

Shoot the Lobster

SHOOT THE LOBSTER | NADA MIAMI 2023

BOOTH C-111

DECEMBER 5-9, 2023

CHRISTOPHER ASTLEY
MARTINA COX
PHIL DAVIS
LUCY FRADKIN
AJ KAHN
BRITTANY ADELINE KING
JUSTINE NEUBERGER
GIULIA MESSINA
AURA ROSENBERG
NICHOLAS ROGGY
UTAH SNYDER

Christopher Astley
Terrain #5, 2023



Oil and Gesso on wood panel
60 x 48 in
152.4 x 121.9 cm

\$ 24,000

Christopher Astley
Terrain #4, 2022



Oil and Gesso on wood panel
48 x 60 in
121.9 x 152.4 cm

\$ 24,000

Christopher Astley
Seven Years Below VII, 2019



Oil on wood panel
20 x 16 in
50.8 x 40.6 cm

\$ 9,500

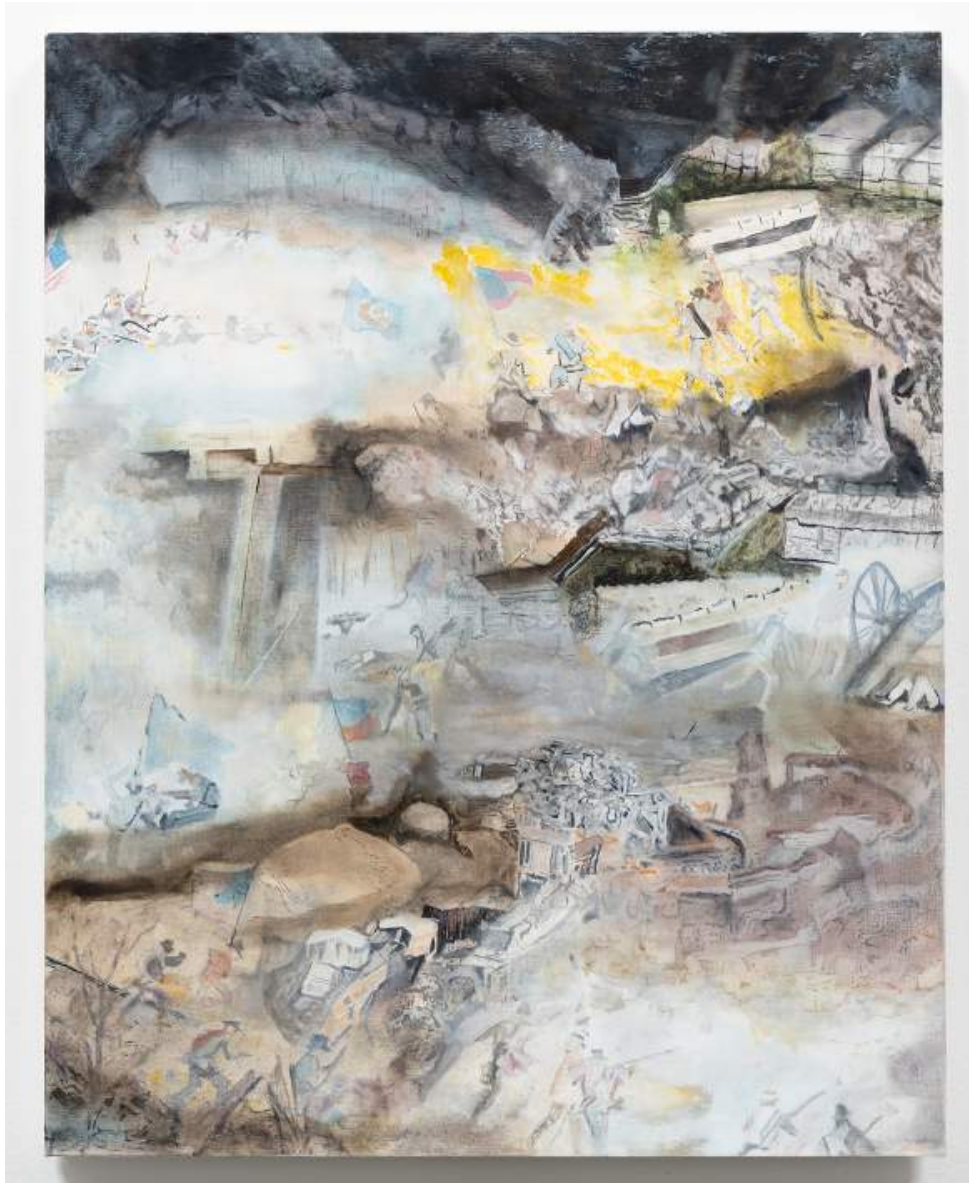
Christopher Astley
Seven Years Below VIII, 2019



