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DIMIN will present a group of artists representing the breadth and core of our program for NADA Miami 2024. Tracing the through-line from abstraction to figuration, we plan to highlight visual, technical and conceptual progression.

Brennen Steines

Brennen Steines utilizes chance-based processes to create abstract paintings reminiscent of landscapes. Layers of oil, limestone, and metal are added to the painting substrate, creating a geological sedimentation of pigment on the surface, not dissimilar to dried riverbeds. Emulsive solutions are then applied to the surface of the paintings and evaporate into forms that recall micro and macrocosmic terrains. The shimmering traces of pigment resemble tidal pools, industrial surfaces, geologic formations, and cellular topographies.

Brennen Steines (b. 1993, Rockford, IL) lives and works in New Haven, CT. Steines presented a solo exhibition at DIMIN titled “Dispersion Field” in 2023. His work has also been shown at the Museum of Wisconsin Art, South Bend, WI; Jeffrey Deitch, New York, NY; Green Hall Gallery, New Haven, CT; The Alice Wilds, Milwaukee, WI; Usable Space, Milwaukee, WI; and Galerie Kenilworth, Milwaukee, WI. His work is included in the public collection of the Museum of Wisconsin Art. He received an MFA from Yale School of Art (2022) and a BFA from University of Wisconsin–Milwaukee (2018). Steines was awarded the Elizabeth Canfield Hicks Award from Yale University for outstanding achievement in drawing and painting from nature; and attended the Yale Norfolk School of Art through the Ellen Battell Stoeckel fellowship (2017).

Taj Poscé

Steeped in personal and universal histories, Taj Poscé’s complex work is built by burning and collaging archival elements, construction materials, and paint. The combination of materials and the physical act of destruction imbues the work with a spirit found throughout natural history, aligning with universal laws and forces reflected by the ethereal motifs he employs. Poscé focuses on moments

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that crystalize the beauty and vulnerability of Black life, asking what it means to carry weight of the past spiritually, while simultaneously straddling a state of chaos thinking of the future.

Taj Poscé (b. 1995, Philadelphia, PA) is based in Baltimore, MD. “Just on the Other Side”, which is currently on view, is the artist’s first exhibition with DIMIN and his first solo exhibition in New York. Poscé recently finished his MFA at the Maryland Institute College of Arts (MICA) receiving the highest merit scholarship, the Leroy Hoffberger painting program, and the Congressional Black Caucus Visual Artist Award. He holds a BFA from the Tyler School of Arts (Philadelphia, PA) where he studied under Odili Donald Odita and received numerous awards including the Yale Norfolk Summer Residency, and a studio abroad in Rome, Italy with Italian-American papermaker Roberto Mannino.

Justine Hill

Justine Hill is a painter who builds custom non-rectangular substrates to create an extreme figure-ground relationship between the painting and the wall. Hill is influenced by artists such as Lee Bontecou, Mary Beth Edelson, Tischen Hsu, and Elizabeth Murray. Hill’s paintings have recently taken the form of sun-scapes, lunar-scapes, and robots, her paintings collage many disparate themes ranging from cyborgs and science fiction, to the 1970s Pattern and Decoration Art Movement.

Justine Hill (b. 1985) is based in New York City. Her most recent solo exhibitions include “Omphalos” at DIMIN in New York (2023), “Alternates” at MAKI Gallery in Tokyo (2022) and “Touch” at Denny Dimin Gallery in New York (2020) reviewed in The New York Times. In 2023, Hill was invited to participate in the Elizabeth Murray Artist Residency in upstate New York. Hill’s other recent exhibitions include “Fringe” at Denny Dimin Gallery (2021) which she co-organized, and “Fanfare” at Fordham University’s Ildiko Butler Gallery (2020). In 2019, Hill collaborated on a ballet duet with choreographer Michelle Thompson Ulerich as part of Counterpointe7 organized by Norte Maar. Her work has been featured in The New York Times, Art in America, Hyperallergic, New York Magazine, Two Coats of Paint, among others. She received her MFA from the University of Pennsylvania and her BA from the College of the Holy Cross.

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Emily Coan

Emily Coan is a painter and drawer inspired by the lineage of women as tale-tellers, particularly the weavers of myth and literature, Coan's work examines the art of creating the tale itself. From the Moirai of Greek myth and Ovid's tale of Philomena, to the German Spinnerinnen and the Brothers Grimm, the connection between weaving and the female voice in fairytale remains at the heart of her recent work. Considering herself "a storyteller painter" – she creates visual fairy tales that will, in her lifetime, build out an entire world.

Emily Coan (b. 1991, St. Petersburg, Florida) lives and works in Hudson Valley, New York. This past winter, Emily Coan presented her fourth solo exhibition in New York and her first with DIMIN titled "Spider Silk", featured in Interview Magazine and the New York Times Style Magazine. Also in 2024, she was a resident at the Palazzo Monti, Brescia, Italy. Coan will be presenting work at the Pond Society, Shanghai (2025); and A Long Story Short, Paris (2025). Other group exhibitions include Nino Mier, New York; Monya Rowe Gallery, New York; De Boer, Los Angeles; Gowen Contemporary, Geneva, Switzerland; and Kutlesa, Goldau, Switzerland. Coan holds a BA from the University of Florida.

