



THE ARMORY SHOW

SEPTEMBER 5-8

4859 Fountain Ave
Los Angeles, CA 90029

6150 Wilshire Blvd
Los Angeles, CA 90048

372 Broadway
New York City, NY 10013

ANAT EBGİ

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The Armory Show September 5–8, 2024 Javits Center, New York, NY

Marisa Adesman

Jaime Muñoz

Alejandro Cardenas

Jordan Nassar

Amie Dicke

Joshua Petker

Alec Egan

Gideon Rubin

Tina Girouard

Sigrid Sandström

Caleb Hahne Quintana

Krzysztof Strzelecki

Greg Ito

Samantha Thomas

Angela Lane

Sarah Ann Weber

Sarah Lee

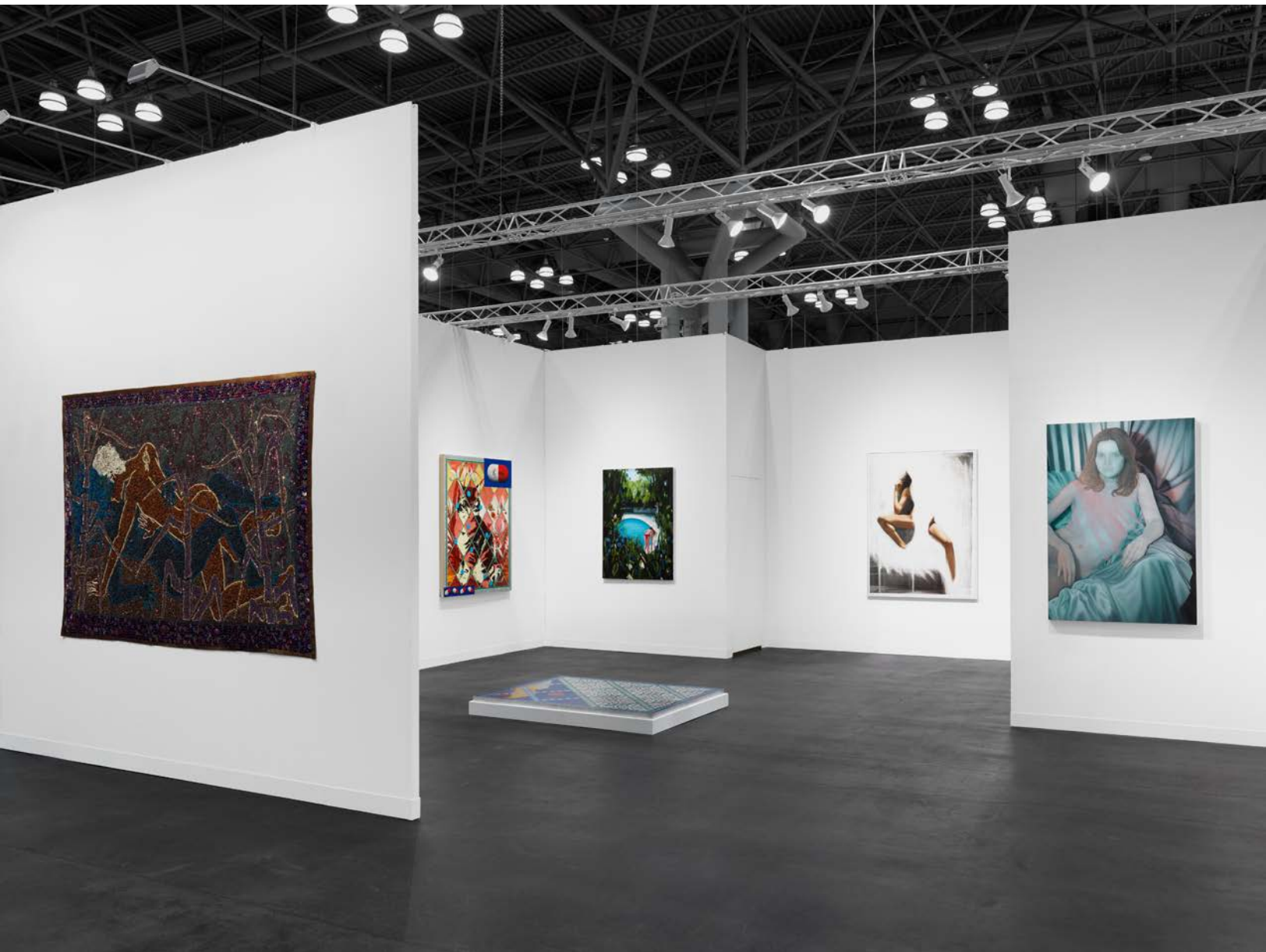
Janet Werner

Karyn Lyons

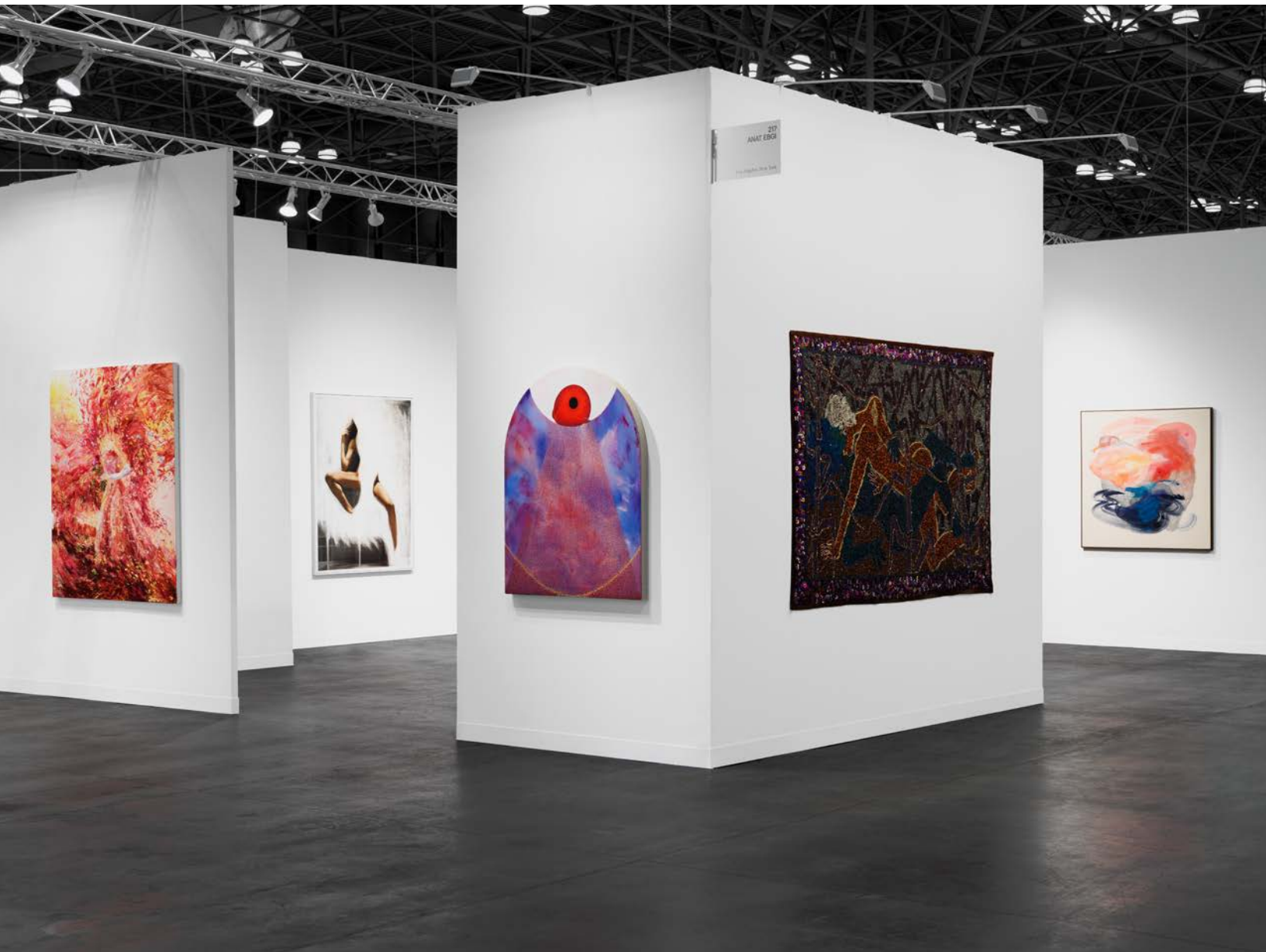
Brittney Leeanne Williams

Jenny Morgan

Ming Ying



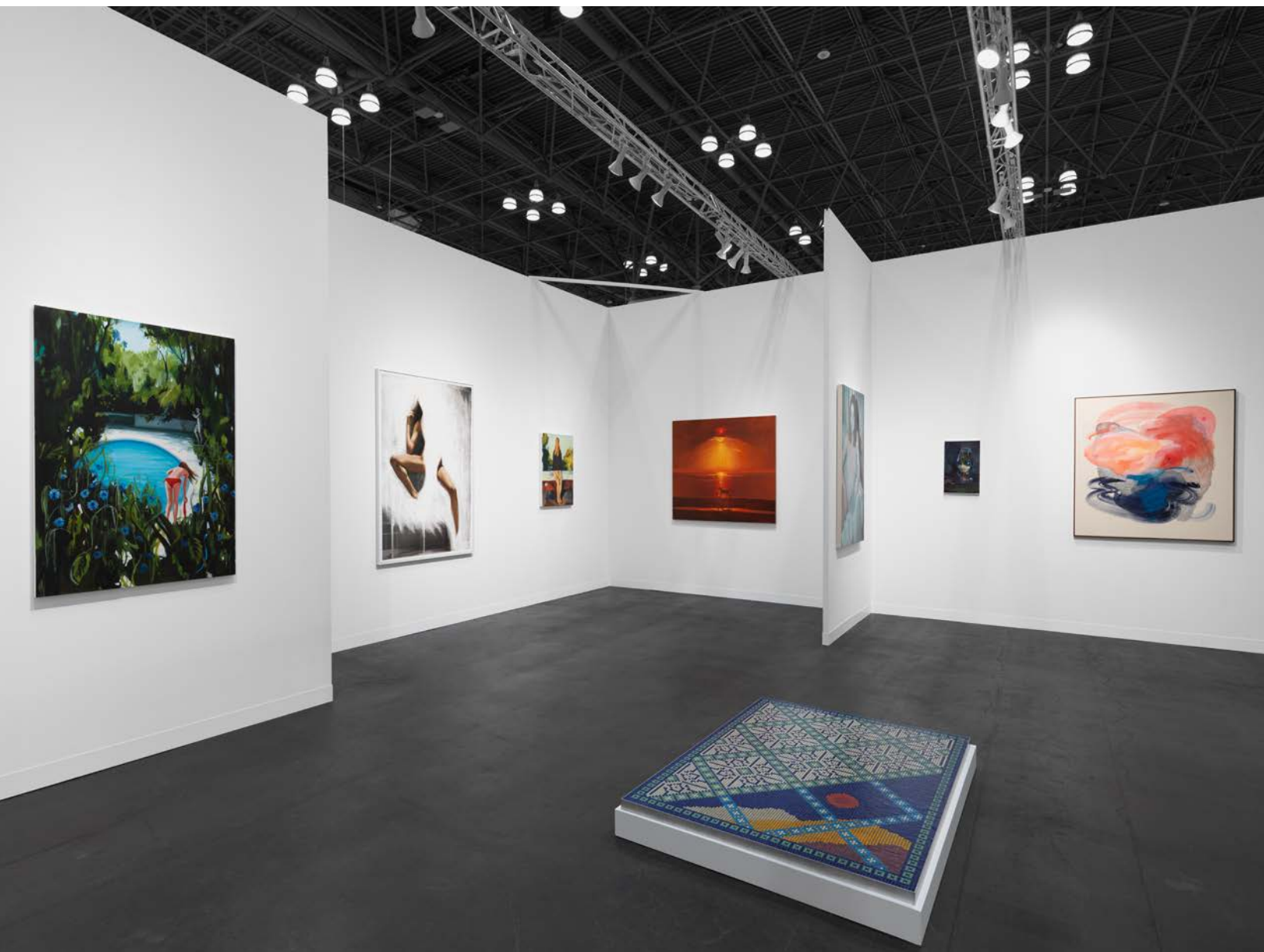
The Armory Show 2024 (Installation view)



