

An abstract painting featuring a vibrant palette of colors including deep blues, bright yellows, oranges, reds, and greens. The brushstrokes are thick and expressive, creating a sense of movement and depth. The composition is layered and textured, with various colors overlapping and blending into each other.

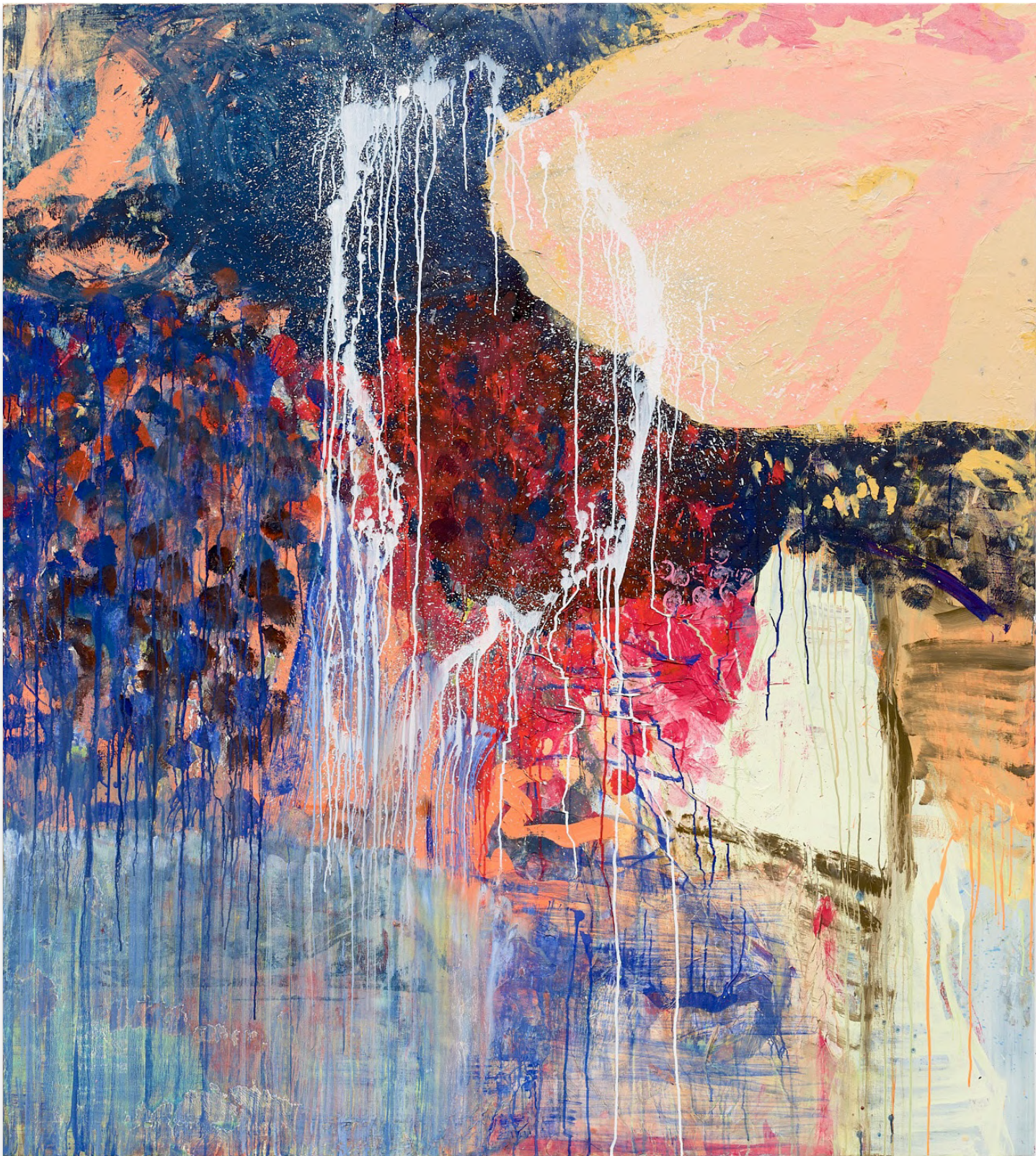
**RYAN  
LEE**

**INA GERKEN**

A sculpture made of dark, textured, brownish material, possibly wood or stone, with a complex, organic form. The piece features thick, rounded, and somewhat irregular shapes that resemble gnarled tree trunks or large, weathered rocks. The lighting highlights the rough, uneven surfaces and the intricate details of the structure.

