



Jorian Charlton
Whak, Mo, and Angaer, 2021
Edition 2 of 3, 2 AP
Archival inkjet print
54 x 43 in (137.2 x 109.2 cm)
J.Charlton0108
\$12,000 USD



Jorian Charlton
Angear, 2022
Edition 1 of 3, 2 AP
Archival inkjet print
54 x 43 in (137.2 x 109.2 cm)
J.Charlton0218
\$12,000 USD



Sara Cwynar
Flower on Digital Sky 1, 2023
Edition 1 of 3, 2 AP
Archival pigment print mounted to Dibond
54 x 44 in (137.2 x 111.8 cm)
S.C0363
\$25,000 USD



Sara Cwynar
Glass Life, Green, 2021
Edition 1 of 3, 2 AP
Archival pigment print mounted to Dibond
40 x 32 in (101.6 x 81.3 cm)
S.C0358
\$16,000 USD



Sara Cwynar
Glass Life, Red, 2021
Edition 3 of 3, 2 AP
Archival pigment print mounted to Dibond
40 x 32 in (101.6 x 81.3 cm)
S.C0355
\$16,000 USD



Sara Cwynar
Flower on TV Screen, 2023
Edition 1 of 3, 2 AP
Archival pigment print mounted to Dibond
30 x 24 in (76.2 x 61 cm)
S.C0350
\$13,000 USD



Jennie Jieun Lee
Hell on Earth, 2021
Glazed porcelain, flashé, oil, wood, resin
65 x 40 x 5 in (165.1 x 101.6 x 12.7 cm)
J.Lee0010
\$17,000 USD



Jennie Jieun Lee
Transplants, 2021
Glazed porcelain, flashé, oil, wood, resin
65 x 40 x 4 in (165.1 x 101.6 x 10.2 cm)
J.Lee0012
\$17,000 USD



Jennie Jieun Lee
Lavender Tiers, 2022
Wheel thrown porcelain, glaze, underglaze pencil
10 x 8.5 x 9.5 in (25.4 x 21.6 x 24.1 cm)
J.JL0038
\$10,000 USD



Jennie Jieun Lee
X Sound Factory Mix, 2023
Slip-cast porcelain, glaze
9 x 5 x 5 in (22.9 x 12.7 x 12.7 cm)
J.JL0031
\$7,500 USD



Jennie Jieun Lee
Paralysed, 2023
Slip-cast porcelain, glaze
7 x 5 x 5 in (17.8 x 12.7 x 12.7 cm)
J.JL0032
\$7,500 USD



