

December 19th, 2018 - February 10th, 2019

MEMENTO



Carrie Able
GALLERY

MEMENTO

December 19th, 2018 - February 10th, 2019

CURATED BY
DAMIEN ANGER

Featured Artists
Paul Anagnostopoulos
Mico Fuentes
Sarah Kearns
Jonathan Lee
Avani Patel
Sahng Yu
Carrie Able

Carrie Able

GALLERY

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MEMENTO

“In a sense, my work is a faithful transcription, but it has more to do with the after-the-fact experience than with the experience itself. As if the memory was a kind of filter, a process of editing, too. In fact, editing takes place all the time. We create and transform images constantly. “

Bill Viola

A **memento** is a keepsake of something you want to remember.

How do memories become part of an artwork? Which memories inspire artists to create? *Memento* explores these questions, exhibiting works in which memories were a meaningful part of the creative process. Artworks themselves are mementos, an object kept as a souvenir from the artist's memory. We all have some — sometimes they are strange, sometimes they are blurry, they can be delightful or haunting, they can be a sensation or an idea. Beyond the simple story of life and anecdotes, formulating memories - making a memory a form - is to answer the metaphysical question of memory and its mechanism. It is also to exalt the feeling of reminiscence in which everyone sees, through the transcendence of images, the possibility of a kind of resurrection. This group exhibition examine how artists transform the memento into a work of art.

Paul Anagnostopoulos's art is inspired by ancient myths, classical architecture and sculpture, greco-roman forms as well as his travel experiences.

Mico Fuentes uses defeated materials and found objects, which contain an inherent history. He gives them a new existence, a new definition exploring concepts such as movement, perception, and consciousness.

Sarah Kearns explores traumatic memories and the recovery process associated to them. She finds inspiration in her experiences and things that affect her emotionally.

Jonathan Lee is also inspired by his personal history. His work examines memory's impact on the creation and analysis of images, objects, and information.

Avani Patel investigates and finds inspiration in India's vibrant culture, traditional music, and nature. Her ideas come from her travel experiences and the surrounding world.

Sahng Yu combines familiar images with abstract elements, with colors that she sees in amusement parks, advertisements, supermarket displays... She combines them with her thoughts to become part of her paintings.

Damien Anger
Chief Curator

I am honored to work with Carrie Able and to have these talented artists displaying their artworks in our space at Carrie Able Gallery.

PAUL

ANAGNOSTOPOULOS

My work conveys a grandiose narrative that operates analogously to ancient legends. The focus on heroism provides an entry point to the cult of masculinity. The hero is the perfect example of humanity in terms of both strength and beauty. Echoing these classic forms, my work highlights the impossibility of obtaining this otherworldly level of perfection. Notions of competition accompany this fetishization of the hero. It is visually emphasized through grid and square structures- allusions to game boards, checkered flags, and pixels. This evokes associations with the early days of computer imagery. Strangely flat yet slightly three-dimensional graphics reference the onset of the digital age, which in turn arouses persistent and intoxicating feelings of nostalgia.

Through these images I construct portals to a mythical dimension. They are not necessarily accessible to the viewer, but serve as evidence of an idyllic paradise. The squares and lines deliberately eliminate parts of the landscape as if a visual representation of an unclear mem-

ory. Color gradients act as surrogates for tropical settings, sunsets, and seascapes. They serve as postcards from an archaic journey that may or may not have been experienced.

The core of my conceptual practice concerns itself with notions of intimacy. Longing and desire are among the most common tropes illustrated in ancient mythology. Each work serves as a visual manifestation of an imprisoning emotional state, ending in either triumph or pain. The powerful, godly bodies are depicted in a way to reveal their more vulnerable, melancholic and human side. The paintings dismantle our society's disaffinity towards male intimacy and celebrate a tender masculinity. A crucial element of this narrative is the focus on melodrama. Mass consumption of drama, from ancient tragedies to modern pop music is a fundamental aspect of cultural experience. Times may change but humanity will consistently face the same trials and tribulations. I navigate these various systems and social structures in order to tell queer, often untold, stories.

1. *Sometimes You're Better Off Dead*, 2018, Acrylic on wood panel, 10"x 8" - \$400
2. *I'm Always In This Twilight*, 2018, Acrylic and oil on canvas, 24"x 24" - \$2,300
3. *I Used To Be The One*, 2018, Acrylic on wood panel, 10"x 8" - \$400
4. *Like The Deserts Miss The Rain*, 2018, Acrylic and oil on canvas, 24"x 20" - \$2,000
5. *No One Stays The Same*, 2018, Acrylic on wood panel, 10"x 8" - \$400





2.

When did art become an important and regular part of your life?

I have been drawing for as long as I can remember. As a kid my idea of playing outside was sitting in the grass with my sketchbook. I began creating comic books of original super heroes. When I was around 8, my parents took me to the Museum of Modern Art. I remember being amazed by Roy Lichtenstein's Drowning Girl. His flat, graphic style really resonated with me and opened my eyes in regards to what art can be. In my precocious mind, if Roy can make comics and be an artist, why can't I? From that point on I was sure that I wanted art to be my focus in life. With the full support of my family, I took every art class I could both in school and on the weekends. I graduated from NYU with my BFA in 2013. Since then, I have participated in 10 artist residencies and countless exhibitions both nationally and internationally.

How do different art forms or techniques influence your work?