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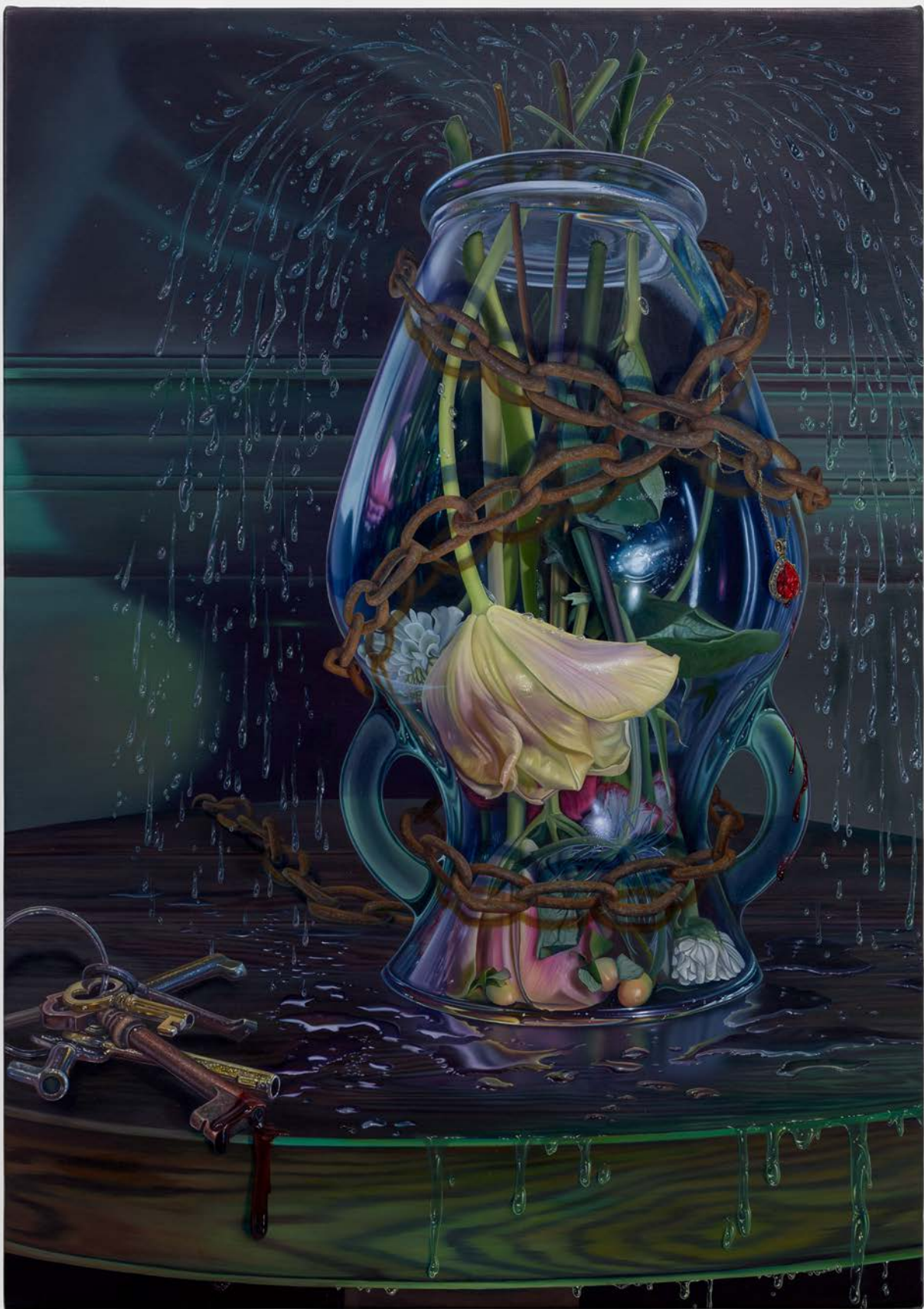
MARISA ADESMAN

Marisa Adesman's surreal and thought-provoking paintings often depict ordinary objects in bizarre contexts and striking states of mystical transformation. She composes tableware, candles, houseplants, flowers, linens, kitchen utensils, and furniture into strange and unusual arrangements that destabilize our notions about the proper order of a house and home.

These settings are often centered around the female form and are guided by Adesman's visionary poetics of interior space. She examines the art historical meaning of the female figure as a pliable body designed for amorous desire and protection, but also sinister and capable of deception and corruption.

Adesman's compositions mingle ethereal and phantasmagoric imagery of the surrealist period with Dutch still life and vanitas paintings from 16th and 17th century Europe. Likewise, she retains all the attendant technical mastery which defined those artistic styles. Smooth and luminous surfaces, combined with a masterful use of chiaroscuro, skillful contrasting of extreme light and dark, reveals the hand of a remarkably detailed painter whose work demands to be viewed in person.

Marisa Adesman (b. 1991, Roslyn, NY) received her MFA from the Rhode Island School of Design, Providence, RI in 2018 and her BFA from Washington University, St. Louis, MO in 2013. Adesman had her first museum solo exhibition, *The Birth of Flowers*, at KMAC Contemporary Art Museum, Louisville, KY in 2023. She has exhibited work widely including at the Contemporary Art Museum (CAM), St. Louis, MO; Black Mountain College Museum, Asheville, NC; Mead Art Museum, Amherst College; Amherst, MA; Anat Ebgi, Los Angeles / New York; and Mrs. Gallery, Queens, NY. Adesman's work is in public collections including Museum of Contemporary Art San Diego, San Diego, CA; Deji Museum, Nanjing, China; and Museo d'Arte Moderna di Bologna (MAMbo), Bologna, Italy. Adesman lives and works in Chicago, IL.



Marisa Adesman

***Predicament Escape*, 2024**

Oil on canvas

14" x 20" [HxW] (35.56 x 50.8 cm)



ALEJANDRO CARDENAS

Alejandro Cardenas' paintings and sculptures provide a vision of a post-human world wherein the relationship between human forms and the environment is one of unity and coexistence. Guided by his own imagination and inspired by a wide range of influences from Surrealism to Sci-Fi to magical realism, Cardenas immerses himself in the creation of surreal, polished post-human scenes. His gridded interiors populated by eerie, angular figures convey emotion through body language, resulting in a variety of suggested emotional expressions.

Alejandro Cardenas (b. 1977, Santiago, Chile) completed his BFA at the Cooper Union School of Art in 2000. Before becoming a full-time studio painter, Cardenas had a successful career as a multimedia artist, working in illustration, graphic design, and videography. For over a decade, Cardenas served as the lead textile designer and art director for the influential fashion label Proenza Schouler. He was also a founding member of Lansing-Dreiden, a New York-based transdisciplinary art collective that produced musical albums, a literary journal, and artworks. Cardenas has exhibited his work in solo exhibitions internationally including Almine Rech, Paris, Shanghai, and New York; Anat Ebgi, Los Angeles, CA; Stems Gallery, Brussels; Harper's, New York, NY; Matthew Brown, Los Angeles, CA; La Loma Projects, Pasadena, CA; and Hammer Museum, Los Angeles, CA. In 2022 two of his works were acquired by public institutional collections, Los Angeles County Museum of Art (LACMA) and Institute of Contemporary Art Miami (ICA Miami) from the exhibition *Wish You Were Here* at Anat Ebgi. Alejandro Cardenas currently lives and works in upstate New York.



Alejandro Cardenas

The Pond, 2024

Oil on linen

41.25" x 33.5" [HxW] (104.78 x 85.09 cm)



