

THE SALON

AT
THE WING
DC

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CURATED BY LOLITA CROS

1056 THOMAS JEFFERSON STREET NW, WASHINGTON, DC

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

Despite their undeniable influence, women in the arts have long faced the same exclusion and marginalization as they have in other industries. The works in *The Salon* at The Wing stand as a statement to the power and creative force of these women. Curated by consultant and member Lolita Cros, the show includes 85 works by 38 female artists. Similar to the warmth of a collector's home, the viewer is privy to the unique experience of seeing fashion photographers and painters displayed alongside sculptors and illustrators. Bringing established and up-and-coming artists together, Cros assembled the works to interact with each other, outside of the traditional hierarchy of the art world. The show captures a dialogue between women of varying ages, identities, and nationalities—reflecting the heterogeneity of The Wing's mission and members. Breaking down the barrier between the art world and the everyday, *The Salon* creates a space for members and guests to engage with important personal, political, and societal issues through the lens of art.

Angela Alba

B. 1993
BROOKLYN, NY

Brooklyn-based visual artist Angela Alba is best known for her sculptures, digital drawings, and installations that capture an essence of the comedic value of today's social norms and the natural anxieties that come along with them. With an emphasis on soft pastel colors, she incorporates intuitively bent neon, a sporadic use of spray foam, and wet looking resin, creating a grotesque, intestinal quality on the surface. Her exhibited series, *Bottle Service*, questions the representation of various body sizes through the shapes found in bottles. Their surfaces reflect the reality that comes with being plus-sized, in an attempt to normalize it. The subjects of femininity, the reality of melancholy, and humor are recurring themes in her work.

Alba's serious interest in the creative realm began in her teenage years during high school. In 2015, she went on to earn her BFA with a focus in sculpture at the School of Visual Arts and received grants from SVA in collaboration with institutions such as Mana Contemporary, Jersey City, NJ, and Brooklyn Glass, NY, to create bronze, glass, and neon sculptures. Since then, Alba has shown her work at galleries in New York, NY; Brooklyn, NY; and Los Angeles, CA, as well as internationally. The artist currently works from her studio at Brooklyn Art Space in Gowanus.

OPPOSITE PAGE

From *Bottle Service*
series, 2017
Plastic bottle, modeling
compound, acrylic
paint, lacquer
Range from 11.5 x 6.5
x 6.5 inches to
13 x 5.5 x 5.5 inches



Lana Barkin

B. 1990
NEW YORK, NY



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

Barkin received a BA in Photography and Philosophy from Bard College. Her work as a filmmaker focuses on social justice projects, including *Time: The Kalief Browder Story*, and *Rest in Power: The Trayvon Martin Story* on the Paramount Network.

OPPOSITE PAGE
Elizaville, 2011
Inkjet print
20 x 24 inches

Katherine Blackburne

B. 1973
LONDON, ENGLAND

A unifying element in New York-based Katherine Blackburne's art is the gaze. She has been trying to get to the core of the meaning of the gaze for much of her career. The London-born, Australia-raised, artist creates eerily mysterious oil paintings, where colors spill into each other and forms are blurred. Her works often portray landscapes and involve architectural elements. Her Australian upbringing has influenced Blackburne's love for and fascination with forests and landscapes.

Blackburne's work has been shown at Greenpoint Gallery, Brooklyn, NY; Luhring Augustine Gallery, New York, NY; White Box Projects, New York, NY; and The Long Island Sculpture Center, Queens, NY; to name a few, and is held in many private and public collections around the world.

OPPOSITE PAGE

Sister, 2017
Oil on canvas
50 x 72 inches



Nydia Blas

B. 1981
ITHACA, NY



Visual artist Nydia Blas uses photography, collage, video, and artist books to address matters of sexuality, intimacy, and her lived experience as a woman. Through a Black feminine lens, Blas delicately weaves stories concerning circumstance, value, and power—using her work to create a physical and allegorical space. The resulting environment is dependent upon the belief that in order to maintain resiliency, a magical outlook is necessary. Her photographs explore the sexualization and expectations of gender placed on girls, and radicalizes their own self-understanding.

Blas's work was recently shown in a solo exhibition at Corners Gallery in Ithaca, NY. She was recently featured in *Mfon: A Journal of Women Photographers of the African Diaspora*. Blas has completed artist residencies at Constance Saltonstall Foundation for the Arts and The Center for Photography at Woodstock. In the fall of 2016 she presented her series *The Girls Who Spun Gold* at the Handwerker Gallery at Ithaca College, NY, where she also gave a talk through the Center for Study of Culture, Race and Ethnicity. Blas has been featured in The Huffington Post, *Dazed* and Confused Magazine, Strange Fire Collective, Lenscult, Yogurt magazine, PDN, Fotografia magazine, and *Vogue*.

OPPOSITE PAGE
Band Uniform, 2016
Archival pigment print
16 x 20 inches

Deborah Brown

B. 1955
WALNUT CREEK, CA

In Deborah Brown's work, a female protagonist takes center stage to re-enact myths and stories from antiquity, literature, and the Bible, engaging with themes commonly found in the canon of Western Art. In a gender-altering twist, a female painter revisits images explored by male artists, changing the dynamic of the "male gaze." Brown mines art history, literature, and mythology for images that she then subjects to the whimsical blender of her imagination. The paintings are composed of thick slabs of paint applied with a palette knife and punctuated by linear passages and off-register color patches, a fractured, brooding landscape that mirrors the internal psyche of the protagonist. The paintings channel feelings of abjection, strength, and freedom, offering a subtext of feminine empowerment and artistic discovery.

Deborah Brown has been in a number of group exhibitions, public installations, and solo shows. Her work is in several museum, private, and corporate collections, including the Indianapolis Museum of Art, IN; the Hall Art Foundation, New York, NY; and the Frederick R. Weisman Museum of Art, Malibu, CA. Most recently, Brown had solo exhibitions at Geary Contemporary, New York, NY and Silas Von Morisse Gallery, Brooklyn, NY. Brown lives and works in Brooklyn, NY.

OPPOSITE PAGE

Ophelia, 2018
Oil on canvas
40 x 60 inches



Carly Burnell

B. 1991
SANTA BARBARA, CA



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

Burnell graduated from the Parsons New School for Design BFA program and New York University's MFA program. Her work has been included in several group exhibitions in New York, Los Angeles, and Miami. Burnell was shown in a solo exhibition in 2016 at 80WSE Project Space, New York, NY. Most recently, she had a solo exhibition entitled, "You Have My Eyes" at CFCP, Brooklyn, NY. Burnell lives and works in New York City.

OPPOSITE PAGE

Diffraction Puddle, 2018
Oil and wax on linen
11 x 14 inches

Clara Claus

B. 1985
PARIS, FRANCE

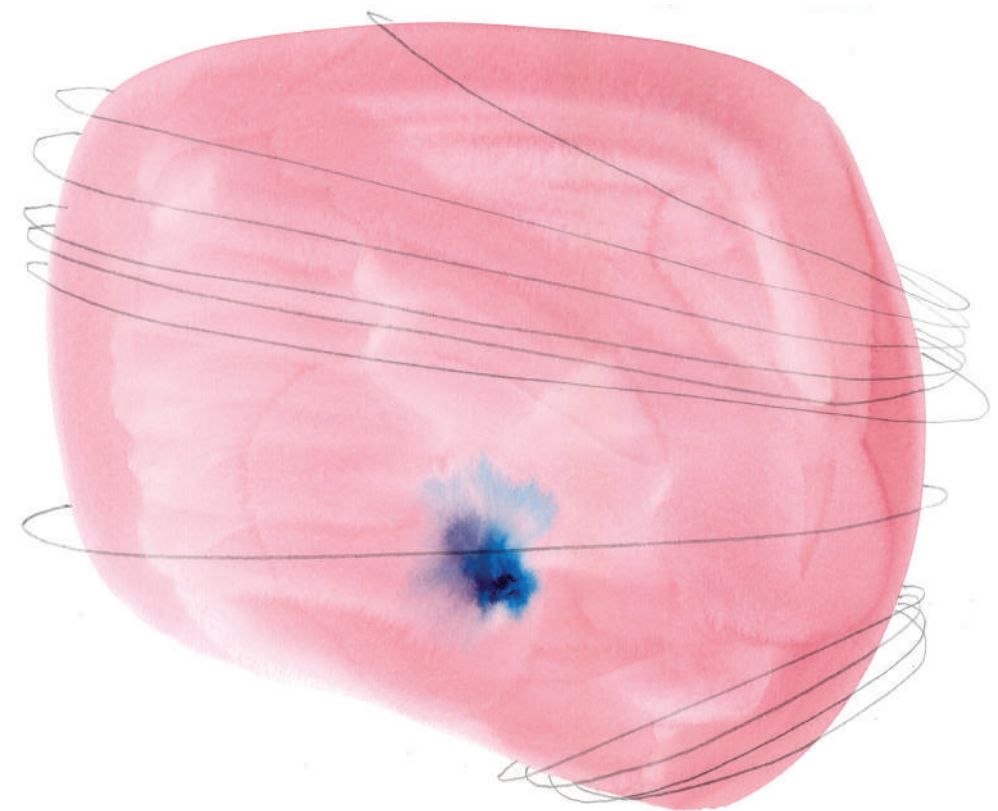
Clara Claus is a French multimedia artist based in Paris. Her varied practices include drawing, painting, installation, video, and collaboration with musicians through the composition of graphic scores. In her multimedia practice, Claus explores different aspects of the real, and their distorted forms such as memory, sentiment, and imagination. She considers each medium as a refracted particle of the real, allowing her to explore its different aspects.

