



New
American
Paintings

JURIED EXHIBITIONS-IN-PRINT

155

August/September

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

Northeast

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

MFA Annual

CURRENT MASTERS OF FINE ARTS CANDIDATES

South

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

Midwest

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

West

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

Pacific Coast

AK, CA, HI, OR, WA



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August/September 2021
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Front cover: Berger, p159

Back cover: Murray, p100

Recent Jurors:

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

Raphaella 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

LAXART

Julie Rodriguez Widholm

Museum of Contemporary Art Chicago

NYFA
New York Foundation for the Arts

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THE RESOURCES YOU NEED TO BUILD A SUSTAINABLE ART CAREER

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BUSINESS OF ART

NYFA's Business of Art directory is a comprehensive archive pertaining to the practical side of artmaking.

Open doors at www.nyfa.org

ANTHONY PEYTON YOUNG

Jan. 7—Feb. 26, 2022

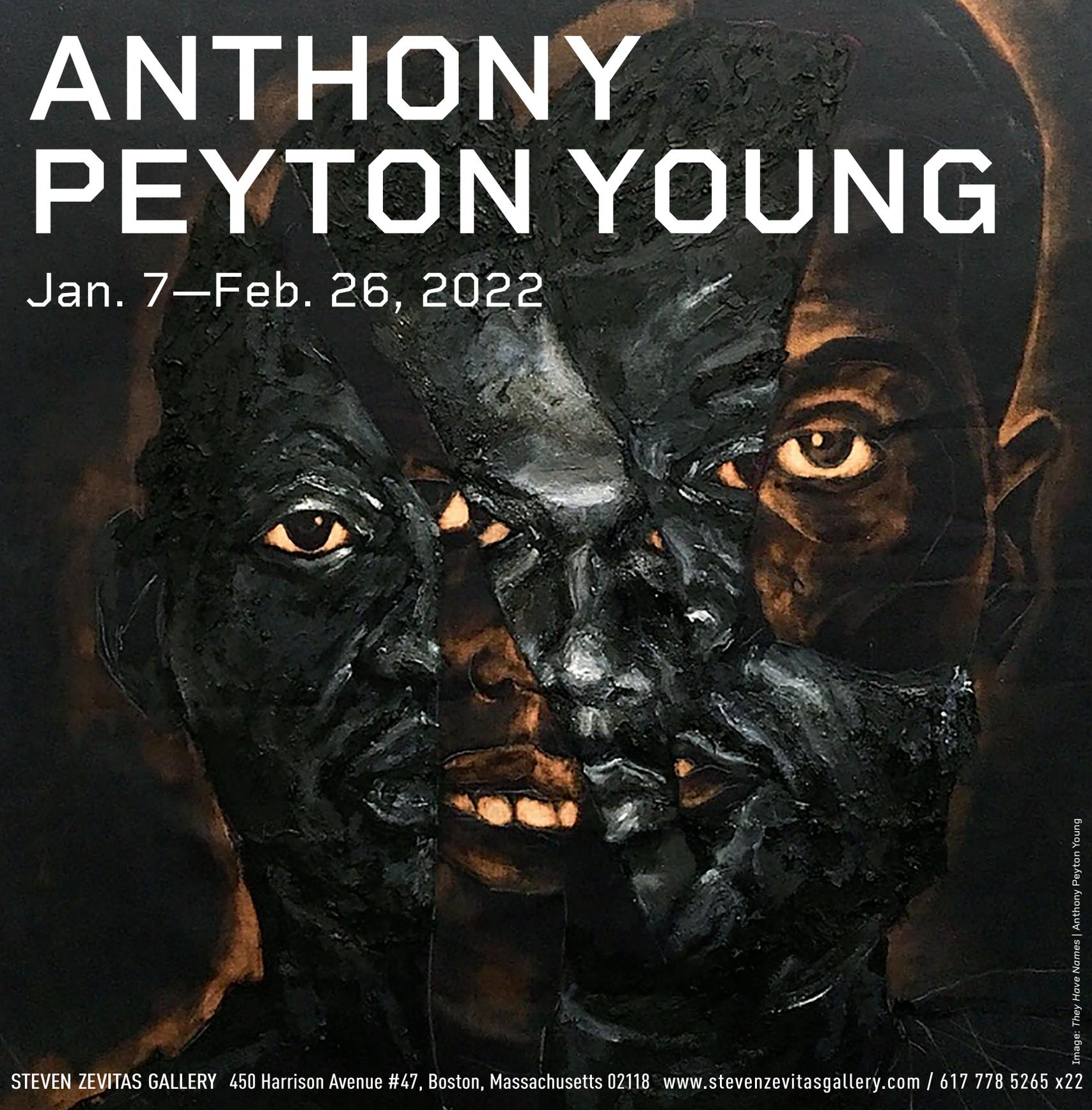


Image: *They Have Names* | Anthony Peyton Young



LeMieux p162

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August/September 2021

Editor's Note

The juror for this issue is Hannah Klemm, Associate Curator of Modern and Contemporary Art at the Saint Louis Art Museum. I am impressed with the aesthetic breadth of her selections. In a time when figurative painting is omnipresent, Hannah's selections include a large number of artists working with abstraction and installation-based painting. I am also struck by the fact that Chicago-based artists are not as dominant in this year's Midwest issue. The Windy City continues to be a vibrant hub of art-making in the Midwest, but two-thirds of the artists in these pages have studios in other parts of the region. This is further evidence that, these days, emerging artists can develop and sustain their practices away from large urban centers.

I am writing these words having just returned from the annual art world carnival that is art fair week in Miami. With COVID still on everyone's mind, and the Omicron variant ascendant, there were a lot of nervous art-fair promoters, gallerists, and artists as the week approached. While the attendance may not have been what it has been in previous years, by all accounts the week was extremely successful for all stakeholders. I brought Steven Zevitas Gallery to the UNTITLED Art Fair for the sixth time, and the energy circulating throughout the event from day one to the fair's closing was electric. Individuals clearly had a deep need to reengage with other people and with art in a way that has not been possible for many months. No offense to jpegs, but being surrounded by so many extraordinary objects provides a completely different and more fulfilling type of aesthetic nourishment.

As Miami demonstrated, it is a good time to be an emerging artist. There has never been, at any point in history, so much interest in the work of up-and-coming artists. Some of this interest is based on speculation. There are, without a doubt, an increasing number of individuals who view buying art as simply an investment opportunity, the goal being to find the next Jean-Michel Basquiat. Yet, there is also a new generation of young, passionate, and well-heeled collectors who want to acquire and live with work that speaks to the concerns of their generation. These are the collectors who will increasingly be responsible for how the art market is shaped in the years to come and, by extension, play an important role in the art world overall. ■

Enjoy the issue!

Cordially,

Steven Zevitas

Publisher & Editor



Noteworthy:

Patrick Dean Hubbell

Juror's Pick p60

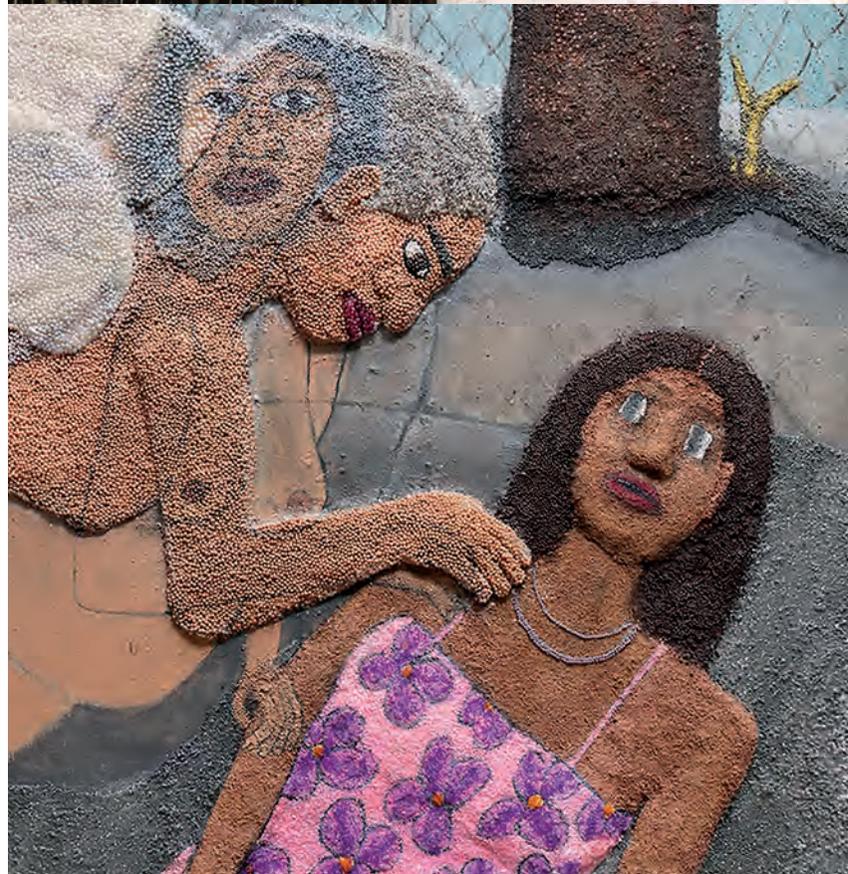
Hubbell's work draws on both his Diné (Navajo) background and contemporary global art. He creates nuanced mixed-media works that examine traditions of both Indigenous art and Western cultural history, while challenging the absence of Native voices within so-called canonical narratives. Hubbell incorporates many different materials in his works, expanding the notion of abstraction by merging historical Diné patterns and materials with contemporary ones. His work embodies a formal and conceptual practice that astutely addresses the legacy of Indigenous art as American art. ■



Nereida Patricia

Editor's Pick p170

The joyous materiality of Patricia's mixed-media paintings, which draw from traditions of Chilean tapestry-making, belies the intensity of their subject matter. The dissonance is powerful. Patricia's work addresses the violence and prejudices that groups who are marginalized by race and/or gender are forced to endure. For all of the indignities foisted upon her subjects, however, Patricia's work carries glimmers of hope. For me, her images are ultimately about the capacity that we all have to survive, no matter what the circumstances. ■



Winners: Midwestern Competition 2021



Juror: Hannah Klemm, Associate Curator of Modern and Contemporary Art,
Saint Louis Art Museum, St. Louis, MO

Juror's Selections:

Craig Deppen **Auge** | An **Bahk** | Michael **Behle** | John **Berry** | Askia **Bilal**
Quinn Antonio **Briceño** | Tyanna J. **Buie** | Katie **Davis** | Sarah **Dupré** | Jeremiah **Elbel**
Madeline **Gallucci** | Patrick Dean **Hubbell** | Ashley **January** | S.H.**Kim** | Ruth **Koelewyn**
Nick **Larsen** | Hattie **Lee** | Kate **Luther** | Steven **Mannheimer** | Jordan **Martins**
Andy **Messerschmidt** | Ben **Murray** | Hannah **Parrett** | Ricardo **Partida** | Cindy **Phenix**
Nathan **Prebonick** | Merick **Reed** | Katrin **Schnabl** | Gyan **Shrosbree** | Ian **Sonsyadek**
Sara **Suppan** | Dave **Swensen** | Joy Lalita **Wade** | Shane **Walsh** | James **Zucco**

Editor's Selections:

Laura **Berger** | Madeleine **LeMieux** | Ajmal MAS MAN **Millar** | Nereida **Patricia** | Caleb **Weintraub**

Juror's Comments

Hannah Klemm

Associate Curator of Modern and Contemporary Art,
Saint Louis Art Museum, St. Louis, MO

I received the submissions for this edition of *New American Paintings* in May 2021. It had been over a year since the COVID-19 pandemic hit, eliciting global lockdowns and a fundamental change to how we interact in the physical world. May 2021 also marked a moment of hope in the world that the vaccine would be able to bring us all out of isolation and possibly even produce an end to the pandemic. By the time of the issue's release, the landscape has shifted again with the arrival of viral mutations the vaccines had to combat.

During the first year of the pandemic, I was aware of the space between the local and the global becoming both wider and smaller, as we were kept from traveling but granted more virtual access. I felt more embedded in my place, community, and surroundings. Being from the Midwest—I grew up in Iowa, studied in Chicago,



and now work in St. Louis—I came to reconnect with this region while remaining in place. I see the plurality and range of place and forms of production from across the Midwest in the artworks selected for this issue. These works showcase the vastness of the Midwest, poignant personal connections, and strong, activist, and political voices, all speaking in myriad and unique ways.

Looking at the work recently with fresh eyes, I tried to think back on the selection process and what I saw then. Jurying is always a bit daunting—facing hundreds of images of artwork with no information or context. As a curator, I begin by thinking about similarities, comparisons—formal and material connections—while the historian in me craves context and a deeper understanding of the work's

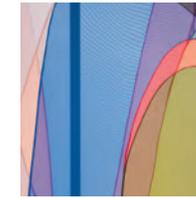
contingent relationship to art history and its making. The works in this issue reflect personal narratives woven together with material investigations. This is art that refuses to relinquish a political voice and offers a range of global connections that expand on art-historical traditions. Primarily, I see figuration, abstraction, and materiality as the central aesthetic threads throughout these works.

Abstraction continues to capture artists' imaginations as it becomes more complicated over time and develops into an increasingly conceptual framework. Artists like Michael Behle look inward, employing a poetic, subtle abstraction, and combining materials and textures, from digital prints to oil and acrylic. While Sarah Dupré's dark gestural works appear abstract, they explore a specific action—the controlled burning or "scorching" of crops that allows for a new season. Her practice mimics this cycle, revitalizing and regenerating material gestures and imbuing her abstractions with contingent meaning. Bridging abstraction and figuration, artist S.H.Kim abstracts images of his everyday life, memories, and encounters, constructing works that are subtle and open-ended.

Katrin Schnabl creates freestanding sculptural paintings out of colored, transparent fabric—bringing abstract painting into three-dimensional space. Her works question the definition of painting while exploring the material capabilities of fabric. Craig Deppen Auge creates material investigations that examine intersections of fine art and so-called craft. His formal explorations hearken back to early-twentieth-century assemblage practices while drawing out the



Behle p25



Schnabl p125



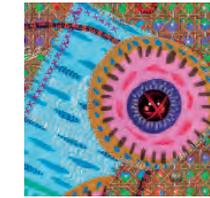
Bahk p21



Briceño p36



Wade p144



Lee p82

“ This is art that refuses to relinquish a political voice and offers a range of global connections that expand on art-historical traditions.”

handmade or everyday nature of objects. Gyan Shrosbree's vibrant, semi-abstract paintings reflect on their own materiality while they embrace painting's sculptural possibilities. Differently sized canvas are stacked upon each other running up the wall, adding structure and dimension to the installation. Dynamic and diverse, An Bahk's collage process examines their cultural surrounds from South Korea to the Midwestern United States. Bahk blends narrative and recognizable scenes with abstraction and materiality, forming hybrid works of interwoven textures. Figural representation also underscores material exploration in the works of Askia Bilal; layering both meanings and mediums, he beautifully combines mark-making with a subtle examination of our relationship to individual and collective history.

While some artists, like Bahk and Bilal, actively employ both abstract and figurative elements in their work, several artists directly utilize narrative and figuration to tell stories and comment on political realities. Quinn Antonio Briceño creates poignant portraits depicting workers from Nicaragua and other Latin American countries. Using found materials from his daily life in St. Louis, Missouri, he connects his Latin American cultural history with his present, bridging difference and location. In a similar vein, Tyanna J. Buie's photo-based works combine objects and documents from her family to examine narrative, storytelling, and human connection. Another St. Louis-based artist, Joy Lalita Wade, also takes her surroundings and the people she sees and knows as a starting point for her poignant portraits. Also related to portraiture, Ashley January's depictions of

Black mothers and their children draw attention to the crisis of Black maternal mortality. Her works exude a positive energy, yet they also function as a call to action for us to address this public-health crisis.

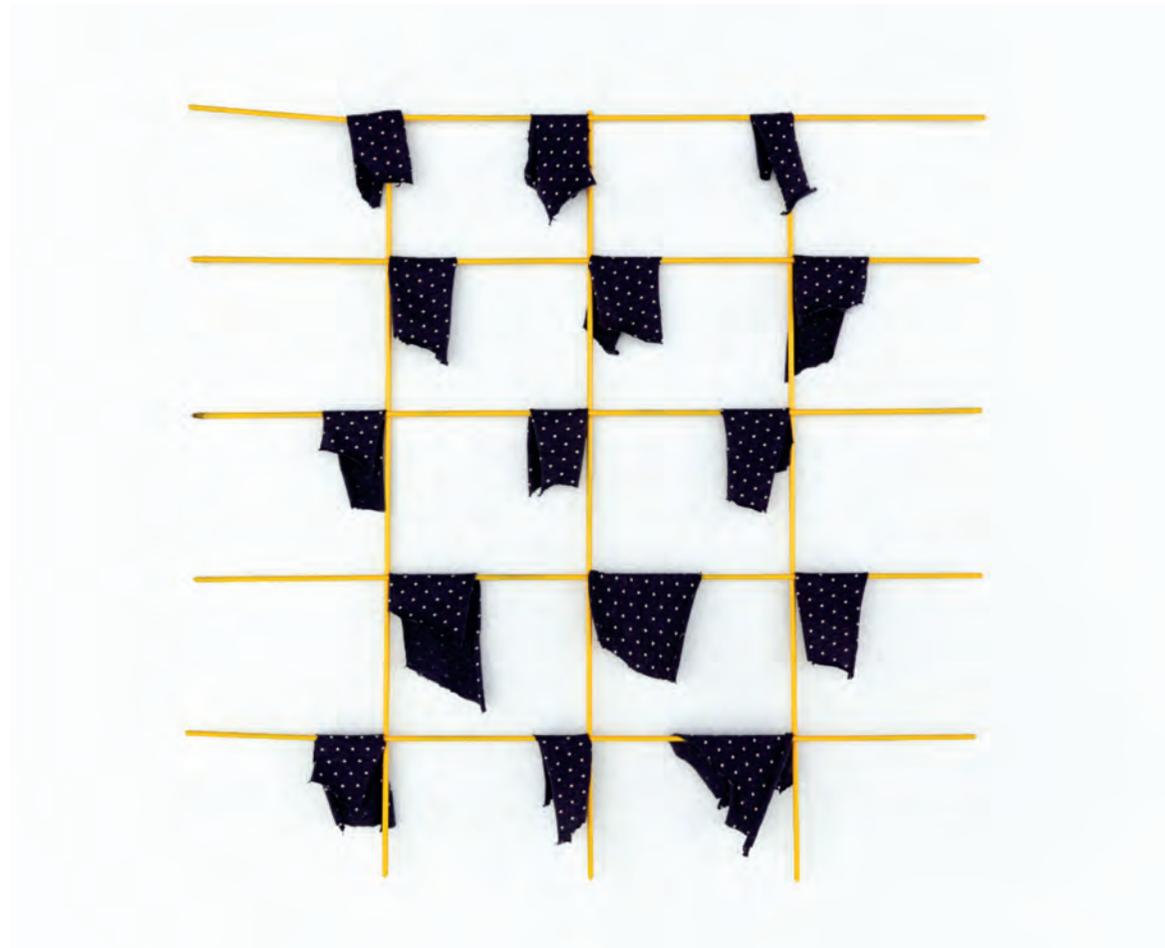
Indigenous artists Hattie Lee (Cherokee) and Patrick Dean Hubbell (Diné) tap into ancestral and community knowledge while utilizing elements of contemporary art discourse. Hubbell creates hybrid constructions that connect historical Native American ways of making with contemporary art practices. Lee looks at the diaspora of Indigenous people who were forcibly removed from their ancestral homelands, creating multimedia collage works that link the legacies of appropriation art, assemblage, and conceptual art with personal and cultural histories.

All the works in this issue show how individuals are looking through a personal lens at collective narratives in nuanced and empathetic ways—from the history of art or visual culture to social or political histories, such as experiences of displacement, disenfranchisement, or loss. In many ways, these works reflect our intensely individual yet paradoxically collective experiences of the last two years. ■

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.



