

CYNTHIA · REEVES PROJECTS



SARAH AMOS · SHEN CHEN · LIANGHONG FENG · BETH GANZ
JOHN GRADE · JAEHYO LEE · DANIELLE JULIAN NORTON
JONATHAN PRINCE · SHULI SADÉ · CLAIRE WATKINS

ART MIAMI

THE ART MIAMI PAVILION

NOVEMBER 30 - DECEMBER 4, 2011
BOOTH A20

DANIELLE JULIAN NORTON
TARRAH KRAJNAK

"We explore the struggle of the artist within a contemporary context, the psychology of relationships, and the tension of meaning and meaninglessness as a central dilemma. Our invented characters are mined from the history of conceptual performance art and popular film."

- Danielle Julian Norton

In their series "Heart Abortion" American and Peruvian artists Danielle Julian Norton and Tarrah Krajnak have created an artist book, video, live performance, and still photography. Conceptually, the series explores the stages of an intimate relationship between ambiguous metaphorical characters who act out a loss of identity and the tension between self and other. The work produced is at the boundary of performance, making related shifts in subjective and objective perception, and the subtle difference between being, acting, and performing.

Norton received the Ohio Arts Council Individual Creativity Grant and participated in residencies at the Headlands Center for the Arts and the Vermont Studio Center. Her most recent museum group exhibitions are "The 2011 Greater Columbus Arts Council Visual Arts Exhibition" at the Columbus Museum of Art in Columbus, Ohio, and "Extreme Materials 2", currently on view at the Memorial Art Gallery at Rochester University in Rochester, New York through January 2012.



Danielle Julian Norton & Tarrah Krajnak, Fatal Strategies, 2011, archival pigment print, 40"x 50"
Opposite Page: Danielle Julian-Norton & Tarrah Krajnak, Heart Abortion Series: They Don't Love You, 2010, pigment print, 50"x 40"

