



**EXPO
CHGO**

11-14 APRIL 2024

NAVY PIER | CHICAGO

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BOOTH #438

KEVIN APPEL
TRUDY BENSON
SUZANNE CAPORAE
LISA CORINNE DAVIS
TOMORY DODGE
CONRAD EGYIR
BEVERLY FISHMAN
WARREN ISENSEE
RAFFI KALENDERIAN
TOM LaDUKE
MARKUS LINNENBRINK
HEATHER GWEN MARTIN
DOUGLAS MELINI
YUNHEE MIN
LIZ NIELSEN
JAMES SIENA
TRACY THOMASON
MONIQUE VAN GENDEREN
PATRICK WILSON

MILES

McENERY

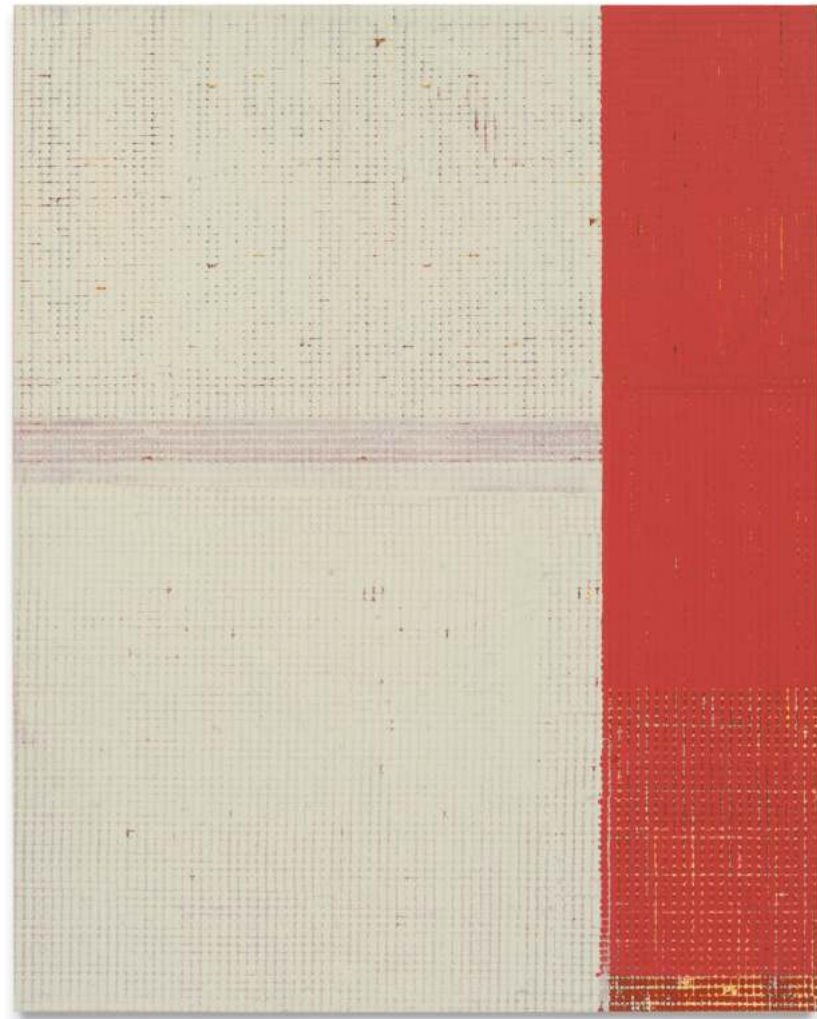
GALLERY

A photograph of artist Kevin Appel sitting in a brown leather office chair in his studio. He is wearing a dark blue jacket, blue jeans, and brown boots. A large, shaggy brown dog is sitting on the floor next to him. The studio is filled with art supplies, including a desk with a laptop, a water bottle, and various papers. On the wall, there are several framed artworks and a color chart. A large, abstract painting with a circular cutout is visible on the left wall. The overall atmosphere is that of a busy, creative workspace.

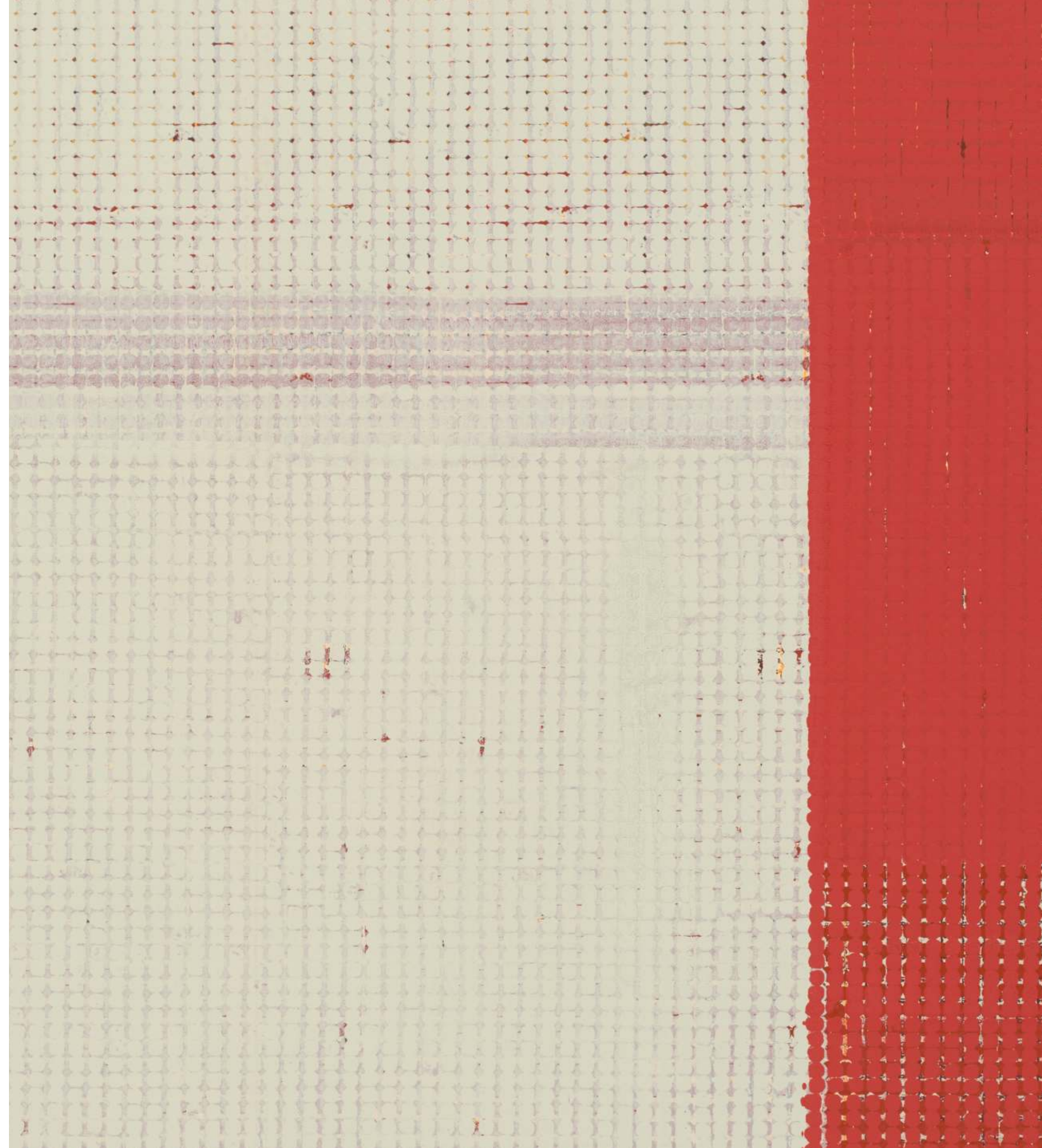
KEVIN APPEL

“Yet, it is here that painting’s own materiality comes meaningfully into play, bringing us back to a certain resistance or opacity proper to the medium. For, rather than printing the image on the canvas at the outset and then doing something to—that is, upon—that image, Appel builds up the current paintings through the repeated layering of the diverse elements via silk-screen (but not with silk-screen ink; the painter instead deploys acrylic and oil media for which the meshes are not adapted). Where previously the image was interrupted or obscured by overlying forms and gestures, the images in these paintings interrupt themselves; they get in their own way.”

- Molly Warnock, Ph.D.



KEVIN APPEL
Aggregate B (rose spine), 2024
Oil and acrylic on canvas on panel
60 x 48 inches
152.4 x 121.9 cm





TRUDY BENSON

“What if we suspended disbelief, what if we let go—let the world take us where it wants to? What I’ve come to realize while spending time with Benson’s paintings is that I, too, have grown weary of looking, of consuming content, of knowing the answers immediately. Cynical eyes expect to be deceived, but there is no trick in these paintings. The artist presents the puzzles she has solved, and what is on display delights. Wander the mazes and fall down the rabbit holes. Free of the shackles of the ordinary, Benson provides an escape from the pedestrian, from the walls that threaten to close in.”

- Charlotte Jansen



TRUDY BENSON
Hello Goodbye, 2023
Acrylic and oil on canvas
61 x 66 inches
154.9 x 167.6 cm

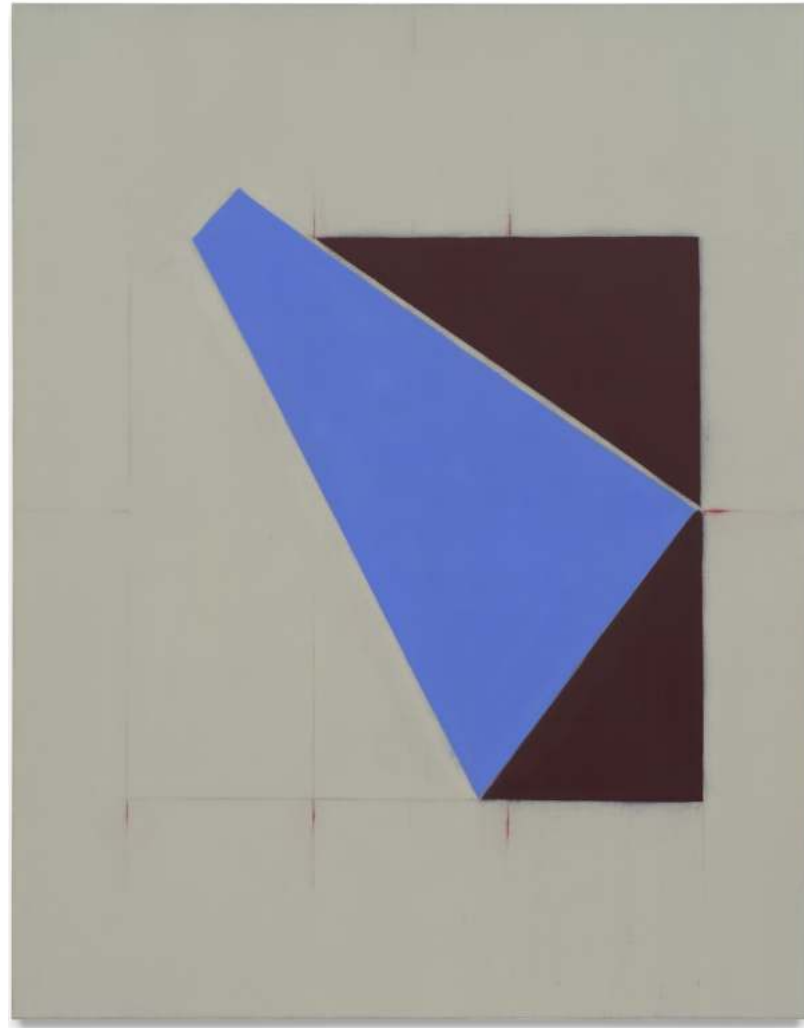


An abstract painting featuring a large, vibrant blue triangle pointing towards the right. To its right is a dark red triangle pointing towards the left. The background is a light, off-white color. The composition is minimalist and geometric.

