



New American Paintings

JURIED EXHIBITIONS-IN-PRINT

153

April/May

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New American Paintings was founded in 1993 as an experiment in art publishing. With over five thousand artists reviewed annually, it has become America's largest and most important series of artist competitions. Each competition is catalogued in a unique volume: Northeast, South, Midwest, West, Pacific Coast, and MFA Annual. Featured artists are selected on the basis of artistic merit and provided space for free.

Northeast

CT, DE, MA, ME, NH, NJ, NY, PA, RI, VT

MFA Annual

CURRENT MASTERS OF FINE ARTS CANDIDATES

South

AL, AR, DC, FL, GA, KY, LA, MD, MS, NC, SC, TN, VA, WV

Midwest

IA, IL, IN, MI, MN, MO, OH, WI

West

AZ, CO, ID, KS, MT, ND, NE, NM, NV, OK, SD, TX, UT, WY

Pacific Coast

AK, CA, HI, OR, WA



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Front cover: Madsen, p118 Back cover: Adesman, p158

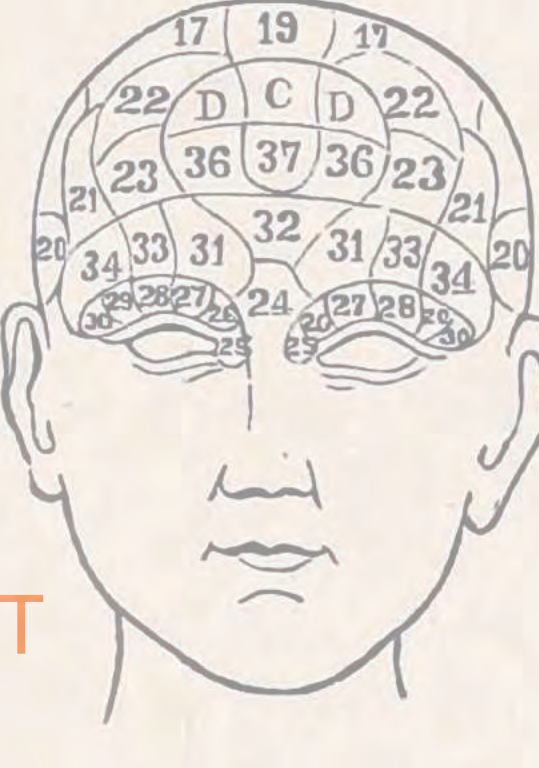

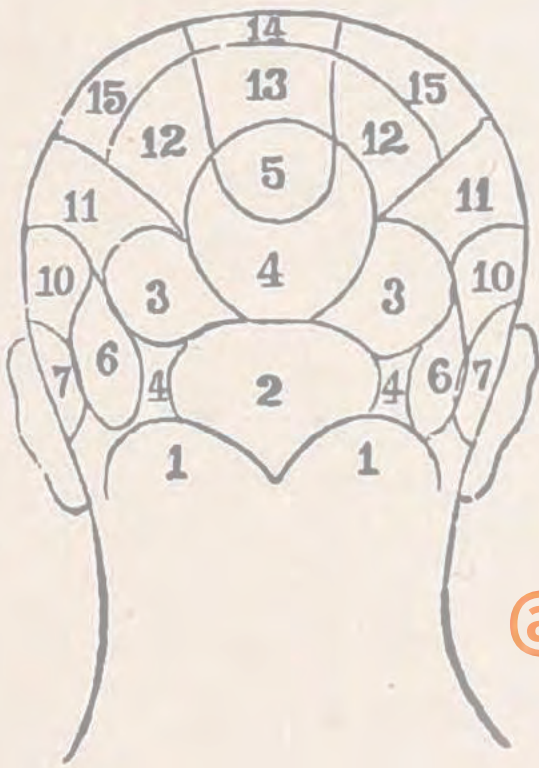
Recent Jurors:	
Nora Burnett Abrams Museum of Contemporary Art Denver	Toby Kamps The Menil Collection
Bill Arning Contemporary Arts Museum Houston	Miranda Lash New Orleans Museum of Art
Janet Bishop San Francisco Museum of Modern Art	Al Miner Museum of Fine Arts, Boston
Staci Boris Elmhurst Art Museum	Dominic Molon RISD Museum of Art
Nina Bozicnik Henry Art Gallery	Sarah Montross deCordova Sculpture Park and Museum
Dan Cameron Orange County Museum of Art	René Morales Pérez Art Museum Miami
Cassandra Coblentz Independent curator	Barbara O'Brien Kemper Museum of Contemporary Art
Eric Crosby Walker Art Center	Raphaela Platow Contemporary Arts Center, Cincinnati
Dina Deitsch deCordova Sculpture Park and Museum	Monica Ramirez-Montagut San Jose Museum of Art
Apsara Diquinzio UC Berkeley Art Museum and Pacific Film Archive	Lawrence Rinder UC Berkeley Art Museum and Pacific Film Archive
Lisa Dorin Williams College Museum of Art	Veronica Roberts Blanton Museum of Art
Anne Ellegood Hammer Museum	Michael Rooks High Museum of Art
Lisa D. Freiman Institute for Contemporary Art, Virginia Commonwealth University	Alma Ruiz The Museum of Contemporary Art, Los Angeles
Evan Garza Blanton Museum of Art	Kelly Shindler Contemporary Art Museum St. Louis
Michelle Grabner 2014 Whitney Biennial, Whitney Museum of American Art	Anna Stothart Institute of Contemporary Art/Boston
Randi Hopkins Independent curator	Catherine Taft LAXART
Laura Hoptman The Museum of Modern Art, New York	Julie Rodriguez Widholm Museum of Contemporary Art Chicago

NYFA

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Vasquex La Roche p146

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Editor's Note

The Masters of Fine Arts degree is always a hot topic of conversation. Is it a necessary rite of passage for a practicing artist? Absolutely not. The ranks of successful artists are replete with those who never sought an MFA, many of whom are self-taught. Pursuing a graduate degree is expensive and, as has been expressed to me by many artists over the years, has the potential to stunt artistic growth, if not inflict genuine psychological damage. We focus on artists who are MFA candidates or recent recipients once a year not because graduate programs produce great artists, but because the degree is so entrenched in the infrastructure of the contemporary art world that it needs to be acknowledged and reckoned with.

The juror for the 2021 MFA Annual is Lauren Haynes. We began working with Lauren a number of months ago when she was the Director of Artist Initiatives and Curator of Contemporary Art at the Crystal Bridges Museum of American Art. As our production process on this issue proceeded, unbeknownst to us Lauren accepted a new position as Senior Curator at the Nasher Museum of Art at Duke University. During her institutional shift, we were unable to reach Lauren until such a late date in our production cycle that I made the decision to have the juror's essay for this issue written by an outside party. Fortunately, our old friend and gifted writer Michael Wilson was available for the job. So in effect we are able to offer the perspectives of two brilliant thinkers in one MFA Annual. I am extremely pleased with Lauren's selections, and Michael's incisive text is, as always, well worth a read.

Let's hear it for the women. Of the forty artists presented in the 2021 MFA Annual, twenty-nine identify as women. As the proportion is close

to 75 percent, this may be the most female predominant issue of *New American Paintings* ever released, and I am not complaining. As the art world undergoes a necessary realignment driven by widespread cultural paroxysms, female artists have made major strides. In recent years, it has been extraordinary to see the number of women artists who have rapidly gained both critical and commercial attention. I am proud to say that many of them are *NAP* alumnae: Njideka Akunyili Crosby, Jordan Casteel, Loie Hollowell, Shara Hughes, Celeste Rapone, Dana Schutz, Amy Sherald, and Robin F. Williams, among them. The younger generation of artists featured in these pages are equally deserving of your attention. ■

Enjoy the issue!

Steven Zevitas
Editor & Publisher

PAPAY SOLOMON

UNTITLED, ART
Miami Beach
Nov. 29—Dec. 4, 2021

Noteworthy:

Elan Cadiz
Juror’s Pick p28

Elan Cadiz’s drawings pull you in and ask you to consider the lives of the people she is depicting. Her ability to document her subjects and offer a glimpse into their lives and how she sees them draws you into her work. Her artworks are the manifestation of her unique point of view and the ways in which she sees her community and the world around her. After a year plus of having less interaction with others than normal, Cadiz’s works offer an opportunity to reconnect in unexpected ways. ■



Maud Madsen
Editor’s Pick p116

It would be fair to say that Madsen had me at hello. As we tried to find creative ways to help artists promote their work during the COVID lockdown, her work came across my radar through an Instagram competition we held in 2020. She is a naturally gifted draughtsman and painter. The painting featured on the cover of this issue, in particular, stopped me in my tracks when I first saw it. Madsen’s work addresses serious issues: gender roles, childhood trauma, insecurity, and anxiety, among them. Yet her often “painful” imagery breathes with humor and teems with the type of insights you might look for on a therapist’s couch. I am a male, but I can feel my body in the confined space of *Need a Ride?*, a space that is not only physically constrictive but capable of determining the psychic space we operate in. ■



Winners:
MFA Annual Competition 2020



Juror: Lauren Haynes, Patsy R. and Raymond D. Nasher Senior Curator of Contemporary Art, Nasher Museum of Art at Duke University, Durham, NC

Juror’s Selections:

Paul **Anagnostopoulos** | Berfin **Ataman** | Sharidyn **Barnes** | Elan **Cadiz** | Colleen Terrell **Comer**
Camilla Marie **Dahl** | Nicole **Davis** | Sam **Dienst** | Jonah **Elijah** | Santiago **Galeas**
Emma **Gerigscott** | Hana Yilma **Godine** | Griffin **Goodman** | Mercy **Hawkins** | Maddie **Hinrichs**
Patrick Dean **Hubbell** | Lenha **Huie** | Melissa **Joseph** | Kaylie **Kaitschuck** | Claire **Kennedy**
May Ling **Kopecky** | Hannah **Lee** | Hannah Knight **Leighton** | Krystle **Lemonias** | Larry **Li**
Maud **Madsen** | Eustace **Mamba** | Victoria **Martinez** | Isabelle **McCormick** | Andrew **Norris**
Kayla **Rumpp** | Kyiomi Quinn **Taylor** | Luis **Vasquez La Roche** | Ryan **Wilde** | Markeith A. **Woods**

Editor’s Selections:

Marisa **Adesman** | Damien H. **Ding** | Renée **Estée** | Athena **Quispe** | Natalie **Strait**

2020 Emerging Artist Grant Recipient:

Leasho **Johnson**

Michael Wilson

Independent critic and curator

Art goes through cycles of engagement. Sometimes it presents as a fundamentally inward-looking practice, involved primarily with formal and technical innovation or with oblique theoretical arguments about its own histories and languages. The integrity of this approach is plain, but it comes freighted with a kind of decadence, a willingness to set aside the problems of the world at large. In other periods, art’s primary concern is with how to strengthen its bond with life, to forge a more robust and perceptible connection between the poetics of looking and making and the politics of the wider world. This too is an imperfect strategy; artists can only work by taking a step back, by examining their own environs to produce something distinct, something that communicates without instructing, that makes an offer by asking questions.

Of course, personal stories are at play at both ends of this axis, whether the art in question is explicitly autobiographical or not, and any notion that the artist’s heritage or identity can or ought to be kept separate from their creative project thankfully fell by the wayside long ago. The artists in the current selection often show remarkable courage in placing the most challenging, complex, and fraught aspects of their own lives at the center of their practices, making themselves test subjects in a kind of grand societal experiment. Far from encouraging withdrawal or self-indulgence, the COVID-19 pandemic seems to have prompted a renewed desire to confront shared problems and create new situations.

Many of the featured artists reflect on racial and sexual constructs, examining the ways in which these structures have changed and/or remained the same through the lens of their own experience. In a

period of American history during which notions of Blackness (and whiteness) have come under renewed scrutiny in the contexts of persistent bias and brutality, there is a natural urgency about work that addresses these themes. In her paintings, Sharidyn Barnes portrays young Black subjects as complex individuals who inhabit their own bodies and achieve their own aims rather than as simplified embodiments of expectations based on skin color. Eustace Mamba also focuses on Black subjects, using various media to parallel the multidimensionality of Black life and address its relative lack of visibility in Western practice.

Moving away from painting altogether and into performance and photography, Luis Vasquez La Roche makes use of archival images and texts to explore the Black experience in the specific context of the transatlantic slave trade. He also employs materials such as palm oil, gunpowder, and glitter to dissect the ongoing resonance of this dehumanizing historical practice. Krystle Lemonias works with fabric to examine the conditions in which Caribbean immigrant women perform labor in the US today, also depicting her subjects as multifaceted individuals whose stories often go untold. Nicole Davis, meanwhile, uses reclaimed fabric to more formally abstracted and metaphorical ends—her stitched arrangements allude to lives lived on the margins, unexpected juxtapositions of color and pattern hinting at the uniqueness of all human narratives, however overlooked or misrepresented they may have been.

Where Davis uses the decorative aspect of her materials to experiment with the possibilities of social and aesthetic reclamation,



Barnes p26



Mamba p122



Vasquez La Roche p146



Lemonias p108



Davis p42



Galeas p52

“And while painting remains at the heart of this journal’s ongoing project, many of the selected works here stretch the definition of that discipline to its limits.”

Paul Anagnostopoulos positions ornament as an element in a part-imagined world existing in parallel with our own. In his paintings, stylized images of masculine intimacy emerge from a space in which the visual language of ancient mythology intersects with material produced between the Stonewall Riots of 1969 and the 1980s apex of the AIDS crisis. Engagement here takes place on several levels, as histories that seem divergent at first are brought together with purpose. In his paintings, Santiago Galeas also explores the intersection of queer histories with other trajectories, bringing aspects of religion and nationality to bear on portraits that celebrate their subjects’ knitting-together of identities and roles.

While all these artists display a deep engagement with the surrounding culture, it is only a corresponding immersion in materials and form that allows them to do so successfully. And while painting remains at the heart of this journal’s ongoing project, many of the selected works here stretch the definition of that discipline to its limits. Many choose to occupy the border between painting and sculpture in particular, frequently using textiles to introduce a physical and conceptual flexibility and flow. In her tapestries, for example, Sam Dienst depicts agglomerations of household objects and natural forms, their intense coloration hinting at a corresponding emotional undertow, while Mercy Hawkins moves further still into

interdisciplinary and three-dimensional space by repurposing fragments of mixed-media paintings as the component parts of curious plantlike objects.

Finally, however, what unites all the artists mentioned here—as well as the others selected—is that their “rules” of engagement make space for the viewer. The best creative workers of every discipline embrace their roots, using specific experience as a launch pad for new ideas and broader dialogue. Doing this effectively is no easy task; the danger of succumbing to alienating self-aggrandizement hovers behind every attempt to celebrate a specific heritage or milieu. But these artists demonstrate a crucial ability to invite audiences in, to make us feel truly involved in their projects, however much or little we may think we know about them already. Even when there’s a skepticism or criticality at the heart of their approaches, the aim is less to convince by force of argument, more to involve—by intelligence, empathy, and fascination. ■

Juror's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p182.



Paul Anagnostopoulos

This Empty Space You Left Behind | acrylic and oil on canvas, 40 x 30 inches



Paul Anagnostopoulos

Never the Right Time | acrylic and oil on canvas, 12 inches in diameter



Paul Anagnostopoulos
Nothing Will Keep Us Together | acrylic and oil on canvas, 48 x 60 inches

Paul Anagnostopoulos

New York, NY
paul.anagnostopoulos@gmail.com / www.panagnos.com / [@paolopablopaul](https://www.instagram.com/paolopablopaul)

b. 1991 Merrick, NY

Education
2023 MFA candidate, Hunter College, New York, NY
2013 BFA, New York University, New York, NY

Residency
2016 Vermont Studio Center, Johnson, VT
Wassaic Project, Wassaic, NY
The Association of Icelandic Visual Artists (SiM), Reykjavík, Iceland

Solo Exhibitions
2020 *We Can Be Heroes*, Leslie-Lohman Project Space, New York, NY
2018 *Holding Out for a Hero*, GoggleWorks Center for the Arts, Reading, PA

Group Exhibitions
2021 *Ode to Green*, Ortega y Gasset Projects, Brooklyn, NY
2020 *In Excess*, SPRING/BREAK Art Show, New York, NY
Celestial Opera, Human Cathedrals, Paradise Palase (online)
2019 *Ad Astra per Aspera*, Wassaic Project, Wassaic, NY
2018 *Reclaiming My Pride*, Metrosource at One World Observatory, New York, NY

Collections
Museum of Modern Art Archives and Library, New York, NY
Leslie-Lohman Museum of Art, New York, NY

My work is an exploration of mythological desire and queer melancholy. I construct portals to an idyllic paradise. Complex layers eliminate parts of the landscape as if representing an unclear memory. They serve as postcards from a journey that may or may not have been experienced. This intricate picture plane has contradicting layers of depth and flatness to imitate electronic environments. Conceptually, the paintings celebrate intimacy and a tender masculinity. Hyper-masculine images are manipulated to appear sensitive and emotive. Vulnerability and melancholia reveal a more human side of these otherwise all-powerful bodies. This conceptual thread of longing and tragedy mirrors the melodrama of mythology. I reinterpret ancient images and unite them with visual material created between the Stonewall Riots of 1969 and the peak of the AIDS crisis of the 1980s. By combining these eras, I encourage viewers to meditate on queer history and focus on a neglected perspective. Each painting serves as a memorial to these lost generations. I examine various systems and histories in order to honor and empower queer stories.







