

NADA Miami 2024

B202

DECEMBER 03-07



Nizhonniya Austin

Justin Chance

Héloïse Chassepot

Jiang Cheng

Kim Farkas

Lu Ferreira

Ivy Haldeman

Preslav Kostov

Rute Merk

Tsai Yun-Ju

Pei Wang

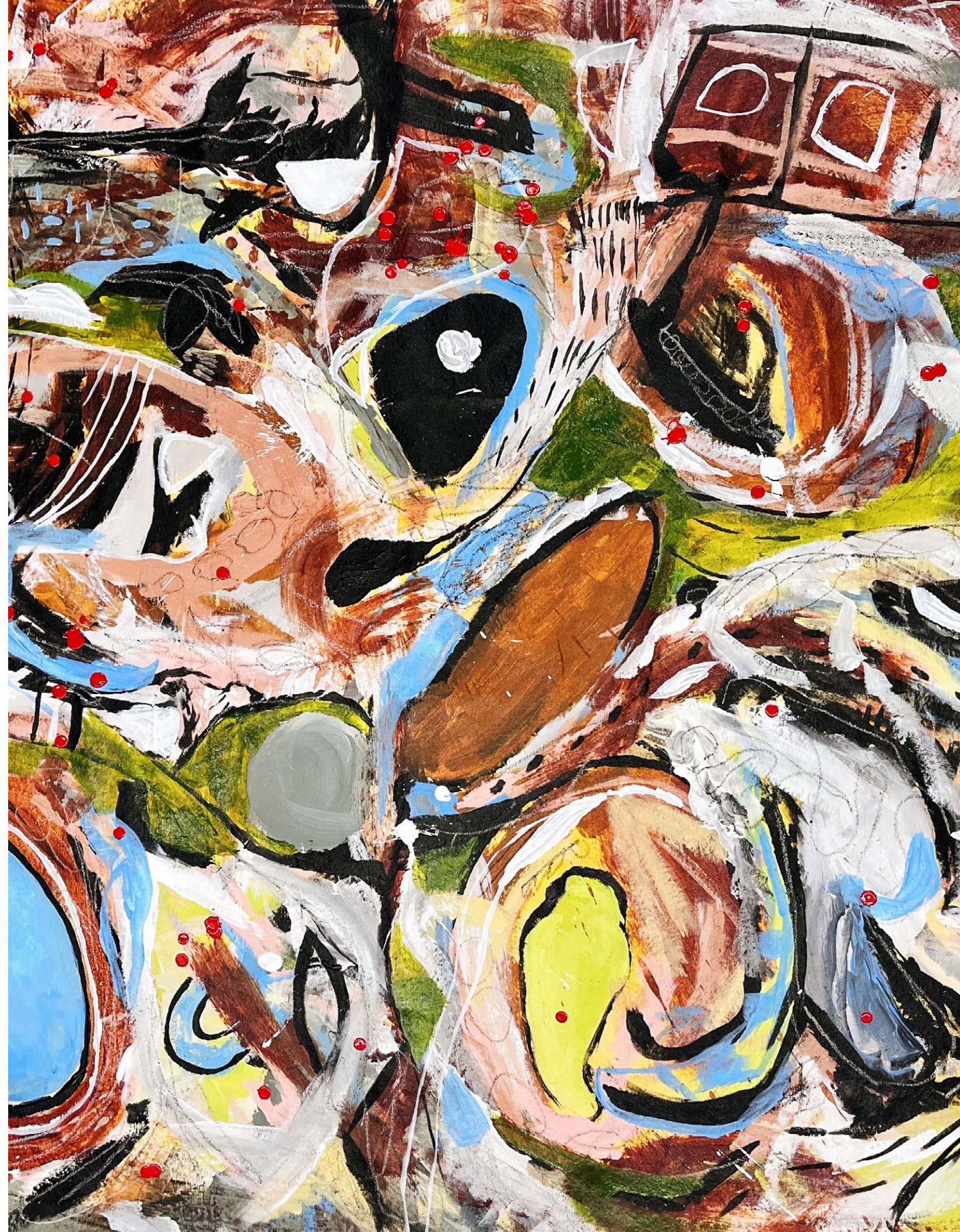
Tom Waring

Roger Winter

Nizhonniya Austin

Nizhonniya Austin's immersive paintings emerge from a process of free association, culminating in enigmatic compositions composed of indexical marks, which manifest a nearly cartographic rendering of the artist's interiority, her keen sense of deliberation and intuition. Like fellow Diné artist Emmi Whitehorse, Austin constructs densely disorienting landscapes, charting the manifold connections among a deeply personal lexicon of symbols and gestures. Yet while Austin shares Whitehorse's playful sense of draftsmanship – doodled flowers, for instance, or whimsical scribbles often materialize unexpectedly – these recurrent motifs function more as moments of levity inscribed within her conjuring of the contemporary sublime. Drawn as much to traditions of representation in the American Southwest as to histories of painterly expressionism, the artist recognizes that her work fundamentally reflects the process of its own realization. "This entire process that I have been practicing is about the journey of trusting oneself," Austin has said. "With my paintings, I am not only challenging the freedom I have within myself, but I am also challenging the ethereal relationship between artist and surface."

Nizhonniya Austin (b.1990, Juneau, US) is an artist of Diné and Tlingit heritage based in Santa Fe, US. Austin received her degree at Institute of American Indian Arts (Santa Fe, US) in 2020. Selected exhibitions include: Tara Downs, New York, US (2024) (forthcoming); Nora Eccles Harrison Museum of Art, Logan, US (2025) (forthcoming); "Exploding Native Inevitable," Scottsdale Museum of Contemporary Art, Scottsdale, US (2024), Bates College Museum of Art, Lewiston, US (2023); "Earth and Ether," Thierry Goldberg Galley, New York, US (2024); "Jíík'éh," Farahnheight Fine Art, Santa Fe, US (2021); "Indigenous Feminist Spatiality," Rainosek Gallery, Albuquerque, US (2019); "Desert Woman," Peralta Studio, Santa Fe, US (2019); "I Wanna Be Well," MCAU Gallery, Los Angeles, US (2015).





NIZHONNIYA AUSTIN
One Good Thing, 2024
Acrylic on canvas
52 × 52 in / 132,1 × 132,1 cm
(TD-NA-009)

USD \$10,500



NIZHONNIYA AUSTIN
*It Never Really Ends It Just Turns Into
Something Else, 2024*
Acrylic on canvas
52 × 52 in / 132,1 × 132,1 cm
(TD-NA-008)

USD \$10,500

scale view:

NIZHONNIYA AUSTIN

*It Never Really Ends It Just Turns Into
Something Else, 2024*





NIZHONNIYA AUSTIN

*There's Always Some God To Battle... Some Mountain To
Climb... Some Song To Dance To, 2024*

Acrylic and wax pencil on canvas

74 × 58 in / 187,9 × 147,3 cm

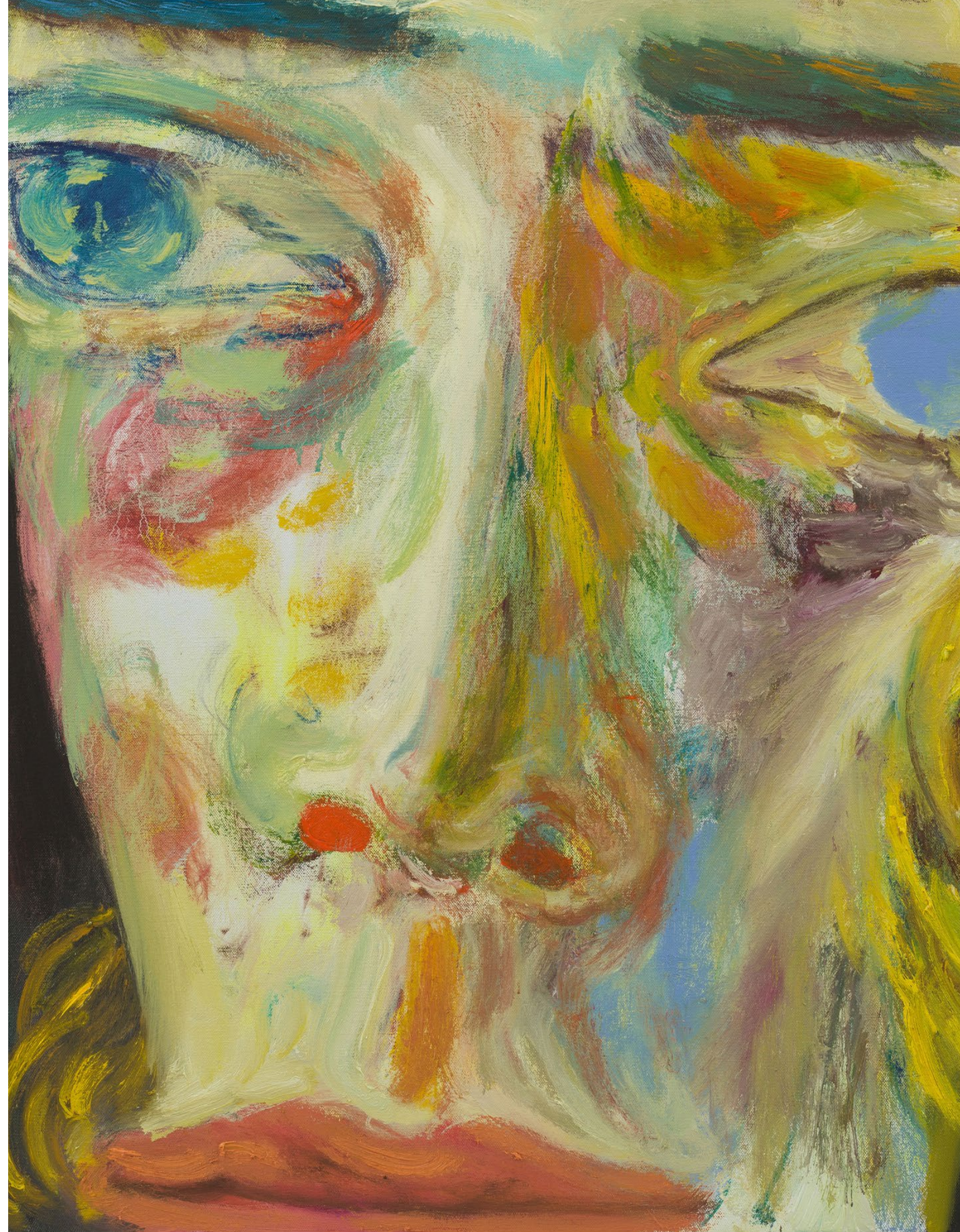
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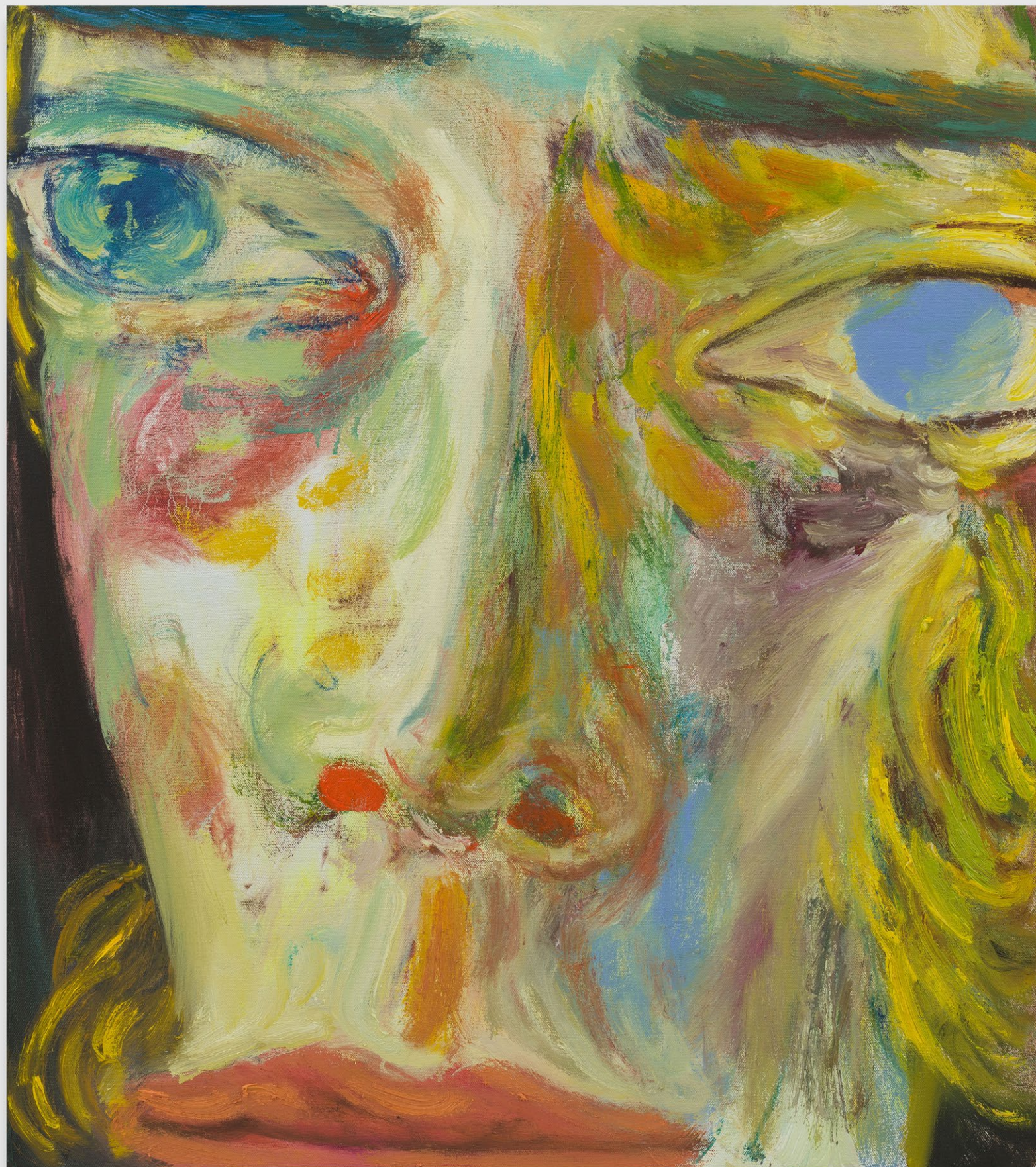
USD \$15,500

