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179 Canal St, Ste 3B/4D  
New York, NY 10013

# *The Corner Show*

Addison Bale, Emily Gherard, Kainoa Gruspe, Ai Makita, Bradley Milligan,  
Julia Rooney, Cordy Ryman, Andrew Schwartz, Juvana Soliven, Robert Straight

Curated by Jan Dickey

June 21 - July 27, 2024  
Opening Reception: June 21, 6-9pm

A letter from the curator:

I think about corners a lot.

Not so much the way they point outward, such as elbows, but how they direct our attention inward the way a rib cage does. Despite outward appearances corners actually point into themselves towards their contents. Within the parameters that corners create rests something specific and singular. It's an object, a place, a plane. The location of corners determines how far apart the edges--the borderline--of that something will be.

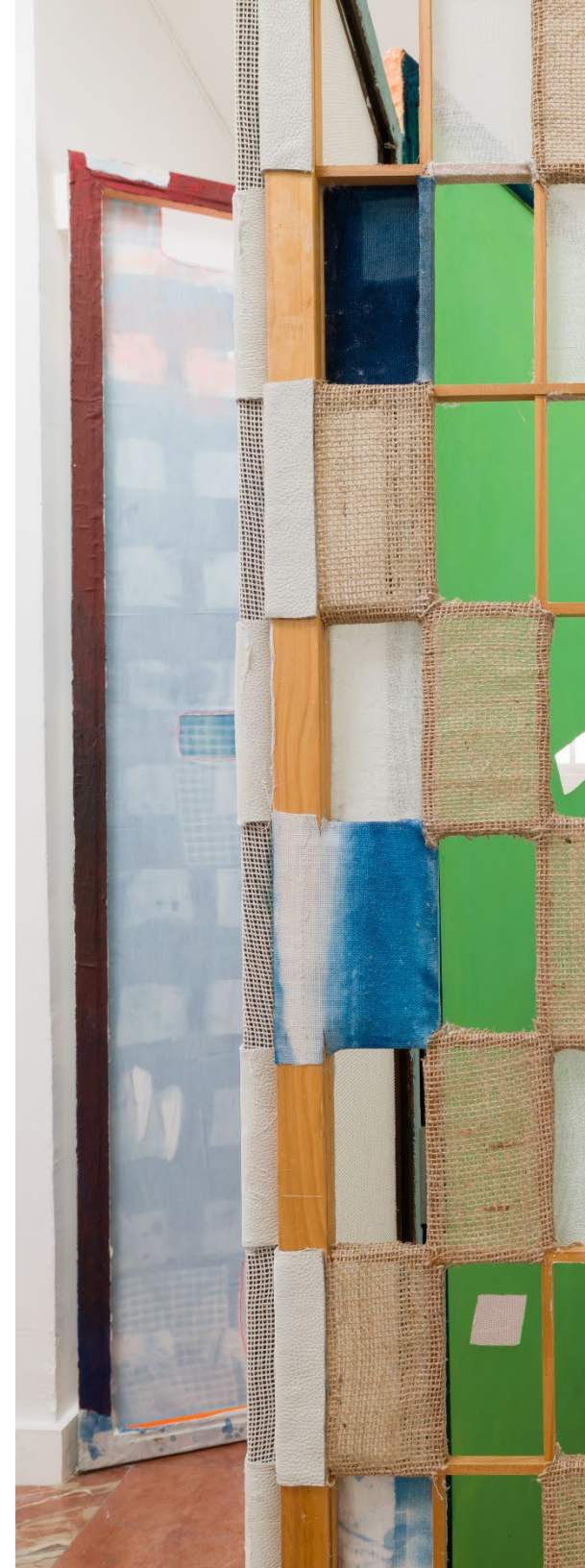
As someone who makes paintings, I specifically think about the way corners divide and determine the planes we call paintings and the walls that those paintings hang on. Every now and again I come across a painting that I deem a 'corner painting'. That is to say, a painting which very specifically directs our attention to its own corners.

When I saw Andrew Schwartz's painting, 'Pastoral', on Instagram in early 2023, I said to myself, "Gosh damn, that is a textbook 'corner painting'." The painting's compositional makeup sweeps us gracefully from the middle of the piece out toward the corners. Each corner treats us to something a little bit different. The distinct personality of Pastoral's corners keeps us moving and spinning from corner to corner--forever contained within the safety and comfort of this curated corner of space: this object, this plane, this painting.

The Corner Show radiates from this conception of the 'corner painting' toward a consideration of corners and edges--by ten artists--in myriad ways; material, spatial, and conceptual. I invite you to contemplate and discover for yourself and--if you feel so inclined--to leave a little letter to me about what you've found.

In this fleeting moment, we are cornered here together. (Together: as long as you leave a letter) We are here in these two little rooms on Canal Street in a corner of an Island off the coast of a big scary Continent in the middle of a mad and horrible World in a small corner of a wonderful Galaxy.

