NKG

NATHALIE KARG GALLERY

ADAA Fair 2026 | Booth A14

Thursday, November 12 to Monday, November 16, 2026

Park Avenue Armory
643 Park Avenue, New York, NY 10065

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212 563 7821

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The Body and The Bedrock

At the ADAA Fair, Nathalie Karg Gallery presents “The Body and The Bedrock,” an exhibition exploring the intersection of geological permanence and the fragmented nature of human perception, moving beyond the scenic to explore the visceral ways in which we inhabit the world.

The presentation is anchored by a dialogue between the tactile and the elusive: from Hermine Ford’s shaped canvases, modeled after water-worn pebbles from the Nova Scotia coastline, and Sangram Majumdar’s layered, translucent compositions to Tim Wilson’s structural investigations of light, March Avery’s poetic distillations of form and Sara-Vide Ericson’s raw, bodily confrontation with the
earth.

“The Body and The Bedrock” invites viewers to consider nature not as a vista to be consumed, but
as an enduring, shaping presence that mirrors our own complex identities.

Featuring works by March Avery, Peter Barrickman, Sean Cavanaugh, Sara-Vide Ericson, Hermine Ford, Kerstin Hans, Vera Iliatova, Sangram Majumdar, Sarah Peters, Elsa Sahal and Tim Wilson.

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March Avery

March Avery grew up in a family of painters, the daughter of Milton Avery and Sally Michel, and was drawing, painting and sculpting every day as a small child. She never went to art school; her style grew out of close, direct observation of the world around her. She lives and works in New York City, near her son, the painter Sean Cavanaugh.

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Pines of Provence, 1979
Titled, signed and dated on verso
Oil on canvas
60 x 40 inches
MA008

$95,000

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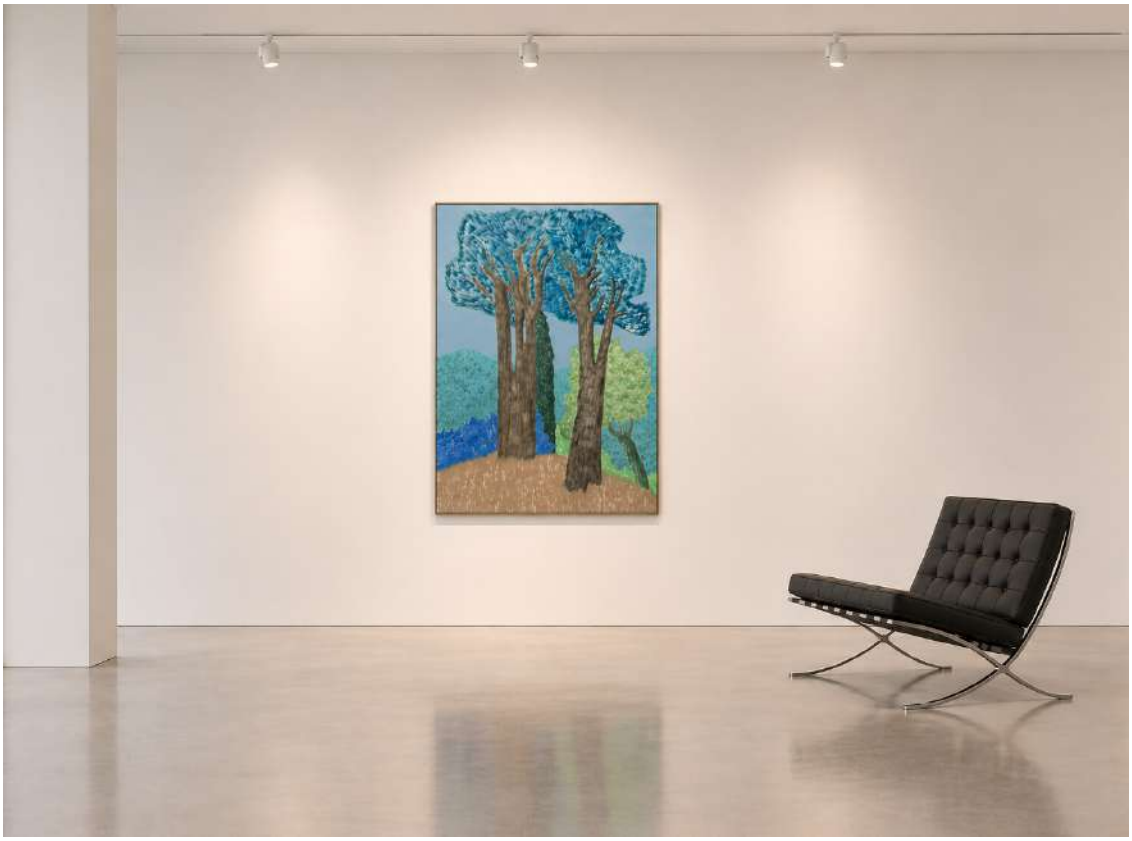

Installation shot of March Avery's Pines of Provence

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Red Barn, 2019
Titled, signed and dated on verso
Oil on canvas
24 x 36 inches
61 x 91.4 cm
MA007

$44,000

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Installation shot of March Avery's Red Barn

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Peter Barrickman

Peter Barrickman's is a multidisciplinary artist with a focus in painting, Barrickman makes work in tandem with a diaristic archiving practice. Formally and stylistically multi-voiced, he looks at the forces of the natural world in contact with human structures and logics. The artist's working methods are heavily influenced by collaborative and social art making projects including music, film/video and performance.

Barrickman's work has been shown internationally, including at La Panaderia in Mexico City, Karma International in Zurich, The Tate Modern in London, Hyde Park Art Center in Chicago,The Museum of Contemporary Art in Detroit, Cité des Arts International in Paris and The Whitney Museum of American Art. He was the recipient of a fellowship at
Skowhegan School of Painting and Sculpture and two Mary L. Nohl Fund Fellowships in 2003 and 2010. He was awarded residencies at Centraltrak in Dallas, the Millay Colony in Austerlitz, NY and at the ICA in Monte Castello di Vibio in Perugia, Italy in 2025. His work was written about in Art Papers, Art in America online, The New York Times, Artnews.com, Art Forum and theNewRepublic.com.

In 2021, Barrickman co-founded Mazzzagine Project, an initiative in support of artists and the formation of new collaborations.

