



THE ARMORY SHOW
5 - 8 SEPTEMBER 2024

BOOTH #322
MILES McENERY GALLERY

THE ARMORY SHOW

MILES

McENERY

GALLERY

BOOTH #322

5 - 8 SEPTEMBER 2024

JAVITS CENTER | NEW YORK, NY

TRUDY BENSON

ROSSON CROW

LISA CORINNE DAVIS

INKA ESSENHIGH

BEVERLY FISHMAN

PIA FRIES

GABRIELLE GARLAND

ISCA GREENFIELD-SANDERS

LIZ NIELSEN

FIONA RAE

TRACY THOMASON

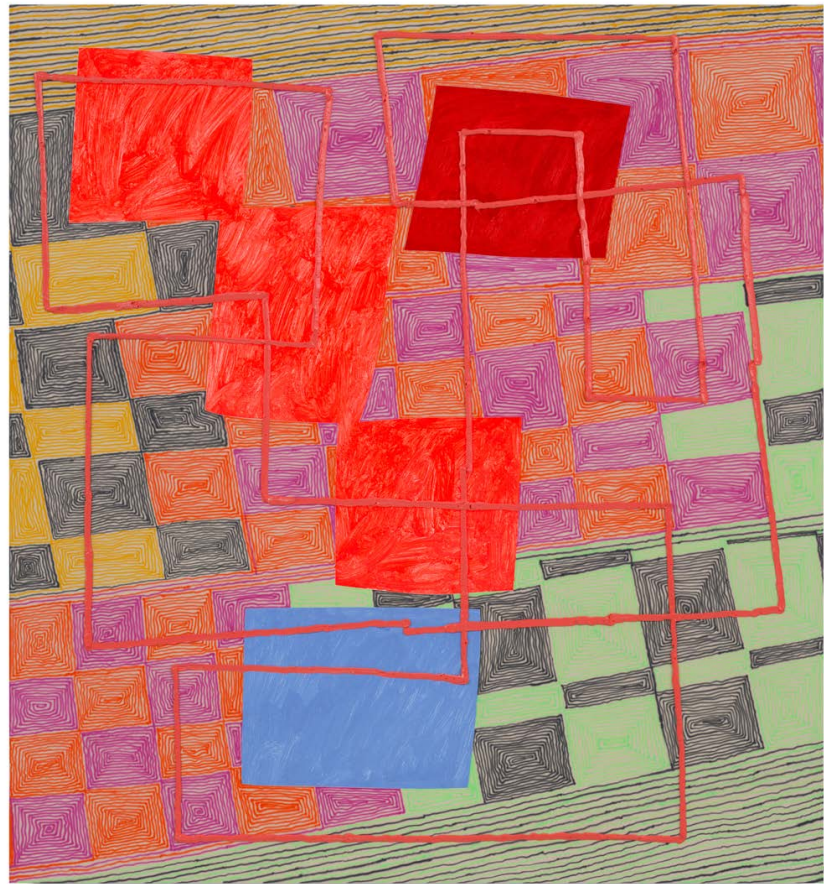
EMILY WEINER

TRUDY BENSON

“In 1948, Josef Albers straightforwardly summed up the concept of abstraction by claiming, ‘Art should not represent, but present.’ Benson seems to be declaring, ‘Art can present, represent and re-present at the same time.’ For Benson, the creative process relies upon experimentation through the medium of paint and mark-making as much as it entails investigations of the trajectories of abstraction within the context of our technocratic epoch.”

- Raphy Sarkissian in “Trudy Benson’s Variegated Iconography”





TRUDY BENSON
Plonk, 2022
Acrylic and oil on canvas
47 x 43 inches
119.4 x 109.2 cm





TRUDY BENSON
Would It Be Possible to Play Forever?, 2022
Acrylic and oil on canvas
61 x 66 inches
154.9 x 167.6 cm





ROSSON CROW

“Crow has always been a student of history—political history, pop-cultural history, art-and-design history. Critics have described many of her large-scale, epic compositions as contemporary history paintings. But she does not depict history as it unfolded or even as we wish it had unfolded. Instead, she shows history as we might actually receive it today: distorted, manipulated, heightened, blurred, and out of context.”

- Julia Halperin in “Rosson Crow is the Painter of Our Post-Babel Age”

MILES McENERY GALLERY



ROSSON CROW
Confusion of Tongues, 2024
Acrylic, spray paint, photo transfer, and oil on canvas
84 x 70 inches
213.4 x 177.8 cm