Oil on wood panel
20 x 16 in
50.8 x 40.6 cm

\$ 9,500

Christopher Astley
Seven Years Below VI, 2018



Oil on wood panel
20 x 16 in
50.8 x 40.6 cm

\$ 9,500

Christopher Astley
Seven Years Below I, 2018



Oil on wood panel
20 x 32 in
50.8 x 81.3 cm

\$ 18,000

Martina Cox
Bodice Mod I, 2023



Colored Pencil, watercolor, silk thread, Newey's Imperial steel eye hooks
10 x 8 in
25.4 x 20.3 cm

\$ 3,200

Martina Cox
Gut Flora I, 2023



Colored Pencil, watercolor, silk thread
10 x 13 in
25.4 x 33 cm

\$ 3,200

Martina Cox
Gut Flora IV, 2023



Colored Pencil, silk thread
21 5/8 x 17 1/4 in
54.9 x 43.8 cm

\$ 7,200

Martina Cox
Gut Flora V, 2023



Colored Pencil, watercolor, silk thread
13 x 19 in
33 x 48.3 cm

\$ 5,200

Martina Cox
Waist Management I, 2023



Colored Pencil, watercolor, acrylic paint
14 x 12 1/2 in
35.6 x 31.8 cm

\$ 3,200

Phil Davis
Braid Painting 1, 2023



Oil on canvas
10 x 13 in
25.4 x 33 cm

\$ 4,000

Phil Davis
Braid Painting 2, 2023



Oil on canvas
10 x 13 in
25.4 x 33 cm

\$ 4,000

Phil Davis
Braid Painting 3, 2023



Oil on canvas
10 x 13 in
25.4 x 33 cm

\$ 4,000

Phil Davis
Braid Painting 4, 2023



Oil on canvas
10 x 13 in
25.4 x 33 cm

\$ 4,000

Lucy Fradkin
Stormy Weather, 2020



Acrylic gouache on paper with collage, pencil and metallic thread

12 1/4 x 10 3/8 in

31.1 x 26.4 cm

\$4,000

Lucy Fradkin
Olga Takes A Trip, 2020



Acrylic gouache on paper with collage and pencil
11 3/8 x 9 7/8 in
28.9 x 25.1 cm

\$4,000

Lucy Fradkin
Pink Moss, 2013



Acrylic gouache on paper with collage, pencil and metallic thread

11 x 9 in

27.9 x 22.9 cm

\$4,000

Lucy Fradkin
The Hunter Gets Captured By The Game, 2013



Acrylic gouache on paper with collage, pencil and metallic thread

11 x 10 in

27.9 x 25.4 cm

\$4,000

Lucy Fradkin
What Becomes of the Brokenhearted, 2013



Acrylic gouache on paper with collage, pencil and metallic thread
11 x 10 in
27.9 x 25.4 cm
\$4,000

