



Melvin Edwards

**Melvin Edwards**

October 30–December 13, 2014

Alexander Gray Associates

The use of African words as titles of my sculpture extends the practical and philosophical values of the large quantity of esthetic possibility in art for now and the future.

I was born in the United States, but this identity always felt compatible with African life. Naturally, I didn't know as much until I started traveling to Africa. But my interest in what was happening there was present throughout my life. I don't see my life in the United States and in Africa as separate. Together, they have always served a purpose. That purpose is, of course, the mixture of how I think about art. I am trying to develop something new out of old ideas and experiences. I like the idea of it being personal. Objectivity comes after I decide on the subject, it's a way of logic. There is what is, and then there's the objectivity you apply to it; the subject is the predecessor. Discovering and re-discovering Africa, in the sense of family, in the sense of societies. It's all part of the modern world. Since I've been an adult, you can get on the telephone and you can call someone in Africa, whereas for 500 years and all the rest of human history you couldn't do that. Now there's a logic to anybody being connected everywhere, and this is the particular experience that informs me and connects me to Cuba, Senegal, Zimbabwe, Nigeria, and any number of other places. Just like the clothes in my house, they're from all over the world. I always liked to read adventure stories: about the South Seas, about Africa, about pre-historic England. So that seems to have continued in my adult life, through the years of being an artist, it's all a part of it. Like in my notebooks, everything is in it; you can't say there's one style, one interest, one thing. But somehow, for me, it's functional and makes sense. You take the resources of the world and you try to make something that you feel makes sense to you. You experiment and you try things, everything from language to music and sound, they inform each other.

*Homage to the Poet Léon Gontran Damas (1978–81)*

When I met Damas, I knew very little about French Guiana.<sup>1</sup> I heard he was a writer related to the Négritude movement, and when I met him I began to understand more about the movement from him. Damas was educated in Paris, and when he went back to French Guiana to begin his research on local people and runaway slaves—who had formed their own communities in the region—his views were not just informed by what he had studied in school, but also by his field research. He referenced this research from time to time, but it all was there for him to understand what he was creating in literature, which was a kind of urban poetry. I had known him for several

years, and one day, he mentioned that his house in Cayenne [the capital of French Guiana] had burned down. It was the old family house built in the traditional style, and he was going to have it rebuilt. But soon after he got ill and passed away. He had said to me he wanted me to create a piece of sculpture, for his house, something significant. So I took that into consideration, because we were very close to him. My [late] wife Jayne [Cortez] read at his funeral, his wife asked me to accompany his casket to the crematorium. We had become like family. So when I thought about his passing, I felt a need to create a work. I did the basic structure for this piece in two months: the pointed circle, the seating area, the silhouette image of what it would be as if it were a folded page supported by a circle, and a fifty-foot length of chain on the floor. The installation is a celebration of the rise of the sun, the fall of the sun, or sunset, or the transitions of life. In a sense, the transition of culture, which is what Damas' work is about. I remember a short poem he wrote about doing one's part in life and passing it on. He died in January 1978, and the installation was shown at the Studio Museum [New York] in the Spring of 1978. He was a man that I deeply respected, a man from my father's generation. I have the belief that you learn from the generations before you and hopefully you get to a certain stage when you can pass what you know, put it out there, and someone can use it.

#### *Ibadan Oke (1992)*

Ibadan is the Yoruba city I spent the most time in the early years when I visited Nigeria. Ibadan was, at that point, the largest the city in West Africa.<sup>2</sup> Ibadan was a recent creation historically, Lagos is an older city. I have wonderful memories of Ibadan; while there, I met and worked with the artist and architect Demas Nwoko and writers like Lindsey Barrett from Jamaica. I was there mostly during the summers, when the University of Ibadan would organize events. Nwoko was co-chairing the Drama department with the writer Wole Soyinka, I also met Omoruyi Nomayo, a man who took me to his hometown of Benin City, where I was introduced to his family of bronze casters, and a long friendship began after that visit.

#### *Route des esclaves (1995–99)*

*Route des esclaves* was titled in reference to conferences and symposia<sup>3</sup> that began in People's Republic of Benin, which is known historically as Dahomey; that continued in 1997 at Guadeloupe islands in the Caribbean; and later one in 1999 at New York University, which was organized by my

[late] wife Jayne [Cortez]. This work also references the route that traces slavery, which went across the Atlantic ocean to the Western hemisphere. The conferences brought together incredible individuals, who spoke in very interesting ways about what had transpired through the route of slavery.

