ART BASEL MIAMI BEACH

BOOTH A9

MICHAEL KOHN GALLERY

ARTISTS

ALICIA ADAMEROVICH

LITA ALBUQUERQUE

WILLIAM BRICKEL

RICARDO CABRET

JINBIN CHEN

SHARON ELLIS

HEIDI HAHN

SIJI KRISHNAN

ROSA LOY

SOPHIA NARRETT

ILANA SAVDIE

CHIFFON THOMAS

SHIWEN WANG

SOPHIA NARRETT

Sophia Narrett weaves together spatially unfolding narratives that explore the freedom and restraints of femininity through her intricately embroidered canvases. Antithetical to the instantaneous and virtual experience of today, Narrett's process of embroidery is both slow and careful, and puts forth a form of self-expression that places human touch at the forefront of her art. While evocative of Hieronymus Bosch's densely illustrative worlds of the 16th Century, Narrett's work is simultaneously in dialogue with the feminist art movement of the 1970s. With its foundations in textile and craft, Narrett's work explores these canons and decorative history of her medium as it relates to her feminine psyche. Each work is a labor of personal narrative, where the search for sustained love can be seen as a search for the self. Narrett holds her BFA from Brown University and an MFA from the Rhode Island School of Design, and is the recent recipient of both the Galerie Emerging Artist Award and the Pollock-Krasner Foundation Grant, as well as a finalist for the prestigeous Burke Prize at the Museum of Arts and Design, New York, NY. Narrett is included in the permanent collections of the Museum of Fine Arts, Boston, MA; Art Institute of Chicago, Chicago, IL; Baltimore Museum of Art, Baltimore, MD; The Museum of Arts and Design, New York, NY; RISD Museum, Providence, RI; and Brown University, Providence, RI; among others.

Sophia Narrett, *New Year of the Trees*, 2023, embroidery thread, fabric, aluminum and acrylic, 10 x 25 3/4 inches

Sophia Narrett, *At the Same Time*, 2023, embroidery thread, fabric, aluminum and acrylic, 26 1/2 x 14 3/4 inches

WILLIAM BRICKEL

William Brickel (b. 1994) lives and works in London, UK, receiving his MA from the Royal Drawing School, London, UK and a BA in Fine Art Photography from Camberwell College of Art, London UK. William Brickel's paintings are partly representations of himself, but are also standalone actors that perform and draw out an emotional distress and catharsis to which we are made witness. Brickel projects his face onto the visage of his subject matter. At once intimately personal and emotionally closed off, each figure is absorbed into the theatricality of their two-dimensional world, as the viewer is cognizant of their emotional intensity. For Brickel, these scenes are representations of his lived experience. Drawn from recalled memories and imagination, each canvas is a window into a state of emotional vulnerability. In depicting the body, Brickel relies on his sense of touch to portray the human form, rather than its accurate, realistic depiction. Drawing influence from the conceptual manifesto of the Intimists of the 19th and 20th centuries, Brickel makes a distinction in the relationship between the human body and its spirit as two mutually inclusive agents which may also exist independently. The destiny and purpose of the body is to serve as an expressive device for the soul.

William Brickel's work has been collected by numerous public institutions throughout the world including the Museum of Contemporary Art, San Diego, CA, and the Institute of Contemporary Art, Miami, FL; among others. Most recently, Brickel received his first museum solo exhibition at the San Luis Obispo Museum of Art, San Luis Obispo, CA.

William Brickel, *Thank You Francis*, 2021, oil on linen, 63 x 51 inches
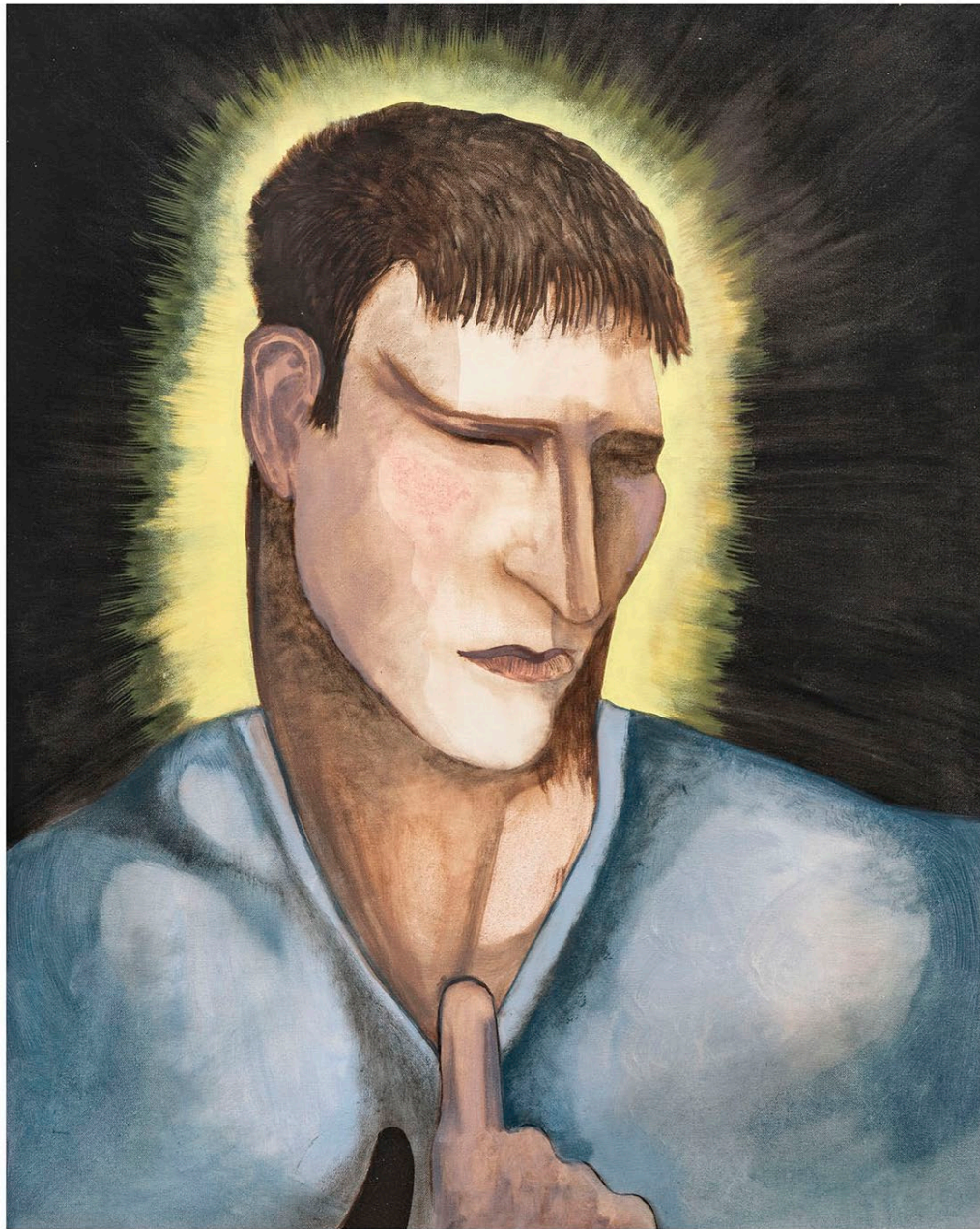
William Brickel, *Untitled*, 2023, oil on linen, 20 x 16 inches

SHIWEN WANG

Shiwen Wang (b.1995) was born in Shanghai, China, and is currently based in London. She obtained her MA in Painting from the Royal College of Art in 2021, a Bachelor of Fine Art from the School of the Art Institute of Chicago in 2019, and a Bachelor in Art and Technology from the Shanghai Institute of Visual Art in 2017.

