

NADA MIAMI

B-211

DECEMBER 5 - 9

Vikky Alexander

Justin Chance

Héloïse Chassepot

Jiang Cheng

Violet Dennison

Kim Farkas

Annabell Häfner

Ivy Haldeman

Catherine Mulligan

Sarah M. Rodriguez

Kelly Tissot

Tom Waring

Tom Waring

Tom Waring's practice centers on a painterly engagement with the syntactical relationships between architectural representation, historical framing conventions, and the suggested nature of the viewer signaled by the organization of pictorial space. The London-based artist's newest oil on canvas paintings echo Duccio's episteme shifting use of box space – a flattened out cavity – as a means of signaling the basis of humanist conceptions of presence; simultaneously, inquire into the role of painting within networked sociality signaled in allusions to machine vision and screenic virtuality, which he evokes with finely nuanced gradients and the synthetic absolutes of bidirectional lighting. Painstaking in their consummate commitment to early Renaissance traditions of hand-mixed pigments and resinate glazes, while suggesting the limits of a medium that stands as a metonym for waning humanism, Waring's works nonetheless trace the ideological and formal developments of painting within a wide arc of its history: cannily merging supple 18th century Rococo ornamentation, a nod to the phenomenological inquiries of Op Art, a stark augur of proto-technoliberalism embedded within Futurist spatial conventions, and the automatist compositional methods of Surrealism – connoting the complex elasticities resident in any attempts at a historically unifying vision.

Tom Waring (b. 1991, Reading, UK) lives and works in London. He gained his BA in Fine Art from Aberystwyth University, UK, in 2014, and his MFA Fine Art from UAL Wimbledon College of Art, London, in 2017. Solo exhibitions: Galeria Maria Bernheim, Zurich, CH (2023) (forthcoming); Downs & Ross, New York, US (2022). Selected group exhibitions: The Margulies Collection, Miami, US (2022); Downs & Ross, New York, US (2020); Bloomberg New Contemporaries, Liverpool, UK (2018); University of the Arts, London, UK (2017); Arbeit Studios, London, UK (2017); China Design Centre, London, UK (2017); Art House Lewisham, London, UK (2016); Chelsea College of Art, London (2016); The Contemporary London, UK (2015); Aberystwyth Gas Gallery, Aberystwyth, UK (2014); ReadingRelay Gallery, Reading, UK (2013). Grants and awards: The Aiden Threlfall Award; The Hackney Family Scholarship; Vice Chancellors Scholarship, University of the Arts London; The Elizabeth Greenshields Foundation Grant. His work is included in the permanent collection of ICA Miami.



TOM WARING
Albourmytl
2023
Oil and canvas
63 × 43 1/4 in / 160 × 110 cm
(DR-TW-052)

USD \$32,000







scale view:

TOM WARING
Albourmytl
2023

Justin Chance

Justin Chance’s quilt-like works, constructed from felted wool and encased in silk organza, manifest nuanced engagements with materials, while embodying painterly gestures as much as supporting them. They interweave personal narrative — picturing associations, memories and rituals of personal care, reflections on Chance’s experience as a young black American — and the history of quilting as mode of challenging historical conventions. In works like “Science Today,” 2023, conventional techniques, such as felting and dying, produce wildly, densely detailed compositions, proffering moments of both concealment and revelation. Such works further examine the material lineages, communal knowledge, and political histories inherent to quilting, a traditional form that brings Chance into contemporary discourse with artists as varied as Mary Lee Bendolph, Faith Ringgold, and Sanford Biggers.

Justin Chance (b. 1993 in New York, US) is an artist and writer based in New York. Chance earned a Bachelor of Fine Arts and Bachelor of Arts in Visual & Critical Studies from the School of the Art Institute of Chicago in 2015. Chance’s work has been the subject of solo and two-person exhibitions at the following venues: Tara Downs, New York, US (2023); Hesse Flatow, New York, US (2023); CFA, Milan, IT, presented by Downs & Ross (2022); Apparatus Projects, Chicago, US (2022); Tuesday, Richmond, US (2021); Smart Objects, Los Angeles, US (2021); Gern en Regalia, New York, US (2021); and Smart Objects, Los Angeles, US (2018). The artist’s work has been presented in numerous group exhibitions including: James Fuentes, New York, US (Forthcoming), 2024; Downs & Ross, New York, US (2021); JTT, New York, US (2022); Arsenal Contemporary, New York, US (2022); Chapter NY, New York, US (2022); Thierry Goldberg, New York, US (2021); Housing, Miami, US (2019); and Institute of Contemporary Art, Baltimore, US (2018).





JUSTIN CHANCE
Science Today
2023
Quilted wet and needle felted wool, silk,
cotton, dye
53 ¹/₂ × 49 ¹/₂ in / 135,9 × 125,7 cm
(TD-JBC-061)

USD \$12,500



scale view:

JUSTIN CHANCE
Science Today
2023



JUSTIN CHANCE
All Summer in a Day (1953)
2023
*Quilted wet and needle felted wool, silk,
cotton, dye*
46 × 53 in / 116,8 × 134,6 cm
(TD-JBC-060)

USD \$12,500





scale view:

JUSTIN CHANCE
All Summer in a Day (1953)
2023

Héloïse Chassepot

It’s as if watching a stone cast in water: the paintings of Héloïse Chassepot summon profoundly mesmeric effects, seductive calls to attention, insinuations of whirling movement emanating from undulating surfaces. While her roiling, heady fields of vibrant color offer deep immersion, Chassepot’s subjects resonate with more quotidian material, emerging from daily rituals and sentimental gestures. In these works, the simplest ideograph regains complexity; the symbolic becomes again bodily, biological, perhaps even botanical. Against these appeals to the natural, the artist’s bold, psychotropic color palette finds reference in the synthetic, the mass-produced. Deliberately in dialogue with amateurist modes of production, Chassepot’s recent works express the unique capabilities of oil painting through a startlingly efficient economy of means.

Héloïse Chassepot (b. 1995, Paris, FR) lives and works in London. She completed her studies at Haute école d’art et de design, Geneva, University of Geneva, Switzerland, and gained her MFA from Goldsmiths, University of London, in 2022. Solo exhibitions: Pauline Perplexe, Paris, FR (2023); Downs & Ross, New York, US (2022); Lokal-int, Biel, CH (2022); CAN Centre d’Art Neuchâtel, Neuchâtel, FR (2021); one gee in fog, Geneva, CH (2020). Group exhibitions: Tara Downs, New York, US (2023); Pippy Houldsworth, London, UK (2023); The Margulies Collection, Miami, US (2022); ateliers de la ville de Marseille and La traverse, Marseille, FR (2022); French Place, London, UK (2022); Dray Gallery, London, UK (2021); Artgenève, Geneva, CH (2019); villa Emerige, Paris, FR (2018); HIT, Geneva, CH (2018).



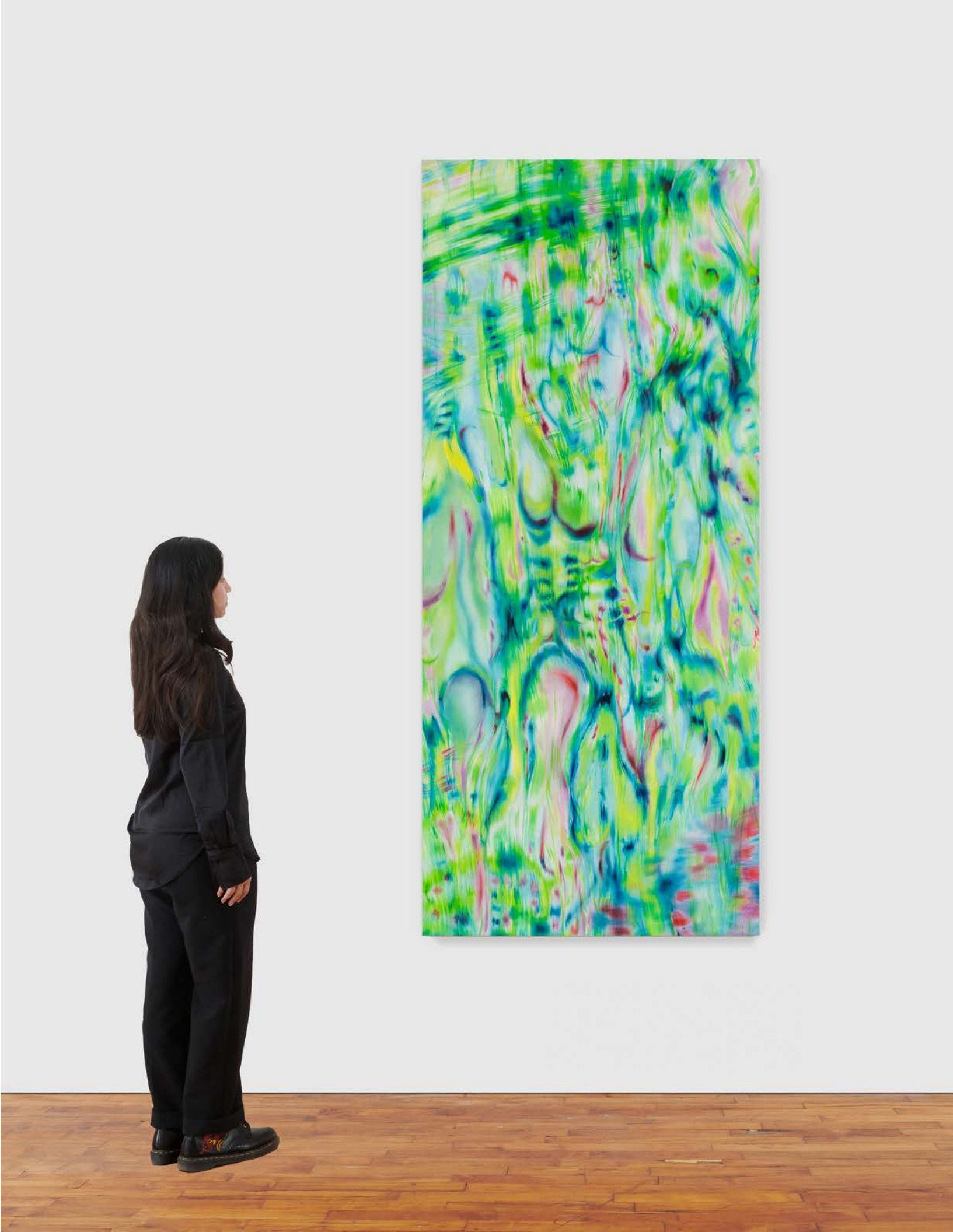
HÉLOÏSE CHASSEPOT
To be titled
2023
Oil on canvas
86 1/2 × 37 1/2 in / 220 × 95 cm
(TD-HC-043)

USD \$24,000



scale view:

HÉLOÏSE CHASSEPOT
To be titled
2023



Jiang Cheng

The works of Shanghai-based painter Jiang Cheng reflect an abiding commitment to exploring the procedural and psychological codes of portraiture. Trained at both the China Academy of Art and the University of Arts (UdK) Berlin, the artist’s practice is rooted in a trans-historical dialectic between plural cultural and aesthetic dictates. Executed in a single session without recourse to selfcorrection, Jiang’s hallucinatory, fluid and process-based paintings of faces—often cropped to detach from codes of legible race and gender—assertively repudiate a dyadic apprehension of seemingly partitioned coordinates: the aleatoric and pensively controlled, apparent and abstracted, singular and multiple, masculine and feminine—all the while synthesizing a unique assembly of Eastern and Western genealogies of outline and gesture.

