

Le Clézio

DRAWING NOW
PARIS



Oh

Le Clézio Gallery
Stand IN5

Dieu !

26 → 29
mars 2026

Mon

Drawing Now
Carreau du temple

Avec le soutien du  Centre national des arts plastiques

solo show

Ken Apter



Pendant le confinement qu'il a vécu en Bourgogne, Ken Aptekar ressuscite une tradition qui semblait, jusqu'à récemment, relever d'un temps révolu : l'enluminure.

Depuis 2020, la série *Illuminated Manuscripts in the Age of Social Media and Texting* (en français : Les manuscrits enluminés à l'ère des réseaux sociaux et de la messagerie instantanée) en adopte la grammaire précise : marges architecturées, letrines peintes à la gouache, fonds ornés de motifs géométriques ou de rinceaux, rehauts de feuille d'or ou d'argent qui donnent à l'image sa lumière propre.

Solo Show
Ken Aptekar
Drawing Now

Secteur Inception
Stand IN5

25 — 29 mars 2026
Carreau du Temple, Paris

Avec le soutien du



Cependant, ce retour à l'enluminure n'a rien de nostalgique. Ken Aptekar y introduit les éléments les plus volatils de notre époque digitalisée : notifications, extraits de conversations instantanées, fragments de réseaux sociaux, typographies empruntées aux interfaces digitales. Le lexique visuel de l'enluminure — la bâtarde gothique, la capitale ornée, la bordure marginale — rencontre les codes de la communication numérique : compression du langage, émoticônes, injonctions brèves, flux de commentaires. La collision est volontaire, presque méthodique. Elle révèle la tension entre deux régimes d'attention : l'un fondé sur la lenteur, la répétition et le soin ; l'autre sur la vitesse, la réaction et l'obsolescence programmée.

L'Art de Ken Aptekar n'a toutefois jamais été purement formel. Dès ses premières peintures-textes, il s'est rapproché des préoccupations du mouvement conceptuel *Art & Language*, interrogeant la manière dont le texte structure la perception et redistribue le sens. Ici encore, l'écriture — qu'elle émane d'un moine copiste du XV^e siècle ou d'un téléphone du XXI^e — devient le véritable terrain d'investigation. Le texte ne commente pas l'image : il en est la clef, l'enjeu, parfois même l'ironie. L'artiste met le spectateur en position d'interprète, obligé de lire avant de voir, de recomposer mentalement ce que l'œuvre propose et ce qu'elle dissimule.

La contradiction entre sacré et trivial, entre illumination et message éphémère, devient féconde. En encadrant des bribes de communication digitale par des structures inspirées des manuscrits liturgiques, Ken Aptekar confère à l'éphémère une profondeur inattendue. La feuille d'or — traditionnellement réservée aux passages essentiels — entoure ici des fragments de langage instantané, dévoilant nos nouvelles formes de croyance : la valorisation du commentaire, l'urgence de l'avis, la ritualisation du partage.

Sous l'humour et la satire, une réflexion plus vaste affleure : que reste-t-il de la lecture lorsque la vitesse gouverne tout ? En offrant un espace où la page redevient un objet à parcourir lentement, Ken Aptekar réintroduit la possibilité d'une lecture attentive, non distraite. Le spectateur n'est plus un utilisateur soumis à la logique des flux, mais un lecteur actif, attentif aux détails, à la résonance entre les mots et l'image, à ce que l'enluminure médiévale appelait précisément "l'ornement du sens".

Solo Show
Ken Aptekar
Oh Mon Dieu !

Le Clézio Gallery
157 rue du Faubourg
Saint-Honoré, Paris 8

Jusqu'au 17 avril 2026

En soi, les œuvres de Ken Aptekar ne cherchent ni à condamner la communication numérique ni à célébrer le passé : elles proposent un dialogue fertile entre deux manières de produire des signes. Elles rappellent qu'interpréter demeure un acte essentiel — un acte qui demande du temps, de la précision, et cette attention profonde que l'artiste, avec une délicatesse rare, rend de nouveau possible.

During the lockdown he spent in Burgundy, Ken Aptekar revived a tradition that, until quite recently, seemed consigned to a distant past: the art of illumination.

Since 2020, the series *Illuminated Manuscripts in the Age of Social Media and Texting* embraces the discipline's exacting grammar: architected margins, gouache-painted initials, backgrounds adorned with geometric motifs or curling rinceaux, and accents of gold or silver leaf that lend the image its own inward glow.

Solo Show
Ken Aptekar
Drawing Now

Inception sector
Booth IN5

March 26 — 29 2026
Carreau du Temple, Paris

With support of



Centre national
des arts plastiques

Yet this return to illumination is devoid of nostalgia. Ken Aptekar folds into it the most volatile elements of our digitized age: notifications, shards of instant messaging, glimpses of social-media feeds, typefaces borrowed from contemporary interfaces. The visual lexicon of illumination — Gothic bastarda, embellished capitals, marginal ornament — encounters the codes of digital communication: compressed language, emojis, clipped imperatives, a ceaseless flow of comments. The collision is deliberate, almost clinical. It reveals the tension between two regimes of attention: one grounded in slowness, repetition, and care; the other in velocity, reactivity, and planned obsolescence.

Ken Aptekar's art has never been a purely formal exercise. From his earliest text-based paintings, he has engaged with the concerns of the conceptual "Art & Language" movement, examining how text shapes perception and redistributes meaning. Here again, writing — whether scripted by a fifteenth-century scribe or tapped out on a twenty-first-century phone — becomes the true site of inquiry. The text does not illustrate the image; it is its key, its wager, at times its wry commentary. The viewer is placed in the role of interpreter, compelled to read before seeing, to mentally reassemble what the work proposes and what it withholds.

The friction between the sacred and the trivial, between illumination and fleeting message, becomes generative. By framing fragments of digital communication within structures echoing liturgical manuscripts, the artist grants the ephemeral an unsuspected gravity. Gold leaf — traditionally reserved for passages of supreme importance — now encircles scraps of instantaneous speech, exposing our contemporary forms of belief: the elevation of commentary, the urgency of opinion, the ritualization of sharing.

