

The Campus: 3rd Annual Exhibition

June 27 – November 1, 2026 | Claverack, New York

Opening weekend: June 27, 11–5 pm; June 28, 12–5 pm

The Campus presents its **3rd Annual Exhibition** at the former Ockawamick School. This year, the collaborative model includes **eight UK galleries**: Thomas Dane Gallery, Emalin, Herald St & Gordon Robichaux, Hollybush Gardens, Lisson, Pippy Houldsworth Gallery, Modern Art, and Vigo Gallery. Works from these rosters will be shown alongside artists from the **six founding galleries**: Bortolami, James Cohan, kaufmann repetto, Anton Kern, Andrew Kreps, and kurimanzutto.

The participating galleries have invited Hurvin Anderson, Atelier Dell'Errore, Vamba Bility, Miguel Calderón, Ibrahim El-Salahi, Roe Ethridge, John Giorno, Lee Godie, Keith Haring (presented with Martos Gallery), Lothar Hempel, Candace Hill-Montgomery, Özgür Kar, Oliver Lee Jackson, Gabriel Kuri, Siobhan Liddell, Phillip Lai, Max Lamb (presented with Salon 94), Duane Linklater, Sarah Lucas, Matthew Monahan, Tuan Andrew Nguyen, Kayode Ojo, Pat Oleszko (presented with David Peter Francis), Sanou Oumar, Tony Oursler, Virginia Overton, Matt Paweski, Nathalie Provosty, Nick Relph, Clare Rojas, Tschabalala Self, Naama Tsabar, Francis Upritchard, Pae White, Qualeasha Wood among others, to take part in the third edition of The Campus.

The program for this edition consists of **full-room installations for which** artists have been invited to place works in relation to the existing architecture and site history rather than following a specific theme. The exhibition focuses on the transition between individual rooms, allowing each installation to function as a self-contained environment. There will also be interventions in the school grounds and outdoor long term installations by artists such as Michael Dean, Natalie Du Pasquier, Lena Henke, Maren Hessinger, Richard Long, Virginia Overton, and Nancy Rubins.

The Ockawamick School is a 78,000-square-foot structure built in 1951. It was repurposed as an art space in 2024. The exhibition utilizes the original classrooms, corridors, and grounds, which remain in their found state.

The Campus thanks its preferred partner **Appraisal Bureau**, the authoritative system of record for art ownership, designed to endure beyond the transaction. Built as a shared hub for collectors, family offices, advisors, insurers, and fiduciaries, it centralizes data, standardizes valuation workflows, and delivers defensible, up-to-date appraisals across the collection's full lifecycle.

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ARTIST LIST

Hurvin Anderson, Atelier Dell'Errore, Vamba Bility, Miguel Calderón, Ibrahim El-Salahi, Roe Ethridge, John Giorno, Lee Godie, Keith Haring (presented with Martos Gallery), Lothar Hempel, Candace Hill-Montgomery, Özgür Kar, Oliver Lee Jackson, Gabriel Kuri, Siobhan Liddell, Phillip Lai, Max Lamb, Duane Linklater, Sarah Lucas, Matthew Monahan, Tuan Andrew Nguyen, Kayode Ojo, Pat Oleszko, Sanou Oumar, Tony Oursler, Virginia Overton, Matt Paweski, Nathalie Provosty, Nick Relph, Clare Rojas, Tschabalala Self, Naama Tsabar, Francis Upritchard, Pae White, Qualeasha Wood among others, to take part in the third edition of The Campus.

Long term installations by Michael Dean, Natalie Du Pasquier, Lena Henke, Maren Hessinger, Richard Long, Virginia Overton, and Nancy Rubins will also be on view in this iteration to The Campus.

[LINK TO UK GALLERY INFO](#) - artist bios, gallery info, artist headshot, gallery image

TEXTS FROM UK GALLERIES FOR PRESS RELEASE:

HOLLYBUSH GARDENS

Hollybush Gardens is pleased to present a solo exhibition by Candace Hill-Montgomery (b. 1945, Queens, New York; lives and works in Bridgehampton, New York). Working across a wide range of media, techniques, and materials, she layers and combines them in dynamic ways.

Making and exhibiting since the 1970s, Hill-Montgomery developed an experimental approach shaped by her experience of post-war segregation in New York and by the revolutionary activism of the period. In recent years, a central strand of her practice has been woven works made on handmade looms. These pieces bring together traditional techniques with a refusal of erasure: threads are never undone, but instead remain in place, guiding the direction of the work, and are often combined with found objects. Her practice functions as a material record of language, politics, and lived experience. She writes: "My work is about language. Even if it's not talking about language within the piece, it's about language and how we look at things through history. And that is political."

