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WILLA COSINUKE
ARMORY NY, 2026
JAVITS CENTER
BOOTH P7
SEPT 24 - 27th, 2026

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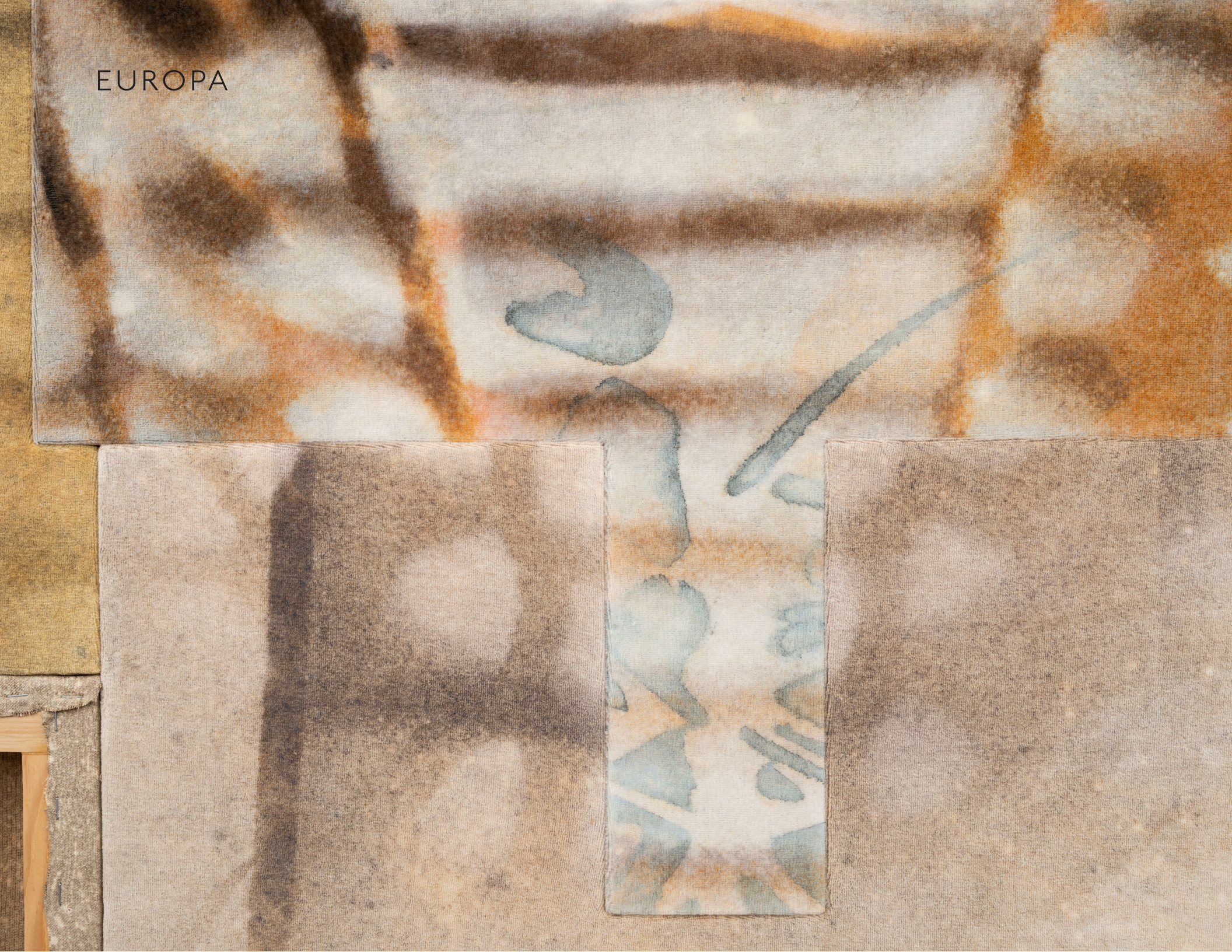


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WILLA COSINUKE
Division Problems, 2026
Bleach, dye, acrylic, and oil
on cotton velour and
velveteen
56 x 51 inches
USD 14,000



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WILLA COSINUKE
Lattice Animal, 2026
Bleach, dye, acrylic on cotton velour
and wood
75 x 39 inches
USD 14,000