Craig Deppen Auge

Agenda | torn fabric, salvaged metal, and spray paint, 31 x 31 inches



Craig Deppen Auge

Dormer | mixed media, 24 x 18 x 4 inches



Craig Deppen Auge

Future Index | birch, various fibers, tempera, acrylic, salvaged metal grid panel, and cut leather, 76 x 35 x 13 inches

Craig Deppen Auge

Kansas City, MO

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

b. 1983, Charleston, WV

Education

BA, University of Missouri, Kansas City, MO

Residencies

2019-22 Charlotte Street Foundation Studio Resident, Kansas City, MO

2021 Elsewhere Museum Fellow, Residency #108, Greensboro, NC

2018 ON::VIEW Artist in Residence, Sulfur Studios, Savannah, GA

Solo Exhibition

2019 *Volumes*, Kiosk Gallery, Kansas City, MO

Two-Person Exhibition

2020 *DeadBolts* (with Andrew Ordonez), Vulpes Bastille, Kansas City, MO

Group Exhibitions

2021 *Temporalis Rite*, Beco Gallery, Kansas City, MO

Switched On, Sulfur Studios, Savannah, GA

2019 *Exhibition: The Queer Experience*, Interurban Arthouse, Overland Park, KS

Freedom of Abstraction, Site:Brooklyn, Brooklyn, NY

2018 *Leaving a Mark*, Leawood Fine Art, Leawood, KS

Publications

2021 *The HAND Magazine*, no. 32

2020 *Murze*, no. 11

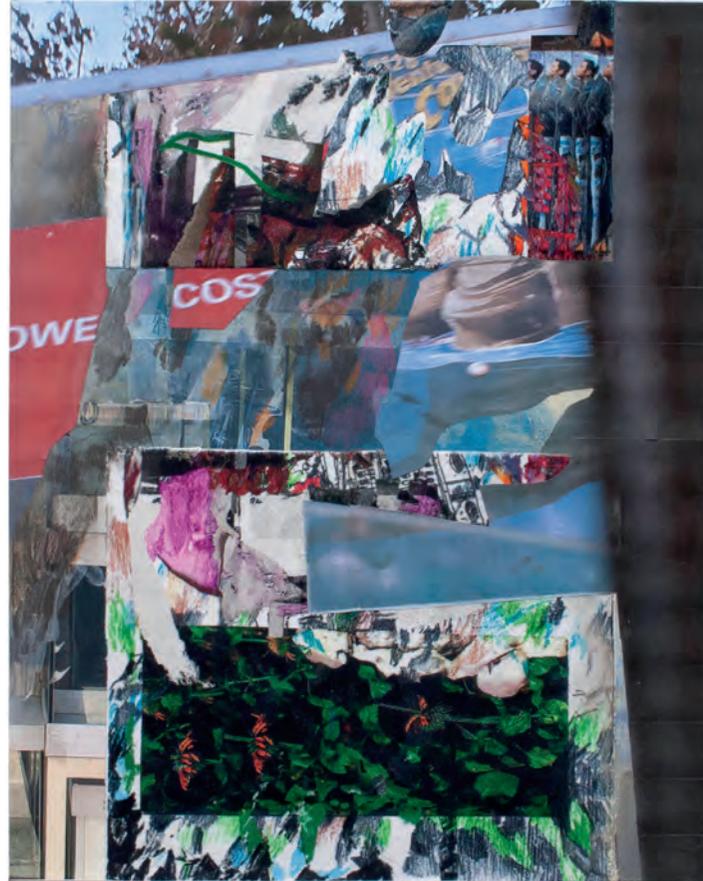
Cut Me Up, no. 4

The HAND Magazine, no. 25

In my work I explore relationships: the relationship between material, shape, color, gesture, and mark-making. Collage, craft, sculpture, and design merge. These formal experiments potentially speak to relationships between aspects of self, each other, and what we call reality. My job is to activate the materials of memory, divining new runes and visual emergency response. Maximalist tendencies and minimalist desires are strategically negotiated with each action. I seek out the tension between blithe rhythms and decay, connected to a vague lineage of queered and coded abstract language. Visual poems point to the in-between spaces and places, and what is learned there.

Auge





An Bahk

Breakaway | laser print on fabric, graphite, and acrylic on canvas, 20 x 16 inches



An Bahk

Goblin fire | laser print on fabric, graphite, and acrylic on canvas, 52 x 60 inches



An Bahk

2080 | laser print on fabric and metal clips, 72 x 54 inches

An Bahk

Chicago, IL

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

b. 1992 Seoul, South Korea

Solo Exhibition

2020 *Part of the Whole*, Picnic Wine & Provisions, Chicago, IL

Two-Person Exhibition

2019 *Mirage* (with Daniel Salamanca), 4th Ward Project Space, Chicago, IL

Group Exhibitions

2020 *In Even the Oldest Utopia There Is a Song Too Short to Sing*, UGLY, Chicago, IL

Time Stamp, Parlour and Ramp, Chicago, IL

2019 *With a Capital P: Selections by Six Painters*, Elmhurst Art Museum, Elmhurst, IL

7 ring for the window elves, Carbon Copy Collective, Sullivan Gallery, Chicago, IL

An Bahk interweaves fragments of images from different cultures to construct an alienated space mimicking their multicultural identity. Just as East Asian culture values adaption to their surroundings, they collage abstracted images to create a pictorial space where different images blend to form a narrative as a whole. The ambiguity of collaged images is portraiture of their presence, which floats in between different cultural boundaries.

The process of constructing a space through collage is aligned to the process of adjusting to new surroundings. Visual elements harmonize, clash, and create tension like they do in physical spaces. They accumulate, reinterpret, and translate any information they consume on a day-to-day basis. They filter them into personal thoughts and exchange them through visual dialogue using photographs, fabrics, as well as painting and drawing tools.





Michael Behle
Blue gray education | oil, graphite, and toner on paper mounted to canvas, 20 x 16 inches



Michael Behle
Primary and secondary freedoms, illusions | oil, acrylic, graphite, and toner on paper mounted to canvas, 20 x 16 inches



Michael Behle

Disrupted still life | acrylic, oil, graphite, and toner on paper mounted to board, 9 x 12 inches

Michael Behle

St. Louis, MO

mbehle@gmail.com

b. 1974 St. Louis, MO

Education

1999 MFA, Rutgers University, New Brunswick, NJ

1997 BFA, Maryland Institute College of Art, Baltimore, MD

Residency

2005 Vermont Studio Center, Johnson, VT

Professional Experience

2017- Associate Chairperson, Department of Art and Design,
University of Missouri, St. Louis, MO

Solo Exhibitions

2020 *Searching for Summary*, Columbia College, Columbia, MO

2019 *Still Trying*, Stndrd, Granite City, IL

2013 *Start all over, re volla trats*, The Luminary, St. Louis, MO

2010 *Animal Faith*, The Hogar Collection, New York, NY

Truth be told, you wouldn't listen, East Central College,
Union, MO

2007 *New Work*, Peter Miller Gallery, Chicago, IL

2002 Art Resources Transfer (A.R.T.), New York, NY

1999 A.R.T., New York, NY

Two-Person Exhibition

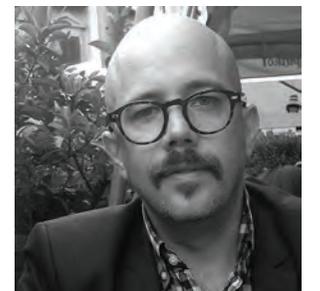
2008 *Name no one man* (with Dave Choi), The Hogar Collection,
New York, NY

Collection

The Hoggard Wagner Collection, New York, NY

My art and practice come out of a pursuit to create and employ a language of visual poetics in which to explore relationships. This language relies on strategies of fiction, mimicry, recontextualizing subject matter, aspects of formalism, and a tactile engagement with the material. A conversation between the digitally conjured and the direct authenticity of painted marks often exists in the paintings. I find that these dualities and the circumstances they create can be reflective of the human experience and serve as a useful structure for exploration.

Behle





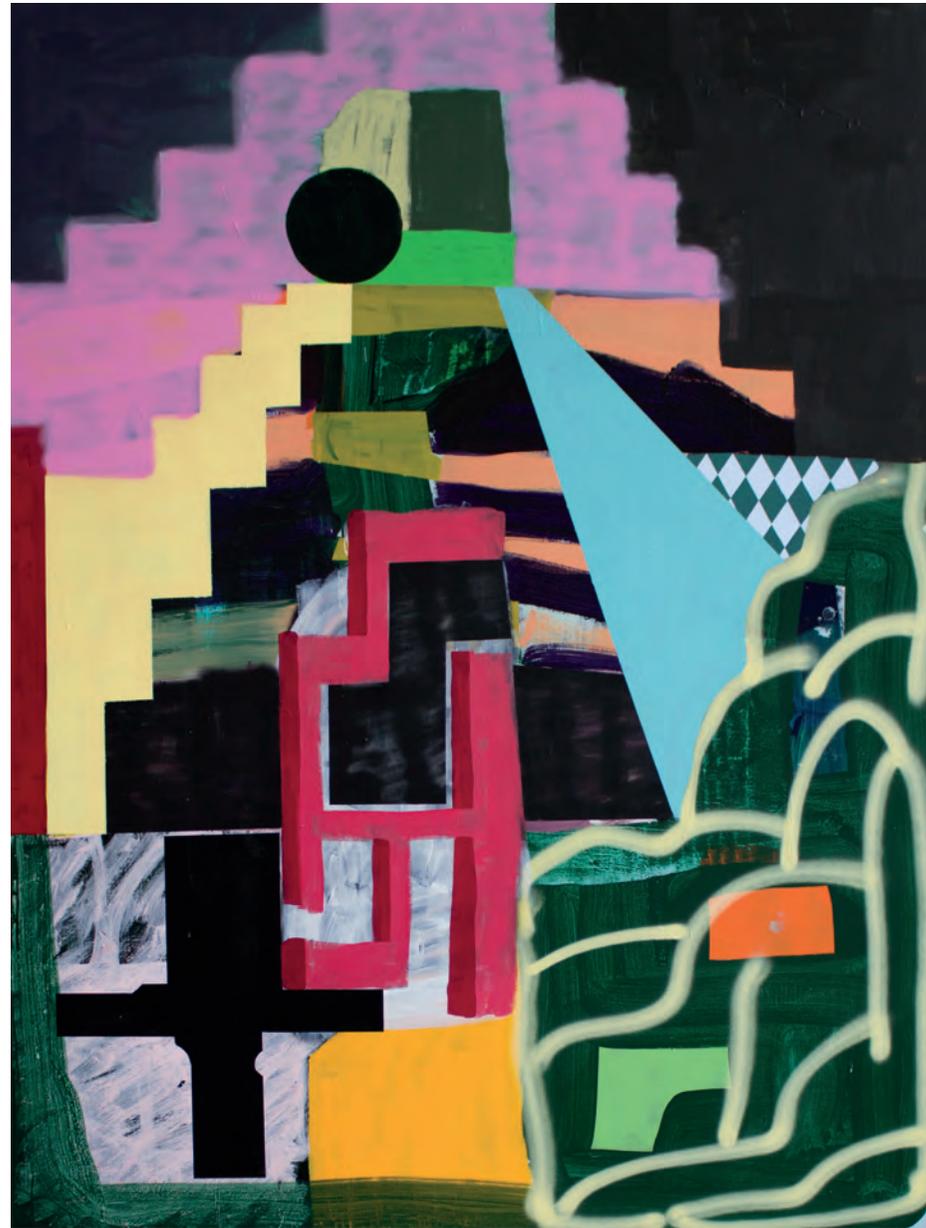
John Berry

Blinker | acrylic, spray paint, and Flashe on canvas, 43 x 31.5 inches



John Berry

Rosewater | acrylic and Flashe on canvas, 43 x 31.5 inches



John Berry

Bare Bones | acrylic, Flashe, and spray paint on canvas, 78 x 60 inches

John Berry

Greencastle, IN

+49.341.241.94.62 (Josef Filipp Galerie)

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

b. 1981 Providence, RI

Education

- 2009 MFA, Indiana University, Bloomington, IN
- 2004 BFA, Rhode Island School of Design, Providence, RI

Residencies

- 2018 PILOTENKUECHE, Leipzig, Germany
- 2016 Si Shang Art Museum, Beijing, China
- 2014 Vermont Studio Center, Johnson, VT

Professional Experience

- 2020 Critic, Experimental and Foundation Studies, Rhode Island School of Design, RI
- 2013- Associate Professor of Painting and Drawing, DePauw University, Greencastle, IN
- 2013 Co-curator (with Peter Shear, Ryan Irvin, and Josh Hoering), Remote Projects, Bloomington, IN

Solo Exhibitions

- 2021 *Rubber Stamp*, Josef Filipp Galerie, Leipzig, Germany
- 2019 *Beacon*, Josef Filipp Galerie, Leipzig, Germany
- Small Season*, Zarrow Gallery, University of Tulsa, Tulsa, OK

Group Exhibitions

- 2017 *The Right Angle*, Harrison Center, Indianapolis, IN
- 2016 *Give Me Some Space*, Marshall University, Huntington, WV
- 2015 *Art in America*, Miami Artist-Run at the Satellite Show, sponsored by Tiger Strikes Asteroid, Miami Beach, FL

Represented by

Josef Filipp Galerie, Leipzig, Germany

I use flat shapes and simple forms to compartmentalize space into different surfaces, hiding spots, and barricades. I am interested in how the crude artifice of spatial illusion—the fakery of it—can be used to hide more rather than less, a seemingly wider range of frequencies packed into a smaller, simpler encounter.

Berry





Askia Bilal

Non-portrait VI: When the veil is removed and vision is iron | acrylic, oil pastel, and chalk pastel on gessoed paper on cotton canvas, 30 x 24 inches



Askia Bilal

Non-portrait III | acrylic, chalk, oil pastel, and paper on cotton canvas, 20 x 16 inches



Askia Bilal

Bowl of Fortune: Life Still Ain't | acrylic, spray paint, oil/chalk pastel, tarpaper, canvas thread, and canvas on cotton canvas, 30.5 x 64 inches

Askia Bilal

Columbia, MO

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

b. 1982 New York, NY

Education

- 2011 MFA, University of Michigan, Ann Arbor, MI
- 2006 BFA, Columbia College, Columbia, MO

Residencies

- 2020-21 Black Artist in Residence Program, Orr Street Studios, Columbia, MO

Professional Experience

- 2018- Instructor, Asian Affairs Center, University of Missouri, Columbia, MO

Solo Exhibition

- 2011 *The (w)hole part*, Penny Stamps School of Art and Design, University of Michigan, Ann Arbor, MI

Group Exhibitions

- 2021 *February Exhibition*, Sager Braudis Gallery, Columbia, MO

Awards

- 2008-11 Rackham Fellowship, University of Michigan, Ann Arbor, MI
- 2010 Travel Grant (Senegal), University of Michigan, Ann Arbor, MI

Collection

- Inman E. Page Library, Lincoln University, Jefferson City, MO

My artwork is a search for meaning—a tool to make sense of the world and myself. My creative practice is one of layered techniques and layered meaning that attempt to weaves together the representational and the abstract. Combining gestural marks with fragments of historical, literary, and philosophical elements, I create a personal iconography that I am constantly arranging and rearranging. Collaged components, often residual of other paintings and drawings, conceal and reveal layers beneath, giving each work a unique physicality and sense of history. Recurring themes in the artwork include cycles, transformation, and paradox.

Bilal





Askia Bilal | *Bowl of Fortune: Life Still ain't* (detail)



Quinn Antonio Briceño

Se Venden Chicles | acrylic, "Made in USA" stickers, packing stickers, Lotto tickets, found foil, and found prints on canvas, 24 x 18 inches



Quinn Antonio Briceño

La Cortadora de Café | acrylic, "Made in USA" stickers, Lotto tickets, and found prints on canvas, 30 x 30 inches



Quinn Antonio Briceño

Pescado Fresco | acrylic, "Made in USA" stickers, packing stickers, postal stickers, found prints, and bean-stained paper on canvas, 40 x 30 inches

Quinn Antonio Briceño

St. Louis, MO

quinnbricenoartist@gmail.com / www.quinnbriceno.com / [@qbricenoart](https://www.instagram.com/@qbricenoart)

b. 1993 St. Louis, MO

Education

- 2022 MFA, Washington University in St. Louis, St. Louis, MO
- 2017 AFA, St. Louis Community College at Florissant Valley, St. Louis, MO

Solo Exhibitions

- 2020 *Como Tú*, Houska Gallery, St. Louis, MO
- 2019 *Gallo Pinto*, Galería Obscura, St. Louis, MO

Award

- 2019 Ann Metzger National Biennial Award, St. Louis, MO

Publications

- 2021 *Design St. Louis Magazine*
St. Louis Magazine
- 2019 *Friend of the Artist*, vol. 10
All the Art, Summer

I am a *guisado*: a savory stew with ingredients that are both Nicaraguense and Estadounidense: Nicaraguan and American.

My work focuses on the working class of Nicaragua and Latin America, and juxtaposes it with found materials that connect directly to my life in the United States. Latin American tile patterns surround and camouflage the figures in a new space designed specifically for them, separating them from the viewer and isolating them within their own working environment.

My work touches on issues of race, culture, social class, family, and politics. Blending Americana with Latinx and Catholic iconography, it attempts to give dignity to the struggling working class while expressing my own longing for acceptance by both worlds to which I belong and yet from which I feel excluded. It is a search for my place in the world, for who I am.

Briceño





Tyanna J. Buie

Easter Preparation | acrylic, screenprint, hand-applied ink, and Caran d'Ache monotype on multi-sheet paper, 96 x 72 x 4 inches



Tyanna J. Buie

Brother Folding Clothes | acrylic, screenprint, hand-applied ink, and Caran d'Ache monotype on multi-sheet paper, 96 x 72 x 4 inches



Tyanna J. Buie

In Celebration | acrylic, screenprint, hand-applied ink, and Caran d'Ache monotype on multi-sheet paper, 96 x 72 x 4 inches

Tyanna J. Buie

Detroit, MI

414.635.0887 (The Alice Wilds)

www.tyannajuie.com / [@tyanna_buie](https://www.instagram.com/tyanna_buie)

b. 1984 Chicago, IL

Education

2010 MFA, University of Wisconsin–Madison, Madison, WI

2006 BA, Western Illinois University, Macomb, IL

Residency

2017 Joan Mitchell Center, New Orleans, LA

Professional Experience

2015– Assistant Professor, Department of Art Practice, College for Creative Studies, Detroit, MI

Solo Exhibitions

2020 *The Familial Gaze*, Anderson University, Anderson, IN

2019 *After Image*, Madison Museum of Contemporary Art, Madison, WI

2018 *Object. Pattern. Image. Revival.*, The Alice Wilds Gallery, Milwaukee, WI

Im•Positioned, Lynden Sculpture Garden, Milwaukee, WI

Two-Person Exhibitions

2019 *Two-Fold* (with Santiago Cucullu), Simone DeSousa Gallery, Detroit, MI

2016 *Accumulating Interiors* (with Vanessa Diaz), Wasmer Art Gallery, Florida Gulf Coast University, Fort Myers, FL

Group Exhibition

2021 *Dual Vision*, Museum of Contemporary Art Detroit, Detroit, MI

Awards

2020 Fellowship.art Award, Milwaukee, WI

2019 Grant Wood Fellowship in Printmaking, University of Iowa, Iowa City, IA

Kresge Artist Fellowship in Visual Arts, Detroit, MI

2015 Joan Mitchell Foundation Grant, New York, NY

Represented by

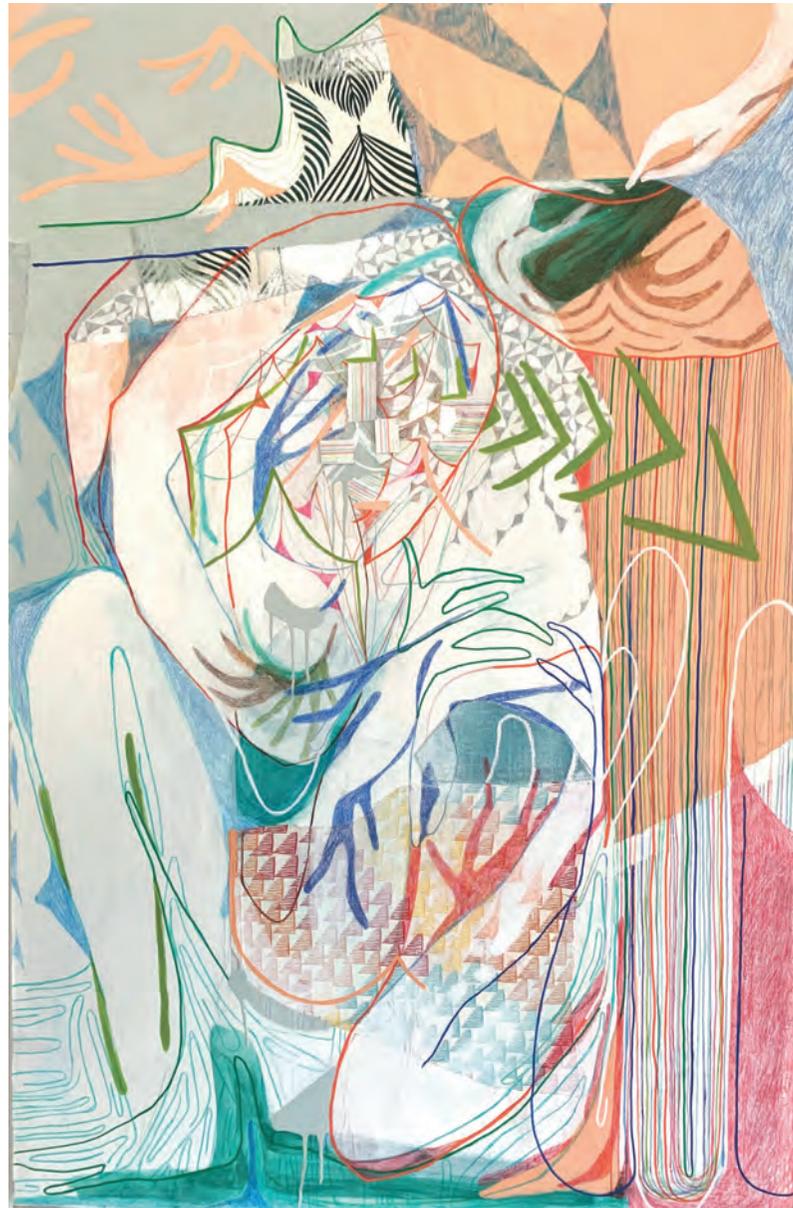
The Alice Wilds, Milwaukee, WI

Inspired by positive and negative experiences that come with the foster care system, I was fortunate to find my voice, creative vision, and a connection with the outside world through the remaking of images extracted from photographs.

Photo-based images, family memorabilia, and documents sourced from family members allow me to revisit and revive previous impressions of the past. Through a nonspecific order of occurrence and a theatrical illusion of reality, the images begin to manifest as exaggerated and inconsistent accounts. The use of traditional narrative and non-narrative aspects of storytelling is prevalent throughout my work, which allows me to challenge my family's past in an attempt to reimagine the future through fragmentation.

