

**GAA
GALLERY**

**JUAN ARANGO PALACIOS
ELIZABETH TIBBETTS
EMILY YONG BECK**

**Untitled Art
Miami Beach**

November 28 - December 3, 2022
Miami Beach, Booth B12, Miami, FL, USA

UNTITLED ART 2022

JUAN ARANGO PALACIOS

ELIZABETH TIBBETTS

EMILY YONG BECK

Gaa Gallery is pleased to present new works by Elizabeth Tibbetts, Juan Arango Palacios and Emily Yong Beck. The presentation of Arango Palacios', Tibbetts' and Yong Beck's work evokes a sense of melancholy, longing, and nostalgia while also building images of resilience. Both Arango Palacios' and Tibbetts' are concerned with the act of seeking light. It finds a way to shine through the darkness and emanates from the canvas. Arango Palacios' paintings build space for the pluralities of being. Tibbetts' centralizes and focuses on metamorphic processes- growth and decay. Both painters remind us of the sanctity of nature and the solace and sanctuary it offers, while providing a multitude of approaches to young contemporary painting.

Yong Beck's hand-built ceramic sculptures juxtapose propaganda cartoons and reinterpretations of European and Asian ceramics and aesthetically expansive examination of cuteness culture. Central to Yong Beck's work is questioning the role of media and how it is perceived, recollected, and later re-experienced. Creating work that pairs historical materials with contemporary motifs, that at first glance, are familiar, playful, vibrant, and maximal. However, she is asking the viewer to take a second look.

Born in the 1990's, Arango Palacios, Tibbetts, and Yong Beck have an acute sensibility of the intersections of art history, pop culture, technology, and the natural world. A generation bridging analog, digital, and virtual realms, their work reflects on the significance of art and culture in the formation of belonging, self, identity, community, nostalgia and questioning the role of the media and how it is perceived.

Exhibition

November 28 - December 3, 2022

Miami Beach, FL, USA

Opening

Preview: November 28, 2022, 1 pm-8 pm
(by invitation only)

Visitors: November 29, 11am - 7pm
November 30, 11am - 7pm
December 1, 11am - 7pm
December 2, 11am - 7pm
December 3, 11am - 7pm

For more information please contact info@gaa-gallery.com



JUAN ARANGO PALACIOS

Arango Palacios' work is a visual manifestation of queer escapism in the form of fantastical imagery. Their vibrant narrative paintings depict places and people that highlight both queer identities and other marginalized communities and are centered on uplifting the queer experience—while also exploring the artist's own experience of growing up in a post-colonial context in Colombia and the US. Arango Palacios' work builds a vivid and whimsical world of sanctuary and celebration allowing for emotional vulnerability. Rather than representing queerness through hyper-sexuality, the artist portrays the emotional moments of the queer experience—moments of tenderness, love, sorrow, intimacy, and loss. Through weaving, painting, and drawing, Arango Palacios composes a visual vocabulary placing their queer narrative at center stage, creating stories often omitted by art history. Flaunting a saturated palette and dynamic compositions, Arango Palacios' work tells a story of queer prosperity and empowerment depicting memories, places, people, and archetypes that the artist associates with the safety and survival of queer bodies—particularly in spaces that challenge their existence.

