

THE SALON

**AT
THE WING
SOHO**

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SOHO**

**CURATED BY LOLITA CROS
52 MERCER STREET NEW YORK, NY**

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The Salon at The Wing is a permanent exhibition with rotating artwork by female artists displayed all throughout the spaces.

Despite their undeniable influence, women in the arts have long faced the same exclusion and marginalization as they have in other industries. The works in *The Salon* at The Wing stand as a statement to the power and creative force of these women. Curated by consultant and member Lolita Cros, the show includes over 130 artworks by 47 female artists. Similar to the warmth of a collector's home, the viewer is privy to the unique experience of seeing fashion photographers and painters displayed alongside sculptors and illustrators. Bringing established, and up and coming artists together, Cros assembled the works to interact with each other, outside of the traditional hierarchy of the art world. The shows capture a dialogue between women of varying ages, identities, and nationalities — reflecting the heterogeneity of The Wing's mission and members. Breaking down the barrier between the art world and the everyday, *The Salon* creates a space for members and guests to engage with important personal, political, and societal issues through the lens of art.

Farah Al Qasimi

B. 1991

ABU DHABI, UNITED ARAB EMIRATES

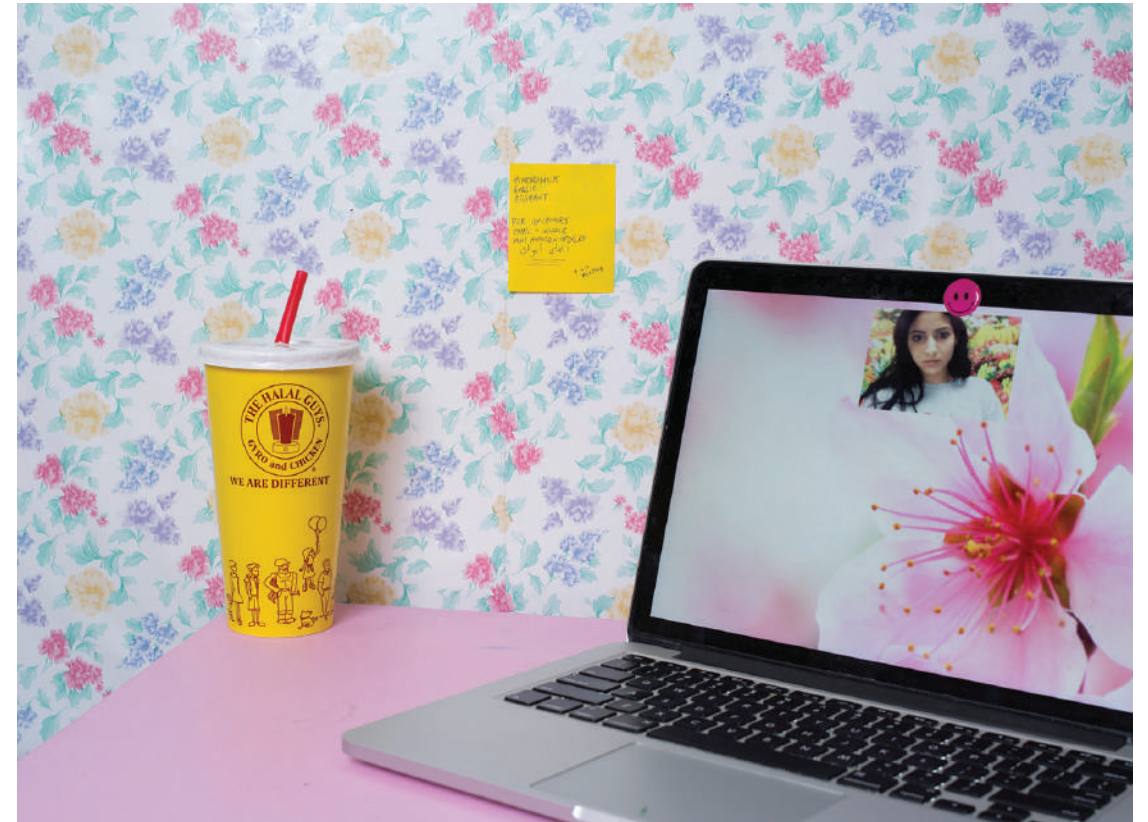
Farah Al Qasimi is an artist working with photography, video, and performance. In her richly textured photographs, Al Qasimi considers how images inscribe identity along the lines of gender, nationality, and class. Borrowing conventions from sources as diverse as documentary photography and Renaissance painting, Al Qasimi manipulates and subverts codified expectations of how images are constructed and understood. Along with her fluency in both Euro-American and Middle Eastern visual cultures, the editorial quality of Al Qasimi's images facilitates a range of subtle interventions. The photographs frequently confront ideas of national identity as they relate to consumerism and taste, while simultaneously offering covert critiques of the gender divide in the Gulf States and its colonial and religious origins.

Al Qasimi received her BA from Yale University and her MFA in Photography from the Yale School of Art. She has shown at Helena Anrather, New York, NY; CCS Bard, Annandale-on-Hudson, NY; The Third Line and Jameel Art Centre, Dubai, United Arab Emirates; and the first Biennial for Arab Photography at Institut du Monde Arabe, Paris, France, among others. Her work is housed in public collections including the Barjeel Art Foundation and Maraya Art Centre, Sharjah, United Arab Emirates. Al Qasimi is the recipient

of the 2018 NADA New York Artadia Award and the 2018 Individual Photographer's Fellowship from the Aaron Siskind Foundation. Al Qasimi teaches at the Rhode Island School of Design and Pratt Institute. She is represented by Helena Anrather, New York. She is currently based in New York and Dubai.

OPPOSITE PAGE

Still Life with Laptop, 2016,
Inkjet Print,
22 x 28.5 inches



Miya Ando

B. 1973
LOS ANGELES, CA



Miya Ando is an American artist known for her metal paintings that encapsulate both ephemerality and permanence. A descendant of Bizen sword makers, Miya Ando spent her childhood among Buddhist priests in a temple in Okayama, Japan, and later, in California. She combines the traditional techniques of her ancestry with modern industrial technology, skillfully transforming sheets of metal into ephemeral, abstract paintings suffused with color. Working across two and three dimensions, Ando's oeuvre contains abstract painting and sculpture, including large-scale public art pieces that reflect the transitory essence of life.

Ando's work on view at *The Salon* is part of the *Kumo* (Clouds) series, that investigate an individual's relationship to time. By employing a vocabulary of clouds, an examination of transitoriness and an awareness of the present moment occurs. The works are created on a metal surface that captures and displays this material's unique fleeting quality of light. This series of works have been inspired by a concept that is based in Buddhism, as well as in quantum physics: the fundamental nature of reality is that all constituent forms that make up the universe are temporary.

Miya Ando has a Bachelor of Arts degree in East Asian studies from the University of California,

Berkeley, and attended Yale University to study Buddhist iconography and imagery. She apprenticed with the master metalsmith Hattori Studio in Japan, followed by a residency at Northern California's Public Art Academy. Ando's work has been shown worldwide, including recent solo shows at the Hammond Museum, North Salem, MA; the Noguchi Museum, New York NY; and the Savannah College of Art and Design Museum of Art, GA. Her work is included in the public collections of LACMA, Los Angeles, CA; The Detroit Institute of Art Museum, Detroit, MI; The LUFTMUSEUM, Amberg, Germany; as well as in numerous private collections. Ando has also produced numerous public commissions, most notably a thirty-foot-tall sculpture in London built from World Trade Center steel to mark the ten-year anniversary of 9/11, for which she was nominated for a DARC Award in Best Light Art Installation, and a hundred-foot-tall installation commissioned by Faena Art during Miami Art Basel, 2018. Ando is the recipient of the Pollock-Krasner Foundation Grant, 2012. She is based between New York and Los Angeles.

OPPOSITE PAGE

5x5 cloud, 2018,
Ink on aluminum composite,
60 x 60 inches

Lana Barkin

B. 1990
NEW YORK, NY

Lana Barkin is a Brooklyn-based photographer and documentary producer. Her work is halfway between biographical and photojournalistic; drawn from memory, it serves as a diary for the artist and portrays the American way of life. With or without a narrative, Barkin is interested in highlighting moments or people who are usually overlooked. These photographs are selections from her series, *Dis-Ease*, made in 2012. The work is a visual attempt at self-help, using photography to identify and overcome moments of panic, distress, and discomfort. Her images serve to document and dissect experiences of anxiety found in the familiar and everyday, and act as a personal prescription.

Barkin received a BA in Photography and Philosophy from Bard College. Her work as a producer focuses on social justice projects, including *Time: The Kalief Browder Story*, 2017; *Rest in Power: The Trayvon Martin Story*, which aired on the Paramount Network in 2018, and most recently the Hulu documentary *Fyre Fraud*, 2019. She is based in New York.

OPPOSITE PAGE

01 *New York City*, 2011,
Inkjet Print,
24 x 36 inches

02 *Newburgh*, 2012,
Inkjet Print,
20 x 24 inches

NEXT SPREADS

03 *Platys Gialos*, 2011,
Inkjet Print,
20 x 24 inches

04 *New York City*, 2012,
Inkjet Print,
12 x 16 inches

05 *Los Angeles*, 2011,
Inkjet print,
20 x 24 inches

06 *Untitled*, 2013,
Inkjet print,
11 x 9 inches

07 *Kissena Boulevard #2*,
2012,
Inkjet Print,
20 x 24 inches

08 *Lyceum Cinemas, Red Hook*, 2011,
Inkjet print,
12 x 16 inches

09 *Bathroom, Olana*, 2012
Inkjet print,
20 x 24 inches

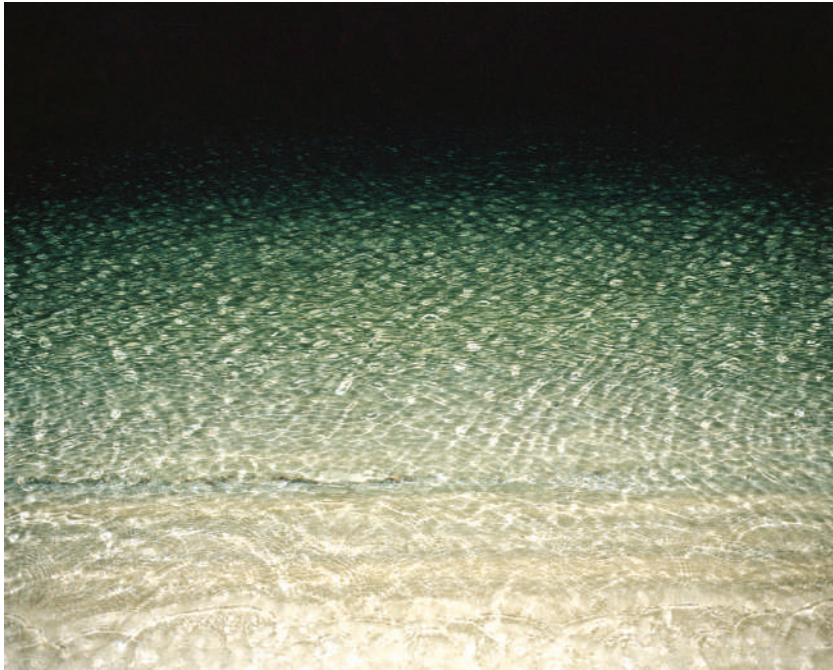
10 *Kissena Boulevard*, 2011,
Inkjet Print,
12 x 16 inches



01



02



03



05



04



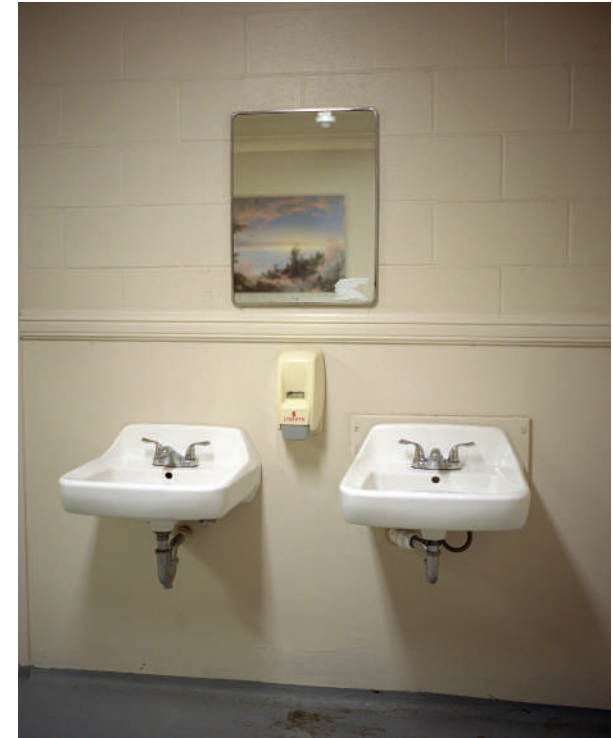
06



07



08



09



10

Polina Barskaya

B. 1984
CHERKASSY, UKRAINE



In an over-stimulated world, Polina Barskaya finds inspiration in her own domestic experience. All of her subjects are on hand. Barskaya's paintings are autobiographical documentation of her daily life: a selfie taken right after a shower, lounging on the sofa with her husband, reading in bed, or vacationing. Ensconced in the Brighton Beach neighborhood of Brooklyn since the age of six, her work is undoubtedly informed by her Russian surroundings. A place that is on the edge of New York, near the ocean, yet cold and dark for most of the year. Barskaya's paintings sometimes depict the ocean views seen from her high-rise apartment. However, amid this expansiveness, there is a sense of isolation in which she emphasizes the repetition of interiors.