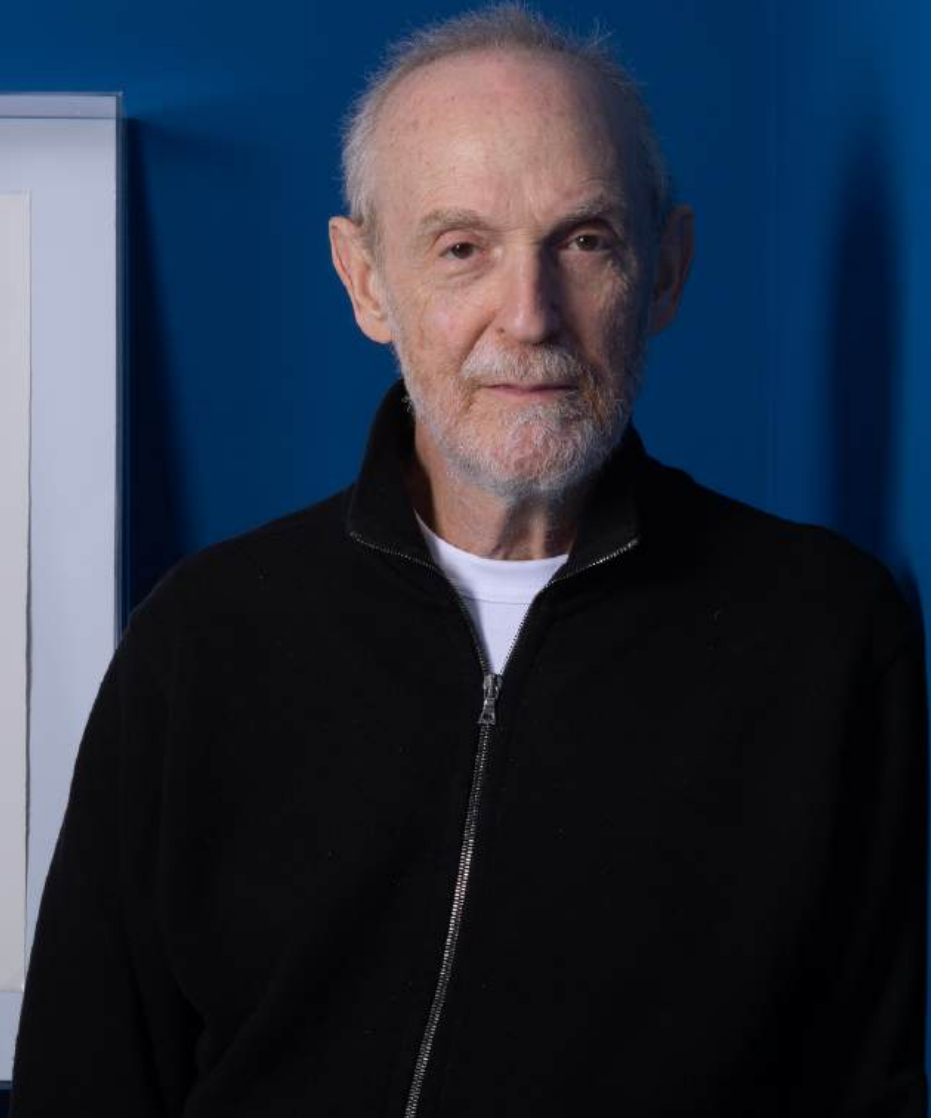
Beneath the humor and the satire, a broader meditation emerges: what remains of reading when speed rules everything? By offering a space where the page once again demands slow, attentive navigation, the artist reopens the possibility of focused, undistracted reading. The viewer is no longer a user swept along by the logic of the feed, but an active reader, attuned to detail, to the reverberation between word and image, to what medieval illuminators called "the ornament of meaning."

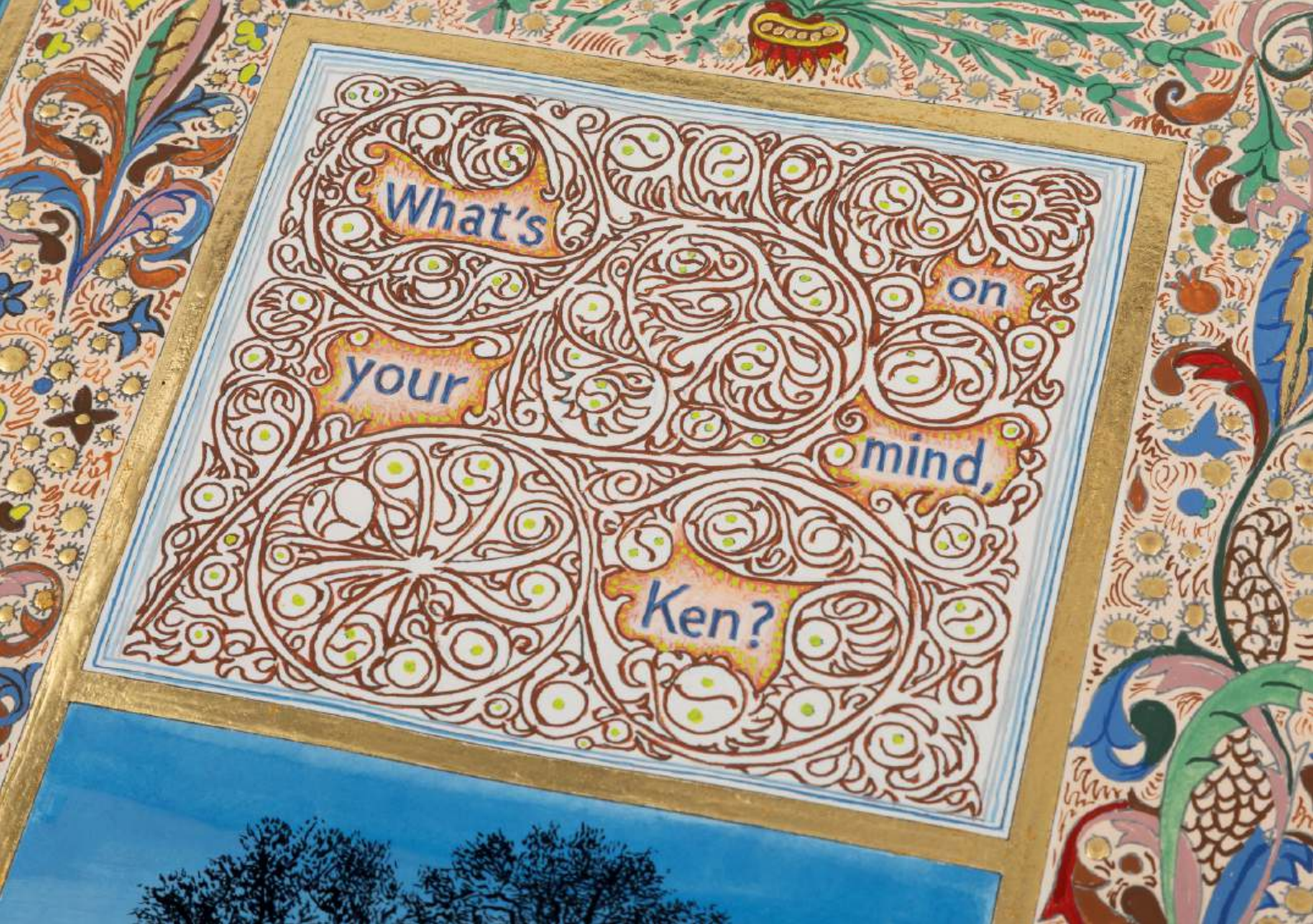
Ultimately, Ken Aptekar's works neither condemn digital communication nor idealize the past. They propose instead a fertile dialogue between two ways of producing signs. They remind us that interpretation remains a vital act — one that requires time, precision, and that depth of attention the artist, with rare finesse, restores to us.

Solo Show
Ken Aptekar
Oh Mon Dieu !

Le Clézio Gallery
157 rue du Faubourg
Saint-Honoré, Paris 8

Jusqu'au 17 avril 2026





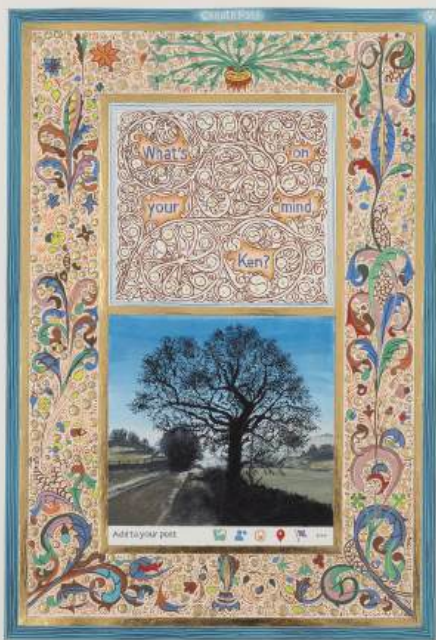
What's

on

your

mind,

Ken?



