

YANCEY RICHARDSON



MITCH EPSTEIN

*Mount Rushmore National Memorial, Six Grandfathers, South Dakota, 2018*

Chromogenic Print

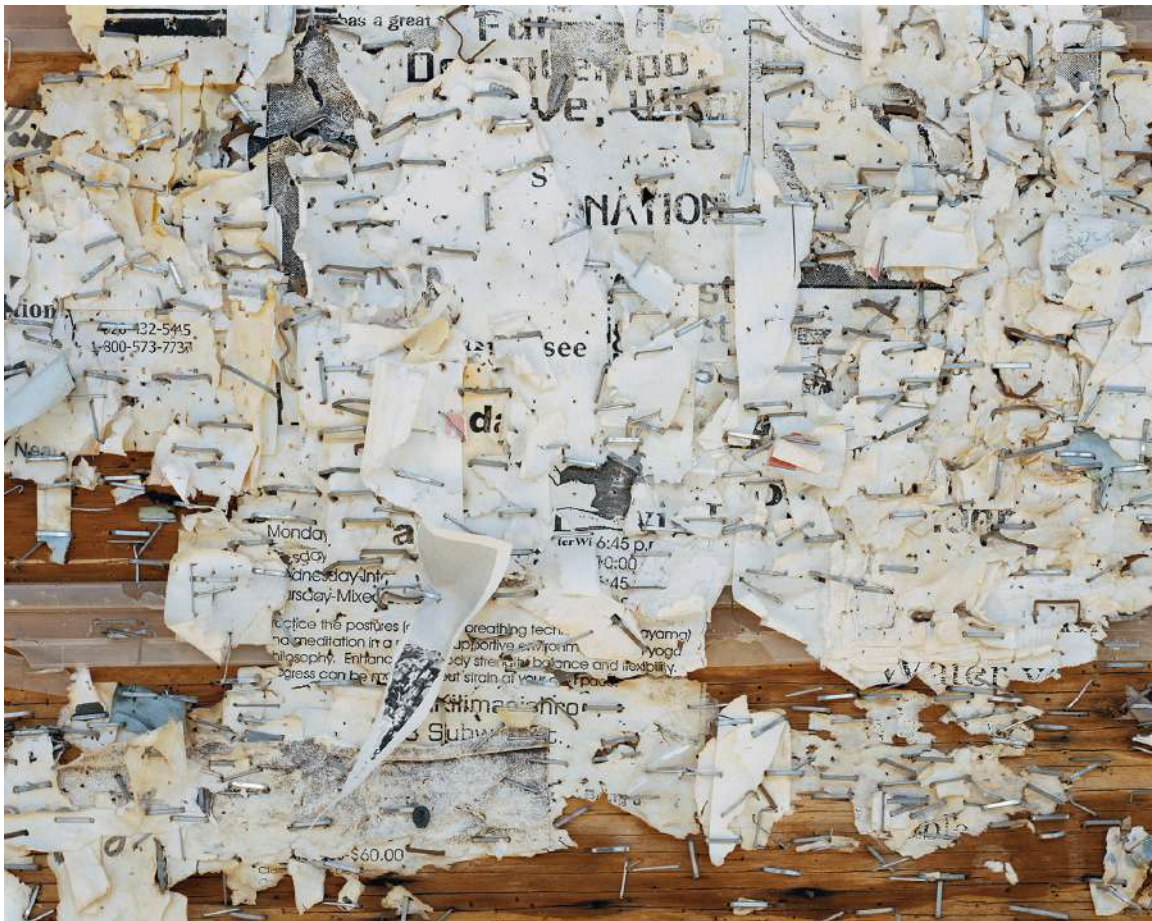
45 x 58 inches, Edition of 6, \$25,000

70 x 92 inches, Edition of 6, \$45,000

In his newest body of work, *Property Rights*, Mitch Epstein asks questions about capitalism, manifest destiny, and the struggle over land in America. Subsequent to photographing the standoff between the Indian nation and the U.S. federal government at Standing Rock, Epstein traveled to the undeniably loaded site of Mount Rushmore. He found the sixty foot tall carved faces of Washington, Jefferson, Lincoln and Roosevelt enigmatically shrouded by fog, a dim memorial to America's striving for greatness at all cost.

