Stephen Balleux
Belgium, 1974
Erection, 2009
Oil on canvas 1
18.12 x 78.75 inches

 Stephan Balleux is a pluridisciplinary artist, an extraordinary painter, sculptor, as well as a video and performances author, following the example of artists like Marcel Duchamp and later of serial approaches of Pop art and conceptual art. He paintings from the collection of images already existing. His ambition as a painter is dedicated to de-featuring. He de-features by being a master of featuring. The symbol of this paradox relies in this strange paint magma, savagely brushed aside as well as meticulously detailed in every single fold or wave and which the artist calls « blob » and which symbolizes his whole production of painted images.

Thomas Bangsted
(b. 1976, Denmark) lives and works in Detroit, MI
Fisherman's Wharf, 2007-09
Chromographic print
74 x 114.8 inches

Bangsted is a landscape photographer whose work evokes the sublime in nature. Bangsted's photographs evolve through a drawn out process, often requiring years to realize single pieces. He takes images of places and objects over extended periods of time. The aim of layering numerous images is to appreciate a new understanding of place – that which we see at any moment is always incomplete.
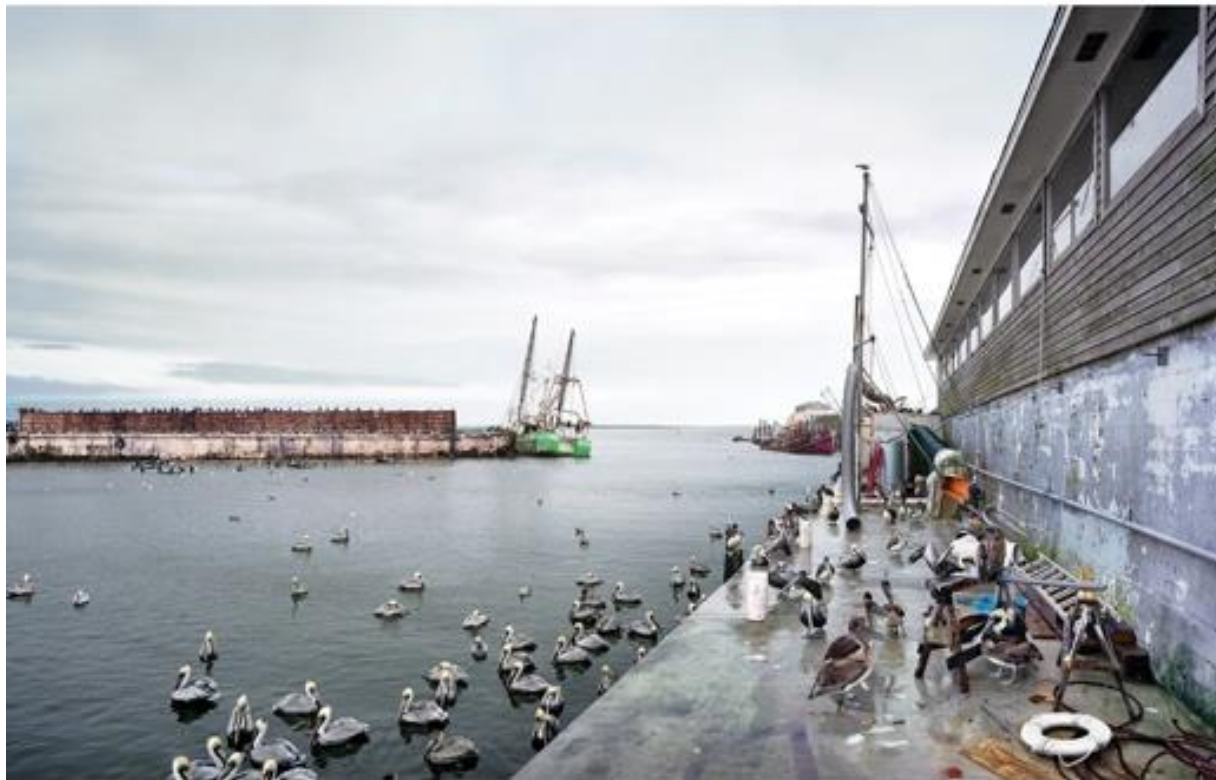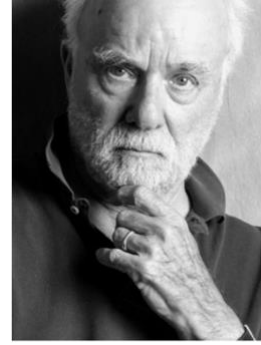
Mark Berghash
American, Buffalo, NY, 1935-2024
Lived and worked NYC
Twin Selves Series. Portrait of Livia Straus
75 inches x 49 inches

