



2024

Keijsers Koning

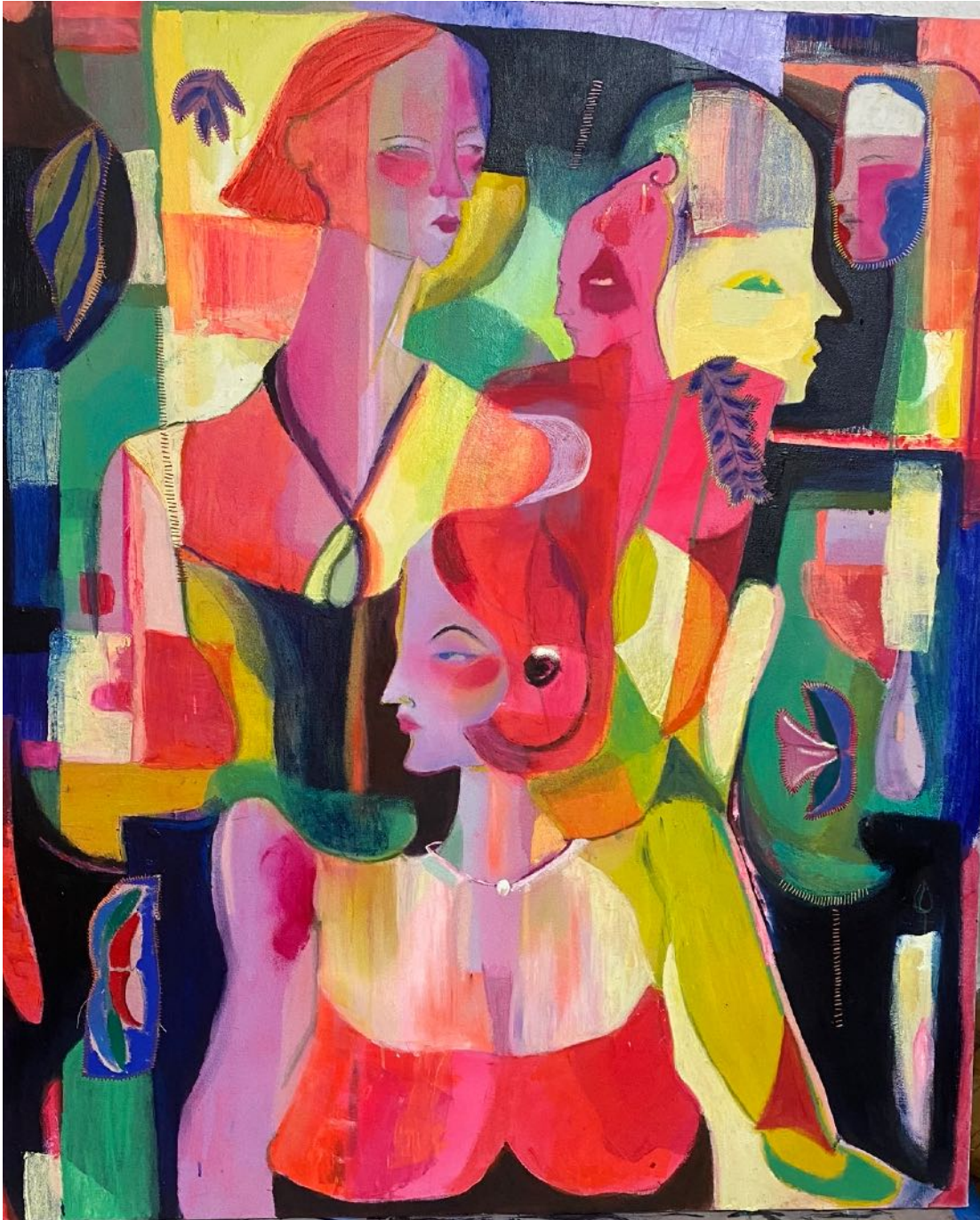
Booth B10

Is proud to present the works by

Kate Barbee
Rush Baker IV
Jimi Dams



Kate Barbee



You Should Feel This Way, 2024

Oil, Acrylic, oil pastel, sewn on painted pieces of canvas, cold wax, galkyd, embroidered.
60 x 50 x 2 inches

Inquire

Courtesy of Keijsers Koning



Kate Barbee



Every Planet has a Key, 2024
Oil pastel, pencil, acrylic ink on Stonehenge paper
30 x 23 inches

Courtesy of Keijsers Koning



Kate Barbee



Two of Pentacles, 2024
Oil pastel, pencil, acrylic ink on Stonehenge paper
30 x 23 inches

