



Snow Gallery

310 912 2745

[snowgallerynyc.com](http://snowgallerynyc.com)

Snow Gallery is an artist-run gallery located in NYC. Operated by Caroline Snow & Frankie Haines, the programming has been largely led by intuition, reflecting an artist community built from spending much of our lives in NYC. We have presented the work which we wanted to see in the world, reflections of seekers on the transformative path. We also publish books, having recently produced major works with Alissa Bennett and Scott Covert. In participating in NADA, we seek to introduce our programming to a larger audience.

**Arthur** (b. 1960) is an artist working primarily with colored pencils and paint. He works daily from an outdoor bench in downtown Melbourne, Florida. His main medium is drawings on greeting cards as well as the occasional painting. He often draws on hankies stretched over cardboard.

**June Atkin** (1943, New York City) is an artist and educator currently based in Maine. While at Yale, June studied with Josef Albers. According to June: "The creation of images is motivated by reverence for the natural world. My sensibility is a doorway to the nature spirits who offer themselves for capture in the net of human art."

June's main medium is illustration. June and Timothy Wyllie collaborated on 14 Prismacolor drawing prior to his passing in 2013. She is also the executor of Wyllie's estate. June illustrated a children's book *The Pumpkin Patch - A Traditional Buddhist Tale*.

We became friends with June after visiting her in Maine to view Wyllie's archive. It was then we discovered her rich body of work.

June made a body of erotic drawings in the 70's, many of them included in the book *Erotic Rarities 1760-1980 : Asia, Europe, North America* by Edie Solow. For NADA, we are showing a rare drawing from this series titled *Meta Desire*.

**Jennifer Calandra** (born 1988) is an artist based in NYC. A frequent exhibitor at the Printed Matter Art Book Fairs, Calandra has been making artists books for years. Her books contain glimpses into dream landscapes; outside of time, reflections from a liminal space. 2 years ago Calandra began bringing her visions into further view, moving to painting on canvas.

**Christeene**, is the stage name of Paul Soileau, an American drag queen, performance artist, singer-songwriter and rapper. Christeene is noted for untraditional, "terrorist drag," which features her wearing torn-up clothing, stringy matted black wigs, and heavy and smeared makeup with aims to expose hypocrisy and intolerance.

Christeene describes themselves as a genderqueer "drag terrorist, and is influenced by Jayne County and Bruce LaBruce's use of non-heteronormative gender roles and sexuality. Chelsea Weathers of Art Lies compared Christeene's "drag terrorism," sexual and racial commentary to Vaginal Davis: "the reflection Christeene offers includes the necessarily unsanitized underbelly of queer experience—the ambiguity of identifying as queer and the anger and humor that is part and parcel of that experience."

**Scott Covert** (born 1954, Edison, New Jersey) At the age of fourteen he ran away from his home town, consequent to its vehement rejection of homosexuality. Covert eventually found his way to New York City, where he sought to pursue a career in the arts. In 1976, he began his studies at the San Francisco Art Institute, only to later drop out and try his hand at acting. For a short time, he took classes with the legendary auteurs, Jerzy Grotowski and Wendell Phillips. Upon returning to New York in 1977, Covert became engaged with various Off-Broadway theater companies, such as La Mama Theater, And later, with friends Scott Wittman, Marc Shaiman and Andy Rees, started Playhouse 57 at Club 57 in 1979. His regular theatrical repertoire included such dark pieces as *The Bad Seed*, *The Trojan Women* and *Living Dolls*. Throughout this formative period, Covert was immersed in the ferment of downtown bohemian spheres and spent time with numerous legendary protagonists such as the writer and actress Cookie Mueller, as well as poet and artist Rene Ricard. Both Ricard and Mueller encouraged Covert and championed his work.