"One of the great accomplishments of Epstein's new work is how he makes headline-grabbing subjects—immigration, federal-land protections that have come under threat or already been rolled back, and other abuses of American power—feel at once urgent and timeless...Still, Epstein's decision to photograph Mt. Rushmore—or Six Grandfathers, as it's known to the Lakota—with the Presidents' faces partially obscured by clouds, is an eloquent if subtle comment on life under Trump, as is the photograph of a blue-skied day at the veteran's encampment at Standing Rock." - Andrea K. Scott, *The New Yorker*, September 2019

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MITCH EPSTEIN  
*Bisbee, Arizona, 2017*  
Chromogenic Print  
70 x 92 inches  
Edition of 6  
\$45,000

"I was driving from Tucson on my way to a site right on the border, and suddenly I drove into this place with a lot of visible prosperity, Victorian houses, a whole town seemingly growing out of the hillside. A few miles down the road, I pass a giant copper mine. There was a clear equation between the big hole in the ground and this town that was clearly built as a result of this mine. I stopped to make a couple pictures, and then I went to a co-op grocery store to get a drink, and there was this message board. I was just struck by the kind of inherent violence of the way the staple gun was holding this palimpsest of papers to the wall. Then I realized there was this accidental confluence of very poetic but also symbolic words that spoke to the moment: *nation, see, meditate, water*. For me, it suggested a kind of mapping. And again, back to *Property Rights*, the consequence of owning land, and using it or neglecting it, is that it becomes battered." - Mitch Epstein, *Aperture*, September 2019



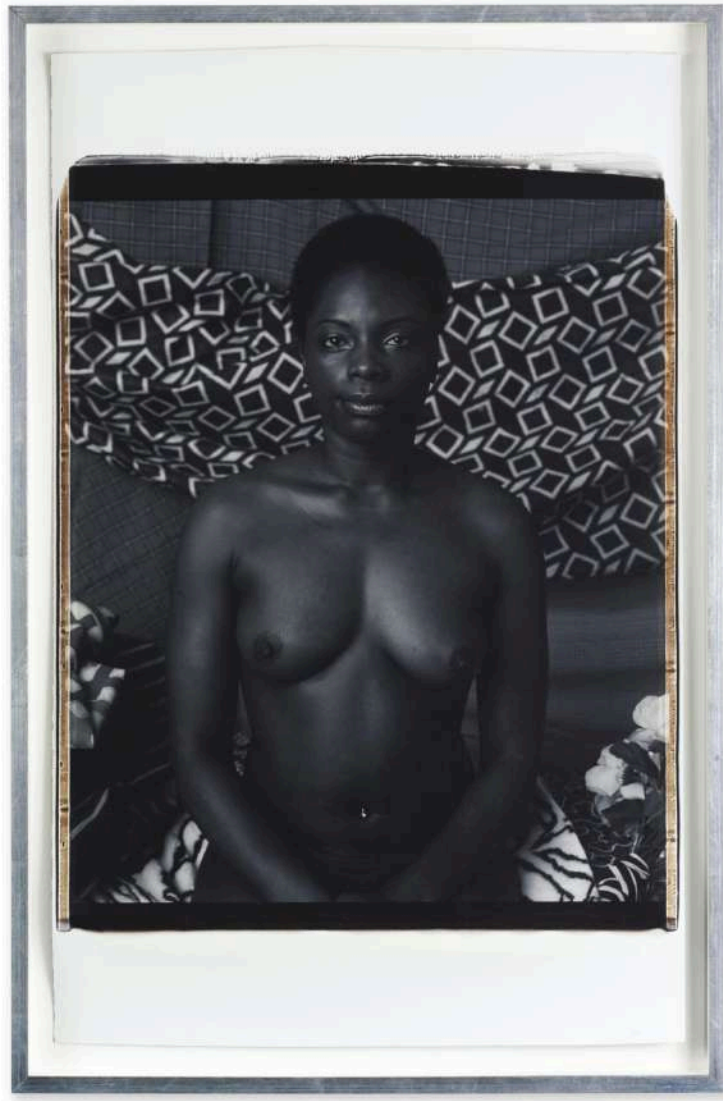
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MICKALENE THOMAS  
*(If Loving You Is Wrong) I Don't Want to Be Right*, 2006/2014  
Selenium Toned Fiber Print  
12 x 15 inches (15 1/4 x 18 1/2 framed)  
Edition of 5  
\$16,000

Mickalene Thomas' photographs, paintings and videos question perceived notions of race, gender and sexuality. In *(If Loving You Is Wrong) I Don't Want to Be Right*, Thomas revises the art historical trope of the female nude typically envisioned by a white male artist. Her subject gazes at the viewer with self-assured ease, confident in her beauty and seductive charm. The backgrounds in Thomas' photographs, created in her studio, allude both to the tradition of studio portraiture in African photographic history and to the 1970s lifestyle of her glamorous mother, a central muse in her work. The title of the photograph is borrowed from Luther Ingram's 1972 hit song about a married man lamenting the irresistible allure of another woman.

