



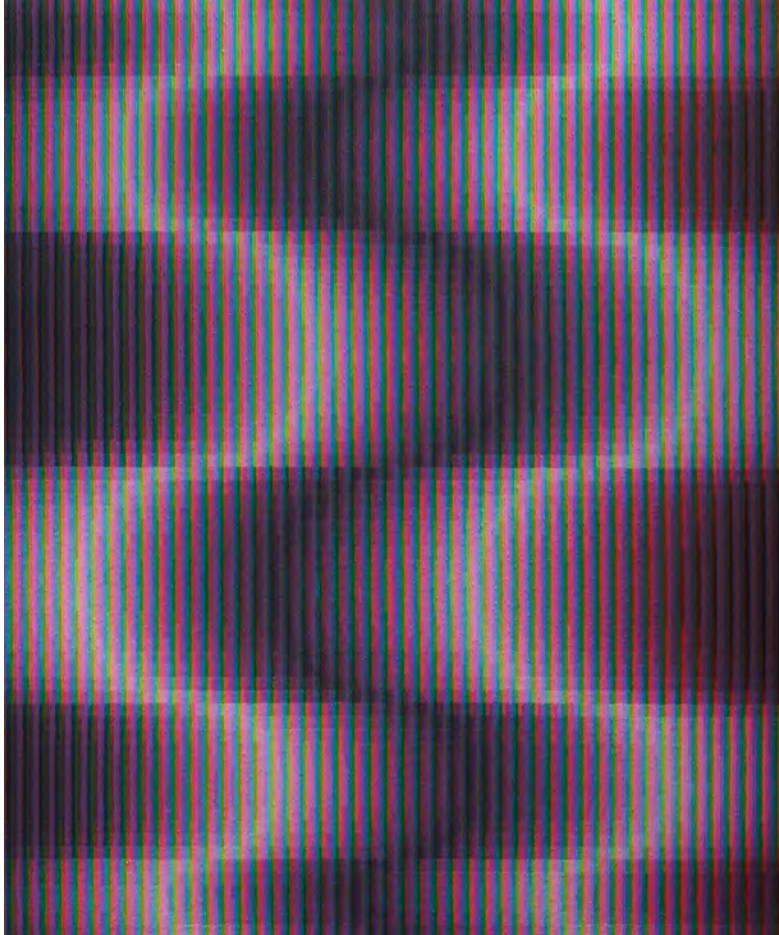
BRIANNA BASS

THE
ARMORY
SHOW

RED
ARROW



Brianna Bass received an MFA in Painting and Printmaking from the Yale School of Art in 2022 and a BFA in Painting and Drawing from the University of Tennessee at Chattanooga in 2013. She has presented solo exhibitions internationally and throughout the United States, including *Ex Nihilo* in 2025 at Red Arrow Gallery in Nashville, *Scattering the Constant* in 2023 at Latchkey Gallery in New York City, *Penumbra* in 2022 in Naples, Italy, and *Chromophone* at Missouri State University in 2020. Her work has been included in group exhibitions at institutions and galleries such as Jeffery Deitch in New York, The Green Family Art Foundation in Dallas, Ojiri Gallery in London, Yale School of Art, and the Tree Art Museum in Beijing. She has participated in major art fairs including *Untitled* in Miami and *Expo Chicago*. In addition to her studio practice, Bass has an active history of curatorial and organizational work as a founder of Mineral House Media. She was invited to install *Sol Lewitt Wall Drawing 824* at Yale through the Sol Lewitt Foundation and Paula Cooper Gallery. She has lectured at Yale University, Pratt Institute, and the University of Louisville, and has taught painting at Yale College. She is a recipient of the Carol Schlosberg Memorial Prize for Excellence in Painting from the Yale School of Art.



Brianna Bass

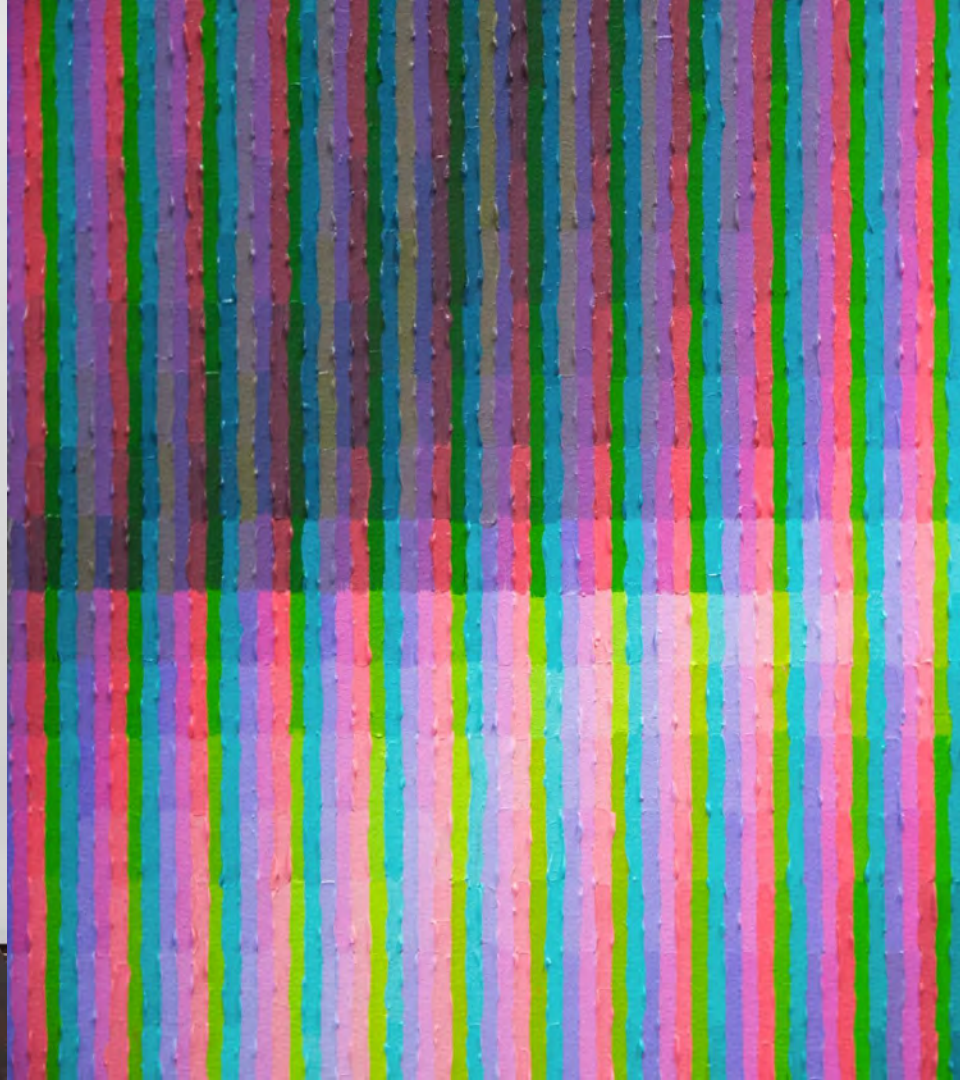
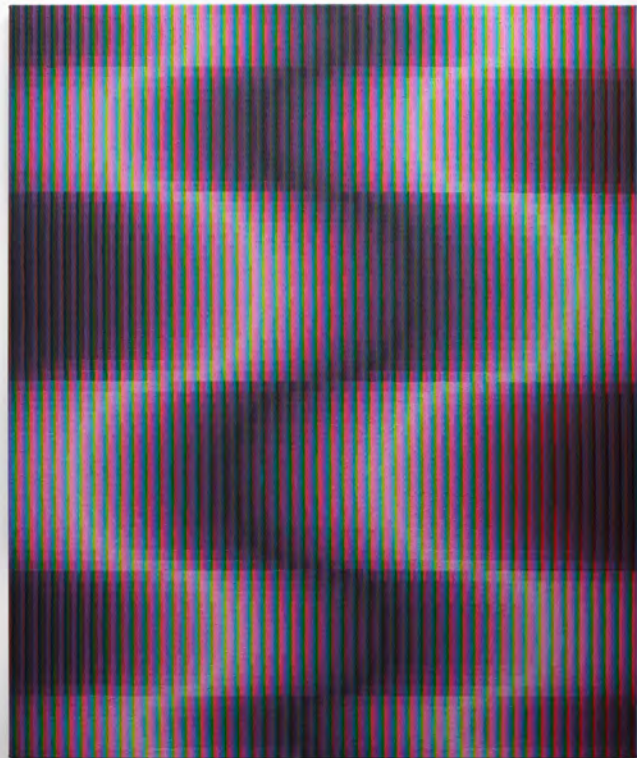
Luminiferous Ether

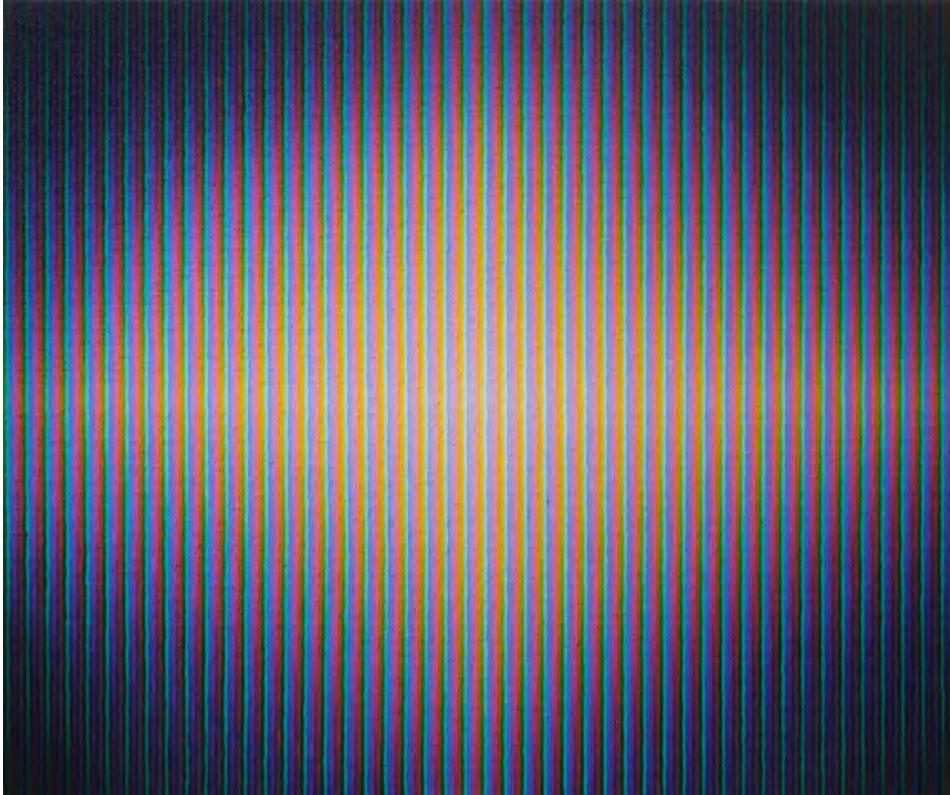
2026

Oil on canvas

72 x 60 in (182.88 x 152.4 cm)

