

INTUITIVE NATURE

GEOMETRIC ROOTS & ORGANIC FOUNDATIONS

SCHNEIDER
MUSEUM
OF ART



INTUITIVE NATURE

GEOMETRIC ROOTS &
ORGANIC FOUNDATIONS

IVÁN CARMONA

HEATHER DAY

ANNA FIDLER

ANDREW KLEINDOLPH

COURTNEY PUCKETT

MARK SENGBUSCH

JASON STOPA

JAN VAN DER PLOEG

THE SCHNEIDER MUSEUM OF ART

SOUTHERN OREGON UNIVERSITY, ASHLAND

OCTOBER 5 THROUGH DECEMBER 9, 2023



SCHNEIDER MUSEUM of ART

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OREGON
CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY

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Southern Oregon University is located within the ancestral homelands of the Shasta, Takelma, and Latgawa peoples who lived here since time immemorial. These Tribes were displaced during rapid Euro-American colonization, the Gold Rush, and armed conflict between 1851 and 1856. In the 1850s, discovery of gold and settlement brought thousands of Euro-Americans to their lands, leading to warfare, epidemics, starvation, and villages being burned. In 1853 the first of several treaties were signed, confederating these Tribes and others together—who would then be referred to as the Rogue River Tribe. These treaties ceded most of their homelands to the United States, and in return they were guaranteed a permanent homeland reserved for them. At the end of the Rogue River Wars in 1856, these Tribes and many other Tribes from western Oregon were removed to the Siletz Reservation and the Grand Ronde Reservation. Today, the Confederated Tribes of Grand Ronde Community of Oregon (<https://www.grandronde.org>) and the Confederated Tribes of Siletz Indians (<http://www.ctsi.nsn.us/>) are living descendants of the Takelma, Shasta, and Latgawa peoples of this area. We encourage YOU to learn about the land you reside on, and to join us in advocating for the inherent sovereignty of Indigenous people.

This exhibition brings together the work of eight visual artists engaged in abstract, contemporary painting and sculpture. Each artist brings with them a personalized set of tools that reflects their intuitional play on geometric roots and organic reflections. Together, they form an exhibition that is visually stunning, revealing their brilliance and expertise. The artists are selected for their contrasting works as much as their complementary ones to make the whole of the experience complex yet connected and rooted in like-minded histories.

We are excited to invite back artist and arts writer Shane McAdams whose work has been shown within the Schneider Museum of Art in the 2016 exhibition titled *Exploring Reality* that he co-curated with me. McAdams was tapped to execute the following essay for this exhibition in which he has titled.

Scott Malbaurn
Executive Director
Schneider Museum of Art,
Curator

FOLLOWING PAGE, DETAIL:

Heather Day

Cloud Cave, 2023

Mixed media on stitched canvas,
30" x 22"

Photo credit Aaron Farley.

Courtesy of the Artist and The Pit.



INTUITIVE NATURE

GEOMETRIC ROOTS & ORGANIC FOUNDATIONS

ESSAY BY SHANE MCADAMS

What art means to the general public and what it means to cultural producers has evolved considerably over the years. A gulf has opened between the two. Like a lot of things, art has gained extra layers of meaning outside its original competencies. If someone in the 1960s had a bumper sticker on their car from an art museum, one couldn't also presume which brand of bumper it might grace, and it certainly wouldn't lead anyone to assume for whom they voted. This has changed in the new millennium. Correlations and crosslinks are getting stronger, and it seems that media and markets have done their work to sort us into manageable silos. All the while support for art education and institutions has continued to dwindle. Individual positions cleave more and more along cultural lines in a viscous feedback loop, fueled by new media instruments. Funny that Herbert Marcuse noted in *One-Dimensional Man* 60 years ago that "The capabilities (intellectual and material) of contemporary society are immeasurably greater than ever before—which means that the scope of society's domination over the individual is immeasurably greater than ever before." Clearly, some saw all the division coming and their wild imaginations are finally catching up to our sober realities.

This is a chilling characterization of the contemporary condition, but it gains some context when considering art's role in society until recently. It would surprise many to know the degree to which Manet's *Olympia* shocked Paris when it was included in the Salon of 1863. Not the Parisian "insider" art world, but Parisians *en masse*. It spilled more ink in the general press than any season of *the Kardashians* did in gossip rags a century-and-a-half later. One must labor to

recall the last time a piece of high culture swelled to that level of prolonged and meaningful discourse. Instead of publicly contested art we now have memes, and replication rather than reception, where value is created privately, not publicly, and whose effect is collective, but not connected. A wardrobe malfunction at a sporting event blows our minds for a week then dissolves into the ether like fireworks. And of course, a meme became president, and we jumped the shark. The Trump-through-pandemic period was an adventure so pathologically surreal that it spread to our surrounding realities, making them feel no more grounded than a film, a song, or a broken piece of gossip, and it's moved the threshold for what we consider truthful, authentic, and legitimate. Which is why the art form of our time is the NFT, a property that is by nature everywhere and nowhere, something and nothing all at once; rootless and formless and ultimately valueless without consensus.

Over the years, similar critiques have been levied against abstract and conceptual art. Throughout the 20th century, many considered abstraction out of touch with objective and practical reality. It was often seen as a manipulative invention by self-interested leftist radicals without regard for material truths. Recall how Duchamp's now canonical *Nude Descending the Staircase* was ridiculed in the press along with the rest of the avant-garde work in the 1913 Armory show. This is most famously reflected in J.F. Griswold's "*Rude*" *Descending a Staircase* in a 1913 *New Yorker* cartoon. Or more recently a man in a grey flannel suit quizzically regarding what is obviously a Jackson Pollock in the 1962 edition of *the Saturday Evening Post*. The title of the cover art by Norman Rockwell is *Connoisseur*, a snarky jab at the pretensions of communing with an abstract work of art.

And still, abstraction has endured as a language. What didn't kill it made it stronger. Like any language it has laid foundations, weathered assaults, incorporated foreign elements, invented vocabulary, made rules, broken them, thrown them away, and clawed some of them back. Paradoxically, it is in those organic and unplanned challenges that the language of abstraction located its foundations. In the very endurance test of growing up, its roots were allowed



Anna Fidler
Metamorphosis, 2019
gouache and flashe on handmade grid paper, 68"x58"
Courtesy of the artist.
Photo by Mario Gallucio.

to grow downward into the social firmament and provide it with permanence; a permanence that's easy to take for granted in a world of so much flourish and so little grounding.

The artists in the exhibition *Intuitive Nature: Geometric Roots and Organic Foundations* at the Schneider Museum of Art reflect this peculiar moment in the course of cultural evolution, a moment where abstraction recognizes its sense of place, purpose, and foundational history. The work in this exhibition is meant to unpack these concerns in a manner that lays out the breadth and sophistication of the language itself. As any linguistic anthropologist would tell you, the structure of all languages is formed along sets of basic binaries. In the case of spoken language, this is you/me; we/they; here/there; none; some; this and that, etc. Visual languages progress along similar lines. With the fluency of their particular tongue, the artists in *Intuitive Nature* work across multiple perspectives and elemental oppositions to express truths inherent to their medium.

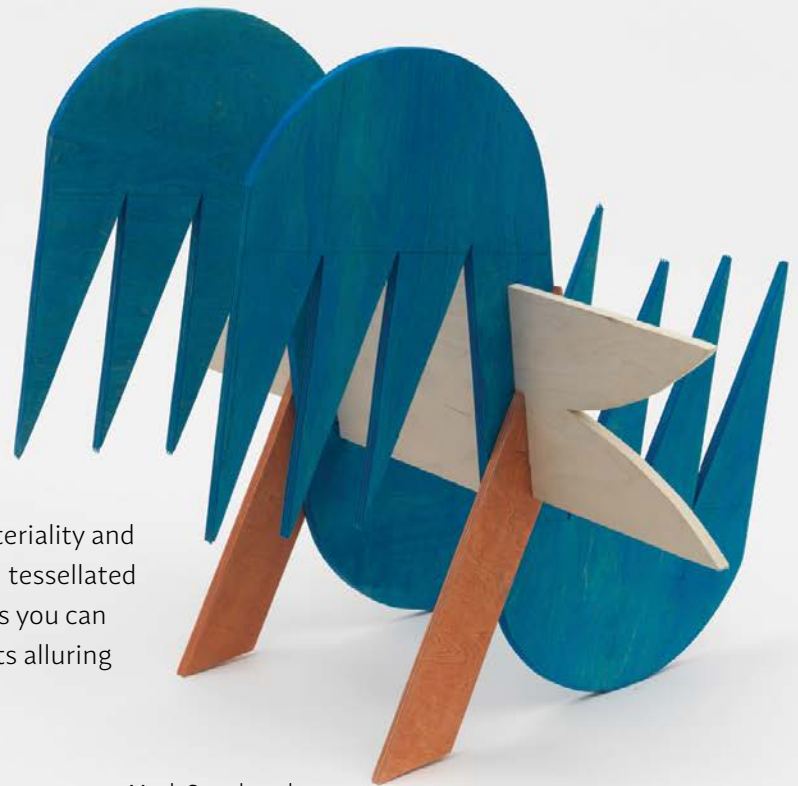
Anna Fidler's colorful compositions play with one of the most primary, even primordial, of these: the concept of symmetry and asymmetry. Her colorful 'Energy Portraits' possess an elegant precision and cosmic universality, even while they feel semi-figural and deeply personal. The type of balance and bilateral mirroring in her work happens to be standard in most living things, and such morphological ordering resonates with humans at a deep level. We conjure menacing creatures in Rorschach tests and sometimes Jesus Christ in pieces of toast. Our species finds patterns, order, and balance everywhere we look...to our pleasure, protection, and peril. And sometimes, in the case of Fidler's work, we stumble on unexpected associations with art, energy, and how the smallest worlds connect to the cosmically large ones.



Jason Stopa
Reflection Pool II, 2022
oil on canvas, 50"x36"
Courtesy of the Artist and Diane Rosenstein Gallery

Artist Jason Stopa's paintings live in the margins between familiar and unfamiliar, formal and informal. His off-kilter, semi-animate forms snap or maybe slide and spread, to a provisional underlying grid. The looseness in his compositions leverages the expectations of more rigorous and exacting worlds: Euclidean math, gestalt psychology, and color theory, only to subvert them with intuitive gestural looseness. And only just barely; they live in-between the in-between. Repeated arrays, reflections, and tracers of closed forms are never regular enough to set your instruments or watches. Scalloped fringes? Palsied quatrefoils? His forms narrowly escape such clinical terms. The color, too, is in a major key but ever so slightly off. Not in a minor key, either, but sweet, sweet lilty C-major, sharpened here, flattened there, ever-so-slightly.

The constructions of Mark Sengbusch play off the relationship between two and three-dimensional forms, building complex architecturally motivated sculpture out of repeated interlocking flat shapes. Paired with unusually and decidedly non-architectural color schemes, his work builds basic abstract elements into dimensional arrangements that flirt with things in the visible universe: tables, desk organizers, shelves, kitchen tools. They seduce us with recognition and materiality and quickly melt into pure three-dimensional tessellated abstract form, leaving the world of things you can name behind while retaining a touch of its alluring color and tactility.



Mark Sengbusch
Blue Bird, 2019
acrylic on Baltic Birch plywood, 20" x 20" x 24"
Courtesy of the artist.

Courtney Puckett
The Guide, 2021
found objects, repurposed textiles,
68" x 18" x 40"
Courtesy of the artist.



