

STATE OF WONDER

THE SANCTUM



EDITION N° 3

THE SANCTUM



A STATE OF WONDER

State of Wonder is a rotating, free-form group show split up into ten editions which encourage the viewer to gradually consider modern life from a variety of perspectives. Beginning with this inaugural show in August, the exhibition will continue with three shows a season until next Spring. The decision to split the show up into multiple editions gives artists the chance to really explore the theme of life in the big city.

The selection of artists for this series is entirely young artists, some of whom have backgrounds in classical beaux-arts training and others who have relatively no training at all. Additionally, each artist is from New York City, the world's most famous metropolitan area. By focusing on the younger generation, these exhibitions will attempt to lean into modern life by presenting art through the lens of artists raised by the Internet. Globalization is a domineering factor in these young artist's lives, with those in their early twenties representing the most educated generation. Modernity and multiculturalism shape no other city in the world quite like New York City, the backdrop for our show – and who best to tell this story than those who have always called the five boroughs their home?

The title of the series is in reference to the constant state of wonder that plagues every young person's mind, a nagging feeling of uncertainty for what comes next driven by the unknown. This uncertainty seems to be ever so relevant for many these days, but is perhaps most frightening to those just beginning their lives or are in the early stages of their artistic practice. The title might also refer to New York as an incredibly diverse, famed geographical place which has its fair share of lore and fascinating history. For others, it might instantly recall Billy Joel's "*New York State of Mind*." State of Wonder is a testament to the curiosity of youth and the resilience of the modern urbanite.

The curatorial presentation for each show is intentionally traditional, despite the format for each event being loose and amorphous. Artists and viewers will be treated to evening pop-ups featuring live music, vendors, an open bar, and of course, coveted wall space. This exhibition series is a celebration of art in the city that encourages the public to pop-in for a viewing and stay for the event, partaking in the ephemeral assemblage of the evening.

At a time when so many people around the

world find themselves wondering, "*What's next?*", this exhibition mulls on the ideas of uncertainty and curiosity in a series of events which reject tradition. The curators hope viewers will find solace in these confrontations with the present moment through the fresh eyes of the new

generation. Contrast is what keeps cities like New York fascinating to those around the world – the themes in this exhibition are well-explored, but are presented here by a young crowd of next-generation artists in a punchy pop-up series.

State of Wonder proudly presents a multitude of artists working across a wide range of media, artists representing a new avant-garde attempting to answer long-standing questions with twenty-first century ideas.

This exhibition is proudly presented by the State of Wonder team in collaboration with Galerie Anty Warhol.



ABOUT THE EXHIBITION

This show is dedicated to exploring the towering behemoths of metal, brick, and stone that city dwellers call their home. How does the architecture of a neighborhood affect its residents? So much can be said of the relationship between a city's architecture and the people who live there, how one might inhabit a space and make it their own sanctuary. In city planning, it's said that each building should be having a conversation with each other – what story do these vessels have to tell, in terms of style, function, or form?

Architecture is one of the most defining features of a city's identity. A city like Venice would not be the same without its dense canal and bridge system, nor New York without its mix of iconic skyscrapers, brownstones, and sprawling urban suburbs. Yet even with a definite style to a city's *look*, the *feel* remains to be seen: buildings are but empty shells or functionless

sculptures without people to activate them. With bodies inside, the energy of a space can truly be felt, used to its full potential. The buildings dotting our landscape represent sanctity and shelter from the outside world – whether it be home, the workplace you commute way too long to, a friend's house, or the least crowded gallery of a museum.

There's an idea that buildings should be engaged in conversation with one another, sharing ideas so to speak. If the architectural styles of a given block or area don't fit together, it interrupts the human connection to the landscape. As Frank Lloyd Wright once wrote, "No house should ever be on a hill or on anything. It should be of the hill. Belonging to it."

The scale upwards, outwards, and fancier can be impressive, but it can come at the cost of draining life out of the city and impeding on public space. Every

neighborhood has its own soul and character, made up of its buildings and the people that live in them. The look of the cityscape can tell us a lot about what space is public or private, in use for what and for who. In a city of over eight million people with limited space, sometimes people are just looking for a room of one's own.

Works such as Collette O'Brien's *Dollhouse* or Rocco Candela-Michelus's *People Watching* explore the dichotomy of interior and exterior space by giving us a voyeuristic view into the private lives of a building's inhabitants. Zander's *2.14.23* or Jayne Thompson's *recurring train station dream* are entrancing representations of the city's towering and sinking infrastructure that engulfs us all. Other works like Julia Asami Matsumoto's *Paper Route* series are imaginative explorations of one's journey through urban space.

Running from February 25th to March 5th,

this third edition welcomes viewers to COMMUNE in Brooklyn's Bed-Stuy to see the work of eleven young artists from across the five boroughs. This show is presented in tandem with their *Art Salon*. The twenty-three works in this show are made of a variety of media, ranging from traditional tableaus to intricate dioramas and steel-cast sculpture. The gallery is also pleased to continue the presentation of Zander's work, who we currently represent.

The Sanctum is an exploration of New York's architectural framework from the eyes of today's youth, inspecting aspects of private life, physical space, community, and design as it relates to the man-made world around us. The landscape is ever changing, with constant construction and development essential to the well-being of the city.





FINDING SANCTUM

LETTER FROM ANTONIO GABRIÉL MARTINEZ, CURATOR

First and foremost I must personally thank everyone who has come to, submitted in, or otherwise supported State of Wonder in any way. To the friends helping out behind the bar at an opening or ordering pizzas for our team after a long night – thank you. To our wonderful artists who have trusted us from the start and have collectively shown a total of 82 works across three editions – thank you. To our behind-the-scenes collaborators offering their guidance, supplies, and time, just so that our show can go on – thank you. And last, but most certainly not least, to all of our guests that have turned it out for *The Rat Race*, *Asphalt Armory*, and *The Sanctum* – thank you. We sincerely appreciate all the amazing support we've received from everyone this project has reached.

The Sanctum is a show about architecture, simply put. But when we say "architecture", really we're talking about much more than that – not just a towering hulk of metal, but the people inside it too. Have you ever walked and walked? Walked for miles (or even just a few blocks) and suddenly noticed the buildings all around you are changing, that you've entered into a new environment even if you're on the same street? That's what this show is about: about this sort of invisible web of design, places, people, and space that characterizes every neighborhood.