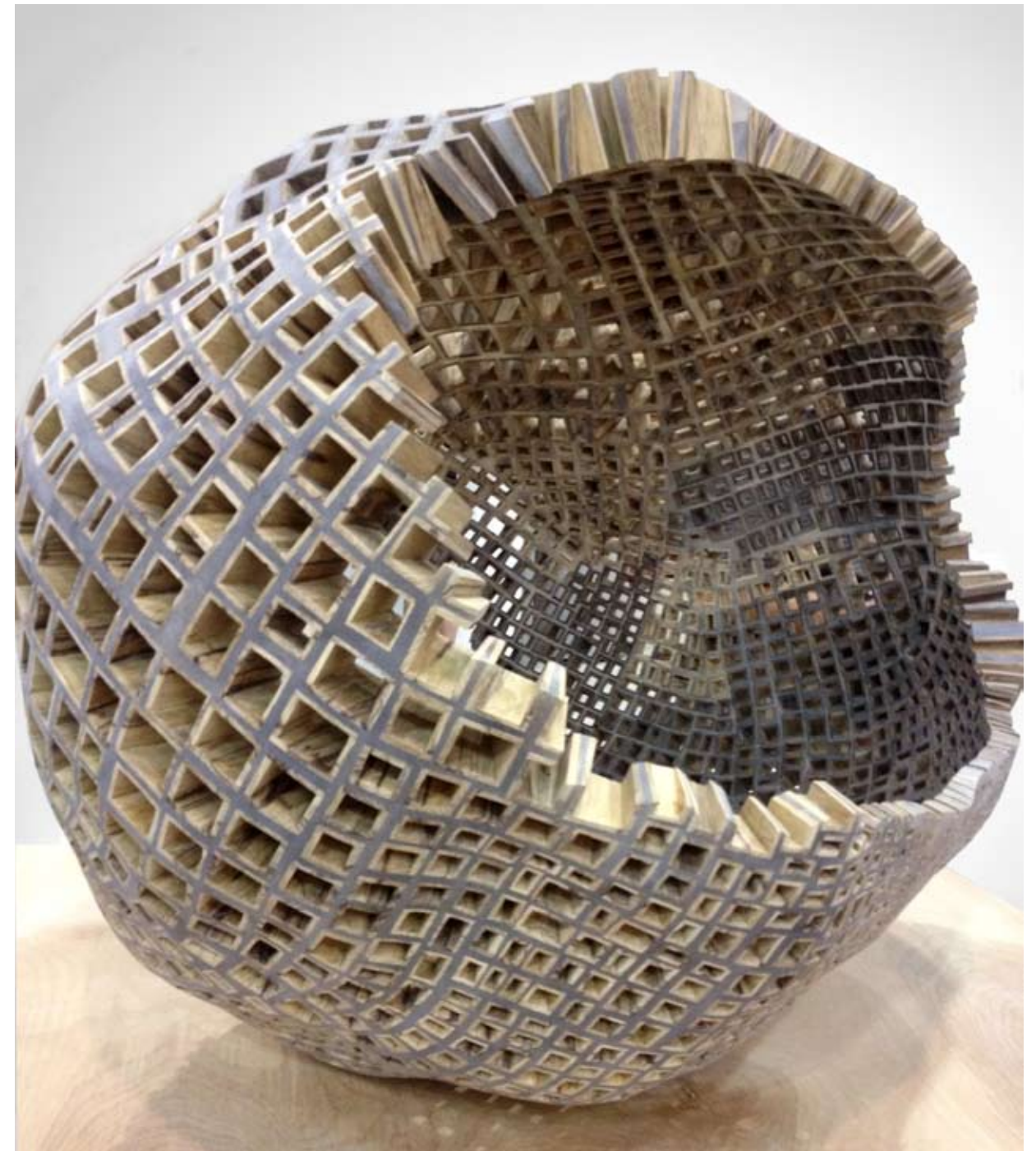
JOHN GRADE

"[John Grade's] quasi-scientific procedures, along with the experience of isolated sites and meteorological events, take the work to a larger frame of reference that offsets its personal quality of handwork (whether or not his own). He achieves an extraordinary balance: physical immediacy against vulnerability."

- Janet Koplos, *Sculpture Magazine*, December 2010

John Grade is an American sculptor and installation artist. All of his projects are site-specific; the carefully crafted sculptural elements evolve as they are sited out of doors and acted upon by the elements, sometimes over a period of several years. There is a fugitive aspect to Grade's work, as his sculptures transform and, even, decay in the environment.

Grade's sculptures, documentary photographs, and videos have been exhibited worldwide at museums including at L'H du Siège, Valenciennes and Forêt Domaniale de Raismes, France; Fabrica, Brighton, United Kingdom; Boise Art Museum, Idaho; Bellevue Art Museum, Washington. He has earned numerous awards including the Willard L. Metcalf Award from the Academy of Arts and Letters, an Artist Trust Foundation fellowship, an Andy Warhol Foundation Award, and a Tiffany Foundation Award. He has received many grants during his career including The Pollock Krasner Foundation; the Andy Warhol Foundation, and the Louis Comfort Tiffany Foundation.



John Grade, *Fold* Series: *Control*, 2011, wood and resin, 30" x 30" x 28"

Opposite Page: John Grade, *Circuit*, 2010, glazed ceramic baked with corn-based resin and marine netting, 9'3" x 24' x 24'

SARAH AMOS

"The wavy lines, dots, lace patterns, and architectural and geographic references derive from sources as diverse as Japanese prints, eighteenth century Dutch lace, Victorian floral motifs, textile patterns, aboriginal art, Chinese and Japanese furniture, Maori and Pacific Islands sculpture and textiles, African architecture, marine military maps, and tribal masks. With so much layering of content and form, Amos's mural-sized prints embody her search for an identity and become road maps of her experiences real and imagined."