SUZANNE CAPORAEI

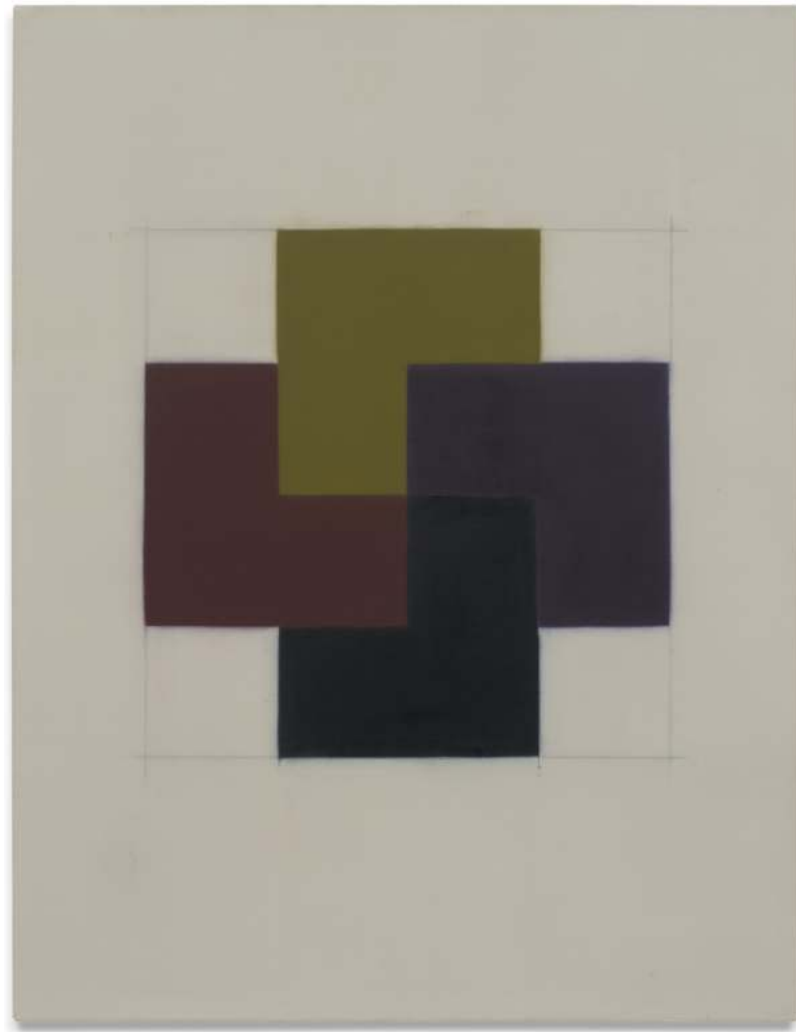
“Refusing to repeat herself and never settling into visual cliché, Caporaël is endlessly inventive. Artists like Richard Diebenkorn and Robert Mangold have worked in series, developing variations on one theme and showing the diverse ways that a motif can be explored. But the multiplicity of Caporaël’s paintings is entirely different. The body of her paintings reveals a style, a play of variations that is not rule-governed. I cannot tell what she might do next. But when I see each new painting, I see that it fits with all of the others.”

- David Carrier



SUZANNE CAPORAEEL
774 (Haga's first theorem), 2024
Oil on linen
54 x 42 inches
137.2 x 106.7 cm





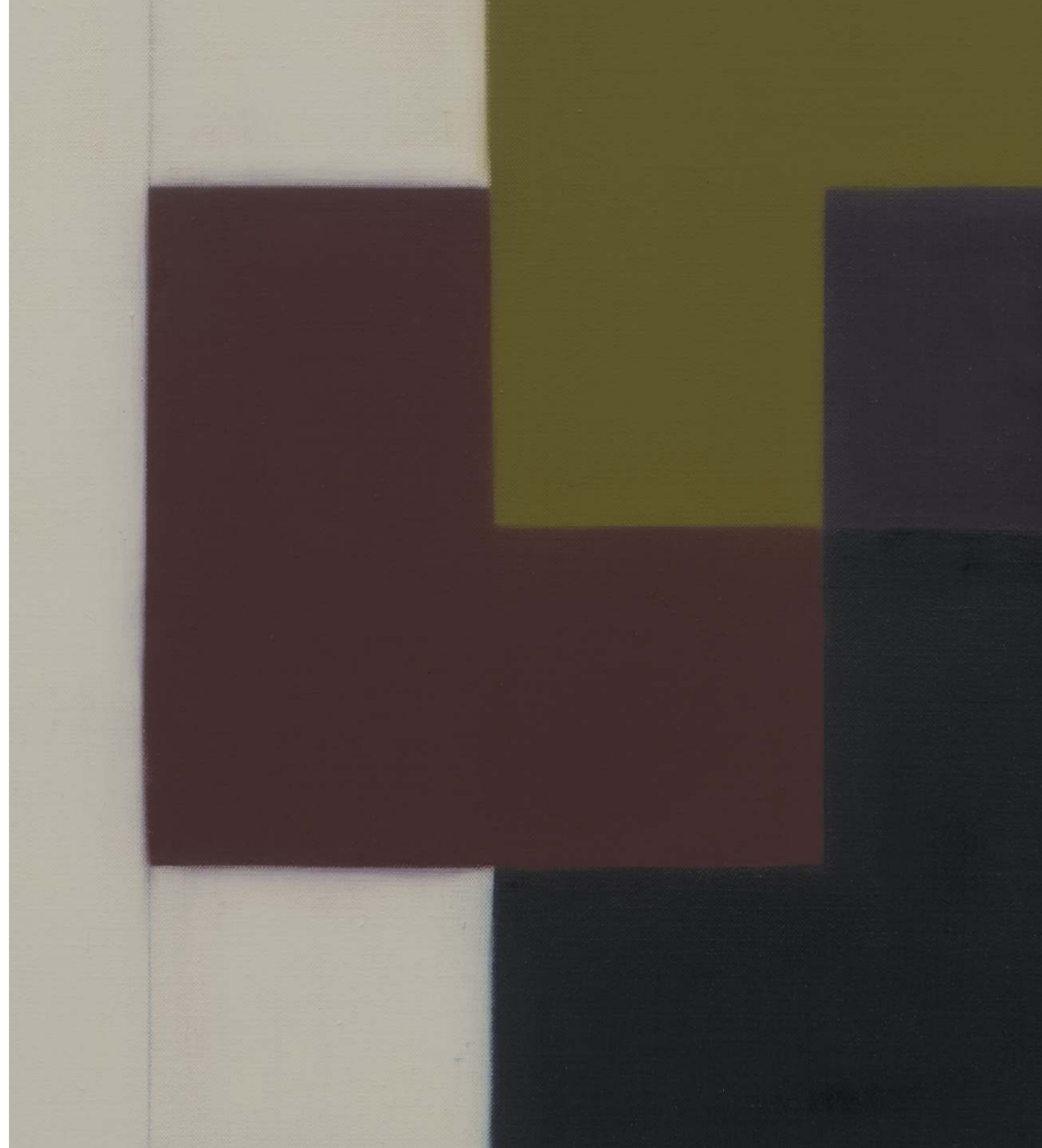
SUZANNE CAPORAEEL

784, 2024

Oil on linen

54 x 42 inches

137.2 x 106.7 cm



MILES McENERY GALLERY



SUZANNE CAPORAEEL

790, 2024

Oil on linen

54 x 42 inches

137.2 x 106.7 cm

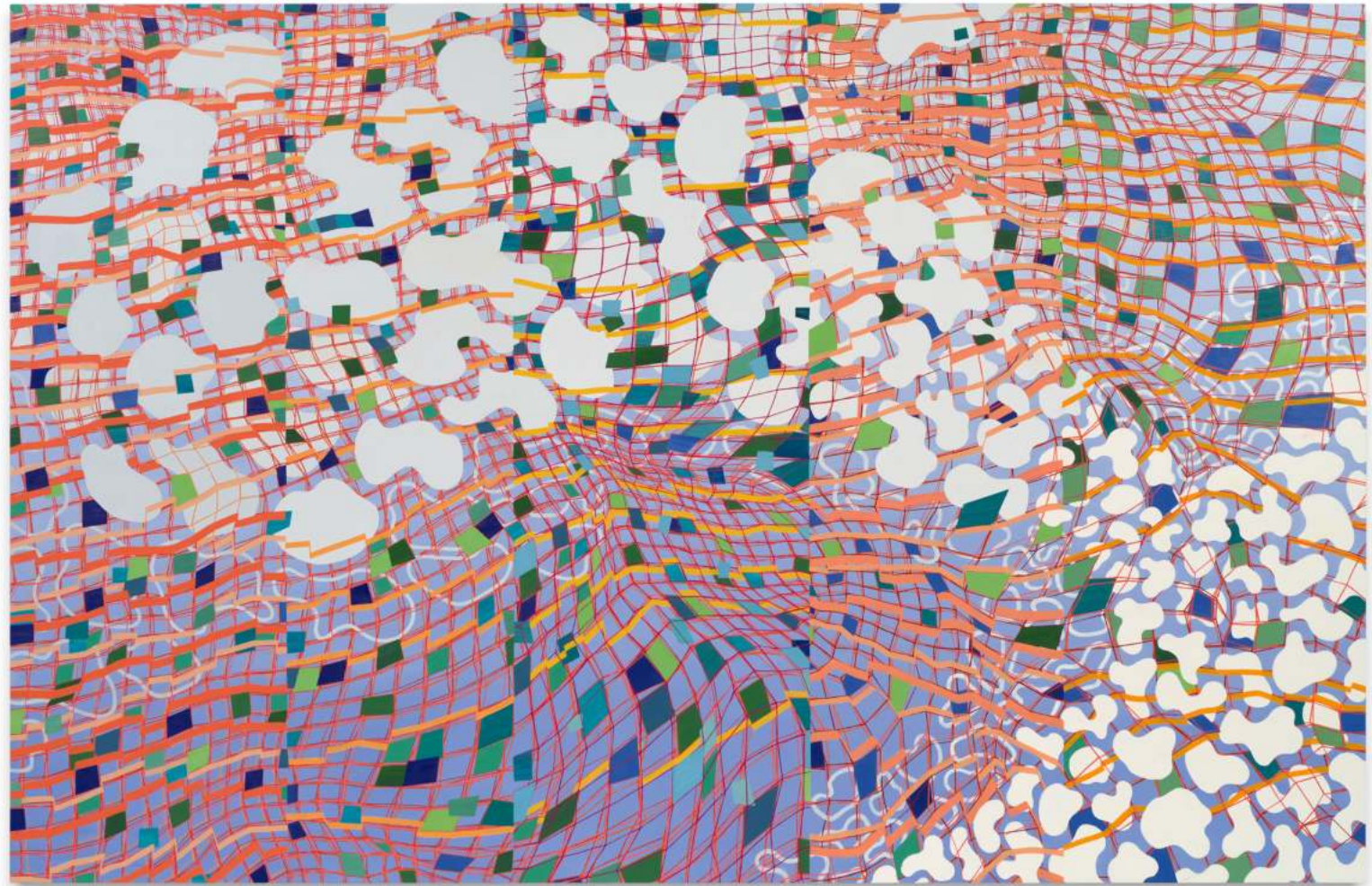


LISA CORINNE DAVIS

“Davis understands that we are programmed to think in adjacencies, to find and filter through the connective tissues of our subjective experiences and observable nature. Her works are about bodies (the experiences of bodies, of subjects) as much as they are about contexts. It is no wonder that the paintings anatomize the degree to which we are controlled by the social and cultural contexts that structure our understanding, and stymied by the language that cannot account for things we have yet to experience.”

- Anita N. Bateman, Ph.D.





LISA CORINNE DAVIS
Fictional Phantasm, 2024
Oil on canvas
78 x 120 inches
198.1 x 304.8 cm



TOMORY DODGE

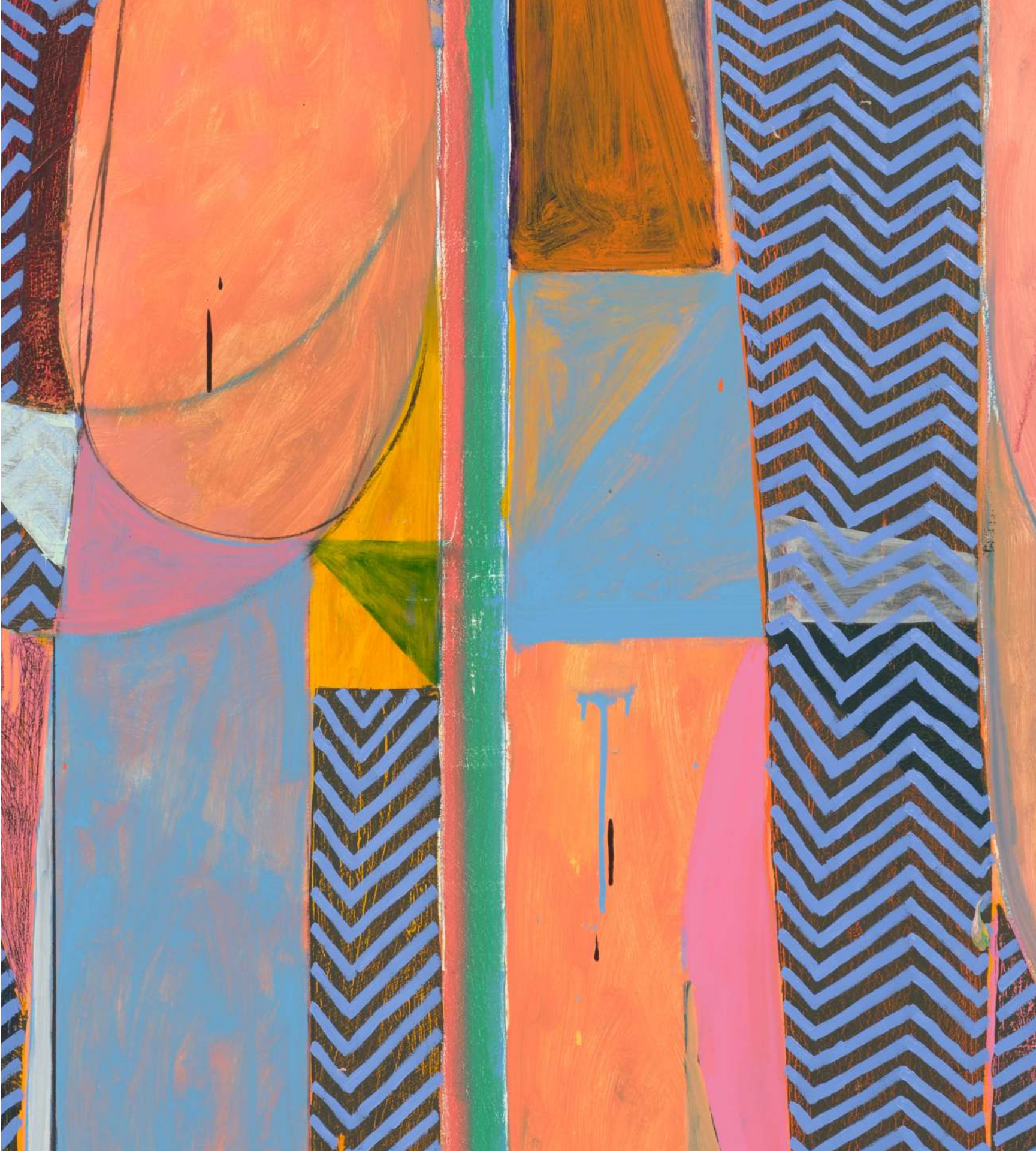
“Tomory Dodge’s work captures something about the complexity of our world, and the fluidity and active nature of our understanding of what constitutes reality. His paintings are a palimpsest, leaving a record of his efforts to create works that capture a fleeting moment of balance and resolve. He uses the poetics of color and form to achieve a metaphor, a song to this shimmering unfolding universe of possibilities.”

