

THE SALON

AT

THE WING

FLATIRON

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FLATIRON**

CURATED BY LOLITA CROS
45 E 20TH ST, PENTHOUSE, NEW YORK, NY 10003

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The Salon at The Wing is a permanent exhibition with rotating artworks by female identifying and non-binary artists displayed all throughout the spaces.

Despite their undeniable influence, female identifying artists and non-binary folks 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 artists. Curated by consultant and member Lolita Cros, the show includes 17 works by 9 artists. Similar to the warmth of a collector's home, the viewer is privy to the unique experience of seeing 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 artists 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.

Asli Baykal

B. 1988
ISTANBUL, TURKEY

Asli Baykal is a New York-based Turkish filmmaker and photographer. She finds beauty, awkwardness, and vibrancy in day-to-day life. Baykal captures everyday moments whether in the streets of Istanbul, resort towns of France or parks of New York. She is drawn to conflicting traditions and western pop culture’s influence in the East. Her humor is reminiscent of Martin Parr’s photography. There is a subtle understanding between her and her subjects. They are in contact with each other; deliberate or not. The audience acts as an accomplice in Baykal’s voyeuristic approach to photography.

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

OPPOSITE PAGE

Terkoz, 2018
Inkjet print on paper
8 x 10 inches



Al Freeman

B. 1981
TORONTO, CANADA

Al Freeman is a Canadian mixed-media artist whose work often conflates and outsizes images and objects from the everyday. Mostly known for her inflated pieces, which drain the virility from household objects through the use of soft forms, the works on view at *The Salon* are collages that compare two images. One image depicts a familiar work of art, such as a painting by Ed Ruscha, a sculpture by Sol Lewitt, or documentation of a performance by Carolee Schneemann. Its companion image is taken from a non-art source, often from message boards and internet backwaters. These works function with a visual logic in which the two images relate to one another compositionally, conceptually, or metaphorically, bridging the gap of drastically different cultural contexts to a humorous effect.

Freeman's has recently been featured in a solo exhibition at 56 Henry, New York, NY. Her work has also been displayed at art fairs such as Felix, Los Angeles, CA and NADA, Miami, FL. She has participated in numerous international group exhibitions at galleries such as Almine Rech, Paris, France; Marlborough Contemporary, New York, NY; CANADA, New York, NY; Carl Kostyál, London, England, and Stems Gallery, Brussels, Belgium, among others. Freeman lives and works in New York.

