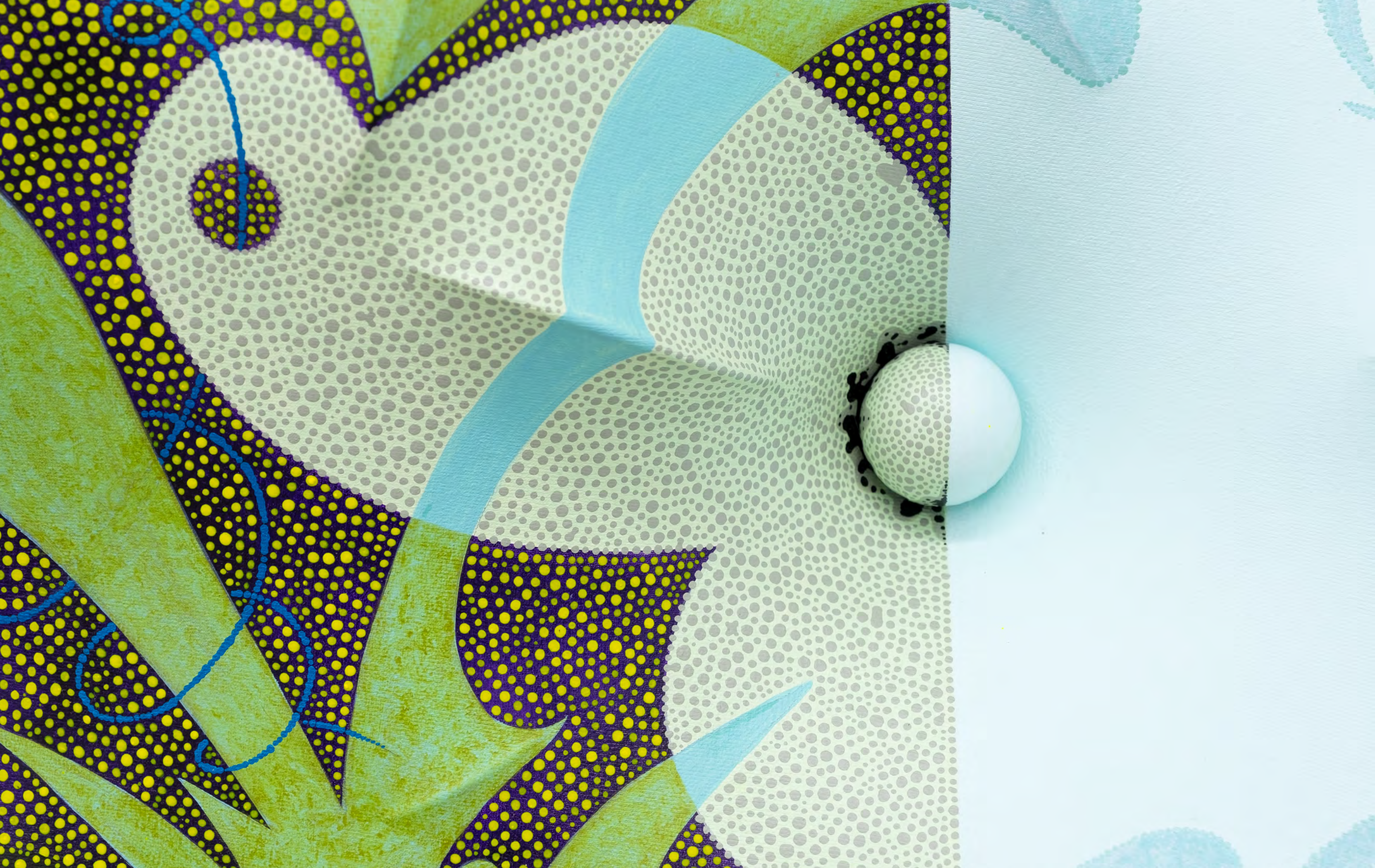


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Introduction to Painting Deconstructed

Leeza Meksin



Painting Deconstructed, Project Space installation view, with works by Wayne Koestenbaum, Susan Carr, and Gyan and Kathleen Shrosbree

It's nice (and unusual) as an artist and curator to have the opportunity to bring together so many artists I admire and then get a chance to see their work in actual space at least a handful of times, before sitting down to write this introductory essay about the show. The time for seeing and reflecting about this exhibition has been just as fruitful as the many years that it took to develop and percolate in my teaching and creative practices.

In my own studio the question of *What is a painting?* has long held my attention. In grad school I made a body of work called *Dressed up Paintings*, presenting squares held and bound by belts, bows, scrunchies, and chains. Then, a series of shaped, shield-sized paintings I called *FUPAS*, that people were encouraged to make themselves with provided materials at parties I threw. Later I made *Pregnant Paintings* and *Skins* (paintings without structural support). I wanted to know how to love and make paintings with a critical gaze, how to mine their possibilities without becoming complicit with their ability to reinforce the status quo. I continued to experiment with breaking the various conventions of painting, quickly realizing that if you break too many too fast, the object ceases to be legible as a painting or even disappears from a painterly context. So what are some of these conventions and who are the artists breaking them and why?

Over the years, asking these questions has led me to propose and design a class called "Painting Deconstructed" which I first taught at Columbia University in 2017, and since 2021, at Cornell University, where I currently teach. As research for this course, I've accumulated a list of over 150 modern and contemporary artists who experiment with expanding painting in exciting ways. What struck me the most when taking stock of this research was that the majority of these artists were people who experienced marginalization in their lives and careers due to factors like race, gender, sexual orientation, or national origin. The revelation inspired this show.

Opening in May 2024, *Painting Deconstructed* took over the Main Gallery, the Project space, The Skirt, and a Bonus Gallery Space, creating the single largest exhibit to take place at Ortega y Gasset Projects since its inception in 2013. As I stated in the press release, *Painting Deconstructed* explores ideas and motivations behind the concept of deconstructed painting, and the vital role that women, immigrants, LGBTQIA+ artists and POC artists play in questioning, rethinking and restructuring what painting can be, what counts for painting. Working across sculpture, photography, ceramics, painting, and installation, while employing fiber, paint, film, paper pulp, fur, plaster, hydrocal, and many other materials, the artists in this show examine and transgress the various conventions of painting, such as the rectilinear shape of the support, flatness, continuity, framing, verticality, the use of only paint, and having an individual maker for each painting.

It was very challenging to cull 46 artists from the list of over 150 that I have assembled through my research. The qualities and attributes that I admire in art—inventiveness, resourcefulness, material experimentation and a sense of discovery that dwells within the work itself—were guiding principles in my selection process. Color, sensuality, and what I've come to call "haptic transference" helped to create a road map of the show. *Haptic Transference* (perhaps the

name of my next curatorial adventure) refers to the work's ability to visually communicate compelling information about its surface and texture, inciting the viewer's sense of touch.

During install the unwrapping of the works was an exhilarating and heady process that continuously surprised me with new revelations about the artworks emerging from their custom made boxes. The backs of the works, their weight and surface, the materiality—always somehow invisible in the previously seen photos—all contributed to a giddy and magical atmosphere that the entire installation team commented upon as a palpable feeling in the space. The scale shifts were also a revelation. Sure, I knew the dimensions of the works I'd chosen, but over and over the physical work surprised me by either being smaller or bigger than I had imagined from the photos. Being able to handle the works, to touch their surfaces and examine how they were made, was one of the biggest pleasures I've yet to experience in the art world. I started to joke that I am an artist who curates so I can touch the works and check out their backsides.

Laying out the progression of the show, where things begin, unfold, interact, correspond, call and respond to one other, was also an extremely satisfying and creative act. We kept moving the works around until they clicked in place, holding hands tightly with their neighbors, as if to say—this is where I belong now. The spatial anchors in the show were the painterly objects that don't hang on walls—yet they can't be called just sculptures either. These works created the ebb and flow in the four adjacent spaces making up the show.

There are so many ways to think about the various groupings that could be made from this show's roster. There are artists who work with fabric and clothing, those who work with found objects or organic materials, such as leather and feathers, or sculptural casting with hydrocal, resins, and paper pulp. There are artists whose paintings respond to the site they are in and others who work collaboratively. Those who create on traditional rectilinear supports and those who make shaped supports or disobey the rectangle by going outside its demarcated limits. There's collage, drawing, and mixed media, ceramics, plastics, silicone, film, and photography. There are paintings that stand in the middle of the gallery and ones that cascade through a stairwell like a waterfall. I relish that all of the works moonlight in many categories, suggesting that the categories themselves are outdated ways to silo creative impulses.

Painting Deconstructed is a testament to how the stretching of painting's boundaries communicates significant and coded content about resisting and transgressing the structural and institutional constraints put upon us. It was an honor and an inspiration to work with artists who experiment with the tremendous elasticity of painting, questioning its limits with unabashed freedom and ingenuity.

Speaking of creative impulses, I've noted with satisfaction the surge of inspiration that curating this show ushered into my studio. A renewed sense of presence and permission was unleashed through the generosity of all the artists in the show entrusting me with their work and affirming my vision. Several artists have also mentioned to me that they have felt

driven to make new work after seeing the show, and others noted that they made their piece specifically for the exhibition because they were inspired by the premise.

The generative and contagious power of categorical expansion and in-betweenness is on vivid display. *Painting Deconstructed* is a testament to how the stretching of painting's boundaries communicates significant and coded content about resisting and transgressing the structural and institutional constraints put upon us. It was an honor and an inspiration to work with artists who experiment with the tremendous elasticity of painting, questioning its limits with unabashed freedom and ingenuity.

Leeza Meksin
July 2024

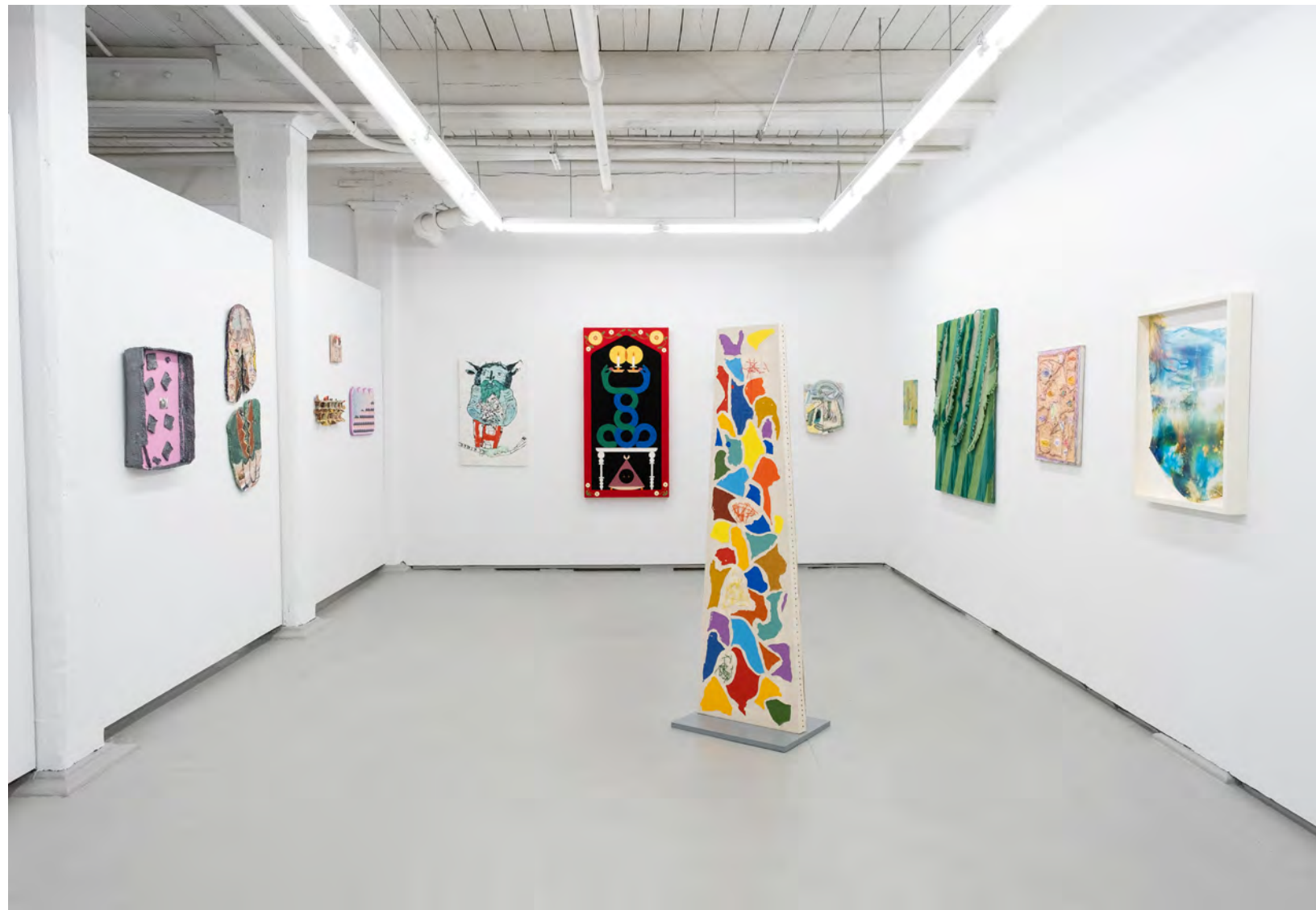


Leeza Meksin, wearing a dress by Gyan Shrosbree, with works by Emily Tatro, Jen P. Harris, and Lisha Bai in Bonus Gallery.

In Media Res



Tara Ward



Painting Deconstructed, Main Gallery installation view with works by Kianja Strobert, Nickola Pottinger, Morgan Hobbs, Kari Cholnoky, Mark Joshua Epstein, Erin Lee Jones, Chris Bogia, Dona Nelson, Hilary Harnischfeger, Julia Kunin, Liz Collins, Yevgeniya Baras, and Mariah Robertson

“Painting is having a moment.” How many times has that sentence appeared in saccharine reports that treat art as the awkward child of fashionistas and investment bankers? It conveniently skirts questions of before and after, and smugly assumes that moments can be possessed. It allays readers’ existential fears by assuring us that we are neither too early nor too late. We too can *have* a moment if only we look at, purchase, make, and/or write about painting. And neither artist nor viewer need wonder about cause and effect. In short, it is a way of beginning in the middle of the action. Yet, the middle is, indeed, where we are.

Historically speaking, painting is having an epoch. The extended, but limited, period during which part of the medium divorced itself from decorating walls with pigment and became nearly synonymous with the category of Art is about half a millennium long. Of course, people painted before that. But cave paintings, frescos, embellished buildings, and books, even religious objects aren’t quite what we mean when we think about painting as art.¹ We mean easel painting, produced in dialogue with other paintings—a discussion for which has built museums and galleries—and for a market that insists upon the mobility of the canvas. This history, which is an Euro-American story with all the attendant imperial and colonial impulses, began in the Italian Renaissance as certain artists broke away from guild-based communities of craftsmen in order to socialize with/intellectually entertain rulers. Also, Venice’s damp climate necessitated the use of canvas and oil rather than slow-drying fresco. These intertwined philosophical and material impulses were, like so many dualisms during the period, awkwardly pried apart and turned into a competition. *Disegno*, the Florentine notion of drawing as a structural activity linked to architecture and understanding, was contrasted with the sensual *colorito* of the water-based city. The enduring theme of the painted female nude emerged from the Venetians Giorgione and Titian as they played with layering washes of oil on canvas. This helped cement the idea that color was feminine and less intellectual than draftsmanship—the gendered language conveys the historical hierarchy—with its links to architecture rather than fabric. Painting as window versus a play of pigment and bodies. Just because one is an easy and often repeated catch phrase doesn’t mean it won the day.

From there painting moved to France. The simultaneous truth and absurdity of that statement tells us something about the way painting, or at least the idea of painting, began condensing and solidifying. In the seventeenth century, the Académie des Beaux-Arts was created as a way of controlling immigrant artists and mass-producing a visual culture that displayed French superiority.² It would codify and export a rigid, hierarchical system of teaching and understanding art, skipping the repetitive minutia of this training in favor of broad strokes. This institution, the form of which was reproduced throughout the world, taught us that drawing the nude figure was *sine qua non* of artistic technique and that big paintings of recognizable and morally unambiguous stories were the most important thing that one could make. The school codified the idea that color was secondary and decorative whereas the line and sketch were the structure of painting. It also, somewhat accidentally, created a viewing public for contemporary art by showing the results of its explicit and covert competitions at the annual Salon.

Revolutions do happen, though they are neither as instantaneous nor as completely overturning as we like to think. As the aristocracy and clergy met the guillotine, the eyes of art’s

traditional patrons closed. Changes in political power begat transformations in painting because art had to figure out how to respond to shifting circumstances. As both church and state lost control over culture, alternative institutions stepped in. Numerous competing salons were created, followed by private art dealers. Bourgeois buyers became the key financial support for contemporary artists and thus paintings began to shape themselves for townhouses and apartments in lieu of castles. Museums were opened to the public—many of them had formerly been royal collections—and the academic discipline of art history emerged to not only train museum professionals, but educate the viewing public about how to understand and judge the increasing variety of works.³ This, along with the invention of photography in the 1830s, meant that works of art started to circulate throughout a certain subsection of the world and painting struggled to distinguish itself from other commodities.

In such circumstances, which history and/or mythology should painting depict? Revolutionary martyrs and citizens rising up, no wait, make that general look like a Roman emperor and pretend everything is as it always was. Or maybe we should paint something that won't seem political: landscapes, portraits, still lives, make it pretty and "like a good armchair which provides relaxation from physical fatigue."⁴ Around the turn of the twentieth century, a number of artists started to forgo recognizable subject matter. Explanations and justifications for abstract art, while occasionally expressionist or spiritual, tended to focus on the nature of the medium. At first shape and color were divorced from representing an object and allowed to have meaning all their own. It is worth noting that in this moment of rearranging hierarchies, color was treated as a serious symbolic and scientific subject. Then the materials of painting (canvas, stretcher, pigment) took center stage as New York "stole the idea of modern art"⁵ and its most important and most reviled critic declared, in a paraphrase by his protégé, "What constitutes the art of painting? And what constitutes *good* painting?—are no longer separable; the first disappears, or increasingly tends to disappear, into the second."⁶

For many generations now, all of us have only known a time when painting held a special cultural place; its moment is our present. Yet, artists and critics have been obsessed with finding its beginning and end. Think Kazimir Malevich's degree zero painting⁷ or Minimalism's desires to move art beyond art. As often as not this is an attempt to leap out of history, out of responding to change, out of competition only to fall back into them all. The avant-garde impulse to reach towards these ends implicitly insisted on a tautological linearity to art's development and thus a singular, if difficult to define, idea of painting. From the late twentieth century until today, there has, rightly, been a great deal of criticism of the ways these logics limit not only what can be painted but who can do the painting. This has tended to involve critical revivals and reevaluations that sought to break with, or rewrite, painting's traditions. The death and radical remaking of painting has been declared again and again.

Like all good histories, this is a story that is factually incomplete and mythically true. And as myths do, it returns as recognition, easy language, glint of understanding, memory, and metaphor, which is why it is necessary to retell it as way of jumping into the middle of *Painting Deconstructed*. This exhibition (designed, colored, curated, organized, in short, painted by Leeza Meksin) is a journey into and out of the myths of painting that reminds

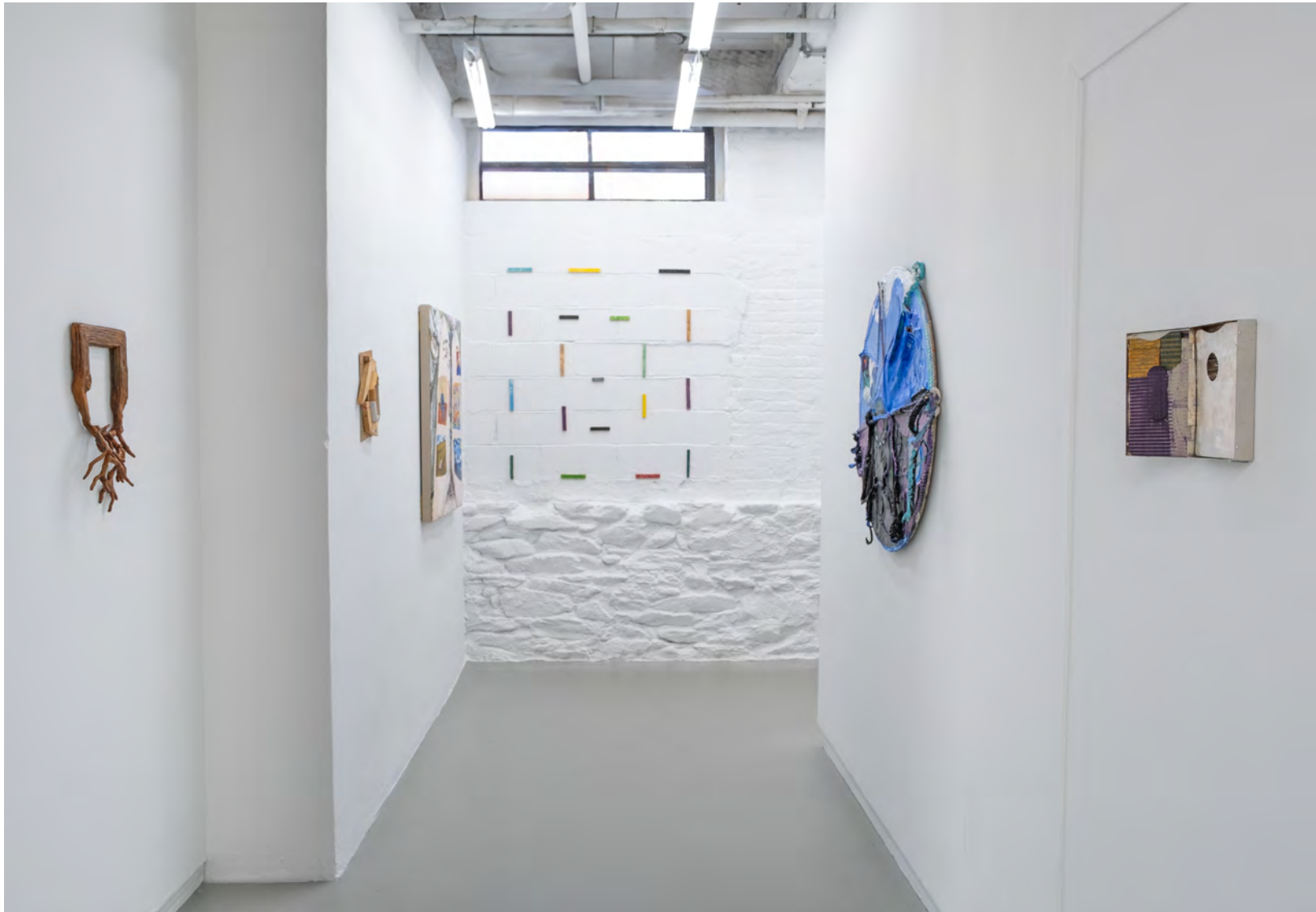


Skirt Space installation view with works by Ada Friedman, Gina Beavers, and Polly Apfelbaum

us that repetition is renewal and that the slippages that come from these returns can shift history. It shows how being in the middle of the action of painting is the only way to remake its history of competition, exclusion, and autonomy.

Origins (in the Body)

When the industrial doors of the nineteenth century started opening onto the studio and gallery spaces of the late twentieth, their heaviness and labor history were an appropriate threshold for an American art seeking heft. Thus, there is something physically destabilizing about opening the steel doors of Ortega y Gasset Projects and immediately encountering Ada Friedman's *Pathwork: Floor* (2021–2022) not on the floor but gliding on and off the wall as it follows the path of a corner and some stairs. The piece, which speaks of the Abstract Expressionists' enlarged brushwork and Nam June Paik's 1962 response, *Zen for Head*, in which he dipped his head in ink and drew it along a piece of paper on the floor, is, like them, both painting and performance. Where it differs is by removing the painter's body. The inverse of Hans Namuth's images of Jackson Pollock which tie the drips directly back to their



Skirt Space installation view with works by Valerie Hegarty, Rita Scheer, Gina Beavers, Polly Apfelbaum, Rachel Eulena Williams and Jody Hays

creator, *Pathwork* is a layered accumulation of material, fragile as it builds up mylar and tin foil into not quite parallel lines. Friedman’s performance proposals and site-specific works are actively evoked by this installation; however, it is the canvas wrapping of her apartment, including its windows, that is the true companion to this piece. This group of brushstrokes has left its canvas home and gone off on another path. What is striking about the work is that despite the concern for space and locale, it does not activate a critical response to the gallery or an institutional critique. Instead, the viewer must deal with a visceral recognition that the brushwork’s movement is not available to the human body. This is not painting coming off the wall into the viewer’s space, but the viewer coming quickly to understand that they might be the one painted into a corner.

