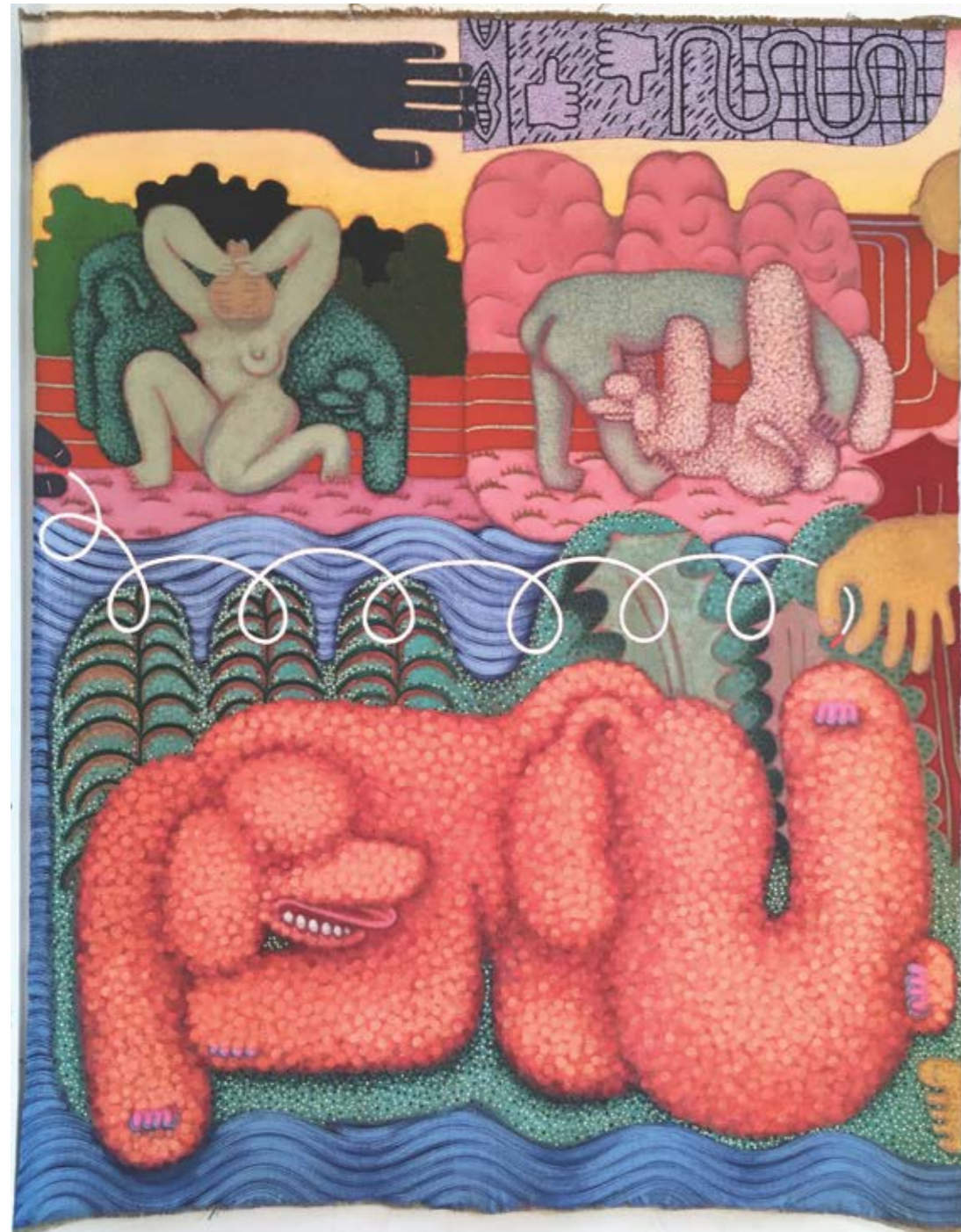


Summer Edition, Issue 8, 2018

**ART
MAZE
Mag**



Art Maze Magazine is an independent artist-run and ad-free international print and online publication dedicated to showcasing and promoting experimental and progressive contemporary art, which reflects modern society and its environment, provokes conversation and action; and fosters innovation and diversity of mediums which make today's art scene so intriguing and versatile.



Featured image:
Sophie Larrimore
Hug and Tug
acrylic and Roll-A-Text on linen
70 x 54 inches
see more on p. 136-137

SUBMIT FOR PRINT AND DIGITAL PUBLICATIONS

We invite guest curators from internationally renowned galleries as well as independent art professionals to help us select works for each issue. We try to give spotlight to artists and engage with our readers and followers everyday through our social media, website and print and digital issues.

Artists are welcome to submit works in any medium: painting, drawing, sculpture, ceramics, printmaking, photography, textile, installation, mixed media, digital etc. Artists or any art organisations on behalf of artists from all countries are welcome to submit.

Please visit our website for more details on how to apply for print publications:
www.artmazemag.com/call-for-art/
or see p. 10.

Artists are welcome to submit works to our online blog. This opportunity also provides a chance to be published in print issues.

SUBMIT FOR ONLINE PUBLICATIONS

If you wish to submit to our online blog, you are welcome to send us a few images of your work and a written bio and statement to blog@artmazemag.com for consideration. For more details on blog submissions please visit our website: artmazemag.com/submit-for-blog-feature/

WRITERS

You are welcome to submit an article, review or interview for consideration for online or print publications. Please send us an email to info@artmazemag.com

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FRONT COVER:

Genesis Belanger
To the Core, stoneware and porcelain
9 x 7 x 3 inches
more on p. 56-67

BACK COVER:

Zoe Nelson
Red light, night, oil on canvas
48 x 44 inches
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from the editor

We are so proud to release the Summer Issue 8 of ArtMaze Magazine to our supportive community worldwide.

Frequent travelling and exploring globally takes courage, and requires the ability to always remain open-minded. With it we gain remarkable experience and greatly extend our international contemporary art world horizons as well as many other life outlooks. I have been fortunate to move countries, from Russia to the UK, during my early twenties and to become more exposed to the wider international artistic society. It is something I never take for granted, therefore trying to make ArtMaze's international collaborations most fruitful and fascinating is one of the greatest privileges for me. The differences between the European, American, Asian and other emerging art scenes are evident, and it is extraordinary to be able to show these different outlooks on contemporary art through one platform – ArtMaze Magazine.

During the start of this Summer season we have been honoured to work with the founders and head curators of the New York based emerging and innovative Mrs. Gallery in Queens, Maspeth – Sara Maria Salamone and Tyler Lafreniere. Having just founded the Gallery in 2016, they have already established a strong reputation due to their compelling exhibitions where a lot of young and under-represented artists are showing their works. Sara and Tyler's fresh outlook on the contemporary art scene has been truly inspiring to us over the past year. We are delighted to present their curated selection of works on p.78 – an astounding array by thirty two artists carefully picked from the submissions to our Spring call for art. Be sure to read our interview with Mrs. on p.70 about the power duo behind the Gallery.

Our editorial selection (p.133) displays highlights from the submissions we receive for our online blog and print issues. We are very flattered to receive so many kind and thoughtful messages through submissions. We want to thank everyone who submitted their work or followed and subscribed to ArtMaze – we look forward to grow and develop together with you!

We give special attention to our 'interviewed' section, which gives a candid insight into several artists' careers. Read about their inspiring journeys and learn about their intriguing personalities: cover artist Genesis Belanger explores our relationship to objects, describing her work as 'Simpsons episode about the uncanny'; artist Koak delves deep into learning to be comfortable on uncertain ground through her thought-provoking work; Aly Helyer, who interrogates representations of the self as aspects about her own life seep into the work; and Matthew F Fisher who speaks of his art as paintings of tomorrow viewed from today.

Check out our new call for art (p.10) for the next Autumn Edition, which will be curated by Kim Savage, Director and Founder of Fold Gallery, London. Through Fold, Kim has established a strong profile on the London art scene with a reputation for accessible shows that promote new art. The Gallery specializes in producing group exhibitions that bring together UK based and international artists from emerging to mid-career practices. Fold also strives to give the viewer the best opportunity to gain an understanding of the intentions of the artist, whilst viewing the work displayed to the highest possible standards.

We hope you will enjoy the Summer Issue and appreciate the artworks as much as we do.

Yours truly,
Editor and Founder
Maria Zemtsova

Featured image:

Kyle Vu-Dunn
Blocked
acrylic on fiberglass and plaster reinforced foam
24 x 20 x 1 inches

more on p. 124-125

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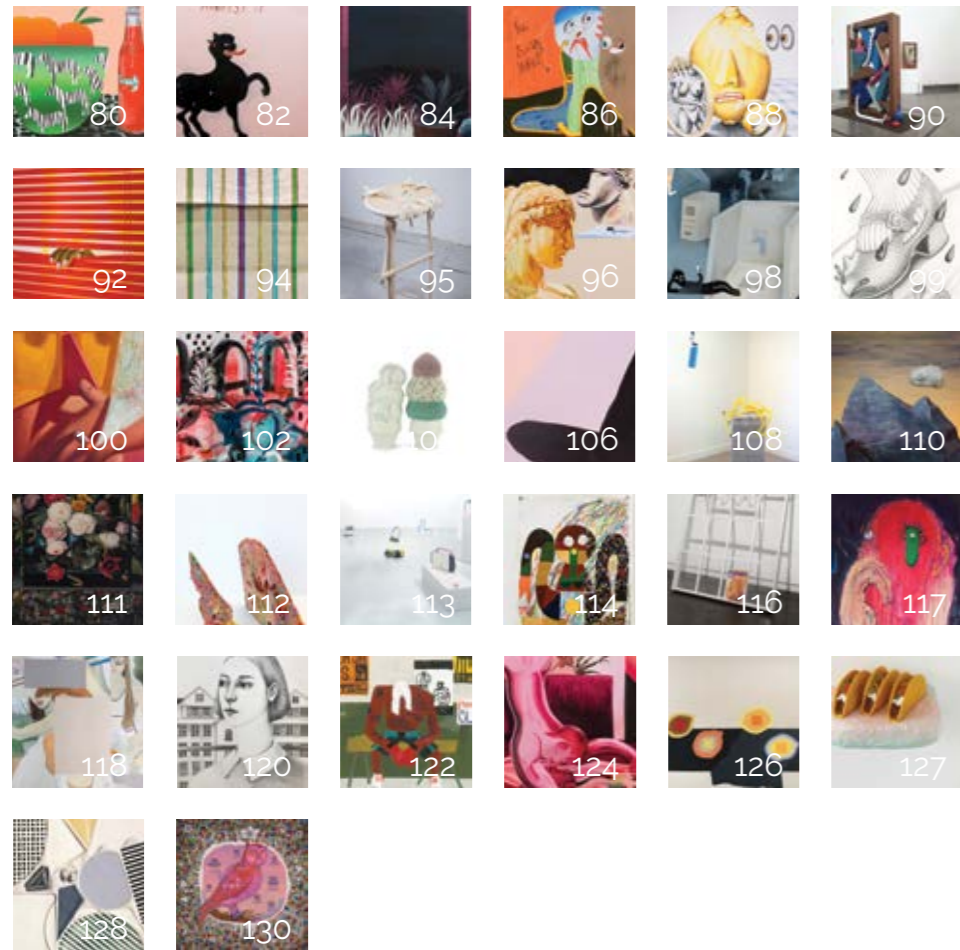
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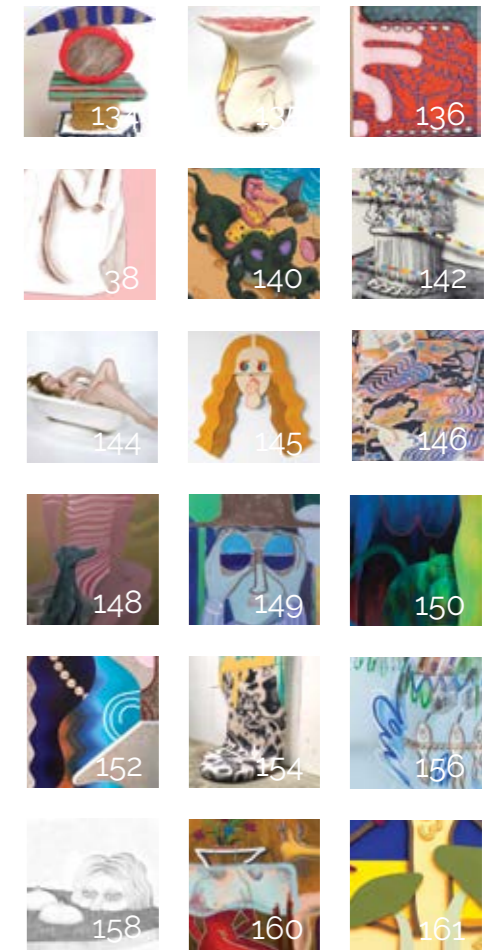
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curated selection
by Sara Maria Salamone and
Tyler Lafreniere, Founders and Head
Curators of Mrs. Gallery, NYC



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Autumn Edition:
Issue 9

call for art

Deadline:
August 9th, 2018

Guest curator:

Kim Savage
Founder and Director of
FOLD Gallery, London

Submit your work for a chance to be published in print and digital issues bimonthly, as well as online on our website and social media.

ELIGIBILITY: The competition is open to all artists, both national and international, working in all mediums. Artists are welcome to submit works in any medium: painting, drawing, sculpture, ceramics, printmaking, photography, textile, installation, mixed media, digital, film etc.

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featured artwork by Sophie Vallance
Seemingly Incurable Sadness
oil on canvas
140 x 140 cm
more on p. 82-83

interviewed:

Koak
Aly Helyer
Matthew F Fisher
Genesis Belanger
Mrs. Gallery: Sara Maria Salamone and Tyler Lafreniere

Koak's bold and defining lines create curves that outline twisted bodies, expressing a range of raw emotions. It is easy to get lost in the flowing curves of her figures, as each winding limb can at once create such wild movements and tranquil poses. Like that of the cubist masters, Koak's paintings and drawings abstract the figure; bodies are simplified, features are broken down. Hands become circles and limbs become a series of ovals, reducing the body to simple shapes, forming a beautiful universality within the narrative of her work. The subjects in the artist's compositions appear to be part graphic novel, part art historical allegory, giving birth to an altogether new expression that resonates loudly in a contemporary world. As Koak explains that being an artist is part of who she is, art has become her language, her voice. In her case, a picture is unmistakably worth a thousand words, as each of her compositions contains insurmountable emotion, with each figure embodying joy, anger, sadness.

Join us in conversation as we delve deep into Koak's artistic practice, discussing the influence of blues music in her work, the significance of art in communities, and the possibilities of an unexpected narrative.

Koak: learning to be comfortable on uncertain ground

www.koak.net

Text and interview by Christina Nafziger





"...those moments of discomfort and failure are part of the process. You have to show up and sit through them — you have to realize that failure is recurring, that being blocked is part of the process, that those moments are necessary and meant to be waded through but never escaped. I can never get out of the moments of being blocked, but that's what gets me through. "

- Koak

AMM: What inspired your interest in creating art? Were you brought up in a creative environment?

Koak: Creativity was an inseparable part of life growing up. From the time I could hold a crayon I loved to draw, and, in that way, it became a natural form of expression. Both my mom and stepfather, on top of having intense careers, celebrated their creativity in different ways — through music, art, and dancing. I think growing up in a house filled with band practices and art supplies definitely gave me the support to start making artwork at a very early age, but it's difficult to pinpoint my desire to make art as existing after a moment of inspiration. There was never any question of becoming anything else — it was just who I was.

AMM: Tell us about your journey forming your incredibly unique and compelling style. What were some ups and downs you experienced along the way?

Koak: The core of my work has always been about language — about how to utilize imagery as communication. In that way, the style of my work feels to me like the sound of my voice — something difficult to focus on when you're in the thick of talking. I've had different things to say at different points in my life, and each time the intonation of my work has shifted to fit the narrative. It has involved a process of re-learning how to speak in order to tell the story. In that way, there haven't been ups or downs to the formation of my voice, as it's more something that was grown out of necessity. There were times, however, when I said embarrassing things.

AMM: The winding and twisted shapes of your figures are highly expressive, creating what seems to be an inner turmoil in the subjects. Can you speak to this mood present in your work?

Koak: There have been many instances in life where, despite having my own vivid experiences, I am distrustful of my narrative. There's that little voice that sneaks in and questions my perspective, shades happiness, discredits the validity of anger — I think this is a common thing for people, and in particular for many of the women I know. It's this experience of going through life, learning to be comfortable on uncertain ground, that has made the grey areas, the tumultuous, or the sense of opposing forces, important aspects in my work. I am more interested in the areas that seem uncertain, not only because they feel more realistic, but also because they allow space for mystery and diversity — by that I mean more than one point of view or a singular way of being.

AMM: Your figures and compositions have a modernist flavour to them, with qualities that bring to mind Frances Bacon or perhaps the work of artists working in cubism. What artists inspire you stylistically?

Koak: I pull a great deal from music, from thinking about pacing, rhythm, repetition, and

tone. For a while, my comics looked up to the great blues musicians, Skip James or Lottie Kimbrough. Now, my paintings and drawings pull from music as well. It is very common for me to listen to a single album, or handful of albums, repeatedly while creating a show. As far as visual artists, everything I can get my eyes on. There are elements in nearly any era of art that I can, or have, found inspiring. Francis Bacon for his ability to turn figuration into raw emotion, Bruegel for his wickedness, Käthe Kollwitz for her politics, Charles Burchfield for his ability to bring a canvas to life — I think every form of art holds some form of inspiration.

AMM: Although your figures do not depict realistic features of a person, do you use real human subjects as your reference? If you draw from life, do you use live models?

Koak: I don't. The work is very rarely about an individual as much as it's about the universal. Just as it isn't about nudity, as much as using the naked form as the quickest way to tap into expressions of emotion and the physicality of being human. The bodies I'm drawing are not dependent on physical realism as much as they are rooted in symbolism and the emotive connections tied to those symbols.

There's portraiture, like Alice Neel or David Hockney, where I'm in awe of their ability to capture their subjects candidly in an amalgam of moments that could never be achieved without the process between artist and model. Someday, I think I might like to attempt portraiture like that, but I think in the wake of a history of the clothed artist musing over a naked model, it's too soon. I can't do it. Maybe in the context of a life drawing class, but for the purposes of making work, I can't imagine looking at someone naked and having to think the sort of thoughts that are necessary for me to make the work. The process is too personal, and I would end up feeling like I was the naked one. It works much better for me to close my eyes, grit my teeth, and put my brain down into those parts I'm trying to draw on the page.

AMM: How do you choose which mediums you will finish a piece with? Do you think certain compositions lend themselves better to specific mediums, or does it depend more on what materials you are in the mood to use?

Koak: I always know whether a piece will be a painting, drawing, or sculpture before I start. It's inherent to the work. From the moment that the thought of the piece exists, it is tied to its medium. It feels very unbreakable to me to imagine changing it.

AMM: You have an MFA in Comics from California College of the Arts. Tell us about your experience in this program. As comics often form a narrative, do you feel your paintings and drawings do this as well?

Koak: The program was founded (and is

chaired) by my very dear friend and editor Matt Silady. My experience was sleepless, grueling, and incredibly good. It is a whirlwind of change and you don't come out the same. When I went to the program I needed that, to be pushed out of retreat and back into the world of deadlines and being challenged — back into the world of interacting with insanely talented and passionate humans.

As far as narratives in my art...I think everything forms a narrative, especially the things that do not force that narrative onto us. You see a slip of folded paper lying on the sidewalk, and, because you don't already know the path that brought that scrap to that point, a narrative of possibilities is formed. It is not just some mundane slip that should've ended up in the bin after you went for groceries; it has the infinite possibility of being a love note, a first poem, a critical plan—it becomes possibility. Finding that line between offering possibilities and not forcing them is one of the most critical balances that I'm pushing for in my work.

AMM: When it comes to your process of creating a single piece, what have you discovered to be your biggest challenge as an artist?

Koak: It's a toss-up between my mind and my body — I'm not sure which one wins as far as getting in the way. My body hurts, gets stiff, or feels frustrated by the amount that I ask it to work. A part of my brain constantly needs to be reminded that there is a purpose to this — that somehow it helps — that I am pushing myself — that being an artist isn't selfish. That last part is the most difficult. Growing up in a country that does very little to support the arts, that sees art classes as the first things to be cut from public schooling, that knows too well the confusion that spreads across non-artists' faces when you tell them your profession — even though I deeply know the importance and power of art in communities, there is still that ingrained stigma that tells you it is trivial.

AMM: Having lived in San Francisco for many years, how would you describe the art scene there? How has your experience living there impacted your practice?

Koak: People here are thinking and caring and making. They show up for one another. They push themselves. They work hard to keep the communities alive, but we need more support from the communities around us. We need more arts writers and patrons. We need someone to step in and contextualize what's happening here. The hardest thing to come to terms with — outside the fact that we've lost too many brilliant artists and galleries due to the cost of living — is the knowledge that even if you survive and put your heart into it, the chances of being recognized by our community is low. It's not that there isn't anything important happening here, but there needs to be more support.

It's impacted my practice in that it's made me feel a part of something. When I first started making and showing the sort of work I'm doing now, I was terrified that I wouldn't have a place in the art community. Instead, they made me feel incredibly welcomed and at home.

AMM: *Do you ever experience creative blocks? If so, what never fails to get you out of them?*

Koak: There is a difference between getting through versus getting out. I was sick a lot as a child, and one of the few things that got me through the moments of discomfort and loneliness was the ability to project my thoughts to the time when I would inevitably be better. That thought, that this would pass, was the one thing that quelled that skin-crawling feeling of not having agency over my body. But it was also, in a way, the knowledge that I would be sick again. That being ill wasn't a singular moment of discomfort that could be escaped, but an ebb in the process of living that would return, that would need to be gone through again.

Making art is like that. There are blocks when you can't work, there are blocks when you are trying to start again after a long time off, there are blocks when you're just at the finish line and you feel so defeated that you want to tear everything up and start over, or maybe just give up and lie on a beach somewhere pretty. It's unbearably uncomfortable sometimes, especially in the moments when you think it should be easy — but those moments of discomfort and failure are part of the process. You have to show up and sit through them — you have to realize that failure is recurring, that being blocked is part of the process, that those moments are necessary and meant to be waded through but never escaped. I can never get out of the moments of being blocked, but that's what gets me through.

AMM: *Do you have any projects in the works right now that you would like to share with us?*

Koak: I'll be in a few group shows this summer, but mostly I'm focusing on a solo exhibition with Ghebaly Gallery (in Los Angeles) that opens in December. After that I'll have a solo with Union Pacific early next year in London.