- Gary Brewer





TOMORY DODGE
December Boys, 2023
Oil on canvas
84 x 84 inches
213.4 x 213.4 cm

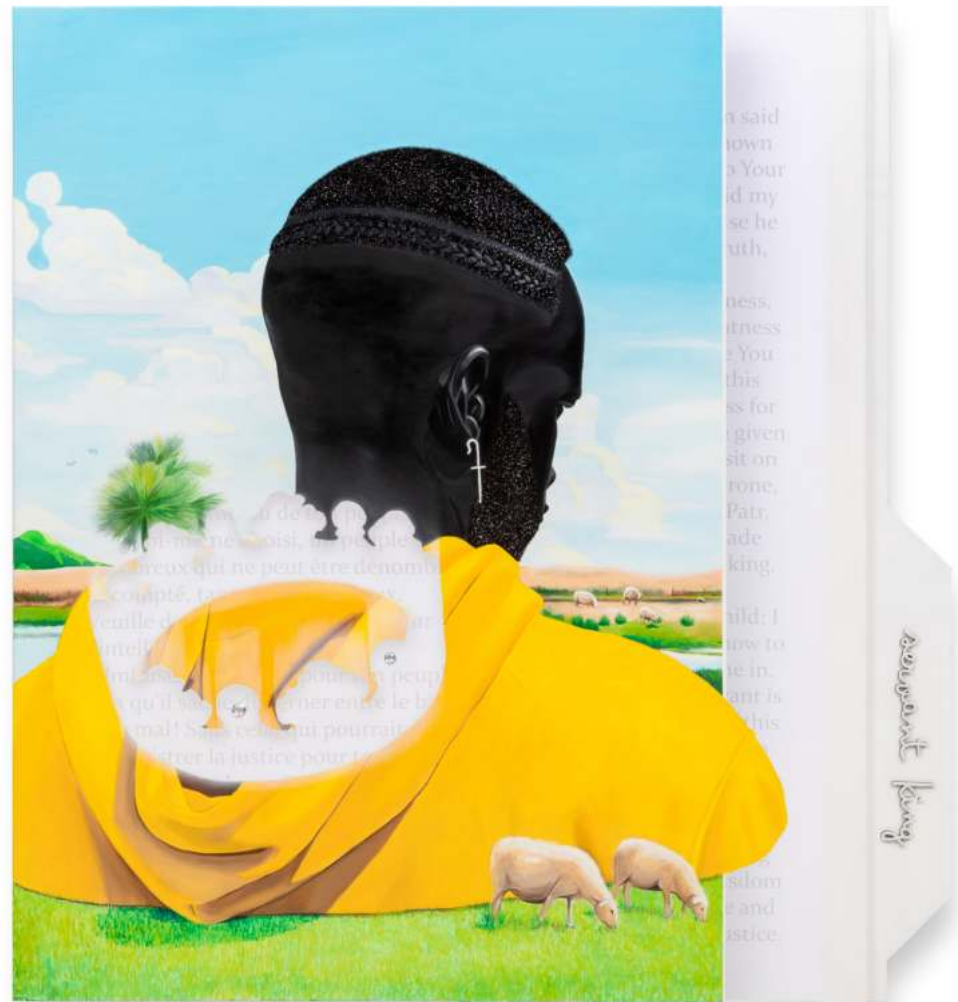


CONRAD EGYIR

“What distinguishes Egyir’s work is his more minimal backdrops—solid swaths of pastels, whites, and light grays—along with his employment of graphic-design strategies... There’s an official air to these pieces; they borrow the language of approved, canonized types of pictures, those that appear in municipal buildings and houses of worship. Commanding and colorful, regal and playful, Egyir’s paintings are difficult to resist.”

- Glen Helfand





CONRAD EGYIR
Beloved's Brook, 2024
Oil, acrylic, and mounted wood, on canvas
72 x 66 inches
182.9 x 167.6 cm





CONRAD EGYIR
Milk, Honey and Refuge, 2024
Oil, acrylic, and mounted wood, on canvas
77 x 60 inches
198.1 x 152.4 cm

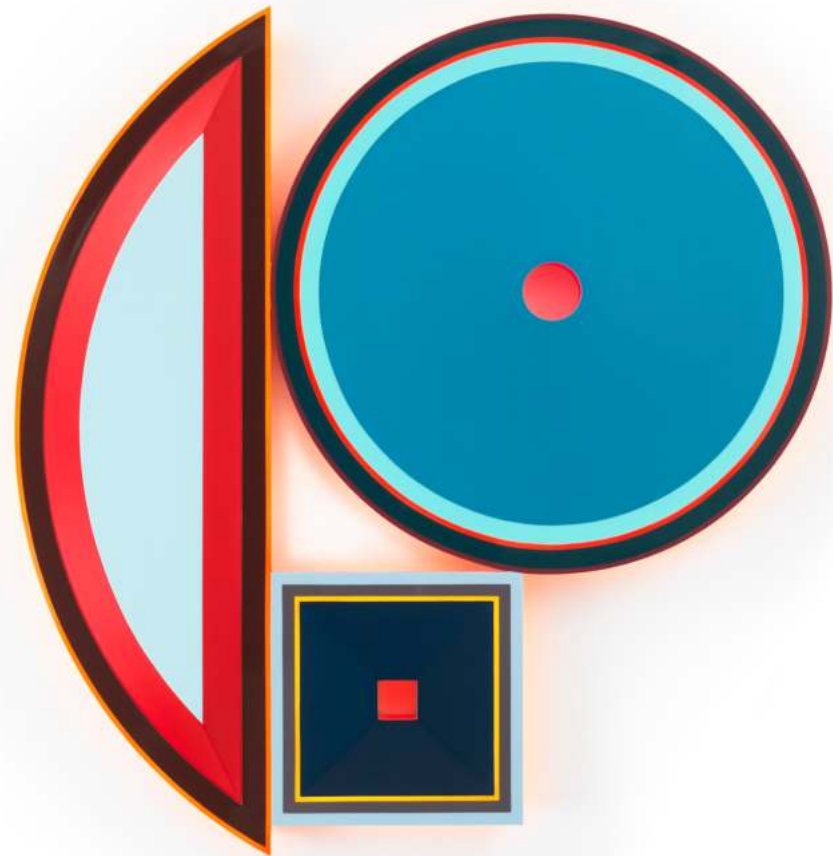


BEVERLY FISHMAN

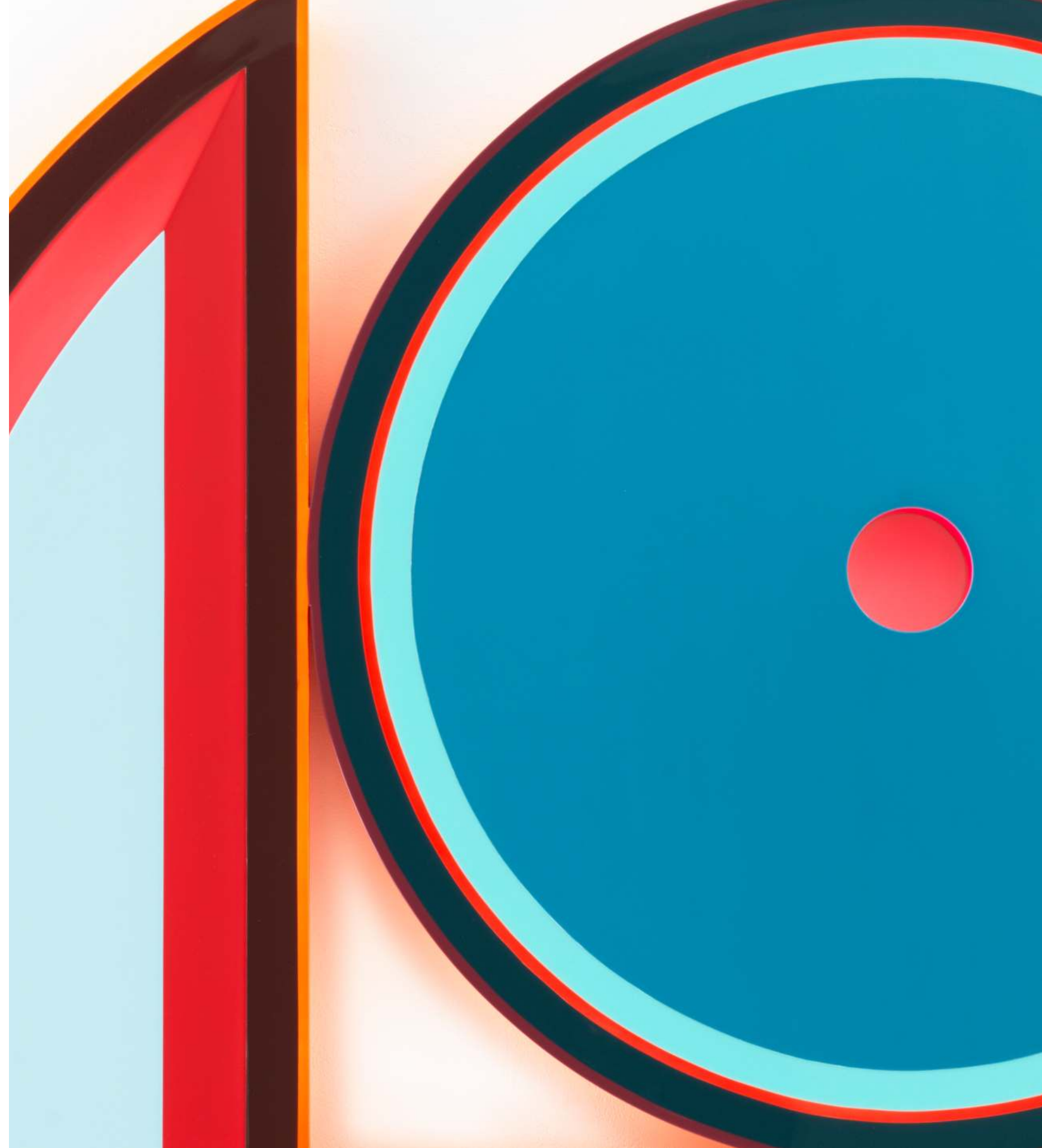
“Fishman’s wizardry is most apparent in the glowing edge of each painting. Super-saturated or fluorescent colors on the sides bounce onto the hanging wall, glowing as if there’s a hidden internal light source. Sometimes, when there is a void in the form, the reflection bathes the wall in a tint, creating the illusion of a painted surface when only reflected color fills the area.”

