Everything looks dark now

February 20 - April 25, 2026
Opening reception: Friday, February 20, 6-9pm

Sebastian Black, Camille Blatrix, Grichka Commaret, Guillaume Dénervaud, Dana Lok, Soshiro Matsubara, Ian Miyamura, Alexandra Noel, Leigh Ruple, Lauren Satlowski, and Erin Calla Watson

From Anton Chekhov's *The Seagull:*

The curtain rises. A vista opens across the lake. The moon hangs low above the horizon and is reflected in the water. NINA, dressed in white, is seen seated on a great rock.

NINA. All men and beasts, lions, eagles, and quails, horned stags, geese, spiders, silent fish that inhabit the waves, starfish from the sea, and creatures invisible to the eye—in one word, life—all, all life, completing the dreary round imposed upon it, has died out at last. A thousand years have passed since the earth last bore a living creature on her breast, and the unhappy moon now lights her lamp in vain. No longer are the cries of storks heard in the meadows, or the drone of beetles in the groves of limes. All is cold, cold. All is void, void, void. All is terrible, terrible—[A pause] The bodies of all living creatures have dropped to dust, and eternal matter has transformed them into stones and water and clouds; but their spirits have flowed together into one, and that great world-soul am I! In me is the spirit of the great Alexander, the spirit of Napoleon, of Caesar, of Shakespeare, and of the tiniest leech that swims. In me the consciousness of man has joined hands with the instinct of the animal; I understand all, all, all, and each life lives again in me.

[The will-o-the-wisps flicker out along the lake shore.]

ARKADINA. [Whispers] What decadent rubbish is this?

TREPLIEFF. [Imploringly] Mother!

NINA. I am alone. Once in a hundred years my lips are opened, my voice echoes mournfully across the desert earth, and no one hears. And you, poor lights of the marsh, you do not hear me. You are engendered at sunset in the putrid mud, and flit wavering about the lake till dawn, unconscious, unreasoning, unwarmed by the breath of life. Satan, father of eternal matter, trembling lest the spark of life should glow in you, has ordered an unceasing movement of the atoms that compose you, and so you shift and change for ever. I, the spirit of the universe, I alone am immutable and eternal. [A pause] Like a captive in a dungeon deep and void, I know not where I am, nor what awaits me. One thing only is not hidden from me: in my fierce and obstinate battle with Satan, the source of the forces of matter, I am destined to be victorious in the end. Matter and spirit will then be one at last in glorious harmony, and the reign of freedom will begin on earth. But this can only come to pass by slow degrees, when after countless eons the moon and earth and shining Sirius himself shall fall to dust. Until that hour, oh, horror! horror! horror! [A pause. Two glowing red points are seen shining across the lake] Satan, my mighty foe, advances; I see his dread and lurid eyes.

ARKADINA. I smell sulphur. Is that done on purpose?

TREPLIEFF. Yes.

ARKADINA. Oh, I see; that is part of the effect.

TREPLIEFF. Mother!



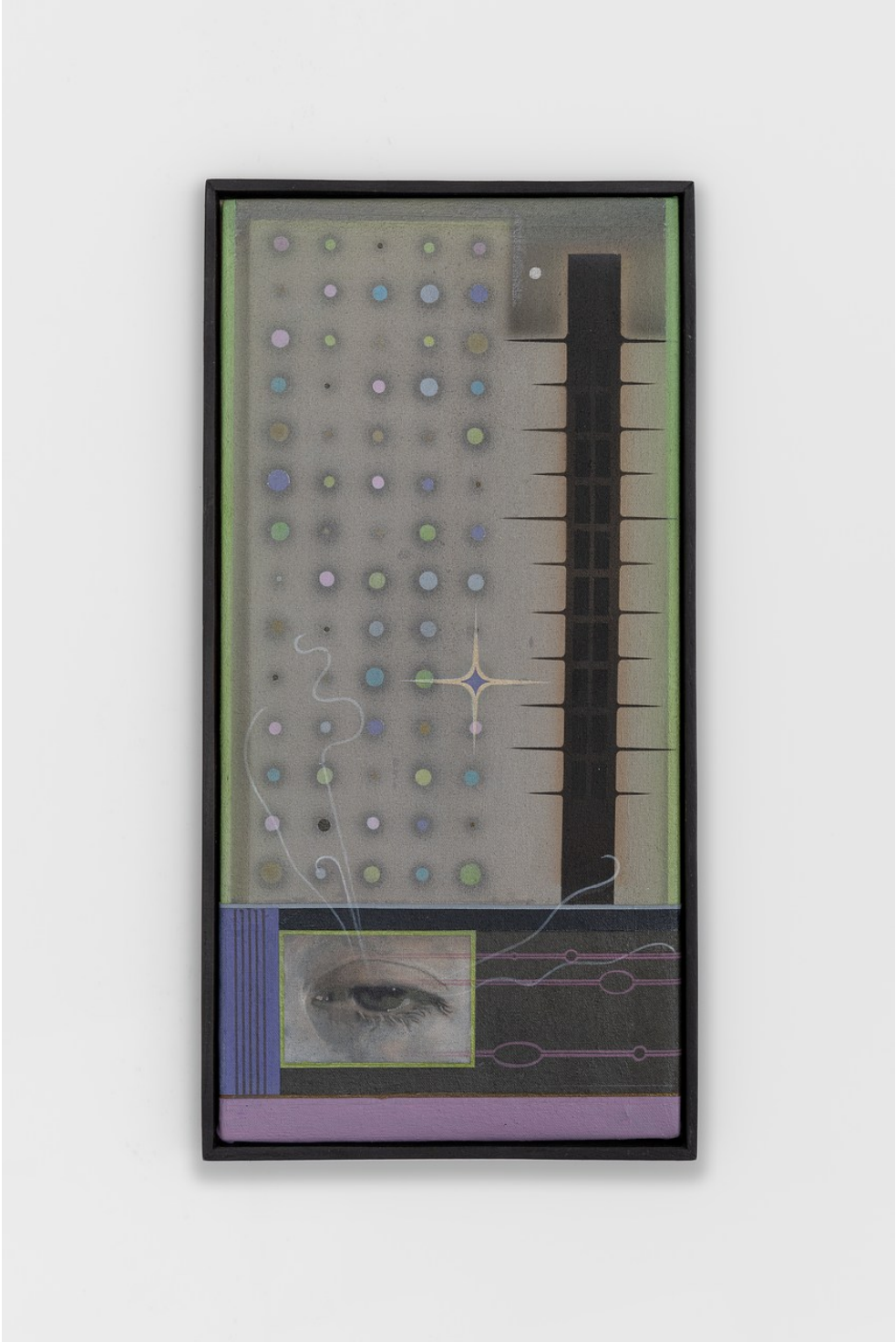
Leigh Ruple
Ridgewood Savings Bank, 2025
Oil on canvas
66 x 60 in (167.64 x 152.4 cm)



