



# **News from Nowhere**

Liz Hernández and Ryan Whelan

The Armory Show  
September 5-8

*pt.2:*

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Booth #F15  
The Armory Show  
September 5-8  
Javits Center

A cornerstone of New York's cultural landscape since its founding in 1994, The Armory Show brings the world's leading international contemporary and modern art galleries to New York each year.

Part Two Gallery is thrilled to participate in the Focus section this year at The Armory Show. Focus is curated by Robyn Farrell, Senior Curator at The Kitchen. The section is dedicated to solo- and dual-artist presentations centering on the experimental spirit of the fair's 1994 founding at The Gramercy Hotel and its namesake International Exhibition of Modern Art in 1913 at New York City's 69th Regiment Armory. Presentations in this section are centered around one or two artists. Works in this section reflect on avant-garde histories while probing the radical strategies and poetic interventions of interdisciplinary forms and cultural exchange.

VIP Preview Day (by invitation only)

*Thursday, September 5, 2024*

Public Days

*Friday, September 6–Sunday, September 8, 2024*

For all inquiries and questions, please contact Brock Brake at [info@part2gallery.com](mailto:info@part2gallery.com).

More information about The Armory Show, please visit <https://www.thearmoryshow.com/tickets>



# News from Nowhere

Pt. 2 Gallery is honored to present *News from Nowhere*, a collaborative presentation by Liz Hernández and Ryan Whelan for the 2024 edition of The Armory Show. *News from Nowhere* explores visions of utopia focused on the interconnectedness of humanity and nature, viewing utopia not as a destination, but as an ideal we strive for.

Hernández presents paintings on Amate paper, a handmade paper originating in pre-Hispanic times, and embossed aluminum reliefs portraying scenes of humans and nature in a reciprocal, communal exchange. The writings of Mixe linguist Yásnaya Aguilar, 15th century Herbal manuscripts, and William Morris's ideas inform the utopian vision envisioned in Hernández's imagery.

For Whelan, pattern-based paintings depicting abstracted, organic forms, at once familiar and new, pose an exploration of utopia as an open-ended notion; a shifting horizon shaping how we reimagine the alienation and flux of the now. Grounded in the ideas of William Morris, Adolf Loos, Charles Burchfield, and the Hippie-Modernism movement, Whelan's focus on surface, texture, and light opposes the smooth object, expanding compositions intended to "fill the eye and satisfy the mind," as Morris wrote. For a group of text-based drawings by Whelan, headlines from newspapers since the late 19th century become concrete poetry that, like the forms of his paintings, leaves mystery and room for imagination.

Through their individual practices, Hernández and Whelan's *News from Nowhere* recasts modernity and progress as an optimistic endeavor, connecting to nature, and drawing from past philosophies, to find space for the soul.