- Rachel Rosenfield Lafo, Curator DeCordova Museum and Sculpture Park

Australian master printer, Sarah Amos, explores implied landscape, both real and imagined, in her unique works on paper. Mastery of the printmaking medium is a hallmark of her work. In this new series, Amos shifts her focus towards singular motifs, favoring the graphic impact of monolithic shapes over pattern.

Amos' work appears in numerous private and corporate collections, including; The De Cordova Museum and Sculpture Park in Lincoln, MA, The Katonah Museum in NY, LaTrobe University Museum in Melbourne, Time Warner permanent collection, NY. Amos's work was featured in the Oscar-award winning film, "Black Swan" in 2010.



Sarah Amos, Golden Tower, 2011, collagraph and gouache, 76" x 78"
Opposite Page: Sarah Amos, Three Methods, 2007, mixed media on paper, 38" x 50"

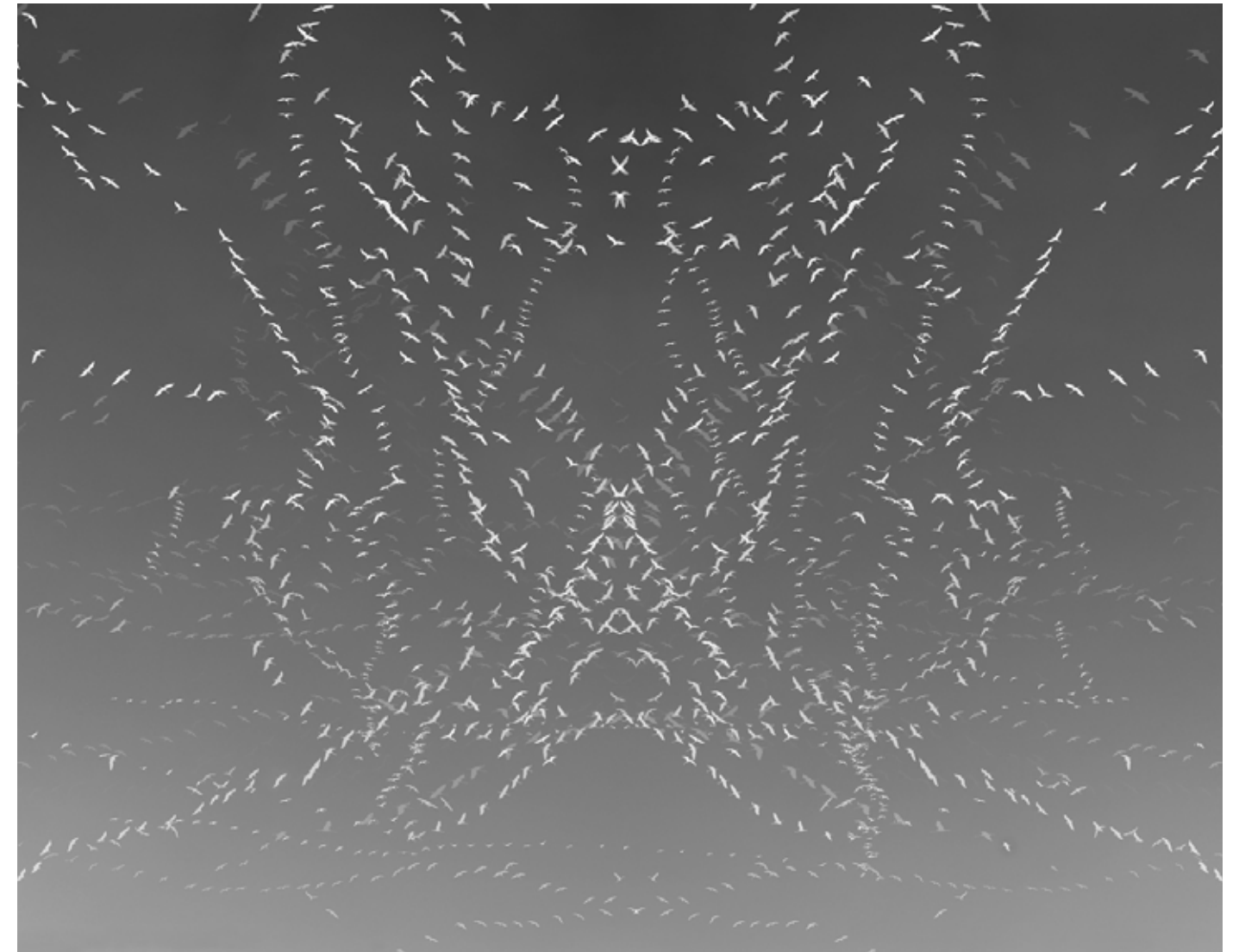
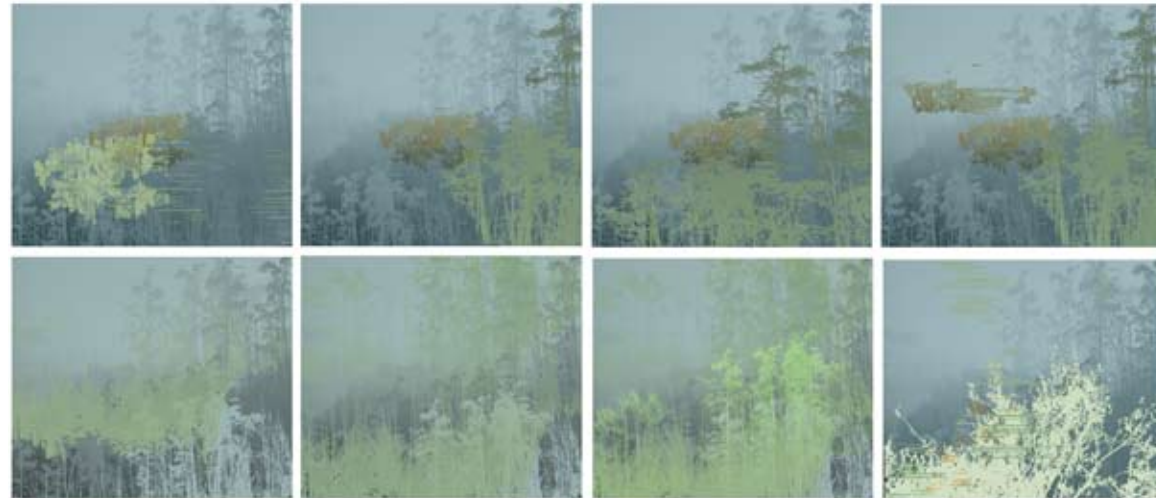
SHULI SADÉ

