Je t’aime… quand même

October 18 – November 5, 2026
17 Rue Notre-Dame de Nazareth
75003 Paris



GLADWELL PROJECTS

PRESS RELEASE

Gladwell Projects is pleased to present Je t'aime... quand même , a group exhibition exploring artistic partnership from modernism to the present, on view from October 18 through November 5, 2026, with a public opening reception Sunday, October 18th, 5-8 pm at 17 Rue Notre-Dame de Nazareth in Paris's Upper Marais. Bringing together 12 partnerships whose lives and practices evolved through sustained dialogue, the exhibition traces the often-invisible conversations that unfold among artists who share a life.

The exhibition brings into dialogue the partnerships of Simone Fattal and Etel Adnan; Paul Jenkins and Alice Baber; Lee Mary Manning and Francesca Wade; Florian Meisenberg and Anna K.E.; Huma Bhabha and Jason Fox; Paul Gardère and Marcia Green; Spencer Russell Lewis and Caitlin Lonegan; Lisu Vega and Juan Henriquez; Antonia Kuo and Douglas Rieger; Trevor Warren and Jeane Cohen; Rachel Eulena Williams and Walter Price; and Chunghee Yun and Andy Van Dinh.

Across painting, sculpture, photography, textile, writing, and installation, Je t'aime... quand même resists the notion that influence is linear or one-directional. Instead, it considers artistic partnership as an evolving exchange in which two distinct practices may continually encounter, challenge, and transform one another while remaining resolutely their own.

Rather than searching for stylistic similarity, *Je t'aime... quand même* considers what happens when two independent artistic practices develop in sustained proximity. Across generations, geographies, and mediums, the exhibition looks to the exchanges that are less readily visible: the ideas, observations, critiques, disagreements, and forms of attention that pass between artists over the course of a shared life. These practices remain fiercely autonomous, yet reveal how artistic thinking can be shaped through continual dialogue without requiring aesthetic convergence.

Moving between canonical figures and contemporary voices, the exhibition reframes the domestic sphere as an expanded studio: a place where ideas circulate long before they enter public view, where criticism is offered in passing, where exhibitions are imagined across dinner tables, where books are exchanged, and where failure is witnessed. Here, the studio does not end at its walls. It extends into shared libraries, long walks, quiet rituals, and the countless conversations through which artistic lives are built together. In these spaces, influence is rarely declared. It accumulates.

The history of art has long privileged the myth of the solitary artist, presenting the studio as a site of individual genius and artistic innovation as the product of singular imagination. Je t'aime... quand même proposes another way of looking: not to diminish individual authorship, but to consider the relationships, exchanges, and shared conditions that exist alongside it.

The exhibition's title, borrowed from the French expression meaning "I love you... anyway," acknowledges that intimacy does not require harmony. *Quand même* holds within it affection and contradiction, devotion and independence. Within an artistic partnership, proximity can encompass admiration as readily as disagreement; influence can coexist with resistance. The artists brought together here do not necessarily arrive at the same formal conclusions. It is precisely within the space between their practices that the exhibition locates its subject.

Presented at 17 Rue Notre-Dame de Nazareth in Paris's Marais neighborhood, the exhibition occupies a city with its own long history of artistic exchange. Generations of artists have encountered, challenged, and transformed one another in Paris, making the city a fitting setting to consider the intimate dialogues that have shaped modern and contemporary art.

If the history of modern art has often celebrated singular authorship, *Je t'aime... quand même* asks us to look also toward what exists around it: the conversations, criticisms, encouragements, disagreements, shared routines, and lives lived in creative proximity that may never appear on the surface of a finished work.

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PAUL GARDÈRE AND MARCIA GREEN







Paul Gardère
Distant Spectators, 2005

acrylic, glitter, digital prints, plywood, stone, razor blade, and wire on wood
50 × 67 × 5 in. (127 × 170.2 × 12.7 cm)

Distant Spectators occupies a singular position within Paul Gardère's practice. One of only four mixed-media self-portraits documented by the estate, it is the sole instance in which his wife, artist and educator Marcia Green, accompanies him in self-portraiture. Created in 2005, the work draws upon nearly four decades of shared life to examine the responsibilities and contradictions of cultural representation. Their partnership becomes the ground for considering what it means to remain emotionally connected to a place while witnessing its suffering from afar.

Gardère described the couple as tragicomic figures confronting "the moral dilemma of looking at tragedy from/at comfortable distances." Both had lived in Haiti, raised their children there, and advocated for Haitian art and culture within American professional communities. Their paired presence holds this attachment alongside an awareness of the limits of speaking for a nation whose circumstances they could observe without being able to alter. Their lack of arms gives that limitation a bodily form: they remain present as witnesses, while the capacity to act is withheld.



Detail of *Distant Spectators*, 2005

This tension unfolds through photography, painting, and assemblage. Monochromatic photographic faces retain the specificity of the sitters while appearing mask-like against painted bodies and saturated fields of glitter. Plywood headdresses, patterned with masonry and joined to photographs of Haitian homes, transform the figures into architectures of accumulated memory. Extending five inches from the wall, the work gives these carried places weight and projection, allowing the portrait to occupy the viewer's space.

Haitian spiritual motifs deepen this material language. The serpent across Paul's torso invokes Damballah, associated with creation and continuity, while the heart on Marcia's chest refers to Erzulie and love. Their headdresses evoke the top hat associated with Baron Samedi and the Gede spirits, bringing death, fertility, and the cycles of life into the portrait. Marcia's boat-shaped headdress also suggests migration and passage, while pale crosses punctuate the surrounding fields as possible intersections between earthly and spiritual existence.

Glitter recalls the reflective sequins of Haitian Vodou flags while introducing an abrasive texture into the luminous surface. Between the figures, a wire-bound, painted stone bearing a heart motif and an embedded razor blade concentrate the composition's emotional stakes. Identified by the estate as symbols of love and pain, these objects give tangible form to forces that bind the couple while troubling their position as distant observers.

Within *Je t'aime… quand même*, the work carries particular poignancy as a rare record of two artistic lives in a single composition. Both Paul and Marcia died in 2011, just weeks apart after 45 years of partnership. The portrait preserves their shared presence while revealing the candor with which Gardère subjects it to scrutiny. Intimacy makes the critique possible: their union becomes a structure capable of holding affection, cultural responsibility, and unresolved doubt together.



Detail of *Distant Spectators*, 2005



Paul Gardère
Two Gardens, 2000

acrylic, glitter, and digital print on wood
19½ × 21½ × 5 in. (49.5 × 54.6 × 12.7 cm)

In *Two Gardens*, Paul Gardère brings geographically distant landscapes into an intimately scaled assemblage, examining how land becomes a site of belonging, cultivation, and control. Part of his Parallel Place series, the work extends the inquiry developed through Giverny Revisited, shifting its emphasis toward Haiti and the imagery of earlier Haitian artists. Here, the garden becomes a structure through which the relationship between an ordered landscape and an inhabited homeland can be reconsidered.

At the center of the composition, a painted view of the formal English gardens at Wave Hill in the Bronx sits within a digital reproduction of Haitian artist Adam Leontus's *Village at Tissac.* Below, painted plywood constructions project outward to evoke the densely accumulated hillside neighborhoods surrounding Port-au-Prince. These elements establish distinct spatial conditions within one object: the cultivated depth of the inset garden, the flattened surface of the reproduced painting, and the physical presence of the wooden relief. Extending five inches from the wall, the assemblage gives architecture a tangible weight, bringing the represented landscape into the viewer's space.



Gardère's use of Leontus's image also introduces a dialogue between generations of Haitian artistic production. Preserved with minimal alteration and acknowledged through an inscription on the reverse, the reproduction can be understood as an act of homage. It carries another artist's account of place into Gardère's composition, allowing the landscape to hold both cultural memory and the history of its representation.

A sea-green glitter border surrounds this layered field, interrupted by pink glitter crosses. The reflective material recalls the sequins of Haitian Vodou flags, bringing spiritual resonance into contact with domestic architecture and cultivated land. Its granular surface shifts with light, while the crosses suggest meeting points between earthly and spiritual existence. The work's luminosity draws the viewer closer, making beauty an active part of its inquiry.

The title locates the second garden in Haiti itself. Read alongside Wave Hill, the country emerges as a landscape repeatedly shaped by external interests and imposed systems of order. Cultivation acquires a political dimension: who organizes the land, whose purposes it serves, and how its appearance can conceal the conditions through which it has been formed.

Yet this critique remains bound to the emotional complexity of home. Houses, vegetation, and constructed fragments gather within a compact field, holding attachment alongside an awareness of displacement. Two Gardens allows these registers to coexist, transforming landscape into a material encounter with the places one carries and the forces that continue to shape them.



Marcia Green
Untitled, 1976

acrylic with graphite on canvas, stretched over plywood
36⅛ × 48⅛ × ½ in. (91.76 × 122.24 × 1.27 cm)

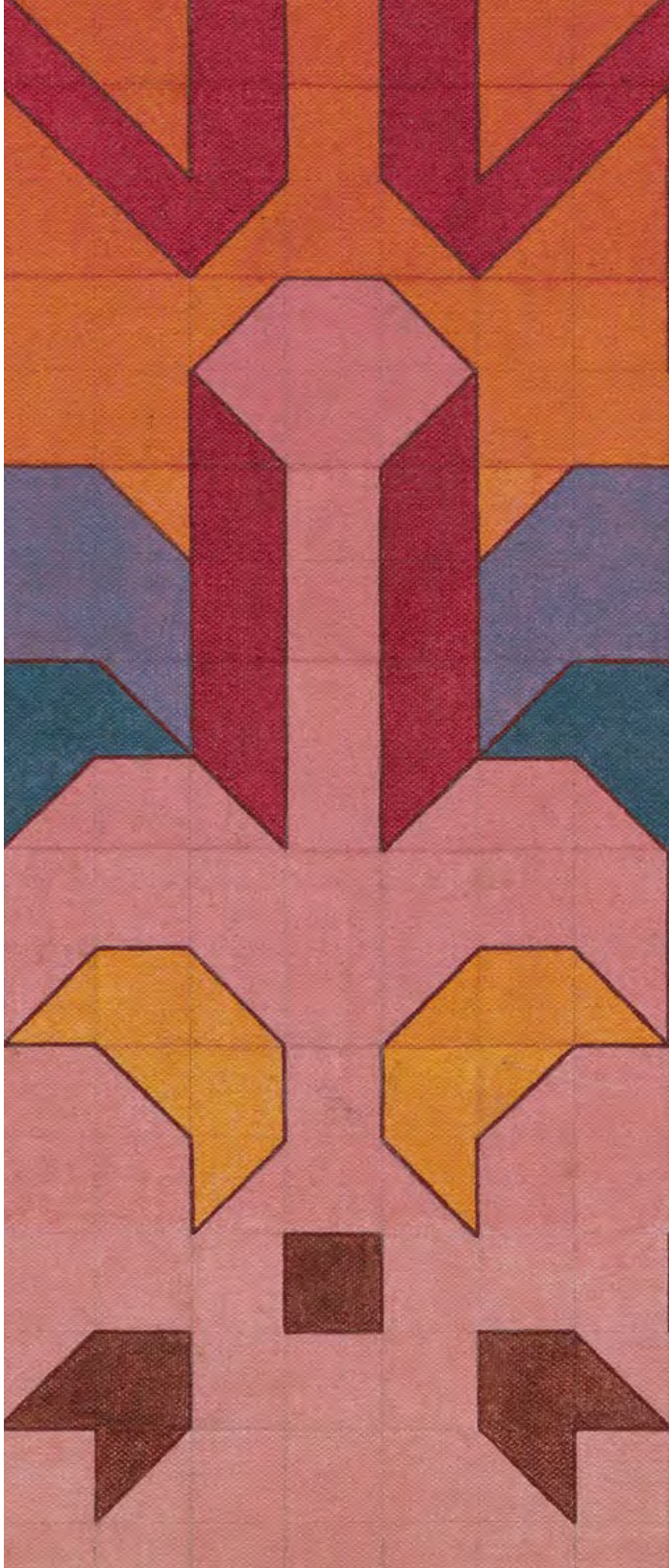
In *Untitled*, Marcia Green constructs an expansive geometric field through the intersection of diagonal movement and radiating form. Bands of repeated polygons traverse the canvas, meeting stepped configurations that rise from the lower edge and enter from the right. Coral, pink, orange, yellow, violet, and deep teal circulate through these structures, establishing chromatic continuity within a composition whose directional logic continually shifts.

A diagonal chain of dark-centered polygons provides one route through the painting. Adjacent bands introduce smaller color intervals, while serrated pink passages establish a more insistent rhythm. From below, nested angular forms expand upward, their partial symmetry interrupted by the structures crossing above them. The eye moves between these arrangements, encountering moments of alignment that give way to renewed complexity. Space appears to fold and extend through the changing relationships between repeated units.

Green's education at Bennington College, within an artistic community that included Jules Olitski, Paul Feeley, Peter Stroud, and Vincent Longo, provides important context for her attention to color, form, and spatial organization. Here, interlocking bands and repeated contours invite comparison with Frank Stella's geometric paintings of the 1960s. Green gives these structures a distinctive, textile-like intricacy, allowing several patterns to coexist within the rectangular field. The composition also resonates with the emerging Pattern and Decoration sensibility of the mid-1970s, particularly Miriam Schapiro's engagement with ornament and accumulated motifs. These affinities locate Green within the artistic conversations of her period while revealing her own approach to repetition, chromatic density, and the organization of space.

The tactile dimension of her practice remains significant. Green's incorporation of embroidery into the line work of other paintings brings the repeated gesture of stitching into relation with the measured construction of an image. In *Untitled*, acrylic and graphite articulate edges and intervals with comparable attentiveness. Geometry carries the intimacy and duration of making, its intricate organization inviting close examination of how each passage joins the next.

A yellow frame, newly fabricated at Gladwell Projects' direction, extends the painting's chromatic activity beyond the canvas. Its slender profile draws out the yellows embedded throughout the composition, gathering its dense rhythms within a luminous boundary. This contemporary addition sharpens the encounter with a work made fifty years earlier, bringing renewed emphasis to the vitality of Green's color and the intricacy of her spatial thinking. Within that clear perimeter, the painting remains perceptually mobile, its carefully constructed forms continually reorganized through the act of looking.



Detail of *Untitled*, 1976



Marcia Green
Title Unknown, c. 1975

acrylic on canvas in original gilded frame
10½ × 10½ × 1 in. (26.67 × 26.67 × 2.54 cm)

In Title Unknown, c. 1975, Marcia Green brings the complexity of geometric abstraction into an intimate format. Within a field measuring just over ten inches square, diamonds, chevrons, and stepped forms meet in adjoining sections, suggesting woven borders, patchwork, and architectural ornament. Each junction introduces a change in rhythm, allowing the composition to unfold through the encounter between distinct patterns.

Color connects these sections without dissolving their differences. Violet moves between stepped contours and chains of diamonds; pink alternately defines narrow boundaries and fills broader passages. Repetition establishes coherence, while shifts in scale and alignment continually redirect the eye. The painting's textile-like organization resonates with Green's use of embroidery elsewhere in her practice, revealing a sustained attention to how individual elements join to form a whole.

The original gilded frame adds a final border to this intricate arrangement, concentrating its chromatic energy. Alongside the expansive Untitled, 1976, the work demonstrates Green's ability to make a small surface sustain a rich and unfolding spatial experience.



Detail of Title Unknown, c.1975

PAUL GARDÈRE

Paul Gardère (b. 1944, Port-au-Prince, Haiti; d. 2011, New York) was a Haitian American artist whose work examined how colonial history and migration shape identity, memory, and belonging. Across painting, photography, assemblage, and sculptural relief, he brought Haitian spiritual and vernacular traditions into dialogue with European art history and American culture. Glitter, earth, wood, and found images create layered surfaces through which cultural authority and displacement become materially present. Houses and gardens recur as charged spaces: the house holds the possibility of refuge alongside memories of separation, while the cultivated garden raises questions about the ordering of land, possession, and control.

Gardère earned his BFA from Cooper Union in 1967 and MFA from Hunter College in 1972. He met Marcia Green at the Yale Norfolk summer fellowship in 1966; they married in 1970, developing a shared life across distinct artistic practices, family, and work in Haiti and the United States. Based primarily in Brooklyn, Gardère became the first Haitian artist-in-residence at the Studio Museum in Harlem (1989–90), undertook a residency at Fondation Claude Monet in Giverny (1993), and received the Joan Mitchell Foundation Award for Painting in 1998.

Recent institutional exhibitions include *Paul Gardère: Vantage Points* at Cooper Union (2024–25); *Repossession: Didier William and Paul Gardère* at the Zimmerli Art Museum (2024); and *Surrealism and Us* at the Modern Art Museum of Fort Worth (2024). His work also appeared in *From the Studio* at the Studio Museum in Harlem (2025) and Four Rooms at ICA Miami (2026).

Recent museum acquisitions include works entering ICA Miami and the Phillips Collection, which acquired *Untitled (Heads No. 36)* (1991) through the 2026 Northern Trust Purchase Prize at EXPO CHICAGO. Other institutional holdings include the Studio Museum in Harlem, the Smithsonian National Museum of African American History and Culture, and the Schomburg Center for Research in Black Culture. His estate is directed by his daughter, Catherine Gardère, from his longstanding Brooklyn studio.

MARCIA GREEN

Marcia Green (b.1945, Paterson, NJ; d. 2011, New York, NY) was an American painter and early childhood educator whose artistic practice explored the relationship among color, repetition, and spatial perception. Her life also brings into view the economic and domestic conditions that sustain artistic careers. After developing her practice in the 1960s and 1970s, Green stepped away from painting to become the household's primary breadwinner, supporting her family and enabling her husband, Paul Gardère, to continue his artistic work. Her subsequent achievements in education form a substantial legacy, alongside a painting practice whose surviving works invite consideration of the trajectory she might otherwise have pursued.

Green studied art and psychology at Bennington College, graduating in 1967. Her education unfolded within an influential artistic environment whose faculty included Jules Olitski, Paul Feeley, Peter Stroud, and Vincent Longo. In 1969, she received a MacDowell Fellowship in painting and worked in the Mixter Studio. These formative experiences established an artistic commitment and professional recognition that preceded her turn toward education.

Her paintings of the mid-1970s reveal a rigorous engagement with geometric abstraction. Working with acrylic, graphite, and at times incorporating textile materials and sewing techniques, Green assembled interlocking diamonds, stepped contours, and angular bands into densely articulated chromatic fields. Repetition establishes a measured structure, while shifts in color and alignment continually redirect the eye. Pattern becomes a means of generating movement, allowing carefully organized surfaces to produce changing experiences of depth, rhythm, and orientation.

Green met Gardère in 1966 while both participated in the Yale Norfolk summer fellowship program. They encountered one another again by chance in downtown Manhattan after graduation in 1967 and married in 1970. Their shared life extended across Haiti and the United States, encompassing two children, distinct creative pursuits, and an enduring engagement with Haitian art and culture.

Pursuing graduate study at Bank Street College of Education, Green built a significant career as an educator and administrator. She played a central leadership role in the growth of Brooklyn Heights Montessori School, helping expand a small school into an established Brooklyn learning institution. This work sustained the household while contributing to the education of generations of children.

In Je *t'aime… quand même*, Green's paintings give material presence to an artistic life whose development was interrupted by the responsibilities that helped sustain another. Their inclusion asks us to consider how the history of artistic partnership is shaped by unequal opportunities for continuity, visibility, and recognition. What survives demonstrates the specificity of her vision; what might have followed remains an open question.



