

Art Basel Miami Beach

November 30 - December 4, 2021

Booth D12

P·P·O·W is pleased to present works by Ann Agee, Kyle Dunn, Elizabeth Glaessner, Joe Houston, Hortensia Mi Kafchin, Clementine Keith-Roach, Judith Linhares, Gerald Lovell, Guadalupe Maravilla, Christopher Page, and Erin M. Riley.



**Ann Agee's (b. 1959)** practice is focused on replicating objects by hand to simulate mass production and engage ambiguous delineations between fine art, design, and craft; histories of cultural appropriation and exchange; and the range of women's lived experiences. Inspired by late-17<sup>th</sup> and early-18<sup>th</sup> century Italian salt cellars, Agee's *Madonnas of the Girl Child* depict women and girls. Made from a variety of clays and glazes, formed with different techniques, and fired in multiple kilns, Agee's Madonnas realistically or abstractly engage motifs of the divine mother. Unlike the ubiquitous invocations of the Christ Child, all the offspring in this motley series are female. Whether being breastfed, cradled, or corralled, these girls are held up by their mothers and endowed with aptitude and virtue. Agee earned her BFA from The Cooper Union School of Art in 1981 and her MFA from the Yale School of Art in 1986. She has received a John Simon Guggenheim Fellowship, 2011; The Louis Comfort Tiffany Foundation Award, 1997; and a National Endowment for the Arts Fellowship, 1992; among others. Her works are included in the permanent collection of notable institutions including The Brooklyn Museum of Art, New York, NY; The Philadelphia Museum of Art, Philadelphia, PA; The RISD Art Museum, Providence, RI; The Los Angeles County Museum of Art, Los Angeles, CA; The Henry Art Museum in Seattle, WA; The Kohler Art Center in Sheboygan, WI; and The Museum of Contemporary Art, Miami, FL.

Imbuing his paintings with liquid eroticism and cinematic drama, **Kyle Dunn (b. 1990)** intertwines autobiographical and fictional narratives to express masculine emotional landscapes not often represented in visual culture. Capturing the simultaneous anxiety and nascent hope of our present moment, Dunn's lush, luminous, and physiologically charged paintings render contorted figures in spatially deceptive environments to reveal the chronic cognitive dissonance between desired freedom and recognized obligation. Reflecting on his practice, Dunn notes, "There is a kind of humor and silliness to big emotions, at least when you are looking back and processing. Making paintings is a way for me to distill messy situations in my life down to something understandable." Dunn lives and works in Queens, NY and received a BFA in Interdisciplinary Sculpture from the Maryland Institute College of Art. His work has been included in exhibitions at P·P·O·W, New York; GRIMM, Amsterdam, Netherlands; Maria Bernheim, Zurich, Switzerland; Thierry Goldberg Gallery, New York; and Little Berlin, Philadelphia, PA, among others. Dunn presented a solo exhibition at Galerie Maria Bernheim, Zurich in June 2021. P·P·O·W presented *Into Open Air*, Dunn's first solo exhibition with the gallery, in 2020 and will present his second solo exhibition in October 2022.





**Elizabeth Glaessner (b. 1984)** conjures a saturated, densely layered world of transformation and multiplicity. Inviting amorphousness in her subjects and environments, Glaessner's surreal universe is populated by evocative forms in various states of becoming or undoing. Rich with art historical and cultural allusions, her work offers no narratives or fables, but rather evokes nebulous atmospheres unmoored by virtue and vice. Working in oil, acrylic and pure pigments dispersed with water and various binders, Glaessner's technique shifts between formal articulation and non-representational gesture. Enraptured by suns, moons, seasons and tides, the resulting transfigurations are unequivocally products of their environment. Glaessner holds a BA from Trinity University, TX and an MFA from New York Academy of Art, NY. She was awarded a postgraduate fellowship at the New York Academy of Art in 2013, a residency at GlogauAIR, Berlin in 2013, and a residency at the Leipzig International Art Programme in 2012. She has presented two solo exhibitions with P·P·O·W, in 2014 and

2018, and has contributed to group exhibitions internationally. Glaessner was recently included in the group exhibition *Les Yeux Clos* at Perrotin, Paris and *Go Figure!?*, an online exhibition at Sprüth Magers, curated by Ed Tang and Jonathan Cheung. Glaessner's third solo exhibition at P·P·O·W will open in February 2022.