Jiang Cheng (b. 1985, Quzhou, China) lives and works in Shanghai, China. Solo exhibitions include: Tara Downs, New York (2023) (forthcoming); “Phantoms”, Tara Downs, New York, US (2023); “Jiang Cheng”, ICA Miami, US (2022); “The Hour We Knew Nothing of Each Other,” AIKE, Shanghai, CN (2022); “U,” Downs & Ross, New York, US (2021); “U,” AIKE, Shanghai, CN (2020); “Vertigo,” A+ Contemporary, Shanghai, CN (2019); “Post Meridiem,” A+ Contemporary, Shanghai, CN. Jiang Cheng’s paintings have been presented in group exhibitions including: Gagosian, Hong Kong, HK (2023); The Margulies Collection, Miami, US (2022); “Regardemoi”, Perrotin, Paris, FR (2022); “The Man of the Crowd,” AIKE, Shanghai, CN (2020); “Qubeiping: Beijing Spring,” Ying Space, Beijing, CN (2017); “The Dilemmas of Painting,” A+ Contemporary, Beijing, CN (2017); “LA CHAIR,” A+ Contemporary, Shanghai, CN (2016); “Rundgang,” The Berlin University of the Arts, Berlin, DE (2011); “Young Artists Group Exhibition,” Uferhallen Kulturstandort, Berlin, DE (2011). The artist had a solo presentation at Independent Art Fair, with Downs & Ross, in 2022. The artist completed his MFA at the Berlin University of the Arts (UDK Berlin) in 2012, and received his BA from China Academy of Art, Hangzhou, in 2008. His works are included in significant private and public collections, including: ICA Miami; Long Museum, Shanghai; M Woods, Beijing; Sifang Museum, Nanjing; X Museum, Beijing; COMMA Foundation, Belgium.





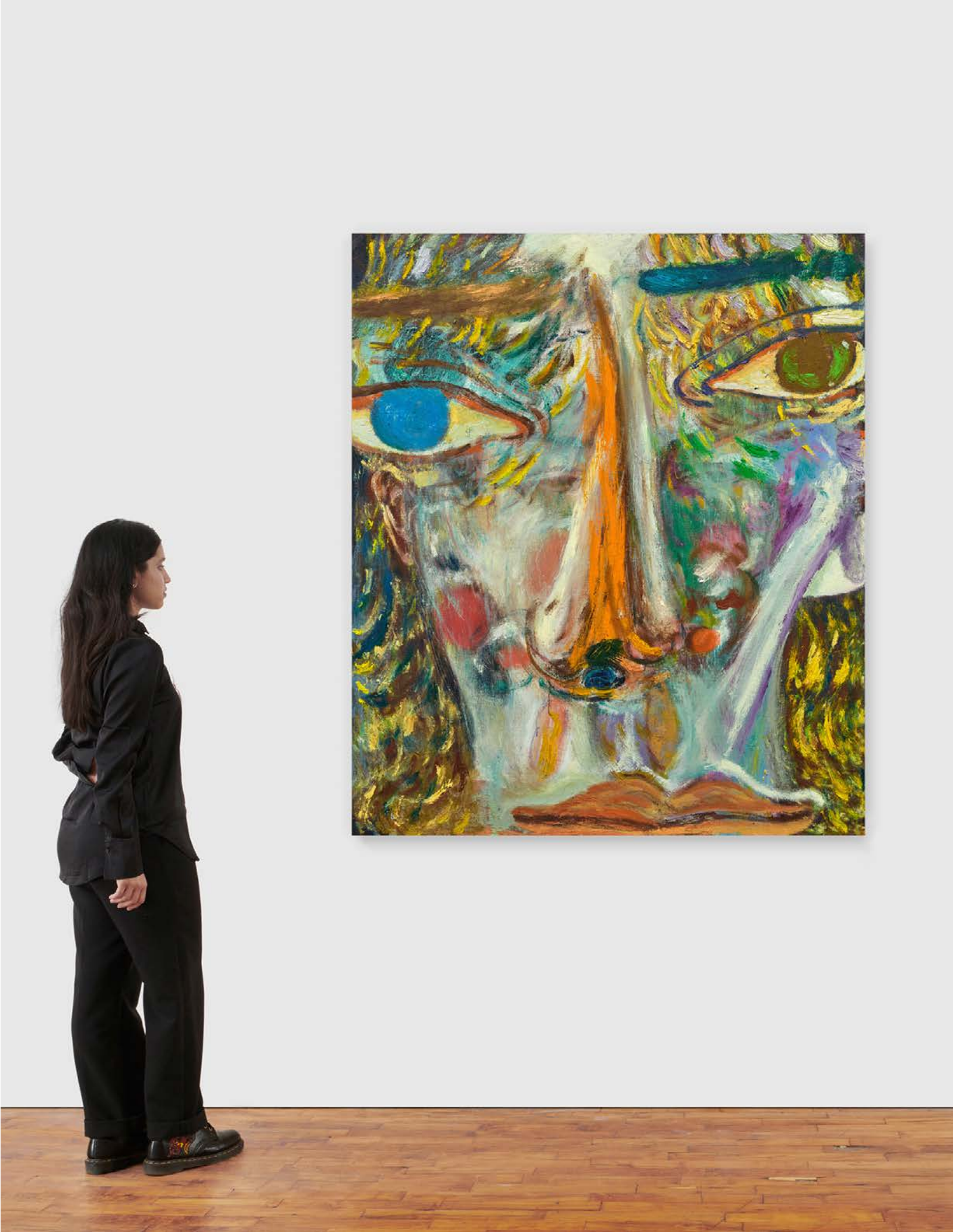
JIANG CHENG
U-131 Michael
2023
Oil on canvas
53 1/4 × 45 1/4 in / 135 × 115 cm
(TD-JCG-122)

USD \$42,000



scale view:

JIANG CHENG
U-131 Michael
2023



Hou Zichao

Hou Zichao's compositions hover in contingent spaces where the immediate present of digital imagery encounters the transformational irresolution of the canvas. Centering on the interface between free-floating, largely abstracted objects with landscapes, grants his paintings the appearance of collages—foundational sites of modernity where information is lost and gained—while signaling the vast nonperspectival spaces of historical Chinese landscape painting. Ciphred within their sumptuous attention to surface is an expression of complex entanglements between ancient forms of divinatory data and emergent terms of algorithmic prospecting—reconciling nuanced and calligraphic brushwork, the on/off binary logics of digital tool sets, and the invocation of sprayed acrylic as a medium of ideological dissent.

Hou Zichao (b. 1988, Shanxi, China) lives and works in Beijing, China. The artist completed his BA (Hons.) degree from Central Saint Martins College of Art & Design, London, in 2013, and earned his MFA from Chelsea College of Art and Design, London, in 2014. Solo exhibitions include: Tara Downs, New York, US (2023) (forthcoming); Practice Land", Cans Project, Taipei (2023); "Child in the Woods," SPURS Gallery, Beijing, CN (2022); "Everlasting," Downs & Ross, New York, US (2021); "No Time for Romance," Mine Project, Hong Kong, HK (2020); "Light Breaks Where No Sun Shines," Boers-Li Gallery, Beijing, CN (2019); "FOUNTAIN," AOMA, YT Creative Media, Beijing, CN (2018); "Ray. Stone. Wave," Aura.a Gallery, Shanghai, CN (2017). Hou Zichao's works and projects have been presented in group exhibitions including: "Crossing Frontiers", Nassima Landau Art Foundation, Tel Aviv-Yafo, IL (2023); "The Disconnected Generation," Song Art Museum, Beijing, CN (2022); "In Defense of Secrets," Downs & Ross, New York, US (2022); "CLEAN," SPURS Gallery, Beijing, CN (2020); "Variant," Bin Art Center, Hangzhou, CN (2019); "LOVE LOVE LOVE: Intimate," Today Art Museum, Beijing, CN (2018); "Elite Young Artists Program," Rightview Art Museum & Guan Shanyue Art Museum, Beijing & Shenzhen, CN (2016). Hou Zichao's work will be the subject of an upcoming solo exhibition at Tara Downs in the fall of 2023.





HOU ZICHAO
To Be Titled
2023
Acrylic on linen
65 x 59 inches / 165 x 150 cm
(TD-HZ-41)

USD \$25,500



scale view:

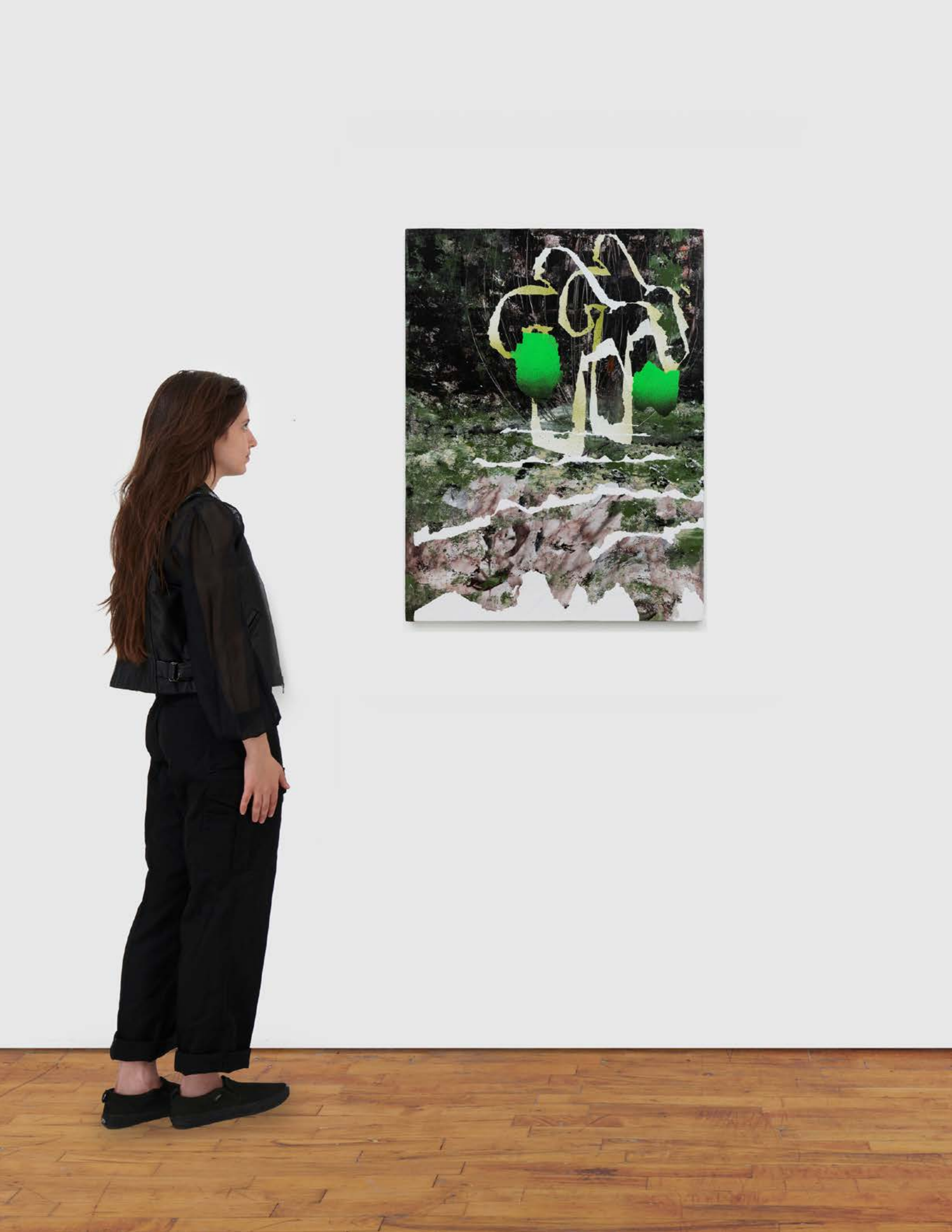
HOU ZICHAO
To Be Titled
2023





HOU ZICHAO
散木取果 *Pluck Fruit off Loose Wood*
2023
Acrylic on linen
31 1/2 × 23 1/2 in / 80 × 60 cm
(TD-HZ-030)

