

Thordis Adalsteinsdottir  
*Woman and Cat Lounging*  
2002, acrylic on wood, 48 x 48 inches  
B.1975, Iceland



Þórdís Aðalsteinsdóttir (as it is written in Icelandic) was born in Iceland and studied in Reykjavík and New York, where she graduated from the School of Visual Arts in 2003. Though fresh out of school, her work attracted attention and review. Writing in *Art in America*, Gregory Volk wrote that Adalsteinsdottir's paintings “quietly communicate a range of emotions or states of being, from painful loneliness to introspection, eroticism, whimsy and bliss”.

Her painting's subjects—both human and animal—are often represented by unsettling distortions of their natural forms, and they inhabit a bizarre zone somewhere between realist figuration, cartoons, anime and pure fantasy. There is a great deal of drama in the situations she portrays, but it is narrated with dry disassociation. The figures in her paintings are often inactive but seem to be seething with pent-up emotion.

Solo exhibitions: The Reykjavik Art Museum, the Knoxville Museum of Art, Henie Onstad Kunstsenter, Oslo, Den Frie Udstilling, Copenhagen, Konstakademien, Stockholm, and the Royal College of Art in London.

In 2008, Adalsteinsdottir was a finalist for the prestigious Carnegie Art Award for Nordic Painting. The Icelandic-born artist now lives and works in New York City and was a recipient of the 2012 NYFA fellowship grant.

Emil Alzamora

Longue Dureé

2014, gypsum, 49 x 13 x 13 inches

B. 1975, Lima, Peru

Emil Alzamora moved with his family to Boca Grande, Florida when he was two. Alzamora harnesses a wide range of materials and techniques to deliver unexpected interpretations of the sculpted human figure. He often distorts, elongates, deconstructs, or encases his forms to reveal an emotional or physical situation, or to tell a story. Alzamora's work expresses a keen interest in both the aesthetic and the conceptual.



His three-dimensional depictions of emotional states of being are founded on a rich association with the body's inherent beauty. For as complex as these skins we inhabit are, it is how we use them to relate to one another that is Alzamora's focus. He is not only sculpting from life, he is sculpting from mind.

Alzamora earned a BFA from Florida State University in 1998. He started his sculpting career in the Hudson Valley working at the renowned sculpture foundry, Polich Tallix.

Solo and group exhibits include: the United Nations Building, New York, Pepsico World Headquarters, Purchase, New York, The Queens Museum of Art, New York, The Hudson Valley Center for Contemporary Art, Peekskill, New York, The Museum of Biblical Art, Dallas, Mad Dooley Gallery, Beacon, New York, Mauger Modern Art, London, and Lanoue Fine Art, Boston.

Alzamora's work will be shown in a major solo exhibit in May 2015 at MARC STRAUS, New York. He currently lives and works in Beacon, NY.

## Matthew Barney

### *Cremaster 2, the Executioners Step*

1999, production still, C-print, 50 x 40 inches

Photograph by Michael James O'Brien

B. 1967, San Francisco, California



*The Cremaster Cycle* is a series of five films made between 1994 and 2002, directed by artist Matthew Barney, with a total running time of just under seven hours. Biologically, the cremaster is a muscle that raises and lowers the testicles. Barney uses the descension of the cremaster muscle as a symbol for the onset of male gender (which appears about nine weeks after a fetus is conceived). Matthew Barney directed all five films and appears as an actor in all but *Cremaster 1*.

The films were shot and released out of order. While they frequently reference one another, each film follows a different set of characters. Barney has stated that the films not only trace the formation of sexual definition, but also the creative process of the artist: *Cremaster 1* is the spark of an idea, *Cremaster 2* is the rejection of the idea, *Cremaster 3* is the artist falling in love with the idea, *Cremaster 4* is panic at the knowledge that the idea is about to come to fruition, and *Cremaster 5* is the final resolution.

Matthew Barney's filmmaking is abstract and there is little dialog in the *Cremaster Cycle*.

Barney grew up in Boise, Idaho then left to attend college at Yale University. After graduating from Yale in 1989, Barney entered the art world to almost instant controversy and success.

Solo exhibits of Barney's work have been held at: Solomon R. Guggenheim Museum, New York, Gladstone Gallery, New York, Kunsthalle Wien, Vienna, 21st Century Museum of Contemporary Art, Kanazawa, Japan, Walker Art Center, Minneapolis, The Tate Gallery, London, and the Morgan Library, New York, among many others.

Awards include: Golden Gate Persistence of Vision Award, 54th San Francisco International Film Festival, Kaiser Ring Award, Mönchehaus Museum für moderne Kunst, Goslar, Germany, Glen Dimplex Award, Irish Museum of Modern Art, Dublin, James D. Phelan Art Award in Video, Bay Area Video Coalition, San Francisco Foundation, Hugo Boss Prize, Solomon R. Guggenheim Museum, New York, Europa 2000 Prize, and Aperto '93, 45th Venice Biennale.

Barney lives and works in New York.

Hernan Bas

*Night flight, or midnight migration, or on my merry way*

2008, acrylic on linen, 60 x 72 inches

B. 1978, Miami, Florida.



Hernan Bas creates works born of literary intrigue and tinged with nihilistic romanticism and old world imagery. Influenced by the Aesthetic and Decadent writers of the 19th century, in particular Oscar Wilde and Charles Baudelaire, Bas's works weave together stories of adolescent adventures and the paranormal with classical poetry, religious stories, mythology and literature.

Solo exhibits include: a major presentation at the Rubell Family Collection, Miami, in 2007, which traveled to the Brooklyn Museum of Art in 2008, and a retrospective exhibition at the Kunstverein Hannover, Germany, in 2012.

His work is in the permanent collections of the Brooklyn Museum of Art, the Museum of Modern Art, New York, and the Whitney Museum of American Art, New York; as well as the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, North Miami, and San Francisco Museum of Modern Art, among others.

In 2013, Bas presented the multi-media installation, *TIME, Hernan Bas: a queer and curious cabinet* at the Bass Museum of Art, Miami, FL.

The artist lives and works in Detroit, Michigan.

Marius Bercea

*After the Rain*

2009, oil on canvas, 61 x 86 ½ inches

B. 1979, Cluj, Romania



Marius Bercea was born and grew up in Cluj, Romania, where he still resides. Following the 1989 Romanian Revolution, Bercea experienced the dramatic shift from Communism to a Capitalist free market economy. The artist's practice is colored by this moment in time, when the stark divisions between the East and West softened.

Based on photographs and memory, Marius Bercea's brilliantly colored large-scale paintings feature the landscapes of post-Communist early-capitalist Romania, both monumentally imposing and decrepit. Stylistically influenced by 16th- and 17th-century Dutch painting, Bercea's works depict figures at leisure or engaged in collective activity against dramatic architectural backdrops.

Marius Bercea received his MA from the University of Art and Design, in Cluj-Napoca in 2005, and currently works within Cluj's Fabrica De Pensule ("Paintbrush Factory"), a multidisciplinary space with studios and exhibition galleries.

Recent solo exhibits include: Hypernova, Blain | Southern, London, Concrete Gardens, François Ghebaly Gallery, Los Angeles, Chungking Project, Los Angeles Eleven Fine Art Gallery, London, Mie Lefever Gallery, Ghent, and Contemporary Gallery of Brukenthal Museum, Romania.