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MICKALENE THOMAS

*Marie: Centered*, 2011

Polaroid, unique

37 3/4 x 24 3/4 inches

\$52,000

*Marie: Centered* is a rare, large-format Polaroid by Mickalene Thomas. Drawing on a close study of art history and classical portraiture, Thomas challenges notions of femininity from a contemporary perspective. Throughout the history of art, black female figures were typically represented as minor figures or not included at all. Conversely, Thomas' subjects take center place, facing the camera with equanimity. By modeling her figures on 19th century European paintings, Thomas claims agency for women who have historically been underrepresented in the history of art.

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MATT LIPPS  
*Holds*, 2020  
Archival Pigment Print  
13 1/2 x 10 1/2 inches  
Edition of 5  
\$6,000

In his recent work, Matt Lipps draws from the rich history of celebrated fashion photographers such as Richard Avedon and Irving Penn, using the silhouettes from their images as an aperture through which to view historical, documentary photos by the likes of Dorothea Lange, Ansel Adams and others. By bringing these two seemingly disparate worlds together, Lipps highlights their shared visual vocabulary and the constructed nature of all photography; whether they are selling an idealized form of femininity or a heroic image of war, both fashion and documentary photographers utilize the seductive power of photography for advantageous ends.

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MATT LIPPS  
*Balance*, 2020  
Archival Pigment Print  
13 1/2 x 10 1/2 inches  
Edition of 5  
\$6,000

Matt Lipps' artistic practice combines appropriated imagery and elements of collage into an original form that he describes as being "in, with, and alongside photography." Critically examining photography from both fine art and mass media sources, Lipps reveals how these images have reflected and shaped our culture, and how a mass-distributed photograph can resonate in deeply personal ways.

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MATT LIPPS  
*Ladder*, 2020  
Archival Pigment Print  
13 1/2 x 10 1/2 inches  
Edition of 5  
\$6,000

Through upending our pre-existing associations with fashion photography and world events as he plays with both scale and structure, Lipps' collages make the familiar appear strange. As the artist says: "Meaning becomes fugitive and the viewer's mind becomes animated in attempting to reconcile the images, thereby creating multiple new reads of the work." For Lipps, this multiplicity of meaning is liberating, giving his work greater possibility and potential.

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GUANYU XU  
*The Dining Room*, 2018  
Archival Pigment Print  
40 x 50 inches, Edition of 5, \$7,000  
56 x 70 inches, Edition of 3, \$10,000

Since 2018, Chicago-based artist Guanyu Xu has secretly created elaborate installations of photographs throughout his childhood home in Beijing while his parents were at work. Unable to reveal or express his sexual identity growing up, Xu has used images collected from Western film and fashion magazines, family photographs, as well as self-portraits with other gay men to enact a deeply intimate and political performance, transforming the conservative domestic space into a scene of revelation, protest and reclamation.





GUANYU XU  
*Worlds Within Worlds*, 2019  
Archival Pigment Print  
40 x 50 inches, Edition of 5, \$7,000  
56 x 70 inches, Edition of 3, \$10,000

Layered and visually complex, the photographs in *Temporarily Censored Home* skew the architecture of the apartment, reconstructing each space into a dense visual collage of revealing and self-referential imagery. There are photographs taped to the ceiling, draped across furniture, covering windows and doorways, curled, layered and protruding at odd angles. Prints of nude men and decorations celebrating the Year of the Dog mix with images of the American flag and a Pacific sunset. For Xu, the project examines his intersectional experience as a foreign, Asian, gay man in the United States, while redefining his home as a queer space.

