

# Thomas Erben Gallery

## Oladélé Ajiboyé Bamgboyé *Celebrate*, 1994



Thomas Erben Gallery, 2023

*Celebrate* #1-8, 1994

C-prints, 25 x 25 in. (each) Edition of 9 (+ 1AP)

Single prints: Edition 1-3/9 \$ 4,500, Edition 4/9: \$ 5,000, Edition 5/9: \$ 6,000,

Set of 8: Edition 6-7/9: \$ 27,000, Edition 8/9: \$ 30,000, Edition 9/9: \$ 36,000

### **Exhibited**

*Busan Biennale*, 2024

*Works from the '90s*, Thomas Erben Gallery, 2023

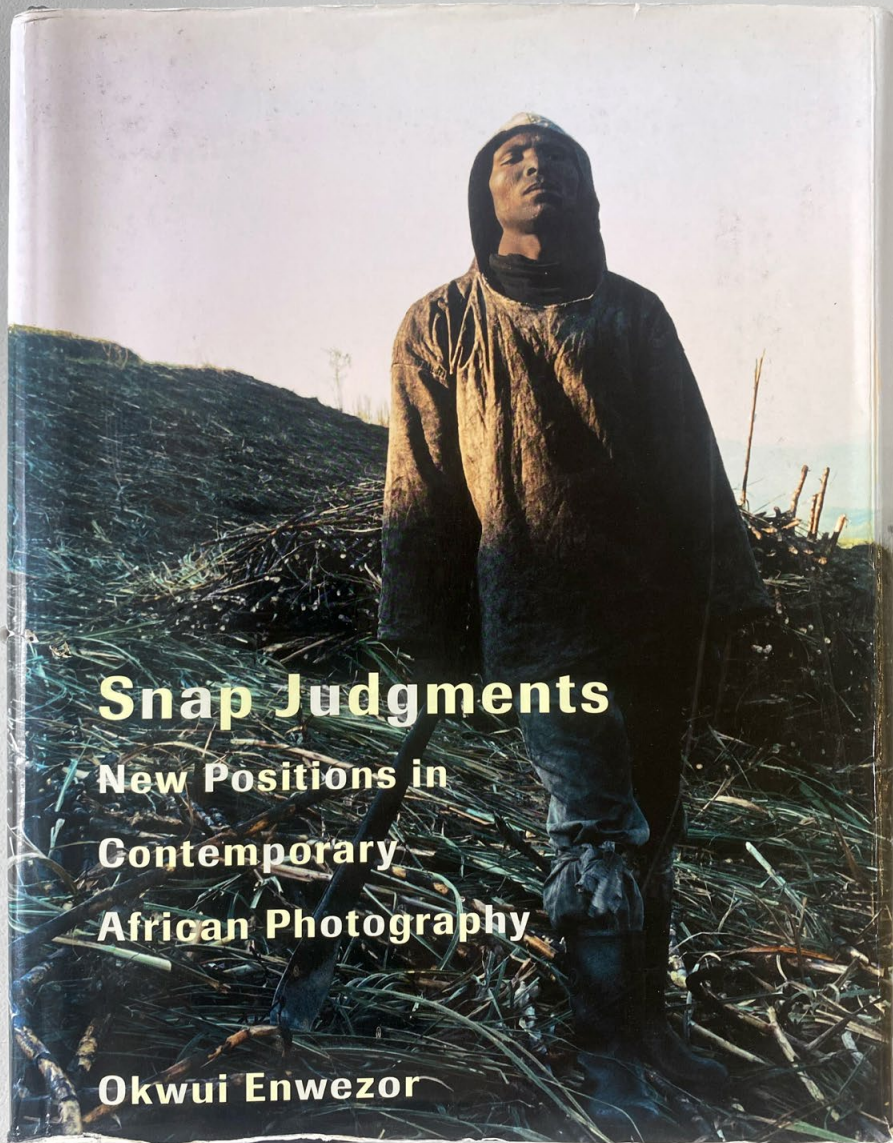
*Snap Judgments: New Positions in Contemporary African Photography*, ICP New York, 2006  
(catalogue)

*In/Sight: African Photographers 1940 To The Present*, Guggenheim New York, 1996 (catalogue)