The work on view at *The Salon* is from the *Heartbeat* series. In this series, Claus investigates what she calls "the music of her body," through abstract sound recordings, but also shapes, colors, and images as vestiges of this body navigating through things by meticulous mechanisms. For the *Heartbeat* series, the artist recorded sounds of her heartbeat and made a series of 60 gouache and pencil drawings, each resonating with one of the many heartbeats; an abstract landscape attempting to unfold what the beat could be encapsulating.

Claus studied interior design at Duperré in Paris and holds a BFA from the Cooper Union. She has presented her work around the world in cities like Paris, France; New York, NY; and Kolkata, India. She has collaborated with numerous esteemed musicians such as Bryce Dessner of The National, Sufjan Stevens and Joakim, as well as filmmakers such as Margarita Jimeno and Derrick Belcham.

OPPOSITE PAGE

Heartbeat Series
#26, 2016
Gouache and pencil
on paper
8.5 x 11 inches



Yasmine Diaz

B. 1977
CHICAGO, IL

Los Angeles-based Yasmine Diaz's work focuses on gender, third-culture identity, and family. She works with mixed media on paper, drawing, and collage to question and assert her unique experiences as a Yemeni-American artist and feminist. Born in Chicago to parents who immigrated from the highlands of Yafa, the artist uses compelling found imagery to juxtapose the opposing cultures she was raised within.

Yasmine Diaz is a co-organizer and past fellow of *at land's edge*. Her work has been featured by Deeyah Khan's Sister-Hood, *Kolaj* magazine, the Albuquerque Museum of Art, NM, and in the collections of the UCLA School of Public Affairs, Los Angeles, CA. Recently, Diaz created an installation, *Exit Strategies*, at the Women's Center for Creative Work in Los Angeles, CA, during her summer residency there. Exploring personal, family, and cultural histories as the source material for an installation and series of public programs, the show navigates overlapping tensions around religion, gender, and third-culture identity.

OPPOSITE PAGE

01 *Rhea Karam*, 2017
Collage on hand-cut paper
9 x 12 inches

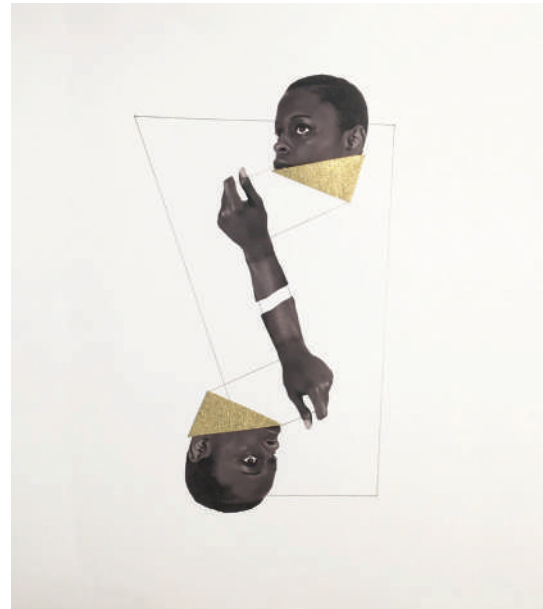
02 *Toyin Ojih Odutola*, 2017
Collage and graphite
on hand-cut paper
9 x 12 inches

03 *Marjane Satrapi*, 2017
Collage, graphite, and
acrylic on hand-cut paper
9 x 12 inches

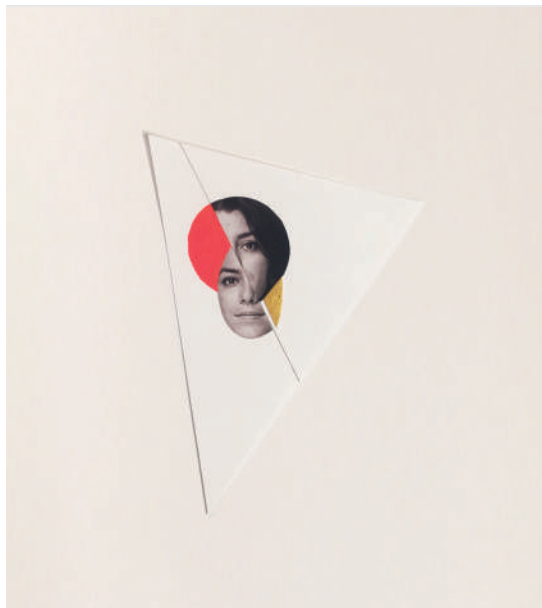
04 *Suné Woods*, 2017
Collage and acrylic
on hand-cut paper
9 x 12 inches



01



02



03



04

Jameela Elfaki

B. 1994
LONDON, ENGLAND

Jameela Elfaki is a London-based photographer and creative who constructs beautiful timeless images. She has a specific interest and flair for photographing women of color in a sensitive and powerful way. Elfaki graduated from Central Saint Martins in London in 2017. Shortly after graduating, she founded *AZEEMA Mag* which explores Middle Eastern and North African women and women of color. The magazine consists of engaging features and imagery, many of the images created by Elfaki herself.

This is the first time Elfaki's photography is being shown in an exhibition in the United States. Her editorial work can also be found in *ELLE*, *Notion* and online at *Dazed*, *i-D* and *Hunger* magazine.

OPPOSITE PAGE

From *Azeema* series, 2017
Inkjet print
16 x 20 inches



Kristin Gaudio Endsley

B. 1982
WASHINGTON, DC



01



02

Kristin is a painter and ceramicist based in Washington, DC, who has journeyed around the world polishing her eye and trademark ability to create visual textures with a rich, adventurous color palette and expressive techniques. Her geometric paintings display the idea of time as a means of achieving a chimerical sense of control; at the same time, she pores over intuition and trust in the senses with her reflective expressionistic paintings, as if letting go and confiding in her own rhythmic and balanced instincts. Harmony is of paramount value to both artistic missions.

Kristin's goal as an artist is to fill homes with more thoughtful intention. In her year-long exploration of ceramics, Kristin merged her artistic style and the porcelain's delicate virtues into functional pieces that aim to fill homes and spaces with meaning. She has shown her abstract paintings and ceramics consistently since 2011, both in the UK and the US. Kristin was one of 100 emerging artists to be showcased at The Other Art Fair. Her works have also been published in *British Vogue* and *The Washingtonian* and can be viewed in galleries in DC and London. She is represented by Capital Artist Collective in Washington, DC.

OPPOSITE PAGE

01 *Paloma*, 2016
Acrylic on paper
6 x 9 inches

02 *Punk Girl*, 2016
Acrylic on paper
6 x 9 inches

Devra Freeland

B. 1990
NEW YORK, NY

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

Freeland is the co-founder of MATERIAL GIRLS, a collective of female-identifying sculptors and digital artists formed in 2016. She has traveled to Antarctica and the Arctic Circle in pursuit of her research. In the last few years, she has participated in the Arctic Circle Residency, New York, NY; Socrates Sculpture Park Emerging Artist Fellowship, New York, NY; Lower Manhattan Cultural Council Workspace Residency, New York, NY; SPRING/BREAK Art Show, New York, NY; and the Virginia Commonwealth University Summer Studio Program, Richmond, VA. She received her BA from Oberlin College, and her MFA in Sculpture from Rhode Island School of Design. Freeland lives and works in Brooklyn.