**NABILAH NORDIN**

**INDEPENDENT ART FAIR  
MAY 14-17, 2026**



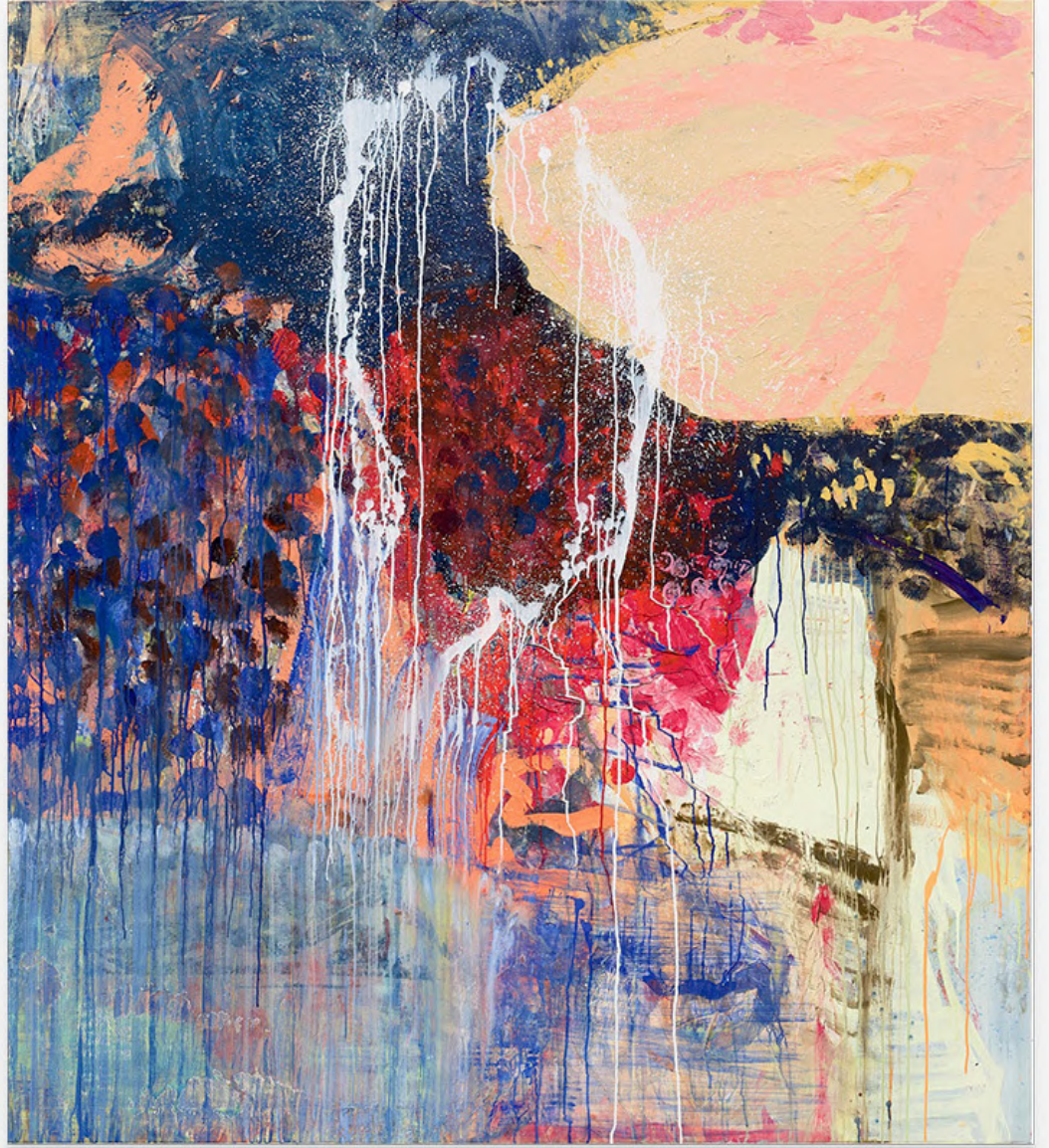
**Ina Gerken**

*Rose Moon*, 2026

Gouache, acrylic, and silk paper on linen

78 3/4 x 70 7/8 inches (200 x 180 cm)

