

DECEMBER 5-9, 2018
MANA WYNWOOD
BOOTH C-6

ALBERTO BOREA
JOHN RIVAS
JUAN FONTANIVE
LUCIA HIERRO
RYAN BROWN
SASKIA FLEISHMAN



Y Gallery

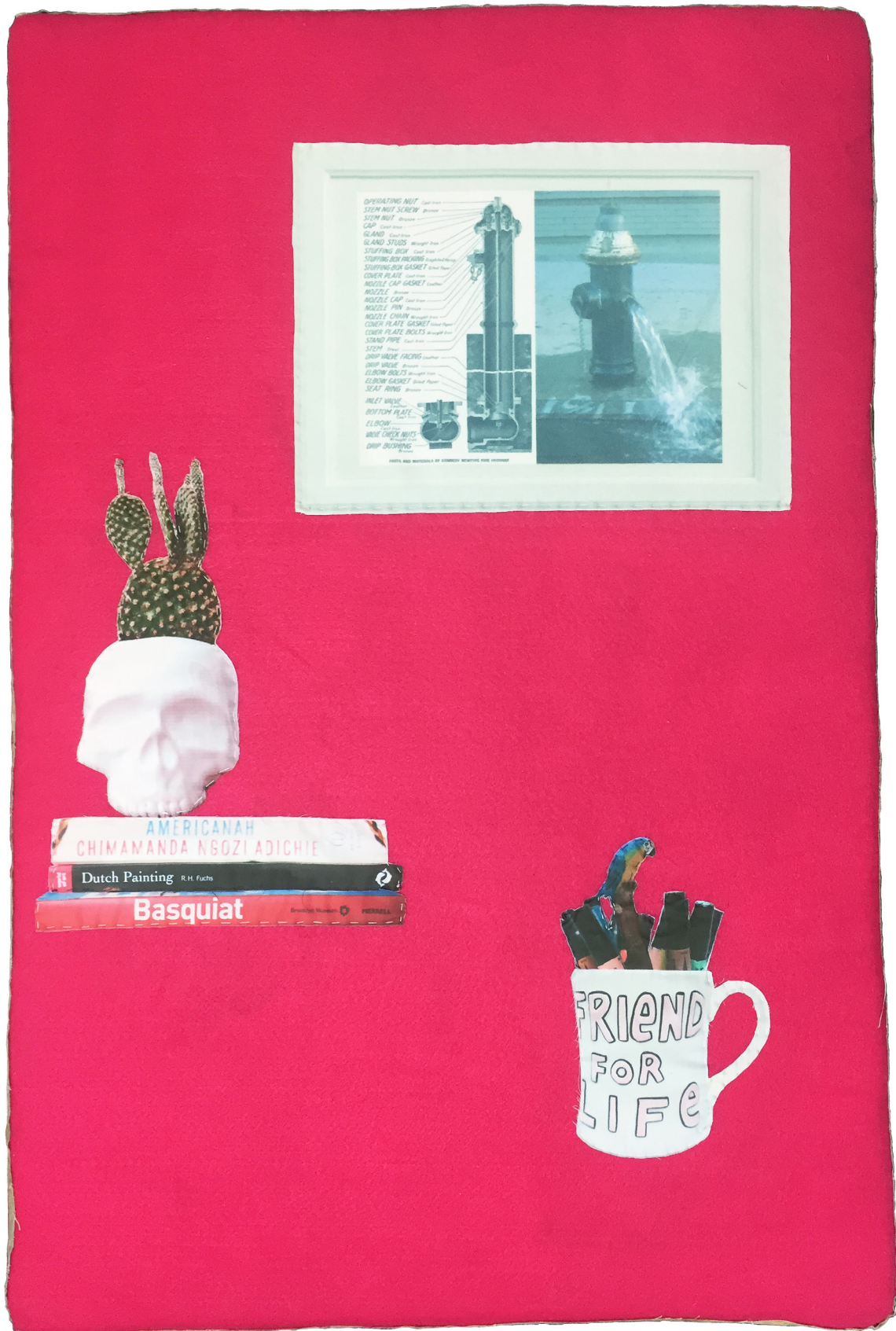
LUCIA HIERRO

Lucia Hierro is a Dominican American conceptual artist born and raised in New York City, Washington Heights/Inwood, currently working in the Bronx. She received a BFA from SUNY Purchase (2010) and an MFA from Yale School of Art (2013). She has exhibited in shows at Tiger Strikes Asteroid in Brooklyn, Bronx Museum of the Arts, Sugar Hill Children's Museum of Art and Storytelling, Paris Photo, Casa Quien in the Dominican Republic and recently at Elizabeth Dee Gallery in Harlem. Residencies include: Yaddo, Redbull House of Art, Casa Quien, Fountainhead Residency, Bronx Museums Artist in the Market program. Her work is part of the JP Morgan Chase art collection and the Rennie collection in Vancouver.

Hierro's work explores the body as a collection of fragmented signifiers that includes language, taste, and culture. Hierro addresses these ideas across a broad platform of techniques that include digital media, collage, and felt constructions. As a Dominican American artist, her status as a bi-lingual female artist requires that she work across multiple media in much the same way she works across gender and culture on a daily