



New American Paintings

JURIED EXHIBITIONS-IN-PRINT

154

June/July

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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

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Pacific Coast

AK, CA, HI, OR, WA



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Nora Burnett Abrams

Museum of Contemporary Art Denver

Bill Arning

Contemporary Arts Museum Houston

Staci Boris

Elmhurst Art Museum

Nina Bozicnik

Henry Art Gallery

Dan Cameron

Orange County Museum of Art

Cassandra Coblentz

Independent curator

Eric Crosby

Walker Art Center

Dina Deitsch

deCordova Sculpture Park and Museum

Apsara Diquinzio

UC Berkeley Art Museum and Pacific

Film Archive

Lisa Dorin

Williams College Museum of Art

Anne Ellegood

Hammer Museum

Ruth Erickson

The Institute of Contemporary Art/Boston

Amber J. Esseiva

Institute for Contemporary Art,

Virginia Commonwealth University

Michelle Grabner

2014 Whitney Biennial, Whitney Museum

of American Art

Randi Hopkins

Independent curator

Laura Hoptman

The Museum of Modern Art, New York

Miranda Lash

New Orleans Museum of Art

Nancy Lim

San Francisco Museum of Modern Art

Al Miner

Museum of Fine Arts, Boston

Dominic Molon

RISD Museum of Art

Sarah Montross

deCordova Sculpture Park and Museum

René Morales

Pérez Art Museum Miami

Barbara O'Brien

Kemper Museum of Contemporary Art

Raphaela Platow

Contemporary Arts Center, Cincinnati

Monica Ramirez-Montagut

San Jose Museum of Art

Lawrence Rinder

UC Berkeley Art Museum and Pacific

Film Archive

Veronica Roberts

Blanton Museum of Art

Michael Rooks

High Museum of Art

Alma Ruiz

The Museum of Contemporary Art,

Los Angeles

Kelly Shindler

Contemporary Art Museum St. Louis

Catherine Taft

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Julie Rodriguez Widholm

Museum of Contemporary Art Chicago

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Settles p118

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Editor's Note

The juror for this year's review of artists working in the South was Molly Boarati, Associate Curator at the Nasher Museum of Art at Duke University. Her selections for this issue are joined together by geography, but also by the inescapable reality of COVID-19. As in any time, art cannot help but reflect the world around us, and, as Boarati notes in her poignant text, we are now experiencing a sense of dislocation that we could scarcely have imagined two years ago. The work in these pages speaks about a multitude of things, but I agree with Boarati that there is some thread, some detectable sense of unease that seems to wind its way through much of the work herein.

I have always been fascinated by the South and its cultural output. For someone raised in the Northeast, it simply feels alien. The region's tradition of storytelling has been evident since the earliest issues of *New American Paintings*. Equally notable is a sort of Faulknerian weight that artists of all types seem to tap into. It is as if artists from the South were constantly grappling with the region's history and legacy. To be sure, there is a lot to unpack, much of it unpleasant.

In this issue, we see artists continuing to tell stories, but from a much greater variety of perspectives. Over the past two decades, the South's demographics have radically shifted. More and more counties that were once majority white are now majority black, and Hispanic Americans make up an ever-growing percentage of

the region's population. Close to 50 percent of the artists featured in this issue do not identify as white. It is this new, racially diverse generation that will begin to disrupt and reshape the region's cultural landscape. ■

Enjoy the issue!

Cordially,

Steven Zevitas
Editor & Publisher



Noteworthy:

Marisa Stratton

Juror’s Pick p128

Marisa Stratton’s screen-sized paintings poignantly capture our current digital era. Modern-day polyptychs, her composite portraits of friends and family as seen through a device provide penetrating glimpses of life during 2020–21: a Zoom class, a virtual birthday party, Instagram posts that seek to connect us but often leave us wanting more. Their traditional format of oil on panel is at odds with their contemporary, ethereal subjects; colorful pixels painted in thick strokes tether the sitters to each other and to this world. ■



Saba Taj

Editor’s Pick p136

Taj’s paintings are about the spaces that exist between various constructions of identity and the extent to which we are able to escape those constructions; they are about metamorphosis, fluidity, and liminality. For me, there is a certain joy embedded in Taj’s work, a hopefulness that the classifications foisted upon all of us can be disrupted in such a way that we can determine our own concrete space in the world. ■



Winners: Southern Competition 2021

Juror: Molly Boarati, Assistant Curator, Nasher Museum
of Art at Duke University, Durham, NC

Juror’s Selections

Christopher **Batten** | Erick Antonio **Benitez** | Thomas **Bils** | Emma **Childs** | Stephanie **Cobb**
Kyrae **Dawaun** | Rachel **de Cuba** | Rigoberto **Diaz** | Crystal **Gregory** | Valeria **Guillén**
Kyle **Hackett** | Jewel **Ham** | Jodi **Hays** | Clarence **Heyward** | Jeremy **Jones**
Jeremiah **Jossim** | Andrew **Leventis** | Andrea **Limauro** | Andrew Buckner **Lyman** | Katherine Tzu-Lan **Mann**
Carl E. **Moore** | Tracy **Murrell** | Ali **Printz** | Josie Love **Roebuck** | Jon **Rollins**
Dianna **Settles** | Ernest **Shaw** Jr. | Damian **Stamer** | Marisa **Stratton** | Andre Bogart **Szabo**
Saba **Taj** | Laura D. **Velez** | Christina Renfer **Vogel** | Tom **Walton** | Kelly S. **Williams**

Editor’s Selections

Patrick **Bayly** | Lindsey **Kircher** | Jackson **Markovic** | Letitia **Quesenberry** | Jered **Sprecher**



Juror's Comments

Molly Boarati

Assistant Curator, Nasher Museum of Art at Duke University, Durham, NC

In the 2005 Worcester Art Museum exhibition catalogue *Hope and Healing: Painting in Italy in a Time of Plague, 1500–1800*, Franco Mormando notes how early modern painters did not explicitly document the horrors and devastation of the disease they endured, but rather created art that was to be “an instrument of healing and encouragement, a mirror and a channel of society’s search for solace and cure from the heavens.” Whether directly or indirectly, recurring episodes of the plague on the peninsula made an indelible impact on the art of the period. Artists engaged with alternative iconography, and traditional imagery gained new meaning. Responses in the realm of the visual arts strove for collective recovery.

The artists included in this edition of *New American Paintings* have likewise had to process and overcome the profound devastation of a world changed by deadly infectious disease. Though not every work was made during the COVID-19 pandemic and not all artists explicitly deal with the subject, it is difficult to view art today without events of the past year and a half at the forefront of our minds. Quarantine, grief, stress, and the loss of social normalcy act as filters for our new lived experience. We have found different ways to relate to each other, to express ourselves, and to see the world around us.

Compounded with these dramatic changes is the long-standing issue in the United States of racial injustice. This edition is published on the heels of yet another year of unthinkable violence against Black people, who, with Hispanics, have disproportionately borne the brunt of the pandemic. Along with the worldwide environmental crisis, the challenges artists face today and address in



their work are extremely complex, ever more urgent, and often inextricably linked to their own identities, a combination of forces artists of the early modern period never could have imagined. But, like viewers of that time, we still look to artists to make sense of our lived realities, to provide those “instruments of healing” that help us navigate and recover from so much anxiety and loss. Through their need to create, artists channel our collective human need to carry on and to find the joy in simply being here, now.

Many artists represented here convey this joy through depictions of the everyday—simple, measured moments that we often tend to take for granted. Stephanie Cobb, Kyrae Dawaun, and Dianna Settles each deftly and vividly capture communal spaces and quiet exchanges between their subjects that simultaneously gift us with a sense of peace and bliss. Others, including Christopher



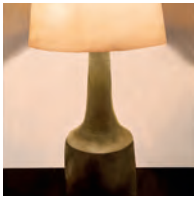
Dawaun p37



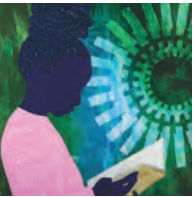
Ham p60



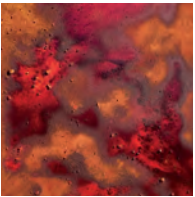
Velez p140



Jones p72



Murrell p100



Szabo p132

"These artists employ nuance and grace across mediums... challeng[ing] us to imagine and to be accomplices in a more tolerant, more thoughtful, and more just society."

Batten, Thomas Bils, Jewel Ham, Andrew Buckner Lyman, and Tom Walton, imbue their settings with a surreal dis-ease, a now all-too-familiar feeling that things are not as they should or could be. In their figurative worlds, the sitters look without and beyond, perhaps to address, as Lyman notes, an eerie but insistent “epidemic of estrangement.” Similarly, Laura D. Velez’s striking series, which explores theoretical fallout from the climate crisis, references dystopic circumstances with prescient depictions of masked figures in search of life.

This feeling of alienation also manifests itself in the domestic spaces of Jeremy Jones, Andrew Leventis, Christina Renfer Vogel, and Kelly S. Williams. Their still lifes and modern-day *vanitas* imagery of furniture, plants, and foodstuffs speak to the days of quarantine when we became all too familiar with our own homes. The paintings evoke a sense of loneliness, boredom, and serene contemplation, whether pre-pandemic or in the midst of its isolation. Together with Rigoberto Diaz’s Roomba drawings and Damian Stamer’s abandoned sites, they examine newly defined memories of space and how we are now moved to exist within them.

Questions related to the spaces we hold as human beings, as well as identity and the celebration of its many layers, are explored in this edition by Erick Antonio Benitez, Kyle Hackett, Clarence Heyward, Tracy Murrell, Josie Love Roebuck, and Saba Taj, among others. These artists employ nuance and grace across mediums,

often in a fantastical vein that challenges us to imagine and to be accomplices in a more tolerant, more thoughtful, and more just society. Andrea Limauro’s intricate scenarios set the stage for how arduous but necessary this journey is.

Exceptional abstract and materials-based work by Emma Childs, Crystal Gregory, Jodi Hays, Katherine Tzu-Lan Mann, Jon Rollins, and Andre Bogart Szabo ground us on this journey while also giving us room to dream and, more importantly, to act.

COVID-19’s effects on humanity will be ongoing and will take many years to process. Its manifestations in art will be sporadic and highly personal. It is too early to draw conclusions on a post-pandemic art of our age, let alone one from the South. Nonetheless, we thank artists of the region for their curiosity, drive, and their courage to move forward in the face of significant obstacles. I hope the works they share here can provide a sense of solace and meaning for all, and act as curative sites of healing, compassion, and remembrance that have been called upon for centuries. ■

—May 2021

Juror's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p178.



Christopher Batten

She Time | acrylic and aerosol on canvas, 48 x 36 inches



Christopher Batten

Pomp and Circumstance | oil and aerosol on canvas, 72 x 48 inches



Christopher Batten
Young Warrior in Repose | oil and aerosol on canvas, 40 x 30 inches

Christopher Batten

Baltimore, MD
cbatten@mica.edu / www.cbatten.com / [@cbattenart](https://www.instagram.com/cbattenart)

| | |
|------|---|
| | b. 1982 Detroit, MI |
| | Education |
| 2017 | MFA, LeRoy E. Hoffberger School of Painting, Maryland Institute College of Art, Baltimore, MD |
| 2006 | BFA, College for Creative Studies, Detroit, MI |
| | Residencies |
| 2017 | Creative Alliance, Baltimore, MD |
| 2013 | Red Bull Arts, Detroit, MI |
| | Solo Exhibition |
| 2019 | <i>No Play Fighting</i> , Creative Alliance, Baltimore, MD |
| | Group Exhibitions |
| 2020 | <i>Besthesda Painting Awards Exhibition</i> , Gallery B, Bethesda, MD <i>Anatomy of Living Color</i> , Rosenberg Gallery, Goucher College, Baltimore, MD |
| 2019 | <i>Eye to Eye</i> , Catalyst Contemporary, Baltimore, MD |
| 2018 | <i>10th Annual Figurative Drawing and Painting Exhibition</i> , Lore Degenstein Gallery, Selinsgrove, PA |
| 2017 | <i>MICA Grad Show 3: Confronting Oppression</i> , Sheila and Richard Riggs Gallery, Baltimore, MD |
| 2013 | <i>Cycle Five</i> , Red Bull Arts, Detroit, MI |
| 2012 | <i>Great American Artists: Branches</i> , The Charles H. Wright Museum of African American History, Detroit, MI |
| | Awards |
| 2020 | Finalist, Bethesda Painting Awards, Bethesda Urban Partnership, Bethesda, MD |
| 2015 | Hoffberger Merit Scholarship, LeRoy E. Hoffberger School of Painting, Baltimore, MD |
| | Collections |
| | Bedrock Management Services/Detroit Art Collection, Detroit, MI Marygrove College, Detroit, MI |

My practice examines issues of race, inequity, economic deprivation, the mundane, and hysteria relative to America's sociopolitical landscape. Through abstraction, representation, and the space in between, I explore the phenomenological aspects of violence and the moments of peace/balance that exists therein, fueled by my experience as a martial artist and upbringing in an urban environment. Abstraction has formed a vehicle for recollecting my experiences as a fighter and placing me in the position of a spectator. The broader view of the spectator, when combined with that of the participant, creates a space that can be explored in the moments I revisit representation. Overall, we all function in life as combatants who fight for and/or against something. The most critical of these battles is the one that takes place inside us daily when we reflect on how our experiences have affected us throughout our lives. Surface, color, gesture, and symbolism work together to traverse the territory where the effects of our lived experiences and societal conditions collide with their causes.





Erick Antonio Benitez

El Peluquero de la Selva (Barber from the Jungle) | acrylic, airbrush, charcoal, collage, ink, and pencil on wood panel, 60 x 60 inches



Erick Antonio Benitez

Mercado Belen (A walk through the jungle market) | acrylic, airbrush, charcoal, collage, and ink on wood panel, 60 x 60 inches



Erick Antonio Benitez
 Recurring Dream of the Midwest Cowboy (America, please take my hand) | acrylic, airbrush, charcoal, collage, and ink on canvas, 53 x 48 inches

Erick Antonio Benitez

Baltimore, MD
eb3nitez@gmail.com / www.erickantoniobenitez.com / [@the_artist_being](https://www.instagram.com/the_artist_being)

| | |
|------|---|
| | b. 1988 Bronx, New York |
| | Education |
| 2014 | BFA, Maryland Institute College of Art, Baltimore, MD |
| | Residencies |
| 2020 | BASEMENT, Chapel Hill, NC (online) |
| 2019 | Pigment Sauvage, Montreal, Canada |
| 2018 | The Studios at MASS MoCA, North Adams, MA |
| | Solo Exhibitions |
| 2019 | <i>Esta Tierra Es Tu Tierra</i> , Pennsylvania College of Art and Design, Lancaster, PA |
| 2018 | <i>A City of Magic Carpets</i> , Gallery, City Hall, Baltimore, MD |
| | Group Exhibitions |
| 2021 | <i>Stretched</i> , Arlington Arts Center, Arlington, VA |
| 2020 | <i>La Track Project</i> , presented by Pigment Sauvage, Galerie B-312, Montreal, Canada |
| | <i>The Trawick Prize Exhibition</i> , Gallery B, Bethesda, MD |
| 2019 | <i>A Moment's Pleasure</i> , Baltimore Museum of Art, Baltimore, MD |
| | <i>Foliaform</i> , Silber Art Gallery, Goucher College, Baltimore, MD |
| 2018 | <i>Janet and Walter Sondheim Award Exhibition</i> , Baltimore Museum of Art, Baltimore, MD |
| 2017 | <i>Call and Response: Art as Resistance</i> , presented by Strange Fire Collective, Syntax Physic Opera, Denver, CO |
| | Awards |
| 2018 | Janet and Walter Sondheim Award, Baltimore Museum of Art, Baltimore, MD |
| | Municipal Art Society of Baltimore Artist Travel Prize, Baltimore, MD |
| 2015 | First Place, <i>Emulsion</i> , Gallery O on H, Washington, DC |

My current series of paintings is focused on the kinship between drawing and painting through methods of improvisation, layering, and the use of digital references. Using an array of mediums, such as acrylic, airbrush, charcoal, collage, and ink, this body of work explores the surface quality of paint by preserving its initial application in some areas while building up multiple layers in other areas to give the surface a more refined quality and rendering. Conceptually, these works examine intersecting narratives of contemporary culture, identity, memory, personal mythologies, and the natural world around us. Often the imagery portrayed in these paintings expresses vignettes of the human condition within the context of overlapping mythological symbols that shape the micro and macro lenses.





