

Fred.

HOMAGE / April 6 – May 7, 2023

CURATED BY DEREK G. LARSON & JEFF WALLACE / AN EXHIBITION TO BENEFIT SMACK MELLON

ALEX PAIK

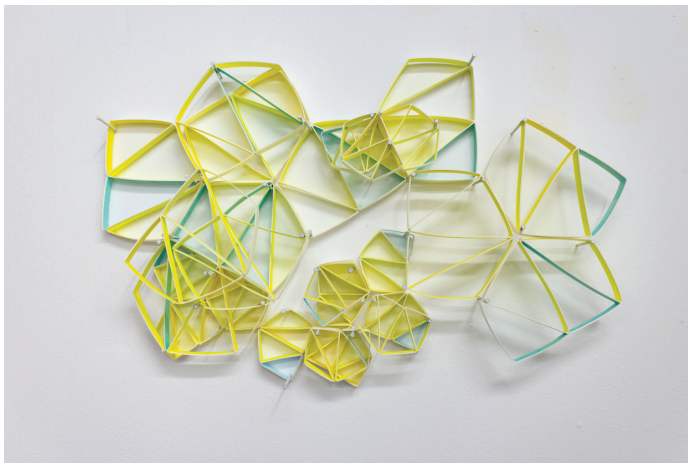
Artist Statement

My site-responsive, modular wall installations use form and color to explore adaptability, impermanence, and interdependence. Each installation takes one geometric unit, made from folded hand-colored paper, as its motif. Multiple units are layered on a wall, hung simply on nails, to create improvised and ephemeral installations. Geometry enables infinitely new and surprising relationships, among groupings that visually bleed into, and interact with, neighboring units. Reflected color transforms the wall into an inherent part of the work. Each installation's successive iteration reveals new relationships among material, color, and place. Each installation is unique, and is responsive to and integrated with its site.

Bio

Alex Paik is an artist, community builder, curator, and writer based in Los Angeles. His modular, paper-based wall installations explore the adaptability, impermanence and interdependence of forms, color, and structures. He has exhibited in the U.S. and internationally, with notable solo projects at Praxis New York, Art on Paper 2016, and Gallery Joe. His work has also been featured in group exhibitions at BravinLee Projects, Ruschman Gallery, and MONO Practice, among others.

Paik is Founder and Director of Tiger Strikes Asteroid, a non-profit network of artist-run spaces and organizes Correspondence Archive, an online series of conversations between artists of color.



Etude from Partial Hexagon (Lemon Yellow)

2023

Gouache, colored pencil, paper, nails
Dimensions variable

1,000

For more information, please contact: Jeff Wallace (646.239.6732) or Derek G. Larson (516.519.2804)

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ATO RIBEIRO

Artist Statement

By employing familiar practices — of collecting, joining and refining natural and repurposed materials — my wooden kente quilt works, mixed-media installations and prints provide educational opportunities to seek out new points of reference, while preserving layers of African cultural heritage and varying ethnic perspectives. Through the use of discarded materials, the query of my work is in part a look into torturous separation — of peoples, of fact from accounts—and rectification through remembrance. They are the results of a process aiming to preserve invaluable communities and explore alternate methods of making home.

Bio

Ato Ribeiro (b. 1989) is a multidisciplinary artist working in a variety of media including sculptural installation, drawing and printmaking. He is currently serving as a 2022/2023 MOCA GA WAP Fellow, and was recently a 2022 Atlanta Artadia Awardee. Ribeiro has received Fellowships The Studios at MASS MoCA in North Adams, MA and the Skowhegan School of Painting & Sculpture in Madison, ME among others. He earned his B.A. from Morehouse College in Atlanta, Georgia, and his M.F.A. in Print Media from Cranbrook Academy of Art in Bloomfield Hills, Michigan.



**Untitled
(Wooden Kente Quilt 32)**
2021
Repurposed wood, wood glue
15 x 12 x 1 inches

1,800

**Untitled
(Wooden Kente Quilt 34)**
2021
*Repurposed wood, wood glue,
HDPE*
15 x 12 x 1 inches

1,800



**Untitled
(Wooden Kente Quilt 47)**
2021
Repurposed wood, wood glue
9 x 9 x 1 inches

650

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AUSTIN BALLARD

Artist Statement

My practice relies on an evolving relationship between craft, ritual and fine art. Utilizing traditional textile pattern-making and a propensity for science fiction, my sculptures conjure up the celestial, the mechanical and the therapeutic.