#### *At Crossroads (1984)*

The title of this work references, in the traditions of Yoruba in Nigeria, the place where the patron inhabits, when you address or worship the saints or the Orishas. The first one you address is Eshu, the guardian of the Crossroads. He is like Gabriel at the Gates of Heaven. Eshu is the one who always has to be pleased; any time you're addressing the Orishas, you first address Eshu. But this work also references the South African township Crossroads in Cape Town. The same year I made this work, I created additional four or five works dedicated to places in South Africa. In 1995 I went to Crossroads, after the end of Apartheid. The place is home for many, but given its name, it carries those other meanings. There are so many references to this word in Diasporan theory of the cross-cultural world.

#### *Ile Ogun (2003)*

*Ile Ogun* translates from Yoruba into English as "house of Ogun" or "home of Ogun" or the "place for Ogun." He is the patron of metalworking, of steel.<sup>4</sup> But he's also a metaphorical figure. If one thinks of visual arts, creativity, the primary responsibility of Ogun is to prepare the way for civilization. That's the invention of the knife and things to cut and light the forest so you could create civilization. It's a metaphor, and it's also true. The other side of Ogun, of course, is war. In that respect, it takes the place of Mars or Vulcan in European mythology.

#### *Ginau Tabaski (2006)*

Tabaski is a ritual day where a mouton or ram is celebrated.<sup>5</sup> It's really a summation because in Tabaski you see life and the sacrifice of life. It's a very important holy day, but more than that, for me, it's a day where human beings come to grips with the mortality of life, and the importance of sacrifice. The grid element of this work was fabricated by a metalworker in Dakar who makes windows, grates, doors, gutters, all kinds of steel objects. One day I saw that he made a couple of these grids, and I thought, "You know, that's an idea." When you're in a culture where there's a lot of wrought-iron windows and doors and things, you see them everywhere in all kinds of forms. Then the placement of the Lynch Fragment-like form at the center of

the grid seemed to be the best solution. At first, I thought I had to cut some of the bars out and embed the fragment into the grid, or even behind it, but then I decided up front was good. As far as the dynamics of the forms, they are similar to any other Lynch Fragment, but they're still different. Art historians often try to tie me down as if my sculptures were illustrations, but they're not. My use of forms is like the use of words in poetry, like the use of the word love. People presume love means people care about each other, but you can also linguistically and even functionally say "I'd love to kill you," or "I'd love to make all of these people go away." It's how the word is used and contextualized that matters. Since I was married to a poet for many years and as a person who makes art, I have to be aware of the double and multiple meanings of things. That's always been a part of the fun.

*For Makina Kameya (1988)*

Makina Kameya was a sculptor from Eastern Angola who lived in the village of Tengenenge in Zimbabwe. He was a stone carver in his 70s; other sculptors from the area, for the most part, were younger. I bought a small work of his in 1986, and the next time I went back to Angola in 1988, on a Fulbright Scholarship, when I asked about him, they said, "Oh, he just died." He was working on one of his sculptures that was tall, big, and heavy, and the stone fell on top of him and crushed a part of his hip. He died after three days of his accident. After I heard of his death, I made this sculpture for him.

*Kasangadila: For Francisco Romão de Oliveira e Silva (2004)*

Francisco Romão [de Oliveira e Silva] was the first African person to become governor of Luanda after the liberation of Angola. The Portuguese had ruled for 300 years; when the revolution happened and the locals ousted the Portuguese, Francisco Romão was one of the leaders. During the struggle for independence he was jailed. They wouldn't give him real food, they'd give him insects to eat; he had to eat them just to survive. Angola became an independent nation in 1974, and then they got the opposition groups. I remember Francisco called me when his [political] party had finally won [the ensuing Civil War] and said that they can now make progress.

*Djeri Djeff Papa Tall (2008)*

In English, Djeri Djeff Papa Tall is "thank you Papa Tall." Papa Tall is the founder of the tapestry workshop Manufactures sénégalaises des arts

