

BIENVENU STEINBERG & C

ARMORY SHOW
Booth 135

Julianne Swartz
Michael Wang
Peter Kim
Marco Maggi
Jane Yang-D'Haene

Bienvenu Steinberg & C is pleased to announce *Ash & Stone*, a curated presentation, featuring five international artists. Conceived as an imaginary dig into a crystallized landscape devoid of human presence, the works included capture a moment where articulated thought seems to fade away, where binary thinking supplants nuance and opinion overshadows concept.

Julianne Swartz

Born in Phoenix, AZ, Julianne Swartz lives and works in Stone Ridge, New York. Swartz works with subtle phenomena as a means to heighten sensitivity, reducing materials to their most ephemeral states. Her new *Spectrum* sculptures challenge the boundaries between the natural and the constructed. Hidden bands of color cast shy rainbows on the wall, urging a reconsideration of the seen and the invisible. Swartz will debut a new immersive, multisensory installation at the Scottsdale Museum of Contemporary Art in 2025. Selected exhibitions include Institute of Contemporary Art, Portland, ME (2020); Phoenix Art Museum, AZ (2020); Institute of Contemporary Art, Virginia Commonwealth University, Richmond, VA (2018); Museum of Art and Design, NY, NY (2017); Massachusetts Museum of Contemporary Art, North Adams, MA (2016); Indianapolis Museum of Art, IN (2014); De Oude Kerk, Amsterdam, NL (2013); The Highline, New York (2011); The Jewish Museum, New York (2009); Aldrich Museum, Ridgefield, CT (2007); Liverpool Biennial, Tate Museum, UK (2006); and Whitney Biennial, Whitney Museum of American Art, New York (2004). A 15-year survey of her work, *How Deep is Your*, opened at the deCordova Museum in Lincoln, MA in 2012 and traveled to the Contemporary Art Museum, Scottsdale, AZ (2013) and the Indianapolis Museum of Art, IN (2014).

Julianne Swartz
Spectrum, Oak, 95.10.75.1, 2024
Milled oak, vinyl paint
95 x 10 3/4 x 1 in
(JS330)
\$20,000.00

Image 1/3





Image 2/3



Image 3/3

Michael Wang

Michael Wang uses systems that operate on a global scale as media for art: climate change, species distribution, resource allocation and the global economy. In a new series of paintings, Wang collects stone, earth and sand from mountain ranges and deserts and grinds them into a fine powder. *Mojave* consists of a diptych, each panel painted with pigment from a unique Mojave stone. Works from this series were included in the Shanghai biennale in 2021. Born in Olney, Maryland in 1981, Michael Wang completed undergraduate and graduate programs at Harvard, New York University, and then Princeton, where he received a Master of Architecture. Wang's work has been shown in Europe, North and South America, and Asia, including Shanghai Biennale, Manifesta 12 in Palermo, Italy, the Swiss Institute in New York and Fondazione Prada in Milan.



Michael Wang
Mojave (Diptych), 2024
Earth pigments and binder on linen
Panel 1: 8 x 48 in Panel 2: 8 x 48 in
Overall Dimensions 8 x 96 in
(MWng021)
\$ 18,000.00