\$26,000



INA GERKEN, ROSE MOON (SCALE), 2026

The background of the entire page is an abstract painting by Ina Gerken. It features a complex, layered composition of colors including red, blue, yellow, green, and pink. The brushstrokes are expressive and varied, with some areas showing thick, textured applications of paint and others showing more fluid, drippy textures. The overall effect is one of dynamic energy and organic form.

# INA GERKEN

Gerken's abstract works—employing translucent washes of gouache, bold lines, and cascading drips of paint—arise from the artist's free, expressive studio practice. Gerken's paintings are loose and layered, yet they coalesce into harmonious compositions that pulse with textural rhythm. Her sensitive approach to color adds to the paintings' atmospheric energy.

Gerken's use of silk paper in her paintings recalls her monotype practice, in which she paints on large sheets of paper and prints them onto canvas. Sometimes, pieces of paper accidentally remain on the surface, and with time, she developed a process that used this technique with intent. When the painting is dense, the white paper pieces create pauses, moments to breathe. They add a physical presence that contrasts with the more fluid, thinner layers of paint.



**Ina Gerken**

*Stages*, 2024

Gouache and pastels on linen

70 7/8 x 47 1/4 inches (180 x 120 cm)

\$20,000



**Ina Gerken**

*Still Room*, 2026

Gouache, acrylic, and silk paper on linen

70 7/8 x 59 inches (180 x 150 cm)

\$22,500



**Ina Gerken**

*First Day, 2023*


Acrylic on canvas

78 3/4 x 118 1/8 inches (200 x 300 cm)

\$34,000



INA GERKEN, FIRST DAY (SCALE), 2023

A woman with short brown hair, wearing a red t-shirt, blue jeans, and black sneakers, stands with her arms crossed in front of a large, vibrant abstract painting. The painting features a complex mix of colors including yellow, blue, red, and white, with visible brushstrokes and textures. A white text box is overlaid on the left side of the image.

*“The act of painting is like a dialogue between me and the work...both a snapshot—a frozen moment in time—and a memory, with its layers containing actions, reactions, and discoveries.”*



**Ina Gerken**

*Fields*, 2024

Gouache, acrylic, and silk paper on linen

59 x 55 1/8 inches (150 x 140 cm)

