

MAGENTA

PLAINS

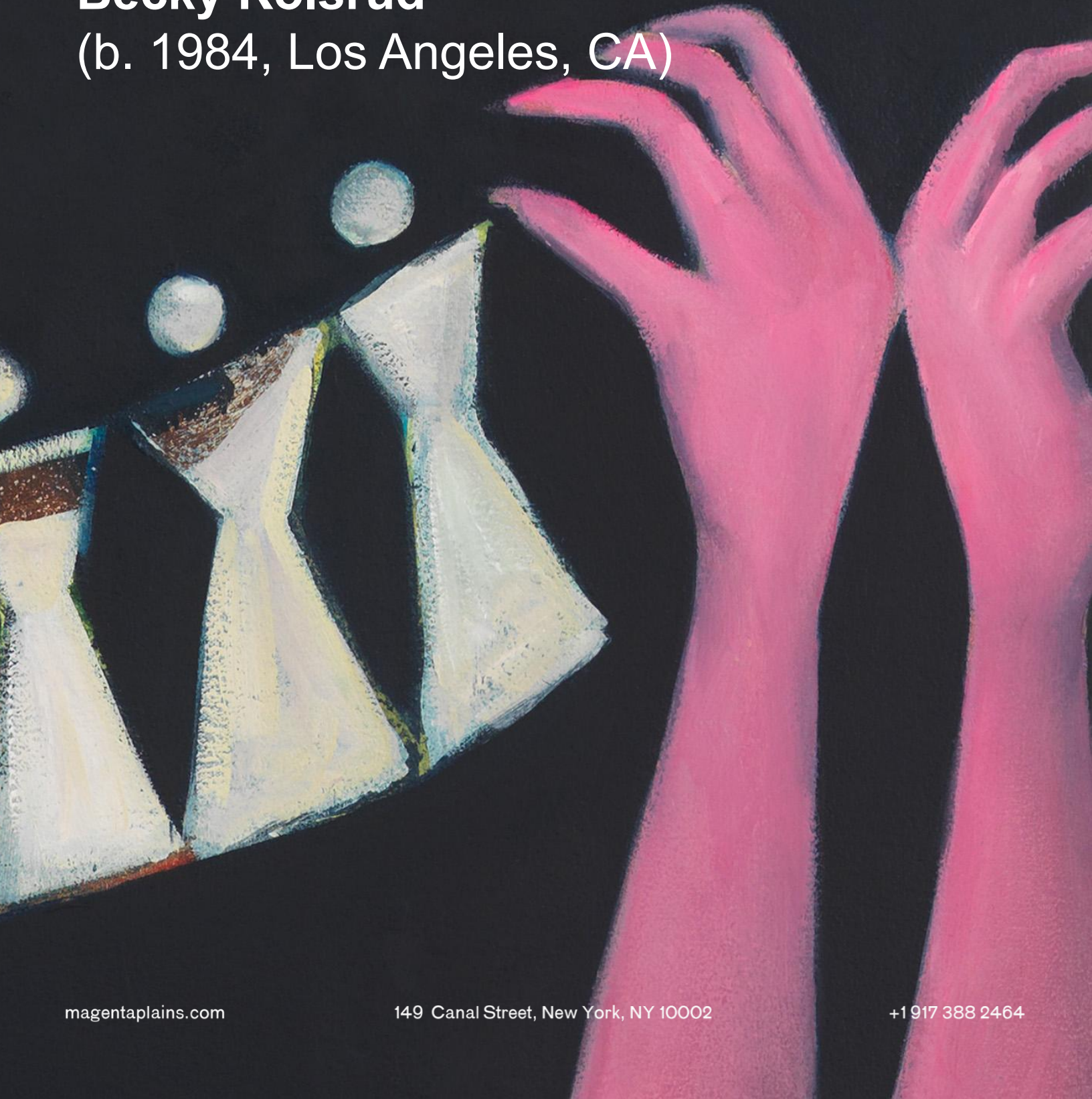
***Becky Kolsrud
Janis Provisor
Jane Swavely
Liza Lacroix
Paul Gardère
Rachel Rossin
Sascha Braunig***

**Art Basel Miami Beach
December 3–December 7, 2025**

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Becky Kolsrud
(b. 1984, Los Angeles, CA)



Artist Biography

Born in 1984 in Los Angeles, CA
Lives and works in Los Angeles, CA

Becky Kolsrud's practice explores art-historical and vernacular depictions of the human form—namely women—throughout advertisements, signage, bathers paintings, Japanese prints, surrealism, and abstraction. Her figurative paintings and wholly invented “inscapes” (interior landscapes that depict contained worlds of pink bodies against swaths of blue) are very much rooted in the real world, specifically her hometown, Los Angeles, and its complex relationship with nature. Kolsrud draws on motifs and imagery from the city's history—and her own family's place in that history—as well as religious and architectural iconography to explore the tension between artifice and reality; patterns planned and random; the observed and the observer; scale, place, and perspective; and how human desire fills in the gaps between what is seen and what is obscured. Her playful fascination with incomplete beauty (floating limbs, disembodied feet) falls in a continuum that starts with the degraded works of art handed down from ancient Greece, through the Catholic relics that imbue toes and wooden splinters with holy power, to the fragmented landscapes between concrete and mountain, palm tree and rubber, found today in Southern California.

Kolsrud received a BS from New York University and an MFA from The University of California, Los Angeles. Selected solo exhibitions have been held at Morán Morán, Los Angeles; JTT, New York; Tif Sigfrids, Athens, GA, and Karma, New York. Selected group exhibitions include Aïshti Foundation, Beirut; Asia Art Center, Taipei; Magenta Plains, New York, and Atlanta Contemporary, Atlanta, among many others. Her exhibitions and practice have been covered in Artforum, Interview Magazine, Mousse, The New Yorker, The New York Times, Vogue, and numerous other publications worldwide. Her work is held in the collections of The Hammer Museum, Los Angeles, The Aïshti Foundation, Beirut, The Bunker, Beth Rudin deWoody Collection, Miami, the Institute of Contemporary Art, Miami and the Karpidas Collection in Dallas. In 2026, she has upcoming solo exhibitions with Magenta Plains, New York and Morán Morán, Los Angeles. She lives and works in Los Angeles, CA.



Becky Kolsrud
Paper Dolls, 2025
Oil on canvas
50 x 40 in.

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Becky Kolsrud | Select Exhibitions 2024



Ghosts of the Boulevard
Morán Morán, Los Angeles, CA

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Becky Kolsrud | Select Exhibitions 2021



Elegies
JTT, *New York, NY*

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Becky Kolsrud | Select Exhibitions 2019



Allegorical Nudes
JTT, New York, NY

THE
NEW YORKER

ART

BECKY KOLSRUD

By Johanna Fateman

February 25, 2021

With a limited palette and a strict lexicon of images, this Los Angeles-based painter brushes into existence a mythic, metaphysical realm of O’Keeffian horizons, blobby clouds, high heels, and salmon-colored women. The centerpiece of her exhibition “Elegies,” at the JTT gallery, is a fifteen-foot-long panorama, completed in 2021. Titled “The Chorus,” it can be read as an allegory of the past year of isolation and mourning. A body of water is dotted with small islands, populated by cypress trees whose trunks are human legs; an open casket floats in the center of the composition. In another, smaller landscape, bordered by a band of sky blue, a neon-pink skull rests on the curve of a green planet as a lemon moon blares from the corner. On the floor, Kolsrud has installed a sculptural counterpart to her canvases—an expanse of mannequin feet in clear plastic mules—as if to suggest that every utopian Eden or Lesbos has a dystopia lurking beneath. (*JTT*; Jan. 30–March 13.)

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Janis Provisor
(b. 1946, Brooklyn, NY)

Artist Biography

Born in 1946, Brooklyn, NY

Provisor lives and work in New York, NY and Litchfield, CT

Janis Provisor studied at the University of Michigan–Ann Arbor, and at the San Francisco Art Institute, where she earned a B.F.A. (1969) and an M.F.A. (1971).

Her work has been exhibited at numerous public institutions, including the San Francisco Art Institute, CA; the New Museum, New York, NY; the Whitney Museum of American Art, New York, NY; the Brooklyn Museum, NY; Aspen Art Museum, CO; the National Museum of Women in the Arts, Washington D.C.; the Berkeley Art Museum and Pacific Film Archive, CA; New Orleans Museum of Art, LA; Crown Point Press, San Francisco, CA; Kaohsiung Museum of Fine Arts, TW; Tucson Museum of Art, AZ, and many others.

Her work is included in several public museum collections, such as the Brooklyn Museum, NY; Buffalo AKG Museum, NY; the Hessel Museum of Art, Annandale-on-Hudson, NY; Mumok, Vienna, AT; the National Gallery of Art, Washington, D.C.; the Museum of Fine Arts, Houston, TX; the RISD Museum, Providence, RI; Berkeley Art Museum and Pacific Film Archive, CA; San Diego Museum of Art, CA; Santa Barbara Museum of Art, CA; Smith College Museum of Art, Northampton, MA; Tucson Art Museum, AZ; Phoenix Art Museum, AZ; and Yale Art Gallery, New Haven, CT.



Janis Provisor

Mars Bars, 2025

Flashe, watercolor, water soluble oil, pencil, crayon, and marker on linen
74 x 62 in.