Image 1/2

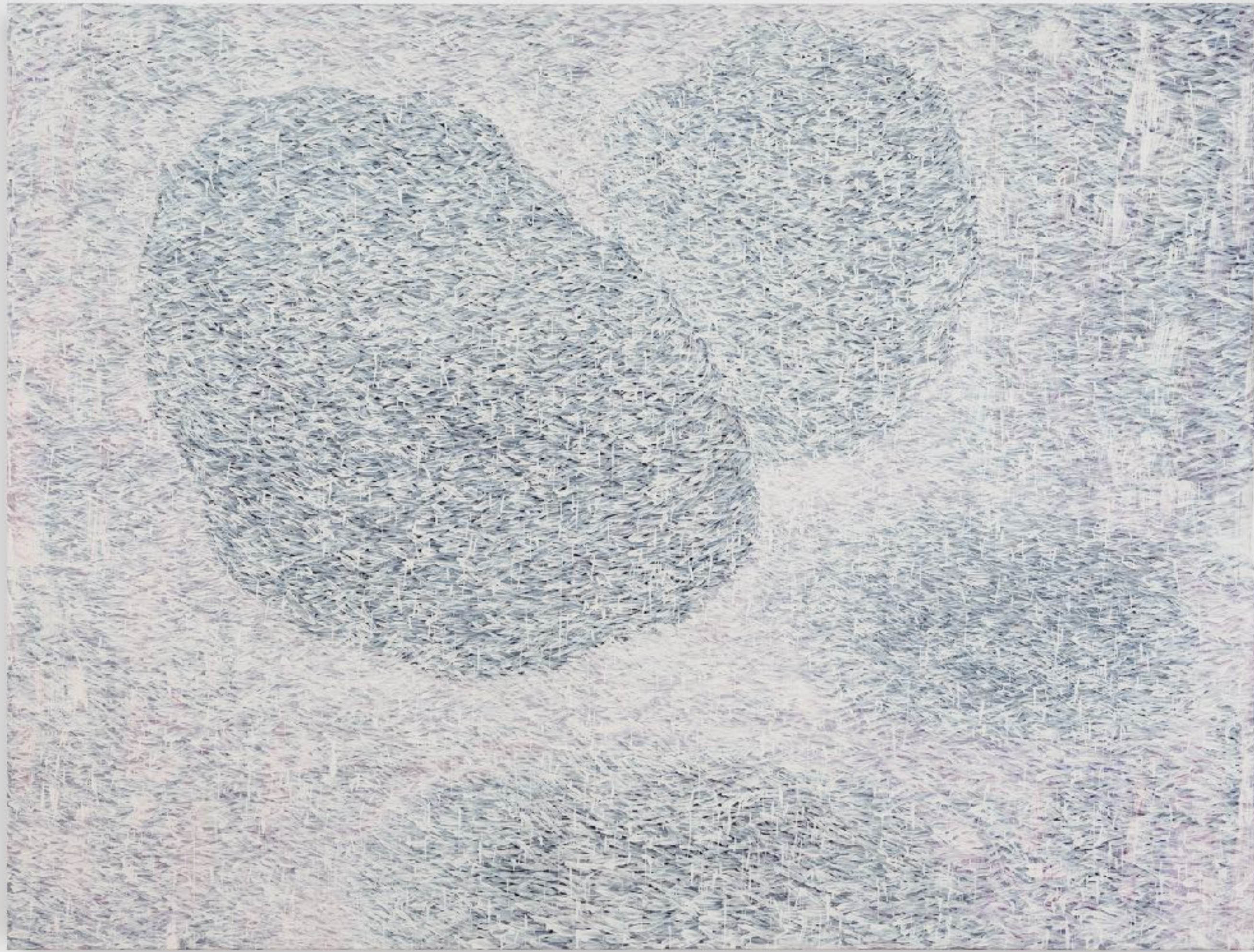


Installed Vertically
Overall Dimensions
16 x 48 in

Image 2/2

Peter Kim

Peter Kim's large-scale paintings feature looming forms, reminiscent of monumental stones. The figures, immersed in a hazy landscape, seem to embody lived experiences of vulnerability. A solo exhibition at Bienvenu Steinberg & C is coming up in October. Born in 1967 in Dongmyo, South Korea, Peter Kim graduated from Ecole Supérieure des Beaux-Arts de Marseille and now lives and works in New York. Select exhibitions include Palazzo Tagliaferro, Andora, Italy (2023); Marciana National Library, Venice, Italy, (2022); Museo Carlo Bilotti, Rome, Italy (2018). Centro Cultural la Cúpula, Mérida, Mexico, (2017); Modern and Contemporary Art Museum of Nice, Nice, France (2016); 1st Beijing 798 Biennale, Beijing, China, Hankook Art Museum, Busan, Korea (2009).