Ken Aptekar

(1950, Detroit —)

What's on your mind, Ken?

2023

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
67,5 x 67,5 cm (encadré framed)
Pièce unique unique piece

Prix HT excl.VAT

8,500 €

Prix TTC incl.VAT

9,000 €

Pass
Word





Photo : Laurent Edeline © Le Clézio Gallery

Ken Aptekar

(1950, Detroit —)

P@sswørd

2026

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)

67,5 x 67,5 cm (encadré framed)

Pièce unique unique piece

Prix HT excl.VAT

8,500 €

Prix TTC incl.VAT

9,000 €

Karl Schindler
1891–1953

Karl Schindler
1891–1953

Portrait of Karl Schindler, a prominent architect and designer, shown in a black and white photograph. The text surrounding the portrait provides biographical information and details about his work, including his role in the Bauhaus movement and his architectural contributions. The text is arranged in columns, with the portrait centered between them.







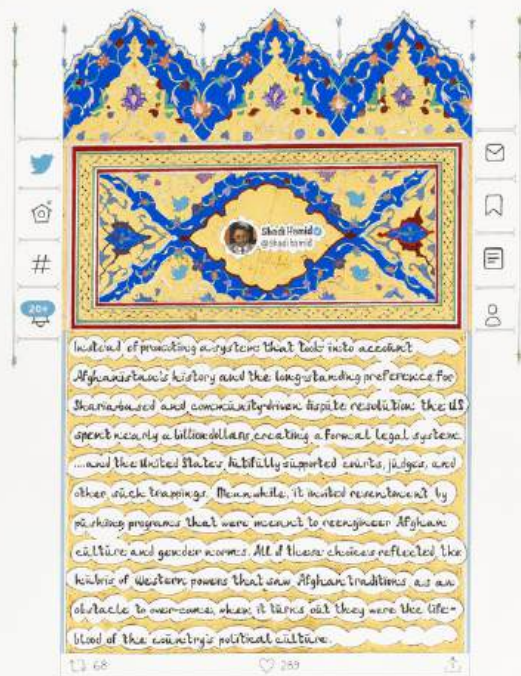
Shadi Hamid 
@shadihamid

Instead of promoting a system that took into account
Afghanistan's history and



20+





Ken Aptekar

(1950, Detroit —)

Shadi Hamid

2021

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
67,5 x 67,5 cm (encadré framed)
Pièce unique unique piece

Prix HT excl.VAT

8,500 €

Prix TTC incl.VAT

9,000 €



We are **I**diots

Aucked

Drunk the kool-aid

Need a good series



Ken Aptekar

(1950, Detroit —)

Read the Headlines? We are fucked
2020

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €



Le Clézio



Photo : Laurent Edeline © Le Clézio Gallery

Ken Aptekar

(1950, Detroit —)

Holy Moly

2021

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 114,4 cm (non encadré)

67,5 x 127,5 cm (encadré)

Pièce unique unique piece

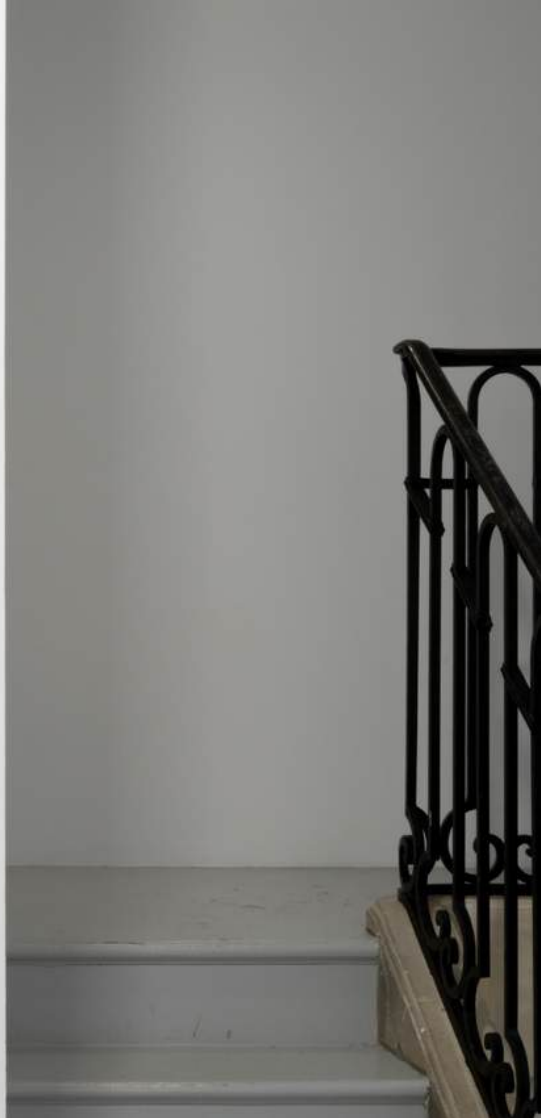
Prix HT excl.VAT

15,000 €

Prix TTC incl.VAT

16,000 €







ወደ ልዩ ልዩ

ደብዳቤ

resume



Ken Aptekar

(1950, Detroit —)

Resume, [Écran de tablette YouTube]
2024

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
67,5 x 67,5 cm (encadré framed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €



Doctolib

lundi 25 septembre, 14h45

Dr Sonia Bebane
chirurgien urologue

4 mg

Zoxan 10

1

Capsule

Par jour



patient
Ken Aptekar



Ken Aptekar

(1950, Detroit —)

Doctolib, lundi 25 septembre, 14h45
2023

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
67,5 x 67,5 cm (encadré framed)
Pièce unique unique piece