Erick Antonio Benitez | El Peluquero de la Selva (Barber from the Jungle) (detail)



Thomas Bils
 Untitled | oil on canvas, 48 x 40 inches



Thomas Bils
 A Friendly Indifference | oil on panel, 48 x 40 inches



Thomas Bils
 "All you can do is pass it on to someone else." | oil on linen, 47 x 36 inches

Thomas Bils

Miami, FL
bils.tom@gmail.com / www.thomasbils.com / [@thomasbils](https://www.instagram.com/thomasbils)

b. 1993 Melbourne, FL

Education

2017 BFA, New World School of the Arts, Miami, FL

Residencies

2020 Anderson Ranch Arts Center, Snowmass Village, CO
 2019 Void Projects, Miami, FL
 2018-21 Bakehouse Art Complex, Miami, FL

Solo Exhibitions

2021 *Thomas Bils: Still Cheaper Than Paying*, NSU Art Museum, Fort Lauderdale, FL
 2018 *&gallery*, Miami, FL

Group Exhibitions

2021 *Fairyland*, Mindy Solomon Gallery, Miami, FL
 2020 *Alien Nations 2020*, Coral Gables Museum, Coral Gables, FL
Power Hounds, Patton-Malott Gallery, Anderson Ranch Arts Center, Snowmass Village, CO
Time-Sensitive, Spinello Projects, Miami, FL
 2019 *Collabo 6*, Payless Shoesource #1313, Miami, FL
Contemporary Landscape 2019, Czong Institute for Contemporary Art, Gimpo, South Korea
Homeless, Void Projects, Miami, FL
 2018 *Bakehouse Artists Summer Exhibition*, Audrey Love Gallery, Miami, FL
 2017 *Unbound*, Cisneros Fontanals Art Foundation, Miami, FL
Make It Nice Again, Mindy Solomon Gallery, Miami, FL

Thomas Bils’s paintings are the result of his interests around the epistemology of memory and the ontology of its subjects, using his misrecollections of growing up in central Florida during the early 2000s as a base position of imagery. During the mediation process from source materials to painting, Thomas assumes the role of an unreliable narrator, embellishing details and events as he accounts for the deteriorating truths of a reconsolidating memory. In manufacturing a disparate narrative, Thomas uses the works as a vehicle to transport the viewer to a place where apprehension is a privilege and prediction is scarce.





Emma Childs
Weight Allows Weightlessness | acrylic on canvas, 48 x 42 inches



Emma Childs
Embody | acrylic on canvas, 48 x 42 inches



Emma Childs
 Good Catch | acrylic on canvas, 46 x 48 inches

Emma Childs

Baltimore, MD
emmachildsart@gmail.com / www.emmachildsart.com / [@emmechilds](https://www.instagram.com/emmechilds)

b. 1996, Baltimore, MD

Education
 2018 BFA, Maryland Institute College of Art, Baltimore, MD

Residencies
 2020- School 33, Baltimore. MD
 2019-20 Arts Warehouse, Delray Beach, FL

Solo Exhibitions
 2019 Mehari Sequar Gallery, Washington, DC
 2018 *Emma Childs Presented by Maryland Art Place*, Hotel Indigo, Baltimore, MD

Group Exhibitions
 2019 *Inside Out: Studio Resident Artist Exhibition*, Arts Warehouse, Delray Beach, FL
By The People Art Fair, Halcyon/Monochrome Collective, Washington, DC
The Freedom of Abstraction, Site:Brooklyn Gallery, Brooklyn, NY
 2018 *NO DEAD ARTISTS*, Jonathan Ferrara Gallery, New Orleans, LA
Bethesda Painting Awards, Gallery B, Bethesda, MD

Awards
 2019 Finalist, The Hopper Prize
 2018 Young Artist Award, Bethesda Painting Awards

Publications
 2020 *British Vogue*, June/July/August
House & Garden (UK), May/June/July
Create! Magazine, no. 20
 2018 *ArtMaze Magazine*, no. 9

Emma Childs uses eloquent shapes and thoughtful pops of color to create objects that physically interact with their environment. Through her minimalist approach, Childs transforms experiences and emotions into simplified form, color, and geometric edges. The results are eye-catching compositions, which tell complicated and interconnected narratives in an accessible way. Childs’s paintings are layered depictions of existence in the worlds we build around ourselves.





Stephanie Cobb

At Rest | oil on canvas, 36 x 42.5 inches



Stephanie Cobb

Emma | oil on canvas, 62 x 46 inches



Stephanie Cobb
 The Garden | oil on canvas, 78 x 64 inches

Stephanie Cobb

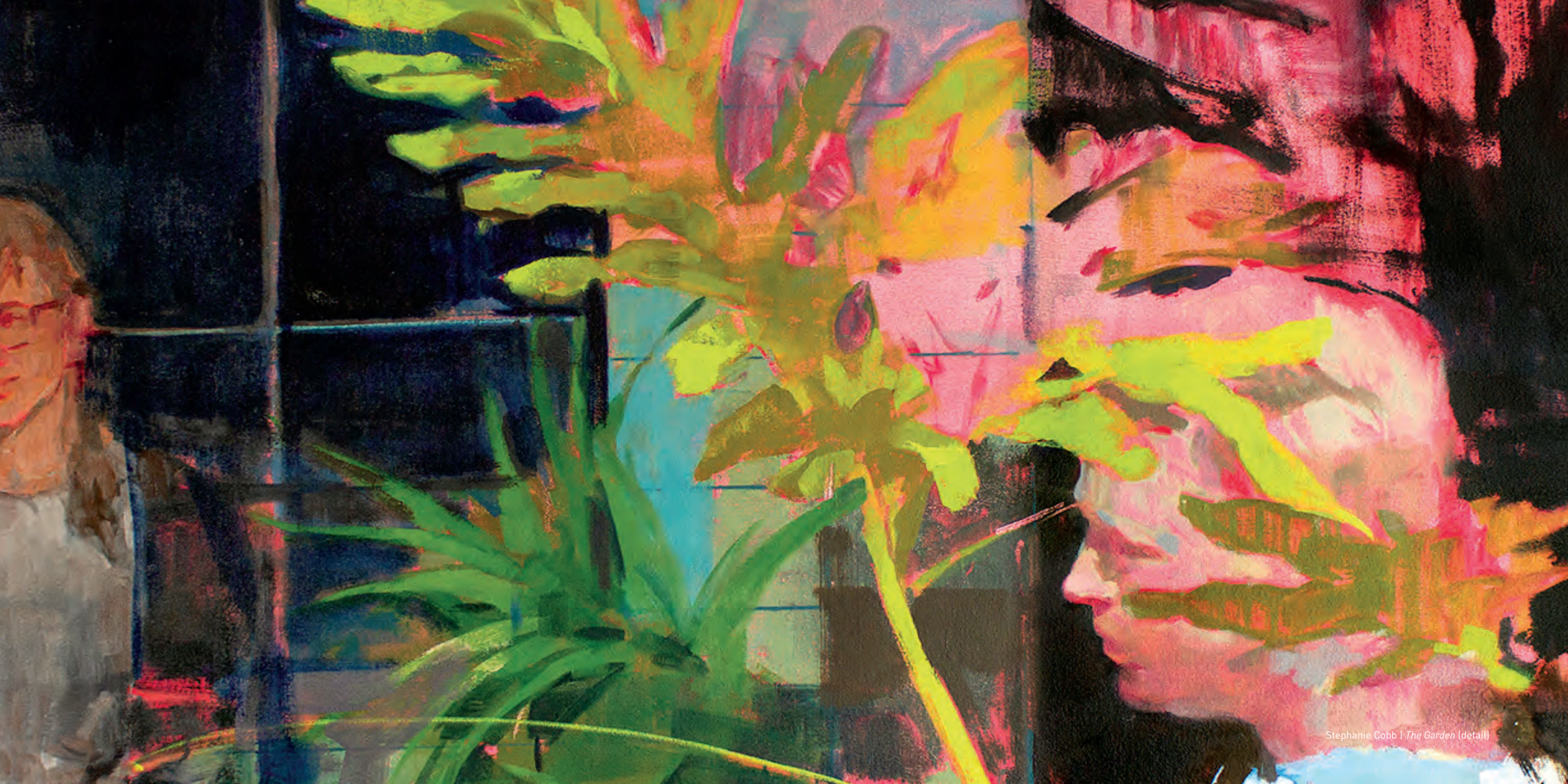
Baton Rouge, LA
stephaniecobbart@gmail.com / www.stephaniecobbart.com / [@stephmcobb](https://www.instagram.com/stephmcobb)

| | |
|------|--|
| | b. 1992 Bowling Green, KY |
| | Education |
| 2021 | MFA, Louisiana State University College of Art and Design, Baton Rouge, LA |
| 2015 | BFA, Savannah College of Art and Design, Savannah, GA |
| | Residencies |
| 2021 | Kentucky College of Art + Design, Louisville, KY |
| 2020 | Arts Council of Brazos Valley, College Station, TX |
| 2019 | HOME, Philadelphia, PA |
| 2018 | Kentucky Foundation for Women, Louisville, KY |
| 2017 | Burren College of Art, Ballyvaughan, Ireland |
| | Solo Exhibitions |
| 2021 | <i>Fun House</i> , Glassell Gallery, Baton Rouge, LA |
| 2020 | <i>Portrait of a Friend</i> , Arts Council of Brazos Valley, College Station, TX |
| | Group Exhibitions |
| 2021 | <i>ART IN THE TIME OF CORONA™</i> , presented by Dab Art Co., Los Angeles, CA (online) |
| | <i>Surreal Salon 13</i> , Baton Rouge Gallery, Baton Rouge, LA |
| 2020 | <i>57th Annual Juried Competition</i> , Masur Museum of Art, Monroe, LA |
| | <i>Surreal Salon 12</i> , Baton Rouge Gallery, Baton Rouge, LA |
| | <i>Digraph // Reservoir</i> , Intersect Arts Center, St. Louis, MO |
| 2019 | <i>HOME</i> , Crane Arts, Philadelphia, PA |
| | Publication |
| 2020 | <i>Create! Magazine</i> , no. 23 |

My work is a private moment made public. My interest in image-making has always been predominately figurative; I select subjects that are closely tied to personal experiences. Only closeness between artist and sitter will allow for intimacy in a portrait. My hope is to evoke with clarity our closeness, or our distance.

Cobb







Kyrae Dawaun

Expose | oil on wood, 45 x 36 inches



Kyrae Dawaun

Weaning | oil on wood, 20 x 32 inches



Kyrae Dawaun
 Defy 5, (atomized) | oil on wood, 46 x 60 inches

Kyrae Dawaun

Baltimore, MD
www.dawaun.com / [@ky_day_one](https://twitter.com/@ky_day_one)

| | |
|------|---|
| | b. 1991 Queens, NY |
| | Education |
| 2020 | MFA, Virginia Commonwealth University, Richmond, VA |
| 2013 | BFA, Corcoran College of Art and Design, George Washington University, Washington, DC |
| | Residencies |
| 2019 | David Wurtzel Residency and Virginia Commonwealth University Travel Grant, Montespertoli, Italy |
| 2015 | AFFECT Program, Agora, Berlin, Germany |
| | Solo Exhibitions |
| 2020 | <i>Get Down Pat</i> , Anderson Gallery, Virginia Commonwealth University, Richmond, VA |
| 2019 | <i>FA TA MORGA NA (MA•TER)</i> , 5075 Forest Hill Avenue, Richmond, VA (pop-up) <i>MATER • 1</i> , 4WS, Los Angeles, CA |
| | Group Exhibitions |
| 2021 | <i>In Practice: You may go, but this will bring you back</i> , SculptureCenter, Queens, NY |
| 2020 | <i>New Waves 2020</i> , Virginia Museum of Contemporary Art, Virginia Beach, VA |
| 2018 | <i>We Got Next: Young Contemporaries</i> , DC Commission on the Arts and Humanities, 1 Street Galleries, Washington, DC |
| | Award |
| 2018 | Fellowship, DC Commission of the Arts and Humanities, Washington, DC |

With regard to language as an infrastructure, my pertinent exercise is its interrogation beyond the constraints of denoted words, discovering it settled into its varying regional connotations and tones. The instinctive selection of word is reflexive of quotidian scenarios inspiring the inquiry into the actions present in intimate human exchange and politics. It is a careful act to challenge the language you are governed by. Abstraction in form, composition, and arrangement of the imagery meets the obfuscation I resort to in contest to societal distortions guided by misgovernment.

Often, sculptural vignettes and architecturally engaging fixtures join paintings in my plays on words. The ergonomics of the figures' activity may suggest architecture within a space. Some paintings operate in tandem with one another. Other paintings are actually the anatomized display of the figure as captured in action or posed. Body language tends to stretch just as far, as if not further than, other colloquialisms. The built environment informed by and directly affecting our human behaviors has a role to play in my painting about communication.





Rachel de Cuba

Huntu | found lace, found photograph, wood glue, and cornmeal, 24 x 16 inches



Rachel de Cuba

Nabegá | mixed media, 48 x 60 inches



Rachel de Cuba

Pasenshi Mi Yui | digitally printed silk, gold leaf, hand-dyed silk, yarn, found photographs, wood, and ink, 40 x 38 inches

Rachel de Cuba

Anderson, SC
art.rdec@gmail.com / www.artrdec.com / [@palmetto_darlin](https://www.instagram.com/palmetto_darlin)

| | |
|---------|--|
| | b. 1990 Sebastian, FL |
| | Education |
| 2019 | MFA, Indiana University, Bloomington, IN |
| 2013 | BFA, Flagler College, Saint Augustine, FL |
| | Residency |
| 2019 | Indiana University Center for Rural Engagement, Nashville, IN |
| | Professional Experience |
| 2019-22 | Provost Pathways Fellow, Clemson University, Clemson, SC |
| | Solo Exhibitions |
| 2019 | <i>As Circular as Hope</i> , Brown County Historical Center, Nashville, IN |
| 2016 | <i>Dama Djanochi</i> , Fuller Projects, Bloomington, IN |
| | Two-Person Exhibitions |
| 2021 | <i>From: Mangroves To: Magnolias--Memories of Landscapes and Lineages of the Ephemeral</i> , with matthew batty, Richardson Family Art Gallery, Wofford College, Spartanburg, SC |
| | Group Exhibitions |
| 2021 | <i>Distant Neighbors: Artists from the Tiger Strikes Asteroid Network</i> , Eckert Art Gallery, Millersville University, Millersville, PA |
| 2020 | <i>Yardwork</i> , Tiger Strikes Asteroid, Greenville, SC |
| 2019 | <i>Cinema Reset</i> , New Orleans Film Festival, New Orleans, LA |
| | <i>Finding the Soft Spot . . .</i> , Grunwald Gallery of Art, Indiana University, Bloomington, IN |
| | <i>Deeper than Indigo: Contemporary Fibers</i> , Tovar House, Saint Augustine, FL |
| | <i>Their Honeyed Heaviness</i> , I Fell Gallery, Bloomington, IN |
| 2018 | <i>Take It</i> , The Soap Gallery, Youngstown, OH |
| 2017 | <i>The Body and Transcendence</i> , Moving Image Archive, Indiana University, Bloomington, IN |

In interdisciplinary work using digitally and physically manipulated materials, I seek to pull back a veil on power structures, migration, and gender roles. Creating work focusing on the power of softness and the memorable qualities of delicate objects, I question the structures of memorialization. While the digitally developed materials look to surrealist storytelling approaches, the physical materials explore the abstractions of storytelling within a family heritage. Engaging every sense within a work, I look to recreate a living extension of myself, birthing work to create dialogue. If a structure is a tool for dividing the private and the public, then how does one account for the political? At what point does the personal become political in the context of home? What does it mean when objects hold more power than a person from beyond a border wall? Can a wall divide a space as well as a landmass as well as a continent? When does the wall become a border? Can a house stand as a rallying cry? Can a quilt protest?

