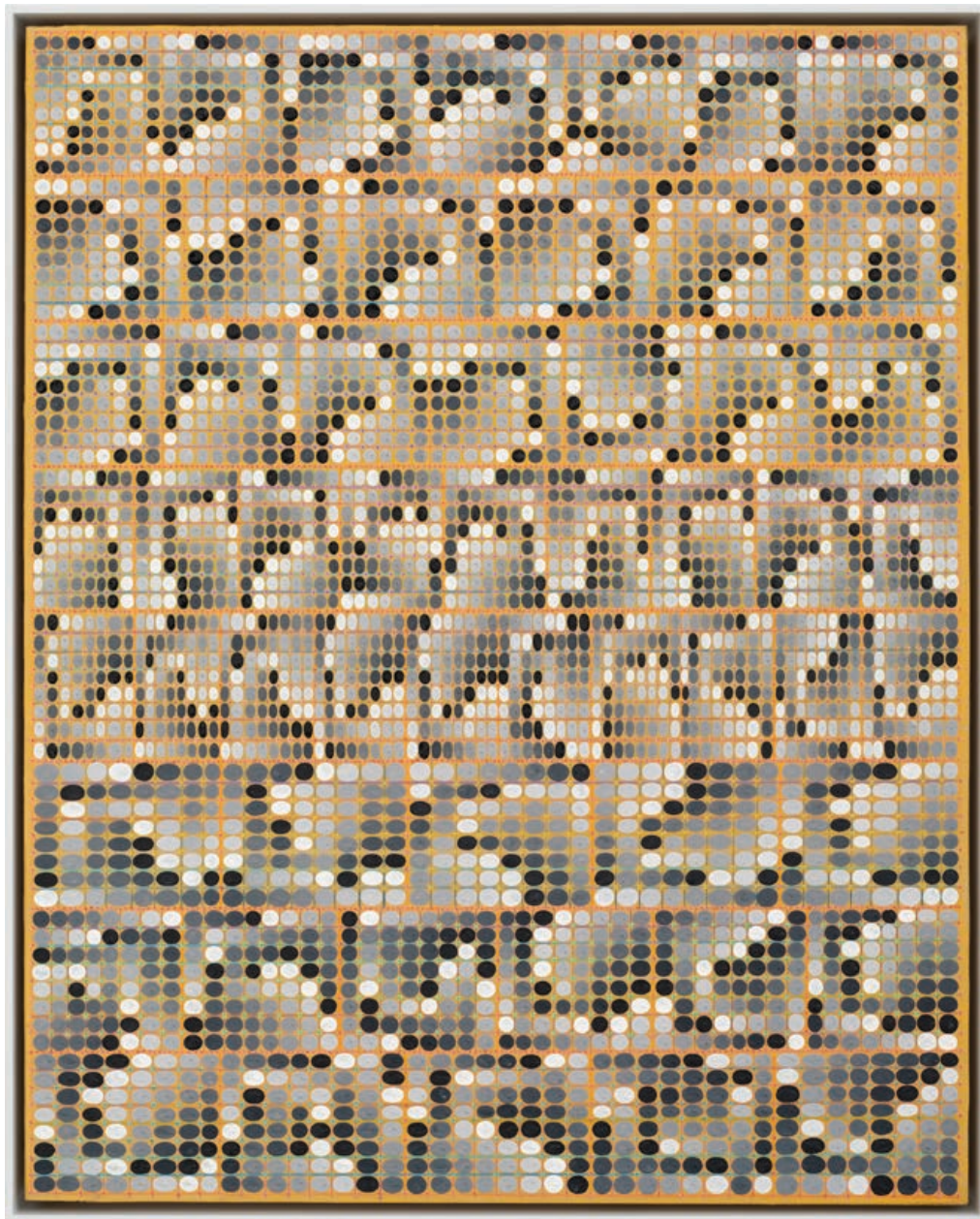


CANADA

Frieze New York
May 13-17, 2026
The Shed
Booth C01



CANADA



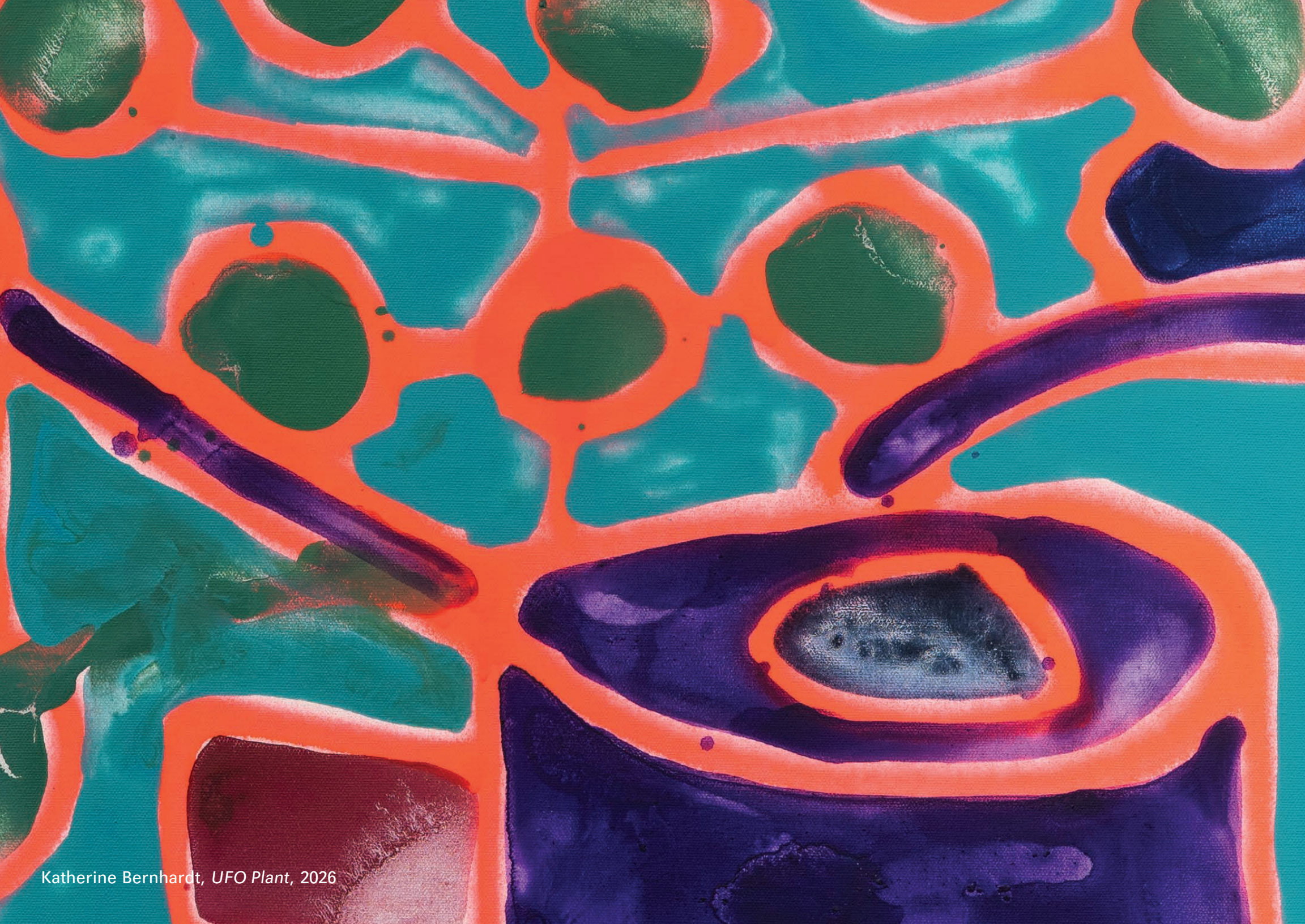
Frieze New York
May 13–17, 2026
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For the 2026 edition of Frieze New York,
CANADA is pleased to present a selection of works by:

Katherine Bernhardt
Katherine Bradford
Samara Golden
Xylor Jane
Elisabeth Kley
Sadie Laska
RJ Messineo
Lee Mary Manning
Hasani Sahlehe
Anke Weyer
Rachel Eulena Williams



Katherine Bernhardt, *UFO Plant*, 2026, Acrylic paint and spray paint on canvas, 36 × 36 inches (91.44 × 91.44 cm), \$40,000



Katherine Bernhardt, *UFO Plant*, 2026



Katherine Bernhardt (b. 1975, St. Louis, MO) lives and works in St. Louis. Through her index of images, from childhood sticker books to a ketchup bottle seen during travel, Bernhardt chronicles her life and the broader culture, synthesizing her visual material with hard-won ease.

Her influences span from Henri Matisse and the Pattern and Decoration movement to Peter Doig and Chris Ofili. She is an artists' artist, admired by many contemporary peers working today as a singular voice in painting. In a palette that ranges from restrained to vivid Day-Glo, Bernhardt paints the canvases face up on her studio floor, employing spray paint, puddles of thinned-out acrylic, and utilitarian brushwork to emphasize aspects of her motifs. Bernhardt's process is improvisational and loose, at times inviting accident and chance into the works, as well as asserting an equal relationship between artist and material.