Prix HT excl.VAT

8,500 €

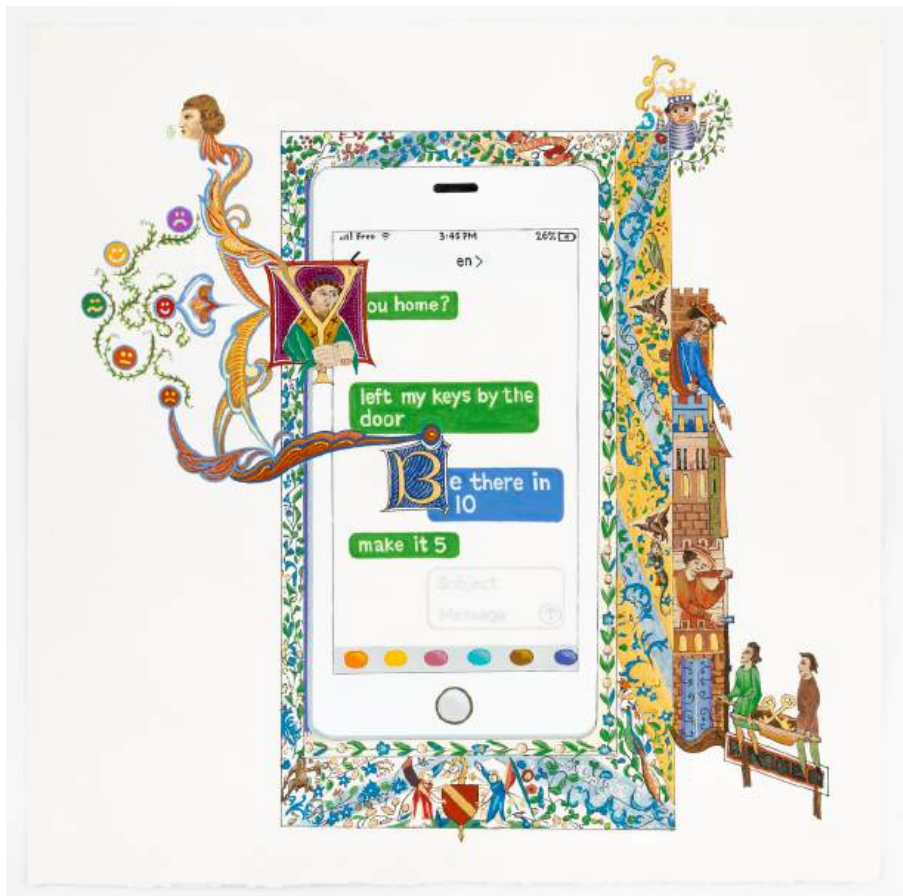
Prix TTC incl.VAT

9,000 €

Subject

Message





Ken Aptekar

(1950, Detroit —)

Left My Keys at the Door

2020

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
67,5 x 67,5 cm (encadré framed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €



JOH

Le Clézio



Photo : Laurent Edeline © Le Clézio Gallery

Ken Aptekar

(1950, Detroit —)

Says who? Says me

2023

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 114,4 cm (non encadré)

67,5 x 127,5 cm (encadré)

Pièce unique unique piece

Prix HT excl.VAT

15,000 €

Prix TTC incl.VAT

16,000 €



qu'il représente?
Je frémis à l'idée
qu'un jour, je
devrai peut-être



mon pays si je
méprise tout ce



faire l'autruche.



Ken Aptekar

(1950, Detroit —)

L'Autruche

2026

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €

KA

Just so you know, I'm worried about the perils of AI. But I want to make an illuminated manuscript about it. So what do you think would be a good angle?



GPT

Suggest that the true path lies in using technology as a tool to enhance human abilities, rather than replace them entirely.



Ken Aptekar

(1950, Detroit —)

A good angle (ChatGPT)

2023

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)

67,5 x 67,5 cm (encadré framed)

Pièce unique unique piece

Prix HT excl.VAT

9,500 €

Prix TTC incl.VAT

10,000 €

УБЕЖАДИТЕЛИ

КІМ
КРАДАШІАМ

КРИСТІАНО
РОМАЛО

336М

522М

5.5М

2.7М



ДИС ГЛОРИАМ

НАБЧ
ЛАМЕ

ШАРЛІ
Д'АМЕЛІО

80.2М

187К



Ken Aptekar

(1950, Detroit —)

Venerandissimus Diis Gloriam (Influencers) 2023

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

8,500 €

Prix TTC incl.VAT

9,000 €

red?



5:35 PM ✓✓



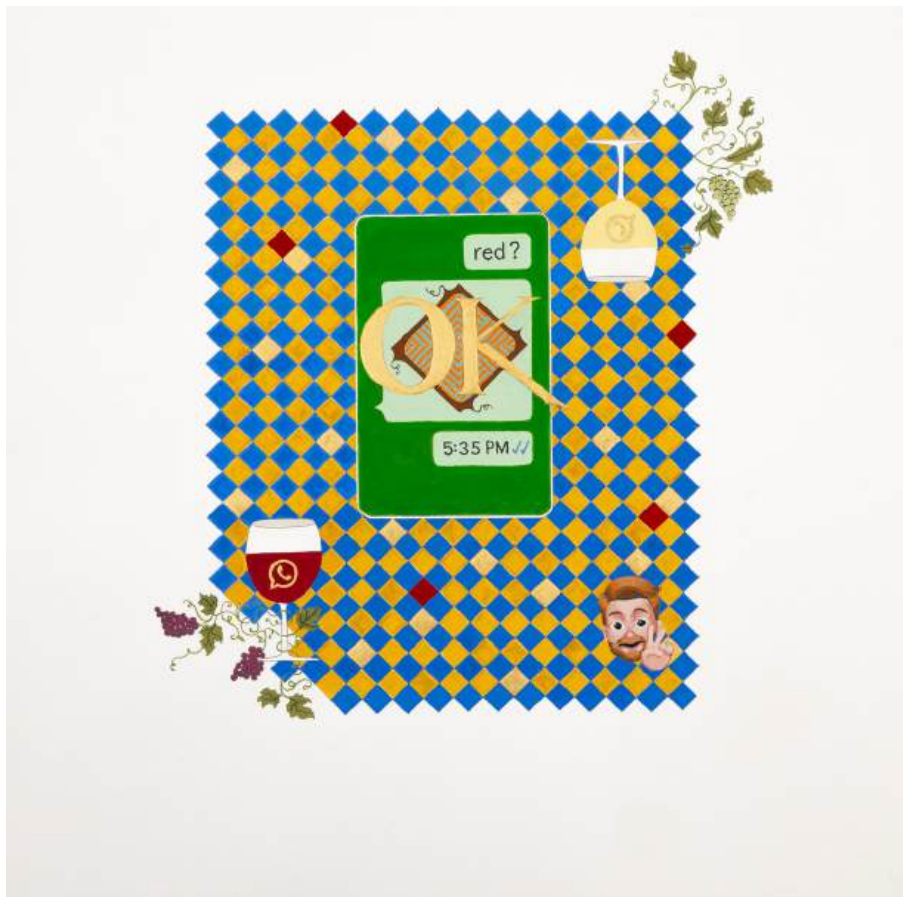


Photo : Laurent Edeline © Le Clézio Gallery

Ken Aptekar

(1950, Detroit —)

Red? OK?

2020

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

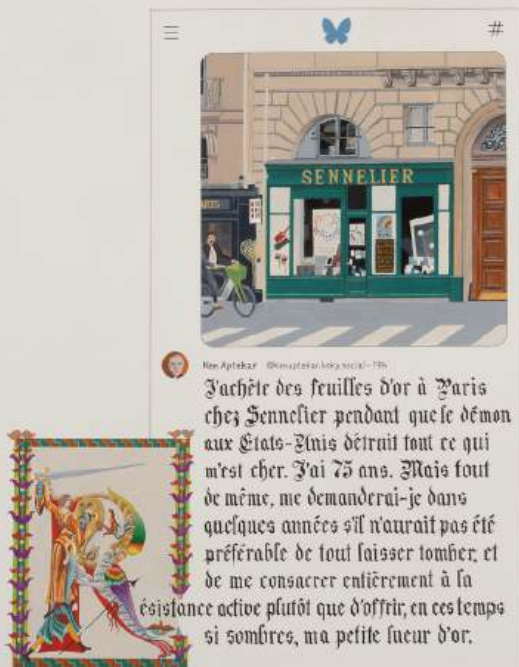
Prix TTC incl.VAT

8,000 €



résistance active plutôt
si sombres, r

aux Etats-
m'est cher. J'
de même, me
quelques ann
préférable de
de me consac
si sombres, r



Ken Aptekar

(1950, Detroit —)

Ma petite lueur d'or
2025

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

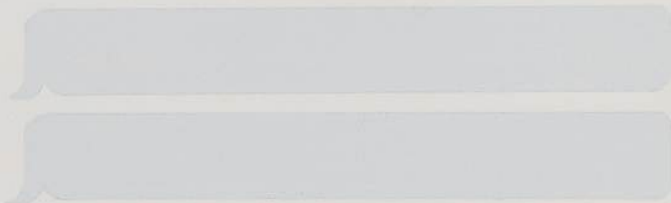
7,500 €

Prix TTC incl.VAT

8,000 €



Hi mommy. College is getting so much more stressful now that it's at home. I'm still praying for you and haven't gave up hope.



