An abstract painting featuring a dark, textured background with several large, rounded, organic shapes in shades of green, yellow, and blue. These shapes are scattered across the canvas, some overlapping. In the upper right corner, there are three small, dark, circular objects that resemble rivets or bolts. The overall style is expressive and textured, with visible brushstrokes and a rich, layered color palette.

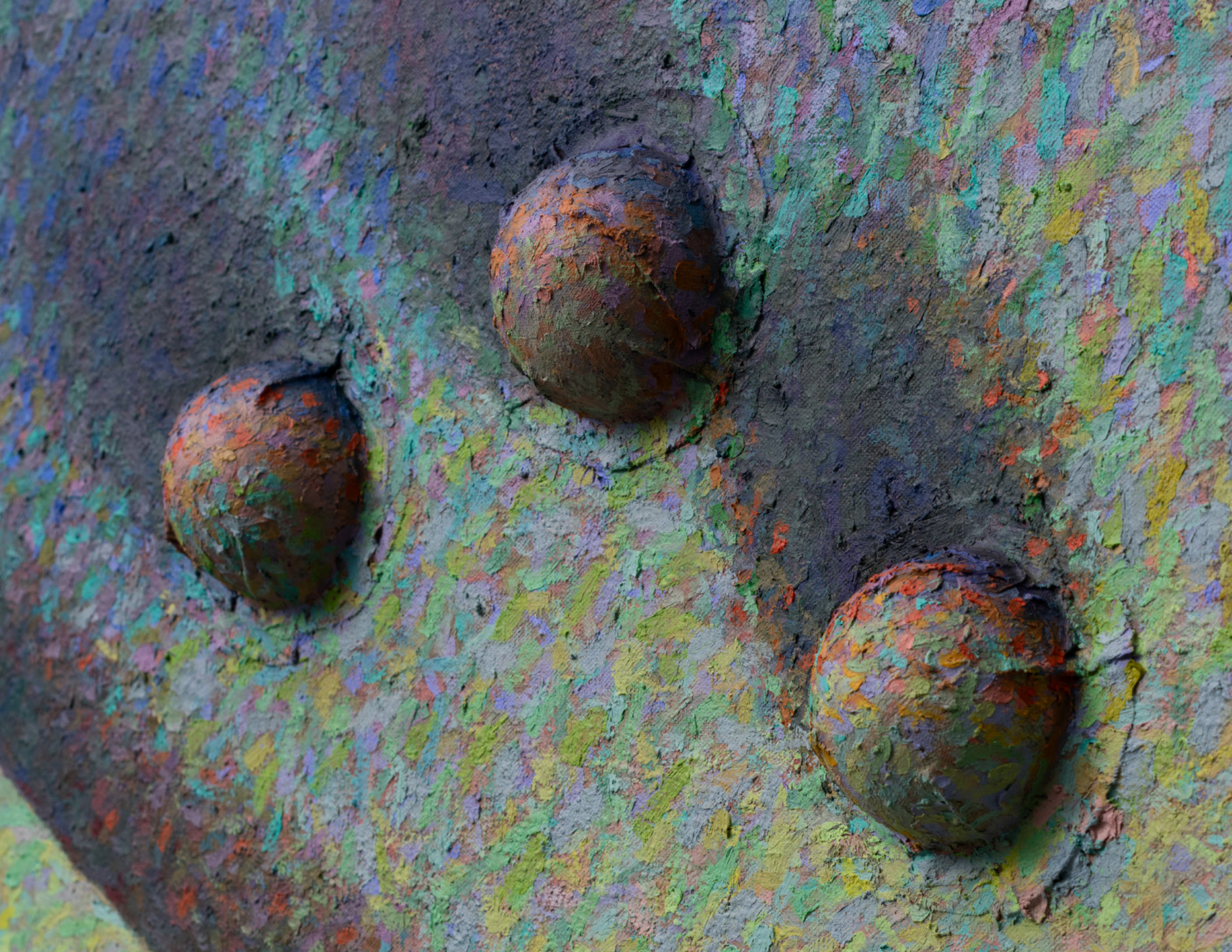
ALICIA ADAMEROVICH
AT INDEPENDENT

MICHAEL KOHN GALLERY



Michael Kohn Gallery is pleased to present a collection of new paintings, drawings, and sculptures by Queens-based artist Alicia Adamerovich (b.1989). This is both the artist and gallery's debut presentation at the Independent Art Fair. The body of work, ranging from graphite and pastel works on paper to painting and sculpture, continues Adamerovich's investigations of truth, absurdity, and objective reality through enigmatic and intriguing forms.