Katherine Bernhardt in her St. Louis studio. Photo by Marquale Ashley.



Katherine Bradford, *House with Maiden*, 2024-25, Acrylic on canvas, 30 × 40 inches (76.20 × 101.60 cm), \$50,000



Katherine Bradford, House with Maiden, 2024-25



Katherine Bradford, *Sky Swimmers*, 2025, Acrylic on canvas, 48 × 36 inches (121.92 × 91.44 cm) \$70,000



Katherine Bradford, *Sky Swimmers*, 2025



Katherine Bradford. Image courtesy of artist.

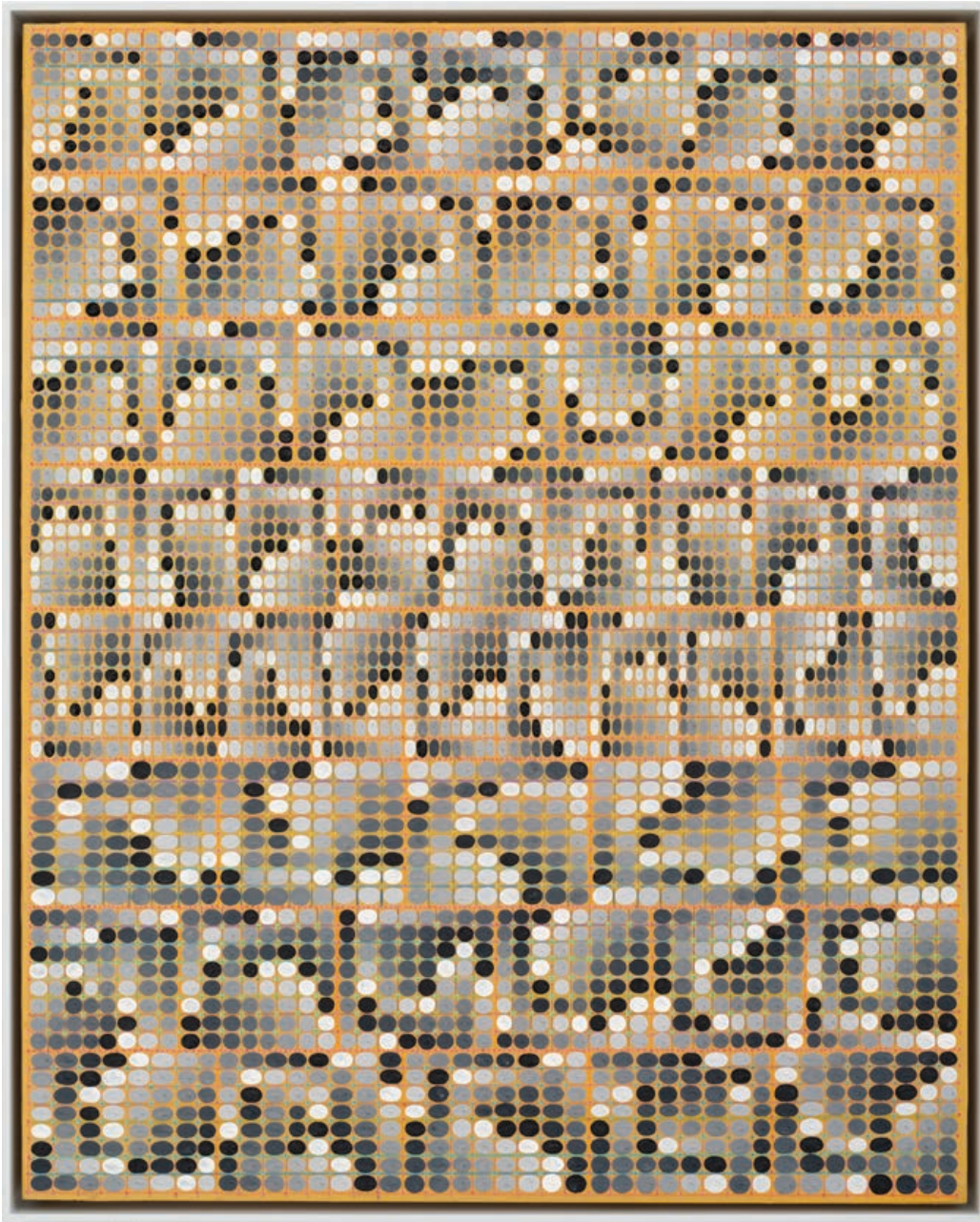
Katherine Bradford (b. 1942, New York) paints vibrant canvases that place characters, including mothers, superheroes, and swimmers, in abstract fields of saturated and sumptuous color.

