

EXPO CHICAGO 2016  
Booth 327  
September 22 - 25, 2016

## Alexander Gray Associates

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Siah Armajani  
Luis Camnitzer  
Melvin Edwards  
Coco Fusco  
Harmony Hammond  
Lorraine O'Grady  
Joan Semmel  
Hassan Sharif  
Regina Silveira  
Hugh Steers  
Jack Tworkov

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Cover: Lorraine O'Grady, *Untitled (Mlle Bourgeoise Noire Shouts Out Her Poem)*, 1980-83/2009  
Silver gelatin fiber print, 50 x 40 in (127h x 101.6w cm)

Artworks: © 2016 Melvin Edwards/Artists Rights Society (ARS), NY; © 2016 Harmony Hammond/Licensed by VAGA, New York; © 2016 Lorraine O'Grady/Artists Rights Society (ARS), NY; © 2016 Hassan Sharif.

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Melvin Edwards, *Avenue B Wire Vari #2*, 1973, spray paint and ink on paper, 22.8h x 35w in (57.9h x 88.9w cm)



Hassan Sharif, *Rug, Cotton Rope and Glue*, 2013, mixed media, 59.8h x 27.6w x 2.4d in (151.89h x 70.1w x 6.1d cm)



Harmony Hammond, *White Rims #1*, 2015, monotype on Twinrocker paper with metal grommets, 47h x 33.5w in (119.38h x 85.09w cm)

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For its inaugural presentation at EXPO CHICAGO, Alexander Gray Associates presents an exhibition of the conceptually paralleled artistic processes of Gallery artists from diverse geographical and cultural contexts, featuring recent and historical works by Luis Camnitzer, Melvin Edwards, Harmony Hammond, Lorraine O'Grady, Hassan Sharif and Jack Tworikov. The works on view span across a variety of media, including painting, photography, sculpture, and drawings.

Central to the presentation is **Melvin Edwards'** *Good Friends in Chicago* (1972), a double tiered steel sculpture, consisting of a mobile rocker atop a stabilized rocker form. EXPO CHICAGO serves as a homecoming for the sculpture, which will be exhibited for the first time in Chicago since 1972, when Edwards made the sculpture in the studio of Richard Hunt for an exhibition of his work along with William T. Williams and Sam Gilliam at the Wabash Transit Gallery, an extension of the Art Institute of Chicago.

Also included in the presentation are diptychs from **Lorraine O'Grady's** series, *Miscegenated Family Album* (1980/1994), as well as photographs of the artist's first public performance *Mlle Bourgeoise Noire* (1980–83). Throughout her career, O'Grady has blended ideas of personal and political identity, and combines strategies related to humanist studies on gender, the politics of diaspora and feminism, and reflections on aesthetics by using a variety of mediums that include performance, photo installation, moving media, and photomontage.

German-born Uruguyan artist **Luis Camnitzer** employs language as a medium to comment on art making processes, form, and context. Early etchings and object boxes from the 1960s and 1970s, including *Garden Wall Door Table* (1968), examine the conceptual meaning behind printmaking and the connection between language, image and perception.

American artist **Harmony Hammond** was a leading figure in the development of the feminist art movement in New York in the early 1970s. Combining gender politics with post-minimal concerns of materials and process, her work frequently occupies a space between painting and sculpture, body and object. In her recent monotypes on view, gridded fields of grommets holes physically open the paper surface alluding to layers, spaces and histories buried below, as well as body orifices.

Emirati artist **Hassan Sharif**, a seminal figure in conceptual art and experimental practice in the Middle East, explores craftsmanship and cultural context through his "Objects" series (1982–present), in which he assembles inexpensive and mass-produced goods from local markets. In *Rug, Cotton Rope and Glue* (2013), Sharif cuts rugs and rope, weaving them together in a rhythmically repetitive act that echoes the involuntary functions of the human body, such as swallowing, breathing, and blinking.

A pivotal figure in the development of Abstract Expressionism, **Jack Tworikov** radically shifted his painting style in the late 1960s, as he moved away from overtly gestural brushstrokes to controlled diagrammatic abstraction, as seen on *SS-68 #2* (1968). Taking an interest in elementary geometry, he turned to the rectangle and its potential measurements as the basis of pictorial composition. Drawings from this period convey spatial play of interlocking, folding, overlapping, or intersecting planes, with individual marks built up into slightly uneven densities to create a unified, field-like surface.

Alexander Gray Associates is a contemporary art gallery in New York. Through exhibitions, research, and artist representation, the Gallery spotlights artistic movements and artists who emerged in the mid- to late-Twentieth Century. Inŷential in cultural, social, and political spheres, these artists are notable for creating work that crosses geographic borders, generational contexts and artistic disciplines. Alexander Gray Associates is a member of the Art Dealers Association of America. Gallery hours: Tuesday - Saturday: 11:00 am - 6:00 pm.