From that physical uneasiness we land in the lap of Gina Beavers’ *MoMA and Me Thighs* (2022). A feminist and explicit comment on the ways the feminine body has served as support for the high artistic aims of painting, it references the artist’s plays with the connections between paint and cosmetics but here it invites the viewer into an identification game or perhaps a quiz. The

names that matter not Vincent van Gogh or Henri Matisse but perhaps Frida Kahlo, and even more so Anna Christina Olson, and the lost monikers of the demoiselles who Picasso called by the names of his friends’ moms, and maybe even Constance Queniaux who was likely the origin of Courbet’s world. In short, the women whose bodies were broken, dismembered, and rearranged to become painting when figure drawing was how men proved they were artists. The false eyelashes of Cate Holt’s *Crevasse* (2022) speak in similar terms as does the play of the artist palette *cum* mirrored makeup compact in Jody Hays’ *Self Portrait at 61* (2024), while Rita Scheer (*Outside-Edge*, 2022) transforms the wooden canvas stretcher into makeshift “central core imagery.”⁸ The theme of a radical revenge of the female nude on high art is not a new one. What makes this combination of works intriguing is that they don’t seem combative. Together, in this space, they are part of a mutual possibility rather than shared antagonism. These painted women, like Friedman’s brushstrokes, have been freed to become paintings that go another way. This is helped by the stable presence of Polly Apfelbaum’s *Robin, Dove, Swallow, Thrush* (2022) a piece composed of nineteen ceramic tiles, here installed following the lines of the repeatedly paint-covered cinder block wall. It is a grounded solidity composed of layers hardened by time and labor in which pigment has become architecture. It shows that structure can be remade by a subtle rearrangement of color. Even hard things can move.

Material Support

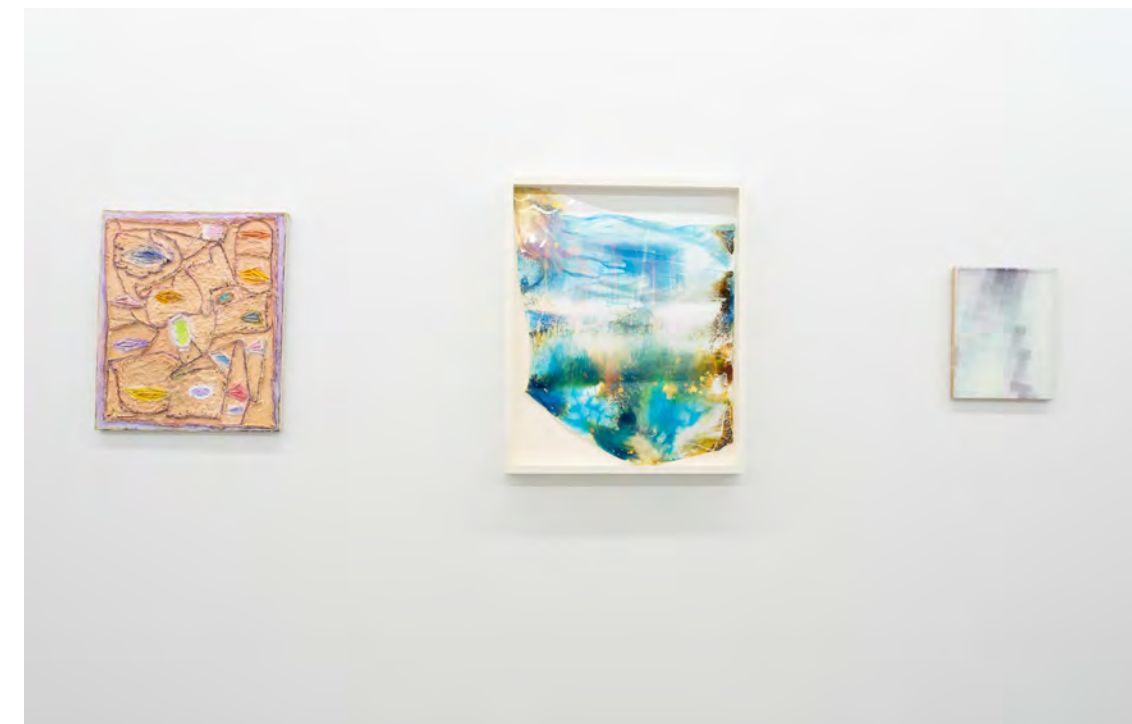
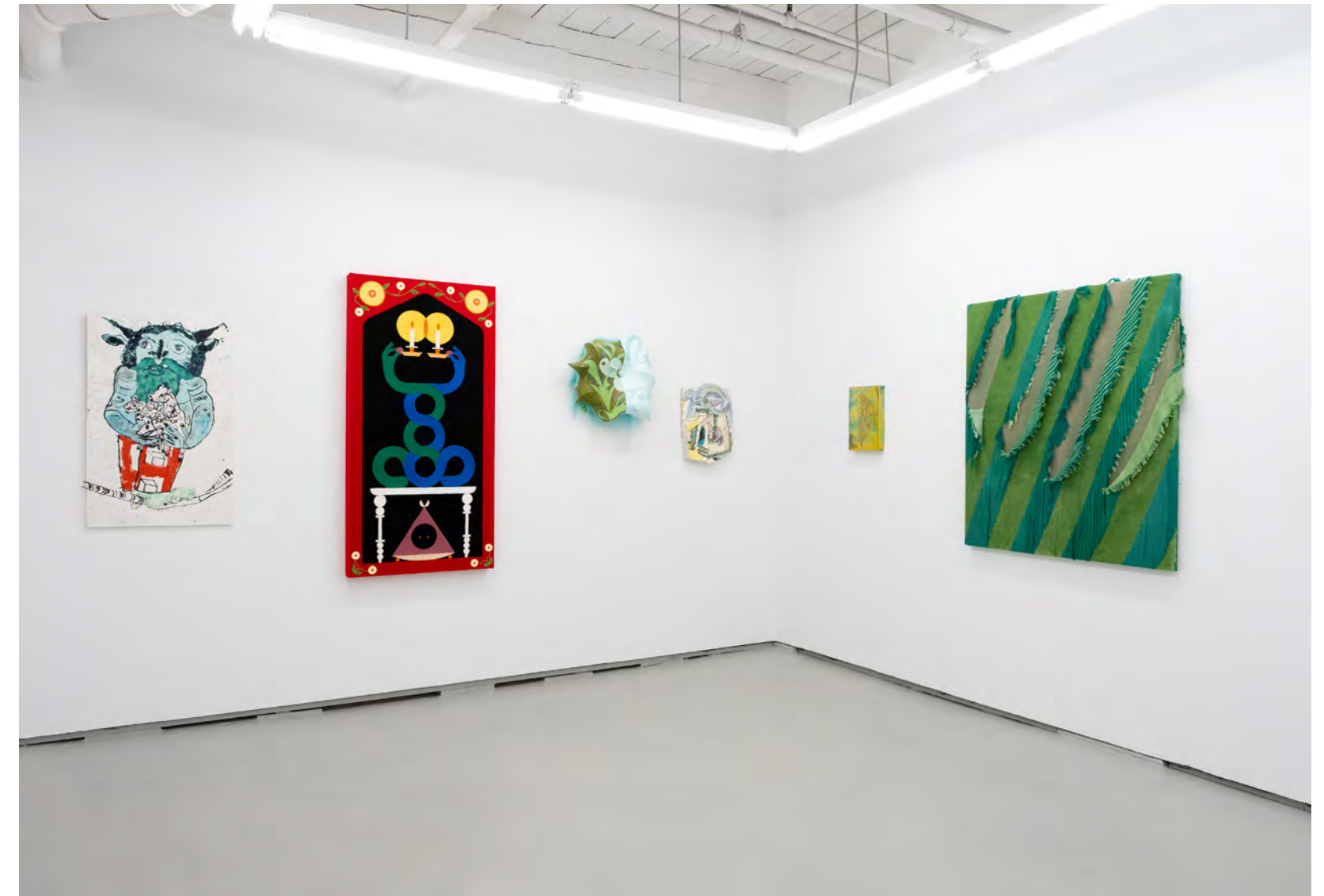
In the 1977 “Lesbian Art and Artists” edition of the pioneering and still radical journal *Heresies*, Dona Nelson ends an essay by writing: “My painting is dark to me. I don’t know ‘where it is going.’ I hope it takes me someplace where I have never been before.”⁹ Leading up to this proclamation/wish, Nelson describes predetermined logics of painting, rejecting each one in favor of an affective encounter with materials, past painting, and personal experience. Thus, when their current artist’s statement speaks somewhat dryly of the historical links between artists’ canvas and sail making, a certain kind of reader will start dreaming of journeys and wind and the physical struggle to control a sail versus the flying feeling of skimming across the water and how all of that becomes a painting.

Nelson’s *Shorty Q* (2019) has been placed like a semaphore flag in the center of the largest gallery of *Painting Deconstructed*. (Another Nelson pennant marks the furthest depth of the exhibition’s journey.) Initially a shock of color, not unlike stained glass, on closer inspection the sheen gives way to a record of making that includes not just additions but removals. The far side of the piece—it should not be thought of as a back—is a grid of string. At once rigging between the wood stretchers and exaggeration of the weave of the canvas, the compositional division visually evokes the grids of early twentieth century Modernists, but it has the feeling of Lee Krasner’s little images (1946–1949) in the sense of a coming together of multiple paintings. The careful composite is redoubled by Meksin, who matches Nelson’s tacks and white with warm hues to Scott Vander Veen’s *Graft #2 (Thigmomorphogenesis)* and echoes the lattice in Kari Cholnoky’s *Hardened Sight* (2022). Built up of wire and paper pulp into an emphatic and messy three-dimensionality, Cholnoky’s grid houses a collage of reproduced images. It is cave-like or like the view of all the windows of an apartment building and thus feels like a memory. Material memorial has long fascinated Sanford Biggers, but *Mother’s Board* (2004), produced for this show, shifts the emphasis from historical violence to artistic inheritance. His grid is an

irregular window built of mullions of thick pigment and fabrics that seem to form a surprising landscape. This particular painting as window includes curves that dream of bodies turning the collage from formal experiment to (inter)personal record. All these pieces belie the notion that painting is a flat surface and thus insist that it is anything but superficial.

Nelson's "shorties," while certainly double-sided paintings like those for which the artist is known, are also sculptural. Shrunken from the imposing size of mid-century painting and reframed to be defiantly, if somewhat irregularly vertical, *Q* establishes a set of *trompe l'oeil* reversals echoed on the walls surrounding it. The abstract painting is also a figure standing beside the viewer. Not in the aggressive, masculine, six-foot square sense of Tony Smith's *Die*, but like a friend in brightly printed clothes introducing us to intriguing new acquaintances. The figure as painting material theme is echoed in Lucy Kim's trainer from the *Plastic Surgeon, Fitness Trainer, Geneticist* (2017–20) in which casts of professionals who reshape human bodies are rendered flat and fluid then placed inside a frame. The somber palette of Kim's work, which stands in contrast to most of the rest of the exhibition, signals a link to the tonal focus of figure drawing and reexamination of our impulse to see sketched bodies as solid and stable.

Strength, for *Shorty Q* and its companions, comes from layers of textiles—Liz Collins' *Green Deconstructed Diagonal* (2023) shows fraying fabric opening on to more fabric—and fluid pigment. Watery intensity can be seen in the sheen of Nelson's *recto* colors as well as the remnants of mechanisms for keeping the stain from seeping through the cloth and in Julia Kunin's use of rare glazing techniques to give *Green Mirror's* (2016) ceramic surface the character of glossy wet paint. It is also there in Lee Vanderpool's tinted organza and Mariah Robertson's *117* (2016) in which the inks and chemical reactions of chromogenic print photography, itself already a layering of color-sensitive emulsions, seemingly refuse to become fixed. Reminiscent of an older version of color photographic printing and an even older style of painting, the dots of Howardena Pindell's *Untitled, #49* (1974) offer, like so much of her extraordinary work, a play of solidity and slippage. Similarly, Mark Joshua Epstein's *East Coast Dinner on West Coast Time, #1* (2003) is a shaped panel created using aqua resin. Its hard-edged abstraction was added to a surface that was originally malleable and water based. The volte-faces of hard and soft, interior and façade are turned into a dance by Eric Hibat's *First Quarter Moon* (2011). "Armature paintings" is what he calls these arrangements of fabric, wire, resin or fiberglass, wood, paint, and various other ornaments. While there is certainly an echo of Pindell's spots on the painted surface, they start to seem decorative, pattern-like—this is a virtue in the context reorganizing modernist conventions—and give way to shape. Is this the button of tufted cushion or a belly? Whatever it is it seems soft and padded, ready to wriggle and spring back. Yet its structure is profoundly different. Behind the feathers, resin has hardened to a firmness not unlike a solid wall. All of it is held in place by the strong wood of a canvas stretcher bar, which thanks to the concavity of the coat upon coat of resin, acts as a handle. The whole piece feels like a shield, but one carried in a parade or ceremony where there is music and swaying and joyful coming home. Hibat has armed us for the return with a gloriously colored surface, soft in its hardness or hard in its softness, but ever ready and alive. Flags, sails and shields only have an interior (a backside) depending on which way you are heading. Perhaps the same can be said of paintings and people.



Counterclockwise: Main Gallery installation view with works by Erin Lee Jones, Chris Bogia, Eric Hibat, Hilary Harnischfeger, Julia Kunin, and Liz Collins. Yevgeniya Baras, Mariah Robertson, and Lee Vanderpool. Eric Hibat showing the back of his painting.



Project Space installation view with works by Gyan & Kathleen Shrosbree, Denise Treizman, Hannah Beerman, Kari Cholnoky, Susan Carr, Jen P. Harris, Sónia Almeida, Rita Scheer and Ada Friedman.

Just when the Homeric reference seems inescapable, Meksin presents us with other fables. Chris Bogia's tarot-esque altar *Village Interior (Astoria)* from 2022 and Erin Lee Jones's troll or satyr *Second Guardian* (2021) are visually heavy thanks to their clear subject matter and their materiality. The former is composed of carefully placed yarn on a wood backing and the latter is a pineapple upside down cake of a painting in which the figure is the bottom layer and then the substrate of hydrocal cement is poured on top and allowed to dry. Both offer formal, or better, material reversals of the concept of easel painting in the sense that the expected strata of depicted object, paint, canvas, wood stretcher, and wall have been rearranged. That this is in the service of new or different gods is intriguing. Or are they exactly the monsters we would expect to find on an odyssey of painting?

Snack Break

When artists and theorists of the eighteenth and nineteenth centuries wanted to remind each other of the importance of *mimesis* and technical proficiency, they told and retold a story that Pliny the Elder had no doubt heard from other sources.¹⁰ The Greek painters Zeuxis

and Parrhasius held a competition to determine who was the better artist. Zeuxis unveiled a painting of grapes so lifelike birds began to peck at them. Parrhasius then asked Zeuxis to pull back the curtain on his painting only to have the dejected artist realize that he had been fooled by painted fabric. Parrhasius seems less like the winner in *Painting Deconstructed* because not only has Valerie Hegarty made a whole canvas grape-like in *Drinking Dreams: Grapes 1* (2023) but Jean Rim has turned something like the birds' pecks in two works (*Woman* and *Fresh* both from 2024). Built up layers of enamel and acrylic are chiseled out leaving multi-colored notches. These are then used to construct the second piece (*Fresh*) of lavish patterned color. Not only does this reference Korean wood carving, it is linked to printmaking, an extension of painting via reversal and reproduction. The question of the copy is also at the heart of *Green Harlequin* by Hilary Harnischfeger from 2024. Again, layers build up a thick surface and the viewer is given access to these strata through various turns and cuts, but within these deposits the artist has left a piece of green fluoride. The real crystal, like the bulbous grapes in Hegarty's work and the process of Rim's, suggests a more complex relationship between painting and the real than Aristotle imagined. There are no perfect copies, no confused consumers. Painting and the world have mingled in a built-up historical sediment that can be mined anew.

Duration

Today the average viewer spends less than half an hour on a museum visit.¹¹ (The whole museum in thirty minutes!) This was always the problem with removing painting from other contexts, not only did it have to hold attention, but to do so while competing with many other works for the same set of eyes. Big canvases and important installations can win the contest with other paintings, but they leave the issue of time and painting intact. Theoretically and technically, the drive to make painting instantaneous has shaped the approximately 500 years it has been autonomous in the West. Find the pivotal moment that contains the whole narrative, point the viewer to the key subject (linear perspective), create a gestalt, rationalize the composition, make it possible to get the work as quickly as possible. Thus, when Wayne Koestenbaum intones and scats "duration" and "durée" repeatedly in *Welcome to the House of Atreus* (2023), he traps us into staying awhile. Clearly in conversation with theater and film as well as the looped videos of contemporary social media, in the context of this exhibition Koestenbaum poses anew the question: why can't a painting take time?

In the small gallery across from Koestenbaum's pieces, a series of works answer that question. Sónia Almeida's *L-Shape* (2018) is a painting in a book or as a book or simply a painting that the viewer must handle in order to view. The contents depict formal metamorphoses and connections based on shape and color; the kinds of visual relations that take time to see. Gyan & Kathleen Shrosbree's *Power Suits* (2024) are wearable paintings. Tunics that move with the viewer and thus can be seen overtime. They undermine the long-reigning viewing point for painting, but also suggest that a painting can become worn in and maybe even worn out. Three painting/sculptures by Susan Carr (*Second Birth for Terra Mater*, 2020; *Bums Up*, 2019; and *Tickle You*, 2020) here positioned with two on plinths and one on the wall remind viewers of the three-dimensionality of paint, especially when applied in large quantities, as well as the differing amounts of attention allotted to walls and pedestals. *Dark Marks* (2023) by Denise

Treizman with its *handwoven* balloons combines an awareness of the time this must have taken the artist with a visceral memory of the experience of having these kinds of balloons unexpectedly pop. Visualizing time typically renders it dryly abstract or catastrophically existential, these durational works land lightly between those two extremes because they all demonstrate how painting can be a way not to spend one's time but embellish it.

Interior: Camera Obscura

Intertwined with the myth of the instantaneous painting is the myth of the painting that makes itself. Shadows and reflections produce images without the human hand. So too does the *camera obscura*, a pinhole opening into a darkened room which projects (upside) the exterior scene.¹² This device famously aided the Dutch masters and ultimately became the photographic camera. Yet, neither the photograph nor the reflection happens by itself, and painting's claim on all these forms of images must be acknowledged. We don't understand pictures except in the terms we've been taught by painted ones, an underacknowledged fact that the final chamber of *Painting Deconstructed* makes repeatedly clear.

Textiles, especially in the context of serious painting, are often placed in the category of inert backing.¹³ Thus, their patterns and images often strike us as unworked or natural. Jen P. Harris' *Veil* (2023–24) reverses the assumed order of weaving and painting by making yarn both the primary texture and pattern of the piece. In fact, the woven section obscures painting beneath its surface and thus the viewer must address the traditionally ignored material and method of cloth in order to see the painting, in fact it is the composition created by the intertwined yarn that is the most visually intriguing part of the work. In *City Night* (2024), Lisha Bai exhibits a pristinely crafted linen quilt that is also a painting. Not only is it a large-scale composition, it has recognizable subject matter: windows. Evoking that long tradition and toying with it—the piece includes a perspectival rendering of a corner and cast shadows—it is also a reckoning with geometric abstraction. The influence of quilting on Modernist abstraction is still underacknowledged and understudied; Bai's work suggests the radical possibility that painting might be a subcategory of textile art. Scott Vander Veen's *Partition (Part 1)* (2022) rightly divides the room playing with differing levels of fabric transparencies as well as the shadows cast by oneself and other viewers. Yet, as with Harris and Bai's work, *Partition (Part 1)* is always a painting, not just because it is on a canvas stretcher but also because it is invested in the making of images. Some of *Partition's* fabrics are pieces of clothing linking it to Zahar Vaks' *A Baton's Passing into the Suspended Deep* (2024). Like the moss and bark the piece also contains, these shirts are coverings linking all exteriors to painting. An idea that is confirmed by the piece that marks the farthest reaches of this journey: *Memorial for Babe* by Pol Morton (2023). A play with fur, dress up, and the sartorial endeavors that are checked in the mirror, in this context, *Memorial for Babe* asks us to see how our reflections are always already painted in Meksin's expansive sense. Reflected and changed by this looking glass with cat ears, we must now make our way back out.

On the Way Out: Politics as Formal Metaphor

Myths and artistic media have a lot in common. At first, they present as solid, obvious. Then one finds a deep organization and hierarchy that works its way back through time and seems to make the present preordained. But something happens after one has lived with



Bonus Gallery installation view with works by Lisha Bai, Scott Vander Veen, Eric Hibiit, Yevgeniya Baras, Zahar Vaks, Rosanna Bruno, and Kevin Umaña

them for a while. They start to become malleable and metaphoric. The more they are used as interpretative frameworks, the more possible it is to find different meanings in them. Thus, retracing one's steps through *Painting Deconstructed*, one finds oneself pondering not the nature of painting but the possibility of alternative worlds. One central motif of this return is a rejoining of painting and architecture, that hard structure which human beings repeatedly redecorate and renovate from which painting as Art was removed long ago. People in all their variety begin to emerge from painting and building's layers of history and institutionality.

Perhaps they are the ceramic heads of Emily Tatro's *Tropho* (2024) popping out of a handmade bathtub to question Marcel Duchamp's hands-off readymades. Perched atop a purple painted wooden pedestal that seems to laugh at both the gallerist's white boxes and the rough-hewn shapes of Constantin Brancusi, the whole piece, down to its marble foot ornaments, is emphatically made. In that handmaking, which repeats the tradition of painting, a personal touch begins to open onto a politics crafted from the manipulation of materials. So, this clay sculpture is also the claw-footed tub preserved in, or more precisely

still functional enough for, a rural New England farmhouse and thus treasured as family history and private sanctuary. It turns Duchamp's snobbish joke that America's only art was its plumbing into a loving truth and a reminder of how *the* history of Art is intertwined with alternative histories of aesthetic pleasure.¹⁴

Yet Tatro's work also shares a purple whimsy with the temple Saskia Krafft has crafted from ceramic pieces on fabric in *This House I Own* (2023). The work offers substances (tile, chiffon, twill) that have playfully come together, and thus it encourages the viewer to imagine their rearrangement. This call to decoration yields a fragile monument to an unclear belief system. It reverses notions of solidity and perhaps more importantly the idea that structure must precede and supersede surface. Central to that feeling is the Krafft's use of color as joyful alternative to linear design; yet, its importance is multiplied through the way Meksin has matched the hues in the gallery so that not only do the works by Bai, Harris, Tatro, and Krafft share a palette, they match the color of pipes in the gallery space. Is the painting decorating the gallery or the gallery adorning the painting? It's both and that exchange is precisely what is remarkable about this exhibition: solidity and stability prove to be an illusion.

Clay and paint share a process whereby they dry and harden over time; however, both media have the capacity to, in the right hands, retain some of their original viscosity and movement. Perhaps this is why *Painting Deconstructed* includes so many ceramics. Roseanna Bruno's *Heart Trellis (With Thorns)* (2019) is not painting on porcelain but a painting made of porcelain. The same can be said of Kevin Umaña's stoneware. While not made of ceramics, Morgan Hobbs' *Books, Buildings, and Bricks (The Ten Commandments)* (2023) acts like it is. Setting up an equivalence between the three forms listed in the title and depicting it through a formal blankness, Hobbs' commandments as well as the edifices built upon them seem uncertain and even unfinished. Sacha Ingber's *Eyes are Burning* (2022) is a ceramic painting of architecture and the life that emerges from and dies within it asks what is contained (or perhaps entombed) by painting-architecture. A palm husk framed within a series of arches is at once the kind of relic of daily life found throughout the artist's casts and metaphor for the self. It would be heartbreaking—though I am not sure if the anguish is political or existential or both—were it not for the bright red coiled binding at the top of the piece. Evoking not just a sketchbook but a toy, it establishes a connection to a person and a personality.

Ditto Erika Rane's *Selfie* (2024) in which the artist's dread-locked hair grows a plant. With its carefully arrayed black-eyed peas, there is, of course, a reckoning with Blackness and racism, but also a joyous and even humorous assertion of artistic self. Nickola Pottinger's work is a tactile and pigment laden set of references to her Jamaican heritage and even longer traditions. There is something archeological and reminiscent of ancient fertility symbols in the piece entitled *Lick Yuh Face* (2021). The title offers such a startling juxtaposition of tone that the viewer is forced from that "scientific" stance into laughter, fear, the erotic, or perhaps all three. Meksin emphasizes this reversal by positioning Pottinger's work next to Kianja Strobert's *That's amore* (2024), a hot pink field framed by and containing a geometry of messy gray paper and paper pulp as well as one black and white photograph of a woman's collarbone. Hannah Beerman's *Untitled (Pillowcases and Home Depot Handles)* (2023), which returns the

ethereal compositional formula of Rothko to the realities of the mundane built environment, is another of these sly winks about the history of painting with political overtones.

