



*To be a giant and keep quiet about it*

**Margot  
Samel**

Nicolas Party, *Trees*, 2022

July 14 – August 17, 2022  
Preview July 14, 6–8pm

*To be a giant and keep quiet about it*

Alicia Adamerovich, Miguel Cárdenas, Andrew Cranston,  
Justin Fitzpatrick, Elizabeth Glaessner, Merlin James,  
Olivia Jia, August Krogan-Roley, Ella Kruglyanskaya,  
Sarah Lee, Daisy May Sheff, Nicolas Party, Stephen Polatch,  
Kathy Ruttenberg, Andrew Sim, Autumn Wallace,  
and Areum Yang

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## *Trees*

by Howard Nemerov

To be a giant and keep quiet about it,  
To stay in one's own place;  
To stand for the constant presence of process  
And always to seem the same;  
To be steady as a rock and always trembling,  
Having the hard appearance of death  
With the soft, fluent nature of growth,  
One's Being deceptively armored,  
One's Becoming deceptively vulnerable;  
To be so tough, and take the light so well,  
Freely providing forbidden knowledge  
Of so many things about heaven and earth  
For which we should otherwise have no word—  
Poems or people are rarely so lovely,  
And even when they have great qualities  
They tend to tell you rather than exemplify  
What they believe themselves to be about,  
While from the moving silence of trees,  
Whether in storm or calm, in leaf and naked,  
Night or day, we draw conclusions of our own,  
Sustaining and unnoticed as our breath,  
And perilous also—though there has never been  
A critical tree—about the nature of things.

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# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022



# Margot Samel

Alicia Adamerovich makes surreal figurative work spanning graphite drawing, painting, and carved sculpture. Inspired by painters like Kay Sage and Yves Tanguy, who constructed dream-like landscapes populated with other-worldly biomorphic forms, Adamerovich develops abstracted anthropomorphic shapes that grapple with emotion, sexuality, and politics of space. These forms stem from her unconscious thoughts and serve as vehicles for intense feelings, namely desire, and anxiety. Her work evokes these tense sensations as an opportunity for the viewer to burrow into a space of transition, where emotions of the unconscious meet those of the familiar, where art meets life, where fiction meets reality.

Alicia Adamerovich (b. 1989 Latrobe, PA) received a Bachelor of Design from Pennsylvania State University in 2013. She lives and works in Brooklyn, NY. Her interest lies in surreal figurative work that spans drawing, painting and sculpture. Adamerovich recently had a solo exhibition at Del Vaz Projects (Los Angeles) and currently has a solo show at Projet Pangée (Montreal). Her work has been included in group exhibitions at Rachel Uffner (New York), Art Space (San Antonio), Kunstraum (Brooklyn), Kapp Kapp (Philadelphia), MetaMetaMeta (Brooklyn) CRUSH Curatorial (NY), and Mana Contemporary (NJ). Adamerovich's work has been featured in Art Maze Mag, Tzvetnik, Art Viewer, The Philadelphia Inquirer, Drawer.nyc and Nieves books.

Alicia Adamerovich  
*Spinal Scratch*, 2022  
Oil and sand on linen on wood panel  
24 x 18 in | 61 x 45.7 cm

## Alicia Adamerovich



Stephen Polatch's paintings, muted in colour at first glance, throb with a vibrancy on closer inspection. The dappled paint, exposing glimpses of lurid underpainting below, gives the works an animated, lively quality. The scenes too seem muted and ordinary at first glance - depicted are walks along the banks of the river, a city at leisure. Yet, leaning in closer, one notices surreal aspects to the work, a marriage of fact and fiction reminiscent of the magical realism tradition.

Stephen Polatch (b. 1990, London) has exhibited at numerous key galleries and museums such as Soft Opening and Minerva Street. He received a BFA from Ruskin School of Fine Art and Drawing and a Postgraduate Diploma from Royal Drawing School. He lives and works in Glasgow. He has an upcoming solo exhibition at Margot Samel in September.



Stephen Polatch  
*Barbican*, 2022  
Egg tempera on gesso board  
10 7/8 x 8 5/8 in | 27.5 x 22 cm