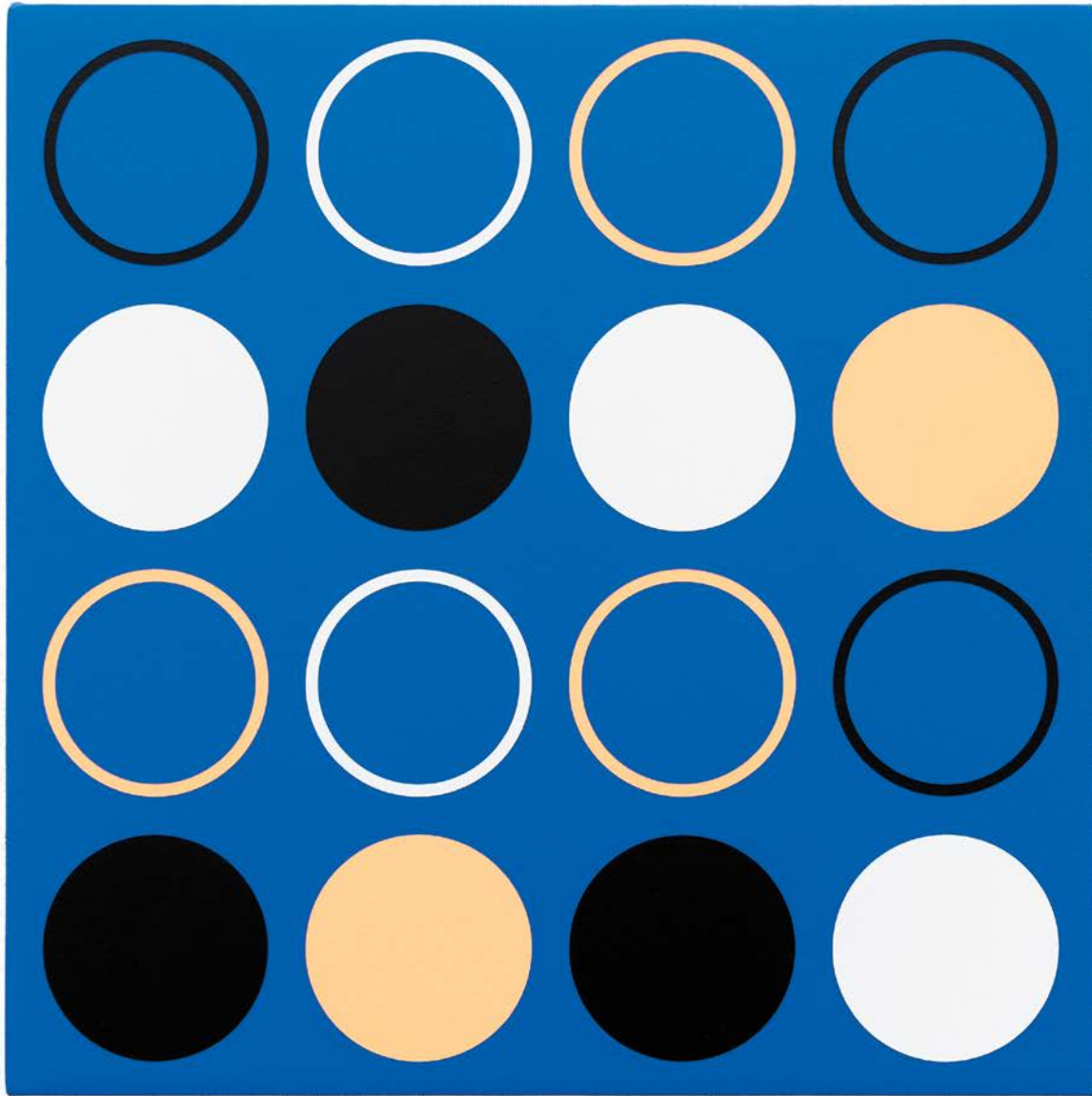
FOLLOWING PAGE:

Heather Day
Cloud Cave, 2023
mixed media on stitched canvas,
30" x 22"
Photo credit Aaron Farley.
Courtesy of the Artist and The Pit.

Courtney Puckett also makes 3-D work informed by architecture, sculpture, craft and an omnivorous love of materials both soft and hard, two and three-dimensional. Her approach to found objects and repurposed textiles pairs a voracious hunger to produce and conservational mindfulness. Impulses that would seem strange bedfellows if they didn't produce such strangely unique objects about the idea itself. Puckett's feral and eccentric constructions inadvertently undermine the precision and predictability of the modern manufacturing machine by upcycling and recovering found objects with a determined vision. This vision retains the residue of machine-made furniture, snap-together appliances, and other container-shipped cargo...but with frayed edges, gnarly surfaces, distortion, and reverb. Nodding to a history of feminist artmaking, Puckett takes the delicate and overlooked and transforms it into robust, assertive art works. Her wirey, twiney sculptures in the exhibition set up brilliant collisions between those historical codes and expressive, improvisational flourishes in a brilliant display of what Roland Barthes identified in photography as the studium and the *punctum*, with independent material and interdependent significance in constant and generative interplay.

Heather Day's work feeds off the relationship between chance and control, as well as intuition and logic. Begun in the spirit of action painting and gestural abstraction, Day uses her initial poured and splashed experiments as a material reservoir to irrigate her post-productive compositions. Day's work inventively rearranges sections of cut canvases into new composite paintings that present the better parts of two independent languages. It's a painting Esperanto reflective of its post-historical moment, and the results thrive on another powerful and often overlooked force between aleatory and composed beauty. She ends up with the better parts of both in the body of a third.





Jan Van Der Ploeg
PAINTING No.22-65 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.

If abstraction is a language, Jan Van Der Ploeg is a grammarian. His visual language is reduced to a set of essential parameters, but he goes wild within that restricted space. Van Der Ploeg's paintings consequently inhabit another dimension in the non-objective universe, taking a decisive path at the crossroads of contraction and expansion. He took the exit toward contraction and reduction. Or towards the realm, Mies van der Rohe famously consecrated with the phrase "less is more." His most recent work draws inspiration from record sleeve designs by Josef Albers for Command Records in the late 1950s and early 1960s. Like Albers, Van Der Ploeg economizes his visual repertoire only to turn what might be minimal into maximal compositional inventions.

Iván Carmona pares down the languages of volume and color with a sensibility similar to Van Der Ploeg. But of course, his work scrambles into its own peculiar territory from those initial similarities and his own particular constraints. His mixed media geometric assemblages merge the worlds of monochromatic painting and Brutalist and Futurist sculpture. One thinks of Isamu Noguchi, Louise Nevelson, and Henry Moore, but with the color and personality of a pluralistic and post-modern age. With tools and dimensional imagination not available at the height of modernism. The results of his (re)investigations are as crisp and clean as Puckett's are gritty and stammering, and as handsomely unified as Van Der Ploeg's are various. Nevertheless, like each, he tells his version of a complicated story in a resounding and consistent voice.

Iván Carmona
Campo Abierto, 2022
mineral silicate paint on ceramic, 78.5" x 26" x 14"
Courtesy of the artist and Winston Wächter Fine Art





Andrew Kleindolph's work embraces the exacting accuracy and regularity of the nano-productive age, working with LEDs, computers, and 3-D printing. It's an if-you-can't-beat-them-join-them kind of strategy of co-opting the contemporary world and using it with a creator's instinct. His work heads bravely into the jungle of massproduction, AI, social media, and endless funhouses of information and imagery. It scans our contemporary funhouse for poetic opportunities to combine themes as disparate as meditation, political data, risk management, and electronic hardware. It's big, loud, unapologetic, and definitely not your great, great grandfather's abstraction.

We're living on the verge of Web 3.0 but it's easy to forget we're also firmly inside Abstraction 4.0, and Industrial Revolution 5.0. The first go 'round of this ongoing civilization transformation saw Luddites throwing wrenches into machinery to sabotage unskilled mass production. Later, others tried to seize the means of production through revolution. And many others then worked on change from the inside trying to reconcile the ancient and the modern and the limits of the human capacity to comprehend any of it. The same historical circumstances hold true for artists who use tools, agency, and language as precisely, powerfully, and persuasively as possible to keep the world around them progressing in good faith. As civilization in 2023 threatens to sink into bad faith, the saboteurs, activists, and truth seekers working in all languages stand out in higher and higher relief. They take on the role of both philosopher and revolutionary. As the saying goes, "when information is cheap, attention becomes expensive." Rarely has raw and sensitive intuition, deep understanding, and purposeful communication seemed to matter so much. Nor has a non-algorithmic, handmade, language looked so articulate as it does right now. And never has the abstract, like the work we see in *Intuitive Nature*, seemed more concretely important than it does at this very moment.

Andrew Kleindolph
Modern Digestion, 2022

UV-coated SLS and ABS 3D printing, microcontroller,
custom-designed addressable LEDs, rechargeable battery,
5.3"w x 5.3"h x 1.6"d
Courtesy of the artist.

ESSAYIST BIOGRAPHY

Shane McAdams is artist, writer, curator, educator, and papa residing in Cedarburg, WI. His artwork has been exhibited at Allegra LaViola Gallery, Marlborough, Chelsea, Elizabeth Leach Gallery in Portland, OR, Scream London, and Artistree in Hong Kong, China, The Haggerty Museum of Art, The Kohler Art Center, as well as other venues. His work has been reviewed in *Vogue Magazine*, *The New York Times*, *The New York Observer*, *The Huffington Post*, and *The Village Voice*. He has taught at the Rhode Island School of Design and Marian University in Wisconsin. He is a three-time Creative Capital, Andy Warhol Writer's Grant finalist, and his writing appeared regularly in the *Brooklyn Rail* from 2002 to 2012. He has also contributed to *The Milwaukee Journal Sentinel* and currently writes for the *Shepherd Express* for which he received the Visual Arts Achievement in Arts Writing from the Wisconsin Academy of Arts and Letters in 2020. In addition to writing and painting, he is also a co-partner in REAL TINSEL, an art space on the Southside of Milwaukee.

ANNA FIDLER



Anna Fidler
*Each Note Exploded,
Leaving a Shimmering
Golden Glow Above Her
Head, 2022*
gouache and ink on
paper, 20"x15"
Courtesy of the artist.
Photo by Mario Gallucio.





Anna Fidler
Seven Spirit Houses, 2022
gouache on handmade grid paper, 72"x192"
Courtesy of the artist.
Photo by Mario Gallucio.



PREVIOUS PAGE; BELOW, DETAIL:

Anna Fidler

Transformation Collaboration, 2021

gouache and flashe on grid paper, 2021, 68"x58"

