

**WILLIAM CORDOVA, ZIPORA FRIED, SHEILA HICKS, CAMERON MARTIN,
VIK MUNIZ, KAY ROSEN, ERIN SHIRREFF, KARA WALKER**

UN-FAIR

February 2 – March 6, 2021

Sikkema Jenkins & Co. presents *Un-Fair*, a seasonal group show featuring work by William Cordova, Zipora Fried, Sheila Hicks, Cameron Martin, Vik Muniz, Kay Rosen, Erin Shirreff, and Kara Walker. Incorporating painting, sculpture, photography and works on paper, this exhibition highlights the diverse creative endeavors and cultural backgrounds of our artists. The majority of work included here is new, produced within the past year, and originally intended for art fairs around the world. While 2020 saw the transformation of such exhibitions into online viewing rooms and other virtual spaces, we are grateful to now be able to show these works in the gallery and offer visitors the incomparable, singular experience of viewing them in person.

William Cordova (b. 1961, Lima, Peru), is interested in the ephemeral visuality of transition and displacement, how objects and perception change and adapt within time and space. Utilizing material such as gold leaf, graphite, and paint, Cordova represents sacred geometries and galactic structures as vital, interconnected networks of communication, mobility, shelter, creation, and spirituality. Recent solo exhibitions include *on the lower frequencies I speak 4U*, Sikkema Jenkins & Co., NY (2019) and *now's the time: narratives of southern alchemy*, Pérez Art Museum, Miami, FL (2018). Cordova earned his BFA from The School of the Art Institute, Chicago (1996), and his MFA from Yale University (2004).

Zipora Fried (b. Haifa, Israel) builds her large-scale colored-pencil works stroke by stroke, meticulously imprinting each mark upon the paper. The cumulative effect is of a luminous landscape composed entirely of color, evoking an intricate spectrum of emotionality through methodical, disciplined abstraction. Recent exhibitions include *As the Ground Turns*, Sikkema Jenkins & Co., New York (2019); *(wordless)* at Small Editions, New York (2017); *Late October*, On Stellar Rays, New York, NY (2016); and *Zipora Fried: Some Things Have Meaning, Others Don't*, Marfa Contemporary, Marfa, TX (2015). She studied at the Academy of Applied Arts, Vienna, and currently lives and works in New York.

Sheila Hicks (b.1934, Hastings, NE) received her BFA (1957) and MFA (1959) degrees from the Yale School of Art. She received a Fulbright scholarship in 1957-58 to paint in Chile, where she developed her interest in working with fiber. Her most recent major solo exhibitions include *Thread, Trees, River* at Museum of Applied Arts, Vienna (2020-2021); *Reencuentro*, Museo Chileno de Arte Precolombino, Santiago, Chile (2019), *Sheila Hicks: Seize, Weave Space*, Nasher Sculpture Center, Dallas, TX (2019), and *Sheila Hicks: Campo Abierto (Open Field)*, The Bass, Miami Beach, FL (2019). She currently works in Paris.

Cameron Martin (b. 1970, Seattle, WA) incorporates both traditional and digital methods in his process of drawing and painting, developing a hybrid visual system that negotiates methodical abstraction with improvisational representation. He received his BA from Brown University (1994), and continued his education under the Whitney Independent Study Program (1996). He has exhibited at venues including the Whitney Museum of Art, St Louis Art Museum, Columbus Museum of Art, City Gallery (Wellington, New Zealand), and Tel Aviv Museum. He currently lives and works in Brooklyn.

Vik Muniz (b. 1961, São Paulo, Brazil) is recognized for his photographs of reimagined art historical imagery, created from a wide variety of materials. His *Surfaces* series continues exploring the space between object and meaning, as the viewer's experience of the physical work of art becomes recontextualized by additional modes of image production and representation. His work has been exhibited in prestigious institutions worldwide, with recent solo exhibitions at the Chrysler Museum of Art, Norfolk, VA (2018); Belvedere Museum, Vienna, Austria (2018); and Museo de Arte Contemporáneo, Monterrey, Mexico (2017). In 2011, Muniz was named a UNESCO Goodwill Ambassador, in recognition of his contributions to education and social development projects in Rio de Janeiro.

