

**ZIPORA FRIED, ARTURO HERRERA, SHEILA HICKS, ERIN SHIRREFF**

*Reverb*

December 10, 2022 – January 28, 2023

Sikkema Jenkins & Co. is pleased to present *Reverb*, a group exhibition featuring new work by Zipora Fried, Arturo Herrera, Sheila Hicks, and Erin Shirreff. Utilizing a diverse variety of mediums and materials—including textile, collage, works on paper, and sculpture—each artist approaches the visual languages of modernism through distinct modes of reexamination and reinterpretation. Placing their work in dialogue with one another prompts new synergies amongst the formal and conceptual qualities of their work, while speaking to their continued interaction with larger modernist art historical lineages. *Reverb* is on view December 10, 2022, through January 28, 2023.

Zipora Fried's large-scale colored-pencil works are meticulously composed of individual strokes, each a distinct, self-contained gesture by the artist's hand. Reflecting Fried's interest in the physicality of artistic labor, each imprint of pencil to surface imbues the drawing with active, vital energy. Line and color are fundamental; they are articulated in their purest elemental form yet rendered inextricable from the greater compositional landscape. *All I Thought and Forgot #3 (deep cobalt-green)* is from a series of monumental works on paper, measuring over twenty-five feet in length and presented as a hanging installation. Draping swathes of oscillating pigment extend the drawing beyond the two-dimensional frame, prompting new relations of space and transforming the phenomenological experience of color into the realms of the sculptural and architectural.

Arturo Herrera explores modernist strategies of fragmentation, re-composition, and repetition in colorful wall paintings and multi-media collages. He often integrates found material and sourced pop culture references in his work, weaving these visual signifiers within a network of paint, texture, and color. Complicating the legibility of this once-familiar iconography, Herrera provokes a generative tension between the image perceived and what remains obscured. In his glass "drawings," a singular abstract shape, tinted in solid colors of red, green, yellow, or blue, appears suspended against a clear landscape. This gestural mark evokes the active brushstrokes of paint, and a capacity for movement in the constant refraction of light. As in Herrera's collages, what can and cannot be perceived remains ambiguous: the translucent quality of the glass pane captures what or whomever stands in front or behind it, blurring and framing it as its own distinct, abstracted image.

Sheila Hicks' boundary-crossing practice spans modernist movements and artistic lineages across the world. Her multidisciplinary perspective began developing during her early travels through Latin America in the late 1950s, exploring the region's rich craft traditions and photographing important archaeological sites. After living and working in Mexico for five years, she then established her studio in Paris. When Morocco's Ministry of Culture invited her to visit the country in the 1970s, the nature of modernity itself was being widely discussed; it was her collaboration with Moroccan artisans that further evolved her practice beyond any binaric distinctions between the traditional and the avant-garde. The fundamental idea of an artwork, and the transformative potential of its medium, is what remains paramount to Hicks. Color and scale become vital channels of communication, engendering complex tactile associations and emotive responses. This translation of formal quality to psychological effect manifests across compositions of varying size and spatial engagement, from the interlaced reflections of her intimate *minimes*, to the gravitational windings and undulating lineaments that compose her large-scale bas-reliefs. Synthesizing art, architecture, craft, and anthropology, Hicks' practice resists categorization, refracting the visual legacies of modernism through her relentless exploration of material expression.

Erin Shirreff's work investigates the shifting distances between an object and its representations, and the effect of this mutability on one's experience of an artwork. Her large-scale dye sublimations reproduce imagery from modern and contemporary art anthologies onto sheets of aluminum, which are then cut and arranged into dimensional, collage-like compositions. Magnified past legibility, these fragmented reproductions evoke surfaces of bronze, steel, glass, and resin, emphasizing their materiality independent of a physical medium. Fields of half-tone dots and flinty hatching are veiled by vibrant slices of color, coalescing into what is perceived as a singular, composite structure. *Maquette (double curve)* is from a series of works similarly inspired by documentation of mid-century abstract sculpture, and the translation of object from digital screen to embodied space. Shirreff uses foamcore and glue to improvise composite sculptures, constructed from a sequence of thin angled planes and curves. The one-to-one, sand-casting process carries the tactile qualities of Shirreff's studio materials; striking details such as dents, seams, and surface textures are retained in the bronze cast, a trace presence of the original construction persevering through an overlay of rich, black patina.

