SLIP HOUSE
246 E. 5th St.

Augusta,
with Harold, Per, Julie, & Sean Julie

Harold Ancart, Per Kirkeby, Augusta Lardy Micheli, Julie Mehretu, Sean Scully

Curated by Emma Loy

September 10 – October 3, 2026
Opening reception : Thursday, September 10 6-8 PM

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AUGUSTA LARDY
Heat – water – nebula, 2026
Gesso, Ink and oil on linen
78 3/4 x 61 3/4 in (200 x 157 cm)

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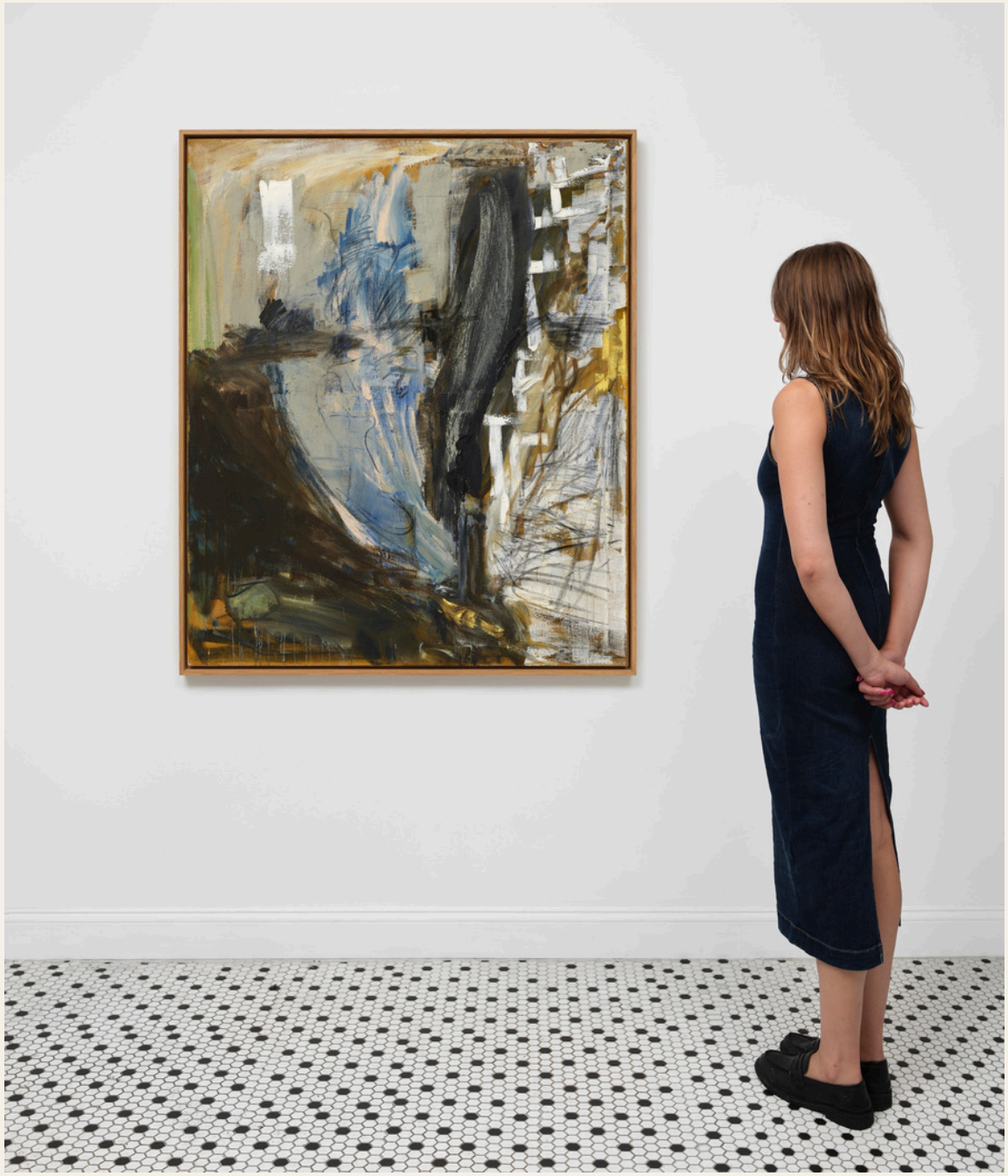