\$20,000



INA GERKEN, FIELDS (DETAIL), 2024



**Ina Gerken**

*Garden III*, 2025

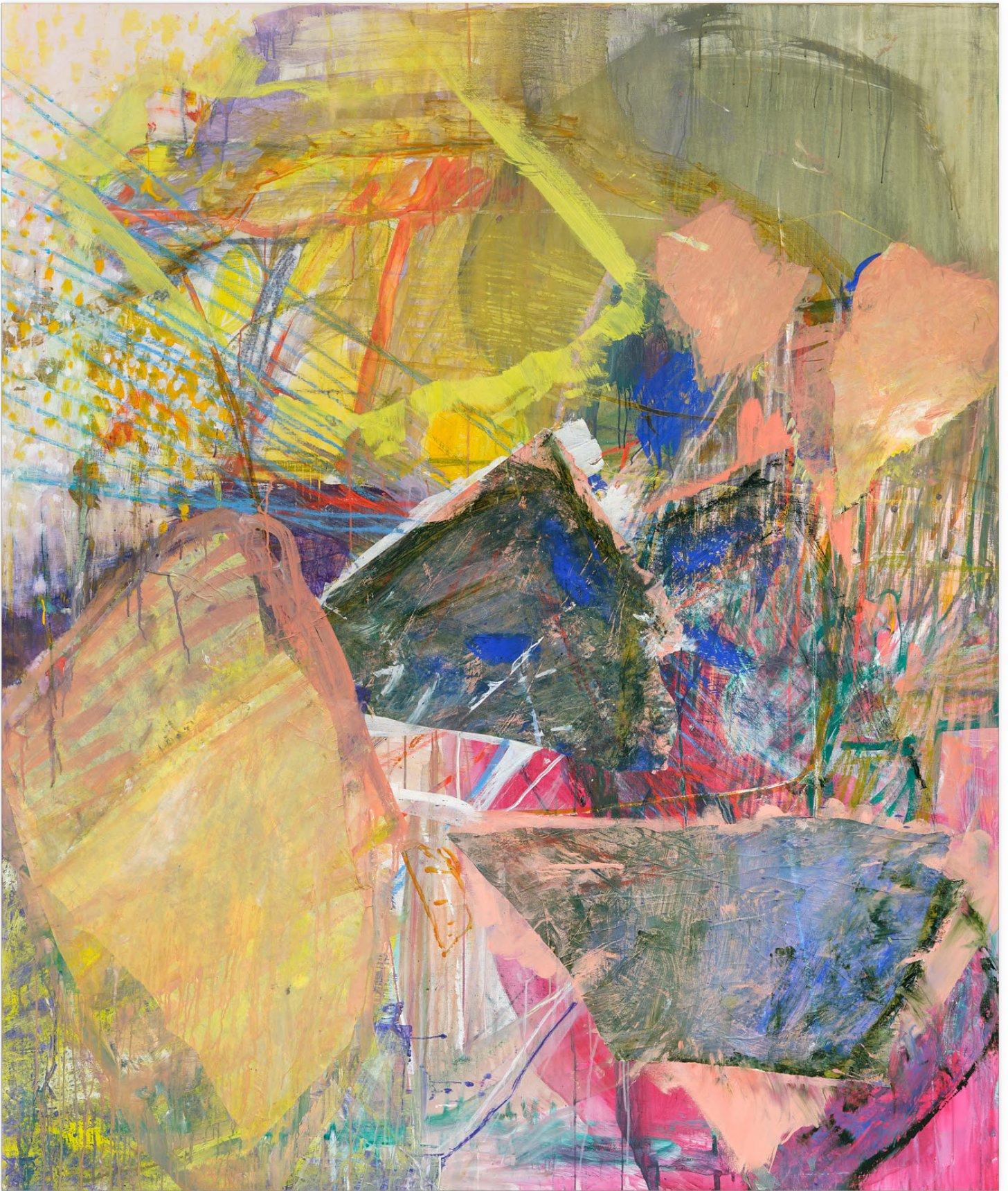
Gouache, acrylic, and silk paper on linen

59 x 51 1/8 inches (150 x 130 cm)

