

CHAPTER NY



Adam Gordon

Antonia Kuo

Erin Jane Nelson

Mary Stephenson

Stella Zhong

Art Basel

June 17–22, 2025
Hall 2.1 | Booth S28

Offer subject to prior sale.



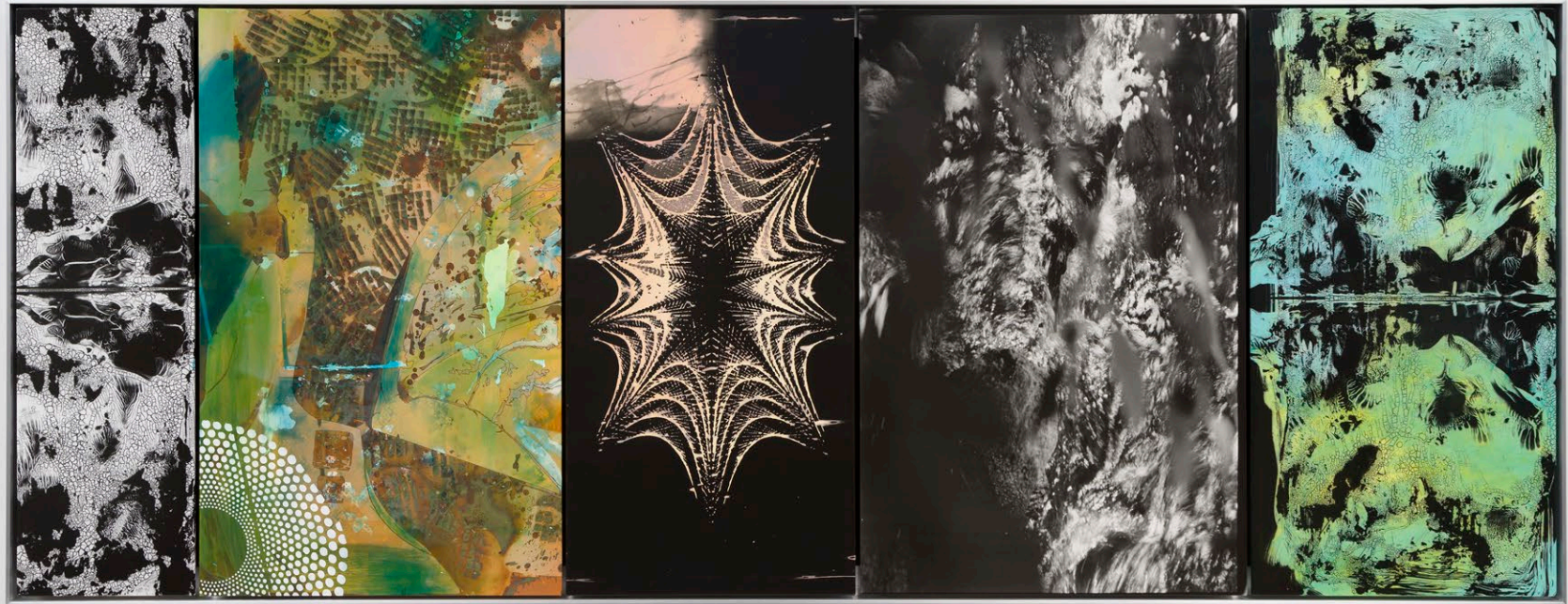
Antonia Kuo

Antonia Kuo's practice centers around recording, image-making, and the potential of the photographic medium. Kuo creates her own intensive processes by which images and materials can be alchemically transformed. She often merges formal elements based on industrial materials and machine parts with intuitively-derived natural forms and gestures. In her unique "photochemical paintings" she utilizes light-sensitive paper and photochemistry to capture light, time and mark making, collapsing her drawing and painting practice with photographic materiality. Compound images are built up over multiple layers and remain tethered to some markers of representation, but ultimately coalesce into an interpretative field of entropic energies and phenomena. Like her photochemical works, Kuo's sculptures serve as recordings of forms that are lost, obscured, and only partially remembered.

