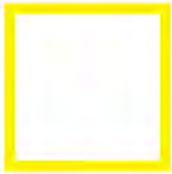


Good Impressions

Derrick Adams
Polly Apfelbaum
Mel Bochner
Vija Celmins
Martin Creed
Karsten Creightney
Richard Estes
Jeffrey Gibson
Damien Hirst
Alex Katz
Sol LeWitt and Sachiko Cho
Nicol López
Ed Ruscha
Yinka Shonibare
Rose B. Simpson
Paula Wilson
Jonas Wood





RICHARD
LEVY
GALLERY



Damien Hirst

Honour (from The Virtues), 2021

laminated Giclée print on aluminum
composite panel

Image

47.24 x 37.8 inches

120 x 96 cm

Edition 357/693

hand signed and numbered on label

\$25,000



Paula Wilson (1975)

Starlight, 2023

three plate aquatint etching with
soft ground

9 x 13 inches: image

22.9 x 33 cm

21.25 x 26 inches: frame

54 x 66 cm

AP 2, Edition of 25, 3

signed, dated and numbered by the
artist on recto, printed and
published by Wingate Studio

\$1,750



Paula Wilson (1975)

Entwined, 2023

three plate aquatint etching with
soft ground

13 x 9 inches: image

33 x 22.9 cm

26 x 21.25 inches: frame

66 x 54 cm

AP 2, Edition of 25, 3

signed, dated and numbered by the
artist on recto, printed and
published by Wingate Studio

\$1,750

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avenue sw
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new mexico
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766. 9888

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Richard Levy Gallery LLC



Alex Katz (b. 1927)

Tree 10, 2022

10-run screenprint

37.5 x 38 inches: print

95.3 x 96.5 cm

42.5 x 42.5 x 2 inches: frame

108 x 108 x 5.1 cm

Edition 17/60

signed on front lower left

\$19,500

www.
levygallery.com



Derrick Adams

\$8,500

Party Guest 2 (We Came to Party and Plan Series), 2021

screen print, relief, fabric and collage

24 x 18 inches: print

61 x 45.7 cm

27.5 x 21.75 x 2 inches: frame

69.9 x 55.2 x 5.1 cm

Edition 31/50



Sol LeWitt & Sachiko Cho

\$3,500

Equivalent, 2002

linocut and photogravure

12 x 18 inches: paper

30.5 x 45.7 cm

17.25 x 23.25 inches: frame

43.8 x 59.1 cm

Edition 6/30



Sol LeWitt & Sachiko Cho

\$3,500

Equivalent, 2002

linocut and photogravure

12 x 18 inches: paper

30.5 x 45.7 cm

17.25 x 23.25 inches: frame

43.8 x 59.1 cm

Edition 6/30



Yinka Shonibare CBE RA

\$9,000

African Bird Magic III, 2023

relief prints with woodblock and fabric collage

32.5 x 23.375 inches: image

82.6 x 59.4 cm

37.5 x 28.25 inches: paper

95.4 x 71.1 cm

41 x 31.5 x 2 inches: frame

104.1 x 80 x 5.1 cm

Edition 11/25

front bottom center



Rose B. Simpson (b. 1983)

\$30,000

Rain, 2003

etching

9 x 19 inches: image

22.9 x 48.3 cm

11 x 22 inches: paper

27.9 x 55.9 cm

14.5 x 24.75 x 1.25 inches: frame

36.8 x 62.9 x 3.2 cm

signed on front



Rose B. Simpson (b. 1983)

\$45,000

Where I Find Myself II, 2003

hand colored etching

12 x 9 inches: image

30.5 x 22.9 cm

17 x 13 inches: paper

43.2 x 33 cm

19.75 x 16.375 x 1.5 inches: frame

50.2 x 41.6 x 3.8 cm

Edition 1/2

signed on front



Ed Ruscha (b. 1937)

Coyote, 1989

lithograph

35.5 x 26.75 inches: print

43 x 34 x 2 inches: frame

Edition 11/50



Jonas Wood (b. 1977)

