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Kevin Beasley  
Frieze London  
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For Frieze London 2023, Casey Kaplan presents a solo booth by Kevin Beasley. With new wall-based and freestanding sculptures, Beasley establishes a domestic site framed by the landscapes that inform our shared spaces.

*On time: For Benjamin Banneker and Peter Hill an English Movement* (2023), a custom-built grandfather clock, stands preserved in time at the center of the booth. The sculpture's framework, comprising walnut and sapele (a wood native to tropical Africa), encases materials in resin. The static timekeeper signals an intersection of distant histories and present happenings, illustrated by the work's title, dedicated to Benjamin Banneker, the 18th century African American astronomer, naturalist, and surveyor, who built what is believed to be the first clock made in America (c. 1752); and Peter Hill, a former enslaved person, who was the first known Black horologist. The clock's body, which ordinarily houses the mechanics that power time, is replaced with a bed of resin containing raw cotton harvested near his family-owned, century-old property in rural Virginia, fiberglass, guineafowl feathers, and altered garments and housedresses sourced from a former Harlem shop frequented for decades by Beasley's grandmother and great-grandmother. By repurposing a vintage clockface in his New York studio and returning it to its London origin, Beasley prompts a material mapping across continents. In the absence of the chime's melody, the geographic resonance of the work's materials resounds.

*On Nourishment (Sideboard)* (2023) resembles a wooden credenza. Two abstract, transparent color fields of dyed resin and cotton are framed in white oak. Subtle grooves within the resin's fragile surface demarcate where shelving units could be. Here, Beasley considers the vessels in which we store our memories—our things. Stripped of its utility, the credenza's translucent outer shell allows us to see into a hollow interior through to the other side. The viewer is left to imagine the display of their own objects of value on an empty surface, ready to receive the weight of future impressions.

New 'slabs' (sculptural forms that draw from millennia-old traditions of relief sculpture) line the walls of the booth. Abstraction further gives way to pictorial narrative, combining material and drawing through resin casting and Sharpie transfers. A series of four *Garden Windows* connect us to and separate us from the imagined landscapes we might dwell in. Lush grounds just beyond the viewer's reach are bisected by raw cotton soaked in resin, like windowpanes that keep the weather out/let the light in. An exterior scape is constructed for the domestic furnishings held within.

Two larger scaled 'slabs,' *Haze* (2023) and *The Mound and the Fire in the Sky* (2023) flank the booth. With broader horizon lines, they access the visual language of traditional landscape painting. The scenes of Beasley's travels are rendered in three-dimensions—from New Orleans' Lower Ninth Ward and the Blue Ridge Mountains of the northern Shenandoah Valley to the backdrop of Ohio skies connecting his road trips from his hometown of Lynchburg, VA to Detroit, MI. Reveries of landscapes, near and far, chart a collective experience that connects us to site.