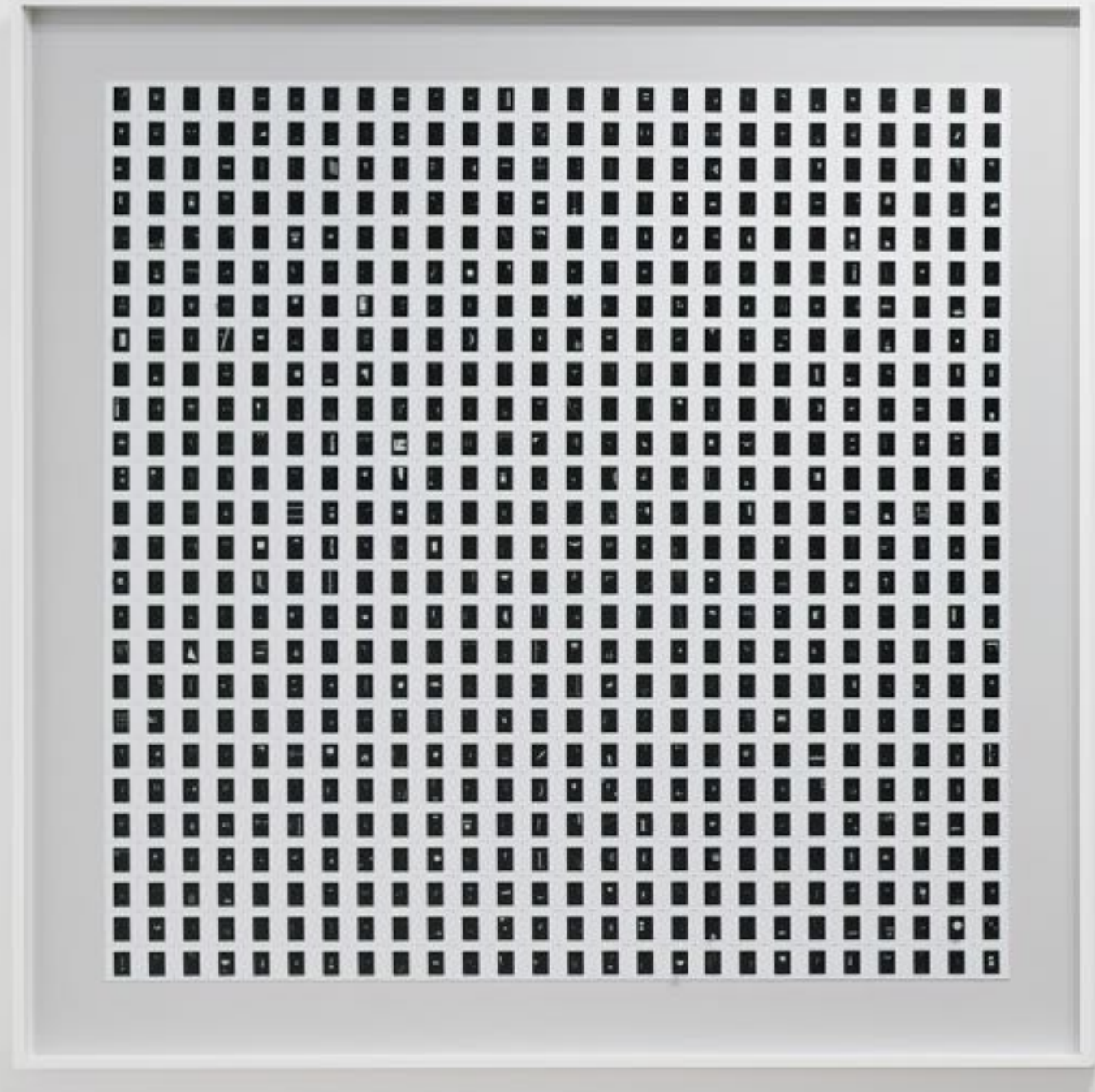


Peter Kim
Untitled, 2024
Oil on linen
72h x 95w in
182.9 x 241.3 cm
(PK062)
\$44,000



Marco Maggi

Born in Montevideo, Uruguay in 1957, Marco Maggi lives and works in New York and Uruguay. Composed of linear patterns that may suggest circuit boards, aerial views of impossible cities, genetic engineering or nervous systems, his drawings and sculptures encode the world turning abstraction into cultural criticism. Select exhibitions include: Museo Brasileiro da Escultura (MUBE), São Paulo, BR (2018); Nasher Sculpture Center, Dallas (2017); Courtauld Institute of Art at Somerset House, London (2016); The Morgan Library & Museum, New York (2015); Instituto Tomie Ohtake, São Paulo, BR (2012); Museum of Modern Art, New York (2008); Museum of Contemporary Art, Los Angeles (2007); Washington DC (2006); Museum of Modern Art, New York (2005); VIII Havana Biennial, CU (2003); 25th São Paulo Biennial, São Paulo, BR (2002). His work is included in various museum collections such as: Museum of Modern Art, New York; Whitney Museum of American Art, New York; Dallas Museum of Art, Texas; Museum of Fine Arts, Houston, Texas; Museum of Contemporary Art, Los Angeles; Hammer Museum, Los Angeles; San Francisco Museum of Modern Art; Art Institute of Chicago; Hirschhorn Museum and Sculpture Garden, Washington DC; Museum of Fine Arts, Boston; Walker Art Center, Minneapolis; Museo de Arte Contemporaneo, São Paulo.



