

Ching Ho Cheng, Grant Falardeau, Matthew Gallagher, Anthony Iacono, Elizabeth Lennard, Becca Mann, Alexandra Noel, Mel Odom, Soshiro Matsubara, Alan Reid, Josefina Reisch, Kazuna Taguchi

Cupid's Bow

Curated by Milano Chow

March 25 - May 6, 2023

Opening reception Saturday, March 25 6-9pm

Beauty is in the millimeters.

Cupid's Bow brings together artists who capture delicate mannerisms and gestures with a reverence for the handmade. The works engage with the intimate sense of touch, whether through a refined handling of line or surface or through the depiction of an anticipated kiss. This show is a celebration of beauty, sensuality, and a slowed down pace of looking.

There is a heightened attention to detail throughout the exhibition, often with a focus on a solitary figure or object. Becca Mann's paintings and Ching Ho Cheng's screen prints suspend objects in time, depicting a burning match, a cut ripe peach, and a cactus bloom that opens for a single night. Assembled from pieces of painted and graphite-toned paper, Anthony Iacono's renderings of shoes and a pencil sharpener carry tension in their punctures and hard edges.

Mel Odom presents preparatory drawings of illustrations from the 1980s and a drawing made during the 2020 quarantine. His meticulous definition of lips, fingers, and hair imbues the figures with seductive appeal.

Matthew Gallagher's work is based in homage through patient observation. His drawings are on-site museum studies, sometimes made over multiple visits. *After Zubarán* takes form via his invented technique of transferring a vellum drawing onto molten wax, giving the image a fragile translucence.

Kazuna Taguchi's picture of a young woman copying a Velázquez also references the old masters. The photographers in the show, Kazuna Taguchi and Elizabeth Lennard, apply painterly gestures to their prints. Taguchi often adds a step of brushwork, seen in *The eyes of Eurydice #23* near the torn edges on the image of an eye, which she then re-photographs. Lennard's *Gérard in a Shell* is from her 1970s series *Hommes-objets* during which she photographed men posing like classical statuary and then delicately hand-tinted the images. Saturated with digitally combined gouache hues of green, magenta, and gold, the *Femmes de Pierre* series revives monuments to actresses and writers in Parisian gardens.

Sculpting in clay, Soshiro Matsubara and Grant Falardeau share an admiration for aged and textured materials. Falardeau's busts and figures carry faint suggestions of their faces, as if eroded by time. Gracefully propped up by wood and ceramic supports, Matsubara's figures call attention to their own mortality.

Alexandra Noel, Josefina Reisch, and Alan Reid's enigmatic works borrow the directness of diagrams and signage but evade quick legibility. Reisch re-assembles objects such as fashion accessories and picture frames into images that consider how taste circulates. Noel includes two paintings on stones with patterns similar to her precisely painted gradients. Reid's pieces combine eras of type, textile, and ornament like a reference book for style. His painting spells out the heart of the show: E-R-O-S.

- Milano Chow, March 2023

Ching Ho Cheng (born 1946, Havana, CU – died 1989, New York, US) was a contemporary artist who lived and worked in New York and Europe. He has held solo exhibitions at David Zwirner, New York (2021); Shepherd W&K Galleries, New York (2022); BCB Art Gallery, Hudson (2022); The Alternative Museum, New York (1983); Everson Museum of Art, Syracuse (1980); Janos Gat Gallery, New York (1996); Bruno Facchetti Gallery, New York (1986); Gloria Cortella Gallery, New York (1977); and Kunsthandel K276, Amsterdam (1976). Recent group exhibitions include *Dead Lecturer/distant relative: Notes from the Woodshed, 1950-1980*, Wallach Art Gallery, Columbia University, New York (2022); *The Formless Body*, Olga Korper Gallery, Toronto (2022); *Mostly New: Selections from the NYU Art Collection*, New York (2022); *SCMA Then/Now/Next, Centennial*, Smith College Museum of Art, MA (2021); *Constructing Identity in America, 1766 – 2017*, Montclair Art Museum, New Jersey (2019); and *Reconstitution*, LAXART Gallery, Los Angeles (2017). Cheng is a recipient of the Pollack Krasner Foundation Grant 1985. His work is in the collection of the Brooklyn Museum, Los Angeles County Museum of Art, NYU Grey Art Gallery, Detroit Institute of Arts, Everson Museum of Art, Cantor Arts Center, Stanford University, Hirshhorn Museum & Sculpture Garden, Minneapolis Institute of Art, Montclair Art Museum, Smithsonian American Art Museum, Cleveland Museum of American Art, The Phillips Collection, Whitney Museum of American Art, and the DC Collection, Chiangmai, Thailand.