pt.2 Gallery  
Booth #F15

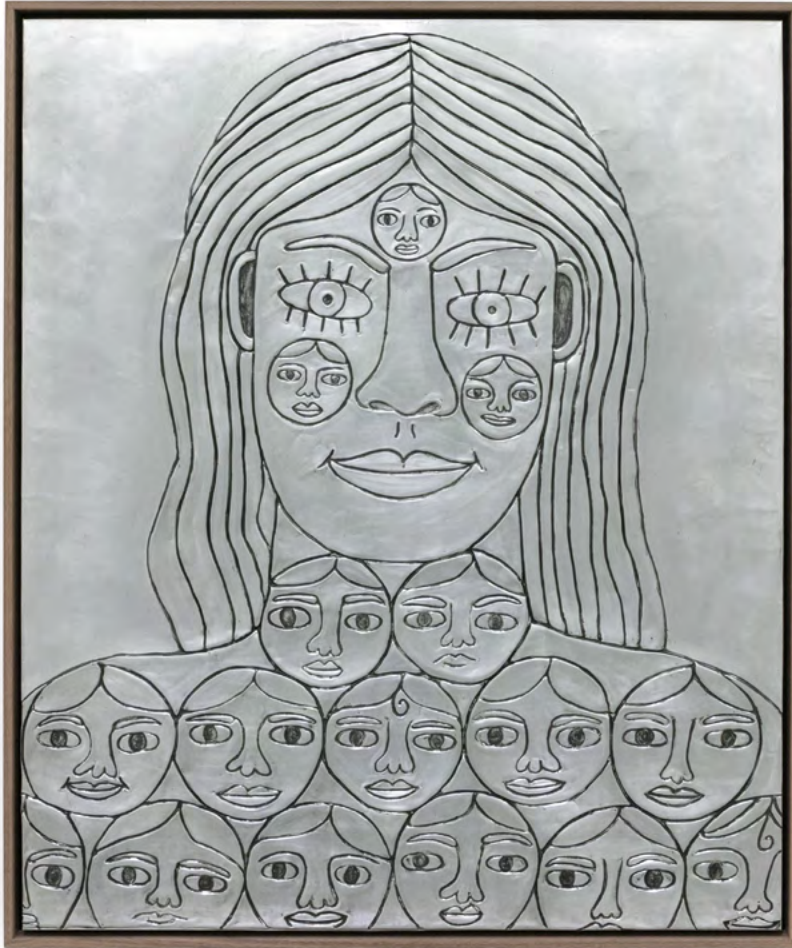
The Armory Show  
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**Liz Hernández & Ryan Whelan**  
*Galileo's Latest Memo*  
Acrylic on canvas, inlaid aluminium  
58 x 72 inches  
2024







**Liz Hernández**  
*Somos aquellos quienes nos rodean*  
*(We are made of those around us)*  
Aluminium  
29 x 24 inches  
2024







**Ryan Whelan**

*Divided Responsibility*

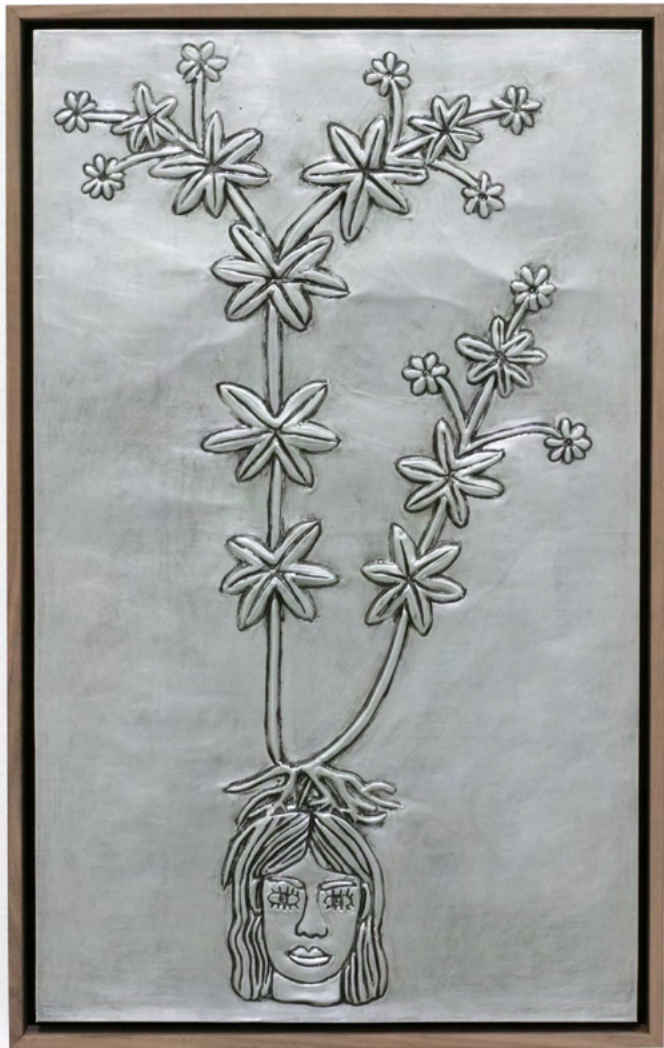
Acrylic, oil, and soft pastel on canvas board