Desmayo, 2022

Oil on canvas

76 x 61 cm | 30 x 24 in

USD 3,800

Excluding taxes and shipping



Detail | *Desmayo*, 2022



El Clásico, 2022

Oil on canvas

46 x 61 cm | 18 x 24 in

USD 2,800

Excluding taxes and shipping



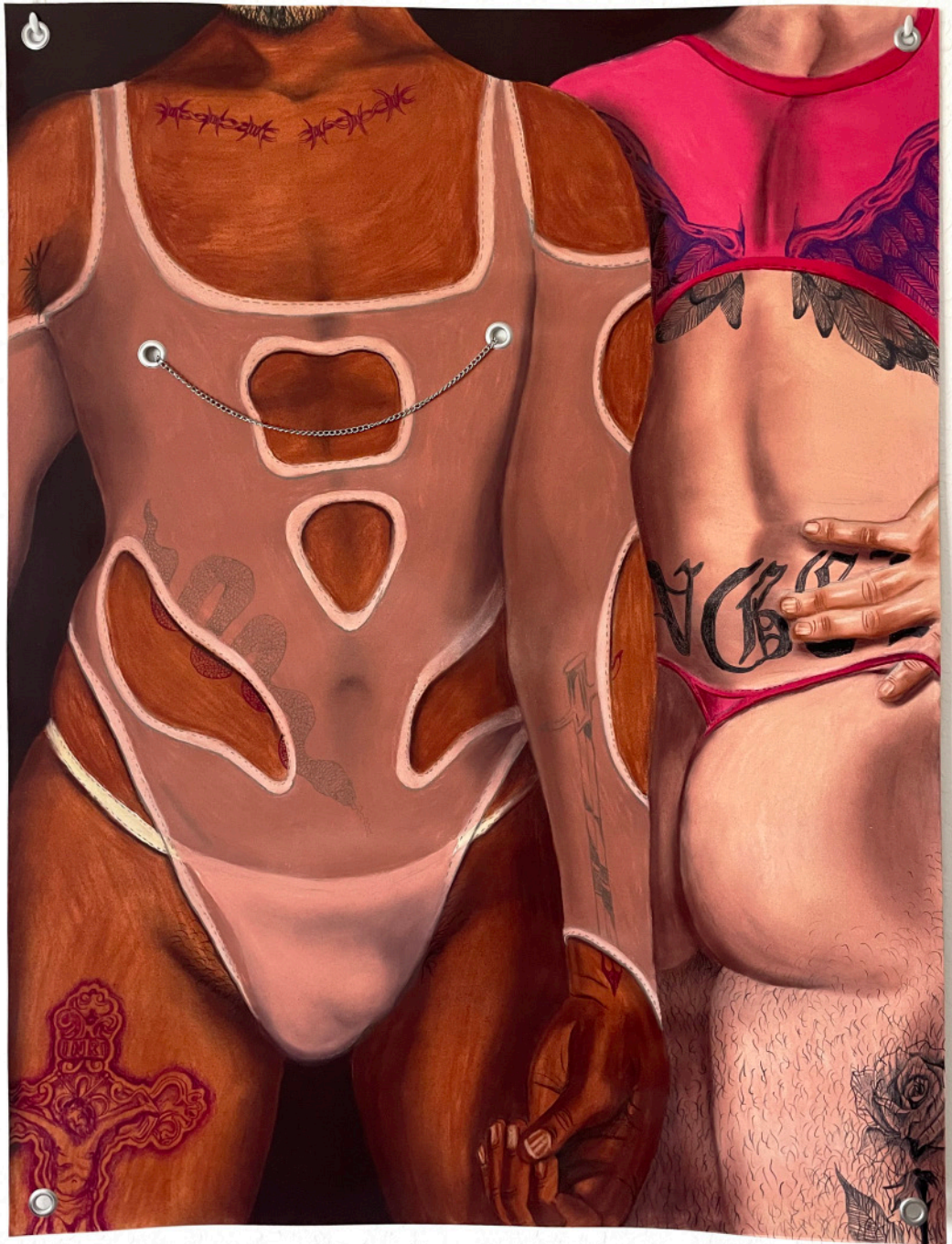
Sword Fight, 2022

Oil on canvas

76 x 61 cm | 30 x 24 in

USD 3,800

Excluding taxes and shipping



Tangitas, 2022

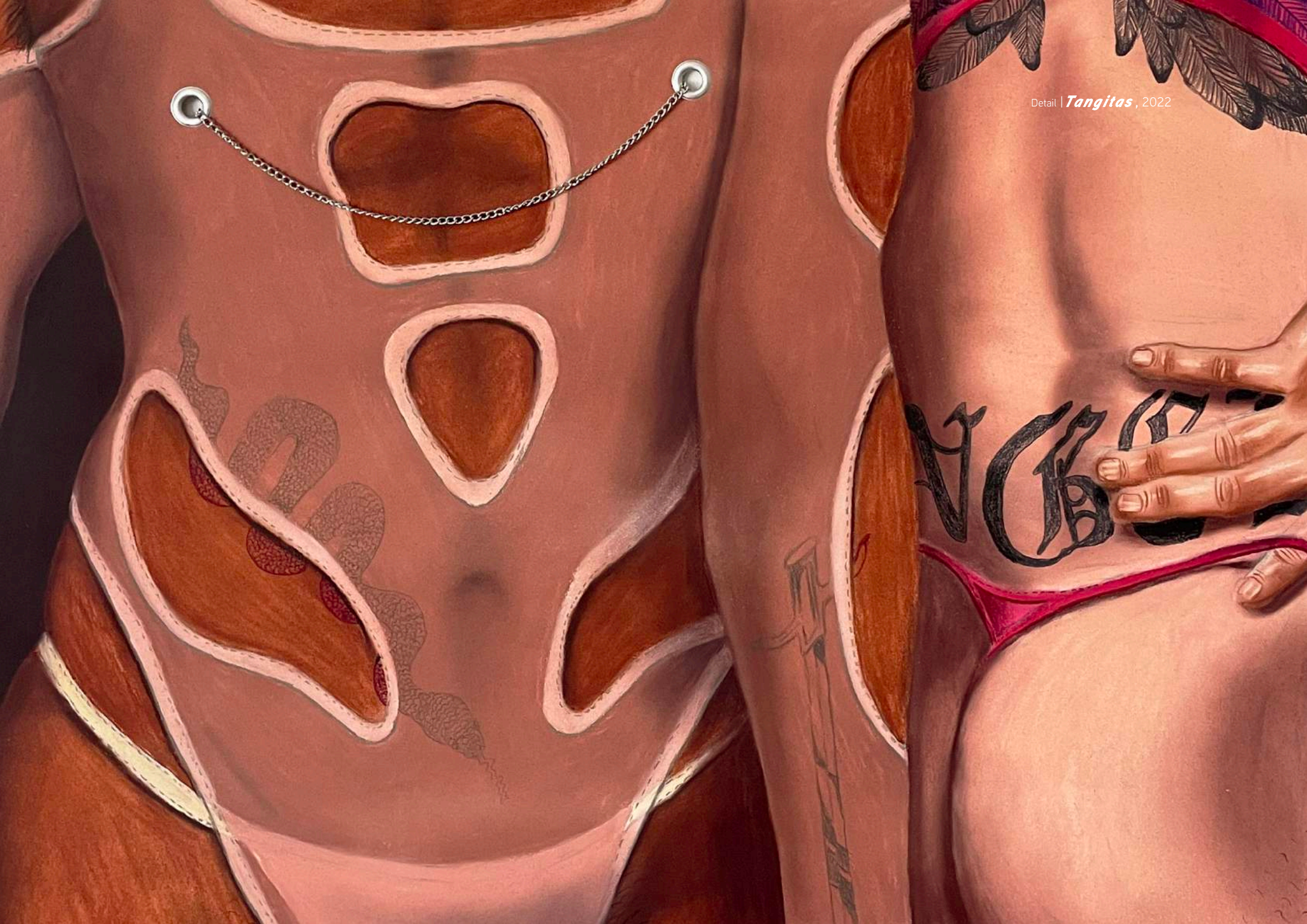
Pastel, colored pencil, grommets, and chain
on paper

102 x 76 cm | 40 x 30 in

USD 3,800

Excluding taxes and shipping

Detail | *Tangitas*, 2022





Amor se Escribe con Llanto, 2022
Pastel, colored pencil, and grommets on paper
122 x 92 cm | 48 x 36 in