Paul and Marcia, circa 1969



WALTER PRICE AND RACHEL EULENA WILLIAMS



Walter Price
It has to rain before you can see where all the leaks are at, 2026

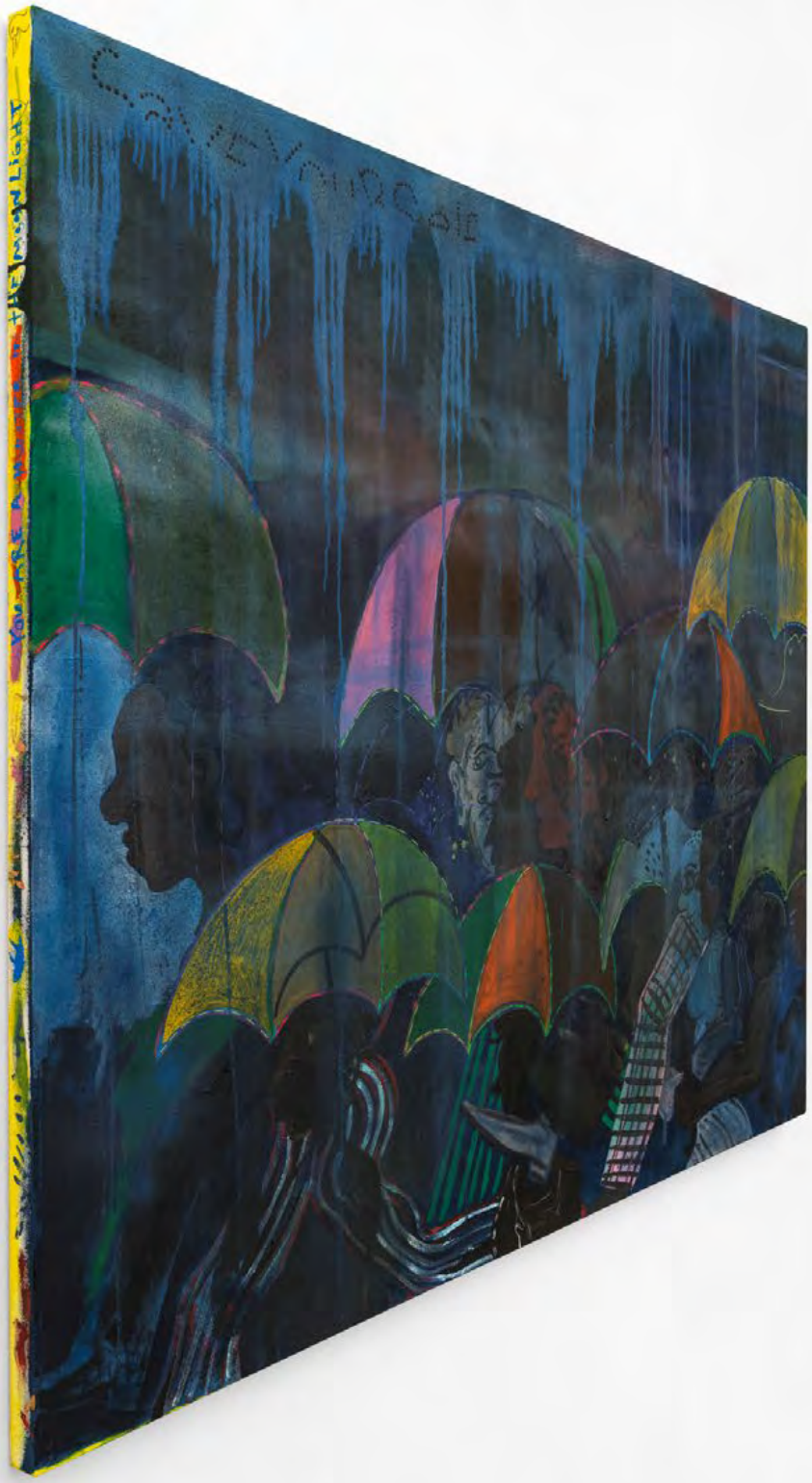
acrylic, gesso, acrylic gouache, acrylic marker on canvas
55 × 66 in. (139.7 × 167.64 cm)

Made specifically for *Je t'aime... quand même*, this painting extends Walter Price's ongoing series It has to rain before you can see where all the leaks are at. Its repeated title proposes that difficulty reveals what ordinary circumstances conceal. Rain and shelter become a vocabulary for considering vulnerability, adaptation, and the uncertain protection of familiar structures.

A crowd gathers beneath overlapping umbrellas, their yellow, green, pink, and orange canopies interrupting a dark blue atmosphere. Faces emerge between curved edges, while blue runs descend across figures and umbrellas alike. Paint becomes weather, making exposure a condition shared throughout the composition. The compressed space and rhythmic arrangement of bodies recall Jacob Lawrence, an important influence for Price. An affinity also emerges with Henry Taylor's scenes of Black everyday life, where intimate observation opens onto broader social experience. Price gives these relationships a shifting pictorial structure, allowing figures to merge with color, pattern, and gesture.



Detail of *It has to rain before you can see where all the leaks are at*, 2026



On the reverse, Price writes: “Use your skills as a man to stand up for the innocent!” Hidden from ordinary view, this appeal complicates the dotted instruction “SAVE YOURSELF” on the painting’s face. Read together, the two messages introduce a tension between self-preservation and responsibility toward others. The umbrellas acquire further significance: shelter becomes a question of who receives protection and who is willing to provide it.

Within an exhibition devoted to artist couples, this exchange gives the work particular resonance. Its gathering makes room for different experiences within a shared circumstance, while the concealed inscription asks how capacity might become care. Presented alongside Rachel Eulena Williams’s constructions, where separate elements are joined through rope, color, and material, Price’s painting extends the exhibition’s attention to connection through the human act of standing up for another.



Walter Price
Shifty, 2026

acrylic, gesso, acrylic marker on top framed drawing
25½ × 33 in. (64.77 × 83.82 cm)

Shifty brings domestic familiarity into a restless pictorial space. Pale armchairs and sofas crowd a saturated blue field, their rounded backs and swollen arms suggesting bodies as much as furniture. Tilted orientations and changing scales unsettle their promise of comfort. The seats remain immediately recognizable, though the room that might contain them has disappeared.

Couches and umbrellas recur throughout Price's paintings and drawings, forming part of a personal vocabulary whose meanings change with each appearance. Both carry associations with shelter, rest, and protection, giving the viewer familiar objects through which to enter less familiar pictorial worlds. In *Shifty*, repetition loosens the couch's connection to a particular interior. It becomes a mobile form, available to memory, invention, and the demands of composition.

Solid and broken contours describe cushions, seams, and edges, making drawing conspicuous within the painted surface. Each repeated form occupies the field differently, its structure available for adjustment. The title registers this mobility, suggesting both shifting positions and the difficulty of trusting appearances.



Painted over an already framed drawing, the work extends that uncertainty into its construction. Blue speckling reaches onto the surrounding frame, bringing the apparatus of presentation into the image itself. This intervention places *Shifty* in direct conversation with Rachel Eulena Williams's approach to painting, in which canvas, rope, supports, and attachments all participate in the composition. Across their independent practices, both artists ask how a painting's boundaries can become material for further invention.

The furniture's ambiguous status recalls Richard Artschwager's exchanges between ordinary objects and their representations. A further affinity emerges with Elizabeth Murray's transformation of domestic forms through animated contours and disrupted space. Price gives this familiar vocabulary his own lightness and unease, allowing objects associated with rest to become agents of pictorial movement.

Within the exhibition, *Shifty* turns attention toward the domestic world that accompanies a shared artistic life. Its empty seats invite thoughts of presence, conversation, and the space another person occupies. Alongside the rain painting's crowded umbrellas, these couches bring two recurring forms of shelter into conversation: one carried into the world, the other associated with coming home.

Detail of *Shifty*, 2026



Side view of Shifty, 2026



Rachel Eulena Williams
Colorado Highway 17, 2026

acrylic, various rope, and canvas on panel
60 × 60 in. (152.4 × 152.4 cm)

In *Colorado Highway 17*, Rachel Eulena Williams turns the circular painting into a field of intersecting routes. Turquoise, lime green, orange, and violet meet broad passages of black and white, while ropes loop, cross, and gather into raised contours. The title invites a reading through movement and terrain, though the work offers no fixed viewpoint. Its sense of place emerges through following connections, encountering interruptions, and changing direction.

The tondo is a recurring format in Williams's practice, placing her work in conversation with a long history of circular painting. Especially prominent in Renaissance Florence, the format frequently served domestic and devotional subjects, including paintings associated with marriage and birth. Its curved boundary offered artists a means of organizing figures into closely interconnected arrangements. Williams brings that compositional possibility into abstraction, using the circle to gather disparate materials and movements without resolving their differences.



Canvas participates as a material with its own folds, edges, and resistance. Painted sections overlap, while rope alternately outlines a shape, traverses the composition, or hangs beyond its perimeter. A taut red line crosses the lower field; elsewhere, loose coils and trailing ends establish a different pace. The circle contains these gestures, yet the hanging cords extend their activity into the surrounding space. Line becomes physically present, carrying both the movement of drawing and the tangible work of joining.

Williams's construction extends Al Loving's exploration of abstraction through cut and joined fabric. An affinity with Elizabeth Murray also emerges in the energetic relationship between shaped forms, vivid color, and bodily suggestion. Here, the tondo's enclosing geometry accommodates an assembly whose seams, textures, and attachments remain conspicuous. Unity develops through the interaction of distinct parts.

Within *Je t'aime… quand même*, the format's historical associations with intimacy and domestic life acquire fresh resonance. Alongside Walter Price's paintings, *Colorado Highway 17* makes their shared attention to line visible through different material choices. Price draws contours that allow figures and objects to shift identity; Williams gives contours thickness, tension, and weight. Her recurring circle becomes a place where separate elements retain their character while sustaining a common structure.

Detail of *Colorado Highway 17*, 2026



Rachel Eulena Williams
Untitled, 2026

acrylic, canvas, and thread on paper
14 ¼ × 10 ¼ in. (36.2 × 26 cm)



Rachel Eulena Williams
Untitled, 2026

acrylic, canvas, and thread on paper
14 ¼ × 10 ¼ in. (36.2 × 26 cm)

Rachel Eulena Williams
Untitled, 2026

Made during Rachel Eulena Williams's residency in Cannes in summer 2026, these two works on paper bring her practice of assembly into an intimate register. Painted canvas strips and circular fragments sit above fields of acrylic, their stitched edges making attachment visible at close range. Together, they mark a particular period of working, carrying her sustained exploration of color, line, and construction into a temporary studio setting.

The works establish different rhythms within a shared vocabulary. In one, a deep blue field anchors yellow passages and red and turquoise circles, with green stitches radiating across the red disc. In the other, horizontal turquoise and violet bands interrupt a warmer ground of cream, orange, and green. Thread crosses the painted fragments, drawing the eye between their surfaces and the places where they meet. Circles punctuate both compositions, creating focal points within more dispersed arrangements.

The combination of thread, collage, and repeated circular forms invites comparison with Howardena Pindell's layered works on paper, in which small additions lend abstraction material density and sustained rhythm. Williams works with larger, more individually assertive fragments, allowing stitching to act as both a means of attachment and a graphic gesture. The visible weave, irregular edges, and lifted sections preserve the identity of each piece within the whole.

In conversation with *Colorado Highway 17*, these works reveal how Williams's language moves between expansive, bodily encounters and the small decisions contained in a seam or crossing thread. Their scale rewards close attention to the hand, making the physical acts of joining especially legible. Within *Je t'aime… quand même*, they give connection an intimate material presence, built through particular gestures that remain visible in the finished work.



Detail of *Untitled*, 2026

WALTER PRICE

Walter Price (b. 1989, Macon, Georgia; lives and works in Brooklyn, New York) makes paintings and drawings in which everyday objects, figures, and landscapes move between recognition and abstraction. Sofas, automobiles, palm trees, and fragmented bodies appear within fields of vivid color, their relationships shifting through changes in scale and perspective. Drawing on personal experience and cultural memory, Price creates images whose familiarity leaves room for uncertainty, humor, and unexpected associations.

Price served for four years in the U.S. Navy before pursuing his art education through the GI Bill, studying at the Art Institute of Washington and Middle Georgia College. An early encounter with a photograph of Jacob Lawrence in military uniform helped him imagine this route into an artistic life. Lawrence's ability to bring narrative and abstraction together remains significant to Price, alongside Sam Gilliam's use of color and Jimmy Lee Sudduth's commitment to making from everyday experience.

Drawing is foundational to his practice. In works on paper, pencil, pastel, graphite, and marker establish a vocabulary of gestures and recurring motifs that also animates his paintings. Line can describe a recognizable object, interrupt a field of color, or redirect the composition entirely. Across both media, Price allows intuition and revision to determine how an image develops, preserving the possibility that a familiar scene might become something stranger.

Price met fellow artist Rachel Eulena Williams through a mutual friend in 2013; the two married in recent years. Each approaches painting as a medium open to continual transformation, pursuing distinct ways of bringing color, gesture, and everyday experience into the work.

Significant institutional presentations include solo exhibitions at MoMA PS1 and Kölnischer Kunstverein (both 2018), Aspen Art Museum (2019), Camden Art Centre, London (2021), and Walker Art Center, Minneapolis (2024). He participated in the 2019 Whitney Biennial and *MONUMENTS*, co-organized by the Museum of Contemporary Art, Los Angeles, and The Brick (2025–26). His recurring exhibition title, *Pearl Line*s, connects successive presentations to an evolving body of work.

His work is held in the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Studio Museum in Harlem, Tate, Centre Pompidou, the Hammer Museum, the Museum of Contemporary Art, Los Angeles, and Walker Art Center, among others.

RACHEL EULENA WILLIAMS

Rachel Eulena Williams (b. 1991, Miami, Florida; lives and works in Brooklyn, New York) makes works that expand painting through cutting, joining, and reconstruction. Combining painted canvas, dyed fabric, rope, paper, and found materials, she develops compositions in which color and physical structure are inseparable. Surfaces fold, drape, and project into space, while their visible attachments make the act of holding things together part of the image.

Williams received her BFA from Cooper Union in 2013. Drawing remains central to her practice, with sketches on paper and digital studies informing constructions in which rope becomes a three-dimensional line. Painted fragments are layered, trimmed, and redistributed, sometimes moving between works. This process allows each composition to develop through the changing relationships among its parts, giving play and revision a material presence.

Her work extends the experimentation of artists including Al Loving, Howardena Pindell, Suzanne Jackson, and Elizabeth Murray, whose approaches to abstraction challenged the conventions of a continuous surface and rectangular support. Williams brings this history into contact with methods of sewing, braiding, patchwork, and reuse. Cotton and rope carry associations with labor and histories of racial violence, while their transformation into vivid, interdependent structures opens further possibilities for connection and renewal.

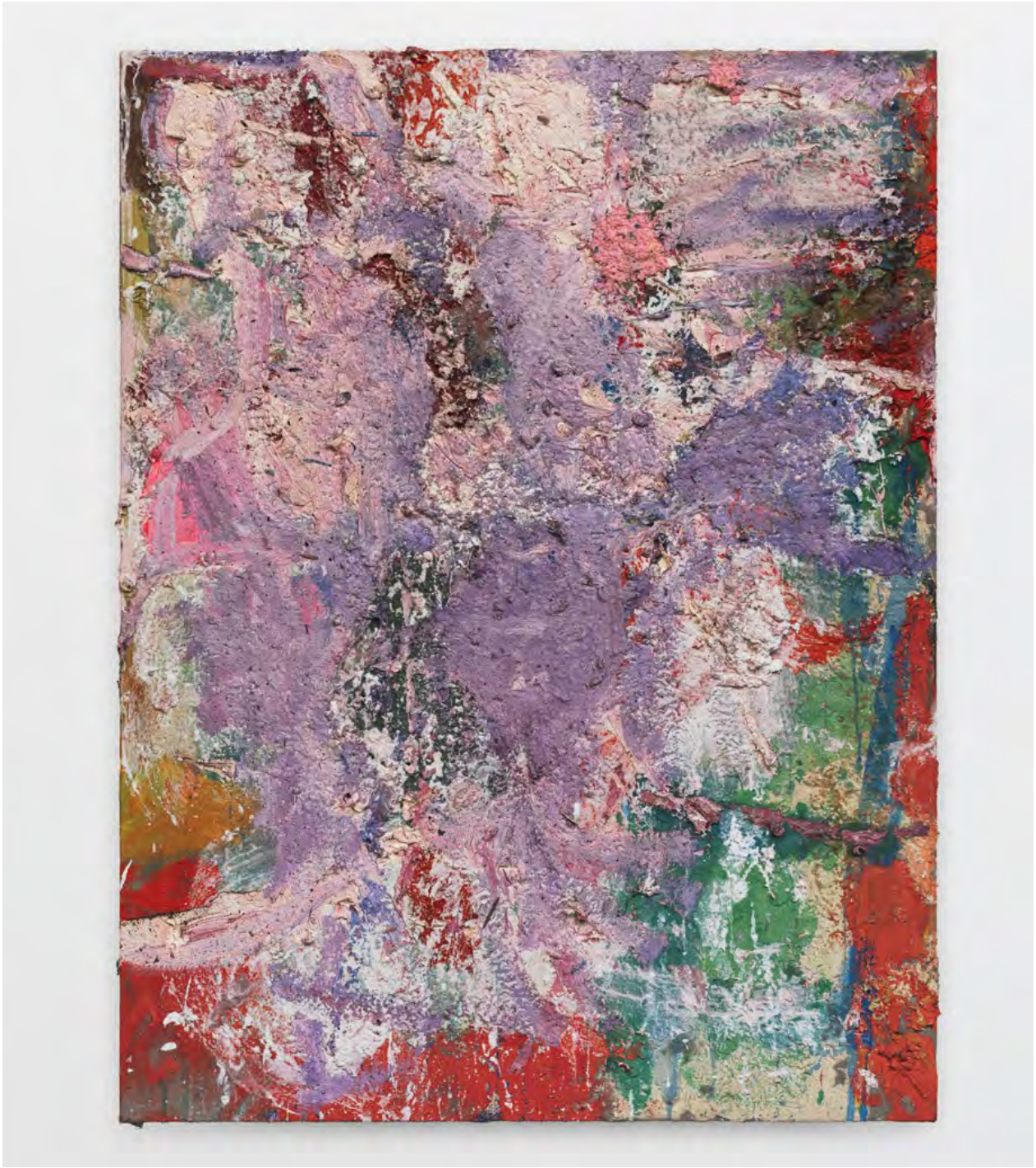
Williams met fellow artist Walter Price through a mutual friend in 2013; the two married in recent years. Their independent practices share an attention to color, drawing, and the possibilities of disrupting familiar pictorial structures. Williams gives line physical form through rope and attachment, while Price uses it to move between recognizable imagery and abstraction.

Significant institutional presentations include *Hair and Body* at Dundee Contemporary Arts, Scotland (2023), her first major solo exhibition at a UK public institution; *52 Artists: A Feminist Milestone* at The Aldrich Contemporary Art Museum, Connecticut (2022–23); and the *10th Biennial of Painting* at Museum Dhondt-Dhaenens, Belgium (2026). Selected gallery exhibitions include *Zero Gravity* at Ceysson & Bénétière, Saint-Étienne (2018), *Silk Cotton Snow* at The Modern Institute, Glasgow (2021), and *Joy & Rain* at Xavier Hufkens, Brussels (2022).

Her work is held in the collections of Pérez Art Museum Miami and the Studio Museum in Harlem, New York.



SPENCER RUSSELL LEWIS AND CAITLIN LONEGAN



Spencer Russell Lewis
Untitled (SL232), 2026

Oil, acrylic, spray paint, paper pulp, gesso and ink on linen
42 × 32 × 1.5 in. (106.68 × 81.28 × 3.81 cm)

In *Untitled (SL232)*, Spencer Russell Lewis turns the painted surface into a dense record of accumulation. Lavender, pale pink, and creamy white spread across passages of red, green, blue, and ochre, partially covering a more forceful chromatic structure beneath. Broad gestures remain visible, but their movement encounters the resistance of a heavily built surface. The painting holds together the sweep of an action and the material weight it leaves behind.

Paper pulp is central to this relationship. Combined with paint and gesso, it produces ridges, folds, and irregular deposits that bring the image toward relief. Color catches on these raised areas or disappears beneath them, making depth both pictorial and physical. Earlier passages remain visible through gaps and interruptions, allowing the viewer to follow decisions that have been covered, redirected, or absorbed into subsequent layers. The surface gives revision a tangible presence.

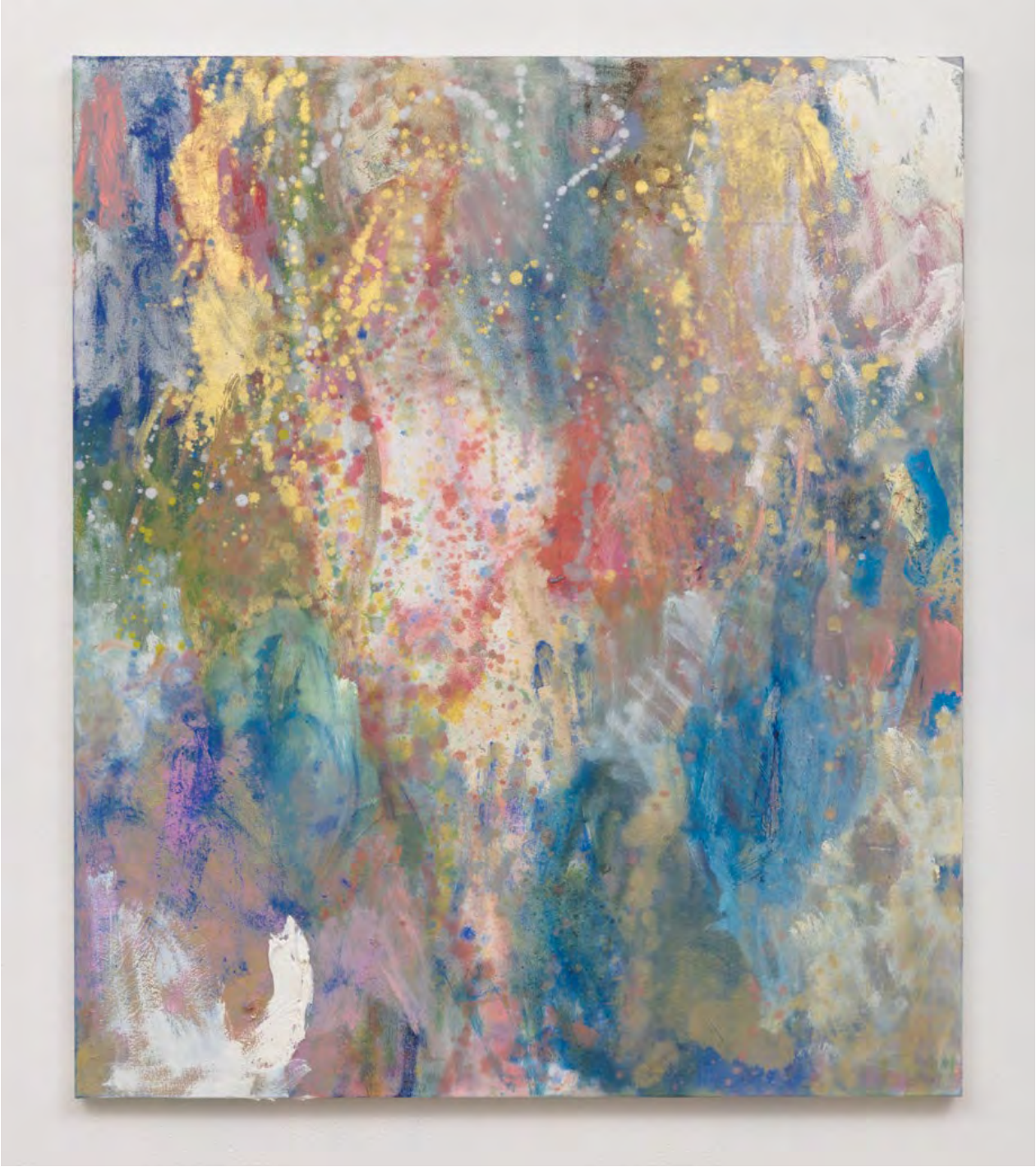


The work belongs within Lewis's recent exploration of densely built paintings. That body of work brought purples and creamy whites into a materially expansive practice involving paper pulp and pronounced impasto. Here, this palette tempers the brighter underlying colors without extinguishing them. The resulting tension between softness and abrasion gives the painting an unexpected intimacy.