I really love the Frank Lloyd Wright quote where he explains, "No house should ever be on a hill or on anything. It should be of the hill. Belonging to it." I think about this quote a lot while working at the Cloisters, because it's so true, isn't it? That museum is a marvelous production where time and space seem to "not obey an order," to borrow from the iconic Jorge Francisco Isidoro Luis Borges Acevedo. The result is a beautiful and serene landscape set back and elevated from the city streets enshrined in a fortress of trees. And such is the cost of architecture.

If you go into architecture or urban planning nowadays, it's not unlikely that you'll hear something to the tune of "buildings should converse with each other." The Sanctum is about that conversation of the city that can be heard if you listen *just* closely enough as the sounds of the traffic, train, or tech that dot our streets hum *just* quiet enough for the voices and noises of the people to flow on in and mix together - but that's the key, they must all work together in harmony.

We're thrilled to return to COMMUNE for our third edition, which is the longest show in the series thus far; the work in this show spent a week in their newly-renovated space and was the backdrop for an array of community events. It's been such a pleasure to work with each artist and bring new exposure to their practices. I think one of the things that surprised me most was the sort of effortless cohesion that this show seems to have. Seeing the work on paper or on a screen is one thing, but once all the works are physically in the space and on the walls in a reasonable order... the show truly comes together.

For *The Sanctum* it was particularly interesting how in planning the show we were contemplating ways to evenly disperse the work within the gallery because there was a large amount of grayscale pieces and relatively few works "in color," and then once the work was up on the walls it all made sense, so to speak. I find that the grayer works really speak well with one another, and together the minute differences in shades really pop and come out towards the viewer. The few pops of color in the show provide some "breathing room," or as I like to think of it, gentle reminders that there's life inside those towers of metal and stone. Together, the two are in conversation, not unlike the architecture around us.

There's truly no city in the world like New York City. Perhaps the most defining feature of this city is its architecture. From the Brooklyn brownstones to

Manhattan skyscrapers, people come from around the world and marvel at buildings and public works projects that dot this skyline. Even more so, there's also no other city that's *designed* quite like New York either, whether it's instances of good public design like a sprawling utopian park in the middle of Manhattan, or bad public design like those anti-homeless, MTA-provided leaning bars (a.k.a. sorry excuses for benches) or all of Hudson Yards (and hey, they destroyed the homes of a lot of black and brown folks to build Central Park too so everything has its true cost).

But what are we really getting at when we demand this conversation to happen: what happens when someone speaks "out of turn"? Well in short, billionaire's row. The importance of designing and developing a city where its architecture acts together and not against itself can be felt in a city like New York. When a new building goes up down the block that looks a little too nice, New Yorkers take note. Any observant person might notice such a change anywhere around the world, but in cities like New York, this change is happening directly in front of your face. The urban density of this city changes the way people experience their environment in relation to say, the suburbs.

If one apartment building is *too* nice, suddenly it becomes two. And three. And a Whole Foods. And before we know it, the neighborhood has a Trader Joe's too! And that's how quickly it can all be lost, because next it's the people that are changing, native New Yorkers getting pushed out of their home by rich transplants that don't give a shit about the community around them. I know this cost all too well, growing up in San Antonio where intense waves of gentrification and white flight have absolutely wrecked our local communities every decade or so. But still we thrive, and we persist – and so do New Yorkers, perhaps known as the most persistent city out there. There's life inside these buildings worth fighting

for, because the community inside matters more than any developer's whims.

One of the first works viewers will notice when they enter the show is Rocco Candela-Michelus's *People Watching* (2022). I think this work is a great example of this interplay between inside/outside that our team is getting at. Coming in at just under four feet in height, *People Watching* is a dazzling display of the interior lives of the families in an imaginary apartment building. Six voyeuristic vignettes (which the artist enlisted his own family to model in) are framed by a wooden panel recreating a New York apartment facade and backlit by LED rope lights; the effect is one which draws the viewer into the living room of this family and throws them back out onto the street as they move around the work, allowing them to stand as a giant towering over the apartment or attempting to make out shapes as they peer through the glowing blue panels from across the room.

Just left of the work is Collette O'Brien's *Dollhouse* (2019), an elaborate stitch of gelatin silver print bedrooms and transient spaces that form a domestic interior scene. Here the artist similarly gives us an omnipresent view of the cityscape, but opts for an instantly recognizable dollhouse format to convey the story of this space. There's a sense of movement and suspense within the work, as one male figure seems to make his way inside the home, up the stairs, and to the bathroom to puke – even making an appearance on the household TV screen on the way there. Hypermasculine images of wrestling and porn depicting naked women line the walls, suggesting that perhaps a "Ken" lives in this dollhouse, but maybe not his more-famous female counterpart with a name that may-or-may-not be too copyrighted to mention. The threads lining each room and consequently holding the house together seem to imply a certain fragility to the entire structure.





Other works in the exhibition like Ken Demler's *Beyond the chainlink fence (a prison for children)* (2022) are a playful take on our relationship with the urban environment. Printed on a linen cloth in a shape and size that recalls the format of a bandana, this work depicts a handful of schoolchildren at play on various playground equipment. Surrounding them is a tall prison fence and watchtower that melts away into a chainlink fence as the eye moves towards the frame. The seemingly disparate subjects make more sense in the work than perhaps they might on paper, as a chainlink fence (presumably at a school) can appear a lot like a prison wall separating them from the outside world in the perspective of a curious young child. While the mere idea of a prison for small children can also be quite funny (or perhaps a bit dark, depending on the way you look at it I guess), this juxtaposition of the fence with the watchtower and the kids at play create a nice little microcosm for a city at large. Sure, the kids are doing fine playing on the playground, tucked behind the chainlink fence to keep out strangers, but they're still practically in public view here, aren't they? There's a certain sense of a lack of privacy at play within this work, as evidenced by the watchtower and sea of windows on the building in the background.