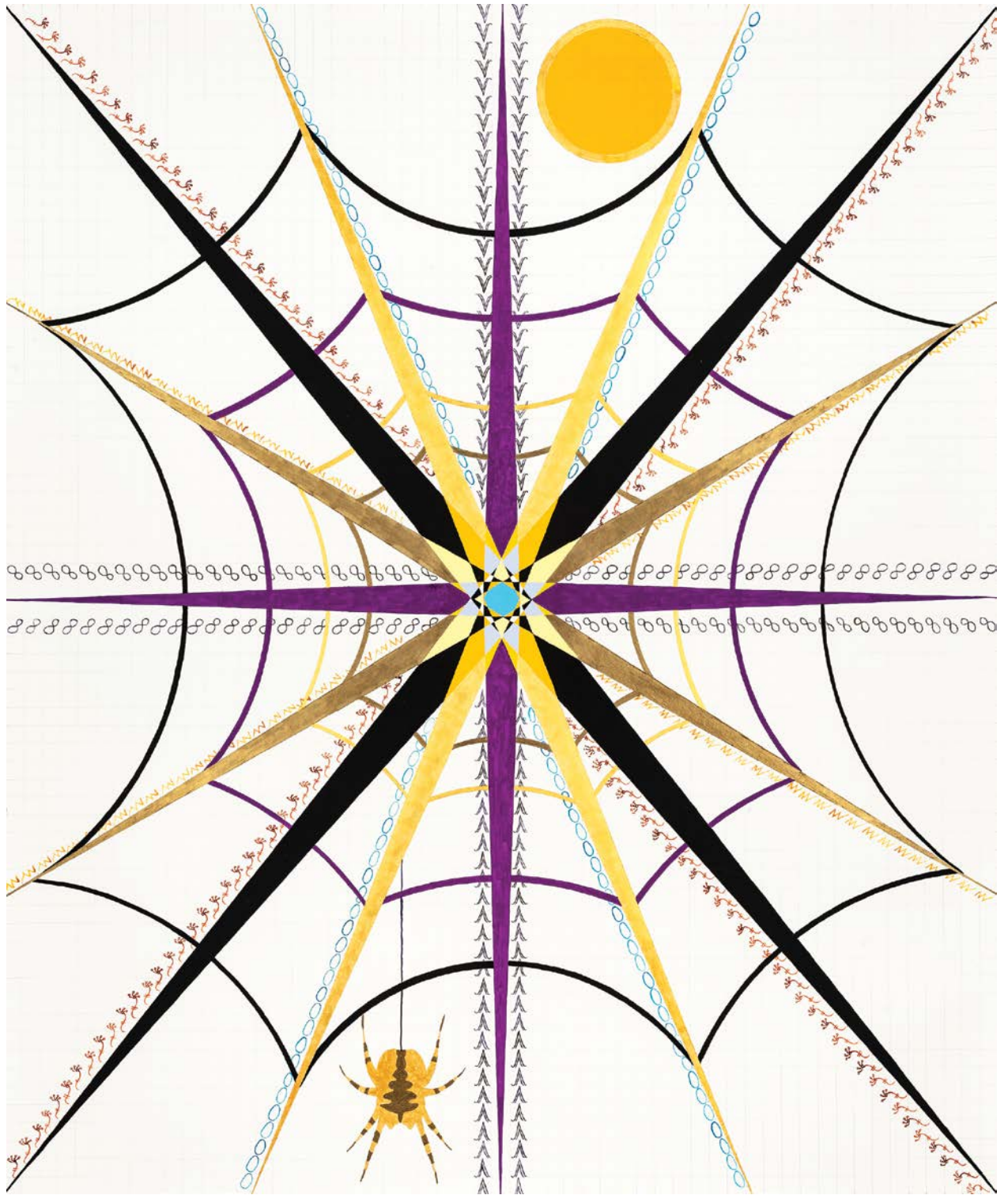
Courtesy of the artist.

Photo by Mario Gallucio.





Anna Fidler
Spirits, 2022
gouache and ink on
paper, 20"x15"
Courtesy of the artist.
Photo by Mario Gallucio.

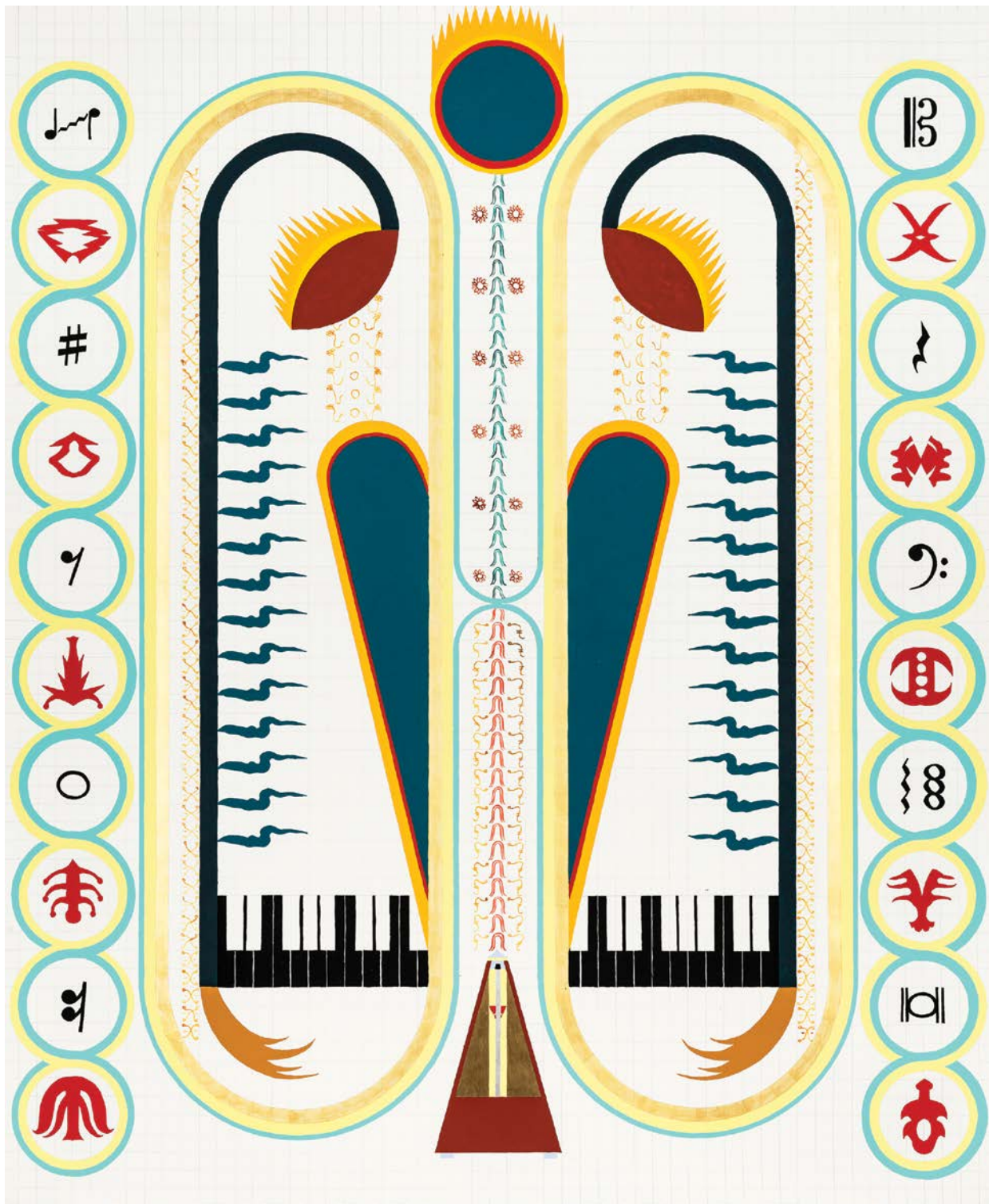


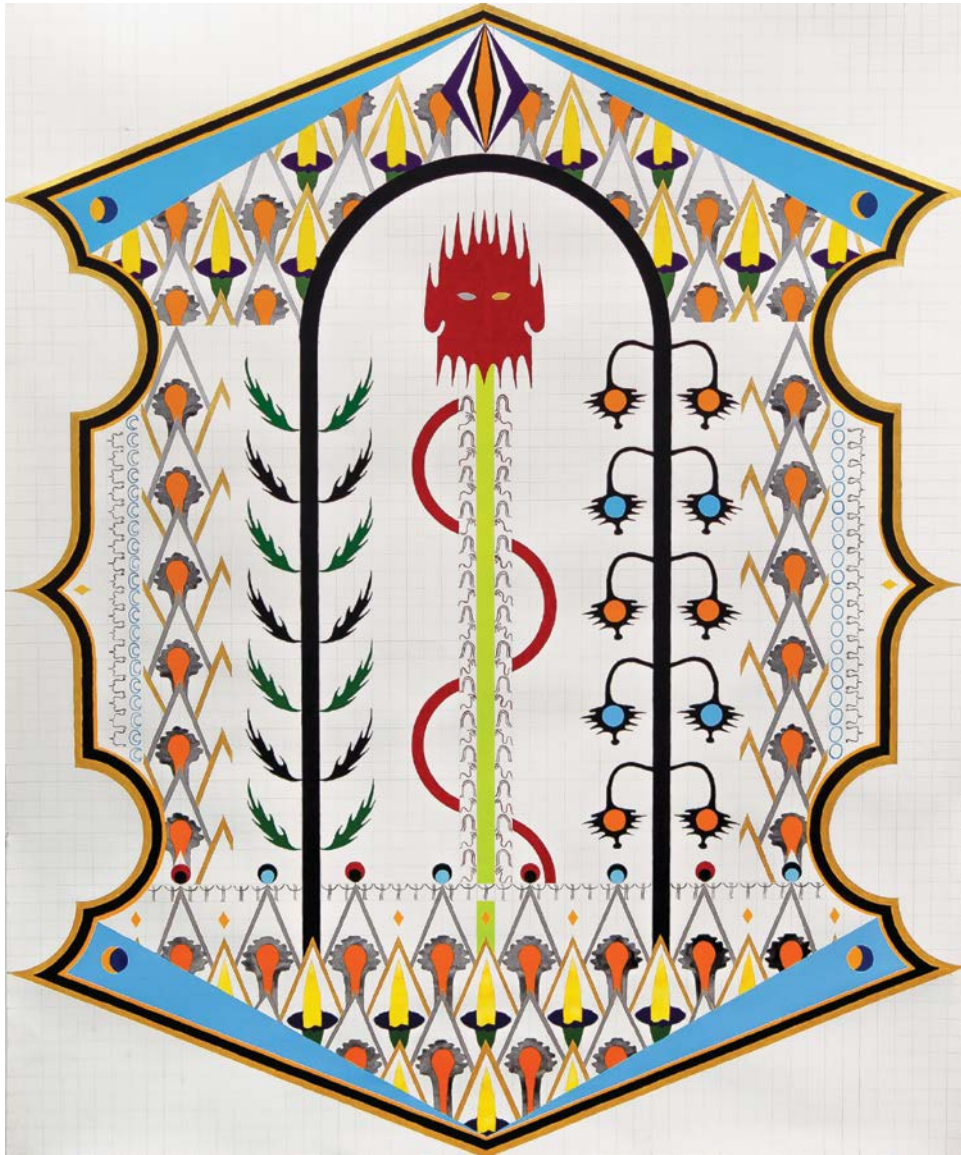
Anna Fidler
*Golden Orb
Weaver*, 2022
gouache and ink
on handmade
grid paper,
66"x60"
Courtesy of
the artist.
Photo by Mario
Gallucio.



Anna Fidler
Spirit Forest, 2023
gouache and flashe on paper, 72"x192"
Courtesy of the artist.
Photo by Mario Gallucio.

Anna Fidler
Time Keeper, 2022
gouache and flashe on
handmade grid
paper, 66"x55"
Courtesy of the
artist.
Photo by Mario
Gallucio.





Anna Fidler
Protector, 2022
gouache and ink on homemade grid paper, 66"x60"
Courtesy of the artist.
Photo by Mario Gallucio.



Anna Fidler
*Emits Showers of
Sparks*, 2022
gouache and ink on
paper, 20"x15"
Courtesy of the artist.
Photo by Mario Gallucio.



JASON STOPA



Jason Stopa
The Cycladic, 2022
oil on canvas, 60"x50"
Courtesy of the Artist and Diane Rosenstein Gallery

PREVIOUS PAGE, DETAIL





Jason Stopa
Reflection Pool II, 2022
 oil on canvas, 50"x36"
 Courtesy of the Artist and Diane Rosenstein Gallery

PREVIOUS PAGE:

Jason Stopa
Reflection Pool (The Annunciation), 2022
 oil on canvas, 66"x54"
 Courtesy of the Artist and Diane Rosenstein Gallery



Jason Stopa
The Architecture of the Dream, 2022
 oil on canvas, 28"x23"
 Courtesy of the Artist and Diane Rosenstein Gallery



Mark Sengbusch
Red Black Church Chain, 2021
acrylic on Baltic Birch plywood, 24" x 4" x 4"
Courtesy of the artist.

