

Kenny Rivero

***Posthumously Speaking:
Dear Dear Summer Some Are***

November 16, 2024
– January 18, 2025

Morán Morán is pleased to present a solo exhibition of new paintings and drawings by New York-based artist Kenny Rivero. *Posthumously Speaking: Dear Dear Summer Some Are* marks the first presentation of the artist's work with Morán Morán in Los Angeles and his second solo exhibition with the gallery. Rivero's visual arts practice, which spans paintings, collage, drawings, and sculpture, explores the complexity of identity through narrative images, language, and symbolism. Born and raised in Washington Heights to Dominican parents, Rivero is based in the Bronx, NY.

For this exhibition, Rivero presents a series of 13 paintings and 4 drawings. Completed over the course of 2024, the paintings feature a glimpse into a year in fear and mourning. In the work *Camera Body (In The Wake of a Photographer's Fetish)*, the heavy-lidded subject dons a third eye whose vision is being seized by the partially-hidden figure clasp and drawing blood from his neck. In *Midsummer Day's Lurk*, Rivero locates an interaction between the shadow of a man being cast from a flower who is hiding from a lurking figure embedded in the bricks of a building, both unaware of a third infant spirit vigilantly observing them both. In a scattering of 12 collaged white butterflies, a reference to departed souls, *I'll Take My Picture* depicts the artist's hand tethered to the hand of a dead child. The cord attaching the two features a small flame that will eventually sever the connection. Atop the flame, a small puff of smoke opens its eyes and awakens into sentience. In the corner of the painting and far off in the distance in the picture plane, a photographer with a set of multicolored nails unsuspectingly captures the moment.

As a moment of relief and levity, a group of ancestors hold *Announcements* before the start of an important meeting, perhaps to discuss an upcoming potluck or signups for the upcoming softball league. Moving through loss, Rivero has chosen to lean in and submit to the grief and reject feigning resilience as a solution towards power, choosing instead to regain strength by remaining vulnerable.

While these paintings are geographically and visually located in New York City, they also employ Rivero's personal visual vocabulary and his interest in family history, spirituality, life and death. *Twenty Four Cuts*, a reference to barber shop posters – traditionally used as charts for selecting hair styles through a number system – include symbols such as hovering watchful spirits and third eyes aflame. These painted homages to grief comprise the artist's personal painterly language. However coded and cryptic they may seem, these works know to whom they are speaking. Their quiet should not be confused for silence.

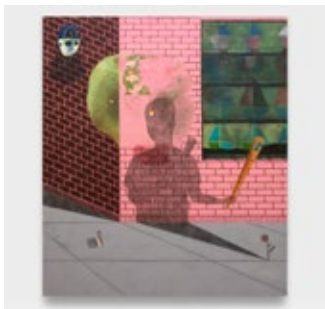
Verso:
Exhibition checklist

Kenny Rivero (b. 1981, New York, NY) lives and works in New York, NY. He received an MFA from Yale University School of Art, New Haven, CT (2012) and a BA from School of Visual Arts, New York, NY (2006). Rivero is the recipient of numerous residencies and awards including Joan Mitchell Foundation Painters & Sculptors Grant (2018) and Skowhegan School of Painting and Sculpture Residency, Skowhegan, ME (2017); among others. His recent institutional solo exhibitions include *The Floor is Crooked*, The Momentary, Bentonville, AR (2021); *Palm Oil, Rum, Honey, Yellow Flowers*, Brattleboro Museum & Art Center, Vermont (2021); *Walk Wit Me*, Hallwalls Contemporary Art Center, Buffalo, NY (2021); and *Laylah Ali and Kenny Rivero: Two Truths*, Esther Massry Gallery at the College of Saint Rose, Albany, NY (2020). Rivero's work is in the permanent collections of Crystal Bridges Museum of American Art, Bentonville, AR; The Studio Museum in Harlem, New York, NY; El Museo del Barrio, New York, NY; The Whitney Museum of American Art, New York, NY; the collection of the Thomas J. Watson Library at The Metropolitan Museum of Art, New York, NY; The Baltimore Museum of Art, MD; The Nasher Museum of Art at Duke University, Durham, NC; Institute of Contemporary Art, Miami, FL; and Pérez Art Museum Miami, Miami, FL.