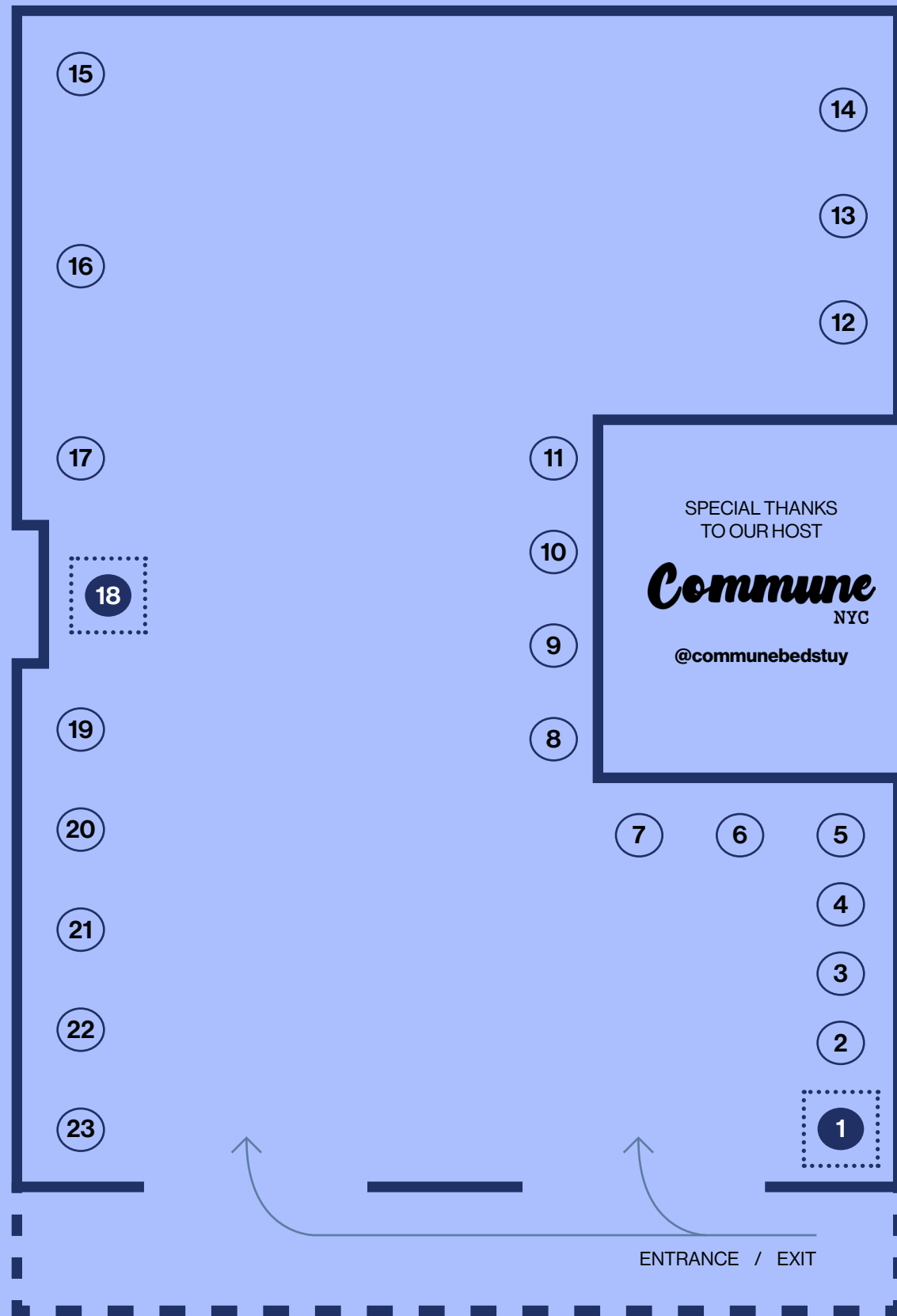
I also want to call attention to works in the show that were a bit off the beaten path in their approach to the theme, such as Julia Asami Matsumoto's *Paper Route* (2020-). I think the choice to forgo what we think of as the literal architecture of a city (that is, buildings) and reframe the question through the lens of the pedestrian is a smart choice that makes for some stunning compositions. Rendered in cascading shades of gray, *Paper Route* is an ongoing series wherein the artist maps out her routes and commutes within a city, later turning those routes into dynamic paper sculptures which she then photographs to complete the

composition. The scale of the works from this series that we exhibited are nothing short of impressive, and really allow the viewer to step into all the ins and outs of the artist's routes. The artist is inspired by routine and repetition, and that sense of a cyclical nature can be found in the photographs as the sculptures loop back in on themselves here or there, ultimately joining together at the same point. These compositions remind us of our constant relationship to the space around us, and the freeing access to movement that compact cities offer over rural or suburban living.

The Sanctum has been a really exciting show to put together, and dare I say our best one yet. In an effort to further assist our artists expand their collector base, this show marks the first time a digital gallery guide was made available to visitors, available in English, Spanish, and French. We also added a new section to our site called "The Roster" that acts as a comprehensive registry of every artist in State of Wonder. Our team is beyond excited for what's to come, and we look forward to sharing it with all of you. Now if you don't mind me, I think it's time I head to *my sanctum*.

PLAN

● indicates a work rendered in three-dimensional space
○ indicates a work rendered in two-dimensional space