Janis Provisor

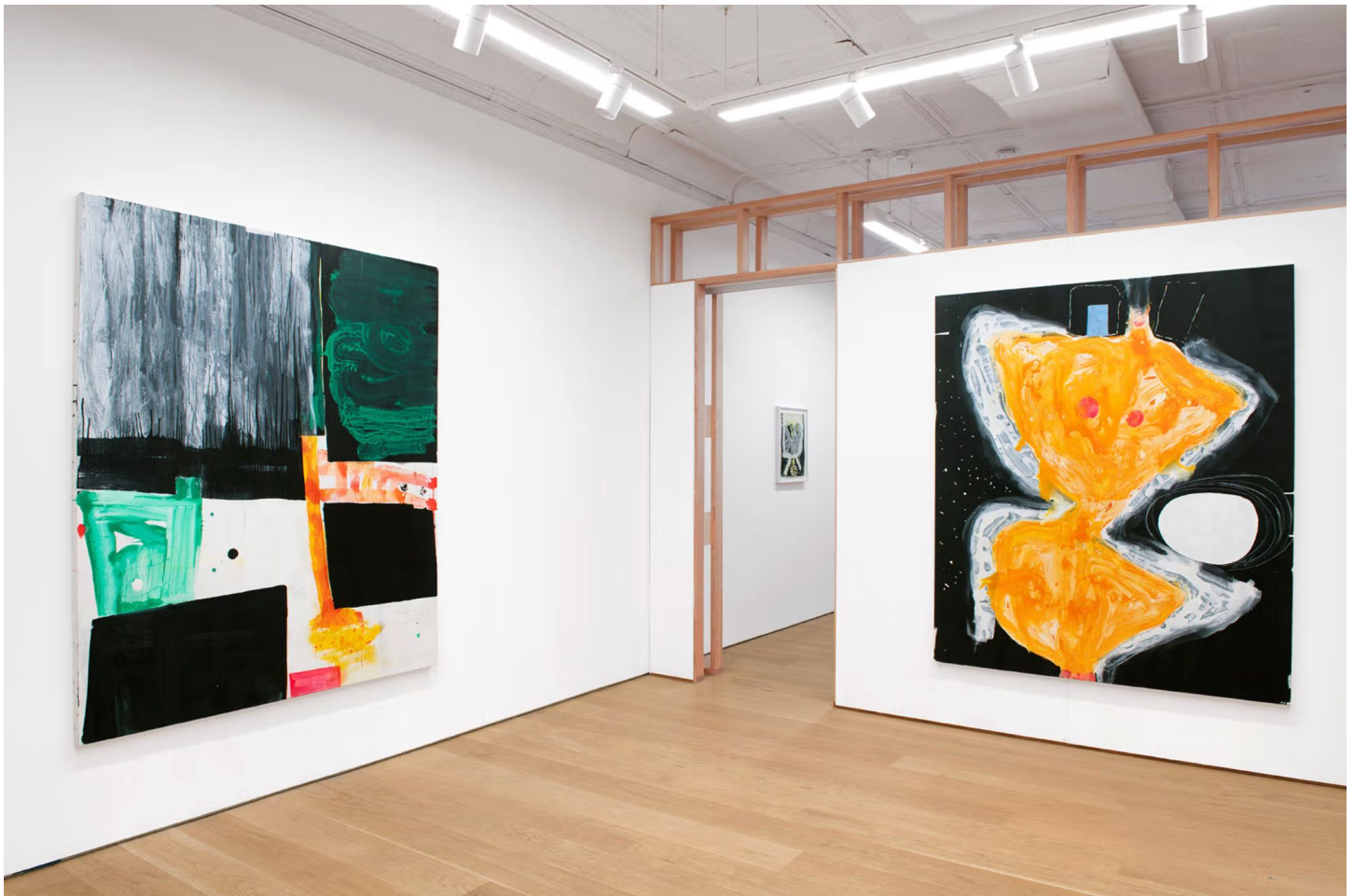
Don't Let Me Down, 2025

Flashe, watercolor, pencil, and crayon on linen
74 x 62 in.

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Janis Provisor | Select Exhibitions 2024



Living On Hart
CANADA, New York, NY

Janis Provisor | Select Exhibitions 2023

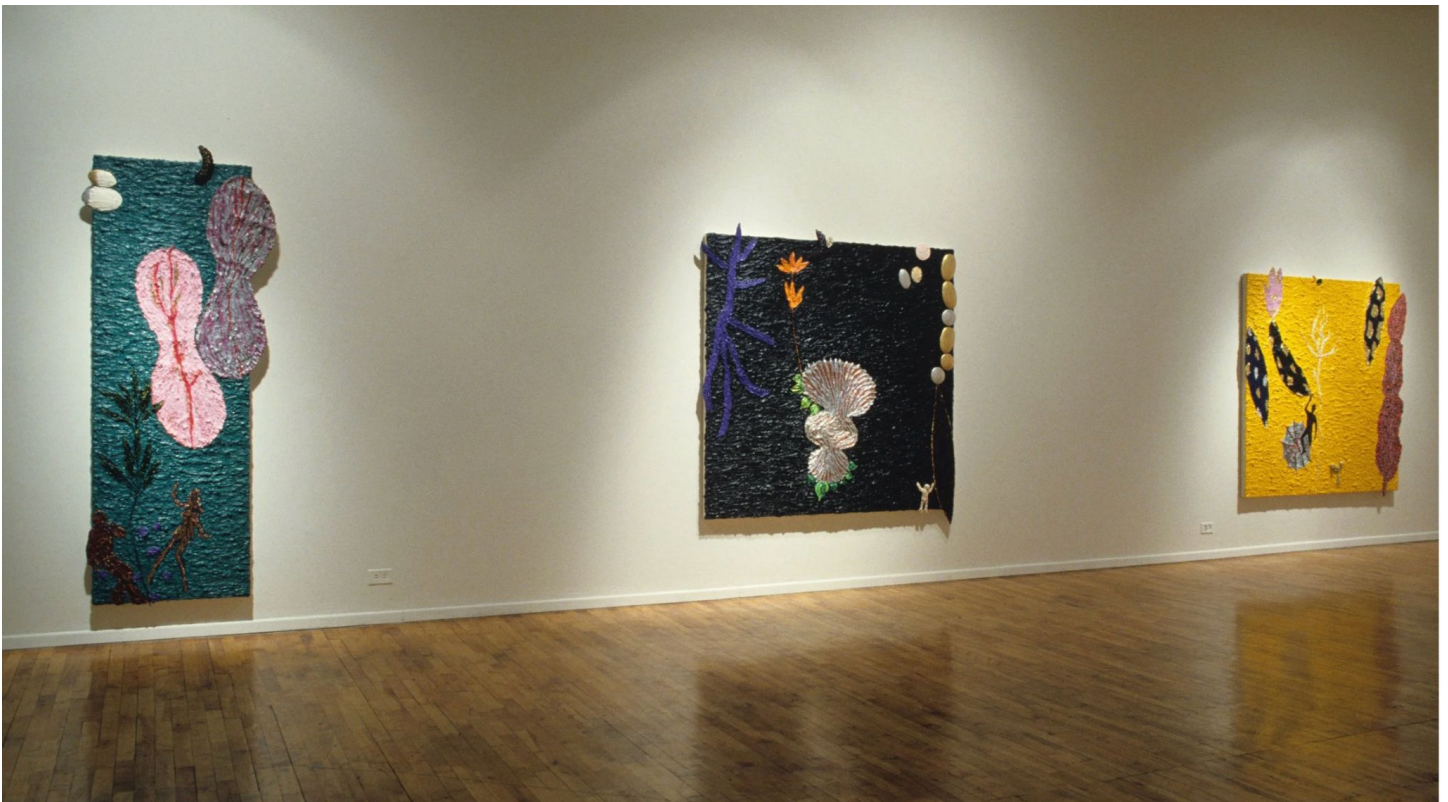


Various Positions
Halsey Mckay, East Hampton, NY

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Janis Provisor | Select Exhibitions 1981



Holly Solomon Gallery, New York, NY



Janis Provisor Recent Paintings at Canada



Janis Provisor: *Living on Hart* installation view CanadaGallery showing **Hammertown** (left) and **Livid** (right), both 2024

Janis Provisor: *Living on Hart*

Canada

61 Lispenard Street, New York

By EDWARD WAISNIS January 3, 2025

Janis Provisor had her first shows at Holly Solomon Gallery, that quirky temple of decoration that I previously wrote of in a review of the recent revival exhibition of work by Provisor stablemate Kim MacConnel. Her work garnered attention for a pioneering use of material, namely modeling paste, that afforded her the ability to project her compositions into bas-relief constructions that earned comparison to Elizabeth Murray's own nascent experimentation. The sculpted and carved surfaces also seemed to be in an unforced dialogue with the high-contrast (pre-plate) paintings of Julian Schnabel that, in hindsight, exposed a

misogynist/feminist dichotomy.

In the decades that followed, Provisor moved toward lyricism, relying on glazes, and extending the injection of innovation by incorporating the bling of metallic leaf to her canvases. Contrasting panels appeared in a spirit, it seemed, to what both Sean Scully and Pat Steir were engaged in. Stripped of the artifice, Provisor has surrendered to the direct and the unprocessed, having traversed late modernism and its requirement of assigning style to arrive in the twenty-first century with its floundering wide-embrace.

Where Picasso sought to recapture innocence, and therefore purity (of form, of intent, of reaction), in the creative spark found in being new to the world - this mood of discovery is alive in Provisor's work. The initial effect reading as a confident child's refrigerator-worth pieces, or, given Provisor's often go-to of working against a dark ground, an adolescent prodigy's rendition of black light posters.