basis. The series titled Mercado (soft sculptural objects resembling oversized translucent tote bags filled with images/ images of objects), utilizes digital media, painting, installation art, sculpture and color theory as tools to tackle ideas of exclusion and privilege. The bags employ signifiers from pop culture, everyday items such as Vick's Vaporub/supermarket circulars to engage the viewer in a discourse on issues of class, culture and identity. The works in the Bodegones or "still life" series as well as Mercado explore the symbiotic relationship between personal narrative and larger economic structures.



MamaEdita
Polyorganza, Digital print on brushed nylon, Felt & Foa
68 x 51 x 4 in



Portrait Of The Artist As A Young Herb
 Digital Print on Fabric, Felt, Stretched on Foam
 24 x 36 x 2 in



Navideño
Digital Print on Fabric, Felt, Stretched on Foam
24 x 36 x 2 in



Breakfast Still-Life With Greca
 Digital print on brushed nylon, felt & foam
 22 X 25 3/4 in



Mangucito

Digital print on brushed nylon, felt & foam

22 X 25 3/4 in

JOHN RIVAS

John Rivas (b. 1997, Newark, NJ) is a figurative painter whose narrative is guided by the stories of his ancestors. As a first-generation American, Rivas' artwork is enriched with tales of family members; many of whom he has met remotely or through photographs.