- Rebecca Hart



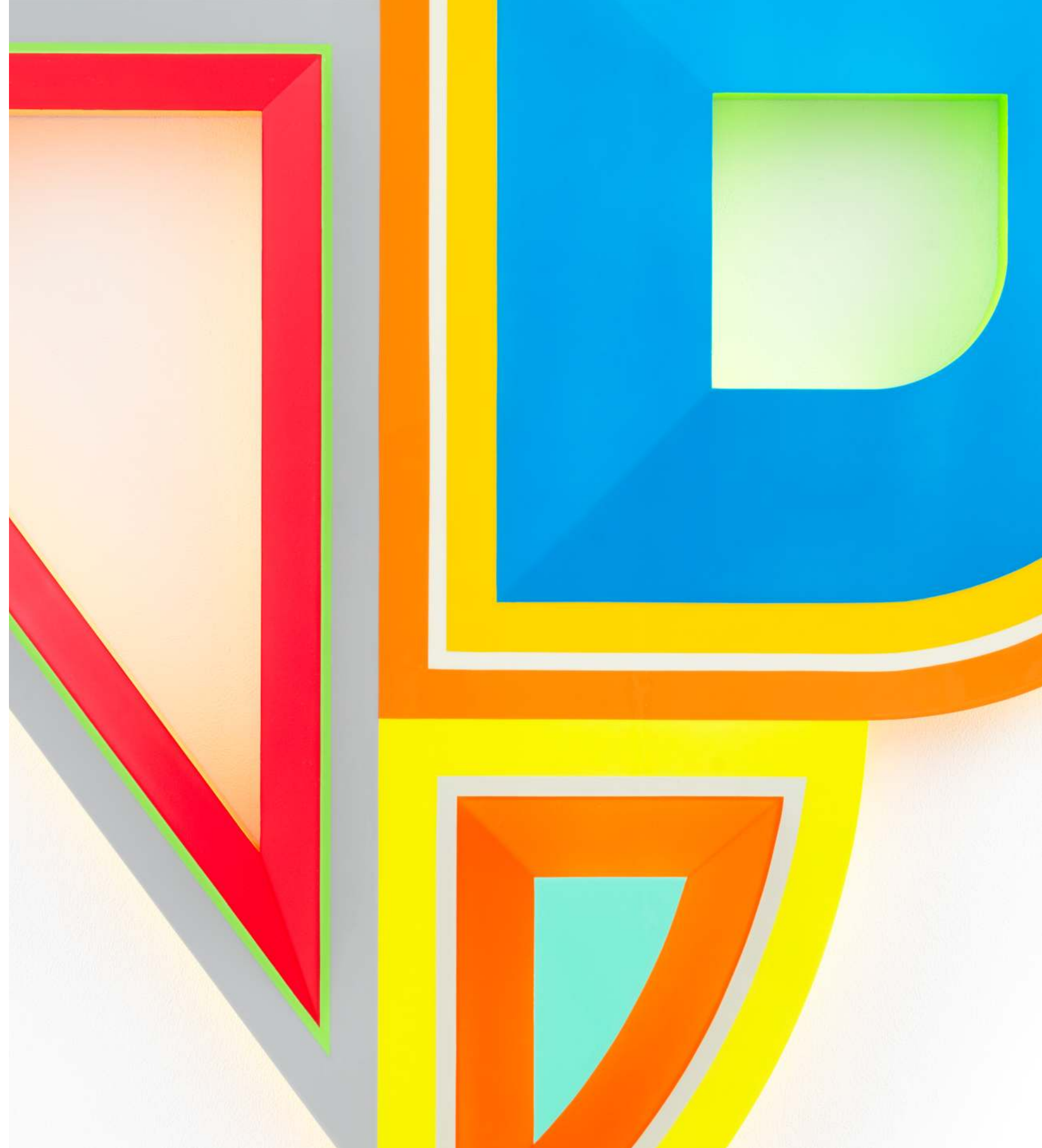


BEVERLY FISHMAN
Polypharmacy: Abortion, birth control, depression, 2024
Urethane paint on wood
44 x 42 inches
111.8 x 106.7 cm





BEVERLY FISHMAN
Polypharmacy: Epilepsy, opioid addiction, depression, 2024
Urethane paint on wood
43 x 42 inches
109.2 x 106.7 cm





WARREN ISENSEE

“Subtle areas of color are interspersed through the whole area. There is an implied movement and suggestion of pictorial depth. And there is a feeling of openness, possibly even optimism, with which many of Iseensee’s earlier works have frequently been associated. The artist is stepping into yet another phase of his longstanding exploration of the seemingly endless possibilities of geometry in the creative process.”

- Charlotta Kotik



WARREN ISENSEE
Wild Years, 2024
Oil on canvas
50 x 50 inches
127 x 127 cm





RAFFI KALENDERIAN

“Kalenderian has turned his instinctive admiration into a methodology. He mainly depicts his own widening circle of friends—a self-reinforcing dynamic, as he has been known to choose his subjects just because he wants to get to know them better. With supreme care and affection, he paints their portraits within his own, in miniature, a process he likens to a musician covering a song. ‘My friends are like celebrities to me,’ he says, and you feel that in his pictures. They are exciting because he is excited when he paints them. I think of portraiture as an opportunity to show love.”

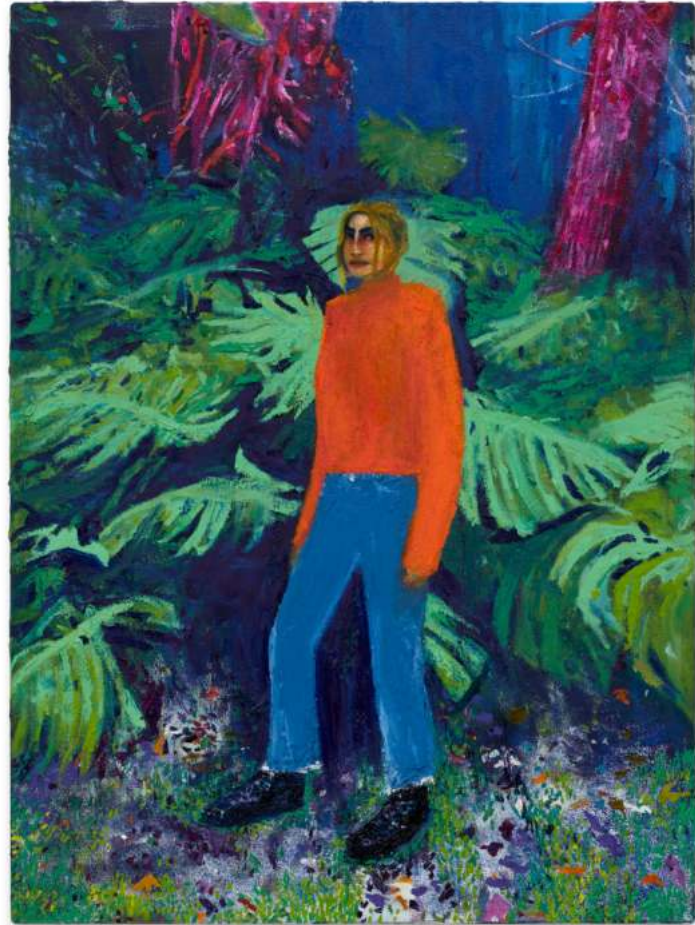
- Glenn Adamson





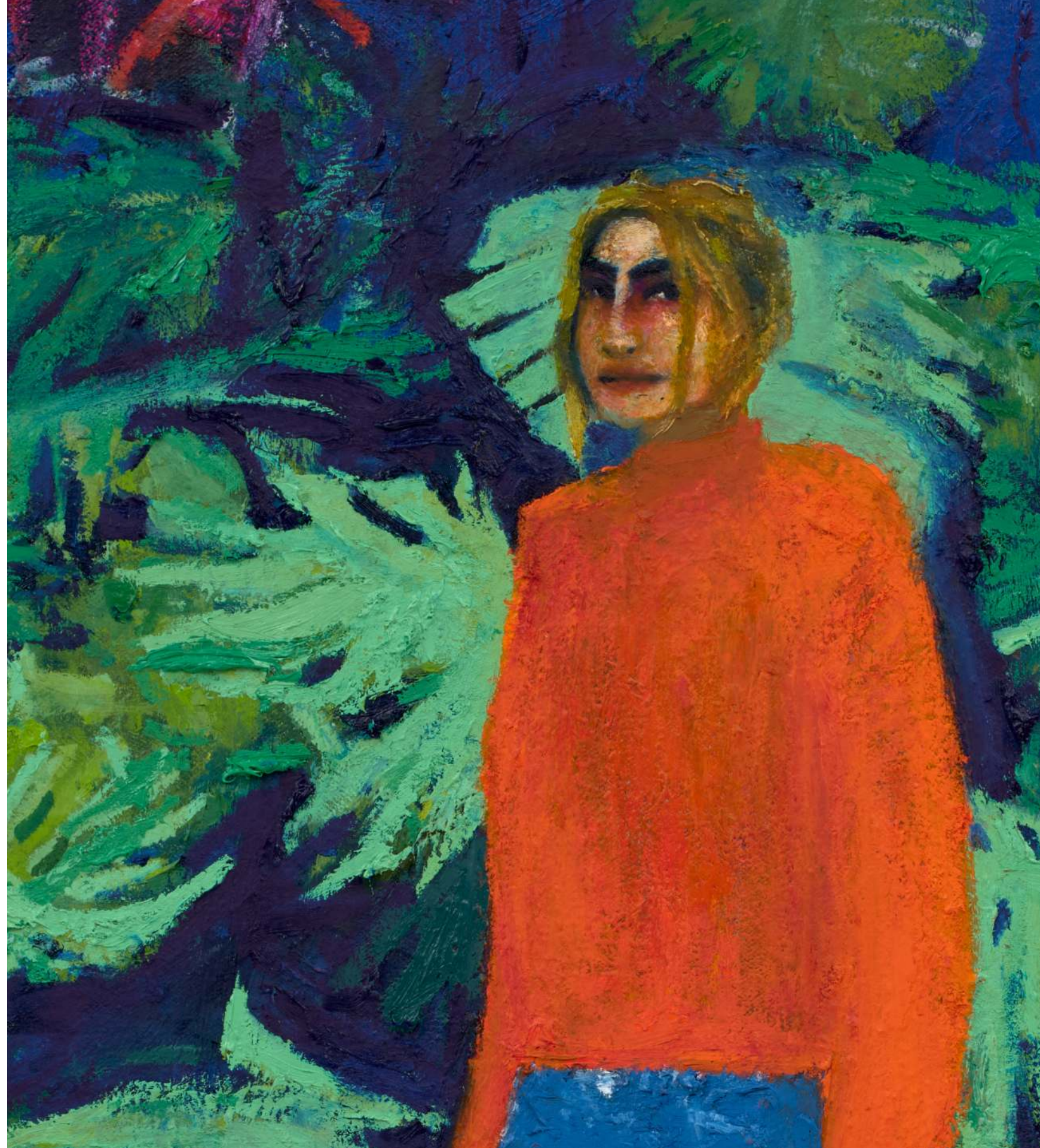
RAFFI KALENDERIAN
Mai Tai, 2024
Oil, colored pencil, ink on linen
30 x 22 inches
76.2 x 55.9 cm





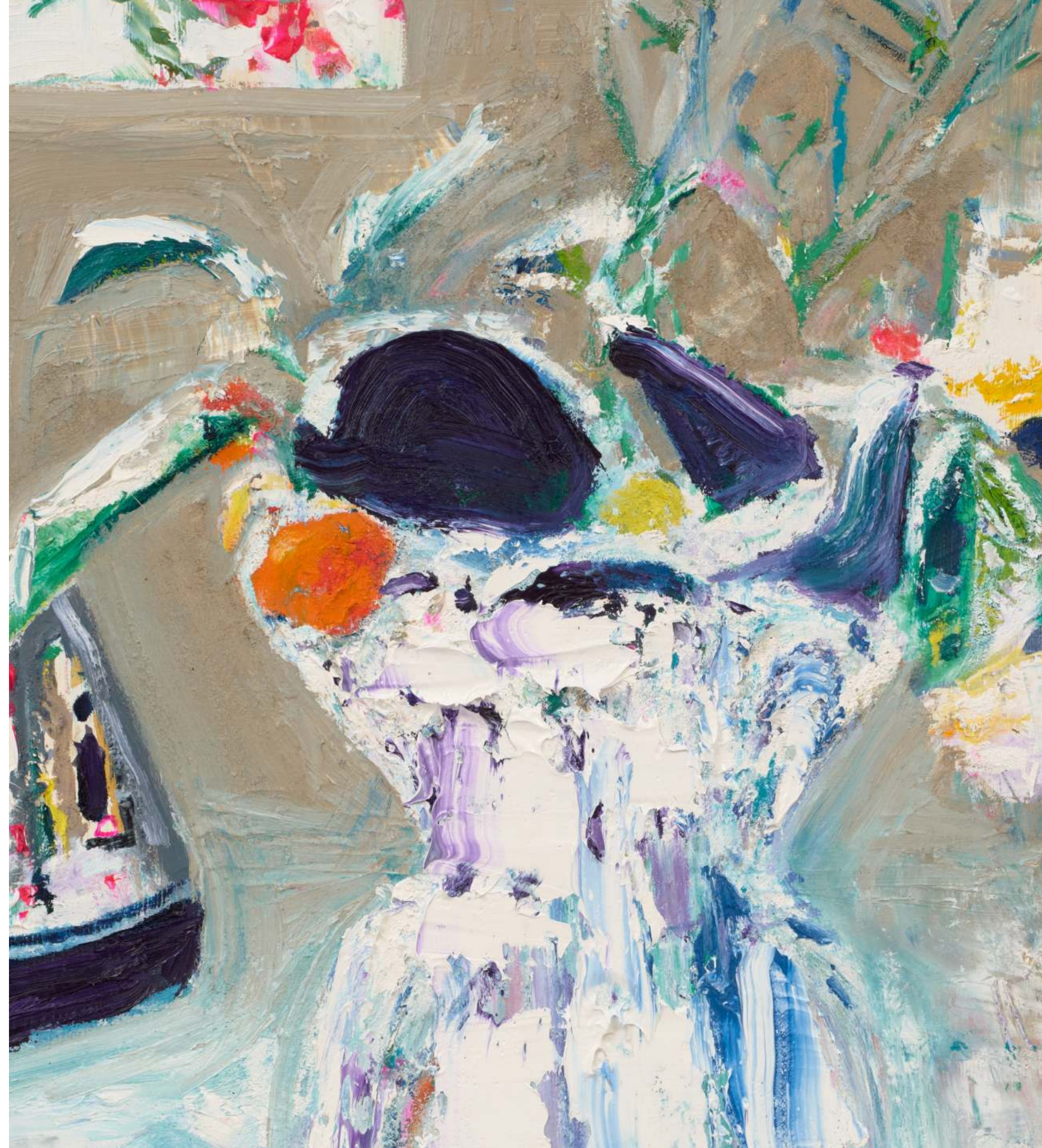
RAFFI KALENDERIAN

Masha, 2024
Oil on canvas
30 x 22 inches
76.2 x 55.9 cm





RAFFI KALENDERIAN
Still life with Kitchen Flowers, 2024
Oil on panel
24 x 18 inches
61 x 45.7 cm