Antonia Kuo (b. 1987, New York, NY) lives and works in New York, NY. She received an MFA from Yale University in 2018, her BFA from School of Fine Arts Boston and Tufts University in 2009, and a one-year certificate from the School of the International Center of Photography in 2013. In 2024 Kuo had a two-person exhibition with Martin Wong at the Frye Art Museum, Seattle. Her work has been exhibited at Metropolitan Museum of Manila, PH; Centre Pompidou, Paris; the Whitney Museum of American Art, New York; Chapter NY, New York; Adams and Ollman, Portland, OR; James Cohan, New York; Project Native Informant, London; Jeffrey Deitch, Los Angeles; Moskowitz Bayse, Los Angeles; Jack Barrett Gallery, New York; F, Houston; Chart, New York; Each Modern, Taipei; MAMOTH, London; Make Room, Los Angeles; among others. Kuo has performed and screened her work at Pioneer Works, Brooklyn, NY; Knockdown Center, Queens, NY; MoMA PS1, Queens, NY; and the Musée d'art contemporain de Montréal, among others. She has been an artist-in-residence at Mass MoCA, Vermont Studio Center, The Banff Centre, and was a MacDowell Colony Fellow. Kuo's work is included in the collections of the Whitney Museum of American Art, New York and Centre Pompidou, Paris, and Frye Art Museum, Seattle.

Please find a link to view the artist's dossier [here](#).

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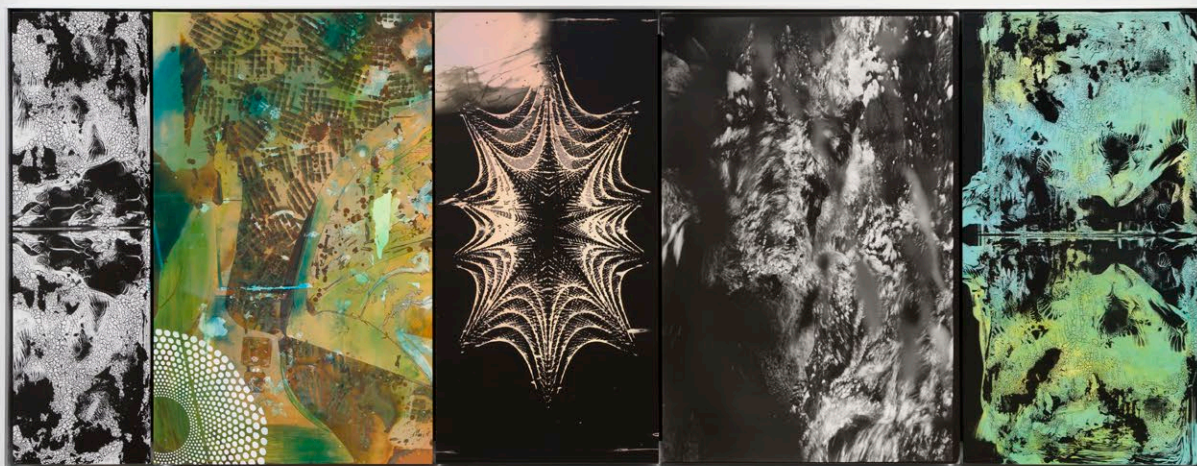
Antonia Kuo

Lattice, 2025

Unique chemical painting on light-sensitive
silver gelatin paper in aluminum frame

36 x 90 1/2 in (91.4 x 229.9 cm)

\$22,000.00





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Antonia Kuo

Ancestor I, 2024

Unique photochemical painting on light-sensitive
silver gelatin paper, enamel in sapele wood frame

58 1/2 x 17 1/4 in (148.6 x 43.8 cm)

