



New  
American  
Paintings

JURIED EXHIBITIONS-IN-PRINT

155

August/September

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# 155

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Front cover: Berger, p159

Back cover: Murray, p100

#### Recent Jurors:

**Nora Burnett Abrams**

Museum of Contemporary Art Denver

**Bill Arning**

Contemporary Arts Museum Houston

**Staci Boris**

Elmhurst Art Museum

**Nina Bozicnik**

Henry Art Gallery

**Dan Cameron**

Orange County Museum of Art

**Cassandra Coblentz**

Independent curator

**Eric Crosby**

Walker Art Center

**Dina Deitsch**

deCordova Sculpture Park and Museum

**Apsara Diquinio**

UC Berkeley Art Museum and Pacific

Film Archive

**Lisa Dorin**

Williams College Museum of Art

**Anne Ellegood**

Hammer Museum

**Ruth Erickson**

The Institute of Contemporary Art/Boston

**Amber J. Esseiva**

Institute for Contemporary Art,

Virginia Commonwealth University

**Michelle Grabner**

2014 Whitney Biennial, Whitney Museum

of American Art

**Randi Hopkins**

Independent curator

**Laura Hoptman**

The Museum of Modern Art, New York

**Miranda Lash**

New Orleans Museum of Art

**Nancy Lim**

San Francisco Museum of Modern Art

**Al Miner**

Museum of Fine Arts, Boston

**Dominic Molon**

RISD Museum of Art

**Sarah Montross**

deCordova Sculpture Park and Museum

**René Morales**

Pérez Art Museum Miami

**Barbara O'Brien**

Kemper Museum of Contemporary Art

**Raphaella Platow**

Contemporary Arts Center, Cincinnati

**Monica Ramirez-Montagut**

San Jose Museum of Art

**Lawrence Rinder**

UC Berkeley Art Museum and Pacific

Film Archive

**Veronica Roberts**

Blanton Museum of Art

**Michael Rooks**

High Museum of Art

**Alma Ruiz**

The Museum of Contemporary Art,

Los Angeles

**Kelly Shindler**

Contemporary Art Museum St. Louis

**Catherine Taft**

LAXART

**Julie Rodriguez Widholm**

Museum of Contemporary Art Chicago

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#### #ARTISTHOTLINE

Artist Professional Development Day on Twitter every third Wednesday of the month from 9:30AM - 5:30PM EST.

#### NYFA SOURCE

Explore over 12,000 resources and opportunities for artists in all disciplines on NYFA Source, the nation's largest online arts database.

#### BUSINESS OF ART

NYFA's Business of Art directory is a comprehensive archive pertaining to the practical side of artmaking.

*Open doors at [www.nyfa.org](http://www.nyfa.org)*

## Editor's Note

The juror for this issue is Hannah Klemm, Associate Curator of Modern and Contemporary Art at the Saint Louis Art Museum. I am impressed with the aesthetic breadth of her selections. In a time when figurative painting is omnipresent, Hannah's selections include a large number of artists working with abstraction and installation-based painting. I am also struck by the fact that Chicago-based artists are not as dominant in this year's Midwest issue. The Windy City continues to be a vibrant hub of art-making in the Midwest, but two-thirds of the artists in these pages have studios in other parts of the region. This is further evidence that, these days, emerging artists can develop and sustain their practices away from large urban centers.

I am writing these words having just returned from the annual art world carnival that is art fair week in Miami. With COVID still on everyone's mind, and the Omicron variant ascendant, there were a lot of nervous art-fair promoters, gallerists, and artists as the week approached. While the attendance may not have been what it has been in previous years, by all accounts the week was extremely successful for all stakeholders. I brought Steven Zevitas Gallery to the UNTITLED Art Fair for the sixth time, and the energy circulating throughout the event from day one to the fair's closing was electric. Individuals clearly had a deep need to reengage with other people and with art in a way that has not been possible for many months. No offense to jpegs, but being surrounded by so many extraordinary objects provides a completely different and more fulfilling type of aesthetic nourishment.