OPPOSITE PAGE

Solar Silhouette 02, 2017
Epoxy resin
30 x 15 x .75 inches

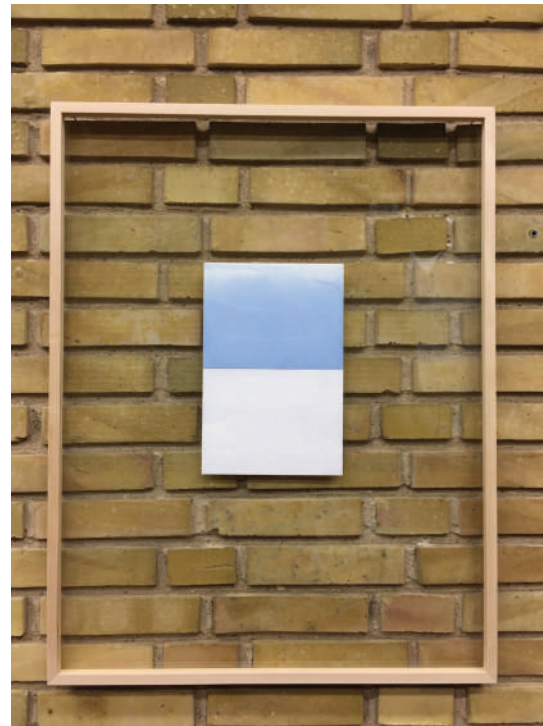


Linnéa Gad

B. 1990
STOCKHOLM, SWEDEN



01



02

Throughout her practice as a painter, printmaker, and installation artist, Linnéa Gad transforms images and materials into recognizable yet ambiguous landscapes. Sourcing imagery from written and visual archives, she creates compositions that are beyond the original image's subjective forms — conveying both historical context and personal narratives. Often pairing elements found in nature with mass-produced industrial materials, Gad is interested in the complexity of recognizing beauty in images and materials that relate to the construction and destruction of our society. Through a process of saturation, dilution, and layering, Gad's compositions become more abstract and leave the image up to interpretation. The works on view were originally featured in Gad's solo show "Luster Pit" at RØM, Copenhagen, Denmark.

Gad has held many solo exhibitions in Stockholm, Sweden, New York, NY, and Copenhagen, Denmark. She has also participated in a number of group exhibitions including shows in New York, NY and San Francisco, CA. Gad received her BFA from Parsons The New School for Design. She has held several residencies, including the workshop of Statens Værksteder for Kunst in Copenhagen, Denmark. Most recently, Gad's work was presented in a solo exhibition at New Release Gallery in New York, NY. Gad currently lives and works in Stockholm, Sweden.

OPPOSITE PAGE

01 *Entire I*, 2018
Aquatint, sugar lift, spit bite
printed on somerset paper
24 x 30 inches

02 *Entire II*, 2018
Aquatint, sugar lift, spitbite
printed on somerset paper
24 x 30 inches

NEXT SPREAD

03 *Pewter Spore I*, 2018
Pewter cast of mushroom
2.5 x 3.5 x 3.75 inches

04 *Pewter Spore II*, 2018
Pewter cast of mushroom
2.5 x 3.5 x 3.75 inches



03



04

Alba Hodson

B. 1990
LONDON, ENGLAND

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

Hodson's work has been shown in a number of group exhibitions in France, England, and Los Angeles. She has been the subject of two solo exhibitions at Alex Eagle Studios and at Cob Gallery, both in London. Reviews of these solo exhibitions were published by *i-D*, *Love* magazine, and *Dazed*. Since completing her B.A. in Visual and Critical studies from the School of Visual Arts in 2015, Hodson has held several artist residencies including Writing in Taos, NM and 'Girls Only Residency', Brooklyn, NY. She also created a mural for the interior of the New York restaurant MIMI. She is represented by Cob Gallery in London, England.

OPPOSITE PAGE

01 *Untitled*, 2015

Ink on paper
15.8 x 15.8 inches

02 *Untitled*, 2015

Ink on paper
15.8 x 15.8 inches

03 *Untitled*, 2015

Ink on paper
15.8 x 15.8 inches

04 *Untitled*, 2015

Ink on paper
15.8 x 15.8 inches



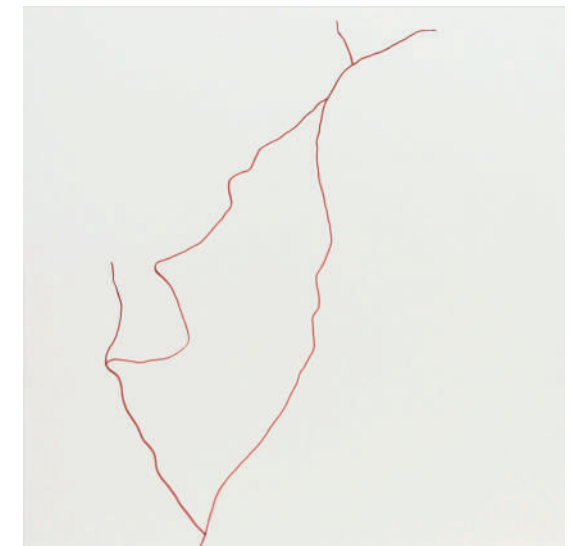
01



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Emily Hope

B. 1988
LONDON, ENGLAND



Emily Hope initially began her career in fashion as a model when she was scouted at a young age. Upon moving to New York, she assisted fashion photographer Collier Schorr, where she honed her skills on magazine editorials and shoots with notable personalities. In a short period of time Hope has made a name for herself as a photographer through her idiosyncratic fashion editorial and portraits. She has developed an aesthetic that is instantly recognizable for its realism and measured composition.

Hope counts *ELLE* France and *ELLE* Mexico, *Harper's Bazaar* UAE, *Grazia*, *Vanity Fair* Italy, *Vogue* Mexico, *Stella* magazine, *Red*, *Financial Times*, *Sunday Times Style*, *i-D*, *ES*, *Artforum*, *Nylon*, and *Garage* magazine as clients. Her commercial clients range from *Diesel*, *55DSL*, *R13* to most recently Levi's, Chanel, and Volvo.

OPPOSITE PAGE

Rancho Los Amigos, 2017
Digital C-print
20 x 24 inches

February James

B. 1977
WASHINGTON, DC

February James is an artist from Washington DC, who lives and works in Los Angeles. As an autodidact working primarily in oil pastels, James often employs bold colours and emotive simulacrum as it relates to self. An ex-makeup artist, James trades on her skills of precisely covering up the flaws of women, while enhancing their features, in an attempt to unearth truth through self-portraiture. Her stimulus to paint is derived from everything that she encounters. She sees her work as an ongoing body of self-exploration, bringing both aspirations and fears onto the canvas. James believes that life is about change, this being reflected in her work, as it is constantly evolving, persistently growing and unfolding. Through her art, she hopes to bring about order in the midst of chaos, change in the stagnation of growth, and growth in the yielding of change.

James' work has been exhibited in a number of arenas, from the HBO show *Insecure*, to the cover art for musician Diplo's album California. Her work has also been on view at Amarello in São Paulo, Brazil; SHOWstudio in London, England; and most recently, at Papillion Gallery in Los Angeles, CA.

OPPOSITE PAGE

- 01** *Faible*, 2017
Oil pastel on paper
9 x 12 inches
- 02** *Amor*, 2015
Oil pastel on paper
9 x 12 inches
- 03** *Tea*, 2018
Oil pastel on paper
9 x 12 inches
- 04** *Sismissso*, 2015
Oil pastel on paper
9 x 12 inches