TOM LaDUKE

“Viewers of the paintings may experience a sense of dislocation, and of a deconstruction of the present. This experience can only be understood in retrospect, in the temporal and truly ghostly intertwining of the present. The present event (viewing) is revealed only in the trace it leaves, a trace that, once again, bears no visible meaning, a trace that is on the painting and in the viewer’s memory, a feeling that can only be induced by retrospective reading and interpretation.”

-Vincent Honoré





TOM LaDUKE
Last Dance, 2024
Acrylic on canvas over panel
33 x 45 inches
83.8 x 114.3 cm





TOM LaDUKE
Plato on the .50, 2024
Acrylic on canvas over panel
33 x 45 inches
83.8 x 114.3 cm





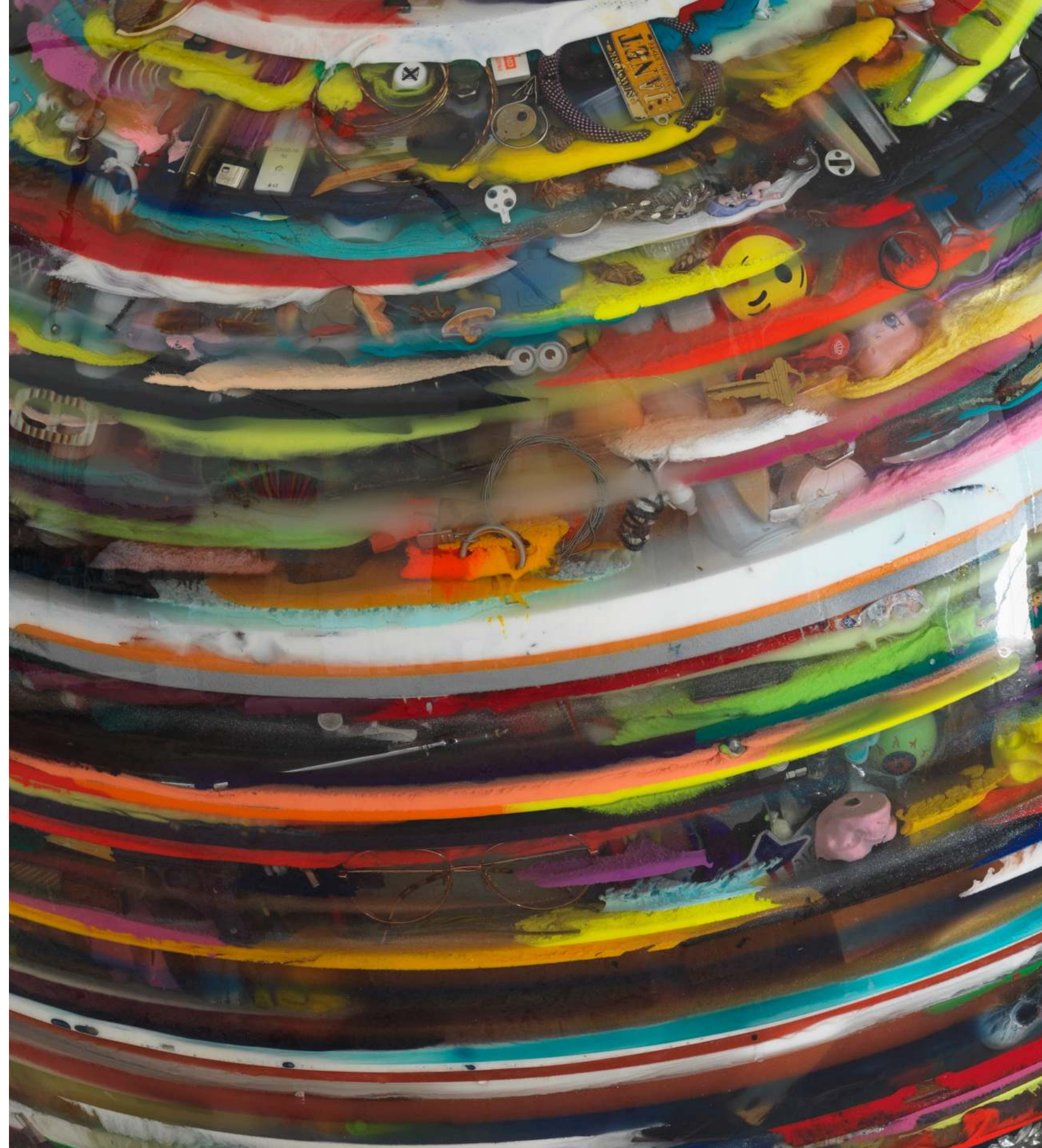
MARKUS LINNENBRINK

“As a painter, he does not play a zero-sum game. He is as interested in what he has done with wood, pigment, and epoxy resin as he is with what these materials do in our imaginations—in other possibilities, other worlds, alternative universes, as it were. Such optimism is rare. So is such humility. It is a kind of confidence that is as focused on the artist’s own accomplishments as it is on future discoveries, especially those that involve a viewer’s capacity to understand a painting’s potential and our place in it. In a world overrun with narcissistic self-involvement and authoritarian pronouncements of all shapes, stripes, and sizes, it’s thrilling—and inspiring—to be in the presence of Linnenbrink’s anarchistic paintings, whose genius resides in good will and generosity.”

- David Pagel



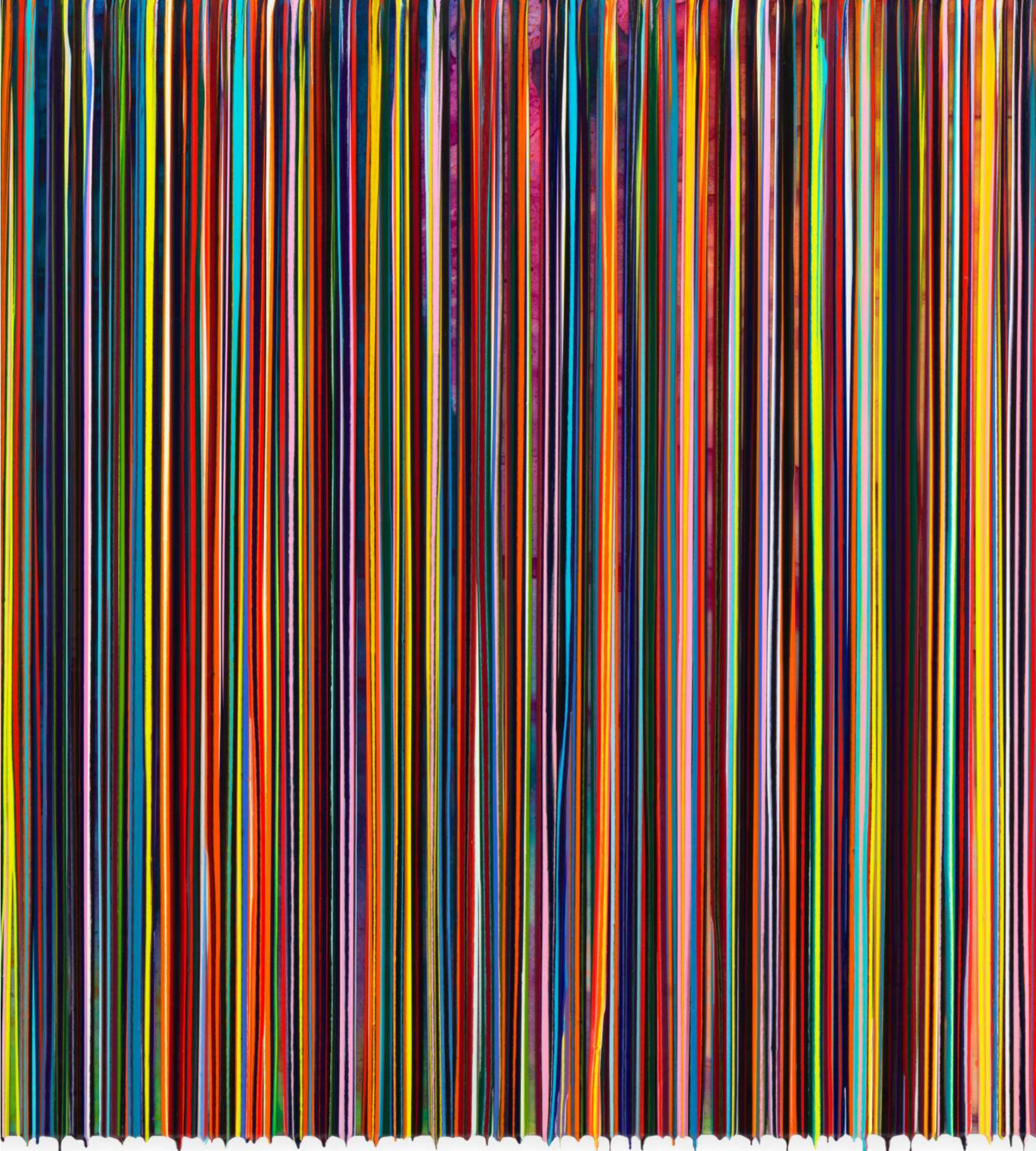
MARKUS LINNENBRINK
COLDWORLDGOODMANBITEBACK, 2023
Epoxy resin, pigments, objects
36 inches
91.4 cm
diameter



MILES McENERY GALLERY



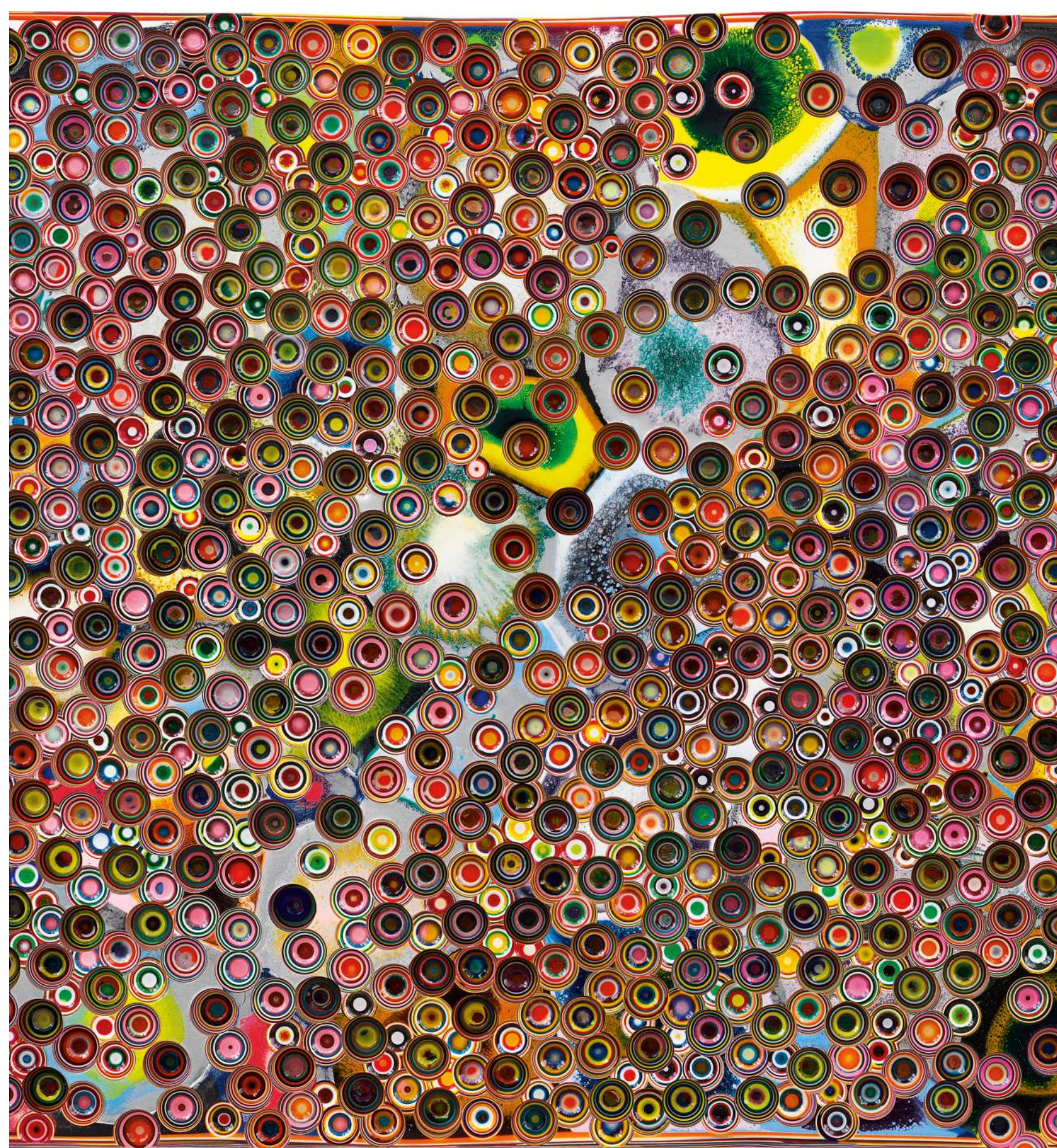
MARKUS LINNENBRINK
GIVEBRAINRESTFROMMATRIX, 2023
Epoxy resin and pigments on wood
48 x 96 inches
121.9 x 243.8 cm



