

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

# Uri Aran

## *I'm a Restaurant*

May 12–June 24, 2023  
22 Cortlandt Alley  
Opening Reception:  
Friday, May 23, 2023, 6–8 pm

*I'm a Restaurant* is a show by Uri Aran. The exhibition and its constituent pieces speak in a voice that is both singular and plural, confounding I and we. The artworks do not strive for seamlessness or convincing artifice. Instead, Aran leaves exposed the threads of the mysterious, unstable process by which parts turn to wholes, by which a thing becomes that which we call it (a sculpture, a chair, a restaurant). To do so, he draws from the traditions of assemblage, ready-made, and process art, but remains untethered to any particular mode of making. An attitude of unfixity likewise characterizes the works' expression of meaning: they are ambiguous and ever-shifting, changing with each viewer, with each viewing.

Language runs throughout Aran's works—explicitly so, in the forms of text and recorded speech, but also invisibly, as a structure and subject. His sculptures, paintings, and videos draw from a broadly defined alphabet of forms and gestures, an idiosyncratic vocabulary of things. They seem to reverse the typical semantic flow, in which a word stands for a thing. Instead, familiar objects function as stand-ins for their own names. This phenomenon results from a confoundingly frank treatment and presentation of materials: the *things* in his works are familiar, unadorned and utterly themselves, and yet completely stripped of context or use-value. They ask but do not answer: what does it *mean to mean*?

The show moves through a knotty emotional register, rife with dissonance. A sense of comedy, both slapstick and deadpan, permeates the exhibition. But melancholy easily coexists with playfulness: a silly or cute moment can also feel heartbreaking. And of course, everything resonates differently depending on a person's own history: if your dog died recently, a puppy showing off his intact testicles will move you differently than it would someone else, who might find it simply funny or strange. The dog is a screen for individual projection, the viewer's personal subject—and may thus become charged with seemingly contradictory sentiments. Aran destabilizes a fundamental hierarchy, moving the non-human to the level of the human: where an actual dog can only hold one feeling at a time, people have the unique ability to experience discordant emotions simultaneously. This sly act of anthropomorphization transfigures not only the animals that recur throughout his work, but his inanimate subjects as well, which also become nebulous and sympathetic.

The works' unvarnished appearance belies Aran's meticulousness and attention to craft. Drawing is the essential mode of making for his practice, and he strives to maintain its sense of quickness—its closeness to an idea or impulse—in all his works. He moves freely across genre and media: within paintings, a reference to Cezanne still life sits comfortably and quietly in a field of abstraction, while graphite streaks overlay layers of oil. The sculptures have a casual grace, dancierly in their balance and seeming effortless—close consideration reveals the care and ingenuity with which they have been contrived and constructed. Likewise, the videos' home-movie aesthetic is at odds with the painstaking production process of stitching together and editing found and original audio and footage. The works' lack of gloss and meanness of material makes them familiarly welcoming, as well as semantically and emotionally democratic: each piece invites viewers to connect and engage on their own terms, rather than those dictated by the artist.

*A man in a neat dark suit places himself front and center amid a restaurant staff. The waiters are all dressed in white, the maître d' in black. Each faces the camera, with a plate shoulder-height and horizontal atop his flattened right hand. The man in the suit is diminutive and middle-aged, physically unremarkable. He moves with overstated precision and an ironic soldierliness, an absurd drill sergeant. He proffers a command: a sharp burst of French followed by a double kiss noise and gesture towards the pianist, stationed stage left, who begins to play a light, sweet tune. But it is a false start and the man reprimands his player before counting off. The waitstaff begins their dance, and the tune starts anew, on cue this time. The dancers are inexperienced and a bit out of sync, but nonetheless they move as one—stepping out tight circles, kicking their feet, and tossing their plates hand to hand. A perilousness underlies their effete movements, and the sequence is interrupted when a dancer loses control of his plate, which crashes and breaks on the floor. The man in the suit brusquely dismisses him and the dance begins anew. The piano music grows more raucous, as does the dance, and all at once the plates are hurled to the floor, crashing and breaking. It turns to a decidedly French take on a typical Cossack dance: the men erupt in rhythmic shouts, stomps, and claps, linking arms and flailing legs. The already imperfect synchronism grows steadily rougher, but the sense of unity does not falter—in fact, as the chaos builds, so does our impression of these restaurant dancers' interconnectedness and unity. (Le Grand Restaurant, dir. Jacques Bernard, 1966.)*

Text by Tommy Brewer.