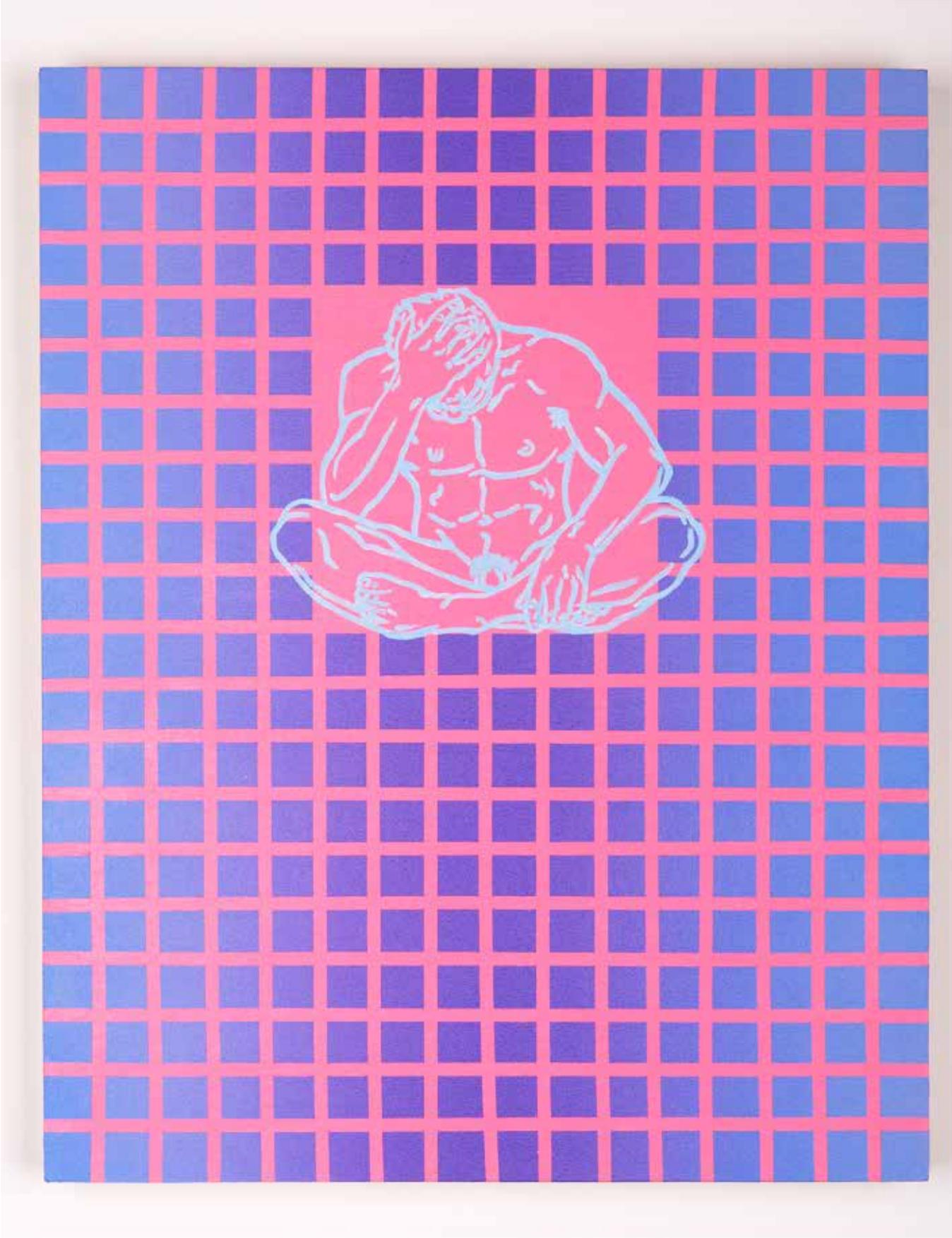
My work is heavily influenced and inspired by ancient sculptures and architecture. Classical Greco-Roman forms are among the most astounding works ever created. The ability to create movement and life from rigid, hard marble is truly incredible. Ancient pottery, with its flat yet dimensional style and strong use of pattern is another strong influence. Elements of Surrealism have definitely impacted my work. The use of heavily conceptual narratives and symbolism reminds me to always create with purpose- I develop a distinct story with each painting. Aesthetically speaking, surreal landscapes and mystical visuals greatly inform the paradisiacal worlds I create. There's a strong sense of infinity, layering, and depth in those historic works.

What inspires you the most?

Some of my earliest and consistent sources of inspiration are ancient myths. I always try to convey a compelling, stirring narrative. Studying mythology has led to my fascination with classical sculpture, as I mentioned earlier. My travels have been a steady well of inspiration. From my residencies in Iceland, Mexico, Italy, and around the US I've had the chance to experience such a myriad of stunning environments. My sketches and photographs from these locations form the foundation for the worlds within my canvases. I also enjoy playing with early computer imagery and digital design of the 80s and 90s. This distortion of depth, flatness, and patterning helps establish my formal language.

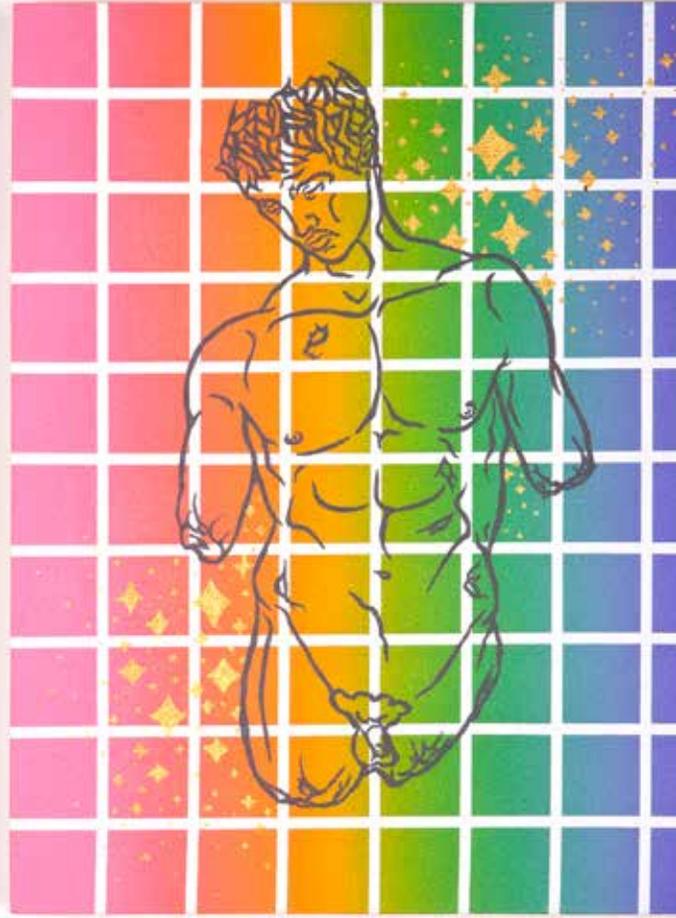
What can we find beyond your images? What message does your work tell us?

My conceptual practice is concerned with telling queer stories. This perspective has been largely erased, historically speaking. My goal is to give a voice to these lost generations of outsiders and recreate a history that includes their viewpoints. I use mythology as metaphor with a focus on intimacy and desire. Each painting illustrates a highly emotional condition in which the figure will either triumph or surrender. Focusing on this vulnerable state is a way to dismantle preconceived notions regarding strength and masculinity. I also dissect my own personal experiences and rebuild them into these epic narratives using ancient allegories. Ultimately the paintings are celebrations of emotive tenderness and queer affection.





4.



5.

MICO

FUENTES

I currently work in mixed-media, producing work that has strong ties to my background in printmaking by building up layers of as a way to deliver information. I begin with defeated materials such as decaying doors, windows, sheets of glass and other found objects discarded due to the irrelevance of their original intention. These materials come with an inherent history, that history is not forgotten but revalued as raw materials available for a new definition in history. I then apply symbols, text, and other imagery to these surfaces with the use of mark

making, light and shadow. The accretion of medium creates a three-dimensional effect for the viewer. The viewer is knowingly or unknowingly part of the work, they're assessment and judgment defines a new value on execution and content of the work. At this point the relevance and new history of the materials are allowed to be reinvented for another duration of existence. In my current series of work I am exploring the concepts of value, movement, and the perspective of the viewer.

1. *RGB*, 2018, Prints with LED tubes, tempered stainless steel, hardware, 48"x48"x36" - \$6,000

2. *Decent of the Purple Martins*, 2018, Screen print on acrylic, LED tubes, prehistoric calcified mater, 48"x42"x28" - \$6,000



1.



2.

When did art become an important and regular part of your life?

Before discovering printmaking, I was guided at an early age by my artist grandmother who taught me the fundamentals of drawing from life and perspective. It was from there I was able to utilize art as a form of visual communication. Developing my ability to communicate has not stopped.

How do different art forms or techniques influence your work?

Coming from a printmaking background I communicate with layers of information. Expanding those layers from the 2D to the 3D realm confronts the viewer with an experience that is without finite conclusion. The layers of information embrace their surroundings and become part of the experience. I invite the viewer to think as much about their experience as the concepts I project in the work. The combination of the Self and the work create a new perception of place and time.

What inspires you the most?

Presence and perception, two concepts that coincide with each other like a dog chasing it's tail. Together they consider place, time, and consciousness. How society embraces the past and prepares for the future will ultimately be our legacy. The fact that there are so many possibilities, positive and negative, is enthralling to me. My adventure lies in finding concepts that are parallel to the fluctuations of the natural world and progression of technology.