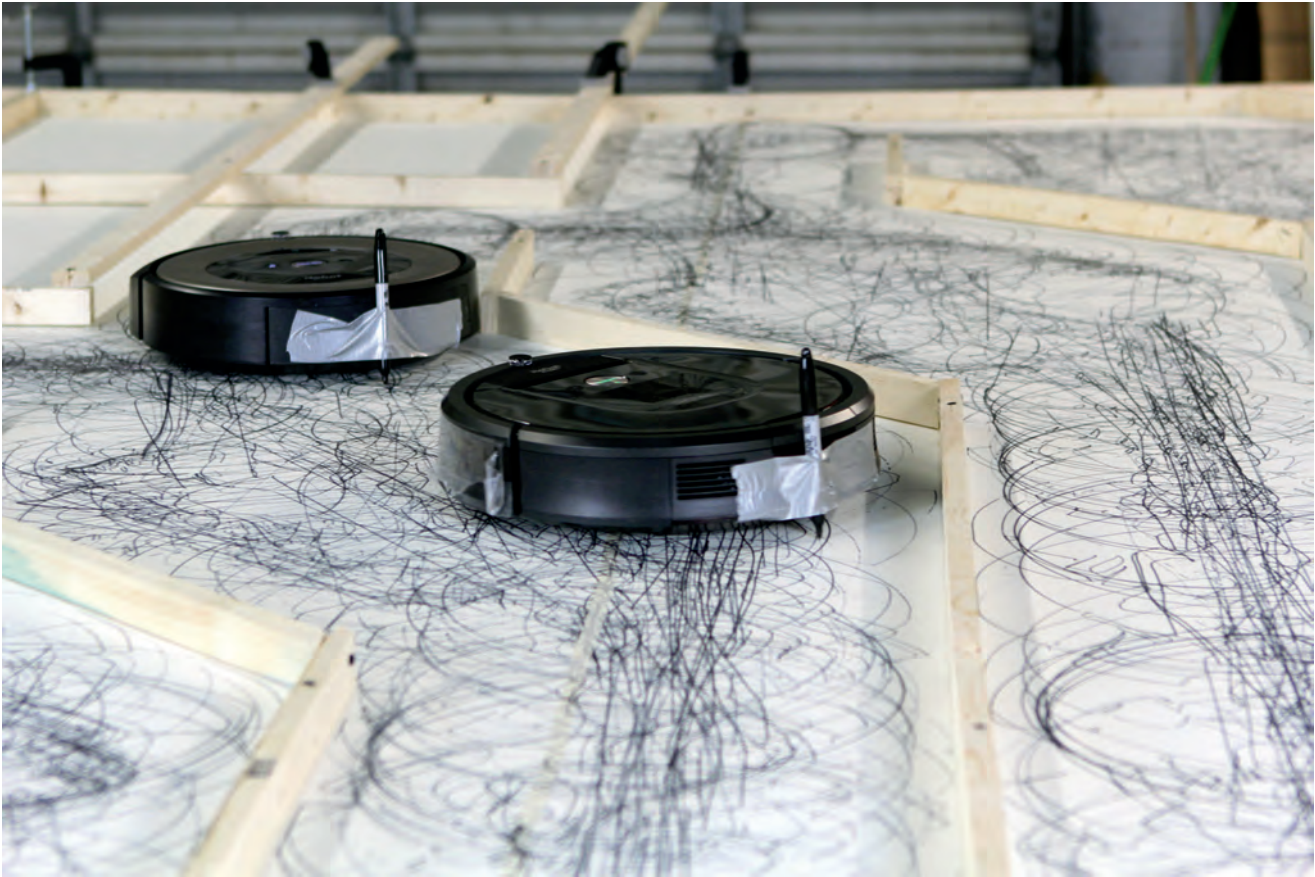




Rigoberto Diaz
Round (Location Intelligence) | ink on plywood, 48 inches in diameter



Rigoberto Diaz
Location Intelligence | ink on paper, 144 x 144 inches



Rigoberto Díaz
 Location Intelligence | ink on paper, dimensions variable

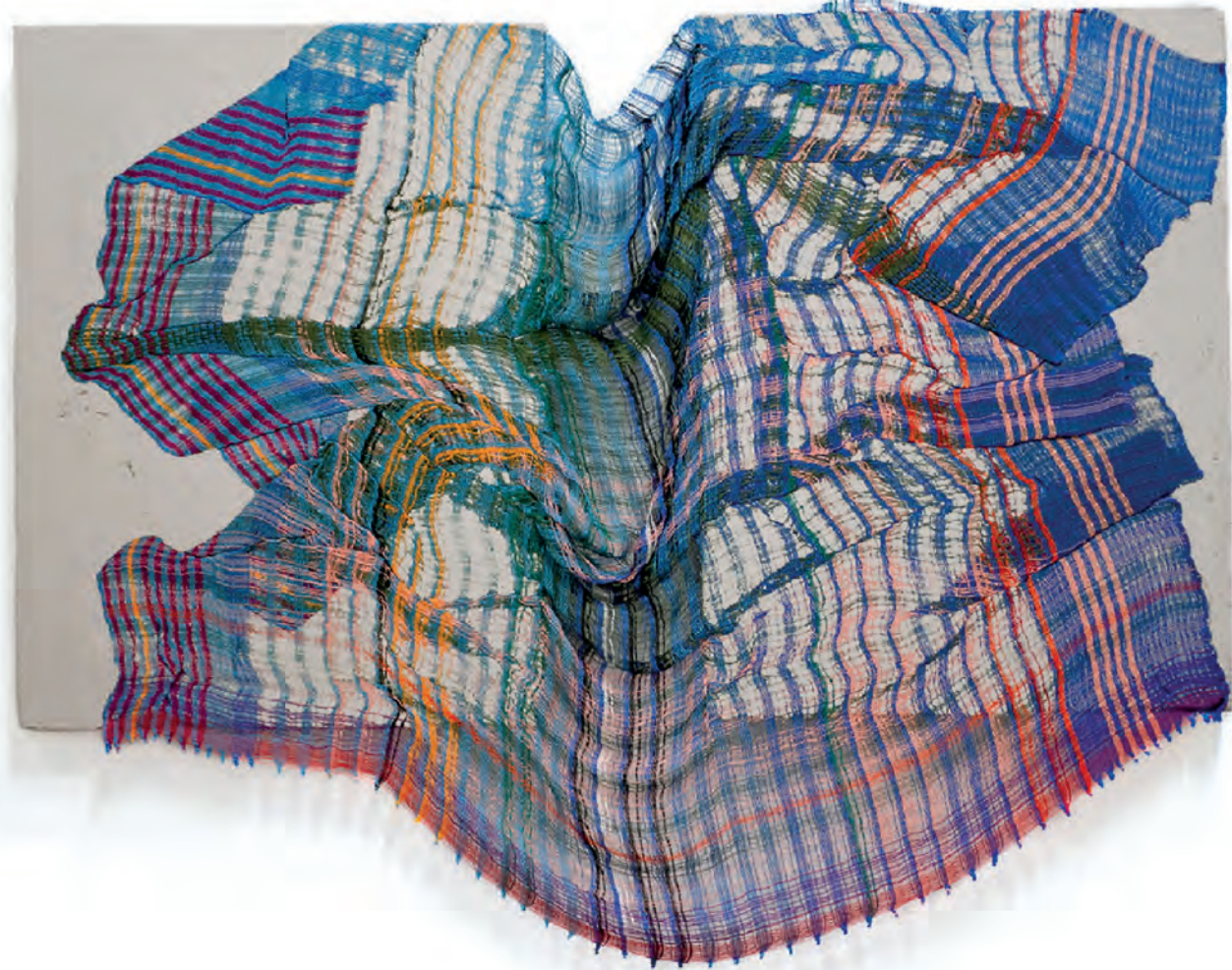
Rigoberto Diaz

Miami, FL
 305.219.2512
rigobertodiaz90@gmail.com / www.rigobertostudio.com / [@rigobertodiaz90](https://www.instagram.com/rigobertodiaz90)

| | |
|--------|--|
| | b. 1990, Ciego de Ávila, Cuba |
| | Education |
| 2015 | Visual Arts Licentiate, Universidad de las Artes de Cuba/ Instituto Superior de Arte, Havana, Cuba |
| 2006-9 | Academia Provincial de Artes Plásticas Raúl Corrales, Ciego de Ávila, Cuba |
| | Residency |
| 2018 | Project Space Residency, Visual Studies Workshop, Rochester, NY |
| | Solo Exhibitions |
| 2018 | <i>Sanctuary City</i> , Project Space Residency, Visual Studies Workshop, Rochester, NY |
| 2015 | <i>Obverse</i> , collateral project to Bienal de La Habana, Studio of Rigoberto Diaz, Havana, Cuba |
| | Group Exhibitions |
| 2020 | <i>Arte Laguna Prize</i> , Arsenale, Venice, Italy |
| 2019 | <i>Contemporary Venice 2019</i> , ITSLIQUID, THE ROOM Contemporary Art Space, Venice, Italy <i>Current Seen: Seeing Change</i> , Visual Studies Workshop Gallery, Rochester, NY <i>The Chelsea International Fine Art Competition</i> , Agora Gallery, New York, NY |
| 2018 | <i>2018 Florida Biennial</i> , Art and Culture Center/Hollywood, Hollywood, FL |
| 2017 | <i>El Museo de las Máquinas</i> , Taller de los Carpinteros, Havana, Cuba |
| | Awards |
| 2015 | Antonia Eiriz Scholarship, Asociación Hermanos Saíz, Havana, Cuba |
| 2013 | Award, <i>Il Fuorilegge</i> , Fundación Vairoletto, Faena Arts Center, Buenos Aires, Argentina |
| | Publication |
| 2015 | <i>Cutting Edge Art in Havana</i> [ATLA Group] |

I develop works that explore space as a symbolic platform to generate reflections and questions about memory. At the same time, I show an interest in space as a system in which life forms, behaviors, and information are constantly being produced. As I approach these dynamics, I try to find new interstices that allow us to make visible and understand those areas of confluence of relationships. The field of action is extensive: libraries, warehouses, housing prototypes, schools, publishing houses, shelters, prisons, political institutions, and so on. That is why my actions are not limited to the gallery space but interact with less conventional settings in the art circuit.





Crystal Gregory

Describing Place 1 | handwoven textile cast in concrete, 32 x 42 inches



Crystal Gregory

Portrait Series, Together | handwoven textile cast in concrete, 60 x 60 inches



Crystal Gregory
Articulations of Space | handwoven textile cast in concrete, 102 x 72 inches

Crystal Gregory

Lexington, KY
828.505.8550 (Tappan Collective)
www.crystalgregory.org / [@crystalirenegregory](https://www.instagram.com/crystalirenegregory)

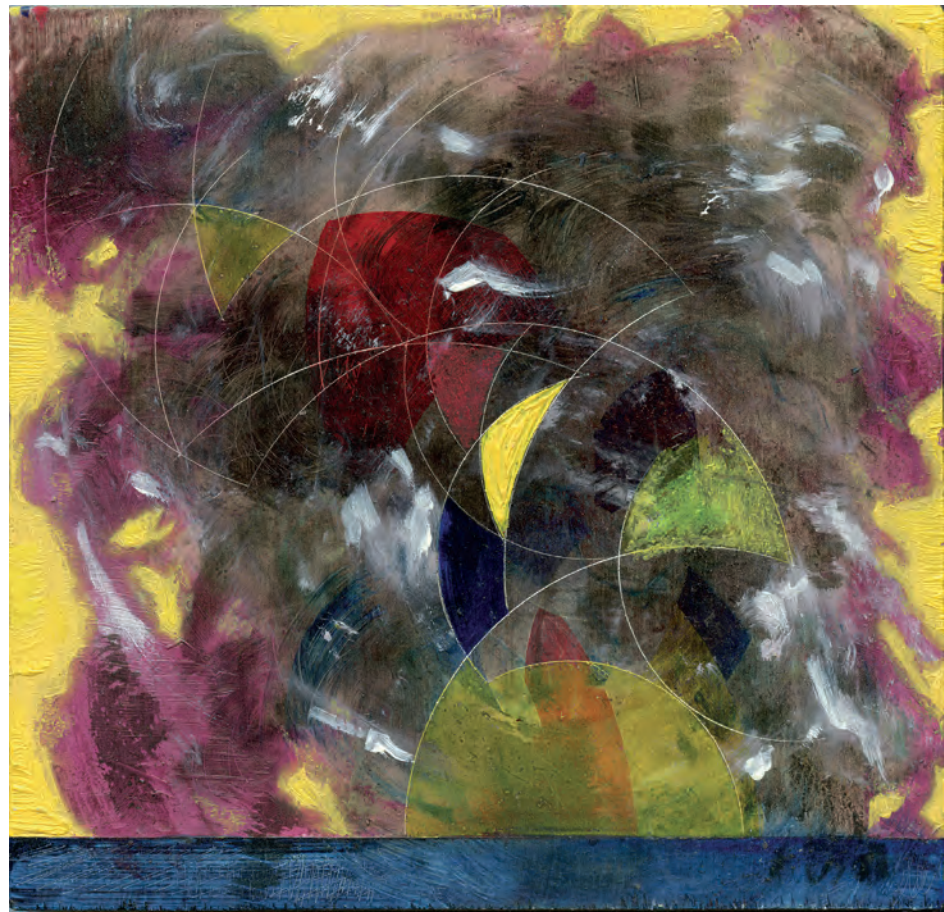
| | |
|---------|---|
| | b. 1983 Long Beach, CA |
| | Education |
| 2013 | MFA, School of the Art Institute of Chicago, Chicago, IL |
| 2008 | BFA, University of Oregon, Eugene, OR |
| | Residencies |
| 2019 | The Josef and Anni Albers Foundation, Bethany, CT |
| 2017 | Winter Workspace Program, Wave Hill, Bronx, NY |
| | Solo Exhibitions |
| 2021 | Momentum Gallery, Asheville, NC |
| 2020 | <i>Shapes of Stillness and Force</i> , Moremen Gallery, Louisville, KY |
| | <i>The Event of a Thread</i> , 21C Museum Hotel, Lexington, KY |
| 2018 | Rockwell Museum (Smithsonian Affiliate), Corning, NY |
| | Group Exhibitions |
| 2019 | <i>Interwoven: Joan Snyder, Judy Ledgerwood, and Crystal Gregory</i> , The University of Kentucky Art Museum, Lexington, KY |
| | <i>Soft Dedication</i> , LocHal, Tilberg, Netherlands |
| | <i>Painted Threads</i> , Visual Arts Center of New Jersey, Summit, NJ |
| | <i>Woven Walls</i> , Morgan Lehman Gallery, New York, NY |
| | Awards |
| 2013-15 | The Leonore Annenberg Scholarship, Fellowship, and School Funds |
| | Publications |
| 2020 | <i>Burnaway</i> , July 10 (online) |
| 2019 | <i>Hyperallergic</i> , July 15 (online) |
| | Collection |
| | US Embassy, Sri Lanka |
| | Represented by |
| | Tappan Collective, Los Angeles, CA |
| | Imlay Gallery, Montclair, NJ |

If the nature of architecture is fixed and permanent, then the opposite would be a textile—collapsible and movable. Further consideration, however, would show more common links than differences. Both mediums define space, create shelter, and allow privacy, though textile has the advantage of flexibility. It is a quasi-two-dimensional plane that has the ability to fold, drape, move, and change in response to its surroundings.

As a weaver, I see myself as a builder, drawing clear connections between the lines of thread laid perpendicularly to one another through a warp and the construction of architectural spaces.

Formally, my work takes shape through a palette of building materials either paired with or mimicking textiles. I have found a tension between materials like concrete and the structural patterns of cloth. By pairing these seemingly opposite worlds, I invert material stereotypes, using the “delicate” material to exhibit strength or the “structural” materials to expose their instabilities. These gestures allow for a reinterpretation of material identities, leaving the viewer to confront their understanding of these everyday utilities.





Valeria Guillén

Bombita de Derecha a Izquierda | oil on wood panel, 8 x 8 inches



Valeria Guillén

Toque de Queda | oil on wood panel, 48 x 48 inches



Valeria Guillén

Miami, FL
guillenval6@gmail.com / www.valeriaguillen.com / [@oleoguillen](https://www.instagram.com/oleoguillen)

b. 1992 Tegucigalpa, Honduras

Education

2018 BFA, New World School of the Arts, Miami, FL

Residency

2021 Miami Beach Open House, Miami, FL

Professional Experience

2019-21 Exhibitions Coordinator, The Bass Museum of Art, Miami, FL

2019 Assistant to Teresa Dielh, Schwerin, Germany

2017-18 Art handler, Spinello Projects, Miami, FL

Solo Exhibition

2014 *El prefijo De*, El Corralón, San Juan, Puerto Rico

Group Exhibitions

2020 *a_part: A Quarantine Collaboration*, conceived by Johann C. Muñoz, Miami, FL (online)

2019 *Domestic*, 2464 SW 24th Terrace, Miami, FL (pop-up)

2018 *For Here or to Go*, Mindy Solomon Gallery, Miami, FL

No Signal: A Commentary on Human Existence, Cisneros Fontanals Art Foundation Gallery, Miami, FL

Awards

2014 David Pactor Printmaking Award, Duffy Larson Gallery, Broward Central Campus, Davie, FL

Gallery Purchase Award, Duffy Larson Gallery, Broward Central Campus, Davie, FL

I treat painting as a quiet platform for discussion. I see it as an object, though living in a place of discontent where it does not fit, it rests in space. I have collected pictures throughout the years, passed down from family members, Internet-crowdsourced stills, structural renderings that I have never seen in person, all with a common denominator: awkwardness. When composing a painting, the skeleton builds itself through the bombardment of these visual stimulants. The practice questions the clash of all this mixture and reveals the problem of a now-hybrid society.





