

Andrew Kreps  
Gallery

22 Cortlandt Alley,  
New York, NY 10013

Tue–Sat, 10 am–6 pm  
andrewkreps.com

Tel. (212)741-8849  
Fax. (212)741-8163

# Michael Dean

## A Thestory of Luneliness for Fuck Sake

September 10 – May 7, 2016

Opening Reception:

Friday, September 10, 5 – 8 pm

Andrew Kreps Gallery is pleased to announce Michael Dean's first exhibition with the gallery, *A Thestory of Luneliness for Fuck Sake*, at 22 Cortlandt Alley.

Dean's sculptures are irrevocably tied to language - both his own writing, as well as the systems and symbols we use to communicate. Dean abstracts, and warps familiar typographies into new configurations, which are then materialized into solid forms using cement, sand, water, and rebar — readily available materials that in turn form their own vocabulary as a reference to a post-industrial, urban environment. Throughout his work, references to the human body recur, both in their scale, and the traces left from the physical process of the sculptures' making. These references create another textual layer, as our bodies often act as the most immediate form of communication, allowing for new narratives to result from the viewer's experience with the work.

Michael Dean (b. 1977, Newcastle Upon Tyne, U.K.) lives and works in London. Past solo exhibitions include *Kiss Emitting Die Odes*, Progetto, Lecce, 2020, *Tu texto aquí*, Museo Rufino Tamayo, Mexico City, 2019, *Michael Dean: Laughing for Crying*, St Carthage Hall, Lismore Castle Arts, Lismore, Ireland, 2019, *Having you on*, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom, 2018, *Teaxths and Angeruage*, Portikus, Frankfurt, 2017, *Sic Glyphs*, South London Gallery, London, 2016 and *Lost True Leaves*, Nasher Sculpture Center, Dallas, 2016, among others. In 2016, Dean was shortlisted for the Turner Prize. Dean's work is held in the collections of The Walker Art Center, Minneapolis, Nasher Sculpture Center, Dallas, the Tate, London, Arts Council Collection, London, The Hepworth Wakefield, Wakefield, Henry Moore Foundation, Hertfordshire, and S.M.A.K., Ghent, Belgium.

MAIN GALLERY



MICHAEL DEAN  
*Unfucking Titled Sake*, 2021

Concrete and steel  
62 5/8 × 46 3/4 × 23 inches  
(159.1 × 118.7 × 58.4 cm.)  
(MD21-010)



MICHAEL DEAN  
*Unfucking Titled Again*, 2021

Concrete and steel  
66 1/8 × 48 1/2 × 24 inches  
(168 × 123.2 × 61 cm.)  
(MD21-011)



MICHAEL DEAN  
*Unfucking Titled Loved [Verso]*,  
2021

Concrete and steel  
70 1/2 × 28 1/2 × 27 inches  
(179.1 × 72.4 × 68.6 cm.)  
(MD21-012)



MICHAEL DEAN  
*Unfucking Titled Near*, 2021

Steel, reinforced concrete  
69 3/4 × 38 1/4 × 24 1/4  
inches (177.2 × 97.2 × 61.6  
cm.)  
(MD21-013)



MICHAEL DEAN  
*Unfucking Titled Us*, 2021

Concrete and steel  
Concrete and steel  
69 × 54 × 33 inches (175.3 ×  
137.2 × 83.8 cm.)  
(MD21-014)



MICHAEL DEAN  
*Unfucking Titled Tear*, 2021

Concrete and steel  
69 × 36 1/2 × 28 1/2 inches  
(175.3 × 92.7 × 72.4 cm.)  
(MD21-015)



MICHAEL DEAN  
*Unfucking Titled Toward*, 2021

Concrete and steel  
69 7/8 × 30 × 18 inches (177.5  
× 76.2 × 45.7 cm.)  
(MD21-016)