Busan Biennale, 2024



**Snap Judgments**

**New Positions in**

**Contemporary**

**African Photography**

**Okwui Enwezor**



(*Snap Judgments: New Positions in Contemporary African Photography*, published in 2006)



(*Snap Judgments: New Positions in Contemporary African Photography*, published in 2006)



*(Snap Judgments: New Positions in Contemporary African Photography, published in 2006)*



*(Snap Judgments: New Positions in Contemporary African Photography, published in 2006)*





**In/sight** African Photographers, 1940 to the Present



*(In/Sight: African Photographers 1940 To The Present, published in 1996)*

Thomas Erben Gallery

## Mike Cloud

*Art Basel: Miami Beach*



*American Star, 2022*  
Oil on canvas  
100 x 63 x 6 inches  
\$ 35,000



*How to Clean a Tent, 2024*  
Oil on canvas  
74 x 34 x 6 inches  
\$ 27,000

From the series *Holistic Abstraction*

Heinrich, Will. "What to See in N.Y.C. Galleries in September", *New York Times*, September 25, 2024.  
Artforum Gallery Guide: Must-see list, September 2024.  
Higgs, Matthew. Instagram post, September 14, 2024.  
Kerlidou, Gwenael. *Tussle Magazine*, October 22, 2024.



*Untitled*, 2015  
Oil on linen  
32 x 28 inches  
\$ 8,000

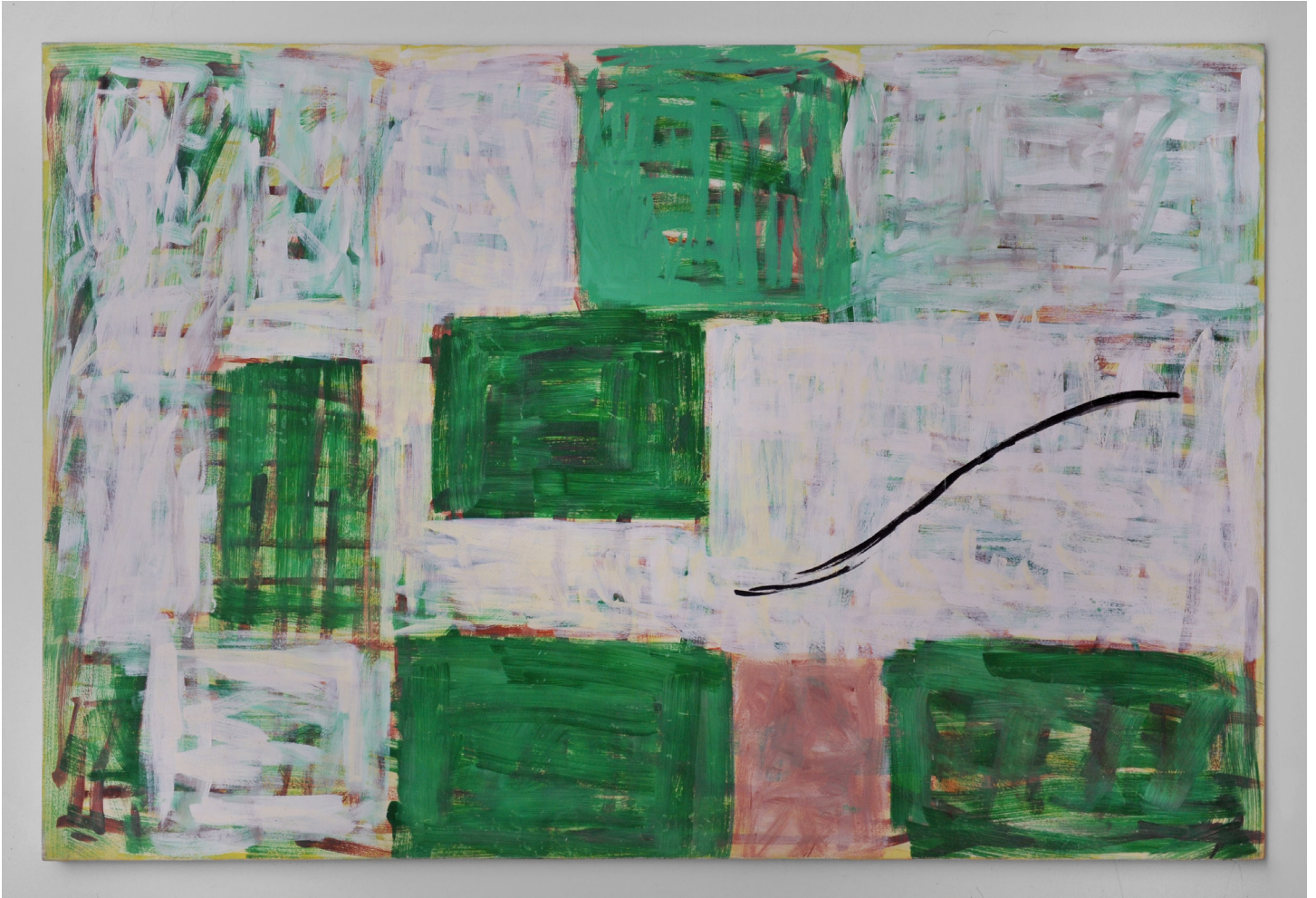
Thomas Erben Gallery

## Harriet Korman

*Art Basel: Miami Beach (D18)*



*Untitled, 1989, Oil on canvas, 72 x 84 in.  
\$ 45,000*



*Untitled, 1992*  
Oil on canvas  
44 × 66 inches  
\$ 35,000

"I tend to work in series or cycles. In the early '90s, I was into an expressive way of approaching the canvas. I had been looking at a lot of Joan Mitchell paintings, and was impressed by the way a mark or gesture could have so many meanings or interpretations. The grid or pattern was my means or subject, and the paintings took on a variety of brush strokes and layers of colors."

- Harriet Korman, November 29, 2023



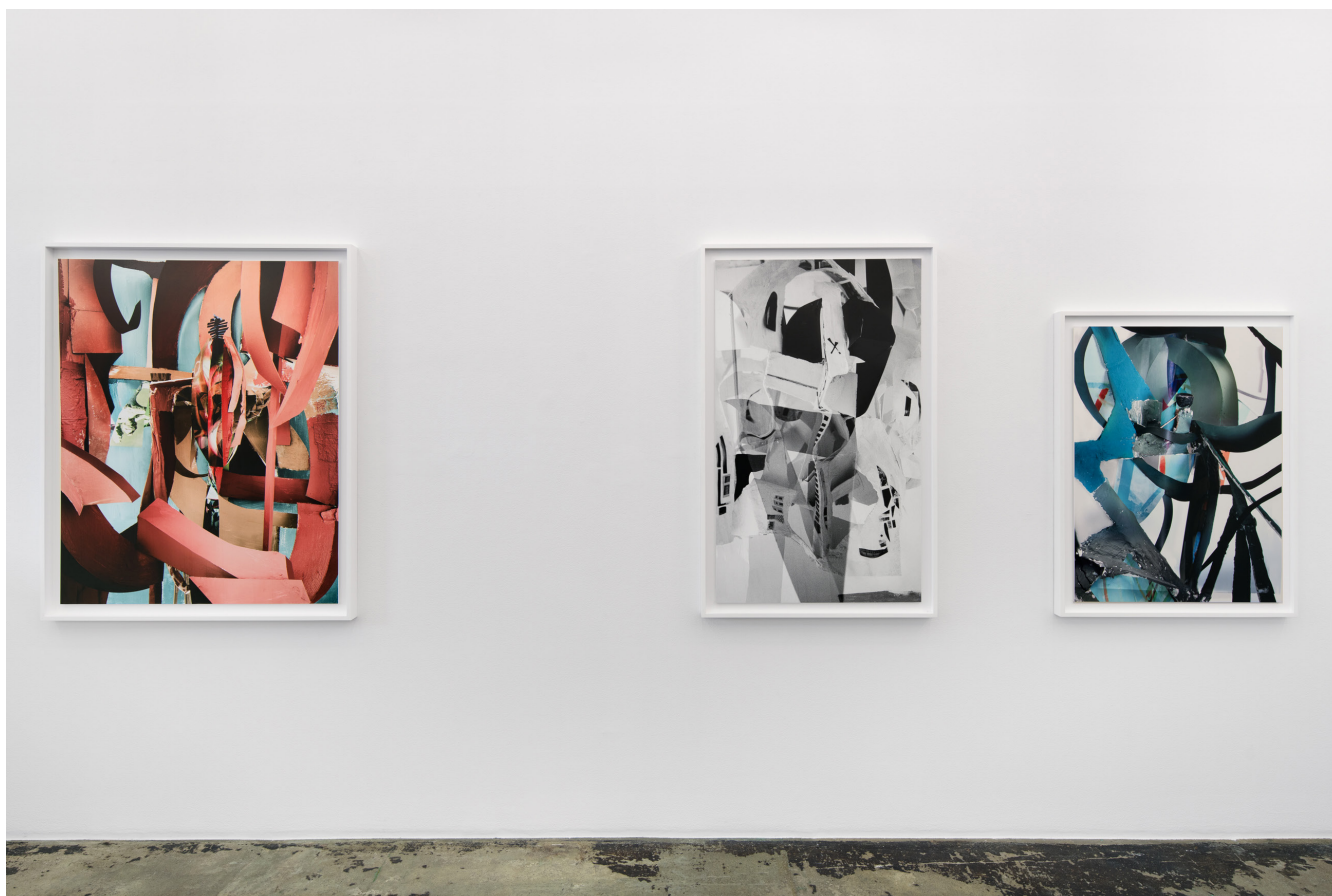
*Untitled, 1992*  
Oil on canvas  
72 × 84 inches  
\$ 45,000

