

Frieze New York

Andrew Edlin GALLERY

Paulina Peavy, *Miracle of Conception*
(*Descent of the Holly Wafer*), 1977, detail



Frieze New York
May 13 - May 17, 2026

The Shed Booth D01

Karla Knight

Paulina Peavy

Esther Pearl Watson

Melvin Way



Karla Knight

Over the past four decades, Karla Knight (b. 1958, New York) has executed her idiosyncratic visions of UFO related imagery with the persistence of an artist un beholden to the dictates of art world trends, although contemporary interest in spiritualist art has certainly offered a favorable context. Knight's relationship with what might be broadly termed "the occult" is rooted in her upbringing; her father authored publications on, among other subjects, UFOs and ghosts, and her grandfather, also a writer, penned a book about afterlife communication.

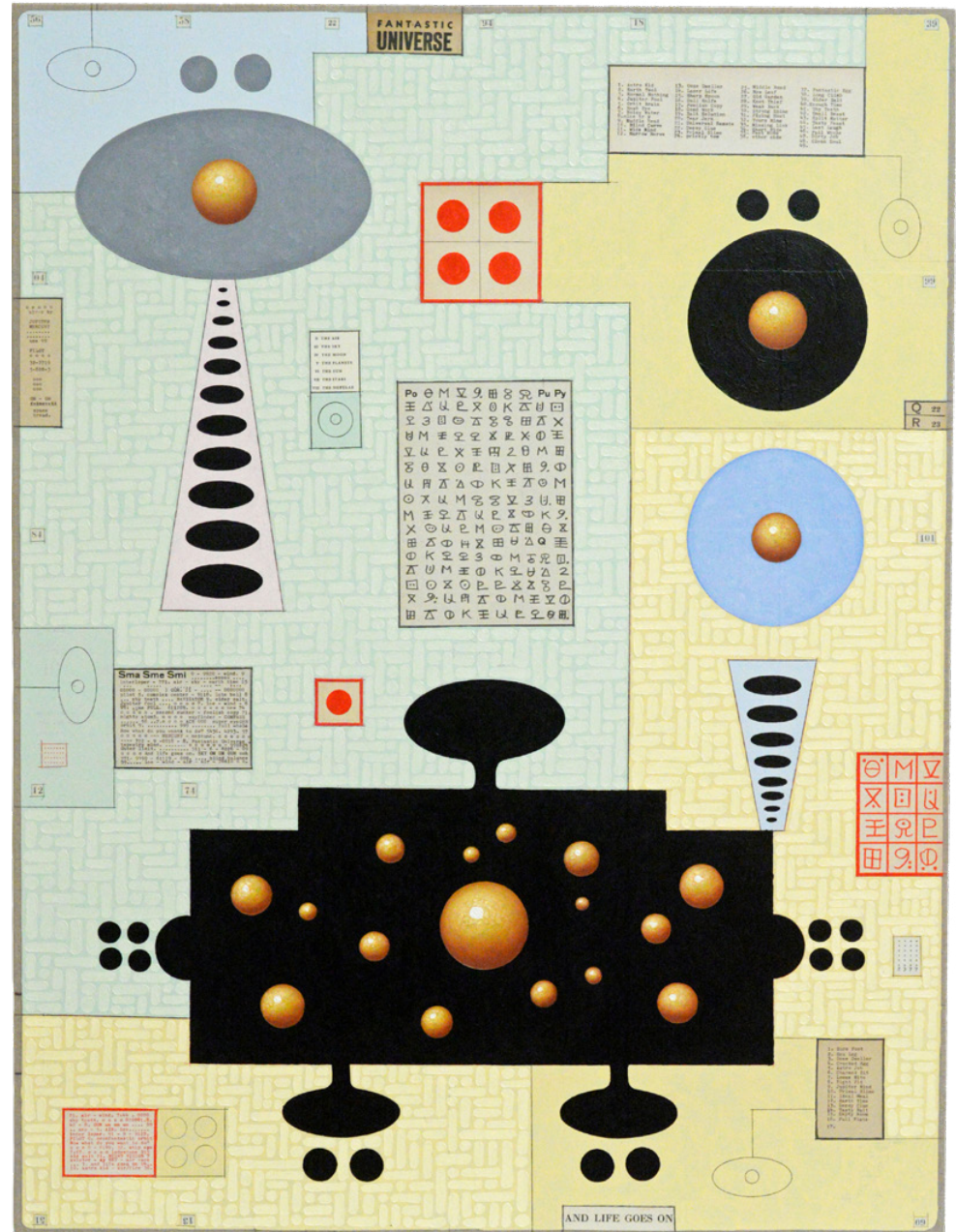
Knight's work consists of imaginary language, objects, diagrams, and symbols. It forms a pictorial language of symbols and writing whose underlying system is not known. Simultaneously ancient and futuristic, the work creates an alternative culture which plays with the mystery of life, and what lies hidden underneath.