Masterfully rendered in oil on linen, **Joe Houston's (b.1962)** *RUIN* paintings are centered on the damaged genitalia of ancient Greek and Roman statues displayed in museums throughout Europe and North America. In these intimate paintings, isolated acts of iconoclasm are emblematic of the body as a perennial site of religious, political, and social conflict. Houston's emasculated icons examine the persecution of male desire while also addressing the veneration and censure of art and artifacts across time and cultures. Houston pursued undergraduate studies at the School of the Art Institute of Chicago and earned his MFA from Northwestern University's Department of Art Theory & Practice. His honors include an Illinois Arts Council Fellowship, a Pollock-Krasner Foundation Grant, and residencies at Yaddo, New York; MacDowell Colony, New Hampshire; and the Bemis Foundation, Nebraska. His work is in numerous collections including the Allen Memorial Art Museum, Ohio; MIT List Visual Arts Center, Massachusetts; RISD Museum, Rhode Island; and Yale University Art Gallery, Connecticut. *RUINS*, Houston's first solo exhibition since 1993, opened at P·P·O·W in May 2021.



**Hortensia Mi Kafchin (b. 1986)** works in painting and sculpture to depict emotional and subconscious landscapes. Her studio practice is a process of better understanding herself and exploring the interwoven effects of personal transitions concerning spirituality, nationality, and gender. Kafchin's highly detailed, dreamlike paintings operate as subliminal history paintings, depicting pasts, presents, and futures and shifting physical territories to illustrate complex narratives. Technological evolutions and mechanized anatomy depicted in their work illustrates her search for symbolism that is unencumbered by that which is presently known and experienced. Hortensia Mi Kafchin was born in Galati, Romania and lives and works in Cluj, Romania and Berlin, Germany. She graduated from University of Art and Design in Cluj in 2010. She has had solo and group exhibitions at the National Museum of Contemporary Art, Bucharest, Romania; the

Espace Cultural Louis Vuitton, Paris, France; the Palais de Tokyo, Paris, France; the Centre for Contemporary Art, Warsaw, Poland; the MuMoK Museum Moderner Kunst, Vienna, Austria; and the New Museum, New York. Kafchin

has participated in the Prague Biennale, Czech Republic in 2013 and La Triennale in Paris, France in 2012. Her work is in international private and public collections including the Art Collection Telekom Centre, Germany and Centre National d'Art et de Culture Georges-Pompidou in Paris, France, among others.



Fusing the corporeal, decorative, historical, and functional, **Clementine Keith-Roach (b. 1984)** creates detailed, uncanny sculptures that blur boundaries between object and figure. Her work is inspired by clay's inherent tactility and sensuality, as well as the immediate physical affinity one feels with antique ceramic containers and their readiness to be anthropomorphized. While pregnant with her first child, Keith-Roach became fascinated by her rapidly changing body and made plaster casts of her hands, arms, and breasts. She then models these casts onto large terracotta vessels sourced from Turkey or Greece and seamlessly unifies them with trompe l'oeil textural painting. The resulting works simultaneously celebrate the female form and breathe life into the storied history of domestic objects. Keith-Roach received a BA in Art History from Bristol University. She has exhibited at Ben Hunter Gallery, London; MOCA, Los Angeles; Blue Projects, London; Centre Regional D'art Contemporain (CRAC), France; The Villa Lontana, Rome; Open Space Contemporary, London; and Pervilion, Palermo and London. She is also an editor of *Effects*, a journal of art, poetry and essays. Keith-Roach will present a two-person exhibition at P·P·O·W, with Christopher Page, in May 2022.