Courtesy of Keijsers Koning

Kate Barbee



Born 1994, Dallas, Texas Lives and works in Brooklyn, NY

Born and raised in Dallas, TX, Kate Barbee received her BFA in Studio Art from the University of Texas at Austin, TX in 2017. Barbee's practice is an interdisciplinary one, ranging across handembroidered mixed media painting, collage, drawing, and sculpture. The inherent tension in her work is born from a flurried relationship to her body and her visceral power within it. Barbee's densely populated paintings pulse with an energetic sexuality. Her subjects push and pull through a fractured composition—intimately spaced and dynamically posed, creating an energy and rhythm which forces the eye on a nonlinear journey throughout the canvas. Barbee's figures reveal themselves slowly as they engage in activity, and emerge from the tactile, multi-hued, collaged, and textile-laden canvases which they populate. Her work harnesses an exceptional degree of emotional and sexual directness and figural distortion which abstracts the figures beyond recognition and distances them from the activities in which they are engaged. Every painting is a snapshot of the self, taken from an angle removed from the moment as if floating above or next to it—raw, naked, and dominant.



Rush Baker IV



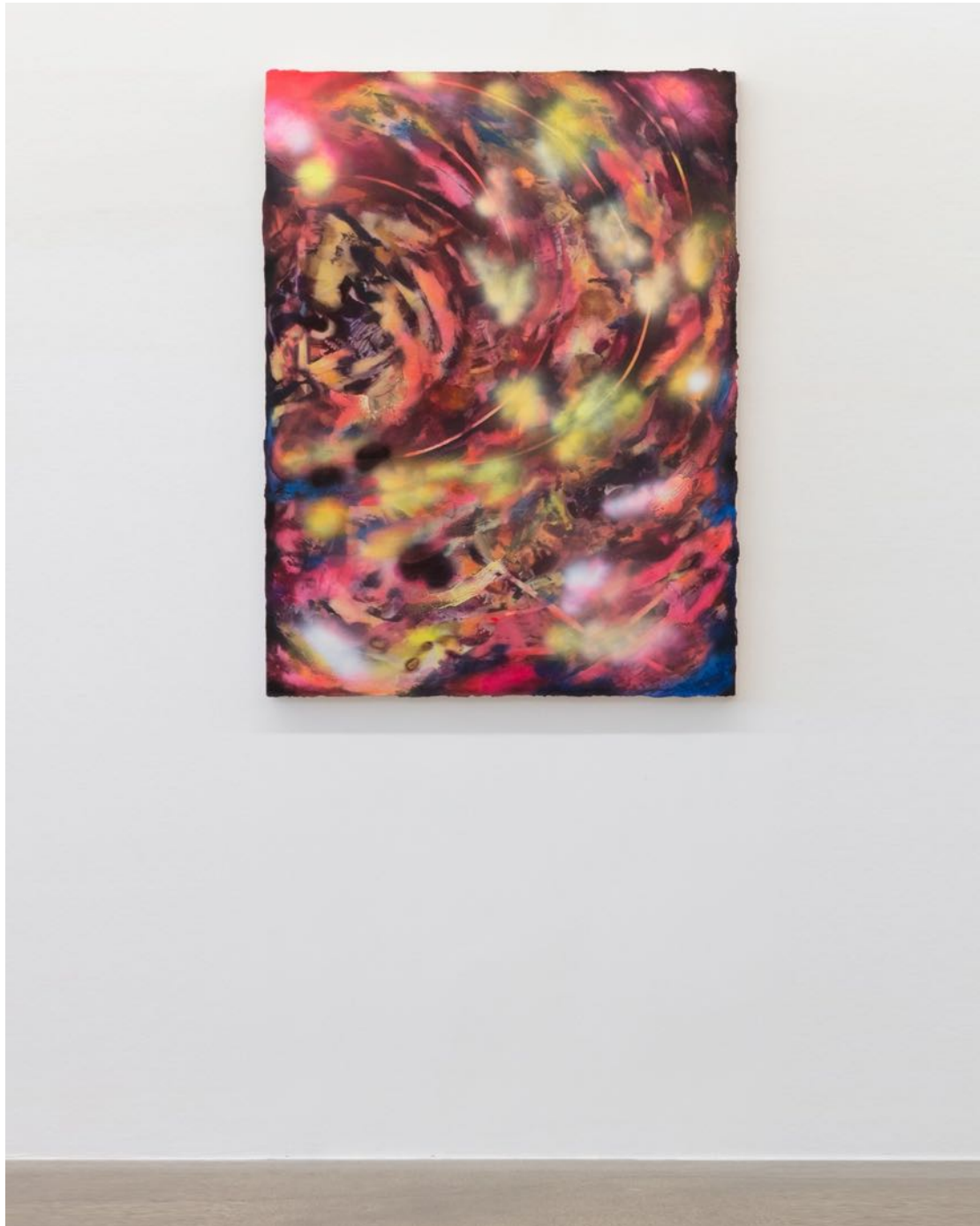
TBT, 2024
Acrylic, resin, paper, spray paint and plaster on canvas
30 x 40 inches