"Constructivism" is a term that has been abused since it was coined, but Vladimir Tatlin's *Corner Counter-Reliefs* (1914–15) which used ropes to suspend various materials across the corners of rooms are an essential predecessor to many of the works in *Painting Deconstructed*.¹⁵ Part of the experimental development of his design and architectural work, the series was actually derived from painting in that it was a way of taking the reliefs he had been doing on canvas and moving them more fully into three dimensions.¹⁶ The works were proof of concept for Tatlin's belief that knowledge of artistic materials could be of service to the world both practically and politically. Ropes appear in, for example, Rachel Eulena Williams' *Cave Walls* (2023) and are evoked in Yevgeniya Baras's two *Untitled* pieces. While they remain tied to the surface and are thus linear elements of the composition, they are also tethered to the real and fracture the illusion of artistic autonomy.¹⁷ Similarly, Dianna Molzan's 2017 floral paintings fastened to carabiners and tassels make it seem like painting can be worn on one's belt or purse just as much as it can live in a gallery. Painting as material making is always attached to people and in the world, and that form of engagement can and perhaps should be its politics. And I am reminded that the most popular and joyful applications of Tatlin's theories, the brightly colored, geometric fabrics of Varvara Stepanova and Liubov Popova, have long informed Meksin's work.¹⁸

End in the Middle

Painting Deconstructed displays, or perhaps it would be better to say enacts, a rehumanization of art. This is a nod to the gallery's namesake, José Ortega y Gasset, who famously argued that Modernism's focus on the formal elements of art rather than subject matter rendered it more fully aesthetic while simultaneously dehumanizing it. Pushing and pulling painting into new forms, the works in this show with their vibrant colors, tactile surfaces, and reflections on history are wonderfully personal, not despite but because of their engagement with formal elements and the legacy of the medium. It is not just a different aesthetic, but another kind of relationship between art and life, not a preordained concept but a willingness to create anew from the materials available at this historical moment. As such it responds to the deep (and ocean-voyage based) appeal the author made to artists, writing:

Life is, in itself and forever, shipwreck. To be shipwrecked is not to drown. The poor human being, feeling himself sinking into the abyss, moves his arms to keep afloat. This movement of the arms which is his reaction against his own destruction, is culture—a swimming stroke. When culture is no more than this, it fulfills its function and the human being rises above his own abyss. But ten centuries of cultural continuity bring with it—among many advantages—the great disadvantage that man believes himself safe, loses the feeling of shipwreck, and his culture proceeds to burden itself with parasitic and lymphatic matter. Some discontinuity must therefore intervene, in order that man may renew his feeling of peril, the substance of his life. All his life-saving equipment must fail, he must find nothing to cling to. Then his arms will once again move redeemingly.¹⁹

Most, if not all, of the artists in *Painting Deconstructed* know what it is like to feel unsafe in our culture. Now that Meksin has brought them together, it is possible to understand how their various engagements with the physical and conceptual materials of painting are redeeming the history of the medium and perhaps restoring themselves.

The form of this essay calls for a conclusion that prognosticates, a summing up via a clever claim about the future. Its content requires that I offer none. Instead, I choose to honor what Meksin and her fellow artists have done by staying in a messy, important, sensual, intellectual, formal-political middle moment of life for as long as I can. This means staying in Leeza Meksin's world with its current celebrations and multiple possible futures. *Painting Deconstructed* is her painting, one that is social, diverse, joyfully moving, and a reminder that we are still very much in the epoch of this expansive and powerful medium.

1. For more on image making before this period, see Hans Belting, *Likeness and Presence: A History of the Image Before the Era of Art* (Chicago: University of Chicago Press, 1994).
2. Albert Boime, *The Academy and French Painting in the Nineteenth Century* (New Haven: Yale University Press, 1986).
3. Christopher Wood, *A History of Art History* (Princeton: Princeton University Press, 2019); Andrea Meyer and Bénédicte Savoy, *The Museum Is Open: Towards a Transnational History of Museums 1750-1940*, Contact zones volume 1 (Berlin: De Gruyter, 2014).
4. Jack D. Flam, *Matisse on Art* (New York: E. P. Dutton, 1978), 34.
5. Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (Chicago: University of Chicago Press, 1983).
6. Michael Fried, *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998), 169. Fried was paraphrasing Clement Greenberg.
7. Aleksandra Semenovna Shatskikh and Marian Schwartz, *Black Square: Malevich and the Origin of Suprematism* (New Haven: Yale University Press, 2012).
8. Judy Chicago and Miriam Schapiro, "Female Imagery," *Womanspace Journal* (1973).
9. Bertha Harris et al., *Heresies: A Feminist Publication on Arts & Politics*, 1, 3 (3) (1977): 81.
10. Gaius Plinius Secundus, *Natural History* (Cambridge: Harvard University Press, 1979).
11. Beverly Serrell, "Paying Attention: The Duration and Allocation of Visitors' Time in Museum Exhibitions," *Curator: The Museum Journal* 40, no. 2 (1997), <https://doi.org/10.1111/j.2151-6952.1997.tb01292.x>.
12. Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago: University of Chicago Press, 1983); John H. Hammond, *The Camera Obscura: A Chronicle* (Bristol: Hilger, 1981).
13. For a discussion of this relationship, see Julia Bryan-Wilson, *Fray: Art + Textile Politics* (Chicago: The University of Chicago Press, 2017).
14. Sophie Seita, ed., *The Blind Man*, 100th anniversary facsimile edition, first edition, Lost literature series no. 21 (Brooklyn, NY: Ugly Duckling Presse, 2017).
15. See John Milner, *Vladimir Tatlin and the Russian Avant-Garde* (New Haven: Yale University Press, 1983); A. A. Strigalev and Maria Tsantsanoglou, *In Search of 0,10: The Last Futurist Exhibition of Painting*, ed. Matthew Drutt and Anna Szech (Riehen/Basel, Switzerland, Ostfildern, Germany: Fondation Beyeler; Hatje Cantz Verlag, 2015); Andréi Nakov, *Tatlin's Reliefs: From Cubism to Abstraction* (Kraków: IRSA, 2020); Camilla Gray and Marian Burleigh-Motley, *The Russian Experiment in Art, 1863-1922, (World of art)* (New York: Thames and Hudson, 1986).
16. For an exceptional discussion of constructivist design, see Christina Kiaer, *Imagine No Possessions: The Socialist Objects of Russian Constructivism* (Cambridge: MIT Press, 2005); Maria Gough, *The Artist as Producer: Russian Constructivism in Revolution* (Berkeley: University of California Press, 2005).
17. Rope also forms the frame/table edge in the emblem of shift away from painting's autonomy, Picasso's *Still Life with Chair Caning* (1912), which is traditionally identified as the first collage.
18. For more on Stepanova and Popova, see: John E. Bowlt and Matthew Drutt, eds., *Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova* (London: Royal Academy of Arts, 1999); Mikhail Alekseevich Laurentiev and John E. Bowlt, *Varvara Stepanova: A Constructivist Life* (London: Thames and Hudson, 1988); A. N. Lavrent'ev, *Varvara Stepanova, the Complete Work* (Cambridge Mass.: MIT Press, 1988).
19. José Ortega y Gasset, *The Dehumanization of Art: And Other Essays on Art, Culture, and Literature*, Princeton Classics Edition (Princeton: Princeton University Press, 2019), 136.



Leeza Meksin, *Tender Windows*, 2022
 Oil, oil stick, silver ground, acrylic and paper pulp on canvas
 11" x 14" x 1.5"



Painting Deconstructed



Kati Gegenheimer



Side Bay Installation View with works by Morgan Hobbs, Jean Rim and Lee Vanderpool.

What are the rules that define painting? Drawing from answers that originate in her own studio, Leeza Meksin explores the expansive potentials of painting, challenging traditional material and historical boundaries in *Painting Deconstructed*. In the largest exhibition to date since its inception in 2013, at artist-run Ortega y Gasset Projects in Brooklyn, NY, the forty-six artist exhibition is a sprawling group show curated by artist and educator Meksin that inhabits the Main Gallery, Project Space, The Skirt and a Bonus Gallery rented specifically for the exhibition.

While some featured artists do not primarily identify as painters, Meksin's sensitive curation highlights the varied strategies in which paint and the act of painting are utilized and by whom. Her curatorial thesis emphasizes the vital role that women, immigrants, LGBTQIA+, and POC artists play in rethinking and restructuring the possibilities of painting. The exhibition pushes against the commercial art world's status quo and broadens the field of what it means to be an American painter today, reifying a shift in painting's history as it unfolds. Curatorial throughlines between works by well-established and emerging artists create a space that recalibrates the visual record of our contemporary moment like a marker on a map: We are here.

This expanded field of painting can be navigated through some cardinal directions: The Material, The Formal, The Body, and The Lens. These points locate us beyond the pictorial or representational, often shattering conventional perspectives. Ortega y Gasset's spaces allow each work to illuminate and question the potentials of painting, redefining what paint is allowed to do and where it can be, whether on the wall, floor, or even a clothing hanger. This radicality means that each work turns painting on its head, making us consider not just the surface but what's on the back, underneath, inside, and what was removed for the work to take its final form. Centering materiality, each artist rails against the miniature Instagram image and the flat AI simulation by making their work a tangible part of our shared world, reflecting humanity and transcending space and time, identity, and material.

Upon descent into the basement gallery, in an area called The Skirt, Ada Friedman's *Pathwork: Floor*, unfurls like a ribbon cascading down the wall, a sweeping garland of color comprised of refracting lighting gels, mylar, and crunchy tin foil, akin to gestures by foremothers like Ree Morton's *Signs of Love*, Florine Stettheimer's cellophane curtained studio, or the suspended splash of *Phantom* by Linda Benglis. Nearby, Polly Apfelbaum's *Robin, Dove, Swallow, Thrush* quiets the orchestra of Friedman's sweeping colors with a decidedly still and metered ceramic birdsong, alluding to the grid with a wry, joyous, and brilliant folk meets minimalist flare that Apfelbaum so is celebrated for. This piece expertly located by the curator, installed upon the off-white cinderblock wall of the gallery, stacking grids upon grids, invisible line up against visible line, its narrow tile dashes in colorful glazes allow the viewer to complete the geometry, colors glimmering on ceramic tile like birds swooping across rural power lines. In the spirit of the linear, *Inside Edge* by Rita Scheer is a small work consisting of pieces and parts of wooden stretcher bars, with notes, measurements, and imperfections all intact, forming an off-kilter oculus. It is something that feels like it is taking form, pressurizing, and purposefully making itself into being without the need for any other element to meet it—joyfully bare in its own decided-upon state of nature. Strikingly, Jodi Hays' *Self Portrait*

at 61 presents a well-loved plein air painting kit that stands in as the body, the thumbhole of the palette as the all-seeing eye, the transitory as representative of the life of a painter, the observational collection to be fit into a box, to be held, to be packed and unpacked again and again, the joy of looking and what material can do. Rachel Eulena Williams' circular *Cave Walls*, composed of acrylic, canvas, and rope on panel proposes an alternate origin story for our cave wall today. What is recorded, tied down, captured in plastic acrylic, and posed back to us on a circle that could be on this wall today and another next week? The composition of the piece suggests sky and land with an abstracted horizon line, like jumping off the ship of painting and securing the prized possessions of touch onto a life ring substrate, a painting as savior.

In the Main Gallery, Dona Nelson's freestanding work *Shorty Q* from 2019 commands attention like a sage figure offering navigation advice, particularly on painting history. Nelson's abstract oeuvre is all materiality, actively lassoing shapes on the front through a process of removal and filling a grid on the verso like an ice cube tray being filled with different flavors of Kool-Aid. The unconventional shape of *Shorty Q*, flared like a barometer or metronome of mosaiced color skins sets a pace for viewing until another Nelson work is encountered later in the exhibition, a patient docent awaiting your arrival. *Shorty Q* serves as a temporal and spatial reference point in the room and exhibition as a whole—a key. After encountering Nelson's standing work, the other figure in the room, Lucy Kim's *Plastic Surgeon, Fitness Trainer, Geneticist series*, a skin of oil paint, acrylic paint, urethane resin, epoxy, and fiberglass solemnly contained in an aluminum frame presents a relic of a certain kind of manhood, the kind where a six pack and thick neck are stretched like a hide, flattened by the artist like a pressed flower. Kianja Strobert's *that's amore* is a framed wall piece, visually weighty and with a shadow box depth. Suspended rectangles float on a Barbie-pink interior ground that feels pressurized and politicized with care and humor. Notably, *First Quarter Moon* by Eric Hibit has a different weight to it, a buoyant painting of mask-like proportions, split down the middle in aqua and moss green like the most tastefully ornamented Two-Face. Constructed of a smooth fabric embellished with acrylic paint and stretched over a wire armature, this small work has the billowy energy of a holiday parade float, wearing an aqua boa as a frame. To queer a frame and soften its ornamentality with the levity of flowing feathers is certainly a deconstruction and reconstruction of value systems from the outside in.

Turning the corner into the Project Space and Side Bay, *Power Suits*, a suite of works by Gyan & Kathleen Shrosbree, redefines the concept of an armature in painting and conjures the figure along with a sense of desire. We've always been taught not to touch paintings, so what does it mean to actually be tempted to put them on? The silver rolling clothing rack functions as a capitalist callback to Nelson's freestanding painting frame, supporting and showcasing hand-sewn canvas tunics with jubilant, color-centric paintings on them. The tunics don't wear the paintings; the paintings wear the tunics! Susan Carr's adjacent painted wood sculptures *Second Birth for Terra Mater* and *Bums Up* reverberate in proximity to the tunics, with colorful shapes that feel like they were just extracted from the garments. Sacha Ingber's *Eyes are Burning*, diagonally across the room, feels like a viewfinder for the exhibition with its embedded magnifying glass that shifts vision and perspective when moving past it or looking

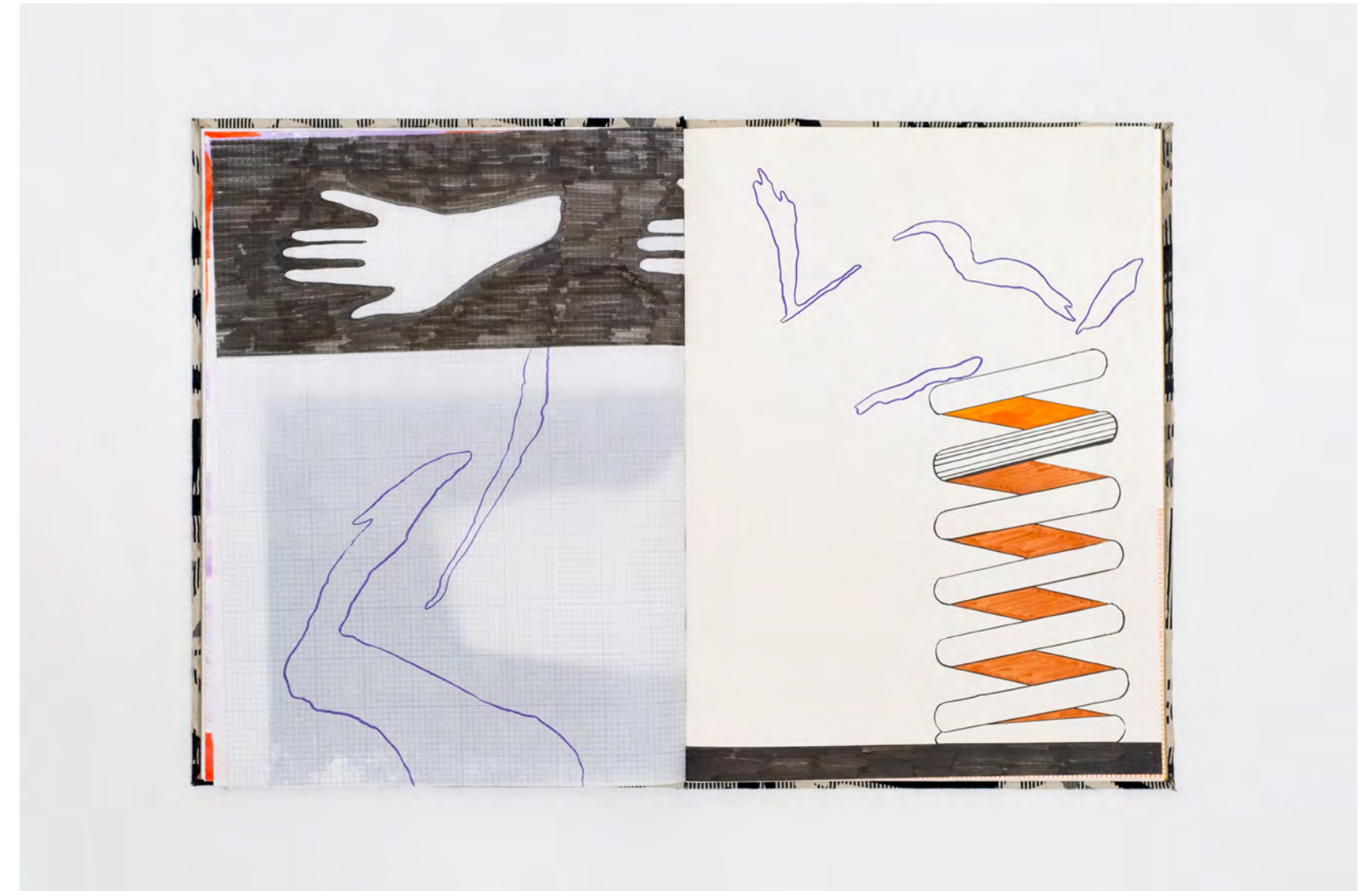
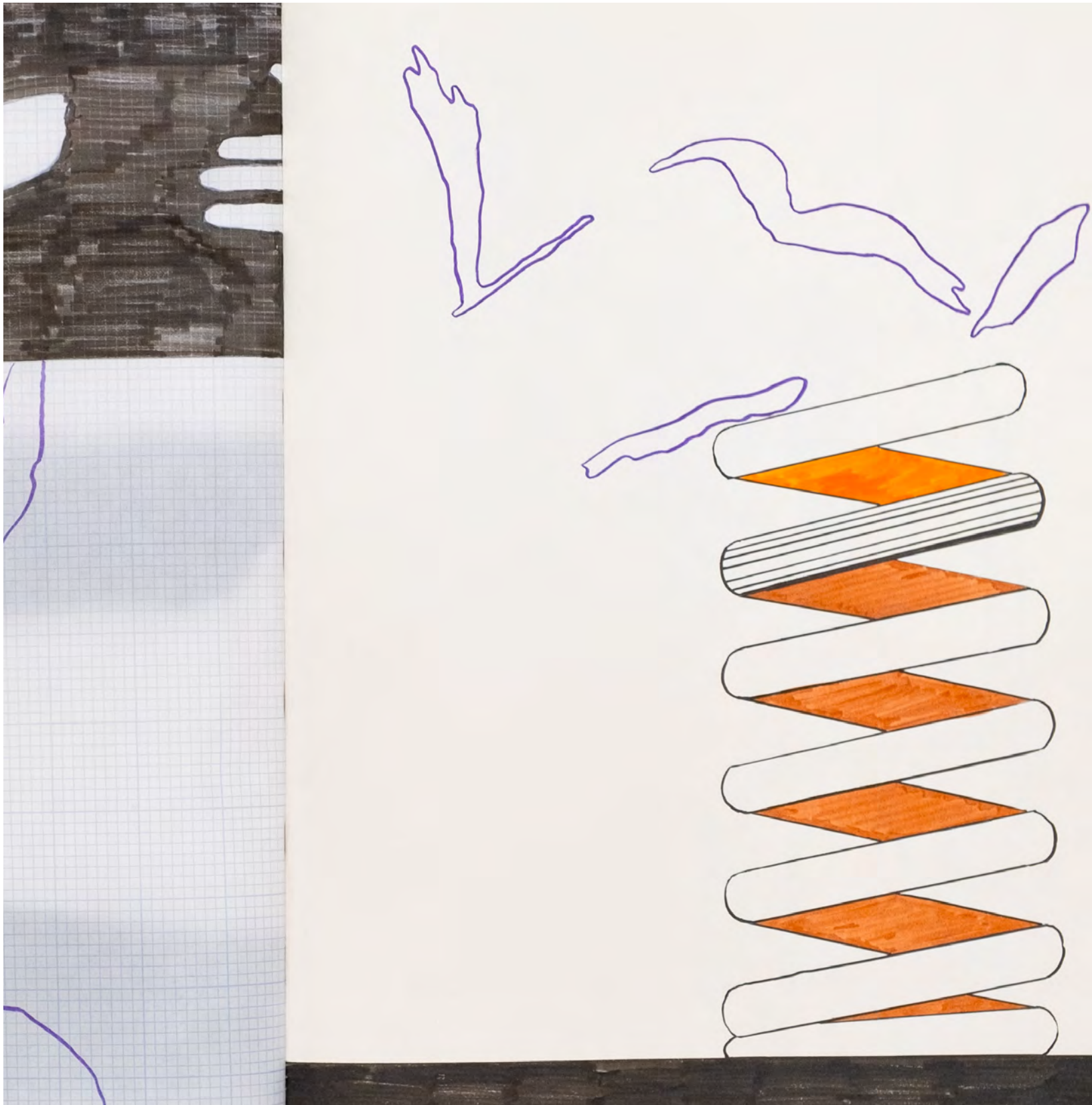
into it. This painterly assemblage juts off the wall in high relief, made of palm husk, epoxy clay, oil paint, and earthenware, all ordered by an oversized horizontal book binding spiral. This is where we take notes on painting itself, a reflexive to-do list of roads waiting to be traveled. Wayne Koestenbaum's "The Shapes a Giggle Makes," adjacent to his digital video, captivated me with its radical verticality. This piece, composed of hand-painted and collaged 16mm film mounted on a painted wooden stick, evokes a sophisticated sentimental feeling akin to a bouncy photobooth strip hung in a high school locker meeting an Anne Truitt sculpture.

In the Back Room, which the gallery rented specifically for this show to expand its physical footprint, Dona Nelson's second work in the exhibition, "Shorty A," confronts Scott Vander Veen's semi-transparent "Partition (Part 1)." Nelson's piece is a splashed rectangular freestanding double-sided painting on canvas, while Vander Veen's work is a rolling screen anchored by a red serpentine leg reminiscent of the back of a tabletop picture frame or a devilish easel foot. Composed of wood, silk, nylon, paper, and a men's button-up shirt, its edges meet to form another filter in this exhibition. It is portable and utilitarian, honoring the long history of adorned privacy screens that demarcate and divide space, protecting and decorating simultaneously. Beyond the divider, a pre-existing riser that stands in as a stage or altar houses Emily Tatro's ceramic double-headed bathtub sculpture with a playful exaggerated lilac footed pedestal, "Trophi" in conversation with Saskia Krafft's "This House I Own," a castle-like composition, a fantastical structure that at first feels exterior and presentational, but upon uncovering the nuance in materials, which include ceramics, chiffon, cotton, thread, and wood, the interior psychology in the piece is palpable. Finally, you arrive at Zahar Vaks' "Jumping Jack of all Raids," a bursting work with a central X composition hung on the wall. Its construction is so full of tension that it feels as if it could ricochet off the wall at any moment. Another shirt is stretched here to create a bodily echo in the room, along with sugar cane husk, leather, painted wood, and cool tonal cellulose pigments in dark teals and blues. This shimmering abstracted landscape tears at the center of the splintered X while covering the inserted plastic substrate—certainly not fine linen primed drum-tight that painting knows so well, but an affront to it. We conclude our journey here, recognizing that since pigment first touched cave walls, painting has been our means of recording history. Artists are the recorders and "Painting Deconstructed" recalibrates our visual record of the contemporary moment, offering a fresh perspective on the possibilities of painting today. These possibilities brought together in what could be volume one of an encyclopedic curatorial oeuvre by Meksin reflect back to the viewer the age-old tale of aura that Walter Benjamin so eloquently attached to handmade works of art: something known and felt. That aura bounces around the Ortega y Gasset galleries like light refracting off a disco ball. It can be mystifying, but more significantly, it can be illuminating.