USD \$10,600



scale view:

HOU ZICHAO
散木取果 *Pluck Fruit off Loose Wood*
2023

Kim Farkas

Kim Farkas is a Paris-based artist of Peranakan descent whose work is characterized by a hybridity of technological and organic forms, frequently referring to the ceremonial practice of burning symbolic currency as offerings to forebears and deities, observed across diasporic Asian communities. Ritualistic materials such as joss paper, vessels used in burning ceremonies, and reiki stones are layered among the lithophane simulacra of consumer goods, linked together through biomorphic signifiers. Farkas’ practice manifests a reflective space between the transmission of ritual and an unevenly distributed economy in which worldly attainment and social dignity are ubiquitously deferred to the afterlife, particularly for migrant selves. Vestiges of alienated consumption coalesce in suspended, richly layered entanglements along vertical axes that parallel the vernacular of confined architectures co-linking “Chinatowns” transnationally while alluding to Singapore’s urban skyline specifically. At once biomorphic and biographic, the artist’s work engages with his Peranakan, and by extension his Singaporean, identity—considering the insider/outsider status of diasporic communities and the way that artifacts of cultural history are subject to commodification and erasure.

Kim Farkas (b. 1988 in Paris, FR) lives and works in Paris, FR. The artist received his BA in Graphic Design from Olivier de Serres, Paris, in 2009, his BFA from Beaux-Arts de Paris in 2012, and his MFA from Beaux-Arts de Paris in 2014. Selected exhibitions include: Tara Downs, New York, US (forthcoming); MAC VAL, Vitry-sur-Seine, FR (2023); All Stars, Lausanne, CH (2023); Paris + par Art Basel | Sites, Paris, FR, presented by Downs & Ross (2022); Campoli Presti, Paris, FR (2022); HUA International, Berlin, DE (2022); Downs & Ross, New York, US (2021); FRAC Pays de la Loire, Nantes, FR (2021); Galerie Balice Hertling, Paris, FR (2021); Galerie des Filles du Calvaire, Paris, FR (2021); High Art, Paris, FR (2020); From the xmas tree of lucy bull, Los Angeles, US (2020); Bétonsalon, Paris, FR (2019); Tonus, Paris, FR (2019); Doc, Paris, FR (2018); Commonwealth & Council, Los Angeles, US (2017); Shanaynay, Paris, FR (2016); and Bibliothèque Kandinsky, Centre Pompidou, Paris, FR (2014). Farkas is a recipient of the CNAP Grant and Prix des amis des Beaux-Arts and is a founding publisher of Holoholo Books. The artist’s work is included in the permanent collection of Le Centre national des arts plastiques, Paris, FR.





KIM FARKAS
23-12
2023
Custom composites, PETG,
LED, electronics
43 1/4 × 8 1/4 × 6 3/4 in / 110 × 21 × 17 cm
(TD-KF-079)

USD \$10,500

side detail:

KIM FARKAS
23-12
2023



scale view:

KIM FARKAS
23-12
2023



Violet Dennison

The recent paintings of Violet Dennison extend across multiple panels, confirming our initial impression that Dennison’s broad, sweeping gestures, the works’ action, may not be confined to the space of a single canvas. Within this ecstatic series of paintings, each takes for its predominating palette a selection of highlighter hues, CMYK and RGB values translated into their material correspondents. In Dennison’s hands, the canvas becomes the smooth surface upon which oil sits, congeals, adheres. Attuned to screen-space as a source of contention for the contemporary painter, the artist replicates digital motion in real life, transposing ostensive engagements with touch-screen interfaces into moments of discontinuity and disjunction. The multivalent motif, the Jacob’s Ladder flora, suggests a high-voltage passage, one which flickers wildly, oscillating between physical and digital formats, between the catalyzing concept and its execution, between the ethereal realm of heaven and the mundane materiality of life unfolding alongside it.

Violet Dennison (b. 1989, Bridgeport CT) is a sculptor and multimedia artist based in New York. Selected solo exhibitions: “WETWARE,” Jan Kaps, Cologne, DE (2023); “Freak Like Me,” Theta, New York, US (2021); “Chapter Four: Disappointment,” Kunstverein Freiburg, Freiburg, DE (2019); “Tell Me How To Feel,” Kunsthalle Stavanger, Stavanger, DE (2019); “Transcend,” Jan Kaps, Cologne, DE (2017); “O Earth, O Earth, Return !,” Allen & Eldridge, New York, US (2015); “Replicant,” Jan Kaps, Cologne, DE (2014); Selected Group Exhibitions: “Plastic Stars,” Tara Downs, New York, US (2023); “In Practice: Literally means collapse,” SculptureCenter, New York, US (2022); “The Grid and the Curve,” JTT, New York, US (2022); “So many Stars,” Stars, Los Angeles, US (2021); “Some of the Hole,” Simian, Copenhagen, DK (2020); “Weather Report,” The Aldrich Contemporary Art Museum, Connecticut, US (2019); “Triennial: Songs for Sabotage,” New Museum, New York, US (2018); “Dinner that Night (organized by Weston Lowe),” Bureau, New York, US (2018); “Of Fauna and Flora,” Tomorrow Gallery, New York, US (2016); To Do as One Would, David Zwirner, New York (2014).





VIOLET DENNISON
Purple Flower
2023
Oil and gouache on canvas
60 × 48 in x 152,4 × 121,9 cm
(TD-VD-003)

USD \$14,000



scale view:

VIOLET DENNISON
Purple Flower
2023

Annabell Häfner

Annabell Häfner’s intimate paintings of architectural spaces emerge from hydrous washes of acrylic and delicate marks of chalk, rendering, draftsman-like, the more anonymous and liminal spaces of everyday life: the airport lounge, the corporate office waiting room, or, perhaps, the hotel lobby. With work series’ titles including “Transit” and “Nicht-Ort,” Häfner draws upon the anthropologist Marc Augé’s notion of “non-space,” the interstitial places – airports and hotels, metro stations and supermarkets – that have increasingly defined quotidian experience since the advent of modernity. In contrast to the implied sterility of this material, the artist’s emotive use of color – striations of pale green, marigold, or cherry-red – suggest these locations are less imaginary than one might initially suspect, more likely culled from experience, and reconstructed sparsely, with the malleability of memory in mind. Depicting expansive, even excessive, fields of space at an approachable scale, Häfner produces an oddly moving, haptic encounter. These works draw us closer, in toward unexpectedly affective compositions, toward impressions left by the predominating havens of the affectless.

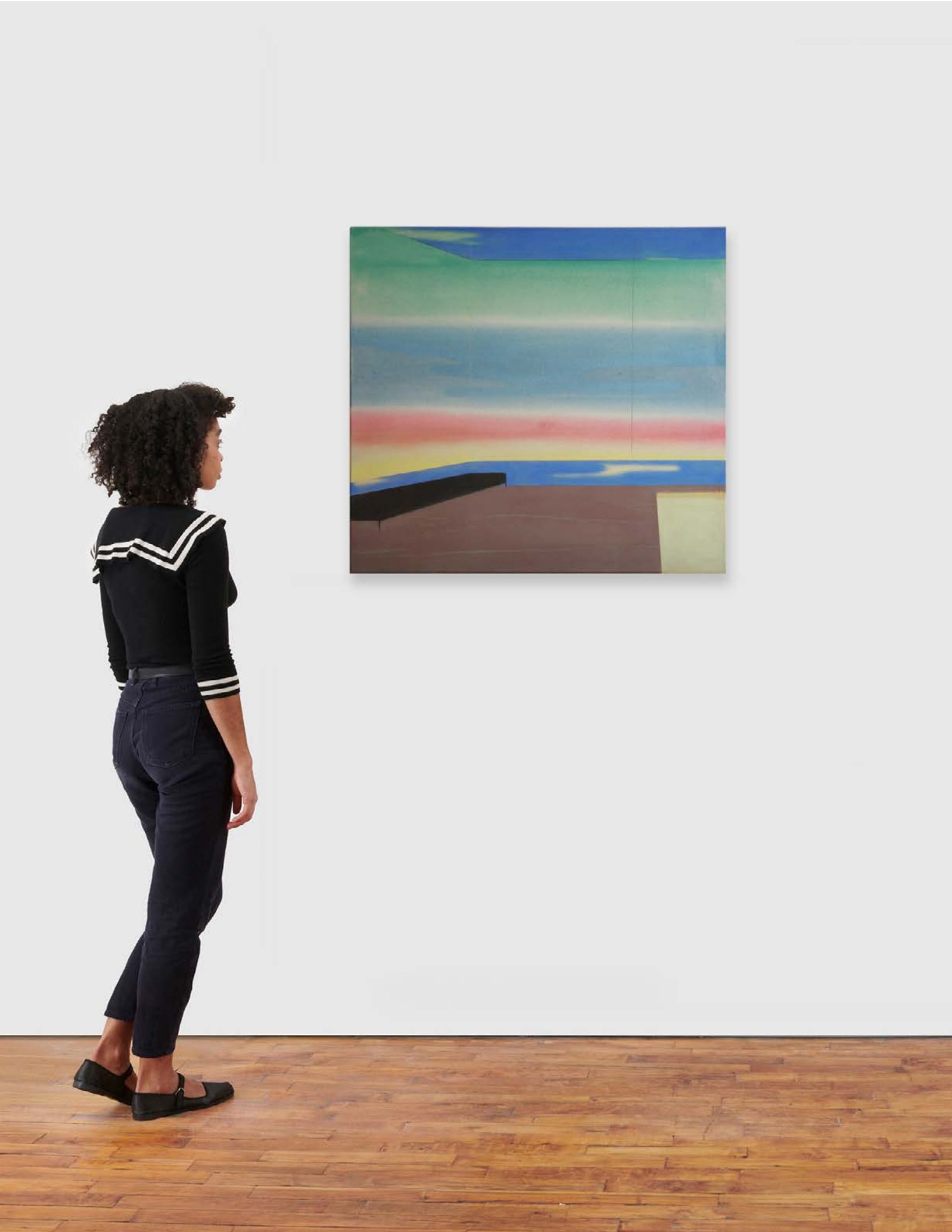
Annabell Häfner (b.1993, Bonn, DE) lives and works in Berlin. Solo exhibitions: “a place to be,” Tara Downs, New York, US (2023); “room with a view,” Galerie Rüdiger Schöttle, Munich, DE (2023); “Nichte-Orte,” Haus am Kleistpark, Berlin, DE. Group exhibitions include: “A room of One’s Own/Part II,” Galerie Rüdiger Schöttle, Munich, DE (2022); “Rundgang 50Hertz prizewinners 2021,” Hamburger Bahnhof–Nationalgalerie der Gegenwart, Berlin, DE (2021); “Not Cancelled Group Show,” Weserhalle, Berlin, DE (2020); “The Good, The Purple, and The Weird,” HVW8, Berlin, DE (2019). She is a 2021 recipient of the Artists Inside Fellowship and the Rundhang 50Hertz prize.