MILES McENERY GALLERY



ROSSON CROW

Looted, 2024

Acrylic, spray paint, photo transfer, and oil on canvas

84 x 70 inches

213.4 x 177.8 cm





LISA CORINNE DAVIS

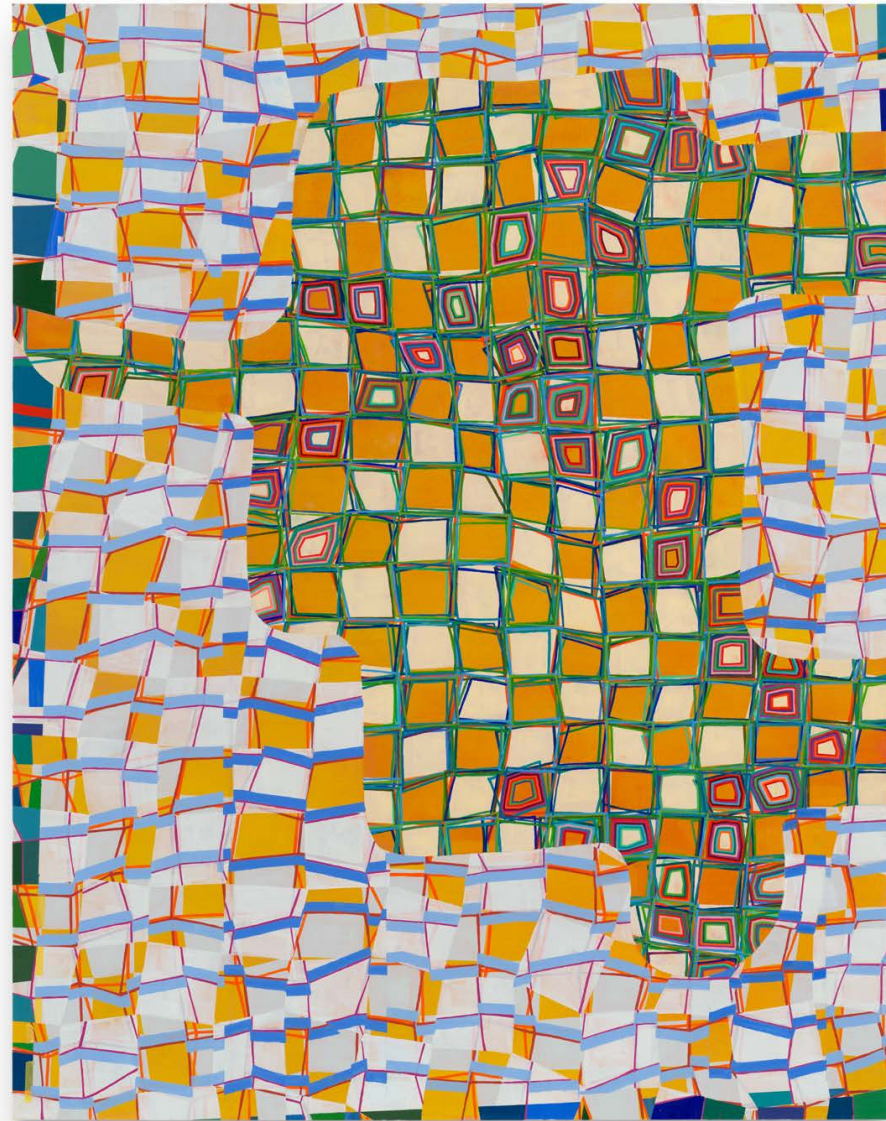
“Davis’s fluid but concise work is founded in her own intellectual and artistic intricacy, indirectly addressing both her roots and her art historical associations. She builds depth through layers of abstraction, letting us peer through each as if we were voyeurs. We feel like explorers when examining, directed, or perhaps misdirected, through avenues via a long, sharp, jagged blue highway.”

-Barbara A. MacAdam in “Lisa Corinne Davis: You Are Here?”



LISA CORINNE DAVIS
Episodic Calculation, 2024
Oil on canvas
70 x 55 inches
177.8 x 139.7 cm





LISA CORINNE DAVIS
Fleeting Format, 2024
Oil on canvas
70 x 55 inches
177.8 x 139.7 cm



INKA ESSENHIGH

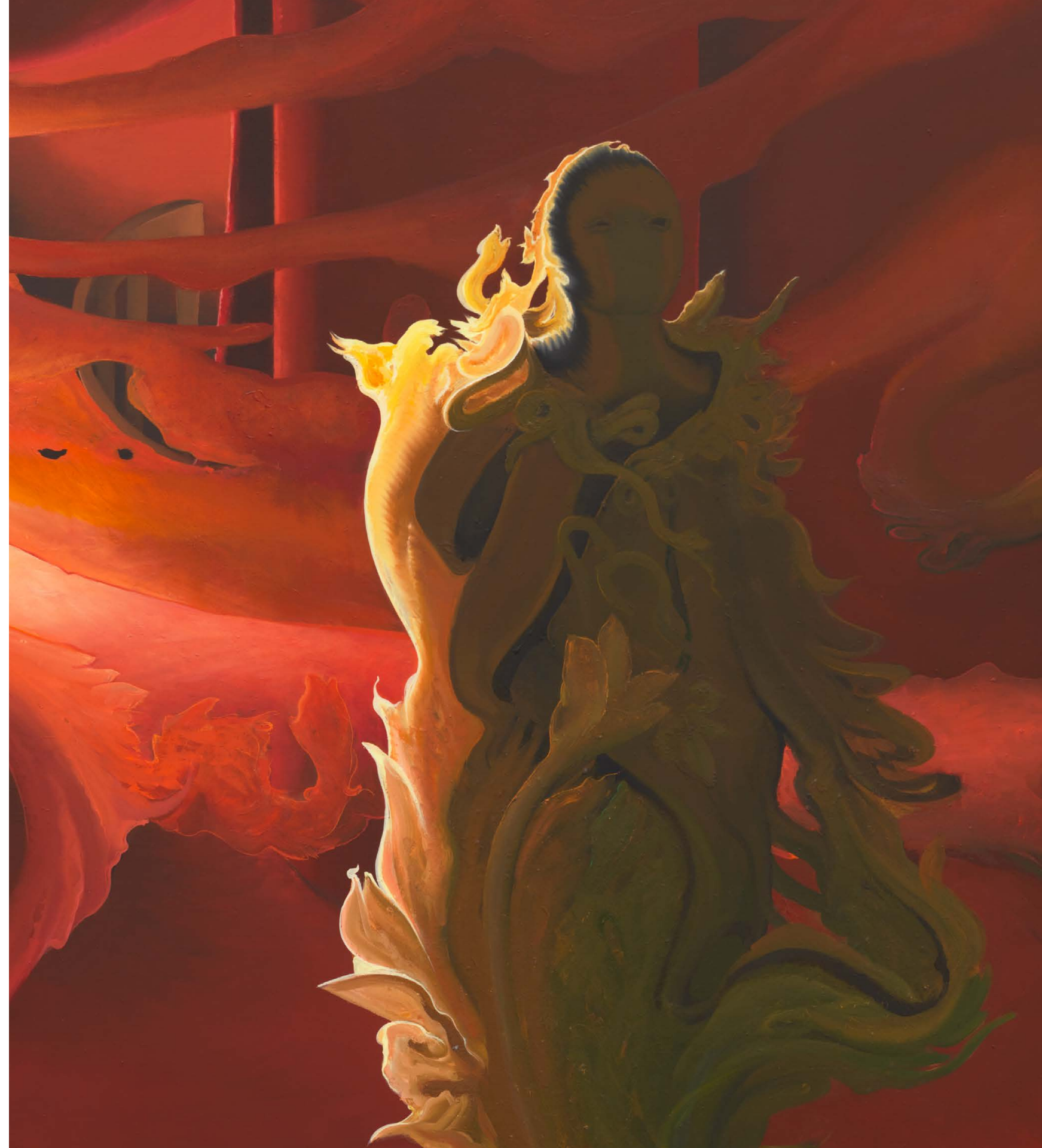
“While Essenhigh is neither fully surrealist nor fully pop, what the genres with which she is associated have in common is a relationship to the uncanny. Her paintings are dimensional narratives that require close-up viewing, creating a visceral dialogue, one viewer at a time. They are marked by bright, sometimes overwhelming, color and decision to revel in the ‘little world’ schema of psychological interiority.”

