

**INDEPENDENT**

Spring Studios  
50 Varick Street  
New York, NY 10013

Fair Dates  
May 8–11, 2025

Fair Hours  
Thursday, May 8: 11AM – 8PM (By Invitation)  
Friday, May 9: 11AM – 7PM  
Saturday, May 10: 11AM – 7PM  
Sunday, May 11: 11AM – 6PM

**MARCH**

# CLAUDIA KEEP

On the occasion of Independent New York 2025, MARCH is delighted to present a new body of work by Brooklyn-based painter, Claudia Keep.

Applauded for her sensitive renditions of quotidian moments, Keep's most recent body of work expands on familiar cityscapes and natural phenomena, introducing panoramic views of a glistening skyline and waves lapping below an undetectable horizon. Implicating art historical techniques alongside digital photography, Keep's oil paintings incite immersive and sensational encounters. A series of small-scale works on paper will complete the presentation.

Claudia Keep was born in Low Moor, Virginia (1993). She received her BFA from Bryn Mawr College, Pennsylvania. Her recent solo exhibitions include *Somehow, Somewhere, Someway* at Galerie Marguo (Paris, France), *In Bed at 12.26* (Dallas, TX), *Almanac* at Parker Gallery (Los Angeles, CA), *Aubade* at MARCH (New York, NY), *Day In, Day Out* at Tif Sigfrids (Athens, Georgia), *Claudia Keep* at Tops Gallery (Memphis, TN), and *Night Moves* at MARCH. Recent group exhibitions include *Southern Democratic, The Carnegie, Covington, KY* (2024); *Une Chambre À Soi, Château Lacoste, Provence, France* (2024); *Thank you, I'm rested now. I'll have the lobster today, thank you, Pangée, Montréal, Canada* (2024); *This Must Be The Place, TOTAH, New York, NY* (2024); *CLAIRVOYANCE, SHRINE, New York, NY* (2023); *Night, light., Cob Gallery, London, UK* (2023); and *When the Sun Loses Its Light, Blum & Poe, Los Angeles, CA* (2022).



Claudia Keep  
Night View, Late Spring, 2025  
Oil on Masonite panel  
12 x 42 inches  
CK0924  
\$ 25,000.00, includes custom artist frame

















Claudia Keep  
Swan at Sunset, 2024  
Oil on Masonite panels  
12 x 42 inches  
CK0918  
\$ 25,000.00, includes custom artist frame

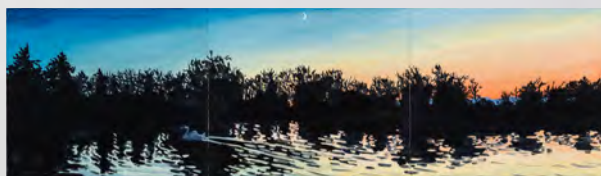
















Claudia Keep  
Morning, Hotel Grand Amour, 2024  
Oil on Masonite  
12 x 28 inches  
CK0923  
\$ 15,000.00, includes custom artist frame













Claudia Keep  
Cityscape, 2025  
Oil on Masonite panel  
12 x 126 inches  
CK0925  
\$ 65,000.00

















Claudia Keep  
September 16th, 1:44 PM, Bug Collection, 2024  
Oil on Masonite panel  
10 x 12 inches  
CKE0840  
Reserved









Claudia Keep  
Balcony View, 10:29 PM, 2024  
Oil on Masonite panel  
10 x 12 inches  
CLKEE0874  
\$ 8,000.00, includes custom artist frame









Claudia Keep  
Singers, 7:35 PM, 2024  
Oil on Masonite panel  
10 x 12 inches  
CLKEE0873  
SOLD









Claudia Keep  
Memphis, September 9th, 5:35 PM 2024, 2014  
Oil on Masonite panel  
10 x 12 inches  
CLKEE0880  
\$ 8,000.00, includes custom artist frame









Claudia Keep  
Borzoï, in the West Village, 2023  
Oil on Masonite panel  
10 x 12 inches  
CK 675  
\$ 8,000.00, includes custom artist frame