Barskaya received a BA from Hunter College and an MFA from Pratt Institute. She has been featured in two solo exhibitions at Monya Rowe Gallery, New York, NY, and has been a part of group exhibitions at Honey Ramka, Sweet Lorraine Gallery, and Tillou Fine Art, all in Brooklyn, NY; and Kean University, Union

OPPOSITE PAGE
Self Portrait After Shower, 2017.
Acrylic on panel,
16 x 20 inches

Asli Baykal

B.1988
ISTANBUL, TURKEY

Asli Baykal is a New York-based Turkish filmmaker and photographer. She finds beauty, awkwardness, and vibrancy in day-to-day life. Baykal captures everyday moments whether in the streets of Istanbul, resort towns of France, or parks of New York. She is drawn to conflicting traditions and western pop culture's influence in the East. Her humor is reminiscent of Martin Parr's photography. There is a subtle understanding between her and her subjects. They are in contact with each other; deliberate or not. The audience acts as an accomplice in Baykal's voyeuristic approach to photography. The print on view at *The Salon*, "Heartbreak in Pink", is a prime example of her style in which she captures a raw moment of two friends trying to console the third one, in the middle, who is in tears.

While studying film at NYU's Tisch School of the Arts, Baykal worked under directors Martin Scorsese, Darren Aronofsky, and Todd Solondz. Her short doc called "Cherry", participated in the 2010 Cannes Film Festival Short Film Corner, Cannes, France. She recently directed music videos for Princess Nokia, Karen O, Ex Reyes, and legendary Turkish band BaBa ZuLa as well as branded projects for clients such as APC, i-D Mag, Vogue, Ralph Lauren, and Nasty Gal.

OPPOSITE PAGE

Heartbreak in Pink, 2018,
Inkjet print,
25 x 35.5 inches



Amy Beecher

B. 1984
NEW YORK, NY



Amy Beecher’s work in installation and sound comically examines the nature of a specific white, feminine demographic: a privileged but vulnerable subject whose identity is invented by the institutions that profit from it. She brings this subject to life through fictitious characters, from Upper East Side debutantes, to stoner yoga instructors, presenting them in immersive environments alongside digital images, photographs, sculptures, and printed ephemera. Alongside this work, Beecher creates abstract inkjet prints. Using digital process to create trompe l’oeil dust, smudges, and fingerprints, Beecher creates surfaces that appear manipulated by her hand but are in fact totally “hands off.” In these images, she puts pressure on binaries that define both abstract painting and the feminine experience: intuition versus calculation, authenticity versus phoniness, natural versus synthetic beauty.

Beecher’s work has been presented nationally through exhibitions and public programs at The International Center for Photography, Dispersed Holdings, Creative Time, Printed Matter, Bruce High Quality Foundation, all in New York, NY; Storm King Art Center, New Windsor, NY; and Tiger Strikes Asteroid, Philadelphia, PA. She has been a fellow in interdisciplinary art at The Macdowell Colony, Peterborough, NH and an artist-in-residence at The New Art Center, Newton, MA; The Shandaken

Project, Shandaken, NY; and the Digital Media Center for Art at Yale University, New Haven, CT. She holds a MFA in Painting and Printmaking from Yale University and a BA in Visual Art from Brown University. She joined the faculty of Marlboro College in 2017.

Beecher’s podcast, *The Amy Beecher Show*, airs long-form interviews with artists and cultural producers about making art against all odds. It has been featured in *Art and America* and *Untitled Art Fair* Radio Program in Miami Beach and San Francisco. She is currently based in New York.

OPPOSITE PAGE

Two Rectangles, 2018,
Inkjet print on satin cloth,
44 x 56.5 inches

Diana Berrent

B. 1974
NEW YORK, NY

Diana Berrent's photography practice involves roaming the world with her camera capturing local light, spaces and faces. Diana's travels have taken her to six of the seven continents where she is drawn to documenting the colorful texture of local culture and street life. "Mongolian Still Life", 2018, on view at *The Salon* is an image of a traditional leather target at an archery training camp, deep in the Mongolian Steppe, where archers were preparing for the 2017 Naadam Festival. This is Diana's first participation in a public exhibition. Diana is represented by August Images and ATTA Curated. She is based in New York, NY.

OPPOSITE PAGE
Mongolian Still Life, 2018,
Digital C-print,
11.5 x 7.5 inches





01

Carly Burnell

B. 1991
SANTA BARBARA, CA

Carly Burnell's paintings combine illusionistic spaces and abstract tropes of representation while portraying a delicate state of melancholy. Capturing the dimensionality of the female spirit both physically and emotionally, Burnell's forms hold light and tone as an exploration of the interior. Their surfaces are sophisticated, with layers of paint, wax, color, and brushwork built up to produce complex exteriors that don't give themselves over to the viewer upon first look.

Burnell graduated from the Parsons New School for Design BFA program and New York University's MFA program. Her work has been included in several group exhibitions in New York, Los Angeles, and Miami. Burnell had a solo exhibition in 2016 at 80WSE Project Space, New York, NY and in 2018 at CFCP, Brooklyn, NY. Burnell lives and works in New York City.

OPPOSITE PAGE

01 *Munchausen*, 2017,
Oil, wax and resin on linen,
48 x 72 inches

NEXT SPREAD

02 *Untitled*, 2017,
Oil, wax and resin on linen,
20 x 28 inches

03 *Untitled*, 2017,
Oil, wax and resin on linen,
48 x 72 inches



02



03

Vaginal Davis

B. 1969
LOS ANGELES, CA

The genderqueer art-music icon Vaginal Davis likes to say she was "hatched" in Los Angeles, where she was also "born and braised," a "doyenne of intersexed outsider art."

A performer, painter, curator, composer, writer, cultural antagonist, film scholar, and erotic provocateur, Davis first gained notoriety in the late 1970s, primarily as frontwoman for various art-punk bands, including the Afro Sisters, inspired by Angela Davis, and as the publisher of two zines: "Fertile LaToyah Jackson" and its supplement, "Shrimp". At the time, Davis worked out of HAG gallery, a DIY exhibition space she founded in her apartment on the Sunset Strip and ran from 1982 to 1989—a "botoxed" version of which was staged at Participant, Inc. in New York in 2012. Throughout the 1990s, she began a series of performances as art-historical critique, including "Dot," a tribute to Dorothy Parker; "The Dona of Dance," a twisted celebration of modern dance; and "Designy Living," which pays homage to both Noel Coward's "Design for Living" and Jean-Luc Godard's "Masculin Féminin."

Davis' spirit of gnarly studio glamour also pervades the non-performance work, which has come to define her practice over the last decade. The work on view at *The Salon* is from her

Ho Stroll - The Flirtation Walk series, wherein cameo-like small-scale cosmetics-and-watercolor pencil figures, often noseless and with large eyes and pursed lips, are painted on matchbooks, cardboard, envelopes and letterhead. Each represents a character from Davis' encyclopedic and eclectic canon of historical personages.

Davis has held solo exhibitions at Invisible Exports and Participant Inc., New York, NY; at NADA Art Fair, Miami, FL; and at Lamp Gallery, Tokyo, Japan. She has been included in group exhibitions at Deitch Projects, Invisible Exports, and Participant Inc., all in New York, NY; Momenta Art, Brooklyn, NY; the Yerba Buena Center for the Arts, San Francisco, CA; and most recently in the historic exhibition "Art After Stonewall: 1969 - 1989" at Grey Gallery, NY, among others. In 2019, her work was acquired by the Portland Art Museum, OR and the Art Institute of Chicago, IL. Davis is represented by Invisible-Exports, New York, NY, and Adams and Ollman, Portland, OR.

OPPOSITE PAGE

All works from the *Ho Stroll—The Flirtation Walk* series, 2015. Watercolor pencil, Wet & Wild Solid Gold nail varnish, hydrogen peroxide, glycerine, AquaNet hair spray, and witch hazel on various paper, 20.5 x 20.5 x 1.75 inches (each)





01



02

Angela Fraleigh

B. 1976
BEAUFORT, SC

Angela Fraleigh's work concerns the ways in which meaning is made, and questions how cultural narratives are structured to shape our experience. She weaves together realism and abstraction in lush and complex works, ranging from intimate portraits to monumental figure paintings that reimagine women's roles in art history, literature, and contemporary media. Recently, her practice has become site-specific in nature and has led to collaboration with institutions, mining invisible histories or dormant narratives in their collection.

The selection of works on view at *The Salon* were originally exhibited at the Hopper House Museum, and function as a speculation on the life of Jo Nivison Hopper, Edward's wife, who was both the muse and model for much of his work, as well as an artist in her own right. The other exhibited works were previously shown at the Vanderbilt Mansion, and concern the mysterious identities of women who lived in the post-industrial era. These portraits represent female heads seen from behind, the features of their faces removed from view. The compositions are paired back to four elements: the limited background, and the subject's hair, skin, and clothing — not disclosing whether the subject is a maid or a member of the bourgeois community.

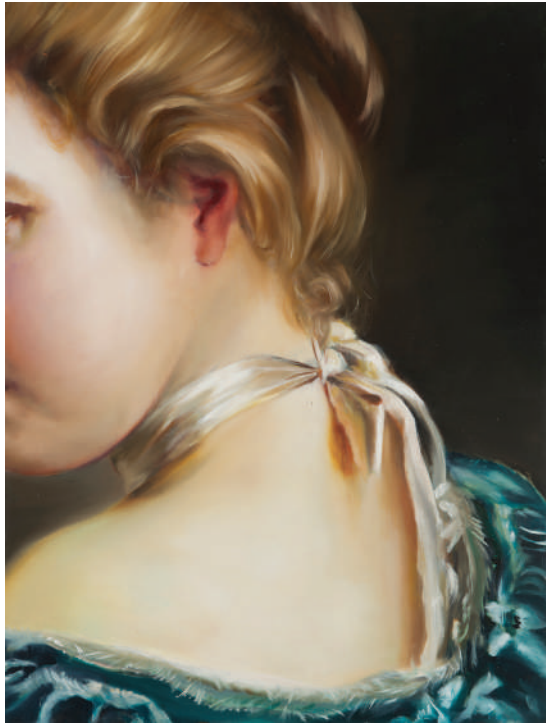
Fraleigh received her BFA in painting from Boston University and her MFA in painting from the Yale University School of Art and then spent two years in

Houston as a Core Artist in Residence. Fraleigh's solo exhibitions include the Vanderbilt Mansion in Hyde Park, NY; the Inman Gallery in Houston, TX; Edward Hopper House Museum, Nyack, NY; and the University of the Arts in Philadelphia, PA, to name a few. Among her awarded grants, residencies, and other recognitions are the Alice Kimball English Traveling Fellowship; the CORE Artist in Residence Program at the Glassell School of Art, Museum of Fine Arts; the Eliza Randall Prize at the Glassell School of Art, Museum of Fine Arts; the CACHH, Individual Artist Grant Fellowship, Houston, TX; Artist in Residence at Frans Masereel Centrum, Belgium; Artist in Residence at Can Serrat, El Bruc, Spain; Artist in Residence at the Bemis Center for Contemporary Arts, Omaha, NE; studio membership at the Elizabeth Foundation for the Arts, New York, NY and Artist in Residence at the Sharpe Walentas program in Brooklyn, NY. Fraleigh is a professor and the department chairperson of the Moravian College art department. She is represented by Inman Gallery in Houston, TX.