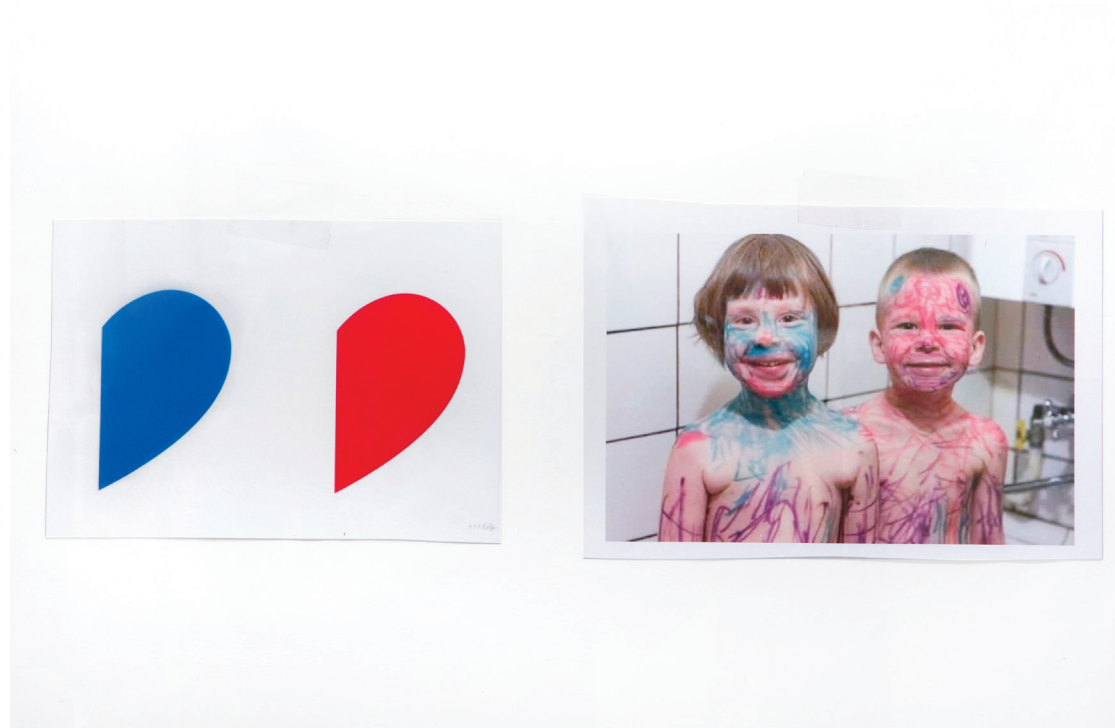
OPPOSITE PAGE

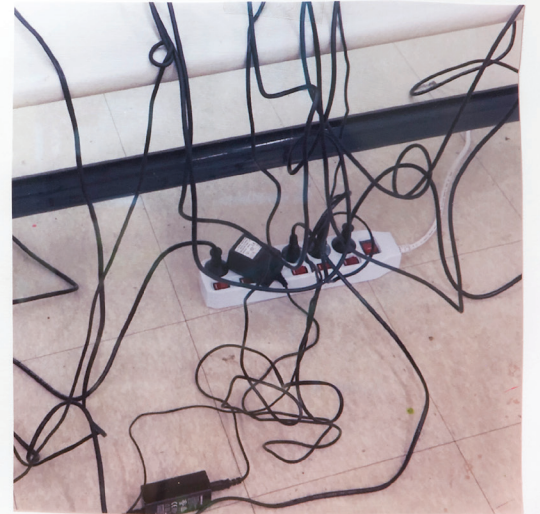
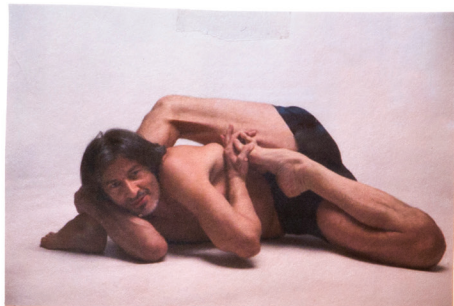
01 *Comparison #156* from
Comparisons series, 2018
Collage on paper
19 x 12.5 inches

NEXT SPREAD

02 *Comparison #162* from
Comparisons series, 2018
Collage on paper
19 x 12.5 inches

03 *Comparison #153* from
Comparisons series, 2018
Collage on paper
19 x 12.5 inches





Samantha Hahn

NEW YORK, NY

Samantha Hahn is a Brooklyn based illustrator, creative director and author. Hahn's work draws on fashion and the female form to create graceful, poised portraits of modern and historical women. Through her work in the editorial worlds of media, fashion, beauty and lifestyle, Hahn creates work that is instilled with an expert sense of eye-catching color and composition. The portrait of Anna Karenina, on view at *The Salon*, was originally painted for her first book, *Well-Read Women: Portraits of Fiction's Most Beloved Heroines*, which was written about in the New York Times as well as other magazines, newspapers, and web publications.

Hahn's work has been internationally exhibited from New York to Hong Kong and featured in numerous art and design books. It has been selected for American Illustration and Society of Illustrators annuals multiple times. Her clients include Vogue, The Telegraph (UK), Elle, and Condé Nast Traveller, among others.

OPPOSITE PAGE

Anna Karenina, 2018
Weight matte
paper with archival ink
11 x 16 inches



Melanie and Stephanie Hausberger

B. 1987
INNSBRUCK, AUSTRIA

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

The drawing exhibited in The Salon is from a series inspired by the sisters’ own emotional states during a time of change and transition in the Summer of 2018. The characters in the works appear to be in a state of contemplation and confusion.