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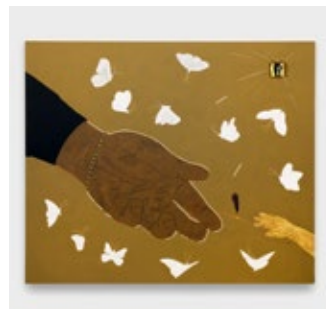
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A Midsummer Day's Lurk, 2024
Oil on canvas
70 x 60 inches
(177.8 x 152.4 cm)



Announcements, 2024
Oil on canvas
70 x 60 inches
(177.8 x 152.4 cm)



I'll Take My Picture, 2024
Oil and collage on canvas
60 x 70 inches
(152.4 x 177.8 cm)



First Chip, 2024
Oil on linen
8 x 8 inches
(20.3 x 20.3 cm)



It Goes in Your Fist, In Your Pocket, 2023
Oil on canvas
70 x 60 inches
(177.8 x 152.4 cm)



Camera Body (In The Wake of a Photographer's Fetish), 2024
Oil on canvas
70 x 60 inches
(177.8 x 152.4 cm)



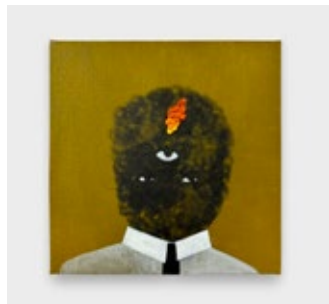
For Melissa Joseph (Huxley), 2024
Oil on linen
8 x 8 inches
(20.3 x 20.3 cm)



Twenty Four Cuts, 2024
Oil on canvas
70 x 60 inches
(177.8 x 152.4 cm)



Do The MaThechussets (My Dreadfully Awful Summer), 2024
Oil on linen
8 x 8 inches
(20.3 x 20.3 cm)



The Realist, 2024
Oil on linen
8 x 8 inches
(20.3 x 20.3 cm)



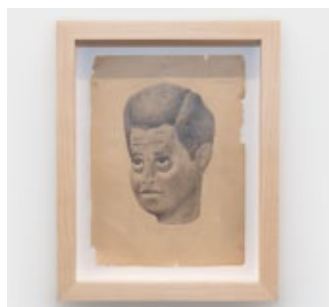
You Swear, 2021-2023
Graphite on salvaged book paper
4¼ x 5½ inches
(10.8 x 14 cm)



Sunday, 2022-2024
Graphite on salvaged book cover
4¼ x 5¾ inches
(10.8 x 14 cm)



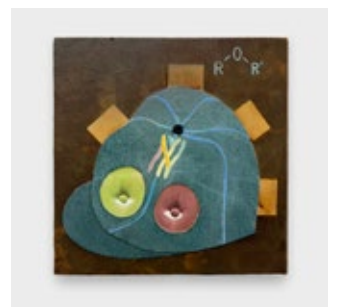
Guessing Game, 2021-2023
Graphite on salvaged book cover
4¼ x 5¾ inches
(10.8 x 14 cm)



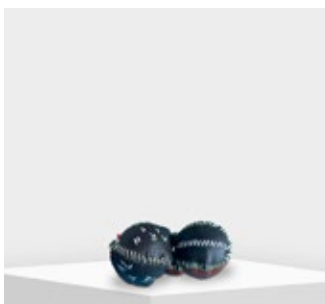
I'm Still My Mother's Son, 2022-2024
Graphite on salvaged book paper
4¼ x 5½ inches
(10.8 x 14 cm)



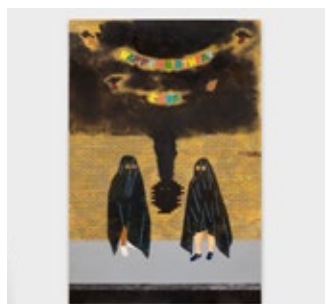
Ezra y Sebastián Return to the Brotherhood, 2024
Oil on linen
8 x 8 inches
(20.3 x 20.3 cm)



All I Did Was Give You a Style For You to Run With, 2024
Oil on linen
8 x 8 inches
(20.3 x 20.3 cm)



94-08, 2024
Oil on salvaged cowhide, waxed thread, enamel, cowrie shells, cork, wool, rubber, and paper
6 x 6 x 6 inches
(15.2 x 15.2 x 15.2 cm)



Ezra, Year Zero, 2024
Oil on canvas
108 x 72 inches
(274.3 x 182.9 cm)