Kay Rosen (b. 1943) has been investigating the visual possibilities of language since 1968, when she traded in the academic study of languages for what she describes as her endless inquiry of language-based art. Her work has been described as sculpture, poetry, architecture, and performance, with meaning conveyed by the structure of a word and the formal qualities of letterforms. Major solo exhibitions include a two-venue mid-career survey entitled *Kay Rosen: Liffjeli[k]e*, curated by Connie Butler and Terry R. Myers at the Los Angeles Museum of Contemporary Art and Otis College of Art Design (1998), and shows at institutions such as Aldrich Contemporary Art Museum, Ridgefield, CT; Grazer Kunstverein, Graz, Austria; Art Gallery of New South Wales, Sydney, Australia; and Museum of Fine Arts, Boston, MA.

Erin Shirreff (b. 1975, Kelowna, British Columbia) produces her vivid cyanotypes through a camera-less photographic printing process, manipulating natural and artificial light to create pattern, form, and shadow. The cyanotypes are then cut, layered, and arranged to form abstract, painterly compositions that complicate the materiality of their own image-making. Shirreff's work is currently on view in *Reminders*, a solo exhibition at the Clark Art Institute, Williamstown, MA. Other major solo exhibitions include *New Work: Erin Shirreff* at the San Francisco Museum of Modern Art (2019) and *Halves and Wholes* at Kunsthalle Basel (2016). She received her BFA from University of Victoria, British Columbia (1998) and her MFA in Sculpture from Yale University, New Haven, CT (2005).

Hundreds of archival, never-before-seen drawings by Kara Walker (b. 1969, Stockton, CA) will be featured alongside new work in the upcoming solo exhibition *Kara Walker: A Black Hole is Everything a Star Longs to Be*, at the Kunstmuseum Basel (Spring 2021). Walker was most recently selected by the Tate Modern for the 2019 Hyundai Commission, presenting a large-scale public monument entitled *Fons Americanus*. She received her BFA from the Atlanta College of Art (1991) and her MFA from the Rhode Island School of Design (1994).

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ART FAIRS:

FREIZE NEW YORK
AT THE SHED MAY 7 – 9, 2021

UPCOMING

JEFFREY GIBSON MARCH 13 – APRIL 17, 2021
DEANA LAWSON MAY 1 – JUNE 5, 2021

530 WEST 22ND STREET
NEW YORK NY 10011
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ENTRY GALLERY (clockwise from left):

1.



Zipora Fried

The Bond of Thought, 2020

Colored pencil on archival museum board

52.5 x 90 inches

133.4 x 228.6 cm

Signed on verso

ZF 18790

2.



Sheila Hicks

Compacted Thoughts, 2020

Linen, acrylic, cotton, nylon

16 x 8 inches

40.6 x 20.3 cm

SH 19299

3.



Kay Rosen

Fucking Kings, 2020

Metallic acrylic gouache on watercolor paper

26.625 x 18 inches

67.6 x 45.7 cm

KR 18913

MAIN GALLERY (clockwise from left):

4.



Erin Shirreff

Blueprint (10.2i.1o), 2020

Cyanotype on paper

24 x 18 inches

61 x 45.7 cm

ES 19263

5.



Erin Shirreff

Blueprint (9/10.2i.1o), 2020

Cyanotype on paper

24 x 18 inches

61 x 45.7 cm

ES 19262

6.



Erin Shirreff

Blueprint (8/10.2i.1o), 2020

Cyanotype on paper

24 x 18 inches

61 x 45.7 cm

ES 19259

7.



Erin Shirreff

Blueprint (8.3i), 2020

Cyanotype on paper

24 x 18 inches

61 x 45.7 cm

ES 19261

8.