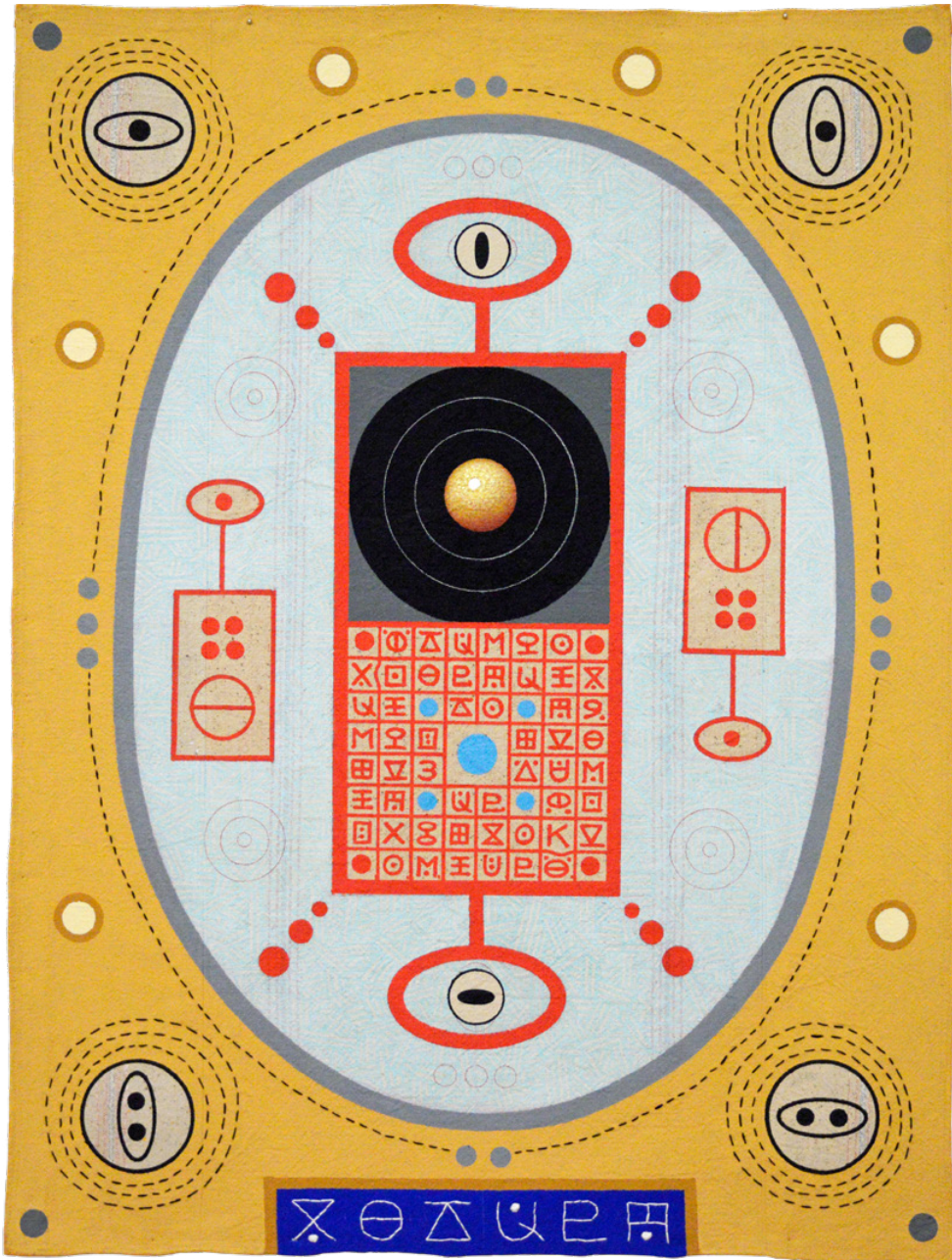
Karla Knight's work has been widely exhibited, with the latest showing at her solo exhibition, *Orbit* at Andrew Edlin Gallery, on view until June 13th. Other recent shows include *Once Within a Time*, 12th International at SITE Santa Fe, curated by Cecilia Alemani (2025-26), and *Transe* at Gomide & Co., São Paulo. Her solo exhibition, *Navigator*, at the Aldrich Contemporary Art Museum (Ridgefield, CT) in 2021-22 was accompanied by a monograph written by Amy Smith-Stewart, and a second edition was published in 2023 with an essay by Cassie Packard.

Her art is included in the permanent collections of the Brooklyn Museum, the Museum of Modern Art (New York), and the Walker Art Center (Minneapolis). She has been the recipient of numerous awards and fellowships, among them, The MacDowell Colony, Yaddo Corporation, and two Connecticut Artist Fellowships.