What can we find beyond your images? What message does your work tell us?

Rather than explaining my thoughts I prefer to present simple concepts that provoke the viewer to ask questions on their perception of the world. By simplifying the graphic qualities of the work, a less diluted form of concept remains. Allowing for a greater connection to the zeitgeist.

SARAH KEARNS

When traumatic memories emerge later in life they often lack clarity, making the recovery process full of uncertainty and self-doubt. Specifically with sexual assault traumas, this blurriness and ambiguity of memories is used against the victim to claim they lack sufficient "evidence" of the sexual assault ever occurring. However, it is important that victims and survivors understand the truth of their own memories, despite the fact that their memories might seem vague, and are constantly under scrutiny.

I have fabricated an account of a relationship, consisting of different narratives that are based on my own memories that emerged years after the relationship occurred. This method implicates the viewer by forcing them to empathize with the subject of the work due to the visceral nature of the work, while also questioning why they might not believe these

types of memories and narratives from other people.

In the video, "Her First Time", the narration is from the perspective of what the male might have been thinking when the subject lost her virginity. This video explores the anxiety that lingered from this experience in the form of physical ticks that also inflicted pain on the body, and simultaneously forces the viewer to also experience this pain by having to watch the ticks and listen to the painful memory.

This work is a way for me to say that, no matter how other people perceive the reliability of our memories, these memories are important, and that everyone deserves to have a voice about them.







When did art become an important and regular part of your life?

Photography has been an important part of my life for as long as I can remember. Even before I took my first photography class in high school I always took pictures and remember specifically bringing upwards of 6 disposable cameras to summer camp every year until I had a camera of my own. Finally when I began studying Art Photography in college I started to think of my work as “art” and make art making a regular part of my life.

How do different art forms or techniques influence your work?

I am heavily influenced by media arts, especially film. I love coming of age stories. They are some of my favorite types of movies and books, and I've found that it's actually pretty difficult to do tell a coming of age story successfully. One of my favor-

ites is a French film by Catherine Breillat called “Fat Girl.” I think they do a great job at demonstrating how to tell stories that tend to be of a sensitive nature.

What inspires you the most?

It seems a little cliché, but my experiences are what inspire me and my work. The things that affect me the most emotionally are what end up getting translated into my art. While this work also makes a political statement, it was completely conceived and born of emotions and personal experience.

What can we find beyond your images? What message does your work tell us?

This work is a way for me to say that, no matter how other people perceive the reliability of our memories, memories, particularly of traumatic experiences, are important, and that everyone deserves to have a voice about them.

JONATHAN

LEE

My work investigates memory's impact on the creation and analysis of images, objects, and information. The discarded items, documents, and ephemera I use contain secret histories. They are marked by exchanges and interactions of unknown consequence: a decision or gesture, an emotion or undertaking, a memory or moment with the potential to trigger another. These materials, both mundane and monumental, have the power to reveal things about our past, present, and future; not just because of what they are but who we are. By altering the original form and function of the materials used, I explore how visual information is interpreted and renewed through individuals, communities, and systems.

My collages, drawings, and sculptures are a product of experimentation, repetition, limitation, and circumstance. I engage in processes of chance while composing new works, embracing chaos while constructing order. Drawings are made blindly with my non-dominant hand before being cut out and arranged. Sculptures and collages are often made from materials I have limited control over or have previously manipulated. Every work becomes a collection of personal and communal experiences; able to be seen in a variety of ways.

1. *Public Reserve*, 2016, Date due slips, ink, pva, board, 12" x 12" - \$550
2. *The Touch of Time*, 2018, Ink, date due slips, punch cards, pva, board, 24" x 24" - \$2,300
3. *Left of the Garden*, 2017-2018, Ink on paper, 20" x 16" - \$400



2.

When did art become an important and regular part of your life?

From the time I could hold a crayon, drawing was a way to experience life and express that experience. Art-making, building, play; they are all ways to explore. Artwork helps me make sense of the world, work things out, decompress. I've gone to museums regularly through out my life and that's had a huge influence on the way I look at the world. There were always new things to think about or experience, try out or confront... even dream about. I think artists have to be dreamers. What I'm making, why, and with what kind of intensity has changed throughout my life, but it's always been a regular part of my life in some form or fashion.

How do different art forms or techniques influence your work?

My work often runs across multiple art forms; combining elements of drawing, collage, and sculpture. When working with a material or technique, I think about where it came from originally and how it entered my life. Then, depending on my intent and what materials I'm using, I set parameters to work within while making each piece. For instance, when using discarded library materials, I only work with tools, materials, and techniques that would be used in book repair or bookbinding; further connecting the materials to their origin.

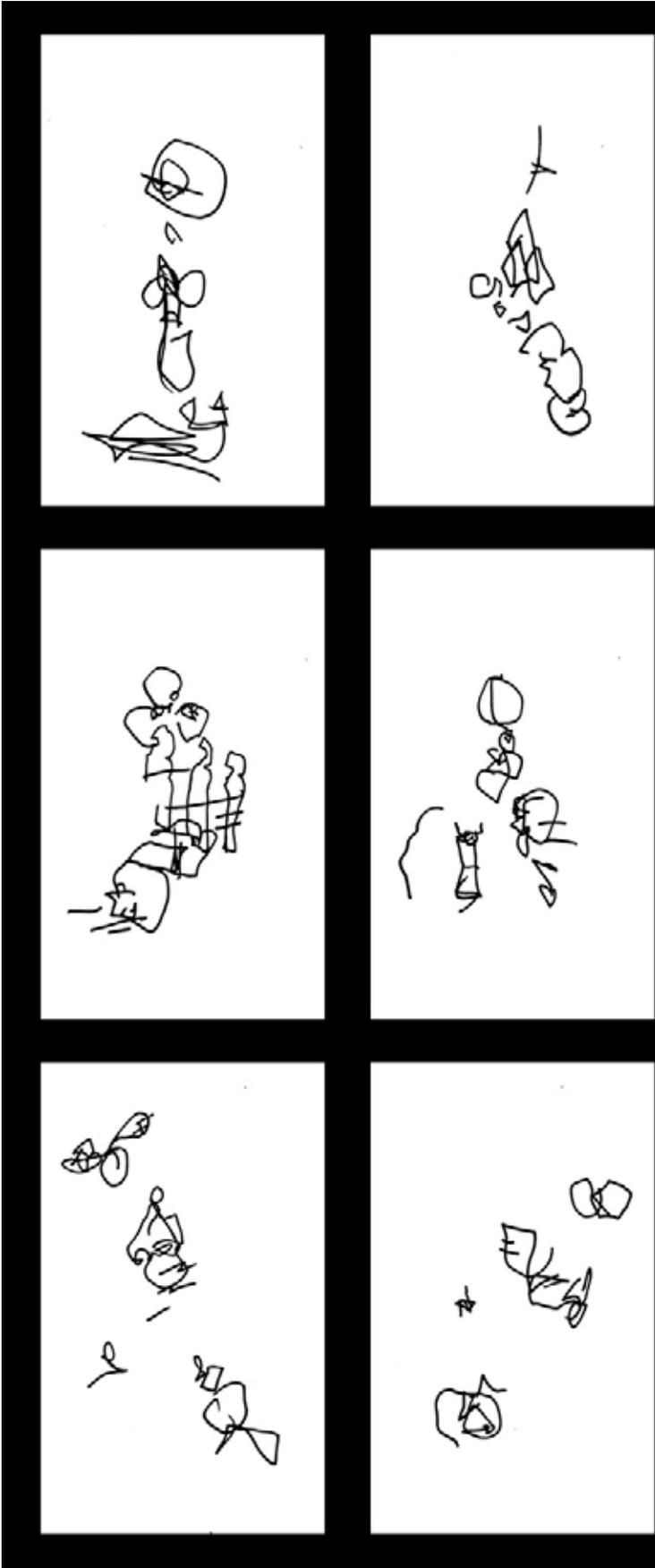
What inspires you the most?

