaces for gestural improvisation. Dating from the last decade of the artist's life, they embody his playful and predictive confluences of tech and mass communication with images from nature and spontaneous mark making.



Untitled (RCA Victor), 1996
Single-channel video installation with 22 inch monitor
43 1/2 × 37 1/2 × 35 inches
INQUIRE



Untitled, 2005

Single-channel video (color, silent) in a vintage television with permanent oil marker and acrylic

18 7/8 × 19 × 18 7/8 inches

INQUIRE



Lion, 2005

Three-channel video (color, silent) with 2 plasma monitors and 26 CRT monitors and wood lion with acrylic and permanent oil marker additions

133 × 109 × 65 inches

INQUIRE



Untitled, 1997–1999
Pastel on paper (4 of 8 parts)
22 1/8 × 30 inches

INQUIRE

Friends Indeed Gallery

San Francisco, CA

Carl Cheng

In celebration of Asian Pacific American Heritage Month, Friends Indeed presents selected works by Carl Cheng. Carl Cheng (b. 1942, San Francisco, CA) is one of the first Asian-American artists to establish themselves in Southern California in the post war period. His expanded art objects—“nature machines,” “specimen viewers,” and “art tools”—were made under the auspices of his corporate DBA John Doe Co., and are intended to “model nature, its processes and effects for a future environment that may be completely made by humans.”

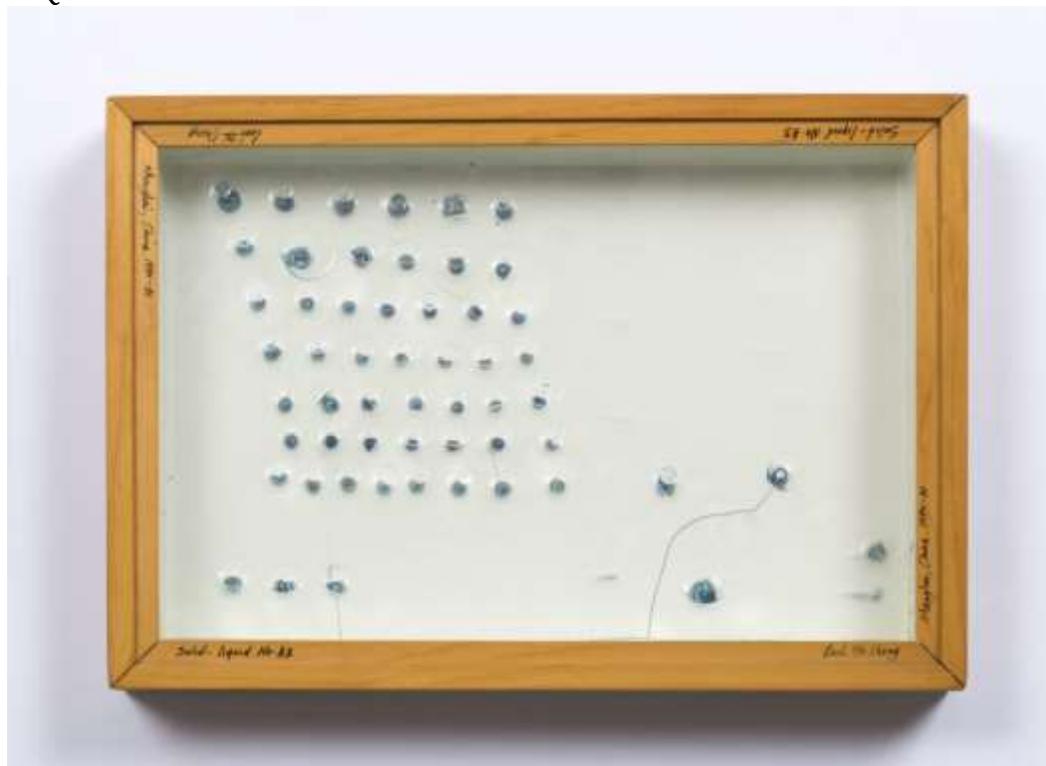
Cheng’s interactive objects—many of which were made in his outdoor “nature laboratory”—use viewer participation and systems art to question corporate

responsibility, individual freedom, and the effects on the natural environment of a growing mass-consumer material culture. Throughout five plus decades of practice, Cheng has addressed environmental change, being a member of a generation who watched not only the rapid growth of Los Angeles, but also the rapid growth of Asian cities, where he traveled extensively.



Natural Museum of Modern Art, 1979
Coin-operated console, two canopied windows, sand table

Bread vitrine: 19 x 48.5 x 3.25 inches
Coin-operated console: 39.75 x 48.25 inches
Overall: 144 x 240 inches
Inquire for Price
INQUIRE



Liquid/Solid Series: Solid - liquid No. A3, 1980-81
Glue, paint, framed
8 5/8 x 11 3/4 x 1 5/8 inches
\$8,000
INQUIRE



Organic Visualizer/Assembler, 1970

Acrylic plastic, wood, steel frame, LED lighting, florescent UV light fixtures, motor, electrical switches, meters, radios, organic material, and an assortment of human-made specimen objects

48 x 117 x 40 inches

\$275,000

INQUIRE



Alternative TV #3, 1974

Plastic chassis, acrylic water tank, air pump, LED lighting and controller, electrical cord, aquarium hardware, conglomerated rocks, plastic plant(s)

14 1/2 x 11 1/2 x 8 inches

\$16,000

INQUIRE

Hosfelt Gallery

San Francisco, CA

Rina Banerjee

Rina Banerjee, who was born in Kolkata, India and lives in New York, works with a cosmopolitan eclecticism that reflects both her transnational background and her sophisticated understanding of the narrative power of objects. She assembles rapturous sculptures that are mystifyingly shamanistic, yet overflowing with connotation.

Conjoining rarities with cheap, mass-produced bric-a-brac, she appropriates extravagantly while rejecting hierarchies of material, culture and value.

In Banerjee's paintings and delicate drawings on paper, female figures float in chimerical landscapes, often in states of transformation or with hybrid features of birds

and beasts. Her titles are long, free-form refrains that immerse the viewer in the physical and emotional space of the work, heightening its quasi-mystical magnetism. In a 2011 feature in Artforum, Banerjee describes the foundations of her work: *My mother told me that my first name is special because it is not typical in India—it is spelled differently. Hence, I was free to be what I wanted, so I presumed. Growing up abroad was a strange experience in the 1960s; there were so few Indians in the West. My parents saw themselves as international citizens. Maybe they imagined a future that we are just beginning to glimpse. I dream of this willingness to close the gaps between cultures, communities, and places. I think of identity as inherently foreign; of heritage as something that leaks away from the concept of home—as when one migrates. Even my interest in science embodies an awareness of other worlds, worlds that coexist with us, but which we cannot experience or know. The sky, the stars, and the earth contain so much more than we think. Freedom is the most expensive commodity; nature the most dangerous beauty. My work examines both. My art depicts a delicate world that is also aggressive, tangled, manipulated, fragile, and very, very dense.*



unlike "Two peas in a pod," peanuts or golden droplets, like matrimonial dangers, a mixed bag on her lap, aloha to horizons which can be wide open, she met she, was sweetened and she was wakened and gregarious often articulate but quiet, how nice to see daughter go go and be growing fizzy in her bubbles, 2021

Acrylic on paper
16 x 12 inches
\$10,300
INQUIRE



Lady of Commerce. Hers is a transparent beauty, her eager sounds, her infinite and clamorous land and river, ocean and island, earth and sky...all contained, bottled for delivery to an open hole, a commerce so large her arms stretched wide and her sulfurous halo, 2012

Wood figurine, vintage glass bottles, chandelier ornaments, birdcage, steel, wood pedestal, lace, cowry shells, taxidermy deer paws, Indian marriage jewelry, ostrich eggshells, porcelain doll hands, silver leaf, gold leaf, wire, linen cord, and marble baby doll hands

Diameter: 48 inches

\$45,000

INQUIRE



Standing trial by man and the family of Man denied she wore the hardest but turtle shells on her mossy back heels dug on hers alone a golden island with foaming waters at edge, exhausted by humanity his fears of others, mothers, girls and boys that could pass mustard, 2019

Acrylic and gold leaf on wood panel
20 x 16 inches

\$10,000

SOLD



In transplant of people battle of all things grew funny and fickle until new things could be gotten and old things forgotten, 2013

Ink and acrylic and collage on paper

30 x 44 inches

\$27,000

INQUIRE

Galerie Chantal Crousel

Paris, France

Haegue Yang

Haegue Yang (born in 1971 in Seoul, South Korea / Lives and works in Berlin and Seoul) creates installations that include photographic, video, and sculptural elements and are informed by her philosophical and political researchs. Responding to the places where she exhibits, Yang creates site-specific new work that incorporates both the architecture of the exhibition space and materials gathered from the region. Her highly refined and yet particular sense of materiality, combined with an elegant sense of space and atmosphere, contribute to her enveloping and resonant installations.