Uri Aran lives and works in New York. His work has been exhibited extensively, and is currently the subject of a the exhibition *Take This Dog For Example*, The Douglas Hyde Gallery, Dublin, on view through June 25, 2023. Recent solo exhibitions include: *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, in 2021, *Eggs For Breakfast and Bird In A Blanket*, The Club, in Tokyo, 2021, *House*, Gavin Brown's enterprise, New York, 2020, *Tenants Like These*, Sadie Coles HQ, London, 2019, *Mice*, Kölnischer Kunstverein, Cologne, 2016, *Two Things About Suffering*, Sadie Coles HQ, London, 2016, *Sensitivo*, Kölnischer Kunstverein, Cologne, 2014, *Puddles*, Peep-Hole, Milan, 2014, *Five Minutes Before*, South London Gallery, London, 2013, *here, here and here*, Kunsthalle Zürich, Zurich, 2013, among others. Aran additionally participated in 2014 Whitney Biennial, Whitney Museum of American Art, New York, 2014, *A Needle Walks into a Haystack*, Liverpool Biennial 2014, Liverpool, and The Encyclopedic Palace, 55th International Art Exhibition, Venice Biennale,

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Liverpool, and *The Encyclopedic Palace*, 55th International Art Exhibition, Venice Biennale, Venice, 2013, as well as numerous group exhibitions, which include: *100 Drawings from Now*, The Drawing Center, New York, 2020, *Platforms: Commissions and Collection*, Walker Art Center, Minneapolis, 2019, *Take Me (I'm Yours)*, Jewish Museum, New York, 2016, and *Question the Wall Itself*, Walker Art Center, Minneapolis, 2016, among others. Uri Aran received an MFA from Columbia University, New York in 2007, and additionally studied at Cooper Union, New York and completed a Bachelor of Design at Bezalel Academy Jerusalem, Jerusalem in 2004. His work is held in the permanent collections of the Walker Art Center, Minneapolis, the Dallas Museum of Art, Dallas, RISD Museum, Providence, Rhode Island, Israel Museum, Jerusalem, The University of Chicago Booth School of Business, Chicago, among others.

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22 CORTLANDT ALLEY



URI ARAN  
*Saint Blue*, 2023

Graphite, oil pastel, and mixed  
media on paper  
17 1/4 x 12 inches (43.8 x  
30.5 cm.); 22 x 16 1/8 x 1 1/4  
inches (55.9 x 41 x 3.2 cm.)  
framed  
(UA23-033)



URI ARAN  
*I Carried My Letter All Day So I  
Could Send It Later*, 2023

Silkscreen, acrylic, ink, oil  
pastel, graphite, pen and  
mixed media on MDO  
23 7/8 x 18 1/4 inches (60.6 x  
46.4 cm.)  
(UA23-006)



URI ARAN  
*How easy it is to love Riva*, 2023

Graphite and oil pastel on  
paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.); 15 1/2 x 18 1/2 x  
1 1/8 inches (39.4 x 47 x 2.9  
cm.) framed  
(UA23-041)

MAIN GALLERY



URI ARAN  
*Possible Tenants (Opening  
Credits)*, 2023

Wood stain, oil pastel, oil,  
acrylic, graphite, charcoal,  
leather, and mixed media on  
canvas  
87 1/4 x 148 inches (221.6 x  
375.9 cm.)  
(UA23-002)



URI ARAN  
*Untitled (Like My Mother  
Before Me)*, 2023

Single channel video, sound  
00:09:12  
Edition of 5 plus 2 artist's  
proofs  
(UA23-058)



URI ARAN  
*Once A Year*, 2023

Mixed media  
36 1/2 x 15 x 15 inches  
(92.7 x 38.1 x 38.1 cm.)  
overall  
(UA23-056)