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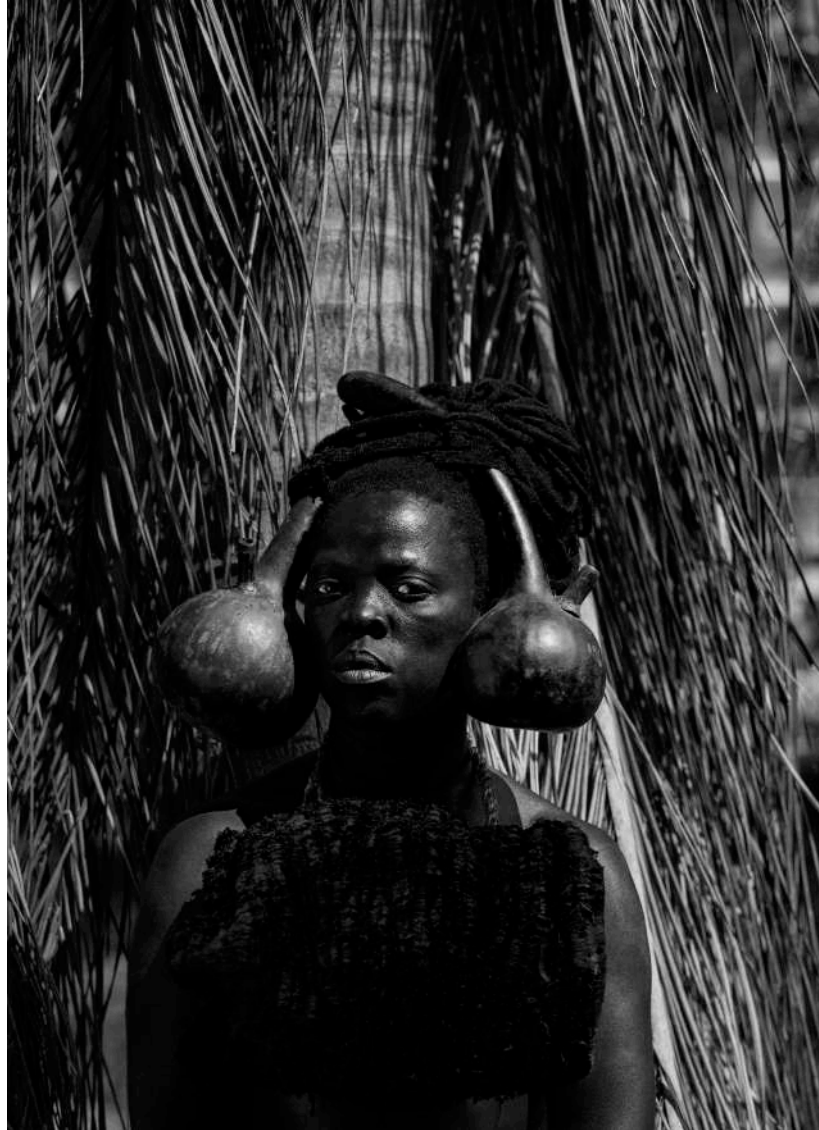


ZANELE MUHOLI  
*Banda I, Morwa, Botswana, 2019*  
Gelatin Silver Print  
24 3/4 x 19 3/4 inches  
Edition of 8  
\$14,500

“Since 2006, South African visual activist Zanele Muholi has used photographic portraiture to examine issues around race, gender and the politics of exclusion. In their acclaimed series of self-portraits *Somnyama Ngonyama (Hail the Dark Lioness)*, the artist experiments with different characters and archetypes in order to comment on a range of issues from South African political history to cultural appropriation, domestic labor and stereotypes of beauty. Muholi is known for dramatically increasing the contrast in their self-portraiture so as to appear stunningly pitch black, their gorgeous darkness and regal stoicism heightened. When met with this technique again and again in their work, you are confronted by your own thoughts and beliefs regarding beauty, race and cultural identity. You’re stirred to action, to discomfort, to see and be seen.” -Yrsa Daley-Ward, *The New York Times*, November 2018

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ZANELE MUHOLI  
*Calabashe, Emhlabeni*, 2019  
Gelatin Silver Print  
27 1/8 x 19 5/8 inches  
Edition of 8  
\$16,800

Muholi's self-portraits pay homage to the history of black women in Africa and beyond, the dark lionesses of the series' title. They reimagine black identity in ways that are largely personal but inevitably political, challenging the stereotypes and oppressive standards of beauty that often ignore people of color. Muholi's most recent self-portraits were made in the formerly colonized countries of Botswana, Mauritius, Namibia and South Africa. While bearing witness to the history of European imperialism in Africa, Muholi utilizes local materials and objects as a means to celebrate the inherent beauty of indigenous African design.