Kyle Hackett

After Builder #5 | oil on aluminum, 20 x 16 inches



Kyle Hackett

Bond Brother | oil on panel, 20 x 16 inches



Kyle Hackett
New Contention | oil on copper, 12 x 15 inches

Kyle Hackett

Harrisonburg, VA
khackstudio@gmail.com / www.kylehackettstudio.com / [@kylehackettstudio](https://www.instagram.com/kylehackettstudio)

| | |
|------|--|
| | b. 1989 Still Pond, MD |
| | Education |
| 2013 | MFA, LeRoy E. Hoffberger School of Painting, Maryland Institute College of Art, Baltimore, MD |
| | Solo Exhibitions |
| 2020 | <i>Spirits Rejoice</i> , Sumner Hall Museum, Chestertown, MD |
| 2019 | <i>Rate of Contingency</i> , Gallery, City Hall, Baltimore, MD |
| 2018 | <i>New Negation</i> , presented by Rehoboth Art League, The Ventures Gallery, Rehoboth, DE <i>Negation</i> , Goya Contemporary Gallery, Baltimore, MD |
| | Group Exhibitions |
| 2021 | <i>Embody</i> , Ely Center of Contemporary Art, New Haven, CT |
| 2020 | <i>I Am My Best Work</i> , The Painting Center, New York, NY <i>All Dressed Up with Nowhere to Go</i> , Steven Zevitas Gallery, Boston, MA |
| 2019 | <i>4th Biennial Maryland Regional Juried Exhibition</i> , University of Maryland, Adelphi, MD <i>Synergy</i> , DC Commission on the Arts and Humanities, Washington, DC |
| 2018 | <i>Talent Show</i> , Ethan Cohen Gallery, New York, NY <i>30 under 30</i> , Viridian Artists, New York, NY |
| | Awards |
| 2021 | Finalist, Alexander Rutsch Award for Painting, Pelham Art Center, Pelham, NY |
| 2020 | Individual Artist Fellowship, DC Commission on the Arts and Humanities, Washington, DC |
| 2019 | Honorable Mention, Art Olympia International Open Art Competition, Tokyo, Japan Semifinalist, BP Portrait Award, National Portrait Gallery, London, England |

I explore issues of race, class, and social standing through approaches to self-representation and the constructed image. Inspired by nineteenth- and twentieth-century portraiture and its precarious modes of depiction, my work deconstructs ideas of secure identity and fixed painting techniques through subtexts of the staged, self-aware portrait. A related body of work involves still life vanitas paintings created from discarded reference photographs and reproductions of self-portraits that were crumpled and tossed aside.

I relate concepts of double consciousness to image-making and examine notions of “finish” associated with academic painting techniques. Often using indirect glazing approaches to strategically layer an image, I consider how content exists in in-between spaces and beneath the painted surface. How can slowing down consumable views of a portrait challenge understood relationships between image, surface, and material? At the same time, how can this process reveal insights into the psychological state of the painter/painted? By emphasizing conflicts between inner and outer, I hope to foster new realities and ways of being understood as not black or white, wealthy or poor, but human.





Jewel Ham

home training | oil, acrylic, and chalk on unstretched linen, 40 x 36 inches



Jewel Ham

not as i do | acrylic on canvas, 40 x 32 inches



Jewel Ham
generational wealth (the original stimmy) | acrylic and colored pencil on unstretched canvas, 52 x 44 inches

Jewel Ham

Charlotte, NC
www.whateverjewel.world / [@whateverjewel](https://twitter.com/whateverjewel)

| | |
|---------|---|
| | b. 1998 Charlotte, NC |
| | Education |
| 2020 | BA, Howard University, Washington, DC |
| 2019 | Slade School of Fine Art, London, England |
| | Professional Experience |
| 2020-21 | Curatorial Fellow, Art Students League of New York, New York, NY |
| 2019 | Digital Design Intern, Spotify, New York, NY |
| 2018 | Muralist, Stephen Curry Renovation Project Mural, Carole Hoefner Center, Charlotte, NC |
| 2017 | Intern, National Air and Space Museum, Smithsonian Institution, Washington, DC |
| | Solo Exhibitions |
| 2020 | <i>Seduction of Self-Destruction</i> , Eubie Blake Center, Baltimore, MD |
| 2018 | <i>#jewelsart Takeover</i> , Diet Starts Monday, Washington, DC |
| | Group Exhibitions |
| 2021 | <i>We Built This House</i> , The Anderson, Virginia Commonwealth University, Richmond, VA |
| 2018-21 | <i>Black Creativity</i> , Museum of Science and Industry, Chicago, IL |
| 2020 | <i>BLACK VOICES / BLACK MICROCOSM</i> , CFHILL Art Space, Stockholm, Sweden |
| | Awards |
| 2020 | First Place, Howard University Annual Student Showcase, Washington, DC ArtTable Fellowship |
| | Publications |
| 2020 | <i>Aguanile Inaugural Zine</i> , Museum of Contemporary African Diaspora Art Museum, Brooklyn, NY |
| 2018 | Kyle McMurtry, <i>Henry's Going to an HBCU</i> (independently published) |

bell hooks describes “talking back” as “a form of conscious rebellion against dominating authority.” My work intends to speak with the same voice, approaching narrative portraiture as an act of resistance.

As the Black experience and its accompanying culture continue to define popular and consumer culture alike, our individual narratives are historically ignored and/or over-commodified, leaving many of us socially and economically displaced. Despite the continued history of social disservice, creativity remains integral to our identity. Black folk across resource brackets continue to exist as originators and tastemakers alike. With attention to the unapologetic wit and innovation inherent to the Black experience, I intend to amplify our narratives through authentic and accessible visual representation.

My work aims to undress the emotional realities that often accompany various facets of “everyday” Black life. With these sentiments hinging on casual existence, I present chaotic imagery against a backdrop of commonplace. Heavily influenced by Black popular culture and the unapologetic lyricism in Black femme rap, I manipulate wordplay, sensuality, and symbolism to aestheticize an intimate view of inner turmoil.







Jodi Hays

Prometheus | dye, paper, fabric, and tape collage, 130 x 92 inches



Jodi Hays

Deposition | oil, dye, fabric, spray enamel, acrylic, and paper collage, 115 x 86 inches



Jodi Hays
Reader (pop. 66) | ink, dye, and paper on sized fabric, 48 x 48 inches

Jodi Hays

Nashville, TN
615.236.6575 (The Red Arrow Gallery)
www.jodihays.com / [@jodihayspainter](https://www.instagram.com/jodihayspainter)

b. 1976 Hot Springs, AR

Education

2006 MFA, Vermont College of Fine Arts, Montpelier, VT

Residency

2007 Cooper Union School of Art, New York, NY

Solo Exhibitions

2020 The Browsing Room, Nashville, TN
2019 The Red Arrow Gallery, Nashville, TN
Covenant College, Chattanooga, TN
2018 Lipscomb University, Nashville, TN

Group Exhibitions

2021 *Teachable Moment*, Stove Works, Chattanooga, TN
2020 *ZieherSmith@Virgin*, Virgin Hotel, Nashville, TN

Awards

2021 Fellowship, Rose Library, Emory University, Atlanta, GA
2020 The Foundation for Contemporary Art, New York, NY
2019 The Hopper Prize

Publications

2020 Critic's Pick, *Artforum International*, January
"Artists Quarantine with Their Art Collections,"
Hyperallergic, April 24
New Art Examiner, October

Represented by

The Red Arrow Gallery, Nashville, TN

I come from gardeners, teachers, believers, sinners, moonlighting loggers, makers, milliners, cooks, healers, pharmacists, and grocers. I come from the American South, a place where the kitchen and pharmacy are the same room. In many ways, I see my work as that same room—an expansive space for building and coming together.

Landscape and the material vocabulary of the American South influence my abstraction. Mining a southern povera, I use reclaimed textiles, fabric, and cardboard. These materials serve as stand-ins for expressive marks and resourceful labor.

I paint as a form of note-taking and organizing knowledge. Grid systems serve as a scaffold for repeated patterns. I keep a rude, yet not untidy, studio with a few burners going at once. I don't tend to follow recipes—I am a process-based painter.





Clarence Heyward

Tug of War | acrylic and silver leaf on canvas, 48 x 60 inches



Clarence Heyward

Liberty Enlightening the World | acrylic and gold leaf on canvas, 48 x 30 inches



Clarence Heyward
Food for Thought | acrylic and copper leaf on canvas, 48 x 36 inches

Clarence Heyward

Clayton, NC
clarenceheywardart@gmail.com / www.clarenceheyward.com / [@clarenceheywardart](https://www.instagram.com/clarenceheywardart)

- b. 1983 Little Rock, AR**
- Residencies**
2021 Regional Emerging Artist Residency, Artspace, Raleigh, NC
2019-20 Brightwork Fellowship Program, Anchorlight, Raleigh, NC
- Solo Exhibitions**
2020 *Descendants of Sire*, Anchorlight Gallery, Raleigh, NC
2019 *Conundrum*, Triangle Cultural Art Gallery, Raleigh, NC
- Group Exhibitions**
2020 *Opulence, Decadence*, Lump Gallery, Raleigh, NC
Breath: Life after Death, Block Gallery, Raleigh, NC
The Raleigh Fine Arts Society North Carolina Artists Exhibition, CAM Raleigh, Raleigh, NC
2019 *Elevate*, 21C Museum Hotel, Durham, NC
Truth to Power, Pleiades Art Gallery, Durham, NC

I am a Black American man, father, and husband making work examining my identity through painting. My work is the documentation of the dynamic cultural experience of being a Black American. Using acrylic paint as my medium, I make contemporary portraiture/figurative paintings and collages of primarily Black American subjects, whose mere presence on canvas provokes discourse.





Jeremy Jones

Late Night Lamp | oil and acrylic on canvas, 36 x 18 inches



Jeremy Jones

Window (Sunset) | oil on canvas, 56 x 34.5 inches



Jeremy Jones
Green Chair | oil on canvas, 42 x 36 inches

Jeremy Jones

New Orleans, LA
www.jeremyjonespaint.com / [@jeremyjonespaint](https://www.instagram.com/jeremyjonespaint)

b. 1991 Nappanee, IN

Education

2016 MFA, Tulane University, New Orleans, LA

2014 BFA, Indiana University, South Bend, IN

Solo Exhibitions

2020 *Please, Come In*, The Front, New Orleans, LA

2019 *Put in Your Memoir*, The Front, New Orleans, LA

2018 *(Im)perfect Vehicles*, Barrister’s Gallery, New Orleans, LA

Two-Person Exhibition

2019 *We Buy Houses*, with Patch Somerville, The Front, New Orleans, LA

Group Exhibitions

2019 *Megalomania*, Boyd Satellite Gallery, New Orleans, LA

Muscle Memories, Red Truck Gallery, New Orleans, LA

2018 *Figure and Ground: Painters Painting Painters*, Isaac Delgado Fine Arts Gallery, Delgado University, New Orleans, LA

2017 *In Pieces*, Staple Goods, New Orleans, LA

Interiors, Icons, and Inheritance, Antenna, New Orleans, LA

How should we question that which recurs daily? It is ordinary to aggrandize the everyday, daydream of what could be, and give significance to the otherwise insignificant. We get caught in ideas of comfort and normalcy as though the everyday holds neither questions nor answers. My work explores these unasked questions and seeks to respond to them, though the answers are often evasive. It concerns itself with illusions void of any tangent with our needs but hinges instead on our social experiences and personal histories.

With oil paint, I create facsimiles of ordinary objects, asking the viewer to decelerate, take time to engage with the subject matter and appreciate its worth through deliberate consideration. Still, despite any attempts at trickery and illusion, the end results are only flat surfaces of paint. Calm and quiet images that imitate objects we know while simultaneously refusing to give us the real thing. We miss out on comfort and normalcy.





Jeremiah Jossim
 Zion Campsite | oil on panel, 17 x 22 inches



Jeremiah Jossim
 Amarillo Campsite | oil on birch panel, 17 x 22 inches



Jeremiah Jossim
RV Drifter (for Bridget Riley) | oil on birch panel, 40 x 50 inches

Jeremiah Jossim

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

b. 1988 Jacksonville, FL

Education
2023 MFA, University of Florida, Gainesville, FL
2010 BFA, Savannah College of Art and Design, Savannah, GA

Residency
2016 Creative Residency Program, Hambidge Center, Rabun Gap, GA

Solo Exhibition
2019 *I'm Always Coming Home*, Sulfur Studios, Savannah, GA

Group Exhibitions
2021 *Epoch*, Florida Mining Gallery, Jacksonville, FL
2020 *Waking Frequencies*, 4most Gallery, University of Florida, Gainesville, FL
Hambidge Art Auction, Atlanta, GA (online)
2019 *Parts of a Whole*, Gutstein Gallery, Savannah, GA
2017 *The Message*, Non-Fiction Gallery, Savannah, GA

Publication
John Singer, "Trying to Paint the Perfect Place: Jeremiah Jossim on the Art of Memory," *Savannah Source*, January 26

My work examines the relationship between ourselves and the landscape. These paintings are a synthesis of imagined and remembered space. Time is a relative element in their structure, just as our memories can waver in their temporality. My paintings fluctuate between representational space and structural abstractions. The use of flatness and the dissection of the spatial plane is an important part of my process of investigation and reflects our culture's need for organization but also domination. I am concerned with our manipulation of the environment and the ever-growing imbalance that has come to define the Anthropocene. I am intrigued by humans' adaptative capabilities but also our quiet fragility. My work speaks to a deep reverence for the American landscape, but also questions the privileges of recreation, tourism, and just who has the right to explore and live alternatively in this country. I am still coming to terms with my role in this era, but I am forever interested in the poetry of space and the absurd allure of escape.





Jeremiah Jossim | Zion Campsite (detail)



Andrew Leventis
 Large Refrigerator (Vanitas) | oil on linen, 62 x 48 inches



Andrew Leventis
 Freezer Box (Vanitas) | oil on linen, 36 x 48 inches

Andrew Leventis

Windows | oil on linen, 36 x 24 inches



Andrew Leventis

Charlotte, NC
leventisandrew@gmail.com / www.andrewleventispainting.com / [@andrewleventisstudio](https://www.instagram.com/andrewleventisstudio)

b. 1980 Charlotte, NC

Education

- 2012 MFA, Goldsmiths, University of London, London, England
- 2006 BFA, American Academy of Art, Chicago, IL

Solo Exhibitions

- 2021 *Things in Rooms*, Arts Visalia Visual Art Center, Visalia, CA
- Artexpo, New York, NY
- 2020 The NYC Phoenix Art, New York, NY (online)

Group Exhibitions

- 2021 *The World Without Us*, Gallery NEON, Akademia Sztuk Pięknych im. Eugeniusza Gepperta, Wrocław, Poland
- The 120 Finalist Artists of Arte Laguna Prize 15*, Arsenale, Venice, Italy
- Finalists Exhibition*, Aesthetica Art Prize, York Art Gallery, York, England
- Wells Art Contemporary International Visual Arts Competition*, Wells Cathedral, Wells, England
- 2020 *Perspectives*, Czong Institute for Contemporary Art Museum, Gimpo, South Korea
- California Open 2020*, Tag Gallery, Los Angeles, CA
- 2019 *The World Without Us*, APT Gallery, London, England
- 2018 *Malamegi Lab 10*, Galleria San Pietro, Rome, Italy
- 2017 *International Contest of Contemporary Art*, Museo Fondazione Museo Crocetti, Rome, Italy

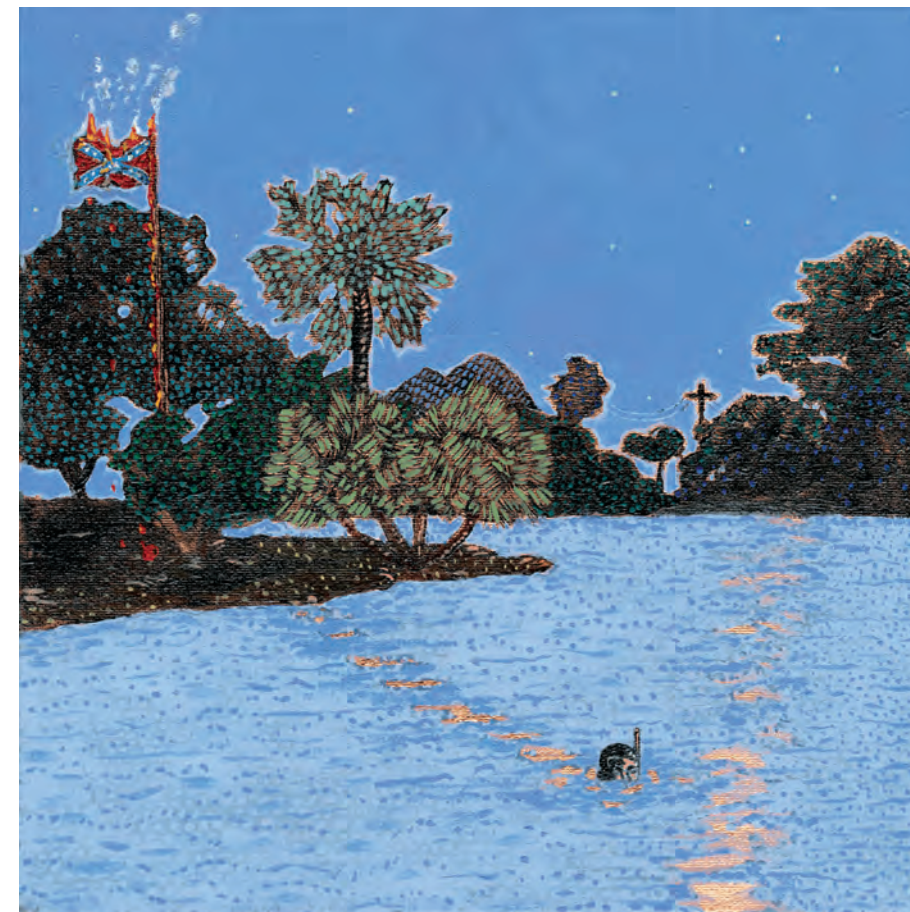
I am an oil painter who creates elaborately detailed paintings of contemporary vanitas. My newest works consider vanitas in a modern context, reflecting on the COVID-19 pandemic. In a traditional sense, vanitas alludes to themes of plague, desperation, dehumanization, and loss. Although I have previously looked in this direction for inspiration, these historical paintings of the fleeting world feel more immediate to me than ever. I now see them as compassionate pictures rather than merely ones of dark, glittering glamour. I am also finding vanitas in my everyday surroundings, from the foods I wash in my sink to the items I stock in my freezer box. For this series, I have accumulated photos that colleagues, friends, and family have been asked to snap of foods and items they have stocked in their domestic and refrigerator interiors.