Concerned with the limits of representation, the liminal, and the escapist potency of ambience, Shiwen Wang shores themes of genesis and catastrophe, the meditative and the methodological, within her harmonious, insistently textural, and ambiguously formed paintings.

Wang is motivated by the confluence of order and disorder, and particularly, finding moments in which these two coalesce. In her studio, the artist's paintings are bordered by assorted reference imagery: botanical illustrations, architectural blueprints, and corsage patterns. Poaching elements of these constituent frameworks, the artist takes skeletal structures and intuitively embellishes upon these building blocks, as if to question their genesis and redirect their design. Here, soft, textural forms meet angular, geometric planes in a gesture that is both sincere and exploratory, belying a determinist curiosity. Wang's work seems to imply both the macro and the miniature: alongside decisive geometric diagonals and majestic, curving arcs, the faint motif of the circle recurs, often prismatically, as if to reference a ubiquitous, molecular presence. As a corollary to their iterative structural theme, the works also harbour its inverse: the threat of collapse.
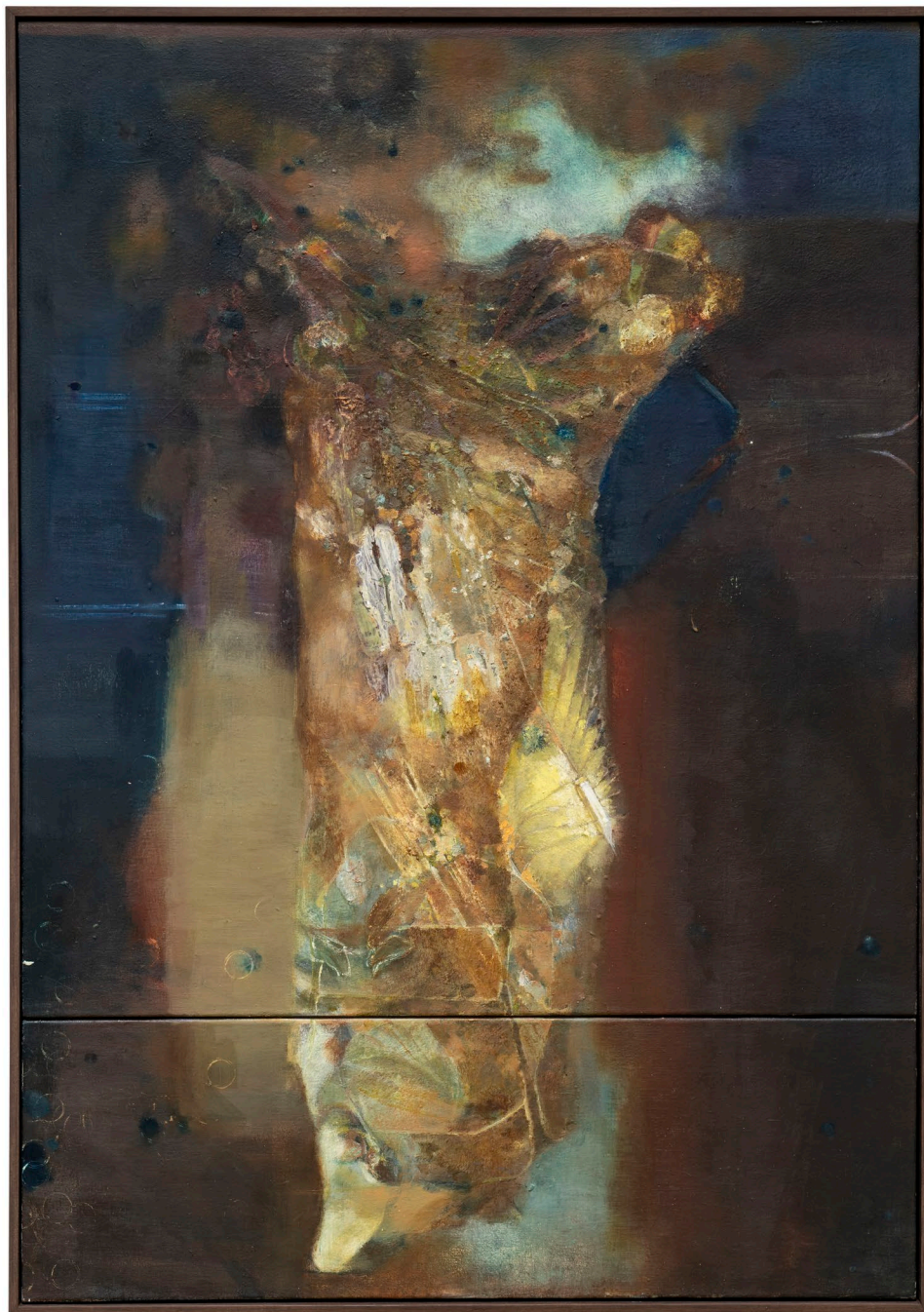
Shiwen Wang, *Last Bite*, 2023
Oil on canvas, diptych 34 1/2 x 31 1/4 inches, 9 3/4 x 31 1/4 inches, framed 45 1/2 x 32 3/4 inches
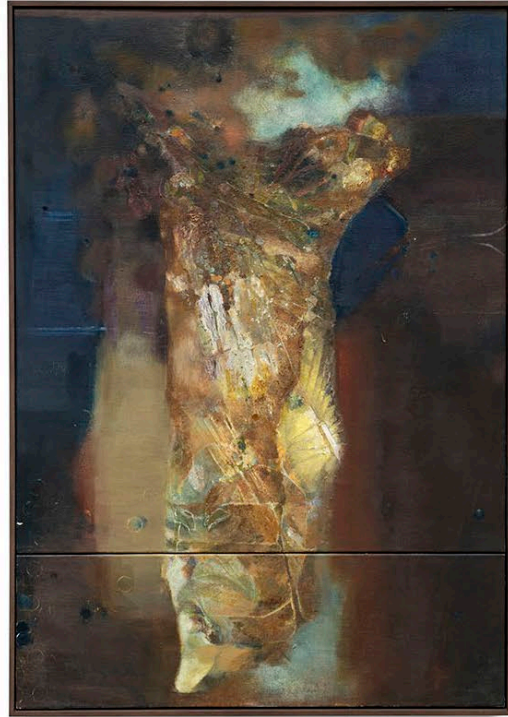
ALICIA ADAMEROVICH