Berfin Ataman

Sympathetic Moon Series: Making Room | fabric, wood, electronics, and PLA, 108 x 36 inches



Berfin Ataman

Sympathetic Motion Series: Waiting for the Dark | fabric, plastic, PLA, wood, and electronics, 144 x 72 inches



Berfin Ataman
Metamorphosis | fabric and plastic, 48 inches round

Berfin Ataman

Los Angeles, CA
www.berfinataman.com / [@berfinataman](https://www.instagram.com/berfinataman)

	b. 1990 Izmir, Turkey
	Education
2020	MFA, University of California, Los Angeles (UCLA), CA
2016	Post-Baccalaureate Certificate, School of the Art Institute of Chicago, Chicago, IL
2013	BFA, University of Southern California, Los Angeles, CA
	Professional Experience
2018-20	Teaching Assistant, Design Media Arts Department, UCLA
2019	Workshop teacher, Women’s Center for Creative Work, Los Angeles, CA
	Solo Exhibitions
2020	<i>Movement and Motivation</i> , Architecture and Design Museum, Los Angeles, CA
2019	<i>Metamorphosis</i> , Soho House Istanbul, Istanbul, Turkey <i>Sympathetic Motion</i> , Broad Art Center, UCLA, Los Angeles, CA
2017	<i>The Waiting Room</i> , Zhou B Art Center, Chicago, IL
	Group Exhibitions
2021	<i>Abstract Mind 2021</i> , CICA Museum, Republic of Korea <i>Crocker Kingsley Exhibition 2021</i> , Blue Line Arts, Roseville, CA
2020	<i>Future of Space</i> , Architecture and Design Museum [online] <i>Street Video Series</i> , Oxy Arts, Occidental College, Los Angeles, CA <i>Nearrest Neighbor</i> , UCLA [online]
2019	<i>Context Collapse</i> , Broad Art Center, UCLA, Los Angeles, CA
	Awards
2020	Design Award, Architecture and Design Museum, Los Angeles, CA RedBull Microgrant, Los Angeles, CA
2019	Rios Clementi Hale Fellowship, Los Angeles, CA Harold Williams Endowed Fund, UCLA, Los Angeles, CA

My work invites the audience into a surreal world. The sculptures are an exploration of humans’ relationship to nonhuman objects and systems that they encounter and interrupt each day. These works and systems become an aspect, as well as extension, of the architecture that the audience can interact with. I use the aesthetic values of the sculptures—like movement, color, shape, and site—to play with how the audience perceives the work and the site. These aesthetic values lure the viewer into a system and a place without their being aware of it, and allow me to experiment with different unconscious reflexes and preconceptions that humans have in relation to nonhuman creatures and objects.





Sharidyn Barnes

Shiloh II | oil and acrylic on canvas, 60 x 48 inches



Sharidyn Barnes

Madison II | oil and acrylic on canvas, 60 x 48 inches

Sharidyn Barnes

Savannah, GA
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Understanding the construct of race, I make work that challenges biased notions by shifting the focus from skin color towards the individual. The subjects are young, emphasizing the attitude of keeping the same energy. My work explores the idea of Black people who are not concerned with the opinion of others. It focuses on the subject, their feelings, and puts them in the forefront. I'm interested in presenting people frankly and honestly, while the navigation of the white gaze always reduces the subject to the audience member's expectations. My artwork examines the in-between state, addressing that the gaze exists although it is a contradiction, while simultaneously elevating the person beyond it. These images break down the ideas of Western beauty by allowing each individual to be themselves. In contrast to traditional oil painting and works on paper, I use repetition and mark-making to investigate how each person has their own characteristics and internal and external complexities, which make them who they are.



Sharidyn Barnes
Drowning in Success and Sorrows | oil and acrylic on canvas, 52 x 64 inches



Elan Cadiz

Autumn Knight | pen, pencil, acrylic, and Flashe on Shizen pastel paper, 12 x 9 inches



Elan Cadiz

SOULEO | pen, pencil, acrylic, and Flashe on Shizen pastel paper, 12 x 9 inches



Elan Cadiz
after a long day | pen, pencil, acrylic, and Flashe on Shizen pastel paper, 12 x 9 inches

Elan Cadiz

New York, NY
iamelancadiz@gmail.com / www.elancadiz.com / [@elancadiz](https://www.instagram.com/elancadiz)

	b. 1978 New York, NY
	Education
2018	MFA, School of Visual Arts (SVA), New York, NY
	Solo Exhibitions
2021	<i>Scaffold: Equity of Treatment</i> , Adelphi University, Garden City, NY <i>Scaffold: Equity of Treatment</i> , Visual Arts Center of New Jersey, Summit, NJ
	Group Exhibitions
2021	<i>Altered Grain</i> , Stay Home Gallery, Paris, TN
2020	<i>Form, Paper, Scissors Exhibit</i> , Living with Art Salon, Harlem, NY <i>Styling: Black Expression</i> , Rebellion and Joy Through Fashion, Nordstrom NYC, New York, NY <i>Brooklyn Utopias: 2020</i> , Old Stone House & Washington Park, Brooklyn, NY
	Award
2018	Paula Rhodes Memorial Award, SVA, New York, NY
	Publication
2020	<i>New American Paintings</i> , no.146

Elan Cadiz is an interdisciplinary North American visual artist who deconstructs and balances her intersectionality through her projects. Her art and practice are grounded in the documentation of her personal narrative through the use of historical and domestic imagery.

Scaffold: Equity of Treatment is about the importance of self-reflection and preservation and how these very important practices must be manifested through equitable treatment in our homes, communities, and world. The use of the scaffolding is to symbolize the individual care and support we all need. Cadiz's goal is to encourage discussions on self-reflection, self-love, and practice in deciphering what we require as individuals and ways our systems of support can better meet these needs.





Colleen Terrell Comer

Whiteclaw with Jet Plane | vinyl fabric, spray paint, acrylic paint, permanent markers, and foam, 50 x 30 inches



Colleen Terrell Comer

Naked Blue Shaving | vinyl fabric, spray paint, acrylic paint, and foam, 50 x 30 inches



Colleen Terrell Comer
 Knotted | Flashe and acrylic on canvas, 60 x 60 inches

Colleen Terrell Comer

Mobile, AL
www.c-comer.com / [@colleencomer](https://twitter.com/colleencomer)

	b. 1979 Mobile, AL
	Education
2020	MFA, School of Visual Arts (SVA), New York, NY
2012	Advanced Painting Intensive, w/ Columbia University, Paris, France
2002	BFA, Auburn University, Auburn, AL
	Residency
2014	High Cove Community, High Cove, NC
	Solo Exhibitions
2020	<i>A Monstrous Feast</i> , Alabama Contemporary Art Center, Mobile, AL
2019	<i>Becoming</i> , Satellite Art Fair, Miami, FL
2016	<i>Structures</i> , Arts Council, Mobile, AL
	Group Exhibitions
2021	<i>FABstraction</i> , Satellite Art Club, Brooklyn, NY
2019	<i>non-specific location</i> , SVA Flatiron Gallery, New York, NY
2018	<i>do it</i> , Mobile Museum of Art, Mobile, AL
2017	<i>Uncommon Territory</i> , Montgomery Museum of Fine Arts, Montgomery, AL
2014	<i>Found Community</i> , Artist Barn, High Cove, NC

Drawing from the carnivalesque, absurd realities of contemporary life, my work creates narratives that recenter the female body within a parody of art history and popular culture. These new narratives challenge historical ideas around womanhood, self-image, and feminine power.





Camilla Marie Dahl

Death and Taxes | pumice, acrylic, and oil on panel, 36 x 36 inches



Camilla Marie Dahl

Field Day | pumice, acrylic, and oil on panel, 30 x 30 inches



Camilla Marie Dahl
Horizon | pumice, perlite, coconut husk fiber, acrylic, and oil on canvas, 36 x 66 inches

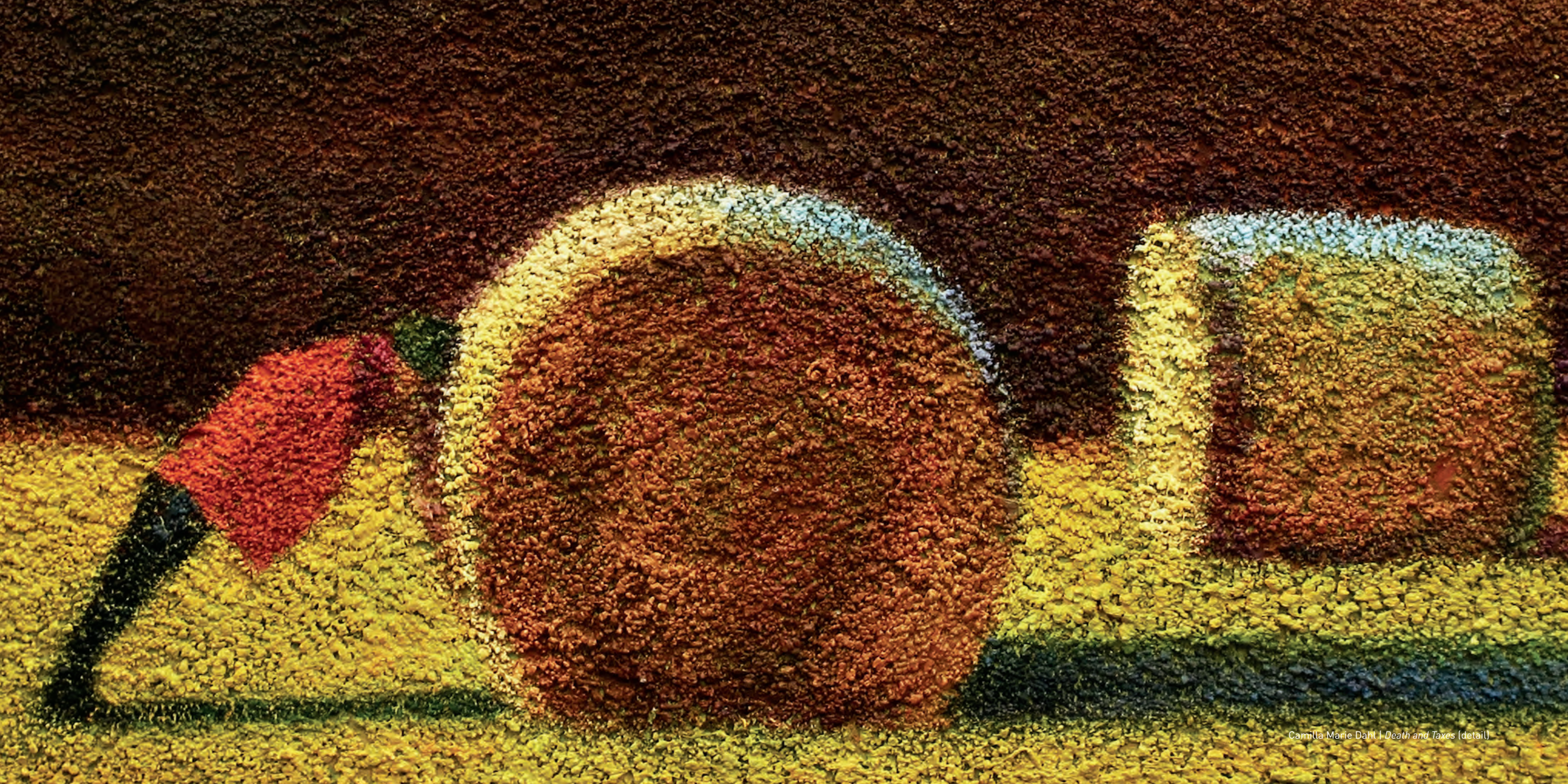
Camilla Marie Dahl

Brooklyn, NY
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	b. 1993 Sharon, CT
	Education
2020	MFA, New York Academy of Art (NYAA), New York, NY
2016	BS, Skidmore College, Saratoga Springs, NY
	Residency
2019	La Ceiba Gráfica, Coatepec, Mexico
	Solo Exhibition
2020	<i>Over the Hill</i> , Four You Gallery (online)
	Group Exhibitions
2020	<i>Thesis Exhibition</i> , NYAA, New York, NY <i>Summer Exhibition</i> , NYAA, New York, NY
2019	<i>Body Beautiful</i> , Untitled Space Gallery, New York, NY <i>Take Home a Nude</i> , Sotheby's, New York, NY <i>IRL: Investigating Reality</i> , Untitled Space Gallery, New York, NY IFPDA Fine Art Print Fair, New York, NY
2018	<i>One Year of Resistance</i> , Untitled Space Gallery, New York, NY <i>Personal Identities</i> , Five Points Gallery, Torrington, CT
	Awards
2021	The Elizabeth Greenshields Foundation
2019	The Elizabeth Greenshields Foundation
2018-20	Academy Scholarship, NYAA, New York, NY Scholarship, Leslie T. and Francis U. Posey Foundation, Las Vegas, NV

Caught somewhere between romanticism, cynicism, and comedy, my work contemplates hubris, humility, and our human tendency to view the world through hierarchical structures. Set in my rural childhood town, these paintings explore the strange yet familiar intersections between the manmade and the organic, where the desire to contain, control, and optimize seems at odds with an inherent appreciation and yearning for the natural. And with these works, I seek to encourage a championing of humility over ego. My figures are unheroic and alone; they do not flaunt themselves to the world, but, rather, contemplate their place in it. Here is where hope lies, in my opinion; here, in the humble assertion that we are not in fact champions of the world, but characters within it.







Nicole Davis
 Untitled (Red Fort) | reclaimed fabric and clothing, batting, and thread, 90 x 150 x 40 inches



Nicole Davis
 The Two of Us | reclaimed fabric and thread, 90 x 88 inches



Nicole Davis
Untitled (Quarantine) | reclaimed fabric, piping, and thread, 60 x 48 inches

Nicole Davis

Coralville, IA
www.nicoledavisart.com / [@nicoledavisart](https://www.instagram.com/nicoledavisart)

	b. 1969 Rock Island, IL
	Education
2020	MFA, University of Iowa, Iowa City, IA
	Solo Exhibitions
2020	<i>Black Girl Dada/Calling in the Spirits</i> , Levitt Gallery, University of Iowa, Iowa City, IA <i>Let the Circle Be Unbroken</i> , ArtSpace Gallery, Black Hawk College, Moline, IL <i>Pride and Prejudice</i> , Legion Arts, Cedar Rapids, IA <i>Making a Way Out of No Way</i> , Legion Arts, Cedar Rapids, IA
	Group Exhibitions
2020	<i>Where Are We Now?: Activism of the Everyday</i> , Koehnline Museum of Art (online) <i>Threads Laid Bare</i> , Anderson Gallery, Drake University, Des Moines, IA
2016	<i>College Invitational</i> , Figge Art Museum, Davenport, IA <i>I Witness: Activist Art and Social Movement Politics</i> , Heuser Art Gallery, Bradley University, Peoria, IL
2015	<i>College Invitational</i> , Figge Art Museum, Davenport, IA
	Awards
2020	Artivism Fellowship, Broadway Advocacy Coalition Grant, Artist Relief
	Collection
	Black Hawk College, Moline, IL

My current practice uses discarded textiles assembled to evoke personal, ancestral, and cultural memory as a form of sustenance and resistance within the patriarchal, capitalist, white supremacist societal structures we currently live in. I choose to use castaway and discarded materials in the making of art objects to serve as a metaphor for the people and things that exist on the margins of society. Reclaiming that which has been disposed of and/or rejected and highlighting its beauty and richness helps to recenter my orbit around humanness as opposed to maleness, greed, and whiteness. I use the accumulated history embodied within these found objects, and memories projected onto the objects by myself and the viewer, to tell a story that is different than the one the larger society declares as truth. It is through this practice that I sustain my humanness and resist and/or challenge the forces that wish to deny it.





Sam Dienst
Kitchenscape | yarn and beads, 86 x 60 inches



Sam Dienst
Moving On | yarn and wood, 44 x 48 inches



Sam Dienst
Meshscape 01 | yarn, 72 x 54 inches

Sam Dienst

Royal Oak, MI
www.samdienst.com / [@sam.dienst](https://www.instagram.com/samdienst)

	b. 1994 Hartford, CT
	Education
2021	MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
2016	BFA, Massachusetts College of Art and Design (MassArt), Boston, MA
	Group Exhibitions
2020	<i>Exhibition of Contemporary Fiber Art</i> , Scarab Club, Detroit, MI <i>Annual Scholarship Exhibition</i> , Detroit Artist Market, Detroit, MI <i>Winter 2020 Online Exhibition</i> , yngspc (Youngspace) [online]
2019	<i>Nourish</i> , MassArt, Boston, MA
2018	<i>Fountain Street Fine Arts Annex Member Show</i> , Fountain Street Fine Arts, Boston, MA <i>Hand in Hand: Craft and New Technology</i> , Crooked Tree Arts Center, Petoskey and Traverse City, MI
2017	<i>MassArt Alumni Exhibition</i> , Bakalar and Paine Galleries, MassArt, Boston, MA <i>2017 Chattahoochee Handweavers Guild Biennial of Textiles</i> , Art Station, Stone Mountain, GA
	Awards
2020	Dendel Scholarship, Handweavers Guild of America, Atlanta, GA Honorable Mention, <i>Exhibition of Contemporary Fiber Art</i> , Scarab Club, Detroit, MI Scholarship and finalist, <i>Annual Scholarship Exhibition</i> , Detroit Artist Market, Detroit, MI
2017	Third Place, <i>2017 Chattahoochee Handweavers Guild Biennial of Textiles</i>
2016	Award, <i>All School Show</i> , MassArt, Boston, MA
	Publication
2020	<i>Shuttle Spindle & Dyepot</i> , vol. 51, no. 204

My visual language is born out of the common domestic landscape and the elements within those spaces that express a specific emotional resonance for/to/on me. Bodies, household objects, food, and nature all fuse together inside the composition to emphasize the complexity and interdependence of objects, all of which form the subjective experience I call reality. It is through the use of a vast array of color in the two-dimensional plane of tapestry that the boundaries of these forms become increasingly entangled.

I am forever thinking about more than one object and moment at a time; the simultaneity of thought is best evoked through numerous subjects coexisting in one work. I distill the adjective power that objects and spaces wield by deconstructing and then reconstructing them through drawings. A deliberate obscuring of separate forms breaks down the hierarchies between living and inanimate, real and fictional. The materiality of tapestry weavings carries with it the paradox of my explorations, as the weavings are themselves both physical objects and representational images.







