

DIMIN

EXHIBITING AT

THE ARMORY SHOW

Sept 24 – 27
Javits Center



BOOTH 135

PRESENTING:

**ALLISON ZUCKERMAN, KELLI VANCE, MICHELLE IM, BRENNEN STEINES
AMIR H. FALLAH, JUSTINE HILL, TAJ POSCÉ, STEPHEN THORPE**



ALLISON ZUCKERMAN

Known for colliding colorful pop imagery with art-historical references, Allison Zuckerman stages a playful roast of the male-dominated Western canon, blending homage with critique. Her paintings and sculptures recast familiar figures and motifs through a contemporary feminist lens, revealing a deep affection for the male-authored works she challenges. Zuckerman’s visual vocabulary moves freely between art history and mass culture, bringing figures drawn from childhood nostalgia and popular animation into conversation with Picasso’s fractured bodies, Rubens’s voluptuous figures, Cézanne’s apples, Warhol’s flowers, and Lichtenstein’s lemons. Magnified pixels punctuate her compositions, referencing screen technology and the pixel as the smallest unit of the contemporary mark: a digital counterpart to the Ben-Day dot. These painted squares both construct and obscure the image, drawing attention to the arbitrary nature of censorship and the decisions that determine what is made visible and what remains concealed.

Allison Zuckerman (b. 1990, Philadelphia, PA) lives and works in Brooklyn, NY. Zuckerman recently curated “HINENI: An Exhibition About Resilience and Presence” in collaboration with A Hug from the Art World at Ezra Gallery in Sag Harbor. Earlier in 2026, she delivered a TEDx talk at the University of Pennsylvania and received the Mark Podwal Visual Art Award from the Elie Wiesel Foundation. In 2017, she was an artist-in-residence at the Rubell Museum in Miami, where she developed a solo exhibition for the institution. Current and recent solo exhibitions include *Remixed and Reclaimed*, a retrospective presented at the University of Pennsylvania with works on loan from the Neumann Family Collection (2026–27); the Arlington Museum of Art, Arlington, Texas (2024); König Galerie, Berlin (2024); Kravets/Wehby Gallery, New York (2024); and the Rubell Museum, Washington, D.C. (2023). Her work is held in numerous collections, including those of the Brooklyn Museum, New York; Museo Nacional Thyssen-Bornemisza, Madrid; the Akron Art Museum, Akron, Ohio; and the Jewish Museum of Australia, Melbourne. Her collaborations include projects with Veuve Clicquot, Tod’s, Charli XCX, ELLE USA, and Vogue Italia.

DIMIN



ALLISON ZUCKERMAN

Gefilte Fish Bliss, 2025-26

Oil, acrylic, crystal rhinestones, embedded ink on canvas

56 x 63 in (142.2 x 160 cm)

(AZ006)

\$ 42,000

This is a highly detailed and colorful abstract collage. The central focus is a large, stylized face with a wide, open-mouthed smile, rendered in a cubist style with bold outlines and a mix of colors like purple, green, and blue. This face is surrounded by various elements: musical notes float around it, and there are large, vibrant flowers in shades of yellow, orange, and blue. In the foreground, there's a wine glass filled with red liquid, a burger, a slice of cake, and several apples. A hand holding a knife is visible on the left. The background is a mix of green foliage, a classical-style vase, and other abstract shapes. The overall style is a blend of Cubism and Pop Art, with a rich, saturated color palette.

\$ 38,000

DIMIN



ALLISON ZUCKERMAN

The World is Round, 2026

Oil, acrylic, crystal rhinestones, embedded ink on canvas

48 x 57 in (121.9 x 144.8 cm)

(AZ015)

\$ 37,000

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ALLISON ZUCKERMAN

Ruth Handler, 2023-26

Acrylic, crystal rhinestones, embedded ink on aluminum

77 x 36 x $\frac{3}{8}$ in (195.6 x 91.4 x 1 cm)

(AZ009)

\$ 22,000

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ALLISON ZUCKERMAN

Pin Up Party, 2023-26

Acrylic, embedded ink, crystal rhinestones on aluminum

47 x 36 x $\frac{3}{8}$ in (119.4 x 91.4 x 1 cm)

(AZ002)

\$ 18,000



KELLI VANCE

Kelli Vance's female subjects command authority and agency, while the compositions unravel into explorations of sexuality, identity, and control. Each chosen object carries layers of symbolism: pears recalling the feminine form celebrated in Renaissance art; cheese and fruits a nod to memento mori; cherry pie evoking sexual metaphor and contradiction through its sweet yet tart nature. Luxurious foods, textiles, and accessories invite indulgence, yet the women who wield them disrupt any straightforward pleasure, imbuing each scene with ambiguity and latent threat. Through these carefully layered references, Kelli Vance crafts images that embody the femme fatale: alluring, dangerous, and ultimately defiant.