01



02



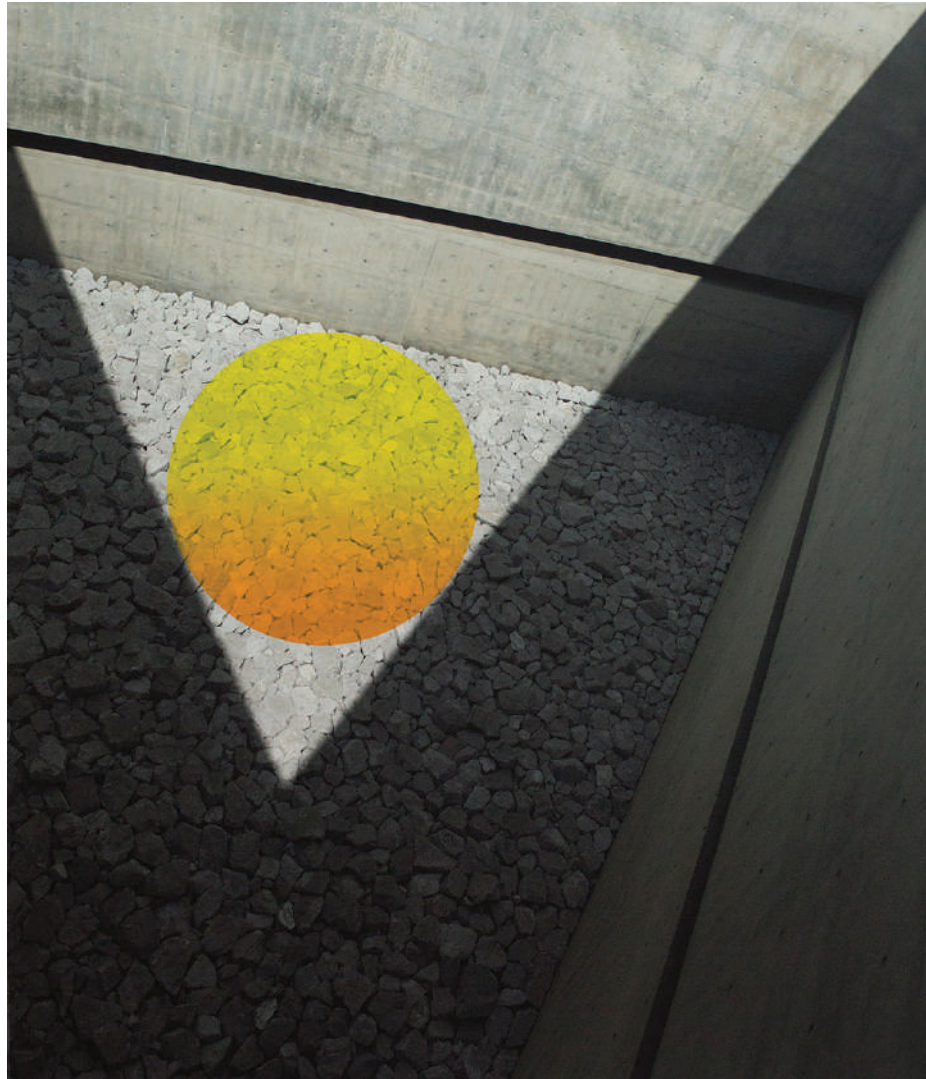
03



04

Rhea Karam

B. 1982
BEIRUT, LEBANON



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

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

OPPOSITE PAGE

From *Pieced Together* series, 2014
Archival print and silkscreen
24 x 36 inches

NEXT SPREAD

01 From *Pieced Together* series, 2015
Archival print and silkscreen
17 x 22 inches

02 From *Pieced Together* series, 2014
Archival print and silkscreen
17 x 22 inches

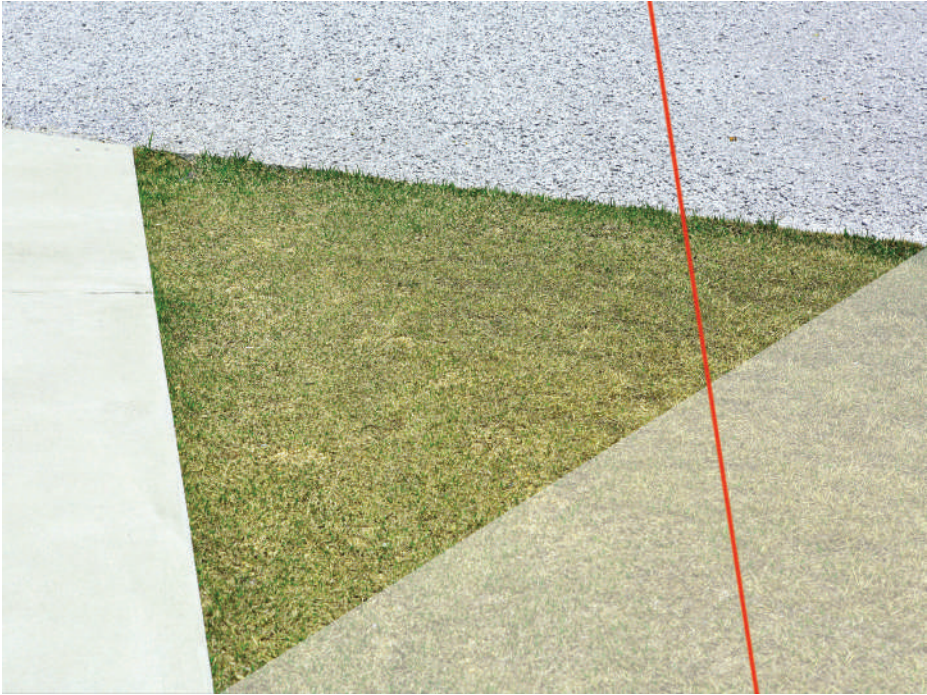
03 From *Pieced Together* series, 2014
Archival print and silkscreen
17 x 22 inches



01



02



03

Izzy Leung

B. 1995
SAN DIEGO, CA

Izzy Leung is an artist based in Brooklyn whose work is centered around themes of erasure, family, and multiculturalism. Leung's exhibited project *Can't you eat the rind?* explores her lush family history dating back to 220 B.C and the scroll that reveals that history. Despite meticulously documenting each generation, the scroll solely includes men, therefore she is not present on it, neither are her aunts, or her great grandmother, or anyone preceding her. The series uses photography as evidence in an attempt to rewrite herself back into the history of her family, asking if a photograph can stand as a document of proof—one just as relevant as a scroll?

Leung graduated from Bard College with a BA in Photography and Literature in 2017, where she studied under An-My Lê. Her work was included in the Whitney Houston Biennial at Chashama in 2017 and in many exhibits at Bard College during her time there.

OPPOSITE PAGE

Untitled from *Can't you eat the rind?* series, 2017
Inkjet print
24 x 18 inches

NEXT SPREAD

01 *Untitled* from *Can't you eat the rind?* series, 2017
Inkjet print
16 x 20 inches

02 *Untitled* from *Can't you eat the rind?* series, 2017
Inkjet print
24 x 18 inches

03 *Untitled* from *Can't you eat the rind?* series, 2017
Inkjet print
24 x 18 inches





01



02



03

Katrina Majkut

B. 1982
BOSTON, MA

Katrina Majkut is a visual artist and writer living and working in Brooklyn, NY. She is dedicated to exploring and understanding how social traditions impact civil rights. Majkut's interest in female centric issues led her to work with Planned Parenthood in an Instagram takeover. Her research and findings are presented in her writing and through mediums such as embroidery and painting. Recently, Majkut was curated into a show at the 2018 art fair, *Spring Break*, with The Untitled Gallery, New York, NY, and was included in a two-person show at the Bloomsburg University, Bloomsburg, PA; and the University of Maine at Farmington; as well as solo shows at Harford Community College, Bel Air, MD; and at Future Tenant in Pittsburgh, PA.

Majkut has been featured in multiple publications including the Huffington Post, VICE Communication's Broadly, listed as one of four international artists starting a new chapter in feminist art by Mic media, and thrice highlighted as a must-see artist in the Gowanus Open Studios by Hyperallergic. Her art catalogues are in several library collections including the National Museum of Women in the Arts, Washington, D.C. Majkut published her first non-fiction book, *The Adventures and Discoveries of a Feminist Bride*, based on her blog, TheFeministBride.com, through Black Rose Writing in February 2018. The book examines Western wedding traditions with feminism, humor, and self-deprecating anecdotes.

OPPOSITE PAGE

01 *Women's Rogaine*, 2014
Thread on Aida cloth
10 x 6.5 inches

02 *Intimates 2*, 2013
Thread and cross stitch
on fabric
6 x 8 inches



01



02

Laura McGinley

B. 1986
NEW YORK, NY

Laura McGinley is a multidisciplinary artist specializing in illustration, painting, and printmaking. She tends to use bright blocks of color, with self-described “messy” patterns mixed in. Primary colors and a flat dimension are common in her work. McGinley prefers to focus on the entire atmosphere of the piece, rather than the pragmatic accuracies of form and scale. Her style is imaginative and playful, embellished with youthful details in an attempt to be approachable in concept and appeal, creating a mood free of stifling or heavy emotion, despite the topic. For *The Salon*, McGinley created an illustration depicting an introductory scene from *The Joy Luck Club*, by Amy Tan. Here, the protagonist's mother is explaining how the Joy Luck Club came to be: when she gathered four women to play mah jong who were living in Kweilin while their husbands fought in the war.

McGinley graduated from the University of Maryland with a BA in Rhetoric and Political Culture and is currently based in New York City. Because of this background in human behavior and her interest in global affairs, she chooses to incorporate scenes of mundane activities, rather than florals or patterns or abstract conceptual pieces.