\$ 12,000.00



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Antonia Kuo

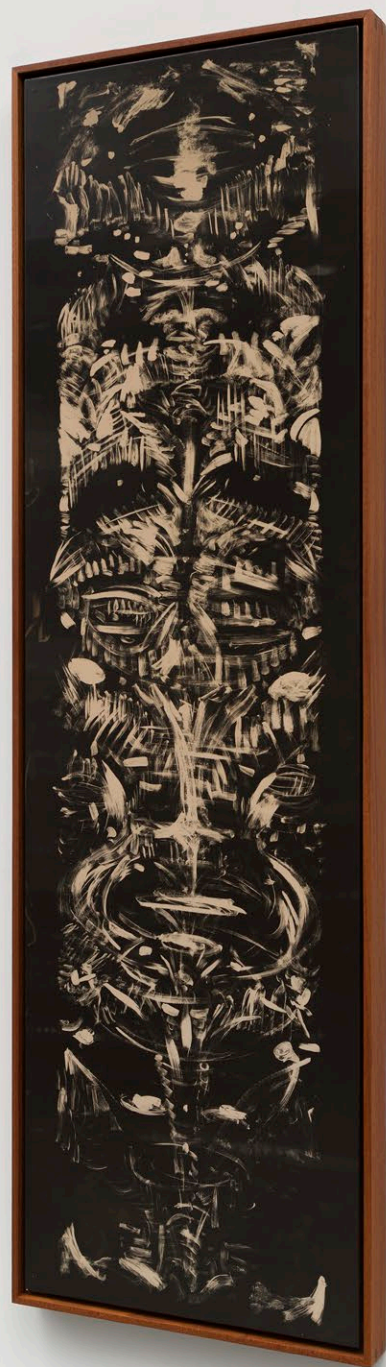
Ancestor II, 2024

Unique photochemical painting on light-sensitive
silver gelatin paper, enamel in sapele wood frame

58 1/2 x 17 1/4 in (148.6 x 43.8 cm)

\$ 12,000.00







Mary Stephenson

Giving physical structure to memory, Stephenson builds spaces that hold visual remnants of the unconscious mind. She approaches her canvases as fertile surfaces with the potential to recreate an emotion or bodily sensation. Stephenson applies thin layers of brightly colored paint that seep and recede into her canvases before revealing a final image. Minute gestures—such as a small slit, a fine thread, or a sliver of light—provides entry points into these highly-saturated surfaces, inviting viewers to look closer. Inanimate objects assume a central role within Stephenson's world, expanding and contracting within vast, yet barely populated fields of vision that offer room for movement and exploration. Within these liminal spaces, Stephenson plays with scale, shifting between colossal structures and minuscule forms that dislodge her viewer from any logical sense of space and instead encourage an introspective spatial awareness.

Mary Stephenson (b. 1989 London, UK) lives and works in London. She graduated from the Royal Academy Schools, London in 2023 and the Glasgow School of Art in 2011. Stephenson has had solo exhibitions at White Cube, Paris; Chapter NY, New York; MASSIMODECARLO, Paris; LINSEED Projects, Shanghai; and Incubator, London. Her work has been included in group exhibitions at Jeremy Scholar, London; Rose Easton, London; Michael Werner Gallery, London; and Ginny on Frederick, London; among others. Her work has been acquired by the Loewe Art Collection, Madrid and the Government Art Collection, London.

Please find a link to view the artist's dossier [here](#).

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Mary Stephenson

Big Time, 2025

Oil on linen

63 x 78 3/4 in (160 x 200 cm)