USD 3,400
Excluding taxes and shipping



Trinity, 2022

Pastel, colored pencil, and grommets on paper
102 x 76 cm | 40 x 30 in

USD 3,800
Excluding taxes and shipping

Detail | *Trinity*, 2022



Sebastian

1997

1998



Cumbia al Parque, 2022

Acrylic on canvas
41 x 51 cm | 16 x 20 in

USD 2,200

Excluding taxes and shipping



Detail | *Cumbia al Parque*, 2022



Lulo, 2022

Pastel and colored pencil on paper
35 x 28 cm | 14 x 11 in

USD 900

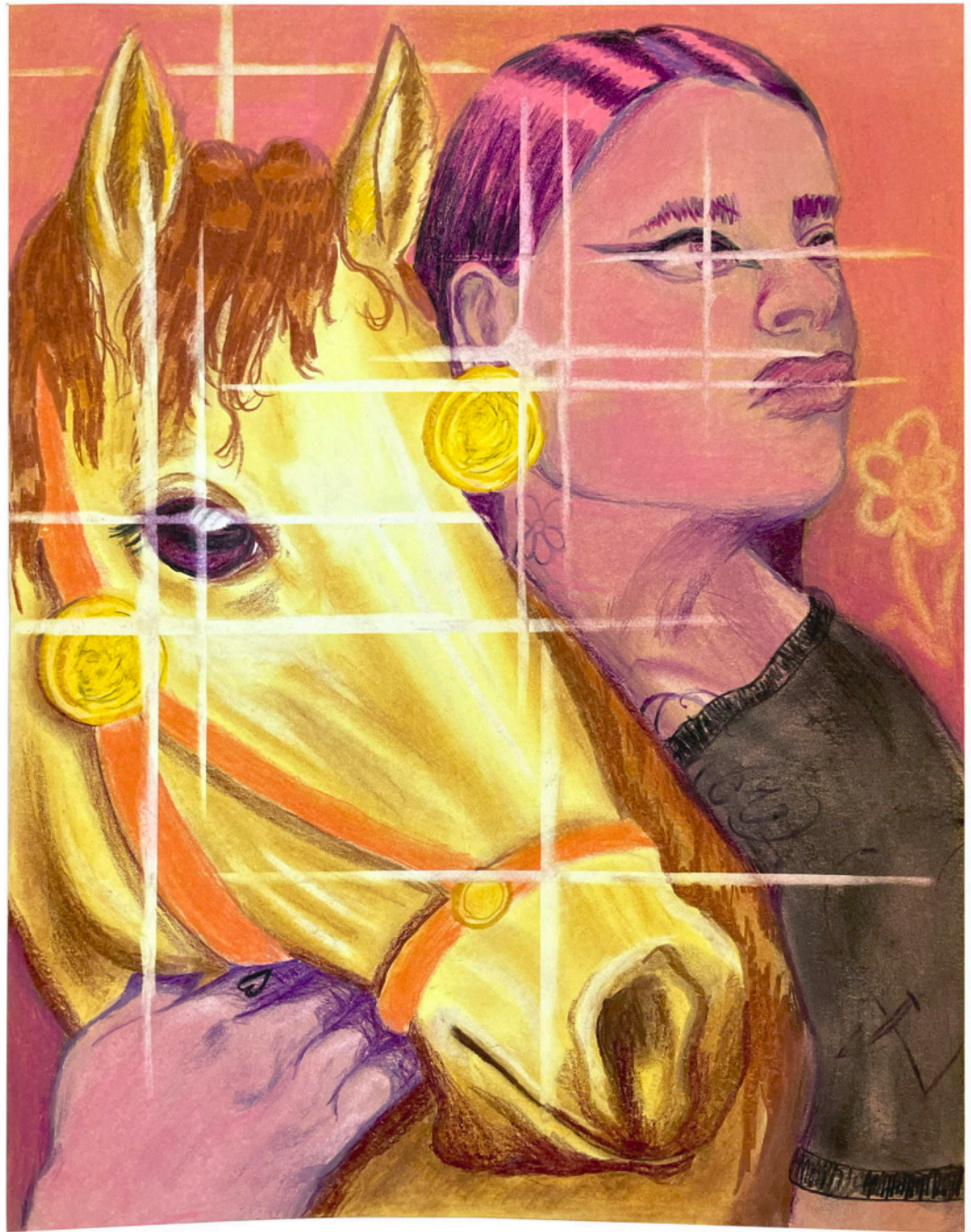
Excluding taxes and shipping

Caballo de Oro, 2022

Pastel and colored pencil on paper
35 x 28 cm | 14 x 11 in

USD 900

Excluding taxes and shipping





Piernas de Dolores 2022
Pastel and colored pencil on paper
35 x 28 cm | 14 x 11 in

USD 900
Excluding taxes and shipping

ELIZABETH TIBBETTS

On the edges of dusk and dawn, Elizabeth Tibbetts' wilted flowers and insectoid beings whirl and peer over the edges overlooking vast vistas. Depicting the natural world through dramatic and saturated light, it's hard to say what is emerging and growing from that which has passed on. Through delicate layering of paint and the pairing of monochromatic color schemes to delineate figures from their environments, we see the landscape play out over time. The composition of foreground, background, and middle ground become registers of time-- the future in the front, the figure in the middle in the present, and a wistful look into the background could be the past or another future coming forward. In these works, Tibbetts calls on the regenerative cycles of life - the plants, the producers of the natural world, the fungi, the decomposers breaking down decaying matter, and the insects vibrating and buzzing, connecting plant, animal, and environment. In her paintings, Tibbetts shows the minutia becoming of and from the soil.

home was never, 2022

Oil on canvas

117 x 91.5 cm / 46 x 36 in

USD 5,000

Excluding taxes and shipping





Navigation, 2022

Oil on canvas

76 x 156 cm | 30 x 61.5 in

USD 6,300

Excluding taxes and shipping

Detail | *Navigation*, 2022





Foggy Star, 2022

Oil on canvas

68.5 x 74 cm | 27 x 29 in

USD 3,500

Excluding taxes and shipping



Valley, 2022
Oil on canvas
117 x 122 cm / 46 x 48 in

USD 8,000
Excluding taxes and shipping

Detail | *Valley*, 2022





To Follow, 2022

Oil on canvas

25.5 x 28 cm | 10 x 11 in

USD 1,150

Excluding taxes and shipping



EMILY YONG BECK

Examining her relationships with nostalgia, Yong Beck's contrasts how she consumes media now compared to her understanding of cartoons as a child. Central to her work is questioning the role of media and how it is perceived, recollected, and later re-experienced. What is remembered? What happens when we become desensitized to an image? What is the legacy of media and material culture if lived experiences and histories are erased by the more pervasive and palatable qualities of a mass-produced image? Underscoring the extreme visual qualities of cuteness and what might be underlining its saccharine veneer, Yong Beck examines how media, craft, and cuteness can be used to obscure violence. Through a selective appropriation and pairing of cultural references, her work subverts familiarity and creates a dialog about forgotten histories erased by political propaganda. A fresh take on contemporary ceramics and the Sloppy Craft Movement, Yong Beck's work operates in a decisive swiftness - merging the easily digestible and benevolent aesthetics of cartoons and the more malignant subtext underwriting the narratives of the seemingly naive characters.

***Quick Battle*, 2022**

Stoneware, glaze, majolica and underglaze
40.5 x 27 x 20 cm / 16 x 10 1/2 x 8 in

USD 3,400

Excluding taxes and shipping





Infested Haetae Statue, 2022

Stoneware, glaze, majolica and underglaze

40.5 x 28 x 38 cm | 16 x 11 x 15 in

USD 3,800

Excluding taxes and shipping



Detail | *Infested Haetae Statue*, 2022



Horangi guarding pot, 2022
Stoneware, glaze, majolica and underglaze
44.5 x 22 x 25.5 cm | 17.5 x 8.5 x 10 in

USD 3,400
Excluding taxes and shipping

Detail | *Horangi guarding pot*, 2022





Horangi & Haetae, 2022
Stoneware, glaze, majolica and underglaze
47 x 29 x 28 cm | 16.5 x 11.5 x 11 in