Sebastian Black
Rat Ghost, 2022
Oil on linen
28 1/8 x 25 in (71.5 x 63.5 cm)



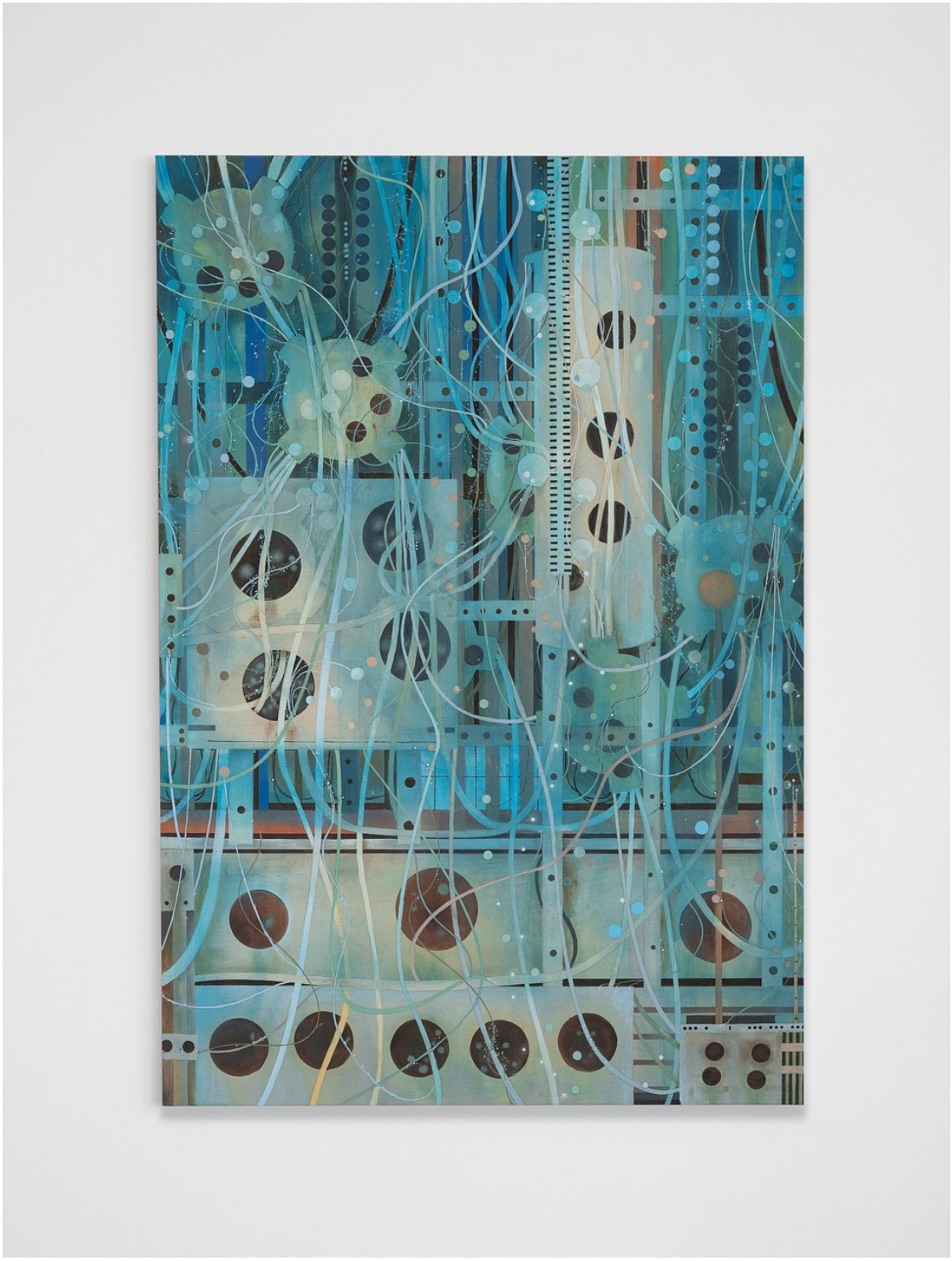
Sebastian Black
Rat Ghost, 2022
Oil on linen
18 1/8 x 36 in (46 x 91.5 cm)