£30,000.00



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Mary Stephenson

Collared Sunset, 2025

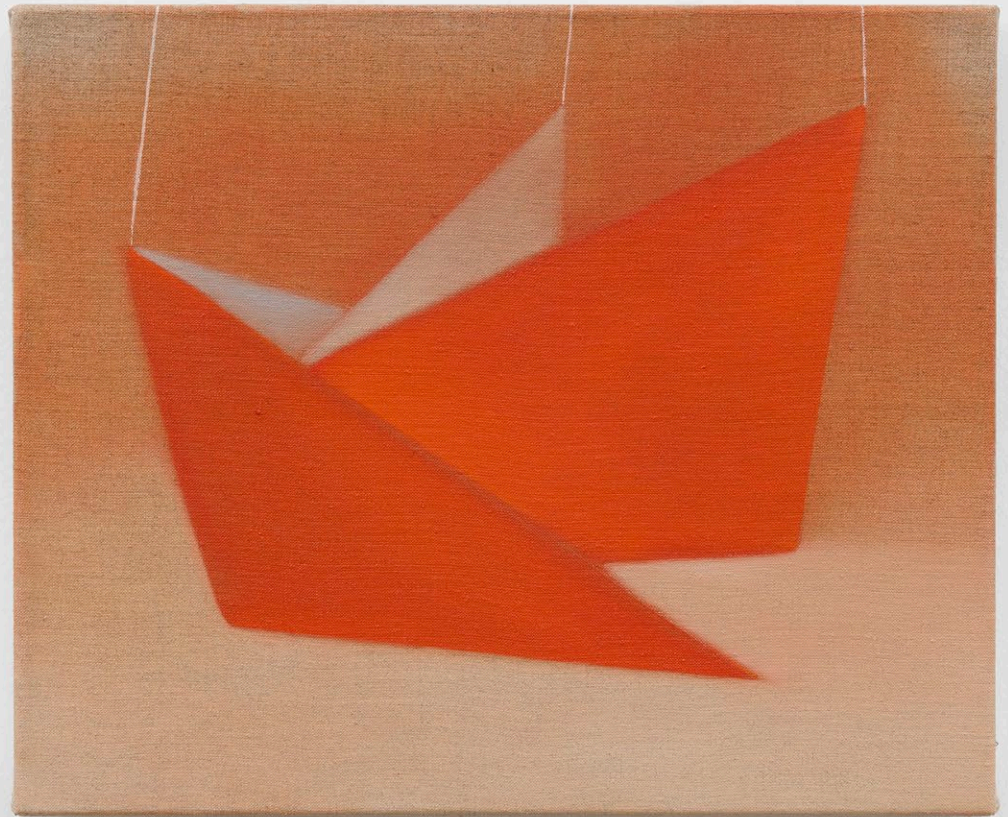
Oil on canvas

7 7/8 x 15 3/4 in (20 x 40 cm)

Sold



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Mary Stephenson

Small Red Meeting, 2025

Oil on linen

7 7/8 x 11 3/4 in (20 x 30 cm)

Sold



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Mary Stephenson

Bright Route, 2025

Oil on canvas

7 7/8 x 15 3/4 in (20 x 40 cm)

Sold



Erin Jane Nelson



Erin Jane Nelson's practice is grounded in photography sourced from her personal archive of found and original images. She often works serially, with each project delving into new conceptual frameworks as far ranging as regional histories of the Southern barrier islands, formative personal relationships, spirituality as a process of mourning and healing, and science fiction narratives. Through speculative world-building, layering everyday materials, and historical research, her work broadly explores the psychological impact of the climate crisis through a feminist lens. Raised in the American South, Nelson travels throughout the region to photograph her surroundings and lived experiences. She intuitively merges these images onto unexpected support structures—including silk, hand-crafted quilts, panels, and ceramic inspired by vernacular craft objects and the history of collage—their multiple references engaging the nuanced anxiety, conflict, and humor of the present and immediate future. Nelson's newest works have expanded to include ceramic cameras that the artist creates herself and uses to capture landscape photographs that further emphasize the material and conceptual foundation of her practice.

Erin Jane Nelson (b. 1989, Neenah, WI) lives and works in Santa Fe, NM. In 2011 she received her BFA from The Cooper Union. She has had solo exhibitions at the Museum of Contemporary Art of Georgia, Atlanta; Chapter NY, New York; DOCUMENT, Chicago; and the Atlanta Contemporary Art Center, Atlanta; among others. Her work was included in the 2021 New Museum Triennial and has been included in group exhibitions at the Carnegie Museum of Art, Pittsburgh; Moss Art Center, Virginia Tech; the Whitney Museum of American Art, New York; the Aspen Art Museum, Aspen; the Fries Museum in Leeuwarden, NLD; La Galerie, centre d'art contemporain, Noisy-le-Sec; Deli Gallery, New York; Van Doren Waxter, New York; Capital Gallery, San Francisco; and the Pinakothek der Moderne, Munich. Nelson was a recipient of the 2023 Guggenheim Fellowship in the Creative Arts. In 2026, Nelson will have a solo exhibition at the Abrams-Engel Institute for the Visual Arts, The University of Alabama at Birmingham, AL.

Please find a link to view the artist's dossier [here](#).

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Erin Jane Nelson

Sunflower Cam, 2025

Pigment prints and found materials
on glazed stoneware

24 1/2 x 24 x 15 1/2 in (62.2 x 61 x 39.4 cm)

\$15,000.00





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Erin Jane Nelson

Bulb Cam, 2025

Pigment prints, epoxy clay, and found
materials on glazed stoneware

14 3/4 x 12 1/2 x 9 in (37.5 x 31.8 x 22.9 cm)

\$7,000.00





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Erin Jane Nelson

Hare Cam, 2025

Pigment prints and found materials
on glazed stoneware

8 1/4 x 9 1/4 x 8 in (21 x 23.5 x 20.3 cm)

