

# Thomas Erben Gallery

Art | Basel

December 1 - 3, 2022

Galleries, C31

**Thomas Erben's** booth at Art Basel Miami Beach (Galleries, C31) presents a survey of the various positions that have defined the gallery's vision over the past 25 years. On view will be **Adrian Piper's** *Ur Mutter #9*, along with an example from her 1971 series *Food for the Spirit*, and **Senga Nengudi's** performance photographs *Masked Taping* from 1978/79. A **Mike Cloud** quilt painting (reproduced in Bob Nickas' *Painting Abstraction*) will act as a centerpiece, connecting the gallery's historical support of the African-American avant-garde to a painting program—represented by **Dona Nelson** and **Harriet Korman**—that conceptually probes the medium through experiments in material, process, and form.

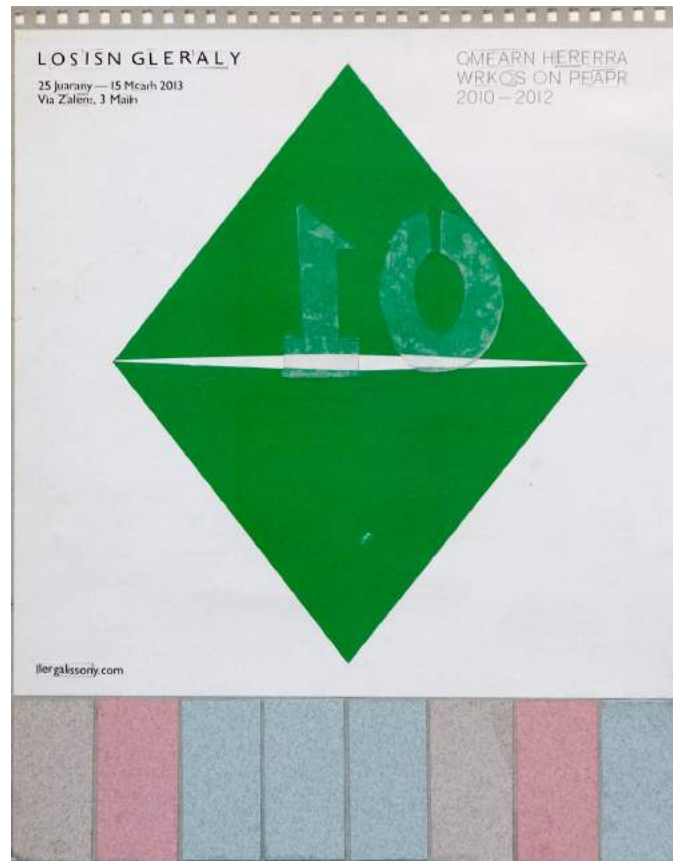


**Mike Cloud**, *Homerun Mets Quilt*, 2007.  
Oil and clothes on canvas with stretcher bars, 104 x 86 in.