I miss you.

Thank you for coming to me last night in my dream!



Subject
iMessage

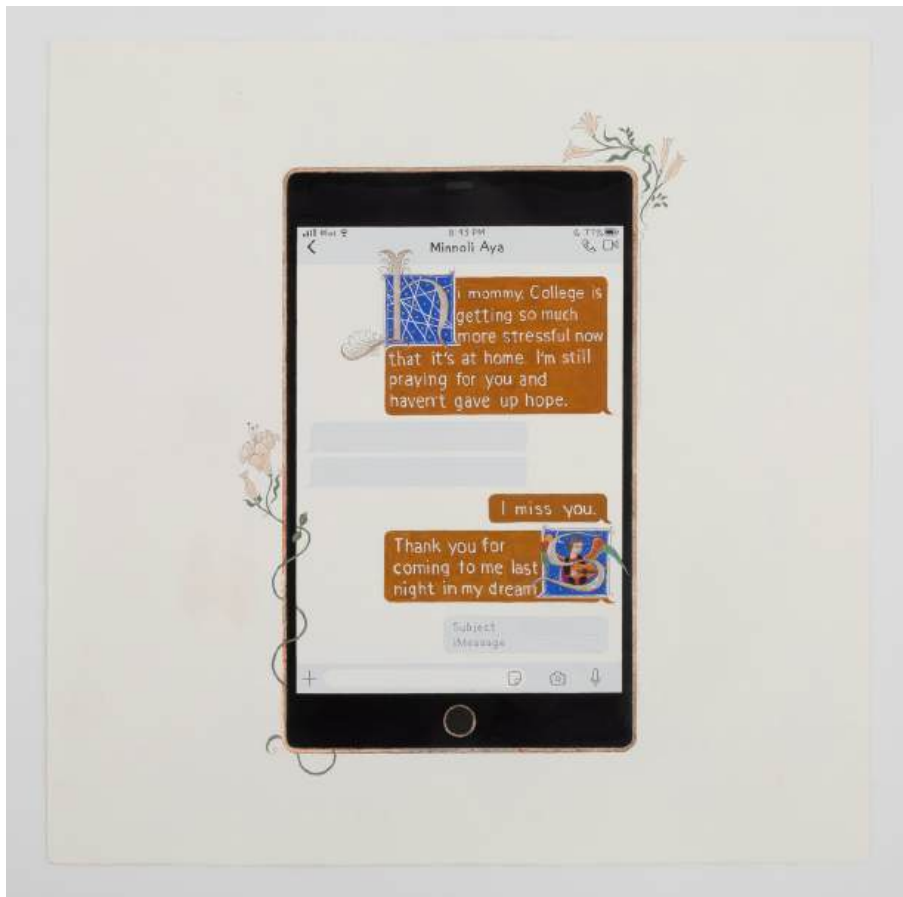


Photo : Laurent Edeline © Le Clézio Gallery

Ken Aptekar

(1950, Detroit —)

Minoli Aya

2021

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)

67,5 x 67,5 cm (encadré framed)

Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الحمد لله الذي هدانا لهذا
هذا كنا لنكون من السالكين

الحمد لله الذي هدانا لهذا
هذا كنا لنكون من السالكين
الحمد لله الذي هدانا لهذا
هذا كنا لنكون من السالكين

الحمد لله الذي هدانا لهذا
هذا كنا لنكون من السالكين
الحمد لله الذي هدانا لهذا
هذا كنا لنكون من السالكين

الحمد لله الذي هدانا لهذا
هذا كنا لنكون من السالكين



UBER

En Route

Your Uber is on the way
will arrive in 2 hours



Ken Aptekar

(1950, Detroit —)

Your Uber is on the way 2023

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
67,5 x 67,5 cm (encadré framed)
Pièce unique unique piece

Prix HT excl.VAT

8,500 €

Prix TTC incl.VAT

9,000 €





Ken Aptekar

(1950, Detroit —)

HB Al-Khidr!

2021

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)

67,5 x 67,5 cm (encadré framed)

Pièce unique unique piece

Prix HT excl.VAT

8,500 €

Prix TTC incl.VAT

9,000 €

...CHING
AGAIN, EMMA.



EL

Emma Lazarus

GIVE ME YOUR TIRED YOUR
POOR, YOUR HUDDLED MASSES
YEARNING TO BREATHE FREE,
THE WRETCHED REFUSE OF YOUR
TEEMING SHORE: SEND THESE
THE HOMELESS, TEMPEST-TOST
TO ME. I LIFT MY LAMP BESIDE
THE GOLDEN DOOR.

KA

Ken Aptel



Ken Aptekar

(1950, Detroit —)

Statue of Liberty (Some Golden Door) 2025

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

9,500 €

Prix TTC incl.VAT

10,000 €



ダイバーシティ

多様性

DIVERSITEIT

Diversity

DIVERSITÉ



Ken Aptekar

(1950, Detroit —)

Verba Gloriosissima II :

Diversity (Diversité)