I would classify Provisor's work as New York paintings, with odes to Amy Sillman (especially the works on paper) and Rita Ackermann (in appreciation of where obscuring serves image making) and even, bringing in stirrings from the U.K., Tracy Emin (treasuring looseness), the most pertinent comparison is to German painting of the 1980s, specifically that of the members of the Neue Wilde, particularly that of Walter Dahn. Provisor, free from Teutonic angst, cooler in nature and less reliant on the slapdash, nevertheless is likeminded in her surrender to the id and a healthy tapping of the louche.

Provisor often begins with the laying down of stream of consciousness phrases and letter structures with crayon and pencil that are then transmuted to broadsides by the coats of paint applied in a spirit of automatism that is aided by the use of water-based mediums (including water-soluble oils); fluidity rules the day.

Mask, 2020, made at the height of the pandemic communicates as a blatant signifier of the tragedy as it unfolded. A swath of black, occupying the lower half of the canvas, represents the titular accessory one brandished against the virus. An 'x'— the universal cartoon signifier of demise—supplicates the pupil in one of the rudimentarily rendered eyes scrawled above the fascial cloak, with a looping line casually filling in for a nose. The whimsy is pressed upon by foreboding of memory and the caution of warning.

Come Come, 2024, with blaring sweeping passages of orange and pink against a black field that coalesce around a blue form that has settled into a volume reminiscent of a cone or, given the placement the two perfect circles that expose the black ground that can be construed as eyeholes, a hood, resurrecting Guston's Klan hoods. Or, conversely, is the entire affair an elbow in the ribs with a slight of a comical sort?

With recent talk of U.A.P.s and drones invading, could *Livid*, 2024, be winking at a yearned for alien encounter by reading the central orange figure as said creature, while another side of the equation querying as to whether celestial or test tube in origin.



Janis Provisor, *Livid*, 2024, black gesso, watercolor, water-soluble oil, chalk, pencil and pen on linen, 74 x 62 inches

Striptease, 2024, once again sporting a black ground, dazzles with the bombast of a night in an edgy neighborhood vibe. The horizontal line of blocky forms reading as a distant stand of building harbored beneath a roiling sky of red clouds; my fabulation is spurred by the title of the work. On the other hand, from a formalist perspective, it is a brazen piece of painting concerned with light.

Romance, 2024, a square canvas, hung in a huddle with works on paper and emanated great presence from the niche it was installed in. The eminence of a distraught head mummified in a fluid, bubbly, miasma of a radiating purple puddle surrounded by (or emerging from) a burled wood enclosure—cave, burrow, lair, transport? The contrast between the two elements, with uninflected white separating them, is strikingly discordant and exceedingly memorable.

Home, 2020, One of a trio of works on paper offers a hulking black rectangular form punctuated by three square openings that one, based upon the title, takes as windows, against a field of fluid swipes of green tan and white.

Mister, 2020, in keeping with the masculine title, creeps into the domain of an eagle emblem—think Albanian flag—but may simply be the subliminal result of the Rorschach inspired technique used by Provisor brining about visualization of a crest. In any case, it conveys a regal quality. *Lulu*, 2020 goes from ooze to crepuscular, the alchemy leading one to consider the options of plant-life versus intestinal.

Aligning with my deeply held belief that the new year provides the satisfaction—for better or worse—of deliverance firmly (finally) into the twenty-first century and all the prospects that lie ahead. I feel confident in expressing that Provisor's practice offers one facet of where painting is going in this new era.

Exhibition dates: November 22, 2024–January 11, 2025

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Jane Swavely
(b. 1946, Brooklyn, NY)

Artist Biography

Born in 1959, Allentown, PA

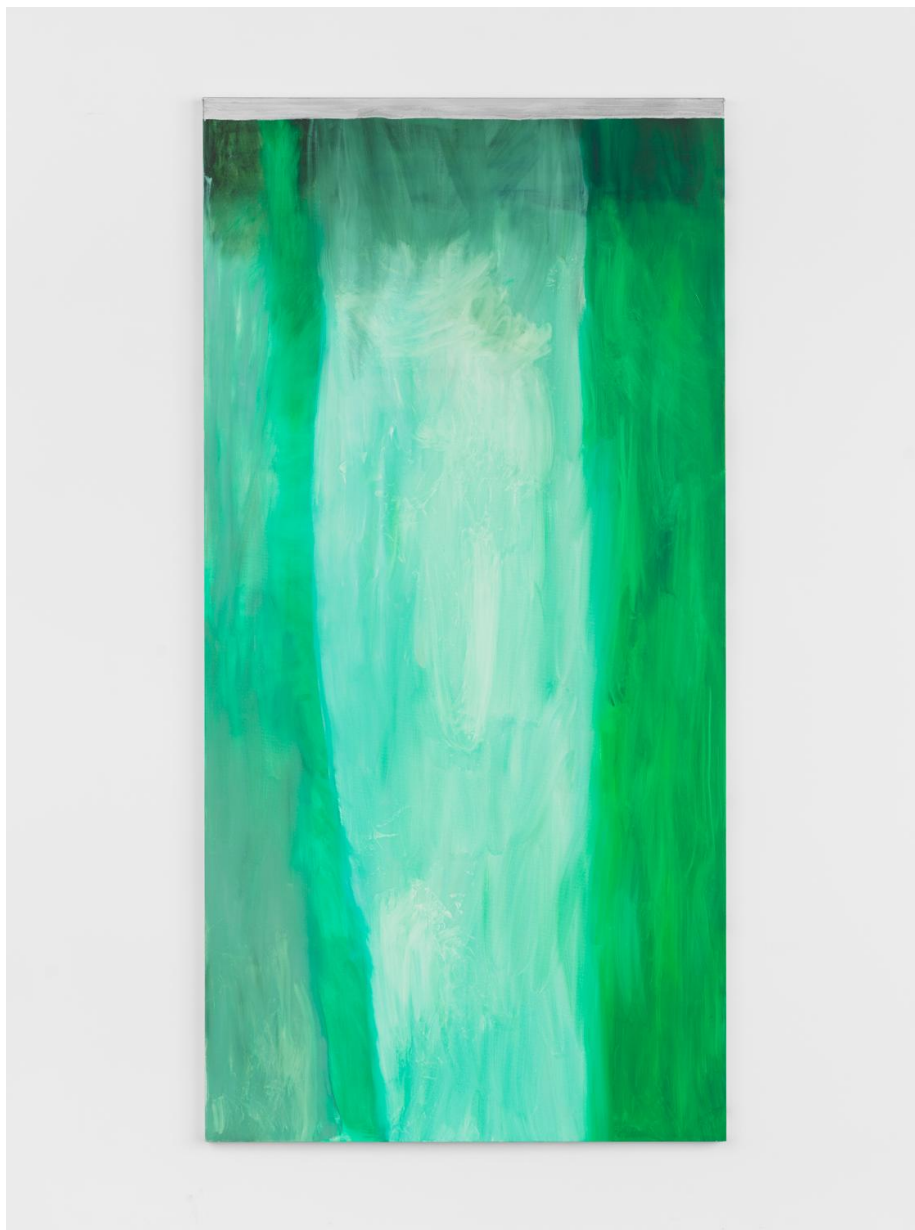
Swavely lives and work in New York, NY and Hudson Valley, NY

Jane Swavely's abstractions attempt to reconcile romanticism and minimalism while referencing natural and cinematic elements. Intense areas of color are set against zones where paint has been wiped from the surface, revealing undertones and vestigial forms. Swavely's practice is intuitive and comes from the artist's subconscious, each work an expression of a lingering thought.

Compositionally, visual evocations of screens and portals are constant in the work as is an illusive silver tone, appearing intensely reflective and polished in some works and a tarnished patina in others. When combined with rich pigmented color otherwise present in her paintings the results can be emulsive and luminous, recalling some alchemical consequence.

Jane Swavely attended the figurative academic program at Boston University College of Fine Arts. Swavely moved to New York City in 1980, and worked as an assistant to New Image artist Lois Lane while attending the School of Visual Arts, and then for Brice Marden until 1985. In 1986 at the age of twenty-five, she held her first solo-show at CDS Gallery. She was part of the CDS Gallery roster until 2005. As her career progressed, Swavely became part of A.I.R, a legendary female-run art space founded in the 1970s. A.I.R provided her with five solo exhibitions from 2011-2022, showcasing the depth and breadth of her talent over the years.

Swavely has held solo exhibitions at Magenta Plains, New York, NY; Night Gallery, Los Angeles, CA; the New Arts Program, Kutztown, PA; Loyola College, Baltimore, MD; and the Mandeville Gallery at Union College in Schenectady, NY. She has exhibited her paintings in group exhibitions in New York, Los Angeles, San Francisco, Chicago, St. Louis, Philadelphia, Nashville, and abroad. Swavely is the recipient of a Ford Foundation Fellowship. Her work is in numerous public and private collections, including the JPMorgan Chase Art Collection and the Allentown Art Museum in Pennsylvania. Swavely will mount her first solo exhibition in Italy in April 2026 at Kaufmann Repetto, Milan, IT.



Jane Swavely
First Green Veil, 2025
Oil on canvas
90 x 45 in.



Jane Swavely
Supernatural 2, 2025
Oil on canvas
56 x 44 in.