- Jenni Sorkin in “Inka Essenhigh’s Uncanny Picturesque”





INKA ESSENHIGH
Forms from Deep Underground, 2014
Oil on linen
54 x 64 inches
137.2 x 162.6 cm





INKA ESSENHIGH
Forrest Tableau, 2017
Enamel on canvas
32 x 80 inches
81.3 x 203.2 cm





BEVERLY FISHMAN

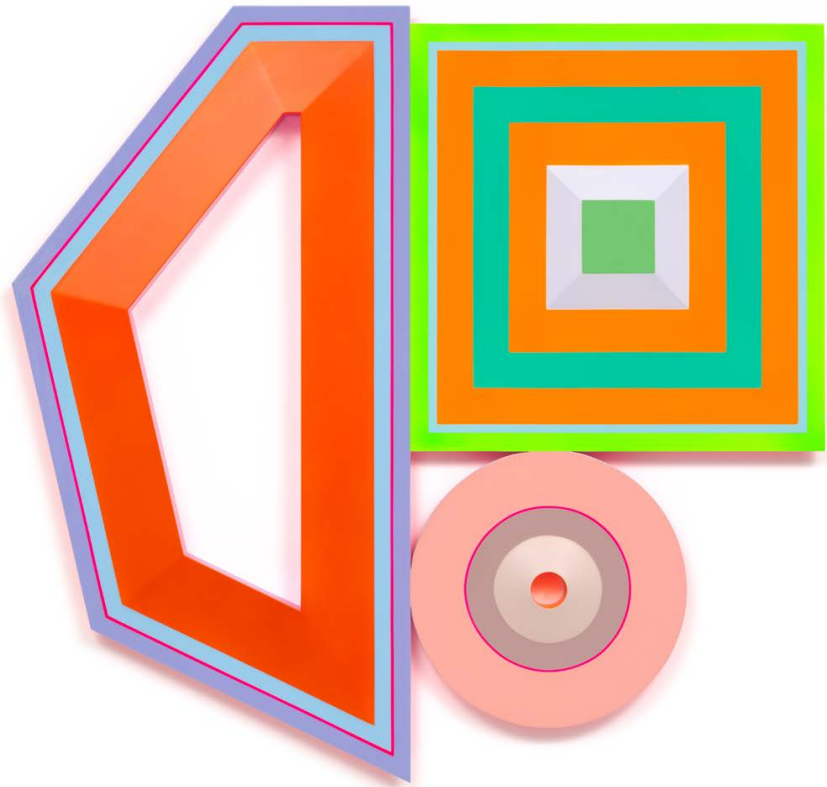
“Listening carefully to the world around her, the artist co-opts the language of painting—line, color, form, texture—and compounds it with the art of medicine—diagnosis, management, and sometimes a cure. Novel shapes and hues combine and appear like an unknown alphabet—twenty-first-century glyphs suggestive of otherworldly characters or formulas. A prolific maker, Fishman traces the evolution of medical and pharmacologic discovery, injecting it with personal and cultural content.”

- Rebecca Hart in “A Prescription”



BEVERLY FISHMAN
Polypharmacy: Autonomy, Equilibrium, Choice, Agency, 2024
Urethane paint on wood
67 x 120 inches
170.2 x 304.8 cm





BEVERLY FISHMAN
Polypharmacy: Energy, Contentment, Autonomy, 2024
Urethane paint on wood
43 x 45 inches
109.2 x 114.3 cm





BEVERLY FISHMAN
Polypharmacy: Peace, Self-Sufficiency, Joy, 2024
Urethane paint on wood
43 x 45 inches
109.2 x 114.3 cm





PIA FRIES

“There is an exuberance and generosity to Fries’ work that, in its physicality and its athleticism, feels much closer to our everyday affairs than the conventionally positioned cerebral concerns of abstraction. Hers is a practice that sits in between times; in between genders; in between abstraction and representation, critical theory and popular interest; and, ultimately, in between her hand, and her body, and our eye. Art can model new relations, new power dynamics. Pia Fries does just that.”

-Christopher Bedford in “Fair Play”



PIA FRIES
floredot F, 2023
Oil and silkscreen on wood
67 x 78 3/4 inches
170.2 x 200 cm





PIA FRIES
heliopedi I, 2023
Oil and silkscreen on wood
86 3/4 x 67 inches
220.3 x 170.2 cm



GABRIELLE GARLAND

“Through masterful distortions of perspective and extravagant exaggerations of color, Garland accentuates the idiosyncrasies that first attracted her eye and evoked the eye of the designer. Garland works from her own photographs, taken on walks around her neighborhood in New York City, during visits to Los Angeles, or while running errands in New Jersey, where she’ll pull to the side of the road, and take as many photos as she can without rousing too much suspicion. ‘It’s usually light and shade or a really joyful color combination,’ she said of the aspects of a house that most often inspire her to stop the car.”

