Kirk Henriques

Exhibition Checklist

February 3 – March 30, 2024

Residency

About Kirk Henriques



Kirk Henriques (b. 1982, BFA SCAD 2004; MFA Cornell University 2021) devotes his studio practice to exploring figuration and abstraction as an investigation into landscapes, time, and memory. His work explores power structures embedded in the construction and definition of spatial and temporal narratives. Each space has its own protocols and constructs that are in opposition to blackness. How do black people take up space? How are rhythm, posture, and style an integral part of how black people explore their own being and presence? The surfaces of his paintings are not perfect or pristine, rather they are built up and then scraped down. For the artist this process is a metaphor for resilience—it is an act of personal resourcefulness to reuse discarded scraps back into the work to make something whole and new. Henriques' use of unconventional materials is a way to challenge traditional painting and expand on his personal and historical narratives. He holds a Bachelor of Fine Arts from Savannah College of Art and Design and a Master of Fine Arts from Cornell University. Henriques has been featured in online and print publications including New American Paintings #147, AXA prize finalist, and Art Maze Magazine. His solo exhibition includes, A Spectacle Following Every Miracle at Charles Moffett gallery, Traditions of Men at Herbert F. Johnson Museum of Art, and Like Watermelon for Chocolate at UNREPD Los Angeles. Recent group exhibitions include In Good Taste, at Dinner Gallery, How to Build an Ocean at Jack Hanley Gallery, All Dressed up and Nowhere to go, Steven Zevitas Gallery, AXA Prize, and Badminton Tournament at Bridget Donahue. Henriques lives and works between Atlanta and Mexico.

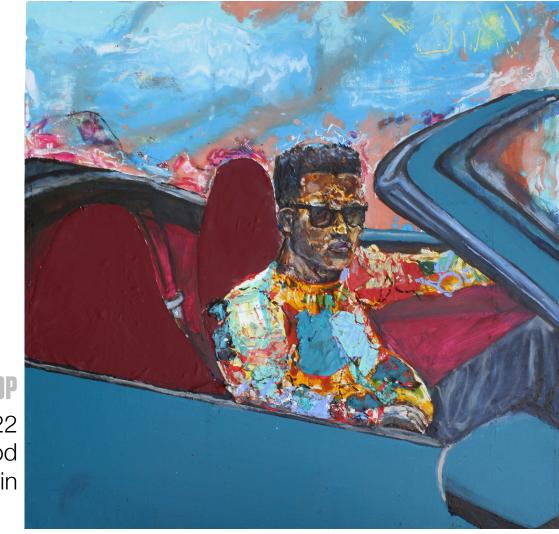
Artist's Note on Exhibition

RAREVIEWS is an exploration of the automobile as a means of expression through the lens of the Black male. The larger history of Redlining excluded Black families from home ownership resulting in the personal vehicle becoming more than just a mode of transportation. The car was the only form of ownership that was afforded to these families resulting the asset serving as a form of identity and self-expression.



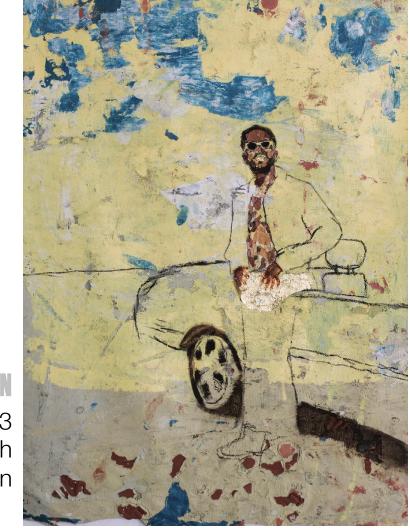






COOGI DROP TOP

2022 Oil and Acrylic on wood 48x48in



2023
Oil and Acrylic on fiberglass mesh
40x30in



WOOD GRAIN GRIPPIN'

Oil and Acrylic on fiberglass mesh 40x30in

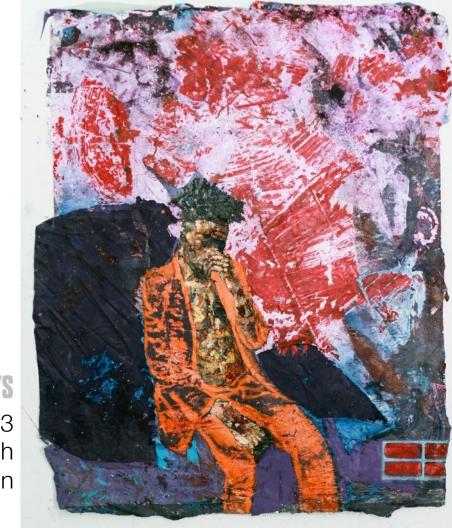


FAMILY CAR

2023 Oil and Acrylic on fiberglass mesh 25x35in

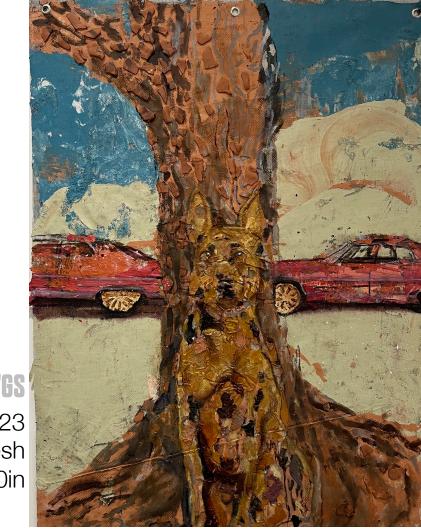
THELONIOUS DONK

2023 Oil and Acrylic on fiberglass mesh 35x48in



SITTIN' SIDEWAYS

2023 Oil and Acrylic on fiberglass mesh 54x64in



2023
Oil and Acrylic on fiberglass mesh
40x30in