\$20,000



INA GERKEN, GARDEN III (SCALE), 2025



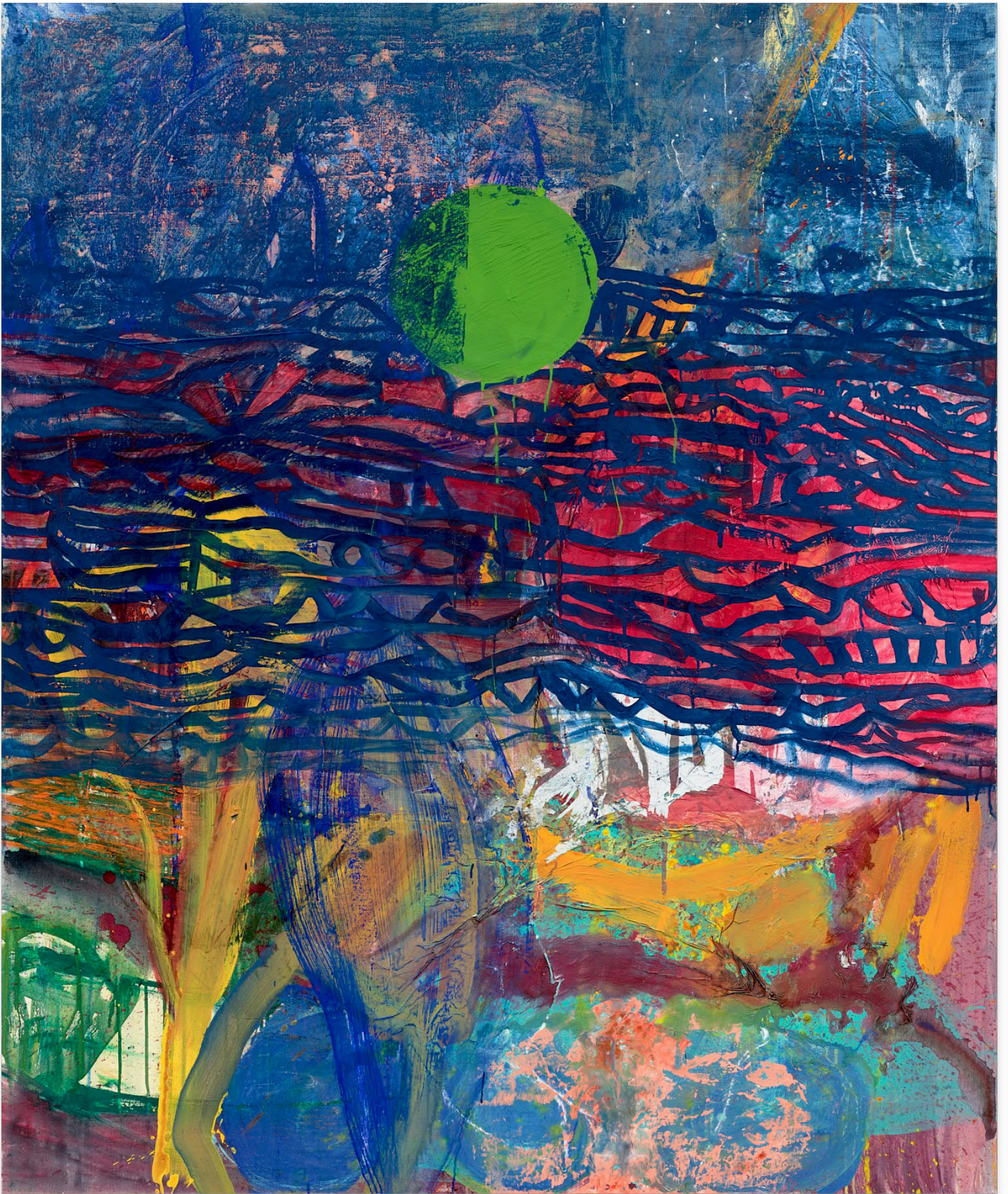
**Ina Gerken**

*Mirror*, 2025

Acrylic and tracing paper on linen

84 5/8 x 70 7/8 inches (215 x 180 cm)

\$27,500



**Ina Gerken**

*Ode to Helen*, 2026

Gouache, acrylic, and silk paper on linen

70 7/8 x 59 inches (180 x 150 cm)

\$22,500



INA GERKEN, ODE TO HELEN (DETAIL), 2026



**Ina Gerken**

L: *New York Drawing I*, 2023

R: *New York Drawing II*, 2023

Acrylic, pastel, oil pastel on paper

Image Dimensions: 15 x 11 inches (38.1 x 27.9 cm) each

Framed Dimensions: 17 3/8 x 13 3/8 inches (44.1 x 34 cm) each

\$3,000 each



# NABILAH NORDIN

Like drawings in space, Nordin's abstract sculptures embrace sinuous lines and rugged finishes. These twisted forms—in shades of gray, umber, and rusty red—give the effect of material that has been worn by time and nature. Unruly and energetic, Nordin's calligraphic lines interlace with voluminous masses to create dense configurations.

Beginning by welding steel armatures, Nordin exaggerates the physicality of her forms so that they seem to defy gravity, teetering on the edge of collapse and multiplying uncontrollably. The surfaces of her sculptures are subjected to an expansive range of treatments, producing contradictory visual logics, like knotted marble or convulsing cement.