- Tara Anne Dalbow in “A Way Place: Gabrielle Garland Gives A New Perspective”





GABRIELLE GARLAND
Untitled, 2024
Acrylic and oil on canvas
48 x 48 inches
121.9 x 121.9 cm





GABRIELLE GARLAND
Untitled, 2024
Acrylic and oil on canvas
48 x 96 inches
121.9 x 243.8 cm



ISCA GREENFIELD-SANDERS

“The world of Greenfield-Sanders’s imagination is poised delicately, gracefully adjacent to the world as it exists, a world increasingly threatened with extinction due to our self-destructive follies. Her sense of nature is not the Romantic notion of the sublime; rather, she views it from a more benign, non-adversarial, feminist-inflected perspective. Preferring a less overwhelming intention and scale, she often populates her scenes with people at ease in nature, implicitly aware of its enveloping glories.”

- Lilly Wei in “Blue Skies”



MILES McENERY GALLERY



ISCA GREENFIELD-SANDERS
Red Wildflowers, 2024
Mixed media oil on canvas
34 x 34 inches
86.4 x 86.4 cm



MILES McENERY GALLERY



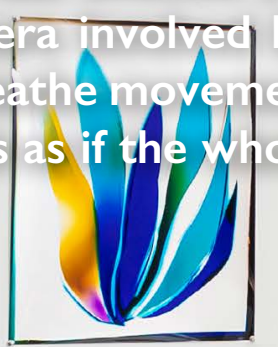
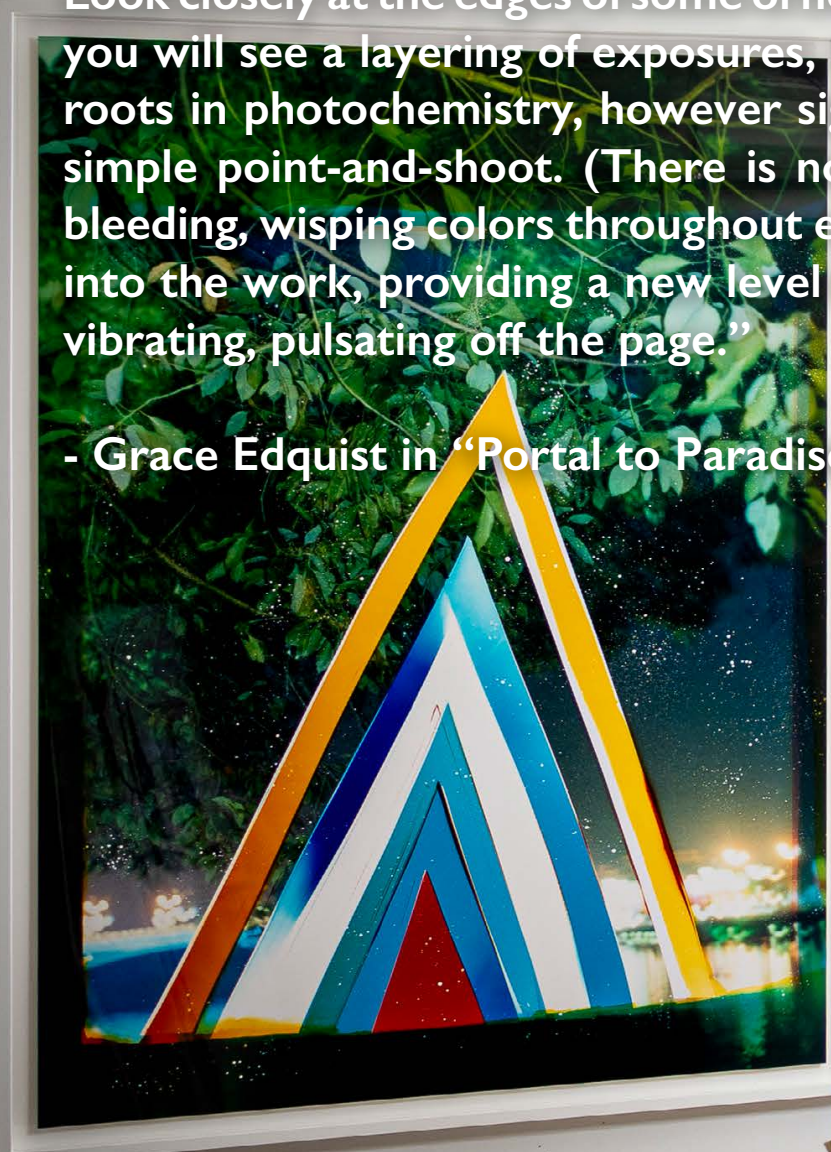
ISCA GREENFIELD-SANDERS
Seven Trees, 2024
Mixed media oil on canvas
68 x 68 inches
172.7 x 172.7 cm