Lucy Fradkin
How To Live On 24 Hours A Day, 2012



Acrylic gouache on paper with collage and pencil

14 x 13 in

35.6 x 33 cm

\$4,000

Lucy Fradkin
A Stitch In Time, 2010



Acrylic gouache on paper with pencil

11 x 11 3/8 in

27.9 x 28.9 cm

\$4,000

Lucy Fradkin
Between The Lines, 2008



Acrylic gouache on paper with pencil

12 x 11 in

30.5 x 27.9 cm

\$4,000

AJ Kahn
Sign, 2022

**KILL
FOR
PEACE**

silkscreen on canvas
20 x 24 in
50.8 x 61 cm

\$ 900

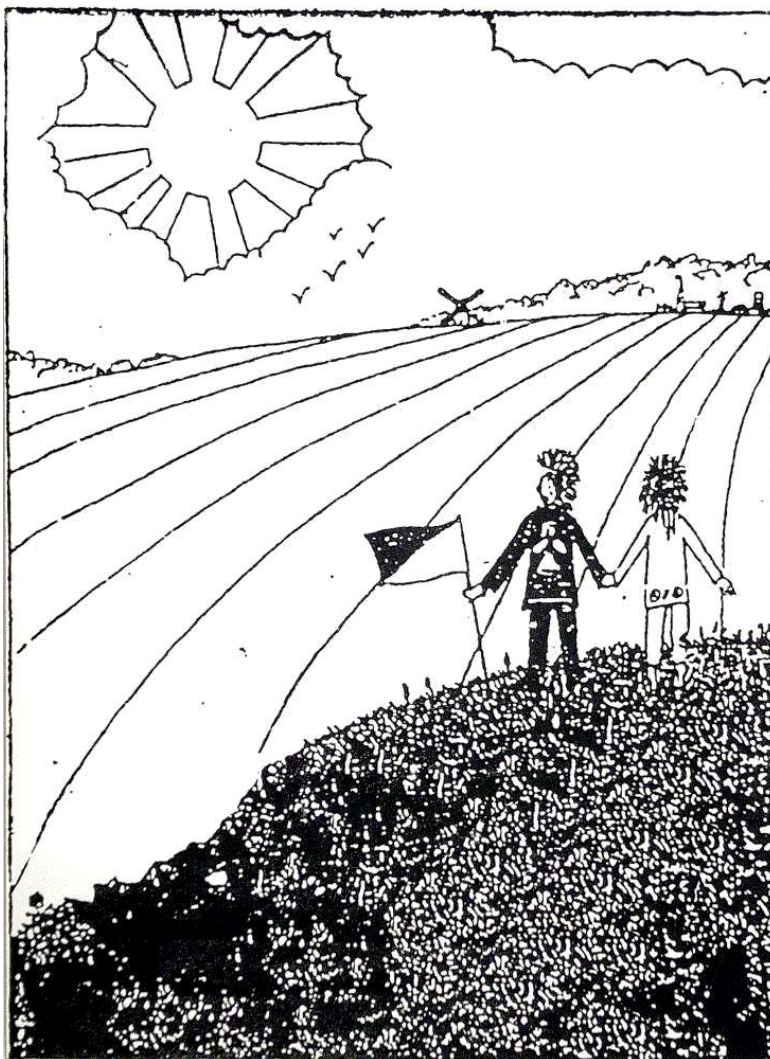
AJ Kahn
Plaid Painting, 2022



watercolor on canvas
20 x 24 in
50.8 x 61 cm

\$ 900

AJ Kahn
The Sun Was Still Hot, 2022



acrylic on canvas
35 x 52 in
88.9 x 132.1 cm

\$ 1,750

Brittany Adeline King
Grand, 2023



Spray paint, inkjet prints, and cloth on canvas
12 x 12 in
30.5 x 30.5 cm
\$ 2,500

Brittany Adeline King
Atomium, 2023



Acrylic and inkjet prints on canvas
12 x 12 in
30.5 x 30.5 cm
\$ 2,500

Brittany Adeline King
Untitled, 2023



Spray paint, bow, and inkjet prints on canvas
12 x 12 in
30.5 x 30.5 cm
\$ 2,500

Brittany Adeline King
Untitled, 2023



Acrylic, stickers, and inkjet print on canvas

8 x 8 in

20.3 x 20.3 cm

\$ 2,250

Brittany Adeline King
Untitled , 2023



Spray paint and inkjet print on canvas
12 x 12 in
30.5 x 30.5 cm
\$ 2,500

Giulia Messina
Very Crossed Symmetry, 2023



Marker and ink on paper
36 x 26 in (framed)
91.4 x 66 cm

\$ 7,100

Giulia Messina

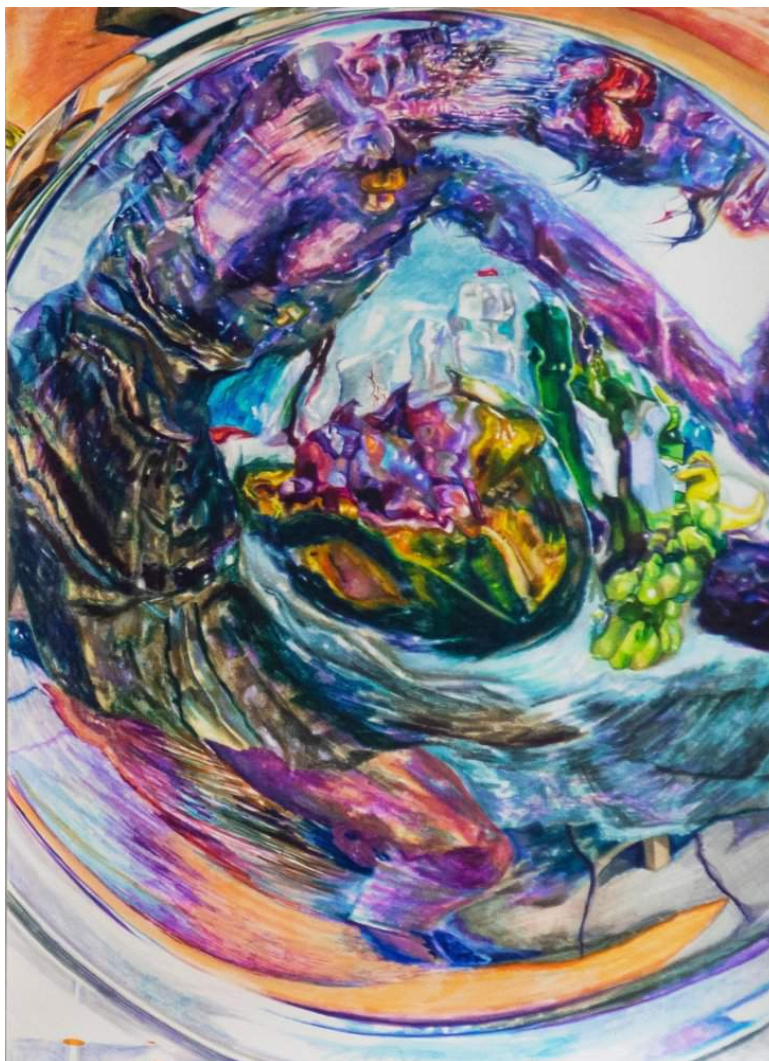
Did You See That magic Portal Bordering the Table?, 2023