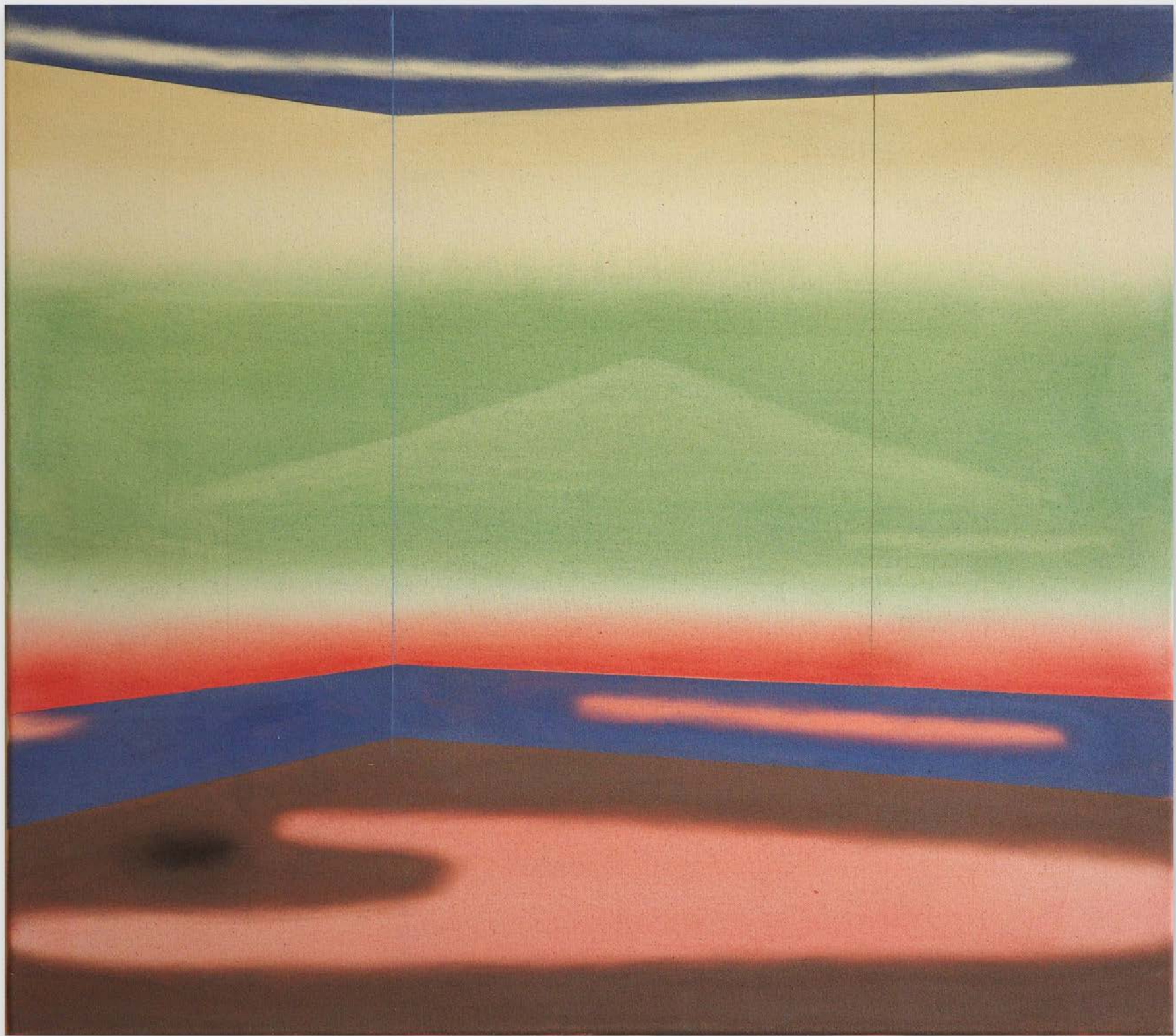
ANNABELL HÄFNER
place to be 73
2023
Acrylic and chalk on canvas
26 x 28 1/4 in / 66 x 72 cm
(TD-AH-54)

USD \$7,000



scale view:

ANNABELL HÄFNER
place to be 73
2023



ANNABELL HÄFNER

room with a view 16

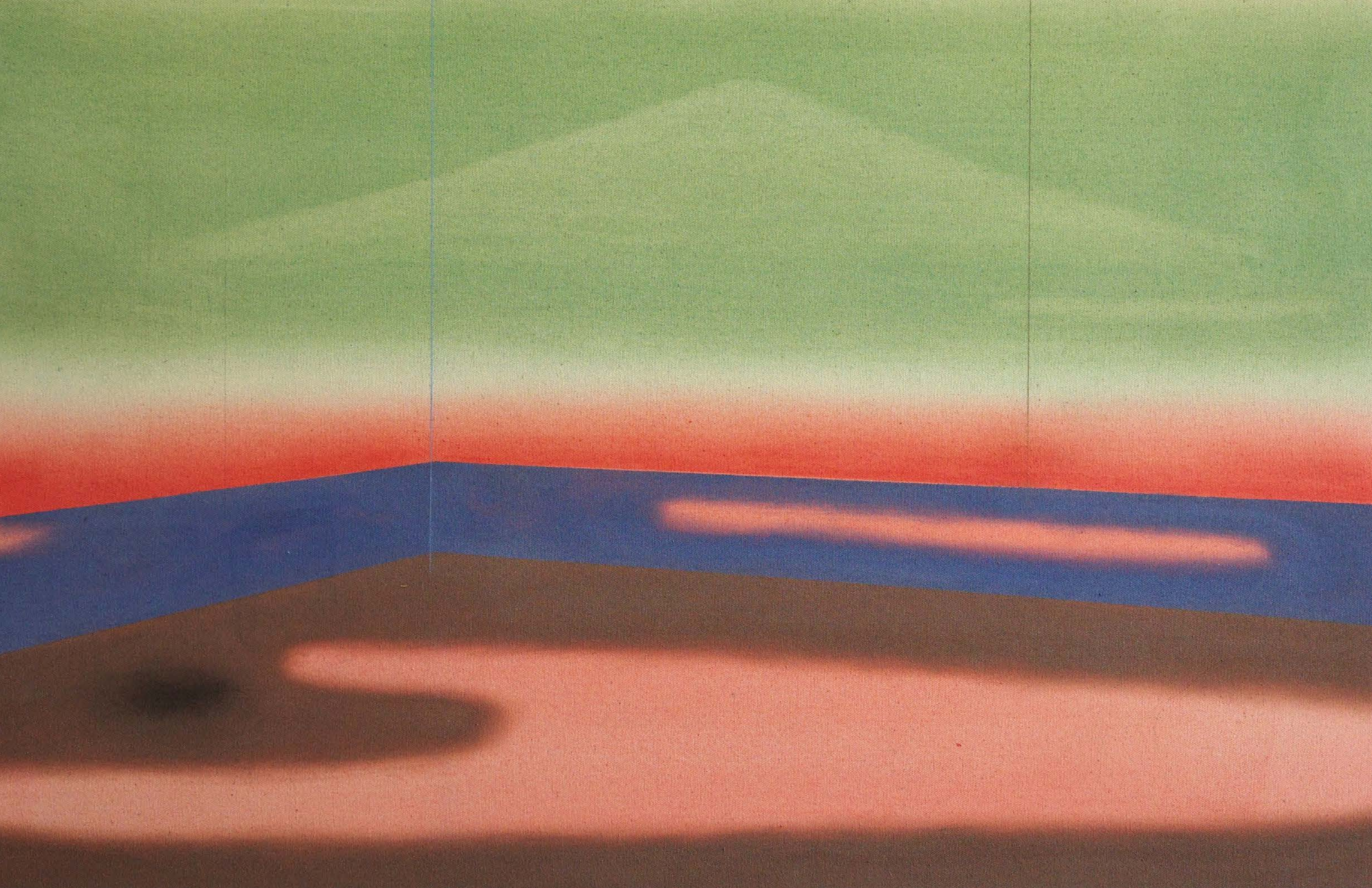
2023

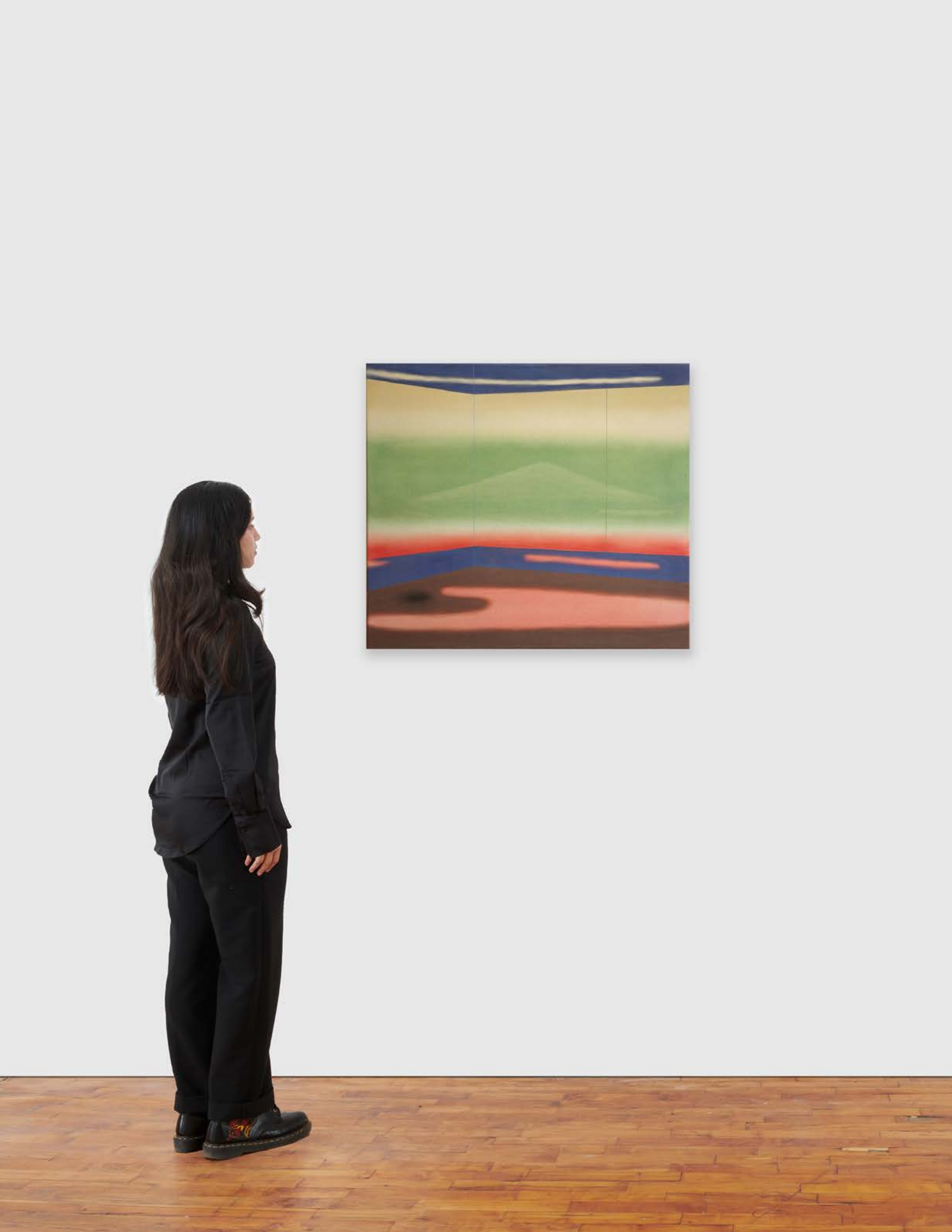
Acrylic and chalk on canvas

23 1/2 x 26 3/4 in / 60 x 68 cm

(TD-AH-53)