In 1981, Covert decided to give up acting and returned to developing his largely self-taught art practice. In the early eighties, he began buying human skulls as material for his work. Cookie Mueller wrote about these early works in the Saturday Review and in

her regular column for *Details* magazine. Following the re-printing of Mueller's writings in a South African magazine, Covert was invited to show his art in a gallery in Cape Town in 1985. After witnessing the inhumanity of institutionalized segregation, Covert conceived of a new body of work that would critically engage with racism. He chose to respond by paying tribute to eminent black individuals. Covert drove all over the U.S. to create gravestone rubbings of such accomplished African Americans as Frederick Douglass, Malcolm X, and Harriet Tubman. When working with the headstone of Florence Ballard (1943-1976) - one of the founding members of the Supremes who is buried in the Detroit Memorial Park Cemetery - Covert began to add various colors and layering to the rubbings. It is this "Dead Supreme" that spawned Covert's *Monument Painting* series.

Since that artistic epiphany, Covert decided to consecrate his life and work to Ballard via the creation of his *Monument Paintings*. Following this moment, he has spent the past three decades in a state of permanent pilgrimage. Whether crisscrossing the country in his car, or taking the occasional journey to Europe, Covert is impelled by an obsessive devotion to seek out certain mortuary monuments, tombstones, and graves. From an early age, Covert was fascinated with cemeteries. He was specifically drawn to the mysterious historical narratives: names, dates, fragments of commemorative text, and all that seemed to be locked within each headstone. As his later work attests, Covert's devotion to these memento mori have generated complex narratives in their own right.

Using a surprisingly vibrant palette of oil sticks, Covert fastidiously collects and layers the impressions of a wide array of cultural figures' names onto sheets of canvas. In the resulting compositions—whether singular headstones or through the combinations of names—Covert does more than just pay homage to various luminaries. In his startling and poetic combination of proper names and their attendant life stories, he produces the poignant thrust of the *Monument Painting* series. An antithesis of the facile take on celebrity culture that dominates much of contemporary art in this vein, Covert's grave rubbings uncover uncomfortable, sometimes dark overlaps, imbricated in iconic personages and histories. Canvases devoted to contemporary martyrs such as Marilyn Monroe, Nicole Brown Smith and Ron Goldman, act as visually seductive, poignant memorials. Whereas the more layered works—which combine, for example, the names of murder victims with members of the Manson family, or liberated African American slaves with Confederate soldiers—act like a rebus of time, memory and history. Other personalities, such as Frank Sinatra, are subjected to a serial repetition on the same canvas thus multiplying not only a measure of their cultural resonance, but also reminding us of the cruel inevitability of death. Covert follows this vast array of figures

to their graves, only to generate immortal works that resonate with life.  
-written by Alison M. Gingeras

**Delia Gonzalez** is a Cuban-American interdisciplinary artist working across film, music, choreography, dance, performance, sculpture, drawing, and painting. She has been producing, performing, and exhibiting her multidisciplinary work for over twenty-five years. Her beginnings in performance, theatre, and dance were formative for her practice and continue to influence her handling of other disciplines and mediums. Outside of her work in visual arts, Gonzalez is also a widely-recognized figure in the music world. She has been working with DFA Records since 2003, releasing five albums and five EPs with remixes by Carl Craig and Baby Ford. Her music is often paired with films shot exclusively on 16mm. Of these, the two chief productions are a full piano score with four ballet-sets (*In Remembrance*, 2015, DFA) and an electronic album paired with a three-act dance film (*Horse Follows Darkness*, 2017, DFA Records).

**Raina Hamner** is a multi-media artist who grew up, and remains, in New York City. Raina's work, usually drawings on paper, reflect an inner cosmology and animism of the world around her. For a time, Raina gave life to dream like entities, largely through elaborate costumes and dance. These entities would travel the city alone, sometimes riding the subway. Raina started drawing during this time, evolving into a masterful practice with unmistakable style. Each drawing becomes a window into an unseen world.

Raina has shown extensively in group shows at places like Safe Gallery and Gavin Brown. In addition to recently being in 3 group shows at Snow Gallery, she also staged a solo presentation at Club Rhubarb.

