

LIGHTHOUSE WORKS

VARIOUS FLOWERS

September 14-October 6, 2023

Opening Reception: Thursday, September 14, 2023, 5-7:30pm

Curatorial Walkthrough: Tuesday, October 3, 2023, 11am-12:30pm

Hosted by: Hirschl & Adler Modern, The Fuller Building, 41 E 57th St, 9th floor, New York, NY 10022

Joeun Kim Aatchim

Carlina Duan

Ryan Michael Flores

Merik Goma

Rachel Granofsky

Leah Guadagnoli

Evan Halter

Erin Johnson

Gretta Johnson

Simone Kearney

Antone Könst

Andrea McGinty

Helina Metaferia

Arden Surdam

Paul Wackers

David Whelan



Lighthouse Works and Hirschl & Adler Modern are excited to share ***VARIOUS FLOWERS*** an exhibition of paintings, sculptures, mixed-media, and photography by fifteen recent alumni of the Lighthouse Works Fellowship Program whose work meditates on the enduring poetics of the floral as a means to access the unstable flows within the culture of our time. These artists make use of the persistent motif of the floral to take on a dizzyingly diverse array of forms, media, and meanings—delving into contemporary issues of representation, identity, the climate crisis, and the power of art and language to reshape our perception of the world.

The exhibition will present paintings by **Joeun Kim Aatchim, Evan Halter, Gretta Johnson, Paul Wackers** and **David Whelan**, photography, prints, and mixed-media work by **Merik Goma, Rachel Granofsky, Erin Johnson, Antone Könst, Andrea McGinty, Helina Metaferia**, and **Arden Surdam**, sculptures by **Ryan Michael Flores** and **Leah Guadagnoli**, and poems by **Carlina Duan** and **Simone Kearney**.

Image: Merik Goma, *Memento*, 2019, Digital C-Print, 20" x 30" (framed)

<http://lighthouseworks.us> | hello@lighthouseworks.us

Instagram: @tothelighthouseworks | (631) 788-7713

About the Exhibition

*giving various flowers
to various people
seeing them walk away
with various reasons*

- joeun kim aatchim, *Curse*

*Je dis: une fleur! ... l'absente de tous
bouquets.*

*(I say: a flower! ... the one that is
absent from any bouquet.)*

- Stéphane Mallarmé, *Divagations*

*I will again touch a wild poppy
found
in the grass—& glimmer with the
hue.*

- Carlina Duan, *DETECT LIGHT*

Recently, following a heightened awareness of the human role in shaping what we had heretofore called “Nature,” there has been a resurgence of natural motifs in contemporary art practice. We are witnessing the renewal (or renewed interest from artists) in such traditions as plein-air painting, memento mori, and the production of still lifes. And yet, if it doesn’t seem like we’ve taken a “floral turn” exactly, it’s probably because the floral has always been there—first as background, then as symbols, then as subjects. If we experienced a moment where flowers were rejected for being too pretty, too cute, too “simple,” that was but a short interlude in the art historical record. The earliest known flower paintings and sculptures date back to ancient Egyptian and Greek times, where they adorned tombs, frescoes, jewelry, and vases. In the Middle Ages, flowers have been continually depicted in religious art, symbolizing purity and devotion, or the unspoiled nature of a prelapsarian era. Flowers are so frequently treated as stand-ins for more complex states—as metaphors for fertility, death, mental illness, rebirth—that we have come to take flowers in art and writing as representative of something *more than a flower*. The French symbolist poet Stéphane Mallarmé, writing in 1886, speculated that the poet’s “flower” is an invocation of the ideal form of the flower, rather than a specific one. The poet creates the flower by writing it, but it is not the flower you see. As such, a flower depicted in art becomes a stand-in for all flowers.