As Miami demonstrated, it is a good time to be an emerging artist. There has never been, at any point in history, so much interest in the work of up-and-coming artists. Some of this interest is based on speculation. There are, without a doubt, an increasing number of individuals who view buying art as simply an investment opportunity, the goal being to find the next Jean-Michel Basquiat. Yet, there is also a new generation of young, passionate, and well-heeled collectors who want to acquire and live with work that speaks to the concerns of their generation. These are the collectors who will increasingly be responsible for how the art market is shaped in the years to come and, by extension, play an important role in the art world overall. ■

Enjoy the issue!

Cordially,

Steven Zevitas

Publisher & Editor



Noteworthy:

## Patrick Dean Hubbell

Juror's Pick p60

Hubbell's work draws on both his Diné (Navajo) background and contemporary global art. He creates nuanced mixed-media works that examine traditions of both Indigenous art and Western cultural history, while challenging the absence of Native voices within so-called canonical narratives. Hubbell incorporates many different materials in his works, expanding the notion of abstraction by merging historical Diné patterns and materials with contemporary ones. His work embodies a formal and conceptual practice that astutely addresses the legacy of Indigenous art as American art. ■



## Nereida Patricia

Editor's Pick p170

The joyous materiality of Patricia's mixed-media paintings, which draw from traditions of Chilean tapestry-making, belies the intensity of their subject matter. The dissonance is powerful. Patricia's work addresses the violence and prejudices that groups who are marginalized by race and/or gender are forced to endure. For all of the indignities foisted upon her subjects, however, Patricia's work carries glimmers of hope. For me, her images are ultimately about the capacity that we all have to survive, no matter what the circumstances. ■



## Winners: Midwestern Competition 2021



Juror: Hannah Klemm, Associate Curator of Modern and Contemporary Art,  
Saint Louis Art Museum, St. Louis, MO

### Juror's Selections:

Craig Deppen **Auge** | An **Bahk** | Michael **Behle** | John **Berry** | Askia **Bilal**  
Quinn Antonio **Briceño** | Tyanna J. **Buie** | Katie **Davis** | Sarah **Dupré** | Jeremiah **Elbel**  
Madeline **Gallucci** | Patrick Dean **Hubbell** | Ashley **January** | S.H.**Kim** | Ruth **Koelewyn**  
Nick **Larsen** | Hattie **Lee** | Kate **Luther** | Steven **Mannheimer** | Jordan **Martins**  
Andy **Messerschmidt** | Ben **Murray** | Hannah **Parrett** | Ricardo **Partida** | Cindy **Phenix**  
Nathan **Prebonick** | Merick **Reed** | Katrin **Schnabl** | Gyan **Shrosbree** | Ian **Sonsyadek**  
Sara **Suppan** | Dave **Swensen** | Joy Lalita **Wade** | Shane **Walsh** | James **Zucco**

### Editor's Selections:

Laura **Berger** | Madeleine **LeMieux** | Ajmal MAS MAN **Millar** | Nereida **Patricia** | Caleb **Weintraub**

## Juror's Comments

# Hannah Klemm

Associate Curator of Modern and Contemporary Art,  
Saint Louis Art Museum, St. Louis, MO

I received the submissions for this edition of *New American Paintings* in May 2021. It had been over a year since the COVID-19 pandemic hit, eliciting global lockdowns and a fundamental change to how we interact in the physical world. May 2021 also marked a moment of hope in the world that the vaccine would be able to bring us all out of isolation and possibly even produce an end to the pandemic. By the time of the issue's release, the landscape has shifted again with the arrival of viral mutations the vaccines had to combat.

During the first year of the pandemic, I was aware of the space between the local and the global becoming both wider and smaller, as we were kept from traveling but granted more virtual access. I felt more embedded in my place, community, and surroundings. Being from the Midwest—I grew up in Iowa, studied in Chicago, and now work in St. Louis—I came to reconnect with this region while remaining in place. I see the plurality and range of place and forms of production from across the Midwest in the artworks selected for this issue. These works showcase the vastness of the Midwest, poignant personal connections, and strong, activist, and political voices, all speaking in myriad and unique ways.

Looking at the work recently with fresh eyes, I tried to think back on the selection process and what I saw then. Jurying is always a bit daunting—facing hundreds of images of artwork with no information or context. As a curator, I begin by thinking about similarities, comparisons—formal and material connections—while the historian in me craves context and a deeper understanding of the work's



contingent relationship to art history and its making. The works in this issue reflect personal narratives woven together with material investigations. This is art that refuses to relinquish a political voice and offers a range of global connections that expand on art-historical traditions. Primarily, I see figuration, abstraction, and materiality as the central aesthetic threads throughout these works.