Rooted in the California Bay Area counterculture of the 60s and 70s, **Judith Linhares (b. 1940)** composes folkloric, figurative paintings from confident, abstract brushwork, utilizing broad strokes and brilliant fields of color to gradually develop her subjects. Harnessing portentous yet quotidian symbols, her uniquely irradiant paintings celebrate the female body and communal experience. In his review of *Hearts on Fire*, Linhares' first exhibition at P·P·O·W in 2019, critic John Yau writes, "Linhares has become a pioneer who paved the way for a generation of women artists to develop their own alternative worlds." Linhares earned her BFA and MFA degrees from California College of Arts and Crafts in Oakland, CA. Her work is in the permanent collections of the de Young Museum, San Francisco, CA; the Pennsylvania Academy of Fine Art, Philadelphia, PA; the San Francisco Museum of Modern Art, CA; and the Whitney Museum of American Art, New York, NY. *Judith Linhares: The Artist as Curator*, a survey exhibition featuring five-decades of paintings and works on paper, will be on view at the Sarasota Art Museum, FL, from November 27, 2021 - April 3, 2022. The exhibition will include a curated presentation of works by Bill Adams, Ellen Berkenblit, Karin Davie, Dona Nelson, and Mary Jo Vath, highlighting the longstanding influence of dialogue between artists. Linhares' second solo exhibition at P·P·O·W will open in April 2022.



For **Gerald Lovell (b. 1992)**, painting is an act of biography. His large-scale acrylic paintings, which combine flat, impressionistic brushwork with thick daubs of impasto, are informed by self-portraits or photographs of his friends, a strategy for cementing memories and fleeting emotions. Lovell's portraits refuse the notion that all Black figures put down on canvas are somehow political. Rather, his work records a deep commitment to fostering alternative community narratives by imbuing his subjects with social agency and self-determinative power, while also revealing individualistic details that lay their essential humanity bare. In *Transitional Moments*, the catalog essay for *all that I have*, Lovell's first solo exhibition at P·P·O·W, curator Antwaun Sargent writes, "Lovell's interest in documenting mundane Black life refuses the battles over representation that have produced an exceedingly moral Black figure that is distant from the possibility of a basic fallibility and full humanness. [...] Yet, Lovell's play with his skin making it more visible and textured than his flat ordinary surroundings, questions the ways in which Black skin has been met with our overreaction in routine circumstances." Born in Chicago to Puerto Rican

and African American parents, Lovell began painting at the age of 25 after dropping out of the graphic design program at the University of West Georgia. He has exhibited at P·P·O·W, New York; The Gallery | Wish, Atlanta, GA; the Hammonds House Museum, Atlanta, GA; Mason Fine Art, Atlanta, GA; and Swim Gallery, Los Angeles, CA. Lovell's work will also be on view in the Moore Building in Miami's Design District in *Shattered Glass*, a group exhibition organized by Jeffrey Deitch, from November 30 - December 4, 2021.