Derek Boshier

*Night Dreamers*

1985, oil on canvas, 88 x 138 inches

B. 1937, Portsmouth, England



Derek Boshier was one of the 1962 graduates of the College of Art, London, who established Pop Art as a movement. Together with his fellow students David Hockney, Allen Jones, Peter Phillips and Kitaj, he participated in the landmark *Pop Art in Britain* at the Young Contemporaries exhibition.

Boshier had his first one-man show, *Image in Revolt*, at the Grabowski Gallery, 1962. In 1963 he represented Britain at the Paris Biennale. His participation in early Pop Art exhibitions established him as a central figure of the movement. In 1964 he was included in the Pop exhibition at Hague, Vienna and Berlin, and in 1976 in *Pop Art in England* in Hamburg, Munich and New York.

Boshier's art has gone through various phases, touching on Pop and Op Art, hard-edge Abstraction and politically radical conceptual art.

Recent solo exhibitions of his work have been held at Night Gallery, Los Angeles, Boyd Satellite Gallery, New Orleans, Tanya Leighton Gallery at Kurfurstenstrasse, Berlin, the National Portrait Gallery, London, Gallery 360, North Eastern University, Boston, and Flowers Gallery, London and New York, among others.

Public collections include: British Council, London, Museum of Modern Art, New York, Peter Stuyvesant Collection, Holland, Tate Britain and Tate Modern, London, Victoria & Albert Museum, London, HRH The Queen, Windsor Castle, The National Gallery of Art, Canberra, Australia, and The Museum of Art, Ein Harold, Israel.

Boshier currently works and lives in Los Angeles, California.

Birgit Brenner

*Mature Wife*

2014, wood, paint and paper

Main piece: 51 x 46 x 8 ¼ inches

Side piece: 9 x 14 x 2 inches

B. 1964, Ulm, Germany



Birgit Brenner creates artworks out of the dramas of everyday life, and this is expressed in the use of common materials, such as wood, cardboard, and acrylic paint. Some of her works look like elaborately evolved collages torn from someone's diary.

The implied drama in Brenner's work is similarly familiar and foreign. Whether we've experienced it first hand or not is inconsequential, because we already know the stories of Brenner's desperate housewives and women on the verge. For better or worse, we love to watch their breakdowns on screen and stage, and Brenner's fragmented storylines of domestic woe speak to that desire through complicated and unexpected means.

In this piece, Brenner created her work around a narrative from dreams perhaps, fraught with the tensions of possible failures in relationships and with societal norms. These then translate into a wonderfully rich work laced with a sense of irony and humor.

She studied at Hochschule der Künste, Berlin, under renowned installation artist and film director Rebecca Horn. She is a Professor of Art at the Staatliche Akademie der Bildenden Künste in Stuttgart.

Solo exhibits have been held at: the Dortmunder Kunstverein, Germany, Kunsthalle Tübingen, Germany, Kunstsammlung Jena, Germany, and Dortmunder Kunstverein, Germany. In the United States, she recently had a major solo exhibition at MARC STRAUS, New York.

She was a recipient of the Tisa of the Schulenburg-Stiftung art award in 2004, Christian Karl Schmidt subsidy award in 2003, and a P.S.1 scholarship from 2001-2. Brenner lives and works in Berlin.

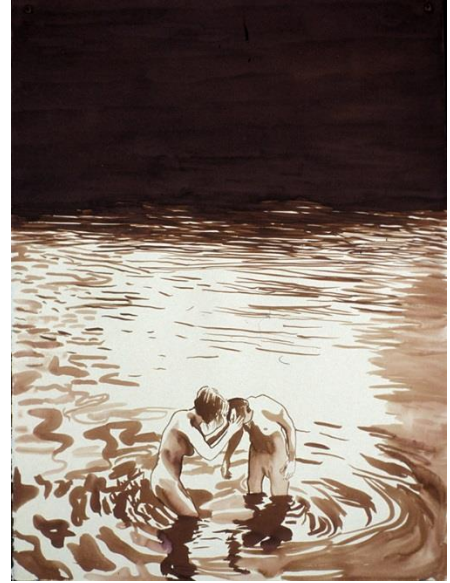
Skyler Brickley

*Untitled #4*

2004, watercolor on paper,

30 x 22 inches

B. 1981, Edmonton, Canada



Skyler Brickley lives and works in New York. He holds an MFA from Yale School of Art, and a BA from Macalester College in St. Paul. In 2005, the artist attended Skowhegan School of Painting and Sculpture.

Solo and group exhibits: in 2010, Brickley made his New York solo debut with a show at Marvelli Gallery. Group exhibits, include: Mottahedan Projects, Dubai, Sandroni Rey, Los Angeles, Yvon Lambert, New York, Hudson Valley Center for Contemporary Art, Peekskill, New York, Tiger Strikes Asteroid, Philadelphia, and the Museum of Contemporary Art, Tucson, Arizona.

Brickley serves as a co-founder of The Highlights ([thehighlights.org](http://thehighlights.org)), an online journal he launched in 2007 with Ethan Greenbaum and Luke Stettner in order to provide artists with an outlet for engaging in unconventional criticism; the publication seeks to serve as a platform for experimental text and digital media projects.



Ross Chisholm

*Untitled (Couple and Dog)*

2005, oil on linen, 12 x 8 inches

B. 1977, Redhill, England



Using painting, drawing, and altered found photographs, Chisholm takes as his starting point imagery mined from centuries of British visual culture; his source materials range from 18th-century society portraiture by Joshua Reynolds to photographs of 20th-century families on vacation, which he collects at flea markets. The artist painstakingly recreates these original images using the rich techniques of old master painting, and then disrupts our historical and narrative associations with his subjects through various formal means. By conflating disparate historical moments and modes of portraiture, the artist draws attention to the shifting conventions of, but sustained urge for, figurative representation.

Chisholm's choice of small scale and, occasionally, junk-store frames, mats and supports connects his paintings to the sort of pictures—inexpensive, store-bought, with subjects harking back to an idyllic past—that one might find in a granny's flat.

Chisholm studied painting at Brighton University before attending Goldsmiths College.

Solo exhibits include: Grieder Contemporary, Zurich, Sean Kelly Gallery, New York, Marc Jancou Gallery, NY, And Talbot Rice Gallery, Edinburgh. Chisholm currently lives and works in London.

Debby Davis

*School of Catfish*

1986, oil, hydrocal, polydam, polymer (size)

B. 1958, Connecticut

Davis is an artist, photographer, and graphic designer who has lived on Staten Island since 1990. She moved to New York City from Connecticut in the 1970s, living initially in the South Bronx and participating in the vibrant East Village art scene of the 1980s.

Davis' highly popular recent work is an interactive map of the toxic sites on Staten Island. She received a B.F.A. from Hartford Art School, University of Hartford.

In recent years, Davis has begun exploring the history and political ecology of her home borough. She received a 2008 COAHSI Premier Grant for her project *This is What Time Does: A Year of Walking Richmond Road*, which documented the layers of history visible and faded along this road that traverses various neighborhoods on Staten Island's north shore. Her subsequent solo photography show on the project was at the Wagner Gallery, at Wagner College in Staten Island.

Davis subsequently began exploring what she describes as some of the island's forbidden places: sites of industrial contamination past and present. These excursions led to the creation of her Toxic Trails map of Staten Island. This work is an online, interactive map of the island's various contaminated sites, from former and current Superfund sites to shipyards, power plants, bus depots, dumps and landfills, gas pipelines and petroleum storage facilities.



