

August 14, 2026



Collected Objects from Season III 2026 Artists-in-Residence

## Season III, 2026 International Residency Exhibition

## Subject to...

**August 28 – September 15, 2026**

Curated by NARS Curatorial Fellow **Christine Yi-Ting Chen**

**Opening Reception and Open Studios: Friday, August 28, 6 – 8pm**

### Performances by:

**Sharon Kagan: 6:30 pm**

Eun Yong Lee: 7:00 pm

Peyton Peyton: 7:45 pm

## NARS Main Gallery

The New York Art Residency & Studios (NARS) Foundation is pleased to present ***Subject to...***, a group exhibition featuring work from the **Season III, 2026 International Residency Artists**: Andrew Samuel Harrison, Sharon Kagan, Eun Yong Lee, Jean Paul Mallozzi-Diaz, Lara Marino, Sophia Oppel, Peyton Peyton, Ping Wang, Wen Ching Hao, and Anna Antonia Yiaxi Savvidou, curated by NARS Curatorial Fellow **Christine Yi-Ting Chen**.

**How do we come to know a body? What happens when it refuses the terms through which it is expected to be understood?**

The body is the connective tissue of *Subject to...* but never its fixed subject. Across ten practices, bodies are scanned, fragmented, and traced, or extended into machines, images, and voices. These works consider how bodies become recognizable through the systems around them, from technological protocols and structures of access to cultural codes and the learned functions of everyday objects. However, this recognition is never entirely neutral. To make something legible is also to place expectations upon it: how it should behave, what it should reveal, and what it should be able to do.

In *Poetics of Relation*, Édouard Glissant argues for a “right to opacity,” a refusal of the demand that difference be made transparent before it can be understood. For Glissant, to render the other fully knowable is already to reduce them to a familiar framework. Opacity resists this, holding that people can be bound to one another without erasing what distinguishes them. *Subject to...* turns to what happens once something has already been made legible. A reading shapes what is expected of a body or object, but never exhausts what it can be. Opacity, then, is not a refusal to be read but a resistance to the reading’s authority, which the works gathered here practice by withholding what is asked of them or opening onto meanings beyond those first assigned.

**Sophia Oppel’s** feminized artificial intelligence turns the familiar language of technological failure into resistance, asking what is surrendered when a body is made readable to a machine. **Andrew Samuel Harrison’s** sculptures take the forms of curbs, prosthetics, and supports but withhold their expected function, troubling the assumption that bodily capacity must be measured through usefulness.

Elsewhere, relationships between bodies and objects begin to loosen. In **Eun Yong Lee’s** performances, ordinary objects are drawn into shifting relationships, unsettling their expected functions and opening space for new narratives. **Anna Antonia Yiaxi Savvidou** builds imagined bodily and machine parts from kombucha, glass, and motors, blurring the point at which machine ends and body begins. For **Peyton Peyton**, objects become extensions of the body. She moves along her long charcoal rubbing with an overhead projector, spotlighting sections of the drawing as she tells a story in shadow.

Some works locate embodiment through trace and translation. **Wen Ching Hao** photographs discarded chewing gum along New York routes he has walked, treating these small residues as the city’s second skin left by bodies that have already passed through. **Ping Wang** reworks familiar forms across ceramic, architecture, and image. Clay becomes body and canvas at once, while objects shift as they move between cultural and material contexts. **Jean Paul Mallozzi-Diaz** works from a different kind of in-betweenness, holding queer desire alongside loss and optimism while navigating cultural belonging through self-portraiture, language, and Cuban traditions.

For **Sharon Kagan** and **Lara Marino**, personal experiences are handled with tenderness and care, revealed only in partial glimpses. **Kagan** weaves directly into a printed still of a pivotal performance, the labor and embellishment becoming an homage to her resilience. **Marino’s** recurring monsters negotiate intimacy and self-protection. Their mouths might shout, expel, or close altogether, giving another form to the difficulty of wanting to speak while also wanting to protect what remains private.

*Subject to...* insists that being read is not the same as being known. It holds that gap open, asking what becomes possible when those terms are unsettled. A machine fails to respond, an object is misused, a body survives as a trace, and familiar forms become harder to name. Rather than resolving these moments, the works allow for encounters without demanding complete transparency first.

