

SOMEONE SAID THAT THE WORLD'S A STAGE



SOMEONE SAID THAT THE WORLD'S A STAGE

Curated by Margot Samel

July 1 – August 6, 2021

54 White Street, New York, NY

GRIMM is pleased to announce *Someone said that the world's a stage*, a group exhibition with works by Dirk Braeckman, Ger van Elk, Christina Forrer, Louise Giovanelli, Sanya Kantarovsky, Sarah Margnetti, William Monk, Rosalind Nashashibi, B. Ingrid Olson, Michael Raedecker, Torbjørn Rødland, Daisy May Sheff, Cindy Sherman, Cauleen Smith, Emily Mae Smith and Matthias Weischer.

In the world of the theater, stage sets, masks, costumes, and curtains bring performances to life. They help make the illusion seem real. Although depictions of theater and cinema are not considered a genre in historical painting, elements of the theater have been referenced in art and literature for millennia, particularly curtains, which hold unique symbolic power. *Someone said that the world's a stage* brings together sixteen artists working in a variety of media to explore performance and theatrical imagery.

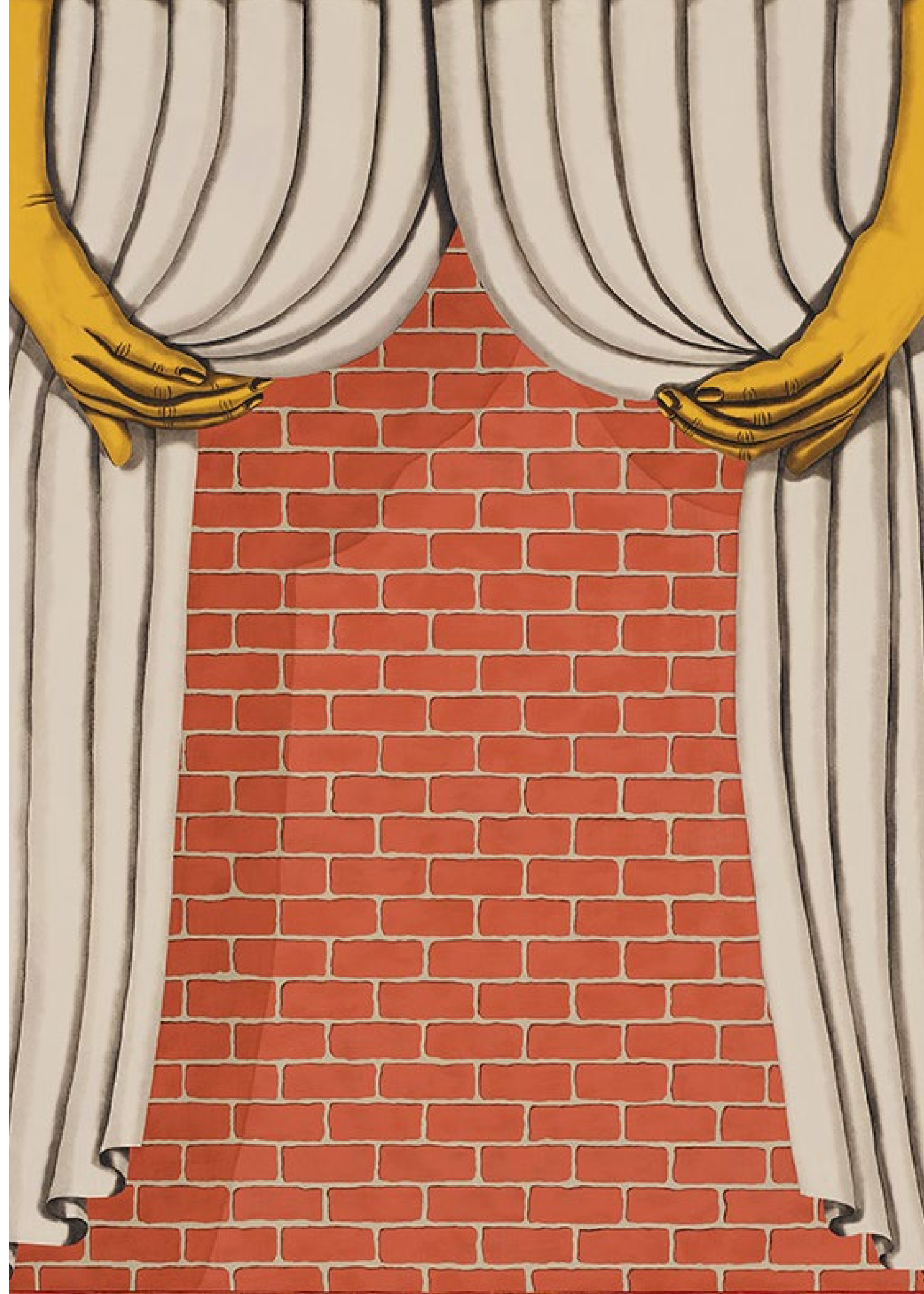
One of the earliest accounts of visual art and performance intersecting is the myth of Zeuxis and Parrhasius, said to have taken place as early as the 4th century B.C. It tells the story of two painters with such skill that Zeuxis' depiction of grapes deceived a flock of birds which attempted to eat them. However, it was Parrhasius' painting of a curtain which was so convincing that Zeuxis confused it with drapery concealing an artwork and reached to remove it.

Zeuxis conceded defeat to Parrhasius for his cunning, proclaiming him the superior artist. Such demonstrations of illusion and deceit are essential to suspending audiences' belief. *Someone said that the world's a stage* proposes that this symbolic language holds currency today by bringing together contemporary painting, video, and photography.

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detail | Sarah Margnetti, *Inner space* 2021





Installation view | *Someone said that the world's a stage* | GRIMM New York (US), 2021



Louise Giovanelli

b. 1993, London (UK)

Louise Giovanelli employs a trompe l'oeil technique to paint highly staged compositions that are constrained and at the same time loaded with a suggestive impulse. The shimmering curtains depicted in *Plaza* seem to anticipate a dramatic entrance or to elicit applause from an invisible audience. Giovanelli harnesses the effects of lighting to create a mood of intensity, where finely applied accents and sumptuous colors blaze like torchlight in her closely cropped compositions.

Louise Giovanelli lives and works in Manchester (UK). She recently completed the program at the Städelschule in Frankfurt am Main (DE) with professor Amy Sillman in 2020, after having earned a Bachelor's Degree (B.A. Hons, Fine Art) at the Manchester School of Art, Manchester (UK) in 2015. Giovanelli will have a forthcoming solo presentation at GRIMM, New York (US) in the fall of 2021, her work will also be included in a group presentation *Mixing It Up: Painting Today*, Hayward Gallery, London (UK). Recent solo exhibitions include: *A Priori*, GRIMM, Amsterdam (NL); *in medias res*, Workplace, London (UK); *Aerial Silk*, GRIMM, New York, NY (US); *Time Inside*, Frutta Gallery, Rome (IT); *Louise Giovanelli*, Manchester Art Gallery, Manchester (UK); *Louise Giovanelli*, Workplace Foundation, Gateshead (UK). She has also participated in the following group exhibitions: *Reflections beyond the Surface*, AkzoNobel Art Foundation, Amsterdam (NL); *Romancing the Surface*, curated by Loie Hollowell, GRIMM, Amsterdam (NL), and *Life Still*, C.L.E.A.R.I.N.G., New York, NY (US) among others. Giovanelli's work can be found in the collections of the UK Government; AkzoNobel Art Foundation, Amsterdam (NL); The University of Salford (UK); The Grundy Gallery (UK); Manchester Art Gallery (UK); Manchester School of Art (UK) and a number of



Plaza, 2021

Oil on canvas in two parts

200 x 220 x 4.5 cm | 78 3/4 x 86 5/8 x 1 3/4 in



Installation view | *Someone said that the world's a stage* | GRIMM New York (US), 2021