Jonah Elijah
 Black in America | acrylic on wood, 96 x 96 inches



Jonah Elijah
 Rootz | acrylic and oil pastels on canvas, 42 x 30 inches



Jonah Elijah
Mama Lisa (Strongest Woman I Know) | acrylic on canvas, 60 x 48 inches

Jonah Elijah

Los Angeles, CA
jonahelijahjay@gmail.com / www.jonahelijah.art / [@jonah.elijah](https://www.instagram.com/@jonah.elijah)

	b. 1994 Houston, TX
	Education
2020	MFA, Claremont Graduate University (CGU), Claremont, CA
2017	BA, University of Texas at San Antonio (UTSA), TX
	Professional Experience
2020	Art leader, The dA Center for the Arts, Pomona, CA
2019	Studio assistant, Pomona College, Claremont, CA
	Solo Exhibition
2020	<i>BLACK INHALE</i> , East Gallery, CGU, Claremont, CA
	Group Exhibitions
2020	<i>Intersections</i> , Self Help Graphics & Art, Los Angeles, CA <i>SoCal MFA Juried Exhibition</i> , Millard Sheets Art Center, Pomona, CA
2019	<i>(Beyond) Redemption</i> , w/ Launch LA, Backspace Gallery, Los Angeles, CA <i>Fresh Take</i> , Claremont City Hall, Claremont, CA
	Awards
2020	Friedman Grant, CGU
2019	Blaisdell Fellowship, CGU
	Publications
2021	Shelley Holcomb, "Artist Jonah Elijah on Leaving the House and Making His Mark on the Earth," February 11, medium.com (online) Re'Chelle Turner, "Yates High School Graduate Bringing Black Lives Matter Nural to Third Ward Xommunity," February 4, KPRC, click2houston.com (online)
2020	<i>CGU News</i> , vol. 6 <i>Sombrilla Magazine</i> (UTSA)
	Collections
2020	Forrest Kirk, Los Angeles, CA Forrest Collection, Los Angeles, CA

I negotiate American history and its erasure of Black people, through narratives, exploration of identity, portraiture, and language. My paintings depict my perception of what it's like to be Black in today's world. Through both abstraction and representation, I use my memories to depict the experience of being raised in a lower-middle-class Black community. Celebrating the scenes from my journey with the hopes of providing nostalgia for a viewer. My parents parted ways when I was three, which led me to be raised by my father during the week and my mother on weekends. That made me feel like I was living two different lives every week. Now when I recreate scenes from that reality, multiple perspectives come into focus. My work invites viewers to look at these experiences both literally and metaphorically, echoing my upbringing. I not only want people to see scenes from my life, but also to feel what it's like to be a part of my larger community and maybe even feel what it's like be Black in America.





Santiago Galeas

Altaristx | oil on canvas, 68 x 57 inches



Santiago Galeas

Ancient Arcana | oil on canvas, 48 x 36 inches

Santiago Galeas

Soft Boy | oil on canvas, 16 x 12 inches



Santiago Galeas

Queens, NY
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b. 1991 Silver Spring, MD

Education

- 2021 MFA, New York Academy of Art (NYAA), New York, NY
- 2014 BFA, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Residencies

- 2021 Leipzig International Art Programme, Leipzig, Germany
- 2017 TrueQué Residencia Artística, Playas, Ecuador

Solo Exhibition

- 2015 *Subsurface*, Rodger LaPelle Galleries, Philadelphia, PA

Group Exhibitions

- 2019 *Queer in Public*, William Way LGBT Community Center, Philadelphia, PA
- 2017 *Summer of Love: Reflections on Pulse*, Albin Polasek Museum & Sculpture Gardens, Winter Park, FL

Award

- 2020 The Elizabeth Greenshields Foundation Grant

Publications

- 2021 *New American Paintings*, no. 147
- 2019 John Seed, *Disrupted Realism* (Schiffer Publishing)
- 2017 *International Painting Annual 7* (Manifest Gallery)

As a queer first-generation son of immigrants, my experience has been an anomaly in the atelier world. My mother is a former nun from rural Peru, and my father came here as a refugee from El Salvador’s civil war. I was born and raised in Silver Spring, Maryland. Often I feel like a member of many worlds yet not entirely in any of them. Throughout the canon of art history, people of color and queer-identifying people haven’t been a huge part of the conversation in figurative art. These are my subjects. My work is political because of the people I choose to paint, which is especially visible in a mostly white space. My paintings ask questions about what and who we think belongs in portraiture and the atelier and oil paintings, and what doesn’t, and why. To live in one’s truth, as the people I paint do, is to be politicized. I’ve found that there’s no room for subtlety. I feel emboldened to make my work as loud, as visible, as queer as possible.





Emma Gerigscott

Dog Party No. 2 | house paint on canvas, 54 x 68 inches



Emma Gerigscott

Horsey | house paint and acrylic on canvas, 54 x 68 inches

Emma Gerigscott
Pet No. 1 | oil paint on aluminum, 12 x 12 inches



Emma Gerigscott

Portland, OR
503.222.1142 (Found)
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	b. 1991 Mishawaka, IN
	Education
2018	MFA, Oregon College of Art and Craft (OCAC), Portland, OR
2014	BA, Goshen College, Goshen, IN
	Residencies
2019	Jentel Artist Residency Program, Banner, WY
2017	PLAYA, Summer Lake, OR
	Solo Exhibitions
2021	<i>Duck Duck Dog</i> , Froelick Gallery, Portland, OR
2018	<i>St(r)ay</i> , Froelick Gallery, Portland, OR <i>Bucolic Side Effects</i> , Found, Goshen, IN
	Two-Person Exhibition
2019	<i>Alumni Art Exhibit</i> , with Nick Loewen, Hershberger Gallery, Goshen, IN
	Group Exhibitions
2020	<i>Winter Group Exhibition</i> , Froelick Gallery, Portland, OR
2019	<i>Winter Group Exhibition</i> , Froelick Gallery, Portland, OR <i>Summer Group Exhibition</i> , Froelick Gallery, Portland, OR
2018	<i>Winter Group Exhibition</i> , Froelick Gallery, Portland, OR <i>MFA Thesis Exhibition</i> , OCAC, Portland, OR
	Collection
2020	Portland Building, Portland, OR
	Represented by
	Found, Goshen, IN Froelick Gallery, Portland, OR

That first layer is a howl, a yip, a cackle in the soft morning light. I didn't sleep well in that log cabin on the alkaline lake. The yellows poured into the room, I saw the sunrise twelve days in a row. Coyotes moaned outside all night, or maybe that was the wind? Give me peace, I wanted to feel I belonged in my skin. I was the one that wanted to exude golden light. These dogs emerged from the darkness. I watched them party all night long, and I heaved a sigh, my ribs extending out into the world and coming back in to my gut.





Hana Yilma Godine

Addis Ababa | oil, acrylic, collage, and fabric on canvas, three parts: 74 x 78 inches overall



Hana Yilma Godine

Preparation for Wedding | oil, silkscreen, and collage on fabric, three parts: 70 x 88 inches overall



Hana Yilma Godine
Addis Ababa #2 | oil and collage on fabric, two parts: 60 x 100 inches overall

Hana Yilma Godine

Addis Ababa, Ethiopia
646.345.9831 (Fridman Gallery)
hana_yilma@yahoo.com / www.artworksofhana.com / [@yilmish_hana](https://www.instagram.com/yilmish_hana)

	b. 1993 Arsi Negele, Oromia
	Education
2020	MFA, Boston University, Boston, MA
2016	Columbus State Community College, Columbus, OH
	Residencies
2011	Alle School of Fine Art and Design, Addis Ababa University, Addis Ababa, Ethiopia
2010	Casa da Xhuventude de Ourense, Ourense, Spain
	Solo Exhibitions
2020	Fridman Gallery, New York, NY Gallery 263, Cambridge, MA
2018	Muse Gallery, Columbus, OH
2012	Alliance Ethio-Française, Addis Ababa, Ethiopia
2010	National Theatre Art Gallery, Addis Ababa, Ethiopia
	Two-Person Exhibition
2016	<i>Works by Ann B. Kim and Hana Yilma</i> , Muse Gallery at Hilton Hotel, Columbus, OH
	Group Exhibitions
2020	<i>Boston University MFA Painting 2020</i> , OyG Gallery, Brooklyn, NY <i>Boston University MFA Painting 2020</i> , Boston University, Boston, MA <i>Assemblage: The MFA Show</i> , The Olympia Project, Brooklyn, NY
2011	<i>Neoscape</i> , Atelier Art Gallery, Addis Ababa, Ethiopia
2010	<i>Student Exchange Program Group Show</i> , Casa da Xuventude de Ourense, Ourense, Spain
	Award
2019	Boston University Library, Boston, MA
	Represented by
	Fridman Gallery, New York, NY Muse Gallery, Columbus, OH

As an artist, I pay attention to the commonalities between people and the relationships they have with their environment. My artistic motivations and decisions draw from what I know and what I don't, my own rational and intuitive observations, and preexisting visual and written languages. I think about painting as a space that mediates time and place, bringing together people from a globalized world and reconciling the past, present, and future into one unified form. Figures are central to my compositions. Their colorful, transparent, and collaged surfaces suggest embedded histories and embodied feelings. My practice has long focused on women—their bodies, as well as their social and societal roles. I work symbolically to communicate the complexity of their lives and see them as a source of life within my paintings.







Griffin Goodman

The Birds and the Bees | acrylic on wood panel, 48 inches in diameter



Griffin Goodman

Baby Chicks & Chattering Teeth | acrylic on wood panel, 36 inches in diameter



Griffin Goodman
Who? Not me, said the Owl | acrylic on canvas, 60 x 48 inches

Griffin Goodman

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	b. 1995 Detroit, MI
	Education
2019	MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
2017	BFA, Ringling College of Art and Design, Sarasota, FL
	Residency
2015	New York Studio Residency Program, Brooklyn, NY
	Solo Exhibition
2020	Andrew Rafacz, Chicago, IL
	Group Exhibitions
2020	<i>Off the Wall</i> , Art Center Sarasota, Sarasota, FL
2019	<i>Homesick Remedy</i> , Jaw Gallery, Yamaguchi, Japan
	<i>The Turf</i> , The Research House for Asian Art, Chicago, IL
	<i>With a Capital P: Selection by Six Painters</i> , Elmhurst Art Museum, Chicago, IL
	<i>Spectrum IV</i> , Art Center Sarasota, Sarasota, FL
	<i>Pick Me Up</i> , 062 Gallery, Chicago, IL
2018	<i>What was painting?</i> , Club Nutz, Chicago, IL
2016	<i>Museum of Kanye</i> , pop-up space, Los Angeles, CA
2015	<i>Post Mode</i> , New York Studio Residency Program at 20 Jay Street, Brooklyn, NY
	Publications
2020	Kerry Cardoza, "Love and Support: Chicago Art Community Honors Juneteenth," <i>Newcity</i> , June 19 (online)
2019	"Art Center Sarasota Experiments with Creativity in SPECTRUM IV," <i>Herald Tribune</i>
2015	"The Next Generation of Artists: A Review of <i>Post Mode</i> NYSRP Fall," <i>Arte Fuse</i> , blog

Utilizing the iconography of youth culture, popular branding, logos, and celebrity personalities, Griffin Goodman’s paintings and drawings present a complex devotion to self-styled identity and the contemporary phenomenon of digital narcissism. Through their free-form juxtapositions of appropriated imagery sourced from popular culture and art history, the artist creates bricolages that speak to both the hyper-layered construction of Photoshop files and the densely packed metaphoric structure of pop art. Drawn from personal memories of childhood, the work addresses a ubiquitous loss of innocence experienced in the transition from adolescence to young adulthood, where one can still escape from the reality of the world at large into the rich fantasy life of popular culture. Goodman’s paintings often subvert and contemporize traditionally known narratives of fairy tales.





Image by Gretchen LeMaistre

Mercy Hawkins

Until There Is No Winter | watercolor on Yupo paper with various fibers, textiles, and wood, 26 x 20 x 12 inches



Image by Gretchen LeMaistre

Mercy Hawkins

Learning to Talk | watercolor on Yupo paper with various fibers, textiles, and wood, 36 x 14 x 9 inches



Image by Gretchen LeMaistre

Mercy Hawkins
Still Life for Graves | watercolor on Yupo paper with various fibers and textiles, 66 x 30 x 20 inches

Mercy Hawkins

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b. 1980 Sacramento, CA

Education
2021 MFA, University of California, Davis, CA
2018 BA, California State University, Sacramento, CA

Professional Experience
2015- Award Submissions Coordinator, Before Columbus Foundation, Oakland, CA

Solo Exhibition
2018 *Inside at the Outside: Recent Works by Mercy Hawkins*, R. W. & Joyce Witt Gallery, Sacramento State, Sacramento, CA

Group Exhibitions
2021 *Actually Here*, B. Sakata Garo, Sacramento, CA
2020 *Slice*, Pence Art Gallery, Davis, CA

Mercy Hawkins’s practice centers around the craft-based manipulation of nontraditional art materials. In her current body of work, the artist disassembles mixed-media paintings, reassembling them using assorted fibers. Sculptural paintings are created with the intention of investigating human relationships with the natural world. Exploring varied methods of communication, vibrational pulses (wavelengths from nature) are excavated and made manifest in the work.





Maddie Hinrichs
 The Deer's Revenge | oil on canvas, 27 x 34 inches



Maddie Hinrichs
 Caught in Between | oil on canvas, 24 x 21 inches

Maddie Hinrichs
Ripped Off | embroidery on linen, 6 x 6 inches



Maddie Hinrichs

Albany, NY
madelinehinrichs@gmail.com / www.maddiehinrichsart.com / [@mp.hinrichs](https://www.instagram.com/mp.hinrichs)

b. 1996 Lincoln, NE

Education

- 2022 MFA candidate, University at Albany, State University of New York (SUNY), Albany, NY
2019 BFA, University of Nebraska, Lincoln, NE

Two-Person Exhibitions

- 2019 *Familiar Faces Domestic Spaces*, with Allison Diesing, Turbine Flats, Lincoln, NE
Portraits of Another, with Allison Diesing, Lux Center for the Arts, Lincoln, NE

Group Exhibitions

- 2019 *Virginia Creeper*, Tugboat Gallery, Lincoln, NE
Vreeland and Howard Award Exhibition, Richards Hall, Lincoln, NE

Awards

- 2019 Wendy Jane Bantam Exhibition Award
Faulkner Painting Award, Hixson-Lied College of Fine and Performing Arts

Publication

- 2019 "Inside the Studio: Capturing the Detail," *Daily Nebraskan*

My paintings combine two realities—South Netherlandish unicorn tapestries and dated Midwestern interiors—that are both easy to tell apart because they do not belong together, and integrated because they coexist convincingly in the same space. Through careful collage, a distant past is blended into a time that is still familiar to us. While my paintings encompass large interiors and narratives, my embroideries hone in on smaller, more intimate subjects. Since embroidery has the stigma of being a homemaker's hobby, I work from source material that rejects this stereotype. There is a certain amount of confusion that occurs in the transfer from image to embroidery. The crop of the embroidery, the lack of color, the fragments of text, and partially formed people create an abstract space where the viewer can fit what they see into their own context.





Patrick Dean Hubbell

Honoring Our Foremothers | oil, acrylic, oil stick, charcoal, and natural earth pigment on canvas mounted on wooden stretcher bar, 73 x 52 x 2 inches



Patrick Dean Hubbell

Your Energy Shields Our Spirit | oil, acrylic, oil stick, charcoal, and natural earth pigment on canvas mounted on reclaimed wood stretcher bar, 73 x 65 x 6 inches



Patrick Dean Hubbell
You Hold My Spirit | oil, acrylic, oil stick, pigment, acrylic dispersion, synthetic polymer, charcoal, and natural earth pigment on canvas, 48 x 24 x 4 inches

Patrick Dean Hubbell

Chicago, IL
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	b. 1986 Mesa, AZ
	Education
2021	MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
2010	BFA, Arizona State University, Tempe, AZ
	Solo Exhibitions
2020	<i>Thinking of You</i> , Gerald Peters Contemporary, Santa Fe, NM
2019	<i>Synthesis</i> , Peters Projects, Santa Fe, NM
2018	<i>Equus</i> , Modern West Fine Art, Salt Lake City, UT
2017	<i>Earth: Paradigm</i> , Peters Projects, Santa Fe, NM
2016	<i>Earth: Untitled</i> , Peters Projects, Santa Fe, NM
	Group Exhibitions
2020	<i>Material Issues: Strategies in the Twenty-First Century Craft</i> , Utah Museum of Contemporary Art, Salt Lake City, UT
2019	<i>Quadrivium</i> , Peters Projects, Santa Fe, NM
2016	<i>Outside In</i> , Peters Projects, Santa Fe, NM
	Awards
2019	New Artist Society Award, SAIC, Chicago, IL
2017	Grant, Pollock-Krasner Foundation
	Collections
	Tia Collection
	Jordan Schnitzer Family Foundation

Shiei Diné nishł́ . To'ahani' nishł́ , Dibe'tizhini bashishchiin, Kinyaa'áanii dashicheii doo Honágháahnii dashinalí. I am Diné (Navajo). My work is an exploration of my Diné and Indigenous identity and journey within the contemporary moment. The foundation of my practice is inspired by cultural methodologies, references to traditional Indigenous art and philosophy, and the abstractness of language, nature, time, and place. Incorporating a variety of mediums, including natural earth pigment collected from my Diné homelands, and two-dimensional painting and drawing mediums, my work aims to challenge the imposition of categorizations and to amplify aspects of Indigenous identity within the Western ideologies of contemporary art. The physical, mental, emotional, and spiritual aspects of my life are translated through a combination of intuitive, gestural mark making, automatic drawing, and design. Using both elements of traditional substrate and incorporating sculptural elements of display, the two-dimensional surface format recontextualizes figurative entities within abstraction. By expanding the principles and aesthetics of the Western canon, my work seeks to redefine the visibility of the Indigenous experience.