Marco Maggi
Silent Movie (b&w slides), 2024
Cuts and folds on paper in 35mm slide mounts mounted on Dibond 60 x 60 in
152.4 x 152.4 cm
(MM3019)
\$ 60,000.00

Image 1/3

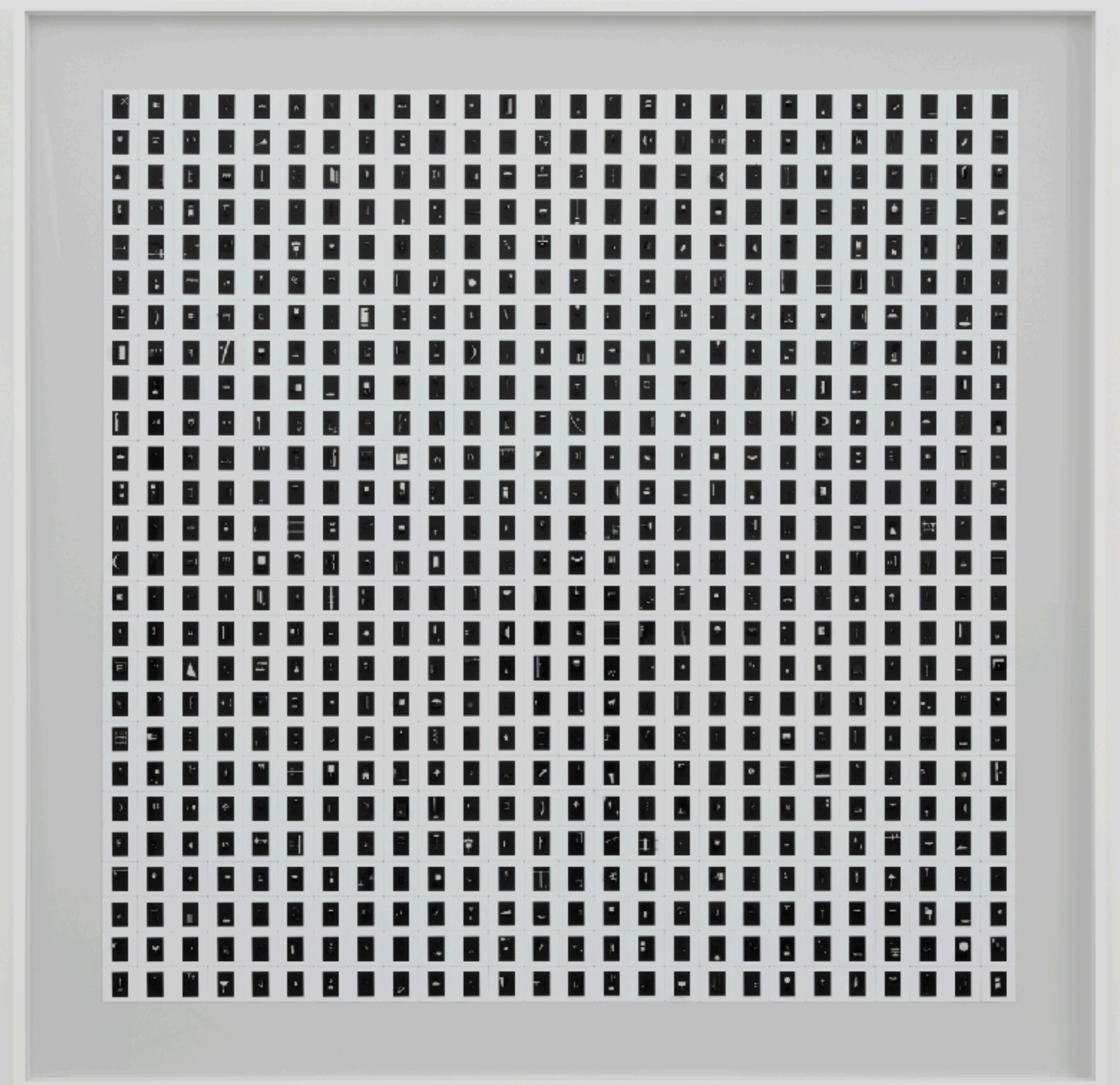