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

OPPOSITE PAGE

Three Blue Statues, 2018
Oil stick on paper
11 x 14 inches



Liliya Lifanova

B. 1983
BISHKEK, KYRGYZSTAN

Liliya Lifanova is a multidisciplinary artist whose practice encompasses installation, performance, painting, and sculpture. Lifanova began the *Rolled* series, on view at *The Salon*, in 2006 as a response to the monumental, expressionistic, and certain nature of paintings that she studied in art history. She wanted to reverse the relationship between paint and canvas, bring forward the supporting material, suggest an inward direction, and strip away the urge for a narrative, immersing herself instead in the multi-step, reductive, and repetitive process. Lifanova views each individual unit as a painting and the paint as the connective tissue, carefully measured across the edge or loosely dabbed between the pencil lines of the grid. She sees her works as sculptures without an inside, paintings without a linear edge. She presents the work in a line, piled, or reconstructed into a new pattern. Lifanova is interested in the act of making this series as a performance in itself. This series, now a persistent multiple, visually stitches her interdisciplinary practice into a kind of a whole. Her materials vary but are mainly rooted in the painting and drawing traditions.

Lifanova received her MFA from the School of the Art Institute of Chicago, IL and is a Fulbright Fellowship recipient. Lifanova has been a part of exhibitions at Knockdown Center, Maspeth, NY; Equity Gallery, New York, NY; Kunsthalle Projects, Brooklyn, NY; The State Tretyakov Gallery, Moscow, Russia; The Museum of Contemporary Art, Saint Louis, MO; Parrish Art Museum, Southampton, NY. Her work is included in the Permanent Collection of the US Embassy, Bishkek, Kyrgyzstan and US Department of State. She is currently based in New York.

OPPOSITE PAGE

01 *Untitled (rolled canvas, lt. pink, lt. blue, lt. orange stripe, natural pyramid, lt. pink bar top)*, 2014
Acrylic and canvas on board (in artist's box)
10 x 12 inches

02 *Untitled (rolled filter paper, red and black ink line)*, 2011
Filter paper and archival ink on board (in artist's box)
5.33 x 7.75 inches



01



02

Isabel Magowan

B. 1988
NEW YORK, NY



01

Isabel Magowan is an artist and photographer interested in depicting privilege in America through the combination of photography and time-based media. According to renowned photographer Gregory Crewdson, Magowan “effortlessly blurs melodrama with moments of true intimacy” while displaying “technical perfection”. In the series *Cygnets*, on view at *The Salon*, Magowan explores the ways in which the lives of child performers are comprised of both harsh professional expectations and childlike fantasies of success and stardom. Informed by her childhood as a ballet dancer and performer, Magowan’s perspective on class and materialism explores themes of fantasy, vanity, and escapism through irony and narrative disruption.

Magowan received her BA from Wesleyan College before continuing on the receive her MFA at Yale University. She has shown her work in several exhibitions including those at Red Hook Labs, Brooklyn, NY, and Regen Projects in Los Angeles, CA. Her work has been featured in publications such as *The New York Times*, *The New Yorker*, *VICE* amongst others. She lives and works in Brooklyn.