Jiang Cheng

The works of Shanghai-based painter Jiang Cheng reflect an abiding commitment to exploring the procedural and psychological codes of portraiture. Trained at both the China Academy of Art and the University of Arts (UK) Berlin, the artist's practice is rooted in a trans-historical dialectic between plural cultural and aesthetic dictates. Executed in a single session without recourse to self-correction, Jiang's hallucinatory, fluid and process-based paintings of faces—often cropped to detach from codes of legible race and gender—assertively repudiate a dyadic apprehension of seemingly partitioned coordinates: the aleatoric and pensively controlled, apparent and abstracted, singular and multiple, masculine and feminine—all the while synthesizing a unique assembly of Eastern and Western genealogies of outline and gesture.

Jiang Cheng (b. 1985, Quzhou, CN) lives and works in Shanghai, China. Solo exhibitions include: "Whiplash," Tara Downs, New York (2023); "Phantoms," Tara Downs, New York, US (2023); "Jiang Cheng," ICA Miami, US (2022); "The Hour We Knew Nothing of Each Other," AIKE, Shanghai, CN (2022); "U," Tara Downs, New York, US (2021); "U," AIKE, Shanghai, CN (2020); "Vertigo," A+ Contemporary, Shanghai, CN (2019); "Post Meridiem," A+ Contemporary, Shanghai, CN. Jiang Cheng's paintings have been presented in group exhibitions including: "My Story Gallery," High Art and Sister, Seoul, KR (2024); "How Mundane!," Lévy Gorvy Dayan & Wei, Hong Kong (2024); "Uncanny Valley," Gagosian, Hong Kong (2023); The Margulies Collection, Miami, US (2022); "Regard-moi," Perrotin, Paris, FR (2022); "The Man of the Crowd," AIKE, Shanghai, CN (2020); "Qubeiping: Beijing Spring," Ying Space, Beijing, CN (2017); "The Dilemmas of Painting," A+ Contemporary, Beijing, CN (2017); "LA CHAIR," A+ Contemporary, Shanghai, CN (2016). The artist had a solo presentation at Independent Art Fair, with Tara Downs, in 2022. The artist completed his MFA at the Berlin University of the Arts (UDK Berlin) in 2012, and received his BA from China Academy of Art (Hangzhou, China) in 2008. His works are included in significant private and public collections, including: COMMA Foundation, Brussels, BE; ICA Miami, Miami, US; Long Museum, Shanghai, CN; Marquez Art Projects, Miami, US; M Woods, Beijing, CN; Sifang Museum, The Margulies Collection, Miami, US; Nanjing, CN; X Museum, Beijing, CN.



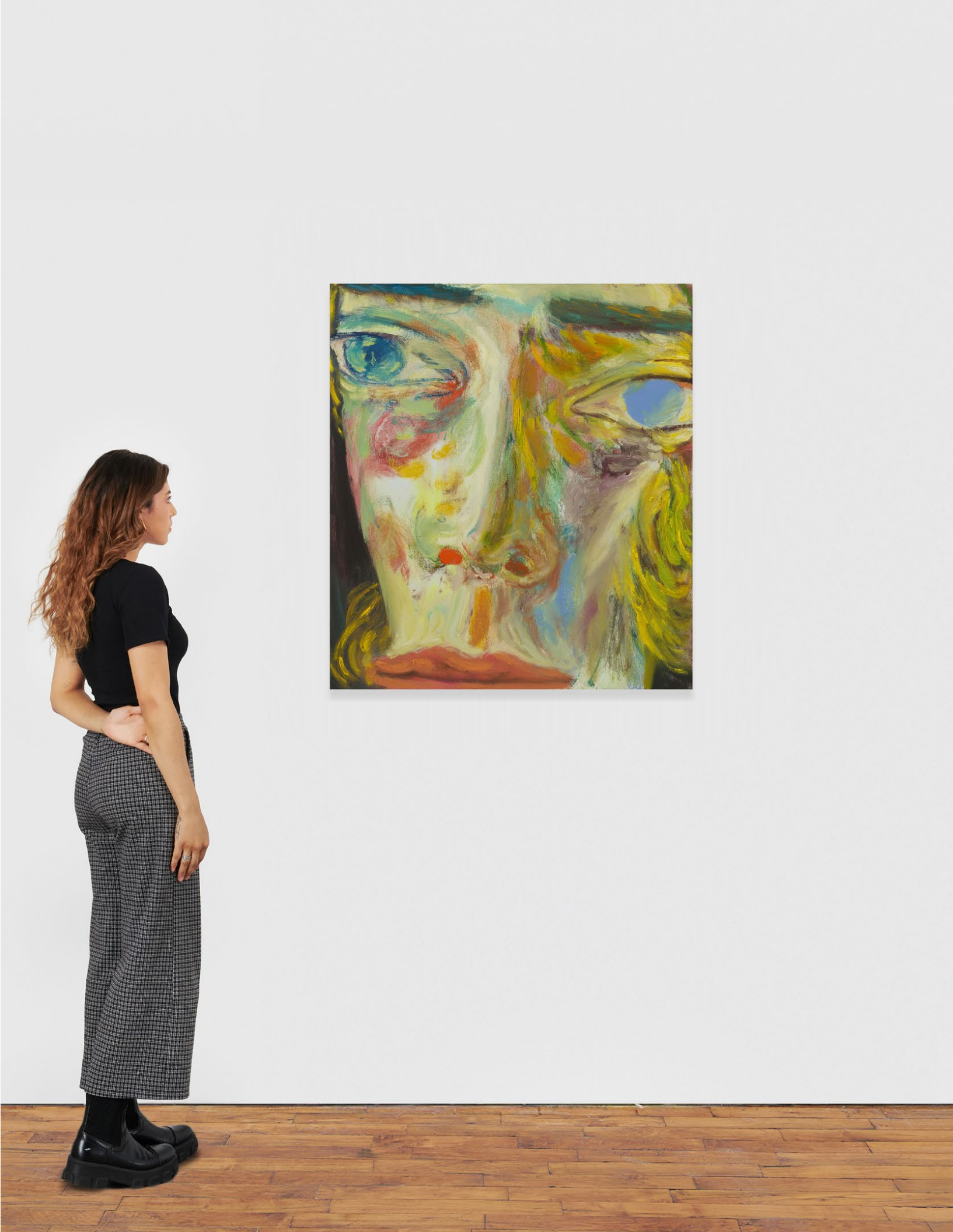


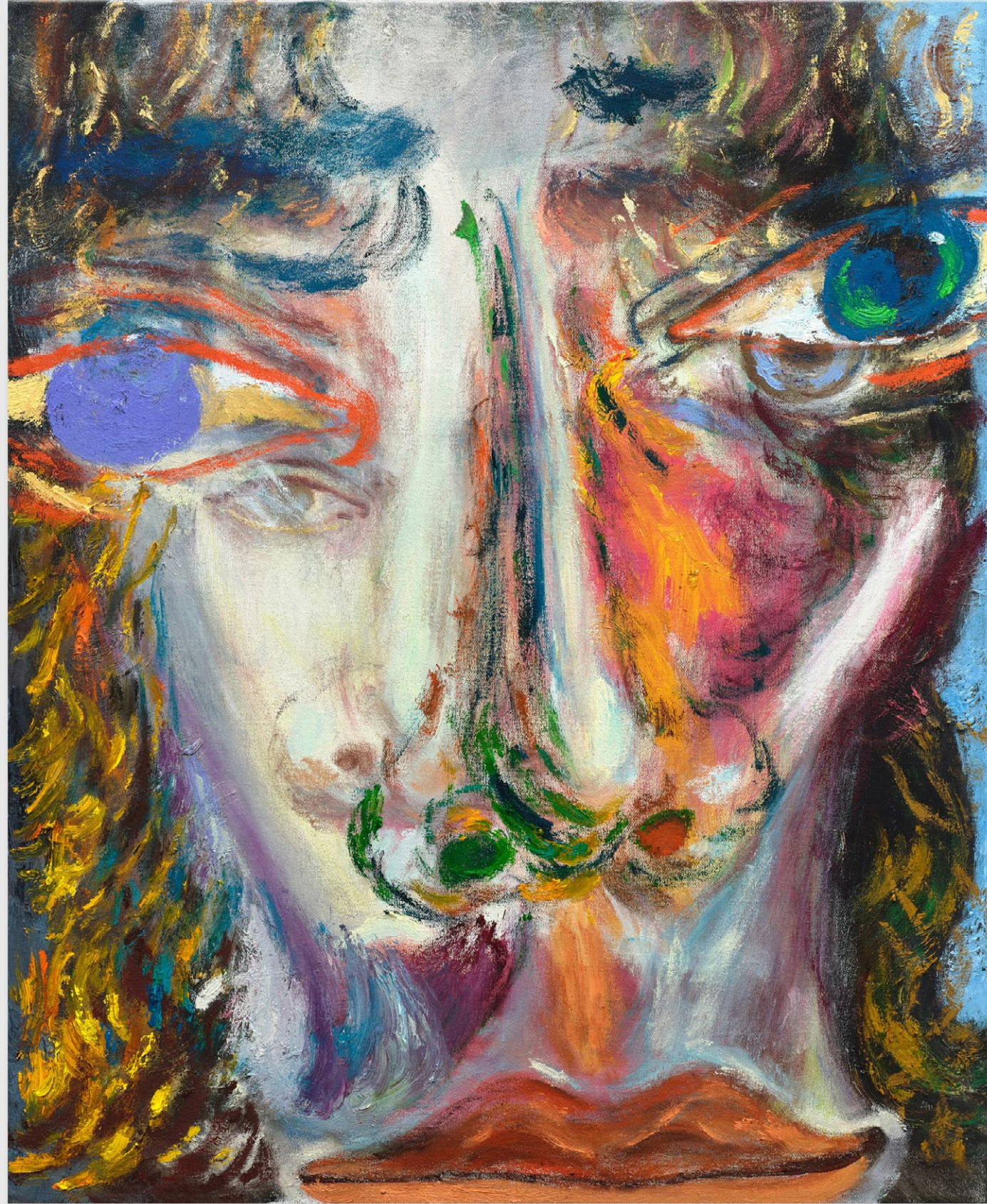
JIANG CHENG
U-99 Michael, 2021
Oil on canvas
37 × 33 in / 95 × 85cm
(TD-JCG-147)