décoratifs [MSAD] in Thiès [Senegal]. This piece is a tribute to Papa Tall, who had the insight to collaborate with someone from the United States who was culturally sensitive to them, and he was culturally sensitive to collaborate with me. I knew of his work through the artists who had done tapestries with him, and I'd always had an interest of my own. As a young artist, I thought that you get to do things, but sometimes it takes twenty, thirty, forty years to find the opportunity. When we met, Papa Tall and I had a meeting of minds; we talked about music and art. He had studied and travel all over the United States going to places with arts institutions, museums, artists, and musicians. After knowing him three or four years, one day we were talking and I said, "Would you consider having someone who's not from Senegal do a tapestry?" and he said, "Sure, I've always wanted that." After my long conversation with Papa Tall I went home and immediately got the idea for a tapestry. Within a year I had *Eclair et chaîne*; I was happy with it, and I brought it home to New York. Within a year I wanted to do another tapestry, and so Papa Tall and I started on the second one, *Diamnaidjo*. Before it was finished, he retired, but I was happy with the final work. It's a bit more complicated and different, but in my head both tapestries come from closely related ideas. I've embarked on a third one now, which is dedicated to my [late] wife, Jayne Cortez.

Melvin Edwards, recorded and transcribed by Rebecca Wolff, New York, NY, October 1 and 8, 2014.

**Notes**

1. Léon-Gontran Damas (1912–78) was a poet and politician born in Cayenne, French Guiana. He was one of the founders of the Négritude movement in the 1930s.
2. By 1960, the year that Nigeria gained independence from the United Kingdom, Ibadan was the largest and most populous city in the country and the third in Africa after Cairo and Johannesburg.
3. The Slave Route Project was organized by United Nations Educational, Scientific and Cultural Organization, launched in Ouidah, Benin, in 1994.
4. In the Yoruba religion, Ogun is a deity and spirit who presides over iron, hunting, politics, creativity, truth, accidents and war. He is the patron of smiths, and is usually displayed with a number of attributes: a machete or sabre, rum and tobacco.
5. Tabaski is a Muslim holiday, also called the Feast of the Sacrifice and known as Eid al-Adha outside of Senegal. It occurs at the end of the Hajj (the annual pilgrimage to Mecca), and commemorates Ibrahim's willingness to sacrifice his only son at Allah's command. As Ibrahim (Abraham) lifted his blade, Allah replaced the child with a sheep.