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|-----------|---|-----------|---|
| 1 | Ken Demler, <i>The Latter (double picnic table)</i> , 2020. Steel, 11" x 9" x 12". | 13 | Rokan Kadro, <i>last home</i> , 2023. Watercolor on paper, 22" x 30". |
| 2 | Collette O'Brien, <i>Facade</i> , 2022. Gelatin silver print, 14" x 11". | 14 | Zander, <i>2.17.23</i> , 2023. Acrylic and ink pen on canvas, 11" x 14". |
| 3 | Collette O'Brien, <i>Dollhouse</i> , 2019. Gelatin silver print, thread, 23" x 19.5". | 15 | Julia Asami Matsumoto, <i>Paper Route</i> , 2020– (ongoing series). Inkjet print, paper, string, and sidewalk, 42" x 58". |
| 4 | Rocco Candela-Michelus, <i>People Watching</i> , 2022. Wood, water-based latex paint, liquid emulsion on plexiglass, LED rope lights, 46" x 30" x 5". | 16 | Julia Asami Matsumoto, <i>Paper Route</i> , 2020– (ongoing series). Inkjet print, paper, string, and sidewalk, 42" x 58". |
| 5 | Vilma Clausen, <i>Scape no. 1</i> , 2021. Oil on canvas, 16" x 20". | 17 | Julia Asami Matsumoto, <i>Paper Route</i> , 2020– (ongoing series). Inkjet print, paper, string, and sidewalk, 42" x 58". |
| 6 | Vilma Clausen, <i>Scape no. 2</i> , 2021. Oil on canvas, 16" x 20". | 18 | Ken Demler, <i>Hard Men Doing Hard Work</i> , 2023. Cinder blocks, hot glue, and mini figures, 39.25" x 15.75" x 15". |
| 7 | Vilma Clausen, <i>Doorway no. 2</i> , 2021. Oil on canvas, 60" x 36". | 19 | Bethany Vaters, <i>New York State of Mind is a State of Change</i> , 2022. 35mm film print on paper, 18" x 12". |
| 8 | Jayne Thompson, <i>recurring train station dream</i> , 2023. Pen, 6.5" x 3". | 20 | Spencer Brown, <i>Construction Tether</i> , 2022. Analog photography, 36" x 24". |
| 9 | Jayne Thompson, <i>recurring tunnels in my highschool dream</i> , 2023. Pen, 2" x 3.5". | 21 | Sam Damon, <i>Untitled</i> , 2020. Inkjet print from 35mm negative, 18" x 12". |
| 10 | Jayne Thompson, <i>recurring conspiracy on triangular pier dream</i> , 2023. Pen, 3.5" x 5". | 22 | Ken Demler, <i>Beyond the chainlink fence (a prison for children)</i> , 2022. Linoleum print on linen, 18" x 18". |
| 11 | Jayne Thompson, <i>weird rock dream</i> , 2021. Pen, 6" x 4". | 23 | Zander, <i>2.14.23</i> , 2023. Oil on canvas, 30" x 24". |
| 12 | Sam Damon, <i>Untitled</i> , 2023. Inkjet print from 120mm negative, 14" x 11". | | |

ON VIEW





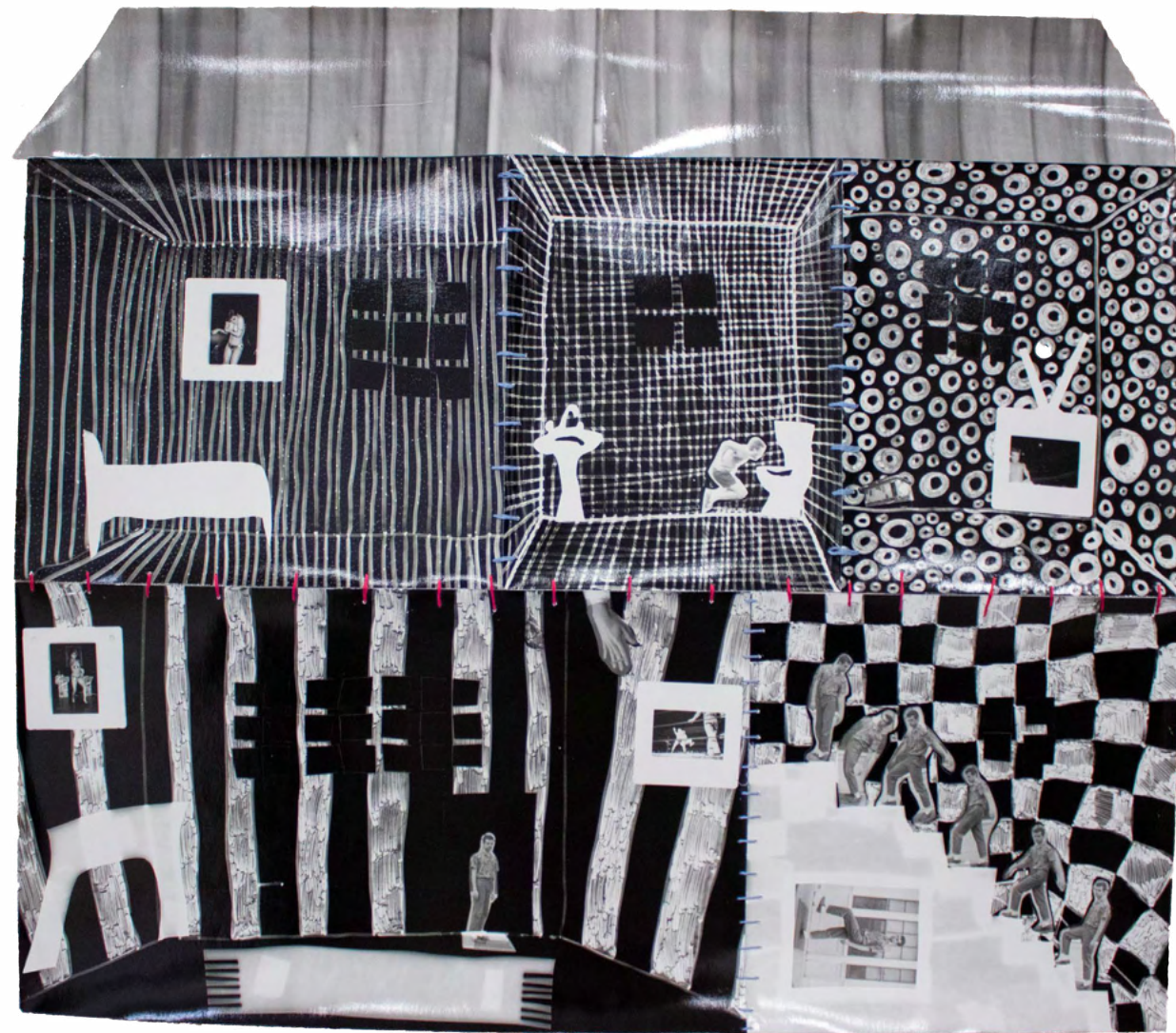
KEN DEMLER
The Latter (double picnic table), 2020

Steel, 11 x 9 x 12 inches.



COLLETTE O'BRIEN
Facade, 2022

Gelatin silver print, 14 x 11 inches.



COLLETTE O'BRIEN
Dollhouse, 2019

Gelatin silver print, thread, 23 x 19.5 inches.