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Testaccio Video, 2026
Acrylic and Flashe on canvas
55 1/2 x 51 in
141 x 129.5 cm
(PBAR081)

$18,000

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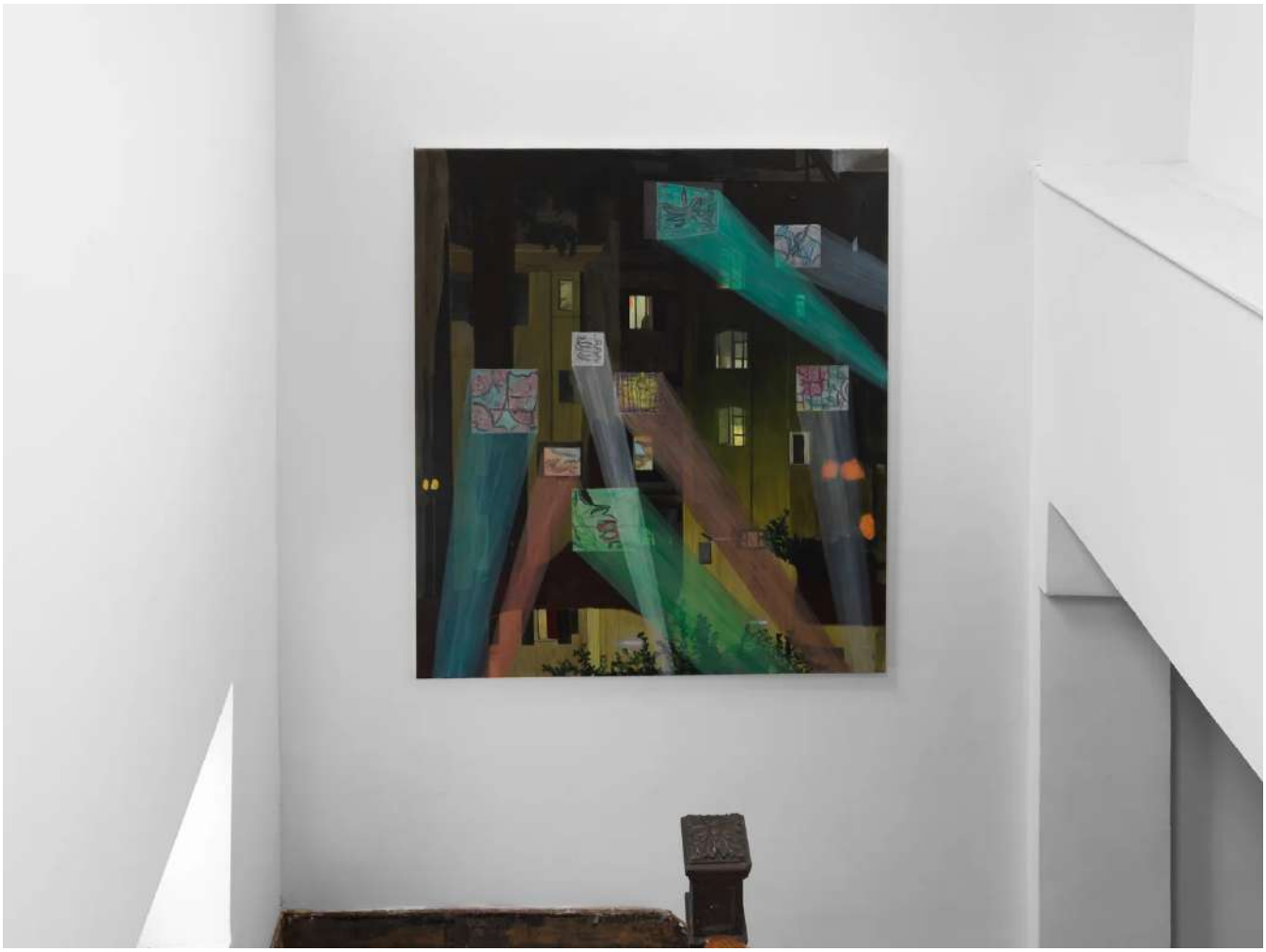

Installation shot of Peter Barrickman's Testaccio Video

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Sean Cavanaugh

Taking inspiration from the grand tradition of American nineteenth-century landscape painting, particularly that of the Hudson River School, Sean Cavanaugh's work, like that of his predecessor, draws inspiration from nature and a key eye for detail. Not only does Cavanaugh revisit ideas of American wildness in his work, but he often does so by documenting his travels. His favorite settings include the Catskills of upper New York state and the vast wilderness of the West, including the formidable mountains of Montana and the rugged California coast.

Cavanaugh's work conveys this natural subject matter by immersing the viewer in the setting, often zooming in, and focusing on the minute details of an individual tree or capturing a solitary wave as it breaks and spreads across a rocky beach. The artist refers to this as macro abstraction, so close that reality blurs itself into abstraction. This approach to documentation and depiction runs counter to the grandeur of Thomas Cole or William Trost Richards but, in doing so, encourages a more intimate engagement.

Cavanaugh's dedication to painting and focus on the natural world is in his lineage and is, as such, an extension of a family legacy in American painting. The artist grew up in a family of painters—his mother, March Avery, and his grandparents, Sally Michel and Milton Avery are all artists whose works reflect a deep engagement with nature.

Born in 1969, Cavanaugh received a Bachelor of Arts degree in art and environmental studies from Pitzer College in Claremont, Califoria. He has had numerous solo gallery and museum exhibitins thrughout the country and abroad, most recently at the Lowe Museum at the University of Miami. His work has recently been shown at the Royal Academy of Art in London and can be found in public collections in California, including the Claremont Colleges, the Art in Embassies program in Karachi, Pakistan, the Farnsworth Museum in Maine, and the Philadelphia Museum of Art.

NKG



Protected Gold, 2012
Signed, titled, dated on verso
Oil on canvas
16 x 16 in
40.6 x 40.6 cm
(SECA003)

$8,000

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Montreal Plumage, 2014
Signed, titled, dated on verso
Oil on canvas
16 x 16 in
40.6 x 40.6 cm
(SECA005)