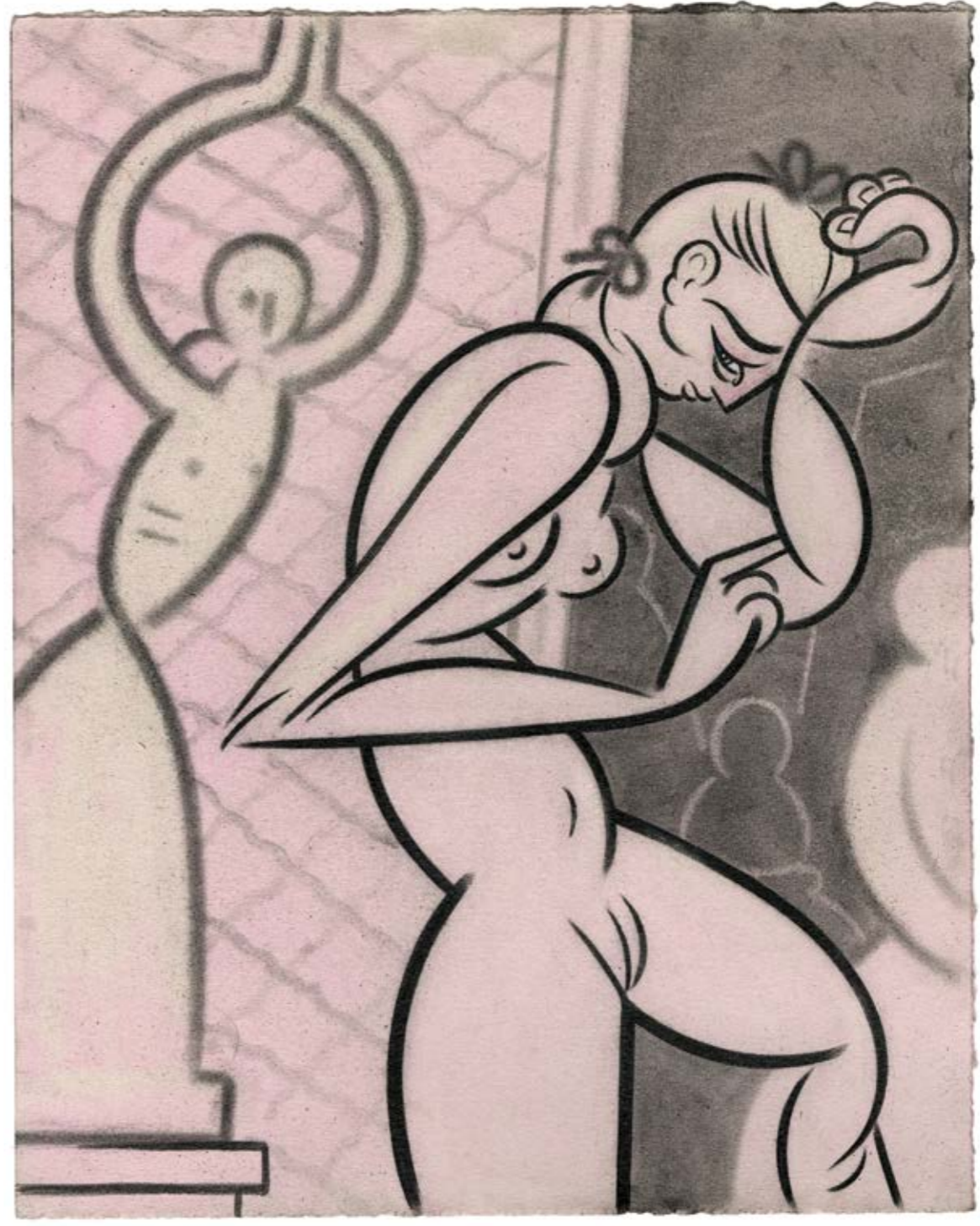


Image (p. 18):
Koak
The Plan
graphite, watercolor ink, and casein on pearl grey rag paper
16 x 13 inches

Photo: Copyright The Artist
Courtesy of American Medium

Image (p. 16):
Koak
Kill Your Darlings
graphite, acrylic ink, watercolor, and casein on white rag paper
84 x 68 inches

Photo: Copyright The Artist
Courtesy of Walden Gallery



Koak
The Mockery
graphite, ink, and casein on pearl grey rag paper dyed with watercolor
10 x 8 inches

Photo: Copyright The Artist
Courtesy of Walden Gallery



Koak
Feed
graphite and casein on cream rag paper
15 x 11 1/4 inches

Photo: Copyright The Artist
Courtesy of Walden Gallery



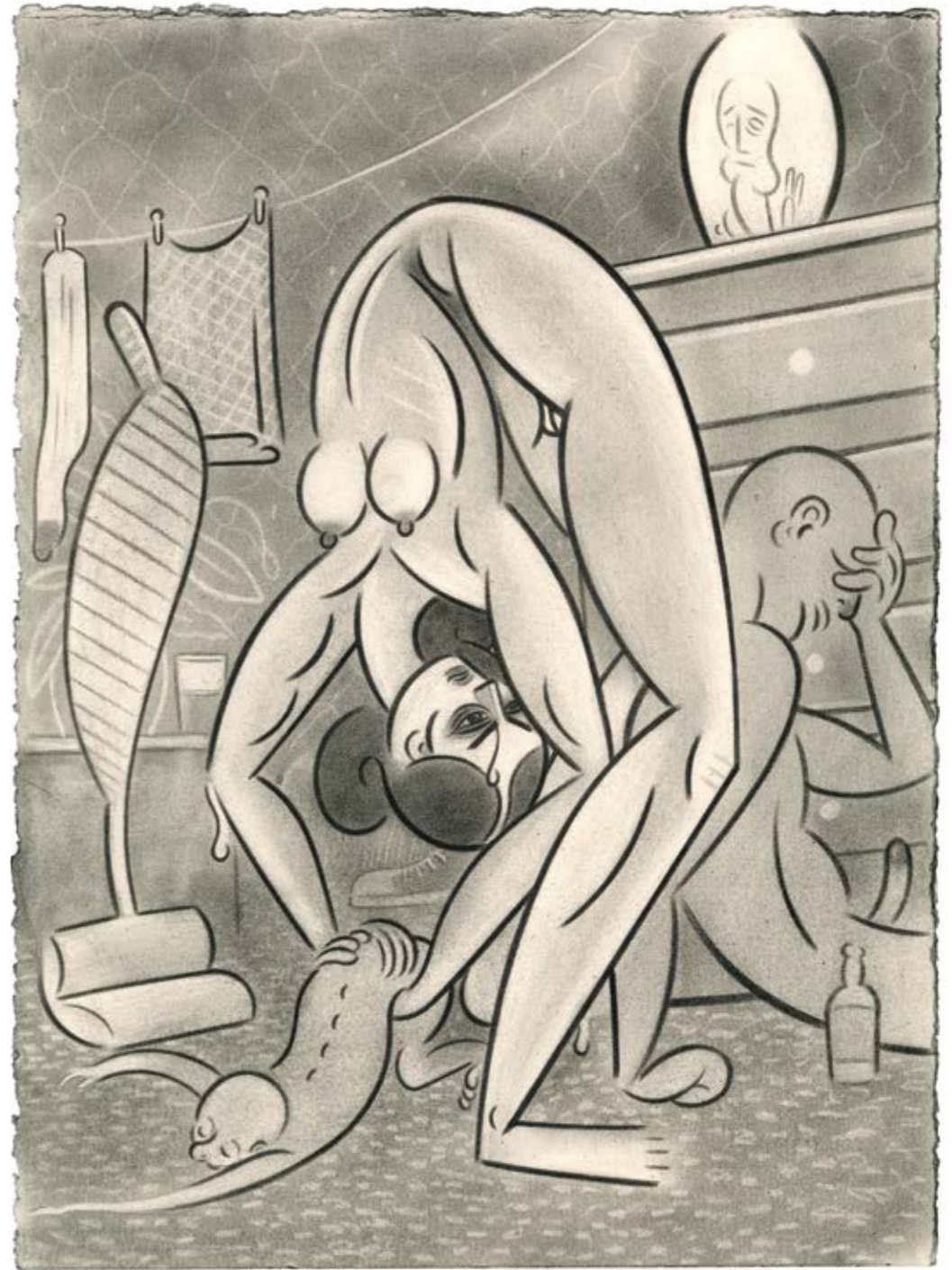
Koak
Luna
Signed and dated on verso
graphite, pastel, and casein on rag paper
14 x 11 inches

Photo: Copyright The Artist
Courtesy of Alter Space



Koak
Becky
Signed and dated on verso
graphite, pastel, charcoal, and casein on rag paper
10 x 7 inches

Photo: Copyright The Artist
Courtesy of Alter Space



Koak
The Infinite Loop
graphite and casein on rag paper
15 x 11 inches

Photo: Copyright The Artist
Courtesy of Alter Space



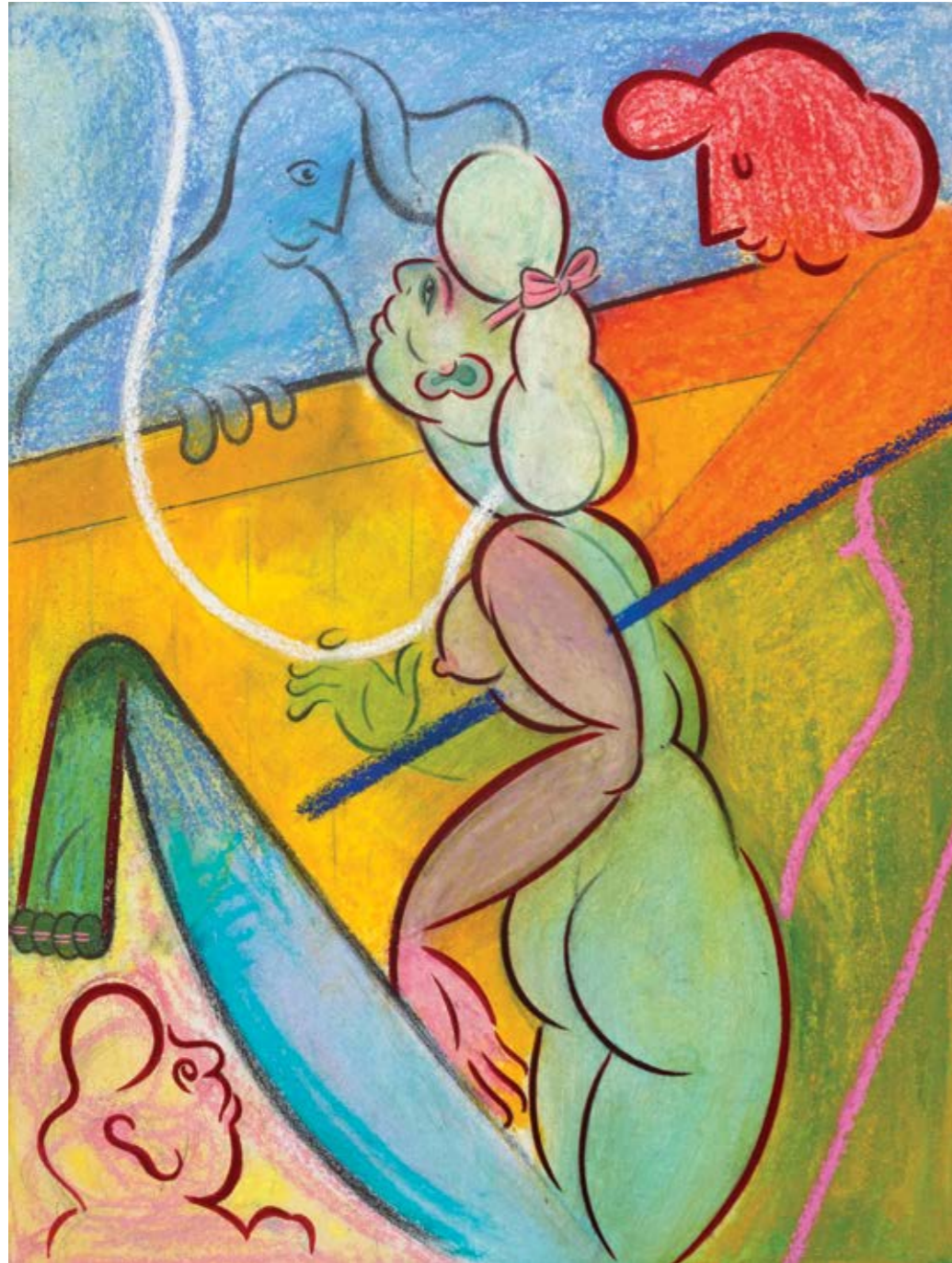
Koak
Till the End
graphite and casein on powder blue rag paper
16 x 11 inches

Photo: Copyright The Artist
Courtesy of Alter Space



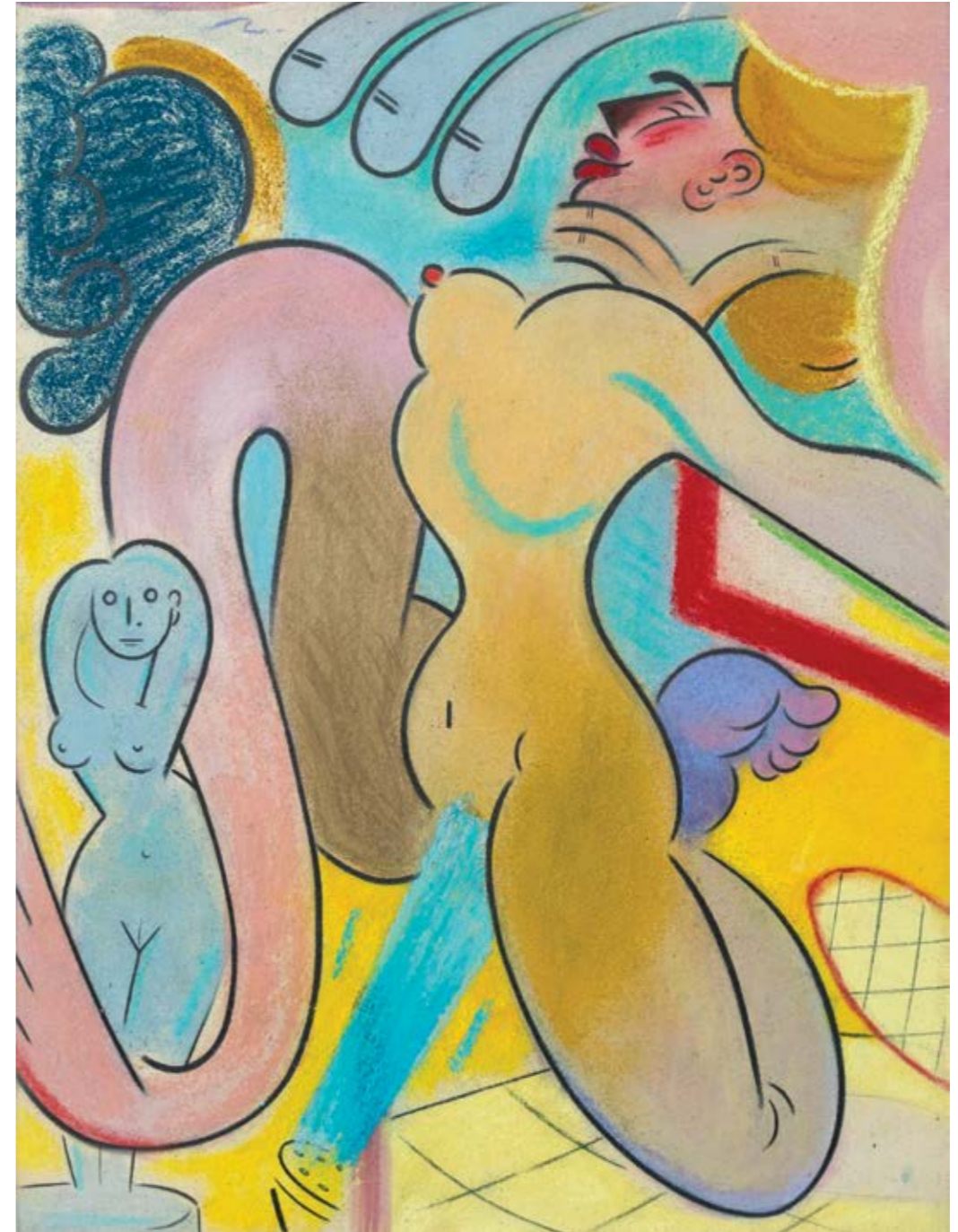
Koak
Lunch Break
Signed and dated on verso
pastel, graphite, house paint, and casein on rag paper mounted to panel
16 x 12 inches

Photo: Copyright The Artist
Courtesy of Alter Space



Koak
The Mirror
pastel, graphite, and casein on rag paper mounted to panel
16 x 12 inches

Photo: Copyright The Artist
Courtesy of Union Pacific



Koak
Shower Head
Signed and dated on verso
pastel, graphite, casein, and grout on rag paper mounted to panel
16 x 12 inches

Photo: Copyright The Artist
Courtesy of Alter Space



While London-based painter Aly Helyer's artwork is figurative in nature, at the core is a focus on colour and form. Working in a palette of vivid, saccharine colours, form and marks appear to float above the ground of the canvas, freezing momentarily to reveal a figurative feature, before dissolving again into pure colour. The faces and figures that reveal themselves in Aly's paintings are never fully formed, rather remaining transient and suggestive. Aly's approach to painting is similarly fluid. Without focusing on what a painting may be about, she responds to the challenges and interplay between colour, figure, pattern and ground. It's through this process that she says a kind of psychological narrative begins to emerge, which is less bound to a linear story than an emotive response to the dynamism of painting itself.

Aly has been exhibiting in solo and group shows around London since the mid 90s. The bright colours and seeming naivety in her work bely their grounding in art history. Aly cites the work of Pontormo as an influence, and explains in the interview to follow how she looks to Renaissance and Medieval art for depth and compositional reference. We caught up with Aly in her corridor-like studio in London to talk painting, colour theory and find out more about her work.

Interrogating representations of the self with Aly Helyer

www.alyhelyer.com

Text and interview by Layla Leiman

AMM: Hi Aly! To start us off, can you tell us a little about your journey as an artist so far? What have been some of your career highs and lows, turning points, challenges or milestones?

AH: I studied painting at Chelsea in the 90s. I had no idea that you could have a career in painting and still find it hard to think about what I do in these terms. I was lucky that I was able to study something I loved and was interested in; I got my fees paid and received a full grant. I'm saddened that studying Fine Art is now becoming elitist again in this country. As painters, we were constantly being told that painting was dead. I remember being asked 'what do you do?' and when I answered 'I'm a painter' there was this expectation: '... and?' meaning, don't you run around with a camera?

One of the highlights in terms of my work and a turning point for me was an amazing visit to Florence in 2014. Up until then my work was mostly focusing on the single figure and was really struggling to bring in another figure or presence. In Florence being able to see such amazing paintings still existing in their original settings was mind-blowing to me, you know in the places they were made for and still doing their job. This visit also coincided with a big Pontormo exhibition; I'd only ever seen the two small paintings that are in the National Gallery so, not only was I able to see Pontormo's Deposition and Annunciation in the church of Santa Felicita, but also many more of his works!

One of my lowest points was losing my studio in Hackney Wick after being there for over 10 years, due to regeneration; I didn't have a studio for nearly a year.

AMM: While your work is concerned with figuration, how do you use colour and pattern in your compositions?

AH: Colour isn't something I plan or work out; I use it instinctively. I'm excited by the play between pattern, figure, ground and colour - the way you can open up space or close it down - the possibilities and problems it throws up are endless. I'm constantly adjusting how one colour sits in relationship to another and I find the process completely addictive. There's a lot of layering and over painting and taking things out - it's the balance/tension between these elements that I'm thinking about, not what is this painting about. It's through this process that a psychological narrative emerges. I'm lucky that I did have a good foundation in colour theory early on in my Art education going all the way back to my Art A level, so I guess this continues to underpin and inform my work. I still clearly remember my first A level lesson, we were given three books, Itten's book on colour, Herbert Read's 'The Meaning of Art' and a book titled 'From Giotto to Cezanne'.

AMM: In your artist statement you say that your work is concerned with interrogating representations of the self. Can you tell us more about this theme and how it translates in your art?

AH: I find the idea of narrative in my own painting very problematic; it operates very differently from literature. I don't see it as a linear narrative and telling a story is the last thing in my head when I'm painting, but as I said earlier, slowly a sort of psychological narrative comes into play. One of my painting friends talks about these sorts of meanings as 'being in the bone'. If I knew what I was doing, the mystery or journey wouldn't exist - it's very much a journey of discovery and maybe the resulting paintings could be seen as a beginning of a story. I suppose this is what I mean when I say interrogating representations of

the self, because on a subconscious level, aspects about my own life seep into the work.

AMM: What ideas are you currently exploring in your work?

AH: I'm constantly trying to figure out context and space. I've been looking a lot at Renaissance paintings and I am intrigued by their shallow box-like use of space. Just recently, however, I've been looking more at medieval paintings and the way the space echoes the shapes of the figures.

AMM: What is your process of painting? Do you plan works before getting started, or allow things to take their own course?

AH: Before my visit to Florence, I didn't make many preparatory drawings for paintings and largely worked things out as the painting developed. I knew it would be a portrait of sorts and I would start off with one colour. Gradually an eye or a mouth would be suggested and these would act as little anchors and the painting would grow out of these. However, as any painter knows, a process can quickly transform into a technique and a dead end. When I came back from Florence, I was still making quite organic small scale paintings. This is when I made a little painting called "The Beginner" which was much more recognisable as a person and this is when I decided that I needed to start making drawings again. It was around 2015 that my series of night drawings began. Drawing is such a fluid process - there's no need to struggle with figure ground relationships, or try to create narrative - it just happens.

AMM: How do you know when a painting is complete?

AH: A difficult question! I work on several paintings at a time - some can take months. I often turn things around when there's a problem - or paint things out. I'll then come across something and it's as if the painting has been waiting for this last piece of the puzzle; that wait can be six months or more. Other times it feels as if an almost completed painting has fallen out of me - but this is extremely rare and is the most problematic in terms of starting another painting, because you want the next one to do the same, which of course never happens. It's really the painting that seems to say when it's finished, I find.

AMM: What is a typical day in the studio for you?

AH: I usually get in around 11am. My studio is a bit like a corridor and at the end I enter is the coffee machine, at the other is a sofa. I make a coffee and head to the sofa trying not to look at anything on the walls. I manage to ignore my paintings for a couple of hours and listen to the radio. I sweep up and do a bit of tidying. Then it's usually time to eat - can't paint on an empty stomach! I know that this avoidance is really a way of emptying my head out of all the useless distractions that it has in abundance. I switch the radio off, as I can't paint with it on and then switch on my amp as I can only paint to music I know really well. I guess the music acts as another layer to seal the outside world out. Sometimes I have a nap for 20 mins and then, without thinking about it, I'm at my palette and painting. I usually work until 10pm, sometimes a bit later.

AMM: What are some of your other interests besides making art?

AH: Poetry, Anna Akhmatova is one of my favourites and Philip Larkin, also when I can afford it, going to see live music or the theatre.



Featured Image:

Aly Helyer
Selfie
oil on linen
40 x 30 approx

"Drawing is such a fluid process - there's no need to struggle with figure ground relationships, or try to create narrative - it just happens."

- Aly Helyer

AMM: *What is the London art scene like right now? How and where do you see yourself fitting in?*

AH: Well, there are a lot more galleries since I graduated back in the 90s. It's only in recent years that I have felt part of a painting community. The first incarnation of Turps Gallery, which was called Lion & Lamb back in 2012, was the first place where painters could curate shows for other painters. So quite quickly a sense of a painting community grew, which was incredibly supportive and we would all meet regularly on a monthly basis and because the gallery was already in the pub... This sense of community has also been helped by sites like Instagram - suddenly to see what's happening globally not just in London is wonderful, and since I'm quite a shy, private person it's a perfect foil for an introverted extrovert like me.

AMM: *Anything exciting coming up? What's next for you?*

AH: My main priority at the moment is painting, I'm working on a group of large, quite complex paintings, which I'm very excited about. I'm also working on a proposal with a couple of other London based painters (Paige Perkins and Anna Jung Seo) for a show later on in the year. I'm very pleased to be taking part in a group show this summer called Night Swimming at Mission Gallery, Swansea, organised by Liam O'Connor/Lara Davis at LLE, an artist led curatorial project with a focus on contemporary painting.



