

Chin Chih Yang (b. Taiwan; lives in New York, NY)

Chin Chih Yang was born in Taiwan, and has resided for many years in New York City. He is a graduate of Parsons School of Design (BFA, 1986) and Pratt Institute with a Master of Science in 1994.

An experienced multidisciplinary artist, his interests in ecology and constructed environments have resulted in interactive performances and installations that have been exhibited nationally and internationally.

Yang received a fellowship from The New York Foundation for the Arts and the New York State Council on the Arts; as well as many other awards and commendations from prestigious organizations and institutes. Among his recent accomplishments are a solo show at MoCA Taipei, the artist residency at MASS MoCA now and Art Takes Manhattan Award 2019. His work has been exhibited widely in North America, Europe, and Asia, in such spaces as Rockefeller Center, Warsaw, Poland and Art Taipei Fair, Miami Basel, and A documentary about the past years of his work, *Chin Chih Yang: Face the Earth*, won the Best Documentary award at the 2018 Southampton International Film Festival in the UK.

Left:

Chin Chih Yang

123PollutionSolution Santa Fe Art Institute 2021, 2021

Aluminum cans

150 x 84 x 7 in.

Jonathan Isherwood (b. 1960, Yorkshire, GB; lives in Hudson, NY)

Jon Isherwood is a sculptor who has pioneered high-tech CNC technologies, led international projects, and designed opportunities to investigate the sites where the intellectual and physical become visually entangled. His most recent sculptures represent the further development of his ongoing dialogue with the associative sensations of form and surface. Forms are compressed, distorted, or squeezed, and made more intimate by subtle adjustments of scale.

His sculptures are the result of a unique process in which the ancient and the modern confront one another: marble, the oldest and most sensual sculptural material, is carved with the help of high-tech methods. This allows Isherwood to attain an uncompromised precision in his treatment of the incised surfaces, which play with and against the swelling, fleshy, soft and yet substantial character of his organic forms.

Jon Isherwood's work has been widely exhibited in public museums and private galleries in US, Canada, Europe and China. He is the recipient of a Jerome Foundation Fellowship, the Pollock-Krasner Foundation award and an Honorary Doctorate from the University of New York at Plattsburgh. He has had over 25 solo exhibitions and has been featured in many group exhibitions, including The Italian Stone theatre, Verona, Italy, Museum of sculpture and Architecture, Italy, The Peggy Guggenheim Museum in Venice, Italy; The McNay Museum, San Antonio, TX; and Kunsthalle, Mannheim, Germany. His work can be found in more than 25 public collections. Jon is the President and founding member of the Digital Stone Project.



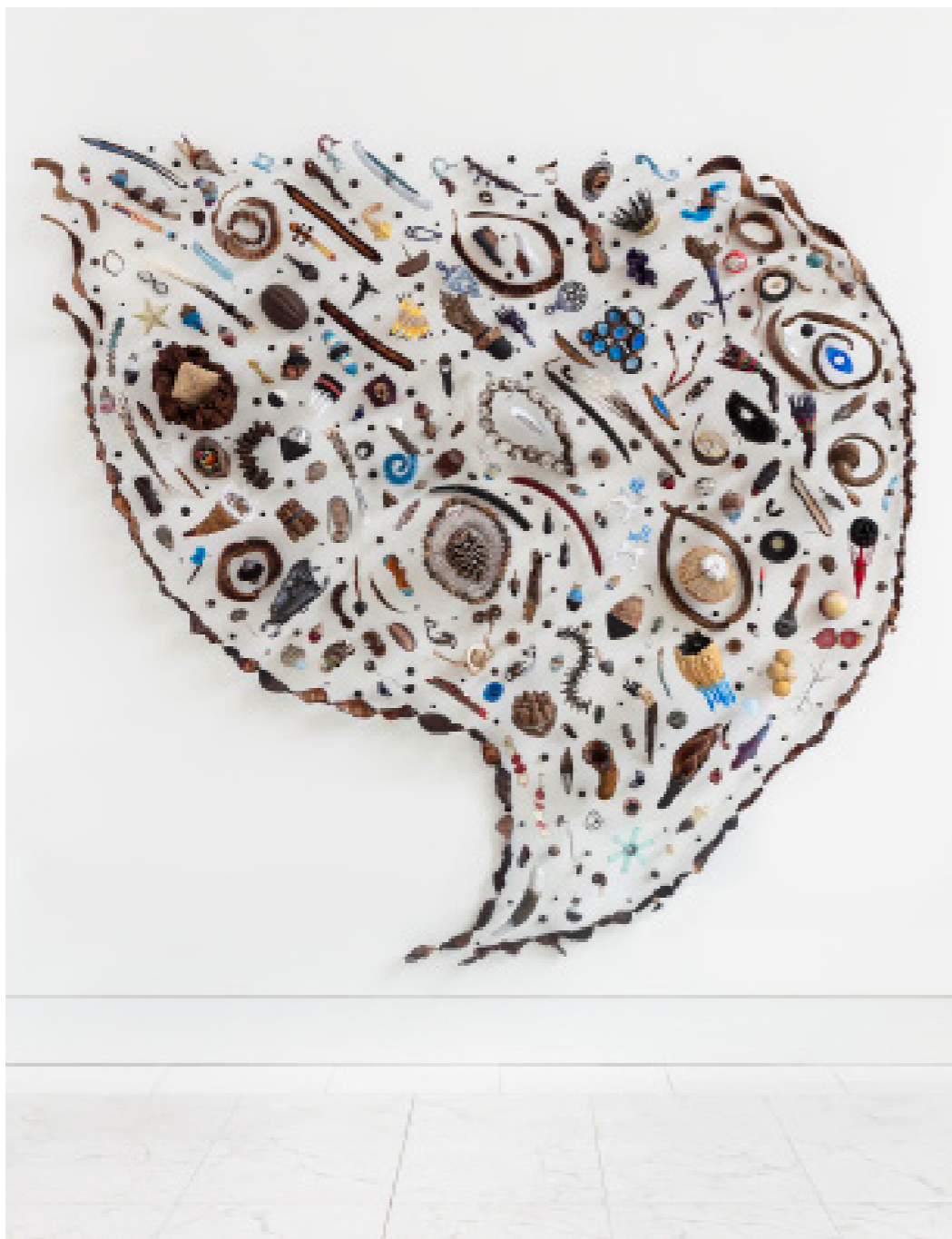
Right:

Jonathan Isherwood

The Earth laughs, 2020-21

Rosa Portogallo and Breccia Viola Marble on a stone base

57 x 87 x 50 in.



Ron Klein (lives in Elkins Park, PA)

Ron Klein's sculptures bring together industrial and natural materials in intricately composed assemblages of objects he collects from travels in his own backyard to the remote rainforests of South America. Using these travels as inspiration, Klein says "I am searching for the order in chaos, and the chaos in order. Nature's symmetry of order, juxtaposed with the opposing force of industrial objects helps reconcile my concerns and delineate the fine line separating one from the other."

Ron Klein chooses images, icons, and things that seem to exemplify a particular quality in and of themselves. The objects that he selects come from the culture of nature and humans. Both are borderless and are rooted in human and natural conditions. The smallest molecular structures of these objects are a source of infinite strength generating the larger world in which we live. The power of these tiny particles creates our physical realities. Klein believes that by observing and organizing these small visual components, he may find my own connection to the larger world.

Left:

Ron Klein

Power of the Small, 2023-24

Appropriated objects

144 x 121 1/2. x 24 in.

Rakuko Naito (b. 1935, Tokyo, Japan, Lives and works in New York, NY.)

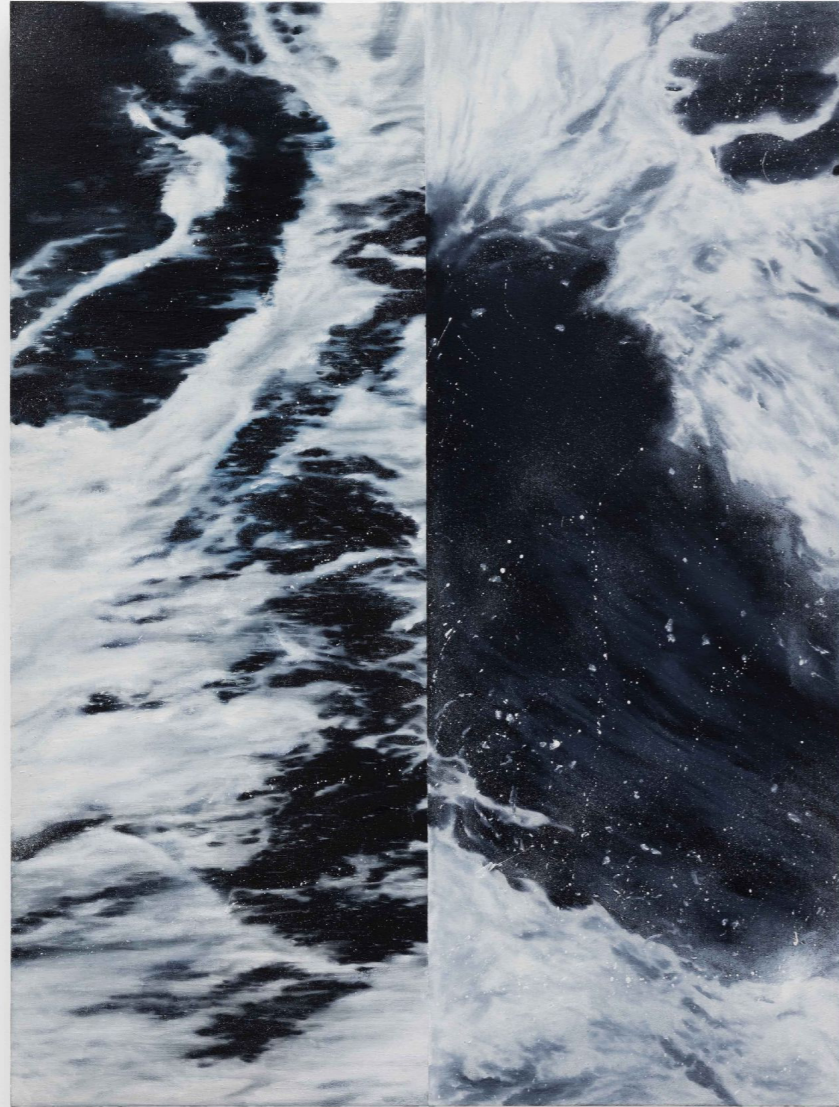
Naito studied at the Tokyo National University of Art. After her graduation, in 1958, she moved to New York, where she has lived and worked ever since. Naito's first solo exhibition was at the World House Gallery in New York in 1965. Featured throughout the United States, Europe and Japan, Naito's work is represented in numerous galleries and public collections including the San Francisco Museum of Modern Art (San Francisco), the Voorlinden Museum (Wassenaar, the Netherlands), the Kemper Art Collection (Chicago), Miami-Dade Community College (Miami), The Larry Aldrich Museum (Ridgefield, CT), the Roland Gibson Art Foundation (SUNY Potsdam) and the Davis Museum and Cultural Center at Wellesley College, Massachusetts. She was an artist in residence at the Josef and Anni Albers Foundation in 2003. Naito held a solo exhibition at the Karuizawa New Art Museum (Karuizawa, Japan) in 2016 and was included in a group exhibition at Blum & Poe (Tokyo) in 2017.

Left to Right:
Rakuko Naito
RN1336-3, 5-16, 2016
Washi Paper
36 x 36 x 3 1/2 in.

RN736-3, 5-19, 2019
Washi Paper
36 x 36 x 3 1/2 in.

RN936-3, 5-19, 2019
Washi Paper
36 x 36 x 3 1/2 in.





Michael Thompson (b. 1997, London, Canada; lives in Toronto, Canada)

Michael Thompson is a painter living and working in Ontario, Canada. In 2019, he completed a Bachelor of Fine Art from Western University and became a resident artist at the Slade School of Fine Art in partnership with the Camden Art Centre in London, England. In 2022, he received a Master of Fine Art from the University of Guelph, and has been included in exhibitions in Canada, the United States, and the United Kingdom. Thompson's practice investigates the translation of photographic images into painting, often informed broadly by the idea of history. His recent work raises questions about the documentary nature of photography and offers painting as a space to occupy multiple realities simultaneously.

Left:
Michael Thompson
Slip Crash Craning, 2023
Oil on canvas
48 x 36 in.

Graciela Hasper (b. Buenos Aires, Argentina; lives in Buenos Aires, Argentina)

Graciela Hasper is known for her bold exploration of abstraction through meticulous, colorful paintings that she has made since the early 1990s. She draws inspiration from the tradition of geometric abstraction, extending from early twentieth-century European Modernism and the rise of abstraction in Argentina in the 1940s. Building on this lineage, Hasper attempts to create order within her compositions through intricate patterns of vivid geometric shapes. Her work has been defined by her use of a rich chromatic palette, dynamic orthogonal lines, and precise contours.

Although not formally trained, Hasper studied with artist Diana Aisenberg in Buenos Aires from 1988-91, and was among the first participants in Guillermo Kuitca's residency program for young Argentinian artists. Hasper first exhibited at the Rojas Gallery in Buenos Aires in 1992 and emerged with a generation of artists during a time of sociopolitical transformation in Argentina following the oppressive military dictatorship. Her work was included in the 1994 landmark exhibition, *Crimen y Ornamento* (Crime and Ornament), at the Centro Cultural Rojas de Buenos Aires. The presentation codified the Rojas group, of which Hasper was one of the sole female members.