USD 3,00
Excluding taxes and shipping



Detail | *Horangi & Haetae*, 2022



Horangi vs Kuromi & My Melody, 2022

Stoneware, glaze, majolica and underglaze

27 x 22.5 x 19 cm / 11 x 9 x 8 in

USD 2,300

Excluding taxes and shipping



Detail | *Horangi vs Kuromi & my Meloday*, 2022



Horangi vs Doraemon, 2022
Stoneware, glaze, majolica and underglaze
32 x 29 x 29 cm | 13 x 11.5 x 11.5

USD 2,900
Excluding taxes and shipping



Detail | *Horangi vs Doareamon*, 2022

JUAN ARANGO PALACIOS

BORN

1997, Pereira, Colombia

SOLO EXHIBITIONS

- 2023 Gaa Projects, Cologne, Germany (Upcoming)
- 2022 Amor de mis Amores, Jude Gallery, Chicago, IL, USA
BIMBOFICATION SENSATION, Povos Gallery, Chicago, IL, USA
I Wanna Be You Anywhere, Co-Prosperity Sphere, Chicago, IL, USA
I Wanna Be You Anywhere, Co-Prosperity Catskill, Catskill, NY, USA
- 2021 Como Angel en Cielo, New Image Art, Los Angeles, CA, USA
They Seek To Glimmer, Musik Curatorial, Dallas, TX, USA
Payasadas, Epiphany Center for the Arts, Chicago, IL, USA
- 2020 Recuerdos, SITE Galleries, School of the Art Institute of Chicago, Chicago, IL, USA

GROUP EXHIBITIONS

- 2022 Salon, Guts Gallery, London, UK
Vernacular Glamour, Cambridge Art Association, Cambridge, MA, USA
- 2021 Recuerdos, Co-Prosperity Sphere, Chicago, IL, USA
Orchids, New Image Art, Los Angeles, CA, USA
Queerness in Color, Queer Art Collective, California State University Stanislaus, Turlock, CA, USA
Clean Slate, Gruin Gallery, Los Angeles, CA, USA
A Flame Sparkling, Fluffy Crimes, Chicago, IL, USA
- 2020 ENTRECUERPOS, Heaven Gallery, Chicago, IL, USA
The Chicago Painters Exhibition, Happy Gallery Chicago, Chicago, IL, USA
Undefined: Pride Month Benefit Project, Curina, New York City, NY, USA
Undergraduate Exhibition, Sullivan Galleries, School of the Art Institute of Chicago, Chicago, IL, USA
HYBERNATE, Workshop 4200, Chicago, IL, USA
CUFFING, Jackson Junge Gallery, Chicago, IL, USA
- 2019 CASA, 5th Floor Gallery, University of Illinois Chicago, Chicago, IL, USA

AWARDS, RESIDENCIES, FELLOWSHIPS

- 2022 Resident Artist, The Macedonia Institute, Chatham, NY, USA
- 2021 Tanda 6 - Chuquimarca Projects, Chicago, IL, USA
Resident Artist, Bed Stuy Art Residency, Brooklyn, NY, USA
Viewing Program 20 / 21 Participant, The Drawing Center, New York City, NY, USA
- 2020 Student Leadership Award, School of the Art Institute of Chicago, Chicago, IL, USA
Excellence in Leadership Award, School of the Art Institute of Chicago, Chicago, IL, USA
Chicago Artists Coalition SPARK Grant Recipient, Chicago, IL, USA
- 2019 Yale Norfolk Summer School of Art Residency, Yale University, Norfolk, CT, USA
Diversifying Art Museum Leadership Initiative (DAMLI) Exhibition Design intern, Art Institute of Chicago, Chicago, IL, USA
- 2018 Adrew W. Mellon Summer Scholar, The Art Institute of Chicago, Chicago, IL, USA
Dean's List Award Recipient, School of the Art Institute of Chicago, Chicago, IL, USA

EDUCATION

- 2020 BFA, School of the Art Institute of Chicago, Chicago, IL, USA

Juan Arango Palacios (b.1997, Pereira, Colombia) is an artist whose vibrant visual narratives build a world of sanctuary and celebration. Highlighting the experience of marginalized communities, the artist's works are centered on uplifting the queer experience—while also exploring the artist's experiences growing up in a post-colonial context in Colombia and the United States. Raised in a traditional Catholic community in Colombia, a series of migrations brought Arango Palacios and his family to the American South in search of a better life. Moving through Louisiana and Texas, their sense of identity and belonging began to be skewed by their lack of knowledge of the English language, their unfamiliarity with American culture, and their internal struggle with a queer identity. Arango Palacios graduated from the School of the Art Institute of Chicago in 2020 and has developed an interdisciplinary artistic practice exploring drawing, painting, textile-making, and ceramic sculpture. Arango Palacios' work has been exhibited in solo exhibitions at Povos Gallery, Chicago, IL; Co-Prosperity SpherE, Chicago, IL; Co-Prosperity Catskill, Catskill, NY; New Image Art, Los Angeles, CA; Musik Curatorial, Dallas, TX; Epiphany Center for the Arts, Chicago, IL; and SITE Galleries at the School of the Art Institute of Chicago, Chicago, IL. Arango Palacios has participated in artist residencies at The Macedonia Institute in Chatham, NY; the Bed Stuy Art Residency in Brooklyn, NY; and the Yale Norfolk Summer School of Art Residency at Yale University in Norfolk, CT. In 2020, the artist received the Chicago Artists Coalition SPARK Grant in Chicago, IL. Arango Palacios lives and works in Chicago, IL.

ELIZABETH TIBBETTS

BORN

1993, Connecticut, USA

EXHIBITIONS

- 2023 Gaa Projects, Cologne, Germany (Forthcoming)
- 2022 Elective Affinities, Chapter NY, New York, NY, USA
Hand in Hand, Midwestern State Gallery, Wichita Falls, TX , USA
Lichtung, Gaa Gallery, Provincetown, MA, USA
New York Chain Suitcase Brussels Show, 8 Track, Brussels, Belgium
- 2019 Now is The Future, Local Project, Queens, NY, USA
- 2016 Animal Passions, Memorial Hall Gallery, Providence, RI, USA

EDUCATION

- 2016 Rhode Island School of Design, BFA Painting, Providence, RI, USA
- 2015 Chautauqua Institution, Chautauqua, NY, USA

Elizabeth Tibbetts (b. 1993 Connecticut, USA) lives and works in Brooklyn, NY. She attended Chautauqua Institution in 2015 and received her BFA from Rhode Island School of Design in 2016. She has most recently participated in exhibitions in New York and Belgium, including Margerine Gallery, 8 Track (Brussels, Belgium), Local Project (Queens, NY), and Gaa Gallery (Provincetown, MA).