Evoking Artemisia Gentileschi by way of David Cronenberg, Adamerovich's work invites her audience to visualize their own psychological state. The landscapes, seemingly barren with their darkened color palette and organic oil paint surfaces of pumice and sand, come gracefully alive with radiant orbs and spiraling, structured appendages. Adamerovich draws from the realms of the arboreal, anatomical, and fantastical. At times protruding into the third-dimension, these strange figures are anthropomorphic and seductive in nature.



In this body of work, Adamerovich invokes control and chaos through loose and untethered lines. The shapes in works like *Double-knot*, and *Excuse me I have work to do*, move across their compositions in wave-like patterns, rendering anti-forms that are disjunctive and open. Through her traced study of chaos, Adamerovich reintegrates security with her methodical application of earth-tones, pointillistic marks, tangible textures, and comical wordplay; for instance, the title *Double-knot* references the inherent security in the nature of the bind.

Reckoning with their palpable instability, Adamerovich's forms wobble across the canvas, oscillating between playfulness, discomfort, and insecurity. Amorphous shapes dangle perilously from their edges and balance over her newest sculpture—a minimal, geometric arrangement of 86,000 wooden cubes assembled into a solid surface that inhabits the booth. Deftly treading the delicate line between chaos and harmony, the collective display of works forms a single organism that thrives on the tension between order and unpredictability. “When everything feels inevitable, there are things I can control,” Adamerovich explains, “the color, the surface, the line, and the light.”