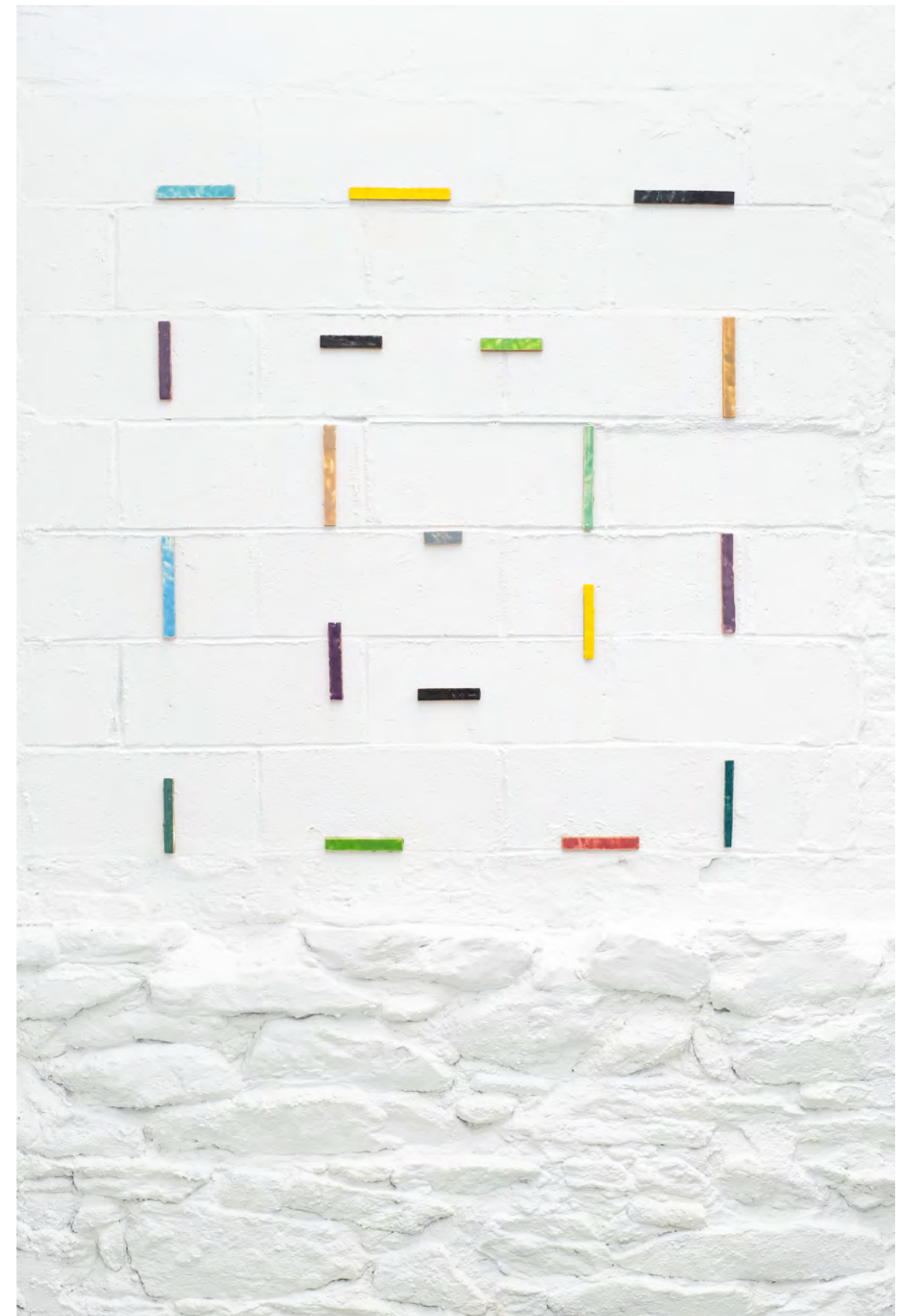


Left: Main Gallery installation view: Dona Nelson, Cate Holt, Scott Vander Veen, Valery Hegarty, and Jean Rim
Above: Emily Tatro, *A nymph could fall in love*, 2024, Glazed ceramics, 11.5" x 10.5"





Sónia Almeida
L-shape, 2018
Hardcover, 16 pages, includes ink & permanent pen
drawings, oil on gessoed paper, transparencies,
lithograph, woodcut, and monotype, 13.25" x 10.25" x 0.25"



Polly Apfelbaum
Robin, Dove, Swallow, Thrush, 2022
19 ceramic pieces, dimensions variable



Installation view of Lisha Bai's piece flanked by
Jen P. Harris, Scott Vander Veen, and Julia Kunin



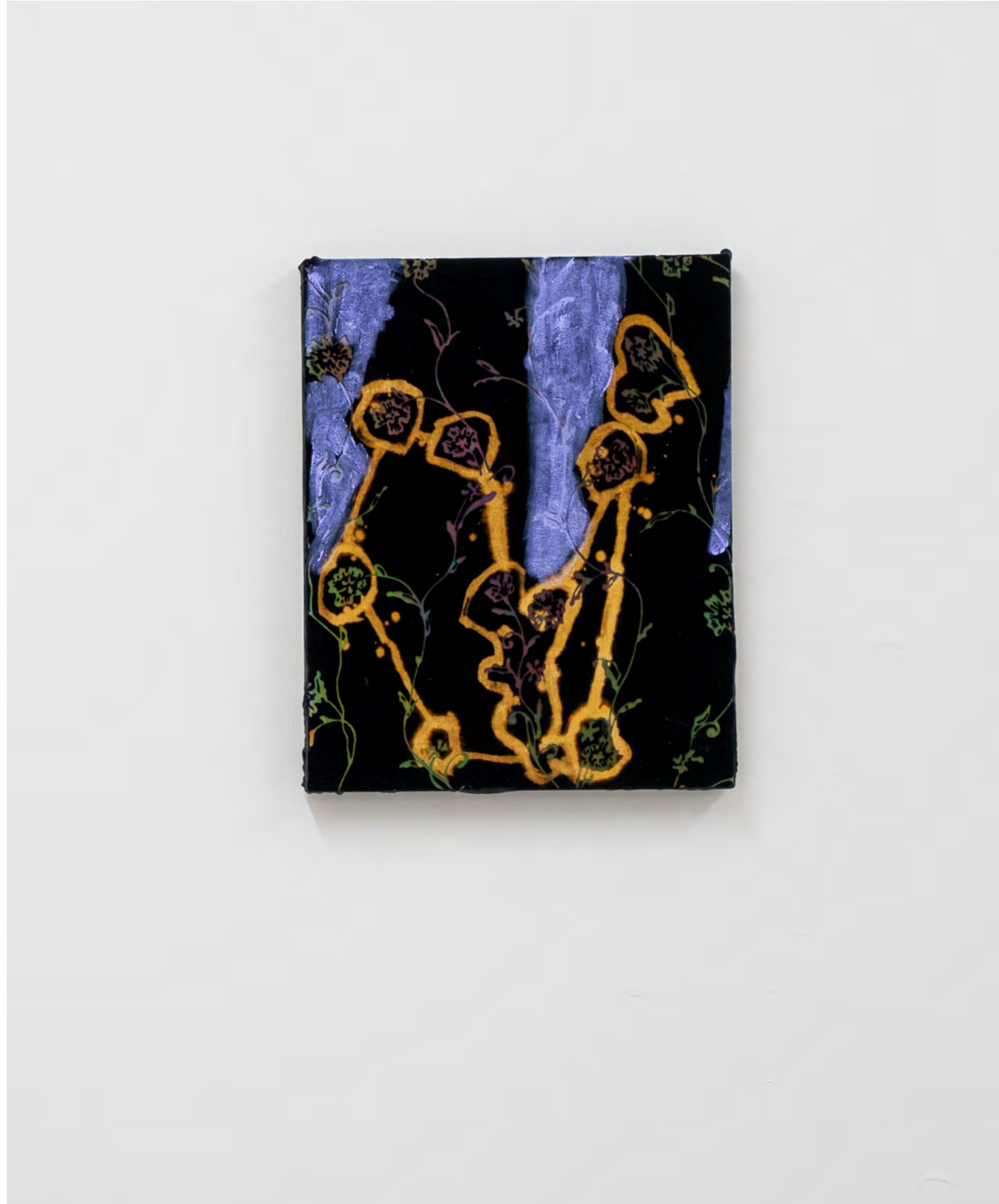
Lisha Bai
City Night, 2024
Linen, 89.5" x 71"



Yevgeniya Baras
Untitled, YBR-010, 2010-24
Oil and mixed media on linen, 19" x 23"



Gina Beavers
Moma and Me Thighs, 2022
Acrylic on linen on panel, 40" x 36" x 5"



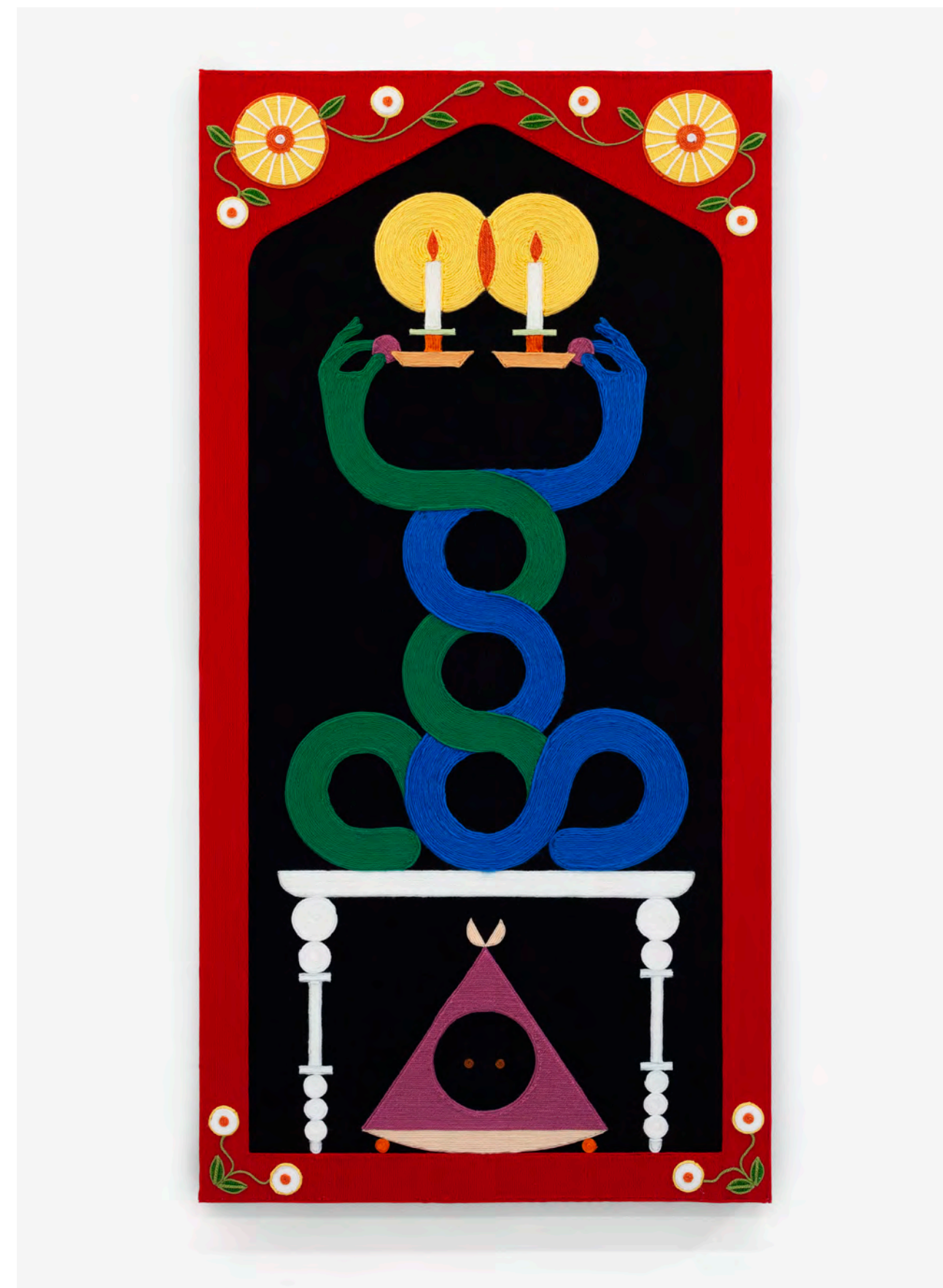
Hannah Beerman
nightscape, 2023
Acrylic and bleach on stretched velvet, 20" x 16"



Hannah Beerman
Untitled (pillow cases and Home Depot handles), 2023
Bed sheet and Home Depot bag on stretcher, 30" x 24"



Sanford Biggers
Mother's Board, 2024
Assorted textiles, mixed media on archival paper
24.5" x 20.5"



Chris Bogia
Village Interior (Astoria), 2022
Yarn and acrylic on wood panel, 60" x 30" x 3"



Rosanna Bruno
Heart Trellis (with thorns), 2019
Porcelain, 14" x 9.5"



Susan Carr
Second Birth for Terra Mater (detail), 2020
Oil on wood, 9" x 13" x 2"



Susan Carr
Bums up, 2019
Oil on wood, 11" x 9" x 2"



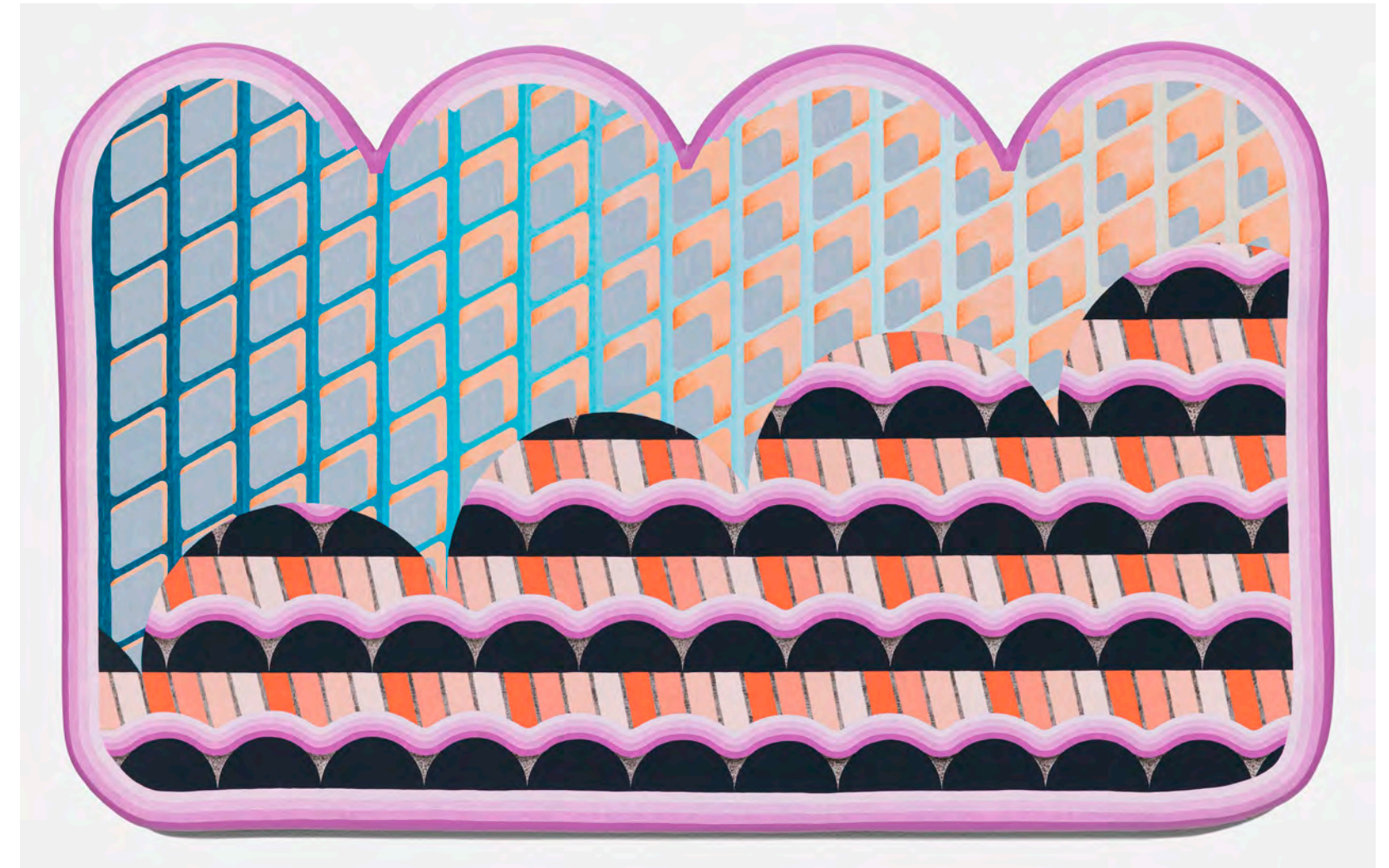
Kari Cholnoky
Hardened Sight, 2023
Acrylic, collage, wire and paper pulp on steel
9" x 24.5" x 3"



Kari Cholnoky
Body Substance Isolation, 2022
Faux fur, acrylic, collage, epoxy putty, wire
18" x 26.5" x 8"



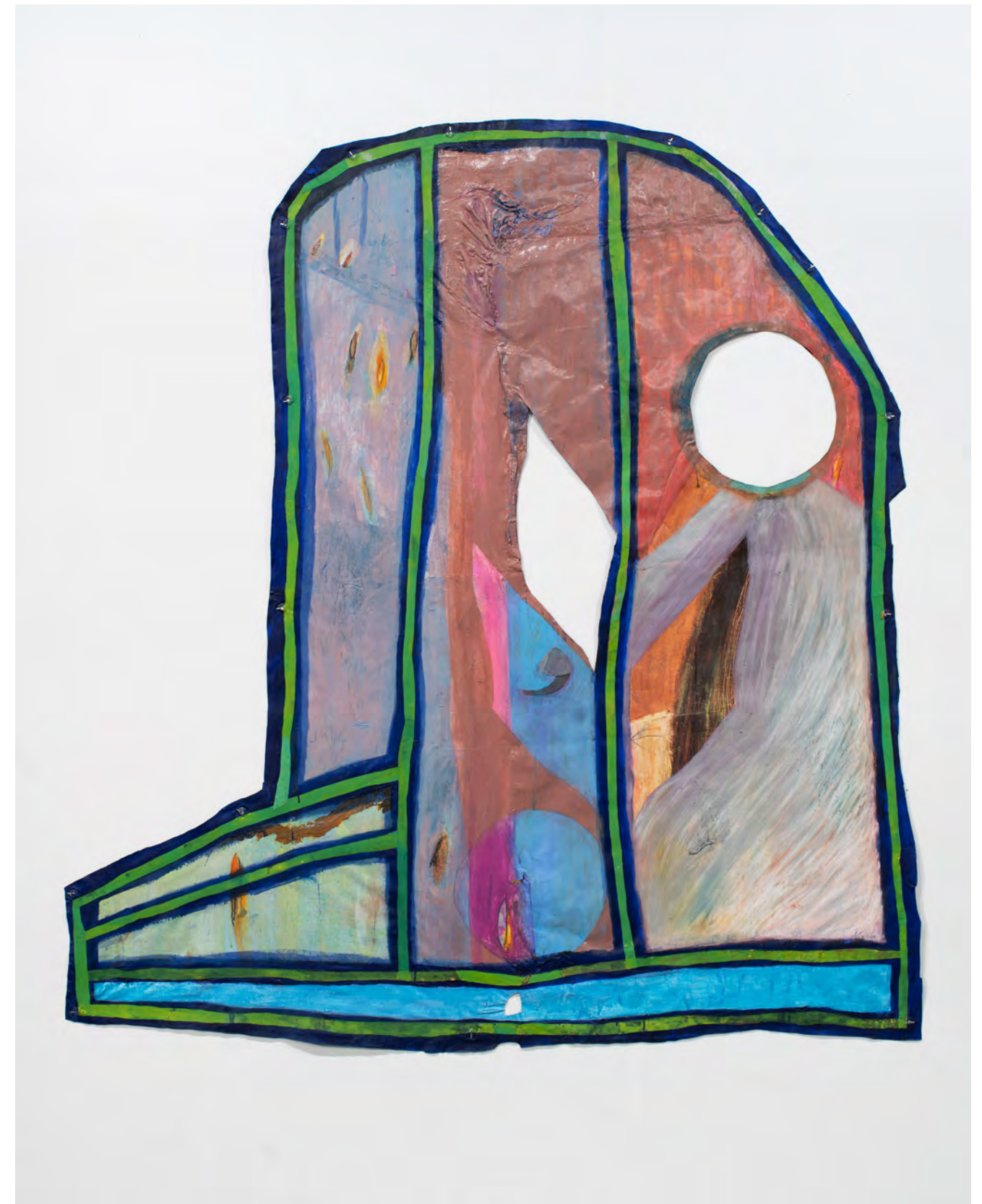
Liz Collins
Green Deconstructed Diagonal, 2023
Acrylic woven textile, dye, 48" x 42"



Mark Joshua Epstein
East Coast Dinner on West Coast Time, #1, 2023
Acrylic on artist-made panel, 14" x 23"



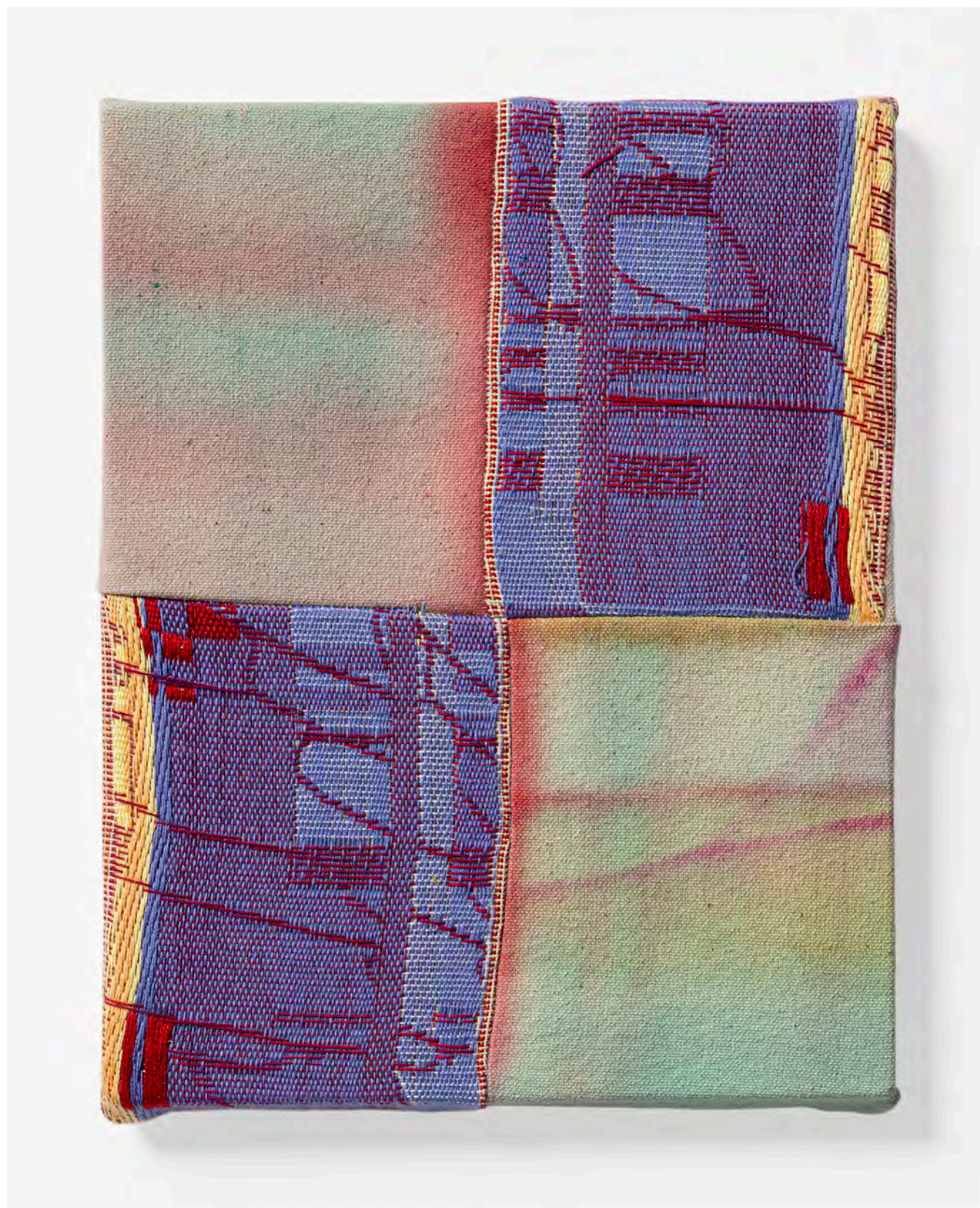
Ada Friedman
Pathwork: Floor, 2021-22
 Tin foil, acrylic, oil, papers, textiles, wax pastel,
 archival artist tape, cloth, Mylar, acrylic mediums,
 lighting gels, grommets, wire, hardware, acetate
 60" x 288"



Ada Friedman
Pathwork: Threshold 2, 2023
 Paper, pastels, gouche, canvas, charcoal, collected
 fabrics and papers, acrylic, oil, water-soluble wax
 pastel, linen, graphite, colored pencil
 83.75" x 77.75"



Hilary Harnischfeger
Green Harlequin, 2024
Paper, ink, dye, ceramic, wood, glass, hydrostone,
and green fluorite, 21" x 15" x 4"



Jen P. Harris
Untitled, 2023
Woodchips, acrylic mediums and PVA size, and
grommets, 10" x 8"



Jen P. Harris
Veil, 2023-24
Paper, ink, acrylic, latex, cotton yarn, panel, wood
19.5" x 15.5" x 1.5" (includes artist's frame)



Jodi Hays
Self Portrait at 61, 2024
Dyed cardboard and found plein air painting kit
9" x 12" x 3"



Valerie Hegarty
Frame Branch Elegy, 2019
Wood, wire, foil, epoxy clay, acrylic paint
20" x 12" x 4"



Valerie Hegarty
Drinking Dreams: Grapes 1, 2023
Canvas, foam clay, acrylics
9" x 12"



Eric Hibit
Blob with Phallus, 2017
Acrylic, fabric, wire, resin, wood
30" x 34" x 8"