USD \$28,000

scale view:

JIANG CHENG
U-99 Michael, 2021





JIANG CHENG
U-150 Michael, 2023
Oil on canvas
53 ¹/₄ × 39 ¹/₄ in / 135 × 100 cm
(TD-JCG-148)

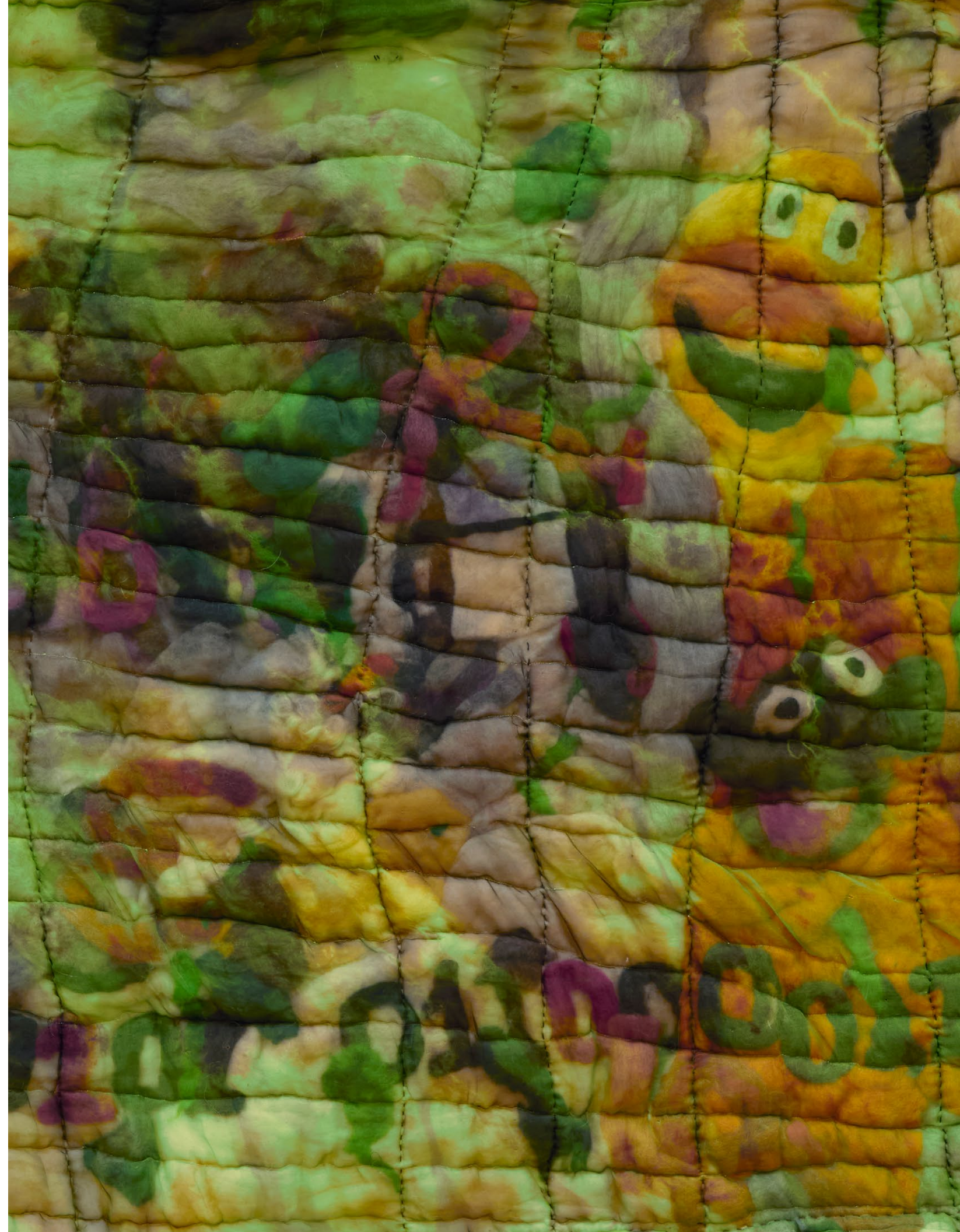
USD \$42,000

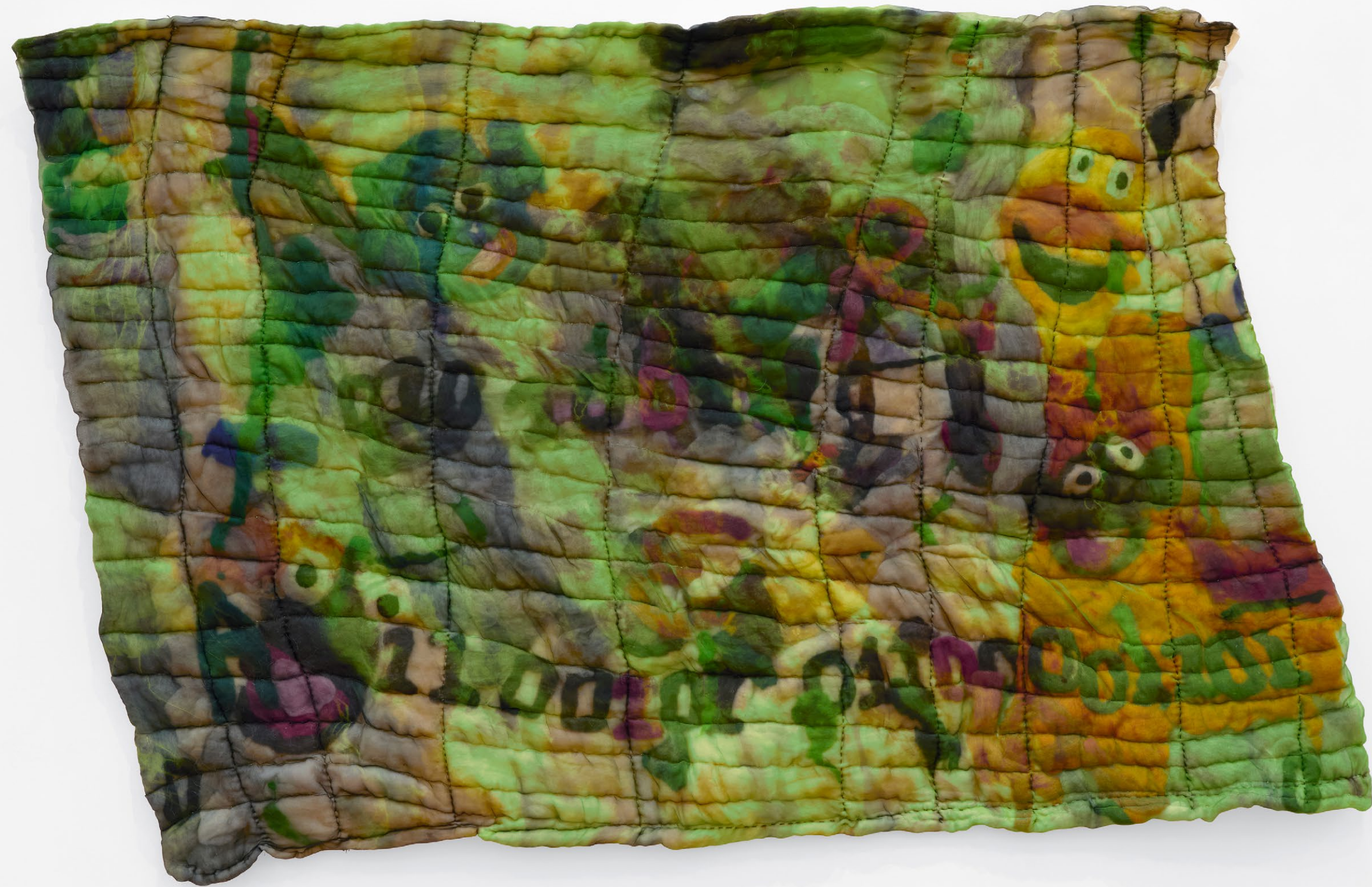


Justin Chance

Justin Chance's quilt-like works, constructed from felted wool and encased in silk organza, manifest nuanced engagements with materials, while embodying painterly gestures as much as supporting them. They interweave personal narrative— picturing associations, memories and rituals of personal care, reflections on Chance's experience as a young black American — and the history of quilting as mode of challenging historical conventions. In works like "Green Screen (0003)," conventional techniques, such as felting and dying, produce moments of both concealment and revelation. Such works further examine the material lineages, communal knowledge, and political histories inherent to quilting, a traditional form that brings Chance into contemporary discourse with artists as varied as Mary Lee Bendolph, Faith Ringgold, and Sanford Biggers.

Justin Chance (b. 1993 in New York, US) is an artist and writer based in New York. Chance earned a Bachelor of Fine Arts and a Bachelor of Arts in Visual & Critical Studies from the School of the Art Institute of Chicago in 2015. Chance's work has been the subject of solo and two-person exhibitions at the following venues: Tara Downs, NY, US (2025) (forthcoming); "Dominion," Praire, Chicago, US (2024); "Motherhood," Ginny on Fredericks, London, UK (2024); "Archive," Naranjo 141, Mexico City, MX (2024); "Love is Sci-Fi," Sydney, Sydney, AU (2023); Tara Downs, New York, US (2023); Hesse Flatow, New York, US (2023); CFA, Milan, IT, presented by Tara Downs (2022); Apparatus Projects, Chicago, US (2022); Tuesday, Richmond, US (2021); Smart Objects, Los Angeles, US (2021); Gern en Regalia, New York, US (2021); and Smart Objects, Los Angeles, US (2018). The artist's work has been presented in numerous group exhibitions including: "Principal Cause of Serial Monogamy," Tara Downs, New York, US (2024); JTT, New York, US (2022); Arsenal Contemporary, New York, US (2022); Chapter NY, New York, US (2022); Thierry Goldberg, New York, US (2021); Housing, Miami, US (2019); and Institute of Contemporary Art, Baltimore, US (2018).





