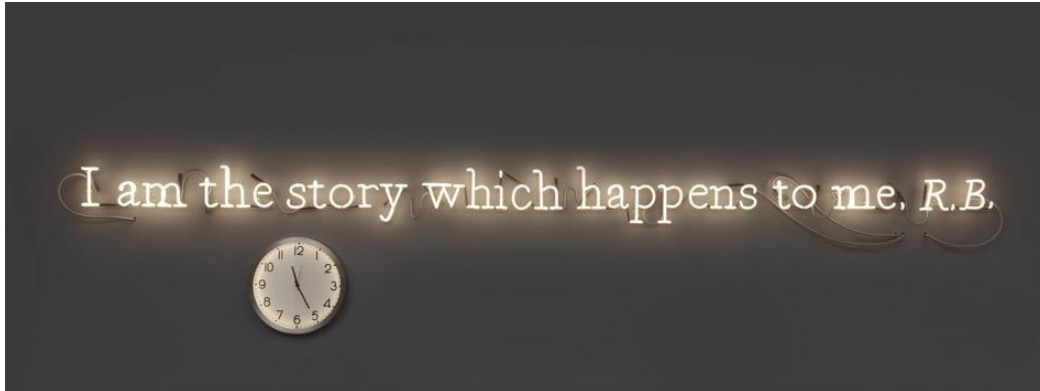


SEANKELLY



TEFAF New York
Stand 363
Park Avenue Armory, New York

VIP Day: May 11, 2023
Public Days: May 12 - 16, 2023

For TEFAF New York Spring 2023, Sean Kelly is delighted to present a thematic booth based on the concept of Time, featuring works by **Dawoud Bey**, **Julian Charrière**, **Laurent Grasso**, **Candida Höfer**, **Rebecca Horn**, **Callum Innes**, **Joseph Kosuth** and **Kehinde Wiley**, drawing upon our internationally acclaimed roster of artists.

Dawoud Bey is represented by a photograph from *The Birmingham Project*, which is a tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama. Coinciding with the 50th anniversary of this tragedy, the series focuses on how Bey visualizes the past through the lens of the present, pushing the boundaries of portraiture and engaging ongoing issues of racism and violence against African Americans. Displayed in a vitrine like a topological fragment from a futuristic natural history museum, **Julian Charrière's** *Metamorphism* is an amalgam of cultural memories incorporated into a geological matrix. For this piece, various technological devices were melted down to create an artificial lava, returning them to their geological origins. In the newest iteration of **Laurent Grasso's** ongoing series, *Studies into the Past*, the depicted phenomena –clouds– are trapped in interior spaces. Grasso was inspired by the historical interiors of 17th century Holland, painted by masters such as Pieter Saenredam (Dutch, 1597–1665), whose work embodied the sense of purity and timelessness in the post-Reformation era church. **Candida Höfer's** photographs present a single moment objectively and with detachment. Her work captures fluid time as a static image; they are always about a past moment, ephemeral and elusive. The objects used in **Rebecca Horn's** sculptures move beyond their defined materiality and are continuously transposed into ever-changing metaphors touching on mythical, historical, literary, and spiritual imagery. Each of Horn's installations is a step towards breaking down boundaries of space and time. **Callum Innes** makes work in a number of different ways, all of

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which are gradually evolving. Innes removes, or as he has described it, “unpaints” the canvas, leaving all but the faintest vestigial traces of color. The result reveals varied veils of color buried within the seemingly monochromatic single pigment. Each finished painting thus suggests a freezing of time, the momentary arrest of an ongoing process. In his series, *Existential Time*, **Joseph Kosuth** investigates time and existence through a variety of literary references. Kosuth’s reflection on time stems from both a personal and philosophical concern with finding meaning within the various contexts and narratives life provides; thus, it is also an investigation into the process of making meaning in his own artistic practice. In the **Kehinde Wiley** work selected, the artist connects portraits of African American men from modern urban life in everyday street clothes with the traditions of early Christian devotional painting, Wiley draws attention to the absence of Black minorities in the white art-history canon.

We very much look forward to welcoming you to our booth at TEFAF New York.

For more information on the artists and works presented, please visit skny.com

For all inquiries, please email info@skny.com

For more information on the fair, including hours and ticketing information, please visit tefaf.com

Image: Joseph Kosuth, *Existential Time #17*, 2020, warm white neon, clock with added neon and sped-up, mounted directly on the wall, neon: 7 x 114 7/16 inches, clock diameter: 11 13/16 x 2 11/16 inches

Programming

Panel Discussion: Setting Standards for Art Advisors
Sunday, May 14, 5PM–6PM EST
Veterans Room, Park Avenue Armory

Sean Kelly, Owner, Sean Kelly Gallery, Colin B. Bailey, Director, The Morgan Library & Museum, and Megan Fox Kelly, Art Advisor, moderated by Sarah Douglas, Editor in Chief, ARTnews

For this talk, the role of art professionals in the formation of private art collections are discussed from various angles. Four panelists shed light on their thinking from the perspectives of a public institution, a contemporary gallery, and an art advisor—how can these different players assist collectors in the building of their collections, and what standards should collectors expect from advisors.

To register, please click [here](#)

Press Highlights

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The New York Times

A Gilded Age Setting for a Huge Art Show

By Liz Robbins

May 5, 2023