

FREDERICKS & FREISER

The Independent 2026

Danielle Roberts and Louisa Owen

May 15-17

VIP Preview, May 14

Booth 419

Danielle Roberts and Louisa Owen

Booth 419

May 15 – May 17, 2026

VIP Preview, May 14th

Danielle Roberts's figures inhabit the late hours. Parking lots, grocery stores, dive bars, and bedrooms hum with a purple neon afterglow. These are familiar sites of contemporary life, organized around the filling of need and the indulgence of want, yet Roberts approaches them at moments when their underlying stillness surfaces.

Artificial light defines this world. Fluorescent interiors, neon signage, and sodium streetlamps cast saturated blues, reds, and greens. The illumination heightens the atmosphere without clarifying it. Instead of stabilizing the image, light becomes a psychological condition that transforms the ordinary into something estranged. What should feel familiar begins to feel suspended.

Across these scenes, figures appear physically present but psychologically elsewhere. Women move through bars or pause within the glow of grocery store lights. Their gestures are restrained. Rather than dramatizing interaction, the paintings dwell on moments of interior pause that unfold in the presence of others. Proximity does not produce connection; each figure remains contained within her own trajectory.

Roberts's paintings often hold overlapping viewpoints. Rooms and windows open onto adjoining vantage points, while scenes unfold simultaneously across interior and exterior space. A figure seen through a windshield echoes another crossing the street; a private room opens onto the city beyond it. These compositions are structured less by narrative than by systems of circulation and display, where figures move without fully engaging one another. The world remains active, yet each figure drifts inward.

If Roberts's paintings examine contemporary life through light, structure, and circulation, Louisa Owen's sculptures introduce a different kind of presence. Constructed from antique paper and natural elements such as thorns and petals, Owen's works assemble into unstable forms that oscillate between architecture and organism. Layered chambers and openings suggest internal structure, while branching extensions push outward, resisting containment.

Their surfaces remain visibly patched and stretched, emphasizing a condition of being held together rather than fixed. Weight is carried through narrow, precarious supports, and each structure retains only a provisional contact with the ground. In places, the material thins to a membrane, catching light and exposing the work's fragility. Small suspended elements introduce a downward pull, as if the structures were shedding or accumulating over time. In one work, the pedestal extends this tension, marked by thorns and scorching that press into the work's base.

Together, the two artists describe different ways of being in the world. Roberts turns outward, tracing the surfaces of contemporary life through its movement, its proximities, its quiet failures of connection. Owen turns inward, shaping forms that hold pressure, memory, and emotional residue. One unfolds through atmosphere and perception; the other through material and structure. Brought into proximity, these approaches clarify each other without collapsing the haunted distance between them.



Danielle Roberts
Drifters (Chasing Rainbows), 2026
Acrylic on canvas: 54 x 60 inches
\$16,000



(Detail)



Danielle Roberts
Sea Change, 2026
Acrylic on canvas: 44 x 30 inches
\$10,500



(Detail)



Danielle Roberts

Gemini, 2026

Acrylic on canvas: 56 x 66 inches

\$17,500



(Detail)



Danielle Roberts
Wildest Dreams (Aisle 5), 2026
Acrylic on canvas: 52 x 56 inches
\$15,000



(Detail)



Danielle Roberts
L'Absinthe in Orbit, 2026
Acrylic on canvas: 48 x 60 inches
\$15,000



(Detail)



Louisa Owen

Today's The First Day, 2026

Papier-mâché, antique paper, acacia thorns, mixed clay, switchgrass, wood pedestal

38 x 20 x 13 inches (66 x 20 x 16" overall)

\$8,500



(Detail)



(Detail)



(Detail)



Louisa Owen
Trailways, 2026

Papier-mâché, antique paper, acacia thorns, rose thorns, queen
annes lace, mixed clay, resin, wood plinth
44 x 26 x 26 inches (50 x 30 x 30" overall)
\$11,000





(Detail)



(Detail)

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