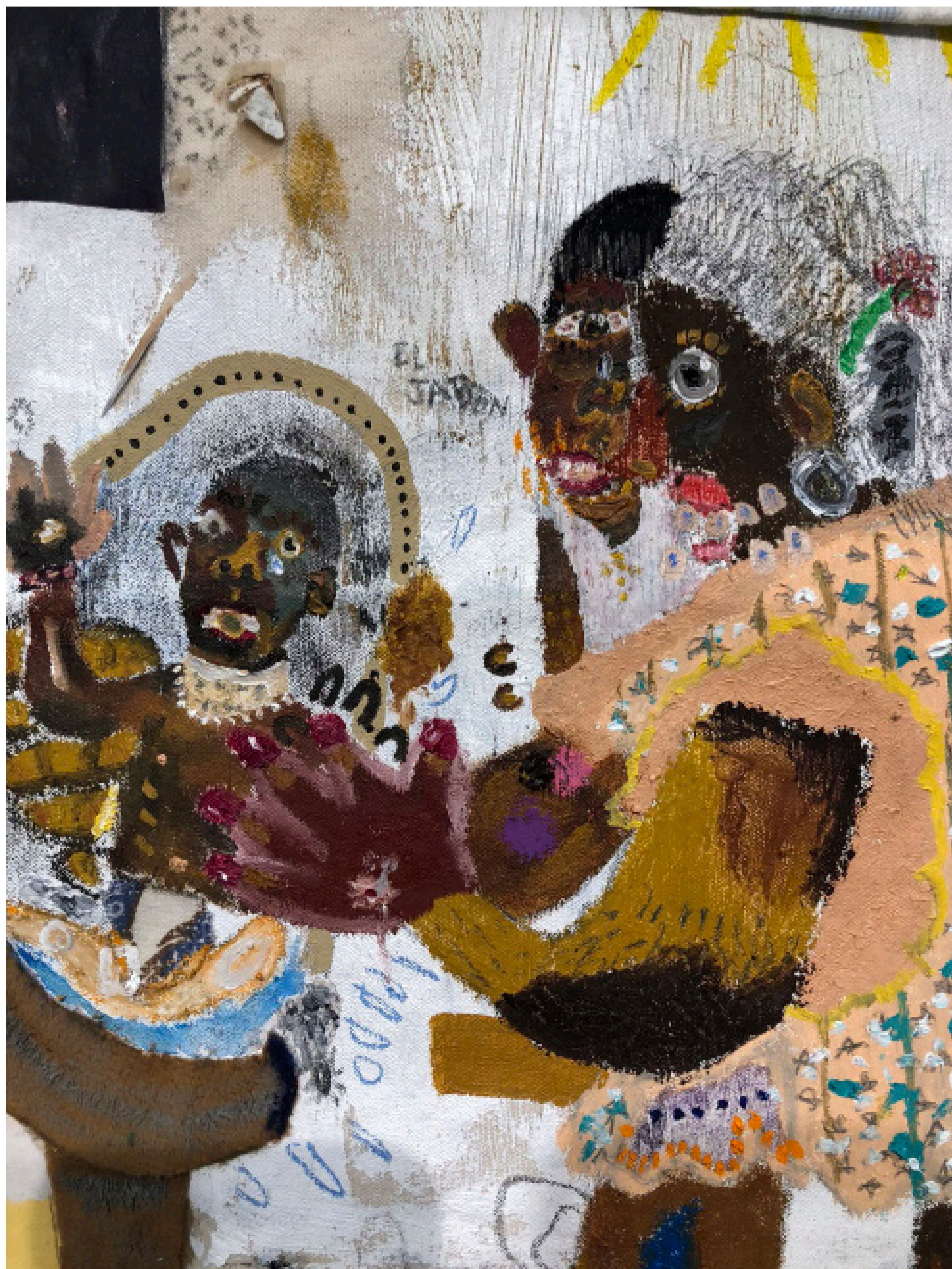
Rivas' paintings occupy space like sculpture juxtaposing unexpected objects. A great amount of which are sourced from his childhood. Rivas' brush strokes are expressive marks that add to a greater visual collage. Each painting is loaded with symbolism that results in intimate compositions celebrating the Latin concept of family and community. Rivas is currently studying at the School of Visual Artist, NYC where his expected graduation date is 2019.



Soy Feli
Mixed media on canvas
37 x 24 in



Abuela, Que Haces
Mixed media on canvas
21 x 16 in



ALBERTO BOREA

Alberto Borea was born in Lima-Peru in 1979. His work is characterized by the continuous displacement and use of diverse media and materials. Borea's work has been shown in numerous exhibitions in Europe, Latin America and the U.S. including Queens Museum of Art in New York City, Museo del Barrio in New York City, Museum of Fine Arts in Boston, CIFO Cisneros Fontanals Collection, Dublin Contemporary, Museo Laboratorio in Italy, Art Museum of the Americas in DC, and Museo de Huelva in Spain.

His work is in the collection of the Guggenheim Museum NY, Museo del Barrio NY, Colección Patricia Phelps de Cisneros NY, CIFO Cisneros Fontanals Miami, Museo de Arte de Lima, among others.