Combining sculpture, painting, performative acts, and installation, **Guadalupe Maravilla (b. 1976)** grounds his transdisciplinary practice in activism and healing. Engaging a wide variety of visual cultures, Maravilla's work is deeply autobiographical, referencing his unaccompanied, undocumented migration to the United States due to the Salvadoran Civil War. Maravilla's ongoing series of *Retablos* engages the Mexican and Central American tradition of devotional paintings which celebrate miracles of everyday life. For these works, Maravilla sends detailed digital sketches to a fourth-generation retablo painter he met in Mexico while retracing his migration route. He then places these votive paintings in frames composed with a signature fibrous material used throughout his sculptural works, most notably in his large-scale *Disease Throwers*. Maravilla received his BFA from the School of Visual Arts and his MFA from Hunter College in New York. His work is in the permanent collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museo Nacional Centro de Arte Reina Sofia, Madrid; the Institute of Contemporary Art, Miami; the Henie Onstad Kunstsenter, Oslo; and the Blanton Museum of Art, Austin. He has received numerous awards and fellowships including a Joan Mitchell Foundation Inaugural Fellowship, 2021; an Andrew W. Mellon Foundation & Ford Foundation Latinx Artist Fellowship, 2021; a Guggenheim Foundation Fellowship, 2019; Soros Fellowship: Art Migration and Public Space, 2019; Joan Mitchell Emerging Artist Grant, 2016; and The Robert Mapplethorpe Foundation Award, 2003. *Seven Ancestral Stomachs*, Maravilla's first exhibition at P·P·O·W, was reviewed in the New Yorker, The New York Times, and Forbes. He recently received the Lise Wilhelmsen Art Award and will present a solo exhibition at the Henie Onstad Kunstsenter, Oslo, Norway in January 2022. Maravilla's work is currently on view in *Crip Time*, a group exhibition at Museum für Moderne Kunst, Frankfurt, Germany, and in *Luz y fuerza*, a solo exhibition at the Museum of Modern Art, New York.



**Christopher Page's (b.1984, UK)** meticulously rendered oil paintings on shaped canvases masquerade as wooden joinery, glass panes, and window mullions to investigate the effects of light on surfaces and the relationship between architectural and pictorial space. Rich with art historical references and psychological depth, Page's trompe l'oeil paintings speak volumes about our collective disassociation from physical reality. In his catalog essay for *Shadows & Reflections*, a solo exhibition of new paintings, which was recently on view at Ben Hunter, London, Dr. Patrick R. Crowley writes, "These mirrors and their ersatz reflections are the perfect emblem of consumer desire: they reflect no one and nothing so that they can reflect everyone and everything." Page received his MFA from Yale School of Art, 2011. He has exhibited at Museu de Arte Moderna, Rio de Janeiro and The Museum of Contemporary Art, Los Angeles. He has participated in the Instituto Inclusartiz residency program in Rio de Janeiro and the Container Artist Residency 01, which took place on a commercial cargo ship that traveled from Piraeus, Greece to Brooklyn, New York. His work is in the collection of Museu de Arte Moderna, Rio de Janeiro. He is an Editor of *Effects*, a journal of art, poetry, and essays. Page will have a two-person exhibition at P·P·O·W, with Clementine Keith-Roach, in May 2022.

**Erin M. Riley's (b. 1985)** meticulously crafted, large-scale tapestries depict intimate, erotic, and psychologically raw imagery that reflects upon relationships, memories, fantasies, sexual violence, and trauma. Collaging personal photographs, images sourced from the internet, newspaper clippings, and other ephemera to create her compositions, the Brooklyn-based weaver exposes the range of women's lived experiences and how trauma weighs on the search for self-identity. In her review of Riley's most recent solo exhibition, *The Consensual Reality of Healing Fantasies* at P·P·O·W, Roberta Smith of the New York Times declared Riley "a major pictorial artist." She went on to write, "Her richly variegated colors and complex, arresting scenes take full advantage of tapestry's stitch-by-stitch autonomy." Riley received her BFA from the Massachusetts College of Art and Design and an MFA from the Tyler School of Art. Her work has been included in solo and group exhibitions at P·P·O·W, New York; Jonathan Hopson Gallery, Houston; Galerie Julien Cadet, Paris; Kohn Gallery, Los Angeles; Henie Onstad Kunstsenter, Høvikodden; The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs; Gana Art Gallery, Seoul; among others. Riley is the recipient of a United States Artists Fellowship Grant, 2021 and an American Academy of Arts & Letters Art Purchase Prize, 2021 and has completed residencies at MacDowell Colony, New Hampshire and the Museum of Art and Design, New York. Her work will be featured in *52 Artists: A Feminist Milestone* opening at The Aldrich Contemporary Art Museum in June 2022. Riley's work will also be on view in Miami Beach in *Skin in the Game*, a group exhibition organized by Zoe Lukov, opening November 29, 2021.