\$18,000.00





Brianna Bass

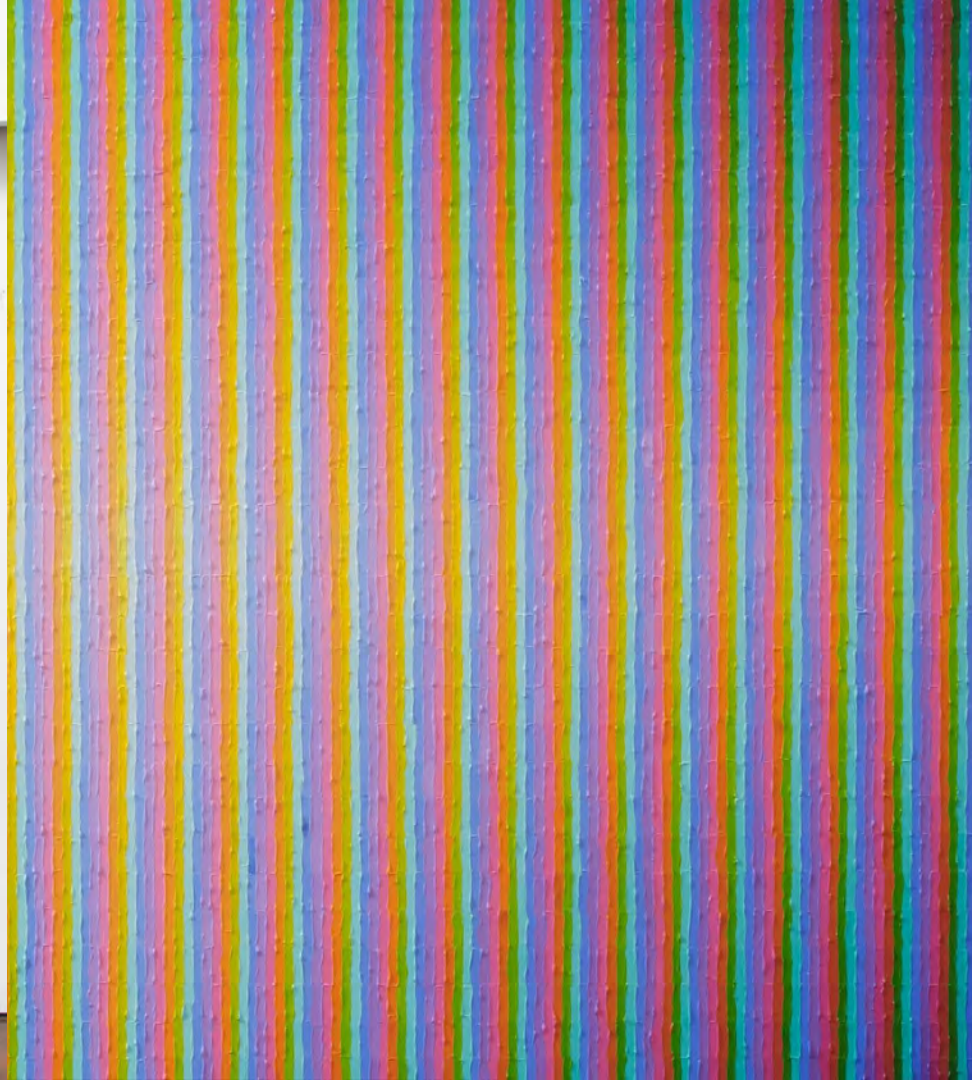
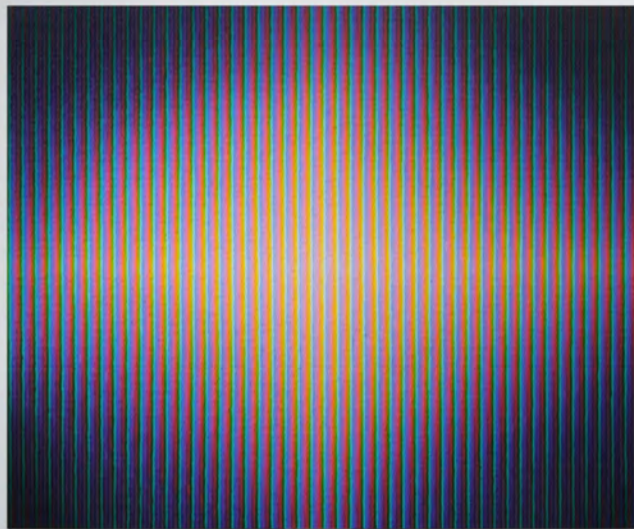
Form in Boötes (Herdsman's Eye)

2026

Oil on canvas

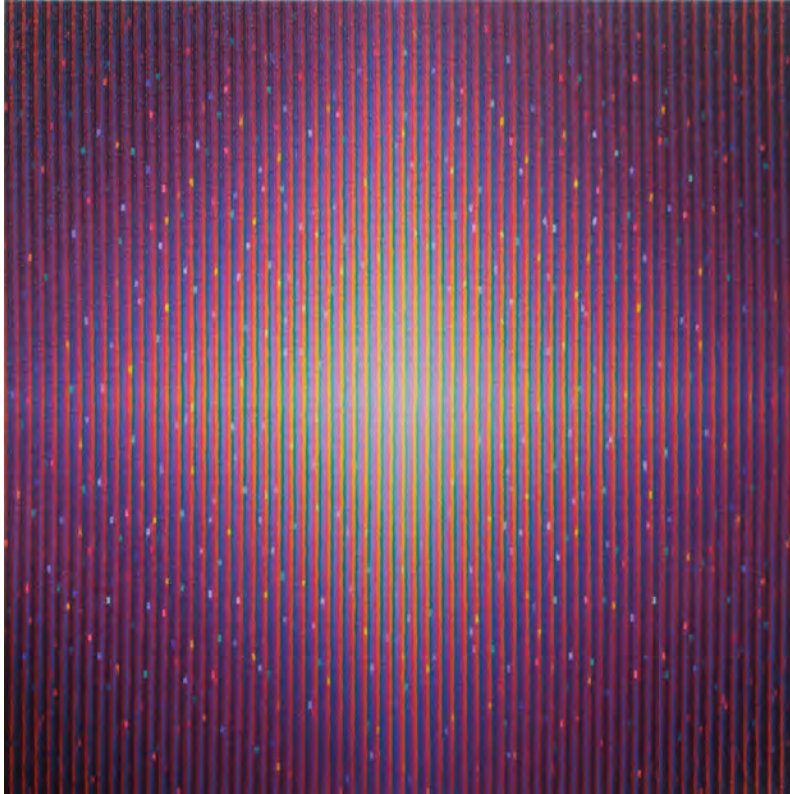
60 x 72 in (152.4 x 182.88 cm)

\$18,000.00



"My paintings are diagrammatic color games, a study of evolving systems at the intersection of order and disintegration. Drawing from geometries of color, the paintings begin with fastidiously mapped grids. The cells are then populated with systems of incremental color mixtures, infusing abstraction with the poetics of language, physics, and cosmology. Each band flows through a journey of transformation across the field, and pattern enables the painting to be deciphered despite the phenomenologically uncertain nature of color theory."