OPPOSITE PAGE

01 *The Stairwell: Part One*, 2014
Archival Inkjet print
24 x 16 inches

NEXT SPREAD

02 *The Yellow Room*, 2014
Archival Inkjet print
24 x 16 inches

03 *Teen Lovers*, 2015
Archival Inkjet print
40 x 24 inches

04 *The Greenest of Grass*, 2014
Archival Inkjet print
40 x 24 inches



02



03



04

Katrina Majkut

B. 1982
BOSTON, MA

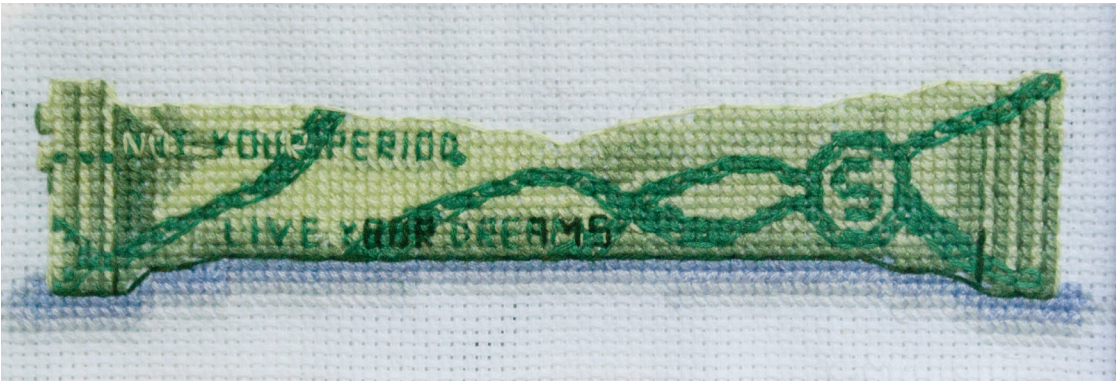
Katrina Majkut is a visual artist and writer living and working in Brooklyn, NY. Majkut approaches her threaded artworks with a feminist perspective, elevating the act of embroidery from female-oriented craft to fine art by utilizeng painterly techniques of light and color. In choosing her subject matter Majkut selects often politicized objects that display the ways in which ritualized social traditions and cultural expectations impact civil rights.

Majkut has recently participated in several exhibitions including The Spring Break Art Show with The Untitled Gallery, New York, NY, and featured as part of a two-person show at the Bloomsburg University, Bloomgburg, PA. Majkut’s work has appeared in multiple publications including the *Huffington Post*, *VICE*, and *Hyperallergic*. Her art catalogues are held 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*, which examines Western wedding traditions with feminism, humor and self-deprecating anecdotes, through Black Rose Writing in February 2018.

OPPOSITE PAGE

01 *Super Inspirational Tampon* 2013
Thread on aida cloth
3 x 7.5 inches

02 *In Control 2*, 2012
Thread on aida cloth
9.7 x 9.9 inches



01



02

Yamini Nayar

B. 1975
ROCHESTER, NY

Yamini Nayar makes large scale photographs from complex and elaborate sculptures she builds within her studio. Deeply inspired by architecture, urban communities and conceptions of modernity, Nayar employs a process-oriented approach to de-construct and redress visual associations attached to their histories. Her works suggest interior landscapes, psychological environments, still-lives and at times the flatness of Cubist painting. Although seemingly devoid of the human presence, Nayar's work investigates the tension between dimension and flatness, spatiality and the body.

Nayar's work is included in numerous public and private collections, including the Guggenheim Museum, New York, NY; the Art Institute, Chicago, IL; deCordova Sculpture Park and Museum, Lincoln, MA; the Cincinnati Art Museum, Cincinnati, OH; Queens Museum, New York, NY; Saatchi Gallery, London, England; Queensland Art Gallery, South Brisbane, Australia, and United States Arts in Embassies, Washington, DC. Her work has been featured in publications including *The New York Times*, *The New Yorker*, *Artforum*, *Art in America* and *Frieze*, among others. Nayar is based in Brooklyn.

OPPOSITE PAGE
Untitled (Caryatid),
2015
Lightjet print
14 x 11 inches



Adrienne E. Tarver

B. 1985
RAHWAY, NJ

Adrienne Elise Tarver is an interdisciplinary artist living and working in Brooklyn. 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, Brooklyn, NY; BRIC Project Room, Brooklyn, NY; A-M Gallery, Sydney, Australia; and Art Matrix Gallery, 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*, *Ingenue 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

01 *Bound(s)*, 2014
Oil on canvas
6 x 6 inches (each)

02 *Untitled*, 2016
Ink and watercolor
on paper
7.5 x 7 inches



01



02

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PHOTOGRAPHY

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**LOLITA CROS WOULD LIKE
TO THANK THE BELOW
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and Maria Vogel.

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