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Frieze London

Stand A03

October 13 - 17, 2021

Galerie Lelong & Co. is pleased to present at Frieze London with works by **Etel Adnan, Leonardo Drew, Ficre Ghebreyesus, Andy Goldsworthy, Samuel Levi Jones, Ana Mendieta, Jaume Plensa, Zilia Sánchez, Tariku Shiferaw, Nancy Spero, Mildred Thompson, and Juan Uslé.**

A centerpiece of our booth is Nancy Spero's historic painting, *Mother and Children* (1962). From Spero's series of *Black Paintings*, the somber depiction of a mother and her two children preface the artist's radical career. They are the first works with the imagery that will occupy her for the rest of her life; the agency of women and women's complicated role in society—as maternal caregiver, but also survivor and leader. The gallery's longstanding championing of women artists is also on view with historic works by Ana Mendieta and Mildred Thompson and recent pieces by Etel Adnan and Zilia Sánchez.

Multiple works are on view for the first time to viewers including new pieces by Samuel Levi Jones and Tariku Shiferaw. Both artists use the language of abstraction as an investigator of social change. Intimate works by the late Ficre Ghebreyesus will also make their debut at Frieze. Ghebreyesus's paintings suggest the non-linear form of dreams, memories, and storytelling.

Internationally recognized as one of today's leading contemporary portrait artists, the sculptures of Jaume Plensa highlight our shared humanity through portraits of individuals. On September 29, 2021, the artist's first public-facing sculpture in London, *WE* (2021), was installed at The Shard. *WE* comprises two parts—one installed in The Shard's piazza, one suspended above the escalator outside the building—facing each other as if in dialogue. For the first time in his practice, the artist has anchored one figure to the ground with roots, reflecting its status as being rooted to the history and context of the London Bridge area. The other sculpture is suspended in the air, in an evocation of spirituality and the notion of rising above the daily challenges. A new sculpture in stainless steel will be presented at our booth.

For further information, please contact: Grace Hong, grace@galerielelong.com or +1.212.315.0470

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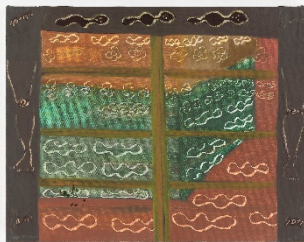
ARTWORK HIGHLIGHTS



Etel Adnan
Clairière, 2019
Wool tapestry
62.25 x 78.38 inches (158.1 x 199.1 cm)
© Etel Adnan
Courtesy Galerie Lelong & Co.

In 1968, Adnan applied to a class with Ida Grae and discovered a “whole universe linked to tapestry making.” Adnan’s life is itself a weaving, both personally and artistically. Adnan produces her tapestry works with the historic Aubusson atelier PINTON. The pieces are typically based on early drawings and reveal her mastery of color.

Etel Adnan’s career spans more than six decades and encompasses a wide range of media—including painting, drawing, tapestry, film, ceramics, and *leporello* artist books—as it does traditions and locations. Adnan was first an author of poetry and prose, often addressing and protesting the turmoil of the Vietnam War and the Lebanese Civil War. Informing her writing and later her artwork as well, was the landscape, its own history and her emotional and physical response to it. For Adnan, the landscape is mingled with memory, especially a sentiment of displacement, as she was born and raised in Lebanon, but has lived, studied, and worked in France and California throughout her life.



Ficre Ghebreyesus
Untitled, c.2002-07
Acrylic on canvas
11 x 14 inches (27.9 x 35.6 cm)
© The Estate of Ficre Ghebreyesus
Courtesy Galerie Lelong & Co., New York

The idea of passage is constant in Ghebreyesus’s practice. Themes of immigration, migration, and displacement populate his paintings with different iconography alluding to movement. In this work figures form horizontally, likely alluding to the horrific journey through the Middle Passage.

Ficre Ghebreyesus populates his works with intricate, highly personal experiences as a citizen of the world. Born in Eritrea during their War of Independence (1961-1991), he left as a teenage refugee to Sudan, Italy, and Germany. The artist finally settled in the United States where he received an MFA from the Yale School of Art and was awarded the Carol Schlossberg Prize for Excellence in Painting at graduation. Ghebreyesus continued his lifelong activism for Eritrean independence alongside studying painting, printmaking, several languages, and working as the executive chef and co-owner of New Haven’s Caffé Adulis. Operating fluidly between abstraction and figuration,

Ghebreyesus's matte acrylic and oil paintings suggest the non-linear form of dreams, memories, and storytelling. Momentarily recognizable figures dissolve into colorful patterns: a school of fish becomes human bodies in transit or a boat emerges from brightly hued woven shapes echoing Eritrean textiles. His rebuke of borders and divisions seem to be distilled from his own optimistic embrace of an identity and home perpetually in flux.