URI ARAN  
*First Year (Next to Harry)*,  
2023

Leaves, resin, and push pins  
20 x 23 1/2 x 1 inches (50.8  
x 59.7 x 2.5 cm.)  
(UA23-061)

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URI ARAN  
*Untitled (Clean)*, 2023

Projector, transparency  
Dimensions variable  
(UA23-059)



URI ARAN  
*Tutor*, 2023

Gesso, ink, china marker,  
charcoal, color pencil, oil  
pastel, graphite, and mixed  
media on MDO  
23 1/4 x 19 x 4 inches (59.1 x  
48.3 x 10.2 cm.)  
(UA23-007)



URI ARAN  
*Ceremony*, 2023

Oil, acrylic, oil pastel, graphite,  
pencil, wood stain and mixed  
media on MDO  
32 x 24 x 3/4 inches (81.3 x 61  
x 1.9 cm.)  
(UA23-014)



URI ARAN  
*Spy's Apt. (The Pleasures of  
Being A Spy)*, 2023

Acrylic, oil, wood stain, wall  
paint, oil pastel, china marker,  
graphite and mixed media on  
MDO  
23 x 19 x 3/4 inches (58.4 x  
48.3 x 1.9 cm.)  
(UA23-015)



URI ARAN  
*Affection*, 2023

Glazed ceramics and mixed  
media  
32 x 18 x 18 inches (81.3 x  
45.7 x 45.7 cm.) pedestal; 35  
x 18 x 18 inches (88.9 x 45.7 x  
45.7 cm.) overall  
(UA23-022)



URI ARAN  
*Narrator*, 2023

Gesso, acrylic, oil, oil pastel,  
graphite, wood stain, varnish,  
clear polyurethane, charcoal,  
color pencil, china marker, and  
mixed media on canvas  
87 1/4 x 42 x 1 1/2 inches  
(221.6 x 106.7 x 3.8 cm.)  
(UA23-026)



URI ARAN  
*Sonar*, 2022–23

Gesso, oil pastel, graphite, pen,  
and mixed media on MDO  
17 x 14 5/8 x 3/4 inches (43.2  
x 37.1 x 1.9 cm.)  
(UA23-005)



URI ARAN  
*de Funès*, 2022–2023

Gesso, oil pastel, graphite, pen,  
and mixed media on MDO  
17 x 14 5/8 x 3/4 inches (43.2  
x 37.1 x 1.9 cm.)  
(UA23-005)

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URI ARAN  
*Telephone (Tenants Like These)*,  
2021–2022

Color pencil, ink and mixed  
media on black MDF  
23 1/4 x 47 1/8 x 1 3/8 inches  
(59.1 x 119.5 x 3.3 cm.)  
(UA23-013)



URI ARAN  
*Conversation Over Strawberry  
Town*, 2023

Gesso, oil, acrylic, oil pastel,  
graphite, pencil and pen on  
MDO  
23 x 19 x 3/4 inches (58.4 x  
48.3 x 1.9 cm.)  
(UA23-019)



URI ARAN  
*Cabin (Plans for Memory)*,  
2022–2023

Acrylic, oil, oil pastel, graphite,  
pencil and mixed media on  
MDO  
23 x 19 x 3/4 inches (58.4 x  
48.3 x 1.9 cm.)  
(UA23-020)



URI ARAN  
*Everything (Timeline)*, 2023

Gesso, acrylic, oil, oil pastel,  
graphite, wood stain, clear  
polyurethane, charcoal, color  
pencil, china marker, and  
mixed media on canvas  
87 1/4 x 42 x 1 1/2 inches  
(221.6 x 106.7 x 3.8 cm.)  
(UA23-025)



URI ARAN  
*Concentration*, 2016–2023

Oil, acrylic, oil pastel, graphite  
and mixed media on MDO  
48 x 32 x 3/4 inches (121.9 x  
81.3 x 1.9 cm.)  
(UA23-023)