New York-based Mark Berghash is known for his compelling photographs of people.

Julie Buffalohead

B. Minnesota, 1974

Earth People Sky People*, 2024*

Oil on canvas

42 x 66.5

Julie Buffalohead is a contemporary Indigenous artist, a member of Ponca Tribe of Indians of Oklahoma. Her work mainly focuses on themes of racial injustice, indigenous rights, and abuse of power. She creates paintings with stories told by anthropomorphic animal characters who have agency as individuals. Buffalohead conflates the mythical with the ordinary, the imaginary, and the real, and offers a space into which viewers can bring their own experiences.

Miki Carmi
Israeli, 1976
Dad II, 2005
Oil on canvas
48.5 x 37.5 inches

Miki Carmi explores the details of human physiognomy in an attempt to construct a contemporary icon for the human condition. Through the elimination and subversion of the basic logic of portraiture such as class depiction and narrative scenarios, and by "castrating" the pictorial space through the removal of hair, neck and torso, Carmi creates an uncanny correlation between the surface of the face and the surface of the paintings.

Clegg and Guttman

b. 1957 Dublin and Jerusalem
Live and work in New York and Vienna.
The Financiers, 1986,
Cibachrome print laminated to Plexiglas
75 x 106 inches

Michael Clegg and Martin Guttmann, Israelis by birth but
Americans by adoption, have concentrated on making
photographic images together since 1980. They were both
born in 1957 and are students of Joseph Kosuth. Their work
includes individual and group portraits, landscapes and still
lifes. As heirs and torchbearers of the sixteenth and
seventeenth century tradition of portrait painting, Clegg & Guttmann have extended the
concept of the portrait to the extent that they treat each of their photographs as a
social portrait, a piece of evidence from which a segment of reality can be grasped.

Josh Cloud
B. San Diego, California 1999
Oracle, 2025
Ceramic, mahogany, cotton chord, and wire
39 x 17 x 14 inches

Josh Cloud (b.1999, San Diego, CA) is a multimedia artist and
educator based in LA. In 2021, Josh received a BFA from CalArts in
experimental animation and art. His work is centered around
personal experience, around black + queer questioning of American
life. Josh attended the Skowhegan School of Painting and Sculpture
in 2023.
Cloud creates a cohesive display, intertwining ceramic sculpture with
wood, fiber, granite, and pine needles. Cloud plays between abstraction and figuration,
linking through time modes of expression that look beyond realism into emotive and
raw states of being. Utilizing layering techniques across mediums and influences, Cloud
builds complex works that emulate the way we create and construct identity.

Alexandre Diop
Born Paris, 1995, lived in Berlin, presently in Vienna
Life Before Pain, 2021
Mixed Media on wood
78.74 x 70.9" inches

In "Life Before Pain", three distorted figures surround a fourth bent low, while a fifth appears to be looking on in dismay from beyond an interposed screen. Given the intense, manic, tense, and confused expressions on their faces, it makes us wonder if this is "Life Before Pain", what will life be like for these people after pain? And what is the pain that will follow this moment in which the work exists? The frenetic energy of the scene suggests that the pain is only moments away.