JUSTIN CHANCE

Real, 2024

Quilted wet and needle felted wool, silk, cotton, dye

48 × 67 in / 121,9 × 170,2 cm

(TD-JBC-131)

USD \$15,000



JUSTIN CHANCE
Green Screen (0003), 2024
Quilted wet and needle felted wool, dye, marker
46 × 50 in / 116,8 × 127 cm
(TD-JBC-120)

USD \$14,000

scale view:

JUSTIN CHANCE
Green Screen (0003), 2024



Héloïse Chassepot

Invested in the aesthetics of amateur modes of image production, Héloïse Chassepot nearly always grounds her stitched canvases in a deceptively simple image: a single flower radiating from the composition's center. Either like a swirling vortex or a mutating form (the Buddha's hand, for instance, comes to mind), Chassepot's flower expands to the edges of the work's canvas, threatening to overtake its material parameter. The artist's development of this organic figure derives from a serious consideration of painting's operative principles. She examines how seemingly universal symbols may be emptied of meaning through replication, or how Western modernism's great motifs – whether Monet's lily pads or Pollock's splatter – evolve over time, particularly in the context of our contemporary image economy. As such, Chassepot's floral works no longer claim to represent nature per se, but rather deploy a sort of symbolic excuse to return to the artist's main concern – the ecstatic process of pure painting.

Héloïse Chassepot (b. 1995, Paris, FR) lives and works in London, UK. She completed her studies at Haute école d'art et de design, Geneva, University of Geneva, Switzerland, and gained her MFA from Goldsmiths, University of London, in 2022. Solo exhibitions: "Splash," Tara Downs, New York, US (2024); "Héloïse Chassepot: L'illusion d'une promesse," High Art, Paris, FR (2024); Pauline Perplexe, Paris, FR (2023); "The will is almost nothing," Tara Downs, New York, US (2022); Lokal-int, Biel, CH (2022); CAN Centre d'Art Neuchâtel, Neuchâtel, FR (2021); one gee in fog, Geneva, CH (2020). Group exhibitions: "Wild: Women Abstractionist On Nature," Metropolitan Museum of Manila, Taguig, PH (2024); "Dissonant Bloom," Sundry, London, UK (2024); Tara Downs, New York, US (2023); Spitalfields, London, UK (2023); Pippy Houldsworth, London, UK (2023); The Margulies Collection, Miami, US (2022); ateliers de la ville de Marseille and La traverse, Marseille, FR (2022); French Place, London, UK (2022); Dray Gallery, London, UK (2021); Artgenève, Geneva, CH (2019); villa Emerige, Paris, FR (2018); HIT, Geneva, CH (2018).





HÉLOÏSE CHASSEPOT
Technoflower, 2024
Oil on stitched canvas
74 ³/₄ × 51 ¹/₄ in / 190 × 130 cm
(TD-HC-061)

USD \$ 20,000



HÉLOÏSE CHASSEPOT
Chewing-flower, 2024
Acrylic and oil on canvas
74 ³/₄ × 51 ¹/₄ in / 190 × 130 cm
(TD-HC-063)

USD \$20,000

Ivy Haldeman

“When making a painting I’m thinking of it as a type of theater, and the actors are basically composition and readable body language. Those are going to create the points of drama more than a series of changing characters. Sometimes people ask me if the hot dog figure is a character or if this character meets other characters, but the drama of the painting isn’t in the storyline of the hot dog. It’s the emotive interaction you’re having with their body language on the picture.”

– Ivy Haldeman

Ivy Haldeman (b.1985, Aurora, CO; lives and works in New York) gained her BFA from The Cooper Union for the Advancement of Science and Art in 2008. Selected solo presentations: Tara Downs, New York, US (2025) (forthcoming); “The Agreement, The Fool, The Storm,” Francois Ghebaly Gallery, Los Angeles, US (2024); “Pictures for Use and Pleasure,” Yuz Museum, Shanghai, CN (2022); “Twice,” Tara Downs, New York, US (2021); “Hello, the Future Is Certain,” Francois Ghebaly Gallery, Los Angeles, US (2020); “(Hesitate),” Capsule, Shanghai, CN (2019). Selected group exhibitions: “Plastic Stars,” Tara Downs, New York, US (2023); The Margulies Collection, Miami, US (2022); “Finger Bang,” Perrotin, Paris, FR (2022); “A Love Letter to a Nightmare,” Petzel Gallery, New York, US (2020); “Personal Private Public,” Hauser & Wirth, New York, US (2019); “Throwback Jack,” Fredericks & Freiser, New York, US (2019); “Noise!” Frans Hals Museum, Haarlem, NL (2018); “The Sun is Gone But We Have The Light,” Gavin Brown’s Enterprise, Hancock, US (2018); “Body So Delicious,” Reyes Projects, Birmingham, US (2018); “Eye to Eye,” Arsenal Contemporary, New York, US (2018); and “The Curator’s Egg,” Paul Kasmin Gallery, New York, US (2017). Haldeman’s work is included in significant public and private collections internationally including the Dallas Museum of Art, Denver Museum of Art, ICA Miami, Yuz Museum, and X Museum, among numerous others.





IVY HALDEMAN
*Fruit, Head Held, Back Peel
Zigzag, Two Loose Cigs, 2024*
Acrylic on linen
16^{1/2} × 24 in / 41,9 × 61 cm
(TD-IH-100)

USD \$24,000

scale view:

IVY HALDEMAN
Fruit, Head Held, Back Peel
Zigzag, Two Loose Cigs, 2024





IVY HALDEMAN
*Fruit, Propped Up, Laid Out,
Peels Cross, 2024*
Acrylic on linen
16^{1/2} × 24 in / 41,9 × 61 cm
(TD-IH-101)

USD \$24,000

Preslav Kostov

The many tangled figures of Preslav Kostov's imposing paintings jostle against one another, groping and clutching, and stay suspended in action, as in history painting, but remain untethered from any specific narrative, any grounding element that may lend itself to easy interpretation. With a lugubrious palette drawn from Old Masters paintings, and a sense of figurative distortion recalling certain works by Francis Bacon, such expressions of painterly virtuosity at first obscure Kostov's seemingly automatist approach to composition, both the surrealist kind, in the lineage of Andre Masson, and the sort of uncanny images produced in recent years by artificial intelligence programs. Whether referring to the bardo or the algorithm, these paintings seem to emerge from an interstitial space between aggression and eroticism, the actual and the virtual, the historical and the present – a liminality informed by Kostov's own personal histories, his acute understanding of immigrant experience and identity formation.

Preslav Kostov (b. 1998, Bulgaria) lives and works in London, UK. Kostov received his BA at Leeds Arts University (Leeds, UK) in 2020, and received his MA at Royal College of Art (London, UK) in 2023. Selected exhibitions include: "Between the five wells," Tara Downs, New York, US (2024); "Notes Toward a Shell," Tara Downs, New York, US (2024); "Softer, Softest," Guts Gallery, London, UK (2024); "Beauty in chaos," Hew Hood Gallery, London, UK (2024); "The Arcadian Dream, Spurs Gallery, Beijing, CN (2024); "New Now," Guts Gallery, London, UK (2023); "Manifest," SixtySix London, London, UK (2023); "Touch-a-touch-a-touch-me, Berntson Bhattacharjee Gallery, London, UK (2023); "From The Cloud," Baert Gallery, Los Angeles, US (2023); "Skin Deep," Studio West Gallery, London, UK (2023); "A consciousness harnessed to flesh," D Contemporary, London, UK (2023); "Now introducing 2022," Studio West Gallery, London, UK (2022).





PRESLAV KOSTOV
Arrival, 2024
Oil on canvas
70 ³/₄ × 55 in / 180 × 140 cm
(TD-PK-012)

USD \$14,500

scale view:

PRESLAV KOSTOV
Arrival, 2024



Kim Farkas

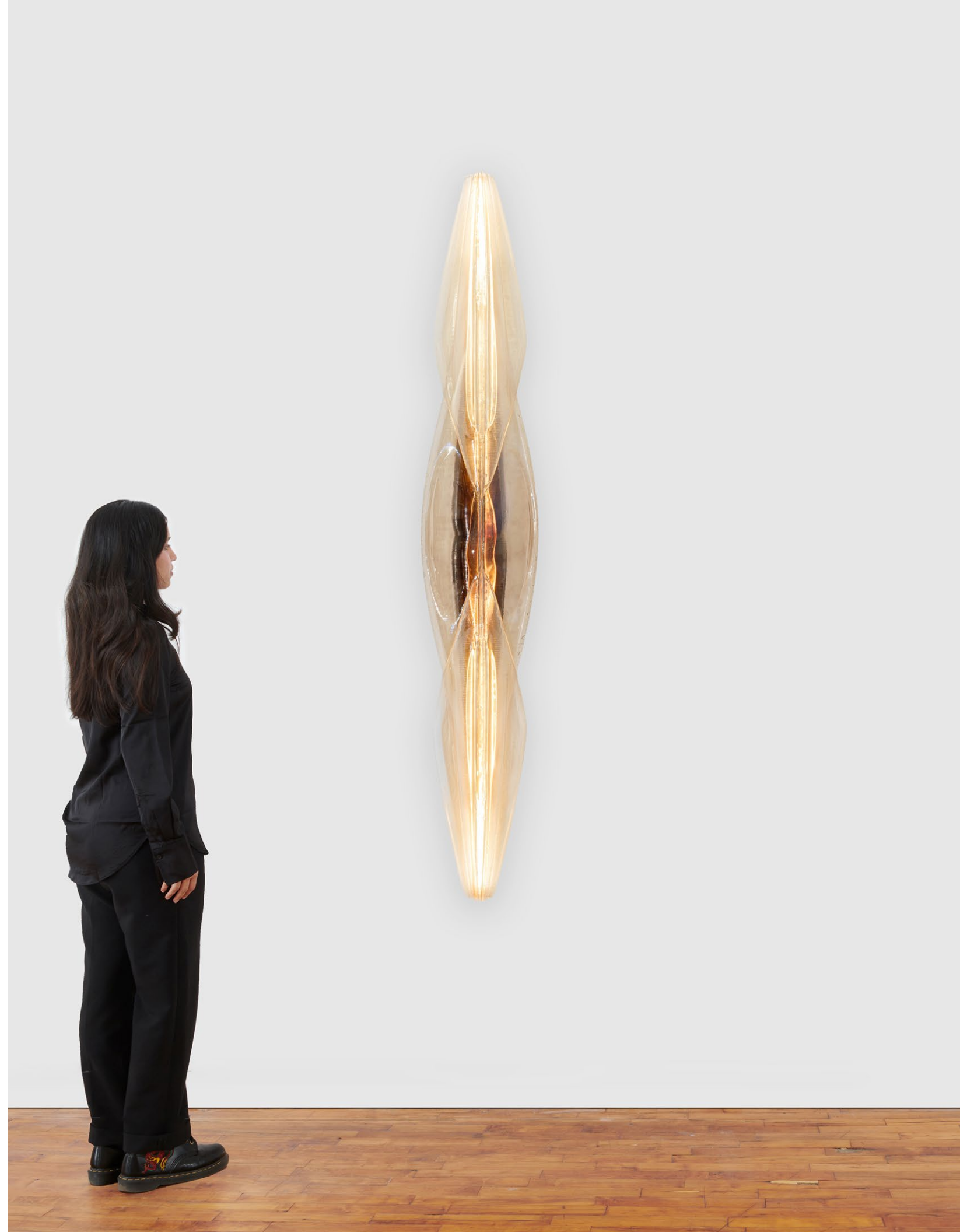
Kim Farkas is a Paris-based artist of Peranakan descent whose work is characterized by a hybridity of technological and organic forms, frequently referring to the ceremonial practice of burning symbolic currency as offerings to forebears and deities, observed across diasporic Asian communities. Ritualistic materials such as joss paper, vessels used in burning ceremonies, and reiki stones are layered among the lithophane simulacra of consumer goods, linked together through biomorphic signifiers. Farkas' practice manifests a reflective space between the transmission of ritual and an unevenly distributed economy in which worldly attainment and social dignity are ubiquitously deferred to the afterlife, particularly for migrant selves. Vestiges of alienated consumption coalesce in suspended, richly layered entanglements along vertical axes that parallel the vernacular of confined architectures co-linking "Chinatowns" transnationally while alluding to Singapore's urban skyline specifically. At once biomorphic and biographic, the artist's work engages with his Peranakan, and by extension his Singaporean, identity—considering the insider/outsider status of diasporic communities and the way that artifacts of cultural history are subject to commodification and erasure.