\$6,500

Frimkess Pot Screenprint, 2016

screen print

10 x 8 inches: paper

25.4 x 20.3 cm

14.75 x 12.25 inches: frame

37.5 x 31.1 cm

Edition 33/150

signed reverse / numbered front

lower right



Polly Apfelbaum (1955)

Atomic Mystic Portrait 14, 2016
unique monoprint woodblock on
Hiromi Handmade paper
23.25 x 15 inches: image
59.1 x 38.1 cm
25.5 x 17.5: frame
64.8 x 44.5
signed and dated lower right in
print, publisher stamp lower left

\$5,700



Richard Estes (b. 1932)

Danbury Tile, from the *Urban Landscapes I portfolio*, 1972
color screen print
19.5 x 27.5 inches: image
49.5 x 69.9 cm
24.75 x 29.5 x 2 inches: frame
62.9 x 74.9 x 5.1 cm
Edition AP/75
signed lower right, numbered lower
left

\$9,500



Martin Creed

Work No. 2852, 2017
26 color unique screen print
15.7 x 13.7 inches: image
40 x 35 cm
17 x 14 inches: paper
43.2 x 35.6 cm
20 x 17 inches: frame
43.2 x 50.8 cm
Edition 18/100
signed, numbered and dated on
back

\$4,700



Karsten Creightney (1976)

After Cezanne, 2022
collage, silkscreen, acrylic, oil and
wax on canvas
33 x 27 x 2.5 inches: frame
83.8 x 68.6 x 6.4 cm
signed on back

\$3,500



Nicola López (1975)

Apparition II, 2019

Collograph on archival inkjet print
on paper

21.5 x 31.25 inches

54.6 x 79.4 cm

Edition of 8

signed front right corner, editioned
front left corner



Vija Celmins (b. 1938)

\$32,000

*Concentric Bearings D (G. 122, R, fig.
19)*, 1983-1985

mezzotint, aquatint and drypoint on
paper

18 x 22.25 inches: image

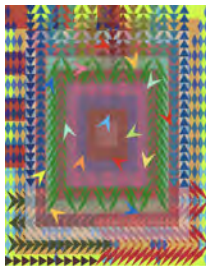
45.7 x 56.5 cm

19.125 x 23.625 inches: frame

48.6 x 60 cm

8, Edition 19/34

signed by artist on front lower
right, stamped by publisher on back



Jeffrey Gibson

\$34,500

PLAY AMONG THE STARS, c.2023

Screen print and collage on Arches
88 and Lanaquarelle

45 x 35 inches: image

114.3 x 88.9 cm

49 x 39.5 x 2.5 inches: frame

124.5 x 100.3 x 6.4 cm

Edition 7/30

signed lower right



Mel Bochner (b. 1940)

\$27,000

Amazing, 2019-2022

etching in 18 colors

36 x 27.5 inches

91.4 x 68.6 cm

Edition 8/30

Signed and dated recto in graphite

Glossary

Archival Inkjet is a high-quality digital photograph or artwork created using pigment-based inks sprayed onto acid-free, archival-quality paper. Designed to last over 100 years without significant fading or yellowing, these prints are used by artists and museums for superior longevity, durability, and color accuracy. The term "**giclée**" is often used to describe an archival-quality inkjet print.

Collograph is a printmaking technique where the image is created by collaging various textured materials—such as string, fabric, bubble wrap, or leaves—onto a rigid base, such as cardboard or wood. The resulting textured plate is inked, often sealed with varnish, and pressed onto paper to produce a unique, tactile print.

Etching is an intaglio printmaking process where an artist draws on a metal plate (copper or zinc) coated with a protective, acid-resistant ground. Using a needle, the design is scratched through the ground, and the plate is immersed in acid, which eats away (bites) the exposed lines. The plate is then inked, wiped, and printed, producing detailed, often delicate, linear artworks.

Intaglio printing is a printmaking technique where images are incised, etched, or engraved into a metal plate (copper, zinc, or steel). Ink is applied to the plate, filling the recessed lines, while the surface is wiped clean. Under high pressure, damp paper is forced into these grooves, creating detailed, tactile prints. **Mezzotint**, **aquatint**, and **drypoint** are all forms of intaglio printmaking.