*Kasangadila: For Francisco Romão Oliveira e Silva, detail, 2004*





Top: Wayou Tugge, 2014  
MZ A Mbaye, 2006



Diamnaïdio, 2004



Top: *Beykat*, 2004  
*Sopijiko*, 2014



*MMOZ*, 2005

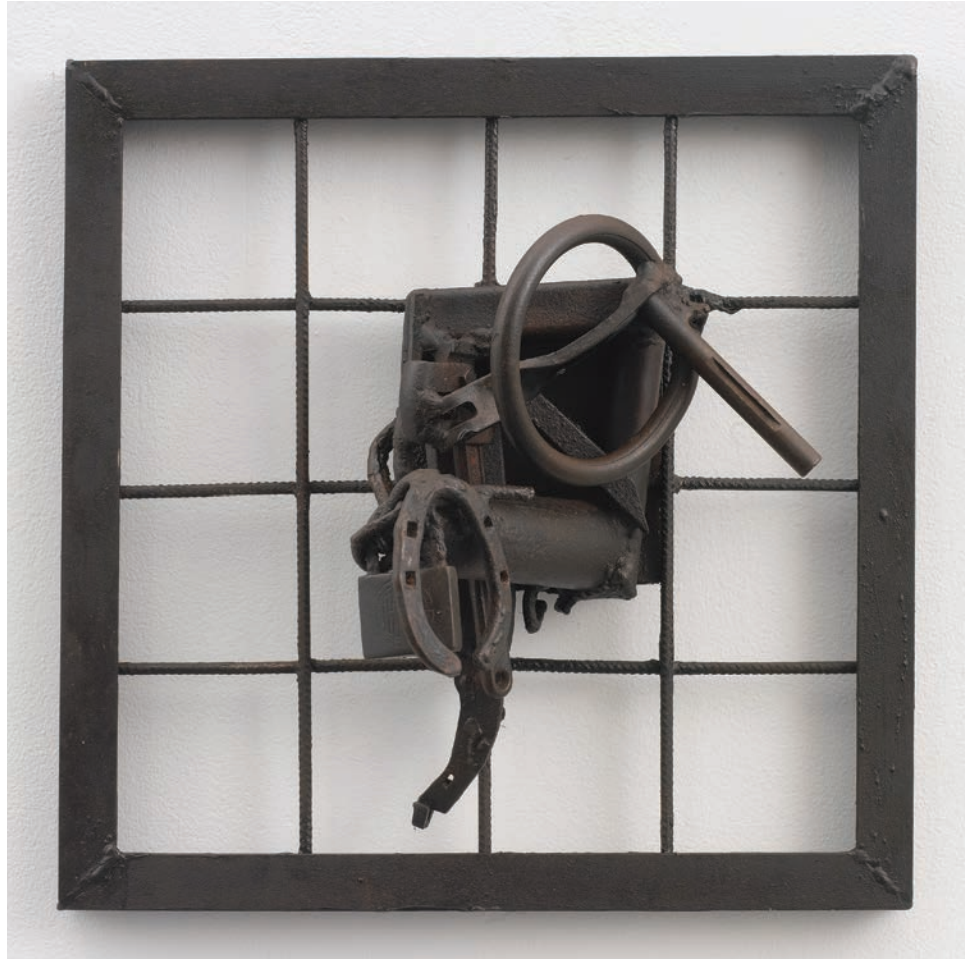




Installation view, Alexander Gray Associates, New York, 2014



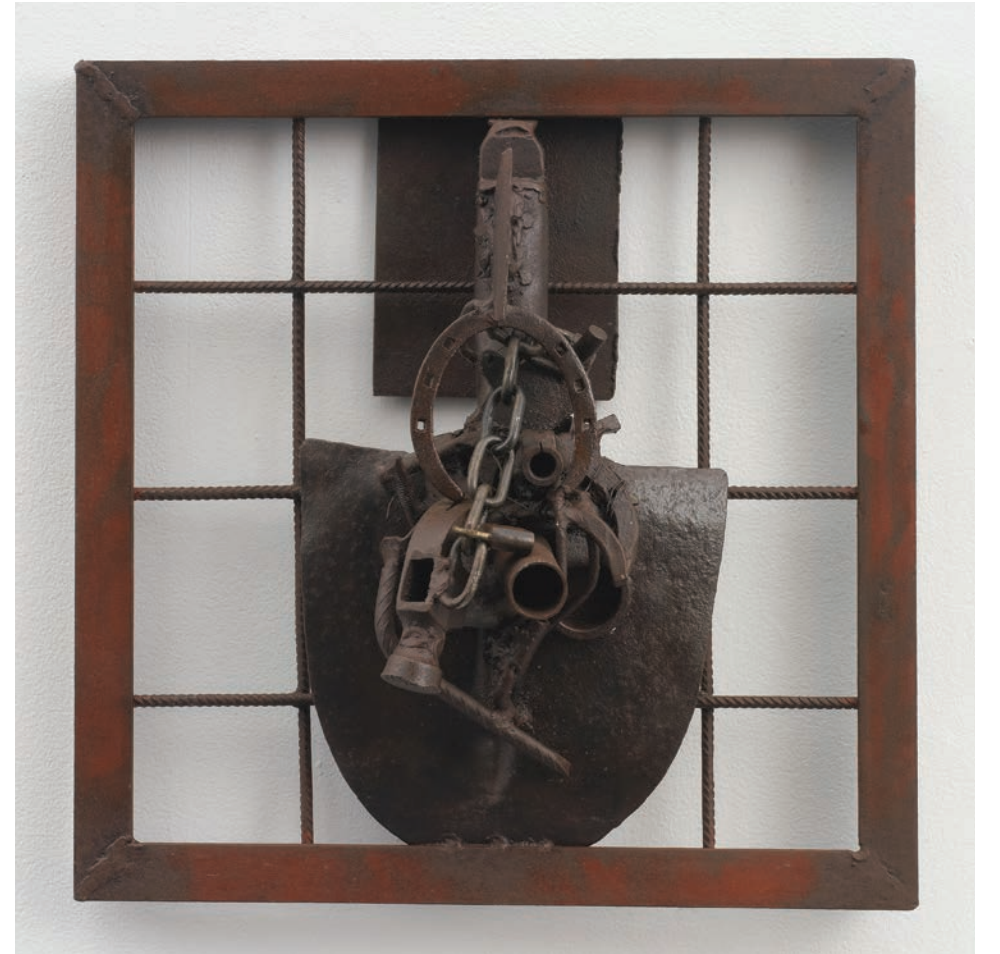
Installation view, Alexander Gray Associates, New York, 2014