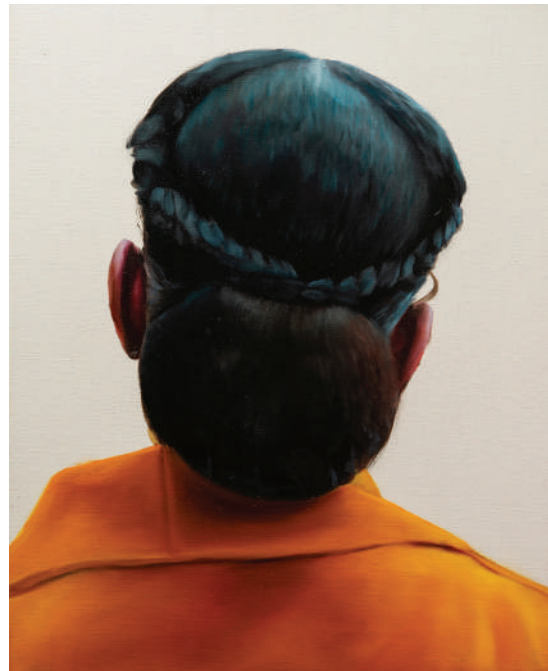
OPPOSITE PAGE

01 *A Chorus Of Reversals*,
2015,
Oil on canvas over panel,
24 x 18 inches

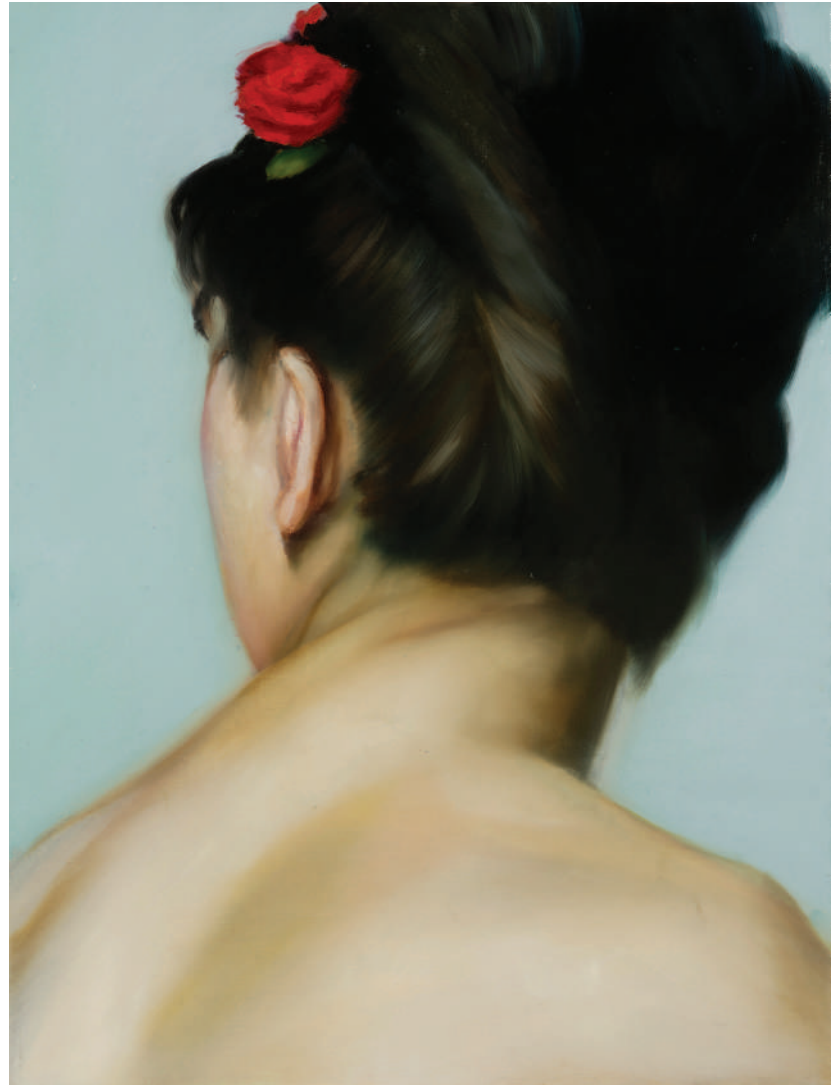
02 *Merry Makers*, 2018,
Oil on linen,
20 x 16 inches



03



04



05

Abigail Frankfurt

B. 1973
NEW YORK, NY

Abigail Frankfurt is a self-taught artist working in mixed media collage. She uses found items such as postcards, magazines, and books tossed on the sidewalk and repurposes them, adding gouache, acrylic paint, and mat gel onto the surface. Her art is an extension of what has been some of her lifelong struggles including mental illness, drug addiction, alcoholism, and body dysmorphic disorder. Through her work, she explores how to live an unconventional life in an extremely conventional society as well as finding self-acceptance.

The work on view at *The Salon*, "Heart of Palm", is one of Frankfurt's first pieces. Using the vegetable, which is hated by Frankfurt but loved by her mother, as a metaphor for tolerance and diversity, this work seeks to establish a beauty of difference. By collaging various anatomical hearts over the postcards of a variety of people from different cities, Frankfurt showcases a variance of affection across time and place.

OPPOSITE PAGE

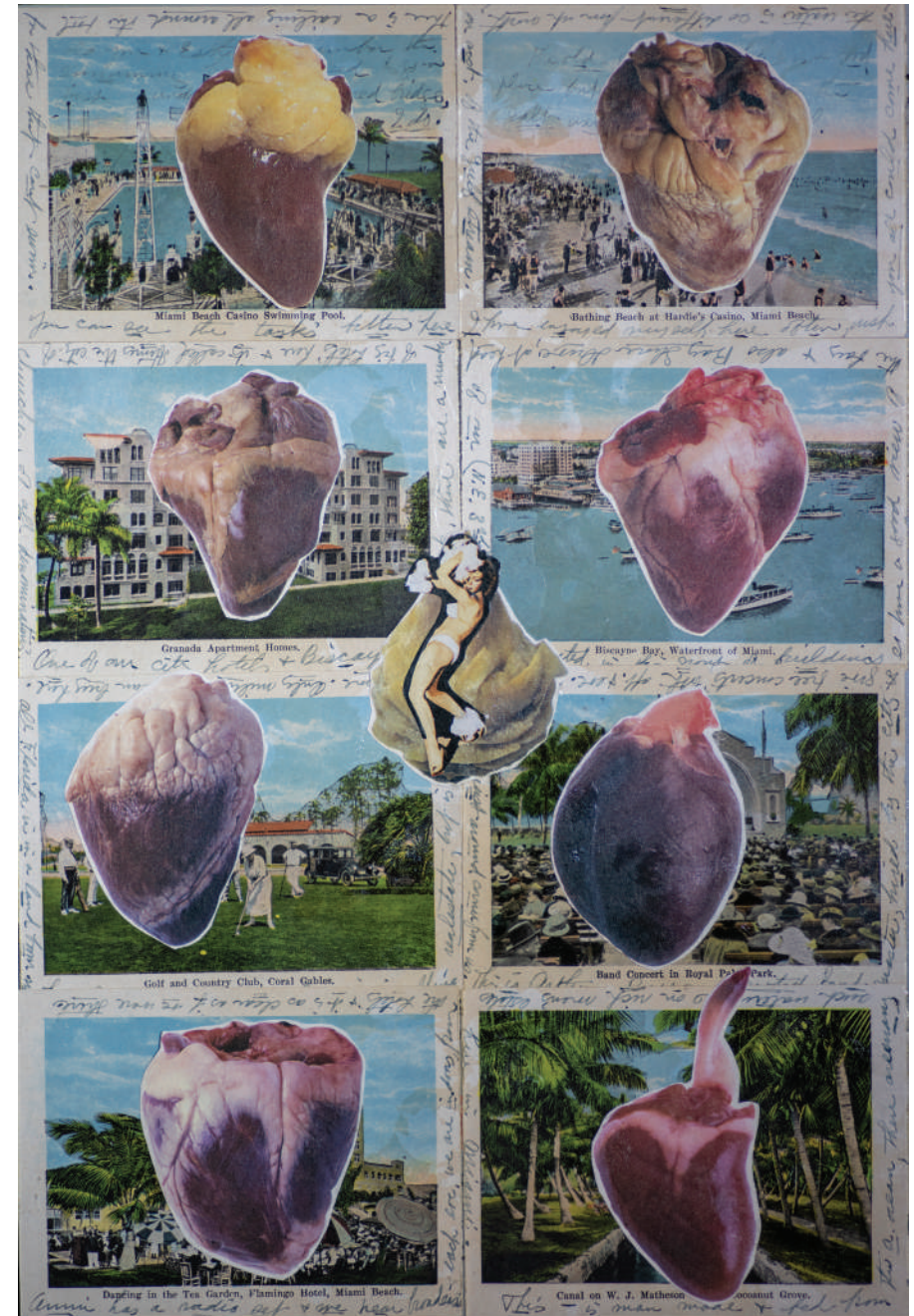
Abigail Frankfurt
All Heart, 2018,
Collected postcards, collaged
hearts, ink, mat gel,
8 x 11.5 inches

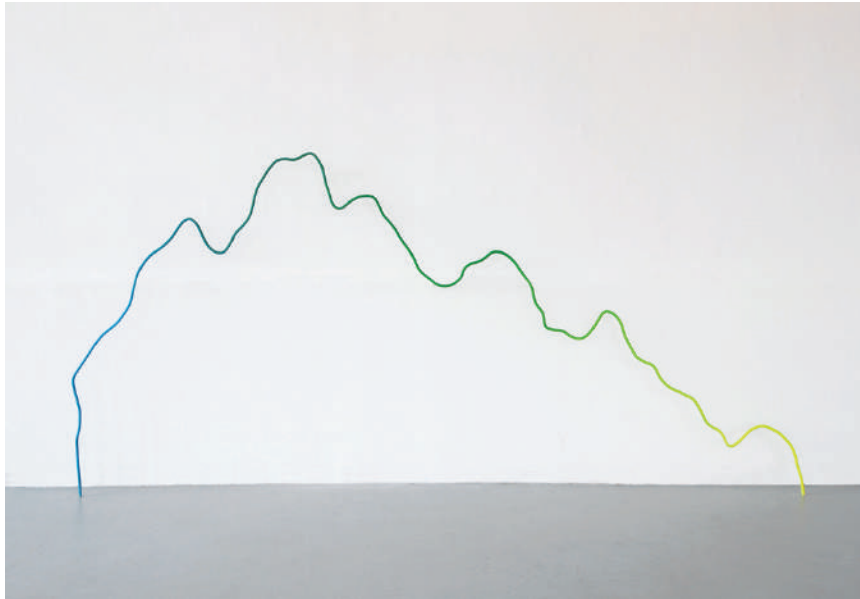
PREVIOUS SPREAD

03 Angela Fraleigh
Constellations, 2015,
Oil on canvas,
24 x 18 inches

04 Angela Fraleigh
The Stars Light Up, 2018,
Oil on linen,
20 x 16 inches

05 Angela Fraleigh
*The Thick Skin Of
Our Eyes*, 2015,
Oil on canvas,
24 x 18 inches





01

Devra Freeland

B. 1990
NEW YORK, NY

Devra Freeland's work is inspired by geologic sublimity and explores the emotional and aesthetic landscape of climate change from both an ecofeminist and millennial perspective. Having grown up in the '90s, her sense of spatial aesthetics was almost entirely developed on a computer screen. She applies the visual tropes of screen-based digital experiences to geologic forms, vectorizing the topography of mountains and glaciers until they become polished and intensely saturated fluorescent forms that appear lit from within, not unlike an LCD screen. Combining the vibrant aesthetics of the internet with vast and ancient geologic forms, Freeland evokes a conversation about humanity and the planet, and how our daily personal actions fossilize into the planetary record.

Freeland has exhibited with Times Square Arts, CRUSH Curatorial, SPRING/BREAK Art Show, the Affordable Art Fair, the New York Design Center all in New York, NY. She has also exhibited at the RISD Museum, Providence, RI; Zoya Tommy Contemporary, Houston, TX; and the White Gallery, Lakewood, CT. She is a founding member of MATERIAL GIRLS, and a recipient of the 2016 St. Botolph Club Foundation Emerging Artist Award. She has participated in residencies with Sculpture Space, Utica, NY; Women's Studio

Workshop, Rosendale, NY; the Arctic Circle Residency, Svalbard, Norway; Socrates Sculpture Park, Long Island City, NY; Lower Manhattan Cultural Council Workspace, New York, NY; the Fjuk Arts Centre, Husavik, Iceland; and Virginia Commonwealth University Summer Studio Program, Richmond, VA. She is represented by CIRCA Gallery in Minneapolis, MN and is based in New York, NY.

OPPOSITE PAGE

01 *Neon Range 02*, 2015,
Cold-rolled steel, enamel,
76 x 50 x 4 inches

02 *Glacial Caps*, 2016,
Epoxy resin,
1.5 x 1.5 x .75 inches (each)

NEXT SPREAD

03 *Mineral Analog*, 2016,
Fluorescent acrylic, Plaster,
10 x 12 x 4 inches

04 *Desktop Mountain*, 2017,
Fluorescent acrylic, Plaster,
4 x 5 x 1.5 inches

05 *Extruded Topography*,
2017, Plaster,
4 x 2 x 2 inches (each)



02



03



04



05

Linnéa Gad

B. 1990
STOCKHOLM, SWEDEN

Throughout her practice as a painter, printmaker, and installation artist, Linnéa Gad transforms mundane images into abstract, multisensory forms. Sourcing imagery from written and visual archives, she creates compositions that are beyond the original image's subjective forms — conveying both historical context and personal narratives. Often pairing elements found in nature with mass-produced industrial materials, Gad is interested in the complexity of recognizing beauty in images and materials that relate to the construction and destruction of our society. The exhibited work “Shell of a Waveland”, previously exhibited at 6Base Gallery, Bronx, NY, was made through a process of saturation, dilution, and layering. Gad's compositions become more abstract and leave the image up to interpretation: one can see an archipelago, a piece of marbled meat, or just a mimicry of wood itself.