Sonic Rotating Binocular Geometric Twins - Gold and Silver #14, 2021

Powder-coated steel frame, powder-coated metal grid, brass plated bells, nickel plated bells, metal rings

39 1/8 x 64 6/8 inches

\$85,000

INQUIRE



Dripping Clock Hands, 2019

Chipboard, wood varnish, seeds, clock hands, electrical wire crimps, washers, dust, hair

Diptych – 7 7/8 x 7 7/8 inches each

\$32,000

INQUIRE



The Intermediate - Ikebana Alienage, 2016

Artificial straw, powder-coated steel stand, powder-coated metal grid, casters, artificial plants, artificial vegetables, artificial stones

32 2/8 x 53 1/8 x 32 5/8 inches

\$64,000

INQUIRE



Sonic Sphere – Diagonally-ornamented Copper and Nickel, 2015

Powder-coated steel stand, powder-coated metal grid, casters, copper and nickel plated bells, metal rings

39 x 32 2/8 x 32 5/8 inches

\$98,000

INQUIRE

47 Canal

New York, NY

Josh Kline

Josh Kline (1979, Philadelphia, PA) lives and works in New York. Working primarily in sculpture, video, and installation, Josh Kline creates artworks and exhibitions that consider the ways in which our humanity has been transformed, commodified, and instrumentalized within neoliberal society. In 2015, Kline began a major cycle of installation-based projects exploring the politics and economics of the 21st Century, which have so far explored the impact of social media on democracy, technological automation, and climate change. His art has been exhibited internationally, including in solo exhibitions at Astrup Fearnley Museet, Oslo; Modern Art Oxford, Oxford, UK; Fondazione Sandretto Re Rebaudengo, Turin, Italy; Portland Art Museum, Portland, Oregon; Modern Art, London; and 47 Canal, New York. In 2019, his work was included in the 2019 Whitney Biennial; *New Order: Art and Technology in the Twenty-First Century* at the Museum of Modern Art, New York; and *The Body Electric* at Walker Art Center, Minneapolis. Kline's work is in the permanent collections of Astrup Fearnley Museet; Julia Stoschek Collection, Dusseldorf; Fondazione Sandretto Re Rebaudengo, Turin; and the Museum of Modern Art, The Whitney Museum, The Guggenheim, New York; among others.



Technological Innovation, 2019

Steel powder from China, salt, epoxy, silicone epoxy, plexiglas tank, powder coated steel frame, vacuformed plastic, digital prints on vinyl, reservoir tank, pump, fan, ocean water, silicone molds, freezer

61 ¼ × 35 ½ × 40 inches

Edition of 3 + 2 AP's

\$75,000

INQUIRE



6°C (Continental Shelf-Life), 2019

Shenzhen beach sand, California beach sand, Chinese and American flags (nylon), epoxy, fiberglass, polyurethane, resin, and door hardware, wood, house paint, and steel

79 $\frac{3}{4}$ \times 29 $\frac{3}{4}$ \times 6 inches

84 $\frac{1}{4}$ \times 37 $\frac{1}{2}$ \times 6 $\frac{1}{4}$ inches, framed

Edition of 3 + 2 AP's

\$65,000

INQUIRE



Insomnia, 2020

Red wine, NyQuil, Xanax, Ambien, melatonin, vodka, magnesium, Benadryl and CBD

120 × 6 × 7.825 inches

\$60,000

INQUIRE



Reality Television 14, 2020

Nylon flags, polyurethane, epoxy, microfiber, mounting hardware

28 × 48 ⁵/₈ × 4 ¹/₂ inches

\$60,000

INQUIRE

Brian Gross Fine Art

San Francisco, CA

Leo Valledor

Brian Gross Fine Art is pleased to present the works of Leo Valledor (1936-1989) as part of 8-Bridges' celebration of Asian American and Pacific Islander Heritage Month. An important American painter of Filipino heritage, Leo Valledor grew up in San Francisco's Fillmore District, where he was influenced by its' jazz and poetry scene. In the 1950s, he attended the California School of Fine Arts (now San Francisco Art Institute), exhibited his paintings at 6 Gallery, and later showed at the seminal Dilexi Gallery. In 1961, he moved to New York, where he was a founding member of the

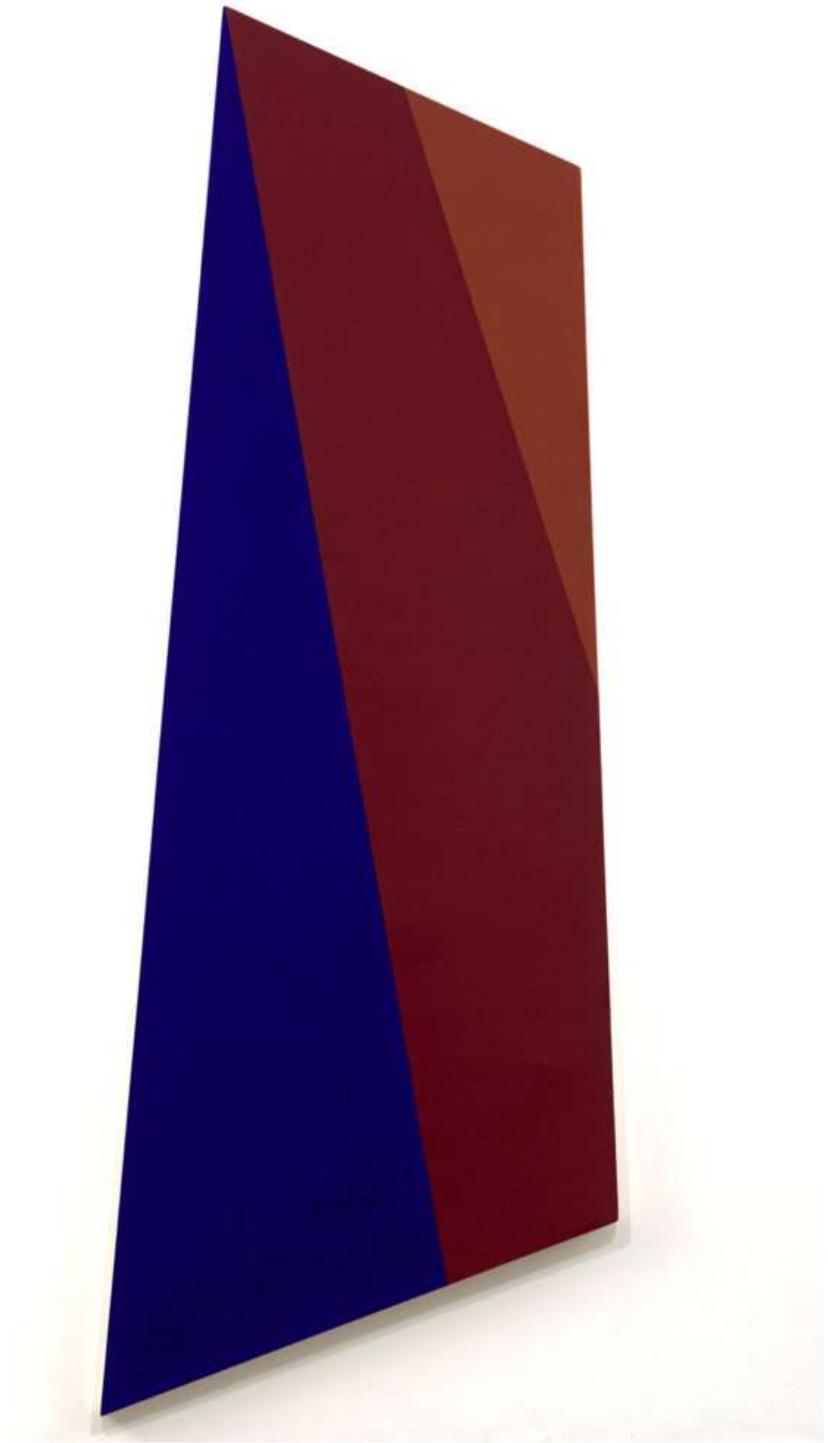
historic Park Place Gallery and began painting Hard-edge abstract paintings on shaped canvases.