Her buoyant, luminous compositions feature dreamy and otherworldly settings such as outer space or the open sea. Bradford creates these galactic depths by laying down layer after layer of acrylic paint, rubbing or scraping it away—techniques that create texture. Her surfaces therefore appear to glow — “many thin layers of paint [are] inflected [with] small glints of light,” as Bradford has described it.

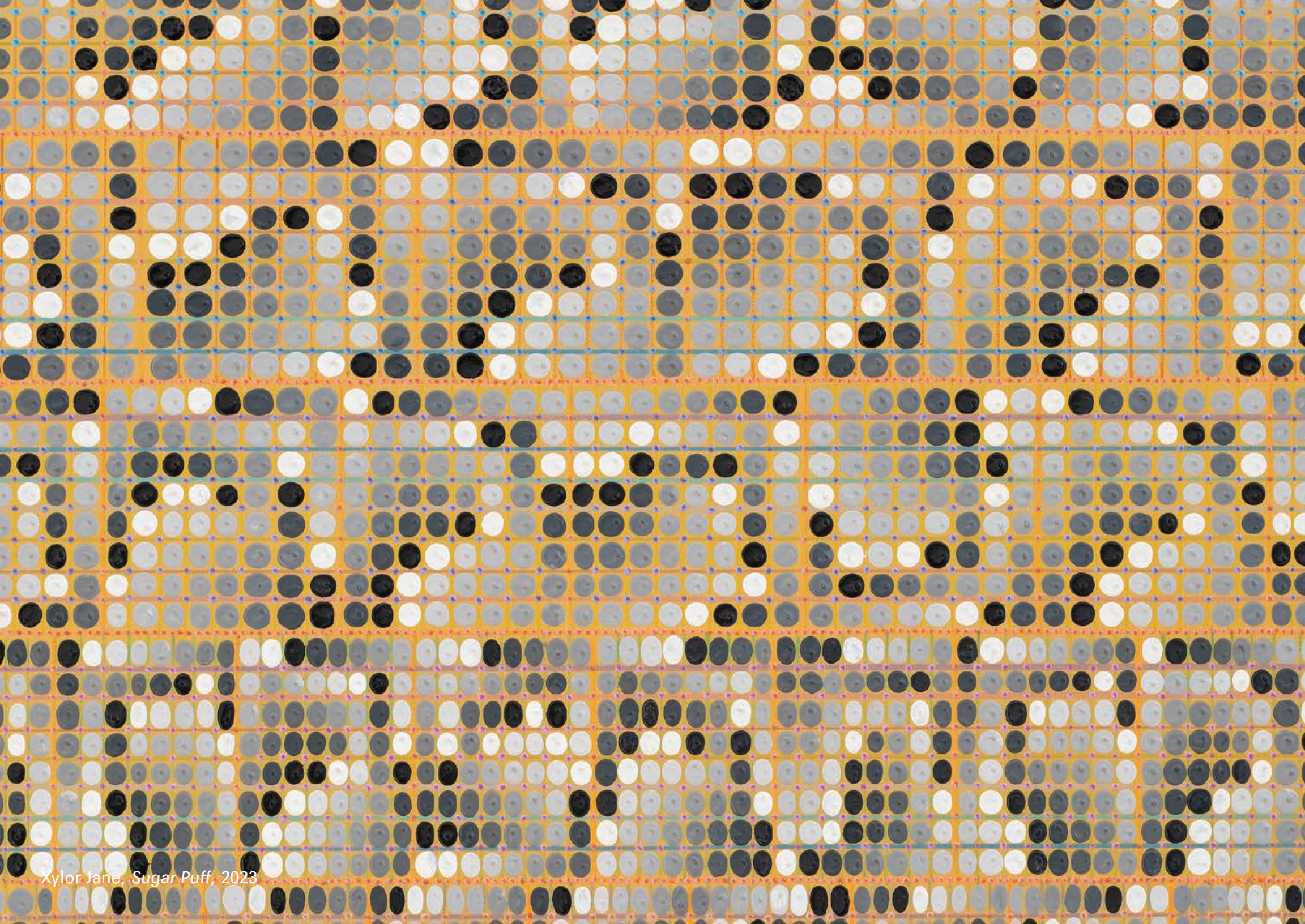
Bradford’s subjects, which include isolated houses in addition to people in their underwear, often appear vulnerable and exposed. When describing her draw to the nighttime ocean as subject, Bradford explained that it had “everything a painter might need: endless mystery and lack of boundaries, hidden stories and dramatic light.” Steeped in narrative ambiguity, her canvases evoke a certain moody affect. Her figures appear somewhat awkward with economical faces and bodies. Interested in plunging the depths of “who we are, how we fit in...how [we] look and [are] with one another,” as the artist put it, she uses strategies of abstraction and androgyny to explore ideas of self and identity. Bradford’s paintings embrace unknowing, allowing the viewer to feel their way through painted expanses both fantastical and entirely familiar.