Grant Falardeau (b.1984, Los Angeles, CA) lives and works in Los Angeles. Falardeau received an MFA from Art Center College of Design, Pasadena (2004). He has held solo exhibitions at Sade Gallery, Los Angeles (2022); Hilde Gallery, Los Angeles (2018); and Ono Gallery, Los Angeles (2016). His recent group exhibitions include *Ceramique*, Los Angeles (2023); *Sandy Gallery*, Los Angeles (2019); *From the desk of Lucy Bull*, Los Angeles (2019); *Ed Mell gallery*, Phoenix (2019); *Insect Gallery*, Los Angeles (2019); and *Midland*, Los Angeles (2019).

Matthew Gallagher (b. 1980, Geneva, IL) lives and works in Los Angeles. He received a BFA in Painting from Rhode Island School of Design (2003). Recent exhibitions include *Not Even Home Will Be With You Forever*, Field Projects, New York (2022); *a small remembrance of something less solid*, council_st, Los Angeles (2022); *Up and Off the Wall*, D.U.M.B.O Arts Center, Brooklyn (2004); *RISD President's Club Invitational*, Woods Gerry Gallery, Providence (2003); *Fresh*, Caur Haus, Providence (2003); and *Catalyst Arts*, RISD Community Arts Project, Pawtucket (2002). He is a Gallery Public Docent at the J. Paul Getty Museum and Director of California State Summer School for the Arts.

Anthony Iacono (b. 1987, Nyack, NY) lives and works in New York. He received an MFA from Virginia Commonwealth University's Sculpture + Extended Media program in Richmond, Virginia (2017), has attended the Skowhegan School of Painting and Sculpture (2013), and received a BFA from the School of Visual Arts in New York (2010). He has held solo exhibitions at PPOW Gallery, New York (2015, 2018); *The Approach*, London (2019); *Capsule*, Shanghai (2020); *Marinero Gallery*, New York (2018, 2021); and *The Spite Haus*, Philadelphia (2022). His recent group exhibitions include *The Midnight Hour; The Hole*, New York (2023); *Applied Anxiety*, Allouche Benias, Athens (2021); *Muscle Definition*, CPM Gallery, Baltimore (2021); *The Interior; Venus Over Manhattan*, New York (2021); *Ulteriors*, Massimo De Carlo Gallery, Vspace (2021); *36 Paintings*, Harper's, Easthampton (2021); *All Dressed Up With Nowhere To Go*, Steven Zevitas Gallery, Boston (2020); *Table Manner*, Hesse Flatow, New York (2019); *Rose is a Rose is a Rose is a Rose*, Jack Hanley, New York (2018). Iacono has been an artist in residence at the Museum of Art and Design in NY, Sharpe-Walentas Studio Program, LMCC Workspace, and ISCP. In 2017 he was a recipient of the Toby Devan Lewis Fellowship Award. He has a solo-exhibition of recent painted collages opening at Marinero Gallery, New York this May.

Elizabeth Lennard (b. 1953, New York, NY) lives and works in Paris. She has held solo exhibitions at Galerie Pixi Marie Victoire Poliakoff, Paris (2021, 2015, 2012, 2011, 2005, 2004, 2000, 1999); Galerie Gilles Peyroulet & Cie Paris, Paris (2018); Szabo Ervin Library, Budapest (2014); Pente10 Gallery, Lisbon (2011); Dinter Fine Art, New York City, (2008); Le Coin des Arts, Paris (2008); Frank Pictures Gallery, Los Angeles (2007); Filles du Calvaire Gallery, Brussels (2002); Filles du Calvaire Gallery, Paris (2002, 2000, 1996); Services culturels Français, New York City, (1996) M. 20 Gallery, Hamburg (1995); Van Melle Gallery, Paris (1992); Viviane Esders Gallery, Paris (1989); Thackerey & Robertson Gallery, San Francisco (1979); Bernd Lange-Irschl Gallery, Munich (1980); and the Museum of Modern Art, Centre Pompidou, Paris (1979). Selected group exhibitions include *L'ennemi de mon ennemi*, Neil Beloufa, Palais de Tokyo, Paris (2018); *HOW SHOULD WE LIVE?*, Museum of Modern Art, New York (2016); *Les Années 1980, l'insoutenable légèreté*, Centre Pompidou, Paris (2016); and *La Photographie en Miettes II*, Centre Georges Pompidou, Paris (1991). Selected films directed by Lennard include: *Rosl's Suitcase* (in completion) (2023); *Talking House: Eileen Gray & Jean Badovici* (2016); *Battle Scenes of Louis François Lejeune* (2012); *The Stein Family, The Making of Modern Art* (2011); *Casa Bronfman* (2009); *Serge Poliakoff at Close Range* (2004); and *Tokyo Melody* (1985).

