

STEVEN ZEVITAS GALLERY

450 Harrison Avenue #47, Boston, Massachusetts 02118

www.stevenzevitasgallery.com / 617 778 5265 x22



Kareem Anthony Ferreira, *Aunty and Ms relaxing and reading after the food, And Domonique asleep on the couch*, 2018, acrylic, graphite, wax crayon, cloth collage, paper collage, screen print on paper on canvas, 66 x 79 inches

NEW AMERICAN PAINTINGS 2019 REVIEW: Part 2

August 2 – September 14, 2019

Opening reception: August 2, 2019, 5:30 – 8 PM

Closing reception: September 6, 2019, 5:30 – 8 PM

Steven Zevitas Gallery is pleased to present *New American Paintings 2019 Review: Part 2*. The exhibition will run from August 2 – September 14, 2019 with receptions on Friday, August 2 from 5:30 – 8:00 PM and Friday, September 6 from 5:30 – 8:00 PM.

In 1993, the publication *New American Paintings (NAP)* was founded on an idea to occupy the space in between- to bridge the divide separating under-recognized artists and a large audience of curators, collectors, other artists, and art-lovers alike. Twenty-five years later, the publication is still dedicated to giving access to emerging artists by closing the information gap between the independent artist and the art community as a whole. In *New American Paintings 2019 Review: Part 2*, we bring together twelve artists featured in this year's issues of *NAP* who each explore a territory in between. Whether it be the gaps separating the rungs of regimented social structure, the fragile delineation between home and displacement, the differences between manufacturing history and narrative, or the moments amid lacing your shoes and running out the door in the morning, each artist deeply investigates everything the space in between holds- the potential to build and the pockets unseen.

Featured Artists:

Bradley Biancardi, Chloe Chiasson, Genevieve Cohn, Kareem-Anthony Ferreira, Josias Figueirido, Emily Furr, Arghavan Khosravi, Morgan Mandalay, Rebecca Ness, Jamaal Peterman, Michael Royce and Papay Solomon.

For additional information or visual material, please contact the gallery at 617-778-5265 or by email at info@stevenzevitasgallery.com.

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BRADLEY BIANCARDI (b. 1977, Chicago, IL)

I am interested in composing theatrical narratives concerning human relationships, interactions of bodies in space (both physical and psychological space), and the inherent awkwardness of communication; (i.e. weird people doing peculiar things with other strange folks and stuff in bizarre places). I love stories and admire story-tellers, so I strive to build an intriguingly readable visual story, while maintaining an element of ambiguity regarding the narrative subject-matter. I try to create a balance between humor, seriousness, and strangeness; and intend for my narratives to speak of a sense of ritual, illustrated as a staged event.

Bradley Biancardi lives and works in Brooklyn, NY and will be featured in Northeast Issue #140 and Midwest Issue #125 of *New American Paintings*. Biancardi has recently exhibited work with Johalla Projects (Chicago, IL), Freight+Volume Gallery (New York, NY), Elizabeth Foundation for the Arts, 20 (New York, NY), Fresh Window Gallery (New York, NY) and Field Projects (New York, NY). He has participated in residencies with The Elizabeth Murray Foundation, The Edward Albee Foundation, and The Atlantic Center for the Arts, among others.

CHLOE CHIASSON (b. 1993, Beaumont, TX)

My interest is in the people who are in between: in between worlds or in between genders. My position "in between" has me defined by, trapped in, resisting and breaking free from the complex cultural debates of sexuality, gender, and subjectivity. My work is a rejection of the mutual exclusiveness of masculinity and femininity in favor of a simultaneous coexistence, focusing on the process through which we come to find our authentic selves and the struggles that arise as we assert those selves within constraining environments.