Erin Shirreff

Night arcade (blue exposure), 2020

Cyanotype photogram, fabric over panel

80 x 70 inches

203.2 x 177.8 cm

ES 19110

9.



William Cordova

untitled (vi•raco•chan•go), 2020

Enamel, paper collage, gold leaf on paper

130.25 x 123.5 inches

330.8 x 313.7 cm

Signed on verso

WC 19229

10.



Sheila Hicks

Cord Structure, 1976

Cotton and muslin

31.5 x 39.5 x 3 inches

80 x 100.3 x 7.6 cm

SH 19297

11.



Sheila Hicks

Procopie II, 2020

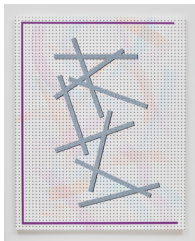
Linen, acrylic, cotton, nylon, wool

16 x 8 inches

40.6 x 20.3 cm

SH 19298

12.



Cameron Martin

Flexor, 2020

Acrylic on canvas

66 x 53 inches

167.6 x 134.6 cm

CM 19303

13.



Cameron Martin

Mr. Mr., 2020

Acrylic on canvas

75 x 60 inches

190.5 x 152.4 cm

CM 19132

14.



Cameron Martin

Reticulation, 2019

Permanent marker on paper

10.875 x 8.75 inches

27.6 x 22.2 cm

CM 19332

15.



Cameron Martin

Reticulation, 2017

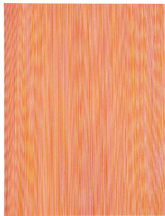
Permanent marker on paper

7 x 5.5 inches

17.8 x 14 cm

CM 19329

16.



Cameron Martin

Reticulation, 2016

Permanent marker on paper

12 x 9 inches

30.5 x 22.9 cm

CM 19328

17.



Kara Walker

Untitled, 2002-04

Watercolor, ink, graphite, collage, and cut paper on paper

Suite of 24 works on paper: 20 @ 18.125 x 12.125 inches (46 x 30.8 cm),

3 @ 18 x 12 inches (45.7 x 30.5 cm), 1 @ 17.75 x 12 inches (45.1 x 30.5 cm),

horizontal and vertical

KW 18624

18.



Kara Walker

Untitled (Head), 2014

Cut paper

9.5 x 6 x 6 inches

24.1 x 15.2 x 15.2 cm

BACK GALLERY A (clockwise from left):

19.



Kay Rosen

The Cowardly Coward, 2020
Acrylic gouache on watercolor paper
22.125 x 26.125 inches
56.2 x 66.4 cm
KR 18910

20.



Kay Rosen

Spectrum, 2020
Acrylic gouache on watercolor paper
24 x 20.75 inches
61 x 52.7 cm
KR 18909

21.



Kay Rosen

Prismism, 2020
Colored pencil on paper
22.125 x 30.125 inches
56.2 x 76.5 cm
KR 19171

22.



Kay Rosen

Topple, 2020
Colored pencil on paper
12 x 18 inches
30.5 x 45.7 cm
KR 19172

BACK GALLERY B (clockwise from left):

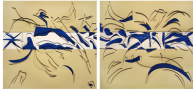
23.



Vik Muniz

Metachrome, (Cut-outs, after Henri Matisse), 2017
Archival inkjet print
Set of 6 prints, 32 x 24 inches (81.3 x 61 cm) each (page size)
Edition 12 of 25
VM 17026

24.



Vik Muniz

The Swimming Pool, after Matisse (2), Surfaces, 2020

Mixed media

2 parts: 51 x 111.5 inches (129.5 x 283.2 cm) overall, framed

One of a kind

VM 19249

25.



Vik Muniz

Memory of Oceania, after Matisse, Surfaces, 2020

Mixed media

50.125 x 50.125 inches

127.3 x 127.3 cm

One of a kind

VM 19245