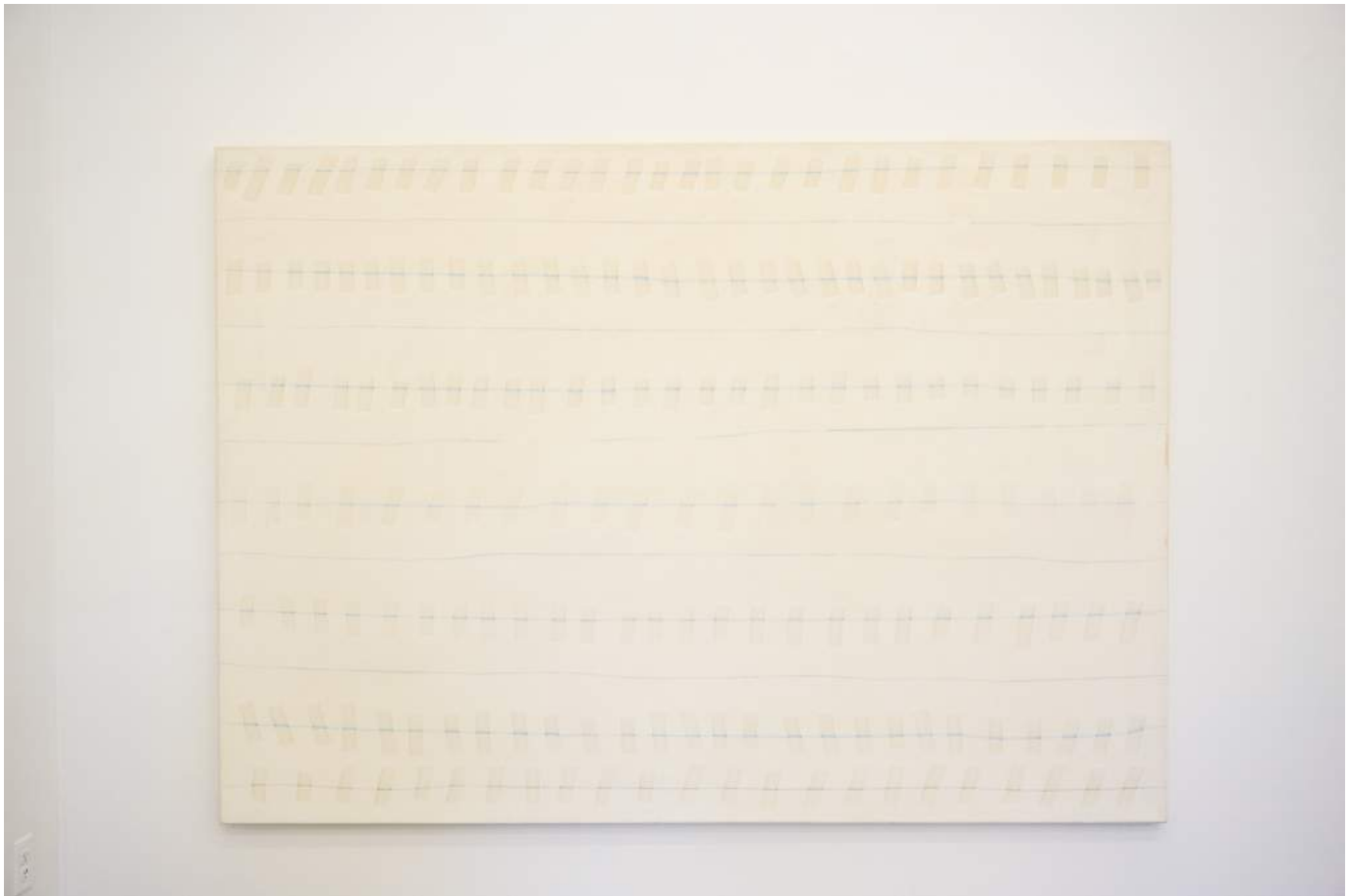
For **Mike Cloud**, painting exists within a system of objects. Employing a wide range of marks, symbols, and motifs combined with sculptural layers of wood, fabric, paper, and other found objects, Cloud emphasizes the artwork's material origin, upending the illusory space of painting and preserving its commoditized dimension. In 2005, the **Studio Museum** included his work in *Frequency*, and he was given a project space show at **MoMA PS1**. Bob Nickas featured Cloud in *Painting Abstraction*, 2009. Since 2016, the gallery has organized several shows, including the widely-reviewed *Tears in Abstraction*, 2019. In Spring 2022, the **Neuer Kunstverein Aschaffenburg** became the first institution to present Cloud's work to a German audience, showing a group of paintings previously exhibited in his solo show at the University of the Arts' **Rosenwald-Wolf** Gallery, Philadelphia, 2021.