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Jane Swavely | Select Exhibitions 2025



Supernatural
Night Gallery, Los Angeles, CA

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Jane Swavely | Select Exhibitions 2024



Paintings
Magenta Plains, New York, NY

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Jane Swavely | Select Exhibitions 2024



Independent Art Fair: Jane Swavely and Alan Uglow,
Magenta Plains, New York, NY



Jane Swavely at Magenta Plains

By EDWARD WAISNIS March 9, 2024



Installation view, Jane Swavely: Paintings, Magenta Plains, New York

In what has turned out to be a triumphant exhibition, Jane Swavely presented paintings executed over the last couple of years, denoting a pared down phase of her practice to essentials that serve it well. The expediency of the work is alluded to in a somewhat cryptic statement Swavely made (referring to her paintings) she said: “they are better when they are past”. Does such a stance—the preference for looking forward that the statement implies—foretell a progressive agenda, or a statement of faith? Either way, moving forward serves her practice with advantage. By committing to pure abstraction, in scale reminiscent of the New York School, Swavely puts methods front and center. There is a preference for the one-shot, the unfussy; a reliance on rags to wipe away and highlight, together with the use of large flat brushes, giving the paintings their greasy, smeary, and particularly feathery atmospheric qualities.

Then, there are her experiences as studio assistant to Lois Lane and Brice Marden, which filters in with nods to 'new image' totemism and distinct color. Swavely has a penchant for contrasts between gritty, sooty, silvers that come across as though they have been admixed with charcoal, and sectors of often acid hues. Her use of silver has been linked with her oft-cited interest in cinema. In a recent interview she spoke of being effected by the compositions and photography found in Michelangelo Antonioni masterpiece "La Notte". Then there is the art-historic lineage of the pigment—from Pollock to Warhol to Stella and Humphries—all of which are absorbed in Swavely's usage, from emotive formalism to remove (chilliness). She has dragged Modernism into the twenty-first century, utilizing the benefit of time, distance and experience. And, yes, there are harbingers to the Ab-Ex trinity of Newman, Rothko and Still, in the work, that can also be viewed as best in a rearview mirror, allowing movement beyond the boundaries of isms.



Jane Swavely, OID #3, 2021, oil on canvas, 56 x 44 inches

Upon entering the gallery one encounters “OID #3 Green”, 2021 hung above the front desk. It is a fantastic piece of bucolic painting, in which smokey labyrinths of slashing brush strokes and washes hold one as if deep within a wood. Or, is it a murky interior, beyond a partially opened door that beckons us? The earliest, and smallest (56 x 44 inches) canvas in the show, it’s distinctiveness seemingly the criteria for setting it off from the main body of the exhibition. Chromatically, it forges a sisterhood with Moira Dryer’s casein panels.

The majority of the works have this delineation of ‘OID’ as a component of their titles. Swavely has said that, referring to this component, that she came upon its meaning a fragment of a work, a mere syllable, as in it’s usage as a suffix often implying an incomplete or imperfect resemblance to what is indicated by the preceding element. And, only later did she come across the three letter combination being used as an abbreviation for: object identifier. Is she pointing out the dependence her work has on preceding history, as in that it is somehow zomboid to the original?



Jane Swavely, Silver OID #6, 2022, oil on canvas, 90 x 90 inches

The gallery proper is lined with six monumental canvases. The largest, “Silver OID #6”, 2022, a diptych measuring seven-and-a-half-feet square, takes place of prominence, occupying the far central wall. By positing one figure, made up of a blackish/reddish/brownish column—with three-quarter of it sitting on the right edge of the left panel and one-quarter taking up the left edge of the right panel—there are evocations of nothing so much as an Oceanic or Easter Island totem. This impression is aided by the ‘chunks’ taken out of it along the uppermost edges by spots of overpaint and/or splatter from the surrounding field of silver. A flanking wall holds two 90 x 45 inch paintings, “Magenta OID”, 2023 and “Silver OID #7”, 2022, a work that Swavely has admitted having struggled with, including intervention by her dog, has led to a result that I would categorize it as involved with what has come to resemble something close to capturing movement. A close cousin to Pat Steir’s waterfalls, there is a rougher, brinier edge here, the flow having been applied by direct contact rather than pouring and washing with spray.

While those paintings become treatises on bisection, or centrality, a pair that share a wall, “Light Trap #3” and “Light Trap #4”, both 2023, each 90 x 45 inches, hanging at a respectful distance from each go with another strategy. These twins each balance an abbreviated rectangle of rich color, with a billowing sail-like quality enhanced by their bendy shapes, bracketed by an L-shaped banding of signature silver. The respective zones are treated with the same atmospheric streakiness we have come to expect. Here Swavely has switched her titling regiment, from the evocative oids, with their intimation of likenesses, to focus the direct gaze at the holy grail of painting.

The show closes out with “Light Trap #2”, 2023, predominated by brilliant yellows and oranges, delineated as three vertical sectors, the largest a little off-center, and highlighted by a ray running down the left sector that brought to mind illumination from a Dan Flavin sculpture, of all things, but more provocatively, it called to mind the astounding depiction of the angel Gabriel as a pure column of light in Henry Oshawa Tanner’s luminist “The Annunciation”, 1898 to be found in the collection of the Philadelphia Museum of Art.

The interest that Swavely has culled from the art community recalls the excitement Susan Rothenberg was able to rally to her spare atmospheric imagery that, similar to Swavely’s, relied on paramount figure/ground relationships.

As a long-time denizen of the Bowery, whose locale has infiltrated her practice, it seems apt that Swavely’s commitment to her resolute career, finds a home at the head bulwark of this storied thoroughfare, giving us a new standard bearer. **WM**

MAGENTA

PLAINS

Liza Lacroix
(b. 1988, Montreal, QC)

Artist Biography

Born in 1988 in Montreal, QC

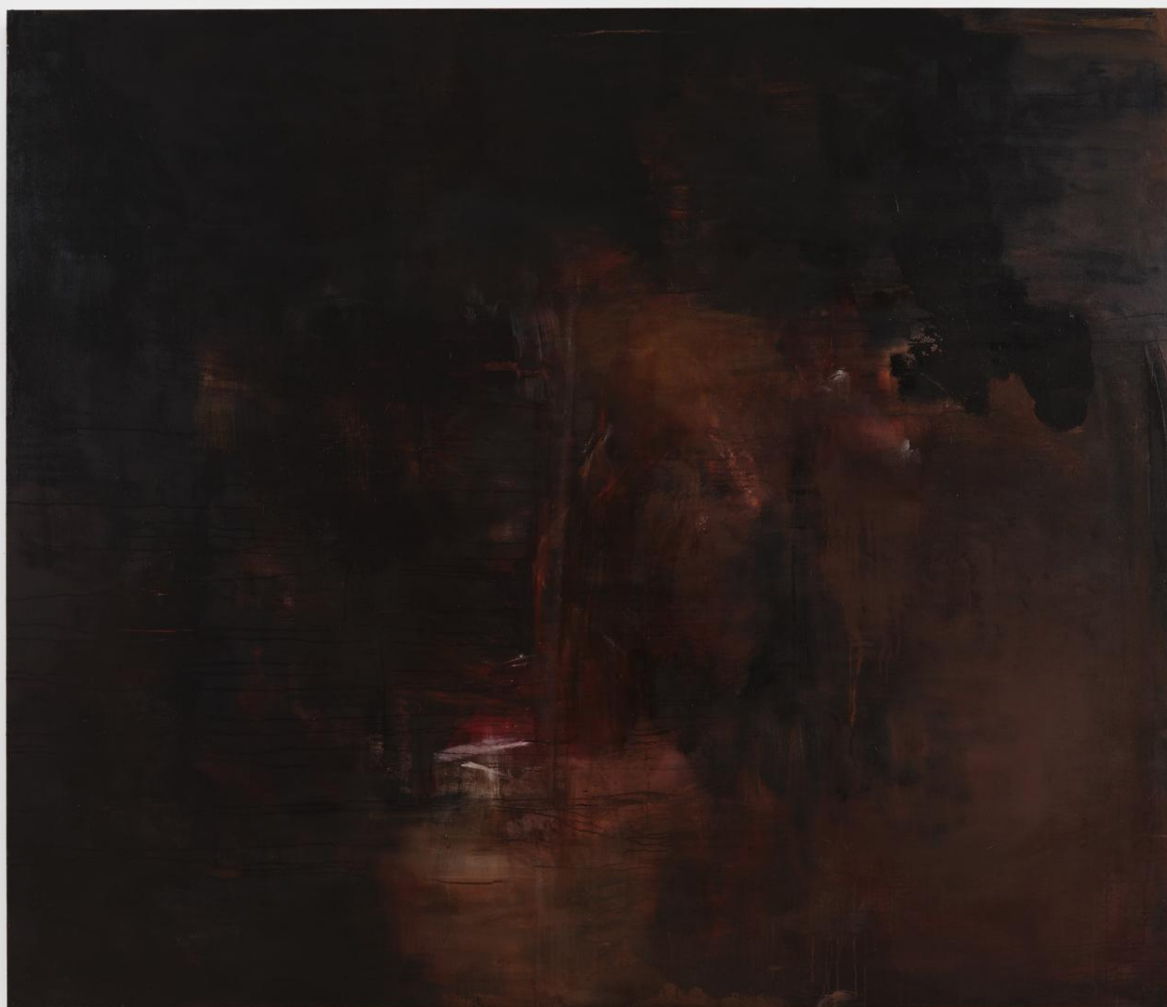
Lacroix lives and works in Paris, FR

Liza Lacroix's work has been exhibited at institutions such as Neue Galerie Gladbeck, DE (2024); Le Consortium, Dijon, FR (2024); and K11 Art Mall, Shanghai, CN (2023).