Image 2/3

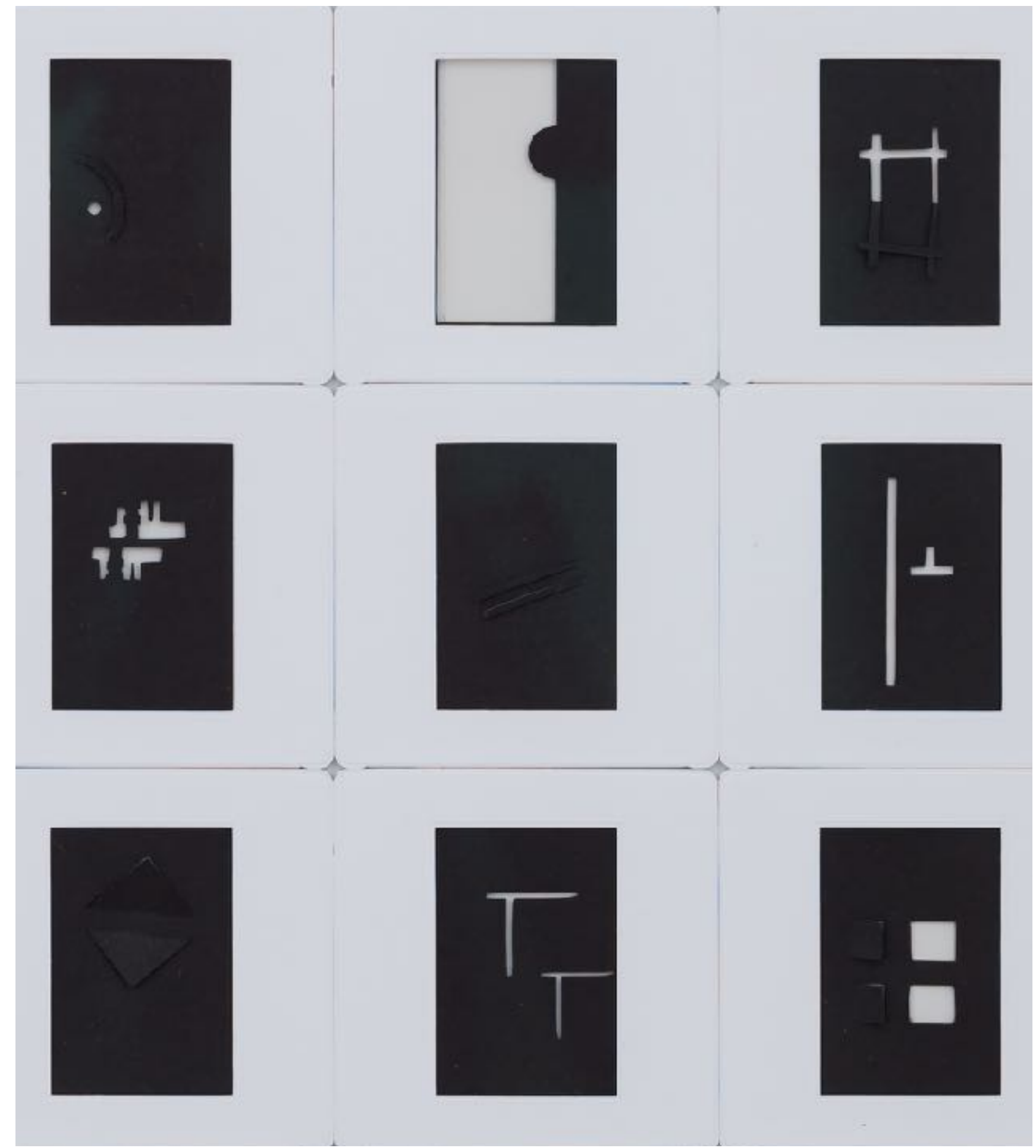
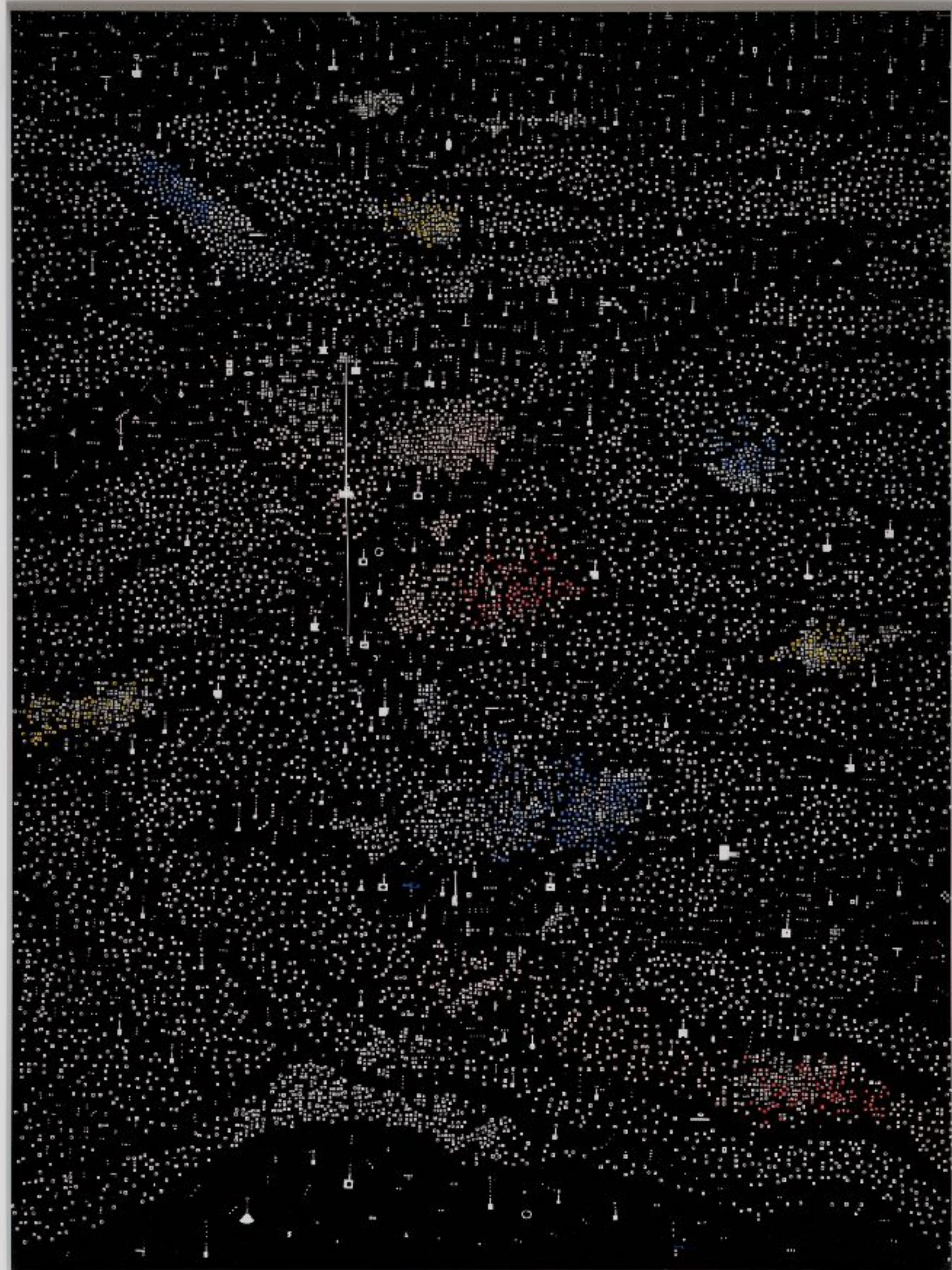