Its layered construction invites comparison with Mark Bradford's paper-based abstractions, where accumulated and disrupted surfaces make different moments of an image visible together. Lewis develops this possibility through the bodily force of painted marks and the bulk of pulp. A historical affinity also emerges with Jean Fautrier's paste-built surfaces, in which pale color and dense material give abstraction a palpable, almost bodily presence. These connections situate the painting within a history of artists who treat the support as something to build upon, disturb, and transform.

In *Je t'aime... quand même*, the work draws particular attention to the duration of a gesture. Its apparent immediacy unfolds through layers of intervention, with each new passage negotiating what already occupies the surface. Lewis makes that negotiation visible, allowing the painting to retain both the energy of its making and the complexity of its revisions.

Side view of *Untitled (SL232)*, 2026



Caitlin Lonegan
Untitled (CL 2023.02), 2023

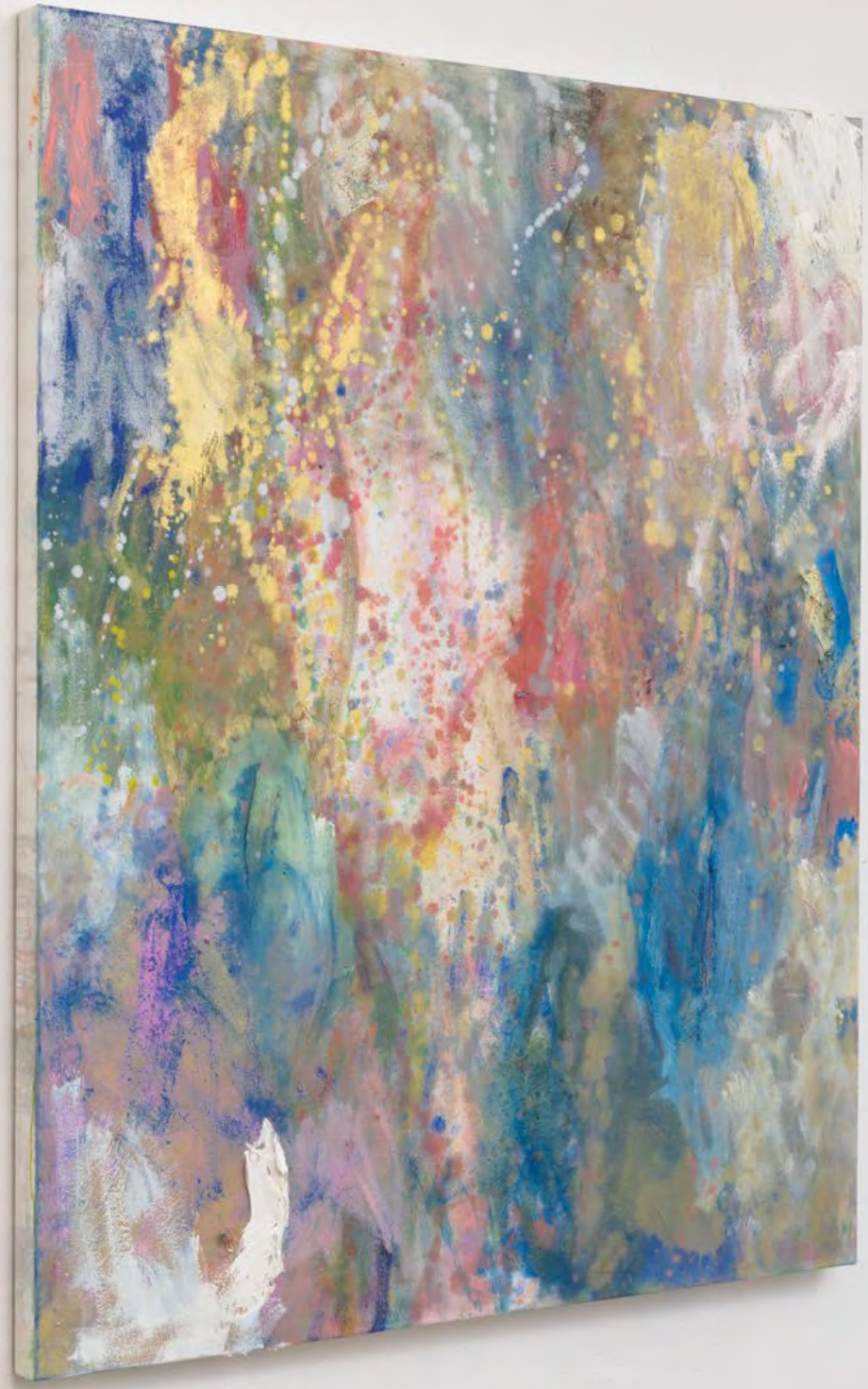
oil, metallic oil, iridescent oil on canvas
54 × 44 × 1½ in. (137.16 × 111.76 × 3.81 cm)

Across these two paintings, Caitlin Lonegan makes light both a subject of painting and an active participant in its reception. Veils of blue, rose, lavender, and green overlap with scattered dots and pale, sweeping gestures. Color suggests depth, while repeated marks draw attention back to the surface. The eye moves between these registers, encountering a space that continually reorganizes itself through looking.

Made three years apart, the works reveal different balances within a shared pictorial language. In *Untitled (CL 2023.02)*, stronger blue passages and concentrations of yellow lend structure to a largely vertical movement. The square *Untitled (CL 2026.06)* distributes its activity more broadly, with silvery white passages opening the composition around a central blue field. Their resemblance makes these differences especially revealing: a familiar vocabulary produces distinct rhythms of attention.



Detail of ***Untitled (CL 2023.02), 2023***



Metallic and iridescent pigments complicate the relationship between painted illusion and actual light. Reflective passages can advance or become subdued as illumination and viewing position change. What appears atmospheric is also materially specific. Lonegan develops this interplay through sustained observation, translating fleeting impressions from her surroundings into marks that she repeats, adjusts, and layers. Small studies participate in this process as places where gestures are tested and carried into larger works.

The paintings' dispersed color and unstable depth invite an affinity with Monet's late work, where distinctions between reflection, surface, and distance become difficult to hold. Lonegan's patterned passages also connect to her documented interest in the textile impressions within Francis Bacon's paintings. Here, repetition gives the eye footholds within a more fluid field, bringing recognizable sequences into contact with less predictable movement.

Shown alongside Spencer Russell Lewis's densely built painting, these works establish a conversation about what accumulated gestures can do. Lewis gives revision pronounced physical weight; Lonegan makes successive decisions register through shifting visibility. In her paintings, duration belongs both to the making of the image and to the viewer's gradual discovery of it.

Side view of *Untitled (CL 2023.02)*, 2023



Caitlin Lonegan
Untitled (CL 2026.06), 2026

oil, metallic oil, iridescent oil on canvas
48 × 48 × 1½ in. (121.92 × 121.92 × 3.81 cm)

SPENCER RUSSELL LEWIS

Spencer Russell Lewis (b. 1979, Hartford, Connecticut; lives and works in Los Angeles, CA) is an American artist whose paintings explore how gesture, color, and material accumulate into an image. Working frequently on jute and cardboard, he builds densely layered surfaces through intersecting strokes, dragged pigment, and passages of saturated color. His compositions carry the physical force of their making while revealing a sustained attention to structure, spatial depth, and the relationships between successive marks.

Lewis works across oil, acrylic, enamel, and ink, allowing their differing densities and behaviors to interact with the texture of his supports. The coarse weave of jute and the absorbency of cardboard remain active within the painting, interrupting the movement of pigment and preserving traces of earlier decisions. Works may be revisited over several months, their apparent immediacy emerging through prolonged revision. His abstraction develops through this exchange between spontaneous action and deliberate organization, with forms gathering, dissolving, and occasionally approaching the suggestion of a body.

Lewis studied at the Rhode Island School of Design and received his MFA from the University of California, Los Angeles, in 2008. His practice also encompasses sculpture and assemblage, extending his interest in the painting's physical presence and its relationship to surrounding space.

At UCLA, he met fellow painter Caitlin Lonegan, whom he later married. They initially shared a studio in Los Angeles before establishing separate working spaces, maintaining an ongoing conversation about their work. Their presentation in *Je t'aime... quand même* brings together distinct approaches to abstraction shaped by a shared engagement with painting's material and perceptual possibilities.

Noteworthy institutional presentations include *Ecdysis* at Museum aan de Stroom, Antwerp (2019), and *Sounds of Blackness* at the Metropolitan Museum of Manila (2023). In 2025, Fundación La Nave Salinas, Ibiza, presented *La noche de día*, a solo exhibition of paintings created for its former salt warehouse. Recent gallery exhibitions include *Tachisme* at MASSIMODECARLO Pièce Unique, Paris (2025), and *Afterpiece* at CANADA, New York (2026).

His work is held in the collections of the Albertina, Vienna; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Museu Inimá de Paula, Belo Horizonte, Brazil; and the Smithsonian National Museum of African American History and Culture, Washington, DC.

CAITLIN LONEGAN

Caitlin Lonegan (b. 1982, Long Island, New York; lives and works in Los Angeles, CA) is a Los Angeles–based painter whose abstractions explore how light, color, and movement shape perception. Built through successive layers of oil, metallic, and iridescent paint, her canvases change as the viewer moves before them. Marks that appear to recede can suddenly catch the light and come forward, making looking an active, unfolding experience.

Lonegan received her BA in Art and Applied Physics from Yale University in 2005 and her MFA from the University of California, Los Angeles in 2010. This dual background offers a useful context for her sustained attention to color and spatial illusion. Before moving to Los Angeles, she taught middle school science in Brooklyn while painting in her West Village apartment. The work of artists including Laura Owens and Lari Pittman helped draw her toward Los Angeles, where she found room to develop her own approach to painting.

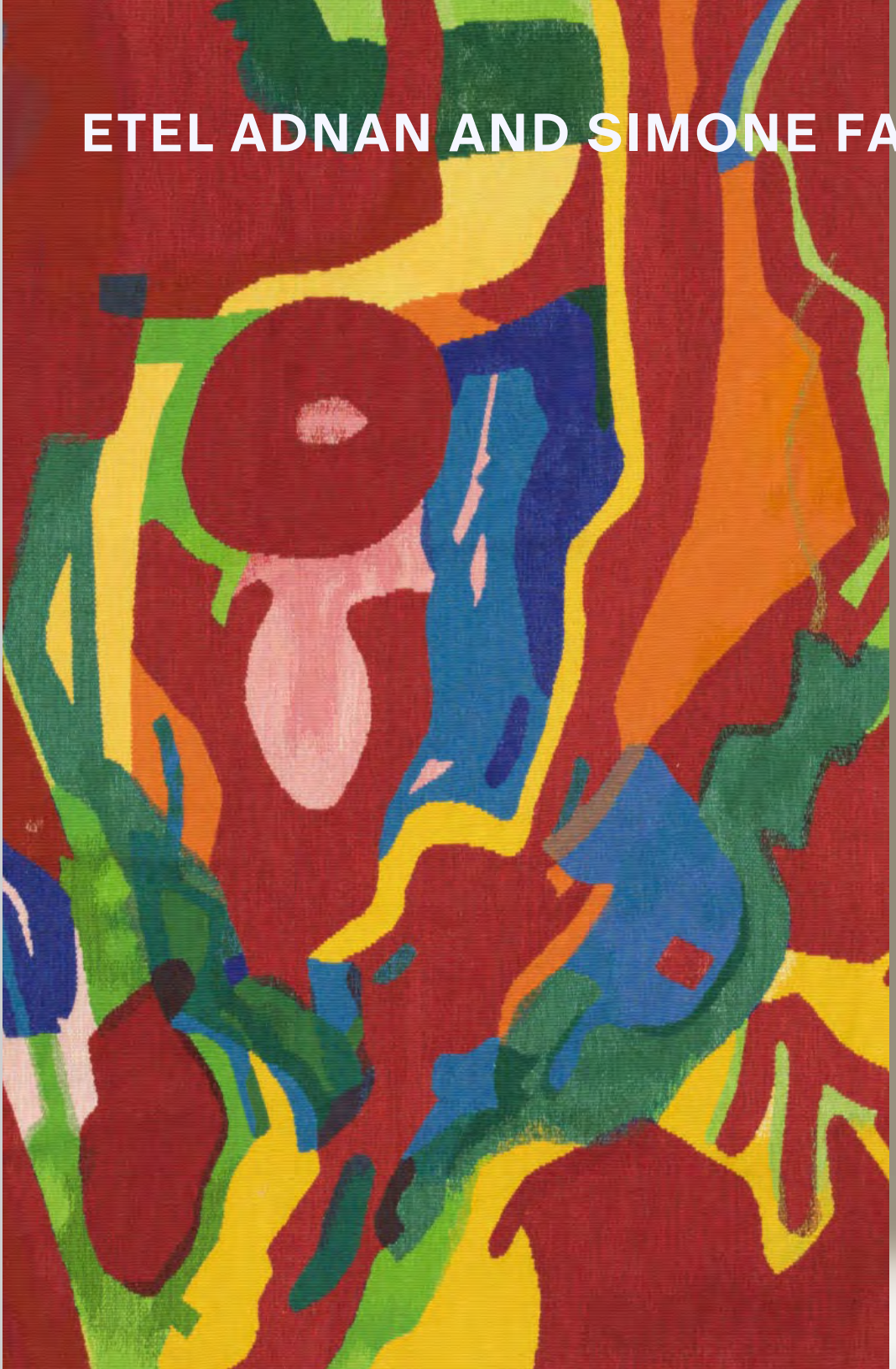
Working across several canvases simultaneously, Lonegan revisits paintings over months, sometimes years. Small studies inform larger compositions, while shifting studio light and incidental observations enter the work through repeated, carefully considered marks. Her paintings bring the apparent spontaneity of gestural abstraction into contact with a slower process of observation and revision. Their openness is carefully constructed, inviting the eye to move between the physical surface and the space suggested within it.

At UCLA, Lonegan met fellow painter Spencer Russell Lewis, whom she later married. Their relationship developed through conversations about art that remain central to their life together. An early shared studio in Atwater Village eventually gave way to separate spaces, allowing each to pursue an independent practice within an ongoing exchange.

Noteworthy institutional exhibitions include *Made in L.A.* 2014 at the Hammer Museum and *Abstract Painting Now!* at Kunsthalle Krems, Austria, in 2017. Recent solo presentations include *Blue Window* at Vito Schnabel Gallery, St. Moritz (2022), *Polychromic* at OCHI, Sun Valley (2023), and *Gems and Roses* at Broadway, New York (2025).

Her work is held in the collections of the Los Angeles County Museum of Art, the Hammer Museum, the Henry Art Gallery, Seattle, and the Benton Museum of Art at Pomona College, as well as Sammlung Goetz, Munich.

ETEL ADNAN AND SIMONE FATTAL







Etel Adnan
Implosion (1960s), 2022

tapestry
55⅞ × 68⅞ in. (141.92 × 174.94 cm)

Edition 2 of 3

In *Implosion*, Etel Adnan gathers an exuberant vocabulary of color into a composition charged with internal pressure. A saturated red field holds branching blue lines, irregular passages of green and orange, and rounded forms encircled by yellow. These elements suggest vegetation, celestial bodies, and fragments of terrain without settling into a recognizable landscape. The title gives their restless proximity a particular force, inviting us to read the image as energy concentrated within a bounded space.

Realized in 2022 from a design dating to the 1960s, the tapestry carries an early composition into a material form completed after Adnan's death. Weaving was a longstanding concern within her practice, informed by encounters with rugs, kilims, and weavers in North Africa. Its gradual construction offered another rhythm alongside the immediacy of her palette-knife paintings. Here, the woven surface gives even the sharpest changes of color a tactile continuity, holding apparently spontaneous gestures within the patient structure of thread.

The interplay of wandering lines and concentrated color invites comparison with Paul Klee, an artist Adnan deeply admired. His example provides a useful context for the work's movement between organic suggestion and abstraction. In Implosion, color establishes its own relationships: red becomes both atmosphere and form, while yellow gathers around circular shapes like an intensification of light.

Within Je *t'aime... quand même*, the work also gives material presence to the continuation of an artistic life. Simone Fattal's involvement in the posthumous realization of Adnan's tapestry designs lends this body of work particular resonance beside her own sculptures. Their dialogue extends across different materials and beyond Adnan's lifetime, sustained through the care required to bring an image into the world.



Detail of *Implosion (1960s)*, 2022



Simone Fattal
Venus I, 2006

stoneware fired in a wood kiln
23¼ × 8¼ × 7⅛ in. (59.06 × 20.96 × 18.10 cm)

In *Venus I* and *Venus II*, Simone Fattal gives the female figure a presence at once bodily and architectural. Broad upper masses, elongated torsos, and grounded bases establish two distinct silhouettes. *Venus I* holds a more frontal, column-like stance, while *Venus I*I appears to turn inward, its swelling and recessed passages suggesting a body gathering itself together. Anatomy emerges through folds, indentations, and changes in volume, allowing sensuality, strength, and vulnerability to occupy the same forms.

The shared title invokes the long history of representing the female body through the figure of Venus. Fattal approaches that inheritance through the physical substance of earth and the independence of each figure. Curator Lorenzo Giusti has described her Venus works as autonomous female bodies made from a common material. Their relationship rests in this shared origin, with each sculpture retaining its particular stance and proportions.

Ridges, seams, and compressed planes preserve the intimate work of modeling. Wood-kiln firing fixes these pliable beginnings within hardened stoneware, bringing the immediacy of touch into forms that evoke archaeological survival. Their abbreviated anatomies recall Rodin's exploration of the partial figure, while their insistently worked surfaces invite comparison with Rebecca Warren's tactile approach to sculpture. Fattal gives these concerns an archaic resonance, suggesting how a body can remain expressive across temporal distances.

Within *Je t'aime… quand même*, the two sculptures articulate closeness through difference: a common substance holds separate bodily identities. Alongside Etel Adnan's Implosion, their concentrated, earthy forms establish a counterpoint to the tapestry's expansive color. This encounter brings the artists' longstanding dialogue into material focus, while Fattal's concurrent retrospective at the Musée d'Art Moderne de Paris offers a broader context for her sustained consideration of bodies, history, and endurance.



Detail of *Venus I*, 2006



Simone Fattal
Venus II, 2006

stoneware fired in a wood kiln
21⅝ × 7⅞ × 7½ in. (54.9 × 20 × 19 cm)

ETEL ADNAN

Etel Adnan (b. 1925 in Beirut, Lebanon; d. 2021 in Paris) was a Lebanese American artist, poet, novelist, and essayist whose work brought color, language, and landscape into a sustained reflection on perception and belonging. Across paintings, drawings, tapestries, and accordion-fold artist's books known as leporellos, she developed an economical visual language capable of holding expansive emotional and philosophical meaning. Mountains, horizons, and suns recur as forms through which the experience of a place becomes inseparable from its memory.

Adnan studied philosophy at the Sorbonne, the University of California, Berkeley, and Harvard University before teaching at Dominican College in San Rafael from 1958 to 1972. She began painting in the late 1950s, developing a practice grounded in intuitive relationships between color and form. Often applying oil paint with a palette knife to small canvases laid flat on a table, she built compositions from decisive passages of pigment. Mount Tamalpais in Northern California became a lifelong point of reference, anchoring her exploration of landscape as a subject of thought as well as observation.

Her literary work addressed the political realities of war, displacement, and cultural identity with equal force. Her novel Sitt Marie Rose (1977), written in response to the Lebanese Civil War, remains a major contribution to modern Arab literature. Painting and writing offered distinct but interconnected ways of attending to the world, joining sensory immediacy with an acute awareness of history.

Adnan met Simone Fattal in Beirut in 1972, beginning a partnership that lasted nearly fifty years. Their shared life extended across Lebanon, California, and France, sustained by artistic exchange and a common engagement with literature and philosophy. Through The Post-Apollo Press, Fattal also published much of Adnan's writing. Their presentation together in *Je t'aime… quand même* brings this enduring relationship into focus in Paris, the city they later called home.

