

FROM: Edward Tyler Nahem Fine Art

CONTACT: Stacie Khandros | info@etnahem.com | 212.517.2453

FOR IMMEDIATE RELEASE

EDWARD TYLER NAHEM FINE ART TO EXHIBIT EL ANATSUI, JEAN-MICHEL BASQUIAT, ALIGHIERO BOETTI, CECILY BROWN, JOHN CHAMBERLAIN, JEAN DUBUFFET, SAM FRANCIS, MARTIN KIPPENBERGER, ROY LICHTENSTEIN, JOAN MITCHELL, PABLO PICASSO, ROBERT RAUSCHENBERG, GERHARD RICHTER, ANDY WARHOL, TOM WESSELMANN, KENNETH V. YOUNG AT ART BASEL.

(New York, NY) – May 24, 2019 – [Edward Tyler Nahem Fine Art](#) (ETNFA) will present a selection of painting and sculpture from distinguished European and American masters to preeminent contemporary artists. The gallery's stand will include works by Pablo Picasso, Joan Mitchell, Sam Francis, Gerhard Richter, and El Anatsui among others. Gerhard Richter's *Abstraktes Bild (774-1)*, 1992 and El Anatsui's *Bleeding Takari I*, 2007 are some of the standout works to be exhibited from June 12th to June 16th in the gallery's stand, A-11.



El Anatsui's *Bleeding Takari I*, 2007

Gerhard Richter's *Abstraktes Bild (774-1)*, 1992 is composed of a soft amalgam of diffuse hues. Reds morph into purples, purples turn blues, and blues nod toward blacks, all with no marked areas of transition. Like the rainbow effect created by spilled gasoline in sunlight, the painting's colors quickly become the viewer's central focus but remain pleasingly difficult to distinguish or label. Painted at the apex of Richter's abstract period, this large-scale canvas was created by his idiosyncratic application of a squeegee to the canvas that added new layers of paint while simultaneously stripping away previous ones. *Abstraktes Bild (774-1)* entices and challenges the viewer to decipher the enigma of its mysterious forms and tones.

El Anatsui's *Bleeding Takari I*, 2007 is representative of a generation of artists whose work is created with an unexpected and diverse range of materials, and whose conceptual conceits are global and political. Believing that as an artist he should use the materials around him, Anatsui produced this shimmering wall hanging by cutting refuse aluminum bottle caps into strips and weaving them into a cascading assemblage of color and refracted light. It can be hung to display either its recto or verso with one side composed of shiny gold and silver bare aluminum and the other a kaleidoscopic array of colorful bottle top graphics. The second work in this series, *Bleeding Takari II*, 2007 is in the collection of the Museum of Modern Art in New York City. With themes

relating to colonialism, the environment, and art historical mores about found objects, *Bleeding Takari I* is a unique and deeply alluring work that is as visually compelling as it is thought-provoking.

###