Keith Edmier

*Beverly Edmier, 1967*

1998, cast resins, fabric, silicone, rubber and metal

51 h x 31 x 22 ½ inches

Ed. 3/3, plus 1 AP



Keith Edmier,

*A Dozen Roses*

1998, cast resins, satin ribbon,

Sculpture 14 h. x 20 x 31 ½ inches

Ed. 3/3, plus 1 AP

B. 1967, Chicago, Illinois



Edmier presents a two-part work suggestive of cemetery sculpture. The main element, "*Beverly Edmier, 1967*," is a life-size representation of his mother pregnant. Cast in varying shades of translucent pink plastic, the figure sits on a white pedestal wearing a pink suit copied from one worn by Jacqueline Kennedy. She pulls up her pink satin blouse to reveal a swelling abdomen within which you can make out the artist himself as a fetus.

Opposite the figure, another pedestal holds a dozen roses cast in plastic. They were inspired by a photograph of President John F. Kennedy and Mrs. Kennedy taken on the day of his assassination; in it she wears the pink suit and holds a bouquet of roses. Symbolizing both love and mortality, the flowers appear as if frozen in time, hovering between a state of transience and permanence.

Solo exhibits: Neugerriemschneider, Berlin, Frans Hals Museum, De Hallen Haarlem, Haarlem, NL, Friedrich Petzel Gallery, New York, CCS Bard College, Annandale-on-Hudson, New York, Henry Art Gallery, Seattle, The Douglas Hyde Gallery, Trinity College, Dublin, Andy Warhol Museum, Pittsburg, and Metro Pictures, New York.

Edmier lives and works in New York.

Carole Feuerman

*Tree with Leaves*

2011, oil on resin, projection of leaves, variable dimensions  
B. 1945, Hartford, Connecticut



Carole Feuerman began sculpting in the 1970s and established herself as one of America's best loved hyper-realist sculptors. Feuerman sculpts life-size, monumental and miniature works in bronze, resin and marble.

In July 2013, *The Golden Mean*, a sixteen foot tall sculpture of a male diver, was installed at the Riverfront Green Park in Peekskill, as part of the HVCCA Peekskill Project Five. The city purchased it after the exhibition.

Feuerman is known for her sensuous themes of swimmers and bathers, complete with realistic looking water drops. Executed in painted resin with tactile flesh and meticulous detail, her sculptures have a presence which is both contemporary and classical. In the past decade, she has also developed an original technique of sculpting with molten metal, creating multi-layered, organic bronzes which the artist calls "painting with fire."

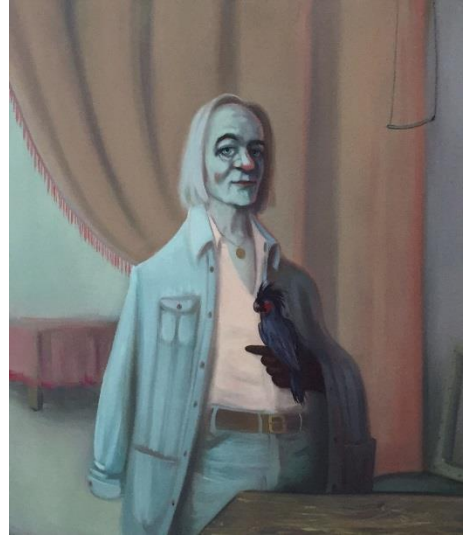
Exhibits include: the Metropolitan Museum of Art, the 2008 Olympic Fine Arts Exhibition, the Venice Biennale, The State Hermitage, and The Palazzo Strozzi Foundation, among others.

Awards: 1st-Prize-Best in Show at the Beijing Biennale, the Amelia Peabody Sculpture Award, the Betty Parsons Sculpture Award, and the Medici Award.

Private Collections: His Majesty the Emperor of Japan, Bill and Hillary Clinton, Henry Kissinger, Mikhail Gorbachev, the Forbes Magazine Collection, and Credit Suisse Collection. Public collections: Grounds for Sculpture, the El Paso Museum of Art, the Boca Raton Museum of Art, the Bass Museum and Art-st-Urban.

Feuerman lives and works in New York and Florida.

Moyna Flannigan  
*See You in Shangri-La*  
2000, oil on Linen, 63 x 59 inches  
B. 1963, Scotland



Although not a household name in the US, Flannigan has forged an international reputation in the three decades since she entered Edinburgh College of Art in 1981. Immediately following graduation in 1985, she studied for a masters at Yale University School of Art in Connecticut and, since returning home, has exhibited widely in Scotland and abroad. Her most recent major show in Scotland was at the Scottish National Gallery of Modern Art in Edinburgh.

Flannigan says, "I try to resist linear narratives, as there's an inherent danger of heading toward what Francis Bacon called 'illustration.' What you want, he said, is the sensation of something happening without the boredom of its conveyance."

Though her paintings appear as portraits, Flannigan doesn't work from sitters or directly from photographs. In recent work, Flannigan explores aspects of androgyny, in a physical, psychological and very British sense.

Flannigan has exhibited in the United States and throughout Europe in numerous solo and group exhibitions, including CCA Glasgow, Galerie Akinci, Amsterdam, Sara Meltzer Gallery, New York and the Scottish National Portrait Gallery, Edinburgh.

Stefanie Gutheil

*Big Cat Squeezing*

2011, diptych, oil and fabric on canvas,

110 ¼ x 157 ½ inches

B. 1980, Ravensburg, Germany



This painting is from Stefanie Gutheil's series of works that were shown at Mike Weiss Gallery, entitled *Dreckige Katze*, which literally means "dirty, raunchy cat." Her Bosch-hued imagery is sourced from twisted characterizations of those in her daily life — the artists, musicians, dancers, writers and club kid revelers of Berlin.

Gutheil received her BA and MFA from Universität der Künste, Berlin where she lives and works today. The artist's multi-media paintings using acrylic paint, hair, aluminum foil, spray paint, and other unlikely materials are transcendent imagery of *Kopftheater* – theater of the mind.

Stefanie Gutheil's work is included in the Eileen S. Kaminsky Family Foundation, Jersey City, NJ; the Taguchi Art Collection, Tokyo; the Hudson Valley Center for Contemporary Art, Peekskill, NY; the Nerman Museum of Contemporary Art, Overland Park, KS., the Collection Majudia, Montreal, Canada; and the Tullman Collection in Chicago, IL among many others. Gutheil's work was recently exhibited in a solo show at Helsinki Contemporary, Finland, and at Mike Weiss Gallery, New York.

## Dieter Hacker

*Das Schwarze Zimmer/The Black Room*  
1985, oil on canvas, 75 ½ x 112 ½ inches  
B. 1942, Augsburg, Germany



Hacker's work can be divided into three, apparently, very diverse, periods of artistic creativity, which are nevertheless linked to each other. He's had an unusual career. Since 1965, he has had many exhibitions, of one kind or another, in Europe and the US. He is also a practiced and skillful writer, with one of his publications (in 1974) titled, "What Is the Sense of Painting?" Since 1971, Hacker set up his own artist-run gallery in Berlin whose exhibition posters frequently rammed political barbs into the flesh of the art system. This idiosyncratic, classless, non-hierarchical art gallery is in what would otherwise be the front parlor of his house in Berlin.

The fact is that over the fifty years of his creative output, Dieter Hacker has consistently refused to "cultivate a distinctive style." Without any grand gestures of pathos, Dieter Hacker has searched to this day for what is "meaningful" in art and everyday life, in order to release them both from traditional privileged interpretations. For this, playfulness is every bit as important as the ostensibly trivial. The apparently simple can be just as significant as an elaborated work, and thinking about established art no less rewarding than thinking about what is termed folk art.