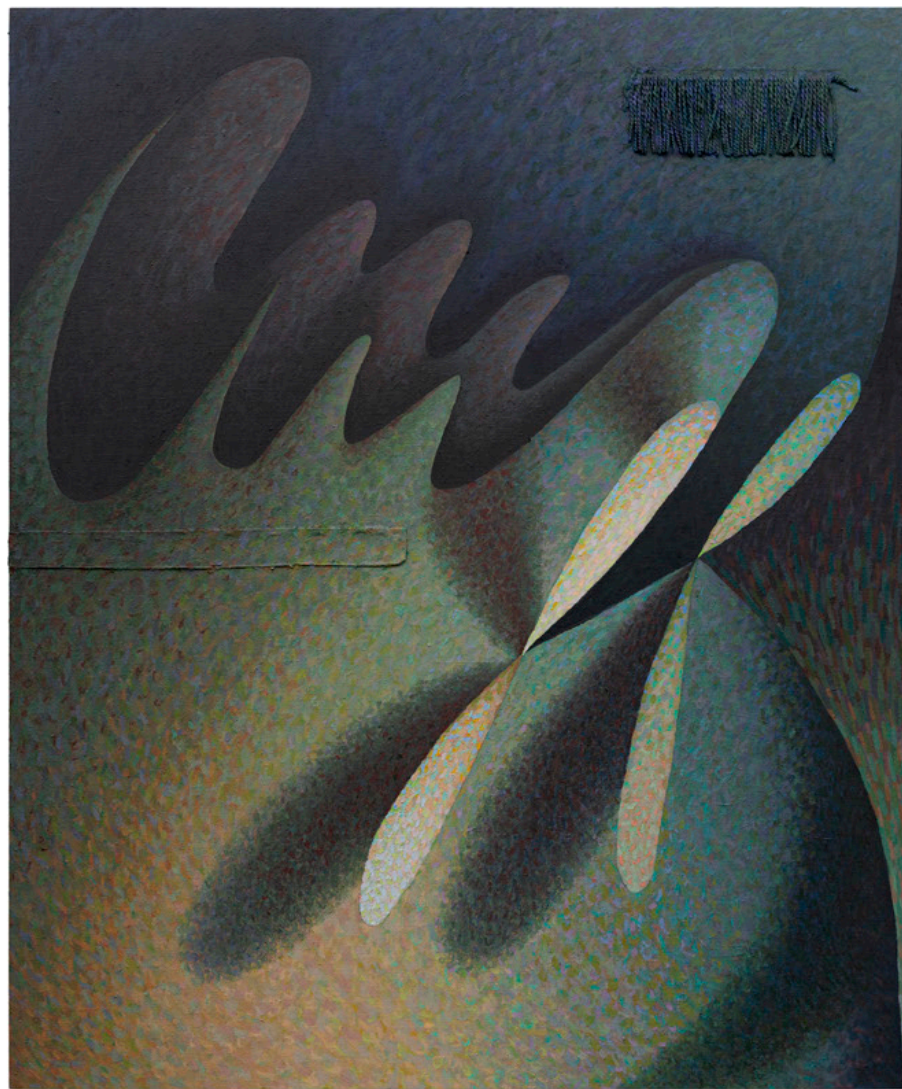




ALICIA ADAMEROVICH

Alicia Adameroovich's 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 Adameroovich fashions moonlit feeling into terrains of apprehension and disquiet. At the same time, Adameroovich is acutely aware of her audience and invites them to take part in the creation. As Adameroovich 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 Adameroovich was born in Latrobe, PA and is currently based in Brooklyn, NY. She received her Bachelor of Design from Pennsylvania State University in 2013. Adameroovich has been a recipient of several residencies including the Hayama Artist Residency, Hayama, Japan; 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 and upcoming exhibitions include *A Bat out of Hell*, Sans Titre (2016), Paris, FR (2021); *Second Nature*, Del Vaz Projects, Los Angeles, CA (2021); *Ultra-gentle manipulation of delicate structures*, Projet Pangée, Montréal, QC (2022); *Au Delà*, Lafayette Anticipations, Paris, France (2023); *This is the time of the hour* at Michael Kohn Gallery, Los Angeles, CA (2023); and *Rude Awakening*, Timothy Taylor, New York, NY (2024).



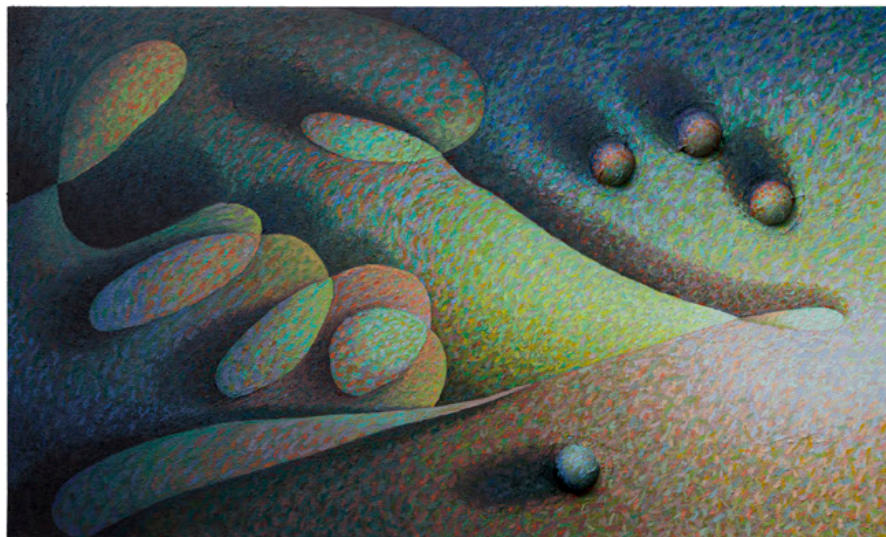
Alicia Adameroovich, *Double-knot*, 2025, tassels and oil on linen over panel, 72 x 60 inches





Alicia Adamerovich, *Excuse me I have work to do*, 2025, oil, wood and linen on panel, 36 x 60 inches







Alicia Adamerovich, *Not for the faint of heart*, 2025, oil on linen over panel, 5 x 14 3/4 inches