13 x 17 inches

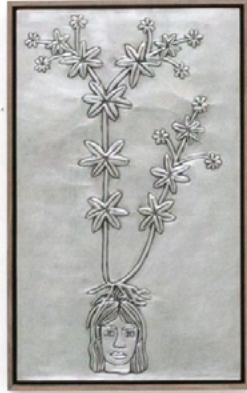
2024







**Liz Hernández**  
*De raíz a mujer*  
(From Root to Woman)  
Aluminium  
21 x 13 inches  
2024





**Ryan Whelan**

*When the Music Stopped*

Acrylic, oil, soft pastel, sawdust and sand  
on canvas board

15 x 23 inches

2024





**Liz Hernández**  
*Crecimos en un suelo compartido*  
*(We Grew up on Shared Soil)*  
Aluminium  
21 x 13 inches  
2024  
\$7,000



PULSE OF  
THE WORLD  
HORSE MAKES  
HIGH JUMP  
TREES TALKING  
UNDERGROUND  
GIANT OCEAN WAVES  
MORE COMMON  
SPRING FEVER REAL  
THE PERFUMED AIR  
GROWTH OF LANGUAGE  
AUTUMN TINTS THE DESERT  
MOUNTAINS RESEMBLE WOMEN  
DIRECT CONNECTION TO NOWHERE

**Ryan Whelan**

*News from Nowhere No. 3*

Graphite on paper

21 x 17 inches

2024

...C...L...C...  
...R...H...E...W...  
...H...O...R...S...E...  
...H...I...G...H...



**Liz Hernández**

*El agua habla sin cesar y nunca se repite*

*(Water Speaks Incessantly and Never Repeats Itself)*

Aluminium

29 x 24 inches

2024





**Ryan Whelan**  
*Pressing Wild Flowers*  
Oil on canvas board  
13 x 17 inches  
2024





**Ryan Whelan**  
*A Case of Hysteria*  
Oil and wax on canvas board  
21 x 17 inches  
2024







**Liz Hernández**  
*Buscamos otras formas de vivir*  
*(We Seek Other Ways of Living)*  
Acrylic on Amate paper  
20 x 28 inches  
2024



HOW I CURED  
MY EYES  
NAKED CITY  
OBLONG HOUSE  
MORNING WALK  
HAD TIME TO BE KIND  
A COMPLETE SURPRISE  
THE MISSING MINERALS  
OPENING WITH FIREWORKS  
BEWARE THE FREE SPIRIT  
THE HOLE IN THE POCKET  
A GLIMMERING OF REASON  
BETWEEN EARTH AND CLOUDS  
WHAT TO PUT IN LUNCH BOX  
EIGHT HUNDRED LUCKY CLOVERS  
FIDDLING WITH THE THERMOSTAT  
FIRE AND BRIMSTONE CAPTURED ON FILM

**Ryan Whelan**

*News from Nowhere No. 1*

Graphite on paper

52 x 40 inches

2024

A COMPLETE SU  
THE MISSING MI  
OPENING WITH FIR  
BEWARE THE FRE  
THE HOLE IN THE  
A GLIMMERING OF  
BETWEEN EARTH AN  
WHAT TO PUT IN LU  
EIGHT HUNDRED LUCKY



**Liz Hernández**

*Una vieja propuesta para una nueva Singularidad  
(An Old Proposal for a New Singularity)*

Acrylic on Amate paper

28 x 28 inches

2024





**Ryan Whelan**  
*The Sun Must Bend Across the Earth*  
Oil on canvas board  
13 x 17 inches  
2024







**Liz Hernández**  
*Las plantas hablan*  
*(The Plants Speak)*  
Acrylic and gold leaf on Amate paper  
24.5 x 24.5 inches  
2024