Image (p. 32-33):

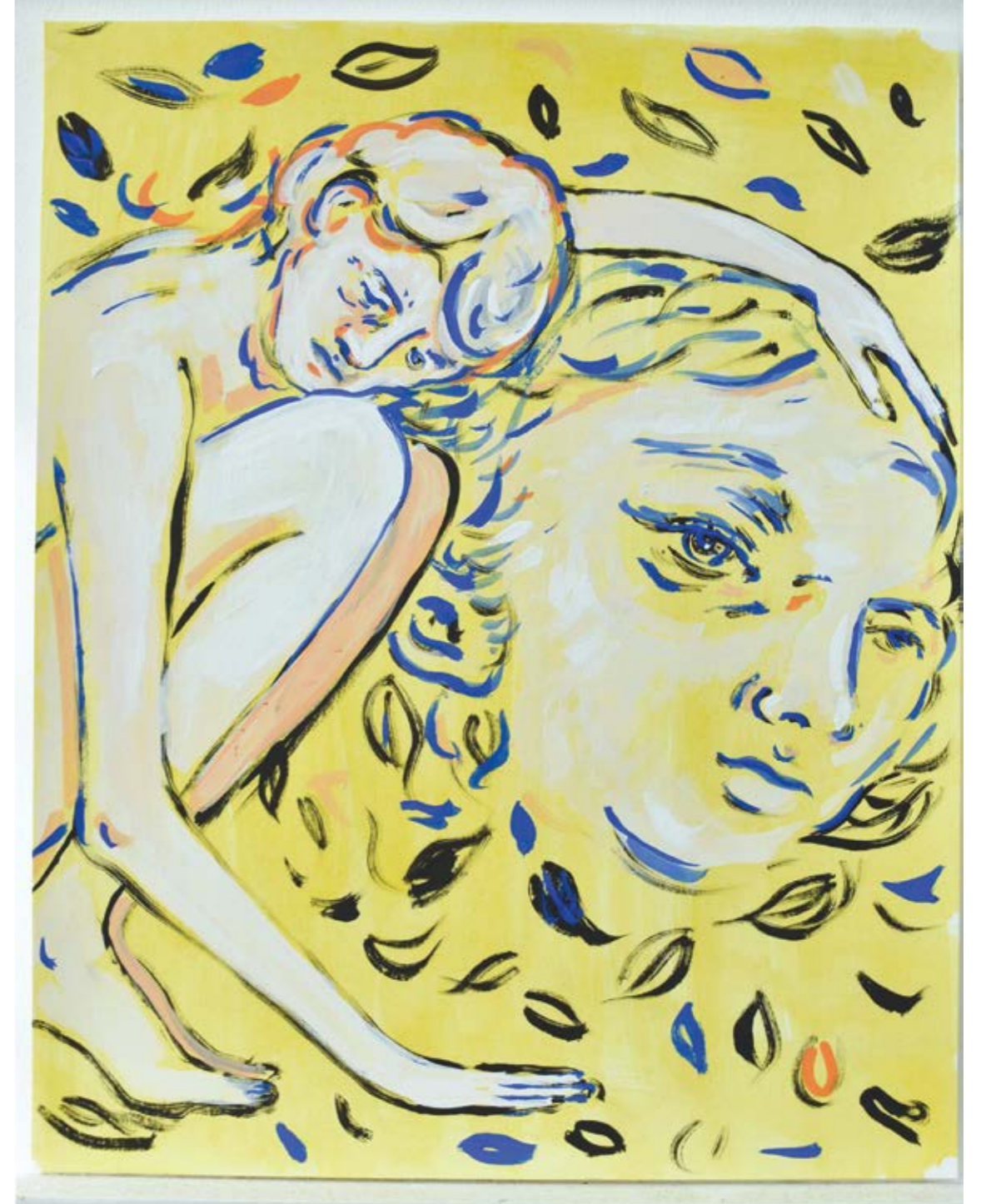
Aly Helyer

wall shot

large ink drawing to left (approx 120 cm h)
a mix of ink, gouache on paper (16x 25 x 20 cm)



Aly Helyer
Beheaded Beloved
gouache and acrylic on paper
42 x 29 cm



Aly Helyer
Untitled
gouache on paper
25 x 20 cm



Aly Heyler
Green Hands
gouache and tempera
40 x 30 cm



Aly Heyler
Beginner
gouache and tempera on paper
30 x 23 cm



Aly Helyer
Unfinished Man
oil on linen
55 x 40 cm



Aly Helyer
Grounded
oil on linen
approx 40 x 30 cm



Aly Helyer
Untitled
oil on linen
35.5 x 25.5 cm



Aly Helyer
Elected Mute
oil in linen on panel
96 x 70 cm



Matthew F Fisher's approach to painting is reverential. For Matthew, the ocean is a metaphor for the cosmos – vast, incomprehensible, terrifying and alluring. He returns to the same iconography of waves, gulls, crustaceans and the rising and setting sun again and again in his work, painting these motifs as a kind of meditation on life and the universe. Time is resoundingly absent in Matthew's paintings; the ocean is frozen still and the laden sun hangs static and heavy in the sky. His style of painting has strong graphic cues that seem to render the chaotic orderly and knowable, but beneath the smooth saccharine colors is the disquieting understanding of this impossibility.

Nature has a strong sway on Matthew. He recently relocated from New York City to Los Angeles, and is fascinated by how the change of light, the presence of greenery and of course, the sea, have infused his work with a new luminosity. We chatted with Matthew about his studio practice, conceptual ideas and the nature of life as we know it.

Paintings of tomorrow viewed from today by Matthew F Fisher

www.matthewffisher.com

text and interview by Layla Leiman

Featured image:
Matthew F Fisher
The Psalmist
acrylic on canvas
20 x 16 inches



"I spent a lot of time near the water as a child at my grandfather's beach house on the ocean. I can remember going to bed each night to the sound of ocean waves crashing and waking up to the same sound the next morning. This was perhaps my earliest realization that I am just a blip on this earth, that the cosmos doesn't need me like I need it. There was also a mystery of what lurked beneath, the animals, tides, lost ships, or what was over the horizon and out of sight, Europe, Africa. It's all so grand and small at the same time, a magical relationship between the ocean and the danger and the safety of land. Those memories are still a major influence on me today."

- Matthew F Fisher

AMM: Hi Matthew! To begin, can you please share a few of the milestones – good or bad – that have shaped your artistic journey thus far?

MF: "It's better to burn out than to fade away" Neil Young once sang. Maybe in an art career, it's better to slow burn than go up in a blaze? My milestones have been hard earned over the past 18 years. The achievements that I cherish the most include being invited to Yaddo in Saratoga Springs, NY, twice, with two different bodies of work. I have also been honored with a Pollock Krasner Grant, an immeasurable joy. Last summer, I worked with Public Art for Public Schools in New York City to have a mosaic made of one of my paintings that was permanently installed in a Brooklyn elementary school. The thought that this piece will be on public display forever is deeply rewarding. I have also had my fair share of bad experiences with gallerists that didn't pay on time, misplaced work, or were generally unprofessional and untrustworthy. I learn best by doing and failing. I have been blessed to have the opportunities to show again and again and continue to learn. And sometimes I fail again; but I always learn from my mistakes and success.



AMM: In a group interview for a recent show that you participated in, you describe using pink in your work as a “way to paint the most natural of subjects, the landscape, in an other worldly way”. Please tell us more about your approach to color and how this manifests in your art.

MF: Color acts as the why to the what we see. How can the mood of a landscape change so dramatically just by the shift in colors within it? Color can tell you the time of the day, but it can also confuse that perception by appearing exaggerated or unnatural. I find painting to have a unique ability to not only distill, but also to expand what we see by how the subject is presented. These colors might appear unreal in our sense of now, but that does not mean they have never existed, or can't exist. Our memory can play funny tricks, enhancing moments while at other times reducing them. Influenced by our current state, we perceive the truth to be what we see. I use color to help challenge that trust while providing a sense, or assumption, of familiarity through the imagery.

AMM: What appeals to you about the mediums you use most frequently in your work – acrylic and ink? Is it purely coincidence that they're both water-based?

MF: Acrylic gives me the very freedom that oil paint constrains. As a young painter, I was never good with a quick grand gesture, a perfect brush stroke frozen in the sexiness of the oil paint that made it. Rather, I always noodled with the paint after I applied it, trying to concoct the perfect spontaneous moment. Acrylic allows me to noodle with the brush stroke without being lost in the lust of the oil paint surface. You have to earn that shine with acrylic. The creation of my work is very process-based: many, many layers of paint atop one another to create rich variety of color and optical texture. With the quick drying time of acrylic, it's the perfect mend. My ink on paper drawings have the same approach of using layers to create a density of transparency. The richness and weight each work has is the result of the making, the act of painting that creates the image itself.

AMM: Your paintings are characterized by an overwhelming stillness. In them, the sea is rendered silent, a swooping gull static, a breaking wave frozen. This lends your work a slightly eerie tone, despite the saccharine colors. What ideas or concepts are you exploring in your work?

MF: There's something inherent about the universal that allows for it to become personal. On the other side of the saw, the personal isn't always universal. I search to find that sweet spot of maintaining my own deeply personal meaning while hoping others will find their own interpretations. During a recent studio visit, the guest spontaneously opened up to me about her ayahuasca experience after looking at one of my paintings. This ultra specific reading was never part of my original concept, but that reaction, a highly personal response to the imagery I created, tickles me to no end. I strive to make works that meet in the middle – between me and you.

AMM: What keeps you coming back to the subject matter that dominates your art?

MF: I still find humor in the landscape, the animals that occupy it, the cosmic ballet that surrounds it, and our deeply personal and flawed relationship as humans to our world. I jokingly refer to it as narrative art without a story. But there is a story, a story as big as the universe.

A narrative so vast, so endless, where does one start to understand it? You stop and look, think, and relate what's before you and to your current place in this world. The setting sun is something that has happened since the beginning of time; yet it still has the power to transfix us through its magic, beauty, our awareness of self, and the fact we know it will happen again, again, and again. These are paintings of tomorrow viewed from today.

AMM: There's a strong graphic element to your work. Has your style of painting changed over time? What has influenced and informed your work over the years?

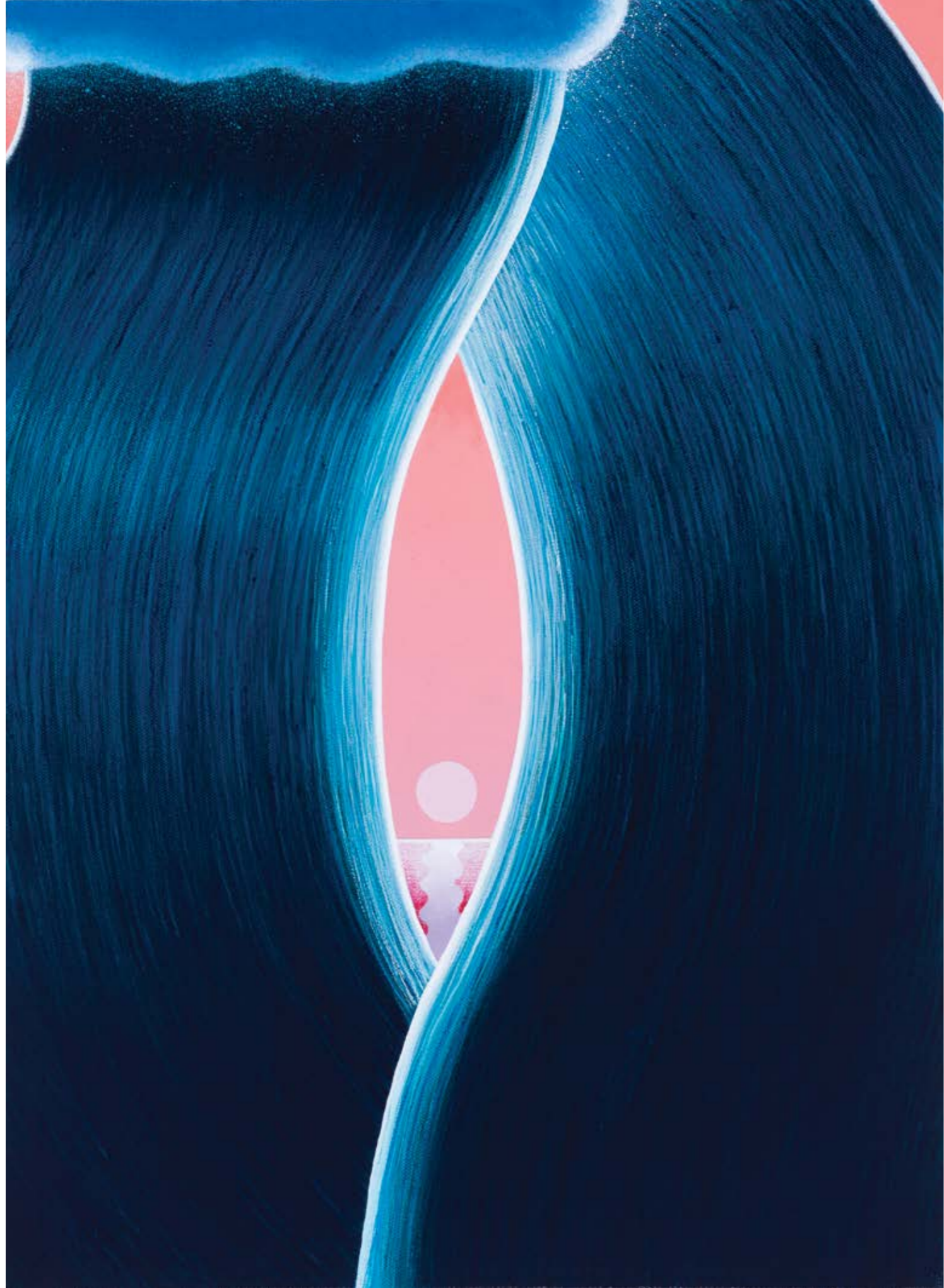
MF: How has it changed over time? I have learned how to paint (laughs). I have only recently, in the last three years or so, started to better understand how my paintings function as images. Through years of making and looking at my paintings, I now have an awareness of how my actions create a structure and how the eye reads it. This reduces a lot of searching for resolve while I paint, opening up more time and energy to explore and push the imagery. I know how to paint; I am now more interested in what to paint.

The graphic element has intrigued me for some time, mostly as an excuse to not talk about the AbEx gesture. Rather, you have to talk about the image that was painted, a square, a chevron, a circle. I am drawn to the colorfield painters for this reason: Kenneth Noland, Thomas Downing, Jules Olitski, Paul Feeley, Carmen Herrera, John McLaughlin, artists who made abstraction without the overt gesture. The mark, their mark, was allowed to become bigger than it was by just being what it is, a shape, a color, a line. I have always needed to paint something, and thus have been unable to paint nothing unless I painted something.

The other great influence on my work has been getting to know so many wonderful painters who I respect as friends and contemporaries. I love painters who use paint, not like me, but in other ways, Elise Ferguson, Rob Matthews, Michele Hemsouth, Kyle Breitenbach, Nat Meade, Jim Lee, John Dilg, Ben Sanders, Gianna Commito to name a few. Although our relationship to surface and the property of paint varies greatly, these are artists who create an image through the belief that painting itself is all you need to make great work.

AMM: Before relocating to Los Angeles, you lived in New York City. Has the move had an influence on your art? In what ways are you influenced by your environment?

MF: My paintings are of course indebted to the natural world, but I am not as interested in painting from life as much as I am in taking from it. Even so, being here in LA, with the sun so strong and the weather so consistently perfect, I have started to feel this unique sense of 'light' emanate from the work I've made here. In NYC it's possible to remove yourself from nature: all concrete all the time, trains, tunnels, buildings. Here in LA, one can't be so arrogant. There are palm trees, cactuses, rosemary, growing everywhere. Nature always finds you, its growth and presence, a reminder that we are not alone even when we are.



AMM: For all your paintings of the ocean, are you a water person? When you're not in studio, where would we likely find you?

MF: When I am not in the studio, I am most likely with my family watching our son grow up. A true reset to life. I have never savored every second of every day as I do now. Being a parent slows you down, asks you to constantly take stock of yourself, and forces you to do better.

I spent a lot of time near the water as a child at my grandfather's beach house on the ocean. I can remember going to bed each night to the sound of ocean waves crashing and waking up to the same sound the next morning. This was perhaps my earliest realization that I am just a blip on this earth, that the cosmos doesn't need me like I need it. There was also a mystery of what lurked beneath, the animals, tides, lost ships, or what was over the horizon and out of sight, Europe, Africa. It's all so grand and small at the same time, a magical relationship between the ocean and the danger and the safety of land. Those memories are still a major influence on me today.

AMM: What color would you say best represents you, and why?

MF: Blue. It has the range from green to purple, to go from the lightest shade to the deepest of darks. It can be all of those while always being blue. Even my pink paintings, the anti-blue mantra, respond directly to that desire of being blue.

AMM: How long do you typically work on a painting? What's your process of painting?

MF: There's no constant with regard to how long each work will take. Recently, a 20 x 16 inches averages around 6 weeks from start to completion. I am often working on one or two paintings at once. I find it hard to be involved with more than that, especially if the palette is radically different between works. I paint in layers, many, many, layers. Often the background is completed with several washes to achieve a seamless fade. Over that, the smaller brushes come out to create thousands of mini marks to contrast against that smooth gradation. Having used an airbrush in my work from 2008/09, I have no interest in using an airbrush now, of removing my hand via machine. I am drawn to the effects I can only make with brushes and paint and the density of process that is a result of the doing.

AMM: Where do you look for reference material? What sources feed your inspiration?

MF: After years of making work that was solely based off of source material, I yearned for a way of working that didn't require me to have a book in my left hand for the reference of an animal, beer stein, church, or landscape I was painting. Most of what I paint comes completely from my mind. I have my way of making a wave, a sunset, I use the same motifs over and over creating new relationships within each painting. I can't make the same painting twice, but I love seeing the differences between them. Recently, I have increased my vocabulary to include lobsters, crabs, flounders, and seagulls. Vintage dictionary illustrations are a nice way into this imagery, icons without iconography. Once I find myself painting the exact structure of an animal, more detail photographs are

often required to help convey a sense of natural realism, even when it's stylized. I make "post life" paintings that are deeply grounded in the living world around us.

AMM: What does your studio look and feel like?

MF: It's a place where I can go and make a mess and leave it behind. My final paintings are clean, but there's a sloppy process that is required to make them that way. The studio is where ideas can live and die. Regardless of outcome, I learn from every painting I attempt. How to make a mark, how to create a structure, what is too much and what is not enough. The studio is where I make art.

AMM: Any new shows coming up? What's next for you?

MF: January 2019 will find my Los Angeles solo debut with Ochi Projects. After that, a show with Taymour Grahne in London, my first solo show in Europe. In between all of that, a group show with Robert Yoder at SEASON in Seattle this summer. I am super honored to be a guest at Pasaquan this fall in Columbus, Georgia, a residency through Columbus State University. And my son starts nursery school in September.

Featured images:

P. 44

Matthew F Fisher
Sunday Mountain
acrylic on canvas
19 x 15 inches
Private Collection

P. 46

Matthew F Fisher
Father and Son
acrylic on canvas
25 x 20 inches
Collection of Fidelity Investments, Boston, MA

P. 48

Matthew F Fisher
Sleeping Sun
acrylic on canvas
19 x 14 inches
Private Collection, courtesy of Taymour Grahne



Matthew F Fisher
The Bridge (To a Perfect Forum)
acrylic on canvas
20 x 15 inches



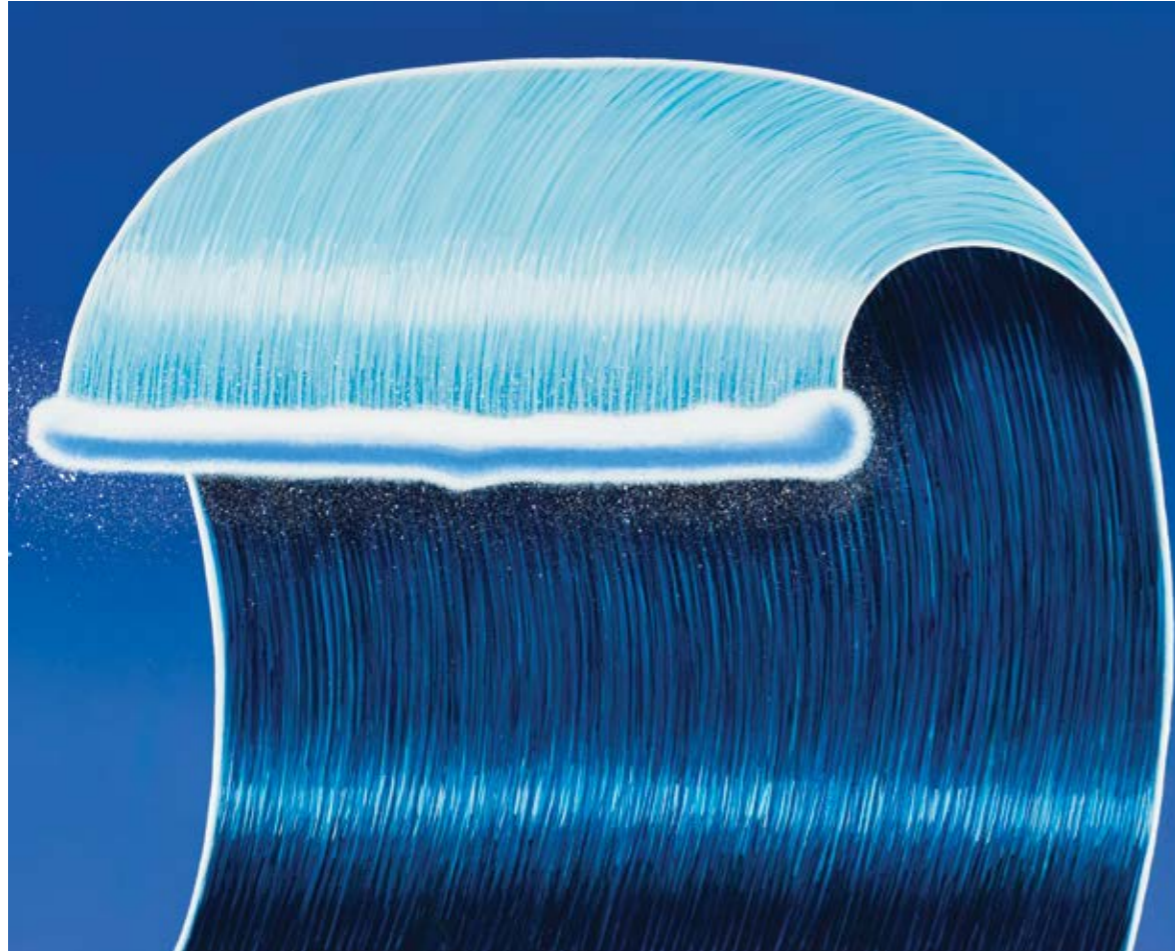
Matthew F Fisher
Myths, Rituals, and Religion
acrylic on canvas
19 x 15 inches
Private Collection



Matthew F Fisher
The Good Philip
acrylic on canvas
25 x 20 inches
Private Collection, courtesy of Taymour Grahne



Matthew F Fisher
Summer Time
acrylic on canvas
20 x 16 inches



Matthew F Fisher
Old French
acrylic on canvas
20 x 25 inches



Matthew F Fisher
Robber's Cape
acrylic on canvas
20 x 25 inches

Genesis Belanger's surreal sculptures fuse together everyday objects and food with human-like features, fashioning a delicious disembodiment. Within her clay creations, you can find little remnants of the body such as a finger, an eyeball, or a tongue. Martini glasses, lighters, and flower bouquets are transformed from ordinary objects to surreal, anthropomorphic creatures. Inspired by the type of imagery found in advertisements, Belanger's work embodies the uncanny, cleverly and often humorously changing an object into something wonderfully strange, leaving you wondering if you will ever be able to look at a simple lamp the same way again.

In Belanger's body of work, the object becomes an extension of the self — it doesn't just represent a person, a human body, but is now part of it, sprouting feet and hands of its own. Each sculpture is both irresistibly fun and somewhat startling. Together, her works create a bizarre funhouse where boundaries of the body are broken and our relationship with the items around us is turned on its head.

Belanger earned her BFA from the School of the Art Institute of Chicago and her MFA from CUNY Hunter College in NYC. She currently lives in Brooklyn, NY, where she has exhibited at places like Mrs. Gallery, Derek Eller Gallery, and NADA. Join us as we discuss with the artist her "strange but familiar" imagery and her unique process integrating her sculptures into exhibition installations.

Genesis Belanger: Simpsons episode about the uncanny

www.genesisbelanger.com

Text and interview by Christina Nafziger

Featured image:

Genesis Belanger
Pieta
stoneware and porcelain
13.50 x 12 x 14 inches





"Our relationship to objects is a complex one. Objects become surrogates and markers of our identity. In my work I like that to get slippery and literal. For the objects to be bodies."

- Genesis Belanger

AMM: How did you get your start in the arts? When did you begin to realize that you wanted to pursue a career as an artist?

GB: I have always known that I wanted to be an artist, but in a very naive way. When I was young, I didn't see much difference between art, design, and fashion. If you were inventing something out of nothing, you were an artist. After working in some of these other fields I stated to see the nuance of what makes them different. While I will always respect the parameters of the fashion, advertising, and design industries, I wanted more freedom.

AMM: Tell us about the anthropomorphic objects that your sculptures often take the form of. What is your interest in the human body, or rather, limbs and digits?

GB: Our relationship to objects is a complex one. Objects become surrogates and markers of our identity. In my work I like that to get slippery and literal. For the objects to be bodies. I am particularly attracted to hands and limbs because of the way advertisements sever these parts of women's bodies. A well-manicured hand can sell just about anything.

AMM: Many of your works are created from porcelain. What other materials do you use in your sculptures? What techniques do you use to get such rich hues as well as soft pastels?

GB: I use other clay bodies, (stoneware specifically) as well as concrete and metal. I don't use glaze. I allow most of my clay bodies to be their natural color, and some of my favorites have a satin finish. I also pigment my porcelain.

AMM: We love your depiction of everyday objects. Would you say you draw your influence from your personal surroundings, the small details of your day-to-day?