Vance (b.1983) presented her first solo exhibition *The Velvet Trap* at DIMIN in 2025. Her work was recently acquired by The Mack Art Foundation (MAF), and the Elie Khouri Art Foundation (EKAF); and is in the permanent collection of the Anderson Museum of Contemporary Art, Roswell, New Mexico, and Houston Airports, city of Houston. Vance received an Individual Artist Grant from Houston Arts Alliance and the City of Houston and was included in the 2009 Texas Biennial. She was a finalist for the Hunting Art Prize and was a Roswell Artist-in-Residence in Roswell, New Mexico. Kelli Vance graduated from the University of Houston with her MFA in Studio Art in 2008.

DIMIN



KELLI VANCE

I Like To Remember Things My Own Way, 2026

Oil on canvas

40 x 60 in (101.6 x 152.4 cm)

(KV017)

SOLD

DIMIN



KELLI VANCE

It Was Under A Pink Moon, 2026

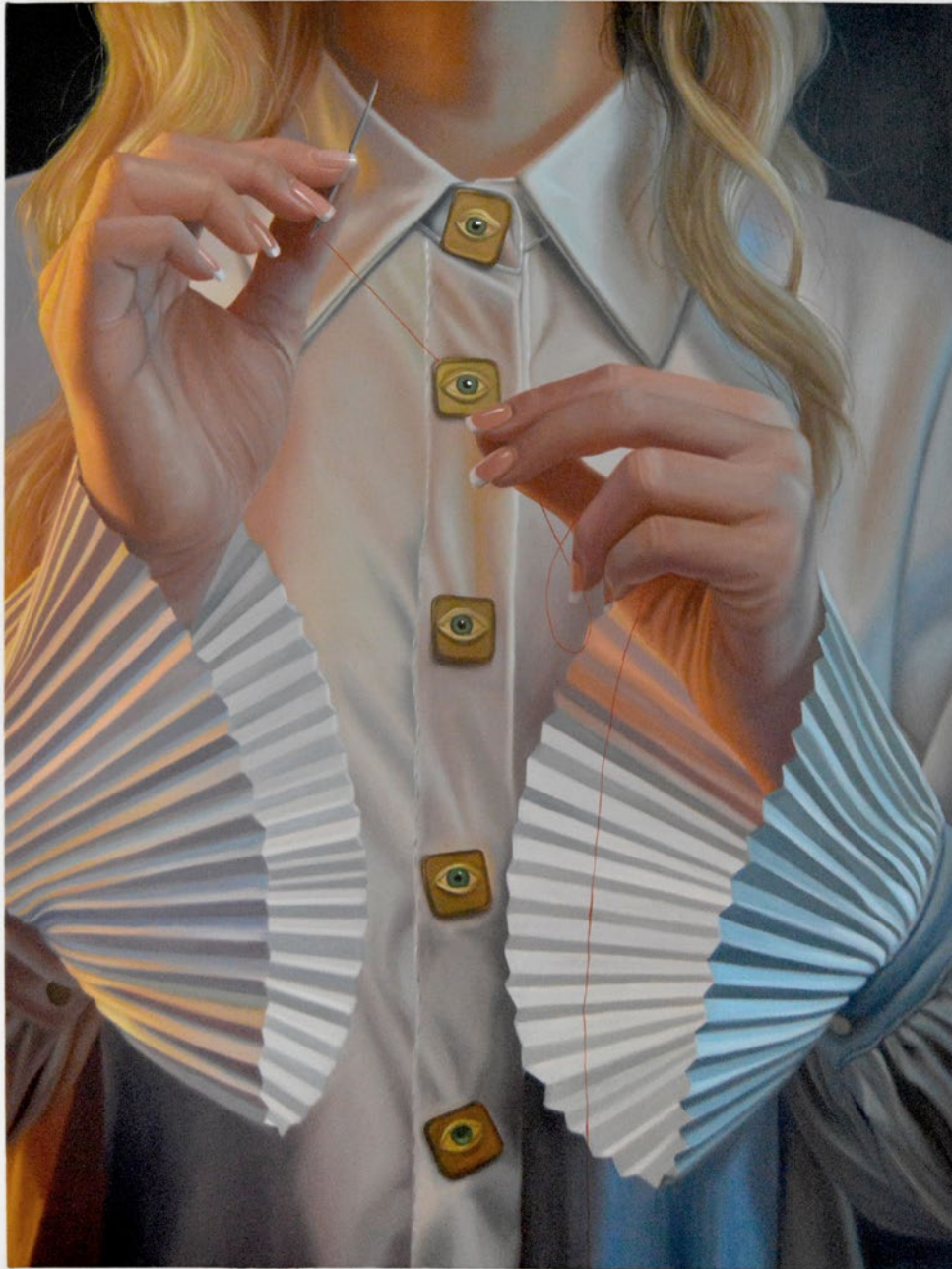
Oil on canvas

40 x 30 in (101.6 x 76.2 cm)

(KV016)

SOLD

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KELLI VANCE

Fixing Her Focus, 2026

Oil on canvas

40 x 30 in (101.6 x 76.2 cm)

(KV018)

SOLD



MICHELLE IM

Michelle Im (b. 1984, Atlanta, GA) creates ceramic objects that explore themes of home, displacement, and cultural identity in the context of globalization. Through the lens of traditional Korean ceramics, Im examines the impact of historical and cultural forces on her Korean American identity. Most recently Im's work centers around ideas of labor. Im's last solo exhibition presented nine 4-foot tall ceramic flight attendants highlighting both her experience in the service industry and her frequent trips on Korean Air. The newest body of work, to be premiered at The Armory Show, continues the ideas of labor and was made during her residency at the John Michael Kohler Arts Center.