Buie





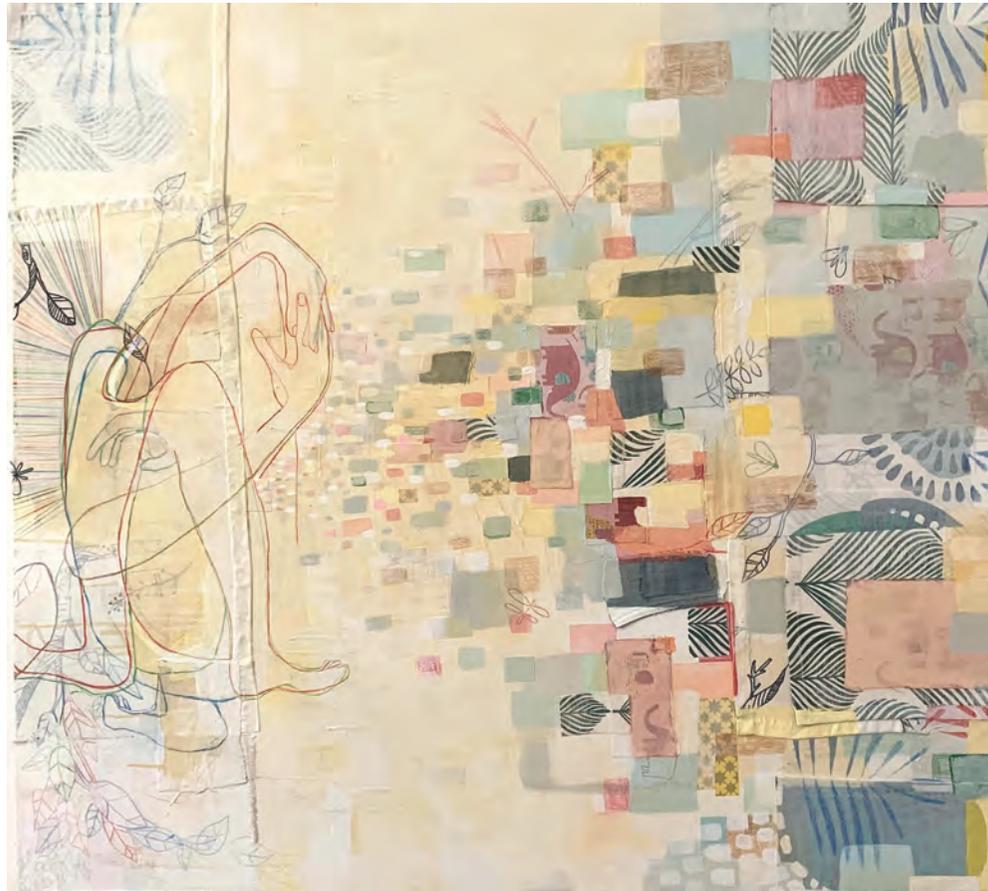
Katie Davis

Domestic Flood | fabric, paper, acrylic and latex paint, and colored pencil on panel, 53 x 36 inches



Katie Davis

Jocheved's Embrace | fabric, latex paint, acrylic paint, and colored pencil on wood panel, 53 x 36 inches



Katie Davis

Domestic Glow | household textiles, paint, and colored pencil on wood panel, 43 x 48 inches

Katie Davis

Dublin, OH

katied668@gmail.com / www.katiekdavis.com / [@katiekdavisart](https://www.instagram.com/katiekdavisart)

b. 1979, Dublin, OH

Education

2006 MFA, University of North Carolina at Greensboro, Greensboro, NC

Solo Exhibition

2010 EM Gallery, Winston-Salem, NC

Two-Person Exhibitions

2021 *Both* (with Nicole Schneider), Troppus Projects, Kent, OH
 2020 *Boundary Lines* (with Erin Furimsky), ROY G BIV Gallery, Columbus, OH

Group Exhibitions

2021 *Truth, Beauty, Freedom, Love*, The Painting Center, New York, NY
 2020 *After Hours*, Riffe Gallery, Columbus OH
 SOFA Chicago, w/ Woman Made Gallery, Chicago, IL
 2019 *My Name Is Kat*, Kings Art Center, Columbus, OH
 2017 *Reunion 1*, Woman Made Gallery, Chicago, IL

Publications

2021 *Configuring Contagion: On Biosocial Epidemics* (Berghahn Books) (cover art)
 2020 *Wild Roof Journal*, November
 "Art File Gallery," The Painting Center website

Collection

Weaver Foundation, Greensboro, NY

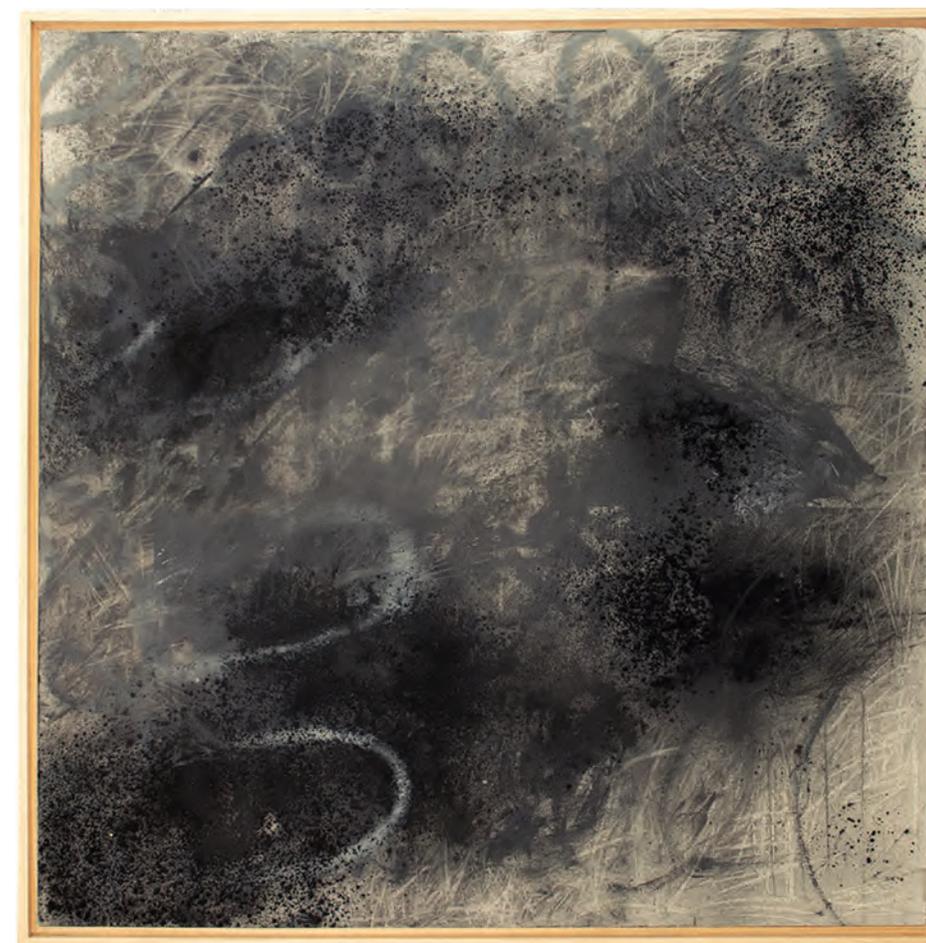
My paintings are both about intimate, domestic experiences and made from intimate, domestic materials like old sheets, fabric, coffee filters, yarn, and paper. Sometimes my work spills off the panels and into the home or gallery space in which it lives. This merging of art and life interests me as a painter. I want my work to feel as worn and lived in as a comfortable armchair. My color palette is derived from trends in interior design. I watch IKEA catalogs closely for their unusual color pairings, and have no qualms taking my palette from a place that many can afford and find comforting.

The figure is also in my work. Hands, feet, arms, and tangles of legs show up from time to time, interacting with abstract pattern and shape. Anatomical correctness is not as important to me as a feeling of whimsy or closeness that I achieve by using features of the human body. These forms also express an experience of motherhood and domestic life that is both universal and unique to my journey.





Sarah Dupré
Untitled III | enamel, charcoal, acrylic, oil, relief ink, and graphite on canvas, 51 x 51 inches



Sarah Dupré
Untitled II | enamel, charcoal, acrylic, oil, relief ink, and graphite on canvas, 51 x 51 inches



Sarah Dupré

Untitled I | enamel, India ink, acrylic, charcoal, oil, graphite, and colored pencil on canvas, 36 x 36 inches

Sarah Dupré

Chicago, IL

sarahduprearts@sarahduprearts.com / www.sarahduprearts.com / [@sarahedupre](https://www.instagram.com/sarahedupre)

b. 1990 Ville Platte, LA

Education

2013 BFA, McNeese State University, Lake Charles, LA

Solo Exhibition

2020 *Violent Delicacy*, Gallery One and Two, McHenry County College, Crystal Lake, IL

Two-Person Exhibition

2020 *Sand & Sorbet* (with Kelsea Nichols), Cleaner Gallery, Chicago, IL

Group Exhibitions

2019 *53rd Annual National Drawing and Small Sculpture Show*, Joseph A. Cain Memorial Art Gallery, Del Mar College, Corpus Christi, TX

2018 *Black Out*, Ashton Gallery, San Diego, CA
75th Annual Salon Show, South Shore Arts, Munster, IN

Award

2018 Honorable Mention, *Black Out*, Ashton Gallery, San Diego, CA

I'd watch the sugarcane fields, towering above my body, be set ablaze by a fire that expanded until it scorched the crop down to dust and ash. Black clouds billowed overhead while the reaffirming fragrance of gas and diesel signaled the arrival of a new season.

My work explores this cyclical "scorching" that is imperative to regeneration. Buried with charcoal and flooded with turpentine, my canvases capture the plumes of dust that are needed for a new and fertile figure-ground to emerge.

Dupré





Jeremiah Elbel

FOI | tar and acrylic on canvas, 50 x 60 inches



Jeremiah Elbel

Nuclear | tar and acrylic on canvas, 40 x 56 inches



Jeremiah Elbel

Lights.Camera.Action | tar and acrylic on canvas, 30 x 35 inches

Jeremiah Elbel

Des Moines, IA

515.309.2763 (Steven Vail Fine Arts)

jeremiah@plasticdesigns.com / www.jeremiahelbel.com / [@jeremiahelbel](https://twitter.com/jeremiahelbel)

b. 1979 Omaha, NE

Education

2004 BA, Grandview University, Des Moines, IA

Solo Exhibitions

2011 *Anonymous*, Iowa State University, Ames, IA

Works on Paper, Mars Café, Des Moines, IA

2008 *Spectres*, Mars Café, Des Moines, IA

2006 *New Paintings*, Ritual Art Gallery, Des Moines, IA

2004 *With Love*, Art Gallery, Grand Valley State University, Des Moines, IA

Group Exhibitions

2012 *Sourced*, Steven Vail Fine Arts, Des Moines, IA

2009 *GVSU Alumni Exhibition*, Elings-Wood Center for Art and Design, Des Moines, IA

2005 *Amalgamation*, 5 Point Studios, Johnston, IA

Black Soup, 5 Point Studios, Johnston, IA

2004 *515 Alive*, 316 Art Gallery, Des Moines, IA

Convictions, Moberg Art Gallery, Des Moines, IA

2003 *GVSU Art & Design Exhibition*, Art Gallery, Grand Valley State University, Des Moines, IA

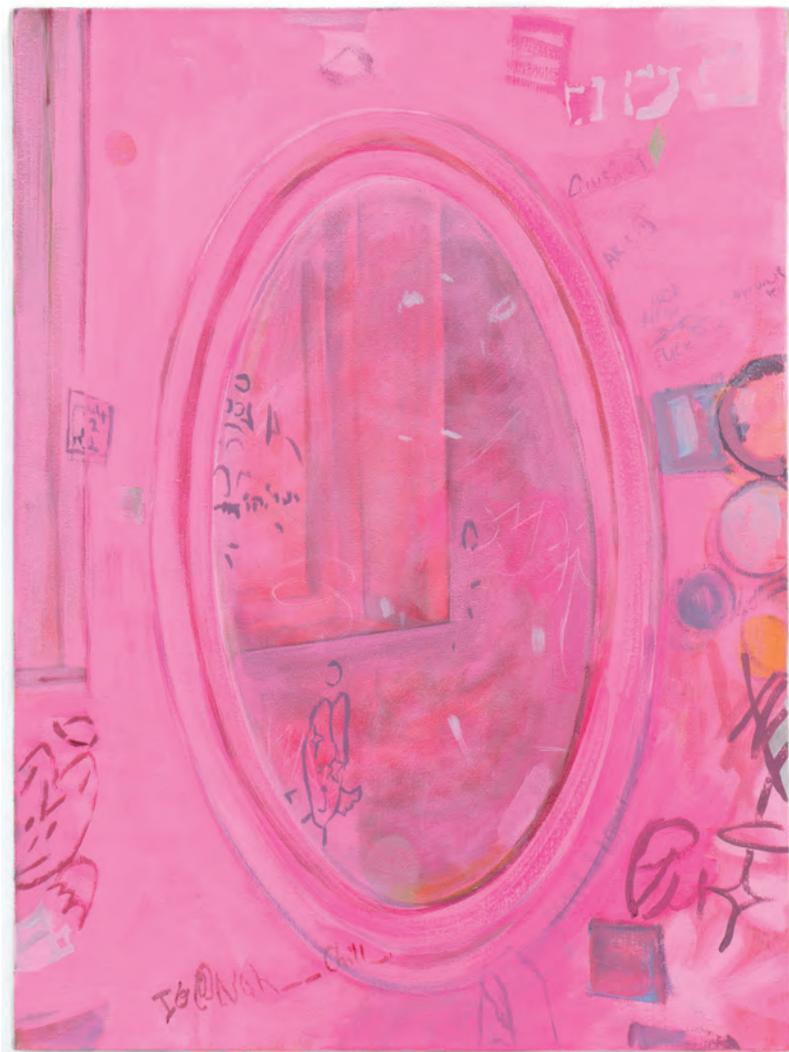
Represented by

Steven Vail Fine Arts, Des Moines, IA

I have spent almost two decades investigating how the perspective of the collective consciousness impacts how we interpret events of great tragedy, political unrest, injustice, violence, beauty, and sublimity. This interpretation is often viewed through the unreliable lens of memory and aesthetic archetypes. Through the use of painting, drawing, building, architecture, design, and making, I strive to discover how my own investigations affect the way I interpret my past, present, and future experiences. More important is how that narrative connects to and viscerally influences the viewer's perspective of an implied reality that seeks to reveal universal truths about the identity of an American culture entertained.

Elbel





Madeline Gallucci

pink mirror | acrylic and Flashe on canvas, 24 x 18 inches



Madeline Gallucci

men's room | acrylic on canvas, 24 x 18 inches



Madeline Gallucci

untitled (cloud) | acrylic on canvas, 18 x 24 inches

Madeline Gallucci

Chicago, IL

madeline.gallucci@gmail.com / [@madelinegallucci](https://www.instagram.com/madelinegallucci)

b. 1990 Greensboro, NC

Education

- 2020 MFA, University of Chicago, Chicago, IL
- 2012 BFA, Kansas City Art Institute, Kansas City, MO

Residency

- 2021 ACRE, Steuben, WI

Professional Experience

- 2021 Visual Arts Teaching Fellow, University of Chicago, Chicago, IL

Solo Exhibitions

- 2021 *i am flowering*, Space & Time, Chicago, IL
- 2016 *Double Take*, Terrault Contemporary, Baltimore, MD
- 2014 *Confectionary*, Plug Projects, Kansas City, MO

Two-Person Exhibition

- 2016 *Kiss Me When I'm Dead* (with Alex Savage), Skylab Gallery, Columbus, OH

Group Exhibitions

- 2021 *11*, LVL3, Chicago, IL
- 2020 *You've Changed*, Logan Exhibitions, University of Chicago, Chicago, IL
- 2019 *Good Looks Aren't the Only Thing That Matters*, Super Dutchess Gallery, New York, NY
- 2017 *Queer Tropics*, Pelican Bomb Gallery X, New Orleans, LA
- Heat Wave*, Granite City Art and Design District, Granite City, IL

Award

- 2016 Visual Artist Award, Charlotte Street Foundation, Kansas City, MO

Collection

- Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, KS

The mirror is simultaneously an object and an image. It connects an understanding of our physical appearance to our experience of interior space. The mirror is a framing device, a site for scrutiny and affirmation, resulting in both anxieties and celebrations in how we present our authentic selves. I use painting to investigate these devices for moments of psychological transformation and self-monitoring.

Gallucci







Patrick Dean Hubbell

A Portrait of Your Spiritual Likeness | oil, acrylic, charcoal enamel, natural earth pigment, synthetic polymer, and sewn thread on canvas, with wooden frame, 68 x 14 inches



Patrick Dean Hubbell

Nihima Nahaasdzaan, Nihitaal Yaadilhil (Mother Earth, Father Sky), You Hold the Earth and the Sky | oil, acrylic, enamel, natural earth pigment synthetic, and sewn thread on canvas, with wooden stretcher bar, 65 x 52 inches



Patrick Dean Hubbell

Your Energy Shields Our Spirit | oil, acrylic, enamel, natural earth pigment, synthetic polymer, and sewn thread on canvas, with reclaimed wood, 73 x 65 inches

Patrick Dean Hubbell

Chicago, IL

patrickdeanhubbell@gmail.com / www.patrickdeanhubbell.com / [@pdhubbell](https://www.instagram.com/pdhubbell) / [@pdhubbell](https://www.facebook.com/pdhubbell)

b. 1986 Mesa, AZ

Education

- 2021 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
- 2010 BFA, Arizona State University, Tempe, AZ

Solo Exhibitions

- 2020 *Thinking of You*, Gerald Peters Contemporary, Santa Fe, NM
- 2019 *Synthesis*, Peters Projects, Santa Fe, NM
- 2018 *Equus*, Modern West Fine Art, Salt Lake City, UT
- 2017 *Earth: Paradigm*, Peters Projects, Santa Fe, NM
- 2016 *Earth: Untitled*, Peters Projects, Santa Fe, NM

Group Exhibitions

- 2021 *Good Horses*, The Research House for Asian Art, Chicago, IL
- 2020 *Material Issues: Strategies in the 21st Century*, Utah Museum of Contemporary Art, Salt Lake City, UT

Awards

- 2021 James Nelson Raymond Fellowship, SAIC, Chicago, IL
- 2019 New Artist Society Award, SAIC, IL
- 2017 Grant, Pollock-Krasner Foundation

Collections

- Peabody Essex Museum, Salem, MA
- Jordan Schnitzer Foundation, Portland, OR
- Tia Collection, Santa Fe, NM

Shi ei Diné nishł' . To'ahani' nishł' , Dibe'tizhini bashishchiin, Kinyaa'áanii dashicheii doo Honágháahnii dashinalí.

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

Hubbell





Ashley January

Quinn and Ashley | oil on linen, 84 x 60 inches



Ashley January

Crystal and Dylan | oil on linen, 84 x 60 inches



Ashley January

Amber and Samuel | oil on linen, 60 x 84 inches

Ashley January

Chicago, IL

art@ashleyjan.com / www.ashleyjan.com / [@ashleyjanart](https://www.instagram.com/ashleyjanart)

b. 1987 Rantoul, IL

Education

- 2017 MFA, Laguna College of Art and Design, Laguna Beach, CA
- 2015 Vitruvian Fine Art Studio, Chicago, IL
- 2009 BS, Bradley University, Minor in Studio Art, Peoria, IL
- 2008 Institute of Italian Studies, Florence, Italy

Professional Experience

- 2020 Professional Showcase Volunteer, Girls STEAM Ahead, Flossmoor, IL
- 2019 LCAD Representative, Graduate National Portfolio Day, School of the Art Institute of Chicago, Chicago, IL
- 2017 Panelist, Los Angeles Masters of Fine Arts CSULB Panel Lecture, Long Beach, CA

Group Exhibitions

- 2021 *Black Creativity Exhibit*, Museum of Science and Industry, Chicago, IL
- 2020 *We Are More Than a Moment*, MCLA Gallery 51 (online)
- Women by Women 2020: Depictions & Interpretations by Los Angeles–Area Women Artists*, South Bay Contemporary, Los Angeles, CA
- 2019 *Thirtieth International Juried Exhibition, Part 2*, Viridian Artists, New York, NY

Awards

- 2018 First Place, Midwest Open, Woman Made Gallery, Chicago, IL
- 2017 Best of Show, Beverly Arts Center Art Competition Exhibition, Beverly Arts Center of Chicago, Chicago, IL

I address the growing crisis of the Black maternal mortality and morbidity rate in America through painting and multimedia. Black women are three to four times more likely to die from pregnancy-related complications than white women. Motherhood, for Black women, is not detached from the state of being “Black” in the United States. For us, the decision to enter motherhood involves considerable risk, personal identity, healthcare disparities, burden, and survival.

My first pregnancy ended abruptly with a traumatic delivery. I was diagnosed with preeclampsia at thirty-two weeks and four days. Two days later, I delivered by emergency C-section. My baby boy was born prematurely with a low birth weight of two pounds and thirteen ounces. Our experience is considered to be a “near miss,” meaning that we survived the risk of severe maternal morbidity (SMM), from which Black women are disproportionately suffering.

While uplifting Black mothers and children, the images and sound narratives serve as a call to action for more awareness, research, and the eradication of unnecessary maternal and infant death in the United States of America.





Ashley January | Amber and Samuel (detail)



S.H.Kim
The First Month | oil, oil stick, and oil pastel on canvas, 11 x 14 inches



S.H.Kim
Her | oil stick and oil pastel on canvas, 14 x 11 inches



S.H.Kim

Giving a piggyback | oil, oil stick, and oil pastel on canvas, 54 x 56 inches

S.H.Kim

Chicago, IL

hesees92@gmail.com / www.hesees92.com / [@skim269](https://www.instagram.com/skim269)

b. 1992 Seoul, South Korea

Education

- 2022 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
- 2017 BFA, Hongik University, Seoul, South Korea

Group Exhibitions

- 2021 *Making It Exhibition*, SAIC Wellness Center, Chicago, IL
- Solitude*, ARC Gallery, IL
- 2020 *What Is Art*, Boomer Gallery, London, England
- Lines of Thought 2020*, Czong Institute for Contemporary Art, Yangchon-eup, South Korea
- Brand 48 National Juried Exhibition*, Brand Library and Art Center, Glendale, CA
- 2019 *Open Studio*, SAIC, Chicago, IL
- 2016 *그림, 전 이만 가보겠습니다 (Well, Then, I'll Just Go)*, HoMA, Seoul, South Korea
- 2015 *Open Studio*, Hongik University, Seoul, South Korea

Award

- 2020 Clay Morrison Scholarship, SAIC, Chicago, IL

Publications

- 2021 "Artists of the Month," *ArtConnect Magazine*, March
- 2020 "Abstracted Paintings by Sang Heon Kim," *Create! Magazine*
- "S.H.Kim," *Al-Tiba9 Magazine*, no. 6
- "Photograph Your Art—With Limited Equipment," *Art Connect Magazine*, June
- "Unseen: Honorable Mentions," *Art Connect Magazine*

S.H.Kim is working on a "picture diary" project. These works recount his memories of everyday encounters such as with scenery, movies, or books. With ordinary scenes and popular images as his source, the artist constructs a subjective archive.