GB: Absolutely. I used to collect trash. I really like how our things tell a story in our absence. The odd little things on our bed side table or left on a park bench become portraits of a person and a specific point in time.

AMM: Your sculptures often have uncanny qualities that are not unlike those of the surrealists, in particular, the work of René Magritte. Do you draw influence from this movement or from a specific artist that was involved?

GB: I am tangentially interested in surrealism. The surrealists were interested in our psychology. I am interested in advertising. Advertising uses our psychology to manipulate and understand our desires. This is fascinating to me. I suppose I am interested in surrealism, but via pop.

AMM: You often switch out certain objects for bizarre alternatives that have a similar shape or appearance. Can you tell us about this object association and perhaps the humor behind it?

GB: I think this is where the uncanny comes into play. We are already very comfortable reducing our ourselves and others with objectifying language, and we are equally comfortable to anthropomorphize objects. By making objects that operate using these familiar mechanisms, I am in a way making them uncanny. Familiar but strange. My world, however, is a bit more like if there were a Simpsons episode about the uncanny.

AMM: Tell us about your solo show "Cheap Cookie and a Tall Drink of Water" at Mrs. Gallery. Your work was installed in a unique, non-traditional way. Were you involved with the installation process?

GB: I think of my work as an installation. I start every project with the floor plan and a loose narrative. I build the objects and the display furniture to work together to create an environment. At Mrs. I made a kitchen counter, a café table you'd find at a mall or in a park, and a series of end tables all in concrete. The way these pieces coupled with the ceramics were arranged created subtle vignettes. This is also how I thought about my NADA project. I built the ceramics and the display to operate together to create a scene at a parlor or lounge at the end of the night, with just the strange remains left for us as clues we can use to piece together the narrative.

AMM: In your own artistic practice, what would you say is the biggest obstacle to overcome?

GB: The weather. Clay is a finicky bastard and because I leave my clay bare all the imperfections show, from every tiny crack, to every seam line. These imperfections are largely the result of the temperature and humidity at the time the piece was made and during the drying process. I am always fighting this east coast weather.

AMM: How do you see your work developing over the next 5 years?

GB: I want to start making outdoor projects. Creating bigger work in an ever expanding range of materials.



Genesis Belanger
Installation view at Mrs. Gallery, Booth 3.15
NADA, New York, 2018

Genesis Belanger
Cheap Cookie and a Tall Drink of Water
Installation view at Mrs. Gallery





Genesis Belanger
All talk
porcelain and stoneware
12 x 5 x 7 inches
exhibited at NADA, New York, 2018



Genesis Belanger
Center piece
stoneware and porcelain
20 x 10 x 11 inches
exhibited at NADA, New York, 2018



Genesis Belanger
Dog in Heels (top), *Sitting Habit* (bottom)
stoneware and porcelain (top)
concrete and paint (bottom)
8.25 x 11 x 4.25 inches (top)
17.75 x 12.25 x 12.25 inches (bottom)
exhibited at Mrs. Gallery



Genesis Belanger
Conversion
stoneware and porcelain
exhibited at Mrs. Gallery



Genesis Belanger
Wiener
stoneware and porcelain
9 x 7 x 9.5 inches



Genesis Belanger
Standard American Mouthful
porcelain
21 x 14.5 x 14.5 inches



Genesis Belanger
At Rest
porcelain
12 x 17 x 4 inches



Genesis Belanger
Pretzel
stoneware and porcelain
7 x 7 x 2 inches



Mrs. Gallery: the little gallery that can

www.mrsgallery.com

text and interview by Layla Leiman

Founded in 2016, Mrs. Gallery is a contemporary art gallery in Maspeth, Queens, New York City, run by a husband and wife team. Set on a quaint leafy street in the suburbs far removed from the art world hub of the city, Mrs. Gallery has been quietly gaining a reputation as the gallery to go to for innovative, fresh art by emerging and mid-career artists. What distinguishes Mrs. Gallery, apart from its unlikely location, is its hybrid model, halfway between artist-run space and commercial business. Mrs. Gallery arose out of the founders' combined experiences working in different roles in the art industry and their realization of the gaps in the existing business models. While Mrs. Gallery is still a young space, it has been growing from strength to strength with a strong exhibition program of longer-running shows and sell-out booths at art fairs.

As guest curators of this Summer edition of ArtMaze Mag, we chat to Sara Maria Salamone and Tyler Lafreniere, the power duo behind Mrs., the little gallery that can, and is, reshaping the art landscape for emerging, mid-career and under-represented artists.

AMM: Hi Sara and Tyler! To start us off, can you tell us how Mrs. came into being? Was this something the two of you had been planning for a long time or did it grow out of something else? Fill us in on the backstory that led to Mrs. today.

Mrs.: Prior to starting Mrs., Tyler and I had been loosely discussing the idea of collaborating on an art related project. Tyler had been publishing a zine called Gypsé Eyes for a few years while I had been working in galleries and at art fairs along with an art non profit. We had a lot of discussions on creating something together, where we could take advantage of our backgrounds and work with and support the arts. Over a similar period of time, Tyler had to move out of his long time studio space in Williamsburg (Brooklyn) so we were looking for a more permanent space. I was simultaneously leaving my position as director at LAUNCH F18. Upon discovering the space from a dubious ad on Craig's List, we both felt it was clear that this was the right place to start a gallery.

AMM: You've turned the maxim about location being key on its head. Besides lower rental costs, what are the benefits of being located outside of the Manhattan art centers?

Mrs.: The lower financial burden of our rent in Queens has allowed us a general freedom within our programming, but aside from this, there are other advantages to being outside the geographic center. Being further out travel-wise, our visitors come specifically to see our exhibitions and stay for a conversation (sometimes for an afternoon!). Everyone learns something new within these interactions. I think there is an advantage in this, and perhaps the one show someone sees in their day makes a bigger impact than hopping from gallery to gallery, which can happen in other art based neighborhoods.

AMM: How is Mrs. positioned between an artist-run project space and a commercial gallery?

Mrs.: Having both worked in the arts in various capacities over the years, (Sara in galleries, fairs and non profits, Tyler as an artist's assistant and various art handling related jobs as well as design) we both have a background in the business of the artworld both on the artist and the dealer sides. We're huge supporters of artist run spaces, but we've felt that many of these spaces aren't able to offer the commercial and career support that more commercially driven spaces often do. At the same time many of these spaces aren't able to take the same risks due to the realities of their financial overhead. This is a gap that we believe that Mrs. has filled.

AMM: Is there a need for hybrid spaces like Mrs. in New York? What's the current climate of the art industry in the city?

Mrs.: I think there is a need for spaces like these in the city. The artworld has been expanding in the last decade which has allowed for more

artist run spaces to pop up, like Regina Rex or Ortega y Gasset, which are run collectively by a number of members, giving many more artists opportunities to exhibit and be 'discovered' by their art. In fact, Canada (gallery) is a notoriously reputable artist-run space, where they have successfully shared their vision and strength in their programming, year after year.

AMM: Between you both you share a range of experience in the art industry. Has running Mrs. allowed you to develop new skills, or put existing skills to different uses? From a personal perspective, how has Mrs. grown and challenged each of you creatively and professionally?

Mrs.: Running our own space has definitely put our skills, both new and old, to the test. We've never run our own businesses previous to this, so we've learned a lot in a short period of time. But we're able to do what we love, and recognize this and feel incredibly fortunate.

AMM: What kind of atmosphere does Mrs. have? What do you hope people feel when they visit the gallery?

Mrs.: As we mentioned, when people come to visit our exhibitions they often stay for a longer conversation. It is important to us that Mrs. feels like a space where open discussion can be had. Regardless of what other work we might be doing while at the gallery, we always take the time to greet and engage with our visitors.

AMM: Up until now your exhibition programming has featured a shifting roster of artists. What sorts of criteria do you look for in artists to work with?

Mrs.: Tyler and I have found a good balance with overlapping tastes. Generally, when we both agree on something we're confident in that decision. Beyond aesthetic decisions, we consider each artist, their history and practice in detail. Working with an artist is both a personal and business relationship, and it's important to us that we all feel that we can work well together.

AMM: Will you be establishing a stable of artists to represent on a more permanent basis any time in the future? What would representation by Mrs. look like for artists?

Mrs.: At the current moment we have strong relationships with a number of artists, who we have and will continue to work with. We haven't decided to "represent" artists in the traditional fashion, since we don't necessarily follow the traditional gallery model. Supporting our artists is critical to how we run Mrs. and we've always felt that what we'd call "representation" would include a level of financial backing (studio rent support, assistants, consistent income) that as a young gallery, we wouldn't be able to provide (yet). As mentioned, we do work with a number of artists consistently and plan to continue these relationships. These working relationships don't only consist of scheduled exhibitions



Image:
Full Body
 Exhibiting artists: Meghan Brady and Carolyn Salas
 Installation View at Mrs. Gallery

at our brick and mortar space, but continued career support with other galleries, institutions, press and collectors.

AMM: On the commercial side of things, can you tell us a little about building a collector base, especially without a permanent stable of artists?

Mrs.: I don't believe that having a permanent roster of artists equals strong collectors. With the collectors that we work with, it is more about building a relationship with us and the gallery. As I mentioned, we do show a number of artists more consistently, which does engage a specific client base. I think our model has actually reached a wider net of collectors, as we work more openly on a general basis.

AMM: Let's talk briefly about art fairs. You recently had a sold out booth at NADA with a solo presentation of work by Genesis Belanger. How will you channel this success back into the gallery and business strategy?

Mrs.: Selling out our booth at NADA was fantastic for both Genesis and the gallery. As a result we've gained some new recognition from other galleries and institutions as well as amongst the artist community. We're very thankful for this recognition and continue to work towards extending this into the rest of our programming.

AMM: What is each of your understanding of the role of the curator and what is your curatorial style? What kind of working relationship do you have with artists?

Mrs.: I've been curating for a number of years, but feel that I finally have gained the freedom to organize the exhibitions that I've had in the back of my mind gathering cobwebs; since the opportunity wasn't readily available before this. Being artists ourselves I think, has given us an advantage in our relationships with our artists. As mentioned before, we're very particular with whom we work, and we expect a very open and strong commitment and trust from both sides of these relationships.

AMM: Is it apt to talk about a curator's 'eye'? What skills does it take to do what you do?

Mrs.: To do what we do has taken a lot of time looking at art, studying art, practicing art. It also takes a lot of hard work, trust and organization.

AMM: In your view, what characterizes a successful exhibition?

Mrs.: In our eyes, a strong exhibition can mean a number of things. First and foremost, it's important that our artists feel the exhibition is successful. Receiving press and making sales is always an important aspect as well. Beyond

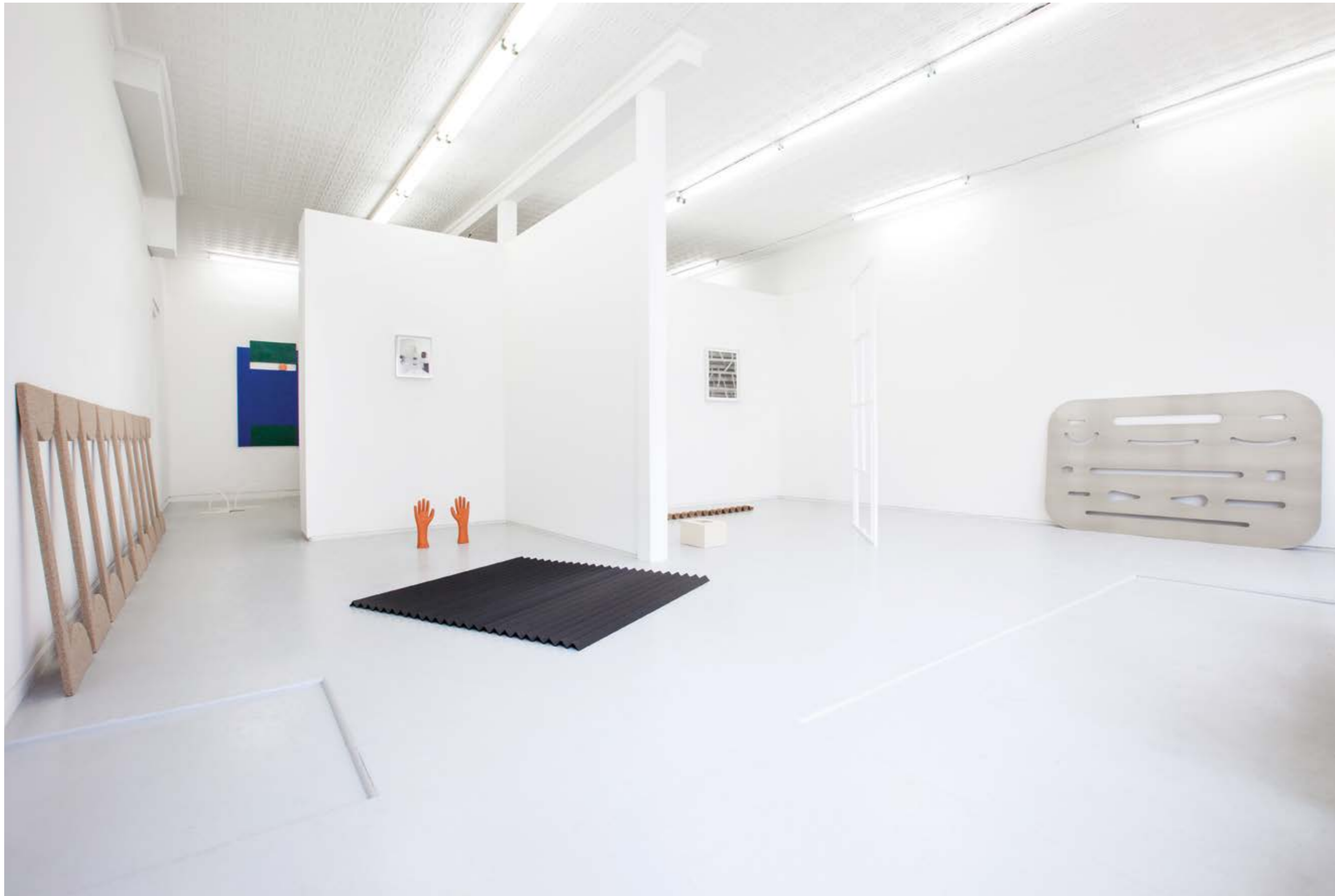


Image:
3 Sets
 Exhibiting artist: Elizabeth Atterbury
 Installation View at Mrs. Gallery

this a show's success can be a bit intangible, but it's an obvious feeling when we've finished installing and are able to take in the whole exhibition for the first time. We've actually felt successful in each one of our exhibitions and art fair presentations, and each has felt unique.

AMM: Extending that thought – what does success look like and mean for Mrs.?

Mrs.: Broadly we'd like to be able to continue to expand on what we've started with Mrs. This means continuing to support and grow our artists' careers, reaching a larger audience and collector base, and getting the opportunity to work with new artists, collections, institutions and larger organizations.

AMM: With each of your backgrounds and the kind of space you've created, I get the sense that collaboration is an important part of what Mrs. is about. Can you tell us a little about this and the way in which you approach your work?

Mrs.: Collaboration is a very important part of Mrs. Tyler's and my lives are incredibly interwoven, from parenthood to partnership to business owners. We've always assisted each other in our artistic endeavours, and never thought Mrs. would be any different. Though there are challenges to this level of partnership, it helps us maintain a solid position.

AMM: What are some of the trends in art and curation that you've noticed recently?

Mrs.: As it's summer in the city and the season is winding down, we've seen a lot of galleries hosting artist-curators to organize their summer group show. Generally these exhibitions include lots of artists and friends, they are feel good and light spirited. It's a nice time to see a lot of new work by a lot of artists you might have otherwise not been privy to in the past.

In general, there has also been a heightened visibility of women in the arts, both in terms of exhibitions, and also as a general conversation around female identifying artists positioning in the art world currently and historically. We hope there is a correction happening, and Mrs. strongly supports this shift.

AMM: Fast forward five years, what's happening at Mrs. and in your lives?

Mrs.: In five years, I hope we're well into our 7th year of programing, while maintaining our original intentions for Mrs.: to further the careers of emerging, under-represented and mid career artists, and provide them strong opportunities to exhibit their work. I also hope we're as happy then as we are now.



Image:
Cake Hole in collaboration with Doppelgänger Projects
 Exhibiting artists: Jen Catron and Paul Outlaw, Robert Chamberlin, Caroline Wells Chandler, Jennifer Coates, Will Cotton,
 Gary Komarin, Aubrey Levinthal, Tracy Miller, Walter Robinson, Amy Stevens, Wayne Thiebaud and Mie Yim
 Installation View at Mrs. Gallery



Image:
 Caroline Wells Chandler
Boi Scout
 paint, joint compound, resin, poylymer clay, stickers and
 dodads on foam with wood cleat
 22.50 x 16 x 2.50 inches



Image:
 Nick Doyle
Champion
 steel, lock and key, flash on lexan
 18 x 34 x 3 inches



Image:
Soft Arrest
 Exhibiting artist: Nick Doyle
 Installation View at Mrs. Gallery

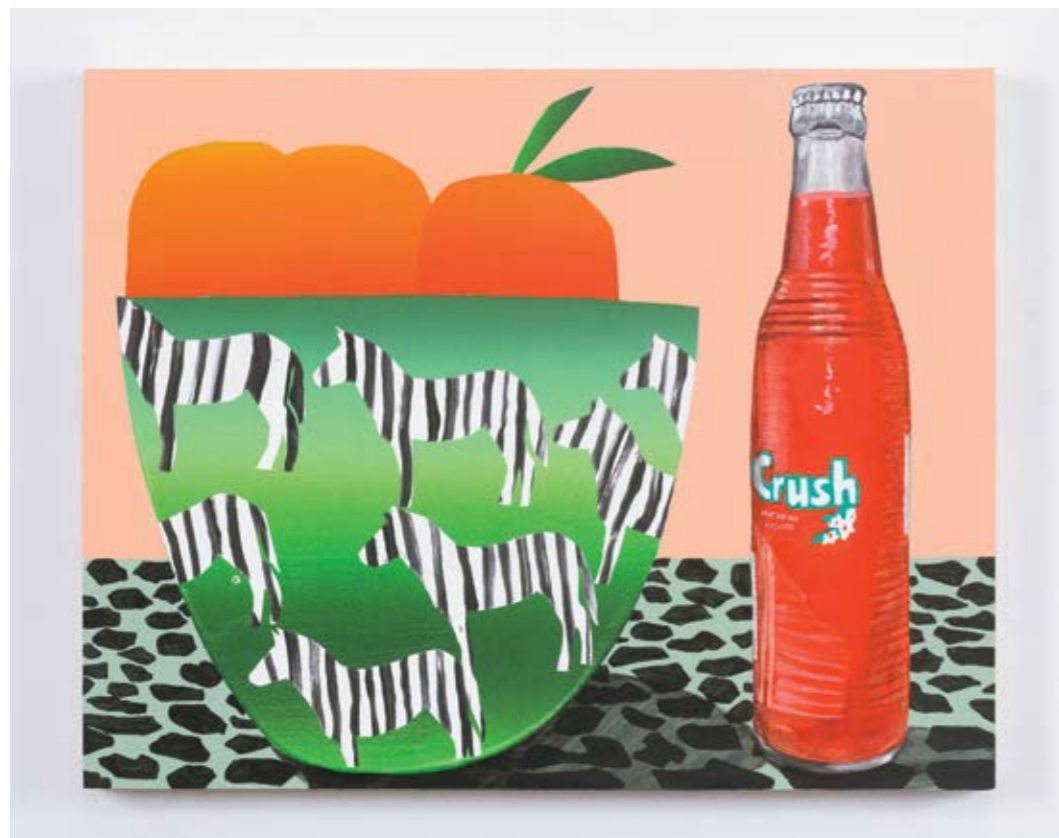
curated selection of works
by Sara Maria Salamone and
Tyler Lafreniere, Founders and Head
Curators of Mrs. Gallery, NYC



Featured image:

Garrett Marshall Gould
Healed Riddle (Detail),
maple, dowel, hardware, finger candles
more on p. 95

Karen Lederer



www.karenlederer.com

Karen Lederer (New York, NY) received her BFA in Printmaking and Drawing from Washington University in St. Louis in 2008 and an MFA in Printmaking from Rhode Island School of Design in 2012. She was an artist in residence at Robert Blackburn Printmaking Workshop, Lower East Side Printshop, and the Sharpe-Walentas Studio Program. Her work has recently been featured in solo exhibitions at Tennis Elbow, Grant Wahlquist Gallery, and Field Projects. She lives and works in Brooklyn.

Lederer's paintings are filled with patterns reminiscent of Marimekko, references to her New York City upbringing, reproductions of iconic artworks, and signs of the current political moment. Captured at a close range evocative of an Instagram photo, the scenes depict a distinct moment in time. Working alongside printed gradients and textures, she defines the rest of the image with paint. Both flat and rendered, the work conveys a spatial disorientation that denies stability. She seeks to create environments that are at once constructed and artificial, yet private and personal.

Image (left):

Crush
oil and acrylic on panel
14 x 11 inches



Image (left):

Oranges for William
colored pencil, oil and acrylic on panel
24 x 20 inches

Image (right):

Low branch
marker, oil and acrylic on panel
24 X 20 inches



Sophie Vallance



www.sophievallance.com

Sophie Vallance (b. Stirling, Scotland 1993) studied Fine Art Painting at Camberwell College of Arts in London and has lived and worked in Berlin, Germany since 2015. In the last year her work has been exhibited in London, in shows including 'Slightly Seared on the Reality Grill', at Unit 5 Gallery; 'Young Contemporary Talent Exhibition' by The Ingram Collection; 'PC4PC' at 198 Contemporary Arts and Learning; in Athens for 'Mine, Others and Yours' at We are BUD; and Berlin in 'Her Presence is Fuel' at Voodoo 55, and 'HERUS' - an ongoing, collaborative project, whose first event was an exhibition under the same name. She has been interviewed about her practice for I-D magazine and other online platforms including LEGUMES and Odeandiefreude. Her upcoming shows include a group exhibition at T293 in Rome, in June/July, and in July 'A Patch of Green in London', an exhibition of 13 contemporary painters in London.

The origins of Vallance's paintings lie in experiences from her life, run-ins, conversations, and jokes. Her compositions tell cathartic stories through symbols and snippets, they create a personal language of the everyday, that can also converse with the viewer, though often in a very different or personal way to each individual. Of the symbols that appear and reappear in the work, the cat is the fundamental allegory. The evolution of her practice sees the evolution of the cat itself, from painting to painting it transforms itself again and again. Its changing form reflects the ever changing and growing nature of living, her practice and in turn her paintings, being the reactive tool to keep moving forward. The cat encompasses everything from power to anxiety, becoming a vessel for the artist's deeper intentions and emotions, a manifestation of her vulnerability and a manifesto for self-empowerment.



Image (left): *A Painting For Douglas*
oil on canvas
200 x 200cm

Image (right): *Paint Sucker*
oil on canvas
170 x 170 cm

Mathew Tucker



www.mathewtucker.net

Mathew was born in Hertfordshire, on the fringes of London, he was then brought up and educated in Abu Dhabi, Qatar, Bahrain, St. Lucia and England as his family moved around for work. Mathew studied Art and Design at West Surrey College of Art and Design and later at London College of Printing (London Institute). He lived and worked in London for 10 years before moving to Ireland in 2006 to study for a BA (Hons) degree in Fine Art at Sligo Institute of Technology. In 2014 Mathew moved to New York City to study an MFA at Hunter College specializing in painting, he graduated in May 2016. Mathew's paintings have been selected and shown at various galleries, art spaces and exhibitions throughout Ireland and since moving to New York in 2014 his work has been published in a number of international art magazines and online publications. His work is in the public collection of the Institute of Technology Sligo in Ireland and is in numerous private collections in Ireland, the UK, The Netherlands and the USA. Mathew continues his practice at his Red Hook studio in Brooklyn, New York where he lives and works.

Painting is a little like solving a puzzle or working through a thought that is just on the tip of my tongue. It becomes a way of investigating and mapping out my ideas, experiences and surroundings. Much of my early life was spent traveling through different countries and changing environments so I developed an interest in understanding my own sense of place, this has become a common theme in my work. Landscapes and human-made environments often form the content of my explorations and they complement painting as a vehicle to investigate space, depth, layers, the internal, the external and the metaphysical. My paintings highlight the formal, structural, compositional elements of the painted image and are reflexive of the process involved. By focusing on these component parts and moving between flatness, depth, layers and illusion the paintings are able to transcend the content of the imagery and so become 'meta-paintings'; paintings about painting and the experience of presence, looking and seeing.