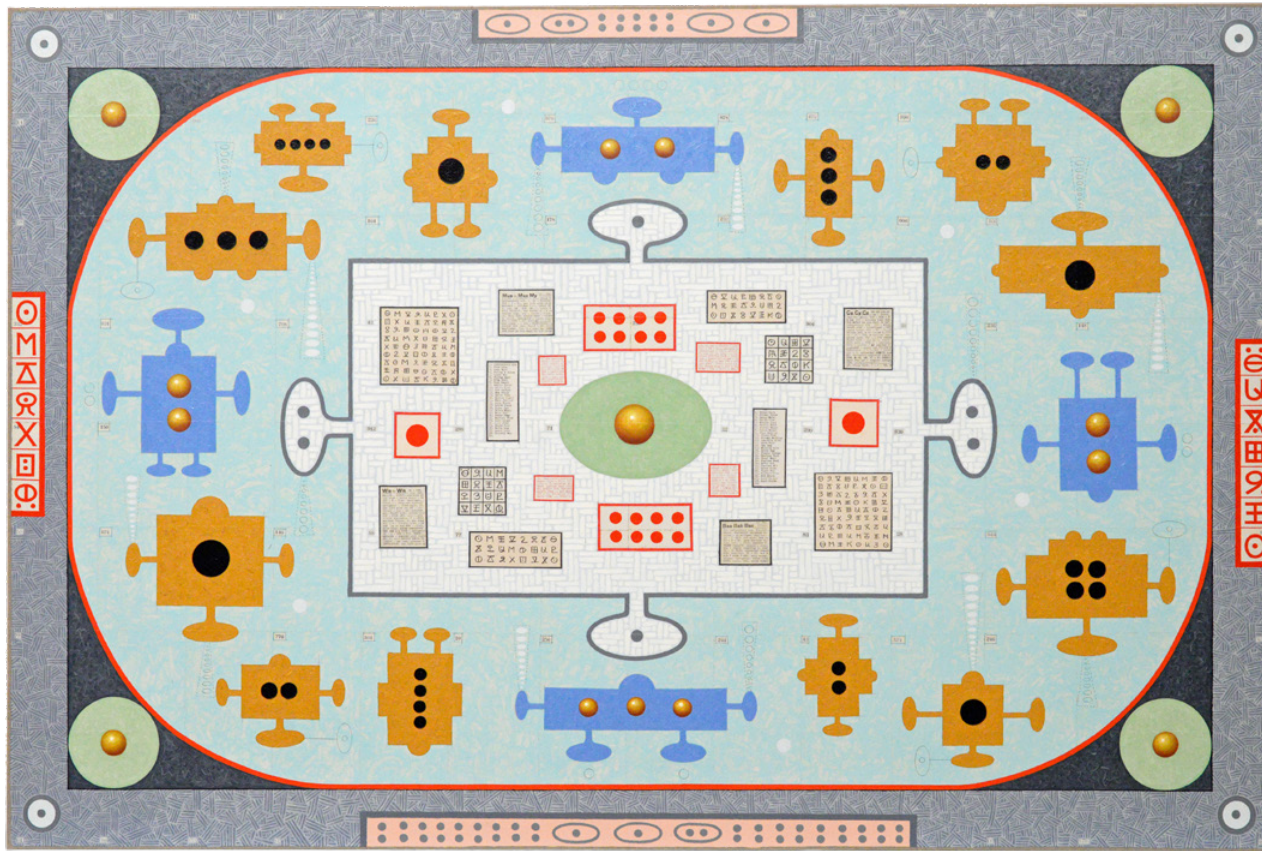


Karla Knight (b. 1958)
Fantastic Universe (And Life Goes On), 2024
 Oil, flashe, and pencil on paper
 mounted on linen
 42 x 32 inches
 KK0250
 \$ 25,000 USD

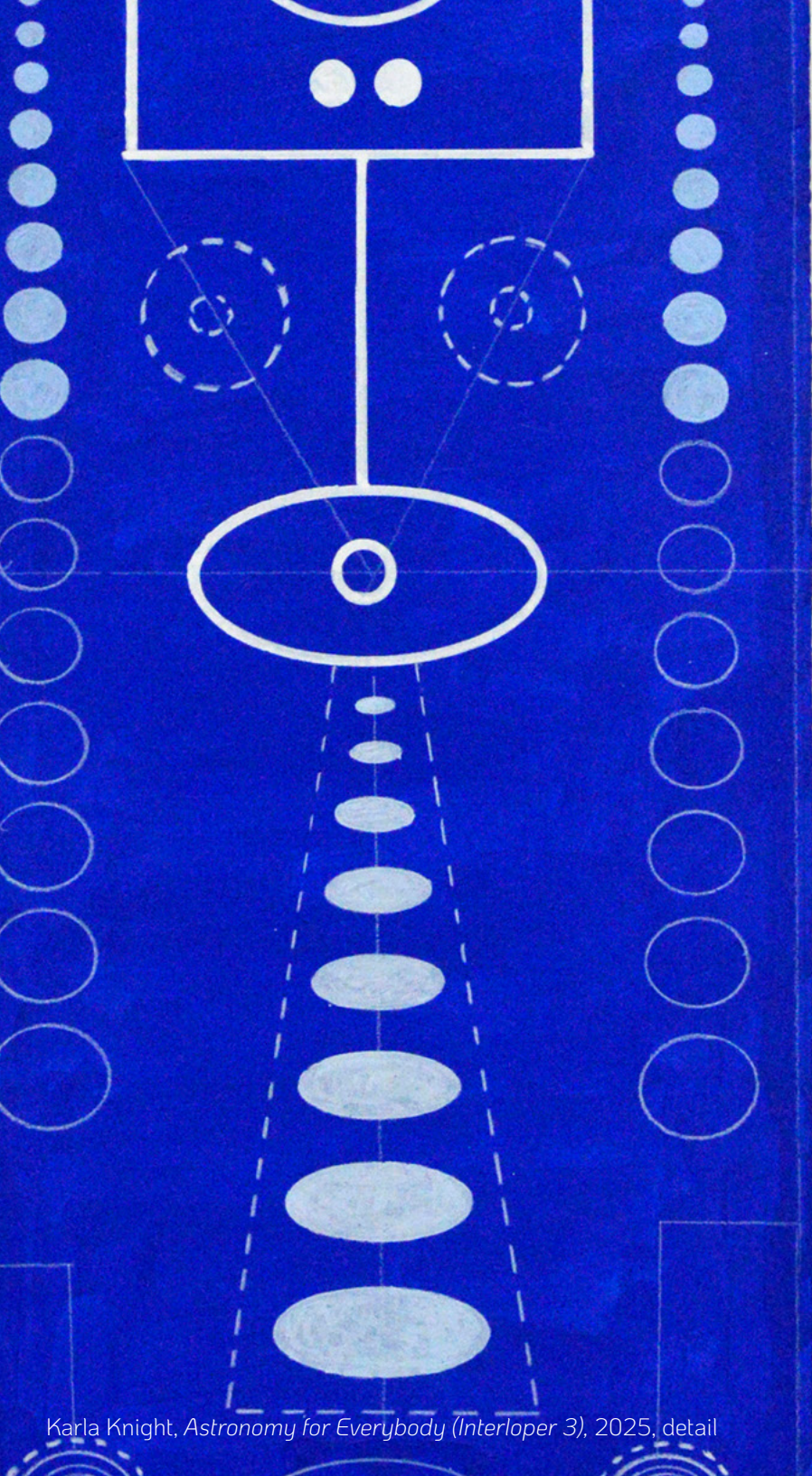




Karla Knight (b. 1958)
Satellite 3, 2026
Flashe, acrylic marker, pencil,
and embroidery on cotton
39 x 28 inches
KK1154
\$ 22,000 USD