MICHAEL DEAN  
*Unfucking Titled Cope*, 2021

Concrete and steel  
65 1/8 × 50 × 29 inches (165.4  
× 127 × 73.7 cm.)  
(MD21-017)

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DOUBLE HEIGHT SPACE



MICHAEL DEAN  
*Unfucking Titled Fuck*, 2021

Concrete and steel  
62 3/4 × 28 1/2 × 46 1/2  
inches (159.4 × 72.4 × 118.1  
cm.)  
(MD21-018)



MICHAEL DEAN  
*Unfucking Titled Poor [Verso]*, 2021

Concrete and steel  
24 1/2 × 67 × 31 1/2 inches  
(62.2 × 170.2 × 80 cm.)  
(MD21-004)



MICHAEL DEAN  
*Unfucking Titled Free*, 2021

Concrete and steel  
68 3/8 × 27 1/8 × 32 1/4  
inches (173.7 × 68.9 × 81.9  
cm.)  
(MD21-005)



MICHAEL DEAN  
*Unfucking Titled Free*, 2021

Concrete and steel  
68 1/4 × 27 1/4 × 26 inches  
(173.4 × 69.2 × 66 cm.)  
(MD21-006)



MICHAEL DEAN  
*Unfucking Titled Poor [Verso]*, 2021

Concrete and steel  
67 1/2 × 28 × 27 inches (171.4  
× 71.1 × 68.6 cm.)  
(MD21-009)



MICHAEL DEAN  
*Unfucking Titled Food*, 2021

Concrete and steel  
67 1/4 × 27 1/2 × 23 inches  
(170.8 × 69.8 × 58.4 cm.)  
(MD21-008)



MICHAEL DEAN  
*Unfucking Titled Free*, 2021

Concrete and steel  
67 3/4 × 26 × 24 inches (172.1  
× 66 × 61 cm.)  
(MD21-007)

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# Michael Dean

BORN 1977  
LIVES AND WORKS IN LONDON

## EDUCATION

2011 Goldsmiths College, London, UK

## SOLO EXHIBITIONS

- 2021 *A Thestory of Luneliness for Fuck Sake*, Andrew Kreps Gallery, New York, US  
*Under the stairs and by the fire...*, Mendes Wood DM, Brussels, Belgium, BE  
*Garden of Delete*, Barakat Contemporany, Seoul, Korea
- 2020 *Michael Dean – The End*, Converso, Milan, Italy  
*Kiss Emitting Die Odes*, Progetto, Lecce, IT  
Mendes Wood DM, São Paulo, BR
- 2019 *Tu texto aquí*, Museo Rufino Tamayo, Mexico City, MX  
*Michael Dean: Laughing for Crying*, Lismore Castle Arts, Lismore, Ireland  
*Contemporary Sculpture: Sam Anderson & Michael Dean*, Boca Raton Museum of Art, FL
- 2018 *Having you on*, BALTIC Centre for Contemporary Art, Gateshead, UK  
ShanghArt Gallery, Shanghai, CN
- 2017 *Four Fucksakes*, Herald St | Museum St, London, UK  
*Teaxths and Angeruage*, Portikus, Frankfurt, DE
- 2016 *Sic Glyphs*, South London Gallery, London, UK  
*Stamen Papers*, Fondazione Giuliani, Rome, IT  
*Lost True Leaves*, Nasher Sculpture Center, Dallas, US
- 2015 *Qualities of Violence*, De Appel Arts Centre, Amsterdam, NL  
*Jumping Bones*, Extra City Kunsthall, Antwerp, BE  
*Look at them fucking laughing*, Supportico Lopez, Berlin, DE  
Mendes Wood, São Paulo, BR
- 2014 *HA HA HA HA HA HA*, Kunst Forum Ludwig, Aachen, DE