Ger van Elk

1941 - 2014, Amsterdam (NL)

Among the artists included in this group presentation, many of their practices point to the proverbial fourth wall by bringing attention to materiality, or by highlighting the deception inherent in staged compositions. The latter is a recurring theme in Ger van Elk's work. His series of photographs and videos titled *The Symmetry of Diplomacy* imitate diplomatic exchanges with comic alterations. Figures appear missing, duplicated, or out of sync within their surroundings, contributing to the sense of a stage illusion. This series calls in to question how politics are performed, commenting on the theatricality of diplomatic exchanges as photo opportunities. Van Elk also pokes fun at the canon of Western art and the conventions of composition as a means to organize and construct the appearance of harmony. Curator and art historian Anne Rorimer articulated the effect of this series in her 2009 essay *Ger van Elk in the Context of Conceptual Art*; "[Van Elk] clearly, and cleverly, envisages a multilayered dialogue between the imaginary, the invisible, the imitated, and the illusionistic under the auspices of photographic reality"

Video link: <https://vimeo.com/566162469/7555042966>

The Symmetry of Diplomacy in a Chinese Fashion, 2005

Video-player, LCD screen, in surround in oak frame

82 x 100 cm | 32 1/4 x 39 3/8 in

Edition of 5, Artist's proof 1 of 1

After studying at the Institute for Applied Arts in Amsterdam (NL), Ger Van Elk moved to Los Angeles (US) in 1961, where his father was working at the time, and attended the Immaculate Heart College. In 1980, Van Elk represented the Netherlands at the 39th Venice Biennale (IT). He participated in the 38th Venice Biennale (IT) in 1978 and in Documenta 6, Kassel (DE) in 1977. Van Elk's work has been exhibited in numerous international museums and gallery exhibitions such as Museum of Modern Art, New York, NY (US); Centre Georges Pompidou, Paris (FR); The Museum of Contemporary Art, Los Angeles, CA (US); Walker Art Center, Minneapolis, MN (US); Stedelijk Museum, Amsterdam (NL) and The Bronx Museum of the Arts, New York (US). His work can be found in many institutions and museums around the world such as Fondazione Prada, Milan (IT); François Pinault Foundation, Venice (IT); Tate, London (UK); Museum of Modern Art, New York, NY (US); Stedelijk Museum, Amsterdam (NL), and the Van Abbemuseum, Eindhoven (NL).



The Symmetry of Diplomacy with Kynaston McShine, 1972

Collaged color photograph

Unframed: 42 x 73.5 cm | 16 1/2 x 29 in

Framed: 82.2 x 112 cm | 32 3/8 x 44 1/8 in



William Monk

b. 1977, Kingston upon Thames (UK)

William Monk's scenographic works tap into the rich tradition of painting. Monk paints enigmatic and vibrant works, using starkly divisional compositions and often works in extensive series that gradually evolve over time. The canvases carry irregular intensities of detail, line, foreground and background, a sense of repetition breaks down the figuration, creating visual mantras.

William Monk lives and works in London, UK. He received his BA at Kingston University, London (UK) in 2000 and completed his studies at De Ateliers in Amsterdam (NL) in 2006. Monk was awarded the Koninklijke Prijs voor Vrije Schilderkunst (Royal Award for Painting) in 2005 and the Jerwood Contemporary Painters award in 2009. Monk's work has been exhibited at Fries Museum, Leeuwarden (NL); Kunstmuseum, The Hague (NL); Van Gogh Museum, Amsterdam (NL); GRIMM, Amsterdam (NL) and New York (NL); Pace Gallery, London (UK); James Cohan Gallery, New York, NY (US); Kohn Gallery, Los Angeles, CA (US); Norwich University, Norwich (UK); PSL, Leeds (UK) and Summerfield Gallery, Cheltenham, London (UK). His work can be found in the collections of the Kunstmuseum, The Hague (NL); Akzo Nobel Foundation, Amsterdam (NL); David Roberts Art Foundation, London (UK); Fries Museum, Leeuwarden (NL); ING Art Collection, Amsterdam (NL), and in many private collections.

Blue Moon II, 2020

Oil on canvas

Unframed: 35 x 55 cm | 13 3/4 x 21 5/8 in



Zip, 2020
Oil on canvas
Unframed: 35 x 55 cm | 13 3/4 x 21 5/8 in



Road Trip II, 2020
Oil on canvas
Unframed: 35 x 70 cm | 13 3/4 x 27 1/2 in



Installation view | *Someone said that the world's a stage* | GRIMM New York (US), 2021



Window Caryatids, 2021
 Acylic and oil on canvas
 150 x 100 x 2.5 cm | 59 1/8 x 39 3/8 x 1 in



Inner space, 2021
 Acylic and oil on canvas
 150 x 100 x 2.5 cm | 59 1/8 x 39 3/8 x 1 in

Sarah Margnetti

b. 1983, Monthey (CH)

Margnetti's paintings explore the use of optical illusions, integrating facial features and body parts into her compositions as theatrical props. She projects the body onto architecture and landscapes, combining their forms. Critical to her practice are site-specific murals that embrace the viewer as both participant and observer.

Sarah Margnetti lives and works in Brussels (BE) and Lausanne (CH). After receiving her Bachelor of Arts degree from ECAL in Lausanne (CH) and her Master's degree from HEAD in Geneva (CH), Margnetti went on to get technical training at The Van der Kelen-Logelain Institute, Brussels (BE) – one of the first schools dedicated to the study of decorative painting. Margnetti's work has been the subject of solo and two-person shows at Last Tango, Zurich (CH); Bombon Projects, Barcelona (ES); Silicon Malley, Lausanne (CH) and SALTS, Basel (CH) in a show curated by Elise Lammer and Samuel Leuenberger. Group exhibitions include the *Swiss Art Award* 2018, the *Espace d'Art Contemporain Les Halles*, and the *Penthouse Art Residency*, Deborah Bowmann, at the Swiss Institute in Rome (IT) and the "Les Urbaines" festival in Lausanne (CH).





MATTHIAS WEISCHER

b. 1973, Elte (DE)

Matthias Weischer creates paintings that twist the rules of perspective in stage-like interiors. Weischer presents his audience with a new dimensional plane where he opens and closes space on his own terms. Objects and figures are rearranged across his paintings in many configurations, suggesting multiple acts in a play.

Matthias Weischer lives and works in Leipzig (DE). He studied at the Leipzig Academy, where he received his Bachelor's degree in 2000 and his Master's degree in 2003. In 2004, Weischer was chosen as the protégé of David Hockney through the Rolex Mentor & Protégé Arts Initiative. In 2005, Weischer participated in the Prague Biennale and the 51st Venice Biennale. He has had solo exhibitions at the Centro de Arte Contemporáneo, Málaga (ES); Kunstmuseum, the Hague (NL); Museum Kloster Bentlage, Rheine (DE); Ludwig Forum Internationale Kunst, Aachen (DE); and Museum der bildenden Künste, Leipzig (DE), amongst others. Group exhibitions including Weischer's work have been on view at Centre Georges Pompidou, Paris (FR); Camden Arts Center, London (UK); and GEM Museum of Contemporary Art, The Hague (NL). His work can be found in institutional and private collections, including The Museum of Contemporary Art, Los Angeles, CA (US); Kunstmuseum, The Hague (NL); The Rubell Family Collection, Miami, FL (US); Museum Voorlinden, Wassenaar (NL); Museum of Modern Art, Arken (DK); G2 Kunsthalle, Leipzig (DE); Museum für Moderne Kunst (DE); and Frankfurt am Main (DE) among many others. He currently has a solo exhibition at the Drents Museum in Assen (NL).