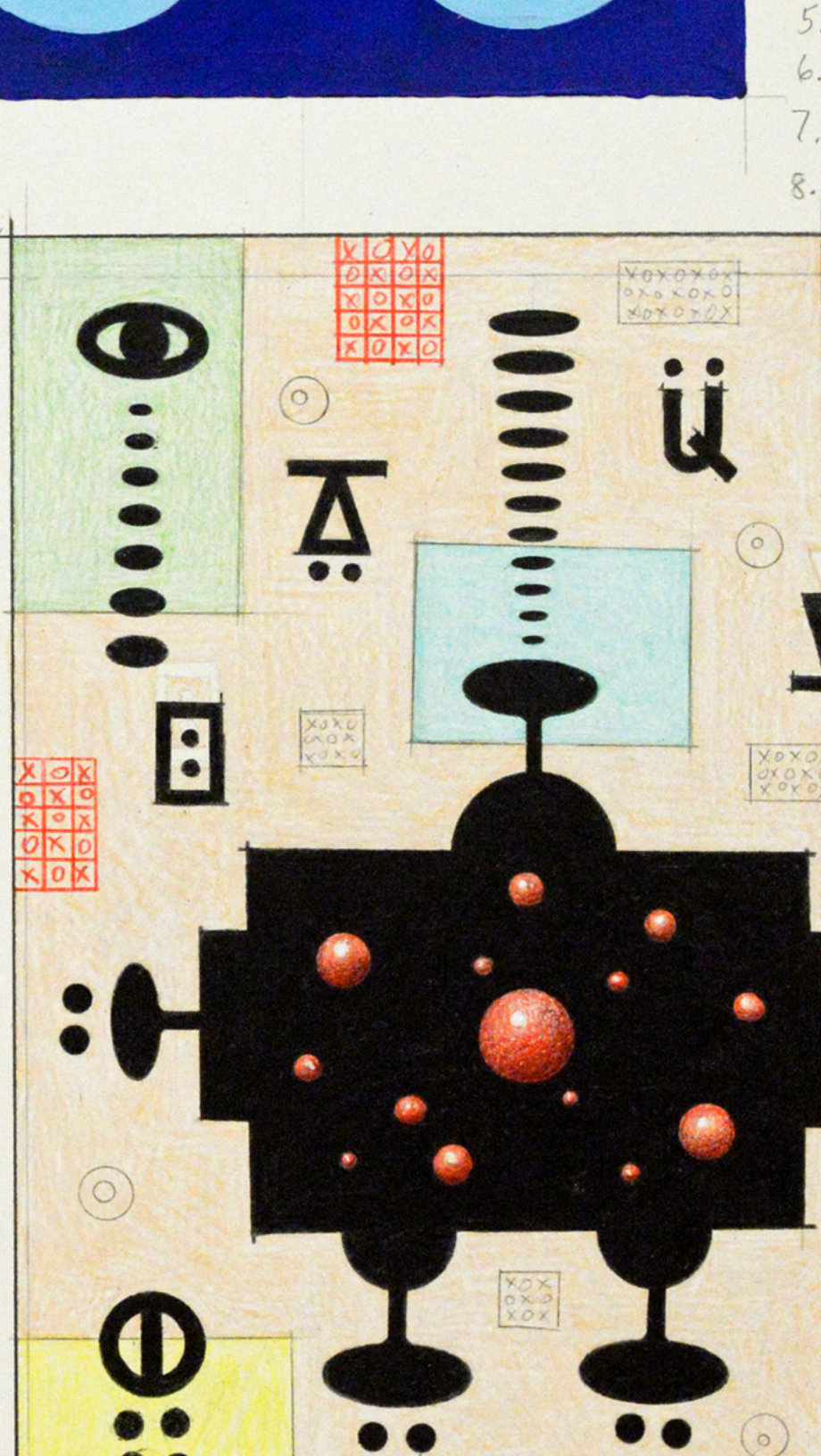
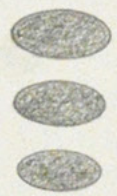


Karla Knight (b. 1958)
Orb Mind, 2024-2025
Oil, flashe, and pencil on paper
mounted on linen
56 x 84 x 1.5 inches
KK0254
\$ 55,000 USD