Image 3/3



Marco Maggi
Slow Optimism (black), 2024
Self adhesive paper on Dibond Framed in Optium
Museum Acrylic
24 x 18 in
61 x 45.7 cm
(MM3017)
\$ 26,000

Image 1/2

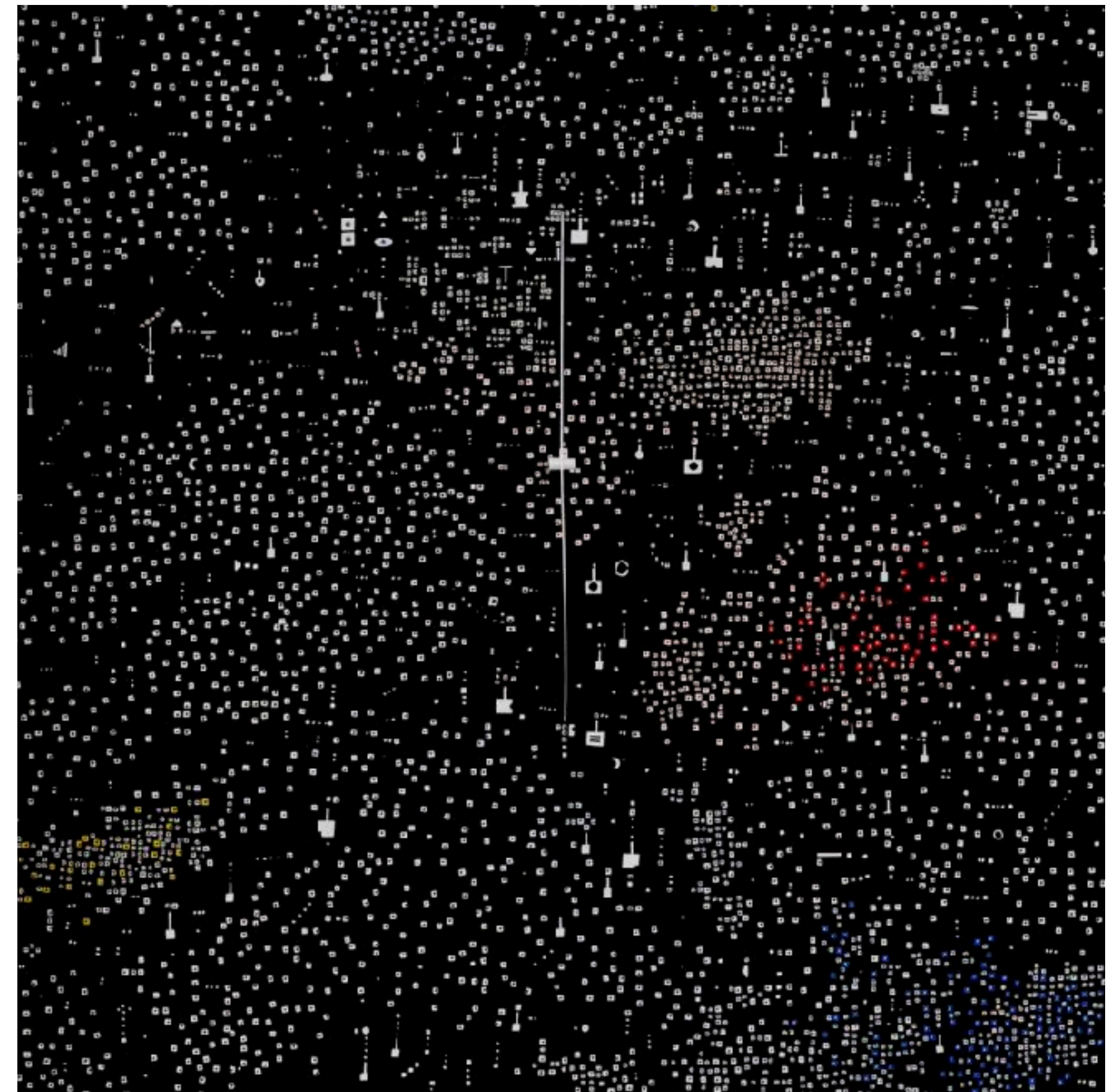


Image 2/2



Marco Maggi

Slow Optimism (From Ashes to Stone) (detail), 2024

Self-adhesive paper on paper mounted on Dibond

Framed with Optium Museum Acrylic

24 x 18 in

61 x 45.7 cm

(MM3016)

\$ 26,000.00

Image 1/2



Image 2/2



Marco Maggi

Living Fragments - Dreaming Totality, 2024

Self-adhesive paper on paper mounted on Dibond

Framed in Optium Museum Acrylic

60 x 40 in

152.4 x 101.6 cm

(MM3018)

\$ 60,000.00

Image 1/2



Image 2/2

Jane Yang-D'Haene

Jane Yang D'Haene's ceramics, rooted firmly in the tradition of dalhangari or moon jars, stand as bodily surrogates. The artist employs glazing techniques to conjure complex textures, hues, and gestures - a poignant representation of a perpetual state of transformation. Born in South Korea, Jane Yang-D'Haene moved to New York in 1984 and attended the Cooper Hewitt School of Architecture. Since beginning her work in ceramics in 2016, D'Haene has experimented with form and function. In 2023, Her work was selected by Vice President Kamala Harris for the Vice President's residence. Recent exhibitions include: Hauser & Wirth, Somerset, UK, Hauser & Wirth, Southampton, NY (2023); Onna House, Easthampton, NY (2023); Galerie Italienne, Paris, France (2023); The Future Perfect, Los Angeles, CA (2023); AAPIDA & FDC, New York, NY (2023); The Future Perfect, New York, NY (2023); Maud & Mabel, London, England (2022); Taylor Piggott Gallery, Jackson (2021); 1000 Vases, Dubai, UAE (2019); and Casacor, Miami, FL (2018).