**Nabilah Nordin**

*Drainage*, 2025

Welded steel, epoxy modelling compound,  
acrylic paint, oxidizing iron paint, dye, varnish

36 x 22 x 22 inches (91.4 x 55.9 x 55.9 cm)

\$10,000



**Nabilah Nordin**

*Drainage, 2025*

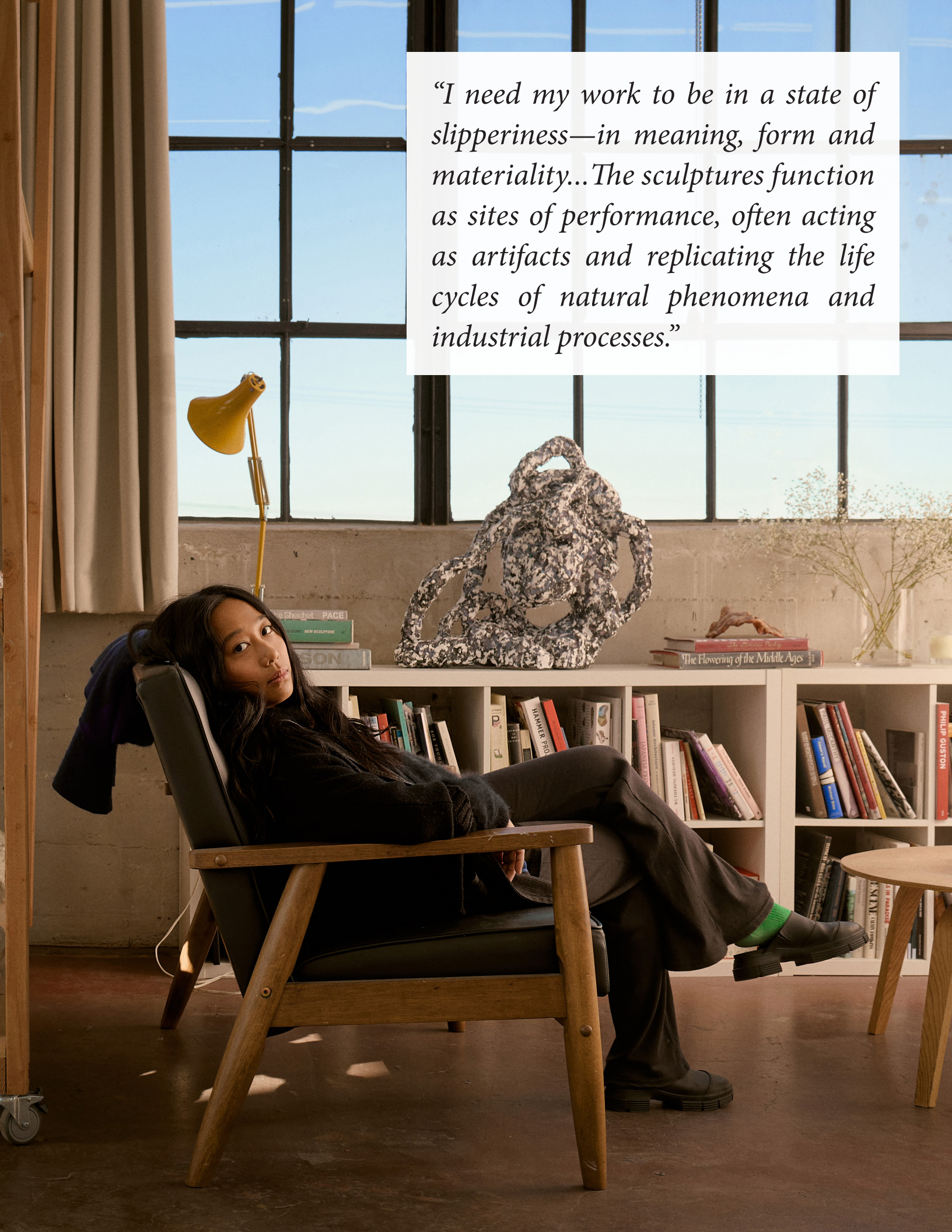
Welded steel, epoxy modelling compound,  
acrylic paint, oxidizing iron paint, dye, varnish

36 x 22 x 22 inches (91.4 x 55.9 x 55.9 cm)