$8,000

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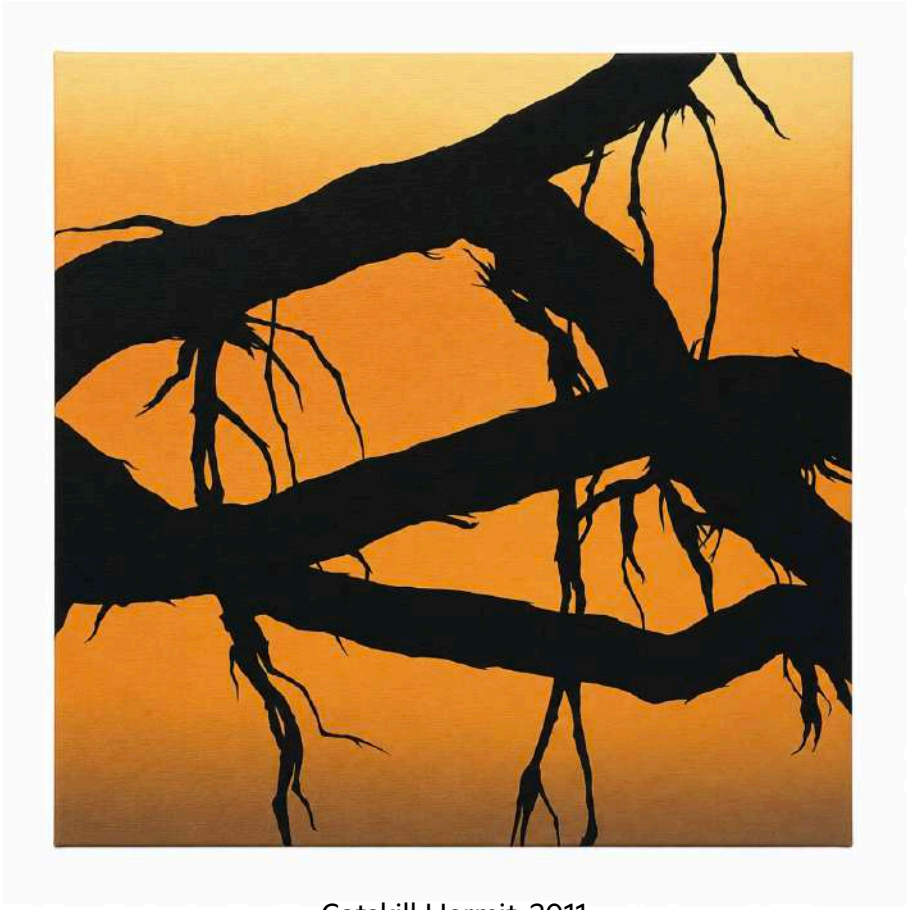

Catskill Hermit, 2011
Signed, titled, dated on verso
Oil on canvas
16 x 16 in
40.6 x 40.6 cm
(SECA004)

$8,000

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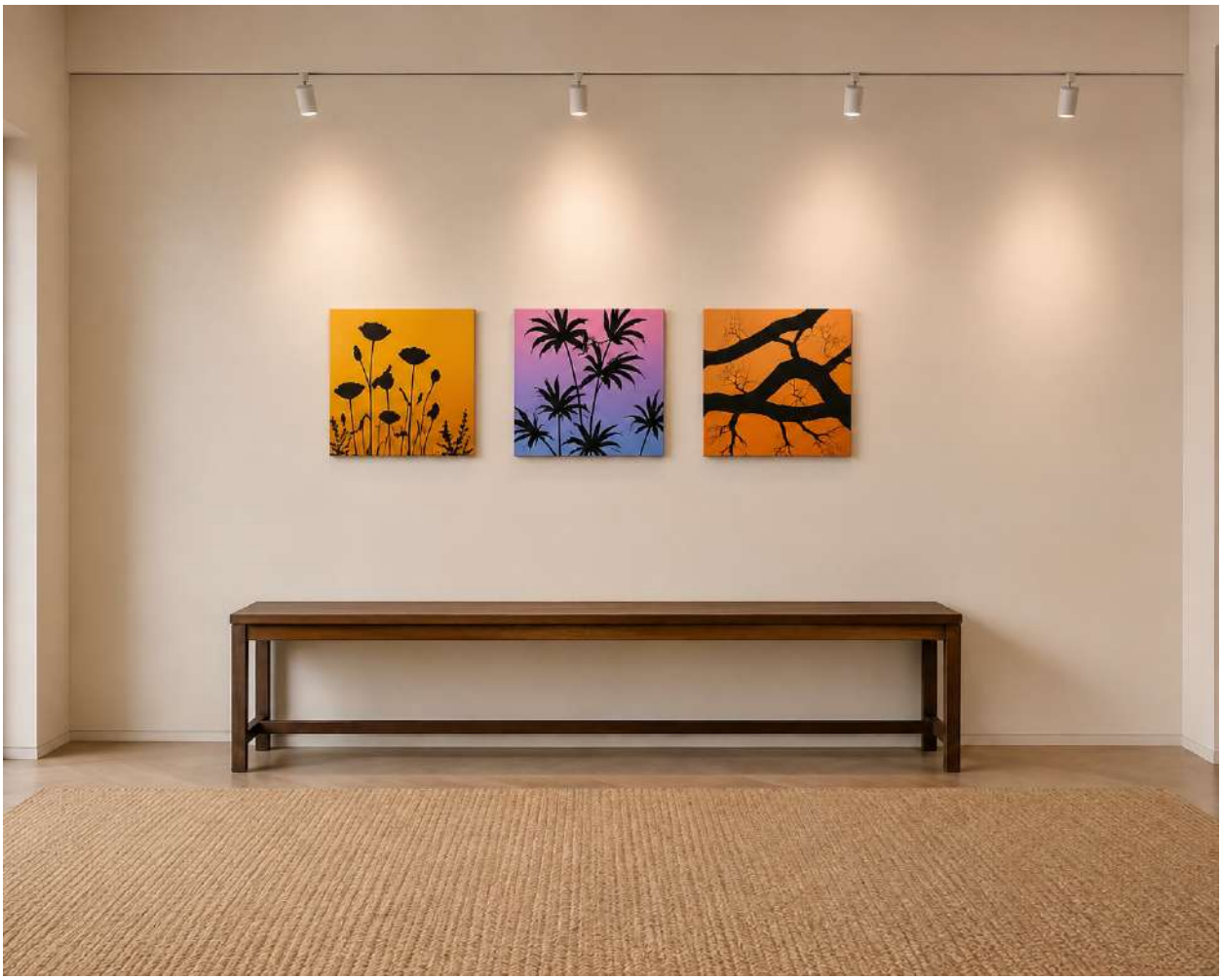

Installation shot of Sean Cavanaugh's Protected Gold,
Catskill Hermit and Montreal Plumage