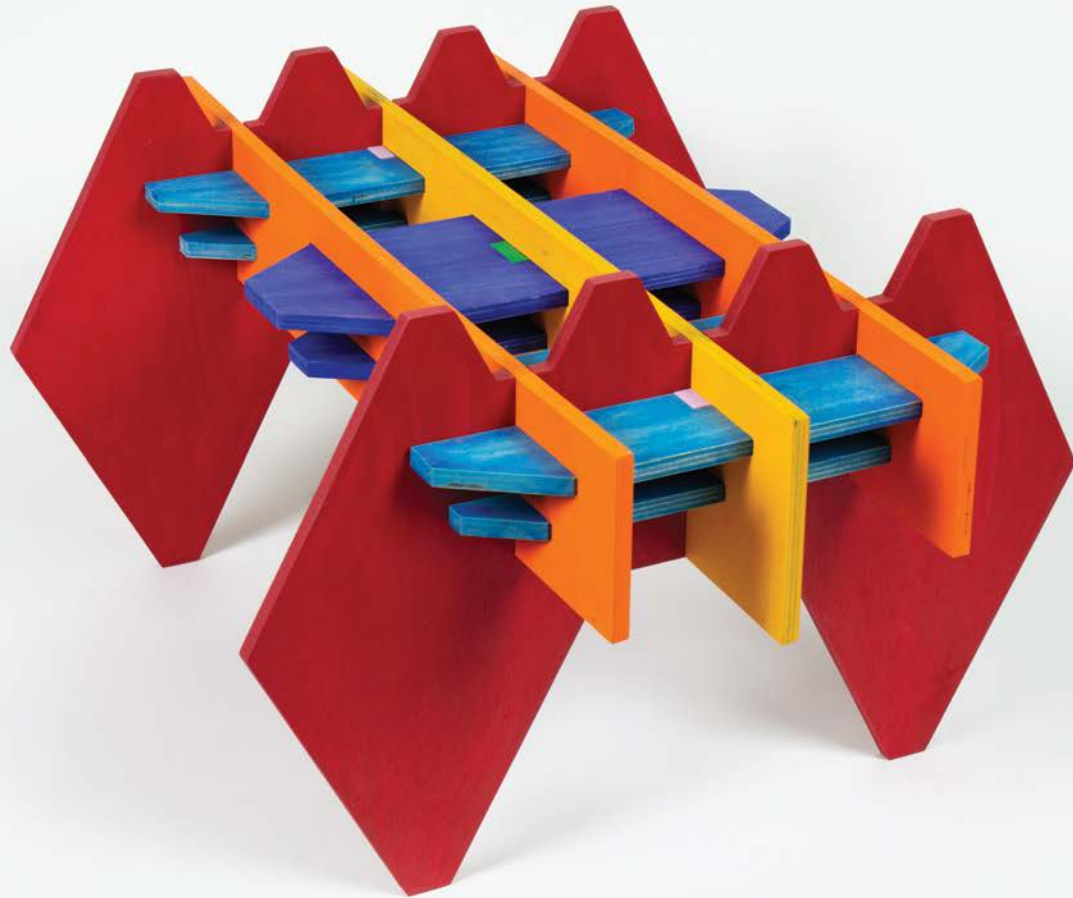
MARK SENGBUSCH



Mark Sengbusch
Blue Bird, 2019
acrylic on Baltic Birch plywood, 20" x 20" x 24"
Courtesy of the artist.



Mark Sengbusch
Yellow Black Tower, 2019
acrylic on Baltic Birch plywood, 24" x 20" x 12"
Courtesy of the artist.



Mark Sengbusch
Villa Nell Cotte, 2020
acrylic on Baltic Birch plywood, 12" x 22" x 17.5"
Courtesy of the artist.



Courtney Puckett
The Preparator, 2021
found objects, repurposed
textiles, 52" x 27" x 25"
Courtesy of the artist.

COURTNEY PUCKETT



DETAIL:

Courtney Puckett
The Guide, 2021

found objects, repurposed textiles,
68" x 18" x 40"

Courtesy of the artist.

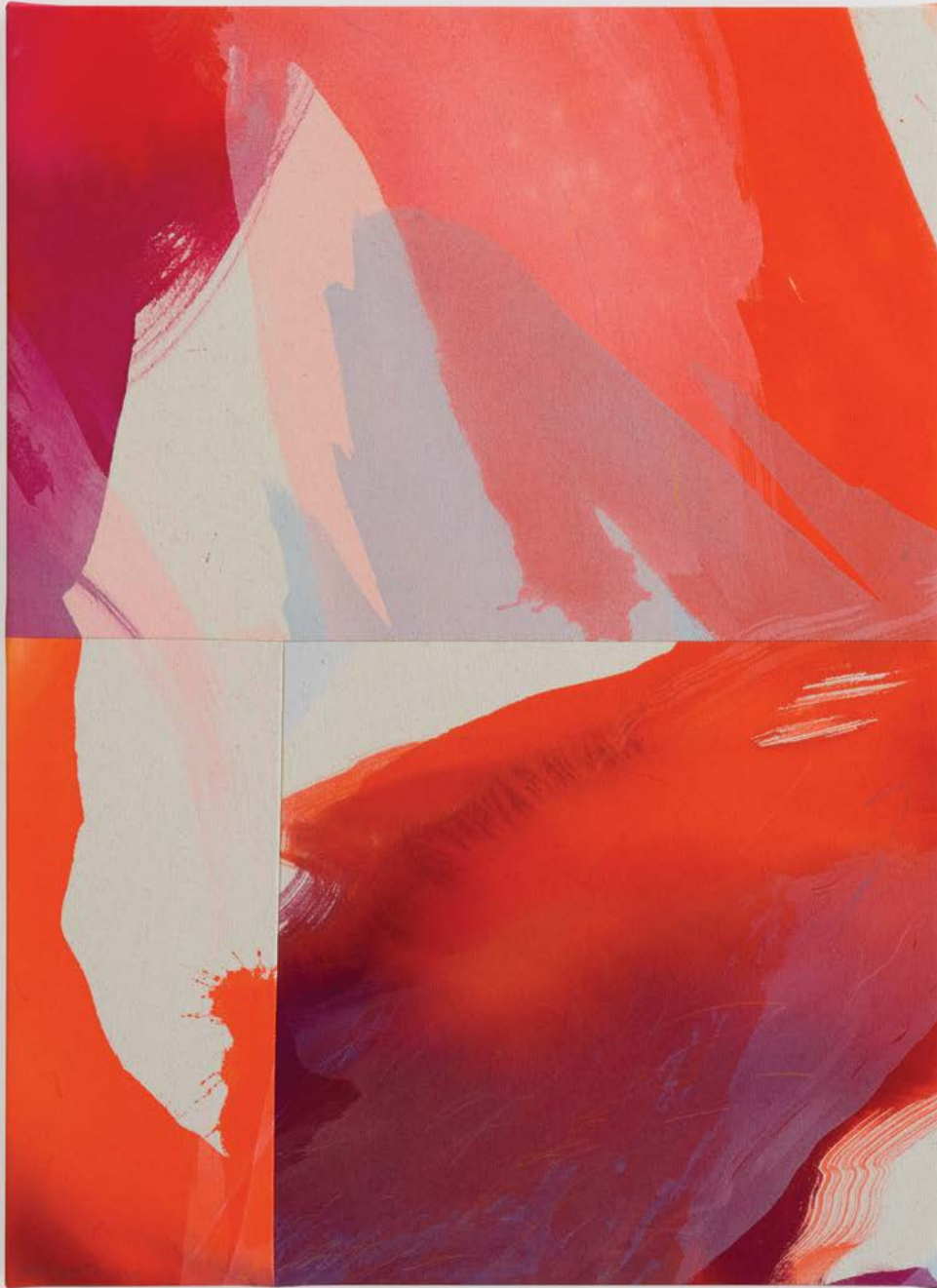




DETAIL:

Courtney Puckett
The Preparator, 2021
found objects, repurposed
textiles, 52" x 27" x 25"
Courtesy of the artist.

Courtney Puckett
The Digger, 2020
found objects, repurposed textiles, 40.5" x 58" x 36"
Courtesy of the artist.

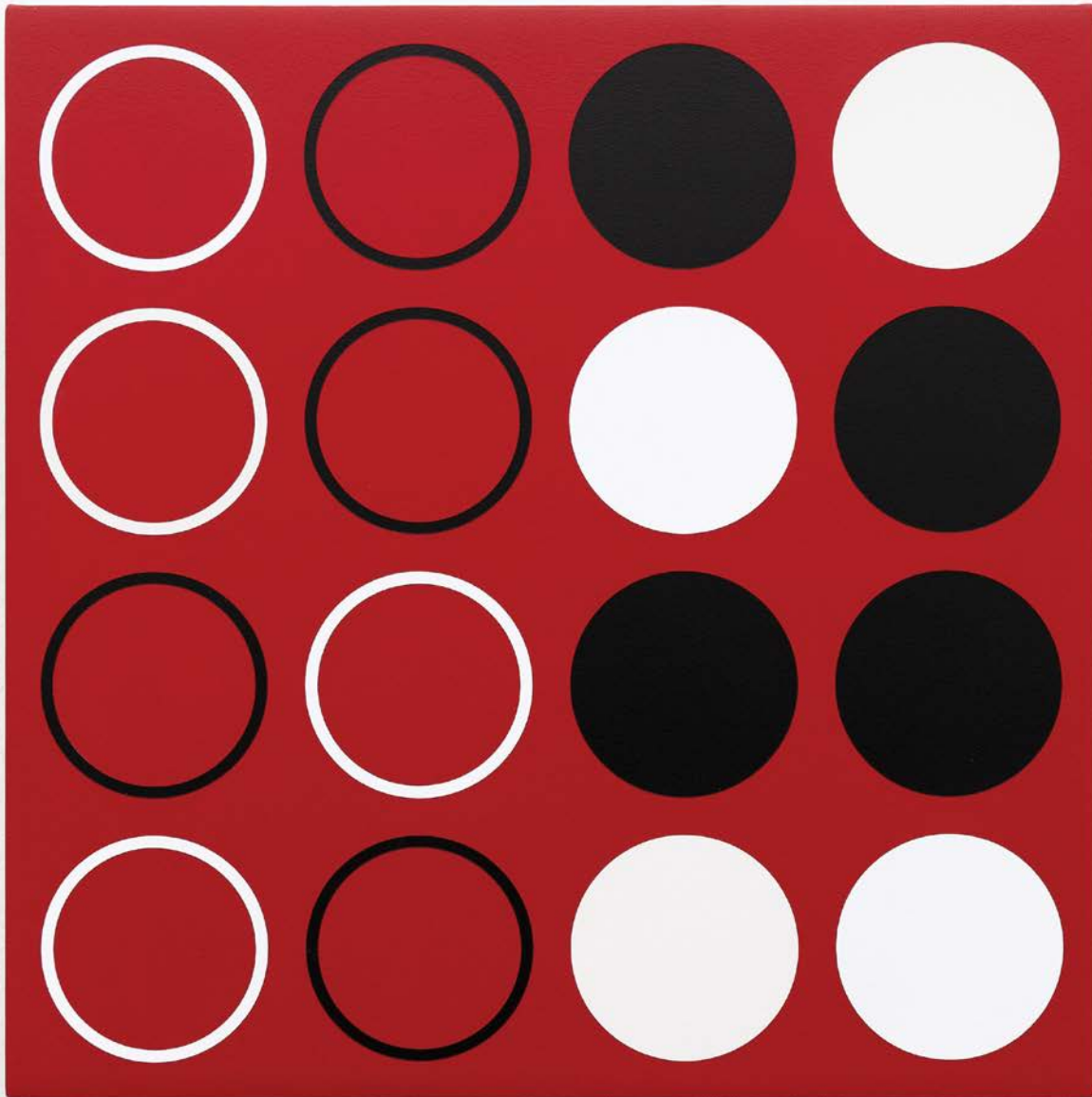


Cloud Cave, 2023
mixed media on stitched canvas, 30" x 22"
Photo credit Aaron Farley.
Courtesy of the Artist and The Pit.

