

# REGEN PROJECTS

**FOR IMMEDIATE RELEASE:**

## **KEVIN BEASLEY**

*What delineates the edge*

**July 2 – August 16, 2025**

**Press preview:** Tuesday, July 1, 11 a.m.

**Opening reception:** Wednesday, July 2, 6 – 8 p.m.

**Gallery hours:** Tuesday – Saturday, 10 a.m. – 6 p.m.

Regen Projects is pleased to present *What delineates the edge*, **Kevin Beasley**'s second solo exhibition with the gallery. Since 2007, Beasley has been focused on unifying diverse aspects of his wide-reaching practice, emphasizing their throughlines and connections. Featuring new wall-mounted slab works and freestanding sculptures, *What delineates the edge* brings together a range of elements that characterize Beasley's work, including his innovative use of resin to create translucent surfaces that elevate everyday objects into luminous compositions rich with history and memory. The exhibition takes as its central concept the notion of the threshold, inviting a deep consideration of the meeting points and boundaries between entities and states of being.



**Kevin Beasley.** *Synth II*, 2025. Polyurethane resin, raw Virginia cotton, altered housedresses, altered pillowcases, chipped pool cues, shoelaces, confetti garments, fiberglass. 75 7/8 x 55 x 1 3/4 inches (192.7 x 139.7 x 4.4 cm)

Beasley's sculptural freestanding screens rely on this signature use of resin as well as the incorporation of bedsheets, military uniforms, shoes, hats, wood, carbon fiber, and denim to spatially organize the exhibition in a configuration that prompts improvisatory exploration. Intended to serve as armatures for the meanings and memories intrinsic to the materials, the screens' partitions function as windows opening from one screen onto another, and into the surrounding space. The addition of hinges, and the multipaneled nature of the work, bring a new mobility and mutability to Beasley's work, while underlining the physical space of the threshold as a tangible and metaphorical site that holds and generates meaning.

Surrounding the sculptural screens are Beasley's wall-mounted *Synths* — large resin panels embedded with raw Virginia cotton, chipped pool cues, shoelaces, fiberglass, t-shirts, components of personal protective equipment (PPE), and other materials arranged in colorful, abstract compositions. Sometimes clearly recognizable, sometimes more mysteriously obscured within resin or painterly gesture, these elements are at once deeply personal to Beasley's family history, and more broadly culturally resonant, speaking to shared experiences of history and collective memory. Taking their title from musical synthesizers, which generate and manipulate electrical signals to produce sound, the *Synths* function as devices that translate these intangibles into a legible visual frequency. Evocative of fossils preserved in amber or densely layered circuit boards, they compress layers of material and meaning into polyphonic, unified forms. Bringing these together with Beasley's sculptural screens, which offer a newly embodied experience of the work, *What delineates the edge* presents and provokes complex engagement with notions of materiality, time, and the individual and social significance of quotidian objects.

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**Kevin Beasley** (b. 1985, Lynchburg, VA) attended the College of Creative Studies in Detroit, where he studied automotive design before graduating with a BFA in painting and sculpture in 2007 and an MFA in sculpture from Yale University, New Haven in 2012. He lives and works in New York.

In May 2025, Kevin Beasley inaugurated Storm King's new Tippet's Field with his largest work to date, *PROSCENIUM I Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection* (2024–25), on view through November 10, 2025. His work was recently on view in *Pansori - a soundscape of the 21st century*, the 15th Gwangju Biennale, at the Gwangju Museum of Art (2024). A selection of recent exhibitions and performances include *Ralph Lemon & Kevin Beasley: Rant redux*, Walker Art Center, Minneapolis (2024); *A body, revealed*, Hill Art Foundation, New York (2022); *Prospect.5: Yesterday we said tomorrow*, New Orleans (2021), in which Beasley is realizing a multiyear, site-specific project in the Lower Ninth Ward; a series of outdoor performances for the Performa 2021 Biennial, New York; a month-long residency and solo exhibition at A4 Arts Foundation, Cape Town, South Africa (2020); and *ASSEMBLY*, a program co-organized by Kevin Beasley, Lumi Tan, Tim Griffin, and Nicole Kaack at The Kitchen, New York (2019). Other past exhibitions include *Kevin Beasley*, Institute of Contemporary Art, Boston (2018); *Hammer Projects: Kevin Beasley*, Hammer Museum, Los Angeles (2017); and *inHarlem: Kevin Beasley*, The Studio Museum in Harlem, New York (2016). In 2023 he was awarded the Heinz Family Foundation *Heinz Award for the Arts*.

Beasley's work is included in the permanent collections of many museums worldwide, such as the Museum of Modern Art, New York; Art Institute of Chicago; Solomon R. Guggenheim Museum, New York; Dallas Museum of Art; Minneapolis Institute of Art; Pérez Art Museum Miami; Tate, London; San Francisco Museum of Modern Art; Institute of Contemporary Art, Boston; The Studio Museum in Harlem; Hammer Museum, Los Angeles; Whitney Museum of American Art, New York; among others.

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