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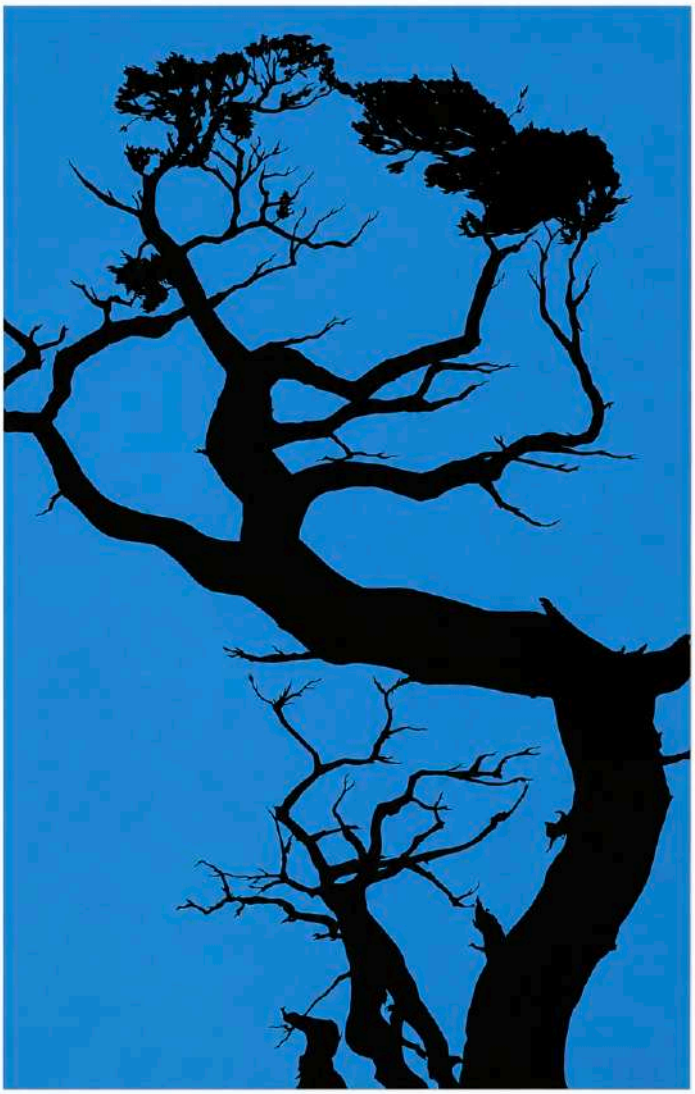

Two Medicine Dragon, 2010
Signed, titled, dated on verso
Oil on canvas
48 x 32 in
121.9 x 81.3 cm
(SECA002)

$17,000

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Installation shot of Sean Cavanaugh's Two Medicine Dragon

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A Westward Lean, 2011
Signed, titled, dated on verso
Oil on canvas
72 x 24 in
182.9 x 61 cm
(SECA001)

$20,000

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Installation shot of Sean Cavanaugh's A Western Lean

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Sara-Vide Ericson

Sara-Vide Ericson (b. 1983, Gästrikland, Sweden) is a Swedish painter whose evocative figurative works explore vulnerability, power, and transformation within natural and psychological landscapes. Working primarily in oil on linen, Ericson stages charged scenes that blur the line between autobiography and allegory—figures engaged in ritual-like gestures, often set within forests, fields, or interiors that feel both intimate and theatrical.

With exhibitions in Sweden and internationally Sara-Vide Ericson has been established as one of the most influential artists of her generation in Sweden. Her figurative paintings, inspired by surrounding nature and her own personal experience, transform her stories into universal myths. Her creative process is based on a form of performativity. She creates stagings in which she plays the character, a kind of performance of which she keeps a photographic record and, above all, a physical memory. Ericson's work is characterised by large oil canvases and in recent years she has been playing on the effects of relief through texture, she has perfected the piping bag method, enabling her to project the paint onto the canvas following precise lines of varying thicknesses, creating three-dimensional ornaments as in pastry making.

Sara-Vide Ericson (f.1983) studied at the Royal Institute of Art in Stockholm (2004–2009). She lives and works in Hälsingland, Sweden. She has had a number of solo exhibitions; Gammelstrand, DK, (2025), Institute suédois in Paris, FR (2023), Bonniers Konsthall, SE (2023) and Kulturhuset Stadsteatern SE (2022) among others and has participated in group exhibitions in Scandinavia, the United States, Germany and South Korea.

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The Very North World I, 2025
Oil on panel
19 3/4 x 15 3/4 x 1 1/8 in
50 x 40 x 3 cm
(SVE001)

$8,000

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The Very North World IV , 2025
Oil on panel
31 1/2 x 25 5/8 x 1 1/8 in
80 x 60 x 3 cm
(SVE002)

$14,000

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The Very North World II, 2025
Oil on canvas
14 x 17 3/4 x 3/4 in
35.5 x 45 x 2 cm
(SVE003)

$7,000

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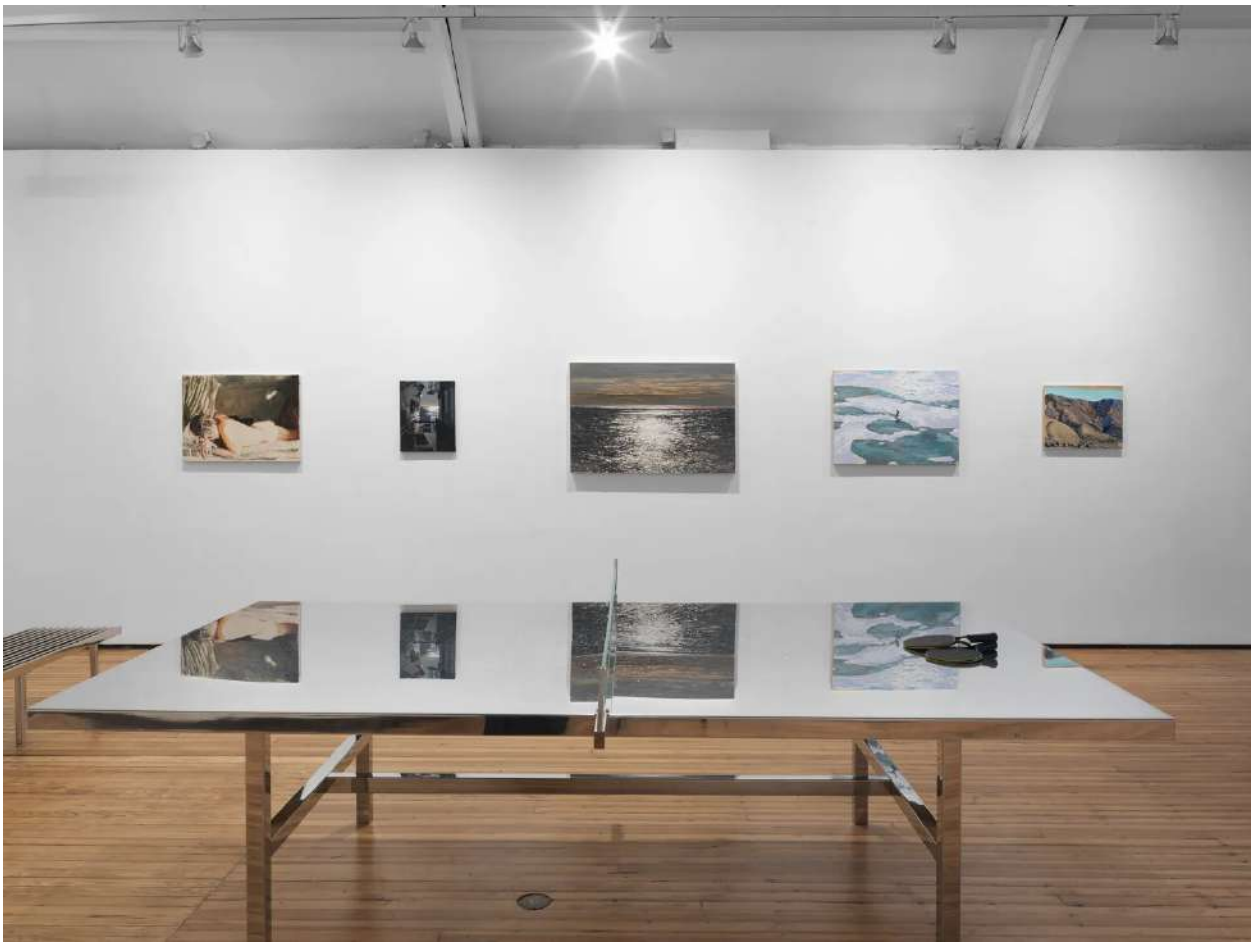

