

FAD magazine

“Social Abstraction” Curated by Antwaun Sargent to Open in Beverly Hills

BY MARK WESTALL
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AMANDA WILLIAMS *CandyLadyBlack (This Stuff Is Starting Now)*, 2023 Oil, mixed media on wood panel
60 x 60 inches (152.4 x 152.4 cm) © Amanda Williams | Photo: Jeff McLane, Courtesy of the artist and Gagosian

Gagosian has announced Social Abstraction, a two-part exhibition in Beverly Hills and Hong Kong curated by Antwaun Sargent.

Social Abstraction in Beverly Hills will feature work by Kyle Abraham, Kevin Beasley, Allana Clarke, Theaster Gates, Cy Gavin, Alteronce Gumby, Lauren Halsey, Kahlil Robert Irving, Devin B. Johnson, Rick Lowe, Eric N. Mack, Cameron Welch, and Amanda Williams. It will be followed this fall by a second iteration in Hong Kong.

Intrigued by the full range of human perception and the meanings of colors and materials, Alteronce Gumby incorporates agate and bismuth—as well as acrylic paint and glass—into *Dreams of a Distant Journey* and *Zulu* (both 2023), bringing the iridescent minerals' chromatic intensity to the works' surfaces. Cameron Welch's *The Golden Thread* (2024) is a densely composed mosaic of glass, marble, stone, and tile tesserae with passages of oil and acrylic paint. A labyrinthine, linear work that accommodates Welch's figurative impulse in abstract terms, it alludes to classical mediums and myths while subverting their conventions.

Lauren Halsey's untitled relief from 2024 is composed with synthetic hair that cascades down its surface, embodying the power and exuberance of self-adornment. *Witness Me* (2024) is sculpted by Allana Clarke with hair bonding glue. Stretching and shaping the dark, viscous material as it sets, Clarke develops it into an amorphous mass with a highly textured surface, contending with notions of beauty, Blackness, and bodily signification.

Theaster Gates's *Line study for alternative columnar projects* (2023) is a high-fire stoneware vessel that pushes the physical limits of clay in an investigation of materiality and transmutation. Kahlil Robert Irving's duo of sculptures mimic concrete and found objects but in fact are conglomerations of ceramic forms modeled by the artist. Covered in layers of enamel and digital collages, the ceramic objects are placed into vitrines that he constructs to reflect their fragility and precious nature.

To produce *There Is No Other Way* (2022), Eric N. Mack combines the modalities of abstract painting with the cultural associations and structure of clothing by turning multicolored patterned fabric into stretched panels. Kevin Beasley works with garments and raw cotton, embedding both into slabs of resin to create uniquely textured, vibrantly colored compositions that connect personal expression with shared history.

A special performance by choreographer and dancer Kyle Abraham and members of his company, A.I.M by Kyle Abraham, will take place during the opening weekend of *Social Abstraction*, on July 19th at 6pm. Galvanized by Black culture and history, Abraham's provocative body of work draws from his engagement with the visual arts. The evening will feature performances by Abraham, William Okajima, Donovan Reed, and Gianna Theodore of works chosen in response to the exhibition's themes, including *Show Pony*, "Ne Me Quitte Pas" and "Little Girl Blue" from *If We Were a Love Song*, and an early preview of Abraham's newest piece, *2x4* (working title).

SOCIAL ABSTRACTION curated by Antwaun Sargent, July 18th–August 30th, 2024, Gagolian Beverly Hills

Opening reception: Thursday, July 18th, 6–8pm

A zine supplement to the fall issue of the *Gagolian Quarterly* guest-edited by Sargent presents conversations between the featured artists and contemporary thinkers.