Uo, with Henri Chopin, Supportico Lopez, Art Basel (Focus), Basel,

CH

- 2013 *Sharing Space*, with Fred Sandback, David Zwirner, London, UK  
*Sounds of Fucking, Sounds of Dying*, Mendes Wood, São Paulo, BR  
*Michael Dean: The Introduction of Muscle*, Arnolfini, Bristol, UK  
*nnnhnnh nnh nnhnnnhu nnhnhn*, *Pied-à-terre*, San Francisco, US  
hah ahahahahahah ah ahahah, Herald St, London, UK
- 2012 *thoughts*, Cubitt, London, UK  
*Government*, Henry Moore Institute, Leeds, UK  
*Architecture of a mother's arms*, Supportico Lopez, Berlin, DE
- 2011 *Cope*, Herald St, London, UK  
*State of being apart in space*, Kunstverein Freiburg, Freiburg, DE  
*Acts of Grass*, Serpentine Gallery Pavilion, London, UK  
*The Colour of Public, Kim?*, Centre for Contemporary Art, Riga, LV  
*Our Daily Permanence, Fruit, Flowers and clouds*, MAK, Austrian  
Museum of Applied Art, Vienna, AT  
*About Painting*, ABC, Berlin, DE
- 2010 *Our Daily Permanence*, Nomas Foundation, Rome, IT  
*The look of touch*, Galleria Lorcan O'Neill, Rome, IT  
*Face*, Supportico Lopez, Berlin, DE  
*Symmetry of Intimacy*, Laing Art Gallery, Newcastle, UK  
*The Floor is the Object*, INDEPENDENT, New York, US  
*Tolerance*, Scaramouche, New York, US
- 2009 *Near to no attention to fears and without anything between the opposite  
of tears*, works|projects, Bristol, UK
- 2008 *Her body in the same place as my body*, Alessandro De March, Milan,  
IT  
*You cant reflect in the distance and you don't reflect distances towards  
you closing*, Feurig59, Berlin, DE
- 2007 *All the trees bend this way*, Guestroom, London, UK

#### SELECTED GROUP SHOWS

- 2022 *WALK!*, Kunsthalle Frankfurt, Frankfurt, DE
- 2021 Art Encounters Biennial, Timișoara, Romania, RO  
*Drawn Out*, Herald St | Museum St, London, UK
- 2020 *EnormousBalls*, Mendes Wood DM, Brussels, Belgium, BE  
*Via dell'Inferno*, Herald St at Galleria Spazia, Bologna, Italy  
*Infinite Sculpture*, Calouste Gulbenkian Museum, Lisbon, Portugal  
*Transparent Things*, Goldsmiths CCA, London, UK  
*Scrivere Disegnando: When Language Seeks Its Other*, Centre d'Art  
Contemporain Genève, Geneva, Switzerland  
*Yellow Opening*, Mendes Wood DM at d'Ouwe Kerke Retranchement,  
NL  
*dans la tiédeur de la nuit*, Marcelle Alix, Paris, FR  
*Prelude: Melancholy of the Future*, Museum Dhondt Dhaenens,