MILES McENERY GALLERY



MARKUS LINNENBRINK
THEBLISSTHEPLAYERTHEMIRROR (BROKENBUTTERFLY), 2023
Epoxy resin and pigments on wood
48 x 96 inches
121.9 x 243.8 cm

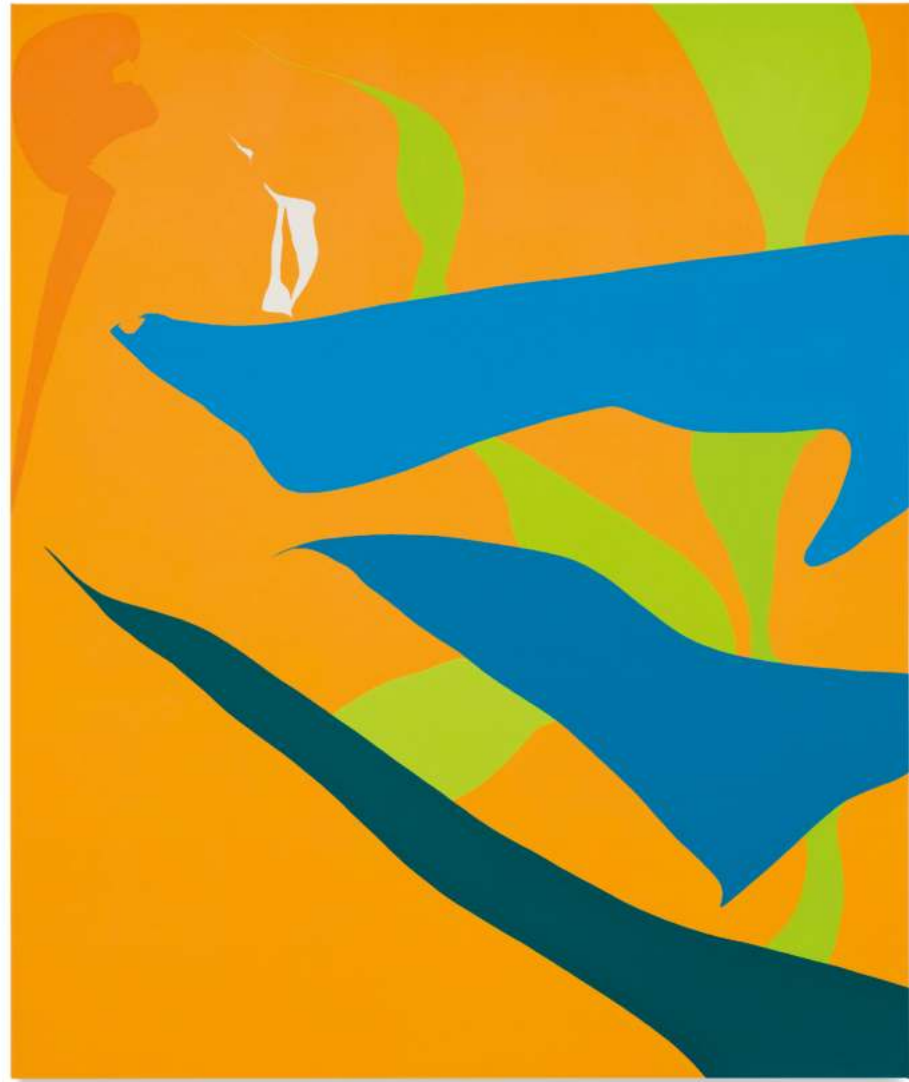




HEATHER GWEN MARTIN

“Martin’s color-field abstractions should be recognizable, though they are not just a continuation of any particularly artistic movement. Instead, they are poetic investigations of light and color, not inspired by anything specifically but rather from Martin’s own absorption of the world. That’s not to say that her biography or identity is a component of her work, or that Martin centers herself—the human, the painter, the creator—into the paintings. Instead, these paintings are of light, color and composition; it’s their subject and object.”

- Julie Baumgardner



HEATHER GWEN MARTIN

Swell, 2021
Oil on linen blend
67 x 56 inches
170.2 x 142.2 cm



DOUGLAS MELINI

“Melini’s doubling up of ‘frames’ dislodges the notion of a fixed interior and exterior. The eye is drawn into the planks of wood, tracing the natural deep furrows and ridges of the material. The central canvases, meanwhile, are built up and out with meaty paint, to the point that the center shape of each work becomes an almost sculptural protrusion outward into space. The effect is a subtle, but persistent, optical vibration.”

- Sara Roffino





DOUGLAS MELINI

Untitled (Tree Painting-Coentric, Purple, Turquoise, Magenta, Green), 2023

Oil on linen and acrylic stain on reclaimed wood with artist frame

52 x 52 inches

132.1 x 132.1 cm



YUNHEE MIN

“Yunhee Min is perhaps best known for her use of distinctive tools to lay down broad swaths of paint in abstract and vivid fields, and she has been negotiating the resultant configurations and juxtapositions for more than two decades—building up an expansive body of work that balances her primary medium of painting with a companion interest in architecture and site- specificity. Within this approach to making work and corraling color, she has often spoken of the interface between the tool and her body, returning again and again to the limitations of her reach, the arc of her arm to define gesture; respiration, and its impact on creative toil; and, of course, site as metonymic.”

- Nick Herman





YUNHEE MIN
Long Impulse (#04-22), 2022
Acrylic on linen
72 x 66 inches
182.9 x 167.6 cm





LIZ NIELSEN

“There is a deep optimism inherent in Nielsen’s work—a dream that somewhere out there, in this universe or another, we are wide-eyed and at ease, happy to surrender to life’s greatest mysteries.”

- Grace Edquist

MILES McENERY GALLERY



LIZ NIELSEN
Sky Stone Toro, 2022
Analog chromogenic photogram on Fujiflex
50 x 63 inches
127 x 160 cm

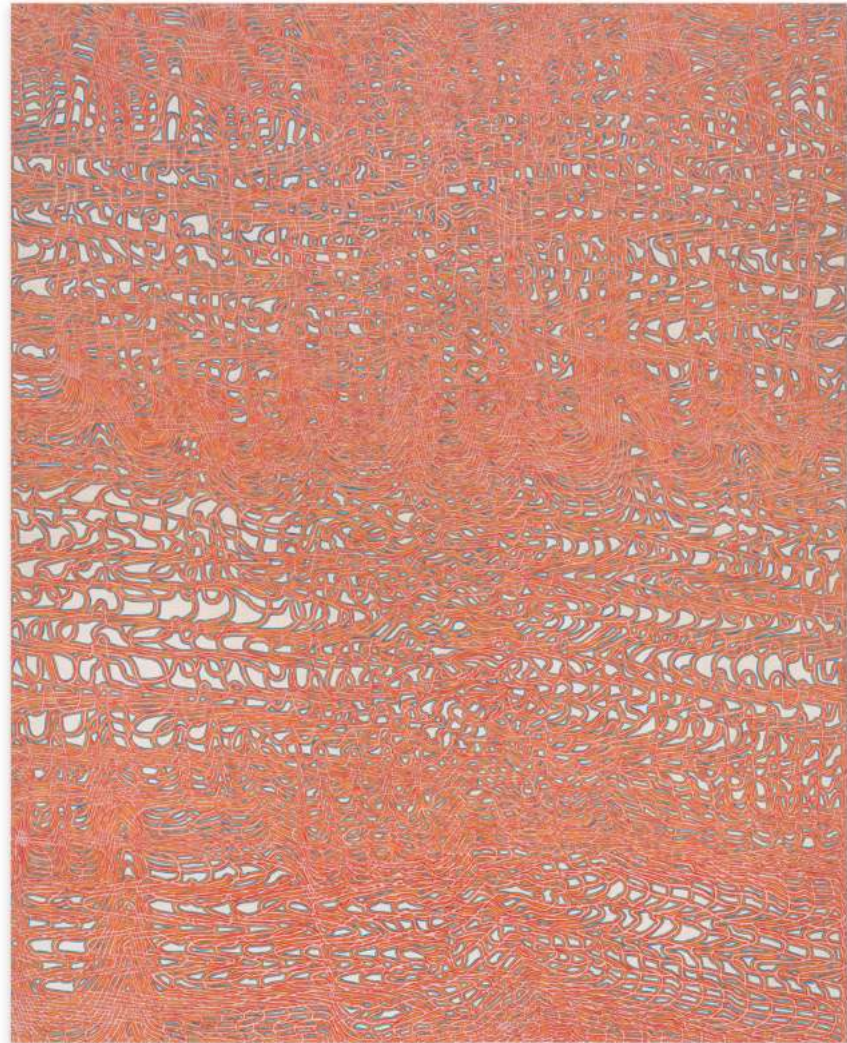


JAMES SIENA

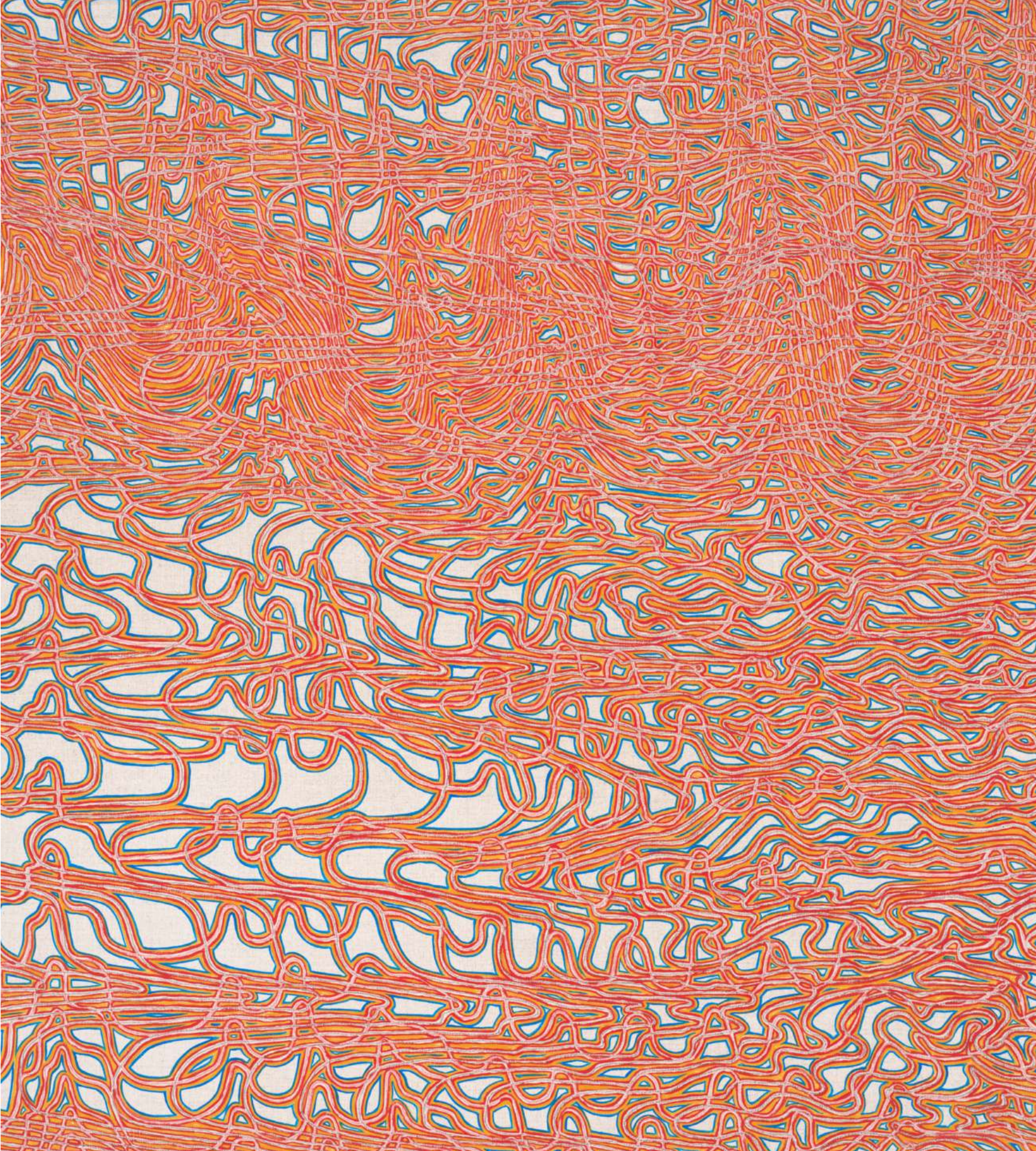
“Only by attentively approaching their linear movements and developments will viewers be able to appreciate the artist’s algorithmic patterns—the initial set of rules with which Siena has noted beginning each piece—and ascertain how they have coalesced into recursive and active cognitions.”