Linocut is a relief printmaking technique where a design is carved into a sheet of linoleum using sharp gouges. The raised, uncarved areas are inked with a roller and transferred onto paper or fabric by hand or with a press. It is a popular, versatile art form often utilized for bold, graphic results.

Lithograph is based on the principle that grease and water do not mix. The image is drawn directly onto a polished limestone or metal plate with a greasy medium, which is treated, inked, and pressed onto paper. It allows for unique textures and is often produced in limited, signed editions.

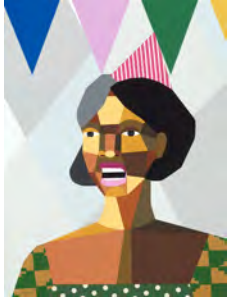
Monoprint is a form of printmaking that produces a single, unique image, combining elements of painting, drawing, and print. Unlike traditional printmaking, it cannot be exactly reproduced. The process involves applying ink or paint onto a smooth, non-absorbent surface (plate) and transferring it to paper, often using a press, or by hand with tools like a spoon.

Photogravure is a high-quality intaglio printing process that combines photography with etching to produce rich, continuous-tone photographic prints. It involves transferring a photographic image onto a copper plate, which is then etched to create microscopic ink-holding cells, allowing for fine details and deep, velvety blacks.

Woodblock printing is an ancient relief printing technique where images or text are carved into wooden blocks, inked, and pressed onto paper or fabric. Originating in China and famously perfected in Japan (known as ukiyo-e), this method allows for mass production of artworks and texts, with each color requiring a separate carved block.

Screen Print is a stencil-based, high-quality printmaking technique where archival ink is forced through a fine synthetic mesh screen onto paper. It is known for creating bold, vibrant, and flat areas of color by using a separate stencil and screen for each color. This technique is also described as a **silkscreen** or **serigraph**.





Derrick Adams (b. 1970) is an interdisciplinary artist whose work centers around Black culture. *Party Guest 2* is from the series *We Came to Party and Plan*. “When we get together, it isn’t just to have a party. We might be planning a revolution at the same time.” The series was conceived during Adams’s 2019 residency at the Robert Rauschenberg Foundation, and the full series was shown at the Hudson River Museum. *Party Guest 2* is a screen print with fabric and collage.

Derrick Adams is a recipient of a Robert Rauschenberg Foundation Residency, a Gordon Parks Foundation Fellowship, a Studio Museum Joyce Alexander Wein Artist Prize, and a Louis Comfort Tiffany Award. His numerous solo exhibitions include the Gallery in Baltimore City Hall, Museum of Arts and Design, New York, and Museum of Contemporary Art, Denver. He has shown in group exhibitions at the National Underground Railroad Freedom Center, Cincinnati, *PERFORMA*, Studio Museum in Harlem, Brooklyn Academy of Music, MoMA PS1, and Brooklyn Museum. His work is in the collections of the Metropolitan Museum of Art, Studio Museum in Harlem, Whitney Museum of American Art, Virginia Museum of Fine Arts, and Birmingham Museum of Art.

We work hard. And when I looked around and saw people at a party, laughing and talking, I said, “We should make art about this. The world needs to see that we’re in this party.”

—Derrick Adams



Mel Bochner (b. 1940) is a Pittsburgh-born artist whose work consistently examines the conventions of both painting and language, the way both are constructed and understood, and the way they relate to one another. Emerging alongside Eva Hesse, Donald Judd, and Robert Smithson, Bochner was among a generation of artists breaking with Abstract Expressionism in the 1960s and 1970s. His pioneering use of language in the visual arts led Harvard art historian Benjamin Buchloh to describe his 1966 *Working Drawings* as “probably the first truly conceptual exhibition.” Over the past two

decades, words have become both the subject and primary material of his paintings, bold, and sharp comic works that probe the gap between what language promises and what it delivers.