Image (left): Image (right):

Burgundy Landscape
oil and acrylic on canvas
72 x 62 inches

Red Dome
oil and acrylic on canvas
72 x 62 inches

Rachel Phillips

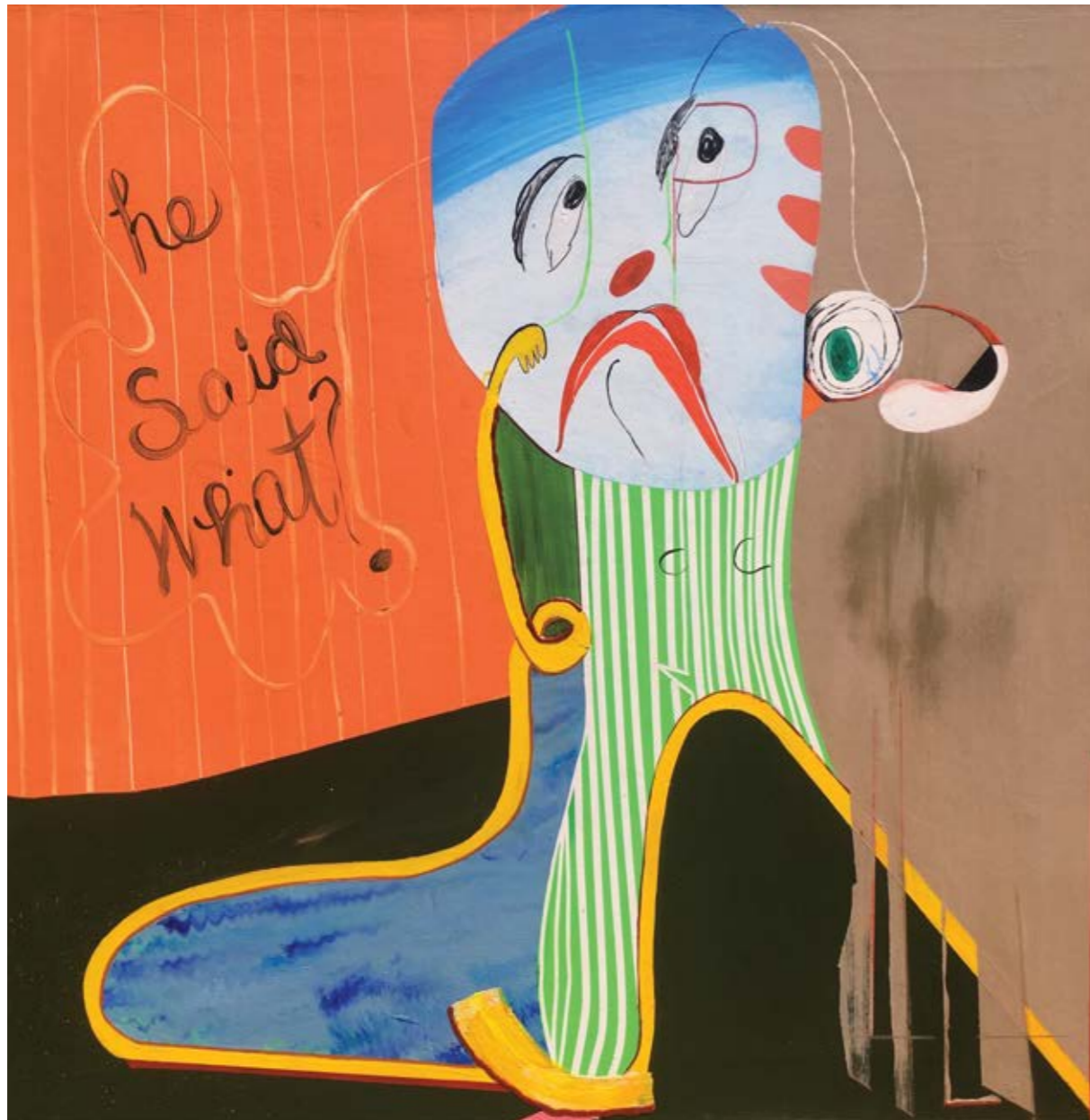


Image:
He Said What?
acrylic paint, mica powder, mica powder on canvas
34 x 34 inches



www.rachelphillipsart.com

Rachel Phillips is an artist who lives in Brooklyn, New York. She received her BFA from Tyler School of Art and her MFA from Memphis College of Art. She has shown at Cindy Rucker Gallery, Walter Wickiser Gallery, Brian Morris Gallery, and Galerie Protégé in Manhattan, NY; and Orgy Park, Regina Rex and Nurture Art in Brooklyn, NY. In November 2017 she took part in a two-person show with Don Doe at 490 Atlantic Gallery, entitled "Val and Veronica" in Brooklyn, NY. She was interviewed on "Gorky's Granddaughter", an online studio interview blog run by Zachary Keating and Christopher Joy. Currently, in conjunction with Off-Site Art in L'Aquila, Italy she is showing a 30-foot large reproduction of her painting, "WTF" located on the outside of a building in the historical center of the city. In 2017 she, along with fellow artist Anna Ortiz, organized a curated art benefit at Honey Ramka Gallery in Brooklyn NY and raised \$11,000 for the "Vive Refugee Shelter" in Buffalo, New York; a non-profit shelter that works to house and legally represents undocumented people.

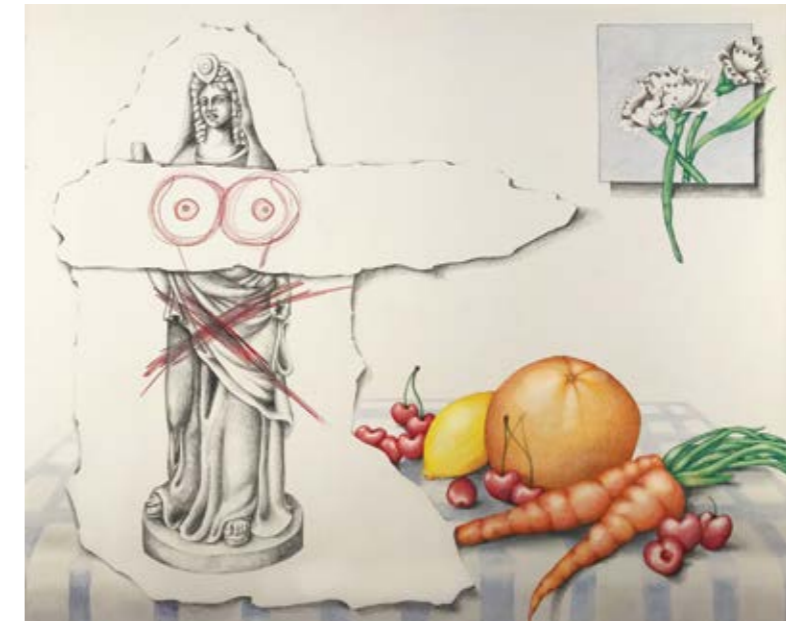
My work is a composition of animated objects and cartoon-like characters with "attitude". They play off each other in a humorous yet disconcerting manner. Set against flat fields of color that function as theatrical spaces, moody backdrops, and segmented frames, goofy smiles and distressed eyeballs create different forms of expression. These scenes describe emotional discontent, irrational behavior, and strange occurrences. I am interested in fusing opposites such as abstraction and expression; humor and sadness. If necessary, I mix different materials into my work such as glitter or feathers to add a playful element or create a texture that helps to inform the personality of the piece. My paintings come together like a puzzle. I make the painting piece by piece until it fits together as a whole.

Image:
Bananas
acrylic paint, glitter, paint marker, copic marker, and aluminum foil on canvas
72 x 72 inches

S a m a n t h a R o s e n w a l d



Image:
I'm Dying Up Here
colored pencil on canvas
72 x 54 inches



www.samanthajrosenwald.com

Shiny, militant overachievement is the new abjection. The anal girl, like the abject artists of the 1980s and 90s, strives to be (rather than to produce) the antidote to an economy of patriarchal commercialism and the overarching expectation of female perfection. If she can become the source of suffocating anxiety, then (maybe) she can undermine it by making it hers – by making it funny or strange. But part of the anal girl's dismantling power stems from zaniness. Zaniness, as an aesthetic, has inspired a great deal of my art. Unlike other comic genres, zaniness as I define it is characterized by an almost ineffable disquietude which both drives and hinders the evocation of humor. It occurs typically as a performatively labored response to stress and is thus laced with an underlying manicness and unsettling anxiety. Most of the time, the subject seems to be funny and "chill," complying with the social order of her environment. But this sinister inner layer subtly sullies the illusion of exuberance or comedy and covertly undercuts notions of social competence and excellence. In these ways, my work is about a desperate attempt at perfection and the failure to achieve it. But it might be more apt to say that the work is about success – a degree of success about which I feel equal levels of adoration and contempt. Success – socially, art historically, or physically – is striven for with anal intensity, obsessed over, cried over. But, once I work my ass off, try and try and finally achieve it, it's not as great as it seemed. It feels fake or hollow. These paradoxes of success and failure, comedy and neurosis, compliance and subversion, performativity and interiority are the drivers of my practice. Formally, my work harnesses these neurotic and comic tendencies. The use of colored pencils, an unsophisticated material associated with childhood, not only points to the dissonance between highbrow and lowbrow in my thinking and practice, but fosters the labor of the obsessive overachiever who must color furiously to copy in perfect detail the nude ad she found in her dad's magazine or the nice big painting she saw at MoMA. That little anal girl, in her relentless perfectionism, appears to be fun, or at least socially compliant, but within her neurotic attempts at greatness, there is an innate glitch: a sinister disobedience or a rippling strangeness that, in itself, is radically powerful.

Image:
As a child, I had a performance arts teacher named Persephone
colored pencil on canvas
44 x 54 inches

Chris Bogia

www.chrisbogia.com



Bogia received his BFA at New York University and MFA from Yale University, and currently lives and works in Queens, New York. Bogia is the Director and co-founder of Fire Island Artist Residency (FIAR), the first LGBTQ artist residency in the world, located in Cherry Grove, on Fire Island, NY, as well as an instructor of sculpture at New York University. Bogia is the recipient of the 2017 Rema Hort Mann Foundation's Artist Community Engagement grant, the 2015 Tiffany Foundation grant, a Queens Council for the Arts grant and is a current artist-in-residence at the Queens Museum Studio Program 2016-2018. Recent exhibitions include shows at the Queens Museum, Kate Werble Gallery, Ortega y Gasset Projects in Brooklyn, Mrs. Gallery in Queens and a solo presentation at Spring Break Art Show. Upcoming shows include Cast of Characters at The Bureau of General Services: Queer Division NYC this summer and Material Futurity, at Law Warschaw Gallery, at Macalester College, in St. Paul, MN this fall.

My physical work reflects my ongoing interest in interior design and decorative art. I think about the way domestic objects and spaces, both lived with over time or desired from afar, can become charged with personal meaning beyond their intended use and how that meaning could be visualized. Formally, I employ many of the strategies and materials that interior designers use, but without a "client" or even a room, I can be as abstract, impractical, and personal as I want to be. I imagine that my work sits in a shifting queer space between

contemporary art and decorative art, courting and resisting both worlds simultaneously. The wall mounted textile works submitted here represent the newest iteration of a series of drawings I have been working on for the last few years featuring an archway, botanical forms and disembodied figurative elements. The drawings depict a utopian domestic space where balanced compositions, clean lines, and a soothing palette are provoked and disrupted by the figurative elements. I have been working with yarn for over 20 years, always gluing it down strand by strand. I chose this method for the large-scale wall works because it anchors the physicality of the works in the bohemian domestic world I am illustrating. The process is slow and meditative, and the inherent social "value" of making the work this way – and at a large scale – engages the expectations of viewers accustomed to seeing smaller craft works from the 60s and 70s and challenges them to think about decorative art objects in new ways. The sculptures included here suggest furniture and decor both in scale and surface. Their varied surfaces suggest an abstraction of a fictional but familiar high-end interior, incorporating commercial lacquer finishes, walnut veneer, grass cloth wallpaper and yarn along with other decorative objects like vases and scented candles. However, the beauty suggested by these materials and colors is precarious – the works are precisely designed to be held together by only balance and tension.

Image (left):

The Decorator
wood, steel, yarn, veneer, grass cloth wallpaper, house paint, lacquer, jute rug, vases
46 x 70 x 30 inches

Image (right):

Windowsill Watcher
wood, veneer, yarn, lacquer, grasscloth wallpaper, paint, candle
38 x 24 x 5 inches

Edgar
Serrano



Image:
Intruder II, 2016
oil on canvas
54 x 54 inches



www.edgarserrano.com

Edgar Serrano received his BFA from the School of the Art Institute of Chicago and his MFA in Painting and Printmaking from Yale University School of Art. Serrano's work seeks to complicate traditional boundaries between cultural archetypes/stereotypes. Recent exhibitions include Art & Zimt, Shanghai, China; Bergen Kjøtt Gallery, Bergen, Norway; and White Box, New York, NY. His work is held in the permanent collection of numerous private and public collections. Serrano currently teaches courses in Painting and Drawing at Yale University School of Art.

Image:
I am an Enigma, Even to Myself, 2016
oil on canvas
46 x 60 inches

Carly Glovinski



www.carlyglovinski.com

Carly Glovinski investigates patterns, icons, and organizing mechanisms of the everyday world. Rooted in observation, her practice employs trompe l'oeil and methodical craft techniques and shows reverence for the history that is contained in places, the behavior of objects, and the grandeur of nature.

She received her BFA in painting from Boston University in 2003. Her work is represented by Morgan Lehman Gallery, NYC. Recent solo exhibitions include *How to Build a Fire* at Morgan Lehman Gallery, NYC; *Tread Lightly* at iMOCA, Indianapolis, and *Scout Land* at Carroll and Sons, Boston, MA. Upcoming solo exhibitions in 2018 include *Viewshed* at the Colby Museum of Art, Waterville, Maine. Her work has been exhibited at the deCordova Museum and Sculpture Park, Lincoln, MA, Center for Maine Contemporary Art, Rockland; Boston Center for the Arts; Portland Museum of Art, Portland, ME; the Museum of Contemporary Art, Jacksonville, FL; the Visual Arts Center of New Jersey, and the Utah Museum of Contemporary Art, Salt Lake City. She was the 2016 recipient of the Piscataqua Region Artist Advancement Grant from the New Hampshire Charitable Foundation, and an Artist's Resource Trust (A.R.T.) grant from the Berkshire Taconic Community Foundation and has recently completed residencies at the Studios at MASS MoCA, North Adams, MA, and Teton ArtLab in Jackson, Wyoming. Carly lives in Dover, New Hampshire, USA.

Image:

Grammy's Lightning Dish Towel
acrylic on woven paper
21 x 14 inches

Image:

Stripy Towel
acrylic on linen
18 x 15 inches



Garrett Marshall Gould

www.garrett-gould.com

Garrett Gould is an artist living and working in Boston. He is a graduate of Massachusetts College of Art and Design with a BFA concentrated in Sculpture. He balances his time between his studio practice, working as the Exhibitions Assistant at the MIT Museum and as a form study lab technician in the Studio Foundation Department. He maintains a studio practice out of space in the South End. He is exhibited nationally with recent exhibitions at Elevator Mondays, Los Angeles CA; Seymour2017, Los Angeles CA; How's Howard?, Boston MA; FJORD Gallery, Philadelphia PA; and Lens Gallery, Boston MA.

My work explores the resiliency of the relationship between form and humor, and by extension, humor's odd relationship to memory. In my studio practice I investigate the function of symbols and the boundaries of their functionality in forms that exist between a layer of still-life and theatre-prop. Through the manipulation of symbols, using a combination of humor, violence and gravity, I push them against each other and encourage the viewers to detach themselves from the symbols' original functions and purposes. This relationship between form and symbol mimics a conventional body-prosthetic relationship but works to benefit the prosthetic. These prostheses do not operate with the same physical necessity as medical ones, but serve as an extension toward a memory. The relationship serves as a bridge between reality and compromise, between resurrection and limbo. It encourages a detachment from a viewer's assumptions of function and purpose allowing a new context to reveal itself.

Image:

I Ain't Movin' (beaten sculpture)
trash can, enamel, wax, pine

Image:

A Clammy Relic (of a familiar yet mediocre criminal)
poplar, paint, muslin, plaster, hardware

Sierra
Montoya Barela



Image:
Look at me like I look at you
acrylic on exposed linen
62 x 44 inches



www.sierrabarela.com

Sierra Montoya Barela is an artist living and working in Denver, Colorado. Barela earned a BFA in Painting from the Rhode Island School of Design in 2015 and was an Artist-In-Residence at the Vermont Studio Center and the Horned Dorset Colony in the months that followed. She has since shown in various group and solo exhibitions, most recently at Odessa Denver, Yes Ma'am Projects, Gildar Gallery and as part of the Octopus Initiative at the Museum of Contemporary Art Denver.

My practice combines painting, sculpture, collage and printmaking. Oscillating between playfulness and indifference, my work combines diagrammatic forms, icons of past and present and considers cynicism and sincerity within the paradoxical realm of painting.

Image:
UUU
acrylic and paper on canvas
48 x 36 inches

Clare Rosean



www.clarero sean.com

Clare Rosean is a Chicago based artist whose drawings are inspired by anxiety inducing dream scenarios. Her work taps into the collective unconscious, illuminating the common but haunting dream work shared by people everywhere. She received her BFA from the School of the Art Institute of Chicago in 2010 and her MFA from the University of Chicago in 2012. She shows at the Zg Gallery and has work at the University of Illinois and various private collections.

Image:

Black Buddha and the Booty Snatcher
oil on panel
8 x 10 inches

Katelyn Ong



As a child I made puzzles and glued them piece by piece with my aunt, and I'd hang these on my bedroom walls. Like a jigsaw puzzle, my images come together to create something greater than the sum of their parts. I'm trying to integrate imagery that creates visual allegories. My images don't tell a whole story but they do have clues or rather the burning fragments that get stuck within memory. Slowing things down helps me observe ephemeral moments frozen in time. This then allows me to get a closer look at what I've experienced – a tear is paused leaking like honey. I'm interested in how senses affect my memories and associate with the present like the nuance in the smell of a flower or the sound of a seashell or how a mood could manifest as a bug. Making these pictures has helped me create a dialogue with past selves and my current self. The image becomes a container: a gathering of unwanted keepsakes, a mournful embrace and known unknowns. The assemblage of these incomplete parts makes me feel whole.

www.katelyn mong.com

Image:

Cursing the Gods
graphite
9 x 12 inches

Nat
Meade

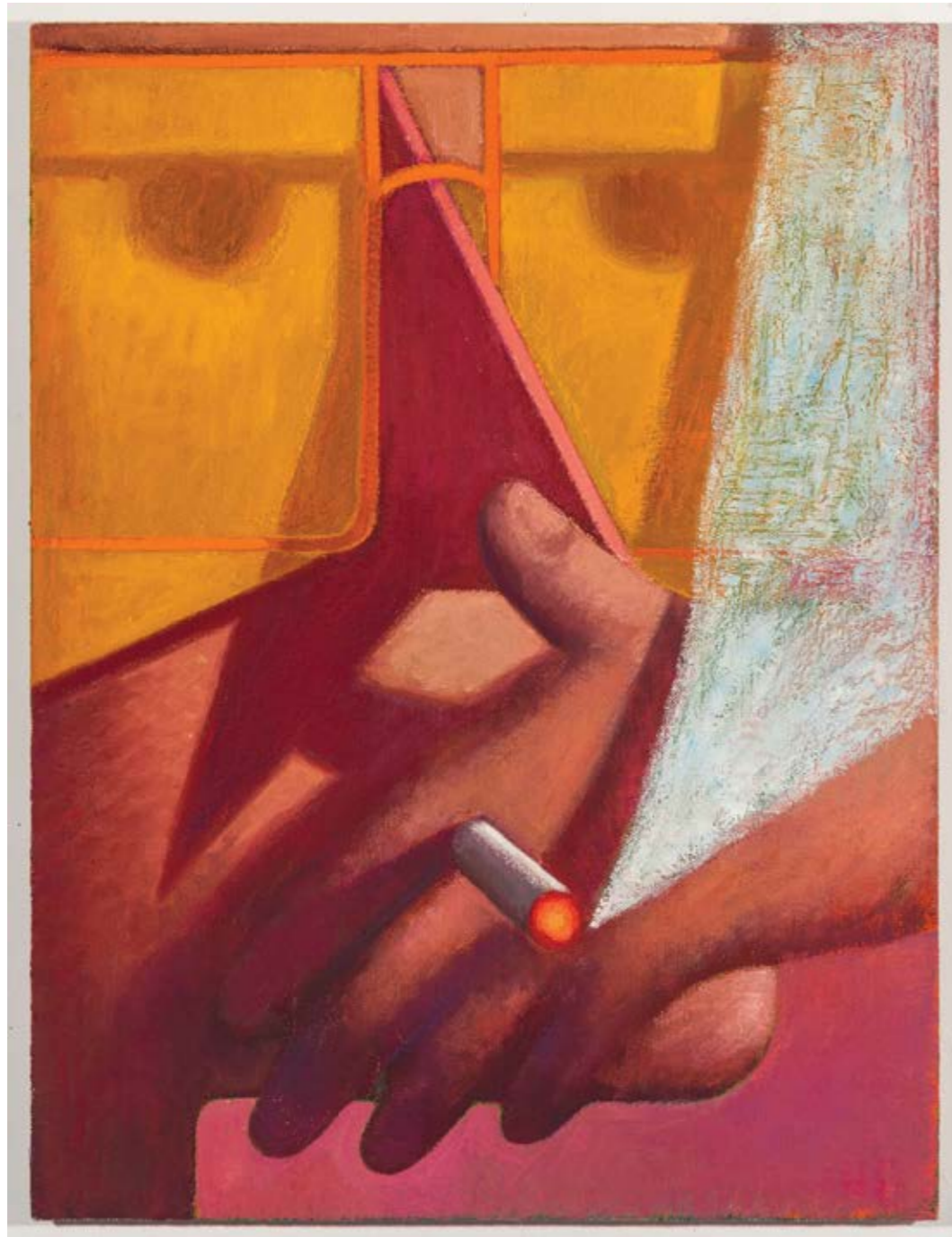
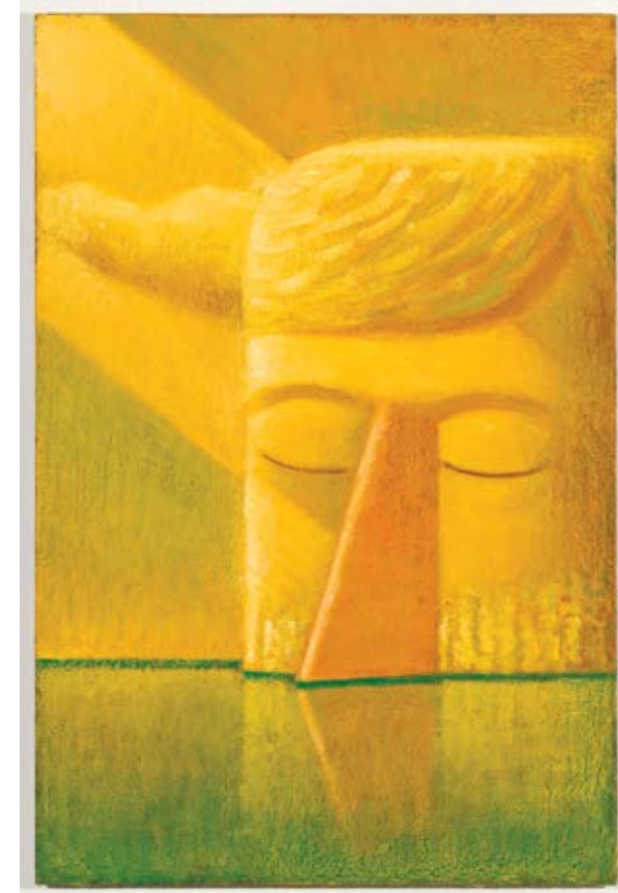


Image:
Screen
oil on hemp
34 x 16 inches



www.natmeade.com

Nat Meade (b. 1975, Greenfield, Massachusetts, grew up in Portland, Oregon) has exhibited his work in solo and group exhibitions nationally and internationally. He mounted a recent solo exhibition at the Froelick Gallery in Portland, Oregon and the Schneider Museum of Art in Ashland, Oregon, and recent group shows at the Breeder Gallery in Athens, Greece, Galerie Eigenheim in Berlin, Germany, and Pt. 2 Gallery in Oakland, CA. Meade was awarded a residency at the Siena Art Institute, summer 2018 and the Sharpe Walentas Studio Program 2016-17. His work has been reviewed in publications, such as Juxtapoz Magazine, Maahe Magazine, The Boston Globe and Hyperallergic. Meade holds an MFA from Pratt Institute, Brooklyn, NY, and a BFA from the University of Oregon, Eugene, OR. He attended the Skowhegan School for Painting and Sculpture 2009.

