

The nine oil paintings in Counterpoint inhabit the edge of artist Antone Könst's practice, demonstrating different approaches to the subjects that have occupied his pictorial exploration and personal iconography. Resonating with an observational sensitivity to the natural world, they are at once firmly grounded in the figure represented yet untethered to the thing itself. There is playfulness and subtle jubilation, but it is the native and nuanced sort - the kind found, inexplicably, in nature itself.

There is curiosity and serene confidence behind the work, which emanates through Könst's acceptance of unplanned elements to intrude. Like volunteer saplings, at first met with skepticism if not consternation, they are kept, modified, pruned - until they become welcomed features of the paintings and integral to their emotive success. Black dots on the face of an azure woman, or blue ones on the branches of a plum tree; a refraction of a daffodil petal.

In Könst's hands, line, form, color, and value emerge and recede to create paintings of graphic and emotional complexity and texture. One element rises imperceptibly to the forefront as another dips, like voices in a fugue, pulsating with kaleidoscopic timbres and sub-rhythms. The paintings delight on their face, to be sure, but offer their greatest reward in the swirling, undulating, tapestried depths and contrapuntal harmonies that continually renew themselves beneath the surface.

- Elliot Richman

Antone Könst (b. United States) lives and works in New York. He received his BFA from CalArts and his MFA from Yale School of Art. Selected solo exhibitions include Counterpoint, Castle, Los Angeles (2026); Curtsy, Derek Eller Gallery, New York (2026); Singles, Castle, Los Angeles (2024); In a Sea of Nothing, Tilton Gallery, New York (2023); Sirens, Each Modern, Taipei (2022); Cuttings, Marianne Boesky Gallery, New York (2022); Love & Fear, Tilton Gallery, New York (2019); Dawn and Other Spheres, Artist Curated Projects, Los Angeles (2018). Recent group exhibitions include ARCOLisboa, Each Modern, Lisbon (2026); Another Man's Treasure, Mariposa, Aspen (2025); Art Basel Miami, Tilton Gallery (2024); Platform Art, guest curated by Castle, Los Angeles (2024); Moon Distance, Lighthouse Works, Fishers Island (2023); Wirrwarr, Anton Kern Gallery, New York (2019). He has been awarded the Rema Hort Mann Foundation Emerging Artist Grant (2017), the Socrates Sculpture Park Emerging Artist Fellowship (2018), and the Lighthouse Works Public Sculpture Commission (2020). His work is held in public collections including the DEJI Museum, Nanjing; X Museum, Beijing; and the George Pérez Collection (promised gift to PAMM), Miami.