Lehna Huie

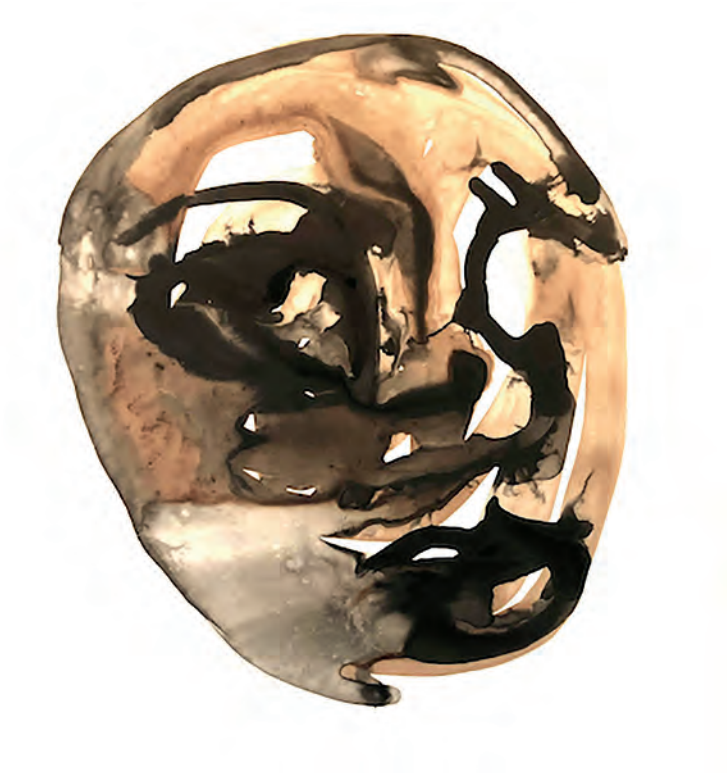
Piano | ink on paper, 36 x 30 inches



Lehna Huie

Leatherette | ink on paper, 14 x 11 inches

Lehna Huie
Black Moon | ink on paper, 14 x 11 inches



Lehna Huie

Brooklyn, NY
lehna.huie@gmail.com / www.lehnahuie.com / [@lehna_huie](https://www.instagram.com/lehna_huie)

b. 1988 New York, NY

Education

- 2021 MFA, Maryland Institute College of Art | Mount Royal School of Art, Baltimore MD
2010 BFA, School of Visual Arts, New York, NY

Professional Experience

- 2015-16 Legacy Specialist, Joan Mitchell Foundation, New York, NY
2012-16 Art Teacher, Joan Mitchell Foundation, New York, NY

Residency

- 2015 Joan Mitchell Center Artist-in-Residence, New Orleans, LA

Group Exhibitions

- 2020 *In the Seam*, Mount Royal College of Art, Baltimore, MD
2020 Songs of Toni Morrison, The Colored Girls Museum, Philadelphia, PA
2018 *On Site*, Trestle Gallery, New York, NY
2017 *Four Women*, Cranbrook Academy of Art, Bloomfield Hills, MI
2016 *Flux Art Fair*, Jamaica Center for Arts and Learning, Queens, NY

Lehna Huie is a multidisciplinary artist, educator, and cultural worker of Jamaican heritage. Her work concentrates on themes such as the soul, migration, nonlinear time, and remembrance.

Huie's works weave together multiple visual forms as cultural vignettes rooted in an archival practice. Varying in scale, medium, and surface, accumulated art pieces are brought together with personal and found objects to form representational portraiture.

Huie honors her heritage through interdisciplinary research methods. Reflecting on facets of her identity, she creates works on surfaces such as wood, canvas, and existing paintings, and fills wall space using a patchwork approach. She layers cut-up mural scraps and bright, patterned textiles and other materials, often including video projections and soundscapes in her works. Her installation environments serve as both living shrines and alternative historical documents of the memory recovered in untold stories through the possibilities of space and dimension.





Melissa Joseph

Peanut M&Ms, Nike, and bunny ears on Nan and Bap's swing | inkjet print, needle felted wool, and sari silk on Indian duppioni silk, 21 x 26 inches



Melissa Joseph

That time Uncle Bill brought a lamb to his birthday party | wet felted wool and sari silk, 22 x 17 inches

Flannel nightgowns, homemade cakes & Garfield underwear | inkjet print, needle felted wool, and sari silk on Indian duppioni silk, 27 x 20 inches

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Education

- | | |
|------|--|
| 2018 | MFA, Pennsylvania Academy of the Fine Arts, (PAFA), Philadelphia, PA |
| 2008 | MAT, Rhode Island School of Design, Providence, RI |

2021	Dieu Donné Workspace Program, Brooklyn, NY
2020-21	BRIClab: Video Art, Brooklyn, NY
2020	Textile Arts Center, Brooklyn, NY
2019	Chautauqua Visual Arts, Chautauqua, NY

2021	Regular Normal Gallery, New York, NY
2019	Fleisher Art Memorial, Philadelphia, PA
2018	The Growlery, San Francisco, CA

2020	<i>Née</i> , Regular Normal Gallery, New York, NY <i>Benefit Art Auction</i> , Bemis Contemporary Art Center, Omaha, NE
2019	<i>PostScript: Notions on Contemporary Craft</i> , The Delaware Contemporary, Wilmington, DE
2018	<i>Immaterielle Häutungen</i> , LITE-HAUS Galerie + Projektraum, Berlin, Germany

2020 *ArtMaze Magazine*, no. 20
2019 *Maake Magazine*, no. 11

Regular Normal Gallery, New York, NY

Since then, I have studied textiles formally—their science, history, and production—and worked as a textile designer and educator. They are frequently put to work in my practice, as I continue to search for answers to questions about how bodies—particularly POC bodies and bodies that identify as women—are permitted to move through space.







Kaylie Kaitschuck

Views from Therapy | yarn embroidery and rug hooking on linen, 42 x 40 inches



Kaylie Kaitschuck

Great Escape | yarn tufting on linen, 51 x 51 inches



Kaylie Kaitschuck
 9,123 Days | yarn embroidery and rug hooking on felt, 90 x 100 inches

Kaylie Kaitschuck

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kayliekaitschuck@gmail.com / www.kayliekaitschuck.com / [@kayliekaitschuck](https://www.instagram.com/kayliekaitschuck)

	b. 1995 Dearborn, MI
	Education
2021	MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
2018	BFA, College for Creative Studies, Detroit, MI
	Solo Exhibitions
2016	<i>Sweet Dreams</i> , The Scarab Club, Detroit, MI
2017	<i>No Signal</i> , KO Gallery, Hamtramck, MI
	Group Exhibitions
2020	<i>Uncommon Threads</i> , The Scarab Club, Detroit, MI <i>Cranbrook Triennial Exhibition</i> , Detroit Artists Market, Detroit, MI
2019	<i>Dorothy Waxman Finalists Exhibition</i> , Parsons School of Design, New York, NY <i>While Supplies Last</i> , Pioneer Square, Seattle, WA
2018	<i>Art with a Capital A</i> , KO Gallery, Hamtramck, MI
	Awards
2020	The Robert C. Larson Art, Design, and Architecture Venture Award, Cranbrook Academy of Art Finalist, Annual Scholarship, Detroit Artist Market
2019	Finalist, Dorothy Waxman International Textile Design Prize
2018	Imre J. Molnar Artistic Achievement Award, College for Creative Studies Finalist, Annual Scholarship, Detroit Artist Market
2017	Winner, Pattern Design Competition, International Textile Alliance Alumni Scholarship, College for Creative Studies

Find me floating in a cloud to the next day. Sometimes it's easy and sunny. Sometime I get lost in the smoke. Sometimes I get electrocuted. But I end up in the same place and I do it again and again and again and again and again and again. There's a 20 percent chance tomorrow will be sunny through. Michigan is dark. I love my family.





Claire Kennedy

Floor Arrangement 1 | stretched canvas, yarn, acrylic, spray paint, glazed and unglazed ceramic, plastic, duct tape, and pom pom, 28 x 24 inches

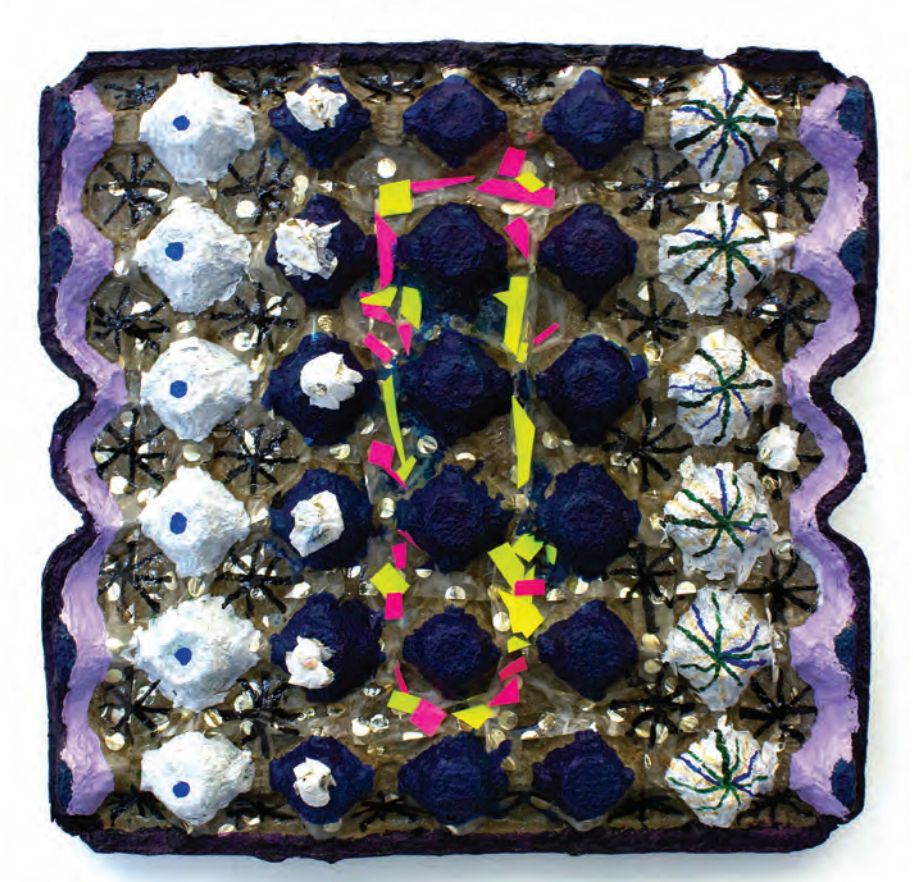


Claire Kennedy

Floor Arrangement 2 | wood, acrylic, oil, cardboard, spray paint, joint compound, glitter, metal bracket, concrete, rope, and measuring tape, 46 x 33 inches

Claire Kennedy

Denton, TX
clairekennedy0220@gmail.com / www.clairekennedyart.com / @clairekenn6



Claire Kennedy
Egg Grid | egg carton, shellac, tissue paper, acrylic, alcohol marker, glue, and colored paper, 12 x 12 inches

b. 1996 Cincinnati, OH

Education

- 2022 MFA candidate, College of Visual Arts and Design, University of North Texas (UNT), Denton, TX
- 2018 BFA, University of Cincinnati College of Design, Cincinnati, OH

Residency

- 2017 Artist Immersion Program, Sansepolcro, Italy

Professional Experience

- 2020- Director, Risen Shine Gallery, Denton, TX
- 2019 Teaching Assistant, UNT, Denton, TX
- 2018-19 Full-Time Gallery Attendant, Cincinnati Art Museum, Cincinnati, OH

Solo Exhibition

- 2018 *Paradise*, 840 Gallery, Cincinnati, OH

Two-Person Exhibition

- 2020 *The Opposite of Loneliness*, with Brianna Shimer, UNT Union Gallery, Denton, TX

Group Exhibitions

- 2020 *Hot and Sweaty 2020*, 500X Gallery, Dallas, TX (online)
Interchanging Lines Constructing Home, Art Room, Fort Worth, TX
- 2019 *Unlearned*, Cora Stafford Gallery, Denton, TX
Draft Motors, UNT on the Square, Denton, TX
New Kids on the Block, K12 Gallery & TEJAS, Dayton, OH
- 2018 *They Push Things to See Where They'll Go*, Wave Pool Gallery, Cincinnati, OH
- 2016 *DAAP Sculpture Showcase*, Pyramid Hill Sculpture Park, Hamilton, OH

Publication

- 2020 "Meet Claire Kennedy," *Voyage Dallas*, February 17 (online)

In my work, I create relationships between haphazard objects in space in order to create unexpected dynamics. I aim to break away from taught boundaries in regard to physical space and the expectations of familiar materials. I produce my own language by mediating found and fabricated objects, then placing them strategically to converse with each other and the viewer. Using wood, duct tape, glue, paint, paper, plaster, and other materials, I construct compositions that formally speak to painting.

Within these works, I utilize a lexicon of repeated motifs such as stars, dots, and sprinkles as both an exploration of decoration and meaning making. Like poetry, thoughts and spaces between moments are fragmented, creating opportunities for curiosity. By focusing on the authentic mark of my hand, I am perpetually attempting to operate in a state of childlike play.





May Ling Kopecky

Welcome Back | acrylic and ink on panel, 8 x 10 inches



May Ling Kopecky

Blood Work | acrylic on panel, 8 x 10 inches



May Ling Kopecky
Peppermint and Productivity | acrylic and ink on panel, 8 x 10 inches

May Ling Kopecky

Plymouth, MN
www.maylingkopecky.com / [@mayling.k](https://twitter.com/mayling.k)

	b. 1994 Plymouth, MN
	Education
2022	MFA candidate, Minneapolis College of Art and Design (MCAD), Minneapolis, MN
2018	BFA, University of Minnesota, Minneapolis, MN
	Professional Experience
2020-	Graduate Teaching Assistant, MCAD, Minneapolis, MN Selection Panelist, Metropolitan Regional Arts Council–Equity Response Fund, Saint Paul, MN
	Group Exhibitions
2021	<i>Arts North International Juried Exhibition</i> , Hopkins Center for the Arts, Hopkins, MN
2020	<i>Open Door 16</i> , Rosalux Gallery, Minneapolis, MN (online) <i>MCAD MFA Fall Show</i> , MCAD, Minneapolis, MN <i>Here, There & Elsewhere: Exploring the Idea of Place</i> , Visionary Art Collective (online)
2019	<i>6x6x2019: The International Small Art Phenomenon</i> , Rochester Contemporary Art Center, Rochester, NY
2018	www.mit.edu/~ruchill/lazycurator.submit.html , Katherine E. Nash Gallery, Minneapolis, MN
	Awards
2021	Second Place in Acrylic Painting, <i>Arts North International Juried Exhibition</i>
2020	Best in Show, <i>Fall Members' Juried Exhibition</i> , Hopkins Center for the Arts, Hopkins, MN MCAD MFA Trustees Scholarship
2019	Grant Recipient, Metropolitan Regional Arts Council–Next Step Fund, Saint Paul, MN
	Publication
2020	May Ling, “Making the ‘invisible’ visible,” Sano Genetics website, August 25 (online)

My work visualizes my experiences with pediatric-onset Multiple Sclerosis (MS). I was diagnosed with MS at age fifteen, and I have since spent a lot of time in doctors’ offices and hospitals. During these visits, I take photos to use as references. I study these photographs and mentally edit them as I paint, creating images that reflect how I was feeling or what I was thinking about at the time. Through these realistic visual narratives, I explore themes of transition, stability, and comfort. By adding and erasing subjects, I document my personal relationship with medical spaces and share how places once perceived as frightening can grow to feel familiar. My goal is to spread MS awareness and advocate for those with invisible illnesses.





Hannah Lee
Is Not Gold | oil on canvas, 48 x 36 inches



Hannah Lee
Red Bird | oil on canvas, 48 x 36 inches



Hannah Lee
Something I Don't Know | oil on canvas, 60 x 48 inches

Hannah Lee

New York, NY
hannah@hannahleeart.com / www.hannahleeart.com / [@hannahleeart](https://www.instagram.com/hannahleeart)

b. 1990 Shreveport, LA

Education
2020 MFA, New York Academy of Art (NYAA), New York, NY
2012 BFA, Baylor University, Waco, TX

Group Exhibitions
2020 Trotter and Sholer Gallery, New York, NY
MFA Thesis Exhibition, NYAA, New York, NY
Summer Exhibition, NYAA, New York, NY
2019 IFPDA Fine Art Print Fair, New York, NY
Bloom, Norton Art Gallery, Shreveport, LA
Summer in the City: Class of 2019 Summer Show, NYAA, New York, NY

Awards
2020 Academy Scholar Award, NYAA
Commencement Speaker, NYAA
Finalist, Chubb Insurance Fellowship
Featured Artist, ART SHE SAYS
2019 Academy Scholar Award, NYAA

Collection
2019 Norton Art Gallery, Shreveport, LA

The integrity of what we encounter depends largely on the integrity of our approach to interpreting it. It is the quality of looking that determines what we see. What it means to be truly human is found in a space beyond the surface of our immediate perception—somewhere between experience and response, intention and interpretation.

In my recent paintings, fragmented and blurred images of the human face serve as a technical narrative to reiterate estrangement and loss. I accept my inability to fully understand not only others but myself as well. There is a disconnect between who we truly are, how we present ourselves, and how we are perceived—these works were painted as I considered how we might reconcile that gap in more constructive ways.





Hannah Knight Leighton

Zip Bridge | yarn on monk's cloth, 72 x 72 inches



Hannah Knight Leighton

Untrust Us | yarn on monk's cloth, 72 x 72 inches



Hannah Knight Leighton
 Yellow Moth | yarn on monk's cloth, 72 x 72 inches

Hannah Knight Leighton

Albuquerque, NM
hleighton@mica.edu / www.hannahknightleighton.com / [@knightmight](https://twitter.com/knightmight)

	b. 1991 Baltimore, MD
	Education
2021	MFA, University of New Mexico (UNM), Albuquerque, NM
	New York Crit Club [online]
2015	BFA, Maryland Institute College of Art, Baltimore, MD
	Residencies
2020	Anderson Ranch Arts Center, Snowmass, CO
2019	Anderson Ranch Arts Center, Snowmass, CO
2015	Green Olive Arts, Tetouan, Morocco
	Professional Experience
2018-	Art Instructor, UNM, Albuquerque, NM
2015-16	Co-director, Ballroom Gallery, Baltimore, MD
	Solo Exhibitions
2021	<i>A Weary Torch</i> , Fourteen/Fifteen Gallery, Albuquerque, NM
2019	<i>Fair Dice</i> , John Sommers Gallery, Albuquerque, NM
2018	<i>Flatlands</i> , Rice Gallery, McDaniel College, Westminster, MD
	Group Exhibitions
2021	<i>Group Show 3</i> , SHRINE Gallery, New York, NY [online]
	<i>There is a crack in everything, that's how the light gets in</i> , SITE Santa Fe, Santa Fe, NM
2020	<i>2020 Identity as Material</i> , Material as Identity, UNM Art Museum, Albuquerque, NM
	Award
2019	Scholarship, New Mexico Women in the Arts
	Publications
2020	<i>New American Paintings</i> , no. 144
2019	<i>New American Paintings</i> , no. 141

I use yarn and cotton fabric paired with a contraption called a “tufting gun” to create large-scale soft paintings. The space dividing painters from fiber artists is not as vast as we tend to think. One of the strengths of my work is that it hovers between painting and sculpture, yet it refuses to fit neatly into a category. This new body of work is about unleashing momentum and energy through mark making and color. A formal investigation into how we see and communicate emotion through vision and imagination.