Since the 1960s, Dieter Hacker has had many solo exhibitions at the Marlborough Gallery, New York and London, Galerie Thomas, Munich, Galerie Heinz Holtmann, Cologne, Zeller Mayer Gallery, Berlin, Brusberg Gallery, Berlin, Galerie Paul Vallotton, Lausanne, Museo Rufino Tamayo, Mexico, Kunstverein, Hamburg, Gallery Tendances, Paris, and the Museum of Concrete Art, Ingolstadt.

Bendix Harms

*Steak Brand*

2004, oil on canvas, 72 x 56 inches

B. 1967, Münster, Germany



Harms lives and works in Hamburg, Germany. His work has been shown in the recent Prague Biennial (2005) and the first Tirana Biennale (2001). In the fall of 2004, he made his New York debut when John Bock invited him to exhibit a group of paintings alongside his own work at Anton Kern Gallery.

Harms studied at the Hochschule für Bildende Künste, Hamburg. His work has been exhibited at the Hudson Valley Center for Contemporary Art, the Prague Biennial (2005), the Tirana Biennale (2001), and in gallery shows in Munich, Copenhagen, Madrid, Hamburg, and Cologne. In the fall of 2004, he made his New York debut at Anton Kern Gallery, and has since had several shows there. Harms lives and works in Hamburg, Germany.



Ridley Howard

*Untitled*

2007, oil on canvas, 5 x 7 ½ inches

B. 1973, Atlanta, GA



Ridley Howard explores how 21st-century painting might capture intense yet oblique emotion. He pares down color and geometry into delicately composed portraits, landscapes, and abstractions that recall the cool psychology of paintings by Edward Hopper or Ed Ruscha.

In 2011, the SMFA awarded Howard a prestigious Traveling Fellowship; as a fellow, Howard toured Italy and saw many early Renaissance paintings by Piero della Francesca, and also explored works by Italian modernists.

Howard's paintings are deceptively spare. He knows how to use color and composition with understatement.

Ridley Howard earned his M.F.A. at Tufts University and the School of the Museum of Fine Arts Boston in 1999 and his B.F.A. in Painting from the University of Georgia in 1996.

Solo exhibits include: the Museum of Fine Arts Boston; the Savannah College of Art and Design, Atlanta and Savannah, GA; the National Academy Museum, New York; the High Museum of Art, Atlanta, GA; and the Knoxville Museum of Art, Knoxville, TN.

Howard lives and works in Brooklyn.

Robert Indiana

*Love*

1966-1999, polychrome aluminum

96 x 96 x 48 inches

B. 1928, New Castle, IN



In 1968, Manhattan's Museum of Modern Art bought a painting called *LOVE* — and made artist Robert Indiana famous. It became a sculpture, a stamp, and greeting cards.

Robert Indiana, one of the preeminent figures in American art since the 1960s, has played a central role in the development of assemblage art, hard-edge painting and Pop art. A self-proclaimed “American painter of signs,” Indiana has created a highly original body of work that explores American identity, personal history and the power of abstraction and language, establishing an important legacy that resonates in the work of many contemporary artists who make the written word a central element of their oeuvre.

Public Collections: Aldrich Museum of Contemporary Art, Ridgefield, CT, Art Gallery of Ontario, Toronto, Art Institute of Chicago, Chicago, Baltimore Museum of Art, Maryland, Carnegie Museum of Art, Pittsburgh, Delaware Art Museum, Wilmington, Delaware, Detroit Institute of Art, Michigan, Fonds National d'Art Contemporain, France, Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C., Indianapolis Museum of Art, Indianapolis, Indiana, Israel Museum, Jerusalem, Kaiser Wilhelm Museum, Krefeld, Germany, Los Angeles County Museum, California, Menil Collection, Houston, Texas, Metropolitan Museum of Art, New York, Museum Ludwig, Köln, Museum of Modern Art, New York, National Museum of American Art, Smithsonian Institution, Washington, New Orleans Museum of Art, Louisiana, San Francisco Museum of Modern Art, California, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, Shanghai Art Museum, Shanghai, Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, Sintra Museu de Arte Moderna, Stedelijk Museum, Schiedam, The Netherlands, Stedelijk Van Abbemuseum, Eindhoven, Tel-Aviv Museum of Art, Tel-Aviv, Walker Art Center, Minneapolis, Minnesota, and the Whitney Museum of American Art, New York.

## Sam Jinks

### *Untitled (Babies with Frogs)*

2015, silicone, pigment, resin, & human hair

15 ¾ x 15 ¾ x 7 ¾ inches

Edition of 5, with 2AP

### *Standing Pieta*

2014, silicone, pigment, resin and human hair

63 x 23 ¾ x 23 ¾ in

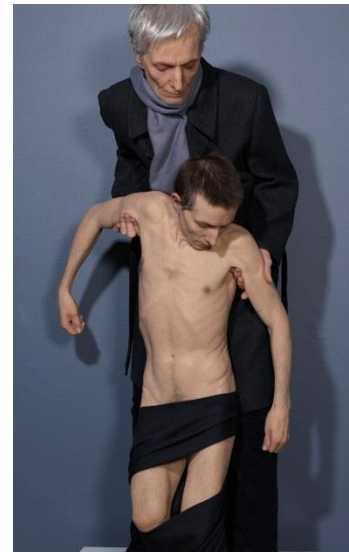
Edition 1 of 3, with 2AP



Sam Jinks was a film and television special effects wizard for 11 years, but transitioned over the last six years primarily to making his own art.

He is known for his amazing attention to detail and quiet focus on deep emotional content. Jinks' works are frozen in their briefest and often most private moments. Emotional vulnerability is both the subject and result of his work, allowing the audience a rare opportunity to examine in close proximity the ordinary, imperfect and non-idealized body reduced to its purest form of expression. With a fold of skin, a wrinkle, a pose, Jinks achieves a fragile sense of intimacy with the viewer.

Exhibits include: major solo exhibition at MARC STRAUS Gallery, New York, La Biennale di Venezia, Palazzo Bembo, McClelland Gallery and Sculpture Park, Langwarrin, and the National Portrait Gallery, Canberra, Australia.



Museum collections include The Kiran Nader Museum of Art, Delhi; Museo Escultura Figurativa Internacional Contemporanea (MEFIC); the Royal Melbourne Institute of Technology Collection, Victoria; McClelland Gallery + Sculpture Park, Victoria; Shepparton Art Gallery, Victoria; Shepparton Art Museum, Shepparton. Currently, his works are on view at exhibitions at the National Portrait Gallery, Canberra, Australia and the Liebieghaus Sculpture Museum, Frankfurt, Germany.

Jinks lives and works in Melbourne, Australia.

Sherry Kerlin

*Two Children Floating in a Boat*

1996, Ink on paper, 14 x 18 inches

B. 1944, Oklahoma City, Oklahoma



Sherry Kerlin writes, "I am interested in the psychological and spiritual layers of physical existence. I have observed in every circumstance there is the apparent and the less apparent. There is also the interplay of opposites. These strata are worth exploring. I use the technique of spraying ink to give the quality of 'there, but not there.' We are a part of a living and layered organic mystery. My drawings are a way of charting the unknown. I have given up trying to know the one exact truth and discovered the pleasure of the mystery."

Kerlin received her BFA from the Art Institute of Chicago and the Kansas City Art Institute.