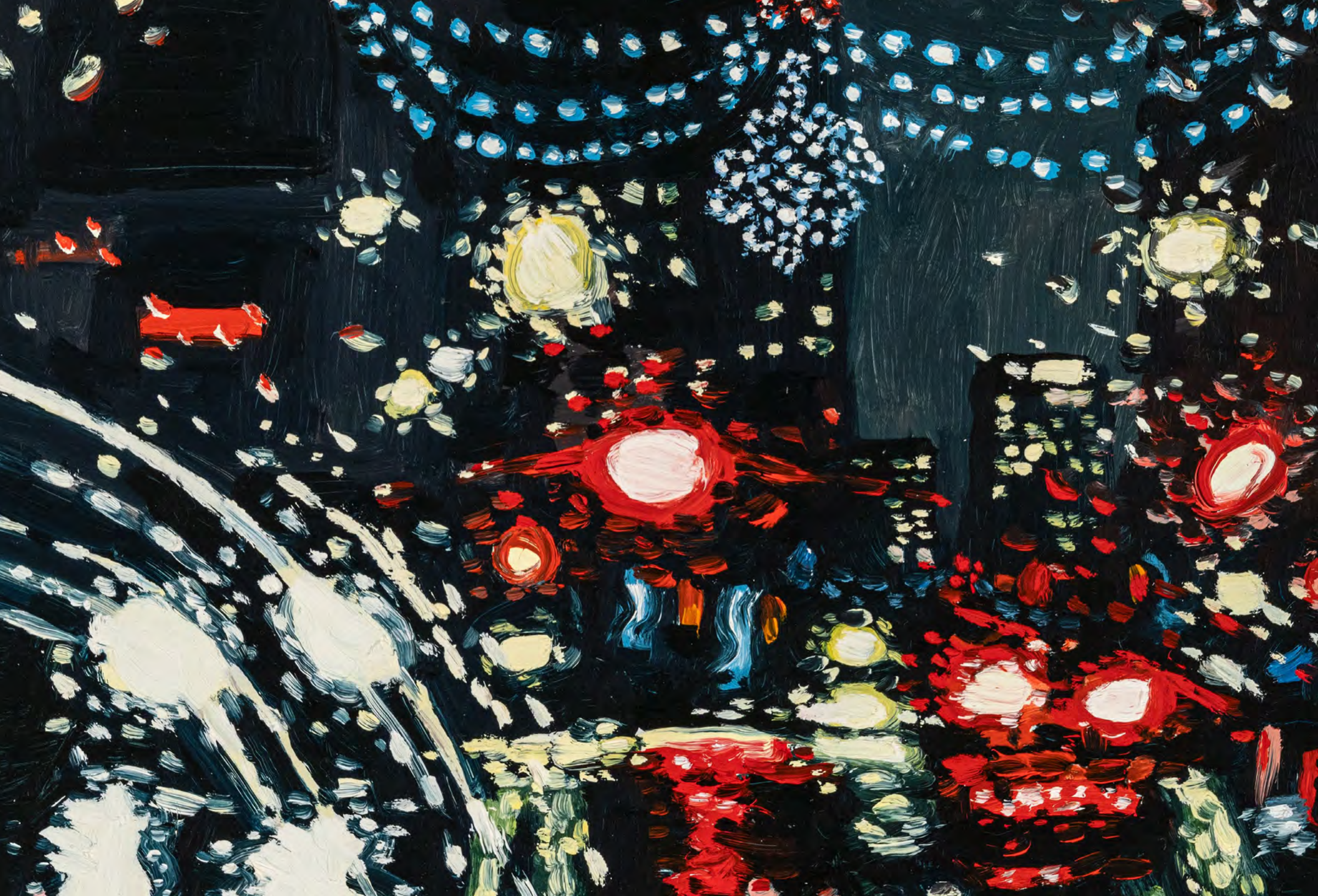






Claudia Keep  
Rainy Night in Chinatown, 2024  
Oil on Masonite panel  
10 x 12 inches  
CKE0845  
\$ 8,000.00, includes custom artist frame









Claudia Keep  
Late Morning, Red and White Striped Sheets, 2024  
Oil on Masonite panel  
10 x 12 inches  
CLKEE0872  
\$ 8,000.00, includes custom artist frame