Krystle Lemonias

Yuh no see say Him hungry? | found baby clothes and block print on upholstery fabric, 90 x 57 inches



Krystle Lemonias

Hole on man, it coming. | found baby clothes and relief print on upholstery fabric, 65 x 54 inches



Krystle Lemonias
Go play wit yuh toys till I done | found baby clothes and relief print on upholstery fabric, 54 x 65 inches

Krystle Lemonias

Tampa, FL
862.438.5835
klemonias@gmail.com / www.krystlelemonias.com / [@dempres1989kl](https://www.instagram.com/dempres1989kl)

b. 1989 Kingston, Jamaica

Education

- 2022 MFA candidate, School of Art, University of South Florida (USF), Tampa, FL
2018 BFA, New Jersey City University, Jersey City, NJ

Professional Experience

- 2019- Graduate Assistant, USF, Tampa, FL
Union Organizer, USF Graduate Assistants United, Tampa, FL

Group Exhibitions

- 2020 *Show Me the Signs*, Blum and Poe, Los Angeles, CA
AXA Art Prize 2020 Exhibition, New York Academy of Art, New York, NY
Make America What America Must Become, Contemporary Art Center, New Orleans, LA
Fresh Squeezed IIII, Morean Art Center, Tampa, FL
2019 *We Are Here, Here We Are: A Celebration of the Americas*, San Jacinto College, Pasadena, TX
Umbra: New Prints from a Dark Age, International Print Center New York, New York, NY
Convergence, Index Art Center, Newark, NJ
InterWoven: Juried Group Exhibition 2019, BSB Gallery, Trenton, NJ

Immigrant Black women have contributed richly to the United States' cultural diversity and the workforce despite the systemic inequalities they face. My artwork explores their labor and the social complexities of the spaces they occupy in relation to class, citizenship, economic inequity, and labor rights.

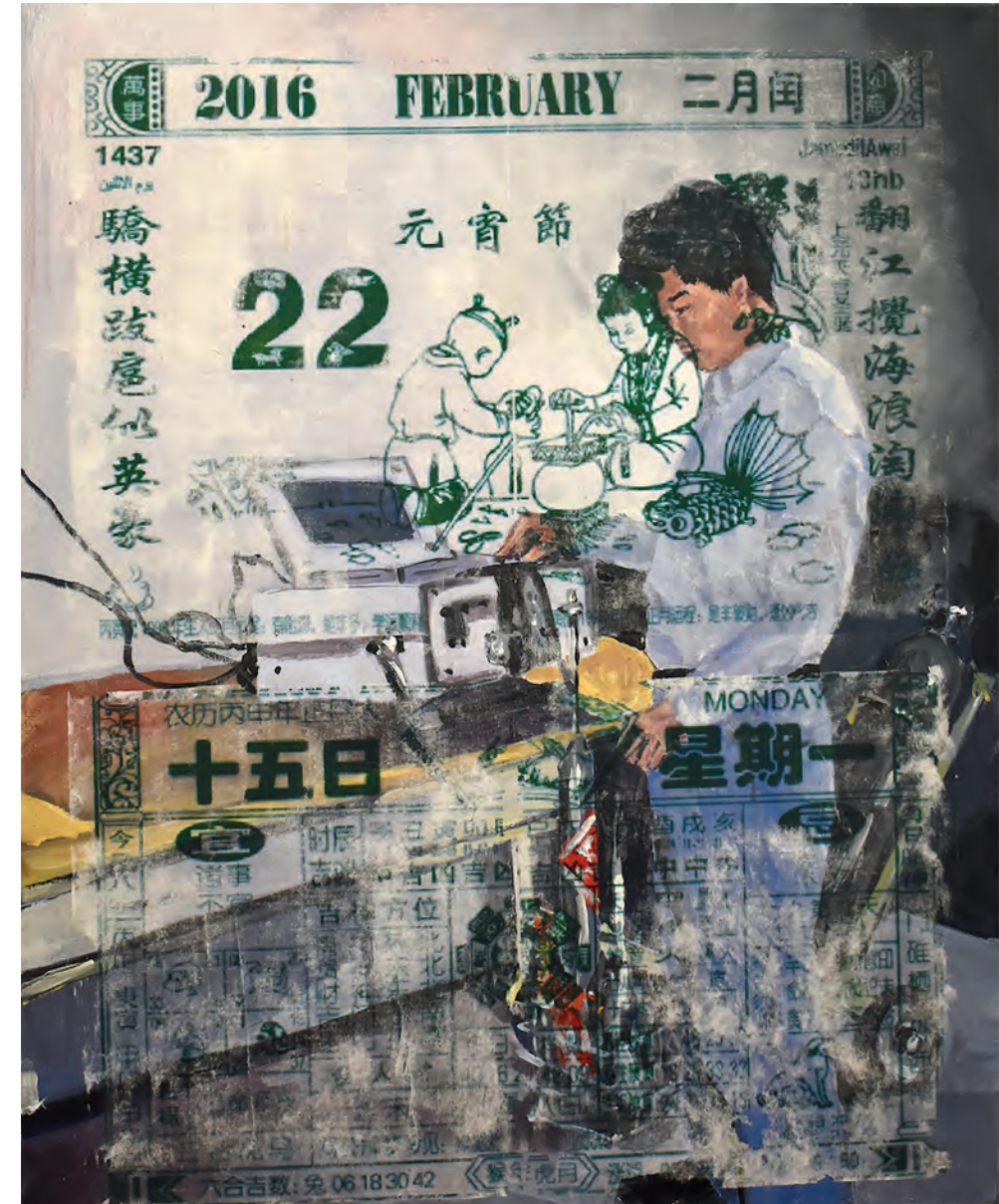
In using the baby clothes of the children my mother cares for, I recount untold stories of women doing these jobs. This process moves me to critically examine my identity as I record the lived experiences of Caribbean people. Perhaps more diverse representations of Black immigrants will help cultivate a more inclusive country. This work shows Caribbean women as multifaceted individuals with agency. Individuals who, whether documented or undocumented, are essential participants in America's workforce.







Larry Li
 Familial Archive 3 | acrylic and gel medium transfer on canvas, 30 x 20 inches



Larry Li
 Familial Archive 2 | acrylic and gel medium on canvas, 30 x 24 inches



Larry Li
 Godspeed to the Four Olds | oil and ink on canvas, 56 x 68 inches

Larry Li

Los Angeles, CA
 510.949.7757
larry.li.email@gmail.com / www.larryli.myportfolio.com / [@larryli_official](https://www.instagram.com/larryli_official)

	b. 1998 Mountain View, CA
	Education
2022	MFA candidate, Otis College of Art and Design, Los Angeles, CA
2020	BFA, Roski School of Fine Arts, University of Southern California (USC), Los Angeles, CA
	Solo Exhibition
2020	<i>Inherited fruits</i> , Lindhurst Gallery, USC, Los Angeles, CA
	Group Exhibition
2021	<i>Limitless Containment</i> , Bolsky Gallery, Los Angeles, CA
2020	<i>AXA Art Prize 2020 Exhibitions</i> , New York Academy of Art, New York, NY
	Award
	Macomber Travel Grant, USC, Los Angeles, CA

Larry Li's practice operates in a space of cultural contrast, juxtaposing different cultures, ideologies, symbols, and histories to illustrate the dual nature of his existence in a diaspora. He works primarily through figurative painting and collage to create works that visualize his inherited experiences and cultural identity. Drawing from archived photographs of his own family history and larger Chinese/American narratives from a contemporary perspective, his process alters his own perceived notion of what it means to be Chinese American. He conflates different time and cultures on one surface, grappling with his cultural amnesia through the lens of his own experiences.





Maud Madsen

All That Meat and No Potatoes | acrylic on linen, 58 x 78 inches



Maud Madsen

Flightless Bird | acrylic on linen, 58 x 78 inches



Maud Madsen
 Need a Ride? | acrylic on panel, 48 x 36 inches

Maud Madsen

Brooklyn, NY
maudmadsen@gmail.com / www.maudmadsen.com / [@maud_madsen](https://www.instagram.com/maud_madsen)

	b. 1993 Edmonton, Canada
	Education
2020	MFA, New York Academy of Art (NYAA), New York, NY
2016	BFA, University of Alberta, Edmonton, Canada
	Residency
2019	Kylemore Abbey Global Centre, Kylemore, Ireland
	Group Exhibitions
2021	<i>In Situ</i> , Marianne Boesky Gallery, Aspen, CO
	<i>In Situ</i> , Marianne Boesky Gallery, New York, NY
2020	<i>Summer Exhibition</i> , NYAA, New York, NY (online)
	<i>MFA Thesis Exhibition</i> , NYAA, New York, NY
	Awards
2021	Chubb Insurance Fellowship, NYAA, New York, NY
2019	Academy Scholar, NYAA, New York, NY
	The Elizabeth Greenshields Foundation Grant Exhibitions Scholar, NYAA, New York, NY
2018	Academy Scholar, NYAA, New York, NY
2017	The Elizabeth Greenshields Foundation Grant CIP Travel Grant, Edmonton Arts Council
	Publication
2020	<i>ArtMaze Magazine</i> , no. 20

My work investigates remembrances and interrogates the idea of normalcy as a preferred narrative—the sanitized idea of memory versus the messier truths and discomforts of embarrassing admissions and taboo topics. Through the use of recurring characters and appropriated childhood spaces, my work considers my own memories and insecurities as they relate to my lived experience as a young woman.

My current series features a self-caricature named Chicken Skin, whose body is covered in keratosis pilaris and awkwardly proportioned to display the parts of myself with which I am constantly uncomfortable and have always sought to “X.” The works take place in spaces typically reserved for children, as a way of inverting those spaces from places of curiosity and learning into those of self-consciousness and dysmorphia. Chicken Skin and the anonymized figures she interacts with are represented as adults, transgressing in these childhood environments and providing further alienation.







Eustace Mamba

The Resurrection of Osiris, Blackness Under the Microscope | mixed media on canvas, 36 x 48 inches



Eustace Mamba

The Sneeze | mixed media on canvas, 30 x 40 inches



Eustace Mamba
Weighing Escape Options | mixed media on canvas, 48 x 36 inches

Eustace Mamba

Philadelphia, PA
artisteustace@gmail.com / www.eustvce.com / [@eustvce](https://www.instagram.com/@eustvce)

	b. 1992 New York, NY
	Education
2022	MFA candidate, Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia, PA
2020	BFA, PAFA, Philadelphia, PA
	Solo Exhibition
2016	<i>Coming to America</i> , Backdrop Brooklyn, Brooklyn, NY
	Group Exhibitions
2021	<i>Artmaking in Pandemic Times</i> , PAFA, Philadelphia, PA <i>Art Jawn</i> , Philadelphia International Airport, Philadelphia, PA
2020	<i>119th Annual Student Exhibition</i> , PAFA, Philadelphia, PA
2019	<i>CROSSCURRENTS</i> , PAFA, Philadelphia, PA
	Awards
2020	Philadelphia Mayor’s Award, PAFA and City of Philadelphia, PA Philadelphia Fellowship for Black Artists–Mural Arts, Philadelphia, PA
2019	Raymond D. and Estelle Rubens Travel Scholarship, PAFA, Philadelphia, PA MFA Program Scholarship, Crosscurrents, PAFA, Philadelphia, PA
	Collection
2020	Museum at PAFA
	Represented by
	Alchemy, Philadelphia, PA

My work explores the convergence of history, postcolonialism, and identity. This pursuit takes shape through an interdisciplinary practice spanning more than just traditional painting. By tapping into my background as a designer and photographer, I interpret the texture of life through nontraditional artworks.

I convey the perspective of a first-generation child of immigrants and strive to capture the complex interplay involved in straddling multiple worlds and cultures.

My fine arts practice is an extension of my obsessive documentation of complex contemporary thoughts and issues through simple expressions. My artwork is an adventure into a vibrant world, which I believe is overlooked, and, as a result, under- and misrepresented (and misunderstood) by Western classically trained academics.

I have chosen to primarily explore themes and images of people of color in my work, due to a lack of proper representation in the canon of Western art history.





Victoria Martinez
 Walking and thinking of Octavio Paz | cotton, foil-printed cotton, burlap, muslin, felt, parachute fabric, paint, and hibiscus dye, 144 x 196 inches



Victoria Martinez
 Sometimes you gotta close a door to open a window | industrial chiffon, industrial cotton, Spandex, foiled-printed cotton, metal, and paint, dimensions variable



Victoria Martinez
California Avenue 60623 | paint and cement on wood, 18 x 18 inches

Victoria Martinez

Chicago, IL
victoriamartinezstudio@gmail.com / www.victoria-martinez.com / [@vikstir](https://www.instagram.com/vikstir)

	b. 1987 Chicago, IL
	Education
2020	MFA, Yale School of Art, New Haven, CT
2010	BFA, Minneapolis College of Art and Design, Minneapolis, MN
	Residency
2019	Materia Abierta Summer Program, Universidad Nacional Autónoma de México (UNAM), Mexico City, Mexico
	Professional Experience
2021	Lecturer, School of the Art Institute of Chicago, Chicago, IL
2019	Muralist, <i>Intersecting Histories</i> , Wilson Branch Library / Yale Center for British Art, New Haven, CT
	Solo Exhibition
2021	San Jose Museum of Quilts & Textiles, San Jose, CA
	Group Exhibitions
2020	<i>Yale Painting and Printmaking MFA 2020</i> , Perrotin Gallery, New York, NY
2019	Odds and Ends Art Book Fair, Yale University Art Gallery, New Haven, CT
	Awards
2020	Beinecke Rare Book & Manuscript Library Research Fellowship, Yale University, New Haven, CT
	Publications
2020	Arlene Dávila, <i>Latinx Art: Artists, Markets, and Politics</i> (Duke University Press), 184
2019	Art Feature, <i>Poetry Magazine</i> , April, 22–27

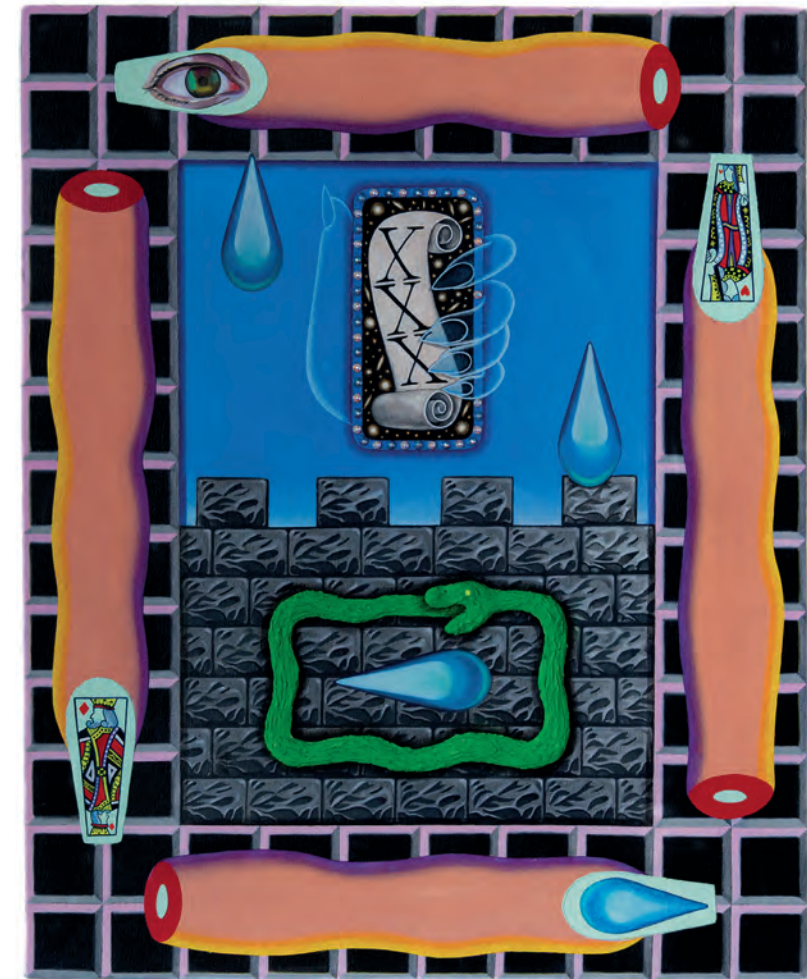
With a background in public art, Victoria Martinez erects paintings and large-scale installations that produce similarly direct conversations with architecture. Her colorful constructions combine the durability of metal, enamel, and cement with the suppleness of textiles and the fluidity of paint. Contesting fabric’s traditional associations with craft and the decorative, she transforms swaths of cloth into structural elements. Each fragment becomes a building block of a larger assemblage that dynamically weaves in and out of space. Attentive to the histories of place, she also creates portable works that bear indexical relationships with locations. During her travels through Mexico in the summer of 2019 and the spring of 2020, she made rubbings of the pre-Columbian pyramids at Monte Albán and Teotihuacán. Building tangible connections with her familial heritage, Martinez investigates sites as repositories of cultural memory.