Winkel, 2021

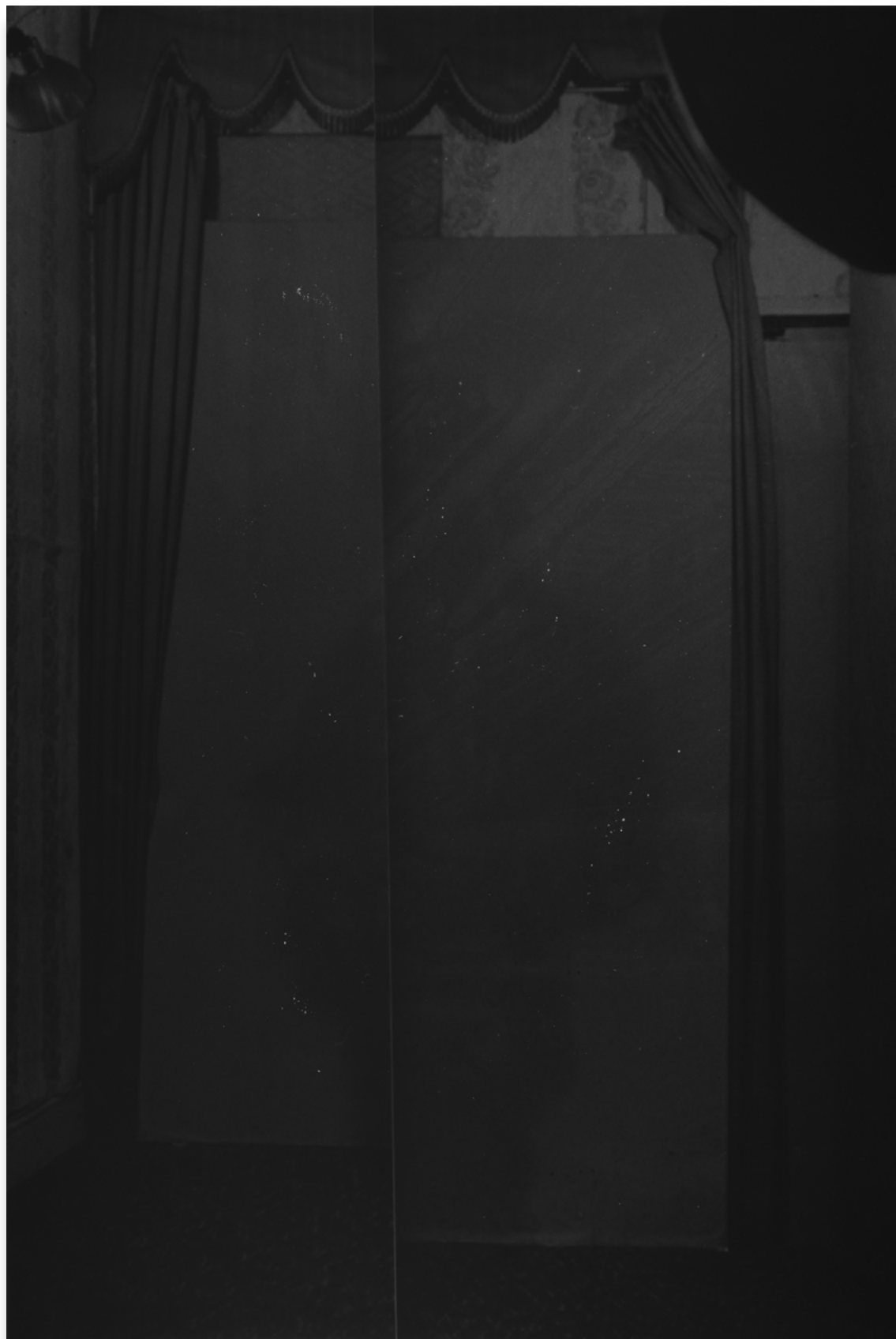
Oil on canvas

80 x 80 x 4 cm | 31 1/2 x 31 1/2 x 1 5/8 in



To be titled, 2021
Pulp painting in combination with linoleum cut
Unframed: 54.6 x 76.2 cm | 21 1/2 x 30 in
Framed: 61 x 83.8 cm | 24 x 33 in





Dirk Braeckman

b. 1958, Eeklo (BE)

Mastery over the perception of space is a consistent theme in Dirk Braeckman's photographs of dark and sultry scenes. Braeckman's images are digitally manipulated to highlight the most subtle tonal range. Their shadowy corners and cropped perspectives are suffused with a sense of friction resulting from what is unknown, veiled, or just out of reach of the viewer. The illusion of both intimacy and distance are sustained throughout the artists oeuvre, suspending his audience in a state of expectancy.

Dirk Braeckman lives and works in Ghent (BE). He studied photography and film at the Royal Academy of Fine Arts in Ghent (BE) from 1977 to 1981. In 2017, Braeckman represented Belgium at the 57th Venice Biennale (IT). Braeckman has taken part in numerous exhibitions at venues including, The Modern Art Museum of Fort Worth, TX (US); BOZAR, Brussels (BE); S.M.A.K., Ghent (BE); Fotohof, Salzburg (AT); Museum De Pont, Tilburg (NL); Hamburger Bahnhof, Berlin (DE); Museu de Arte Moderna, Rio de Janeiro (BR); Whitechapel Gallery, London (UK); WIELS, Brussels (BE) and Museum M, Leuven (BE). Braeckman's work is included in many institutional and important private collections, such as Centraal Museum, Utrecht (NL); Fondation nationale d'art contemporain, Paris (FR); Kunstmuseum, The Hague (NL); M HKA, Antwerp (BE); Maison Européenne de la Photographie, Paris (FR); Museum De Pont, Tilburg (NL); Royal Palace, Brussels (BE); Royal Museum of Fine Arts, Brussels (BE); Sammlung Goetz, Munich (DE); and Stedelijk Museum voor Actuele Kunst S.M.A.K., Ghent (BE).

T.S.-O.S.-18 (1_1), 2018

Gelatin silver print reversibly mounted on aluminum

180 x 120 cm | 70 7/8 x 47 1/4 in



Rosalind Nashashibi

b. 1973, Croydon (UK)