A combination of experiences. The life I live, have lived, is one part. My art is heavily influenced by my connection to the materials and processes I utilize. The themes within my work are more or less universal, but the materials and techniques used are directly

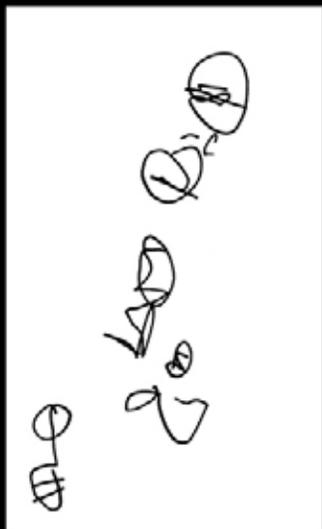
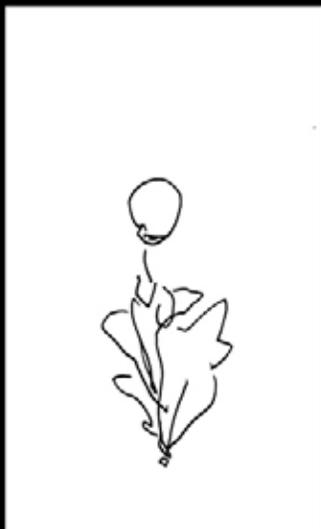
inspired by my experiences. The places I've been. Work I've done. People I've encountered. Things I've seen or read. But then my history gets combined with a larger history; the history of what's been used, why, and by who – individuals, communities, systems. I repurpose things marked by use, the product of someone else's experience. So all of these stories are there at once; some louder than others, combined into something new.

What can we find beyond your images? What message does your work tell us?

There are many themes I regularly wrestle with, but each piece ends up having its own narrative. For instance, the materials used in *The Touch of Time* were discarded from James Branch Cabell Library. The title refers to a quote from the library's namesake: "The touch of time does more than the club of Hercules." The overlapping circles illustrate how information moves through time; connecting past, present, and future. Each date due slip flower represents an individual or moment. Overlapped they become a community. Overlapped again, a system. The view and impact expands well beyond the individual.



3.



AVANI PATEL

Music evokes the body to respond to a rhythm and become an embodiment of exuberance, expression and movement. My idea of painting is a rhythmic performance with music that creates a whole new language of abstract harmony, as a means of expressing music in visual form. The inspiration of performances and various music selections inspire a language of expression, harmonious elements, and abstract figures which form organic patterns on my canvases.

My paintings invite the viewer to wander through a universe of color and pattern in motion - a world of energy in nature manifested in visual form. In the small universe I altered and accepted life of being, from everyday appreciation that gets created on canvas or in my drawings.

The idea is to interpret the content of the music and express it via visual images; to create an environment of joy and passion conveying a feeling of organic nature and festivity while using the psyche's imagination.

1. *Beauty in World*, 2017, Acrylic and oil pen on paper, 23" x 35" - \$3,500
2. *Hidden in Nature*, 2017, Acrylic and oil pen on paper, 9" x 12" - \$600
3. *Explosion of Nature*, 2018, Acrylic and oil pen on paper, 9" x 12" - \$600
4. *Many Ways*, 2018, Acrylic and oil pen on paper, 9" x 12" - \$600
5. *What' the matter?*, 2018, Acrylic and oil pen on paper, 9" x 12" - \$600
6. *Purple Creatures*, 2017, Acrylic and oil pen on paper, 9" x 12" - \$600
7. *Relationship with Nature*, 2018, Acrylic and oil pen on paper, 9" x 12" - \$600





2.



3.

When did art become an important and regular part of your life?

Art has been an integral part of my life since I was a young girl. I used to go to the theater with my sister for rehearsals and her dance shows. Looking at all the colorful costumes, flowing dresses and festivity around, I felt that the colors are speaking to me. It made me joyful and painting became an entertainment for me. Few youthful years of entertainment helped me tap into the power of art. It enabled me to live life in rich joy and full of creativity. After all these years, I have found that nothing brings me more joy and happiness than expressing my imagination through art.

How do different art forms or technics influence your work?

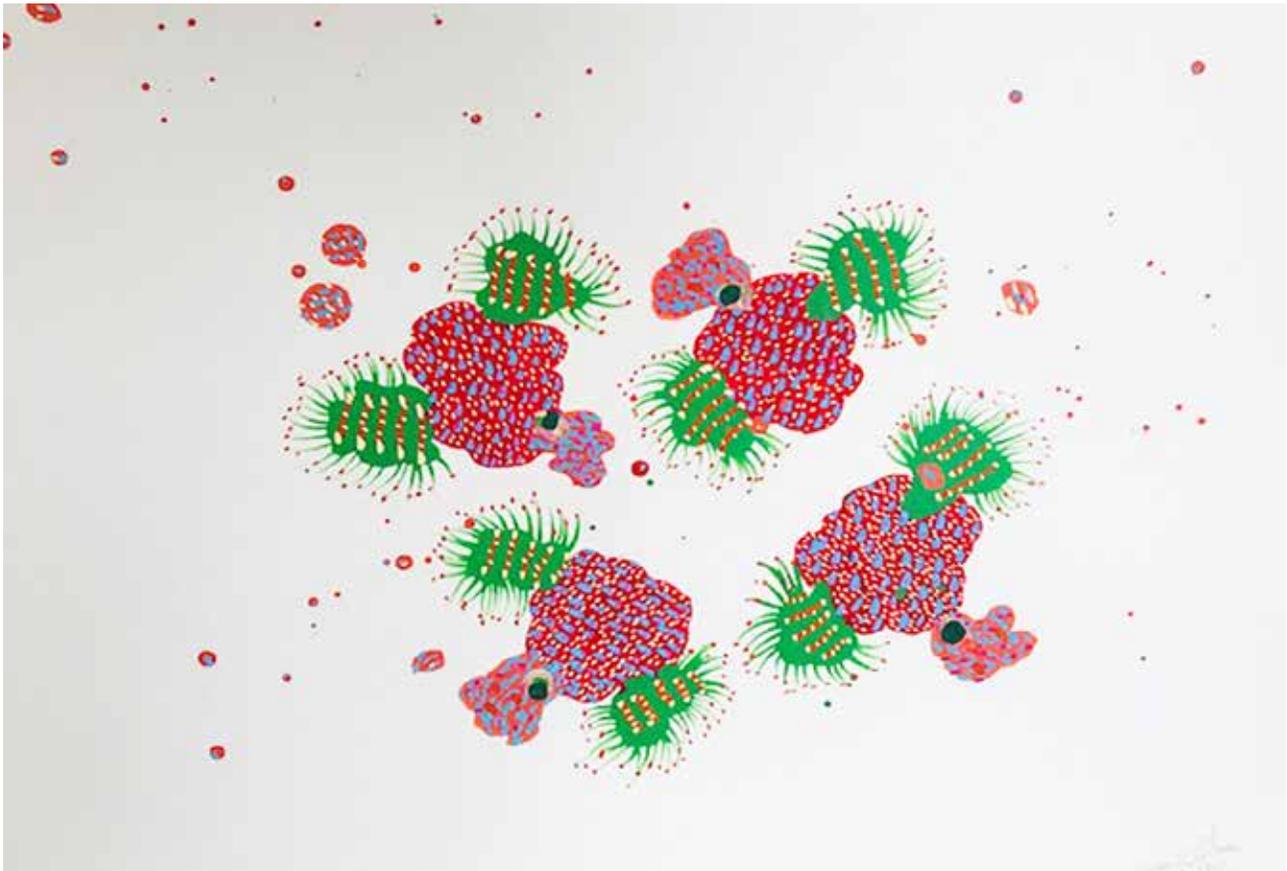
I have always admired different art forms and techniques but my culture and the experiences I have lived through have a great influence on what I present through my drawings/paintings. I draw/paint what I see, think or hear around me. It shows up in the color, the medium and the perspective I choose. My imagination adds flavor to every brush stroke, regardless of the art form or technique being used.