PER KIRKEBY
Radames, 1981
Oil and charcoal on canvas
47 3/8 x 39 3/8 in (120.2 x 100 cm


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Created in 1981, *Radames* belongs to a pivotal moment in **Per Kirkeby**'s career. That same year, he participated in *A New Spirit in Painting* at the Royal Academy in London, the landmark exhibition that signaled the resurgence of painting on the international stage after the dominance of conceptual art. Exhibited alongside artists including Georg Baselitz, Willem de Kooning, and Philip Guston, Kirkeby emerged as a central figure in a generation redefining the possibilities of painting.

Trained as a geologist before turning to art, Kirkeby approached painting less as a means of representation than as a process of accumulation and excavation. His canvases unfold through layered gestures that evoke geological strata, erosion, and organic growth, allowing landscape to emerge as something formed over deep time rather than directly observed. Literary, mythological, and historical references often appear only in the titles, creating poetic associations without fixing the paintings to a single narrative.

Per Kirkeby (1938–2018, Copenhagen) joined Eks-skolen (The Experimental Art School), Copenhagen (1962) and graduated from University of Copenhagen, MA, Arctic Geology (1964). He was Professor at Academy of Art, Karlsruhe (1978-89) and Professor at Die Städelschule, Frankfurt (1989-2000). He is represented in collections including Centre Pompidou, Musée National d'Art Moderne, Paris; Louisiana Museum of Modern Art, Humlebæk; Metropolitan Museum of Art, New York; Museum of Modern Art (MoMA), New York; Moderna Museet, Stockholm; Museum Ludwig, Cologne; Statens Museum for Kunst (SMK), Copenhagen; Tate Modern, London; among others.



AUGUSTA LARDY
Magnetic mountains, 2026
Oil on linen
15 3/4 x 19 3/4 in (40 x 50 cm)