Martin Eder
b 1968 Germany
Les Nus #0297, 2006
Photograph
94.49 x 162.99 inches

Berlin-based artist Martin Eder's paintings, and in this case photographs, a discipline used infrequently by the artist, are populated by naked young women and, in the case of his paintings, saccharine fluffy pets, Eder's semi-surrealistic works exude an engaging perversity. His scenarios have a nightmarish feeling and explore the uneasy relationship between fantasy and reality. Eder presents the twin emotions of fear and desire.
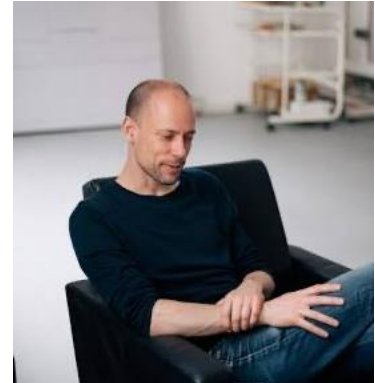
Tim Eitel
German, 1971
Das Weisse Tuch, 2010
Oil on canvas
89 x 100.79 inches

Tim Eitel conveys a deep command of color, technique, and form in his figurative paintings inspired by his observations of contemporary life and art history.

Shaunté Gates

(b. 1979) lives and works in Washington, D.C
When a Charioteer Hear the Poppies Applaud Wind, Racing Yachts Again,
2024
Paint photography, cowhide, charcoal, medium, collage, thread on wood panel.
48 x 72 inches

Shaunté Gates trained in traditional oil painting and representational portraiture. His subsequent experiences working in the television industry, editing video and creating motion graphics, along with his interest in the writings of social theorists including Edward Bernays, Guy Debord and Joseph Campbell, caused a profound shift in his artistic practice.

His recent work employs a multidisciplinary approach, layering photography, painting, found texts and portraits, to create dreamlike landscapes that explore the labyrinthine social constructs of race, class and psychogeographical spaces people operate in.

Andreas Hofer aka Andy Hope 1930
B. Munich, lives in Berlin, Germany
Weird Science, 2007
Oil on Canvas
79 x 59 inches

In the tradition of German 20th Century figurative painters Max Beckman and Martin Kippenberger, Andreas Hofer, aka Andy Hope 1930, presents us with portraits of purposely crude, garishly colored, often masked figures. He cites his influences as Surrealism, and Dadaism as well as the Pop Art graphic style. Hofer's content often comes from figures in comic books and science fiction – demons, superheroes, mythic creature, devils. His choices contribute to imagery that is stark, mysterious, and imagination driven. He officially adopted the name Andy Hope 1930 in 2010 as a tribute to "the rise of the comic book as a mass medium and the abandonment of suprematism (concepts of cultural superiority) and Russian constructivism."
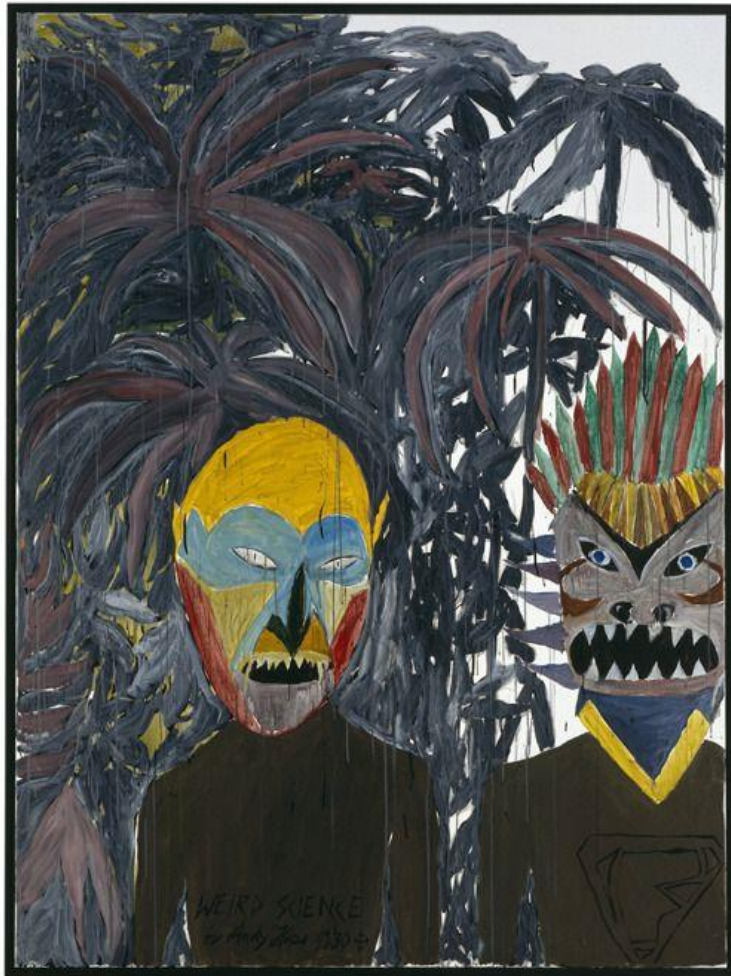
Chantal Joffe
British-American, 1969
Wherrytown, 2001
Oil on board on aluminum
36 x 120 x 3 inches

