

A surreal forest scene with a wooden structure, an iron, and a cart. The scene is set in a dark, dense forest with tall, thin trees. In the foreground, a wooden structure with a slanted roof is partially visible. On a wooden table to the left, a modern steam iron sits. To the right, a wooden cart with large spoked wheels is partially visible. A large, dark, textured object, possibly a piece of fabric or a sculpture, is draped over the cart. The overall atmosphere is mysterious and artistic.

MAKE ROOM

collect@makeroom.la

Frieze Seoul 2026

Andrew J. Park
Ava McDonough
Chanel Khoury
Erica Mahinay
Gus Monday
Kaz Oshiro
Jacopo Pagin
Julian Lombardi
linn meyers
Meghann Stephenson
Pia Ortuño
Sun Woo
Tuan Vu
Xingzi Gu

BOOTH C24

COEX, Seoul

Make Room is pleased to return to Frieze Seoul with a curated group presentation of new and recent paintings by Sun Woo, Xingzi Gu, Jacopo Pagin, and Gus Monday, among others, on view at COEX from September 2 to 5, 2026. The presentation marks the first time Xingzi Gu, Jacopo Pagin, and Gus Monday exhibit in Seoul.

The booth gathers a generation of artists working in controlled sentiment. Romance, in their hands, is not a subject but a way of paying attention: to a borrowed match, to an iron left mid-task. Feeling enters these paintings through technique rather than declaration. Airbrushed veils, thinned washes, charcoal dust, and stained canvas replace the loaded brush, so that emotion arrives as atmosphere, held at the temperature of restraint.

Seen together, these artists propose that sentiment, handled with discipline, remains one of painting's most exacting instruments: feeling measured out stroke by stroke, never allowed to spill.

SUN WOO

Lives and works in Seoul
b. 1994, Seoul, South Korea

Sun Woo is a multidisciplinary artist whose practice examines the systems that mediate everyday life—from technology and architecture to historical and economic structures—and how they shape bodies, identities, and gendered experience. Drawing from her experience growing up between Korea and Canada, Woo explores how these larger forces operate through intimate spaces, routines, and everyday objects.

Working across painting, sculpture, and installation, Woo combines digital images sourced from the internet with photographs from her personal history, manipulating them through Photoshop and AI before translating them into paintings through slow, repetitive bodily labor. This movement between digital processes and physical making allows her to explore the tension between technological acceleration and embodied experience, while recurring objects such as devices, furniture, and architectural elements connect personal memory to broader histories of modernization, technological mediation, and female experience.

Woo received her BA in Visual Art from Columbia University, New York, in 2017. Recent solo presentations include *Shelter* at Gallery Vacancy, Shanghai (2025); *Portals* with Gallery Vacancy at Frieze London (2024); and *Swamps and Ashes* at Make Room, Los Angeles (2023). Recent group exhibitions include *The Summer We Call Ours* at Gyeonggi Museum of Art, Ansan; *Sauve Qui Peut* at Gallery Hyundai, Seoul; *Mirrors within Mirrors* at Derosia, New York; *APMA, CHAPTER FIVE – FROM THE APMA COLLECTION* at Amorepacific Museum of Art, Seoul; and *Still Life: Objects of Our Time* at Esther Schipper, Seoul (all 2026), as well as *PANORAMA* at Songeun Art and Cultural Foundation, Seoul (2025) and *Floating Worlds: Bed, Bath, Bus* at Sehwa Museum of Art, Seoul (2025).

Her work is held in the collections of Amorepacific Museum of Art, Seoul; The Bunker Art Space, Florida; Los Angeles County Museum of Art (LACMA), Los Angeles; The Perimeter, London; Museu Inimá da Paula, Belo Horizonte; Sehwa Museum of Art, Seoul; and X Museum, Beijing.





Sun Woo

Dawn in the Grove II, 2026

Acrylic and charcoal on canvas

78 $\frac{3}{8}$ x 133 $\frac{7}{8}$ in.

200.00 x 340.00 cm

\$ 50,000.00 US





Sun Woo

Gulpers (Monstera) 삼키는 자들 (몬스테라), 2025

Bronze

130 (L) x 90 (W) x 172 (H) cm

\$ 12,000.00 USD



Sun Woo

Gulpers (Japanese Orchid) 삼키는 자들 (풍란), 2025

Bronze

32 (L) x 23 (W) x 23 (H) cm

\$ 3,500.00 USD





Sun Woo
Gulpers (Letizia) 삼키는 자들 (레티지아), 2025
Bronze
29 (L) x 29 (W) x 29 (H) cm

\$ 3,500.00 USD

Sun Woo

Gulpers (Stephania Erecta) 삼키는 자들 (스테파니아 에렉타), 2025

Bronze

29 (L) x 29 (W) x 30 (H) cm

\$ 3,500.00 USD





CHANEL KHOURY

Born 1998, Rhode Island

Lives and works in Los Angeles

Chanel Khoury earned her BFA from New York University in 2020, alongside a degree in philosophy. Khoury's oil paintings begin as virtual worlds. Drawing on sacred architecture, ancient holy sites, and deep-sea organisms like comb jellies and siphonophores, she builds three-dimensional digital environments from scratch, complete with custom materials, lighting, and light sources calibrated to real historical data or generated synthetically. Glitches and computational anomalies stay in the work rather than getting cleaned out, treated as part of the image's formal language rather than as errors. From each environment she generates hundreds of virtual viewpoints, selects one, and spends months translating it into oil on canvas by hand, reconstructing a digitally authored image through an entirely analog process. The result folds ancient references, biological systems, and contemporary technology into a single painted surface.

Khoury's recent solo exhibitions include *Memory Bands* at James Fuentes, Los Angeles (2025), *Nexus* at Micki Meng, San Francisco (2024), and *Pure Boy* at Loyal, Stockholm (2022). Her work has been included in group exhibitions at the Museum of Contemporary Art Santa Barbara, the Allosphere Research Facility at UC Santa Barbara, *Cylinder* in Seoul, *Future Gallery* in Berlin, and the Institute of Contemporary Art, Miami, among others. Her work is held in the public collections of the Institute of Contemporary Art, Miami, the X Museum, Beijing, and Pond Society, Shanghai. She has been featured in *FAD Magazine*, *The Art Newspaper*, *Art Basel*, *The Hollywood Reporter*, *Architectural Digest*, and *Artsy*.