EMILY YONG BECK

BORN

1999, Daegu, South Korea

SOLO + TWO PERSONS EXHIBITIONS

- 2023 Gaa Projects, Cologne, Germany (Upcoming)
2022 Spoonful of Sugar, New Image Art Gallery, Los Angeles, CA, USA
Lions & Lambs, Gaa Gallery, Provincetown, MA, USA
Emily Yong Beck, The Nevica Project, Chicago, IL (Online Feature)
Emily Yong Beck + Kaylie Kaitschuck, NADA New York, Gaa Gallery, New York, NY, USA

GROUP EXHIBITIONS

- 2022 Menagerie, Agency Art, Chicago, IL, USA
Obscurity and the Unknown, Sebastian Gladstone, Los Angeles, CA, USA
So You Thought This Would Be Easy, Weatherproof, Chicago, IL, USA
Party People, Black Book Gallery, Englewood, Colorado, USA
2021 Undergraduate Exhibition, SAIC Galleries, Chicago, Illinois, USA
Cozy Warm, Arts of Life, Chicago, IL, USA
Bright Line, The Latent Space, Chicago, IL, USA
Quick Hello, Black Book Gallery, Englewood, Colorado, USA
Milkweed, Watershed Gallery, Newcastle, ME, USA
New Image Art, Untitled Art Fair Miami, FL, USA

AWARDS + RESIDENCIES

- 2022 Township10, Marshall, NC, USA
2021 Watershed, Newcastle, ME, USA
White Columns: The White Columns Curated Artist Registry

EDUCATION

- 2021 BFA, School of the Art Institute of Chicago, Chicago, IL, USA

SELECTED PRESS + PUBLICATIONS + WORKS CITED

- 2021 Clay In Color: The Propaganda of Rococo Ceramics and Cuteness with Emily Yong Beck
2020 ALL MY FRIENDS: friends forever 5-8

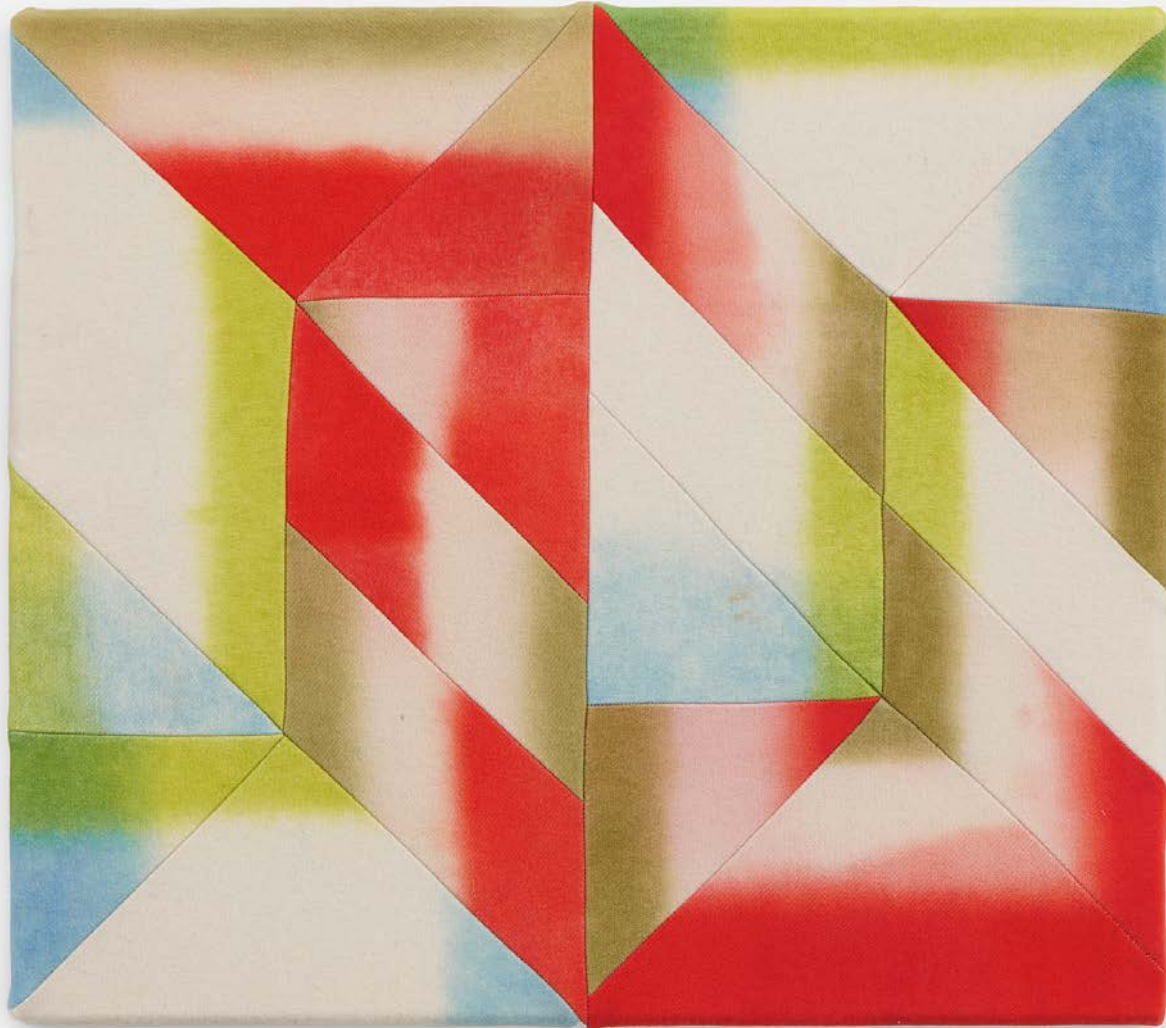
Emily Yong Beck (b. 1999, Daegu, South Korea) is an interdisciplinary ceramic artist who received her BFA from the School of the Art Institute in 2021. Yong Beck's work has been featured in the solo exhibition, Spoonful of Sugar at New Image Art, Los Angeles, CA, and a two-person presentation with Gaa Gallery at NADA New York, NY. In early 2023, she will have a solo exhibition at Gaa Projects, Cologne, Germany. Yong Beck has been awarded residences at Watershed Center for the Ceramic Arts, Newcastle, ME, and Township10, Marshall, NC. Yong Beck lives and works in Chicago, IL, where she co-runs the exhibition space, The Latent Space.