Gad has held many solo exhibitions in Stockholm, Sweden, New York, NY, and Copenhagen, Denmark. She has also participated in a number of group exhibitions including shows in New York, NY and San Francisco, CA. Gad received her BFA from Parsons The New School for Design. She has held several residencies, including the workshop of Statens Værksteder for Kunst in Copenhagen,

Denmark. Most recently, Gad's work was presented in a solo exhibition at New Release Gallery and at Spencer Brownstone Gallery, both in New York, NY alongside a series of live performances interacting with the pieces on view. Gad currently lives and works in Stockholm, Sweden.

OPPOSITE PAGE

01 *Shell Of A Wave Land*,
2017,
Acrylic, graphite and gesso
on panel,
48 x 87 inches

02 *I Scraped a Wall of Flesh*,
2017,
Xerox transfer on poly-lining,
8 x 10 inches



01



02



01

Naima Green

B. 1990
PHILADELPHIA, PA

Naima Green is a Brooklyn-based artist and educator. Her work emerges as a way to shift dynamics about who is worthy of having a portrait made and to recontextualize the way Black and Queer experiences are pictured, understood, and therefore lived. Her conceptual inquiries position as primary the body and language as a way of indexing, collecting, and archiving forms of subjectivity. She thinks of the body as a site of experimentation, one that is fluid, and where notions of access and transformation can be examined.

Green holds an MFA in Photography from ICP-Bard, an MA from Teachers College, Columbia University, and a BA from Barnard College, Columbia University. She presented two solo exhibitions in 2018 – “All the black language” and “A Collective Utterance”. Her work has been featured in exhibitions at MASS MoCA, North Adams, MA; International Center of Photography, New York, NY; Houston Center for Photography, Houston, TX; Bronx Museum, New York, NY; BRIC, Arsenal Gallery, and Macy Gallery, New York, NY. Green has been an artist-in-residence at the Bronx Museum, New York, NY; Vermont Studio Center, Johnson, VT; and recipient of the Myers Art Prize at Columbia University. Her work has been published in *Arts. Black*, *The Atlantic*,

California Sunday, *Cultured*, *The Fader*, *The Nation*, *New York Magazine*, *The New York Times*, *Spot Magazine*, and *SPOOK*, amongst others.

OPPOSITE PAGE

01 *Untitled (Riis)*, 2017,
Archival inkjet print,
23.5 x 23.5 inches

NEXT SPREAD

02 *Open Tabs Piece (December 3)*, 2017,
Archival Inkjet Print,
25 x 25 inches

03 *Open Tabs Piece (April 29)*, 2018,
Archival Inkjet Print,
25 x 25 inches

OPEN TABS PIECE

A Myth of Two Souls: Vasantha Yoganathan
lesbian herstory archives - Google Search
The Ladder (magazine) - Wikipedia
SERVICES - cityWell brooklyn
We Buy Gold, a Short History of Palmer Studio, Home Movies...
rona yefman - google search
SG Lewis - Aura (Lyric Video) ft. J Warner - YouTube
Inge Morath Estate Submission Manager
Open Call: A Showcase for Local Emerging Artists | THE SHE
Hans Witshci: THE HANDBOOK
Found: The Best Gluten-Free Cauliflower Crust Pizza
My mother left Tennessee in 1968. Fifty years after Martin L...
Why American's Black Mothers and Babies are in a Life-or-De...
akademie lessons in art and life - Google Search
The Artist's Way: A Spiritual Path to Higher Creativity: Julia...
www.ggugenheim.org/exhibition/danh-vo
Courses
Daniel Terna - cv
Old Photograph folded corner
Cameron Rowland - Google Search
Best type - Google Search
Twitter

April 29, 2018

OPEN TABS PIECE

Seascapes - Hiroshi Sugimoto
What To Do With The Negroes?
hortense spillers - Google Search
yves tumor - Google Search
greta van fleet - Google Search
brown face white spaces - Google Search
Looking Back at Black Male: A Conversation with Thelma Gold..
Map: Sex and Love on the Streets of NYC
Amigxs: Zine Launch and Readings | International Studio & C...
thilde jensen the canaries - Google Search
moyra Davey les goddesses - Google Search
'Still Water (The River Thames, for Example)', Roni Horn, 199..
mijanou and friends lauren greenfield - Google Search

December 3, 2017

Allison Janae Hamilton

B. 1984
LEXINGTON, KY

Allison Janae Hamilton is a visual artist working in sculpture, installation, photography, and video. She was born in Kentucky, raised in Florida, and her maternal family's farm and homestead lies in the rural flatlands of western Tennessee. Hamilton's relationship with these locations forms the cornerstone of her artwork, particularly her interest in landscape. Using plant matter, layered imagery, sounds, and animal remains, Hamilton creates immersive spaces that consider the ways that the American landscape contributes to concepts of "Americana" and the social construction of space, particularly within the rural American south. *The Sweet Milk* series, of which Hamilton's work on view is a part of, is the artist's first approach to study the land as a theme through an uncanny cast of haints to lead the viewer through the beginnings of an epic tale that animates the land as a guide and witness.

Hamilton received her Ph.D. in American Studies at New York University and her MFA in Visual Arts at Columbia University. She has exhibited at museums and institutions such as the Smithsonian National Portrait Gallery, Washington, DC; Fundación Botín, Santander, Spain; the Brighton Photo Biennial, Brighton, UK; the Istanbul Design Biennial, Istanbul, Turkey; as well as the Museum of Modern Art, Storm

King Art Center, the Studio Museum in Harlem, and The Jewish Museum, all in New York, NY.

She has been awarded artist residencies at the Studio Museum in Harlem, Recess, and the Whitney Museum of American Art Independent Study Program, all in New York, NY; as well as at Fundación Botín, Santander, Spain. Hamilton's artwork has appeared in publications such as *Art in America*, *Transition Magazine*, *Women and Performance*, *Arte Al Límite*, *Oxford American*, *Boston Globe*, *Esquire Magazine*, *New York Times*, *Artsy*, and *Artforum*.

Hamilton's first solo museum exhibition was held at the Massachusetts Museum of Contemporary Art, North Adams, MA, from March 2018 through March 2019. In Summer 2019, Hamilton will be shown at MoMA PS1, Queens, NY alongside her fellow Studio Museum resident and Salon SoHo artist Tschabalala Self. Hamilton lives and works in New York.

OPPOSITE PAGE

Dollbaby standing in the orchard at midday, 2015, Archival pigment print, 24 x 36 inches



Alexandra Hammond

B. 1981
WOODLAND, CA



Alexandra Hammond's art practice embodies her belief that nothing exists in and of itself: that objects, images, personalities, and places are always in a state of liberated and unfolding co-creation. This concept manifests in works that require the coming together of disparate parts in order to be fully realized: rearrangeable, transparent paintings, as well as participatory performances and backdrops. Hammond's practice incorporates both individual and social experience: simultaneously acknowledging the interiority of her subjects, while at the same time displaying the inherent connectedness through our mutual and shared environments. "PalmMall", on view at *The Salon*, depict floating idylls that ask: Can a painting be a window onto world unto itself? Can a perfected, autonomous world exist, even in our imaginations?

Solo exhibitions of Hammond's work have been shown at The Dirt Palace, Providence, RI; 2 Rivington St., New York, NY; and Werkstatt Gallery, Graz, Austria. She has participated in group exhibitions at the Satellite Art Show, Miami, FL; Petzel Gallery, New York, NY; Mildred's Lane, Narrowsburg, NY; "Keepsake", a mobile video art experience in Bangkok, Thailand; as well as various other venues across New York state. Hammond is based in Brooklyn.

OPPOSITE PAGE

Palm Mall, 2018,
Oil on panel, diptych,
30 x 50 inches (each)

Pamela Hanson

B. 1954
LONDON, ENGLAND

With over twenty years of experience in the fashion industry, Pamela Hanson is a world-renowned photographer whose work captures the female form in a way that embraces womanhood without sexualizing her subjects. She uses her camera to celebrate the women that stand before her lens, capturing candid moments of intimacy in her celebrity portraits and sensual images. Hanson infuses her images with a relaxed spontaneity—the antithesis of heavily staged fashion photography.

Hanson has published numerous books including two best sellers, *Girls* (2001) and *Boys* (2006). Alongside her work as a photographer, she has also directed a series of television spots to raise funds for finding a Juvenile diabetes cure. Hanson has received an award from the Association of Independent Commercial Producers for her short documentary “Family Stories.” Hanson’s photographs appear regularly in various international versions of *Harper’s Bazaar*, *Glamour*, *Vanity Fair*, and *Vogue*. Most recently, Hanson has been responsible for major fashion campaigns for brands like Dior and Ralph Lauren. She is based in New York.

OPPOSITE PAGE

01 *Raina with Guitar*
#1, Marie Claire
(*French*), LA, 1999,
Silver print,
16 x 20 inches

NEXT SPREAD

02 *Naomi on the Phone*,
1990,
Silver print,
16 x 20 inches

03 *Niki in Bathrobe*,
1990,
Silver print,
11 x 14 inches



01



02



03



01



02



03

Melanie & Stephanie Hausberger

B. 1987
INNSBRUCK, AUSTRIA

Melanie and Stephanie Hausberger are identical twin sisters whose practice is collaborative. Together, the two paint and draw as a way to organize their shared experiences into form. Their process involves discussing their individual ideas and inspirations and bringing them together and onto the surface of a work. While creating, the two tend to trust their intuition and memories, painting on the same canvas and “finishing” each other’s drawings. Similar to completing each other’s sentences, the Hausbergers see their process as a language that they share. Their work explores themes such as control and chaos, personal struggle with body image, nature versus nurture, and aesthetics.

The drawings exhibited in *The Salon* are from a series inspired by their own emotional states during a time of change and transition in the Summer of 2018. The characters in the works appear to be in a state of contemplation and confusion.

Both sisters attended the School of Visual Arts in New York, NY. Their work was exhibited in the group exhibition “No Commission” curated by Nicola Vassell and Swizz Beats as part of Art Basel 2018. In addition to their visual art practice, Melanie and Stephanie Hausberger maintain a practice in performance art. They are based between Austria and New York.

OPPOSITE PAGE

01 *Contemplative Woman*, 2018,
Oil stick on paper,
11 x 14 inches

02 *Weeping Woman*,
2018,
Oil stick on paper,
11 x 14 inches

03 *Figures and Flowers*,
2018,
Oil stick on paper,
11 x 14 inches

NEXT SPREAD

04 *Worn Out x2*, 2018,
Oil stick on paper,
11 x 14 inches

05 *On the Run*, 2018,
Oil stick on paper,
11 x 14 inches



04



05

Leslie Hewitt

B. 1977
NEW YORK, NY

Leslie Hewitt is an artist whose work often combines sculpture and photography to create multilayered assemblages of texture and memory. Using color, material, and configuration to create emotive gestures, Hewitt isolates the vague and fleeting feeling of particular places, people, and eras.

Leslie Hewitt's work on view at *The Salon* is part of her celebrated *Riffs on Real Time* series, which she began in 2002. Different representations of time are staged in a visual language that speaks to the complex and simultaneous formation of both personal memory and collective history. Each photograph follows a set compositional order: a snapshot stacked on top of found or collected materials relating to the Black popular culture of the 1970s and '80s placed directly on a hardwood floor. The intricate layering of these materials reveals a decidedly postmodern take on the still life.

This work was originally made to support Leslie Hewitt's monograph, recently published by OSMOS. *The Riffs on Real Time* series is included in the collections of the Museum of Modern Art, the Solomon R. Guggenheim Museum, New York, NY; Yale University Art Gallery, New Haven, CT; the Walker Art Center, Minneapolis, MN; and the

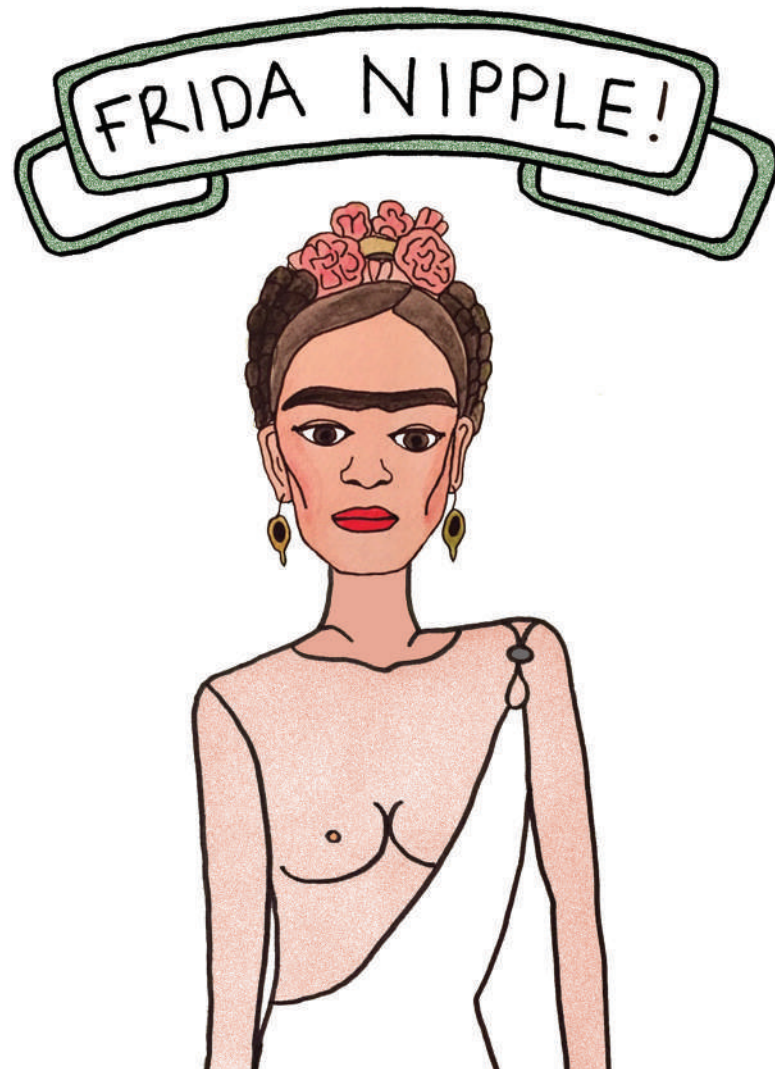
Fogg Art Museum at Harvard University, Cambridge, MA, among others. Hewitt is represented by Perrotin Gallery and is based in New York.