### **About the Curatorial Fellow:**

**Christine Yi-Ting Chen** is an Australian-born, New York-based curator, art historian, and writer whose work centers on diasporic aesthetics, transnational narratives, and the visual histories of communities often absent from official archives. Rooted in deep, interdisciplinary research, her practice embraces community-rooted, cross-cultural approaches that challenge systems of erasure, attending to migration, memory, and racial identity. She is drawn to what gets expressed beyond the written record, across forms as varied as painting, performance, photography, craft, and everyday cultural practices. Many of the histories she studies survive not in writing but through images, objects, gestures, and acts of remembrance, held with care and passed between generations of people and communities. She views exhibitions as a way of bringing these traces into dialogue, allowing overlooked narratives to endure on their own terms. Christine holds an MA from Columbia University and a combined BA/LLB from the University of New South Wales.

### **About the Artists:**

**Andrew Samuel Harrison** is a New York-based interdisciplinary artist, educator, curator, and writer from Richmond, Virginia. He received his MFA in Fine Arts from Parsons School of Design in 2025 and his BA in Creative Writing from Virginia Commonwealth University in 2015. Harrison's recent exhibitions and projects include presentations at the Brooklyn Public Library, NYU's Clive Davis Gallery, the Sheila C. Johnson Design Center, 25 East Gallery, CultureHub, Eden Airlines, and 1708 Gallery. He has participated in residencies at Vermont Studio Center, Virginia Center for the Creative Arts, NARS Foundation, and Sculpture Space. He co-founded 959D, an independent exhibition space in Richmond, Virginia supporting emerging artists and experimental practices.

**Sharon Kagan** is a performance artist creating containers for intimate conversations in temporary civic spaces. Performance leads to sculpture, video and installation. She makes community interaction a method in her practice rather than a theme. Her work comes out of the ancient tantric philosophy of weaving together the possibility for integration, not "either/or," rather "and." She received the Puffin Foundation Grant, CCI Quick Grant, NARS Foundation International Residency, and VSC Residency in 2026, and the WORD Artist Grant in 2021. Her 2026 exhibitions and performances include "Bearing Witness" (solo) with a durational performance "Leaping, Together" at MOAH, Lancaster; "What Remains: Memory, Ritual, Trace" (three-person) at LAVC; "Unraveling" (solo) at Outside In Theater; a continuation of the ongoing project "Leaping, Together" at Vermont Studio Center and on Governor's Island, NY (upcoming). Kagan performed "...and then this happened..." for LACE at LADP (2025). Previous solo exhibitions include "Compassion in Action," Alfred University, NY (2022); "The Politics of Color," Show Gallery, Hollywood, CA (2020); and "String Theory," College of Southern Idaho, Twin Falls, ID (2020-2021) and Yellowstone Art Museum, Billings, MT (2019). Kagan is based in Los Angeles. She earned her MFA from Otis Art Institute and her BFA from UCLA.

**Eun Yong Lee** is an interdisciplinary artist born in South Korea and based in New York, working across sculpture, furniture, performance, and other media. His practice often begins with close observations of spaces and narratives, using them as a foundation for constructing stories and exploring new modes of storytelling. By weaving together things that fall short of understanding or fulfilling their purposes, he seeks to open what is closed, make it uncertain, conceal it, lie about it, and transform it.

**Jean Paul Mallozzi-Diaz** is a contemporary visual artist based in Miami, Florida, whose work focuses on the intersection of memory, intimacy, and the human condition. His practice is deeply rooted in his experiences as a first-generation gay Latin-American. He was one of 15 artists in South Florida to receive the Cultural Consortium Grant, an alliance of the arts councils of Broward, Martin, Miami-Dade, Monroe and Palm Beach Counties that grants visual and media artists \$15,000, as well as having one of his pieces acquired by the city of Miami's public art collection. In (2025), his work was included in the Don't Look Now exhibit curated by Barbara Pollack in NYC which included other notable artists such as Marilyn Minter, Shepard Fairey, and Dread Scott. That same year, he was blind juried into New American Paintings by Alexis Assam Regenia A. Perry Assistant Curator of Global Contemporary Art at the Virginia Museum of Fine Arts, as well as in (2022) by Amanda Morgan, the Assistant Curator, Exhibitions and Publications, at the Institute of Contemporary Art, Miami.

**Lara Marino** is a visual artist whose practice unfolds through painting and drawing. Working primarily with oil, sometimes combined with organic materials such as blood, she explores the relationship between the female body and its environment through themes of hunger, desire, control and transformation. Rooted in an ecofeminist perspective, her paintings construct unstable figures caught between appearance and dissolution, where the body becomes a site of erosion, accumulation and continual change.