In the current time of ecological crisis and planetary uncertainty, to zoom in and focus on a single flower, or to engage more broadly with the floral as a part of nature that co-creates our reality with us, can also be understood as a political act. Perhaps representations are attempts to come to terms with the complexity of the natural systems upon which we are reliant, while engaging hedonistically—through the most pleasing of sensory experiences—with the moment in time in which we exist. Once we have understood the complexity of relationships between flowers and bees and humans, for example, we can’t look at them or take them for granted. They are essential, and in depicting them, we are depicting both their essence and specificity, and our interdependence with them. As the practice of phenology—the amateur study of cyclic and seasonal natural phenomena—tells us that growing seasons are shifting as the climate warms, and flowers are emerging much earlier in the year due to milder winters, to encourage a deep looking at flowers is an act of environmental awareness and a grieving of what may soon be lost. It is flowers that give us fruit and food. If flowers cease to blossom, so too will we wither and die.

Drawing on an array of artists who have been supported by the Lighthouse Works fellowship program, the exhibition presents not an encyclopedic approach but rather a variety of approaches: a variety of flowers, made by a number of artists who have inspired us with their work since we first had the privilege of meeting them on Fishers Island where the fellowship program is based. Some of the pieces in the show directly references Lighthouse Works’ gardens, or the wildflowers in the fields around Fishers, located in Long Island Sound.

The exhibition is co-organized by Dylan Gauthier, Program Director, Lighthouse Works, an interdisciplinary artist and curator whose work is focused on the intersections between culture, nature, ecology, and the built environment.

Lighthouse Works thanks Hirschl & Adler for their support of the exhibition, as well as all of the artists and writers who make up our alumni community. A price list is available upon request. Works sold will benefit the artists, H&A, and Lighthouse Works.

joeon kim aatchim (44) crafts contemporary relics and installs audiovisual essays. She is a self-directed lifelong learner of various ancient art, such as Korean silk paintings, silverpoint, mosaics, ceramics, fresco, intaglio, bookmaking, and ventriloquism. Her recent research focuses on her missing stereovision and the psychology of women. Aatchim's projects have shown internationally, namely at SBC Galerie d'art Contemporain in Montréal, Long March Space in Beijing, and 80 WSE Gallery, The Jewish Museum, and The Drawing Center, in which the Foundation of Contemporary Arts supported her project. She has received fellowships at Nida Art Colony in Lithuania, Skowhegan School of Painting & Sculpture, Open Sessions at The Drawing Center, and will join the Lighthouse Works and Triangle Art Association fellowship in 2021. She earned her BFA in Studio Arts at New York University and MFA in Visual Arts at Columbia University.

Carlina Duan (54) is a poet from Michigan, and the author of the poetry collections *I Wore My Blackest Hair* (Little A, 2017) and *Alien Miss* (Univ. of Wisconsin Press, 2021). Carlina's poems have appeared in *POETRY Magazine*, *Narrative Magazine*, *Poets.org*, *The Rumpus*, and other publications. Her writing has been supported with residencies and awards from organizations such as Tin House, the Academy of American Poets, the U.S. Fulbright Program, and the Hopwood Program. Carlina received her M.F.A. in Poetry from Vanderbilt University, and is currently a Ph.D. Candidate in the University of Michigan's Joint Program in English and Education, where she also serves as the Poetry Editor for Michigan Quarterly Review. Among many things, she loves river walks, snail mail, and being a sister.

Ryan Michael Flores (45) is a sculptor and ceramicist who currently lives and works in Brooklyn. He received a BFA in Ceramics from California State University, Long Beach and an MFA in Sculpture + Extended Media from Virginia Commonwealth University. His most recent exhibition was with Rockefeller Center's Art in Focus public art program in association with Art Production Fund.