**Mike Cloud**, *Purple Circle Geometric Quilt*, 2007.  
Oil and clothes on canvas with stretcher bars,  
104 x 101 in.

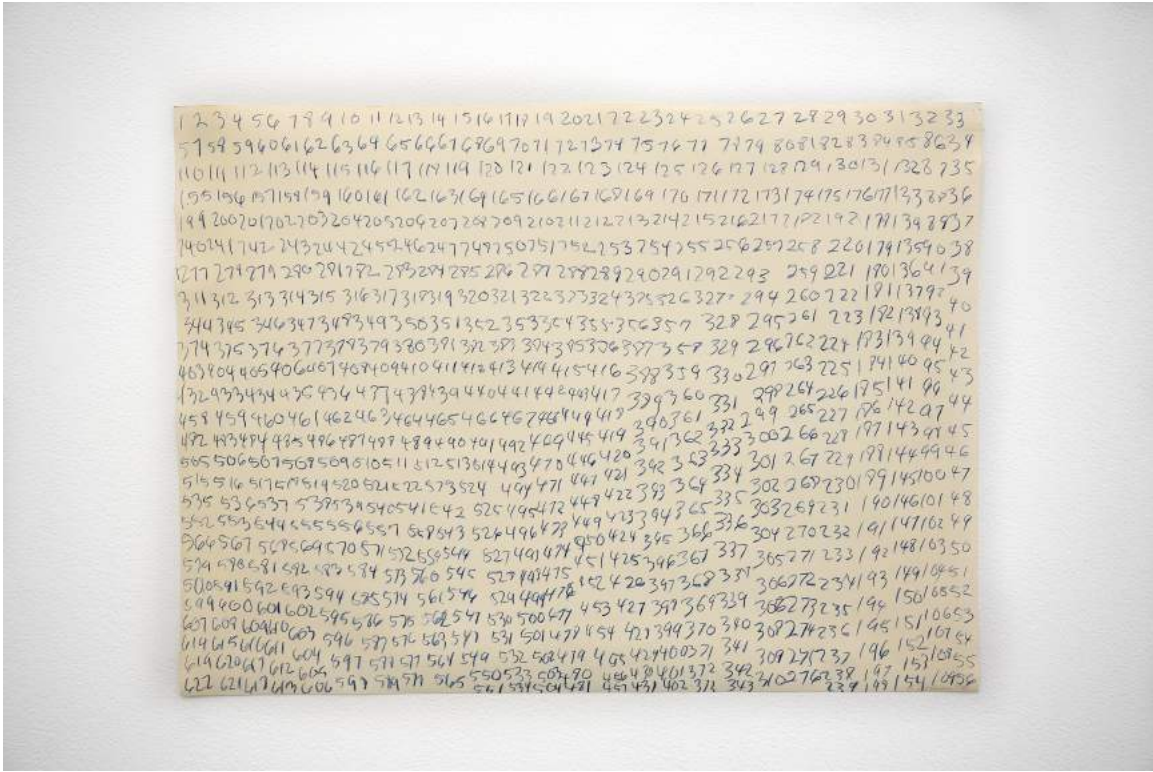


**Mike Cloud**, *Helen Frankenthaler's Obit 11*, 2014.  
Collage on paper, 13 x 10.5 in.

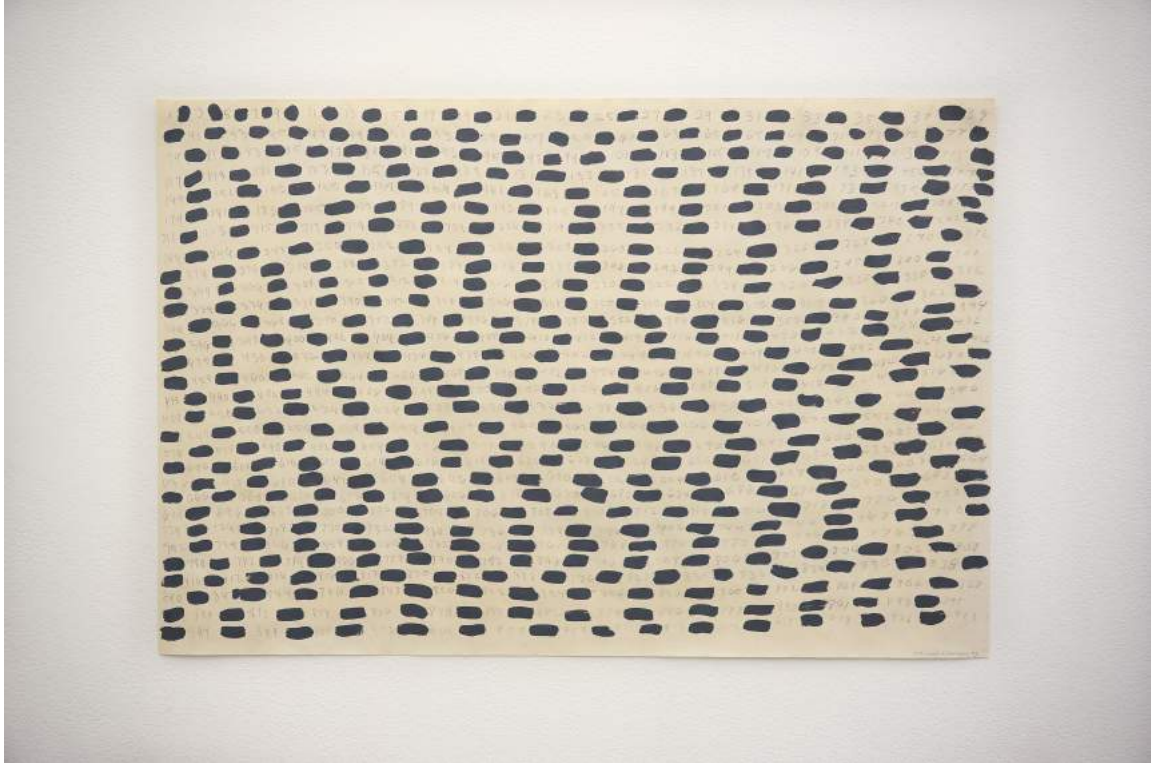


Harriet Korman, *Untitled*, 1973.  
Crayon and gesso on canvas, 60 x 84 in.

Named “one of New York’s purest abstract painters” by John Yau in his review of her 2020 exhibition, **Harriet Korman** has pursued abstraction over a 50-year-long career. Constantly reinventing her “style,” Korman develops a new body of work every 2-3 years, creating formal structures through drawing that are further explored in her paintings. Korman participated in the 1972 Whitney Annual and the Whitney Biennial in 1973 and 1995. In 2007, she was part of the traveling exhibition *High Times, Hard Times: New York Painting 1967-75* and a three person show at **MoMA PS1**. We presented a solo booth of her work in the 2021 edition of **ABMB**, and as with her previous gallery exhibitions (since 2018), her Spring 2022 show has received wide critical attention.