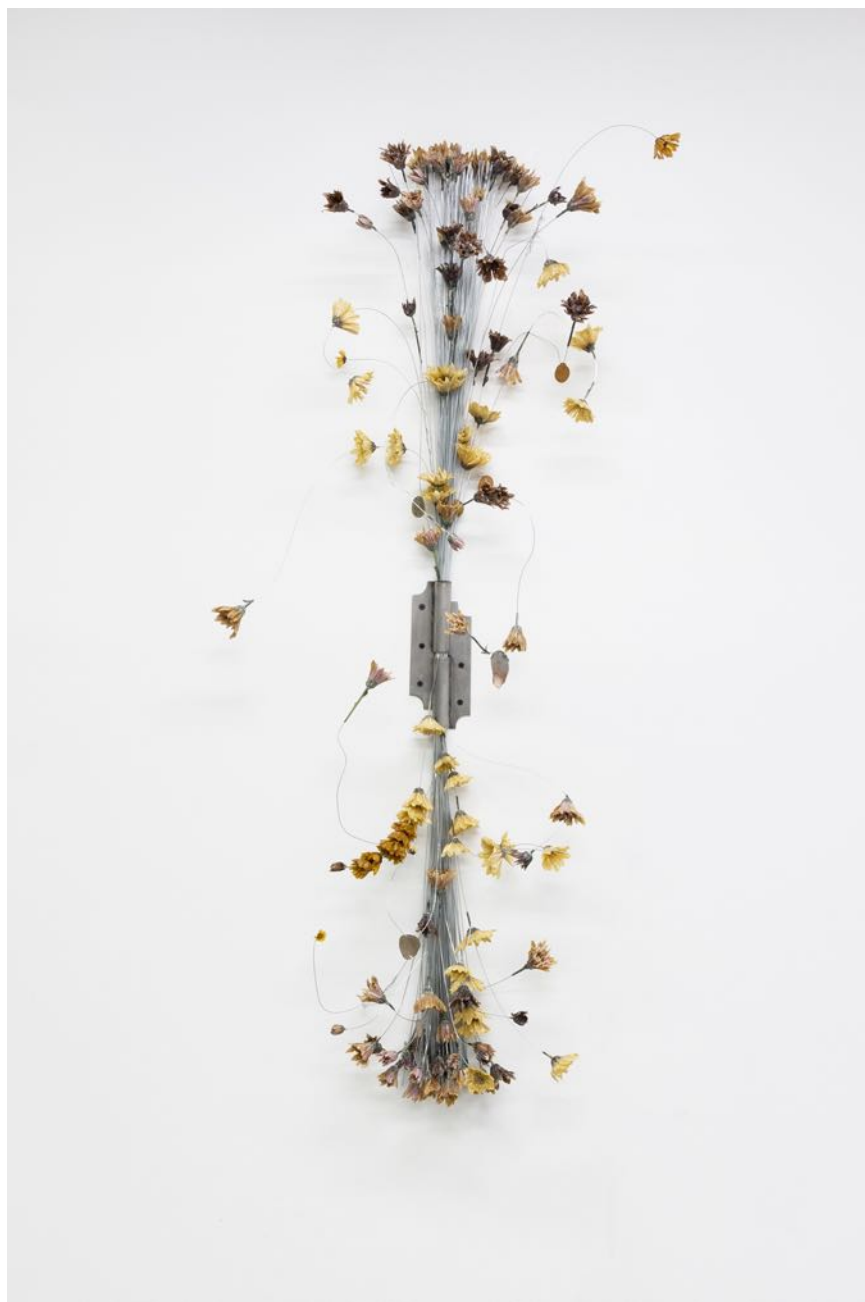
Jennie Jieun Lee
The Apology, 2023
Slip-cast porcelain, glaze
8 x 5 x 4.5 in (20.3 x 12.7 x 11.4 cm)
J.JL0033
\$7,500 USD



Jennie Jieun Lee
Will and Testament, 2023
Slip-cast stoneware, glaze
8 x 6 x 4.5 in (20.3 x 15.2 x 11.4 cm)
J.JL0034
\$7,500 USD



Jennie Jieun Lee
Skin Ego 2, 2023
Slip-cast porcelain, glaze
10 x 6 x 5 in (25.4 x 15.2 x 12.7 cm)
J.JL0035
\$7,500 USD



Jenine Marsh

Enclosure (1), 2021

Steel, hinge, flowers, synthetic rubber, wire, train-pressed coins, polyurethane

60 x 24 x 10 in (152.4 x 61 x 25.4 cm)

J.Marsh0143

\$5,000 USD



Jenine Marsh
Proximity's Flowers (53), 2019
Flowers, synthetic rubber, acrylic varnish, wire
6 x 1.5 x 2 in (15.2 x 3.8 x 5.1 cm)
J.Marsh0110
\$420 USD



Jenine Marsh
Proximity's Flowers (46), 2019
Flowers, synthetic rubber, acrylic varnish, wire
7.5 x 1 x 2 in (19.1 x 2.5 x 5.1 cm)
J.Marsh0103
\$420 USD



Jenine Marsh
Proximity's Flowers (33), 2019
Flowers, synthetic rubber, acrylic varnish, wire
8.5 x 1 x 1.5 in (21.6 x 2.5 x 3.8 cm)
J.Marsh0090
\$420 USD



Jenine Marsh

abstract peace, 2022

Flower, wire, altered coins, newspaper clipping, hardware, solder, synthetic rubber, acrylic UV
varnish

3 1/2 x 12 x 5 in (792.5 x 30.5 x 12.7 cm)

J.M0153

\$420 USD



Jenine Marsh

cost-of-living, 2022

Flowers, wire, altered coins, newspaper clippings, hardware, solder, synthetic rubber, acrylic UV
varnish