2026

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

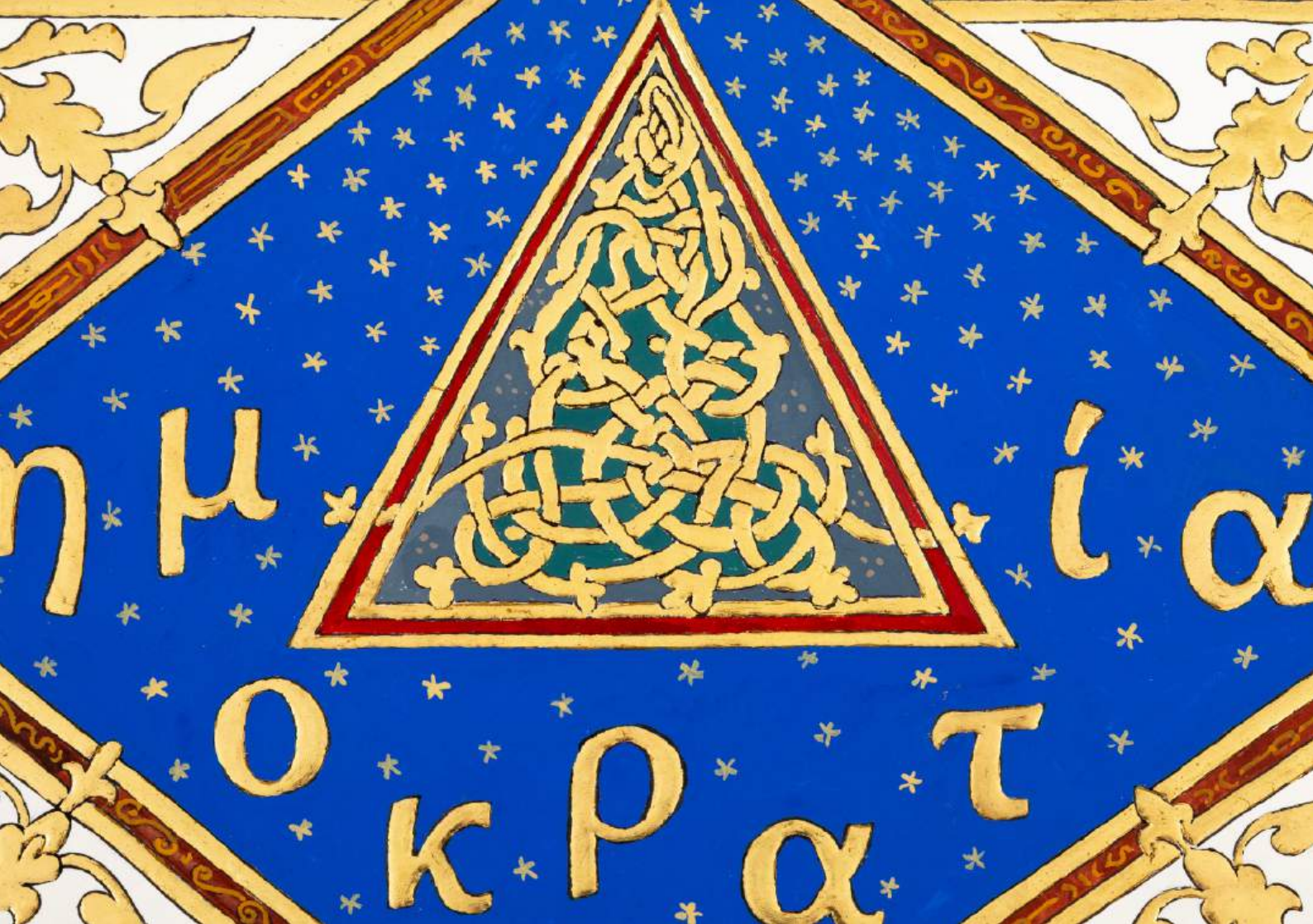
57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

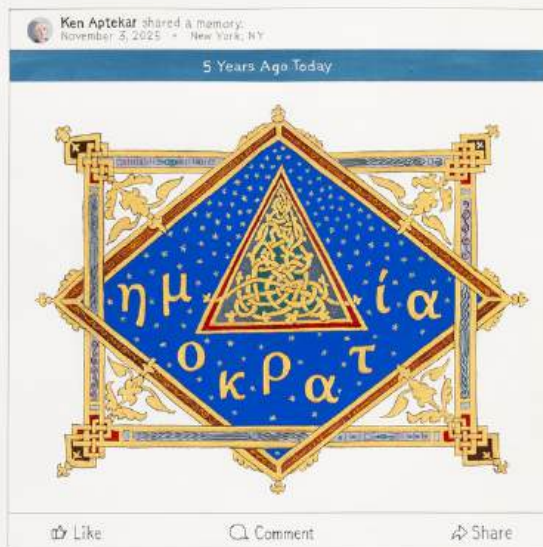
Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €





Ken Aptekar

(1950, Detroit —)

Verba Gloriosissima I :
Δημοκρατία (Démocratie)
2026

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €

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Today 12:57 PM





Ken Aptekar

(1950, Detroit —)

Software May Be Used

2022

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)

Pièce unique unique piece

Prix HT excl.VAT

7,500 €

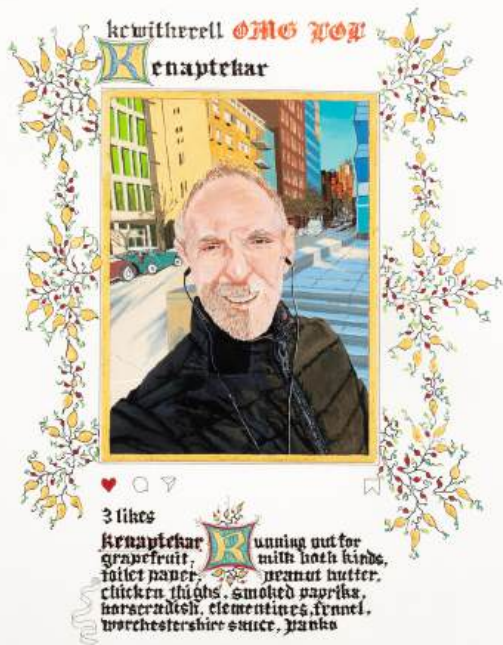
Prix TTC incl.VAT

8,000 €



3 likes

Kenyatekar
grapefruit,
toilet paper,
chicken thighs, smoked paprika,
horseradish, clementines, fennel,
worchesterhire sauce, panku
running out for
milk both kinds,
peanut butter,



Ken Apter

(1950, Detroit —)

Running Out for Grapefruit (Selfie)

2020

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)

Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €

terbera odillam



ey, barking
up the wrong tree!

Delivered



Ken Aptekar

(1950, Detroit —)

Hey, Barking up the wrong tree!
2023

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €



chicken!!!





Ken Aptekar

(1950, Detroit —)

Roasted Children

2025

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT

7,500 €

Prix TTC incl.VAT

8,000 €



The first real advances in the search for life's origins were made by Communists. This is because, according to Marshall, while Western society was still half in thrall to Christian ideas, Communism was built on a philosophical materialism, which entailed explaining everything in terms of material objects. The oldest fossils are from Australia dating back 3.5 billion years. And indeed, earlier hints of life have been unearthed in tubes and strands in rocks dating back at least 3.77 billion years have been found in Canada, and carbon atoms preserved in a crystal

that is 4.1 billion years old seem to have originated in a living thing. Currently the best guess is that life arose within half a billion years of Earth's formation. Some 446 billion years

ago. If life originates early in the existence of Earth-like planets, there may be at least thirty-six alien civilizations in our galaxy. Little real progress was made beyond the early spec-

ulations of [the Russian Communists] Opárin and Haldane until the fall of 1952, when **Stanley Miller**, a young Ph.D. student [and the son of Jewish immigrants from Latvia and Belarus] and Harold Urey, his Nobel Prize-winning supervisor at the University of Chicago, ran an experiment. The experiment became one of the most famous scientific experiments of all time. The two researchers attempted to reconstruct the conditions that existed on Earth when life arose here at first.



Ken Aptekar

Just now · 🌐

...

L'chaim! After a grueling year of confinement under mortal threat from an invisible enemy, what a surprise that my thoughts turn to beginnings (and life elsewhere in the galaxy)....





Ken Aptekar
(1950, Detroit —)

L'chaim !
2022

Gouache, encre, or 22 carats sur papier
Gouache, ink, 22 karat gold leaf on paper

57,2 x 57,2 cm (non encadré unframed)
Pièce unique unique piece

Prix HT excl.VAT
7,500 €
Prix TTC incl.VAT
8,000 €

on

Lark

Juno

Slumber

Crema

Ludwig

Aden

Perpetua

Amaro

Mayfa

Filter

Edit





Photo : Laurent Edeline © Le Clézio Gallery

Ken Aptekar

(1950, Detroit —)

Hit Parade

2024

Typographie en relief, feuilles d'or et d'argent sur tirage jet d'encre archivistique sur papier Hahnemühle. Imprimé par l'Atelier du Livre d'Art et de l'Estampe, une division de l'Imprimerie Nationale de France.