Among the works featured here, *Desire* is from Valledor's *East-West Series*, an important body of work he made immediately after his return to San Francisco in 1968. The *East-West* works represent a synthesis of Hard-edge and Abstract Expressionist techniques. *Aslantis*, *TGIF*, and *Pacificon* reveal Valledor's later evolution to dividing the interiors of his flatly painted, shaped canvas compositions into complex colorful geometries that create a sense of perceptual depth within each work.



Desire, 1971
Acrylic on canvas
96 x 60 inches
\$85,000

INQUIRE



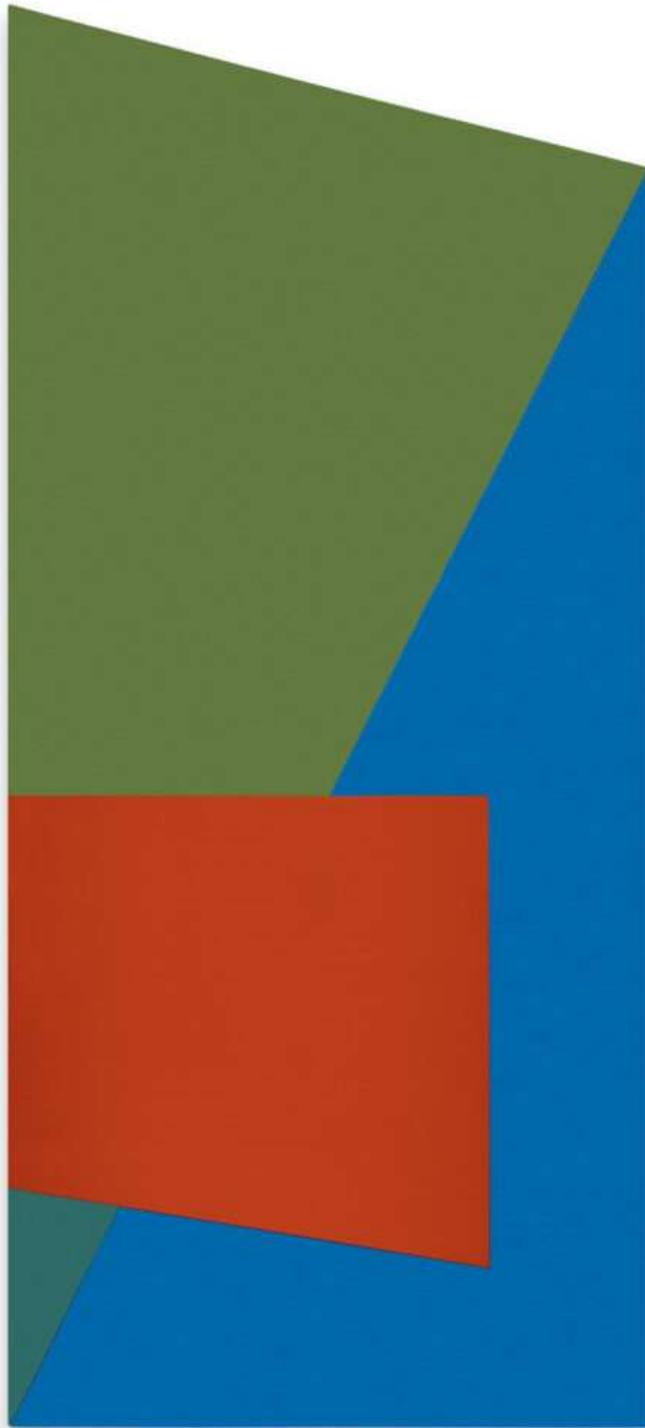
Aslantis, 1986
Acrylic on canvas
96 x 34 inches
\$50,000

INQUIRE



TGIF, 1982
Acrylic on canvas
72 x 48 inches
\$48,000

INQUIRE



Pacificon, 1981
Acrylic on canvas
108 x 48 inches
\$75,000

INQUIRE

Various Small Fires

Los Angeles, CA / Seoul

Anna Sew Hoy

Anna Sew Hoy's (born 1976, Auckland, NZ, lives and works in Los Angeles, CA) work pushes the boundaries of ceramics while simultaneously drawing on the medium's history as a material for creating ritual and functional objects. Sew Hoy's work often augments stoneware with textiles and articles of clothing, creating sculptures that feel bodily and animate. Recognizable pieces of clothing, like jeans, are often combined alongside familiar household objects. If these recognizable components of human life lend the artist's sculptural creations a certain familiarity, the artist's co-opting of these materials to form tentacle-like limbs, round, gaping heads, and other vaguely anatomical forms, gives her work a distinctly alien quality. The artist's ceramic works often feature gaping holes or peeling, textured layers, drawing our attention to the tension between interior and exterior, and in turn engaging with questions of the psychological and the metaphysical.



Naked, If I Want To, 2019
Fired clay, glaze, and leather mesh
23 1/2 x 24 1/2 x 22 inches
INQUIRE



Veiled Orb, 2019
Fired clay, glaze, and printed leather
27 x 30 x 29 inches
INQUIRE



Psychic Portal (Blue), 2017
Glazed and underglazed ceramic
35 x 20 1/2 x 7 1/2 inches
INQUIRE



Embodied Head III, 2016
Glazed stoneware, powder-coated steel and mixed media
68 x 20 x 13 inches

INQUIRE

Ratio 3

San Francisco, CA

Barry McGee

Working across media, Barry McGee's artistic output is diverse and constantly evolving. Through incremental changes, and occasionally momentous gestures—as in his installations featuring overturned vehicles or surfboards stacked floor-to-ceiling—McGee has built a singular and eclectic visual language, garnering the attention and adoration of an audience that extends far beyond the realm of contemporary art. From the international museums and galleries hosting his sprawling and immersive exhibitions, to dedicated collectors of art, to ardent fans seeking out exhibition ephemera or relics from his early involvement with graffiti, McGee's influence is recognized well beyond his native San Francisco. His arresting geometric patterns, inventive typography, and iconic faces rendered in flawless brushstrokes are nearly universal in their appeal.

Barry McGee was born in 1966 in San Francisco, California. He lives and works in San Francisco, California. McGee's work has been the subject of solo exhibitions at museums and institutions including Fondazione Prada, Milan; the Hammer Museum, Los Angeles; the UC Berkeley Art Museum and Pacific Film Archive, Berkeley, California; the Institute of Contemporary Art, Boston; the Modern Art Museum of Fort Worth, Texas; the Watari Museum of Contemporary Art, Tokyo; and the Museum of Contemporary Art Santa Barbara, California. His works are part of public collections including the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the UC Berkeley Museum of Art and Pacific Film Archive; Walker Art Center, Minneapolis; New Art Gallery Walsall, United Kingdom; and Fondazione Prada, Venice.



Untitled, 2019
Acrylic on panels; 28 elements
52 x 59 x 2 inches
INQUIRE



Untitled, 2018
Acrylic and ink on paper
11.75 x 18.5 x 0.25 inches
INQUIRE



Untitled, 2021
Ceramic
11 1/2 x 12 inches
INQUIRE



Untitled, 2019
Ceramic
8 5/8 x 8 7/8 x 1 1/8 inches
INQUIRE

François Ghebaly

Los Angeles, CA

Kelly Akashi Bronze Candles

François Ghebaly is proud to participate in an online presentation of bronze sculptures by Kelly Akashi on the San Francisco based online platform 8-bridges, part of a month-long special exhibition celebrating Asian Pacific American Heritage Month. The online viewing room will concentrate on Kelly Akashi's recent bronze candle sculptures and is accompanied by a written conversation between Akashi and the artist Sharon Lockhart. Candles have long served as an enduring emblem within Kelly Akashi's practice. Short lived and luminous, candles act as captivators and embodyers of human attention. This presentation of bronze sculptures focuses on a quiet series within Akashi's practice that sprung up in the tumult of 2020. For this series, Akashi burns paraffin candles to mark specific tragic events in the world as their ramifications are beginning to unfold—the murder of George Floyd (*May 25-27, 2020*), the explosion in Beirut (*August 4-6, 2020*), the murder of Asian women and others in Atlanta (*March 16, 2021*). She casts each candle's spent mass in bronze and titles it with the dates of its burning, transforming its timespan from the immediate to the eternal. These works commemorate the sorrow and rage of life under the pandemic in America, where information feels infinitely available, hurtling toward us at great speed while the clock itself seems suspended. Absorbing a tragedy, burning a candle, setting her attention to it, and then transforming that object of focus into bronze—through this process Akashi interweaves consciousness with material, life with fire, and memory with the trace of what remains.