- Robert Hobbs, Ph.D.





JAMES SIENA
Striata, 2023
Graphite and acrylic on linen
60 x 48 inches
152.4 x 121.9 cm

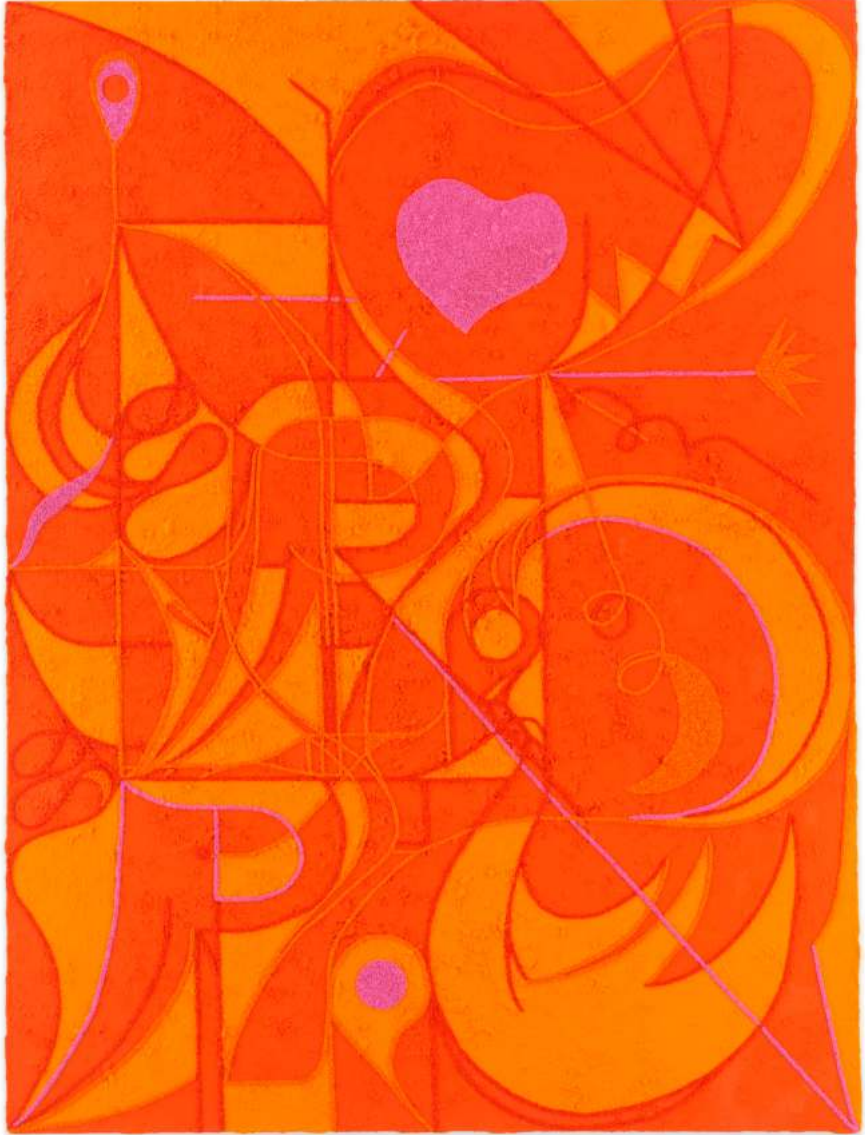


TRACY THOMASON

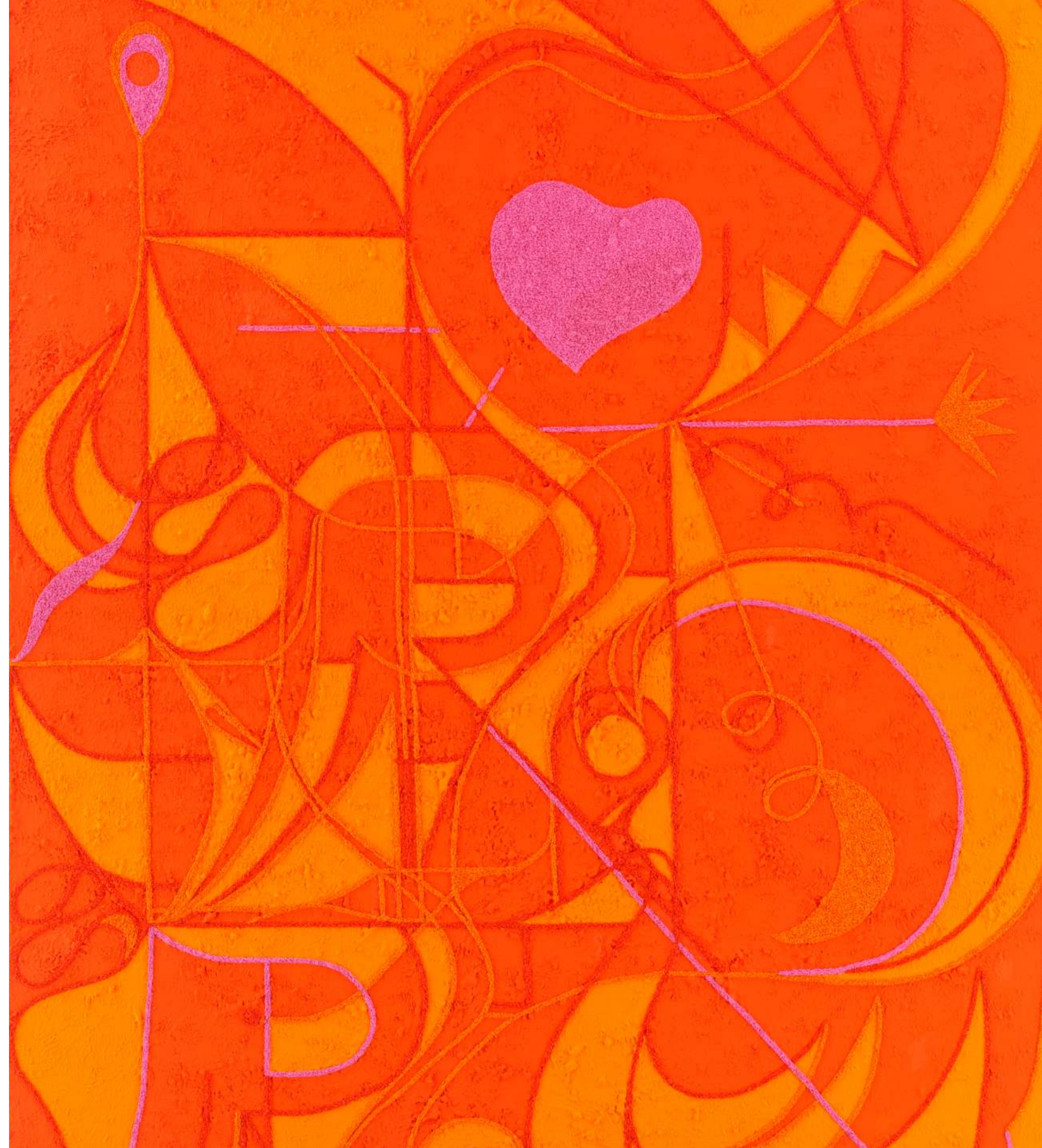
“The gritty surfaces of Tracy Thomason’s oil and marble dust paintings recall stucco siding and the scratched-into exteriors of ceramic urns. ‘I aim for a clay-like surface to accept scars and constellations through carving into something like a stalactite or initials on a tree trunk,’ Thomason said. Her process can be slow or quick, as she employs tools she describes as ‘surgical’ to develop the biomorphic shapes on her canvases.”

- Alina Cohen





TRACY THOMASON
What Nerve, 2024
Mixed media on linen
96 x 72 inches
243.8 x 182.9 cm





MONIQUE VAN GENDEREN

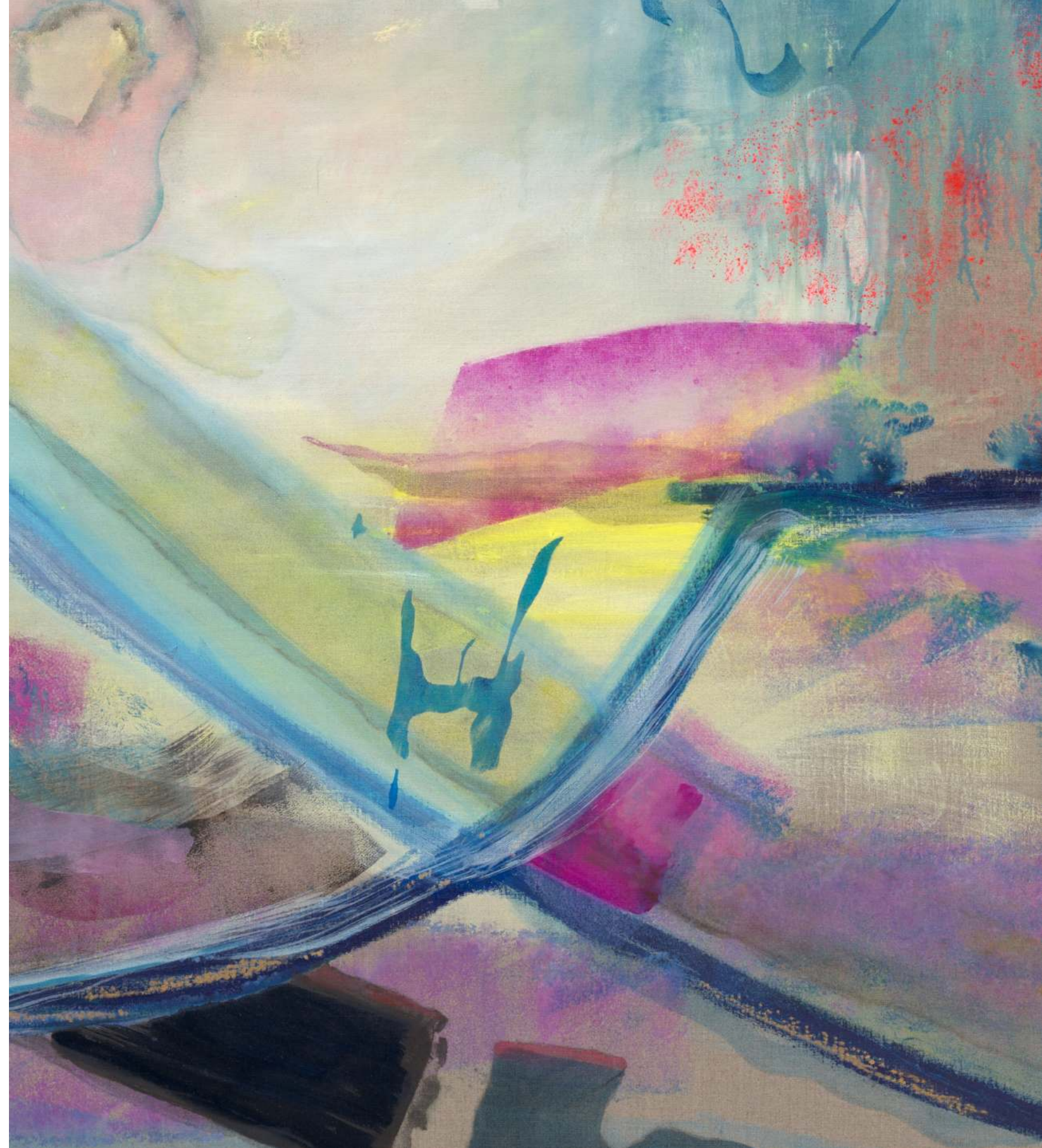
“This fluidity of evocation, the ease with which several opposing ideas, terrains, and feelings can be held simultaneously with minimal drama or conflict, is the lifeblood of her work and what makes it ultimately so pleasurable to experience and to be a part of. I use the term pleasurable cautiously, because this is certainly not armchair painting (à la the great masters of the twentieth century) but work that demands to be engaged, navigated, and interfered with.”