Im's most recent solo exhibition "Hello, Goodbye" at DIMIN was reviewed by Hyperallergic, Ceramics Now, Cultbytes, and Impulse. She was included in the "Brooklyn Artists Exhibition" at the Brooklyn Museum (2024-2025) and featured in The New York Times' exhibition review. She was a prestigious resident of the 2026 Arts/Industry program with the John Michael Kohler Arts Center (JMKAC). She was a 2024 Artist Fellow at the Museum of Arts & Design (MAD) in New York. She was an award recipient of the Center for Craft Teaching Artist Cohort (2023), an American Craft Council Emerging Artist Cohort (2022), and a Ceramics Monthly Emerging Artist (2022). Other residencies and fellowships include Township10 (2024), Watershed Center for the Ceramic Arts (Guest Artist, 2023), Penland School of Craft (Distinguished Fellow, 2023), and Archie Bray Foundation for the Ceramic Arts (Visiting Artist, 2022). Im holds a BA in Biological Sciences & Art from the State University of New York at Buffalo and is a faculty member at Greenwich House Pottery in New York City.

DIMIN



MICHELLE IM

Try A Bigger Bite, 2026

Terracotta, glaze, acrylic

46 x 12 ¼ x 15 ¼ in (116.8 x 31.1 x 38.7 cm)

(MI026)

\$ 15,000

[VIEW MORE IMAGES](#)

DIMIN



DIMIN



MICHELLE IM

The Auctioneer, 2026

Vitreous china, glaze, acrylic

21 ½ x 8 ½ x 4 ½ in (54.6 x 21.6 x 11.4 cm)