Chanel Khoury

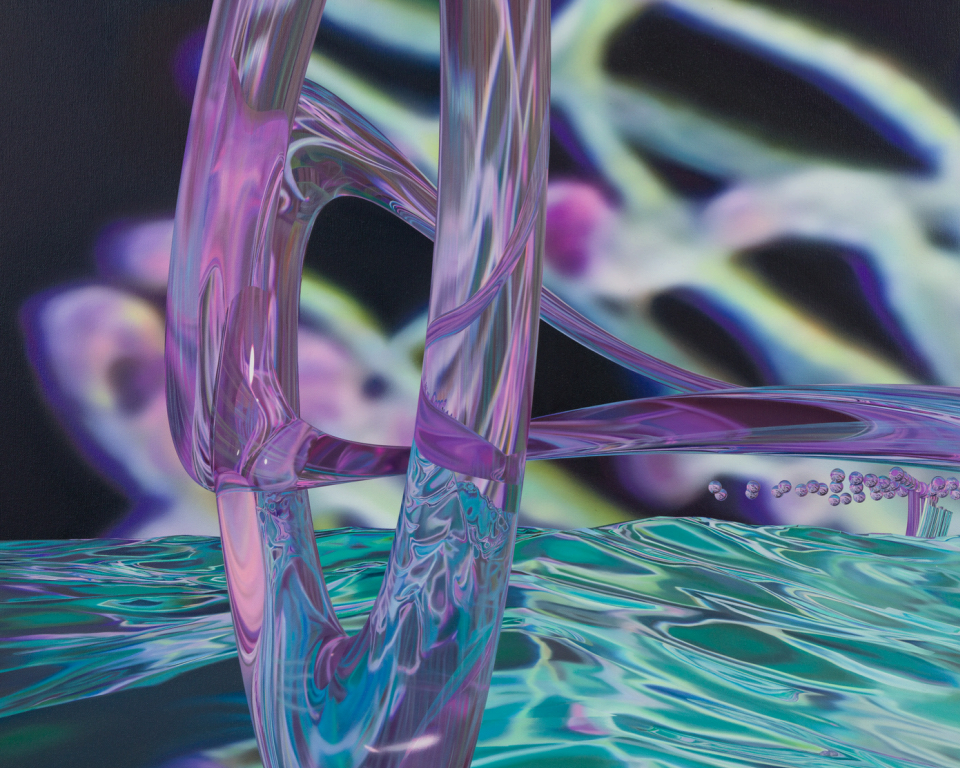
Anemone, 2026

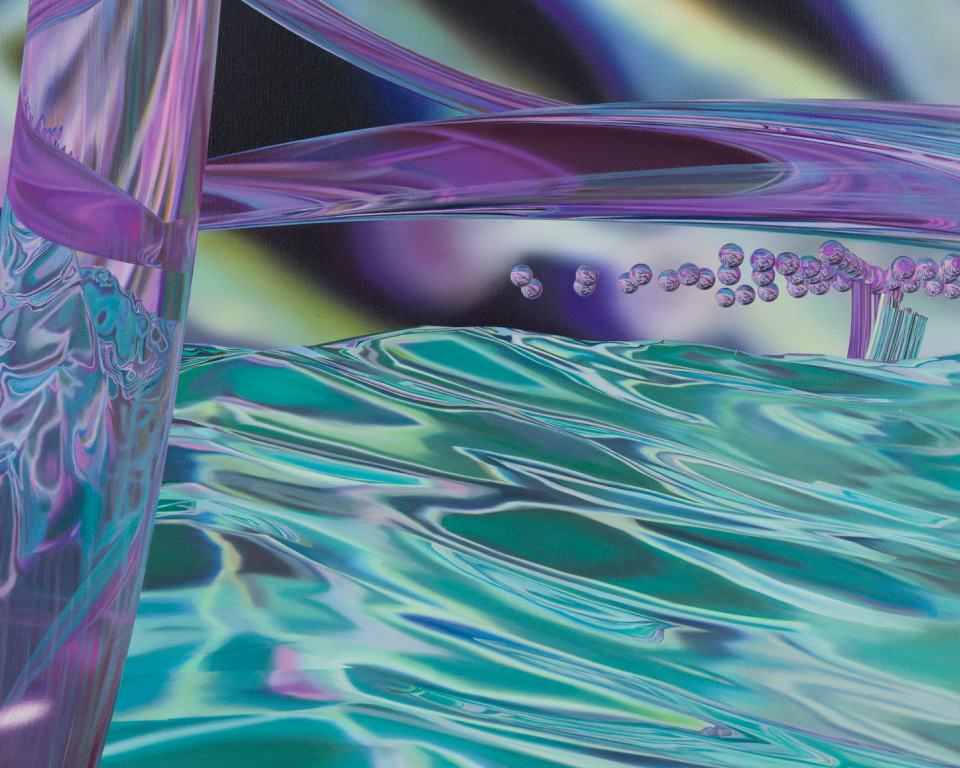
Oil on linen

38 x 42 in

96.5 x 106.7 cm

\$ 25,000.00 USD







XINGZI GU

*b. 1995, Jiangsu, China
Lives and works in New York, NY*

Xingzi Gu (b.1995, Jiangsu, CN) lives and works in New York. Xingzi received an MFA from New York University in 2023 and a BFA from the School of the Art Institute of Chicago in 2019. Her work primarily delineates and stages coming-of-age experiences as fluid forms shaped by desire, disassembly, and displacement. Gu spent their childhood in China and teenage years in New Zealand before moving to the United States for college.