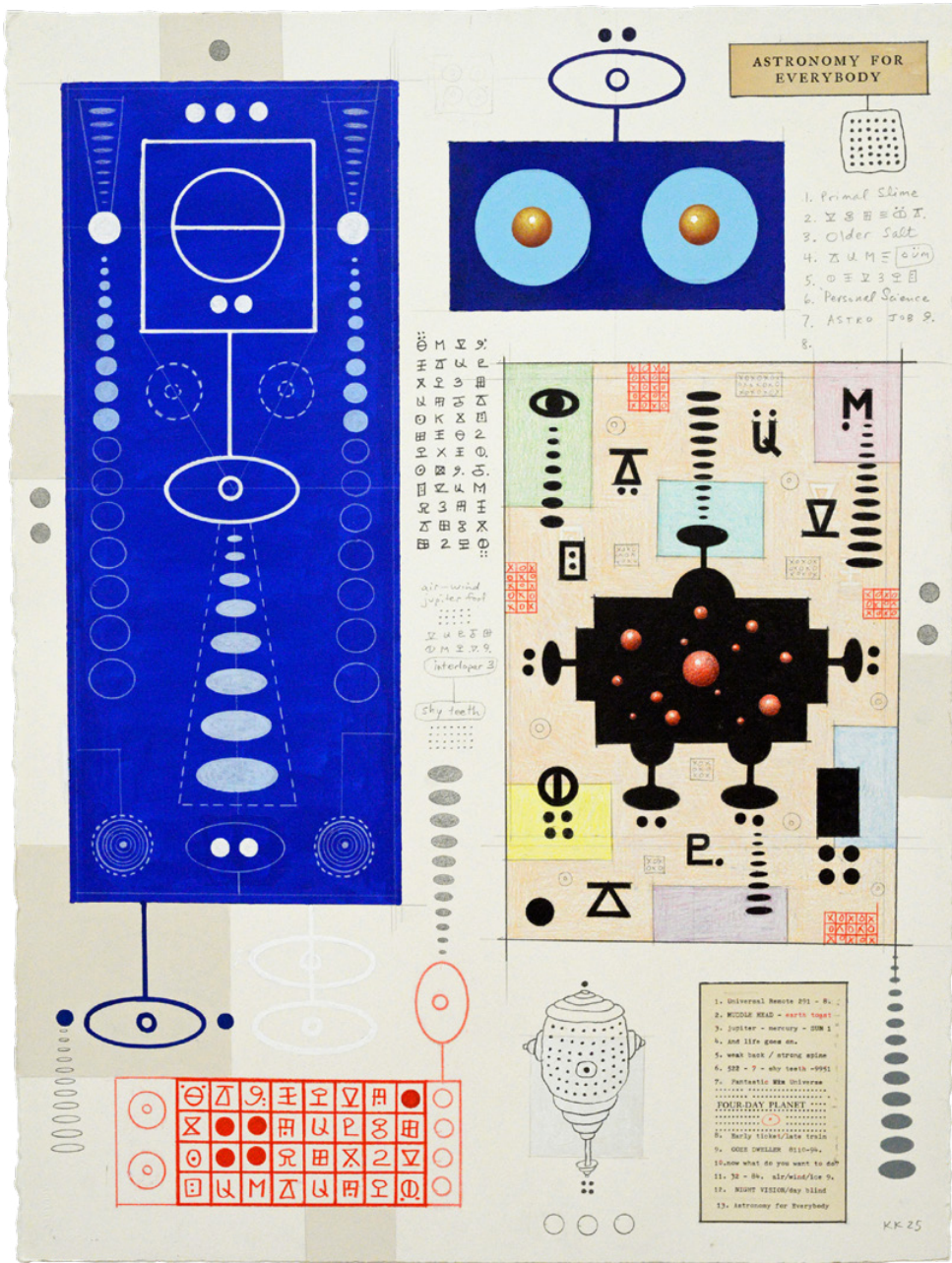


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Karla Knight, Astronomy for Everybody (Interloper 3), 2025, detail



Karla Knight (b. 1958)
Astronomy for Everybody (Interloper 3), 2025
 Colored pencil, flashe, and graphite on paper
 30 x 22 inches
 KK0268
 \$ 9,500 USD



Paulina Peavy

Paulina Peavy's (b. 1901, Colorado City; d. 1999, Bethesda) provocative art spanned most of the twentieth century. A radical innovator, Peavy would become the first established fine artist to be publicly associated with the movement known as astroculture.

In 1927, Peavy attended the Chouinard Art Institute in Los Angeles, where she joined a community that included members of the first American abstract art movement, Synchronism, as well as Hans Hofmann, for whom she served as a teaching assistant.

She was deeply immersed in the study of ancient cultures, especially the Egyptians, probing the reaches of available esoteric literature and philosophy, thereby joining the ranks of other women channeler-artists including Hilma Af Klint, Georgiana Houghton, Emma Kunz, Agnes Pelton, and Ithell Colquhoun.

Paulina Peavy's work was featured in the 1936 exhibition *Painters & Sculptors of Los Angeles* at the Los Angeles County Museum of Art, and a selection of thirty of her paintings were shown at the *Golden Gate International Exposition* in San Francisco in 1939. Past solo exhibitions include *Paulina Peavy: An Etherian Channeler*, curated by Laura Whitcomb, at Beyond Baroque in Venice, California (2021), *Paulina Peavy: Astrocultural Messenger*, at Andrew Edlin Gallery (2023), and *Paulina Peavy (2025)* at Emanuela Campoli, Paris. *Paulina Peavy: Etherian Channeler*, a monograph written by Whitcomb, was published in 2023.

Her art is included in the permanent collections of the the Los Angeles County Museum of Art, the Minneapolis Institute of Art, the National Gallery, Oregon State University, the Portland Museum of Art, and the San Francisco Museum of Modern Art.



Paulina Peavy (1901 - 1999)
Untitled, c. 1930s-80s
Oil on board
12 x 16 inches
PP0300
Price upon request



Paulina Peavy (1901 - 1999)
*Miracle of Conception (Descent
of the Holly Wafer)*, 1977
Ink on paper
15 x 20 inches
PP0267
\$ 25,000 USD

Paulina Peavy (1901 - 1999)
Untitled, 1975
Ink on paper
15 x 11 inches
PP8919
\$ 15,000 USD





Paulina Peavy (1901 - 1999)
Phantasma 54, c. 1980s
Acrylic on canvas board
24 x 30 inches
PP0324
\$ 65,000 USD

Paulina Peavy (1901 - 1999)
Untitled, 1980
Ink, polymer film on paper
17.75 x 15 inches
PP0353
\$ 20,000 USD



