

Amna Asghar

Amna Asghar's work looks to the American experience through a multitude of cultural motifs: from her family's Pakistani popular culture ephemera to Disney movies to Jean-Léon Gérôme's orientalist paintings, to Hudson River School works, to currents of contemporary political thought. Asghar draws from her own life in the Detroit area where she grew up and now resides, making sophisticated works that mix imagery across cultures, creating conversation between communities.

Glen Baldrige

Glen Baldrige is an accomplished painter, printmaker and draftsman, who in recent works has embedded sardonic phrases from youth sub-culture into ultra-complex painted patterns. Often working with traditional craft processes like paper marbling, he obscures the words' readability with a deft hand. Fissures in the otherwise smooth paint on the surfaces of his paintings merge darkness with youth and beauty. Recurring phrases like "No Way", and "Wait, What" invoke a detached attitude countered by a colorful palette, speaking to attempts to navigate the unpredictable conditions of our time.

Jennifer J. Lee

Jennifer J. Lee paints densely compact images with oil on jute in a quasi photo-realistic style. Her subjects, sourced from internet searches, sit at the intersection of recognizability and genericism. Lee has referred to her deep image searches as a metaphorical road trip for observational painting, with the artist moving forward into parts unknown. The rough jute she paints on has a diffusing quality; the surface forces Lee's brush strokes to fizzle at the edges, creating a low-res quality that refers back to the digital nature of the source imagery. The resulting painted textures accumulate into images that obliquely refer to abstract painting movements such as Op Art, but ultimately relate to the artist's own personal perspective.

David Scanavino

David Scanavino's interest in ubiquitous, yet often invisible, institutional environments and materials that subliminally shape our social understanding are often informed from his interest in exploring memory—his own as well as the larger culture. This excavatory work has influenced a wide range of pieces, including large institutional installations made from mass-produced floor tiles, hand-made paper pulp paintings and most recently a series of allegorical landscape paintings executed on calf hides.

Kemar Keanu Wynter

Drawing upon his years of Friday nights cooking in familial kitchens and a nourished upbringing along the bakery and jerk shop-lined cross-streets of Crown Heights, Kemar Keanu Wynter's abstract works are a generous stew of language and pigment. Layers of luscious, gestural strokes draw the viewer into fields of color which frequently operate with coded references to his histories; one, storied and generations-long in the Antilles and another budding and burgeoning in the Five Boroughs. Through this interplay of motif and materiality, the viewer's own tethers to comfort, history and home are brought into focus.