

APALAZZOGALLERY

FRIEZE NEW YORK 2025

NATHLIE PROVOSTY  
AUGUSTAS SERAPINAS

BOOTH C05

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For **Frieze New York 2025**, **APALAZZOGALLERY** is pleased to present a joint presentation with Emalin featuring wall- and floor-based sculptures by **Augustas Serapinas** alongside paintings by **Nathlie Provosty**, **Stanislava Kovalcikova** (Emalin), **Karol Palczak** (Emalin).

The central wall is occupied by a large-scale roof panel blackened with fire and five wooden structures by Serapinas, all reconstructed from abandoned Lithuanian vernacular buildings. On either side of the central panel, Palczak's meditative paintings of his fraught surroundings in depopulated rural Poland will be contrasting the abstractions of Provosty's small-scale colour field paintings and a large work on paper stained with ink, tea, walnut and ash.

The presented artists mobilise the materiality of architecture and nature – used as a symbolic conduit for the emotional passage of time – meditating on the function of trace and residue: what it means for some things to burn, and for others to remain. Working with the context of geopolitical change and the existential tensions of contemporary life, their formal gestures test how ephemeral experiences can be preserved: how memories can be captured in abstraction and figuration, and how transformation of history and emotion can be seen in the physical material built up and left behind.

**Nathlie Provosty's** work is essentially concerned with the theme of perception, the continuous slippage of perception between subject and object and the resulting experience. The apparently monochrome backgrounds are constructed, with exceptional rigour, according to highly complex structures that only emerge from the canvas upon close observation.

The work is suspended between illusion and abstraction, the physical, spatial and conceptual depth goes hand in hand with a punctual research on the theme of doubles, repetition, rhythm and musical writing in general.

Using dark blues, bright whites and high-key colours, the artist creates shapes and light shifts, like slight pulsations, that emerge depending on the quality of the light illuminating the canvas. The artist uses mostly curved forms, opaque and shiny pairs, shapes that open up into space through reflective surfaces and outer edges from which overlaps emerge.

The interferences imply multiple associations and interpretations as well as naturally conceptual references to the categories of time and space.



**Nathalie Provosty**

*Mechanisms of the Subtle Body*, 2025

Oil on linen

91.4 x 58.4 cm

36 x 23 in

(NPR 0166)

\$ 42,000.00 + any applicable taxes











**Nathalie Provosty**

*Chthonic*, 2025

Oil on linen

91.4 x 58.4 cm

36 x 23 in

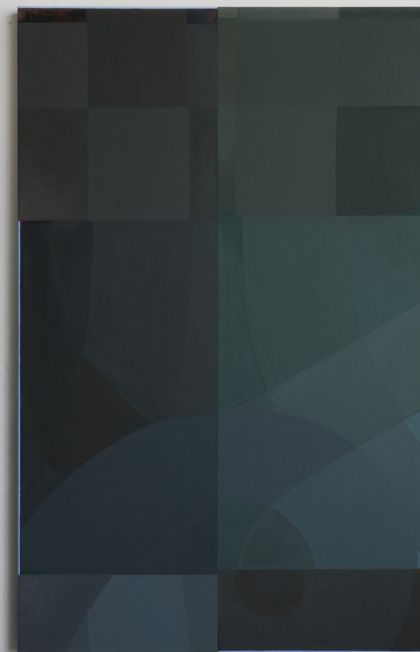
(NPR 0167)

\$ 42,000.00 + any applicable taxes









**Nathalie Provosty**

*Device for Recording the Sentience of Time*, 2025

Oil on linen

91.4 x 58.4 cm

36 x 23 in

(NPR 0169)

\$ 42,000.00 + any applicable taxes













**Nathalie Provosty**

*Sons of Silver, 2025*

Oil on linen

134.6 x 243.8 cm

53 x 96 in

(NPR 0168)