HEATHER DAY

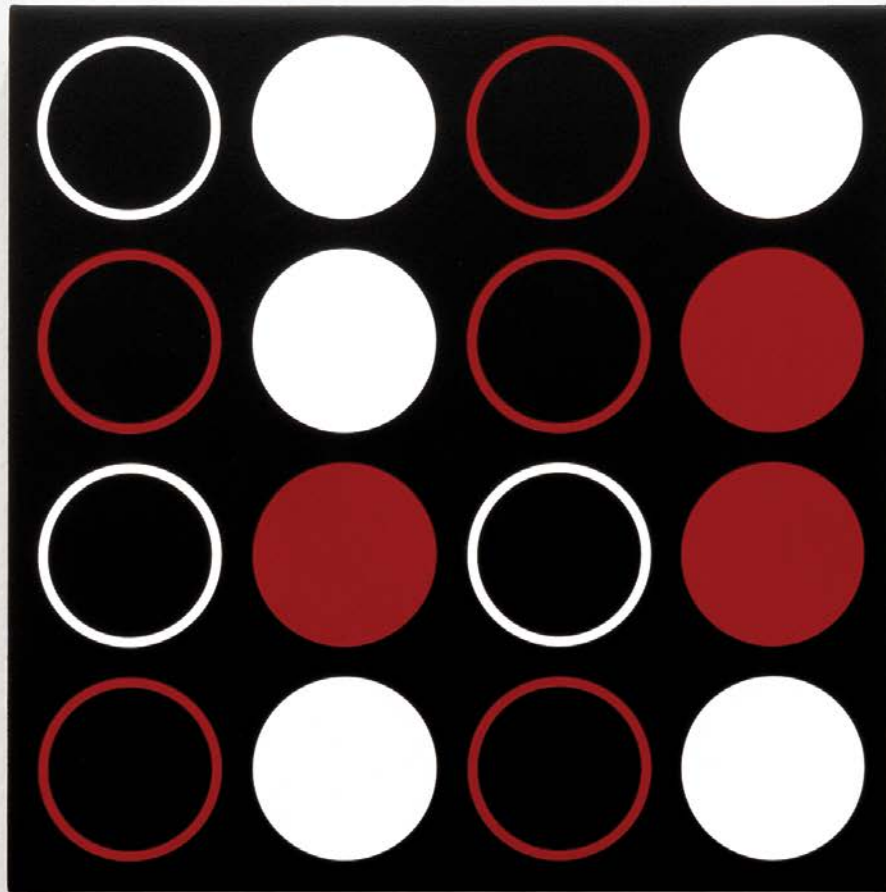


Heather Day
Scattering Light No. 7, 2023
mixed media on stitched canvas, 56" x 72"
Photo credit Aaron Farley.
Courtesy of the Artist and The Pit.

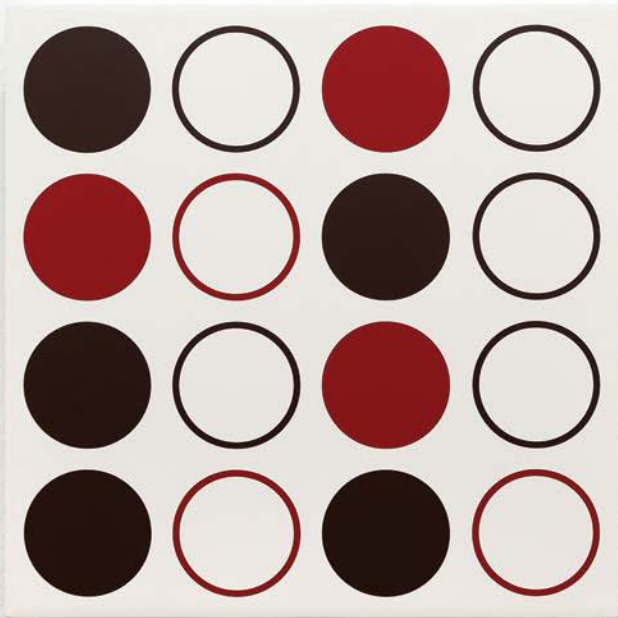


Jan van der Ploeg
PAINTING No.22-64 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.

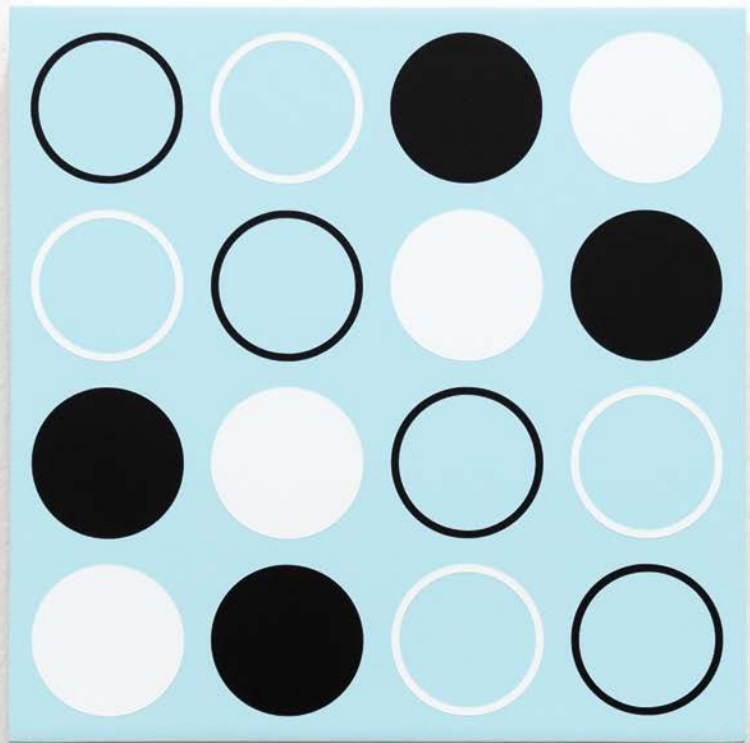
JAN VAN DER PLOEG



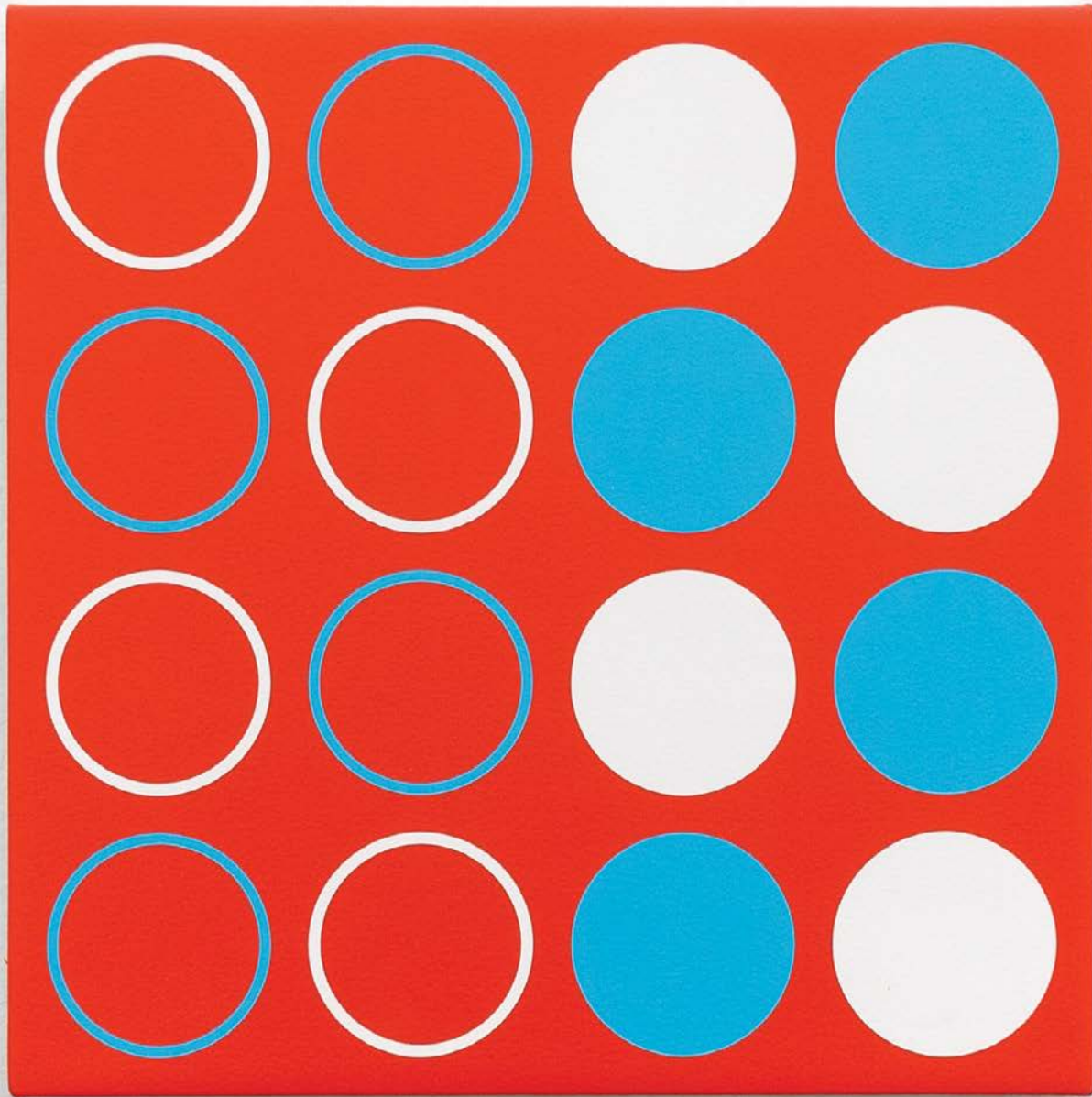
Jan van der Ploeg
PAINTING No.23-01 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.



Jan van der Ploeg
PAINTING No.22-66 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.



Jan van der Ploeg
PAINTING No.22-68 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.

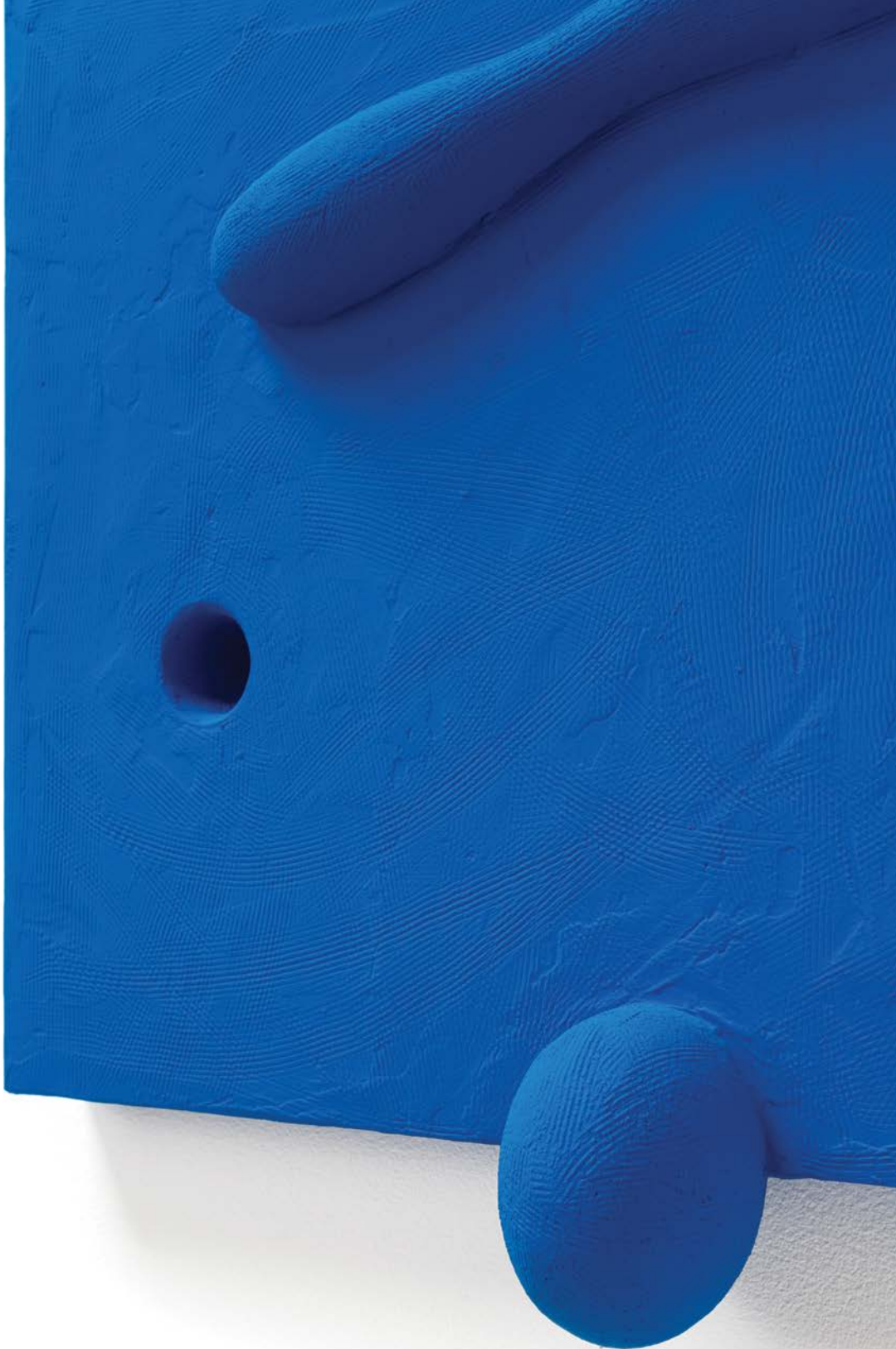


Jan van der Ploeg
PAINTING No.22-70 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.