Through a process that is both meticulous and spontaneous, I look toward organic and manufactured forms alike to create objects that entangle the spirituality of object-hood with the tactility of memory.

While I use pattern and repetition to reveal and camouflage, my sculptures are made from woven cane, which derives from the rattan palm. Palm becomes a reference to both material and body. Although considered handicrafts, my practice suggests artificial engineering. While evoking a sensitivity for touch and reflection, the sculptures recall intimate objects like modern talismans, augmented scholar's rocks, and coded tapestries.

Bio

Born in Charlotte, NC, Ballard received an MFA in Sculpture from the Rhode Island School of Design and a BFA from the University of North Carolina in Charlotte, where he also served as an Assistant Professor in Textiles. Ballard has received numerous awards including a Joan Mitchell Foundation Award, a Windgate Foundation Fellowship, a Kenneth Stubbs Endowed Fellowship, a Peter S. Reed Foundation Grant, the Chenven Foundation Grant and the RISD Graduate Studies Grant. He has been awarded full fellowships to the Museum of Arts and Design, Fine Arts Work Center in Provincetown, Ox-Bow School of Art, the Edinburgh Sculpture Workshop, Vermont Studio Center, Wassaic Project, and the McColl Center for Art + Innovation. Ballard has been featured in Maake Magazine, Art Maze Magazine, Wall Street International and Wide Walls. Ballard has held solo exhibitions at Smack Mellon, NY, Wave Hill, NY, Napoleon, PA, Real Art Ways, CT, and Ithaca College among others. He currently lives and works in Ridgewood, NY.



Clenched Palm (Tan Satchet with Kingfisher and White)

2023

Cane Webbing and Epoxy Clay

20x15x16 inches

4,500

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DAKOTA GEARHART

Artist Statement

Dakota Gearhart is a transmedia artist whose practice concerns the effects of modern science and technology with a particular focus on the radical deconstruction of contemporary power structures according to an ecofeminist worldview. She seeks to make the familiar strange—and sometimes the strange familiar—and through that inversion, articulate a more robust and less oppressive future. Recent works have explored such topics as the commercial flower trade, gender bias in big tech, and coral reef tourism in her home state of Florida. Color, humor, and a disorienting species of maximalism are common features of her collage-based aesthetic.

Bio

Dakota Gearhart is an artist, animator, and educator based in New York. Currently, she is a Creative Science Member of the New Museum's NEW INC program, where she is developing an animated ecology podcast called "Life Touching Life". She is an adjunct professor at Parsons at The New School and at the Integrated Design & Media program at New York University, where she teaches Motion Graphics. Gearhart's work has been awarded a Franklin Furnace Fellowship, United States Artists grant, and a National Endowments for the Arts US-Japan Creative Fellowship which will bring her work to Japan in 2023.



The Sextant of the Rose

2020

1 min, 4k Animated Video Collage, minted NFT

.55 ETH



Transitional Sigh

2017

1 min, HD Digital Video, minted NFT

.45 ETH



Shadow Box

2020

1 min, 4k Animated Video Collage, minted NFT

.45 ETH

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DEREK G. LARSON

Artist Statement

Très Mall is an award-winning animated series that depicts the lives of four friends residing in an abandoned mall. The show's episodes revolve around philosophical, capitalist, and violent themes, as discussed by renowned theorists like Noam Chomsky, Priyamvada Gopal, and Michael Hardt. The series is the brainchild of Derek G. Larson, who serves as its writer, director, and animator.

By combining contemporary art history, modernism, and a diverse range of cultural icons, Très Mall is a development of a distinctive medium that blends writing, music, and theory. It's a means of critique and reinterpreting the sphere of entertainment. Although art and entertainment have always been closely connected, my aim is to incorporate theory into something that is not simply art or entertainment.



Très Mall

2019 –
Video

NFS

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HENRY CHAPMAN

Artist Statement

I'm the son of a pianist and some of my terms for understanding painting come from music: practice, performance, movement, time. These terms reflect how I make each painting — in one or two sittings, at a scale requiring my full body, and based on studies made in watercolor first. They also reflect my way of asking these questions of painting: what is the right language to embody experience? What is language? What is body?

A central form in my work evokes both a color wheel and a clock; in some paintings, a figure reaching outward. In others, a stellar or floral shape. Screen-printed words move around or within these marks and washes of color, often at points where you would find numerals on a clockface. The idea is movement. To move through different modes and concepts — thinking, feeling, speaking, acting. The words themselves are not the painting's 'language,' but part of the language. A part of color.