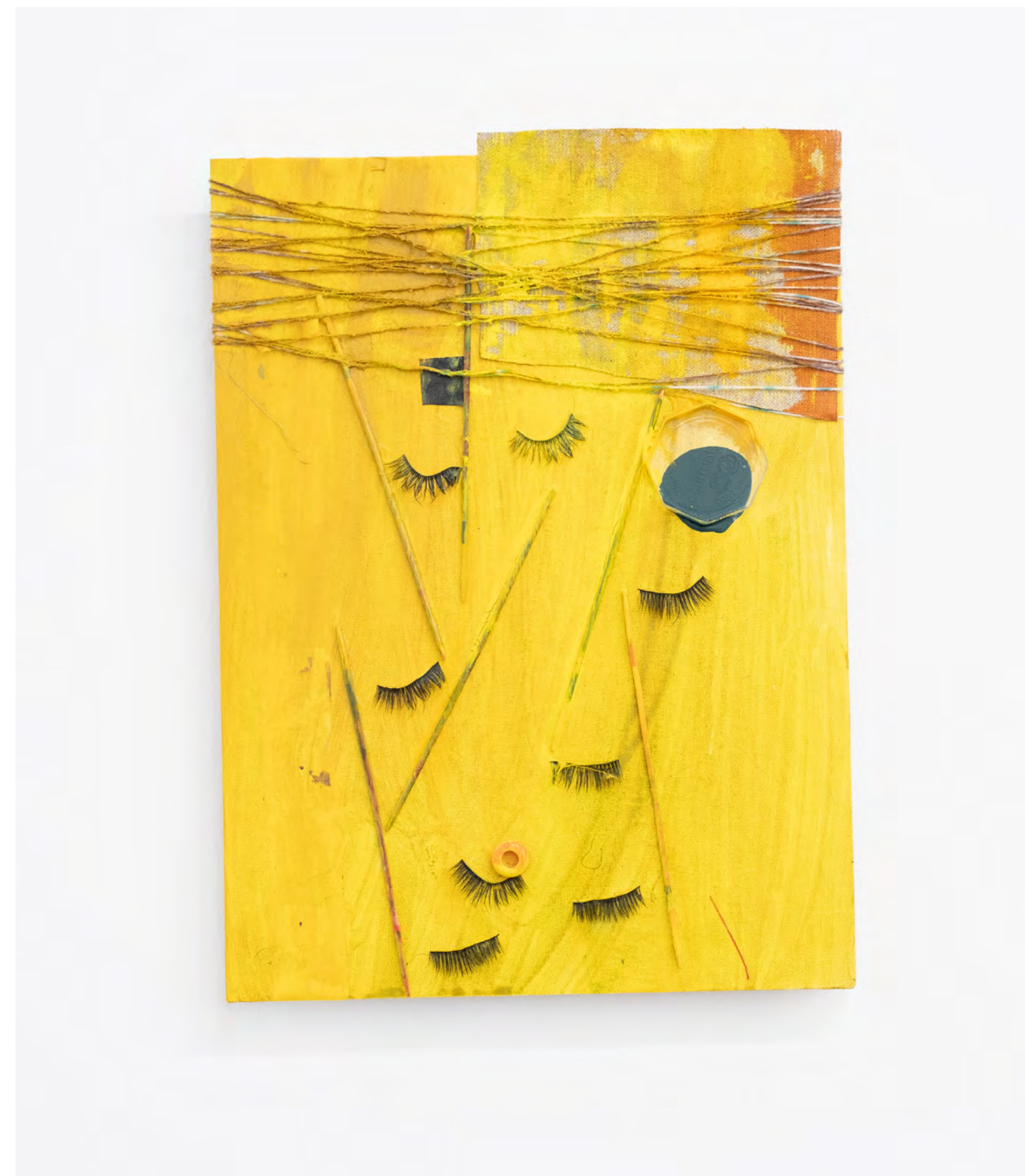
Eric Hibit
First Quarter Moon, 2011
Acrylic, fabric, wire, resin, wood, feathers
21" x 25" x 10"



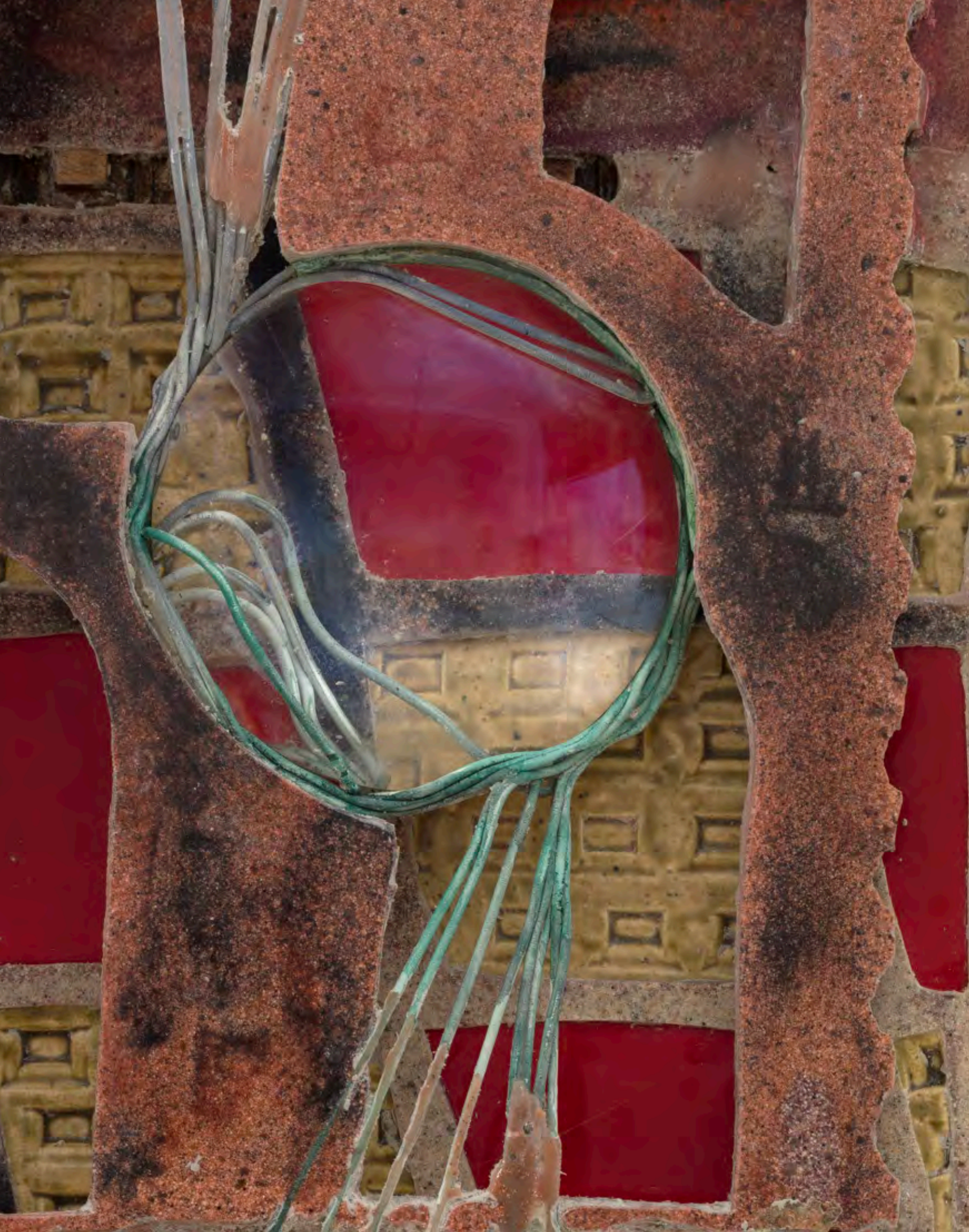
Morgan Hobbs
Books, Buildings, and Bricks (The Ten Commandments), 2023
Oil and papier mache on panel, 12" x 12"



Morgan Hobbs
City Hall, 2023
Oil and papier mache on panel, 8" x 8" x 2"



Cate Holt
Crevasse, 2022
Flashe, acrylic, graphite, false eyelashes, pickup
sticks, grommet, plastic lid, linen, string on
canvas panel, 16" x 12"



Sacha Ingber
Eyes are Burning, 2022
Palm husk, epoxy clay, oil paint, glazed
earthenware, magnifying glasses, urethane, pigment,
bookbinding spiral, wood
33" x 30.5" x 3.5"



Erin Lee Jones
Second Guardian, 2021
Hydrocal, rubber, aluminum foil, burlap, fabric,
terrazzo glass, paper pulp, acrylic, 36" x 22"



Lucy Kim
Plastic Surgeon, Fitness Trainer, Geneticist series, 2017-20
Oil paint, acrylic paint, urethane resin, epoxy, fiberglass, powder-coated aluminum frame, 37"x 23.5" x 2"



Wayne Koestenbaum
The Shapes a Giggle Makes, 2023
 Hand-painted and collaged 16mm film (*The Shapes a Giggle Makes*),
 taken apart (unspliced into its constituent segments), and mounted
 on painted wood stick, dimensions variable, powder-coated aluminum
 frame, 37" x 23.5" x 2"



Wayne Koestenbaum
Welcome to the House of Atreus, 2023
 hand-altered 16mm film, scanned and digitized,
 and then combined with a digital video of an
 improvisatory performance, 5 min 17 sec



Saskia Krafft
This House I Own, 2023
Glazed ceramics, chiffon, cotton, thread, wood
25.5" x 35.5"



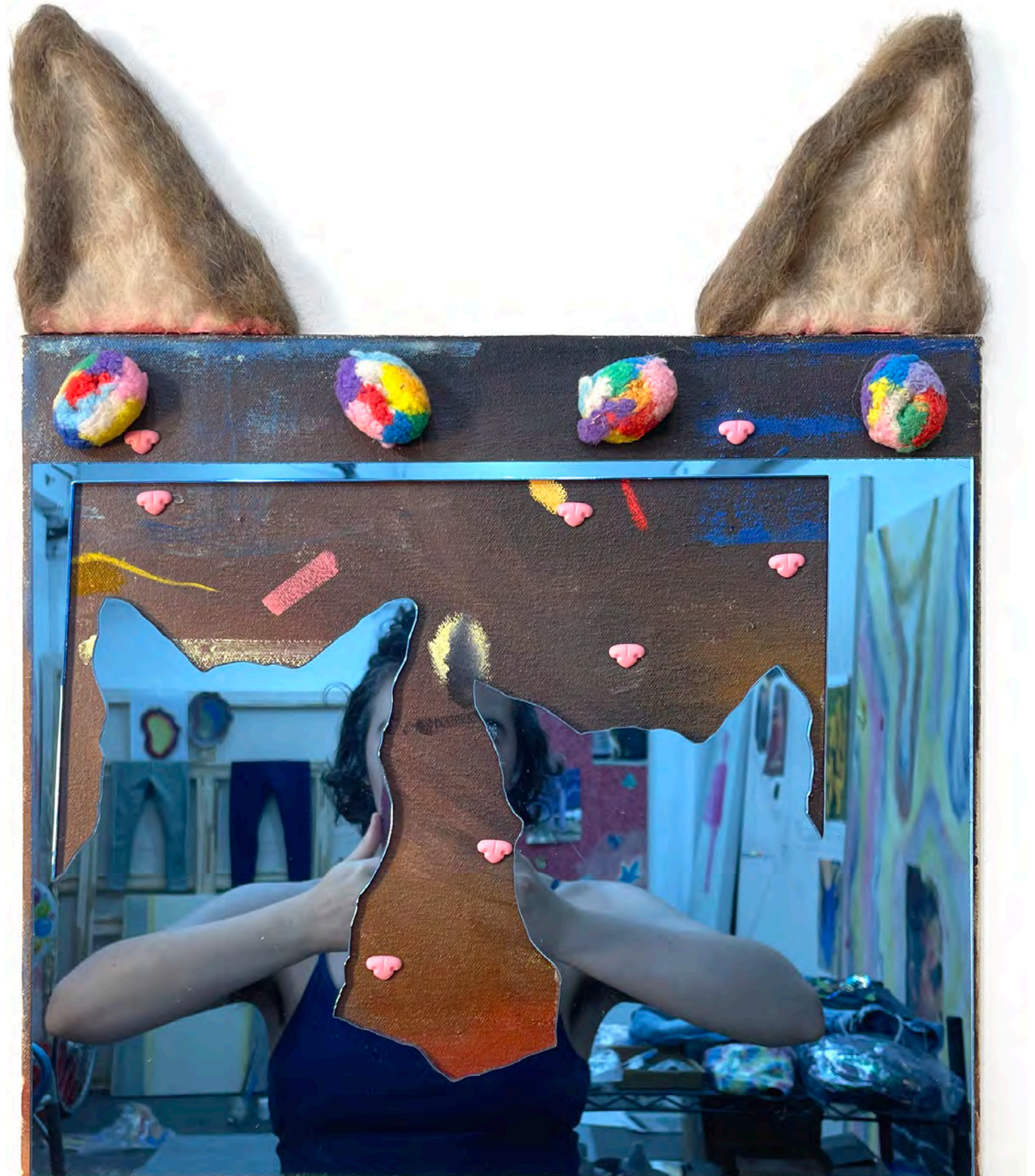
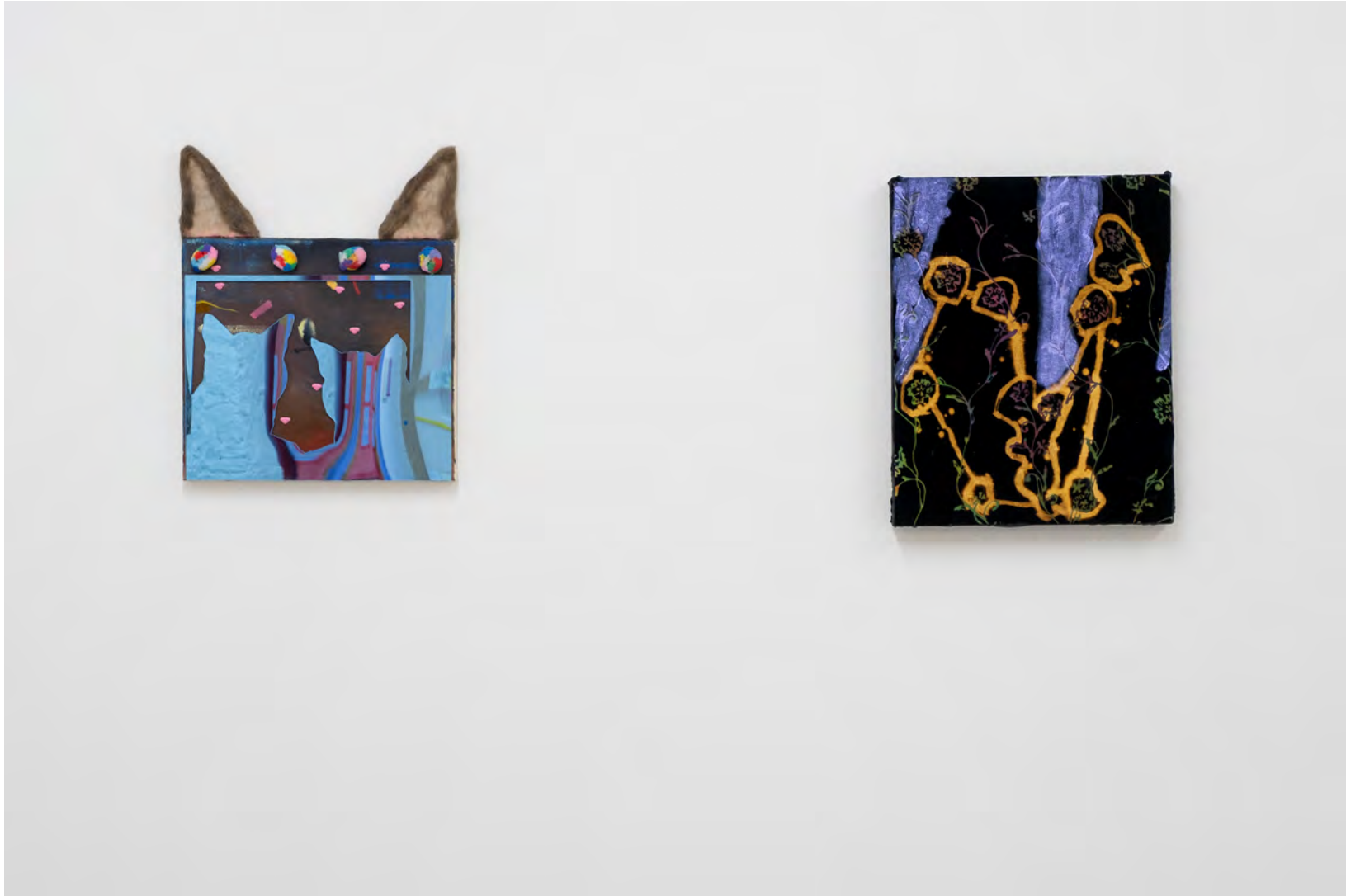
Julia Kunin
Double Spill, 2013
Glazed ceramics, 18" x 10" x 2"



Julia Kunin
Green Mirror, 2016
Glazed ceramics, 15" x 9.5" x 2.5"



Dianna Molzan
Untitled, 2017
Oil on linen with carabiners, 36" x 5" x 3"



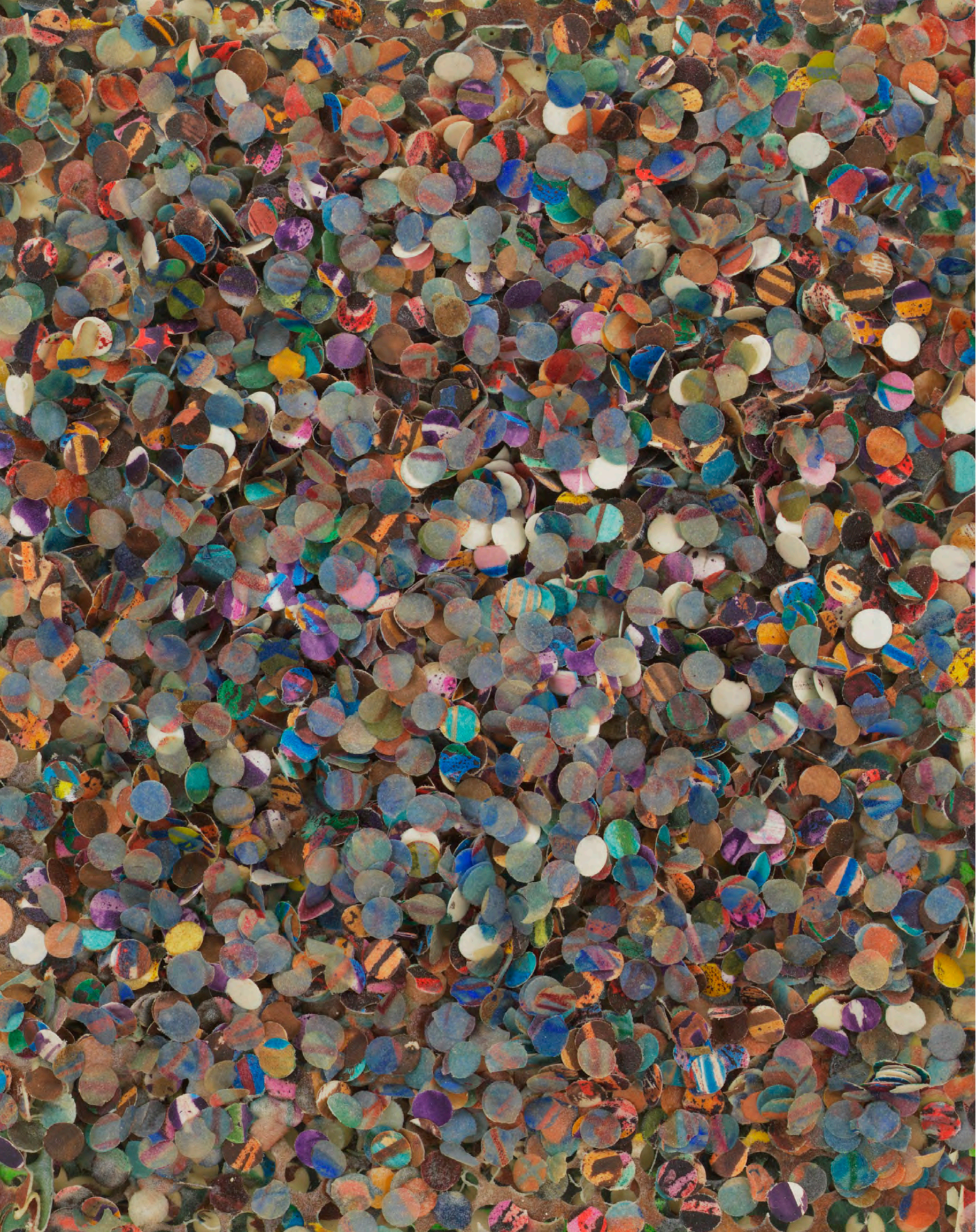
Pol Morton
Memorial for Babe, 2023
 Oil paint, blue mirrored plexiglass, plastic cat noses, Babe's favorite ballies, paper pulp, nail polish, Babe's hair, Wimsey's hair, and Poirot's hair on canvas, 20" x 16"



Dona Nelson
Shorty A, 2019
Acrylic paint and acrylic mediums on canvas
21.5" x 55.5" x 2.75"



Dona Nelson
Shorty Q, 2019
Acrylic paint and acrylic mediums on canvas with
painted string, 21.5" x 72" x 2.75"



Howardena Pindell
Untitled, #49, 1974
Mixed media on paper, signed and dated on verso
8" x 7 $\frac{1}{16}$ "



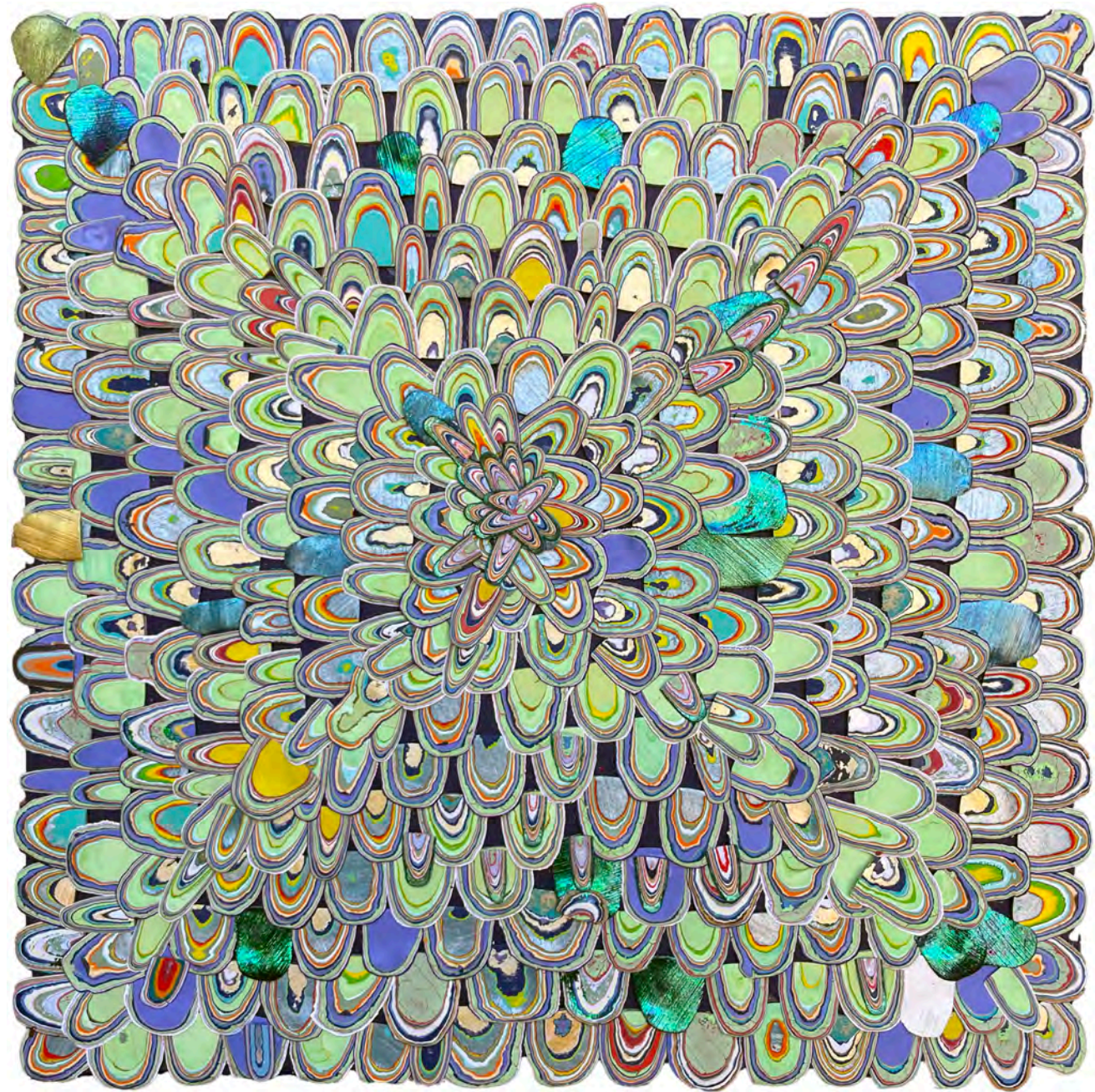
Nickola Pottinger
Lick yuh face, 2021
Pigments and paper pulp, 40" x 16" x 1"