Alicia Adamerovich's (b. 1989) works are representations of introspective journeys, couching emotion in the landscape of the subconscious. Often grounded in a sense of isolation, her paintings, drawings, and sculptural frames exist in a world that is at once achingly familiar and wholly alien. It is in this dichotomy of attraction and disdain, joy and pain, and expansion and compression where Adamerovich fashions moonlit feeling into terrains of apprehension and disquiet. At the same time, Adamerovich is acutely aware of her audience and invites them to take part in the creation. As Adamerovich states: "I don't wish for my frames to be vessels for the work, but instead to be extensions of the line… making connections with both the viewer's body and mind. Immersing oneself is bringing the experience closer to my own experience of creation."

Alicia Adamerovich was born in Latrobe, PA and is currently based in Brooklyn, NY. She received her Bachelor of Design from Pennsylvania State University in 2013. Adamerovich has been a recipient of several residencies including the *Del Vaz Projects Residency*, Los Angeles, CA; *Moly-Sabata Artist Residency*, Albert Gleizes Foundation, Sablons, FR; and *Palazzo Monti Residency*, Brescia, IT. Her work has been included in exhibitions throughout France, Italy, Germany, Mexico, and Canada. Recent exhibitions include *Second Nature*, Del Vaz Projects, Los Angeles, CA (2021); *To be a giant and keep quiet about it*, Margot Samel, New York, NY (2022); *Ultra-gentle manipulation of delicate structures,* Projet Pangée, Montréal, QC (2022); *Au Delà*, Lafayette Anticipations, Paris, France (2023); *Me and My Shadow / My Shadow and i*, Europa, New York, NY (2023); and her solo exhibition *This is the time of the hour* at Michael Kohn Gallery, Los Angeles, CA (2023).

Alicia Adamerovich, *Big and sweet by the light*, 2023, oil on linen over panel, 60 x 96 inches
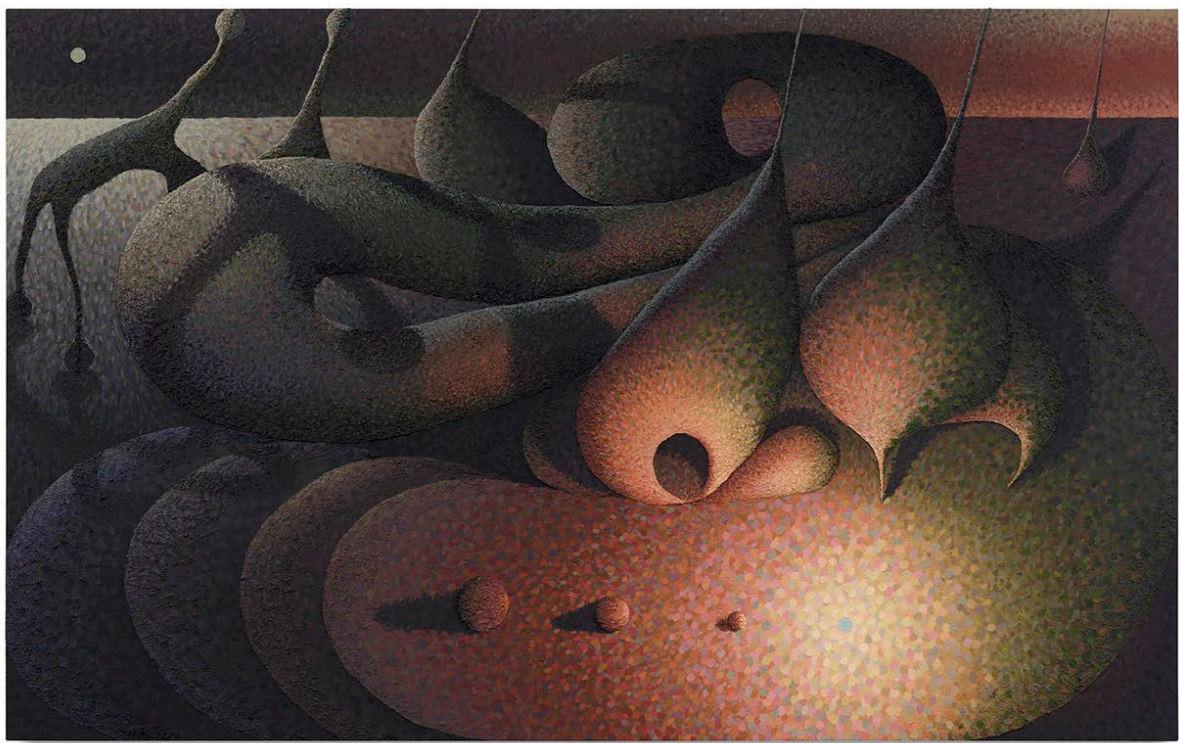
CHIFFON THOMAS

Chiffon Thomas's (b. 1991) practice is an interdisciplinary one, ranging across hand embroidered mixed media painting, collage, drawing, and sculpture. Identifying as a trans queer person of color, Thomas's powerful figurative assemblages examine the difficulties faced by defining one's identity in present society. Domestic scenes appear to shift in and out of focus, resulting in visceral collisions of abstraction and clarity that invite viewers to decode the fraught relations between memory and reality, visibility and understanding. Through contorted figures and fractured compositions that float seamlessly between historical and contemporary styles and references, Thomas portrays a form of self-expression that puts human touch at the forefront of his art.

Thomas was born in Chicago, IL and currently lives and works in Los Angeles, CA. He holds an MFA in Painting from Yale University, New Haven, CT, and a BFA from the School of The Art Institute of Chicago, IL. Thomas completed the *Skowhegan School of Painting and Sculpture Residency,* Madison, ME; *Fountainhead Residency,* Miami, FL; and is a recent recipient of the Joan Mitchell Fellowship. Thomas's work is included in the collections of the Studio Museum of Harlem, New York, NY; Hammer Museum, Los Angeles, CA; ICA Miami, FL; Pérez Art Museum Miami, FL; Norton Museum, West Palm Beach, FL; Speed Art Museum, Louisville, KY; and X Museum, Beijing, China, among others. Recent solo and group exhibitions include *The Cavernous*; The Aldrich Contemporary Art Museum, Ridgefield, CT (2023); *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles, CA (2023); *Intimate confession is a project,* Blaffer Art Museum, Houston, TX (2023); and his forthcoming solo exhibition at Michael Kohn Gallery, Los Angeles, CA (2024).