Solo and two-two person exhibitions and events include A Half Dream, Frieze London Focus section, Gallery Vacancy, London (2025); Fluffing the Foliage, CLEARING, New York (2025); Pure Heart Hall, Lubov, New York (2024). Anomaly Tales (Performance), Anonymous Gallery, New York (2022). Linglong 玲瓏 (Curatorial project), Accent Sisters, New York (2026). Recent group exhibition include Fantasy of Japan, curated by Omari Douglin, Matthew Brown, Los Angeles (2026); Mirrors within Mirrors, Gallery Vacancy hosted by Derosia New York (2026); The Rite Yet To Come, curated by Fuca Yuan, MG Space Beijing (2026); Still Life, Living Form, curated by Gwenvael Launay, Almine Rech, Gstaad (2026); Triple Warmer, Shoot the Lobster, New York (2025); Miniotics, Weatherproof, Chicago (2025); Annual Benefit Exhibition, selected by John Yau, The Drawing Center (2024); Meet Me by the Lake, CLEARING, New York (2024); Nostalgic Mayfly 恋旧浮游, Stilllife, Shanghai (2024); Nature, Czung Institute for Contemporary Art (CICA), Gimpo (2023); White Lodge, Island Gallery, New York (2023); Light Sleeper, Zhou B Art Center, Chicago (2018); FASL, Keyi Art Museum, Nanjing (2018); So Where's Home?, George Fraser Gallery, Auckland (2014).

Xingzi has participated in residencies at Vermont Studio Center (fellowship), the Saas-Fee Summer Institute of Art (scholarship), and Chicago Artists Coalition. A residency at Wassaic Project is forthcoming. Their work has appeared in publications including Hyperallergic, Interview Magazine, Bazaar India, Elephant Magazine, Galerie Magazine, Artnet News, Artforum, W Magazine, Family Style Magazine, Whitewall, and Art in America, among others.



Xingzi Gu

Lend me a light, 2025

Oil and acrylic on canvas

56 x 42 inches

142.24 x 106.68 cm

\$ 16,000.00 USD





"I wonder how time can exist here as neither linear nor singular, but instead bend, tilt, and distort. I wonder how interrupted time inhabits space and carries its subjects through longing and loneliness. I wonder what happens when emotion has not yet acquired language, and when meaning has yet to be made or remade sense."

-Xingzi Gu



TUAN VU

*b. 1971, Saigon, Vietnam
Lives and works in Quebec, Canada*

Tuan Vu is an artist born in Saigon, Vietnam, and currently based in Quebec. A self-taught artist, his work encompasses drawing, painting, and photography, with a particular focus on the exploration of color as a vehicle for emotional expression and narrative. His oeuvre frequently features female figures set within vibrant tropical environments, drawing inspiration from the Parisian group Les Nabis, the work of Odilon Redon, as well as the flat planes and compositional approaches characteristic of traditional Japanese woodblock prints. Through a distinctive method of layering pigments directly onto the canvas, Vu produces dreamlike compositions enriched with texture and intricate patterns. His practice invites viewers to enter mystical realms where beauty and imperfection coexist, aiming to evoke joy and serenity in response to life's challenges.

Vu's work has been showcased at major international art fairs, including Plural Montreal, Focus Paris, Art Toronto, Art SG in Singapore, Can Art Fair in Ibiza, the Armory Show in New York, NADA New York, Expo Chicago, Untitled Houston and Miami. His artistic vision has also garnered attention from prominent media outlets such as the Financial Times (London), Vogue Italia, and La Presse (Montreal).

His works are now held in distinguished private and institutional collections, including the Bunker Artspace Museum (West Palm Beach), the Holbar Collection (United Kingdom), the Vietnam Art Center (VAC), and Fidelity Investments (Boston).

A recipient of multiple grants from the Canada Council for the Arts, Vu is represented by leading galleries across several continents, Montreal, Toronto, London, West Palm Beach, Berlin, New York, and Los Angeles.





Tuan Vu

L'autre Rive, 2026

Oil and oil sticks on linen

30 x 36 in

76.20 x 91.44 cm

\$ 13,000.00 USD







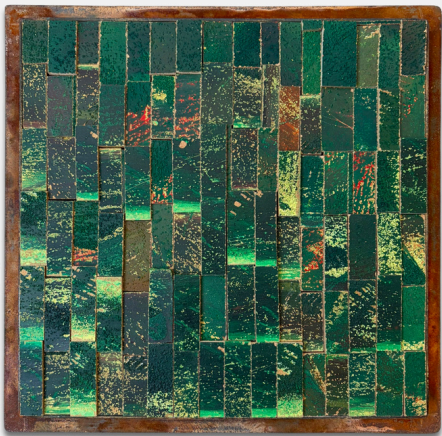
PIA ORTUÑO

Born 1996, San José, Costa Rica

Lives and works in London

Pía Ortuño is a Costa Rican artist currently living and working in London. She received her Painting MA from the Royal College of Art in London (2022) and a BA in Fine Arts from the University of Costa Rica (2019). She apprenticed under Jimenez Deredia in Carrara (Italy) and worked with ancient marble and bronze techniques.

Ortuño has exhibited in the United Kingdom and internationally. Recent solo exhibitions include *Ceremonias*, *Make Room* (2025) *Down to the Roots*, Cadogan Gallery, Portugal (2024), and *A Blue Fire*, Incubator Gallery, London (2022). Her recent group exhibitions have included, *Into The Woods*, *Make Room*, Los Angeles (2025) *Across the Pond*, Eric Firestone Gallery, New York (2024), *In Continuity*, Sherbet Green, London (2024) *Marking Time*, Cooke Latham Gallery, London (2024), *Matter*, Flowers Gallery, London (2023) *New Ancients*, Guts Gallery, London (2023), *Books and Things*, Helen J. Gallery Los Angeles (2022), *Shadows*, Stables Gallery, Switzerland (2022).



Pia Ortuño

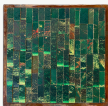
Palinopsia, 2026

Wood, marble dust, oil, pigment, and ink on wood, with a hand-welded rusted-steel frame

13.7 x 13.7 in

34.80 x 34.80 cm

\$ 5,000.00 USD



Palinopsia takes its title from the visual phenomenon in which an image persists or reappears after the original stimulus is no longer present—a form of visual recurrence, or “seeing again.” The term becomes a way of thinking about memory within the work: not as the faithful preservation of an original image, but as something residual, fragmented, and continually reconstructed.

The work originates from a single pre-existing painting that was dismantled and cut into approximately 6,000 individual pieces of wood. Each fragment retains a portion of the former surface—pigment, gesture, texture, scratches, and accumulated marks—while becoming detached from the composition to which it once belonged. Together, these fragments form a material archive from which Palinopsia is constructed.