Marker & ink on paper
36 x 26 in (framed)
91.4 x 66 cm

\$ 7,100

Giulia Messina
That Eyeless Gorgon, 2022



Marker and ink on paper
36 x 26 in (framed)
91.4 x 66 cm

\$ 7,100

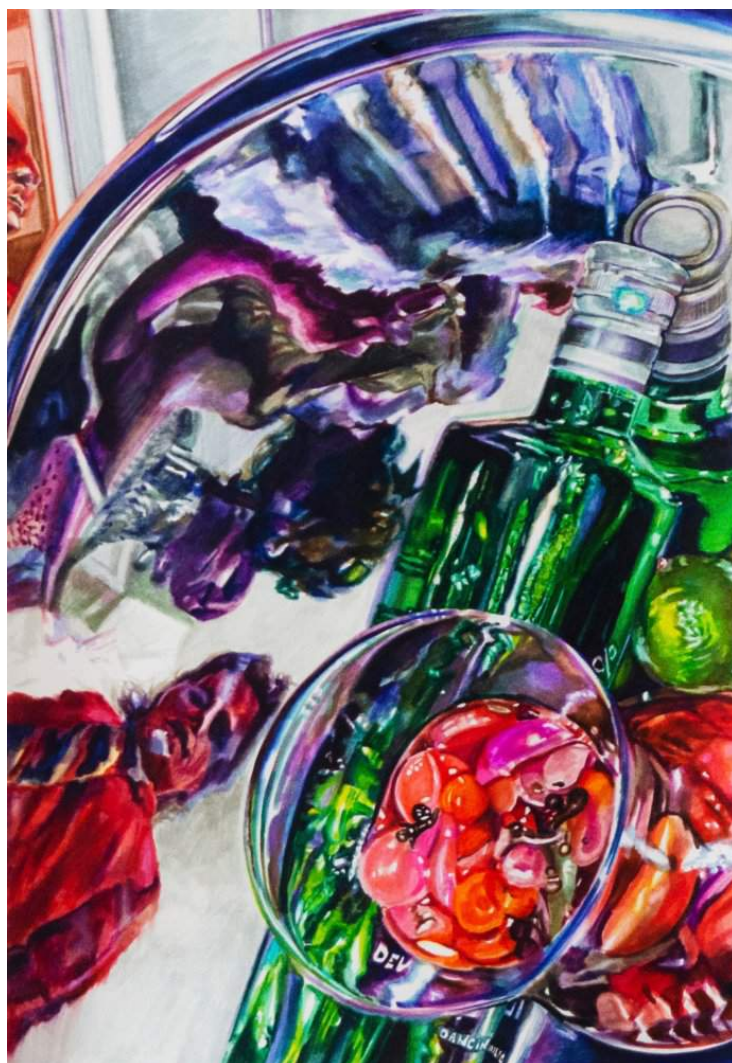
Giulia Messina
(De) Forming Rebellious Image, 2022



