



FOR IMMEDIATE RELEASE

A new exhibition, [dominant traits](#), opens at *the brownstone*; an exciting group show, featuring works from legacy, blue chip, and emerging artists.

New York, NY April 1st 2024 - [dominant traits](#), the inaugural show features a cross section of works including an important landscape painting from Nicole Wittenberg, featured on a billboard at Fox Theater in Los Angeles for A Cool Million campaign, a public arts initiative for climate awareness led by artists and institutions to expand environmental justice programming and support the conservation of one million acres of land central to the California hydrological system.

The exhibition is on view from March 30th – April 30th at 426 W 22nd. St. #2 and is curated by Zachary Frisch and Jack Haroche in collaboration with Reilly Davidson. [dominant traits](#) promises to captivate audiences with its eclectic blend of historical homage and contemporary works.

In this exhibition, attention is paid to each artist's particular filtration system, with regard to the near and distant past. Alongside the younger crop, there will be interventions by titans in the field, such as the late Sigmar Polke, whose prolific output runs the gamut from photography to sculpture, painting and beyond. The multidisciplinary is a north star for the pursuit of individuation, as artists seek to pursue their own course on their own terms, while still maintaining eyes on history.

Hot on the heels of his "Viennese" series, Van Hanos continues his painterly iteration of refracted figures in windows. The precision of his mark making and choice subject matter remain entirely his own, though his formal virtuosity has been astutely compared to that of Polke. On the other hand, David Rappeneau's strange portraiture involves images of deviant youth captured in surreal remixes. Marjorie Cameron's *Sphinx* also contains a surrealist inflection, reminiscent of both Remedios Varo and Leonora Carrington alike! Ali Bonfils's largely abstract composition sees digitized sentiments alongside pointillist ones. The implementation of beeswax creates a subtle buffer between the printed element and painted one. The resulting image thus teeters the line between digitized processes and manual application.

Elsewhere, Vincent Larouche's *snowangel* is a minefield of specific formal choices, infusing the final painting with these atypical residues. The artist frequently integrates materials from art's past with pop cultural ones, paying specific attention to the effects of the digital realm on painting. "Like any art historical imagery of significance," Larouche contends, "the visual media that will resist or sustain the effect of time will continue to operate because it acts as a concentrate of ideologies."

Nicole Wittenberg returns to her distinctive pre-nocturnal landscape in *Broken Reflections Study 2*, which sees shadowing woodlands set against a cotton candy sky. The painter describes a will to seize her experience, explaining "I'm always trying to convey a feeling of being in that moment, and that feeling of being in that moment is something that's fleeting." Alejandro Piñeiro Bello also represents a specific landscape, one inspired by his interest in the Caribbean and its diaspora. The swirling image is reminiscent of Edvard Munch's depictions of nature, as both artists apply paint with expressionistic acumen.

Blue Curtain by Will Sheldon is a stage scene decorated with the titular form. The artist's penchant for depicting doll-like women can be attributed to his interest in Balthus and Hans Bellmer, the latter being of particular note in this case as Bellmer's sculptures, drawings, and photographs largely revolve around the subject. Described by Allison Bulger as "frail icons of gymnastic perfection," Sheldon's iterations of the doll embrace the subversive, though alight in a vibrant palette.

What remains consistent in each artist here is the three-way marriage between past, present, and future. One must pay mind to history in order to interrogate contemporaneity, and formulate something that can speak to a hereafter.

Interested individuals are invited to request an appointment to view the show.

Media Contact: Zachary Frisch 917-528-0947 info@sixthsenseadvisory.com