IVÁN CARMONA



Iván Carmona
Chivirico, 2022
ceramic, plaster paint on
panel, 22.25" x 16" x 4"
Courtesy of the artist and
Winston Wächter Fine Art



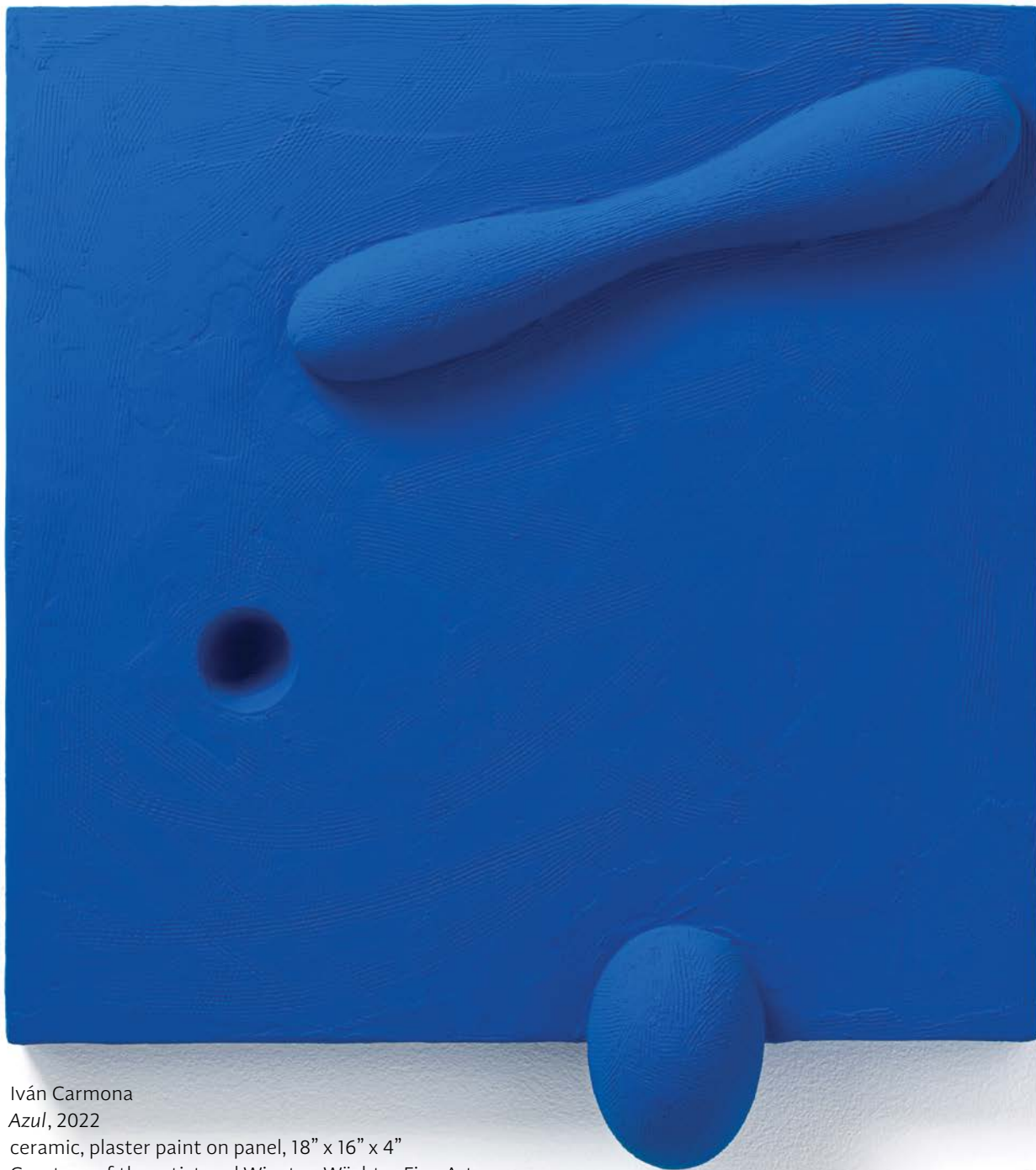
DETAIL:

Iván Carmona

Azul, 2022

ceramic, plaster paint
on panel, 18" x 16" x 4"

Courtesy of the artist and
Winston Wächter Fine Art

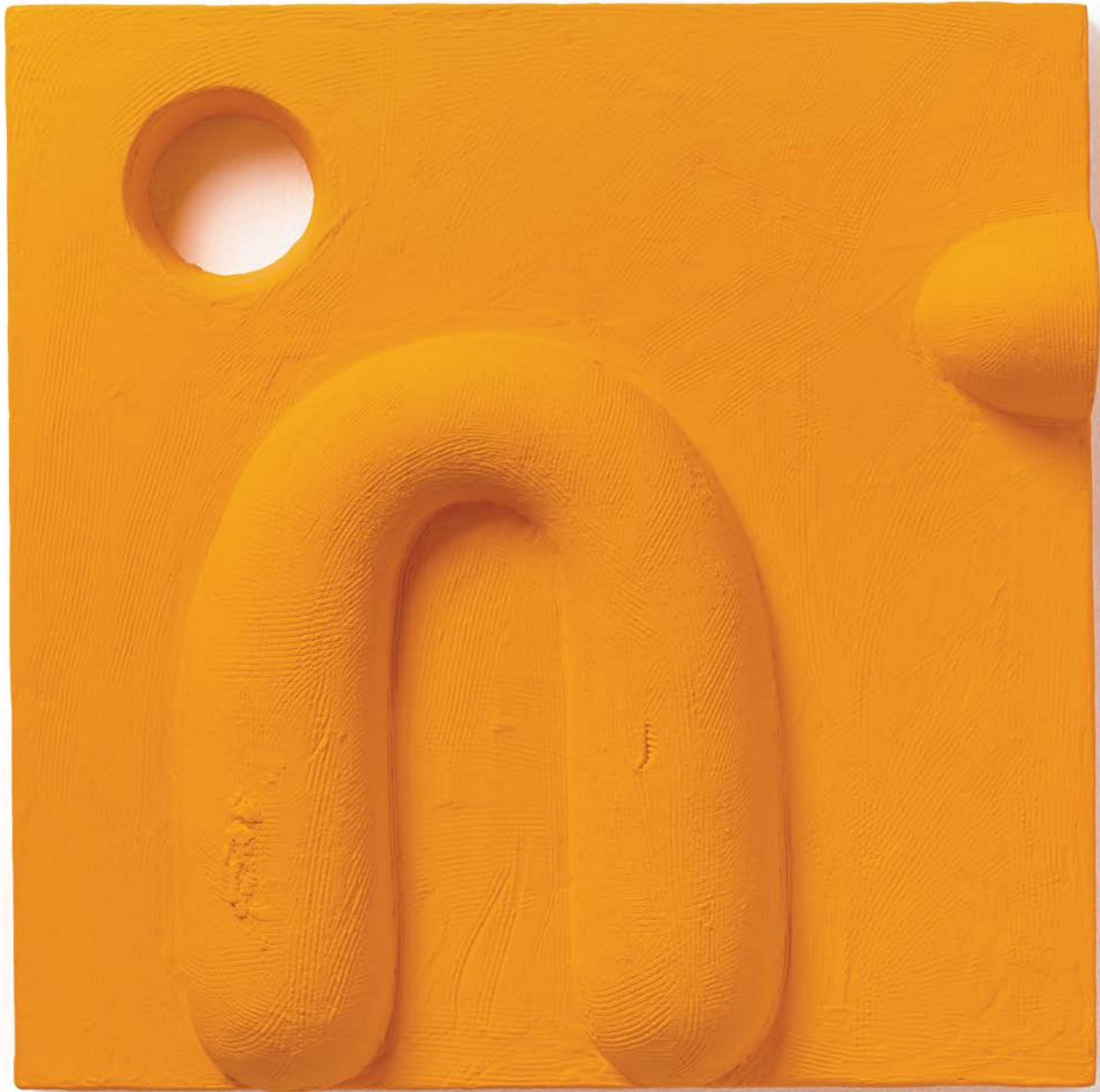


Iván Carmona

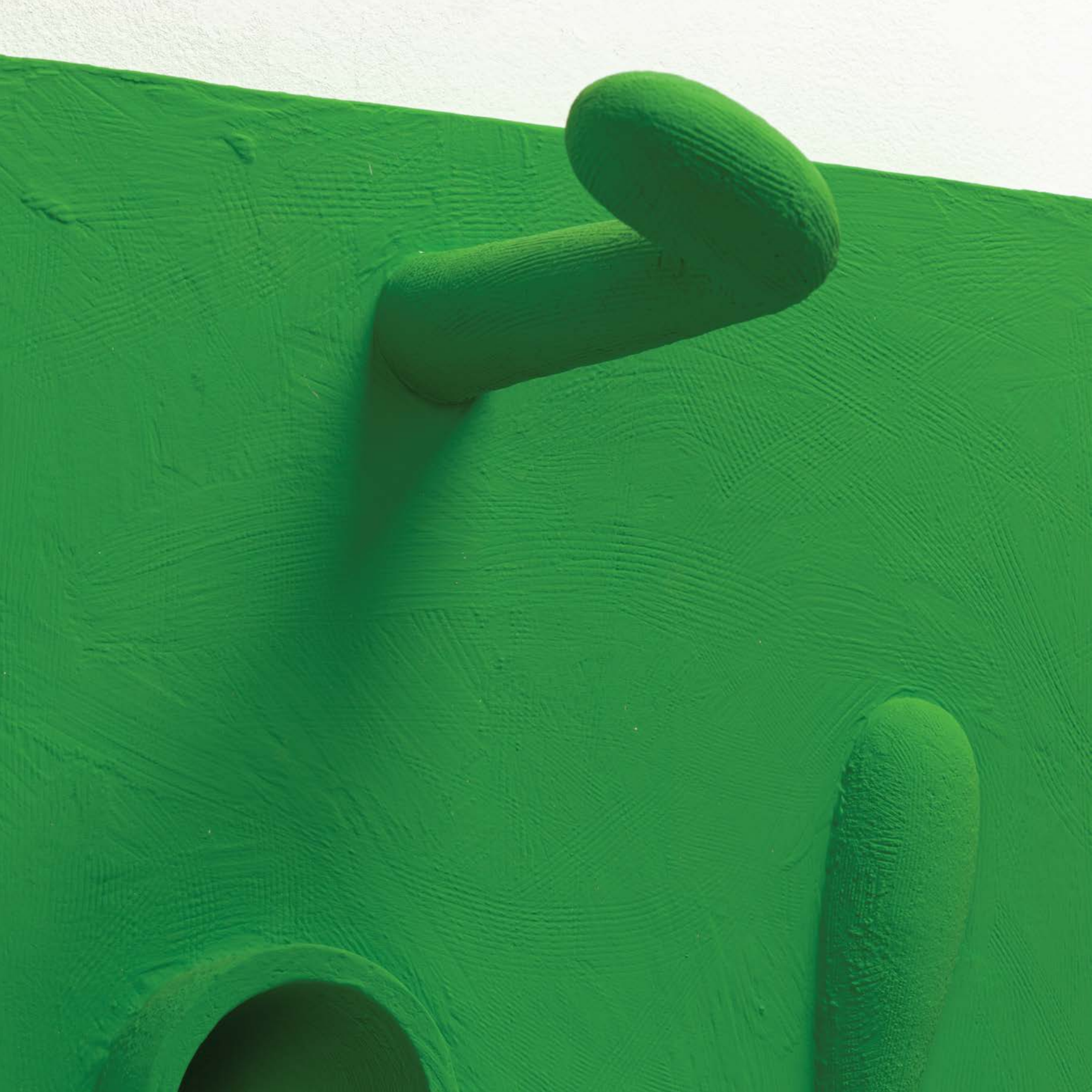
Azul, 2022

ceramic, plaster paint on panel, 18" x 16" x 4"