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ZANELE MUHOLI  
*Ntuthuko, Mayotte, 2016*  
Gelatin Silver Print  
21 1/4 x 20 1/2 inches  
Edition of 8  
\$14,500

"When it comes to the materials I use, I feel that sometimes you don't need to be literal. Mundane objects can be read on multiple levels. Some images feature characters as the means to talk about historical events and others are related to personal relationships, such as my relationship with my mother, Bester Muholi (1936 – 2009). I want to give the viewer space, to allow them an intimate look when approaching each image. I believe you don't need to be aggressive, always in the viewer's face, because the situation is rough already." Zanele Muholi, *FT Magazine*, January 2018

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VICTORIA SAMBUNARIS  
*Untitled (Lucin Cutoff), Great Salt Lake, Utah, 2019*  
Chromogenic Print  
39 x 55 inches, Edition of 5, \$10,000  
55 x 77 inches, Edition of 3, \$18,000

Victoria Sambunaris creates large-scale photographs that document the intersection of the natural and the manmade within the American landscape. Each year, Sambunaris embarks upon an extended road trip, using a large format, five-by-seven wooden field camera to investigate the way in which humans inhabit the landscape. Combining in-depth planning and research with a laborious mode of shooting and developing, sometimes waiting days for the right conditions, Sambunaris's photographs communicate a deeply layered sense of place and a nuanced view of the complex issues surrounding land management.

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VICTORIA SAMBUNARIS  
*Untitled (Container train), South of Delta, Utah, 2017*  
Chromogenic Print  
39 x 55 inches, Edition of 5, \$10,000  
55 x 77 inches, Edition of 3, \$18,000

"I am equipped with a 5x7 field camera and strive to integrate myself in the locale that I am working in. Upon returning east, the mural-size photographs that I make inspire awe and wonder of a particular terrain and act as a catalyst to an ethical need to penetrate a grander question about landscape and our place within it. My process begins with an unmitigated curiosity inspired by research into industry, culture, history, anthropology, geology, and ecology. I travel with an extensive library of books, maps, and reference material and have amassed an abundance of artifacts that include mineral specimen, journals, video footage, road logs, and oral histories from my journeys." - Victoria Sambunaris, 2012

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TSENG KWONG CHI  
*New York, New York*, 1979 (printed 2014)  
Gelatin silver print  
15 x 15 inches  
Edition of 25  
\$10,500

Born in Hong Kong and raised in Vancouver by exiled Chinese nationalists, Tseng studied photography in Paris. In 1978, he moved to Manhattan, becoming a fixture of New York's downtown art scene and a close friend of Keith Haring whose work and activities he documented. Soon after arriving, Tseng began the series *East Meets West*, made between 1979 and 1987, photographing himself at iconic tourist locales throughout America, wearing a "Mao suit", dark sunglasses and an enigmatic expression. Pictured at the Grand Canyon, the Statue of Liberty, and other monumental sites, Tseng's persona suggests that of an austere, visiting dignitary, paying homage to sites signifying American greatness.

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TSENG KWONG CHI  
*New York, New York, 1979 (printed 2020)*  
Gelatin Silver Print  
15 x 15 inches, Edition of 25, \$8,500  
36 x 36 inches, Edition of 9, \$19,500

Combining performance and photography, political satire and personal identity, Tseng's pioneering series of 100 self-portraits, *East Meets West*, exemplified the art of the eighties while anticipating the social, political and philosophical themes of today. Posing at famous tourist sites attired in a Zhongshan suit and sunglasses, Tseng called the character in his self-portraits, "an ambiguous ambassador". He leaps into the air in front of the Brooklyn Bridge, stands impassively beneath the Empire State Building, gazes into the vastness of the Grand Canyon. All the early pictures were taken, square format, with his father's 1940s Rolleiflex; as in the photo of the Brooklyn Bridge, you can often see the cable release in his hand.