A large installation of her work is currently included in Greater New York 2026 at MoMA PS1, on view until 17 August 2026.

PIPPY HOULDSWORTH

For The Campus 2026 Qualeasha Wood presents five new tapestry works that combine digital and analogue processes in her exploration of the intersection between craft tradition

and contemporary technology. The works feature imagery built from life simulation video games such as *The Sims* and *Baldur's Gate*, modelled after the artist's home and person. Role-playing games are fantasies of a different life, in which the protagonist occupies two places at once: the body stays in one place, while the self wanders. Wood is interested in how the lines are blurred between the real and imagined, as she virtually evacuates an America that devalues personal freedoms, promotes surveillance, and commodifies Black lives.

EMALIN

Across Özgür Kar's (b. 1992 in Ankara, Turkey) practice, minimally animated skeletons, animals and objects appear within the confines of flat screens: each work a character within a non-linear score. Working with voice actors and instrumentalists, Kar constructs multi-part soundscapes that unfold through solemn repetition; rendered in stark black and white, his figures oscillate between humour and despair, their fragmented songs and mutterings turning video into sculpture, contained within the edge of a screen as within a proscenium.

In *FALLEN TREE* (2023), a life-size uprooted tree extends across a sequence of screens, surrounded by the persistent hum of insects and nocturnal sound. The work draws on the symbolic language of *memento mori* and the *danse macabre*, where death emerges as a strange companion to life, time, toll, duration and renewal. Shown alongside the musical skeletons of the *DAWN* series, *Death playing the violin* and *Death playing the clarinet* (both 2023), the exhibition stages a sparse nocturne in which technology becomes both stage and tomb, and where small gestures — a melody, the coming of dawn — endure against an atmosphere of exhaustion and uncertainty.

HERALD ST & GORDON ROBICHAUX

For the 2026 edition of the The Campus, Gordon Robichaux and Herald St will exhibit artwork by three artists jointly represented by both galleries: Sanou Oumar, Matt Paweski, and Nick Relph, as well as one artist specific to each program: Siobhan Liddell (Gordon Robichaux) and Vamba Bility (Herald St). The presentation is organized as series of distinct installations throughout four rooms and highlights the galleries' long-standing collaboration.

DAVID PETER FRANCIS

In the 1970s while studying at University of Michigan, amongst male peers who had been trained in welding and joinery, Oleszko was confronted with collapses of her sculptural work in traditional materials. Realizing her armatures could be her body and air itself, Oleszko subverted the phenomena of humiliation, reconfiguring herself into monumental works. "I was six feet tall and could carry anything I could make and not fall over. At that moment, my art walked out the door and I began using all the world as a stooge. Everything became a platform." (Interview with Gyula Muskovics for The Kitchen, August 2024).

Seeing any restriction as an opportunity for derision whilst seeking solutions to spatial concerns, what could be deemed "women's work" of textile fabrication led to her splicing and sewing of swathing nylon fabric, powered by ad-hoc motors, vacuums, and fans. It was through these means that works grew in spite of the architectural confines of her

home-studio— the uninflated works compress down to the size of a shoebox, allowing her to operate at the scale of giants without the consequence of storage.

MODERN ART

Following Phillip Lai's largest institutional exhibition to date, which opened in January 2026 at Spike Island, Bristol, Lai's presentation at the Campus with Modern Art, London features both existing work and works made especially for the occasion, across sculpture and film.

VIGO GALLERY

asked 5/30

THOMAS DANE

For the Campus 2026 Thomas Dane Gallery will show a selection of prints and monotypes by Hurvin Anderson. Anderson was born in 1965 in Birmingham, England, where his parents settled after emigrating from Jamaica. His work often stems from his experience growing up within Birmingham's African-Caribbean community and distilled from memory, investigates notions of identity, space and community, and the complexities of cultural influences and social histories. Over the past two decades Anderson has worked with Durham Press Studios in Pennsylvania on several unique works and prints. The works on show will focus on two of Anderson's core subjects: the 'Barbershop' - as a site of cultural affirmation, a place where conversations unfold, relationships are forged and communal identities are negotiated - and 'Mrs. S. Keita' – a figure Anderson has returned to across a wide range of media over nearly a decade, culminating in a suite of eight vibrant screenprints.