He attended residencies and fellowships including Skowhegan School of Painting and Sculpture, (Fundacion Cisneros de Patricia de Phelps), Art Omi International



Santa Rosa
Cut Peruvian public bus and mixed media
89 x 38 1/2 x 2 3/4

JUAN FONTANIVE

Excerpt from “Juan Fontanive: Ghosts in the Machine,”
by Gilda Williams:

“The artist’s flapping hummingbirds and rushing fish are sculptural animations, or perhaps automata: machine-powered facsimiles of life. Automata were, famously, among the principal triggers of uncanny experience for Freud. The uncanny erupts in our encounter with an undecided being who occupies a state between life and death, whether a life-like machine or a ghost. Ghosts and picture-making machines share a long history; the first magic lanterns – the first crude cinematographic technology emerging in the 1790s – featured projections of spectres and demons, phantasmagoric light shows popular at the very same time Gothic fiction was booming. In those tales, ghosts almost always haunted enclosed spaces – from ancient castles to haunted houses, then subsequently smaller and smaller enclosures: forbidden rooms, confession-boxes, and finally machines, which always seemed supernaturally alive anyway, with their mysteriously moving parts and superhuman abilities. Like Fontanive’s spectral contraptions, ordinary ghosts demand the attention of all of the senses. Ghosts are heard and felt as much as they are seen: they may appear before us, or equally they enjoy setting fires, dragging chains, rapping on tables. In many ways, Fontanive’s artworks seem strangely possessed, producing curiously moving animals that are neither living nor dead, or creating ghostly systems which seem to float mid-air and follow a pace and logic of their own.”