In 2000 Hasper received a Fulbright scholarship for a residency at Apex Art in New York and in 2002 she was in residence at the Chinati Foundation in Marfa, Texas. Her work is represented in major collections including Colección Patricia Phelps de Cisneros, New York; Museo de Arte Latinoamericano de Buenos Aires; Museo Arte Contemporáneo de Buenos Aires; Museo Castagnino de Rosario, Argentina; Museo de Arte Contemporáneo, Madrid; Museo de Arte Moderno de Buenos Aires; Museo Nacional de Bellas Artes, Buenos Aires; Philadelphia Museum of Art; and Museum of Fine Arts, Houston.



Right:
Graciela Hasper
Untitled, 2000-2001
Acrylic on canvas
66 x 165 in.



Damaris Pan (b. 1983, Mallabia, Spain; lives in Bilbao, Spain)

Damaris Pan's paintings reveal a peculiar language of shapes, densities and colour palettes whose outcome is not subject to specific themes, but which clearly goes for the autonomy of the pictorial work. Along with a clear concern for materiality and corporality, the Basque artist works with the possibilities of constructiveness, so she approaches each work as a synthesis of the artistic practice. She claims art as a place for knowledge from experience, from where she questions the limits of the image and of life. She faces each work as a new experience, as a test she has to begin and solve. She never knows what the end of each painting will be until something happens that surprises her, a manifestation that is different in each case and rare and new enough, which makes her question over and over her own parameters about taste and the lack of taste. Thus, the matter of taste is widely present in her work, where the ridiculous can unexpectedly turn into the most meaningful thing or the playful to happen from the purely boring.

Her most recent solo exhibitions include 'Un martillo en la cabeza' at Ana Mas Projects (Barcelona, 2022), 'Veri Pery' at Halfhouse (Barcelona, 2022), 'Cuernos a la Vista' at BilbaoArte (2020), 'Sugaar' with Fiona Mackay at the Cibrián gallery (Donostia, 2021), and group show 'Turno de Réplica' at Patio Herreriano Museum curated by Javier Hontoria (Valladolid, 2021). She was awarded the Gure Artea 2021 Prize for the recognition of artistic practice and was a recipient of the annual Eremuak's Artistic Practice Grant, 2021.

Left:

Damaris Pan
Male Male, 2023
Oil on canvas
77 x 51 in.

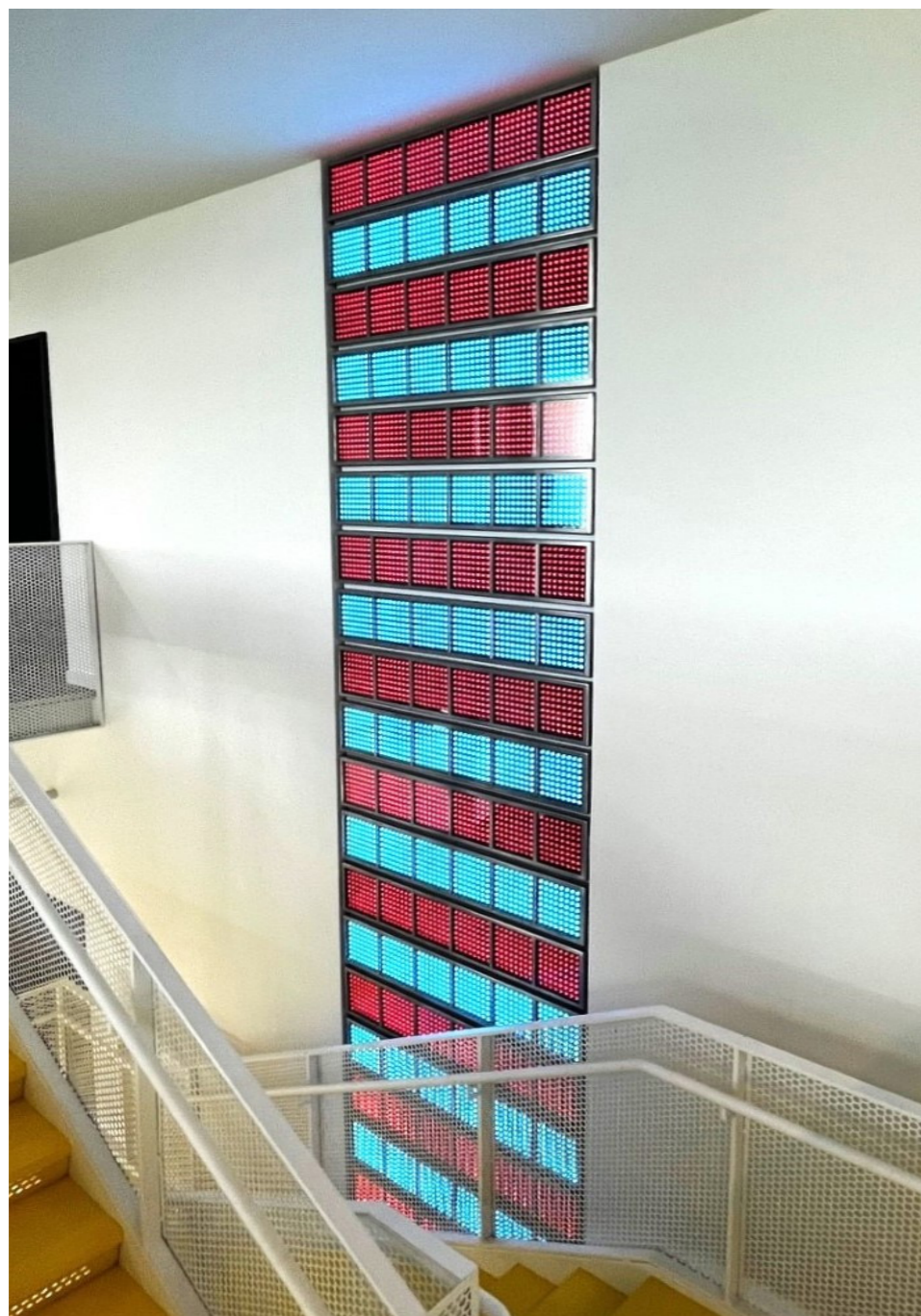
Norma Markley (Lives in New York, NY)

Norma Markley's work reflects an exploration of dialogue and image. Working in a variety of mediums—she perceives neon and embroidery as drawing, assembles collages with cut paper, watches movies online to photograph stills; exiting and entering each medium as directed by the concept. She recombines various apple pie images of Americana, using felicitously chosen media, in works she makes in her Brooklyn, NY studio.

Markley is represented by Y Gallery on New York City's Lower Eastside. A 2016 solo exhibit at Y, "paved X and leisurely looping Y," comprised her most recent installations. Previously, Y exhibited *Yes : No* and *Day n Nite*. Group shows include "IBID" at the Museum of Arts and Crafts in Japan; "Kuf-Mold" at the Grand Bazaar, Istanbul; the "Queens International (Everything All at Once)" at the Queens Museum of Art; "Art on Paper" at the Weatherspoon Art Museum in North Carolina; "Next Next:Art" at the Brooklyn Academy of Music; and "Selections 32" at the Drawing Center. Awards Markley has won include a Queens Council on the Arts Grant and a NYFA Award in the Drawing category. She was selected for residencies at the Fundacion Valparaiso in Spain, Aljira Emerge, and the Edward A. Albee Foundation. Markley earned an MFA from Columbia University's School of the Arts and a BA from the Cleveland Institute of Art.



Right:
Norma Markley
Choc O Late, 2024
Neon, wire, transformer
4 x 30 x 3 in.



Erwin Redl (b. 1963, Gföhl, Austria; lives in Pennsylvania)

Erwin Redl's work reflects upon the condition of art making after the "digital experience." The formal and structural approach to various media he employs, such as installation, drawings, CD-ROM, Internet and sound, engages in binary logic, because he assembles the material according to a narrow set of self-imposed rules which often incorporate complex algorithms, controlled randomness and other methods inspired by computer code.

Since 1997, Redl has investigated the process of "reverse engineering" by (re-)translating the abstract aesthetic language of virtual reality and 3-D computer modeling back into architectural environments by means of large-scale light installations. In this body of work, space is experienced as a second skin, our social skin, which is transformed through my artistic intervention. Due to the very nature of its architectural dimension, participating by simply being "present" is an integral part of the installations. Visual perception works in conjunction with corporeal motion, and the subsequent passage of time.

The medium light refers directly to the aesthetic of virtual reality. The ephemeral nature of this particular medium is the ideal representation of the pure structural logic which underlies his work. At the same time the active light in his installations transforms structural logic directly into an intense corporeal sensation without traditional art media's detour through the materiality of objects and reflected light.

Left:

Erwin Redl

Benchmark 1000, 2024

Custom LED light installation

288 x 56 1/2 in.

Sara Emerson (b. Brooklyn, NY; lives in Great Barrington, MA)

Sara Emerson's experience with printmaking has driven her towards collaborative creative endeavors with others—master printers, print publishing houses, nonprofits, educational institutions, and artists from around the world. She studied as an apprentice printer at Overpass Projects, joined the printmaking department as a technician at Williams College, and completed Tamarind Institute's Lithography Intensive in 2021.

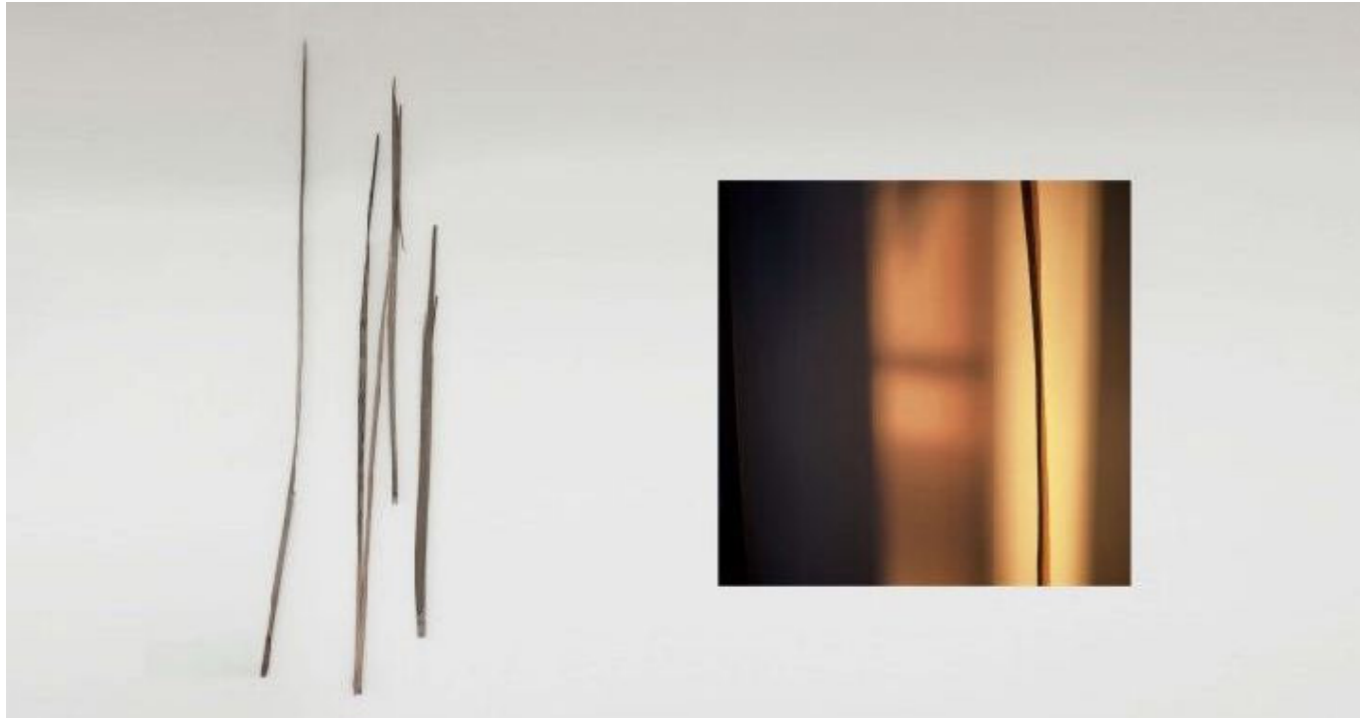
Sara's work speaks to the borderlands of the seen and the unseen, inhabiting a world where the tangible and the imagined converge. Her prints explore the delicate interplay between the ephemeral and the eternal. She embraces minimalism and abstraction, creating moments of stillness and introspection. A defining aspect of her work is the use of gradients, which embody the ambiguity and depth of the human experience, allowing for an exploration of the Indefinite and the Sublime.

Left to Right:
Sara Emerson
It Had Been Like Dying, 2019
Monotype on curved panel
29 1/4 x 20 3/4 x 2 1/4 in.

I Have Never Seen the Moon Yet, 2019
Monotype on curved panel
29 1/4 x 20 3/4 x 2 1/4 in.

This is Given. It is Not Learned, 2019
Monotype on curved panel
29 1/4 x 20 3/4 x 2 1/4 in.