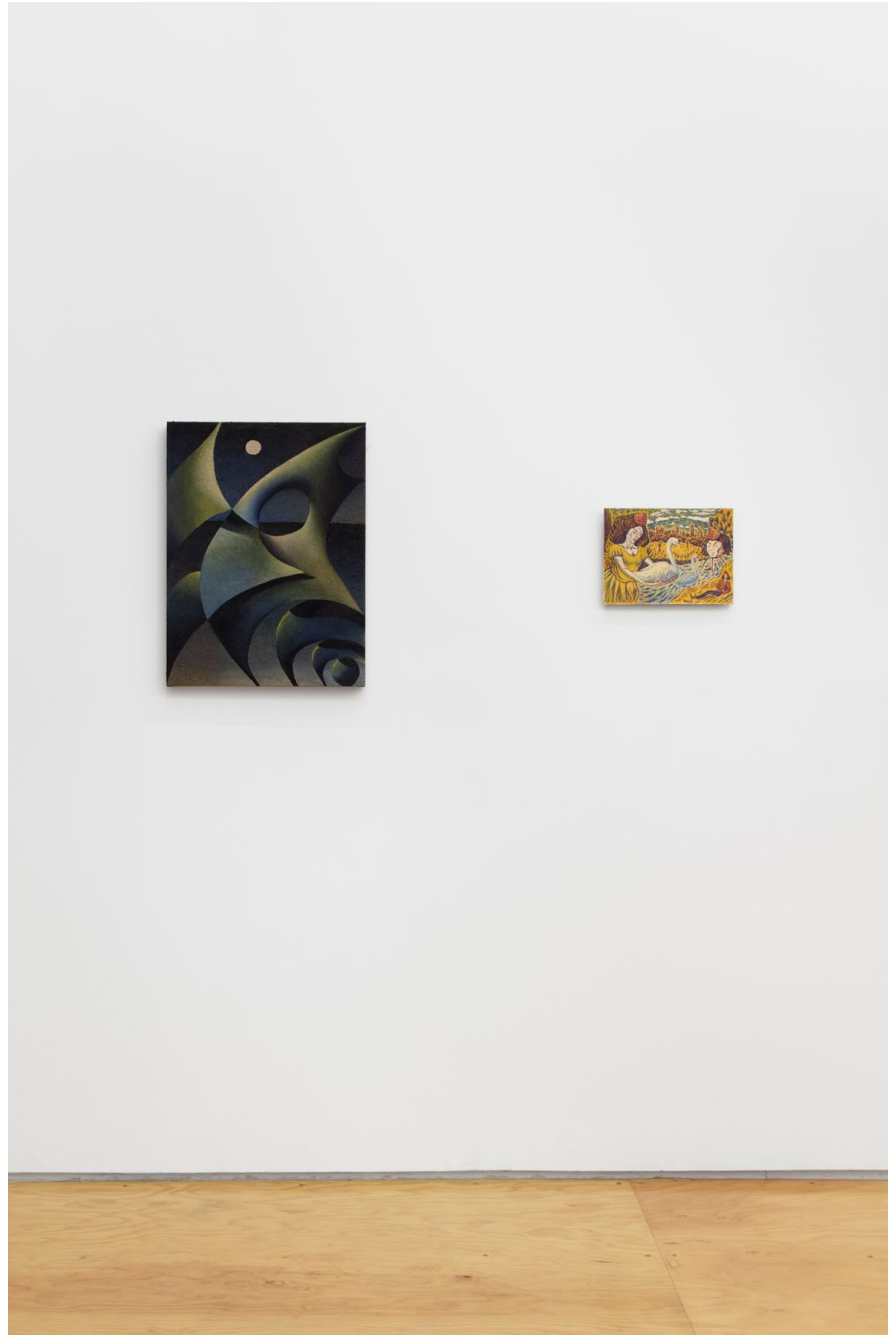
# Margot Samel



Stephen Polatch  
*Swan-Rad*, 2022  
Egg tempera on gesso board  
11 3/4 x 8 7/8 in | 30 x 22.5 cm



# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022

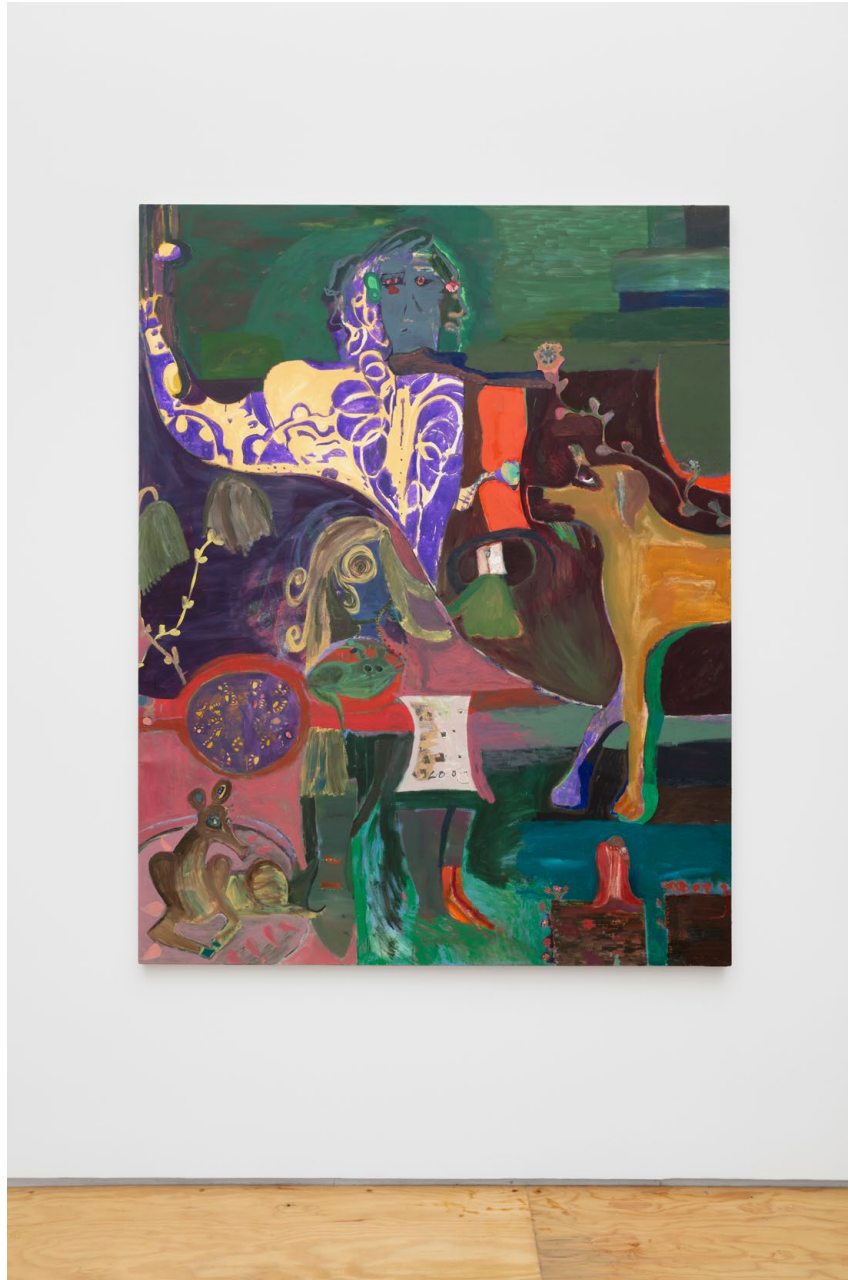
Daisy Sheff's paintings offer glimpses into detailed, private narratives. The paintings share the arbitrary laws of fairytales, a world outside of everyday existence with a logic all its own. They are at once sincere and absurd. Her images recall pieces of stories, which the artist reconfigures, in a search for something essential to emerge. Her paintings are occupied with the amoral, the wild, the left-hand path. Nothing in the paintings is sacred – any previous decision is on the table to be sacrificed. There is a tension – a simultaneous resistance and reverence of something perfect, balanced, and beautiful. At times, what would be negative space is thick and solid or what should be a body is transparent. Heaviness, lightness, foreground, and background are confused. Many of the paintings devolve so much from their origins that they become abstracted.