Ornithology M

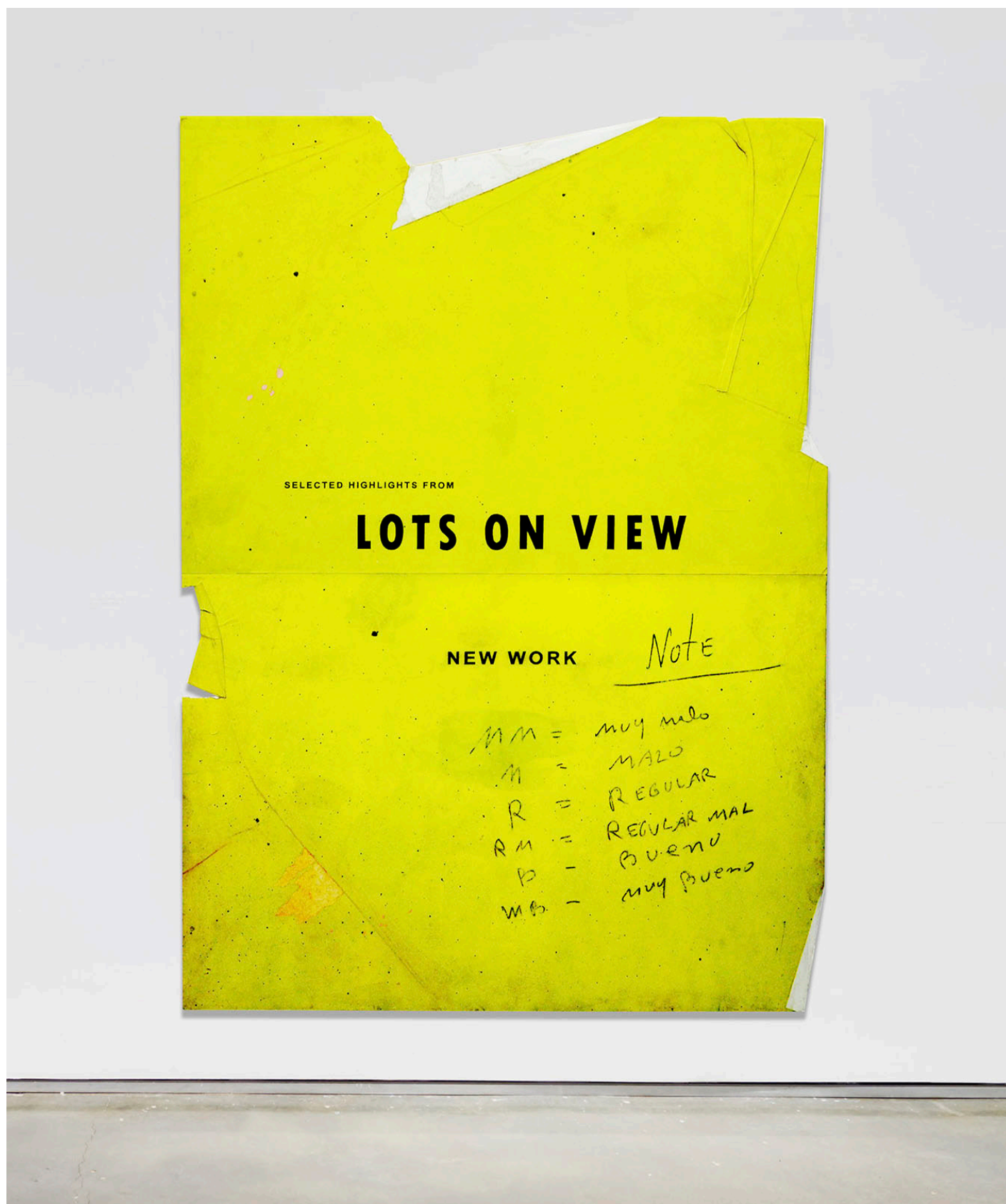
Edition of 5/20

4-color screen print on Bristol paper, stainless steel, motor and electronics.

4 1/4 x 5 x 4 in

RYAN BROWN

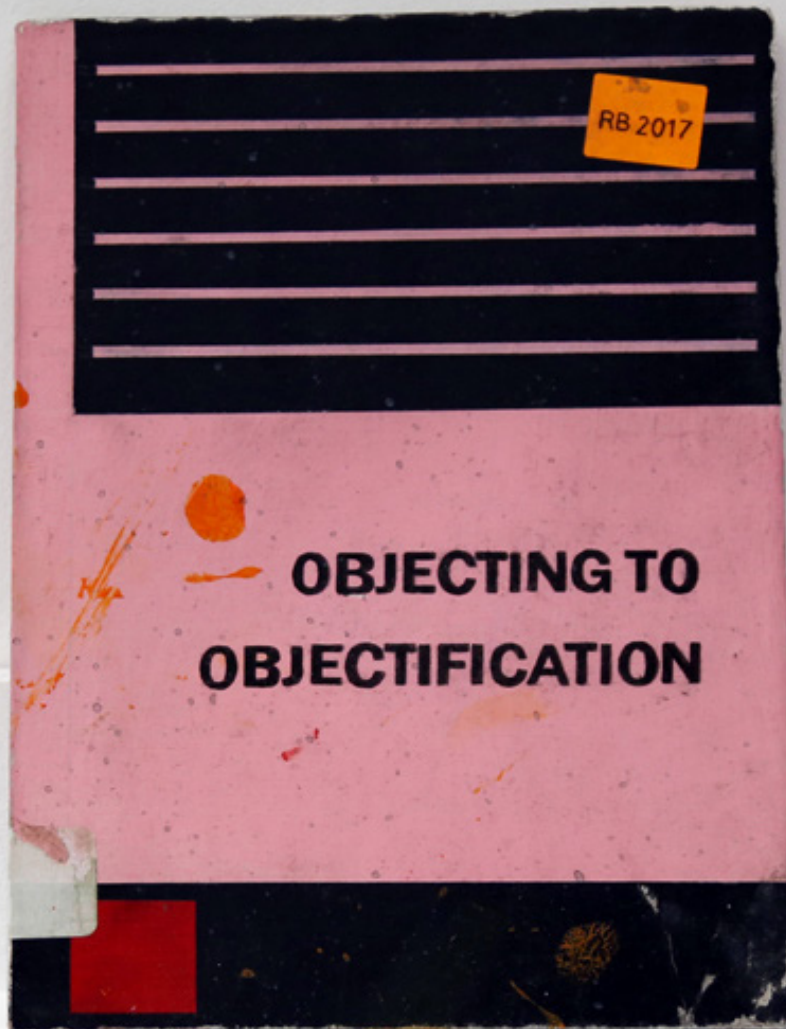
Ryan Brown was born in Doylestown in 1977. He has participated in multiple solo and group exhibitions, his most recent solos shows were at Y Gallery NY, Galeria OMR Mexico City, Bryce Wolkowitz NY and Max Estrella Madrid. He has been part of “Works on Paper” at Häusler Contemporary - Munich; “Extraction” at Steve Turner - LA; “Storytellers” at The Stenersen Museum - Oslo; “Paraíso en Blanco” at Livia Benavides 80m2 - Peru; “ik wordt” at Voorkamer - Belgium, among others. His work is in the collection of CIFO Cisneros Fontanals Foundation - Miami; Fundacion JUMEX - Mexico City; Zabłudowicz Collection - London; Fondation Carmignac -Paris, among many others. In April 2019 he will have his first institutional solo show at ICPNA. He lives and works in New York and Lima, Peru.