Chiffon Thomas, *Untitled*, 2023 (CTS12087)
Plaster, silicone, and embroidery floss on steel 36 x 5 1/2 x 10 inches

Chiffon Thomas, *Untitled,* 2023 (CTS12086)
Plaster, silicone, resin, fiberglass, and embroidery floss on steel, 36 x 5 1/2 x 10 3/4 inches

Chiffon Thomas, *Untitled*, 2023 (CTS12044)
Steel, RotoMetal, cement and grout, 44 1/4 x 16 x 16 inches

Chiffon Thomas, *Confronted (Staircase to the Rose Window VIII)*, 2022
Spliced wooden stair spindles, torched tweed fabric, embroidery thread, acrylic ink and Bible cover fragment, 25 3/4 x 28 1/4 x 2 inches

SIJI KRISHNAN

Siji Krishnan (b. 1983) was born in Kerala, India and is currently based in Kochi, India. She received her MFA from Sarojini Naidu School of Fine Arts, Hyderabad, and a BFA from Raja Ravi Varma College at the University of Kerala. In 2019, Krishnan was an artist in residence at Koganecho Art Center in Yokohama, Kanagawa, Japan. Krishnan's work is included in the collections of the National Gallery of Victoria, Melbourne, Australia; Dallas Museum of Art, Dallas, TX; Minneapolis Institute of Art, Minneapolis, MN; and the Kiran Nadar Museum of Art, New Delhi, India, among others. Most recently, Krishnan has exhibited work in the *National Gallery of Victoria Triennial, the Moscow Biennale of International Contemporary Art*, and the Kochi-Muziris Biennale, as well as solo exhibitions at Galerie Mirchandani + Steinruecke in Mumbai. In 2024, Krishnan will open her U.S. debut solo exhibition at Michael Kohn Gallery in Los Angeles, CA.

For Krishnan, her work evokes the Perennial Upanishadic dictum, *vasudhaiva kutumbakam*, meaning "the world is one family." Her portraiture delves into the personalities of her subjects, allowing their essence to saturate the senses without exaggerating their outward features. Each subject, though rooted in the artist's familiar past, is concentrated in the present and prompts the viewer to listen attentively to their story. Through her enchanted imagery, Krishnan's large-scale works paint a web of life with the spirit of interconnectedness narrated through a visual language of figure and gesture.

Siji Krishnan, *Emotional Landscape*, 2021, watercolor on rice paper, 33 1/2 x 75 inches, framed 38 x 79 1/2 inches

Siji Krishnan, *Unknown families*, 2022, watercolor on rice paper, 51 3/4 x 62 1/4 inches, framed 57 1/2 x 68 1/8 inches

JINBIN CHEN

Jinbin Chen's (b. 1994) delicate color palettes create environments that house his male subjects in themes of vulnerability, fragility, honesty, and comfort. These spaces seek to uncover a language of intimacy that excludes the sexually explicit, and rather, paint his own vocabulary of desire: a vernacular that absorbs a viewer's gaze. In his portraiture, the masculine traverses a terrain of liminal gender dispositions that embrace the freedom of becoming sans societal boundaries of gender. In its essence, Chen's work depicts the encounter of bodies, those significant and seemingly insignificant, that have the potential to impact the trajectory of one's life. Bridging his practice to the personal, Chen excavates topics on gender temperament, sexuality, inbetweenness, the abject, identification and differentiation.

Jinbin Chen Tianyi was born in Guangdong, raised in Xiamen, China, and is currently based in Oslo, Norway. He received his MFA from the Oslo National Academy of the Arts in 2021 and his BFA from the Royal Academy of Art, The Hague, in 2019. Chen is a recipient of the *The Cultural Council Project Grant*, Norway; *BKV Project Grant*, Norway; and a recent nominee for the *Blixsprisen Award*, Denmark. Chen's work is included in the collections of the Institute of Contemporary Art, Miami, FL and Denver Art Museum, Denver, CO, among others. Recent exhibitions include *Prophecies of the Post-Angel Era*, Kunstnerforbundet, Oslo, Norway (2023); *Swallow Mountain, Drain Sea*, Linseed Projects, Shanghai, China (2023); *Myth of the Cherry Tree*, Standard (Oslo), Oslo, Norway (2023), and his U.S. debut, solo exhibition, *Returnees*, at Michael Kohn Gallery, Los Angeles, CA (2022).

Jinbin Chen, *Omega of the Perseus Arm*, 2023, acrylic and oil on canvas, 46 3/4 x 39 inches
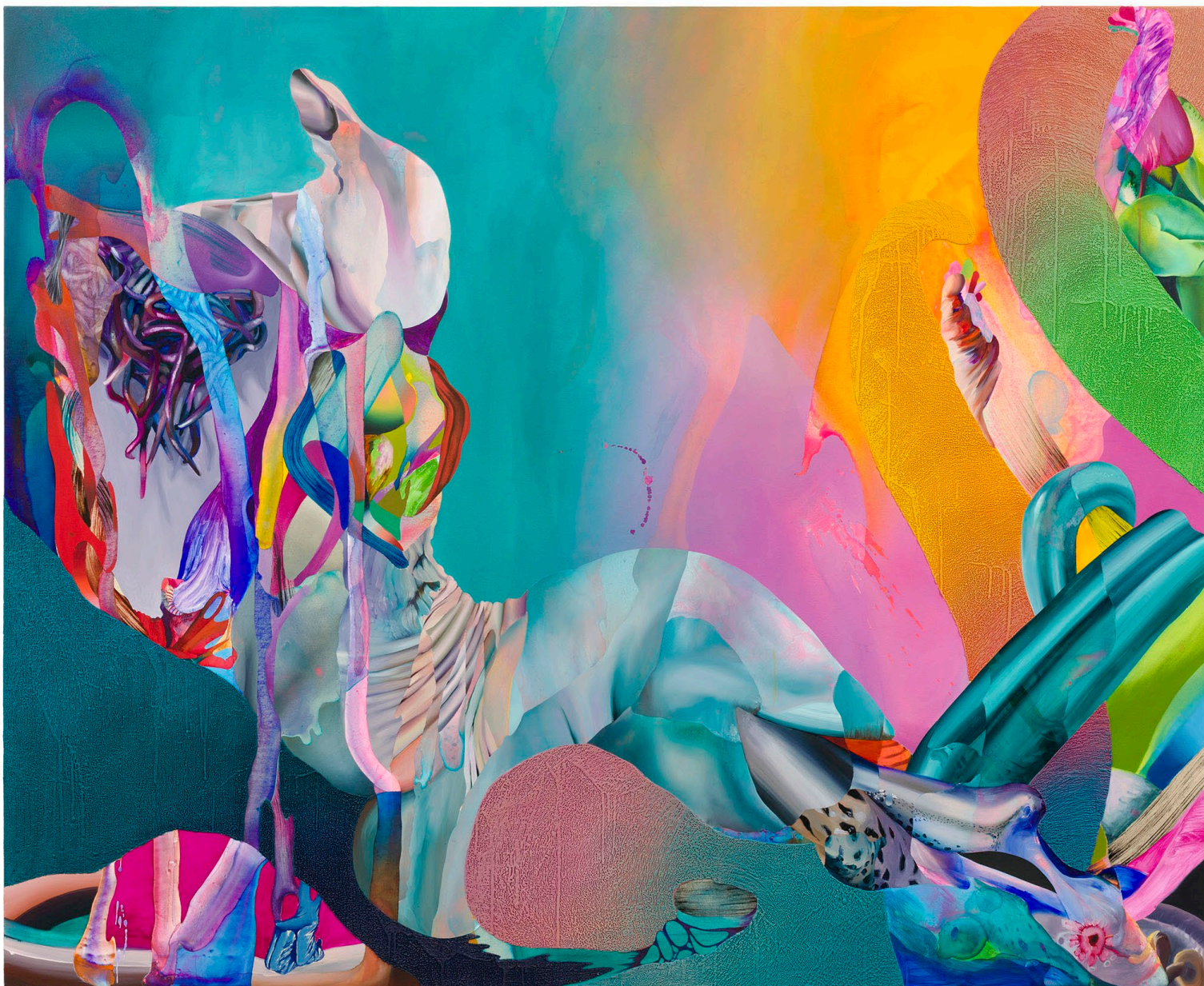
ILANA SAVDIE