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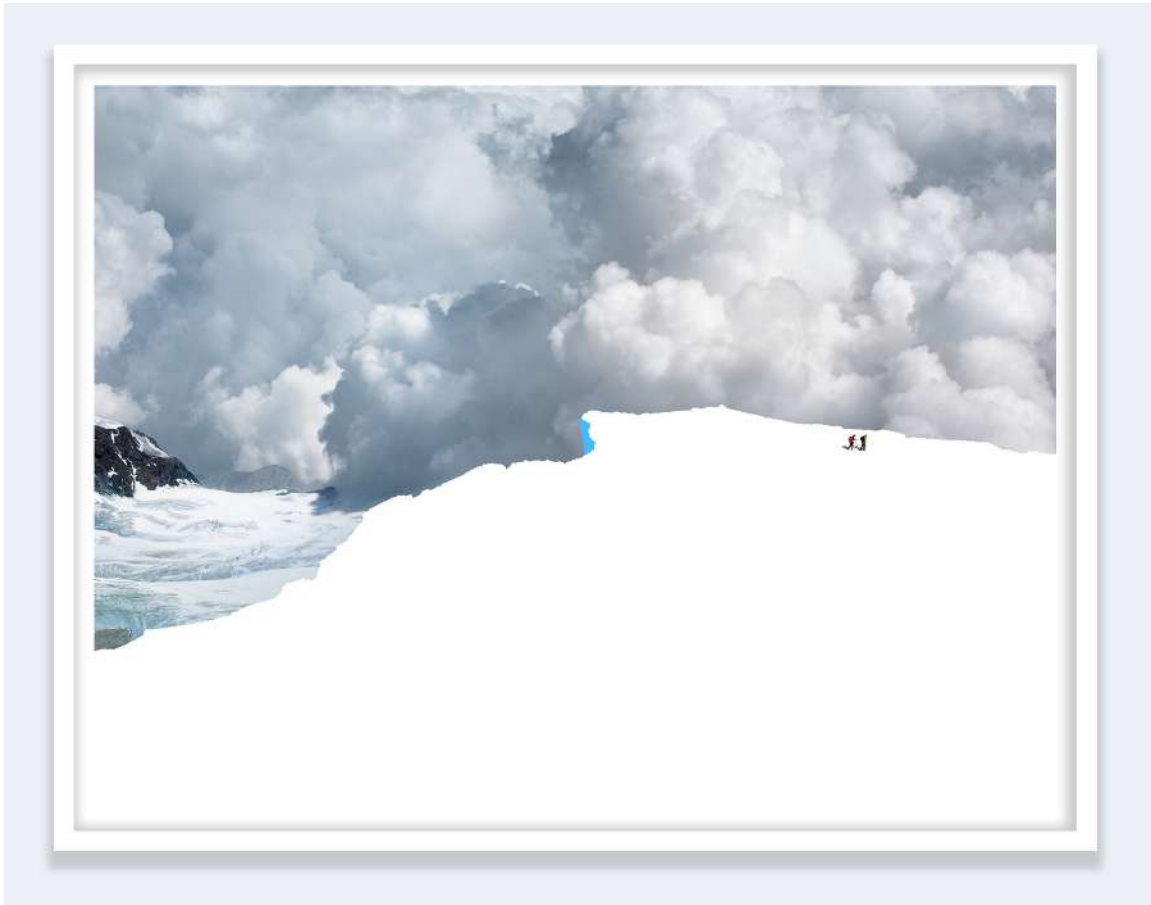
TSENG KWONG CHI  
*Lake Moraine, Northwest Territories, Canada, 1986*  
Gelatin Silver Print  
15 x 15 inches, Edition of 25, \$8,500  
36 x 36 inches, Edition of 9, \$19,500

Later in the project, Tseng enlisted his partner, Robert-Kristoffer Haynes, as his assistant and ventured further afield, into the vastness of the North American landscape. In his images of places like Mount Rushmore, the Grand Canyon and Canada's Moraine Lake, immersed in and dwarfed by the scenery, Tseng dwells on the natural sublime, his suited silhouette an insistent reminder of his otherness.