-Brianna Bass



Brianna Bass

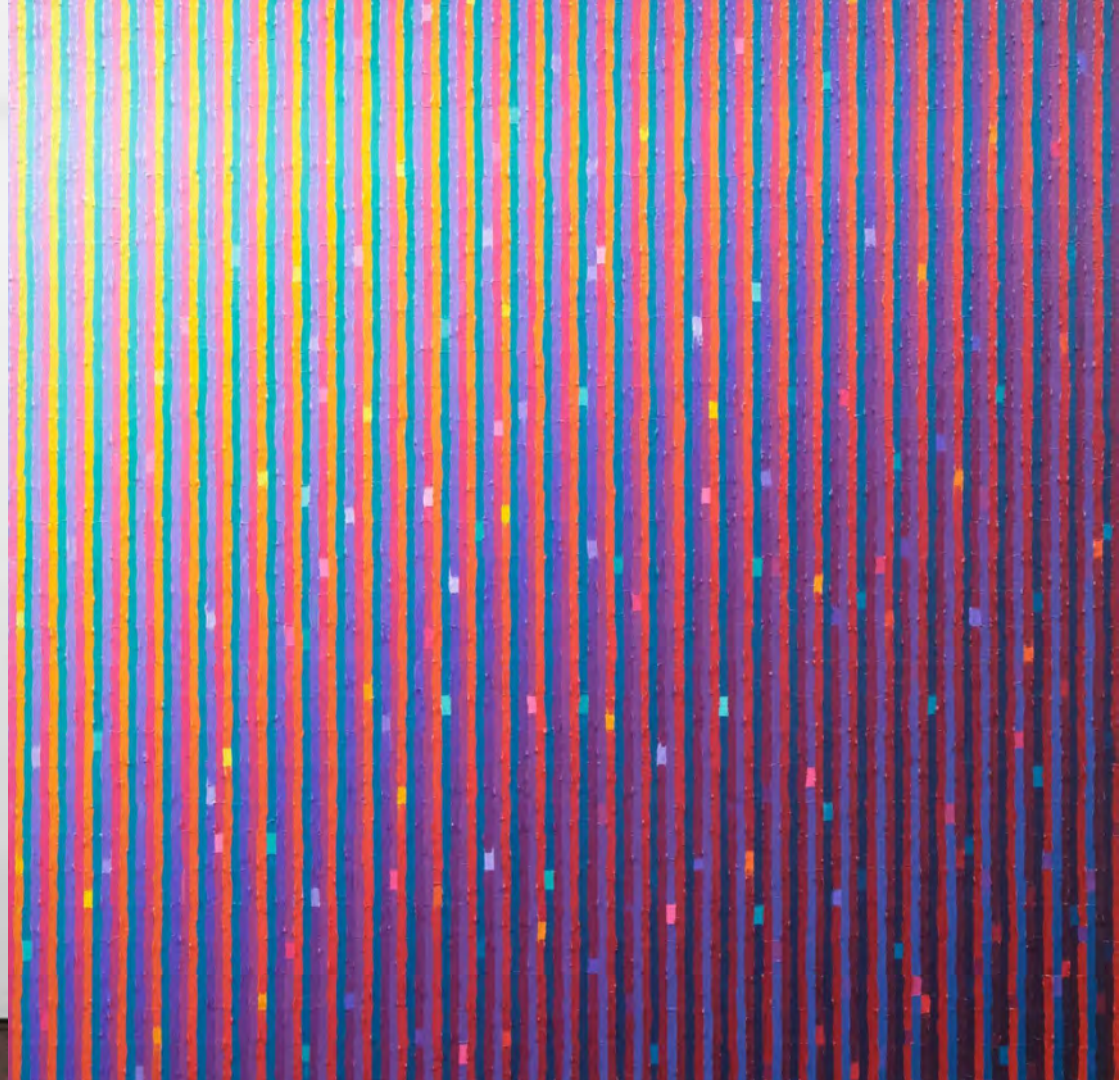
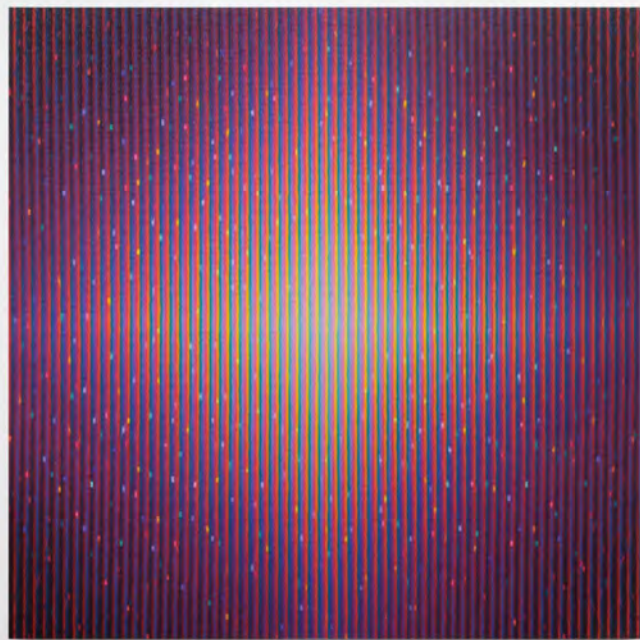
Form in Ursa

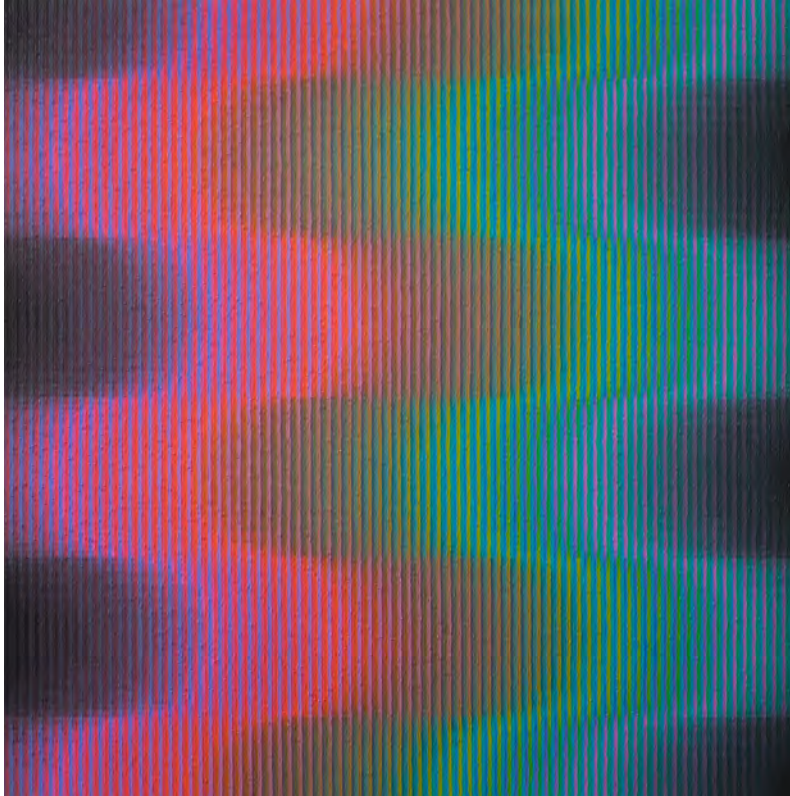
2026

Oil on canvas

64 x 64 in (162.56 x 162.56 cm)

\$17,000.00





Brianna Bass

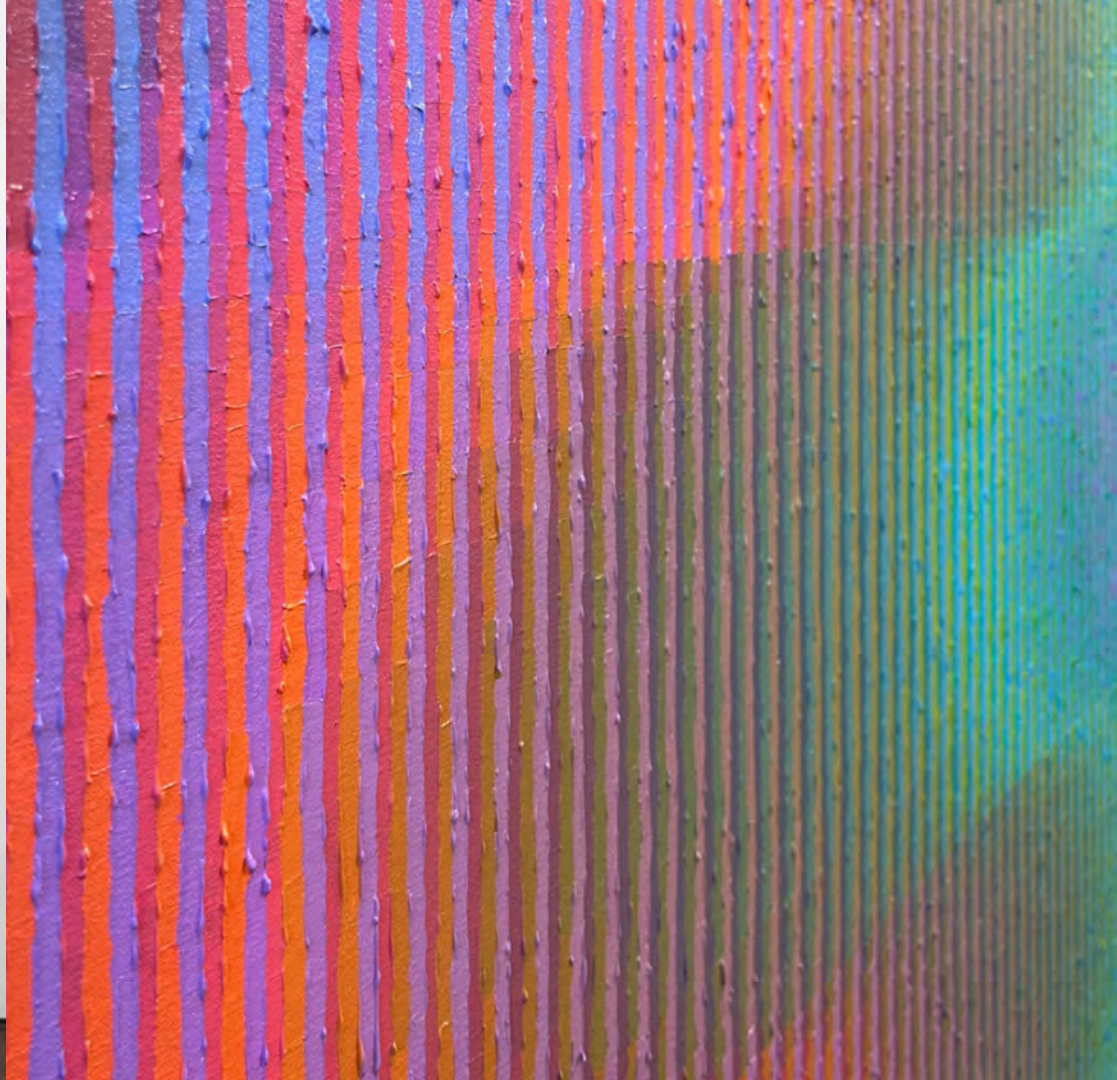
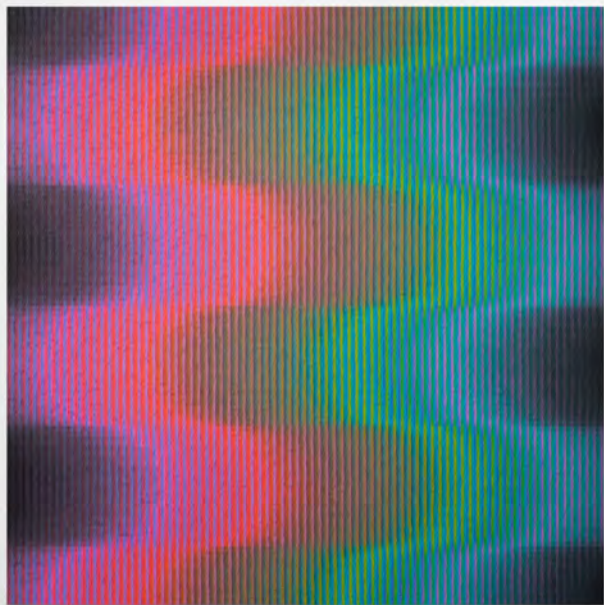
Auroral Current