Joanna Przybyla (b. 1959, Racibórz, Poland; lives in Berlin, Germany)

After completing dual study in the Visual Arts and Music colleges in Opole, Joanna Przybyla attended the Academy of Fine Arts in Poznan, at the Faculty of Painting, Graphic Design and Sculpture. She graduated with distinction in 1984. Her work reveals her multiple interests through a variety of media: installation, photography, design, drawing, sound and architecture. The artist's observations of nature are reflected in the way she introduces light into her work. Her installations in public spaces are monumental, always closely related to the structure of architecture.

Przybyla received numerous awards including: The Henry Moore Foundation, Hertfordshire; The Kosciuszko Foundation, New York City; The Pollock-Krasner Foundation, New York City; CEC International Partners Fellowship, New York City; The British Council, United Kingdom; John David Mooney Foundation Chicago Prize; Polish Ministry of Culture; Poznań City Council Award for Young Artists.

She has been featured in exhibitions at Sculpture Center, New York City; Museum Kunstpalast, Dusseldorf; Zacheta – National Gallery of Art, Warsaw; Foksal Gallery, Warsaw; Yorkshire Sculpture Park, Wakefield; Center of Contemporary Art Zamek Ujazdowski, Warsaw; National Museum, Poznan; Grassimuseum, Leipzig; Kunsthalle, Mannheim; Bochum Museum; Muzeum Sztuki, Lodz; and Gotland Museum, Visby.

Left:

Joanna Przybyla

Sculpture Drawing 1, 2018

Chromogenic print on alu-dibond, weathered wood

110 1/8 x 157 3/8 in.

Yoojin Cho (b. 1990, Seoul, South Korea; Lives in Seoul, South Korea)

Yoojin Cho's whimsical oil paintings draw inspiration from abstract expressionism, employing generous brush strokes and gestural mark-making. Cho's use of color takes cues from the likes of Helen Frankenthaler, building up sheer washes of paint overlaid upon one another to create complex layers of color. Born and raised in Seoul, South Korea, Cho's compositions seek to echo the sophisticated and diverse sensibility of the city and the people that inhabit it.

Right:
Yoojin Cho
Swinging, 2021
Oil on canvas
63 3/4 x 44 in.





Judy Pfaff (b. 1946, London, GB; lives in Tivoli, NY)

Referenced by critics as a pioneer of installation-art, this oft-cited label for the sprawling career of Judy Pfaff provides an introductory sense of Pfaff's legacy, but proves limiting to the ever-changing work she has been making for decades and still today. Born in London in 1946, Pfaff received a BFA from Washington University Saint Louis (1971), and an MFA from Yale University (1973) where she studied with Al Held. Her work spans across disciplines from painting to printmaking to sculpture to installation, but is perhaps best described as painting in space. These spatial paintings inhabit and transform their environments, becoming ad hoc homes for viewers and the artist.

She exhibited work in the Whitney Biennials of 1975, 1981, and 1987, and represented the United States in the 1998 Sao Paulo Bienal. Her pieces reside in the permanent collections of MOMA, Whitney Museum of Art, Tate Gallery, Brooklyn Museum of Art, and Detroit Institute of Arts, among others. She is the recipient of many awards including the Lifetime Achievement Award from the International Sculpture Center (2014), the MacArthur Foundation Award (2004), and the Guggenheim Fellowship (1983). Pfaff lives and works in Tivoli, New York.

Left:

Judy Pfaff

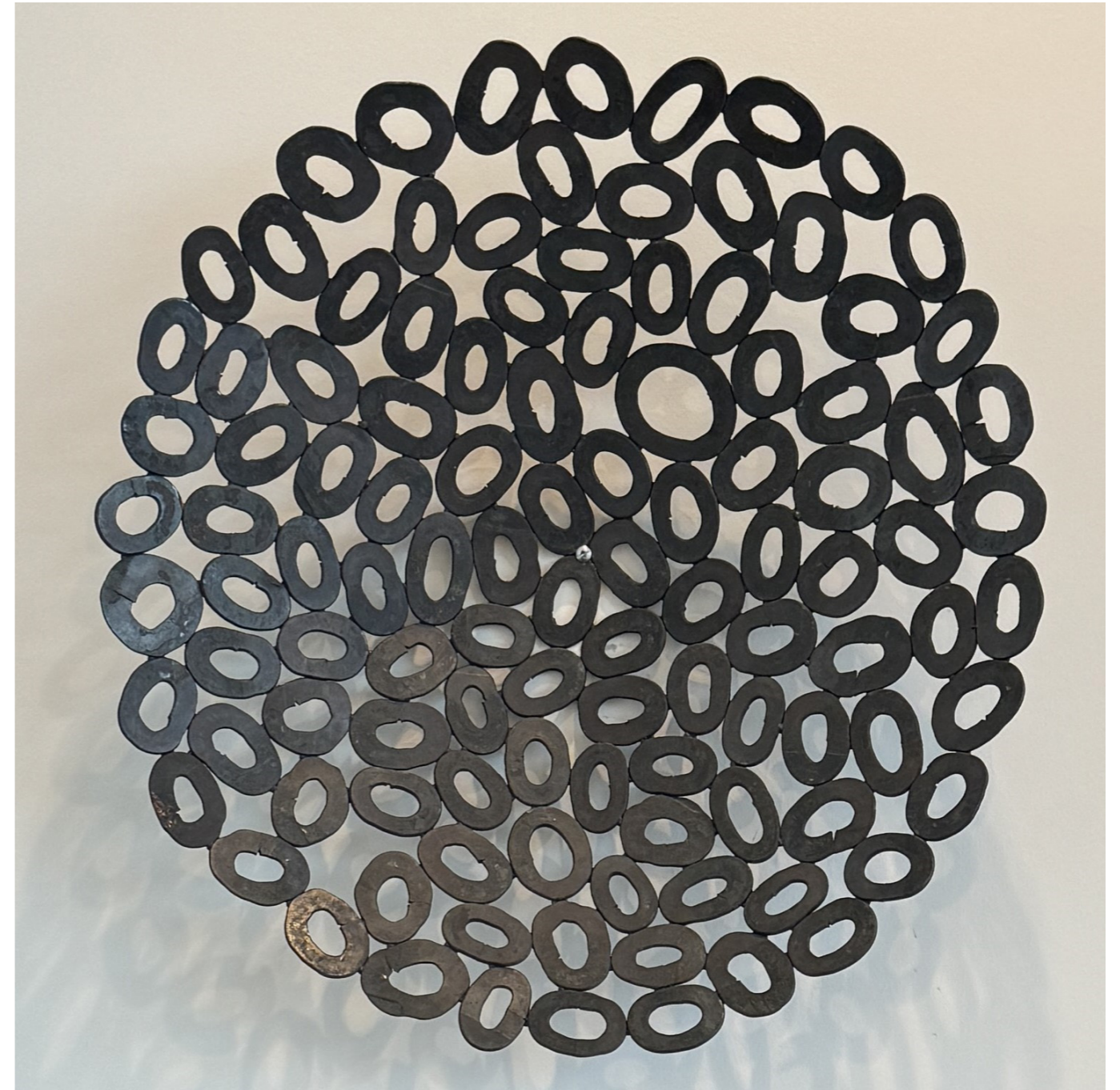
Time is Another River, 2012

Honeycomb, cardboard, expanded foam, plastics, fluorescent light
68 x 68 x 14 in.

Christopher Puzio (b. 1971, Paterson, New Jersey; Lives in San Diego, California)

Christopher Puzio's studio practice is mostly focused on large-scale metal sculpture. Throughout his early years working in both visual art and design, he had developed a passion for metalwork that ultimately led him to study at Cranbrook Academy of Art in Detroit, where the immediate proximity to both a rich tradition of craft, and a vast infrastructure of industrial manufacturing, highly influenced working within his chosen medium - metal. Eventually settling in San Diego, California where he founded a studio located here in Barrio Logan, next to the largest shipyard on the west coast, at the threshold between an expanse of desert, great mountain ranges, and the roaring Pacific Ocean, bordering Tijuana Mexico, at the edge of the North American plate, many extremes synthesize within his work. But his primary artistic endeavor remains the basic exploration of how things come into being through the techniques of material production and compositional order.

Right:
Christopher Puzio
Burnt Cove, 2018
Forged steel
32 in. diameter



Lawre Stone (Lives in Columbia County, New York)

Lawre Stone is a New York-based artist who combines natural imagery and the language of abstraction in otherworldly landscapes that explore relationships between interior worlds and physical experience. Rooted in traditions of spiritual abstraction, her paintings, works on paper, and textile works empathize with aspects of the natural world through color, image, shape, and gesture.

Washes, spills, and slabs of paint construct a space made of saturated color. Within this forum, she joins the cognitive practice of drawing with the emotion of painted gestures. The images are a personal lexicon derived from remembered feelings related to observations of natural phenomena. The petals of a dying flower, a vital organ in distress, a broken chunk of an iceberg, or the shimmering surface of a polluted waterway can inspire an image. A painting might suggest the tiny world under a microscope, a vast landscape, or the unseen space of the interior self.

For over twenty years, her paintings and works on paper have been inspired by a modernist matriarchy, including Georgia O'Keeffe's abstractions from nature, Agnes Pelton's esoteric landscapes, Joan Mitchell's explosive brushstrokes, and Elizabeth Murray's vibrant, shaped canvases. Following their legacy, Stone continues to pursue abstract paintings' ability to express observed and internalized experience. She's interested in finding what must be discarded and what must be carried forward while expanding notions of beauty.

Left:

Lawre Stone

Listening For Your Breathing In The Middle Of The Night, 2020

Acrylic on canvas mounted on board

Each panel 14 x 11 in; overall dimensions variable



Margaret Evangeline (b. 1943, Baton Rouge, LA; lives in New York, NY)

Margaret Evangeline received her MFA from the University of New Orleans (UNO) in 1978, where she was the first woman to graduate from the program. Margaret studied with Calvin Harlan who introduced her to Robert Bly, a visiting artist to UNO. Bly's translations of Kabir, the 15th century mystic poet, have influenced Margaret throughout her career. Throughout the 1960s and early 1970s, Margaret relocated numerous times with her three young children and Air Force pilot husband before moving to New Orleans. After receiving her MFA she established her painting practice in New Orleans, exhibiting at Gallery Simone Stern and then Ferrara Showman Gallery. She developed the Fine Arts Department and Gallery Program at Delgado Community College, where she continued to teach painting and life drawing courses until moving permanently to New York City in 1992. Evangeline established her studio practice in Chelsea on the Hudson River in 1995 where she worked until 2015.



Right:
Margaret Evangeline
Solar Eclipse, 2013
Oil on canvas
72 x 108 in.

Max Cole (b. 1937, Hodgeman County, KS; lives in New York, NY)

Max Cole is an American painter best known for her gray-toned canvases. Her paintings suggest an approach to infinity through the use of vertical repetitive lines, a record of intense focus that is said to contain energy as embedded content. Cole describes this process, which she has worked in for over 50 years, as meditative. Though sometimes compared to the work of Agnes Martin, the similarities between the practices are superficial. "There is no other way to produce the work except for a depth of engagement requiring the abandonment of self," she has explained, "and this process opens the door to infinity enabling reach outside the physical. For me art must transcend the material." Born in 1937 in Hodgeman County, KS, she received her BFA from Fort Hays State University in Kansas and her MFA from the University of Arizona in Tucson. Influenced by the Suprematist works of Kazimir Malevich during the late 1950s, she began producing paintings which reflected on time with simple forms. The artist currently lives and works in Somerset, CA. Today, Cole's works are held the collections of the Metropolitan Museum of Art and The Museum of Modern Art in New York, and the Los Angeles County Museum of Art, among others.



Left:

Max Cole

Marble Canyon, 1985

Acrylic on canvas

52 x 92 in.

Yojiro Imasaka (b. 1983, Hiroshima, Japan; Lives in Brooklyn, NY)

Yojiro Imasaka was born in 1983 in Hiroshima, Japan and relocated to the United States in 2007. He currently lives and works in Brooklyn, New York. He received a BFA in photography from Nihon University College of Art Photography Department in Tokyo, Japan in 2007, and an MFA from the Pratt Institute in Brooklyn, New York in 2010.

Yojiro Imasaka employs a classic 8x10 camera in densely vegetated woodlands, spending hours observing subtle changes in the primeval scenery. After days of monitoring climate variations, he captures highly-detailed images of a universal landscape on a large format negative. Then, in the darkroom, he performs delicate toning and other alterations that create a distinctive custom hue. Like an Impressionist, Imasaka's work reinterprets nature, extracting a final glow from its increasingly eroded state.

Imasaka's photographs have been seen in solo and group exhibitions, including the Minneapolis Institute of Arts, Tokyo Metropolitan Art Museum, New Jersey City University Gallery, Art Project International in New York, a solo presentation at Paris Photo in France 2018 presented by Miyako Yoshinaga Gallery in New York, among others. His works have been purchased by such notable collections as San Jose Museum of Art, Minneapolis Institute of Arts, Mead Art Museum/Amherst College, Carnegie Museum of Art, and multiple private collections.

Right:
Yojiro Imasaka
Bicycle, 2007
Gelatin silver print
31 1/2 x 40 in.