Samara Golden, *Thin sliced left (2)*, 2025, Aluminum, wire, acrylic paint, resin, 8.5 × 11.5 × 16 inches (21.59 × 29.21 × 40.64 cm), \$10,000



Xylor Jane, *Sugar Puff*, 2023, Oil and ink on panel, 20.5 × 16.5 × 1.5 inches (52.07 × 41.91 × 3.81 cm) (framed), \$36,000



Xylor Jane, Sugar Puff, 2023



Xylor Jane (b. 1963, Long Beach, CA) attended the now-closed San Francisco Art Institute in the early 1990s. Her work has been exhibited in solo exhibitions at the University Museum of Contemporary Art, Amherst, MA; Santa Monica Museum of Art, Santa Monica, CA; Canada, New York, NY; Konrad Fischer Galerie, Berlin; Parrasch Heijnen, Los Angeles, CA; Campoli Prest, Paris; Almine Rech, Paris; and Four, Dublin; among others. She received her BFA from SFAI in 1993. Jane lives and works in Greenfield, Massachusetts.

Xylor Jane in her Greenfield studio. Photo courtesy of the artist.



Elisabeth Kley, *Lotus and Water*, 2021, Glazed earthenware, 21 × 17 × 11 inches (53.34 × 43.18 × 27.94 cm), \$14,000



Elisabeth Kley, *Lotus and Water*, 2021



Elisabeth Kley (b. 1956, New York, NY) is known for her black and white ceramic sculptures, vessels, drawings, and site-specific paintings inspired by modernist theater sets and costume designs.

Her ceramics, paintings, and works on paper borrow geometric and plant motifs from a wide range of sources, including Wiener Werkstätte, Sergei Diaghilev's Ballet Russe, and ancient Egyptian designs.

Elisabeth Kley in her Brooklyn, NY studio. Photo by Marquale Ashley.



Sadie Laska, *Night Call*, 2023, Oil on linen, 30 × 40 inches (76.20 × 101.60 cm), \$14,000



Sadie Laska, Night Call, 2023



Sadie Laska in her Queens studio. Photo by Joe DeNardo.

Working across painting, sculpture, fabric, and printmaking, Sadie Laska (b. 1974, Prince, WV) creates frenetic, brightly colored compositions chock-full of evocative icons and slogans rendered with sardonic flair.

She invokes the absurdity of contemporary life with coded constructions that reference everything from computer icons to time-worn hieroglyphs for death.

These elementary yet esoteric ideograms—including rain clouds, skulls, cowboys, globes, and arrows—are drawn in a doodled, DIY aesthetic and appear in various media including oils on canvas, shaped mdf cut-outs, sewn banners, and monotypes. Ultimately, collage is the underlying principle of her practice and even her painting process takes its cues from a mixed media ethos—squiggles of spray paint and contrasting chunky gestures frequently sit atop the painted field. Utilizing a variety of cast-offs, detritus, and found objects, she shows a disregard for the supposed sanctity of the painting surface.



RJ Messineo, *Sailor and their boat*, 2026, Oil on panel, 25 × 21 × 2 inches (63.50 × 53.34 × 5.08 cm) (framed), \$9,000



RJ Messineo, *Sailor and their boat*, 2026



RJ Messineo (b. 1980, Hartford, CT) expands the possibilities of the traditional flat surfaces of painting by physically cutting into and adding onto impasto surfaces while showcasing a variety of palettes, as well as many different painting tempos and emotional tones.

The range of realities in Messineo's faceted materiality is fostered by cutting into the wooden panels, creating possibilities beyond the normal boundaries of painting. The incised holes happen early or later on in the artist's process, but each time the cuts change the meaning and trajectory of the painting. The holes expose colors and forms beneath the painting, and interrupt brushstrokes and the swelling colorful fields.

Messineo in their Greenfield studio. Photo by Marquale Ashley.



Hasani Sahlehe, *Untitled*, 2025, Oil-based ink on paper, 36 × 26 inches (91.44 × 66.04 cm) 40 × 30 × 2 inches (101.60 × 76.20 × 5.08 cm) (framed), \$5,500



Hasani Sahlehe. Photo by Lee Mary Manning.