Verso



*“I need my work to be in a state of slipperiness—in meaning, form and materiality...The sculptures function as sites of performance, often acting as artifacts and replicating the life cycles of natural phenomena and industrial processes.”*



**Nabilah Nordin**

*Chariot*, 2025

Welded steel, epoxy modelling compound, acrylic paint, dye, varnish

32 x 25 x 19 inches (81.3 x 63.5 x 48.3 cm)

\$10,000



**Nabilah Nordin**

*Chariot*, 2025

Welded steel, epoxy modelling compound, acrylic paint, dye, varnish  
32 x 25 x 19 inches (81.3 x 63.5 x 48.3 cm)

Verso





**Nabilah Nordin**

*Trompe l'oeil*, 2025

Welded steel, epoxy modelling compound, oxidizing iron paint

32 x 25 x 19 inches (81.3 x 63.5 x 48.3 cm)

\$10,000



NABILAH NORDIN, TROMPE L'OEIL (DETAIL), 2025



**Nabilah Nordin**

*Odyssey*, 2025

Welded steel, epoxy modelling compound, acrylic  
paint, pigment, dye

24 3/8 x 17 3/4 x 11 3/8 inches (61.9 x 45.1 x 28.9 cm)

\$7,000





**Ina Gerken (b. 1987, Speyer, Germany)** is a painter whose process-based practice is rooted in intuition and spontaneity.

Gerken has enjoyed prominent residencies around the world. In 2025, she received an International Studio & Curatorial Program (ISCP) residency. In 2023, she was awarded the prestigious Pollock-Krasner Grant and in 2022, she was selected for the Skowhegan School of Painting and Sculpture's artist residency program. She has also participated in residencies with the Fores Project, UK (2021) and The Cabin LA, CA (2019), and has received grants from the Stiftung Kunstfonds, Germany (2024); Lepsien Art Foundation, Germany (2017); and the Fine Art Collective of Frankfurt, Germany (2016); among others.

Gerken's paintings were recently featured alongside those of Helen Frankenthaler in the exhibition *Frankenthaler moves Jenny Brosinski, Ina Gerken, Adrian Schiess* at the Museum Reinhard Ernst in Wiesbaden, Germany. Her work has been exhibited at museums and galleries in Europe, Asia, and the Americas, including Kopfermann Fuhrmann Stiftung, Düsseldorf, Germany (2025); Makasiini Contemporary, Turku, Finland (2024); Logomo, Turku, Finland (2023); Green Family Art Foundation, Dallas, TX (2023); Stiftelsen Vestfossen Kunstlaboratorium, Vestfossen, Norway (2022); and Deichtorhallen Hamburg, Hamburg, Germany (2020); among others.

Gerken's work is held in the collections of Kunsthaus NRW Kornelimünster, Germany; Museu Inimá de Paula, Brazil; Museum Reinhard Ernst, Germany; and OP ENHEIM Collection, Poland; as well as private collections across the globe.



**Nabilah Nordin (b. 1991, Singapore)** uses her materially driven practice to explore the formal possibilities and surface potential of sculpture.

Nordin has exhibited at museums, biennales and galleries across Australia, Asia and the USA. She has held solo exhibitions at Neon Parc Brunswick, Australia (2025); Parrasch Heijnen, CA (2024); the Art Gallery of New South Wales, Australia (2023); the Australian Embassy, DC (2023); National Gallery of Victoria, Australia (2023); Heide Museum of Modern Art, Australia (2021); Changwon Sculpture Biennale, South Korea (2020); and Singapore Biennale, Singapore (2019); among others. Her work has been included in group shows including Potter Museum, Australia (2026); La Loma and Vielmetter, CA (2026); RISING, Australia (2025); Parrasch

Heijnen, CA (2023); Bundanon Art Museum, Australia (2023); McClelland Sculpture Park and Gallery, Australia (2022); and Murray Art Museum, Australia (2021); among others.

Nordin's work is held in public collections including the Art Gallery of New South Wales, Australia; Monash University Museum of Art, Australia; National Gallery of Victoria, Australia; and MIIA Collection; among others.