GUS MONDAY

*Born 2000; South Africa.
Lives and works in London, UK*

Gus Monday's practice explores how institutional and spatial frameworks – from museums to galleries to architectures of belief – mediate systems of power, care, and omission. Through painting and drawing, he reconstructs these environments as coded interiors that expose the hierarchies and ideologies embedded within them. Trained as a draughtsman, Monday approaches his compositions with measured precision, using material process as a means to translate observation, anxiety, and social critique into form.

Monday received his MA in Painting from the Royal College of Art, London (2024) and his BA in Fine Art (First Class Honours) from the City & Guilds of London Art School (2023).

Recent exhibitions include: Gullringsbo Konstsamling vol.4 (Hospitalet, Stockholm); Frieze Los Angeles (Southern Guild, LA); The Afterlife of Forms (Carl Kostyál, St. Moritz); Ways of Seeing (HdM, Paris, 2025); Three Rooms – Museum, Institution, Gallery (Carl Kostyál, London, 2025); Maison CLEARING (CLEARING, Basel, 2025); Cloak of Dreams (SWCAC x Carl Kostyál, Shenzhen, 2025); Basel, Hong Kong (Ames Yavuz, Hong Kong, 2025); Nowhere to Be (L.U.P.O Lorenzelli Projects, Milan, 2025).

Monday's work continues to develop an expanded language of architectural and institutional critique – one that examines how spaces of cultural authority both construct and obscure how values they claim to preserve.



Gus Monday

Legion of Honour, 2026

Oil on linen on Aluminium Panel

47¼ x 29⅞ in.

120 x 76 cm

SOLD







Gus Monday

Sketch for Freemasons Hall, 2025

Graphite and ink on paper

7½ x 10⅞ in.

19 cm x 27.5 cm

15⅞ x 18⅞ in. (framed)

38.5 cm x 46 cm (framed)

\$6,500.00 USD

JACOPO PAGIN

Born 1988; Italy

Lives and works in Brussels

Born in Vicenza, Italy, in 1988, Jacopo Pagin lives and works in Brussels. His multidisciplinary practice spans painting, sculpture, and installation, investigating the ways images shape perception and collective experience. Recent projects include a residency with Fondation Hermès at the Cristallerie Saint-Louis in France, culminating in the solo exhibition *Ruines de la Lumière* at CEAAC, Strasbourg (2026). Recent solo exhibitions include *Office Illusion* at Make Room Gallery, Los Angeles (2024), *Hidden Place* at Public Gallery, London (2024), and *Strategies Against Time* at Pond Society, Singapore (2023). Across these varied bodies of work, Pagin has developed a distinctive visual language that brings together historical references, contemporary imagery, and dreamlike forms.

Recent group exhibitions include: *And Our Faces, My Heart, Brief As Photos* (2026), *Make Room*, Dallas Art Fair (2025), *Make Room*, Texas, *Venus Genetrix* (2025), *Cassina Projects*, Italy, *Prophetic Dreams* (2024) *Kutlesa*, China, *Something Airy* (2024), *ION*, Belgium, *The Descendants* (2023), *Kil Foundation*, Hong Kong, *Evening Shadow* (2023), *Make Room*, Los Angeles, *Your mind is a mirror* (2023), *Pangée*, Montreal, Canada; *Uncanny Depths* (2022) *Centre d'art de la Cité Radieuse (MAMO)*, Marseille, France; *Machines of Desire* (2022) at *Simon Lee Gallery*, London, UK; *The Views* (2022), *Moskowitz Bayse* in Los Angeles, CA; *I Dwell in Possibility*, *SPURS Gallery*, Beijing, China; *Manta Rei* (2022), *Materia Gallery*, Rome, Italy; *Anima Mundi*, *Abbaye de Saint-Victor*, *Manifesta XIII*, Marseille, France; and *Art Brussels 2022* with *Make Room*, among others. Pagin's work is a part of the public collection of the *Zhi Art Museum* in China, *Hermes Foundation*, France, and *Pond Society*, China.

His work has been written about in publications such as *Artnet*, *Office Magazine*, and *Art Viewer*, among others.





Jacopo Pagin

Prova tutte le cose, 2025

Acrylic and oil on canvas

39½ x 27½ in.

100 x 70 cm

\$ 12,000.00 USD

Jacopo Pagin

Solo il nulla esiste, 2025
Acrylic and oil on canvas
39¾ x 27½ in.
100 x 70 cm

\$ 12,000.00 USD





JULIAN LOMBARDI

Born 1996 Philadelphia, USA

Lives and works in London, UK

Julian Lombardi is an American artist based in London. Across oil and enamel paintings, as well as drawing and sculpture, he engineers high-voltage compositions where bodies, symbols, and synthetic logics interlock and fail. His canvases assemble monumental, shifting structures that read like environments under stress: parts flare into recognition—figure, architecture, interface—only to liquefy, fracture, or reroute as if subjected to competing forces.

Lombardi treats each work as a “reality stake”: a wager that painting and form can register the overload of contemporary experience without smoothing it into certainty. Through oscillations of seduction and abrasion, control and spill, his practice insists on intensity as information – tracking what happens when sensation, faith, and system-thinking collide, and when the human body must negotiate the aftermath.

Julian Lombardi received his MA in Painting from the Royal College of Art in London in 2024. His work has been exhibited in solo and group contexts internationally, including The Global Carnival, Carl Kostyál, London (2026); Beautiful Little Rapture, The Something Machine, Bellport, NY (2024); Unstable Grounds, Kearsey & Gold, London (2025); Invitational Draw Jam, Carl Kostyál, Egypt, (2025); Nowhere to Be, L.U.P.O. Lorenzelli Projects, Milan (2025); Untitled Miami, L.U.P.O. Lorenzelli Projects, Miami (2025); Through closed eyes, darkly, Belenius, Stockholm (2025); Roamer Project II, Colección Aldebarán, Madrid (2025); Mirage of Water, Norito Gallery, London (2025); Royal College of Art MA Painting Degree Exhibition, London (2024); Summer Fling III, L.U.P.O. Lorenzelli Projects, Milan (2024); Transitional Traces, M P Birla Millennium Art Gallery, London (2024); Club Silencio, Bermondsey Project Space, London (2024); and Palimpsestic Impressions, Arusha Gallery, London (2023).