Frances Goodman (b. 1975, Johannesburg, South Africa; lives in Johannesburg, South Africa)

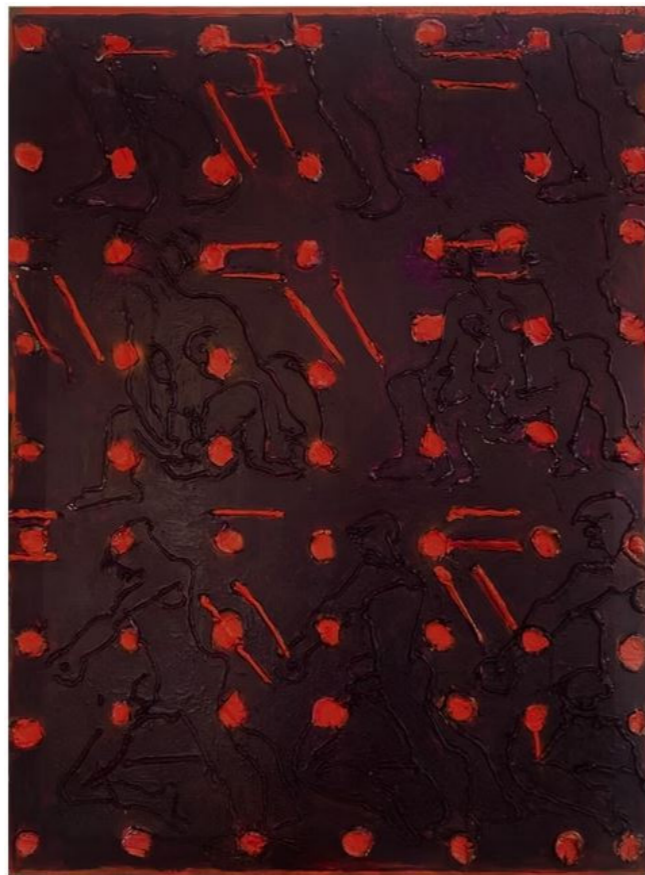
Frances Goodman is an interdisciplinary artist based in Johannesburg, whose work involves materials, processes and forms associated with dressmaking, adornment and the beauty industry. These include acrylic nails, false eyelashes, sequins, needlework and crochet.

Through her practice, Goodman reflects on conventional definitions of femininity and its trappings, alternately critiquing and celebrating what it means to identify as a woman in contemporary society. Her work also looks more broadly at the ways in which the self is projected and reflected in social and virtual space.

Physical presentation and transformation is both a crushing expectation and a source of empowerment for the archetypes in Goodman's elaborate sculptures and installations. Glossy, sparkling and sensual textures and a lurid, intoxicating palette, imbue her work with the libidinal energy of material consumption. The latter is at the root of Goodman's inquiry into womanhood. She manipulates the tools and language of the beauty industry



Right:
Frances Goodman
Girl in the Pearl Necklaces, 2021
Hand-stitched sequins on canvas
49 1/4 x 48 x 2 3/4 in.



Maria Marshall (b. India; lives in Mexico City, Mexico)

Maria Marshall is a conceptual artist who explores the fine line between the autobiographical and the imaginary on the subject of 'Thought.' The exploration of these themes has been her main focus since the creation of her seminal breakout Shadow series, including *When I Grow Up I Want to be a Cooker*, 1998 and *President Bill Clinton, Memphis November 13, 1993*, 2000, which were instrumental in establishing her voice as a leader in her contemporary field.

Marshall experienced post-natal depression and systematically applied 'shadow work' to her oeuvre by bringing individual dreams into the active experience through emotionally charged, immaculately conceived films and, in this process, dispelling those associated fears. This work has continued with creating an alter ego character, 'Thought', who has developed inscapes with a blindfolded series of paintings and drawings, descriptions of what the mind looks like, mirror pieces, and poignant references to thought.

Originating from an Iraqi Jewish family that emigrated due to persecution to India. Marshall was born in India and raised in London, United Kingdom, currently based in Mexico City.

Left to right:

Maria Marshall

Blindfolded Painting 1, 2022

Acrylic on canvas

47 1/8 x 35 3/8 in

Blindfolded Painting 2, 2022

Acrylic on canvas

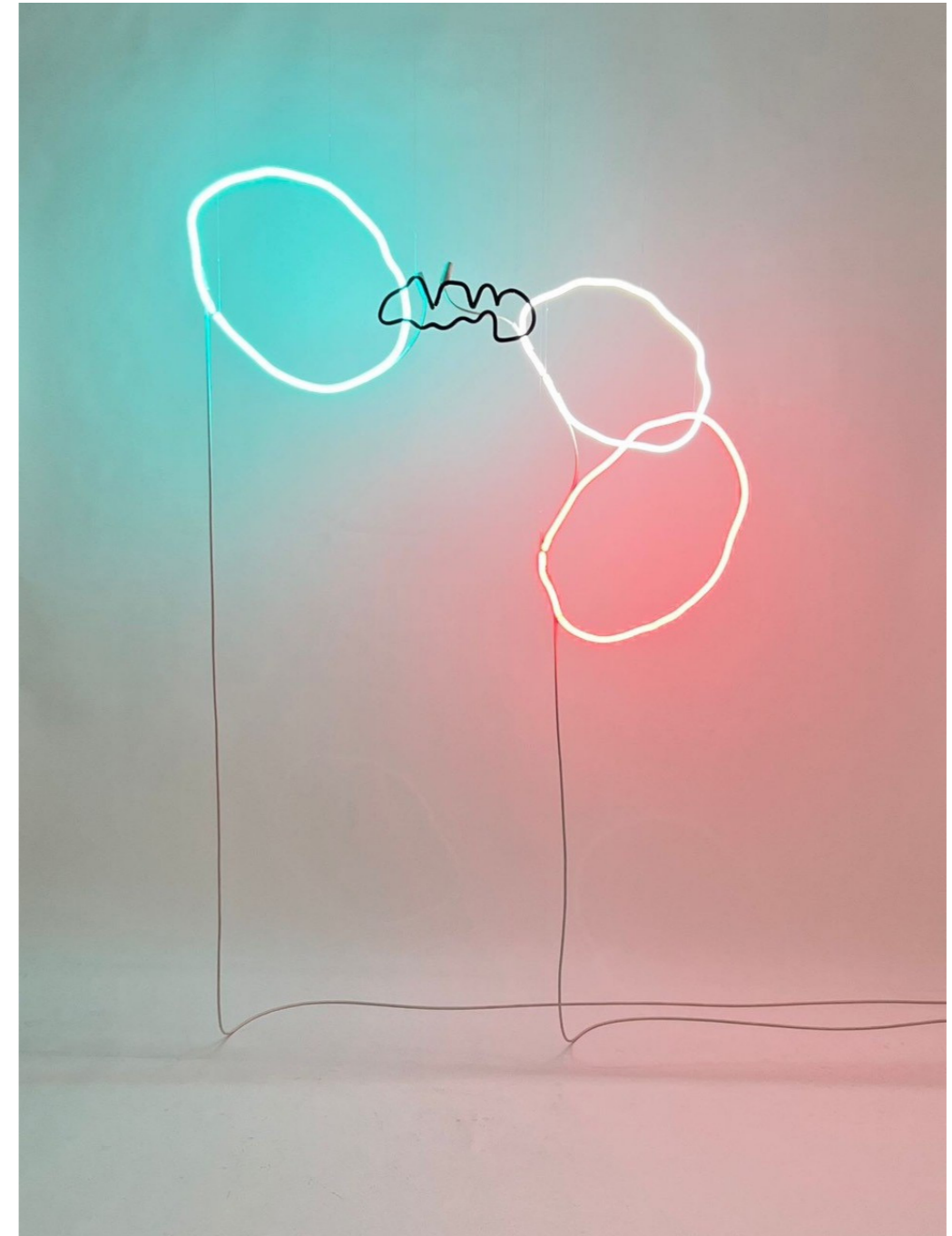
47 1/8 x 35 3/8 in

Martin Touzon (b. 1985, Buenos Aires, Argentina; Lives in Buenos Aires, Argentina)

Born just after the fall of the Argentine dictatorship, Martin Touzon grew up in a fragile new democracy plagued by economic crisis and hyperinflation. His personal motivations led him to study economics at the Torcuato Di Tella University, and in 2013 he completed the Artists Program at the same institution. His education is not just focused on a formal institutional level, it was also nourished by working with other artists in their projects and exhibitions. Since then, his work has addressed the crossroads between art and economics using media such as sculpture, installation, performance, and painting to question aspects of today's society.

He participated in several individual and collective exhibitions: "La nueva esperanza" at Fundación El Mirador and Parque Lezama (Argentina), "Los días pasan como segundos enteros" curated by Martín Craciun in La Pecera (Uruguay), "La continuidad del deseo" in Viadellafucina16 (Italy), "La suspensión del deseo" curated by Susan Caraballo in Havana (Cuba), "Los derivados" curated by Alan Segal in Zmud Gallery (Argentina), "Medias Hojas" in RO Galería (Argentina), "En unión y libertad" in Fiebre Galería (Argentina), "A park is a park" in Banff Center (Canada) and in the V Biennial of Photography ArtexArte, among others. In addition, he made residences abroad in Torino (Italy, 2017) and in The Banff Center (Canada, 2013).

Right:
Martin Touzon
Affective Pulse, 2023
Neon, wire, transformer
42 x 47 x 4 in.





Kinga Czerska (b. 1973, Krakow, Poland; lives in Aspen, CO)

Kinga Czerska devotes her time to the study of patterns and structures found all around us: in architecture, engineering, flora, fauna, stars, galaxies, the human body, and within her own psyche. Understanding the intricacies of both our natural and manmade environments and the way the myriad details found within interlock, thus creating our elegant and balanced world, is her life's work. Czerska's quest is to understand how it all fits, what holds it together and, most importantly, how one can affect the whole as the elements interlace, change, shift and reconfigure.

Czerska's meditative works are enigmatic, balanced, subtle and atmospheric, not only in the nature of the paintings themselves, but in how they interact with surrounding spaces and light. These highly complex works reveal themselves slowly.

Czerska has exhibited extensively throughout the US including San Francisco, Los Angeles, New York, Seattle, Aspen, Dallas, Houston, Miami, Santa Fe and Chicago. She has produced commissions for many collectors across the US, the Caribbean, Europe, Australia and throughout Asia. She has been awarded numerous public commissions and attended multiple prestigious residency programs, including Art Omi and International Studio and Curatorial Program in New York.

Left:

Kinga Czerska
Golden Forest, 2024
Acrylic on panel
48 x 108 in.

Lilian Garcia-Roig (b. 1966, Havana, Cuba; lives in Tallahassee, FL)

Lilian Garcia-Roig was born in Havana, Cuba, in 1966. She earned her BFA in 1988 at Southern Methodist University in Dallas, Texas, and her MFA from the University of Pennsylvania in 1990. She was the Director of Graduate Studies in Visual Art at Florida State University, Tallahassee from 2002 to 2008, and is currently a tenured art professor in this institution.

Garcia-Roig is a plein-air landscape artist, the French expression for “in the open air” painting. Just like the French impressionists used to depict the landscape in an immediate way, from direct observation, Garcia-Roig reflects in her representations a passionate engagement with both the given visual terrain and the painting process. Her body of work essentially befores the boundaries between abstraction and representation.



Left:

Lilian Garcia-Roig

Cumulative Nature: Washington Woods Trio, 2019

Oil on canvas

48 x 108 in.

Claudia Chaseling (b. 1973, Munich, Germany; lives in Berlin, Germany)

Claudia Chaseling was born in Munich, Germany. She holds a Master's degree in Visual Arts, Painting from the Berlin University of the Arts (HdK), and a Doctor of Philosophy in Visual Art from the Australian National University in Canberra (ANU).

Chaseling is known for "Spatial Painting", site-mutative biomorphic murals that optically distort the familiar geometry of the space, whilst carrying socio-political content. In 2013 she published the graphic novel *Murphy the mutant* that became an anchor for her work to follow.

Her work has been featured at over sixty exhibitions internationally, including X-Border Biennial, Finland, LAB11 Biennial, Sweden, and the Lorne Biennial, Australia. Recent solo exhibitions were held at Art Gallery Nadezda Petrovic, Serbia; Wollongong Art Gallery, and Yuill Crowley Gallery, Australia; Kunstverein Duisburg and Staatliche Kunsthalle Baden-Baden, Germany; and AiB, NYC. "Vfzkt Berlin" published her monograph in 2016. Grants include DAAD, Karl-Hofer Award, Samstag Scholarship, OZCO and artsACT. Residencies include Art Omi and ISCP, NYC.



Right:
Claudia Chaseling
High Plane Escape, 2011
Egg tempera and oil on canvas
66 7/8 x 98 3/8 in.



Jim Holl (b. 1949, Bremerton, WA; lives in New York and Washington)

The artwork of Jim Holl has been widely exhibited and collected. He has mounted solo and group exhibitions with public institutions such as The New Museum, PS1 Museum, Creative Time, Samuel Dorsky Museum of Art, and Artists Space in New York. Additional selected exhibitions include 'T' Space, Rhinebeck, New York; Garvey/Simon Gallery, New York, Prographica/KPR Gallery, Seattle, WA; Architecture for Art Gallery, Hillsdale, New York; Cross Contemporary Art, Saugerties, NY, Philadelphia Art Alliance, PA; The Arts Center Gallery, Saratoga Springs, NY; Thompson Giroux Gallery, Chatham, NY; Lehman College Art Gallery, NY; BCB Gallery, Hudson, NY; Denise Bibro Gallery, NY; and the Woodstock Byrdcliffe Guild's Kleinart/James Center for the Arts, Woodstock, NY.