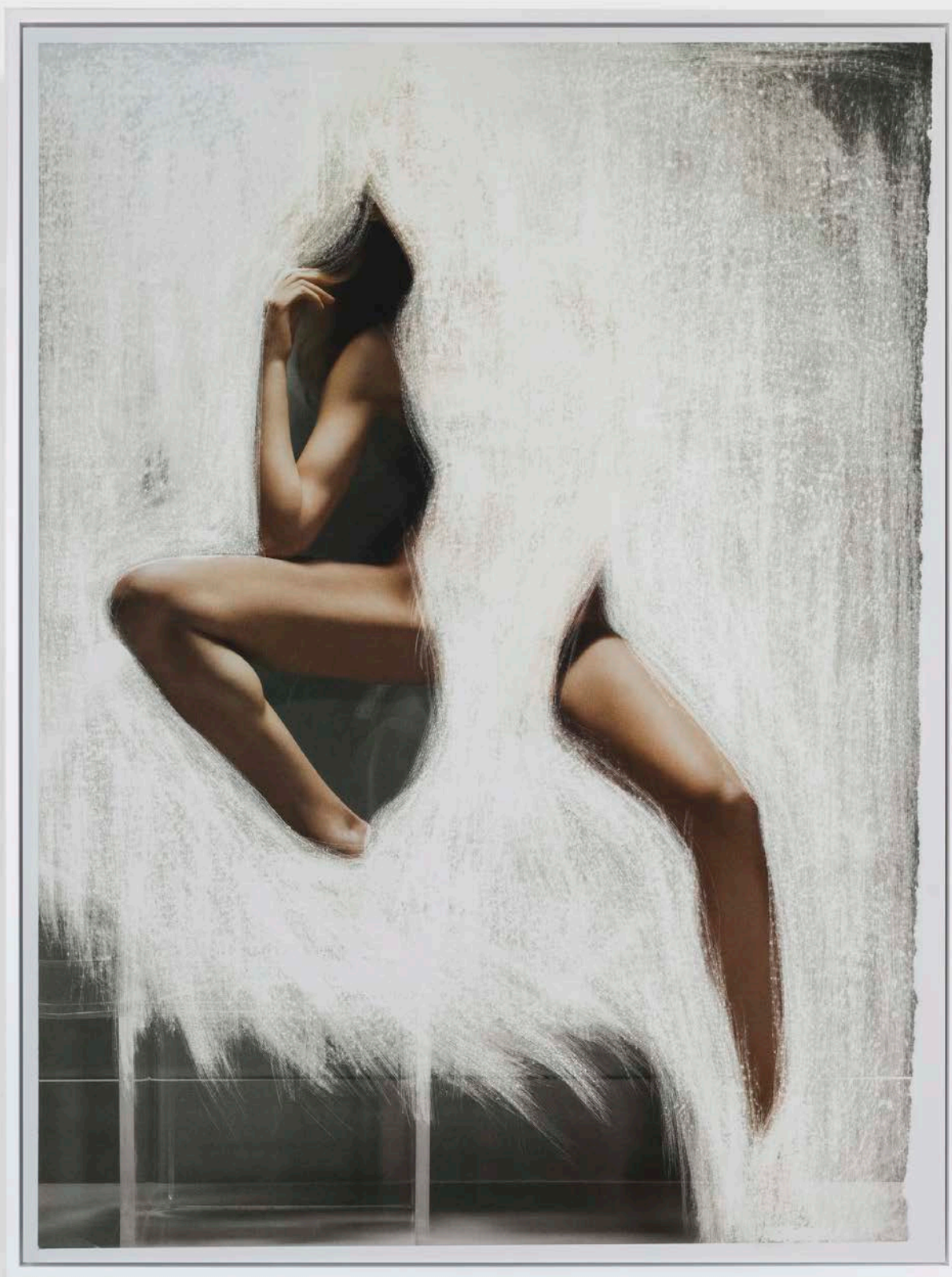
AMIE DICKE

Amie Dicke is an image defacer. Her interventions dissolve, blot, and distort the appearance and surface of her source material. Her intuitive and judicious destruction directs our focus to specific off-beat details, such as a gap between the legs, or a lumpy bedspread. An acute observer, she detects some underlying possibility in an image that she can alter, erase, subdue or enhance resulting in a new picture, with new stability achieved through the conflict and balance of slippery forces.

Whether caked with lipstick or liquid foundation, or brutally buffed away with sandpaper, Dicke's process is located in responding to something emotional and raw she finds in her imagery sourced across different genres, from fashion magazines to Bauhaus catalogues to art historical painting. Muse and victim these icons are inflicted with traces of Dicke's bodily action, her sandpaper abrasions scar the surface-image. Small repeated gestures of deconstruction, allow something to emerge, sometimes softer, sometimes sharper. Her deletions create space and distance, to observe with newfound physicality and presence.

Amie Dicke (b. 1978, Rotterdam, Netherlands) rose to prominence in the early 2000s after a period of living and working in New York City, where she literally defaced the advertising imagery of Madison Avenue, obscuring the features of famous models and driving nails through glossy publications. Some of these publications subsequently commissioned Dicke to contribute to their pages including *Vogue*, *Numero*, *V Magazine*, and *Visionaire*.

Since then, Dicke has exhibited her work internationally in venues such as Schirn Kunsthalle, Frankfurt, Germany; Tate Modern and Project Space 176 in London; FLAG Art Foundation, New York; Art Centre Silkeborg Bad in Denmark; and Anat Ebgi, Los Angeles, CA. Recent solo exhibition history includes: Centraal Museum at Landhuis Oud Amelisweerd, Utrecht, Netherlands; *EENWERK*, Amsterdam, Netherlands; *ONE-LINER*, Anat Ebgi, Los Angeles, CA; GEM Museum of Contemporary Art, The Hague, Netherlands; and Hiromi Yoshii Gallery, Tokyo, Japan. Her work is included in several major collections including Gemeentemuseum The Hague, Collection Rob Defares, Direct Art Collection, the Zabłudowicz Collection, Collection Rik Reinking, Takashi Murakami and the City Collection of Rotterdam through the Museum Boijmans van Beuningen. Dicke lives and works in Amsterdam, Netherlands.



Amie Dicke

***Sub Rosa*, 2024**

Sandpaper on archival print, framed

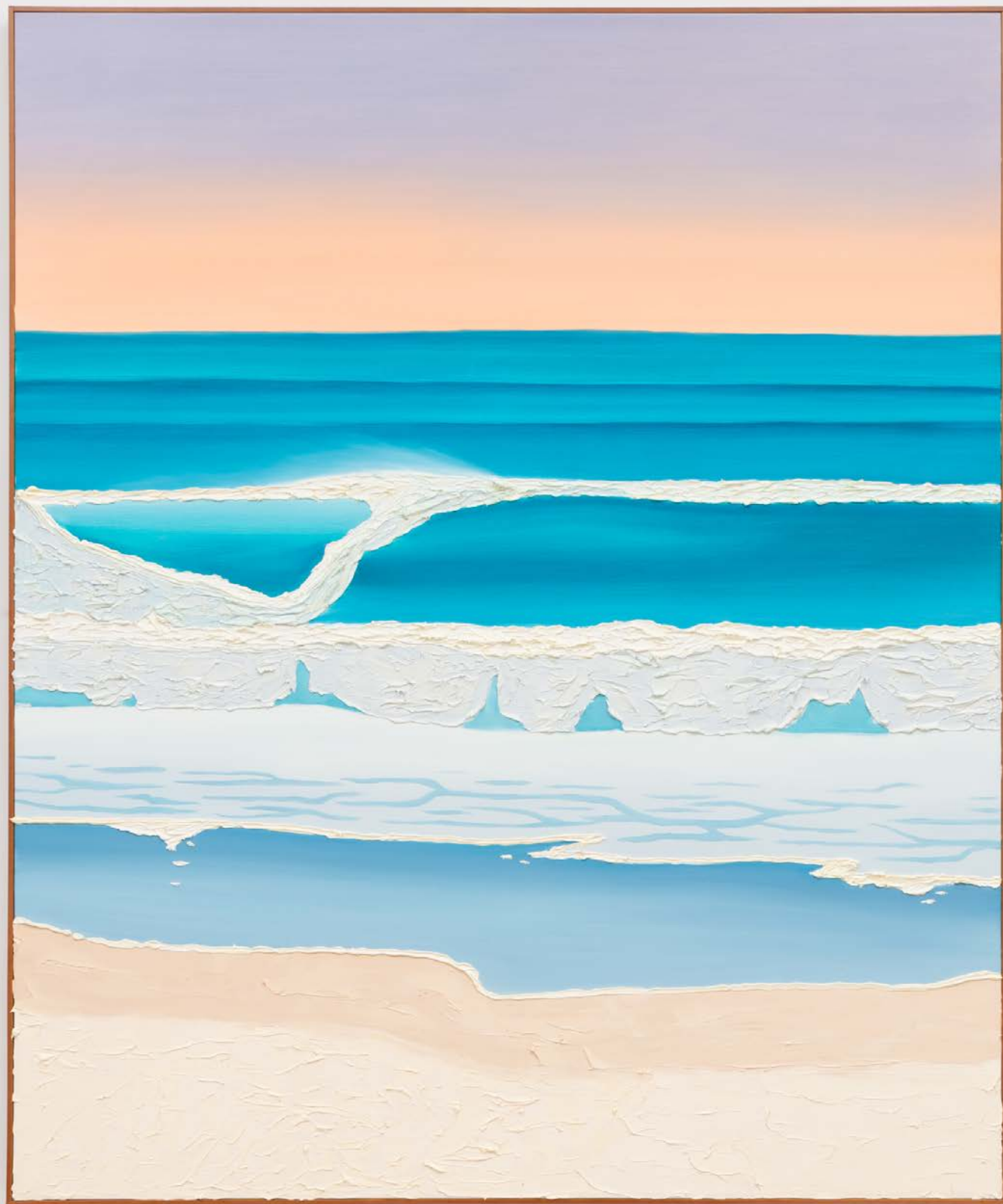
66.75" x 50.13" [HxW] (169.54 x 127.31 cm)



ALEC EGAN

Alec Egan's oil paintings of quiet, cockeyed scenes lead viewers to the razor's edge of idylls. Saturated sunsets, crashing waves, or clean bright bedrooms are subtly askew and hauntingly deserted; human narrative is inserted through architectural elements such as windows, apartment buildings, or parking lots. Egan's ad nauseam approach to beauty is expressed through conflicting and layered wallpapers, fabrics, flowers, and foodstuffs; the clash is surreal and psychological. Despite the mundane status of his subjects—from waxy oranges resting on a windowsill to a discarded sock on the floor, Egan's humdrum daily settings are a colorful feast of dense pattern and thick impasto, whose mysteries yield through prolonged looking.

Alec Egan (b. 1984, Los Angeles, CA) completed his MFA at Otis College of Art and Design in 2013, and received a BFA in creative writing and poetry from Kenyon College. Recent solo exhibitions include *Drawing Room* at Brattleboro Museum and Art Center, Brattleboro, VT; *Blue Setting*, Charles Moffett, New York, NY; *Look Out*, Anat Ebgi, Los Angeles, CA; and *Miro's Corner*, MAKI Gallery in Tokyo, Japan. His work has also been exhibited in group and solo exhibitions at Almine Rech, Paris, France; Dubuque Museum of Art, Dubuque, IA; California Heritage Museum, Santa Monica, CA; Torrance Art Museum, Torrance, CA; Anat Ebgi, Los Angeles / New York; Charles Moffett Gallery, New York, NY; MAKI Gallery, Tokyo, Japan. A forthcoming solo exhibition in Los Angeles at Anat Ebgi will open in January 2025. Egan lives and works in Los Angeles, CA.



Alec Egan

Sunset Wave, 2024

Oil on canvas

72" x 60" [HxW] (182.88 x 152.4 cm)



TINA GIROUARD

Photo by Gerard Murrell

Within Tina Girouard's oeuvre, the sequin works represent the collaborative nature of her approach to making art and her interest in examining cross-cultural influences. After many years researching Haiti's connection to her native Louisiana, Girouard traveled to the country for the first time in 1990. On this first visit, she met master sequin artist Antoine Oleyant; the two developed a friendship and artistic partnership. The following year, she set up an auxiliary studio in Port Au Prince, where she worked and researched in cultural exchange with Haitian artists for several years.