Installation shot of Sara-Vide Ericson's The Very North World I,
The Very North World IV and The Very North World II

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Hermine Ford

Hermine Ford (b. 1939, New York, NY) works and lives in New York, NY and Nova Scotia, Canada. She holds a B.A. from Antioch College (1962), following her education at Yale School of Art and Architecture (1960-1961). Hermine Ford's past exhibitions include solo exhibitions at Furnace-Art on Paper Archive (2022), New York Studio School (2019), Outlet Fine Art (2014), Steven Amedee (2011), and Pratt Institute in Rome, Italy (2007), and group exhibitions at JJ Murphy Gallery (2024), James Barron Art (2023), and Cincinnati Museum of Art (2021). In 2018, she became an elected member of the National Academy of Design.

"All we are, all we see, is nature. Things grow. Or are made. Maybe by a human being, maybe by a bird or a bee. We make objects of all sizes, buildings, art. Then they get old, sometimes are torn down, even made to disappear, by water, wind, war, volcanoes, earthquakes, tornadoes, floods, or fire. Or they fall down from their own weight, or are pushed over, stepped on, shot at, blown up, smashed. Yet, the pure material remains. The materials are reused down through the ages. Architecture and painting and sculpture are made from these raw and recycled materials. An artist's eye and hand moves over the materials while at the beach, or visiting an Italian city, or in the studio, remembers them as they used to be and rearranges them: the broken buildings, the stones, the tiles, the pigments. In my work I'm re-imagining the past, making it present."
—Hermine Ford

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Suddenly (020), 2001
Oil on canvas on wood
48 x 58 inches
121.9 x 147.3 cm
HF049

$25,000

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Longest Day (070), 1997
Oil on canvas on wood
34 1/2 x 47 inches
87.6 x 119.4 cm
HF050

$22,000

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NKG



Upper Southwest (023), 2000
Oil on canvas on wood
54 x 44 x 3/4 inches
137.2 x 111.8 x 1.9 cm
HF048

$25,000

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NKG



Untitled, 1997
Oil on canvas on wood
40 x 33 inches
101.6 x 83.8 cm
HF057

$18,000

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Installation shot of Hermine Ford's Suddenly (020), Upper Southwest (023), Longest Day (070), and Untitled

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Kerstin Hans

Kerstin Hans (1931-2001) was a Swedish textile artist. She built her landscapes in layered appliqué, using shadow and depth to give them a three-dimensional presence, an approach that joined a painter's rigor with an architect's precision. Her work holds a respected place in Swedish modernism and is in the collections of major Swedish museums and corporate collections including Volvo and Ciba-Geigy.

NKG



Untitled (NR99) , 1989
Pigmented cotton appliqué, sewn on cotton support
Framed: 57 1/2 x 45 3/4 inches ; 146.1 x 116.2 cm
Unframed: 44 3/4 x 56 1/2 inches ; 113.7 x 143.5 cm
HF049

$12,000

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Installation shot of Kerstin Hans' Untitled (NR99)

NKG

Vera Iliatova

Vera Iliatova (b. 1975, St. Petersburg, Russia) grew up in Leningrad and sought asylum in Brooklyn at sixteen. Her dreamlike paintings use self-portraiture, lush landscapes and enigmatic figures to explore memory, identity and the subconscious. She holds a BA from Brandeis University and an MFA from Yale, attended the Skowhegan School in 2004, and received a New York Foundation for the Arts Fellowship in Painting in 2018. Her work has been shown in the US and Europe and reviewed in Artforum, The New York Times and Hyperallergic.

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To Fit in Dimity, 2026
Oil on canvas
50 x 60 inches
127 x 152.4 cm
ILIA077

$50,000

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Installation shot of Vera Iliatova's Untitled (NR99)

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Sangram Majumdar

Sangram Majumdar (b. 1976, Kolkata, India) received his BFA from the Rhode Island School of Design in 1999 and his MFA from Indiana University in 2001. He received a New York Foundation for the Arts Grant in Painting in 2018 and the Purchase Award from the American Academy of Arts and Letters in 2010, and his work has been reviewed in Artforum, Hyperallergic and The Brooklyn Rail. He lives and works in Seattle.

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Agitators 1 , 2026
Oil on canvas
48 x 65 inches
121.9 x 165.1 cm
SM058