The question is often asked, “Must we mean what we say?” But the real question is, “Must we say what we mean?” For me humor is not a “laughing matter.” I’m more interested in irony. Irony is subversive. It camouflages a “meaning inside the meaning.”

—Mel Bochner



Concentric Bearings D is a three-colour print using mezzotint, aquatint, drypoint and photogravure techniques on Rives BFK paper that brings together prints from three separate plates on a single sheet of paper. The three portrait-oriented prints are ordered in ascending height from left to right. The smallest print shows a grainy image of a falling plane derived from a photo clipping. In the centre is an image of a starry night sky and the right-hand print replicates a drawing by the artist based on a photograph of *Rotary Glass Plates (Precision Optics)* 1920 by Marcel Duchamp. It is the last of four prints, lettered A–D, that make up the *Concentric Bearings* series. It was printed and published by Gemini G.E.L. in Los Angeles in an edition of thirty-four plus six artist's proofs, in collaboration with master printmakers Kenneth Farley and Doris Simmelink.

Vija Celmins (b.1938) is a Latvian artist known worldwide for her photo-realistic print work, drawings and paintings of natural environments such as oceans, spider webs, star fields and rocks. Based in New York City, she has had over 40 solo exhibitions and major retrospectives since 1965 and major retrospectives at the Museum of Modern Art, the Whitney Museum of American Art, and the Los Angeles County Museum of Art.



In this work **Karsten Creightney** (b. 1976) brings together hand-printed papers, found printed material, paint, and wax on canvas. Outcomes emerge through the artist's experimentation. Images of flowers are a signature motif for Creightney and represent joy. Enlarged Xerox dots are also often incorporated and signify the artist's desire to break things apart and bring them back together.

Karsten Creightney's work is in the collections of the Albuquerque Museum, Cleveland Museum of Art, Detroit Institute of Arts, Kalamazoo Institute of Arts, Minneapolis Institute of Arts, Nelson-Atkins Museum of Art, Springfield (MO) Art Museum, the Whitney and numerous other institutions. He is currently an assistant professor at the University of New Mexico and lives and works in Albuquerque, NM.

I feel a responsibility to produce art that questions the socio-political mainstreams of our society. I believe in the ability of visual arts to confront the myths I see depicted by popular culture. I want to create artwork that celebrates the legacies of a different set of heroes, and rewrites history from the margins. In my work, I address a multitude of issues - some political in nature, while others are more conceptual and abstract. But throughout all of my work, it is my hope that I convey a pervading sense of joy. Where there is joy, there is hope.

- Karsten Creightney



Richard Estes (b. 1932) is an American painter best known for his hyperrealistic paintings depicting urban landscapes. Estes is regarded as one of the founders of the Photo-Realist movement which emerged in the late 1960s. In the early 1970s Estes turned his attention to silkscreen prints, pushing this medium to an extreme. The spatially complex urban images are an accumulation of many layers of color, sometimes up to a few hundred. His prints capture a palette and vitality similar to the detailed clarity of his paintings.

Estes's work can be found in public and private collections including the Art Institute of Chicago, Illinois; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Museum of Modern Art, New York; the Neue Galerie der Stadt Aachen, Ludwig Collection, Germany; the Solomon R. Guggenheim Museum, New York; the Teheran Museum of Contemporary Art, Iran; and the Whitney Museum of American Art, New York.



Jeffrey Gibson (b. 1972) is a multidisciplinary artist working across sculpture, painting, installation, video art, and performance. Known for his distinctive style of bright hues, graphic shapes, and frequent use of text, Gibson's visual language draws from his Indigenous heritage, queer identity, pop culture, and art history. Music is a major inspiration for Gibson and he uses pop lyrics through out his practice. His most recent works combine the geometric patterns from Indigenous culture, digital symbols, and the psychedelic palette of disco music.

Jeffrey Gibson is a citizen of the Mississippi Band of Choctaw Indians and is half Cherokee. Gibson was the first Indigenous artist to have a solo exhibition in the American Pavilion at the Venice Biennale in 2024. His work is housed in the most prestigious collections in the country including the Smithsonian Institution, Whitney Museum of American Art, San Francisco Museum of Modern Art, Denver Art Museum, Museum of Fine Arts Boston, and the Museum of Modern Art in New York, among others.