\$6,000.00





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Erin Jane Nelson

Turtle Cam, 2025

Pigment prints, rocks, epoxy clay, and found
materials on glazed stoneware

10 x 8 1/2 x 9 3/4 in (25.4 x 21.6 x 24.8 cm)

\$6,000.00





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Erin Jane Nelson

Ciénega, 2025

Pigment print, resin, and epoxy
clay on glazed stoneware

17 x 20 1/2 in (43.2 x 52.1 cm)

\$9,000.00



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Erin Jane Nelson

Heart Stones, 2025

Pigment print, fabric, resin, and epoxy
clay on glazed stoneware

12 1/4 x 17 3/4 in (31.1 x 45.1 cm)

\$6,500.00



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Erin Jane Nelson

Angel, 2025

Pigment print, found materials,
and resin on glazed stoneware

11 1/2 x 14 1/4 in (29.2 x 36.2 cm)

\$6,000.00



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Erin Jane Nelson

Rufina, 2025

Pigment print and resin on glazed stoneware

14 1/4 x 10 1/2 in (36.2 x 26.7 cm)

\$6,000.00





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Erin Jane Nelson

Marge in Abiquiu, 2025

Pigment prints and resin on glazed stoneware

14 1/4 x 12 in (36.2 x 30.5 cm)

\$6,000.00



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Erin Jane Nelson

Salt River, 2025

Pigment print, found materials and
resin on glazed stoneware

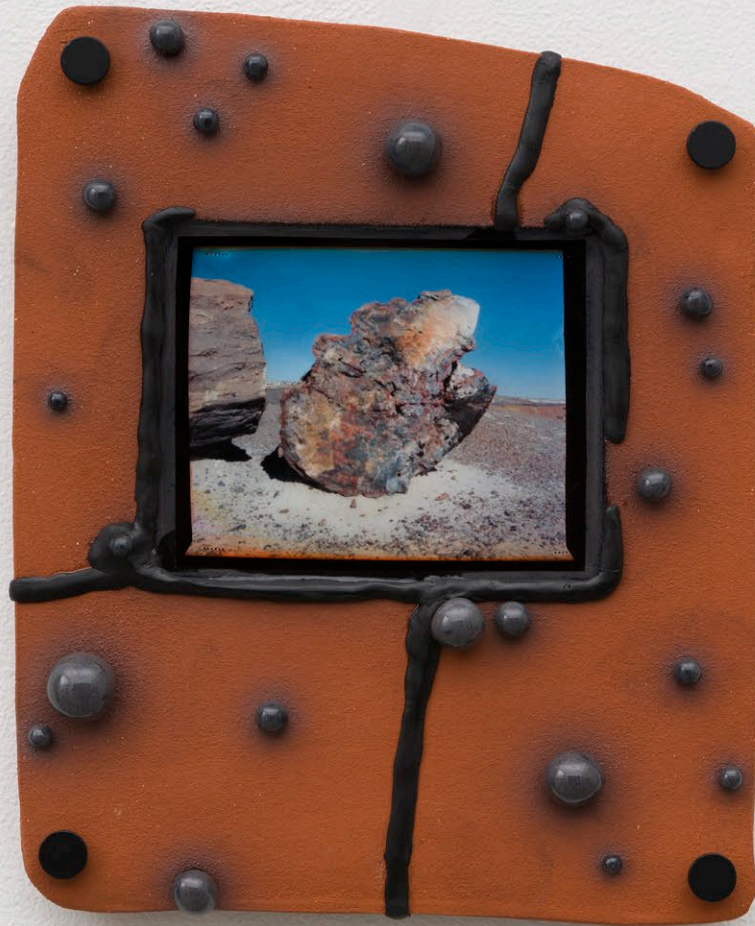
13 3/4 x 10 3/4 in (34.9 x 27.3 cm)

