

Ptolemy

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Michele Araujo, Larry Greenberg, Adam Simon

Artist Panel

February 13–March 15, 2026

Opening Reception: February 13, 2026, 6:30–8:30 PM

Excerpts from a conversation recorded in Glendale, NY, 2/20/2026:

Michele:

With the collage, at some point I didn't want to make what I would think of as purely abstract paintings, even though, like I said, I hate the phrase. And those images—I don't know if they ended up coming in because I felt a connection to the images, or I wanted to do the collage.

They're both kind of important to me. I love the fact that the images are in the collage, but they don't really have to be readable. The collage in relation to the kind of painterliness that's on the aluminum, it's a dynamic. It's a contradiction. And I guess I really like that. You know, I have a very defiant nature, and it was a great solution.

Larry:

I always look at my paintings being like a puzzle and putting it together. So when I start, I just start drawing on the canvas directly to allow things to start to occur. And it starts to get edited down, and I end up with whatever forms I can get. It's not necessarily intentional.

I think we might all have that in common, except maybe Adam is more programmatic, perhaps, because he has certain images that he uses. So I think of it as, you know, just trying to look at some kind of harmony in the abstraction.

Adam:

First I just wanted to say I'm always curious when my work is referred to as abstract, which it has been already. Because, there's actually nothing in this painting that is pure form—every inch of the painting is something. Well, not every inch, but everything that's visible as something in the painting is something that exists in the world.

I've thought of these paintings as landscape paintings; Tom Micchelli talked about early paintings using corporate logos as a kind of landscape. And so it's somewhat of a subliminal landscape. It's a world that I think of us all as inhabiting. It's a kind of universal language.

None of this is getting to the question that you just asked me, about the overlay. The answer to your question is that is that there's a point at which I can start overlaying things where it just gets really fucked up.

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Michele Araujo, Larry Greenberg, and Adam Simon are artists based in New York. Araujo and Simon founded and directed Four Walls, an artist forum in Hoboken, NJ, from 1984–1988. Four Walls continued through the 1990s in Brooklyn with Simon and Mike Ballou co-directing. Greenberg founded and directed Studio 10, a gallery in Brooklyn, from 2012–2020 (briefly reopening in 2024).

Artist Panel features one recent painting from each artist along with a recorded conversation discussing their work.