1 3/4 x 15 1/2 x 3 1/4 in (340.4 x 3840.5 x 797.6 cm)

J.M0152

\$420 USD



Jenine Marsh

buildings and bridges, vessels and elements, borrowing and spending, greetings and solidarity,
2022

Flower, wire, altered coins, newspaper clippings, hardware, solder, synthetic rubber, acrylic UV
varnish

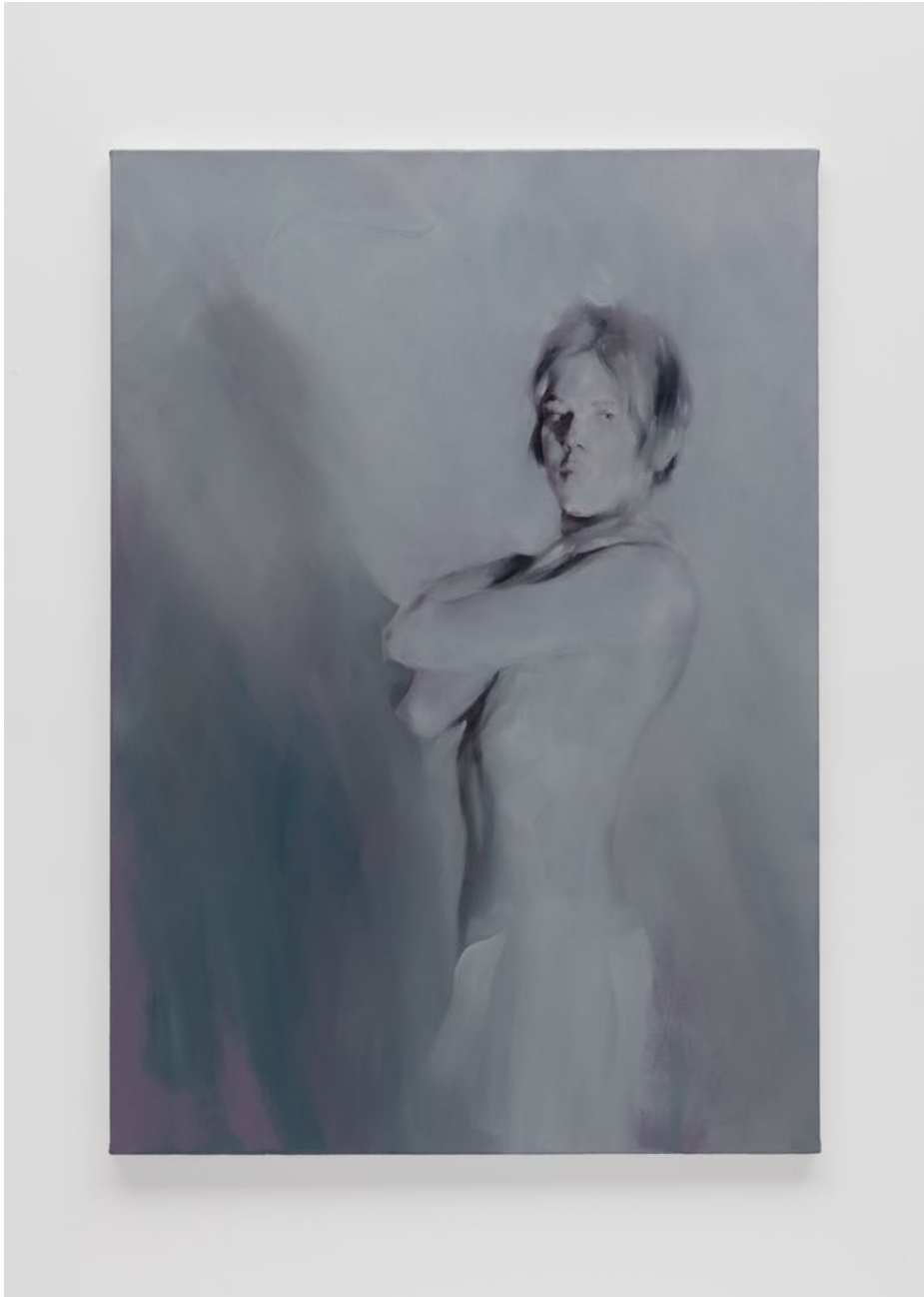
2 1/4 x 11 1/4 x 4 in (543.6 x 2829.6 x 10.2 cm)