OPPOSITE PAGE
Riffs on Real Time, 2016,
Traditional
chromogenic print,
35 x 27 inches



Angelica Hicks

B. 1989
LONDON, ENGLAND



Angelica Hicks is a fashion illustrator, recognized for her playful style, witty puns, and memorable phrases. Often juxtaposing famous fashion figures with a humorous play-on-words, Hicks has gained notoriety for her quirky depictions of models, politicians and even Anna Wintour herself. Frida Kahlo has always been a major inspiration for Hicks, who believes it was relevant to look at her “proto-feminist” role. To modernize the icon, Hicks portrays Kahlo celebrating the “Free the Nipple” movement.

At University College London, Hicks studied art history and began to draw as an escape from the lull of academia. She now collaborates with brands and publications including Cabana magazine, Alice + Olivia, British Vogue, Instyle and most recently, Gucci. Her book, *Tongue in Chic*, was published in April of 2017 and has become a bestseller. She is based in New York.

OPPOSITE PAGE
Frida Nipple, 2016,
Oil on paper,
5 x 7 inches

Alba Hodsoll

B. 1991
LONDON, ENGLAND

In the paintings of London-based artist Alba Hodsoll, the notion of womanhood plays an important role. Her abstract representations of the fragmented female body use materials reminiscent of feminine fluids, bringing up pleasure in a non-grotesque way. Female sexuality is at the forefront of Hodsoll's graphic works in paint and ink—and she has recently extended her practice onto more unconventional mediums such as leather. She uses crisp lines and negative space to produce a distinctive vision of human physicality.

Hodsoll's work has been shown in a number of group exhibitions in Paris, London, New York, Los Angeles, and Sao Paulo. She has also exhibited in three London solo shows, at Alex Eagle Studios in 2016, and at COB Gallery in 2017 & 2018. Reviews of these solo exhibitions were published by *London Evening Standard*, *i-D*, *Love Magazine*, and *Dazed & Confused*. Since completing her BA in Visual and Critical Studies from the School of Visual Arts in 2015, Hodsoll has held several artist residencies including 'Writing in Taos', Taos, NM (2016) and 'Girls Only Residency', Brooklyn, NY (2014). She also created a mural for the interior of the New York restaurant Mimi.

OPPOSITE PAGE

01 *Untitled*, 2016,
Oil on linen board,
15.5 x 15.5 inches

02 *Untitled*, 2016,
Oil on linen board,
15.5 x 15.5 inches



1



2

Rhea Karam

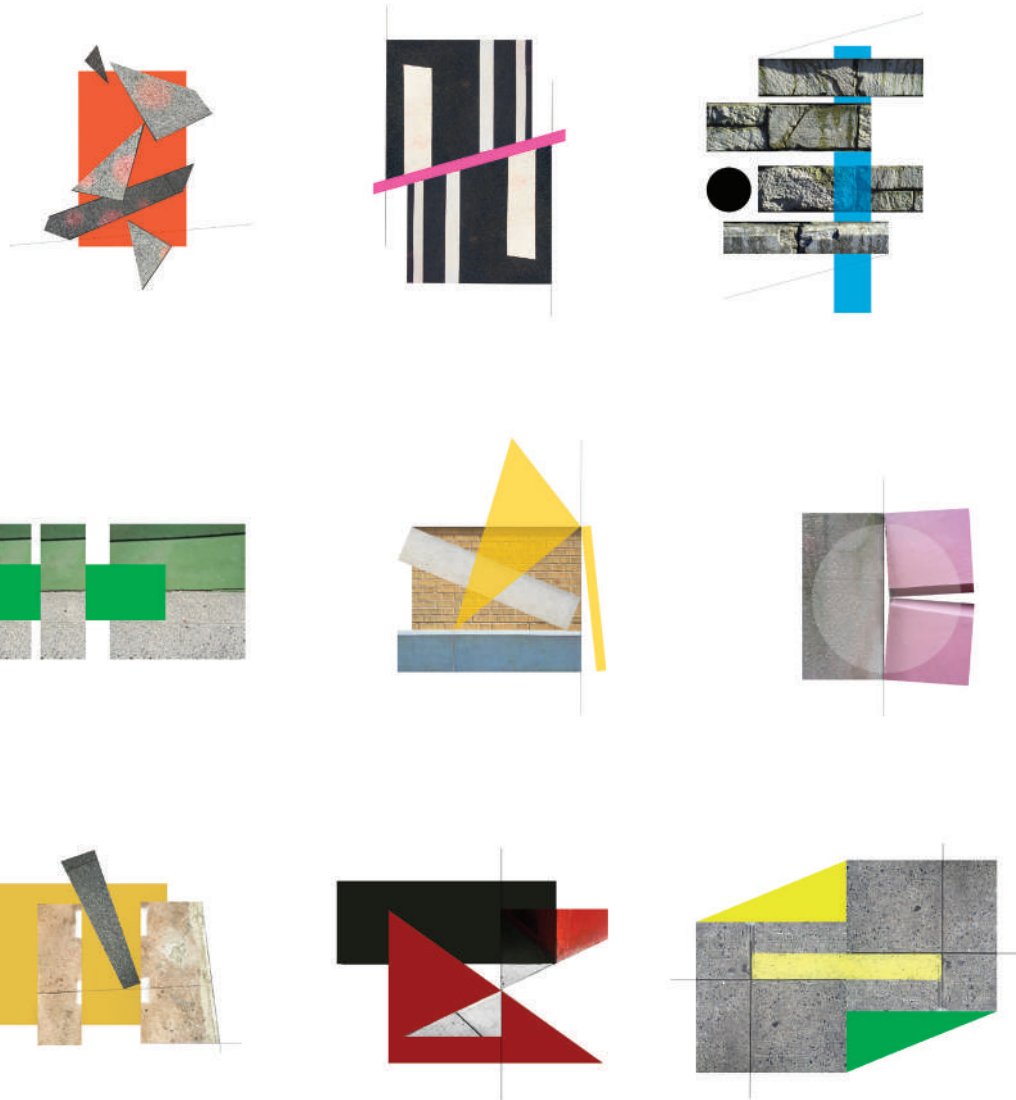
B. 1982
BEIRUT, LEBANON

New York-based Rhea Karam is a multidisciplinary artist whose work focuses on documenting domestic and urban environments with an emphasis on public walls and the role they play in our daily lives. Raised between the United States and France, Karam explores various themes such as the aftermath of socio-political change on the urban landscape, history, displacement, identity, communication, censorship, architecture, and the environment. Although mainly photographic, her practice also includes paint, silkscreen, wheat pasting, and other mediums inspired by street art.

Karam graduated from the International Center of Photography in 2007 and was the recipient of director's scholarship. She has had a number of solo exhibitions, at such locations as The Pavilion and Third Line Gallery, both in Dubai, United Arab Emirates; Foto Freo Festival, Perth, Australia; and most recently at Angela Meleca Gallery in Columbus, OH. Karam's work is in collections at the Museum of Modern Art, New York NY; The Center for Book Arts, New York, NY; and The Ampersand Foundation, Derby, United Kingdom. In 2018, Karam released her book, *All Roads Lead to You*, a succession of snippets taken along a meditative walk through the streets of New York which celebrated its launch at Perrotin Gallery, New York, NY.

OPPOSITE PAGE

From the series *All roads Lead to You*, 2018
Archival pigment print, pencil,
17 x 22 inches (each)



Clare Kenny

B. 1976

MANCHESTER, UNITED KINGDOM

Clare Kenny works with a variety of materials, such as spray paint, building materials, plaster, ceramic, fabric, glass, neon, Plexiglas and found objects. Informed by personal viewpoints and experiences, especially her upbringing and family history, Kenny often toys with notions that relate heavily on a wider level to many people's lives, where shared histories is a recurring theme throughout her practice.

Within her work, Kenny often references aspirations of the working class and their determination to better themselves. Her ongoing series of cast plaster works make use of domestic buckets, bins, or cake tins as molds. Paint pigment is poured into the plaster to create a mock marbled finish to the surface of the cast sculptures, which are then stacked or hung. She collects objects from her nearest surroundings. By carefully highlighting the use of domestic objects and use of materials, Kenny transforms them into objects of high esteem, focusing on shared visual memories and aesthetics of aspiration.

Kenny has exhibited internationally at many galleries and institutions, including La Kunsthalle, Mulhouse, France; the Touchstones Museum and the Contemporary Arts Society, both in the United Kingdom; as well as the Kunsthhaus, Kunsthalle,

Kunsthhaus Baselland, and Kunstmuseum, all in Switzerland. She has exhibited at several art fairs including Art Basel, Switzerland; Artforum, Berlin, Germany; The Manchester Contemporary, United Kingdom; and Artissima, Turin, Italy. Kenny is represented by Vitrine Gallery and is based in Basel, Switzerland.

OPPOSITE PAGE

Traybake (yellow), 2018,
Plaster,
14.5 x 11.5 x 2 inches



Alice Lancaster

B. 1985
SAINT LOUIS, MO



Alice Lancaster explores the relationship of space to the female mind, body, and sexuality through abstracted line-based figures. Her style is constantly transforming based on her materials, medium, and scale of choice. She is known for creating colorful and humorous paintings, which are experimental in their use of shapes and colors.

In her work, Lancaster has collaborated with a wide range of artists. Her patterns have been made into dresses, jackets, shoes, and bags for Calvin Klein, and she has also painted a mural for health-conscious eatery SweetGreen. In 2015, Lancaster and Dev Hynes' book, *FEELINGS*, was published by Rizzoli. Her work is also on display at *The Salon*, Dumbo. Lancaster lives and works in New York.

OPPOSITE PAGE

Lazy Woman, 2016,
Oil on canvas,
60 x 36 inches

Rachel Libeskind

B. 1989
MILAN, ITALY

Multi-disciplinary artist Rachel Libeskind's work takes the shape of photography, sculpture, video, performance, and collage. She explores issues of identity, transmutations of historical events, and curation of images and objects. Libeskind's exhibited portraits are taken from an early publication of *The Jewel Box Revue*, which was one of the first openly queer men's drag clubs in Florida from the 1940s to the '60s. These selected images, paired and affixed to carefully selected pieces of color aid paper, show men in various stages of their drag transformation. Honoring some of the first Americans experimenting with both gender identity, and open homosexuality, this work reveals the many facets of feeling in the spectrum of gender expression—from the dazzling ecstasy of freedom, to the pain of self-repression.

Libeskind often combines installation and performance with her studio practice—she has held exhibitions in Paris, London, Milan, Rome, Warsaw, Vilnius, Miami, and New York, among other international cities. Raised in Berlin, Germany, she received a BA from Harvard University in 2011. Libeskind is currently based in Brooklyn.

OPPOSITE PAGE

from *The Jewel Box Revue*
series, 2013,
Collage on Color Aid paper
9 x 7.5 inches (each)

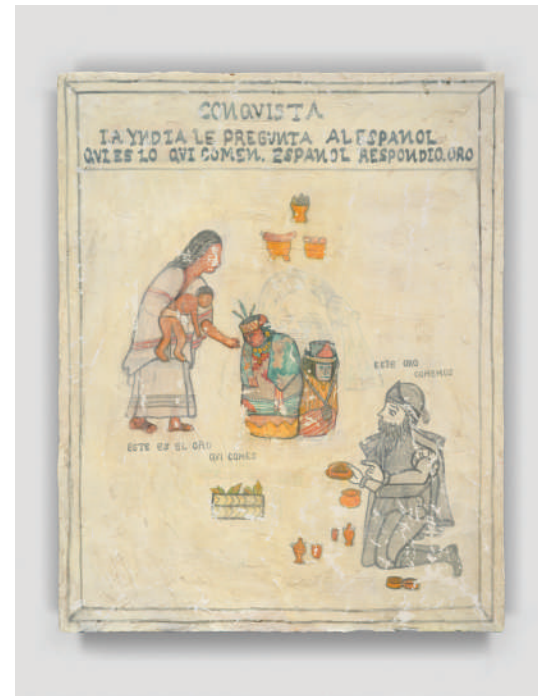


Claudia Martinez Garay

B. 1983
AYACUCHO, PERU



01



02

Claudia Martínez Garay's work investigates the journey that objects undertake from the moment of their origin, through the progression of contexts and destinations that they inhabit, suggesting that the information accrued in these transitory spaces holds value and power. Martínez Garay looks to the pre-Columbian cultures of South America, with a focus on representing and interpreting their visual language and traditions. Her practice explores how art can underline the implications of cultural appropriation and contribute to creating narratives that challenge and complicate the discourse of domination and cultural hegemony.