2026

Oil on canvas

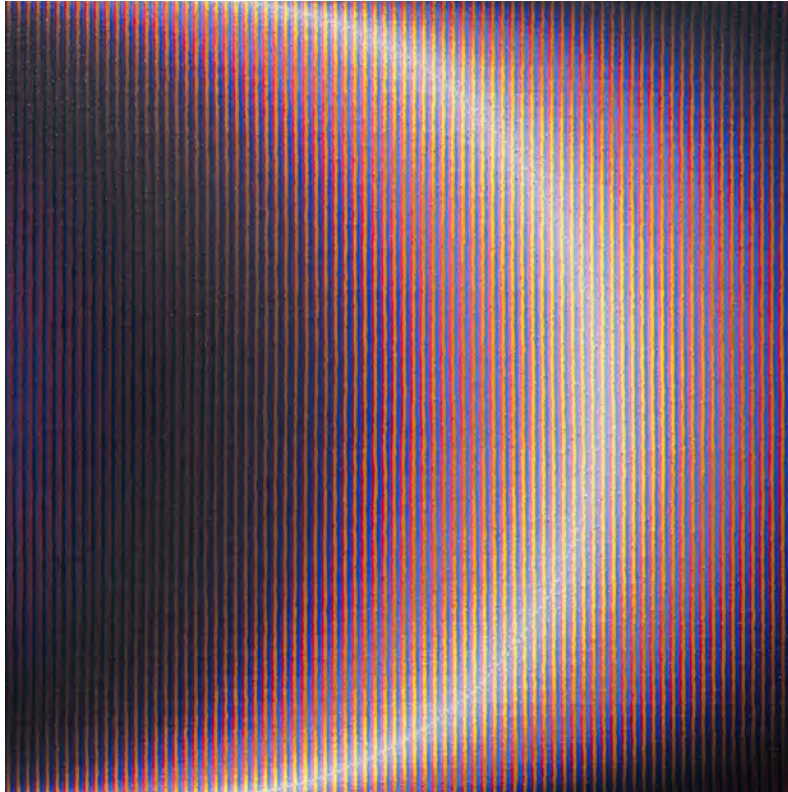
60 x 60 in (152.4 x 152.4 cm)

\$16,500.00



"Color is unpredictable and defined by change, each instance of color shifting radically in response to its surroundings. In this way, a painting is like an utterance, a stream of chaotic phonemes. Through my experiences with hearing loss, these processes come to the foreground and inform my perception of painting. Patterns filtered through disintegrating algorithms are like utterances with missing information, requiring predictive maps to synthesize noise into meaning. Colors similarly behave like packets of sound, and visual systems create the legible image. When missing information collapses the map, the field of observation oscillates between form and formlessness."

-Brianna Bass



Brianna Bass

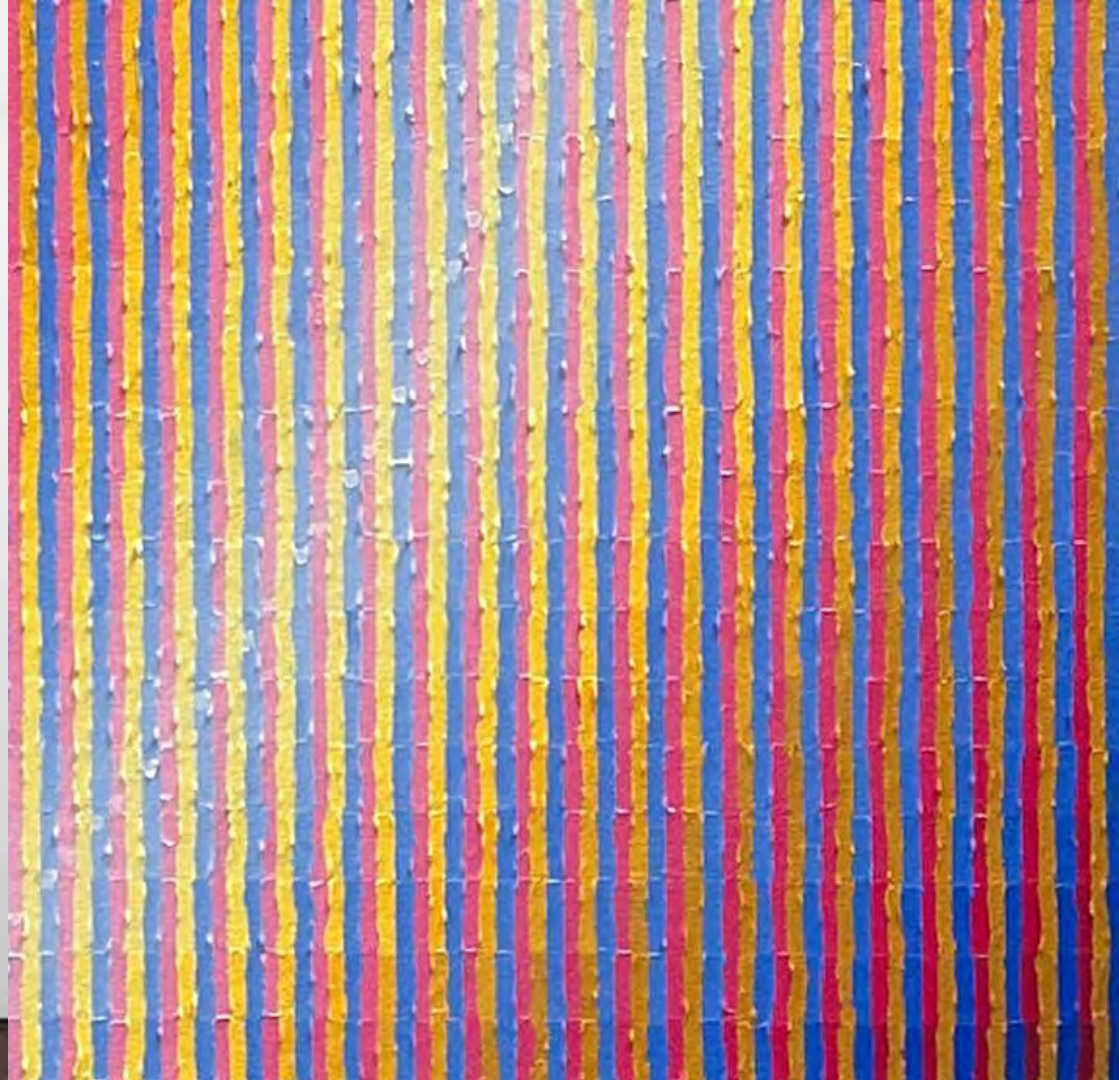
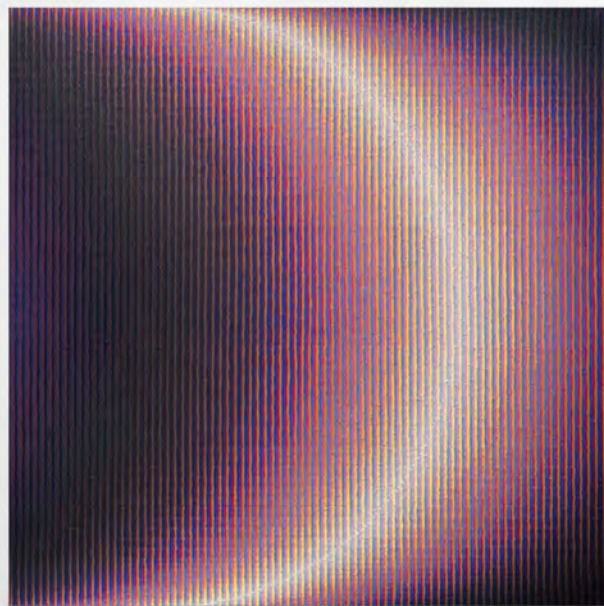
Circumstella