Daisy Sheff (b. 1996, Greenbrae, CA) received a BA from the UCLA Department of Art 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 since 2014. She had her first solo exhibition at White Columns (New York) in 2021. She will have a solo show at Clearing, Los Angeles in September.

Daisy Sheff  
*Bubble Swarm*, 2022  
Oil on linen  
20 x 16 in | 50.8 x 40.6 cm



# Margot Samel



Daisy Sheff  
*Our Scene Now Changes Rather Abruptly*, 2022  
Oil on canvas  
74 x 56 in | 188 x 142.2 cm



# Margot Samel



Daisy Sheff  
Detail, *Our Scene Now Changes Rather Abruptly*, 2022

# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022

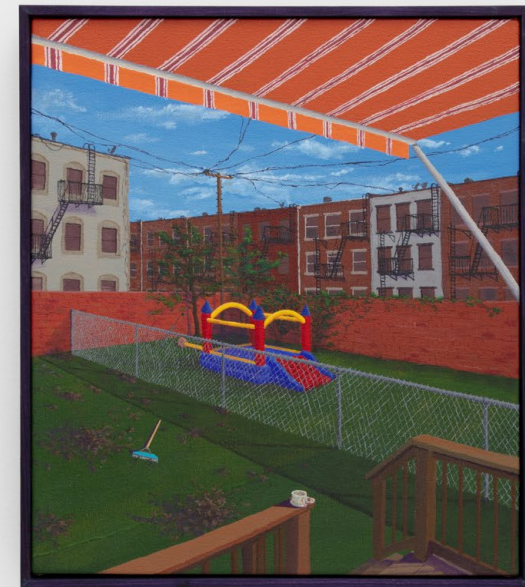


# Margot Samel

## August Krogan-Roley

August Krogan-Roley's recent 'Shadows Out Back' series of paintings explore perspectives of mundane backyards. The figurative narratives depict digestion of human nature through a lens of parenthood in semi-private metropolitan space. His particular focus on the detritus of childhood play, reflects the desire and determined development of backyard overgrowth of weeds, shrubs, and trees that strangely grow from lurking in shadows yet seeking auspicious light. The cascading shadows create divisions of space within his compositions that also allude to his ongoing curiosity in the semiotics of coat of arms.

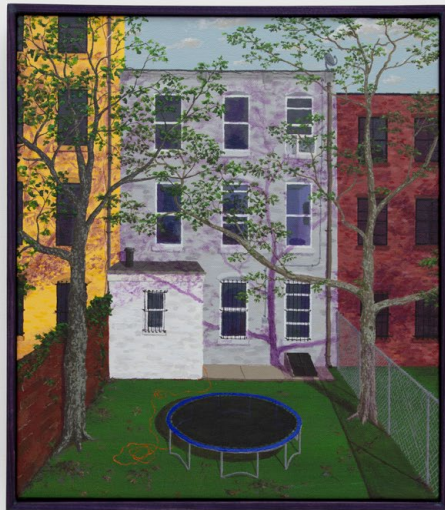
August Krogan-Roley (b.1986, Minneapolis, MN) lives and works in Brooklyn, NY. He received a BFA in Painting and Printmaking at The Glasgow School of Art, Glasgow, UK. Krogan-Roley has held solo exhibitions at institutions including At Liberty, Hong Kong, CN; Ricou Gallery, Brussels, BE; Three Four Three Four Gallery, Brooklyn, NY; Soo Visual Arts Center, Minneapolis and Generator Projects, Dundee, UK. His work has been exhibited at venues such as Royal Scottish Academy, Edinburgh, UK; Kate Werble Gallery, New York, NY; The Glue Factory, Glasgow, UK; RATA Projects, New York, NY; and Shoreditch Town Hall, London, UK. He recently had a solo exhibition at Kogo Gallery (Tartu, Estonia).



August Krogan-Roley  
*Castle Next Door*, 2022  
Acrylic on canvas, artist frame  
16 x 14 x 1 in | 40.6 x 35.6 x 2.5 cm



# Margot Samel



August Krogan-Roley  
*Tramp*, 2022  
Acrylic on canvas, artist frame  
16 x 14 x 1 in | 40.6 x 35.6 x 2.5 cm



August Krogan-Roley  
*Launch Pad*, 2022  
Acrylic on canvas, artist frame  
16 x 14 x 1 in | 40.6 x 35.6 x 2.5 cm

# Margot Samel

Justin Fitzpatrick

Justin Fitzpatrick's *Plant Hormones (Love-in-Idleness)* focuses on the inter-species language of hormones. The composition shows an imagined mechanism for hormonal exchange between species. A liquid drops down into the eye of a man and he breathes out a perfume that attracts bees. The subtitle of the work, *Love-in-Idleness*, is the name of a flower, otherwise known as the wild pansy, in Shakespeare's *A Midsummer Nights Dream*. The flower's juice acts as a love potion; when dripped onto someone's eyelids it causes an individual to fall madly in love with the next person they see. "The reason I focus on hormones in the text is that plants instead of a nervous system have an agency which is totally hormonal, their growth their reproduction their movement and time keeping, and I find that really fascinating to imagine a purely hormonal intelligence," Fitzpatrick remarks.

Justin Fitzpatrick (b. 1985, Dublin) lives and works in Montargis, France. He holds an MA in Paintings from the Royal College of Art, London, UK. Recent solo exhibitions include : 'Alpha Salad', The Tetley (Leeds, UK 2021); 'Omega Salad', Seventeen (London, UK 2020); 'URIZEN', Galerie Sultana (Paris, FR 2019); 'A Pulsation of the Artery', Foxy Production (New York, US 2019); 'Underworld', Kevinspace (Vienna, AT 2018), 'F-R-O-N-T-I-S-P-I-E-C-E', Seventeen (London, UK 2018); 'Uranus', Galerie Sultana (Paris, FR 2017); and 'Animal Mundi', Barbican Arts Trust (London, UK 2016). He has a solo exhibition at Sultana Galerie in Paris coming up this year.