Reflecting on the time working in Haiti Girouard wrote: "Never intending to appropriate a traditional Haitian art form, my desire was to come to a point of collaboration naturally. Open to sharing our separate ideas, techniques, and cultures, we wanted to achieve that goal spontaneously by working side by side." To further promote understanding of these artists and Haitian culture, she authored the seminal book *Sequin Artists of Haiti* in 1994.

Girouard's glittering compositions are rooted in her practice as a post-minimalist and Pattern and Decoration artist. Countering austere minimalist art with exuberant color, eclectic compositions, and unorthodox new materials Girouard reflected Louisiana's diverse local culture, while also looking into the wider world. Her tapestries draw from a range of influences—flora and fauna, technology, the spiritual—and celebrate the power of cross-cultural dialogue, while raising important questions about authorship, ownership, and authenticity that have only become more relevant in our increasingly globalized world.

Moving between genres and geographies, **Tina Girouard** (1946 - 2020) invested objecthood with meaning through ritual, performance, role-playing, and community participation. From the 1970s until her death, she played a galvanizing role in the founding and development of a range of alternative art organizations, including the Anarchitecture Group, the interdisciplinary cohort of 112 Greene Street, FOOD restaurant, The Kitchen, P.S. 1, the Festival International de la Louisiane, and as a collaborator in artist communities in Louisiana, New York, and Haiti.

Girouard's extensive exhibition history includes a 1983 mid-career retrospective mounted at the Rufino Tamayo Museum in Mexico City, and international events such as the 1980 Venice Biennale, the 1977 Paris Biennale, 1977 Documenta VI and 1972 Documenta V, Kassel. Her work was exhibited widely at galleries and museums including: Leo Castelli Gallery, The Kitchen, Walker Art Center, New Orleans Museum of Art, Museum of Contemporary Art Chicago, Palais des Beaux-Arts Brussels, Holly Solomon Gallery, David Zwirner, the Museum of Contemporary Art Los Angeles, and the New Museum. Girouard's work is in the permanent collections of the Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY; Institute of Contemporary Art Miami, Miami, FL; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA; Ludwig Forum fur International Kunst Aachen, DE; Rufino Tamayo Museum, Mexico City, Mexico; and Stedelijk Museum Actuele Kunst, Gent, Belgium.



Tina Girouard

A La Douce (aka Lovers/ Les Amoureux), 1995

Sequins and beads on fabric

61.5" x 88.5" [HxW] (156.21 x 224.79 cm)

A black and white portrait of Caleb Hahne Quintana. He is a man with dark, slightly messy hair and a mustache, resting his chin on his right hand. He is wearing a plaid jacket over a dark shirt. A tattoo is visible on his right forearm, and a ring is on his finger. The background is blurred, showing what appears to be a mannequin in a light-colored garment.

CALEB HAHNE QUINTANA

Caleb Hahne Quintana is a documenter of light. Across portraiture, landscape, and still life paintings his nuanced, meditative observations reveal that our environments encapsulate specific states of mind. His approach to these familiar subjects is tender, showing a sense of care in capturing the familiar. He begins with drawing—a step he describes as “liberating” and will often repeat subjects across media including, colored pencil, ink, and gouache before moving to “the more arduous act of painting.” Hahne Quintana’s paintings elevate the mundane to the profound and the overlooked to the monumental through his emotional responses to place and memory.

Caleb Hahne Quintana (b. 1993, Denver, CO) received a BFA in Fine Arts from Rocky Mountain College of Art and Design. His work has been exhibited in group exhibitions at museums including *Fire Figure Fantasy* at ICA Miami and *Who Tells a Tale, Adds a Tail: Latin America and Contemporary Art* at the Denver Art Museum. Recent solo exhibitions include *AURORA*, Anat Ebgi, Los Angeles, CA; albertz benda, Los Angeles, CA; *The Earth, It Held Me*, 1969 Gallery, New York, NY; and *The Path From Sea to Sky*, The Cabin, Los Angeles, CA. His work as also exhibited at The FLAG Art Foundation, New York, NY; Anat Ebgi, Los Angeles / New York; Lyles & King, New York, NY; Alexander Berggruen, New York, NY; Kunstraum Potsdam, Germany; DELI Gallery, New York, NY; and OMR Gallery, Mexico City, MX. Hahne Quintana’s works are in the permanent collections of the Denver Art Museum, Denver, CO; Institute of Contemporary Art Miami (ICA Miami); and the High Museum of Art, Atlanta, GA. Hahne Quintana currently lives and works in Brooklyn, NY.



Caleb Hahne Quintana

The Sky Whispered Its Riverside Words, 2024

Oil on and acrylic on canvas

60" x 48" [HxW] (152.4 x 121.92 cm)



GREG ITO

Precision and a steady hand guide Greg Ito's painting process. His simple iconography is intricately rendered by hand in carefully applied layers of off-the-shelf house paints. The resulting paintings are simultaneously complex, flowing with color, syncopated rhythm, structure, and intensity. Absent brushstrokes, he embraces the flatness and sleekness of storybooks and computer graphics in a tradition harkening back to Pop art's incorporation of industrial and advertorial strategies as critiques of consumer culture and the capitalist doom cycle. Folding the autobiographical into the universal, Ito's paintings are dense with rich imagery: personal effects that nod to Ito's heritage such as kokeshi dolls and his family crest, to repeated icons of new life such as growing vines, fluttering butterflies, and transcendent skies.

Greg Ito (b. 1987, Los Angeles, CA) earned his BFA from San Francisco Art Institute. His work has been exhibited widely in solo and group exhibitions including at Institute of Contemporary Art, San Diego, CA; Long Beach Museum of Art, Long Beach, CA; Maki Gallery, Tokyo, Japan; Anat Ebgi, Los Angeles, CA; SPURS Gallery, Beijing, China; Lyles and King, New York, NY; Jeffrey Deitch, New York, NY and Yerba Buena Center for the Arts (YBCA), San Francisco, CA. Ito's work is included in the permanent collections of public institutions including the Hammer Museum, Los Angeles, CA; Crocker Art Museum, Sacramento, CA; Institute of Contemporary Art Miami (ICA Miami); K11 Art Foundation, Hong Kong; and the Los Angeles County Museum of Art (LACMA). Ito lives and works in Los Angeles, CA.



Greg Ito

Free Spirit, 2024

Acrylic on canvas over panel

40" x 30" [HxW] (101.6 x 76.2 cm)



ANGELA LANE

Angela Lane paints postcard-size landscapes, aligning herself with the art historical tradition of depicting environments of celestial and mysterious phenomena. Robust pastoral beauty, bathed in soft light or cloaked in fog, is offset by dramatic eclipses, comets, or twin suns. These phenomenons suggest a range of mirages and visions open to broad interpretation, which in Lane's words "leave the events in the paintings to be their own messengers."

The intimate scale of Lane's oil on wood paintings, compels viewers to draw quite near in order to see them properly—giving the sense that these visions are your very own. Despite this commitment to the diminutive, the artist achieves a magnetic sense of drama and verdant solitude. Occasionally certain phenomena are repeated either in title, or through shared compositional elements, suggesting passage of time, or varying moods and emotional states.

At times informed by recorded accounts of unexplained meteorological events from the early medieval period, the artist also channels her mystical forms through automatism. Her loose brushwork and painterly articulations register gradually. Lane's interest in spontaneity and inspiration emerges from the desire to look at the spirit and essence of the world, rather than record its surface details.

Angela Lane (b. 1974, United Kingdom) made her American debut in 2022 with a solo exhibition *Beside the Sun* at Anat Ebgi, Los Angeles, CA. *Phosphene*, her first solo exhibition in a public institution took place in 2023 at City Gallery Wellington in the capital of Aotearoa New Zealand. Her work has been included in group exhibitions since then at Nicodim Gallery, Los Angeles, CA; Meyer Riegger, Berlin, Germany; and Cob Gallery, London, UK. Her forthcoming solo exhibition and New York debut will take place at Anat Ebgi in Tribeca in November 2024. Lane lives and works in Waikanae, New Zealand.



Angela Lane

Golden Hour, 2024

Oil on birch plywood

3.9" x 5.6" [HxW] (9.88 x 14.2 cm)



Angela Lane

Pink Cloud, 2024

Oil on birch plywood

5.5" x 3.9" [HxW] (13.97 x 9.88 cm)



SARAH LEE

Sarah Lee's haunting landscapes draw from European traditions, featuring earthy greens, deep blues, and chartreuse tones that evoke the horror and beauty of nature. Her paintings envelop viewers, reflecting a shared sense of human vulnerability, solitude, and retreat. Lee works intuitively at night, applying paint directly to canvas to create slick, layered surfaces with unexpected elements like glowing moths that contribute to an uncanny atmosphere. Her work continues the legacy of Surreal and transcendental artists, yearning to capture sublime existence, something beyond human power or imagination.

Sarah Lee (b. 1988, Seoul, South Korea) received an MFA and BFA from the School of the Art Institute of Chicago, Chicago, IL. Additionally Lee studied painting at the Seoul National University in Korea. Recent solo exhibitions include *Two Skies* at Albertz Benda, New York, NY; *Tracing the Night* at PM/AM, London, UK; *Complete Observer* at Bill Brady Gallery, Los Angeles, CA; and *The Blue Hour* at ATM Gallery, New York, NY. Lee's work has exhibited internationally at galleries including Anat Ebgi, Los Angeles / New York; Stems Gallery, Paris, France; Gana Art, Los Angeles, CA; Long Story Short, Paris, France; Pond Society, Shanghai, China; Giovanni's Room, Los Angeles, CA; Carl Kostyal, Milan, Italy; Galerie Hussenet, Paris, France; and Artnutri Gallery, Taichung, Taiwan, among others. Her first solo exhibition with Anat Ebgi will open in November in Los Angeles. Lee lives and works in New York, NY.



Sarah Lee

Under a Lost Star, 2024

Oil on linen

56" x 52" [HxW] (142.24 x 132.08 cm)



KARYN LYONS

With a fondness for the exciting and disturbing emotional currents that charge adolescence, Karyn Lyons's paintings act as remembrances—goodbyes to those unbridled moments of girlhood. Smoldering and pining, Lyons weaves fantasy with the autobiographical to compose imaginative scenes of those complicated, not-yet-tamed between-times of exploration and discovery.

A former art director in the fashion industry, the New York-based painter captures teen girls engaging with love and life. Her filmic sense of composition depicts moments of intimacy juxtaposed against those complicated between-times of exploration, discovery, and resolution. Mysterious and romantic—these pictures are exorcisms of desire, of those luscious days when all you could do was sit by the phone and hope you didn't miss the call.