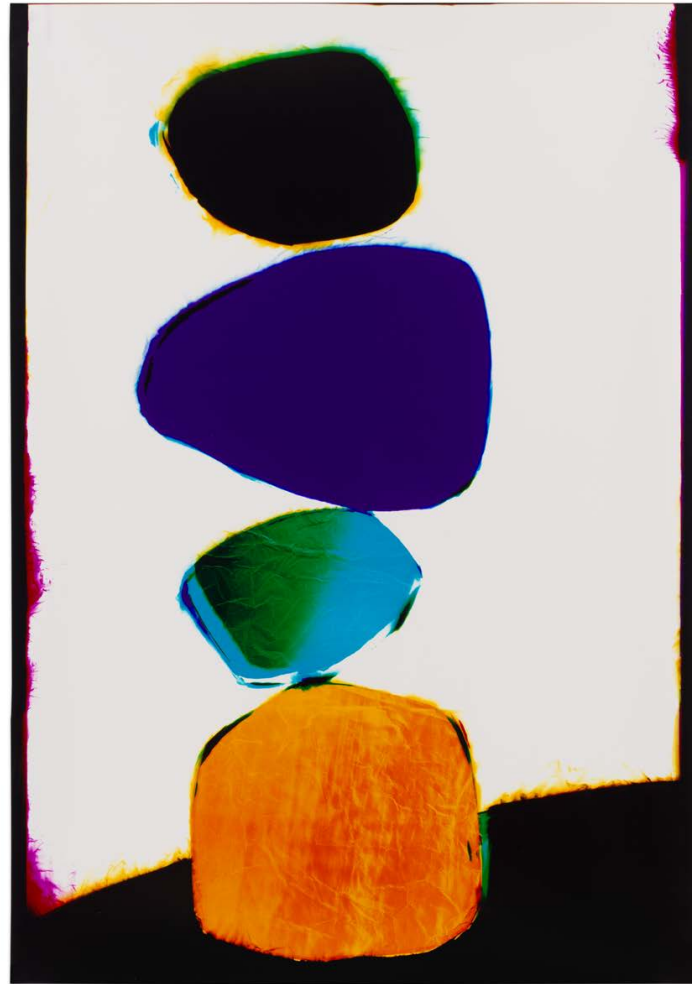


LIZ NIELSEN

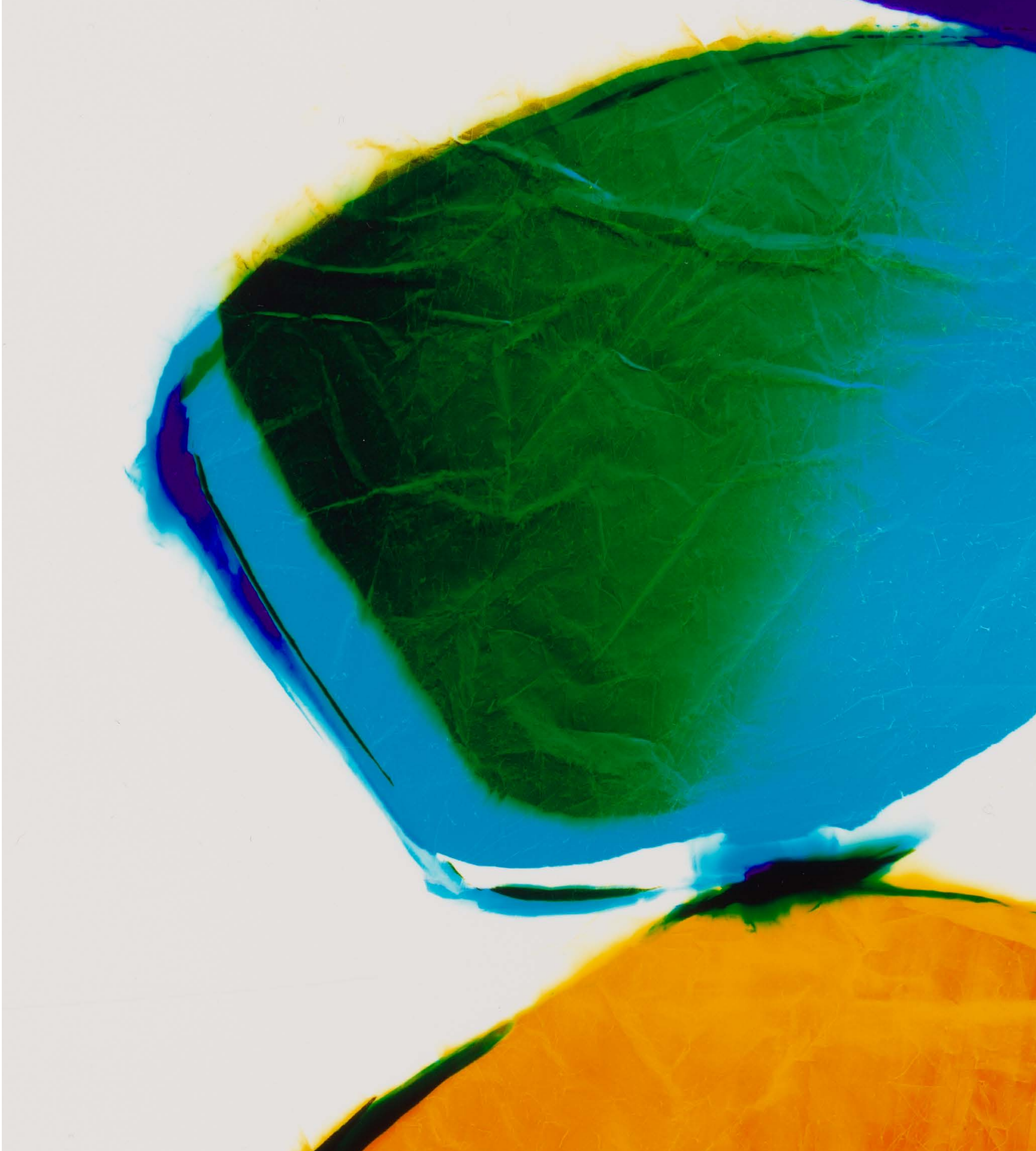
“Nielsen has studied the scientific processes behind color and light, learning how wavelengths and exposure times result in different hues and intensities. Look closely at the edges of some of her shapes or along whole borders, and you will see a layering of exposures, a sign that her work has its technical roots in photochemistry, however significantly it has evolved beyond the simple point-and-shoot. (There is no actual camera involved here.) The bleeding, wisping colors throughout each piece breathe movement and life into the work, providing a new level of depth. It is as if the whole thing is vibrating, pulsating off the page.”

- Grace Edquist in “Portal to Paradise”





LIZ NIELSEN
Bold Stone Stack, 2023
Analog chromogenic photograph on Fujiflex
33 7/8 x 24 1/2 x 2 3/4 inches
86 x 62.2 x 7 cm





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





FIONA RAE

“Her ever evolving body of work reveals the concerns and references of the moment in her life in which she creates them. These abstract ‘figures’ were nascent yet fully realized; the robust-yet-calligraphic assemblages took a grid formation. They had weight, but they danced. Rae hasn’t slowed or stopped since then. She has sent her troops, drips, stems, petals, clouds, stars and swooshes on adventure after adventure, through dark celestial skies and playful anime metaverses; through smoky noir shadowlands, verdant gardens, and impossibly ethereal cloudscapes.”