August 4-6, 2020
Bronze
4.5 x 13 x 8.5 inches
\$12,500
INQUIRE



May 23-26, 2020
Bronze
6 x 6.25 x 6.25 inches
\$10,000
INQUIRE



May 25-27, 2020
Bronze
5.5 x 13.75 x 7 inches
\$12,500
INQUIRE



March 16, 2021

Bronze

5 x 13 x 10 inches

\$12,500

INQUIRE

Galerie Isabella Bortolozzi

Berlin, Germany

Wu Tsang

For over a decade, Wu Tsang has worked between the disciplines of film, performance, and visual art. Her award-winning films combine documentary and narrative techniques with fantastical detours and explore hidden histories, marginalized narratives, and the act of performing itself. Her projects re-imagine racialized and gendered representations to encompass the multiple and shifting perspectives through which we experience the social realm.

Wu Tsang works iteratively between film, performance and sculpture to create a palimpsest of imagery, movement and sound. Generating tension between cinematic and poetic forms, between fixed and ephemeral objects, the series of sculptural objects and films.

Her projects have been presented at museums and film festivals internationally, including the Museum of Modern Art (New York), Guggenheim Museum, Tate Modern

London, Stedelijk Museum (Amsterdam), Kunsthalle Münster, Antenna Space (Shanghai), Hiroshima MOCA, Kuandu Museum (Taipei), MCA Chicago, MOCA and Hammer Museum (Los Angeles), Nottingham Contemporary, Berlinale Film Festival (Berlin), SANFIC (Santiago), Hot Docs Festival (Toronto), and South by Southwest Film Festival (Austin). She has received grants from Guggenheim and Rockefeller Foundations, and the MacArthur “Genius” Award.



Wu Tsang
Untitled (Original 1), 2016
Inscribed cat bronze
31 x 3 1/2 x 1/2 inches
Unique
\$15,000
INQUIRE



Wu Tsang
Spinster, 2016
Metal frame, bronze swords and LED light
58 x 18 x 10 inches
Unique + 2AP
\$55,000
INQUIRE



Wu Tsang
Female Hero, 2016
Neon, mirror, wood
30 x 72 1/2 x 36 3/4 inches
Unique
\$75,000
INQUIRE



Wu Tsang

Duilian

2016

Single-channel HD video with Dolby 5.1 Surround Sound

Dimensions variable

Edition of 5 + 2AP

\$55,000

INQUIRE

P.P.O.W

New York, NY

Dinh Q. Le

For Asian-American and Pacific Islanders Heritage month, P.P.O.W. is pleased to present photo-weavings and films by Dinh Q. Lê (b. 1968) that confront the history of the Vietnam War. Lê uses photography and film as technologies for image making and apparatuses for distributing ideological narratives. The range of techniques he employs expands the categories of photographs and film to reveal the failings of individual memory and collective perceptions.

In *Of Memory and History*, a 2003 exchange with Moira Roth, Lê writes "From *Vietnam to Hollywood* is drawn from the merging of my personal memories, media-influenced memories, and Hollywood-fabricated memories to create a surreal landscape memory

that is neither fact nor fiction. At the same time I want the series to talk about the struggle for control of meanings and memories of the Vietnam War between these three different sources of memories.”

Lê has exhibited at the 2013 Carnegie International at the Carnegie Museum of Art, PA and documenta 13, Kassel, Germany in 2012. His work has been exhibited at the Museum of Modern Art, NY; Carnegie Museum, PA; MoMA PS1, NY; The Museum of Fine Arts, TX; Mori Art Museum, Tokyo; and the Asia Society, NY, among many others. *Dinh Q. Lê: True Journey Is Return*, a retrospective with a recently published full-color catalog, was recently on view at the San Jose Museum of Art. Lê is a co-founder of the nonprofit organization Sàn Art. Lê lives and works in Ho Chi Minh City, Vietnam.



From Father to Son: A Rite of Passage, 2007

Two channel/single channel video

Duration: 10 minutes

Edition of 10

INQUIRE



South China Sea Pishkun, 2009

Digital animation video

Duration: 6:30 minutes

INQUIRE



The Characters, 2002

C-print and linen tape, framed

33 x 67 1/2 inches

INQUIRE



Untitled from Vietnam to Hollywood (paratroopers), 2005

C-print and linen tape

38 x 72 inches

INQUIRE

Pace Palo Alto

Palo Alto, CA

Maya Lin

Maya Lin (b. 1959, Athens, Ohio) critically engages with notions of site and place, exploring the development of systems in order to reflect on the environment, creating objects that invite contemplation—intellectual, sensorial, and physical—of the natural world.

Lin's creative inclinations were encouraged from a young age and she spent much of her childhood in her father's ceramics studio. She went on to study architecture and sculpture at Yale University, New Haven, Connecticut, earning a bachelor's degree in 1981. Lin was thrust into the spotlight after winning a nationwide design competition for the Vietnam Veterans Memorial in Washington, D.C. (1982). Informed by Robert Smithson's earthworks and Richard Serra's Minimalist sculpture, Lin's memorial design was recognized with an Honor Award as well as a Henry Bacon Memorial Award from the American Institute of Architects in 1984.

Alongside commissions to design monuments for the Civil Rights Memorial in Montgomery, Alabama (1989), and the Women's Table for Yale University (1995), Lin pursued her art practice through the creation of site-specific sculpture and earthworks.

Lin's longstanding environmental advocacy and her fascination with maps led her to begin exploring water as a precious resource in 2007, charting birds-eye views of major bodies of water. These wall works, drawings, and large-scale sculptures have been produced using materials including recycled silver, glass marbles, and custom-made stainless-steel pins. The recipient of awards from the National Endowment for the Arts (1988, 2007), Lin was also honored with the National Medal of Arts, conferred by President Barack Obama in 2009, and later the Presidential Medal of Freedom in 2016, for her significant contributions to art, architecture, and environmental activism. For Lin, the idea of experience, movement, and nature are integral to her work, heightening spatial perception and environmental awareness. Her approach to artmaking often finds its origins in science rather than art, demonstrated in her application of satellite technology and cartographic techniques.



Blue Wave, 2013
Crystal
1 1/2 x 14 x 14 1/2 inches
Edition 6 of 12 + 3 AP's

INQUIRE



Latitude New York City, 2013

SCULPTURE

Vermont Danby marble

Diameter: 108 inches

Edition 3 of 3

Edition of 3 + 1 AP

INQUIRE



Pin River - Sandy, 2013

Steel pins

114 x 122 inches

INQUIRE



Folding the Columbia, 2017
Glass marbles and adhesive
156 × 312 × 1 inches
INQUIRE

Paula Cooper Gallery

New York, NY / Palm Beach, FL

Paul Pfeiffer

Known for his innovative manipulation of digital media, Paul Pfeiffer (b. 1966, Honolulu, Hawaii) recasts the visual language of pop spectacle to examine how images shape our perception of ourselves and the world. Sampling footage from YouTube, cable television, and other sources, he uses these as an occasion to plumb the depths of contemporary culture, assessing its racial, religious, and technological dimensions. At the same time, Pfeiffer's objects and images function diachronically, establishing profound genealogies that connect contemporary culture and its many particularities — professional sports, televised game shows, Michael Jackson, etc. — to the long, seemingly remote histories of art, media, religion, politics, and nationhood.

He has had one-person exhibitions at the Whitney Museum of American Art (2001), the Museum of Contemporary Art Chicago (2003), the National Gallery of Victoria,

Melbourne (2005), MUSAC León, Spain (2008), the Hamburger Bahnhof, Berlin (2009), the Blanton Museum of Art, Austin, Texas (2012), Museum of Contemporary Art and Design, Manila (2015), the Honolulu Museum of Art, Hawaii (2016), the Museum of Contemporary Art, Chicago (2017), the Bellas Artes Outpost, Manila (2018)—and was the subject of a retrospective at Sammlung Goetz in Munich, Germany (2011). Pfeiffer's work is in the permanent collections of the Museum of Modern Art and the Whitney Museum of American Art, New York; Inhotim Museu de Arte Contemporanea, Brazil; the Pinault Collection, Venice; and Kunst Werke, Berlin.

Recent projects include a commission by Performa 2019 that was presented at Harlem's Apollo Theater, and upcoming is a curatorial project titled *Exodus* in the Watergate Building in Washington D.C. He currently lives and works in NYC and Manila.