Julian Lombardi

Angel Number 7, 2026

Oil on canvas framed in european oak

42½ x 53½ in.

108 x 135 cm

\$ 11,000.00 USD







Julian Lombardi

Easter Sunday, 2026

Oil, oil pastel, and charcoal on canvas

15¼ x 19¼ in.

40 x 50 cm

\$ 4,500.00 USD



KAZ OSHIRO

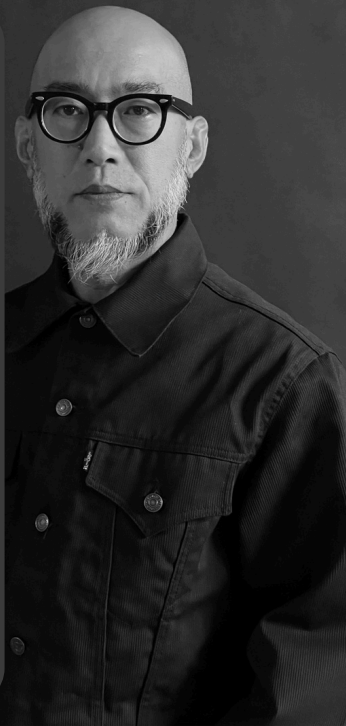
*Born in 1967 in Okinawa, Japan
Lives and works in Los Angeles*

Kaz Oshiro (b. 1967, Okinawa, Japan) lives and works in Los Angeles. Oshiro makes detailed painted recreations of commonplace objects, such as amplifiers, kitchen cabinets, and suitcases, that go beyond the symbolic to create the illusion of function. Peeled stickers, squashed flies, scuffs, and scratches are all painted, so that an object appears worn by use though every mark is the product of painstaking labor. In Kyoko's Room, his 2026 exhibition at Make Room, Los Angeles, he arranged these objects into a room based on Eiko Ishioka's set designs for Paul Schrader's film on the life of Yukio Mishima, staging a painting that can be traversed as if it were a room.

Oshiro received Bachelor and Master of Fine Arts degrees from California State University, Los Angeles. One-person exhibitions of his work have been presented at the Los Angeles County Museum of Art's Charles White Elementary School Gallery, Los Angeles (2013); Tokyo Institute of Technology, Tokyo (2007); Las Vegas Art Museum, Las Vegas (2007); and Pomona College Museum of Art, Claremont, CA (2005).

His work has been included in thematic exhibitions including Space Between, The FLAG Art Foundation, New York (2015); Visual Deception II: Into the Future, Bunkamura: The Museum, Tokyo (2014); Between Critique and Absorption: Contemporary Art and Consumer Culture, Haggerty Museum of Art, Marquette University, Milwaukee (2013); Simulacrum, Columbus College of Art and Design, Columbus, OH (2012); Bruce Conner and the Primal Scene of Punk Rock, Museum of Contemporary Art Denver (2012); Lifelike, Walker Art Center, Minneapolis (2012); New Image Sculpture, McNay Art Museum, San Antonio (2011); Artist's Museum, Museum of Contemporary Art, Los Angeles (2010); Less is less, more is more, that's all, CAPC Musée d'art contemporain, Bordeaux, France (2008); One Way or Another: Asian American Art Now, Berkeley Art Museum, Berkeley, CA (2007); Thing: New Sculpture from Los Angeles, Hammer Museum, Los Angeles (2005); Nothing Compared to This, Contemporary Arts Center, Cincinnati (2004); and the California Biennial, Orange County Museum of Art, Newport Beach, CA (2004).

His work is held in public and private collections including the Fonds national d'art contemporain, Paris; the Frederick R. Weisman Art Foundation, Los Angeles; the Los Angeles County Museum of Art (LACMA); The Margulies Collection at the Warehouse, Miami; The Museum of Contemporary Art, Los Angeles; the Nora Eccles Harrison Museum of Art, Logan, UT; the Oakland Museum of California, Oakland; the Peter Norton Family Foundation, Santa Monica; the Rubell Museum, Miami; the Sheldon Museum of Art, Lincoln, NE; and the Zabłudowicz Collection, London.





Kaz Oshiro

California Calligraphy (Nothing Is Random II), 2026

Acrylic and Polyurethane on stretched canvas

24 x 14 x 1 ¾ in

60.96 x 35.56 x 4.45 cm

\$ 10,000.00 USD

MEGHANN STEPHENSON

Born 1990, McLean, Virginia

Lives and works in Los Angeles

Meghann Stephenson was born in McLean, Virginia, in 1990. She received a BFA from the Parsons School of Design, New York, in 2013.

Stephenson employs traditional methods to examine enduring themes of gender, interpersonal relationships, and girlhood through a contemporary lens. Her practice encompasses portraiture and still life, with still life functioning as an allegory for the female experience. She often incorporates subtle surrealist elements drawn from personal memory, literature, and art history. Across her work, the quiet emotional intensity of her compositions frequently balances elegance with unease and vulnerability.

Stephenson has participated in numerous group exhibitions including Megan Mulrooney, Felix LA; Woaw Gallery, Hong Kong; Moosey, London; Harper's, East Hampton; and Half Gallery, Armory NY. Solo exhibitions include Swan Dive, Half Gallery, New York (2024), I'll Be Your Mirror, Half Gallery, Los Angeles (2025) and Queen of the Neighborhood!, Half Gallery, New York (2026).





Meghann Stephenson

After Primavera, 2026

Oil on canvas

20 x 24 in

50.80 x 60.96 cm

\$ 6,500.00 USD





ERICA MAHINAY

b. 1986, New Mexico

Lives and works in Los Angeles

Erica Mahinay is an American artist born in Santa Fe, New Mexico, and currently based in Los Angeles. Working primarily in painting, she explores the delicate intersection between the architectural and the abstract, creating luminous compositions that balance materiality and motion, gesture and light. Through a highly physical engagement with her canvases, where her own body becomes a primary instrument, Mahinay embraces both spontaneity and ritual to navigate themes of vulnerability, embodiment, and the intimate act of self expression. Her distinctive process, involving the dripping, pouring, scrawling, and layering of pigment, culminates in paintings that radiate with shifting luminosity and an illusionistic depth reminiscent of living skin. Within these shimmering surfaces, meditative and impulsive movements coexist to evoke a profound sense of human presence.