She has also exhibited at Chantal Crousel, Paris, FR (2025); Magenta Plains, New York, NY (2024, 2022, 2021); Tara Downs, New York, NY (2024); two seven two, Toronto, CA (2024); PEANA, Mexico City, MX and Monterrey, MX (2024, 2018); Galerie Gisela Capitain, Cologne, DE (2023); Zweigstelle, Galerie Gisela Capitain, Rome and Naples, IT (2023; 2022); Albertusstrasse, Galerie Gisela Capitain, Cologne, DE (2022); M23, New York, NY (2018); AC Repair, Toronto, CA (2016); and Popp's Packing, Hamtramck, MI (2015). Lacroix has participated in artist residency programs in Detroit, London, New Mexico, Oaxaca and Italy.

Lacroix has published three books: Liza Lacroix: The Wrong Man. (published by Ligature Press, 2022, Edition of 500); You're Laughing. I love you. (Published by Galerie Gisela Capitain, 2023, Edition of 500) and most recently, One. Two. Three. [...] Twenty-Six. (co-published by Ligature Press and Neue Galerie Gladbeck on the occasion of her solo exhibition, 2024, Edition of 1200).

Her work is permanently held in collections such as the Astrup Fearnley Museum Of Modern Art in Oslo, Norway; the Elgiz Museum in Istanbul, Turkey; the Aïshti Foundation in Lebanon, and the Institute of Contemporary Art, Miami.



Liza Lacroix
Offering it to E., 2025
Oil on canvas
72 x 84 in.

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Liza Lacroix | Select Exhibitions 2025



Lacroix, XXX, she's so beautiful
Magenta Plains, New York, NY

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Liza Lacroix | Select Exhibitions 2024



our arrangement our arrangement our arrangement
Magenta Plains, New York, NY

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Liza Lacroix | Select Exhibitions 2024



Liza Lacroix
Neue Galerie Gladbeck, DE

The New York Times

What to See in N.Y.C. Galleries in December

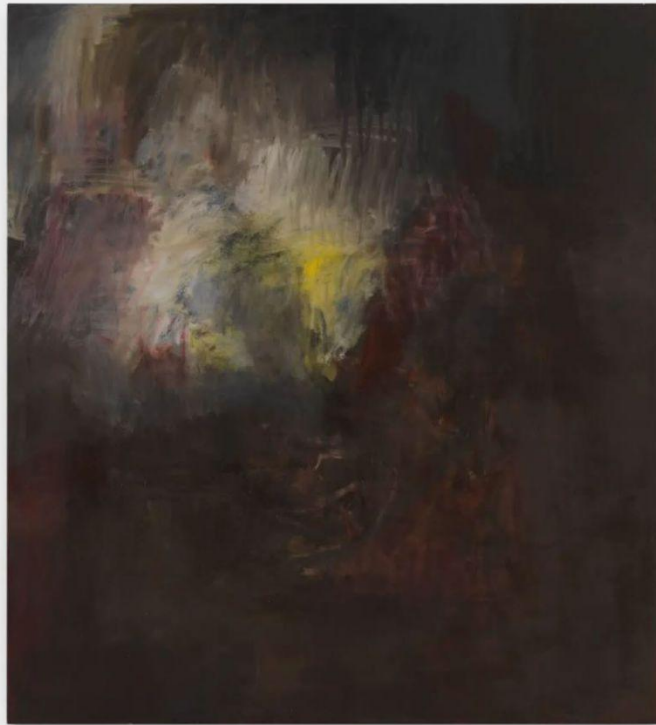
By **Max Lakin** and **Travis Diehl**

Published Dec. 5, 2024 Updated Dec. 12, 2024, 3:58 p.m. ET

CHINATOWN

Liza Lacroix

Through Dec 21. Magenta Plains, 149 Canal Street, Manhattan; 917-388-2464, magentaplains.com.



Liza Lacroix, "She enjoyed 2 deaths," 2024, oil on canvas. via
Liza Lacroix and Magenta Plains

Heavy weather settles over Liza Lacroix's new paintings, nine atmospheric oil abstracts on canvas in a moody palette of oxidized rust and charred browns. They suggest less meteorological event, though, than psychic landscapes, smokily diffuse and liable to shift without warning. Sulfuric blooms of vermilion emerge and are overwhelmed. Drips, bumps, and brush hair interrupt the plane. Smooth, dry-brushed passages knock into shiny wet.

They're not jubilant, but there is an ecstasy to be found in catharsis. A bright break encroaching from an upper corner in "She enjoyed 2 deaths" (2024) counts as sunny — what Emily Dickinson called the "certain Slant of light" of winter afternoons "that oppresses." The paintings recall J.M.W. Turner's disaster scenes, though wiped of their foregrounds. Lacroix shares Turner's knack for molding sturm und drang into something both beautiful and unnerving, like an aura reading or an oil spill.

Lacroix has a lot of ideas that paint alone cannot satisfy, and her attention shifts between image and installation. An original soundtrack created with the sound artist Reece Cox, alternating between ambient plonking and muffled conversation, haunts the gallery's three levels, amplifying the paintings' split consciousness.

On the top floor, Lacroix punctures the gloss of the gallery's daily operations, throwing open all of the cabinets in its staff kitchen, revealing the employees' drinkware and snack preferences. The intervention lands somewhere between the subtle alterations of Michael Asher and the bodily vulnerability of Robert Gober. In the spirit of mutually assured destruction, or exposure therapy, one of Lacroix's Celine pumps sits forlorn in the top rack of the kitchen's dishwasher.

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Paul Gardère
(b. 1988, Port-au-Prince, HT)



Artist Biography

Born in 1944 in Port-au-Prince, HT

Died in 2011 in New York, NY

Paul Claude Gardère was a Haitian and American mixed-media artist who received artistic training at The Art Student's League of New York ('63), Cooper Union (BFA '67) and Hunter College (MFA '72). He holds the distinction of being the first Haitian Artist-in-Residence at The Studio Museum in Harlem ('89-90), was awarded a residency at Fondation Claude Monet ('93) and received the Joan Mitchell Foundation Award for Painting in 1998, among other notable achievements. During his 40+ year career, he worked and exhibited in both the United States and Haiti, but maintained his primary residence in Brooklyn, NY.

Exhibiting vast technical and stylistic range, Gardère's painting and mixed-media discipline realized diverse works and series, all of which investigate the phenomenology of racial and cultural relations (both conflict and syncretism) produced by Western imperialism and transnational migration in his native and adoptive countries. Drawing on history and symbology from Haitian, French, and US American cultures, Gardère's work unites the national histories that informed his cultural experience and conveys the complex, often paradoxical multiplicities implicit in Afro-Caribbean diaspora identity and the post-colonial immigrant experience. His works simultaneously reflect his own inner tensions as well as the dynamics of power and cultural identity at play in global populations reckoning with histories of exploitation and forced acculturation to Eurocentric systems and values.

Recent years have seen increased attention to Paul Gardère, with exhibitions such as *Paul Gardère: Vantage Points*, The Cooper Union Stuyvesant Fish House, New York, NY (2024-25); inclusion in *Surrealism and US: Caribbean and African Diasporic Artists Since 1940*, Modern Art Museum of Fort Worth, Fort Worth, TX (2024); *Repossession: Didier William and Paul Gardère*, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ (2024); and *Paul Gardère & Didier William*, Soft Network, New York, NY (2022). Gardère's work is included in public collections such as the Smithsonian National Museum of African American History and Culture, Washington, DC; The Studio Museum in Harlem, New York, NY; the St. Louis Art Museum, St. Louis, MO; the New Orleans Museum of Art, New Orleans, LA; the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY; the Brooks Museum of Art, Memphis, TN; the Milwaukee Art Museum, Milwaukee, WI; and many others.

Despite institutional and curatorial acclaim, his career largely escaped recognition in the for-profit gallery economy of the late 20th and early 21st centuries. His sudden death in 2011 at age 66 left behind a formidable estate of un-exhibited works. He remains a lesser known American artist of Caribbean descent in the canons of Western contemporary art. The Estate of Paul Gardère is managed by his daughter, Catherine, to protect the artist's remaining body of work and promote his artistic legacy. Operating publicly as Paul Gardère Studio out of the artist's original studio in Cobble Hill Brooklyn, the estate employs a mission to preserve the artist's archive and inventory, to support cultural scholarship by making his materials available for research, to encourage curatorial challenge of historically dominant and colonialist paradigms, and to enhance dialogue in and about the global Caribbean diaspora.



Paul Gardère

Water Garden III, 2001

Acrylic, glitter, mud, digital prints, and found objects with framed and matted C-prints on wood

49 1/4 x 47 3/4 x 1 3/4 in.



Paul Gardère

The Island, 2000

Acrylic, glitter, digital print, and dowels on wood
27 x 33 x 4 1/2 in.



Paul Gardère

Between Gardens, 2000

Acrylic, glitter, and digital print on wood

19 1/2 x 21 1/2 x 5 in.



Paul Gardère
Untitled, 1999
Watercolor and collage on paper
10 1/4 x 14 in.



Paul Gardère
Untitled, c. 2000
Watercolor and collage on paper
10 1/4 x 14 1/8 in.