Desiderata (1972), 2018

Digital video loop, fabricated steel monitor with embedded media player

Duration: 9 minutes 30 seconds, looped

42 x 20 x 42 inches

INQUIRE



Caryatid (Miura), 2021
Monitor with embedded media player
Duration: 1 minute 7 seconds, looped
13.5 x 14 x 13 inches
INQUIRE



Four Horsemen of the Apocalypse (18), 2004

Fujiflex digital C-print

Image: 48 x 60 inches

Frame: 55 7/8 x 67 7/8 inches

Edition of 6 + 1 AP

INQUIRE



Four Horsemen of the Apocalypse (11), 2004
Fujiflex digital C-print, in artist's frame
Image: 47 3/4 x 60 inches
Frame: 56 x 68 x 3 inches
Edition 6 of 6 + 1 AP
INQUIRE

Yancey Richardson Gallery

New York, NY

Tseng Kwong Chi

For Asian-American and Pacific Islanders Heritage month, Yancey Richardson Gallery presents work by Chinese-American photographer, performance artist, provocateur, and documentarian Tseng Kwong Chi. Combining performance and photography, political satire and personal identity, Tseng's pioneering work exemplifies the art of the

eighties while anticipating the social, political and philosophical themes of the present day.

Born in Hong Kong and raised in Vancouver by Chinese parents, Tseng moved to Manhattan in 1978, becoming a fixture of New York's downtown art scene and a close friend of Keith Haring whose work and activities he documented. Soon after arriving, Tseng began the series *East Meets West*, photographing himself at iconic tourist locales throughout America, wearing a "Mao Suit," dark sunglasses and an enigmatic expression. Pictured at the Grand Canyon, the Statue of Liberty and other monumental sites, Tseng's persona suggests that of an austere, visiting dignitary, paying homage to sites signifying American greatness. Describing himself as both an "ambiguous ambassador" and an "inquisitive traveler", Tseng mischievously and subtly investigated core issues of outsider and identity politics, while inverting the racial power dynamic. Deceased in 1990 at age thirty-nine from AIDS-related illness, Tseng has been exhibited and collected by numerous museums including the Solomon R. Guggenheim Museum, New York; San Francisco Museum of Modern Art, San Francisco; Tate Britain, London; the Walker Art Center, Minneapolis; Smithsonian American Art Museum, Washington, D.C., among others. In 2015, a retrospective *Tseng Kwong Chi: Performing For the Camera* was held at the Chrysler Museum of Art, Norfolk, and the Grey Art Gallery at New York University. A selection of Tseng's *East Meets West* will be featured on the facade of the new M+ Museum, Hong Kong in Fall 2021.