Garay studied Printmaking at the Pontificia Universidad Católica of Peru and at Rijksakademie van Beeldende Kunsten in Amsterdam, Netherlands. She has recently participated in the 12th Shanghai Biennale, China; and has presented solo exhibitions at GRIMM, New York, NY; The Peruvian-British Cultural Center, the Inca Garcilaso Cultural Center of the Foreign Affairs Ministry of Peru, and French Alliance Gallery of Miraflores, all located in Lima, Peru. She is represented by GRIMM Gallery, New York, Amsterdam and currently lives and works in Amsterdam.

OPPOSITE PAGE

01 *El Oro del Pirú / The Gold of Perú (take this gold but go)*, 2018, Plaster on wood, watercolor, gouache, acrylic, 39.5 x 31.5 inches

02 *El Oro del Pirú / The Gold of Perú (gold eater)*, 2018, Plaster on wood, watercolor, gouache, acrylic, 39.5 x 31.5 inches

Kim McCarty

B. 1956
LOS ANGELES, CA

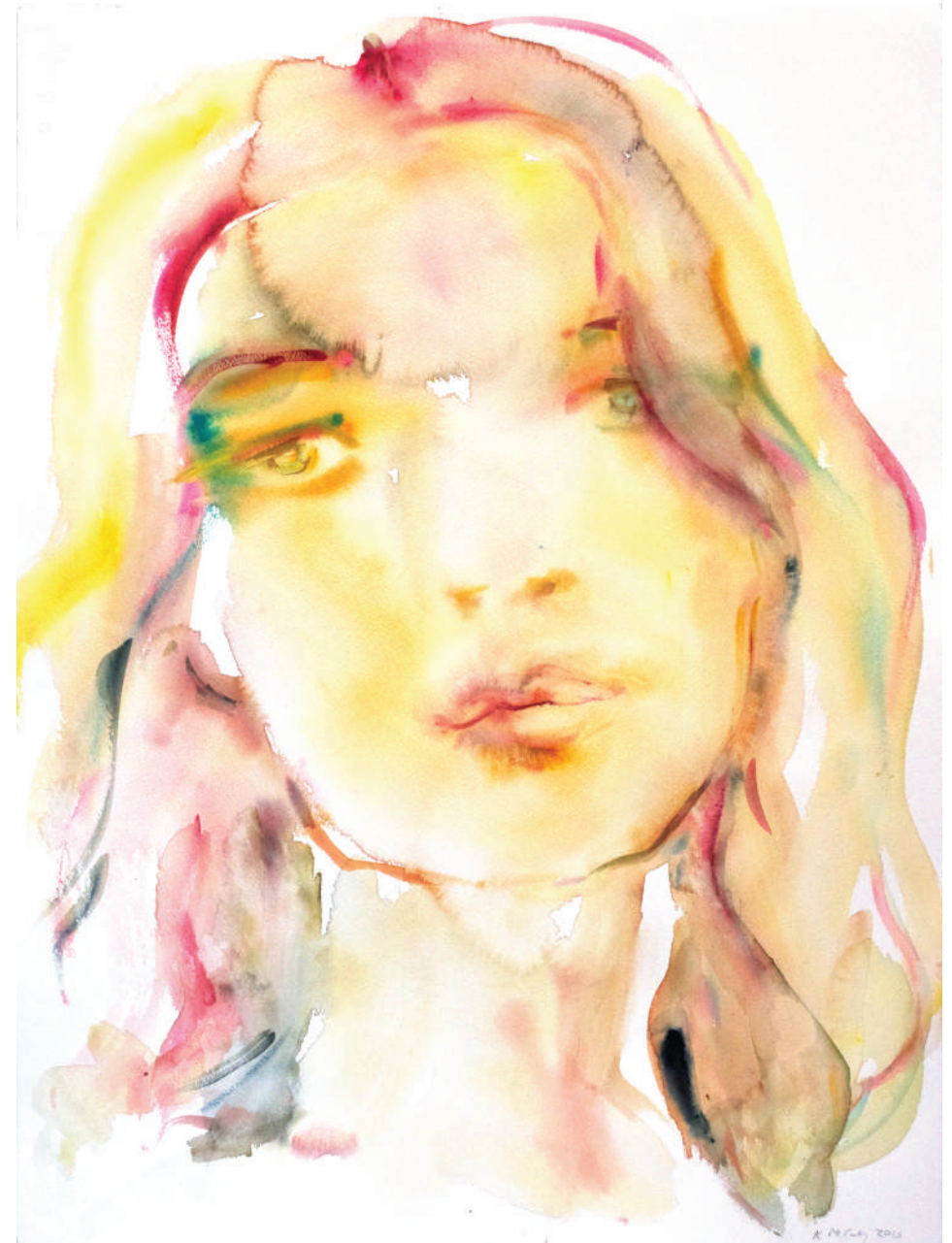
McCarty's imagery and compositions are derived from personal photographs. Interested in identifying an expression that suggests both longing and loss, she describes her compositions as "blurry afterimages drifting past closed eyelids". After working for many years in oil paint, she began using watercolor when her California studio was destroyed by wildfire in 1993. Since then, McCarty has embraced watercolor as her primary medium and has set out to execute her works on a larger-than-life scale. She uses a wet-on-wet technique, saturating the form with water before applying pigment with a loaded brush to the paper. The process is extremely fleeting and an image is either created or lost within seconds. It can sometimes take weeks to create a watercolor that has the delicate balance of realism and abstraction. Through this process, she explores the dichotomy between uncertainty and focus.

McCarty has had numerous solo projects and exhibitions including shows at the Morgan Lehman Gallery and The Santa Monica Museum of Art in California. She is a graduate of UCLA (MFA) and the Art Center College Design, Pasadena (BFA). Her work is included in the collections of The Museum of Modern Art, New York, NY; UCLA Hammer Museum, Los Angeles,

CA; and the Honolulu Academy of Art, Honolulu, HI. McCarty is based between Los Angeles and New York and is represented by Morgan Lehman Gallery, New York.

OPPOSITE PAGE

Untitled, 2015,
Watercolor on paper,
30 x 22 inches





Marilyn Minter

B. 1948
SHREVEPORT, LA

Marilyn Minter is a world renowned painter and photographer, whose work juxtaposes photorealistic paintings with painterly photographs, focusing on moments where beauty meets the grotesque. For the past 20 years, she has explored what she calls the “pathology of glamour,” or the painstaking everyday un- and re- doing of women’s physical appearance, and their strive for perfection. Her hyperrealist style of painting is derived from her own photographic templates and presented in a feverishly obtrusive manner. While her early work focuses on the erotic pairing of blood red manicured nails and banal food items, Minter has recently focused on physical objects between the camera and subject, whether it is moisture, a pane of glass, or graffiti. Presenting her photographs as billboards, wallpaper, commercials on late night television, and fashion editorials, Minter subverts cultural ideals of beauty and sexuality.

Minter’s work has been extensively exhibited in museums and galleries internationally, including at The Museum of Modern Art, New York, NY; The Museum of Contemporary Art, Cleveland, OH; The Whitney Museum, New York, NY; Fotomuseum Winterthur, Winterthur, Switzerland; and La Conservera, Murcia, Spain,

among others. Minter has been the subject Contemporary Arts Museum, Houston, TX and travelled to the Museum of Contemporary Art, Denver, CO, the Orange County Museum of Art, Santa Ana, CA and the Brooklyn Museum, New York, NY. Her most recent solo exhibitions were held at Simon Lee Gallery, London, UK and Lehmann Maupin, Hong Kong. Minter is currently based in New York.

OPPOSITE PAGE

Target, 2017,
Dye Sublimation Print,
40 x 30 inches

Sophia Narrett

B. 1987
CONCORD, MA

Sophia Narrett is an embroidery artist whose work is an illustration of personal experiences centered around love. By embroidering collages, made up of found and taken photographs, she uses pop culture and social media to express the conflict involved in navigating identity. Narrett depicts complicated interactions between people, especially those that involve roleplay, which allows imagination and desire to blur reality. She is interested in the ways adults play, whether their games are consensual or manipulative, and the emotional results of escapism. While embroidery is often thought of as an archaic hobby, associated with wedding trousseaux; Narrett questions these stereotypes by portraying playful and taboo images, thus reclaiming it as a practice.

Narrett has participated in residencies at the Skowhegan School of Painting and Sculpture and the Museum of Arts and Design. In 2015 she was named the New American Paintings Reader's Choice. Her work has been exhibited at the RISD Museum, Providence, RI; the Museum of Sex and Jack Barrett Gallery in New York, NY, to name a few. She has held solo exhibitions at BRIC Arts | Media House, NY, Freight + Volume and Arts + Leisure in New York as well as Space Gallery, Portland, ME and Jordan Faye

Contemporary, Baltimore, MD among others. Narrett is the recipient of a 2018 Pollock-Krasner Foundation grant. She received her MFA in Painting from the Rhode Island School of Design and a BA in Visual Arts from Brown University. Narrett is based in Brooklyn.

OPPOSITE PAGE

01 *Dance*, 2017,
Embroidery thread, aluminum,
acrylic and fabric,
4.5 x 7 x 6 inches

NEXT SPREAD

02 *Mistletoe*, 2017,
Embroidery Thread,
Aluminum, Acrylic,
9 x 4 x 4 inches

03 *Walk in Closet*, 2017,
Embroidery
Thread and Fabric,
4.25 x 3 inches



01



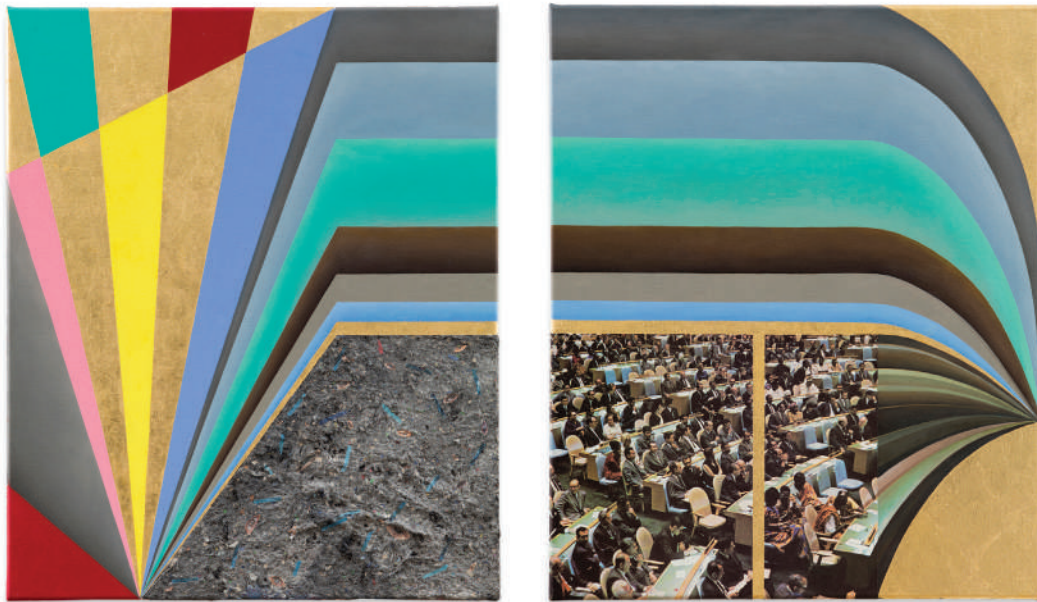
02



03

Anna Ostoya

B. 1978
KRAKOW, POLAND



Anna Ostoya is a multidisciplinary artist incorporating collage, photography, painting, sound, and sculpture to revisit the visual language of the twentieth-century avant-garde. Often using bold color and clean shapes to create urgent juxtaposition with found black-and-white photographic or photorealistic material, Ostoya creates images that revitalize a history of abstract political critiques.

“Territories” is a work from the series *Alte Sachlichkeit* (Old Objectivity). The series reflects on *Neue Sachlichkeit* (New Objectivity) when artists during the Weimar Republic era of Germany mined past ways of making art to address the social and political turbulence of their own era. The photo collage in “Territories” was made using images from an illustrated history of World War II that Ostoya found in the lobby of her building. This photo depicts an early United Nations assembly juxtaposed with papier-mâché made from other pages of the book.

Ostoya studied at the Städelschule in Frankfurt, Germany and the Parsons School in Paris, France, later attending the Whitney Independent Study Program in New York, NY. Her work has been shown at Tate St. Ives, Cornwall, England; the 2015 Lyon Biennial, Lyon, France; the Museum of Modern Art, New York, NY; the Power Plant Toronto, Canada; the Hessel Museum, Bard College, Annandale-on-

Hudson, NY; Lisson Gallery, London, England; and the Second Athens Biennial, Greece. She is represented by Bortolami Gallery, New York, Tegenboschvanvreden, Amsterdam, and Silberkuppe, Berlin. Ostoya lives and works in New York.