URI ARAN  
*Simple VS Easy*, 2023

Mixed media on wood  
21 x 17 1/4 x 3 1/2 inches  
(53.3 x 43.8 x 8.9 cm.)  
(UA23-028)



URI ARAN  
*Nocturne*, 2023

Gesso, ink, oil pastel, graphite,  
and mixed media on MDO  
22 3/4 x 31 3/4 x 3/4 inches  
(57.8 x 80.6 x 1.9 cm.)  
(UA23-008)



URI ARAN  
*Dear Madam & Sir*, 2023

Oil pastel, graphite, resin, and  
mixed media on glass  
14 7/8 x 11 3/8 x 1 5/8 inches  
(37.8 x 28.9 x 4.1 cm.)  
(UA23-011)

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URI ARAN  
*Blue Joe*, 2020–2021

Oil, acrylic, wood stain,  
charcoal, graphite, oil pastel,  
color pencil and china marker  
on canvas  
87 1/8 x 42 x 1 1/2 inches  
(221.3 x 106.7 x 3.8 cm.)  
(UA21-014)



URI ARAN  
*Requiem*, 2023

Mixed media  
11 x 14 x 14 inches (27.9 x  
35.6 x 35.6 cm.) overall  
(UA23-055)



URI ARAN  
*695 (Arch Stanton)*, 2023

Mixed media  
61 x 52 x 2 inches (154.9 x  
132.1 x 5.1 cm.)  
(UA23-053)



URI ARAN  
*Untitled (I'm A Restaurant)*,  
2023

Single channel video, sound  
00:03:32  
Edition of 5 plus 2 artist's  
proofs  
(UA23-057)

#### DOUBLE-HEIGHT SPACE



URI ARAN  
*D-flat Major*, 2023

Glazed ceramic  
8 1/2 x 10 x 1 5/8 inches  
(21.6 x 25.4 x 4.1 cm.)  
(UA23-060)



URI ARAN  
*The Bakers*, 2023

Colored pencil, graphite, and  
oil pastel on paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.); 15 1/2 x 18 1/2 x  
1 1/8 inches (39.4 x 47 x 2.9  
cm.) framed  
(UA23-049)



URI ARAN  
*Untitled*, 2023

Colored pencil and marker on  
paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.); 15 1/2 x 18 1/2 x  
1 1/8 inches (39.4 x 47 x 2.9  
cm.) framed  
(UA23-039)



URI ARAN  
*Portrait (Monday)*, 2023

Ink on paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.);  
15 1/2 x 18 1/2 x 1 1/8 inches  
(39.4 x 47 x 2.9 cm.) Framed  
(UA23-038)

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URI ARAN  
*Member, 2021–2022*

Colored pencil, graphite, oil  
pastel, and mixed media on  
paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.);  
15 1/2 x 18 1/2 x 1 1/8 inches  
(39.4 x 47 x 2.9 cm.) Framed  
(UA23-040)



URI ARAN  
*RBG & Blue, 2023*

Colored pencil and ink on  
paper  
9 x 11 7/8 inches (22.9 x 30.2  
cm.); 15 1/2 x 18 1/2 x 1 1/4  
inches (39.4 x 47 x 3.2 cm.)  
framed  
(UA23-046)



URI ARAN  
*Normale, 2023*

Graphite and oil pastel on  
paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.); 15 1/2 x 18 1/2 x  
1 1/8 inches (39.4 x 47 x 2.9  
cm.) framed  
(UA23-050)



URI ARAN  
*Momento Raffinato, 2023*

Colored pencil on paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.);  
15 1/2 x 18 1/2 x 1 1/8 inches  
(39.4 x 47 x 2.9 cm.) Framed  
(UA23-048)



URI ARAN  
*Schokolade, 2023*

Colored pencil on paper  
8 7/8 x 11 7/8 inches (22.5 x  
30.2 cm.);  
15 1/2 x 18 1/2 x 1 1/8 inches  
(39.4 x 47 x 2.9 cm.) Framed  
(UA23-047)