Disneyland, California (from the series East Meets West), 1979

Gelatin silver print

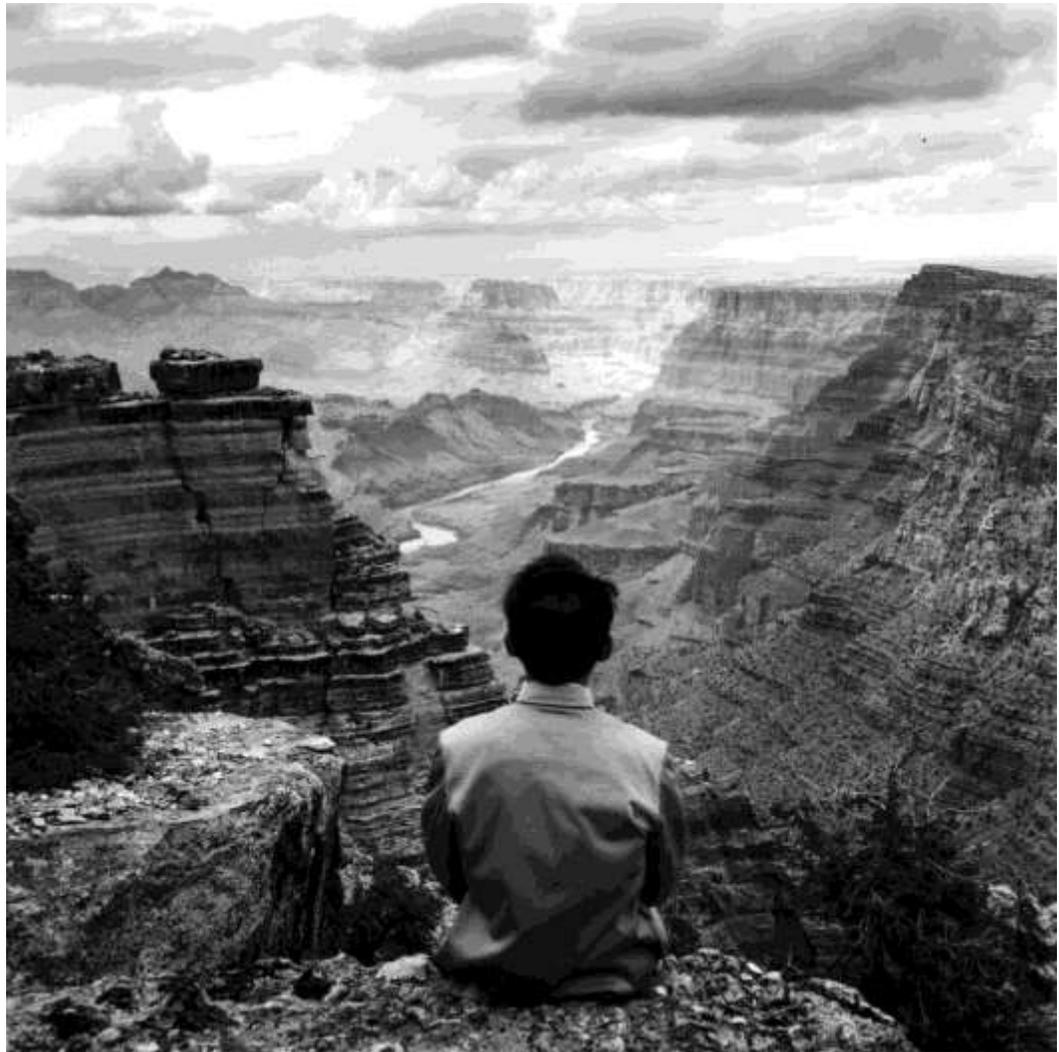
Image: 15 x 15 inches

Framed: 20 x 16 inches

Edition of 25

\$10,500

INQUIRE



Grand Canyon, Arizona (from the series East Meets West), 1987

Gelatin silver print

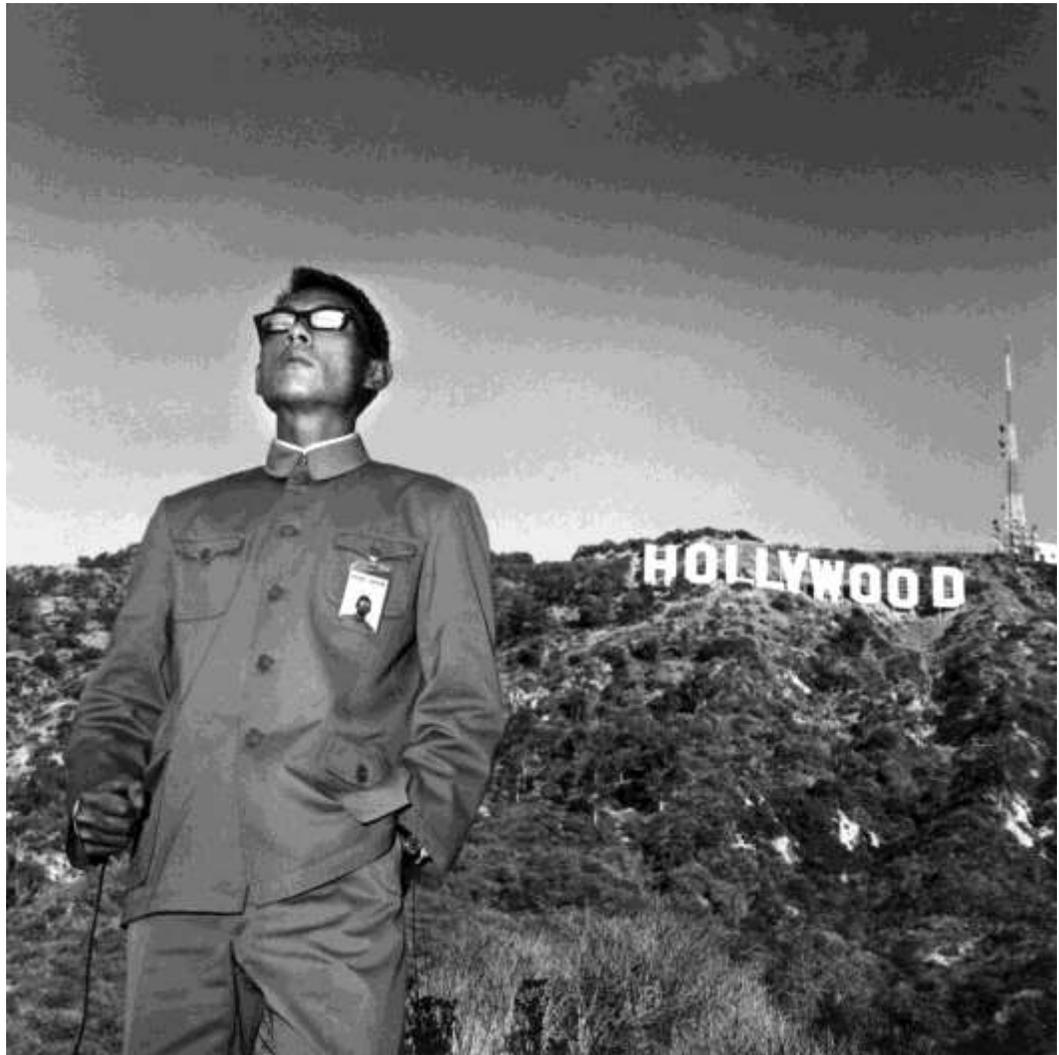
Image: 15 x 15 inches

Framed: 20 x 16 inches

Edition of 25

\$8,500

INQUIRE



Los Angeles, California (from the series East Meets West), 1979

Gelatin silver print

Image: 15 x 15 inches

Framed: 20 x 16 inches

Edition of 25

\$10,500

INQUIRE



San Francisco, California (from the series East Meets West), 1979

Gelatin silver print

Image: 15 x 15 inches

Framed: 20 x 16 inches

Edition of 25

\$10,500

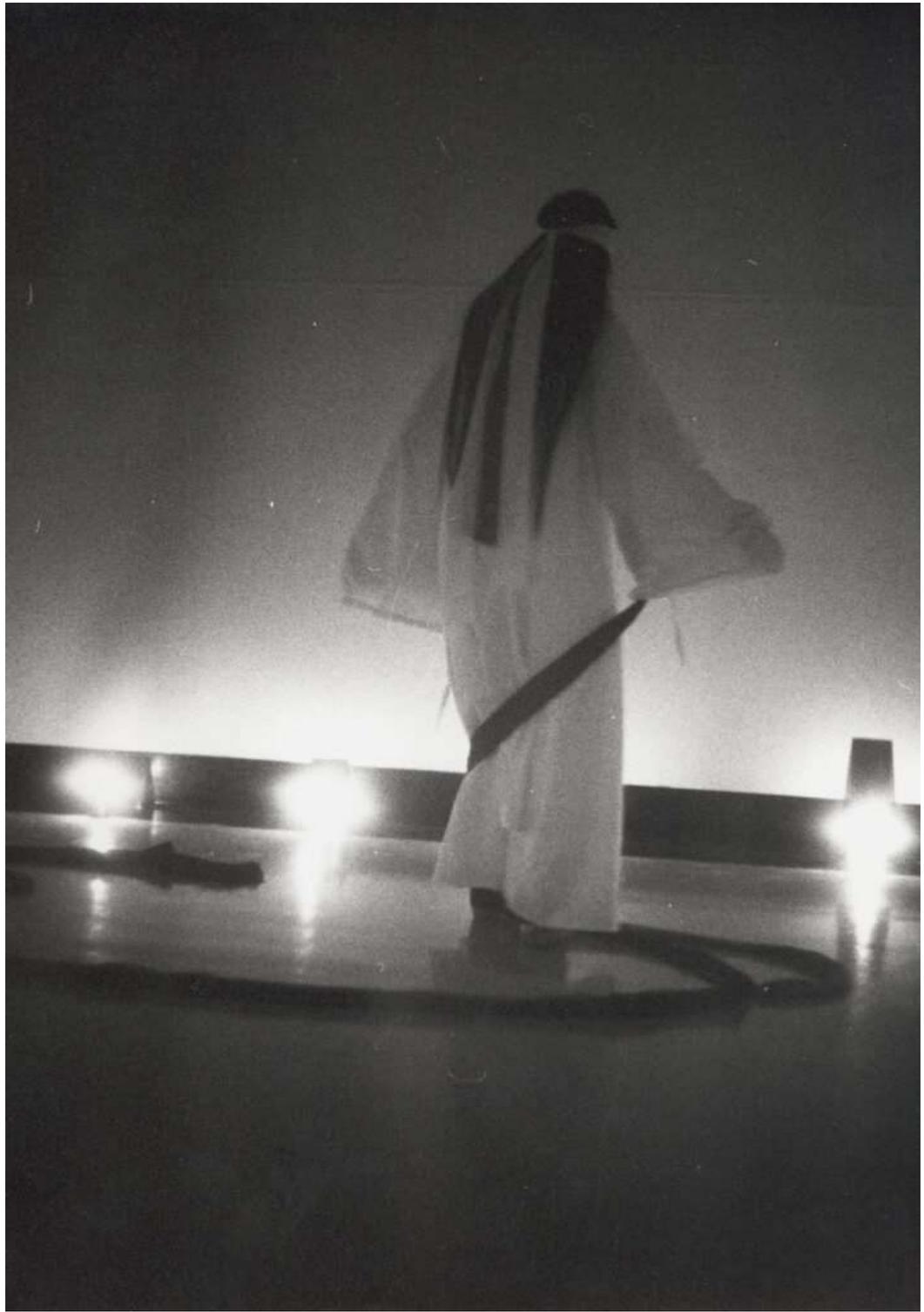
INQUIRE

Berkeley Art Museum and Pacific Film Archive

Berkeley, CA

Theresa Hak Kyung Cha

Theresa Hak Kyung Cha (1951–1982) was a multidisciplinary artist who made artist books, performances, videos, and poetry, including key themes such as language, personal history, and cultural dissonance. Her work, made throughout the 1970s and early 1980s, operates from a vocabulary deeply indebted to the theories and practices of Conceptual Art, film theory, comparative literature and philosophy but centralizes identity in a way that foreshadows the emphasis on multiculturalism that would come in the later 1980s and 1990's.



A Ble Wail, 1975

Performance, Worth Ryder Gallery, University of California, Berkeley
BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation

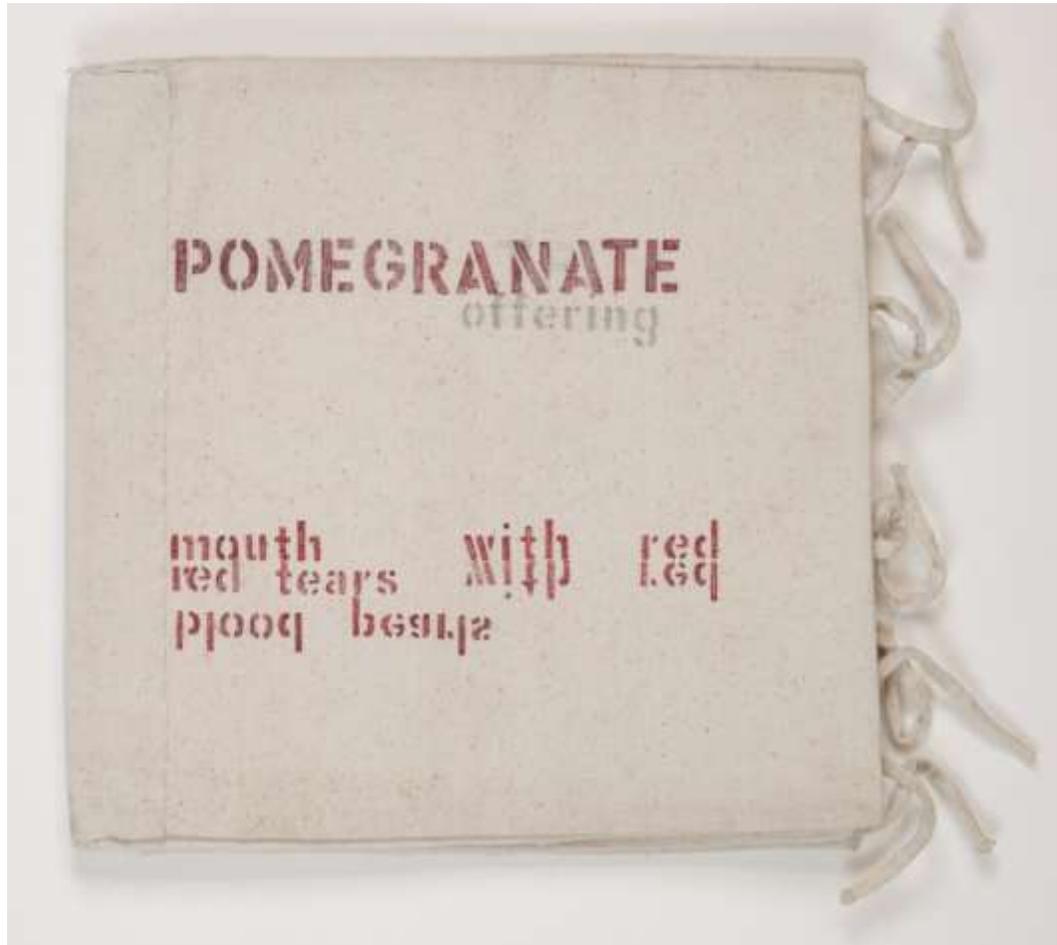


Mot Cache, 1978

Ink on paper

3 1/2 x 5 1/2 inches

BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation

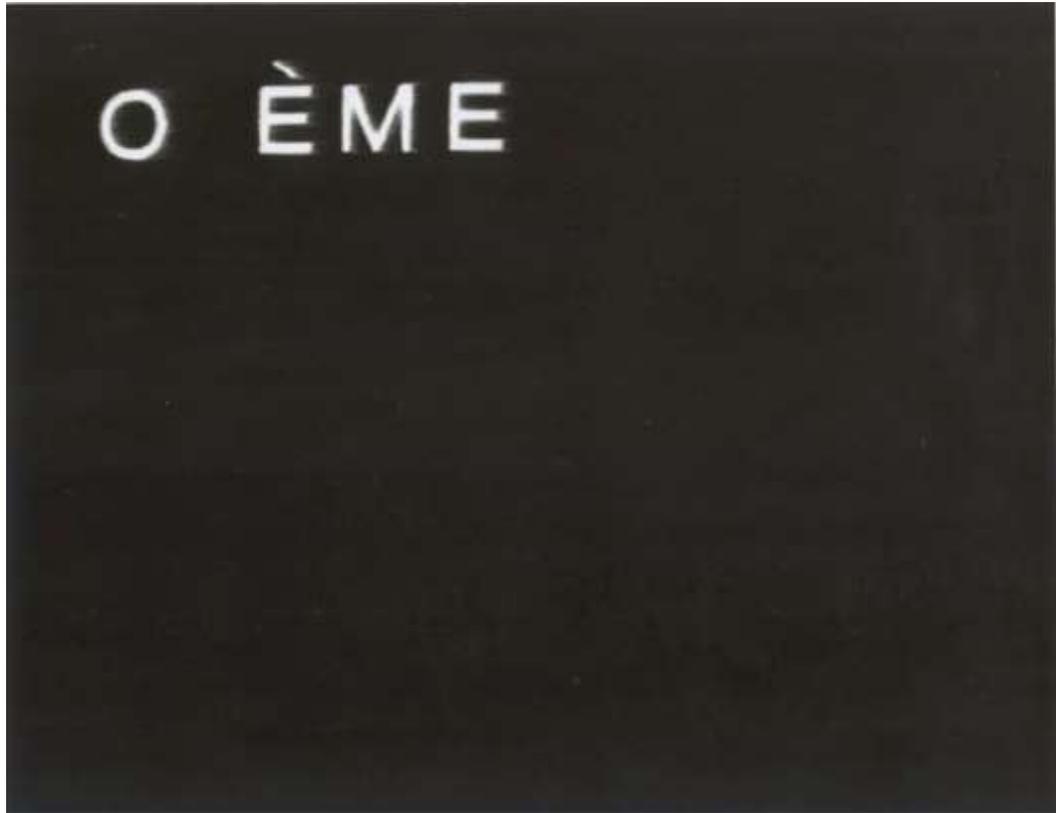


Pomegranate Offering, 1975

Stenciled ink and typewritten text on cloth, with thread

11 1/2 x 14 3/4 inches

BAMPFA, gift of The Peter Norton Family Foundation



Vidéoème, 1975

Video: black and white, sound

Duration: 3 minutes

BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation

Commonwealth and Council

Los Angeles, CA

Kenneth Tam Silent Spikes

An outgrowth of Kenneth Tam's research into the history of diasporic Asians in the United States, *Silent Spikes*, on view at the Queens Museum through June 2021, interrogates Asian-American masculinity through video and sculpture in an immersive installation. For 8-bridges, the artist has produced a single-channel version of the film. **The below video is an excerpt; please contact for full version.**

Probing the intersections of gender, economics, and race, the work draws on the historical relationships of cowboy culture, idea(l)s of Manifest Destiny, the remaking of the American West through conquest and colonialism, migration histories, the mass

propagation of stereotypes in Hollywood cinema—particularly in Western films—and contemporary experiences of Asian-American males.

Over 20,000 Chinese men worked on the construction of the treacherous western portion of the Transcontinental Railroad, which celebrated its 150th anniversary last year. *Silent Spikes* draws connections between the recruitment of Chinese male bodies that were both necessary and productive members of this workforce and heavily discriminated against, and the experiences of young Asian-American men in the insecure conditions of the post-industrial labor force. These new works consider the homogenized construct of Asian-American identity alongside the paradigm of Anglo-American individualistic maleness. Tam integrates his own relationship to the latter's imagery, most notably embodied by the Marlboro Man. It is as if Tam asks, can an Asian man truly inhabit or embody the touchstones of (white) American masculinity and its attendant freedom?

The eponymous video component of *Silent Spikes* employs local participants as performers, scripted and directed by Tam. In previous works Tam solicited performers from Craigslist; *Silent Spikes* seeks a relationship with its participants, sourced from Asian-American communities in Flushing, Queens. The performers interact with each other and with props from cowboy standbys (caressing a green plastic cowhead, mounted on a featureless mechanical bull) rendered incongruous and strange by the vacant, misty backdrop of a stage set. There is an awkwardness to these sequences, seeing grown contemporary men in cowboy drag, a self-awareness and self-consciousness revealed by their confrontation with histories of exploitation and erasure. Transgressing boundaries of gendered and racialized labor and social value through movement, the video invites us to consider the ways in which maleness and concepts of productive and nonproductive labor are entangled, as they are registered within and expressed by the body. Forming the core of the video, this performative ensemble of Asian-American men is framed by sites in Flushing that range from characteristically dense and urban to uncannily barren, creating moments of slippage between these landscapes and film sites along the California railroad. Working through and with a range of cinematic references, *Silent Spikes* effects a collective investigation of the concomitance of the paradigm of masculinity with capitalist economic structures and the imperial impulse.



Silent Spikes, 2021

Single-channel HD video, color, sound

Duration: 20 minutes 29 seconds

Edition 1 of 5 + 2 AP's

\$20,000

INQUIRE

Marian Goodman Gallery

New York, NY / Paris / London

Danh Vo

Danh Vo lives and works in Berlin and Denmark. Vo's projects often emerge from personal relationships and fortuitous encounters. These objects and images accrue shifting layers of meaning in the world.

2.2.1861 duplicates the last letter home of the French missionary Jean-Théopane Vénard (1829 –1861), who was executed on the titular date in Vietnam. Danh's father, Phung Vo, has transcribed this document, carefully rendering it in blue fountain pen on a single sheet of white A4 paper. Commissioned by his son, the task is meditative and intensely serial in nature. Although he is unable to decipher the French words he painstakingly copies, he is aware that the content relates to a martyr of his church.

Vo produced the photogravure *Snowfall, Northern Sierras 1847* from a stereograph of an original image taken in 1868 by Alfred A. Hart. In the source image, titled *Stumps cut by*

Donner Party in 1846, Summit Valley, the cut trees indicate the height of the snowfall that trapped the Donner expedition in the Sierra Nevadas over the course of a brutal winter, infamously leading some members of the party to resort to cannibalism to survive.

Cathedral Block Prayer Stage Gun Stock is a central component of Vo's ongoing project *Cathedral Block*. This collaborative project, begun in 2019, takes the walnut wood from the McNamara farm Sierra Orchards as both material and theoretical ground, examining questions of origin, sustainability, and interdisciplinarity. Vo and the McNamara family forged a friendship following Craig McNamara's encounter of Vo's work with objects from his father, Robert McNamara's estate.

Cathedral Block Prayer Stage Gun Stock embodies Vo's longstanding interest in American iconography. It references the first flag of the United States, adopted on 14th June 1777 following the unification of the thirteen colonies. That the wood literally grafts the English onto the American makes the flag a literal manifestation of the foundations of the United States itself. The work acts as an invitation for collectors to enter into the collaborative project, continuing and developing the important relationships behind it.

20 janvier 1861.