Marker & ink on paper
36 x 26 in (framed)
91.4 x 66 cm

\$ 7,100

Giulia Messina
Red Boy Checking Homemade Pickles, 2022



Marker and ink on paper
19 x 14 in (framed)
48.3 x 35.6 cm

\$ 3,800

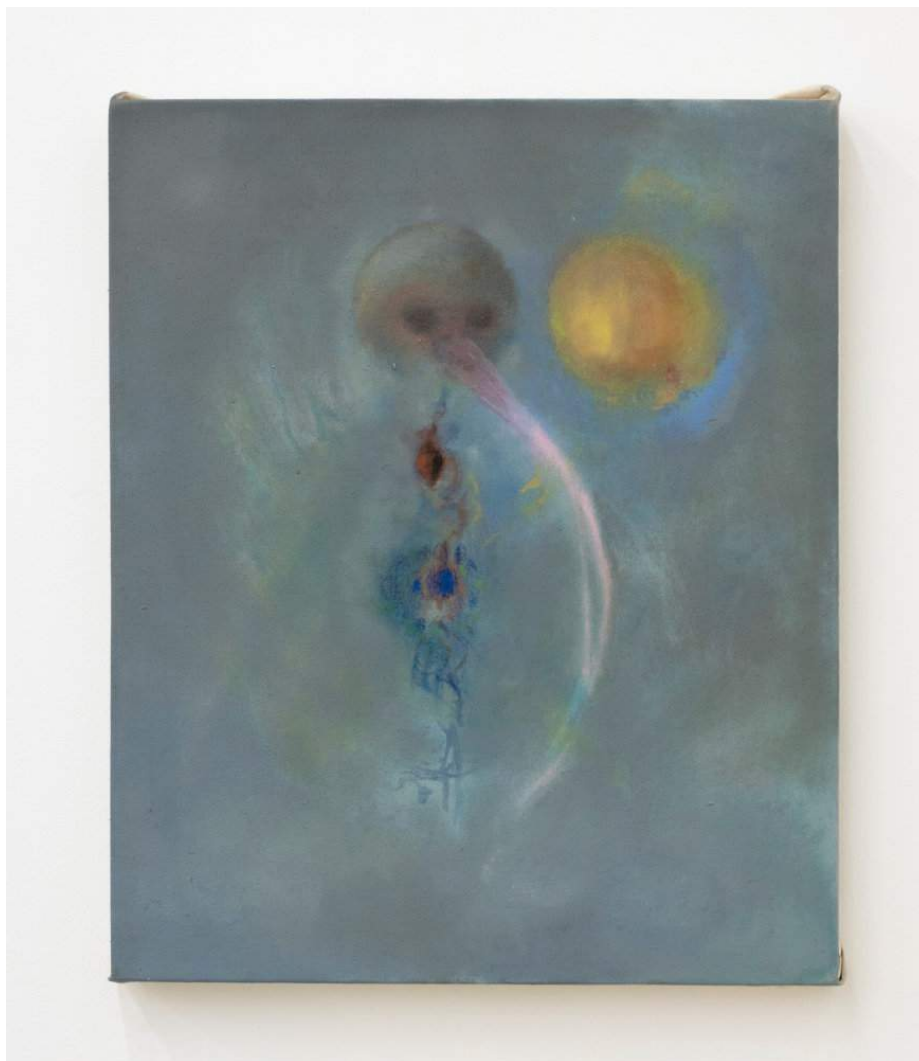
Giulia Messina
Cherry Jello Cheesecake, 2022



Marker and ink on paper
19 x 14 in (framed)
48.3 x 35.6 cm

\$ 3,800

Justine Neuberger
I Could Take You, 2023



Oil on canvas
20 x 24 in
50.8 x 61 cm

€ 7,500

Nicolas Roggy
Untitled, 2021



Tinted primer, acrylic medium, acrylic paint and oil paint on aluminum
12 1/8 x 15 1/8 in
30.8 x 38.4 cm

\$ 7,500

Nicolas Roggy
Untitled, 2021



Primer, acrylic medium, acrylic paint and oil paint on aluminum
15 1/8 x 12 1/8 in
38.4 x 30.8 cm

\$ 7,500

Nicolas Roggy
Untitled, 2021



Primer, alkyde paint, acrylic paint, acrylic medium, pigment on aluminum
30 3/4 x 26 in
78 x 66 cm

\$ 12,500

Nicolas Roggy
Untitled, 2020



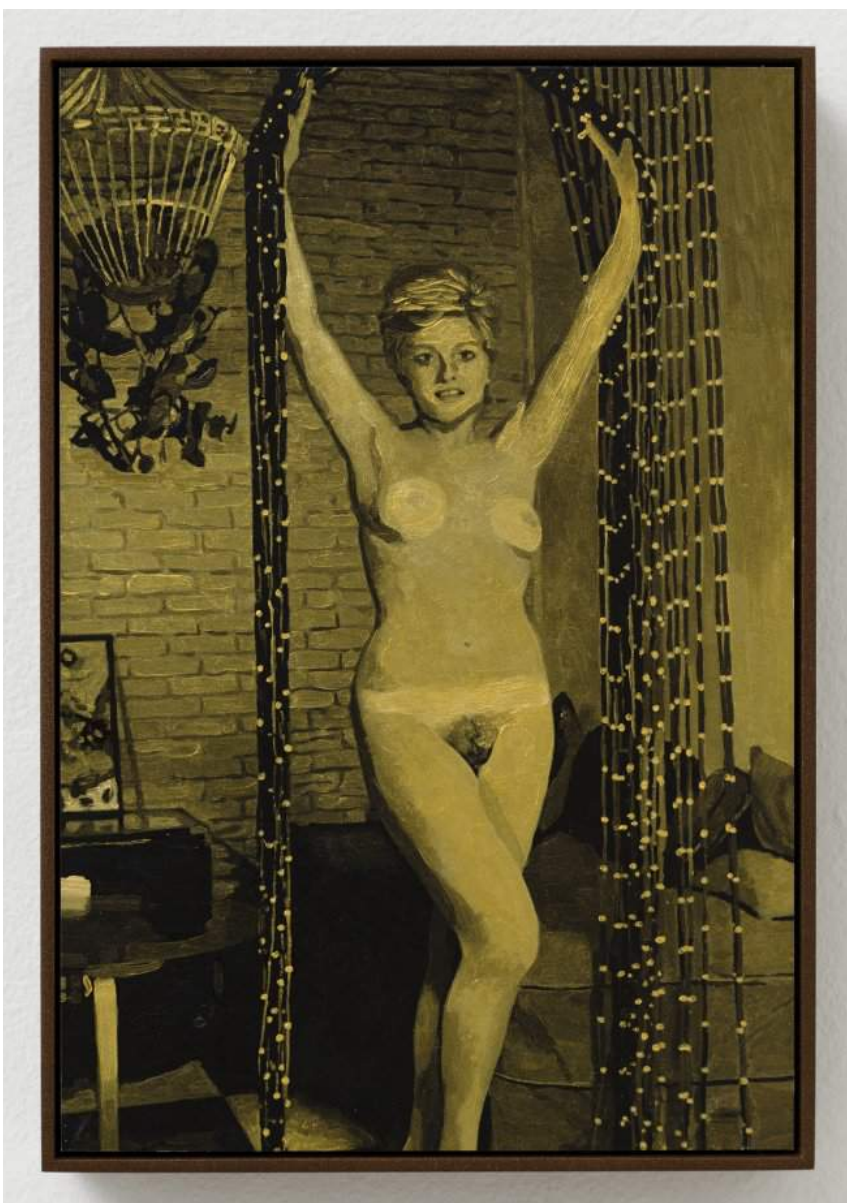
Acrylic resin, acrylic paint, acrylic medium and collage on wood