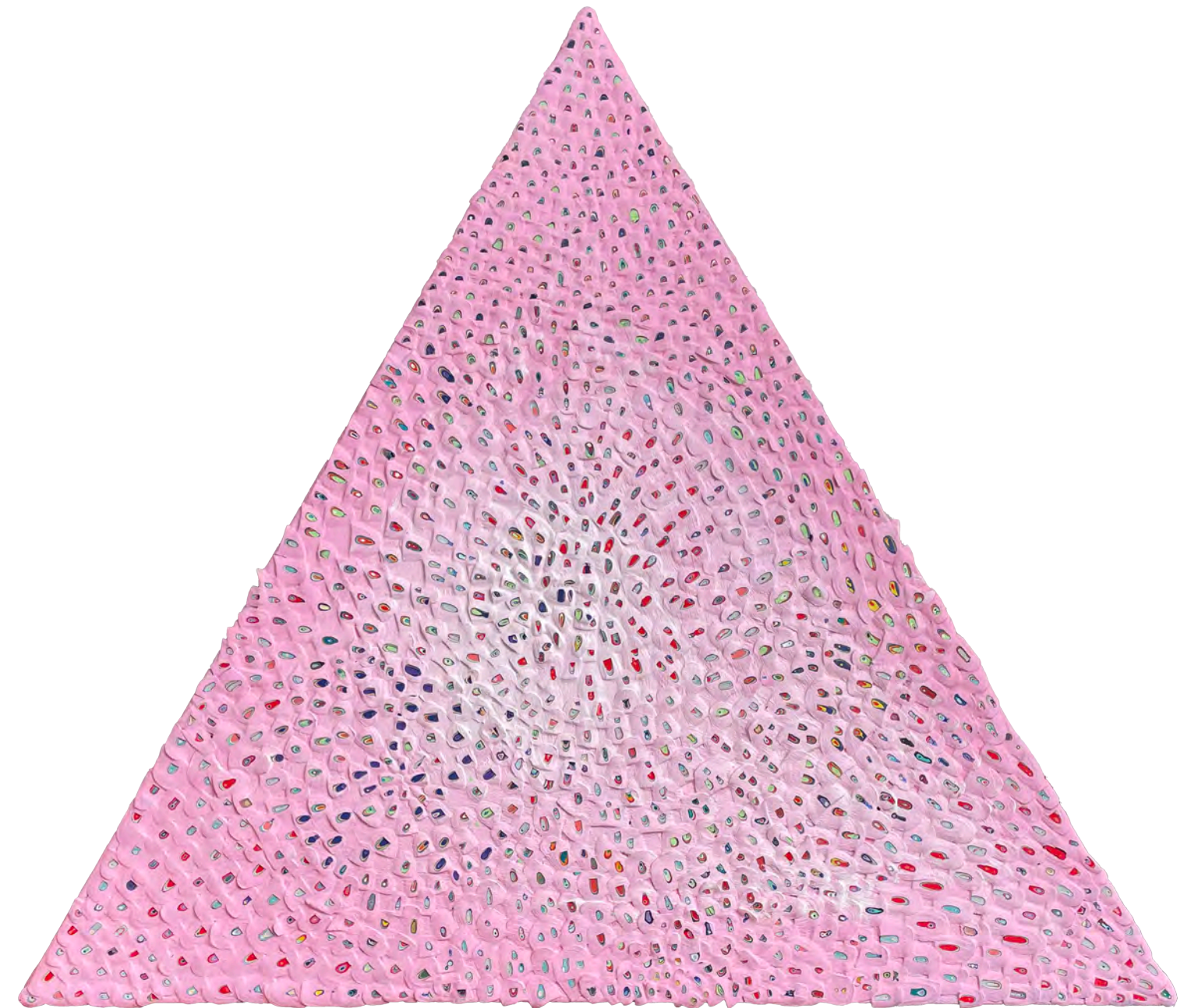
Installation view of Erika Ranee, Zahar Vaks,
Dona Nelson, Pol Morton, and Hannah Beerman



Erika Ranee
Selfie, 2024
Shellac, artist's hair dipped in acrylic paint,
synthetic hair, Flashe, paper collage, air plant,
and black eyed peas on wood panel, 6" x 6"



Jean Rim
Fresh, 2024
Enamel carved bits on wood, 7" x 7"



Jean Rim
Woman, 2024
Enamel carved bits on wood, 18" x 18"



Mariah Robertson
117, 2016
C-Print, framed, 30" x 24"



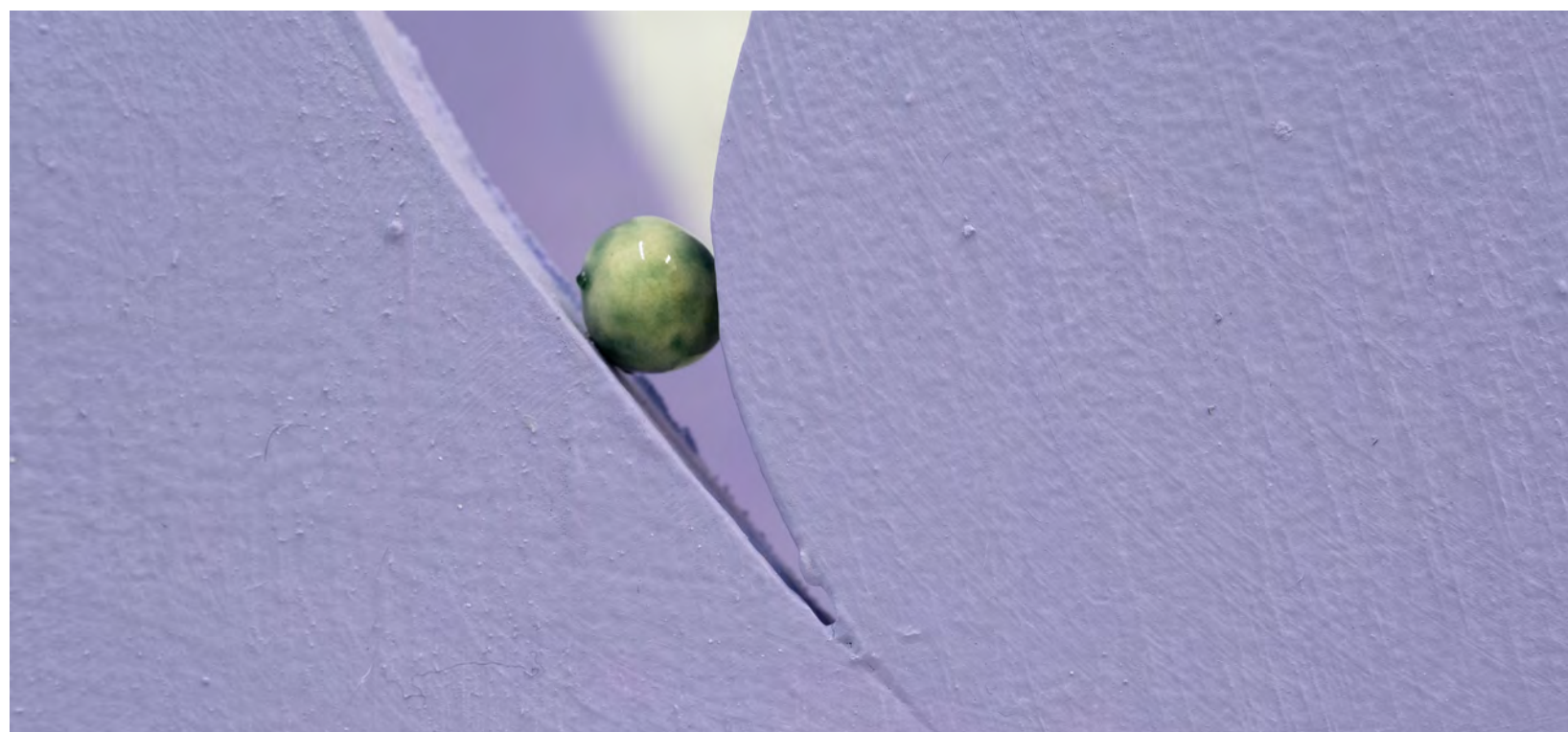
Rita Scheer
Inside-Edge, 2023
Stretcher bars (two wooden brackets). Installed with
two nails, 12" x 8" x 1.5"



Gyan & Kathleen Shrosbree
Power Suits (installation view), 2024
Acrylic on canvas, painted tunics on metal rack; with works
by Denise Treizman and Hannah Beerman in the background



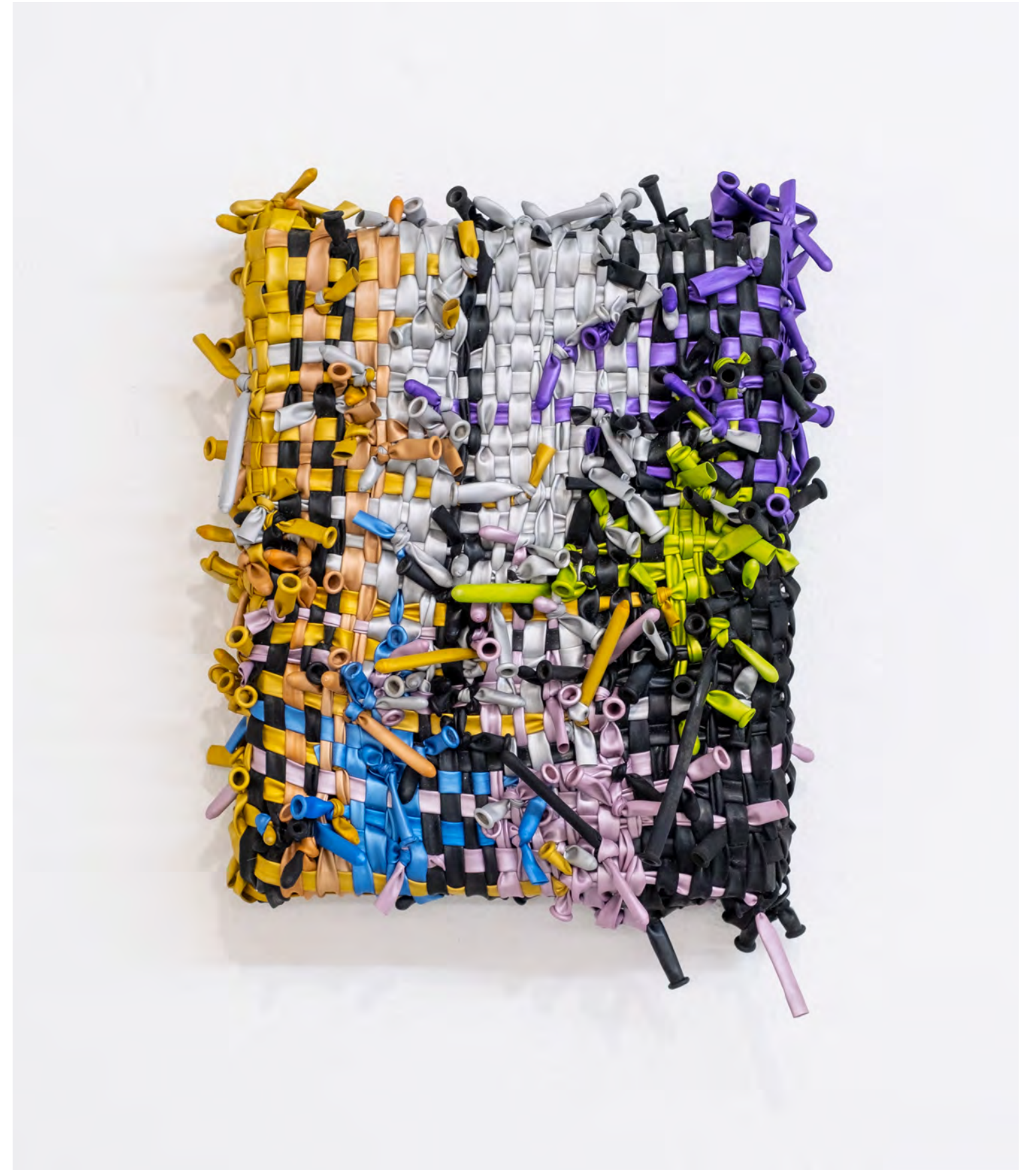
Kianja Strobert
that's amore, 2024
Mixed media, 22" x 19" x 3.5"



Details of Emily Tatro's work with Jen P. Harris, Lisha Bai, and Scott Vander Veen in the background



Emily Tatro
Tropho, 2024
Glazed ceramics, wood, paint, found wood
45" x 53" x 17.75"



Denise Treizman
Dark Marks, 2023
Handwoven balloons on canvas, 11" x 9"



Kevin Umaña
Split Apple Core, 2023
Glaze on stoneware, 13" x 0.5" x 10.75"



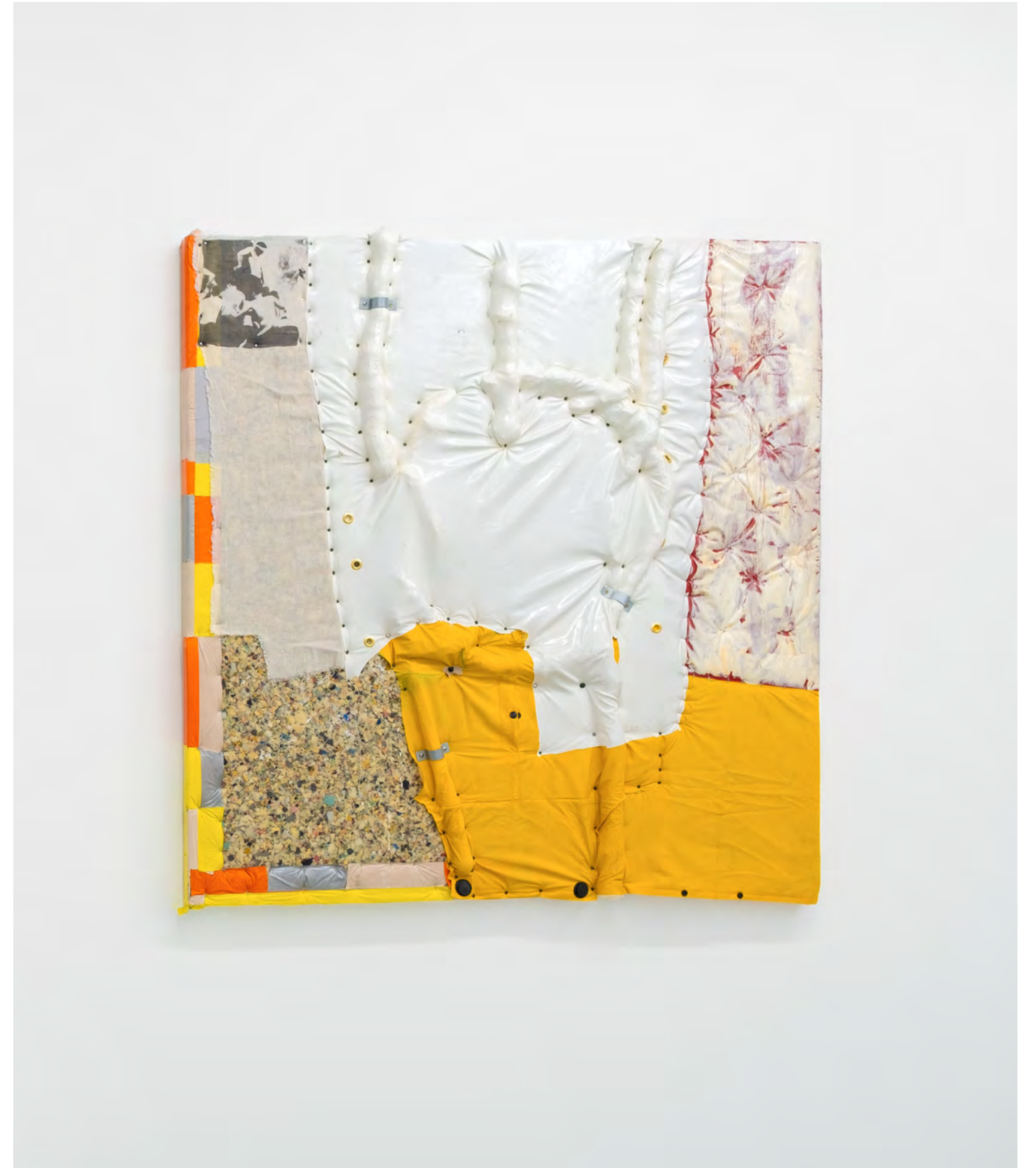
Nickola Pottinger & Zahar Vaks
As Seen Below, 2020
Pigments, oils on plaster, 22" x 22"



Zahar Vaks
Jumping Jack of all Raids, 2024
Oil, cellulose pigment, leather, painted wood,
inserted plastic, sugar cane husk, and painted clay
on shirt, 24" x 27"



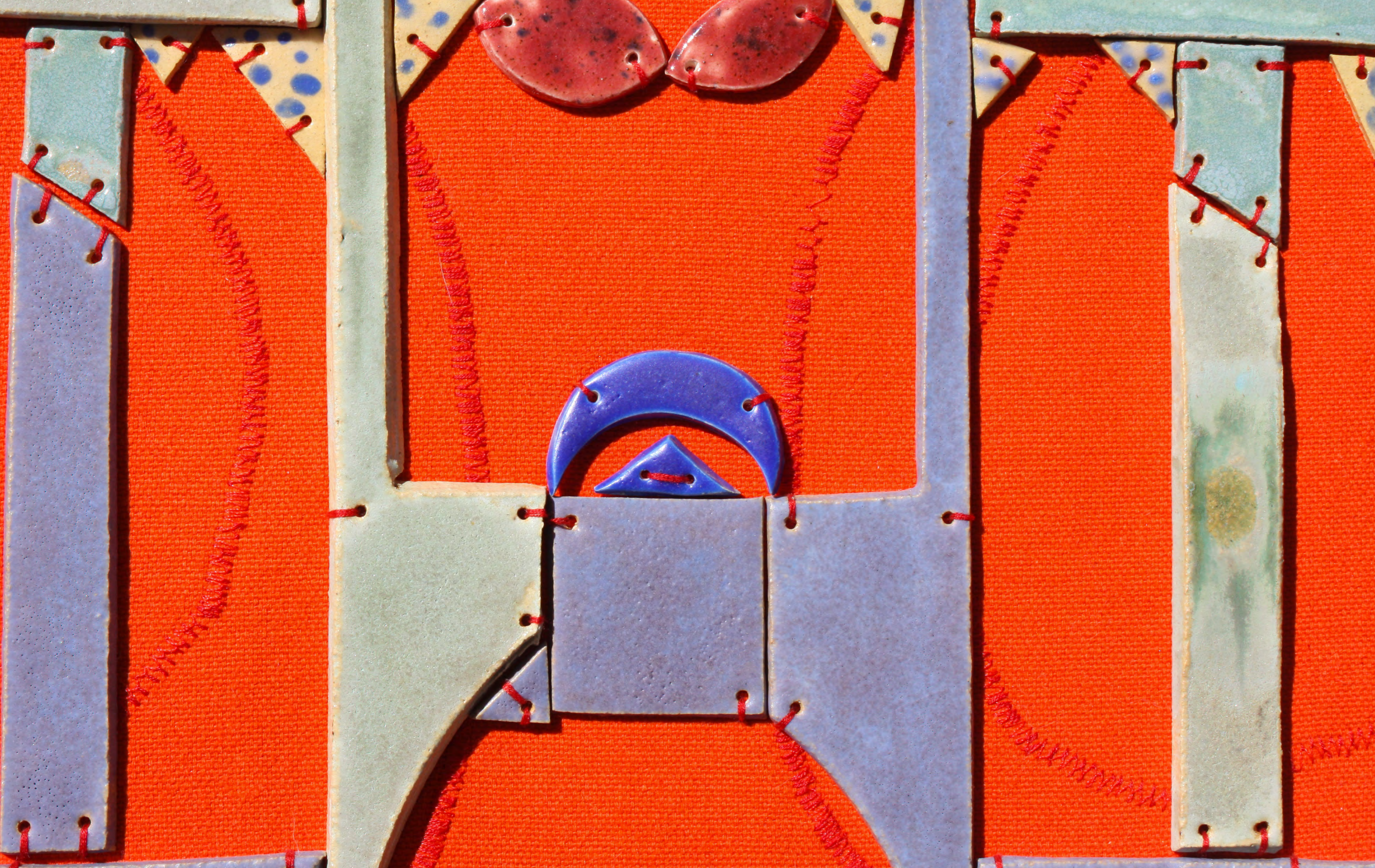
Lee Vanderpool
Untitled, 2024
Acrylic on organza, wood, 11" x 14"



Scott Vander Veen
Graft #2 (Thigmomorphogenesis), 2023
Wood, foam, plaster, oil paint, silk, latex, rubber, vinyl,
screen print, hardware, 48" x 48" x 2"



Rachel Eulena Williams
Cave Walls, 2023
Acrylic canvas and rope on wood panel, 36" x 36"



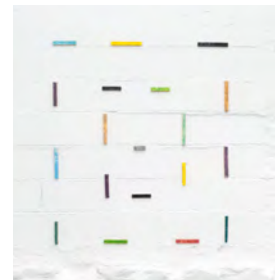
PAINTING DECONSTRUCTED

Curated by Leeza Meksin
Ortega y Gasset Projects
May 18 - August 24, 2024
Brooklyn, New York

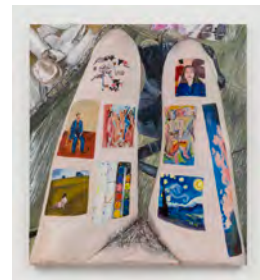
THE SKIRT



Ada Friedman
Pathwork: Floor, 2021–22
Tin foil, acrylic, oil, papers, textiles,
wax pastel, archival artist tape, cloth,
Mylar, acrylic mediums, lighting gels,
grommets, wire, hardware, acetate
60" x 288"
Courtesy of Gallery Kendra Jayne Patrick



Polly Apfelbaum
Robin, Dove, Swallow, Thrush, 2022
19 ceramic pieces, dimensions variable



Gina Beavers
Moma and Me Thighs, 2022
Acrylic on linen on panel
40" x 36" x 5"
Courtesy of Marianne Boesky Gallery



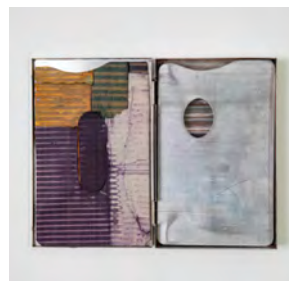
Rita Scheer
Inside-Edge, 2023
Stretcher bars (two wooden brackets).
Installed with two nails, 12" x 8" x 1.5"



Valerie Hegarty
Frame Branch Elegy, 2019
Wood, wire, foil, epoxy clay, acrylic
paint, 20" x 12" x 4"



Dianna Molzan
Untitled, 2017
Oil on linen with carabiners
36" x 5" x 3"
Courtesy of Kaufmann Repetto Gallery



Jodi Hays
Self Portrait at 61, 2024
Dyed cardboard and found plein air
painting kit, 9" x 12" x 3"



Rachel Eulena Williams
Cave Walls, 2023
Acrylic canvas and rope on wood
panel, 36" x 36"
Courtesy of Canada Gallery

MAIN GALLERY



Howardena Pindell
Untitled, #49, 1974
Mixed media on paper, signed and
dated on verso, 8" x 7 1/16"
Courtesy of Garth Greenan



Lee Vanderpool
Untitled, 2024
Acrylic on organza, wood, 11" x 14"



Mariah Robertson
117, 2016
C-Print, framed, 30" x 24"
Courtesy of Van Doren Waxter



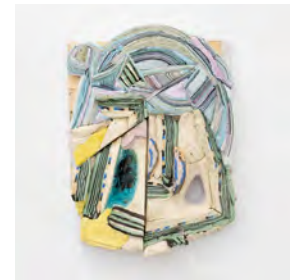
Yevgeniya Baras
Untitled, YBR-013, 2010–24
Oil and mixed media on linen
19" x 23"
Courtesy of Sargent's Daughters Gallery



Liz Collins
Green Deconstructed Diagonal, 2023
Acrylic woven textile, dye, 48" x 42"
Courtesy of Candice Madey Gallery



Julia Kunin
Green Mirror, 2016
Glazed ceramics, 15" x 9.5" x 2.5"



Hilary Harnischfeger
Green Harlequin, 2024
Paper, ink, dye, ceramic, wood, glass,
hydrostone and green fluorite
21" x 15" x 4"
Courtesy of Rachel Uffner Gallery



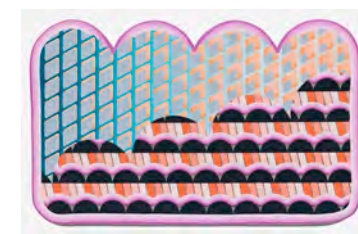
Eric Hibit
First Quarter Moon, 2011
Acrylic, fabric, wire, resin, wood,
feathers, 21" x 25" x 10"



Chris Bogia
Village Interior (Astoria), 2022
Yarn and acrylic on wood panel
60" x 30" x 3"
Courtesy of Mrs. Gallery



Erin Lee Jones
Second Guardian, 2021
Hydrocal, rubber, aluminum foil,
burlap, fabric, terrazzo glass, paper
pulp, acrylic, 36" x 22"



Mark Joshua Epstein
*East Coast Dinner on West Coast
Time, #1*, 2023 Acrylic on artist-made
panel, 14" x 23"
Courtesy of Asya Geisberg Gallery



Morgan Hobbs
City Hall, 2023
Oil and papier mache on panel,
8" x 8" x 2"



Kari Cholnoky
Hardened Sight, 2023
Acrylic, collage, wire and paper pulp
on steel, 9" x 24.5" x 3"
Courtesy of Nicelle Beauchene Gallery



Nickola Pottinger
Lick yuh face, 2021
Pigments and paper pulp
40" x 16" x 1"



Kianja Strobert
that's amore, 2024
Mixed media, 22" x 19" x 3.5"



Lucy Kim
Plastic Surgeon, Fitness Trainer, Geneticist series, 2017–20
Oil paint, acrylic paint, urethane resin, epoxy, fiberglass, powder-coated aluminum frame, 37" x 23.5" x 2"



Valerie Hegarty
Drinking Dreams: Grapes 1, 2023
Canvas, foam clay, acrylics, 9" x 12"