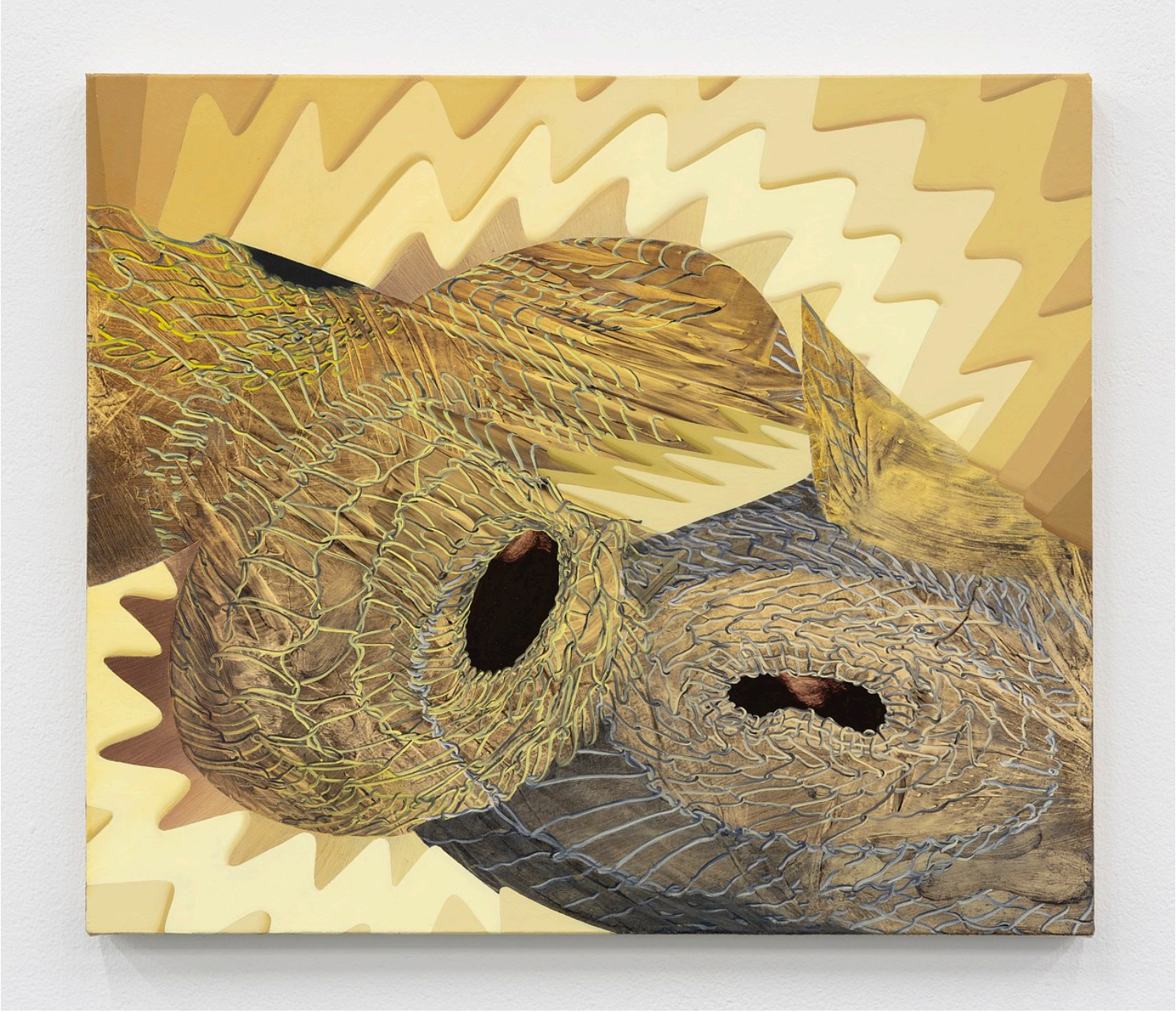
Grichka Commaret
Grande tour (éveil en progrès) [Grand Tower: Awakening in Progress], 2024
Acrylic on canvas
15 x 7 1/2 in (38 x 19 cm)