Whit Harris

Whit Harris is a multi-disciplinary artist working across drawing, painting, and ceramic media. Her work features representations of the dissolved experience through disjointed depictions of the human body. Figures stretch, recline, wriggle, twerk and otherwise contort themselves in exaggerated expressions that oscillate between naturalistic and cartoonish forms, and recall the DuBoisian premise of "double consciousness" underlying contemporary Black identity. These figures become metaphors for the artist's psychological adaptation to unpredictable and hostile environments borne out of anti-black social structures, and reflect the tenacity and ingenuity of Black femme imagination as political resistance.

Whit Harris (b. 1985) was raised in New York City. This fall she received a New York Foundation for the Arts (NYFA) fellowship in painting. Harris participated in DIMIN's inaugural exhibition "Cycles" and NADA Foreland in 2023 mentioned in the New York Times. She was part of a three-person exhibition alongside Elena Redmond and Sarah Alice Moran in the Spring of 2024. Harris will present her first solo exhibition at DIMIN in September 2025. Harris has held solo exhibitions at Peninsula, New York (2024); and Lauren Powell Projects, Los Angeles (2022); as well as group exhibitions at Brooklyn College, Brooklyn; Hauser and Wirth, New York; Galerie Christine Mayer, Munich; and Swivel Gallery, Brooklyn. Harris is currently an Adjunct Professor at Brooklyn College, Brooklyn, and holds an MFA from Hunter College, New York.

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Elena Redmond

Elena Redmond has a “distinctive approach to self-portraiture, which boldly challenges conventional notions of identity, particularly those associated with a youthful femme,” wrote Clare Gemima in *A Women’s Thing*. Redmond uses self-portraiture as a window offering a voyeuristic, jewel-toned glimpse into her personal relationship with privacy, vulnerability and power. These themes are self-scrutinized by the artist’s investigation into infamous pop culture moments and virality in the Internet Age. Through a series of intersecting glazes, Redmond draws the focus from the realism of the detailed foreground to the soft and darkening upper edges, often framed by architectural elements.

Elena Redmond (b. 1998, Pittsburgh, PA) lives and works in New York City. Redmond will present her first solo exhibition at DIMIN in 2025. Redmond exhibited in DIMIN’s three-person exhibition “Unfeigned Mysteries” this past Spring, featured in “A Women’s Thing”. She has mounted solo exhibitions with Long Story Short, Los Angeles (2022); and Tchotchke Gallery, New York (2022). Redmond has participated in group shows at Moosey Gallery, London; Orlando Museum of Art, Orlando; Blouin Division and Arsenal Contemporary, Montreal; Hashimoto Contemporary, Los Angeles; Andrea Festa Fine Art, Rome; and Eve Leibe Gallery, London. Redmond holds a BFA from Rhode Island School of Design, Providence, RI.

Jason Stopa

Jason Stopa’s abstract painting language is both critical of our notions of progress and also opens up a horizon of possibilities. This horizon is what Edouard Glissant - the French writer, poet, and philosopher - would call ‘creolization,’ and in this way, Stopa’s work also reflects his identity as a mixed man. In a time of ecological crisis and political polarization, envisioning a new, possible world is at the epicenter of his paintings.

Stopa (b. 1983) is a painter and writer living in Brooklyn, New York. Recent solo shows include *Garden of Music* at Diane Rosenstein Gallery (2023), *Joy Labyrinth* at Morgan Lehman in NYC (2021) and *Hanging Gardens* at Atelier W Pantin in France (2019). Group exhibitions include *Wayne Thiebaud Influencer: A New Generation*, at Manetti Shrem Museum of Art at UC Davis, CA (2021), *Light* (curated by Rico Gatson) at Miles McEnery Gallery in NYC (2021), *What’s It All About* at Jenkins Johnson Projects in Brooklyn (2021), and *The New New* at Diane Rosenstein Gallery, Los Angeles (2015). He received his BFA from Indiana University Bloomington and his MFA from Pratt Institute in New York City. Stopa teaches at Pratt Institute and is a contributing writer to *Artforum*, *Hyperallergic*, *Momus*, and *artcritical*, among other art journals.

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Michael Berryhill

According to John Yau, “[Michael] Berryhill’s strengths are many, not the least of which is his pursuit of something that is not immediately nameable or easy to commodify. He further strengthens this pursuit by not settling into a style, moving between abstraction and figuration without conveying an allegiance to either. His quest, which is unlike anyone else’s, strikes me as a major and singular undertaking.” (Hyperallergic, 2020). Berryhill implores us to become selfish participants with his paintings. He asks us to stand in front of these works constantly recalling we are looking at an artifact of human production. As humans we have the agency to embrace his colorful painterly practice or dismiss it all together. Berryhill merely asks us to consider the thingness of paintings, as ultimately, that is the point.

Michael Berryhill (b. 1972, El Paso, TX) lives and works in Ellenville, NY. He received his MFA from Columbia University in 2009. He has exhibited extensively in the United States having solo exhibitions at Night Gallery in Los Angeles, CA; Kate Werble in New York, NY, and Derek Eller in New York, NY. Berryhill has been reviewed by John Yau in Hyperallergic, Carrie Moyer in Art in American, in Artforum, and in The Brooklyn Rail, among others.