Jim Holl holds a BA from the University of Washington, an MFA from Columbia University. He is an Associate Professor of Art at Marymount Manhattan College in New York City, where he directs the Graphic Design and Illustration and Animation Concentrations. Jim Holl's art is driven by themes that are manifested in painting and sculpture. He maintains studios in Catskill, New York and Manchester, Washington.

Left:

Jim Holl

Both a Point and a Wave, 11.10.19. 2019

Oil on board

60 x 60 in.

Lisa Hunt (b. 1968; lives in Brooklyn, New York)

Lisa Hunt is a visual artist whose screen printed works on paper, canvas and collage, explores the spatial and meditative relationships between patterns. Her work employs lines, symbols, and typographic elements that reveal the infinite possibilities of shape and repetition. Drawing inspiration from textiles, her distinctive use of gold leaf further expands upon these relationships. The influence of traditional West African textiles and African American quilt-making are touch stones in her practice through collage.

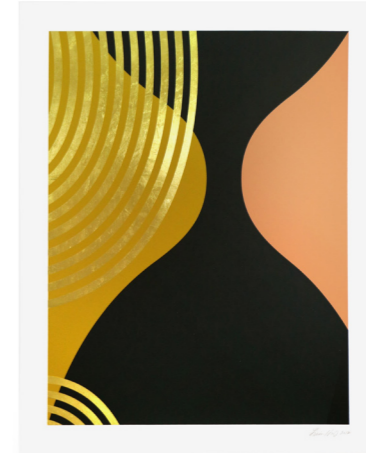
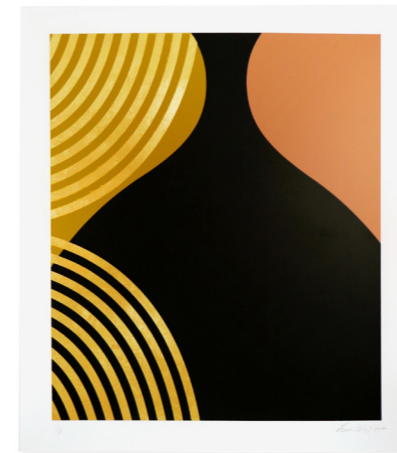
Left to right:

Lisa Hunt

Cross Sections: Untitled 2, 2017
Silkscreen and 24 carat gold leaf on paper
30 x 26 in.

Cross Sections: Untitled 4, 2017
Silkscreen and 24 carat gold leaf on paper
30 x 26 in.

Cross Sections: Untitled 6, 2017
Silkscreen and 24 carat gold leaf on paper
30 x 26 in.





Jimena Schlaepfer (b. 1982, Mexico; Lives in Mexico City, Mexico)

Jimena Schlaepfer graduated from the National School of Painting, Sculpture and Printmaking "La Esmeralda" in 2006. Her work includes various media such as drawing, weaving, ceramics and installation. She writes "through my practice I explore the field of mythology; I'm interested in it as a way of understanding our societies and cultural identity. I understand that we live immersed in a culture of cultures, in which the present and the past are in constant dialogue and we find ourselves trying to define...what gives us substance." Referencing symbolism and imagery from ancient cultures, Schlaepfer seeks to develop her own visual language.

Schlaepfer has participated in various solo and group exhibitions including: Santo Domingo Cultural Center, Oaxaca, Mexico (2016); Museum of Oaxacan Painters (MUPO), Mexico (2016); Anahuacalli Museum, Mexico (2023); and the Cultural Complex Los Pinos, Mexico City (2019). She was a FONCA scholarship recipient for Young Creators in 2006-2007 and for Alternative Media in 2011-2012. She was awarded residencies at Banff Centre in Canada, Art OMI in Columbia County, NY, and Vermont Studio Center in Vermont, USA.

Left:

Jimena Schlaepfer

Meteorites, 2022

Drawing with watercolor and ink, woven with hand-dyed cotton paper

25 1/2 x 19 2/5 in.

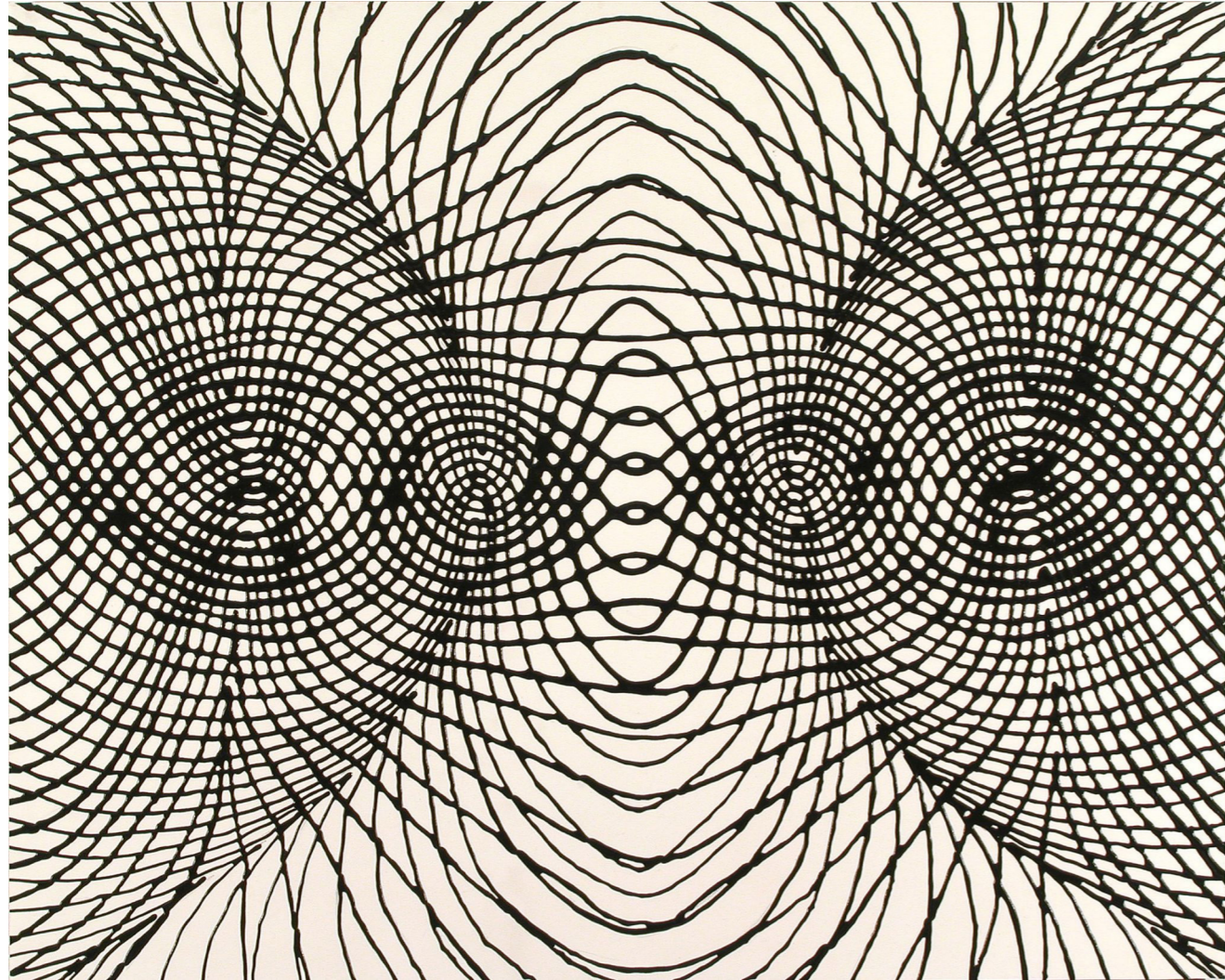
Rebecca Salter (b. 1955, Sussex, UK; lives in London, UK)

Rebecca Salter studied at Bristol Polytechnic and then at Kyoto City University of the Arts in Japan, where she lived for six years. While living in Kyoto, Salter studied traditional Japanese woodblock printing with Professor Kurosaki Akira and has since written two books on the subject. Her interest in printmaking is combined with her main practice in painting. Until 2016 she was Associate Lecturer on the MA Printmaking Course at Camberwell College of Art, University of the Arts, London.

Salter exhibits regularly in London and internationally, and in 2011 she had a major retrospective into the light of things at the Yale Center for British Art, New Haven, Connecticut. A monograph was published to coincide with the show. An accompanying exhibition at Yale University Art Gallery explored links between Western artists and Japan. She has also been artist in residence twice (2003 and 2011) at the Josef and Anni Albers Foundation, Connecticut. Salter has undertaken several architectural commissions including 15 Sackville Street, London W1, St George's Hospital, Tooting and NGS Macmillan Cancer Unit, Chesterfield Royal Hospital. She has work in many private and public collections including Tate, British Museum, Yale Center for British Art and Yale University Art Gallery.



Right:
Rebecca Salter
Untitled AB47, 2011
Acrylic, gesso, pigments on linen
47 x 59 in.



Daniel Hill (b. Cleveland, OH; lives in Long Island City, NY)

Daniel Hill received a Master's Degree in Fine Arts from the School of Visual Arts in New York, NY in 1996 and a Bachelor's Degree in Fine Arts in 1993 from Kent State University in Ohio. He is a painter, sound artist, writer, educator, and curator whose work explores the relationship between visual art, sound, and science. His paintings and sound-works often employ a generative rules-based system in which the notion of embodied/extended cognition is an inquiry, as well as discovering a balance between the aesthetic and the conceptual.

He is currently an Adjunct Associate Professor of Art at Pace University in Manhattan. He lives in Long Island City, New York with his wife and artist Angie Drakopoulos and their two sons.

Left:

Daniel Hill

Untitled 11, 2010

Acrylic polymer emulsion on paper, mounted on canvas

40 x 50 in

Sarah Esme Harrison (b. 1990, New York, NY; lives New York, NY)

Sarah Esme Harrison lives and works in Brooklyn and Long Island, New York. She graduated from The Yale School of Art with an MFA in Painting in 2017. Both working in and subverting the tradition of plein air landscape painting, her works ask us to interrogate who is looking, and from what perspective. Beginning her paintings outdoors, she makes observational responses to her surroundings. She then moves the paintings into the studio, where she sees them as distinctly human-made, rather than as a piece of the natural world, as it appears while working outside.

Building wedge shaped supports for the painted panels, she exaggerates that they are un-natural, their shape prompting viewers to move around them in an exploratory way. The second layer of her paintings, completed in the studio, takes the form of a gate, a symbol of duality. To invite a close look, they adorn and echo, but at the same time, they keep the viewer out. Conventions of beauty tell us to look, and then they distort what we see. These imposing tangles of wrought iron often take a floriate form, blending with the garden, all the while standing in opposition. Harrison's paintings point to our imperfect love for nature, which is possessive, extractive, and violent.

Right:
Sarah Esme Harrison
Untitled, 2023
Oil on panel
60 x 36 x 7 in.





Justine Hill (b. 1985; lives in Brooklyn, New York)

Justine Hill is a artist who builds custom non-rectangular substrates to create an extreme figure-ground relationship between the painting and the wall. Hill is influenced by artists such as Lee Bontecou, Mary Beth Edelson, Tischan Hsu, and Elizabeth Murray. Hill's paintings have recently taken the form of sun-scapes, lunar-scapes, and robots, her paintings collage many disparate themes ranging from cyborgs and science fiction, to the 1970s Pattern and Decoration Art Movement.

Justine Hill is based in New York City. Recent solo exhibitions include *Omphalos* at DIMIN in New York City (2023), *Alternates* at MAKI Gallery in Tokyo (2022), and *Touch* at Denny Dimin Gallery in New York (2020) reviewed in The New York Times. In 2022, Hill completed a large scale commission for the College of the Holy Cross's new Cantor Window. Hill's other recent exhibitions include *Surface Level* at DIMIN (2023), *Fringe* at Denny Dimin Gallery (2021), *Wild Frontiers* at The Pit LA (2021), *Fanfare* at Fordham University's Ildiko Butler Gallery (2020), *Bookends* at David B. Smith Gallery in Denver (2019), and *Backdrops* at Art-in-Buildings in New York (2019). Hill has also collaborated on a ballet duet *Shapeshifters* with choreographer Michelle Thompson Ulerich as part of *Counterpointe7* organized by Norte Maar in Brooklyn (2019). Her work has been reviewed or featured in The New York Times, Art in America, Hyperallergic, New York Magazine, among others. She received her MFA from the University of Pennsylvania and her BA from the College of the Holy Cross.

Left:

Justine Hill

Inseparable, 2016

Acrylic and pencil on canvas

54 x 46 in.

Paolo Arao (b. 1977, Manila, Philippines; Lives in Brooklyn, NY)

Paolo Arao is a Filipino-American artist who fuses textiles with painting to explore the elastic nature of queerness. His work is rooted in geometric abstraction; created by stitching pieces of second-hand clothing, hand-dyed fabrics, and weathered canvas. Arao's use of color and pattern is connected to indigenous textile traditions of the Philippines where it is believed that color and pattern are imbued with a spiritual, healing and/or protective power. "The more dizzying the pattern and/or the more colorful the textile, the more protection it offers to its wearer in warding off evil spirits. This faith (or superstition) in the power of color and pattern is an essential source of inspiration."

He received his BFA from Virginia Commonwealth University and attended the Skowhegan School of Painting and Sculpture. Arao has shown his work widely and has presented solo exhibitions at David B. Smith Gallery (Denver), Western Exhibitions (Chicago), and Jeff Bailey Gallery (NYC) amongst others.