Karyn Lyons (b. New Haven, CT) received a BA in Journalism from the American University in Washington, D.C.. She did post-graduate studies at The School of the Museum of Fine Arts, Boston, MA. She has exhibited in solo and group exhibitions at Barbara Gladstone, New York, NY; Anat Ebgi, Los Angeles/New York; Timothy Taylor, New York, NY; TURN Gallery, New York, NY; Stems, Paris/Brussels; Carl Kostyál, Milan; and Friends Indeed Gallery, San Francisco, CA; among others. Lyons lives and works in New York City, NY.



Karyn Lyons

The Imposter, 2024

Oil on linen

51" x 38.5" [HxW] (129.54 x 97.79 cm)

A black and white portrait of Jenny Morgan, a woman with long, wavy hair, sitting in a chair and looking directly at the camera. She is wearing a light-colored, long-sleeved sweatshirt. The background is a plain, light-colored wall. The lighting is soft, creating a gentle shadow on the wall behind her.

JENNY MORGAN

Jenny Morgan's diaphanous paintings are inhabited by hyper-realistic figures ebbing in and out of focus, merging into landscape or diffusing gently into a painterly fog. There is a razor's edge quality in the calm precision of Morgan's deliberate brush stroke, which can be quick and expressive as well as invisible and exact. Her work recalls numerous art historical references, from Venetian reclining nudes to playful rococo paintings, all while imbuing a hypnotic, euphoric, and hyper-present setting.

Jenny Morgan (b. 1982 Salt Lake City, UT) holds a BA from the Rocky Mountain College of Art and Design, Denver, CO and an MFA from the School of Visual Arts, New York, NY. Her first solo museum exhibition *Skin Deep* with the Museum of Contemporary Art Denver took place in 2017. Morgan has had solo exhibitions in New York, London, Colorado, Utah, and New Mexico. Her work has been included in numerous group exhibitions including *Summer Lovin'* at Stems Gallery, Paris, France; *Corpo e Mente* at LVH Art, Venice, Italy; *If you forget my name, you will go astray* at Anat Ebgi, Los Angeles, CA; and *Women of Now* at the Green Family Art Foundation, Dallas, TX. Her work is in the permanent collections of several public museums including Denver Art Museum, Denver, CO; Institute of Contemporary Art Miami, Miami, FL; Purdue University Art Gallery, West Lafayette, IN; Museum of Contemporary Art Jacksonville, Jacksonville, FL; Muskegon Museum of Art, Muskegon, MI; UNiversity of Maryland's Stamp Student Union Art Collection, College Park, MD; New Mexico State University, Las Cruces, NM; and Flint Institute of Arts, Flint, MI. Her first solo exhibition with Anat Ebgi will open in November in Tribeca. Morgan lives and works in Brooklyn, NY.



Jenny Morgan

Muse in Final Form, 2024

Oil on canvas

56" x 38" [HxW] (142.24 x 96.52 cm)

A black and white portrait of artist Jaime Muñoz. He is a man with a mustache and a goatee, wearing a dark beanie and a dark t-shirt. He is looking directly at the camera. In the background, there is a grid-like structure and some mechanical parts, including a Toyota engine block.

JAIME MUÑOZ

Los Angeles artist Jaime Muñoz addresses complexities of Mexican American identity, engaging with themes such as the commodification of labor, religion, industry, technology, colonialism, and migration. Muñoz's distinct aesthetic draws from broad inspirations ranging from his personal background working in construction and graphic design to examining Baroque art in Latin America. Decorative flourishes such as velvet flocking, applied paper, glitter, and impasto come together with crisply rendered iconography focusing on the nexus of mechanization and American labor. Muñoz's images operate in a patchwork fashion, drawing throughlines between the unmistakable visual vocabulary of Southern California life (think vibrant ombrés, polychrome signage, and West Coast automobilia) and the visual language of popular culture and labor history.

Jaime Muñoz (b. 1989, Los Angeles, CA) received a BA in Fine Art from the University of California Los Angeles. Recent solo exhibitions include François Ghebaly, New York (2023); and *The Pit*, Los Angeles (2022). His work was included in group presentations at the Long Beach Museum of Art, Long Beach, CA (2022); Nerman Museum of Contemporary Art, Overland Park, KS (2021); Southampton Arts Center, Southampton, NY (2021); Jeffrey Deitch, Los Angeles (2024, 2021, 2019); *The Pit*, Los Angeles (2021, 2019); Maki Gallery, Tokyo, Japan (2020); Riverside Art Museum, Riverside, CA (2018); MAK Center for the Arts, Los Angeles (2017) and the Austrian Museum of Applied Arts, Vienna, Austria (2017). A survey of Muñoz's work, *Truth Is A Moving Target* is currently on view in Los Angeles at LA Plaza de Cultura y Artes. Muñoz lives and works in Pomona, CA.



Jaime Muñoz

Pilula, 2024

Acrylic paint, paper, glitter, and velvet flocking on wood panel

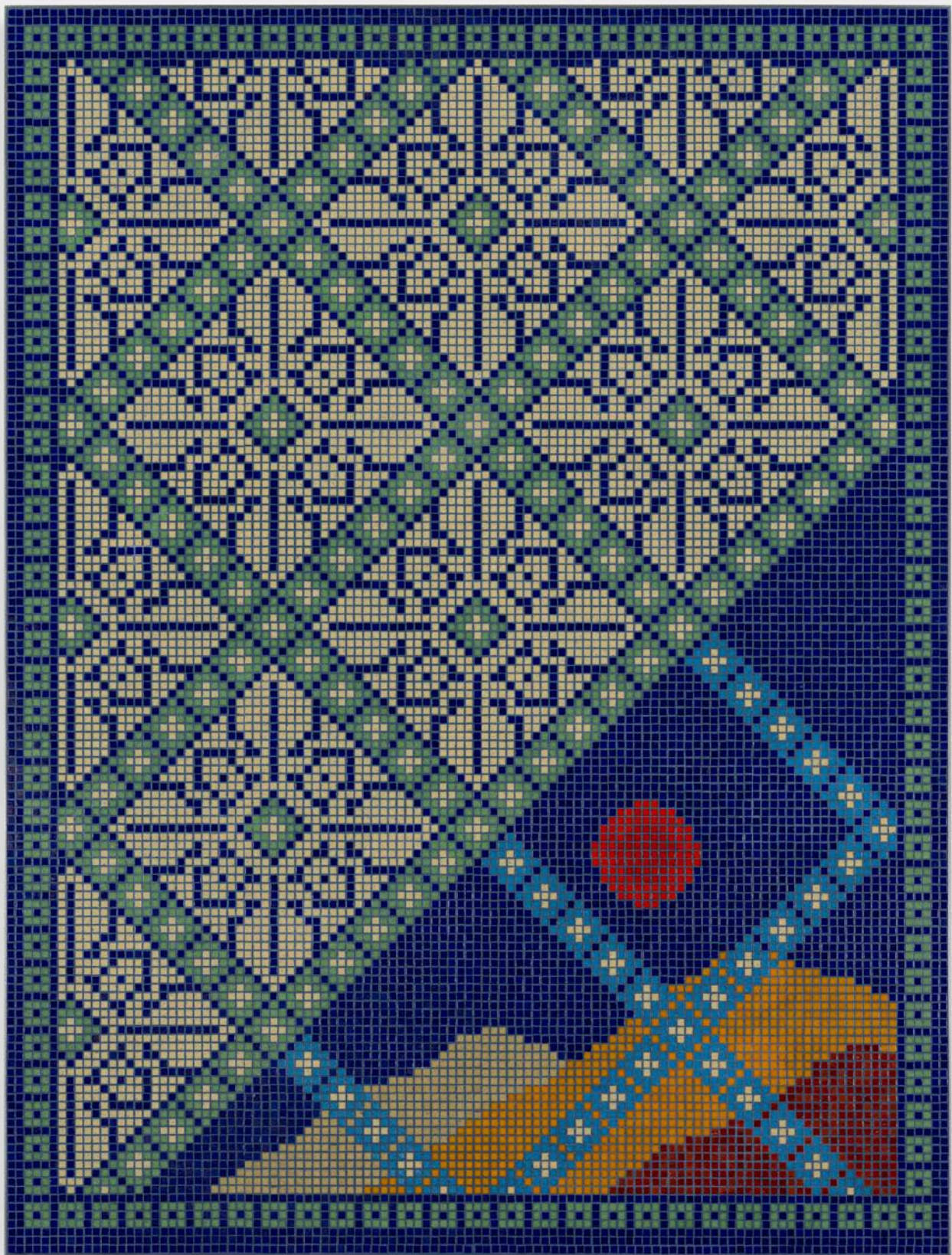
60" x 48" [HxW] (152.4 x 121.92 cm)



JORDAN NASSAR

Considering heritage and homeland, Palestinian-American artist Jordan Nassar explores landscape in a variety of forms rooted in traditional Levantine crafts. Made specifically for The Armory Show, Nassar's new glass tile mosaics are a material expression of his interest in excavation and personal archaeology. Broadly inspired by Byzantine tilework and architectural decoration, the ornate compositions treat craft within its capacity as a communicative form, he examines conflicting issues of identity and cultural participation using geometric patterning. Adaptive and evolving, his works are rooted in a linguistic and geopolitical field of play characterized by both conflict and unspoken harmony. Nassar continues to push against the inherent gridded structure of his materials. Nassar's dreamed landscapes collapse distance, casting the gaze toward imagined horizons.

Jordan Nassar (b. 1985, New York, NY) earned his BA at Middlebury College. His work has been featured in solo and group exhibitions globally at institutions including the Whitney Museum of American Art, New York, NY; Museum of Contemporary Art, Los Angeles, CA; Institute of Contemporary Art/Boston; Asia Society, New York, NY; Princeton University Art Museum, Princeton, NJ; Museum of Arts and Design, New York, NY; Katonah Museum of Art, Katonah, NY; KMAC Museum, Louisville, KY; Center for Contemporary Art (CCA) Tel Aviv; Anat Ebgi, Los Angeles, CA; James Cohan Gallery, New York, NY; and The Third Line, Dubai, UAE. His work has been acquired by museum collections including the Whitney Museum of American Art, New York; The Alford Collection of Contemporary Art, Rollins Museum of Art, Florida; The Los Angeles County Museum of Art, California; The Museum of Contemporary Art, Los Angeles, CA; and Rhode Island School of Design Museum, in Rhode Island, among others. Nassar lives and works in New York, NY.



Jordan Nassar

Maker Once Known, 2024

Glass tile and cement grout on aluminum

64.25" x 48.25" [HxW] (163.2 x 122.56 cm)



JOSHUA PETKER

Joshua Petker's scenes teeter on the brink of romance and libertinism; he invites us to join bands of revelry and onlookers as they promenade through expansive historical timelines. Recently his scenes of social merriment conjure clinking glasses, sweet serenades, and rowdy limericks. With a punk disregard tempered by conceptual control, Petker ribs formal painting conventions and plunges viewers further into the artist's dreamworld—a place colored by the finality of history and the haziness of memory.