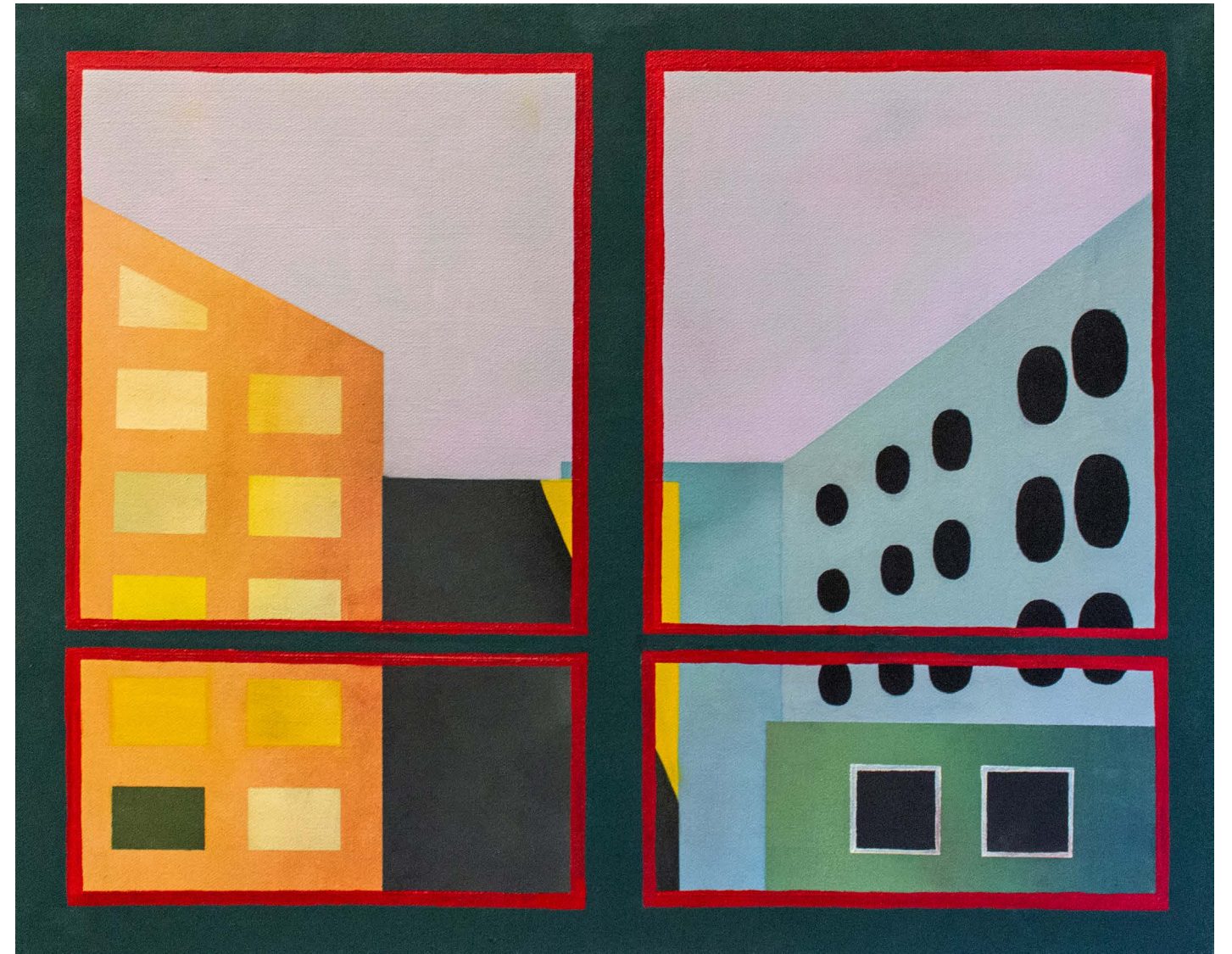
ROCCO CANDELA-MICHELUS
People Watching, 2022

Wood, water-based latex paint, liquid emulsion on plexiglass, LED rope lights, 46 x 30 x 5 inches.



VILMA CLAUSEN
Scape no. 1, 2021

Oil on canvas, 16 x 20 inches.