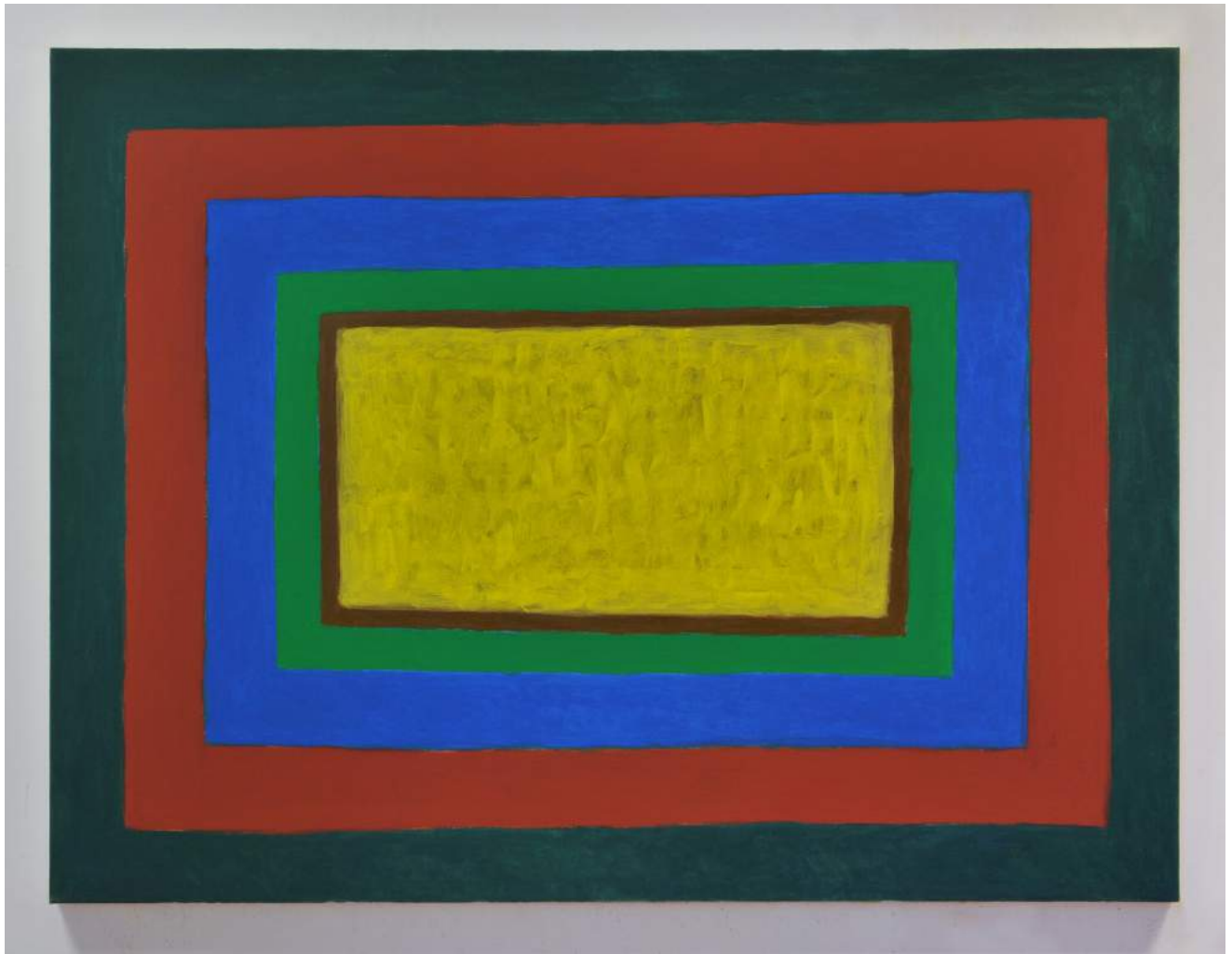
**Harriet Korman, *Untitled (Numbers)*, 1972.**  
Graphite on paper, 22 x 30 in.



**Harriet Korman, *Untitled (Numbers and Spots)*, 1972.**  
Graphite on paper, 24x36 in.



**Harriet Korman**, *Untitled*, 1978.  
Oil on canvas, 28 x 36 in.



**Harriet Korman**, *Untitled*, 2019.  
Oil on canvas, 30 x 40 in.





**Harriet Korman**, *Untitled*, 2019.  
Oil on canvas, 24 x 30 in.

**Dona Nelson** participated in the first iteration of the Whitney Independent Study Program in 1967. Since then, she has established herself as a painter committed to expanding the possibilities of the medium through, for example, her explorations of the material interdependence of the 'front' and 'back' of the canvas, exemplified by the unique form of her free-standing, double-sided paintings. Nelson participated in the 2014 **Whitney Biennial**. Forthcoming is her participation in *52 Artists: Revisiting a Feminist Milestone* at the **Aldrich Museum of Contemporary Art**. Numerous institutions have collected her work, including the **Whitney, Guggenheim, Met, MFA Boston, Pompidou**, and the **Art Gallery of New South Wales**, to name a few. She was recently included in painting survey shows at **Greene Naftali, Lisson, Zeno X**, and **Thaddeus Ropac**.