Kim Farkas (b. 1988 in Paris, FR) lives and works in Paris, France. The artist received his BA in Graphic Design from Olivier de Serres, Paris, in 2009, his BFA from Beaux-Arts de Paris in 2012, and his MFA from Beaux-Arts de Paris in 2014. Selected solo and two-person exhibitions include: "Total Internal Reflection," Zérui, London, UK (2024); "Surprise Guest," Fiskars Village Art & Design Biennale, Fiskars, FI (2024); "Master stock," Tara Downs, NY, US (2024); "MAC VAL," Vitry-sur-Seine, FR (2023); "We're still here," All Stars, Lausanne, CH (2023); "Paris + par Art Basel | Sites," Paris, FR, presented by Tara Downs (2022); "On Grist and Sunstroke," Tara Downs, Milan, IT (2022); and "Permaculture," Tara Downs, New York, US (2021). Selected group exhibitions include: Gianni Manhattan, Vienna, AT (2024) (forthcoming); "The Blue Hour," Union Pacific, London, UK (2024); "Comfort Dreams," Campoli Presti, Paris, FR (2022); "Atlas of Affinities," Hua International, Berlin, DE (2022); and "Étoile Distante," FRAC Pays de la Loire, Nantes, FR (2021). Farkas is a recipient of the CNAP Grant and Prix des amis des Beaux-Arts and is a founding publisher of Holoholo Books. The artist's work is included in the permanent collection of Le Centre national des arts plastiques, Paris.



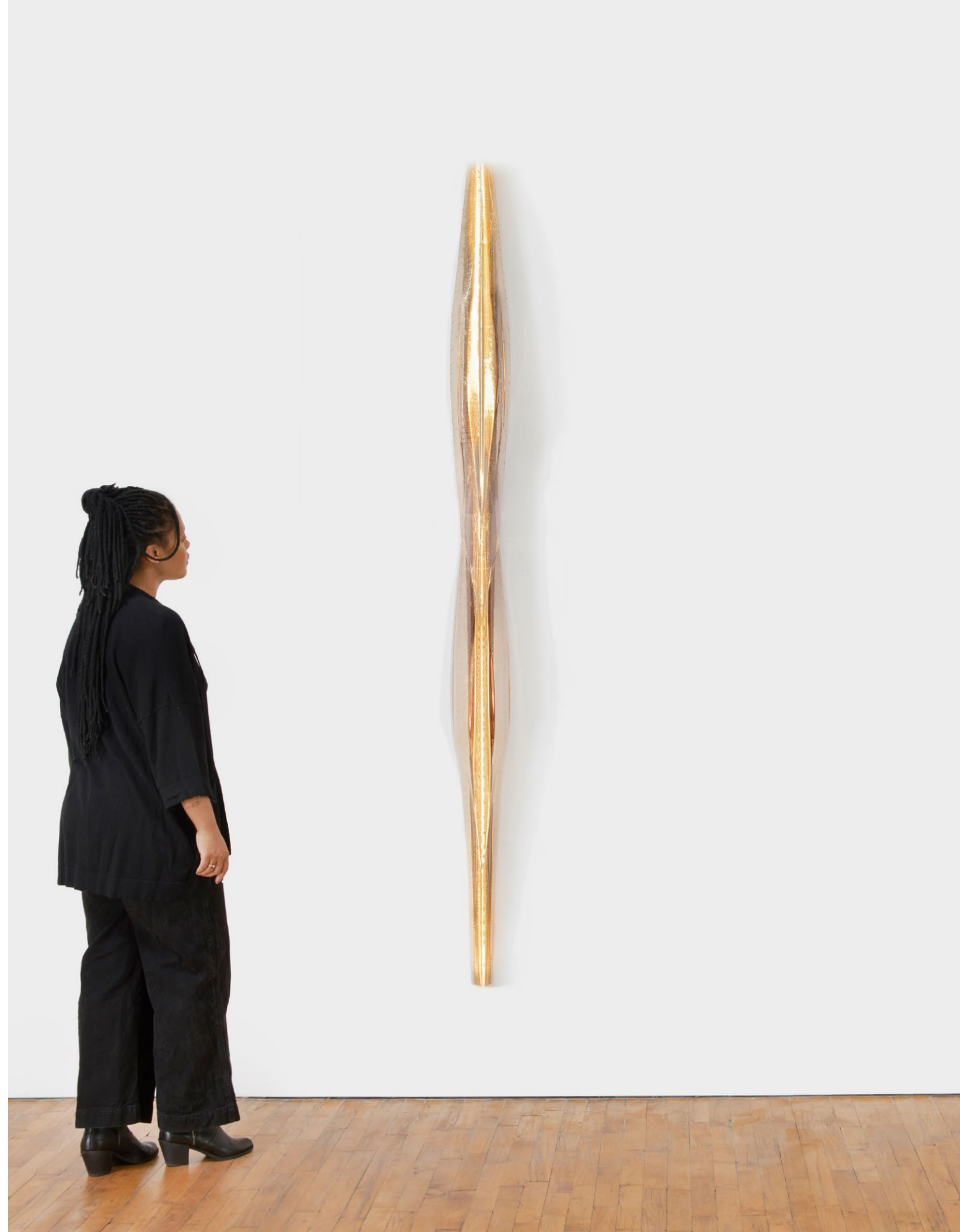
KIM FARKAS
23-28, 2023
Custom composites, PETG, LED, electronics
71^{3/4} × 12^{1/4} × 7^{3/4} in / 182 × 31 × 20 cm
(TD-KF-100)

USD \$14,000



KIM FARKAS
23-29, 2023
Custom composites, PETG, LED, electronics
76 ³/₄ × 6 × 6 ¹/₄ in / 195 × 15 × 16 cm
(TD-KF-101)

USD \$12,500



detail:

KIM FARKAS
23-29, 2023



Rute Merk

Merk's saturnine oil compositions render a specific digital aesthetic – a sensibility borrowed from role-playing games and virtual worlds – unexpectedly, through some of the most fundamental, traditional techniques available to the painter. They emerge from a space of generational ennui and exist in a dematerialized world that has long been populated by a bevy of disaffected youth. The artist's recent paintings reflect a deeper consideration of the correspondence between screen-based and physical processes, sensitized to ways in which interpersonal distances and simulated identities are shaped by skilled, ephemeral, consumable, forms of image production. Merk's paintings input aggregated procedures of academic painting to simulate errors in rendering associated with digital masking, filtering, and layering toolsets, evoking both the historical painting genre as well as the modeling exercises of 3D imaging software. They signal another amateur mode of content creation, but also a highly collaborative form of aggregation, reminding us again of the extremes of online connectivity and in-person isolation.

Rute Merk (b. 1991, Lithuania) lives and works in Berlin. She received her BA in Painting from Vilnius Academy of Arts, Lithuania, in 2013, and acquired her painting diploma from Akademie der Bildenden Künste München, Munich, in 2023. Solo exhibitions: Promises / Pažadai, National Museum of Lithuania, Vilnius, LT (2024); Tara Downs, New York, US (2023); Moments, beacon, Munich, DE (2023); Gallery Vacancy, Shanghai, CN (2022); WT Foundation, Kyiv, UA (2021); Tara Downs, New York, US (2020); Vent Gallery, Vienna, AU (2018); Editorial, Vilnius, LT (2018). Selected group exhibitions: Palais Galliera, Paris, FR (2022); Lobe Block, Berlin, DE (2022); Green Family Art Foundation, Dallas, US (2022); Zuzeum, Riga, LT (2022); Hussenot, Paris, FR (2021); Kunstverein Munchen, Munich, DE (2019); Marburger Kunstverein, Marburg, DE (2019); Rupert, Vilnius, LT (2018); Contemporary Art Center (CAC) Vilnius, LT (2017); 427 Gallery, Riga, LV (2016); Vartai Gallery, Vilnius, LT (2016); Tate, Liverpool, UK (2014); Malmö Konsthall, Malmö, SE (2013). Her works are included in institutional collections internationally including M Woods, Beijing, CN; Musée d'art moderne et contemporain, Geneva, CH; CC Foundation, Shanghai, CN; MO Museum, Vilnius, LT; Sifang Art Museum, Nanjing, CN; and X Museum, Beijing, CN.