**Sophia Oppel** is an interdisciplinary artist, educator, and researcher based in Toronto, Canada. Oppel's art practice deploys transparent substrates —glass, mirror and the screen— as a framework to consider the paradoxes of legibility under surveillance capitalism. Currently, Oppel is interested in addressing both the complicity with, and refusal of, biometric capture on a bodily scale by misusing operational imaging technologies. Oppel's doctoral research takes a feminist approach to surveillance studies and examines data extraction technologies as sites of biopolitical control through a research-creation framework. Central to this research is a close examination of technologies which datafy and (re)image the body, including biometric and photogrammetric technologies and 3D scanning and rendering technologies, which increasingly export the content of our collective cultural imaginary. Oppel is currently a SSHRC-funded PhD student at the University of Toronto and a Sessional Instructor at OCAD University's Fine Art Department. Oppel has exhibited locally and internationally, including exhibitions with CAFKA Biennial (Kitchener), Ed Video (Guelph), Blouin/Division (Toronto), InterAccess Gallery (Toronto), Queen Specific (Toronto), Gallery TPW (Toronto), Bunker 2 (Toronto), Forest City Gallery (London, Ontario), The Plumb (Toronto) and Xpace Cultural Center (Toronto), Supermarket Art Fair (Stockholm, Sweden), and site-specific projects in Tokyo, Japan and Istanbul, Turkey.

**Peyton Peyton** is an interdisciplinary artist working across sculpture, textiles, and performance. She received a BFA from the University of Georgia, Athens, and an MFA in Sculpture from Yale University, New Haven, CT. Her work has been supported through residencies and fellowships including Stoveworks, Vermont Studio Center, iPark, Old School Arthouse, and the Studios at MASS MoCA residency. She has presented lectures and led workshops at the School of the Museum of Fine Arts at Tufts University and the University of New Haven. Peyton has furthered her material studies at Penland School of Craft. Alongside her studio practice, she teaches science and nature classes for young children. She lives and works in Brooklyn, New York.

**Ping Wang** is a Chinese multidisciplinary artist based in New York. Working across ceramics, sculpture, painting and digital media, her practice explores migration, womanhood and intergenerational alienation. Her work has been exhibited internationally at venues including National Arts Club (NY), Powerhouse Arts(NY), Gold Coast Art Center(NY), and SVA Gallery(NY), as well as the Central Academy of Fine Arts Gallery(Beijing). She participated in the Pioneer Works residency (2025), the National Arts Club Artist Fellowship (2025–2026) and the DeCA x Dusty&Co residency (2025-2026) and NARS Foundation residency (2026).

**Wen Ching Hao** (b. 1994, Taipei, Taiwan) is an installation artist and filmmaker whose practice explores the relationship between reality and fiction through installation, moving image, photography, and research-based practice. His work examines how images, narratives, and acts of viewing shape our understanding of memory, history, time, and absence. Drawing from archival research, documentary methods, and fieldwork, Wen often collaborates with local communities to investigate overlooked social conditions and the ways personal experiences intersect with broader political and historical contexts. His recent projects focus on labor, migration, conflict, and everyday life, transforming interviews, collected objects, photographs, and sound into immersive installations that question the construction of truth and collective memory.

**Anna Antonia Yiayi Savvidou** is a visual artist born in Nicosia, Cyprus. Yiayi Savvidou obtained her MFA in Sculpture/ Dimensional Studies from the New York State College of Ceramics at Alfred University in 2025. Before moving to the United States, she earned her Bachelor's degree in Visual Arts from the Fine Arts School of Athens. Yiayi Savvidou has participated in numerous artist residencies across the United States and Europe. Recent and upcoming residencies and fellowships include the Wheaton Arts Fellowship, the Open Studio Residency at Haystack Mountain School of Crafts, the International Residency at NARS Foundation, the RIT Studio Residency, and the Vermont Studio Center Fellowship.

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The NARS Galleries are open Monday - Friday from 12 to 5 pm. For more information, please call the office: 718-768-2765 or email [info@narsfoundation.org](mailto:info@narsfoundation.org).

The New York Art Residency & Studios (NARS) Foundation is a 501(c)(3) not-for-profit arts organization committed to supporting artists and curators on an international level as well as engaging the local community in Brooklyn and the Greater New York area. Our mission is to present diverse platforms on which to nurture creative inspiration and innovative cross-pollination of ideas.



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