\$5,500.00





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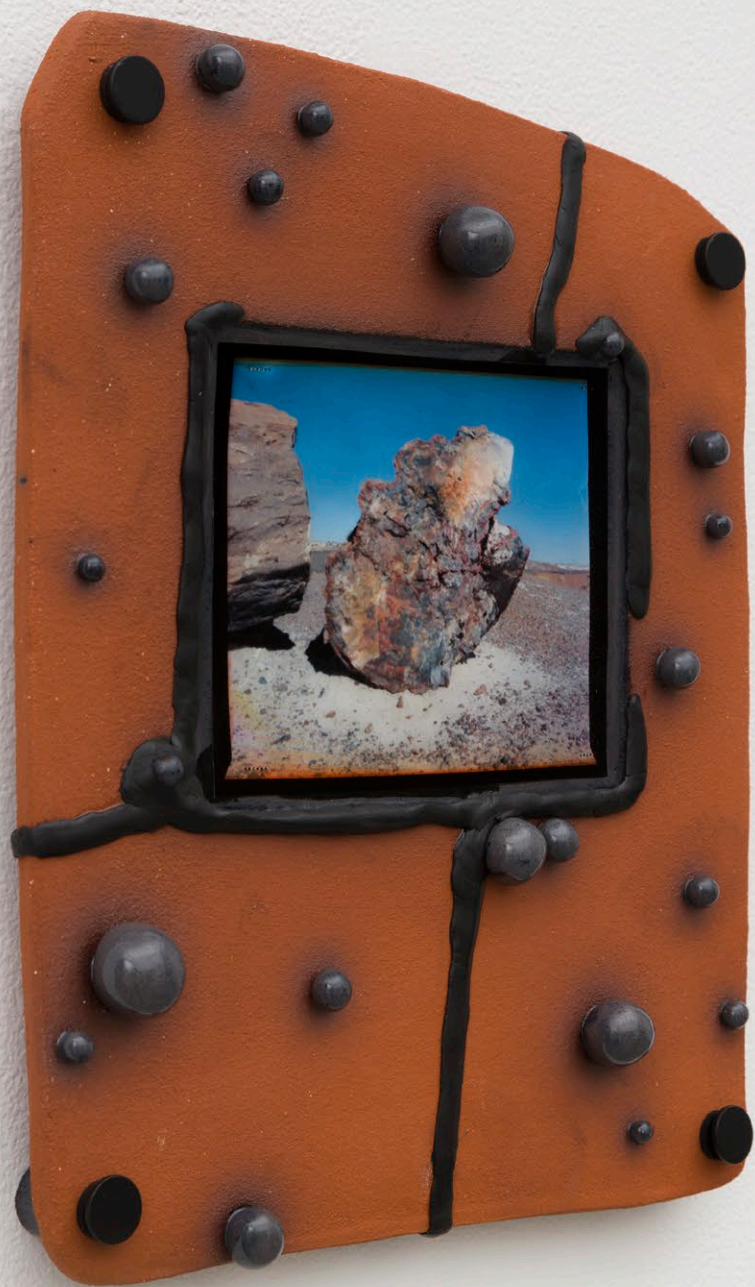
Erin Jane Nelson

Triassic, 2025

Pigment print, resin, and epoxy
clay on glazed stoneware

11 1/4 x 9 in (28.6 x 22.9 cm)

\$5,000.00



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Erin Jane Nelson

Sunflower Self, 2025

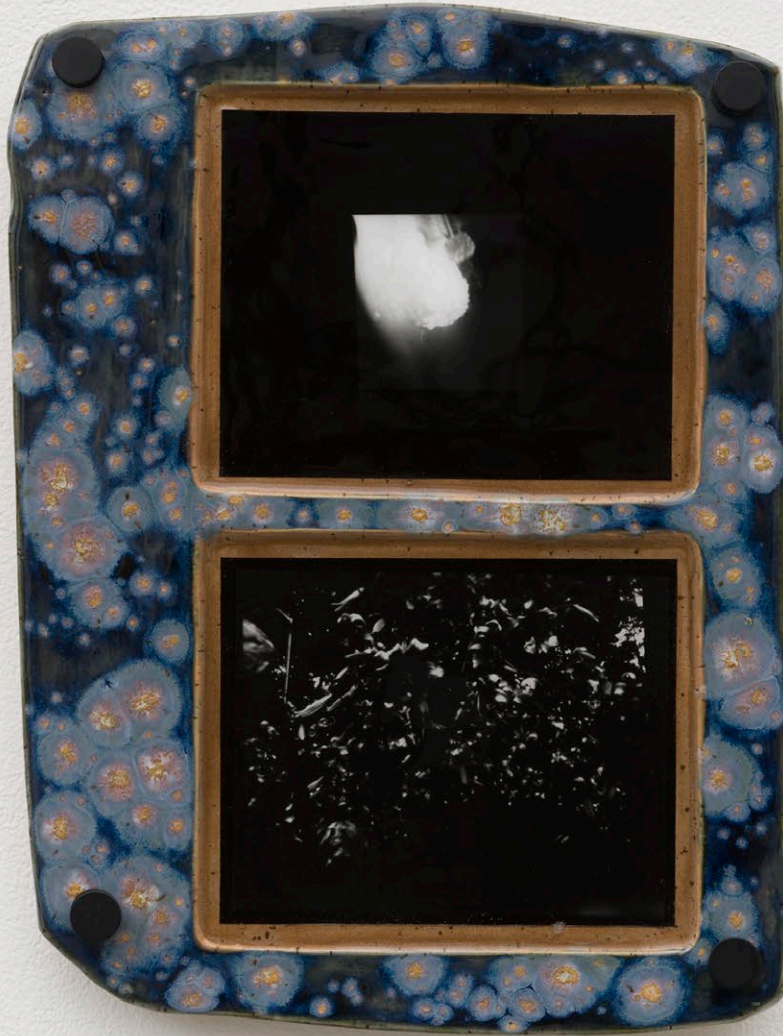
Pigment prints and resin on glazed stoneware