Bio

Born 1987, Brooklyn New York. Henry Chapman's work has been described as "making a case for rigorous attentiveness to the interaction among forms." The subject of solo- and two-person shows at Kate Werble Gallery, T293 Gallery, Labs Gallery Bologna, and Rhona Hoffman Gallery, Chapman has received support from the Philip Guston and Musa McKim Named Residency at Yaddo, the Elizabeth Canfield Hicks Prize, and the Hans G and Thordis W Burckhardt Foundation. He trained at The Cooper Union, where he was awarded Young Alumnus of the Year in 2013, and at Yale University, where he completed his MFA in 2015. He lives in New York.



Hopeful Star, Brown Grass

2023

Acrylic on canvas with artist stand

71 x 55 inches

10,000

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JEFF WALLACE

Artist Statement

The origins of my work lay in personal experience: in 2012, as elderly relatives began showing signs of failing health and memory loss I was left to manage their personal effects. Gathering and organizing their correspondence, papers, photographs and books, I recognized how the various ephemera together formed a distinct, personal narrative, documenting a sequence of moments that collectively recount a lifetime. In my work, I explore the role of revision and palimpsest as it relates to memory – the continuous process through which stories overlap, become diluted or erased over time.

‘My paintings and installations are constructions that amplify the relationship between time and memory. I use materials that may be familiar to a viewer, but are not immediately recognizable out of context. With this medium, I am interested in preserving the ‘what was’ and in elevating the ‘as is’ to represent what remains present in memory with the passing of time – the colors, light, shapes and patterns of what is encountered in daily life.’

Bio

Jeff Wallace is a mixed-media artist whose work examines the palimpsest of time and memory through compositions and installations that rely on the use of repurposed materials and ephemera. Wallace earned a BFA in Visual Arts from Purchase College and attended the Yale Design Program in Brissago, Switzerland. His work has been exhibited in numerous group and solo shows including Cristin Tierney Gallery; Rick Wester Fine Arts; The Painting Center; Lichtundfire Gallery (New York, NY); Craven Contemporary (Kent, CT); Swenson Gallery (Miami, FL); and is included in private collections in the US and abroad. Wallace has been awarded fellowships at the Virginia Center for the Creative Arts (VCCA); the American Academy in Rome (Visiting Artist / Visiting Scholar program); the Vermont Studio Center; and Yaddo. In addition to his studio practice, he is curator of Main Window Dumbo, a presentation space for emerging New York artists. Wallace lives and works in Brooklyn.



Lavandula

2021

Mixed media in shaped shadowbox frame

22.5x19.25x2.25 inches

3,200

Quinocridone Magenta + Yellow with Black

2021

Mixed media in shaped shadowbox frame

22.5x19.25x2.25 inches

3,200

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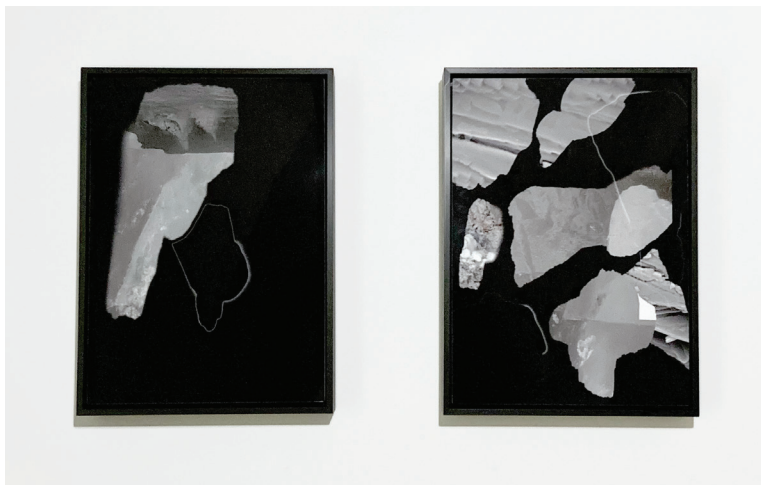
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LEAH BEEFERMAN

Bio

Leah Beeferman works with video, digital image-making, text, and sound. She explores what emptiness and density — concepts important in quantum physics, which studies the smallest of scales — mean in landscapes on Earth, at a planetary scale. She has had solo exhibitions at Rawson Projects, New York; Arcade on Stadium, Utah; COOPt, Texas; and Sorbus, Helsinki. Recent two-person or group exhibitions include Helsinki Art Museum, Finland; Smack Mellon, Brooklyn; Fiskars Village Biennial, Finland; Sirius Arts Centre, Ireland; SOLU, Helsinki; The Anderson, Richmond.