- 2019 Deurle, BE  
*Yorkshire Sculpture International*, The Hepworth Wakefield, Wakefield, UK  
*Summer Exhibition 2019*, Royal Academy of Art, London, UK  
*Infinite Sculpture*, Palais des Beaux-Arts, Paris, France  
*Work-Book-Work*, ICA Milan, Milan, Italy  
Tanya Leighton, Berlin, Germany
- 2018 *Scripts*, Bielefelder Kunstverein, Bielefeld, DE  
*Give Up The Ghost*, Baltic Triennial 13, Tallinn Art Hall, Tallinn, EE  
*Raymond*, Manifesta 12, Grand Hotel et Des Palmes, Palermo, IT  
*Hepworth Prize for Sculpture 2018*, The Hepworth Wakefield, Wakefield, UK  
*SCULPTURES*, Andrew Kreps Gallery, New York, NY  
*Against The Wall?*, S.M.A.K., Ghent, Belgium, Brussels  
*Alexandra Bircken, Josh Brand, Matthew Darbyshire, Michael Dean, Cary Kwok, Amalia Pica, Nicole Wermers*, Herald St | Museum St, London, UK
- 2017 *Skulptur Projekte*, Münster, Germany, ICA Milan, Milan, Italy  
*More Than Just Words [On the Poetic]*, Kunsthalle Wien, Vienna, Austria  
*Neither*, Mendes Wood DM, Brussels, BE Zeno X Gallery, Antwerp, Belgium  
*50th Anniversary of Tombeau pour cinq cent mille soldats* by Pierre Guyotat, Galerie Azzedine Alaïa, Paris, France  
*Markers*, David Zwirner, London, UK
- 2016 *Turner Prize 2016*, Tate Britain, London, UK  
*Par tibi*, Roma, nihil, Nomas Foundation, Rome, Italy  
*The Language of Things*, Public Art Fund - City Hall Park, New York, NY  
*Pierre Guyotat: La matière de nos œuvres*, Galerie Azzedine Alaïa, Paris, France  
*Pure Fiction*, Marian Goodman Gallery, Paris, France  
*Concrete Islands*, Kayne Griffin Corcoran, Los Angeles, US  
*House of Commons*, Portikus, Frankfurt, Germany
- 2015 *The Registry of Promise: The Promise of Literature, Soothsaying and Speaking in Tongues*, De Vleeshal, Middelburg, Netherlands  
*Beautiful Monsters*, Gladstone Gallery, New York, NY  
*Quaypurlake*, curated by Simon Morrissey, Hauser & Wirth Somerset, Bruton, UK  
*Albert The Kid Is Ghosting*, David Roberts Art Foundation, London, UK  
*Til the stars turn cold*, curated by Laura McLean-Ferris and Kyla McDonald, Glasgow Sculpture Studios, Glasgow, UK  
*Speaking Parts*, Raven Row, London, UK  
*Sculptures Also Die*, curated by Lorenzo Benedetti, Centre for Contemporary Culture Strozzi, Florence, Italy  
*Safe, Home*, Manchester, UK  
*Markus Amm | Alexandra Bircken | Michael Dean*, Herald St –

- 2014 Golden Sq, London, UK  
*The Noing Uv It*, Bergen Kunsthall, Bergen, Norway  
*The word today serves no one except to say to the grocer give me a pound of lentils*, Supportico Lopez, Berlin, Germany  
*The Library Vaccine*, Artists Space, New York, NY  
*Essential Loneliness*, Taylor Macklin, Zürich, Switzerland  
*The Mystic Gardener*, Bonnefanten Hedge House, Maastricht, Netherlands  
*Til the stars turn cold*, curated by Laura McLean-Ferris and Kyla McDonald, S1, Sheffield, UK  
*Itself Not So*, curated by Rachel Valinsky, Lisa Cooley, New York, NY  
*Le musée d'une nuit (script for leaving traces)*, curated by Vincent Honoré, DRAF at the Fondation Hippocrène, Paris, FR  
*MIRRORCITY*, curated by Stephanie Rosenthal, Hayward Gallery, London, UK  
*Manners of Matter*, curated by Chris Sharp, Salzburger Kunstverein, Salzburg, Austria  
*Let Us Mix, Chance & Choice - The Salon, Kim?*, Centre for Contemporary Art, Riga, Latvia  
*Hey, I'm Mr Poetic*, Wysing Arts Centre, Cambridge, UK  
*A Thousand Doors*, curated by Iwona Blazwick, Whitechapel Gallery, London, UK  
*Bard Girls Can Fly*, White Flag Projects, St. Louis, MO  
*Everything is About to Happen: Selected by Gregorio Magnani*, Corvi-Mora, London, UK and Artists Space, New York, US  
*Annals of the Twenty Ninth Century*, Wysing Arts Centre, Cambridge, UK  
*To continue. Notes towards a sculpture cycle*, Nomas Foundation, Rome, Italy
- 2013 *A History of Inspiration*, curated by Adnan Lyildiz, Palais de Tokyo, Paris, France  
*The Camera's Blind Spot*, MAN - Museo D'arte Provincia Di Nuroro, Sardinia, Italy  
*Testing Ground: Disappearing into One*, Zabłudowicz Collection, London, UK  
*Tactility*, Nils Staerk, Copenhagen, Denmark
- 2012 *Pale Ontology*, Marc Foxx, Los Angeles, CA  
*From Stavanger with love*, curated by Chris Sharp, Galleri Opdahl, Stavanger, Norway  
*Accidentally on Purpose*, curated by Candice Jacobs and Fay Nicholson, QUAD, Derby, UK  
*Soundworks*, Institute of Contemporary Arts, London, UK  
*A Reader of Materials and a Writer of Forms*, MOT International, Brussels, Belgium  
*The Dan Cox Library for the Unfinished Concept of Thingly Time*, A project by Andy Holden, Cubitt, London, UK
- 2011 *Beyond the Fragile Geometry of Sculpture*, curated by Lorenzo Benedetti, De Vleeshal, Middelburg, Netherlands  
*We Will Live, We Will See*, curated by Pavel S. Pys, Zabłudowicz