Becca Mann (b. 1980, Los Angeles, CA) works and lives in Los Angeles. She received a BFA and BA in Visual Critical Studies from School of the Art Institute of Chicago (2003). Mann has held solo exhibitions at Safe Gallery, New York (2019); Francois Ghebaly, Los Angeles (2018); Soccer Club Club, Chicago (2018); Loudhailer Gallery, Los Angeles (2016); Roberts & Tilton, Los Angeles (2009); and Rose Gallery, Venice (2006). Her recent group exhibitions include *Antifreeze*, The Werkstaat, Santa Monica (2023); *Vaster Than Empires*, Friends Indeed, San Francisco (2022); *You Lead Follow Me*, Sow and Tailor, Los Angeles (2021); *Materia Medica*, Francois Ghebaly, Los Angeles (2020); *Monster*, Svetlana Gallery, New York (2020); *Blue Flowers*, Le Maximum, Venice (2020); and *Family Show*, Safe Gallery, New York (2019).

Soshiro Matsubara (b. 1980, Hokkaido, JP) lives and works in Vienna. He has held solo exhibitions at Martina Simeti, Milano (2022); UNION PACIFIC, London (2022); Bel Ami, Los Angeles (2022); Museum of Contemporary Art, Rome (2021); Fern, Brussels (2021); Croy Nielsen, Vienna (2020); XYZ collective, Tokyo (2019); SORT, Vienna (2019); and Schiefe Zähne, Berlin (2018). Recent group exhibitions include *Another Surrealism*, Museum Sønderjylland, Tønder and Den Frie, Copenhagen (2022); *What is it Like to be Bat?*, ADZ, Lisbon (2022); *Bread and Digestifs*, Callirrhoë, Athens (2022); *Von Fliegenfallen und Wiener Freiheit*, Universitätsgalerie im Heiligenkreuzer Hof, Sala Terrena, University of Applied Arts Vienna, Vienna (2021); *Winterfest*, Aspen Art Museum, Colorado (2020); and *The Sentimental Organization of the World*, Crèvecoeur, Paris (2020). His work is in the collection of the Lewben Art Foundation, Vilnius.

Alexandra Noel (b. 1989) lives and works in Los Angeles. Noel received an MFA from Art Center College of Design, Pasadena (2013) and a BA in Visual Arts from University of San Diego (2011). She has held solo exhibitions at Derosia, New York (2022); Crèvecoeur, Paris (2022); Antenna Space, Shanghai (2021); Bodega (Derosia), New York (2019); Atlantis, Marseille (2019); Freedman Fitzpatrick, Paris (2019); and Parker Gallery, Los Angeles (2018). Selected group exhibitions include *Basic Fit*, Office Baroque, Antwerp (2023); *Small Fixations*, ICA Milano, Milan (2022); *FRONT International Triennial 2022*, Cleveland (2022); *A Minor Constellation*, Chris Sharp Gallery, Los Angeles (2022); *Particularities*, X Museum, Beijing (2021); *Landscape*, Bodega (Derosia), New York (2021); *Made in L.A. 2020: a version*, Hammer Museum and The Huntington, Los Angeles (2020); *The Sentimental Organization of the World*, Galerie Crèvecoeur, Paris (2020); *From the X-Mas Tree of Lucy Bull*, Los Angeles (2020); *Bolthole*, Potts, Los Angeles (2019); *A Cloth Over a Birdcage*, Château Shatto, Los Angeles (2019), and *Kill it on vacation*, The Steakhouse DOSKOI, Tokyo (2017). Recent publications include *Thirty Stuffed Grape Leaves* (2022), *Ricky Rides Rick* (2020) (both published by Apogee, Derosia, Holoholo); and *Take me out, please* (2017) (published by saxpublishers, Bodega).