URI ARAN  
*The Artist, 2023*

Colored pencil, graphite,  
and oil pastel on paper  
16 5/8 x 14 1/4 inches (42.2  
x 36.2 cm.); 20 x 17 1/4 x 1  
5/8 inches (50.8 x 43.8 x 4.1  
cm.) framed  
(UA23-044)



URI ARAN  
*The 5th Quarter, 2023*

Oil, oil pastel, graphite,  
acrylic, resin, and mixed  
media on glass  
16 3/4 x 13 7/8 x 2 1/8  
inches (42.5 x 35.2 x 5.4  
cm.)  
(UA23-010)



URI ARAN  
*84 Wickham Road, 2023*

Mixed media on canvas  
87 1/4 x 148 1/2 x 1 1/2  
inches (221.6 x 377.2 x 3.8  
cm.)  
(UA23-027)



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# Uri Aran

BORN 1977, JERUSALEM  
LIVES AND WORKS IN NEW YORK CITY

## EDUCATION

2003 The Cooper Union, New York, NY  
2004 Bachelor of Design, Bezalel Academy Jerusalem, Jerusalem  
2007 MFA Visual Arts, Columbia University, New York, NY

## SOLO EXHIBITIONS

2023 *I'm a Restaurant*, Andrew Kreps Gallery, New York, NY  
*Take This Dog For Example*, The Douglas Hyde Gallery, Dublin

2021 *The Fastest Boy In The World*, Andrew Kreps Gallery, New York, NY  
*Eggs For Breakfast and Bird In A Blanket*, The Club, Tokyo, Japan  
*Oranges vs Them, HOMEWORK #6*, Sadie Coles HQ online/Sadie Coles HQ, London

2020 *House*, Gavin Brown's enterprise, New York, NY

2019 *Tenants Like These*, Sadie Coles HQ, London

2018 *Nocturne, As Taught*, The Shop at Sadie Coles HQ, London

2017 *Time for an Early Mark* (curated by Moritz Wessler as part of 'curated by vienna 2017'), Christine König Galerie, Vienna

2016 *Two Things About Suffering*, Sadie Coles HQ, London  
*Mice*, Kölnischer Kunstverein, Cologne, Germany

2015 *Multi Colored Blue*, Gavin Brown's enterprise, Rome  
*Ones*, mother's tankstation, Dublin

2014 *Sensitivo*, Kölnischer Kunstverein, Cologne, Germany  
*Puddles, Peep-Hole*, Milan, Italy  
mother's tankstation, Dublin  
*Hat On Hook*, Disjecta Contemporary Art Center, Portland, OR

2013 *Five Minutes Before*, South London Gallery, London  
*here, here and here*, Kunsthalle Zürich, Zurich, Switzerland

2012 *Untitled (Ticket Shack)*, Frieze Projects, Frieze, New York, NY  
*by foot, by car, by bus*, Gavin Brown's enterprise, New York, NY  
*Untitled (Good & Bad)*, The High Line, New York, NY

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- 2011 *A To Z (that stops at Q)*, Art Statements, Art 42 Basel, with mother's tankstation, Basel, Switzerland  
2010 *Doctor, Dog, Sandwich*, mother's tankstation, Dublin  
2008 *Geraniums*, Rivington Arms, New York, NY