Solo exhibitions include: Arthur M. Berger Art Gallery; Manhattanville College; Purchase, NY, 483 Gallery; Williamsburg, Brooklyn, Heskin Contemporary; New York, Jon Oulman Gallery, Minneapolis, MN, and Winston Wächter Gallery, New York, among others.

Awards: Grant Recipient (Drawing), New York Foundation for the Arts, and Resident, MacDowell Colony, Peterborough, NH.



Angelika Krinzinger  
*Untitled: Ambras*  
2013, C-Prints on aluminum  
10 x 13 <sup>3</sup>/<sub>4</sub> inches each  
B.1969, Innsbruck, Austria



*Untitled: Hands*  
2014, C-Prints on aluminum  
10 x 13 <sup>3</sup>/<sub>4</sub> inches each

Starting out as a professional photographer, Austrian artist Angelika Krinzinger produced various series since 2000. For all their variety, they reveal some constant themes such as her preoccupation with the fragmentation of reality, especially the human body.

In a recent series of photographs Krinzinger zeroes in on parts of bodies in antique paintings, such as the Habsburg portraits in the permanent collection of Ambras Castle. Both the paintings, and the artists who painted them, are of secondary importance. The spectator's gaze is directed at a detail in the painting that rarely takes center stage in portraiture.

Krinzinger's photographs play with details, with the ability to imagine a whole even if it is not actually depicted.

Solo and group exhibits include: Gandy Gallery, Bratislava, Slovakia, Luxe Gallery, New York, Galerie Krinzinger, Vienna, Austria (solo exhibit), Galerie Momentum, Vienna, Austria, and the Contemporary Art Center, Rotterdam, The Netherlands.

## Keegan Kuvach

*VIP Room (at least it's not happy hour)*

2015, found couch, electronics, & speakers  
Approx. 84 x 36 x 37 inches

*Kissing: Remixed*

2013, single channel video, 3:11 minutes  
Features: Keegan Kuvach & Jadey Bug  
B. 1985, Bronx, NY



Using humor, toys, self-fabricated mechanisms, and employing recognizable objects of utility, Kuvach enables his audience to re-examine the frequently perverse and absurd clichés of our culture.

Kuvach graduated Cranbrook Academy of Art with an MFA in sculpture. He received his BFA in sculpture from Hampshire College in 2008.

Exhibits include: Spaces Gallery (solo exhibit), Cleveland, OH, Whitdell Gallery, Detroit, MI, BCA Center, Burlington, VT, Mercedes Benz Corporate Headquarters, Farmington Hills, MI, The Forum Gallery Bloomfield Hills, MI, Aldrich Contemporary Art Museum (several group exhibits), Ridgefield, CT, and Emory University, Carlos Museum, Atlanta, GA.

## Charles LeDray

### *My Baby*

1993-1996, fabric, thread, yarn, reed, cable, wire, metal, wood, white stoneware, paint, glass, and plastic

46 1/2 x 27 x 22 inches

B. 1960, Seattle, WA



*My Baby*, took LeDray four years to make.

For over 20 years, this New York-based artist has hand created all the components in his sculptures. From stitched fabric, and carved bone, to wheel-thrown clay, LeDray painstakingly fashions smaller-than-life formal suits, embroidered patches, ties, and hats, as well as scaled-down chests of drawers, doors, thousands of unique, thimble-sized vessels, and even complex models of the solar system. His work mines the territory where craft and fine art overlap.

LeDray was born in Seattle in 1960 and raised there. His mother taught him to sew at age 4. By the time he was 10, he was taking all the craft classes he could at the Queen Anne Community Center, enduring taunts from other boys.

In 2009, Artangel, London commissioned "MENS SUITS," a major installation in a 19th century Victorian firehouse. In 2010, the ICA Boston organized a comprehensive retrospective, "Charles LeDray: workworkworkworkwork," which traveled to the Whitney Museum of American Art, New York, and The Museum of Fine Arts, Houston. In 2012, the Bass Museum of Art in Miami Beach presented a solo exhibition.

Other solo exhibitions: Sperone Westwater, New York, and at the ADAA, the Art Show, New York.

Public collections: The Museum of Modern Art, New York, Whitney Museum of American Art, New York, Museum of Fine Arts, Boston, Museum of Fine Arts, Houston, San Francisco Museum of Modern Art, Hammer Museum at UCLA, and Wadsworth Atheneum.

Awards: the Louis Comfort Tiffany Foundation Award, the Prix de Rome from the American Academy in Rome.

Marin Majić

*Father and Son*

2012, egg tempera and oil on linen

14 x 11 inches

B. 1979, Frankfurt, Germany

Marin Majić, who resides in Berlin, creates paintings that present a vision of unsettling idyll. He draws imagery from varied sources—magazines, screen shots, film stills—creating plausible but unlikely combinations of scenery, faces and activities.



Upon closer inspection, something is always awry. The key to these works is Majić's extraordinary mastery of painting, which holds the viewer enrapt despite the sharp edge of the subject matter. There is a push and pull between narrative and style, a struggle between the viewer's desire to inspect the lush, expertly painted scenery and their simultaneous hesitation at the unexpected content. In one moment each painting in the exhibition can change from enchanting to disconcerting; consequently each viewer comes back again and again with renewed interest and even amusement.

Academy of Fine Arts in Zagreb, Croatia

Solo Exhibitions include: MARC STRAUS, New York, Arndt, Berlin, Germany, Gallery Filakovac, Zagreb, Croatia, and Gallery Matica Hrvatska, Zagreb, Croatia.

Group exhibits include: Ana Cristea Gallery, New York, Gallery HDLU, Zagreb, Croatia, and several others.

Majić lives and works in Berlin, Germany.



## Robert Mapplethorpe

Ken Moody

1984, dye diffusion transfer print (Polaroid)

23 7/8 x 19 3/8 inches

1946 - 1989, B. Floral Park, New York



Robert Mapplethorpe became one of the most well-known American photographers of the 20th century. He began taking photographs in the 1970s using a Polaroid camera and showed his work for the first time at the Light Gallery, New York, in 1973. In 1976, he purchased a Hasselblad medium-format camera and, working primarily in the studio, began producing large-scale still lifes (of subjects such as lilies and skulls), interiors, nudes, portraits and self-portraits. His studio-based work is notable for its great formal precision.

Mapplethorpe also photographed his circle of friends and celebrities, including Patti Smith, and he occasionally produced pictures for Andy Warhol's Interview magazine. In the late 1970s, he documented the New York sadomasochistic scene and published the X Portfolio in 1978 (a group of thirteen silver gelatin prints depicting homoerotic and sadomasochistic subjects). In 1988, the inclusion of some of these explicit images in his major retrospective at the Whitney Museum of American Art ignited a fierce public debate in America about censorship and the public funding of the arts. Several series of his photographs were collated into now-famous books, including Lady, Lisa Lyon with Bruce Chatwin (1983), Black Book with Ntozake Shange (1986), 50 New York Artists (1986), Some Women with Joan Didion (1989) and Flowers (1990).

Major museum solo exhibits include: Grand Palais, Paris, France, Stedelijk Museum, Amsterdam, The Netherlands, Centre National d'Art et de Culture Georges Pompidou, Paris, National Portrait Gallery, London, Whitney Museum of American Art, New York, Modern Art, Humlebaek, Denmark, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy, Moderna Museet, Stockholm, Palais des Beaux Arts, Brussels, Belgium, Tel Aviv Museum of Art, Tel Aviv, KunstHaus, Wien, Vienna, Austria, Museum of Contemporary Art, Sydney, Australia, Museo de Art Moderna, São Paulo, Brazil, Staatdgalerie, Stuttgart, Museo de Monterrey, Monterrey, Mexico, and the Tokyo Teien Museum, Tokyo, Japan, among many others.