What inspires you the most?

Rich colorful culture of India, music, nature and other peoples work has always inspired and influenced me in carving my imagination on to a canvas. I travel different parts of the world to connect myself to the endless source of ideas coupled with their culture and its surroundings. I capture those moments and imaginations to revive them into creative images.

What can we find beyond your images? What message does your work tell us?

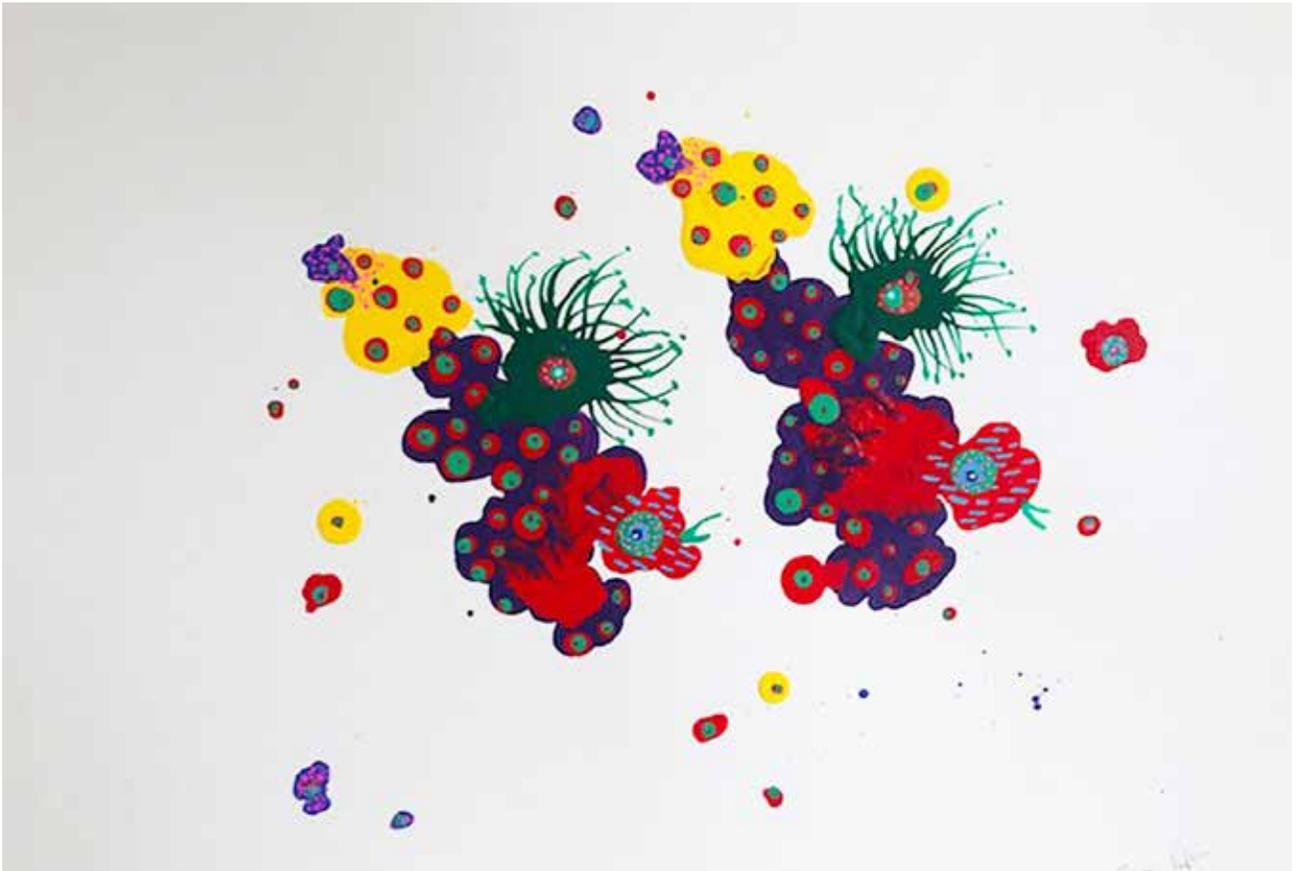
My paintings invite the viewer to wander through a universe of color and pattern in motion - a world of energy in nature manifested in visual form. In this small universe, I altered and accepted life of being from everyday appreciation that gets created on canvas or in my drawings.



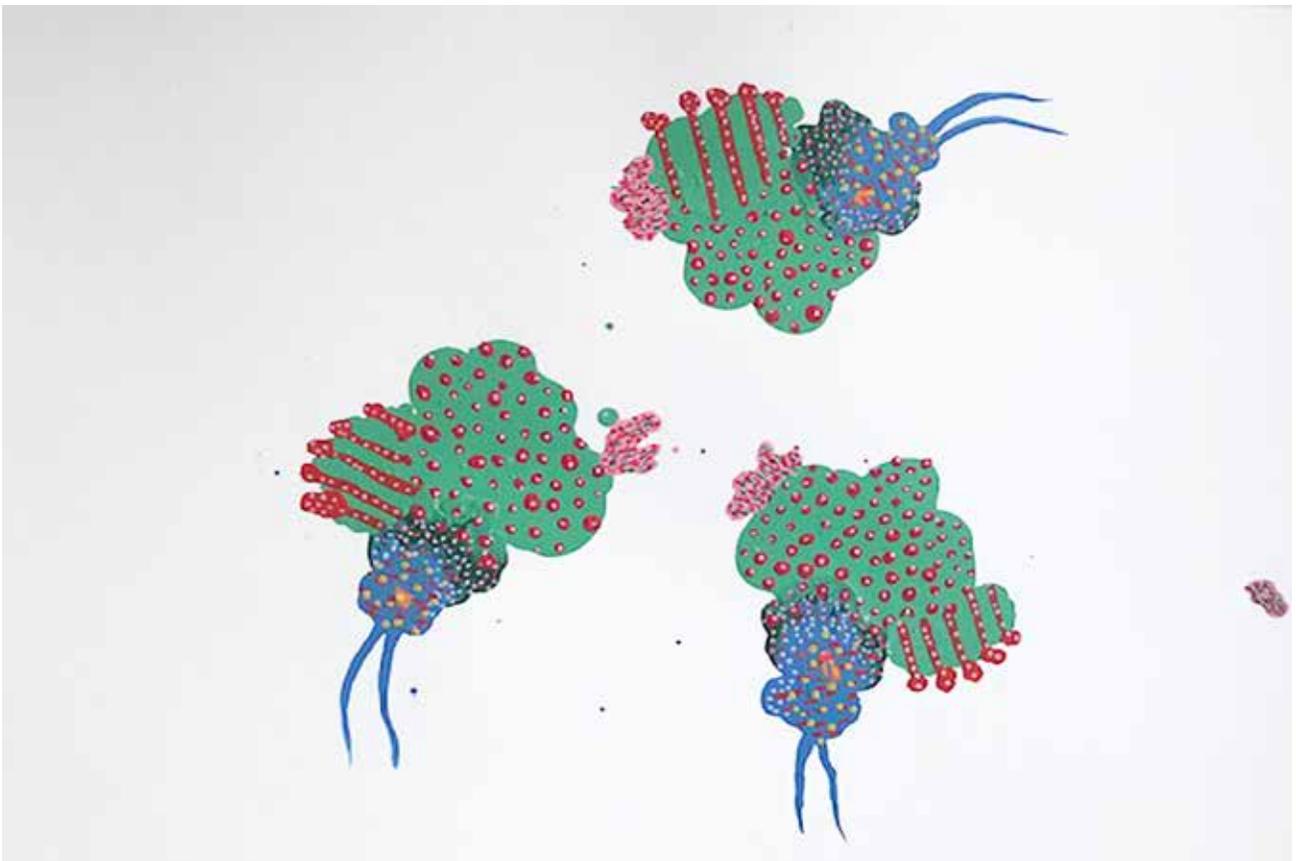
4.