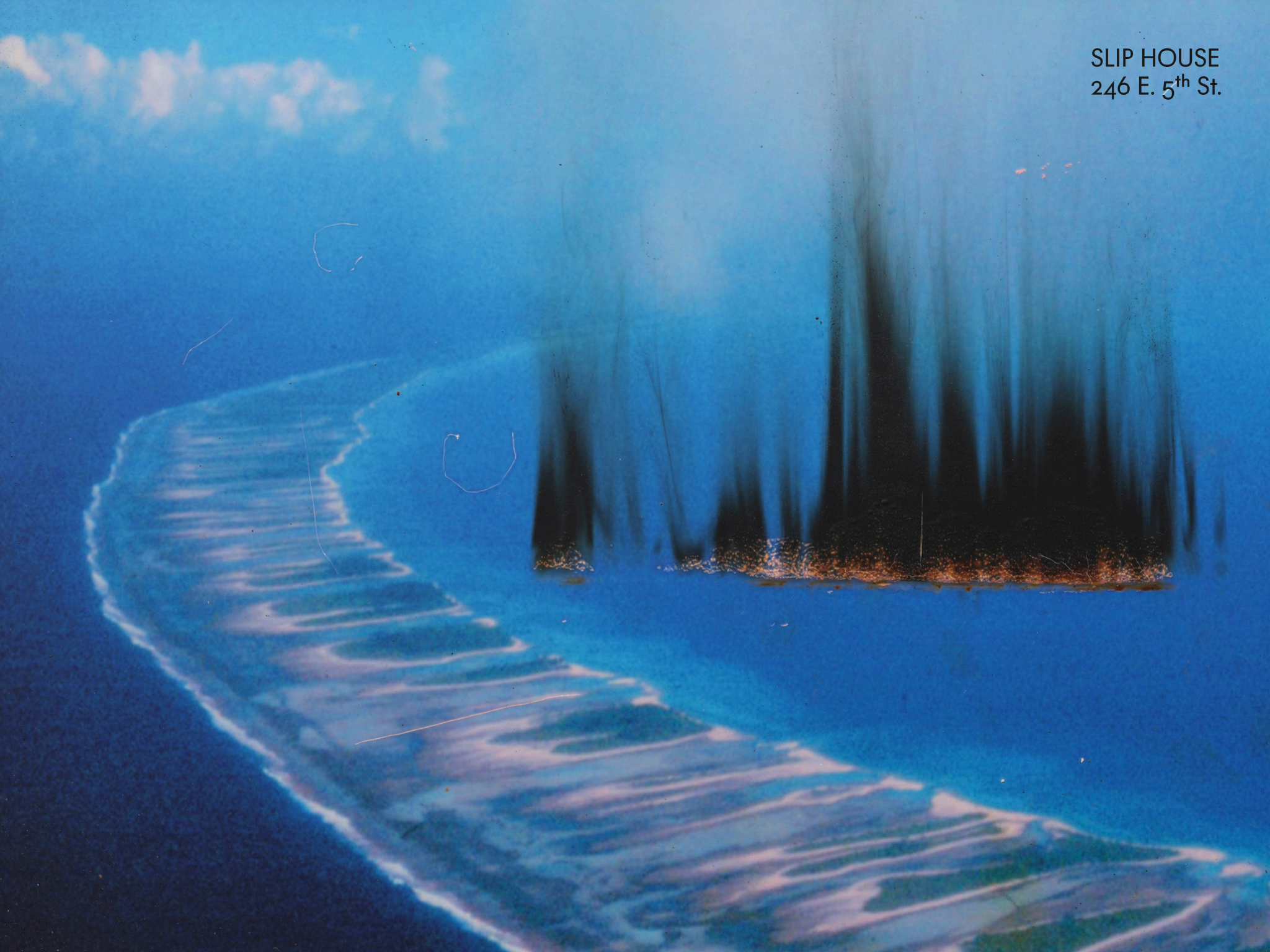
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HAROLD ANCART
Untitled, 2013
Print mounted on dibond, fire soot, wood, bronze frame
16½ x 20½ inches framed


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This work belongs to an early body of work in **Harold Ancart**'s practice that explores photography as a site of physical transformation. Rather than treating the photographic image as fixed, Ancart subjects its surface to fire, allowing soot and burn marks to become integral elements of the composition. Mounted to Dibond and presented in a custom bronze frame, the work blurs the boundaries between photography, painting, and sculpture.

Born in Brussels in 1980, Ancart lives and works in New York. Working across painting, sculpture, photography, and installation, his practice explores landscape, memory, and the expressive potential of materials through processes of weathering, combustion, and mark-making. Ancart has presented solo exhibitions at the Menil Collection, Centre Pompidou-Metz, and the Musée d'Art Moderne de Paris. His work is held in the collections of the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, Centre Pompidou, Fondation Beyeler, and the Louisiana Museum of Modern Art.



AUGUSTA LARDY
Algae bloom, 2026
Gesso, aluminum pigment and oil on board
5 1/2 x 7 1/8 in (14 x 18 cm)

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SEAN SCULLY
Wall Landline Black, 2023
Aquatint with sugar lift and spitbite on paper
30 x 25 in (76.2 x 63.5 cm)
33 5/8 x 28 1/2 in (85.4 x 72.4 cm) framed
Edition 2 of 40