Jane Yang-D'Haene
Untitled, 2024
Stoneware, Porcelain, Glaze
21 x 24 x 24 in
53.3 x 61 x 61 cm
(JYDh075)
\$27,500

Image 1/2



Image 2/2



Image 2/3

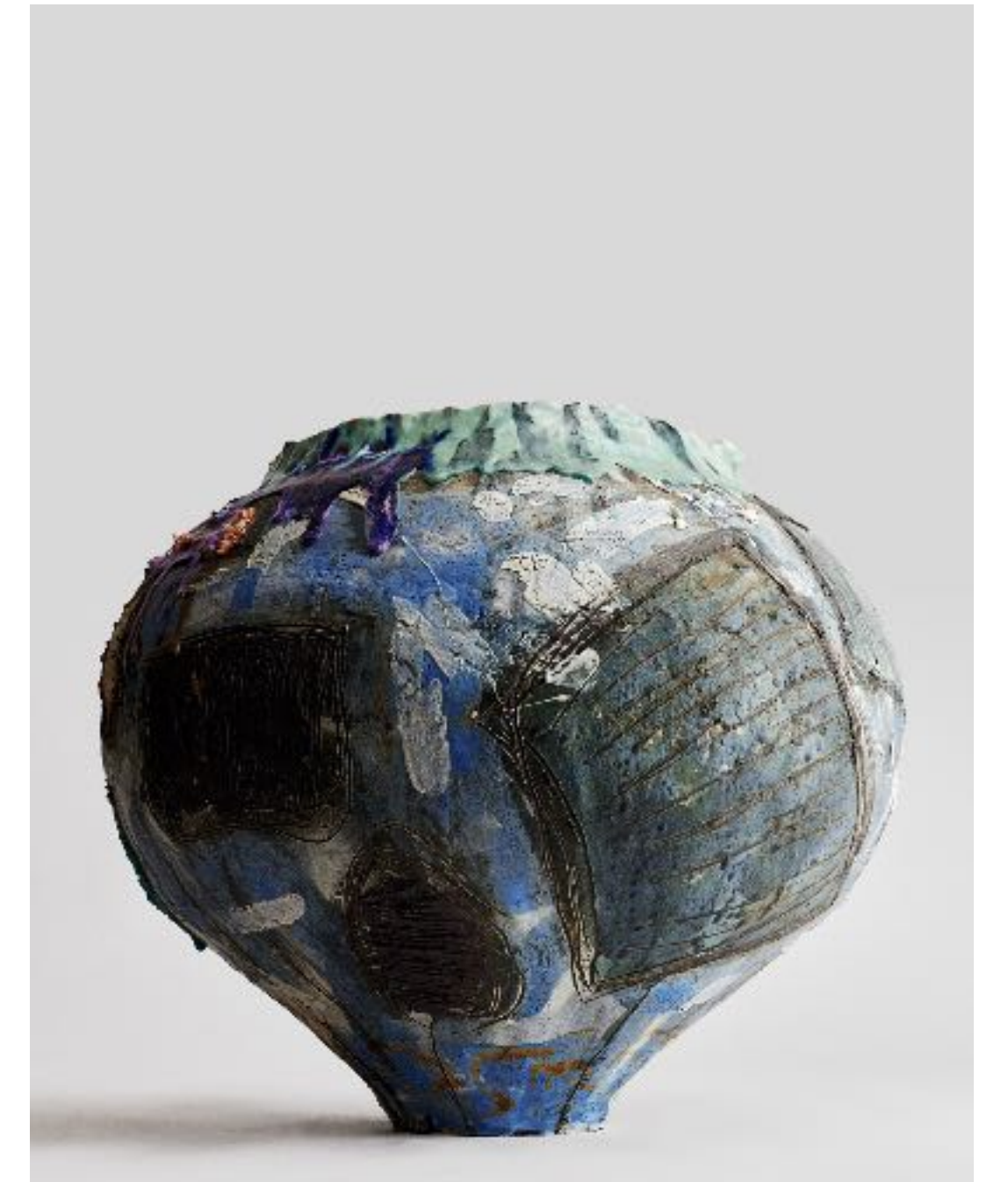


Image 3/3

Jane Yang-D'Haene
Untitled, 2024
Stoneware, glaze
19 x 23 1/2 x 23 1/2 in
48.3 x 59.7 x 59.7 cm
(JYDh083)
\$25,000

Image 1/3



Image 2/3



Image 3/3

Jane Yang-D'Haene
Untitled, 2024
Stoneware, Porcelain, Glaze
21 1/2 x 22 x 22 in
54.6 x 55.9 x 55.9 cm
(JYDh084)
\$27,500

Image 1/3



Jane Yang-D'Haene
Untitled, 2024
Stoneware, Porcelain, Glaze
21 x 24 x 24 in
53.3 x 61 x 61 cm
(JYDh075)
\$ 24,000.00

Image 1/3



Image 2/3



Image 3/3



Jane Yang-D'Haene
Stoneware, Porcelain, Glaze
17 1/2 x 22 1/2 x 22 1/2 in
44.5 x 57.1 x 57.1 cm
(JYDh073)
\$ 24,000.00

Image 1/2



Image 2/2