It's not just that we've survived; there are moments in which we have thrived, we've found happiness, we've found joy, we've found celebration. We've always carved out space for ourselves. And I think growing up feeling as though my cultural inheritance was one of only traumatic despair is problematic for my own survival. So I just had to find ways of seeing our histories as being living and strong and capable.

—Jeffrey Gibson



Damien Hirst (b. 1965) is a British artist and entrepreneur known for installations, painting, and sculpture. The Virtues are large renderings of cherry trees in blossom. Each of the eight prints are titled after one of the Eight Virtues of Bushidō: Justice, Courage, Mercy, Politeness, Honesty, Honour, Loyalty, and Control. The surfaces comprise painterly dots and gestural brush marks found in Pointillism and Impressionism. Hirst uses delicate pinks and blues throughout the series to capture the trees in bloom. The artist relates cherry blossoms to a clock, with each season of bloom marking the passage of another year. The size of each print edition

is determined by how many were sold over a limited time. This exhibition is the first time The Virtues has been shown in New Mexico.

Cherry Blossoms are about beauty and life and death. They're extreme – there's something hopeful yet hopeless about them. They're art but taken from nature. They're about desire and how we process love and why we need it, but also these prints are about the momentary, the insane transience of beauty – a tree in full crazy blossom against a clear blue sky. How can you argue with that? It's been so good to make these prints, to be completely lost in colour for a while. Blossoms are optimistic and bright yet fragile, just like we are and I hope that The Virtues can remind us to always try and get the most from life. – Damien Hirst



Alex Katz (b. 1927) is known for distinctive bold lines and flat fields of color, a style that he has refined over the past seven decades. He studied with Abstract Expressionists in the 1940s at Cooper Union in New York and the Skowhegan School of Painting and Sculpture in Maine. He is known as a precursor of the Pop Art movement. His work is informed by plein-air painting which he was introduced to at Skowhegan and Japanese woodblock prints.

Katz strips away the details of each subject to leave the essential formal qualities of line, color, and space. This reduction presents the artist's perception of reality but is not realistic. Interested in the concept of "seeing culturally," Katz acknowledges that his paintings represent the way he perceives the world at a specific moment in time.

Alex Katz recently celebrated his 95th birthday and has a retrospective at the Solomon R. Guggenheim Museum in New York opening in October 2022. He has a number of upcoming solo exhibitions, including at Museo Nacional Thyssen-Bornemisza, Madrid; and Colby College Museum of Art, Maine. He has exhibited worldwide, and his work is included in over a hundred public collections, including the Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum of American Art, Smithsonian Institute, Art Institute of Chicago, Tate Gallery, Museo Nacional Centro de Arte Reina Sofia, and many more. The artist lives in New York and Maine.



The black-and-white photographs by Japanese artist **Sachiko Cho** depict simple objects and everyday scenes. **Sol LeWitt** responded to each with a glossy, color linocut printed on the same sheet. Using brightly colored patterns, he makes direct reference or more oblique allusion to the structure of the photographs. The resulting images give rise to analogies, mirror images, and associations of surprising freshness. Out of a vibrant contrast of techniques, chromatic treatment, and motifs emerges a harmonious dialogue between the two pictures.

Sol LeWitt (1928-2007) is regarded as a founder of Conceptual Art and Minimalism movements in the 1960s. He was prolific in a wide range of media including drawing, printmaking, photography and painted but was most well known for his wall drawings and sculptures. Sachiko Cho worked as LeWitt's assistant and protege for over three decades and has installed his wall works around the world.



Nicola López (b. 1975) works in drawing, printmaking, site-specific installation, sculpture and video examines and reconfigures our contemporary landscape, pointing to deep connections and rifts between our human-constructed world and systems and cycles of nature. She engages architecture and urban structure as ever-accumulating evidence of human aspirations and failures, often contrasting and intertwining them with geological and organic formations. Her work draws on anthropology, architecture, urban planning and historical and fictional explorations of utopia/dystopia. It also leans heavily into material process, intentionally bringing joy, improvisation, and care into the work as it reflects on human patterns of extraction and construction.