Mahinay's paintings have been presented in solo exhibitions at distinguished galleries including Josh Lilley (London), T293 (Rome), Lyles & King (New York), and F&deO (Madrid). Her work has also appeared in acclaimed group exhibitions such as Made in L.A. 2023 Acts of Living at the Hammer Museum (Los Angeles), LA Dreams 3: Light Touch at CFHILL (Stockholm), What Dreams May Come at Make Room (Los Angeles), and Once the Block is Carved, There Will Be Names at Galerie Greta Meert (Brussels). Her art forms part of significant public collections including the Marciano Art Foundation (Los Angeles) and the Pinault Collection (Paris). Mahinay holds an MFA from Cranbrook Academy of Art (Bloomfield Hills, US) and a BFA from the Kansas City Art Institute (Kansas City).

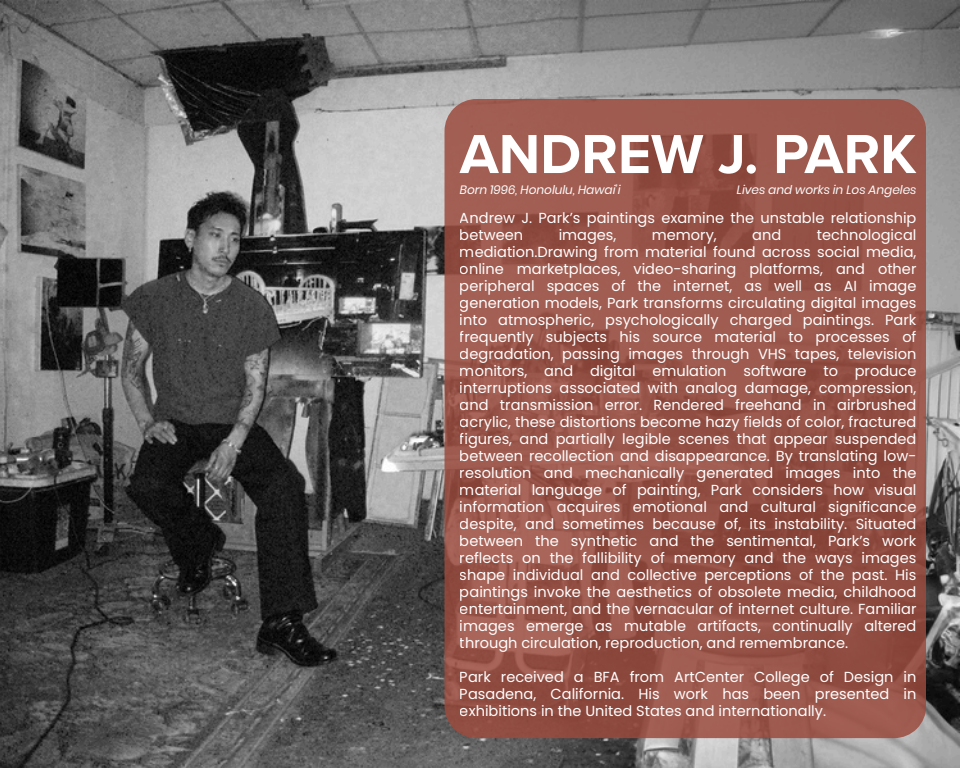


Erica Mahinay
Tenderly, 2026
Oil on wood panel
16 x 12 in
40.64 x 30.48 cm

\$ 5,500.00 USD







ANDREW J. PARK

Born 1996, Honolulu, Hawai'i

Lives and works in Los Angeles

Andrew J. Park's paintings examine the unstable relationship between images, memory, and technological mediation. Drawing from material found across social media, online marketplaces, video-sharing platforms, and other peripheral spaces of the internet, as well as AI image generation models, Park transforms circulating digital images into atmospheric, psychologically charged paintings. Park frequently subjects his source material to processes of degradation, passing images through VHS tapes, television monitors, and digital emulation software to produce interruptions associated with analog damage, compression, and transmission error. Rendered freehand in airbrushed acrylic, these distortions become hazy fields of color, fractured figures, and partially legible scenes that appear suspended between recollection and disappearance. By translating low-resolution and mechanically generated images into the material language of painting, Park considers how visual information acquires emotional and cultural significance despite, and sometimes because of, its instability. Situated between the synthetic and the sentimental, Park's work reflects on the fallibility of memory and the ways images shape individual and collective perceptions of the past. His paintings invoke the aesthetics of obsolete media, childhood entertainment, and the vernacular of internet culture. Familiar images emerge as mutable artifacts, continually altered through circulation, reproduction, and remembrance.

Park received a BFA from ArtCenter College of Design in Pasadena, California. His work has been presented in exhibitions in the United States and internationally.



Andrew J. Park

Ashes to Ashes, 2026

Acrylic on canvas

12 x 16 in

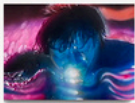
30.48 cm x 40.64 cm

\$ 4,000.00 USD



Andrew J. Park
Dust to Dust, 2026
Acrylic on canvas
16 x 12 in
40.64 x 30.48 cm

\$ 4,000.00 USD



AVA MCDONOUGH

Born 1999, Charlottesville, VA Lives and works in Los Angeles and NY

Ava McDonough (b. 1999, Charlottesville, Virginia) lives and works between Los Angeles, New York, and Charlottesville. McDonough's paintings emerge from a durational process in which oil paint is applied wet-on-wet through a continuous sequence of small, repeated gestures using a single, tiny brush. Built through the accumulation of aligned and overlapping strokes, she constructs dense fields of color that shift with the viewer's position as they catch and disperse light. McDonough's work draws from the methods of observation and repetition found in scientific inquiry, using abstraction as a means of examining perception, beauty, and the structures of the natural world. Moving from representation toward abstraction through a sustained study of Nature—both external and internal—her paintings exist as meditative records of observation and contemplation.

McDonough received her BS in Environment and Sustainability Sciences from Cornell University in 2021, graduating magna cum laude. McDonough's most recent solo exhibitions include *Master, Serene* at 12.26 Gallery, Dallas (2025); and *Revery* at SHRINE, New York (2025). Her work has been presented in group exhibitions and art fairs including the White Columns Benefit Exhibition + Auction, New York (2025, 2026); Dallas Invitational at 12.26 Gallery (2025, 2026); Felix Art Fair, Los Angeles (2025); *Blue Dream* at SHRINE, Los Angeles (2024); *The Armory Show* with SHRINE, New York (2024); and *Rainforest Cafe* at Guerrero Gallery, Los Angeles (2024).