Left to right:

Paolo Arao
Healer, 2020

Sewn cotton, denim, corduroy, canvas, handwoven fibers on shaped support
19 3/4 x 22 in.

Seer, 2020

Sewn cotton, denim, corduroy, canvas, handwoven fibers on shaped support
19 3/4 x 22 in.

Armor, 2020

Sewn cotton, denim, corduroy, canvas, handwoven fibers on shaped support
19 3/4 x 22 in.





Melanie Authier (b. 1980, Montreal, Canada; Lives in Montreal, Canada)

Melanie Authier received a BFA from Concordia University (2002) and an MFA from University of Guelph (2006). Authier has shown in numerous public galleries including The National Gallery of Canada, Ottawa, ON and Galerie UQAM, Montreal, QC, Canada. In 2023 Authier was one of ten Canadians to participate in the Napoule Artist Residency in the South of France. A major touring solo exhibition *Contrarities & Counterpoints* curated by Robert Enright (2016-2018) travelled to seven venues across Canada (publication). Recent group shows include *Northern Exposure* at Praz-Delavallade Gallery, Los Angeles, CA (2024), *Friendship's Death* at Andrew Rafacz Gallery, Chicago, IL (2023), *This Sacred Vessel Pt.1* at Arsenal Contemporary, New York, NY (2020) and *The Tremendous Elusive: Emily Carr and the Canadian Imaginary*, The Canada Gallery, Canada House, London, UK (2016). Her work is in numerous collections, including the National Gallery of Canada, Musée régional de Rimouski, QC, Canada House, London (UK) and the ARBZ-Visual Art Collection-Global Affairs Canada in Madrid and Berlin. Authier currently lives and works in the Montreal, Quebec. She is represented by Olga Korper Gallery, Toronto.

Left:
Melanie Authier
Flash Point, 2014
Watercolor and ink on paper
22 x 30 in.

Damaris Pan (b. 1983, Mallabia, Spain; lives in Bilbao, Spain)

Damaris Pan's paintings reveal a peculiar language of shapes, densities and colour palettes whose outcome is not subject to specific themes, but which clearly goes for the autonomy of the pictorial work. Along with a clear concern for materiality and corporality, the Basque artist works with the possibilities of constructiveness, so she approaches each work as a synthesis of the artistic practice. She claims art as a place for knowledge from experience, from where she questions the limits of the image and of life. She faces each work as a new experience, as a test she has to begin and solve. She never knows what the end of each painting will be until something happens that surprises her, a manifestation that is different in each case and rare and new enough, which makes her question over and over her own parameters about taste and the lack of taste. Thus, the matter of taste is widely present in her work, where the ridiculous can unexpectedly turn into the most meaningful thing or the playful to happen from the purely boring.

Her most recent solo exhibitions include 'Un martillo en la cabeza' at Ana Mas Projects (Barcelona, 2022), 'Veri Pery' at Halfhouse (Barcelona, 2022), 'Cuernos a la Vista' at BilbaoArte (2020), 'Sugaar' with Fiona Mackay at the Cibrián gallery (Donostia, 2021), and group show 'Turno de Réplica' at Patio Herreriano Museum curated by Javier Hontoria (Valladolid, 2021). She was awarded the Gure Artea 2021 Prize for the recognition of artistic practice and was a recipient of the annual Eremuak's Artistic Practice Grant, 2021.

Right:
Damaris Pan
Likabetus, 2023
Oil on canvas
77 x 51 in.





Louis Verret (b. 1988, Paris, France; lives in Paris, France)

Louis Verret's multidisciplinary practice encompasses performance, installation, critique, and most recently, a combination of watercolor painting and writing in his series 'Aussi.' Initiated during the first lockdown, 'Aussi' is a library of memories in writing. Through a romantic process, Louis Verret first selected meaningful books from his library. These books then accompanied his travels, his encounters, his idleness, his discussions with friends – disturbing by their mere presence. Verret then paints the books on a monochrome background, in watercolor, while simultaneously writing the memories the books have left. The use of watercolor retains the fleeting characteristics of notes taken on the spot, as close as possible to the immediacy and emotions of the moment. The book is thus consecrated for its form, not for its function.

Born in 1988, Louis Verret lives and works in Paris. He studied at Central Saint Martins School of Art and Design from 2009 to 2012. Since the beginning of 2021, his work has been presented at Borderline at the Pavillon Vendôme in Clichy (invited by Marilou Thiebaud and Yvannoé Kruger), the Pizza Hut solo show at Art Paris Art Fair (invited by Hervé Mikaeloff, Elise Roche, and Yvannoé Kruger), DDessin 21 (invited by Eve de Medeiros), Poush-Manifesto, and at the Karl Marx Studio (Sans la liberté).

Left:

Louis Verret

Collection Incomplète, 2021

Watercolor on paper

60 1/8 x 23 1/2 in.

Axel Roy (b. 1989, Paris, France; lives in Utrecht, Netherlands)

Observations and reflections on human flow in public spaces, their relationship to the urban environment, and paradoxically, on their relationship to emptiness are among the subjects that Axel Roy explores through drawing, painting, and performance.

After a scientific curriculum, Axel Roy turned to the arts and studied at the Beaux-Arts de Dijon, and in Hangzhou and Shanghai, China, where he lived for two years. When he returned, he participated in several exhibitions in France, China, and the Netherlands, where he now lives. In May 2021, he was one of the finalists of the Pierre David-Weill/ Institut de France-Académie des Beaux-Arts Prize and the Royal Award for Modern Painting in the Netherlands.

Right:
Axel Roy
Extrait de sans titre 05, 2017
Oil and acrylic on canvas
66 7/8 x 78 5/8 in.





Alain Kirili (b. 1946, Paris, France; d. 2021, New York, NY)

Alain Kirili was a French American sculptor recognized for his post-minimalist abstract sculptures in forged iron and his large-scale public sculptures. His work emphasizes an “aesthetics of spontaneity” and sought its formal unity through the variety of materials he employed in a quest for “organic simplicity.” Kirili used traditional blacksmithing techniques to create his lauded forged-iron sculptures, which afforded his work a measure of spontaneity: he urgently hammered the hot, malleable iron, and it preserved the rhythm of his gestures. He desired to retain sensuality and expression while discovering new ways to work with traditional sculptural methods.

He created his first large-scale public work, *Grand commandement blanc*, for the Tuileries in Paris in 1986. Kirili’s work is held in the collections of the Museum of Modern Art, New York; the Centre Pompidou, Paris; the Museum Ludwig, Cologne; and the Institut Valencià d’Art Modern, in Valencia, Spain, among numerous other institutions. In December of 2020, he was made a French Commandeur de l’Ordre de Arts et Lettres, receiving France’s highest cultural honor for his contribution to the arts.

Left:

Alain Kirili

In the Round, 2015

Forged iron

79 x 52 x 28 in.

Michael Thompson (b.1997, London, Canada; lives in Toronto, Canada)

Michael Thompson is a painter living and working in Ontario, Canada. In 2019, he completed a Bachelor of Fine Art from Western University and became a resident artist at the Slade School of Fine Art in partnership with the Camden Art Centre in London, England. In 2022, he received a Master of Fine Art from the University of Guelph, and has been included in exhibitions in Canada, the United States, and the United Kingdom. Thompson's practice investigates the translation of photographic images into painting, often informed broadly by the idea of history. His recent work raises questions about the documentary nature of photography and offers painting as a space to occupy multiple realities simultaneously.



Right:
Michael Thompson
Breaking the Barrier, 2023
Oil on canvas
36 x 48 in.



Liz Flores (Lives in Chicago, IL)

Liz Flores is a painter and muralist based in Chicago. She is deeply influenced by the everyday human experience, storytelling, and the female body. Working primarily with acrylic paint on canvas, her work is a representation of the human condition through lines, shapes, and abstract figures. It's a reaction to life, an emotion, or a memory and is driven by her interests in community, womanhood, and Latinidad. While the women in her paintings are influenced by her experiences, they remain ambiguous in face and form, giving the viewer the opportunity to see themselves.

Left:
Liz Flores
In Good Company, 2024
Custom vinyl print
66 x 420 in.

Joanne Freeman (b. 1958; lives in New York, NY)

Abstract painter Joanne Freeman's paintings are grounded in architecture, design, popular culture and art history. Her palate is based on primary, heavily saturated colors and collage like shapes. Freeman's work utilizes hard edges to crease stencil-like forms that mimic collage and screen printing. Each painting has a sense of space that is created through thoughtful application of color and paint on linen. The simplicity of Freeman's colors and shapes demonstrate an intuitive understanding of the two-dimensional nature of painting, while mimicking three-dimensional space.

Left to right:
Joanne Freeman
Squares and Strokes_11, 2022
Gouache on handmade paper,
20 x 18 in

Square D, 2022
Gouache on handmade paper,
20 x 18 in

Squares and Strokes_12, 2022
Gouache on handmade paper,
20 x 18 in

Squares and Strokes_1, 2022
Gouache on handmade paper,
20 x 18 in

Squares and Strokes_9, 2022
Gouache on handmade paper,
20 x 18 in



Claus Brunsmann (b. 1966 Ahaus, Germany; lives in Berlin, Germany)

Claus Brunsmann's work oscillates between figurative and abstract art and covers a broad range of form and content. The paintings are characterized by a multi-layered penetration of the medium and its tradition and are deeply rooted in the history of art. At the same time, they open up traditional imagery to unfamiliar interpretations and ways of seeing modern media. Claus Brunsmann's works testify to the power of a painting, which aesthetically manufactures, or even invents, the reality in the image.



Left:
Claus Brunsmann
Untitled, 2022
Oil on canvas
47 1/8 x 55 in.

Robert Rauschenberg (b. 1925, Port Arthur, TX; d. 2008, Captiva, FL)

Born in Port Arthur, Texas, Robert Rauschenberg studied at a variety of art schools including the experimental Black Mountain College outside of Asheville, North Carolina, where the artist and former Bauhaus instructor Josef Albers was his teacher. There, his mentors and collaborators included the composer John Cage, the artist Cy Twombly, and the choreographer Merce Cunningham, with whom he would collaborate on more than twenty dance compositions. Rauschenberg's engagement with performance was enduring and a defining influence in his work. As his career began to gather steam in New York in the mid-1950s, he also began a crucial dialogue with the artist Jasper Johns that shaped the work of both: together the two artists pushed each other away from defined models of practice towards new modes that integrated the signs, images, and materials of the everyday world.

Between 1958 and 1960, Rauschenberg made drawings for each of the 34 cantos of Dante Alighieri's 13th-century poem *Inferno* by using a novel technique to transfer photographic reproductions from magazines or newspapers onto paper, and then working further with other materials. A testament to Rauschenberg's desire to have art reflect contemporary experience, the resulting drawings weave together meditations on public and private spheres, politics and inner life. Above all, they pay homage to creativity in dialogue: each drawing is a conversation with Dante across the centuries. In 2017, a limited edition facsimile of the drawings was published by The Museum of Modern Art, New York.



Right:

Robert Rauschenberg

Selection from the series *Thirty-Four Illustrations for Dante's Inferno*, 2017

Lithograph

Each 14 x 16 in.

Edition: 500. The Museum of Modern Art, New York

Karíma Al-Mukhtarová (b. 1989, Prague, Czech Republic; lives in Prague, Czech Republic)

Karíma Al-Mukhtar's work often examines various myths from the domains of the so-called "urban legends" and physical phenomena. Although in this sense much of her work may seem closely related to a type of magic trick on the one hand, and laboratory or social research on the other hand, usually the outcome is not a point or piece of information, but a visual situation. The artist's articulation of object, process and social situations results in forms presented in a sensitive way, which can be, for a great part, attributed to the influence of her teacher Jiří Kovanda. At the same time, by basing her activities on the cultural codes of superstition and scientific research, and recently by examining her relationship to Arab culture, the artist has been shifting the meaning of this inherited visual language into a newly articulated context.



Left to right:

Karíma Al-Mukhtarová

25 from the set *Connection almost Found*, 2022

Monoprint with thread

30 x 22 in.

26 from the set *Connection almost Found*, 2022

Monoprint with thread

30 x 22 in. each



Adam Parker Smith (b. 1978, CA; lives and works in Brooklyn, NY)

Adam Parker Smith's practice is primarily sculptural, relating to painting, wall relief and appropriation. Following an extended conceptual project that consisted of Smith stealing his colleagues' work, the artist turned toward a more traditional – perhaps earnest – approach to art-making. Working largely with 'faux' materials of all sorts, Smith creates highly composed, brightly colored sculptures and wall pieces that flirt with the surreal. Smith has exhibited work nationally and internationally, and has been written about in *Art in America*, *Artforum*, the *New York Times* and the *New Yorker*.

Left to right:

Adam Parker Smith

Discobolus, 2016

Resin and fiberglass preserved mylar, steel, aluminum, faux rock

89 x 44 x 15 in.

Heroine, 2016

Resin, fiberglass, mylar, steel, wood

87 x 12 x 12 in.

Debbi Kenote (b. 1991, Anacortes, WA; lives and works in Brooklyn, NY)

Debbi Kenote is a New York-based artist who received her BFA from Western Washington University and her MFA from Brooklyn College. Formally rooted in abstraction, Debbi's paintings and drawings take on natural and anthropomorphic forms. Filtering her view of the world through her own artistic lens, Debbi develops a visual lexicon that exceeds the limits of shape and communicates something beyond the surface of her painting.