USD \$6,500





scale view:

ANNABELL HÄFNER
room with a view 16
2023

Ivy Haldeman

The iconic and sumptuously problematic hot dog images of Ivy Haldeman entwine relations between desire, consumerism, sex, and food. Frequently annexing her compositions’ poses and postures from courtesans depicted in the ukiyo-e woodblock prints of the 18th-century Japanese artist Kitagawa Utamaro into the space of contemporary global consumerism, her practice foregrounds immaterial significations of aspiration, gender, availability, and conditions of professionalism, placing these in discourse with the hot dog’s complex signifiatory as a primary token of Western cultural and capital hegemony as well as the ongoing taratologization and devaluation of the laboring female body. Cumulatively, her paintings suggest a new language for portraiture: one of impossible, fragmentary, or absent bodies equally irreducible to the determinations of race and gender and critical for speculating new imaginaries beyond them.

Ivy Haldeman (b.1985, Aurora, CO; lives and works in New York) gained her BFA from The Cooper Union for the Advancement of Science and Art in 2008. Selected solo presentations: Tara Downs, New York, US (2024) (forthcoming); Yuz Museum, Shanghai, CN (2022); Downs & Ross, New York, US (2021); Francois Ghebaly Gallery, Los Angeles, US (2020); Capsule, Shanghai, CN (2019). Selected group exhibitions: Tara Downs, New York, US (2023); The Margulies Collection, Miami, US (2022); Perrotin, Paris, FR (2022); Petzel Gallery, New York, US (2020); Hauser & Wirth, New York, US (2019); Fredericks & Freiser, New York, US (2019); Frans Hals Museum, Haarlem, NL (2018); Gavin Brown’s Enterprise, Hancock, US (2018); Reyes Projects, Birmingham, US (2018); Arsenal Contemporary, New York, US (2018); and Paul Kasmin Gallery, New York, US (2017). Haldeman’s work is included in significant public and private collections internationally including the Dallas Museum of Art, Denver Museum of Art, ICA Miami, Yuz Museum, and X Museum, among numerous others.





IVY HALDEMAN
Two Suits, Pattering Cuffs, Half L
(Cadmium Red, Cobalt Teal)
2023
Acrylic on canvas
50 ³/₄ × 80 in / 128,9 × 203,2 cm
(TD-IH-092)

USD \$65,000

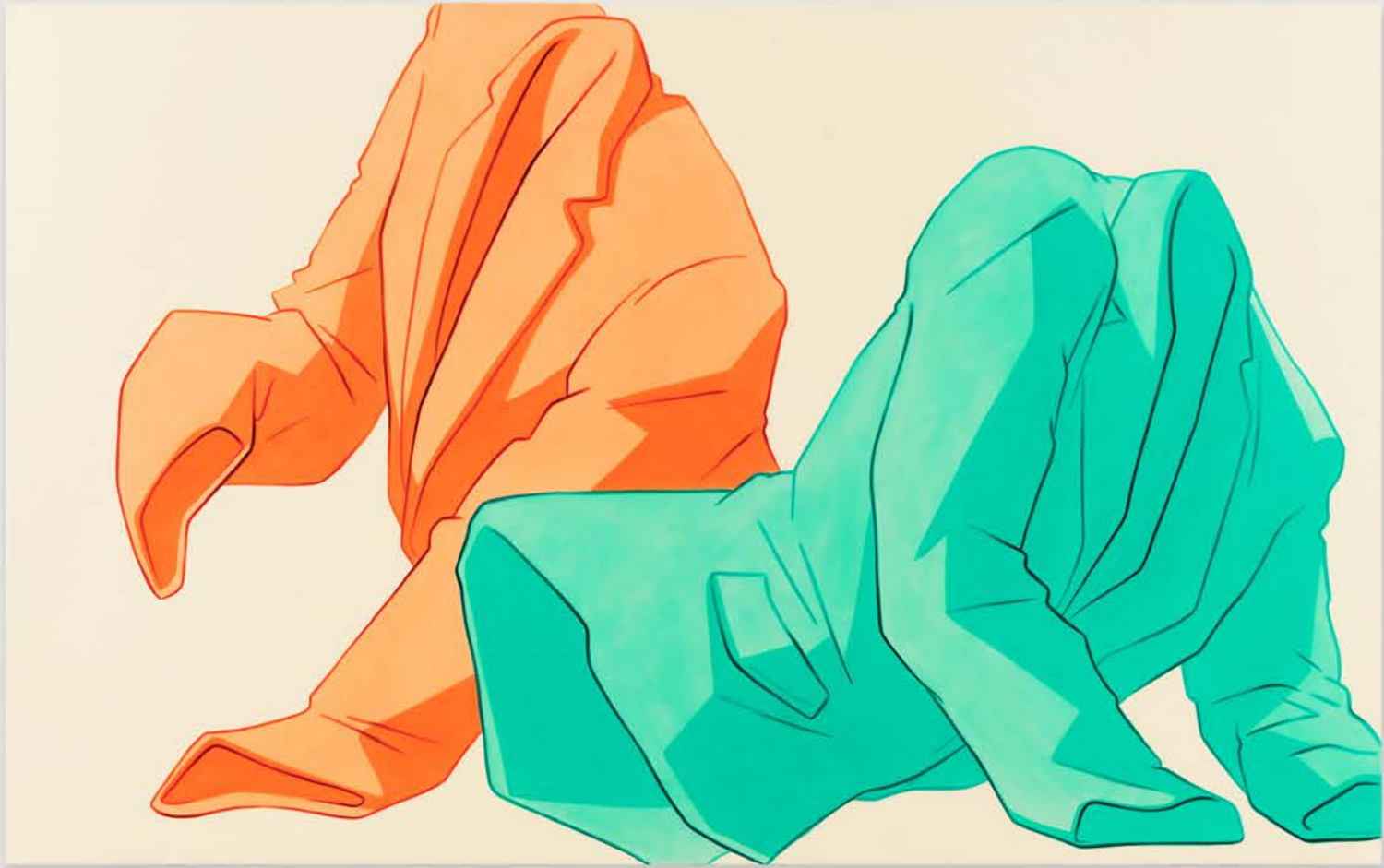
detail:

IVY HALDEMAN
Two Suits, Pattering Cuffs, Half Lift, Poise
(Cadmium Red, Cobalt Teal)
2023



scale view:

IVY HALDEMAN
Two Suits, Pattering Cuffs, Half Lift, Poise
(Cadmium Red, Cobalt Teal)
2023





IVY HALDEMAN
Full Figure, Finger to Eye, Hand on Opposite
Thigh, Foot Behind Bottom
2021
Signed on verso, Acrylic on canvas
83 ¹/₂ x 57 ¹/₂ in / 212,1 x 146,1 cm
(DR-IH-066)



scale view:

IVY HALDEMAN
Full Figure, Finger to Eye, Hand on Opposite
Thigh, Foot Behind Bottom
2021



Tsai Yun-Ju

The paintings of Tsai Yun-Ju condense nacreous color in rapid patterns of movement. Drawing from non-occidental histories of the calligraphic mark, her scratchy, delicate brushstrokes evoke complex gestures redolent of nature patterns which both exhilarate the canvas as well as defy its bounds. In the words of the artist, “I have found that I’m not only attracted to the concept of conflict, but also fascinated by watching life’s dramatic, ever-changing process of beauty and ugliness, temperance and obscenity, refinement and vulgarity. This process is abstract and fluid for me, I think this affects my pursuit of morphing images and the brushstrokes in my painting, and I always see and look for a state of transformation that has a beautiful surface and a restless core.”

Tsai Yun-Ju (b. 1998, Taichung, TW) lives and works in London. She received her BA in Fine Arts from National Taipei University of the Arts, Taiwan, in 2020 and her MFA from the Slade School of Fine Art, London, in 2022. Solo exhibitions: “A Mirror for the Romantic,” Tara Downs, New York, US (2023). Selected group exhibitions include “Eyes, Dusk, Phantasmagoria,” RupturXIBIT, London, UK (2022); “Why Don’t We Dance,” ASC Gallery, London, UK (2022); “Whirl, Bounce, Sway,” Safe House, London, UK (2022); “All the Guilty Thing,” Kiosk N1C, London, UK (2021); “Walls All Around, Fusion Unit,” Nottingham, UK (2021); “Reconnect,” Fiztrovia Gallery, London, UK (2021); “Test! Test! Test!,” Taipei, TW (2020); and “Overgrown,” CAA Xiangshan Art Commune, Hangzhou, CN (2019). Her work is included in the permanent collection of ICA Miami.