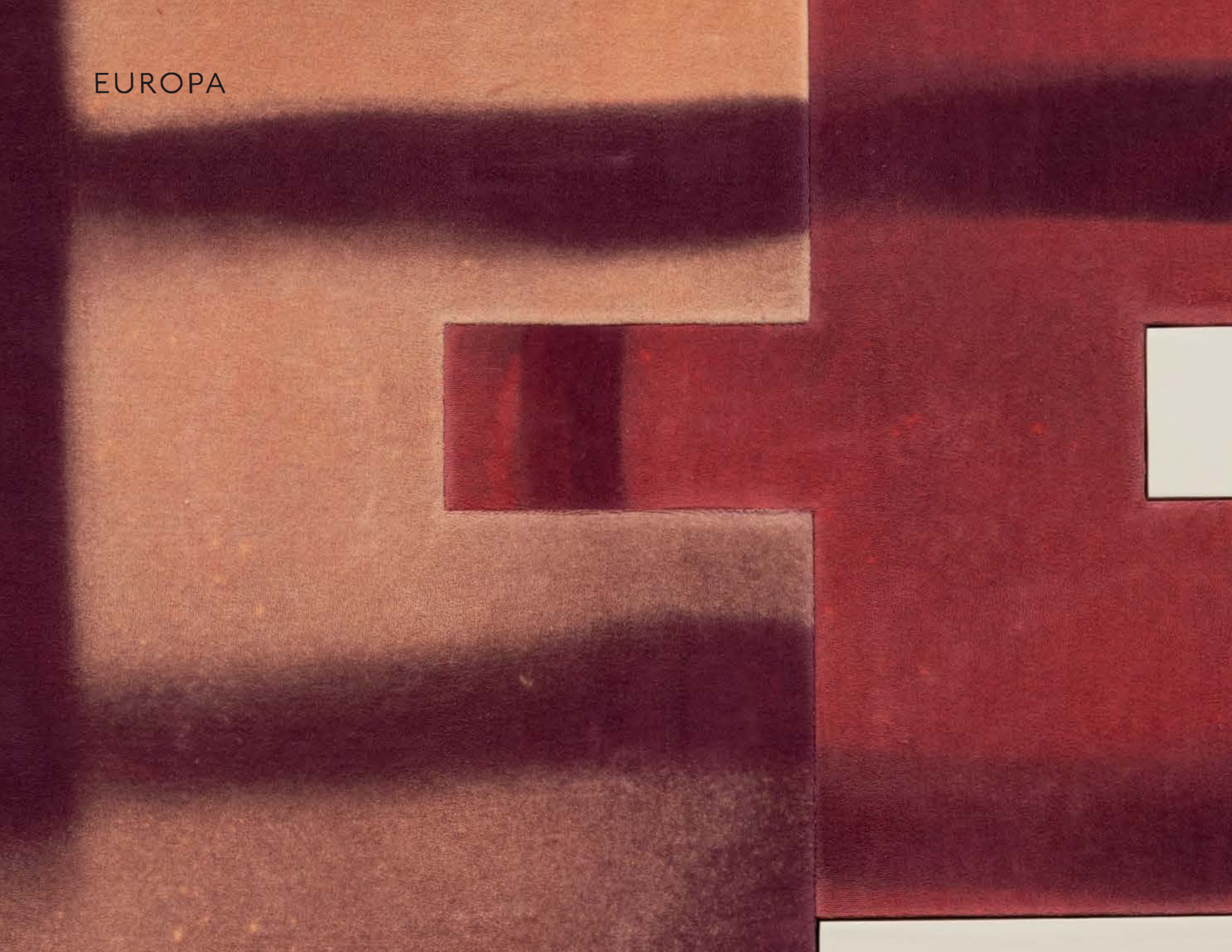


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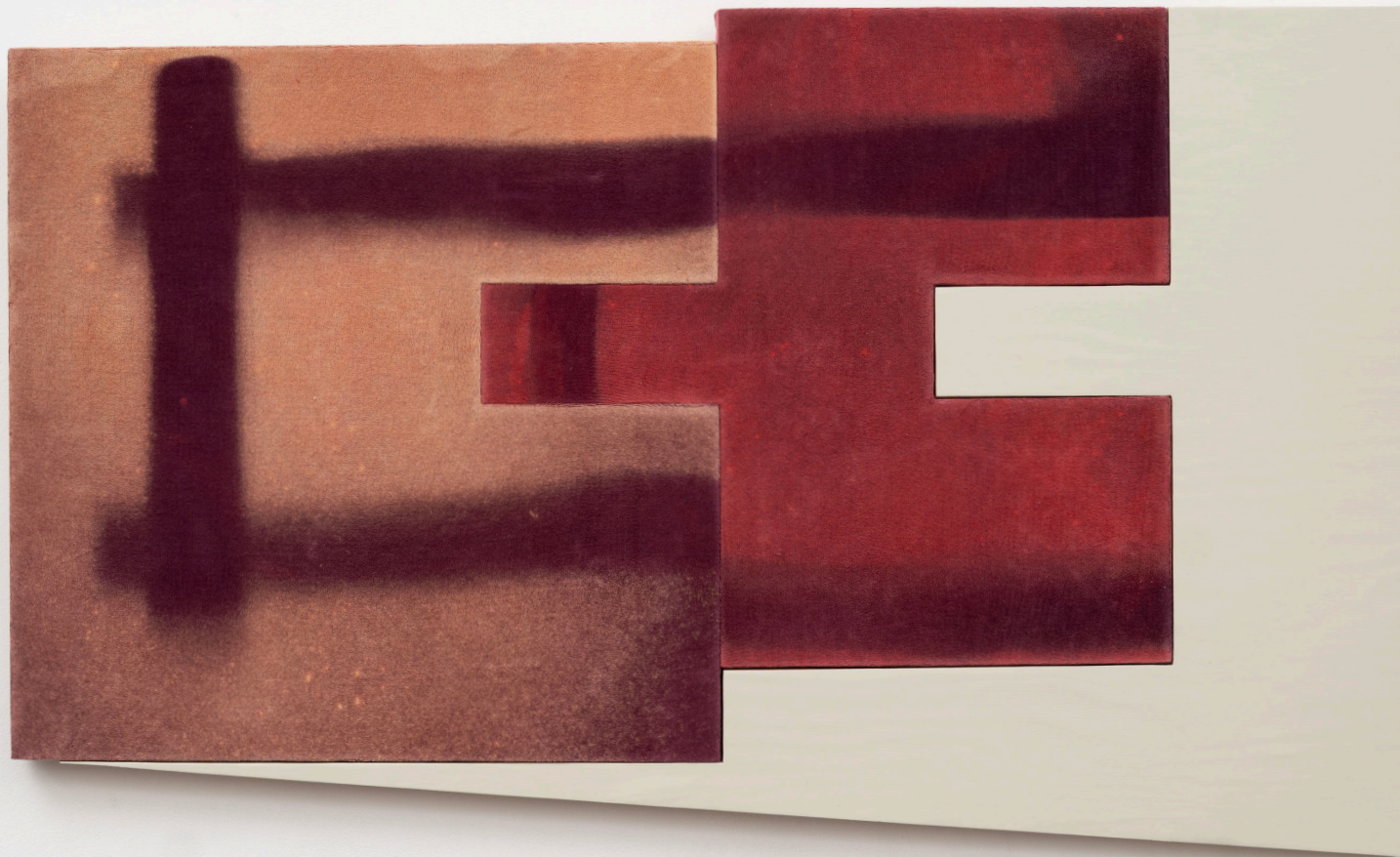
WILLA COSINUKE
Untitled Structure, 2026
Bleach, dye, acrylic, and oil on
cotton, velour, velveteen, and wood
73 x 58 inches
USD 14,000



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WILLA COSINUKE

Untitled Fence, 2026

Bleach and acrylic on velour and panel

35 x 54 inches

USD 10,000

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WILLA COSINUKE

Willa Cosinuke's paintings unfold as interlocking panels, their junctures and ruptures echoing the tiered topography of the Montana landscape she inhabits. Central to her practice is a novel substrate of her own devising: hand-built hardwood frames conjoined with stretched velour and canvas, a hybrid form she has refined over several years. The innovation emerged pragmatically, from the simple need to extend a canvas beyond its given perimeter — yet what began as expedience has become a governing logic. Internally bisected and wedged, these added segments radiate outward, ventilating the frame's structure and gesturing toward the openness and scale of the Western American landscape. The assembly of these irregular contours is an unmistakably physical labor — skin pulled back, stretcher bars sawn open and rebuilt — a continual reshaping enacted in dialogue with the oil painting developing atop it.