5.



6.



7.

SAHNG

YU

At a summer night music festival during the highlight moment, there is the vivid synthesizer sound from the loudspeakers. Falling in love with the vivid sound, one experiences excitement but at the same time, there is another sound: the faint sound of the night. Combining the sounds together in the mind leads to a moment of ambiguity where there is severe brightness but also feelings of calmness, loneliness and a little bit of nostalgia.

In my work, the familiar spaces or objects I paint may seem awkward in the way they are cropped and arranged. But they are still precise in their own way like a finished product. I combine these familiar images with abstract elements using lines and shapes. I paint proactively using overly vivid and artificial colors but at the same time contribute to a sense of stiffness and rigidity.

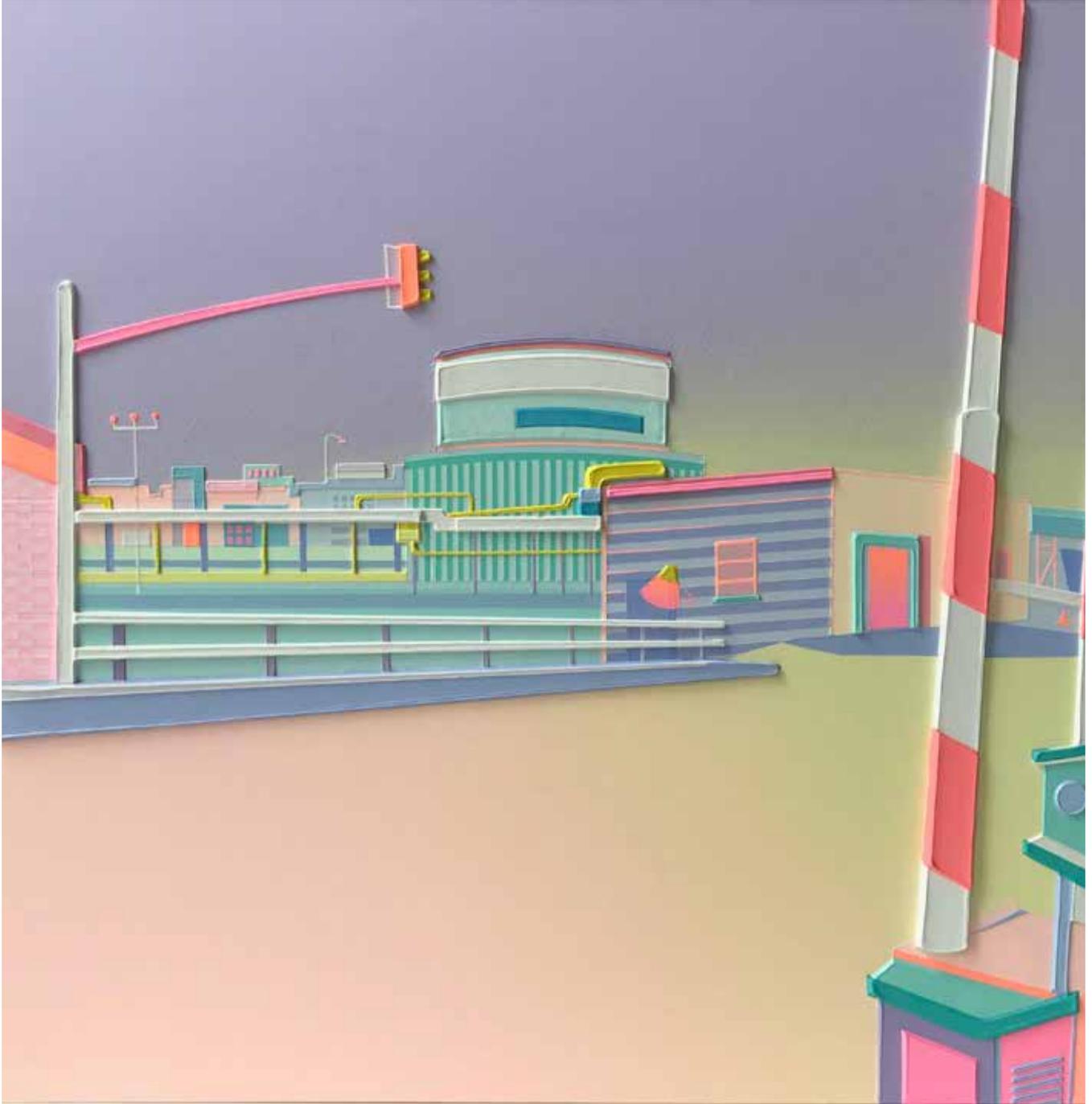
When I make the thick layers, I see this quality of stiffness and rigidity even more. However, I also get the sense that these colors and images looks like they are moving or perhaps even floating over the background space. This coexistence between rigidity and fluidity creates the impression of empty artificiality as well as a sense of solitude.

The lack of realistic shading and visual texture in the paintings makes the space feel flat and unreal. But the lighting outside of the painting exhibits the actual texture and shadow of the paint. By exaggerating the bright colors, I draws attention to how light and empty they are. The real lighting, on the other hand, gives them some density, weight, and form that can serve as the basis for recognition.

1. *Inside out*, 2017, Acrylic on wood panel, 18"x18" - \$1,200
2. *Warm Mist*, 2017, Acrylic on wood panel, 16"x16" - \$1,000
3. *Floating Midnight*, 2017, Acrylic on wood panel, 16"x16" - \$1,000
4. *Ambiguous Existence*, 2017, Acrylic on wood panel, 18"x18" - \$1,200



1.



2.

When did art become an important and regular part of your life?