Claudia Keep  
September 5th, 10:43 AM / Hotel Room , 2024  
Oil on Masonite panel  
10 x 12 inches  
CK0916  
\$ 8,000.00, includes custom artist frame









Claudia Keep  
Memphis, September 10th, 10:12 AM Marriage Chapel , 2024  
Oil on Masonite panel  
10 x 12 inches  
CLKEE0882  
\$ 8,000.00, includes custom artist frame







## Education

2015 Bryn Mawr College (Bryn Mawr, Pennsylvania), BA

## Solo Exhibitions

2024 Somehow, Somewhere, Someway, Galerie Marguo,  
Paris, France

In Bed, 12.25, Dallas, TX

2023 Almanac, Parker Gallery, Los Angeles, CA

2022 Aubade, MARCH, New York, NY

Day In, Day Out, Tif Sigfrids, Athens, GA 2021

Claudia Keep, Tops Gallery, Memphis, TN

Night Moves, MARCH, New York, NY

2019 John's Friends, Galerie Ulysses, Vienna, Austria

Day in Maine, UK Medical Center Gallery, Lexington, KY

## Selected Group Exhibitions

2024 Southern Democratic, The Carnegie, Covington, KY  
[forthcoming]

Une Chambre à Soi, Château La Coste, Provence,  
France

Thank you, I'm rested now. I'll have the lobster today,  
thank you., Curated by Margot Samel, Pangée,  
Montréal, Canada