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1,500 €

Prix TTC incl.VAT

1,600 €

Ken Aptekar



Portrait de l'artiste. Photo: Laurent Estéche
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Né en 1950, Detroit, Michigan (USA)
Vit et travaille entre la France et les Etats-Unis

Formation

- 1975 Master of Fine Art, Pratt Institute, Brooklyn, New York (USA)
- 1973 Bachelor of Fine Art, University of Michigan, Ann Arbor (USA)

Expositions personnelles

- 2026 *Oh mon Dieu !*, Le Clézio Gallery, Paris (FR)
- 2024 *Says Me, Says You?*, Tibor de Nagy Gallery, New York, (USA)
22 Carrots, Wasserman Projects, Detroit (USA)
- 2021 *Nachbarn* ("Voisins/Neighbors"), Biennale d'Art Contemporain Sacré, Autun (FR)
- 2019 *L'Encyclopédie et nous ? Oeuvres et vidéo de Ken Aptekar (The Encyclopedia and Us? Digital Prints and Video by Ken Aptekar)*, Bibliothèque Bussy-Rabutin, Autun (FR)
- 2016 *Nachbarn*, Kunsthalle St. Annen, Lübeck (DE)
- 2013 *DON'T STOP*, Wasserman Projects, Detroit (USA)
- 2012 *Look Again: Ken Aptekar*, Beard and Weil Galleries, Wheaton College, Norton (USA)
- 2010 *Portraits*, James Graham & Sons, New York (USA)
- 2008 *Some for Me, Some for You, Paintings by Ken Aptekar*, Sordoni Art Gallery, Wilkes University, Wilkes-Barre (USA)
Transplantare: Paintings, Prints & Video by Ken Aptekar, "Centro da Cultura Judaica, Sao Paulo (BRA)
- 2006 *Diptychs*, James Graham & Sons Gallery / **JG Contemporary**, New York (USA)
- 2005 *Ken Aptekar: La Chasse Humaine*, Espace Camille Lambert, Juvisy-sur-Orge (FR)
- 2004 *A Personal Public*, Douglas Cooley Gallery, Reed College, Portland (USA)
- 2003 *In the Private Apartments of Mme de Pompadour*, Bernice Steinbaum Gallery, Miami (USA)
- 2002 *Ken Aptekar: Eye Contact*, Memorial Art Gallery, Rochester (USA)
- 2001 *Ken Aptekar: Painting Between the Lines, 1990-2000*, **Kemper Museum of Contemporary Art and Design**, Kansas City / Art Museum of the College of Wooster, OH ; Muscarelle Art Museum, College of William and Mary, Williamsburg (USA)
Companion Portraits: A Collaborative Project by Rembrandt van Rijn & Ken Aptekar, Pamela Auchincloss Project Space, New York (USA)
Exhibition, **Huntington Museum of Art**, Huntington (USA)
Q&A, V&A, Commissioned Exhibition for **Victoria & Albert Museum / Serpentine Gallery**, London (UK)
Angels?, Bernice Steinbaum Gallery, Miami (USA)
- 1999 *So What Kind of Name is That: Paintings with Text by Ken Aptekar*, Elaine Jacob Gallery, Wayne State University, Detroit (USA)
Steinbaum Krauss Gallery, New York (USA)
Angels? Rembrandt? Recent Skeptical Works by Ken Aptekar, **Contemporary Art Center of Virginia**, Virginia Beach (USA)
- 1998 *Rembrandt Redux: The Paintings of Ken Aptekar*, Cummer Museum, Jacksonville (USA)
- 1997 *Ken Aptekar: Talking to Pictures*, Corcoran Gallery of Art, Washington, D.C. (USA)
- 1996 *Jack Shainman Gallery*, New York (USA)
- 1995 *Rembrandt Redux: The Paintings of Ken Aptekar*, **Palmer Museum of Art**, Penn State University, State College (USA)
- 1994 *Rembrandt's Problem*, Jack Shainman Gallery, New York (USA)
- 1989 *Bess Cutler Gallery*, New York (USA)
- 1984 *Sid Deutsch Gallery*, New York (USA)
- 1983 *On View*, **New Museum of Contemporary Art**, New York (USA)
- 1979 *Art Latitude*, New York (USA)

Expositions collectives (sélection)

- 2024 *Weltwissen. Die Enzyklopädie von Diderot über Hans Erni bis heute*, (*World knowledge. The Encyclopedia from Diderot to Hans Erni to the Present Day*), Hans Erni Museum, Lucerne (CH)
- 2022-2023 100 Misunderstandings about and by Jews., Vienna Jewish Museum, Vienna (AUT)
- 2020 *Under Construction: Collage from The Mint Museum*, Dixon Gallery & Gardens, Memphis, TN ; Hunter Museum of American Art, Chattanooga, TN ; Knoxville Museum of Art, Knoxville, TN (USA)
- 2019 *Portray*, Wasserman Projects, Detroit (USA)
- 2018 *Color Aid*, Three-person exhibition, Wasserman Projects, Detroit (USA)
- 2009 *Texting the Torah*, **Contemporary Jewish Museum**, San Francisco (USA)
- 2008 *Moving Towards a Balanced Earth*, **Museum of New Zealand**, Wellington (NZ)
Text Messaging, Islip Museum, Islip (USA)
- 2005-2011 *The Missing Peace: Artists Consider the Dalai Lama*, **UCLA Fowler Museum**, Los Angeles, CA ; **Loyola University Museum**, Chicago, IL ; **Rubin Museum of Art**, New York (USA) ; **Yerba Buena Center for the Arts**, San Francisco, CA ; **The Frost Art Museum**, Miami, FL ; **The San Antonio Museum of Art**, San Antonio, TX (USA)
- 2005 *The Fascination with the Mechanical*, Galerie von Bartha and Art Basel, Basel (CH)
Portraits de femmes de la Bible, Galerie Nikki Diana Marquardt, Paris (FR)
- 2004 *InterVENTIONS*, Dorothy Uber Bryan Gallery, Bowling Green State University, Bowling Green (USA)
Schrift-Bilder/Bilder-Schrift, Galerie von Bartha and Art Basel, Basel (CH)
- 2003 *Absence into Presence: The Art, Architecture and Design of Remembrance*, Aronson Galleries, Parsons School of Design, New York (USA)
- 2002 *Performing Judaism*, Cooley Art Gallery, Reed College, Portland (USA)
- 2000 *Portraits and Cultural Identity*, Skirball Museum and Cultural Center, Los Angeles (USA)
The Perpetual Well: Contemporary Art from the Collection of The Jewish Museum, Samuel P. Harn Museum, Gainesville (USA)
Sheldon Memorial Art Gallery, Lincoln, NE; Parrish Art Museum, Water Mill (USA); Huntington Museum of Art, Huntington (USA)
Les Cent Sourires de Monna Lisa, **Metropolitan Museum**, Tokyo (JP) ; **Shizuoka Prefectoral Museum**, Shizuoka (JP)
Hiroshima Prefectoral Museum, Hiroshima (JP)
- 1998 *Beyond the Mountains, The Contemporary American Landscape*, The Asheville Art Museum, Asheville, NC; Newcomb Gallery, Tulane University, New Orleans, LA; Muskegon Museum of Art, Muskegon, MI; Polk Museum of Art, Lakeland ; Boise Art Museum, Boise ID; Ft. Wayne Museum of Art, Ft. Wayne, IN; Lyman Allyn Museum, New London (USA)
- 1996 *Too Jewish? Challenging Traditional Identities*, **The Jewish Museum**, New York, NY ; **Jewish Museum San Francisco**; Armand Hammer Museum, Los Angeles, CA; **The Contemporary**, Baltimore, MD; **National Museum of Jewish American History**, Philadelphia (USA)
- 1996 *Masculine Measures*, Kohler Arts Center, Sheboygan (USA)
- 1995 *Going for Baroque*, Walters Art Gallery, Baltimore, MD, organized w/ **The Contemporary**, Baltimore (USA)
- 1994 *New Old Masters*, Center for Contemporary Art at Yerba Buena Gardens, San Francisco (USA)
Bad Girls West, Wight Art Gallery, **UCLA**, Los Angeles, organized w/ **New Museum of Contemporary Art**, New York (USA)
- 1993 43rd Biennial Exhibition of Contemporary American Painting," Corcoran Gallery of Art, Washington D.C. (USA)
The Purloined Image, Flint Institute of Art, Flint (USA)
- 1991 *New Generation: New York*, Carnegie Mellon University Art Museum, Pittsburgh, PA
Drawing Time, Newhouse Center for Contemporary Art, Snug Harbor, Staten Island, New York (USA)
- 1990 *Post-Boys&Girls: Nine Painters*, Artists Space, New York (USA)
June 4, 1989, China, P.S.1, Long Island City (USA)
- 1989 *Gender Fictions*, SUNY-Binghamton Art Museum, Binghamton (USA)
- 1987 *The Other Man: Alternative Representations of Masculinity*, **New Museum of Contemporary Art**, New York (USA)
- 1982 *What I Do For Art*, Just Above Midtown/Downtown, New York (USA)
- 1978 Two-person exhibition, Franklin Furnace, New York (USA)