Unique hand-painted edition of 12

\$ 4,800

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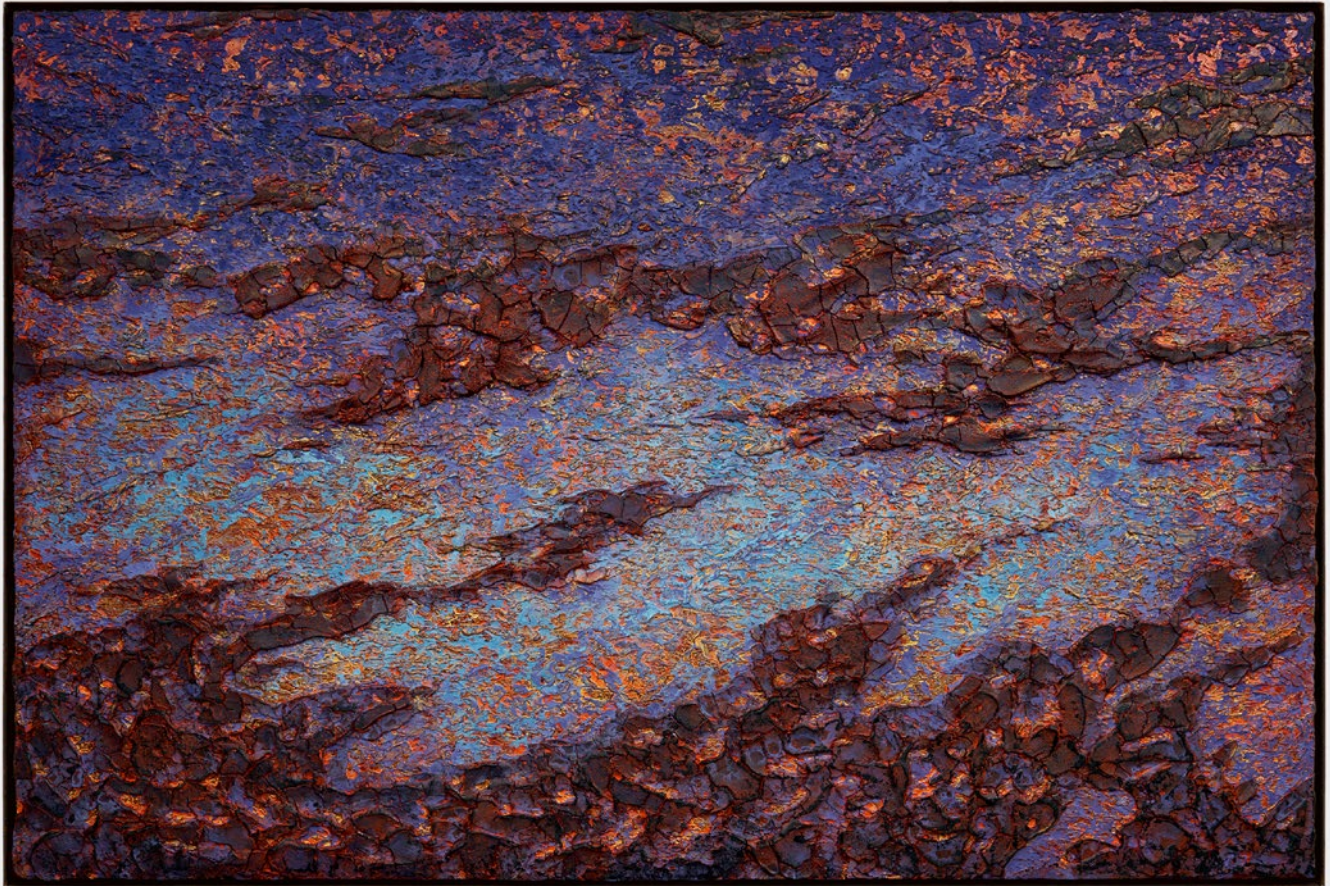


BRENNEN STEINES

Brennen Steines utilizes chance-based processes to create abstract paintings reminiscent of landscapes. Layers of oil, limestone, and metal are added to the painting substrate, creating a geological sedimentation of pigment on the surface, not dissimilar to dried riverbeds. Emulsive solutions are then applied to the surface of the paintings and evaporate into forms that recall micro and macrocosmic terrains. The shimmering traces of pigment resemble tidal pools, industrial surfaces, geologic formations, and cellular topographies.

Steines (b. 1993, Rockford, IL) is currently based in New Haven, CT. Steines has presented two solo exhibitions at DIMIN, *As Above, So Below* (2026), and *Dispersion Field* (2023). He received an MFA from Yale School of Art in 2022, attended the Saas-Fee Summer Institute of Art in 2022, and received a BFA with an Honors College degree from University of Wisconsin–Milwaukee in 2018. Steines was a Yale University CCAM Blended Reality Studio Fellow and attended the Yale Norfolk School of Art through the Ellen Battell Stoeckel fellowship (2017). His work has been exhibited at DIMIN, New York, NY; Chilli Art Projects, London, UK; Museum of Wisconsin Art; West Bend, WI; Jeffrey Deitch, New York, NY; Green Hall Gallery, New Haven, CT; The Alice Wilds, Milwaukee, WI; Usable Space, Milwaukee, WI; and Galerie Kenilworth, Milwaukee, WI.