Isabelle McCormick

10 March 2020 | oil on canvas with gold leaf and Swarovski crystal rhinestones, 38 x 30 inches

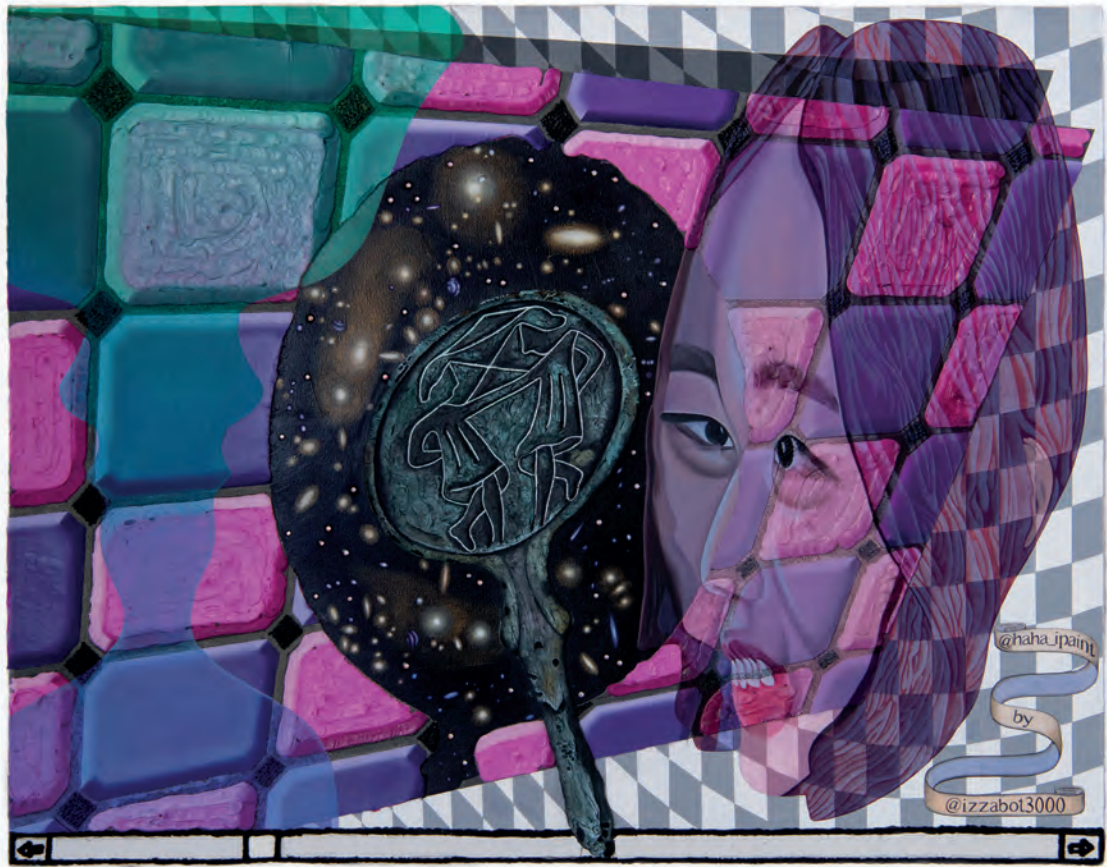


Isabelle McCormick

eye phone XXX | oil on canvas with Swarovski crystal rhinestones, 20 x 16 inches

Isabelle McCormick

@haha_ipaint | oil, acrylic, and Swarovski crystal rhinestones on canvas, 30 x 38 inches



Isabelle McCormick

St. Paul, MN

isabelle.claire.mccormick@gmail.com / www.isabellemccormick.com / [@izzabot3000](https://www.instagram.com/izzabot3000)

b. 1992 St. Paul, MN

Education

- 2021 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2015 Brown | RISD Dual Degree Program, Providence, RI

Residency

- 2016 ArtHub, Kingman, AZ

Solo Exhibition

- 2021 Août Gallery, Beirut, Lebanon

Group Exhibitions

- 2021 *Young Dreams*, Août Gallery, Beirut, Lebanon
- 2020 *Corona Care +*, Field Projects Gallery, New York, NY
2020 Detroit Artists Market Annual Awards + Exhibition, Detroit Artists Market, Detroit, MI
- 2019 *Now and Forward: Emerging Artists in Rome*, Gallery of Art at Temple University, Rome, Italy
- 2017 *Yeah Maybe #18*, Yeah Maybe Gallery, Minneapolis, MN
- 2015 *New Contemporaries: Selected works from the class of 2015*, Rhode Island School of Design Museum, Providence, RI
Expanded Field: Traversing the Archeology of Gender, Rhode Island School of Design Museum, Providence, RI
Hello Future! Talent's Archive, Onassis Cultural Centre, Athens, Greece

Awards

- 2019-21 Recipient, Cranbrook Academy of Art Merit Scholarship, Bloomfield Hills, MI
- 2017-19 Resident Fellow, Rhode Island School of Design, European Honors Program, Rome, Italy
- 2015 Kim Ann Arstark Memorial Award, Brown University, Providence, RI

Publication

- 2020 *New American Paintings*, no. 147

Painting is a way for me to navigate the distance between the bodily self and social media façade. Wading in this space between helps me better understand what it means to be a woman and artist in our hyperbolic world of retouching apps and reality TV. At the meeting of technology and art history, I examine the relationship between self-surveillance and feminine archetypes enmeshed in the Venus tradition. I rethink the goddess's gestures and the anticipated voyeuristic gaze—represented in my work as the smartphone camera lens. There is a reverence for *techné* in my formal approach that redoubles this investment in art history. I employ traditional oil painting techniques to render virtual space and further unpack how Internet culture remodels the visual language of femininity. A hollow, stand-alone avatar emerges across my paintings. Plastic and malleable, seductively painted. She is glued to the screen, her iPhone a phantom limb. Living in a society where the pressures of “la bella figura” pervade, the battle over the female body has become the material meat of my work.





Andrew Norris
Trixie Mattel as Pinkie | oil and glitter on canvas, 40 x 30 inches



Andrew Norris
Lil Nas X as The Pink Boy | oil on canvas, 40 x 30 inches



Andrew Norris
Orville Peck as The Blue Boy | oil and glitter on canvas, 40 x 30 inches

Andrew Norris

Gainesville, FL
www.andrewnorrisart.com / [@andrewnorrisart](https://www.instagram.com/andrewnorrisart)

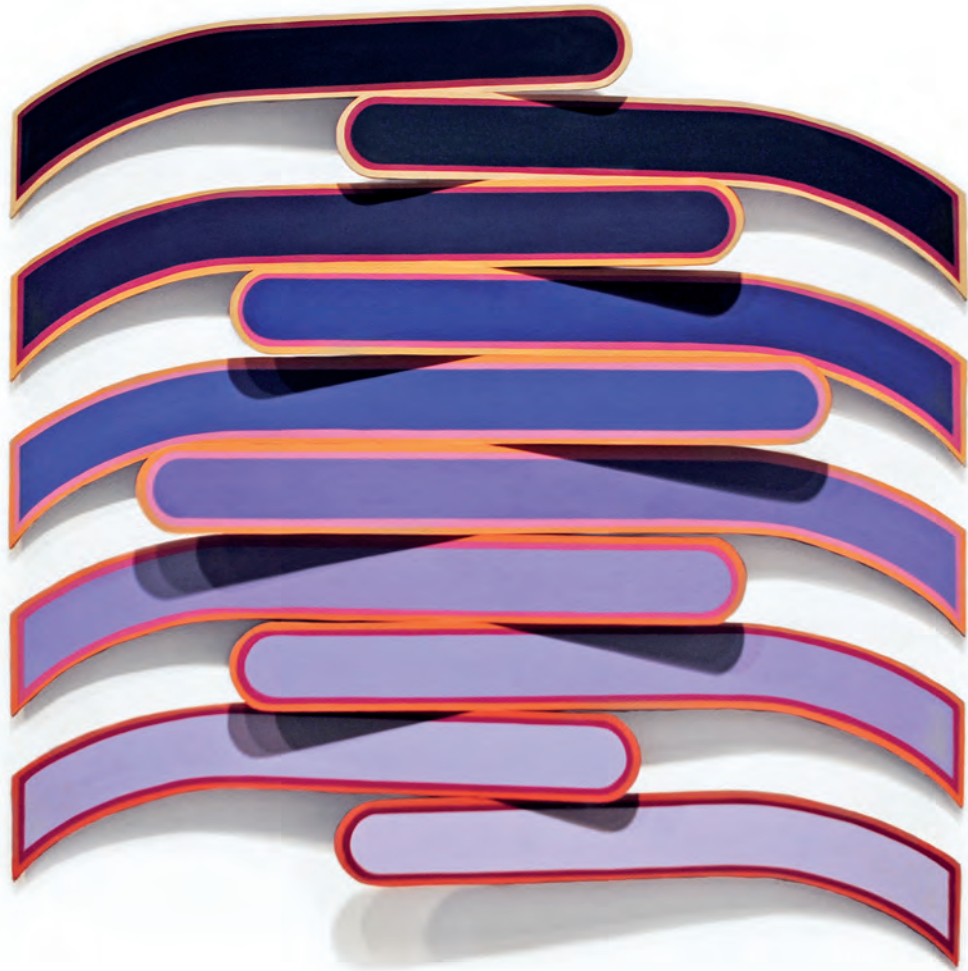
	b. 1993 Fall Branch, TN
	Education
2021	MFA, University of Florida, Gainesville, FL
	Graduate Certificate, University of Florida, Gainesville, FL
2016	BFA, East Tennessee State University, Johnson City, TN
	Residencies
2020	Atlantic Center for the Arts, New Smyrna Beach, FL
2016	Arts Letters & Numbers, Averill Park, NY
	Group Exhibitions
2021	<i>Young Painters Competition</i> , Miami University, Oxford, OH
2019	<i>Combined Talents: Annual Juried Exhibition</i> , Florida State University, Tallahassee, FL
	<i>Art of Inquiry</i> , Samuel P. Harn Museum of Art, Gainesville, FL
2018	<i>Boys Will Be Boys</i> , Whitdel Arts, Detroit, MI
	<i>33rd Annual International Exhibition</i> , University of Texas at Tyler, Tyler, TX
2017	<i>National Juried Art Exhibition 2017</i> , Academy Center of the Arts, Lynchburg, VA
	<i>6th Annual Armstrong National 2D Exhibition</i> , Georgia Southern University, Savannah, GA

In my work I seek to complicate the role of portraiture by engendering a focus on queer representation. To further establish the figures as canonized icons, I use of traditional portraiture and Americana imagery as an important strategy with which to navigate the tension of metronormativity and the journey to finding a queer utopia.

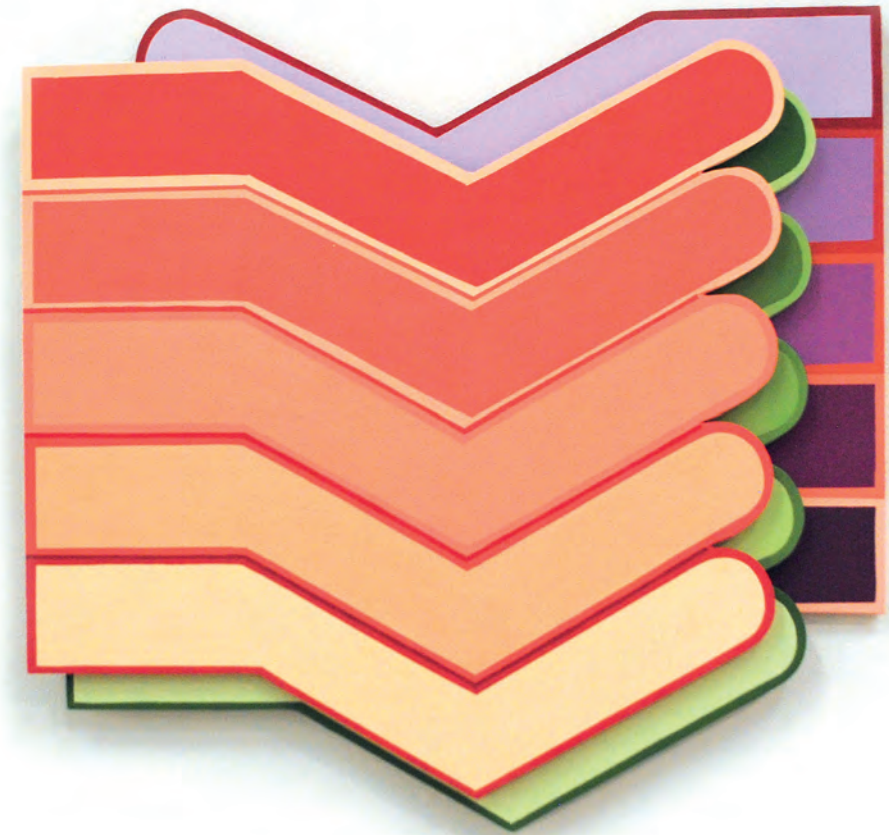
Through the act of recontextualizing celebrity photo shoots, I create digital collages that collide appropriated imagery of pop culture that are translated to oil paint on canvas. Drawing from the work of José Esteban Muñoz, Joseph Campbell, and Hito Steyerl, celebrity figures are represented as classical heroes with their own mythology collaged from past, present, and future. Rather than provide a clear utopian vision, my work questions the ideal of a hero and the ways in which heroes are fetishized, recycled, and celebrated, while presenting a narrative of a hopeful yet complicated relationship to a queer future.







Kayla Rumpp
Laminae | acrylic on wood, 28 x 24 inches



Kayla Rumpp
Ulna | acrylic on foam, 24 x 30 inches



Kayla Rumpp
Novum | acrylic on wood, 36 x 45 inches

Kayla Rumpp

Iowa City, IA
kaylarumpp@gmail.com / www.kaylarumpp.com / [@kaylarumpp](https://www.instagram.com/kaylarumpp)

b. 1994 Grosse Pointe, MI

Education

2023 MFA candidate, University of Iowa, Iowa City, IA

2017 MS, University of Tennessee, Knoxville, TN

2016 BFA, University of Tennessee, Knoxville, TN

Professional Experience

2020- Instructor of Record, University of Iowa, Iowa City, IA

2017-20 Art Teacher, Knox County Schools, Knox County, TN

2016-20 Gallery Assistant, Fluorescent Gallery, Knoxville, TN

Solo Exhibitions

2020 *Betula*, Channel To Channel, Nashville, TN

2019 *Umbra*, Fluorescent Gallery, Knoxville, TN

Dynamic Static, LMU Center for the Arts, Loyola Maramount University, Cumberland Gap, TN

2017 *in//between*, Fluorescent Gallery, Knoxville, TN

2016 *Rabbit*, Gallery 1010, University of Tennessee, Knoxville, TN

Group Exhibitions

2020 *Knoxville Local*, East Tennessee Foundation, Knoxville, TN

2018 *Threefold*, Tipton Gallery, Johnson City, TN

Destill: A Survey of Contemporary Non-Objective Art, Track One, Nashville, TN

2016 *Chroma*, A1labarts, Knoxville, TN

Publications

2018 Melinda Baker, "Destill offers taste of non-objective art," *The Tennessean*

2016 Jo Nolan, "Nashville's Wedgewood-Houston Neighborhood Keeps It Casual," *Burnaway*

This work is inspired by the relationship between painting and sculpture and formed by a fascination with childlike ways of making and seeing. Moments of inconsistency leave traces of human interaction within the repetitive systems. This offers a tension between the meticulous drive for perfection and the inescapable tendency toward imperfection. A work that is suspended within the conflict of itself. By playing with baser kitsch materials and viewing them through a deconstructed viewpoint, I hope to mirror the ingenuity of intuitive childhood invention.

Building blocks and popsicle sticks are often used or reimagined in the work in an effort to simulate the act of child's play and gamelike manipulation. Vibrancy and value are cardinal to the work and are simultaneously veiled and expanded by the abatement of shadow. I allow the work to exist in a transitory place where values fluctuate through different installation formats. My hope is to create immersive work that the viewer will experience with an altered perception that is slowly formed and evolves in time with it.





Kiyomi Quinn Taylor

Gorilla, My Love | oil, acrylic, ink, watercolor, collage, thread, and fabric on canvas, 64 x 84.5 inches



Kiyomi Quinn Taylor

Happy Birthday, Baby | oil, acrylic, felt, cotton, vinyl, and collage on canvas, 66 x 48 inches



Kiyomi Quinn Taylor
Headspace Quilt | watercolor and ink on paper, vinyl, thread, fabric, and wooden dowel, 51 x 39 inches

Kiyomi Quinn Taylor

New York, NY
www.kiyomitaylor.com / [@kiyomitay](https://twitter.com/kiyomitay)

	b. 1995 South Orange, NJ
	Education
2020	MFA, Columbia University, New York, NY
2017	BFA, New York University (NYU), Steinhardt School, New York, NY
	Solo Exhibition
2020	<i>Dream Logic</i> , Steve Turner, Los Angeles, CA
	Group Exhibitions
2020	<i>m.i.o.k.</i> , Leroy Neiman Gallery, New York, NY
2019	<i>Whams of Summer</i> , Ki Smith Gallery, New York, NY
	<i>Aesthetically Functional Only: MFA Summer Show</i> , 1675 Broadway, New York NY
	<i>Columbia First Year MFA Show</i> , Wallach Gallery/Lenfest Center for the Arts, New York, NY
2017	<i>New York BFA Thesis Exhibition: Open Stacks</i> , NYU Commons Gallery, New York, NY
	<i>Systems Flow</i> , 80 WSE Gallery, NYU, New York NY
	<i>All Art +</i> , Van der Plas Gallery, New York, NY
2016	<i>Back Story</i> , Galleries at Academy Square, Montclair, NJ
	Publication
2020	Hilarie Sheets, “New Artists Work to Find an Opening,” <i>The New York Times</i> , May 21

I was [still am] deeply sensitive and a voracious reader of science fiction, fantasy, and gothic horror. I’m also from a mixed-race family, of Black and Japanese descent. My work uses my mother’s streamlined Buddhism (which says to look to nature as the highest wisdom) and the language of literary device to develop a particular ideography. Characters and symbology from family photographs, natural history, and personal memory are recast into carefully constructed tableaux. These are stills from a superstitious mythology with imagined implications on the shared psychic reality of myself and my family. Paintings, videos, or objects are meant to seek clarity on a question I have about my love life, retroactively soothe a grandparent’s trauma, or guide a loved one through forthcoming conflict.

My work takes the form of figurative painting, stop-motion animation, multimedia installation, and performance. High-saturation collage work is combined with drawing and painting to tell a series of narratives that are ultimately apart of one story. This story is about time travel and the chaotic force of love.







Luis Vasquez La Roche

Epidermis glistened like a newly blacked boot | palm oil, gunpowder, and lemon juice, 60 x 72 inches



Luis Vasquez La Roche

Epidermis glistened like a newly blacked boot | palm oil, gunpowder, and lemon juice, 60 x 72 inches



Luis Vasquez La Roche
El Amarillo Representa el Oro | palm oil and gold glitter, 18 x 24 inches

Luis Vasquez La Roche

Couva, Trinidad
luis@luisvasquezlaroche.com / www.luisvasquezlaroche.com / [@vasquezlaroche](https://www.instagram.com/vasquezlaroche) / [@vasquezlaroche](https://www.facebook.com/vasquezlaroche)

	b. 1983 Caracas, Capital District
	Education
2020	MFA, Virginia Commonwealth University, Richmond, VA
	Residencies
2021	Mar de Islas, Boriken (also known as Puerto Rico)
2016	Beta-Local Itinerant Seminar, Puerto Rico
2013	Open Ateliers, OAZO Air, Amsterdam, Netherlands
	Group Exhibitions
2021	14th A.I.R. Biennial: An A-historical Daydream, A.I.R. Gallery, New York, NY
2020	Reclaimed, Reimagined, Field Projects, New York, NY Finding Necessities, ICOSA Collective, Austin, TX We Are More Than A Moment, MCLA Gallery 51, North Adams, MA (online) We Out Here, Denison Art Space, Denison University, OH States of Confinement, Granderson Lab, Belmont, Trinidad
2019	Fata Morgana, pop-up space, Richmond, VA
2018	Transoceanic Visual Exchange: Experimental, Deakin University, Melbourne, Australia Siempre hemos estado aquí ¿no?, La Vulcanizadora, Bogotá, Colombia
	Award
2018-20	Fulbright Foreign Student Program-11E

Since I found the Slave Registry of Trinidad and Tobago, I have taken an interest in archival documents and images that relate to the transatlantic slave trade. I became interested in aspects that repeat themselves in varying ways in the present. Aspects such as labor, death, erasure, oppression, violence, and discrimination are profoundly present. Even though the slave trade managed to dehumanize millions of Black people, with the consequence of continuing to do so in the present, we can find hope, resistance, and resilience.