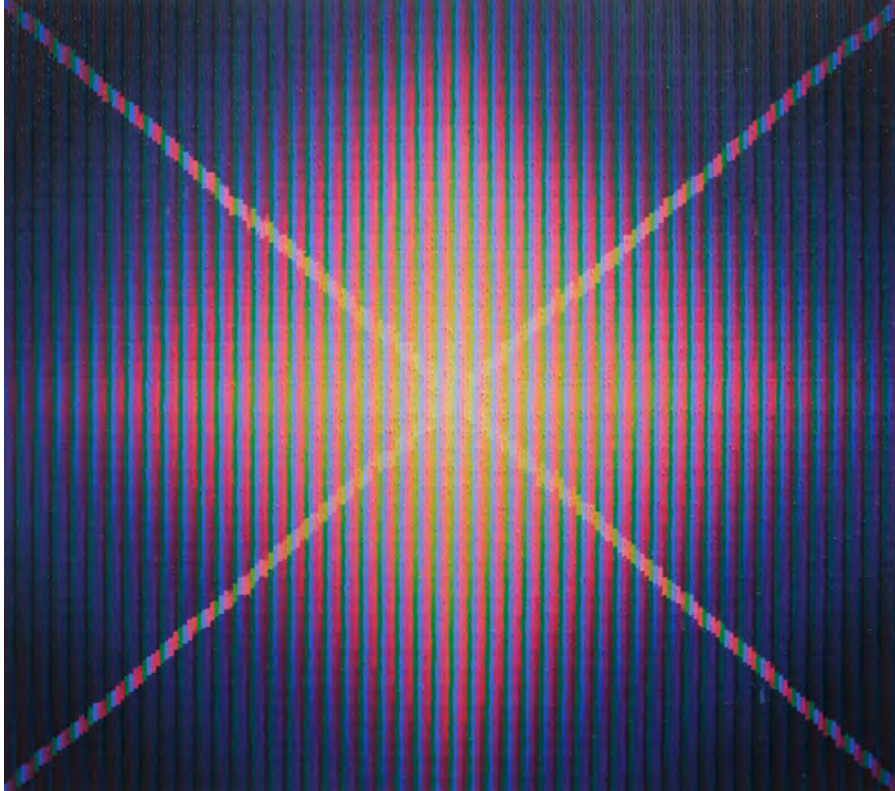
2026

Oil on canvas

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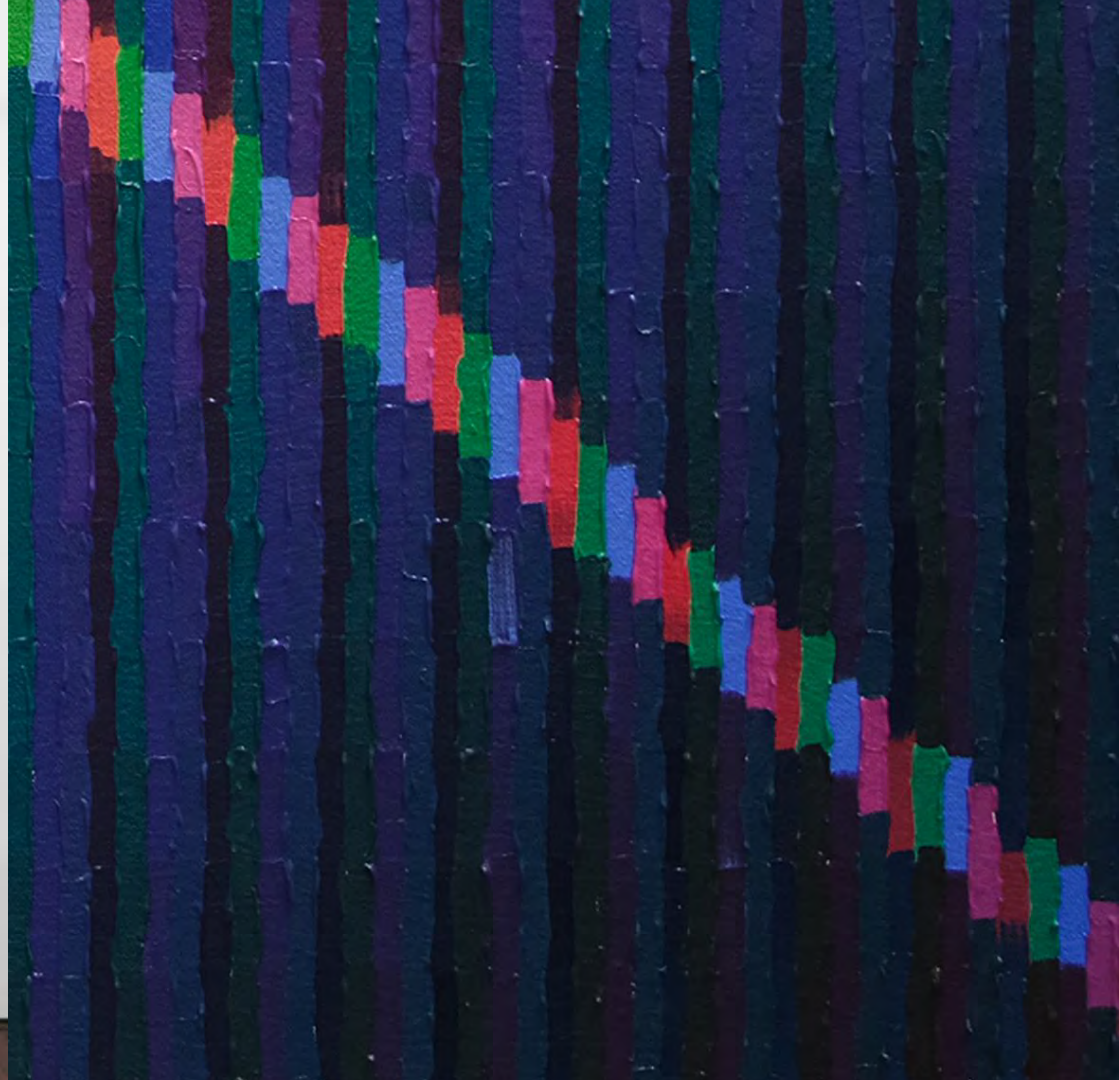
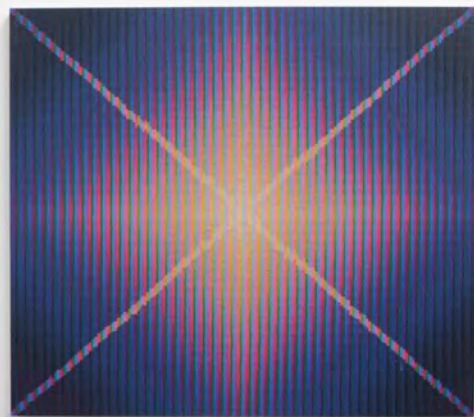
Aura Steorra

2026

Oil on canvas

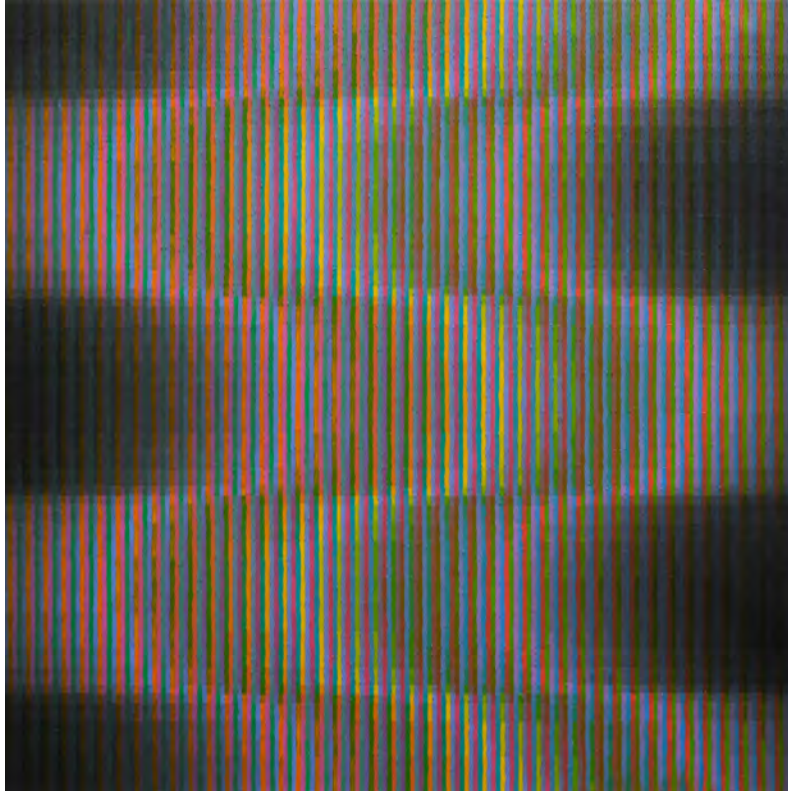
44 x 50 in (111.76 x 127 cm)

\$9,000.00



"The eye fuses particulate colors at a distance to form the impression of new colors, a haze that can be examined to find its elements, but never exactly named. The fusion is in the system, in the eye, the air, the brain, while the individual unit remains separate. Randomly coalesced paint nodes present extra textural noise that ties painterly language to cosmological materiality. Planetary rings, galaxies, and atmospheres, like utterances and color fields, are all composed of smaller things. This is the composition of form in my work: it emerges as its components float together, connected by an invisible force."

-Brianna Bass



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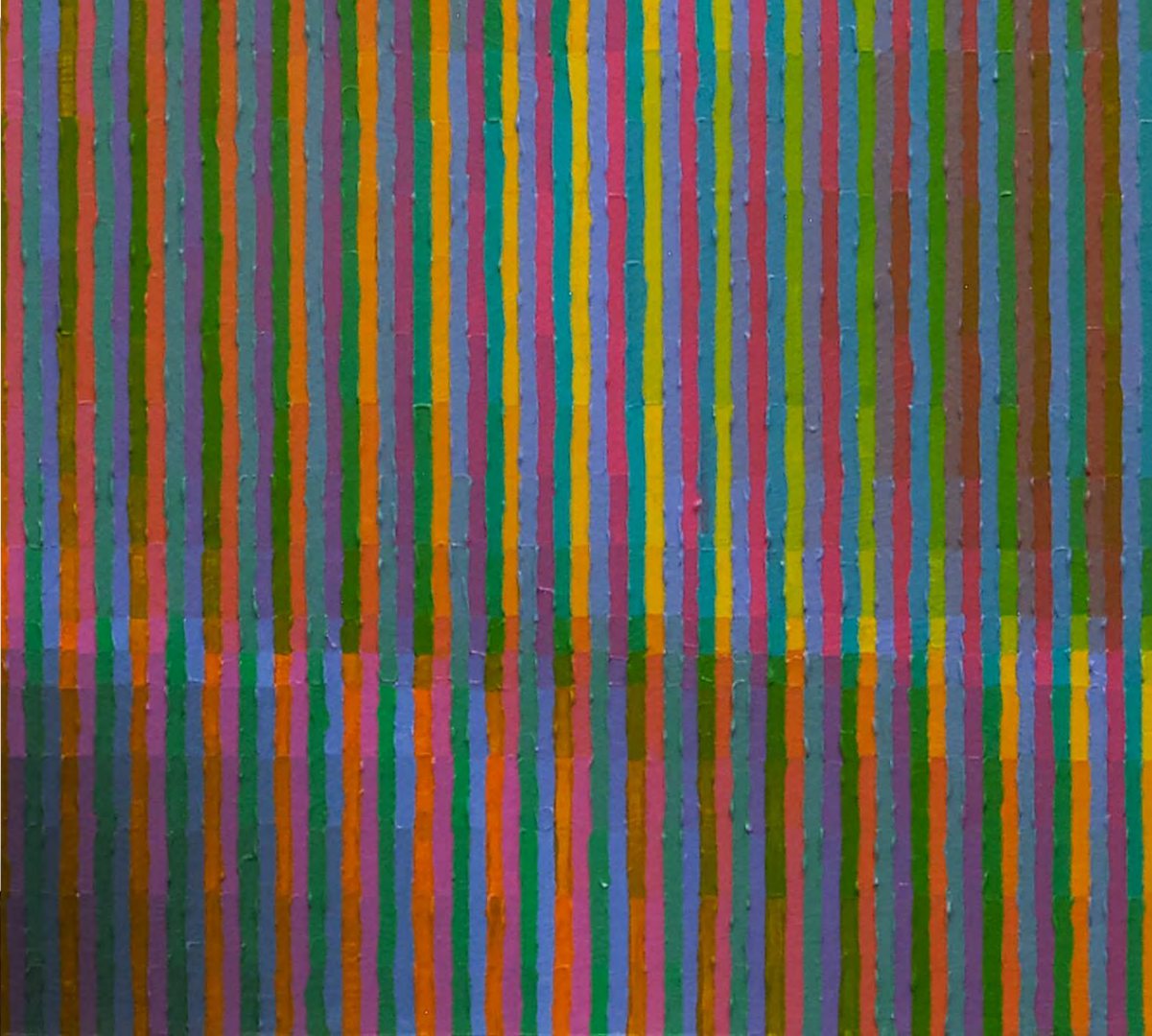
Grounded Revival