Alicia Adamerovich, *Hide and seek*, 2025, oil on linen over panel, 8 x 6 inches







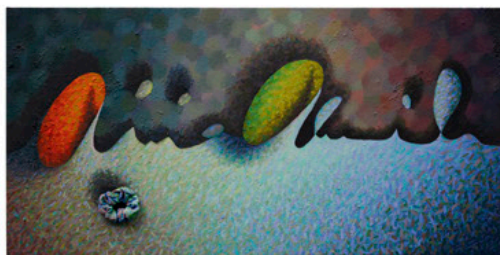
Alicia Adamerovich, *Protuberance*, 2025, wood, oil and linen on panel, 22 x 10 x 6 inches





Alicia Adamerovich, *Kissing me!*, 2025, oil and scrunchie on linen over panel, 24 x 48 inches







Alicia Adamerovich, *Even the garden is dark*, 2025, soft pastel on paper, 10 x 16 inches, framed 14 x 20 inches





Alicia Adamerovich, *Small bliss*, 2025, soft pastel on paper, 16 x 10 inches, framed 18 x 12 inches





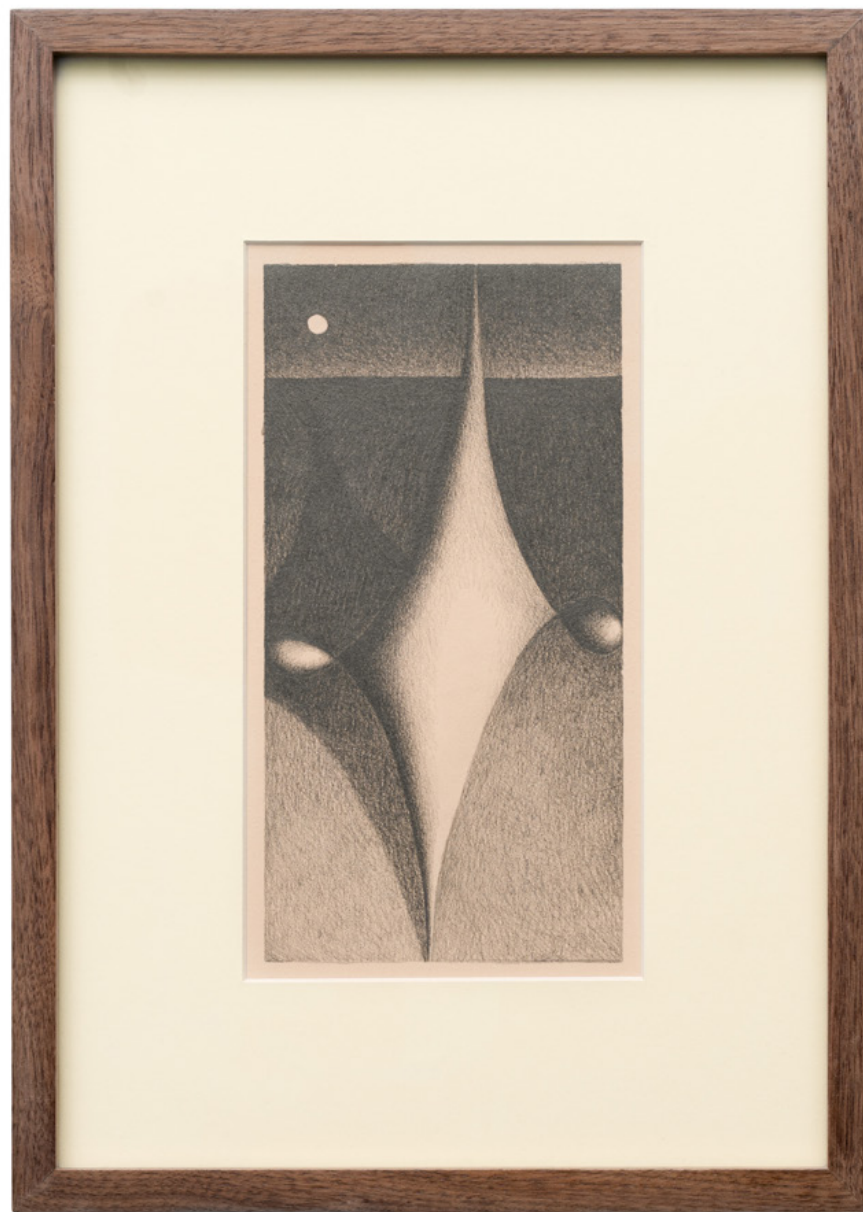
Alicia Adameroovich, *Passing the time*, 2025, graphite on paper, 9 x 12 inches, 11 x 16 inches