Beeferman has participated in many residencies, including LMCC Workspace, New York; The Arctic Circle, Svalbard; Tiputini Biodiversity Research Station, Ecuador; ArsBioarctica, Finland; Mustarinda, Finland; Digital Painting Atelier, OCAD, Toronto; and Sirius, Ireland. Her work has been discussed in publications including BOMB, Objektiv, Temporary Art Review, Art in Print, Taupe Magazine, and ArtPulse. In 2016 she published an artist book, *Triple Point*, with Lodret Vandret Copenhagen. She received an MFA from Virginia Commonwealth University (2010) and a BA from Brown University (2004) and was the recipient of a Fulbright Scholar Grant to Finland (2016-17). Beeferman is now based in Providence, where she teaches at the Rhode Island School of Design.



**Cold Sky (Near Far Crisp Soft
Solid Gas Dust Rock)**
2019-2022
Dye sublimation prints on aluminum
11.7 x 8.3 inches

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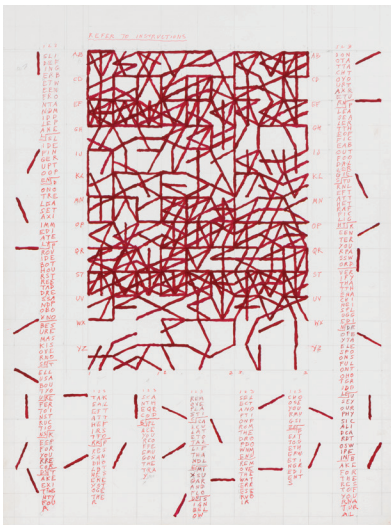
LESLIE ROBERTS

Artist Statement

I chart everyday language into geometric structures. The written lists in my paintings are artifacts of 21st-century life, collected from ambient sources like signage, packaging, text messages, and the internet. On thin gessoed panels that resemble tablets, I write columns of words, then apply self-devised rules to map the writing, along X and Y axes, into gridded configurations of line and shape. The rule-based process yields visual outcomes I couldn't otherwise invent. Each panel becomes a record of its own making, in which text and annotations are inseparable from the painted systems they generate. Writing is a resonant fine print for urgently optical paintings.

Bio

Leslie Roberts had recent solo exhibitions at Minus Space and 57W57Arts. Her work has also been shown at the Brooklyn Museum, Deanna Evans Projects, McKenzie Fine Art, Pierogi, PPOW, Tiger Strikes Asteroid NY, Visual Arts Center of NJ, Weatherspoon Museum (Greensboro, NC), and Wellin Museum (Clinton, NY.) She has been awarded residencies at Yaddo, Ragdale, Virginia Center for the Creative Arts, Marble House Project, and Monson Arts. Roberts has an MFA from Queens College and a BA from Yale. She is a professor emerita at Pratt Institute. Born in North Carolina, she lives and works in Brooklyn.



Refer to Instructions

2021
Acrylic gouache, pencil, ink on panel,
16 x 12 inches

3,800

Crimson, Ruby, Scarlet

2022
Acrylic gouache, pencil, ink on panel,
16 x 12 inches

3,800

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STEPHEN SOLLINS

Artist Statement

The various projects grouped under the common title Forwarding are a mechanism for celebrating and “collaborating” with 305 interlocking abstract shapes drawn, cut and sewn in 1885 by quilt-maker Rachel Blair Greene for her Crazy Quilt (collection AFAM). The shapes I am interested in are only one aspect of her much more complex quilt. Greene was not acknowledged as an artist during her lifetime. While bringing her simple shapes forward to the present I am able to wrestle with my own concerns and questions about authorship, originality, value, the intersection of craft and art, and the artist’s intention.