Kim's works show simplicity, sincerity, and authenticity. The materials he uses—oil pastels and oil sticks—give viewers intimate feelings when they see his paintings. With his paintings, Kim shows how contemporary film and literature with distinct characteristics are reduced down to uniform colors when processed through a consumer.

Recently, Kim uses as reference animations that he watched in his childhood. With Japanese and American animations from the 1980s to the 2000s, he combines the nostalgia of those days with contemporary paintings, creating a new S.H.Kim painting series.

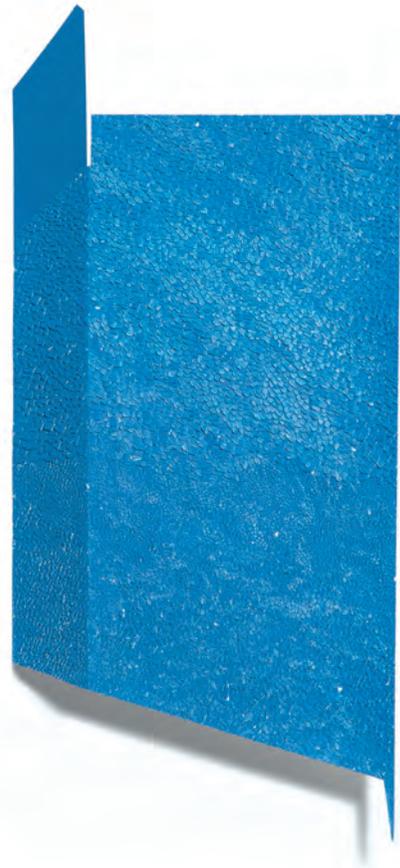




Ruth Koelewyn
Blue Crown | powder-coated aluminum and steel, 84 x 90 inches



Ruth Koelewyn
Blue Triangles (installation view) | ink on Mylar with Coloraid paper, neon tube, plywood, and copper, 96 x 120 inches



Ruth Koelewyn

Can Serrat Skyshape #4 | acrylic and ink on polypropylene, 9 x 6 inches

Ruth Koelewyn

Detroit, MI

koelewyn@gmail.com / www.ruthkoelewyn.com / [@ruthkoelewyn](https://www.instagram.com/ruthkoelewyn) / [@ruthkoelewyn](https://www.facebook.com/ruthkoelewyn)

b. 1983 Newberry, SC

Education

- 2009 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2006 BFA, Syracuse University, Syracuse, NY

Residencies

- 2019 Can Serrat Art Residency, El Bruc, Spain
- 2018 Rotacyjny Dom Kultury, Warsaw, Poland

Solo Exhibitions

- 2019 *Skyspaces*, Lansing Art Gallery, Lansing, MI
- 2018 *Miejsce/Place*, Rotacyjny Dom Kultury, Warsaw, Poland

Two-Person Exhibition

- 2018 *Moving Through: Berels and Koelewyn*, Whitdel Arts, Detroit, MI

Group Exhibitions

- 2020 *Reduction*, Manifest Gallery, Cincinnati, OH
- Out of Place*, Fountain Street, Boston, MA
- The Indexical Print*, RC Gallery, University of Michigan, Ann Arbor, MI
- Monster Drawing Rally*, Museum of Contemporary Art Detroit, Detroit, MI
- 2019 *OurSELF*, The Pop Up Studio, Everhart Museum, Scranton, PA
- 2018 *Cut It Out!*, San Jose Museum of Quilts and Textiles, San Jose, CA

Publications

- 2020 Ruth Koelewyn, "Detroit Sequential Sundays #26," Detroit Sequential Project (online)
- Nadja Rottner, "140: Ruth C. Koelewyn," *Essay'd*, June 3

Collection

Delta Dental of Michigan Art Collection

Represented by

Next Space, Detroit, MI
Lansing Art Gallery, Lansing, MI

My work is currently focused on depicting the shape and character of the sky in a given place. In Detroit, looking out at Lafayette Park, it creates blue crowns around large buildings with open parks surrounding them. In Scranton, Pennsylvania, where I lived prior to my return to Michigan, it was a small triangle of blue seen between tightly packed houses when you looked up past the mountains. At Can Serrat, in El Bruc, Spain, where I worked in residence in 2019, the sky was reflected and fragmented by the dense trees lining the ravine where the residency was located. I am recording these characteristics because the sky, while helping to define a unique sense of space and place, is also something huge, outside ourselves, universal, and ubiquitous. By focusing on the shape of the sky, I am making the sky a thing to hold, to understand, to identify as our own: a part of ourselves.

Koelewyn





Nick Larsen

QM 005 (Beyond the Pines) | found and printed fabric, thread, acrylic, casting urethane, 1-inch buttons, and found patches, 80 x 96 inches



Nick Larsen

QM 006 (Neutral Ground) | found and printed fabric, thread, acrylic, casting urethane, 1-inch buttons, and found patches, 80 x 96 inches



Nick Larsen

QM 006 (Neutral Ground) | found and printed fabric, thread, acrylic, casting urethane, 1-inch buttons, and found patches, 80 x 96 inches

Nick Larsen

Gahanna, OH

nickolaus.larsen@gmail.com / www.nick-larsen.com / [@nick.larsen](https://www.instagram.com/nick.larsen)

b. 1982 Reno, NV

Education

2019 MFA, The Ohio State University, Columbus, OH

2007 BFA, University of Nevada, Reno, NV

Solo Exhibitions

2015 *Haunts or Whatever*, Tahoe Gallery, Sierra Nevada College, Incline Village, NV

Two-Person Exhibition

2018 *West Ghost (Spirit Willing)* (with Omar Pierce), Skylab Gallery, Columbus, OH

2012 *Heavy Forever* (with Omar Pierce), The Holland Project, Reno, NV

Group Exhibitions

2020 Greater Columbus, Columbus Museum of Art, Columbus, OH

Transformers: Reshaping Form and Meaning, various venues, Nevada Arts Council Touring Initiative, NV (traveling)

2019 *Touchdown*, Hopkins Hall Gallery, Ohio State University, Columbus, OH

2017 *Tilting the Basin: Contemporary Art of Nevada*, Nevada Museum of Art, Reno and Las Vegas, NV

2015 *I Wonder If I Care as Much*, Oats Park Art Center, Fallon, NV

2014 *Bathed in Sunshine, Covered in Dust*, The Holland Project, Reno, NV

Awards

2021 Individual Excellence Award, Ohio Arts Council

2019 Fellowship, Greater Columbus Arts Council

2010 Fellowship, Nevada Arts Council Artist

Publication

2019 Nick Larsen, *Belongings* (self-published)

Queer Mountain is an uninhabited high-desert wilderness near Death Valley, and it is difficult to see. I tried, unsuccessfully, a few summers ago, after finding it on a map while planning a road trip somewhere else. I made it to the outskirts, but an intense fire season followed by a wet winter had washed out the roads in, and I was forced to head back the same way I came without seeing any of it. It wasn't until much later that I started to think of this failed trip—my inability to reach this place—as an analog for a kind of fantasy tethered to landscape. Maplike reliefs, site overview collages, and fictional artifacts—forms first encountered during the six years I worked in the archaeological field—draw out and articulate this fantasy. The desert is a place defined by what it lacks; in the no-man's-land between autobiography and fictional archaeological inventory, I've found a place to mine both what's present and visible in that landscape and, maybe more importantly, what isn't.





Hattie Lee

Plate Paintings (Homage to Native American Global Impact) | found dishware, china paint, acrylic, and spray glaze, 40 x 54 inches



Hattie Lee

Grandmother's Legacy Series | mixed media, 24 x 54 inches



Hattie Lee

Effervescent Connections | mixed media, 19.5 x 18.5 inches

Hattie Lee

Peoria, IL

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

b. 1990 Fowler, KS

Education

- 2021 MFA, Bradley University, Peoria, IL
- 2012 BA, Tabor College, Hillsboro, KS

Professional Experience

- 2019-21 Campus Artwork Coordinator, Graduate Assistantship, Bradley University, Peoria, IL
- 2018-19 Gallery Assistant, Bradley University Galleries, Peoria, IL
- 2015-17 Visual Artist, Create Thailand, Chiang Mai, Thailand

Solo Exhibitions

- 2021 *Intertwined: MFA Exhibition*, Bradley University, Peoria, IL
Bound Together: Cultural Patterns, Peoria Art Guild, Peoria, IL
- 2020 *Heuser Gallery Exhibition*, Bradley University, Peoria, IL
Artist of the Month Exhibition, Casa De Arte, Peoria, IL
- 2019 *Sacred MA Thesis Show*, Prairie Center of the Arts, Peoria, IL

Group Exhibitions

- 2021 *Seen but not Felt*, Heuser Art Gallery, Bradley University, Peoria, IL
- 2020 *Carry Weight / Hold Light*, Contemporary Art Center of Peoria, Peoria, IL
- 2019 *2019 Emerging Illinois Artists*, McLean County Arts Center, Bloomington, IL

Award

- 2019 Dean's Award, Slane College of Communications and Fine Arts, Student Scholarship Expo, Bradley College, Peoria, IL

Publications

- 2021 Lori Waxman, "60wrd/min COVID Edition: Lee Robson Spence, Boom Bloom, Seen But Not Felt," *New City Art*, May 7
"The Peoria Art Guild Presents Bound Together: Cultural Patterns," *Out and About Podcast*, WCBU and Arts Partners of Central Illinois, April 2

As a member of the Cherokee Nation, my process is a personal expression of the Native American Diaspora. Indigenous peoples were inventive with resources as they were removed from native homelands to new environments. Resourcefulness is instilled in my mind not only from my native ancestry, but also from a rural Kansas upbringing. I myself am a collage of cultures. I react by collaging materials from my ancestors' contemporary community and personal collaging materials from my ancestors, contemporary community, and personal life experiences.

My studio is a flux of mediums and objects in constant conversation: a gouache painting is printed on fabric, which is collaged, then informs a piece of wearable art or inspires the composition of a new gouache painting. Nothing is off-limits to being repurposed and reimagined.

My research into traditional arts brings imagery abstracted from moccasin beading patterns into my paintings. Some works utilize actual beading and sewing. Graphic design, fine art, and craft are all woven together in my studio, at times literally. Cultivating the joy that arises from cultural differences gives hope for future tribes, countries, and personal communities.





Kate Luther

Lady Bunny's Drunken Night at Wendy's | ironing board, acrylic, doll parts, and fabric, 48 x 28 inches



Kate Luther

Lipstick Jesus | shower curtains, acrylic, bedsheets, chicken wire, markers, charcoal, fake diamond, faux feathers, party favors, and a rubber glove, 20 x 20 inches



Kate Luther

I took a hammer to camp and Anna Wintour cried | fabric, wood, plastic, and spray paint, 30 x 24 inches

Kate Luther

Chicago, IL

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

b. 1999 Marietta, GA

Education

2022 BFA, School of the Art Institute of Chicago (SAIC), Chicago, IL

Group Exhibitions

2021 *Lisa Freak*, The Bakery, Atlanta, GA

2020 *Part I: The Era of Seclusion*, Visionary Projects, New York, NY

The Feminine Agenda, WomensWork.Art, Poughkeepsie, NY

Awards

2019-22 Distinguished Scholar Merit Scholarship, SAIC

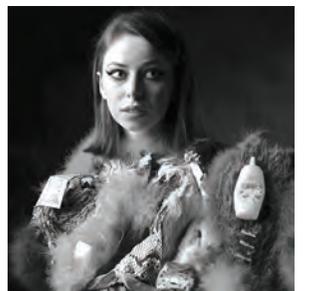
2021 Artist Directory, Visionary Art Collective

Publication

2020 "Kate Luther: Redefining Sculpture," interview, *Visionary Art Collective* (online)

Is there such a thing as too much good taste? Good taste praises the refined qualities of fine art and the ideal aesthetic and discards the materials that are broken, tacky, and misplaced. There are hidden treasures of exciting beauty everywhere, even in your garbage can, the sidewalk, or your grandma's couch. In my paintings, garments, and fiber works I use colorful thrifted fabrics, garbage, and paint deemed not fit for a canvas to create forms that are inspired by or utilizing the body in some fashion. By utilizing these discarded materials, these zany and campy works serve an overwhelming amount of the femme aesthetic that is chopped up, dismembered, and served on a silver platter.

Luther







Steven Mannheimer

Snow Globe | collaged fabric and paint, 92 x 73 inches



Steven Mannheimer

The Language of Waterfalls | canvas paint and collage elements, 74 x 85 x 18 inches



Steven Mannheimer

Avalanche across the Acropolis | collage and paint, 91 x 69 inches

Steven Mannheimer

Indianapolis, IN
317.727.8230
smannhei@iupui.edu

b. 1951 Des Moines, IA

Education

1975 MFA, Washington University, St. Louis, MO

Professional Experience

- 2002-21 Professor, School of Informatics and Computing, IUPUI, Indianapolis, IN
- 2017 Principal Investigator, "In Touch with Knowledge: Innovative Design Strategies for Tactile Graphics," funded by the President's International Research Award, Indiana University, for travel to India
- 2011-13 Principal Investigator, National Science Foundation grant "Audemes, Metaphors and Aural Games"
- 2010-12 Principal Investigator, Google Research Award "Audeme Games and Aural Learning"
- 2000-02 Contractor, New Media Services, Thomson multimedia
- 1998-99 Project Director, Historical Displays, Bankers Life Field house, NBA Indiana Pacers
- 1993-96 Project Director, "Landmark for Peace" memorial to Dr. Martin Luther King, Jr., and Senator Robert F. Kennedy, Indianapolis, IN
- 1992-00 President, Mid-America College Art Association
- 1982-00 Weekly art columnist, *Indianapolis Star*, Indianapolis, IN
- 1976-00 Professor of Painting, Herron School of Art and Design, IUPUI, Indianapolis, IN

Two-Person Exhibition

2021 *Imperfection: Sculpture by John Ross and Recent Large Collages by Steve Mannheimer*, Harrison Center, Indianapolis, IN

Publications

- 2018 Steve Mannheimer and Prathik Gadde, "Audemes as Virtual Landmarks in Scalable Aural Maps," *Movement 2018: Brain, Body, and Cognition* (Nova Publishers)
- 2009 Steve Mannheimer, Mexhid Ferati, Davide Bolchini, and Mathew Palakal, *Educational Sound Symbols for the Visually Impaired* (HCI International)
- 2004 Steve Mannheimer, *Stone, Steel and Spirit: The Indiana State Museum* (Emmis Books)

This body of work was born slowly, evolving from the existential rupture (perhaps rapture) of leaving a twenty-five-year career as an art professor and freelance newspaper columnist to work in technology concept development at Thomson (RCA, if you prefer). Returning to the university, but now to informatics, I spent the next twenty years researching acoustic cognition and pedagogical strategies for the blind. These abrupt and diametric transitions—from sight to blindness, art to science—were freeing. Aesthetic dynamics I once assumed to be fundamental I rediscovered as fungible and only flexibly, provisionally true. Today I am intoxicated by a sense of art-making as endless collage and improvisation. This circus, this half-choreographed avalanche of odds and ends glued to each other and pinned to the wall, can dance forever: on and on and out the window.

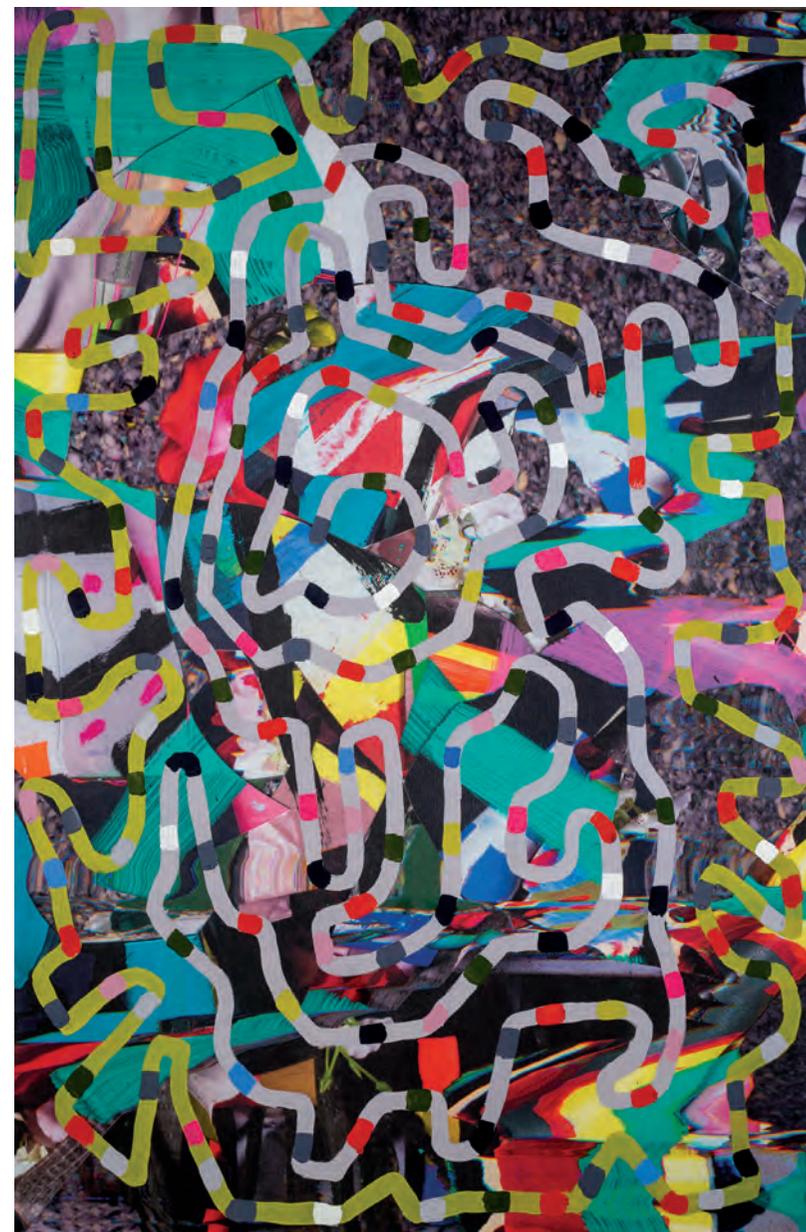
Mannheimer





Jordan Martins

Coincident Disruption (for H.C.) | oil on inkjet-printed cotton/linen, 48 x 32 inches



Jordan Martins

Oxbow 8 | oil on inkjet-printed cotton/linen, 48 x 32 inches



Jordan Martins

Phal Fuagg | water-based paint and collage, 17 x 14 inches

Jordan Martins

Chicago, IL

martins.jordan@gmail.com / www.jordanmartins.com / [@jordandmartins](https://www.instagram.com/@jordandmartins)

b. 1979 Salem, OR

Education

MFA, Universidade Federal da Bahia, Salvador, Brazil
2002 BA, Sewanee | The University of the South, Sewanee, TN

Residencies

2017 WARP Residency, The Weaving Mill, Chicago, IL
2013 HATCH, Chicago Artist Coalition, Chicago, IL

Solo Exhibitions

2019 *Plant Strategies*, Goldfinch, Chicago, IL
2018 *Butter and Tin*, The Franklin, Chicago, IL
2016 *How Easy Is a Bush a Bear*, Sub-Mission/Mission Projects, Chicago, IL

Two-Person Exhibition

2020 *From a Strange Place* (with Marzena Abrahamik), Heaven Gallery, Chicago, IL

Group Exhibitions

2020 *Bamboozle*, Ralph Arnold Gallery, Loyola University, Chicago, IL
2019 *To Gather Together*, Co-Prosperity, Chicago, IL
2018 *Local Comfort*, LVL3, Chicago, IL
The Diane and Browne Goodwin Collection, Illinois State Museum, Lockport, IL
Mysterious Feelings, Circle Contemporary, Chicago, IL
2016 Evanston Art Center Biennial, Evanston Art Center, Evanston, IL
2015 *Perto de Lá*, Galeria do Jardim, Museu de Arte da Bahia, Salvador, Brazil