Mel Odom (b. 1950, Richmond, VA) lives and works in New York City. He received a BA in Fashion Illustration from Virginia Commonwealth University (1972) and studied in the graphics department of Leeds Polytechnic Institute in England (1972-1973). He held solo exhibitions at CULTURE EDIT, Los Angeles (2021); and Daniel Cooney Fine Art, New York (2019). From 1995-2000 Odom designed a successful line of Hollywood-themed, adult-aimed fashion dolls based on fictional starlet Gene Marshall and her companions. Known for his success in the world of illustration, Odom's works have been featured in magazines such as *Playboy*, *Omni*, *New York Times* magazine, and *Rolling Stone*, and he created covers for *TIME*, *Omni*, and *Blueboy*. He has published numerous books including *Gene Marshall, Girl Star* (2000); *Dreamer* (1984); and *First Eyes* (1982). He was a recipient of a Gold Medal in the editorial category from the Society of Illustrators (1982) and a Silver Medal in the book category (1987).

Alan Reid (b. 1976, Fort Worth, TX) lives and works in New York. Reid received an MFA from Maryland Institute College of Art, Baltimore (2008), a BFA from the University of North Texas, Denton (2003), and he studied at Yale University's summer program (2001). He has held solo exhibitions at Nicelle Beauchene, New York (2022); Lisa Cooley, New York (2014, 2010, 2008); Mary Mary, Glasgow (2014, 2010); Patricia Low, Gstaad (2013); and A Palazzo Gallery, Brescia (2012). Recent group exhibitions include *Night Scenes*, Tiger Strikes Asteroid, New York (2021); *Feelings Are Facts*, Poker Flats Gallery, Williamstown (2021); *Animal Crossing*, Inman Gallery, Houston (2021); *Asynchronistic Viewing*, Heroes Gallery, New York (2021); *Doomed and Famous: Selections from the Adrian Dannatt Collection*, Miguel Abreu Gallery, New York (2020); *20/20*, Clandestina, Miami (2020); and *All That is Solid*, Miami Design District in collaboration with Ground Control Miami and Placeholder, Miami (2019). Reid's work has been reviewed by *Bomb*, *Frieze*, *Vogue*, *The New York Times*, and *The New Yorker*, among other publications.

Josefine Reisch (b. 1987, Berlin, DE) lives and works in Berlin. Reisch received an MFA from Goldsmiths, University of London (2017) and graduated from Kunstakademie Düsseldorf (2013). She has held solo exhibitions at the Museum of Modern Shopping, London (2022); Galerie Noah Klink, Berlin (2020/2018); Pee Z II, London (2019); and Sundy, London (2019). Selected group exhibitions include *Therein / Thereof / Thereto*, STANDARD, Oslo (2021); *Eifersucht*, Parliament, Paris (2021); *Ei*, Nassauischer Kunstverein, Wiesbaden (2020); and *büro komplex — Die Kunst der Kartothek im politischen Raum*, Kunsthau NRW, Aachen-Kornelimünster (2018). Together with artist Philip Seibel she has been running Lady Helen since 2018.

Kazuna Taguchi (b.1979, Tokyo, JP) works and lives in Vienna. She received a PhD in Painting from Tokyo University of the Arts, Japan (2008). She has held solo exhibitions at Radio, Athens (2023); Ginza Maison Hermès Le Forum, Tokyo (2022); Ermes-Ermes, Rome (2021); and Museum Haus Kasuya, Kanagawa (2017). Selected group exhibitions include *I had a Dog and a Cat*, Georg Kargl, Vienna (2022); *Light as Medium*, Tokyo Photographic Art Museum, Tokyo (2022); *The Terrorizers*, Ermes-Ermes, Rome (2021); *Why do birds suddenly appear?*, Galerie Martin Janda, Vienna (2020); *Autumn Sale of Dreams and Love* (with Haus der Matsubara), Significant Other, Vienna (2019). Taguchi is the recipient of the Fine Art Division "Shinjin" (Most Promising Talent), Gotoh Cultural Award (2010) and the Nomura Prize award (2008). Her work is in the collections of the National Museum of Art, Osaka; Tokyo Metropolitan Museum of Photography, Tokyo; the University Art Museum, Tokyo University of the Art, Tokyo; and Museum Haus Kasuya, Kanagawa.