DIMIN



BRENNEN STEINES

Splintering Dusk, 2026

Oil, limestone, emulsion, and polymer on canvas
with steel frame

73 x 109 in (185.4 x 276.9 cm)

\$ 38,000

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BRENNEN STEINES

Lethe, 2026

Oil, copper, limestone, emulsion, and polymer on
canvas with steel frame

73 x 109 in (185.4 x 276.9 cm)

\$ 38,000

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AMIR H. FALLAH

Amir H. Fallah (b. 1979, Tehran, Iran) lives and works in Los Angeles, CA. Fallah has exhibited extensively in exhibitions across the United States and abroad. Selected solo exhibitions include The Fowler Museum, Los Angeles, CA; Museum of Contemporary Art in Tucson, AZ; South Dakota Art Museum, Brookings SD; Schneider Museum of Art, Ashland OR; San Diego ICA; Nerman Museum of Contemporary Art, Overland KS; Center of International Contemporary Art, Vancouver, Canada; Nazarian / Curcio, Los Angeles, CA; and Denny Dimin Gallery, New York and Hong Kong. Fallah was awarded the COLA Individual Artist Fellowship (2020), the Artadia Award (2020), the Northern Trust Purchase Prize at EXPO Chicago (2019), and the Joan Mitchell Fellowship (2015). He received his BFA at the Maryland Institute College of Art and his MFA at the University of California, Los Angeles.

Fallah is in the permanent collection of the Los Angeles County Museum of Art, Los Angeles; de Young Museum, San Francisco; Birmingham Museum of Art, Alabama; Jorge M. Pérez Collection, Miami; Deste Foundation For Contemporary Art, Athens, Greece; McEvoy Foundation For The Arts, San Francisco; Nerman Museum, Kansas City; SMART Museum of Art at the University of Chicago; Davis Museum, Massachusetts; The Microsoft Collection, Washington; Plattsburg State Art Museum, New York; Cerritos College Public Art Collection, California; Los Angeles County Department of Arts & Culture; Schneider Museum of Art, Oregon; Crocker Art Museum, California; Pitzer College Permanent Collection, California; Lonsford Collection, Purdue University, Indiana; Van Every/Smith Galleries at Davidson College, North Carolina; Miguel Angel Capriles Collection, Caracas, Venezuela; Beth Rudin DeWoody Collection, Florida; and Salsali Private Museum, Dubai, UAE.

DIMIN



AMIR H. FALLAH

All Is Well As Long As We Are Spinning, 2023

Acrylic on canvas

60 x 60 in (152.4 x 152.4 cm)

(AHF022)

\$ 45,000

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AMIR H. FALLAH

The People Of Rich Poor, 2019

Acrylic on canvas

48 x 72 in (121.9 x 182.9 cm)

(AHF027)

\$ 40,000

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AMIR H. FALLAH

A Stillness In A World Of Chaos, 2024

Acrylic on canvas

48 x 72 in (121.9 x 182.9 cm)

(AHF021)

\$ 40,000

DIMIN



AMIR H. FALLAH

Far From Home, 2024

Acrylic, aluminum, hardware

36 x 13 x 13 in (91.4 x 33 x 33 cm)

(AHF023)

\$ 14,500



JUSTINE HILL

Justine Hill is a painter who builds custom non-rectangular substrates to create an extreme figure-ground relationship between the painting and the wall. Hill is influenced by artists such as Lee Bontecou, Mary Beth Edelson, Tishan Hsu, and Elizabeth Murray. Hill's paintings have recently taken the form of sun-scapes, lunar-scapes, and robots, her paintings collage many disparate themes ranging from cyborgs and science fiction, to the 1970s Pattern and Decoration Art Movement.

Hill (b. 1985) is based in New York City. Hill's recently acquired "Bend 19" (2026) is now on view in a collections exhibition at the Pérez Art Museum Miami (PAMM). In 2025, she presented a 22-foot painting at Art Basel Miami Beach featured in *Family Style*. Her most recent solo exhibitions include "Everywhen" (2026) and "Omphalos" (2023) at DIMIN in New York, "Alternates" at MAKI Gallery in Tokyo (2022) and "Touch" at Denny Dimin Gallery in New York (2020) reviewed in *The New York Times*. In 2023, Hill was invited to participate in the Elizabeth Murray Artist Residency in upstate New York. In 2019, Hill collaborated on a ballet duet with choreographer Michelle Thompson Ulerich as part of Counterpointe7 organized by Norte Maar. Her work has been featured in *The New York Times*, *Art in America*, *Hyperallergic*, *New York Magazine*, *Two Coats of Paint*, *Family Style* among others. She received her MFA from the University of Pennsylvania and her BA from the College of the Holy Cross.