I start with an image: a photograph, something I notice during the day, a scene from a movie, often a memory. I make several small studies on paper, basing each study on the previous one as in the game Telephone. I pin the successful studies

to the wall and use them as references for the final painting. As with the works on paper, the painting goes through several iterations. I cover the canvas with color, scrape it down and work back into the phantom image. I do this over and over. I reduce and make the forms tangible while zeroing in on the parts that sparked my initial curiosity. The subjects of my paintings vary from the elevated or beatific, to the buffoonish or absurd. My work deals mainly with male archetypes, and their seemingly elevated but truly frail personage. A woodcut of Walt Whitman hung prominently in my childhood home. As a child, this simple image, with its triangle nose and beard made of dashes loomed large as both God and Father. This image has influenced my own pared down heads and still life paintings, which are often both aspirational and dumb, specific yet general. The scale of my paintings is small and un-heroic, but the statue-like figures with their long beards and gaping mouths can paradoxically appear monumental. Eyeglasses, cigarettes, boxes or oversized collars serve to humanize and attach the forms to our world.

Image:
Drowner
oil on linen
30 x 20 inches

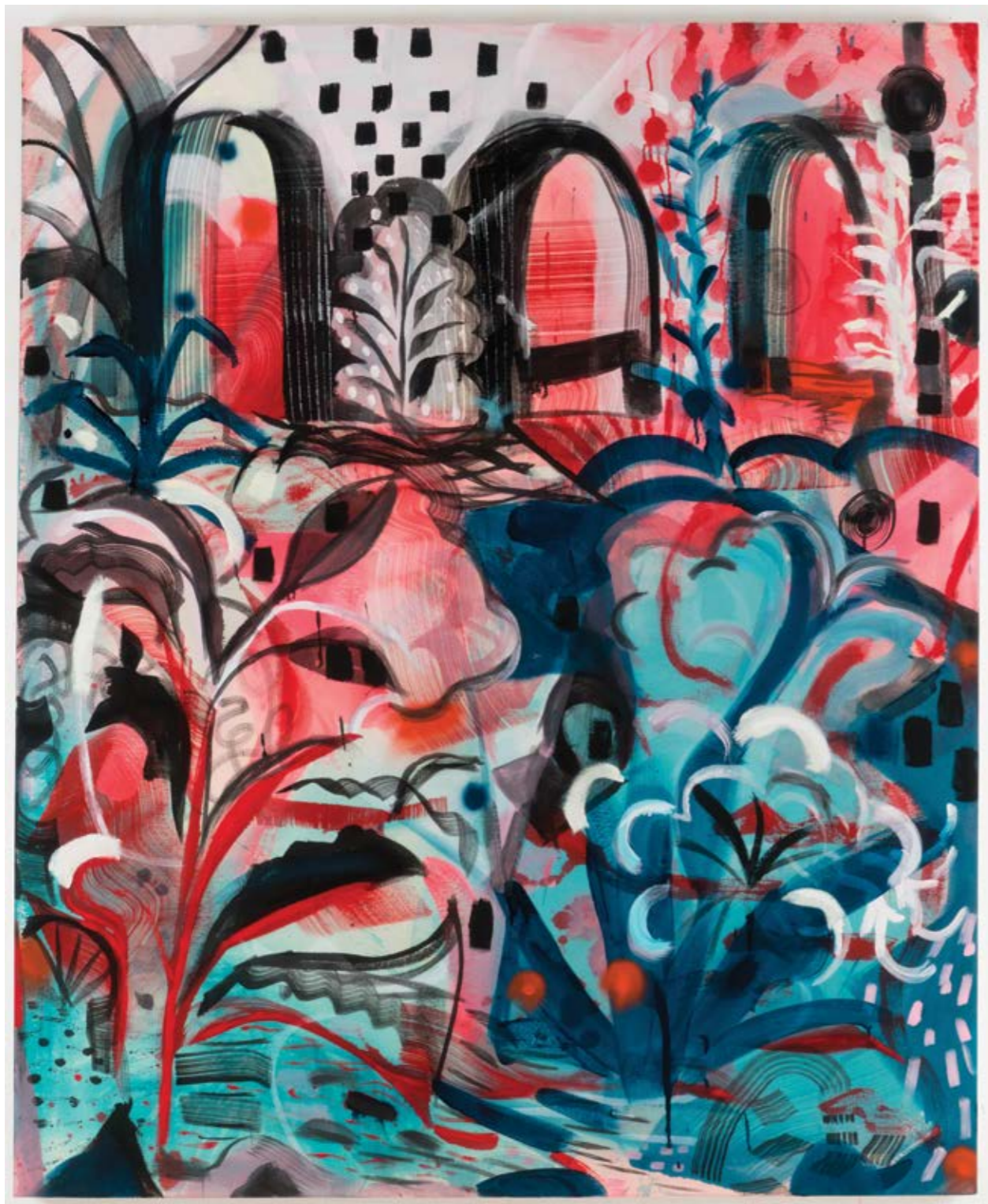


Image:
Garden Reap Sow
 acrylic on canvas
 66 x 54 inches

Emily Noelle Lambert



www.emilynoellelambert.net

Life, death, growth, beauty and destruction. I want to capture it all in my paintings and sculptures. Currently working on an installation bringing all of this into one. It is an art/life journey. I bring this search into my process – the search is the process. Exuberance towards color and materiality in the face of all gets in the way. I move between figuration, abstraction and landscape as I believe that is how the vehicle of the mind and body experiences the world. Color as vibration and sound – materials as building blocks.

Emily Noelle Lambert has shown nationally and internationally including solo exhibitions in New York City at Denny Gallery, Lu Magnus Gallery and Priska Juschka Fine Art; Thomas Robertello Gallery in Chicago, and IMART in South Korea. Her work has been included in numerous group exhibitions including at the Ringling Museum of Art in Sarasota Florida; the University of Michigan in Kalamazoo; the Torrance Art Museum in Torrance, CA; Weekend Space in LA, and RH+Gallery in Istanbul. She received her MFA from Hunter College in New York City and her BA in Visual Art from Antioch College in Yellow Springs, Ohio. She has been awarded fellowships from the MacDowell Colony, Yaddo Foundation, Fountainhead Residency, Vermont Studio Center, Dieu Donne, the Alfred and Trafford Klots International Artist Residency in France and the Lower East Side Printshop. Lambert's work has been reviewed in The International New York Times, The Observer, The Brooklyn Rail, Modern Painters, The Washington Post, Art in America, and artforum.com. She is part-time faculty at Parsons School of Design and adjunct faculty at Fordham University. She lives and works in NYC and is represented by Denny Gallery, NYC.

Image:
 Studio Shot
 acrylic on canvas with sculptural elements

R o n G e i b e l



Image:
Experimenting with Couples (2)
porcelain
7 x 3 x 3 inches (avg.)



www.rongeibel.com

Ron Geibel (b.1985) received a BFA from Edinboro University of Pennsylvania and an MFA from the University of Montana. Geibel has exhibited his work in Canada and throughout the United States including the New York Ceramics and Glass Fair, NYC; Indianapolis Art Center, Indianapolis; Houston Center for Contemporary Craft, Houston; and Manifest Gallery in Cincinnati. He has been an artist in residence at the Clay Art Center in Port Chester, NY; the Chautauqua Institution in Chautauqua, NY; and the Northern Clay Center in Minneapolis, MN. Ceramics Monthly Magazine recognized Geibel as an emerging artist in 2015. His work explores the intersections of public vs. private. By creating objects that reference the private parts of people's lives, Geibel confronts matters concerning sexuality, gender, and identity.

I explore the intersection of the public and private spheres and question our awareness of self and of others. My conceptual framework stems from strategies co-opted by artists during the 1980's AIDS epidemic. Their use of traditional mass marketing tools such as billboards, neon signs, and marquee's permeated a familiar format to expose a poignant message. Colorful, candy coated sweet treats and their irresistible deliciousness toy with the notion that temptation and desire allow us to be drawn to what we don't even realize is present. I initiate dialogue concerning sexuality, gender, and identity by crafting objects that are drenched in color and laced with playful humor that references the so-called private parts of people's lives.

Image:
Acts
porcelain
5.5 x 2.5 x 2.5 inches

J e n n
S m i t h



Image:
On the Mountain
oil on canvas
26 x 20 inches



www.thejennsmith.com

My work is rooted in my early life as an evangelical Christian in the rural Midwest. I grew up believing the end of the world was imminent and Jesus Christ would return to collect his followers at any moment. I am no longer a believer, but religious spectacle and fervor continue to fascinate me and inform my work. I collect images from the Christian entertainment and education industry, ranging from a 1980's Sunday school worksheet to a scientific-looking but unintelligible diagram from an extremist Christian website. I'm also interested in gender, duality, cornfields, puppets, mise en abyme, angelic visitation, alien abduction, vending machines, and ATMs. In making work, I draw directly and indirectly from these ideas and sources, aiming to cultivate space for moments of absurdity, ambiguity, and humor.

Jenn Smith lives and works in Chicago. She received her MFA from SAIC in 2016 and her BS from Illinois State University in 2001. A selection of recent exhibitions include The Chicago Show, 56 Downing Street, Brooklyn, NY; Winter Romance, Andrew Rafacz Gallery, Chicago, IL; Fantastic Facade, LVL3 Gallery, Chicago, IL; Celeste Rapone // Jenn Smith, Julius Caesar, Chicago, IL; Got It For Cheap, various locations including The Hole, New York, NY and 0-0 LA, Los Angeles, CA; Jenn Smith for Western Pole, Chicago, IL; Visible and Permanent, Carrie Secrist, Chicago, IL; Name in Vain, the Back Room at Kim's Corner Food, Chicago, IL; iDon't, Slow, Chicago, IL; God Gives Us Food, cornerstore, Chicago, IL; and 51 Books About Christian Puppetry, Flaxman Library, School of the Art Institute of Chicago, Chicago, IL.

Image (left): Image (right):

Boaz Horse Vortex
oil on canvas
26 x 20 inches

Butt Eyes III (Witch Hat)
oil on canvas
26 x 20 inches



Image:

Primary Without Red
cinder blocks, workout hurdles, bungee cord, nalgene, gatorade
152 l x 152 w x 274 h cm

Anna Queen



www.annafqueen.com

Anna Queen (b.1990) is an interdisciplinary artist working in sculpture and video. She graduated in 2013 from Maryland Institute College of Art earning a Bachelor of Fine Arts in Ceramics. Anna has been a Resident Artist at Anderson Ranch Arts Center, Vermont Studio Center, and The Banff Centre. Her work has been shown at SAW Video Media Arts Centre, Ottawa, ON; Firecat Projects, Chicago; FAB LAB DC, and The Clay Studio in Philadelphia. In 2015 she was a participant at Skowhegan School of Painting and Sculpture. She currently lives and works in Rockland, Maine.

My work is a contemplation on reality and interactions with our surroundings. Through creating objects, videos, and images I am highlighting the absurd moments of the everyday. I am open to unintentional occurrences and my work gives weight to these moments. I question what we think is inherently logical. The work attempts to push the viewer into a new perspective without a plan for what that perspective may be. I explore these themes through repetition of the visual cues that I constantly observe. I remove familiar materials and

objects from their normal placements and isolate them in order to contextualize them in a new set of relationships. This aestheticizes the physical construction of our surroundings, exploring the shifts that can occur when we analyze that which we come into contact with. I am interested in how others perceive the world compared to myself. My work creates a prompt within which perception of our usual surroundings can shift. It is an attempt to communicate these unintentional occurrences in a way that language cannot. These breakdowns make us see the systems around us more clearly. SET PIECE is an exploration of the constructed situation of a soccer field. The physical layout of the field assists in creating new boundaries for action. By isolating objects and aestheticizing the physical construct of this game space, the work explores the shifts that occur in a constructed environment. The soccer field becomes a model for each environment that we interact with, calling into question our actions in every space that we are a part of.

Image:

A Ladder You Can't Climb
exercise ladder, workout hurdles
213 l x 91 w x 182 h cm

Lucy Waldman



www.lucywaldman.format.com

Lucy Waldman is a recent graduate of UCA Farnham, UK, and is just starting out in her illustration career. In 2017 she was shortlisted in the student category of the V&A Illustration Awards, and had her work displayed in the London Transport Museum as part of the Prize for Illustration 2017 - Sounds of the City exhibition. She uses painted card to create three-dimensional structures which are then arranged and photographed.

Much of my work is inspired by landscapes – both natural and man-made. Handcraft is such an important part of my work. I often explore the themes of death in my work, but keep the image playful through my use of lighting and colour palette.

Image:

Mountain
photograph
42 x 29.7 cm



Eileen MacArthur

www.eileenmacarthur.com

Eileen MacArthur completed her MFA in painting at the University of Guelph in 2005 and a BFA from the Nova Scotia College of Art and Design in 2003. Eileen has exhibited her work in Canada, the United States and China. In 2009 she received special mention as a finalist in the Kingston Prize National Portrait competition, and was named as a finalist in the 2011 Kingston Prize Competition. Her work was included in the 2009 Biennial at the Kitchener-Waterloo Art Gallery, and in 2010 at the XX/5 Invitational Biennial at Fisch Haus in Wichita, Kansas. Since 2012 she has exhibited at the Manifest Gallery and Creative Research Center in Cincinnati, and her work was included in their 2014 and 2017 publications International Painting Annual INPA 4 and INPA 6. Eileen has exhibited her work at the Toronto International Art Fair (Art Toronto) since 2014 and is represented by Renann Isaacs Contemporary Art in Guelph, Ontario, Canada.

Image:

Flowers 3
oil on copper panel
16 x 24 inches

Trevor Brown



www.trevorjamesbrown.com

These sculptures are about putting nuanced objects into simple molds, making them more understandable. Once digested, analyzed, and observed in this constricted state, the complexity of the original object is once again revealed by chipping away at the surrounding geometric form. This reverse/forward archeological like process is intended to be an exploration of the epistemological problem of scope. This problem being that dissecting and understanding the individual parts of an object, such as a human cell, is not necessarily a good representation of the larger conglomerate, such as an individual person. This work uses fake plants to address this problem. First, the constriction of the plant reveals its broader fake-planty-like essence and its relation to other objects of molded plastic intended to resemble living things. Once this is done, the subsequent revealing of the underlying object showcases the specific details and nuances of that individual plant. This allows the viewer to distinguish the specific plant from other objects that may be similar both aesthetically and categorically.

Trevor lives and works in Seattle, Washington. In addition to making sculptures in his basement he works as a mental health clinician serving low income and at-risk individuals in the community. The sculptures reference his work as a clinician and serve as a reminder to be more thoughtful and multifaceted with himself and others.

Image:

Packaging for Kitchen Appliances
polystyrene
6 x 8 x 5 inches



Khairullah Rahim

www.khairullahrahim.com

Khairullah Rahim (b.1987) graduated with a Bachelor of Fine Arts (Painting, with a First Class Honours) from LASALLE College of the Arts, in partnership with Goldsmiths College, London in 2013. Though formally trained in the field of painting, Khairullah Rahim also creates sculptures and installations. His idiosyncratic sculptural works evoke a distinctive tropical environment through a seemingly joyful colour palette but they are concerned with stories of loss and marginalisation. Both factual events and personal experiences were fundamental in his works as he mixes fact and fiction to create a discourse. Khairullah's works have been showcased in numerous exhibitions and art fairs abroad, such as in Singapore, Hong Kong, Japan, Taiwan, Turkey and USA. Artist-in-residencies include Youkobo Art Residency Programme, Tokyo, Japan (2013) and Taipei Artist Village, Taiwan (2017). Khairullah is the winner of the 2017 IMPART Awards, Singapore and has upcoming residencies at the Hubei Institute of Fine Arts, China and KulturKontakt, Austria. Currently, he is a part-time lecturer at LASALLE College of the Arts, Singapore and exclusively represented by Yavus Gallery, Singapore.

Image:

The Incredible Frolic
mixed media sculpture installation
dimensions variable



Image:

Two ducks one man under a rain cloud early in the morning
 acrylic, marker, paper collage on paper
 26 x 20 inches

Austin Eddy



www.austineddy.blogspot.com

Austin Eddy (b. 1986) earned a BFA from the School of the Art Institute of Chicago in 2009. He now lives and works in Brooklyn, New York. Exhibiting internationally, his solo shows since 2012 include: Launch F-18 Gallery, New York, NY (2015); Roberto Paradise, San Juan, Puerto Rico (2013 and 2015); Christian Berst, New York, NY (2015); Bendixen Contemporary Art, Copenhagen, Denmark (2014); The Horticultural Society, New York, NY (2013); the University of Kentucky Hospital, Lexington, KY; Important Projects, Oakland, CA (2012); Conduit Gallery, Dallas, TX (2016) and most recently Taymour Grahne Gallery, New York, NY (2017). Eddy has also been included in various national and international group shows including Buying Friends at the Urban Institute for Contemporary Arts in Grand Rapids, Michigan; WAP Group Show at Museum Of Contemporary Art Atlanta; Contemporary Practice, at the New Hampshire Institute of Art, Manchester, NH; Adams And Ollman, Portland, OR; Coburn Projects, London, UK; Brand New Gallery, Milan, Italy; Steinsland Berliner, Stockholm, Sweden; Charlotte Fogh Gallery, Art Herring, Denmark as well as a two person show at Denny Gallery in New York, NY.

What makes a good painting? This question is at the forefront of my exploration and experimentation. Through the tools of abstraction and other historical painting languages, I break down qualitative aspects of painting and question the validity of "seriousness". I find answers to this question by making paintings through play. From my singular and personal experience, I deconstruct and synthesize information, creating a hybridized personal painting vernacular. This process produces semi-representational works that convey emotions and energies of situations and individuals. The paintings function most successfully when they extend beyond the surface and create a more harmonious and transformative visual experience.

Image:

Four Ducks, One Eating The Next
 acrylic, paper collage on paper
 26 x 20 inches

Christine Rebhuhn



www.christinerebhuhn.com

Some objects are almost nothing and we cannot see how strange they are. These works are delicate offshoots, adjustments to the things we know. I want to complicate mundane structure in all its starkness, exposing a deep hilarity that was already there.

Image: Image:

Overnight Low
wood, plastic, magazine, taxidermy bat
65 x 45 x 16 inches

Muff
truck mirrors, ear protection
3 ft x 18 x 12 inches

Mehrnoosh Eskandari



www.mehrnoosheskandari.com

My artwork embodies my observations of the racist and sexist world and my fluid imagination of contemporary human beings. Sometimes my images are based on reality, other times I embrace fantasy. I removed race and gender in my artwork to depict psychological aspects of contemporary people without the identity who suffer from "violence". These psychological portraits become animatedly ambiguous, like clowns, who seem to cry and laugh at once. While human violence is an ugliness of the world, there is always a moment of unexpected beauty that I try to depict in my painting and I try to find the relation of beauty and violence in my artwork.

Mehrnoosh Eskandari is an Iranian artist who worked on her practice in Los Angeles, Tehran, and Berlin. She was born in Tehran in 1984. Since becoming self-aware she knew that she wanted to become an artist. She earned her Master of

Fine Arts in Visual Arts with the concentration of Painting and Drawing from California State University, Northridge. In 2014 Mehrnoosh came to Los Angeles and went to California State University, Northridge to get her terminal degree. Based on her strong portfolio and background, California State University, Northridge offered her an incoming scholarship and tuition waiver. She also received two academic awards during her grad school. In 2017 right after graduation, she held solo shows in the Madrid Theater, VPAC Art Gallery and Post Art Gallery in Los Angeles. She also curated a show for the Madrid Theater. She participated in an art auction in Center for the Arts, Eagle Rock and juried a show in the same Center. She has also shown her artwork in Lancaster Museum of Art and History. La Opinion (the largest Spanish language newspaper in the USA) wrote an article about Mehrnoosh's artworks and published one of her poems.

Image:

Flashback to the Line
oil and acrylic and mixed media on plywood
48 x 48 inches

J e s s
B u r g e s s



Image:
Alexandra
oil, acrylic, collage on canvas
100 x 100 cm



www.jess-burgess.com

Jess Burgess is a British artist currently based in Norwich, UK. She earned a BA (First) at Norwich University of the Arts, graduating with an MA from the same institution a year later. She has been awarded the young artist award by the prestigious Lynn Painter Stainer Prize, and exhibited at the Sir John Hurt Art Prize.

My research questions how the virtual space of the digital screen affects the way we view the world, in particular the habit of simultaneously viewing many windows full of disconnected images. Questions surrounding the virtual screen inform my decisions when creating new meanings from disparate forms, and influence the way I disrupt the pictorial composition. I use the process of painting to explore how we consume and discard images with little pause for thought, and suggest that this has given painting a new agency as a slower medium. My research has influenced the way I bring traditional, painterly ideas into a dialogue with our experiences of reading space and material in a world saturated with digital images. I am currently investigating how painting has developed into a more interactive discipline by forming relationships between genres and using existing art histories as a catalogue from which to generate new material. The subject matter of these paintings, images of women, interiors and objects, in some ways conveys my own experiences or anxieties, albeit from a distance. My research through the 'virtual window' has allowed me to reflect on how, as a painter today, technology impacts on the way I look, think and work.

Image:
Yoga Mat
oil, acrylic, collage on canvas
100 x 100 cm

Serpil
Mavi Ustun

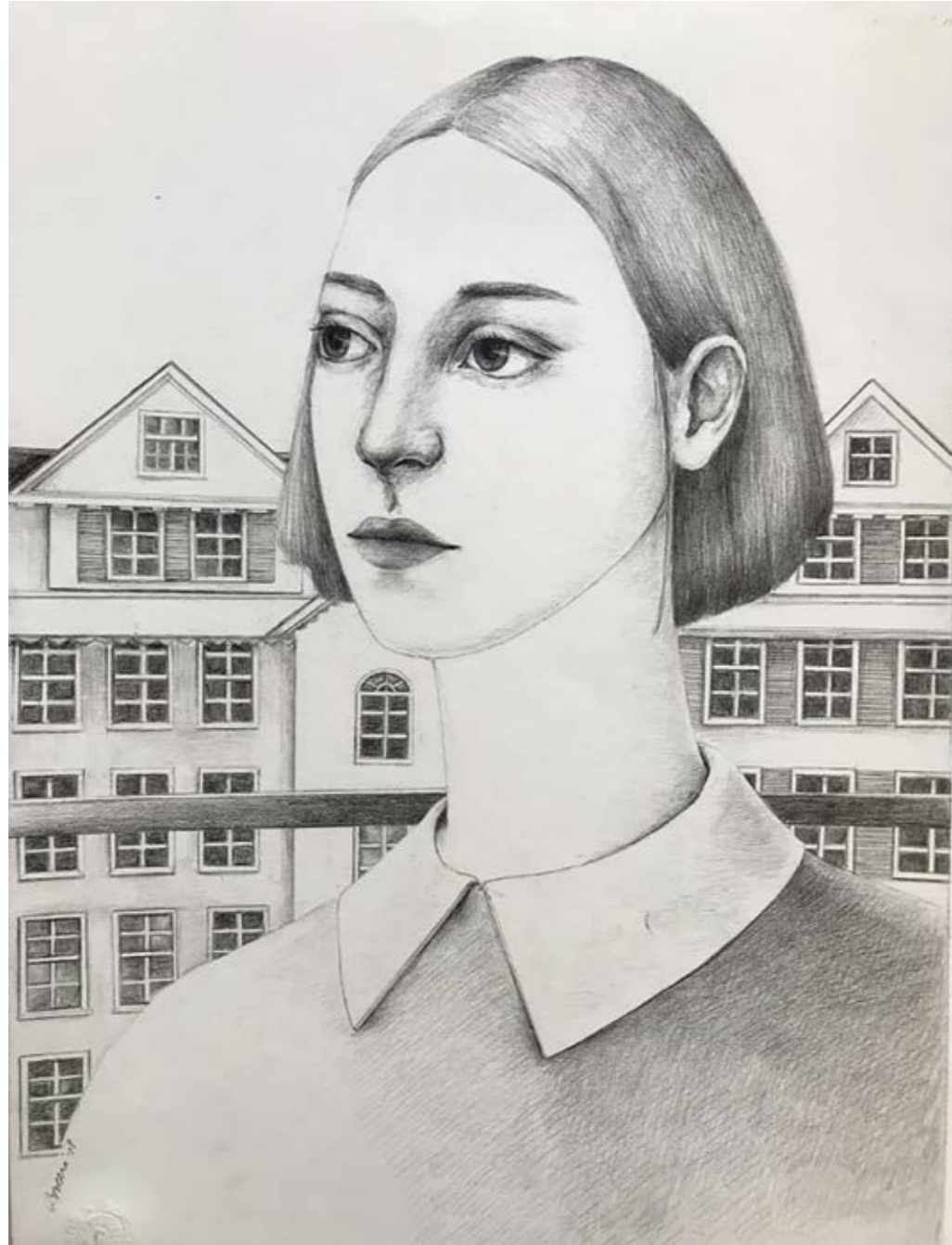


Image:
Faraway
pencil on paper
42 x 30 cm



www.maviustun.com

Serpil graduated from Mimar Sinan Fine Arts University, Istanbul in 2008. She has been living in London since April 2016. In her paintings and drawings, with her figures and patterns, Serpil is questioning concepts such as compelled identity, beauty, liberty, goodness, and virtue. Her works refer to some of the legendary characters that have influenced us throughout the many generations via well-known fables and stories. By connecting past and present, with the ordinary and the symbolic, the work inspires us to ask questions of the very essence of being. Does the quest for a meaningful life inspire us, or simply lead to tired clichés and personal bias? Do we overcome life's barriers, only to build our own? How are our personal journeys connected?