TSAI YUN-JU
Panic in Babel
2023
Oil on canvas
78 ³/₄ × 59 in / 200 × 150 cm
(TD-YJT-044)

USD \$30,000



scale view:

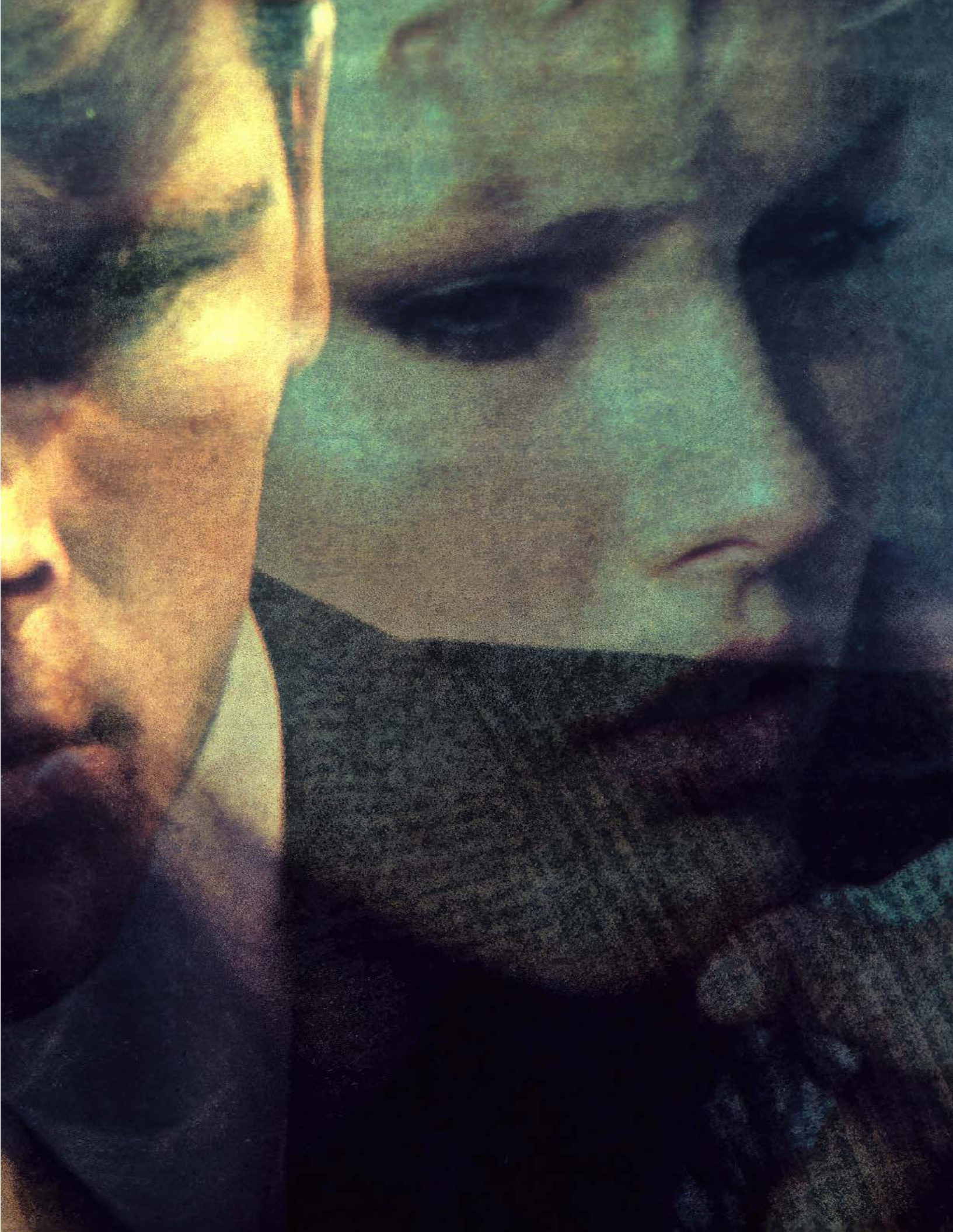
TSAI YUN-JU
Panic in Babel
2023



Vikky Alexander

Vikky Alexander is celebrated for her ongoing contributions to Pictures Generation strategies of critique by appropriation. Engendering a quietly reflective feminism that investigates the power of framing devices within corporate branding, her works assess the fetishistic and aspirational—frequently generating recombinatory mixtures of appropriated scenes of natural landscapes and beauty criteria that demarcate the romanticizing of nature and the naturalization of romance to delve into the shared mechanics of pictorial and cultural artifice. Activating a jarring fracture between embodied experience and its idealized presentation, her sensual and stylized works spanning installation, sculpture, photograph, and video cumulatively denature the commercial annexation of private capacities for self-reflection. Disposed towards an elegant economy of means, Alexander summarizes her own methods as “look[ing] at myself looking at other women.”

The work of Vikky Alexander (b.1959, Victoria, British Columbia) has been presented in numerous significant exhibitions at venues including The Whitney Museum of American Art, New York; Vancouver Art Gallery, Vancouver; Dia Art Foundation, New York; White Columns, New York; Musée d’art moderne et contemporain, Genève; Downs & Ross, New York; New Museum, New York; Taipei Fine Arts Museum, Taipei; Seattle Art Museum, Seattle; Kunsthalle Bern, Bern; International Center of Photography, New York; Cooper Cole Gallery, Toronto; Canada House, London; National Gallery of Canada, Ottawa; Barbican Art Gallery, London; and Yokohama Civic Art Gallery, Yokohama. Her works are included in the permanent collections of the International Center of Photography; Los Angeles County Museum of Art; Musée d’art moderne et contemporain, Geneva; Museum of Contemporary Art Los Angeles; National Gallery of Canada, Art Gallery of Ontario, and the Deste Foundation, among numerous others. A graduate of the Nova Scotia College of Art and Design, she lives and works in Montreal, Quebec. Her work is currently on view in the group presentation True Pictures currently at the Sprengel Museum, Hannover, and next showing at Museum der Moderne, Salzburg. Her work is included in forthcoming presentations at Los Angeles County Museum of Art, Los Angeles, and Museo d’arte della Svizzera Italiana, Lugano.





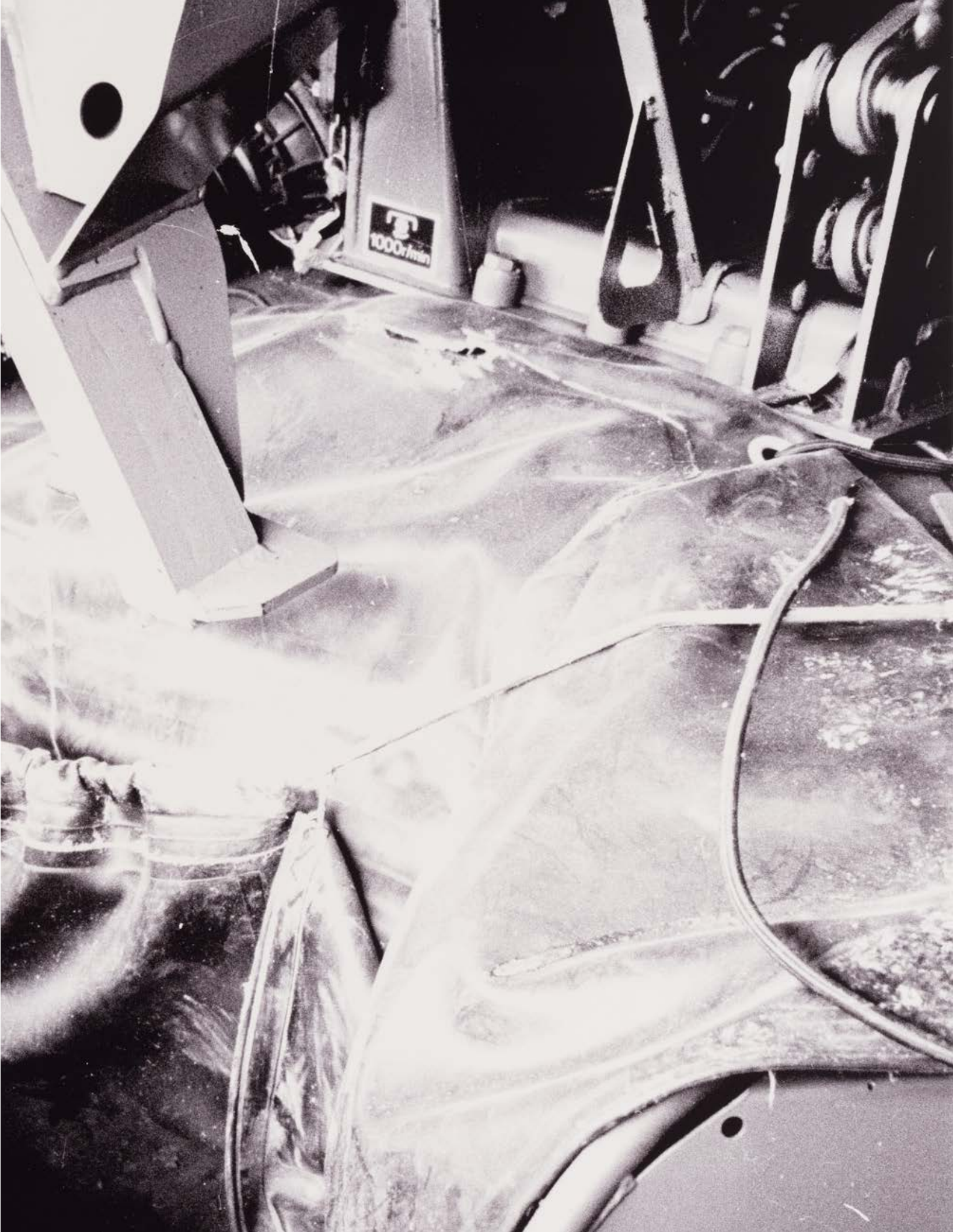
VIKKY ALEXANDER
Between dreaming & living #11
1985
20 × 24 in / 50.8 × 61 cm
Edition 1 of 3 + 1AP
(TD-VA-064)