Courtesy of Keijsers Koning

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Rush Baker IV



They Whizzed by Like Fireflies, 2023
Acrylic, resin, paper, spray paint and plaster on canvas
48 x 36 inches

Courtesy of Keijsers Koning

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Rush Baker IV



TBT, 2024
Acrylic, resin, paper, spray paint and plaster on canvas
30 x 40 inches

Courtesy of Keijsers Koning



Rush Baker IV



TBT, 2024
Acrylic, resin, paper, spray paint and plaster on canvas
30 x 40 inches

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Portrait of Rush Baker IV by Quinci Baker. Courtesy of Rush Baker IV and Keijsers Koning.



Rush Baker IV
TBT, 2024
Keijsers Koning

29 Emerging Black Artists to Discover this Black History Month

Artsy – Isis Davis-Marks February, 2024

Excerpt

To recognize Black History Month, Artsy is spotlighting 29 emerging Black artists—one for each day of this important month. This list hopes to highlight the work of emerging Black American artists who are at pivotal stages of their careers. These are exceptional creators from around the country who are working with different materials... Here, we share the second installment of Artsy's emerging artist series for Black History Month.

Rush Baker IV

Using acrylic, resin, and found photography, Rush Baker IV uses different materials to create images that reflect the chaotic and quick-changing nature of our current era. Baker draws from diverse source material, ranging from the novelist Octavia Butler's *Parable of the Sower* to the abstract painter Sam Gilliam's dynamic pieces, to create compelling commentary about the environment and current events.

TBT (2024) is a cheeky combination of acrylic paint, resin, paper, spray paint, and plaster on canvas. Blotches of yellow and white paint obscure hazy images of landscapes, prompting the viewer to conjure a half-forgotten memory of a long-gone landscape. Elsewhere, his painting *Firestorm* (2023) is a cacophony of color. Vibrant red, orange, and yellow marks swirl around one another in a vortex of passion, hinting at possible devastation that exists just beyond our reach.

Baker's work was recently exhibited in Keijsers Koning's booth at Artsy's online art fair Foundations, along with another solo at the gallery, which also represents him.



Jimi Dams



Breath, 2023
Graphite on vellum
11 x 14 inches
Courtesy of Keijsers Koning



Jimi Dams



Scream, 2002
Graphite on vellum
10 3/8 x 8 1/4 inches
Courtesy of Keijsers Koning



Jimi Dams



Dams found himself in the Punk movement of the 70's escaping conservative Belgium and boarding schools. He identified with the "No Fun" and "No Future" mindset, not a mere existential dark stance but rather a DIY to fun and a future worth. In this movement Dams encountered the work of and eventual collaborated with choreographer Michael Clark, whose work is an embodiment of the other

and celebrates the determined drive of the ludicrous. These movements and composition are explored in "Scream" and "Schmerz", pushing the boundaries of the physical composition and exploring a dead pan moment for its sexual tension and a sense of romanticism.

These moment are also explored in the series "*In Heaven*" which was started in Paris. Dams would spend hours looking up at the sky, and at the end of the day feverously draw with graphite on vellum in pointillist fashion the memory of the cloud. An effort to enclose that cherished moment of a daydream. This style of drawing was further explored in the P-Series and S-series, which take the relic of portraiture and distort the aesthetic into a new language and appreciation of attraction. It is here that Dams leaves us as a viewer, to appreciate the lure of the unspoken and become aware of a newly defined beauty within it. All the while leaving the experience with a smile.

All the drawings are completed in a contemporary pointillist fashion on mylar – a slightly translucent paper - gives the drawings a softness and delicacy as each graphite dot fills the space. It elevates the feeling of dreamscape and a haze of a memory, with very intent moments of realization.

Dams was born in Belgium, graduated in 1984 from the Academy of Fine Arts in Antwerp. He embarked on a journey within the art world working with figures like Amanda Lear, Michael Clark, and avant garde figures of the art world that lead him to work as a gallery director with Hudson at Feature Inc and eventually a ten year venture in Envoy Enterprises a gallery focused on marginalized voices and underground visions. On closing of Envoy in 2017, he has focused again a full art practice.