11 5/8 x 15 1/8 in

29.5 x 38.5 cm

\$ 7,500

Aura Rosenberg
Scene #9, 2014



acrylic paint, inkjet print on gold metallic photo paper mounted to dibond
10 1/4 x 6 7/8 in
26 x 17.5 cm

\$ 9,000

Aura Rosenberg
Scene #13, 2014



acrylic paint, inkjet print on gold metallic photo paper mounted to dibond
7 x 7 in
17.8 x 17.8 cm

\$ 9,000

Utah Snyder
Body Bilder 1, 2023



Oil on linen, acrylic mirror
19 x 19 in
48.3 x 48.3 cm

\$ 2,000

Utah Snyder
Body Bilder 3, 2023



Oil on linen, acrylic mirror
19 x 19 in
48.3 x 48.3 cm

\$ 2,000

CHRISTOPHER ASTLEY



Christopher Astley (b. 1965, in Lansing, MI) lives and works in New York City, NY. Astley bridges the gap between past and present, plucking objects from a historical imaginary and depositing them into his very own swirling atmospheres. Atemporal battle scenes are punctuated by surreal landscapes, occasionally grounded by a horizon line. What Astley achieves in these images is a marked care for the painterly act alongside the arbitration of figures from the past as they enter the contemporary world.

Astley received a BGS from the University of Michigan in Ann Arbor, MI (1988). Astley has exhibited his work at Tracy Williams Ltd. in New York City, NY (2018); Martos Gallery in New York City, NY (2014); Leo Koenig in New York City, NY (2012); The Margulies Collection in Miami, FL (2011); Bravin Lee in New York City, NY (2010); and The H&R Block Art Space at The Kansas City Art Institute in Kansas City, MO (2004), among others. Astley's work has been featured in *Cultured Magazine*, *Art in America*, *The New York Times*, *Interview Magazine*, *V Magazine*, and *Gotham Magazine*. Work from the *Seven Years Below* series are in the collection of Vice President Kamala Harris and on view at the Vice Presidential Residence, Washington DC.

MARTINA COX



Martina Cox's (b.1995) work observes the femme form through the history of dress and the gendering of craft. Working with actual antique garments, she begins to dissect both literally and figuratively the ways the femme body has been contained, manipulated and molded over the years by dress.

One antique garment Martina focuses on in her practice is the 19th-century women's bodice. The bodice is a fitted jacket with boning along the inside to provide support and structure. She examines the bodice as a type of container, with the insides of these containers often being referred to as 'guts.' These 'guts' are both compelling when photographed and possess the potential for abstract compositions, which she begins to capture through her series of drawings, 'Gut Flora.' The craft, labor, and privacy the insides of garments begin to represent are mirrored in her process of whip-stitching the inside seams of the jacket, suturing directly onto the paper.

Cox received her BFA from Cooper Union, New York, NY. She is currently an artist in residence at the Textile Arts Center in Brooklyn, NY. Recent exhibitions include 'WallFlower' Erkelenzdamm 51 Ausstellungsraum, Berlin, Germany; 'Way In/Way Out' Textile Arts Center, Brooklyn; and 'Merde!' Alyssa Davis Gallery, Brooklyn, NY.