Adnan's inclusion in dOCUMENTA (13), Kassel (2012), brought wider international recognition to her visual practice. Major institutional exhibitions include *Etel Adnan in All Her Dimensions* at Mathaf, Doha (2014); *The Weight of the World* at the Serpentine Galleries, London (2016); her solo exhibition at the Institut du monde arabe, Paris (2016–17); N*ew Work: Etel Adnan* at SFMOMA (2018–19); and *Light's New Measure* at the Solomon R. Guggenheim Museum, New York (2021–22).

Her work is held in museum collections including the Museum of Modern Art, New York; Centre Pompidou, Paris; SFMOMA; Mathaf, Doha; M+, Hong Kong; the British Museum, London; and Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

SIMONE FATTAL

Simone Fattal (b. 1942, Damascus, Syria; lives and works in Paris, France) is a Lebanese American artist and publisher whose work brings ancient narratives into contact with contemporary experiences of displacement, memory, and survival. Across sculpture, painting, watercolor, and collage, she draws on Mediterranean and Mesopotamian histories, mythology, and Sufi poetry. Her figures, animals, and architectural forms occupy a world in which the archaic remains present, offering ways to consider the persistence and vulnerability of human life.

Clay holds a central place in her practice. Often modeled with only enough detail to suggest a body, her sculptures retain an immediacy that makes their stance and physical presence expressive. Warriors, travelers, and mythological beings appear alongside houses, walls, and trees, forming encounters between individual lives and the structures that shelter or constrain them. Their uneven surfaces and abbreviated anatomies give endurance a tangible form, carrying the marks of their making into the stories they evoke.

Raised in Lebanon, Fattal studied philosophy at the École des Lettres in Beirut and the Sorbonne in Paris, also attending classes at the École du Louvre. She returned to Beirut in 1969 and began exhibiting her paintings. After leaving Lebanon during the civil war in 1980, she settled in Sausalito, California, where she founded The Post-Apollo Press in 1982, publishing experimental literature, poetry, and translated works. In 1988, studies in ceramics at the College of Marin and the San Francisco Art Institute opened a new direction in her artistic practice.

Fattal met Etel Adnan in Beirut in 1972, beginning nearly fifty years of shared life and artistic exchange. Publishing became one expression of that relationship, with The Post-Apollo Press bringing much of Adnan's writing into circulation. Presented together in Je t'aime… quand même, their works reflect distinct approaches to landscape, history, and material, developed within an enduring intellectual and personal dialogue.

Concurrent with this exhibition, the Musée d'Art Moderne de Paris presents *Simone Fattal: Cities at the Bottom of a Lake (Des villes au fond d'un lac)*, on view from September 18, 2026, through January 24, 2027. Bringing together approximately 100 works spanning more than 50 years, the museum exhibition provides an expansive context for her presentation at Gladwell Projects. Other major institutional exhibitions include *Works and Days* at MoMA PS1, New York (2019), and *Finding a Way* at Whitechapel Gallery, London (2021–22). She also participated in the 59th Venice Biennale (2022).

Her work is held in collections including the Musée d'Art Moderne de Paris; Centre Pompidou, Paris; Walker Art Center, Minneapolis; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; National Museum of Qatar, Doha; and Sursock Museum, Beirut. The Musée d'Art Moderne de Paris acquired her glazed stoneware sculpture, Dionysos, as a gift from its Friends' International Committee in 2024.



Simone and Etel shot for Art Basel Magazine, 2021



JEANE COHEN AND TREVOR WARREN



Jeane Cohen
Goose Eggs, 2026

oil on linen
25 × 60 in. (63.5 × 152.4 cm)

In G*oose Eggs*, Jeane Cohen brings the natural world into a space governed by association. Dark, birdlike forms emerge among pale blue and green ovals, ochre passages, and loosely drawn shapes. The title offers a foothold for recognition, yet the eggs seem to expand into pools, openings, or enclosures. Different scales coexist across the wide canvas, allowing the intimate and the expansive to occupy the same field.

The exposed texture of linen contributes to this uncertainty. Thin passages leave the weave visible, while darker concentrations gather into featherlike or tangled forms. Outlines appear, dissolve, and resume elsewhere, making it difficult to separate an inhabitant from its surroundings. Cohen gives nature a mutable structure, where a shape can suggest several things before the eye settles upon one.

This animation of landscape invites comparison with Charles Burchfield's efforts to make the rhythms and sensations of nature visible. Cohen develops that possibility through overlapping viewpoints and changes of scale. A contemporary affinity emerges with Katherine Bradford, whose figures inhabit spaces that remain emotionally immediate despite their uncertain geography. In both, familiarity provides an entry into a world shaped by painterly invention.

Alongside Trevor Warren's *Another Light, A Different Sun, Goose Eggs* offers a distinct approach to the instability of seeing. Warren lets landscape disperse through atmospheric color; Cohen gives that uncertainty inhabitants and provisional boundaries. Within *Je t'aime... quand même,* the painting imagines coexistence through forms that share a space while remaining differently defined. Its egglike enclosures introduce associations with emergence and protection, held within an image whose relationships remain open.



Detail of *Goose Eggs*, 2026



Jeane Cohen
Spades, 2026

oil on linen
10 × 10 in. (25.4 × 25.4 cm)

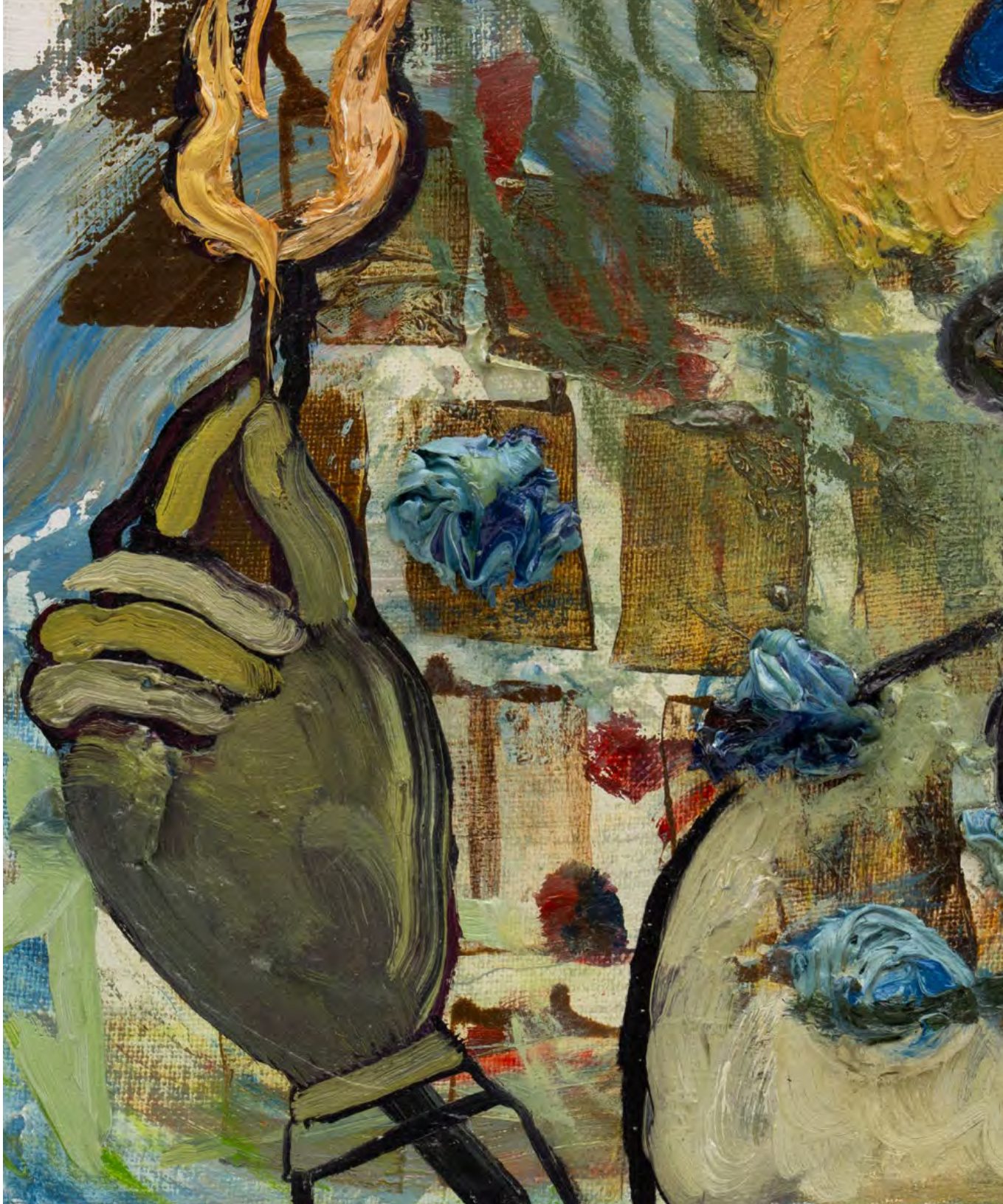
In *Spades*, Jeane Cohen compresses a lively encounter between bodily gesture, organic form, and painted matter into a small square. At the left, a handlike shape appears to grasp an upright shaft that opens into a forked yellow form. Dark contours wind through green, cream, and blue, while thick deposits of pale blue paint project from the surface. Recognition remains active but unsettled: a hand, a tool, and a growing stem become possible readings of the same arrangement.

The title introduces associations with cultivation and the handling of earth, giving the apparent grip a practical, bodily charge. Yet the image continually redirects those associations. Thin, rubbed passages expose the linen beneath, while raised knots of paint make physical substance conspicuous. Cohen places the suggestion of action beside the material evidence of her own making, bringing the depicted hand into conversation with the painter's hand.

The work invites comparison with Amy Sillman's movement between bodily imagery and abstraction, where a contour can establish a figure and then complicate its identity. Cohen

gives that ambiguity a particularly tactile expression. The small format intensifies each change in paint thickness, so that a curl, edge, or deposit carries considerable compositional weight.

In conversation with the expansive *Goose Eggs, Spades* brings attention close to the act of touching and tending. Its importance within the exhibition lies in this shift of scale: relationships to a shared world take shape through particular gestures. The painting holds the possibility of cultivation alongside the freedom of forms to become something unexpected.



Detail of *Spades*, 2026



Trevor Warren
Harpocrates Lupin, 2024

oil and acrylic on sewn canvas
44 × 40.5 × 2 in. (111.8 × 102.9 × 5.1 cm)

In *Harpocrates Lupin*, Trevor Warren constructs an image from painted sections whose edges remain active within the whole. Blue, teal, violet, and pale earth tones occupy overlapping rectangles, forming an irregular silhouette that brings the surrounding wall into the composition. Each section carries a different rhythm of stains, streaks, and concentrated pigment. Looking becomes a movement among related surfaces, with no single fragment supplying a complete view.

The sewn canvas makes assembly integral to the painting's meaning. Seams mark where one passage meets another, while folds and projecting edges interrupt the continuity of color. Warren's broader practice of retaining and recomposing painted fragments gives this construction a temporal dimension: an image can develop by bringing separate histories into contact. Here, the joins preserve difference even as they establish connection.

The work's irregular geometry and sensitivity to fabric invite comparison with Richard Tuttle's dyed and sewn canvas pieces. Like Tuttle, Warren allows the support's absorbency and physical character to participate in the image. His more

densely articulated surfaces give each section the suggestion of its own terrain, ranging from expansive pools of color to marks that appear almost microscopic.

Shown with *Another Light, A Different Sun*, the work reveals another way Warren approaches continuity. The later painting lets color flow across a single field; Harpocrates Lupin makes the meeting of separate fields tangible. Within an exhibition centered on relationships between artists, its visible seams offer a precise material proposition: connection can hold distinct experiences together while leaving their differences legible.



Side view of *Harpocrates Lupin*, 2024



Trevor Warren
Another Light, A Different Sun, 2026

oil on canvas
80½ × 53½ × 1 in. (204.5 × 135.9 × 2.5 cm)

In *Another Light, A Different Sun*, Trevor Warren gives landscape the instability of a remembered encounter. Horizontal passages of green, blue, ochre, and rose emerge beneath a broad, dark violet field. They suggest reflected light, distant terrain, or scenery passing beyond a window, yet none settles into a definitive image. The painting holds the sensation of a place as its particulars begin to slip from view.

Its tall format complicates the lateral movement of the paint. The eye travels across successive bands, then moves vertically between darker expanses and brief concentrations of brightness. Softened edges allow colors to bleed into one another, making depth difficult to define. The title gives this uncertainty an emotional dimension: another light might reveal a familiar world differently, changing what can be seen and what remains in memory.

The painting invites comparison with Gerhard Richter's abstractions, in which dragged passages of color render visibility inseparable from concealment. Warren's softer transitions produce a more atmospheric rhythm, allowing small changes in hue to accumulate without a sharply defined break. This sustained unfolding also connects to his interest in experimental music, where duration can alter the experience of an apparently continuous field.

Alongside Jeane Cohen's paintings, the work opens a conversation about landscape as something shaped by perception and imagination. Within Je t'aime… quand même, its significance lies in the possibility that a shared world can sustain different experiences of light, distance, and feeling. Warren gives that difference room to remain unresolved.



Detail of *Another Light, A Different Sun*, 2026

JEANE COHEN

Jeane Cohen (b. 1988, Worcester, Massachusetts; lives and works in Brooklyn, New York) makes paintings in which landscape becomes a meeting place for observation, memory, and imagination. Animals, gardens, celestial forms, and passages of abstraction inhabit shifting spaces, allowing different experiences of the natural world to coexist. Her paintings approach nature as an active presence, asking how we perceive our surroundings and how those encounters enter emotional life.

Cohen received her BA in Psychoanalysis and Visual Art from Hampshire College in 2011 and her MFA in Painting and Drawing from the School of the Art Institute of Chicago in 2018. Before pursuing graduate study, she worked in mental health counseling and community arts, including therapeutic teaching projects in Philadelphia. These experiences inform her interest in communication and the different ways people construct and inhabit a sense of reality.

Her practice developed through a sustained engagement with observational landscape painting, including study in Italy with Dan Gustin and Stanley Lewis. Returning to the studio, she began working more extensively from memory, photographs, and invention. Observation remains important, but the painting's own emerging relationships can redirect its course. Layering, revision, and occasional collage allow several spatial orientations and moments of experience to occupy one composition.

Cohen has identified Joan Mitchell, Helen Frankenthaler, Albert Oehlen, and Katherine Bradford among artists whose work she returns to. Across these varied references, she finds possibilities for color, gesture, and continual reinvention. Her recurring imagery carries associations with states of awareness and feeling, giving recognizable subjects meanings that remain open as the painting develops.

Cohen met her partner, painter Trevor Warren, in Maine in summer 2022. A dinner following an artist's lecture at Bowdoin brought them together through a mutual friend; subsequent chance encounters developed into friendship and a relationship grounded in painting. Their independent practices share an attention to how natural forms and perceptual experience can be transformed through paint.

Significant institutional presentations include *This Watching Land* at the Center for Maine Contemporary Art, Rockland (2023–24), her first solo museum exhibition, and *Mesmer's Garden* at the Maine Jewish Museum, Portland (2025). Selected gallery exhibitions include *Wing in the Shadow at* François Ghebaly, New York, with Easy Does It Curatorial Projects (2024), and *Wanderer* at Elizabeth Moss Gallery, Maine (2026).

Cohen received a Pollock-Krasner Foundation Grant in 2022 and participated in the Sharpe-Walentas Studio Program in 2022–23. Her awards also include an Elizabeth Greenshields Foundation Grant and first prize in the William and Dorothy Yeck Young Painters

TREVOR WARREN

Trevor Warren (b. 1996, Tacoma, Washington; lives and works in Brooklyn, New York) makes paintings in which atmospheric color meets the physical construction of the canvas. Through staining, layering, cutting, sewing, and reassembly, he develops surfaces that hold together different moments of their making. Expansive passages suggest landscape and shifting light, while seams and concentrated marks bring attention back to the material beneath the image.

Warren studied art and environmental studies at the Johnston Center for Integrative Studies at the University of Redlands. This background informs his attention to cycles of transformation and reuse. Fragments from earlier paintings, sometimes retained for years, enter new compositions, carrying previous decisions into a different context. The canvas becomes a place where an image can be reconsidered in light of its own material history.

His process involves pressing paint through unprimed canvas, allowing pigment to penetrate the fabric and produce patterns resembling natural forms at different scales. From a distance, these passages can cohere into broad, immersive fields; closer viewing reveals individual stains, stitches, and interruptions. Warren uses this movement between scales to connect the intimacy of working by hand with a more expansive experience of space.

Experimental music, cultural geography, prose, and poetry also inform his practice. These references enter painting through rhythm, duration, and association. His 2026 exhibition at Gladwell Projects, *With Two Eyes*, took its title from a poem by Patricia Lockwood, while the large painting *Éliane* pays tribute to composer Éliane Radigue. Such connections give sustained attention an important role in both the development and reception of his work.

Warren met painter Jeane Cohen in summer 2022 while attending a residency in Maine. Following a lecture at Bowdoin, they joined a dinner through a mutual artist friend who shared Cohen's studio building, known as "the mill." Further chance encounters developed into a friendship and, eventually, a relationship grounded in their shared engagement with painting. Presented together in *Je t'aime… quand même*, their distinct practices bring material reconstruction into conversation with perception, imagination, and the natural world.

Recent solo exhibitions include *Three Falls Pass at Field Projects*, New York (2025); *Clock Time* at Gladwell Projects, Dallas (2026); and *With Two Eyes* at Gladwell Projects, Jersey City (2026). Warren was nominated for a Rema Hort Mann Foundation Emerging Artist Grant in 2023 and is co-founder of the independent literary arts magazine Counterbound. His work has been acquired for the Hospital of the University of Pennsylvania.



Trevor and Jeane in Maine, 2026

ANTONIA KUO AND DOUGLAS RIEGER







Antonia Kuo
Crucible, 2025

Unique photochemical painting on light-sensitive silver gelatin paper, c-print in aluminum frame
11⅞ × 14 ¾ in. (30.2 × 37.5 cm)

In *Crucible*, Antonia Kuo brings the image of transformation into contact with transformation itself. A small, magenta-toned image occupies the center of a brown field scattered with pale flecks. Its concentrated glow and compressed industrial forms draw the eye inward, while the surrounding marks suggest particles, sparks, or a distant constellation. The composition holds these different scales together, making a modest surface feel unexpectedly expansive.

The distinction between image and surrounding field is also a distinction between ways of recording. A found micrograph meets a unique chemical painting, placing an existing photographic record alongside marks produced through reactions on light-sensitive paper. The work's surface registers an event as much as it depicts one. Its title sharpens this relationship: a crucible is both a vessel in which materials undergo intense heat and a situation through which something is fundamentally changed.

This meeting of metallurgy and photographic chemistry connects Crucible to Kuo's broader investigation of inherited material knowledge.

The family's industrial foundry and histories of metal extraction inform a practice in which substances carry both personal associations and the capacity for further change. Here, even the silver within the photographic medium brings metal into the construction of the image.

A close contemporary affinity emerges with Mariah Robertson's experimental darkroom works, where light and chemical application make photographic paper an active site of image-making. Kuo gives that material openness a particular tension by retaining a concentrated, recognizable image within the reactive field. Representation and abstraction become interdependent, each altering how the other is understood.

Within Je *t'aime... quand même, Crucible* brings an intimate scale to questions of fabrication and change. Alongside Douglas Rieger's sculpture, it connects the pictured processes of making with the physical processes through which an artwork comes into being.



Detail of *Crucible*, 2025



Douglas Rieger
High Rise, 2024

wood, rubber, aluminum, paint
16 × 12 × 6 in. (40.64 × 30.48 × 15.24 cm)

In *High Rise*, Douglas Rieger brings the associations of architecture into the intimate scale of a sculptural object. The title evokes upward expansion and the engineering required to sustain it, while the work's modest dimensions invite close attention. This exchange between monumental suggestion and bodily proximity places the sculpture within Rieger's ongoing exploration of objects that move between architectural element, mechanism, and bodily appendage.

Wood, rubber, aluminum, and paint bring different material expectations into that encounter. Wood carries associations of carving and furniture; rubber suggests flexibility, friction, and cushioning; aluminum belongs to a vocabulary of manufactured supports and components. Together, they invite questions about how an object holds, protects, or accommodates a body. Rieger's broader practice gives such relationships a sensual and sometimes humorous charge, allowing familiar materials to suggest unfamiliar uses.

The work's movement between construction and bodily association recalls Richard Artschwager's exchanges between furniture, sculpture, and architecture. Rieger develops his own approach through material contrasts that make the object's identity difficult to fix. The title supplies one possible reading, while the combination of substances opens others.

Alongside Antonia Kuo's *Crucible* in *Je t'aime… quand même*, *High Rise* connects two approaches to material transformation. Kuo makes photographic chemistry a site of change; Rieger works through the assembly and fabrication of physical forms. Their proximity draws attention to making as a shared concern, expressed through distinct artistic languages.



ANTONIA KUO

Antonia Kuo (b. 1987, New York; lives and works in New York) works across photography, painting, sculpture, and film, exploring how materials record light, time, and transformation. Industrial forms meet organic gestures in works that suggest bodies, landscapes, and machinery without settling into a single identity. Their surfaces hold the evidence of processes through which an image or object becomes something else.