Justin Fitzpatrick  
*Plant Hormones (Love-in-Idleness)*, 2022  
Oil on canvas mounted on panel  
48 3/8 x 24 3/4 x 1 1/8 in | 123 x 63 x 3 cm





# Margot Samel



Justin Fitzpatrick  
Detail, *Plant Hormones (Love-in-Idleness)*, 2022



# Margot Samel



Justin Fitzpatrick  
*B Monument*, 2021  
Oil on canvas  
16 3/8 x 20 1/4 x 2 in | 41.5 x 51.5 x 5 cm

# Margot Samel

Ella Kruglyanskaya paints women with agency. The scenes depicted—the creative process, social interactions between women, poses evocative of a glamorous sexuality—gesture towards the fraughtness of being a woman in the world, with bodies as sites for an unfolding drama. Yet, even as Kruglyanskaya's colorful, voluptuous women are acted upon, they are also actors of the narrative in each of her paintings— their emotional responses are honored as the subject matter. Each painting feels both intimate and immense.

Ella Kruglyanskaya (b. 1978, Riga, Latvia) emigrated to the United States in the 1990s, receiving her BFA in painting from Cooper Union in 2001 and her MFA from the Yale School of Art in 2006. Kruglyanskaya lives and works in Brooklyn, NY. Her works are held in the collections of the Broad Museum in Los Angeles and the Tate Modern in London. She has recently had solo exhibitions at Bortolami (New York), Thomas Pane Gallery (London), and Real Pain Fine Arts (Los Angeles).

Ella Kruglyanskaya  
*Untitled (The Rug and the Blinds)*, 2022  
Oil and water-based paint on paper  
15 x 11 in | 38.1 x 27.9 cm

## Ella Kruglyanskaya



# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022



Miguel Cárdenas' multimedia practice combines painting, drawing, sculpture, video animations and wall murals to create immersive environments. Filled with art historical references to the ancient Pre-Columbian era and European modernism, his work merges elements of realism and abstraction to create mysteriously futuristic compositions. Cárdenas renders his subjects in impossible perspectives, setting otherworldly stages for his imagined creatures and vegetation to come to life.

Miguel Cárdenas (b. 1973, Bogotá, Colombia) lives and works in Bogotá and New York. He received his MFA from Columbia University in 2005 and his BFA in painting from Rhode Island School of Design in 1996. He has had recent solo exhibitions at Licenciado, Mexico City (2021); La Balsa Arte, Bogotá (2020); and with Koppe Astner, Glasgow at Metro Pictures, New York as part of Condo New York 2019. His work has been exhibited widely in Colombia and is included in the permanent collections of Biblioteca Luis Angel Arango, Bogotá, Colombia; Museo de Arte de Pereira, Colombia; and Museo de Arte Moderno de Cartagena, Colombia. He currently has a solo exhibition at Kendall Koppe.



Miguel Cardenas  
*Descomposición de los objetos*, 2022  
Oil on linen  
24 3/8 x 24 3/8 in | 62 x 62 cm

# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022

# Margot Samel

Kathy Ruttenberg has a multidisciplinary practice in sculpture, painting, and animation. Emerging from New York's early 1980s East Village art scene, her allegorical paintings contributed to the vitality of the new figurative expressionism of the era. Over the last four decades her work has gradually shifted from painting towards an emphasis on sculpture. Oscillating between the intimate to the monumental, she uses ceramic, bronze, and light to explore themes of ecofeminism, animal liberation, and sexuality.

Kathy Ruttenberg (b. 1957, Chicago, IL) lives and works in Upstate New York. She received her BFA with Honors from School of Visual Arts in 1981, majoring in animation and painting while also working with a variety of other mediums. She continued her education with graduate courses from New York University in Italy and School of Visual Arts in Morocco. To date, Ruttenberg has had more than thirty-five solo shows and her work has been included in more than a hundred group shows. Her sculptures have been acquired by the Mamirauá Sustainable Development Reserve in Amazonas, Brazil, the Tisch Children's Zoo in Central Park in New York City, and the permanent collection of the Museo Internazionale delle Ceramiche, as well as by private collectors. Her work has been featured in a variety of major publications including: The New York Times, New York Magazine, American Craft Magazine, Neue Keramik, Clay Times, Ceramics Monthly, New York Daily News, Avenue, and Ceramics Art and Perception.

Kathy Ruttenberg  
*Delirium*, 2022  
Stoneware, wall based sculpture  
41 x 17 x 10 in | 104 x 43 x 25 cm

## Kathy Ruttenberg





# Margot Samel



Kathy Ruttenberg  
*I Can't Live if Living is Without You*, 2020  
Stoneware  
21 x 11 x 7 in | 53.3 x 27.9 x 17.8 cm

# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022

Drawing from art history, mythology, memory and pop-culture, Elizabeth Glaessner's dream-like paintings conjure a surreal universe uninhibited by conventional boundaries. Glaessner begins each piece intuitively, layering oil over poured pigments, allowing the paint to interrupt the narrative making room for the subconscious. Combining elements from Balthus' *Reclining Nude* and a study for *Scene of War in the Middle Ages* by Degas, *Earth Bound* is a painting of a bound woman in peril, indicated by her twisted arm. "It's impossible to say what is more frightening, women's rights over their bodies being stripped away or the simultaneous loosening of climate restrictions," says the artist. "The figure can also be seen as an allegory for the earth — also in peril."

Elizabeth Glaessner (b. 1984, Palo Alto, CA) received her MFA from the New York Academy of Art where she received a post-graduate fellowship in 2013. She lives and works in Brooklyn, NY. Glaessner's work has exhibited work at P.P.O.W. Gallery, Louis B. James, Sargent's Daughters, New Release, BRIC, BAM, 1969 and more. Her work has been featured and reviewed in Art in America, Interview Magazine, Art of Choice, ARTnews and Modern Painters among others. She was awarded residencies at the Leipzig International Art Programme, Glogau AIR in Berlin and the Galveston Artist Residency, where she is living and working for one year.