Ilana Savdie (b. 1986) was raised in Barranquilla, Colombia and is currently based in Brooklyn, NY. She received her MFA from the Yale School of Art in 2018 and a BFA from the Rhode Island School of Design in 2008. Known for her surreal and electrifying large-scale paintings, central to Savdie's works are themes of ambiguity, the fluidity of identity and the displacement of power through invasion, control, and defiance. Her work manifests dysmorphic human bodies and elongated forms to the brink of near abstraction; it is a formula that beautifies distortion and embellishes the uncommon. With a style that oscillates between representation and abstraction, Savdie recalls the lyrical and biomorphic forms of Arshile Gorky, the soak-stained expressionism of Helen Frankenthaler, the raw, contorted bodies of Francis Bacon, and the flowing forms and colors of Lynda Benglis, yet establishes a truly distinctive voice of today.

Ilana Savdie is the recent recipient of the *Horizon Art Foundation Residency* (2022), as well as the NXTHVN Studio Fellowship (2020-2021) and *TOY Foundation Fellowship* (2020). Savdie's work is included in the permanent collections of the Whitney Museum of American Art, New York, NY; Hammer Museum, Los Angeles, CA; Museum of Fine Arts, Boston, MA; Museum of Contemporary Art, San Diego, CA; Santa Barbara Museum of Art, Santa Barbara, CA; The Rachofsky Collection, Dallas, TX; and The Burger Collection, Hong Kong; among others. Her debut solo museum show, *Radical Contractions*, opened at the Whitney Museum of American Art in July 2023.

Ilana Savdie, *The Old Lie, Dulce Es,* 2023, oil, acrylic and beeswax on canvas stretched on panel, 65 x 80 inches
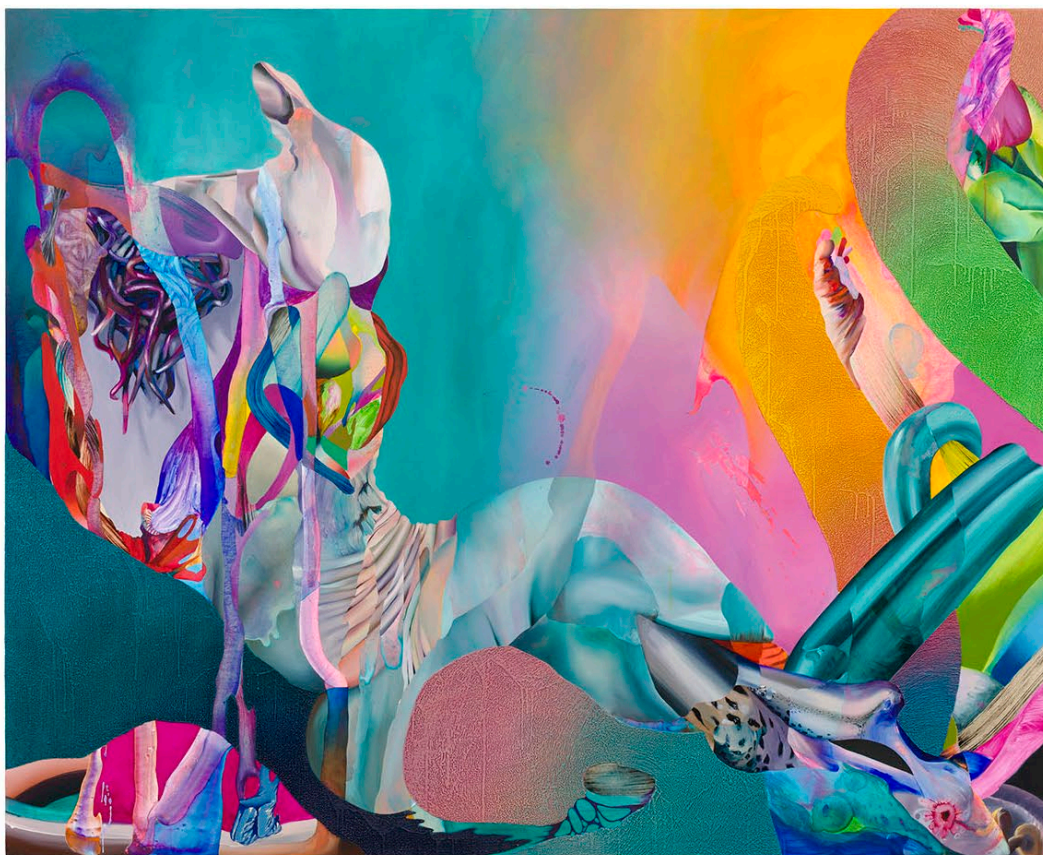
RICARDO CABRET

Ricardo Cabret's (b. 1985, Puerto Rico) practice utilizes painting and software to unravel the tensions between technology, and humanity's relationship with the natural world. His process-based paintings reference complex computing systems while obscuring depictions of endangered landscapes and references to memories of Puerto Rico. He received his MS in Computer Science from the New York Institute of Technology in 2013, and a BS in Electrical Engineering from the University of Puerto Rico, Mayagüez in 2009. His work has been included in exhibitions throughout New York, Puerto Rico, Austria, and Spain. Past and upcoming exhibitions include Deconstruction, Galería Espacio 304, San Juan, Puerto Rico (2013); Entre Números y Pigmentos, Galeria Miscelanea, Barcelona, Spain (2016); Lo Invisible, Visible curated by Elena Maria Ketelsen Gonzalez, La Salita, New York (2019); and *Un Nuevo Manglar* at Michael Kohn Gallery, Los Angeles in 2023.