OPPOSITE PAGE

Joy Luck Club, 2018
Gouache watercolor,
ink on paper
11 x 14 inches



Senga Nengudi

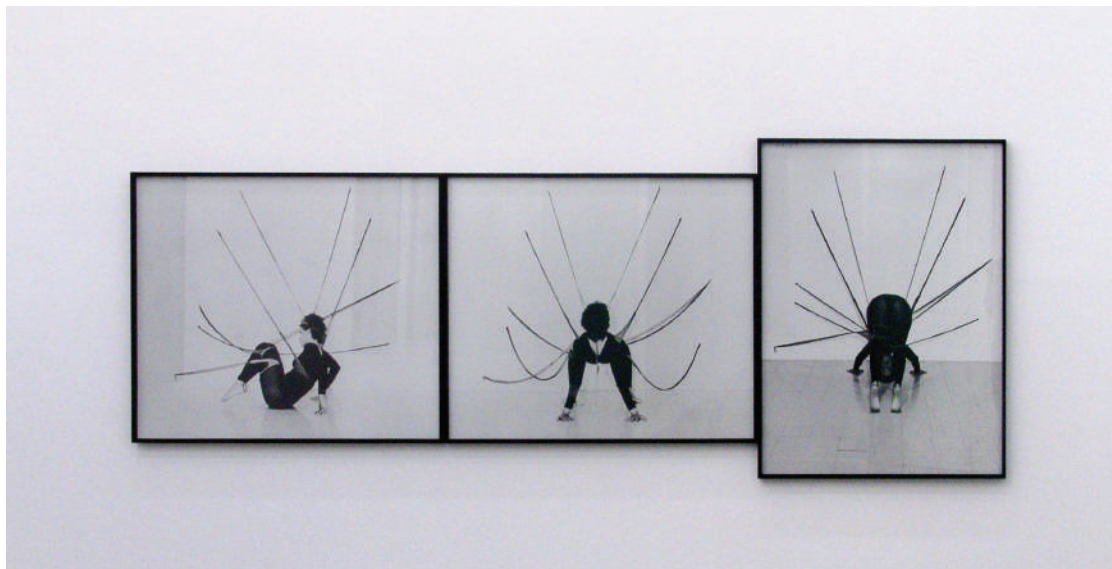
B. 1943
CHICAGO, IL

World-renowned, Colorado-based artist Senga Nengudi found interest in the visual arts, dance, body mechanics, and matters of the spirit from an early age. These elements still play themselves out in ever changing ways in her art, where sculptural pieces often combine with found objects and choreographed performance. She has always used a variety of natural and unconventional materials to fashion her works. The thrust of her art is to share common experiences in abstractions that hit the senses and center, often welcoming the viewer to become a participant. The work on view has been shown in numerous exhibitions including *Performances 1976-81* at Thomas Erben Gallery and a solo exhibition at Levy Gorvy Gallery, New York.

In addition to her studio practice, Nengudi is strongly committed to arts education and has always been involved with bringing arts programs which emphasize diversity to the communities in which she resides. Over the course of her 50 year career, Nengudi's work has been shown internationally. Her work has been featured in recent exhibits, *An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017*, at the Whitney Museum of American Art, New York, NY and *We Wanted a Revolution: Black Radical Women, 1965-85*, at the Brooklyn Museum, NY. She is represented by Thomas Erben Gallery and Lévy Gorvy in New York.

OPPOSITE PAGE

Performance Tryptich, 1978
Silver gelatin print
31.5 x 40 inches (each)



Lorraine O'Grady

B. 1934
BOSTON, MA

Lorraine O'Grady is a world renowned artist and critic whose installations, performances, and texts address issues of diaspora, hybridity, and black female subjectivity, with special reference to the role these have played in the history of modernism. Her exhibited work “Art is... (Framing Cop)”, is from the eponymous series *Art Is...*. The piece was a performance which took place during Harlem's African-American Day Parade in 1983 in which she put avant-garde art into the largest black space she could think of. By placing a 9 x 15 foot gold frame in the parade, she turned everything that it passed into a work of art. As one of the artist's most iconic series, *Art Is...* has been shown across the world at The Walker Art Center, Minneapolis, MN; Tate Modern, London, England; Goodman Gallery, Johannesburg, South Africa; Centro Andaluz de Arte Contemporáneo, Sevilla, Spain; The Institute of Contemporary Art, Boston, MA; Museum of Contemporary Art, Chicago, IL; and The Studio Museum in Harlem, NY, among others.

The New York Times in 2006 called O'Grady “one of the most interesting American conceptual artists around.” In 2007, *Mille Bourgeoise Noire*, O'Grady's landmark 1980 performance initiated five years before the founding of the Guerrilla Girls, was made an entry point to “WACK! Art and the Feminist Revolution,” the first major museum exhibition of this groundbreaking art movement. Since then, O'Grady's career has expanded exponentially—with inclusions in such significant group shows as the 2010 Whitney Biennial, the Museum of Contemporary Art Chicago, IL; the Contemporary Arts Museum Houston, TX; and with acquisitions by the MoMA, New York, NY; and the Walker Art Center, Minneapolis, MN, among many others. O'Grady is based in New York, NY. She is represented by Alexander Gray Associates in New York.

OPPOSITE PAGE

Art Is... (Framing Cop),
1983/2009
Exhibition print
16 x 20 inches





Erin O'Keefe

B. 1962
BRONXVILLE, NY

Erin O'Keefe is a New York-based photographer and an architect; her artwork is informed by both disciplines. The questions she asks through her work are about the nature of spatial perception, and the tools that she uses are rooted in the abstracted, formal language of making that she developed as an architect. She is in conversation with a lineage of photographers from Florence Henri and others in the early 20th century to Barbara Kasten, who started exhibiting in the early 1970s, to contemporaries who are also examining photography on an elemental level specific to the digital age. As a photographer, O'Keefe is interested in the layer of distortion and misapprehension introduced by the camera as it translates three dimensional form and space into two dimensional image. This inevitable and often fruitful misalignment is the central issue in her work.

O'Keefe received a BFA from Cornell University and MA in Architecture from Columbia University. She is represented by Denny Dimin Gallery in New York, NY. O'Keefe's most recent solo exhibition, "Book of Days", was exhibited at Denny Dimin Gallery in 2017. Other recent exhibitions include Ampersand Gallery, Portland, OR; Albada Jelgersma, Amsterdam, Netherlands; Gallery Jones, Vancouver, Canada; The Photographer's Gallery, London, England; Glyndor Gallery, Wave Hill, Bronx, NY; and Sous Les Etoiles Gallery, New York, NY.

OPPOSITE PAGE

The Flatness #12, 2013
Archival pigment
print, mounted on Sintra
20 x 16 inches

Elsa Hansen Oldham

B. 1986
LOUISVILLE, KY

Elsa Hansen Oldham creates deceptively simple cross-stitch embroidery pieces on fabric. In skeins of gold, silver, colored silks, and cotton, the artist's embroidered tableaux depict provocative juxtapositions of a range of notable figures both historic and contemporary; Prince shares the stage with Harriet Tubman, Boy George with George Orwell. Hansen Oldham's minimalist compositions belie the social nuances of her characters relationships, both real and imagined. All whilst retaining the playful touches that her embroidery invites.

Oldham attended Western Kentucky University, where she began cross-stitching. She then moved to New York and Los Angeles, only to find her way back to Louisville. Her work is in many private collections in the U.S. as well as Europe and Asia. She has exhibited works in various locations such as Rental Gallery, Brooklyn, NY; Carl Solway Gallery, Cincinnati, OH; and Dickinson Gallery, New York, NY. Oldham's most recent exhibition, "Muses," her first solo show at a museum, closed January 2019 at KMAC Museum, Louisville, KY.

OPPOSITE PAGE
01 2016, 2017
Gold, silver, silk, satin hand embroidery on cotton and linen, hand quilted on cotton
39 x 40 inches

02 *Buffy thru Buffy*, 2016
Silk and velvet hand embroidery on linen
18 x 18 inches



01



02



Louise Parker

B. 1990
SAINT LOUIS, MO

Louise Parker is a photographer and painter, whose self-portraits interact with her simultaneous career as a model in the fashion industry. Her exhibited work “Headless” is part of a collage series in which the artist cuts up pictures of herself taken from fashion editorials or ad campaigns and recontextualizes them. By doing so, she reclaims her image and questions the concept of identity and image ownership.

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

OPPOSITE PAGE
Headless, 2016
Archival inkjet print
16 x 20 inches

Tessa Perutz

B. 1988
CHICAGO, IL

European-based Tessa Perutz paints shapes of solid, vibrant colors. Perutz's canvases are adorned with figurative images that remove depth and light from the scene. Almost completely abstract when examined from up close, the images start to reveal themselves when observed from a certain point. It is at that moment that the striking color palette completes the work, adding the right atmosphere to the entire piece.

Perutz received a BFA at the School of the Art Institute of Chicago and attended the Slade School of Fine Art in London. She has exhibited in the US and UK in multiple solo, two-person, and group exhibitions, including a solo show at Guerrero Gallery, San Francisco, CA and a group show at Milk Studios, New York, NY. Additionally, Perutz has shown work recently at Jack Hanley Gallery, New York, NY; Pablo's Birthday, New York, NY; the Museum of Contemporary Art Detroit, MI; Atlanta Contemporary, GA; Prelim Projects, London, England; Appointment Only, Los Angeles, CA; and at 3-D Foundation, Verbier, Switzerland.