Alicia Adamerovich, *Budding and Surviving*, 2025, ceramic, 6 1/4 x 7 1/4 x 6 inches





Alicia Adamerovich, *Pin drop*, 2025, graphite on paper, 8 x 4 1/4 inches, framed 14 x 10 inches







Alicia Adameroovich, *Rough and Tumble*, 2025, ink on paper, 8 3/4 x 12 inches, framed 14 1/2 x 18 inches





Alicia Adamerovich, *Closing in*, 2024, soft pastel on paper, 10 x 13 3/4 inches, framed 16 x 19 3/4 inches





ALICIA ADAMEROVICH

Born 1989, Latrobe, PA

Lives and works in Brooklyn, NY

EDUCATION

2013 B. Design, Pennsylvania State University, State College, PA

2009 Maryland Institute College of Art, Baltimore, MD

SOLO EXHIBITIONS

2024 *Rude Awakening*, Timothy Taylor Gallery, New York, NY

2023 *This is the time of the hour*, Kohn Gallery, Los Angeles, CA

2022 *Ultra-gentle manipulation of delicate structures*, Projet Pangée, Montréal, QC

2021 *Anatomy of a Spiral*, Projet Pangée at NADA Miami, Miami, FL

Second Nature, Del Vaz Projects, Los Angeles, CA

Day, Galerie Tator, Lyon, FR

A Bat out of Hell, Sans Titre (2016), Paris, FR

2020 *The Loner's Castle*, Projet Pangée, Online

Alicia Adamerovich, Odd Ark Annex, Los Angeles, CA

2019 *Vibrant Matter*, FISK Gallery, Portland, OR

GROUP EXHIBITIONS

2025 *A Mysterious Vision: The Uncanny and Lingering Influences of Surrealism in Contemporary Art*,
Robilant+Voena, New York, NY

40th Anniversary Exhibition, Michael Kohn Gallery, Los Angeles, CA

The Real, Surreal, and Photoreal, Nassau County

Museum of Art, Roslyn Harbor, NY

Earthbound, DC Moore Gallery, New York, NY

2024 *Hayama Artist Residency Exhibition*, Koki Arts, Tokyo, Japan

- Fruit and Fruition*, Grimm Gallery, New York, NY
A Long Affair: Surrealism 1924 to Now, The Hyde Collection, Glens Falls, NY
Tulips II, Kapp Kapp Gallery, New York, NY
Full Disclosure, Plains Art Museum, Fargo, ND
- 2023 *Me and My Shadow / My Shadow and I*, Europa, New York, NY
Dreaming of Eden, Timothy Taylor Gallery, New York, NY
Considering female abstraction, Green Family Art Foundation, Dallas, TX
Au Delà, Lafayette Anticipations, Paris, France
- 2022 *To be a giant and keep quiet about it*, Wee Foundation, Hong Kong
To be a giant and keep quiet about it, Margot Samel Gallery, New York, NY
with Ezio Gribaudo, Sans Titre (2016), MiArt, Milan, IT
Mystic Toolkit, Artpace, San Antonio, TX
- 2021 *Parallax: Alicia Adamerovich, Jenna Ransom, Alisa Bones*, Y2k Group, New York, New York
Theorem Y, Mrs. Gallery, Queens, NY
Theorem X, Rachel Uffner Gallery, New York, NY
Shelter Lines: Barbara Prenka & Alicia Adamerovich, Palazzo Monti, Brescia, Italy
The Symbolists, Les Fleurs du mal, Hesse Flatow, New York, NY
- 2020 *Projt Pangée*, Art Toronto, Toronto, ON
Palazzo Monti: Transatlantico, Mana Contemporary, Jersey City, NJ
The Essentials Show, Fisher Parrish, Brooklyn, NY
- 2019 *Tulips*, Kapp Kapp, Philadelphia, PA
Wild Objects: Alicia Adamerovich + Sessa Englund, Projet Pangée, Montréal, QC
Pack Den Badeanzug Ein, Galerie Kornfeld, Berlin, DE
A fairly secret army, Wild Palms, Düsseldorf, DE
Serenity Later, Künstraum, Brooklyn, NY
Uncanny Tales, Agency/MetaMetaMeta, Brooklyn, NY
Surreality, Hesse Flatow, New York, NY
- 2018 *FISK & Friends*, FISK Gallery, Portland, OR
Comfort Zone, One Eyed Studios, Queens, NY
RE_ARRANGE, Mana Contemporary, Jersey City, NJ
Foreign Lands, One Eyed Studios, Queens, NY
- 2017 *Currents*, Secret Project Robot, Brooklyn, NY