Lots on View
Acrylic and graphite on paper
84 x 65 in



Variations of a Theme
Acrylic, ink graphite on paper over wood
Dimension Variable





75 FRAGMENT OF A QUEEN'S FACE

signed and dated on back, stainless steel, aluminum
fiberglass and electronic components
30cm x 45cm

this work is authentic

1982-94

Fragment of a Queens Face
Acrylic and ink on canvas
42 x 32 in



Untitled (black and white) from Let Sleeping Dogs Lie
Acrylic on canvas, sand and foam
Life Size

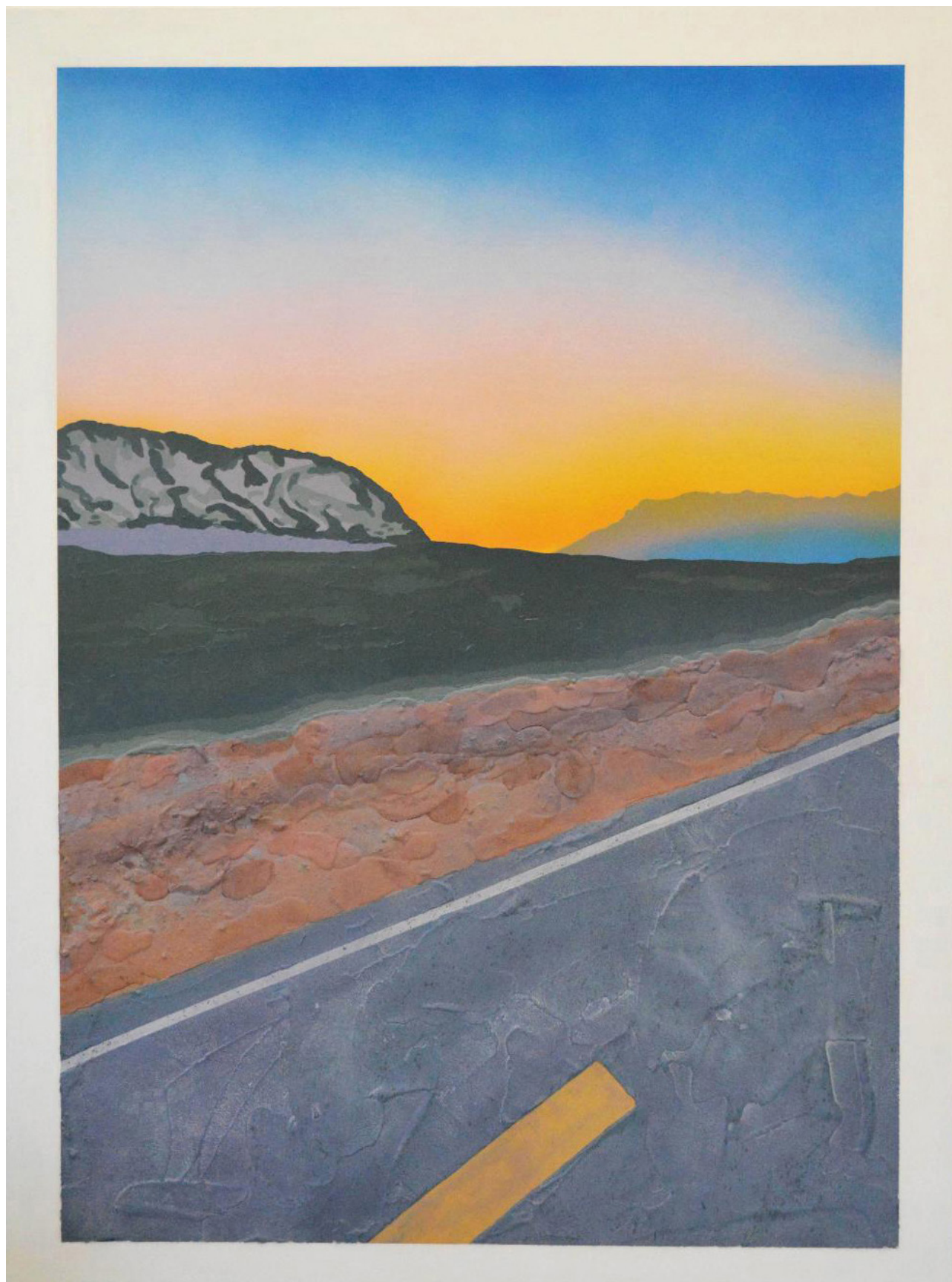


Untitled (brown) from Let Sleeping Dogs Lie
Acrylic on canvas, sand and foam
Life Size