When I was in second grade, during the class, I colored the sun gray. My teacher asked me why I did this. I told her that when I looked at the sun, I had to squint to catch a glimpse of the sun, and when I did that, I mostly saw gray. The teacher then recommended I go to a drawing school, which I did, and it was then that art started to leave an impression on me. During my time in art schools growing up, I realized that all of my art teachers whom I met were interesting, thoughtful and truly warm people. I remember their works of art clearly. They connected with my emotions and thoughts while I was growing up, and I wanted to make my own work too.

Now, whenever I'm disappointed about myself or the circumstances I am in, I think back on my experiences with these past teachers and it gives me some insight. Even though they were ordinary people like me, they had their own eyes through which they saw the world and their own voice that gave them this unique command over their lives. I am not sure I am at that point in my life yet. But as I make work, I can see that my daily life has changed when the subject of my work changes. I think this realization leads me to recognize that art is a regular part of who I am.

How do different art forms or technics influence your work?

First I was interested in the way Korean traditional paintings deal with empty spaces. Sometimes they are left blank but are meant to represent water that keeps flowing or nature that keeps extending itself. At the same time, I was interested in Kazimir Malevich's work "White on White."

I thought about the extension of a space without perspective and at the same time how two different white parts in a painting still can be distinguished from each other. Both of these painting practices have influenced my ideas about color, the properties of paint, and the surface of paintings.

I have also been interested in how Frank Stella works with lines and colors to create a sense of movement as well as his latest pieces that go beyond the surface and material of traditional painting practices. Other recent works that have intrigued me are those by newer artists who are making use of paint in innovative ways and are crossing the boundaries between painting and sculpture.

What inspires you the most?

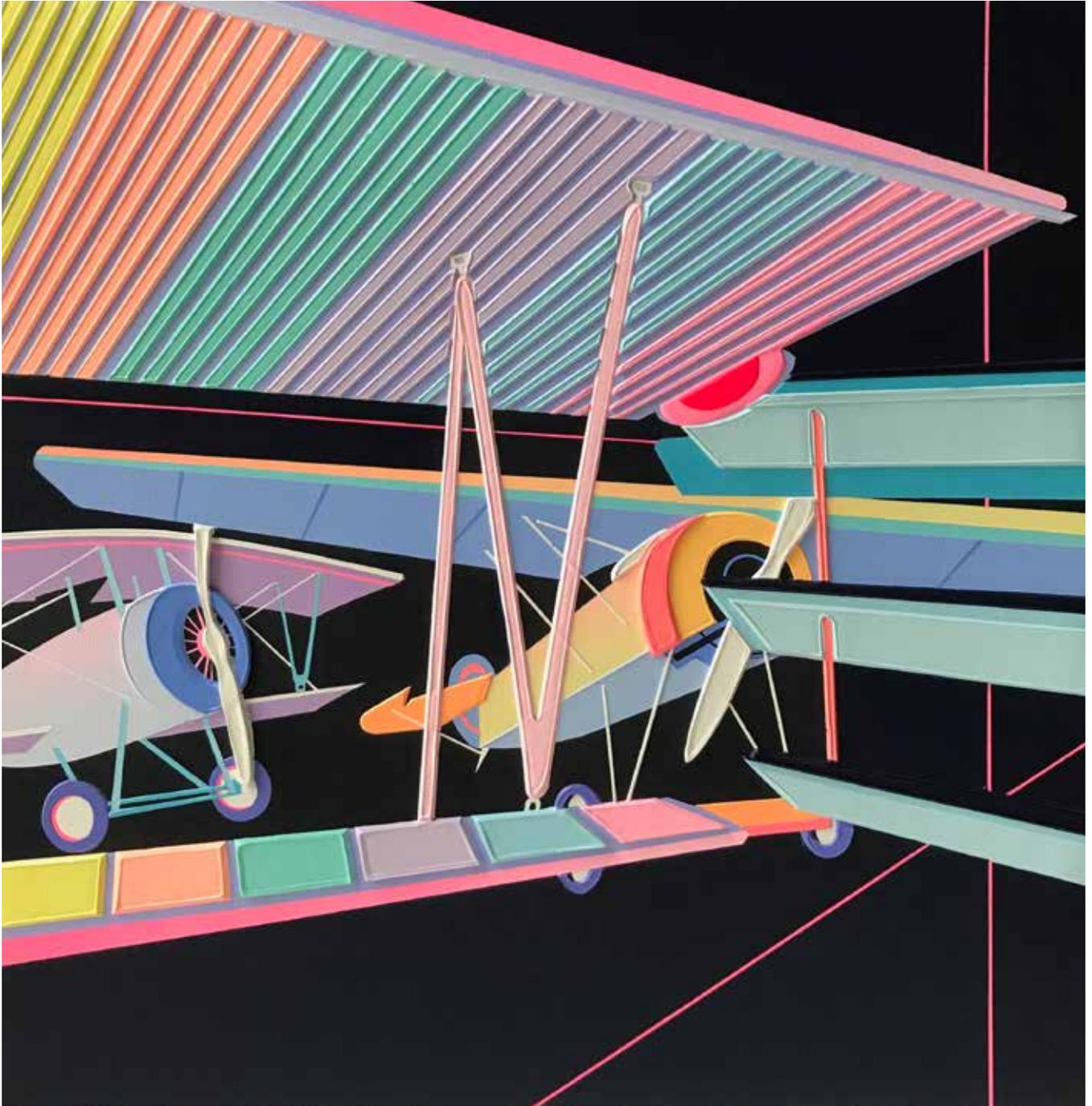
Simply put, the artificial or flashy colors that I can see easily from amusement parks, advertisements, supermarket displays, etc. inspire me. They always combine with my thoughts or observations and become a part of my paintings.

What can we find beyond your images? What message does your work tell us?

Happy spaces and happy places are not always what they seem. Bright colors may mask underlying tensions that cannot be resolved. My work is a reflection of the hidden tension and mystery that we may cover up with a flashy and overwhelming facade. I would like to expose the delicious force that keeps everything else below the surface.



3.



4.

CARRIE

ABLE

*I find you in every corner of my mind...
In every past we've made...
There is a token of you...
As you leaned over me...
To share our first breath...
It would begin a life of traversing steps...
A necklace, a ring...
Are but things...
And may a memory spark...
But forever alive in me..
Reminder or none...
Is the moment when...
We became One.*

- Carrie Able



PRICE LIST



Mico Fuentes
Decent of the Purple Martins
 2018
 Screen print on acrylic, LED tubes, prehistoric calcified mater
 48"x42"x28"
 \$6,000



Paul Anagnostopoulos
I Used To Be The One
 2018
 Acrylic on wood panel
 10"x 8"
 \$400



Mico Fuentes
RGB
 2018
 Prints with LED tubes, tempered stainless steel, hardware
 48"x48"x36"
 \$6,000



Paul Anagnostopoulos
I'm Always In This Twilight
 2018
 Acrylic and oil on canvas
 24"x 24"
 \$2,300



Jonathan Lee
The Touch of Time
 2018
 Ink, date due slips, punch cards, pva, board
 24" x 24"
 \$2,300



Paul Anagnostopoulos
Like The Deserts Miss The Rain
 2018
 Acrylic and oil on canvas
 24"x 20"
 \$2,000



Jonathan Lee
Public Reserve
 2016
 Date due slips, ink, pva, board
 12" x 12"
 \$550



Paul Anagnostopoulos
No One Stays The Same
 2018
 Acrylic on wood panel
 10"x 8"
 \$400



