

**Margot
Samel**

NADA Miami 2023



Leroy Johnson, August Krogan-Roley, and Narcissister

At NADA Miami 2023 Margot Samel presents a thematic group exhibition with Narcissister, Leroy Johnson, and August Krogan-Roley around notions of home. What constitutes the conception of a specific place? Is it the light that falls off buildings from afternoon sun? The layers of history collaged over surface and plane? Or is it in subverting what home is prescribed to be? Working against an outmoded colonial notion that “home” is an object of ownership, the artists in this presentation know belonging as a feeling and as a memory– a connection to another ancestral time, and genealogy of constructions that arrive them at the present.

The work of late Philadelphia artist Leroy Johnson has ‘place’ physically embedded in its form. Everything was fair material substrate in his creation process, incorporating discarded materials such as cardboard and scraps of metal found throughout his home city, and even Earth itself dug up and used as clay from various locations around his urban spaces. He was deeply aligned with a tradition of African American artists who theorize the lasting effects of a violent break from their homeland. Johnson visualizes where home is found in the aftermath of slavery and subsequent racial oppression in the sutures of ongoing social infrastructures that both build and collapse communities like his own.. In Narcissister’s *Femme Maison* collage works, home is put into a descriptive critique as a typology of symbols analogous with ‘home’ come into contact with various parts of the female body. Following Johnson’s infrastructural musings, a *mise en scène* of our constructed worlds is laid, the utopic images of mid-century furniture and marketing adverts for an idyllic home life are leveled through the juxtaposition of physiological play to reveal their narrow-targeted audiences– Narcissister’s works ask: home for who? And at what cost? August Krogan-Roley’s paintings are of common spaces left within the formations of home, away from the spectacle Narcissister describes and critiques. Backyards are cast with afternoon sunlight and riddled with the detritus of children’s toys or intimate quotidian gatherings. These works remark on the extraordinary pleasure of nothing-in-particular, the safety gathered within feeling at home, and the unique pleasure in the world’s most common moments produce when one feels tethered to them.

Margot Samel

Of home, Joan Didion wrote in the 1970's in her book, *The South and the West*, "Part of it is simply what looks right to the eye, sounds right to the ear. I am at home in the West. The hills of the coastal ranges look "right", to me, the particular flat expanse of the Central Valley comforts my eye. The place names have the ring of real places to me. I can pronounce the names of the rivers and recognize the common trees and snakes. I am easy here in a way that I am not easy in other places." The presentation at NADA Miami pairs three practices together across painting, sculpture, and collage to take up Didion's ease through searching for visual articulations of "the ring of real places". Pushing against the conception that home is a set of things to accomplish, each artist in the presentation suggests that home is found in space and time combined, in quiet moments where the past and future are felt at once, and in the contact between subjecthood and a greater context of belonging.

Leroy Johnson

Leroy Johnson honed what might be called a maximalist sense: using everything reminiscent of his sense of place to construct his works— including cardboard, scraps of fabric, bits of metal, and watch parts. He found meaning within everything he collected, giving life to what many considered objects littering the margins of society. Johnson was a native of Philadelphia, Pennsylvania and his work is poetic and reflective of his many experiences in the inner city. Self-described as an “urban expressionist” Johnson was deeply invested in the material expressions of the contemporary African American subject who was making his home within a place imbued with generational violence. Working across media he often depicted his home city to reveal the many infrastructural problems ongoing throughout many Black neighborhoods. His most recognizable works are his tabletop rowhouses from 1992-93 which represented the many houses suffering from city neglect, crumbling within these neighborhoods, and the gentrification that benefited from this neglect.