Chloe Chiasson lives and works in Brooklyn, NY and will be featured in MFA Issue #141 of *New American Paintings*. In 2019, Chiasson graduated with her MFA from New York Academy of Art. She has recently exhibited work with Gallery Poulsen (Copenhagen, DK), Lyons Wier Gallery (New York, NY), The FLAG Art Foundation (New York, NY), and Di Donna Gallery (New York, NY). Last year Chiasson was a resident artist for Belle Artes Residency in Mexico City, MX and belongs in the personal collection of Mickalene Thomas.

GENEVIEVE COHN (b. 1992, Ferrisburgh, VT)

In an age where the roles of women continue to be examined, I am interested in challenging tradition to champion the full humanity and nurturing rationality of successful communities of women. I utilize imagery and ideology from the Women's Land Army and female separatist groups, as well as inspiration from literature and contemporary culture. The strange and otherworldly scenes depicted in my paintings are held together by women who navigate, fix and pull together the landscape that surrounds them. They pull their worlds together with string and mold mountains with their bare hands.

Genevieve Cohn lives and works in Boston, MA and is included in MFA Issue #141 of *New American Paintings*. In 2018, Cohn graduated with her MFA from Indiana University, Bloomington. She has recently exhibited work with Every Woman Biennial (New York, NY), Field Projects (New York, NY), Pace University (New York, NY), ARC Gallery (Chicago, IL) and The Painting Center (New York, NY). Last year Chiasson was a resident artist for The Ragdale Foundation (Lake Forest, IL), Vermont Studio Center (Johnson, VT) and AirGentum (Seville, Spain).

KAREEM-ANTHONY FERREIRA (b. 1989, Hamilton, ON, Canada)

I trace patterns of personal, familial and social identity within the genre of black portraiture. As a first generation Canadian with strong Trinidadian roots, I grew up in two different cultural milieus. My practice grows from these concerns: a negotiation of my enduring cultural divergence between displacement and indigeneity; divided, yet rooted in multiple places at once. Patterns are taken from commercial representations of the Caribbean and are meant to be easily identifiable, cliché, and at times, sarcastic. The social imaginaries placed on these non-indigenous patterns satisfy North American desires for a mental state of 'island life' characterized by 'island dress.' My reverence for my hybridized community is conveyed through my portraits of the black body as individuals or groupings, the family unit or community gathering to participate in the everyday lived experiences.

Kareem-Anthony Ferreira lives and works in Tucson, AZ and will be featured in MFA Issue #141 and West Issue #138 of *New American Paintings*. In 2020 Ferreira will graduate with his MFA from University of Arizona. He has recently exhibited work with Johannes Vogt Gallery (East Hampton, NY), Tucson Museum of Art (Tucson, AZ), Hamilton Conservatory of Art (Hamilton, ON), the ART HOUSE (Covington, LA) and Modified Arts (Phoenix, AZ). Ferreira has been a resident artist for School of Visual Arts NYC (New York, NY) and the Alice Yard Residency Program (Port of Spain Trinidad and Tobago).

JOSIAS FIGUEIRIDO (b. 1983, Ribeira, Spain)

I am interested in the rapidly changing intellectual moods that take place in our society and how they affect every area of our private and public life. My new work engages primarily with topics related to philosophy, such as definitions, tolerance, meaning, certainty, loneliness, and pain, and it also engages with the growing developments, effects, and challenges of technology such as surveillance, information overload, transhumanism, and robotics. The narratives in my work are invented and take place in spaces that oscillate between the digital world and the real world.

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Josias Figueirido lives and works in Tucson, AZ and will be featured in Northeast Issue #140 of *New American Paintings*. He has recently exhibited work with Marginal Utility (Philadelphia, PA), Circulo Mercantil Cultural Venter (Vigo, Spain), Second State Press (Philadelphia, PA), Automat (Philadelphia, PA) and Cerulean Arts (Philadelphia, PA). Figueirido's work has been placed in the collections of Galician Art Collection, Quiñones de Leon Museum (Vigo, Spain), Royal Drawing School (London, UK), The Horseman Collection of American Art (St. Louis, MO), and Dumfries House (East Ayrshire, Scotland).