OPPOSITE PAGE

Karma Solaire #1
(TR, SF Bay), 2018
Oil on canvas
24 x 30 inches



Erica Prince

B. 1986
TORONTO, CANADA

Erica Prince is Brooklyn-based multidisciplinary artist and designer whose work presents opportunities for speculation and exploration of potentialities within lifestyle design. Prince seeks to give viewers perspective on the here and now by presenting frameworks within which they can explore variation and simultaneously existing narratives.

Recent projects and exhibitions include a two-person show at Morgan Lehman Gallery 2 in New York, NY; shows at UNCOMMON BEAUTY, New York, NY; PULSE Miami Beach, FL; Banff Centre, Alberta, Canada; and at Vox Populi, Philadelphia, PA. Her works have been featured in *T: New York Times Style Magazine*, *Vice*, *Artsy*, *NPR*, *Wallpaper**, and *Canadian Art*. She has been awarded residencies at Banff Centre, the Vermont Studio Center, the Garrison Institute and the Fabric Workshop and Museum.

OPPOSITE PAGE

- 01** *Dahlia*, 2018
Stoneware
7.5 x 7.5 x 6.5 inches
- 02** *Pencils*, 2018
Stoneware
10 x 2.25 x 3.5 inches
- 03** *Container*
(*Attention*), 2015
Stoneware
8.75 x 8 x 5.5 inches
- 04** *Pink Open Bowl*, 2018
Stoneware
10.75 x 10.75 x 6 inches
- 05** *Container*
(*Glass Ceiling*), 2017
Stoneware
8.5 x 6.5 x 6.25
- 06** *Pink Fountain*, 2018
Stoneware
4.75 x 4.75 x 6.25 inches
- 07** *Twist*, 2018
Stoneware
4.25 x 4.25 x 7.25 inches
- 08** *Container*
(*Anemone*), 2017
Stoneware
10 x 10.25 x 10 inches
- 09** *Mod Tower*, 2018
Stoneware
4.75 x 4.75 x 9.5 inches



01



02



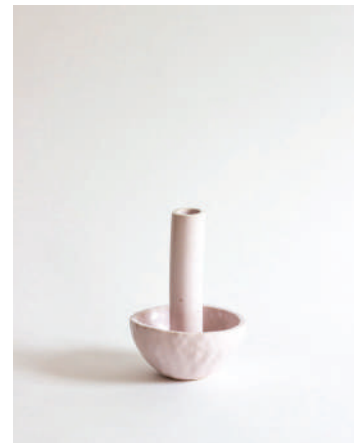
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08



09

Emma Ressel

B. 1994
BAR HARBOR, ME

Emma Ressel is a fine art photographer who works with both large format film and digital photography to create surreal still life images. Her work experiments with portrayals of food in photography and draws heavily upon elements of the natural world. She utilizes texts on gastronomy, mythology, food science, and more, reimagining stories and ideas to create fictional worlds. Originally shown as her senior thesis at Bard College, her exhibited photographs are from her series *Insatiable Hunger and the Peacock's Plume*, in which she balances on the fine line between delicious and repulsive. The series ultimately conflates the beauty and celebration of excess in archaic cultures with Ressel's repulsion of excess in twenty-first century American culture.

Ressel graduated from Bard College in 2016 with a BA in photography. She was a recipient of a Bard Lugo Land Residency Prize and completed her residency in Lugo the summer of 2016. The monograph of the work she made, titled "*Olives in the street*," was published by Edizioni del Bradipo in November 2017. Ressel has since been included in a number of exhibitions, including solo exhibitions at The Living Room at Gem in New York, NY; and at Morning Glory Bakery in Bar Harbor, ME. Her work has also been exhibited at Red Hook Labs, Brooklyn, NY; in a two-person show alongside painter Lucien Smith at The Living Room at Gem, New York, NY; SPEEDWELL Projects, Portland, ME; Artemis Gallery, Northeast Harbor, ME; Instar Lodge, Germantown, NY; and more. Ressel's photos and writing has appeared in *New York* magazine's The Cut.

OPPOSITE PAGE

Lobster Lunch, 2015
Inkjet print
24 x 29 inches

NEXT SPREAD

01 *Crawfish Shell Leftovers*, 2016
Inkjet print
24 x 29 inches

02 *Boeuf Tartare*, 2015
Inkjet print
24 x 29 inches

03 *Plastic Menagerie*, 2016
Inkjet print
24 x 29 inches

04 *Untitled II*, 2016
Inkjet print
20 x 24 inches





01



02



03



04

Katherine Simone Reynolds

B. 1991
ST. LOUIS, MO



Katherine Simone Reynolds is a multi-media artist currently creating conceptual portrait and architectural photography. From receiving her BA in Dance from Webster University, movement comes second nature and is thoroughly integrated into her practice. Her work is made to be literal, authentic, and emotional. Katherine's piece on view, "Sit Still", is a depiction of her first Easter Sunday taken from a video recording that her mother did in April of 1994. The video shows a little Black girl comfortable with herself and her surroundings, even though her mother keeps telling her to "sit still" and behave. The video is more than just a little Black girl acting out in church—it showcases comfort. Comfortability within the artist's woman-ness and Blackness.

Reynolds has exhibited work within many spaces and institutions around Saint Louis, including the Pulitzer Arts Foundation, Fort Gondo Compound for the Arts, and The Luminary. Internationally, she was hired to work for ImPulsTanz, the largest contemporary dance festival in Europe, as the event photographer, where she worked on photographic and performance projects within the mumok, the Weltmuseum, and many other unique venues around Vienna, Austria. She has exhibited in group and solo shows in Saint Louis, MO, and has spoken at the Contemporary Art Museum of Saint Louis, the Saint Louis Art Museum, and MoMA, New York, NY, for their Gallery Sessions where she also performed. Reynolds has upcoming shows at Rule Gallery in Marfa, TX and The Sculpture Center in Long Island City, NY in early 2019. Reynolds is represented by projects + gallery in Saint Louis, MO.

OPPOSITE PAGE
Sit Still, 2017
Archival jet print
20 x 30 inches

Pauline de Roussy de Sales

B. 1992
NEW YORK, NY

Born and raised in New York, Pauline de Roussy de Sales is an artist and illustrator whose work is influenced by the ever-evolving nature of the city and its archetypes, from the chic handbag dog to the rummaging subway rat. In addition to her illustrations, her work includes intaglio, stone lithography, painting, and collaging, often in collaboration with designers and other artists. Process-based and labor-intensive, de Roussy de Sales's silkscreens and etchings allow the artist to work additively, which gives her the freedom to layer mixed eras and fused cultural aesthetics, often held together by an element of fantasy. Her work "Picnic on the Grass" is a nod to Manet's "Déjeuner sur l'herbe" as well as the Biblical story of John the Baptist—an autobiographical reference to the artist's all-girls Catholic school upbringing.

After studying Printmaking at the Rhode Island School of Design, de Roussy de Sales has gone on to create work for a number of clients including *Vogue*, Marc Jacobs, and Bobbi Brown. In 2017, she had her first solo show at Court Tree Gallery in Brooklyn.

OPPOSITE PAGE

01 *Untitled*, 2016

Etching
5 x 7 inches

02 *Brooklyn Pool*, 2017

Watercolor,
gouache on BFK Reeves
9 x 11 inches

NEXT SPREAD

03 *Untitled*, 2016

Lithograph
4 x 6 inches

04 *Picnic*, 2017

Silkscreen
29 x 39 inches

05 *Pearl Pushers*, 2016

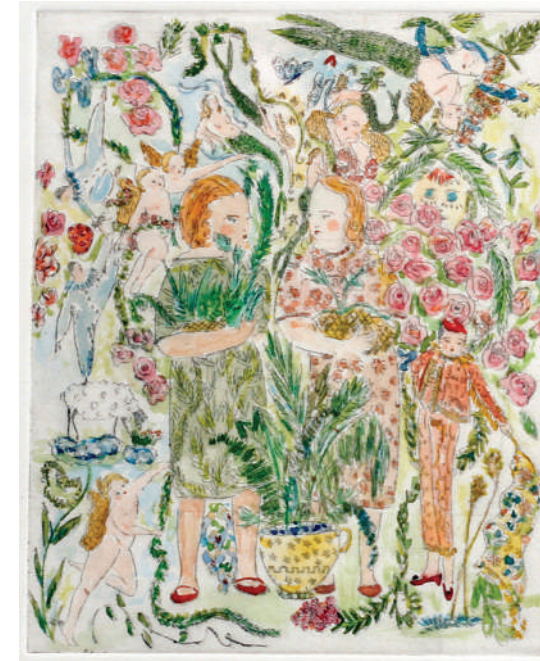
Oil on canvas
68 x 48 inches

06 *Toile in Rose*, 2017

Intaglio
14 x 11 inches

07 *Picnic in Blue*, 2017

Silkscreen
23 x 25 inches



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07

Alexandra Rubinstein

B. 1988
EKATERINBURG, RUSSIA



Alexandra Rubinstein is a Brooklyn-based artist whose practice focuses on deconstructing patriarchy by making the personal political. Her work is centered on the female experience, drawing from her Russian upbringing and immersion into American culture. Her artwork explores how society and culture have shaped gender and intimacy, and hopes to inspire progress, empower women, and engage everyone in the conversation.