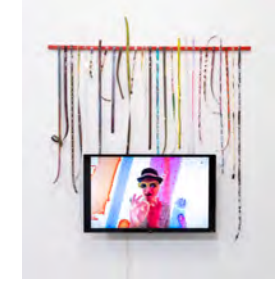
Gyan & Kathleen Shrosbree
Power Suits, 2024
Acrylic on canvas, painted tunics on metal rack, dimensions variable



Susan Carr
Second Birth for Terra Mater, 2020
Oil on wood, 9" x 13" x 2"



Rita Scheer
Outside-Edge, 2022
Stretcher bars (four wooden brackets) Installed with two nails at the center, 12" x 8" x 1.5"



Wayne Koestenbaum
The Shapes a Giggle Makes, 2023
Hand-painted and collaged 16mm film (*The Shapes a Giggle Makes*), taken apart (unspliced into its constituent segments), and mounted on painted wood stick, dimensions variable



Sanford Biggers
Mother's Board, 2024
Assorted textiles, mixed media on archival paper, 24.5" x 20.5"



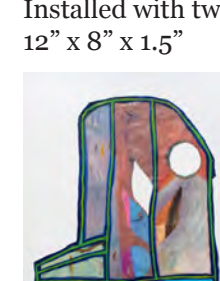
Scott Vander Veen
Graft #2 (Thigmomorphogenesis), 2023
Wood, foam, plaster, oil paint, silk, latex, rubber, vinyl, screen print, hardware, 48" x 48" x 2"



Denise Treizman
Dark Marks, 2023
Handwoven balloons on canvas 11" x 9"



Kari Cholnoky
Body Substance Isolation, 2022
Faux fur, acrylic, collage, epoxy putty, wire, 18" x 26.5" x 8"
Courtesy of Nicelle Beauchene Gallery

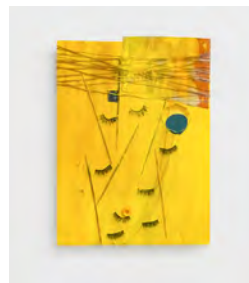


Ada Friedman
Pathwork: Threshold 2, 2023
Paper, pastels, gouche, canvas, charcoal, collected fabrics and papers, acrylic, oil, water-soluble wax pastel, linen, graphite, colored pencil 83.75" x 77.75"
Courtesy of Gallery Kendra Jayne Patrick

Wayne Koestenbaum
Welcome to the House of Atreus, 2023
Hand-altered 16mm film, scanned and digitized, and then combined with a digital video of an improvisatory performance, 5 min 17 sec



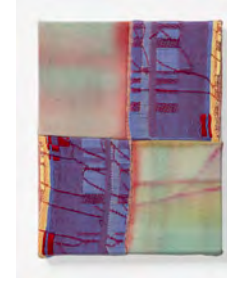
Dona Nelson
Shorty Q, 2019
Acrylic paint and acrylic mediums on canvas with painted string 21.5" x 72" x 2.75"
Courtesy of Locks Gallery



Cate Holt
Crevasse, 2022
Flashe, acrylic, graphite, false eyelashes, pickup sticks, grommet, plastic lid, linen, string on canvas panel, 16" x 12"

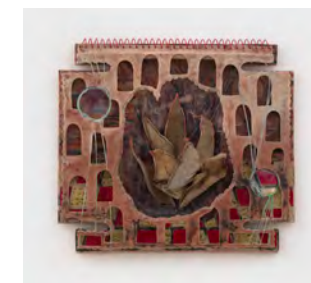


Hannah Beerman
Untitled (pillow cases and Home Depot handles), 2023
Bed sheet and Home Depot bag on stretcher, 30" x 24"
Courtesy of Kapp Kapp Gallery



Jen P. Harris
Untitled, 2023
Woodchips, acrylic mediums and PVA size, and grommets, 10" x 8"

SIDE BAY



Sacha Ingber
Eyes are Burning, 2022
Palm husk, epoxy clay, oil paint glazed earthenware, magnifying glasses, urethane, pigment, bookbinding spiral, wood, 33" x 30.5" x 3.5"
Courtesy of Rachel Uffner Gallery



Morgan Hobbs
Books, Buildings, and Bricks (The Ten Commandments), 2023
Oil and papier mache on panel 12" x 12"



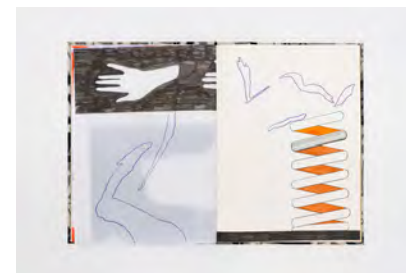
Jean Rim
Fresh, 2024
Enamel carved bits on wood, 7" x 7"



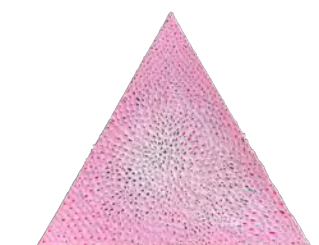
PROJECT SPACE
Susan Carr
Tickle You, 2020



Susan Carr
Bums up, 2019
Oil on wood, 11" x 9" x 2"



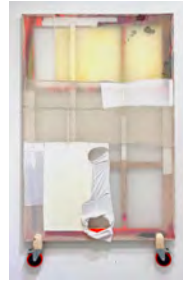
Sónia Almeida
L-shape, 2018
Hardcover, 16 pages, includes ink and permanent pens, drawings, oil on gessoed paper, transparencies, lithograph, woodcut, and monotype, 13.25" x 10.25" x 0.25"
Courtesy of Simone Subal Gallery



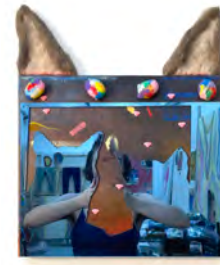
Jean Rim
Woman, 2024
Enamel carved bits on wood, 18" x 18"



Lee Vanderpool
Autonomous Metativity, 2024
Acrylic on organza, wood, paper
15" x 12"



Scott Vander Veen
Partition (Part 1), 2022
Wood, silk, nylon, paper, men's
button-down shirt, glue, acrylic,
hardware, 80" x 48" x 36"



Pol Morton
Memorial for Babe, 2023
Oil paint, blue mirrored plexiglass,
plastic cat noses, Babe's favorite
ballies, paper pulp, nail polish, Babe's
hair, Wimsey's hair, and Poirot's hair
on canvas, 20" x 16"



Yevgeniya Baras
Untitled, YBR-010, 2010-24
Oil and mixed media on linen
19" x 23"
Courtesy of Sargent's Daughters Gallery



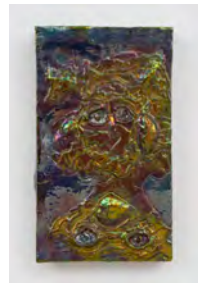
Kevin Umaña
Split Apple Core, 2023
Glaze on stoneware, 13" x 0.5" x 10.75"



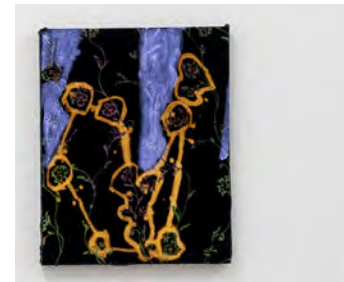
Emily Tatro
Tropho, 2024
Glazed ceramics, wood, paint,
found wood, 45" x 53" x 17.75"



Emily Tatro
A nymph could fall in love, 2024
Glazed ceramics, 11.5" x 10.5"



Julia Kunin
Double Spill, 2013
Glazed ceramics, 18" x 10" x 2"



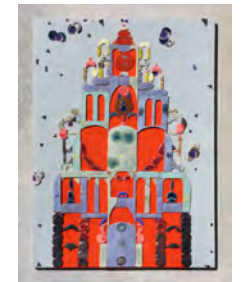
Hannah Beerman
nightscape, 2023
Acrylic and bleach on stretched velvet
20" x 16"
Courtesy of Kapp Kapp Gallery



Zahar Vaks
*A Baton's Passing Into the Suspended
Deep*, 2024
Moss, bark fragment, beeswax
covered clay and painted gel medium
skin, painted ceramic, and fabric on
stretcher, 52" x 25"



Lisha Bai
City Night, 2024 Linen, 89.5" x 71"



Saskia Krafft
This House I Own, 2023
Glazed ceramics, chiffon,
cotton, thread, wood
25.5" x 35.5"



Nickola Pottinger & Zahar Vaks
As Seen Below, 2020
Pigments, oils on plaster, 22" x 22"



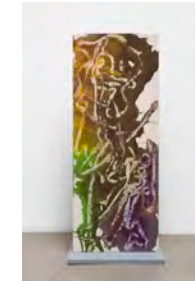
Zahar Vaks
Jumping Jack of all Raids, 2024
Oil, cellulose pigment, leather, painted
wood, inserted plastic, sugar cane
husk, and painted clay on shirt
24" x 27"



Eric Hibt
Blob with Phallus, 2017
Acrylic, fabric, wire, resin, wood
30" x 34" x 8"



Rosanna Bruno
Heart Trellis (with thorns), 2019
Porcelain, 14" x 9.5"



Dona Nelson
Shorty A, 2019
Acrylic paint and acrylic mediums on
canvas, 21.5" x 55.5" x 2.75"
Courtesy of Locks Gallery

All works are courtesy of the artists
except when noted

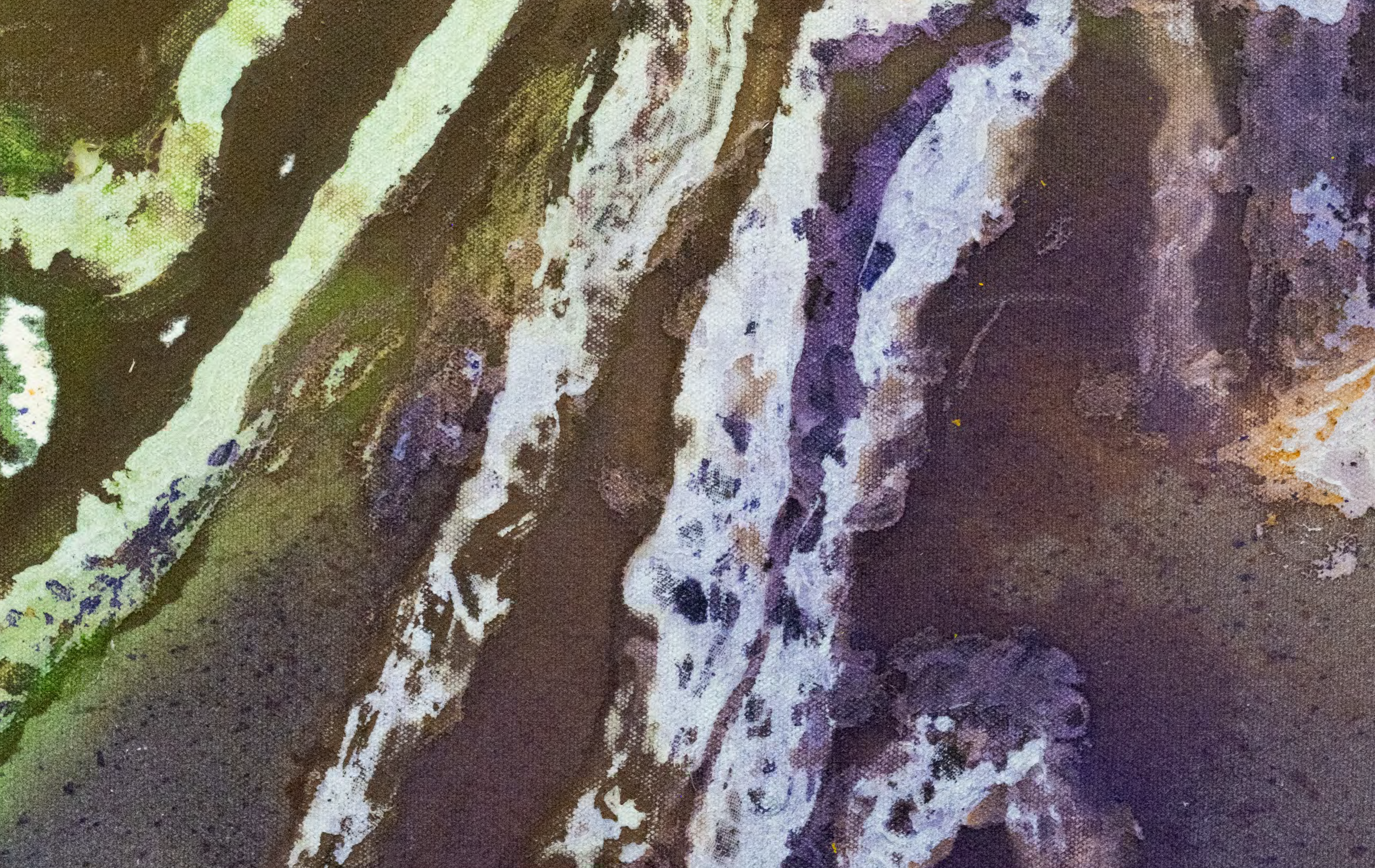
BONUS GALLERY



Erika Ranee
Selfie, 2024
Shellac, artist's hair dipped in acrylic
paint, synthetic hair, Flashe, paper
collage, air plant, and black eyed peas
on wood panel, 6" x 6"
Courtesy of Klaus Von Nichtssagend Gallery



Jen P. Harris
Veil, 2023-24
Paper, ink acrylic, latex, cotton yarn,
panel, wood, 19.5" x 15.5" x 1.5"
(includes artist's frame)



Artists in the Exhibition

Sónia Almeida was born in Portugal where she studied Painting at the Lisbon University. A through-line in Almeida’s practice is her investigation into systems of communication, such as call-and-response music, and notational methods of conveying or obscuring language. Her practice is influenced by the book format, by ideas of knowledge production, sequence, and duration as well as structures inspired by theatrical devices. Almeida is a recipient of the Guggenheim Fellowship, Pollock-Krasner Foundation Grant and the Artist Fellowship Massachusetts Cultural Council. She has exhibited at the MIT List Visual Arts Center, Cambridge, MA, the ICA, Boston, the Serralves Museum, Porto, Portugal, and Culturgest Foundation, Lisbon, Portugal.

Polly Apfelbaum graduated from Tyler School of Art, and has been exhibiting consistently since her first solo show in 1986. She is the recipient of the Pew Center for Arts Grant, a Creative Capital Award, The 2012 Rome Prize at the American Academy, The Joan Mitchell Grant, The Diebenkorn Fellowship, Pollock-Krasner Foundation Grant, an Anonymous Was a Woman Grant, and a Guggenheim Fellowship. Her work is in the collections of the Brooklyn Museum of Art, NY, Carnegie Museum of Art, Pittsburgh, PA, Dallas Museum of Art, Dallas, TX, Los Angeles County Museum of Art, CA; Museum of Modern Art, NY, NY; Philadelphia Museum of Art, Philadelphia, PA; Whitney Museum of American Art, NY, NY.

Lisha Bai received an MFA from the Yale University School of Art and a BFA from Washington University in St. Louis. Selected solo and two-person shows include: Halsey McKay (East Hampton, NY), Deanna Evans Projects (NY, NY), Klaus von Nichtssagend (NY, NY) and Fortnight Institute (NY, NY). Bai has been an artist-in-residence at the Terra Museum of American Art (Giverny, France) and received the S.J. Wallace Truman Fund Award from the National Academy (NY, NY). Her work has appeared in publications such as Art Forum and the New York Times.

Yevgeniya Baras has exhibited her work at White Columns, NY; Reyes Finn Gallery, Detroit; Gavin Brown Enterprise, NY; Nicelle Beauchene, NY; Ceysson Benetiere, NY, Mother Gallery, NY; Inman Gallery, Houston; Sperone Westwater Gallery, NY; Thomas Erben Gallery, NY; the Pit, LA, Soco, NC as well as internationally including NBB Gallery, Berlin; Julien Cadet Gallery, Paris; Station Gallery, Sydney. Yevgeniya is a recipient of the Pollock-Krasner grant, The Rema Hort Mann Foundation’s Emerging Artist Prize, New York Foundation for the Arts Fellowship, The Guggenheim Fellowship, and The Artadia Prize. Her work has been reviewed in the New York Times, LA Times, ArtForum, The New York Review of Books, and Art in America.

Gina Beavers has presented solo Exhibitions at MoMA PS1 in New York (2019), Neuer Essener Kunstverein in Essen, Germany (2021), Marianne Boesky, New York; Various Small Fires, Seoul; Carl Kostyal, London and Milan; GNYP Gallery, Berlin. Her work has been included in group presentations at the Barns Art Center, the Schlossmuseum Linz, Austria; Frans Hals Museum, Netherlands; and Flag Art Foundation, New York. Her shows have been reviewed in the New York Times, the New Yorker, Frieze, Artforum, and Art in America. She is included in the permanent collections of the Whitney Museum, the Kistefos Museum in Norway, the ICA Miami, MOCA Los Angeles and the Tel Aviv Museum of Art.

Hannah Beerman is an artist living and working in New York City. She received her BA in Studio Art from Bard College in 2015 and her MFA in Painting from Hunter College in 2019. She exhibits nationally and internationally including Kapp Kapp (NYC), Anton Kern (NYC), T293 (Rome), Class Reiss (London), and is a recipient of a 2024 MacDowell fellowship. She will be featured in her first museum exhibition at the Brooklyn Museum in 2024.

Sanford Biggers’ work is an interplay of narrative, perspective, and history that speaks to current happenings while examining the contexts that bore

them. His diverse practice positions him as a collaborator with the past through explorations of often-overlooked aesthetic, cultural, historical, and political narratives through his use of antique quilts and textiles, classical sculptures from around the world, sonic interventions, performances, and video. Biggers describes his process as “conceptual patchworking,” a method of transposing, combining, and juxtaposing ideas, forms, and genres that challenge traditional historiography, provenance, and official narratives to create artworks for a future ethnography.

Chris Bogia is an artist from Astoria, Queens whose work reflects a love of design and color who utilizes materials and strategies from interior design and fashion. Recent exhibitions include Mrs., Queens, a collaboration with the brand Hermès in Los Angeles, Halsey McCay, East Hampton, and Perrotin, Paris. Recent public works include a project with the Public Art Fund at Laguardia Airport, a mural at the Knockdown Center in Maspeth, Queens, sculpture installations with The Lighthouse Works on Fishers Island, NY, Foreland in Catskills, NY. Bogia is represented by Mrs., and teaches sculpture at New York University. He is the co-founder and former executive director of Fire Island Artist Residency (FIAR), the first LGBTQ artist residency in the world.

Rosanna Bruno is a New York based artist who makes paintings, ceramics, and comics. She received a New York Foundation for the Arts fellowship in painting and has received fellowships from Yaddo, the Rauschenberg Foundation, The Jentel Foundation, and LMCC. Her work has been published in The Paris Review, BOMB, TLS, The Los Angeles Review of Books, The New Yorker and The Daily Beast, among others. Her first book, *The Slanted Life Of Emily Dickinson* (Andrews McMeel) was published in 2017. Her newest book, a collaboration with poet and classicist Anne Carson, is a comic-book version of Euripides’s classic *The Trojan Women*, published in 2021 (New Directions). This was a New York Times “Best Graphic Novel of 2021.”

Susan Carr earned her BFA from The School of The Museum of Fine Arts at Tufts University in Boston, MA. After winning the prestigious Fifth year “Traveling Scholars Award,” she returned in 2003 to earn her MFA in video and photography. Susan works in many mediums including sculpture, painting, the written word and photography. In 2019 she published a memoir - *Tensions* with prose, poetry, photography and paintings. Her work has been exhibited throughout the United States and is featured in public collections including Falmouth Hospital in Boston, MA. She has been awarded two career development grants from the Massachusetts Cultural Council as well as grants from The Davenport Company. Carr currently lives and works in Cape Cod, MA.

Kari Cholnoky holds an MFA in Painting from Cranbrook Academy of Art and a BA from Dartmouth College, and currently lives and works in Brooklyn, NY. Recent solo exhibitions include Horizontal Loader, Nicelle Beauchene Gallery, New York (2023), and Impending Moreness, Julius Caesar Gallery, Chicago (2021). Group exhibitions include CANADA, New York (2023); Rachel Uffner Gallery and Mrs. Gallery, New York (2021); Ceysson & Benetiere, New York (2020); and Anton Kern Gallery, New York (2019). Cholnoky was recently a MacDowell Fellow in Painting (2023), and attended the Worth Advisory Artist Residency in Bovina, NY (2019) and the Fountainhead Residency, Miami, FL (2017). The artist’s work is held in the public collection of the Museum Boijmans Van Beuningen, Rotterdam.

Liz Collins is an NYC based artist known for her dynamic fiber works that vary in scale and form. Collins has collaborated with design brands on collections of functional textiles, and produced large scale public art works, installations, and performances. She has shown her work at the Museum of Arts and Design (NYC), the Tang Museum (Saratoga Springs, NY), Luis de Jesus (Los Angeles, CA), Rossana Orlandi (Milan, Italy), and Touchstones Rochdale (England). Collins’ large tapestries are on view in the 60th International Art

Exhibition of La Biennale di Venezia. Her works are featured in Lynne Cooke’s “Woven Histories: Textiles and Modern Abstraction”, at the National Gallery of Art in Washington, D.C. and traveling to MoMA next year. Liz Collins is represented by Candice Madey gallery in New York.

Mark Joshua Epstein received an MFA from the Slade School of Fine Arts (London, UK), and a BFA from the School of the Museum of Fine Arts and Tufts University (Boston, MA). Selected shows include: Turley Gallery (Hudson, NY), Asya Geisberg Gallery (NY, NY), SPRING/BREAK Art Show (NY, NY) and Biquini Wax Gallery (Mexico City). Epstein has been an artist-in-residence at the British School at Rome (Rome, Italy), the Fine Arts Work Center (Provincetown, MA), Vermont Studio Center (Johnson, VT), Millay (Austerlitz, NY), Jentel Foundation (Banner, WY), Macdowell (Peterborough, NH) and Saltonstall Foundation (Ithaca, NY).. His work has appeared in Hyperallergic, Whitewall, Two Coats of Paint, New American Paintings and Art Maze Magazine.

Ada Friedman (b. 1984, Washington D.C.) had a solo presentation at Art Basel Miami Beach, Positions, with Gallery Kendra Jayne Patrick (2023) and has had recent solo and two-person shows at Kendra Jayne Patrick, Bern, Switzerland (2022), Downtown Gallery, Knoxville, TN (2022) and Grifter, NYC (2020). Her plays or time-based paintings have been staged in NYC at Essex Flowers, White Columns, and Safe Gallery. She holds an MFA from Bard College in Painting. Friedman’s artist book *Drawing Hilma Af Klint*, was made in collaboration with artists Ariel Dill and Denise Schatz and published by Miniature Garden (2014, second edition 2019). She is a founding member of the artist-run cooperative gallery Essex Flowers in NYC.

Hilary Harnischfeger (b. 1972, Melbourne, Australia) earned a BFA from the University of Houston, and an MFA from Columbia University. The artist has been included in exhibitions at the FLAG Art Foundation, NYC; MOCA Cleveland, Cleveland, OH; the American Academy

of Arts and Letters, New York, NY; 80 WSE, New York, NY; Dallas Contemporary, Dallas, TX; Ballroom Marfa, Marfa, TX; Artists Space, New York, NY; and the Contemporary Arts Museum Houston, Houston, TX. In 2007, Harnischfeger was the recipient of the Maria Walsh Sharpe Foundation Space Program. Her work is in the permanent collection of the Cleveland Museum of Art, Cleveland, OH, the Nerman Museum, Overland Park, KS, and the Fairfield University Art Museum, Fairfield, CT.

Jen P. Harris is a process-driven artist working with painting, drawing, textiles, and installation. Recent works combine weaving and painting to form hybrid objects that question the conventions of both disciplines. Harris holds degrees from Yale University (BA, Studio Art) and Queens College of the City University of New York (MFA, Painting). Their work has been the subject of many solo and group exhibitions throughout the US, garnering reviews in The New York Times, The Philadelphia Inquirer, and The Korea Times (Los Angeles). Harris is the recipient of a 2023 Satellite Fund Grant from SPACES and the 2012 Fellowship in Painting from NYFA. Raised in Baltimore, Harris currently lives and works in Cleveland, Ohio.

Jodi Hays is a painter whose most recent solo show was at Night Gallery (Los Angeles) and recent two-person shows at Susan Inglett Gallery (New York City) and Devening Projects (Chicago). She is the recipient of grants from the Rauschenberg Foundation, Foundation for Contemporary Art, Sustainable Arts Foundation, Tennessee Arts Commission, and the Elizabeth Firestone Graham Foundation. Residencies include Oxbow School of Art, Stove Works, The Cooper Union School of Art, Hambidge, and Vermont Studio Center. Her work has been published in Art Forum, New American Painting, Hyperallergic and Two Coats of Paint. Her paintings can be found in the J Crew Group,

Morgan Stanley, Fidelity, and the Birmingham Museum of Art.

Valerie Hegarty is a New York-based artist who makes paintings, sculptures and installations that explore memory, place and history. Hegarty's solo exhibitions include Malin Gallery, NY; Nicelle Beauchene, NY; Marlborough Gallery, NY; Locust Projects, Miami; Museum 52, London; and The Chicago MCA. Hegarty has been awarded The Pollock Krasner Foundation, The New York Foundation for the Arts, The Colene Brown Art Prize, the Rema Hort Mann Foundation, the Tiffany Foundation, The Adolph Gottlieb Foundation and Campari NY. Residencies include LMCC, Marie Walsh Sharpe, PS 122, MacDowell, Yaddo and Smack Mellon. Hegarty's work is in the collections of The Brooklyn Museum, The Peabody-Essex Museum and The Portland Museum of Art.