"The notion of time circling around itself suggests that our lives are inherently poetic, that we come and go just as every living thing is born only to succumb to mortality... Part of the attractiveness of her art is its completion by our own imagination; we connect the points in a sequence that is not so much linear as it is circular: thus, the return is implicit in the undertaking of setting out, its seeming but not truthful opposite."

- Jonathan Goodman, *Sculpture Magazine*

Israeli artist Shuli Sadé creates installations based on photographic images. She excerpts video stills from her urban explorations and layers them with photographs to create unique dimensional works. The sequence of imagery, combined with the blurred movement of the video camera, is a conscious effort to impart a sense of time passing. Conceptually, Sade is interested in sense of place, motion and the transitory nature of memory.

A recipient of the National Endowment for the Arts visual arts fellowship, Sade's recent solo shows have appeared at the Mead Museum, Amherst, MA, The City of Herzeliyah Art Gallery, Herzeliyah, Israel, Amelie A. Wallace Gallery, SUNY Old Westbury, NY, the Hungarian Cultural Center, NY, Kolok Gallery, North Adams, MA, and the global architectural firm, Gensler in Washington DC. Sadé's most recent body of work, "Urban Arcadian", is included in the group show, "Conceptualizing the Body, Gaze, Masquerade and Spectacle", curated by Hyewon Yi, at the Amelie A. Wallace Gallery in SUNY Old Westbury, NY. This seven-year project of 50 images will culminate in a special publication due out next year.