The body of work presented at *The Salon* is from her series *Forbidden Fruit*, which explores the symbolism, sensuality, and various mimics associated with fruits. Rubinstein received a BFA from Carnegie Mellon University in 2010 and has since been in many exhibitions including Undercurrent Projects, New York, NY; Trestle gallery, Brooklyn, NY; Spaceworks, Brooklyn, NY; David&Schwitzer Contemporary, Brooklyn, NY; Rabbithole, Brooklyn, NY; Proto Gallery, Hoboken, NJ; FWMoA, Fort Wayne, IN; and Miller Gallery, Pittsburgh, PA among others.

OPPOSITE PAGE

Cherries, 2013
Oil on panel
9 x 12 inches

NEXT SPREAD

01 *A Pair of Apples*, 2013
Oil on panel
9 x 12 inches

02 *A Pair of Tomatoes*, 2013
Oil on panel
9 x 12 inches



01



02

Jo Shane

BOSTON, MA

Jo Shane investigates aspects of mutability, deterioration, and renewal—in relation to the human impulse to produce and consume. Since the 1980s, Shane has used the detritus from her life and surroundings to create a portrait of female identity that spans from the late twentieth century into the present. Her fearless autobiographical installations balance the austerity of Minimalism and the haphazardness of Scatter Art, creating visceral scenarios that question our current cultural perceptions.

Shane has regularly exhibited her work for over three decades, with various group shows at White Columns, Barbara Gladstone Gallery, 56 Bleecker Gallery, and the 2014 Last Brucennial, in New York, NY; Centro de las Artes de Sevilla, in Seville, Spain; Neue Gesellschaft für Bildende Kunst, Berlin, Germany; and the Museum of Contemporary Art, Montreal, Canada. Her work was also included in the 2015 and 2016 SPRING/BREAK Art Show, New York. Shane is based in Montauk, New York.

OPPOSITE PAGE

01 *Olongapo Structure*, 2017
Inkjet print
8.5 x 11 inches

02 *Sail Inn*, 2017
Inkjet print
8.5 x 11 inches



01



02



Coreen Simpson

B. 1942
NEW YORK, NY

Coreen Simpson's long-held career in photography has transcended categorical boundaries. Simpson began her practice working as a photojournalist covering such subjects as politics, culture, and special events around the world. At the same time, Simpson would regularly photograph outside of work, capturing fashionable people she would encounter on the street. Her work reveals a depth of character and dignity for her subjects which have garnered comparisons to the complex photographs of Diane Arbus. Simpson's work soon became celebrated, appearing in publications such as *Vogue*, *Essence*, *The New York Times*, and *The Village Voice*, to name a few.

Simpson's work sits in private collections and numerous institutions including the Museum of Modern Art, NY; the Brooklyn Museum, NY; International Center of Photography, New York, NY; The Bronx Museum of the Arts, NY; Musée de la Photographie, Charleroi, Belgium; The Peter Norton Family Collection, Santa Monica, CA; The Rush Foundation, London, England; The Library of Congress, and the Smithsonian Institution, Washington, DC; and the Schomburg Center for Research in Black Culture, New York, NY. Recently, Simpson was featured in the exhibition *We Wanted a Revolution: Black Radical Women, 1965-85*, at the Brooklyn Museum, NY. Simpson lives and works in New York.

OPPOSITE PAGE
Diana Ross w/ Berry Gordy @ 'The Wiz' film opening, NYC, 1978
RC print
20 x 24 inches

Penny Slinger

B. 1947
LONDON, ENGLAND

Penny Slinger is a Los Angeles-based artist working in photo-montage, collage, film, and sculpture. Early in her career, Slinger gained interest in dreams and myths and merged the fields with her art. Using Surrealism, she began to explore the depths of the feminine subconscious. Slinger's genre of art has been described as feminist Surrealism. She explores the different ways in which a woman has been categorized since the beginning of time—as a goddess, object of desire, mother, and many other gender assigned roles. The bodies in Slinger's work are active agents, existing to uncover aspects of the psychological and sensual worlds of the feminine.

Slinger has authored and illustrated numerous publications. Her work has been exhibited her at such institutions as the Museum of Modern Art, Warsaw, Poland; Monnaie de Paris, Paris, France; the National Museum of Women in the Arts, Washington DC; Museum Moderner Kunst, Vienna, Austria; and the SAMMLUNG VERBUND Collection, Hamburger Kunsthalle, Hamburg, Germany. She is represented by Blum & Poe, New York and Los Angeles.

OPPOSITE PAGE

The Fetish, 1969/2014
C-print from original collage
16 x 11.5 inches





Nancy Spero

1926—2009
CLEVELAND, OH

Artist and activist Nancy Spero had a career that spanned 50 years. Throughout her practice, Spero engaged with political, social, and cultural issues of the times. She engaged with war and violence as often as she did rebirth and the celebration of life. This juxtaposition of subject matter created a visceral tension in the form and meaning of her work. Spero worked relentlessly to bring women into the art conversation, both in her artistic practice and life. She sourced a diverse range of visual sources of women protagonists—her figures co-exist in nonhierarchical compositions on monumental scrolls, and visually reinforce principles of equality and tolerance.

Spero was elected to the American Academy of Arts and Letters in 2006 and received a Lifetime Achievement Award from the College Art Association in 2005. Her work is held in over 50 prominent public collections worldwide including the Art Institute of Chicago, IL; Centre Pompidou, Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Museum of Modern Art, New York, NY; National Gallery of Art, Washington, DC; Tate Gallery, London, England; Whitney Museum of American Art, New York, NY; Museum of Fine Arts Boston, MA; and Dallas Museum of Art, TX. Her upcoming solo exhibitions at the Colby Museum of Art, Waterville, ME; Museo Rufino Tamayo, Mexico City, Mexico; and Museum Folkwang, Essen, Germany are all scheduled to open between late 2018 and 2019. The Estate of Nancy Spero is represented by Galerie Lelong & Co. in New York.

OPPOSITE PAGE

Runner, 1997
Handprinting and printed
collage on paper
75 x 20 inches

Katy Stubbs

B. 1992
LONDON, ENGLAND

London-based artist Katy Stubbs' practice began on paper, but her illustrations took on a new life when they jumped onto the ceramic surface. She finds ceramics to be a liberating medium since they allow her to create her own canvas and are filled with socio-historical associations. Stubbs has a background in Classical Civilizations, the Greek tradition of storytelling on plates and vases. Stubbs hopes to use the structure and make it modern by changing the content - a gladiator becomes a middle aged woman by a pool, a spear becomes a cigarette. Stubbs brings a dark humor to her work through a juxtaposition of familiar, domestic form, and unfamiliar themes. Although inspired by the industrial or commercial—mustard, packets of matches—her work is very much situated within a handmade tradition.

Stubbs completed a BFA in Illustration at the School of Visual Arts in New York in 2015. Her work has been shown in a number of exhibitions internationally, including *Bathroom Music*, 192 Front Street, New York, NY; UNEARTHED, ROCKELMANN &, Berlin, Germany; WoMA, the Window of Modern Art, Berlin, Germany; among others. Her work has appeared in *Lui* magazine and in *Artforum* as Critics Pick for *UNEARTHED* group show.