Alexandra Noel
Freeze Eggs, Dry Body, 2024
Oil and enamel on wood panel
6 x 9 x .75 in (22.86 x 15.24 x 1.9 cm)



Guillaume Dénervaud
The cooling system turned the river into a dry bed, 2026
Oil and pencil on canvas
55 x 37.4 in (140 x 95 cm)



Dana Lok
Stump, 2025
Oil on canvas
18 x 21 in (45.7 x 53.3 cm)



Ian Miyamura
doorinair, 2025
Oil on muslin
29 1/8 × 51 1/8 in (73.98 × 129.86 cm)



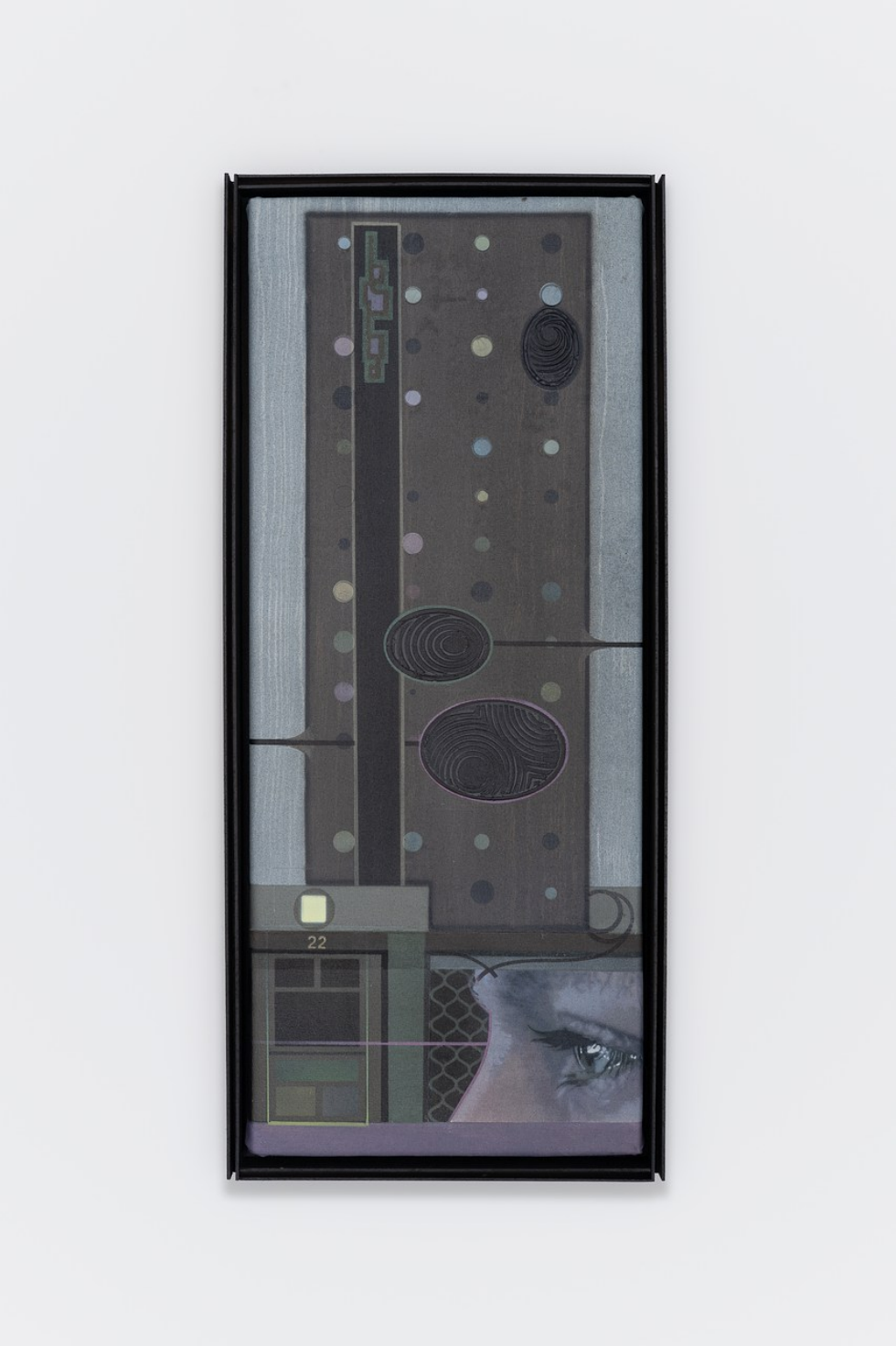
Ian Miyamura
dreadblade harrows, 2025
Oil on linen over panel
Unframed: 5 1/8 × 8.4375 in (13.02 × 21.43 cm); Framed: 10 1/2 × 13.8125 in (26.67 × 35.08 cm)



Lauren Satlowski
Gravity Study, 2024
Oil on linen
14 x 11 in (35.6 x 27.9 cm)



Leigh Ruple
Notebook, 2026
Colored pencil on paper
Framed: 21 3/4 x 20 1/4 in (55.3 x 51.4 cm) Unframed: 17 1/2 x 16 in (44.45 x 40.6 cm)