Elizabeth Glaessner  
*Earth Bound*, 2022  
Oil on linen  
12 x 16 in | 30.5 x 40.6 cm



# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022

Nicolas Party is a New York-based artist who works across the disciplines of painting, drawing, sculpture, and performance. Party's portraits and still lifes are frequently rendered in soft pastel and conveyed in a range of palettes and fantastical settings. His androgynous, biomorphic subjects challenge the normative codes of representational painting. Blended by hand, Party's lustrous, jewel-toned murals create immersive environments which skew perspective and expand beyond the picture plane. Party's fascination with the natural world, and the characters which inhabit it, is faithful to the combined legacies of Classical antiquity, Renaissance painting, late 19th-century Romanticism, and 20th-century figurative painting.

Nicolas Party (b. 1980 Lausanne, Switzerland) completed a BA in Fine Art at the Lausanne School of Art before undertaking an MA at The Glasgow School of Art, graduating in 2009. Recent solo exhibitions include Karma, New York (2021); Le Consortium, Dijon, France (2021); Kunsthalle Marcel Duchamp, Switzerland (2021); MASI Lugano, Switzerland (2021); Hauser & Wirth, Los Angeles (2020); Xavier Hufkens, Brussels (2019); Modern Institute, Glasgow (2019); M Woods Museum, Beijing (2018); Magritte Museum, Brussels (2018); Kaufmann Repetto, Milan (2018); Karma, New York (2017); Hammer Museum, Los Angeles (2016); and the Dallas Museum of Art (2016). Party's work is represented in the collections of the David Roberts Art Foundation, London, United Kingdom; Migros Museum, Zurich, Switzerland; Museum Folkwang, Essen, Germany; and the Sifang Art Museum, Nanjing, China.

Nicolas Party  
*Trees*, 2022  
Watercolor on paper  
12 3/16 x 12 3/16 in | 31 x 31 cm



# Margot Samel

Sarah Lee

Sarah Lee's recent work explores her obsession with wintry night scenes in a notion of a secret hideaway. On the heels of a tumultuous and unprecedented cycle of global events, she has been thinking about the "other world" where there are no others, no noise, just a solitary sensation of being. Lee's semi-fictional subject matter responds to the real in an antithetical way. She believes that night and winter are the "other world" that magically pauses the rhythm of life. Her works glorify the paused moment and romantically volatilizes the real.

Sarah Lee (b. 1988, Seoul, Korea) lives and works in New York City. Lee received her B.F.A and M.F.A. from the School of the Art Institute of Chicago. Her solo exhibitions include *Unoriginal Sublime*, The Mission, Chicago (2017); *Playing the Field*, The Won Gallery, Seoul, Korea (2014). She has participated in many group exhibitions, among them *Home Coming*, AHL foundation (2020), *Silent Night*, Artnutri, Taiwan, (2019); *Falling Through 'n' Going After*, One Eyed, New York, (2019); *Control & Contrast*, The Mission, Chicago, (2017), *Presence Interrupted*, Julius Caesar, Chicago, (2017).

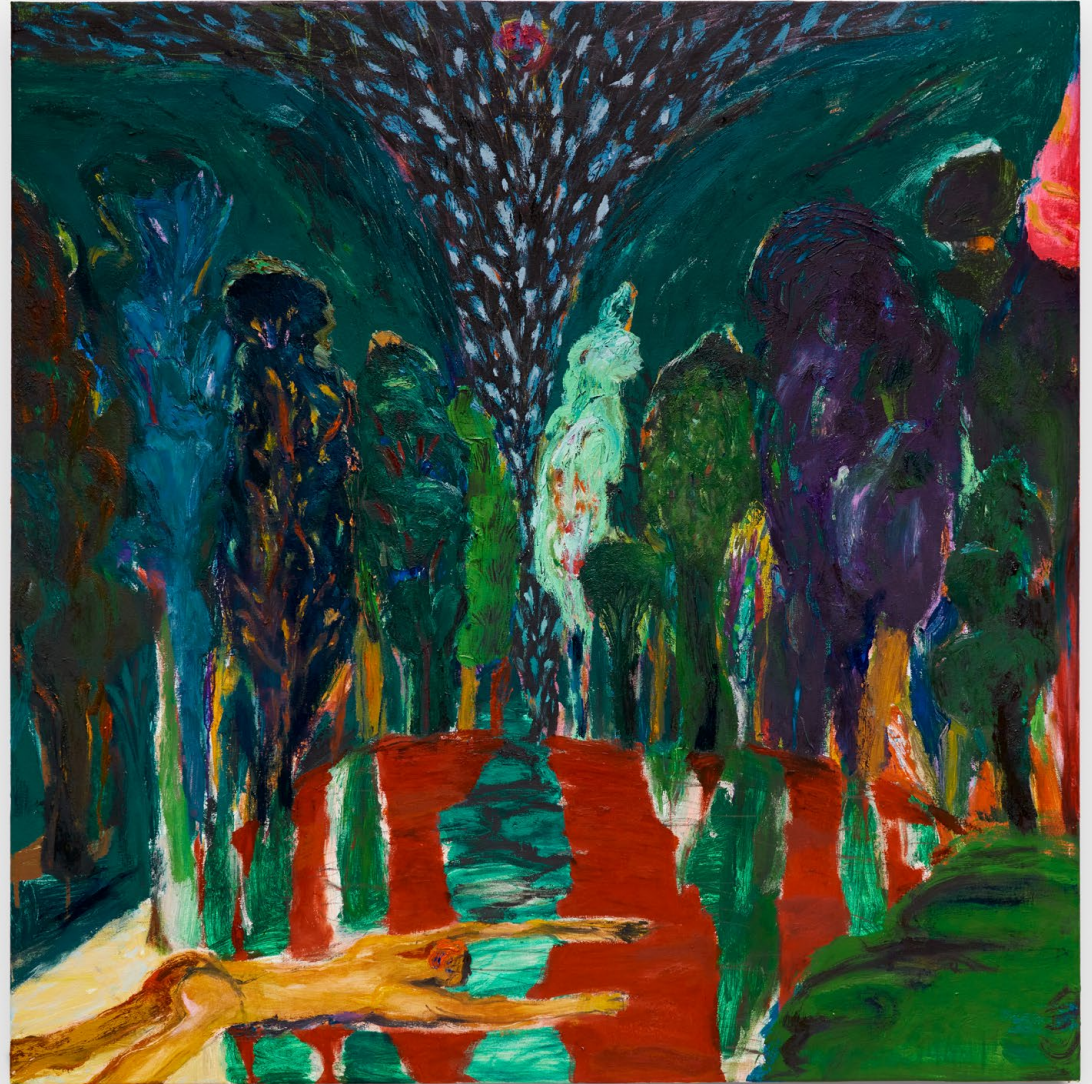
Sarah Lee  
*Moonrise*, 2022  
Oil and oil pastel on canvas  
25 x 28 in | 63.5 x 71.1 cm





Areum Yang's mixed-media oil paintings are manifestations of complex emotions. There is a visceral quality to the way she paints with fast, gestural brushwork and carves back into the surfaces. She visualizes dreamlike imagery in which the figure is hollow and ghost-like.