Joshua Petker (b. 1979, Los Angeles, CA) completed his MFA at the California Institute of the Arts (CalArts), Santa Clarita, CA and his BFA at Evergreen State College, Olympia, WA. He has exhibited his work in solo exhibitions at Anat Ebgi, Los Angeles, CA; Rachel Uffner, New York, NY; ASHES/ASHES, Los Angeles, CA; and Monte Vista Projects, Los Angeles, CA; as well as group exhibitions at albertz benda, New York, NY; Althuis Holland, Amsterdam, Netherlands; Spurs Gallery, Beijing, China; Carl Kostyál Gallery, Stockholm, Sweden; La Loma Projects, Pasadena, CA; and ACME, Los Angeles, CA. His works are in the permanent collection of the K11 Art Foundation, Hong Kong, China and X Museum, Beijing, China. Petker lives and works in Los Angeles, CA.



Joshua Petker

Catching Breath, 2024

Oil and acrylic on linen

36" x 36" [HxW] (91.44 x 91.44 cm)



Joshua Petker

Pink Watermelon, 2024

Oil and acrylic on linen

36" x 36" [HxW] (91.44 x 91.44 cm)

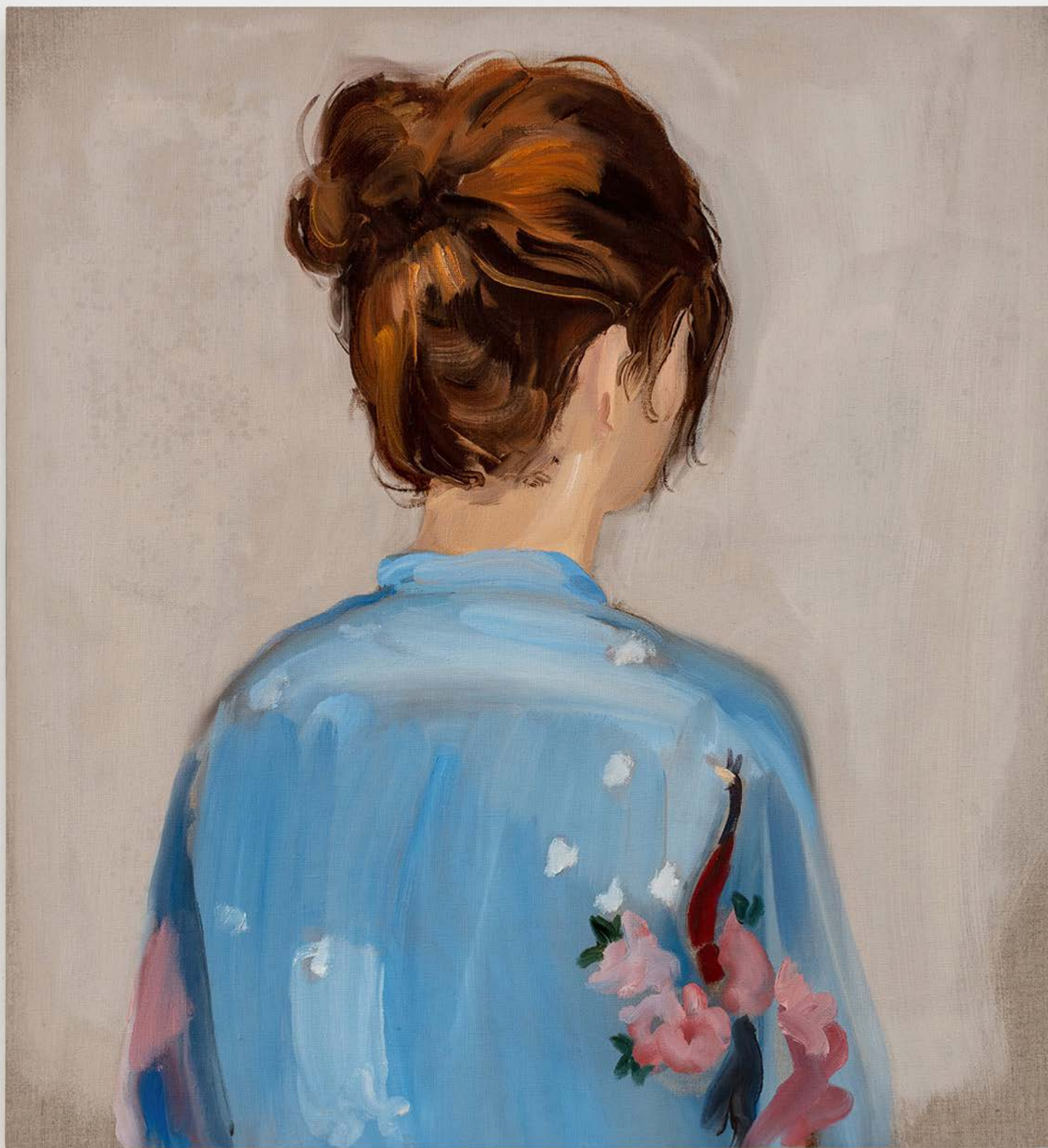


GIDEON RUBIN

Gideon Rubin paints in a concentrated, dense, and restrained figurative mode. His practice is the product of private calculations: how few gestures might suggest, rather than describe a situation, a figure, or a landscape. Conceptually he is concerned with reduction and constraint. His controlled and subtle palette is suggestive of his source materials: vintage photos, film stills, and magazine clippings, yet narratively he leaves plenty of room for viewers to wander.

Annulled from space, exonerated from time, Rubin breathes a new freedom into his scenes wherein a certain distance and anonymity multiplies their effectiveness. Like snapshots, these collected fragments leave behind the trace of life through which the artist muses on themes of adolescence, young love, or a first kiss. The underlying elusive structure of his pictures is a potent intimacy, offering a site to contemplate memory, history, and identity.

Gideon Rubin (b. 1973, Tel Aviv, Israel) received his MFA from Slade School of Fine Art, University College, London and his BFA from the School of Visual Arts, New York, NY. His work has been the subject of important solo and group exhibitions at K11 Art Museum, Shanghai, China; Rubin Museum, Tel Aviv, Israel; the Freud Museum, London, UK; the Museum of Contemporary Art Chengdu, Chengdu, China; San Jose Institute of Contemporary Art, San Jose, CA; and Herzliya Museum of Contemporary Art, Herzliya, Israel, among others. Rubin's work is represented in prominent public collections worldwide including Collezione Fondazione San Patrignano, Italy; Fondation Frances, France; Herzliya Museum for Contemporary Art, Israel; McEvoy Foundation for the Arts, CA; Museum Voorlinden Collection, Netherlands; Rubin Museum, Israel; Ruinart Collection, France; The Seavest Collection, NY; Sender Collection, Germany; the Speyer Family Collection, NY; and the Zabłudowicz Collection, UK, among others. Rubin lives and works in London, UK.

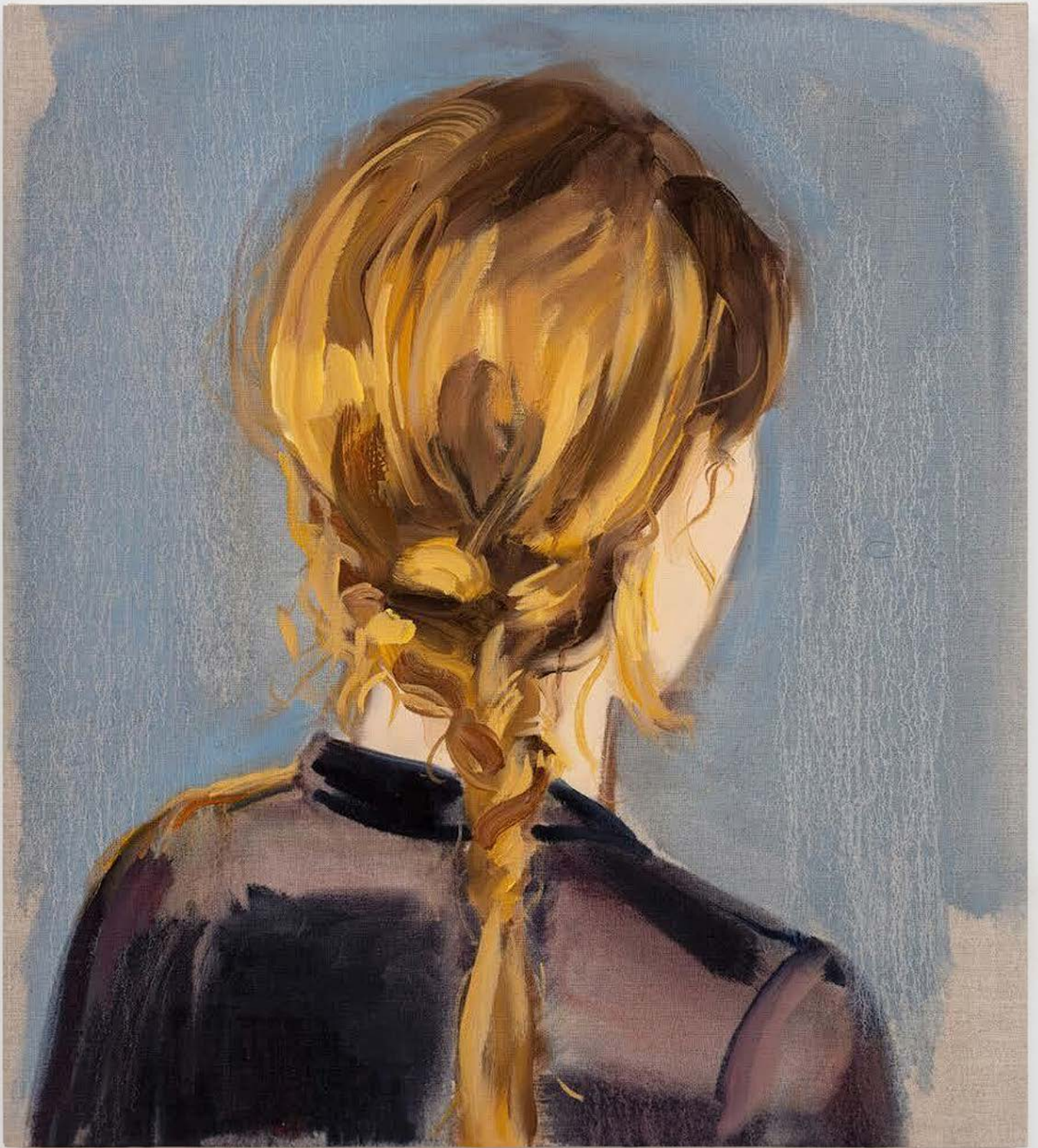


Gideon Rubin

Blue Kimono, 2024

Oil on linen

24" x 21.9" [HxW] (61 x 55.5 cm)



Gideon Rubin

Untitled, 2024

Oil on linen

21.7" x 20.5" [HxW] (55 x 52 cm)

A black and white portrait of artist Sigrid Sandström. She has short, dark, wavy hair and is looking directly at the camera with a slight smile. She is wearing a dark, button-down shirt. The background is a soft, out-of-focus light gray.