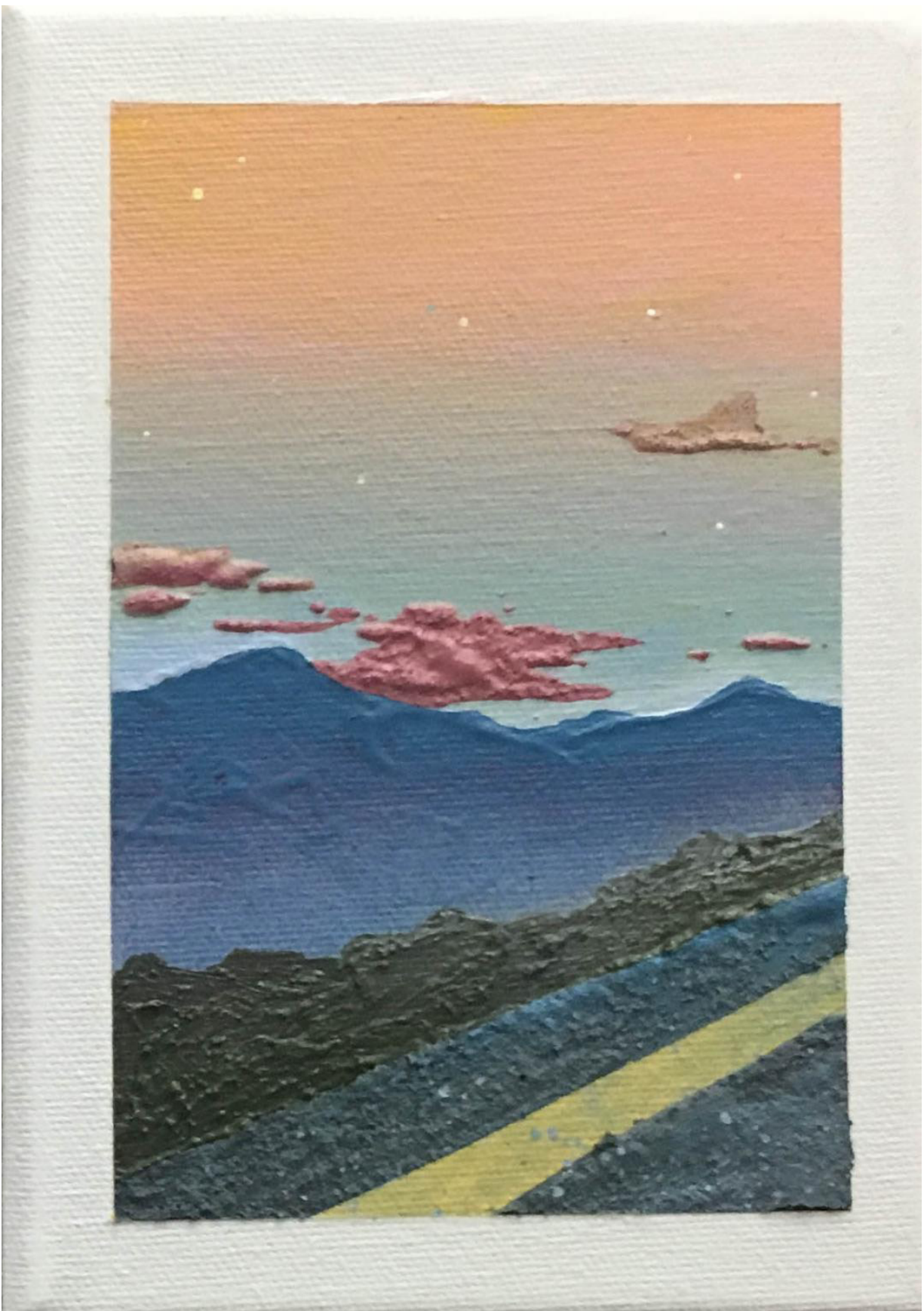
SASKIA FLEISHMAN

Saskia Fleishman b. 1995 graduated Rhode Island School of Design in 2017 with a BFA in painting. Fleishman, based in Brooklyn NYC, is currently an artist in residence at Trestle Art Space. Recent residencies include: Vermont Studio Center and The Otis Emerging Curator Retreat. Statement

This most recent series of paintings, developed through archiving my family's collection of landscape photographs taken from 1995-2018 across North America, serve as a meditation on time, perception, and memory. These images have been composed as color studies to question what is interfering with or obstructing our perception of memory. I use materials such as sand sourced from different locals, with resin and clay, in combination with clean edges, smooth gradients, and singular color fields, to push and pull space. The interaction between the viewer, the space, and the physicality of the pieces, work together to challenge the viewer's conditioned perceptions of landscapes, illusions, and memories. By combining hard-edge paint applications aesthetic with nostalgic seascapes and skies, this body of work searches for new spaces of reflection and reevaluation during this distressing and divisive period in American history. These paintings not only redefine our environment by tricking the eye, but also flip our perception of "pure" abstraction by utilizing materiality that appears to fluctuate in the space. Using the language of Op-Art and traditional color theory to depict landscape imagery rooted in childhood and memory, these works challenge preconceived truths and ideas about both abstraction and our perception of our world and our relationship to it. .



Yellow Sideways Slash
Acrylic and sand on canvas
42 x 60 in



Pink Sky I
Acrylic and sand on canvas
16 x 20 in



Pink Sky II
Acrylic and sand on canvas
16 x 20 in



Photo I
Acrylic and sand on canvas
5 x 7 in



Photo II
Acrylic and sand on canvas
5 x 7 in



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