OPPOSITE PAGE
Territories, 2016,
Oil, acrylic, paper,
papier-mâché and gold
leaf on canvas,
24 x 19.75 x 2 inches

Louise Parker

B. 1990
SAINT LOUIS, MO

Louise Parker is a photographer and artist, whose self-portraits interact with her simultaneous career as a model in the fashion industry. Her exhibited works are from three different series, made within the past five years. “Marfa” is from an editorial assignment for *New York Magazine* and features fashion from Celine and Balenciaga. “Sneakers” is from Parker’s ongoing series, *Work Pictures*, which documents her experience working in fashion since 2012.

Parker has published photography work for *New York Magazine*, *Dazed and Confused*, *Vogue* and *W Magazine*. In 2017, her series *Pieces of Me* was published in Foam Magazine “Talent Issue” #45. Over the last two years, she has exhibited in group shows in Amsterdam, Paris, New York, and London. She received a BA from Bard College in 2012, where she studied photography under Stephen Shore. Parker is based in Los Angeles.

OPPOSITE PAGE

01 *Haircut*, 2015,
Inkjet print,
16 x 20 inches

NEXT SPREAD

02 *Enjoy, Somewhere
Over The Atlantic*, 2013,
Inkjet print,
12 x 8 inches

03 *Marfa*, 2017,
Inkjet print,
24 x 16 inches

04 *Sneakers, Chanel
Couture*, 2014,
Inkjet print,
12 x 7.5 inches



01



02



04



03

Elise Peterson

B. 1988
WASHINGTON, DC.



Elise R. Peterson analyzes how identity interacts with varying sociopolitical factors. Her visual work is centered on reinterpreting the past in the framework of the evolving notions of technology, Blackness, and cross-generational narratives. In a cultural production capacity, Peterson strives to use art as a platform for social justice while making art accessible for all through exhibitions of public work and beyond.

The work on view at *The Salon*, “Kim Meets Boncompain”, was one of the first in Peterson’s lauded *Black Folk* series that placed iconic Black figures at the forefront of established works of fine art. The series illuminated that at their inception, there were and are many institutions and spaces that did not consider the Black experience, including the world of fine art. Peterson’s work reconsiders this experience, proving that Black experiences can not only exist in these spaces, but thrive at the forefront.

Elise R. Peterson is a multimedia storyteller with a focus in visual arts and writing, currently based in Los Angeles. She previously served as the founding Music Editor of Saint Heron, a creative agency founded by Solange Knowles. Her writing clips have appeared in the *Believer Magazine*, *Adult*, *Paper Magazine*, *Elle*, *Lenny Letter*, and *Nerve* among others. She has illustrated two children’s

books: *How Mamas Love Their Babies*, published by Feminist Press, and *The Nightlife of Jacuzzi Gasket*, published by Dottir Press. Elise is the host of MANE, an online video series highlighting the intersection of culture and hair as told through the narratives of women via Now This News. She also founded and co-hosts Cool Moms: a bi-weekly podcast highlighting women who make their passions a priority.

OPPOSITE PAGE
Kim Meets Boncompain,
2015,
Digital collage,
32.5 x 26 inches

Alex Prager

B. 1979
LOS ANGELES, CA

Alex Prager is a photographer and filmmaker who creates elaborately staged scenes that draw inspiration from a wide range of influences and references, including Hollywood cinema, experimental films, popular culture, and street photography. She deliberately casts and stages all of her works, merging past and contemporary sources to create a sense of ambiguity. Prager's work often draws attention to the voyeuristic nature of photography and film. In her images of both crowds and individuals, she examines conflicting impulses of claustrophobia and isolation, revealing an ominous and perpetual anxiety. The exhibited print, "Beverly," is from Prager's Long Weekend series, which consists of portraits of women in Los Angeles near where the artist grew up. Prager's highly choreographed work draws attention to the voyeuristic nature of photography and film, exposing the way images are constructed and consumed in our media-saturated society.

Solo exhibitions of Prager's work have been organized at Des Moines Art Center, Des Moines, IA; Galerie des Galeries, Paris, France; and FOAM Photography Museum, Amsterdam, Netherlands. Her work is in numerous international public and private collections including The Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; San Francisco Museum of Modern Art, San Francisco, CA; and

Kunsthaus Zurich, Zurich, Switzerland. Prager has received numerous awards, including the FOAM Paul Huf Award, The Vevey International Photography Award, and the London Photographic Award. Prager currently lives and works in Los Angeles, she is represented by Lehmann Maupin Gallery, New York, Honk Kong and Seoul.

OPPOSITE PAGE

*See's Candies, Payless,
Supercuts 1*, 2015
Archival pigment print
48 x 127.5 inches



Emma Ressel

B. 1994
BAR HARBOR, ME



Emma Ressel is a fine art photographer who works with both large format film and digital photography to create surreal still life images. Drawing on the history of Dutch painting, Ressel builds upon the decadent imagery inherent in food, and the intimate human rituals of preparing and eating it, to insinuate complex personalities and dramatic stories. In her work presented at *The Salon*, Ressel questions the Biblical story of Eve eating fruit from the tree of knowledge. Using the color red as a signifier, Ressel playfully suggests multiple options: a fig, a pomegranate, perhaps an apple—ultimately asking the viewer to acknowledge the inherent metaphor and cultural significance of any given food.

Ressel received a BA in Photography from Bard College in 2016, where she was awarded the Bard LugoLand Residency Prize, which afforded her the opportunity to travel to Italy and create her first monograph, *Olives in the street*, published by Edizione del bradipo in 2017 with a second edition published in 2018. Her photographs have also appeared in publications such as *New York Magazine* and *The New York Times Magazine*. Her work has been exhibited in solo shows at the Woods Gallery at Bard College, Annandale-on-Hudson, NY; and The Living Room at Gem, New York NY. She has also participated

in group shows at galleries including Red Hook Labs, Brooklyn NY; SEPTEMBER Gallery, Hudson NY; Site: Brooklyn, Brooklyn NY; Speedwell Projects, Portland, ME; The Church, Troy, NY; Artemis Gallery, Northeast Harbor, ME; among others. Her work is held in the permanent collection of the Philadelphia Museum of Art, Philadelphia, PA. She is based in Brooklyn.

OPPOSITE PAGE

01 *Red Beets*, 2017,
Inkjet print,
20 x 24 inches

NEXT SPREAD

02 *Birth control pills
and my mother's
favorite flower*, 2013,
Inkjet print,
36 x 44 inches

03 *Oyster Surgery*,
2016,
Inkjet print,
28 x 34 inches



Erin Riley

B. 1985
CAPE COD, MA

Erin M. Riley is a tapestry weaver using wool yarn that she hand dyes, manipulates, and deconstructs. She weaves images of young women in states of undress or exposure, personal objects, and various landscapes relating to destruction and death. She is drawn to images that represent sexuality and intimate events, using both her own images and images of other women that relate to her personal experiences.

Riley has held solo exhibitions at PPOW Gallery and Joshua Liner Gallery, New York, NY; Hashimoto Contemporary and Guerrero Gallery, San Francisco, CA; and Brilliant Champions, Brooklyn, NY; among others. She has been included at group exhibitions at The Sunday Painter London, UK; PPOW Gallery, New York, NY; Greenpoint Terminal Gallery, Brooklyn, NY; Mana Contemporary, Jersey City, NJ. Her work has been shown at several art fairs, such as Art Basel Miami, FL; Frieze London and New York; and The Armory Show, New York, NY, among others. Riley is represented by PPOW Gallery, New York. She currently lives and works in Brooklyn.

OPPOSITE PAGE

*Bruised Knee & a Sore
Jaw in Hell*, 2018,
Wool and cotton,
57 x 48 inches



Lesley Schiff

B. 1951
CHICAGO, IL



Early in her practice, Lesley Schiff began to conceive of color laser printing as an extension of painting. Schiff was fascinated by the possibilities presented by the endless combinations of images allowed by the fast speed and mechanics of the machine, and viewed the technology as both a means to escape the dogmatic forms of earlier art history, and as a way to tap into the rapid, direct communication of American culture at the time.

On view at *The Salon*, *SEASONS* explores the seasons of Man, Woman, Child, Civilization, Nature, and Technology. It was the first digital artwork purchased by the Metropolitan Museum of Art, New York, NY in 1981. In 2017, the entire *SEASONS* series was featured in *Experiments in Electrostatics* at The Whitney Museum of American Art, an exhibition featuring the pioneering work of artists who experimented with the use of the photocopier as a creative medium.

Schiff's work is a part of the permanent collections at The New York Public Library, The Metropolitan Museum of Art, The Museum of Modern Art, and The Whitney Museum of American Art, all located in New York, NY. She is also included in the private collections

of many New York City-based corporations, such as JP Morgan Chase, Goldman Sachs, and Chase Manhattan Bank. She is currently based in New York.

OPPOSITE PAGE
Seasons, 1981,
Color photocopies,
8.5 x 11 inches (each)

Tschabalala Self

B. 1990
HARLEM, NY

Tschabalala Self explores ideas about the Black female body through a combination of painting and printmaking. She constructs exaggerated depictions of bodies using sewn, printed, and painted materials, traversing different artistic and craft traditions. Her figures' biological characteristics reflect cultural attitudes and Self's own experiences regarding race and gender. Describing her own work, Self has stated that she is "attempting to provide alternative, and perhaps fictional, explanations for the voyeuristic tendencies towards the gendered and racialized body; a body which is both exalted and abject".

Proclaimed by many in the art world as an "artist to watch", Self made her grand debut in a 2015 group exhibition at the Studio Museum in Harlem, NY. Since then, she has had numerous solo exhibitions, in a number of institutions such as the Parasol Unit Foundation, New York, NY; Thierry Goldberg Gallery, New York, NY; Pilar Corrias, London, England; Yuz Museum, Shanghai, China; The Moore Building, Miami, FL; The Contemporary Jewish Museum, San Francisco, CA; and most recently the Hammer Museum, Los Angeles, CA. She has been included in a number of group exhibitions including those at the New Museum, New York, NY; the Crystal

Bridges Museum of American Art, Bentonville, AR; and most recently at MoMA PS1, New York, NY alongside other Salon artists. Self is currently an artist-in-residence at the Studio Museum in Harlem (2018–19). She is based between Harlem and New Haven.

OPPOSITE PAGE

Untitled, 2017,
Oil, acrylic, abc pigment
on paper,
57 x 30 inches,
52 x 27 inches





Jo Shane

BOSTON, MA

Jo Shane investigates aspects of mutability, deterioration, and renewal in relation to the human impulse to produce and consume. Using the detritus from her life and surroundings, she creates a portrait of female identity that spans from the late twentieth century into the present. Her fearlessly autobiographical installations balance the austerity of Minimalism and the haphazardness of Scatter Art, creating visceral scenarios that question our current cultural perceptions. “Nica At Rehan Ave” is part of a photographic series focused on youth culture in the first fifteen years of the millennium. Shane explores random moments outside of the usual sex, drugs, and rock and roll assigned to teenage life, particularly in the realms of skate and surf culture. In this work, Shane invites the viewer to experience an endless loop of summertime, and to remember being on the cusp of an expanded existence.

Shane has regularly exhibited her work since 1980, with various group shows including White Columns, Barbara Gladstone Gallery, 56 Bleeker Gallery, Milk Studios, and The 2014 Last Brucennial, all in New York, NY. Her international exhibitions include Centro de Arte de Sevilla, Seville, Spain; Neue Gesellschaft für Bildende Kunst, Berlin, Germany; and the Museum

of Contemporary Art, Montreal, Canada. Her work was also included in the 2015 and 2016 SPRING/BREAK Art Show, New York, NY, and most recently in a solo immersive and performative installation in partnership with ONCANAL in Spring 2019. Shane is based in Brooklyn.

OPPOSITE PAGE

Nica at Rehan Ave, 2008,
Inkjet print,
7 x 10 inches

Leanne Shapton

B. 1973
TORONTO, CANADA

Leanne Shapton is an author, artist, and publisher. Her series, “Male Nudes”, on view at *The Salon*, was originally published in *T: The New York Times Style Magazine*, in March of 2015. The series is inspired by images from the book *The Nude: A Study in Ideal Form* by Kenneth Clark. In this work, she uses classic sculptural masterpieces from the Italian Renaissance of sexualized men and recontextualizes them. As a female artist, she reclaims and questions the female gaze by objectifying the nude male sculpture.

Shapton is the co-founder, with photographer Jason Fulford, of J&L Books — an internationally-distributed not-for-profit imprint specializing in art and photography books. As an illustrator, she has worked on book covers, collaborations with Aesop, H&M, and Tory Burch, in addition to articles for the *New York Times*, *The New Yorker* and the *Paris Review*. Her work is also present in *The Wing Flatiron*. Shapton's book, *Swimming Studies*, won the 2012 National Book Critics' Circle Award for autobiography and was long-listed for the William Hill Sports Book of the Year 2012. Shapton is represented by The Wylie Agency. She is currently based in New York.