SIGRID SANDSTRÖM

For over two decades, Sandström has concerned herself with the surface of the canvas, exploring one of the oldest motifs in painting: the landscape. Though abstract, her works are reminiscent of landslides, melting glaciers, and celestial phenomena. Stripping painting back to its basic element: paint applied to surface, Sandström explores endless techniques and variations—staining, pooling, brushing, smearing, seeping, and an inventive printing gesture where Sandström coats crumpled material with paint and presses it to the canvas, leaving behind a contact print.

Sigrid Sandström (b. 1970, Stockholm, Sweden) is a painter and Professor of Painting at the Academy of Fine Arts / Uniarts Helsinki. She studied at Cooper Union School of Art, New York, NY (1995); earned a BFA at Academie Minerva, Groningen, The Netherlands (1997); attended Skowhegan School of Painting and Sculpture, Skowhegan, ME (2000); and received an MFA in Painting from Yale University, New Haven, CT (2001). Residencies, grants and fellowships include Brown Foundation Fellows Program at the Dora Maar House, Ménerbes, France (2018), The Royal Swedish Academy of Fine Arts residency scholarship at Grez-sur-Loing, France (2014), The 2008 Painters and Sculptors Grant from the Joan Mitchell Foundation and the John Simon Guggenheim Memorial Foundation Fellowship, New York (2008). Sandström was a recipient of a Core fellowship at the Museum of Fine Arts, Houston (2001-2003).

Sandström's work is in the public collections of the Museum of Fine Arts Houston, Houston, TX; Moderna Museet, Stockholm, Sweden; Borås Konstmuseum, Borås, Sweden; Malmö konstmuseum, Malmö, Sweden; The Public art Agency, Sweden; Ulrich Museum of Art, Wichita, KS; Västerås konstmuseum, Västerås, Sweden, and Yale University Art Gallery, New Haven, CT. Sandström lives and works in Stockholm, Sweden.

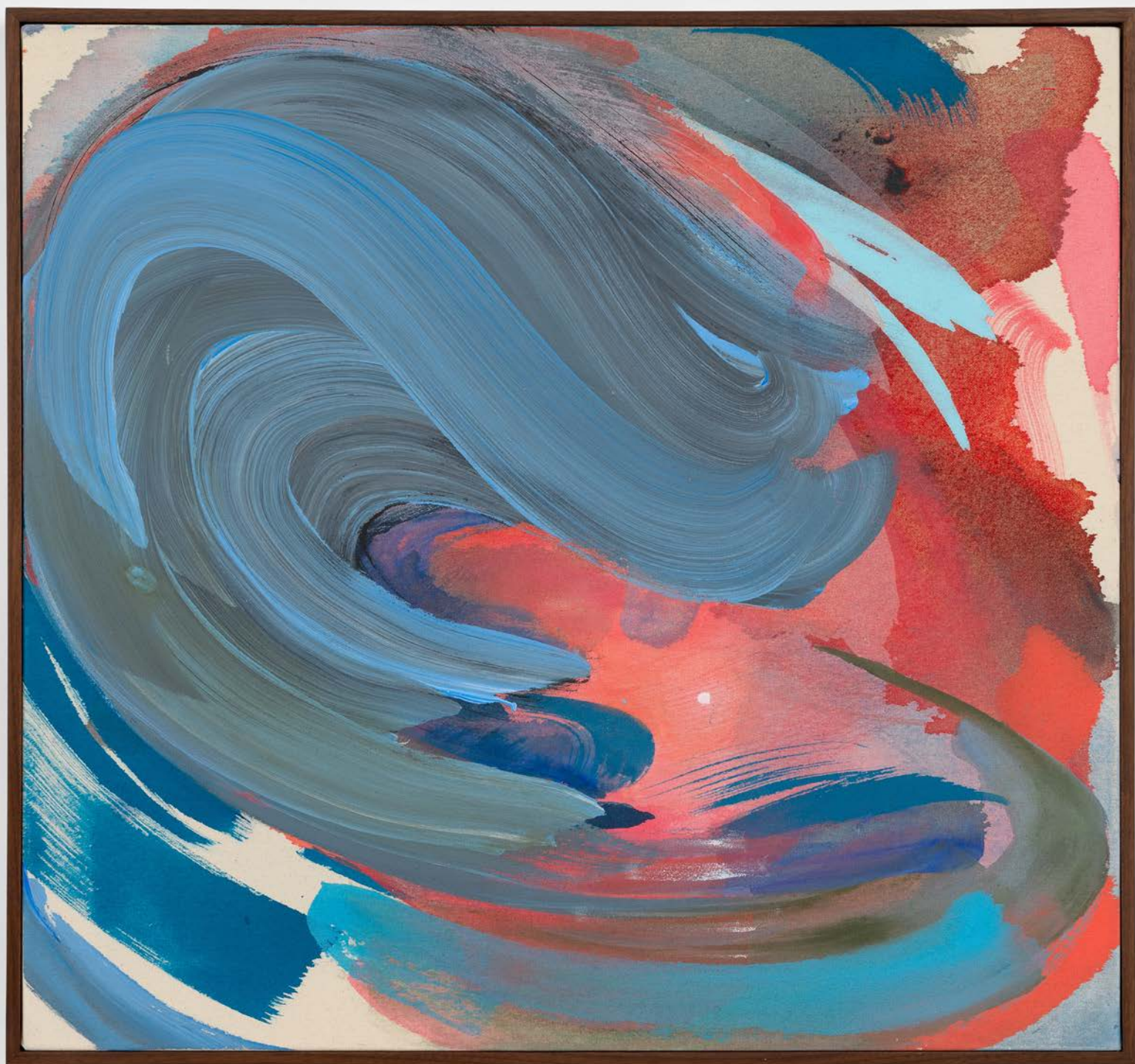


Sigrid Sandström

Afloat, 2024

Acrylic on canvas

48.8" x 48.8" [HxW] (123.98 x 123.98 cm)



Sigrid Sandström

***The Waves*, 2024**

Acrylic on canvas

22.9" x 24.6" [HxW] (57.99 x 62.51 cm)



KRZYSZTOF STRZELECKI

Krzysztof Strzelecki works across a variety of media with a particular focus on ceramic vessels that explore homoeroticism and human sexuality. Growing up isolated and homosexual in rural Poland, the scenes depicted in Strzelecki's 'Cruising Fantasies' emerge from the longing for an erotic and romantic escape. Surfing the web, browsing apps, and his own personal archive of photography, the artist preserves these images of men on his captivating vessels. In an array of vivid colors and shapes, at times evoking cactus, waves, fruit, or even apartment buildings, Strzelecki creates his own world where his subjects inhabit their environments freely and unselfconsciously.

Krzysztof Strzelecki (b. 1993, Świdnica, Poland) earned his BFA in photography from the University of the Arts London (UAL), Camberwell. Recent solo exhibitions include *Forbidden Fruit*, Anat Ebgi, Los Angeles, CA and *Summer Scenes*, Taymour Grahne Projects, London, UK. He has exhibited in group exhibitions at Anat Ebgi, Los Angeles, CA; Gaa Gallery, Provincetown, MA; BEERS, London, UK; JPS Gallery, Tokyo, Japan; and Taymour Grahne Projects, London, UK. Strzelecki will present sculptures in forthcoming group presentations later this fall at Kasmin, New York, NY and at the British Ceramics Biennial, Stoke on Trent, UK. His sculpture *Olympia* (2020), was recently acquired by the Dallas Museum of Art (DMA) permanent collection. Strzelecki lives and works between Poland and London, UK.



Krzysztof Strzelecki

Cuts - Outs, 2021

Glazed ceramic

14" x 8" x 5.1" [HxWxD] (35.56 x 20.32 x 13.03 cm)



SAMANTHA THOMAS

Ever-exploratory and idiosyncratic, Samantha Thomas's work begins with color, shape, texture, line, space, and light, the primary building blocks of painting. Using common studio materials such as raw canvas, thread, and acrylic paint, she embraces their fundamental and distinct qualities to expose their limits and possibilities for expression. Jagged extrusions, folded thresholds and frenetically woven strands of thread transform her canvases into paintings that are, at once, physical, architectural and sculptural. Experiments in the potential of color; ruched reflections on the subtleties of shifting light and shadow; and defiantly contesting the inherent flatness and regularity of canvas from which they are constructed; Thomas's work speaks to the language and legacy of abstract painting and drawing.

Samantha Thomas (b. 1980, McAllen, Texas) received her BFA from the Art Center College of Design, Pasadena, CA. Her work has been exhibited in solo and group exhibitions at Anat Ebgi, Los Angeles/New York; LAXART, Los Angeles, CA; Maccarone Gallery, Los Angeles, CA; and Mike Weiss Gallery, New York, NY. Her current solo exhibition *Chromoception* is on view at Anat Ebgi in Los Angeles through May 11. Thomas lives and works in Los Angeles, CA.



Samantha Thomas

In The Cadence Of The Glow, 2023-2024

Handwoven cotton thread and acrylic on linen

72" x 60" [HxW] (182.88 x 152.4 cm)



SARAH ANN WEBER

Sarah Ann Weber employs painting and drawing to create overgrown landscapes that are both verdant and putrefied, while confounding traditional expectations of the landscape genre. Rather than replicating the surface details of our natural surroundings, Weber's marvelous evocations of nature concern themselves with the spiritual essence of the world, decentralizing the figure. By choreographing vegetation through her imaginative stylizations, the artist proposes that psychological and emotional worlds are as complex and as ripe for exploration as the one beyond our bodies.

Sarah Ann Weber (b. 1988, Chicago, IL) received her MFA from the Pennsylvania Academy of the Fine Arts and her BFA from the School of the Art Institute, Chicago. Weber has exhibited her work in solo exhibitions at Anat Ebgi, Los Angeles; 12.26, Dallas, TX; SOCO Gallery, Charlotte, NC; Club Pro, Los Angeles; and The Franklin, Chicago. Selected group exhibitions include Stems Gallery, Paris, France; MAUVE Gallery, Vienna, Austria; Greenpoint Terminal Gallery, Brooklyn; Hunter Shaw Fine Art, Los Angeles; Galerie Nord/Kunstverein Tiergarten, Berlin; Locust Projects, Miami; and Andrew Rafacz Gallery, Chicago. Weber's work was recently included in a group museum exhibition, *Outside: In* at the Cummer Museum of Art & Gardens, Jacksonville, FL. In 2023 Weber participated in the Miami-based Fountainhead Artists-in-Residence program. Weber lives and works in Los Angeles, CA.