9 1/2 x 11 3/4 in (24.1 x 29.8 cm)

\$5,000.00



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Erin Jane Nelson

Garden Bender, 2024

Silver gelatin prints and resin on glazed stoneware

12 x 9 in (30.5 x 22.9 cm)

\$5,000.00



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Adam Gordon

Adam Gordon's multi-disciplinary practice shifts between installation, painting, photography, and controlled encounters. Across all mediums, his work constructs deeply uncanny spaces that point to the inherent strangeness of the everyday. Gordon captures unexpected nuance in his banal subjects—sourced from images that he observes in person, captures in snapshots, or fully imagines—training our attention towards the subtle ambiguities of human existence. He devotes immense time and care in building the surfaces of his paintings that only slightly alter their source material, creating the impression of reality distilled out of itself. Without skewing much, he makes a profound gesture about the oddity and surrealism of our time as it is.

Adam Gordon (b. 1986, St. Paul, MN) lives and works in Jersey City, NJ. Gordon received his MFA from Yale University in 2011. He has had solo exhibitions at Chapter NY, New York; Gandt, Queens; Project Native Informant, London; Galleria ZERO, Milan; and The Power Station, Dallas. Gordon's work was included in The Whitney Biennial 2022: Quiet as It's Kept, Whitney Museum of American Art, New York, and has been included in group exhibitions at HOUSE, Berlin; Kunsthalle Wien, Vienna; Chapter NY, New York; Project Native Informant, London; New Gallerie, Paris; Andrew Kreps, New York; High Art, Paris; Derek Eller, New York; National Exemplar, New York; Boates Fine Arts, São Paulo; and Night Gallery, Los Angeles. His work is included in the collections of the Tang Teaching Museum, Skidmore College, Saratoga Springs, NY and the Whitney Museum of American Art, New York.

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Adam Gordon

Untitled, 2024

Oil on linen

18 x 14 in (45.7 x 35.6 cm)

\$12,000.00



Adam Gordon

Untitled, 2024

Oil on linen

16 x 20 in (40.6 x 50.8 cm)

\$13,500.00

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Stella Zhong

Stella Zhong's work brings together vast planes and miniscule objects with suggestively geometric and infrastructural forms that feel at times alive or even edible. Making tactile the cosmic and infinitesimal at once, her installations compress layered existential and political conditions. Within these opaque worlds, Zhong establishes conditions to observe the revolutionary potential of smallness and to feel hope and momentum in inert states.

Stella Zhong (b. 1993, Shenzhen, China) lives and works in New York, NY. She holds a BFA in Glass from Rhode Island School of Design and an MFA from Yale University. Zhong has had solo exhibitions at Antenna Space, Shanghai, CN; The Intermission, Pireas, GR; Chapter NY, New York; Fanta-MLN, Milan; Adams and Ollman, Portland, OR; and Guan Shan Yue Art Museum, Shenzhen; among others. Zhong has exhibited internationally at SculptureCenter, Queens, NY; The Aldrich Contemporary Art Museum, Ridgefield, CT; Galerie Marguo, Paris; in lieu, Los Angeles; Peana, Mexico City; YveYANG, New York; Mana Contemporary, Jersey City; HUA International, Beijing; M 2 3, New York; and more. Her work has been reviewed on ArtAsiaPacific, Mousse Magazine, Texte zur Kunst, The New York Times, Art in America, among others.