Untitled, 2004



Untitled, 2004



*Ginou Tabaski, 2006*



*Homage to the Poet Leon Gontran Damas, 1978–81*



*Kikongo si, 1992*



Top: Angola, 1992  
Mali, 2007

Top: Nunake, 1993  
Libya, 2012



Djeri Djeff Papa Tall, 2008



*Route des esclaves, 1995-99*



*Ogun Again, 1988*

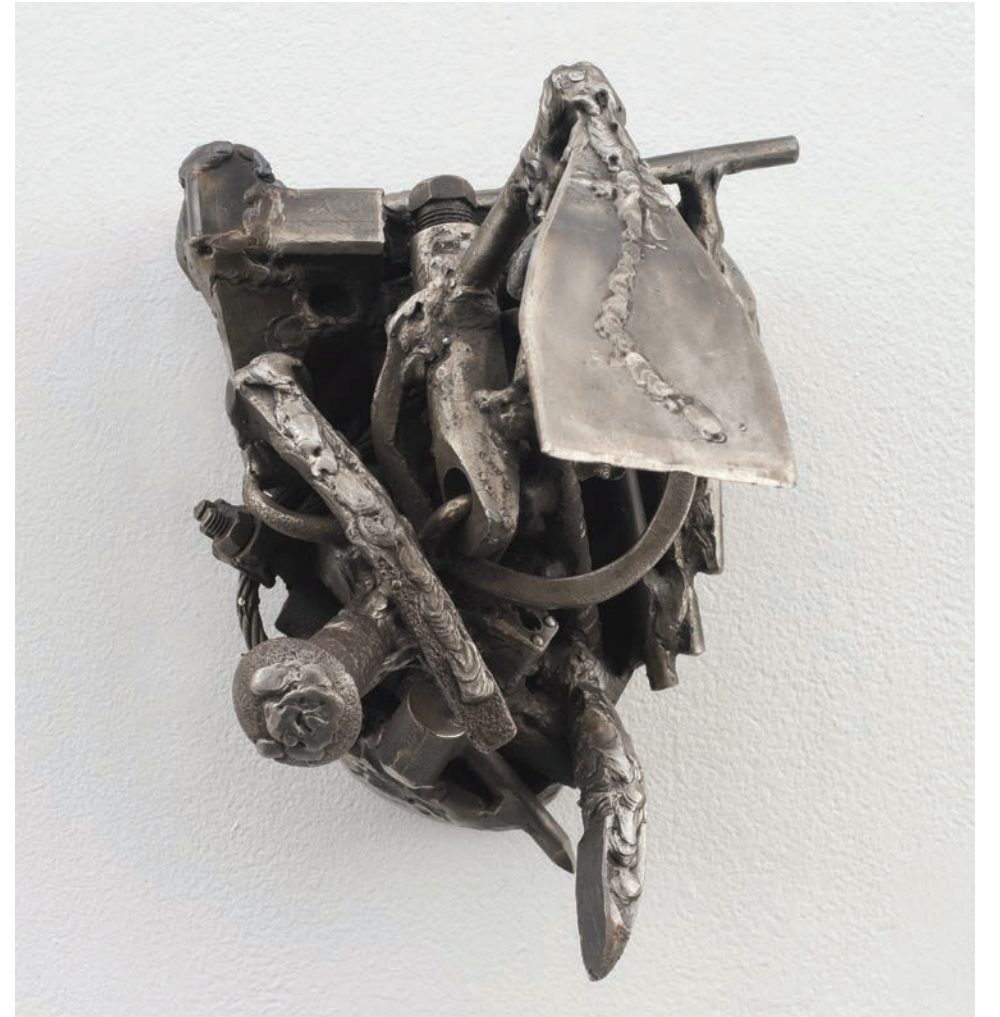


*Ibadan Oke*, detail, 1992





*Untitled Portrait of Jayne, 1974*



*Poetry, 2012*



Top: Ekufo, 1994  
Jom Time, 1998

Top: 24 Sud Foire, 2003  
WTC NYC, 2001



For Makina Kameya, 1988



*At Crossroads, 1984*



*Ile Ogun, 2003*



Installation view, Alexander Gray Associates, New York, 2014

### Selected Chronology: Melvin Edwards in Africa

- 1969 Meets poet and politician Leon Gontran Damas in New York
- 1970 First travels to Africa with Jayne Cortez. Visits Ghana, Togo, Dahomey (now the Republic of Benin), and Nigeria over a period of six weeks  
In Ghana, meets Asante sculptor Nana Osei Bonsu  
Meets Nigerian artist and architect Demas Nwoko and sculptor Ben Osawe
- 1971 Travels to Nigeria and Ghana, Summer  
Works with Demas Nwoko in Ibadan, Nigeria  
Meets Amos Tutuola in Ibadan, Nigeria  
Omoruyi Namayo introduces him to Benin City, Nigeria  
Meets the bronze casters Chief Omoregbe Inneh and Amos Nomayo, and Oba Akenzua II, the ruler of Benin Kingdom
- 1973 Travels to Nigeria and Ghana, Summer  
Works with Demas Nwoko in Ibadan, Nigeria
- 1974 Meets Senegalese painter Souleymane Keita in New York
- 1977 Participates in the Second World Black and African Festival of Arts and Culture (FESTAC '77), Lagos, Nigeria  
Meets Senegalese painter Iba N'Diaye, and Cuban painters Carlos Alberto García de la Nuez and Remigio Pina Scull during FESTAC
- 1978 Becomes the United States editor for the Nigerian arts magazine *New Culture*, published by Demas Nwoko
- 1979 Travels to Nigeria
- 1980 Travels to Zambia and Kenya  
*Sculpture by Mel Edwards* opens at the American Culture Center, Lusaka, Zambia, and later travels to the American Culture Center, Nairobi, Kenya  
Guest lecturer in Nairobi, Kenya, and Lusaka and Kabwe, Zambia  
Meets Kenyan sculptor Louis Mwaniki, Nairobi, Kenya  
Travels to Egypt with Jayne Cortez
- 1982 Travels to Senegal and Ghana for a Conference on Philosophy and African Culture  
Visits the Manufactures sénégalaises des arts décoratifs (MSAD) in Thiès, Senegal
- 1985 Travels to Ivory Coast, Nigeria, and Morocco  
Gifts Lynch Fragment *Return* (c.1985) to Oba Erediauwa (Akenzua II's son and successor) at the Oba's Palace in Benin City, Nigeria
- 1986 Senegalese artist Abdulaye Ndoye visits Edwards in New York  
Travels to Zimbabwe as a juror and lecturer for the National Gallery Annual Exhibition, Harare  
Fellow international jurors included artists Twins Seven-Seven, Helen Kedgely, David Annesley, Henry Tayali, Elimo Njau, Cynthia Zukas, and Tom Phillips  
Meets Zimbabwean stone sculptors John Takawira, Locadia Ndandarika, Thomas Mukarogbwa, Bernard Matamera, Makina Kameya, and painter Luis Meque, Harare, Zimbabwe
- 1987 Travels with architect Max Bond to Libreville, Gabon, for a conference on African culture and development