Zipora Fried (b. Haifa, Israel) studied at the Academy of Applied Arts, Vienna. Recent exhibitions include *As the Ground Turns*, Sikkema Jenkins & Co., New York (2019); *(wordless)* at Small Editions, New York (2017); *Late October, On Stellar Rays*, New York, NY (2016); and *Zipora Fried: Some Things Have Meaning, Others Don't*, Marfa Contemporary, Marfa, TX (2015). Her work can be found in the collections of the Whitney Museum of American Art, New York, NY; Fogg Art Museum, Harvard University, Cambridge, MA; Magasin 3, Stockholm, Sweden; The Jewish Museum, Vienna, Austria; and the Austrian Government's Permanent Collection of Contemporary Art. She studied at the Academy of Applied Arts, Vienna, and currently lives and works in New York.

Arturo Herrera (b. 1959, Caracas, Venezuela) received a BFA from the University of Tulsa and an MFA from the University of Illinois at Chicago. His work is currently on view in the solo exhibition *Constructed Collage*, Ruby City, San Antonio, TX (2022-23) and the group exhibition *Monochrome Multitudes* at the Smart Museum of Art, University of Chicago, IL (2022). Other recent exhibitions and site-specific installations include *Mirror*, Feld-Haus Projects, Berlin, Germany and the long-term wall painting *Together* at the Bass Museum of Art, Miami Beach, FL. His work is included in the collections of the Museo Reina Sofía, Madrid; The Metropolitan Museum of Art, New York; and The Museum of Contemporary Art Chicago, among others. He is the recipient of fellowships from the Guggenheim Foundation, The Pollock-Krasner Foundation, ArtPace San Antonio, The Louis Comfort Tiffany Foundation and the DAAD, Berlin. Herrera lives and works in Berlin.

Sheila Hicks (b. 1934, Hastings, NE) received her BFA (1957) and MFA (1959) from the Yale School of Art. She received a Fulbright scholarship in 1957-58 to paint in Chile. Recent solo exhibitions include *Sheila Hicks: Off Grid* at The Hepworth Wakefield, United Kingdom (2022); the outdoor site-specific installation *Woven Wonders*, at Coal Drops Yard, King's Cross, London, United Kingdom (2022); and *Le Fil Conducteur*, Musée de la Corderie Vallois, Notre-Dame-de-Bondeville, France (2022). Her work can be found in public collections around the world, including the Metropolitan Museum of Art and the Museum of Modern Art, New York, NY; Museum of Fine Arts Boston, MA; The Art Institute of Chicago, IL; the Victoria & Albert Museum, London, United Kingdom; Stedelijk Museum, Amsterdam, The Netherlands; Centre Pompidou, Paris, France; the Museum of Modern Art, Tokyo, Japan; and Museo de Bellas Artes, Santiago, Chile. She lives and works in Paris.

Erin Shirreff was born in 1975. Her most recent solo exhibition, *Erin Shirreff: Reminders*, was presented at the Clark Institute of Art from January 2021 through January 2022; her work is currently included in the group exhibition *Sculpture as Verb*, on view at the Gund Gallery, Kenyon College, Gambier, OH, through December 11. Other notable solo shows include *New Work: Erin Shirreff*, San Francisco Museum of Modern Art, CA (2019) and *Halves and Wholes*, Kunsthalle Basel, Switzerland (2016). A survey exhibition of Shirreff's sculpture, photography, and video was co-curated by the Albright-Knox Art Gallery, NY and the ICA/Boston, MA in 2015-2016. Her work can be found in the collections of the Metropolitan Museum of Art, New York, NY; the Centre Pompidou, Paris, France; The Museum of Modern Art, New York, NY; the San Francisco Museum of Art, CA; and the Art Gallery of Ontario, Canada, among others.

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For additional information please contact Laura Weinthal at 212.929.2262 or [laura@sikkemajenkinsco.com](mailto:laura@sikkemajenkinsco.com).