RUTE MERK
Latte, 2024
Oil on linen
45 ¹/₄ × 78 ³/₄ in / 115 × 200 cm
(TD-RM-079)

USD \$52,000

scale view:

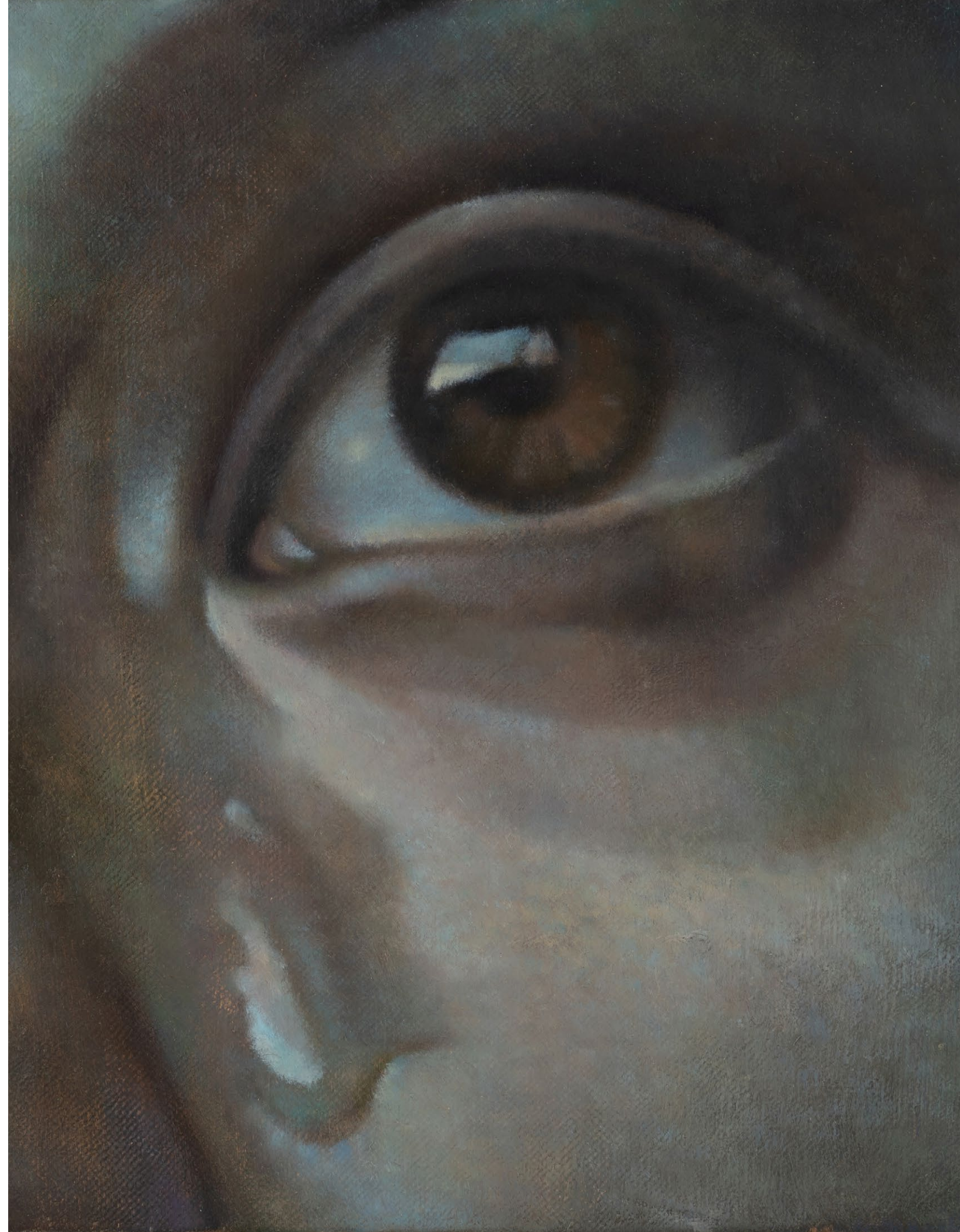
RUTE MERK
Latte, 2024



Wang Pei

Like the great artists of the Beaux Arts school, Wang Pei began his painting practice by copying the Old Masters, and now draws upon more arcane source materials – film stills, found images, personal cellphone photos – to undergird the staging of contemporary affect. In these paintings, cultural memory and personal history intertwine, not only with one another, but also with techniques and materials drawn from the long tradition of oil painting. A scholar of medieval art, who lives and works in Lisbon, Pei has traveled across the Mediterranean – to Greece, Cyprus, Algeria, Egypt – to inform his research, and this research has in turn altered his work as an artist. The collision of disparate cultures, the development of art through its networked distribution, and the sense of hybridity engendered by their objects, are all themes of current medieval studies that resonate with the global character of contemporary art and culture. Against the gleefully oppositional sense of appropriation that has marked the last half-century of artistic production, Pei works in a more subtle register, accurately recognizing culture as a far broader process of accumulation and cross-pollination.

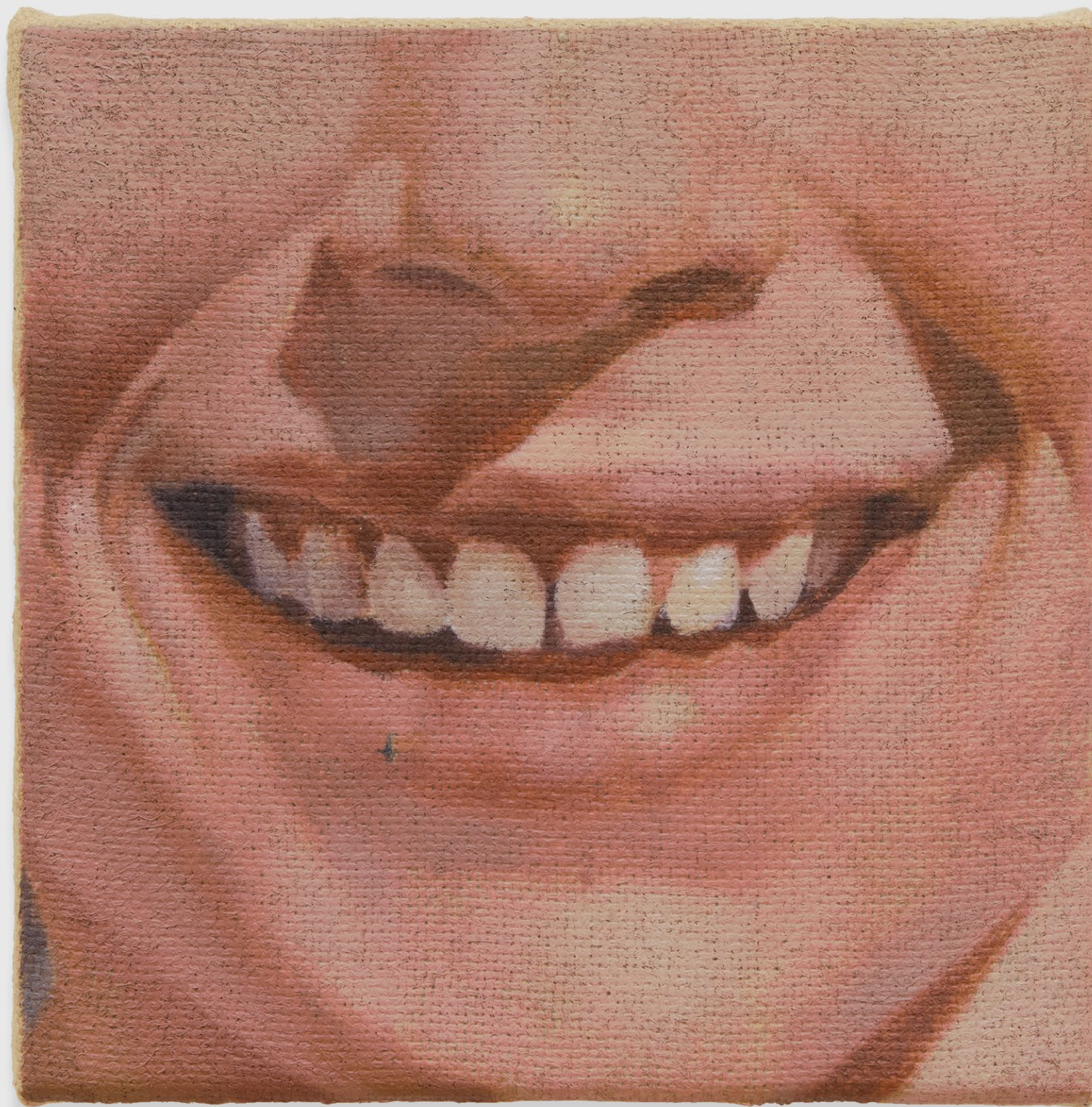
Wang Pei (b.1989, Guangzhou, CN) lives and works Barcelona, Spain. He received his BA in Sculpture and his MA in Oil Painting from the China Academy of Art, Hangzhou, in 2012 and 2015 respectively, and his PhD in Medieval studies RA from the University of Barcelona, Spain, in 2021. “Mute,” Tara Downs, New York, US (2024); “Notes Toward a Shell”, Tara Downs, New York, US (2024); “Shape of times,” Yi Gallery, Hangzhou, CN (2021); “China Federation of Literary and Art Circles Art Fund Young Art Talent Project,” Beijing, CN (2018); “National Arts Fund Young Art Talents Rolling Funding Project” (2018); “Back to Sensibility,” Contemporary Art New Year’s Eve Exhibition (2017).





WANG PEI
Mute 30, 2024
Casein tempera mixed oil on canvas
11^{3/4} × 11^{3/4} in / 30 × 30 cm
(TD-WP-030)

USD \$6,500



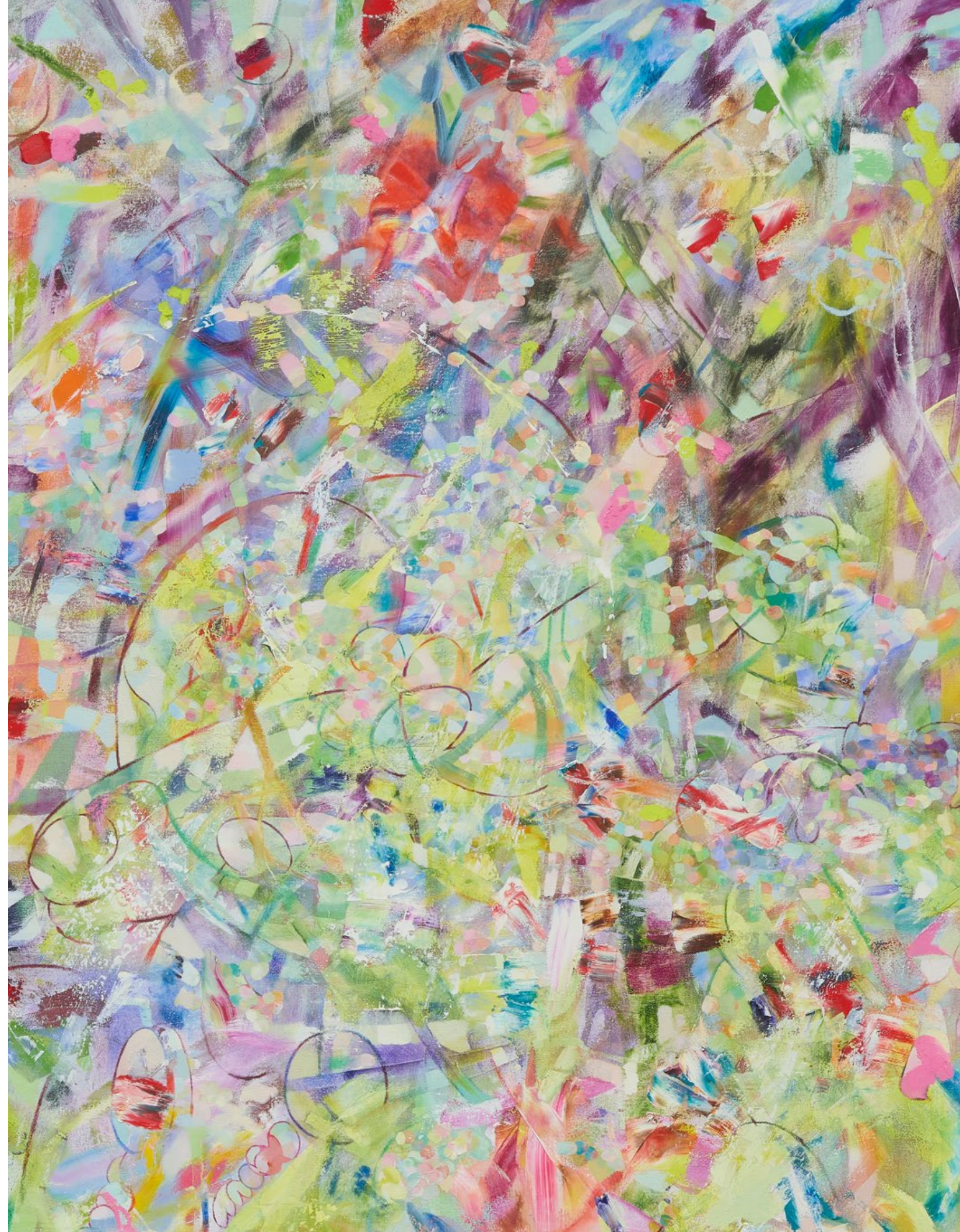
WANG PEI
The Outsider, 2024
Oil on burlap
11 ³/₄ × 11 ³/₄ in / 30 × 30 cm
(TD-WP-041)