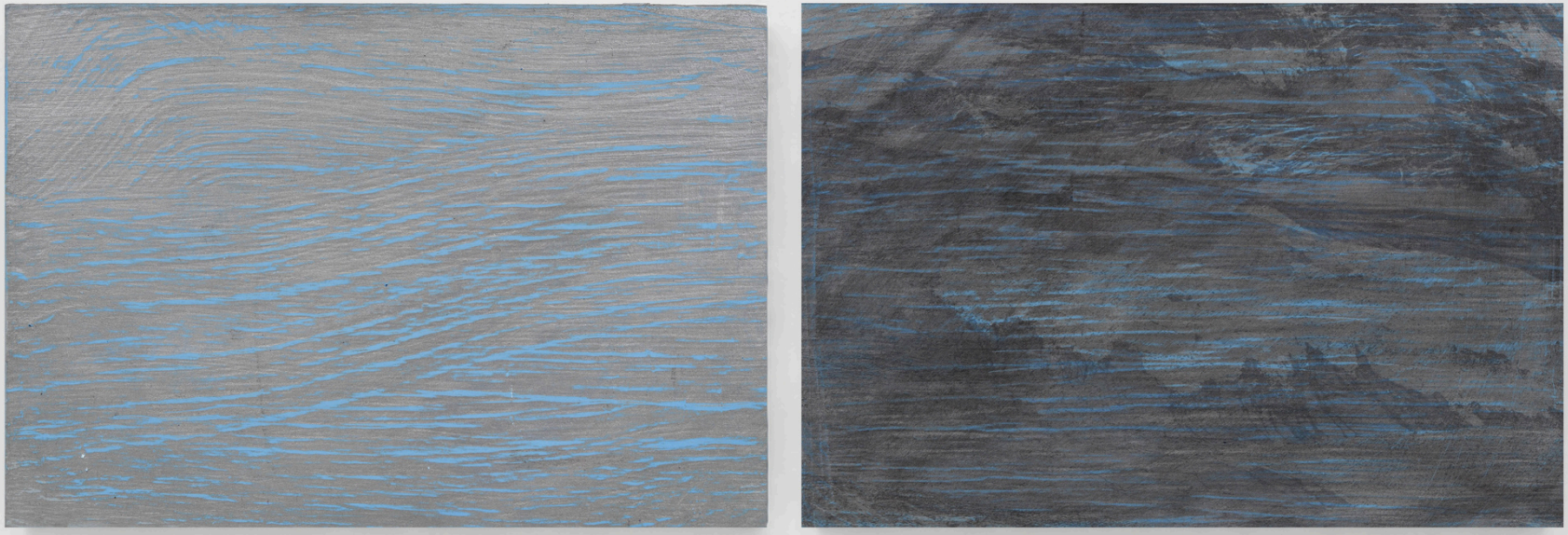
SEAN SCULLY
Wall Landline Orange, 2023
Aquatint with sugar lift and spitbite on paper
30 x 25 in (76.2 x 63.5 cm)
33 5/8 x 28 1/2 in (85.4 x 72.4 cm) framed
Edition 2 of 40