Areum Yang (b. 1994 Seoul, South Korea; lives and works in New York) graduated from Hongik University, Seoul, South Korea in 2017 and from the Hunter MFA program, New York, NY in 2021. She has been included in group shows; *We Were Already Gone* at Hauser & Wirth, New York, NY and *Family Portrait*, UUU Art Collective, New York, NY. Yang was selected as the winner of the Silver Award for AHL T&W Foundation Contemporary Visual Art Awards and the KCC Young Artist Awards in 2021. Her work has been selected for print publication in *Art Maze Magazine* edition 23. This will be her first exhibition with the gallery.



Areum Yang  
*Crimson Lake*, 2022  
Oil, oil pastel, pencil on canvas  
48 x 48 x 1 1/2 in | 121.9 x 121.9 x 3.8 cm



# Margot Samel



Areum Yang  
*Rooftop Garden*, 2022  
Oil, oil pastel, pencil on canvas  
24 x 30 x 1 1/2 in | 61 x 76.2 x 3.8 cm

# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022



Andrews Sim's work focuses on the role objects play in our identity formation and how they connect us to the larger superstructures of society. His work often references cryptids, folk tales, mythology, monsters and they're links to contemporary queer identity.

Andrew Sim (b. 1987, Glasgow) lives and works in Glasgow. Selected exhibitions include: *We Two Bigfoots Together Clinging*, Prouddick HQ, London (2020) *Heal the sick, raise the dead*, Part of Glasgow International (2020); *New Sodom will be a shining city on a hill*, Summerhall, Edinburgh (2019); *Karma Gallery*, New York City (2019); *Heaven To See*, (Group exhibition), Part of Glasgow International (2018); and *The Second Coming, The Pipe Factory*, Glasgow (2016)



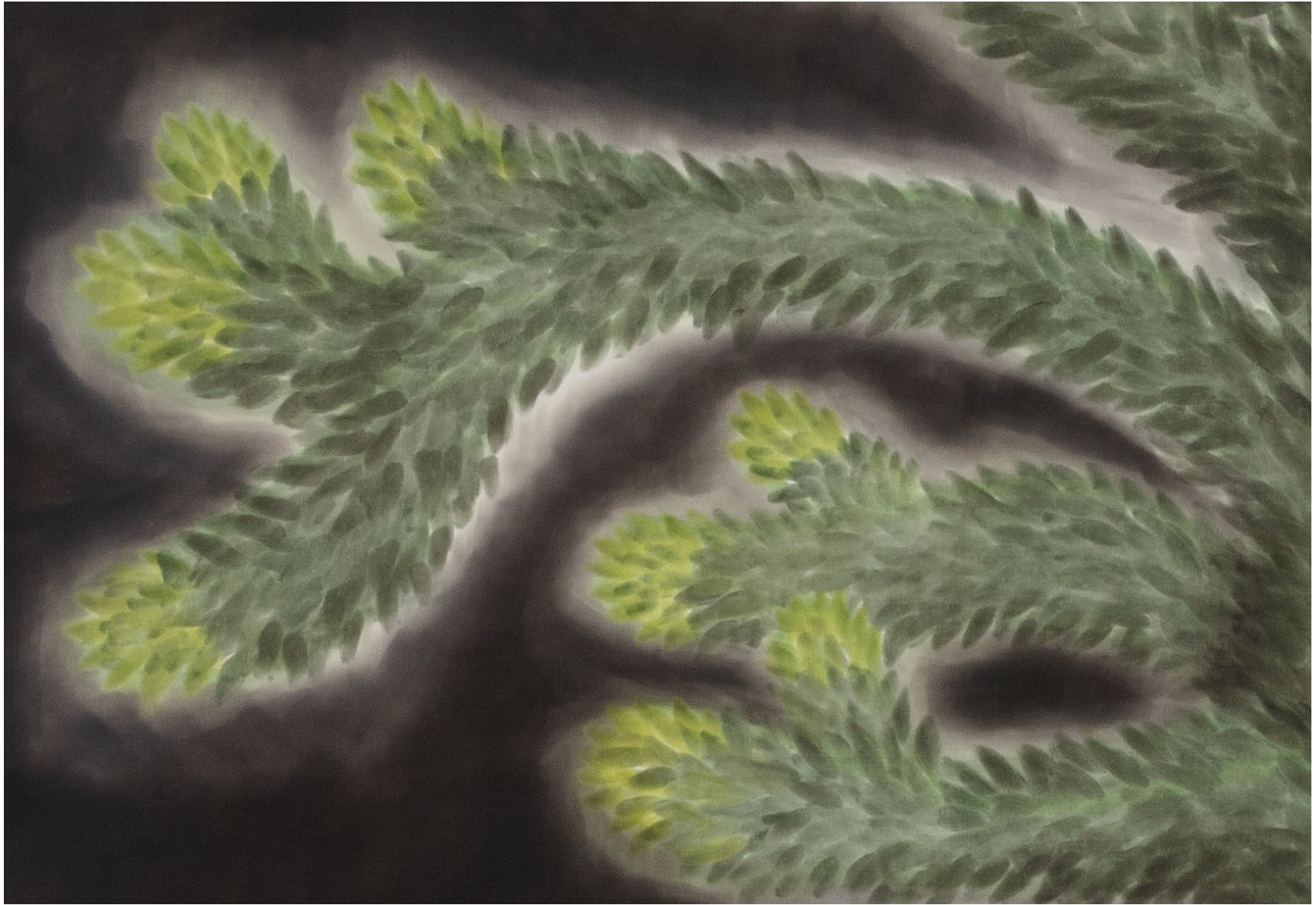
Andrew aaSim  
*Portrait of a Werewolf*, 2022  
Pastel on canvas  
13 3/4 x 9 7/8 in | 35 x 25 cm