\$ 75,000.00 + any applicable taxes





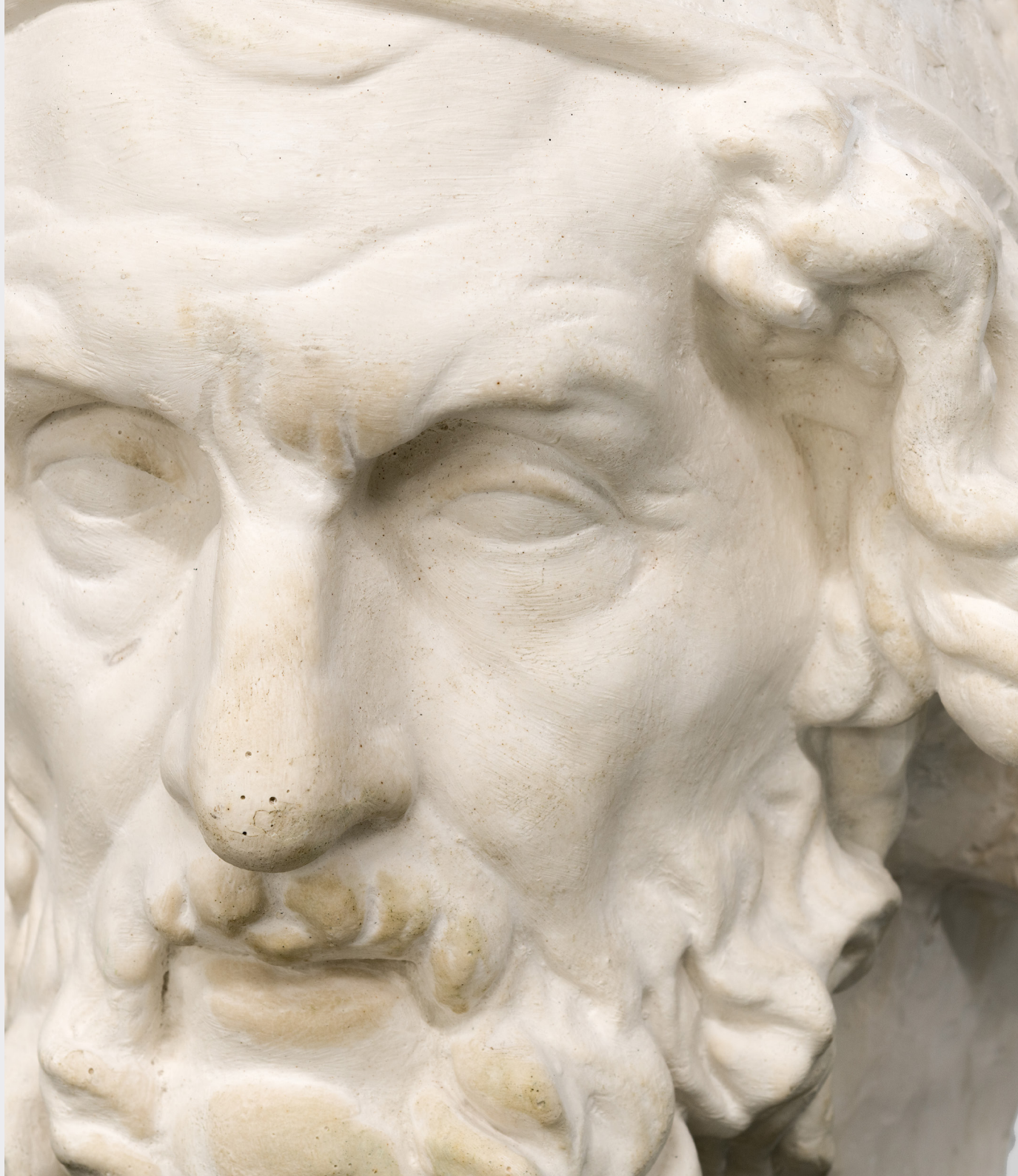




**Augustas Serapinas**'s education was largely based on the development of technical skills such as drawing, sculpting, and painting through copying nature and making plaster copies of ancient Greek sculptures.

For the series *Gym*, he goes back to his school archives to make copies of his own works and plaster models, which he then uses in a fully functioning gym.

The series questions the premises of an art education based on copying by comparing it to the gym workout – based on repetitive actions and hard work, which neither contributes to critical thinking nor to the intellectual development of a young mind.







Over the past years, Serapinas acquired several sites of historic vernacular architecture across Lithuania. Increasingly disused over time, these century-old structures are threatened by decomposition due to abandonment or destruction for use as firewood.

Detached and removed from the building, Serapinas sectioned the roof into segments and exposed them to fire.

The ashes produced in the process of charring the shingles were then burnt into glass panes, recirculating the material transformations of the house.

Serapinas takes apart and reassembles the materials which give form to our life and reenacts the processes that shape them. Through his interventions into the circuits of exchange, he makes visible the infrastructures which organise our bodies and condition our encounters.



