

**Dante Cannatella** (b. 1992, New Orleans, LA) is a painter currently based in Brooklyn, NYC. Dante Cannatella's work is about when the landscape reclaims the city, when the lines between inside and outside are blurred, and how lives play out against the truth of uncertainty and impermanence. His gestural paintings reflect growing up amidst the destruction and rebuilding of New Orleans. Set against a backdrop of acid yellows, muddy pinks and greys, the figures are caught in the powerful forces of nature, commerce, and mass thought that shape both their inner worlds and outer realities. As in a play, figures and forms weigh against each other, assuming roles such as the self, authority, the conscious witness, the audience, and the Greek chorus.

**Azuki Furuya** graduated with an MFA from Brooklyn College in 2019, where she studied with Derrick Adams. Previously, Furuya had received art degrees from Tama Art University in Tokyo, and University of the Arts in London. Born in Sapporo, Japan, she lives and works in Tokyo and New York. Furuya's ingenious works on paper explore the fragility of memory, with the material process itself as a form of storytelling. After drawing the composition from a photograph on a wooden or metal board, Furuya builds it up with layered bits of colored paper, magazine cutouts and fragments of the photograph, then meticulously sands down the papered surface until it is exposed like a derelict billboard, and paints inside and around the contours. The resulting artworks are highly textured and luminous, a testament to precariousness and persistence of life, memory and myth.

**July Guzman** (b. 2001, Guadalajara, México) is a Mexican-American painter from Northern California. He is currently a senior at the Rhode Island School of Design, majoring in painting. The Mill Valley Arts Commission and The Marin County Independent Journal featured his successful covid experimental online exhibition, "July in May" (2020). He has been included in solo and group exhibitions at Bolinas Gallery, Gospel Flat Farm Show Space, The Endless Internal Expanse (2021, Bolinas, CA). The Bolinas Museum has included his work in group exhibition highlights and their Annual Benefit Auctions (2020, 2021, 2022 Bolinas, CA). His work was exhibited at Faultline Art Shows, San Rafael, CA and Sausalito Center for the Arts, Sausalito, CA.

**Lindsey Jean McLean** (b. 1991, Scotland) is an artist currently living and working in London. A recent MFA graduate in Painting from The Slade School of Fine Art. She studied her BA in painting at Glasgow School of Art and the Drawing Year at The Royal Drawing school. McLean's painting questions the historical representation of femininity and women in painting. McLean uses reoccurring motifs such as feather boas, fans and veils – transformative objects that obscure the gaze within the works. She subverts the historically patriarchal medium of oil paint to dismantle and create a new space to view femininity.



**Igor Moritz** (b. 1996, Poland) An electric color palette saturates Igor Moritz’s visceral depictions of loneliness and interpersonal turmoil. With oil paint or colored pencil, the Polish-born artist creates vivid, almost Fauvist backdrops and characters who stare with forlorn at the viewer. The resulting compositions appear to be equal parts Henri Matisse, Ernst Ludwig Kirchner, and Francis Bacon. Moritz is mostly self-taught– he attended an arts high school in Poland but studied industrial design in college, and he developed his fine-art practice on his own terms. Moritz has exhibited in London, Paris, New York, and Mallorca , and his work belongs to multiple collections, including Colección SOLO in Madrid, Museum No Hero in Delden and Rad Hourani Foundation in Montreal.

**David Weishaar** (b. 1987 Haguenau, France) Lives and Works in Lausanne, Switzerland. The world of the night has the magical power to disrupt our bearings. David Weishaar uses this confusion of the senses to express his own perception through his paintings. Placed under the aegis of the Moon, the artist materializes the diversity of its light spectrum. Sometimes illuminating his nocturnal compositions as if in broad daylight, the light of the satellite tends to fade away, leaving the colors to fade away in turn as the darkness sets in. It is in this semi-darkness that the artist points out the ability of our eyes, to become accustomed to seeing forms and details emerge little by little. By integrating, through color, a certain temporality in the apprehension of these intimate scenes, the artist pursues his pictorial reflection in the representation of his protagonists and motifs between erasure and appearance.