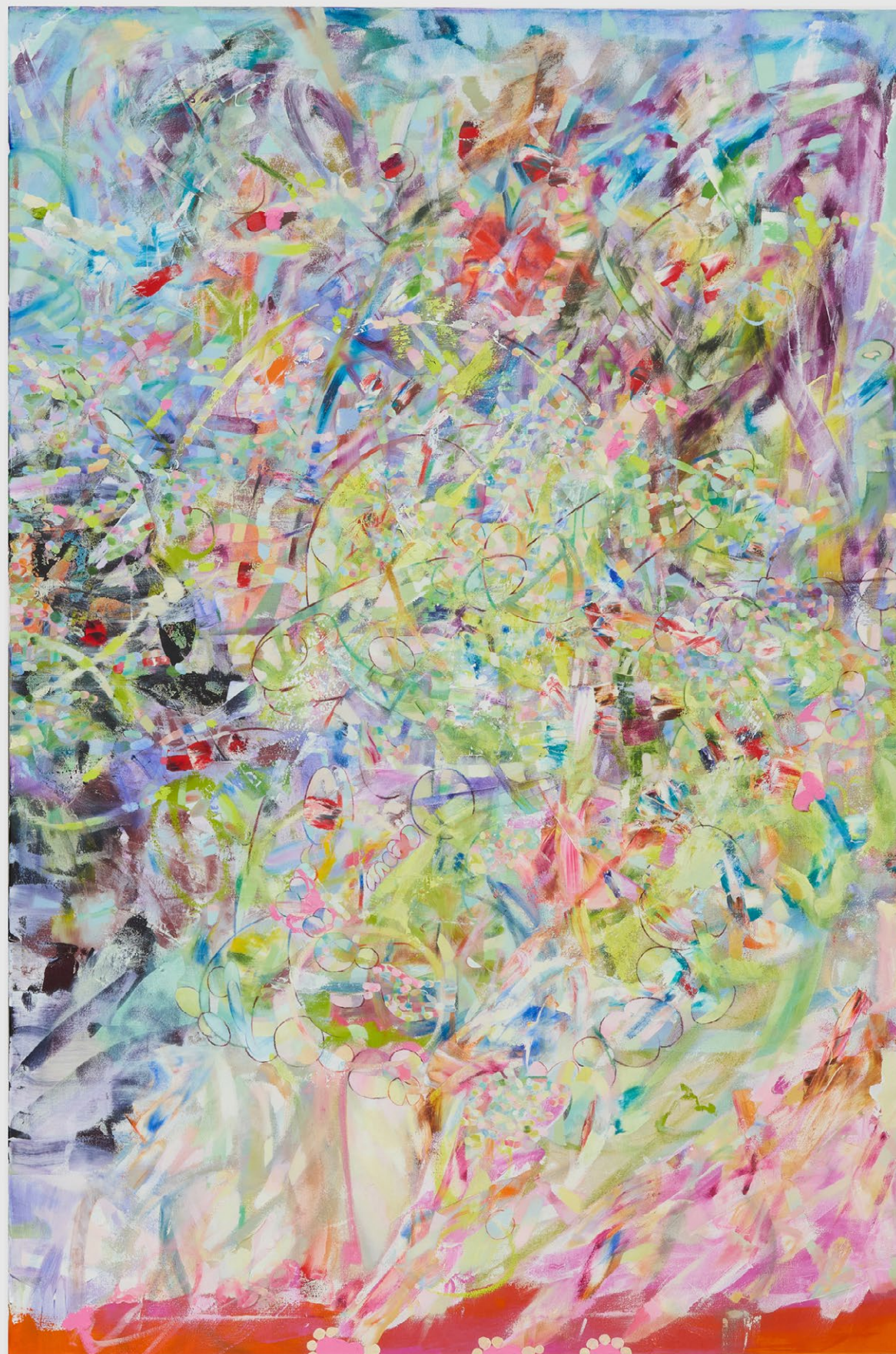
USD \$6,500

Tsai Yun-Ju

The paintings of Tsai Yun-Ju condense nacreous color in rapid patterns of movement. Drawing from non-occidental histories of the calligraphic mark, her scratchy, delicate brushstrokes evoke complex gestures redolent of nature patterns which both exhilarate the canvas as well as defy its bounds. In the words of the artist, “I have found that I’m not only attracted to the concept of conflict, but also fascinated by watching life’s dramatic, ever-changing process of beauty and ugliness, temperance and obscenity, refinement and vulgarity. This process is abstract and fluid for me, I think this affects my pursuit of morphing images and the brushstrokes in my painting, and I always see and look for a state of transformation that has a beautiful surface and a restless core.”

Tsai Yun-Ju (b. 1998, Taichung, TW) lives and works in London. She received her BA in Fine Arts from National Taipei University of the Arts, Taiwan, in 2020 and her MFA from the Slade School of Fine Art, London, in 2022. Solo exhibitions: Tara Downs, New York, US (2025) (forthcoming); “A Mirror for the Romantic,” Tara Downs, New York, US (2023). Selected group exhibitions include: “Notes Toward a Shell,” Tara Downs, New York, US (2024); “The Big Chill,” Bernheim, London, UK (2023-2024); “Eyes, Dusk, Phantasmagoria,” RupturXIBIT, London, UK (2022); “Why Don’t We Dance,” ASC Gallery, London, UK (2022); “Whirl, Bounce, Sway,” Safe House, London, UK (2022); “All the Guilty Thing,” Kiosk N1C, London, UK (2021); “Walls All Around, Fusion Unit,” Nottingham, UK (2021); “Reconnect,” Fitzrovia Gallery, London, UK (2021); “Test! Test! Test!,” Taipei, TW (2020); and “Overgrown,” CAA Xiangshan Art Commune, Hangzhou, CN (2019). Tsai Yun-Ju will have a solo presentation at Independent New York 2024. Her work is included in the permanent collection of ICA Miami.





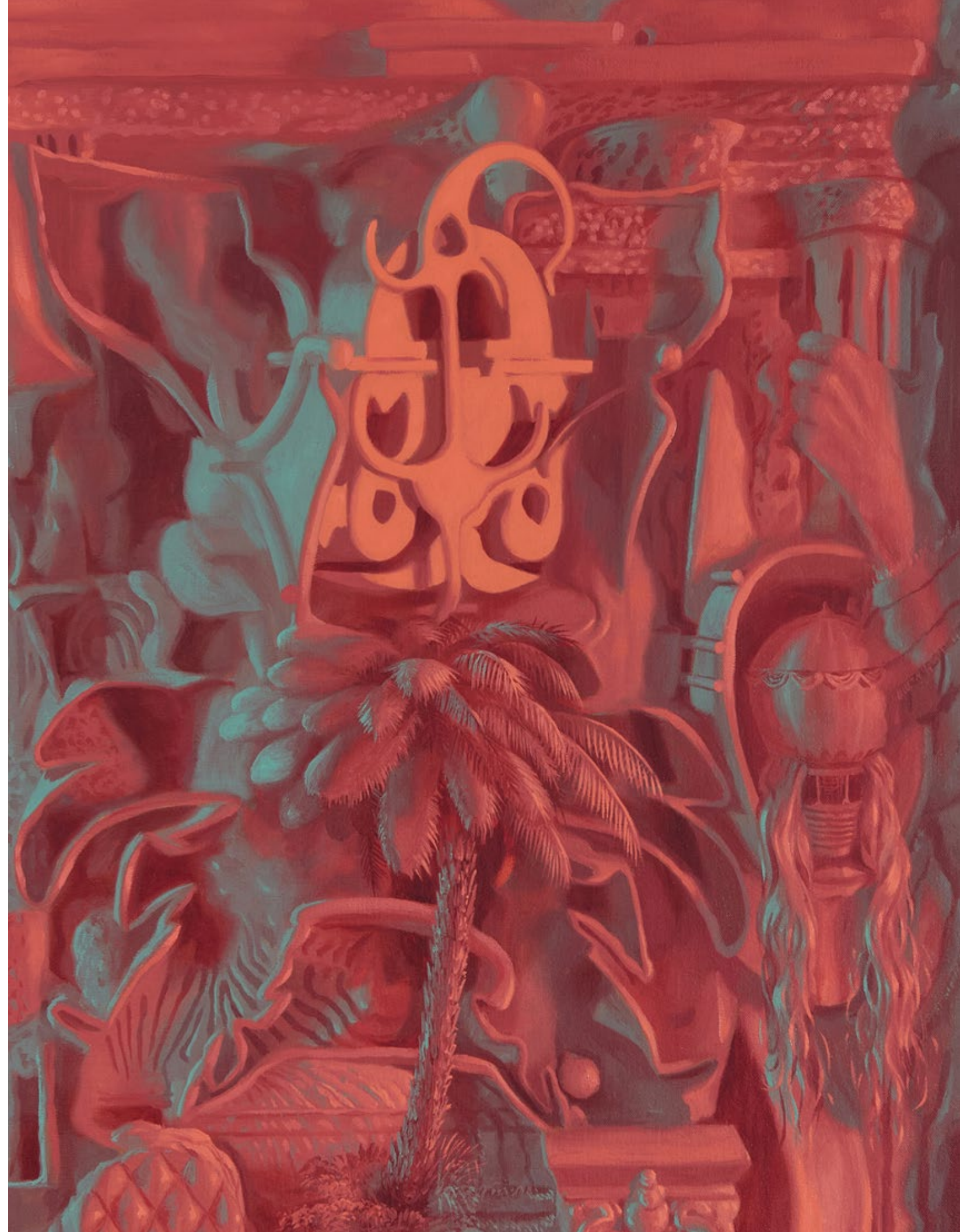
TSAI YUN-JU
天涯共地時 *Scythe II*, 2024
Oil on canvas
70 ³/₄ × 47 ¹/₂ in / 180 × 120 cm
(TD-YJT-063)

USD \$30,000

Tom Waring

Tom Waring's practice centers on a painterly engagement with the syntactical relationships between architectural representation, historical framing conventions, and the suggested nature of the viewer signaled by the organization of pictorial space. The London-based artist's newest oil on canvas paintings echo Duccio's epistemic shifting use of box space – a flattened out cavity – as a means of signaling the basis of humanist conceptions of presence; simultaneously, inquire into the role of painting within networked sociality signaled in allusions to machine vision and screenic virtuality, which he evokes with finely nuanced gradients and the synthetic absolutes of bidirectional lighting. Painstaking in their consummate commitment to early Renaissance traditions of hand-mixed pigments and resin-ate glazes, while suggesting the limits of a medium that stands as a metonym for waning humanism, Waring's works nonetheless trace the ideological and formal developments of painting within a wide arc of its history: cannily merging 18th century Rococo ornamentation, a nod to the phenomenological inquiries of Op Art, a stark augur of proto-technoliberalism embedded within Futurist spatial conventions, and the automatist compositional methods of Surrealism – connoting the complex elasticities resident in any attempts at a historically unifying vision.