Award

2018 MacArthur Foundation, International Connections Fund

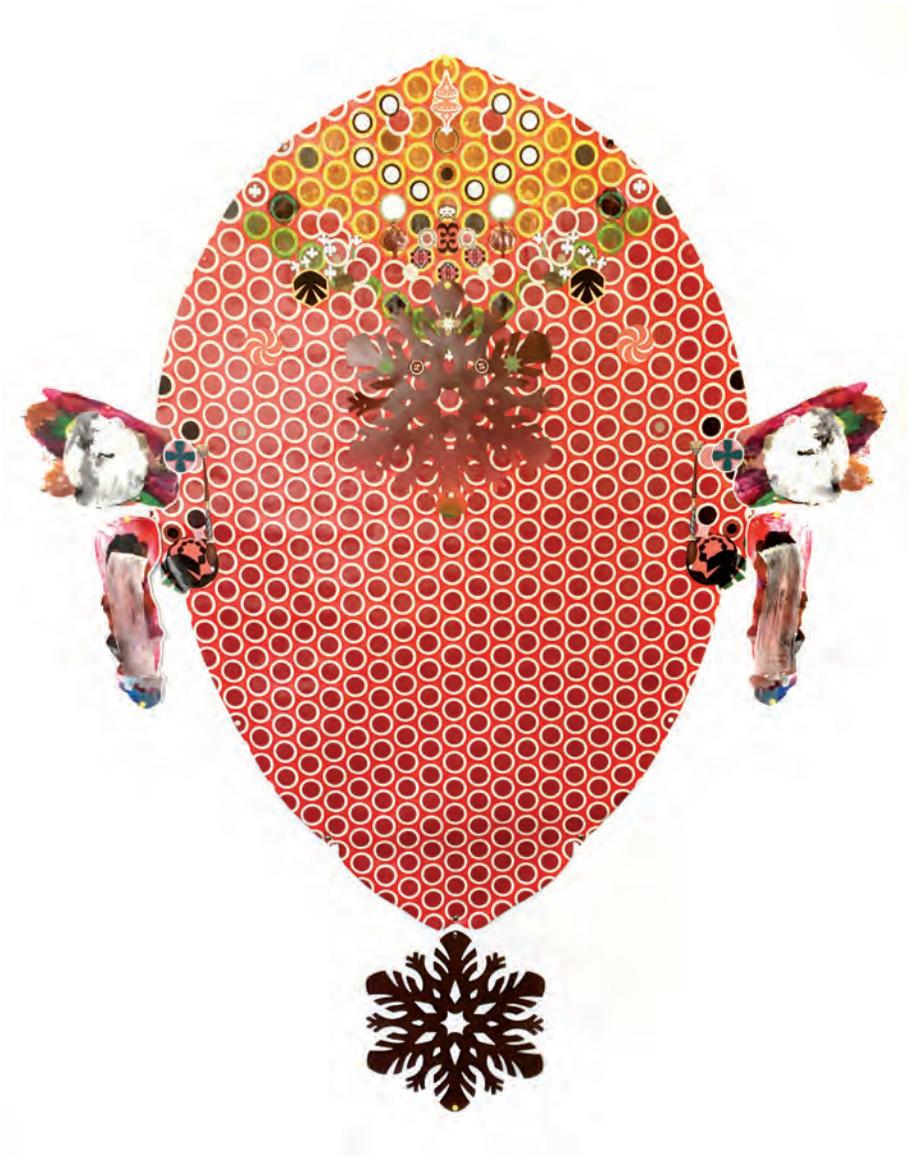
My core practice involves recursive looping between photographic and painting processes: painted objects that become photographed photographic fragments printed/painted/torn, ad hoc collages of these fragments arranged on flatbed scanners, and inkjet-printed canvases of these scans functioning as starting points for oil paintings. This promiscuity between analog/digital, photographic/painted, and ordered/unhinged in my own practice is also what excites me about the broader state of painting in our current moment. I see the logic of collage as the overarching principle that runs through my visual practice: the ruptures that occur when something is removed from its context; the reactions that arise when it is grafted onto another system; how the “edges” of these interactions engender different results if they are smoothly cut or jaggedly torn, seamlessly integrated or bluntly repelling each other. I’m curious about the perceptual dynamics that affect how a viewer reads the outputs of these processes, and this has brought about an interest in Gestalt psychology, theories of camouflage, issues of signal-versus-noise, fugue structures, signaling theory, and hallucination.





Andy Messerschmidt

Prestige Principle - To Air in Council | acrylic, latex, and found objects on routed MDF, 60 x 47 inches



Andy Messerschmidt

Idolsmith | acrylic, spray paint, stickers, and cut paper on wrapping paper, 70 x 46 inches



Andy Messerschmidt

Heartworm | acrylic, colored pencil, marker, and cut paper on routed MDF, 44 x 50 inches

Andy Messerschmidt

Ely, MN
218.235.4288

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b. 1976 Manito, IL

Education

2002 MFA, University of Minnesota, Minneapolis, MN

Solo Exhibitions

- 2021 Minneapolis St. Paul International Airport, Minneapolis, MN
- 2020 *Creepy Crawl*, Duluth Art Institute, Duluth, MN
- 2019 *Monolith Mode*, Nemeth Art Center, Park Rapids, MN
- 2015 *Agrocult*, Telephoneboothgallery, Kansas City, MO
- 2014 *Delta Delta Delta Force*, MAEP Gallery, Minneapolis Institute of Arts, Minneapolis, MN
- 2013 *Friend Me/Follow Me* (Graze Anatomy), Walker Art Center, Minneapolis, MN
- 2009 *Batten Down the Blood*, Franklin Artworks, Minneapolis, MN
- 2008 *Crackpot Crystalomancy*, Plane Space, New York, NY
- 2005 *Hoodwinkers*, Fauxs, Imposters and Snakeoilers, Plane Space, New York, NY

Group Exhibitions

- 2017 *I Love You More*, Aquaworld Aquarium, Heraklion, Crete, Greece
- 2008 *Gangbusters*, Plane Space, New York, NY
- 2007 *Afternoon of a Düsseldorf Faun II*, Galerie Andreas Brüning, Düsseldorf, Germany
- 2006 *Claw Your Face Off*, Plane Space, New York, NY
- LouDiamondPhillips*, Plane Space, New York, NY
- P-Factory*, Art Space Tetra, Fukuoka, Japan

Divining by Ephemera (Shoddy Stagecraft)

My work mimics the psychosis surrounding crystalomancy and the performance of fortunetelling in the gypsy wagon. Like divining by crystal balls, my artwork deals with staring hard into ephemeral stuff—Divining by Ephemera. These cursory and fragmented subjects in my work are meant to come and go in the viewer's eye much like the fading imagery that reveals itself then disappears to the scryer of crystals. My methodology/ideology is at all times Designed Detritus. In my work I look to hew base and useless ephemera into compacted, streamlined compositions much like the straining swirl of a Black Hole or Singularity Theory. Everything is accepted unconditionally and pressed together much like the junkyard trash compactor. Similar to the yarns and bewildering accoutrements in the crystalomancer's stagecraft, the layering of these decorative patterns and images has been built up to a point of inevitable charlatanesque collapse. These are shrines to ornamental ephemera. These are Scopophilic Dragnets.

Messerschmidt





Ben Murray
Garden II | acrylic on muslin, 83 x 102 inches



Ben Murray
Garden III | acrylic on muslin, 84 x 102 inches

Ben Murray

Gary, ID
312.243.2129 (Monique Meloche Gallery)
www.ben-murray.com / [@gbmurray](https://www.instagram.com/gbmurray)

b. 1977 Merrillville, ID

Education

- 2013 MFA, University of Illinois at Chicago, Chicago, IL
- 2011 BFA, Herron School of Art and Design, Indianapolis, IN

Residencies

- 2014 Bemis Center for Contemporary Arts, Omaha, NE
- 2012 Artist-in-Residence Program, Ow-Bow, Saugatuck, MI

Solo Exhibitions

- 2021 *If I Needed You*, Monique Meloche Gallery, Chicago, IL
- 2019 *Moving Image*, Christopher West Presents, Indianapolis, IN
- 2018 *Annex*, Sidecar Gallery, Hammond, IN
- 2017 *In Life Review*, Monique Meloche Gallery, Chicago, IL

Two-Person Exhibition

- 2019 *Noisy Ghost* (with Jeremy Bolen), Exgirlfriend, Berlin, Germany

Group Exhibitions

- 2019 *Not Just Another Pretty Face*, Hyde Park Art Center, Chicago, IL
- 2018 *On Anxiety*, Cleve Carney Museum of Art, College of Du Page, Glen Ellyn, IL
- Untitled San Francisco, w/ Monique Meloche Gallery, San Francisco, CA
- 2016 The Armory Show, New York, NY

Represented by

Monique Meloche Gallery, Chicago, IL



Ben Murray

Window | acrylic on muslin, 84 x 96 inches

In this most recent body of work, experimental film has become a major influence on how I approach duration in my subjects. While I paint, films are played on a continual loop in my studio, allowing me to operate between painting's long history of image-making and the immediate vanishing of images in film.

These paintings are a deconstructive reflection of where I am physically, and the titles are symbolic of my surroundings. We recently moved from Chicago to the dunes of Gary, Indiana and I have become immersed in the landscape here. I grew up a few miles away, recording music in my dad's garage, and am now making work focused on duration with a lot of the same impulses. This area has been a checkpoint for me in a lot of different roles at different times over the years, but the ground is relatively unchanged. There is a movement to that figure-ground relationship that I want to make visceral. Depicting fragments of intermittent images and memories stitched together, sustained all at once in past-present-future tense.





Hannah Parrett

Work Clock | oil stick and colored pencil vellum, 24 x 18 inches



Hannah Parrett

Climbers | oil on linen, 72 x 48 inches



Hannah Parrett

Memory Fiction: Annie's Gloves, My Headlamp | oil on paper, 24 x 36 inches

Hannah Parrett

Columbus, OH

hparrett4@gmail.com / www.hannahparrett.com / [@hparrett](https://www.instagram.com/hparrett)

b. 1993 Shakopee, MN

Education

2020 MFA, Ohio State University, Columbus, OH

2015 BFA, Maine College of Art, Portland, ME

Professional Experience

2020-21 Cofounder, Dream Clinic Project Space, Columbus, OH
Adjunct Faculty, Department of Art, Ohio State University, Columbus, OH

Solo Exhibition

2016 *The Waterbed*, Spearfish Arts Center, Spearfish, SD

Two-Person Exhibitions

2021 *A Prolonged Handshake* (with Brianne Gluszak), Urban Arts Space, Columbus, OH

2016 *Hannah Parrett and Kathryn Glowen*, ACME Creative, Anacortes, WA

Group Exhibitions

2021 *Sad Lady Sad*, Roy G Biv Gallery, Columbus, OH

2020 *Morning*, Skylab Gallery, Columbus, OH

Awards

2019 Alumni Grants for Graduate Research and Scholarship, The Ohio State University, Columbus, OH

Public Narrative Small Grant, The Ohio State University, Columbus, OH

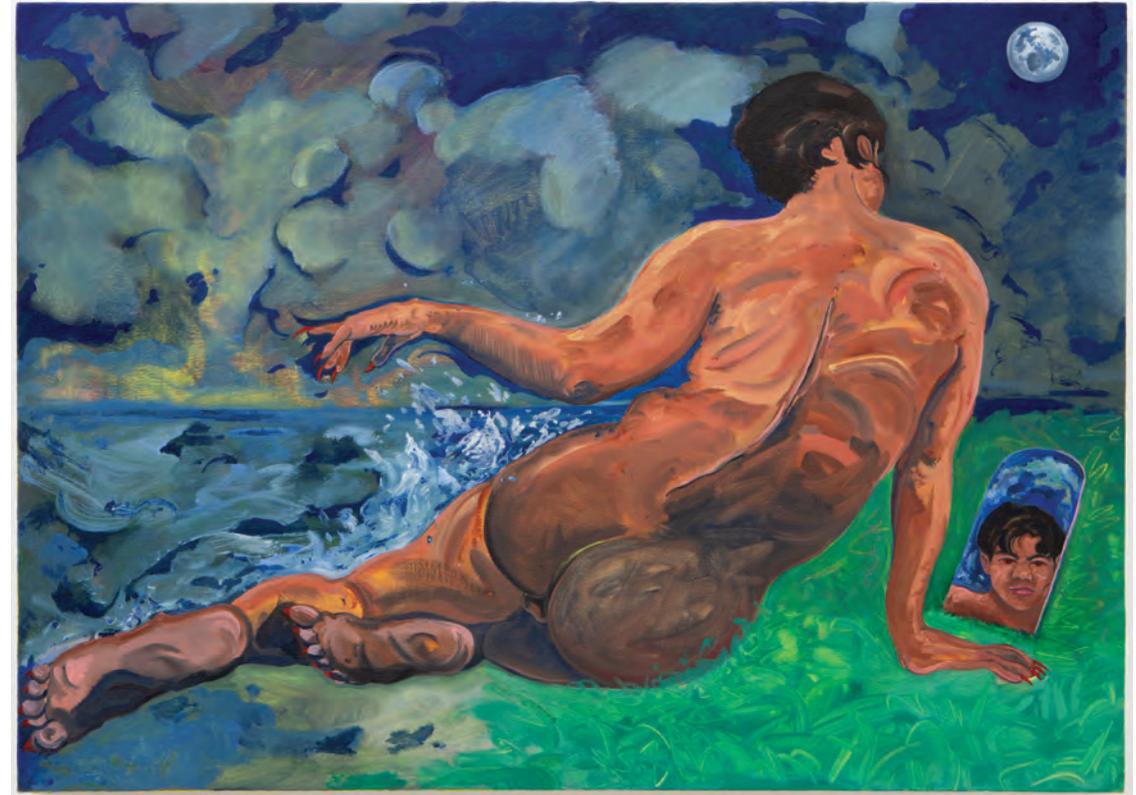
Common themes I address in the work are temporality, landscape, and memory. Pulling from the literary notion of the vignette, I often create multilayered scenes in a pictorial space that explore moments that break off from larger narratives. Comparing Eadweard Muybridge's photography, David Hockney's Polaroids, and the current relentless scroll in social media platforms, I use repetition of form and sequenced images to explore how our experience of time has fundamentally changed. Painting is a space for me to reflect on how we got to this point of accelerated looking.

My most recent body of work explores folklore surrounding the American West through specific icons and symbols derived from the 1940s Annie Oakley comic books and Deadwood Dick dime novels. The paintings fragment, dissolve, and repeat silhouetted figures who perform in curtained interiors and empty landscapes. Through these forms, I work toward understanding the contradiction between the outlaw and colonialist, and how Western development continues to contribute to a culture of progression and performative individuality within America today.

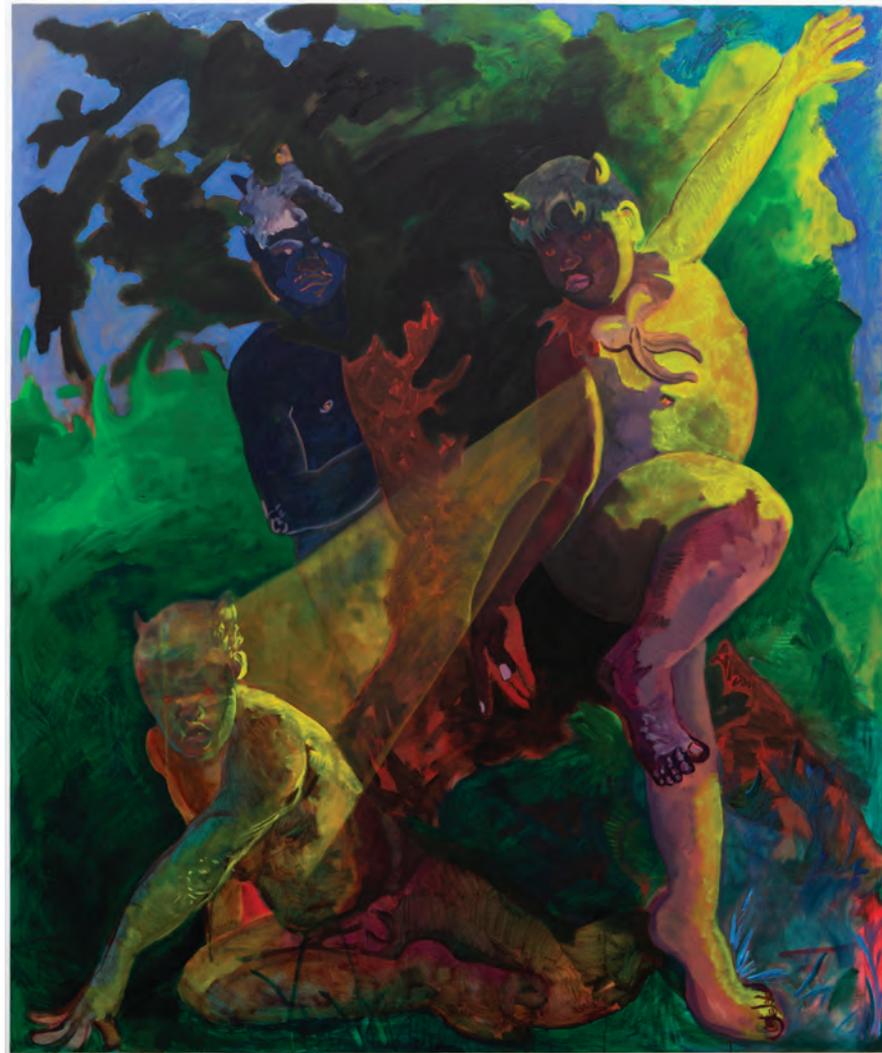




Ricardo Partida
Final Fantasy | oil on canvas, 60 x 72 inches



Ricardo Partida
At My Beck and Call | oil on canvas, 27 x 38 inches



Ricardo Partida

Melting into the Night | oil on canvas, 70 x 60 inches

Ricardo Partida

Chicago, IL

ric.partida@gmail.com / www.ricardopartida.com / [@babyboypaintings](https://www.instagram.com/babyboypaintings)

b. 1990 Mexico City, Mexico

Solo Exhibitions

- 2021 *Death of a Hero, Rise of a Champion*, Deli Gallery, Brooklyn, NY
 NADA House 2021, w/ Baby Blue Gallery, Governor's Island, NY
 OVR, w/ Unit London, London, England (online)
 OVR, w/ 1969 Gallery, New York, NY (online)

Two-Person Exhibition

- 2020 *Evil and Shivering* (with Sarah Banks), Baby Blue Gallery, Chicago, IL

Group Exhibitions

- 2021 *No Vacancy*, Monti8, Latina, Italy
 2020 *Long Hello*, The Green Gallery, Milwaukee, WI
Direct Sunlight, LVL3, Chicago, IL
 NADA Chicago Gallery Open, w/ Julius Caesar, Chicago, IL (online)
 EXPO Chicago, Exhibition Weekend, Chicago, IL (online)

Ricardo Partida's work largely critiques and illuminates depictions of gender and desire in the Western art canon. Using the visual language of the *figura serpentinata*, his works exalt alter egos that question conventional power structures while obscuring artist and subject. Through the use of surface treatments and mark-making, and by hybridizing lines and proportions previously associated with a gendered painting language, Partida creates surrogacies of seduction that explore carnal desires through a push-and-pull of menace and allure.

Partida



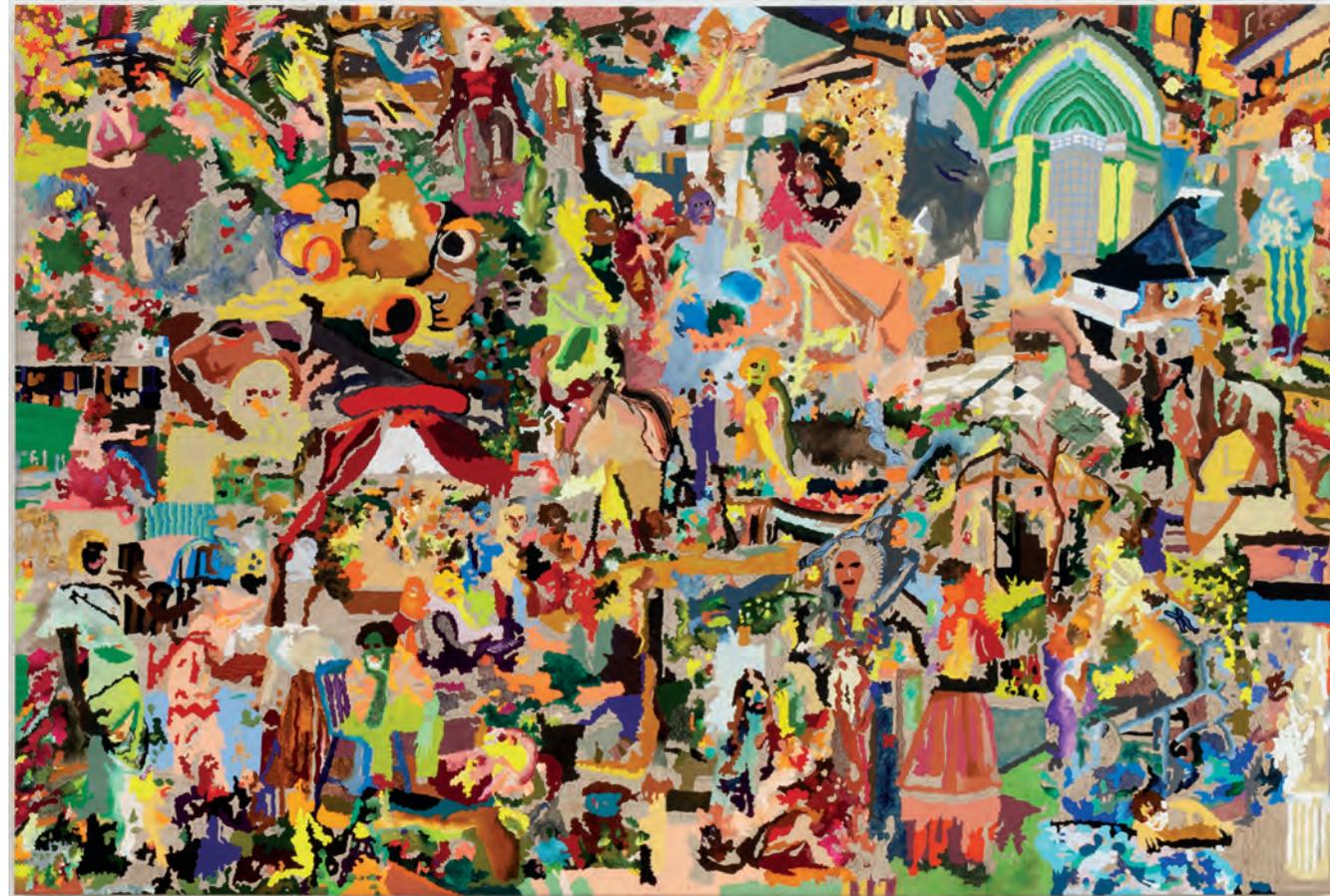




Cindy Phenix
Powers of Magnification | oil, acrylic, pastel, colored pencil, and paper on drywall, 96 x 48 inches



Cindy Phenix
New Kind of Lucidity | oil, acrylic, pastel, colored pencil, and paper on drywall, 96 x 48 inches



Cindy Phenix

Conceivable Improvised Perspectives about the Future | oil and pastel on linen, 96 x 144 inches

Cindy Phenix

Chicago, IL
 323.498.5957 (Nino Mier Gallery)
phenixcindy@gmail.com / www.phenixcindy.com / [@phenixcindy](https://www.instagram.com/phenixcindy)

b. 1989 Montreal, Canada

Education

2020 MFA, Northwestern University, Evanston, IL
 2016 BFA, Concordia University, Montreal, Canada

Residency

2021 ACRE, Steuben, WI

Solo Exhibitions

2020 *Tainted with Strangeness*, Galerie Hugues Charbonneau, Montreal, Canada
Particles of Abnormality, Nino Mier Gallery, Los Angeles, CA
 2018 *Ces femmes tiennent une fleur à la main*, Galerie Hugues Charbonneau, Montreal, Canada
Entre discours et divan, Maison de la culture de Longueuil, Longueuil, Canada

Group Exhibitions

2021 *Spillover Love*, Stewart Hall Art Gallery, Montreal, Canada
Deux par deux | Exposition buissonnière, Galerie B-312, Montreal, Canada
While we're at it, 6018 North, Chicago, IL
Inaugural Exhibition, Nino Mier Gallery Brussels, Brussels, Belgium

Collections

Musée National des Beaux-Arts du Québec
 Caisse de dépôt et de placement du Québec
 Hydro-Québec
 Collection BLG
 Claridge, Inc.