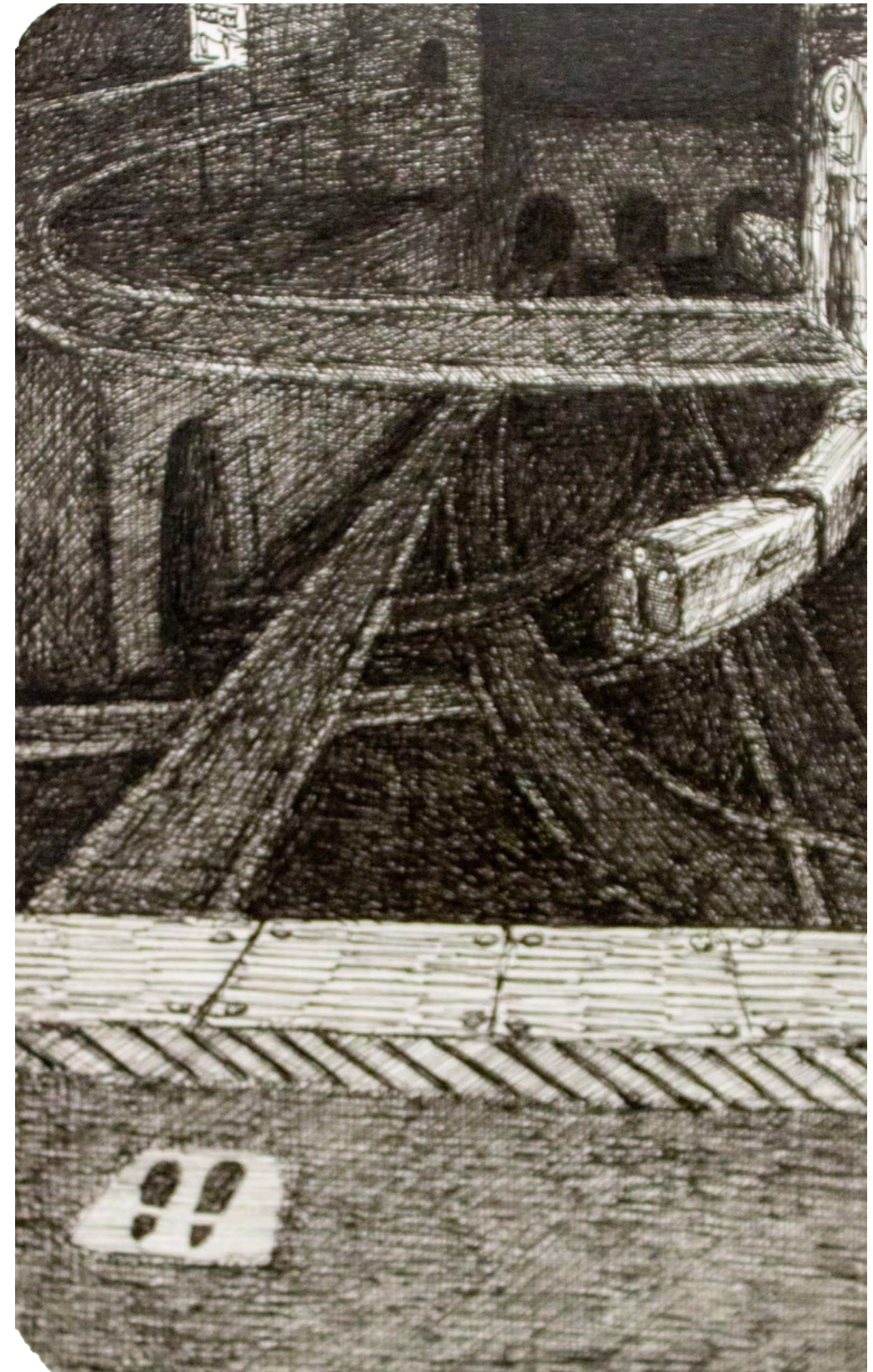
VILMA CLAUSEN
Scape no. 2, 2021

Oil on canvas, 16 x 20 inches.



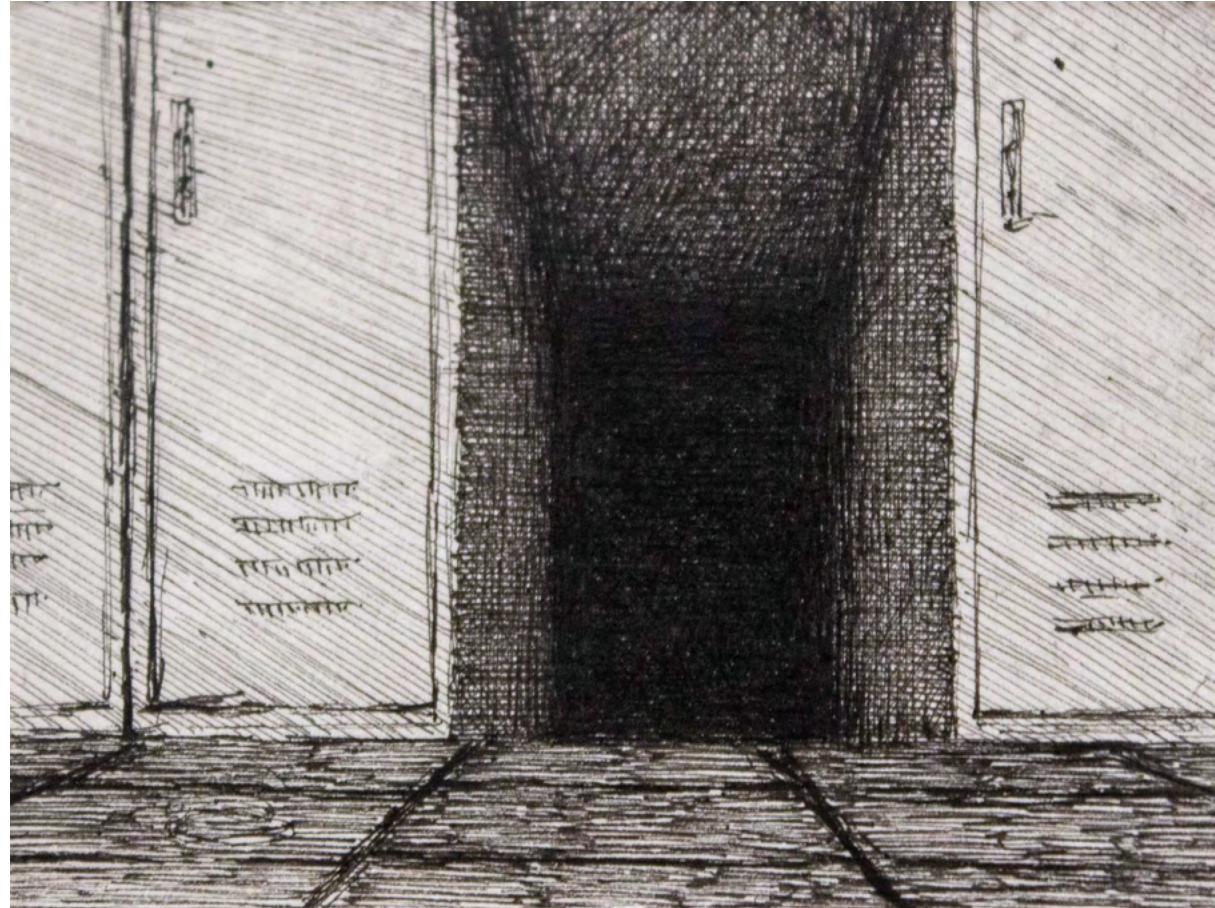
VILMA CLAUSEN
Doorway no. 2, 2021

Oil on canvas, 60 x 36 inches.