2026

Oil on canvas

44 x 44 in (111.76 x 111.76 cm)

\$9,000.00





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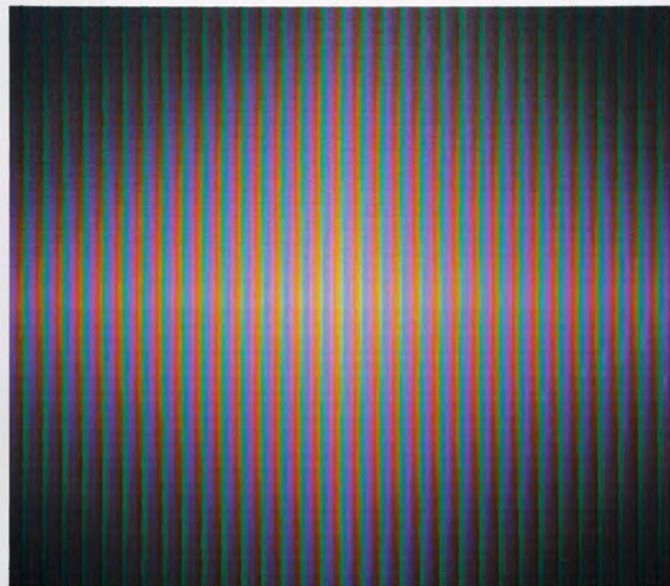
Form in Fornax

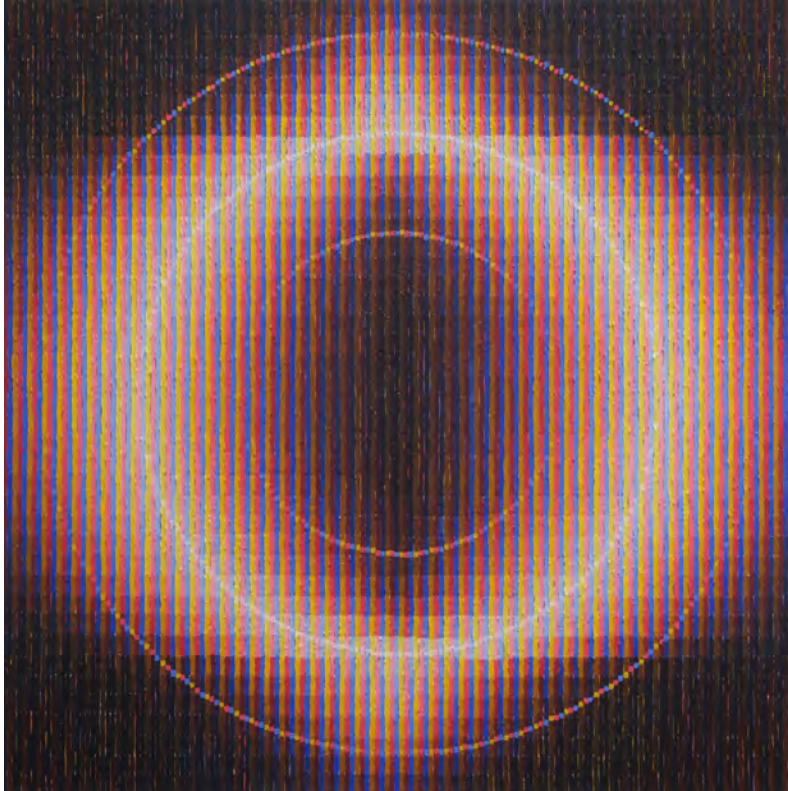
2026

Oil on canvas

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\$9,000.00





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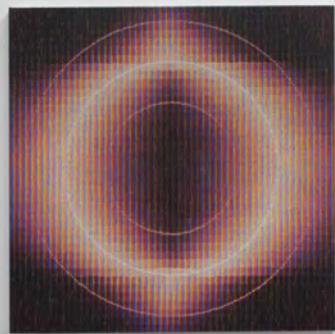
Abomenari

2026

Oil on canvas

40 x 40 in (101.6 x 101.6 cm)

\$8,000.00



"Distance necessitates abstraction. In observing deep-space objects beyond imaging, the system is essential. Spectroscopy, the interpretation of electromagnetic spectra as they interact with matter, is a fundamental tool in remote sensing to determine a form's elemental composition, temperature, velocity, and other aspects of its being. Far-distant galaxies from the beginning of the Universe can be detected this way, capturing light that has been hurtling through space for 13.5 billion years, looking back in time to study the Universe's earliest eras, right after the Big Bang, when stars and black holes first began to form. The deepest fusion of language and cosmology is what brings these realities to cognitive form: systems of arbitrary design."

-Brianna Bass



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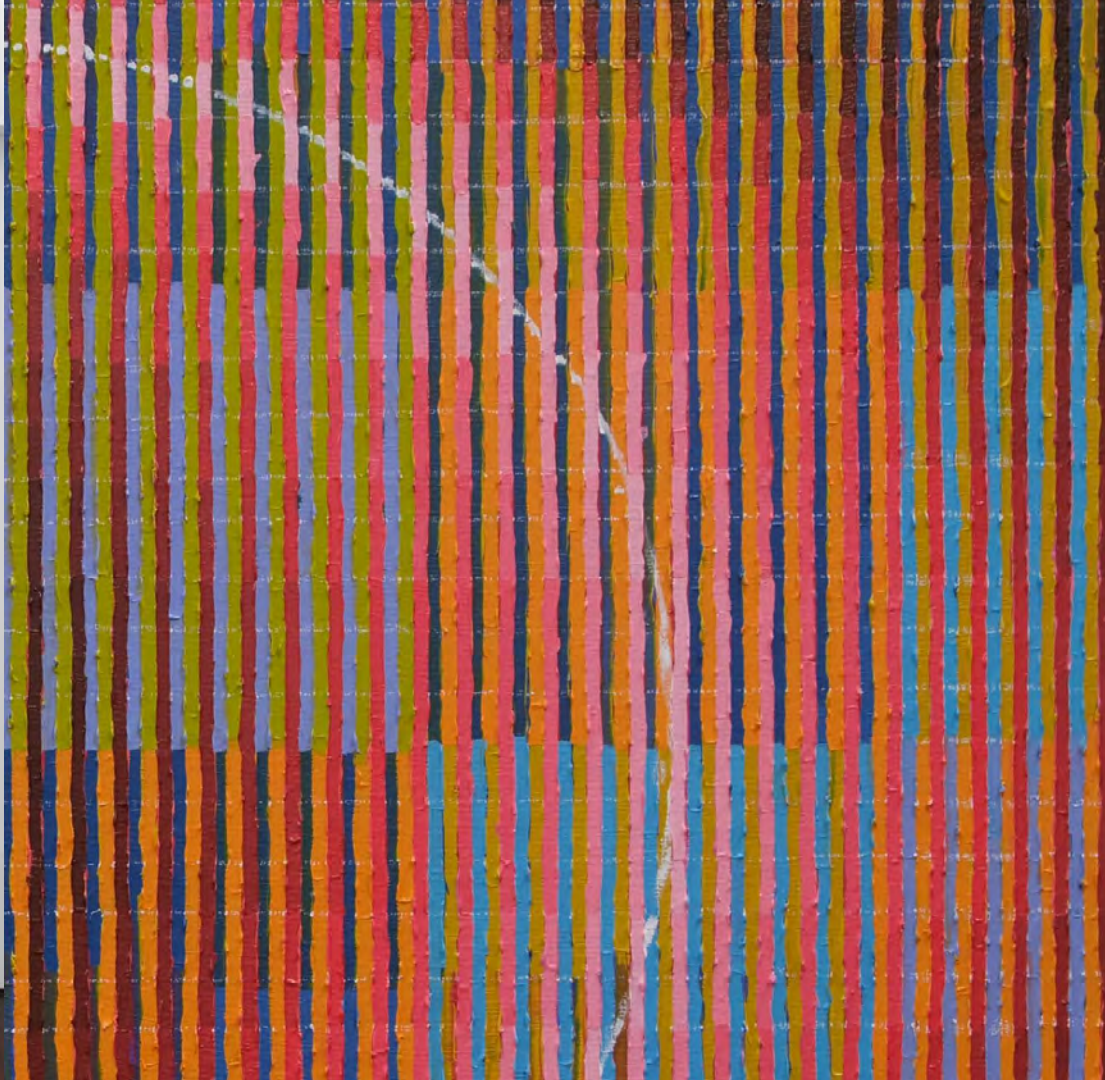
Jensen Circle

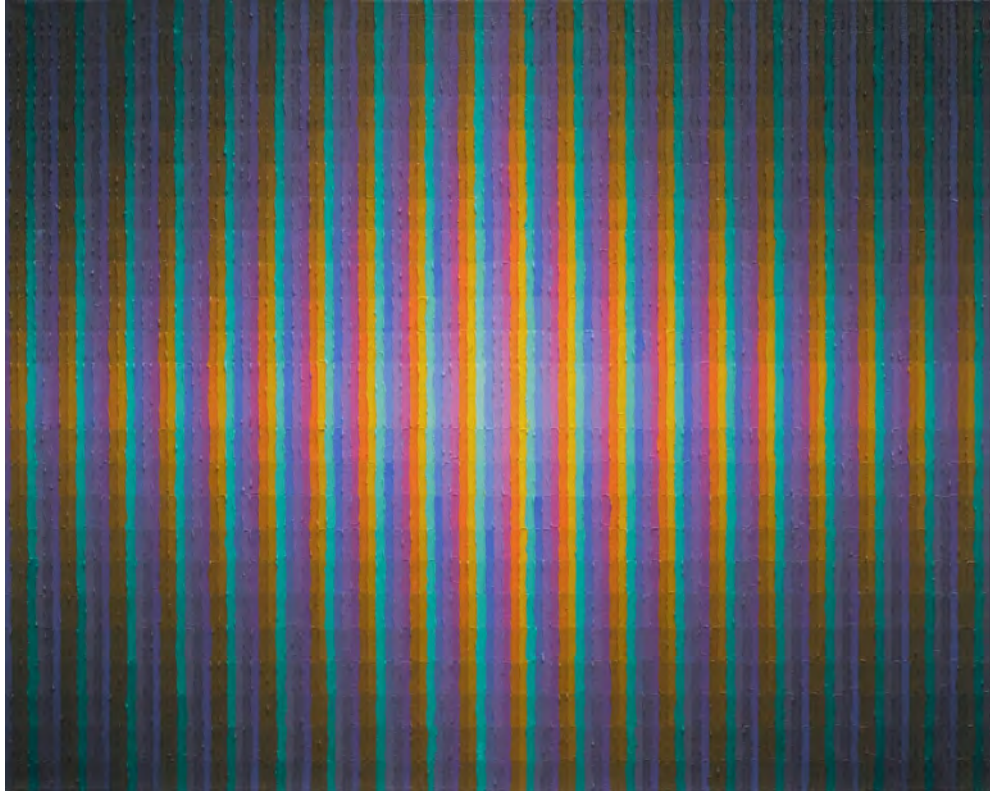
2026

Oil on canvas

40 x 40 in (101.6 x 101.6 cm)