Grichka Commaret
Derrière la grande tour [Behind the Grand Tower], 2026
Acrylic on canvas
18 3/4 x 7 1/2 in (47.5 x 19.5 cm)



Dana Lok
Slip, 2025
Oil on canvas
18 x 21 in (45.7 x 53.3 cm)



Soshiro Matsubara
Moonlight Whispers, Night feeling and A Sign of New Season, 2026
Oil on canvas, artist's frame
Framed: 29 1/2 x 23 3/4 in (74.9 x 60.3), Unframed: 25 5/8 x 19 3/4 in (65 x 50 cm)



Alexandra Noel
Still Waiting for More Land, 2022
Oil and enamel on panel
6 x 7 x .75 in (15.2 x 17.8 x 1.9 cm)



Camille Blatrix
Fog lights, 2026
Acrylic paint and varnish on wood marquetry, maple
29 1/2 x 22 in (75 x 56 cm)



Guillaume Dénervaud
A daffodil sign stands in front of the fence, 2026
Ink on watercolor paper
Framed: 32 x 23 1/4 in (81.3 x 58.4 cm) Unframed: 26 x 18 in (66.5 x 45.5 cm)



Ian Miyamura
ground and figure, 2025
Oil on linen
5 3/4 × 17 3/4 in (40.01 × 45.09 cm)



Erin Calla Watson
Heathen, 2023
Digital video
2 minutes, looped
Edition of 3 with 2 AP



Erin Calla Watson
Enya Continues to Sing, 2026
UV print on mirrored glass
54 x 36 in (137.2 x 91.4 cm)

Sebastian Black (b. 1985, New York) is an artist and writer living in Los Angeles. He received his BA from Vassar College, New York, in 2007, and an MFA from Columbia University, New York, in 2012. Selected solo exhibitions include *Circle and Square*, Clearing, Brussels (2023); *Dear Friends and Repetition*, Clearing, Beverly Hills (2020); *New and Used Drawings*, Croy Nielsen, Vienna (2020); *Local Warming*, Clearing, New York (2020); *Modern Times*, Ribordy Thetaz, Geneva (2019); *Man Seeking Qualities*, Princess, New York (2018); *My Interests*, Clearing, Brussels (2017); *Completed Paintings*, Croy Nielsen, Berlin (2016); *Tales I knows*, Clearing, New York (2015); *3 New Shapes*, Balice Hertling, Paris (2015); *Towards a Huger Terrace*, Retrospective, New York (2014); *Authentix* (with India Donaldson), Queer Thoughts, Chicago (2014); *Ge-Stilted at the Gestalt-ar*, Clearing, Brussels (2013); *The Virgin Islands*, Roberts and Tilton, Los Angeles (2012); *Period Pieces, Puppy Paintings, Prototypes, Placeholders*, Clearing, New York (2012); *Paperworks*, Karma, New York (2012); *Walk-Ins Welcome*, Nymphius Projekte, Berlin (2011); *The Playful Paw-Strokes of The Wilderness*, Kathleen Cullen Fine Arts, New York (2010). Black's work is held in the collections of Fondation Louis Vuitton, Paris; Hammer Museum, Los Angeles; MAMCO Genève; and the Walker Art Center, Minneapolis. He has written for *Art in America*, *BOMB*, *The Brooklyn Rail*, and *Guernica*. Black's debut novel, *Circle & Square*, was published by Triangle Books in 2023.

Camille Blatrix (b. 1984, Paris, France) lives and works in Paris. He graduated from the École Nationale Supérieure des Beaux-Arts de Paris in 2011; from the Art Center College of Design, Los Angeles, in 2010; and from the École Nationale Supérieure des Arts Décoratifs, Strasbourg, in 2006. In 2022, Blatrix was the subject of a major solo presentation, entitled *Rotten to the Core*, at Ordet, Milan. Other selected solo exhibitions include *The Goat + Everyone we know*, Balice Hertling, Paris (2022); *Pop-up*, Andrew Kreps Gallery, New York (2021); *Standby Mice Station* at Kunsthalle Basel, traveled to CAC — la synagogue de Delme (2020 – 2021); *Les Barrières de l'antique*, Fondation d'entreprise Hermès, Brussels (2019); *Fortune*, Lafayette Anticipations, Paris (2019); *New Day Rising*, Taylor Macklin, Zurich (2018); *Somewhere Safer*, Kunstverein Braunschweig (2018); *On Your Knees*, Balice Hertling, Paris (2017); and *Heroes*, CCA Wattis Institute for Contemporary Arts, San Francisco (2016). Blatrix's work is held in public collections including Aïshti Foundation, Beirut; Fondation d'entreprise Galeries Lafayette, Paris; Fondazione Memmo, Rome; Frac île-de-france, Paris; Musée national d'Art moderne, Centre Georges-Pompidou, Paris; and the Pinault Collection, Paris.