Jonathan Lee
Left of the Garden
 2017-2018
 Ink on paper
 20" x 16"
 \$400



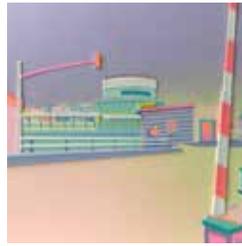
Paul Anagnostopoulos
Sometimes You're Better Off Dead
 2018
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 \$400



Avani Patel
Explosion of Nature
 2018
 Acrylic and oil pen on paper
 9" x 12"
 \$600



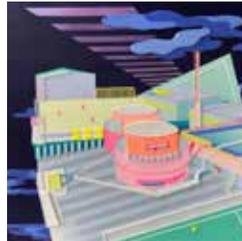
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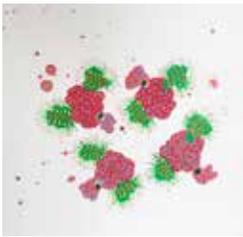
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Avani Patel
Many Ways
 2018
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 \$600



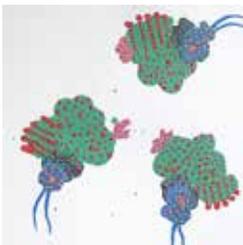
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Avani Patel
Purple Creatures
 2017
 Acrylic and oil pen on paper
 9" x 12"
 \$600



Sahng Yu
Ambiguous Existence
 2017
 Acrylic on wood panel
 18"x18"
 \$1,200



Avani Patel
Relationship with Nature
 2018
 Acrylic and oil pen on paper
 9" x 12"
 \$600



Sarah Kearns
Her First Time (v.2)
 2016
 Three channel video viewed on a
 single screen
 \$800 (DVD, 5 ed.)



Avani Patel
What' the matter?
 2018
 Acrylic and oil pen on paper
 9" x 12"
 \$600



Carrie Able
One
 Watercolor on paper
 36"x18"
 2018
 \$3,000

ABOUT

Carrie Able

GALLERY

Carrie Able Gallery opened in September 2016 in Williamsburg, Brooklyn. The gallery showcases the work of the renowned artist, Able, amongst the most exciting emerging visual artists. The artists showcased are discovered via an open submission policy and are evaluated by Lead Curator, Damien Anger, based solely on the art itself without consideration of CV or biographical information. While a commercial gallery, Carrie Able Gallery is mission based. The chalk board front door of the space showcases an ongoing community ephemeral art project. The gallery also hosts free monthly art classes for 8-12 year olds as well as a free monthly event, Living Arts Night, where poets and musicians are welcome to share their work. Carrie Able Gallery is a proud partner of the National Parks Arts Foundation. Private gallery tours are available upon request. Translation services are available in French, Italian and Mandarin. Keep up to date with the Carrie Able's Gallery's happenings on the free app available in google play and the apple app store.

DAMIEN ANGER

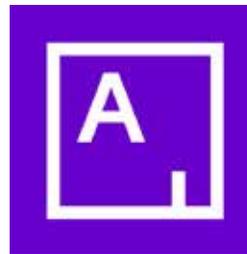
Damien Anger is an art historian and curator. He has worked in several galleries in Paris, France, and also as a curatorial assistant in museums. He completed a M.A. in contemporary art history at Sorbonne University in Paris and received a B.A. from Ecole du Louvre. His research is focused on Queer censorship in American Art from 1970 to 2000, but also in underground art scenes, social issues in post-modern art, the relationship between cultural crisis and art controversy, as well as post-conceptual Russian art.

OUR PARTNERS



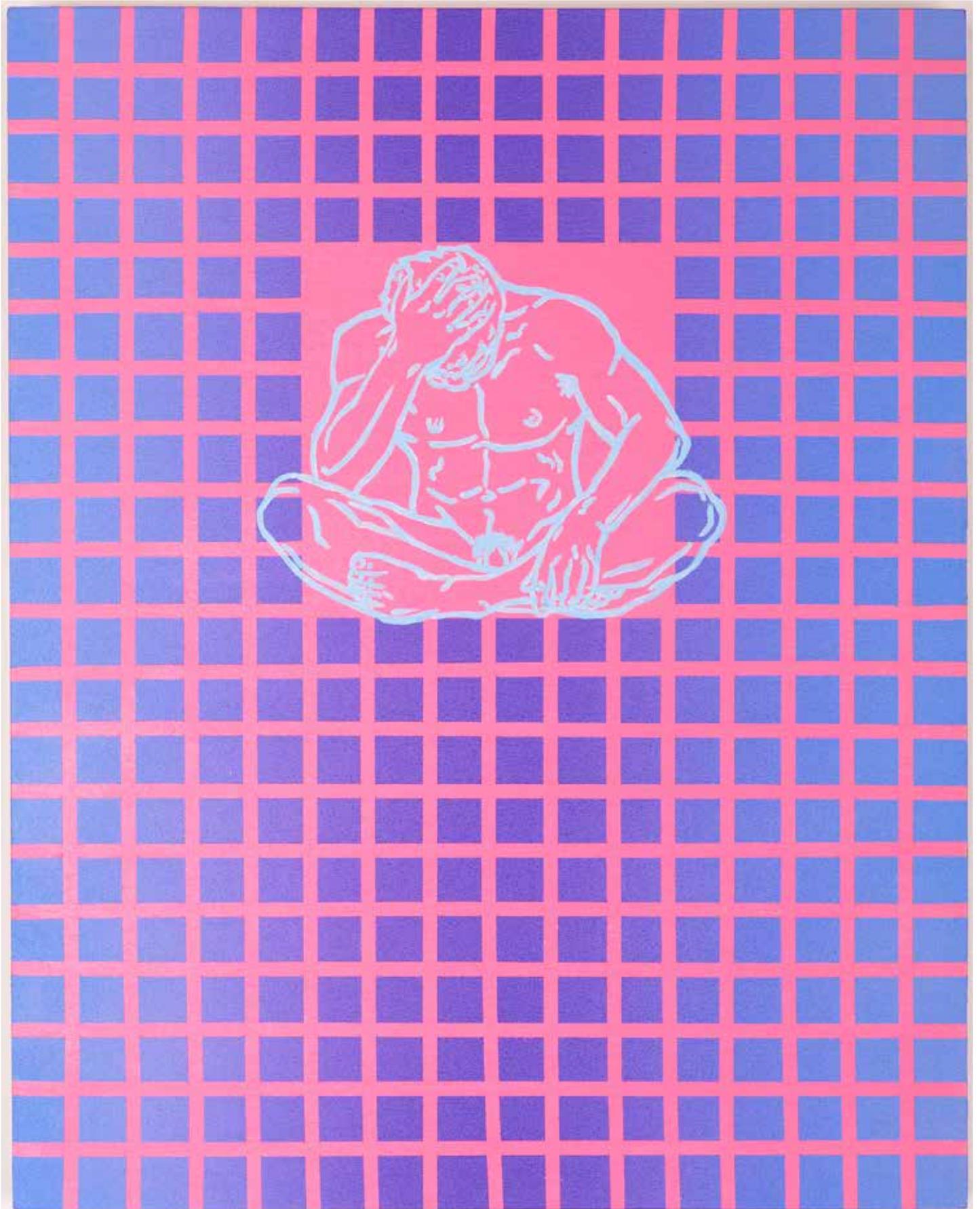
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