Ricardo Cabret, *Un neuvo manglar*, 2023, gel polymers, marble dust, acrylic paint and oil pastels on canvas, 50 x 40 inches
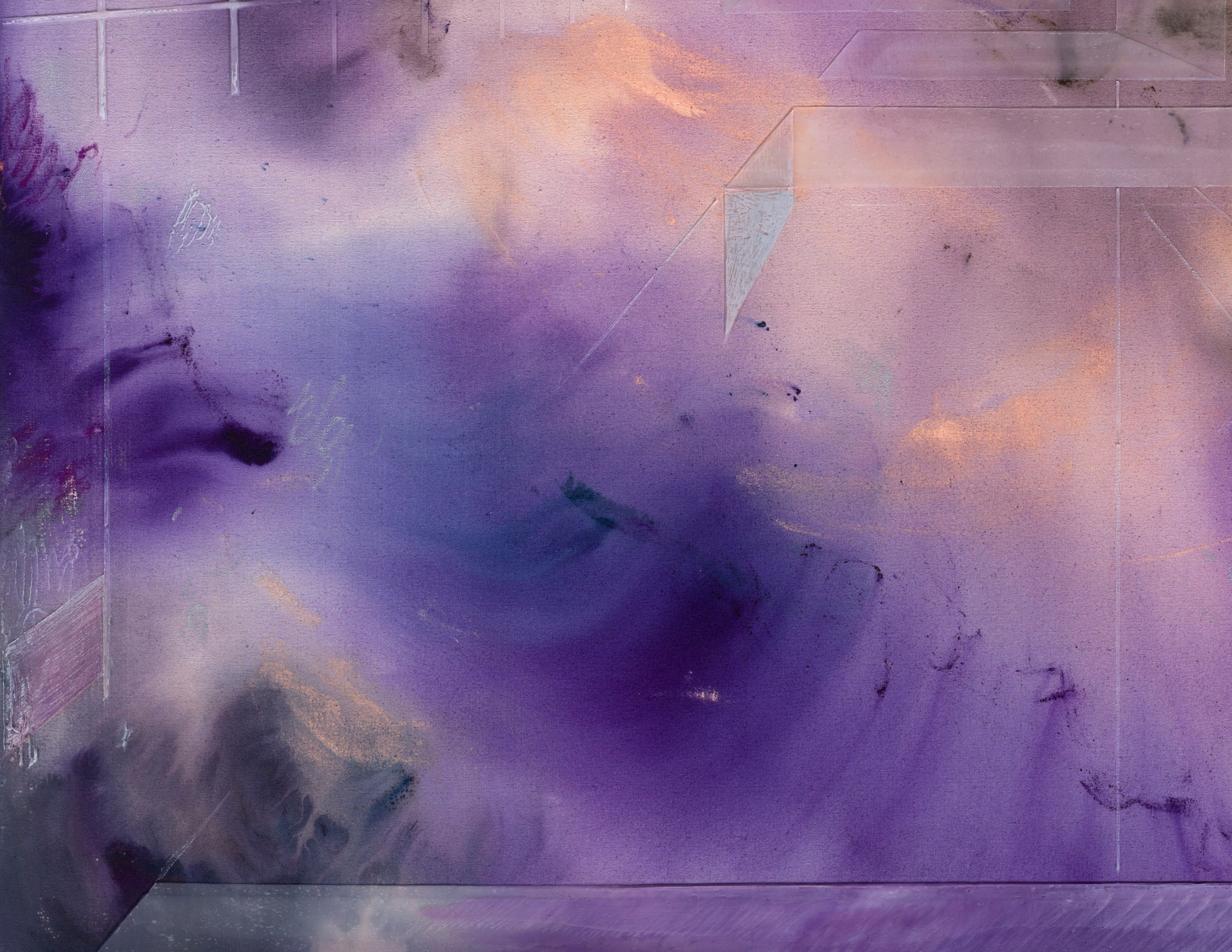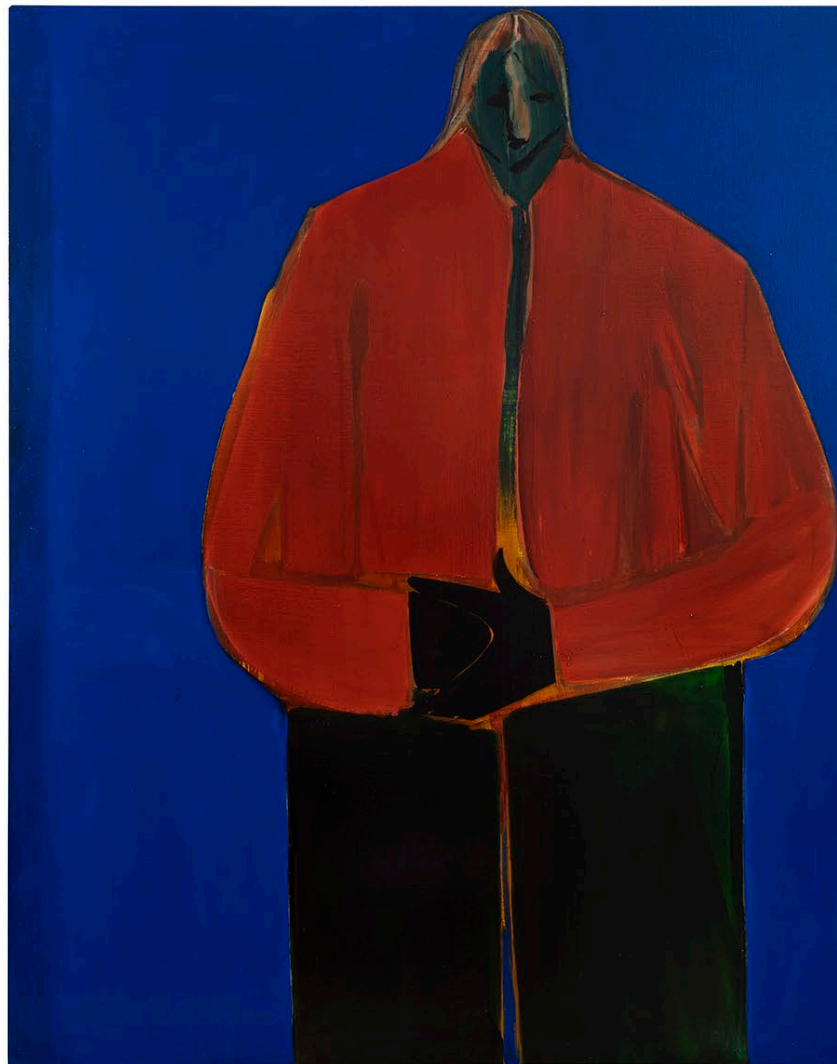
HEIDI HAHN

Heidi Hahn (b. 1982) creates introspective paintings that engage with the female body. Her sumptuously atmospheric and layered application of paint, in conversation with aesthetic traditions, draw the viewer into a psychological space that evokes our attachment to the female form and how that is processed through both a traditional and a contemporary reading. Gestural, fluid, and frequently spectral, Hahn's works reframe and re-contextualize her subjects, exploring the ambiguous and shifting boundaries between public and private selves.