ADDITIONAL WORKS

WILDER ALISON

What we see in Alison's work are extensions of experiments in alternative painting processes initiated in the 1920s and 1960s—investigations in which Modernism and its descendants sought to transgress the limits of the medium as well as the very notions of “painting” and “color.” Alison's use of dye neither restricts nor affirms any definitive notion of color or its application, but instead offers a deconstruction of color, presenting a free and playful assembly of hues that are distinct yet without individual definition. This enigmatic quality of how Alison's work processes the fundamentals of painting is what sets this work apart from the strict postulations regarding the medium posed by former historic movements and theorists in Europe and the US. “Color” in Alison's work is both “not important and everything” all at once. It interacts with the canvas - and with the beholder, encouraging the viewer to step back enough to appreciate both a rigorously complex composition of forms and lines and also the fact that what we are taking in both is and is not painting, strictly speaking.

Wilder Alison (b. 1986, Burlington, VT) is an interdisciplinary artist whose recent work includes painting and works on paper. In recent years, Alison has exhibited work with Gordon Robichaux, Rachel Uffner, Gaa Gallery, FIERMAN, CUE Foundation, 247365, Primetime, and Garden Party Arts, among others. Recent solo shows include A Ripe Blackberry Murmurs to the Wall at FIERMAN, New York, NY, the faucet the drain breach\ a new /ifeat Gaa Gallery, Provincetown, MA, Slit Subjects at White Columns, New York, NY; \$PLIT \$UBJECT at Marlboro College, Marlboro, VT; and new wools at the Hudson D. Walker Gallery, Provincetown, MA. Alison was a fellow at the Fine Arts Work Center in 2016-17 and 2018-19, and has also participated in residencies at Triangle France-Astérides, Lighthouse Works, Fire Island Artist Residency, and Lower East Side Printshop. Alison performs in collaboration with psychoanalyst and musician Monroe Street as NO STONES, with recent engagements at SUBLIMATION Projects, HOLO NYC, CUE Foundation, and LaKAJE in New York. Alison is currently a fellow at Schloss Solitude in Stuttgart and is a graduate of the Bard MFA Painting program.



coral arcs an apexed pan, 2022

Dyed wool and thread
46 x 53 cm / 18 x 21 in

USD 5,000

Excluding taxes and shipping



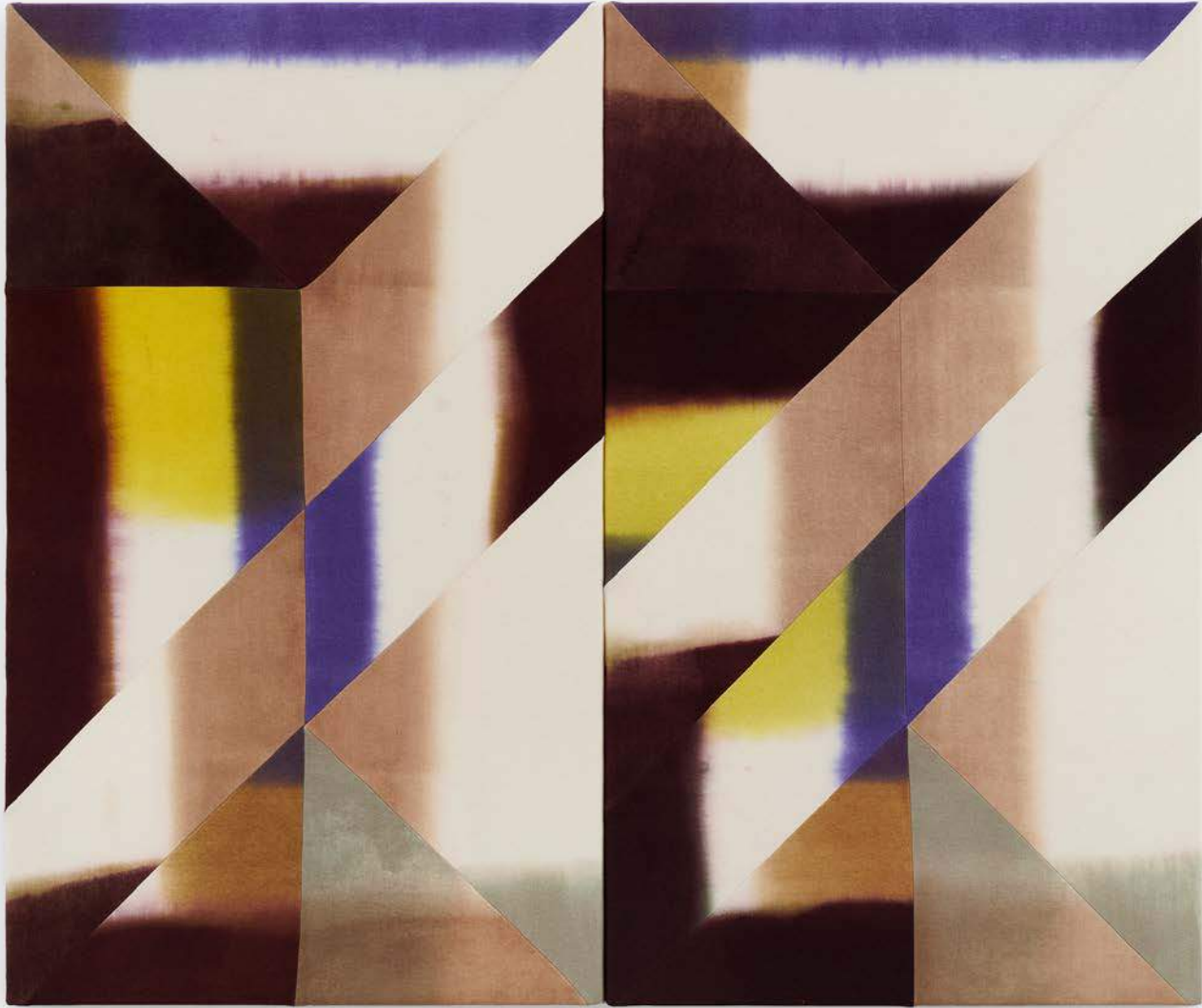


yolk-led ve/ns torque, 2022

yolk-led ve/ns torque
122 x 216 cm / 48 x 85 in

USD 18,000

Excluding taxes and shipping



breaks or loosens the yolk, greenin,
2022

Dyed wool and thread
122 x 144 cm / 48 x 56 3/4 in

USD 12,000

Excluding taxes and shipping



KIM WESTFALL

Westfall examines the plant life found in the Korean Demilitarized Zone. The orchids in Westfall's tufted ribbon works recall studio floral photography's black backdrop. These ribbon textiles are generated from digital drawings projected onto a backing cloth. Using materials common to craft and goods for the home, or adorning the body, the resultant works are both mechanized and handmade. Featuring a single flower per image, present as a film still, a photograph, a moment captured in time. Faces begin to emerge in the centers of flowers. The body of the plant becomes recognizable, embodying a new language. Nearly cartoon-like, there is a simultaneous humor and bleakness to the images. They are filled with juxtapositions: soft and heavy, still and animate, delicate and opaque, resilient and precarious. These works represent narrative absences and suggest histories and futures not yet told; the quiet and insistent messages of orchids