J.M0150

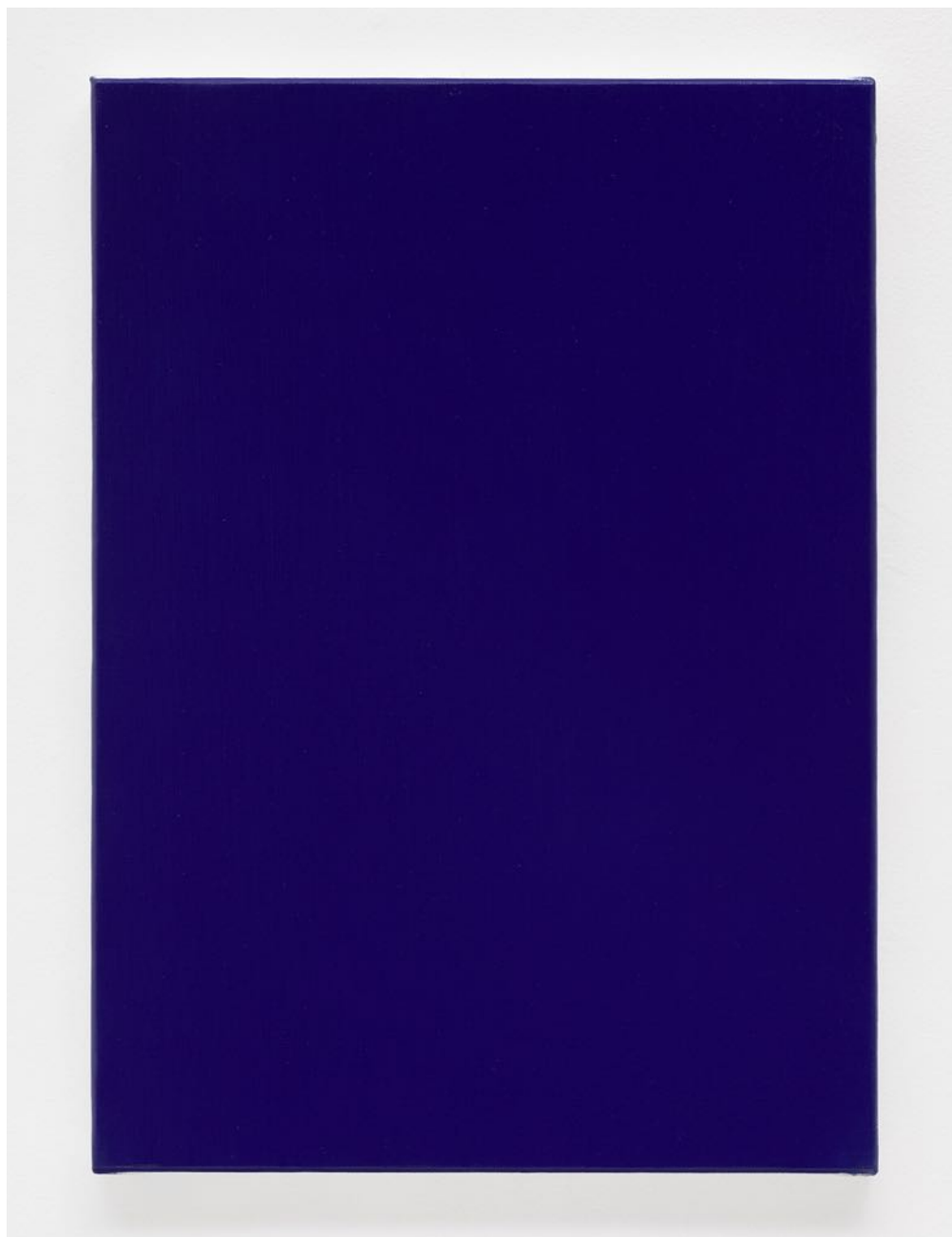
\$420 USD



Paul P.
Untitled, 2015
Oil on canvas
39.4 x 28.3 in (100 x 72 cm)
P.P0160
\$30,000 USD