**Augustas Serapinas**

*Apollo bar bell, 2023*

Metal, wood, plaster

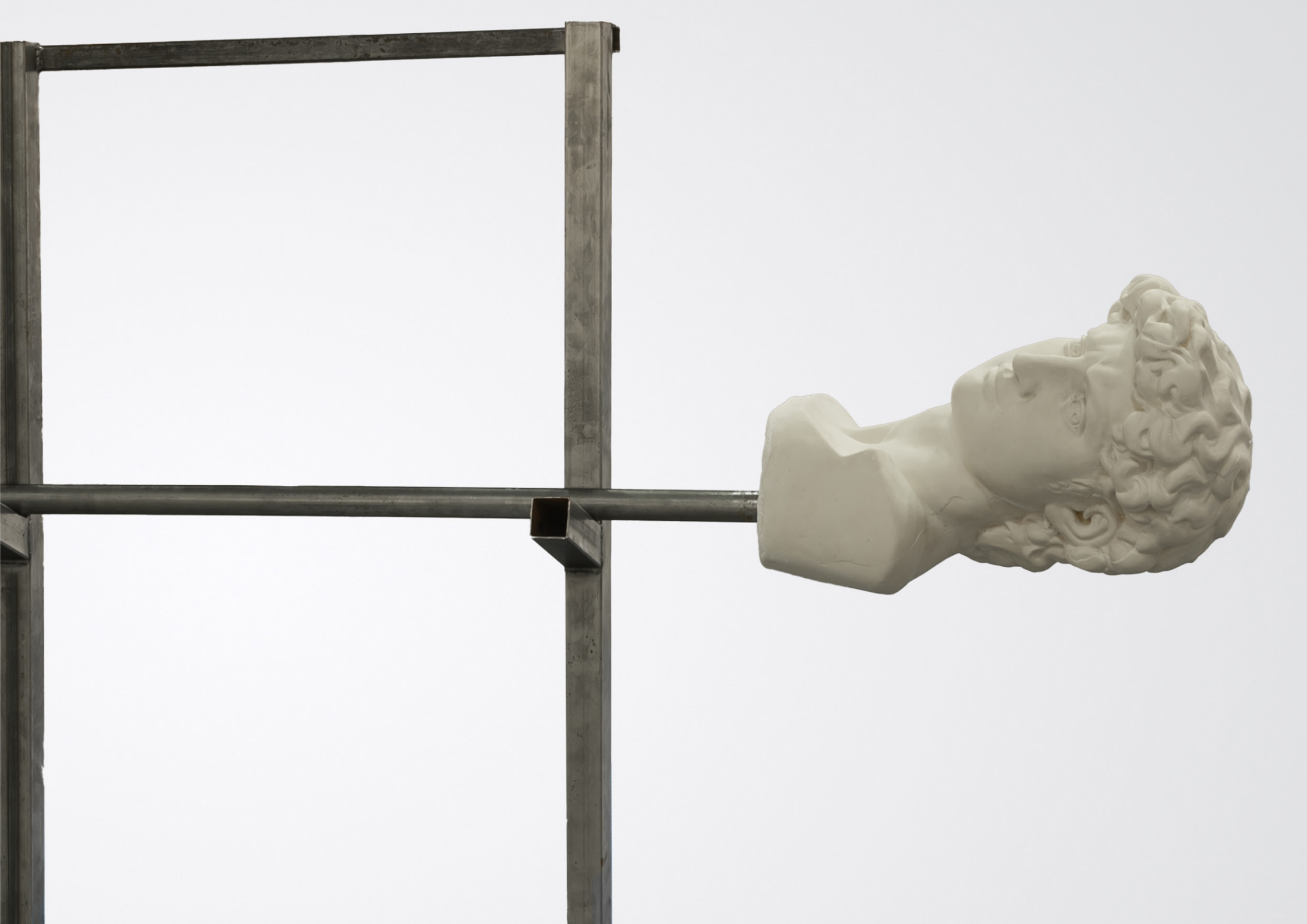
141 x 198 x 126 cm

55 1/2 x 78 x 49 5/8 in

(ASE 0097)

€ 18,000.00 + any applicable taxes





**Augustas Serapinas**

*Homer and the company*, 2025

Metal, wood, plaster

143 x 89 x 80 cm

56 1/4 x 35 x 31 1/2 in  
(ASE 0127)

€ 22,000.00 + any applicable taxes











**Augustas Serapinas**

*Lateral shoulder raise with Azuolas and  
dying Gaul, 2023*

Mineral powder, water-based acrylic,  
metal and wood

121.9 x 86.4 x 111.8 cm

48 x 34 x 44 in

(ASE 0098)