Andrea Limauro

The butcher of Lubango | acrylic and screenprint on canvas, 24 x 24 inches



Andrea Limauro

Artist self-portrait with burning shit-flag | acrylic on copper leaf on canvas, 12 x 12 inches



Andrea Limauro
Anxious? Jesus Offers Rest | acrylic and screenprint on canvas, 24 x 36 inches

Andrea Limauro

Silver Spring, MD
andrealimauro@yahoo.it / www.andrealimauro.com / [@andrealimauro](https://www.instagram.com/andrealimauro)

| | |
|------|--|
| | b. 1976 Rome, Italy |
| | Education |
| 2003 | Master of Urban Planning and Policy, University of Illinois at Chicago, Chicago, IL |
| 1998 | BA, Essex University, Essex, England |
| | Solo Exhibitions |
| 2021 | <i>The Future Is Hot</i> , Yu Dian Culture and Art Gallery, Hangzhou, China |
| 2020 | <i>After They Left</i> , Martha Spak Gallery, Washington, DC |
| 2019 | <i>A Rising Tide Lifts All Boats</i> , Fisher Gallery, Northern Virginia Community College, Alexandria, VA |
| 2018 | <i>Mare Nostrvm</i> , Hillyer Art Space, Washington, DC |
| | Two-Person Exhibition |
| 2019 | <i>Journey Still</i> , WAS Gallery, with Arnaud Leclere, Bethesda, MD |
| | Group Exhibitions |
| 2020 | <i>HIGH FREQUENCY Benefit Auction 2020</i> , Washington Project for the Arts, Washington, DC |
| 2019 | <i>VIDart Auction</i> , Art Museum of the Americas, Washington, DC |
| 2017 | <i>CREATE/CHANGE</i> , Hillyer Art Space, Washington, DC <i>The Art of Engagement</i> , Touchstone Gallery, Washington, DC |
| | Awards |
| 2020 | Semi-finalist, Bethesda Painting Awards, Bethesda, MD |
| 2019 | Finalist, Alberoandronico Award, Rome, Italy |
| | Publications |
| 2019 | "Andrea Limauro and Arnaud Leclere," <i>New Art Examiner</i> , July 14 |
| 2018 | "Tiny Contemporary Monuments to Transient Phenomena," <i>Washington Post</i> , October 19 Erin Devine, "At IA&A at Hillyer, Andrea Limauro's Art Tells Tragic Stories of Deadly Migration Across the Mediterranean," <i>Washington CityPaper</i> blog, October 22 |

My work is influenced by my personal experiences with civil wars and migration. My paintings bring attention to the effects of exploitation of people and the environment. Migration, civil strife, nationalistic mythologies, and climate change are the result of the pursuit of power by the few over the many. My role as an artist is to expose how these interconnected dynamics increase the power of oligarchies.

I am inspired by what I saw growing up in Italy in the 1980s and '90s. Anarchist and communist graffiti, posters, and propaganda wheat-pasted next to Roman ruins and art from the past that celebrated power, the patriarchy, class violence, and colonial expansion. My materials are a mix of the old and new, with gold and copper leaf side by side with screen printing, acrylic paint, markers, collage, and neon colors.





Andrew Buckner Lyman
American Spirit | oil on canvas, 46 x 65 inches



Andrew Buckner Lyman
Watching You Without Me | oil on canvas, 46 x 75 inches

Andrew Buckner Lyman

New Orleans, LA
214.629.1642
andrewblyman@gmail.com / www.ablyman.com / [@andrewlymanart](https://www.instagram.com/andrewlymanart)



Andrew Buckner Lyman
The Last Picture Show | oil on canvas, 30 x 40 inches

b. 1991 Dallas, TX

Group Exhibition

2020 Louisiana Contemporary, Ogden Museum,
New Orleans, LA

Publication

2019 New American Paintings, no. 142

In highly developed nations today there is a widespread alienation and loneliness that engenders fear and distrust, a restrictive self-righteousness of thought, and a dread of what-comes-next that has created broken societies. This can be traced back to a number of factors: racial discrimination and fear of fading privilege; growing wealth gaps; an increasingly inhospitable natural world; technological advancement surpassing our capacity to adjust. Everywhere I see how this tense climate affects people, and how some of us are turning to misguided and dangerous means of uniting in opposition to social cohesion. The resultant paintings describe a rising epidemic of estrangement through enigmatic, fractured narratives that further isolate the figures within.





Katherine Tzu-Lan Mann

Small Planet | acrylic and sumi ink on paper, 48 x 75 inches



Katherine Tzu-Lan Mann

Snake Oil | acrylic and sumi ink on collaged rice papers, 100 x 60 inches



Katherine Tzu-Lan Mann
 Oxbow | acrylic and sumi ink paper, 100 x 60 inches

Katherine Tzu-Lan Mann

Washington, DC
 415.956.3560 (Dolby Chadwick Gallery)
www.katherinemann.net / [@ktzulan](https://twitter.com/ktzulan)

b. 1983 Madison, WI

Education

2009 MFA, Maryland Institute College of Art, Baltimore, MD
2005 BA, Brown University, Providence, RI

Residencies

2019 Yellowstone National Park, WY
2018 MASS MoCA, North Adams, MA
2013 Bemis Center for Contemporary Arts, Omaha, NE

Solo Exhibitions

2020 *Waterwall*, Academy Art Museum, Easton, MD
2019 *Spool*, Dolby Chadwick Gallery, San Francisco, CA
2015 *Echoing Green*, Morton Fine Art, Washington, DC

Group Exhibitions

2020 *Traces*, The Kreeger Museum, Washington, DC
Forever Is Composed of Nows, A.I.R. Gallery, Brooklyn, NY
Deep Six, Spring Break Art Show, New York, NY
2018 *Vox XIV: Omnipresent Elsewhere*, Vox Populi, Philadelphia, PA

Represented by

Dolby Chadwick Gallery, San Francisco, CA
Morton Fine Art, Washington, DC
Lonsdale Gallery, Toronto, CA

I examine landscape picture-making by building luxuriant, cinematically scaled paper paintings and installations. These combine romantic, utopian, and immersive sensibilities from both Chinese and Western landscape painting with a lexicon drawn from a personal mythology informed by my identity as a biracial, second-generation Asian American: ribbons, baubles, bats, peaches, sperm, piles of flowers repeated so many times as to appear biomorphic and alien but bursting with incongruous efflorescence. My painting practice has two primary concerns: the exploration of landscape painting in a world where “landscape” is defined through an ever-widening field of digital, graphic, and visual forms, and the insertion of a personal iconography—personal world building, even—into that history.





Carl E. Moore
A Storm Is Coming | acrylic on canvas, 48 x 48 inches



Carl E. Moore
No Social Distancing | acrylic and gouache on canvas, 12 x 12 inches



Carl E. Moore
 A Shower and Rubber Bullets | acrylic on canvas, 48 x 48 inches

Carl E. Moore

Memphis, TN
 901.210.6615
info@carlemoore.com / www.carlemoore.com / [@carle.moore](https://www.instagram.com/carle.moore)

| | |
|---------|---|
| | b. 1965 Canton, MS |
| | Education |
| 2012 | MFA, Memphis College of Art, Memphis, TN |
| 1987 | BFA, Memphis College of Art, Memphis, TN |
| | Residency |
| 2020 | Crosstown Arts, Memphis, TN |
| | Solo Exhibitions |
| 2019 | <i>At Your Discretion</i> , presented by ArtUp, South Main Memphis Artspace Lofts, Memphis, TN |
| 2018 | <i>For Freedoms National Billboard Campaign</i> , sponsored by Memphis Brooks Museum of Art, Memphis, TN <i>And Justice for All</i> , Gallery 130, The University of Mississippi, Oxford, MS |
| | Group Exhibitions |
| 2020 | <i>Radius 1</i> , Bradbury Art Museum, Arkansas State University, Jonesboro, AR <i>Voluntarily Indirect</i> , University of Tennessee, Martin, TN |
| 2019 | <i>Unfolding</i> , ArtsMemphis, Memphis, TN <i>Dear Artist</i> , presented by Art Museum of the University of Memphis and Young Arts Patrons, Memphis, TN <i>Inheritance: A Lineage of Black Art</i> , The CMLPX, Memphis, TN |
| 2018 | <i>Homeward Bound</i> , West Gallery, Crosstown Arts, Memphis, TN |
| | Awards |
| 2019-20 | Tennessee Artist Fellow, The Center of Excellence for the Creative Arts at Austin Peay State University, Clarksville, TN |
| 2017 | Emmett O’Ryan Award, Memphis, TN |
| | Publications |
| 2020 | Jody Stokes-Casey, “Art/Race/Violence: A Collaborative Response,” <i>Visual Arts Research</i> 46, no. 2 |
| 2018 | <i>Detangling/Unraveling the Politics of Hair: Black Tennessee</i> , exh. cat. (East Tennessee State University) |

My work deals with color and identity. During this process, my goal is to compare social ideologies about race, stereotypes, and belief systems to everyday colors and the perception of these colors in our environment. As part of my process, black has always been a color of identity for Black people, Black Americans, African Americans. Just as white has been for Caucasians or those of European descent, and brown for the South American and Central American populations.

I consider my work to be a form of visual communication, using simplicity and depth to express social and ethical issues. My goal is to create a conversation between both the personal and public by using color and composition to express mood and ideas. By placing people and objects in common and uncommon situations, I can deal with specific subjects from various perspectives.





Tracy Murrell
 Her Mind Is Open | mixed media on birch panel, 48 x 26 inches



Tracy Murrell
 Morning Rain II_The Universe Within | high-gloss enamel, acrylic, encaustic rice paper, and resin on birch panel, 48 x 36 inches



Tracy Murrell
Underneath the Moroccan Sun III | high-gloss enamel, ink on Yupo paper collage, and resin on birch panel, 48 x 48 inches

Tracy Murrell

Atlanta, GA
404.201.2553
hello@tracymurrell.com / www.tracymurrell.com / [@tracymurrellart](https://www.instagram.com/tracymurrellart)

| | |
|------|---|
| | b. 1970 Mobile, AL |
| | Residencies |
| 2020 | Creative Residency Program, Hambidge Center, Rabun Gap, GA |
| 2019 | Green Olive Arts, Tétouan, Morocco Atlanta Printmakers Studio, Atlanta, GA |
| | Solo Exhibition |
| 2021 | <i>Dans l'espoir d'un avenir meilleur (In Hope for a Better Future)</i> . . . <i>Exploring Haitian Migration</i> , Hammonds House Museum, Atlanta, GA |
| | Group Exhibitions |
| 2021 | <i>Press Here</i> , Dalton Gallery, Agnes Scott College, Decatur, GA |
| 2020 | <i>The Elusive Divide</i> , Hambidge Center's Cross Pollination Art Lab, Atlanta, GA |
| 2019 | <i>artintheATL</i> , Hartsfield–Jackson International Airport, Atlanta, GA <i>400: A Collective Flight of Memory</i> , Aviation Cultural Center, Atlanta, GA |
| 2018 | <i>The Search Within: Daughters of Diaspora</i> , The Art Center of Western Colorado, Grand Junction, CO |
| 2011 | <i>The Irascible Muse: A Coming of Age</i> , Bill Lowe Gallery, Atlanta, GA |
| | Publications |
| 2019 | <i>Create! Magazine</i> , no. 14 |
| 2013 | <i>African Americans for the Arts</i> , vol. 1 |
| 2011 | <i>Fine Arts Atelier</i> , vol. 1 |
| | Collection |
| | Dorothy M. Crosland Tower Library, Georgia Institute of Technology, Atlanta, GA |

My work is a celebration of the beauty and grace that I see in the female form. My intent is for the viewer to slow down and find their connection to the portraits before them. Often the reflective surfaces of the work invite the viewer to see themselves in the silhouettes.

As a woman of color, I am drawn to images of women that look like me. I see and feel the poise and energy we exhibit in the world, which is so often commodified in popular media. In response to this, I offer counter-symbols of women as figures personifying grace and strength.

In my work, I explore the use of silhouettes by recontextualizing images from popular culture to use as entry points for deeper conversations on gender, race, and the perception of beauty. In my current body of work, I am focusing on the themes of identity, migration, and displacement in the human narrative by collaging hand-cut patterns, encaustic, specialty papers with the silhouettes.





Tracy Murrell | *Underneath The Moroccan Sun III* (detail)



Ali Printz

Don't Forget Me | oil, acrylic, paper, and fabric on canvas, 48 x 42 inches



Ali Printz

After the Mine | oil, denim, vintage miner's light, and coal dust on canvas, 36 x 48 inches



Ali Printz
Down in the Holler (Poverty in Plain Sight) | oil, conté crayon, and fabric on canvas, 36 x 24 inches

Ali Printz

Shepherdstown, WV
aliprintz@gmail.com / www.printzali.com / [@aliprintz](https://www.instagram.com/aliprintz)

| | |
|-------|---|
| | b. 1985 Martinsburg, WV |
| | Education |
| 2017- | PhD candidate, Tyler School of Art and Architecture, Temple University, Philadelphia, PA |
| 2012 | MA, Sotheby's Institute of Art, New York, NY |
| 2009 | BA, BFA, West Virginia University, Morgantown, WV |
| | Residencies |
| 2020 | Casa Lù Parque Hundido, Mexico City, Mexico |
| 2016 | Vytlacil, Art Students League of New York, Sparkill, NY |
| | Solo Exhibitions |
| 2019 | <i>Appalachian Spring: A Solo Show</i> , Buxton and Landstreet Gallery, Thomas, WV |
| 2018 | <i>Appalachian Spring: A Solo Show</i> , Union Arts Center, Sparkill, NY |
| 2015 | <i>Fabric of History: New Works by Ali Printz</i> , Gallery Rene Mele, New York, NY |
| | Two-Person Exhibition |
| 2020 | <i>Appalachian Extraction</i> , with Ernie Roby-Tomic, Buxton and Landstreet Gallery, Thomas, WV |
| | Group Exhibitions |
| 2020 | <i>Captura Temporal</i> , Casa Lü, Parque Hundido, Mexico City, Mexico |
| 2017 | <i>Debtfair: Whitney Biennial 2017</i> , in collaboration with Occupy Museums, Whitney Museum of American Art, New York, NY |
| 2016 | <i>Sing for Hope Pianos Project</i> , throughout New York, NY <i>Now Be Here #2 NYC</i> , Brooklyn Museum, Brooklyn, NY |
| 2015 | <i>Making History Exhibition and Arts in Bushwick Benefit</i> , Storefront Ten Eyck, Brooklyn, NY |
| 2014 | <i>Faberge Big Egg Hunt</i> , New York, NY |
| | Award |
| 2021 | William H. Truettner Fellowship, Smithsonian American Art Museum, Washington, DC |

My work investigates the intersection between the contemporary and the past to give agency to forgotten people, places, and cultural schisms. I incorporate discarded items like photos, thrifted clothing, and found objects from my life into the medium of painting. My paintings act as caretakers of these mementos, imbuing the work with a sense of bittersweet nostalgia through a combination of paint, sewn fabric, and collage fastened to canvas. In reusing found elements, I breach ecocriticism and throwaway culture, guaranteeing that each reclaimed memento is once again active.