- 1988 Receives Fulbright Fellowship to travel to Zimbabwe (1988–89)  
Works with Paul Wade, Tapfuma Gutsa, Dumisani Ngwenya, and Voti Thebe in Bulawayo, Zimbabwe

- 1988 Meets Malangatana and Chissano of Mozambique, and Elizabeth Orchardson of Kenya in Harare, Zimbabwe  
Conducts BAT Workshop in metalworking at the National Gallery of Art, Harare
- 1989 Leads second workshop at the National Gallery of Art, Harare  
Serves as the United States representative on the jury panel at the National Gallery of Art, and ancillary competition *Weldart '89*  
Nigerian poet and playwright John Pepper Clark-Bekederemo visits Edwards in New Jersey
- 1990 With Jayne Cortez, meets acclaimed Nigerian writer Chinua Achebe and Senegalese poet and children's book writer Fatou Ndiaye Sow
- 1991 Meets Angolan artist António Ole in New York
- 1994 Exhibits in and travels to the Cairo Biennial, with Bob Blackburn, Faith Ringgold, Kay Walkingstick, Juan Sanchez, and Michael Kelly Williams
- 1996 Travels to Johannesburg and Cape Town, South Africa
- 1995 Meets Angolan politician Francisco Romão de Oliveira e Silva in New York
- 1997 Travels to Senegal and Ghana  
Attends the UNESCO conference "Between Two Banks of History and Memory: The Slave Route" in Lamentin, Guadelupe
- 1998 Sets-up a printmaking workshop at the Gorée Institute in Dakar, Senegal, with Senegalese painter Souleymane Keita and South African writer and painter Breyten Breytenbach
- 1999 Meets Senegalese artist Papa Ibra Tall  
Participates in the UNESCO symposium "Slave Route: The Long Memory," co-organized by Jayne Cortez at New York University  
Travels with Jayne Cortez to the Women's National Organization conference in Luanda, Angola  
Lectures at the National Organization of Writers and Artists, Luanda  
Meets Angolan artist Marcela Costa and writer Manuel Rui Alves Monteiro in Luanda
- 2000 Establishes a studio in Sud-Foire, a section of Dakar, Senegal  
Begins working at the workshop of metalworker Yusuf N'Diaye, director of the welding company N'Diaye Frère, in Mermoz, Senegal
- 2001–13 Continues his studio practice in Dakar, visiting twice a year
- 2006 Creates first tapestry *Eclair et chaîne* with MSAD in Thiès, Senegal
- 2007 Travels with the Abyssinian Baptist Church to Ethiopia  
Travels to Mopti and Cliff of Bandiagara, Mali
- 2010 Exhibits in the biennial Dak'art 2010, Dakar, Senegal  
Participates in group exhibition in Saint-Louis, Senegal with Senegalese artists Souleymane Keita, Abdoulaye Ndoye, and Vaye Biba  
Creates second tapestry *Diamnaïdio* with MSAD
- 2012 Participates in group exhibition in Saint-Louis, Senegal with Senegalese artists Souleymane Keita, Abdoulaye Ndoye, and Vaye Biba  
Gifts *Column of Memory* (c.2011–12), a large-scale public sculpture created in Dakar, to the cultural center Comptoir de Fleuve in Saint-Louis, Senegal  
With Jayne Cortez, becomes an honorary citizen of Saint-Louis, Senegal
- 2013 Travels to Benin City, Nigeria
- 2014 Continues to practice at his studio in Dakar, Senegal  
In the summer, begins a tapestry dedicated to Jayne Cortez with MSAD