Ava McDonough

Siren, 2026

Oil on canvas in frame

8 x 10 in (unframed)

20.3 x 25.4 cm (unframed)

9 x 11 in (framed)

22.86 x 27.94 cm (framed)

\$ 3,800.00 USD



Ava McDonough

Morning Angel, 2026

Oil on canvas in frame

6 x 8 in

15.24 x 20.32 cm

7 x 9 in (framed)

17.78 x 22.86 cm (framed)

\$ 3,300.00 USD

linn meyers

*b. 1968, Washington D.C.
Lives and works in LA & D.C.*

linn meyers sees her work as an act of resistance to the ever-increasing speed and scale of the world in which we are living. She dedicates her practice to tenderness, and an unhurried, deliberate approach to image-making.

meyers makes paintings, drawings, prints, and large-scale, site-specific wall drawings. Systems of mark-making based on the grid – a structure that implies stability, organization, and uniformity – propel her compositions. The slippages and imperfection of her human touch inevitably challenge the order and predictability of the grid.

meyers earned her BFA from Cooper Union and her MFA from California College of the Arts. Her works have been included in exhibitions and permanent collections in public and private venues including the Hirshhorn Museum and Sculpture Garden, National Gallery of Art, Smithsonian American Art Museum, Phillips Collection in Washington, DC, Hammer Museum, Los Angeles County Museum of Art, Drawing Center, Philadelphia Museum of Art, Baltimore Museum of Art, Tokyo Metropolitan Art Museum, Amore Pacific Museum of Art in South Korea, and the British Museum, London, among others.

meyers has received numerous awards and fellowships, including a Smithsonian Artist Research Fellowship, a Pollock-Krasner Foundation Award, the Anonymous Was a Woman Award, and several grants from the DC Commission on the Arts. She has been Artist In Residence at The Hirshhorn Museum in Washington DC, The Bemis Center in Omaha NE, Millay Arts in Austerlitz, NY, The San Jose Institute of Contemporary Art, CA, Ballinglen Arts Foundation, Ireland, Hayama Residency in Japan, Iris Project in Los Angeles, Flying Horse Editions in FL, and The Tamarind Institute in Albuquerque, NM.