Merik Goma (53) (born in Manistee, MI in 1987.) is a New Haven-based photographer and alumni of the NXTHVN Studio Fellowship Program, an arts incubator. Goma builds intricate sets within his studio that he uses both as subjects of tableaux and as backdrops for narrative portrait photography. His technique is painterly in execution, with close attention paid to color and lighting. His work has been shown by Tilton Gallery, and is in the collection of 21C Museum, Yale University Art Gallery and the Detroit Institute of Art. Goma represented Connecticut in the New England Triennial at DeCordova Museum, is a FY21 Connecticut Artistic Excellence award recipient and was selected as the Joyce C. Willis Artist in Residence by the Amistad Center for Arts & Culture at the Wadsworth.

Rachel Granofsky (30) (b. 1980, Montreal, Canada) graduated from California College of the Arts, San Francisco, with an MFA in 2013. She received her BFA in Photography from Pratt Institute, New York, in 2003. Her current body of photographs combine tropes of trompe l'oeil painting with sculptural interventions to satirize the imagery and language of real estate listings in New York. She has exhibited in group shows in South Africa, Germany, Sweden, Canada, the U.S.A. and Brazil, and was awarded artist residencies at Ox-Bow (2017), Skowhegan School of Painting and Sculpture (2015) and Greatmore Studios, South Africa (2011). Rachel currently participates in the Drawing Center's 'Open Sessions' program (2018-2020) in New York City. She also facilitates art workshops with Artistic Noise for incarcerated youth on Rikers Island.

Leah Guadagnoli (27) lives and works in Brooklyn. She received her MFA in Visual Art from Rutgers University in 2014. She has had solo exhibitions at 247365 in New York and at Sadie Halie Projects in Minneapolis. Her work has been included in group exhibitions at White Columns, Harper's Books, Asya Geisberg, Cuevas Tillard, Hero Beach Club, and Library Street Collective, among others. In 2016 Guadagnoli was a recipient of the Vermont Studio Centers full Fellowship Award and attended Yaddo in 2015. She is the founder of the Maple Terrace Artist Residency Program. Her work has been reviewed in *New American Paintings*, *Art F City*, *Maake Magazine*, *The Brvtalist*, *Little Star Weekly*, and by Maria Brito.

Evan Halter (47) (b. 1990 Cincinnati, OH) Lives and works in Brooklyn, NY. Evan combines imagery sourced from Renaissance paintings with an interest in the vocabularies of minimalism and abstraction. In 2013 he graduated with a

BFA in Painting from the Art Academy of Cincinnati, and received his MFA from Rutgers University in 2016. Solo exhibitions of Halter's work include a presentation at Future Fair with Turley Gallery (2023); Vanitas, The Java Project, Brooklyn, NY (2018); and Partitions, Clay St Press, Cincinnati, OH (2018). His work has been included in numerous group exhibitions, such as: Present in a Lonely Image, Alexander Gray Associates, Germantown, NY (2023); Knowing When, Turley Gallery, Hudson, NY (2022); This is not Surrealism, Dinner Gallery, NY, NY (2022); Crafting Reverence, Carracci Art, NY, NY (2022); The New Iconographies, SPRING/BREAK Art Show, New York, NY (2021); memoirs, Pablo's Birthday, New York, NY (2020); The Hawt Show II, Rolando Anselmi Gallery, Atina, Italy (2020); The Barn Show 2019, Johannes Vogt Gallery, East Hampton, New York (2019). Halter has completed residencies at The Lighthouse Works on Fishers Island, NY (2021), the Banff Centre for the Arts in Alberta, Canada (2016), The Advanced Painting Intensive, Columbia University School of the Arts, New York, NY (2013), and The New York Studio Program in New York, NY (2011).

Erin Johnson's (50) short films and video installations interlace documentary, experimental, and narrative filmmaking devices to interrogate notions of collectivity, dissent, and queer identity. In her shape-shifting videos, site-specific performances by artists, biologists, and film extras address the legacies of science and imperialism. Johnson received an MFA and Certificate in New Media from UC Berkeley in 2013, attended Skowhegan School of Painting & Sculpture in 2019, and recently completed residencies at Pioneer Works (Brooklyn, NY), the Jan van Eyck Academie (Maastricht, NL), Lower Manhattan Community Council (NYC, NY), and Surf Point (York, Maine), and Hidrante (San Juan, Puerto Rico). She is an Assistant Professor of Film and Video at the Maryland Institute College of Art.