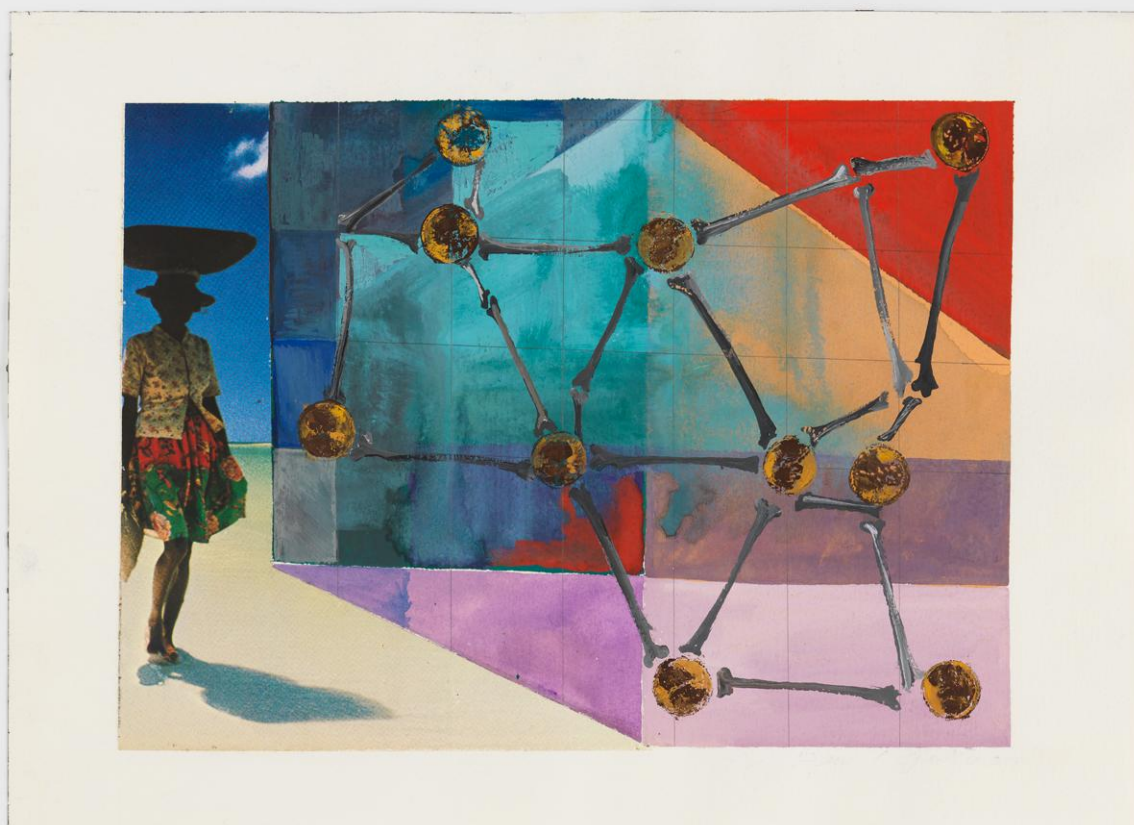
Paul Gardère
Untitled, c. 2000
Watercolor and collage on paper
10 3/16 x 14 1/8 in.



Paul Gardère
Untitled, 2001
Collage and watercolor on paper
12 1/4 x 16 in.



Paul Gardère
Untitled, 2001
Gouache on paper
10 3/16 x 14 1/8 in.



Paul Gardère

Economico, 2001

Acrylic, gouache, graphite, and collage on paper

10 3/16 x 14 1/4 in.



Paul Gardère

Blue Horizon, 2001

Acrylic, watercolor, gouache, and collage on paper
10 3/16 x 14 1/4 in.

MAGENTA

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Paul Gardère | Select Exhibitions 2025



Second Nature
Magenta Plains, New York, NY

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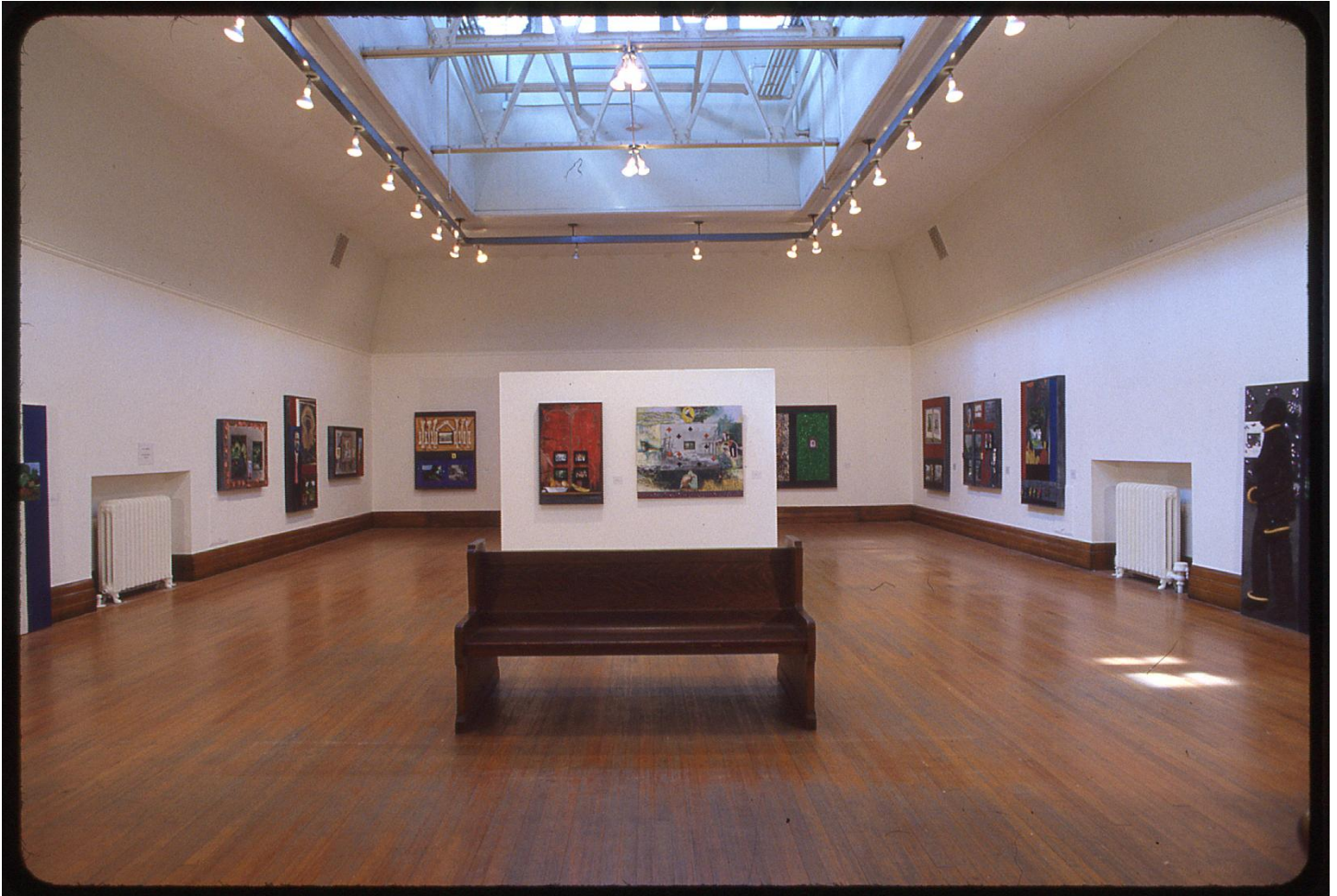
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Paul Gardère | Select Exhibitions 2024



Paul Gardère: Vantage Points
The Cooper Union Stuyvesant Fish House, New York, NY

Paul Gardère | Select Exhibitions 1999



Paul Gardère: Recent Works, 1995-1998
Jersey City Museum, Jersey City, NJ

HYPERALLERGIC

Art [Reviews](#)

A Haitian-American Artist's Many Lenses on Life

Through his mixed media artworks, Paul Gardère invites his audience into a meaningful and personable dialogue and offers a glimpse into his life.



Natalie Haddad February 23, 2025



Paul Gardère, "Le Pont" (1995) (all photos Natalie Haddad/Hyperallergic)

In a fortuitous coincidence, I arrived at [*Paul Gardère: Vantage Points*](#) just as the artist's daughter was walking another visitor through the show. Catherine Gardère, who manages her late father's estate, generously invited me to join. Just two days earlier, I was unfamiliar with both [Paul Gardère](#) and the Stuyvesant-Fish House, the historic home, now owned by Cooper Union, hosting the show; the artist's work caught my eye online. Seeing his vibrant multimedia pieces with his daughter among the trappings of a home felt like a most fitting introduction.

Gardère, a Cooper Union alumnus, was born in Haiti in 1944 and moved to New York with his mother and brother as a teenager. His works deftly combine iconography and symbolism from multiple cultures. The resulting tension is not just between influences from Haiti and United States, but also between Gardère's Catholic, Francophone background in Haiti (threatened by autocrat [François Duvalier](#)'s bloody regime, prompting the Gardère family to leave the country) in contrast with Haitian traditions and art separate from French colonization. "Triplex Horizon" (1998), a commanding mixed-media work flanked by two semi-abstract blue paintings (the show's two earliest pieces), holds these cultural elements in an uneasy balance: A reproduction of "Shipwreck" (1965) by Haitian artist Rigaud Benoit is torn into multiple pieces and paired with a small recreation of a Monet painting, along with photographs of the US coastline. The dominant colors — red and glittery blue — reflect the flags of Haiti, France, and the United States, yet each country's imagery is isolated from the others, and Haiti's is literally ripped apart.