Mapplethorpe died of AIDS in Boston in 1989.

Nick Mauss

*Distance and Images*

2012, silkscreen on aluminum,  
size variable

B. 1980, New York, NY



For his second solo exhibition at 303 Gallery in New York, Nick Mauss presented a landscape of images and notations, drawn across various forms. Here were accumulations of large aluminum sheets painted white and silkscreened with enlargements of Mauss' drawings or snapshots from his personal archive.

Like oversized pages from a dented manuscript, the sheets heave, drape, and fold over one another, looped with tongues and cut-out windows that transfigure the images they support, such as a mannequin hunched over a computer infiltrated by reflections of trees in the window.

Mauss earned his B.F.A. in 2003 at The Cooper Union for the Advancement of Science and Art, New York.

Solo exhibitions: the 2012 Whitney Biennial, New York, Midway Contemporary Art, Minneapolis, FRAC Champagne-Ardenne, reims, France, 303 Gallery, New York. Group exhibits: The Walker Art Center, Minneapolis, Broadway 1602, New York, and 1857, Oslo.

Mauss lives and work in New York and Berlin.

## Shirin Neshat

### *Pulse*

2001, 16 mm B & W film transferred to DVD format

Ed. 1/6, plus 1 AP

B. 1957, Qazvin, Iran



Shirin Neshat left Iran to study art in the United States at age 17, graduating from the University of California, Berkeley with an MFA in 1982. Her video installations and photographic works explore the political and social conditions of Iranian and Muslim culture, particularly focusing on gender issues and questions of power. Neshat's work in various media are poetic meditations on memory, martyrdom, revolution and social change.

Neshat on video art: There are different types of video artists—there are those who treat the medium purely with visual interest and experiment with it as if they are holding a paintbrush. Then, there are artists like myself, who make videos that are very cinematic and narrative. For us, video art is more like film direction, as opposed to the experience of creating a painting or a sculpture. I work with a large film crew and often a large cast. My role, besides development of the concept, is quite demanding, similar to the role of any filmmaker. I think that video artists have a more solitary experience with the video camera.

Solo exhibits include: the Detroit Institute of Arts, the Stedelijk Museum, Amsterdam, Hamburger Bahnhof, Berlin, the Walker Art Center, Minneapolis, Musée d'art contemporain de Montréal, the Serpentine Gallery, London, and the Gladstone Gallery, New York.

She is the recipient of various awards, including the Golden Lion at the Venice Biennale (1999), the Hiroshima Freedom Prize (2005), the Dorothy and Lillian Gish Prize (2006), and the Crystal Award at the World Economic Forum, Davos (2014).

In 2009, Neshat directed her first feature-length film, *Women without Men*, which received the Silver Lion for Best Direction at the Venice International Film Festival.

Neshat was declared "Artist of the Decade" in 2010 by The Huffington Post. The artist currently lives and works in New York.



Jonathan Newman

*Circle of Friends*

1999, mixed media

Each approx. 3 x 4 x 2 inches

B. 1966, St. Louis, Missouri



*More Flesh*

1999, acrylic on canvas

85 x 72 inches

Jonathan Newman's depictions of large, pink amorous couples are created with a sort of soaked-through Color Field stain technique -- the effect is a little like fuzzy printing on beach towels -- but the figures themselves are based on tiny, hybrid sculptures that Mr. Newman makes by splicing together body parts from toys and dolls. The models, which are on view in the gallery, turn out to be as interesting as the paintings.

Newman said: "Exploring magic, comic book, and dollar stores in Manhattan, was a big influence on my work. I have always been attracted to vernacular imagery found in everyday mass produced objects. From there, I used them as models for large nude paintings which I stained into raw canvas. That gooey strange sweetness of pulp in American culture really shows itself in my work of that time."

Newman earned a BFA at Cooper Union, New York in 1987. He has had solo exhibitions at the Brooklyn Museum of Art, Fredericks Freiser Gallery, New York, and at the Fondazione di Ca' la Ghironda Zola Predosa, Bologna, Italy.

Newman lives and works in Bushwick, Brooklyn.

John Newsom

*Love Flies In*

2005-07

Oil on canvas, 84 x 96 inches

B. 1970 in Hutchinson, Kansas



John Newsom is a mid-career painter in full power. Beneath his thick and sensuous painted renderings of flora and fauna, is a grappling with the giants of abstraction.

Newsom has honed his own mark-making language, a push and pull of soft and fierce, beautiful and menacing, under-drawing and thick overlays. He has developed a personal vocabulary that incorporates dichotomies, that strikes harmonious balances between contradictory forces.

Newsom, received his MFA from New York University in 1994.

Solo exhibits include: MARC STRAUS, New York, a 10 year survey at MANA Contemporary, Jersey City, NJ, Richard Massey Foundation, New York, Patrick Painter Inc., Los Angeles, and Lattuada Gallery, Milan.

Group exhibits include: the Nevada Museum of Art, WhiteBox, New York, and EXIT ART, New York.

Collections: the Brooklyn Museum, New York; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art, Neuberger Museum of Art, Purchase, New York; and the Yale University Art Gallery, New Haven.

John Newsom lives and works in New York.

Joel Otterson

*Compact Disc Stereo Love Seats (Hot Wheels)*

1988, mixed media, approx. 96 x 42 x 48 inches

B. 1959, Los Angeles, California



Combining high and low, fine art and handicraft, Joel Otterson has, for more than thirty years, produced sculptures and decorative arts inspired in equal measure by middle-class American (specifically, Californian) domestic spaces and 'queer culture'.

Solo and group exhibits include: The Museum of Modern Art, New York, Indianapolis Museum of Art, Indianapolis, IN, Maloney Fine Art, Los Angeles, CA Aisle Gallery, Cincinnati, OH, Weston Art Gallery at the Aronoff Center for the Arts, organized by the Cincinnati Art Association, Cincinnati OH, Project Room, Linda Schwartz Gallery, Cincinnati, OH, California Center for the Arts, Escondido, CA, Shoshana Wayne Gallery, Los Angeles, CA, Jay Gorney Modern Art, New York, and Margo Leavin Gallery, Los Angeles, CA.

The artist lives and works in Los Angeles.

Djordje Ozbolt

*Offering*

2010, acrylic on canvas

71¾ x 67¾ inches

B. Belgrade, Yugoslavia, 1967



Djordje (pronounced 'George') Ozbolt has been based in London since the mid-1990s. He is a voracious traveler whose work wistfully ransacks cultures, traditions, curiosities, and epochs. Ozbolt creates mysterious and often macabre imagery that persistently combines traditional European genres - of portraiture, still life, landscape, and history painting - with motifs sourced from Christianity, African and Asian art, and cultural stereotypes, all overlaid with the artist's signature sharp wit.

Ozbolt studied architecture at Belgrade University and moved to London in 1991, where he continued his studies in painting at the Royal Academy.

Solo exhibits include: Hauser & Wirth, New York, Herald St., London, Taro Nasu, Tokyo, Japan, Hauser & Wirth, Zurich, Galerie Rudiger Schottle, Munich, 303 Gallery, New York, Nyehaus, New York, Monica de Cardenas, Milan, Italy, and Ibid Projects, Vilnius, Lithuania.