An essential part of the research is an inquiry regarding material associated with the history of the slave trade. I employ these materials in my work to articulate aspects of race, identity, culture, politics, and spirituality.





Ryan Wilde

Lady Hathor | acrylic on linen, 20 x 16 inches



Ryan Wilde

Bunnys Always Think You're Funny | acrylic on linen, 24 x 20 inches

Ryan Wilde
Madame Tatz | oil on linen, 24 x 30 inches



Ryan Wilde

New York, NY
info@ryanwilde.com / www.ryanwilde.com / [@ryanwildeny](https://twitter.com/@ryanwildeny)

	b. 1980 New York, NY
	Education
2020	MFA, Queens College, Queens, NY
2002	BFA, Syracuse University, Syracuse, NY
	Two-Person Exhibition
2019	<i>Soft, Pink and Warm</i> , with Sarah Slappey, Deanna Evans Projects, Brooklyn, NY
	Group Exhibitions
2021	<i>36 Paintings</i> , Harper's Books, East Hampton, NY
2020	<i>Queen's College MFA Thesis Exhibition</i> , Field Projects, New York, NY <i>Food Bank For New York City: Emergency Benefit Auction 2020</i> , organized by Doron Langberg and Yossi Milo Gallery on Artsy, New York, NY (online)
2019	<i>"You haven't started wondering about yet . . .,"</i> Halsey McKay Gallery, East Hampton, NY <i>Body of Work</i> , Jane Lombard Gallery, New York, NY <i>Surreality</i> , Crush Curatorial, New York, NY
2018	<i>Go Give Get</i> , Marinaro Gallery, New York, NY <i>Cheeky: Summer Butts</i> , Marinaro Gallery, New York, NY
	Publications
2020	<i>New American Paintings</i> , no. 147 <i>ArtMaze Magazine</i> , no. 20
2014	Alicia Adamczyk, "The Mod Hatter: Milliner Ryan Wilde On Her Over-The-Top Creations," <i>Forbes</i> , December 1
	Represented by
	Harper's Books, East Hampton, NY

I explore strategies used by women to navigate social systems. Building on my career as a hat designer, I've repurposed my craft to invite public dialogues on the theatricality of gender. Using patterns and color associated with feminine ideals, my work plays on uncanny extremes that occur when women mirror fetishized personae. By highlighting the semiotic mechanism of cultural expression, my work creates a platform to reconsider the purpose of the conventional system of signification.

Costume has become foundational to female identity. Beginning with the consumption of imagery, women often mold themselves based on an interpretation of power. Whether that power has a foundation in beauty, intelligence, or wealth, we collect visual signs that we then reflect back out into the world in order to harness their faculties. Every time a woman projects out her version of those signs, she creates a new lexicon to be consumed by others in a never-ending abstraction of the mirroring process. I am particularly interested in the shift when these interpretations cross the line into absurdity and dysfunction.





Markeith A. Woods

The Day Before | oil on paper, 30 x 22 inches



Markeith A. Woods

Kicked Out | oil on paper, 30 x 22 inches



Markeith A. Woods
Waiting for My Ride | oil on paper, 30 x 22 inches

Markeith A. Woods

Fayetteville, AR
theartistwoods@gmail.com / www.markeithwoods.com / [@the_artist_woods](https://www.instagram.com/the_artist_woods)

	b. 1987 Pine Bluff, AR
	Education
2022	MFA candidate, University of Arkansas at Fayetteville, AR
2014	BS, Visual Arts University of Arkansas at Pine Bluff, AR
	Professional Experience
2021	Instructor, University of Arkansas at Fayetteville, Fayetteville, AR
2017-19	Art Teacher, James Matthew Elementary School, Pine Bluff, AR
2015	Teaching Assistant, Memphis College of Art, Memphis, TN
2011-12	Assistant Educator, Arts & Science Center, Pine Bluff, AR
	Solo Exhibitions
2020	Texarkana Regional Arts & Humanities Council, Texarkana, TX
2018	John Brown Watson Memorial Library, University of Arkansas at Pine Bluff, AR
2015	Memphis College of Art, Memphis, TN
	Group Exhibitions
2021	<i>Art Ventures</i> , Frame of Mind, Fayetteville, AR
2019	<i>Roots and Wings</i> , Agora Gallery, New York, NY
2018	ROOTS Weekend: Jackson, Alternate ROOTS at Mississippi Arts Center, Jackson, MS
	Awards
2020	Best of Show, Batesville Area Arts Council National Juried Art Competition
2018	Best of Show, Arkansas Arts Council Small Works on Paper
2014	Distinction, HSFAC Regional Art Competition
2013	Best of Show, Pine Bluff Art League Annual Art Competition

My work is an inspired narrative of life where people demonstrate love, respect, compassion, agony, oppositions, confidence, and death. In my work, I explore the psychological state of living as a Black male in the United States, always in survival mode in a culture meant to create division and separation. Through observation, I aim to re-create my personal experiences by using symbols, words, images, emotions, and environments. When faced with life's challenges and confronting pain, it drives out the imperfection we face, such as oppression, health disparities, societal problems, unemployment, and other issues.

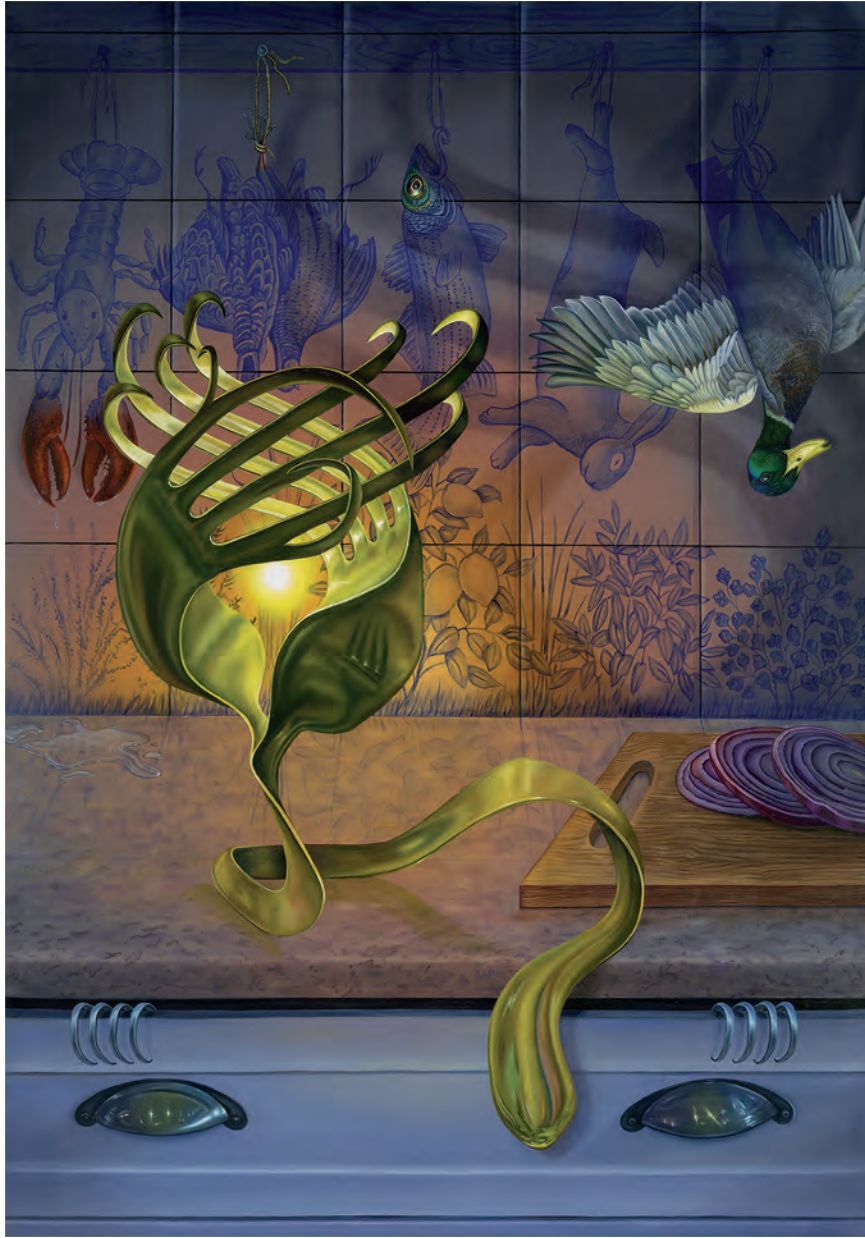
I identify with the characters in my work, as their experiences and goals reflect a state of mind familiar to me. I am interested in my subjects' subjectivity and think about creating a composition that captures their experience from their perspective. Part of the process is going into the community and taking pictures of individuals in their natural habitat. I aim to show the sitter looking off in a gaze and not at the viewer to develop a new authorship of existentialism.



Editor's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p182.



Marisa Adesman

Midnight Snack | oil on canvas, 20 x 14 inches



Marisa Adesman

Immortal Coil | oil on panel, 10 x 8 inches



Marisa Adesman
Fighting Chance | oil on panel, 10 x 8 inches

Marisa Adesman

St. Louis, MO
310.838.2770 (Anat Ebgi Gallery)
marisaadesman@gmail.com / www.marisaadesman.com / [@marisaadesman](https://www.instagram.com/marisaadesman)

	b. 1991 Roslyn, NY
	Education
2018	MFA, Rhode Island School of Design, (RISD), Providence, RI
2013	BFA, Washington University, St. Louis, MO
2012	Yale Norfolk Summer School of Music and Art, Norfolk, CT
	Residencies
2020	Tongue River Artist Residency, Dayton, WY
2019	Jentel Foundation Artist Residency, Banner, WY PLOP Residency, London, England
2018	Marble House Project, Dorset, VT Wassaic Project, Wassaic, NY
	Professional Experience
2022	Visiting Assistant Professor, Webster University, St. Louis, MO
	Solo Exhibition
2021	Anat Ebgi Gallery, Los Angeles, CA
	Group Exhibitions
2021	<i>Good Company: Pt. 1 Remix</i> , Anat Ebgi Gallery, Los Angeles, CA
2020	<i>Gest</i> , Nino Mier Gallery, Los Angeles, CA <i>Universes 3</i> , WOAW Gallery, Hong Kong, SAR <i>In Excess</i> , Spring/Break Art Show, New York, NY
2019	<i>Welcome Home</i> , Elephant West, London, England
	Publication
2019	<i>Art Maze Magazine</i> , no. 14
	Represented by
	Anat Ebgi Gallery, Los Angeles, CA

I am interested in the fork as my protagonist—a time-traveling, genre-bending character grounded in the familiarity of the domestic. For me, the fork represents a sort of shamaness who has the ability to travel through time and space—bearing witness to the evolution and the folly of humankind. As a symbol of both nurture and control, the fork’s pliability questions the hierarchies of value that we have placed on the ideas of “civilized” and “uncivilized,” “domestic” and “wild.” The fork is sometimes bound or entangled, and sometimes free and liberated. In each work, I create tension between contrasting sensations: sensual yet horrifying, familiar yet surreal, alluring yet deceptive. These dichotomies serve as a metaphor for the paradoxes of human life, and especially the feminine experience. Drawing on the long lineage of feminist artists who have investigated the semiotic potential of food and dining, I aim to bring a critical self-awareness to these domestic spaces in order to appropriate, reclaim, and empower objects and symbols that have long been perceived as oppressive for women.







Damien H. Ding
 Spit-drool | egg tempera on panel with artist frame, 13 x 10 inches



Damien H. Ding
 Golf Painting | egg tempera on panel, 14 x 11 inches

Damien H. Ding

New York, NY
damienhding@gmail.com / www.damiending.com / [@damiending](https://www.instagram.com/damiending)

b. 1992 Nanping, China

Education

- 2021 MFA, Virginia Commonwealth University School of the Arts (VCUarts), Richmond, VA
- 2018 BA, Swarthmore College, Swarthmore, PA

Professional Experience

- 2020-21 Adjunct Instructor, VCUarts, Richmond, VA

Solo Exhibitions

- 2021 *Selfish Paintings*, Braverman Gallery, Tel Aviv, Israel
- 2018 *Weird Paintings*, List Gallery, Swarthmore, PA

Group Exhibitions

- 2021 *Flux*, FAB Gallery, Richmond, VA
- 2020 *More Pain*, VCUarts-affiliated pop-up space, Richmond, VA
- Within Global Isolation:Asian Artists in America*, organized by Hongzheng Han and Chandler Allen (online)
- Art For No Kid Hungry*, ZH Projects, Brooklyn, NY
- 2019 *Daisy Chain*, Fox Garden, Richmond, VA
- Playground*, ZH Projects, Brooklyn, NY

Awards

- 2021 Graduate Teaching Assistant Scholarship, VCU, Richmond, VA
- 2020 Graduate Student Dean’s Scholarship, VCU, Richmond, VA
- 2019 Graduate Teaching Assistant Scholarship, VCU, Richmond, VA

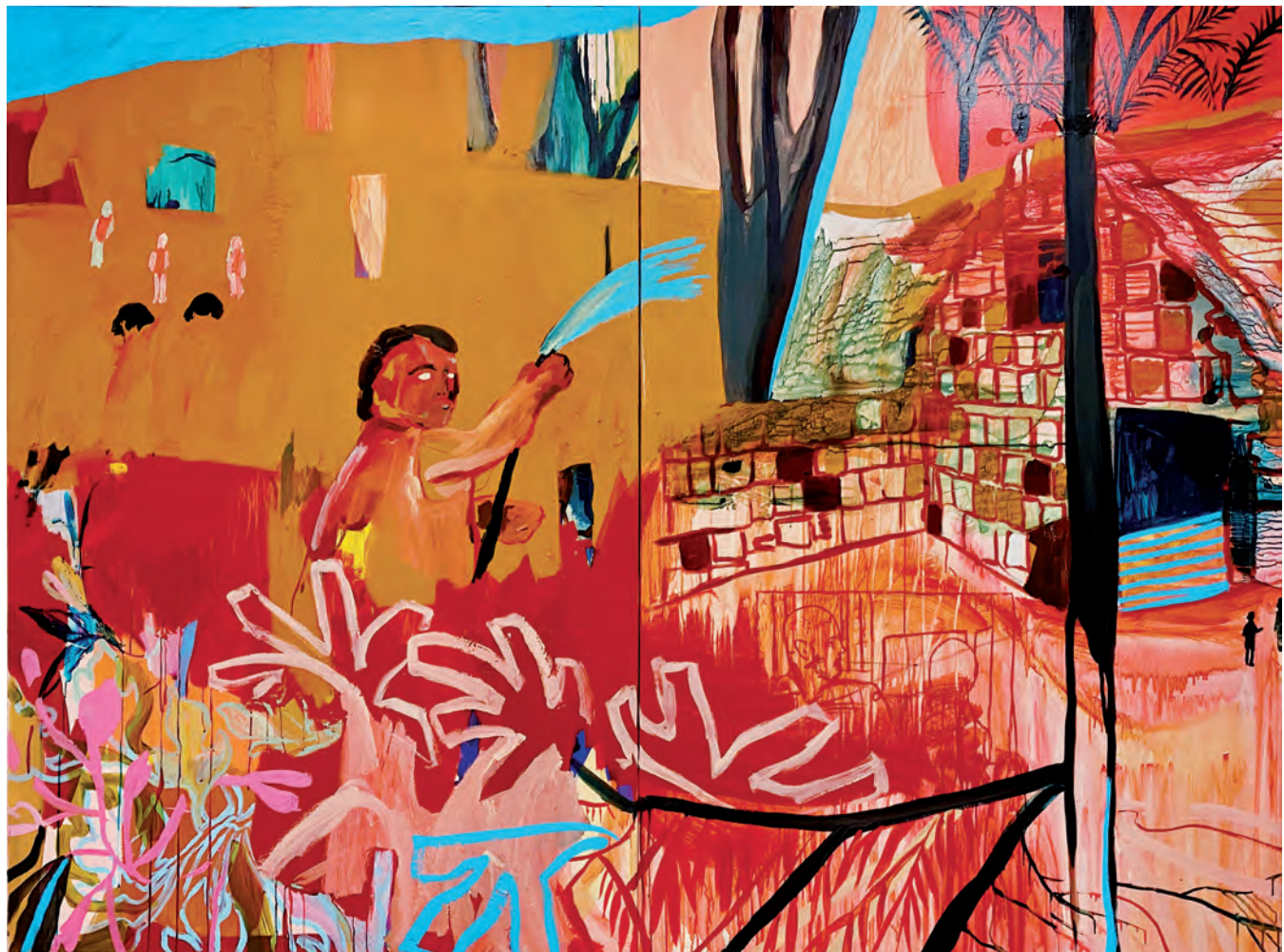
Publications

- 2020 Sahar Khraibani, “ArtSeen: Within Global Isolation: Asian Artists in America,” *The Brooklyn Rail*
- Chandler Allen and Hongzheng Han, “Why COVID 19 Spurred Us to Create an Online Show Highlighting the Asian Experience in America,” *Artsy*, May 6 (online)

I think of painting not only as images but also as objects that act as sources of devotion and reflection. My paintings are about the struggle often experienced in attempts to articulate emotions and to provide a source through which these emotions can be felt. My attempts trapeze around the gaps in half-remembered experiences and the nearness of ideas typically seen as diametrically opposed and separate. These gaps and anti-dualistic ideas manifest in experiences of devotion, fetish, and intimacy. To facilitate intimate engagement with painting, I utilize the material and language of furniture and cabinetry as containers and spaces for my images, reminiscent of domestic altars and small chapels. The particular situations I place my paintings in give rise to the oxymoronic, illogical, and surreptitious—elements that catalyze the generation of strong feelings. These zoomed-in, quiet, sometimes violent experiences hide the possibly expansive and transcendent. Within such constructed contexts, perhaps what “is” can more easily emerge. Yet, I believe what is eventually revealed can often only be felt, and remains difficult to enunciate in text.