Milano Chow (b. 1987, Los Angeles, CA) lives and works in Los Angeles. She received her BA from Barnard College in 2009 and attended the Skowhegan School of Painting and Sculpture in 2013. She has held solo exhibitions at The Aldrich Contemporary Art Museum, Ridgefield (2022); Adams and Ollman, Portland (2020); Bel Ami, Los Angeles (2020); Chapter NY, New York (2018, 2015); Galleria Acappella, Naples (2017); and Mary Mary, Glasgow (2016). Recent group exhibitions include *Wonder Women*, Jeffrey Deitch, New York and Los Angeles (2022); *The Interior*, Venus Over Manhattan, New York (2021); *Therein / Thereof / Thereto*, STANDARD (OSLO), Oslo (2021); *Whitney Biennial 2019* at the Whitney Museum of American Art, New York (2019). She is a 2018 recipient of a Pollock-Krasner Foundation Grant. Her work is in the collection of the Whitney Museum of American Art, New York.



Ching Ho Cheng

Peach, 1978

Silkscreen on rag paper, lacquered wood frame

25 1/4 x 23 1/4 in (64.1 x 59.1 cm) unframed, 28 x 28 in (71.1 x 71.1 cm) framed

12/175



Ching Ho Cheng

The Match, 1978

Silkscreen on rag paper, lacquered wood frame

36 x 24 in (91.4 x 61 cm) unframed, 40 3/4 x 28 1/2 in (103.5 x 72.4 cm) framed

79/175



Mel Odom

Red Kiss, 1980

Graphite on vellum, lacquered wood frame

11 1/2 x 9 1/2 in (29.2 x 24.1 cm) unframed, 14 1/4 x 12 1/4 in (36.2 x 29.8 cm)

framed



Mel Odom

The New Girlfriend, 1985

Graphite on vellum, lacquered wood frame

11 1/2 x 9 1/2 in (29.2 x 24.1 cm) unframed, 14 x 11 3/4 in (35.6 x 29.8 cm) framed



Mel Odom

Coded, 2020

Graphite and colored pencil on layout paper, ash frame

24 x 18 in (61 x 45.7 cm) unframed, 27 1/4 x 21 1/4 in (69.2 x 54 cm) framed



Mel Odom

Adam, 2019

Graphite on vellum (design for a silk scarf), lacquered wood frame

11 x 11 in (27.9 x 27.9 cm) image on 14 x 11 in (35.6 x 27.9 cm) paper unframed, 16

3/4 x 13 3/4 in (42.5 x 34.9 cm) framed



Elizabeth Lennard

Gérard in a Shell, 1973

Hand-painted vintage silver gelatin photograph, walnut frame

14 x 11 in (35.6 x 27.9 cm) unframed, 14 3/4 x 11 3/4 (37.5 x 29.8 cm) framed



Elizabeth Lennard

George Sand double exposure, Luxembourg Gardens, Paris, 2019

Digitally combined C print on metallic photographic paper

27 1/2 x 18 1/3 in (69.9 x 46.6 cm)

1/10



Elizabeth Lennard

Sarah Bernhardt, Place du General Catroux, Paris, 2019

C print on metallic photographic paper

27 1/2 x 18 1/3 in (69.9 x 46.6 cm)

1/10



Elizabeth Lennard

Countess of Segur, Luxembourg Gardens, 2019

Digitally combined gouache, C print on silver metallic photographic paper

18 1/3 x 27 1/2 in (46.6 x 69.9 cm)

1/10



Becca Mann

Nightblooming Cereus 3, 2023

Oil on wood panel

11 3/4 x 8 3/4 in (29.9 x 22.2 cm)



Becca Mann

Hibiscus, 2023

Oil and flashe on wood panel

11 3/4 x 11 3/4 in (29.9 x 29.9 cm)



Becca Mann

Hoprekstad Portal, 2013

Graphite on paper

29 3/4 x 22 1/2 in (75.6 x 57.1 cm) unframed, 34 1/2 x 27 in (87.6 x 68.6 cm) framed