Courtesy of the artist and Winston Wächter Fine Art



Iván Carmona
Verano, 2022
ceramic, plaster paint on panel, 16" x 16" x 3.5"
Courtesy of the artist and Winston Wächter Fine Art

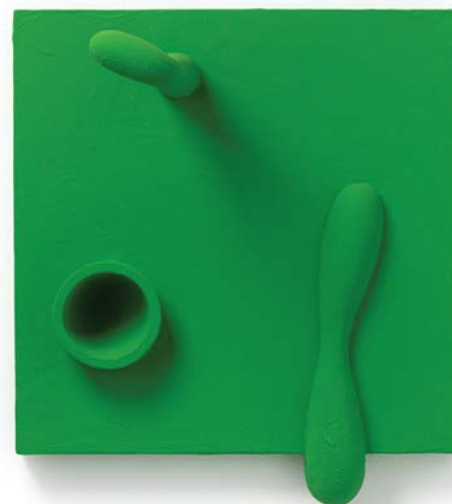




Iván Carmona
Apasionado, 2022
ceramic, plaster paint on panel,
21" x 19" x 3"
Courtesy of the artist and
Winston Wächter Fine Art

RIGHT AND PREVIOUS PAGE, DETAIL:

Iván Carmona
Sueño Tropical, 2022
ceramic, plaster paint on panel, 18" x 16" x 9.5"
Courtesy of the artist and Winston Wächter Fine Art



ANDREW KLEINDOLPH





Andrew Kleindolph
Hot Coil, 2020
CNC-cut & hand finished walnut and acrylic, microcontroller, addressable LEDs, rechargeable battery, UV coated SLS 3D printing, 4”w x 4”h x 4”d
Courtesy of the artist.

Andrew Kleindolph
Magic Stone, 2018
CNC-cut walnut, UV-coated 3D-printed lens, Acrylic, Arduino, Addressable LEDs, Rechargeable battery, 8”w x 8”h x 4”d
Courtesy of the artist.

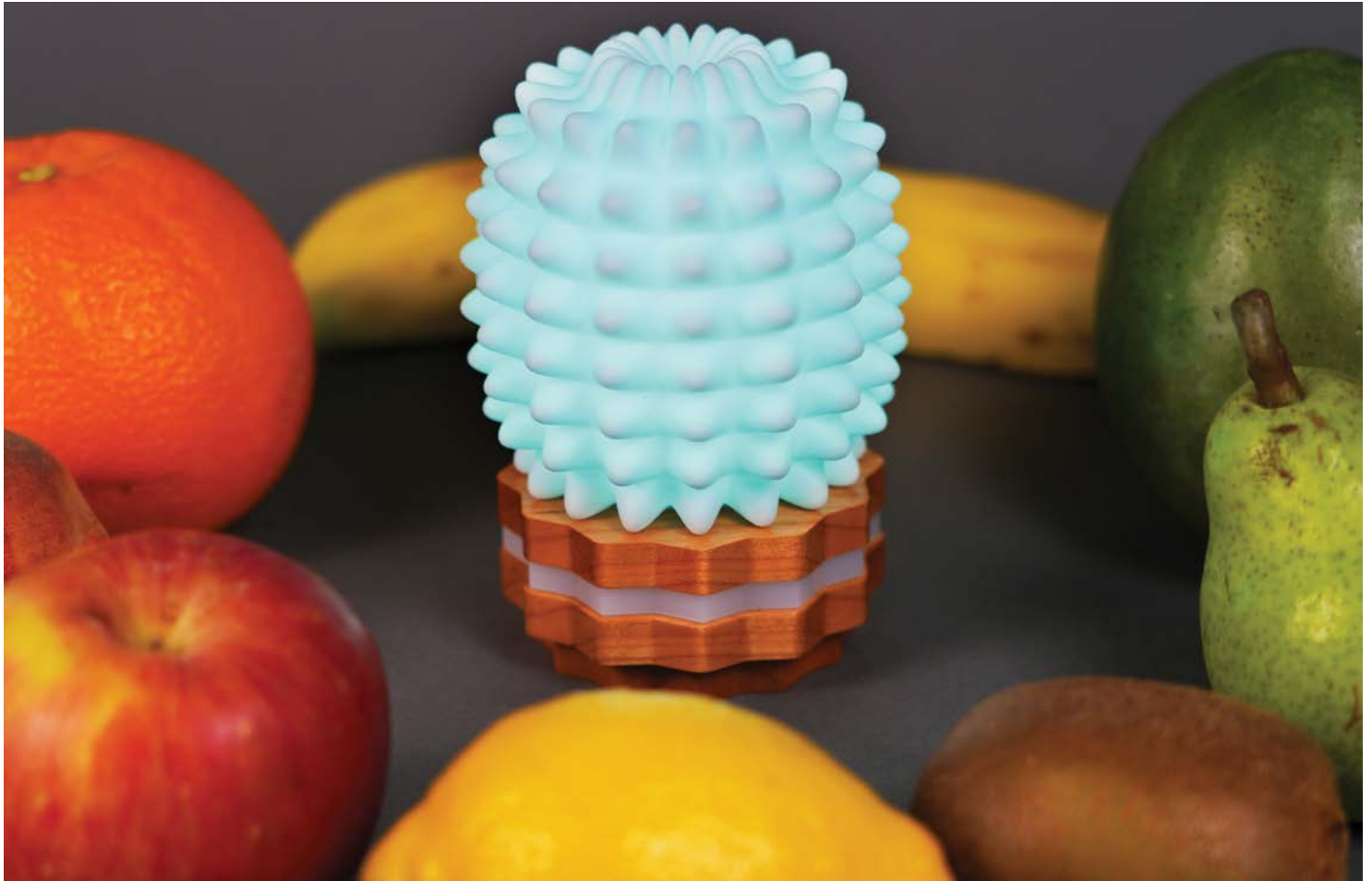


Andrew Kleindolph

Double Up, 2021

Aluminum, CNC-cut & hand finished walnut and cherry,
microcontroller, addressable LEDs, UV coated SLS 3D printed
polymer, 5.25" w x 6.25" h x 3" d

Courtesy of the artist.



Andrew Kleindolph
King of Fruits, 2021
CNC-cut and hand-finished
cherry, acrylic, microcontroller,
addressable LEDs, rechargeable
battery, UV-coated SLS 3D
printing, 3.5" w x 5" h x 3.5" d
Courtesy of the artist.

ANNA FIDLER



Metamorphosis, 2019
gouache and flashe on handmade grid paper, 68"x58"
Courtesy of the artist.
Photo by Mario Gallucio.



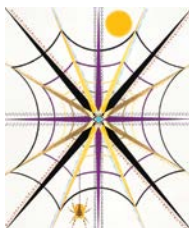
Transformation Collaboration, 2021
gouache and flashe on grid paper, 2021, 68"x58"
Courtesy of the artist.
Photo by Mario Gallucio.



Time Keeper, 2022
gouache and flashe on handmade grid paper, 66"x55"
Courtesy of the artist.
Photo by Mario Gallucio.



Protector, 2022
gouache and ink on homemade grid paper, 66"x60"
Courtesy of the artist.
Photo by Mario Gallucio.



Golden Orb Weaver, 2022
gouache and ink on handmade grid paper, 66"x60"
Courtesy of the artist.
Photo by Mario Gallucio.



Seven Spirit Houses, 2022
gouache on handmade grid paper, 72"x192"
Courtesy of the artist.
Photo by Mario Gallucio.



Spirit Forest, 2023
gouache and flashe on paper, 72"x192"
Courtesy of the artist.
Photo by Mario Gallucio.



Spirits, 2022
gouache and ink on paper, 20"x15"
Courtesy of the artist.
Photo by Mario Gallucio.

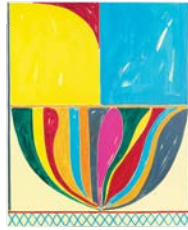


Emits Showers of Sparks, 2022
gouache and ink on paper, 20"x15"
Courtesy of the artist.
Photo by Mario Gallucio.



Each Note Exploded, Leaving a Shimmering Golden Glow Above Her Head, 2022
gouache and ink on paper, 20"x15"
Courtesy of the artist.
Photo by Mario Gallucio.

JASON STOPA



A Serene Labyrinth, 2022

oil on canvas, 72"x60"

Courtesy of the Artist and Diane Rosenstein Gallery



The Cycladic, 2022

oil on canvas, 60"x50"

Courtesy of the Artist and Diane Rosenstein Gallery



Reflection Pool (The Annunciation), 2022

oil on canvas, 66"x54"

Courtesy of the Artist and Diane Rosenstein Gallery



Reflection Pool II, 2022

oil on canvas, 50"x36"

Courtesy of the Artist and Diane Rosenstein Gallery



The Architecture of the Dream, 2022

oil on canvas, 28"x23"

Courtesy of the Artist and Diane Rosenstein Gallery

MARK SENGBUSCH



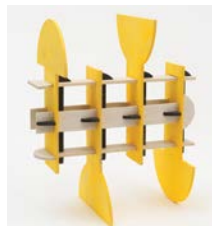
Red Black Church Chain, 2021
acrylic on Baltic Birch plywood, 24" x 4" x 4"
Courtesy of the artist.