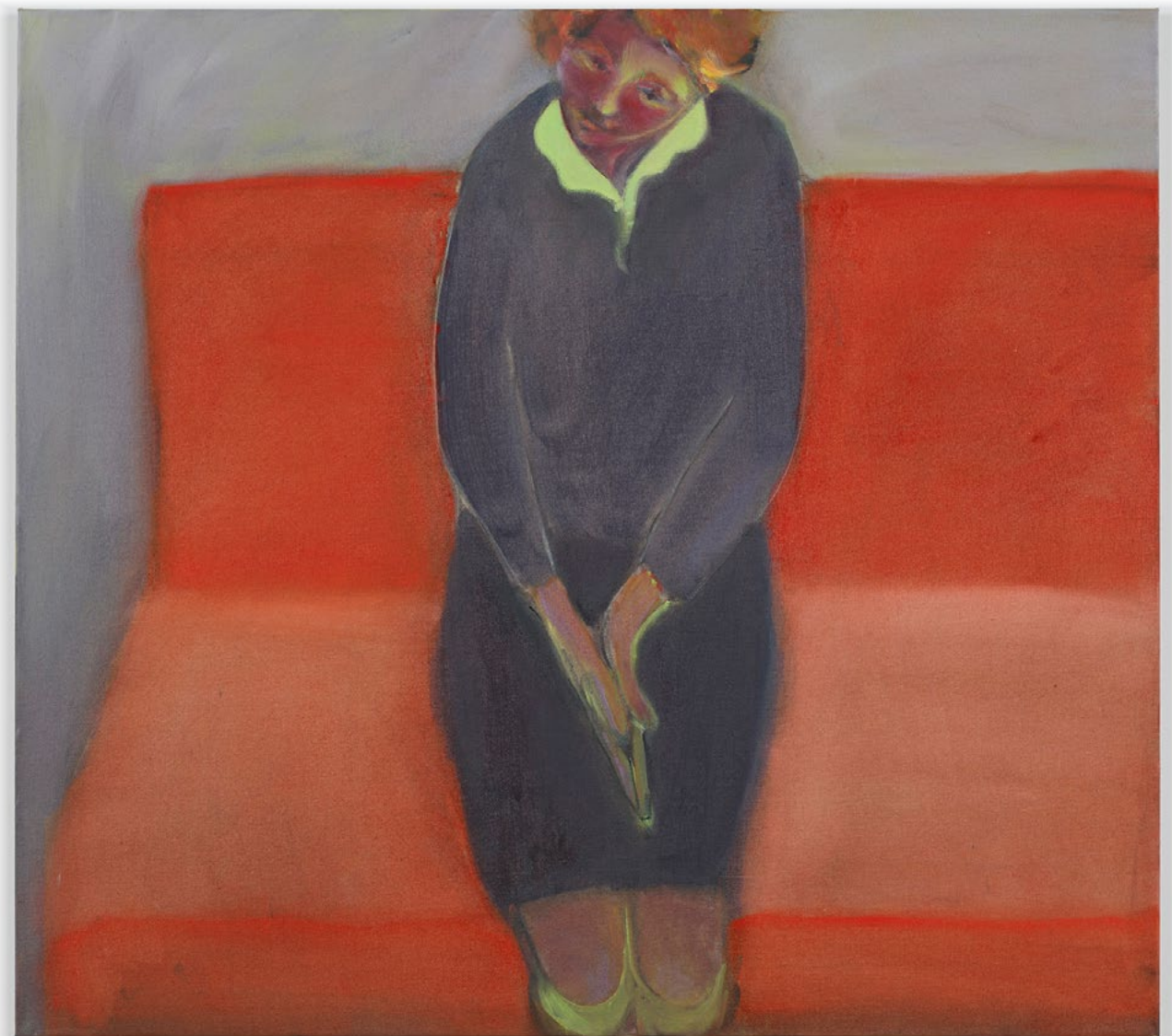
Rosalind Nashashibi is interested in visual framing devices that create a sense of narrative and perspective, an area which is explored in both her paintings and films. In her paintings, this manifests as cropping or focusing in on certain biographical details of both fictional and nonfictional characters. She revels in these moments of drama, retelling them through a distilled poetic language. Her paintings are psychologically charged with events from her own life and reflect a practice of close-looking fueled by intellectual curiosity. Nashashibi is concerned with revealing alternate perspectives and she calls upon her viewer to inhabit a reflective and associative state of looking.

Rosalind Nashashibi lives and works in London, UK. She received her BA in Painting from Sheffield Hallam University, Sheffield (UK) in 1995, after which she attended the Glasgow School of Art, Glasgow (UK) where she received her MFA in 2000. Currently she is a Senior Lecturer in Fine Art at Goldsmiths University in London (UK). Nashashibi became the first artist in residence at the National Gallery in London (UK), after the program was re-established in 2020. She was a Turner Prize nominee in 2017, and represented Scotland in the 52nd Venice Biennale. Nashashibi has had recent solo exhibitions at venues including, S.M.A.K., Ghent (BE); The High Line, New York, NY (US); Tate Britain, London (UK); Scottish National Gallery of Modern Art, Edinburgh (UK); The Art Institute of Chicago, Chicago, IL (US); and ICA, London (UK). Nashashibi has participated in group exhibitions at, Centre Georges Pompidou and Forum des Images, Paris (FR); Tate, London (UK); UCLA Hammer Museum, Los Angeles, CA (US), among others.

Elena and Gintaras At The Market, 2021

Oil on linen

60 x 40 cm | 23 5/8 x 15 3/4 in



Girl on a bench, 2021
Oil on linen
90 x 100 cm | 35 3/8 x 39 3/8 in



Christina Forrer

b. 1978, Zurich (CH)

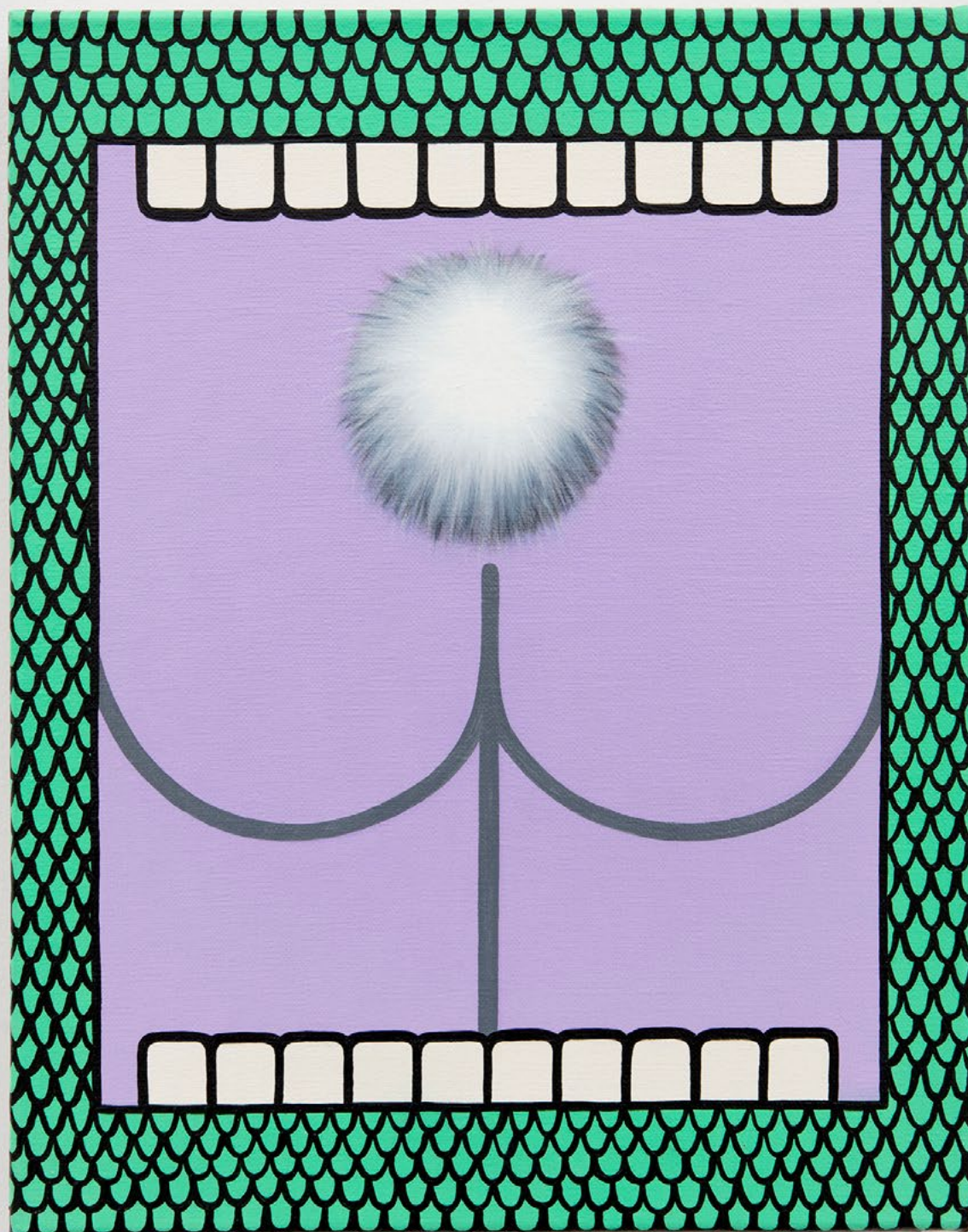
Lively representations of emotion, verbal, and physical interaction animate the carnivalesque in Christina Forrer's tapestries. Forrer narrates inherited conflicts using a traditional medium that draws inspiration from folk art. Overlapping colors and forms intermingle as her subjects feud and shout. She is interested in capturing how conflict looks, and therefore how it feels.