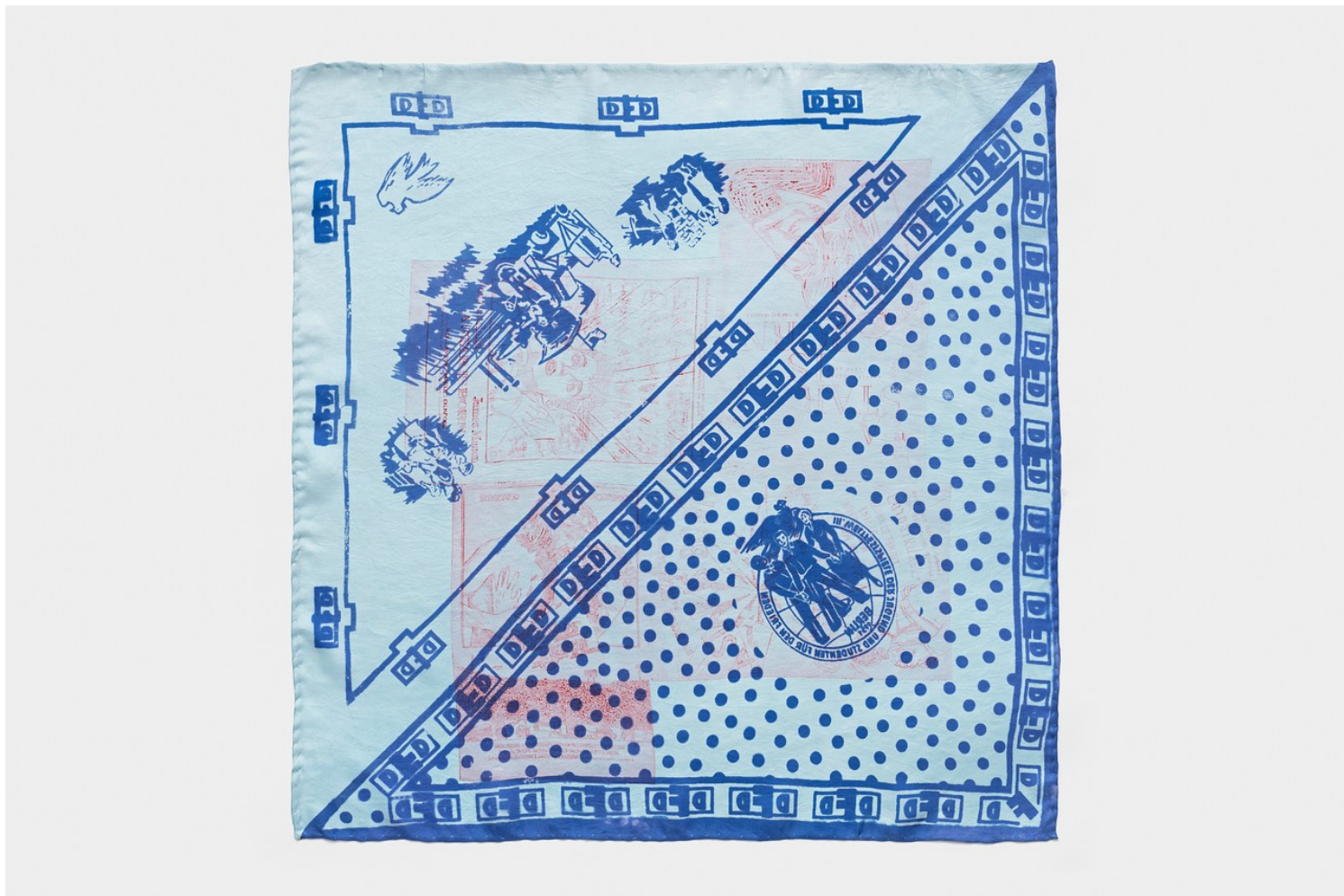


Josefine Reisch

Orange Blossom (It's hard to keep...), 2022

Screen print and etching on silk

24 3/4 x 24 3/8 in (62 x 63 cm)



Josefine Reisch

Blue Jelly, 2022

Screen print and etching on silk

25 x 27 1/2 in (63.5 x 70 cm)