USD 10,500

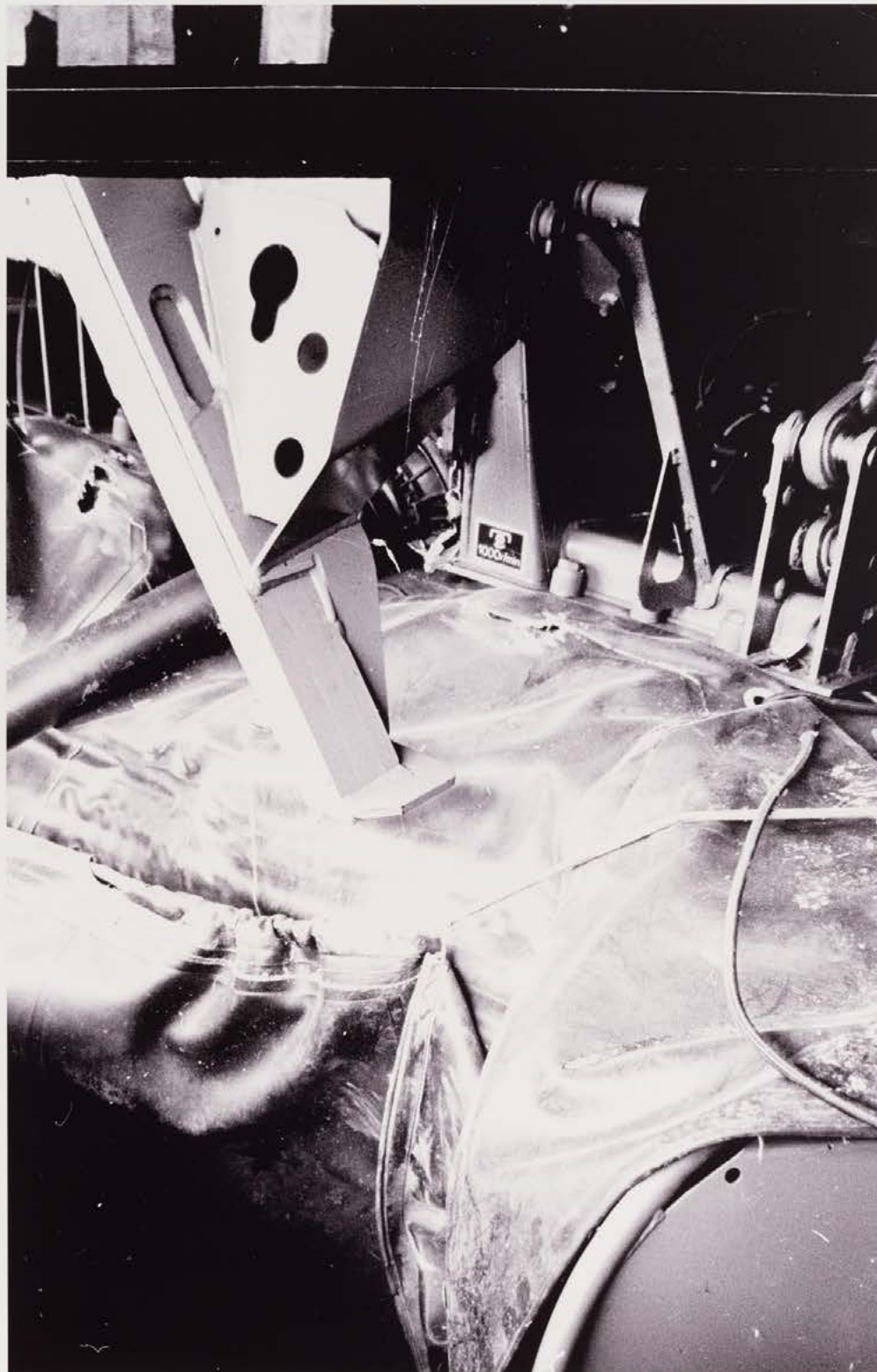
Kelly Tissot

Kelly Tissot’s ambiguous imagery hovers between documenting our contemporary fringes, and a suspended reality, forever awaiting a pivotal moment. Behind the daily and the unimportant, Tissot tracks the hidden structures that animate things, the loaded signs that lie under the material landscape. Her works, like mute phantoms or silent visions, shed bursts of light–flashes of darkness– onto the contradictory dimensions of a divided culture. Large black and white photographs delve deep into rural scenes, capturing a mesmerizing play of light and dark, the hidden spaces between objects, revealing the depth and weight of these scenes. These haunting images are reminiscent of Southern Gothic literature, evoking an invisible and spectral tension. Through her artistic process, Tissot immerses the viewer in a visual, almost tactile exploration of a broken, metallic universe of machinery which, like sleeping wild animals that could wake up any time.

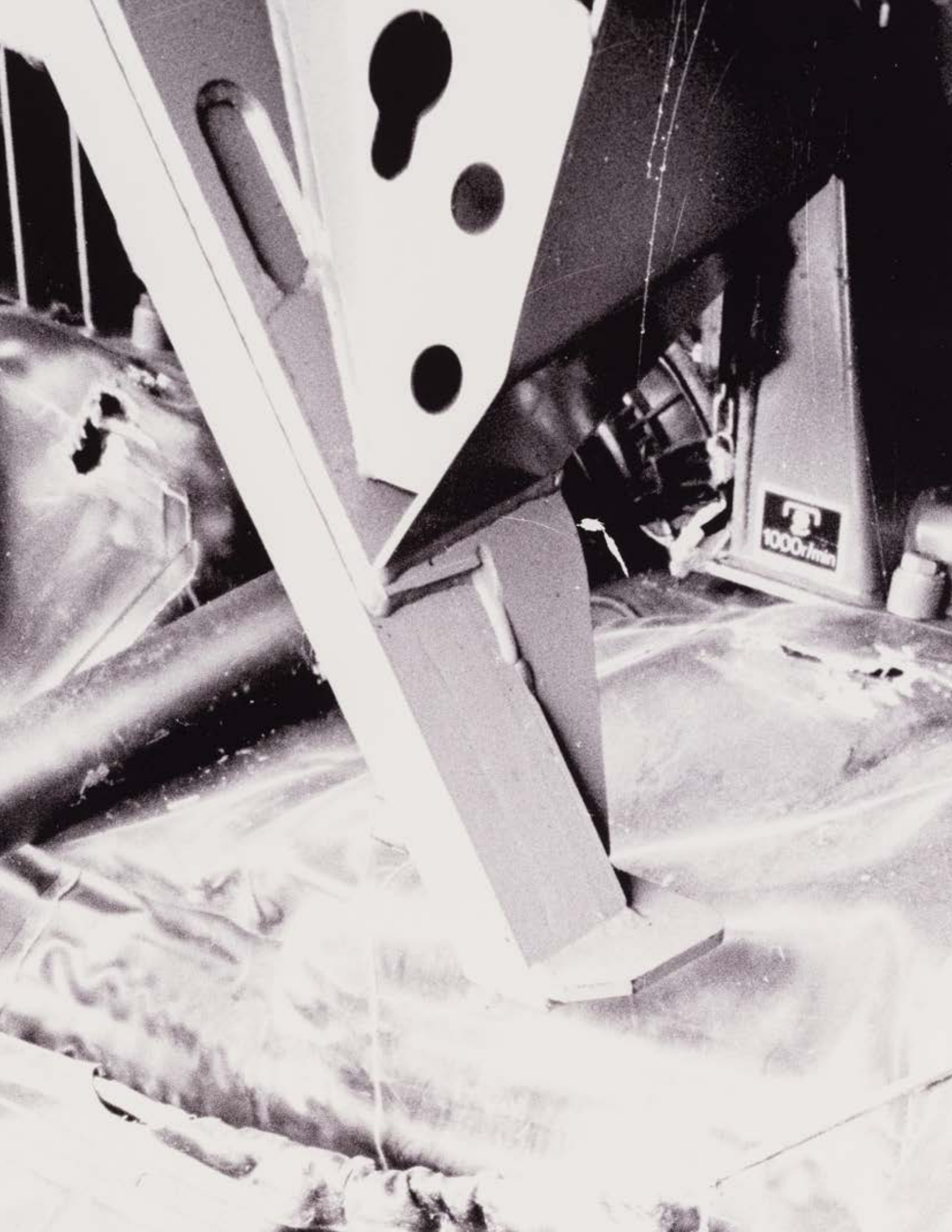
Kelly Tissot (b. 1995, Bonn, France) lives and works in Switzerland. She gained her BFA from Ecole Cantonale d’Arts de Lausanne, Switzerland. in 2018 and MFA from Hochschule für Gestaltung und Kunst, Switzerland, in 2020. Solo exhibitions: LISTE Art Fair Basel with suns.works, Art Basel 2023, Messe Basel, CH (2023); Spurious Crops, Kunsthau Baselland, Muttenez, CH (2022); Kelly & Valentina with Valentina Triet, Kunst Raum Riehen, Riehen, CH (2022); Family Portraits, Forde, Geneva, CH (2022); Polka suns.works, Zürich, CH (2021) Selected group exhibitions: Kiefer Hablitzel | Göhner Kunstpreis 2023, Swiss Art Awards 2023, Messe Basel, Basel, CH (2023); A Place Without Walls curated by Shkelqim Qestaj, National Art Gallery, Pristina, XK (2023); Prix Mobilière 2023 Art Genève, Geneva, CH (2023); Language is Everything and Nothing, curated by Fabian Flückiger, Cultuurcentrum Ter How to be Organic, Country SALTS, Bennwil, CH (2022); Les Urbaines 2021, curated by Alienze, Espace Arlaud, Lausanne, CH (2021). Grants and awards: Kunstkredit Werkbeiträg Basel-Stadt, Cristina Spoerri Stiftung, Art price, Bourse culturelle Fondation Leenaards, GGG Atelierhaus, Prix Ernest Manganel, Bourse Fondation Walter & Eve Kent.



KELLY TISSOT
The Act of Living / P.'s ill-famed Paradise II (White)
2023
Digital UV print on PVC tarpaulin
63 × 43 ¹/₄ in / 160 × 110 cm
(TD-KT-007)



USD \$5,000



detail:

KELLY TISSOT
*The Act of Living / P.'s ill-famed
Paradise II (White)*
2023

scale view:

KELLY TISSOT
*The Act of Living / P.'s ill-famed
Paradise II (White)*
2023



Sarah M. Rodriguez

Sarah M. Rodriguez is an artist whose sculptural works often engage plants, animals, and other non-human life forms as collaborators. Her research, artmaking, and work as an animal trainer are practices in interspecies communication, material experimentation, and generating new definitions of ecology. Rodriguez' sculptures detemporalize organic processes, defying well-worn biological metaphors or cycles, and offering a state of continual presence. Their aluminium forms achieve a delicate equilibrium, balancing an inherent organic vitality with a discernible fragility, a sense of precariousness that arises from their semi-abstract nature. This quality of being neither fully in the realm of animal or mineral draws her the works away from conventional timescales, immersing them deeper into the expanse of geological time.

Sarah M. Rodriguez (b. 1984 in Honolulu, Hawaii) lives and works in Ojo Caliente, New Mexico. She earned her MFA from the University of California, Los Angeles in New Genres (2014) and a BFA From California College of the Arts (2008), and was a participant in the Shandaken Residency (2016) and the Skowhegan School of Painting and Sculpture (2010). Her works has been exhibited at Commonwealth and Council, Los Angeles, US; MOCA, Los Angeles, US; Paul Soto, Los Angeles, US; Depart Foundation, Malibu, US; La Maison Rendez-Vous, Brussels, BE; Mass Moca, North Adams; Folsom Projects, San Francisco, US; The Valley, Taos, US; and Tara Downs, New York, US among many others.



SARAH M. RODRIGUEZ
Chasm
2023
Cast, carved, and welded aluminum
20 x 31 x 18 in / 50.8 x 78.7 x 45.7 cm
(TD-SMR-005)