€ 18,000.00 + any applicable taxes







**Augustas Serapinas**

*Roof from Meškauščizna, 2025*

Charred reclaimed wooden shingle roof

179 x 191 x 15 cm

70 1/2 x 75 1/4 x 5 7/8 in

(ASE 0128)

€ 20,000.00 + any applicable taxes







**Augustas Serapinas**

*Roof from Meškauščizna, 2025*

Charred reclaimed wooden shingle roof

181 x 190 x 15 cm

71 1/4 x 74 3/4 x 5 7/8 in

(ASE 0129)

€ 20,000.00 + any applicable taxes















**Nathalie Provosty** (b. 1981, Cincinnati, Ohio, US) lives and works in New York, US. Born in 1981 in Cincinnati, Ohio, Provosty earned a BFA from the Maryland Institute College of Art in 2004 and an MFA from the University of Pennsylvania in 2007. Between degrees she received a Fulbright Fellowship in painting and spent a year working in India.

Her first solo exhibition was hosted by Gallery Diet in Miami (now Nina Johnson gallery) in 2011, and her first New York solo show followed in 2012 at the artist run space 1:1. In the same year, Provosty received the Rosenthal Family Foundation Award and the American Academy of Arts and Letters Purchase Prize. Provosty had her first institutional exhibition in 2018 at the Museo del Risorgimento, Turin, Italy, which was a conversation with the historical work in the collection that featured the monumental four part painting *Life of Forms* (2017). In parallel to Provosty's painting practice are ongoing collaborations with writers and musicians. In addition to publications with the poets Robert Kelly and Ann Waldman, as well as several artist's books, Provosty has created album artwork for Bryce Dessner, Nico Muhly, Sufjan Stevens, James McAlister, and Gryphon Rue. Fondazione ICA Milan hosted Provosty's first Italian institutional exhibition in the Spring of 2023.

Nathalie Provosty's work is essentially concerned with the theme of perception, the continuous slippage of perception between subject and object and the resulting experience. The apparently monochrome backgrounds are constructed, with exceptional rigour, according to highly complex structures that only emerge from the canvas upon close observation. The work is suspended between illusion and abstraction, the physical, spatial and conceptual depth goes hand in hand with a punctual research on the theme of doubles, repetition, rhythm and musical writing in general. Using dark blues, bright whites and high-key colours, the artist creates shapes and light shifts, like slight pulsations, that emerge depending on the quality of the light illuminating the canvas. The artist uses mostly curved forms, opaque and shiny pairs, shapes that open up into space through reflective surfaces and outer edges from which overlaps emerge. The interferences imply multiple associations and interpretations as well as naturally conceptual references to the categories of time and space.

Selected exhibitions include: Milano Drawing Week, ACE in collaboration with Collezione Ramo, Milan, Italy (2024); *Nathalie Provosty: Where they reverse the sea with the sky*, Nina Johnson, New York, US (2024); *The Shape of Color*, Peter Blum Gallery, New York, US (2024); *Kinesics*, APALAZZOGALLERY, Brescia, Italy (2023); *Nathalie Provosty, What a fool ever to be tricked into seriousness*, Fondazione ICA, Milan, Italy (2023); *GUCCI Ancora*, Gucci Store, Milan, Italy (2023); *To Bend the Ear of the Outer World: Conversations on Contemporary Abstract Painting*, curated by Gary Garrels, Gagosian, London, UK (2023); *A Partial List of Falling*, Nathalie Karg Gallery, New York, US (2022); *Invitational Exhibition of Visual Arts*, American Academy of Arts and Letters, New York, US (2020); *All Rainbows in a Brainstem*, APALAZZOGALLERY, Brescia, Italy (2020); *In the Meanwhile... Recent Acquisitions of Contemporary Art*, Santa Barbara Museum of Art, US (2020); *Open Ended: Painting and Sculpture 1900 to Now*, SFMoMA, San Francisco, US (2019) and *Nathalie Provosty*, Museo Nazionale del Risorgimento, Turin, Italy (2018).

Provosty has been awarded of the Pollock-Krasner Foundation Grant (2024); the Milano Drawing Week Award (2024); American Academy of Arts and Letters Purchase Prize (2020); the American Academy of Arts and Letters Purchase Prize (2012) and the Rosenthal Family Foundation Award (2021).