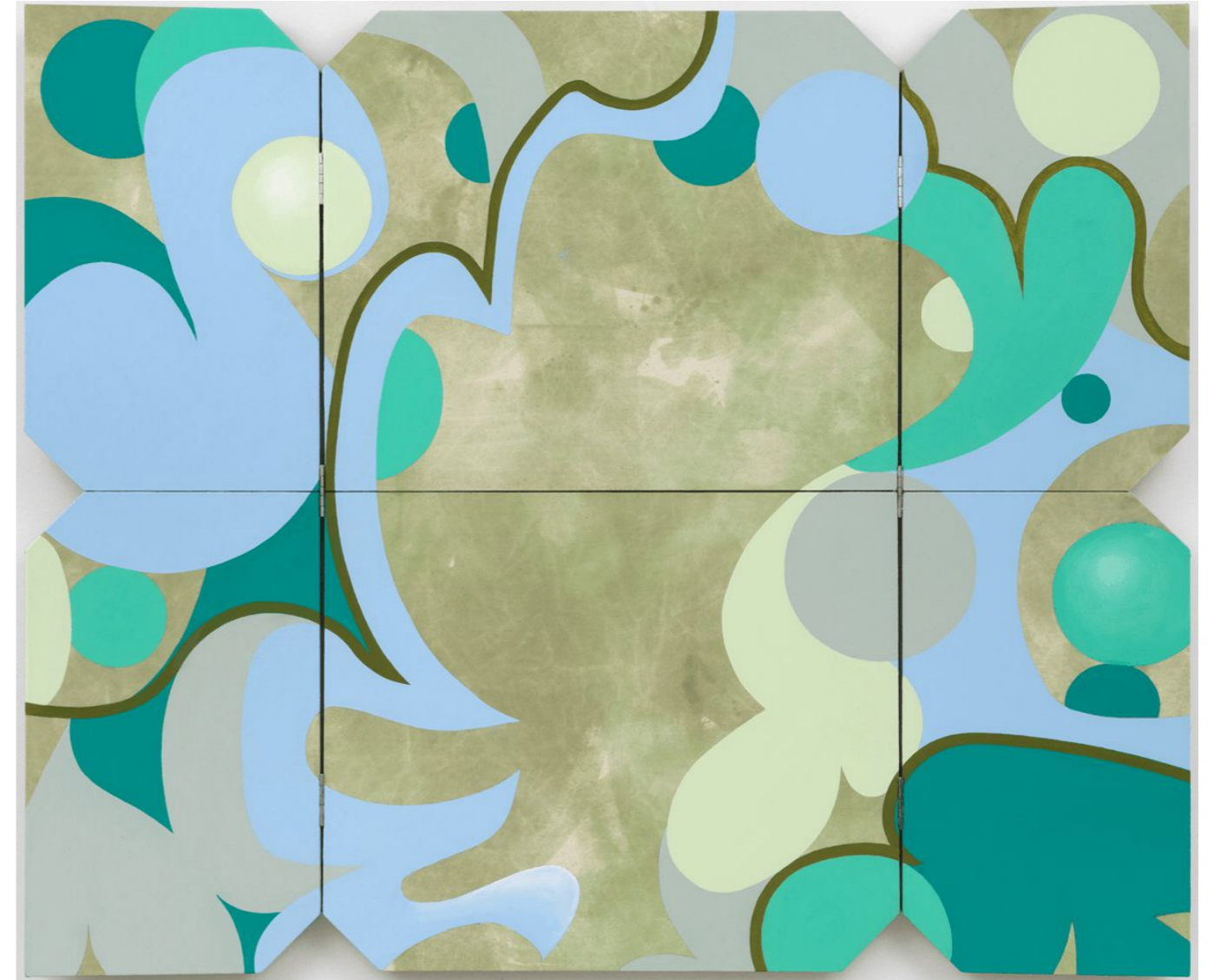
The works are as playful as they are mysterious, conjuring an unsettling feeling of peering into an unknown space. This space is not absolutely defined either; instead of denying the existence of a frame, Debbi works her painting to subtly push against and break free from its borders. Colourful shapes devolve into abstract patterns, curves, and bold blocks of colour, peeking out from the frame. She places multiple works of different structures together, forming puzzling installation pieces that suffuse distinct moods and demand to be explored.

She received her BFA in Painting from Western Washington University and her MFA in Sculpture from Brooklyn College. Kenote has been published through The Art Newspaper, Art Fuse, Maake Magazine, Suboart, Art of Choice, and Hyperallergic. Her work has been placed in several collections, including the OZ Art Collection and the Capital One Corporate Collection. She has been an artist in residence at Stove Works, the Ucross Foundation, Vermont Studio Center, Saltonstall Foundation, PLOP, Nes Artist Residency, DNA, and the Mineral School. In 2022 she was a finalist for the Innovate Grant and in 2021 she was shortlisted for the Hopper Prize. In 2024 she joined as a curator at the NYC based gallery Below Grand.

Right:

Debbi Kenote
Leafwing, 2022

Acrylic, dye, and hinges on canvas
48 x 56 in.





Kinga Czerska (b. 1973, Krakow, Poland; lives in Aspen, CO)

Kinga Czerska devotes her time to the study of patterns and structures found all around us: in architecture, engineering, flora, fauna, stars, galaxies, the human body, and within her own psyche. Understanding the intricacies of both our natural and manmade environments and the way the myriad details found within interlock, thus creating our elegant and balanced world, is her life's work. Czerska's quest is to understand how it all fits, what holds it together and, most importantly, how one can affect the whole as the elements interlace, change, shift and reconfigure.

Czerska's meditative works are enigmatic, balanced, subtle and atmospheric, not only in the nature of the paintings themselves, but in how they interact with surrounding spaces and light. These highly complex works reveal themselves slowly.

Left to Right:

Kinga Czerska

Barcelona, 2020

Print on Hahnemuhle German Etching paper

34 x 40 in.

Organism, 2020

Print on Hahnemuhle German Etching paper

29 x 40 in.

Vignette, 2020

Print on Hahnemuhle German Etching paper

40 x 34 in.

Naomi Clark (b. 1982, Denver, CO; lives in Brooklyn, NY)

Naomi Clark is a painter and installation artist working in various found materials and paint. Clark deploys her materials in ways that search for the limitations of optic vision, illuminating the opportunities we miss when looking with eyes alone. Her methods reflect a dual abstract expressionist-conceptual approach that centers the visible and invisible factors that affect, contribute to, and inform human experience. Clark paints her surroundings though an abstracted filter, using bold coloration, fragmented forms and gestural brushstrokes.

Electric Kinetics is a collaborative print series between Clark, Du-Good Press and the Trade Union Cafe in Bedstuy, Brooklyn. The 8 print series is a color investigation using 4 template prints with two color options for each print. Clark hand painted and arranged the compositions while Du-Good Press took color cues from Clark's previous work to investigate the many color manipulations that can be done with a multi color screen print.

Clark moved to Brooklyn to study painting at Pratt Institute in 2006. After receiving her MFA in painting from Pratt, she co-founded the artist collaborative Fort Makers. Clark's work has been shown across the country including sets designs at MoMA PS1 and Fort Maker's installations at Virginia Museum of Fine Art.

Right:
Naomi Clark
Electric Kinetics, 2018
4 color screen print on Lanaquarelle paper
19 x 13 in. each





Austin Eddy (b. 1986, Boston, MA; lives in Brooklyn, NY)

In *The passage of time, A lake scene* “The Duck swims alone on the steely surface of the lake. He is reflecting on his reflection as the flower grows, the clouds pass, and darkness turns to light. The other birds have left, and he will too soon.”

Since 2018, the painter and sculptor Austin Eddy has been reevaluating the dwindling conversations of modern painting in a world juxtaposed somewhere between abstraction and reality. After graduating from the Art Institute in Chicago in 2009, Eddy spent several years living and working in Chicago before moving to New York City.

Characterized by their skewed perspectives and dimensional flatness, Eddy’s work is influenced by Cubism of the early twentieth century. He creates a delicate balance between figuration and abstraction. The evocative works playfully use brilliant colors, layered textures, vibrant bird motifs, and abstract planes of light, whilst all the while investigating loss and the fleeting passage of time that is the human condition. Perched on the edge of reality, his works are a visual poem celebrating the ephemeral moment that exists only for a second, before flying away into the past.

Left:

Austin Eddy

The passage of time, A lake scene, 2018

7 color screenprint on French 100lb cover paper

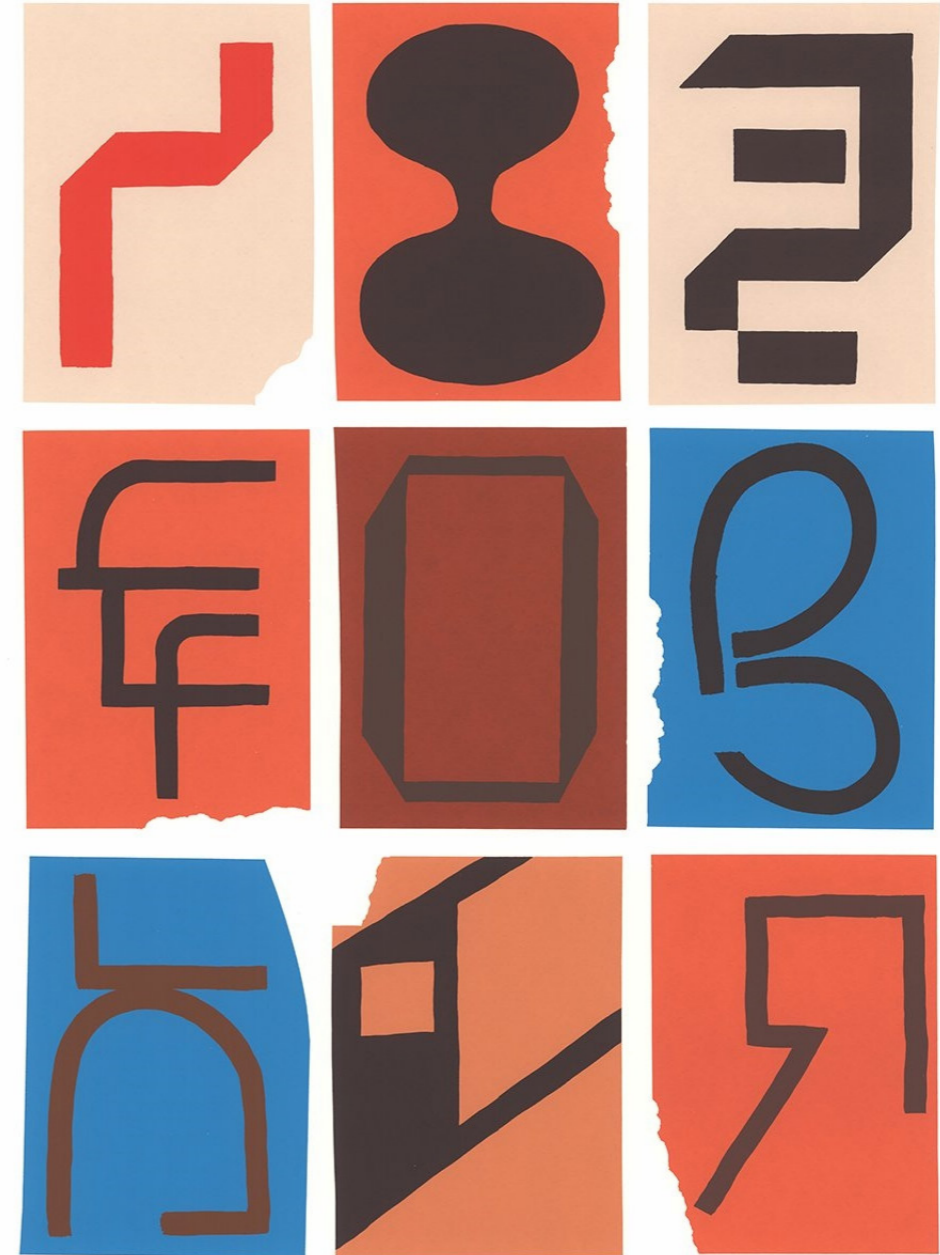
24 x 18 in.