Damien H. Ding
Sometimes holy only when severed | oil on panel in mahogany construct, 8 x 7.6 x 5.6 inches



Renée Estée

A Blue Cloud Untangled Over Red Sky (I've Seen So Much Collapse) | oil paint, oil bar, stucco, and pumice on linen, 75 x 90 inches



Renée Estée

Desert Funeral | oil paint, oil bar, and stucco on linen, 62 x 72 inches



Renée Estée
The Send Off | oil paint, Flashe, pumice, and charcoal on canvas, 74 x 62 inches

Renée Estée

New York, NY
renee.estee.studio@gmail.com / www.reneeeestee.com / [@reneeestee](https://www.instagram.com/reneeeestee)

	b. 1993 Melbourne, Australia
	Education
2022	MFA candidate, Hunter College, New York, NY
	Residency
2017	Fremantle Arts Centre, Perth, Australia
	Solo Exhibitions
2019	<i>Outside the wind fluttered for an instant, then remained quiet</i> , SFA Projects, New York, NY
2018	<i>Love Far From Home</i> , Seventh Gallery, Melbourne, Australia <i>I Began To Notice Distances</i> , Crowther Contemporary, Melbourne, Australia
2017	<i>Fremantle Arts Centre</i> , Perth, Australia <i>A Blue To Cruise To</i> , Rubicon Ari, Melbourne, Australia
	Group Exhibitions
2020	<i>Platform 2020</i> , Winston Wächter Gallery, New York, NY
2018	<i>Winter Blues</i> , Daine Singer Gallery, Melbourne, Australia
	Awards
2021	Stanton Grant, Hunter College, New York, NY
2020	Summer Scholarship, Hunter College, New York, NY
2016	The National Gallery of Victoria Art Prize, Victorian College of the Arts (VCA), University of Melbourne, Melbourne, Australia Stirling Collective Award, VCA, Melbourne, Australia
2015	Tolarno Painting Award, VCA, Melbourne, Australia
	Publications
2020	<i>Archive 00 Magazine</i>
2019	<i>Create Magazine</i> , no. 17
	Collection
2020	Art Gallery of South Australia, Adelaide, Australia

To capture fragments, from here to there—a vibrant collection of figures—a poetic rumination—year after year, into the hundreds of years—all of our worlds (the journey through and beyond)—how does it feel to exist in a space that hits pause? (like living in a memory)—the horizon line; a golden cliffside; the river runs red; a desert burial; the sky awash with stars (two people embrace and remember)—where the world once was (a place for making noises)—unfolding narratives, multiple temporalities—color carries the mood, a shift in scale disorients—one’s surrounding environment, imbued with fictive memoir—celebratory and sorrowful, a range of intensities—groups of figures, in crisis and in harmony—a nostalgia for the imagined—the sublime sentiment; psychic terrains; a ghostly dimension of the present—a landscape that stretches on and on and on—places and stories, lived and mythologized—layered surfaces revealing histories—vanished into an endlessness, a space in-between—a love letter, an elegy—drifting light—“these immortal souls” (an epitaph engraved on a flower)





Athena Quispe

Silent Calamity in Huánuco, Peru | cochineal, acrylic paint, oil paint, toilet paper, gold leaf sheet, wool, and sand, 72 x 58 x 4 inches



Athena Quispe

Sumac | acrylic and cochineal on glittered canvas, 60 x 60 inches



Athena Quispe
Yanapaway | oil paint, acrylic paint, cochineal, toilet paper, polyurethane, and glitter, 72 x 58 x 4 inches

Athena Quispe

New Haven, CT
thankyouplants@gmail.com / athena.quispe@yale.edu / [@quriurma](https://www.instagram.com/quriurma)

b. 1989 Whittier, CA

Education

2020

MFA, Yale School of Art, New Haven, CT

2019

BA, University of California, Los Angeles, CA

Group Exhibitions

2019

Human Nature, The Pit, Glendale, CA

2017

Nuestro Mundo, The Huntington Library, Art Museum, and Botanical Gardens, Pasadena, CA

2011

Visiones, Koca Kinto, Lima, Peru

2010

Expresión Documental, Escuelab, Lima, Peru

2009

The Last Art Show, Tiny Creatures, Los Angeles, CA

2008

The Three Burritos, presented by Tiny Creatures, Family Bookstore, and The Smell, Los Angeles, CA

Awards

2020

Emerging Artist Grant, Rema Hort Mann Foundation, Los Angeles, CA

2019

Phyllis and Lou Mann Award for Excellence in the Arts, Los Angeles, CA

Publication

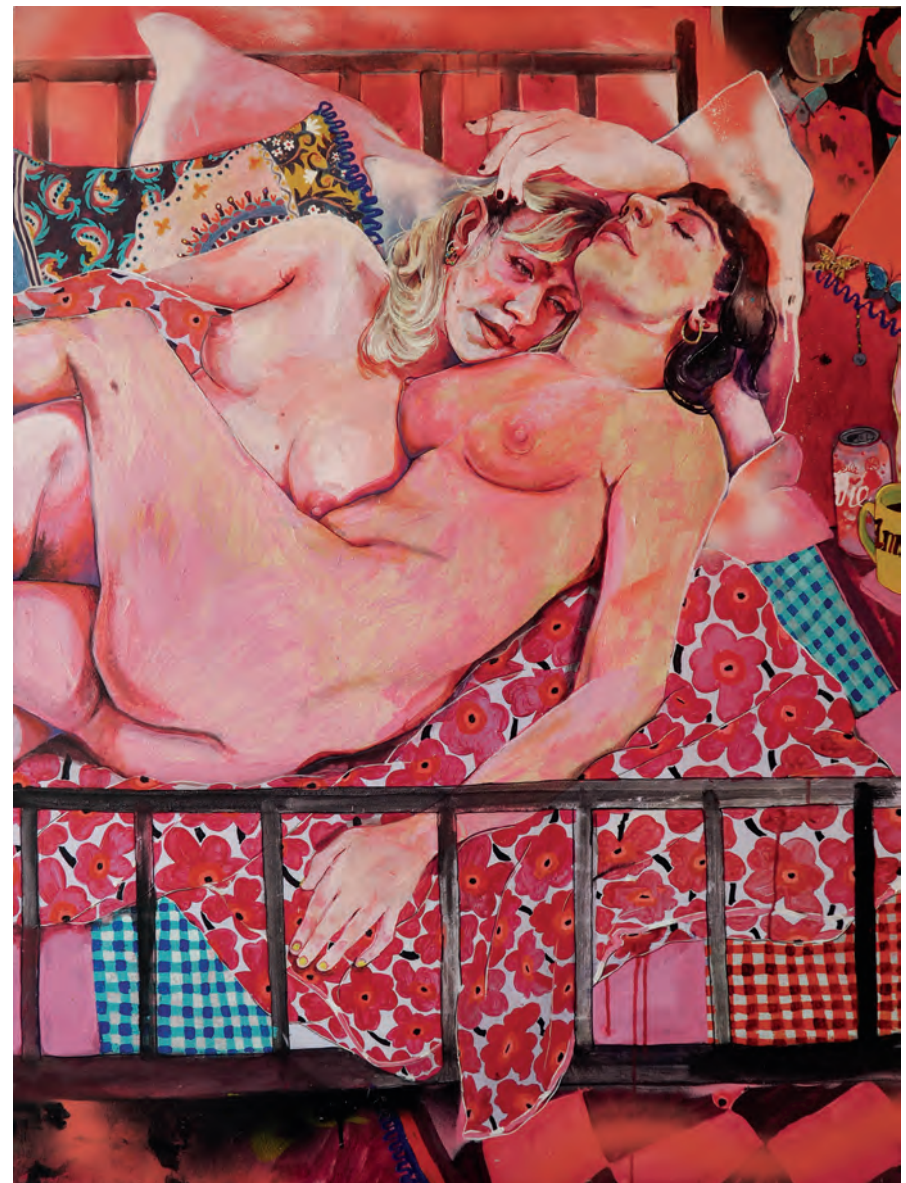
2020

The Editorial Magazine, no. 20

Athena Quispe is a painter and poet dedicated to the cosmic endeavor of decentering modernism to privilege a Native American presence that has been displaced and regarded as “primitive art” since the beginning of colonialism during the fifteenth century. She uses long-established academic painting strategies formalized throughout Europe in order to address questions and issues around decolonizing the canon of Western art history and painting. Her stylistic choices are often credited to modernism or contemporary art, but they should be regarded as a continuation of the pre-conquest modes of representation by her Andean heritage.



Natalie Strait
Cactus Cooler/December Sunlight | acrylic, spray paint, and chunky glitter on canvas, 48 x 36 inches



Natalie Strait
Blue Morpho (After Courbet) | acrylic, spray paint, and chunky glitter on canvas, 48 x 36 inches



Natalie Strait
 Basement Apartment Hottie | oil on canvas, 36 x 36 inches

Natalie Strait

Phoenix, AZ
www.nataliecarolinejude.com / @moon_pix

b. 1997 Phoenix, AZ	
Education	
2020	MFA, University of North Carolina (UNC), Chapel Hill, NC
2018	BFA, Arizona State University, Tempe, AZ
Professional Experience	
2021	Faculty Associate, Arizona State University, Tempe, AZ
Group Exhibitions	
2021	<i>Pleasure Void</i> , Lump Gallery, Raleigh, NC
2020	<i>RFAS North Carolina Artists Exhibition 2020</i> , Contemporary Art Museum Raleigh, Raleigh, NC
2019	<i>UNC Art Auction</i> , Gallery 109, Chapel Hill, NC
2018	<i>Figure</i> , Grand Arthaus, Phoenix, AZ
	<i>Same As It Ever Was</i> , Gallery 100, Tempe, AZ
2017	<i>BFA Juried Annual Exhibition</i> , Harry Wood Gallery, Tempe, AZ
Awards	
2018	Morrison Fellowship, UNC
2017	Undergraduate Honors Studio Award, Arizona State University

Through a semi-autobiographic and queer lens, my paintings explore the uncertainty of modern feminine existence, portraying complicated women in multiple states of being. I'm interested in the way that women (consciously or subconsciously) control how we are perceived through our personal curation of objects: clothing, housewares/interior spaces, material possessions. Compositionally and thematically referencing vernacular photography, the women in my paintings appear anxious, bored, hysteric, in love, regretful, at odds with themselves, at peace, posing, performing. They exist for themselves, while self-aware of the conditions in which they exist in and are viewed through, defying gendered conventions by taking up space.

Their bodies are in a still dance; jutting out and gently grazing the edges of the frame, spaces and shapes are abstracted into flatness, creating a coexisting duality between "real" and "unreal." This interplay between realist and abstract qualities mirrors the dichotomies my work explores—what is perceived and what is objective, what is performed and what is felt.





2020
Emerging Artist Grant Recipient



Biographical information has been edited.

Leasho Johnson

Those without whom the earth would not be the earth | charcoal, distemper, watercolor, acrylic, oil, oil stick, and gesso on paper mounted on canvas, 33.5 x 25.5 inches



Leasho Johnson

Love, cum and forgetfulness (Anansi #7) | charcoal, distemper, watercolor, acrylic, oil, oil stick, gesso on paper mounted on canvas, 52 × 68 inches

Leasho Johnson

Chicago, IL
leasho1@gmail.com / www.leashojohnson.com / [@leasho_johnson](https://www.instagram.com/leasho_johnson)

	b. 1984 Montego Bay, Jamaica
	Education
2020	MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
2018	BFA, Edna Manley College of the Visual and Performing Arts, Kingston, Jamaica
	Residency
2016	Residency Unlimited, New York, NY
	Professional Experience
2014	The Caribbean Queer Visualities Symposium, organized by Small Axe, Yale Universit, New Haven, CT
	Solo Exhibitions
2021	<i>Out & Bad</i> , FLXST Contemporary, Chicago, IL
2020	<i>Only when it's dark enough can you see the stars</i> , FLXST Contemporary, Chicago, IL
2017	<i>Bellisario & the Soundboy</i> , NLS Kingston, Jamaica
	Two-Person Exhibition
2017	<i>Double Dutch: Of Skin and Sand</i> , with Edrin Symonette, National Gallery of the Bahamas, Nassau, Bahamas
	Group Exhibitions
2017	<i>Jamaica Jamaica</i> , Philharmonie de Paris, Paris, France
2016	<i>Caribbean Queer Visualities</i> , Golden Thread Gallery, Belfast, Ireland
	<i>Jamaican Routes</i> , Punkt Ø Galleri F15 and Momentum, Moss, Norway
2014	<i>Jamaica Biennial</i> , National Gallery of Jamaica, Kingston, Jamaica
2009	<i>Rockstone and Bootheel</i> , Real Art Ways, Hartford, CT
	Award
2018	New Artist Society Scholarship, SAIC, Chicago, IL
	Collection
	Art Gallery of Ontario, Toronto, Canada

Leasho Johnson works primarily in painting, installation, and sculpture. Raised in Sheffield, Jamaica, a small town on the outskirts of Negril, Johnson uses his experience growing up Black, queer, and male to explore concepts around forming an identity within the postcolonial condition within Jamaican Dancehall street culture. Working at the conjunction of painting and drawing, Johnson makes characters that live on the edge of perception, visible and invisible at the same time. His work disrupts historical, political, and biological expectations of the Black queer body.



Image by Denny Mwaura

Pricing



Prices published here, for the most part, represent the current price for a work established by the artist or their gallery. If a work has been sold prior to publication and a price is shown here, it represents the price the work would command if it were available at the time this book is produced.

Paul Anagnostopoulos

p16 POR p17 NFS p18 POR

Berfin Ataman

p20 POR p21 POR p22 POR

Sharidyn Barnes

p24 NFS p25 NFS p26 \$9,000

Elan Cadiz

p28 NFS p29 NFS p30 NFS

Colleen Terrell Comer

p32 \$1,800 p33 \$1,800 p34 \$5,000

Camilla Marie Dahl

p36 NFS p37 NFS p38 \$7,600

Nicole Davis

p40 \$10,000 p41 \$5,000 p42 \$4,000

Sam Dienst

p44 \$1,500 p45 \$1,100 p46 \$1,500

Jonah Elijah

p48 NFS p49 NFS p50 \$9,300

Santiago Galeas

p52 NFS p53 \$4,500 p54 NFS

Emma Gerigscott

p56 \$5,500 p57 \$5,500 p58 NFS

Hana Yilma Godine

p60 \$24,000 p61 \$24,000 p62 \$18,000

Griffin Goodman

p64 POR p65 NFS p66 NFS

Mercy Hawkins

p68 \$4,000 p69 \$3,000 p70 \$4,500

Maddie Hinrichs

p72 NFS p73 NFS p74 NFS

Patrick Dean Hubbell

p76 NFS p77 NFS p78 NFS

Lehna Huie

p80 POR p81 POR p82 POR

Melissa Joseph

p84 POR p85 POR p86 POR

Kaylie Kaitschuck

p88 \$1,500 p89 NFS p90 NFS

Claire Kennedy

p92 \$500 p93 NFS p94 \$200

May Ling Kopecky

p96 NFS p97 NFS p98 NFS

Hannah Lee

p100 \$2,600 p101 \$2,600 p102 \$3,500

Hannah Knight Leighton

p104 POR p105 POR p106 POR

Krystle Lemonias

p108 \$19,000 p109 \$15,000 p110 NFS

Larry Li

p112 \$1,000 p113 \$1,000 p114 \$10,000

Maud Madsen

p116 NFS p117 NFS p118 NFS

Eustace Mamba

p120 \$15,000 p121 NFS p122 NFS

Victoria Martinez

p124 \$20,000 p125 \$25,000 p126 NFS

Isabelle McCormick

p128 NFS p129 NFS p130 NFS

Andrew Norris

p132 \$4,000 p133 \$4,000 p134 \$4,000

Kayla Rumpp

p136 NFS p137 NFS p138 NFS

Kiyomi Quinn Taylor

p140 NFS p141 NFS p142 NFS

Luis Vasquez La Roche

p144 NFS p145 NFS p146 NFS

Ryan Wilde

p148 NFS p149 NFS p150 NFS

Markeith A. Woods

p152 \$2,500 p153 \$2,500 p154 \$2,500

Marisa Adesman

p158 NFS p159 NFS p160 NFS

Damien H. Ding

p162 \$3,000 p163 \$3,200 p164 \$1,500

Renée Estée

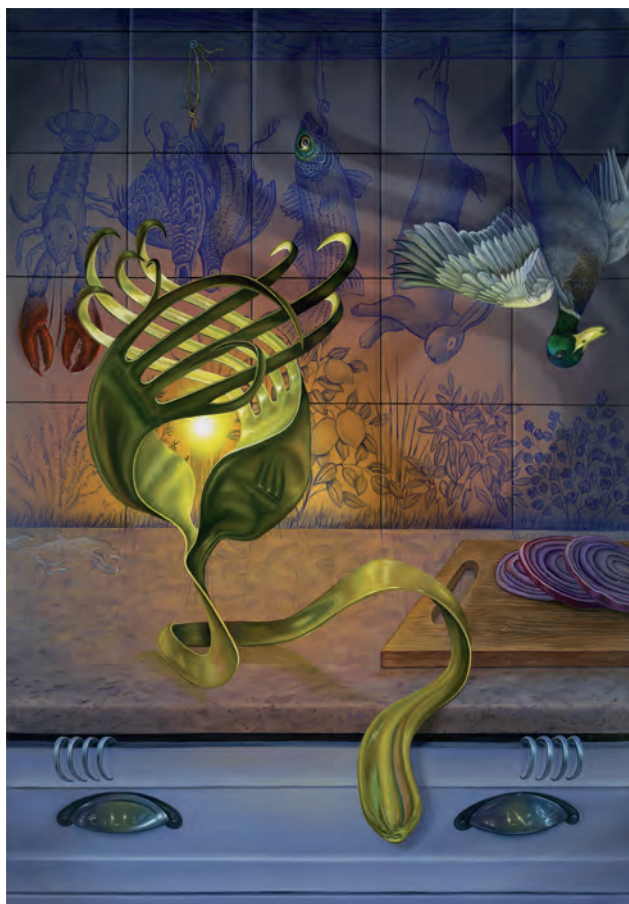
p166 POR p167 POR p168 POR

Athena Quispe

p170 POR p171 POR p172 POR

Natalie Strait

p174 \$3,500 p175 \$3,500 p176 \$1,900



New
American
Paintings

\$20