The power tower is such a potent image for me. It's literally carrying electric power, a power that drives growth: urban growth, technological growth, and political growth. The power tower for me is a symbol of human domination of nature. It represents a pattern of extraction of natural resources from the earth and channeling them into human use. Especially in the West, I'll find myself driving and there will be miles and miles and miles of power lines held up by anthropomorphic-looking figures. There's something arresting about these human-like towers holding power lines and marching from horizon to horizon in a rigid, linear formation. This domination of natural resources looks very militaristic, a marching line of figures. They go up over mountains, they go down ridges, they go over the organic, living land imposing a human kind of order—one version, anyway, of human order. I think that this split between humans and nature is very artificial; it's not a clean dichotomy. The power tower also echoes organic forms: figures, trees. – Nicola López



Ed Ruscha (b. 1937) is one of the most influential contemporary artists working today and is associated with California Conceptualism and the Pop Art movement. Coyote was published by the artist in Hollywood. The artwork is in excellent condition with no apparent loss of intensity or color.

Ruscha's work is in museums and collections all over the world, including the Art Institute of Chicago, San Francisco Museum of Modern Art; Hirshhorn Museum and Sculpture Garden, National Gallery of Art, Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Museum of Fine Arts, Boston, Tate Gallery, London, and National Gallery of Scotland, Edinburgh.



Yinka Shonibare CBE RA (b. 1962) is known for his figurative sculptures and use of Batik fabric. In African Bird Magic, Shonibare portrays an endangered African bird as a symbol of African empowerment and resilience. These bird serves as symbolic protectors in the face of the climate crisis, challenging the legacy of Western colonial industrialization and its role in the environmental degradation of Africa. Hybrid Mask II (K'peliye'e), is inspired by the artist's series of African masks and examines the relationship between African aesthetics and Western modernist expression.

Yinka Shonibare CBE RA is a world-renowned interdisciplinary artist based in London. Shonibare's work was showcased in the Contemporary Nucleus at the 60th edition of the Venice Biennale. He is included in many notable museum collections internationally, including Tate Collection, London; Victoria and Albert Museum, London; National Museum of African Art, Smithsonian Institute, Washington, DC; Museum of Modern Art, New York; Moderna Museet, Stockholm; Museum of Contemporary Art, Chicago; National Gallery of Modern Art, Rome; and VandenBroek Foundation, The Netherlands.

I started to really contemplate: what's our relationship with nature, especially those of us who live in cities? We turn away from nature, but nature is incredibly beautiful. In the past, the whole question of spirituality and being connected to nature was considered by the West to be "primitive". But we understand that there is actually no culture without nature. It's a way to pay homage to all of that.

—Yinka Shonibare CBE RA

Rose B. Simpson (b. 1983) is a multidisciplinary Indigenous artist renowned for her innovative sculptures, installations, and performances. Her work explores the survival of humanity, delving into themes of family, gender, and marginality. Deeply personal, Simpson's art addresses empowerment and spirituality, as well as the resilience of Indigenous cultures. By challenging conventional notions of Native American art, her work presents complex narratives that highlight the strength and beauty within Indigenous communities.



As with much of her work, *Rain* is grounded in identity as the artist depicts the land from which she came. The three images convey a time lapse, pausing in the moments preceding a rain storm.



In the intimate self-portrait *Where I Find Myself II*, Simpson tells us her origin story etched in a poem that circles her portrait as she looks out into the world from which she emerged. Wearing a traditional headdress, a motif that appears repeatedly in her work, she looks at the viewer with the same gaze the artist holds in her 3D work today. It's a beautiful glimpse into how she saw herself as a young person when her career was still unknown. This unique variation is the only print from the edition that was hand colored by the artist and a very rare early work on paper. Although the artist is primarily known for her sculptural figures, Rose B. Simpson studied printmaking at the Institute of American Indian Arts (IAIA) in Santa Fe.