- Moran Sheleg, Ph.D.



MONIQUE VAN GENDEREN

Untitled, 2024
Oil on canvas
50 x 66 inches
127 x 167.6 cm





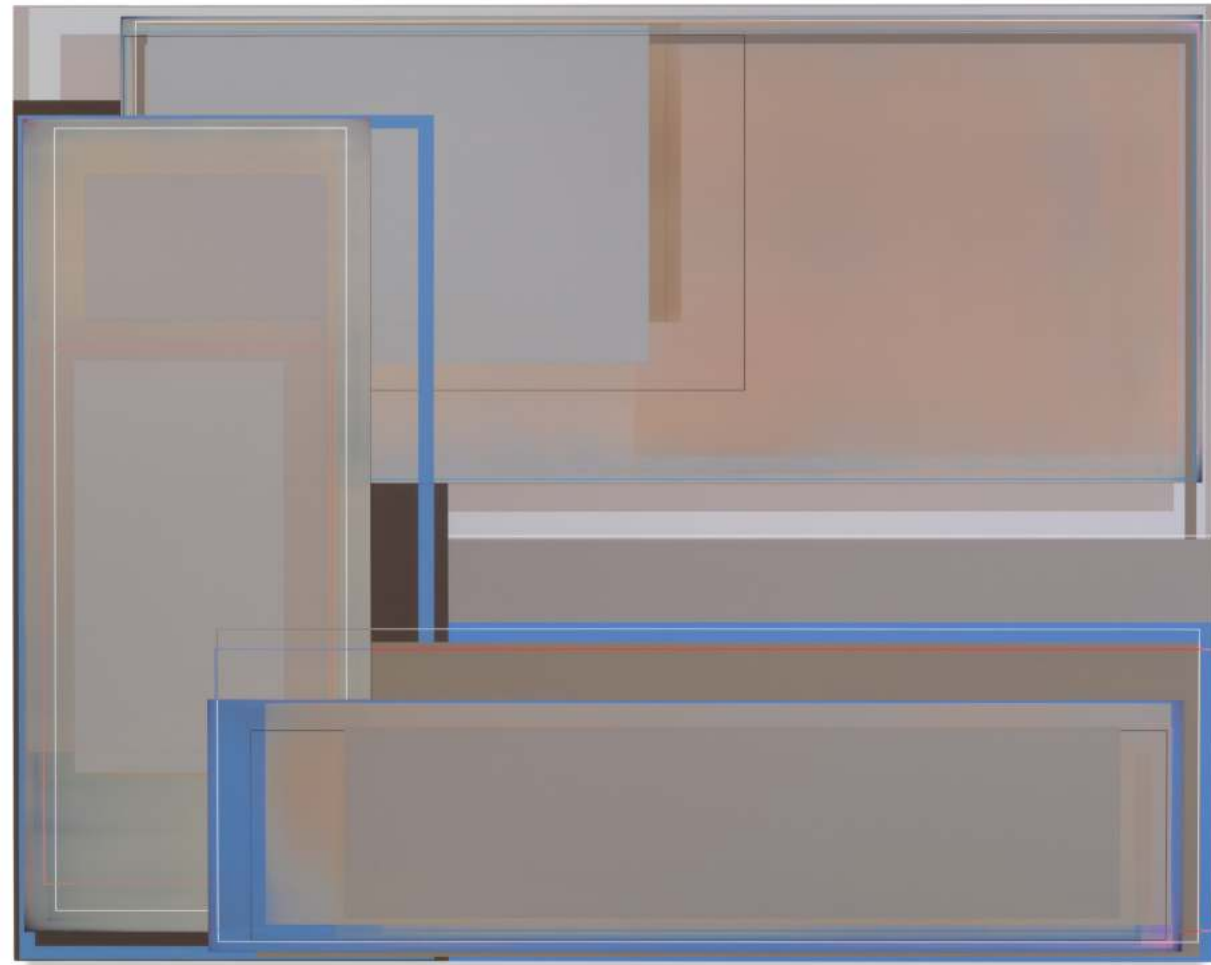
PATRICK WILSON

“Wilson’s color relationships are not fixed, either. They move back and forth, in and out, against and with one another. They overlap, completely or partly obscuring one another. But, curiously, they never reveal one another; that is, they never reach a state of transparency in which other color planes take over or even run under their spaces. There is no hierarchy in Wilson’s efficiently described, gracefully balanced choreography, there is only potential—perhaps fixed on canvas, but continuing in the eye of the beholder. Again, perception, in all its inexactitude, allows the viewer to ‘complete the work of art,’ in Marcel Duchamp’s words, as the viewer is wont.”

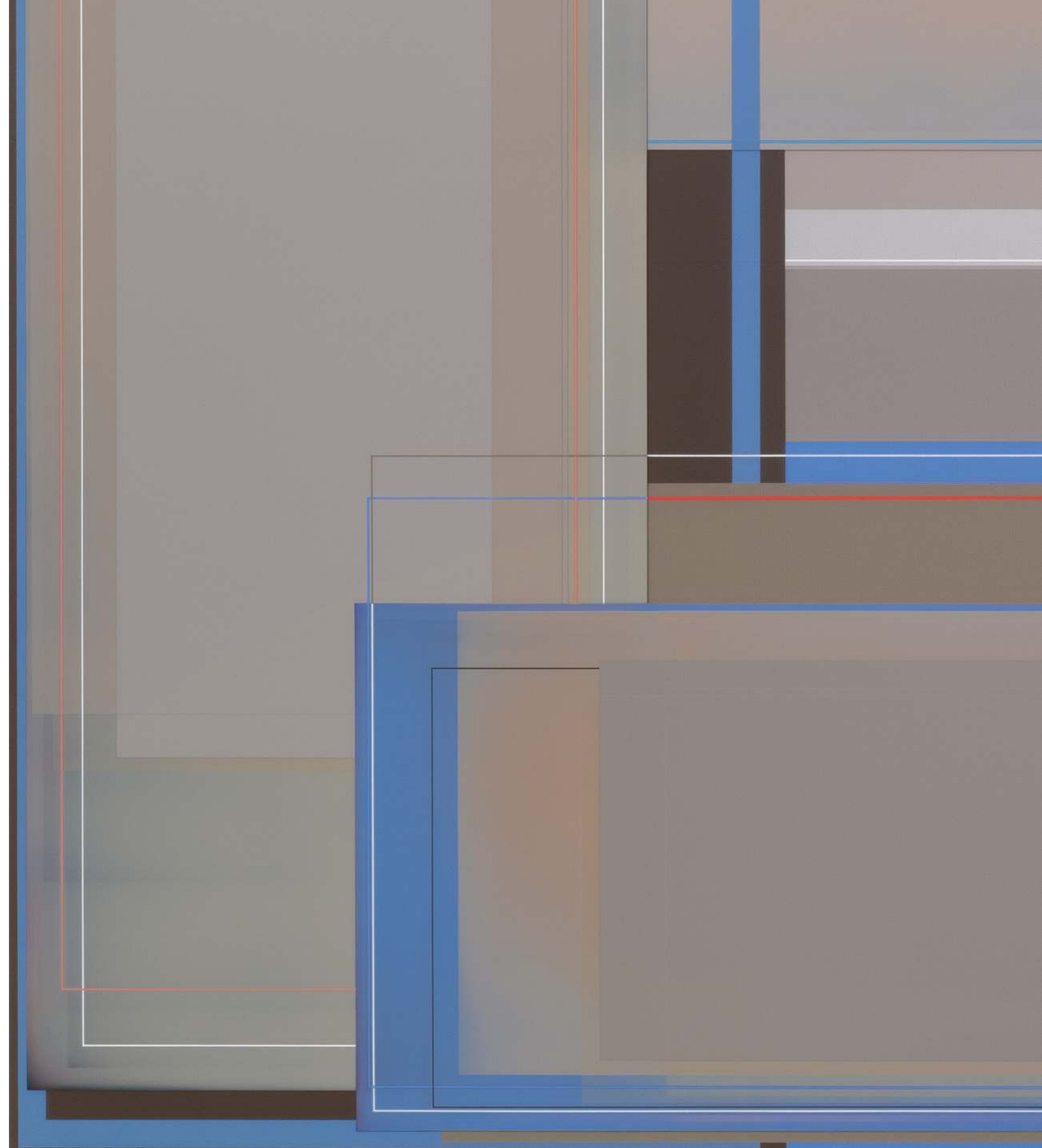
- Peter Frank

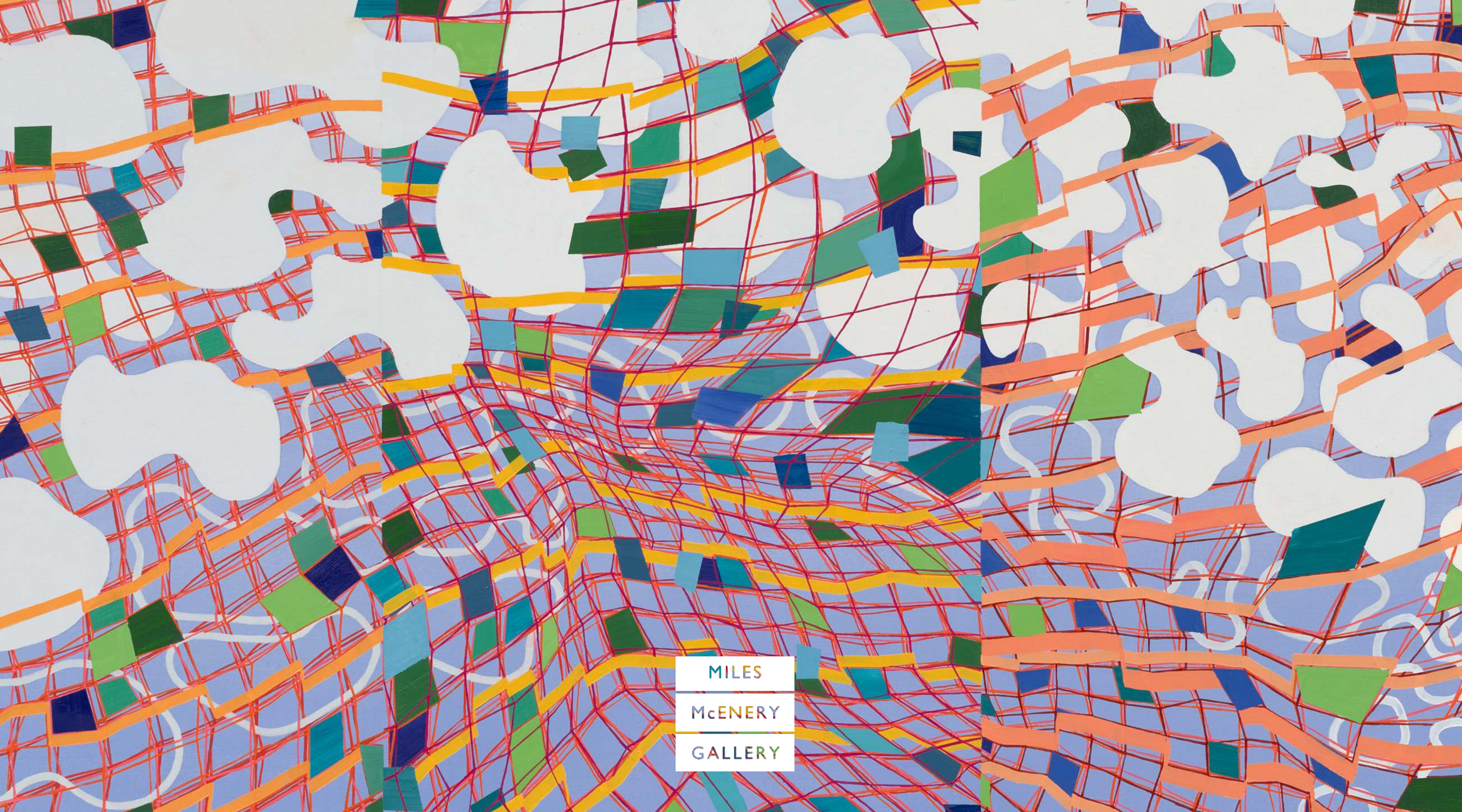


MILES McENERY GALLERY



PATRICK WILSON
Catfish Hole, 2019
Acrylic on canvas
67 x 72 inches
170.2 x 182.9 cm





MILES
McENERY
GALLERY