- Christina Rees in “I’ve Seen Things You People Wouldn’t Believe: Fiona Rae in 2022”



FIONA RAE
A green thought in a green shade, 2023
Oil and acrylic on linen
60 x 50 inches
152.4 x 127 cm





FIONA RAE
Teach me to hear mermaids singing, 2023
Oil and acrylic on linen
60 x 50 inches
152.4 x 127 cm

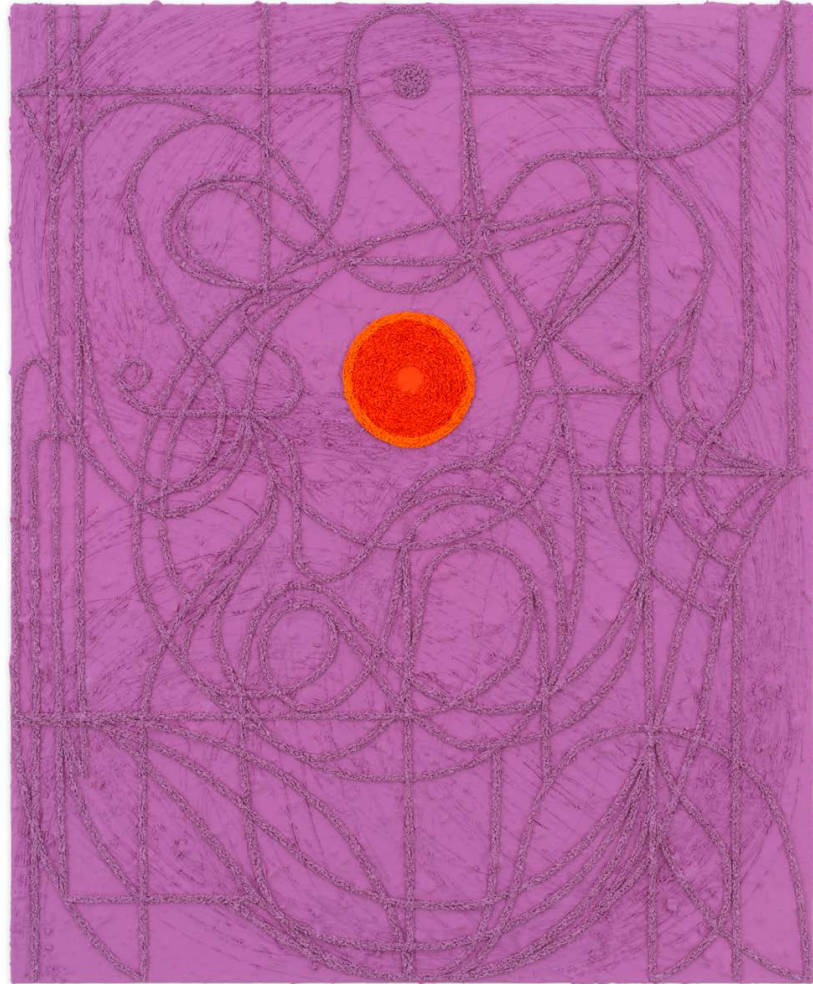


TRACY THOMASON

“Refreshingly bright and beguiling, Tracy Thomason’s oil and marble dust paintings are an antidote to most unfettered abstraction. Thomason makes ‘hard work’ paintings that result from manual methods, using brushes, stone carving tools and knives. Her surfaces are veneers on linen, almost like Tibetan sand mandalas, executed in red, blue, gray, black and white. The artist’s lines refer to sketches of landscapes and female forms, carefully calculated, direct and refined.”

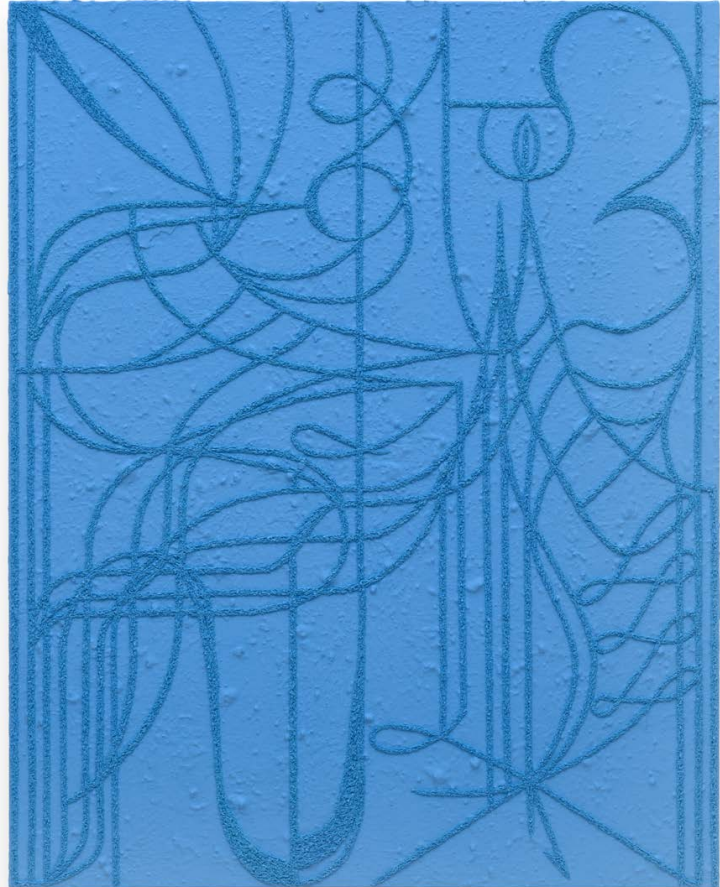
- Clayton Press in “Symbols, Signs And Signals”