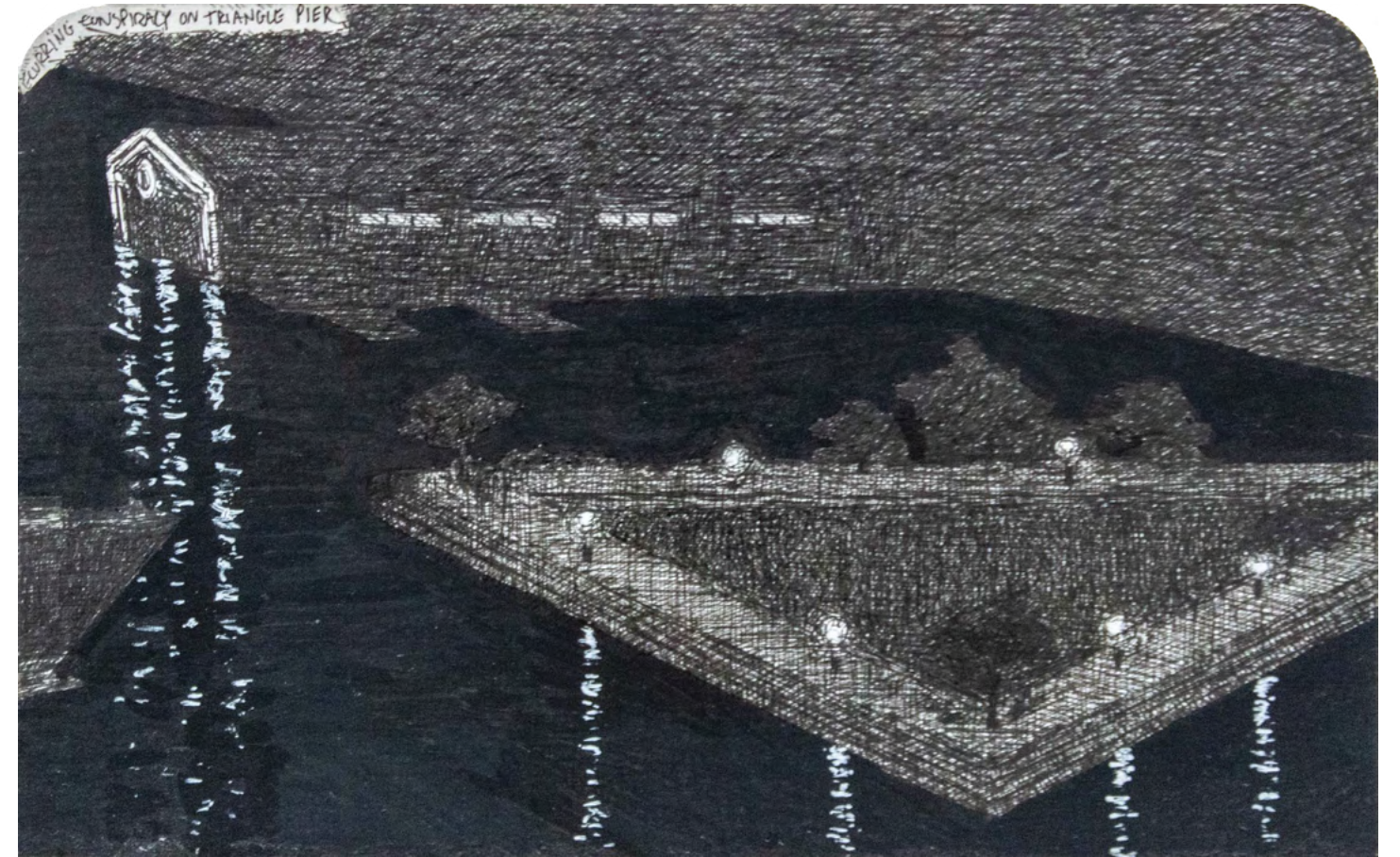
JAYNE THOMPSON
recurring train station dream, 2023

Pen, 6.5 x 3 inches.



JAYNE THOMPSON
recurring tunnels in my highschool dream, 2023

Pen, 2 x 3.5 inches.



JAYNE THOMPSON
recurring conspiracy on triangular pier dream, 2023

Pen, 3.5 x 5 inches.



JAYNE THOMPSON
weird rock dream, 2021

Pen, 6 x 4 inches.



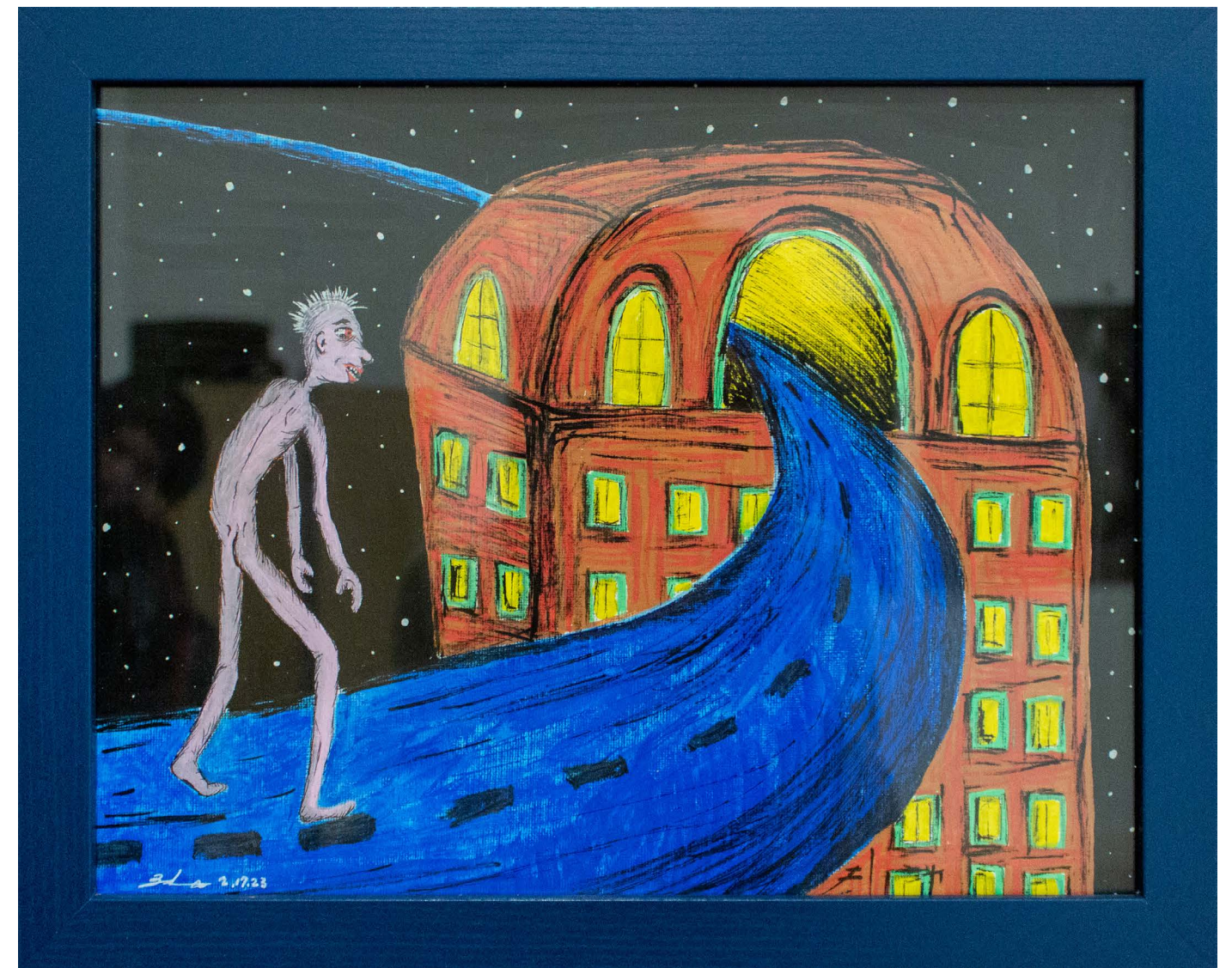
SAM DAMON
Untitled, 2023

Inkjet print from 120mm negative, 14 x 11 inches.