$20,000

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NKG



Agitators 2, 2026
Oil on canvas
53 x 65 inches
134.6 x 165.1 cm
SM059

$20,000

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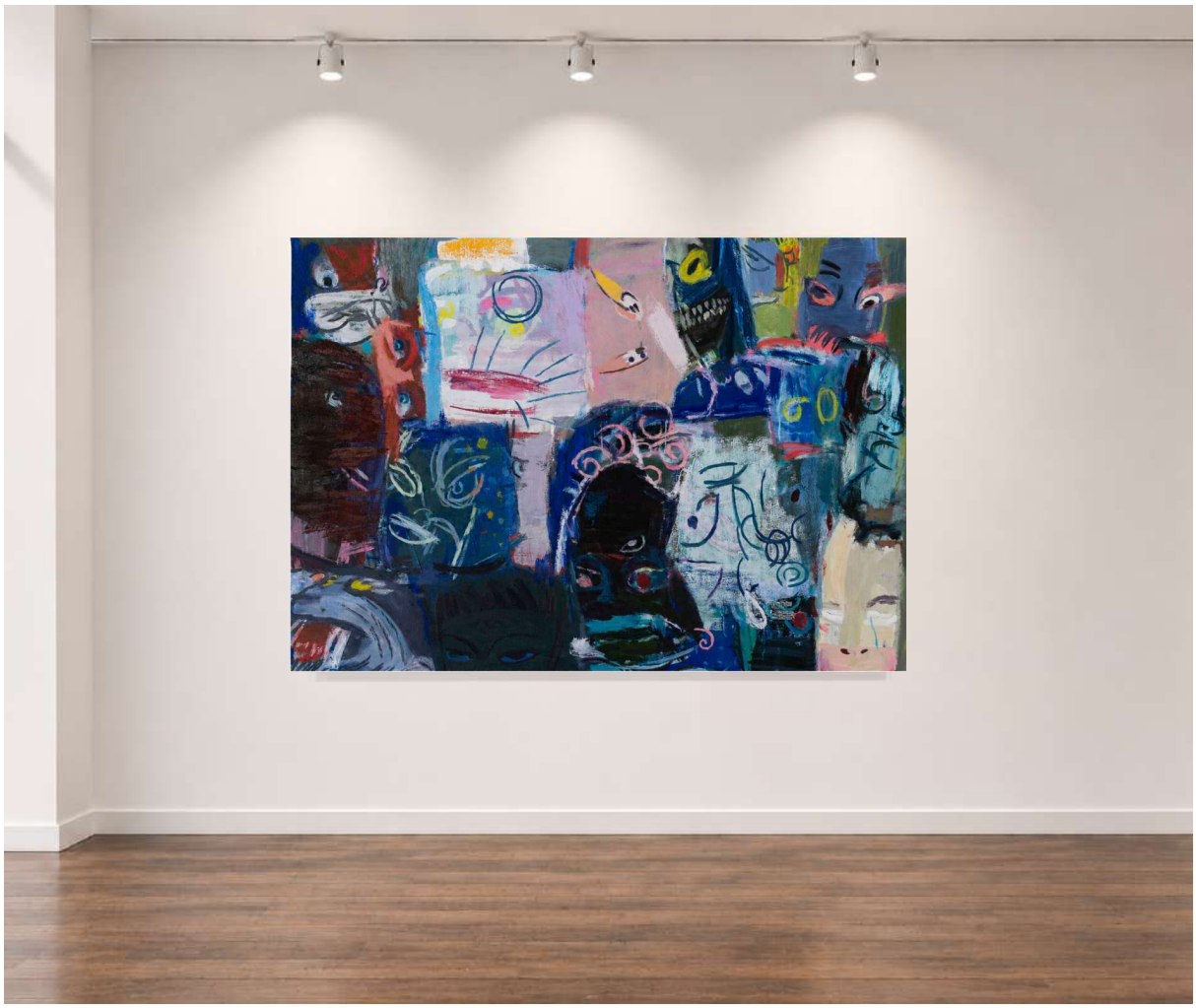

Installation shot of Sangram Majumdar's Agitators 1

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Sarah Peters

Sarah Peters (b. 1973, Boston) has worked in wax, clay and bronze for nearly twenty years. Her sculptures draw on classical traditions with an absurdist streak, joining ancient, modern and contemporary references, and her hollow-eyed figures have become her signature. She holds an MFA from Virginia Commonwealth University and a BFA from the University of Pennsylvania and the Pennsylvania Academy of the Fine Arts, and has held fellowships including one at the American Academy in Rome. She lives and works in New York.

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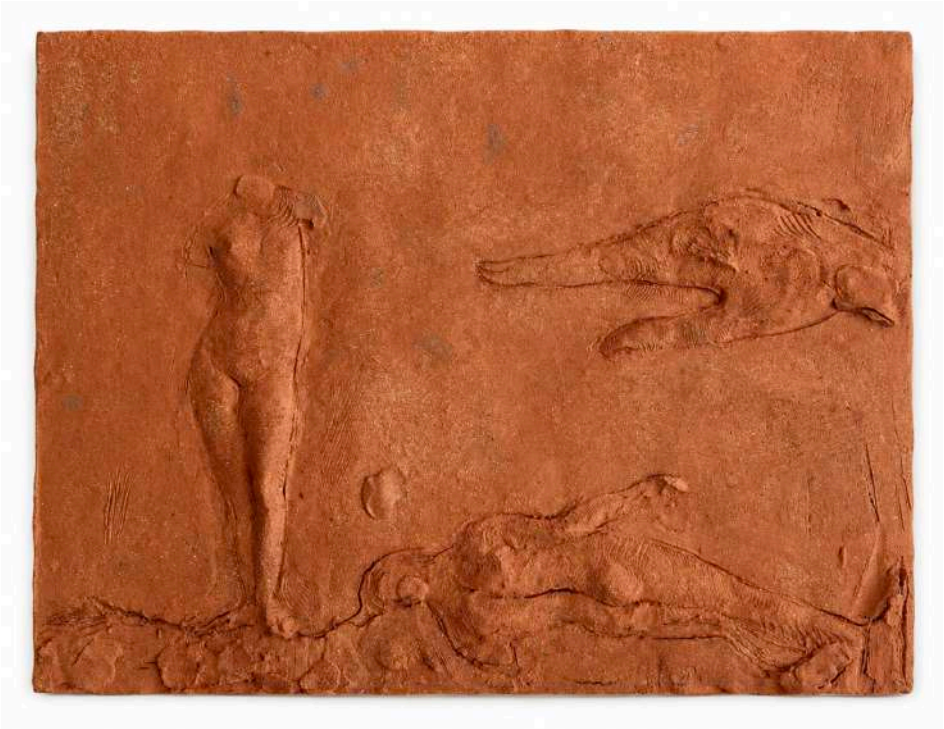