Jaume Plensa
Aleph, 2020
Stainless steel
68 1/8 x 44 1/8 x 58 5/8 in (173 x 112 x 149 cm)
34 kg
© Jaume Plensa
Courtesy Galerie Lelong & Co.

Jaume Plensa is internationally recognized as one of today's leading contemporary portrait artists; harnessing the power of his approach to convey our relationship to the world and each other by emphasizing our shared humanity. In *Aleph*, individual letters from different world alphabets compose a kneeling figure. A poetic representation of the breaking of barriers between cultures, the stainless-steel sculpture encourages the viewer to think about the ways in which we are linked as a collective.

Jaume Plensa creates sculptures and installations that unify individuals through connections of spirituality, the body, and collective memory. Literature, psychology, biology, language, and history have been key guiding elements throughout his career. Using a wide range of materials including steel, cast iron, resin, paraffin wax, glass, light, water, and sound, Plensa lends physical weight and volume to components of the human condition and the ephemeral.



Tariku Shiferaw
Song Cry (Jay-Z), 2021
Acrylic on canvas
60 x 48 inches (152.4 x 121.9 cm)
© Tariku Shiferaw
Courtesy Galerie Lelong & Co., New York

This new painting from Shiferaw reveals interplays of blacks and blues as he has experimented with throughout his practice. Evoking visions both severe and beautiful such as bruised skin and the sky, a celestial constellation emerges in the composition. The work comes from the artist's ongoing series—*One of These Black Boys*. Titled after songs from musical genres by artists of the African diaspora such as Hip-hop, R&B, Reggae, Afrobeats, Blues, and Jazz, his paintings reiterate the artists' stage names and song titles and intentionally hold space for the Black persons and cultures they represent.

Shiferaw is known for his practice of mark-making that explores the metaphysical ideas of painting and societal structures. This formal language of geometric abstraction is executed through densely layering material to create

“marks,” gestures that interrogate space-making and reference the hierarchy of systems. As the artist explains, “A mark, as physical and present as cave-markings... reveals the thinker behind the gesture—an evidence of prior markings of ideas and self onto the space.” For Shiferaw, working in abstraction entails a re-envisioning of identity and form, the gestural surface in his paintings and mark-making is his reclamation of a space that was denied to many artists.



Mother and Children, 1962

Oil on canvas

76.75 x 43.5 inches (195 x 110.5 cm)

© The Nancy Spero and Leon Golub Foundation for the Arts

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Courtesy Galerie Lelong & Co.

This work is from Spero’s early series titled the *Black Paintings*. The subjects in these works and their related works-on-paper are lovers, mothers and children, and amorphous, looming creatures—figures allusive of existential oppositions and emotional turmoil. Somber, figurative works made at a time when Pop Art and Minimalism were the main focuses of the art world, the *Black Paintings* preface Spero’s radical career. They are the first works with the imagery that will occupy her for the rest of her life; the agency of women and women’s complicated role in society—as maternal care giver, but also survivor and leader. Spero worked on the paintings over long periods of time, often at night. Broad, unmeasured strokes of dark oils surround and obscure the figures, enveloping them in a way that is both sensual and haunting. Coded references to the dominance of male painters in the American abstract expressionists are also visible. The *Black Paintings* present fascinating insight into Spero’s practice, evoking a union of European civilization and history with the raw and uncompromising beauty of contemporary American painting.

In a groundbreaking career surpassing 50 years of practice and encompassing many significant visual and cultural movements including Conceptual Art, Post-Modernism, and Feminism, Nancy Spero made the female experience central to her art and challenged aesthetic and political conventions. Spero’s lexicon was derived from an immersion in the history of images, notably from Egypt, classical antiquity, pre-history, and contemporary news media. She combined, fractured, and repurposed found imagery and adopted text to comment on contemporary and historical events such as the monstrosities of the Vietnam War, extermination of Jews during the Holocaust, and torture of women in Chile. With raw intensity, Spero executed works on paper and installations that persist as unapologetic statements against the pervasive abuse of power, Western privilege, and male dominance.