linn meyers

Untitled, 2015

ink on vintage graph paper

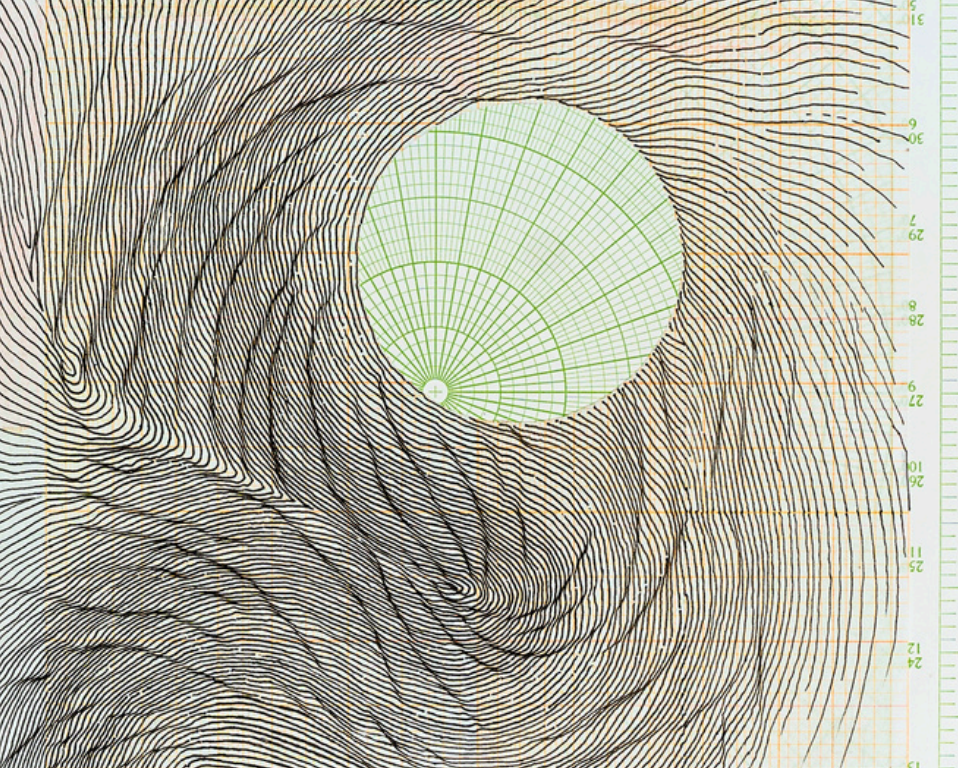
8.5 x 11 in

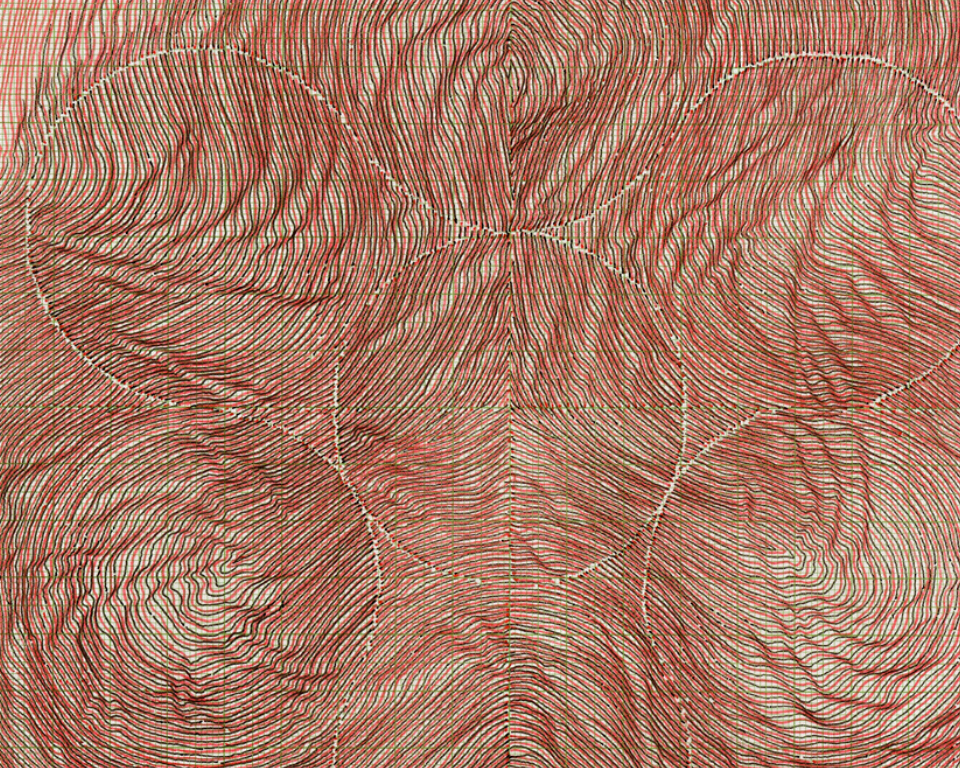
21.59 x 27.94 cm

10 x 13 in (framed)

25.40 x 33.02 cm (framed)

\$ 3,200.00 USD.







linn meyers

Untitled, 2009

ink on vintage graph paper

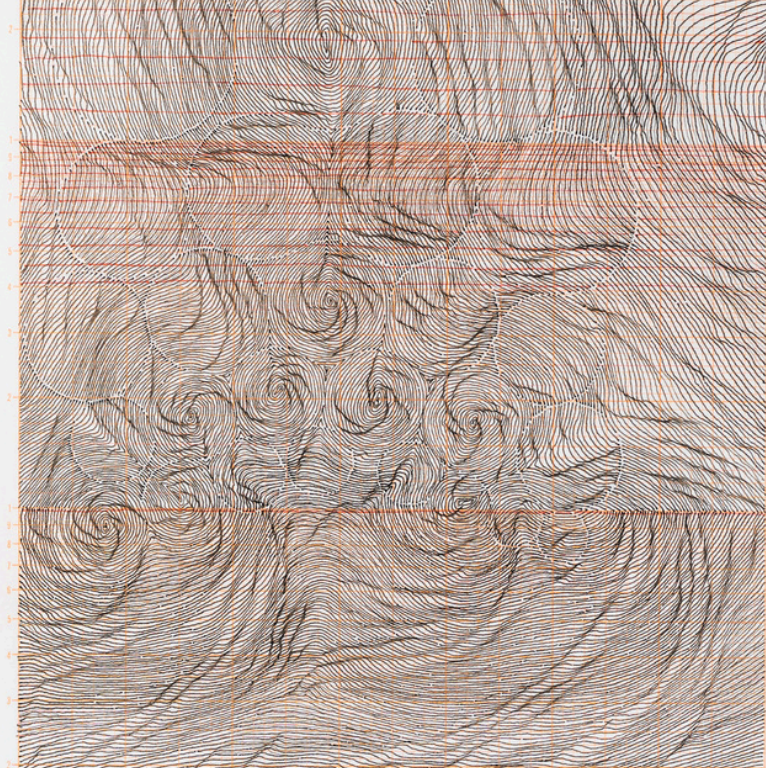
8.5 x 11 in

21.59 x 27.94 cm

10 x 13 in (framed)

25.40 x 33.02 cm (framed)

\$ 3,200.00 USD



linn meyers

Untitled, 2019

Ink on graph paper

8.5 x 11 in

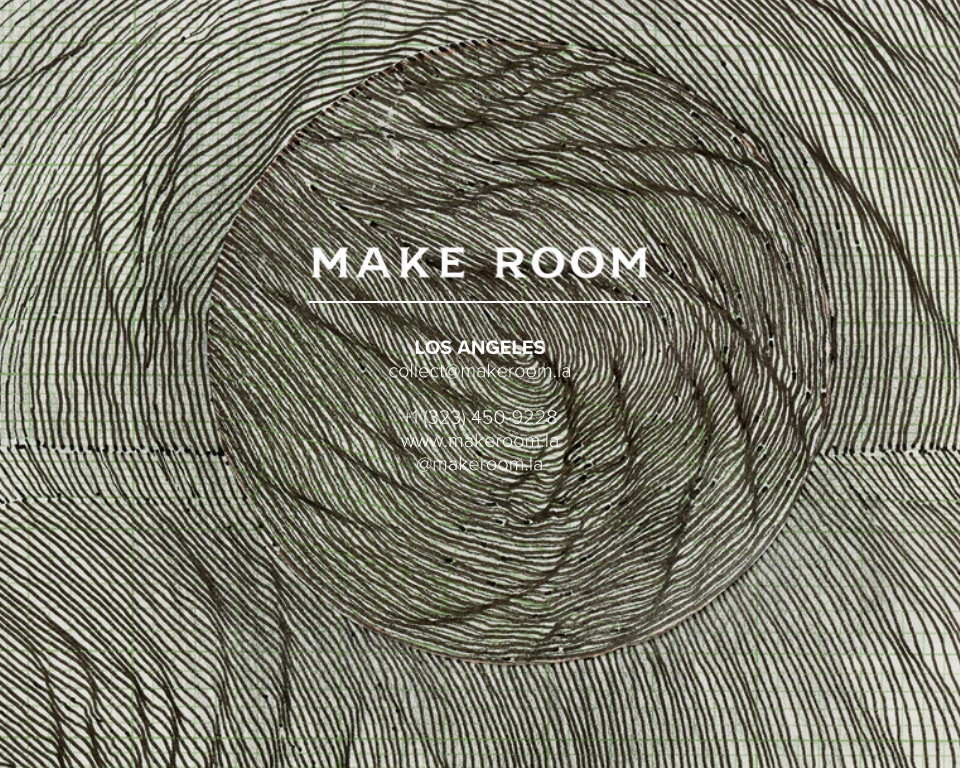
21.59 x 27.94 cm

10 x 13 in (framed)

25.40 x 33.02 cm (framed)

\$ 3,000.00 USD





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