\$8,000.00





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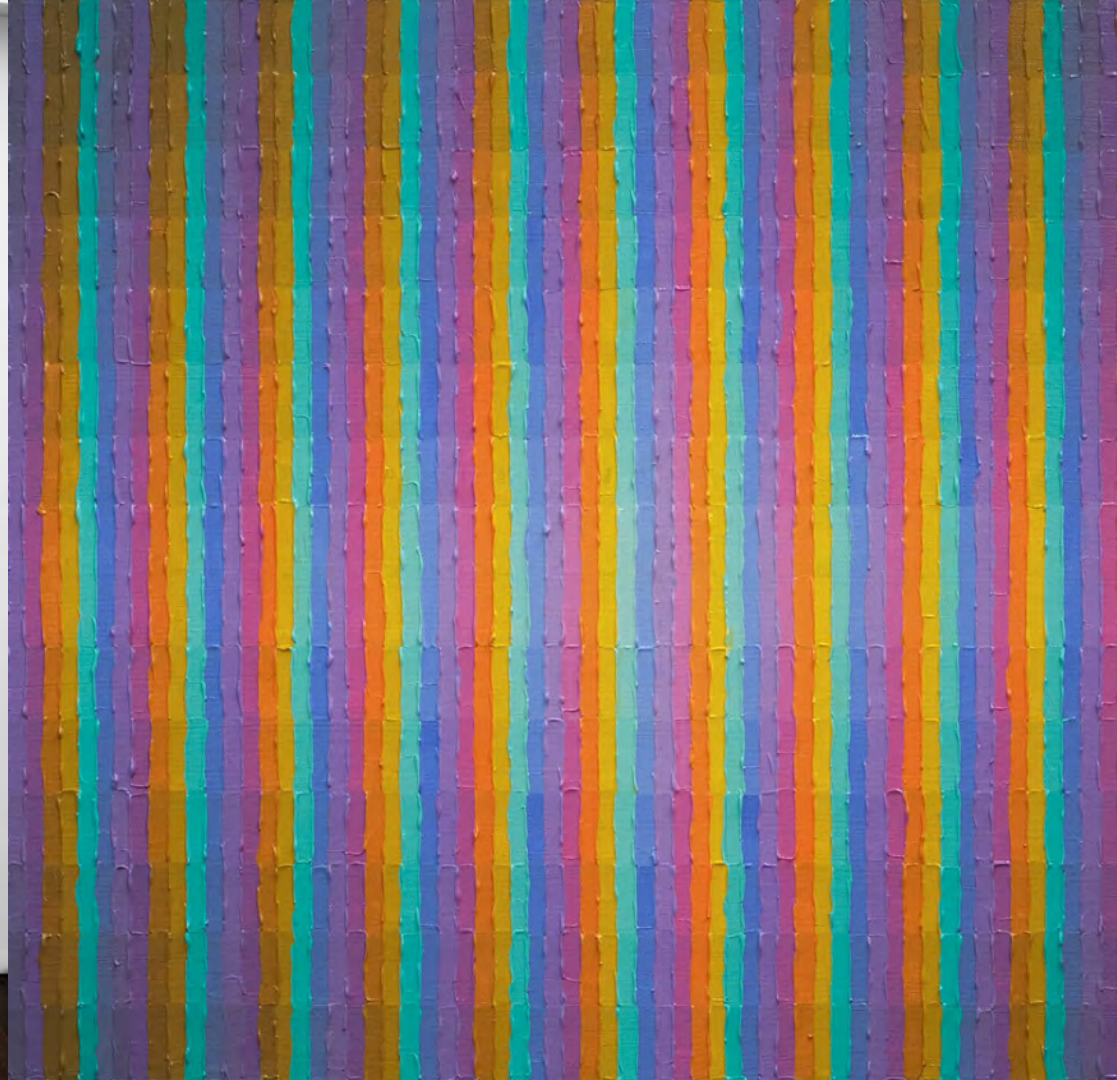
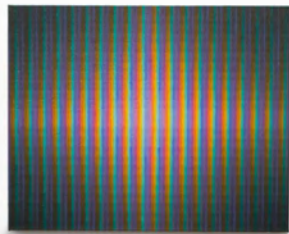
Lampade

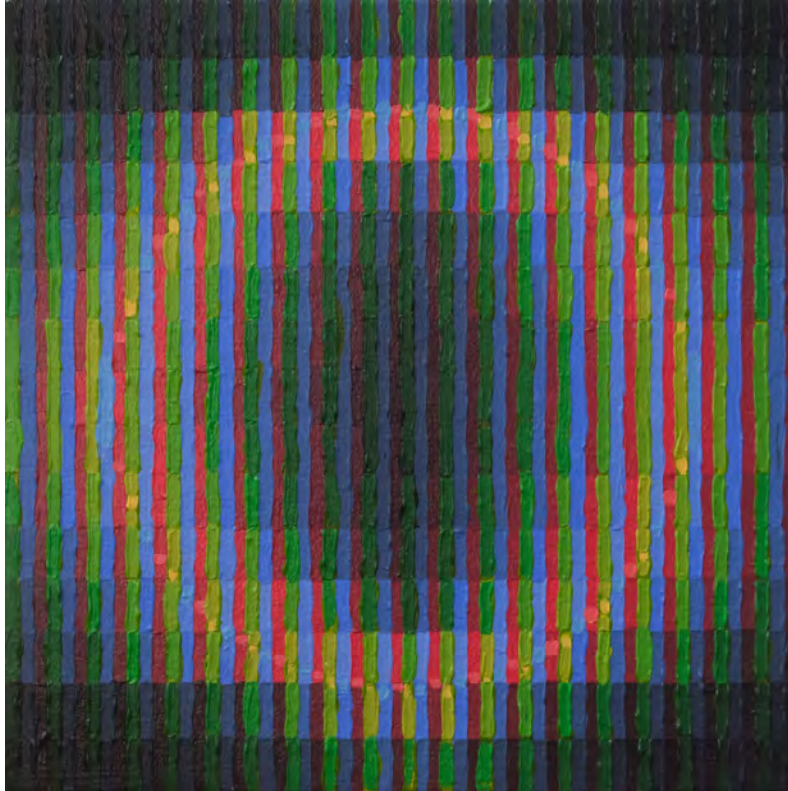
2026

Oil on canvas

24 x 30 in (60.96 x 76.2 cm)

\$5,000.00





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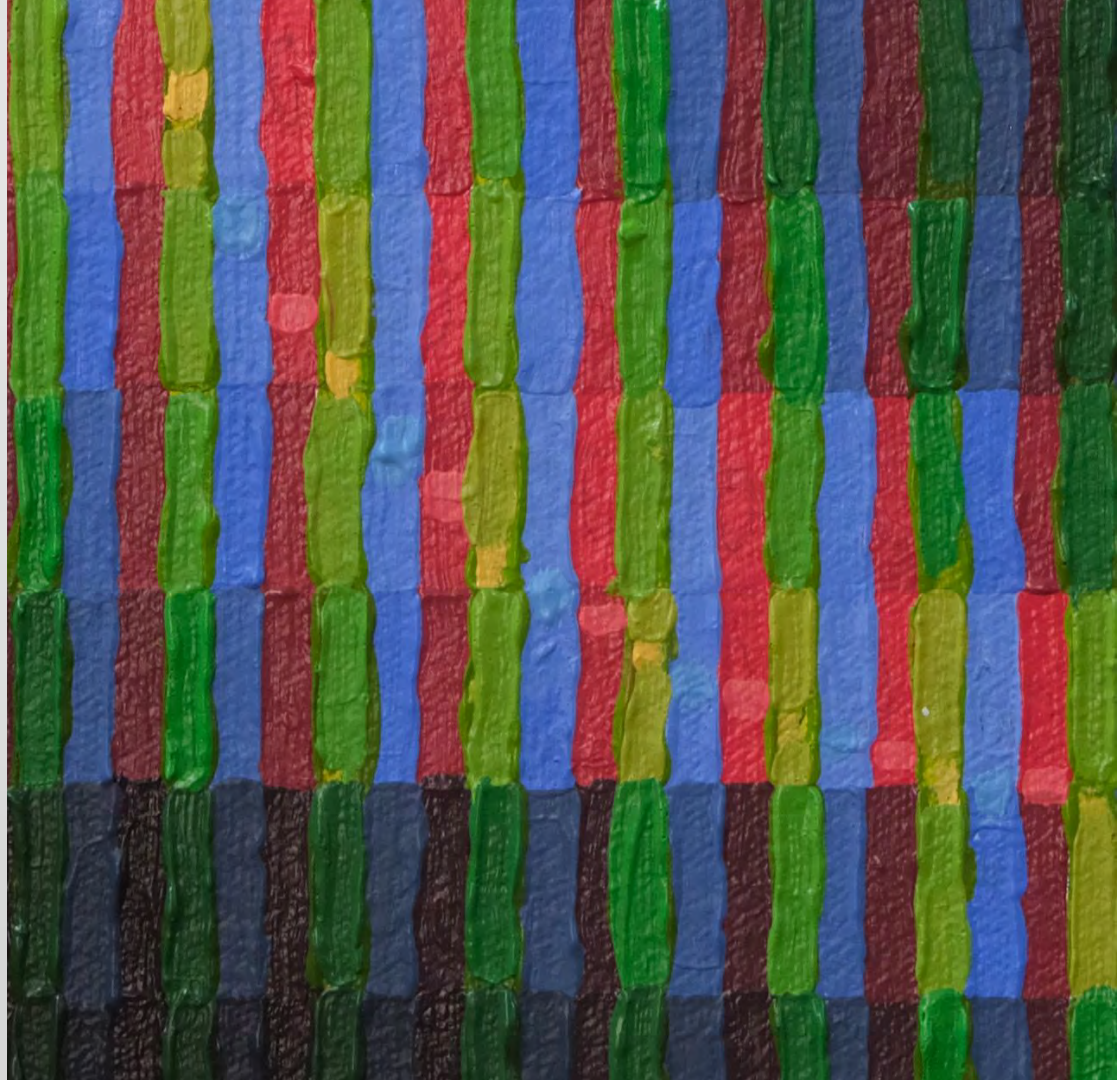
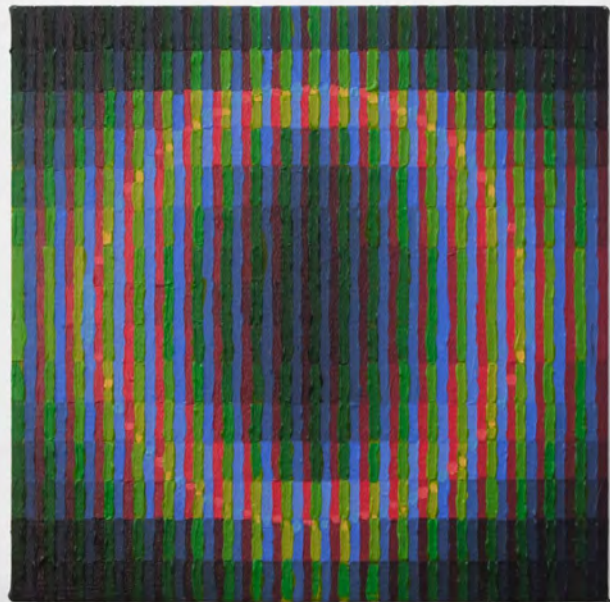
Monad