Christina Forrer lives and works in Los Angeles, CA (US). She graduated from the Art Center College of Design, Pasadena, CA (US) in 2004. Forrer received the Rema Hort Mann Emerging Artist Grant in 2014. Her selected solo exhibitions include, *Christina Forrer*, Lühring Augustine, New York, NY (US); *Grappling Hold*, Swiss Institute, New York, NY (US); *Cat Lady*, The Finley, Los Angeles, CA (US), and *Christina Forrer*, Grice Bench, Los Angeles, CA (US). Her work was included in the group exhibitions *Midtown*, Lever House, New York, NY (US); *Unorthodox*, The Jewish Museum, New York, NY (US); *Some Masks*, Grice Bench, Los Angeles, CA (US); *Can't Reach Me There*, Midway Contemporary, Minneapolis, MN (US); *Made in L.A. 2020: A Version*, Hammer Museum, Los Angeles, CA (US) and The Huntington Library, Art Museum, and Botanical Gardens, San Marino, CA (US).

Conversation, 2018

Cotton, wool, and watercolor

82.5 x 95.3 cm | 32 1/2 x 37 1/2 in



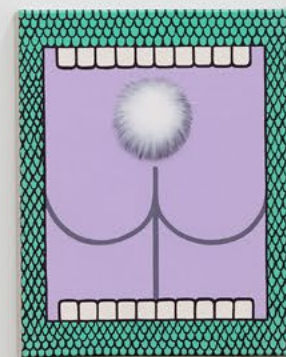
EMILY MAE SMITH

b. 1979, Austin, TX (US)

The liberatory effects of costume are present in Emily May Smith's paintings, which allude to historical movements like Surrealism and Pop art through recurring characters in her work. These characters embody multiple personalities and they often explore dimensions of femininity. The painting included in this exhibition combines comic forms as symbols with seductive and authoritative power.

Emily Mae Smith lives and works in Brooklyn, New York (US). She recieved her M.F.A. in Visual Art from Columbia University in New York (US) and B.F.A. Studio Art, University of Texas at Austin. Recent solo exhibitions include: Simone Subal Gallery, New York, NY (US); SCAD Museum of Art, Savannah, GA (US); Marion Art Gallery, Rockefeller Arts Center, New York, NY (US); Galerie Perrotin, Tokyo (JP); Le Consortium Museum, Dijon (FR); Contemporary Fine Arts, Berlin (DE); and Laurel Gitlen, New York, NY (US). Select group exhibitions include: Cleveland Institute of Art, Cleveland, OH (US); Public Art Fund, New York, NY (US); Petzel Gallery, New York, NY (US); Hauser & Wirth, New York, NY (US); Arsenal art contemporain, Montreal (CA); Gio Marconi, Milan (IT); and Peter Freeman Inc., New York, NY (US). Smith's work is included in collections such as The Consortium Museum, Dijon (FR); Columbus Museum of Art, Columbus, OH (US); Arsenal Contemporary, Montreal (CA); Whitney Museum of American Art, New York, NY, (US); Blanton Museum of Art, Austin, TX (US); Dallas Museum of Art, Dallas, TX (US), and Zuzeum Art Centre, Riga (LV).

Scales and Tails, 2016 Oil on linen
35.6 x x 27.9 cm | 14 x 11 in



Installation view | *Someone said that the world's a stage* | GRIMM New York (US), 2021



Michael Raedecker

(b. 1963, Amsterdam, NL)

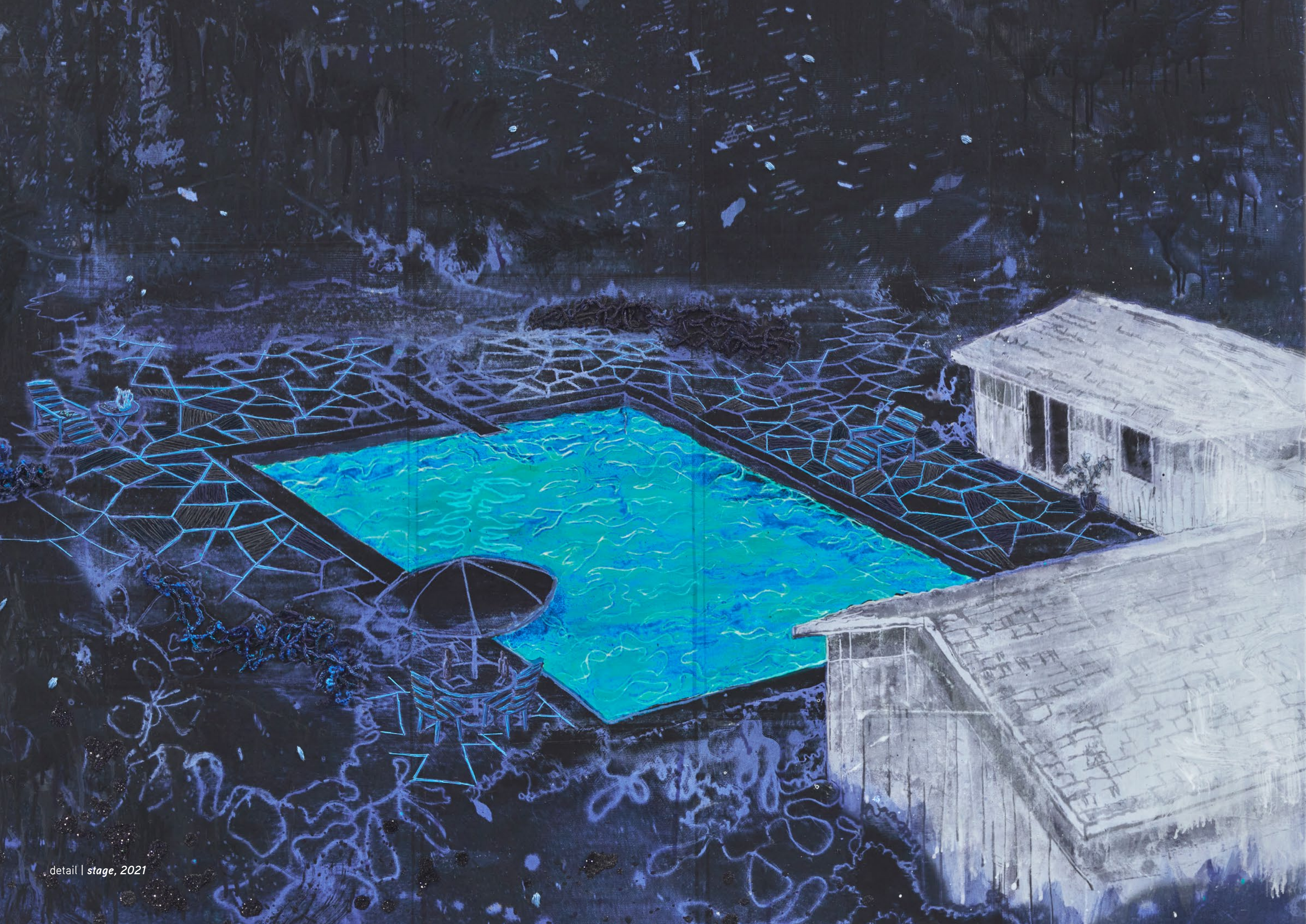
The familiar is turned upside down in Michael Raedecker's paintings. Raedecker has spent decades developing a hybrid process of image making that emulates the appearance of gestural painting through layers of inkjet image transfers, embroidery, with acrylic paint and varnish. His works are characteristically devoid of human figures, while containing traces of human life. He imagines how the remnants of civilization, such as a swimming pool might be reimagined as stage for other forms of life, later civilizations, or post-human eras.