Artist Hasani Sahlehe makes tactile and brightly-hued abstract paintings that foreground the physicality of the painted surface in order to explore the phenomenological impact of color and shape and the nuances of human perception. His large-scale canvases are immersive, not unlike the ineffable sensation of listening to music – a major conceptual touchstone for his practice as well as a key component of his production process. In the studio, Sahlehe channels the emotive quality of music, synesthetically constructing a painted space from the experience of sound. He also pursues the enigmatic work of giving form to memories and feelings – exploring a composition’s potential for communicating otherwise formless ideas and sensations.

In his recent work, Sahlehe applies color to raw canvas using two distinct methods of application. Thick and pourable acrylic gel sits on top of the painting surface like a glossy coating, while paint added with an airbrush penetrates the canvas for a softer effect. Sahlehe exploits the enticing tension between these textures. “I consider how paint functions in myriad material states,” he has explained. Fascinated by the mutability of paint as a medium, Sahlehe embraces the shifts and changes that happen as it dries.

Previous works have depicted symbols with significance in ancient cosmologies such as suns, waterfalls, and rainbows. More recently, Sahlehe draws inspiration from ancient and Indigenous large scale monumental architecture and sites – using these to create his own versions of sacred sites. Using color, texture, scale, and iconography, Sahlehe sets out to make paintings that offer the potential for producing introspective and spiritual space.

Hasani Sahlehe (b. 1991) was born in St. Thomas, Virgin Islands and lives and works in Atlanta, Georgia. His work has been exhibited in solo exhibitions at Atlanta Contemporary, Atlanta, GA; SCAD Museum of Art, Savannah, GA; Adams and Ollman, Portland, OR; MARCH, New York, NY; Tif Sigfrids, Athens, GA; Tops Gallery, Memphis, TN; and Gallery 12.26, Dallas, TX, among others. His work was included in the 2021 Atlanta Biennial at Atlanta Contemporary. He is a recipient of a 2023 Macdowell Fellowship. Sahlehe’s work is in the permanent collections of The High Museum of Art and the Georgia Museum of Art. He received his BFA from Savannah College of Art and Design in 2015.



Anke Weyer, *Sloth*, 2025, Oil on canvas, 88 × 66.5 inches (223.52 × 168.91 cm), \$26,000