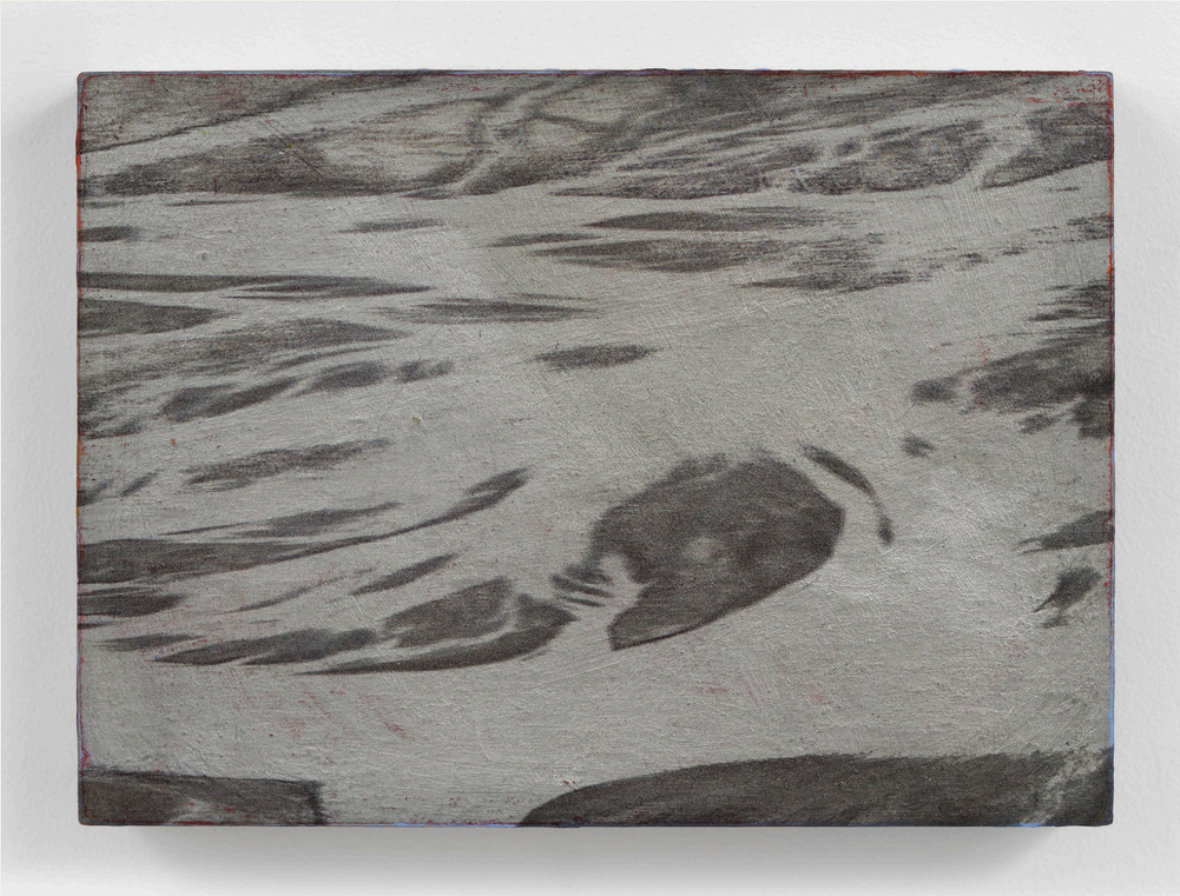
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Created in 2023, this belongs to **Sean Scully**'s *Wall Landline* series, which brings together two of the artist's most significant bodies of work: the *Wall of Light* paintings and the *Landline* series. Combining stacked blocks of color with horizontal bands that evoke the meeting of land, sea, and sky, these paintings explore the emotional resonance of abstraction while drawing on the physical experience of landscape, architecture, and light.

Born in Dublin in 1945, Scully lives and works between New York and Europe. Widely regarded as one of the leading abstract painters of the past fifty years, his work bridges the geometric rigor of Minimalism with a deeply expressive use of color and gesture. Scully has been the subject of major retrospectives at institutions including the Philadelphia Museum of Art, the Hirshhorn Museum and Sculpture Garden, and the Museum of Contemporary Art Zagreb. His work is held in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, Tate, Centre Pompidou, and the Solomon R. Guggenheim Museum, among many others.



AUGUSTA LARDY
Light, 2026
Gesso, aluminum pigment and oil on board
7 7/8 x 24 1/2 in (20 x 62.2 cm)



AUGUSTA LARDY
Meanders, below the lost valley, 2026
Gesso, graphite, UV print, aluminum pigment and oil on wood panel
6 1/4 x 8 5/8 in (16 x 22 cm)

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AUGUSTA LARDY
Shimmering sediments, 2026
Gesso, graphite, UV print, aluminum pigment and oil on wood panel
5 7/8 x 7 7/8 in (15 x 20 cm)