PHIL DAVIS



Phil Davis (b. 1988, Pasadena, CA) is an artist based in Los Angeles. Davis' pastoral scenes of subtly anonymous subjects are built up intuitively and rapidly, utilizing layered colors that create depth and richness. He often sources his subjects from instruction manuals, specialized retail catalogs, or educational texts, wherein the model is representing an action or technique.

He received his B.A. from the University of California, Los Angeles in 2012. His solo exhibitions include Night Gallery (Los Angeles), Phil Gallery (Los Angeles), and the Mountain View Mortuary (Altadena), and his work has also been shown at Fernberger (Newport, RI) Nara (Tokyo), and Ms. Barber's (Los Angeles). Davis has an upcoming solo show at Shoot the Lobster in January 2024.

LUCY FRADKIN



Lucy Fradkin is a self-taught artist who lives and work in Staten Island, New York. With sources ranging from the ancient frescoes and mosaics of Etruria, Rome and Byzantium to Indian and Persian miniatures, from vernacular, hand-painted signage to folk art, Fradkin's paintings capture timeless moments through a contemporary lens. Since 1998, Fradkin has focused on creating portraits of a broad range of individuals, painted in oil or gouache on paper and board. Consciously rooting my works in the rich tradition of genre painting, she places figures, often women, in domestic settings. The figures are reticent and static, endowing the scenes with a mysterious and solemn aura. Though the work is clearly inspired by traditional art forms, Fradkin maintains its relevance through the quiet presentation of issues of gender and race, informed by personal history.

Fradkin is the recipient of numerous prestigious awards including a Pollock-Krasner Grant, an Adolph and Esther Gottlieb Foundation Grant, a Sharpe Foundation Space Grant, two Fellowships in Drawing/Works on Paper from the New York Foundation for the Arts, five Artist-in-Residence Grants from the New York Foundation for the Arts, an Artist-in-Residency at Altos de Chavon, an affiliation of Parsons School of Design in the Dominican Republic, a Solo Exhibition Grant from Artists Space and an Artist Grant from the Vermont Council for the Arts.

AJ KAHN



AJ Kahn (b. 1996, Santa Cruz, CA) is a multidisciplinary artist based in Los Angeles, California. There is a sense of iconoclasm within Kahn's practice as his subjects are not meant to be icons themselves, but rather descendants of icons assuming the looks and attitudes of their predecessors. He sifts through generational aesthetics and the feelings borne from time-and-place based affiliations. The currency exchanged within and between members of different subcultural groups reflects the commodification of identity and the value in proving oneself "valid" within those groups. Feedback loops that recur within his art-objects reproduce those which occur within cultural and subcultural histories. This is a case study of data entry and its ripple effect.

Kahn notes that his engagement with painting is aligned with the operations of a chess match. The composition and the painter go back and forth in a series of moves until: Checkmate! It is critical to acknowledge that AJ Kahn incorporates sentimentalism within a much broader set of formal and semantic considerations. Romance is not an end point, but a particular move on the chessboard. Kahn's selection and manipulation of his subjects also offers an unstable dimension, one that emphasizes and even performs corrupted data. What makes his project ever-prescient is its ability to transcribe the life cycle of a particular subculture and iterate its logic within another group's framework. Kahn graduated with a BA from UCLA. Has had solo exhibitions at Swish Projects, Des Pair Books, and Group Effort.

BRITTANY ADELINE KING



Brittany Adeline King is an artist and curator currently pursuing her MFA at Hunter College. She has exhibited and curated extensively, including exhibitions at Company Gallery and Shoot the Lobster in New York; and has curated exhibitions with White Columns and Gallery Albany.

King's artistic practice involves blending paints, inkjet prints and domestic items to explore the transient essence of present-day and relatively recent Liberian and American records. She studies how these two nations have more in common than most realize. "Being of Liberian descent," writes King, "my work centers on narratives that often slip through the cracks of remembrance as I seek to depict the elusive quality of time. Through my paintings, I aim to elucidate the fleeting nature of Liberian archives, akin to a story dissolving gradually. Adornments act as relics, underscoring the variability within our culture, persisting amidst change. With this recent body, I intend to prompt contemplation on the malleability of recollections, urging an examination of the stories we hold dear, recognizing their tendency to morph and evolve over generations."

The collaged works resonate with a sense of domesticity and whimsy, yet beneath their charming exterior lies a profound commentary on the post-colonial impact on memory.

GIULIA MESSINA



Giulia Messina's (b. 1998, Italy) practice lies within an ever changing language: still lifes and performative-parties documentation transform into oil paintings and marker drawings through a meticulous technical translation, a brutal pop fantasy.