Solita: or the pleasures of solitude, Sad Gallery, Brooklyn, NY

RESIDENCIES & AWARDS

2024	Hayama Artist Residency, Hayama, Japan
2022	Miart LCA Prize for Emergent, Milan, Italy
2021	Del Vaz Projects Residency, Los Angeles, CA
	Moly Sabata Artist Residency, Albert Gleizes Foundation, Sablons, FR
	Palazzo Monti Residency, Brescia, IT
2019	FISK Gallery Residency, Portland, OR
2018	Urban Glass Scholarship, Brooklyn, NY

COLLECTIONS

Institute of Contemporary Art Miami, Miami, FL
He Art Museum, Guangdong Province, CN
X Museum, Beijing, CN
Green Family Art Foundation - Dallas, TX

BIBLIOGRAPHY

2025	“Symbiosis: A Conversation with Alicia Adamerovich and Christopher Daharsh,” <i>Impulse Magazine</i> , January
2024	“Surrealist Art in Glens Falls, NY may Amuse and Amaze,” <i>Mountain Lake PBS</i> , August I. Einstein, “Tulips,” <i>Brooklyn Rail</i> , July/August E. Carollo, “‘Tulips’ is a Celebration of Kapp Kapp Gallery’s Fifth Year in Tribeca” <i>Observer</i> , June 27
2023	S. Ahmed, “Alicia Adamerovich’s Psychological Landscapes,” <i>Office Magazine</i> , March 9 S. Gómez-Upegui, “The New Generation of Transcendental Painters,” <i>Artsy</i> , February 28
2022	J. Piejko, “‘Everything is Psychological’: Alicia Adamerovich on Making Art Inspired by Nature and Her Weekly Therapy Sessions Alike,” ArtNet, October 31
2021	C. Lesser, “Inside My Collection: Rob and Eric Thomas-Suwall,” <i>Artsy</i> , June 4

- “Alicia Adamerovich at Sans titre (2016),” *Art Viewer*, June 22
- L. Gallant, “These Artists are Making Picture Frames Part of Their Work,” *Artsy*, August 10
- E. Buhe, “The Symbolists: Les Fleurs du mal,” *Brooklyn Rail*
- “‘A bat out of hell’ Alicia Adamerovich At Sans Titre (2016), Paris, France June 03- July 24, 2021
- “Elevan Rising Artists On Our Radar”, *LVH Art*
- 2020 E. Newhall, “These art gallery shows in Philly will help brighten your January”
The Philadelphia Inquirer, January 9
- 2019 “‘Wild Objects’ by Alicia Adamerovich + Sessa Englund at Projet Pangée, Montreal” *Tzvetnik*
- “Alicia Adamerovich and Sessa Englund at Projet Pangée”, *Art Viewer*, November 16, 2018
- O. Pryymak, “Object Worship & Environments in the Work of Alicia (Leesh) Adamerovich,
Art Maze Magazine, May 31
- C. Haggarity, “Artist Profile: Alicia Adamerovich,” *One River School*, June 25
- R. Fulleylove, “Brooklyn-based Leesh Adamerovich’s nostalgic drawings of fruit, faces and
 places,” *It’s Nice That*, March 13
- C. Hudnut, “Alicia Adamerovich Conveys a Peaceful Easy Feeling With Her Playful Designs
Amadeus Mag, March 28