EMILY FURR (b. 1978, St. Louis, MO)

Emily Furr is a painter whose work references the feminine archetype, which she seeks to restore by working against the current phallogocentric age and issuing in a new yonic era. Through the small window of her work, Furr disassembles symbols from patriarchal systems to show the female aspect breaking through. She earned her MFA from Hunter College in 2018 and her work had her debut solo show at Sargent's Daughters, New York in August 2018, which garnered reviews in Artforum and Hyperallergic.

Emily Furr lives and works in Brooklyn, NY and will be featured in Northeast Issue #140 of *New American Paintings*. She has recently exhibited work with Marfa Invitational (Marfa, TX), Galerie Maria Bernheim (Zurich, Switzerland), Collar Works (Troy, NY), Marinaro Gallery (New York, NY) and NADA Miami with Sargent's Daughters. She will be The Watermill Center's artist in residence at the end of this year.

ARGHAVAN KHOSRAVI (b. 1984, Iran)

My practice is intrinsically linked to my life experiences, yet opens a space to recast memories and process paradoxes of my childhood in Tehran and ground my perspective as an Iranian now living in the US. I was born soon after the Islamic Revolution, witnessed my country's transformation from a Western-friendly monarchy into a suppressive-theocratic republic. My paintings describe the double life I led throughout my life, adhering to Islamic Law in public, while still thinking and acting freely in private. I attempt to complicate the picture with contemporary messages and visual metaphors relating to themes: freedom of expression, power-dynamics between genders, suppression and identity.

Arghavan Khosravi lives and works in Natick, MA and is included in MFA Issue #141 of *New American Paintings*. In 2018, Khosravi graduated with her MFA from Rhode Island School of Design. She has recently exhibited work with Newport Art Museum (Newport, RI), Rhode Island School of Design Museum (Providence, RI), Fridman Gallery (New York, NY), Morgan Lehman Gallery (New York, NY), Provincetown Art Association and Museum (Provincetown, MA), Homa Gallery (Tehran, Iran) and Museum of Contemporary Art (Yinchuan, China). Last year she was the Visual Artist Fellow for Fine Arts Work Center (Providence, MA) and was an artist in residence for MASS MoCA (North Adams, MA).

MORGAN MANDALAY (b. 1985, Long Beach, CA)

I make pictures of historical narratives, acknowledging history as a collection of myths that are consistently reevaluated and restructured while making the story of who we are and who we may become. My paintings are constructions from two overlapping theories: that history is a set of random and arbitrary collisions of people, places, and things, and that history is made through specific decisions, by specific people, with specific goals. The pictures are filled with imaginary ghosts of what might be or what might've been in a place that both is and isn't. A place defined more by a moment than a landscape.

Morgan Mandalay lives and works in Chicago, IL and will be featured in MFA Issue #141 of *New American Paintings*. He graduated with an MFA from University of California San Diego (San Diego, CA). He has recently exhibited work with Bahamas Biennale (Detroit, MI), Andrew Rafacz Gallery (Chicago, IL), Museum of Contemporary Art San Diego (San Diego, CA), BWSMX (Mexico City, Mexico), Et al (San Francisco, CA), and Klowloden Mann (Los Angeles, CA). Mandalay has a forthcoming solo exhibition with Everybody (Chicago, IL) this year.

REBECCA NESS (b. 1992 Salem, MA)

I pursue painting about bodies-bodies in purgatory, in solitude, interacting with other bodies, in pleasure, in awkwardness, in labor. I'm interested in how we curate our bodies to interact with the world in certain ways, whether that be in the choice of a specific item or clothing or in the treatment of body hair. I intend to lead the viewer through a process of seeing a portrait not through facial rendering, but instead by an analysis of the subject's action, situation, or aesthetic.