**–Jan Dickey, June 2024**





Andrew Schwartz

*Pastoral*

Oil, pigments, and mica on panel

30 x 24 x 1.5 inches

2022



Emily Gherard

*The Sister*

acrylic, watercolor, and oil paint on silkscreen mesh  
stretched on poplar and walnut wood frame with staples.

64 x 27 x 1.5 inches

2024



Ai Makita  
*Biomorphic Cylinders*  
Oil painting on panel  
10 x 14.5 x 0.5 inches  
2024



Robert Straight

*P-687*

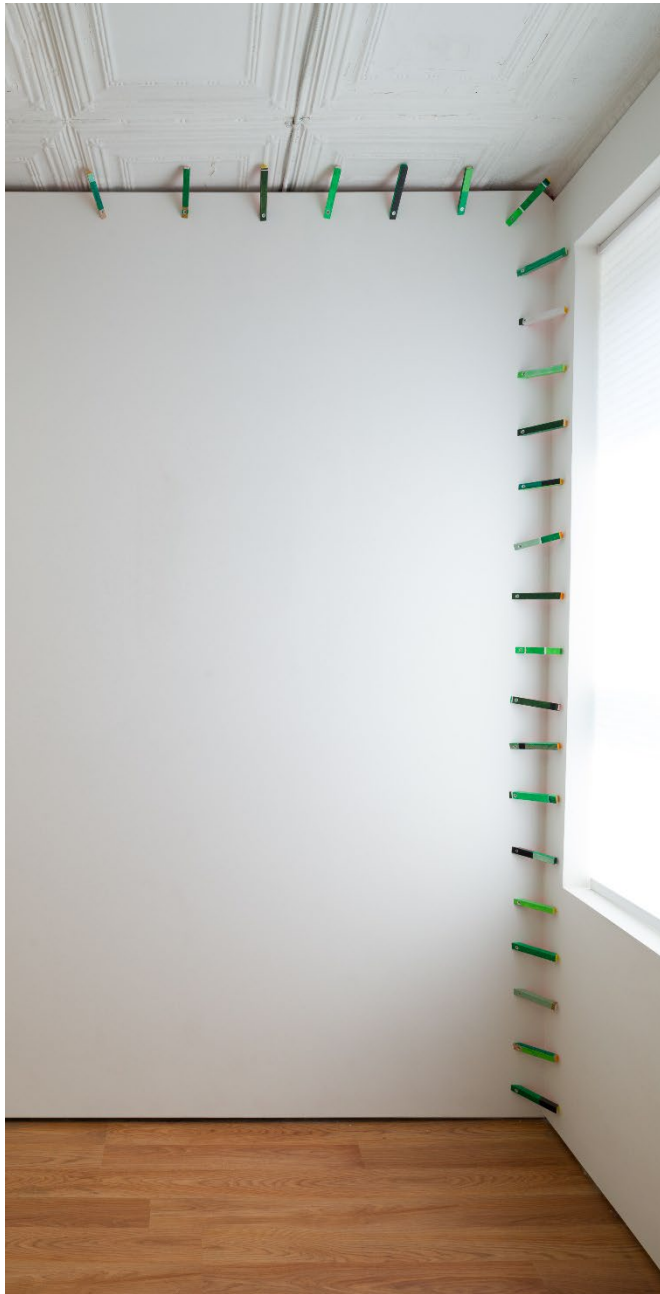
paper mache, acrylic, foam, wood

24 x 22 x 3 inches

2023



Robert Straight  
2024-9  
watercolor, gouache, collage, paper  
16 x 12 inches  
2024



Cordy Ryman  
*Corner Stitch: Green*  
Acrylic on wood  
132 x 6 x 1 inches (variable)  
2024







Julia Rooney

*Bluescreen (fourth edition)*

Five-panel folding screen: Cotton, canvas, leather, and burlap stretched  
over found wooden frames, with Flashe, acrylic, and stitching  
114 x 84 x 3 inches\* (dimensions variable based on folding angle)

