

Hou Zichao

Hou Zichao's compositions float in contingent spaces where the immediate present of digital imagery is transmuted onto canvas. The combination of disconnected objects and landscapes give his paintings the appearance of collages—where information is lost and gained—but also signal the vast non-perspectival spaces of historical Chinese landscape painting. His mark-making expresses entanglements between ancient forms of divination data with emergent terms of algorithmic prospecting, reconciling nuanced and meditative calligraphic brushwork, the on/off binary logics of digital tool sets, and the evocation of sprayed acrylic as a medium of ideological dissent.

Hou Zichao (b. China, 1988) lives and works in Beijing. Solo exhibitions include: "Everlasting," Downs & Ross, New York, New York (2021); "No Time for Romance," Mine Project, Hong Kong (2020); "Light Breaks Where No Sun Shines," Boers-Li Gallery, Beijing (2019); "FOUNTAIN," AOMA, YT Creative Media, Beijing (2018); "Ray. Stone. Wave," Aura Gallery, Shanghai (2017). Hou Zichao's works and projects have been presented in group exhibitions including, "CLEAN," SPURS Gallery, Beijing (2020); "LOVE LOVE LOVE: Intimate," Today Art Museum, Beijing (2018); "Elite Young Artists Program," Rightview Art Museum & Guan Shanyue Art Museum, Beijing & Shenzhen (2016). The artist completed his BA Honors degree from Central Saint Martins College of Art & Design, London, in 2013, and earned his Master's degree from Chelsea College of Art and Design, London, in 2014.

Jens Kothe

In sculptural abstractions referencing the curvature and sway of biomorphic design, the sumptuously contoured and textured wall reliefs of Düsseldorf-based artist Jens Kothe apply the media of modular architecture to express the soft, latex-like vulnerability of laboring bodies made malleable by the terms of commercial exchange. His reliefs convey both intimacy and distance; the body coalesces with its environment to create a kind of camouflage. While supple and sensuous—and shuttling viscerally between simulations of the ancient and plastic—Kothe's work repudiates binary divisions between the native body and its prosthetics to inquire into the shifting limits of corporeality and the technical constitutability of the self.

Jens Kothe (Born in 1985, Bochum, Germany) lives and works in Düsseldorf, Germany. Selected exhibitions include: Philara Collection, Düsseldorf; Kunsthaus Essen; Kunsthalle Bochum; Museum Kunstpalast; e Ruhrtriennale Bochum; Efremidis Gallery, Berlin; Barbé Urbain Gent; Museum Ostwall, Dortmund; U, Dortmund; Platform 6a, Otegem; Kunstverein Heppenheim; Museum Villa Rot, Burgrieden and Berthold Pott, Cologne. The artist earned his master's degree under professor Andreas Gursky at the Academy Düsseldorf in 2011, from 2009-2011 he studied at the National Sculpture School in Oberammergau, and received his bachelor's degree in Architecture at TU Dortmund in 2009.

Jiang Cheng

The works of Beijing-based painter Jiang Cheng reflect an abiding commitment to exploring the procedural and psychological codes of portraiture. Trained at both the China Academy of Art and the University of Arts (UdK) Berlin, the artist's practice is rooted in a trans-historical dialectic between plural cultural and aesthetic dictates. Executed in a single session without recourse to self-correction, Jiang's hallucinatory, fluid and process-based paintings of faces—often cropped to detach from codes of legible race and gender—assertively repudiate a dyadic apprehension of seemingly partitioned coordinates: the aleatoric and pensively controlled, apparent and abstracted, singular and multiple, masculine and feminine—all the while synthesizing a unique assembly of Eastern and Western genealogies of outline and gesture.

Jiang Cheng (b. 1985, Quzhou, China) lives and works in Beijing, China. Solo exhibitions include: "U," currently on view at Downs & Ross, New York (2021); "U," AIKE, Shanghai (2020); "Vertigo," A+ Contemporary, Shanghai (2019); "Post Meridiem," A+ Contemporary, Shanghai. Jiang Cheng's paintings have been presented in group exhibitions including: "The Man of the Crowd," AIKE, Shanghai (2020); "Qubeiping: Beijing Spring," Ying Space, Beijing (2017); "The Dilemmas of Painting," A+ Contemporary, Beijing (2017); "LA CHAIR," A+ Contemporary, Shanghai (2016); "Rundgang," The Berlin University of the Arts, Berlin (2011); "Young Artists Group Exhibition," Uferhallen Kulturstandort, Berlin (2011). The artist completed his MFA at the Berlin University of the Arts (UDK Berlin) in 2012, and received his BA from China Academy of Art, Hangzhou, in 2008.

Pauline Shaw

Pauline Shaw is a multidisciplinary artist recognized for her large-scale felted tapestries that synthesize inquiries into the nature and limits of the body, cultural inheritance, science, and mysticism. Referencing the erasure of traditions that Shaw has experienced as a first-generation Asian American woman, her abstracted biomorphic imagery draws from her investigation into the relationships between embodied memory and its representation – interweaving MRI scans, the fragility of diasporic narratives, and the instabilities of identity through dually fluid and fragmentary compositions. Informed by global genealogies of craft, her minutely detailed works coordinate a dialogue between screenic representation and object-hood in the production of personal and public cognition.

Pauline Shaw (b. 1988, Washington) lives and works in New York. Previous exhibitions include: The Shed, New York (2021); Half Gallery, New York (2020); Institute of Contemporary Arts Singapore (2019); Almine Rech, Paris (2019); Gagolian, Park & 75th, New York (2019); In lieu, Los Angeles (2019); The Jewish Museum, New York (2018), and BBQLA, Los Angeles (2016). Her work is currently on view in the group exhibition “Apostolic Succession” at Spurs Gallery in Beijing. Shaw has been an artist in residence at ISCP, New York (2020), and France Los Angeles Residency Exchange Program (2014). She completed her MFA at Columbia University in 2019 and received her BFA from Rhode Island School of Design in 2011.