Over the years, Korman's work has always commanded a high level of attention, both critically as well as from collectors. Thus, her 2024 show, *Portraits of Squares* - a suite of ten new paintings (of which all 10 sold) received substantial reviews by the likes of Saul Ostrow, Matthew Higgs, John Yau and Karen Wilkin.



# Yamini Nayar

## *Art Basel: Miami Beach*



Installation view, Thomas Erben Gallery (Photo credit: Fernando Sandoval/MW)

**Yamini Nayar** (b. 1975) received her MFA from the School of Visual Arts, 2005, and her BFA from the Rhode Island School of Design, 1999. Currently, she is an analyst-in-training at the CG Jung Institute, NY. Most recently her work was included in Phaidon's *Vitamin C+: Collage in Contemporary Art* and reviews have appeared in major publications such as *Artforum*, *The New York Times*, *Art India*, *Asian Art Newspaper*, *Vogue India*, *Art in America*, *The New Yorker* and *Whitewall Magazine*. Over the years, Nayar's work has been exhibited widely. Major survey shows include: *Ray Photo Triennale*, **Museum für Moderne Kunst**, Frankfurt; *Constructs/Constructions*, **Kiran Nadar Museum of Art**, New Delhi (both 2015); *Sculpture is Everything*, **Queensland Art Gallery**, South Brisbane (2012); *Manual for Treason*, **Sharjah Biennial**, UAE (2011); *The Empire Strikes Back*, **Saatchi Museum**, London (2010); and *Fatal Love*, **Queens Museum of Art**, (2005). Nayar has also shown with **Jhaveri Contemporary**, Mumbai (since 2012); **Wendi Norris**, San Francisco (2019) and **BosePacia** (2006). Public collections include the **Art Institute of Chicago**, **Guggenheim Museum**, **Queensland Art Gallery**, **Kiran Nadar Museum**, **deCordova Museum** and **Cincinnati Art Museum**.



*Feeding the Silkworm, 2024*  
Archival inkjet print  
50 x 40 inches  
\$ 9,000 (includes frame)  
Edition of 5 (+ 2 AP)  
Available are editions 4 and 5.

With her newest body of work, Yamini Nayar has “settled into a mature style” (Loring Knoblauch, collector-daily.com). On view are *Animism* (center above) as well as *Feeding the Silkworm* and *Echo and Eros*, all in their last remaining editions of 5 (+ 2AP), see this PDF for complete info. Knoblauch further writes: “Part of what I appreciate about Nayar’s photographs is that they really don’t look like anyone else’s, and when I engage with them, they haven’t been dumbed down to a sense of hackneyed obviousness. Their stubborn unresolved complexity is their source of joy, the process of wrestling with the visual challenges seemingly as important as the finished product”



*Animism, 2024*  
Silver gelatin print  
50 x 30 inches  
\$ 8,000 (includes frame)  
Edition of 5 (+ 2 AP)  
Available are editions 4 and 5.



*Echo and Eros, 2024*  
Archival inkjet print  
45.5 x 34 inches  
\$ 8,000 (includes frame)  
Edition of 5 (+ 2 AP)  
Available are editions 4 and 5.