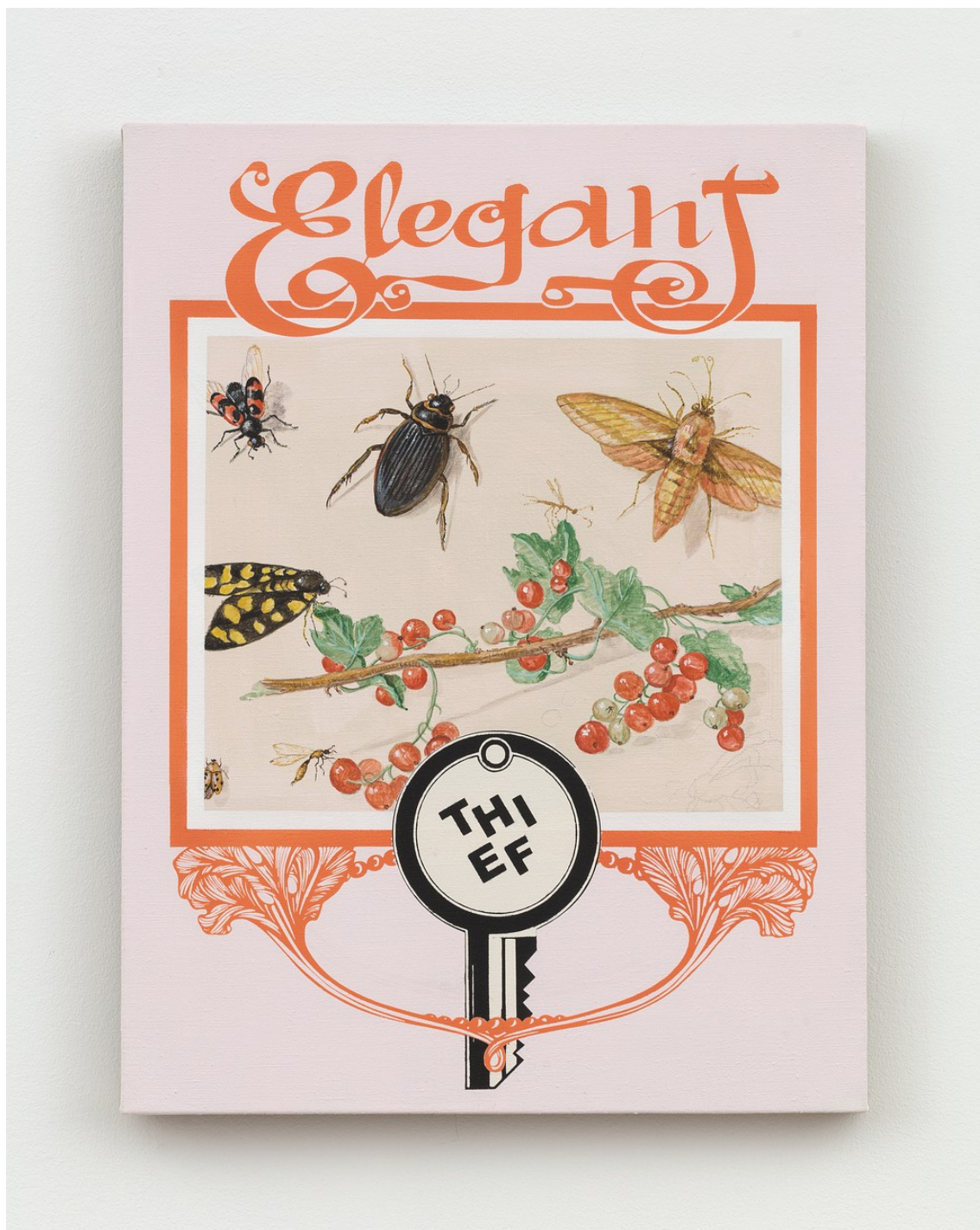


Alan Reid

Eros in Paradise, 2022

Acrylic on linen

21 x 15 in (53.3 x 38.1 cm)



Alan Reid
Elegant Thief, 2021
Acrylic on linen
20 x 15 in (50.8 x 38.1 cm)



Soshiro Matsubara

Untitled, 2023

Glazed ceramic, oil paint, plastic, fabric, thread

6 3/4 x 6 1/8 x 7 7/8 in (17 x 15.5 x 20 cm)



Soshiro Matsubara

See You in Our Dream / Purple, 2023

Glazed ceramic

7 1/2 x 7 7/8 x 7 1/2 in (19 x 20 x 19 cm)



Soshiro Matsubara

One Last Kiss, 2023

Glazed ceramic, brass, wood, plaster clay, epoxy

12 1/4 x 13 x 6 3/4 in (31 x 33 x 17 cm)



Alexandra Noel

Breast Milk Tilt (Blue Fly), 2023

Oil and enamel on panel

5 x 7 x 3/4 in (12.7 x 17.8 x 1.9 cm)



Alexandra Noel

Rare Books Library, Spring Snow Melt, 2023

Oil on agate

3 1/2 x 4 3/4 in (8.9 x 12.1 cm)