#### GROUP EXHIBITIONS

- 2022 *On The Nature of Things*, Andrew Kreps Gallery, New York, NY  
*WORLD(S)*, Wrocław Drawing Triennial 2022, Wrocław, Poland  
*Blade Memory II*, Dortmunder Kunstverein, Dortmund, Germany
- 2021 *The Still Point*, THE CLUB, Chiyoda-ku, Tokyo  
*Grouper*, Broadway Gallery, New York, NY
- 2020 *100 Drawings from Now*, The Drawing Center, New York, NY  
*There Will Come Soft Rains*, Candice May, New York, NY  
*Beauty Can Be the Opposite of a Number*, Bureau Gallery, New York, NY
- 2019 *The Annotated Reader*, The Fruitmarket Gallery, Edinburgh  
(touring) *Platforms: Commissions and Collection*, Walker Art Center  
Minneapolis, MN
- 2018 *Adam McEwen Selects: Exhibition and Sale to Benefit the Foundation  
for Contemporary Arts*, Gladstone Gallery, New York, NY  
*Annotated Sax Compendia*, Great Yarmouth train station and town,  
Great Yarmouth, England  
*do it*, KIA Kalamazoo Institute of Arts, Kalamazoo, MI (touring)  
*Lûd*, Rijsterbos, Rijs, The Netherlands  
*CONDO: Shanghart Gallery hosting Sadie Coles HQ*, London,  
Shanghart Gallery, Shanghai, China  
*do it*, Clay Center for Arts and Sciences of West Virginia, Charleston,  
WV (touring)  
*Unlimited*, Art Basel, Basel, Switzerland  
*do it*, Mobile Museum of Art, Mobile, AL (touring)
- 2017 *Satellite TV*, Tetsuo's Garage, 8-10 Yasukawa, Nikko, Japan  
*made on the table*, Sadie Coles HQ, London  
*99 Cents or Less*, Museum of Contemporary Art Detroit, Detroit, MI  
*Off Road*, Zeno X Gallery, Antwerp, Belgium  
*Berlin Show #5: Collectors' Loop*, Galeria Plan B, Berlin  
*do it*, Ilmin Museum of Art, Seoul (touring)
- 2016 *Question the Wall Itself*, Walker Art Center, Minneapolis, MN  
*Take Me (I'm Yours)*, Jewish Museum, New York, NY  
*solo: a group show*, Nuovo Spazio di Casso, dolomiti  
contemporanee, Casso, Italy  
*finding Ling-Ling's head: Verhaegen family collection – Part II*, Cookie  
Butcher, Antwerp, Belgium  
*FACE TO FACE*, Palazzo Fruscione, Salerno, Italy  
*The Mud of Compound Experience*, with mother's tankstation and Leo  
Xu Projects, Hong Kong

- 2015 *THE PAGAD*, Massimo De Carlo, Milan, Italy  
*Walter Benjamin: Exilic Archive*, Tel Aviv Museum of Art, Tel Aviv  
*Pestilent Unground; Epidemic Openness*, STATION, South Yarra, Australia
- 2015 *Chapter 1: Collecting Lines, Drawings from the Ringier Collection*, Villa Flora, Winterthur, Switzerland  
*Chapter 2: Collecting Lines, Drawings from the Ringier Collection*, Villa Flora, Winterthur, Switzerland  
*Possible Collection*, Hono lulu, Zurich, Switzerland  
*A Sentimental Education*, Galerie Andreas Huber, Vienna  
*Call and Response*, Gavin Brown's enterprise, New York, NY
- 2014 *Theater Objects: A Stage for Architecture and Art*, LUMA Westbau, Zurich, Switzerland  
*I bought a hyacinth flower with lots of leaves, just to make me feel like spring*, Karma International, Zurich, Switzerland  
*Rockaway!* (curated by MoMA PS1), Fort Tilden and Rockaway Beach, New York, NY  
*A Needle Walks into a Haystack*, Liverpool Biennial 2014, Liverpool, England  
*Apparition*, Sommer Contemporary Art, Tel Aviv, Israel  
*Another, Once Again, Many Times More*, Martos Gallery, East Marion, NY  
*Ambulance Blues, Basilica Hudson*, Hudson, NY  
*Glass Puzzle*, Simone Subal Gallery, New York, NY  
*.../ Forever Young*, Galerie Catherine Bastide, Brussels  
*Never Enough: Recent Acquisitions of Contemporary Art*, Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries, Dallas Museum of Art, Dallas, TX  
*Whitney Biennial*, Whitney Museum of American Art, New York, NY  
*Work Order, Change Order*, Mitchell-Innes & Nash, New York, NY  
*video screening 25*, Galleria Zero, Milan, Italy  
*Listen up!* (curated by Diana Campbell Betancourt and Tim Goossens), New Delhi, India  
*do it*, Crawford Campus Center Gallery, Episcopal Academy, Delaware County, PA (touring)  
*do it*, Anne & Gordon Samstag Museum of Art, Adelaide, Australia (touring)  
*do it*, Michaelis School of Fine Art, University of Cape Town, Cape Town, South Africa (touring)  
*do it*, The Galleries at Moore College of Art & Design, Philadelphia, PA  
*Park*, Krymskaya Embankment, Moscow (touring)  
*do it Moscow*, Garage Centre for Contemporary Arts, Moscow (touring)  
*do it*, Utah Museum of Contemporary Art, Salt Lake City (UT) (touring)
- 2013 *Trust* (A Mi Izquierda), Balice Hertling, Paris  
*PIZZA TIME!*, Marlborough Broome Street, New York, NY