Central to Kuo's practice are photochemical paintings made on light-sensitive silver gelatin paper. Through layered exposures, masking, and the gestural application of reactive chemicals, Kuo brings photographic recording into contact with drawing and painting. Images emerge through the interaction of deliberate marks and material reactions, making uncertainty an active part of their construction. This approach extends into sculpture, where casting preserves traces of forms that have been altered, obscured, or lost.

Kuo's family history provides a material context for this work. Sculptures produced at the family's industrial metal foundry near Seattle bring inherited knowledge of fabrication into an experimental practice. Chinese heritage and contemporary American experience also inform an interest in translation and layered meaning, explored in Twilight Child, a two-person exhibition with Martin Wong at the Frye Art Museum in 2024. The presentation brought Kuo's photochemical works and cast objects into conversation with Wong's paintings, poetry, and rarely exhibited ceramics.

Presented alongside partner Douglas Rieger in *Je t'aime… quand même*, Kuo brings this attention to material change into dialogue with Rieger's sculptural vocabulary. Their shared studio and ongoing exchange support distinct practices concerned with the thresholds between bodily, organic, and constructed forms.

Kuo received an MFA from Yale University in 2018, following undergraduate studies at the School of the Museum of Fine Arts, Boston, and Tufts University, and a certificate from the International Center of Photography. Recent exhibitions include *Milk of the Earth* at Chapter NY and *Subcycle* at Adams and Ollman, Portland, both in 2025, and a two-person presentation with Rieger at Cooper Cole, Toronto (2025–26). Kuo received the 2025 Foundwork Artist Prize.

Institutional exhibitions include *Twilight Child* at the Frye Art Museum (2024) and participation in *Dreamlands: Immersive Cinema and Art, 1905–2016* at the Whitney Museum of American Art (2016–17). Kuo's work is held in the permanent collections of the Whitney Museum and the Centre Pompidou, Paris.

DOUGLAS RIEGER

Douglas Rieger (b. 1984, Pittsburgh, Pennsylvania; lives and works in Brooklyn, New York) makes sculptures and wall works that bring bodily suggestion into contact with the language of machinery, furniture, and architecture. Carved wood, metal, vinyl, and found components form objects that appear to lean, press, protrude, or accommodate another body. Humor and sensuality animate these constructions, giving apparently utilitarian forms an unsettled psychological presence.

His practice draws on interior design, fashion, motorcycle culture, industrial decay, and manufacturing. These references inform an ongoing consideration of masculinity, the queer body, and the relationship between craftsmanship and fine art. Through changes in scale, placement, and material, familiar forms acquire unfamiliar functions, suggesting objects shaped by desire as much as practical use.

Material contrasts give this ambiguity physical force. Carefully finished wood meets exposed joints, painted passages, and welded metal; rigid elements press against upholstered surfaces. The resulting tensions allow a sculpture to suggest strength and vulnerability at once. Rieger's attention to fabrication makes touch consequential, revealing how an object has been worked while inviting speculation about how it might be used.

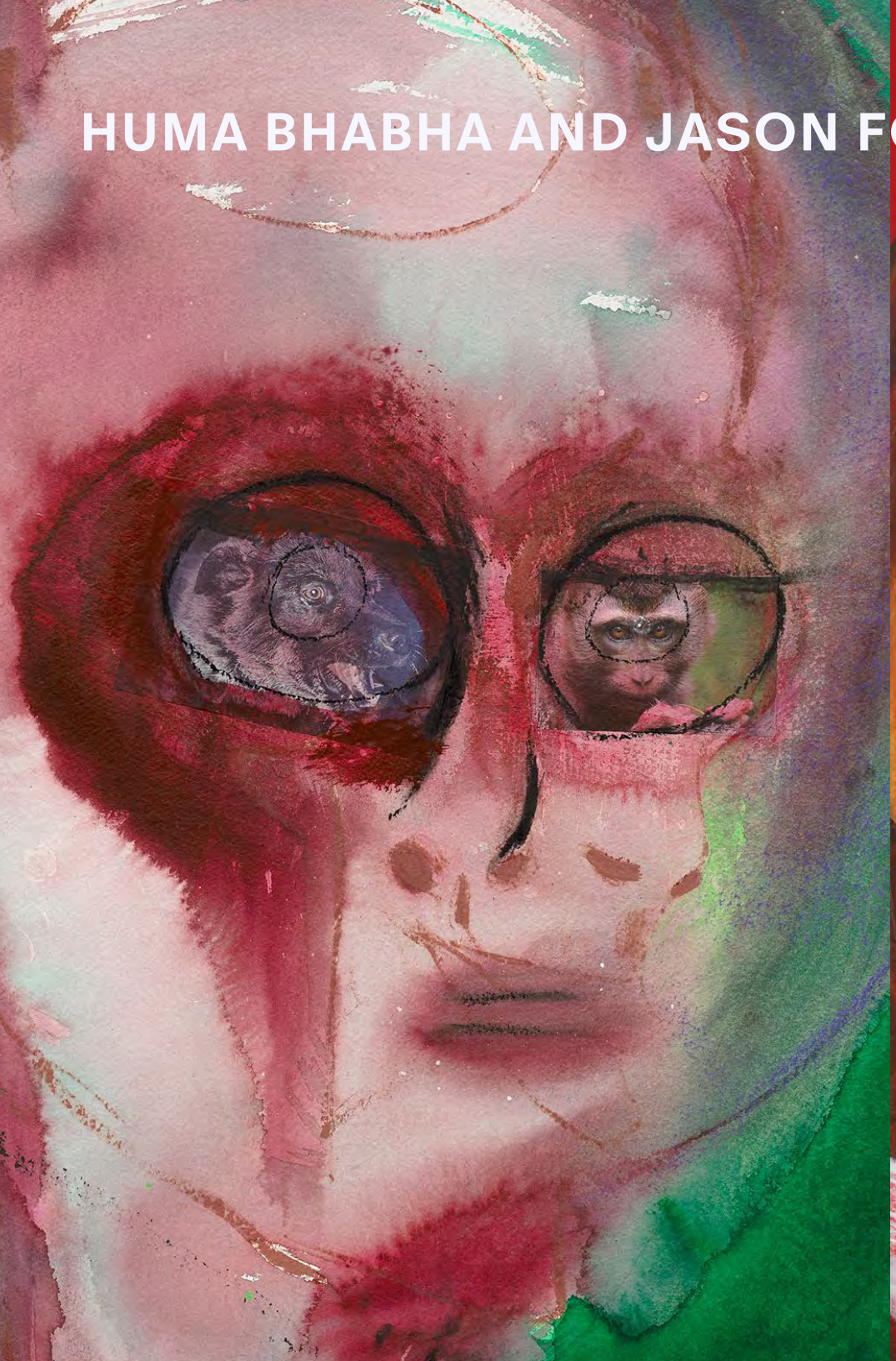
Presented alongside his partner, Antonia Kuo, in *Je t'aime… quand même*, Rieger's work extends an exchange grounded in their shared studio and family histories of industry. His family's connections to coal mining in Pittsburgh resonate with Kuo's metalworking heritage. Their practices meet through the transformation of materials and the suggestive relationships between bodies and constructed forms. This dialogue has also entered the work directly: Kuo's painting Deluge incorporates Rieger's preparatory sketches for his sculpture *Dragline*.

Rieger received a BFA in Sculpture from Virginia Commonwealth University in 2008 and an MFA in Sculpture from Yale University in 2016. Selected solo exhibitions include *Funny Business* at Helena Anrather, New York (2019), *Concealer* at Capsule Shanghai (2022), and *Soft Core* at Cadet Capela, Paris (2023). Two-person presentations include *This Liquid Life* with Ivy Haldeman at Helena Anrather (2018) and an exhibition with Kuo at Cooper Cole, Toronto (2025–26).



Antonia and Douglas at the family foundry, 2022

HUMA BHABHA AND JASON FOX







Huma Bhabha
Untitled, 2025

ink, pastel, charcoal, and collage on paper
30 × 22½ in. (76.2 × 57.15 cm)
Framed: 33½ × 25½ in. (85.09 × 64.77 cm)

In *Untitled*, Huma Bhabha approaches the face as an assembly of presences. Photographic fragments of a dog and a monkey occupy the eyes of an enlarged, loosely articulated head, introducing other beings into the site through which identity is conventionally recognized. The gaze becomes multiple, unsettling the portrait's promise that a face might reveal a coherent self.

Across Bhabha's works on paper, found images meet fluid stains and emphatic contours, allowing bodies to emerge through collisions between different visual registers. Here, photographic specificity inhabits an anatomy that remains indeterminate. Ink disperses, pastel accumulates, and charcoal secures features that color continually loosens. These material differences give the figure a provisional existence, held between appearance and dissolution.

The conjunction of human and animal recalls Francis Bacon's *Head* I (1947–48), where recognizable anatomy gives way to an unsettling animal intensity. Bhabha makes this encounter explicit through collage, preserving other creatures within the face. A contemporary



Detail of *Untitled*, 2025

affinity emerges with Wangechi Mutu's hybrid figures, whose assembled anatomies complicate inherited representations of the body. In Bhabha's drawing, this multiplicity concentrates in the eyes: looking becomes an encounter between species, images, and forms of consciousness.

The dialogue developed in *Huma Bhabha / Alberto Giacometti* at the Institut Giacometti in 2026 adds another dimension. Its emphasis on bodily fragility and insistent presence offers a framework for understanding how a figure can command attention while resisting perceptual certainty. Bhabha's description of Giacometti's sculptures as possessing a cinematic distance is especially resonant here. The photographic eyes bring us close, while the surrounding face remains elusive, its contours unable to stabilize the being they enclose.

Within *Je t'aime... quand même*, this uncertain embodiment also opens a conversation with Simone Fattal's figures, which carry ancient history and mythology into the present through materially vulnerable bodies. Both practices allow incompleteness to sustain presence and historical resonance. Bhabha locates that possibility within a face inhabited by other lives, asking how recognition might extend beyond a familiar human likeness. Its strangeness holds together exposure, intimacy, and dark humor, making the encounter as compelling as it is unresolved.







Jason Fox
Untitled (Portrait of Huma), 2006

pencil and marker on paper
10½ × 8¾ in. (26.67 × 22.225 cm)

Untitled (Portrait of Huma) belongs to a series Jason Fox began while working at Dia Beacon in the early 2000s. After returning home and having dinner, he would sit down to draw on the backs of the museum's postcards. This regular evening practice brought drawing into the routines of work and shared life. The printed museum address remains visible beside the figure, preserving the origins of a support repurposed for something personal.

Here, Huma Bhabha wears her Che Guevara shirt, its red graphic filling the center of the drawing. Her face is partially cropped by the postcard's upper edge, while Che's remains immediately recognizable. Fox captures Huma through her stance, clothing, and the familiarity of someone who knows her well. The public image on her shirt becomes part of that private likeness, connecting his interest in cultural icons to an ordinary moment at home.

The drawing shares an affinity with Elizabeth Peyton's portraits of friends, artists, and musicians, which bring personal affection and public imagery into close relationship. Fox

gathers both within a single subject. Huma's shirt carries an image known to strangers, while the way he draws her reflects the closeness of their relationship.

Works on paper are a substantial part of Fox's practice and closely connected to his paintings. Drawing gives him room to develop associations and test how images might meet, while each sheet stands as a complete work. Here, the strong red and black passages contrast with the lighter marks describing Huma's arms and face. The directness of these materials gives the portrait its informal, affectionate character.

Gladwell Projects will present the broader postcard series in an exhibition with Fox in 2027. Within *Je t'aime... quand même*, this portrait offers a glimpse of artistic partnership through the daily habit of looking closely at the person with whom one shares a life.

Detail of *Untitled (Portrait of Huma)*, 2006





Jason Fox
Somewhere, 2026

oil, acrylic, and pencil on canvas
32 × 24 × 1 in. (81.3 × 61 × 2.5 cm)

In *Somewhere*, Jason Fox brings the public life of images into contact with the private world of attachment. A human likeness and a dog's features occupy the same red field, their anatomies overlapping without settling into a single identity. Upright ears, an elongated muzzle, flowing hair, and emphatic brows create competing routes toward recognition. The face becomes a meeting place for identities whose familiarity does little to resolve their strangeness.

Throughout Fox's practice, celebrities and political figures including Bob Marley, Joni Mitchell, George Harrison, and Barack Obama recur alongside dogs drawn from his own life. These figures form a repertory through which he tests the relationship between cultural identification and personal affection. The dog carries the specificity of companionship into images shaped by public recognition and collective projection. Their convergence places different kinds of attachment on the same pictorial footing, allowing the beloved animal and the cultural idol to inhabit one another.



Red connects the figure to its surroundings, while white marks describe fur, illuminate features, and sweep across the lower part of the canvas. Drawing remains active within the painting, allowing individual contours to serve several anatomies. Fox's substantial practice on paper is central to this process: drawings generate and rehearse images while remaining complete works in their own right. On canvas, those associations acquire further complexity through the layering and revision of paint.

The composite face invites comparison with George Condo's psychologically fractured portraits. Fox's inquiry also connects to Sigmar Polke and Richard Prince, artists he has cited when discussing his transformation of popular imagery and his interest in celebrity as a form of idol worship. Here, recognizable features become material for an image that remains open to affection, skepticism, and absurdity.

Alongside Huma Bhabha's *Untitled*, 2025, *Somewhere* extends the exhibition's conversation about the composite gaze. Bhabha inserts photographic animals into drawn eyes; Fox develops human and animal features through shared painted gestures. Both make recognition provisional, allowing a face to hold more than one life.

Detail of *Somewhere*, 2026

HUMA BHABHA

Huma Bhabha (b. 1962, Karachi, Pakistan; lives and works in Poughkeepsie, NY) is a Pakistani American artist whose sculptures, drawings, and photographs reconsider the human figure through histories of representation, violence, and survival. Her work brings ancient sculpture and modernist form into contact with science fiction, horror cinema, and the debris of contemporary life. Figures appear at once wounded and commanding, their uncertain identities inviting encounters with bodies that resist familiar distinctions between human, animal, and alien.

Material is central to this ambiguity. Working with clay, cork, Styrofoam, wood, wire, and found objects, Bhabha constructs bodies whose exposed joins, carved surfaces, and painted features retain the evidence of their making. Fragmentation becomes a means of giving the figure psychological presence, allowing vulnerability and menace to inhabit the same form. Bronze casts preserve the textures of these provisional materials, bringing their apparent fragility into dialogue with the monument's permanence. Her drawings and interventions on photographs extend this inquiry, transforming faces and landscapes through layered marks, color, and collage.

Bhabha moved to the United States in 1981 to attend the Rhode Island School of Design, receiving her BFA in 1985 and her MFA from Columbia University in 1989. Initially trained in painting and printmaking, she developed reliefs and assemblages before turning more fully toward sculpture. Her practice draws on a wide field of references, including ancient Egyptian and Gandharan sculpture, European modernism, and cinematic special effects, bringing different cultural histories into formally inventive relationships.

At Columbia, Bhabha met fellow artist Jason Fox, whom she married in 1990. They moved to Poughkeepsie, New York, in 2002, where they continue to live and work. Their longstanding partnership provides a context for distinct practices that share an engagement with the figure, popular imagery, and the expressive possibilities of distortion. Within Je t'aime… quand même, their work brings the continuity of this exchange into view through the specificity of their individual artistic languages.

Noteworthy institutional exhibitions include *Unnatural Histories* at MoMA PS1, New York (2012–13), *They Live* at the Institute of Contemporary Art, Boston (2019), and *Against Time* at BALTIC Centre for Contemporary Art, Gateshead (2020–21). More recent presentations include *LIVIN' THINGS* at M Leuven, Belgium (2023), which traveled to MO.CO., Montpellier, as *A fly appeared, and disappeared* (2023–24); *Encounters: Giacometti × Huma Bhabha* at the Barbican, London (2025); and *Huma Bhabha / Alberto Giacometti* at the Institut Giacometti, Paris (2026). Major commissions include *We Come in Peace* for the Metropolitan Museum of Art's Roof Garden (2018) and *Before the End* for Public Art Fund at Brooklyn Bridge Park (2024–25).

Her work is held in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, New York; the Centre Pompidou, Paris; Tate, United Kingdom; and the National Gallery of Australia, Canberra, among other institutions.

JASON FOX

Jason Fox (b. 1964, Yonkers, New York; lives and works in Poughkeepsie, NY) is an American artist whose paintings and drawings examine the unstable relationship between cultural identity, personal attachment, and the images through which both take shape. Musicians, political figures, animals, and cinematic monsters inhabit compositions that bring popular culture into dialogue with modernist painting. Satire and affection remain closely intertwined, allowing familiar images to acquire unexpected psychological depth.

Fox's figures emerge through the superimposition and transformation of recognizable features. Faces merge, bodies assume incompatible identities, and gestures move between the ordinary and the fantastical. Working with oil, acrylic, pencil, charcoal, and ink, he allows drawn contours and painted passages to remain visibly active within the image. His approach ranges from concentrated graphic definition to loose, atmospheric handling, making material decisions integral to the shifting identities of his subjects. Humor opens these images to reflection on celebrity, authority, belief, and the private meanings attached to public figures.

Fox received his BFA from Cooper Union in 1986 and his MFA from Columbia University in 1988. He began exhibiting in the early 1990s, developing a longstanding relationship with Feature Inc., New York. Drawing has remained central to his practice, providing a space in which cultural references and personal associations can meet through fluid, often unpredictable transformations. The monograph *Jason Fox: Drawings*, published by CANADA in 2021, brought sustained attention to this aspect of his work.

At Columbia, Fox met Huma Bhabha, whom he married in 1990. They moved to Poughkeepsie, New York, in 2002, where they continue to live and work. Their partnership sustains distinct practices that share an interest in hybrid figures, popular imagery, and the expressive possibilities of distortion. Within *Je t'aime… quand même*, their works offer related approaches to a body whose identity remains open to transformation.

Noteworthy institutional presentations include a solo exhibition at the Museo de Arte Carrillo Gil, Mexico City (2004); *Greater New York* at MoMA PS1 (2005); *Zeitgeist* at MAMCO, Geneva (2017); and *The Drawing Centre Show* at Le Consortium, Dijon (2022). More recently, Antiheroes at Cc Foundation in Shanghai (2025–26) presented his work in a solo exhibition.

His work is held in the collections of Museum Boijmans Van Beuningen, Rotterdam; MAMCO, Geneva; Colby College Museum of Art, Waterville, Maine; the Aïshti Foundation, Beirut; and the Hall Art Foundation, among other institutions.

LISU VEGA AND JUAN HENRIQUEZ







Lisu Vega
Untitled, 2026

dyed rope, acrylic, and ceramic on canvas
36 × 24 in. (91.4 × 61 cm)

In *Untitled*, Lisu Vega builds a network in which every connection remains visible. Cream, tan, and pale pink ropes traverse a light canvas, gathering into dense braids and knots before opening into looser, web-like passages. Ceramic forms are threaded into this structure through circular apertures, their weight interrupting the movement of the fiber. The work brings softness and rigidity into an arrangement sustained through attachment.

The restrained palette makes differences in texture especially pronounced. Patterned rope, frayed ends, and tightly worked sections meet ceramics marked by incised surfaces and crackled glaze. These details invite associations with skin, roots, and fragments of remembered objects. The canvas provides a common ground, while the raised elements cast shadows that give the composition depth beyond its woven lines.

Within Vega's broader exploration of ancestry and migration, knotting becomes a way of giving continuity a physical form. Her engagement with inherited textile traditions, including her maternal Wayuu lineage, connects making to the transmission of knowledge through the

hand. Here, the ceramic pieces suggest objects being held and carried, their individual forms preserved within a larger structure. The work makes belonging tangible through the means by which its parts remain connected.

Its interplay of density and openness invites comparison with Lenore Tawney's experiments in weaving, where intervals and openings became active compositional elements. A contemporary affinity also emerges with Cecilia Vicuña's use of knotted fiber to carry memory and cultural knowledge. Vega develops these possibilities through the encounter between pliable rope and ceramic weight, allowing the practical demands of holding to shape the image.

Within *Je t'aime... quand même, Untitled* gives particular attention to the labor contained in connection. Dense knots coexist with slack passages, and no single form loses its identity within the whole. Alongside Juan Henriquez's work, it extends their ongoing dialogue between painted form and woven structure, offering an image of interdependence built through repeated, deliberate acts.



Detail of *Untitled*, 2026



Lisu Vega & Juan Henriquez
Collaborative 1, 2024

graphite, rope, acrylic, spray paint and crayon on canvas
48 x 36 in. (121.9 × 91.4 cm)

In *Collaborative 1*, Lisu Vega and Juan Henriquez bring their distinct approaches to line into a shared pictorial space. Henriquez's fields of terracotta, ochre, pale blue, and pink meet Vega's knotted and braided ropes, which gather across the canvas in an open, irregular structure. Painted gestures pass beneath woven openings; loose threads interrupt broad passages of color. The eye moves between the surface and the space immediately before it, where the rope casts shadows and lends the line physical weight.

The work's energy comes from the differences between these materials. Paint spreads, stains, and records the movement of a hand; rope twists, binds, and falls under gravity. Dense braids give way to delicate networks, while black and cobalt strands sharpen the composition's rhythm. Each medium changes how the other is read: painted forms become more elusive behind the weaving, and the ropes take on the force of drawn marks against the coloured ground.

This crossing of painting and assemblage recalls the expanded surface of Robert Rauschenberg's Combines. Here, however, the meeting of

materials also brings two authors into view. Vega and Henriquez, high-school sweethearts whose lives and practices have developed alongside one another, retain recognizable artistic languages within a single work. Their collaboration allows those languages to overlap without requiring them to become identical.

