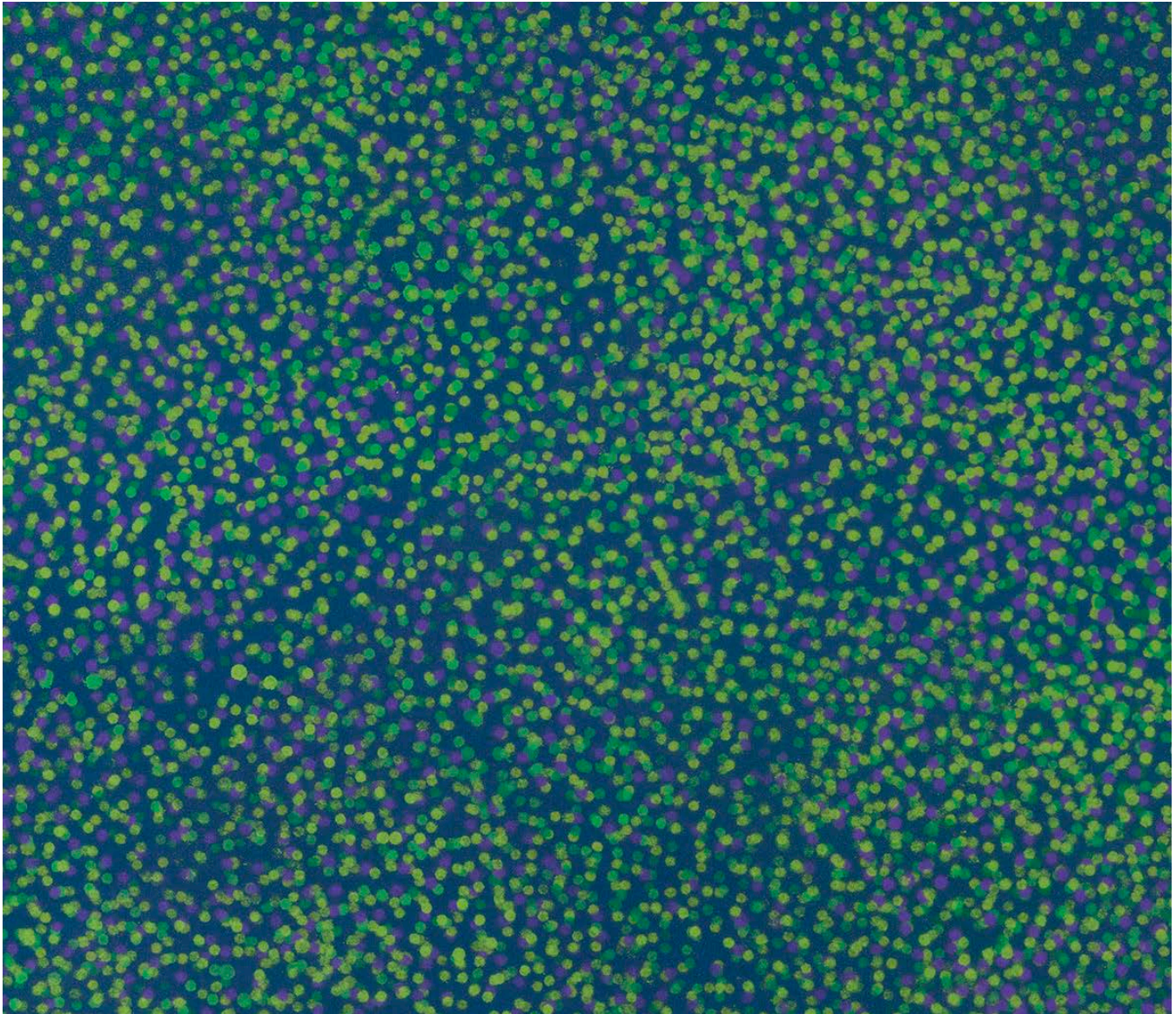


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## The Armory Show



Howardena Pindell, *Aurora Borealis/Solar Storms: August 2022 #2, 2022* (detail), acrylic on canvas, 78 x 88 inches

For the 2022 edition of the Armory Show, Garth Greenan Gallery is pleased to present seven works by gallery artists Al Loving, Esteban Cabeza de Baca, Howardena Pindell, and Cannupa Hanska Luger. For each artist, a single, critical departure from formal convention became an essential element of their now iconic style.

Despite the whirlwind success of his hard-edged abstractions (which made him the first African American to secure a solo exhibition at the Whitney Museum in 1968), Al Loving decided to radically depart from his early works to “[discover] whether there is Black art and what it looks like.” In *Untitled* (1982), Loving abandons hard-edged abstractions, combining

two signature media – torn strips of canvas and painted paper — into a new sense of geometric abstraction with the realities of vernacular traditions, including his mother’s quilting and recycled materials. The white outlines of the torn paper against the fabric backdrop serve to highlight the artist’s embrace of materiality and improvisation.

In *Quantum of Sunset* (2021), Esteban Cabeza de Baca rotates the desert horizon ninety degrees. A fiery sunset, blue skies, and clay-rich hills mingle like vapors. Abrupt vignettes of scenery, color, and pattern disrupt Cartesian single-point perspective, leading to further disorientation. The work is done *en plein air*, recasting the practice of landscape painting—once the preferred surveying tool of colonizers—within the artist’s own practice. Cabeza de Baca’s hybrid techniques and influences form a complex braid, interrogating the dialectical relationships between colonialism and its critique.

Howardena Pindell’s spray dot paintings of the 1970s are among her most iconic works. In *Untitled* (1972), the artist punches hundreds of holes in heavy paper, creating stencils through which to blow paint onto the canvas. The result is a staggering and sensuous interplay between background and foreground that creates endless fluctuations in light and color. The leftover punched paper dots formed raw materials that were integrated into the paint surfaces of her hallmark cut and sewn canvases. Last year, Pindell revisited this early spray dot technique for the first time in over 3 decades, recasting the works with the unrestrained, celebratory palates that characterize her contemporary works. The presentation at the Armory will coincide with an exhibition of new cut and sewn canvas paintings at the gallery.

Cannupa Hanska Luger’s large ceramic sculpture, *Emergent* (2022), is a reliquary of Native histories and Indigenous autonomy. In the 19th century, non-Native settlers and military forces undertook the intentional slaughter of bison herds, driving the species to near extinction. This deliberate, destructive act destroyed the economies, food sources, and lifeways of Plains Tribes. In the work, ash black bones emerge from the floor like those exposed in an eroded riverbank, drawing attention to how the loss of a single species has impacted communities and the environment.

Garth Greenan Gallery is pleased to represent Esteban Cabeza de Baca, Cannupa Hanska Luger, Howardena Pindell, and the estate of Al Loving.

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