*Empire State*, New York Art Now, Galerie Thaddaeus Ropac, Paris  
*An-Americana*, co-organized by the American Academy in Rome and  
*Depart Foundation*, American Academy in Rome, Rome  
*The Encyclopedic Palace*, 55th Venice Biennale, Venice, Italy  
*do it*, Stacion-Center for Contemporary Art Prishtina, Prishtina  
(touring)

*do it*, Samek Art Gallery, Bucknell University, Lewisberg, PA  
(touring)

*do it*, Manchester International Festival, Manchester Art Gallery,  
Manchester, England (touring)

*do it* (party), transit, Budapest (touring)

*do it*, MU Artspace, Eindhoven, The Netherlands (touring)

*do it*, Socrates Sculpture Park, New York, NY (touring exhibition  
until 2019)

*Empire State: New York Art Now*, Palazzo delle Esposizioni, Rome  
Commercial Break Anonymous Gallery/ Garage Projects, Mexico  
City

*The Assistants*, David Kordansky Gallery, Los Angeles, CA

*Ground Control to Major Tom*, Cookie Butcher, Verhaegen Collection,  
Antwerp, Belgium

Rothfeld Collection of Contemporary Israeli Art, Katzen Arts Center  
American University Museum, Washington, DC

*Desert Plains and Internet Memes, Art: Concept*, Paris

*Yes I will Yes*, Matthew Dipple, American Contemporary, New York,  
NY

*None of This Was Supposed to Happen*, Viafarini, Milan, Italy

2012 *March*, Sadie Coles HQ, London

*Programme video quotidien: Uri Aran*, E'cole de Recherche  
Graphique, Brussels

*You Should've Heard Just What I Seen: Selections from the collection of  
Martin and Rebecca Eisenberg*, Riverview School, Cape Cod, MA

*THE LOG-O-RITHMIC*, GAMEc, Bergamo, Italy

*I mean orange (with Elizabeth Neel)*, STUDIOLO, Zürich, Switzerland

*Vers la lune en passant par la plage (To the Moon via the Beach)*,

Amphitheatre of Arles, Provence, France

*MARCH*, Sadie Coles HQ, London

*Beautiful Potential*, mother's tankstation, Dublin

*Tommy Hartung & Uri Aran*, White Flags Projects, St. Louis, MO

*Untitled (Good & Bad)*, Friends of the Highline, New York, NY

2011 *Screening Room: Cologne*, Kölnischer Kunstverein, Cologne,  
Germany

*Heads with Tails (curated by West Street Gallery)*, Harris Lieberman,  
New York, NY