Tom Waring (b. 1991, Reading, UK) lives and works in London. He gained his BA in Fine Art from Aberystwyth University, UK, in 2014, and his MFA Fine Art from UAL Wimbledon College of Art, London, in 2017. Solo exhibitions: Tara Downs, New York, US (2025) (forthcoming); Galeria Maria Bernheim, Zurich, CH (2023); Tara Downs, New York, US (2022). Selected group exhibitions: Bernheim, London, UK (2023); The Margulies Collection, Miami, US (2022); Tara Downs, New York, US (2020); Bloomberg New Contemporaries, Liverpool, UK (2018); University of the Arts, London, UK (2017); Arbeit Studios, London, UK (2017); China Design Centre, London, UK (2017); Art House Lewisham, London, UK (2016); Chelsea College of Art, London (2016); The Contemporary London, UK (2015); Aberystwyth Gas Gallery, Aberystwyth, UK (2014); ReadingRelay Gallery, Reading, UK (2013). Grants and awards: The Aiden Threlfall Award; The Hackney Family Scholarship; Vice Chancellors Scholarship, University of the Arts London; The Elizabeth Greenshields Foundation Grant. His work is included in the permanent collection of ICA Miami.





TOM WARING
Gabagool, 2024
Oil on canvas
35 1/2 × 23 1/2 in / 90 × 60 cm
(DR-TW-064)

USD \$18,000

scale view:

TOM WARING
Gabagool, 2024





TOM WARING

Reihl, 2024

Oil on canvas

25 1/2 × 15 3/4 in / 65 × 40 cm

(DR-TW-065)

USD \$15,000



Roger Winter

Roger Winter has always been deeply engaged with community, through both his painting practice and his teaching, and was part of the Penobscot Bay artistic community that also included Alex Katz, Lois Dodd, and Anne Arnold, among many others. Winter and his involvement in the development of twentieth-century realist painting have long formed an overlooked avenue of inquiry and discovery. Simultaneously, the artist has remained an exciting figure late into his career, producing some of his most perceptive paintings over the past decade, works often oscillating between representation and geometric abstraction.

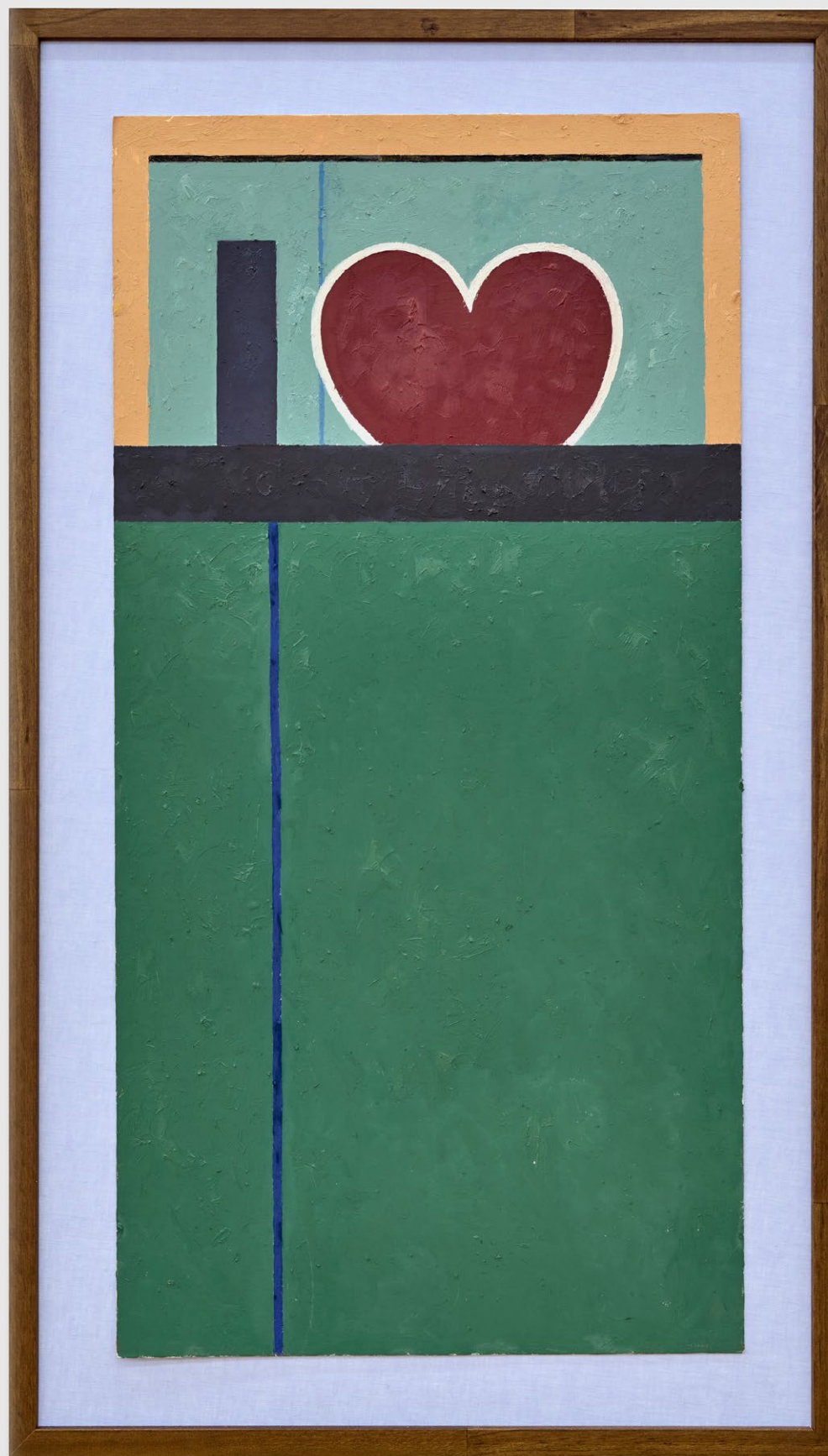
Roger Winter (b. 1934, Denison, US) lives and works in New York, US. He received his BFA from University of Texas (Austin, US) in 1956, and MFA from University of Iowa (Iowa City, US) in 1960. Winter's work has been the subject of solo exhibitions including: "Manhattan Valley," Tara Downs, New York, US (2024); "Artist At Work," Gerald Peters Gallery, Santa Fe, US (2019); and "Small Works," Gerald Peters Gallery, Santa Fe, US (2017). The artist's work has been presented in numerous group exhibitions including: "Albritton Collection of Texas Art," Amarillo Museum of Art, Amarillo, US (2021); "Hip Squares," The MADI Museum, Dallas, US (2020); Iceland From The Outside, MOMA Towers, New York, US (2020); "LOIS DODD/ROGER WINTER," Kirk Hopper Fine Art, Dallas, US (2018); "The Neighborhood," Master Gallery, New York, US (2016); and "Under The In#uence," The Grace Museum, Abilene, US (2012).





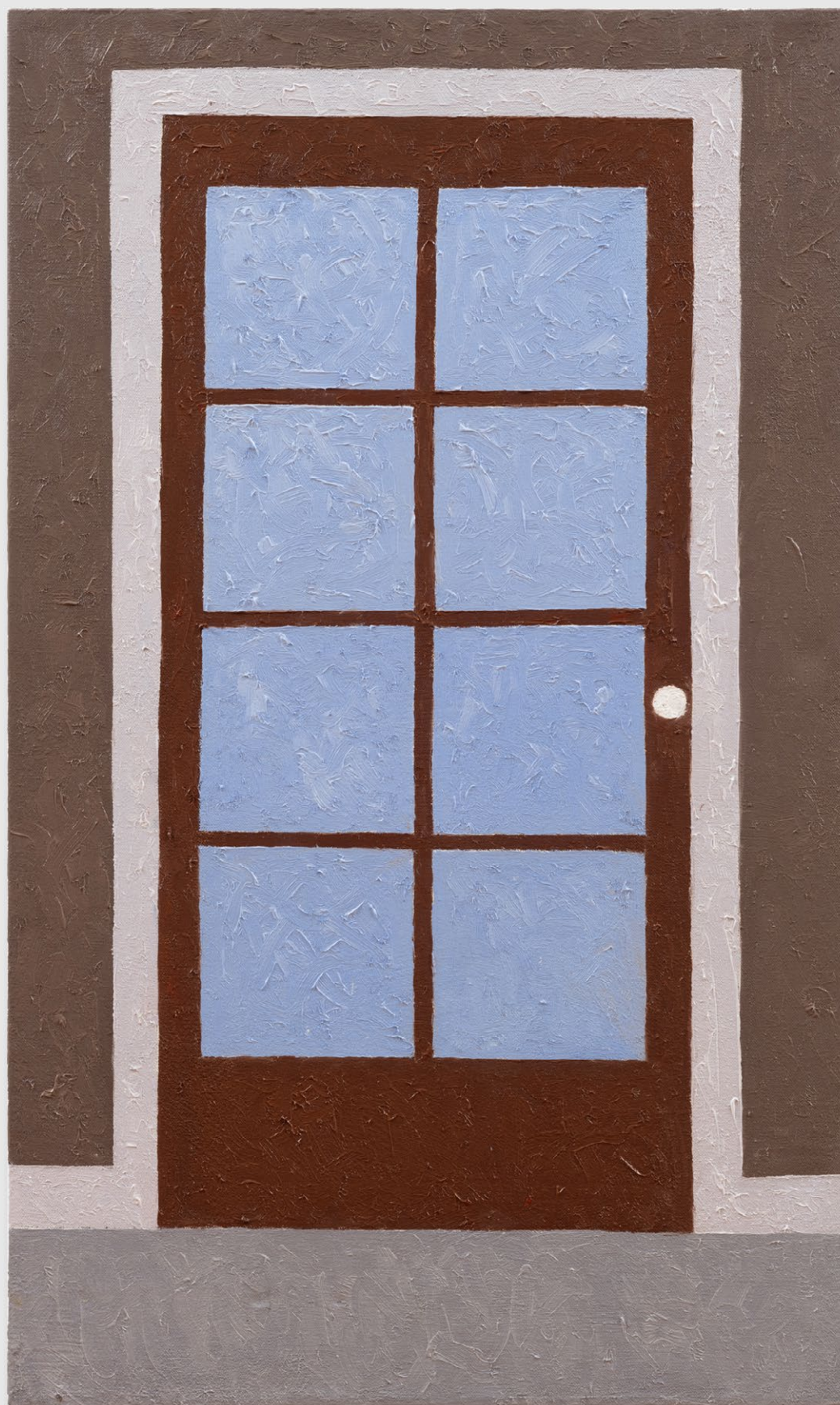
ROGER WINTER
Untitled, 2024
Oil on museum board
21^{1/4} × 21^{1/4} in / 53,7 × 53,7 cm
(TD-RW-044)

USD \$6,000



ROGER WINTER
In memory of Jean, 2020
Oil on museum board
35 ¹/₄ × 20 ¹/₄ in / 89,2 × 51,4 cm
(TD-RW-029)

USD \$7,500



ROGER WINTER

Door with eight panes, 2024

Oil on linen

30 ¹/₄ × 18 in / 76,8 × 45,7 cm

(TD-RW-016)

USD \$9,000