Alexandra Noel

Cleaning Iron on My Mountain, 2023

Oil on agate, oil and enamel on panel

Diptych: 3 3/4 x 4 3/8 x 3/8 in (9.5 x 11.1 x 1 cm) (agate), 4 x 4 x 3/4 in (10.2 x 10.2 x 1.9 cm) (circle)



Alexandra Noel

Cleaning Iron on My Mountain, 2023

Oil on agate, oil and enamel on panel

Diptych: 3 3/4 x 4 3/8 x 3/8 in (9.5 x 11.1 x 1 cm) (agate), 4 x 4 x 3/4 in (10.2 x 10.2 x 1.9 cm) (circle)



Alexandra Noel

Dear (Wind Over Land and Sea), 2023

Oil and enamel on panel

8 1/8 x 12 7/8 x 3/4 in (20.6 x 32.7 x 1.9 cm) comprising six individual panels



Kazuna Taguchi

The Eyes of Eurydice #9, 2019

Silver gelatin print, artist's frame

6 1/2 x 4 3/4 in (16.6 x 12.1 cm) unframed, 17 1/4 x 14 1/2 in (43.8 x 36.8 cm) framed

1/3



Kazuna Taguchi

The Eyes of Eurydice #23, 2019

Silver gelatin print, artist's frame

6 1/2 x 4 3/4 in (16.6 x 12.1 cm) unframed, 17 1/4 x 14 1/2 in (43.8 x 36.8 cm) framed

2/3



Anthony Iacono

Oxfords from a Grosz (study), 2017

Acrylic on cut and collaged paper

23 1/2 x 18 in (59.7 x 45.7 cm) unframed

27 5/8 x 21 6/8 in (70.1 x 55.3 cm) framed



Anthony Iacono

Wing Tip (Edge Play Drawing), 2022

Graphite on paper

2 6/8 x 4 in (7 x 10.2 cm) unframed

10 x 8 in (25.4 x 20.3 cm) framed



Anthony Iacono

Double Sharpener (Edge Play Drawing), 2022

Graphite on paper

2 7/8 x 3 1/8 in (7.3 x 7.9 cm) unframed

10 x 8 in (25.4 x 20.3 cm) framed



Matthew Gallagher
After Zurbarán, 2022

Graphite, wax, drafting film, artist's frame

16 1/2 x 9 in (41.9 x 22.9 cm) unframed, 18 1/4 x 11 3/4 (46.4 x 29.8 cm) framed



Matthew Gallagher
After Zurbarán, 2022



Matthew Gallagher

After Van Cleve, Nelson-Atkins, 2021

Graphite on paper

8 1/4 x 5 5/8 in (21 x 14.3 cm)



Matthew Gallagher

After Van Cleve I, Louvre, 2015

Graphite on paper

8 1/4 x 5 5/8 in (21 x 14.3 cm)



Matthew Gallagher
After Manet, Orsay, 2022
Graphite on paper
10 x 7 in (25.4 x 17.8 cm)



Matthew Gallagher
After Van Dyck, Louvre, 2014
Graphite on paper
11 1/8 x 8 1/4 in (28.3 x 21 cm)



Matthew Gallagher
After Chardin 1, Louvre, 2012
Graphite on paper
11 1/8 x 8 1/4 in (28.3 x 21 cm)



Grant Falardeau

Female Monument, 2022

High fire ceramic, tempera paint

8 1/8 x 1 3/4 x 1 5/8 in (20.6 x 4.5 x 4.1 cm)



Grant Falardeau

Dusty, 2022

Oil, high fire ceramic

18 x 5 1/4 x 5 1/4 in (45.7 x 13.3 x 13.3 cm)



Grant Falardeau

Flop 2, 2022

Ceramic and oil paint

7 5/8 x 2 x 2 in (19.4 x 5.1 x 5.1 cm)



Grant Falardeau

Hernesa, 2022

High fire ceramic, wax

8 3/4 x 2 3/4 x 2 3/4 in (22.2 x 7 x 7 cm)



Grant Falardeau

Forever Bust, 2022

High fire ceramic, oil paint

3 1/4 x 2 1/8 x 2 5/8 in (8.3 x 5.4 x 6.7 cm)



Grant Falardeau

Jacob, 2022

High fire ceramic

11 1/4 x 3 x 3 in (28.6 x 7.6 x 7.6 cm)