Leroy Johnson (1937-2022, Philadelphia, PA) has exhibited widely, with past exhibitions at Villanova University Art Gallery (1983), the Camden County Historical Society (1990), Cheltenham Center for the Arts (1996), Gloucester County College (1998), The Clay Studio in Philadelphia (1997, 1999, and 2000), the Art Gallery at City Hall, Philadelphia (1998, 2015, 2017, and 2019), the African Jazz Museum, Kansas City (2002), List Gallery at Swarthmore College (2004), Philadelphia’s Magic Gardens (2011), and Tiger Strikes Asteroid (2021). He has received grants from the Mid-Atlantic Arts Foundation, the Independence Foundation, and the Pennsylvania Council on the Arts. Johnson received a Masters of Human Services from Lincoln University (1986-88), and was a 2014 Pew Fellow at the Pew Center for Arts and Heritage in Pennsylvania. He is in the collections of the American Museum of Ceramic Art in Pomona, California and the Clay Studio in Philadelphia, Pennsylvania. He was a resident artist for several community-based arts projects, including for Ile Ife, The Village of Arts and Humanities, Taller Puertoqueno, and The Church of the Advocate, St. Francis Academy, in Baltimore and was the inaugural resident artist at Art Barn in Amaranth, Amaranth, PA in 2017. Recently, he held solo exhibitions at Mercer County Community College (2023), West Windsor, NJ; and at The Clay Studio, Philadelphia, PA (2022).



Margot Samel



Leroy Johnson
West Philly, 2016
Mixed media, found object, collage
14 x 18 x 16 in | 35.6 x 45.7 x 40.6 cm
\$18,000 (ex. taxes and shipping)



Margot Samel



Leroy Johnson

Untitled, 2005

Mixed media, found object, collage

7 1/2 x 9 x 10 1/2 in | 19.1 x 22.9 x 26.7 cm

\$22,000 (ex. taxes and shipping)

Margot Samel



Alternative view, Leroy Johnson, *Untitled*, 2005



Margot Samel



Leroy Johnson

Temple, 2000

Mixed media, found object, collage

14 x 12 x 16 in | 35.6 x 30.5 x 40.6 cm

\$22,000 (ex. taxes and shipping)

Margot Samel



Alternative view, Leroy Johnson, *Temple*, 2000



Margot Samel



Leroy Johnson
Red Truck, 2015
Mixed media, collage on board
11 x 14 in | 27.9 x 35.6 cm
\$15,000 (ex. taxes and shipping)



Margot Samel



Leroy Johnson
First Responder, 2018
Mixed media, collage on board
18 x 24 in | 45.7 x 61 cm
\$18,000 (ex. taxes and shipping)



Margot Samel



Leroy Johnson
Delphos, 2019
Mixed media, collage on board
8 x 10 in | 20.3 x 25.4 cm
\$14,000 (ex. taxes and shipping)



Margot Samel



Leroy Johnson
Untitled, 2009
Mixed media, collage on board
12 x 16 in | 30.5 x 40.6 cm
\$16,000 (ex. taxes and shipping)



Detail, *Untitled*, 2009

August Krogan-Roley

August Krogan-Roley's recent *Shadows Out Back* series of paintings explore perspectives of mundane backyards. The figurative narratives depict digestion of human nature through a lens of parenthood in semi-private metropolitan space. His particular focus on the detritus of childhood play, reflects the desire and determined development of backyard overgrowth of weeds, shrubs, and trees that strangely grow from lurking in shadows yet seeking auspicious light. The cascading shadows create divisions of space within his compositions that also allude to his ongoing curiosity in the semiotics of coat of arms.

August Krogan-Roley (b. 1986, Minneapolis, MN) lives and works in Brooklyn, NY. He received a BFA in Painting and Printmaking at The Glasgow School of Art, Glasgow, UK. Krogan-Roley has held solo exhibitions at institutions including: At Liberty, Hong Kong, CN; Ricou Gallery, Brussels, BE; Three Four Three Four Gallery, Brooklyn, NY; Soo Visual Arts Center, Minneapolis and Generator Projects, Dundee, UK. His work has been exhibited at venues such as Royal Scottish Academy, Edinburgh, UK; Kate Werble Gallery, New York, NY; The Glue Factory, Glasgow, UK; RATA Projects, New York, NY; and Shoreditch Town Hall, London, UK. He recently had a solo exhibition at Kogo Gallery (Tartu, Estonia) and was included in group shows *Let's Play a Love Game*, RUSCHMAN Gallery, Chicago, and *To be a giant and keep quiet about it*, Yee Society, Hong Kong.