Represented by

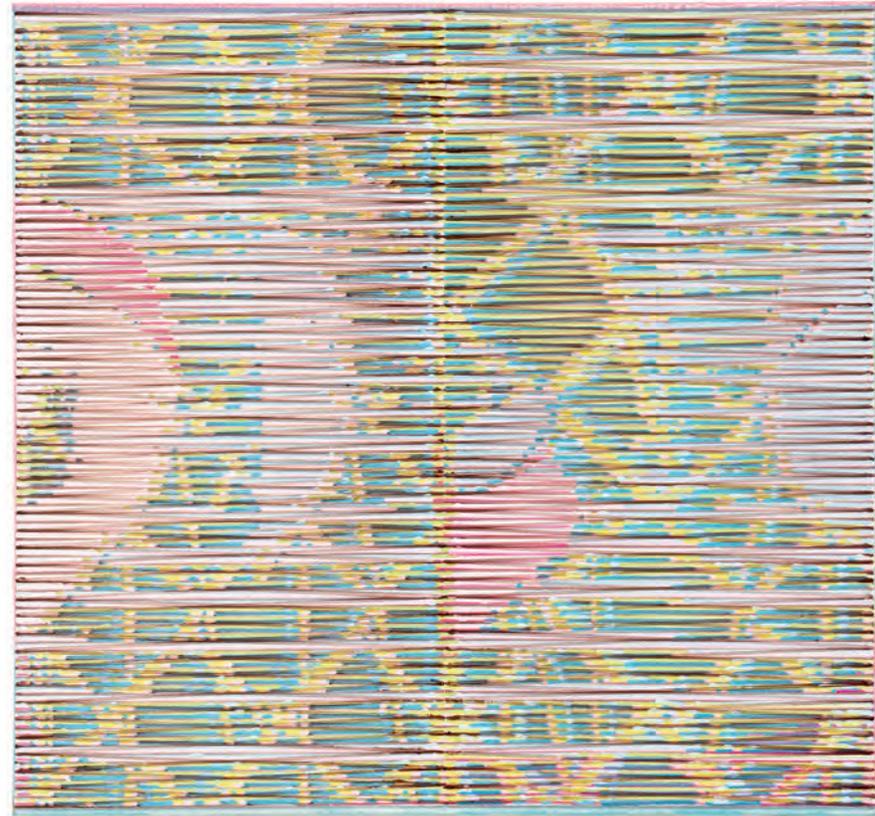
Nino Mier Gallery, Los Angeles, CA
 Galerie Hugues Charbonneau, Montreal, Canada

Cindy Phenix works across a multitude of mediums, including painting, drawing, and sculpture, utilizing a reciprocity of abstraction and figuration to convey complex narratives aimed to deconstruct the hierarchical power structures that govern society and social conduct. Navigating the tenuous relationship between the public and private, Phenix's subject matter is regularly informed by participatory discussions through which the artist explores and brings awareness to shared experiences. Phenix's works develop these discussions further by prompting viewers to freely associate meaning from fragmented figuration, intentional ambiguity, and untouched raw materials. Relationships between Phenix's figures shift effortlessly from contentious to caring in accordance with varied personal perspectives. Monstrous characters, with mutable bodies undefined by gender, appear throughout Phenix's compositions in defiance of socially constructed systems of power that have historically limited society. Appearing to piece themselves together from aggregated paint gestures, these monsters become figures of power and personal freedom through their abjection.

Phenix







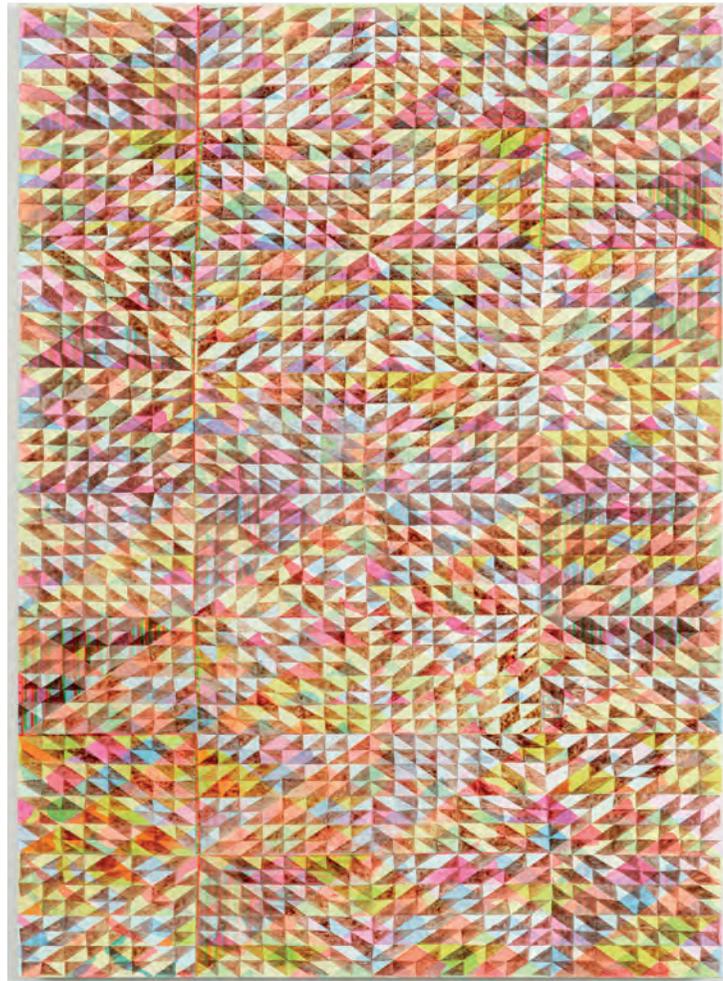
Nathan Prebonick

Forge | acrylic on canvas, 47 x 50 inches



Nathan Prebonick

Terminal | acrylic on canvas, 72 x 57 inches



Nathan Prebonick

Camber | acrylic on canvas, 46 x 27.5 inches

Nathan Prebonick

Akron, OH

npreboni@alumni.risd.edu / www.nathanprebonick.com / [@nathanprebonick](https://twitter.com/nathanprebonick)

b. 1993 Akron, OH

Education

- 2019 MFA, Rhode Island School of Design (RISD), Providence, RI
- 2016 BFA, University of Akron, Akron, OH

Professional Experience

- 2020 Adjunct Painting Critic, RISD, Providence, RI
Visiting Artist/Lecturer, Printmaking Department, RISD, Providence, RI
Juror, Massachusetts Cultural Council Painting Fellowship, Boston, MA
- 2019 Graduate Painting Professor, RISD, Providence, RI
- 2017-19 Graduate Teaching Assistant, Department of Visual Art, Brown University, Providence, RI

Solo Exhibition

- 2016 *Interface*, Quaker Oats Cereal Factory and Summit Artspace, Akron, OH

Group Exhibitions

- 2019 *New Contemporaries*, RISD Museum, Providence, RI
Graduate Selections, Sol Koffler Graduate Student Gallery, RISD, Providence, RI
Rhode Island School of Design (RISD) MFA 2019 Painting Program, Monya Rowe Gallery, New York, NY
RISD Graduate Thesis Exhibition, Dunkin Donuts Center, Providence, RI
- 2018 *Expectations*, Field Projects, New York, NY
RISD Painting Biennial, Sol Koffler Graduate Student Gallery, RISD, Providence, RI

Publication

- 2019 *Saatchi Art's Rising Stars* (Saatchi Art)

Collection

- Mary Schiller Myers School of Art, University of Akron, Akron, OH

Growing up in Akron, Ohio, positioned on a longtime central traffic corridor within the continental United States, I became interested in how the region's intermediary posture influences sense of place. Like painting, place is a conduit for understanding the world both as an observed object and a way of seeing.

These paintings reference landscape and architectural or aesthetic histories, projecting notions of spatial and temporal liminality. Fluid color is stained into various absorbent grounds, forming a compressed surface without clear beginning or end. The linear infrastructure that recurs throughout the work serves as an interface or scaffold, setting up seams, subdivisions, and intersections that invite internal comparisons between quadrants. Space becomes negotiable, as the aesthetics suggest potential re-registration, folding, image rotation, looping, and other psychic shifts.

Contemporary living involves daily navigation between the real and virtual, mental and physical, and direct and removed. It is the painter's job to search for new meaning at the thresholds of these worlds.

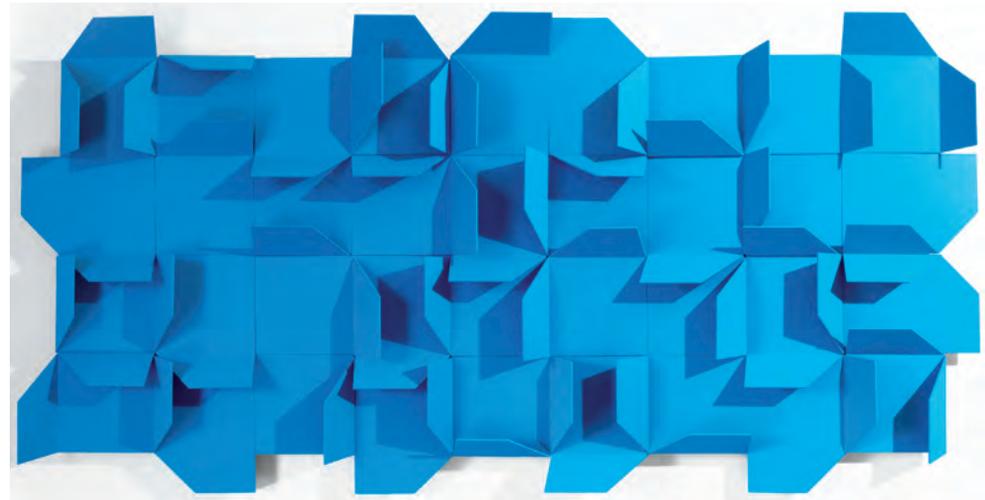




Merick Reed
Series 4 No. 3 | paint on wood, 30 x 32 x 4 inches



Merick Reed
Series 4 No. 5 | paint on wood, 32 x 22 x 9 inches



Merick Reed

blue painting | paint, aluminum, and plywood, 24 x 49 x 2.9 inches

Merick Reed

Saint Paul, MN
621.839.1004

merick@merickreed.com / www.merickreed.com / [@merick_reed](https://www.instagram.com/merick_reed)

b. Saint Paul, MN

Education

2019 BFA, Minneapolis College of Art and Design, Minneapolis, MN

Professional Experience

2020- Artist, Designer, Merick Reed Studio, Saint Paul, MN
2001 Owner, Environmental Designer, Carbon Collaborative, Saint Paul, MN

Group Exhibitions

2021 *Models in Motion*, Southern California Open Regional Exhibitions, San Fernando Valley Arts & Cultural Center, Los Angeles, CA (online)
Art under Covid 19, Contemporary Art Projects USA, Miami, FL (online)
2020 *minimalism*, ShockBoxx Gallery, Hermosa Beach, CA (online)
C4W:2020 Lush Future, Gamut Gallery, Minneapolis, MN
64 Arts National Juried Exhibition, Buchanan Center for the Arts, Monmouth, IL

Awards

2020 Honorable Mention, International Photo Awards
2017 Merit Award, Graphis Design Annual
2015 Jurors' Choice Award, *Made at MCAD*

Publications

2020 Elizabeth Flinsch, "Open Theme," *Shots Magazine*, Fall
Jean A. Coyne, "Photography Annual," *Communication Arts*, July/August

My work stems from a career in architecture, interior, and graphic design. With my dimensional wall art, I'm interested in exploring the interplay of pattern and disruption, order and disorder, calm and tension. I pair precise and refined fabrication with an irregular or unpredictable arrangement. My constructions are made from multiple repeated parts, all of which are slightly varied. The use of ultra-bright monochromatic color is a distinct counter-reaction to years of clients' dismal color requirements.

Reed





Katrin Schnabl

Chant II | tinted fabric on steel frame, 73 x 34 x 10 inches



Katrin Schnabl

Chant II | tinted fabric on steel frame, 72 x 34 x 10 inches



Katrin Schnabl

Bodies Between Bodies | colored fabric layers on steel frame, 57.5 x 22.5 x 7 inches

Katrin Schnabl

Chicago, IL
312.884.1228

hello@katrinschnabl.com / www.schnabl.space / [@katrinschnablprojects](https://www.instagram.com/katrinschnablprojects)

b. 1964 Bremen, Germany

Residency

2013 InHabit, LuminaireX, Chicago

Professional Experience

2018 Costume Designer, Beyond the Shore, The Joffrey Ballet, Chicago, IL

2017-18 Curator, Shape of Now: Fashion Residency, Evanston Art Center, Evanston, IL

2005- Professor, Sage Foundation Chair, Fashion Department, School of the Art Institute of Chicago, Chicago, IL

Group Exhibitions

2020 Terrain Biennial (online)
89th Professional Members Show, The Arts Club of Chicago, Chicago, IL

2019 *Disturbed Awakening*, Facility, Chicago, IL

2017 *Shape of Now*, Evanston Art Center, Evanston, IL

2011 *Dimensional Lines: art + dress*, Evanston Art Center, Evanston, IL

2010 *Nomadic Studio*, Stockyard Institute, DePaul Art Museum, DePaul University, Chicago, IL

Awards

2020 Individual Artist Grant, Department of Cultural Affairs, Chicago, IL

2017 Individual Artist Grant, Department of Cultural Affairs, Chicago, IL

Collections

Chicago History Museum, Chicago, IL

Fashion Resource Center, Chicago, IL

Relational dualities, such as between viewer and wearer, inner and outer, latent and manifest energy, and grief and joy, drive Katrin Schnabl's work. Through *Portal*, a recent series of dimensional metal frames stretched with boldly tinted, transparent, and intersecting fabric layers, Schnabl has been addressing and expressing dynamic internal emotions around loss.

"This is how I paint," Schnabl explains. The dimensionality of the works gives them a body, allowing her method of painting to extend beyond the canvas, making the pieces something in between a painting and an installation. The desire to give the works depth comes perhaps from her years of pattern-cutting around the human form. "I was dressing my feelings," she says. By imbuing the works with the body of a dimensional frame, *Portal* offers the viewer several surfaces to contemplate and encourages a dynamic relationship as one ambles around the works.

Schnabl





Gyan Shrosbree

Year of the Bath | acrylic on canvas, 54 x 60 inches overall



Gyan Shrosbree

Year of the Bath | acrylic on canvas, 72 x 60 inches overall



Gyan Shrosbree

Year of the Bath | acrylic on canvas, 66 x 42 inches overall

Gyan Shrosbree

Fairfield, IA

gyan.shrosbree@gmail.com / www.gyanshrosbree.com / [@gyanshrosbree](https://www.instagram.com/@gyanshrosbree)

b. 1974 Boise, ID

Education

- 2000 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
- 1998 BFA, Kansas City Art Institute, Kansas City, MO

Residencies

- 2018 The Maple Terrace Artist Residency Program, Brooklyn, NY
- 2016-17 Two Coats of Paint Resident Artist, DUMBO, Brooklyn, NY
- 2015 Yaddo, Saratoga Springs, NY
- MacDowell, Peterborough, NH

Solo Exhibitions

- 2021 *Year of the Bath*, NX.IX Gallery, Detroit, MI
- 2020 *My Grandmother's Closet*, Ola Studio, Pound Ridge, NY
- 2019 *Closet Systems*, presented by the Iowa Arts Council and State Historical Museum, Des Moines, IA
- 2017 *Built-In Closet*, Ripon College, Ripon, WI
- Tarp Studies by Gyan Shrosbree*, Haus Collective, San Antonio, TX
- 2016 *The Glamour Is Gone*, Lovey Town Space, Madison, WI (catalogue)
- Walk-In Closet*, Grand View University, Des Moines, IA

Two-Person Exhibitions

- 2019 *Sense of Place* (with Jim Shrosbree), NX.IX Gallery, Detroit, MI
- 2017 *Reliquary* (with Brian Paul), Grapefruits, Portland, OR

Group Exhibition

- 2017 *A Sag, Harbored*, Western Exhibitions, Chicago, IL

Color is a huge part of the way I see the world and what I am most interested in when constructing my paintings. The interaction of color, how space can be flat and have depth all at once. How two colors can fight with each other while remaining friends. That perfectly off-color combination that feels so satisfying. Materiality. Reflectivity. Symbols that can mean something and nothing all at once. Narrative that can be abstract. Color that takes over your body. Brings joy, but also makes you uncomfortable. I am interested in that discomfort. In the unknown. This relates to my experience in the studio when I am making the work. Being surprised by my own moves. Paying attention to the things that are happening in the work, and around the work. It is often the thing that I don't think is the work that informs the work.

Shrosbree





Ian Sonsyadek
Back and fore | acrylic on canvas, 28 x 22 inches



Ian Sonsyadek
Acid rain heat haze | acrylic on canvas, 24 x 18 inches



Ian Sonsyadek

Serenity in fall | acrylic on canvas, 24 x 18 inches

Ian Sonsyadek

Chicago, IL
312.373.0091

msonsyadek@gmail.com / www.iansonyadek.com / [@plebe_ian](https://twitter.com/plebe_ian)

b. 1990 Khodoriv, Ukraine

Education

2012 BFA, Milwaukee Institute of Art and Design,
Milwaukee, WI

Professional Experience

2016-19 Teaching Artist, Marwen, Chicago, IL

Solo Exhibitions

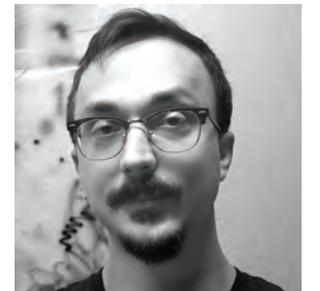
2018 *landscape, new development*, Var West Gallery,
Milwaukee, WI

Group Exhibitions

Love Notes, Garden Apartment Gallery, Chicago, IL
2016 *30x30x30*, Var Gallery, Milwaukee, WI
2014 *00000 Ghoost Show V*, Borderline, Milwaukee, WI
2013 Wisconsin Artists Biennial, Museum of Wisconsin Art,
West Bend, WI

When I get to making something, the drive is to get at and exploit the seemingly mundane quality of our collective surroundings. You either get lost in, or completely ignore your daily setting most of the time, but the visual background noise hums along. I've found that with time and scrutiny, our habitats can expose themselves to the bizarre mixture of influences that form them, especially in a city environment. Observational in its foundation, my work tends to shift and merge into the abstract through sampled components and hints of collage, like abstraction lite. More recently, this process has come to include the visual slang of mediation through filters and layers of various apps or programs and other methods of sharing our common, yet altered, experiences. Synthetic in their conception, my paintings are compressed compositions of disparate elements at the cross section of the natural and the manmade, the byproducts of our constructed environments.