Michael Raedecker lives and works in London (UK). He received his BA in Fashion Design from the Gerrit Rietveld Academie, Amsterdam (NL), and continued his studies at the Rijksakademie van Beeldende Kunsten, Amsterdam (NL) as well as Goldsmiths College, London (UK). In 2000, Raedecker was shortlisted for the Turner Prize. Recent solo exhibitions include; *demo*, GRIMM, Amsterdam (NL); *parade*, GRIMM, New York, NY (US); *camouflage*, GRIMM, Amsterdam (NL); *record*, Galerie Max Hetzler, Berlin (DE); *tour*, Sprengel Museum, Hannover (DE) and Wilhelm-Hack-Museum, Ludwigshafen am Rhein (DE); *volume*, Hauser & Wirth, London (UK); *line-up*, Musée d'Art Contemporain, Nîmes (FR); Camden Arts Center, London (UK) and Kunstmuseum, The Hague (NL). His work can be found in the collections of the Art Institute of Chicago, IL (US); Kunstmuseum, The Hague (NL); Astrup Fearnley Museum, Oslo (NO); Tate, London (UK); MAXXI National Museum of XXI Century Arts, Rome (IT); Van Abbemuseum, Eindhoven (NL), amongst others, as well as in many private collections.

stage, 2021

Laser printer pigment transfer, dispersion, acrylic, glitter, and thread on canvas

92 x 126.5 cm | 36 1/4 x 49 3/4 in





solo, 2021

Laser printer pigment transfer, dispersion,
acrylic and thread on canvas

78 x 123 cm | 30 3/4 x 48 3/8 in



Installation view | *Someone said that the world's a stage* | GRIMM New York (US), 2021



Sanya Kantarovsky

b. 1982, Moscow (RU)

Sanya Kantarovsky's figurative paintings present the viewer with a cast of subjects that draw both directly and indirectly from literature. Common scenarios are infused with humor and tension, with no certain outcome.

Sanya Kantarovsky lives and works in New York, NY (US). He studied painting at the Rhode Island School of Design in Providence, RI (US) and received his MFA at the University of California, Los Angeles, CA (US). Kantarovsky recently presented solo exhibitions at Kunsthalle Basel (CH) and the Fondazione Sandretto Re Rebaudengo in Turin (IT). Additional recent solo exhibitions include, *Recent Faces* at Lühring Augustine, New York, NY (US); *Sanya Kantarovsky: The House of the Spider*, Modern Art, London (UK); *Frozen Dress (Part Three)* at Capitain Petzel in Berlin (DE); *Paradise*, Taka Ishii Gallery in Tokyo (JP); and *Feral Neighbours*, Stuart Shave/Modern Art, London (UK); Recent group exhibitions include *Radical Figures* at Whitechapel Gallery, London (UK); *Give Up the Ghost*, 13th Baltic Triennial, Contemporary Art Centre, Vilnius (LT); *The Arcades: Contemporary Art and Walter Benjamin* at the Jewish Museum, New York, NY (US); and his curatorial project *Sputterances* at Metro Pictures, New York, NY (US). Kantarovsky's works belong to several prestigious museum collections, including the Hirshhorn Museum and Sculpture Garden, Washington D.C. (US); the Institute of Contemporary Art/Boston, MA (US); the Hammer Museum, Los Angeles, CA (US); Los Angeles County Museum of Art, Los Angeles, CA (US); Tate Modern, London (UK); and the Whitney Museum of American Art, New York, NY (US).

Offending the Audience II, 2021

Watercolor pencil and watercolor on linen

69.8 x 90.2 cm | 27 1/2 x 35 1/2 in



Torbjørn Rødland

b. 1970, Stavanger (NO)

Torbjørn Rødland's photographs are unsettling prompts – they marry aesthetic categories that seem at odds with each other. His finely crafted compositions infuse odd or degenerate propositions with an attentive delicacy that shares formal attributes with renaissance oil painting. Through these orchestrated compositions, Rødland proposes a release from reality in which conflicting states coalesce, challenging his viewers' moral presuppositions.

Torbjørn Rødland lives and works in Los Angeles. He studied at the National College of Art and Design in Bergen (NO) and the Rogaland University Centre, Cultural Studies in Stavanger (NO). Rødland work has been the subject of solo exhibitions at Bergen Kunsthall (NO); Bonniers Konsthall, Stockholm (SE); the Museum of Contemporary Art Kiasma, Helsinki (FI); Fondazione Prada, Milan (IT); the Serpentine, London (UK); C/O Berlin (DE); Kunsthall Stavanger (NO); Hiroshima City Museum of Contemporary Art (JP); P.S.1 Contemporary Art Center, Long Island City, New York (US), and and Stavanger Kunstmuseum, Stavanger (NO). His work is in the permanent collections of the Museum of Modern Art, New York, NY (US); the Whitney Museum of American Art, New York, NY (US); Albright-Knox Art Gallery, Buffalo, New York, NY (US); Astrup Fearnley Museum of Modern Art, Oslo (NO); Malmö Art Museum, Malmö (SE); Museum of Contemporary Art, Chicago, IL (US); and the Stedelijk Museum, Amsterdam (NL).

The Blondes, 2018 - 2020

Chromogenic print, Kodak Endura paper

Framed: 142.6 x 112.7 x 5.1 cm | 56 1/8 x 44 3/8 x 2 in



detail | *The Blondes*, 2018 - 2020



Daisy May Sheff

b. 1996, San Francisco, CA (US)

Daisy May Sheff builds, erases, and rebuilds her paintings in an improvisational process that meanders through personal narratives, fairytales, and passing moments. There are no logical progressions to her work, rather the viewer is redirected from representation to abstraction, whilst absorbing the richness in each transitional moment.

Daisy May Sheff lives and works in Inverness, CA (US). She received a BFA from Univeristy of California, Los Angeles (US) in 2018, where she studied with Silke Otto-Knapp, Lari Pittman, Barbara Kruger, Ruby Neri, and Benjamin Weissman, among others. Her work has been included in a number of group exhibitions including, the UCLA Sculpture Gallery, Los Angeles, CA (US); UCLA Little Gallery, Los Angeles, CA (US); Reservoir Coyote, Los Angeles, CA (US); Timbuk2, Los Angeles, CA (US); 99 Cent Plus Gallery, Brooklyn, NY (US); RVCA, Los Angeles, CA (US); and Bartolini Gallery, San Rafael, CA (US). Sheff had her first solo exhibition at White Columns in New York, NY (US) in 2021.