DIMIN



JUSTINE HILL

Bend 20, 2026

Acrylic and canvas on panel

78 x 75 in (198.1 x 190.5 cm)

(JH079)

\$ 30,000

[VIEW MORE IMAGES](#)

DIMIN



JUSTINE HILL

Bend 21, 2026

Acrylic and canvas on panel

28 x 27 in (71.1 x 68.6 cm)

(JH080)

\$ 10,000



TAJ POSCÉ

Steeped in personal and universal histories, Taj Poscé's complex work is built by burning and collaging archival elements, construction materials, and paint. The combination of materials and the physical act of destruction imbues the work with a spirit found throughout natural history, aligning with universal laws and forces reflected by the ethereal motifs he employs. Poscé focuses on moments that crystalize the beauty and vulnerability of Black life, asking what it means to carry weight of the past spiritually, while simultaneously straddling a state of chaos thinking of the future.

Poscé (b. 1995, Philadelphia, PA) is based in Baltimore, MD. His second solo exhibition with DIMIN "Looking Up From Here" is currently on view through October 24th. Poscé's "Cosmic Shift" (2026) was recently acquired by the Studio Museum in Harlem after his inclusion in the newest "F" series exhibition "Fade". Last year he was awarded a residency at the Last Resort Artist Retreat (T.L.R.A.R.) founded by acclaimed artist Derrick Adams. In 2024, Poscé presented his first solo exhibition "Just on the Other Side" with DIMIN, which was reviewed in Artforum. Mark your calendars now for his second exhibition coming fall 2026. Poscé recently finished his MFA at the Maryland Institute College of Arts (MICA) receiving the highest merit scholarship, the Leroy Hoffberger painting program, and the Congressional Black Caucus Visual Artist Award. He holds a BFA from the Tyler School of Arts (Philadelphia, PA) where he studied under Odili Donald Odita and received numerous awards including the Yale Norfolk Summer Residency, and a studio abroad in Rome, Italy with Italian-American papermaker Roberto Mannino.

DIMIN



TAJ POSCÉ

Cosmic Shift, 2026

Acrylic, concrete, diamond dust, fibered aluminum on burned tar paper, burned industrial plastic, burned papers, archival text and images on constructed wood panels

72 ½ x 93 in (184.2 x 236.2 cm)

ACQUIRED BY THE STUDIO MUSEUM IN HARLEM

[VIEW MORE IMAGES](#)

DIMIN



TAJ POSCÉ

Lost Ones, 2025

Acrylic, burned archival images, cotton fabric,
and tar paper on wood panel

9 x 12 in (22.9 x 30.5 cm)

* Recently on view in *Fade* at
the Studio Museum in Harlem,
May 1 - September 9, 2026.

\$ 3,500

DIMIN



TAJ POSCÉ

Ownership...Yesterday, Today, and Tomorrow
(Continuity Disturbed) , 2026

Acrylic, burned industrial plastic on wood panel
10 x 10 in (25.4 x 25.4 cm)

* Recently on view in *Fade* at
the Studio Museum in Harlem,
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\$ 3,500



STEPHEN THORPE

Stephen Thorpe paints interiors, where rooms are likened to the psychological interiors of the mind. Drawing on psychoanalysis, sociology, folklore, and the reality of myth, Thorpe's intricately composed paintings are at once representational and abstract, deliberately rendered to represent the dualities, synergies, and contradictions of relation between environment and human interiority. Such nuances are present in all aspects of the work – from his painterly process, with visceral and physical applications of paint paired with contemplative, controlled marks; to the chosen subject matter, encompassing busy patterns, half-familiar objects, and skewed perspectives juxtaposed with quiet, gradients of color.