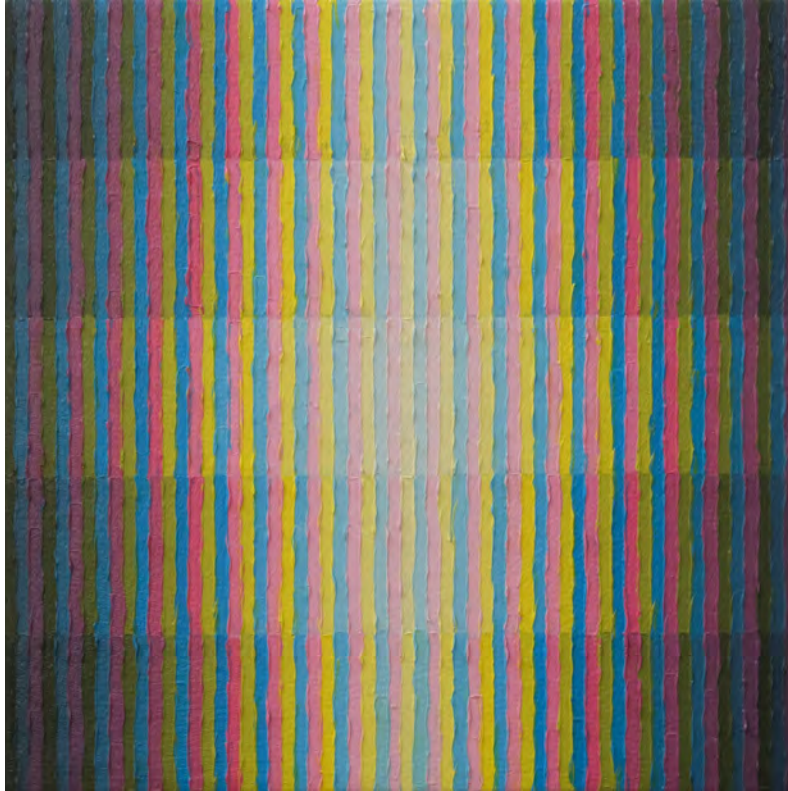
2026

Acrylic on canvas over panel

12 x 12 in (30.48 x 30.48 cm)

\$1,450.00





Brianna Bass

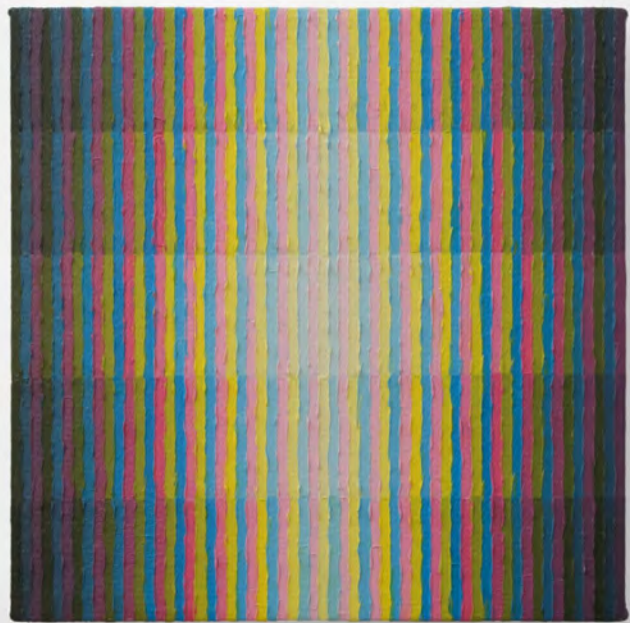
Tiered Triad

2026

Acrylic on canvas over panel

12 x 12 in (30.48 x 30.48 cm)

\$1,450.00



"Abstraction appears both in very small and very large realms. Minuscule and massive forces produce shapes strange to the logic of our animal scale. Translating those strange forms into familiar ones is the job of language, through the mechanisms of technology. There is always something immense and complex hovering outside our ability to fully sense and understand it. Abstraction is the inevitable lens through which we examine the deciphering systems themselves. It is important that my work maintains a degree of formlessness because that is the nature of information as it is transferred through space and time, be it light or utterance. Through pattern and subtle variation, the form coalesces, even if total clarity is elusive. It is more important to focus on the state of searching, the yearning to understand, and the design of languages deployed to do so. This is cognition in flux, as alchemical and generative as solving the riddle itself."

-Brianna Bass

EDUCATION**2022**

MFA Painting and Printmaking, Yale School of Art, New Haven, Connecticut.

2013

BFA Painting and Drawing, The University of Tennessee at Chattanooga, Tennessee.

SOLO SHOWS**2026**

Forthcoming solo presentation at Armory, with Red Arrow Gallery, New York, NY

2025*Ex Nihilo*, Red Arrow Gallery, Nashville, TN**2024***Scintillator*, Ladies Room Gallery, Los Angeles, CA*Big Bounce*, Latchkey Gallery, "The Apartment," New York, NY**2023***Scattering the Constant*, Latchkey Gallery, New York, NY**2022***Penumbra*, Noh-Arts in Naples, Italy*Three-Pointed Sphere*, Channel to Channel, Chattanooga, TN**2020***Chromaphone*, Missouri State University, Springfield, MO*On the Hum*, Fluorescent Gallery, Knoxville, TN**2019***Dream Queue*, at Frequency Arts, Chattanooga, TN**2018***Carnival Glass*, at Frequency Arts, Chattanooga, TN**2016***Mother's Briefcase*, Shapeshifter, Chattanooga, Tennessee.**TWO + THREE PERSON SHOWS****2024***Lattice*, with Cat Balco at Connecticut State University, CT**2024**

Expo Chicago with Luis Sahagun, Latchkey Gallery, New York, NY

Untitled Art Fair with Katinka Huang, Latchkey Gallery, Miami, FL

2023

Untitled Art Fair with Ivelisse Jiménez via Latchkey Gallery, Miami, FL

2022*Image Schema* with Ivelisse Jiménez, Latchkey Gallery, New York, NY**2021***Modular Stages* with Brian Jobe, Channel to Channel, Nashville, TN*Coloratura* at Le Swamp, Knoxville, TN**2019***Apophany*, Fluorescent Gallery, Knoxville, TN

SELECTED GROUP EXHIBITIONS**2026**

Time, Place. Emporium Center, curated by Ashley Layendecker, Knoxville, Tennessee.

New Traditionalists, The Hole, curated by Adam Miller, the Pit LA. New York, NY
Nashville Hot Summer, Red Arrow Gallery, Nashville, TN

2024

Exteroception, Latchkey Gallery, New York, NY
Transcendental and Beyond, Addison Rowe Gallery, Santa Fe, NM
Paper as Matrix, Paper as Party, Parry La Lont, London, UK
Dance in the Waterfall, Red Arrow Gallery, Nashville, TN
Snake Show, Electric Shed, Nashville, TN

2023

Rose Tinted Glasses, c. Saša Bogojev, Ojiri Gallery, London, UK
Considering Female Abstractions, Green Family Art Foundation, Dallas, TX.
After Eden, Latchkey Gallery, New York, NY
Beyond the Mesh, c. Weiyang Gao, W Gallery, Chicago, IL
Fifty Reds in their Minds, Red Arrow Gallery, Nashville, TN
Polymath, c. Mike Calway-Fagen, Charleston, WV.

2022

Garden, Ladies Room, Los Angeles, CA
Vibrant Matters, Jeffery Deitch, New York, NY
Vibrant Matters, Yale School of Art, New Haven, CT
10268#, Yale School of Art, New Haven, CT
LACE, Lima, Peru

2021

Redirecting, Tree Art Museum, Beijing, China
Knox Local, c. Ashley Leyendecker, Knoxville, TN

2020

No Masters, Yale School of Art, New Haven, CT

2019

SECAC Juried Exhibition, Stoveworks, Chattanooga, TN
Dogwood Regional Arts Juried Exhibition, The Emporium Arts Center, Knoxville, TN

2018

Destill: A Survey of Contemporary Non-Objective Art, Committee of New Forms, Nashville, TN

NOTABLE COLLECTIONS

Morgan Stanley Art Collection
Sealy Collection
Green Family Art Foundation
Ernesto Esposito Collection
Soho House
Jimenez-Colon Collection
The SOMA Collection