Anke Weyer, *Sloth*, 2025

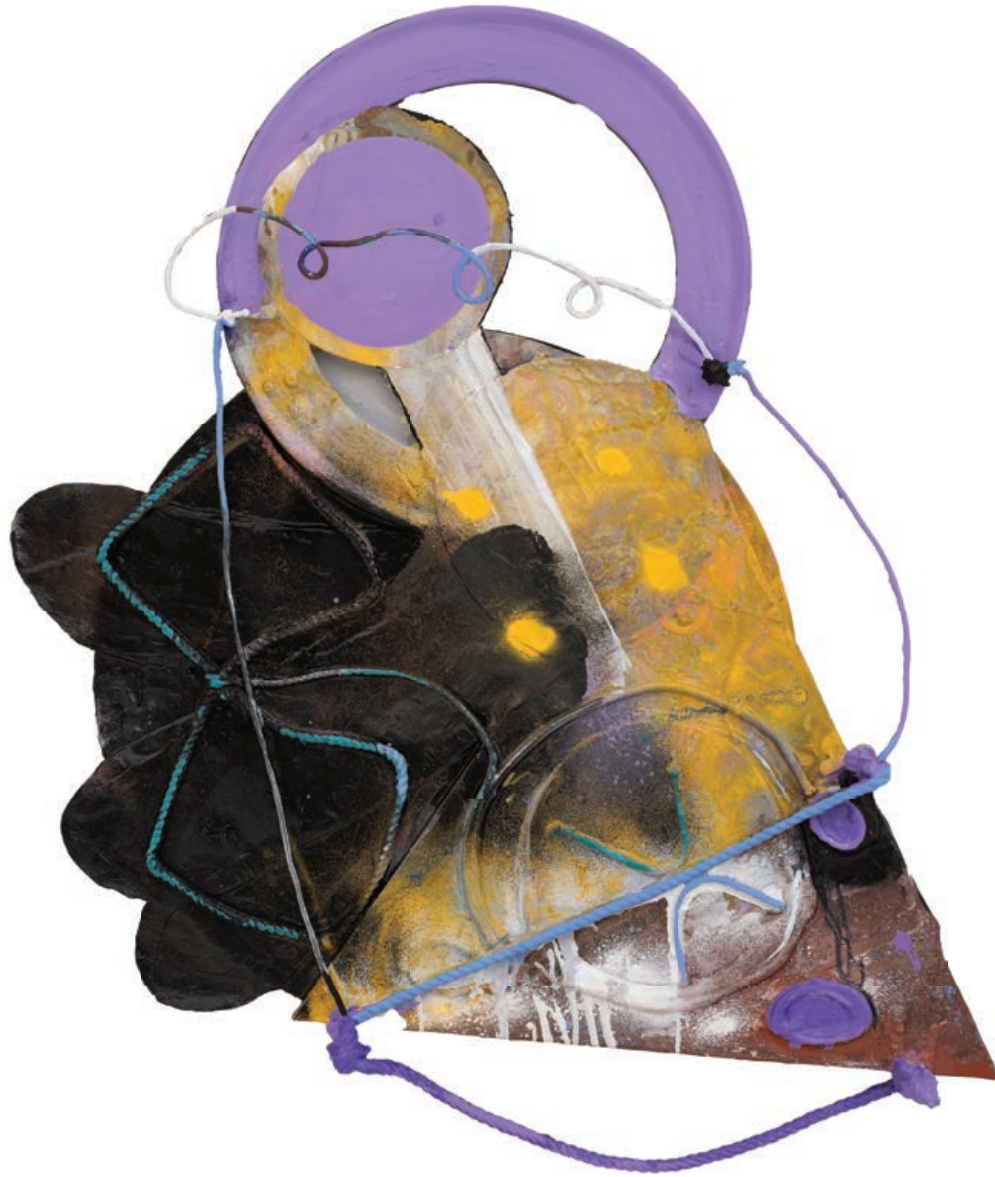


Anke Weyer in her Brooklyn studio. Photo by Marquale Ashley.

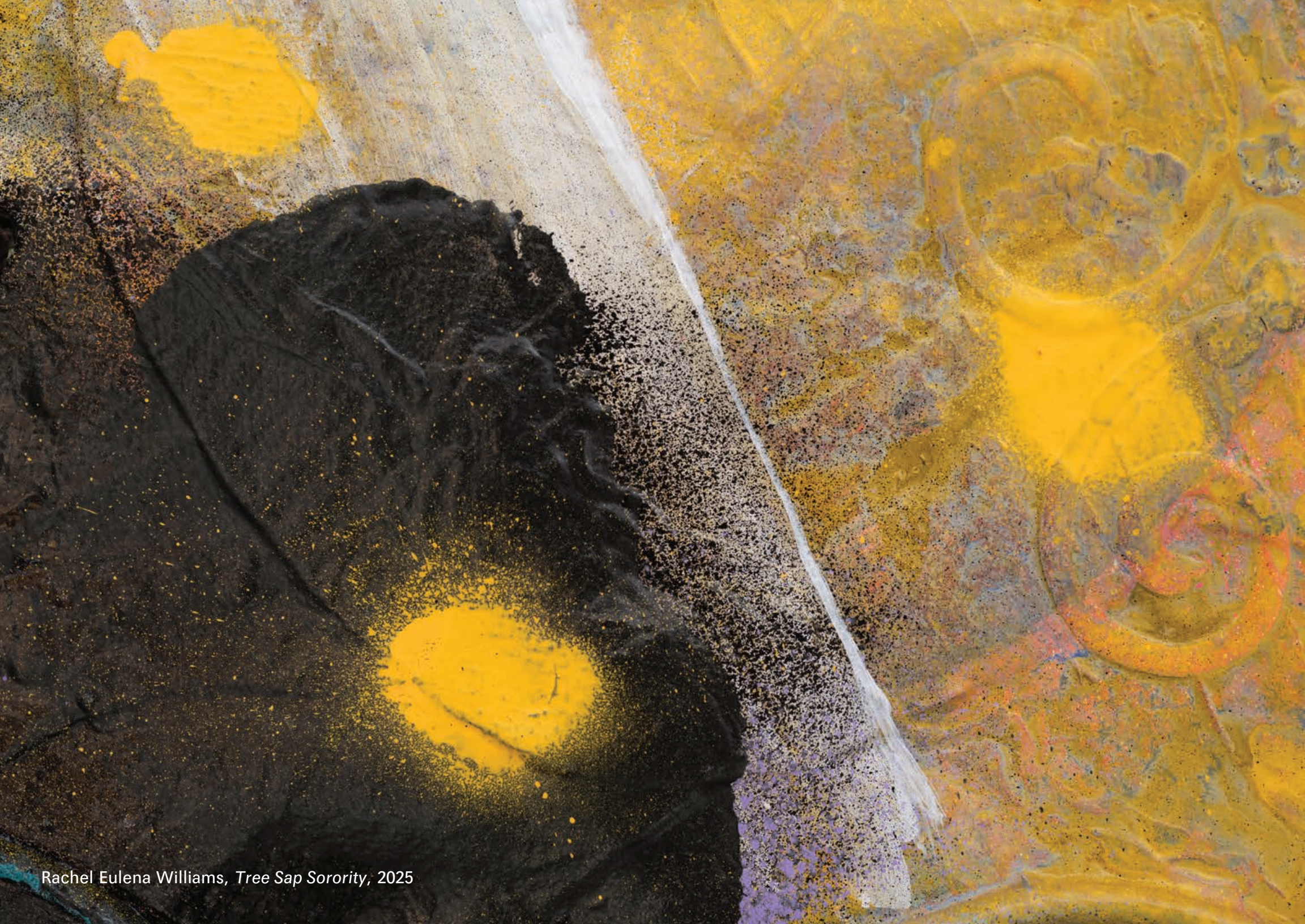
Anke Weyer (b. 1974, Karlsruhe, Germany) makes boldly expressive, large-scale oil and acrylic canvases that materialize an embodied and improvisational painting process.