Shuli Sadé, *Which Heaven Do I Go To? #1*, 2011, 24" x 36", Digital C Print on Kozo-Shi paper, Edition of 6
Opposite Page: Shuli Sadé, *Echo*, 2010, digital C print fused to Plexi, dimensions variable

JONATHAN PRINCE

"Jonathan Prince is clearly marking his own "next step" after Modernism and Postmodernism. His sculpture is monumental in every sense. Its geometric surfaces are interrupted, allowing space, nature, scars and broken-off parts. Viewers, as they see each form from all sides, may construct their own narratives. Prince, wants us to recognize -- in his grand yet "torn" sculptural gestures -- ourselves, our worlds."

- Jan Garden Castro, Contributing Editor for Sculpture Magazine



American sculptor, Jonathan Prince's newest series, "Torn Steel", exploits the interruption of pure geometric form. The skin of the steel sculpture is ruptured, allowing Prince to introduce a wholly different surface, imbuing the work with a dynamic quality of evolving, of genesis. His intelligent use of the steel is key to the visual success of these works: the rusted steel form is incised to introduce an interplay of surface texture and patina that connotes an improbable plasticity of the material.

Cited as one of "7 Sculptors to Watch" by Art New England, and with upcoming features in Sculpture News, World Sculpture News and American Art Collector Magazine, Prince's signature on fragmented sculpture and oxidized stainless and "torn" steel is well positioned in the post-modernist thesis on contemporary sculpture. Currently, Prince's work is on view at 590 Madison Avenue Sculpture Garden (56th Street), and as part of the permanent Edward and Julie Minskoff collection on view in the entryway of 590 Madison Avenue. CYNTHIA-REEVES is featuring new work from the Torn Steel Series, Bore Block, at the Art Miami Pavilion.



Jonathan Prince, Bore Block, 2011, oxidized and stainless steel, 8.25' x 8' x 2'
Opposite Page: Jonathan Prince, Marrow, 2011, oxidized and stainless steel, 60" x 9.25" x 4.5"

LIANGHONG FENG

"I wish for painting to manifest a lack of restrictions, a freedom to express... which can, in turn, provide a feeling of ease as well for viewers. This requires complete personal absorption in the process of creating a painting -- seizing each unexpectedly produced mark and letting those impromptu details create their own surprising narrative. This is becomes the platform for the painting, its substrate."

- Lianghong Feng



Chinese painter Lianghong Feng's brushwork references Abstract Expressionism as well as traditional Chinese calligraphy. Through his heavily worked surfaces, Feng builds up his paintings' rich texture and color palette—two of his trademarks. As the paint is drying, Feng incises back into the surface with the wooden end of his brush, revealing the under-layers. His fine line work recalls the lyricism of calligraphy and imbues his surfaces with a wonderful tension.

A native of Shanghai, Feng now splits his time between New York City and Beijing. He conducted his fine arts education at the Shanghai Art & Design School and at the Beijing Central Academy of Art & Design. Feng's work is being exhibited to great reviews at museums and galleries throughout Asia, including Beijing, Shanghai, Guangzhou, and Hong Kong.



Lianghong Feng, Composition 11-61, 2011, oil on canvas, 79"x 98"
Opposite Page: Lianghong Feng, Composition 11-67, 2011, oil on canvas, 79"x 118"

CLAIRE WATKINS

"Dendrites are the tiny communicators that carry all of the billions of bits of information in the brain -- allowing us to see, sense, think and create. This new series of works explores dendrites, which are really electrical conduits, as an extension of my sculptural works that utilize electro-magnetism."

- Claire Watkins



American artist Claire Watkins has always been fascinated by science and nature, finding inspiration especially in the incredibly fragile and yet resilient, complicated systems of the human body. She brings an inventive mind and offers confounding ways of re-imagining ordinary materials. Watkins's sculptures visually incite the same amazement and sheer fascination one experiences when learning about natural and scientific phenomena for the first time.