Grichka Commaret (b. 1987 Vitry-sur-Seine, France) is a painter living and working in Paris, France. In 2025, the Pernod Ricard Foundation, Paris, presented *Miss Recuerdo*, a major two-person exhibition of work by Grichka and his sister, Tohé Commaret, curated by Elsa Vettier. Grichka Commaret's work has also been featured in numerous group exhibitions including *Le Show d'Houdini*, CAC Bretigny (2026); *Forever Young*, MAC VAL – Val-de-Marne Contemporary Art Museum (2025 – 2026); *Crumbling The Antiseptic Beauty*, Fondation Pernod Ricard, Paris (curated by David Douard, 2024); *Otis, Otis, Otis*, Forde, Geneva (with Tohé Commaret and Clueless, 2023); *Salon d'été* at Maison Louis Carée, presented by Shivers Only, Paris (2023); *Your Friends and Neighbors*, High Art, Paris (2020); and *Destination*, Palette Terre/Les Bains Douches, Alencon (2019).

Guillaume Dénervaud (b. 1987, Fribourg, Switzerland) lives and works in Paris. He studied at the École des arts appliqués, Geneva, and at HEAD, Geneva. In 2026, Dénervaud will be the subject of a major solo exhibition at Kunsthalle Friart Fribourg. Previous solo presentations of the artist's work include Galerie Gregor Staiger, Milan (2025); Antenna Space, Shanghai (2024); Galerie Gregor Staiger, Zurich (2024); Atrata, Angles-sur-l'Anglin & Paris (2024); Swiss Institute, New York (2023); Bel Ami, Los Angeles (2023); Centre d'Édition Contemporary (CEC), Geneva (2021); Balice Hertling, Paris (2019); Alienze, Lausanne (2019); and Hard Hat, Geneva (2018). Recent group exhibitions include *The Abstract Future*, Jeffrey Deitch, Los Angeles (2025); *Toward the Celestial: ICA Miami's Collection at 10 Years*, ICA Miami (2024); *Crumbling The Antiseptic Beauty*, Fondation Pernod Ricard, Paris (curated by David Douard, 2024); *Don't Worry, This Will All Be Over Soon*, Galerie Gregor Staiger, Milan (2023); *La main-pleur*, Kunsthalle Friart Fribourg (2022); *Des corps, des écritures*, Musée d'Art Moderne de Paris (2022); *Aquarium*, Maison Populaire, Montreuil (2022); *Formes du transfert*, Magasins Généraux, Paris (2021); *Emblazoned World*, Bel Ami, Los Angeles (2021); *Le sain ennui*, BQ Gallery, Berlin (2021); *Your Friends and Neighbors*, High Art, Paris (2020); and *L'Oranger*, LiveInYourHead, Geneva (2017). Dénervaud participated in Swiss Institute's residency program, New York (2021). His work is in the collections of the Institute of

Contemporary Art, Miami; MAMCO Genève; Musée d'Art Moderne de Paris; and X Museum, Beijing. He is a 2023 recipient of a Swiss Art Award.

Dana Lok (b. 1988, Berwyn, PA) received an MFA from Columbia University, New York (2014), and attended Skowhegan School of Painting and Sculpture (2016). She was awarded the Rema Hort Mann Emerging Artist Grant in 2018. Solo exhibitions of her work include *As Syllable from Sound*, Miguel Abreu Gallery, New York (2024); *Closer to the Metal*, Clima, Milan (2023); *Part and Parse*, Miguel Abreu Gallery, New York (2022); *One Second Per Second*, PAGE (NYC), New York (2020); *Words Without Skin*, Clima, Milan (2019); *Mind's Mouth*, Bianca D'Allessandro, Copenhagen (2018); *Soft Fact*, Clima, Milan (2017); and *The Set of All Sets*, Chewday's, London (2016). Selected group shows include *Eye of the Blackbird*, Bo Bartlett Center at Columbus State University (2025); *Double Lift*, David Petersen Gallery, Minneapolis (2024); *Strange Sensation*, Foyer LA, Los Angeles (2024); *darling, your head's not right*, François Ghebaly, New York (curated by Danica Lundy, 2023); *Anything can pass before the eyes of a person*, Derosia, New York (2023); *X PINK 101*, X Museum, Beijing (2023); *The future perfect will have arrived*, Shulamit Nazarian, Los Angeles (2023); *Le Biscuit à Soupe*, High Art, Arles (2022); *Gravity, a proposal*, Sikkema Jenkins & Co., New York (2022); *Regroup Show*, Miguel Abreu Gallery, New York (2021); *Fifteen Painters*, Andrew Kreps Gallery, New York (2021); *PAGE (NYC)*, Petzel Gallery, New York (curated by Lucas Page, 2021); and *In Place Of*, Miguel Abreu Gallery, New York (curated by Leah Pires, 2016). Her work is held in the collections of Espacio 2021, La Palma; Pinault Collection, Paris; and X Museum, Beijing.