Installation view of Paul Gardère: *Vantage Points* at the Stuyvesant-Fish House. Left to right: "Untitled" (1972), "Triplex Horizon" (1998), "Untitled" (1972)

What makes *Vantage Points* so distinctive, and poignant, is Gardère's personal touch. His departure from both the classical, European-influenced Haitian painting that he took up after graduate school and the American Modernism of professors including [Robert Morris](#) and [John McCracken](#) led him toward a mixed-media and, at times, maximalist aesthetic. But nothing in the show is visually overwhelming. Instead, his techniques and materials merge with his subject matter to sketch out a portrait of his life; even when Gardère is

commenting on topics as weighty as colonialism and racism, the sense of an individual in the studio, with a singular history and a daily routine, lingers. In “Rowing to Giverny” (1999) and “Le Pont” (1995), views of Monet’s famous garden in Giverny, France, are inspired by the artist’s 1993 residency at the Fondation Claude Monet, but the landscapes are not pure Monet — a bit of Haiti is mixed in. The shimmering mud surrounding the painting in “Le Pont” makes this work — which hung for decades in Gardère’s studio — about the realities and textures of place, nature as a life-sustaining entity, not an object to be tamed in the name of art.

In this way, Gardère’s life is contained in each of his works. And through them, he invites his audience into a meaningful and personable dialogue, just as his daughter did in sharing the stories of her father’s art.



Installation view of Paul Gardère: *Vantage Points* at the Stuyvesant-Fish House. Pictured above the fireplace: “The Bones of Apollo” (1998)

[Paul Gardère: Vantage Points](#) continues at the Stuyvesant-Fish House (21 Stuyvesant Street, East Village, Manhattan) through June 6. The exhibition was presented courtesy of the Estate of Paul Gardère with coordination by Cooper Union School of Art Dean Adriana Farmiga and Assistant Dean Yuri Masny.

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Rachel Rossin
(b. 1987, Palm Beach, FL)

Artist Biography

Born in 1987 in Palm Beach, FL
Lives and works in New York, NY

Rachel Rossin is an internationally renowned artist and programmer whose multi-disciplinary practice has established her as a pioneer in the field of virtual reality. Rossin's work blends painting, sculpture, new media and more to create digital landscapes that address the impact of technology on human psychology, embodiment, sovereignty, and phenomenology.

The New York Times has stated "Ms. Rossin has achieved something, forging a connection between abstract painting and augmented perception that opens up a fourth dimension that existed only in theory for earlier painters."

Rachel Rossin's works have been exhibited at prestigious institutions around the world; including the Guggenheim Museum; KW Institute of Contemporary Art, The Whitney Museum of American Art, Kiasma Museum of Helsinki, K11: Shanghai, The New Museum, Rhizome, The Hyundai Museum of Seoul, GAMeC of Bergamo Italy, HEK of Münchenstein Basel Switzerland, 'Kim' Museum of Riga Latvia, The Sundance Film Festival, The Carnegie Museum of Art and the Casino Museum of Luxembourg. In addition to her artistic practice, Rossin has also lectured at Stäedelschule, Google, MIT, Stanford, School of the Art Institute of Chicago, and her work has been published in several notable publications, such as "Video/Art: The First Fifty Years" published by Phaidon, "Chimeras, Inventory of Synthetic Cognition" by the Onassis Foundation, and "Chaos and Awe: Painting for the 21st Century" by MIT Press.

In 2022, Rachel Rossin was an honoree for the Rhizome Benefit and in 2024 for the annual Young Collectors Council (YCC) Party at the Guggenheim Museum for their LG Guggenheim Art and Technology Initiative.

Rossin's works are in the permanent collection of institutions such as the Norton Museum of Art, Borusan Contemporary Museum of Art in Istanbul, The Zabłudowicz Collection, and the Whitney Museum of American Art. Her work has been widely covered in the press, including National Geographic, The New York Times, The BBC, The Guardian, Al Jazeera, Wired Magazine, and many others.

In 2022, Rossin was co-commissioned by the KW Institute of Contemporary Art in Berlin and the Whitney Museum of American Art in New York to create an installation and digital artwork entitled THE MAW OF. This work was also included in Refigured, a group exhibition at the Whitney in Spring 2023. In 2024, her site-specific commission Haha Real was on view at the Buffalo Bayou Park Cistern in Houston, TX. Rossin will be included in a museum exhibition at the Frist Art Museum in Nashville, Tennessee in June 2026.



Rachel Rossin
Untitled (green), 2025
Oil on canvas
85 x 40 in.



Rachel Rossin
Untitled (blue), 2025
Oil on canvas
85 x 40 in.

Rachel Rossin | Select Exhibitions 2024



Rachel Rossin
Guggenheim Museum, New York, NY

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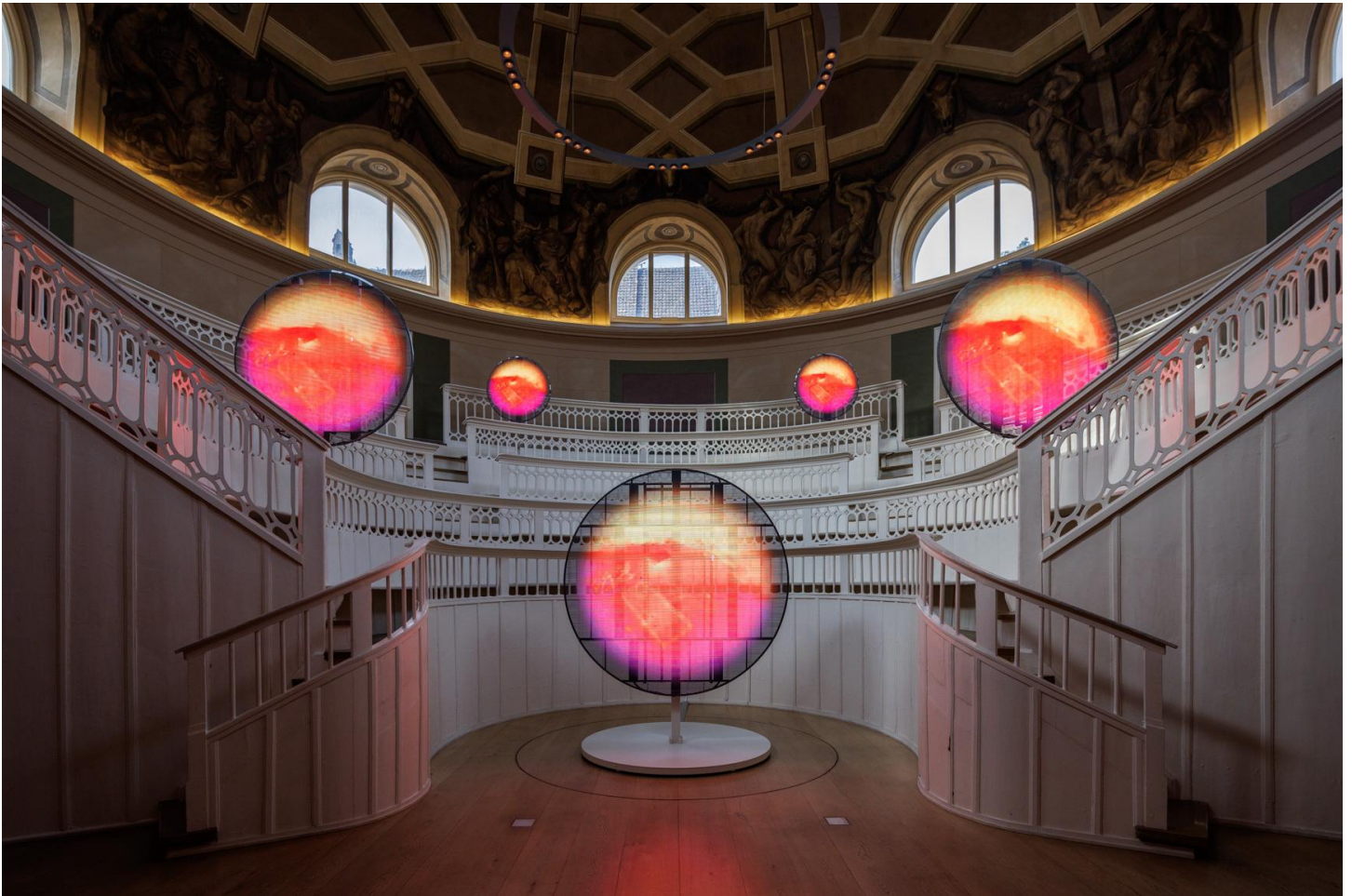
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Magenta Plains, New York, NY

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Rachel Rossin: *THE MAW OF*
KW Institute of Contemporary Art, Berlin, DE

The New York Times

How Young Artists Take Inspiration From Religion in Uncertain Times

Inheritors of a world shaped by big tech and precarious careers, these New York artists are searching for answers in good faith.

By **Travis Diehl**

July 13, 2024



Rachel Rossin in her studio in New York's financial district. "I think that art-making is intrinsically spiritual," she says. Her definition of spirituality is "how you align yourself to connection or meaning." Graham Dickie/The New York Times

The Escapism Problem

“I think that art-making is intrinsically spiritual,” said Rachel Rossin, 37. “And that will get me in trouble.” The word “spirituality,” she said, comes with a lot of baggage. It rings of escapism, the sense that you avoid the material world and its problems. But the same could be said of video games and virtual reality: “Religion and technology hold hands through that as well,” she said.

Her definition of spirituality is more pragmatic: “how you align yourself to connection or meaning.”



“SCRY,” Rachel Rossin’s 2023 show at Magenta Plains, was styled like an electrified chapel, with paintings of “mechs,” robotic suits of anime armor and childish angels hung in an apse-like space. via Rachel Rossin and Magenta Plains, New York

I met Rossin in her studio in the financial district, upstairs from Dunkunsthalle, the gallery she co-founded in a closed Dunkin’. (The first show there, curated by her friend Joey Frank, featured an angelic Oakes chandelier.)