**Dona Nelson**, *January Sun*, 2022.  
Acrylic paint on canvas and steel stand (two sided),  
83.5 x 82 in.



**Dona Nelson**, *And the Sun Went Down*, 2019.  
Acrylic paint and acrylic mediums on canvas with painted wood stretcher and steel stand  
(two-sided)  
79.5 x 79.5 in.



**Senga Nengudi**, *Masked Taping*, 1978/79.

Gelatin silver print, edition AP 1/1 (the edition of 5 is sold out)

Panel 1: 40 x 33 in. Panel 2: 40 x 26.75 in. Panel 3: 40 x 26.75 in.

**Senga Nengudi** has been with the gallery from its very inception, having presented the installation *Wet Night, Early Dawn, Scat-Chant, Pilgrim's Song* for its inaugural exhibition. With a long career spanning the disciplines of performance, sculpture, and installation, Nengudi, along with David Hammons, has established herself as one of the most important African-American avant-garde artists to emerge from the '70s Los Angeles art scene. Most recently, the **Lenbachhaus**, Munich, organized *Topologies* a survey exhibition which then traveled to **MASP** (São Paulo) and the **Denver Art Museum**, concluding its tour at the **Philadelphia Museum of Art** in 2021. Forthcoming will be an exhibition with the **Dia Foundation** in Spring 2023.



**Adrian Piper, *Ur-Mütter #9*, 1990.**  
 Photo-text collage with silk screened text, 37 x 73.5 in.

Known for a politically biting and conceptually rigorous practice, **Adrian Piper** worked with Thomas Erben Gallery in the late '90s and early '00s. The gallery presented several exhibitions – now considered historical – of Piper's work, including her 1971 *Food for the Spirit*, which the gallery published in 1996, the *Mythic Being* series, and a survey of her drawing practice. For ABMB, we will present an example from *Food for the Spirit* as well as a large collage work, *Ur Mutter #9*, which unsettles the language of advertising by confronting its visions of wealth and leisure with an image of destitution that pushes back against its logic of desire with an unexpected sense of humor.

**Thomas Erben** began his professional involvement in the art world in 1989, as a private dealer focusing on contemporary American art. In 1993, Lorraine O'Grady's show *Photo Images 1980-91* was the first exhibition organized in his private space, eventually leading to the opening of Thomas Erben Gallery, first located on Broome Street in SoHo. The inaugural exhibition in September of 1996 was an installation by now majorly recognized artist **Senga Nengudi**.

Over the years, the gallery has organized numerous, often first US exhibitions – now considered historical – with artists like **Helena Almeida, Chitra Ganesh, Gauri Gill, Sheela Gowda, Jutta Koether, Fang Lijun, Dona Nelson, Adrian Piper, and Rose Wylie**. The gallery has also introduced contemporary art from various geographic areas including India, Pakistan, Iran, and Germany. From the outset, the program has been multidisciplinary, intergenerational, and internationally oriented, showcasing emerging as well as established artists. Conceptually minded, the gallery strives to either recontextualize or expose work that contributes to contemporary discourse.

Thomas Erben has been successful in placing works with important national as well as international institutions such as **MoMA**, the **Whitney, Guggenheim** New York, **Walker Art Center, MoCA** Los Angeles, SF **MoMA**, the **Art Galleries of Queensland and New South Wales, Lehnbachhaus** Munich, **Museu Serralves**, and the Centre **Pompidou**, to name a few. The gallery has also fostered ties with other prominent galleries, and been accepted at global fairs, including **Art Basel** Hong Kong and Miami, **Frieze** London as well as New York, The **Armory Show** along with more nationally oriented fairs such as the **India Art Fair** or **Art Cologne**.