Sarah Ann Weber

Dawn Goes Down to Day, 2024

Watercolor, colored pencil and oil pastel on paper mounted on linen over panel
72" x 36" [HxW] (182.88 x 91.44 cm)



JANET WERNER

Janet Werner is an artist known for painting psychological portraits of women. Her recent works examine ideas of being divided, dualities of human nature, and inner multiplicity. Werner externalizes these psychological splits within her 'broken pictures.' Side-stepping narrative, her subjects present more as ideas—vessels for viewers to pour themselves into. We relate to them through their disruptions—shrinking heads, contorting bodies, flipping figures upside-down, or partial obscuration.

Janet Werner (b. 1959, Winnipeg, Manitoba) received her MFA from Yale University, after which she returned to Canada, where she taught at the University of Saskatchewan from 1987 to 1999 and Concordia University, Montréal, from 1999 to 2019. In 2019 Musée d'art contemporain de Montréal mounted a monographic exhibition Janet Werner. Previous to that from 2013-2015 a solo survey exhibition of her work *Another Perfect Day*, organized by the Kenderline Art Gallery, University of Saskatchewan, toured to five locations in Canada, including the Esker Foundation, Calgary; the McIntosh Gallery, Ontario; Galerie de l'UQAM, Montreal; and the Doris McCarthy Gallery, Toronto.

Recent gallery exhibitions include Anat Ebgi, Los Angeles, CA; Almine Rech, Paris, France; Kasmin Gallery, New York, NY; Gallery 12.26, Dallas, TX; Bradley Ertaskiran, Montréal, QC; and Arsenal Contemporary, New York, NY. Her works are in the collections of the Musée du Québec; Musée d'art contemporain, Montreal; The Art Gallery of Ontario (AGO), Toronto; Canadian Embassy in Berlin; University of Lethbridge, Alberta; Winnipeg Art Gallery, McEvoy Foundation for the Arts, San Francisco, CA; and numerous private and corporate collections. Werner lives and works in Montréal, Québec.

The recent publication *Sticky Pictures*, co-published by Griffin Art Projects and Figure 1 in collaboration with the Musée d'art contemporain de Montréal, surveys the last seven years of Werner's painting practice.



Janet Werner

Whitby, 2024

Oil on canvas

44" x 36" [HxW] (111.76 x 91.44 cm)



Janet Werner

Leith, 2024

Oil on canvas

33" x 26" [HxW] (83.82 x 66.04 cm)



BRITTNEY LEEANNE WILLIAMS

Brittney LeeAnne Williams' recent works take inspiration from her research of and references to biblical genre paintings, that depict angelic apparitions wrestling, conversing, or engaging human beings. These narratives present angels as archetypal forms—guards, messengers, and bearers of symbols. In *Eye 2* (2024) the dual eye-figure emits a conical beam of light composed from stippled pink, red, green, and blue brushstrokes, expressing merging energy, a contact point with the mystical. Submissive, yet entreating, this kneeling form becomes the source of vision, a contemplative gesture that suggests seeing while being seen. Williams' work explores exalted emotions, attainment of wisdom, and the struggle to comprehend the world beyond what is in front of our eyes.

Brittney LeeAnne Williams (b. 1990, Pasadena, CA) has been featured in exhibitions at Alexander Berggruen, New York, NY; Lehmann Maupin, London, UK; The Hole, New York, NY; Nicodim, Los Angeles, CA; Monique Meloche, Chicago, IL; Mamoth, London, UK; Carl Kostyál, Milan, IT and Stockholm, SE; Para Site, Hong Kong, CN; Galerie Droste, Paris, FR; Savvy Contemporary, Berlin, GE; Newchild, Antwerp, BE; Collaborations, Copenhagen, DK; and at institutions such as Museum of the African Diaspora (MoAD), San Francisco, CA; and Telfair Museums, Savannah, GA; among others. Her work is represented in various public collections, including the Columbus Museum, Columbus, GA; the Domus Collection, New York, NY and Beijing, CN; HE Art Museum (HEM), CN; Fundacion Medianoche0, Granada, ES; and The Museum of Fine Arts, Houston, TX. In 2008-09, Williams attended the School of the Art Institute of Chicago BFA Program. She is a Joan Mitchell Foundation grant recipient and will be an Artist In Residence this fall. Williams's artist residencies include Skowhegan School of Painting and Sculpture; the Fores Project, UK; Arts + Public Life; and McColl Center. Williams lives and works in Los Angeles, CA.



Brittney Leeanne Williams

***Eye 2*, 2024**

Oil on canvas

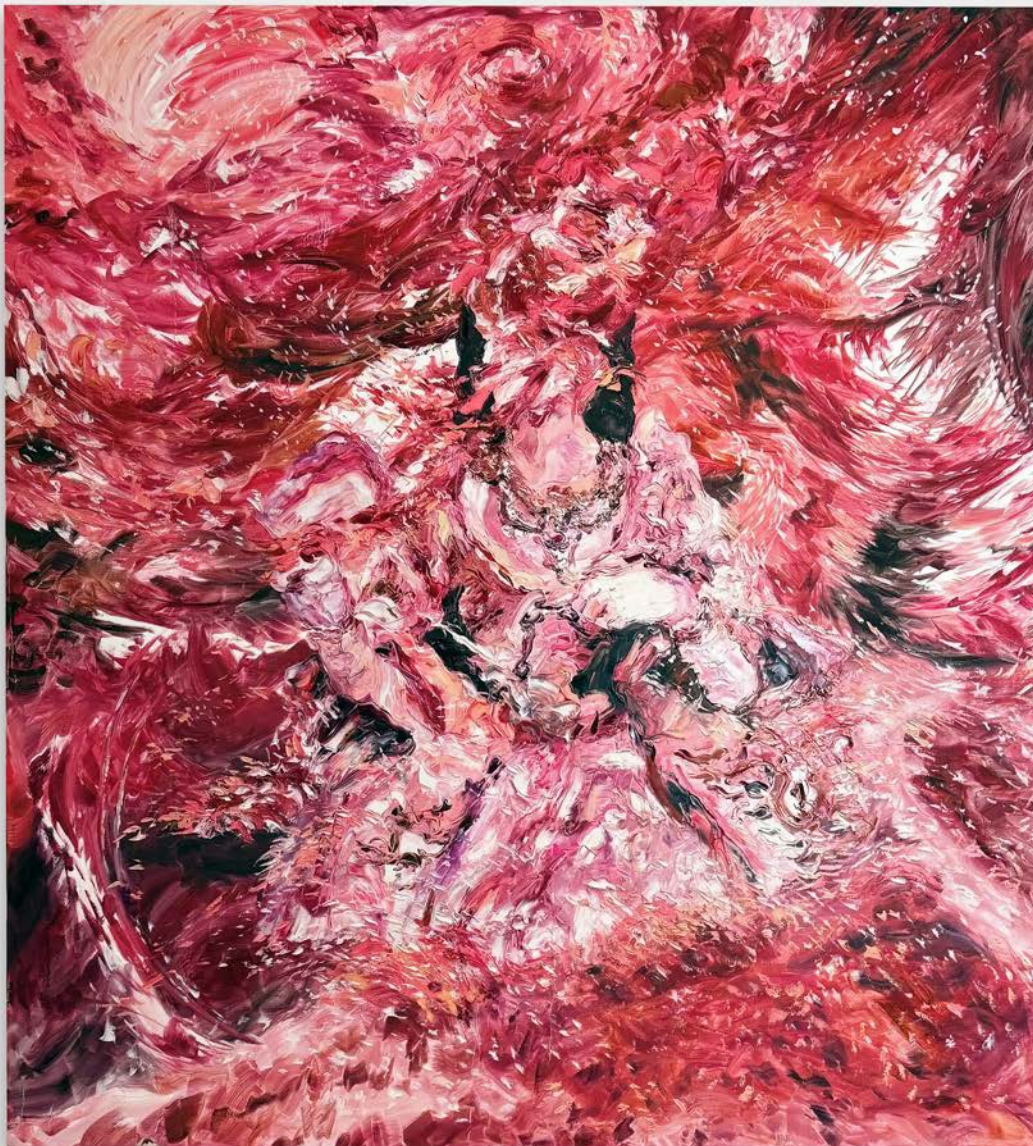
50" x 40" [HxW] (127 x 101.6 cm)



In vibrant jewel-tones Ming Ying captures romantic and psychedelic scenes of desire within social gatherings—picnics, parties, dinner. These compositions, primarily group portraits, veer at times into the realm of abstract, dreamy, and non-real. Heavily impastoed in oil paint, Ying is ever prodding us into psychological and emotional territory. Her subjects retain a layer of anonymity with blurred, indistinct faces, symbolizing complex tensions between presence, absence, alienation, and interiority. In other words, my body is here, but my mind is elsewhere.

Born in China, living and working in London, far from home, Ying's works contemplate unfamiliar environments and personal experiences of marginalization; she expresses a yearning, a longing for social connection through her depictions of cheerful sociality. The opulent application of paint is echoed in the choice of attire—frills and lace and flouncing hair recalling centuries past. Likewise Ying's works engage compositionally reminiscent motifs of late-19th century French painting.

Ming Ying (b. 1995, China) received her MA degree from Royal College of Art in 2020. Since completing her education, Ying has shown her work in solo and group exhibitions at Anat Ebgi, Los Angeles / New York; Perrotin Gallery, New York, NY; Cob Gallery, and London, UK; Katonah Museum of Art, Katonah, NY; JD Malat Gallery, London, UK; and Longstoryshort, New York, NY. In recent years her work has been awarded and shortlisted for a number of prestigious prizes including: First prize of "Effect Edge" International Juried Exhibition (2019); Winner of Khojaly Peace Prize for Art (2017); Chadwell Award (2020) Lynn Painter-Stainer Prize (2018); Ashurst Emerging artist prize (2018). Ying lives and works in London, England.



Ming Ying

Strength in Gentleness, 2024

Oil on canvas

63" x 59" [HxW] (160.02 x 149.86 cm)



Ming Ying

***Ethereal*, 2024**

Oil on canvas

63" x 55" [HxW] (160.02 x 139.7 cm)



ANAT EBGİ

4859 Fountain Ave
Los Angeles, CA 90029

372 Broadway
New York City, NY 10013

6150 Wilshire Blvd
Los Angeles, CA 90048