Biography

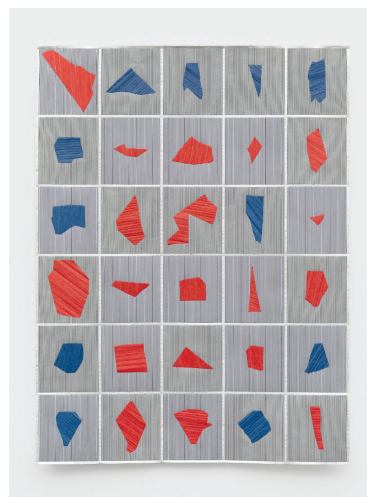
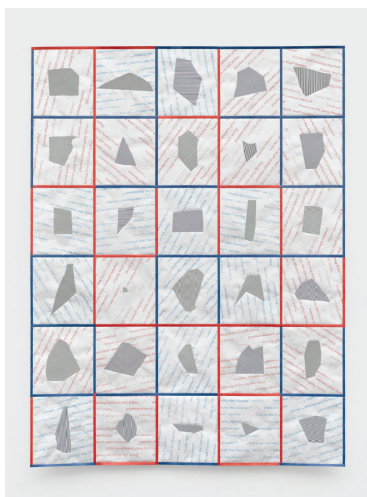
Stephen Sollins is a contemporary artist with a longstanding interest in the visual rhythms of time and the possibilities of silence as a subject for art. He holds Fellowships from New York Foundation for the Arts and The MacDowell Colony.

Sollins' work has been exhibited in the permanent galleries of the Brooklyn Museum of Art and at the American Folk Art Museum. He has had solo exhibitions at Mills College Art Museum in Oakland, California and Smack Mellon in Brooklyn, and at galleries including Mitchell-Innes and Nash, New York, Pavel Zoubok, New York, Brian Gross Fine Art, San Francisco, and Arthur Roger Gallery, New Orleans.

He has taken part in numerous group shows at museums and galleries including Bronx Museum of the Arts, The Drawing Center, Weatherspoon Art Museum, the San Jose Institute of Contemporary Art, the Fine Arts Museums of San Francisco, and the Contemporary Arts Center in New Orleans.

In addition his work is part of many public and private collections including The Museum of Modern Art, The Brooklyn Museum of Art, The Achenbach Foundation at the Fine Arts Museums of San Francisco, the Portland Art Museum, and The Davis Museum at Wellesley College.

Stephen Sollins received his MFA from School of Visual Arts in 1997 and his BA in Photography from Bard College in 1990.



Forwarding (III)

2016

*Electrostatic printed paper,
printed Tyvek*

44 x 33 x 1/4 inches

NFS

Forwarding (X)

2016

*Electrostatic printed paper,
printed Tyvek*

44 x 33 x 1/4 inches

NFS

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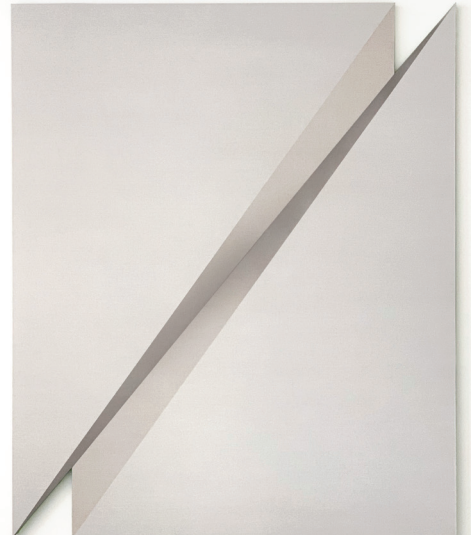
SUZANNE SONG

Artist Statement

I am a painter who explores the relationships between different visual elements and how they can exist in harmony. My paintings blur the boundary between illusion and reality by creating multifaceted dimensions that challenge perception. I am interested in the notions of duality and how they can be explored through spatial and perceptual means. Through my pared-down visual vocabulary, I arrive at multifaceted compositions that reveal themselves incrementally, creating a perceptual narrative for the viewer. My recent works include a series of shaped paintings titled Poly-Grounds that transform and multiply the ways in which visual cues can appear. Through the use of reflection, rotation, and perspective play, I explore perceptual duality and create new spatial configurations.

Bio

Born in x in 1974, Suzanne Song lives and works in New York City. Solo exhibitions include Gallery Baton, Seoul, Korea (2019); Doosan Art Center, New York (2011); Michael Steinberg Fine Art, New York (2007). Selected group exhibitions include Nara Roesler Gallery, São Paulo, Brazil (2012); Frans Masereel Center, Kasterlee, Belgium and Hunter College Gallery, New York (2010); Forth Estate Editions, Rhode Island School of Design Memorial Hall Gallery, RI (2009); The Drawing Center, New York (2002). She received the George R. Bunker Award while attending Yale School of Art, where she received her Masters of Fine Arts degree in 2000.