In recent years, I have embraced my Appalachian heritage—showing the world what the region has contributed to American society through history and culture—in order to combat negative stereotypes. I constantly strive to pay homage to Appalachians who do not speak for themselves, from miners to snake charmers to folk craftsmen, musicians, and shamans. Through the traditions of Appalachian folk art and craft combined with traditional portraiture pulled from photos of forgotten people, culture, and events, I hope to reconstruct the importance of the storytelling that permeates society.





Image courtesy of the artist and LatchKey Gallery

Josie Love Roebuck

Ashen | screenprint, oil pastel, fabric, soft pastel, conté crayon, charcoal, and yarn on canvas, 67 x 58 inches



Image courtesy of the artist and LatchKey Gallery

Josie Love Roebuck

Still We Rise | screenprint, acrylic, oil pastel, yarn, and fabric on canvas, 84 x 75 x 52 inches



Image courtesy of the artist and LatchKey Gallery

Josie Love Roebuck
Magnificently Willful | screenprint, acrylic, yarn, braided yarn, ribbon, charcoal, oil pastel, and fabric on canvas , dimensions variable

Josie Love Roebuck

Villa Hills, KY
646.213.9070 (LatchKey Gallery)
www.josielroebuck.net / [@josieloveroebuckstudio](https://www.instagram.com/josieloveroebuckstudio)

| | |
|---------|--|
| | b. 1995 Dalton, GA |
| | Education |
| 2021 | MFA, College of Design, Architecture, Art, and Planning (DAAP), University of Cincinnati, Cincinnati, OH |
| 2019 | BFA, Lamar Dodd School of Art, University of Georgia, Athens, GA |
| | Residency |
| 2018 | Chautauqua School of Art, Chautauqua, New York |
| | Professional Experience |
| 2020-21 | Instructor of Record, DAAP, University of Cincinnati, Cincinnati, OH |
| 2020 | Research Assistant, Going Public: Artists Speak about Art, Museums and Public Space, DAAP, University of Cincinnati, Cincinnati, OH |
| 2019 | Substitute instructor, DAAP, University of Cincinnati, Cincinnati, OH |
| | Solo Exhibition |
| 2020 | <i>Same But Different</i> , Tabula Rasa, DAAP, University of Cincinnati, Cincinnati, OH |
| | Group Exhibitions |
| 2021 | <i>Last Supper</i> , LatchKey Gallery, New York, NY <i>Emerge</i> , Contemporary Arts Center, Cincinnati, OH |
| 2020 | <i>Non-Perishable</i> , Frigid Gallery, Clifton, Cincinnati, OH (pop-up) <i>Seams: Contemporary Textile Artists</i> , Portrait Society Gallery, Milwaukee, WI <i>Here We Are</i> , BSB Gallery, Trenton, NJ (online) <i>Fantastic Fibers</i> , Yeiser Art Center Gallery, Paducah, KY |
| | Publication |
| 2020 | "Embroidered Portraits of Survivors by Josie Love Roebuck," <i>Create! Magazine</i> (online) |
| | Represented by |
| | LatchKey Gallery, New York, NY |

The summer of 2020 brought chaos to the world. We were faced with a global pandemic and searching for peace and justice for people of color. The inquisition of Josie Love Roebuck’s heritage came into play during the Black Lives Matter movement: her identity, experiences, fears, concerns, and what she would like to change were thrown into the spotlight. Roebuck’s process addresses the contemporary complexity of identifying as biracial, where symbolizing pain and triumph, exclusion and acceptance, is achieved by layering fabrics and patching together portraits. Roebuck has tried to make herself whole by examining her existence as a biracial person. She has been confronting the ever-present feeling of being in the wrong skin and of not belonging to a specific racial group, while wondering how can one ever be whole when we live in a society that thrives on racial divide.







Jon Rollins
 Monday, April 27, 1998 (Flubber) | mixed media and collage on canvas, 14 x 11 inches



Jon Rollins
 Card (may be kept until needed) | mixed media and collage on canvas, 10 x 10 inches



Jon Rollins
Diver | mixed media and collage on canvas, 15 x 13 inches

Jon Rollins

High Point, NC
mail@jonrollins.com / www.jonrollins.com / [@jon_rollins](https://twitter.com/jon_rollins)

b. 1991 High Point, NC

Education

2013 BFA, University of North Carolina at Chapel Hill, Chapel Hill, NC

Solo Exhibitions

2021 *Now, Where Were We?*, Horace Williams House, Chapel Hill, NC

2020 *undo*, COHAB.Gallery, High Point, NC

2019 *Bigger and Better Things*, JanKossen Contemporary, New York, NY

Group Exhibitions

2020 *Like a Bud*, Oneoneone, Chapel Hill, NC

2019 *Truth Lies Beyond*, Foley Gallery, New York, NY

2018 *Hide-and-peek*, Espacio Contemplación, Madrid, Spain
Art Cabinets, White Lab, Madrid, Spain

My studio is filled with scraps. Heaped in stacks of unsorted bins, they are the remnants of over twenty years of making and living.

- Survey of the scrap pile:
- A doodle-ridden restaurant napkin
 - A stained worktable covering littered with ambiguous notes
 - A crusty, psychedelic palette scraping
 - A scribbled landscape from my kindergarten journal
 - A used bit of masking tape edged with paint
 - A large, wadded-up drawing made in a fury one night last summer

When making a mark seems arbitrary or terrifying, I dig through the scraps. I don't see them as inspiration or keepsakes but as possibilities, despite their rough edges. They become the work itself.

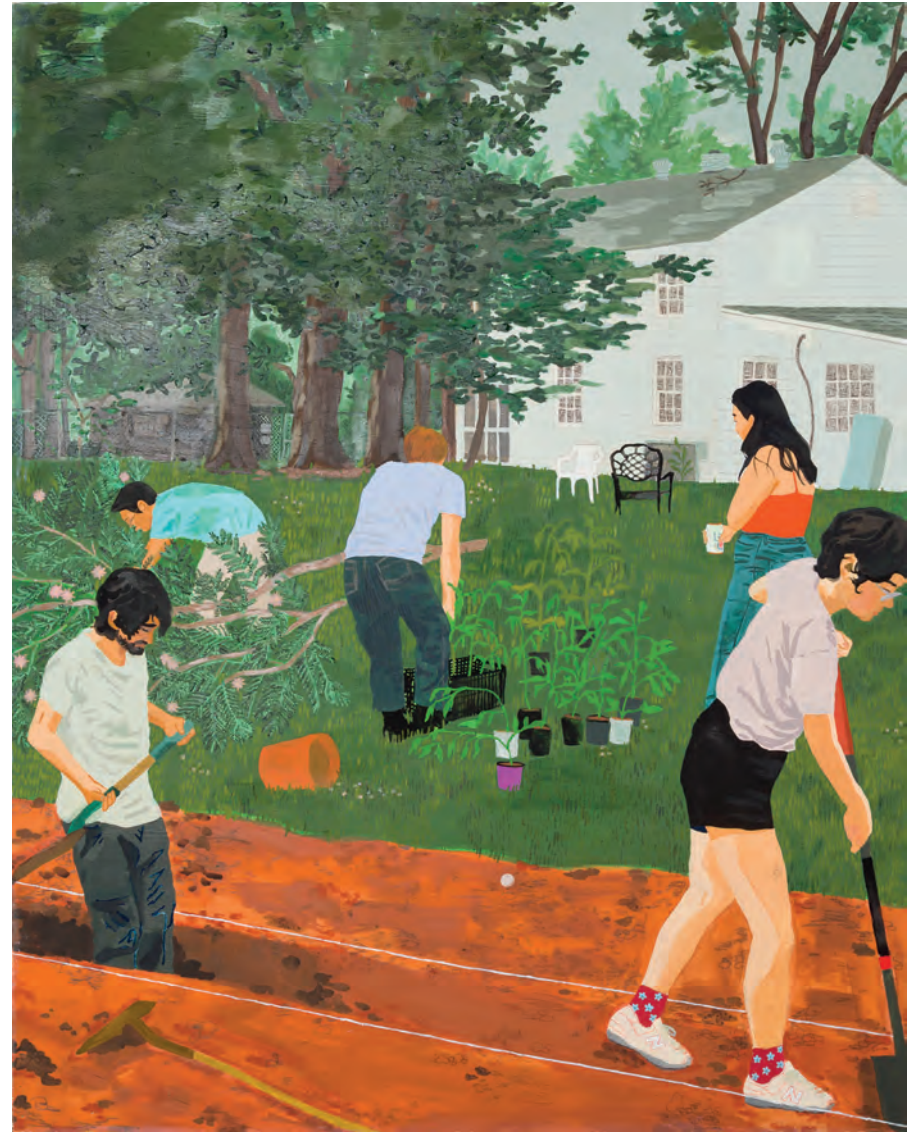
The scrap layers are built in cycles. Careful, sometimes sentimental, arrangement alternates with reckless destruction using paint and a razor. It's a search for resolution, but the conclusion is never what I expect. By chance or fate, there forms a wonky alignment of intentions and accidents, of past and present: a fresh paint blob on a torn drawing just fits.





Dianna Settles

All Things Are Dear That Disappear (Yoon, A Joint, Hainanese Chicken) | acrylic and oil on panel, 17 x 15.5 inches



Dianna Settles

May the land grow green / May it swallow our mistakes (this year we won't dig the trenches so deep) | acrylic, oil, and colored pencil on panel, 30 x 24 inches



Dianna Settles

To be destructed angels / And as destructed open to all activities against the law and financial institutions (the fireflies are waiting) | acrylic, oil, and colored pencil on canvas, 48 x 60 inches

Dianna Settles

Atlanta, GA
www.diannasettles.website / [@platonicyouth](https://www.instagram.com/platonicyouth)

| | |
|-------|---|
| | b. 1989 Los Alamitos, CA |
| | Education |
| 2014 | BFA, San Francisco Art Institute, San Francisco, CA |
| | Residency |
| 2020 | Studio Artist Program, Atlanta Contemporary Art Center, Atlanta, GA |
| | Professional Experience |
| 2016- | Owner, Hi-Lo Press, Atlanta, GA |
| | Solo Exhibition |
| 2018 | <i>99 Flowers</i> , Versa Gallery, Chattanooga, TN |
| | Two-Person Exhibition |
| 2019 | <i>The One That Got Away</i> , with Colton Callahan, Delaplane, San Francisco, CA |
| | Group Exhibitions |
| 2021 | <i>A Group Exhibition: Jurell Cayetano, Gerald Lovell, and Dianna Settles</i> , MINT, Atlanta, GA |
| 2020 | <i>Semblance: Juried Show</i> , MINT, Atlanta, GA |
| 2019 | <i>Of Origins and Belonging, Drawn from Atlanta</i> , High Museum of Art, Atlanta, GA |
| | Award |
| 2019 | Finalist, EDGE Award, Swan Coach House Gallery, Atlanta, GA |
| | Publication |
| 2017 | <i>The Lifted Brow</i> , no. 35 |

In 2014, I traveled to Vietnam, beginning my indeterminate synthesis of traditional Vietnamese painting styles and the European canon. The marginalized bodies I depict render conflicting, complex feelings into sources of power and reclamation. My paintings materialize ephemeral experiences in order to reflect on and remember them in their ecstasies and agonies. They are ways of processing my identities and celebrating the worlds my friends and I construct and inhabit.

My compositions are collages that construct a richness beyond the emotional and historical resonances of their individual components. Whether portraying grand adventures or the banal moments of the everyday, I aspire to celebrate communal life, and inspire joy in the struggle to do so. By illustrating such joyful experiences, I am exalting these moments and exploring ways to further elaborate them. The vibrant colors, poetic compositions, and playful mark-making of my work help me reveal shared experiences, elevating them beyond individual dreams and memories.





Ernest Shaw Jr.

Crossing Gods | acrylic and oil stick on canvas, 72 x 48 inches



Ernest Shaw Jr.

Ngil | acrylic on canvas, 60 x 40 inches



Ernest Shaw Jr.
Senufo | mixed media on canvas, 60 x 48 inches

Ernest Shaw Jr.

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b. 1969 Baltimore, MD

Education

- 2005 MFA, Howard University, Washington, DC
- 2001 BFA, Morgan State University, Baltimore, MD

Residencies

- 2021 Vermont Studio Center, Johnson, VT
- Yaddo, Saratoga Springs, NY
- The Studios at MASS MoCA, North Adams, MA

Professional Experience

- 2017 Adjunct Professor, Maryland Institute College of Art, Baltimore, MD

Solo Exhibitions

- 2019 *Testify*, Motor House Gallery, Baltimore, MD
- 2015 *Black Magic*, New Beginnings Gallery, Baltimore MD
- 2013 *The Black Aesthetic*, University of Maryland School of Medicine, Baltimore, MD

Group Exhibitions

- 2020 *Grey Matters*, John A. Cade Center for Fine Arts Gallery, Anne Arundel Community College, Arnold, MD
- 2019 *We Are One*, Creative Alliance, Baltimore, MD
- 2016 *Indigo Magic*, Frederick Douglass-Isaac Myers Maritime Museum, Baltimore, MD
- 2013 *Baltimore By Many Perspectives*, D Center Baltimore, Baltimore, MD
- Reloading the Canon*, The James E. Lewis Museum of Art, Morgan State University, Baltimore, MD

Publications

- 2019 Andrea Boston, "Drawn to with Ernest Shaw," Baltimore Museum of Art/Stories, December 12 [online]
- 2017 Margo Natalie Crawford, *Black Post-Blackness: The Black Arts Movement and Twenty-First-Century Aesthetics* (University of Illinois Press, 2017)

Being an image-maker affords me the opportunity to produce work that highlights the humanity of the viewer by illustrating the humanity of the subject. My creative process focuses on the interaction between the work and its audience. My goal is for the receiver to experience the mystery of creation while interacting with the portrait. The work's evolution to becoming art has everything to do with the dance between the painting and the receiver.

My primary subjects reflect the multiple aspects of the Black/ Africanist experience in the context of a society that confines Blackness to being the antithesis and response to racialized subjugation. Authentic portrayals of the Black body are of particular interest to me simply because there is no other subject I find to be as complex, misrepresented, and misunderstood.





Damian Stamer
 Horry County 16 | oil on panel, 72 x 95 inches



Damian Stamer
 Horry County 15 | oil on panel, 72 x 95 inches



Damian Stamer
St. Marys Rd. 8 | oil on panel, 72 x 95 inches

Damian Stamer

Durham, NC
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damianhstamer@gmail.com / www.damianstamer.com / [@damianstamer](https://www.instagram.com/damianstamer)

| | |
|------|--|
| | b. 1982 Durham, NC |
| | Education |
| 2013 | MFA, University of North Carolina at Chapel Hill, Chapel Hill, NC |
| 2007 | BFA, Arizona State University, Tempe, AZ |
| | Residency |
| 2017 | Budapest Art Factory International Artist Residency Program, Budapest, Hungary |
| | Solo Exhibitions |
| 2019 | <i>Returning</i> , Koki Arts, Tokyo, Japan |
| 2018 | <i>Interiors</i> , SOCO Gallery, Charlotte, NC |
| | Group Exhibitions |
| 2020 | <i>State of the Art 2020</i> , Crystal Bridges Museum of American Art and The Momentary, Bentonville, AR |
| 2017 | <i>The Coffins of Paa Joe and the Pursuit of Happiness</i> , Jack Shainman Gallery, The School, Kinderhook, NY |
| 2016 | <i>The Things We Carry: Contemporary Art in the South</i> , The Gibbes Museum of Art, Charleston, SC |
| 2015 | <i>Area 919: Artists in the Triangle</i> , Nasher Museum of Art at Duke University, Durham, NC |
| 2014 | Art on Paper Biennial, Weatherspoon Art Museum, Greensboro, NC |
| | Award |
| 2008 | U.S. Fulbright Grant |
| | Collections |
| | Crystal Bridges Museum of American Art, Bentonville, AR The Mint Museum, Charlotte, NC North Carolina Museum of Art, Raleigh, NC |
| | Represented by |
| | SOCO Gallery, Charlotte, NC Bridgette Mayer Gallery, Philadelphia, PA |

I paint to try to make sense of this life and the world in which we live. This journey usually begins in familiar places from my childhood—rural landscapes and abandoned structures of the Carolinas. Combining a love of oil paint and art history, I’m interested in both creating and exploring psychological spaces, where mind and matter coalesce. I depict these icons of the American South not to monumentalize, but rather to question our histories and identities embedded and reflected within them. Nostalgia, violence, loss, love, guilt, fragility, shame, and complicity coexist.