# Margot Samel



Andrew Sim  
*A Monkey Puzzle Tree With New Growth*, 2022  
Pastel on canvas  
65 x 43 1/4 in | 165 x 110 cm

# Margot Samel



Andrew Sim  
Detail, *A Monkey Puzzle Tree With New Growth*, 2022



# Margot Samel



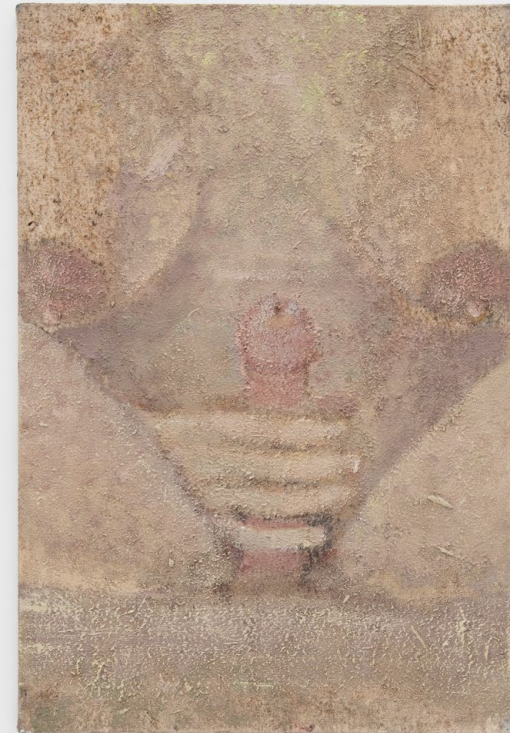
Installation view, *To be a giant and keep quiet about it*, 2022

# Margot Samel

## Merlin James

Merlin James is known for his idiosyncratic paintings deeply entrenched in the history of the medium. Merging traditional subjects of landscapes, figures, and architecture with patinated surfaces of scumbled paint, James creates works which resonate with both history and the present. "I like to think that memory is the mother of the Muses because any form of creativity—any art form—requires a continual internalization of its own tradition, an ever-present consciousness of its past," he has explained. "Each painting contains the memory of painting."

Merlin James (b. 1960, Cardiff, United Kingdom) studied at the Central School of Art and Design in London and later the Royal College of Art. Influenced by varied group of painters, including Walter Sickert, Jean Hélion, Serge Charchoune, and Alex Katz, James has contributed a number of essays on the subject of his chosen medium, including *Painting per se* of 2002. The artist's works are held in the collections of the Tate Gallery in London, the Dallas Museum of Art, and the National Museum of Wales in Cardiff, among others. He currently lives and works in Glasgow, United Kingdom.



Merlin James  
*Between*, 2004  
Acrylic and mixed media on canvas  
18 7/8 x 12 3/4 in | 48 x 32.5 cm