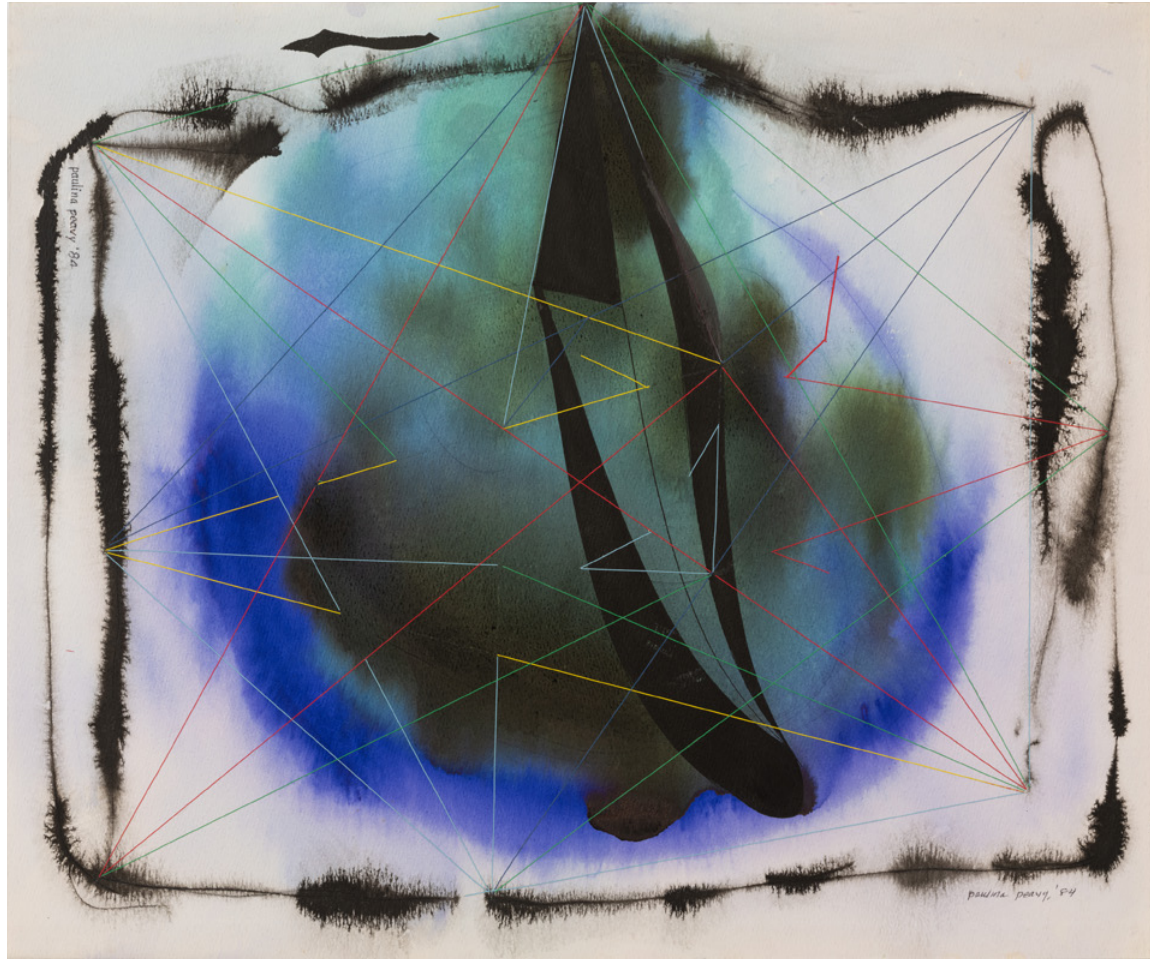
Paulina Peavy, Untitled, 1984, detail



paulina peavy '84

Paulina Peavy (1901 - 1999)
Untitled, 1984
Ink, polymer film on paper
16 x 12 inches
PP0349
\$ 18,000 USD





Paulina Peavy (1901 - 1999)
Untitled, 1984
Ink, polymer film on paper
17.09 x 18.37 inches
PP0348
\$ 25,000 USD

Paulina Peavy (1901 - 1999)
Untitled, c. 1960s, early 1970s
Ink, marker on paper
14 x 11 inches
PP8917
\$ 15,000 USD





Esther Pearl Watson

Esther Pearl Watson (b.1973, Frankfurt, Germany) is based in Los Angeles but grew up in a series of small towns outside of Dallas, Texas, with her siblings, mother, and flying saucer-building father, Gene. Her father's flying saucers and the nomadic aspects of her childhood inspire her "memory paintings," which playfully narrate the experience of an economically precarious family living in rural America.

Watson's work highlights an absurd, persistent, and particularly American optimism that only seems to grow stronger in the face of failures of family, policy and the American Dream. Watson's paintings depict farmland and highways, oil rigs and payday loan storefronts, playgrounds and parking lots each with a brief memory written in the corner of the painting to describe the scene. All the while, glittering flying saucers dot the sky and the children, usually pictured in something of a cheerful tumble, seem to be the ones narrating the text as if recollecting the facts years later.

Watson received her MFA in 2012 from the California Institute of the Arts and a BFA in 1995 from the Art Center College of Design. Her work was recently shown in *Sightings* at the Sun Valley Museum of Art (Ketchum, ID, 2023), and in solo shows at Andrew Edlin Gallery (2024), Vielmetter Los Angeles (2023), Maureen Paley, Marina Di Luna (Hove, UK, 2022), and at the Richmond Center for Visual Arts at Western Michigan University (MI, 2021). She also published an awardwinning graphic novel, *Unlovable*, in 2009 with Fantagraphics.



Esther Pearl Watson (b. 1973)
Subatomic Particles, 2026
Acrylic, foil, glitter on panel
16 x 20 inches
EW0143
\$ 9,500 USD



Esther Pearl Watson (b. 1973)
Hazardous Celestial Bodies, 2026
Acrylic, foil, mirror, silver leaf, glitter on panel
16 x 20 inches
EW0142
\$ 9,500 USD



Esther Pearl Watson (b. 1973)
*The Saucer Had a Flat Bottom that Wobbled
to a Stop*, 2024
Acrylic and mixed media on panel
18 x 24 inches
EW0124
\$ 11,500 USD



Esther Pearl Watson (b. 1973)
Every Now and Then I have Flashbacks, 2026
Acrylic and glitter on panel
8 x 10 inches
EW0125
\$ 6,000 USD



Esther Pearl Watson (b. 1973)