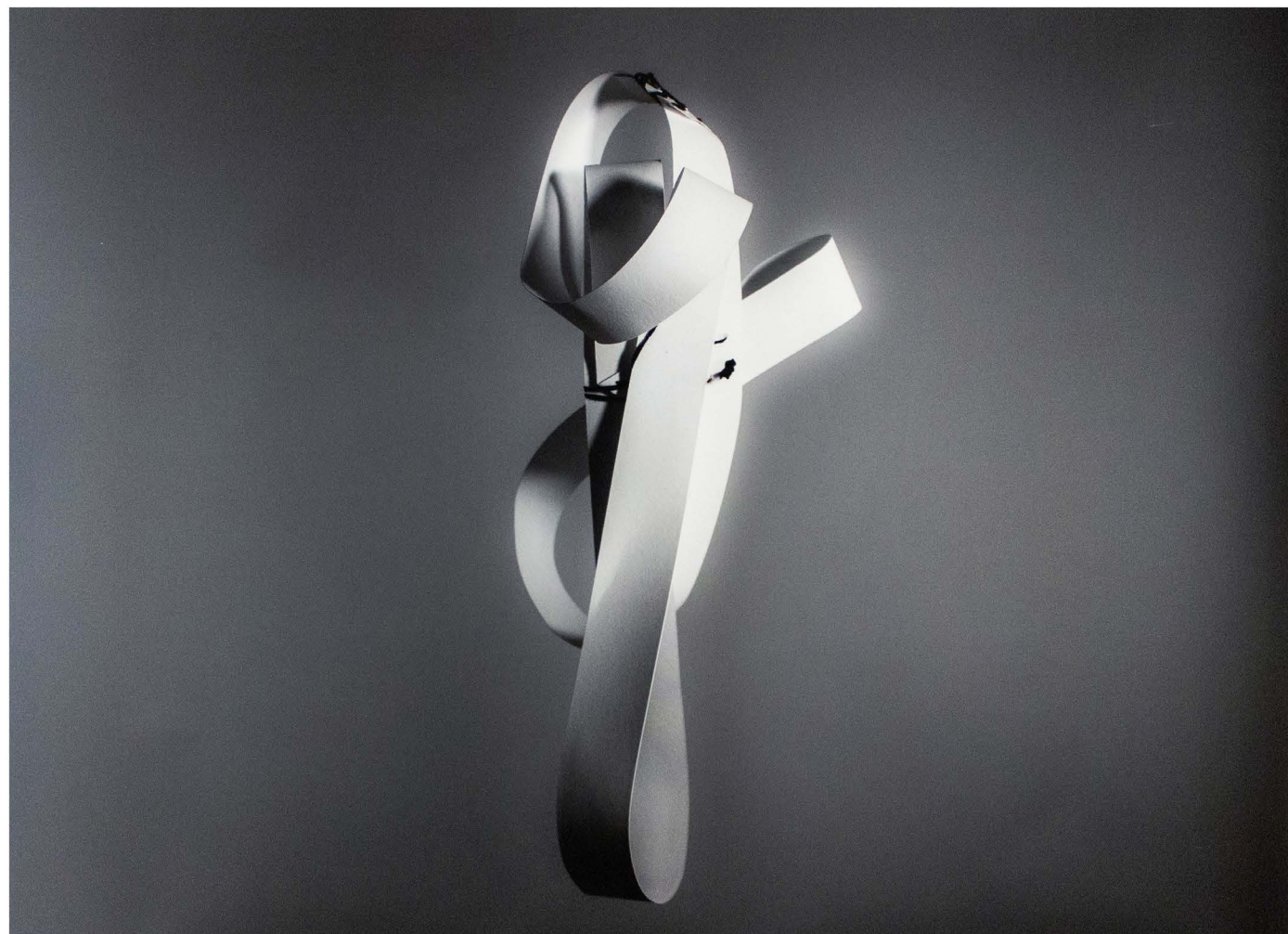
ROKAN KADRO
last home, 2023

Watercolor on paper, 22 x 30 inches.



ZANDER
2.17.23, 2023

Acrylic and ink pen on canvas, 11 x 14 inches.



JULIA ASAMI MATSUMOTO
Paper Route, 2020–

Inkjet print, paper, string, and sidewalk, 42 x 58 inches.



JULIA ASAMI MATSUMOTO
Paper Route, 2020–

Inkjet print, paper, string, and sidewalk, 42 x 58 inches.



JULIA ASAMI MATSUMOTO
Paper Route, 2020–

Inkjet print, paper, string, and sidewalk, 42 x 58 inches.



KEN DEMLER
Hard Men Doing Hard Work, 2023

Cinder blocks, hot glue, and mini figures, 39.25 x 15.75 x 15 inches.



BETHANY VATERS
New York State of Mind is a State of Change, 2022

35mm film print on paper, 18 x 12 inches.



SPENCER BROWN
Construction Tether, 2022

Analog photography, 36 x 24 inches.



SAM DAMON
Untitled, 2020

Inkjet print from 35mm negative, 18 x 12 inches.



KEN DEMLER
Beyond the chainlink fence (a prison for children), 2022

Linoleum print on linen, 18 x 18 inches.



ZANDER
2.14.23, 2023

Oil on canvas, 30 x 24 inches.



***State of Wonder: The Sanctum* is presented by Galerie Anty Warhol.**

The exhibition is curated by Antonio Gabriél Martinez, Zander Nachamie, and Julian Ferraro.

Our host for this edition is COMMUNE, a new hybrid cafe/gallery/event space. Visit them at 415 Classon Ave in Bed-Stuy, Brooklyn.

Special thanks to Janine Cirincione and Ben Polsky.

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