**Ryan Whelan**  
*When Things Hummed*  
Oil on canvas board  
13 x 17 inches  
2024



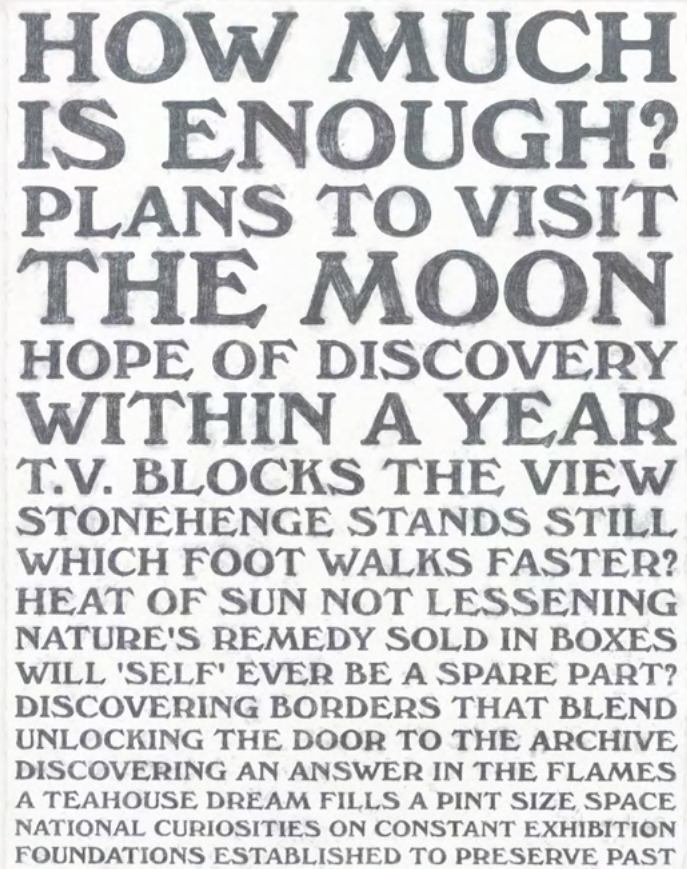


**Liz Hernández**  
*La gente telúrica*  
(*The Telluric People #1*)  
Acrylic and gold leaf on Amate paper  
19.5 x 19.5 inches  
2024



**Liz Hernández**  
*La gente telúrica*  
*(The Telluric People #2)*  
Acrylic and gold leaf on Amate paper  
19.5 x 19.5 inches  
2024





HOW MUCH  
IS ENOUGH?  
PLANS TO VISIT  
THE MOON  
HOPE OF DISCOVERY  
WITHIN A YEAR  
T.V. BLOCKS THE VIEW  
STONEHENGE STANDS STILL  
WHICH FOOT WALKS FASTER?  
HEAT OF SUN NOT LESSENING  
NATURE'S REMEDY SOLD IN BOXES  
WILL 'SELF' EVER BE A SPARE PART?  
DISCOVERING BORDERS THAT BLEND  
UNLOCKING THE DOOR TO THE ARCHIVE  
DISCOVERING AN ANSWER IN THE FLAMES  
A TEAHOUSE DREAM FILLS A PINT SIZE SPACE  
NATIONAL CURIOSITIES ON CONSTANT EXHIBITION  
FOUNDATIONS ESTABLISHED TO PRESERVE PAST

**Ryan Whelan**

*News from Nowhere No. 2*

Graphite on paper

21 x 17 inches

2024





**Ryan Whelan**  
*Flowers in the Heat*  
Oil and acrylic on canvas board  
12 x 15 inches  
2024





**Liz Hernández**  
*El mundo que no logro ver*  
*(The World I Fail to See)*  
Acrylic on Amate paper  
19.5 x 19.5 inches  
2024





**Ryan Whelan**

*Growth of Language*

Acrylic, oil, soft pastel, sawdust and sand on  
canvas board

25 x 33 inches

2024





**Ryan Whelan**  
*Beware the Free Spirit*  
Oil on canvas board  
21 x 17 inches  
2024



**Ryan Whelan**  
*Unusual Teaching Method*  
Oil and sand on canvas board  
12 x 15 inches  
2024





**Ryan Whelan**  
*Direct Connection to Nowhere*  
Oil on canvas board  
21 x 17 inches  
2024



**Ryan Whelan**  
*Honeysuckle Highways*  
Oil, soft pastel and wax on canvas board  
15 x 23 inches  
2024





Ryan Whelan (b. 1991, Torrance, California) is a conceptual artist that works primarily in painting, sculpture and writing. He employs an elliptical artistic approach; revolving around various degrees of truth to preserve wonder for the world. In working through his oblique strategies, Whelan aims to explore ways to make space for the soul. His work has been showcased nationally and internationally, including a recent exhibition at the Institute of Contemporary Art San Francisco.