Castle Room (Pie on the Windowsill), 2021

Oil on canvas

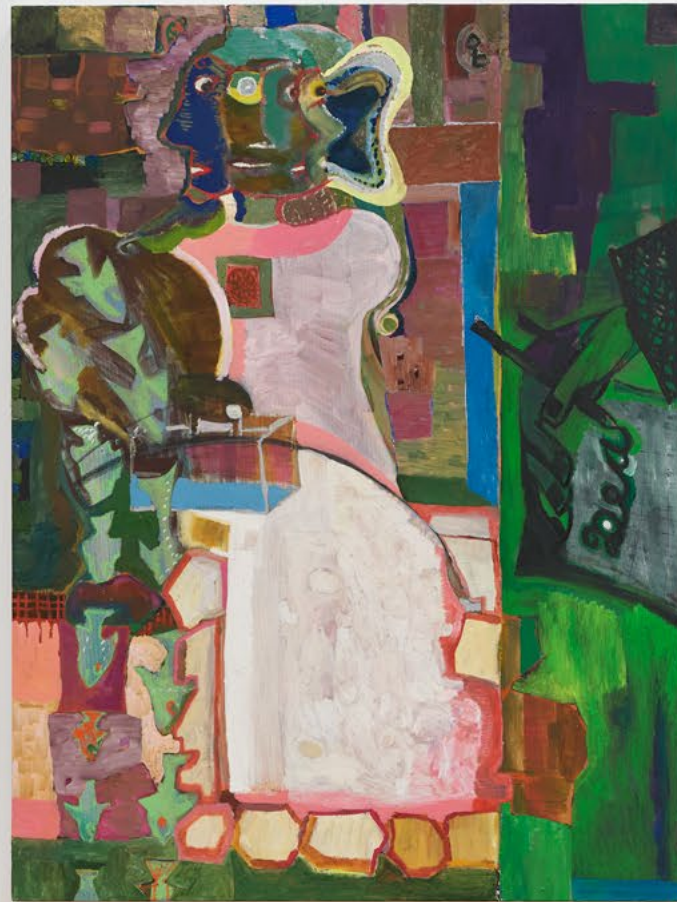
30.5 x 22.9 cm | 12 x 9 in



Forest Sleep, 2021

Oil on linen

61 x 91.4 cm | 24 x 36 in



***She Shall Hear When She Has Listened*, 2021**
 Oil on canvas
 101.6 x 76.2 cm | 40 x 30 in



***Mirrored Bed Stack*, 2021**
 Oil on wood
 43.2 x 40.6 cm | 17 x 16 in



***O Leafy Oak, Clumpy-Leaved*, 2021**
 Oil on canvas
 82.5 x 111.8 cm | 32 1/2 x 44 in



B. INGRID OLSON

b. 1987, Denver (US)

B. Ingrid Olson uses photography and sculpture in tandem. She constructs intricate sculptural environments with found objects - tucked into unusual spatial cavities with varying depths of perception - so that photographs often approach abstraction. Masks and camouflage are tools the artist draws on as a source of power to dislocate the works from one direct perspective.

B. Ingrid Olsen lives and works in Chicago, IL (US). She earned her Bachelor's in Fine Arts from The School of the Art Institute of Chicago, Chicago, IL (US). Recent solo shows include Albright-Knox Art gallery, Buffalo, NY (US); Simone Subal Gallery, New York, NY (US); The vases my monitors their frames, cura.basement, Rome (IT); and From her come a gang and a run, Document, Chicago, IL (US). Her work has since been shown at galleries including: Galerie Perrotin, New York, NY (US); Hauser & Wirth, New York, NY (US); The Approach Gallery, London (UK); Lucien Terras, New York, NY (US); Kodomo, New York, NY (US); and Shane Campbell Gallery, Chicago, IL (US). Her work has been featured in group shows at Museum of Modern Art, New York, NY (US); Aspen Art Museum, Aspen, CO (US); and Museum of Contemporary Art Chicago, Chicago, IL (US). Her work will be featured in upcoming exhibitions at the Carpenter Center for the Visual Arts at Harvard University, Cambridge, MA (US) and i8 Gallery in Reykjavik (IS).

Underpinning, a twitch of glass, a pinch in the cloth, 2019 - 2020

Inkjet print and UV printed matboard in aluminum frame

63.5 x 41.9 cm | 25 x 16 1/2 in





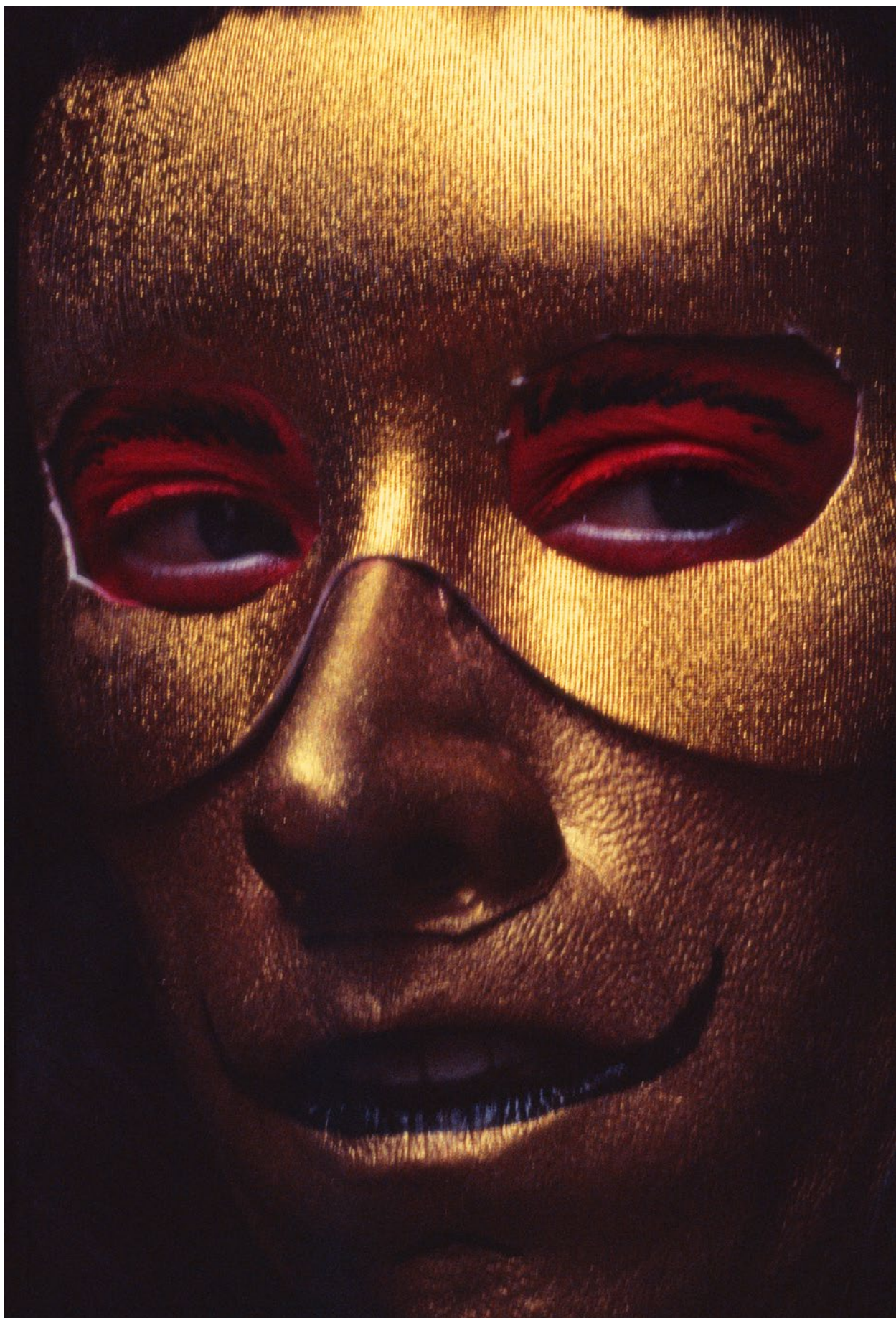
Selve, 2014-2020

Inkjet print and UV printed matboard in aluminum frame

36.8 x 26 cm | 14 1/2 x 10 1/4 in



Installation view | *Someone said that the world's a stage* | GRIMM New York (US), 2021



Cindy Sherman

b. 1954, Glen Ridge, NJ (US)

The performed photographs of Cindy Sherman embrace falsehood in service of social critique, inviting the viewer to imagine its possibilities. Her works depict the artist in myriad guises that reimagine cultural stereotypes indicating how illusion is created and how it can be substituted for reality. She manipulates her own image across series, framing documentation itself as performance. The artist is renowned for her practice of employing semiotics to stimulate ideas about originality, gender, media, and the nature of documentation.