Melvin Edwards (b.1937) is a pioneer in the history of contemporary African-American art and sculpture. Born in Houston, Texas, he began his artistic career at the University of Southern California, where he met and was mentored by Hungarian painter Francis de Erdely. In 1965 the Santa Barbara Museum of Art organized Edwards' first solo exhibition, which launched his professional career. He moved to New York City in 1967, where shortly after his arrival, his work was exhibited at the then newly created Studio Museum, and in 1970 became the first African-American sculptor to have works presented in a solo exhibition at the Whitney Museum.

Edwards' work reflects his engagement with the history of race, labor, violence, as well as with themes of African Diaspora. Making welding his preferred medium, his compositions are studies in abstraction and minimalism. Edwards creates sculptures by welding metal objects such as tools, knives, hooks, and machine parts, to construct objects distinguished by formal simplicity and powerful materiality. He is best known for his sculptural series *Lynch Fragments*, which spans three periods: the early 1960s, when he responded to racial violence in the United States; the early 1970s, when his activism concerning the Vietnam War motivated him to return to the series; and from 1978 to the present, as he continues to explore a variety of themes. Edwards has felt deeply connected to Africa and the African Diaspora since the 1970s, when he and his late wife, poet Jayne Cortez, began visiting the continent. He taught metal-welding in several countries, establishing workshops and mentoring a younger generation of African welders.

Edwards has had a longstanding commitment to public art, working on projects for public housing and universities since the 1960s, including *Homage to My Father and the Spirit* (1969) at the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; *Holder of the Light* (1985) at Lafayette Gardens, Jersey City, NJ; and *Asafokra* (1990) at the Utsukushi-Ga-Hara Open-Air Museum, Nagano Prefecture, Japan. His large-scale public sculptures exemplify his extraordinary range of aesthetic expression as well as his keen commitment to abstraction.

His work has been widely exhibited and is represented in the collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Los Angeles County Museum of Art, CA; the Alford Collection of Contemporary Art at Rollins College, Cornell Fine Arts Museum, Winter Park, FL; the Museum of Fine Arts, Houston, TX; The Studio Museum in Harlem, New York; and the Brooklyn Museum of

Art, New York. In 1993, the Neuberger Museum of Art in Purchase, NY, organized *Melvin Edwards Sculpture: A Thrity-Year Retrospective 1963–1993*, an exhibition documenting his artistic development. The Nasher Sculpture Center, Dallas, TX, is organizing his second retrospective, *Melvin Edwards: Five Decades*, to open on January 2015. His work has recently been included in exhibitions at the Brooklyn Museum, NY (2014); Whitney Museum of American Art, New York, NY (2013); Los Angeles Musuem of Contemporary Art, CA (2012); MoMA PS1, Queens, NY (2012); Smithsonian American Art Museum, Washington, DC (2012); Hammer Museum, Los Angeles, CA (2011); and as a part of the Dak'art Biennial in 2010; among others. Edwards taught at Rutgers University from 1972 to 2002. In 2014, he received an Honorary Doctorate from the Massachusetts College of Art, Boston.