Rebecca Ness lives and works in New Haven, CT and will be featured in Northeast Issue #140 of *New American Paintings*. She has recently exhibited work with Monya Rowe Gallery (New York, NY), Richard Heller Gallery (Los Angeles, CA), New Release Gallery (New York, NY), Yale School of Art (New Haven, CT), How's Howard? (Boston, MA), Boston Center for the Arts (Boston, MA) and Tiger Strikes Asteroid (Philadelphia, PA). She has a forthcoming solo exhibition with 1969 Gallery (New York, NY) this year and just completed a residency with Salon Nino Mier (Cologne, Germany).

JAMAAL PETERMAN (b. 1990, Fort Lauderdale, FL)

My paintings and installations highlight the separation of classes reinforced by commodities and wealth. By exploring the proximity of Black bodies throughout western history there is a misrepresentation through stereotypes I aim to deconstruct and neutralize. This is a reference

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to neutralizing harmful stigmas placed upon the lives that are affected by urbanity. The paintings visually break down the layers of code and conduct governing the mental state of African Americans living in urban environments. Through techniques formed by post-war geometric artists, I break down elements of social hierarchy within these synthetic spaces.

Jamaal Peterman currently lives and works in Brooklyn, NY and will be featured in MFA Issue #141 of *New American Paintings*. In 2019, Peterman graduated with his MFA from Pratt Institute. He has recently exhibited work with Artist Proof Gallery (Washington D.C.), Urban Institute for Contemporary Arts (Grand Rapids, MI), Galerie Richard (New York, NY) and New Gallery (Brooklyn, NY). He is currently an artist in residence at MASS MoCA (North Adams, MA).

MICHAEL ROYCE (b. 1988, Alexandria, VA)

These images aim to depict the complexities of intimacy in a world in which relations outside of heterosexuality are subject to suspicion and ridicule, deeply informed by broader cultural and religious forces. Repression, shame, unbridled enthusiasm, the desire to control and decorate all commingle in an attempt to represent these identities visually. Although I am interested in human interaction and dynamics, the works are often allegorical, shifting these ideas outside of figurative representation into a world of plants, animals and other non-human beings. This depiction of the natural world calls into question the existence of a "natural" or perhaps "neutral" mode of being, specifically in the context of heteronormative dominant culture.

Michael Royce lives and works in Richmond, VA and will be featured in MFA Issue #141 of *New American Paintings*. In 2018 Royce graduated with his MFA from Virginia Commonwealth University. He attended the Skowhegan School of Painting and Sculpture in 2013 and has recently exhibited work with Page Bond Gallery (Richmond, VA), Geoffery Young Gallery (Great Barrington, MA), Pittsburgh Billboard Projects (Pittsburgh, PA) and Bergen Gallery (Paramus, NJ). He has received the David Wurtzel Travel Fellowship, the Graduate Thesis Grand at VCU and served as artist in residence with the Sam and Adele Golden Foundation.

PAPAY SOLOMON (b. 1993, Guinea)

I paint young people of the African Diaspora. More than simply replicating my participants on larger than life surfaces, I seek to understand and employ their characteristics. These young people are often dressed in both Western and African attire thus acting as symbols of the connection of cultures. Not only do I investigate the diaspora divide, I also celebrate the new found identities of its people. I am also blurring the boundaries between Figurative Hyperrealism and Non Finito. I approach my work in a very selective manner: some sections of my fully painted while others are left undone to allow the skeletal pencil drawings to be revealed. Additionally, I invite the viewers of my work to another dimension through the cutouts found on the surface, therefore making the surface itself 'incomplete'.

Papay Solomon lives and works in Phoenix, AZ and is included in West Issue #138 of *New American Paintings*. He has recently exhibited work with Tucson Museum of Art (Tucson, AZ) and Moniker International Art Fair (Brooklyn, NY). In 2018 he received the Contemporary Forum Emerging Artist Grant from the Phoenix Art Museum (Phoenix, AZ) and the Erni Cabat Award from the Tucson Museum of Art (Tucson, AZ).