Soshiro Matsubara (b. 1980, Hokkaido, Japan) lives and works in Vienna. He studied at the Academy of Fine Arts, Vienna (2014 – 2016), and received a BFA from Tama Art University, Tokyo (2005). Selected solo and two-person exhibitions include Dortmunder Kunstverein, Dortmund (2025); Galerie Fons Welters, Amsterdam (2025); Croy Nielsen, Vienna (2024); Phileas, Vienna (2024); Aspen Art Museum (with Ulala Imai, 2023); Croy Nielsen, Berlin (with Joanna Woś, 2023); Martina Simeti, Milan (2022); Union Pacific, London (2022); Bel Ami, Los Angeles (2022); Museum of Contemporary Art (MACRO), Rome (2021); XYZ collective, Tokyo (with Naoki Sutter-Shudo, 2019); and Schiefe Zähne, Berlin (2018). Matsubara's work has been featured in numerous group exhibitions, including *The Impermanent: Four Takes on the Collection*, Museum of Modern Art, Warsaw (2025); *Unknown Familiars: The Vienna Insurance Group Collections*, Leopold Museum, Vienna (2024); *A Reflection on the Sublime*, Hiroshima City Museum of Contemporary Art (curated by Kazuna Taguchi, 2024); *Presque Partout*, Fonds régional d'art contemporain (FRAC) de Lorraine (2024); *Bruno Pélassy and The Order of The Starfish*, Haus am Waldsee, Berlin (2023); *Cupid's Bow*, Bel Ami, Los Angeles (curated by Milano Chow, 2023); *Another Surrealism*, Den Frie, Copenhagen, traveled to Museum Sønderjylland, Tønder (2022); *Sweet Home*, Rachel Uffner Gallery, New York (2021); *Winterfest*, Aspen Art Museum (2020); *The Sentimental Organization of the World*, Crévecœur, Paris (2020); *Münster Sculpture Project in Sagamihara*, Kanuma Park, Kanagawa (2018); *Apropos l'Hiver*, Bel Ami, Los Angeles (2017); *By the lakeside*, Shane Campbell Gallery, Chicago (organized by Yui Yaegashi, 2017); *SAYONARA Jupiter*, 356mission, Los Angeles (curated by MISAKO & ROSEN and XYZcollective, 2017); and *The Way of PAINTING,* Tokyo Opera City Art Gallery, Tokyo (2014). Matsubara's work is in the collections of the Christen Sveaas' Art Foundation, Jevnaker; Collezione De Iorio, Trento/Verona; Fonds régional d'art contemporain (FRAC) de Lorraine; the Lewben Art Foundation, Vilnius; and the Museum of Modern Art, Warsaw.

Ian Miyamura (b. 1991, Kailua, HI) lives and works in Brooklyn, New York. He holds an MFA from the Maryland Institute College of Art (2019) and a BFA from the School of the Art Institute of Chicago (2013). Solo exhibitions include *They Learned to Look Up and Down*, Bureau, New York (2025); *Chaos Spawn*, François Ghebaly, Los Angeles (2024); Bureau at Paris Internationale (2023); and *OCTOBER 31*, 4th Ward Project Space, Chicago (2022). In spring 2026, work by Miyamura will be presented in *Greater New York*, MoMA PS1, New York. Past group presentations include *Fifteen-Year Anniversary Exhibition*, Bureau, New York (2025); *Who's Afraid of Red, Yellow and Blue,* Adams and Ollman, Portland, OR (2025); *Invisible Architecture*, Ralph Arnold Gallery, Chicago (2023); *My Condolences*, M+B Gallery, Los Angeles (2023); and *A Tournament of Lies*, The Wassiac Project (2022). Miyamura's work has been discussed on Angelic Transmissions (East Village Radio) and in *Cultured*, Diva Corp USA, *Hyperallergic*, and *Whitehot Magazine*.

Alexandra Noel (b. 1989) lives and works in Los Angeles, CA. Recent solo exhibitions include Antenna Space, Shanghai (2025); Galerie Crèvecoeur, Paris (2025); Keijiban Shurinkan, Kanazawa (2024); Barbati Gallery, Venice (2024); Derosia, New York (2022); Atlantis, Marseille (2019); Freedman Fitzpatrick, Paris (2019); and Parker Gallery, Los Angeles (2018). Noel's work has been presented in group exhibitions including Condo London: Galerie Crèvecoeur, Paris, hosted by Modern Art, London (2026); *Private Life*, Keijiban Yonkai, Kanazawa (2025); *What are you looking for?*, Société, Berlin (2025); *Portals*, Galería Gato, Lima (2025); *Burning Down the House: Rethinking Family*, Kunstmuseum St. Gallen (2024); *What Men Live By*, Office Baroque, Antwerp (2024); *Horizons: Is there anybody out there?*, Antenna Space, Shanghai (curated by Robin Peckam, 2023); *How Unreal We Are*, La SIRA, Asnières-sur-Seine (curated by Shivers Only, 2023); *Cool Invitations 10*, XYZ Collective, Tokyo (2023); *Cupid's Bow*, Bel Ami, Los Angeles (2023); *Small Fixations*, Fondazione ICA Milano (curated by Chiara Nuzzi, 2022); *FRONT International Triennial*, Cleveland Institute of Art (2022); *A Minor Constellation*, Chris Sharp Gallery, Los Angeles (2022); *Particularities*, X Museum, Beijing (curated by Chris Sharp, 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); *A Cloth Over a Birdcage*, Château Shatto, Los Angeles (2019); *Metamorphõseõn*, Galerie Sultana, Paris (2018); *By the lakeside*, Shane Campbell Gallery, Chicago (organized by Yui Yaegashi, 2017); *Economy Plus*, Balice Hertling, Paris (curated by Camille Blatrix, 2017); *All at Once*, Jessica Silverman Gallery, San Francisco (with Naoki Sutter-Shudo, 2016); *Aunt Nancy*, Night Gallery, Los Angeles (2016); *Sara two*, Hester, New York (2015); and *Comforter*, Shanaynay, Paris (2015). Her work is in the collections of Long Museum, Shanghai; Start Museum, Shanghai; and X Museum, Beijing.