Margot Samel



August Krogan-Roley

Base Camp, 2023

Acrylic on canvas (w/ artist frame)

36 5/8 x 28 1/2 x 2 1/4 in | 93 x 71.39 x 5.7 cm

Sold

Margot Samel



August Krogan-Roley, *Base Camp*, 2023



Margot Samel



August Krogan-Roley

Fortified, 2023

Acrylic on canvas (w/ artist frame)

36 5/8 x 28 1/2 x 2 1/4 in | 93 x 71.39 x 5.7 cm

\$9,500 (ex. taxes and shipping)

Margot Samel



August Krogan-Roley, *Fortified*, 2023



Margot Samel



August Krogan-Roley

Retired, 2023

Acrylic on canvas (w/ artist frame)

36 5/8 x 28 1/2 x 2 1/4 in | 93 x 71.39 x 5.7 cm

\$9,500 (ex. taxes and shipping)

Margot Samel



August Krogan-Roley, *Retired*, 2023



Narcissister

Narcissister focuses on race, gender, and sexuality through a constant renegotiation of the self, and its inherent performative nature within contemporary society against heteronormative structures of surveillance and policing. Drawing from the myth of Narcissus, self-possession becomes a strategy where humor is deployed to turn a lens back on the ways contemporary society rewards a specific kind of female narcissism. Appropriating methods of self-presentation through combining her professional experience as a dancer and the methodologies of Black radical feminism, her constant performative persona amplifies the ways in which those prescribed as sexually and racially deviant from “the norm” have always had to reinvent what was expected of them in order to survive.

Narcissister (b. 1971, New York, US) is a Brooklyn-based artist and performer. She received a B.A. in Afro-American Studies at Brown University and studied modern dance at Alvin Ailey American Dance Theatre. Solo exhibitions include: Wimmin, Artpace, San Antonio, TX (2019); Narcissister, Studies for Participatory Sculptures, Participant Inc, New York, NY (2014); New Video Work, Petrella's Imports, New York, NY (2013); Narcissister is You, Envoy Enterprises, New York, NY (2013). Selected group exhibitions include: Spikes that bite, Margot Samel, New York, NY (2022-23); Role Play, Fondazione Prada, Milan, Italy (2022); pornotopia revised, Kunsthalle Exnergasse, Vienna, Austria (2022); Friends & Family, Magenta Plains, New York, NY (2021); Punch, Deitch Projects, Los Angeles, CA (2019); A Detached Hand, Magenta Plains, New York, NY (2019); Sculpture for People, Deitch Projects, Los Angeles, CA, (2019); No body to talk to, Invisible Exports, New York, NY (2019); Honey, Bodega Gallery, New York, NY (2018); Sculpture for People, Deitch Projects, New York, NY (2018); Così fan tutte, Archivio di Videoarte del Veneto, Verona, Italy (2016); This one is smaller than this one, Postmasters Gallery, New York, NY (2016); Harlem Postcards, The Studio Museum in Harlem, New York, NY (2015); Check Your Vernacular, Rhode Island School of Design, Memorial Hall, Providence, RI (2014); Draped Down, The Studio Museum in Harlem, New York, NY (2014). Current group exhibitions include: Multiplicity: Collage in Contemporary America, Frist Art Museum, Nashville, TN and The Cult of Beauty, Wellcome Collection, London, UK.