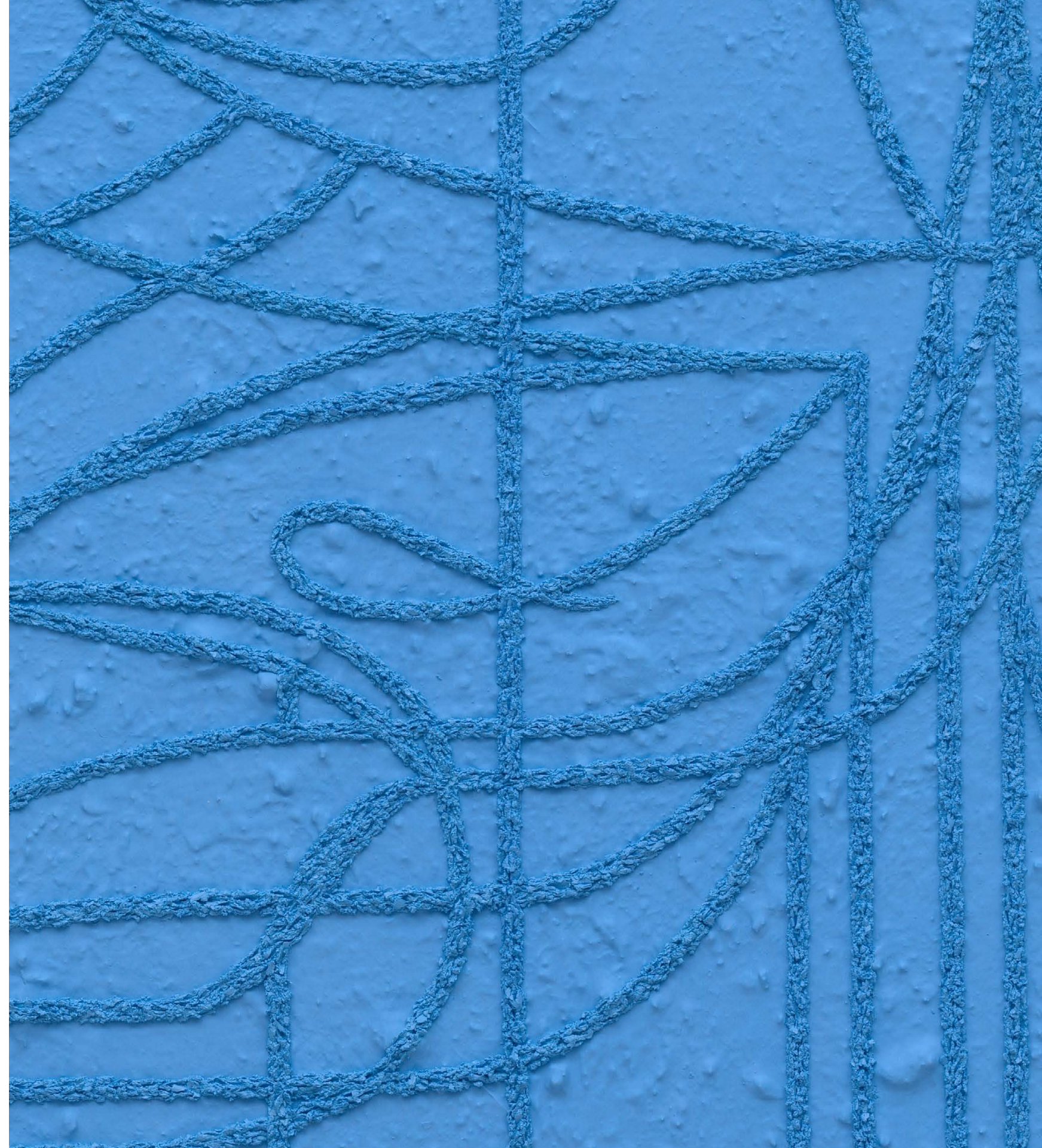


TRACY THOMASON
Circumventing Her Violets, 2024
Oil and marble dust on linen
46 1/4 x 37 1/4 inches
117.5 x 94.6 cm





TRACY THOMASON
Jupiter's Scaffolding, 2023
Oil and marble dust on linen
40 x 32 inches
101.6 x 81.3 cm