Abstraction continues to capture artists' imaginations as it becomes more complicated over time and develops into an increasingly conceptual framework. Artists like Michael Behle look inward, employing a poetic, subtle abstraction, and combining materials and textures, from digital prints to oil and acrylic. While Sarah Dupré's dark gestural works appear abstract, they explore a specific action—the controlled burning or "scorching" of crops that allows for a new season. Her practice mimics this cycle, revitalizing and regenerating material gestures and imbuing her abstractions with contingent meaning. Bridging abstraction and figuration, artist S.H.Kim abstracts images of his everyday life, memories, and encounters, constructing works that are subtle and open-ended.

Katrin Schnabl creates freestanding sculptural paintings out of colored, transparent fabric—bringing abstract painting into three-dimensional space. Her works question the definition of painting while exploring the material capabilities of fabric. Craig Deppen Auge creates material investigations that examine intersections of fine art and so-called craft. His formal explorations hearken back to early-twentieth-century assemblage practices while drawing out the



Behle p25



Schnabl p125



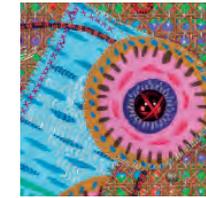
Bahk p21



Briceño p36



Wade p144



Lee p82

**“ This is art that refuses to relinquish a political voice and offers a range of global connections that expand on art-historical traditions.”**

handmade or everyday nature of objects. Gyan Shrosbree's vibrant, semi-abstract paintings reflect on their own materiality while they embrace painting's sculptural possibilities. Differently sized canvas are stacked upon each other running up the wall, adding structure and dimension to the installation. Dynamic and diverse, An Bahk's collage process examines their cultural surrounds from South Korea to the Midwestern United States. Bahk blends narrative and recognizable scenes with abstraction and materiality, forming hybrid works of interwoven textures. Figural representation also underscores material exploration in the works of Askia Bilal; layering both meanings and mediums, he beautifully combines mark-making with a subtle examination of our relationship to individual and collective history.

While some artists, like Bahk and Bilal, actively employ both abstract and figurative elements in their work, several artists directly utilize narrative and figuration to tell stories and comment on political realities. Quinn Antonio Briceño creates poignant portraits depicting workers from Nicaragua and other Latin American countries. Using found materials from his daily life in St. Louis, Missouri, he connects his Latin American cultural history with his present, bridging difference and location. In a similar vein, Tyanna J. Buie's photo-based works combine objects and documents from her family to examine narrative, storytelling, and human connection. Another St. Louis-based artist, Joy Lalita Wade, also takes her surroundings and the people she sees and knows as a starting point for her poignant portraits. Also related to portraiture, Ashley January's depictions of