Margot Samel



Narcissister
Untitled Birthing Collage
Series (Purses), 2023
Collage on paper
13 x 9.25 in | 33 x 23.5 cm
(unframed)
16.5 x 14.25 in | 41.91 x 36.2 cm
(framed)
\$2,500 (ex. taxes and shipping)

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Narcissister
Untitled Birthing Collage Series
(Pink Ruffles), 2023
Collage on paper
12 x 9.5 in | 30.48 x 24.13 cm
(unframed)
15 x 12 in | 38.1 x 30.5 cm
(framed)
\$2,500 (ex. taxes and shipping)

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Narcissister
Untitled Birthing Collage Series
(*El Trauma Del Nacer*), 2023
Collage on paper
11.5 x 8.5 in | 29.21 x 21.59 cm
(unframed)
15 x 12 in | 38.1 x 30.5 cm
(framed)
\$2,500 (ex. taxes and shipping)

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Narcissister
*Untitled Birthing Collage Series
(Bathing Suit), 2023*
Collage on paper
13.75 x 11.5 in | 34.925 x 29.21 cm
(unframed)
16.5 x 14.25 in | 41.91 x 36.2 cm
(framed)
\$2,500 (ex. taxes and shipping)

Margot Samel



Narcissister
Untitled Birthing Collage Series
(Belly Button), 2023
Collage on paper
11 x 8 3/8 in | 27.94 x 21.272 cm
(unframed)
\$2,500 (ex. taxes and shipping)



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Additional works

Margot Samel



Stephen Polatch
Pignano I, 2023
Oil on board
9 x 12 in | 23 x 30.5 cm
\$4,000 (ex. taxes and shipping)

Margot Samel



Stephen Polatch
Burgess Park I, 2023
Oil on board
9 x 12 in | 23 x 30.5 cm
\$4,000 (ex. taxes and shipping)

Margot Samel



Stephen Polatch
Southbourne II, 2023
Oil on board
9 x 10 in | 23 x 25.5 cm
\$3,500 (ex. taxes and shipping)

Margot Samel



Stephen Polatch
Southbourne IIII, 2023
Oil on board
9 x 7 1/8 in | 23 x 18 cm
\$3,000 (ex. taxes and shipping)

Margot Samel



Amy Winstanley
Future Garden, 2023
Oil on canvas
59 x 47 1/4 in | 150 x 120 cm
\$14,000 (ex. taxes and shipping)

