

## *Who's Afraid of \_\_\_\_?*

Gaylen Gerber  
Anna-Sophie Berger  
Nandi Loaf  
David Diao  
John Heartfield  
Alicia Riccio  
Joseph Grigely  
K.P. Brehmer

March 27 - May 10, 2026

Turquoise and Hans Goodrich are proud to present the group exhibition *Who's Afraid of \_\_\_\_?*, featuring artworks by 14 artists spread across the galleries' two venues. The exhibition at Turquoise comprises nine artworks by eight artists. Borrowing their titles and conceit from two canonical works of American abstraction— Barnett Newman's *Who's Afraid of Red, Yellow, and Blue?* from 1966, and the 1988 work *Forbidden Colors* by Felix Gonzalez Torres— the two presentations together attempt to trace a lineage of artists deploying strategies of non-representation to analyze, explicate, or describe various systems of power.

By challenging the assumption that that which is *abstract* is by nature neutralized or apolitical, the artworks in this exhibition illustrate that formalism (and image-making at large), is anything but innocent, and in fact, more often implicated in regimes beyond our immediate field of view. As in the four monochrome panels in Gonzalez Torres's *Forbidden Colors*, whose arrangement together— suggesting the Palestinian flag— was deemed illegal in the occupied territories of Palestine at the time of its making, these artworks, though perhaps innocuous on their face, are undergirded by their potential for real world violence. The show's title seeks to expand Gonzalez Torres's critical gesture outward, generating a dialogue with artists whose approach to abstraction is fraught with latent meaning. While Barnett Newman's iconic series of color field paintings remains largely impartial in its politics, the question "who is afraid?" is a pertinent one.

Some of the artworks in this exhibition, like the political or social problems they refer to, are directly concerned with specific material realities (for instance K.P. Brehmer's data visualizations of suspect municipal activity, or Alicia Riccio's forensic charting of abortion advertisements as they change throughout the year), while others critique or inscribe their subjects more obliquely (Nandi Loaf's plexiglass mirrors, made at 1:4 scale of Mark Rothko's preferred canvas size, or Gaylen Gerber's silver monochrome still-lives).

In every instance, the tension between what is perceptible and what is invisible, what is historically imposed and what is available for revision, governs these artworks' production and reception. Abstraction's power to obfuscate becomes a strategy unto itself; a new mode of inquiry into the politics of appearance.

1.  
John Heartfield  
*The Hand Has 5 Fingers*, 1928  
Photomontage, silver gelatin print (reproduction)  
12 ½ x 8 ½ inches (32 x 21.8 cm)
2.  
David Diao  
*For Making a Rubbing of Jasper Johns's Green Target*, 1994  
Bandit mask, glove, hammer, charcoal, paper, plastic bag, nail  
15 x 18 inches (38.1 x 45.7 cm)
3.  
Anna-Sophie Berger  
*Theft Box*, 2019  
Print on plastic  
14 x 13 x 20 ¾ inches (36 x 33 x 53 cm)
4.  
Gaylen Gerber  
*Untitled*, n.d.  
Graphite, silver paint on paper  
9 x 11 inches (22.8 x 30.4 cm)
5.  
Gaylen Gerber  
*Untitled*, n.d.  
Graphite, silver paint on paper  
9 x 11 inches (22.8 x 30.4 cm)
6.  
Nandi Loaf  
*Masterpiece (3)*, 2022  
Plexiglass, hardware  
36 x 22 ½ x 3 inches (91.44 x 57.15 x 7.62 cm)
7.  
Alicia Riccio  
*CUTLINE*, 2026  
UV prints on vinyl  
Set of 6 of 68 parts, each 8.5 x 11 inches
8.  
KP Brehmer  
*Verkehrsunfälle (Traffic Accidents)*, 1975  
Acrylic paint on wall  
Dimensions variable
9.  
Joseph Grigely  
*Untitled Conversation (Handicap Fare is More Money)*, 1996  
Ink on paper (two elements) with framed text, and four pins  
9 x 9 inches (22.9 x 22.9 cm)