Chantal Jofee's portraits are known for depicting her subject's human emotion with bold lines and fluid painting. Most of her portraits are of women and girls, especially her daughter Esme. Joffe's subjects share their emotions with the viewer without a filter, appearing vulnerable but not weak, approachable and intimate, yet and with a dignity and distance. The intimacy of the subject's emotions, whether the emotion is joy, anger, pensiveness, sadness, or annoyance resonates with the viewer. In Wherrytown, the sense of intimacy is relevant although Esme, the subject, does not acknowledge or confront us as some portraits do.

Riva Leher
B.Cincinnati, Ohio 1958
MOM, 1995
Acrylic on Panel
9.5 x 8.8 inches

Riva Leher was born with spina bifida and has focused her art on issues of the physical body, body self-identity, and the body as seen by society and social norms whether internal or external. She is an advocate and portrayer of LGBT+ and gender issues.

Childhood operations and interactions influenced not only her artistic work, but her career as an activist, an educator, and a writer. Her illustrated memoir, *Golem Girl* is a portrait of the interweaving of her chronic disease, her art, and social interaction throughout her life as well as looking at the disabled artists that she works with and documents. Her writing, like her art, is a telling portrait of society's dislike and distrust of "strange bodies" and diverse gender and sexual identities.

Matvey Levenstein
Russia, 1960
A Man and a Woman diptych, 1996
Oil on linen
64 x 42 inches each

Matvey Levenstein's delicate and exquisitely rendered paintings explore themes of history and representation. His paintings and works on paper are filtered through the most traditional painterly genres—the landscape, the still life, and the portrait—and are imbued with a distinctly literary sensitivity; they are quiet meditations on the relevance of Romanticism in the 21st Century.
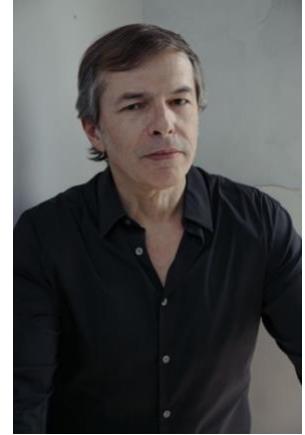
Helina Metafaria
Ethiopian/American, 1983
Head Dress #58, 2021
Collaged paper
96 x 48 inches

Helina Metaferia is an interdisciplinary artist using collage, assemblage, video, performance, and social engagement in a seeming riff on the saying 'the burdens of world carried on ones shoulders'. She weaves images of social turmoil, demonstrations and activism, creating oversized headdresses that dwarf the bearer.

Meleko Mokgosi
Botswana, 1981
Head of a Woman
Graphite
90 x 84 inches

In 2011, Meleko Mokgosi, a M.F.A. student 2011 was asked to draw a 5-foot-by-7-foot portrait directly onto a wall in the Eli and Edythe Broad Art Center, which houses the UCLA School of the Arts and Architecture. When creating Head of a Woman III — which represents the powerful, poised women from his childhood in Botswana — Mokgosi says: "I had powerful conversations with people passing by — a uniquely UCLA experience."

He repeated this drawing at Hudson Valley MOCA (then HVCCA) during First Look III, an exhibition highlighting the best of the MFA students. This is the drawing used as the cartoon for his drawing on the wall.