Image:
Long Time Ago And Faraway
oil on canvas
76 x 61 cm

Kellen
Hatanaka



Image:
The Champ Ain't Here
acrylic and oil on canvas
27 x 34 inches



www.kellenhatanaka.com

Kellen Hatanaka is a multidisciplinary artist from Toronto primarily splitting his time between commercial projects, painting and sculpture. Hatanaka currently lives and works in Stratford, Ontario.

My work tackles a wide variety of subject matter, from celebrating the mundane to the mythology and humanity of sport as well as more recent explorations of race and identity. As a half Japanese Canadian, I am interested in exploring how contemporary Asian identity fits into the cultural landscape of North America. In my work I tackle stereotypes deeply embedded in the North American psyche and by displaying sarcastic and often blunt depictions of these stereotypes, I intend to confront these misrepresentations to dispel them.

Image:
Backyard Smoke
acrylic and oilstick on canvas
72 x 53 inches

Kyle
Vu - Dunn



Image:
Narcissy
acrylic and crayon on fiberglass and plaster reinforced foam
28.5 x 24 x 1 inches

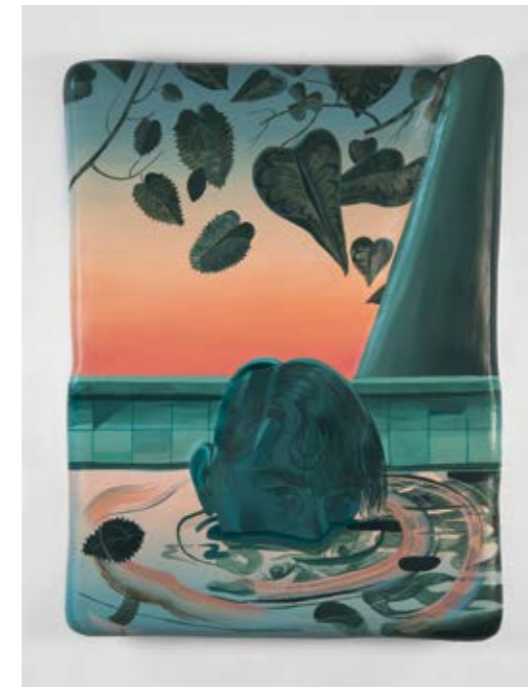


Image:
Lips on a Cup
acrylic on fiberglass and plaster reinforced foam
24.5 x 18.5 x 1 inches



Image:
Pink Crush (Greenhouse)
acrylic on fiberglass and plaster reinforced foam
34 x 28 x 1 inches

www.kylevu-dunn.com

Kyle Vu-Dunn holds a BFA from MICA, Baltimore, in Interdisciplinary Sculpture. He is a grant recipient of NYFA and the Elizabeth Greenshields Foundation. Solo exhibitions of his work include *Night In* at Julius Caesar, Chicago; *Leaves Don't Thank The Sun* at Sardine; and *A Nail In A Cherry Pit* at The Java Project, Brooklyn; as well as group shows in NYC, Los Angeles, Oakland, Portland, Philadelphia, Denver, Dallas, and Washington DC. He has been an artist in residence at the Woodstock Byrdecliffe Guild hosted by the Pollock-Krasner Foundation, and the Scholastic Atelier-Artist-In-Residence Program, NYC.

Straddling painting and sculpture, Kyle Vu-Dunn's bas-relief panels flit between painted illusion and actual physical depth, which further exaggerates the anatomy and light in each work. Vu-Dunn's panels celebrate the shared intimacies of queer men – moments of joy, frustration, humor, and stillness. The traditional space of the domestic interior painting is opened up to show men in moments of relaxation, self-reflection, or coy seduction. The play between who is watching and who is watched embraces the fluidity of queer romance and desire, and aims to expand the boundaries of who is allowed to present themselves as soft and desirable.

Stephen D'Onofrio



www.stephenadonofrio.com

Stephen D'Onofrio is a contemporary visual artist focused on painting. Stephen's work is characterized by an interest in the home decor market, the mass commodification of art, and the generic visual language that accompanies commercial design. Stephen received his MFA from the School of the Art Institute of Chicago in 2016 and has most recently been awarded the Jasper Studios Artist residency in Philadelphia, PA, where he currently resides and works to expand his practice.

Currently, the body of work I am creating addresses paintings as ornament – looking at stock subject matter often seen in mass-produced art found in retail stores. The work distills, consolidates, and appropriates the overwhelming amount of generic design aesthetic in the commercial decor market. One area I look to emphasize is the commercial world's quotation of art history and how that changes the general perception of past art and ideas. The work remains complicit with its low and commercial sources but is simultaneously self-aware of them. Through formal consideration, these paintings embrace the imagery so the work can, in turn, become a critique of the subject it is representing.

Image:
Still life with Albers lemons
 acrylic on canvas
 26 x 35 inches

Mallory Cain Breiner



www.mallorycainbreiner.com

Mallory Cain Breiner makes sculpture, installation, painting and video that explore ideas of the body in the domestic space, memory and fiction. Her work probes objects and images where familiarity, anxiety, comfort, aspiration and confinement overlap.

Image:
Drooler with Tacos
 acrylic paint on panel, silicone caulk, ceramic and foam
 16 x 36 inches



Image:
Scene 2
 porcelain and pigmented grout
 17 x 20 inches

Jaime Keiter



www.jaimekeiter.com

Jaime Keiter (b. 1977, Cleveland, Ohio) is an artist working in the medium of ceramics. She graduated with a BFA from the University of Georgia in 2001. She worked as a photography director at various fashion and design magazines in New York City for nearly 15 years before relocating to Atlanta in 2016. During her studies and the years following, she experimented with various mediums such as photography, painting, and printmaking before discovering the medium of ceramics. She has exhibited with Daily Operation in Brooklyn, New York as well as Swan Coach House and Atlanta Contemporary in Atlanta. Her art has been featured in various publications including Vogue, Sight Unseen, Design Milk, and Architectural Digest.

I am fascinated with the blending of architecture, industrial design, and more traditional art that has taken shape in recent years. I am inspired by the Bauhaus art of 1920s Pre-War Germany and the Postmodern Memphis design movement of the 1980s. The shapes, colors, and forms reminiscent of these movements are bold and decisive and much of the work from these movements is shaped by the intersection between design and art. My small three-dimensional tile works are collaged from individually handcrafted and glazed porcelain tiles. My process begins with carefully cutting geometric and organic shapes from porcelain slabs, painting patterns and underglazes, adding various textures, and then finishing each tile with a variety of mid-fire glazes including copper and cobalt washes, pastels, and primaries. These tiles are then collaged together to create 3D sculptures. My larger framed works are reminiscent of historical mosaic art at first sight, although I take a very different approach. Classic mosaics are comprised of small, often broken fragments of tile placed together to create a representational image or unified whole, whereas to me the carefully sequenced tiles are themselves the art – each tile has its own identity. I focus on the space each tile occupies and the negative space where these tiles meet. The tiles float around the canvas to create thoughtful compositions and the often pigmented grout acts as the lifeblood of each piece, flowing throughout and creating a sense of togetherness.

Image:
Watercolor 1
 porcelain and pigmented grout
 10 x 13 inches



Image:
Portal
 acrylic on linen
 30 x 30 inches

Peter Hamlin



www.peter-hamlin.com

Envisioning the future, where technology will be indistinguishable from life, Peter Hamlin uses visual forms of painting, drawing, printmaking and objects informed by elements of storytelling and myth-making. Compositions blend fantasy and science as the spaces breathe with awareness in vibrant, synthetic colors, layers, and delineated systems.

Blurring the boundaries between the artificial and organic, the nefarious, benevolent, and benign, Peter constructs environments where nanopeople, robots, cyborg plants, and curious synthetic organisms live their lives. Humor and playfulness hybridize in these spaces where multiple outcomes to this destiny manifest through color, pattern and line.

As technologies are radically changing how humans experience the world, Peter's work creates a place for exploration of how we adapt as a species, determine our future, and prepare for what's to come.

Image:
Synbiscap
 acrylic on linen
 40 x 40 inches

editorial selection
of works



Featured image:
Aks Misyuta
Ecstasy of consumer
pencil on canvas paper
30 x 42cm
more on p. 138-139

S u s a n
C a r r



www.instagram.com/susancarr88

Slowly inhaling vermilion exhaling cobalt watching my thoughts and allowing for Lemon Yellow to rise I breathe paint. I thought of those exact words yesterday as I was four hours into painting and I had chores to complete. The chores always wait silently while I work and the sun was shining but it frees me. Investigating what paint can do, examining my own ideas, analyzing the finished piece is all very satisfying. I have been making "deconstructed" paintings or sculptures and it is immensely fulfilling. The sculptures having jumped out of the four corners of a canvas dance and play for me. Don't get me wrong I still love two dimensional painting and completed a piece this week.

Image:

Standing in the edge of the labyrinth
fabric and rope on wood with wood

K a t e
B a n c r o f t



www.kate-bancroft.com

Kate Bancroft (b. 1989) was raised in Baltimore, MD. She received an MFA in Painting from the Slade School of Fine Art, University College London in 2013 and a BFA in Painting and Art History from Boston University College of Fine Art in 2011. She also studied at the Pont-Aven School of Contemporary Art in 2010 in France and she was an artist in residence at CCA Andrax in 2014 in Mallorca, Spain. Bancroft's first solo exhibition was Dear Kate, We were thinking that wallpaper, your painting, and a video of you dancing... you remember the one? Love, Rope, at Rope in Baltimore in 2016. Her work has also been shown in group exhibitions in the US, the UK, France and Spain. Kate is looking forward to participating in the London Intensive, a residency led by the Camden Arts Centre and the Slade School of Fine Art in London, August 2018. She lives and works in NYC.

I create hand-built ceramic self-portrait vessels. Vessels have been a symbol of women's bodies throughout art history, and as a woman, I feel that heritage along with the added pressure of maintaining my "useful body" to unrealistic standards of beauty. The clay material and the shapes of the vessels look lifelike in their imperfections: the dimpling of my fingerprints resembles cellulite or subtle movements like breathing and the sagging caused by gravity often creates a contrapposto gesture. The vessels' interiors are painted with a pink, interior-flesh-looking glaze, referencing the shameful imperfections, functions and pain of our bodies that women are expected to conceal. The vessels explore the tension that exists between our exterior selves that we present to the world and our interior worlds of our feelings and thoughts. I write haikus to correspond to each vessel and I recently started performing stand-up comedy related to the experiences and emotions that inform my sculptures. The immaterial nature of the poetry and performance is a counterpoint to the heavy, monumental qualities of the ceramic objects. Through creating this ongoing body of work, I come to terms with my experiences of anxiety, awkwardness, pain and humor that come with navigating the world inside of my body.

Image:

Self-Portrait Vessel: nothing to lean on it would be such a relief to just fall over
glazed stoneware
8 x 8 x 8 inches

Sophie Larrimore



www.sophielarrimore.com

I paint dogs, but these are not dog paintings per se; they are a way to explore texture, form, and color relationships. Dogs have been in the work for some time; a seemingly frivolous or retrograde subject and therefore a good starting point. Over time the forms have become more generic and are essentially one of a group of elements I draw from to make compositions which interest me. I tend to take some time to arrive at a finished painting, going back in when I could (maybe should) stop, but that overworking has become part of the process and creates a tension and awkwardness which makes the work interesting. I want to inspire sustained and repeated looking. The most interesting paintings for me (both my own and otherwise) are those I come back to again and again and my experience of them is different with each encounter.

Image (left):

Treat
acrylic and Roll-A-
Tex on linen
18 x 15 inches

Image (right):

White Glove
acrylic and Roll-A-
Tex on linen
9 x 8 inches

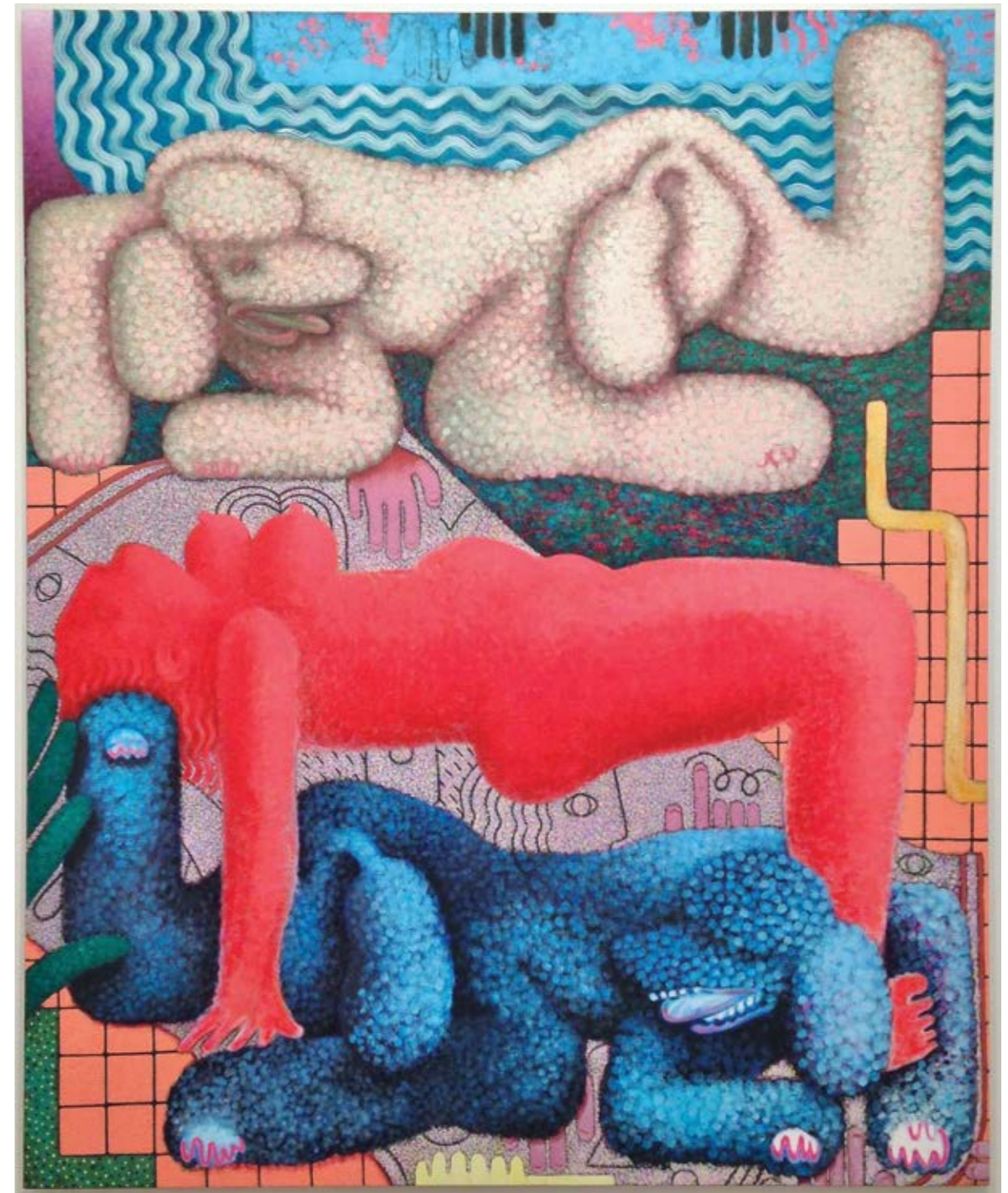


Image:

Pastel Towel
acrylic and Roll-A-
Tex on linen
66 x 54 inches

A k s M i s y u t a

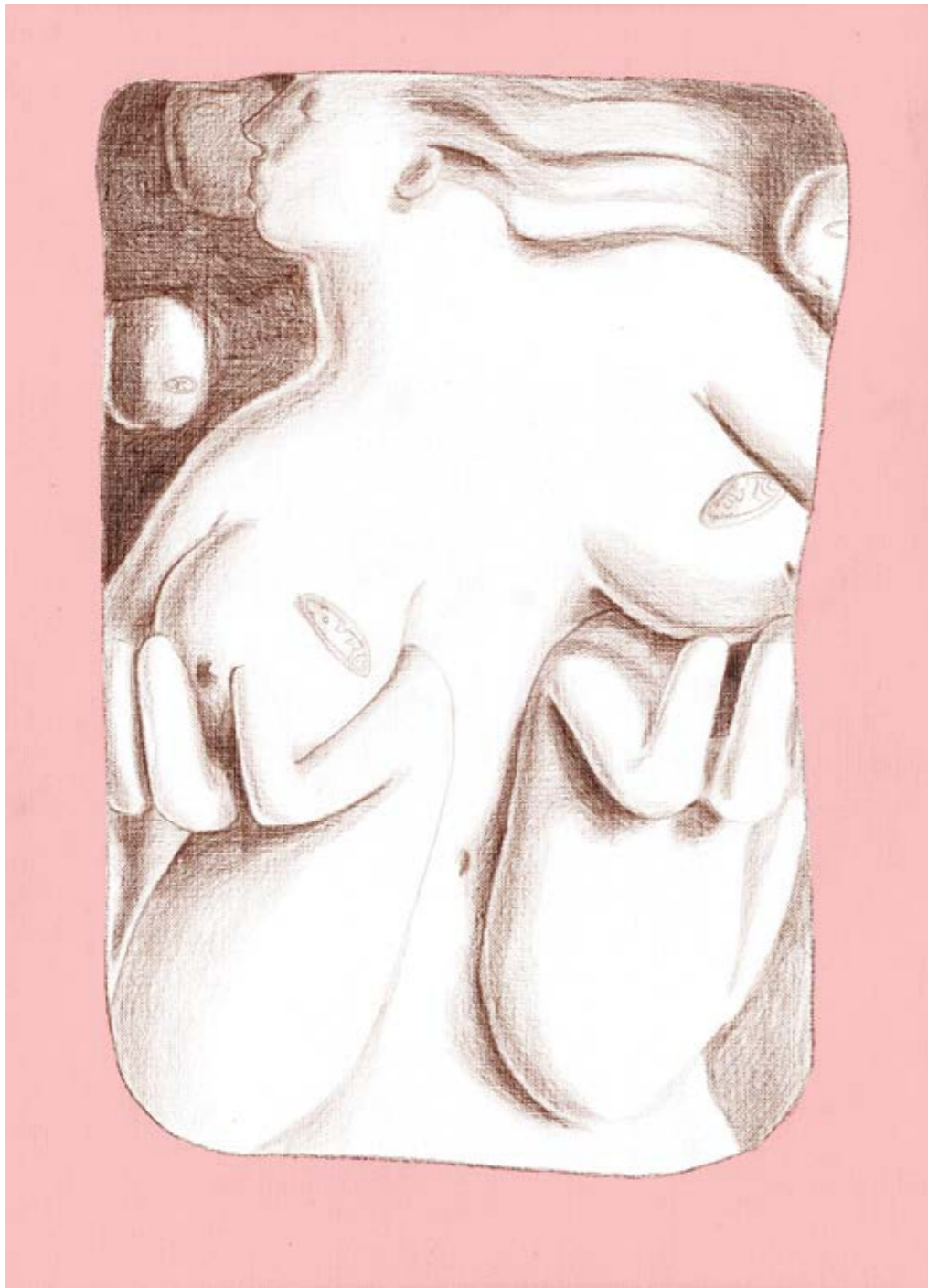


Image:
Fruitful
pencil on canvas paper
30 x 42 cm



www.aksmisyuta.com

"Overdrawn" series is an ironic take on modern ads and press, representing beauty and well-being. In my painting practice, I focus on the idea of substitutes of any kind, the notion of artificial and ambiguous. But working as an illustrator (mostly for commercial and fashion segments) over the past years has been perfect food for thought in terms of dealing with stereotypes and facing illusions. Here I go for drawings of grotesque, yet recognizable, modern mythologems (from "self-madeness" and beauty standards to "must-haves" and "must-dos"). These pictures are pages of a hypothetical "matt magazine", which follows the path of today's glossy media, in a slightly exaggerated manner.

Image:
Ultimate plumping effect
pencil on canvas paper
30 x 42cm

Nicasio
Fernandez

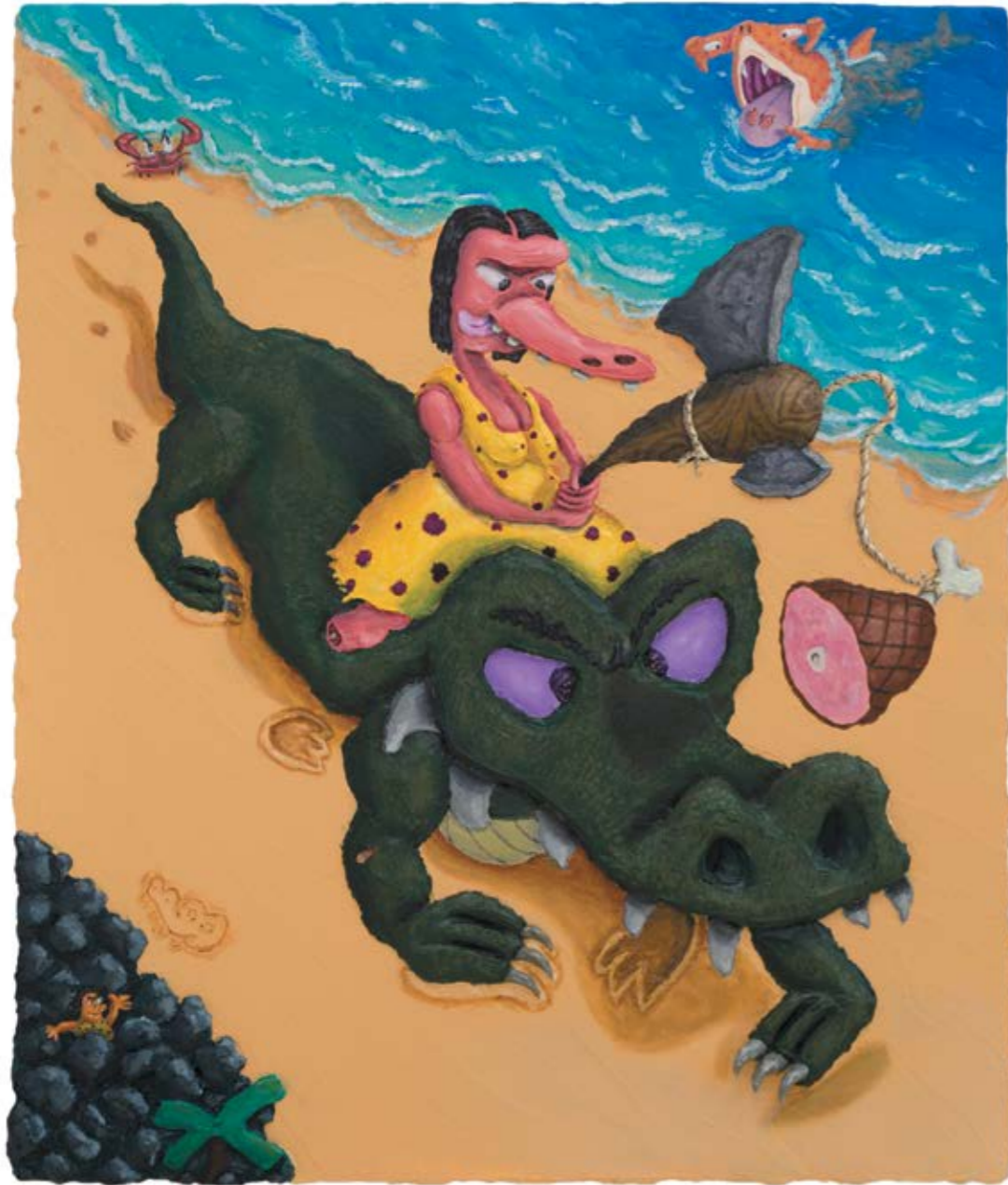


Image:
Still Getting Around
acrylic, epoxy and grog on canvas
37 x 31 inches



Image (left):
Feelin' Cheeky
acrylic, glitter and oil on canvas
17 x 13 inches



Image (right):
Outta Sight, Outta Mind
acrylic and oil on canvas
34 x 26 inches

www.nicasiofernandez.com

Creating imaginative figurative paintings, Nicasio Fernandez stretches life into an absurd territory by exploring what it means to be human. Within the paintings there is a cast of grotesque figures with animal-like features, exaggerated limbs, and unnatural skin tones who are overwhelmed emotionally in the midst of trying to adapt to their given situations. Influenced by Otto Dix, Peter Saul, Judith Linhares, the Chicago Imagists and cartoons from Chuck Jones, Fernandez's vibrant wonky paintings are occupied with ideas of cartoon-like violence, desire of control, clumsiness, questionable mental and physical endurance and a parody of masculinity. Utilizing slapstick humor in a surrealistic tone results in a psychological image that is both entertaining and challenging.