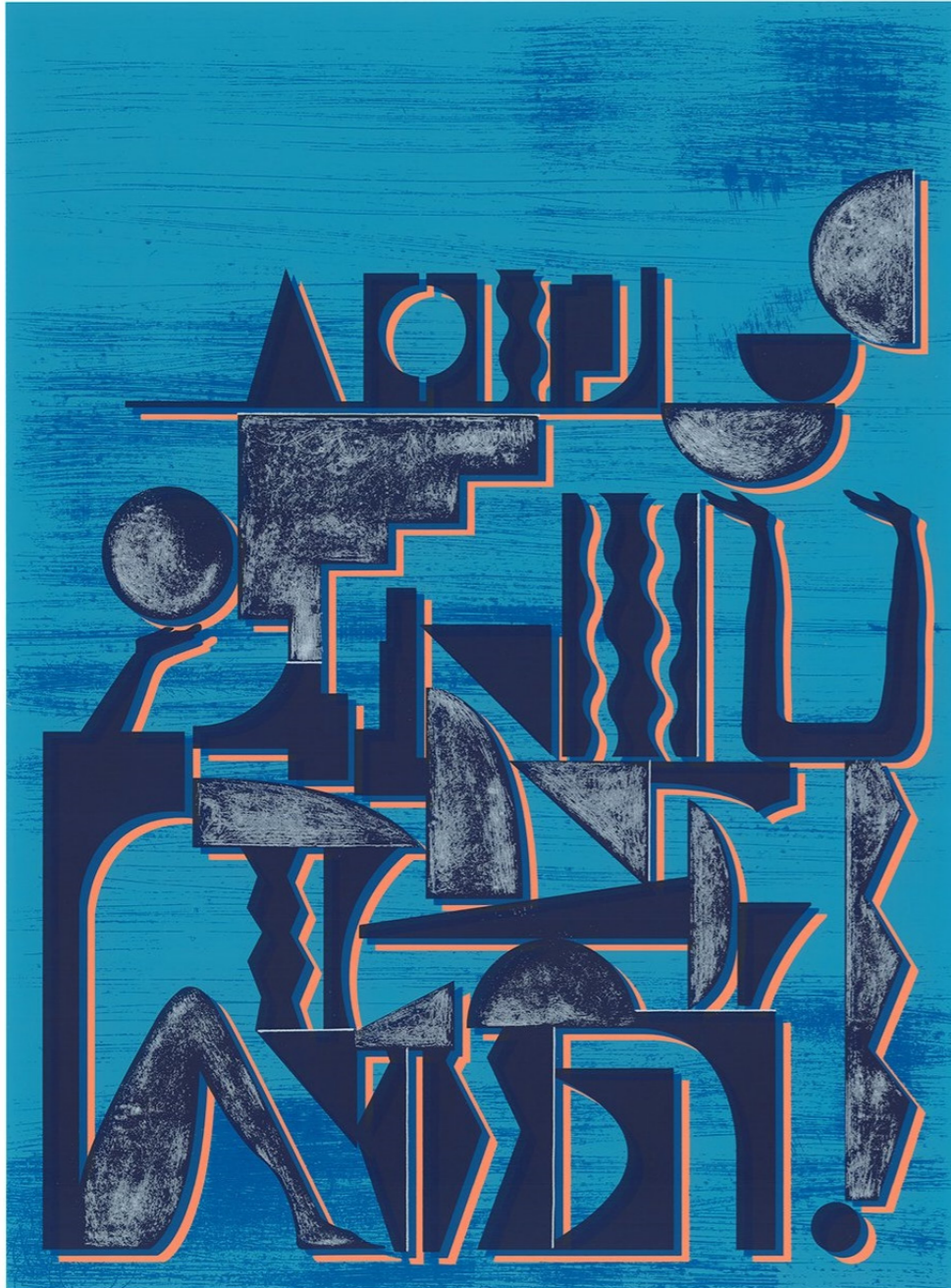
Benjamin Edmiston (Lives in Brooklyn, NY)

'Color Grid' originates from Edmiston's ongoing drawing practice of simple geometric forms on found paper. This piece reinterprets multiple drawings into a grid, utilizing the print process for bold color relationships. Torn edges of the grid counter the hard-edged forms that are imposed upon them, creating a tactile visual experience.

Benjamin Edmiston is an artist living and working in Brooklyn, NY. He earned his BFA from Tyler School of Art in Philadelphia, and received his MFA from Brooklyn College. He has shown throughout the United States and abroad including David Shelton Gallery, Houston; Cuevas Tilleard Projects, NYC; Charlotte Fogh Gallery, Aarhus, Denmark; Left Field Gallery, CA; Vox Populi Gallery, Philadelphia.

Right:
Benjamin Edmiston
Color Grid, 2019
6 color screenprint on French 100lb cover paper
24 x 16 in.





Carolyn Salas (b. 1975, Los Angeles, CA; lives in Brooklyn, NY)

Caryatid forms a wall of shapes, both geometric and figurative. Named from a term in classical architecture, in which marble sculptures of draped female figures are used as supports instead of columns, *Caryatid* references the balance and weight of this idea, both formally and sociologically. Abstracted, the aggregated wall suggests a more complicated and contemporary dialogue derived from these ancient cornerstones, and explores conflicting expectations of womanhood, presenting feminine identity as a balancing act, precarious and full of contrasting possibilities.

Carolyn Salas earned a BFA in sculpture from the College of Santa Fe, NM and an MFA from Hunter College, NY. She has attended residencies at the Abrons Art Center A.I.R. Space Program, The NARS Foundation, Blue Mountain Center, New York, NY; the Vermont Studio Center, Johnson, VT, Santa Fe Art Institute, Santa Fe, NM; and was a Chashama Studio Space recipient, and received an Elizabeth Foundation Studio Program/Space award. Recent exhibitions include, Mrs., Maspeth, NY, SPRING/BREAK Art Show, Koenig & Clinton and Brookfield Arts, New York, NY; Terrault Contemporary and Towson University, Baltimore, MD; Páramo Gallery, Guadalajara, México.

Left:

Carolyn Salas

Caryatid, 2019

5 color screenprint on 100lb French paper

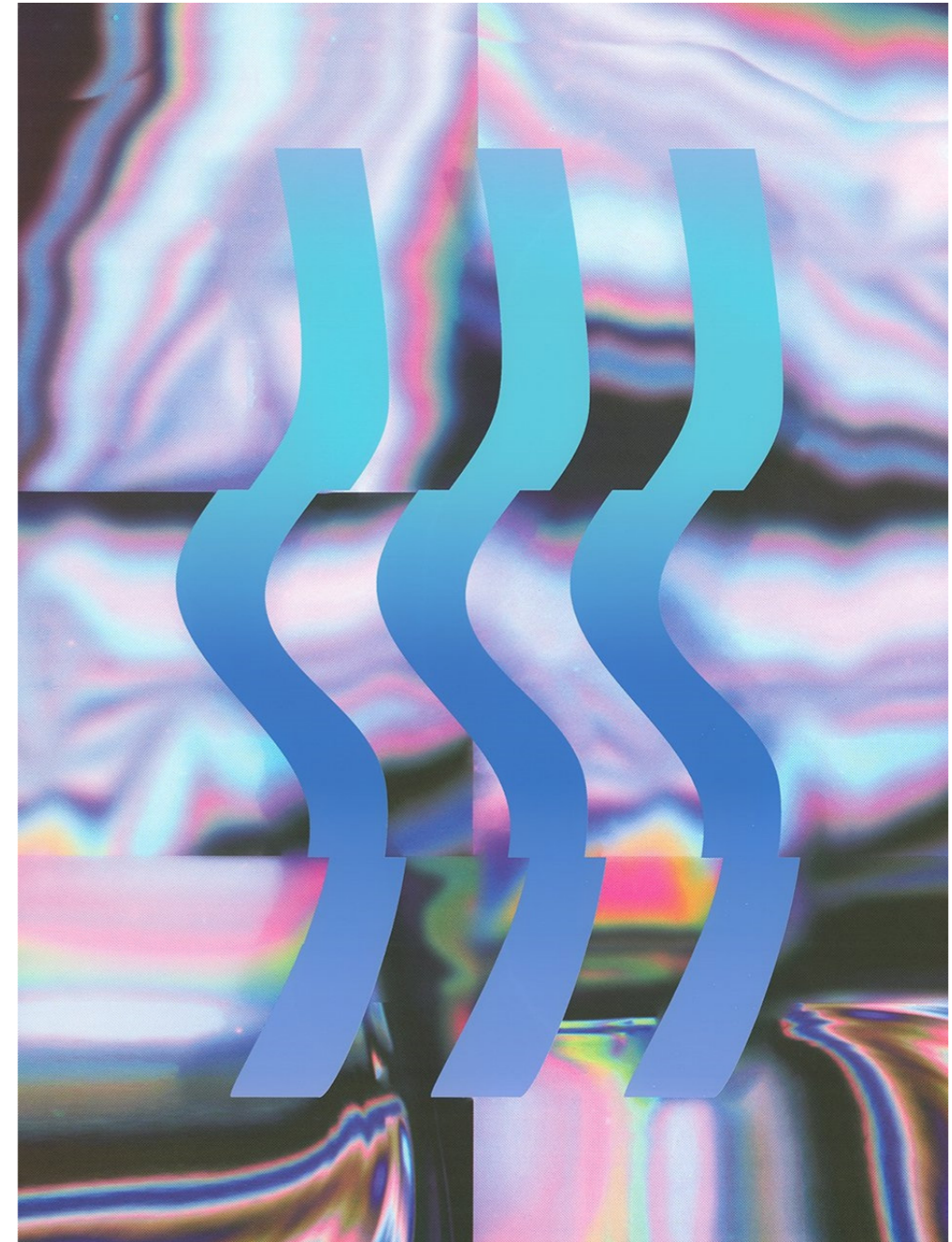
24 x 18 in.

Anne Vieux (b. 1985, East Lansing, MI; lives in Brooklyn, NY)

American painter and sculptor Anne Vieux intentionally misuses tools like scanners and holographic paper to create psychedelic digital paintings with a technological Moiré effect. Appearing at times both metallic and aqueous, her abstract paintings capture something not possible in an analog world, but give warmth and even soul to the randomized data. Her glowing abstract compositions mimic a warped computer screen as a substitute for the way in which a window was traditionally understood in Western art as a window onto another world.

Holding an MFA from the Cranbrook Academy of Art, Vieux has participated in group shows at The Willows, CES Gallery, and the Brooklyn Academy of Music. Vieux's artist books are part of the collections of the Metropolitan Museum of Art Library, MoMA Library, and Facebook Corporate Collection.

Right:
Anne Vieux
Variable Dimensions, 2016
5 color screenprint on Mohawk 110lbs cover paper
24 x 18 in.





Ben Murray (b. 1977, Merrillville, IN; lives and works in Chicago, IL)

Ben Murray earned his MFA from University of Illinois at Chicago in 2013 and his BFA from Herron School of Art and Design, Indianapolis in 2011. Murray is currently the Adjunct Assistant Professor, Indiana University Northwest, Gary, IN. Murray was the 2014 Artist in Residence at the Bemis Center for Contemporary Art in Omaha, Nebraska and a 2012 MFA Resident at Ox-Bow in Saugatuck, Michigan.

Murray's paintings engage in an ongoing dialogue between memory, material, and time, where past and present remain in constant transformation. Through richly layered compositions, his work reconstructs the act of remembering—how fleeting moments, personal histories, and lived spaces are never fixed but always shifting. Murray's return to Gary, Indiana, where he spent his childhood, has reignited his engagement with place as both a personal archive and a site of reinvention. His paintings distill the essence of industrial landscapes, shifting light over water, and fleeting moments into vivid abstractions. Rooted in gesture as a record of presence, his approach to abstraction mirrors the fluidity of memory itself. As Merleau-Ponty's *Phenomenology of Perception* suggests, seeing is not a passive act but an embodied negotiation with the world—a principle Murray extends into his compositions, inviting an active encounter with his work.

Left:

Ben Murray

Hall, 2015

Ink wash on paper

67 x 60 in.

Sandra Lapage (b. 1974, São Paulo, Brazil; lives in São Paulo, Brazil)

Sandra Lapage creates sculptures from recycled and discarded materials. These assemblages are often malleable and even wearable, and unfold into installations and photo-performances. Reusing industrial materials on a large scale addresses the problem of consumption, trash, ideas of luxury and status, and what society holds valuable versus what it deems irrelevant and disposable. While emphasizing the results of large-scale use and refuse, she celebrates the materiality and resilience of discarded ephemera commonly categorized as trash. Cleaning and scrubbing each scrap until it gleams, Lapage elevates discarded refuse, creating sculptural works that evoke mystical objects made of precious metals and stones.

Sandra Lapage lives and works in São Paulo, Brazil. Sandra is a Pollock-Krasner Foundation grantee 2022-23. She was a recipient of the Repaint History Artist Fund, summer 2021. She got her MFA from the Maine College of Art in 2013. She has participated in collective and solo exhibitions in Brazil, Europe, Asia and the United States, including the Institute of Contemporary Art, Portland-ME, Galerie Salon H in Paris, Galeria Eduardo Fernandes in São Paulo and Complexo Cultural Funarte São Paulo, and a solo show at Kapow Gallery in New York in 2024.

Right:
Sandra Lapage
Mantodea, 2023
Recycled aluminum, copper wire
91 x 68 x 16 in.





Andy Piedilato (b. 1974, Athens, GA; lives in Brooklyn, NY)

Andy Piedilato's paintings are imbued with terrestrial force, capturing the ravage of elemental forces of nature and their apocalyptic detritus. Trained as a medical illustrator, his paintings capture the essence of the style with their incisive and detailed surfaces that oscillate between human and manmade forms. Piedilato's vividly colored canvases are filled with intricate line work to create dramatic compositions that capture both the beauty and destructiveness of nature.

Piedilato started his career in Brooklyn New York, and his work has been exhibited in across the country. He is the recipient of the 2015 Rosenthal Family Foundation Award in Painting honoring "a young American painter of distinction. He also received the George Segal Grant in 2005, and was nominated for the Lambent Fellowship in 2006.

Piedilato has been in solo and group shows at Amanita Gallery, New York, The American Academy of Arts and Letters, New York; Patrick Painter, Los Angeles; HVCCA, English Kills, and Black & White Gallery, New York.

Piedilato received his MFA in Painting, from Pratt Institute, NY & has a BFA in Painting from the University of Georgia, GA.

Left:

Andy Piedilato

Wave, 2014

Alkyd and acrylic on canvas

108 x 126 in.