Born in Margate, England but raised in Aberdeen, Scotland, Stephen Thorpe studied painting at the Royal College of Art in London and was a Professor of Painting at Savannah College of Art and Design (SCAD) in Hong Kong and Atlanta, GA before relocating to New York and then California. Thorpe's recent solo exhibitions include "Half in Love with Oblivion" at DIMIN in New York (2026); "The Last Word Always Belongs to the Mountain" at Ora Ora in Hong Kong (2025); and "Dream House" at DIMIN (2024) which was named a "Must-See" by Artsy and Art Net. Thorpe has participated in group exhibitions around the world at venues including Saatchi Gallery, London; the National Museum, Gdansk, Poland; Copeland Gallery, London; Summerhall, Edinburgh; the Royal Scottish Academy, Edinburgh; and Aberdeen Art Gallery, Aberdeen. His work has been featured in The New Yorker, The Art Newspaper, Widewalls, Art Net News, Artnews, Hyperallergic, Surface Magazine, and Lifestyle Asia, among others.

DIMIN



STEPHEN THORPE

Silent Witness to Still Light, 2026

Oil on denim

60 × 52 in (152.4 x 132.1 cm)

(ST039)

\$ 27,000

DIMIN



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The World of the Inner Meets the World of the
Outer, 2026

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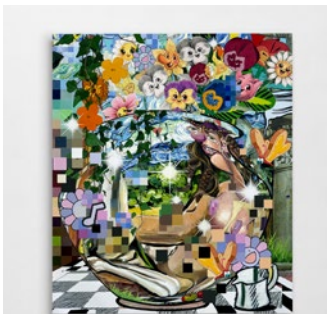
Fair Warning, 2025

Oil, acrylic, crystal rhinestones, embedded ink on canvas

48 x 60 in (152.4 x 121.9 cm)

(AZ005)

\$ 38,000



ALLISON ZUCKERMAN

The World is Round, 2026

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48 x 57 in (121.9 x 144.8 cm)

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KELLI VANCE

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Oil on canvas

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(KV017)

SOLD



KELLI VANCE

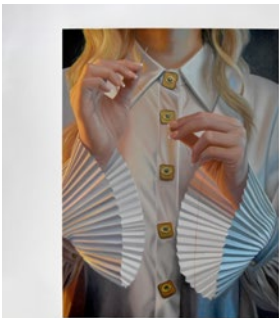
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Oil on canvas

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Fixing Her Focus, 2026

Oil on canvas

40 x 30 in (101.6 x 76.2 cm)

(KV018)

SOLD



MICHELLE IM

Try A Bigger Bite, 2026

Terracotta, glaze, acrylic

46 x 12 ¼ x 15 ¼ in (116.8 x 31.1 x 38.7 cm)

(MI026)

\$ 15,000



MICHELLE IM

The Auctioneer, 2026

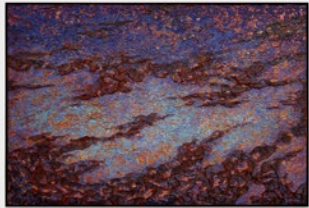
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21 ½ x 8 ½ x 4 ½ in (54.6 x 21.6 x 11.4 cm)

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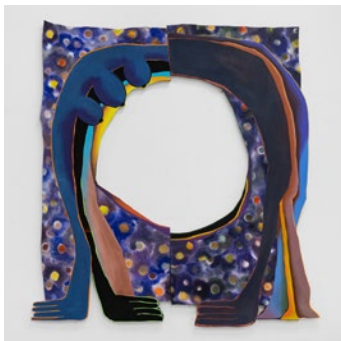
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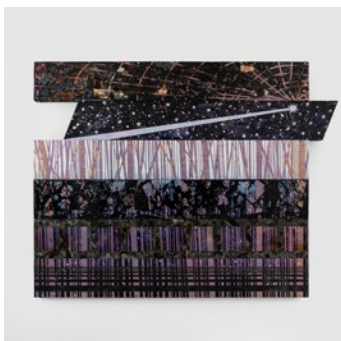
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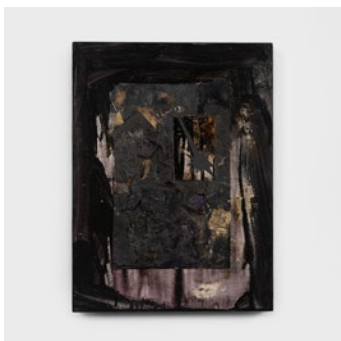
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DIMIN

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Taj Poscé: Looking Up From Here
September 9 - October 24, 2026
DIMIN, New York