Marisa Stratton

Kelley (Instagram Series) | oil on panel, 6 x 3.5 inches



Marisa Stratton

Family Zoom Call on my 21st Birthday (Jack) | oil on panel, 3.5 x 5 inches



Marisa Stratton
 Instagram Series (installation) | oil on panel, each 6 x 3.5 inches

Marisa Stratton

Richmond, VA
mvs.reads@gmail.com / www.marisastratton.com / [@marisareads](https://www.instagram.com/marisareads)

| | |
|------|--|
| | b. 1999 Tucson, AZ |
| | Education |
| 2021 | BFA, Virginia Commonwealth University, Richmond, VA |
| | Group Exhibitions |
| 2020 | <i>Fake News</i> , The Anderson Gallery, Virginia Commonwealth University (VCU), Richmond, VA <i>OMENS</i> , The Anderson Gallery, VCU, Richmond, VA |
| 2019 | <i>Pressed Together</i> , Shockoe Artspace, Richmond, VA <i>Pilot Episode</i> , The Anderson Gallery, VCU, Richmond, VA <i>Home Sweet Home</i> , The Anderson Gallery, VCU, Richmond, VA |
| | Awards |
| 2020 | Best in Show, <i>Fake News</i> , The Anderson Gallery, VCU, Richmond, VA |
| 2019 | Virginia Museum of Fine Arts Fellowship |

I am a representational painter exploring the collective digital experience and its relationship to painting as documentation. How do we ascribe meaning to interactions and experiences that only exist on screens?

In my screen-sized oil paintings sourced from social media posts and web conferences, I transpose the digital into the physical while initiating deeper and more meaningful connections as a result. When I paint these seemingly inconsequential moments, I am interpreting them in the context of traditional oil painting as a medium of formal portraiture and historical documentation. I also explore ideas of public presentation, image consumption, and consent by manipulating the inherent voyeurism embedded within all modes of digital interaction.

With my work, I return to the idea of portrait painting as a necessary artifact of a relationship, conversation, or experience—with a firm awareness of the digital age. Painting is a way to tether me to the physical world and the people around me, even if that means redefining the ways I experience them.





Andre Bogart Szabo
Valley of Fire | mixed media on canvas, 32 x 28 inches



Andre Bogart Szabo
Holy Dirt (New Mexico) | mixed media on canvas, 41 x 31 inches



Andre Bogart Szabo
Shore Wash (Landscape V) | mixed media on canvas, 84 x 84 inches

Andre Bogart Szabo

Washington, DC
bogey@szaboszabo.com / www.szaboszabo.com / [@bogart_szabo](https://www.instagram.com/bogart_szabo)

b. 1990 Washington, DC

Residencies

2018 The Studios at MASS MoCA, North Adams, MA
Trestle Art Space, Brooklyn, NY

2017 ESKFF, Jersey City, NJ

Professional Experience

2019 Artist Assistant to Pat Steir, New York, NY

Group Exhibition

2021 Bronx AIM Program Exhibition, Bronx, NY

Awards

2020 Grant, Foundation for Contemporary Arts, New York, NY
Rauschenberg Foundation, New York, NY
New York Foundation for the Arts, New York, NY
Recovery Grant, Washington Project for the Arts, Washington, DC

2019 Bronx Museum of the Arts AIM Program, Bronx, NY

As a visual artist, I am fascinated with the inherent beauty of physical materials themselves, unmediated and unrefined. These works on canvas feature repurposed, foraged, and composted objects; a material vocabulary that follows no hierarchy. My paintings challenge the rhetoric of purity, refinement, and expressionism bound to painting by means of a “soil over oil” approach. Tapping natural materials as alternatives to brush and gesture, my paintings have a sense of immediacy that directly engages the social, cultural, and ecological concerns of the region from which they are sourced. Just as a responsible hunter uses every piece of their kill as functional material, so do I process the physical world so nothing goes to waste.



Image by Thomas Rowell



Saba Taj

Borders/Portals (are so Gay) | acrylic, oil, spray paint, gold leaf, and glitter on canvas, 72 x 72 inches



Saba Taj

Liminal Being(s) | oil, glitter, appliqué, gold leaf, and spray paint on canvas, 68 x 75 inches



Saba Taj
 Laila in Orchids (Interstitial Lush) | oil and glitter on canvas, 68 x 66 inches

Saba Taj

Durham, NC
www.itssabataj.com / [@itssabataj](https://twitter.com/itssabataj) / [@itssabataj](https://www.instagram.com/itssabataj)

| | |
|---------|---|
| | b. 1986 Raleigh, NC |
| | Education |
| 2016 | MFA, University of North Carolina, Chapel Hill, NC |
| | Solo Exhibitions |
| 2018 | <i>of beast / of virgin</i> , Twelve Gates Arts, Philadelphia, PA <i>Salaam</i> , Moss Arts Center, Virginia Polytechnic Institute and State University, Blacksburg, VA |
| 2017 | <i>we have adorned everything on earth</i> , Gatewood Gallery, University of North Carolina at Greensboro, Greensboro, NC |
| | Two-Person Exhibitions |
| 2017 | <i>En / Gender</i> , with Gabriel Garcia Roman, Cassilhaus, Chapel Hill, NC |
| | Group Exhibitions |
| 2021 | <i>Of Care and Destruction: 2021 Atlanta Biennial</i> , Atlanta Contemporary Art Center, Atlanta, GA |
| 2020 | <i>American Muslim Futures</i> , Shangri La Museum of Islamic Art and Muslim Advocates (online) <i>2020 North Carolina Artists Exhibition</i> , Contemporary Art Museum Raleigh, Raleigh, NC |
| 2019 | <i>breathing without a body</i> , Basement Art Space, Chapel Hill, NC <i>New Asian Futurisms</i> , Asian Arts Initiative, Philadelphia, PA <i>Figure / Form</i> , Elder Gallery, Charlotte, NC <i>Tomorrow We Inherit the Earth: The Queer Intifada</i> , performance, Counterpulse, San Francisco, CA |
| 2018 | <i>The Third Muslim</i> , SOMArts Cultural Center, San Francisco, CA |
| | Awards |
| 2020 | Grand Prize Winner, <i>2020 North Carolina Artists Exhibition</i> , Contemporary Art Museum Raleigh, Raleigh, NC |
| 2019-20 | Post-MFA Fellow, Documentary Diversity Project at the Center for Documentary Studies, Duke University, Durham, NC |

It is an odd thing to be inside a body, to be known within that body, read as a race, a gender, an ethnicity. These identities are activated by the gaze of others, invented by the gaze of power. We are lacerated into largely binary categories; these classifications determining the material realities enacted upon us.

Disrupting these classifications has been a key component in my figurative work. As a Brown person navigating the dualistic racial system of the American South and a queer Muslim embodying the paradoxes of inherited and claimed identities, I am most interested in exploring identity and the body through the destabilizing and liberatory lens of queerness and liminality, and the Islamic mystical concept of *barzakh*. As such, the subjects of my work are hybrids—amalgamations of seemingly incongruous parts. Their physical bodies and environments become a mutable landscape for resisting confinement and embracing contradiction. Instead of focusing on our trauma, I place resilience at the forefront, emphasizing beauty, friendship, and the fertile possibilities of the borderless in-between.





Saba Taj | *Borders/Portals (are so Gay)* (detail)



Laura D. Velez

Expedition Blue PPH 20 | oil on linen, 17 x 23 inches



Laura D. Velez

Expedition PPH 19 | oil on linen, 12 x 10 inches



Laura D. Velez
 The Seekers | oil on canvas, 16 inches in diameter

Laura D. Velez

New Orleans, LA
ldvlz@yahoo.com / www.lauradenissevelez.com / @ldvlz

| | |
|------|---|
| | b. 1982 Calgary, Canada |
| | Education |
| 2007 | MFA, Pennsylvania Academy of the Fine Arts, Philadelphia, PA |
| 2005 | BFA, Louisiana Tech University, Ruston, LA |
| | Solo Exhibition |
| 2011 | <i>Permission</i> , Cabrini College, Radnor, PA |
| | Group Exhibitions |
| 2020 | <i>I Close My Eyes</i> , The Front, New Orleans, LA <i>Full Color</i> , New Orleans Center for Creative Arts, New Orleans, LA <i>African American and Latin American Artists</i> , 3014 St. Claude Avenue, New Orleans, LA |
| 2019 | <i>13th Annual Louisiana Fine Arts Showcase</i> , Southern Louisiana University, Hammond, LA <i>USM National Juried Painting Exhibition</i> , The University of Southern Mississippi, Hattiesburg, MS <i>An Inherently Hopeful Gesture</i> , Cerulean Arts Gallery, Philadelphia PA |
| 2018 | <i>Real to Not Real: What We See as Paint</i> , Southeastern Louisiana University Contemporary Art Gallery, Hammond, LA <i>Hispanic Women Making Art: Creative Empowerment and Identity</i> , Mexican Consulate, New Orleans, LA |
| | Award |
| 2019 | Honorable Mention, <i>USM National Juried Painting Exhibition</i> , The University of Southern Mississippi, Hattiesburg, MS |
| | Publications |
| 2019 | <i>13th Annual Louisiana Fine Arts Showcase</i> (Southeastern Louisiana University) |
| 2018 | <i>Real to Not Real: What We See as Paint</i> (Southeastern Louisiana University) |

I feel moved to explore the unknowns and mysteries that propel human nature to keep thriving and searching, to move forward no matter the circumstances. In this body of work, I explore a dystopian narrative about the deterioration and atrophy of the earth that resulted from the human-created climate crisis. Through the medium of paint, I explore what it would be like to resurface from underground and find that the earth's ecosystems had evolved to support new life. I discover these worlds using the texture of paint to chart the topography of the space, and the chromatic relationship of colors to explore how nature has changed to a myriad of toxic, highly saturated tones. I imagine mankind feels a sense of displacement due to these extreme changes being perceived as dangerous but still inviting to explore. This work tells a story about human resiliency, as people come together to manage and possibly flourish in a chronically uncertain situation.





Christina Renfer Vogel
Alike | oil on canvas, 32 x 28 inches



Christina Renfer Vogel
Houseguest | oil on linen, 48 x 40 inches



Christina Renfer Vogel
 B's Scarf with Delicate Flowers | oil on canvas, 16 x 14 inches

Christina Renfer Vogel

Chattanooga, TN
 615.780.9990 (David Lusk Gallery)
christinarenfervogel@gmail.com / www.christinarenfervogel.com / [@christinarenfervogel](https://www.instagram.com/christinarenfervogel)

b. 1980 Atlantic City, NJ

Education

2005 MFA, Massachusetts College of Art and Design, Boston, MA
2003 BFA, Tyler School of Art, Temple University, Philadelphia, PA

Residencies

2016 Creative Residency Program, Hambidge Center, Rabun Gap, GA
2014 Vermont Studio Center, Johnson, VT

Solo Exhibitions

2019 *Retreat*, David Lusk Gallery, Nashville, TN
2017 *Home Bodies*, Christensen Center Art Gallery, Augsburg University, Minneapolis, MN

Group Exhibitions

2021 *Of Care and Destruction: Atlanta Biennial 2021*, Atlanta Contemporary Art Center, Atlanta, GA
2020 *Space Case*, LABspace, Hillsdale, NY
Four Painters, Thomas Deans Fine Art, Atlanta, GA
2019 *Appalachia Now! An Interdisciplinary Survey of Contemporary Art in Southern Appalachia*, Asheville Art Museum, Asheville, NC
2018 *Ripple / Nature / Bodies*, David Lusk Gallery, Nashville, TN
Everywhere and There: Directions in Contemporary Figurative Painting, Ground Floor Contemporary, Birmingham, AL

Award

2017 LIAEP Grant, Lighton International Artists Exchange Program, Kansas City, MO

Represented by

David Lusk Gallery, Memphis / Nashville, TN
Thomas Deans Fine Art, Atlanta, GA

I pursue interaction and perception from my role as observer, occupied by the unremarkable and informed by our everyday exchanges. Reflecting direct encounters within my environment, I work with still life, portraiture, and landscape—the pillars of perceptual painting. Drawing from the quotidian and familiar, I navigate the space between seeing and describing, interpretation and invention.

In recent paintings, houseplants are surrogates for figures, plant portraits that entangle with vivid backdrops or sit unadorned on studio furniture. Sweet or ostentatious motifs speak to the allover patterning found in nature while they recall bedsheets, wallpaper, or couch cushions—the stuff of home. In paintings of casual bunches and composed bouquets of flowers, I embrace affiliations with femininity. The flowers represent gestures, too, and a marking of time. Due to the overt beauty of this subject matter, I think of the work as nonthreatening and easily overlooked, benign but with the potential to seduce or disarm. I hope for these paintings to feel lush, verdant, and abundant, a restorative balm by way of pure visual pleasure.







Tom Walton

Reading the Water Marks | oil on linen on board, 42 x 31 inches



Tom Walton

Remembrance Parade | oil on linen, 42 x 31 inches



Tom Walton
Sailing | oil on linen, 31 x 42 inches

Tom Walton

New Orleans, LA
202.421.9954
tomwaltonstudio@gmail.com / www.tomwalton-studio.com / [@thomas_g_walton](https://www.instagram.com/thomas_g_walton)

| | |
|------|--|
| | b. 1980 Oxford, England |
| | Education |
| 2007 | MFA, Pennsylvania Academy of the Fine Arts, Philadelphia, PA |
| 2003 | BFA, Rhode Island School of Art and Design, Providence, RI Studied with Carlo Pittore, The Academy of Carlo Pittore, Bowdoinham, ME |
| | Residency |
| 2021 | Joan Mitchell Center Studio Residency Program, New Orleans, LA |
| | Solo Exhibitions |
| 2020 | <i>Sharing Time</i> , Gross McCleaf Gallery, Philadelphia, PA |
| 2018 | <i>Thomas Walton</i> , St. Mary's Hall, San Antonio, TX |
| | Group Exhibitions |
| 2021 | <i>IMBOLC</i> , The Front, New Orleans, LA |
| 2020 | <i>I Close My Eyes</i> , The Front, New Orleans, LA <i>National Juried Exhibition</i> , LeMieux Galleries, New Orleans, LA |
| 2019 | <i>USM National Juried Painting Exhibition</i> , The University of Southern Mississippi, Hattiesburg, MS <i>National Juried Exhibition</i> , LeMieux Galleries, New Orleans, LA |
| 2018 | <i>Ponder</i> , Gross McCleaf Gallery, Philadelphia, PA |
| | Award |
| 2020 | Grant, The Elizabeth Greenshields Foundation, Montreal, Canada |
| | Publications |
| 2021 | <i>INPA 9</i> [Manifest Creative Research Gallery and Drawing Center] |
| 2018 | <i>Real to Not Real: What We See as Paint</i> [Southeastern Louisiana University Contemporary Art Gallery] |
| | Represented by |
| | The Front, New Orleans, LA |

My artistic philosophy is one of slowing down, listening, and letting the moment guide the painting. The psychology of perception is at the forefront of my interests. My work explores the dreamlike space between body, emotion, and culture. I am deeply engaged in how the act of painting can reveal my own feelings about a subject. Ultimately, this process is what enables me to create paintings that transcend simple depictions of physical appearance. Much as I prepare, in the end I find in unexpected ways that the power of the finished painting is that it illuminates, for me, my own unconscious or subconscious feelings. This is emphasized by how I might exaggerate the drawing of a form, place an unexpected color, or recognize a touch that fluctuates between being strident and lyrical according to the speed and pressure of the paint application to the surface. A portrait can be infused with unguarded empathy, from an unexpected expression, an emotional emphasis, to the mark-making or the juxtaposition of colors.