Kim Farkas

Kim Farkas is a Paris-based artist of indigenous Singaporean descent whose techno-organic relationship to ancestral heritage and nascent industrial conditions is rooted in the ceremonial practice of burning symbolic currencies as offerings to forebears and deities— considering the insider/outsider status of diasporic communities. Compositing ancient forms and industrialized facture, Farkas manifests a reflective space between the transmission of ritual and an unevenly distributed economy in which worldly attainment and social dignity are deferred to the afterlife, particularly in a world of increasingly migrant bodies. Embedded in the contours of 3D-printed hybrids, ritual materials such as joss paper, artist-made vessels applied in burning ceremonies, and copper conduits are layered among the lithophane simulacra of consumer items coordinated with liquiform, corporeal abstractions.

Kim Farkas (b. 1988, Paris) lives and works in Paris, France. The artist received his BA in graphic design from Olivier de Serres, Paris, in 2002, his BFA from Beaux-Arts de Paris in 2012, and his MFA from Beaux-Arts de Paris in 2014. Selected exhibitions include: FRAC Pays de la Loire, Nantes; Balice Hertling, Paris; Downs & Ross, New York; High Art, Paris; Commonwealth & Council, Los Angeles; Bétonsalon, Paris; Galerie des Filles du Calvaire, Paris; Bagnoler, with Hélène Carbonnel, Bagnolet; Doc, with Grichka Commaret, Paris; From the xmas tree of lucy bull, Los Angeles; Tonus, Paris; Shanaynay, Paris; and Bibliothèque Kandinsky, Centre Pompidou, Paris.

Douglas Watt

Writing on the artist’s assemblages, Jac Renée Bruneau observes, “The artist has been crafting these excessively detailed works—or ‘handmade ready mades,’ as he sometimes calls them—for a few years now. Opting for proximal materials, most are culled from the recycling bin at his workplace, from the dollar store or hardware store on Davie Street in the gay village, or from the ground. While a number of imperatives could feasibly be tacked onto this impulse, it’s truer to say that Watt (who studied art history, not studio art) has always been doing this, led by an insatiable curiosity, attention to detail, maybe even a 6th sense. To spend any amount of time with him is to know his ability to unearth strange things in plain sight; his eyes are somehow always fresh.”

Douglas Watt (b. 1990, St. Catharines, Ontario) earned his BA in Art History (hons.) from Carleton University, Ottawa, in 2014, and was a visiting student in Criticism and Curatorial Practice at OCAD University, Toronto, in 2012. His practice has been the subject of solo exhibitions at Unit 17, Vancouver; Green Belt Gallery, Toronto. He has participated in group exhibitions at Downs & Ross, New York; Unit 17, Vancouver; Fine Art Framing, Vancouver; Greenbelt Gallery, Toronto. He has curated exhibitions at Skylight Gallery, Vancouver; Niagara Artists Centre, St. Catharines, Ontario.

Willa Chasmsweet Wasserman

Deeply personal, political, and painterly, Willa Wasserman’s practice celebrates queer intimacy and its representation via unanticipated material and pictorial forms. As set within a domestic context, and

through a highly personal lexicon of industrial materials as varied as metal point and oil on brass, as well as sumptuously worked blackened steel—her paintings communicate a poetics of intimacy across their varied dreamscapes. Cumulatively, her decisions delicately antagonize those repressive gazes that tokenize and hinder new understandings of gender and its emergent visibilities.

Willa Chasmsweet Wasserman (b. 1990, Evansville, IN; lives and works in New York) studied at Academie Minerva, Groningen, Netherlands in 2011, gained her BFA at Macaulay Honors College at Hunter College in 2013, and received her MFA at the University of California, Los Angeles, in 2019. Solo exhibitions include: Downs & Ross, New York; Good Weather, Chicago; in lieu, Los Angeles; The Gallery at Michaels, Santa Monica; UCLA; New Wight Gallery, Los Angeles; and Nothing Special, Los Angeles. Selected group presentations include: Frieze New York with Downs & Ross; Adams and Ollman, Portland, OR; Sargent's Daughters, New York; Downs & Ross, New York; Park View / Paul Soto, Los Angeles.

Emma McMillan

McMillan's paintings are often in conversation with architectural space and the narrativization of bodies within, compressing multiple perspectives into effulgent hyperspaces. As Kat Herriman, writing for Artforum puts it, "The relationship between these layers, surface and underpainting, is contentious. McMillan's scratchy facture is scar-like. Her surgical aesthetic brings out the corporeal qualities of paint and the mechanical aspects of the body... The artist folds time over itself, and the results are romantic, biting."

Emma McMillan (b. 1989, Atlanta; lives and works in New York) gained her BFA from the Cooper Union for the Advancement of Science and Art in 2012. Solo exhibitions: Paul Rudolph Heritage Foundation, New York; Atlanta Contemporary, Atlanta; Édouard Montassut, Paris; Lomex, New York; Bad Reputation, Los Angeles; Selected group exhibitions: Peter Freeman Gallery, New York (presented by Alex Katz); Praterstrasse 32/308, Vienna; Alyssa Davis Gallery, New York; Swiss Institute, Rome; Lomex New York. The artist's work has been the subject of extensive media coverage in Artforum, Flash Art International, Guernica, and Mousse, among numerous other publications. Her work is included in the permanent collections of Museum fur Moderner Kunst Vienna and the Albertina Museum.