Récompenses, Prix

- 2013 New York Foundation for the Arts/Artspire Grant
- 2008 Memorial Foundation for Jewish Culture
- 1998 Mid-Atlantic Arts Foundation, Artist-as-Catalyst Award
- 1995 National Endowment for the Arts Fellowship in Painting
- 1994 Djerassi Resident Artists Program Residency, Woodside, California
- 1992 Rockefeller Foundation Artist Residency, Bellagio, Italy
- Ucross Foundation Artist Residency, Wyoming
- 1991 Djerassi Resident Artists Program Residency, Woodside, California
- 1989 Pollock-Krasner Foundation Award
- 1987 National Endowment for the Arts Fellowship in Painting

Collections publiques (sélection)

American University Museum, Washington, D.C. (USA)
Smithsonian American Art Museum, Washington, D.C. (USA)
Jewish Museum, New York(USA)
Mint Museum, Charlotte, North Carolina (USA)
Cleveland Museum of Art, Cleveland (USA)
Flint Museum of Art, Flint (USA)
San Jose Museum of Art (USA)
Victoria and Albert Museum, London (UK)
Contemporary Art Society (UK)
Kemper Museum of Contemporary Art, Kansas City (USA)
Frost Art Museum, Florida International University, Miami (USA)
Memorial Art Gallery, Rochester, New York (USA)
Blanton Museum of Art, Austin (USA)
Huntington Museum of Art, Huntington (USA)
Denver Art Museum, Denver (USA)
World Bank, Washington (USA)
Bibliothèque Bussy-Rabutin, Autun (FR)
Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale (FR)

Bibliographie

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Irina Aristarkhova, *Arrested Welcome: Hospitality in Contemporary Art*, University of Minnesota Press 2020, pp. 163-181, [READ ONLINE](#)
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Sarah Rose Sharp, *The True Collaborative Power Between Artist and Curator*, Hyperallergic, August 14, 2018, [READ ONLINE](#)
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Jens Rönnau, "Review: Ken Apteкар: Nachbarn," *Kunstforum International*, April 2016, Band 239 [PDF](#)
Stuart Jeffries, "What My Blond Jesus Could Teach Germany," *February* 16, 2016, *The Guardian*, UK [PDF](#)
Ernst van Alphen, "How different can our neighbours be?" catalogue essay for exhibition, *Nachbarn/Neighbors*, Kunsthalle St. Annen, Lübeck, Germany 2016 [PDF](#)
Janet Wolff, "The Cross Purposes of Neighbours," catalogue essay for exhibition, *Nachbarn/Neighbors*, Kunsthalle St. Annen, Lübeck, Germany 2016 [PDF](#)
Thorsten Rodiek, "Neighbours," catalogue essay for exhibition, *Nachbarn/Neighbors*, Kunsthalle St. Annen, Lübeck, Germany 2016 [PDF](#)
Nadine Dietrick, "Ken Apteкар: Nachbarn," *NDR.de*, Das Beste am Norden [PDF](#)
Carol Zemel, *Looking Jewish: Visual Culture & Modern Diaspora*, Indiana University Press, 2015
Filip Lipiński, "Figurations of memory in the virtual field of art (history)," [READ ONLINE](#) *Journal of the International Association of Research Institutes in the History of Art*, Issue 0014, December, 2014
---"The Virtual Hopper. Painting between Dissemination and Desire," *Oxford Art Journal*, June, 2014
---*Hopper virtuality: Obrazy W Pamietajacym Spojrzeniu*, Fundacja na rzecz Nauki Polskiej, Torun 2013
James E. Young, *Editor in Chief*, Deborah Dash Moore and Nurith Gertz, *Editors*, *The Posen Library of Jewish Culture and Civilization*, Vol. 10: 1973-2005, Yale University Press, 2012
Michele L'Heureux, "Go Ahead, Look Again," catalogue essay for Ken Apteкар: Look Again, exhibition at Beard and Weil Galleries, Wheaton College, Wheaton, MA 2012 [PDF](#)
James Putnam, *Art and Artifact: The Museum as Medium*, Thames & Hudson Ltd, 2012
Alexandra Bruchmann, *ZWISCHEN EMULATION UND DEKONSTRUKTION: Rezeption der diskursiven Kunstlerfigur Rembrandt in der Kunst der zweiten Hälfte des 20. Jahrhunderts* ("Between Emulation and Deconstruction: Reception of the discursive artist figure Rembrandt in the art of the second half of the 20th century"), PhD Dissertation, Faculty of Philosophy in the University of Cologne, 2012 [PDF](#)
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Ronald Bernier, "An Introduction and an Invitation," catalogue essay for *Some for Me, Some for You*, exhibition at Sordoni Art Gallery, Wilkes University, 2008 [PDF](#)
Gail Levin, *Edward Hopper: An Intimate Biography*, Rizzoli International Publications, New York 2007
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Jean-Jacques Jauffret, "Dialogues sur La Chasse Humaine de Monsieur K. A.,"
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Paintings by Ken Apteкар, Rochester, NY, Memorial Art Gallery, 2002 [PDF](#)
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Artnews, February, 2003, p. 128 [PDF](#)
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Dinah Ryan, "Review—Angels? Rembrandt? Recent Skeptical Works by Ken Apteкар at Contemporary Art Center of Virginia," *Art Papers*, Sept/Oct, 2002, pp. 41-42 [PDF](#)
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Northern Ohio Live, February, 2002 [PDF](#)
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Kansas City Star, September 30, 2001, p. 11-3 [PDF](#)
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Review (a Kansas City monthly), October, 2001, p. 44 [PDF](#)
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The Guardian (London, UK), January 15, 2001, p. 14 [PDF](#)
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New York Times, October 11, 1998, p. 26



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Le Clézio