Pointer, 2026
Terra cotta
10 1/2 x 13 inches
26.7 x 33 cm
SAPET046

$5,000

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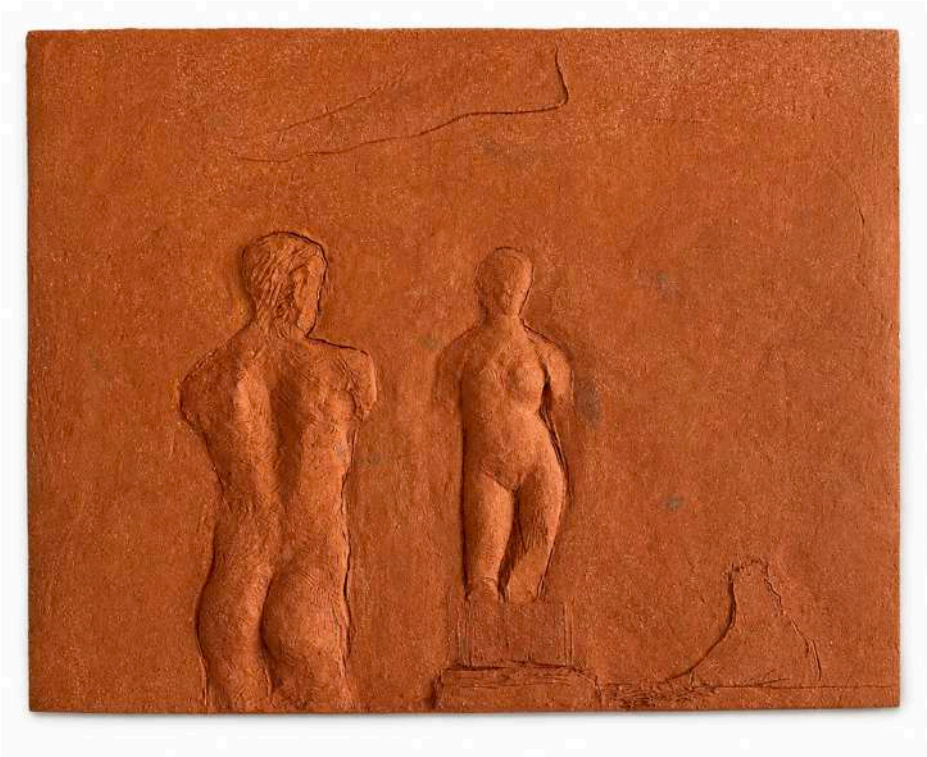

The Looker, 2026
Terra cotta
13 x 11 inches
33 x 27.9 cm
SAPET050

$5,000

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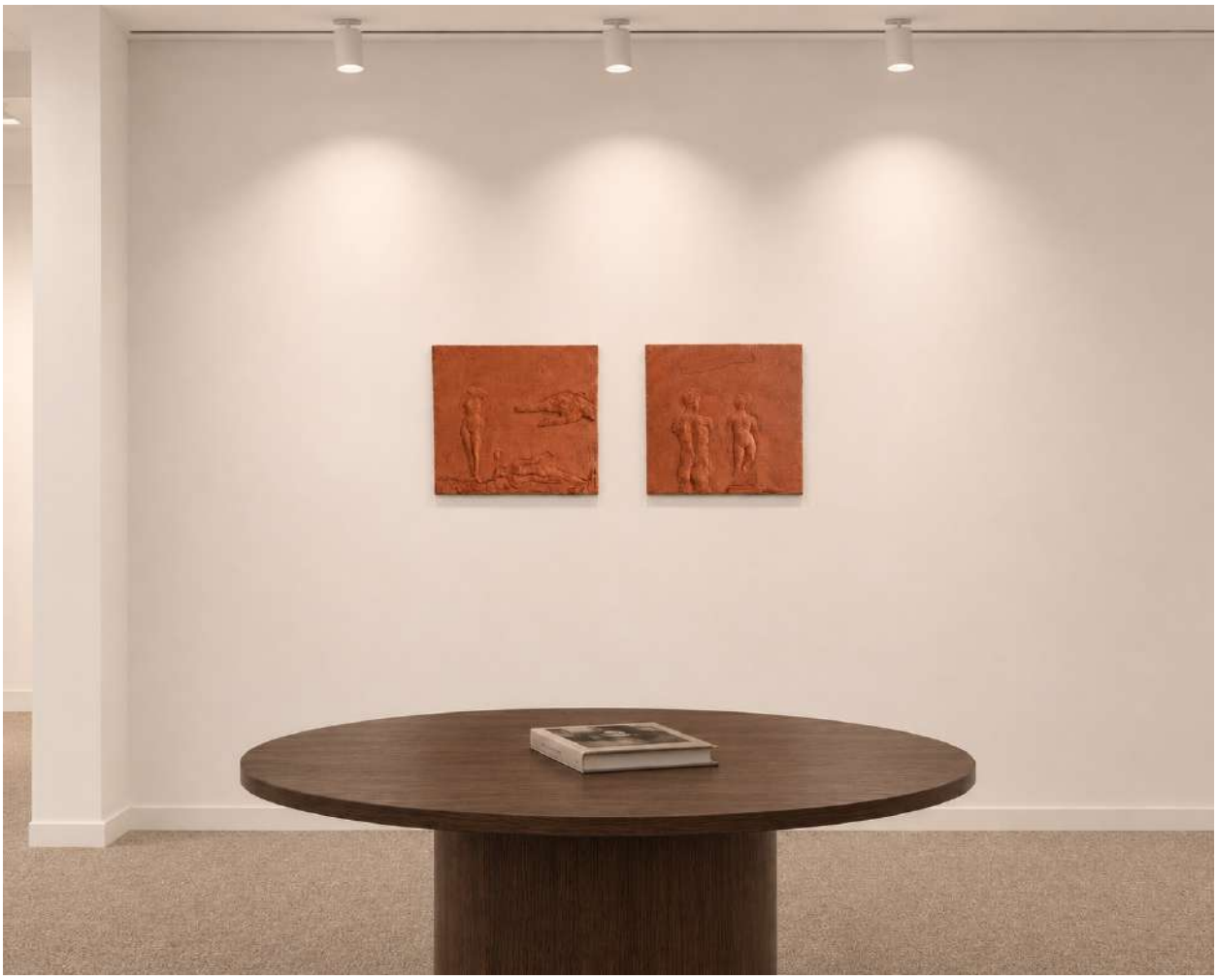

Installation shot of Sarah Peters' Pointers and The Looker

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Elsa Sahal

Elsa Sahal is a Paris-born and Paris-based sculptor best known for her biomorphic ceramics. Her work examines the female body and blurs the lines between masculine and feminine, erotic and abject, figurative and abstract. She trained at the École nationale supérieure des Beaux-Arts in Paris, held a residency at the Manufacture nationale de Sèvres, and has exhibited at the Museum of Arts and Design in New York and the Musée d'Art Moderne de Paris.

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Arise Arose Arisen 1, 2026
Glazed stoneware
7 1/8 x 10 5/8 x 9 1/2
18 x 27 x 24 cm
ESAH113

$4,500

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Wind Wound Wound, 2026
Glazed stoneware
4 3/8 x 7 7/8 x 7 7/8 inches
11 x 20 x 20 cm
ESAH137

$2,500

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Reclining Nude at the Beach 6, 2026
Glazed stoneware
4 x 4 3/8 x 7 1/8 inches
10 x 11 x 18 cm
ESAH140

$2,000

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Tim Wilson

Tim Wilson (b. 1970, Newport News, Virginia) lives and works in Brooklyn. He holds an MFA from the Yale School of Art and a BFA from Virginia Commonwealth University. His paintings use color and texture to explore the tension between intuition and intention, and the intimacy of the spaces we live in. He has held residencies at the Sol LeWitt Studio, the Shandaken Project and the Lower Manhattan Cultural Council, and has exhibited at Fahrenheit Madrid, the FLAG Art Foundation, Jack Hanley Gallery and the Park Avenue Armory.