**Augustas Serapinas** (b. 1990 in Vilnius, Lithuania) lives and works in Vilnius. He studied Fine Art and Sculpture at Vilnius Academy of Arts, Vilnius, Lithuania. Reimagining and restaging spaces complicates and problematizes the assumptions that circumscribe them – not only in the context of the art institution but also in respect to the more general systematic infrastructures that bind them. Such con-siderations constitute the fundamental tenets of Serapinas' practice. On the one hand, recomposing spaces as saturated and self-referential portraits of the art institution's inner workings, questions the order, organization and agenda of conventional displays of art. Frequently, the museum itself is put on display in a gesture that embroils the institution's naturalized function and exposes it as an enigmatic structure that belies its white-walled transparency.

On the other hand, inverting the customary functions of architectural structures allows Serapinas to restage physical ex-panses in a way that troubles the hierarchical systems by which we confer meaning upon them. Granting the public ac-cess to such reinvented and manipulated caveats effects not only social commentary or an account of institutional norm, but articulates a complex site for the reformulation of subjectivity itself. In excavating obscure spaces, Serapinas reposi-tions us in our relationality to the spaces we inhabit. Our naturalized perceptions and expectations of architectural structure and space are uprooted by this new positionality, allowing the artist to orchestrate these spaces as pockets of subjectivity that question not only how we orient ourselves within and towards them but also how this engenders or stops up social interactions. Interested in the relational and non-material practices of the early 1990s, Serapinas interrogates spatiality as a means of exploring the notion of the encounter – as opportunity, act or phenomenon – and its implications for processes of identity-formation. In revealing previously undisclosed, overlooked or unoccupied spaces as curious intermediaries that, in their revelation, assume new purposes and functionality, the viewer is encouraged to consider novel possibilities of identify-ing oneself vis-à-vis those who also populate these areas.

Serapinas has participated in numerous biennials, including: *What Water Knows, the Land Remembers*, Toronto Biennial of Art, Toronto, Canada (2022); *Once Upon Another Time... gyveno jie jau kitaip*, 13th Kaunas Biennial, curated by Josée Drouin-Brisebois, Kaunas, Lithuania (2021); *and suddenly it all blossoms*, RIBOCA2: Riga International Biennial of Con-temporary Art, curated by Rebecca Lamarche-Vadel, Riga, Latvia (2020); *You Live in Interesting Times*, 58a Biennale di Venezia, curated by Ralph Rugoff, Venice, Italy (2019); *Everything Was Forever, Until It Was No More*, RIBOCA: Ri-ga International Biennial of Contemporary Art, curated by Katerina Gregos, Riga, Latvia (2018) and *How to Gather? Act-ing in a Center in a City in the Heart of the Island of Eurasia*, 6th Moscow Biennale of Contemporary Art, curated by Bart De Baere, Defne Ayas and Nicolaus Schafhausen, Moscow, Russia (2015).

Recent exhibitions include: *The House from Rūdninkai*, Museum d'art dal Grischun Cuir, Chur, Switzerland (2025); *Physical Culture*, Contemporary Art Centre (CAC), Vilnius, Lithuania (2025); *Wooden Travel*, curated by Chiara Nuzzi, Fondazione ICA Milano, Milan, Italy (2024); *Pine, Spruce and Aspen*, Arsenal Gallery, Białystok, Poland (2024); *The Uncanny House*, curated by Ilaria Marotta, La Casa di Goethe, Rome, Italy (2024); *Sculpture in the Park*, Compton Verney, Warwickshire, UK (2024); *How Language Invents the World*, Bündler Kunstmuseum, Chur, Switzerland (2024); *Games People Play*, Nathalie Karg Gallery, New York, US (2024); *GUCCI Ancora*, Gucci Store, Milan, Italy (2023); *Baltic Adventure*, FOROF, Rome, Italy (2023); *Ciurlionis Gym*, Art Basel Unlimited, Basel, Switzerland (2023); *Five Stoves*, Galerie Tschudi, Zuoz, Switzerland (2022); *Roof and Walls*, Emalin, London, UK (2022); *Summer in Rūdninkai*, APALAZZOGALLERY, Brescia, Italy (2021); *Diana*, CCA, Tel Aviv, Israel (2021); *The Possible Monstrous*, Kunststgge Basel, Basel, Switzerland (2020) and *Splitting The Atom*, CAC - Contemporary Art Center, Vilnius, Lithuania (2020).

Serapinas also received the Artist Grant from the Lithuanian Council of Culture (2015) and the Best Artistic Denut of the Year from The Culture Ministry of Lithuanian (2014).