Melvin Edwards, Dakar, Senegal, 2008

## Checklist

### Floor Sculpture

*Homage to the Poet Leon Gontran Damas*, 1978–81  
Welded steel; in five parts  
Dimensions variable

### Lynch Fragments

*At Crossroads*, 1984  
Welded steel  
10.5h x 8w x 8.88d in (26.67h x 20.32w x 22.56d cm)

*Ogun Again*, 1988  
Welded steel  
8.3h x 9.8w x 9.5d in (21.08h x 24.89w x 24.13d cm)

*For Makina Kameya*, 1988  
Welded steel  
13.5h x 11.25w x 10.38d in (34.29h x 28.58w x 26.37d cm)

*Tengenenge*, 1988  
Welded steel  
14.5h x 15.75w x 12d in (36.83h x 40.01w x 30.48d cm)

*Ibadan Oke*, 1992  
Welded steel  
13.5h x 11w x 8d in (34.29h x 27.94w x 20.32d cm)

*Kikongo si*, 1992  
Welded steel  
10h x 16.8w x 16.8d in (25.4h x 42.67w x 42.67d cm)

*Angola*, 1992  
Welded steel  
11.75h x 10.25w x 12d in (29.85h x 26.04w x 30.48d cm)

*Nunake*, 1993  
Welded steel  
14h x 9.5w x 6.8d in (35.56h x 24.13w x 17.27d cm)

*Ekuafu*, 1994  
Welded steel  
15.63h x 10.75w x 8.38d in (39.7h x 27.31w x 21.29d cm)

*Route des esclaves*, 1995–99  
Welded steel  
13.25h x 11w x 7.38d in (33.66h x 27.94w x 18.75d cm)



*Jom Time*, 1998

Welded steel

11.88h x 8.5w x 7.38d in (30.18h x 21.59w x 18.75d cm)

*WTC NYC*, 2001

Welded steel

12.5h x 11.25w x 7.13d in (31.75h x 28.58w x 18.11d cm)

*Ile Ogun*, 2003

Welded steel

12.5h x 10w x 7.5d in (31.75h x 25.4w x 19.05d cm)

*24 Sud Foire*, 2003

Welded steel

12.5h x 8.5w x 7d in (31.75h x 21.59w x 17.78d cm)

*Mali*, 2007

Welded steel

10.75h x 8.75w x 5.75d in (27.31h x 22.23w x 14.61d cm)

*Djeri Djeff Papa Tall*, 2008

Welded steel

11.5h x 11.5w x 5d in (29.21h x 29.21w x 12.7d cm)

*Libya*, 2012

Welded steel

13.75h x 7.5w x 8d in (34.92h x 19.05w x 20.32d cm)

*Poetry*, 2012

Welded steel

10.5h x 7.75w x 9.75d in (26.67h x 19.68w x 24.77d cm)

Discs

*Diamnaidio*, 2004

Welded steel

21h x 21w x 8.5d in (53.34h x 53.34w x 21.59d cm)

*Kasangadila: For Francisco Romão Oliveira e Silva*, 2004

Welded steel

15h x 15w x 6.75d in (38.1h x 38.1w x 17.15d cm)

*Beykat*, 2004

Welded steel

17.5h x 17.5w x 8d in (44.45h x 44.45w x 20.32d cm)

*MMOZ*, 2005

Welded steel

17h x 17w x 9d in (43.18h x 43.18w x 22.86d cm)

*MZ A Mbaye*, 2006

Welded steel

18h x 18w x 9d in (45.72h x 45.72w x 22.86d cm)

*Wayou Tugge*, 2014

Welded steel

15.25h x 15.25w x 6.25d in (38.74h x 38.74w x 15.88d cm)

*Sopijiko*, 2014

Welded steel

15.75h x 15.75w x 6.75d in (40.01h x 40.01w x 17.15d cm)

Grids

Untitled, 2004

Welded steel

19.75h x 19.75w x 8.38d in (50.17h x 50.17w x 21.29d cm)

Untitled, 2004

Welded steel

20h x 19.75w x 6.25d in (50.8h x 50.17w x 15.88d cm)

*Ginau Tabaski*, 2006

Welded steel

19.88h x 19.75w x 7.75d in (50.5h x 50.17w x 19.68d cm)

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Through exhibitions, research, and representation, Alexander Gray Associates spotlights artistic movements and artists who emerged in the 1960s, 1970s, and 1980s. Influential in political, social and cultural spheres, these artists are notable for creating work that crosses geographic borders, generational contexts and artistic disciplines. Alexander Gray Associates is a member of the Art Dealers Association of America.

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