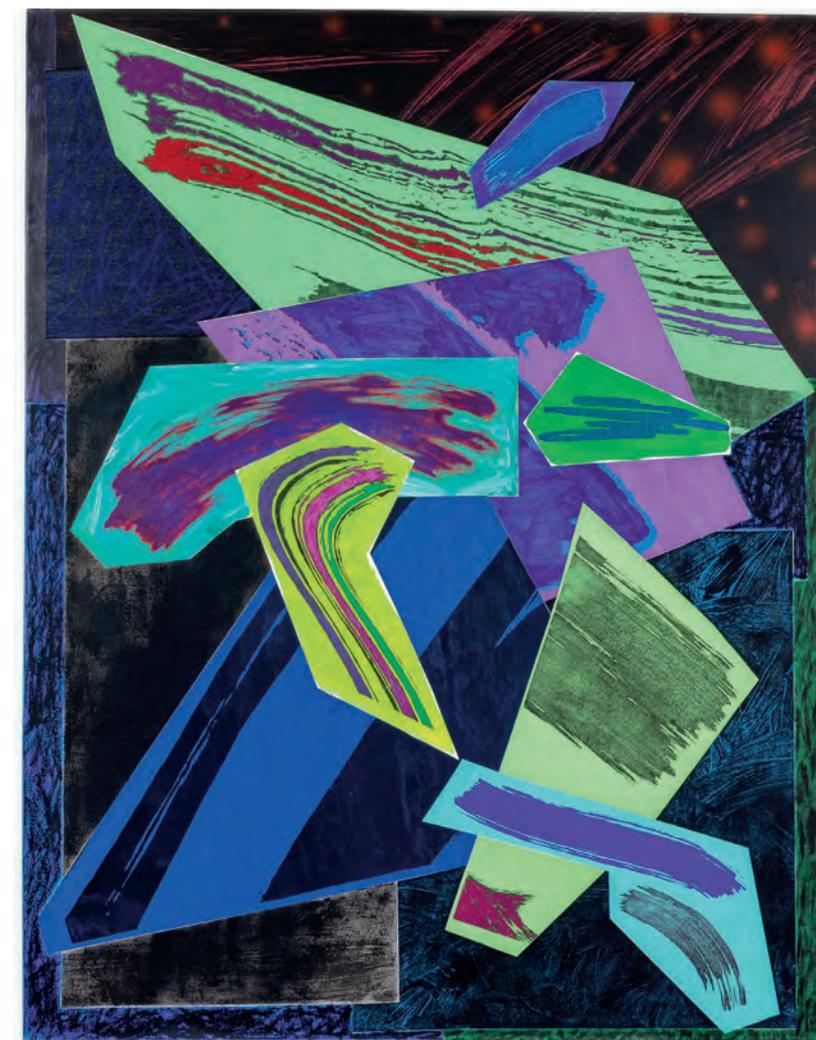
Black mothers and their children draw attention to the crisis of Black maternal mortality. Her works exude a positive energy, yet they also function as a call to action for us to address this public-health crisis.

Indigenous artists Hattie Lee (Cherokee) and Patrick Dean Hubbell (Diné) tap into ancestral and community knowledge while utilizing elements of contemporary art discourse. Hubbell creates hybrid constructions that connect historical Native American ways of making with contemporary art practices. Lee looks at the diaspora of Indigenous people who were forcibly removed from their ancestral homelands, creating multimedia collage works that link the legacies of appropriation art, assemblage, and conceptual art with personal and cultural histories.

All the works in this issue show how individuals are looking through a personal lens at collective narratives in nuanced and empathetic ways—from the history of art or visual culture to social or political histories, such as experiences of displacement, disenfranchisement, or loss. In many ways, these works reflect our intensely individual yet paradoxically collective experiences of the last two years. ■



Shane Walsh  
0920 | oil and acrylic on canvas, 72 x 56 inches



Shane Walsh  
3419 | oil and acrylic on canvas, 47 x 37 inches



Shane Walsh

2520 | oil and acrylic on canvas, 37 x 27 inches

## Shane Walsh

Milwaukee, WI

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**b. 1977 Oshkosh, WI**

### Education

2006 MFA, University of Washington, Seattle, WA

### Professional Experience

2013 Lecturer, Painting and Drawing, University of Wisconsin, Milwaukee, WI

### Solo Exhibitions

2020 *Combinated*, The Alice Wilds, Milwaukee, WI

2019 *Every Day Is Friday*, Asya Geisberg Gallery, New York, NY

*Syntax Error*, University of Wisconsin–Madison, Madison, WI

2017 *Xpressor*, The Alice Wilds, Milwaukee, WI

### Group Exhibitions

2021 *Extra Extra!*, Asya Geisberg Gallery, New York, NY (online)

2020 *Amuse-Bouche*, Asya Geisberg Gallery, New York, NY (online)

*Artists for Action: In Support of the Black Lives Matter Movement*, The Alice Wilds, Milwaukee, WI

2019 *Wisconsin Triennial*, Madison Museum of Contemporary Art, Madison, WI

2018 *Untitled Art*, w/ Asya Geisberg Gallery, Miami, FL  
*Re-Arrange, Juxtapoz Projects*, Mana Contemporary, Jersey City, NJ

*Conveyor*, Young Space, New York, NY

2016 *Pink and Green*, Eddy's Room, New York, NY

2012 *Group Show*, Max Fish, New York, NY

### Represented by

Asya Geisberg Gallery, New York, NY

The Alice Wilds, Milwaukee, WI

Shane Walsh uses collage as a metaphor and process, resulting in paintings that are complex hybrids, synthesizing abstract painting with visual languages from subcultures of the artist's youth.

Walsh