Like Oakes, Rossin rarely uses obvious symbolism in her digital models, animations and semiabstract paintings.

A 2023 show, however — “[SCRY](#)” at Magenta Plains in Chinatown — was styled like an electrified chapel, with paintings of anime mechs and childish angels hung in an apse-like space. A screen on the ceiling played jittery animations of anatomical models and ethereal beings in the colors of a heat map, like a digital fresco.



Rossin's "haha. Regarding states of looking back.," 2023, oil stick, charcoal, acrylic oil, oil airbrush and UV ink on canvas. via Rachel Rossin and Magenta Plains, New York

Those works spoke to “a pretty violent childhood,” she said. She was raised in Florida “at the corner of Military and Gun Club Road,” in a strict Evangelical family.

As it does for many, spirituality offered safety. Gradually, so did the internet and gaming. And art. “I don’t believe in a Judeo-Christian God,” Rossin said; she holds “a synthesis of different religions or belief systems.” Making art, she added, is the only thing that gives her what she seeks at church.

The mechs in those paintings, she said, spoke to her interest in hybrid human forms. That includes sticking wings on people to make angels, but also the powered exoskeletons being developed by companies like LG to increase the productivity of warehouse workers.

Having so much information available on the internet, with cascades of links and references, is a bit like being a cyborg — part machine. “I love this about the time that we live in,” Rossin said, “but there’s annotations on top of annotations.” The trade-off, she added: It’s impossible to know what anyone truly believes. “It’s really hard to just be sincere.”

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Sascha Braunig
(b. 1983, Qualicum Beach, BC)

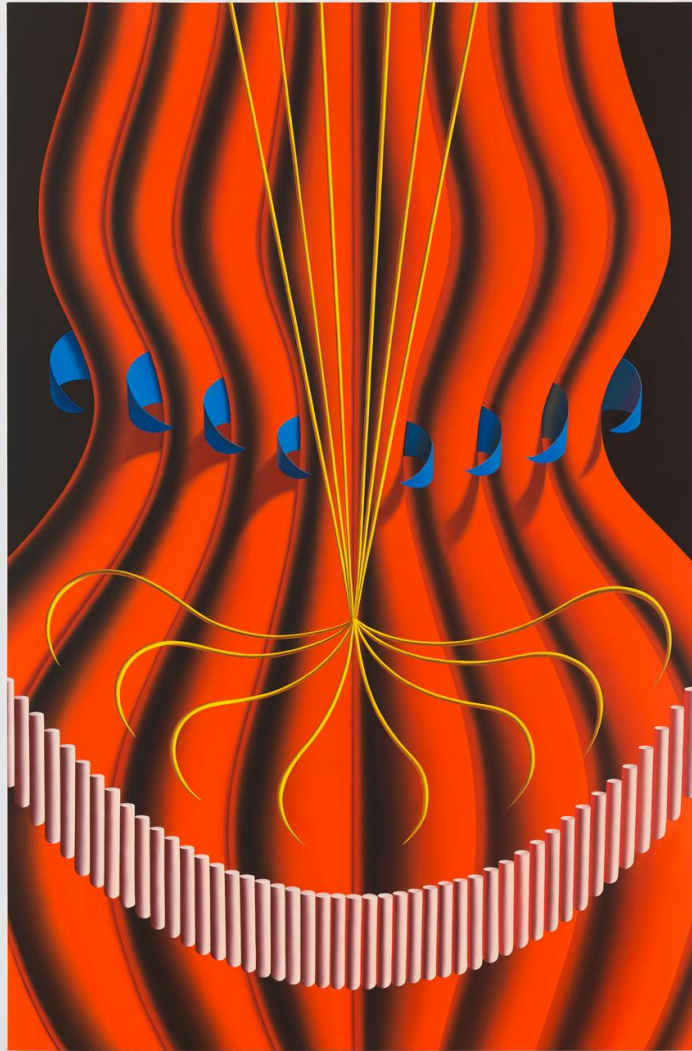
Artist Biography

Born in 1983 in Qualicum Beach, BC

Lives and works in Portland, ME

Sascha Braunig devotes her critical focus to the capaciousness and limitations of the feminine form under duress. Braunig's figures teeter towards overextension—waists are pinched to extremity; appendages are restricted or decked in barbs; phantom silhouettes sinuously negotiate and adapt to the contours of their technicolor environments. Drawing on feminist artistic discourse, Braunig's imaginaries engage the ways that gender performance and systems of power are replicated. Training, fitting, and reinforcement are recurring motifs in the severe and sometimes sinister crucibles which Braunig's figures endure. Cast in vibrant complementary palettes and anchored through Braunig's graphic, tensile formal vocabulary, her images recapitulate and usurp foundational codes of gendered visuality to create surreal and unequivocally emblematic scenes.

Braunig holds a BFA from Cooper Union and an MFA in painting from Yale University, and has been awarded residencies at MacDowell, the Sharpe-Walentas Studio Program, and Surf Point. Selected solo exhibitions include François Ghebaly, New York and Los Angeles, USA; Oakville Galleries, Ontario, Canada; Magenta Plains, New York, USA; Office Baroque, Brussels, Belgium; Atlanta Contemporary, Atlanta, USA; and MoMA PS1, New York, USA. Her work has been featured in institutional exhibitions including the Quebec City Biennial; Oakville Galleries, Ontario, Canada; the Portland Museum of Art, Portland, USA; National Gallery of Victoria, Melbourne, Australia; Aïshti Foundation, Beirut, Lebanon; Museum of Contemporary Art Cleveland, Cleveland, USA; and the New Museum Triennial, New York, USA. Braunig has forthcoming solo exhibitions at Magenta Plains, New York and the Portland Museum of Art, Maine. Braunig lives and works in Portland, ME.



Sascha Braunig
Heart Hold, 2025
Oil on linen over panel
70 x 46 in.

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Sascha Braunig | Select Exhibitions 2022



Lay Figure
Magenta Plains, New York, NY

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Sascha Braunig | Select Exhibitions 2016



Sascha Braunig: Shivers
MoMA PS1, New York, NY

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Sascha Braunig | Select Exhibitions 2016



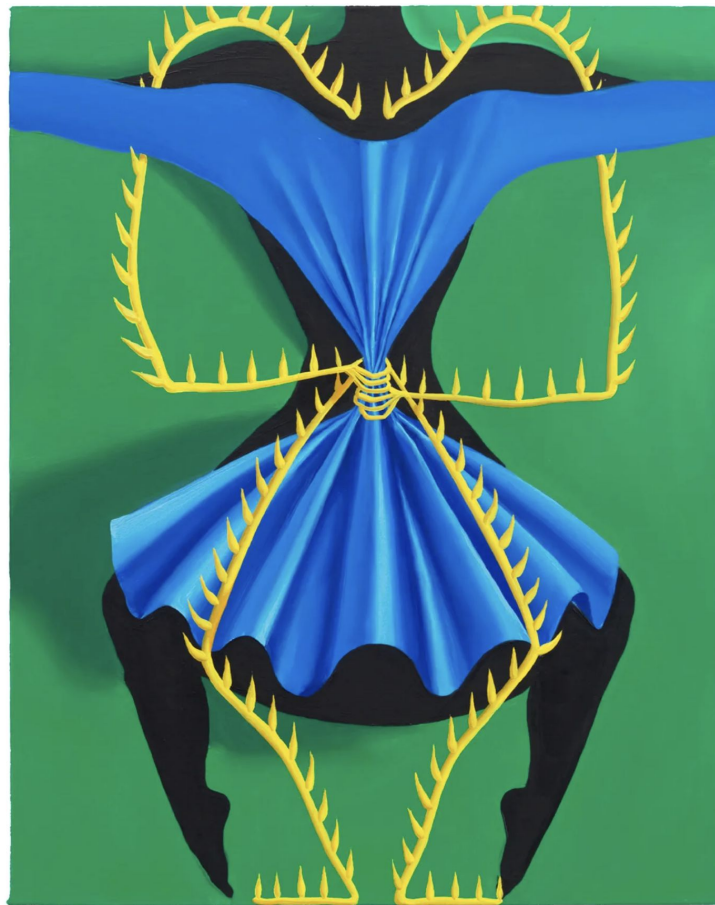
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THE
NEW YORKER

SASCHA BRAUNIG

By Johanna Fateman

July 19, 2022



Art work by Sascha Braunig / Courtesy the artist / Magenta Plains

A lay figure is an articulated mannequin used by artists in lieu of live models. For the Canadian painter **Sascha Braunig**, whose primary subject is the female figure as a metaphysical category, rather than as an entity of flesh and blood, the depersonalized studio tool is a rich symbol—one whose name she borrows to title her two-part exhibition at Magenta Plains and François Ghebaly, on view through April 16.

Cropped torsos with the dramatic proportions of a cinched hourglass occupy an electric dreamscape, in canvases that reference a host of works by artists who've similarly toyed with images of exaggerated femininity (the corseted forms of Christina Ramberg, the patterned silhouettes of the Chicago Imagist Suellen Rocca) in kindred strains of Pop surrealism. Braunig's five-foot-tall painting "Meret" might refer to Meret Oppenheim, who also deployed a kind of satirical fetishism in her work; it portrays a leather-gloved hand adjusting a slinky blue net, while plaited laces in black and red descend below it in endless vertical rows. Elsewhere, thorny scaffolding, taut laces, and skeleton hands exact wasp-waisted obedience from lasers, drinking straws, and dresses (as seen in "Study for Clutches 1," above), proof that the artist is nowhere close to exhausting the anatomical absurdity of her theme. (*Magenta Plains; March 16-April 21.*)

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