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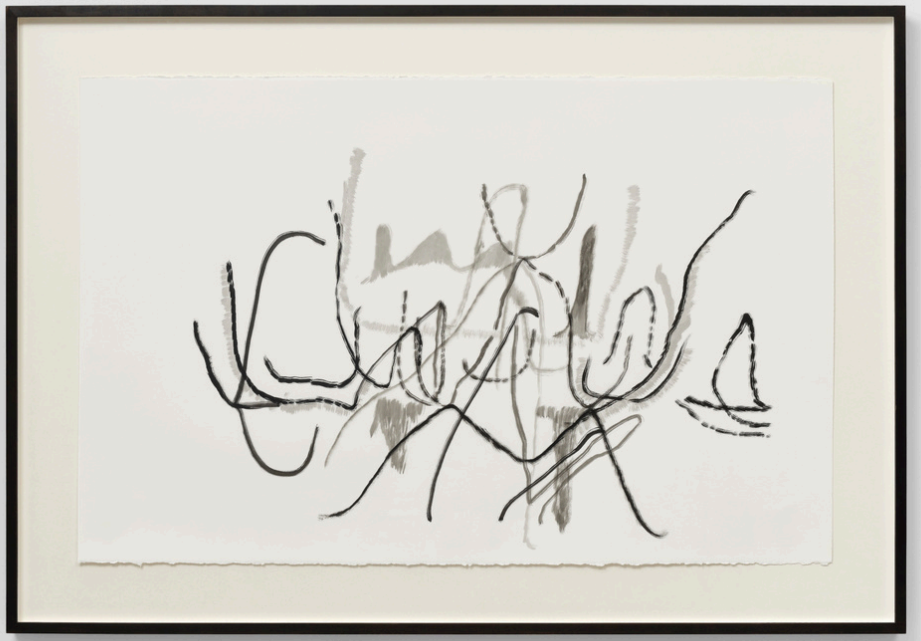


AUGUSTA LARDY
Lost valley, 2026
Gesso, graphite, UV print, aluminum pigment and oil on wood panel
5 7/8 x 7 7/8 in (15 x 20 cm)



AUGUSTA LARDY
Above the barrage, 2026
Gesso, graphite, UV print, aluminum pigment and oil on wood panel
5 7/8 x 25 in (14.9 x 60 cm)

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JULIE MEHRETU
Untitled (JMe/2017/dra/18619), 2017
Ink on paper
26 x 40 3/8 in (66 x 102.6 cm) each

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Created in 2017, these drawings belongs to a pivotal period in **Julie Mehretu**'s practice, when her work became increasingly responsive to contemporary political events and the circulation of images through digital media. Rather than constructing compositions from architectural plans and urban cartographies, as in her earlier paintings, Mehretu began sourcing photographs from newspapers, social media, and sites of conflict, digitally manipulating and obscuring them before translating them into layered paintings and drawings. The resulting works navigate the tension between abstraction and representation, transforming documentary imagery into expansive fields of gesture, atmosphere, and movement.

Born in Addis Ababa, Ethiopia, in 1970 and raised in the United States, Mehretu is recognized as one of the most influential painters of her generation. Across painting, drawing, and printmaking, her work investigates histories of migration, power, architecture, and collective memory through densely layered compositions that fuse architectural diagrams, gestural mark-making, and abstract spatial systems. While her early works mapped the infrastructures of globalization and urban space, her recent practice increasingly addresses the political and emotional landscapes of the twenty-first century, reflecting on displacement, civil unrest, and the instability of contemporary experience.

Mehretu has been the subject of major solo exhibitions at the Los Angeles County Museum of Art, the Whitney Museum of American Art, the High Museum of Art, the Walker Art Center, and the Museo Nacional Centro de Arte Reina Sofía, among many others. Her work is held in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, Tate, Centre Pompidou, the Art Institute of Chicago, and numerous international institutions.



AUGUSTA LARDY
Etna, 2026
Gesso, graphite, UV print, aluminum pigment and oil on wood panel
5 7/8 x 7 7/8 in (15 x 20 cm)

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Augusta Lardy Micheli (b. 1994, Geneva) is a painter based between Neuchâtel, Switzerland, and Paris, France. She studied Philosophy at King's College London before completing a degree in Fine Arts at City & Guilds of London Art School. In 2021, she was awarded the Freelands Foundation Painting Prize. In 2025, she presented her first institutional solo exhibition at the Musée des Beaux-Arts Le Locle, Switzerland. Her work has been exhibited internationally, including in Madrid at Galería Belmonte, Vienna at VIN VIN, Mexico City at Karen Huber, Paris at Galerie DS, and in Switzerland with Galerie Lange + Pult.