Liz Hernández (b. 1993, Mexico City, Mexico) is a multidisciplinary artist whose work blurs the boundaries between reality and fiction through painting, sculpture, embroidery, and writing. Deeply influenced by Mexican craft techniques, her work explores the rich language of materials, drawing inspiration from literature, anthropology, syncretism, and cultural traditions. Hernández has exhibited nationally and internationally. Her work is part of the permanent collections at KADIST (SF), the San Francisco Museum of Modern Art, and the de Young Museum.

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*"I urge you to get out of the murky, dead, old thousand-times explored old world"*  
— H.D., *Notes on Thoughts and Vision*

As progress compresses time, time has begun to eat up space. The industrial process has reached an unholy key of abstraction: technological advancement is consuming the world's forests to replace what imagination does for free.

Utopia is a funny idea. It's an ideal that, if ever reached, vanishes. Its idealism is a propelling force, similar to the inertia of progress, in which the dream gets sucked up back into the machinery.

People in pursuit of utopia, of ungrounded pleasure, fall into the trap of "no place," losing the world to nowhere. Utopia, progress, and the logic of technological innovation conveniently take away the real and its responsibilities. But what's left?

In Mixe linguist Yásnaya Aguilar's essay "A modest proposal to save the world," Aguilar posits that a radical understanding of general reciprocity might undo the environmental ruin of insatiable progress. She argues that we must understand our neighbors as fundamental to our own lives and extend that definition of what it means to be a neighbor to include living, but non-human entities, like water, soil, or air.

"You are part of a place," Liz Hernández says, "like it or not."

There is a clarity in her work, a directness that personifies the animism of nature in drawings of telluric souls. Hernández's paintings are not abstract, they depict the elements in allegorical scenes. Here water is a companion and the earth is a person sitting beside you. The depictions work against the sensorial numbness individuality invents, countering the technology of self-hood and insisting that each one of us belongs to many others.

Both Hernandez and Ryan Whelan's work has a physical quality. Whelan paints with the by-products of industry, populating his paint with sawdust and factory waste. Hernández carves into aluminum, a traditional decorative art in Mexico, where smooth tin is marked through with lines of concavity.



Photo Credit: Brianna Kalajian



Here, the art works are imbued with animism, existing as an overt invitation to be taken up. The work extends beyond the point of its construction, finished only in context, in the moment of reception. There is a generosity to this suspension. The image is simplified. Something mysterious and novel lives inside that simplicity, waiting to be recognized.

In 'Art: A Serious Thing' (1888), the British designer and socialist William Morris writes of the painting as a kind of window. The painter, as a window-maker. "A painting can be a mirror where you don't see your face," Whelan considers, "you see, instead, what you are searching for."

His paintings put nature in a close frame, imagining a proximity textured by context, enmeshed in fauna. Nothing is just one color and the paintings exist in a provisional state, alive and animate, suspended just before they reach an ending. It brings to mind philosopher Timothy Morton's description of nature as a "hyper object" that you are never aware of as a singular entity, even when its caressing your cheek.

There should be a miracle section of the newspaper, the smooth object of Austrian modernism should be decorated, flash for a second to the Hungarian artist Agnes Denes tilling a wheat field in a landfill at the edge of Manhattan.

There's novelty to looking again at what has already been seen a thousand times; It's avant garde to not need anything new — to be satisfied with seeing the already existing world.

Text by Theadora Walsh

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Photo Credit: Brianna Kalajian