Sonsyadek

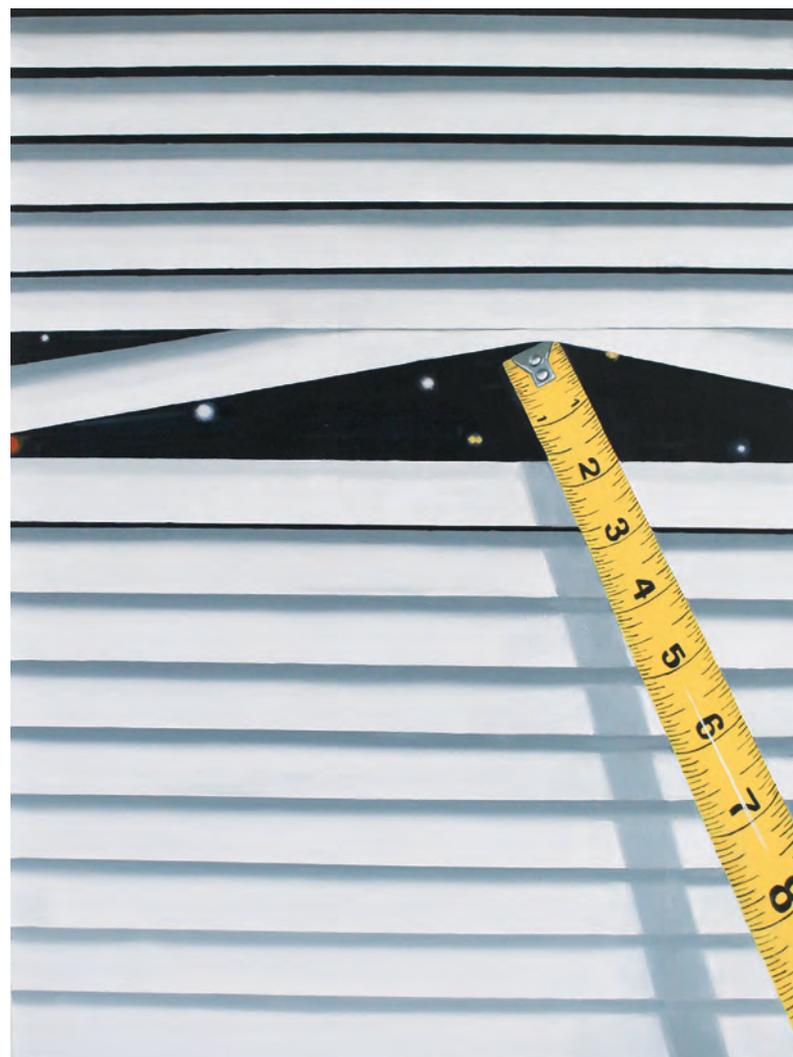




Sara Suppan
Hi | oil on panel, 24 x 18 inches



Sara Suppan
Untitled | oil on panel, 12 x 16 inches



Sara Suppan

Untitled | oil on panel, 16 x 12 inches

Sara Suppan

Minneapolis, MN

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

b. 1994 Minneapolis, MN

Education

2015 BFA, Minneapolis College of Art and Design, Minneapolis, MN

Residency

2017 Salzburger Kunstverein, Salzburg, Austria

Solo Exhibition

2017 *You and I Do Not Form a Number, Yeah Maybe*, Minneapolis, MN

Group Exhibitions

2020 *Open Door 16*, Rosalux Gallery, Minneapolis, MN

2018 *The Big Day*, The White Page Gallery, Minneapolis, MN
Making Room, Greenway, Minneapolis, MN (pop-up)
slowly, softly, softer, sometime, Regis Center for Art, Minneapolis, MN

2017 *YM #13*, Yeah Maybe, Minneapolis, MN

Borders, Public Functionary, Minneapolis, MN

2016 *Fragmented Spaces*, Paula Whitney Larson Art Gallery, Saint Paul, MN

Untitled 12, Soo Visual Arts Center, Minneapolis, MN

2015 *No Vacancy*, Waiting Room Gallery, Minneapolis, MN

Hallways, Casket Arts Building, Minneapolis, MN

Awards

2021 Creative Support for Individuals Grant, Minnesota State Arts Board

2017 Artist Initiative Grant, Minnesota State Arts Board

My recent paintings are the product of a pandemic year: oscillation between humor, solitude, irony, and ennui; messages sent out from a single-occupancy apartment; a reckoning with the new abundance of time. I'm thinking about each painting as a hand wave—distanced and friendly, light and lonely.

Disparate subject matter is held together by the tension between a playful attitude and serious rendering. The works manifest many hours spent detailing mittens stitch-by-stitch, animal prints spot-by-spot, and forest floor rock-by-rock. Some motifs have emerged: gloved hands, socked feet, houseplants, camping, smiley faces, but the strongest undercurrents in these paintings are their gesture and their slight otherness.

Suppan







Dave Swensen

Settling for less | paint and wax on wood, 24 x 16 inches



Dave Swensen

Wait and see | paint and wax on wood, 12 x 10 inches



Dave Swensen

A Strange History | paint and wax on wood with steel, 14 x 9 inches

Dave Swensen

Des Moines, IA

+39.349.502.3970 (Galleria Ramo)

daveswensen@hotmail.com / www.daveswensen.com / [@daveswensen.studio](https://www.instagram.com/daveswensen.studio)

b. 1984 Des Moines, IA

Solo Exhibitions

- 2020 *From Above*, Galleria Ramo, Como, Italy
- 2017 *Fountains*, Hello Studio, San Antonio, TX
- 2013 *New Video*, ROOMS Gallery, Chicago, IL
The Rising Tide, International Gallery of Contemporary Art, Anchorage, AK
- 2011 *Things That Pass*, Laundromat Art Project Space, Tauranga, New Zealand
- 2007 *Separation, Depression, Religion and Control*, The Bemis Center, Omaha, NE

Group Exhibitions

- 2020 *Matter*, Gray Contemporary, Houston, TX
7, Project Seven (online)
Exh 03, Floorr Gallery (online)
- 2019 *small world*, Galerie Biesenbach, Cologne, Germany
Wall Sculpture, Freud Monk Gallery (online)

Represented by

Hello Studio, San Antonio, TX
Galleria Ramo, Como, Italy

Dave Swensen is a self-taught painter and sculptor with a background in design. He works from his home studio with a focus on minimalist concepts and forms. With a unique approach to painting, Swensen's handling of shadow, light, and spatial concepts are front and center. Embedded surfaces, figurative notions, and the use of repetition are all recurring themes. Swensen is constantly refining his use of line and how a blank space is used and declined. In most cases, his work walks the line between painting and sculpture.

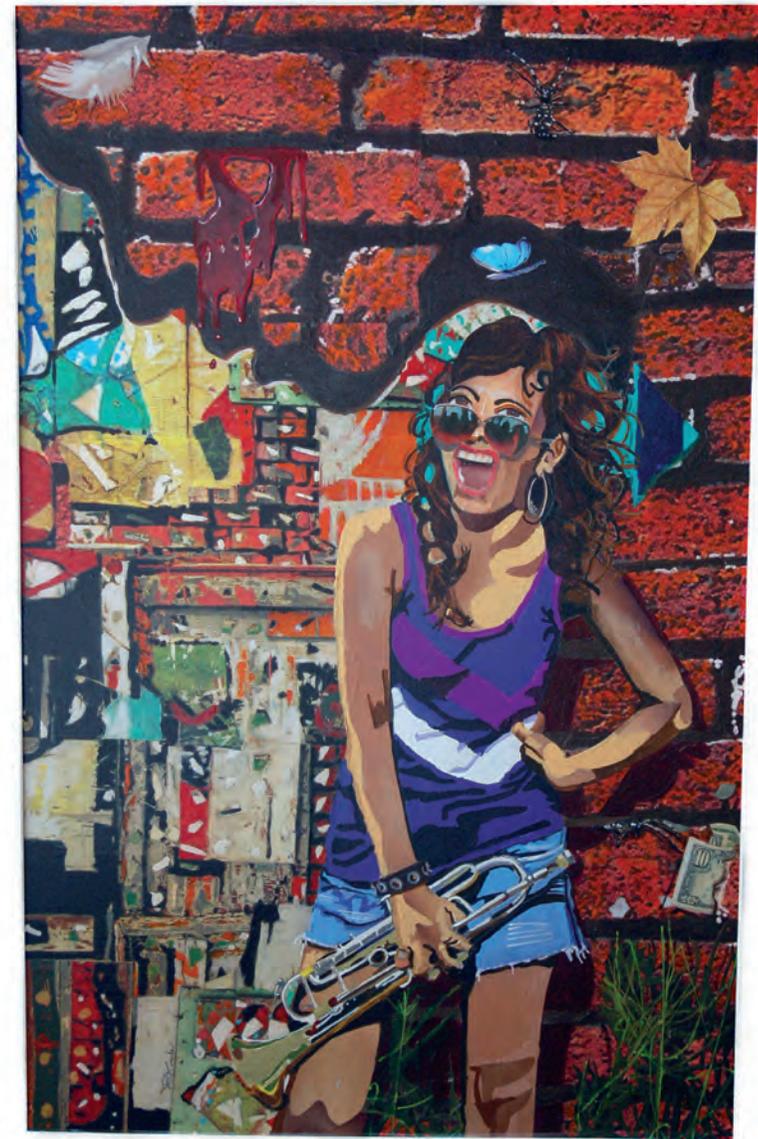
Using unique and dense materials, Swensen transforms simple shapes into delicate concepts. Treating his surfaces with care, he repeatedly applies rich pigments and paints until the surface is deemed perfect. In reflective works, the mood of each piece changes depending on its location and brightness. These paintings create a cloudy distorted reflection that engulfs the space around them. The work challenges the viewer's concept of self and the surrounding space.





Joy Lalita Wade

Banjo Boy | acrylic, watercolor, ink, and acrylic decal on paper, 24 x 18 inches



Joy Lalita Wade

The Urban Artisan | acrylic, watercolor, and acrylic decal on paper, 30 x 20 inches



Joy Lalita Wade

The Housewife | acrylic, colored pencil, and acrylic decal on paper, 24 x 36 inches

Joy Lalita Wade

St. Louis, MO

suv92155@yahoo.com / www.joywade.com

b. 1955 St. Louis, MO

Education

BA, Saint Louis University, St. Louis, MO

Solo Exhibition

2018 Ethical Society of St. Louis, St. Louis, MO

Group Exhibitions

2020 *All Colors: Visual Arts Invitational and Juried Exhibition*, St. Louis Artists Guild, Clayton, MO

2019 *Social Justice: Both Sides of the River*, Alliance of Black Galleries, St. Louis, MO

Publications

2022 *Saint Louis Black Pages Directory*
The Transformational Agenda Magazine

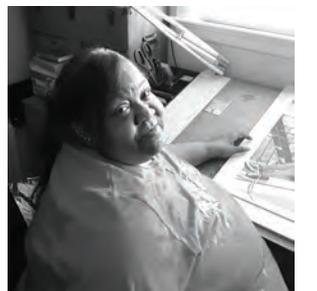
Represented by

Portfolio Gallery, St. Louis, MO

Peter Sparks, 14th Street Artist Community Gallery,
St. Louis, MO

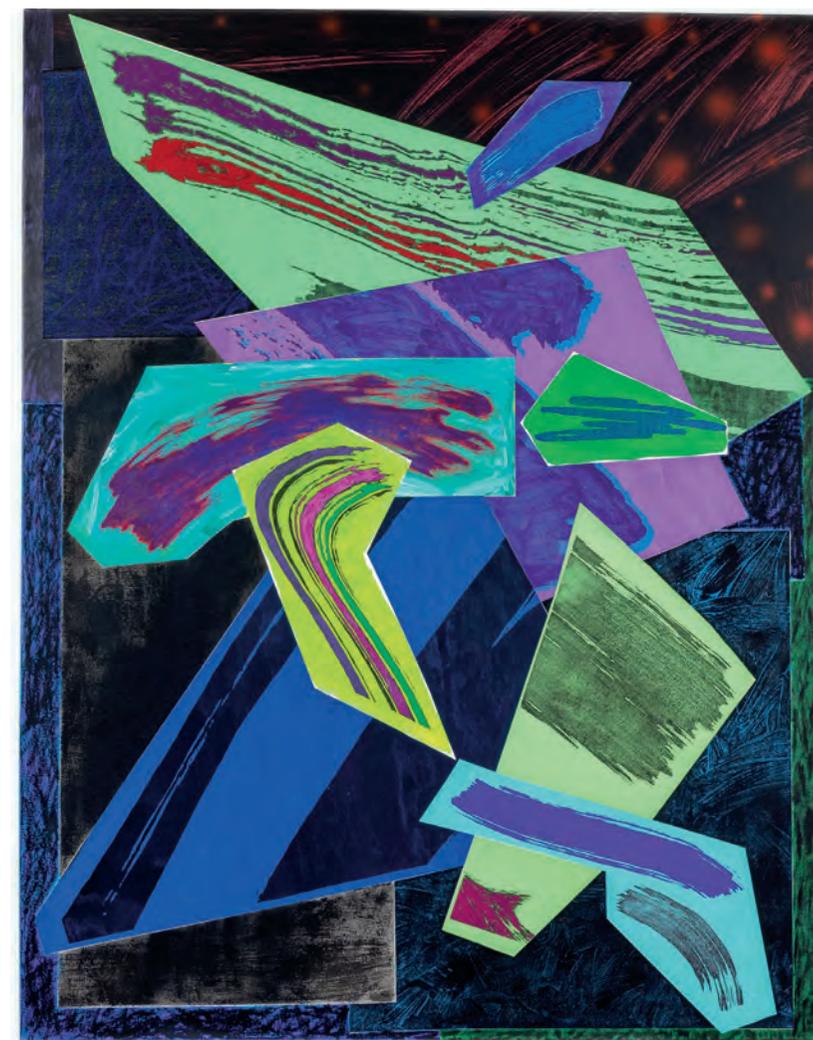
I am an illustrator/artist, with over thirty years of continuous experience as a practicing mixed-media artist. My primary subject is the "human condition." I use life and conceptual ideas as resource materials in my work. I have always believed our differences are our gifts, our human powers. What makes someone noticeable to me is what also makes them unique. When working on that special project, it starts from within, with kindness, honesty, and respect for other humans of any race, shape, or gender. With an open heart and mind, a human soul can inspire one to create.

Wade





Shane Walsh
0920 | oil and acrylic on canvas, 72 x 56 inches



Shane Walsh
3419 | oil and acrylic on canvas, 47 x 37 inches



Shane Walsh

2520 | oil and acrylic on canvas, 37 x 27 inches

Shane Walsh

Milwaukee, WI

212.675.7525 (Asya Geisberg Gallery)

shane@shanewalshpaintings.com / www.shanewalshpaintings.com / [@shanewalshpaintings](https://www.instagram.com/shanewalshpaintings)

b. 1977 Oshkosh, WI

Education

2006 MFA, University of Washington, Seattle, WA

Professional Experience

2013 Lecturer, Painting and Drawing, University of Wisconsin, Milwaukee, WI

Solo Exhibitions

2020 *Combinated*, The Alice Wilds, Milwaukee, WI

2019 *Every Day Is Friday*, Asya Geisberg Gallery, New York, NY

Syntax Error, University of Wisconsin–Madison, Madison, WI

2017 *Xpressor*, The Alice Wilds, Milwaukee, WI

Group Exhibitions

2021 *Extra Extra!*, Asya Geisberg Gallery, New York, NY (online)

2020 *Amuse-Bouche*, Asya Geisberg Gallery, New York, NY (online)

Artists for Action: In Support of the Black Lives Matter Movement, The Alice Wilds, Milwaukee, WI

2019 *Wisconsin Triennial*, Madison Museum of Contemporary Art, Madison, WI

2018 *Untitled Art*, w/ Asya Geisberg Gallery, Miami, FL
Re-Arrange, Juxtapoz Projects, Mana Contemporary, Jersey City, NJ

Conveyor, Young Space, New York, NY

2016 *Pink and Green*, Eddy's Room, New York, NY

2012 *Group Show*, Max Fish, New York, NY

Represented by

Asya Geisberg Gallery, New York, NY

The Alice Wilds, Milwaukee, WI

Shane Walsh uses collage as a metaphor and process, resulting in paintings that are complex hybrids, synthesizing abstract painting with visual languages from subcultures of the artist's youth.

Walsh





James Zucco

Everything and Nothing | mixed media on paper, 24 x 18 inches



James Zucco

Space and Time | Sumi ink on paper, 24 x 18 inches



James Zucco

Shadow with Phosphene | Sumi ink and acrylic on paper, 24 x 18 inches

James Zucco

Minneapolis, MN

james.zucco@gmail.com / www.jameszucco.com / [@jameszucco](https://www.instagram.com/@jameszucco)

b. 1973 Minneapolis, MN

Education

1996 BS, University of Texas at Austin, Austin, TX

Professional Experience

1996-2015 Advertising Art Direction, Fallon; Barrie D'Rozario; Mono

Two-Person Exhibition

2019 *In Between with Kim Heidkamp*, Gamut Gallery, Minneapolis, MN

Group Exhibitions

2018 *Pure Gold*, Kammgarn, Kaiserslautern, Germany

2016 *Prjct OMNi & Warehouse MRKT Exhibition*, Warehouse MRKT, Traverse City, MI

Publications

2020 *Artit: Voice of Artists*, no. 11

2018 *New York Times Magazine*, April 22 (illustration)

2017 *California Sunday Magazine*, December 3 (illustration)

The Universe is half creation and half destruction. Understanding that brings me peace. I hope my work conveys a sense of balance.

Zucco



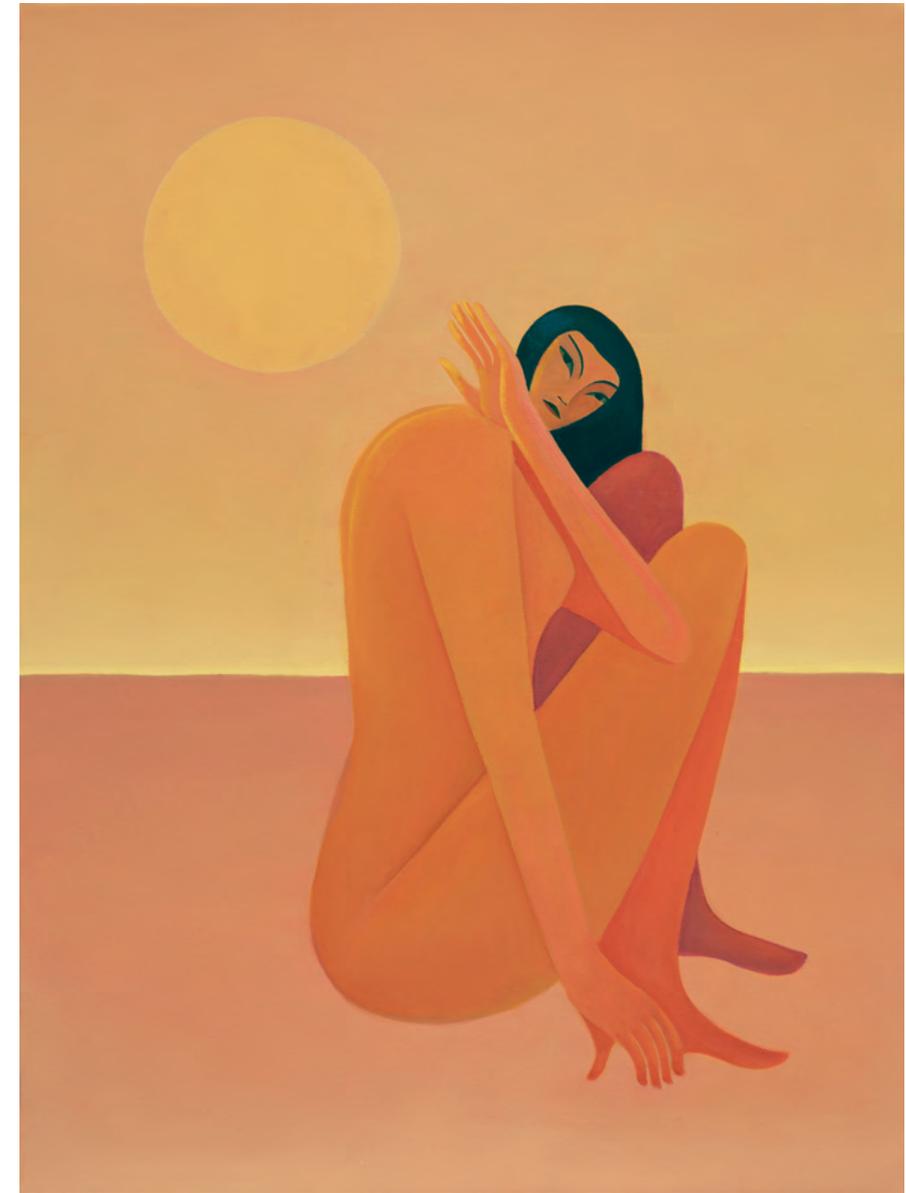
Editor's Selections



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



Laura Berger
Moonflowers | oil on canvas, 20 x 16 inches



Laura Berger
Bright Spot | oil on canvas, 24 x 18 inches



Laura Berger

The Secret | oil on canvas, 20 x 24 inches

Laura Berger

Chicago, IL

hello@lauraberger.com / www.lauraberger.com / @lauraberger

b. 1979 Eau Claire, WI

Solo Exhibitions

- 2020 *Night Fruit*, Hashimoto Contemporary, New York, NY
- 2019 *Find Ourselves Here*, Stephanie Chefas Projects, Portland, OR
- 2018 *The Sun Is Between Us*, Andenken Gallery, Amsterdam, Netherlands

Two-Person Exhibition

- 2020 *All the Feels* (with Kelly Ording), Stephanie Chefas Projects, Portland, OR

Group Exhibitions

- 2021 *Something to Look Forward To*, Legion Projects, Healdsburg, CA
- 2020 *Dialect to the Eye*, Andenken Gallery at The Holdout, Alcobaça, Portugal
- Somebody*, Hashimoto Contemporary, San Francisco, CA
- Future Sun*, Heron Arts, San Francisco, CA
- 2019 *Juxtapoz at 25: In Black And White*, Miami Art Week, Miami, FL
- Potluck*, Hashimoto Contemporary, San Francisco, CA
- Summer Collective*, Stephanie Chefas Projects, Portland, OR
- Femme*, Juxtapoz Projects at Mana Contemporary, Jersey City, NJ
- 2018 *Know You*, Athen B. Gallery, Oakland, CA
- 2017 *Women of the New Contemporary*, Brandstater Gallery, La Sierra University, Anaheim, CA

Publication

- 2020 *Juxtapoz Magazine*, Fall

I'm interested in painting as a way to explore what it means to be human, to be alive in this time and connected to each other—all with our own histories, our traumas, our stories, but sharing in our collective humanity and our circular ties to the future and past. I initially started painting as a therapeutic practice and that continues to be the foundation for my work: using color as a centering healing tool and a way to sit with different combined energies; exploring themes, symbols, and composition as a way to work through various experiences or memories. I like to leave the narrative and environmental elements open-ended in my paintings to create an almost dreamlike feeling similar to the way our psyches process our lives, and perhaps as a way to tap into the more mystical qualities of existence. I'm most focused on the emotional energy of the painting and creating fluid stories that can be inclusive of many connections for the viewer, as they are for me when I work.