Gretta Johnson (20) was born in Milwaukee, Wisconsin in 1985. The artist earned a BFA from Rhode Island School of Design in Providence, Rhode Island in 2008. Exhibitions of Johnson's work have taken place at: Tappeto Volante Projects in Brooklyn, New York; Safe Gallery in Brooklyn, New York; L'INCONNUE in New York City; Feuer/Mesler Gallery in New York City; Real Pain in Los Angeles, California; The Desk of Lucy Bull in Los Angeles, California; and Paris London Hong Kong in Chicago, Illinois. Johnson has published multiple art books, including: *Star Fruit* with Paper Rocket Comics (2014); and *OOLM* with Dark Chart Press (2016). The artist lives and works in New York City.

Simone Kearney (21) is a NY-based artist and writer whose practice primarily includes stone and ceramic sculpture, drawing, painting, textile and text. She has exhibited her work internationally, and her most recent work is currently on view in "Various Flowers" at Hirschl & Adler Modern in Manhattan, and at Underland Gallery in Brooklyn. Her chaplet, "A Big Salad (An Excerpt)" came out in 2022, and her first full-length book of poems, *DAYS*, came out in 2021, both with Belladonna Press. She has been artist in residence at the Josef and Anni Albers Foundation, the Edward Albee Foundation, and Ragdale, among others. She was a 2019 Shandaken Fellow in Paintschool, and a 2014 NYFA Fellow. She currently teaches at Parsons School for Design.

Antone Könst [7] (b. 1987, New Haven, USA) received his BFA from CalArts, his MFA from Yale University School of Art, and lives in Brooklyn, NY. He has exhibited widely across the U.S. and abroad, including solo exhibitions at Tilton Gallery, NY; Marianne Boesky Gallery, NY; Each Modern, Taipei; Artist Curated Projects, Los Angeles; and the Fondation des Etats Unis, in Paris. Könst has won Public Art commissions from Lighthouse Works, NY and Socrates Sculpture Park, NY; and has participated in group exhibitions with Anton Kern, NY; Beers Gallery, London; Mrs Gallery, NY; Galerie Jeanroch Dard, Brussels; and others. He is a recipient of the Rema Hort Mann Grant as well as the Harriet Hale Woolley Fellowship. He will have a show at Tilton Gallery, NY in September, 2023.

Andrea McGinty (32) (b. 1985, Sunrise, FL) is an artist and writer based in New York, NY. McGinty's work has been exhibited both nationally and internationally, with recent solo and two person exhibitions at East Hampton Shed (East Hampton, NY), Holiday Forever (Jackson, WY), Miami Prácticas Contemporaneas (Bogota, Colombia), High Tide (Philadelphia, PA), and Hotel-Art.us (New York, NY). She is the author of "God, I Don't Even Know Your Name", a novella published by Badlands Unlimited (2015), and her work has been featured in publications such as Mousse Magazine, W Magazine, T Magazine and The Paris Review. McGinty received her MFA in Fine Arts from the School of Visual Arts (New York, NY).

Helina Metaferia (28) is an interdisciplinary artist working across collage, assemblage, video, performance, and social engagement. Metaferia received her MFA from Tufts University's School of the Museum of Fine Arts and attended the Skowhegan School of Painting and Sculpture. Her work was included in the Sharjah Biennial, United Arab Emirates. She's held solo exhibitions at Museum of Fine Arts, Boston, MA; RISD Art Museum, Providence, RI; and Museum of African Diaspora, San Francisco, CA. Her work is in the permanent collection of institutions including Los Angeles County Museum of Art, Los Angeles, CA; Museum of Fine Arts, Boston, MA; and the Schomburg Center for Research in Black Culture, New York, NY. Metaferia's work has been written about in publications including The New York Times, Financial Times, The Washington Post, The Boston Globe, Artnet News and The Art Newspaper. Metaferia is an Assistant Professor at Brown University in the Visual Art department, and lives and works in New York City.