Kim Westfall (b. 1986 Seoul, Korea) received her BFA from the Rhode Island School of Design in 2008. Previous exhibitions include *Splendid Bitch*, White Columns, New York, NY; *Chibi USA*, No Place Gallery, Columbus, OH; *Me, My Friends, & I*, 1969 Gallery, New York, NY; and *Stop the World I Want to Get Off*, Big Medium, Austin, TX, among others. Westfall's work has been exhibited in group exhibitions at NADA Miami, Miami, FL; Independent Art Fair, New York, NY; 1969 Gallery, New York, NY; Untitled Art Fair, New York, NY; Sensei Gallery, New York, NY; Helmuth Projects, San Diego, CA; Cathouse FUNeral, Brooklyn, NY; and Quaid Gallery, Tampa, FL. In 2018 Westfall was a recipient of a Korean Government Scholarship; and in 2017 she received a travel and study grant from the Jerome Foundation to research the history of international adoption in Korea. Westfall continues to travel and conduct research in Korea and currently lives and works in Brooklyn, NY.



Small Whorled Pogonia,, 2022

Tufted organza ribbon
114 x 127 cm | 45 x 50 in

USD 5,500

Excluding taxes and shipping



Cymbidium Goeringii, 2022

Tufted organza ribbon
109 x 137 cm / 43 x 54 in

USD 5,500

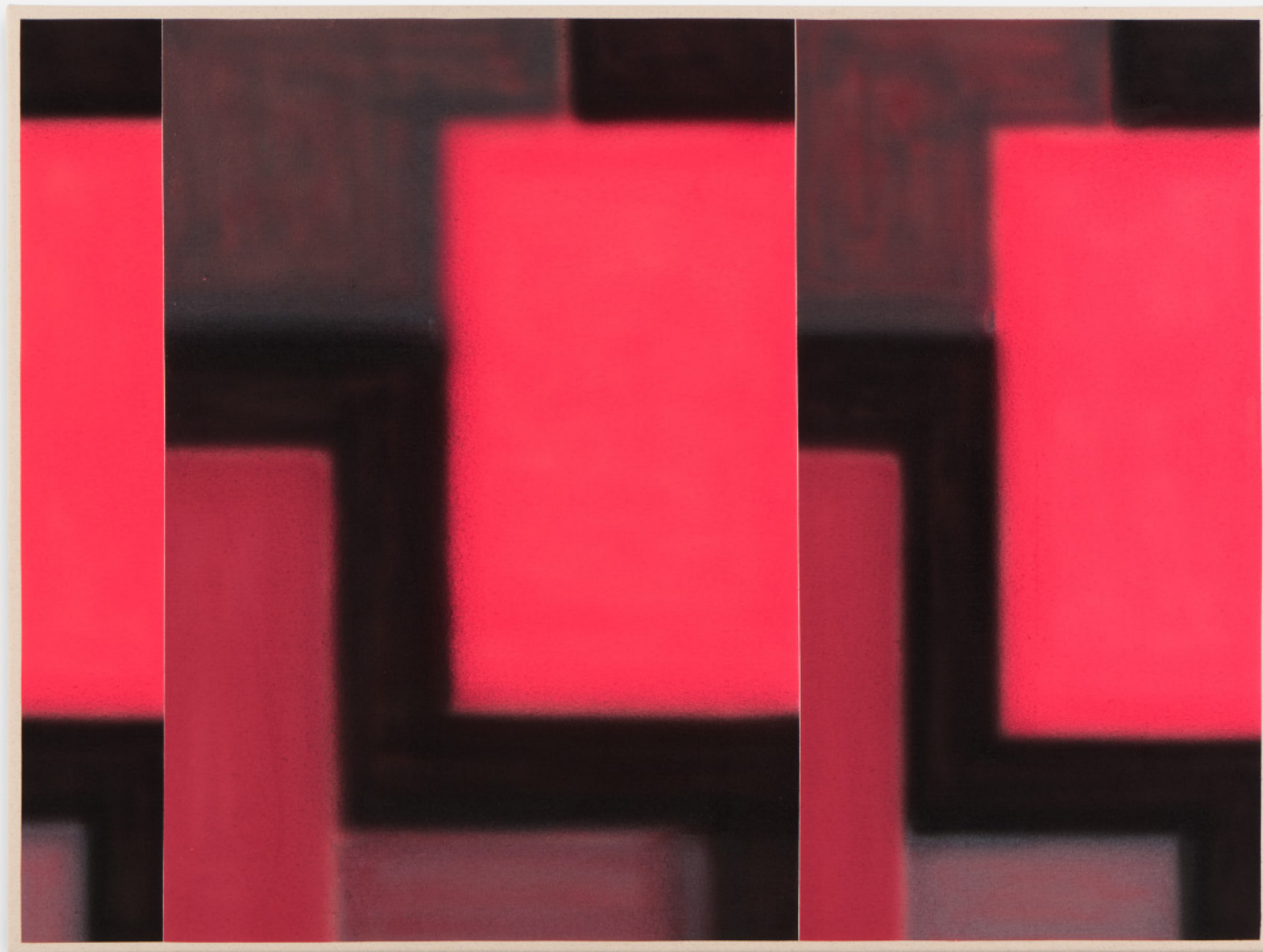
Excluding taxes and shipping



RUSSELL TYLER

Russel Tyler explores how surface, color, texture, and process compound to create works that are simultaneously still and meditative. While also implying movement and a suspension of time, Tyler takes a playful and method-based approach to painting. To make these paintings, he begins with untreated raw canvas drop cloth that is airbrushed with acrylic paint. The paint collects on the textured surface of the painting producing a layered and nuanced accumulation of color. Added elements of flattened perspective, sprayed layers, and the seeming presence of artificial light sources simulate shadows, space, and architecture. Through this process, subtle shifts in color are enclosed against each other - adding contrast and depth.

Russell Tyler (b. 1981, Summertown, TN) received his MFA from Pratt Institute in Brooklyn and his BFA from Concordia University in Montreal. He has had solo exhibitions at Over the Influence, Los Angeles, CA; Richard Heller Gallery, Los Angeles, CA; The Hole, New York, NY; Denny Gallery, New York City, NY; Galerie Bernard Ceysson, Paris, France; Ribordy Contemporary, Geneva, Switzerland; DCKT Contemporary, New York, NY; Alon Segev Gallery, Tel Aviv, Israel; Gordon Gallery 2, Tel Aviv, Israel and EbersMoore Gallery, Chicago, IL. He has been included in group exhibitions at the Savannah College of Art and Design, the Torrance Art Museum, New Britain Museum of American Art, Anonymous Gallery, Retrospective Gallery, The Fireplace Project, Ana Cristea Gallery, Thierry Goldberg Gallery, ACME (Los Angeles), among others. His work has been reviewed or featured in Artforum, Hyperallergic, Modern Painters, T The New York Times Style Magazine, NY Arts Magazine, The Brooklyn Rail and Le Monde.



