

Like a spin of *Reason Roulette* (titled after a piece by W. Claflin), the exhibition captures something of New York's contradictory pulse—its feverish brightness and its forms of exhaustion. The city, perhaps at a sociological turning point, is a place where artists are staying or leaving, pulled between necessity and desire. The intensity of big cities, no longer romanticised in the artworld, is layered with pressure, freedom, scarcity and abundance.

One might wonder how the city—an unstable mix of fervor that's not always livable and endless possibilities—infuses such a multitude of paradoxes. The works on view carry that ambivalence: a sense of both belonging and distance, with the audacity of offering glimpses of an explorative path through multiple voices, from shout to murmur, in the eye of a storm that is both personal and collective.

The artists involved trace shifting territories of perception—archetypal, iconic, ironic and intimate; all coexisting without resolution. Together, they sketch a portrait of New York and non-New York, as both subject and mind map, testing the limits of endurance and imagination.

A. Clauss

## What happens when reason is not enough?

### **Whitney Claflin**

"Catch your breath, put your weight down into your heel, pivot, and walk away. Pop in your headphones, cue up Minor Threat's 1981 song, *Screaming at a Wall*, sing along, and keep fucking walking. You keep walking until you find the place you're meant to be."

### **Georgia Gardner Gray**

"Reason has never been enough - pretty much staked everything I have going on on that premise!"

### **Sam Anderson**

"You hire a lawyer.

My sculpture *Waxy Yellow Buildup* (2025) is modeled after the character Mary Hartman from the 1970's American sitcom 'Mary Hartman, Mary Hartman', created by Norman Lear. Mary Hartman strives for domestic perfection, however, she is "ravaged by mass murders, venereal disease, low-flying airplanes and a waxy yellow buildup on her kitchen floor." — Sony Pictures Entertainment"

### **Valentina Vaccarella**

"I don't think reason could ever be enough of a reason to do anything"

### **Andrea Fourchy**

"Here lips aren't really symbols of seduction but decoys, mechanical in nature they act like camouflage for a more grotesque paint handling. A description of the painting from bottom to top: thick acrylic paste with a gravely mica flakes was applied in part with my fingers clawed at to create texture. On top of that a transparent pink oil glaze, next white drips.... Finally lips, some of the lips at the top disassembled and erased."

### **Sadaf H Nava**

"Reason is also the reason of the unreasonable. Dionysian lunacy erupts like clockwork, spilling from the crevices of cities shaped by complex geometries. It is the logic of love and grace pulsing beneath all that is orderly"

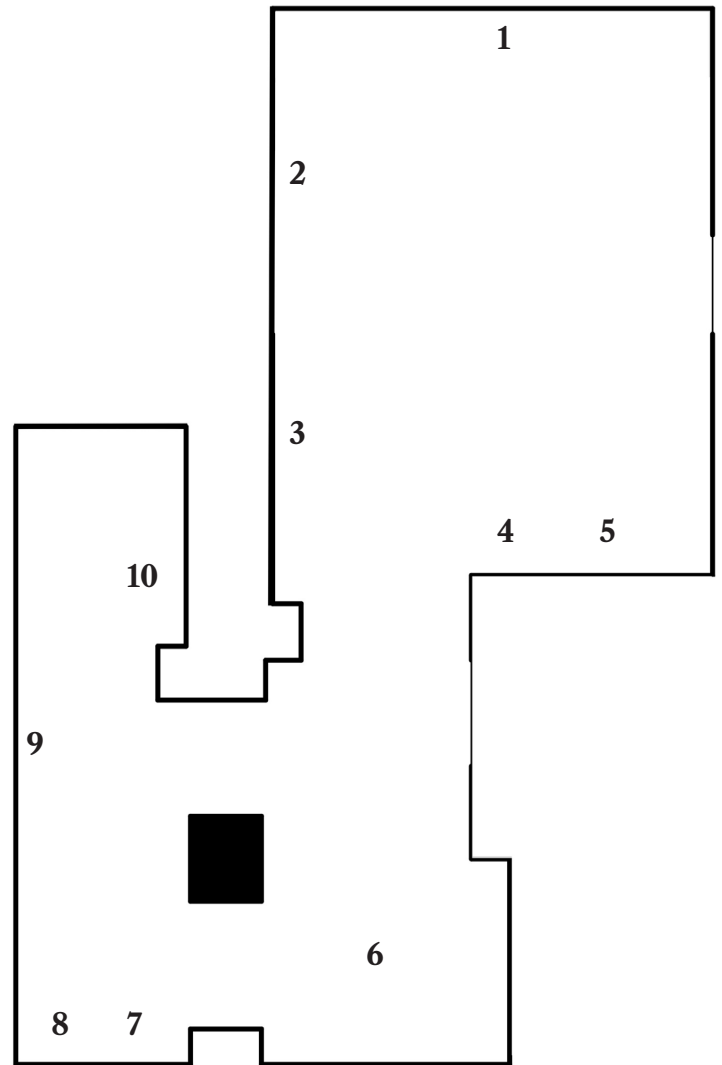
### **Coco Young**

"When reason is no longer enough, it marks the beginning of true freedom: the moment when the mind can finally explore what lies beyond logic, rules, and conventional reality. When reason ends, imagination begins"

### **Yasmin Kaytmaz**

"It is what it is."

## Artwork list:



1. Andrea Fourchy, *Bisou*, 2025, Acrylic, mica flakes and oil on canvas, 91.4 × 76.2 cm (36 × 30 in)
2. Georgia Gardner Gray, *Madonna*, 2025, Coloured pencils on paper, 23 × 30.5 cm (9 × 12 in); 41.6 × 34.1 cm (16.38 × 13.43 in) (framed)
3. Yasmin Kaytmaz, *Lonely Boy*, 2023, Sealed lead, epoxy, 73.7 × 78.7 cm (29 × 31 in)
4. Whitney Claflin, *Reason Roulette*, 2025, Oil, acrylic, ink, plastic trimming, staples on cotton-poly blend, 45.7 × 50.8 cm (18 × 20 in)
5. Whitney Claflin, *Other Butterfly*, 2025, Found fabric, former backpack, safety pins and thread on cotton, 45.7 × 50.8 cm (18 × 20 in)
6. Sam Anderson, *Waxy Yellow Buildup*, 2025, Doll, fabric, dye, synthetic hair, rubber paint, wood, acrylic, plastic, electric tape, sealant, 45.7 × 50.8 cm (18 × 20 in)
7. Sadaf H Nava, *NY, NY I*, 2023, Ink on handmade paper, 29 × 19.5 cm (11.4 × 7.7 in); 42 × 33 cm (16.5 × 13 in) (framed)
8. Sadaf H Nava, *NY, NY II*, 2023, Ink on handmade paper, 29 × 19.5 cm (11.4 × 7.7 in); 42 × 33 cm (16.5 × 13 in) (framed)
9. Valentina Vaccarella, *Belladonna*, 2025, Oil on linen, 48.3 × 63.5 cm (19 × 25 in)
10. Coco Young, *Bow Bridge*, 2025, Watercolor on paper, 14.5 × 9.5 cm (5.7 × 3.7 in); 34 × 27 cm (13.4 × 10.6 in) (framed)