I Wish Aliens, 2025

Acrylic and glitter on panel

8 x 10 inches

EW0127

\$ 6,000 USD

Melvin Way

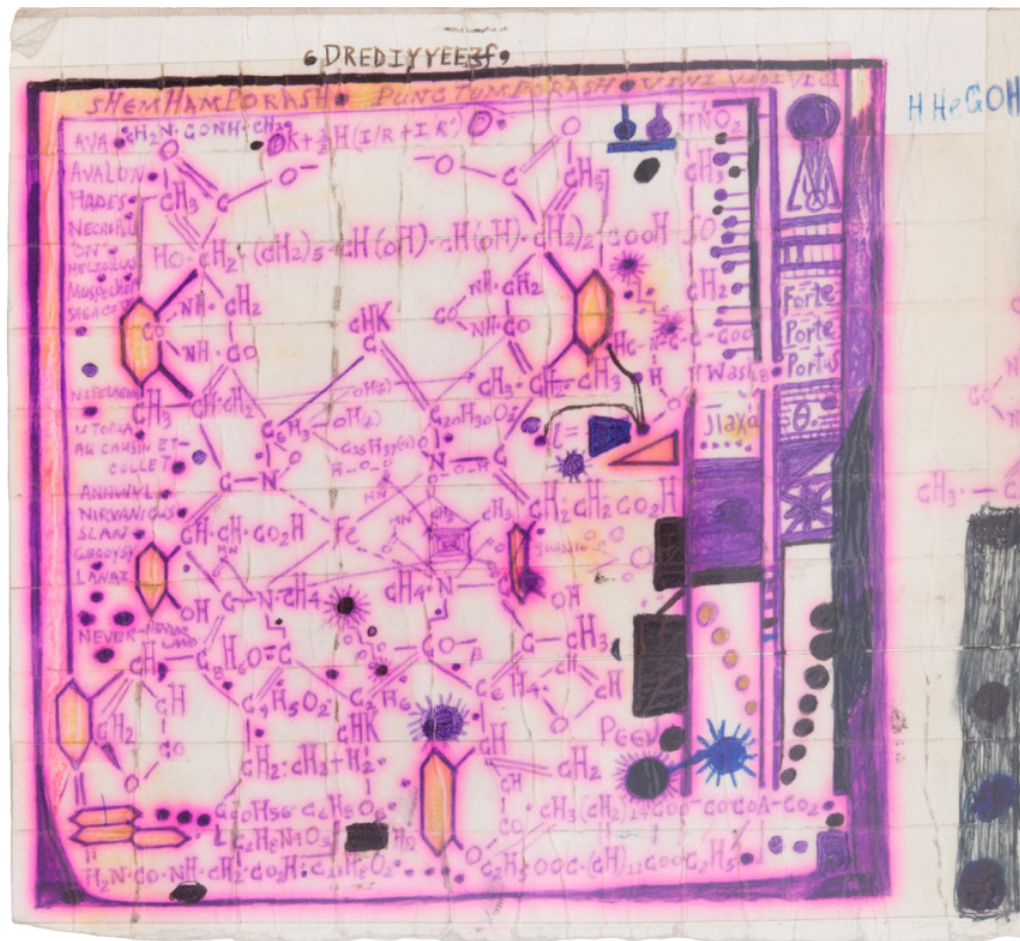
Melvin Way (b. 1954, South Carolina; d. 2024, South Carolina), who recently passed away at the age of 70, was living in a men's shelter in New York City in the 1980s when his work was discovered by his instructor at an art workshop there. Way was using ballpoint pens to make small drawings filled with chemical and mathematical formulae, abstract designs and cryptic words and phrases. His personal system of meaning may be indecipherable to the casual viewer, but a close-enough glance indicates a fervent attempt to divine the secrets of the universe.

Melvin Way's drawings have been featured in many group exhibitions including *Voices of Space* at the Drawing Center (New York, 2025); *Glossolalia: Languages of Drawing* at the Museum of Modern Art (New York, 2008), *Alternative Guide to the Universe* at the Hayward Gallery (London, 2013), *Approaching Abstraction* (2008), *Self-Taught Genius* (2014) and *Once Something Has Lived It Can Never Really Die* (2016), all at the American Folk Art Museum.

His art is held in prestigious private and public collections including the American Folk Art Museum (New York), the Museum of Modern Art (New York), The Collection de L'Art Brut (Lausanne), the American Visionary Museum (Baltimore), Treger Saint Silvestre (Porto), the Collection abcd (Montreuil, the Smithsonian Museum of American Art (Washington D.C.), and the Centre Georges Pompidou (Paris).



Portrait of Melvin Way by Andrew Castrucci



Melvin Way (1954 - 2024)