His work was selected for: the Tate Triennial, London; "5000 Years of Modern Art – Painting, Smoking, Eating", Villa Merkel, Esslingen, Germany, and the Prague Biennial.

Paul Pretzer

*Ich und Er*

2010, Oil on canvas, 23 ¾ x 17 ¾

B.1981 in Paide, Estonia



Paul Pretzer, a Dresden, Germany based painter, was born in Estonia. He completed an MFA at Hochschule für Bildende Künste, Dresden in 2007.

Pretzer said, "I try to undermine the viewers' expectations. At first glance the figures in the picture seem familiar; at second glance the setting and plot are often unsettling. This discrepancy between good and bad, funny and horrendous, familiar and strange hopefully activates the viewers' creativity and imagination; they are asked to make up their own stories, to interpret the work in their own way. There is no pre-thought storyline, but only fragments, that each viewer can combine differently."

Solo Exhibits include: Städtische Galerie, Dresden, Germany, MARC STRAUS, New York, Hamish Morrison Galerie, Berlin, Germany, Musentümpel, Galerie Conrads, Düsseldorf, Germany, Volta New York, David Castillo Gallery, Miami, Florida, DAC Gallery, Genua, Italy, Spielhaus Morrison Galerie, Berlin, Germany, and Malereien, Kunstverein Linda, Hamburg, Germany.



Michael Raedecker

*That's the Way it is*

2003, acrylic and thread on canvas

72 x 108 inches

B. 1963, Amsterdam, Holland



Raedecker received his MA in fine art, Goldsmiths College, London in 1997. In 1990, he had earned a BA in fashion design from the Gerrit Rietveld Academie, in Amsterdam.

Drawing upon the historical importance traditionally invested within painting, Raedecker presents a thoroughly contemporary approach to his chosen medium. Whilst traces of a Dutch mastery for still-life can be found within his works, Raedecker juxtaposes this graceful aesthetic with a more physical process of stitching, cutting and embroidery. Primarily working with a monochromatic palette, Raedecker's focus on the melancholia of modern life – with paintings of despoiled architecture and empty spaces – are both unsettling and enigmatic. He influenced by expressionism.

Solo exhibitions Galerie Max Hetzler, Berlin, Wilhelm Hack Museum, Ludwigshafen am Rhein, Germany, Sprengler Museum, Hannover, Germany, Andrea Rosen Gallery, New York, Hauser & Wirth, London, Camden Arts Center, London, GemeenteMuseum, The Hague, Netherlands, Carré d'Art Musée d'Art Contemporain, Nimes, France, and the Knoxville Museum of Art, Knoxville, Tennessee.

Saul Raskin

*The Beggars Dance of the Dybbuk*

1964, oil and pastel on photograph paper  
mounted on masonite

25 x 30 inches

1878 – 1966, B. in Nogaïsk, in the Russian  
Empire, now known as Prymorsk, Ukraine



Raskin immigrated to the United States, arriving in New York City in 1904. As a Russian speaker, Raskin became fluent in Yiddish after having come into contact with the literary community of the Lower East Side neighborhood of New York. He was an American artist, writer, lecturer and teacher best known for his depiction of Jewish subjects.

He worked as a cartoonist and caricaturist\* for a number of New York based Yiddish publications including *Kibitzer* (Yiddish for a person who offers unsolicited views, advice, or criticism) and particularly *Der Groyser Kundes* (The Big Stick or The Big Prankster), a New York based satirical weekly. He also regularly contributed cartoons to Yiddish newspapers in Europe.

Raskin was known also as a painter within the American Jewish community. He worked in various media and was known for his realist approach and attention to detail. His work focused on scenes of Jewish life and tradition particularly in the Lower East Side of New York. His first exhibition was in 1922.

In 1962, when Raskin was in his eighties, he published *Personal surrealism*, an illustrated book that included his thoughts on dreams and his life in a mixture of Hebrew and English.

Raskin was a member of the American Watercolor Society, the Society of American Etchers, the Audubon Artists and the New York Watercolor Club.

He died in New York in 1966.

Nathan Ritterpusch

*Where is the Madness That You Promised Me*

2005, oil on canvas, 48 x 72 inches

B. 1976, Harrisburg, Pennsylvania



Ritterpusch's work touches on themes of mortality, the ephemeral nature of beauty, desire and the malleability of perception. He uses a combination of personal and found photography to base his paintings on and uses a hallucinatory painting technique.

The artist earned a BFA from the Maryland Institute College of Art in Baltimore, MD and has exhibited internationally.

Solo exhibits include: Galerie Burkhard Eikelmann, Dusseldorf, Germany, University of Nebraska, Lincoln, and RARE Gallery, New York.

Artist residencies include Dada Post, Berlin, Germany, Bemis Center for Contemporary Arts, Omaha, NE, and Futura Projekts, Prague, Czech Republic.

Ritterpusch lives and works in Brooklyn, New York.

Christoph Ruckhäberle

Billboard

2006, Oil on canvas

110 x 150 inches

B. 1972, Pfaffenhofen, Germany



Christoph Ruckhäberle conceives Billboard with an intentional staginess. Rendered with the rigid artifice of theatrical backdrops, his billboard-scale canvas approaches painting as a vaudevillian construction: a clichéd scene consciously exposing its own formulaic aspirations. Mixing techniques between naïve stylization and impassioned gesture, Billboard is tinged with both humor and pathos.

Ruckhäberle received his MFA from Hochschule für Grafik und Buchkunst in Leipzig, Germany with Professor Arno Rink.

Solo exhibits include: Wels Stadtgalerie, Wels, Austria, Frühstück im Freien, ZieherSmith, New York, Lubok Verlag, Spazio Punch, Venice, Italy, Galerie Christian Ehrentraut, Berlin, Sammlung Philara, Duesseldorf, Campoli Presti, London, Galerie Kleindienst, Leipzig, Germany, Galleri Nicolai Wallner, Copenhagen, Galleri Nicolai Wallner, Copenhagen, Migros Museum, Zurich, Sutton Lane, Paris, Christian Ehrentraut, Berlin, Galerie Kleindienst, Leipzig, Sommer Contemporary Art, Tel Aviv, Galleri Nicolai Wallner, Copenhagen, Denmark, Galerie Kleindienst, Leipzig, Germany, Zach Feuer Gallery, New York, Kantor/Feuer Gallery, Los Angeles, CA, Galerie Kleindienst, Leipzig, Galleri Nicolai Wallner, Copenhagen, Der Partyschreck, Galerie Kleindienst, Leipzig, Nicolai Wallner, Copenhagen, and Christian Ehrentraut, Berlin.

He lives and works in Leipzig, Germany.

## Athi-Patra Ruga

*Uzuko*

2013, wool, thread and artificial flowers on  
tapestry canvas, 79 x 70 inches

B. 1984, Umtata, South Africa



Cape Town based artist Athi-Patra Ruga has been making tapestries since 2008; his elaborate, adventurous “neo-craft” capture story lines from his performance practice.

Ruga achieves this so successfully, that the majority of his tapestry canvases in his solo show in Cape Town, were all bought up. The show's title, 'The Future White Women of Azania Saga', refers to a series of performances the artist initiated in 2010, while Azania is the Black Nationalist name for South Africa.