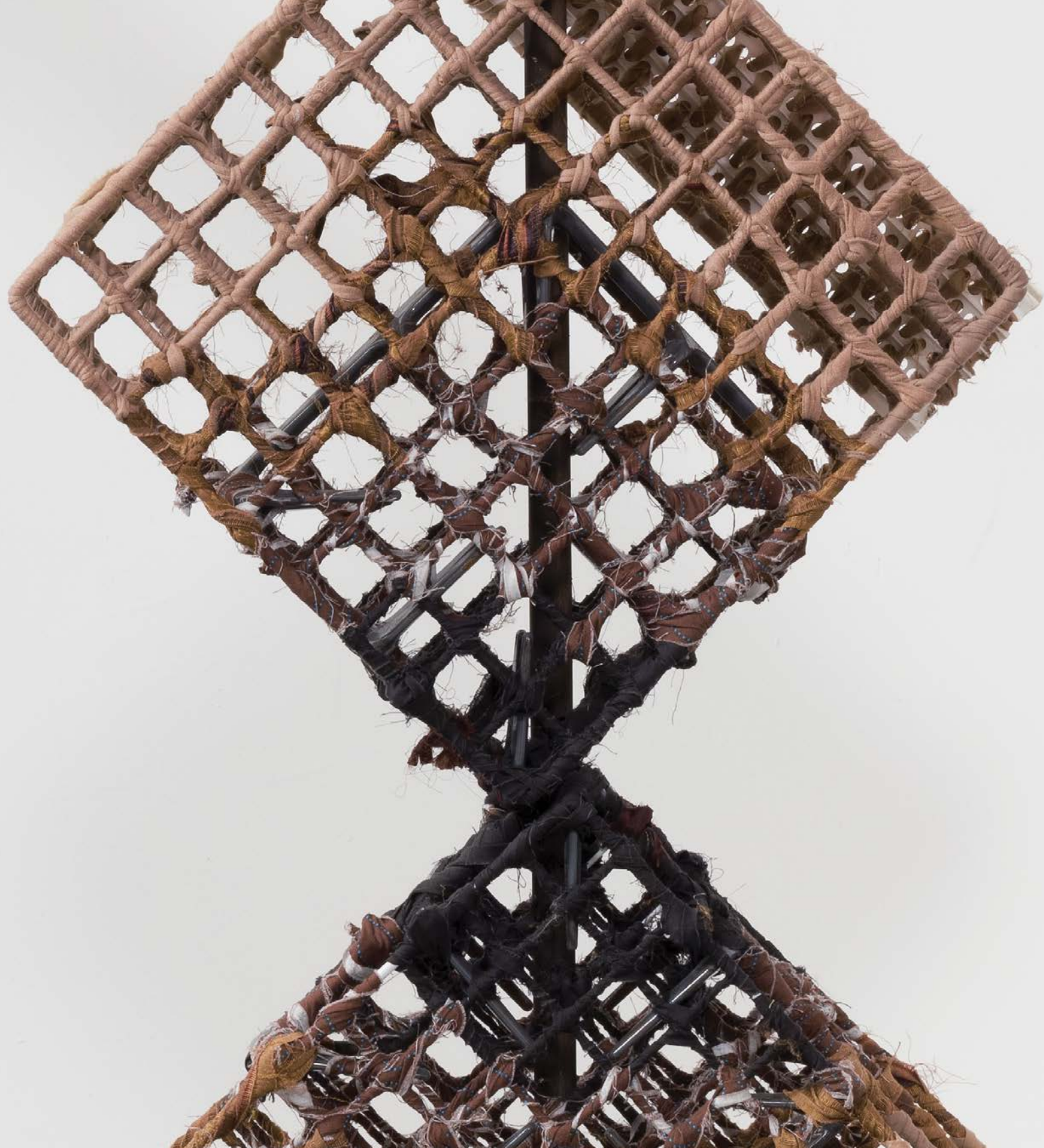
Blue Bird, 2019
acrylic on Baltic Birch plywood, 20" x 20" x 24"
Courtesy of the artist.



Villa Nell Cotte, 2020
acrylic on Baltic Birch plywood, 12" x 22" x 17.5"
Courtesy of the artist.



Yellow Black Tower, 2019
acrylic on Baltic Birch plywood, 24" x 20" x 12"
Courtesy of the artist.



COURTNEY PUCKETT



The Preparator, 2021
found objects, repurposed textiles, 52" x 27" x 25"
Courtesy of the artist.



The Digger, 2020
found objects, repurposed textiles, 40.5" x 58" x 36"
Courtesy of the artist.



The Guide, 2021
found objects, repurposed textiles, 68" x 18" x 40"
Courtesy of the artist.

DETAIL:

Courtney Puckett
The Guide, 2021
found objects, repurposed textiles, 68" x 18" x 40"
Courtesy of the artist.



HEATHER DAY



Cloud Cave, 2023

mixed media on stitched canvas, 30" x 22"

Photo credit Aaron Farley. Courtesy of the Artist and The Pit.



Scattering Light No. 7, 2023

mixed media on stitched canvas, 56" x 72"

Photo credit Aaron Farley. Courtesy of the Artist and The Pit.

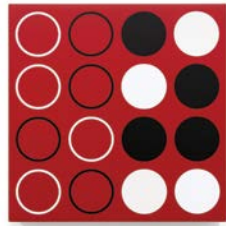
Heather Day

Scattering Light No. 7, 2023

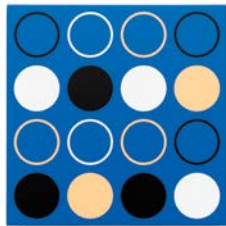
mixed media on stitched canvas, 56" x 72"

Photo credit Aaron Farley. Courtesy of the Artist and The Pit.

JAN VAN DER PLOEG



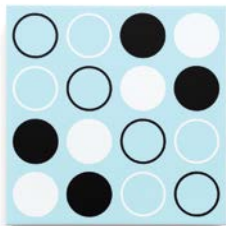
PAINTING No.22-64 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.



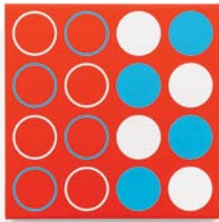
PAINTING No.22-65 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.



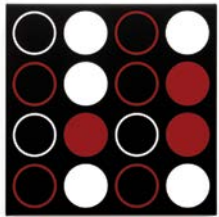
PAINTING No.22-66 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.



PAINTING No.22-68 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.



PAINTING No.22-70 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.



PAINTING No.23-01 Untitled, 2022
acrylic on canvas, 29 x 29 cm.
Courtesy of the artist.

IVÁN CARMONA



Campo Abierto, 2022
mineral silicate paint on ceramic, 78.5" x 26" x 14"
Courtesy of the artist and Winston Wächter Fine Art



Verano, 2022
ceramic, plaster paint on panel, 16" x 16" x 3.5"
Courtesy of the artist and Winston Wächter Fine Art



Azul, 2022
ceramic, plaster paint on panel, 18" x 16" x 4"
Courtesy of the artist and Winston Wächter Fine Art



Apasionado, 2022
ceramic, plaster paint on panel, 21" x 19" x 3"
Courtesy of the artist and Winston Wächter Fine Art



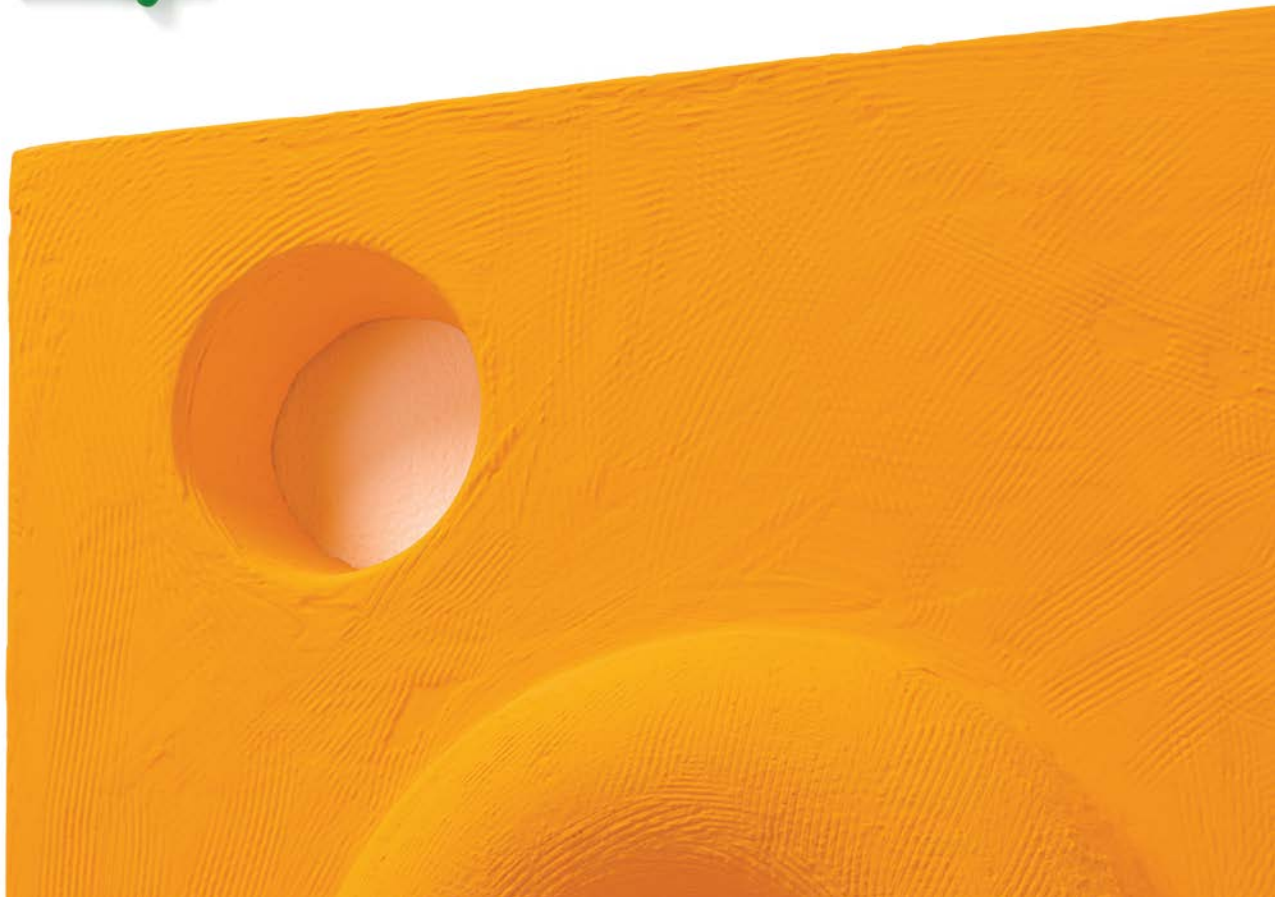
Chivirico, 2022
ceramic, plaster paint on panel, 22.25" x 16" x 4"
Courtesy of the artist and Winston Wächter Fine Art



Sueño Tropical, 2022
ceramic, plaster paint on panel, 18" x 16" x 9.5"
Courtesy of the artist and Winston Wächter Fine Art

DETAIL:

Iván Carmona
Verano, 2022
ceramic, plaster paint
on panel, 16" x 16" x 3.5"
Courtesy of the artist
and Winston Wächter
Fine Art





Andrew Kleindolph

Magic Stone, 2018

CNC-cut walnut, UV-coated 3D-printed lens, Acrylic, Arduino, Addressable LEDs, Rechargeable battery, 8" w x 8" h x 4" d

Courtesy of the artist.

ANDREW KLEINDOLPH



Modern Digestion, 2022

UV-coated SLS and ABS 3D printing, microcontroller, custom-designed addressable LEDs, rechargeable battery, 5.3" w x 5.3" h x 1.6" d

Courtesy of the artist.



Double Up, 2021

Aluminum, CNC-cut & hand finished walnut and cherry, microcontroller, addressable LEDs, UV coated SLS 3D printed polymer, 5.25" w x 6.25" h x 3" d

Courtesy of the artist.



Hot Coil, 2020

CNC-cut & hand finished walnut and acrylic, microcontroller, addressable LEDs, rechargeable battery, UV coated SLS 3D printing, 4" w x 4" h x 4" d

Courtesy of the artist.



King of Fruits, 2021

CNC-cut and hand-finished cherry, acrylic, microcontroller, addressable LEDs, rechargeable battery, UV-coated SLS 3D printing, 3.5" w x 5" h x 3.5" d

Courtesy of the artist.



Magic Stone, 2018

CNC-cut walnut, UV-coated 3D-printed lens, Acrylic, Arduino, Addressable LEDs, Rechargeable battery, 8" w x 8" h x 4" d

Courtesy of the artist.



Andrew Kleindolph

Modern Digestion, 2022

UV-coated SLS and ABS 3D printing, microcontroller, custom-designed
addressable LEDs, rechargeable battery, 5.3"w x 5.3"h x 1.6"d

Courtesy of the artist.