OPPOSITE PAGE

Male Nude, 2016,
Watercolor on paper,
29 x 35 inches





01



02

Laurel Shear

B. 1984
SAN FRANCISCO, CA

Laurel Shear's practice examines images that exist in media due to their power and gender politics. Shear came to understand this as a cheerleader in high school, where she was complicit in maintaining gender roles and stereotypes. However, when combined with her early search for a personal voice in her painting, this activity allowed her to envision an extreme version of gender politics. By combining a stereotypically feminine sport with a male-dominated history of painting, Shear implemented a strategy for finding images that had essential contradictions. This experience of transition from being seen to seeing more clearly shaped her perspective as a feminist and has since informed her artistic practice.

Shear earned her MFA from The University of Texas at Austin in 2015 and graduated with a Bachelor of Arts from San Francisco State University. She has studied fine art abroad at Studio Art Center International, Florence, Italy; and at the Queensland College of Art, Brisbane, Australia. She has been awarded fellowships to study at Tyler School of Art - Summer Painting Intensive, Philadelphia, PA; and Ox-Bow School of Art, Saugatuck, MI. She has shown at Root Division and Incline Gallery, San Francisco, CA; TSA LA, Los Angeles, CA; and at Fort

Gansevoort Gallery, New York, NY. Shear is represented by Fort Gansevoort, New York and is currently based in Marin County, CA.

OPPOSITE PAGE

01 *Amanda (Whoop You)*, 2011, Watercolor on paper, 13 x 11 x inches

02 *Jill*, 2011, Oil on panel, 10 x 12 inches

NEXT SPREAD

03 *Laura Lee*, 2011, Watercolor on paper, 12 x 12.5 inches

04 *Serena*, 2011, Watercolor on paper, 11 x 12.5 inches



03



04

Esther Sibiude

B. 1988
PRADES, FRANCE

Esther Sibiude is a French multimedia artist, whose work explores domestic environments in urban landscapes, and the sentimental value we associate with objects. Her work questions the relationship between humans, objects, and sustainability in a world where the body reconfigures itself, taking on hybrid extensions, cyborg modifications, and vibrant entanglements with the technological and the biological. Originally shown in her solo exhibition *Food Swallowed* at MX Gallery, “Shipping Ship” is part of a series of concrete sculptures cast in styrofoam packaging that Sibiude collected while walking around the city. In this dynamic piece, the content and the container are inverted.

After studying philosophy in Paris at La Sorbonne, Sibiude moved to Berlin, where she studied fine arts at the Universitaet der Kuenste where she received both her BFA and MFA. In 2017 she was awarded the Bernhard-Heiliger Grant, which led to her exhibitions at Kunsthaus Dahlem, Berlin, Germany. That same year she presented *Black Box*, a two-day immersive installation in a 6-foot truck parked on the street in New York, curated by Salon curator Lolita Cros. Sibiude has also held exhibitions in Berlin at Kuenstlerhaus Bethanien, Gallery Wedding, and Gallery Cruize and Callas. She currently lives and works in New York.

OPPOSITE PAGE

Shipping Ship, 2016.
Concrete mix on TV stand,
36 x 11 x 6 inches





Laurie Simmons

B. 1949
LONG ISLAND, NY

Laurie Simmons is a photographer and filmmaker known for staging scenes with various props including dolls, objects, and people to create compositions that reference domestic scenes. Simmons is part of “The Pictures Generation”, a group of photographers who came up in the ‘70s & ‘80s with interest in representational imagery and references to mass media that the artists explored through processes of quotation, framing, and staging.

In 2014, Simmons began working on her *How We See* series, drawing upon the “Doll Girl” community; women who alter themselves to look like Barbie, baby dolls, and Japanese anime characters through make-up, dress, and even cosmetic surgery. Though Simmons’ images feature fashion models, they bring to mind high school portraits with the young women posed in front of a curtained backdrop and cropped from the shoulders up. Prismatic lighting and small, surprising details lend a psychedelic effect to these otherwise banal images. This is exaggerated by the uncanny and alien gaze of each girls’ preternaturally large, sparkling eyes, created by lavishly painting onto the models’ closed eyelids—a technique drawn from the “Doll Girls” themselves. Through this series, Simmons explores notions of beauty, identity, and persona.

Her longstanding interest in masking and disguises here extends to social media platforms such as Twitter, Facebook, and Instagram, where alternative versions of the self can quickly appear, morph, and be erased. The series was originally exhibited at The Jewish Museum, New York, NY, and traveled to the Museum of Contemporary Art, Chicago, IL

Simmons received her BFA from the Tyler School of Art at Temple University in 1971, after which she moved to New York to pursue her artistic career. Solo exhibitions of Simmons’ work have been held at the Neues Museum, Nuremberg, Germany; the Print Gallery at the New York Public Library, New York, NY; The Baltimore Museum of Art, Baltimore, MD; The Walker Art Center, Minneapolis, MN; and MoMA P.S. 1, Long Island City, NY. Her work has also been shown at The Institute of Contemporary Art, Boston, MA; The Museum of Modern Art, The Metropolitan Museum of Art and the Whitney Museum of American Art, all in New York, NY, among others. She is represented by Salon 94, New York, and Wilkinson Gallery, London and is based in New York.

OPPOSITE PAGE

How We See/Ajak (Violet), 2015,
Pigment print,
71 1/8 x 49 1/8 x 2 inches

Nancy Spero

1926-2009
CLEVELAND, OH

Artist and activist Nancy Spero had a career that spanned fifty years. Throughout her practice, Spero engaged with political, social, and cultural issues of the times. She engaged with war and violence as often as she did rebirth and the celebration of life. This juxtaposition of subject matter created a visceral tension in the form and meaning of her work. Spero worked relentlessly to bring women into the art conversation, both in her artistic practice and life. She sourced a diverse range of visual sources of women protagonists - her figures co-exist in nonhierarchical compositions on monumental scrolls, and visually reinforce principles of equality and tolerance.

Spero was elected to the American Academy of Arts and Letters in 2006 and received a Lifetime Achievement Award from the College Art Association in 2005. Recently, solo exhibitions of Spero's work have been held at MoMA PS1, Long Island City, NY; Galerie Lelong, Paris, France; the Folkwang Museum, Essen, Germany; Kaufmann Repetto, Milan, Italy; and the Museo Rufino Tamayo, Mexico City, Mexico. Her work is held in over 50 prominent public collections worldwide including the Art Institute of Chicago, Chicago, IL; Centre Pompidou, Paris, France;

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Museum of Modern Art, New York, NY; National Gallery of Art, Washington, DC; Tate Gallery, London, England; Whitney Museum of American Art, New York, NY; Museum of Fine Arts, Boston, MA; and Dallas Museum of Art, TX. Her estate is represented by Galerie Lelong & Co., New York.

OPPOSITE PAGE

Cumulus, 2000,
Handprinting and printed
collage on paper,
97.5 x 20 inches





01



02

Betty Tompkins

B. 1945
WASHINGTON, DC

For the last forty years, Betty Tompkins has based her paintings on the tension of intimacy and representation of sexuality, rendering explicit scenes in monochromatic tones. Her radicalism in the late '60s led to the unfortunate censoring of her work and later a spotlight on her role in the American and European art scene. Her large-scale, hyper-realistic figure paintings are made from erotic photographs and built layer by layer, using two airbrush nozzles to apply black and white acrylic. Her work is not meant to arouse fantasy but to transpose light and shade, the effect of the process enveloping the scene in sfumato. Text and language play a large role in Tompkins work, often driving the subject matter and concept of the piece. In her work on view at *The Salon*, part of her series *Women Words* Tompkins isolates single words to an evocative effect. By displaying the language of beauty and desire, Tompkins hopes that each individual viewer will be able to bring their own history to the work, and interpret the piece through their realm of personal experience.

Tompkins has been exhibited in solo exhibitions at PPOW, The Flag Art Foundation and Mitchell Albus Gallery, New York, NY; Ribordy Contemporary, Geneva, Switzerland; Galerie Rodolphe Janssen, Brussels, Belgium; and Gavlak Gallery, Los Angeles, CA; among others. She has also been a part of group exhibitions at the

Museu de Arte de São Paulo, Brazil; Le Comfort Moderne, Poitiers, France; V1 Gallery, Copenhagen, Denmark; and 56 Henry, Fortnight Institute, Whitebox, Marlborough, Matthew Marks, and Cheim and Read, New York, NY; among others. She moved to New York, where she still resides, in 1969.

OPPOSITE PAGE

01 *Beautiful #2*, 2016,
Acrylic on canvas,
4 x 6 inches

02 *Darling*, 2016,
Acrylic on canvas,
4 x 6 inches

Caroline Wayne

B. 1984
NEW CANAAN, CT

Caroline Wayne's meticulously beaded sculptures pull from her own autobiography as a backdrop to illustrate stories of trauma, sexuality, intimacy, and healing. Using couture millinery and embellishment techniques, Wayne's work communicates through its craftsmanship. Detailed beadwork and cyclical patterning emphasize the consistent labor in repetitive hand-sewing, which mirrors the emotional and psychological labor expended to manage the suffering that a body accumulates over time.

"Stuffed" and "Deep End", on view at *The Salon*, are two parts of a six-piece series entitled *Pretty Real*, wherein each sculpture depicts scenes from dreams that symbolically recount her own history of childhood incest. The use of beadwork in its artifice, containment, and apparent beautification, translate the efforts Wayne experiences as a survivor trying to retell a story that few want to hear, including her former self in the throes of dissociation. Still living in a culture unwelcoming to those who aren't afraid to reveal truth in all its ugliness, the series acts both as a translation of past attempts to communicate and as a tool to open a new conversation about a subject too easily ignored.

Wayne is a graduate of the School of the Art Institute of Chicago. She has had a solo exhibition

at A.I.R. Gallery, Brooklyn, NY. She has participated in group exhibitions at Ortega y Gasset Projects and La Bodega Gallery, Brooklyn, NY; Target Gallery, Alexandria, VA; Rational Park Gallery, Chicago, IL; and other spaces nationwide. She lives and works in Brooklyn.

OPPOSITE PAGE

01 *Deep End*, series, 2017,
Felt, glass beads, sequins,
4.5 x 9 x 7 inches

02 *Stuffed*, 2017,
Felt, glass beads, sequins,
thumb tacks,
8.5 x 6.5 x 6.5 inches



1



2



01



02

Letha Wilson

B. 1976
HONOLULU, HI

Throughout her career, Letha Wilson has expanded boundaries between photography and sculpture by questioning how a photograph can be physically engaged. Wilson trades the traditional confines of a photographic image by merging them with monumental materials that complicate the duality between the natural landscape and our industrial, synthetic society. Using landscape photography as a source, Wilson's balance of material and image speaks to our relationship with the landscape, using both intimate and vast details of nature as subject.

Proposing a new physical presence that has a life of its own beyond the original photograph, the work is as much about its own material as the image that it was born from. The works contain photographs from sites Wilson has traveled to, including the Western United States, Hawaii, and Iceland. Images taken on site are later manipulated in her studio, amalgamated with industrial materials like zinc, aluminum, and steel that aim to pull something out of the images. These materials are exposed, revealing architectural qualities that interrogate interior and exterior spaces. Color and form are explored in works that are folded, bent, torn and cut, alluding to Wilson's control of material and space; their final textures referring back to natural terrains. Through these

gestures, Wilson creates abstract works that speak to our complex relationship with the natural world.

Wilson has been in solo exhibitions at GRIMM Gallery, New York, NY and Amsterdam, Netherlands; Galerie Christophe Gaillard, Paris, France; and at Higher Pictures and Art in General, New York, NY. She has also been involved in group shows at MASS MoCA, North Adams, MA; the Columbus Museum of Art, Columbus, OH; STEMS Gallery, Brussels, Belgium; and at Joshua Liner Gallery, The Hole, Marianne Boesky, and Hauser & Wirth, New York, NY, among others. She is represented by GRIMM Gallery, New York & Amsterdam and is currently based between Las Vegas, NV, and New York's Hudson Valley.

OPPOSITE PAGE

01 *Kodachrome Concrete Bend (Bryce Strips)*, 2017, Unique C-print, concrete, emulsion transfer, 22 x 18 x 1.25 inches

02 *Joshua Tree Shadow Ridge*, 2018, Archival inkjet prints, copper pieces, 22.5 x 18.5 inches

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PHOTOGRAPHY

Rhea Karam p. 50, 52, 53, 63, 110, 11; Stan Narten. p. 88, 109; Guillaume Ziccarelli p. 55

LOLITA CROS WOULD LIKE TO THANK THE BELOW PEOPLE WHO MADE THIS CATALOG POSSIBLE:

Helena Anrather, Lucy Beni, Nora Cady, Grace Caiazza, Eden Deering, Fionna Flaherty, Maddy Franklin, Alissa Friedman, Marina Gluckman, Maya Harder-Montoya, Sarah Landry, Sally Morgan Lehman, Rosie Naberezny, Evan Reiser, Monya Rowe, Margot Samel, Michelle Shekari, Adam Shopkorn, Melissa Timarchi, Benjamin Tischer, Lydia Tomasi, Maria Vogel, Alys Williams

W