Within *Je t'aime... quand même*, the painting gives tangible form to the exhibition's consideration of intimacy and artistic exchange. Its knots, crossings, and intervals offer a way to think about a shared life through the work itself: separate gestures brought into relation, with room for each to remain visible.



Detail of *Collaborative 1*, 2024

LISU VEGA

Lisu Vega (b. 1980, Miami, Florida; raised in Maracaibo, Venezuela; lives and works in Miami) is a Venezuelan American multidisciplinary artist whose practice explores memory, migration, ancestry, and cultural inheritance. Working across fiber, photography, sculpture, engraving, and installation, she transforms personal histories into material structures that invite reflection on belonging and displacement. Weaving becomes a means of preserving experience, carrying stories through the physical acts of knotting, joining, and reconstruction.

Vega studied at the Escuela Superior de Arte Neptalí Rincón and the Institute of Expression and Creativity in Maracaibo. Her practice draws on a familial lineage encompassing Indigenous Wayuu traditions on her mother's side and Spanish heritage on her father's. Moving between Venezuela and the United States, she considers how cultural memory survives through inherited gestures, family photographs, and objects whose significance extends beyond their original use.

Reclaimed rope, textiles, photographic transfers, and found materials are central to this inquiry. Images become embedded within woven surfaces, while repeated knots accumulate into forms that suggest bodies, roots, shelters, and landscapes. Her background in experimental engraving and fashion informs this movement between image and structure. Material reuse allows remnants to retain traces of earlier lives while participating in new configurations.

Vega's relationship with fellow artist Juan Henriquez encompasses both independent practices and direct collaboration. Having shared a studio for many years, the two developed Visceral Territory during a residency in Miami, translating forms from Henriquez's paintings into acrylic silhouettes threaded with Vega's rope. Presented as Territorio Visceral at Kates-Ferri Projects, New York, in 2024, the project gave their ongoing exchange a shared sculptural form.

Significant institutional presentations include *Captive Body* at Coral Gables Museum (2021); a special solo project within the Orlando Museum of Art's Florida Prize in Contemporary Art exhibition (2025); *Tactics for Remembering* at the Museum of Contemporary Art Arlington (2025); and the South Florida Cultural Consortium exhibition at the Museum of Contemporary Art, North Miami (2026). Her 2026 solo exhibition with Gladwell Projects, *Las raíces hablan… El recuerdo susurra*, expanded her exploration of ancestry and remembrance. Forthcoming solo exhibitions include the Mint Museum and Coral Springs Museum of Art in 2027.

In 2026, Vega received the Pommery Prize at The Armory Show for *A Momentary Whole*, presented by Gladwell Projects in the Platform section. The award includes an invitation to exhibit the work at the Pommery Cellars in Reims, extending her practice's international visibility and its conversation with architectural space.

JUAN HENRIQUEZ

Juan Henriquez (b. 1980, Maracaibo, Venezuela; lives and works in Miami, Florida) makes paintings in which color, line, and material develop through a sustained exchange between intuition and revision. Working across painting, drawing, collage, and assemblage, he constructs layered surfaces whose forms suggest bodies, landscapes, or architectural fragments without settling into a fixed identity. The image emerges through the process of making, with accident and resistance helping determine its course.

Henriquez began his artistic training at the Julio Árraga Art School in Maracaibo in 1995 and continued at the Neptalí Rincón Superior Academy of Art. His studies encompassed experimental graphic arts, printmaking, restoration, photography, and art direction for film. A co-founder of La Tintota Art Collective, he also developed public art projects, workshops, and exhibitions under the mentorship of José Ramón Sánchez and Víctor Fuenmayor. He has lived in Miami since 2006.

Material differences are central to his practice. Acrylic, graphite, crayon, and spray paint produce contrasting densities and kinds of gesture, while textiles and assembled elements bring texture, weight, and prior histories into the composition. Henriquez alternates intervention with observation, allowing a mark initially understood as incidental to become structural. His recent work extends this approach through cuts, seams, and additions that carry painting toward sculptural space.

For Henriquez, the movement between Maracaibo and Miami informs an experience of identity shaped by transit and new forms of rootedness. These concerns enter the work through fragmentation and recombination, allowing material decisions to register the complexity of belonging.

Henriquez and his wife, Lisu Vega, are high-school sweethearts whose relationship encompasses a longstanding studio dialogue and collaborative projects. Their shared history extends from adolescence in Venezuela to family life and independent artistic practices in Miami. In *Visceral Territory*, developed during a Miami residency, forms drawn from his paintings became acrylic silhouettes through which Vega wove rope. Their individual vocabularies met in a shared structure, bringing painted gesture into contact with the tension and volume of fiber. The collaboration was presented at Kates-Ferri Projects, New York, in 2024, followed by Interwoven in Miami in 2026.

Significant institutional presentations include *Gozo Solo* at the Museum of Contemporary Art of Zulia, Maracaibo (2016), and *Versión del Codo* at Coral Gables Museum (2021). His work was also included in *Across the Bridge* at the Alejandro Otero Museum of Contemporary Art, Caracas (2011), and *For Now: Contemporary Venezuelan Art of the Miami Diaspora* at Coral Gables Museum (2019). Recent solo exhibitions include *Improbable Cordel Literature* at The House of Art, Miami (2024), and *Germinal Doubt* at Edge Zones, Miami (2026).

LEE MARY MANNING AND FRANCESCA WADE









Lee Mary Manning
Touching Wood, 2026

chromogenic print, mat board, tissue paper, artist's frame
13 × 10 in. (33.02 × 25.4 cm)

In *Touching Wood*, Lee Mary Manning makes association the organising force of an image. A slender plant stem cuts across evening water and sky; translucent red fabric billows above a city pavement. Beside these photographs, curving pink and red strips and pale, leaf-like loops give those observed movements a material counterpart. Line travels between the photographed world and the assembled surface, connecting encounters separated by place and time.

The composition asks the viewer to recognise relationships without resolving them into a story. The suspended fabric carries the pink of the evening sky into the street; the plant's angular silhouette finds a looser rhythm in the paper curves. A visible date stamp anchors one photograph to a particular moment, while the arrangement releases it into other associations. Memory emerges through these correspondences, shaped as much by what meets an image as by what the camera records.

This relational approach invites comparison with Wolfgang Tillmans's photographic constellations, where differences in subject, scale, and texture generate connections across images. An affinity with Moyra Davey emerges in Manning's attention to photography as a physical object that can participate in the exchanges of everyday life. Here, tissue paper and coloured mat board give the photographic encounter another register, carrying colour, texture, and the evidence of assembly into the work.

The title's familiar appeal to luck gives this gathering a quiet vulnerability. Touching wood is a small gesture made when something matters enough to fear its loss. Read through that association, the work's delicate connections acquire emotional weight. Within *Je t'aime... quand même,* Manning locates intimacy in the particulars of attention: the colours, gestures, and passing moments through which a world becomes meaningful, and the wish to hold onto them.



Detail of *Touching Wood*, 2026



Lee Mary Manning
Sketch 1, 2026

chromogenic print, mat board, tissue paper,
artist's frame
11¾ × 8 ¼ in. (29.8 × 21 cm)



Lee Mary Manning
Sketch 2, 2026

chromogenic print, mat board, tissue paper,
artist's frame
11 ¾ × 8 ¼ in. (29.8 × 21 cm)



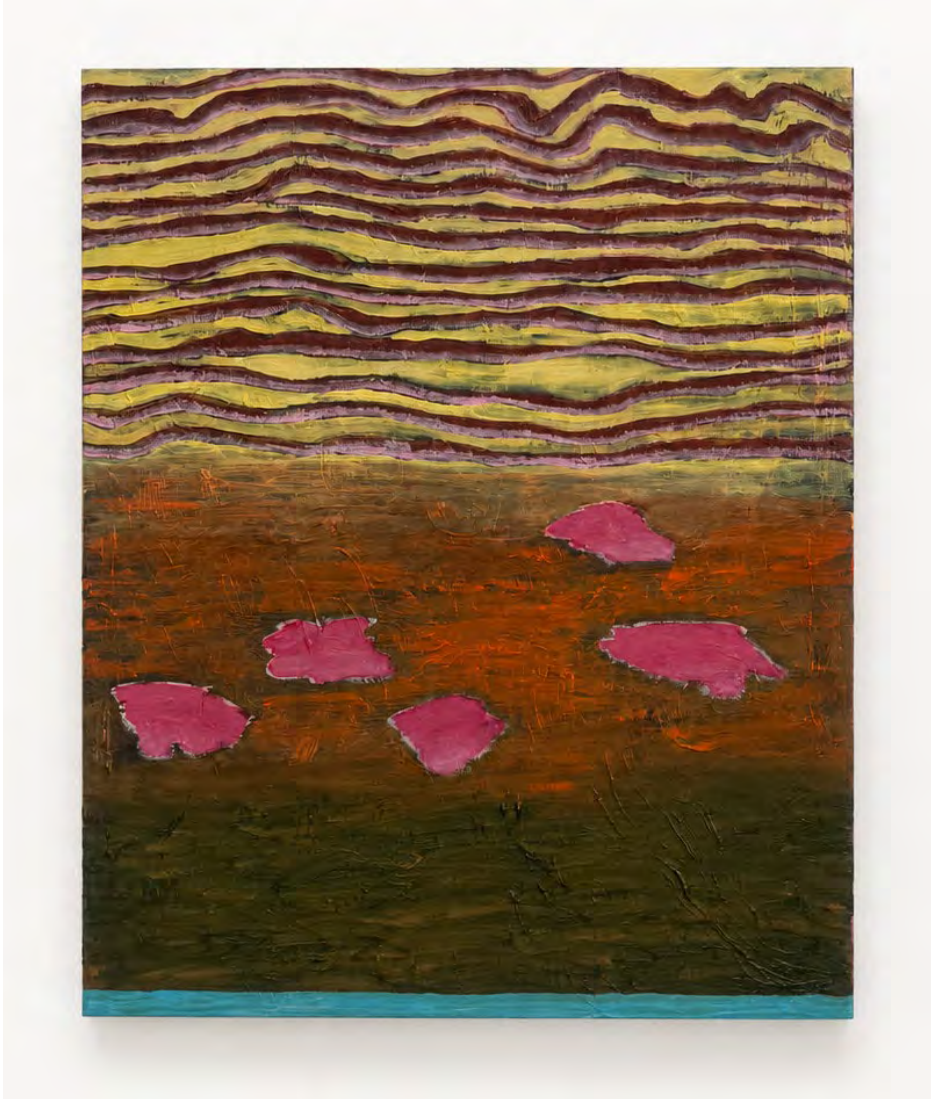
Detail of *Untitled*, 2026



Francesca Wade
Untitled, 2026

oil on canvas
30 × 24 in. (76.2 × 61 cm)

USD$6,000



Francesca Wade
Untitled, 2026

oil on canvas
30 × 24 in. (76.2 × 61 cm)

USD$6,000

Across these two paintings, Francesca Wade develops a shared vocabulary of undulating bands and scattered forms, giving each composition a distinct rhythm. In one, closely spaced yellow, burgundy, and pink lines hover above an earthy field punctuated by five pink shapes. In the other, lavender and rose bands swell upward into a dark expanse, while blue, yellow, and red marks travel across the division. Together, the works make repetition a means of transformation, showing how familiar elements can produce different sensations of movement, distance, and atmosphere.

Their suggested landscapes remain fluid. Bands can read as geological strata, rippling water, or bodily contours; isolated marks evoke petals, lights, or particles. Wade sustains these associations through the relationship between continuous lines and discrete gestures. The eye follows a current, then pauses at a concentrated passage of color. Rigid and scored paint gives this movement physical substance, bringing attention back from imagined space to the worked surface.

This translation of landscape into color and feeling invites comparison with Etel Adnan, also represented in the exhibition, whose paintings distill remembered places into concentrated sensory relationships. A further affinity emerges with Uman's imagined environments, where recurring motifs move between botanical and cosmic suggestions. Wade's particular contribution lies in the insistence of her repeated lines and the interruptions that animate them, allowing order and irregularity to shape one another.

Presented alongside Lee Mary Manning's photographic assemblages, the paintings extend a conversation about how separate impressions become connected. Manning discovers echoes among images and materials; Wade builds them through the recurrence and variation of painted forms. Within *Je t'aime... quand même*, these works suggest how experience can become shareable through rhythm and association, while retaining the particular feeling from which it began.



Detail of *Untitled*, 2026

LEE MARY MANNING

Lee Mary Manning (b. 1972, Alton, Illinois; lives and works in New York) makes photographic assemblages that draw attention to the connections within everyday life. Friends, flowers, street scenes, and passing gestures enter compositions in which several photographs often share a single frame. Printed ephemera, fabric, and collected objects accompany the images, bringing the material traces of an encounter alongside its photographic record. Looking becomes an act of care, giving modest details the attention through which their significance emerges.

A self-taught photographer, Manning studied political science before developing their practice within communities of artists and musicians. Their early blog, Unchanging Window, provided a space for sharing images before their first exhibition in 2014. This relationship between photography and lived experience remains central: the work grows through sustained observation, collecting, and the reconsideration of images over time.

Music, poetry, and dance inform Manning's approach to sequencing. Photographs taken in different circumstances meet through echoes of color, shape, or gesture, allowing meaning to develop across the intervals between them. Their book Grace Is Like New Music (2023) extends this approach across a decade of photographs, inviting movement through the images without a fixed chronology. The resulting compositions hold personal experience open to another viewer's associations.

Presented alongside Francesca Wade in Je t'aime… quand même, Manning's work brings particular resonance to the exhibition's consideration of intimacy. Their attention to the ordinary suggests how a shared life becomes perceptible through small observations, accumulated encounters, and the things one chooses to keep.

Notable institutional presentations include *In Excelsis* in Spoleto, Italy (2023), following a residency at Mahler & LeWitt Studios; *Veedon Fleece* at Lismore Castle Arts, Ireland (2024); and participation in *Spora* at Swiss Institute, New York. Their work was included in *Trust Me* at the Whitney Museum of American Art (2023–24). Manning also curated *Looking Back / The 12th White Columns Annual* in 2022.

The Whitney Museum of American Art acquired four works by Manning in 2023, establishing their place in its permanent collection.

FRANCESCA WADE

Francesca Wade (b. 1984, United Kingdom; lives and works in New York) makes abstract paintings that explore how color, rhythm, and gesture can hold and communicate feeling. Repeated lines and fields of color establish shifting relationships between movement and stillness, allowing a painting to sustain contrasting states within a single composition. Landscape provides a recurring point of departure, entering her work through remembered sensations of temperature, pace, and atmosphere.

Raised between England, Scotland, Egypt, and Norway, Wade later lived in Italy and Brazil before moving to the United States. This experience of geographically distinct environments informs her understanding of landscape as something carried through memory. Her paintings give those impressions a new form, translating the feeling of being somewhere into an experience another person can encounter.

Wade studied fashion design at Central Saint Martins and graphic design at Brighton Art School, followed by a residency at Fabrica in Italy. She subsequently spent six years in Brazil, working across art, design, and communication before developing her painting practice in New York. This multidisciplinary background accompanies a sustained interest in how visual relationships shape perception.

She describes her works as poems that bring together movement and feeling over time. The natural world offers a language of repetition, growth, and change through which these relationships develop. Painting becomes a means of transforming personal sensation into a shared experience, with room for the viewer's own memories and associations.

Presented alongside her partner, Lee Mary Manning, in *Je t'aime… quand même*, Wade brings abstraction into conversation with Manning's photographic assemblages. Across their distinct practices, both artists consider how encounters with the world can be rearranged and made available to others, through color, gesture, and the connections between things.

Selected group exhibitions include *Inherent Landscape* at Two Wells, London (2023), and *Regra-de-Três at Galeria Estação*, São Paulo (2024).

ALICE BABER AND PAUL JENKINS







Alice Baber
Untitled, 1960

oil on canvas
32¼ × 21¼ in. (82 × 54 cm)

Painted two years after Alice Baber began spending extended periods in Paris, *Untitled* belongs to a formative moment in her exploration of color, transparency, and organic form. Her work developed within an international conversation about abstraction, as artists associated with the New York School encountered European approaches to gesture and material experimentation. This painting gives those concerns an intimate scale, concentrating its activity within a vertical field of pink, ochre, rust, violet, and blue-green.

The composition develops through the gathering and dispersal of color. An isolated violet-brown formation occupies the upper center, its darker interior surrounded by a softer perimeter. A rust-colored passage extends down the right, meeting a denser accumulation of violet and blue-green below. Pale yellow opens the left side, while pockets of pink punctuate the lower formations. These intervals establish a shifting relationship between figure and ground: the surrounding color also enters the shapes, making their boundaries appear permeable.

A particularly illuminating comparison is Sam Francis's *Towards Disappearance, II* (1957–58), in which irregular colored formations and

intervening areas of white produce an atmospheric, unsettled space. Baber's painting shares this sensitivity to the relationship between chromatic density and luminous openings. Here, pink carries that connective function. It spreads across the upper field and reappears within the darker passages, giving the composition a continuous warmth. The sense of depth emerges through local changes in saturation and transparency, allowing forms to advance, recede, and merge.

The painting also invites comparison with Helen Frankenthaler's experiments with thinned oil paint during the 1950s, particularly the fluid passages of *Western Dream* (1957). In Baber's work, feathery edges and softly diffused interiors similarly make the movement of liquid pigment visually consequential. Her forms remain closely gathered, with several containing lighter centers or darker cores that give them an almost cellular presence. A narrow dark trail descending from the upper edge introduces a linear interruption, preserving a trace of paint's movement alongside the broader pools of color.

These affinities place *Untitled* within a period when painters were expanding the expressive possibilities of oil through fluid application, absorption, and the interaction of color with ground. Baber approaches these possibilities through concentrated, irregular formations whose rounded contours anticipate a vocabulary she would continue to develop. The painting's significance lies in the specificity of that emerging language: its warm ground, clustered shapes, and porous boundaries make light seem to arise within color itself. Presented in Paris within *Je t'aime… quand même*, it offers an early view of the independent pictorial inquiry Baber pursued during the years that brought her into the city's artistic community.



Detail of *Untitled*, 1960



Paul Jenkins
Phenomena Lasting Sound, 2005

acrylic on canvas
51.2 × 75 in. (130 × 190.5 cm)

In *Phenomena Lasting Sound*, Paul Jenkins gives color both atmospheric depth and physical force. Scarlet and deep violet traverse the horizontal canvas, cutting through luminous fields of yellow, turquoise, and green. Thin washes meet raised deposits of pigment, bringing transparency and opacity into a charged relationship. The painting's energy emerges where flowing color encounters the resistance of a more densely worked surface.

A blade-like violet passage extends from the upper left toward the center, carrying red along its lower edge. Beneath it, yellow gathers into a brilliant pool before expanding toward the lower right. A second dark sweep anchors the composition near the bottom, while turquoise openings and a wedge of white interrupt its chromatic density. These competing trajectories give the image a sweeping momentum, continually redirected by changes in texture and color.

Made more than four decades after Jenkins adopted acrylic, the painting demonstrates the continuing expansion of his material language. His renewed exploration of impasto from the late 1970s brought thickly applied and scraped

pigment into dialogue with his characteristic translucent veils. Here, ridges and dragged passages register the force of application, while thinner areas preserve paint's capacity to disperse and transmit light.

The muscular handling recalls Willem de Kooning's conjunction of sweeping gesture and densely worked paint, situating the canvas within Jenkins's sustained engagement with Abstract Expressionism. Its layered, dragged surfaces also invite comparison with Gerhard Richter's Abstrakte Bilder, particularly their interplay of exposed and obscured color. Jenkins organizes these effects through clearly legible directional passages, giving individual gestures a pronounced role within the larger chromatic field.

Lasting Sound suggests resonance as a way of experiencing this structure. Dark strokes establish a rhythm whose force carries into surrounding passages; yellow and turquoise prolong and complicate that movement. Painted when Jenkins was in his early eighties, the work holds gesture and its aftermath together, making the persistence of movement visible within the material substance of paint.



Detail of *Phenomena Lasting Sound*, 2005

ALICE BABER

Alice Baber (b.1928, born in Charleston, Illinois; d. 1982, New York, NY) was an American painter whose work explored color as a means of generating light, movement, and spatial depth. Working principally in oil and watercolor, she developed a distinctive language of translucent, rounded forms that gather, overlap, and disperse across luminous fields. Her practice connected postwar American abstraction with European lyrical abstraction, informed by sustained exchanges between New York and Paris and her travels across Asia.

Through staining and lifting pigment, Baber developed surfaces in which color appears both suspended and absorbed. Overlapping passages create changes in density, while exposed ground allows light to circulate between forms. The rounded shape became a flexible compositional unit, carrying movement through shifts in scale, transparency, and placement. Her paintings bring deliberate construction into relation with the fluid behavior of paint.

Baber studied at Lindenwood College and Indiana University, where she trained with Alton Pickens, before undertaking further study at the École des Beaux-Arts in Fontainebleau. In New York, she joined the Tenth Street cooperative gallery community and held her first solo exhibition at March Gallery in 1958. Beginning that year, she spent extended periods in Paris among expatriate artists including Sam Francis and Joan Mitchell. Visits to Sonia Delaunay's studio offered an additional context for her developing interest in chromatic rhythm.