Cindy Sherman lives and works in New York, NY (US). Sherman received her bachelor's degree in art at the State University College at Buffalo, NY (US) in 1976. In 1977, shortly after moving to New York, Sherman began her acclaimed series *Untitled Film Stills*. She has won numerous awards including the Wolf Prize in 2020, Max-Beckmann Prize in 2019, Centennial Medal from the American Academy in Rome (IT) in 2014, and the Man Ray Award in 2009. She has had recent solo exhibitions at Fondation Louis Vuitton, Paris (FR); National Portrait Gallery, London (UK); Fosun Foundation Shanghai, Shanghai (CN); The Broad, Los Angeles, CA (US); Gallery of Modern Art, Brisbane (AU); Dallas Museum of Art, Dallas, TX (US); San Francisco Museum of Modern Art, San Francisco, CA (US); and The Walker Art Centre, Minneapolis, MN (US). Sherman's work is included in many institutional and important private collections, such as the Art Institute of Chicago, Chicago, IL (US); Centre Georges Pompidou, Paris (FR); Kunsthaus, Zurich (CH); Musée d'art Contemporain, Montreal (CA); Metropolitan Museum of Art, New York, NY (US); Stedelijk Museum, Amsterdam (NL); Tate Gallery, London (UK); Solomon R. Guggenheim Museum, New York, NY (US); and Whitney Museum of American Art, New York, NY (US).

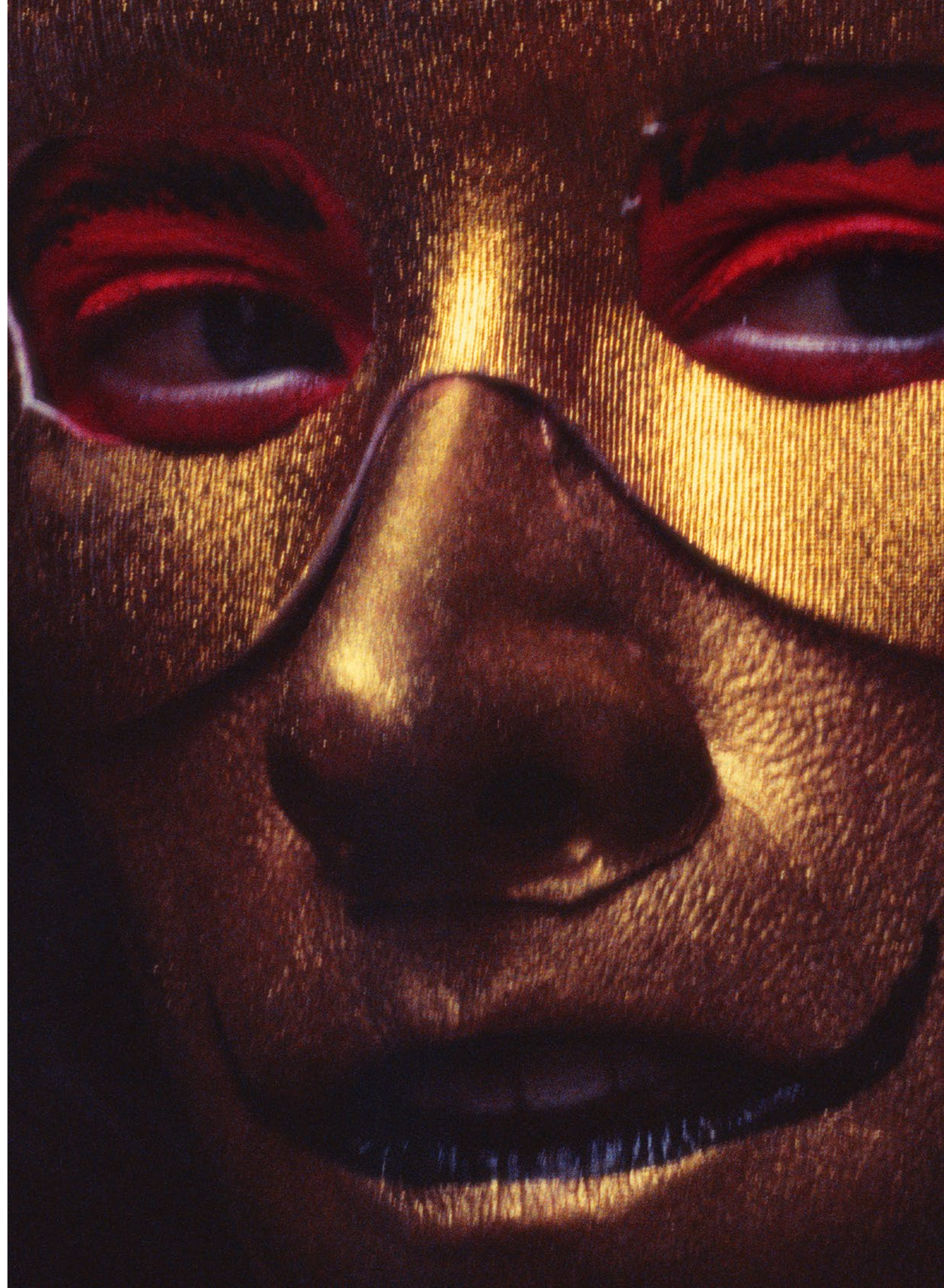
Untitled, 1996

Chromogenic color print

Framed: 150.5 x 103.2 cm | 59 1/4 x 40 5/8 in

Edition 2 of 6, plus 1 Artist's Proof

Cindy Sherman's *Untitled* is among 14 photographs that were part of a 1996 series centered around the use of masks. The period from 1994-1996 marked a turn in the artist's work towards depicting horror, the surreal, and science-fiction inspired imagery. The series began with photographs of her body that incorporated prosthetics and mannequins, similar to exquisite corpses in the grotesque contrast created by her combinations of body parts. This served as a point of departure for more intimate portraits using masks and stage makeup, as seen in the photo included in this exhibition.





Cauleen Smith

b. 1967, Riverside, CA (US)

A video by Cauleen Smith titled *Black and Blue Over You (After Bas Jan Ader for Ishan)* records her arranging and rearranging black, white, and blue flowers, set to the backdrop of a haunting saxophone melody. Smith references Bas Jan Ader's film *Primary Time*; only her torso is visible within the frame while her hands move deftly and with intense focus. The colors of these flowers are symbolic of grieving or the colors of a bruise. Here she commemorates Ishan, the deceased nephew of a close friend and reflects on the brevity of human life as something exquisite.

Cauleen Smith lives and works in Los Angeles, CA. She earned a B.A in Cinema from San Francisco State University in 1991 and an M.F.A. from the University of California, Los Angeles in 1998. She attended the Skowhegan School of Painting and Sculpture in 2007. Her films, objects, and installations have been featured in group exhibitions including the 2017 Whitney Biennial, New York, NY (US); Studio Museum Harlem, New York, NY (US); the Contemporary Art Museum Houston, Houston, TX (US); the New Museum, New York, NY (US); and BALTIC Center for Contemporary Art, Gateshead (UK). She has had solo exhibitions at MASS MoCA, North Adams, MA (US); the Art Institute of Chicago, Chicago, IL (US); and upcoming at Los Angeles Museum of Contemporary Art, Los Angeles, CA (US). Smith is the recipient of numerous grants and awards including the 2020 Wein Artist Prize from the Studio Museum in Harlem, the inaugural Ellsworth Kelly Award from the Foundation for Contemporary Art in 2016, Rockefeller Media Arts Award, Creative Capital Film /Video, Chicago 3Arts Grant, a Rauschenberg Residency in 2015 and most recently in 2019 Smith was an artist in residence at Artpace. Smith is a Professor at CalArts School of Art. Santa Clarita, CA (US).

Video Link: <https://vimeo.com/566239421>

Black and Blue Over You (After Bas Jan Ader for Ishan), 2010

Film transferred to digital video, color, sound

9:40 minutes

Edition 5 of 5 plus 2 Artist's Proofs