Hahn received her MFA from Yale University in 2014, and recently was an acting Professor of Painting and Drawing at Alfred University, NY. She has been the recipient of several awards, residencies, and fellowships, including the *Jerome Foundation Grant, Skowhegan School of Painting and Sculpture Residency*, Madison, ME; and the *Fine Arts Work Center Residency*, Provincetown, MA, among others. Hahn's work is included in the collections of the Stedelijk Museum, Amsterdam, The Netherlands; Moderna Museet, Stockholm, Sweden; Dallas Museum of Art, Dallas, TX; High Museum of Art, Atlanta, GA; New Orleans Museum of Art, New Orleans, LA; the Kadist Foundation, Paris, France. Recent exhibitions include *Soft Joy*, Michael Kohn Gallery, Los Angeles CA (2022); *Flex, Rot, and Sp(l)it*, Nathalie Karg Gallery, New York, NY (2022); *Unfair Horizon*, Fahrenheit Madrid, Spain (2023) and *Kink Odelisk*, Kadel Willborn, Düsseldorf, Germany (2023).

Heidi Hahn, *Flex, Rot and Sp(l)it 8*, 2022, oil on canvas, 76 1/4 x 60 1/4 inches

ROSA LOY

Rosa Loy's (b. 1958) work comes out of a worldview influenced by her upbringing in postwar Leipzig, former East Germany, isolated from the rest of Germany by Communism and the Berlin Wall. As part of the post-reunification New Leipzig School, Loy's work deals with themes surrounding the mystery of women, new femininity, and the new Romanticism. Using casein, an ancient water-based paint derived from milk protein, Loy fills large canvases with mysterious and compelling all-female dream worlds. Brittle and thick, the casein imparts intensity to her paintings, which are both dark and lovely, abounding with references to fairytales, German and art history, Freudian eroticism, authoritarian rule, and death. Loy's work is included in the permanent collections of the Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; and Museum of Fine Arts, Leipzig, GER, among others.

Rosa Loy, *Feuer und Eis,* 2023, casein on canvas, 31 1/2 x 23 5/8 inches

LITA ALBUQUERQUE

Since the early 1970s, Lita Albuquerque (born 1946, Santa Monica, CA) has created an expansive body of work, ranging from sculpture, poetry, painting and multimedia performance to ambitious site-specific ephemeral projects in remote locations around the globe. Often associated with the *Light and Space* and *Land Art* movements, Albuquerque has developed a unique visual and conceptual vocabulary using the earth, color, the body, motion and time to illuminate identity as part of the universal.

She represented the United States at the Sixth International Cairo Biennale, where she was awarded the Biennale's top prize. Albuquerque has also been the recipient of the *National Science Foundation Artist Grant Program* for the artwork, *Stellar Axis: Antarctica*, which culminated in the first and largest ephemeral artwork created on that continent, three *NEA Art in Public Places* awards, an NEA Individual Fellowship grant, a fellowship from the *Civitella Ranieri Foundation* and *MOCA's Distinguished Women in the Arts* award.