This Must Be The Place, TOTAH, New York, NY

2023 CLAIRVOYANCE, SHRINE, New York, NY

Spring., Primary, Miami, FL

Night, light., Cob Gallery, London, UK

2022 The Midnight Hour, scroll / The Hole, New York, NY  
When the Sun Loses Its Light, Blum & Poe, Los Angeles,  
CA

Speed to Roam, Tif Sigfrids, Athens, GA

2021 Stonebreakers, LAUNCH F18, New York, NY

Pre-Renovation Potluck, MARCH, New York, NY

The Language of Flowers, Curated by Phillip March

Jones, Reyes Finn, Detroit, MI

The Lonely Ones, Fortnight Institute, New York, NY

2020 The Blues, The Painting Center, New York, NY

2019 The Missing Half-Second, Ablebaker Contemporary,  
Portland, ME

2015 Living Threads, New York Studio School; New York, NY

2014 20th Anniversary Exhibition, The Painting Center; New  
York, NY

## Public Collections

Fidelity Investments Collection, USA

Progressive Collection, USA

University of Kentucky Medical Center, USA









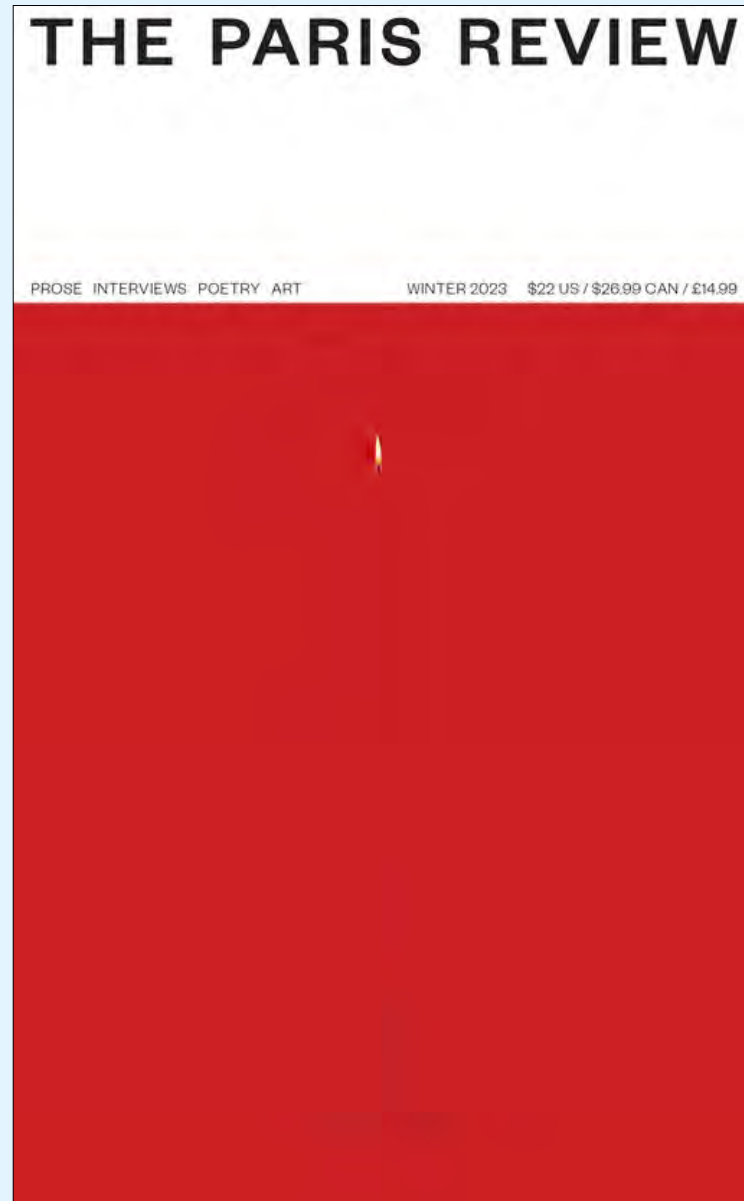












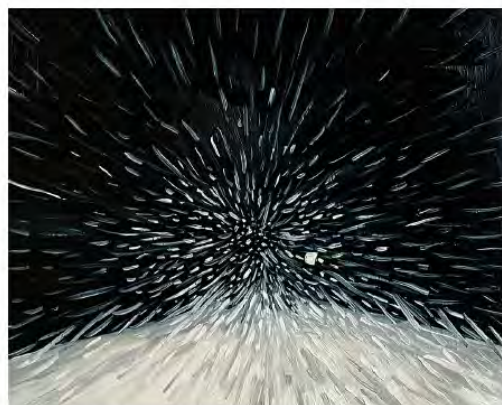


M E M O I R

# TRAPDOOR

Where the past overtakes you

By Kathleen Alcott



**T**oward the end of my life in New York, a decade and change I would dispense with as casually as I'd begun it, came a season of psychic misery that felt as vertiginous, as alarming and noiseless, as a winding drive along a cliff—the windows sealed shut against a danger still visible. My acupuncturist, Christina,<sup>1</sup> might have been the only person who knew how truly I had wanted to stop living. Six months into treating me, a period in which my thanatotic impulses could alight on certain objects as glistering and totemic, she moved offices, taking <sup>1</sup> Her name has been changed to protect her privacy.

*Kathleen Alcott is the author of three novels and a short story collection, *Emergency*, which was published by W. W. Norton in July. Her story "Temporary Housing," published in the May 2022 issue of Harper's Magazine, won an O. Henry Prize earlier this year.*

up in an unremarkable office building on Union Square. It was December of 2021 when I first visited her there, on a half-vacant ninth floor, and an elevator opened to reveal the most unusual door I had ever seen. Isolated at one end of the hall, it left me succored, almost beatific. On glass painted black, unsteadily at the edges, was a prim gold-leaf heading: OFFICE OF THE ESTATE OF SAMUEL KLEIN, DECEASED. Under that, six names were printed in the same serif—the text DEC'D appended, with a baffling kind of menace, to three. I felt convinced that the knob had not been turned in recent history: whoever was responsible had declared themselves bereaved, a few times over, then vanished.

I've always been bored by the prospect of ghosts—I spend my fear on what life may contain, not what death might imperfectly silence—but I do like to feel in

conversation with the decades that made my life possible. At the outset I believed this explained my feeling for the door. I imagined what decay and pestilence lay behind it—Dictaphones and hatboxes, green Tiffany desk lamps, ossifying mimeographs—but I was more fascinated by what it was than by what it might conceal, its silence nonpareil in a New York that had become, in the pandemic, operatic with a very American chaos. Its hush seemed to repudiate the shrieking city beyond, but it also forgave my darker contortions, my thoughts of vanishing that had not seemed fit for the lissome fountains or eager traffic, the pregnant clouds discoursing with great buildings outside.

*Driving North, 8:40 pm, by Claudia Keep © The artist. Courtesy MARCH, New York City*

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