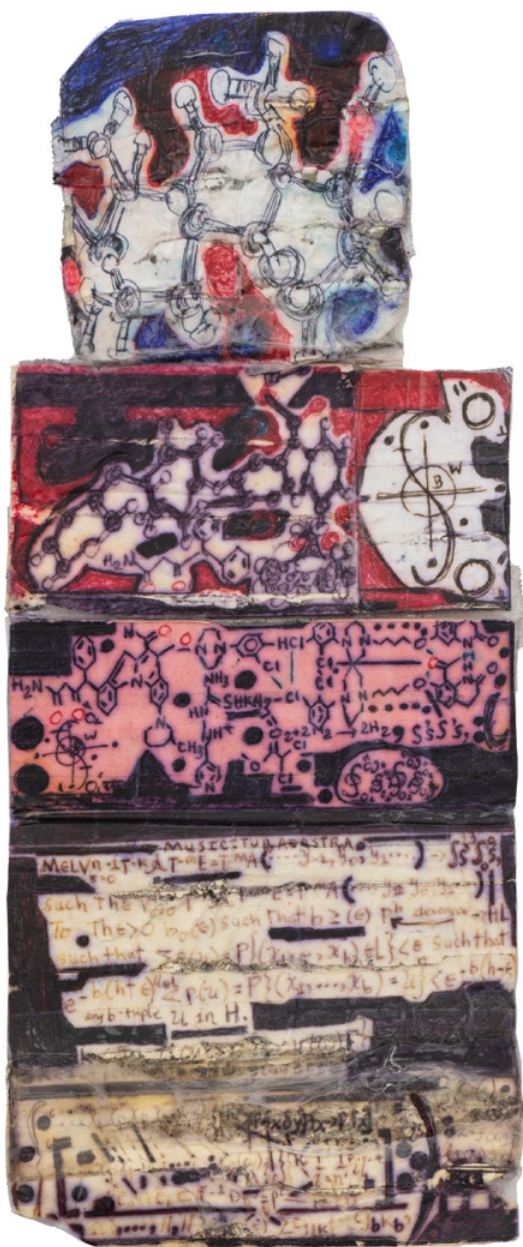
Purple Haze, c. 2008

Pen on found paper

7.5 x 8.25 inches

9386

\$ 22,000 USD



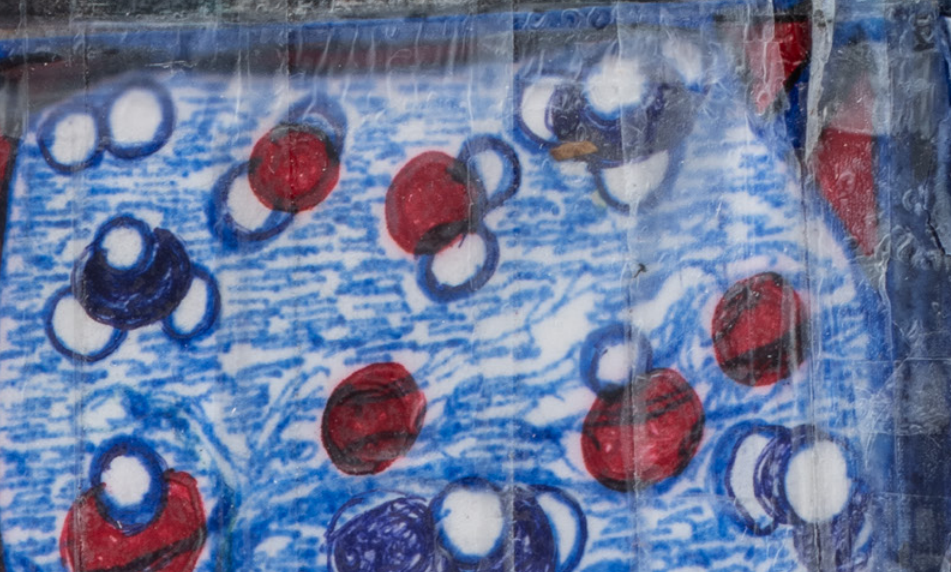
Melvin Way (1954 - 2024)
MUSICITURADASTRA, c. 2020
Ink and tape on paper
10.75 x 4.25 inches
MW0286
\$ 11,000 USD



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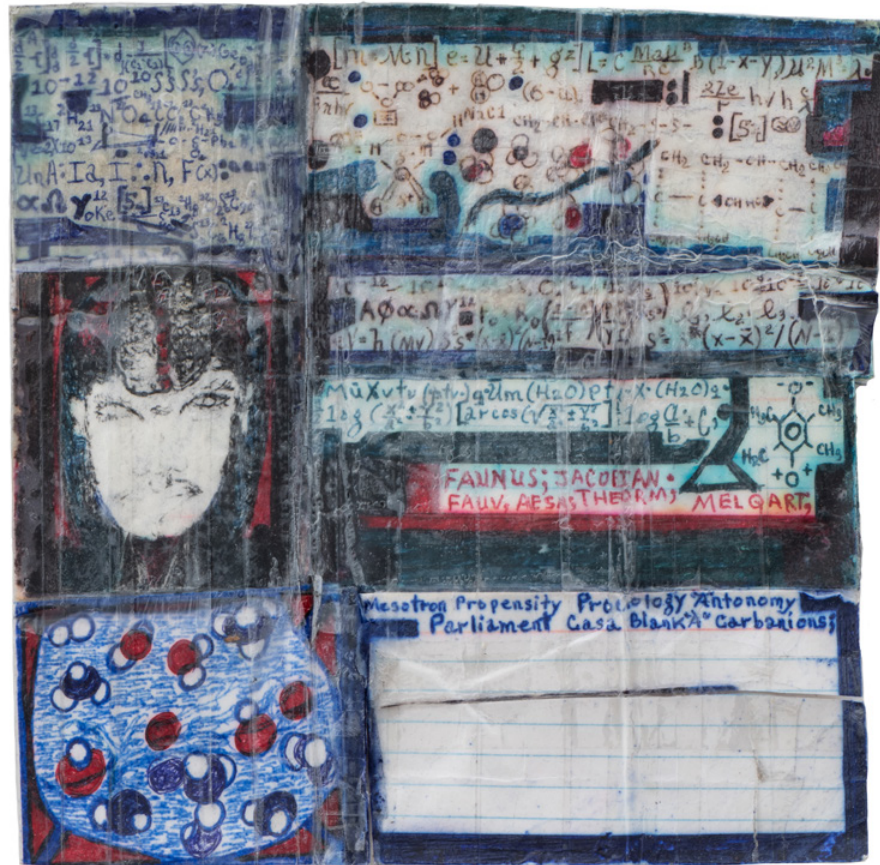
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Melvin Way, Fauv, c. 2004, detail



Melvin Way (1954 - 2024)

Fauv, c. 2004

Ballpoint pen and Scotch tape on paper

6.75 x 6.75 inches

MW0332

\$ 22,000 USD