Nicasio Fernandez was born in Yonkers, New York in 1993 and currently lives and works in Mahopac, New York. He received his BFA from the School of Visual Arts in New York. His recent solo exhibitions include *Lose Some, Win None* at Galerie Sebastien Adrien, France; *Poor-Traits* at Maid's Room in San Juan, Puerto Rico and *Off to a Rocky Start* at Kustera Projects in Brooklyn, New York. His work has been in group shows at Harper's Books Pop Up, CA; Galerie Sebastien Adrien, France; Ortega y Gasset, NY; Allouche Gallery, NY; o-o LA, CA; Spring/Break Show, NY; Field Projects, NY; "Got It For Cheap" traveling drawing show and Lesley Heller Gallery, NY.



www.benjamincookart.com

Benjamin Cook



Benjamin Cook is a painter and curator living in the Cincinnati area. His work has been exhibited in Chicago, Montreal, St. Louis, Ann Arbor, Louisville, Cincinnati and Palo Alto as well as the publications *New American Painting*, *Maake Magazine* and *Fresh Paint Magazine*. Ben's work combines abstract mark making with strategies of digital protocol to explore the space between the binaries of digital and physical space. He received his MFA from the University of Illinois at Urbana-Champaign and his BFA from the University of Louisville. Ben currently teaches at the Art Academy of Cincinnati and is represented by Zg Gallery.

This body of work uses paint to look at how experience is translated into narrative, and the illusions that are created in the process. It is through this lens that I am investigating the blurred space within digital and physical experience by looking into how narratives are formed. Bits and pieces of a story are sewn together, parts are eliminated, and experience becomes a narrative that is shared by mouth and by screen. The imagery of the paintings reflects events and pictures seen in everyday life both through a screen and through the mediation of the world around me. Streaking brush marks act as greasy fingerprints and illusions of floating lines slide back and forth between fingers hovering above a phone to worms emerging from the wet grass. Quick sketchbook like drawings done with airbrush and pre-planned hard edge painted lines come together to form paintings that maneuver through space without care of if it is being seen on a gallery wall or a blog post.

Image (left):
Searching for Something That Apparently Never Existed
acrylic on panel
24 x 18 inches

Image (right):
Ruining Ice Cream With a Shot of Bourbon After Too Many Manhattans
acrylic on panel
24 x 18 inches

Shona McAndrew



Shona McAndrew was born and raised in Paris, France by American/Scottish parents. She moved to the US to get her Bachelor's degree in Psychology and Fine Arts as well as a Post-Baccalaureate at Brandeis University. She furthered her studies with an MFA in Painting from the Rhode Island School of Design. Shona has exhibited across the US (NYC, Boston, Philadelphia, Providence and LA).

McAndrew's painted papier-mâché sculptures, digital collages and paintings depict women in their most private moments, taking pleasure in twirling untrimmed pubic hair, squeezing soft bellies, or a hand casually warming itself in the fold of a crotch. Life-size, or often slightly larger than human scale, the works draw from personal experience and observation to call attention to the simultaneous banality and importance of fleeting, introspective, and vulnerable moments. Informed by her experiences as a "plus-size" woman, of body dysmorphia, and struggles with societal expectations of womanhood, McAndrew imagines these figures as friends and allies in states of reveal - topless and brushing teeth amidst an unbroken stream of daydreams. Only knowing a critical relationship with herself, these sculptures allowed Shona to see past her deep-seated associations with "plus-size" women, discovering the beauty in each unique body, including her own. Unembarrassed by their exposed bodies and confrontational towards our careless voyeurism, Shona's women ask us to valorize mundane activities of body exploration, self-care, and forgetting to see one's self through the critical eyes of others.

www.shonamcandrew.com

Image:

Elizabeth
paper mache, acrylic, aluminum, resin, fabric
11 x 24 x 11 inches



Colleen RJC Bratton

Colleen RJC Bratton's sculptural paintings are influenced by the emotions and energies found in specific, revelatory moments the artist experienced or witnessed. Colors, shapes, and textural choices act as psychological symbols for an internal process. The physical manifestations of these processes provide a compass by which both social and internal disharmony can be interpreted. Underlying comedic elements of Bratton's work point to the absurdity of her intense optimism. Her desires for a revolution of empathy embody themselves in her colorful, goopy, psychedelic self-portraits. The works' titles shed further insight into the original point of inspiration. Created in response to the onslaught of mass shootings, *I Felt the News Today* reveals a portrait with eyes widened. By sliding the peg nose back and forth, the eyes change from icy blue to red-hot, the colors reflecting the public's emotional reply to tragedy and murder. Each of Bratton's works act as personal therapy and social commentary in a topsy-turvy world.

Colleen RJC Bratton earned her BA in Visual Arts and Philosophy from Seattle University. She currently lives and works in Seattle, Washington. Bratton is an artist member and curator at SOIL gallery.

www.colleenrjcbratton.com

Image:

I Felt the News Today
acrylic, yarn on wood panel, found fabrics (nose moves back and forth to change eye color between red and blue)
20 x 21 x 2 inches

Jenna Pirello



Image:
Soft Shock
acrylic on wood
16 x 20 inches



www.jennapirellopainting.com

Jenna Pirello is a painter living and working on the east coast of the United States. She graduated with a Masters in Fine Arts from Yale University and recently finished a fellowship at the Fine Arts Work Center in Provincetown, MA.

My practice has become increasingly physical as our presence on earth has shifted from inhabitants to true threats, as our basic rights as humans come into question, and as the escalating dependency on technology grows rapid. I have directed my focus towards the breakdown of the gesture within the painting in order to reframe the complicated relationship between the maker, viewer and image. My painting process is a series of methodical excavations. Treating my body as a shapeshifter, I move rhythmically to change the pace, pressure and intention through various ways of touching the surface.

Image:
Sugarboys
acrylic on wood
12 x 16 inches each



Tyler Weeks is a visual artist currently living and working in Brooklyn, NY. Originally from the state of Maine, his paintings are influenced by the natural world as well as themes of mysticism, identity, and landscape painting. At once personal and contemplative, Weeks' paintings often reference pop-culture and modern life. Fitting together like pieces of a puzzle, his work gives a nod to the absurd while in search of the uncanny.

www.tylerwks.com

Tyler Weeks

Image:
Healing
oil on canvas
22 x 28 inches

Ian Healy



www.ianhealy.co.uk

Ian Healy gained a degree in Fine Art painting from the Crawford College of Art & Design in 1992. Forthcoming solo exhibitions include Cloud Cuckoo Land Gallery, in London in July this year. Previously he has had shows at the Herrick Gallery and Studio One Gallery, both in London in 2017, and in 2017 and 2014 at Patriothall Gallery in Edinburgh. Group shows have included 'Slightly seared on the reality grill', Unit 5 Gallery, London, curated by Jérémie Magar Galina Munroe & Sarah Gilbert in 2018, and in 2017 'Paint a Vulgar Picture', Sluice Biennial, with Studio One Gallery and 'Pop' at the Herrick Gallery, both in London. He was interviewed by Floorr Magazine and Pleat Gallery online in 2017. His work is in the collection of Crawford Municipal Art Gallery, Cork, Rep. of Ireland.

The works included are inspired by the history of Lithuanian book smuggling. The whole history of it seems too resonant with me; perhaps there is a contemporary parallel. I am playing around with ideas of character and scenes. This collective theme has in it imagined scenarios and characters mixing references of the historic and contemporary. Soporific confusion with historic events and 'jumpy' narrative perhaps influence the mix of figuration and abstraction. Some of these works are focused on the portrait, somewhat hidden behind glasses or spy glasses. There are elements of the mysterious network behind the history and also the 3-way view of looking, being looked at and looking back. I usually work on one painting or drawing at a time. Singular working helps me develop characters and motives much more easily. Figuration is a fundamental for all the work I do.

Image:
The Lookout
oil on paper on panel
30 x 40 cm

Zoe Nelson



Image:
Pussy Magic
oil on canvas
48 x 42 inches



Image (left):
Wednesdays, 4pm
oil on canvas
48 x 44 inches



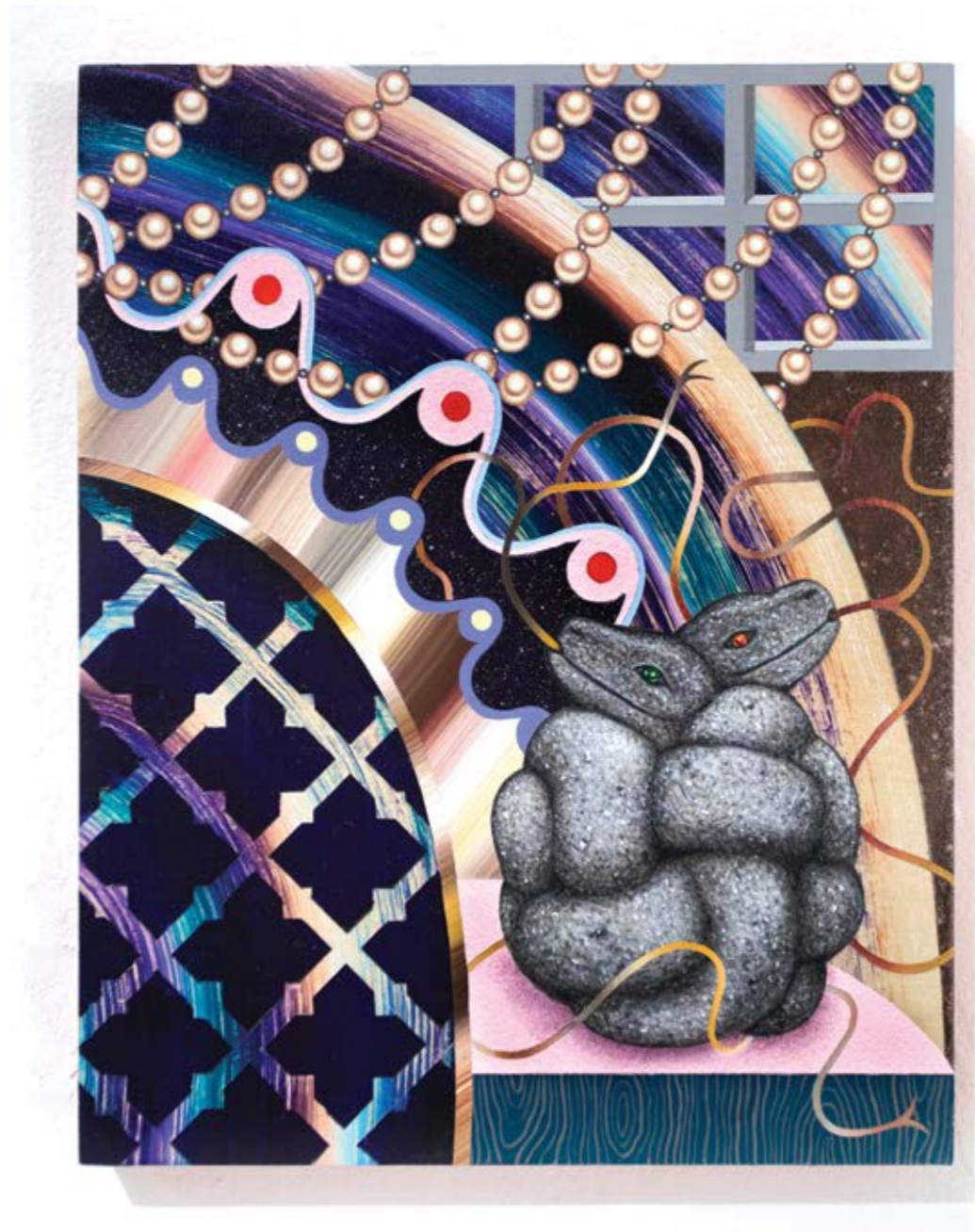
Image (right):
I sexted her a still-life
oil on canvas
48 x 42 inches

www.zoenelson.com

Zoe Nelson is a portrait painter, albeit not of people but of emotion and feeling. She is interested in painting's capacity to mimic abstract embodied experiences. Her paintings often engage with emotional states of desire, longing, or loss, and employ types of figure/ground slippage to create a sense of movement between where one is (literally or psychologically) and where one wants to be. When the paintings are installed together, they form a constellation of lived experiences that may be read as a temporal portrait of a moment in a person's psychological, physical, and/or emotional life.

Zoe Nelson was born in Rhinebeck, NY and received an MFA from Columbia University. Nelson recently returned to Brooklyn, NY, after living and working in Chicago, IL. She has mounted solo exhibitions at The Lighthouse Works Gallery, Fishers Island, NY (2017); Cleve Carney Art Gallery, Glen Ellyn, IL (2015); Western Exhibitions, Chicago, IL (2014); and a two-person exhibition with Judy Ledgerwood at Practise, Oak Park, IL (2017). Nelson's work has been included in group exhibitions at Greenpoint Terminal Gallery, Brooklyn, NY; Durden and Ray, Los Angeles, CA; and numerous Chicago-based galleries including South of the Tracks Projects, LVL3 Gallery, ACRE, Fernwey, and O'Connor Art Gallery at Dominican University, among others. Nelson has received press in Artforum, Huffington Post, Bad at Sports, Newcity, and New American Paintings. She has participated in funded residences through OxBow (MI), ACRE (WI), Pont-Aven School of Contemporary Art (France), and Yale University Norfolk Summer Program (CT).

Christian Ruiz Berman



www.cruizberman.com

Image:
Hortus inconclusus
acrylic on panels, artist frame
8 x 10 inches



I was born in Mexico City in 1982. I have studied international relations at Duke University, and landscape architecture and painting at RISD. I've worked in environmental conservation, forestry, public art, and education. If life is a vast broth of tangled relationships and reactions, making art is how I chart my way through the soup. My work draws from histories of adaptation and migration, and as the son of a musician and a scientist, I find myself interested in the confluences of experimentation and improvisation. My painting practice is meditative in that it strives to dissect and understand the components of my experience and of my cultural and aesthetic legacy in a way that might give a greater understanding of the whole. Even as the symbols, architectures, and snippets of stories that I employ are deeply personal and autobiographical, I want my paintings to embody a shared experience. I am deeply influenced by the intersections between contemporary philosophy and eastern/Buddhist tradition, including the recent writings of feminist and intersectional philosophers like Karen Barad and Donna Haraway. These writers strive to build an ontology and worldview that privileges intra-actions and entanglements between things and systems rather than a reality built upon discrete objects and hierarchical actions. Barad writes about describing reality as an apparatus, in which each person, animal, relationship, and mechanism is an essential component of the present moment. If there is a need for new symbols, new words, new ways of seeing things, how can I add to the conversation as a painter? My recent work is partly born from the struggle between the homogenizing power of technological globalization and the innate human desire to assert one's uniqueness. What is the role of the tribal, the communal, and the artisanal in a society where the click of a button can connect you to the rest of the world, and global media conglomerates dictate the styles and cultural norms of millions? My stylistic influences are wide, from the perspective and mood in Japanese ukiyo-e printing, to the direct and tragicomic nature of mariachi ballads and Mexican folklore, to the confrontation of indigenous, European, and even Tibetan Buddhist spiritual symbology. These all form a backbone that supports forays into new methods of working with abstraction and iconography. Much like the internet, my work forces the viewer to examine what is exotic and what is commonplace, as well as what is authentic and what is fabricated. Feathers act as brushstrokes, found objects become molds for painted sculptural elements, and paint is used in a way that both references as well as questions the history of the medium as a form of communication. I am interested in the ways that these materials engage the viewer's understanding of history, progress, and time. I am also interested in the ways that poetry and painting can act as catalysts for each other, and in the ways that the written word can guide an image and vice versa.

Image:
Doing my best (like a glass house lemon)
acrylic on panel
8 x 10 inches

Image:
Mirage for Kokichi (illusion of wealth)
acrylic on panel
5 x 7 inches

Terry Hoff



www.terryhoff.com

Image:

Free Fallin
acrylic, acrylic mediums, spray paint, rubber, epoxy resin on custom
shaped panel
48 x 36 x 26 inches



Image:

G.O.D.
acrylic, spray paint, acrylic mediums on panel
96 x 96 inches



www.yuliaiosilzon.com

Image:

The office gossip
oil, fur, glitter, silicone on transparent fabric
168 x 137 cm

Yulia Iosilzon



Yulia is a London based Jewish artist, born in Moscow in 1992. She graduated from Slade School of Fine Art, UCL in 2017, and is currently enrolled on the MA Fine Art program at the Royal College of Arts.

Yulia draws on children's illustration, fashion and theatre to posit fragmentary narratives in large-scaled works. Her circular approach to narrative is leavened with her lightness of touch. This is seen primarily through the artist's own deployment of burlesque, the grotesque, irony and humour in images which use as their starting point everyday scenes such as a cigarette break, drinks party, or trip to the swimming pool. These visual references form part of an emblematic visual language the ambivalence of which leads to the production of resonances and associations which grope towards form but do not allow for a final 'meaning'. An initial readability in her work is thrown into question by a persistent use of techniques such as screen printing, layering and collage which serve to interrupt the image and break down earlier impressions of visual plenitude. Meaning is also subverted in Yulia's work through persistent duality between text and subtext, clarity and opaqueness, rendered through form in the use of transparent material. Often painting directly on silk or thin cotton or linen, the artist's lightness of touch is thoughtfully communicated through materials which point to weightlessness and delicacy. Yet these surfaces, which suggest the 'looming, conscious fragility' of narrative thread, reconfigure themselves as a ploy to create distance, with the artist likening her choice of medium to a 'mosquito net', at once offering transparency and impenetrability, courting the parasitic viewer but frustrating ultimate consummation. The engineered, constructed nature of Yulia's work is also emphasised by a mise-en-scène which often relies on technologies of production including screen printing. The technique inevitably leads to thoughts of mass reproduction of what is proposed to be a highly individualised artistic idiom. There is a simultaneous sense of narrative starting points and dead ends in many of the works, the space in between which allows for a set of allusions that ultimately point back to themselves.

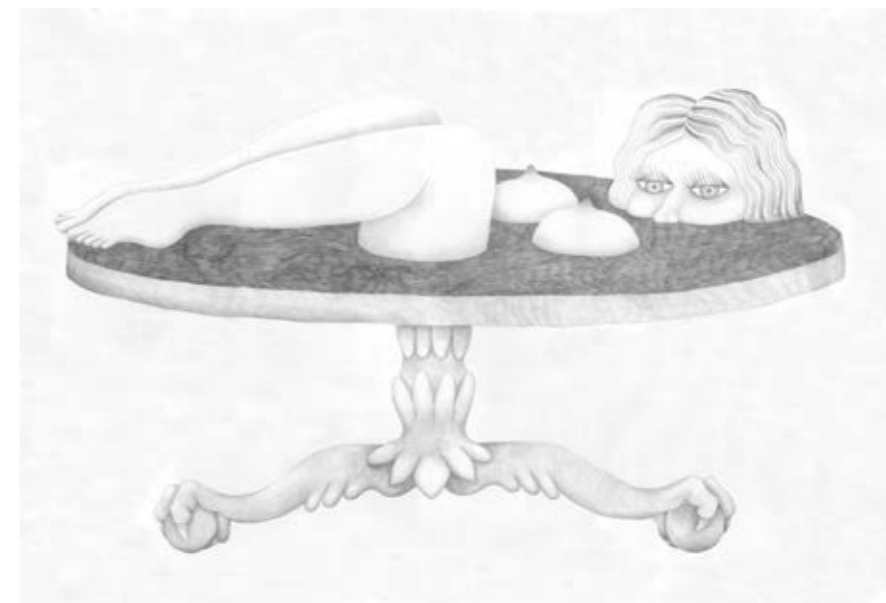
Image:

The history of becoming a vegetarian
oil, silicone on transparent fabric
68 x 137 cm

Alicia
Adamerovich



Image:
Predator
acrylic and oil on wood panel
24 x 24 inches



www.leeesh.com

Alicia Adamerovich makes surreal figurative work that spans drawing, painting and sculpture. She has recently shown her work in Brooklyn, New York, Philadelphia, Austin, and Oakland. Her work has been published by The New York Times, Bloomberg Businessweek, It's Nice That, AIGA Eye On Design, Tan & Loose Press, Nieves, HBO and Bandcamp. Adamerovich lives and works in Brooklyn, New York.

My work revolves around the tableau, whether in drawing, painting or 3D practices. I am exploring object worship and environments and how these topics relate to the female form, which is often objectified. Why do we like to anthropomorphize objects and furniture? Why do we mimic human form in our surroundings, especially the female form, and what is that doing to us psychologically? I am also concerned with the female perspective and how we look at female sexuality in society's current gendered landscape. Sexuality is natural and so much a part of our visual world, yet we continue to see the female through the eyes of the male. Therefore, allowing the male gaze to censor and control feminine expression with the influence of male preferences: female sexuality, regardless of sexual preference, is still affected by male perspective. Misogynistic actions not only suppress women, but suggest that gender is limited to male or female. I draw and paint the female nude not to objectify her, but to celebrate her in her safe space. I believe sexuality transcends sexual acts and is a part of the entire human experience.

Image:
Pool Table
graphite on paper
46 x 30 inches

A r a C h o



www.archoart.com

Ara Cho (b. 1991) lives and works in New York. Her work has been exhibited at Castor Gallery, Border Projects, space 776 Gallery, Asian Contemporary Art in Hong Kong, City Hall of Jersey City, Zhou B Art Center and Sullivan Galleries. She earned a BFA from School of the Art Institute of Chicago in 2015.

Ara Cho's work explores her interactions with the societies she emotionally or physically belongs to. Working mostly on paintings, the artist is interested in the possibility of recreating pictorial languages by interrelating the work process known to be traditional with digitally reconstructed images. Her work tends to bring color as another energy to psychologically unfamiliar, unstable states.

Image (left):

Dinner
oil on canvas
36 x 48 inches

Image (right):

Blue Sky
oil on canvas
24 x 30 inches

B r a c h T i l l e r



www.instagram.com/brachtiller

I adopt the expression superplastic to characterize my work. An extremely methodical yet efficient approach to painting reveals itself as dissociated and digitized images. The paintings are plastic in nature and present themselves as slick, flat and fast; creating an experience similar to that of viewing an image on a screen. My interest in capturing and maintaining the viewer's attention gave way to the optical deceit and trompe-l'oeil elements present within the work. The saturated colors I employ heighten my subtle intimations of the absurd with a childlike sincerity.

Image (left):

JC was a Fun Guy
acrylic on canvas
14 x 16 inches

Image (right):

Ma Cherie
acrylic on canvas



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