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Dining Room III, 2026
Oil on paper mounted on linen stretched panel
22 x 15 1/4 inches
55.9 x 38.7 cm
TW146

$15,000

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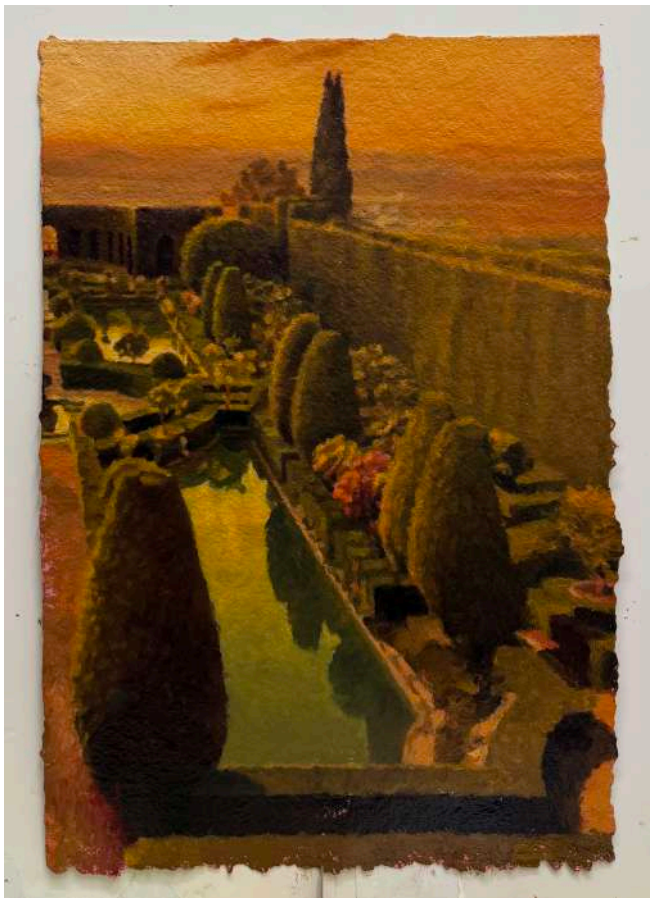

Garden, 2026
Oil on paper mounted on linen stretched panel
22 x 15 1/4 inches
55.9 x 38.7 cm
TW147

$15,000

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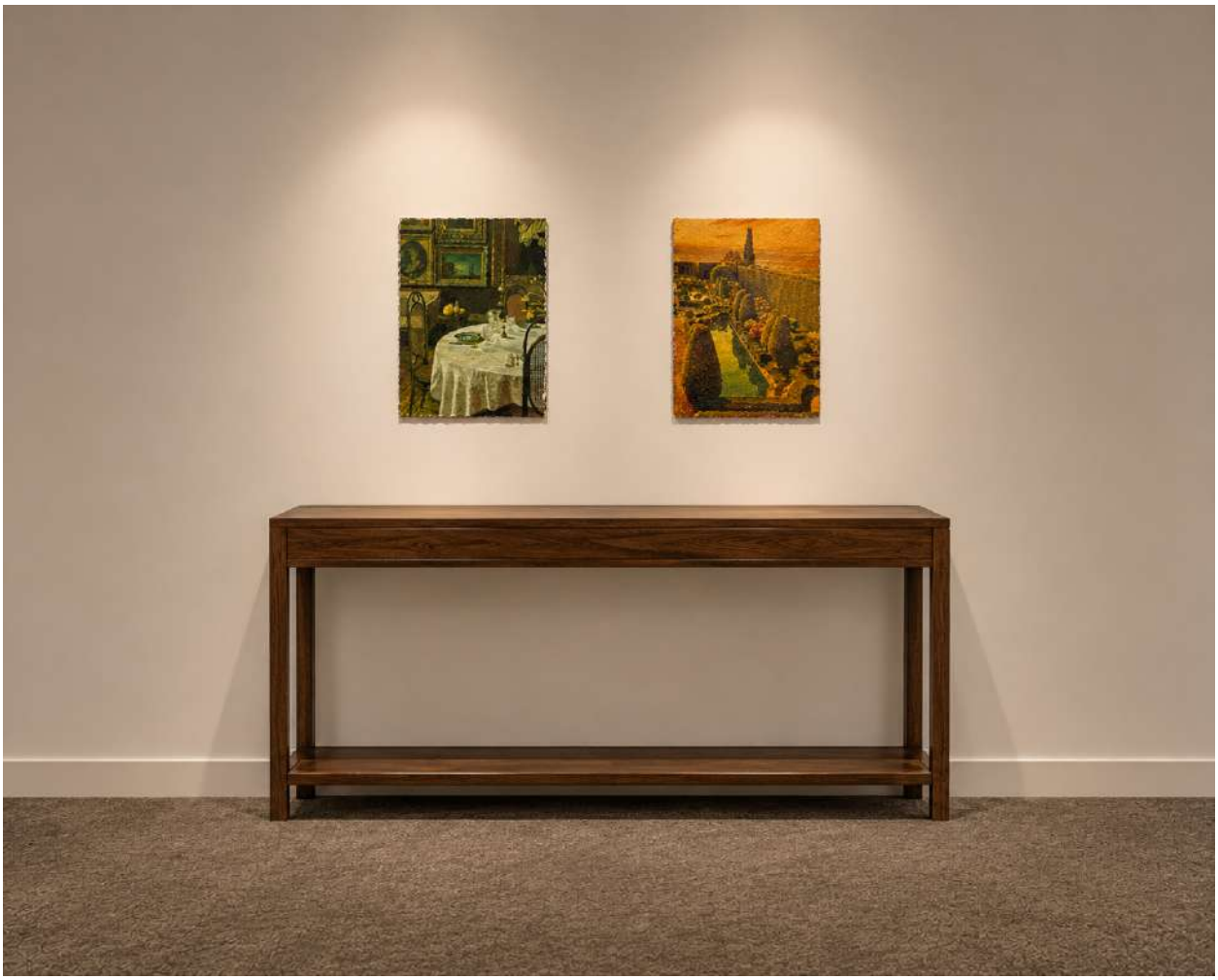

Installation shot of Tim Wilsons' Dining Room III and Garden

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