Berger





Madeleine LeMieux

Laundry | digitally printed linen, acrylic paint, Spandex, fiber fill, thread, grommets, and found materials, 62 x 108 inches



Madeleine LeMieux

Pink Undies | digitally printed linen, acrylic paint, Spandex, fiber fill, thread, grommets, and found materials, 96 x 142 inches



Madeleine LeMieux

Nom | digitallly printed linen, acrylic paint, Spandex, fiber fill, thread, grommets, and found materials, 54 x 40 inches

Madeleine LeMieux

Columbia, MO
573.303.7195

artist@madeleine-lemieux.com / www.madeleine-lemieux.com / [@lainafair](https://www.instagram.com/@lainafair)

b. 1982 Chicago, IL

Education

- 2021 Workshop, Anderson Ranch, Snowmass, CO
- MFA, University of Missouri, Columbia, MO
- 2011 MA, New York University, New York, NY
- 2007 BFA, School of the Art Institute of Chicago, Chicago, IL

Professional Experience

- 2021 Adjunct Faculty and Art on the Move Coordinator, University of Missouri, Columbia, MO
- 2014-20 Founder and Director of Resident Arts, Columbia, MO
- 2018 Lead Artist, Art for Science Mural at Elm Street Underpass, Columbia, MO

Solo Exhibitions

- 2021 *I, Mothership*, thesis exhibition, George Caleb Bingham Gallery, Columbia, MO
- 2020 *Mother Material*, Columbia Art League, Columbia, MO

Group Exhibitions

- 2021 *October Exhibit*, Sager Braudis Gallery, Columbia, MO
- Reciprocity*, Woman Made Gallery, Chicago, IL
- 2020 *Varsity Art XXIV*, Art Saint Louis, St. Louis, MO
- 2019 *NYU Alumni Exhibition*, Barney Building Art Gallery, New York University, New York, NY
- A Universal Feeling* (with Tony Fueemeler), Chehalem Cultural Center, Newberg, OR

Publications

- 2020 Kaylan Buteyn and Pam Marlene Taylor, *Stay Home*, exh. cat. (Stay Home Gallery)
- 2019 Madeleine LeMieux and Levi Sherman, *We Are All Crew: Artist Workbook* (self-published with support from Union of Concerned Scientists)

My work consists of mixed media image-objects that push against notions of essentialist motherhood. I use vernacular technology such as the cell phone photograph or personal digital archive, and remix—through painting, sewing, soft sculpture, and found object assemblage—a spectrum of maternal experiences, and embrace the slippage between the emotive/empirical and analog/digital forms.

While the subject matter is personal in that I use images of my own body, children, and home, the work reaches for connection by suggesting tactility in the soft sculptural forms, using playful color, and representing intimate scenes. By exploring ideas of the maternal gaze, intersubjectivity, and maternal ambivalence, the work seeks to question our assumptions about maternity.

LeMieux







Ajmal MAS MAN Millar

By All Means Necessary, 2020 | mixed media and found objects , 108 x 240 x 240 inches



Ajmal MAS MAN Millar

AEIOU | encaustic, glitter, photographs, newsprint, oil paint, spray paint, and found objects and materials, dimensions variable

Ajmal MAS MAN Millar

Chicago, IL

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



Ajmal MAS MAN Millar

Neo Soul, | found steel, glitter, gold leaf, oil paint, oil stick, spray paint, velvet rope, and aux wire, 15 x 10 x 8 inches

b. 1986 Brooklyn, NY

Education

- 2021 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
- 2008 BA, Morehouse College, Atlanta, GA

Professional Experience

- 2019 Muralist, *We Are All Thriving with HIV*, curated by Living Walls, Atlanta BeltLine, Atlanta, GA
Presenter, Atlanta Caribbean Carnival, Atlanta, GA
- 2018 Exhibition attendant, High Museum of Art, Atlanta, GA
- 2012 Rooftop installation attendant, The Metropolitan Museum of Art, New York, NY

Group Exhibitions

- 2021 *Goodbye Horses*, The Research House for Asian Art, Chicago, IL
Graduate Exhibition, SAIC Galleries, Chicago, IL
- 2020 *We the People* (online exhibition projection), Union Square, New York, NY
- 2019 New Blood XIII Festival of Performance, Live Art and Time-Based Media, SAIC, Chicago, IL (performance)

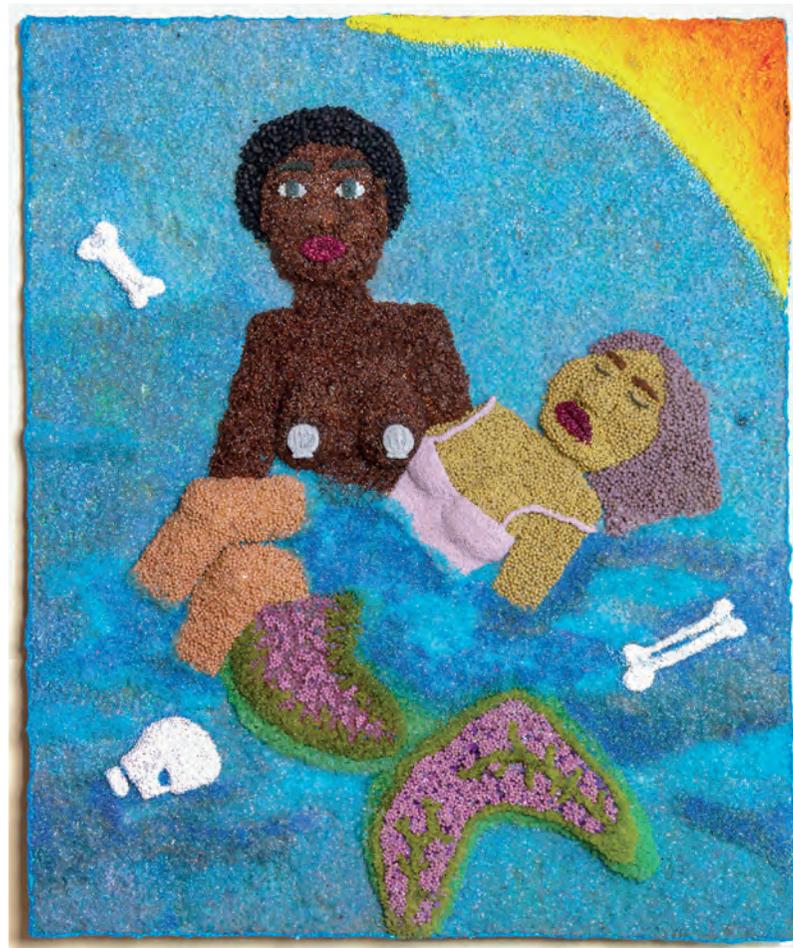
Award

- 2019 Dean's Merit Scholarship and the New Artist Society Scholarship, SAIC

I am a self-taught contemporary visual artist and mas man (carnival costume designer). My work includes mixed-media sculptural works that combine collage, painting, repurposed material, scrap metal, performance, and photography interrogating notions of cultural heritage, sexual and gender identity, and ritual practices as a first-generation African American Black queer man born to Trinidadian immigrants.

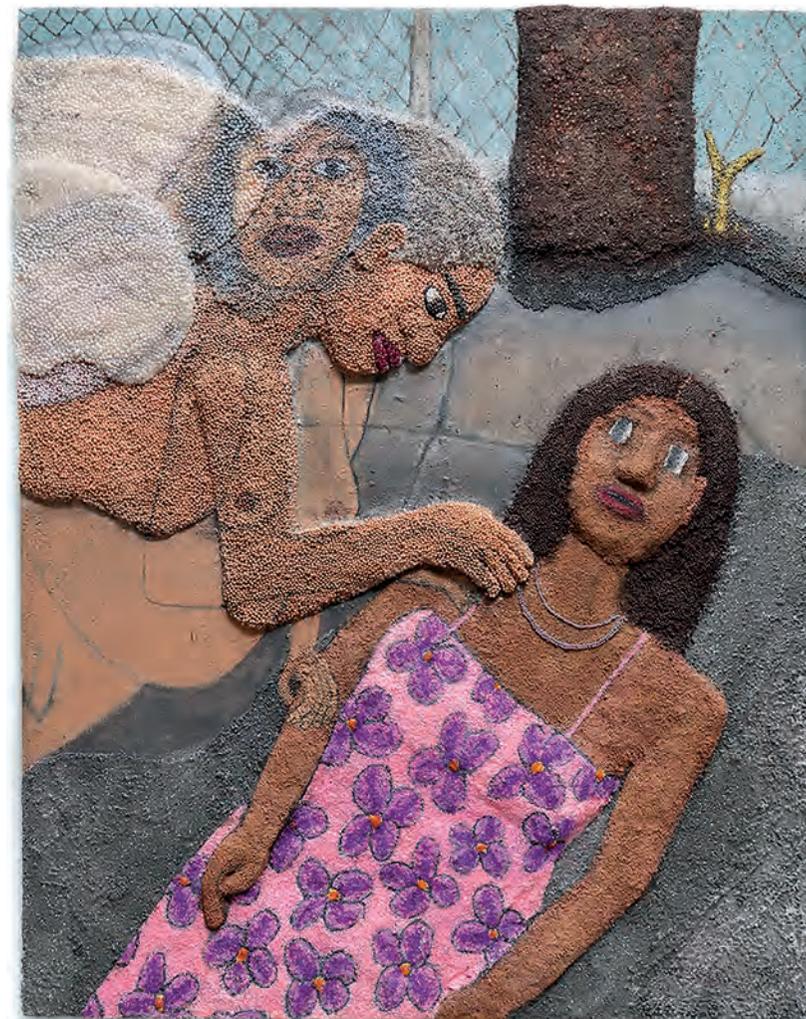
Currently, I am working on a collection of works engaging the Yoruba cosmological concept of Chi and its existence in everything, alive or inorganic. I create amalgamations of found objects and scraps of steel combined with encaustic. Inspired from my carnival technique of "bending," Afrofuturism, and Afro Surrealism, I have an opportunity to express my emotions and thoughts as experienced in the various environments I collect from and exist in. My welding is drawing in space to depict the transcendent properties in masquerade. My goal is to contextualize a queer Blackness rarely experienced through imagination, invention, and the investigation of dreams, magic, and ritual.





Nereida Patricia

Crossing River Jordan | glass beads, glass dust, glitter acrylic, paper clay, and wood, 60 x 48 inches



Nereida Patricia

Guardian Angel | glass beads, concrete, glass dust, acrylic, and paper clay on canvas, 72 x 60 inches



Nereida Patricia

Two Nudes at Christopher Street Pier | glass beads, glass dust, glitter acrylic, paper clay, and wood, 48 x 48 inches

Nereida Patricia

Chicago, IL

nereidapatricia.us@gmail.com / [@nereida.patricia](https://www.instagram.com/nereida.patricia)

b. 1996 Hudson, NY

Education

2020 BFA, School of the Art Institute of Chicago, Chicago, IL

Residency

2021 SPACES, Cleveland, OH

Solo Exhibitions

2021 *Introducing Nereida Patricia*, Monique Meloche Gallery, Chicago, IL

2020 *Body Party*, Roots and Culture Gallery, Chicago, IL

2019 *Death Fantasy*, Prairie Gallery, Chicago, IL

Group Exhibitions

2021 *An Epithet*, Co-Prosperity Sphere, Chicago, IL

2020 *The Long Dream*, Museum of Contemporary Art Chicago, IL

2018 *Terms and Conditions May Apply*, Annka Kultys Gallery, London, England

Chicago Underground Queer Transcendence Symposium, TRQPITECA, Chicago, IL

2016 *Authority Figure*, The Knockdown Center, Queens, NY

What Happens When, POWRPLNT, New York, NY

Mala Noche de Hommocult 2.0, Pulqueria Insurgentes, Mexico City, Mexico

Award

2021 Individual Artist Program, Department of Cultural Affairs and Special Events, Chicago, IL

Publications

2021 "Breakout Artists 2021: Chicago's Next Generation of Image Makers," *NewCity*

"Black Narcissus: After Nereida Patricia's Cracked Sidewalk Fountain," *Sixty Inches From Center TV for Spiritual Beings*, video series, The Museum of Contemporary Art Chicago

Nereida Patricia's practice spans sculpture, text, and performance, and explores themes of history, trans poetics, and identity. Her work draws from postcolonial and feminist theory, Peruvian symbolism, and autobiographical fragments to build new mythologies around the transformation of the human body.

Patricia

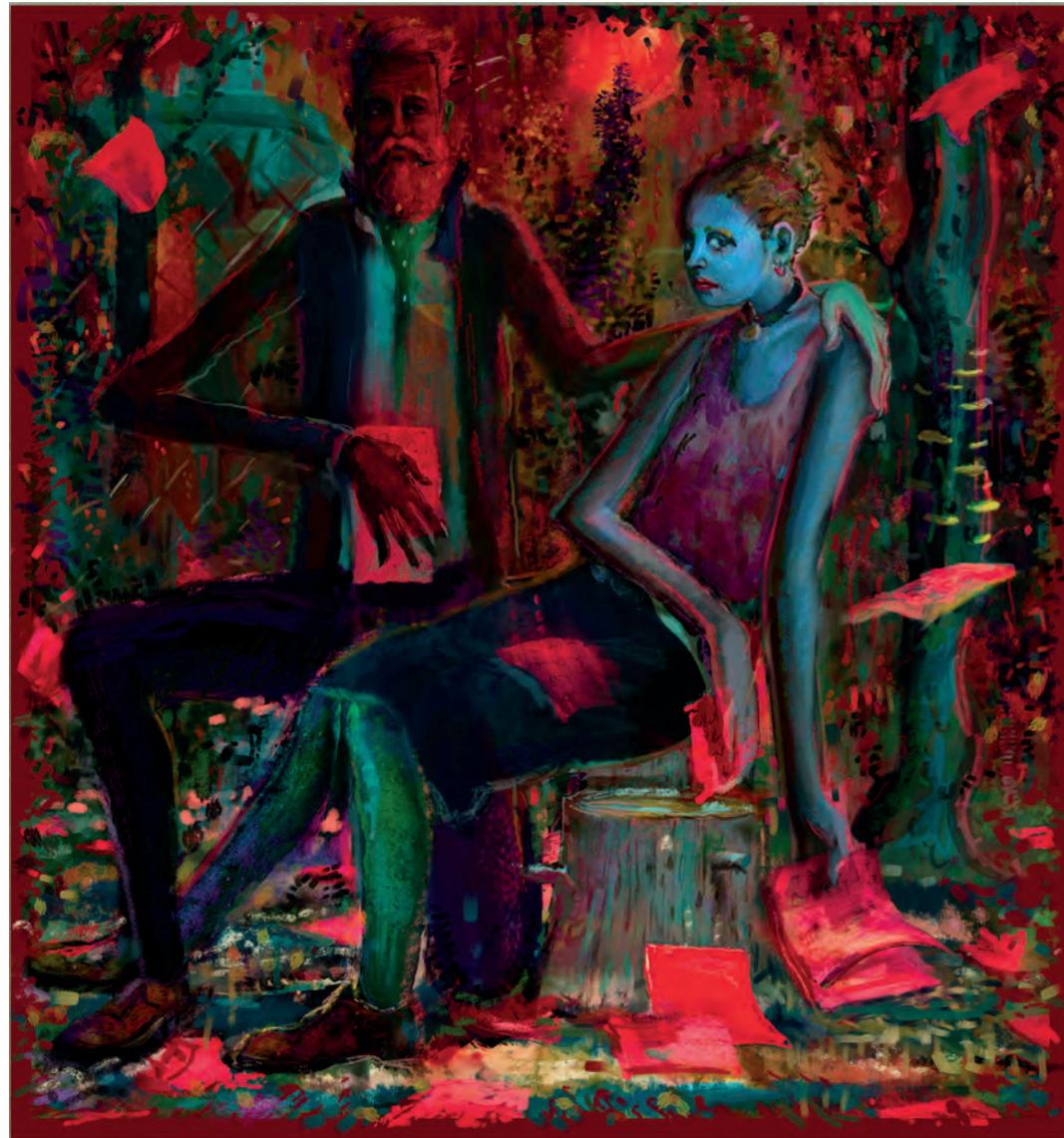




Caleb Weintraub
Bad News | oil and acrylic on vinyl, 66 x 74 inches



Caleb Weintraub
Sore Losers | oil and acrylic on vinyl, 71.5 x 81 inches



Caleb Weintraub

Poison Pens Burning Hearts | oil and acrylic on vinyl, 76 x 72 inches

Caleb Weintraub

Bloomington, IN

calebweintraubstudio@gmail.com / www.calebweintraub.com / [@feel_paint](https://www.instagram.com/feel_paint/) / [@calebweintraub](https://www.instagram.com/calebweintraub)

b. 1977 Trenton, NJ

Education

- 2003 MFA, University of Pennsylvania, Philadelphia, PA
- 2000 BFA, Boston University, Boston, MA

Solo Exhibition

- 2021 *Spectrum Dynamic*, International Museum of Art and Science, McAllen, TX

Group Exhibitions

- 2021 *Towards a More Beautiful Oblivion*, Fredericks & Freiser, New York, NY
- Selections from the Permanent Collection*, Rockford Museum of Art, Rockford, IL
- 2020 *Untameable Magic: Allegories of Nature and Culture*, Zolla/Lieberman Gallery, Chicago, IL
- State of Nature*, Indiana State Museum, Indianapolis, IN
- Seamless*, Stedman Gallery, Rutgers University, Camden, NJ

Awards

- 2021 Genesis Grant, Sevens Foundation
- 2019 Bicentennial Medal, Wright Quadrangle Mural Commission, Indiana University, Bloomington, IN
- Digital Arts and Humanities Fellowship, Indiana University, Bloomington, IN

Publications

- 2017 *Juxtapoz Magazine*, September
- 2008 *Signs of the Apocalypse/Rapture* (Front Forty Press)

Everyone is wounded. Everyone carries on. This is a hypothetical reality that draws from nature, art history, magic . . . the news. These are vestiges of a world that is familiar but appears here half-remembered or misremembered and reincarnated in a fanciful way. Incongruous plants and sometimes animals exist side by side. People merge with the land and emerge from thin air. Climates are theoretical. Everything is fluid. The rocks might melt, the sea stand still. The trees may change at any moment . . . a new pattern may be imported, a character swapped . . . a sky stolen. In a civilization saturated with information some people flee from the cities, run from the chatter, wander through forests, take to the hills, brave the sea . . . go hunting for hurricanes . . . even in the storm.

Weintraub





Caleb Weintraub | *Bad News* (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.

Craig Deppen Auge

p16 NFS p17 NFS p18 NFS

An Bahk

p20 \$3,500 p21 \$3,500 p22 \$1,500

Michael Behle

p24 NFS p25 NFS p26 NFS

John Berry

p28 \$5,000 p29 NFS p30 NFS

Askia Bilal

p32 \$2,180 p33 NFS p34 \$4,200

Quinn Antonio Briceño

p36 \$1,500 p37 \$2,800 p38 \$2,500

Tyanna J. Buie

p40 \$9,000 p41 \$9,000 p42 \$9,000

Katie Davis

p44 \$2,000 p45 \$2,000 p46 \$2,000

Sarah Dupré

p48 \$6,000 p49 \$6,000 p50 \$4,500

Jeremiah Elbel

p52 NFS p53 NFS p54 NFS

Madeline Gallucci

p56 NFS p57 \$925 p58 \$925

Patrick Dean Hubbell

p60 NFS p61 NFS p62 NFS

Ashley January

p64 \$10,000 p65 \$10,000 p66 \$10,000

S.H.Kim

p68 \$2,000 p69 \$2,500 p70 \$5,500

Ruth Koelewyn

p72 \$15,000 p73 \$6,000 p74 \$1,600

Nick Larsen

p76 \$5,400 p77 \$5,400 p78 \$5,400

Hattie Lee

p80 POR p81 POR p82 POR

Kate Luther

p84 NFS p85 \$3,000 p86 \$400

Steven Mannheimer

p88 \$7,000 p89 \$7,000 p90 \$7,000

Jordan Martins

p92 \$2,800 p93 \$2,800 p94 \$500

Andy Messerschmidt

p96 \$4,000 p97 \$1,800 p98 \$3,000

Ben Murray

p100 \$18,000 p101 \$18,000 p102 \$16,000

Hannah Parrett

p104 \$300 p105 \$1,200 p106 \$500

Ricardo Partida

p108 \$10,000 p109 NFS p110 NFS

Cindy Phenix

p112 NFS p113 NFS p114 NFS

Nathan Prebonick

p116 NFS p117 NFS p118 NFS

Merick Reed

p120 \$2,050 p121 \$1,400 p122 \$2,350

Katrin Schnabl

p124 \$17,500 p125 \$17,500 p126 \$9,500

Gyan Shrosbree

p128 NFS p129 NFS p130 NFS

Ian Sonlyadek

p132 \$1,650 p133 \$1,500 p134 \$1,500

Sara Suppan

p136 NFS p137 NFS p138 NFS

Dave Swensen

p140 \$4,000 p141 \$2,400 p142 \$2,300

Joy Lalita Wade

p144 \$775 p145 \$1,200 p146 \$1,500

Shane Walsh

p148 POR p149 POR p150 POR

James Zucco

p152 \$1,200 p153 NFS p154 \$1,200

Laura Berger

p158 NFS p159 NFS p160 NFS

Madeleine LeMieux

p162 \$4,500 p163 \$7,000 p164 \$2,000

Ajmal MAS MAN Millar

p166 POR p167 POR p168 POR

Nereida Patricia

p170 NFS p171 NFS p172 NFS

Caleb Weintraub

p174 \$11,500 p175 \$11,500 p176 \$11,500



New
American
Paintings

\$20