Baber met Paul Jenkins in Paris. Their relationship developed through shared friendships, an interest in Asian art, and investigations of color and transparency. They married in 1964 and traveled that year to Japan for a joint exhibition at the Gutai Pinacotheca in Osaka. Their inclusion in *Je t'aime... quand même* brings their work together in the city that helped shape their artistic lives and brought them into one another's company, revealing distinct approaches to shared concerns.

A writer, editor, teacher, and curator, Baber was also a committed advocate for women artists. She organized Color Forum at the University of Texas at Austin in 1972 and *Color, Light and Image* at the Women's Interart Center in New York in 1975, marking the United Nations' International Women's Year. Her inquiry into color extended through these activities into the presentation and interpretation of other artists' work.

Noteworthy institutional exhibitions include her joint exhibition with Jenkins in Osaka (1964), participation in an exhibition at Whitechapel Gallery, London (1966), and *Women Choose Women* at the New York Cultural Center (1973). A*lice Baber: Works from the Permanent Collection* at the Art Museum of Greater Lafayette (2026) offered renewed attention to her practice.

Her work is held in the collections of the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, and the Museum of Modern Art, New York, among other institutions. Her papers are preserved at the Smithsonian's Archives of American Art.

PAUL JENKINS

Paul Jenkins (b. 1923, born in Kansas City, Missouri; d. 2012, New York, NY) was an American painter whose abstractions explored the relationship between color, light, and the movement of liquid pigment. Developing his practice between New York and Paris, he brought American Abstract Expressionism into dialogue with European artistic traditions. His luminous compositions give material form to a sustained inquiry into perception, allowing veils of color to suggest spaces that emerge through the act of looking.

Jenkins's process balanced deliberate intervention with the unpredictable behavior of paint. He poured pigment onto primed canvas, adjusting its movement by changing the canvas's orientation and using an ivory knife. The prepared surface allowed color to pool and flow, preserving translucency alongside passages of greater density. His adoption of water-based acrylic in 1960 expanded these possibilities, producing folds, currents, and prismatic transitions whose fluidity became central to his mature work. Beginning in 1959, he titled his abstractions Phenomena, followed by evocative phrases that opened associations without fixing a representational subject.

Jenkins moved to New York in 1948 and studied with Yasuo Kuniyoshi at the Art Students League. In 1953, he traveled to Europe and established a studio in Paris, beginning a lifelong exchange between France and the United States. Encounters with the work of Gustave Moreau and Odilon Redon deepened his interest in luminosity and the expressive potential of color.

His first solo exhibition took place at Studio Paul Facchetti in Paris in 1954, followed by his first New York solo exhibition at Martha Jackson Gallery in 1956.

In Paris, Jenkins met Alice Baber within a community of American expatriate artists. Their relationship developed through shared friendships, an interest in Asian art, and distinct investigations of color and transparency. They married in 1964 and traveled to Japan that year for a joint exhibition at the Gutai Pinacotheca in Osaka. Their presentation in Je t'aime… quand même reconnects their work with the city in which their partnership developed, bringing their individual pictorial languages into renewed dialogue.

Noteworthy institutional exhibitions include his American retrospective at the Museum of Fine Arts, Houston (1971), which traveled to the San Francisco Museum of Art (1972); *Paul Jenkins: Works on Paper* at the Corcoran Gallery of Art (1972); and presentations at the Musée Picasso, Antibes (1987), and the Palais des Beaux-Arts, Lille (2005). Paul Jenkins in the 1960s and 1970s: Space, Color and Light at the University at Buffalo's Anderson Gallery (2010) examined two formative decades of his practice.

His work is held in the collections of the Museum of Modern Art and the Whitney Museum of American Art, New York; the National Gallery of Art and the Smithsonian American Art Museum, Washington, DC; and the San Francisco Museum of Modern Art, among other institutions.

CHUNGHEE YUN AND ANDY VAN DINH







Chunghee Yun
Girl Behind the Mirror, 2026

oil on linen
14 × 11 in. (35.56 × 27.94 cm)

In *Girl Behind the Mirror* and *Fever Animal*, Chunghee Yun turns the domestic interior into a space where private feeling acquires an unsettling visibility. Mirrors, ornate furniture, animal forms, and spectral faces surround figures whose bodies remain recognizable even as their contours soften into paint. These intimate scenes hold tenderness and apprehension together, making closeness a condition of both comfort and exposure.

In *Girl Behind the Mirror*, a figure leans across a dressing table and turns toward the viewer, while a pale, skull-like face emerges beside the circular mirror. The title complicates her position: the boundary between the person before the glass and the presence beyond it becomes difficult to locate. *Fever Animal* carries this uncertainty into a hotter, more compressed register. A seated figure holds an animal-like form against the torso as orange and rust-coloured strokes sweep through the surrounding room. Companionship, bodily extension, and apparition become overlapping possibilities.

The dressing-table encounter recalls Édouard *Manet's Nana* (1877), in which a woman turns from her mirror to meet the viewer's gaze. Yun gives that exchange a spectral dimension, suggesting forms of scrutiny that persist within private space. Her fluid handling of bodies also invites comparison with Cecily Brown's movement between figuration and abstraction, where flesh emerges through painterly turbulence. Here, that instability remains concentrated around recognizable domestic gestures.

Across both works, brushwork makes emotional uncertainty tangible. Furniture curves around bodies, garments loosen into gestures, and faces appear without fully separating from their surroundings. Within *Je t'aime… quand même,* these paintings sharpen Yun's consideration of intimacy as an encounter between selves whose boundaries remain vulnerable to memory, desire, and projection. Their small scale draws the viewer close while preserving the difficulty of fully knowing what another person experiences.



Detail of *Girl Behind the Mirror*, 2026



Chunghee Yun
Fever Animal, 2026

oil on linen
8 × 6 in. (20.32 × 15.24 cm)



Andy Van Dinh
Caves & Smoke, 2026

mechanical colored pencil on paper
18 × 15 in. (45.72 × 38.1 cm)

In *Caves & Smoke*, Andy Van Dinh constructs a landscape that appears both sheltered and suspended. An irregular pale opening interrupts a saturated blue field, revealing tangled branches, finely articulated foliage, and cloud-like passages. Narrow blue forms descend from its upper edge like stalactites, while a wavering border gathers beneath the vegetation. The eye moves between looking into a cavern and encountering a landscape whose edges are dissolving.

Mechanical colored pencil gives this uncertainty remarkable precision. Fine lines describe branching structures and repeated leaf-like forms, while denser accumulations of marks produce haze and shadow. The restricted palette makes shifts in pressure and concentration consequential: blue becomes both an enclosing darkness and the means through which the interior takes shape. Detail offers moments of recognition without establishing a stable geography.

This sustained attention to mark, surface, and spatial ambiguity invites comparison with Vija Celmins's drawings of natural phenomena, where minute variations in pencil accumulate into expansive images. Van Dinh directs that concentration toward an imagined environment, allowing botanical detail to coexist with forms that suggest vapor, shelter, and disappearance.

The title brings two contrasting conditions together. Caves suggest enclosure and refuge; smoke disperses, obscures, and escapes containment. Their meeting resonates with Van Dinh's broader exploration of diasporic belonging, in which a place can feel emotionally close while remaining difficult to locate or fully recover. The drawing gives that distance a tangible form without assigning it to a particular remembered landscape.

Alongside Chunghee Yun's interiors in *Je t'aime... quand même, Caves & Smoke* extends the exhibition's consideration of private space. Yun's rooms expose the uncertain boundaries between people; Van Dinh's imagined refuge makes entry itself provisional. Both invite close looking while preserving something that remains beyond reach.



Detail of *Caves & Smoke*, 2026

CHUNGHEE YUN

Chunghee Yun (born and raised in Seoul, South Korea; lives and works in New York) makes paintings that explore the unstable boundaries between intimacy and estrangement, desire and repulsion, selfhood and projection. Drawing on personal memory, art history, film, and popular culture, she constructs imagined encounters in which bodies and domestic spaces become charged with competing emotions. Women's experiences remain central, particularly the negotiation of agency within relationships shaped by unequal power.

Bedrooms, mirrors, curtains, and animals recur throughout Yun's work, giving familiar interiors the uncertainty of dreams. Figures overlap, soften, or fragment, while reflections complicate the distinction between looking and being watched. These scenes allow tenderness, discomfort, and fantasy to occupy the same space, making the domestic interior a setting in which private feeling meets inherited expectations.

Raised within a strict religious environment, Yun returns to devotional imagery and gestures of confession, purification, and ritual. Their meanings shift through her treatment of the body: spiritual aspiration becomes entangled with exposure, longing, and shame. Painting offers a means of reconsidering these associations, transforming remembered encounters into images whose emotional contradictions remain unresolved.

Presented alongside her partner, Andy Van Dinh, in *Je t'aime... quand même,* Yun brings particular complexity to the exhibition's consideration of artistic intimacy. Her paintings examine the desire to recognize oneself in another person alongside the anxiety of losing the boundaries of the self. Closeness becomes a condition through which identity can be affirmed, questioned, and continually renegotiated.

Yun holds a BFA in Studio Art from Hunter College and an MFA in Painting and Printmaking from Virginia Commonwealth University. Recent presentations include a two-person exhibition at Peep Projects, Philadelphia (2024), a solo exhibition at Harlem House Gallery, New York (2025), and *The Blue Mirror* at Gladwell Projects, Jersey City (2026). She participated in the Chashama North residency in 2025, the Storm King Residency in Fall 2026, and her work has been featured in *New American Paintings*, issues 166 (2023) and 176 (2025).

ANDY VAN DINH

Andy Van Dinh (b. 1988, Calgary, Alberta; lives and works in New York) works across drawing, installation, and textiles, exploring the relationship between inherited history and belonging. His imagined landscapes give physical form to the distance between places experienced directly and those known through family memory. Graphite, charcoal, carbon transfer paper, clothing patterns, and embroidery become means of considering how identity develops through relocation, adaptation, and the desire to return.

Raised in Canada by Vietnamese parents, Van Dinh draws on their accounts of war and migration alongside his own experience of cultural displacement. Fantasy provides a space in which these histories can meet. His drawings construct alternate environments where geographical distance and emotional proximity coexist, allowing experiences that resist straightforward description to acquire a visual presence.

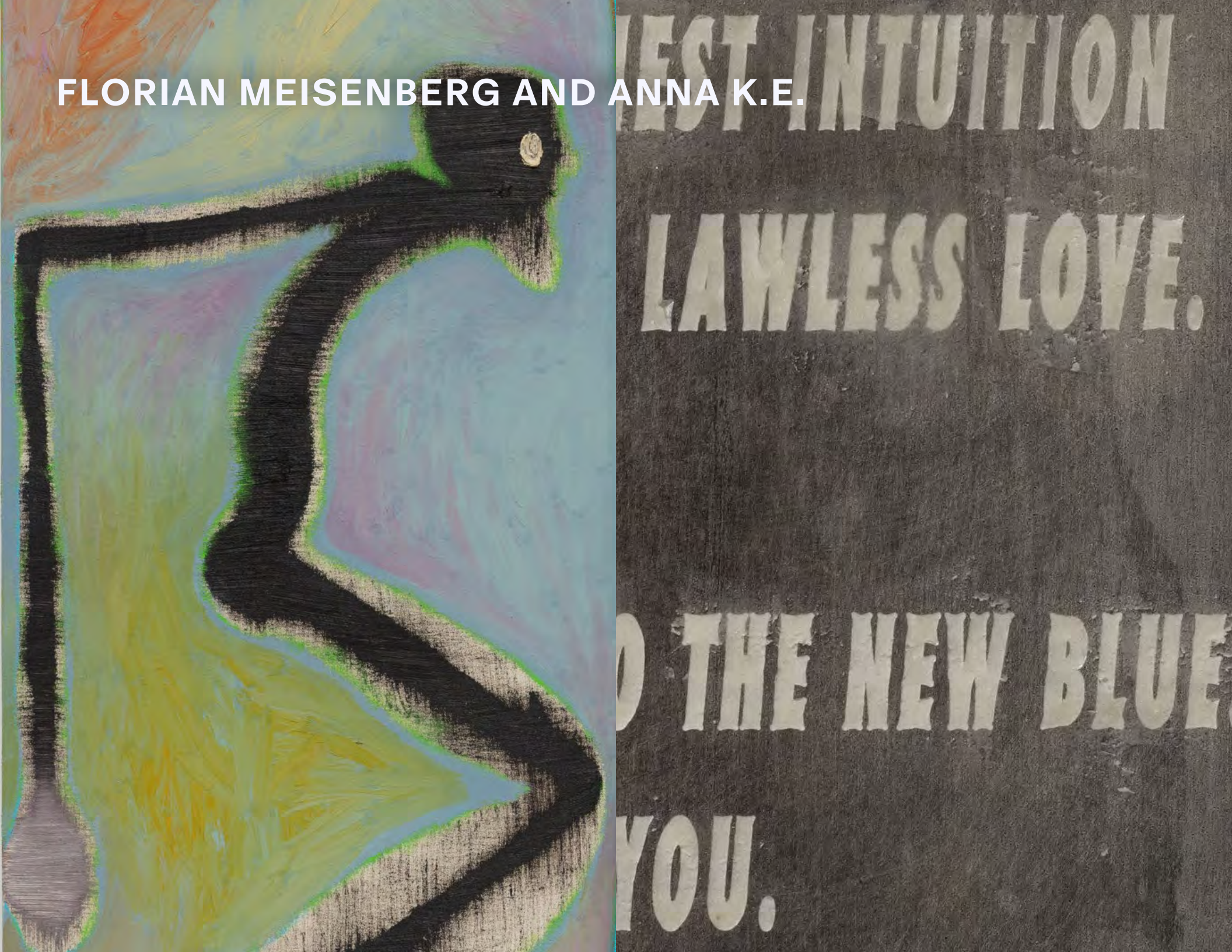
His mother's work as a seamstress offers an important material connection to this inquiry. Clothing patterns drawn from her collection and carbon transfer paper link tracing to questions of movement and translation. The removal of carbon leaves translucent lines, preserving evidence of a form that has shifted elsewhere. These residual marks make absence an active part of the image, connecting the physical process of drawing to the different experiences of displacement across generations.

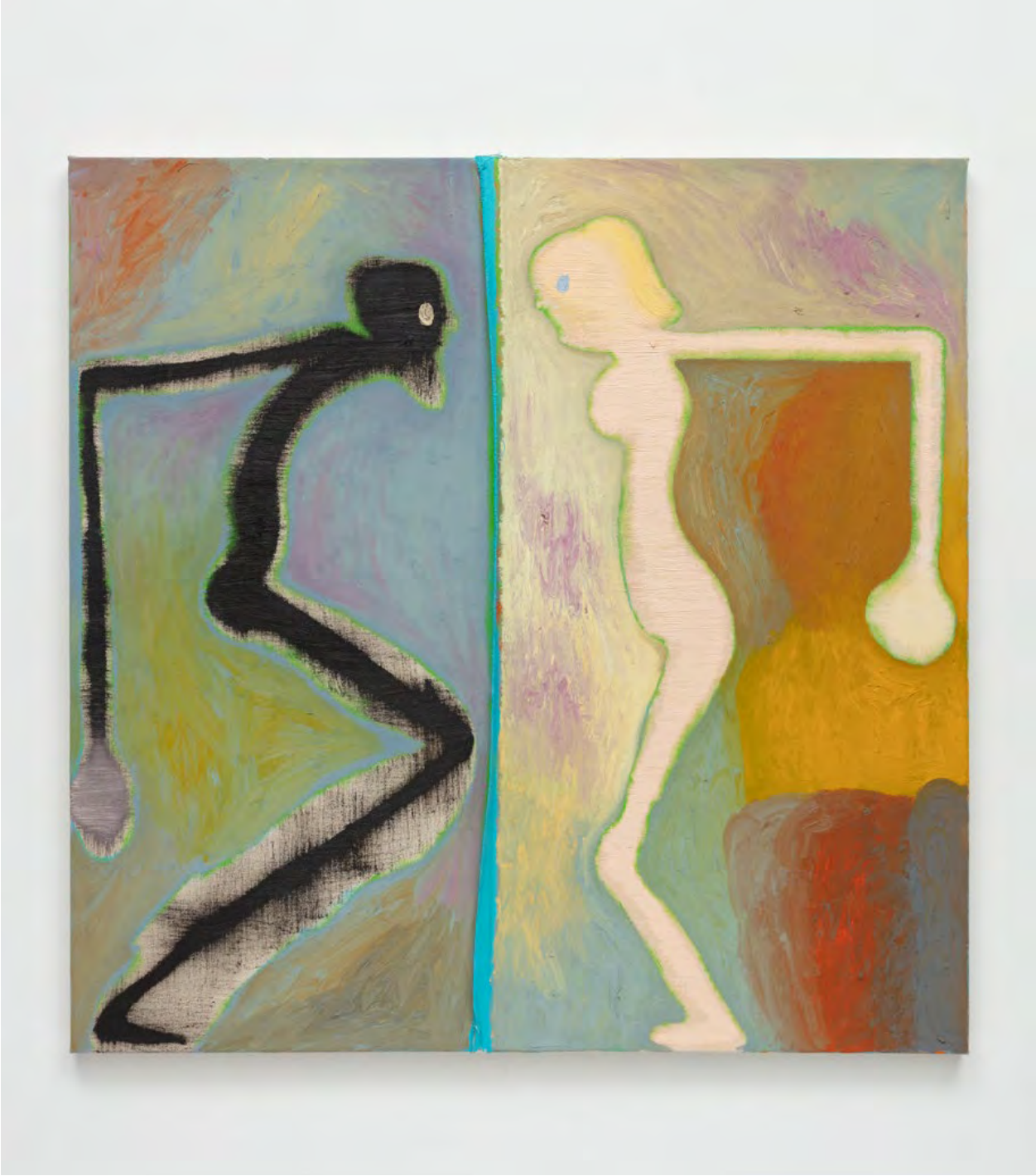
Presented alongside his partner, Chunghee Yun, in Je *t'aime… quand même*, Van Dinh brings this consideration of selfhood into conversation with Yun's psychologically charged interiors. Their distinct practices examine how memory and imagination shape the relationship between self and other, giving emotional uncertainty a spatial form.

Van Dinh received a BFA in Studio Art from the University of Calgary in 2012 and an MFA in Painting from Hunter College in 2018. He was a MacDowell Fellow in 2023 and participated in the Roswell Artist-in-Residence program in 2025–26. Other residencies include Anderson Ranch, the Wassaic Project, and the Virginia Center for the Creative Arts.

Institutional exhibitions include *Draw: Point to Point* at the Patricia & Phillip Frost Art Museum, Miami (2023), and *Salt Memory*, a solo exhibition at the Anderson Museum of Contemporary Art, Roswell (2026).

His drawing *Salt Memory #1: Echo Tides* (2026) is included in the Roswell Artist-in-Residence Foundation collection.


FLORIAN MEISENBERG AND ANNA K.E.
EST INTUITION
LAWLESS LOVE.
O THE NEW BLUE
YOU.



Florian Meisenberg
On Behalf Of, 2023

oil paint and marble dust on canvas
39 3/8 × 39 3/8 in. (100 × 100 cm)

In *On Behalf Of*, Florian Meisenberg places two elongated figures on either side of a narrow turquoise division. One is dark, the other pale; both bend through the composition with angular limbs and outstretched arms ending in pendulous, rounded forms. Their poses establish an uneasy correspondence. They appear to answer one another across the boundary, though it remains unresolved whether this exchange suggests recognition, imitation, or opposition.