*Commercial Break*, Venice Biennale, Venice, Italy

*After images*, Jewish Museum of Belgium, Brussels

*A Hole Is To Dig*, Office Baroque Gallery, Antwerp, Belgium

*Partoftheprocess4*, Galleria Zero, Milan, Italy

*No More Presence 2 (with Liam Gillick)*, The Artist's Institute, New

- York, NY  
*Numerator and Denominator*, Herzliya Museum of Contemporary Art, Herzliya, Israel
- 2010 *Painting and Sculpture: To Benefit the Foundation for Contemporary Arts, Lehmann Maupin*, New York, NY
- 2010 *It's All American*, New Jersey Museum of Contemporary Art, Asbury Park, NJ  
*Wait For Me at the Bottom of the Pool*, Matos Gallery – Summer Location, Bridgehampton, NY (organized by Bob Nickas)  
*The Coke Factory*, Ritter/Zamet, London  
*1848!!!* (with Liam Gillick), Esther Schipper, Berlin  
*Greater New York* (with Tommy Hartung), PS1, New York, NY  
*Knight's Move*, Sculpture Center, New York, NY  
*5 Videos*, West Street Gallery, New York, NY  
*No More Presence* (with Liam Gillick), Gresham's Ghost, New York, NY
- 2009 *GrOup ShOw*, Taxter & Spengemann, New York, NY  
*Manamal*, Herzliya Museum of Contemporary Art, Herzliya, Israel  
*The Living And The Dead*, Gavin Brown's enterprise, New York, NY  
*The Kings County Biennial*, Kidd Yellin Gallery, Brooklyn, NY  
*TIME – LIFE 2*, Taxter & Spengemann, New York, NY  
*Circular File Channel*, PERFORMA, New York, NY  
*PRUESSPRESS 2*, Ritter/Zamet, London  
*The Fuzzy Set*, LA><ART, Los Angeles, CA  
*Odeon*, Ritter/Zamet, London  
*Video*, The New Museum, New York, NY (selected by Benjamin Godsill)  
*Made in the USA*, Philip Deely & Kalika Farmer, Great Barrington, MA
- 2008 *On From Here*, Guild & Greyshkul, New York, NY  
*Closer Now*, Rivington Arms, New York, NY  
*Controversy of The Common Experience*, SOIL, Seattle, WA  
*SINGULAR FRIENDS*, 41 Wooster, New York, NY  
*FRIENDLY*, CRG Gallery, New York, NY  
*New Work*, Mesler & Hug, Los Angeles, CA  
*YES, AR/Contemporary*, Milan, Italy  
*PRUESSPRESS 1*, Rental, New York, NY  
*Sunshine*, Ritter/Zamet Gallery at Rental, New York, NY  
*CRG Open Video Series*, CRG Gallery, New York, NY  
*On Paper*, Moti Hasson Gallery, New York, NY
- 2007 *Loot from Wars of Nationalist Aggression*, Passerby, Gavin Brown's enterprise, New York, NY  
*Wu tang/Googolplex show*, Passerby, Gavin Brown's enterprise, New York, NY  
*Dutch Elm Disease*, Passerby, Gavin Brown's enterprise, New York, NY  
*Artists' Cinema*, Henry Art Gallery, Seattle, WA  
*New Misunderstandings: Return of the Same* (with Jeremy Eilers),

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

Moti Hasson Gallery, New York, NY  
*Beyond the Pale*, Moti Hasson Gallery, New York, NY

#### SCREENINGS

- 2017 *Situations*, 127 Henry Street, New York, NY  
*'There's a lot of things in life worth living for, isn't there?'* Films from  
the Ruben/Bentson Moving Image Collection, BFI Southbank,  
London
- 2016 *Walker Moving Image Commission*, Walker Art Center, Minneapolis,  
MN
- 2015 *Parallel Formats: My Pleasure*, CINEMA 35 – French Institute in  
Prague, Prague CINEMA 25, Prague  
*Harry*, Kunstverein Freiburg, Freiburg am Breisgau, Germany
- 2013 *Optic Nerve 15*, Museum of Contemporary Art North Miami, Miami,  
FL  
*None of This Was Supposed to Happen*, Viafarini, Milan, Italy
- 2012 *A Film to be Determined by Uri Aran*, White Flag Projects, St. Louis,  
MO
- 2011 *Screening Room: Cologne*, Kölnischer Kunstverein, Cologne,  
Germany  
*Future Formats*, Electronic Arts Intermix, New York, NY

#### PUBLIC COLLECTIONS

American University, Washington, DC  
DMA Dallas Museum of Art, Dallas, TX  
ESBALUARD Fundació Es Baluard Museu d'Art Modern i  
Contemporani de Palma, Palma de Mallorca, Spain  
Israel Museum, Jerusalem  
KADIST, Paris and San Francisco, CA  
RISD Museum, Providence, RI  
The University of Chicago Booth School of Business, Chicago, IL  
Walker Art Center, Minneapolis, MN