Arden Surdam (43) is a Los Angeles based artist working in sculpture and photography. She completed her BA in Environmental Studies and Visual Arts at Oberlin College (2010) and her MFA in Photo & Media at the California Institute of the Arts (2015). Her most recent work was exhibited at Metro Pictures (New York, NY) organized by Gallery Kendra Jayne Patrick. Forthcoming projects include "The Kitchen Studio: Culinary Creations of Artists" published by Phaidon Press with collaborator Meghan Gordon as well a residency with Kunstdepot Göschenen in Switzerland this summer.

Paul Wackers (21) was born 1978 in New Haven, Connecticut, and lives and works in Brooklyn, New York. The New York based artist is first of all concerned with figurative painting, which he tends to slightly abstract. Paul's pictures are engaged in non-places, vegetable landscapes with bookshelves and window ledges, offering an insight into a parallel reality. Deserted spaces reflect an inner perception and remind the beholder of the still-life's by the well-known Dutch classics e.g. Willem van Aelst.

David Whelan (8) is an artist and writer living in Brooklyn, New York. His paintings are made from observation, mostly around his neighborhood and places he visits in rural Maine. They depict the natural and built environments of the Northeast, and are primarily concerned with light and shape. Combining spontaneity with restraint, Whelan boils these subjects down to their essential qualities, revealing something unexpected in the process.

About Lighthouse Works

Lighthouse Works supports artists, writers, choreographers, and composers and provides them with a unique and supportive context within which to focus on their work. Lighthouse Works runs five fellowship sessions a year, supporting 25 fellows. Our application process runs from September through October each fall and is open to all US-based applicants. For more information, visit: <http://lighthouseworks.us/>

Founder and Executive Director: Nate Malinowski
Program Director: Dylan Gauthier
Fellowship Coordinator: Claudia DeSimone

About Hirschl & Adler

Hirschl & Adler Galleries was founded in 1952 by Norman S. Hirschl and Abraham M. Adler. In 1967 Stuart P. Feld joined the firm as a partner, and since 1982 has served as its President. Originally housed in the Marguery Hotel on Park Avenue, the gallery moved to a townhouse on East 67th Street in 1958, and in 1977 relocated to a handsome landmark townhouse at 21 East 70th Street. After occupying a space in the Crown Building from 2011–17, Hirschl & Adler moved to its new home in The Fuller Building at the world-renowned crossroads of Madison Avenue and 57th Street in February 2018, where the gallery continues to specialize in American and European paintings, watercolors, drawings, and sculpture from the eighteenth through the early twentieth centuries; American prints of all periods; and American decorative arts from 1810 to 1910. Its contemporary arm, Hirschl & Adler Modern, has developed a select group of established and emerging artists and also features American and European art from the Post-War period.

Contacts

For press inquiries or more information about works in the show, please contact Dylan Gauthier, Program Director, Lighthouse Works, at dylan@lighthouseworks.us

For sales inquiries, please contact Thomas Parker, Director, Hirschl & Adler Modern, at tomp@hirschlandadler.com
Sample Images