Paul P.
Untitled, 2020
Oil on canvas
36.2 x 25.6 in (92 x 65 cm)
P.P0133
\$27,000 USD



Paul P.
Untitled, 2021
Oil on linen
18.1 x 13 in (46 x 33 cm)
P.P0268
\$21,000 USD



Paul P.
Untitled, 2016
Oil on linen
13.8 x 10.6 in (35 x 27 cm)
P.P0253
\$18,000 USD



Paul P.
Untitled, 2021
Watercolor on paper
11.4 x 7.9 in (29 x 20 cm)
P.P0266
Framed
\$8,000 USD



Paul P.
Untitled (Removing a Thorn), 2019
Ink and collage on paper
11.8 x 8.7 in (30 x 22 cm)
P.P0187
\$6,000 USD



Scott Treleaven

Untitled (cosmos), 2022

Acrylic, gouache, oil, wax pastel, fluorescent pigment, on canvas

30 x 24 in (76.2 x 61 cm)

S.T0128

\$9,000 USD



Scott Treleaven
Untitled (poppy), 2023
Oil on canvas
12 x 9 in (30.5 x 22.9 cm)
S.T0129
\$5,000 USD



Scott Treleaven
Little Gods Again, 2023
Oil on canvas
9 x 6 in (22.9 x 15.2 cm)
S.T0091
\$4,000 USD



Sami Tsang

My Ugly Destructive Shadow, 2023

Stoneware, glaze, colour slip, poly China silk, metal rod, grout, Red nylon cord

44 x 32 x 19 in (111.8 x 81.3 x 48.3 cm)

S.Tsang0052

\$12,000 USD



Sami Tsang
Talking To You, Self-Betrayal, 2023
Stoneware, glaze, colour slip, poly China silk
30 x 20.5 x 14.5 in (76.2 x 52.1 x 36.8 cm)
S.Tsang0051
\$5,000 USD



Sami Tsang
Saying Hi Is That Hard, 2023
Stoneware, glaze, colour slip, poly China silk
25 x 11.5 x 15.5 in (63.5 x 29.2 x 39.4 cm)
S.Tsang0050
\$4,000 USD



Jorian Charlton (b. 1989, Toronto, Ontario, Canada) is a photographer specializing in portraiture. With a deep-rooted passion for capturing the essence of Black culture, Jorian's work is a reflection of their personal experiences and the vibrant tapestry of their community. Driven by a desire to explore themes of family, intimacy, community, and love, Charlton's photography delves into the depths of human connections. Through careful attention to lighting, atmosphere, fashion, and pose, they construct visual compositions that transcend mere imagery, revealing profound stories and capturing the raw emotions of their models. Their portraits serve as visual narratives, illuminating the rich stories of Caribbean diasporas while simultaneously challenging prevailing norms of contemporary Black representation.

Charlton earned a Bachelor of Photography at Sheridan College, and has had solo exhibitions at the Gallery TPW, Art Gallery of Ontario, Cooper Cole, Toronto; and the Art Gallery of Mississauga, Mississauga. She has participated in group exhibitions at Doris McCarthy Gallery at University of Toronto, Scarborough; and at the Museum of Contemporary Photography in Chicago. Her work is included in the traveling exhibition *The New Black Vanguard: Photography between Art and Fashion* which was first curated for the 2021 edition of *Arles Les Recontres de la Photographie*, and *As We Rise: Photography from the Black Atlantic*, Selections from the Wedge Collection. Charlton has created a number of public art projects in Toronto in collaboration with Toronto's Year of Public Art, and Contact Photography Festival. Jorian Charlton currently lives and works in Toronto, Ontario, Canada.