The exhibition was composed of 11 embroideries portraying Azania, as Ruga imagines it, as a sunshine state of desert landscapes ruled by a 'pantheon of ladies' where one ruler stands out: Versatile Queen Ivy, founder of the Azanian state. Queen Ivy, portrayed here, is “as a mash-up of Lady Godiva and Rihanna,” as Ruga states.

Recent exhibits include: the III Moscow International Biennale for Young Art, the National Arts Festival in Grahamstown, South Africa, the Stenersen Museum in Oslo, Norway, the Guangzhou Triennale in China, Ampersand at the Daimler Collection (Berlin), FRED, London, and Dak'Art, Biennale of African Contemporary Art, Dakar.

Collections: Museion – Museum of Modern and Contemporary Art, Bolzano Italy, CAAC - Pigozzi Collection, and The Wedge Collection, Iziko South African National Gallery.

Helen Sadler

*Untitled (Rock Concert Fans)*

1999, egg tempera on panel

7 x 9 inches

B. Circa 1962, Ottawa, Canada



Sadler's small panel paintings of ecstatic girls at rock concerts are based on photographs the artist takes directly from a television screen showing a rock concert video. Sadler's paintings are dense, opalescent television stills.

As Flash Art's Martha Schwendener put it in May 1998, "These concert works are an extension of her earlier paintings, which zeroed in on women's faces during orgasm (culled from porn images)." Sadler's focus on canonical rock stars of yesteryear such as Bowie and the Beatles lend this work a sense of lost youth and innocent infatuation, that can be hard to come by later in life.

Sadler graduated with a BFA from Nova Scotia in 1985, and went on to receive an MA in art history in 1990 from Carleton University.

Sadler joined the Board of the Ottawa School of Art in January 2012, and is currently pursuing a PHD in Arts Based Research through the University of Ottawa's Education Department. She worked as a visual artist and teacher in New York City for over 15 years. Her paintings have been exhibited and reviewed in art journals including Art in America and Flash Art.

Thundercut  
(Kalene Rivers & Dan Weise)  
*I-Heart-Family*  
2015, Yarn, wood, acrylic, artificial turf,  
dimensions variable  
Rivers B. 1974, Erie, Pennsylvania  
Weise B. 1977, Rochester, New York



The 'Street Art' couple known as Thundercut has been creating art for the street and galleries since 2001. Brooklyn based artists for a time, they now reside and work in Beacon, New York.

Once a town known for hat making, Beacon (pop. 16,000) had devolved into a place known for drugs and crime. In 2003, the town began a major revitalization when the Dia Arts Foundation (Dia:Chelsea, in Manhattan) renovated a 34,000 square foot former Nabisco box printing factory to create Dia:Beacon, which houses a large, priceless collection of Warhol paintings, Richard Serra sculptures, and Dan Flavin works, and much more post-1960s art. Interest grew in the town and an artist community, largely from New York, began to blossom.

Rivers and Weise opened their own gallery, Open Space, which shows fine art by many friends and artists in the street art scene. Initially a place from which to run their graphic design business, Open Space took root as a gallery and a community gathering spot.

Maria Tomasula

Ceremony

1996, oil on linen, 36 x 48 inches

B. 1958, Chicago, Illinois



Tomasula grew up in industrial cities along the shores of Lake Michigan, from Gary to Chicago. Her father came to the US from Mexico to work in the steel mills. With striking color and theatrical compositions, Tomasula's artwork is influenced by the votive painting of Mexico, as well as the contemporary writers of Latin America.

As an artist she seeks to create very unique, but realistic depictions of still-lives. Using what seem to be simple objects such as fruit, butterflies and flowers, she brings them together to create metaphorical, poetic and ambiguous work.

Ken Johnson, in the New York Times, wrote in 2003, "With their quasi-religious symbols, glowing jewel-like colors and old masterly technique, the paintings hark back to Renaissance vanitas tradition; surrealistic drollery saves them from heavy-handedness...On a small scale her wry allegories of death, resurrection and erotic sensuality are uncannily vivid."

Exhibits include: Forum Gallery, New York and Los Angeles, Zolla/Lieberman Gallery, Chicago, The National Museum of Mexican Art, Chicago, Taller Boricua, New York, The Aldrich Museum of Contemporary Art, Ridgefield, CT, Illinois State Museum, Springfield, Kemper Museum of Contemporary Art & Design, Kansas City, Katonah Museum of Art, Katonah, New York, Neuburger Museum of Art, Purchase College, New York, and others.

Tomasula is the Michael P. Grace Professor of Painting at the University of Notre Dame, and the Director of Graduate Studies. She received her M.F.A. from Northwestern University and her B.F.A. from the University of Illinois at Chicago.



Richard Wathen

*Edgar*

2005, oil on linen on aluminum, 62 5/8 x 44 1/2 inches

B. 1971, London, England



Wathen writes, "I am interested in how I can locate my own experience through a wide scope of seemingly arbitrary images and how they configure through the process of painting to create a specific state of loneliness. Often these states are expressed through the vacant resignation of a small creature, such as a rabbit or a perched kestrel, where the actual figure remains a mute and vulnerable prop."

Although he appears to adopt the vernacular of portraiture, Wathen does not consider his paintings as portraits but manifestations of something previously unconsidered brought into view. Each image seems familiar but for Wathen the portraits have a psychological charge. Moreover, the relationship of his figures with an animal, in particular a rabbit, refers to vulnerability – the person who holds the rabbit holds protectiveness and control, love and complacency – and our insecurities.

Wathen graduated with a BA in Fine Art Painting from Winchester School of Art in 1995 and received an MA in Fine Art from the Chelsea School of Art in 1996.

Solo exhibits include: Salon 94, New York, the John Hansard Gallery, Southampton, England, the Max Wigram Gallery, and Robillant and Voena, both London. Group exhibits include: Hauser & Wirth Colnaghi, London, Zwirner & Wirth, New York, The Monty Hall Problem at Blum & Poe, Los Angeles, Galerie Martin Janda, Vienna, and Britannia Works (curated by Katerina Gregos) at Ileana Tounta Contemporary Art Centre & Xippas Gallery, Athens.

Wathen lives and works in Norfolk, England.

## Entang Wiharso

*Inheritance*, 2014, graphite, resin, color pigment, thread steel, life-size installation, ed. 1 of 2  
B. 1967, Tegal, Indonesia



Entang Wiharso is internationally acknowledged as one of the most significant Indonesian artists of his generation.

Wiharso speaks with a heightened sense of urgency, through many mediums: painting, sculpture, video, installation, and performance. The artist's own experience living in both Indonesia and the US are deeply embedded in his work. Through this lens he examines the political and cultural landscape of his country. Often ambiguous, his work suggests a much larger and richer narrative.

"I depict the condition of humans who are often divided by complex, multilayered political, ethnic, racial, and religious systems: they co-exist yet their communication is limited and indirect."

Wiharso studied painting at the Fine Art Department of the Indonesian Institute of Arts, Yogyakarta, Indonesia. He currently lives and works in Yogyakarta, Indonesia and Rhode Island.

In 2013, he was one of five artists representing Indonesia in the 55th Venice Biennial. He was included in the Prague Biennale 6, in 2014.

Solo exhibits have been held at: MARC STRAUS, New York, ARNDT, Berlin, the Pearl Lam Galleries, Shanghai, China, the Galeri Nasional Indonesia, Jakarta, Indonesia.

Group exhibits at: the Mori Art Museum, Tokyo, Japan, the Singapore Art Museum, Singapore, and the Museum of Contemporary Art of Rome, Italy.