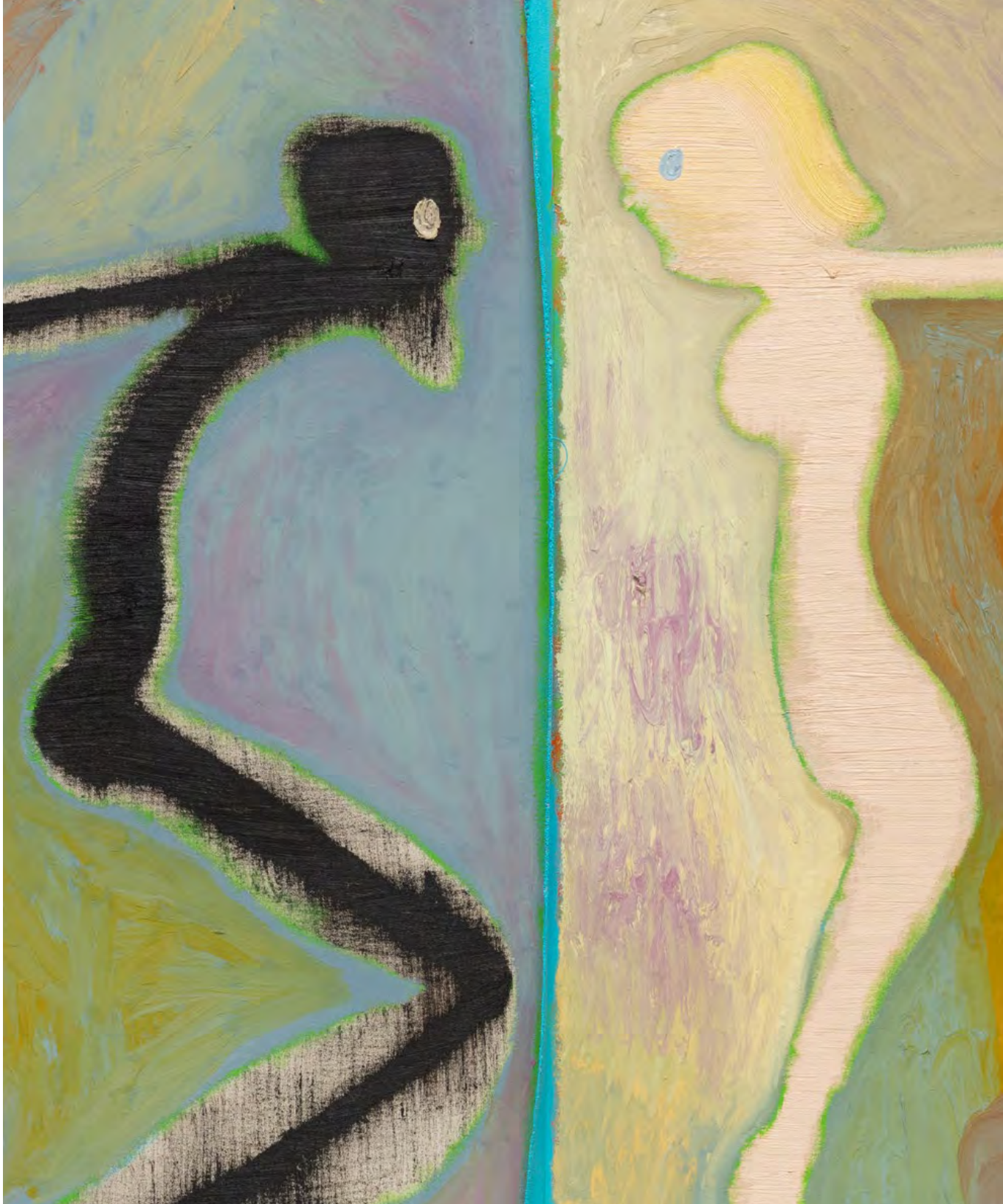
The title introduces the possibility of acting or speaking on someone else's behalf. Here, that relationship becomes a pictorial question: how can one figure represent another when their positions remain distinct? Meisenberg gives each a separate field of color while connecting them through posture and contour. Their simplified anatomies make the encounter immediately legible, yet provide few clues about its circumstances. Humor and awkwardness keep the scene open to interpretation.

Marble dust complicates this apparent simplicity. Incorporated into the painted surface, it gives the figures and surrounding fields a granular

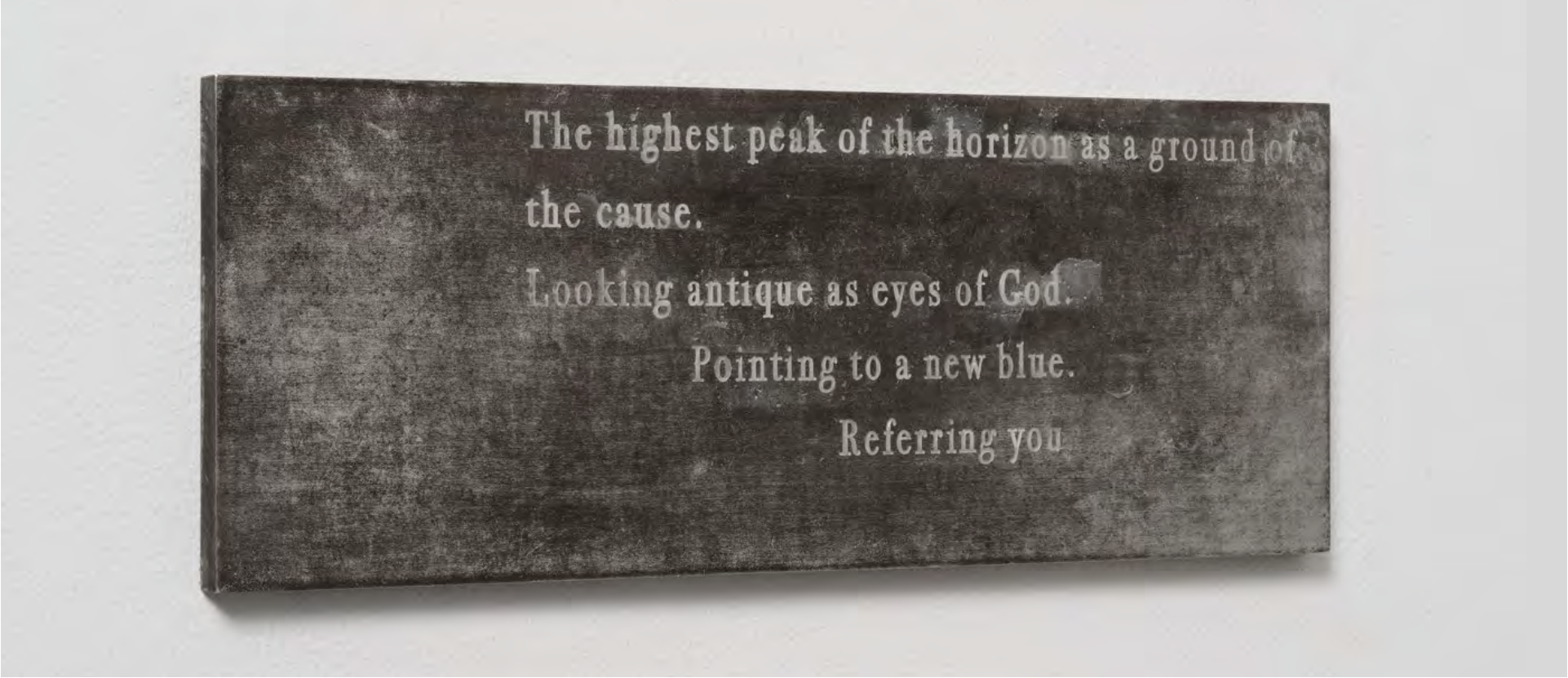
texture, making the image feel materially worked despite its economical drawing. The painting belongs to Meisenberg's 2023 body of work, which explores ambiguous, often folkloric subjects through oil paint and pulverized marble. The material brings associations of permanence and monumentality into contact with figures that seem provisional and faintly absurd.

The distorted bodies invite comparison with Carroll Dunham's use of cartoon-like anatomy, which makes figuration a site of psychological and formal tension. Meisenberg gives that vocabulary a quieter register, concentrating the encounter around two figures whose relationship is structured by a division neither crosses.

Within *Je t'aime... quand même, On Behalf Of* offers a pointed consideration of connection and separateness. Presented alongside Anna K.E., Meisenberg's partner and frequent collaborator, the painting allows correspondence to coexist with difference, suggesting the possibilities and limits of occupying another person's position.



Detail of *On Behalf Of*, 2023



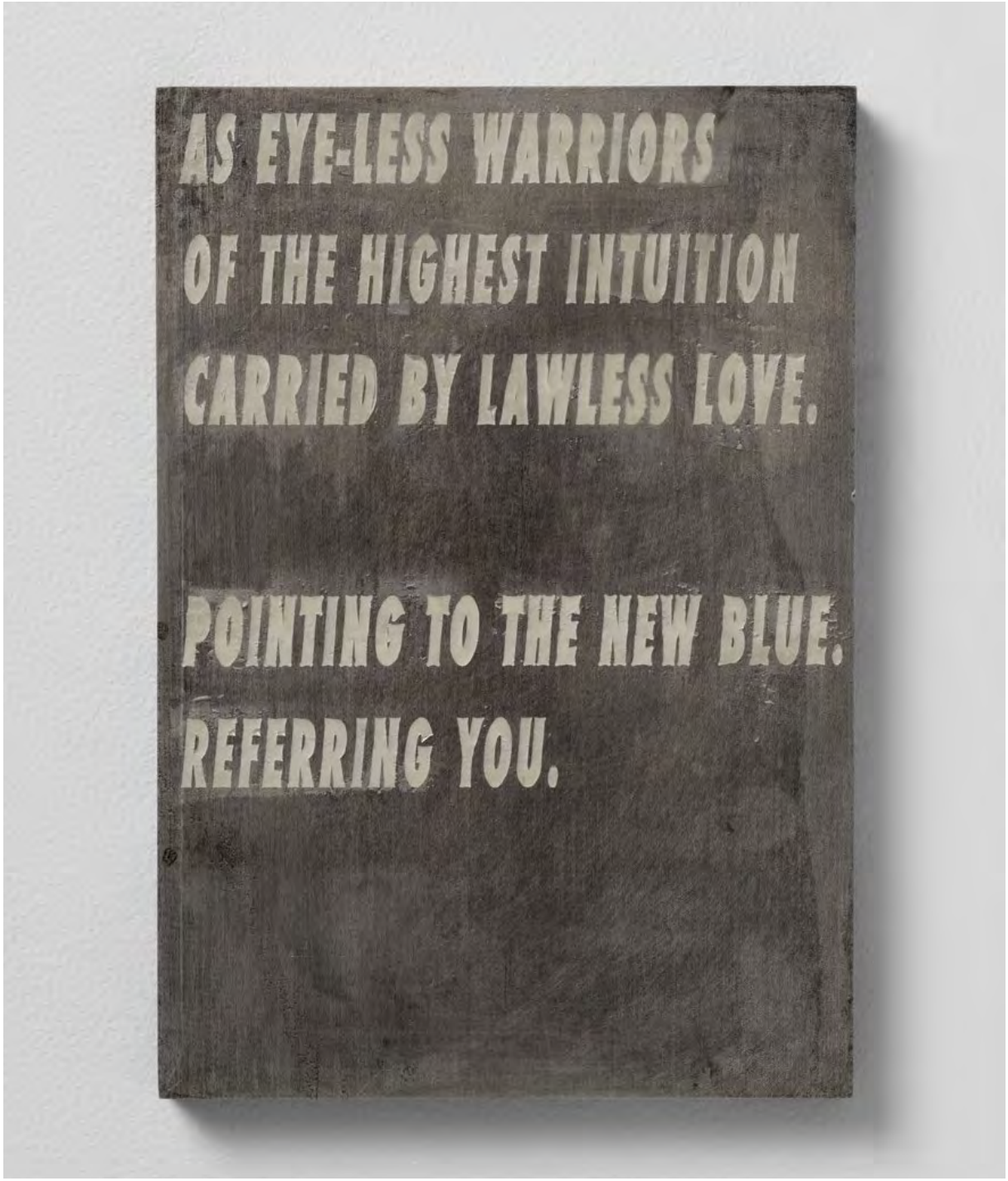
Anna K.E.
The Highest Peak, 2018

CNC-routed anodized aluminum, marzipan
4 × 10 7/16 × 1/4 in. (10 × 26.5 × 0.6 cm)

In *The Highest Peak*, Anna K.E. gives a fragment of poetry the physical presence of an inscription. Pale lettering rests within a narrow plane of anodized aluminum, its mottled surface lending the work the appearance of a recovered plaque. Yet its language offers no settled commemoration. Horizons, divine eyes, and "a new blue" suggest an expansive world beyond this modest object, while the closing phrase, "Referring you," leaves the reader wondering where, and toward whom, they are being directed.

The work invites comparison with Lawrence Weiner's treatment of language as sculpture, in which reading establishes relationships between an object, its surroundings, and its audience. Here, the staggered lines also choreograph the eye, moving it downward and across the metal. This quiet sense of bodily direction connects the work to K.E.'s broader exploration of movement, discipline, and the structures through which we navigate space.

Its most unexpected intimacy lies in its materials. The mechanically routed letters are filled with marzipan, introducing sweetness, appetite, and an organic substance into an industrial surface. Words that appear enduring are carried by something susceptible to change. That tension gives the work its particular tenderness: a statement can be firmly inscribed without its meaning becoming fixed. In *Je t'aime... quand même*, the unfinished address becomes especially resonant, suggesting the effort to reach another person through language that remains open to interpretation.



Anna K.E.
Eye-less Warriors, 2018

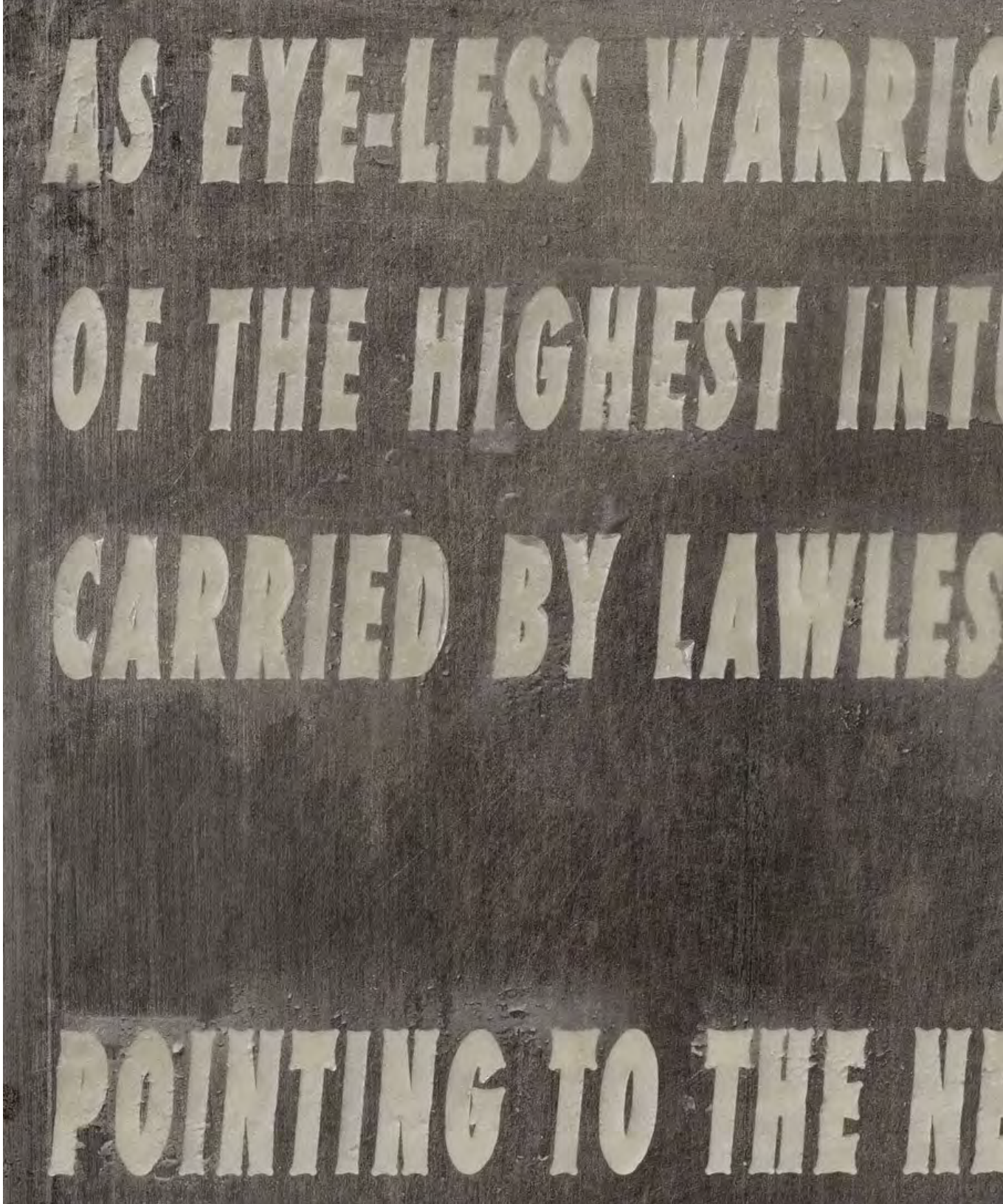
CNC-routed anodized aluminum, marzipan
8 × 5 ½ × ½ in. (20.3 × 14 × 1.2 cm)

Eye-less Warriors adopts the emphatic typography of a proclamation, then unsettles the certainty such lettering promises. Its opening invokes warriors deprived of sight, guided instead by “the highest intuition” and carried by “lawless love.” Strength and vulnerability occupy the same sentence. The martial figure becomes dependent on feeling, while love appears as a force that exceeds the rules ordinarily used to organize conduct.

The work’s declarative register recalls Jenny Holzer’s use of public language to expose the tensions between authority and private experience. K.E.’s compact aluminum relief brings that encounter into a more intimate scale, asking the viewer to approach and read closely. The broad interval before its final lines interrupts the initial declaration, shifting from an imagined collective toward the unresolved personal address, “Referring you.”

Marzipan fills the routed lettering, giving the words a pale, uneven substance against the dark metal. This confection introduces an unexpectedly bodily quality to the language of conviction: sweetness and fragility inhabit a surface associated with durability. The material makes the proclamation feel vulnerable to the same uncertainty it describes.

Read alongside *The Highest Peak*, the recurring reference to “the new blue” suggests a destination that neither work makes visible. In this exhibition, “lawless love” offers a particularly charged proposition: attachment as an intuitive commitment, undertaken without complete knowledge of where it will lead.



FLORIAN MEISENBERG

Florian Meisenberg (b. 1980, Berlin; based in New York) works across painting, video, installation, and digital media, exploring how images shape perception and experience. His paintings bring cartoon-like figures, ambiguous interiors, and fragments of language into compositions that move between humor and unease. Across media, he treats the image as something constructed and changeable, inviting attention to the relationship between what appears on a surface and the processes beneath it.

Painting remains the foundation of his practice. Raw canvas, oil stains, translucent passages, and marble dust give his surfaces a material presence that complicates their apparent lightness. Figures and settings suggest stories without securing a single narrative, allowing folkloric associations, absurdity, and contemporary anxieties to occupy the same pictorial space.

His digital works extend this inquiry into the structures through which images are produced. In the video series *somewhere_sideways* (2015), Meisenberg alters image files by inserting language into their source code, making small textual interventions visibly transform the picture. Elsewhere, virtual reality becomes a space for reconsidering the relationship between an image, a viewer, and the surrounding environment. These experiments connect the physical decisions of painting to the less visible operations of digital representation.

Presented alongside his partner and frequent collaborator, Anna K.E., in *Je t'aime... quand même*, Meisenberg brings a longstanding artistic exchange into the exhibition. Their shared interest in the body, technology, and spatial experience has generated collaborative installations, performances, and films, including Complimentary Blue at Kunstpalais Erlangen (2019). Their work together allows distinct approaches to image and movement to develop through sustained dialogue.

Meisenberg studied at Kunstakademie Düsseldorf with Peter Doig, graduating in 2010, and attended the Skowhegan School of Painting & Sculpture in 2009. Recent solo exhibitions include *What does the smoke know of the fire?* at Kate MacGarry, London (2023), and *Reading the Bible* at the Beach at Anton Kern Gallery, New York (2025). Institutional exhibitions include *Myths of the Marble* at ICA Philadelphia and Henie Onstad Kunstsenter (2017); *Complimentary Blue* at Kunstpalais Erlangen (2019); and an interactive virtual-reality presentation at the Zabludowicz Collection, London (2019).

His work is held in collections including the Hammer Museum, Los Angeles; Museum Kunstpalast, Düsseldorf; Wilhelm-Hack-Museum, Ludwigshafen; and Kiasma, Helsinki, as well as the Julia Stoschek, Philara, and Zabludowicz collections.

ANNA K.E.

Anna K.E. (b. 1986, Tbilisi, Georgia; based in New York) works across painting, drawing, sculpture, video, performance, and installation, examining how bodies inhabit spaces shaped by cultural expectations, architecture, and technology. Representational and abstract elements meet in works that combine humor with physical and psychological tension. Her practice considers how established structures guide behavior, and how gestures of resistance or improvisation can open other possibilities.

Trained at the Vakhtang Chabukiani Ballet School in Tbilisi, K.E. brings a precise awareness of movement, discipline, and bodily limitation to her work. In videos and performances, her own body often becomes a means of testing an environment through contortion, repetition, or deliberately awkward tasks. This attention extends into installations that direct or interrupt the viewer's movement, making space something experienced through the body rather than observed from a distance.

Her work also examines the relationship between physical experience and its digital representation. Screens, architectural frameworks, language, and sculptural objects become interconnected systems through which identity and perception are negotiated. In her 2019 Georgian Pavilion exhibition at the Venice Biennale, K.E. brought together videos, circulating water, and sculptures derived from the Georgian alphabet within an architectural environment that served as both a public stage and a place of observation.

Presented alongside her partner and frequent collaborator, Florian Meisenberg, in *Je t'aime… quand même*, K.E. brings a sustained artistic exchange into the exhibition. Their collaborative projects, including Complimentary Blue at Kunstpalais Erlangen (2019), explore the effects of technology on the body and the relationship between physical and virtual space. Their independent practices retain distinct approaches to these shared concerns.

K.E. studied at the Staatliche Akademie der Bildenden Künste Stuttgart and Kunstakademie Düsseldorf, graduating in 2010 after studying with Georg Herold and Christopher Williams. Major institutional presentations include *Profound Approach and Easy Outcome* at the Queens Museum, New York (2017–18); the Georgian Pavilion at the 58th Venice Biennale (2019), curated by Margot Norton; *Dolorem Ipsum* at Kestner Gesellschaft, Hannover (2024); and *For Our Parents* at Haus Esters, Kunstmuseen Krefeld (2024–25).

Her work is held in collections including Wrocław Contemporary Museum, Poland; the Philara Collection, Düsseldorf; and the Vanhaerents Art Collection, Brussels.

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Je t'aime... quand même

October 18 - November 5, 2026

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Sunday, 12-6 pm
Closed Monday

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Miami, FL

Frieze Los Angeles | Haejin Park

February 25-28, 2027
Santa Monica Airport
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