Sara Cwynar (b. 1985, Vancouver, British Columbia, Canada) is interested in the way that images accumulate, endure, and change in value over time. Her conceptual photographs and films involve constant archiving and re-presentation of collected visual materials, layering diverse imagery with references to art theory. The works intricately recall advertisements, retail catalogues, and old art history textbooks. Her visual assemblages meditate on how vernacular images shape collective world views, and how those ideals can change through time and contextual manipulation. Cwynar was one of the recipients of the 2020 Sobey Art Award, the 2020 Louis Comfort Tiffany Foundation Award, and the 2021 Shpilman Photography Prize. She earned her Bachelor of Design from York University in 2010 and her MFA from Yale University in 2016. In 2014, she was awarded the Printed Matter Emerging Artists Publication Series and published her first monograph, entitled *Kitsch Encyclopedia*, with Blonde Art Books. A monograph of Cwynar's work, entitled *Glass Life*, was published in 2021 by Aperture with the Remai Modern.

Cwynar has exhibited at international museums including the ICA Los Angeles, LACMA, Los Angeles; Remai Modern, Saskatoon; The Guggenheim Museum, MoMA PS1, Museum of Modern Art, New York; the Aldrich Contemporary Art Museum, Ridgefield; Milwaukee Art Museum, Milwaukee; Oakville Galleries, Oakville; Minneapolis Institute of Art, Minneapolis; Museum für Moderne Kunst, Frankfurt; the Fondazione Prada, Milano; and among others, and international galleries including The Approach, London; Foxy Production, Andrea Rosen Gallery, New York; Cooper Cole, Toronto; M+B Gallery, Los Angeles; and Fluxia Gallery, Milan. Her work is in the permanent collections museums including the Guggenheim Museum (New York), SFMoMA (San Francisco), Centre Pompidou (Paris), Art Gallery of Ontario (Toronto), Dallas Museum of Art (Dallas), Minneapolis Institute of Art (Minneapolis), Milwaukee Art Museum (Milwaukee), and the Museum of Modern Art (New York). Cwynar currently lives and works in Brooklyn, New York, USA.



Jennie Jieun Lee (b. 1973 Seoul, South Korea) is an artist who has challenged the conventions of ceramic sculpture for over a decade. Embracing the inherent vulnerability of the medium that is often tamed by its practitioners, Lee fires her works in various states of uprightness and collapse, and pours copious amounts of glaze on them. Disrupting ceramic's historical association with controlled domesticity, Lee creates busts, vessels, and paintings that oscillate between the deliberate and accidental, and the decorative and distorted.

Lee earned her MFA from California State University Long Beach and a studio diploma from the School of the Museum of Fine Arts, Boston. She is the recipient of several grants including Tisch Faculty Fellowship (2022), Art Matters Foundation Grant (2019), The John Simon Guggenheim Memorial Foundation Fellowship (2017), and the Pollock Krasner Foundation Grant (2016). Her work has been exhibited internationally, and recent exhibitions include Cooper Cole, Toronto; Alexander Gray Associates, Germantown; AF Projects, Los Angeles; Halsey McKay Gallery, East Hampton; Shulamit Nazarian, Los Angeles; Martos Gallery, New York; The Pit, Glendale; and Marlborough Chelsea Viewing Room, New York. Lee currently teaches ceramics at New York University and lives and works in Sullivan County, New York, USA.



Jenine Marsh (b. 1984, Calgary, Alberta, Canada) is an artist who uses sculpture and installation to explore themes of agency, mortality and value. Coins as well as other paraphernalia of exchange and contact, such as casts of hands, purses and flowers, are manipulated through serialized processes of destruction and transformation to cultivate illicit and intimate responses to the shared conditions of end-stage capitalism.

Marsh received her BFA from the Alberta University of the Arts and her MFA from the University of Guelph. Marsh's work has been exhibited in Canadian galleries such as Cooper Cole, Franz Kaka, Toronto; Vie d'ange, Centre Clark, Montreal; and Griffin Art Projects, Vancouver. She has also exhibited in international museums and galleries including Night Gallery, Los Angeles; Essex Flowers, New York; Palais de Tokyo, Paris; Gianni Manhattan, Vienna, OSL Contemporary, Oslo; Entrée Gallery, and Lulu, Mexico City. She has served as artist in residence at the Banff Centre for the Arts, at AiR Bergen at USF Verftet, Bergen; La Datcha, Berlin; SOMA, Mexico City; Rupert, Vilnius; and Vermont Studio Center, Johnson. She also had a public site-specific installation in the 2023 Nuit Blanche (Toronto) which was curated by Kari Cwynar. Marsh lives and works in Toronto, Ontario, Canada.