Claire Watkins has been featured in numerous exhibitions including, 3rd Ward and Smack Mellon, NYC, Urban Institute of Contemporary Art, in Grand Rapids, MI, the Albuquerque Contemporary Art Center, University of Arkansas and the Arlington Arts Center in Arlington, VA. Watkins has exhibited her work internationally in London at the Steps Gallery and Keith Tyson Gallery, and in Japan at the 2005 World Expo. Watkins was the 2008 recipient of the Saint-Gaudens Memorial Fellowship. Watkins is currently exhibiting at the Leonardo Museum in Salt Lake City, UT and is completing a year long residency with the Marie Walsh Sharpe Art Foundation in DUMBO, Brooklyn, NY.



Claire Watkins, Portrait of my Brain, 2011, hand carved acrylic, 48" x 36"

Opposite Page: Claire Watkins, Untitled (Lungs), 2007, Stainless steel, wires, motors, dimensions variable

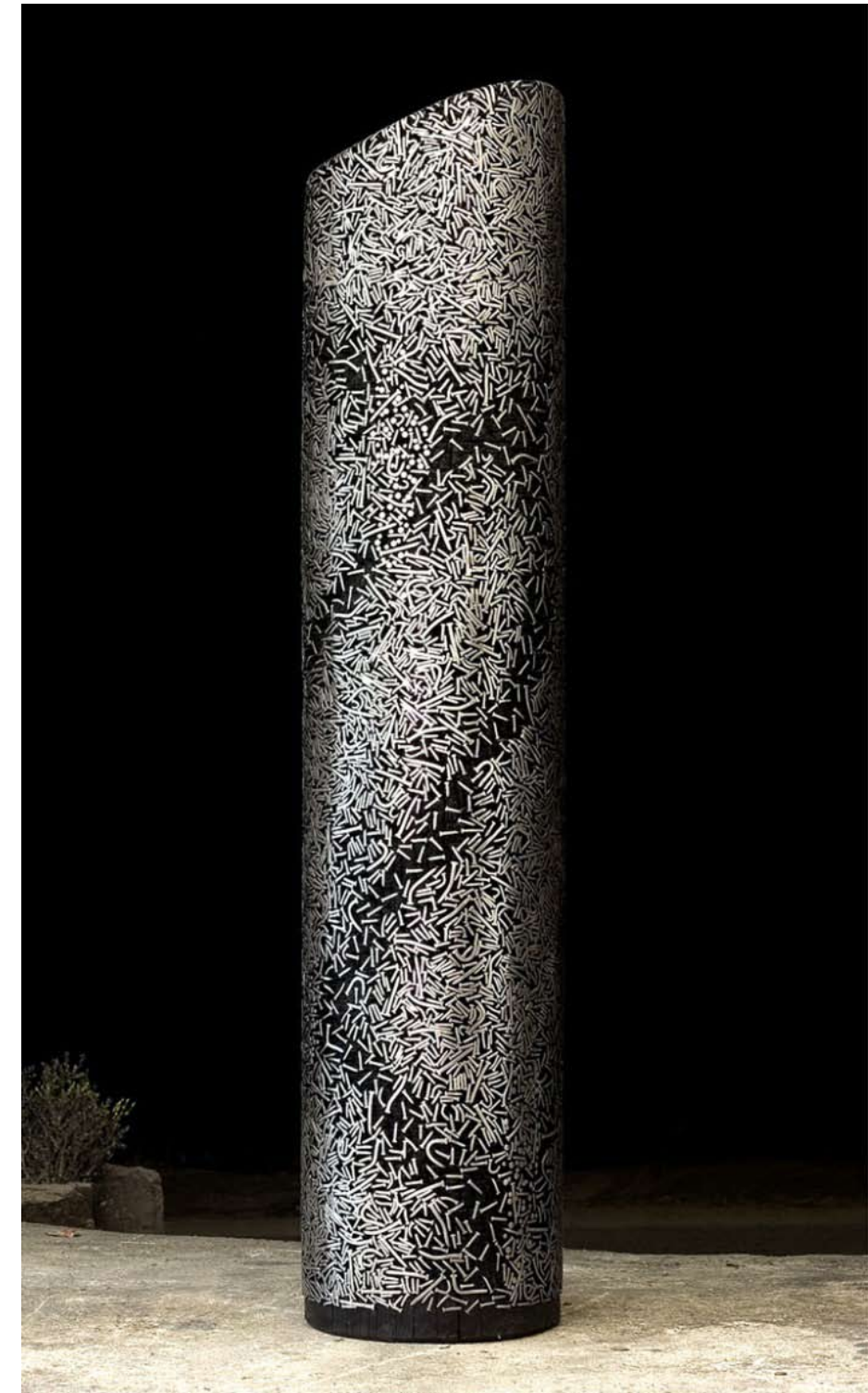
JAEHYO LEE

"There is a message in what (Jaehyo Lee) does, but not one that can be read in any literal sense. Lee Jaehyo forms his materials. He respects their inherent qualities but also dominates them, both by force of skill and by force of will. In doing so, he initiates a dialogue, both with them and with us as spectators."

- Edward Lucie-Smith, Art Historian, Critic and Writer

Jaehyo Lee is a lauded South Korean sculptor, working in wood and steel as his primary media. His work focuses on the use of natural materials, including hard- woods, bamboo, and leaves, and also incorporates steel spikes in an unusually complicated process of elegant patterning in charred wood. Lee has gained an international reputation for innovative sculpture, in both functional and non-functional approaches.

Lee is currently showing at the Museum of Arts and Design in New York City; and earlier this year he had a recent mid-career retrospective at the Montgomery Museum of Fine Arts, AL; and Lee has an upcoming solo exhibition at the Whatcom Museum in Bellingham, WA. Lee debuted at Sotheby's Contemporary Asian Art Sales in 2010 and 2011 in Hong Kong. Most recently, his work is included in the Sotheby's private gallery sale, "Hunters and Gatherers" in New York, curated by Lisa Dennison, former Guggenheim Museum Chief Curator and current Chairman of Sotheby's North and South American Contemporary Art.



JaeHyo Lee, 0121-1110=106101, 2006, stainless nails and wood, 84.5" x 17.75" x 17.75"
Opposite Page: Jaehyo Lee, 0121-1110=1090515, 2009, big cone pine & wood, 83"x 70"x 46"