J. M. J

Très cher, très honoré et bien-aimé Père,

Puisque ma sentence se fait encore attendre, je veux vous adresser un nouvel adieu, qui sera probablement le dernier. Les jours de ma prison s'écoulent paisiblement. Tous ceux qui m'entourent m'honorent, un bon nombre m'aiment. Depuis le grand mandarin jusqu'au dernier soldat, tous regrettent que la loi du royaume me condamne à la mort. Je n'ai point eu à endurer de tortures, comme beaucoup de mes frères. Un léger coup de sabre séparera ma tête, comme une fleur printanière que le Maître du jardin cueille pour son plaisir. Nous sommes tous des fleurs plantées sur cette terre que Dieu cueille en son temps, un peu plus tôt, un peu plus tard. Autre est la rose empourprée, autre le lys virginal, autre l'humble violette. Câchons tous de plaire, selon le parfum ou l'éclat qui nous sont donnés, au souverain Seigneur et Maître.

Je vous souhaite, cher Père, une longue, paisible et vertueuse vieillesse. Portez doucement la croix cette vie, à la suite de Jésus, jusqu'au calvaire d'un heureux trépas. Père et fils se reverront au paradis. Moi, petit éphémère, je m'en vais le premier. Adieu.

Votre très dévoué et respectueux fils.

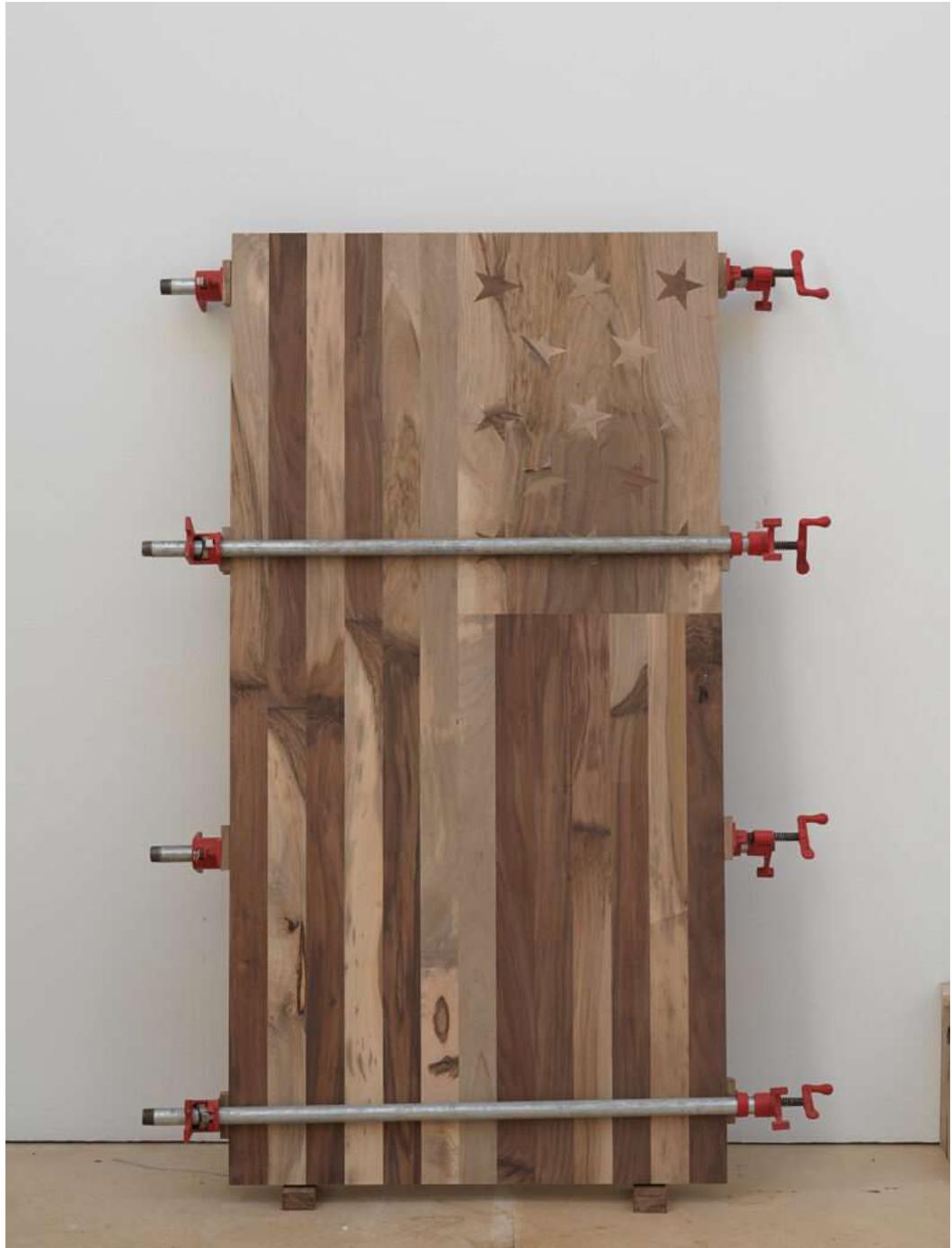
J. Théophile Ténard

m. s.

Handwritten letter by Phung Vo
11 3/4 x 8 1/4 inches
INQUIRE



Snowfall, Northern Sierras 1847, 2014
Heliogravure on Somerset Satin
Paper: 16 5/8 x 22 1/2 inches
Frame: 18 3/8 x 25 x 1 1/2 inches
Edition of 24 + 6 AP's
INQUIRE



Cathedral Block Prayer Stage Gun Stock, 2020-2022
American flag made from walnut wood with metal clamps; threshold custom made in walnut wood

Flag: 43 1/4 x 59 5/8 x 5 1/8 inches
Threshold: 155 7/8 x 43 3/4 x 1 5/8 inches
Inquire on Price
INQUIRE

HESSE FLATOW

New York, NY

Tammy Nguyen O,

Hesse Flatow is pleased to present a series of work by Tammy Nguyen. The series entitled *O*, is an address, an utterance emerging from the body, passing the threshold of the throat and mouth then thrust out into the open. It's a circle, the return of what has been presented as finished, done or stuck in the past, back into the present and the material world – it records the previously unrecorded or inserts it back into the archive. The work participates in the update of the collective archive – a living organism made of intimate stories and macro-narratives that power dynamics usually shape. It examines the past, official and unofficial histories, myths, and personal stories which accumulate and seep into the present through the physicality of the exhibited work. Nguyen's series of paintings on paper, stretched over wood panels, allude to Plato's Divided Line and the threshold between the visible and the intelligible, and reflect on the sound of the letter "O" in the aftermath of war and trauma. Nguyen uses the circle and fragments of circles in the composition, often through the representation of natural environments including swarms of bats and butterflies.



the exit hole showed its bright light, as if to say "come here.", 2021

Watercolor, vinyl paint, pastel, and metal leaf on paper stretched over wood panels

36 x 36 inches

\$7,000

INQUIRE



Realm of nous, 2021

Watercolor, vinyl paint, pastel, and metal leaf on paper
stretched over wood panels

36 x 54 inches

\$9,000

INQUIRE



even more succumbed to environmental hazards, 2021

Watercolor, vinyl paint, and metal leaf on paper stretched over wood panels

30 x 24 inches

\$6,500

INQUIRE



The organisms around us had been dead for millions of years, 2020
Watercolor, vinyl paint, and metal leaf on paper stretched over wood panels
16 x 20 inches
\$3,500
INQUIRE

Back to Top ↑
Art Drop
Laura Rokas



Our latest Art Drop is *Gemini Moons* by Laura Rokas.

Courtesy the artist

Laura Rokas

Gemini Moons, 2021

Colored pencil on paper

6 1/4 x 5 inches

\$1,000

INQUIRE

Exhibition Archive

The Asian American Art Initiative (AAAI) at Cantor
Arts Center



Co-directed by Aleesa Pitchamarn Alexander, Assistant Curator of American Art, and Marci Kwon, Assistant Professor of Art and Art History, the **Asian American Art Initiative (AAAI)** aims to establish the Cantor Arts Center and Stanford University as a leading academic and curatorial center for the study of Asian American and Asian diaspora artists. The AAAI encompasses a range of activities, including: collecting and exhibiting works of Asian American/diaspora artists; preserving archival materials; fostering undergraduate and graduate education; and cultivating community collaboration and dialogue through public programming.

Image: Stephanie Syjuco, *I Am An...*, 2017, Cotton fabric mounted on ceiling rack, 96 x 255 inches, Modern and Contemporary Art Fund, Cantor Arts Center, 2019. 49. Photograph by Johnna Arnold.