Kelly S. Williams
Francine | oil on canvas, 8 x 8 inches



Kelly S. Williams
Court and Spark | oil on canvas, 10 x 10 inches



Kelly S. Williams
Ghosts | oil on wood panel, 8 x 10 inches

Kelly S. Williams

Nashville, TN
kellysuzannewilliams@gmail.com / www.kellyswilliams.com / [@kellyswilliams_studio](https://www.instagram.com/kellyswilliams_studio)

| | |
|------|---|
| | b. 1977 Nashville, TN |
| | Education |
| 1999 | BA, Vassar College, Poughkeepsie, NY |
| | Residencies |
| 2004 | Terra Foundation for American Art Residency, Giverny, France |
| 1998 | Ellen Battell Stoeckel Residency, Yale Norfolk School of Art, Norfolk, CT |
| | Solo Exhibitions |
| 2020 | <i>Years of Magical Thinking</i> , David Lusk Gallery, Memphis, TN |
| 2017 | <i>Mystic</i> , The Suburban, Milwaukee, WI |
| | Group Exhibitions |
| 2019 | <i>Beyond the Frame</i> , U.S. Embassy, Abu Dhabi, United Arab Emirates <i>With Feeling</i> , Ground Floor Contemporary, Birmingham, AL |
| 2017 | <i>American Genre: Contemporary Painting</i> , Institute for Contemporary Art, Maine College of Art, Portland, ME |
| | Award |
| 2002 | W. K. Rose Fellowship, Vassar College, Poughkeepsie, NY |
| | Collections |
| | Art in Embassies Program, U.S. Department of State, Islamabad, Pakistan nexAir, Memphis, TN Metro Nashville Public Art Collection, Nashville, TN Norwegian Cruise Line |

“Yes . . .” that peculiar affirmative. “Yes . . .”
A sharp, indrawn breath, half groan, half acceptance, that means “Life’s like that. We know it (also death).”

–Elizabeth Bishop, from “The Moose”

Vanitas painting of the sixteenth and seventeenth centuries is certainly reblooming in the still-life paintings created today. Grief for our lives lived pre-pandemic is tangible in my paintings. Objects as benign as board games, houseplants, and tarot cards become signifiers of futility, doubt, and fear while simultaneously offering moments of respite.



Editor's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p178.



Patrick Bayly
red, bedroom | oil on linen, 69 x 55 inches



Patrick Bayly
violet, bathroom | oil on linen, 69.5 x 49.5 inches



Patrick Bayly
 green, garden | oil on linen, 78.5 x 49 inches

Patrick Bayly

Charleston, WV
patrickbayly@gmail.com / [@patrickbayly](https://www.instagram.com/patrickbayly)

b. 1994 Charleston, WV

Education

2020 MFA, Columbia University, New York, NY
2018 BFA, West Virginia University, Morgantown, WV
Skowhegan School of Painting and Sculpture

Solo Exhibitions

2021 *Cave*, C+N (Canepa Neri), Milan, Italy
2020 *like a lion*, my hands and my feet, Steve Turner, Los Angeles, CA
2018 *Open Studio*, The Diamond Shop, Morgantown, WV

Group Exhibitions

2021 *Our World Two*, Steve Turner, Los Angeles, CA
2020 *Alone Together*, Steve Turner, Los Angeles, CA
Still Life, Drawer, New York, NY
2019 *9999*, Fireplace Project, East Hampton, NY
Whams of Summer, Ki Smith Gallery, New York, NY
Figurative Approaches, East End Culture Club, East Hampton, NY
2017 *Who Are We Now?*, The Diamond Shop, Morgantown, WV

Represented by

Steve Turner, Los Angeles, CA
C+N (Canepa Neri), Milan

A dog shadow puppet doesn't really look like a dog. But you can look up a table of "shadow puppets," and there it is, labeled with the word "dog." That word could also mean friend. Or feet. Or a hot dog, which is different than a hot dog. And a hot dog is different than a hot dog. Which is different than a dog in heat. Maybe a sandwich, an animal with a temperature, a sexy animal, or the same, just at a particular time in its life. Whatever "it" is, it's always elsewhere, running away, one step ahead.





Lindsey Kircher

No Way Out But Through | oil on canvas, 42 x 36 inches



Lindsey Kircher

Sky's the Limit | oil on canvas, 42 x 30 inches



Lindsey Kircher
Body Shots | oil on canvas, 36 x 42 inches

Lindsey Kircher

McLean, VA
www.lindseykircher.com / [@linz_kirch](https://www.instagram.com/linz_kirch)

| | |
|------|---|
| | b. 1997 Paris, France |
| | Education |
| 2019 | BFA, Schreyer Honors College, Pennsylvania State University (Penn State), University Park, PA |
| 2018 | Yale Norfolk School of Art, Norfolk, CT |
| | Residencies |
| 2021 | Post-Grad Residency, Torpedo Factory Art Center, Alexandria, VA |
| 2020 | Atlantic Center for the Arts, New Smyrna Beach, FL |
| | Solo Exhibitions |
| 2021 | <i>Rapture</i> , 5-50 Gallery, Queens, NY |
| 2019 | <i>Babe Cave</i> , senior honors thesis show, HUB-Robeson Gallery, Penn State, University Park, PA |
| | Two-Person Exhibition |
| 2018 | <i>Gotta Get Out!</i> , with Catie Dillon, Patterson Gallery, Penn State, University Park, PA |
| | Group Exhibitions |
| 2021 | <i>Comfort Zone</i> , Monti 8, Latina, Italy (online) <i>CURE/RATED: Bigotry, A Societal Cancer</i> , PAVE Contemporary, London, England |
| 2020 | <i>Punch</i> , 5-50 Gallery, Queens, NY <i>Congruence</i> , I Like Your Work podcast (online) |
| 2019 | <i>Undergraduate Juried Exhibition</i> , Zoller Gallery, Penn State, University Park, PA |
| | Awards |
| 2019 | Creative Achievement Award, College of Arts and Architecture, Penn State, University Park, PA Kara D. Berggren Award, <i>Undergraduate Juried Exhibition</i> , Penn State, Zoller Gallery, University Park, PA |
| | Publications |
| 2020 | Alfred Rosenbluth, "Alfred Rosenbluth on PUNCH at Gallery 5-50," <i>White Hot Magazine</i> , October 14 <i>ArtMaze Magazine</i> , no. 18 |

My work portrays resilient female protagonists who reflect the bravest version of my inner self. Entranced or beholding, they traverse a variety of ecosystems with assuredness and curiosity. Approaching this work from an environmentalist and feminist perspective, I explore connections between women and nature. Plants and animals are rendered as defined, sculptural forms, exuding the same clarity with which the women navigate the landscape. A wariness about anthropocentrism and climate change has led me to work with acidic, unearthly colors that suggest both a psychedelic paradise and a post-apocalyptic planet. These women could be the first people on earth, or the last. Their solitude frees them from self-consciousness, liberating them to celebrate the capability of their strong, sensual bodies. Through the use of mystical, prismatic lighting, I strengthen the impression that these women are intertwined with the primordial origins of nature, while also implying that they are not of this world. The subjects of my paintings glow in electric light and color to manifest possibilities of transformation and self-discovery.







Jackson Markovic

Lady | block printing ink, quilted fabric, faux fur, sequins, and beads, 56 x 44 inches



Jackson Markovic

Junior | block printing ink, quilted fabric, and rabbit fur, 90 x 48 inches



Jackson Markovic
 Fail Safe | quilted fabric, leather, pleather, rhinestones, reflective material, and thread, 48 x 48 inches

Jackson Markovic

Atlanta, GA
jacksonmarkovic@gmail.com / www.jacksonmarkovic.com / [@jacksonmarkovic](https://www.instagram.com/jacksonmarkovic)

| | |
|-------|--|
| | b. 2000 Atlanta, GA |
| | Education |
| 2022 | BFA candidate, Georgia State University, Atlanta, GA |
| | Professional Experience |
| 2018- | Teaching artist, High Museum of Art, Atlanta, GA |
| | Two-Person Exhibition |
| 2019 | <i>Birthday Girls</i> (Magda Dumitrescu + Jackson Markovic) <i>Present: Dirty Laundry</i> , The Bakery, Atlanta, GA |
| | Group Exhibitions |
| 2020 | <i>Semblance</i> , MINT, Atlanta, GA |
| 2019 | <i>Loosies</i> , 8 Walton Street NW, Atlanta, GA (pop-up) <i>Object(ive)</i> , Brookline Arts Center, Boston, MA <i>50th Anniversary of Stonewall Mayoral Group Exhibition</i> , City Hall, Atlanta, GA |

Scratchers is an ongoing series of quilts modeled after scratch-off lottery tickets found on downtown Atlanta’s sidewalks and in its corner stores. The transformation, laborious and precise, is a commentary on the neoliberal failure of social service. The lottery ticket as a symbol, discarded and ripped apart, is the future relic of a system that has not yet fallen. It represents a personal conflict, as the lottery directly funds my tuition through a state scholarship. In imagining the ephemeral as an object of sentiment, we are asked to reflect on the functions that deny and uplift our privileges.





Letitia Quesenberry

as of yet 89 | plaster, paint, film, and resin on panel, 17 x 14 inches



Letitia Quesenberry

as of yet 90 | plaster, paint, film, and resin on panel, 17 x 14 inches

Letitia Quesenberry

as of yet 83 | plaster, paint, and resin on panel, 17 x 14 inches



Letitia Quesenberry

letque@mac.com / www.letitiaquesenberry.com / [@lettyq_](https://www.instagram.com/lettyq_)

b. 1971 Louisville, Kentucky

Education

1993 BFA, University of Cincinnati, Cincinnati, OH

Residency

2008 Ucross Foundation, Clearmont, WY

Solo Exhibitions

- 2020 *Somewhere in the Future I Am Remembering Today*, David B. Smith Gallery, Denver, CO
2019 *[[heat]]*, Quappi Projects, Louisville, KY
2017 *Memento Vivere*, RLWindow, RYAN LEE, New York, NY
2007 *Until*, Smack Mellon, Brooklyn, NY

Two-Person Exhibition

2019 *Letitia Quesenberry/Roth Seigenthaler*, 57W57Arts, New York, NY

Group Exhibitions

- 2020 *The South Arts 2020 Southern Prize and State Fellows Exhibition*, Bo Bartlett Center, Columbus, GA
2017 *Victory Over the Sun*, KMAC Museum, Louisville, KY
2003 *Potential Images of the World*, Speed Art Museum, Louisville, KY

Awards

- 2020 Helen Frankenthaler Fellowship, Vermont Studio Center, Johnson, VT
Southern Prize and State Fellowship (Kentucky), South Arts, Atlanta, GA
2008 Efroymsen Contemporary Arts Fellowship

Collections

Speed Art Museum, Louisville, KY
21c Museum Hotel, Louisville, KY
Al Shands

My creative efforts focus on activating the boundaries of optical experience, digging into the relationship between perception and the limitations of memory. I cultivate a veiled, inscrutable aesthetic to accentuate nuance and destabilize apprehension.

In the “as of yet” series, my labor-intensive process involves building dimensional frames to house layers of divergent elements—semitransparent materials like beeswax, color gels, sanded plexiglass, or tinted resin combine with opaque layers of graphite or fluorescent paint interspersed with reflective textures like iridescent film, coal slag, or glitter. The formal visual structures of SX-70 Polaroid extend a jumping-off place borrowed from my favorite childhood camera. These instant images capture an ecstatic unpredictability—both an object and a singular magic snapshot—which dodge expectations and rarely offer an accurate depiction of vision. Squares bounded by rectangles contain recurrent shapes, patterns, and symbols: an imagined architecture for ephemerality and hypnotic bewilderment.





Jered Sprecher

Breath | oil on linen, 72 x 60 inches



Jered Sprecher

8.25 Minutes | oil on linen canvases, wool rug, paper, and hanging hardware, 76 x 56 inches



Jered Sprecher

Invisible as Music | oil on canvas, 90 x 146 inches

Jered Sprecher

Knoxville, TN
www.jeredsprecher.com / [@jeredsprecher](https://www.instagram.com/jeredsprecher)

b. 1976 Lincoln, NE

Education

2002 MFA, University of Iowa, Iowa City, IA

Residencies

2013 Chinati Foundation, Marfa, TX

2007 Irish Museum of Modern Art, Dublin, Ireland

Professional Experience

2005- Professor, University of Tennessee, Knoxville, TN

Solo Exhibitions

2019 *Grammar of the Ground*, Gallery 16, San Francisco, CA

2018 *Divided Light*, Jeff Bailey Gallery, Hudson, NY

2017 *Outside In*, Knoxville Museum of Art, Knoxville, TN

2014 *Half Moon Maker*, Steven Zevitas Gallery, Boston, MA

2013 *I Always Lie*, Jeff Bailey Gallery, New York, NY

2010 *Monumental Dust*, Kinkead Contemporary,
Los Angeles, CA

Group Exhibitions

2019 *Appalachia Now*, Asheville Art Museum, Asheville, NC

2018 *Anxious Abstraction*, Nerman Museum of Contemporary
Art, Overland Park, KS

2007 *Non-Declarative*, The Drawing Center, New York, NY

Awards

2019 Artist Fellowship, Tennessee Arts Commission

2018 Bailey Opportunity Grant, Arts & Culture Alliance,
Knoxville, TN

2009 Fellowship, John Simon Guggenheim Memorial
Foundation

Represented by

Gallery 16, San Francisco, CA
Steven Zevitas Gallery, Boston, MA

As an artist, I make paintings that exist in the sliver of space between abstraction and representation. I look to the lived daily experience of the present coupled with the artifacts of the past. My work compresses time into the surface of painting, that old technology. Increasingly, flora, fauna, and natural phenomena hold my attention, as I wrestle with this imagery that we daily experience through our technology. Birds, plants, flowers, stones, and fires dissolve into the light of the screen, the digital lens, and the glowing tablet. There is something elegant and tragic about the light of the screen pressing the image of a delicate flower into one's memory. Light, flower, and technology are here and also fade away.





Jered Sprecher | *Invisible as Music* (detail)

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.

Christopher Batten
p16 \$4,800 p17 POR p18 \$4,500

Erick Antonio Benitez
p20 \$7,500 p21 \$7,500 p22 \$7,000

Thomas Bils
p24 NFS p25 NFS p26 NFS

Emma Childs
p28 NFS p29 POR p30 POR

Stephanie Cobb
p32 \$2,000 p33 \$2,000 p34 NFS

Kyrae Dawaun
p36 \$2,500 p37 \$2,000 p38 \$4,000

Rachel de Cuba
p40 NFS p41 \$750 p42 \$750

Rigoberto Diaz
p44 \$10,000 p45 \$12,000 p46 NFS

Crystal Gregory
p48 \$6,200 p49 \$10,500 p50 \$15,500

Valeria Guillén
p52 NFS p53 \$3,000 p54 \$700

Kyle Hackett
p56 NFS p57 NFS p58 NFS

Jewel Ham
p60 NFS p61 NFS p62 \$5,200

Jodi Hays
p64 \$8,000 p65 \$7,500 p66 \$3,000

Clarence Heyward
p68 NFS p69 NFS p70 \$4,800

Jeremy Jones
p72 \$2,000 p73 NFS p74 \$3,000

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Andrew Leventis
p80 NFS p81 NFS p82 NFS

Andrea Limauro
p84 NFS p85 NFS p86 NFS

Andrew Buckner Lyman
p88 \$3,200 p89 NFS p90 \$2,000

Katherine Tzu-Lan Mann
p92 NFS p93 NFS p94 NFS

Carl E. Moore
p96 \$6,000 p97 NFS p98 \$6,000

Tracy Murrell
p100 NFS p101 NFS p102 NFS

Ali Printz
p104 \$4,000 p105 NFS p106 \$3,500

Josie Love Roebuck
p108 POR p109 POR p110 POR

Jon Rollins
p112 \$400 p113 \$400 p114 \$400

Dianna Settles
p116 NFS p117 NFS p118 NFS

Ernest Shaw Jr.
p120 NFS p121 \$8,000 p122 \$9,500

Damian Stamer
p124 NFS p125 NFS p126 NFS

Marisa Stratton
p128 NFS p129 NFS p130 NFS

Andre Bogart Szabo
p132 \$4,000 p133 \$10,000 p134 \$15,000

Saba Taj
p136 NFS p137 NFS p138 NFS

Laura D. Velez
p140 \$1,400 p141 \$750 p142 \$1,200

Christina Renfer Vogel
p144 \$1,800 p145 \$3,200 p146 NFS

Tom Walton
p148 \$3,500 p149 \$3,500 p150 \$3,000

Kelly S. Williams
p152 NFS p153 NFS p154 NFS

Patrick Bayly
p158 \$7,500 p159 NFS p160 NFS

Lindsey Kircher
p162 POR p163 POR p164 POR

Jackson Markovic
p166 \$3,500 p167 \$4,000 p168 \$3,500

Letitia Quesenberry
p170 \$1,500 p171 \$1,500 p172 NFS

Jered Sprecher
p174 \$15,000 p175 \$80,000 p176 \$35,000



New
American
Paintings

\$20