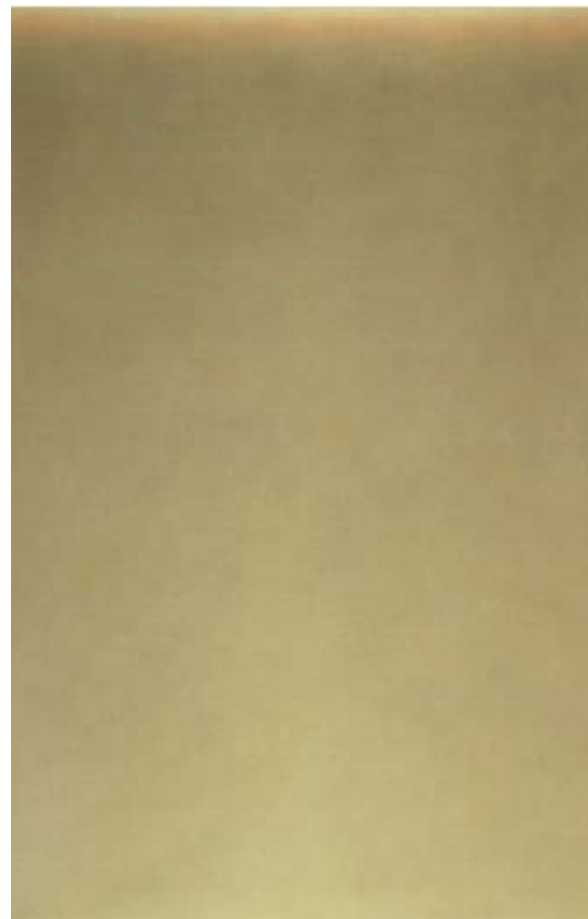
SHEN CHEN

"The Chinese painter Shen Chen... is an artist possessed by the creative force of originality in terms of a conceptual and painterly understanding, and he is irrevocably concentrated -- committed -- to a way of painting that satisfies both his personal allegiance to a cultural tradition and his desire to move in a direction of a new global language of painting."

- Asian Art News, "Clarity Of Vision, Emptiness Of Mind", 2011

Chinese painter Shen Chen recapitulates the meditative and deliberative brushwork associated with traditional Chinese ink brush drawing. Chen's vernacular, however, is decidedly contemporary. His fully abstract acrylic-on-canvas paintings are a study in line, color, and tonality, and reference the aesthetic of 1960's minimalism.

Chen's work was recently seen in "Buddha's Trace" at the Kunstmuseum Bochum in Bochum, Germany, "Chinese Abstract: Slow Art" at the Singer Laren Museum in The Netherlands, and "Here and Now: Chapter III Towards Transculturalism" at the Museum of Chinese in America in New York City. Other international venues hosting solo exhibitions by the artist include the China National Museum of Art, Today Art Museum, San Shang Museum of Contemporary Art, Shanghai University Arts Center, and the Nantong Museum of Art.



Shen Chen, Untitled No. 12133-09, 2009, acrylic on canvas, 60"x 46"
Opposite Page: Shen Chen, Untitled No. 11122-11, 2011, acrylic on canvas, 68"x 48"

BETH GANZ

While metaphorically vines bring to mind the persistent force in nature that pushes back on man-made structures driving through concrete, asphalt and stone, they are employed here to play hide and seek with French damask, Chinoiserie and Classical toile patterned wallpapers. The vine work obscures the playful stylized "oriental" fantasy landscape.

- Beth Ganz

American artist Beth Ganz photographs the tangled tracery of stripped vines, which recall energetic line drawing and calligraphic mark-making. While metaphorically vines bring to mind the persistent force in nature that pushes back on man-made structures driving through concrete, asphalt and stone, they are employed here to play hide and seek with French damask, Chinoiserie and Classical toile patterned wallpapers.

Ganz has exhibited in New York, Europe, and India since 1989. Her work is well represented in public and private collections including; the Hofstra Museum, Hempstead, NY; New York Historical Society, New York, NY; Library of Congress, Washington, DC; New York Public Library, New York, NY; and U.S. Department of State Art Bank. Ganz is affiliated with the Elizabeth Foundation for the Arts in New York City, where she hosts several exhibitions and studio visits year round.



Beth Ganz, Providence Vines, 2010, archival digital print on kozo shi, wallpaper and wax, 22" x 26"
Opposite Page: Beth Ganz, Met Vines 2, 2010, Archival Pigment Print on kozo shi, wallpaper, wax, 22" x 26"

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Fair Hours: Wed through Sat 11am - 7pm. Sun 11am - 6pm

VIP Preview: Tue, November 29, 7pm - 10pm

CYNTHIA-REEVES Projects presents work by emerging and mid-career artists at Art Miami, including: Sarah Amos, Shen Chen, Lianghong Feng, Beth Ganz, John Grade, Jaehyo Lee, Danielle Julian Norton, Jonathan Prince, Shuli Sadé and Claire Watkins.

The gallery program features artwork that is process-apparent, with strong conceptual foundations, careful attention to technique, and an innovative use of materials.

For more information, please call 212.714.0044
or visit our online gallery at CYNTHIA-REEVES.COM

Above: Jaehyo Lee, 0121-1110=110111, 2010, Stainless steel bolts, nails & wood, 51"x 51"x 18"