USD \$4,000



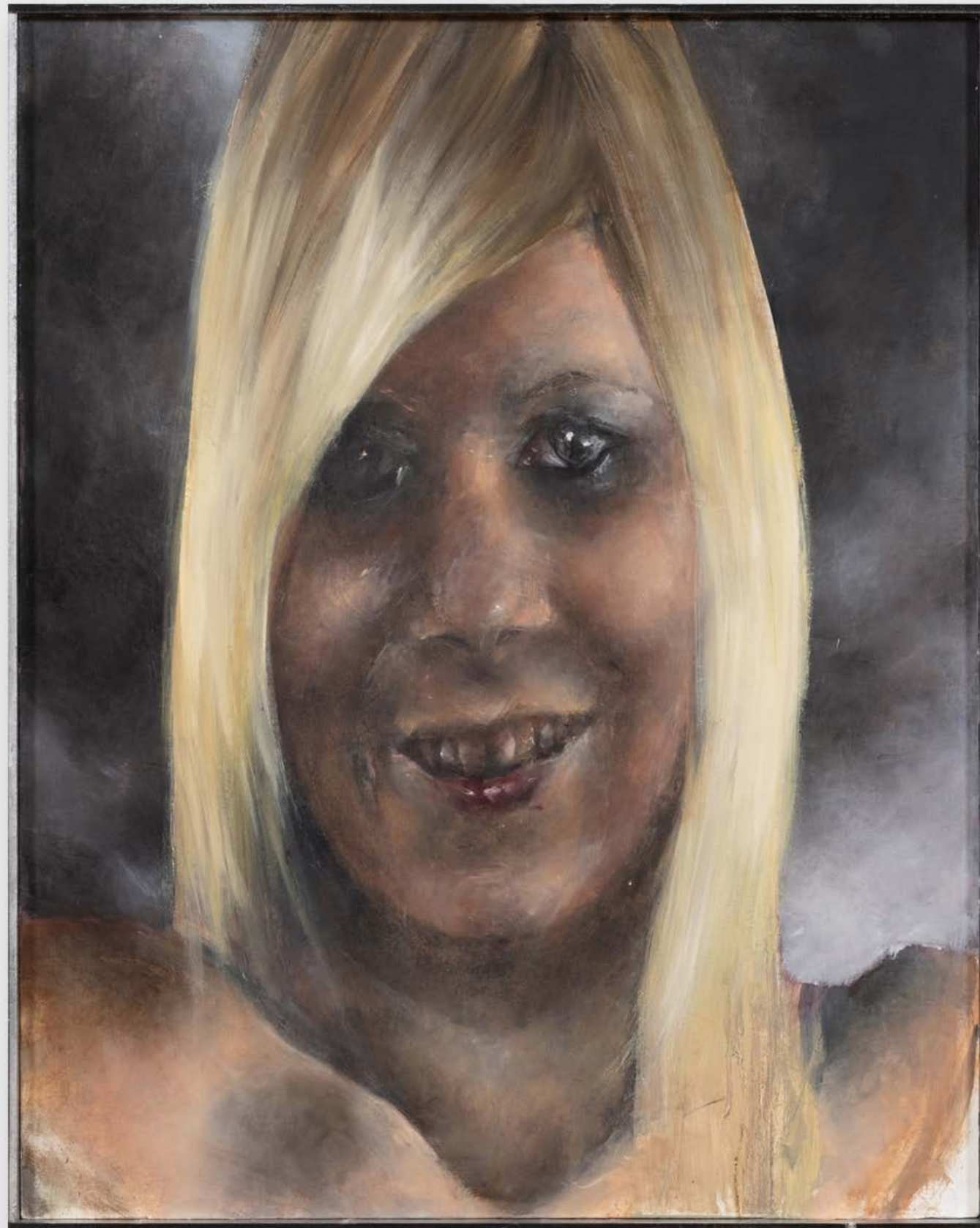


Catherine Mulligan

The crux of Catherine Mulligan’s practice resides between the pop culture sources she ebulliently references in oil – step-and-repeat photos, fast fashion ads, Dipset-era mixtape covers, and the highly amalgamated artistic lineage she has constructed for herself, which draws its surprising vitality from Gericault’s realist representations of urban youth, the zeitgeist-encapsulating portraits of Otto Dix, and also the death-and-disaster reproductions of American life once proffered regularly by Warhol. What the artist adds to these disparate historical coordinates is a sense of temporality borrowed from the increasingly rapid cycles of the fashion industry, alongside a propensity for figuration quite distinct from the minor genre’s leading proponents, a group that would invariably include major contemporary artists like John Currin and Lisa Yuskavage. Like those two, Mulligan recognizes the body as a sight of cultural introspection and transformation, a means to explore and exhume the latent facets of contemporary life. Unlike their paintings, however, Mulligan’s reanimate the undead and deploy them in service of a singularly tragicomic vision.

Catherine Mulligan (b. Nutley, US) lives and works in Brooklyn, New York. She gained her BFA from University of Pennsylvania in 2010 and her MFA from Indiana University Bloomington, in 2019. Her work has been exhibited at Tara Downs, New York, US (2023); Queer Thoughts, New York, US (2022); Downs & Ross, New York, US (2022); M+B Gallery, Los Angeles, US (2021); Bonner Kunstverein, Bonn, DE (2021); Envy6011, Wellington, NZ (2021); A.D. Gallery, New York, US (2020); Vox Populi, Philadelphia, US (2016); and Woodmere Art Museum, Philadelphia, US (2015), among other venues. Mulligan has been the recipient of two Elizabeth Greenshields Foundation Grants. Her work is included in the permanent collections of the Woodmere Art Museum and the Pennsylvania Academy of the Fine Arts. She will have a solo exhibition at Tara Downs, opening in 2023.





CATHERINE MULLIGAN

Nocture 1

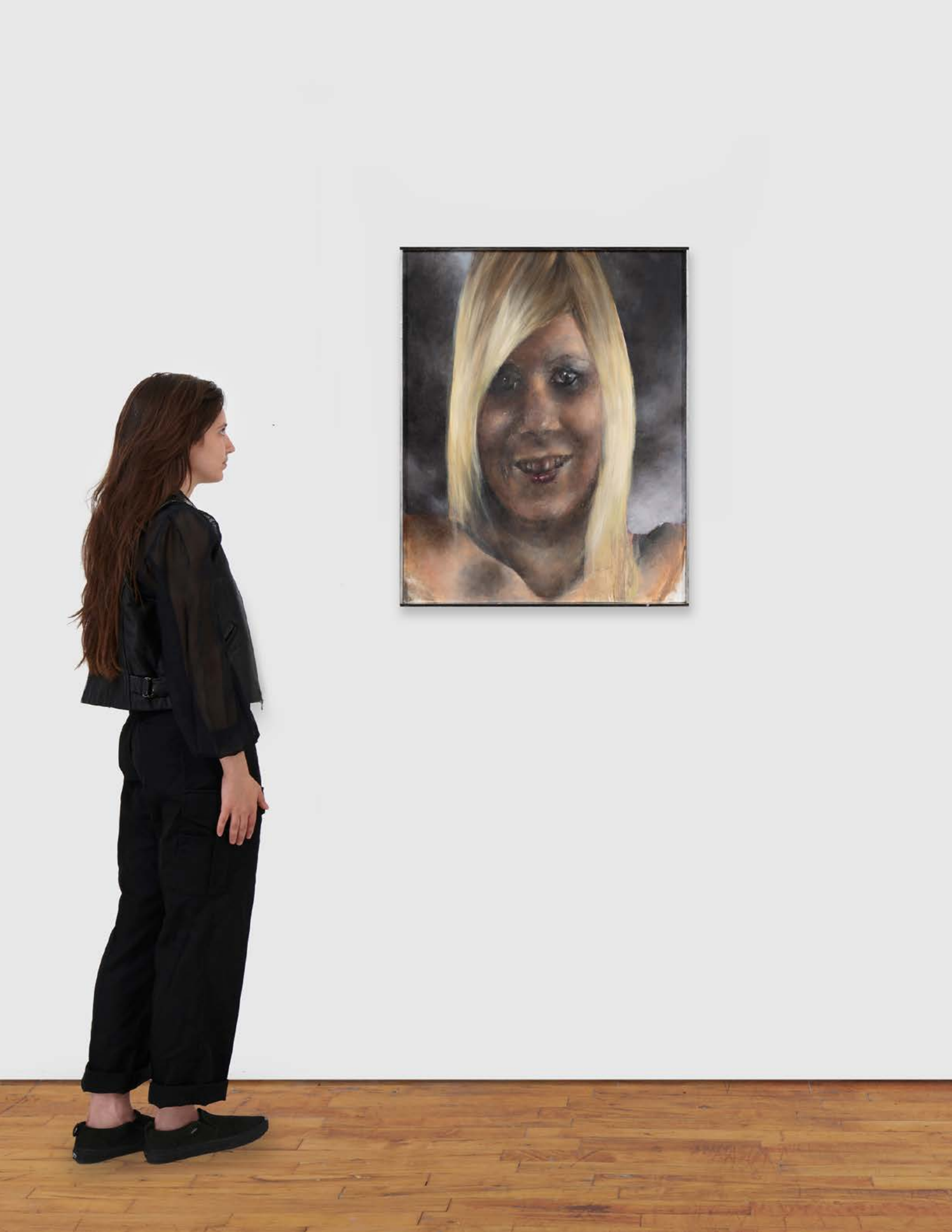
2023

Oil on canvas with unique frame

30 1/2 × 24 1/2 in x 77,5 × 62,2 cm

(TD-CM-021)

USD \$9,500



scale view:

CATHERINE MULLIGAN
Nocture 1
2023



CATHERINE MULLIGAN

Ass 2

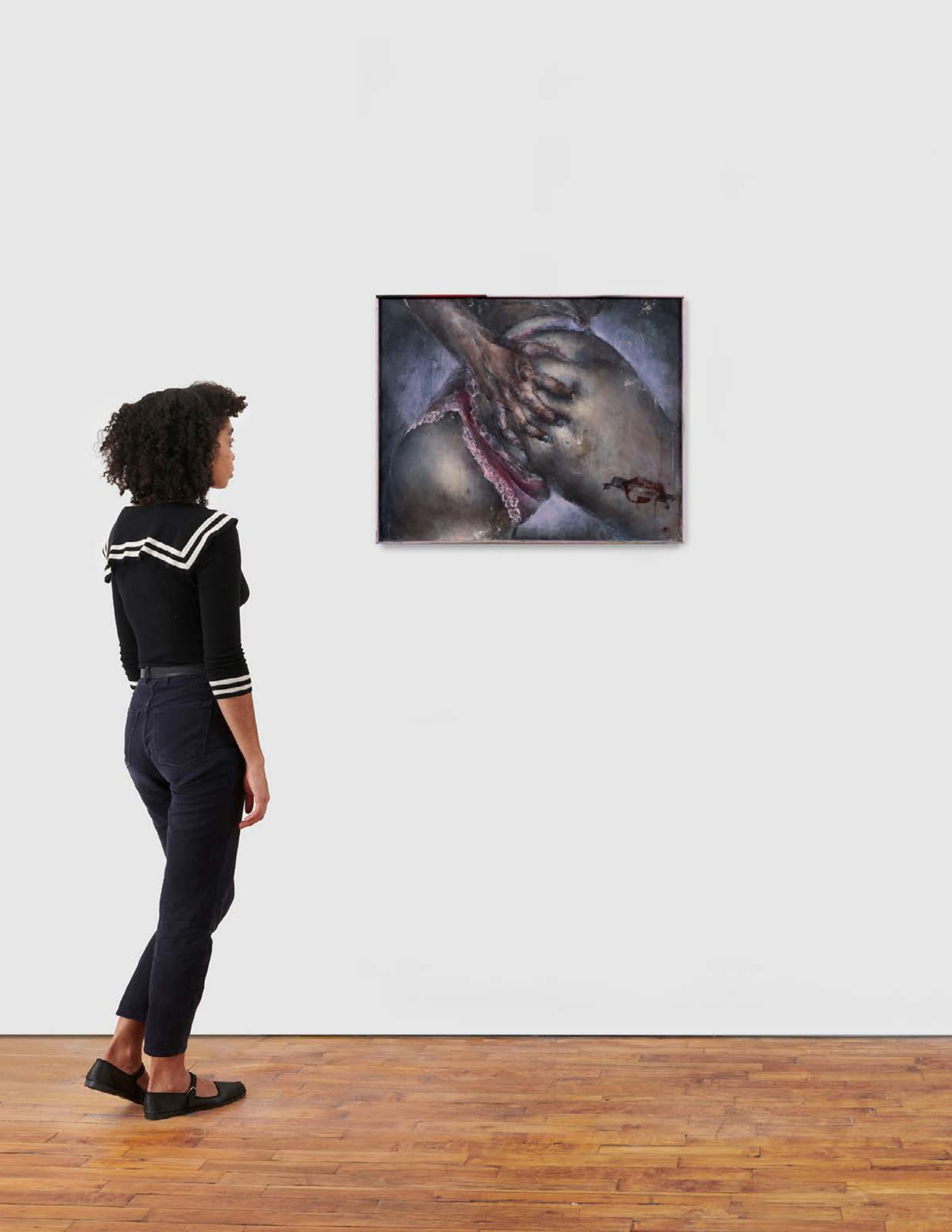
2023

Oil on canvas with unique frame

24 ¹/₂ × 30 ¹/₂ in x 62,6 × 77,5 cm

(TD-CM-026)

USD \$9,500



scale view:

CATHERINE MULLIGAN
Ass 2
2023