Eric Hibit (born Rochester, NY) attended Corcoran College of Art + Design (BFA) and Yale University School of Art (MFA). He has exhibited at Morgan Lehman Gallery, Deanna Evans Projects, TV Projects, Hexum Gallery, Weatherspoon Art Museum, and elsewhere. His work has been covered in *The New York Times*, *Seven Days Vermont*, and *Winston-Salem Journal*. Artist residencies include Terra Foundation and Green Olives Arts in Tétouan, Morocco. Publications include *Paintings and Fables* with writer Wayne Koestenbaum and *Color Theory for Dummies*, published by Wiley. He is Co-Director of Ortega y Gasset Projects and he is based in New York City.

Morgan Hobbs is an artist from Kansas City, Missouri. She studied archaeology in conjunction with her fine arts training at the University of Central Missouri, then moved to Philadelphia to attend the Pennsylvania Academy of the Fine Arts. Hobbs has shown her work in galleries, museums and public spaces across the country. In 2015, she co-founded AUTOMAT Gallery in Philadelphia, and has since curated and juried exhibitions across the Mid-Atlantic. In 2024, she was on the inaugural 10 Under 40 list for the

University of Central Missouri Alumni Awards. She owns and operates Structure and Form Artist Services.

Cate Holt makes paintings that combine objects with gesture and the conventions of painting, investigating gender and identity. As she incorporates items — her son's discarded fishing lure, a can of tuna, false eyelashes — she takes away their accepted function, asking what something becomes when it is not useful. Cate holds a BFA in Painting (Hartford Art School, 1992) and was named a Pollock Krasner fellow at the Woodstock Byrdcliffe Residency Program in 2010. She has exhibited at The Frost Museum in Miami, Galerija Umjetnina in Split, Croatia, M. David Gallery, CLEA RSKY Projects, Pentimenti Gallery and the LeRoy Neiman Gallery. She is a co-founder and co-director of an artist-run gallery, *Springs Projects* in Brooklyn.

Sacha Ingber (b. 1987, Rio de Janeiro, Brazil) received her MFA from Virginia Commonwealth University in 2013. Ingber attended the Skowhegan School of Painting and Sculpture (2013), and received the Sharpe Walentas Foundation Studio Program Fellowship in 2018/19. Solo exhibitions include *The difference between Right and Wrong*, Rachel Uffner, New York; *One Direction*, Vitrine, London; *The Word-Killer*, Brennan & Griffin, New York; and *Shelves of Mist*, Triumph, Chicago. She has participated in group exhibitions at Casey Kaplan, New York; Sidecar, LA; Hesse Flatow, New York; and PEANA projects in Monterrey, MX. Ingber lives and works in New York.

Erin Lee Jones lives and works in New York City. Born in Jacksonville Beach, FL, she holds an MFA from the University of Wisconsin-Madison and a BFA from the University of North Florida. Jones' painting practice revolves around casting, primarily utilizing Hydrocal—a material similar to plaster—and a diverse array of mixed media to craft pieces that she describes as sculptural monoprints. Through an alchemical process, her works capture the fluidity of plaster and the richness of paint in a fossil-like state. Select

exhibitions include *Fahrenheit* Madrid in Spain; *Nathalie Karg* Gallery in New York, NY; *Underdonk* in Brooklyn, NY; and *Safe Gallery* in Brooklyn, NY.

Lucy Kim is an interdisciplinary artist who works across painting, sculpture, and biological media. By embracing distortion as a tool, her work explores and challenges the authority of vision, and the many socio-cultural systems at work to produce visibility. Kim is a recipient of numerous awards and fellowships, including the Howard Foundation Fellowship, Creative Capital Award, Artadia Award, and the MacDowell Fellowship. Her work was recently exhibited at the Henry Art Gallery at the University of Washington, Museum of Fine Arts Boston, Institute of Fine Arts at New York University, and the Institute of Contemporary Art Boston.

Wayne Koestenbaum—poet, critic, fiction-writer, artist, filmmaker—has published over twenty books, including *Stubble Archipelago*, *Ultramarine*, *The Cheerful Scapegoat*, *Figure It Out*, *Camp Marmalade*, *My 1980s & Other Essays*, *Humiliation*, *Hotel Theory*, *Circus*, *Andy Warhol*, *Jackie Under My Skin*, and *The Queen's Throat* (nominated for a National Book Critics Circle Award). Recipient of a Guggenheim Fellowship in Poetry, an American Academy of Arts and Letters Award in Literature, and a Whiting Award, he is a Distinguished Professor of English, French, and Comparative Literature at the CUNY Graduate Center.

Saskia Krafft Saskia Krafft (b. Lower Saxony, Germany) merges elements of costume design, architecture, land art, and printmaking to explore fundamental questions about the self and the unconscious, location and dislocation, and how to translate the “in-betweenness” of our lives. Her visual language takes inspiration from places she's visited and lived. Krafft earned her MFA in Visual Arts as a Fulbright Scholar at Columbia University and her BA in Illustration at the University of Applied Sciences in Hamburg, Germany. She lives and works

in Los Angeles and has most recently been an Artist-in-Residence at High Desert Test Sites in Joshua Tree, CA.

Julia Kunin lives in Brooklyn, NY. She earned a B.A. from Wellesley College and an M.F.A. from The Mason Gross School of the Arts, Rutgers University. Solo exhibitions include *Dream Machines* at Mindy Solomon Gallery, Miami FL, 2024., *Rainbow Dream Machine* at McClain Gallery, Houston, TX 2020 -2021, *Mechanical Ballet* at Kate Werble Gallery, NY, NY 2021. *Les Guerilleres*, Sandra Gering Gallery, NY, NY, 2015, *Nightwood*, Greenberg Van Doren Gallery, NY, NY, 2012, and *Against Nature*, Greenberg Van Doren Gallery, 2007. Group exhibitions include, *Queer Clay* at AMOCA, LA, 2023, and *Conversing in Clay*, at LACMA, Los Angeles, CA. 2023.

Dianna Molzan's simultaneous painterly and sculptural practice is firmly grounded in the materials and structural format of painting — canvas, linen, stretcher bars, oil paint, brushes, and palette knife. Her works have been exhibited at ICA/Boston; MAK Center for Art and Architecture; MoMa; Walker Art Center; Hammer Museum. Her works are held in the collections of the Hammer Museum; ICA/Boston; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Walker Art Center; Whitney Museum of American Art. Molzan was born in 1972 in Tacoma; she lives and works in Los Angeles.

Pol Morton is a chronically ill non-binary artist making assemblage paintings about queerness, transness, and disability. Their work takes on intimate, quotidian moments—lying in bed, taking a bath, walking around the city of New York with a cane, and staring at doves having sex through the window. Born in Palo Alto, California, they received their BFA from the Maryland Institute College of Art in Baltimore (2009) and their MFA from Hunter College in New York City (2022). Their work has been exhibited in NYC at White Columns, Klaus von Nichtssagend, Swivel Gallery, Storage Gallery, Trestle Gallery, and Tappeto

Volante, and in China at The Beijing American Center and the Luxun Academy of Fine Art.

Dona Nelson received their B.F.A. from Ohio State University in 1968, after studying at the Whitney Museum Independent Study Program in 1967. They participated in the 2014 Whitney Biennial and have had survey exhibitions in the Morris Gallery at the Pennsylvania Academy of the Fine Arts (1999), the Weatherspoon Museum of Fine Art (2000), and the Tang Teaching Museum at Skidmore College (2018). Their paintings are included in museum collections of the Metropolitan Museum of Art, the Boston Museum of Fine Arts, the Whitney Museum, the Carnegie Museum of Art, the Centre Pompidou in Paris, France, and the Museum of New South Wales in Sydney, Australia. They received a Guggenheim Fellowship in 1994 and a grant from the Foundation for Contemporary Arts in 2011.

Howardena Pindell Born in Philadelphia in 1943, Howardena Pindell's practice spans over five decades and encompasses a diverse range of mediums, including painting, collage, drawing and film. Pindell often employs lengthy, metaphorical processes of destruction and reconstruction in profoundly personal and politically charged work. The artist's fascination with gridded, serialized imagery appears throughout her career, serving to interrogate broader issues of social justice.

Nickola Pottinger (b. 1986, Jamaica, West Indies) is an artist and curator. Her sculptural pieces, dubbed “duppies” in Jamaican Patois, morph between figures, animals, and furniture, probing themes of legacy and regeneration. Through this hybridity, Pottinger intertwines materiality with memory, revitalizing her family narratives with fresh vitality and resonance. Raised in Brooklyn, she earned her BFA from The Cooper Union in 2008. Recent exhibitions include Mrs., Art Basel Miami Beach, Chapter NY, Sargent's Daughter, and The New Museum

Triennial. Previous solo exhibitions include Parker Gallery, LA, Deanna Evans Projects, NY and The Armory Show, NY, which was reviewed in the *New York Times*. A solo exhibition at The Aldrich Contemporary Art Museum in Ridgefield, CT is forthcoming in 2025.

Erika Rancee received her MFA in painting from the University of California, Berkeley. She is a recipient of a NYFA Fellowship in Painting and has attended the Artist in the Marketplace (AIM) at the Bronx Museum, as well as the Skowhegan School of Painting and Sculpture. She was an artist resident at Abrons Arts Center, and was awarded a studio grant from The Marie Walsh Sharpe Art Foundation. Her work has been exhibited widely in New York: at the Bronx Museum, The Last Brucennial, The Parlour Bushwick, BravinLee Programs, Storefront Ten Eyck, FiveMyles, TSA Gallery, David & Schweitzer Contemporary, and MAW Gallery. Her work has appeared in *The New York Times*, *San Francisco Chronicle* and *Artforum*. She lives and works in New York.

Jean Rim is a graduate of Parson School of Design and attended San Francisco Art Institute for her MFA. She has shown her work at Montclair Museum of Art in NJ; The Painting Center, Pearl River Gallery in NYC; LabSpace in Hillsdale, NY; Rhombus Space and Trestle Gallery in Brooklyn, Ssang Ssang Madang and Corner Arts Space in Seoul, South Korea. A life-changing 2019 residency in the High Andes of Peru through Archetopia provided her with a vernacular for understanding colonialism in South America and its impact on the Asian diaspora in Peru. This exploration is due to her own immigration to the USA from South Korea in the 80's. Born in 1975 in Seoul, Rim resides in Brooklyn, NY.

Mariah Robertson (b. 1975) lives and works in Brooklyn, NY. She

received an MFA from Yale University and a BA from UC Berkeley. Robertson's work is in the permanent collections of The Museum of Modern Art, New York, and Los Angeles County Museum of Art, California, Whitney Museum of American Art, The National Gallery of Art, Solomon R. Guggenheim Museum; Art Institute of Chicago and National Museum of Women in the Arts, among others. Her work was featured on the cover of Elton John's 2016 album, *Wonderful Crazy Night*. Robertson's work is currently included in a show with Liz Deschenes and Eileen Quinlan at the Art Institute of Chicago February - August, 2024.

Rita Scheer lives and works between Philadelphia and Providence. They received their MFA in painting and drawing from Tyler School of Art in 2023. Scheer has exhibited work at spaces that include InLiquid Park Towne Place in Philadelphia, The Cherry Arts Gallery in Ithaca, Vox Populi in Philadelphia, and Abigail Ogilvy in Boston. For the summer of 2024, they have been awarded a Milton and Sally Avery Fellowship to spend time as an artist-in-residence at the Byrdcliffe Arts Colony in Woodstock, NY. They believe deeply in trying, playing, failing, mending, and hoping - and they work to make these acts perceptible in all that they create.

This collaboration between **Gyan Shroshree** and **Kathleen Shroshree** has developed from the platform of Gyan's paintings, to paintings that walk, move, can be worn in specific relation to paintings on walls, or be taken home as wearable art. Garments designed and sewn by Kathleen are painted by Gyan in a conversational exchange that furthers the artists' interests— fashion, painting, sculpture and human interaction. Gyan Shroshree received her B.F.A. in Painting from the Kansas City Art Institute, and her M.F.A. in Painting from Cranbrook Academy of Art. She has exhibited widely around the United States and is currently an Associate Professor in the Department of Fine Arts at Maharishi International University. She lives and works in Fairfield, Iowa. Kathleen Shroshree received her BA in Literature

from the University of Montana and an MA in Sculpture, with prior training in Furniture Making, from Maharishi International University. She is a designer and maker, who lives and works in Fairfield, Iowa.

Kianja Strobert works in mixed-media sculptures, works on paper and paintings. Through the intersection of color and texture, Stobert explores the dialogues inherent in tactility, desire, leisure, and labor. Strobert was born in Brooklyn, NY, and received her MFA at Yale University. Her work is in the permanent collections of The U.S. Embassy in Mozambique and The Centre National des Artes Plastiques, France. Her work has been exhibited in Campoli Presti Gallery, Marinaro Gallery, The Jack Tilton Gallery, ArtOMI, The ICA Los Angeles, The Contemporary Art Museum of Houston, and The Studio Museum in Harlem. She is now an assistant professor at Harvard University in the Art, Film and Visual Studies Department.

Emily Tatro is an artist working in painting, ceramics and sculpture. She is a recent graduate of the Cornell University MFA program, and holds a BFA in visual art and ethnography from Marlboro College. She has participated in residencies in the United States and France, and ran the Brattleboro VT artist space Cold is Gold. Her work is populated by characters, symbols and landscapes drawn from personal, art historical, or ethereal sources. They express ideas of non-linear time, animism, decoration as symbolic language, and imagined systems, rituals, or games. She currently lives and works between Ithaca, NY and Brattleboro, VT.

Denise Treizman is a Chilean-Israeli artist, based in Miami, Florida. She creates sculptures and installations combining found objects, ready-made materials, ceramics, weavings and lights. Treizman presented her work at the Orlando Museum of Art in 2023, for the Florida Prize in Contemporary Art. As a fellow at the Bronx Museum AIM program, Treizman created an interactive public artwork commissioned by the NYC

Parks Alliance (2016 | Randall's Island, NY). She was awarded a studio residency at the Elizabeth Foundation for the Arts Studio Program, NY, NY. Treizman earned an MFA from the School of Visual Arts and is currently a studio resident at Laundromat Art Space in Miami, Florida.

Kevin Umaña is the co-founder of The Ekru Project, an artist-run Kansas City gallery focused on contemporary, emerging and underrepresented artists. In 2017, he created a permanent installation at The United Nations Headquarters in New York City. He has completed residencies at the Josef and Anni Albers Foundation (2024); Archie Bray Foundation for the Ceramic Arts, Helena, MT (2023); The Center for Book Arts, New York (2019); Plop Residency, London, England (2018); and SIM Residency, Reykjavik, Iceland (2018). Institutions owning his work include The United Nations Art Collection, New York; Everson Museum of Art, Syracuse, NY; Muson, Utica, NY; Center for Book Arts Library, New York; and The Marin Museum of Contemporary Art.

Zahar Vaks (b.1983, Tashkent, Uzbekistan) Is a visual artist based in New York. He earned his BFA from Tyler School of Art, and his MFA from The Ohio State University. He has shown in New York, Philadelphia, Columbus, Las Vegas, Houston, Vienna, and on the island of Svalbard in Norway. In 2018 Zahar was invited to participate in the Rauschenberg Residency. He attended the Galveston Artist Residency from 2012-2013. Currently he is a co-director of Ortega y Gasset Projects (OyG), an artist-run curatorial collective and exhibition space in Gowanus, Brooklyn. He lives and works in Brooklyn, New York.

Lee Vanderpool lives and works in Brooklyn NY. He holds an MFA in painting from the Yale School of Art, a BFA in studio art from the University of Texas Austin and a BA in Mathematics from the University of Texas Austin. Mr. Vanderpool was a resident at Further On Artist in Residency in Amagansett, NY and Abrons Art Center AIR in Manhattan. Mr. Vanderpool's

work evolves from the subtraction and abstraction of gay ambiguity; an ambiguity used as a survival tool in less than hospitable environments growing up in south Texas. Code switching between subversive queer signifiers and heterosexual signifiers became an aesthetic puzzle which still informs his work today.

Scott Vander Veen is a multidisciplinary artist working between painting and sculpture. He received his undergraduate degree in studio art from Bard college and an MFA in Painting from Rhode Island School of Design. He has spent time as a fellow at Penland School of Craft and Ox-Bow school of Art and is a Windgate Grant recipient. His work has been shown in New York at Field Projects, The New York Studio School, and Andrew Reed Gallery, as well as in Los Angeles, at Abigail Ogilvy Gallery and Stowaway. He has also exhibited at Queens University Gallery in Charlotte, Finlandia University Gallery in Michigan, and RISD Museum in Providence.

Rachel Eulena Williams (b. 1991, Miami, FL) received her BFA from The Cooper Union for the Advancement of Science and Art in New York. In 2023 she exhibited *Hair and Body* at Dundee Contemporary Arts, her first major solo exhibition in a UK institution. Her work has been exhibited at venues such as Xavier Hufkens, Brussels; Ceysson & Benetiere, New York, Saint Etienne & Luxembourg; The Brooklyn Academy of Music, The Journal Gallery, and Turn Gallery, all in New York; Night Gallery, Los Angeles; and Loyal Gallery, Sweden. Her work is included in the collections such as the Pérez Art Museum, Miami and The Studio Museum in Harlem, New York.

Book Contributors

Leeza Meksin is an artist, curator and educator. She has created site-specific installations for The deCordova Sculpture Park and Museum, The Brooklyn Academy of Music, National Academy of Design, Utah Museum of

Contemporary Art, The Kitchen, NYC, BRIC Media Arts and Regina Rex. She is the recipient of the Rema Hort Mann Foundation Emerging Artist Grant and the NYSCA/NYFA artist fellowship in Interdisciplinary Work. Meksin has been featured in *Bomb Magazine*, *The Brooklyn Rail* and *The New York Times*. In 2013 Meksin co-founded Ortega y Gasset Projects, an artist-run gallery that she continues to co-direct. Her curatorial projects have been featured in the *New York Times*, *Art in America*, *Two Coats of Paint* and *Hyperallergic*.

Dr. Tara Ward is an art historian specializing in the relationships between avant-garde practice and everyday life in the 20th and 21st centuries. Her work has been published by the Guggenheim Museum and the *Oxford Art Journal*, and she edited *Gender and Popular Culture: A Visual Study*. Her most recent book is *Appreciation Post: Towards an Art History of Instagram* from the University of California Press.

Kati Gegenheimer (b. 1984, Langhorne, PA) recently mounted solo exhibitions at North Orange, (Montclair, NJ) and Gross McCleaf, (Philadelphia, PA), as well as a two person exhibition at Kristen Lorello, (New York, NY) where she will mount a solo exhibition in October 2024. Gegenheimer has been a Pollock-Krasner Residency Recipient at Yaddo as well as an artist in residence at the Elizabeth Murray Artist Residency. She received her BFA in Printmaking and Art History from Tyler School of Art in 2007 and her MFA in Painting and Printmaking from Yale School of Art in 2013.

Gretchen Kraus is a graphic designer and art director. She is currently Design Director for The Aldrich Contemporary Art Museum. Prior to this she worked as a designer, art director and production coordinator working with artist Julian Schnabel on projects with Creative Time, The Brant Foundation Art Study Center, Museo Correr, University of Michigan Museum of Art and NSU Art Museum Fort Lauderdale. She earned her BA in Studio Arts at Hampshire College. In

2018 Kraus co-founded Space Sisters Press, an artist-centric publisher.

Emily Devoe is a writer, editor, researcher, and marketer. She received her MA in the History of Art and Architecture from the University of Massachusetts and her BA in Art History from Skidmore College with concentrations in modern and contemporary art. She is currently the Director of Marketing and Communications at The Aldrich Contemporary Art Museum. Devoe was formerly an associate director at Van Doren Waxter. In 2018 Devoe co-founded Space Sisters Press, an artist-centric publisher.

Chanel Matsunami Govreau (they/she) is a photographer and multidisciplinary artist based in Brooklyn, NY. Their art practice is a layered realm of sculptural armor, textile-based installation, and performance. Fusing fantasy with queer opulence, they create narratives based on their experience as a mixed-race, genderfluid, and Japanese American person. As a photographer and educator, Chanel taught digital storytelling to young people and recent immigrants in NYC for over a decade. They also co-founded Unblended Project, a photo-interview series celebrating Black and Asian friendships. Outside of their work, Chanel is a roller skater, popsicle artist and lifelong fan of Miss Piggy.

Published on the occasion of the exhibition *Painting Deconstructed* at Ortega y Gasset Projects May 18 to August 24, 2024

Painting Deconstructed was curated by Leeza Meksin.

Published by Ortega y Gasset Projects and Space Sisters Press

Book design by Gretchen Kraus
Copyedited by Emily Devoe
Printed by Point B Solutions

ISBN: 979-8-9854944-3-3

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The exhibition was made possible with the generous support of the The Andy Warhol Foundation for the Visual Arts and The National Endowment for the Arts (NEA)



Interior front cover
Dona Nelson
Shorty Q (detail), 2019
Acrylic paint and acrylic mediums on canvas with painted string
21.5" x 72" x 2.75"

pp. 4–5
Eric Hibit
First Quarter Moon (detail), 2011
Acrylic, fabric, wire, resin, wood, feathers, 21" x 25" x 10"

pp. 26–27
Kari Cholnoky
Body Substance Isolation (detail), 2022
Faux fur, acrylic, collage, epoxy putty, wire, 18" x 26.5" x 8"

pp. 34–35
Gyan & Kathleen Shrosbree
Power Suits (detail), 2024
Acrylic on canvas, painted tunics on metal rack, dimensions variable

pp. 126–127
Saskia Krafft
This House I Own (detail), 2023
Glazed ceramics, chiffon, cotton, thread, wood, 25.5" x 35.5"

pp. 134–135
Dona Nelson
Shorty A (detail), 2019
Acrylic paint and acrylic mediums on canvas, 21.5" x 55.5" x 2.75"

Interior back cover
Jen P. Harris
Veil (detail), 2023–24
Paper, ink acrylic, latex, cotton yarn, panel, wood, 19.5" x 15.5" x 1.5"
(includes artist's frame)

All Photography by Chanel Matsunami Govreau unless listed below
pp. 50–51 Olympia Shannon, pp. 60–61 Etienne Frossard, p. 62 Kendra Patrick, p. 63 Ernst Fischer, pp. 66–67 Field Studio, pp. 74–75 Photo courtesy of the artist, pp. 78–79 JSP Art Photography, p. 81 Daniel Greer, pp. 88–89 Jeffrey Scott French, p. 93, Photo courtesy of the artist, Interior back cover: Field Studio

This exhibition was a labor of love and couldn't have come together without the help and support of the OyG co-directors: Clare Britt, Eric Hibit, Nickola Pottinger, Adam Liam Rose, Zahar Vaks and Lauren Whearty. I'm also very grateful to all the artists in the show for trusting me with their work! I want to thank the amazing installation team: Emily Tatro, Xingze Li, John Szlasa and Ona Sanome, Amelia Galgon and John Echeverria. My wonderful Cornell MFA students, Annamariah Knox, Andy Li and Hyunjin Park who came through in a clutch to make sure we finish the huge install on time. This book would not be possible without Gretchen Kraus' visionary design, Chanel Matsunami Govreau's stunning photography and the eagle eyed copy editing of Emily Devoe. I also want to thank the art historian Tara Ward and the artist Kati Gegenheimer for their brilliant and insightful essays. Lastly, I want to thank my family and my Maroons who always support, buttress and validate my vision. I'm so grateful to all of you!

- Leeza Meksin



● CURATED BY LEEZA MEKSIN ●

- SÓNIA ALMEIDA ● POLLY APFELBAUM ●
- LISHA BAI ● YEVGENIYA BARAS ●
- GINA BEAVERS ● HANNAH BEERMAN ●
- SANFORD BIGGERS ● CHRIS BOGIA ●
- ROSANNA BRUNO ● SUSAN CARR ●
- KARI CHOLNOKY ● LIZ COLLINS ●
- MARK JOSHUA EPSTEIN ● ADA FRIEDMAN ●
- HILARY HARNISCHFEGER ● JEN P. HARRIS ●
- JODI HAYS ● VALERIE HEGARTY ● ERIC HIBIT ●
- MORGAN HOBBS ● CATE HOLT ●
- SACHA INGBER ● ERIN LEE JONES ●
- LUCY KIM ● WAYNE KOESTENBAUM ●
- SASKIA KRAFFT ● JULIA KUNIN ●
- DIANNA MOLZAN ● POL MORTON ●
- DONA NELSON ● HOWARDENA PINDELL ●
- NICKOLA POTTINGER ● ERIKA RANEE ●
- JEAN RIM ● MARIAH ROBERTSON ●
- RITA SCHEER ● GYAN & KATHLEEN SHROSBREE ●
- KIANJA STROBERT ● EMILY TATRO ●
- DENISE TREIZMAN ● KEVIN UMAÑA ● ZAHAR VAKS ●
- LEE VANDERPOOL ● SCOTT VANDER VEEN ●
- RACHEL EULENA WILLIAMS ●
- ORTEGAY GASSET PROJECTS ●
- BROOKLYN, NY ●

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