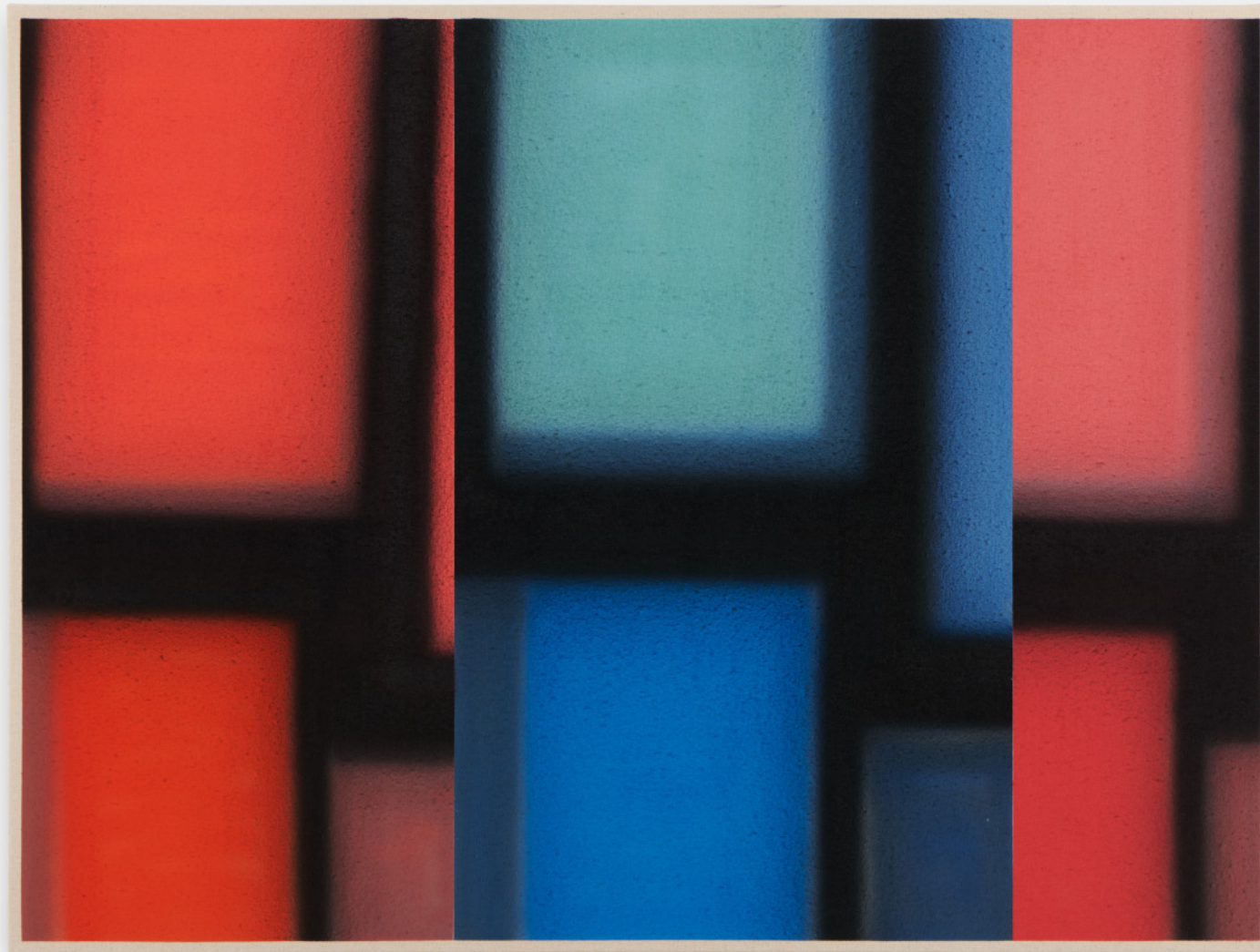
RZ3, 2022

Acrylic on canvas

91 x 122 cm / 36 x 48 in

USD 9,000

Excluding taxes and shipping



OBT, 2022
Acrylic on canvas
91 x 122 cm / 36 x 48 in

USD 9,000
Excluding taxes and shipping

DAN SCHEIN

Schein's figurative and landscape paintings are observations of fictional moments, giving the viewer a glimpse into a larger story, as if cropped from cinematic storyboards. His works favor a wildness and ferality to reveal an elaborate and rich personal mythology. In his painting, logical laws and ordinary abstinence are dismissed and instead a universe of character types who let themselves devour into nature, sex, each other and themselves is unfolded. Schein's expressive brush strokes invite to a world of absurdities, mystical and mythical scenes, while using traditional motifs in painting- a horse, a hare, a reclining nude, and citing a range of historical references including Francisco Goya, Max Beckmann, Otto Dix, and Chaim Soutine. Evading a particular decade or period, Schein's confusion of time (and place) affords his work a paradoxically timeless quality.

Dan Schein (b. 1985, Johannesburg, South Africa) is a New York-based artist whose oil paintings and drawings are characterized by expressive brush strokes and possess a sense of immediacy and looseness. Schein earned his BFA from the State University of New York – Purchase College in 2008 and completed his MFA from the Tyler School of Art in Philadelphia in 2011. Recent solo exhibitions include *Window Pains*, Best Western, Queens, NY; *My Life is Small*, Galleri Tom Christoffersen, Copenhagen, Denmark; *Mostly Paper and a Ham*, Room Art Space, Brooklyn, NY; *Paintings of Horses and Other Things Also*, Marvin Gardens, Queens, NY; *Where Do We Dump the Bodies*, Mike Weiss Gallery, New York, NY; *New Paintings at Galleri Brandstrup*, Oslo, Norway; and *Naked Pictures* (2017), *I Believe in Psychopaths* (2013), and *As you Stand There Watching* (2012), at Galleri Tom Christoffersen in Copenhagen, Denmark

Naked Tree Appreciation, 2022

Naked Tree Appreciation
46 x 35.5 cm / 18 x 14 in

USD 2,500

Excluding taxes and shipping





Cat person, 2022
Acrylic on canvas
46 x 35.5 cm / 18 x 14 in

USD 4,200
Excluding taxes and shipping