Shirin Neshat
Born: 1957, Qazvin, Iran
Untitled from the TheTurbulent Series, 3/5 (diptych) 1998
Photography
49 x 65 (left). 47 x 65 (right)

Shirin Neshat (Persian: شیرین نشاط; is an Iranian visual artist who lives in New York City and is known primarily for her work in film, video and photography. Her artwork centers on the contrasts between Islam and the West, femininity and masculinity, public life and private life, antiquity and modernity, and bridging the spaces between these subjects.

John Newsom
B. Hutchinson, Kansas 1970
Rite of Passage, 2010-2011
Oil on Canvas
84 x 124 inches

Newsom is best known for combining multiple techniques of formal painting strategies onto large canvases, featuring dynamic spectacles of the natural world. His paintings are created by overlapping coats of heavy oil paint, which gives rise to a highly gestural and intuitive formal vocabulary. Evenly toned backgrounds of color are juxtaposed with expressionistic splashes of white oil paint. In an added surface, Newsom paints recurrent monochromatic geometric shapes, such as squares or circles, in a hard-edge manner. He then renders the subject matter with a densely thick layering of various brushstrokes.

Catherine Opie
American, 1961
BO, 1994
Photograph
60 x 49 inches

At an early age, Opie discovered the work of photographer Lewis Hine, who documented the plight of child laborers at the turn of the 20th century. Inspired by Hine's images, she requested a camera for her ninth birthday and was given a Kodak Instamatic by her parents. She immediately began photographing her family and neighborhood, exhibiting a fascination with community that continues to this day. She received a BFA from the San Francisco Art Institute in 1985 and an MFA from the California Institute of the Arts, Valencia, in 1988. Her thesis project, *Master Plan* (1986–88), examined the planned neighborhoods of Valencia, from construction sites and advertisement schemes to homeowner regulations and the domestic interiors of residents' homes.

Yigal Oziri
Israel, 1958
Untitled (Self Portrait), 2016
Oil on canvas
87 x 51.5 inches

The Israeli hyper-realist **Yigal Ozeri** is well known for his paintings of beautiful women caught in the fleeting moment of bliss amidst oneiric landscapes.

For the first time in his career Ozeri creates work that lays bare his soul. By painting from images captured by renowned photographer Mark Berghash, (also in this exhibition) Ozeri's black and white somber self-portrait portrays a man vulnerable and introspective. These self-portrait paintings benchmark Ozeri as one of today's best photorealist painters.

Rona Pondick
American, b. 1968
Cougar, 1998-99
Stainless Steel
8 x 17.5 x 43 inches

Using the language of the body in her sculptures, in both a literal and a metaphorical sense, Pondick is interested in the idea of transformation and the elasticity of meaning while being spellbound by the materiality of sculpture. Seeking out cutting-edge technologies and at the same time keeping sculpting as a hands-on process, she explores ideas based on natural phenomena such as metamorphosis and mutation.

Beginning in 1998, Pondick began to make sculptures that merged parts of animals and flora with those of her own body, primarily casting them in bronze or stainless steel.

Christoph Ruckhaberle
German, 1972
Billboard, 2006
Oil on canvas
110 x 150 inches

Christoph Ruckhäberle is one of the top painters of the
contemporary art movement called the "New Leipzig School."
ZieherSmith gallery had two solo shows with the artist, both of which received reviews
in The New York Times, where Roberta Smith wrote in 2016 "Once again, Christoph
Ruckhäberle has painting surrounded, approaching it as reusable history, wisecracking
craft, visual delight and abstract form, as ever beneath the guise of a slightly retro
figurative style that he usually manages to make new."