Open Form

2021

Acrylic on linen

49 x 39 x 7/8 inches

11,500

Untitled

2022

Acrylic on linen

50 x 41.5 x 7/8 inches

12,000

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TAYLOR BALDWIN

Artist Statement

In my work, I use discreet physical matter as a tool to make visible the ways that massive abstract infrastructure and belief system of capitalism and industry tangibly shapes and reshapes that discreet physical matter as it passes through it. Recently, this has manifested in explorations of alternative material economies – both market-based and not – as they intersect with class, history, culture, and ideology. I am interested in unlearning the authorship-driven, materially-directive modes of fabrication artists have inherited from industrialization, instead seeking ideas as they reside within material at the fringes of commerce. In effect, to collaborate with materials as they exist, and to co-develop ideas in response to the reality of what is deciding whether they fall within or without of the value structures of commercial markets.

Bio

Taylor Baldwin (b. Tucson, AZ 1983) is an artist working primarily in sculpture, video, and installation. He received a BFA from Rhode Island School of Design in 2005 and an MFA from Virginia Commonwealth University in 2007. He has been a resident at the Skowhegan School of Painting and Sculpture, the Fine Arts Work Center, the Bemis Center for Contemporary Art, and the Seven Below Arts Initiative.

Baldwin has exhibited individually at Wayfarers Gallery (Brooklyn, NY) Conner Contemporary Gallery (Washington D.C.) , Land of Tomorrow Gallery (Louisville, KY), and Vox Populi (Philadelphia, PA) as well as groups shows at the Queens Museum of Art (Queens, NY), Tucson Museum of Contemporary Art (Tucson, AZ), the Virginia Museum of Contemporary Art (Norfolk, VA), the Kentucky Museum of Arts and Craft (Louisville, KY) and Zürcher Gallery (Manhattan, NY). He is currently based in Queens, New York and Providence, Rhode Island.



Head of a Prophet

2020

Lindenwood from salvaged church statuary and architectural elements, 1890 Lauscha Müller-Uri Prosthetic Glass Eyes purchased from 'sir_flacon' who notes "they where found while digging in factory yard in Limbach in Thuringia Germany" (Nürnberg, Germany), copper refrigerant tube and foil salvaged from discarded air conditioning units (Queens, NY), [See website for full list of media]

66 x 18 x 18 inches

NFS

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THERESA GANZ

Artist Statement

Paper Empires is a series of large scale collages based on photographs of trompe l'oeil architectural fantasies from Pompeii. I shot the source material for the project on location just prior to the pandemic in 2019. Greco Roman architectural details and flourishes have been deployed for various purposes since ancient times but often to invoke a myth of the stability and enduring nature of “Western Civilization”. In this series the delicacy of the paper, the empty interstitial spaces and the insubstantiality of the architectural forms give a sense of fragile and crumbling structures and institutions. As the series has progressed, organic forms have become entwined in the ruins and the colors have run to green. This sub-series is entitled Emerald City. Here are hints of hope, traces of life amid the ruins.

Bio

Theresa Ganz was born in New York City. She earned her BA from Vassar College in Film and her MFA from San Francisco Art Institute in Photography. She works in photo-based collage, installation and video. Her work has shown nationally and internationally at Smack Mellon, The RISD Museum, The Datz Museum of Art in Korea, the Museum of Craft and Design in San Francisco, Evans Contemporary in Canada, The Bell Gallery at Brown University, San Francisco CameraWork and The John Michael Kohler Arts Center in Wisconsin and at various commercial spaces in New York and San Francisco. Her work was included in the 2016 DeCordova Biennial. Her work has also been featured and reviewed in publications including ArtForum, Mousse Magazine, Outpost Journal and Magazine Gitz. She was the 2015 winner of the ArtSlant Prize. Her work is in the collections of Providence College, the Chrysler Museum of Art, the RISD Museum and the New York Public Library. She was a founding member and director at Regina Rex in New York. She currently resides in Providence, RI where she is an Associate Professor of Visual Art at Brown University. Her book, Shape Shifting was published by the Penumbra Foundation, Summer 2019. Her first trade publication, Grand Illusion, will be published by Mousse Publishing in the Fall of 2023.



Emerald City Circle

2022

*Hand cut inkjet prints,
colored pencil, collage.*

85 x 84 inches

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