Collection, London, UK

*Two Figures in Dense Violet Night*, with Becky Beasley, Lido Projects,  
St Leonards-on Sea, UK

*A Fire in the Masters House is Set*, curated by Simon Morrissey,  
Chapter, Cardiff, UK

*Hieroglyphos*, curated by Jan Hoet, Galerie Micheline Szwajcer,  
Antwerp, Belgium

*Friendship of the Peoples*, Simon Oldfield Gallery, London, UK

Bold Tendencies, London, UK

*Young London*, V22, London, UK

*Nothing Personal*, Marcelle Alix, Paris, France

*Part of the Process 4*, Zero, Milan, Italy

*No colour in your cheeks unless the wind lashes your face*, curated by  
Timothee Chaillou, IOP, UK & France

*Mind Games*, China Art Objects, Los Angeles, CA

*A Dying Artist*, Institute of Contemporary Arts, London, UK

2010 *The Daily Exhaustion: The Exhibition of Artist Publications*, curated by  
Anouk Kruithof, The Future, Berlin, Germany

*Volume One: Props, Events and Encounters*, curated by Fiona Boundy,

*The Concrete Show*, Galleria Franco Noero, Turin, Italy

*Undone: Making and Unmaking in Contemporary Sculpture*, Henry  
Moore Institute, Leeds, UK

*Our Blindsides*, with Becky Beasley, Laura Bartlett Gallery, London,  
UK

*V*, with Andrew Lord, Ancient and Modern, London, UK

*Syndrome*, curated by Francesco Pedraglio, Le Magasin, Grenoble,  
France

*Zero Budget Biennial*, Rokeby, London, UK

*Fade into you*, Herald St, London, UK

*Les Sculpture Meurent Aussi*, curated by Lorenzo Benedetti,  
Kunsthalle Mulhouse, Mulhouse, France

*Chasm*, curated by Oliver Martinez Kandt, The Dictionary of  
Received Ideas, London, UK

2009 *On Paper*, curated by Thomas Fischer, Wendt and Friedmann Galerie,  
Berlin, Germany

*Fallen*, Jan Mol, London, UK

*The young On Paper*, Wendt and Friedmann Galerie, Berlin, Germany

*Punctuation Marks: text and language in modern British sculpture*,  
Leeds City Art Gallery, Leeds, UK

*The young people visiting our ruins see nothing but a style*, GAM  
Museum of Modern Art, Turin, Italy

*A Corpses & a Textes*, La Galerie, Noisy-Le-Sec, Paris, FR Sculpture  
Show, Eastside Projects, Birmingham, UK