Kerri Scharlin

American, b. 1959, lives and works in New York
***On the Superhighway with Kerri***, 1994, Iris Print Ed 3/3
21.5 x 27.75 inches

Catching up with Kerri, 1994
iris print Ed 2/3
21.5 x 27.75 inches

"Kerri Scharlin's paintings, sculptures, (installations) and drawings engage and destabilize the notion of portraiture, constantly prodding and repositioning the role of subject and viewer. For over thirty years, her practice has used tropes of observation as a catalyst for connection, possibility, and perception. Her curiosity about certain groups stems from an interest in the social fabric of our relationships, how we interact with one another, and our shared challenges and vulnerabilities.
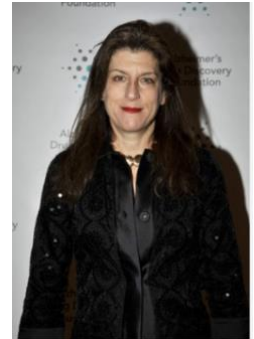
Claudette Schreuders
B. 1973, South Africa
Crying in Public (Drawing) 2002
From the series: "Crying in Public" 2003
19.5 x 12.25 inches

Claudette Schreuders is a South African sculptor and visual artist whose carved and painted wooden diminutive figures and drawings reflect the ambiguities of the search for an 'African' identity in the post-apartheid era. Her sculpture and graphic art is rooted in both Africa and Europe and she derives her inspiration from a number of sources including medieval church figures, West African carving and Spanish portraiture. Narratives are essential to Schreuders. Through the origins of her stories, Schreuders often makes public that which is private. *In Autobiography of Complexity* by Rory Bester, Schreuders reveals, "The human figure is quite easy to identify with and become sentimental about. So I avoid images that are too comfortable or familiar."
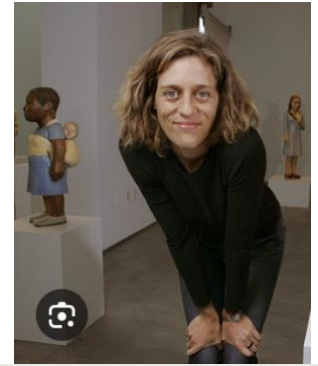
Renee Stout
B. Junction City, Kansas 1958
Reverend Beach's Dream (The Black Room), 2007
Mixed media on panel
47.5 x 60 x 1.5

Renée Stout lives and works in Washington, D.C. As a mixed media artist, Stout draws inspiration from current social and political events, the African diaspora, everyday urban life, and the spiritual realm. Stout's objects and paintings often emerge from her decades of research into the art history and spiritual traditions of Hoodoo, which have evolved from African roots through American slavery to the present. Small, handmade sculptures are an essential part of Stout's practice. These fabricated, machine-like objects are meant to connect us to the spiritual realm and otherworldly powers. More broadly, they represent the hopes and desires that faiths and religions around the world seek to fulfill: Universal desires for health, love, survival, and happiness.

Rinus Van de Velde
Belgian, 1983
Everyone Knew in an Instant, 2018
Charcoal on canvas
78.75 x 78.75 inches

Bridging the potential and the impossible, Rinus Van de Velde (tells a tale of imagined histories, of fictional autobiographies and fantastic encounters. Spanning various media from drawing and painting to installation and film, Van de Velde is known for his witty commentary and meticulous use of charcoal on large-scale canvas.

Rinus Van de Velde's narrative style balances between truth and imagination, which is reflected in the intricate interplay of light and shadow in his work. Convinced that art is not born of one sole truth, through his works, Van de Velde aims to open a multiplicity of realities to his audience. Inhabiting these worlds, the artist often depicts himself as the protagonist, whether sat in an armchair smoking or dressed as a star tennis player.

EVERYONE KNEW, IN AN INSTANT, PRETTY WELL EVERYTHING ABOUT EVERYONE ELSE. WHEELS WERE GRINDING, VOICES BECAME LOUD, YET THE WHOLE SCENE WAS ODDLY STILL.

Francesco Vezzoli
Milan Italy, 1971,
Self Portrait in Two parts, 2012
Photography
22 x 15 inches each.

Francesco Vezzoli is a Conceptual artist and filmmaker. He studied at Central Saint Martin's School of Art in London from 1992 to 1995. Vezzoli works in various media, including embroidery and video. His embroidery projects focus on pop culture, usually artists with a tragic twist to their lives. His fascination is with the nostalgic figures, those whose intelligent tragi-comic clashes join the high and low brow.