Albuquerque continues her investigations into identity and the cosmos with her ephemeral projects: *Red Earth* at the Huntington Library, Art Museum, and Botanical Gardens in Los Angeles, California and *NAJMA (She Placed One Thousand Suns Over the Transparent Overlays of Space)* organized by Desert X and held in AlUla, Saudi Arabia. Recent exhibitions include *Liquid Light* in La Biennale di Venezia, Venice, Italy, (2022), and *Groundswell: Women of Land Art*, Nasher Sculpture Center, Dallas, TX, (2023). Her work is in the collections of the Metropolitan Museum of Art, New York, NY, the Getty Trust, the Whitney Museum of American Art, LACMA, and MOCA, among others.
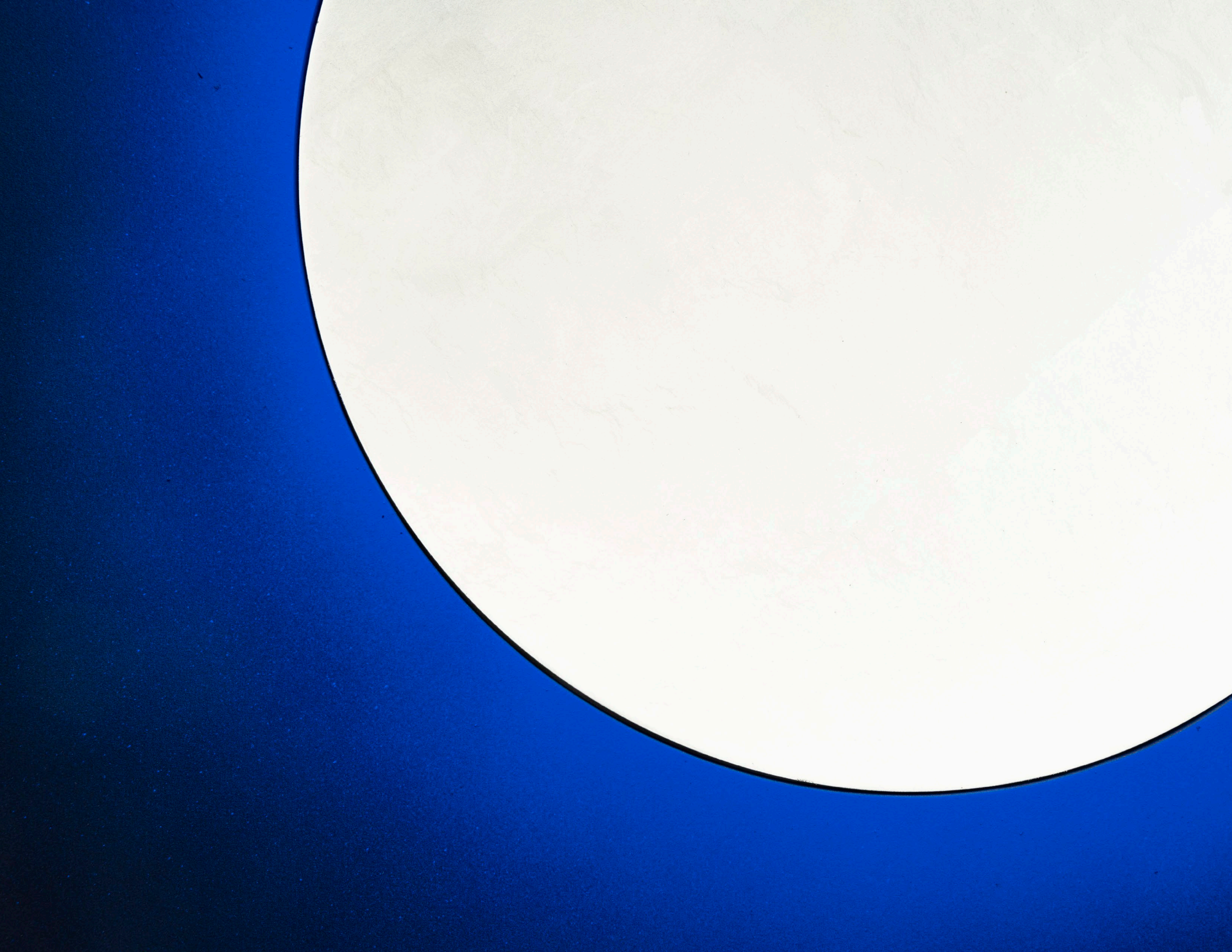
Lita Albuquerque, *Untitled,* 2021, 12kt gold leaf on resin and pigment on panel, 24 x 24 inches
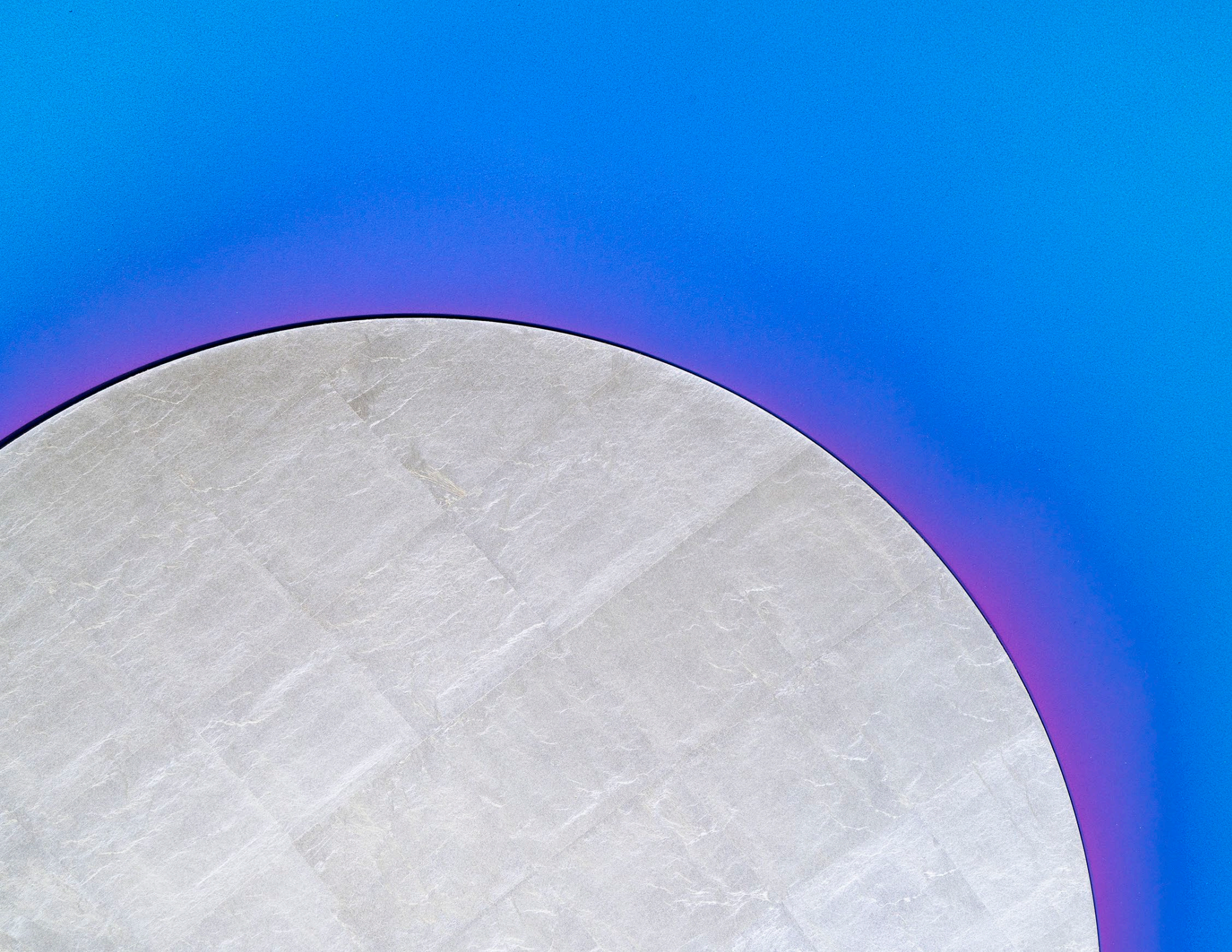
Lita Albuquerque, *Untitled,* 2021, white gold leaf on resin and pigment on panel, 30 x 30 inches

Lita Albuquerque, *Untitled,* 2020, white gold leaf on resin and pigment on panel, 42 x 42 inches

SHARON ELLIS

Sharon Ellis (b. 1955) creates kaleidoscopic abstractions of the natural environment. Bridging the gap between 19th century Romantic painting and psychedelic art of the 1960's, Ellis identifies as a contemporary landscape painter. Stars and atmospheric phenomena are made active as shimmering agents that create a circuit of energy running throughout the entire picture plane. Ellis takes us on a trip through a hallucinatory landscape and illustrative network of flora and fauna.

Ellis received her M.F.A. from Mills College in 1984, and her B.A. from University of California, Irvine. Her work is included in the collections of the Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Long Beach Museum of Art, Long Beach, CA; Laguna Art Museum, Laguna Beach, CA; Walker Art Center, Minneapolis, MN; and Nora Eccles Harrison Museum of Art, Logan, UT. Ellis' work has been exhibited in numerous solo and group exhibitions throughout the world including: Christopher Grimes Gallery, Santa Monica, CA (2018); MASS MoCA, North Adams, MA (2016); the El Segundo Museum of Art; El Segundo, CA (2015); Greenberg Van Doren Gallery, New York, NY (2011); The Hammer Museum, Los Angeles, CA (2007); and the Abbemuseum, Eindhoven, the Netherlands (2000). Her work has also been reviewed by numerous publications, including The New York Times, The Los Angeles Times, and Art Review.

Sharon Ellis, *Harvest Moon,* 2023, alkyd on panel, 30 x 24 inches