Paul P. (b. 1977, Canada) first gained attention for his drawings and paintings of young men that systematically re-imagined found erotic photographs along nineteenth century aesthetic modes. His portraits are appropriated from gay erotic magazines, specifically those produced in the years bracketed by the beginning of gay liberation and the advent of the AIDS crisis; a period of provisional freedoms. In recent years the artist's interests in transience, desire, cataloging, and notation has expanded to include landscapes and their abstraction, and to sculptural works in the form of furniture.

Paul P. was included in the 2014 Whitney Biennial, New York and the 2018 Front International Cleveland Triennial. He has participated in numerous national and international exhibitions including X Museum, Beijing, China; Morena di Luna/Maureen Paley, Hove, UK; Museum of Modern Art, Queer Thoughts, Broadway 1602, Participant, New York; Milwaukee Art Museum, Milwaukee; Lulu, Mexico City, Mexico; Cooper Cole, Scrap Metal, Power Plant, Toronto; Participant Inc., New York; Griffin Art Projects, Vancouver; National Gallery of Canada, Ottawa; Oakville Galleries, Oakville; Freud Museum, Maureen Paley, London; The Suburban, Oak Park; Institut Valencia d'Art Modern, Valencia; Galerie Thaddaeus Ropac, Salzburg, Austria; among others. Paul P.'s artwork can be found in the collections of the National Gallery of Canada, the Museum of Modern Art New York, the Los Angeles County Museum of Art, the Hammer Museum, the Brooklyn Museum, the San Francisco Museum of Modern Art, the Art Gallery of Ontario, and the Whitney Museum, among others. Paul P. lives and works in Toronto, Ontario, Canada.



Scott Treleaven (b. 1972 Canada) first came to attention in the late 90s via a series of experimental films and underground zines. A constantly shifting approach to creation has become the defining aspect of a practice that has, over the past two decades, encompassed abstract drawing and painting, sculpture, photography and collage. Rather than adhere to mediums, tenets or genres, Treleaven's work hinges on uncertainty, transformation and multiplicity as it seeks to describe and evolve an alternate (and ontologically queer) history of art making; one that originates as part of a transcendental, rather than purely formal, tradition.

Solo exhibitions include: Cooper Cole, Toronto; Invisible-Exports, New York; The Suburban, Milwaukee; The Breeder, Athens; and John Connelly Presents, New York. Group exhibitions include: Brooklyn Museum (forthcoming); XYZ Collective, Tokyo; MOCA Tucson; 80WSE, New York; Contemporary Arts Museum Houston; ICA Philadelphia; Palais de Tokyo, Paris; ICA London; Galleria d'Arte Contemporanea di Monfalcone, Italy; and Artists Space, New York. Treleaven's publications are included in historical overviews such as *Copy Machine Manifesto* (Phaidon/Brooklyn Museum 2023); *Showboat: Punk, Sex, Bodies* (Dashwood 2016); *The Magazine – Documents of Contemporary Art Series* (MIT Press 2015); and *In Numbers: Serial Publications by Artists Since 1955* (JRP|Ringier 2009). Treleaven currently lives and works in Toronto, Canada.



Sami Tsang (b. 1997 Windsor, Ontario, Canada) uses clay, rice paper, and drawing to materialize internal questions and traumas. Weaving together domestic and psychological narratives related to the conservatism of her youth, Tsang references Chinese proverbs and uses humour, distortion, and whimsy. These stories are not presented didactically, but through a fantastical visual language that combines memories, internal dialogues, folklore and imagined futures.

Tsang earned her MFA at Alfred University, New York, and was the 2019 recipient of the Gardiner Museum Prize. She has since exhibited internationally at galleries and museums such as T293, Rome (forthcoming); The Power Plant, Cooper Cole, Toronto; Art Gallery of Burlington, Burlington; Tandem Gallery, Bakersville; the Gardiner Museum, Toronto and Charlie Cummings Gallery, Gainesville. Tsang currently lives and works in Toronto, Ontario, Canada.