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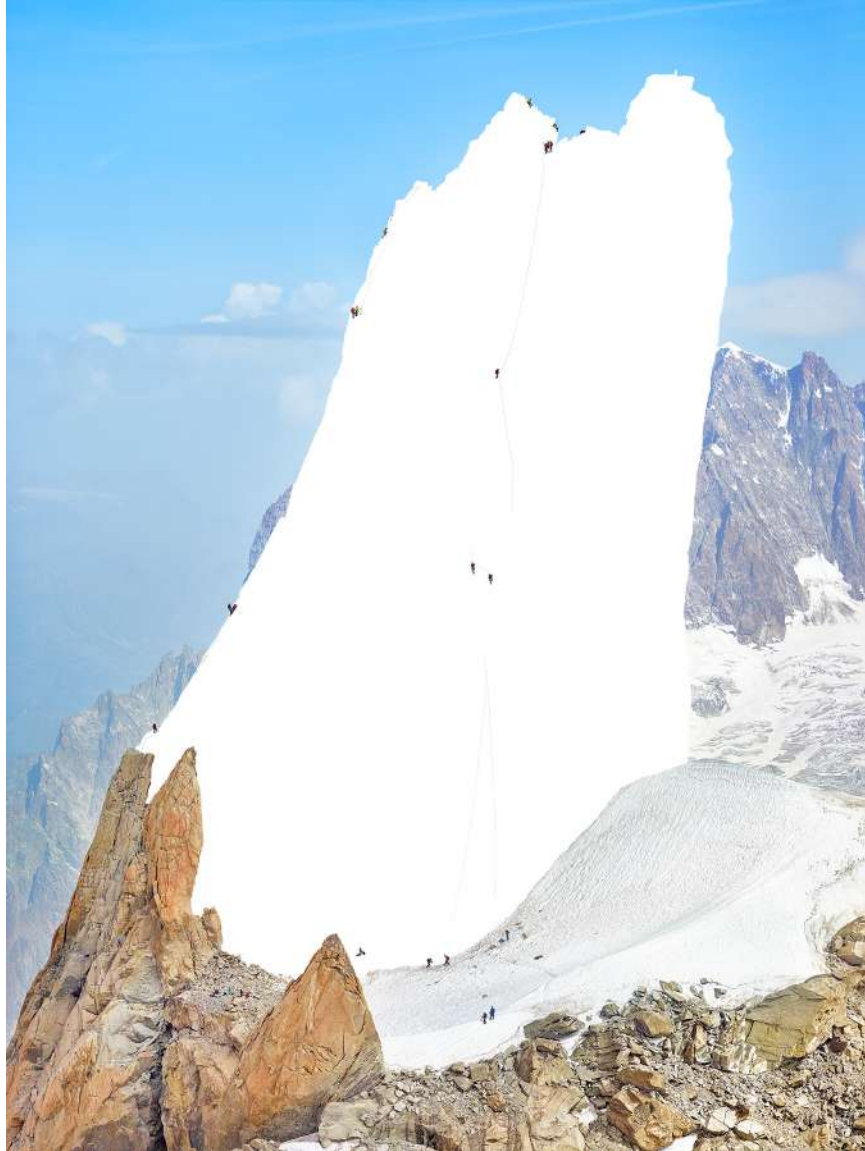
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OLIVO BARBIERI  
*Alps, Geographies and People #21, 2019*  
Chromogenic Print  
Edition of 6  
45 x 59 inches, \$22,000  
65 x 85 inches, \$27,000

Having previously completed a series of aerial photographs in the Dolomites range in northern Italy, Olivo Barbieri embarked on a project on Mont Blanc, the largest peak in Europe, exploring the relationship that extreme climbers have to the terrain. In Barbieri's words, "The subject is how the mountain is perceived from the climbers' point of view - its peaks and precipices, the mirages and hallucinations in its geography. In these images, everything is true. The proportions and the forms are real. Even the people and the position they're in...those, too, are real." Barbieri captured the images from a helicopter on a high-resolution digital camera. Then, employing a technique he calls "solid color", Barbieri selectively whites out or paints in portions of the mountain, defining its fundamental form.

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OLIVO BARBIERI  
*Alps, Geographies and People #20, 2019*  
Chromogenic Print  
Edition of 6  
59 x 45 inches, \$22,000  
85 x 65 inches, \$27,000

Shot from a search and rescue helicopter, the sublime and dizzying spectacle is further enhanced by the inclusion of climbers traversing rocks and chasms, exploring what Barbieri describes as “blank maps”, a kind of spiritual space outside the realm of traceable geography. Whereas his previous Dolomites series revealed the terrain and included people as a supplemental element denoting scale, *Alps – Geographies and People* moves the climbers to the fore, presenting their extreme and dangerous traverse as a near hallucinogenic journey of discovery among the heights of Europe’s largest peak.