Rose B. Simpson is a Tewa sculptor from Santa Clara Pueblo, from a long lineage of ceramic artists. She holds an MFA in ceramics from RISD and an MFA in creative writing from the Institute of American Indian Arts. Notable exhibitions include the Whitney Biennial and a solo public artwork at Madison Square Garden. Her recent solo shows have been at the Norton Museum of Art, ICA Boston, and the Nevada Art Museum, among others. Her work is held in major collections, including the Denver Art Museum, the Metropolitan Museum, and SFMOMA. Simpson currently lives and works in Santa Clara Pueblo, NM.

My life-work is a seeking out of tools to use to heal the damages I have experienced as a human being of our postmodern and postcolonial era—objectification, stereotyping, and the disempowering detachment of our creative selves through the ease of modern technology. These tools are sculptural pieces of art that function in the psychological, emotional, social, cultural, spiritual, intellectual, and physical realms. The intention of these tools is to cure, therefore, my hope is that they become hard-working utilitarian concepts.— Rose B. Simpson



Paula Wilson (b. 1975) is a multimedia artist whose densely layered, colorful, and often monumental works utilize a variety of painting, collage, film, installation, and print techniques. As a Black biracial woman born in Chicago and living in the American desert, Wilson's multifaceted work resists a singular viewpoint. Her layering of color, image, pattern, and materials acts as a visual metaphor for the complex stratum of histories and cultures, both real and imagined.

Explorations of myth, race, gender, sexuality, and the natural world inform Wilson's work. The human backside is an iconic motif found in her work and serves as a universal symbol for humanity. This gender-neutral form is humorously inverted top to bottom, back to front. Asses become faces, and the subject of the gaze perpetrates the gaze. What looks back at us? Which us is us?

Wilson's work has been exhibited internationally and can be found in the collections of The Studio Museum in Harlem, Yale University, Mildred Lane Kemper Art Museum, The Rubell Family Collection, The New York Public Library, and The Fabric Workshop & Museum to name a few. She is a recipient of the Joan Mitchell Artist Grant, Bob and Happy Doran Fellowship at Yale University, and Princeton University's Hodder Grant. Wilson is based in Carrizozo, New Mexico where she is co-founder of the artist organizations MoMAZoZo and the Carrizozo Artist in Residency (AIR).

My work is monumental and tactile. It describes narratives and environments that fit my experience as a biracial Black woman. I reimagine art historical tropes and insert versions of myself into the landscape and canon. Shifting between graphic and painterly representations, I build narratives by collapsing pictorial planes. My work is anchored in self-portraiture, printmaking, installation, and collage. I print images with wood blocks, silkscreens, intaglio, and monotypes; I layer acrylic, oil, and spray paint; I shoot videos inserting 2-D work into the landscape; I cut, glue, and stitch to make colorful dense assemblages. My works often burst from their wall or frame, reflecting a constant re-assembly of lived experiences: black and white, urban and rural, traditional and contemporary, singular and collective.

-Paula Wilson



Jonas Wood (b.1977) creates prints of domestic interiors, flowers, plants and studies of ceramic vases created by his wife, Shio Kusaka. His distinct style of overlapping textures and flattening three dimensional space is likened to David Hockney and Henri Matisse. Using various printing techniques including lithography, silkscreen and woodblock, he renders his subjects in vivid colors and patterns. In two of his works, he covers the outside of the vessels with intricate yet playful landscapes of dinosaurs. Born in Boston, MA, Wood currently lives and works in Los Angeles, CA.

Wood's work has been exhibited in numerous solo and group exhibitions worldwide including shows at the Wexner Center for the Arts, Columbus, OH; The Hammer Museum, Los Angeles; The Museum of Contemporary Art Los Angeles; Gagosian Gallery, London, Hong Kong and Beverly Hills; and The Rema Hort Mann Foundation, NY among others. Wood's works are in the permanent collections of the Cleveland Clinic, OH; Saatchi Gallery, London; Museum of Modern Art, NY; Museum of Contemporary Art, Chicago; and Wake Forest University, NC. Born in Boston, Wood currently lives and works in Los Angeles, CA.