Margot Samel



Amy Winstanley
Future Garden, 2023



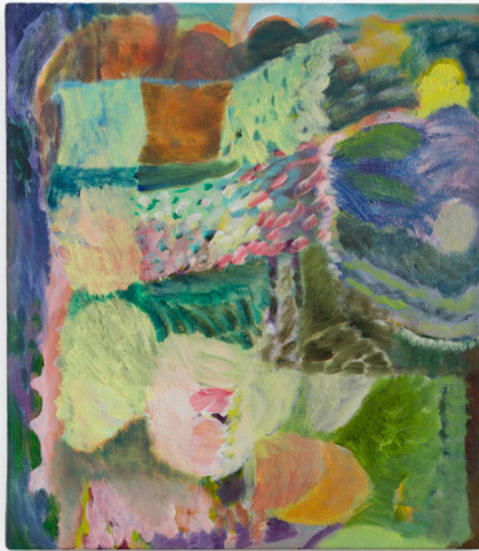
Margot Samel



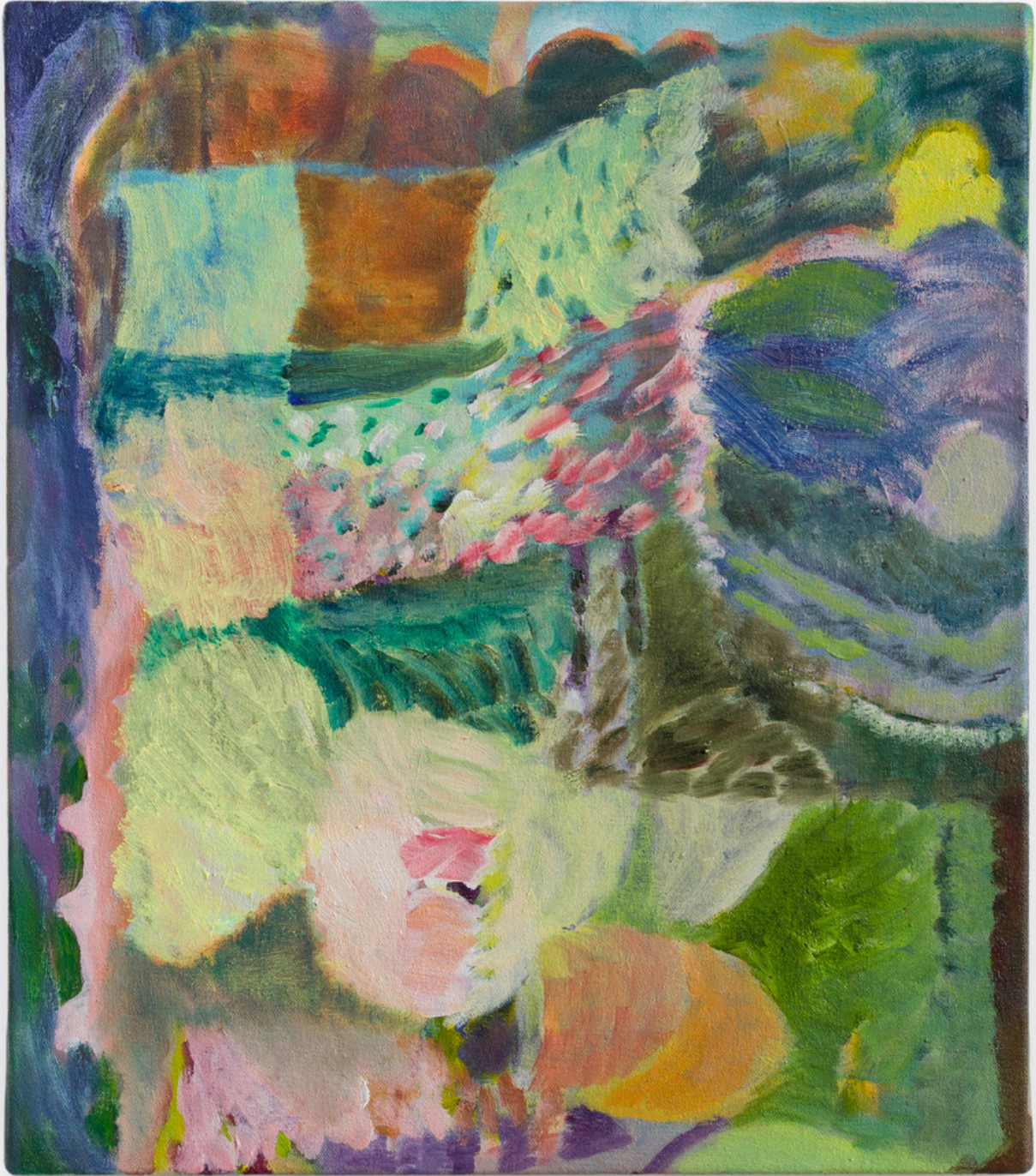
Amy Winstanley
Wet Street, 2023
Oil on canvas
18 x 16 in | 46 x 41 cm
\$5,500 (ex. taxes and shipping)



Margot Samel



Amy Winstanley
Untitled, 2023
Oil on canvas
15 3/4 x 14 in | 40 x 36 cm
\$5,000 (ex. taxes and shipping)



Margot Samel



Amy Winstanley
Telluric Leanings, 2023
Oil on canvas
24 x 26 in | 61 x 66 cm
\$7,500 (ex. taxes and shipping)



Margot Samel



Amy Winstanley
*Evening Monuments to a Life
Lesson*, 2023
Oil on canvas
59 x 47 1/4 in | 150 x 120 cm
\$14,000 (ex. taxes and shipping)

Margot Samel



Amy Winstanley
Evening Monuments to a Life Lesson, 2023