*Black Sun*, Souterrain, Berlin, Germany

2008 *Rehearsal Room*, FormContent, London, UK

*Intervention/Decoration*, Foreground Projects, Frome, UK

*Italia Italie Italien Italy Wlochy*, ARCOS Museum of Contemporary  
Art Sannio, Benevento, Italy



- The mythology of everyday matters*, Bilton Centre for Contemporary Art, Red Deer, Canada  
*Your ramp my slide*, FormContent, London, UK  
2007 *Yours*, T293, Naples, Italy  
*This is the time (and this is the record of the time)*, E-Static, Turin, Italy

#### SELECTED READINGS

- 2020 *Eden, Eden, Eden*, Progetto, Lecce IT  
2017 *Artists Research Laboratory*, Fondazione Antonio Ratti, Como, Italy  
2013 *Selected texts*, Wysing Arts Centre, Cambridge, UK  
*N. Orpheus Twice*, David Roberts Art Foundation, London, UK  
2012 *Title*, Henry Moore Institute, Leeds, UK  
*Face, Performance as Publishing*, curated by Manuela Schlumpf, Kunsthalle Basel, Basel, Switzerland  
2011 *The Stone walls of yes and no* (with Nadine Werner), Kunstverein Freiburg, Freiburg, Germany  
*The doors effects describe your reply*, Zabłudowicz Collection, London, UK  
*Selected Early Writing, The Responsive Subject*, Institute of Contemporary Arts, London, UK  
*N. The Dying Artist*, Institute of Contemporary Arts, London, UK  
*The Colour of Public, Kim?*, Centre for Contemporary Art, Riga, Latvia  
*Our Daily Permanence*, MAK. Austrian Museum of Applied Art, Vienna, Austria  
*Fruit and Vegetables*, Marcelle Alix, Paris, France  
2010 *Our Daily Permanence*, Nomas Foundation, Rome, Italy  
*The Floor is the Object*, The Hub, Athens, Greece  
*Your face when I look at you. (Notes) Existential Territories*, FormContent/BookWorks, London, UK  
*The Array of Rain*, LISTE, Basel, Switzerland  
*Symmetry of Intimacy*, Laing Art Gallery, Newcastle Upon Tyne, UK  
*V, Ancient & Modern*, London, UK  
*The Array of Rain*, Zero Budget Biennial, Rokeby, London, UK  
*The Array of Rain*, Henry Moore Institute, Leeds, UK  
*The Floor is the Object*, Independent, New York, NY  
2009 *Dialogue*, FRAME, Frieze Art Fair, London, UK  
2008 *The machine of the machine of our hands*, FormContent, London, UK  
*Three*, Alessandro De March, Milan, Italy  
*Two*, FormContent, London, UK  
2007 *One*, Supportico Lopez, Naples, Italy  
*Untitled*, GuestRoom, London, UK

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#### HONORS AND AWARDS

2018 Hepworth Prize for Sculpture (nominee), Wakefield, UK  
2016 Turner Prize (nominee), London, UK  
2014 Paul Hamlyn Foundation Award, UK

#### PUBLIC COLLECTIONS

Tate, London, UK  
Arts Council Collection, London, UK  
The Hepworth Wakefield, Wakefield, UK  
Henry Moore Foundation, Hertfordshire, UK  
The Walker Art Centre, Minneapolis, USA  
Nasher Sculpture Center, Dallas, USA  
Kadist Art Foundation, Paris, FR  
S.M.A.K., Gent, Belgium, BE

#### RESIDENCIES

2013 Wysing Arts Centre, Cambridge, UK  
2012 Lenikus Artist in Residence Programme, Vienna, Austria  
2011 Zabludowicz Collection, Sarvisalo, Finland  
2009 Henry Moore Institute Research Fellowship, Leeds, UK  
2008 Feurig59, Berlin, Germany  
2007 Expositio International Residency, Naples, Italy