Utilizing a wide palette of bold hues, the artist creates lively, buzzing colorscapes. Her works tackle histories and practices of expressionistic gesture while ultimately shirking a didactic stance on painting's value, instead insisting on the open-endedness of the work's potential interpretations. Weyer enacts an intense and hyperfocused engagement with her materials. This precise probing results in densely layered surfaces full of haptically energetic form.

Weyer paints unstretched canvas both inside the traditional studio and on an outdoor wooden platform where she starts by wetting the support with a wash of water and acrylic. In a dynamic but disciplined course of action, the artist adds subsequent layers in oil, purposefully using a variety of painterly techniques including splatters, smudges, scribbles, and stains that are applied with brushes, rags, fingers, blades, and other implements. Often, pours or fields of color are bounded by thick lines. As she works, Weyer scrapes or wipes away passages of her own mark-making, an instinctive process of dual creation-destruction wherein she repeatedly challenges her own decisions. Weyer characterizes her artmaking process as a kind of struggle and understands that tension to be indexed in her works' final compositions, which display the urgency and immediacy of the artist's engagement with her materials.



Rachel Eluena Williams, *Tree Sap Sorority*, 2025, Acrylic, canvas, cotton rope, wire on wood, 40.5 × 33.5 × 3.5 inches (102.87 × 85.09 × 8.89 cm), \$22,000



Rachel Eulena Williams, *Tree Sap Sorority*, 2025



Rachel Eulena Williams. Photo by Marquale Ashley.

Rachel Eulena Williams (b. 1991, Miami, FL) creates highly colorful and textural works out of paint, rope, canvas, paper, and other objects that she exactly jumbles together with glue, staples, ties, screws, and hooks.

Working in the liminal space between painting and sculpture, legibility and abstraction, and color and line, Williams creates networks of interrelation and connection. Williams's playful approach is liberated from traditional constraints such as the rectangular frame of the stretcher bar or the unimpeachable canvas surface. Her works demonstrate painted form pushed to its limits. In her words, "play is vital...When you're playing, it gives you this freedom." Williams works in the lineage of artists such as Al Loving, Howardena Pindell, Suzanne Jackson, and Elizabeth Murray, who, in the 1970s and 1980s, took painting apart in order to reassemble it, pushing at the very boundaries of the medium.

Her practice is deeply rooted in the act of drawing, with sketches on paper or digital drawings serving as the starting points for her wall-bound constructions. The artist translates line into three dimensions via snaking segments of rope that act as bounding structures. After putting the ropes into place, Williams applies vibrant shades of color that act as a bridge between the painted and sculptural components of the work. Color is an integral part of her constructions and she frequently turns to a vibrant, wide-ranging palette that has largely been considered vulgar in Western art history. Deeply informed by the material histories of the media that she employs, Williams plumbs the new meanings that can be created, transforming the ways we see paint, canvas, and frame.

Rachel Eulena Williams (b. 1991) was born in Miami, FL and lives and works in Brooklyn, NY. Her work has been exhibited in solo exhibitions at Dundee Arts Center, United Kingdom; Xavier Hufkens, Brussels; The Modern Institute, Glasgow; Canada, New York; Cooper Cole, Toronto; and Ceysson & Bénétière, Sainte Etienne, among others. Her work is held in the collections of the Pérez Art Museum, Miami and the Studio Museum in Harlem, New York. She received her BFA from Cooper Union for the Advancement of Science and Art, New York in 2013.