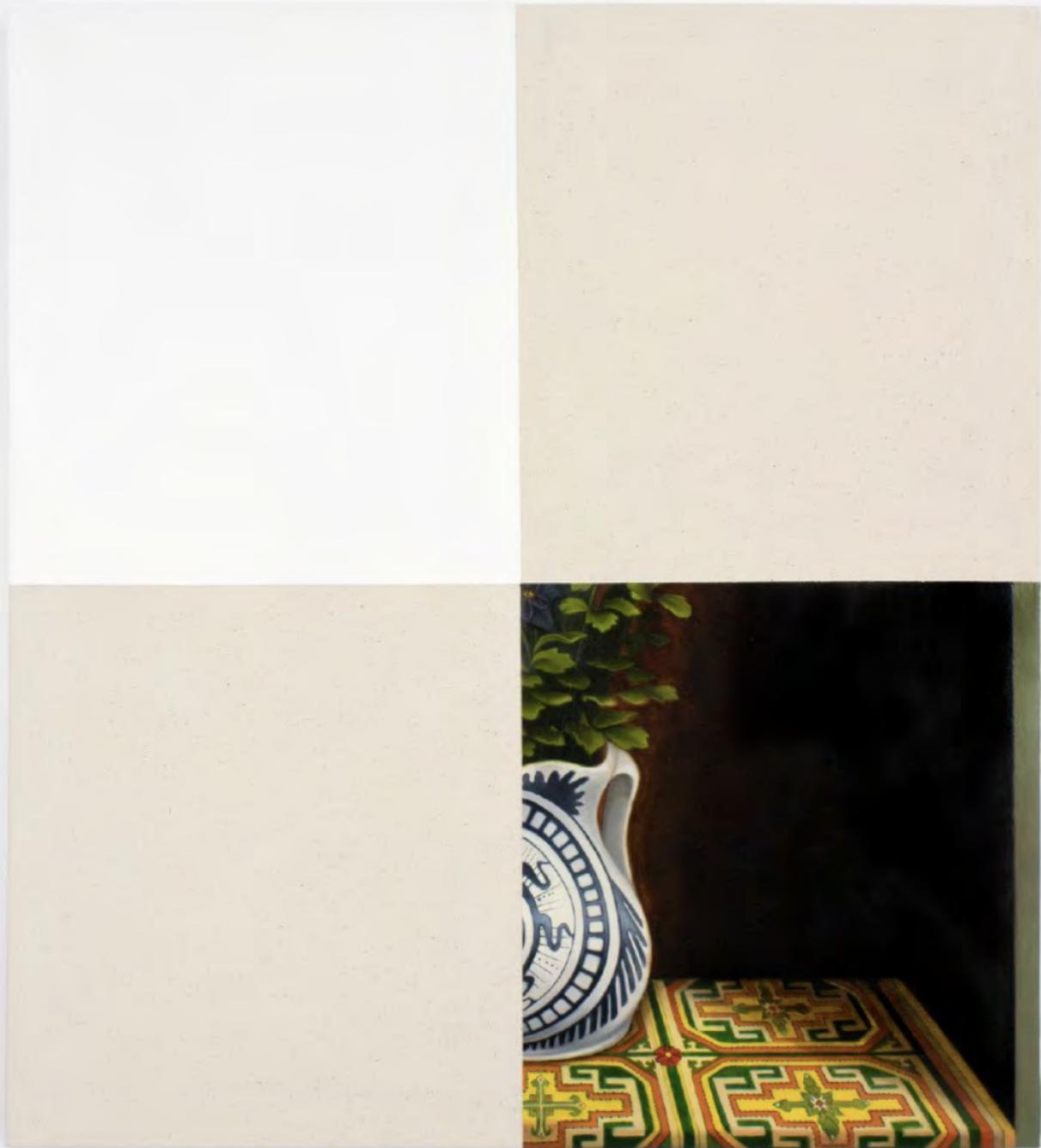


Rachel Granofsky

Color Correction, 2020
Pigment print with painted frame
32" x 42"



Leah Guadagnoli
Crisp Curves in Space, 2022
17" x 14" x 1"
Acrylic, canvas, upholstery foam, and insulation board on LusterBoard



Evan Halter
Untitled (After Hans Memling), 2020
Oil on canvas
19" x 17"



Helina Metaferia
Flower Pot 5, 2023
Collaged Paper
30" x 40"