*According to Raina: The greatest magic is transmuting the passions. I got this in a fortune cookie not too long ago. It describes so concisely how I feel about my art practice. It is through the meditation of making things that I find peace and humor and the ability to move through difficult emotions. My drawings are like a motley crew of mascots to help me out along the way. And releasing them into the world is like accepting whoever I am at that given moment and honoring it.*

**Kyp Malone** (1973, Moon, Pennsylvania) is a multi-media artist based in New York City. Kyp's paintings reflect a paracosm: a detailed imaginary world thought generally to originate in childhood.

According to Kyp: *I'm working towards something like a black fantastic. The conspicuous absence of people of color, or worse, their being relegated to caricature or background in the fantasy side of the western imagination troubled me. So, I started painting what I wanted to see.*

Kyp is also known for his musical contributions which include scoring, production and bands like TV on the Radio, Rain Machine and Ice Balloons.

Kyp's relationship with the gallery began with our inaugural group exhibition, *Homo Angelicus*, which explored the idea of human/angelic relations. Our friendship with Kyp was strengthened as a result of this show and we are happy to have him as a good friend and peer.

**Rafael Sánchez** (Born 1960, Havana) grew up in Queens and New Jersey where he attended Rutgers University. He began creating sets in the late eighties, and eventually began performing his own. With the emergence of androgynous characters, diverse aspects of his work in drawing, painting, sculpture, installation and set design began to crystallize in atmospheric tableaux, merging spectacle and substance. In 1999 Sánchez presented a two-act play entitled *The Libation Bearers (The Opera)*; a fully lip-synched reinterpretation of Aeschylus' tale of the same name, re-constructed from the rock band Queen's early catalog of songs. The two-week run drew a diverse cross-over audience interested in art, theater, music and performance. Other staged works include *Les Fleurs des Vents*, *Dream On*, and *Goat Song*. His work has been presented at New York's Threadwaxing Space and Mother; Boston's The Market Theater; and at The Armada Festival in Holland and the International Performance Festival in Mexico City.

**Zeena Schreck** (b.1964, San Francisco), is a Berlin-based interdisciplinary artist and counter-culture icon known through her work as photographer, graphic artist, musician/composer, writer, animal rights activist, magician and mystic. Her artwork and writings stem from her lifetime experience within magical, pagan, shamanistic, and tantric Buddhist traditions.

In 2013, Zeena returned to NYC to take present a performance for Performa 13. Zeena's multi-media work was included in our exhibition *Movement of the Triangle*. In addition to this, Zeena debuted her newest solo record *Transcend* within the gallery.

Zeena's visual art is limited and rarely shown publicly. We are honored to have this rare piece on view in Miami.

**Gail Thacker** is an artist based in New York City since 1982. For the past 30 years, the New York photographer has documented her community of queer artists on meticulously distressed Polaroid film.

Gail was recently featured in I-D magazine where Lydia Figes wrote "In the 80s, around the peak of the AIDS crisis, the New York-based photographer Gail Thacker stumbled upon a novel way to experiment with Polaroids. "One day, after shooting with Polaroid 665 positive/negative film," she tells us, "I was too tired and didn't rinse the negatives." Instead, she wrapped them in plastic and put them in the closet, forgetting about them soon after. A few months later, she returned to rinse them, but to her surprise, they had decayed and were stuck together. The accident led to interesting aesthetic results. In the artist's own words: "they were reflective of life, ageing and chaos. Fractals had formed and painterly sweeps of blue".

A monograph, *Between the Sun and Moon: Gail Thacker's Polaroids*, with essays by Barbara Hitchcock, Jonathan David Katz and Eileen Myles, was published by QCC Art Gallery Press of the City University of New York in 2017. Thacker's work is included in the collections of the City University of New York; Leslie-Lohman Museum of Art, New York; New York Public Library; Institute of Contemporary Art, Boston; Wadsworth Atheneum Museum of Art, Hartford, CT; Fotomuseum Winterthur, Switzerland; and Centro Galego de Arte Contemporánea, Galicia, Spain, as well as in numerous private collections in the United States and abroad. Thacker has lived and worked in New York City since 1982.

We met Gail through the gallery. Her work was featured in our third show *Movement of the Triangle*.