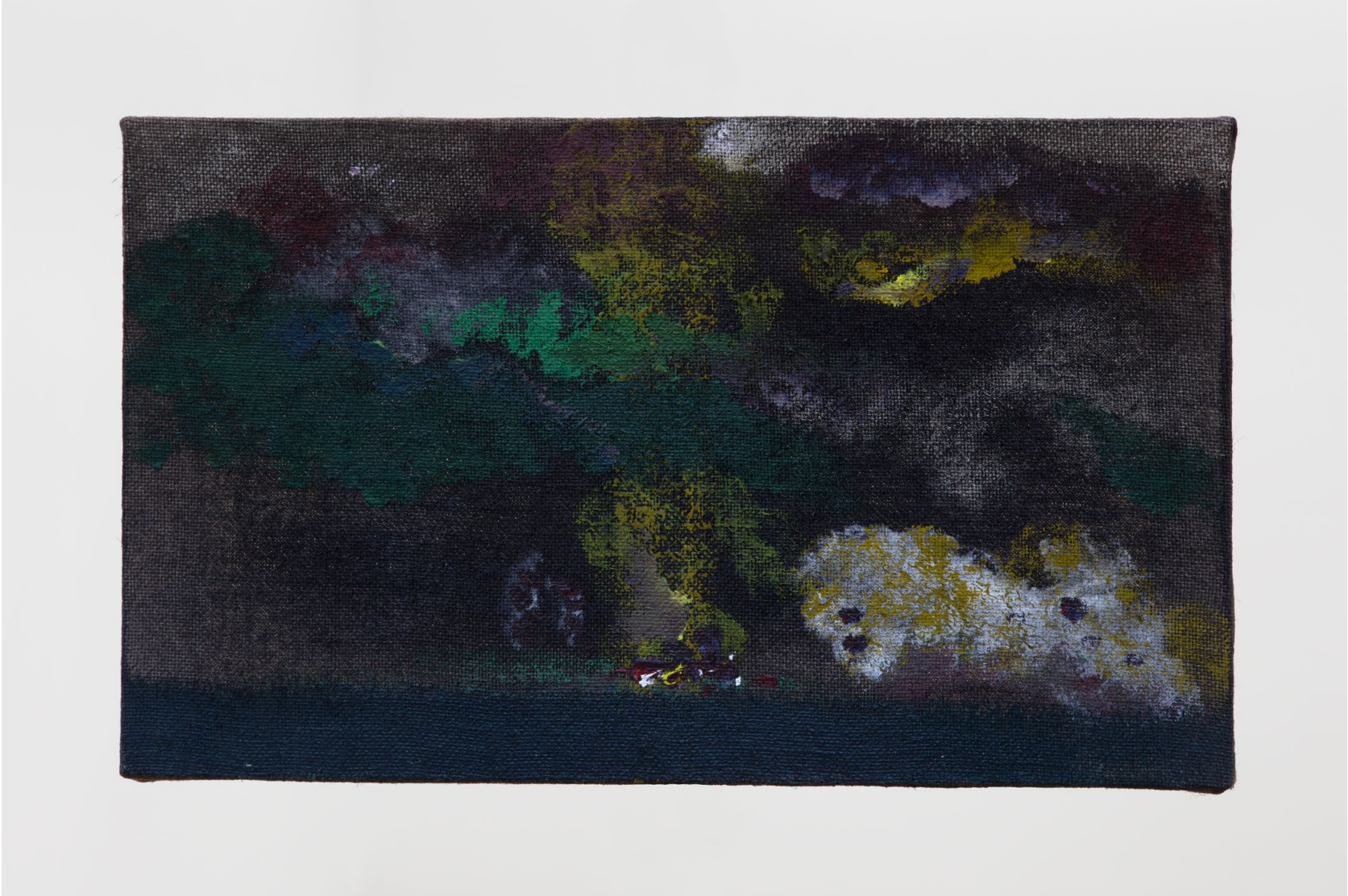
# Margot Samel



Merlin James  
*Birds*, 2008  
Acrylic on canvas  
12 5/8 x 20 1/8 in | 32 x 51 cm



# Margot Samel



Merlin James  
*Figures and a Fire*, 2000  
Acrylic on sackling  
12 1/4 x 20 1/4 in | 31 x 51.5 cm

# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022



# Margot Samel

Olivia Jia

Olivia Jia's unconventional still lifes function as a way of organising disparate images, objects and ideas and their attendant personal and public histories. Contrary to the experience of hyperphantasia — the ability to conjure and recall images with extreme clarity and vividness, to “see,” with the mind's eye — Jia describes her process of remembering through language. Thus, similarly to some mnemonic devices, Jia's paintings construct architectures in which she houses the significant images in her mind, in an effort to carve them into reality, and ultimately to remember them.

Olivia Jia (b. 1994, Chicago, IL) is a Philadelphia-based painter. She received a BFA from the University of the Arts in 2017. Honors include the Ellen Battell Stoeckel Fellowship to attend the Yale Norfolk Summer School of Art in 2015 and the President's Award at the University of the Arts. She has exhibited at venues including Dongsomun in Seoul, South Korea and Marginal Utility, New Boone, and Space 1026 in Philadelphia, PA. She had a recent solo show at Workplace, London.

Olivia Jia  
*Night Studio, July, 2022*  
Oil on panel  
24 x 18 in | 61 x 45.7 cm





# Margot Samel



Olivia Jia  
Detail, *Night Studio*, July, 2022

# Margot Samel

Andrew Cranston

Andrew Cranston is a storyteller of sorts, without a clear story to tell. His work is seductive in terms of its use of narrative and humour, but it is the humour of Samuel Beckett or Buster Keaton, always touching on the strangeness and pathos of ordinary life. He draws on a variety of sources, in particular his own personal history; questioning the veracity of memory. This autobiographical activity is combined with passages culled from literature, anecdotes and jokes, second hand accounts, images from cinema and observations of life.

Andrew Cranston (b. 1969, Hawick, UK) is a Glasgow-based painter whose narrative vignettes are culled from his own personal history, as well as literary and anecdotal sources. Cranston's compositions effect a layered referentiality by incorporating varnish and collage. He often uses the hardback covers of books as a support for his paintings, demonstrating his surreal, deadpan sense of humor. Cranston retextures their surfaces with dense layers of paint, a technique which recalls Post-Impressionists such as Pierre Bonnard and Eduard Vuillard. Cranston was included in the exhibition *Outside*, curated by Matthew Higgs, at Karma in 2016. A graduate of the Royal College of Art in London and a former lecturer at Gray's School of Art in Aberdeen, Cranston's recent exhibitions include Ingleby Gallery at Frieze New York (2019); Ingleby Gallery, Edinburgh (2018); Anthony Wilkinson Gallery, London (2017); and Look Again: Visual Arts and Design Festival, Aberdeen (2016).



Andrew Cranston  
*White Sleeper*, 2018  
Distemper on hardback book cover  
11 1/8 x 8 7/8 in | 28 x 22.4 cm

# Margot Samel



Installation view, *To be a giant and keep quiet about it*, 2022



# Margot Samel

Autumn Wallace's paintings and sculptures examine human sexuality, gender, and the black femme experience. Influenced by early 90's cartoons, Byzantine aesthetics, Baroque Style, and what Wallace describes as "low-quality adult materials," Wallace's work generates a sense of fluidity whereby figures defy spatial, social, physical, emotional, and psychological boundaries.

Autumn Wallace (b. 1996, Philadelphia, PA) is a graduate of the Tyler School of Art at Temple University. Recent solo exhibitions include *Ode to the Mercury Thermometer*, Gaa Projects, Cologne, Germany; *How to Hug Yourself: Ten Steps (with Pictures)*, Gaa Gallery, Provincetown, MA, USA; *#THECONTAINERSTORE*, Fine Arts Work Center, Provincetown, MA; *#MAJORSEXUALCHEESEFETISH*, Portside Art Parlor, Philadelphia, PA; *How Could I Say No To You?*, HOUSE Gallery, Philadelphia, PA; and *#SingleWithPets*, Stella Elkins Gallery, Philadelphia, PA. Wallace's work has also been featured in group exhibitions at Blum and Poe, Los Angeles, CA; *CLEARING*, Brooklyn, NY; Da Vinci Art Alliance, Philadelphia, PA; Gaa Gallery, Provincetown, MA; Lauren Powell Productions, Los Angeles, CA; and the Provincetown Art Association and Museum (PAAM), Provincetown, MA, among others. Wallace is the recipient of numerous fellowships including residencies at the Fine Arts Work Center, Provincetown, MA; Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, MA; the Vermont Studio Center.

Autumn Wallace  
*Earth Angel*, 2022  
Acrylic, oil, pastel on dibond  
48 1/8 x 48 1/8 in | 122 x 122 cm

## Autumn Wallace



# Margot Samel



Autumn Wallace  
Detail, *Earth Angel*, 2022