Each work begins as an image held in the mind's eye, a loose armature that gradually assumes material form through traced, rubbed, and stenciled impressions. Foraged and altered objects — branches, leaves, tires, lumber, stones, bricks — enter the compositions as both placeholder and void, sprayed with dye and bleach before their removal leaves behind a "ghost print," an afterimage of a presence now absent.

Underlying this process is Cosinuke's conception of landscape not as subject but as structure — a framework for a holistic encounter between painting and viewer. Her interest lies at the threshold where body dissolves into surrounding space, and her aim is a total, near-hypnotic fusion of feeling, place, and sensation. The elaborate architecture of each work — its anchoring elements gathered at the periphery — draws the viewer inward, cradled into the terrain. Velour becomes the clearest expression of this logic: rather than merely depicting color, the material is color, its tactility intensifying the work's visceral register. Here, touch and illusion become inseparable, converging in a subtlety that edges toward the hallucinatory.

Willa Cosinuke (b 1997, Massachusetts) is a Montana based painter who graduated with a BFA from The Cooper Union in 2020 where she received the Michael S. Vivo Prize for Excellence in Drawing. Her work has been exhibited at Company Gallery, EUROPA, Harkawik, Chilli Gallery in London, Fundacion Maceta in Mexico City, and Nada Miami. Cosinuke has been awarded residencies at the Macedonia Institute in Chatham, NY and Aunt Dofe in Willow Creek, Montana.

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BACKS OF PAINTINGS



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