Eroticism, burlesque, theater and drag are another key point and allow to weave a complex network of media, again splitting her language through sculpture and photography, vegetation as the elements of her visual palette. The ambiguity of this big organic potpourri lays behind the delicacy of a paradox, the horror vacui forcing a colorful atmosphere to take over the representation, the craving of a fig, the collapse of the jelly

Messina received her BFA from Accademia di Belle Arti di Brera in 2019, and her MFA from Académie Royale des Beaux-Arts in 2021. She has exhibited both nationally and internationally at Nino Mier Gallery, Los Angeles, CA; Martos Gallery, New York, NY; GARTEN Gallery, Como, IT; Carl Kostyal, Crotone & Milano, IT; Komplot, Brussels, BE; Como Contemporanea, Como, IT; among others.

JUSTINE NEUBERGER



Justine Neuberger (b. 1993, Brooklyn) is a painter of oneiric scenarios, delivering the re-interpretations of her heritage and tradition in her art forms. Offered as archetypes, the images she grew up with glimmer with the nebulousity of dreams, and remain sparsely realistic before a hazy backdrop. Reminiscent of the wanderer above the sea of fog, Justine's compositions let the viewer observe the blind mist of her compositions as the images progressively reveal themselves; the viewer thus delves into the mist, seeking clarity within the clouded canvases. The romanticism of her art finds roots within the cherishing of traditions; she observes the past from a view askew and offers it a new mesmerizing appearance.

Borrowing painting techniques from renaissance and folk art, Neuberger dedicates great attention to details; the precision in miniatures opposes the overpowering megalomania, pressing for progress and innovation that threatens tradition. Deep within the swirling mist within her art, there is a pulsing guiding light luring the viewers within. The paintings are enveloped with an impossible desire to know the world, as the artist defines it.

Neuberger received her BA in Studio Art and Art History at Oberlin College in 2015 and her MA in TESOL in 2019. Recent solo exhibitions include Firmament of Time, Clima Gallery, Milan (2021); Green World, 15 Orient Gallery, New York. Recent group exhibitions include a two-person show with Vijay Masharani, MiArt Fair, Milan (2021); The Frog Show, Real Pain, New York (2021); Free Fall, Shoot the Lobster, Los Angeles (2021); Night Shift, 17 Essex Gallery, New York (2020). She lives and works in New York City.

NICOLAS ROGGY



Nicolas Roggy (b. 1980) lives and works in Paris. Roggy has developed a manufacturing method (this is the word he himself uses: he “manufactures” paintings) which consists in adding layers of gypsum, plaster, paint, silkscreened inks, or letaset to PVC and wooden surfaces which are at times flat, at others protruding from the wall. This added matter sometimes becomes unchecked (which gives rise to thick and very matterist paintings), while at others it is contained. The layers are applied, sanded in places, then more are added, and sanded again. The process is repeated.

He has exhibited in solo shows in galleries in Paris and New York and in group shows at FRAC Limousin (2017), Fondazione Maramotti (2016), FRAC Pays de Loire (2016), Astrup Fearnley Museet in Oslo (2014). His work is part of the collections of FRAC Limousin & Pays de Loire, Société Générale (France), and Fondazione Maramotti (Italy), among others

AURA ROSENBERG



Aura Rosenberg's (b. 1949, New York, NY) practice challenges how images produce and reproduce notions of spectatorship, gender, family, and history—that is, the conditions of everyday life. In this way, she examines how vernacular images naturalize and normalize meanings through which people understand themselves in the world. Throughout her five decades long career in New York and Berlin, Rosenberg has moved through diverse styles and media, including painting, sculpture, installation, and film.

Rosenberg received a BA from Sarah Lawrence College, completed the Whitney Independent Study Program in 1971, and received an MA from Hunter College (CUNY) in 1974. She currently lives and works in New York and Berlin. Rosenberg's works are included in the permanent collections of The Bauhaus Museum, Weimar, Germany; Bass Museum of Art, Miami Beach, FL; Boise Art Museum, Boise, ID; Cincinnati Museum of Art, Cincinnati, OH; Guggenheim Museum, New York, NY; Kemper Museum of Contemporary Art & Design, Kansas City, MO; Städtische Galerie im Lenbachhaus, Munich, Germany; LUMA Foundation, Arles, France; and Lhoist Collection, Brussels, Belgium.

UTAH SNYDER



Utah Snyder's paintings depict architectural renderings of empty corporate work spaces. Each painted wet on wet with a single brush and the artist's hand. Thin, shaped mirrors are fixed to the painting's surface. By taking form as recognizable shapes these mirrors insert the real into the picture plane, but do so as integrated compositional elements, nearing on the figurative. The interior of the paintings and their exterior context are not presented as boundaries of one another, but as a system that produces images and ultimately value.

In another work, Twenty-five paintings are hung in a grid, one inch apart from one another. Twenty-two of these paintings depict a flower with five petals in a variety of non repeating color schemes. The remaining three paintings are inkjet prints of images sourced online. Each painting is unique, each has a specific position within the grid.