EMILY WEINER

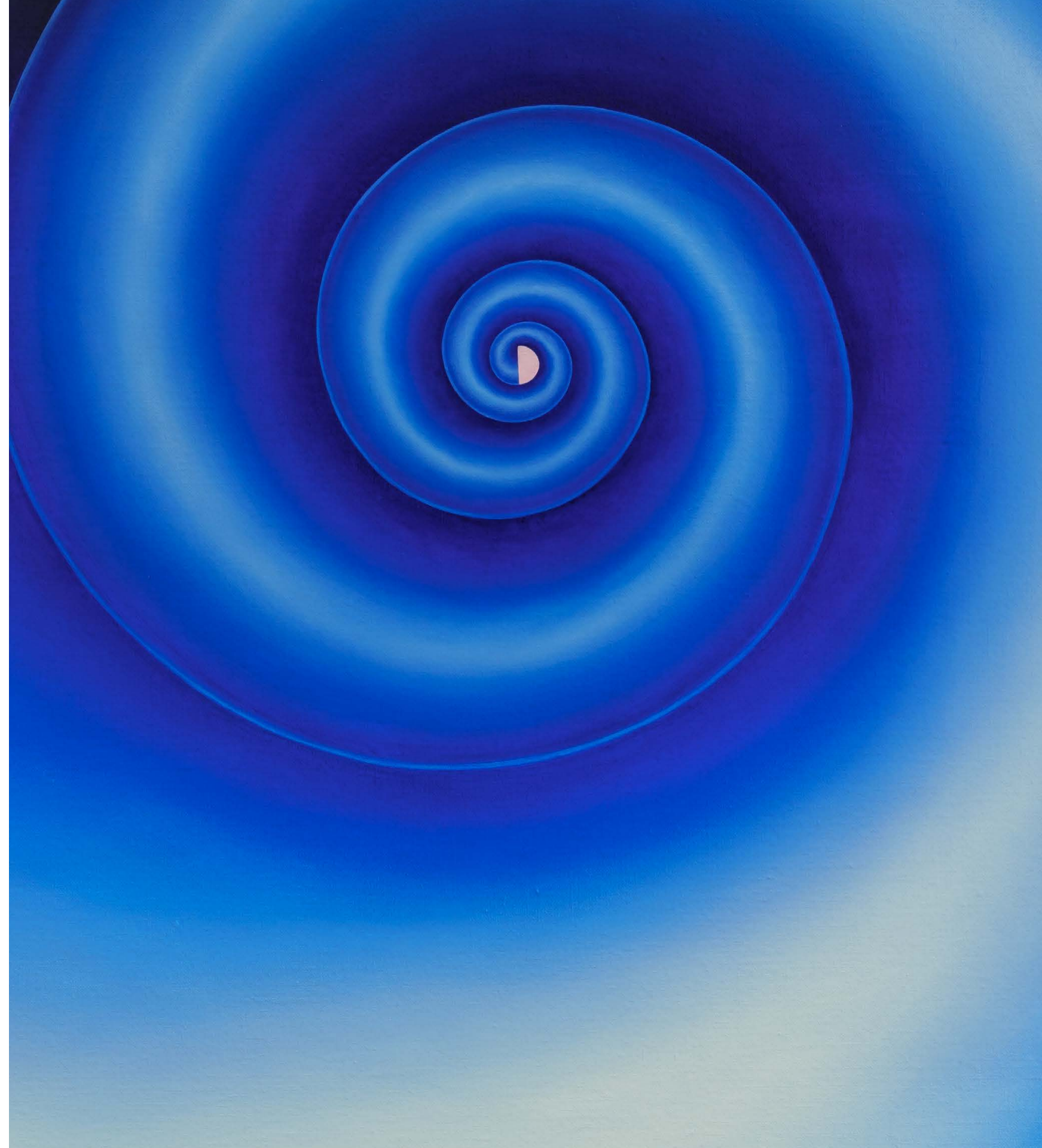
“Weiner, who emphasizes the eco-feminist, futurist bent of the paintings, says the spirals represent the idea of eternal return; she sees them as ‘cosmic fallopian tubes.’ In another work, a gleaming moon can be glimpsed through a yonic slit reminiscent of a Lucio Fontana cut painting; elsewhere, receding silhouettes of faces evoke mountains or monoliths. ‘I was thinking about the notion that this is a tainted world that inevitably is going to be saved by a patriarchal god and trying to invert it,’ says Weiner. ‘How can we take care of this landscape that we live in as a mother would?’”

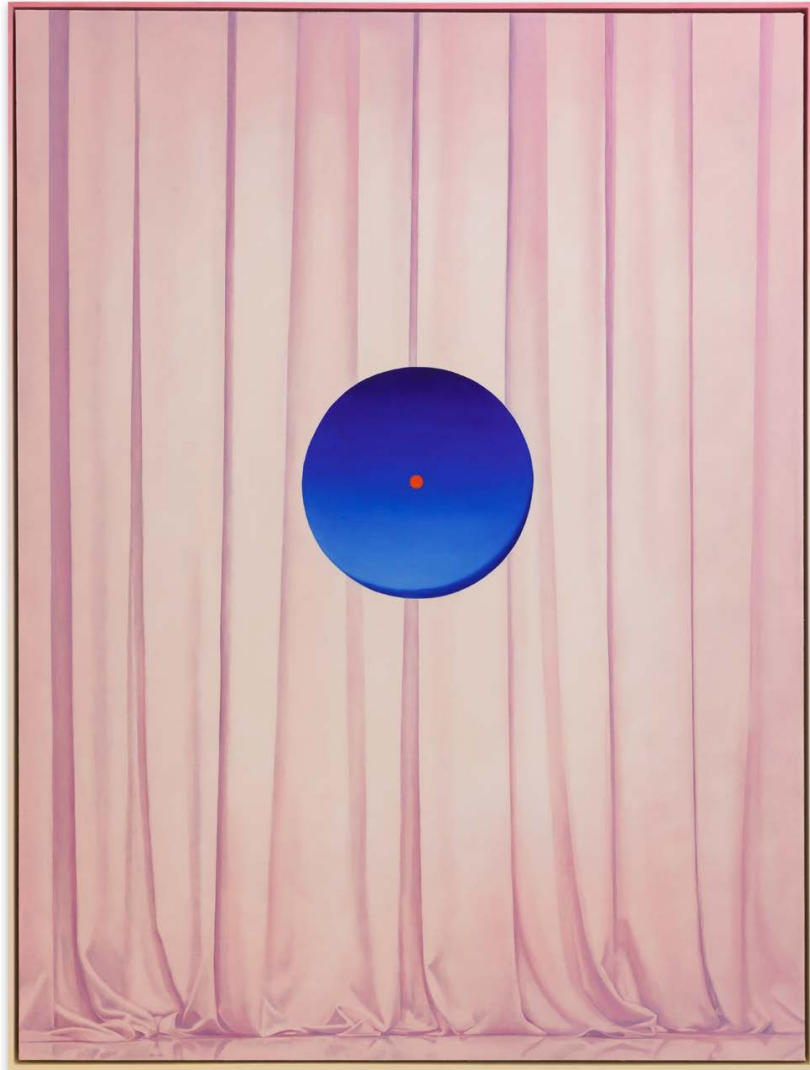
- Kate Guadagnino in “Emily Weiner’s Symbolic Paintings, On View in Nashville and Mexico City”





EMILY WEINER
Singularity, 2024
Oil on linen in painted wood frame
35 x 29 inches
88.9 x 73.7 cm





EMILY WEINER
The Space Between, 2024
Oil on linen in painted wood frame
61 x 46 inches
154.9 x 116.8 cm





MILES
McENERY
GALLERY