Leigh Ruple (b. 1984, Painesville, OH) lives and works in New York City. She received an MFA from Bard College, Annandale-on-Hudson, NY (2014) and a BFA from The Cooper Union, NY (2006). Solo exhibitions of Ruple's work include PAGE (NYC), New York (2022, 2019); Morgan Lehman Gallery, New York (2018); and St. Charles Projects, Baltimore (2017). Selected group exhibitions include *PAGE (NYC)* at Petzel, New York (curated by Lucas Page, 2021); *Women in Paris*, Galerie Hussenot, Paris (2021); *Club Damfino*, PAGE (NYC), New York (2019); *Big Painting*, Patrick Parrish, New York (2019); *The Picture Is A Forest*, Galerie Lisa Kandlhofer, Vienna (2019); *Monomania*, George Gallery, Brooklyn (2018); *The Sun is Gone But We Have the Light*, Unclebrother, Hancock (2018); *The Twenty by Sixteen Biennial*, Morgan Lehman Gallery, New York (2017); *Paradise*, The Hand, Brooklyn (2017); *Sarah Bednarek & Leigh Ruple*, Morgan Lehman Gallery, New York (2016); *Finger Food*, The Hand, Brooklyn (2016); *Portraits in Convex Mirrors*, Bannerette, Brooklyn (curated by Em Rooney, 2014); *Particular Pictures*, The Suzanne Geiss Company, New York (curated by Johsua Abelow and Emily Ludwig Shaffer, 2014); *Human Drama*, Halsey McKay Gallery, East Hampton (curated by Denise Kupferschmidt, 2013); *Soft Math*, Bryan Miller Gallery, Houston (2011); *Grass Grows by Itself*, Marlborough Gallery, New York (curated by Sima Familant, 2010); *The Crack Up*, ATM Gallery, New York (curated by Sascha Braunig, 2009).

Lauren Satlowski (b. 1984, Detroit, MI) lives and works in Los Angeles. She received an MFA from Cranbrook Academy of Art, Bloomfield Hills, MI (2013) and a BFA from Wayne State University, Detroit, MI (2009). Recent solo exhibitions include *Not All Clues Are Paintings but All Paintings Are Clues*, Timothy Taylor, New York (2025); *Amateurs of Time, Epicures of Duration*, Micki Meng, Paris (2024); *Please Allow the Pipes to Function*, Office Baroque, Antwerp (2023); *Watch the Bouncing Ball*, Bel Ami, Los Angeles (2020); *74 Rue Mazarine*, DM Office, Paris (2019); *Gadzinas Bell*, ODD ARK, Los Angeles (2018); and *Trance*, Wasserman Projects, Detroit (2014). Satlowski has participated in group exhibitions at the Columbus Museum of Art (2023); Blum and Poe, Los Angeles (2022); Asia Art Center, Taipei (2021); Petzel, New York (2021); California Polytechnic State University, San Luis Obispo (2019); and Château Shatto, Los Angeles (2019). Her work is in the permanent collections of the Columbus Museum of Art; Institute of Contemporary Art, Miami; Los Angeles Contemporary Archive; Los Angeles County Museum of Art; Mohn Art Collective (MAC3), Los Angeles; and X Museum, Beijing.

Erin Calla Watson (b. 1993, Los Angeles, CA) lives and works in Los Angeles. She received an MFA from California Institute of the Arts in 2023. Previous solo exhibitions include *Nymph*, Ehrlich Steinberg (2025); *Laddy Daddy Dah*, Rinde am Rhein, Dusseldorf (2024); *(Untitled) n.d.*, Foxy Production, New York (2023); and *KYLE*,

Larder, Los Angeles (2022). Selected group exhibitions include *Display*, Ehrlich Steinberg, Los Angeles (2024); *Proof of Concept: Photography*, Briefing Room, Brussels (2024); *Unto Dust*, Fitzpatrick Gallery, Paris (2023); *Video Store*, Foxy Production, New York (2023); *a somewhat thin line*, In Lieu, Los Angeles; *At Land*, Foxy Production, New York (2022); and *The Conspiracy of Art: Part II*, Château Shatto, Los Angeles (2020). Calla Watson's work has been written about in *Artforum*, *Cultured, Mousse*, *STUDIO Magazine*, *Numero*, *Contemporary Art Review Los Angeles (CARLA)*, *Section*, and *Objectiv*.