OPPOSITE PAGE

Takaway, 2018
Ceramic and underglaze
4 x 1.5 x .25 inches

NEXT SPREAD

01 *Leaning Tower of Pisa*, 2018
Ceramic and underglaze
10 x 16 inches

02 *Bit Bored*, 2017
Ceramic and underglaze
9 x 9 x .75 inches

03 *Lovers*, 2017
Ceramic and underglaze
9 x 9 x .75 inches





01



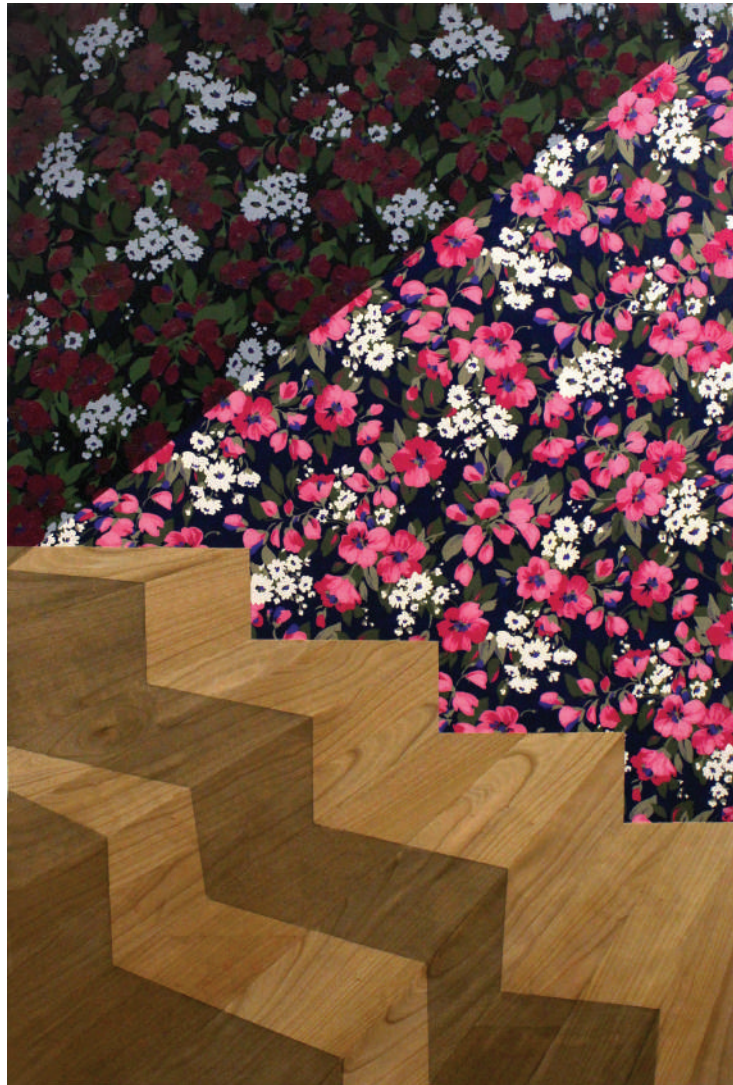
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03

Adrienne Elise Tarver

B. 1985
RAHWAY, NJ



Adrienne Elise Tarver is an interdisciplinary artist living and working in Brooklyn, New York. Her work addresses the complexity and invisibility of Black female identity throughout history in the American landscape—from the position within domestic spaces to the fantasy of the tropical seductress. At times in Tarver's work, she is a central figure, confronting or unaware of the viewer. At other times she remains an enigmatic presence, unseen and representing an archetypal ideal, embodying every woman and no woman in particular. Often hidden, she fulfills the mythological role of the siren, nymph, muse, or seer. Drawing parallels between the impulse to look, the desire to own, and the yearning to become, Tarver distinguishes the act of looking, from the act of seeing, and that of seeing, from understanding. She is interested in the space where looking becomes a transgression and what is seen reveals more about the viewer, than the viewed.

Adrienne E. Tarver received her MFA from the School of the Art Institute of Chicago and BFA from Boston University. She has exhibited nationally and abroad, including solo exhibitions at Wave Hill in the Bronx, NY; Victori+Mo in Brooklyn, NY; BRIC Project Room in Brooklyn, NY; A-M Gallery in Sydney, Australia; and Art Matrix Gallery in Chicago, IL. Tarver was selected by ArtNet as one of "14 Emerging Female Artists to Watch in 2017" and has been featured in online and print publications including *Brooklyn Magazine*, BLOUIN ARTINFO, *Whitewall* magazine, *Hyperallergic*, *The Ingénue Magazine*, among others. She is currently the Director of Art & Design and Director of the HSA Gallery at Harlem School for the Arts in Harlem, NY and Residency Advisor for Trestle Art Space and Trestle gallery in Brooklyn, NY.

OPPOSITE PAGE

Shadows Approached from the Corners, 2018
Acrylic, fabric, and wood veneer on board
36 x 24 x 1.5 inches

NEXT SPREAD

01 *Shadow 1, 2012*
Acrylic on paper
14.5 x 10 inches

02 *Shadow 2, 2012*
Acrylic on paper
14.5 x 10 inches

03 *A Break in the Clouds, 2012*
Cut paper collage
12 x 12 inches

04 *Shadow 3, 2012*
Acrylic on paper
14.5 x 10 inches



01



02



03



04

Suné Woods

B. 1975
MONTRÉAL, CANADA

The work of LA-based Suné Woods takes the form of multi-channel video installations, photographs, and collage. Woods' practice examines absences and vulnerabilities within cultural and social histories. She also uses microsomal sites such as family to understand larger sociological phenomena, imperialist mechanisms, and formations of knowledge. She is interested in how language is emoted, guarded, and translated through the absence/presence of a physical body.

Woods received a BFA from the University of Miami and an MFA from California College of the Arts. Her work has been included in exhibitions at Light Work; the Everson Museum of Art; and the Urban Video Project; all in Syracuse, NY, as well as at Papillion Art, Los Angeles, CA; Commonwealth and Council, Los Angeles, CA; 18th Street Arts Center, Santa Monica, CA; Center for the Arts Eagle Rock, Los Angeles, CA; and Arts Commission Gallery, San Francisco, CA, among others. Most recently, Woods was part of the Hammer Museum's acclaimed biennial exhibition "Made in L.A. 2018." She has participated in residencies at Headlands Center of the Arts, Sausalito, CA; Vermont Studio Center, Johnson, VT; The Center for Photography at Woodstock, NY; and Light Work in Syracuse, NY. Woods is a recipient of the Visions from the New California initiative.

OPPOSITE PAGE
Human Achievements
in Limbo, 2015
Mixed media collage
7 x 8 inches

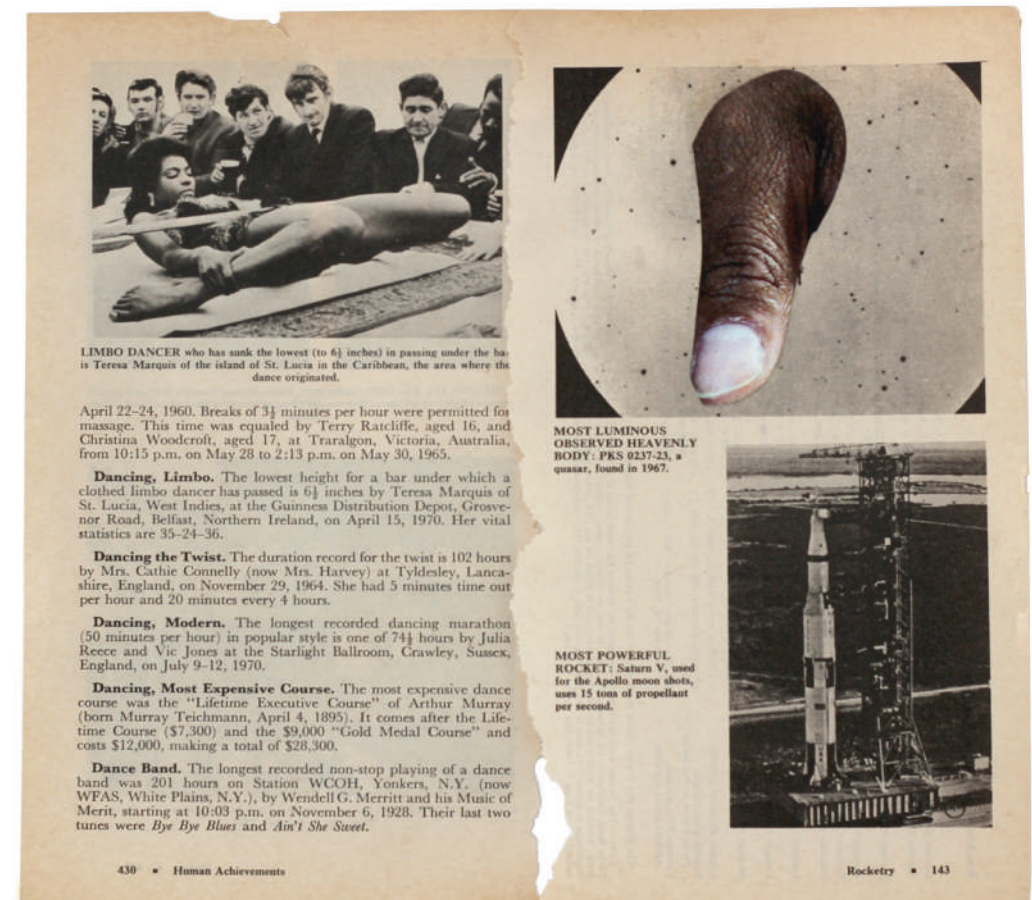


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