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Stella Zhong

Confetti for That Nightmare 05, 2024

Oil on panel

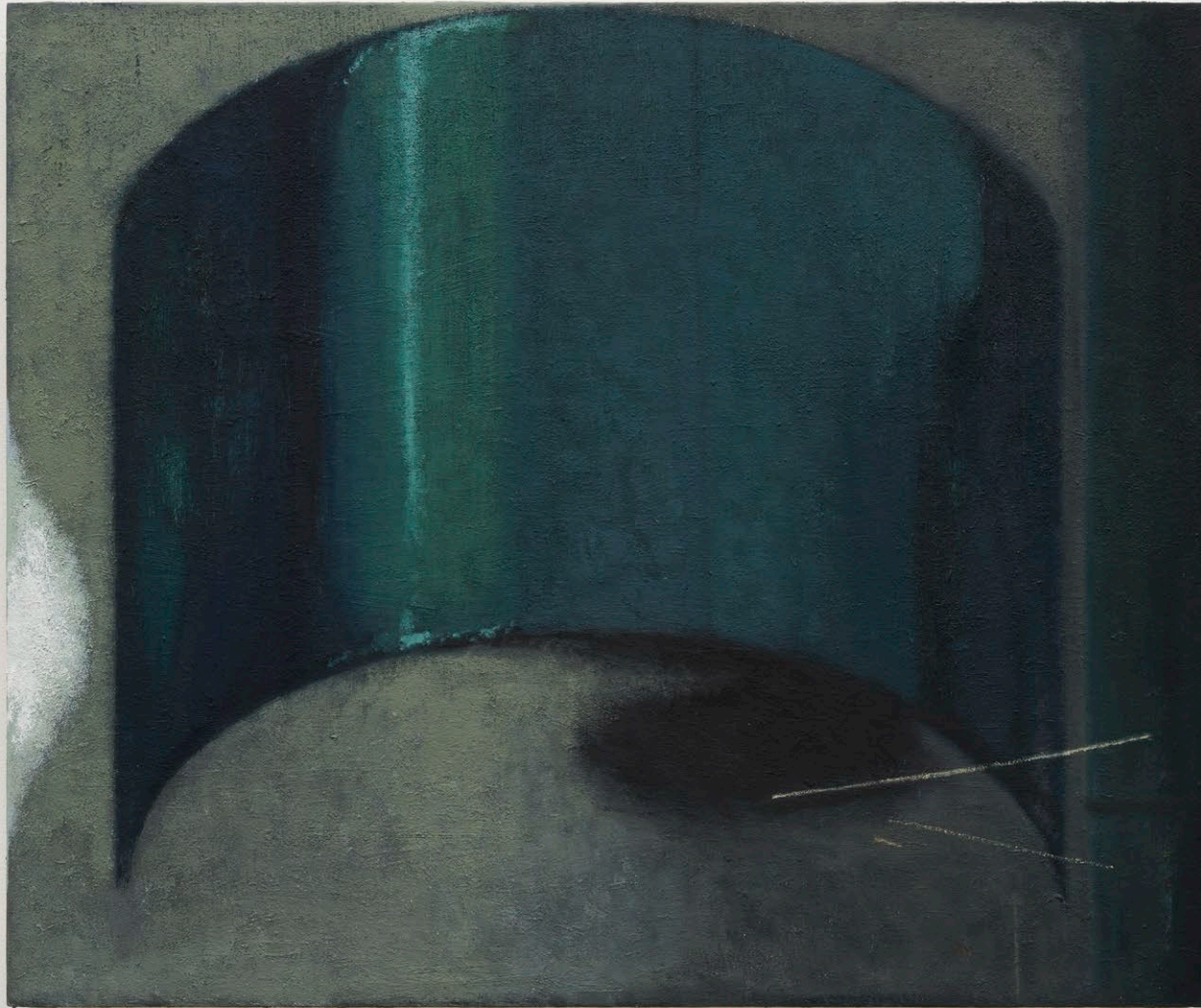
60 x 5 1/8 in (152.4 x 13 cm)

Sold





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Stella Zhong
Confetti for That Nightmare 04, 2024-25
Oil on panel
20 x 24 in (50.8 x 61 cm)
Sold





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