2024



Juvana Soliven

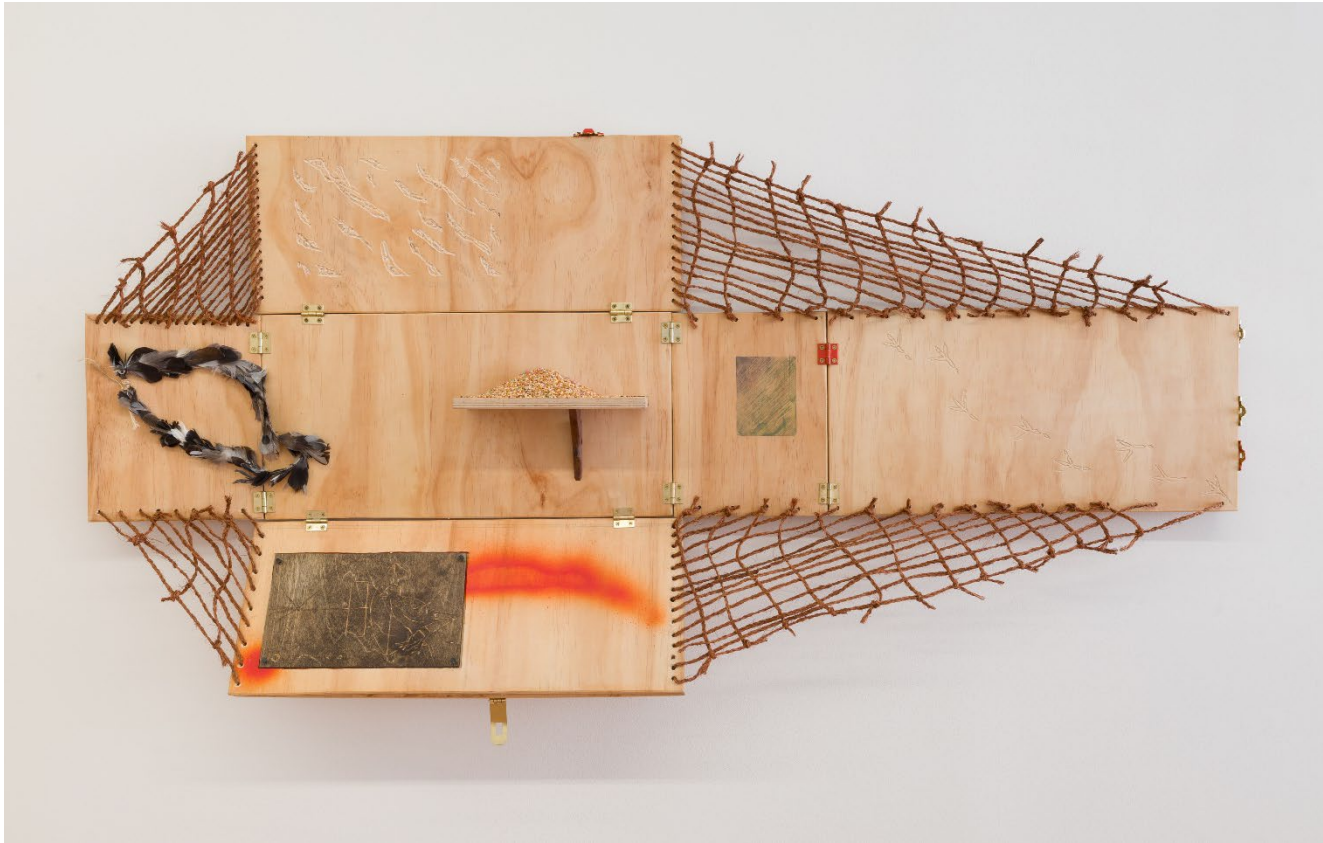
*Gauntlet I + II*

copper, glass enamel, steel, fabric, wood, paint, thread

Installation dimensions variable

2023





Kainoa Gruspe

*something for your birds from mine*

‘aha (coconut cordage), plywood, aerosol paint, pigeon feather lei, oil pastel, birdseed, hinge, latch, hasp

dimensions variable, about 30 x 58 x 4 inches when unfolded

2024



The Building

The line is just not "god's given earth";  
we don't "come given" here they get  
difference - through the brick - through the  
the same - and their furniture - the same  
who are better matches - through the  
whisper - one whisper - from the  
moonlight - from the absence of a kitchen  
will - as they work - in mid air - they have  
the most - on air - and Carter's number  
and the language - is where we live - we  
have apartments in the distance - we're  
intrusion - or some of us - very much  
miracle - when once you living - language  
in the months - across full-length - the  
the money - money shows proved to - for  
money - I'd agree money - could record  
the situation - The building - some  
recognizable from manufacturing - it's 2014  
no it's 84 - Who was there? Not me - but  
the design - make mental - so Wang took  
house - recollect - a consultation we still see  
and is connected - I guess - governmental  
and therefore - generate - which makes  
puzzle - like snow - represents what's  
visible - or we were - "taken" - like actual  
phone - in broad daylight - "recess split in  
the middle" - whispering with the body  
allows our sounds - and city sounds - mix  
with mine - drift slowly up the floorboards -

Addison Bale

*The Building*

HP laserjet black ink on paper.

16 x 21.25 x 1 inches (framed)

2024

## Artist Biographies

**Addison Bale's** work is concerned with the dialogue between painting and poetry: painting as a source-language and scene for poems, and poems as a visual cue for, if not generator of paintings. This double-practice is about translating media into medium, considering the interdisciplinary as a space for language-building (as well as image building). So the painting and poetry are inseparable, even when the collaboration is subtle. Bale is based in Brooklyn, born and raised in NYC. His paintings have been discreetly featured in apartments and studios around town. Bale's poems and/or translations have been included in *DiSONARE 09 (MX)* (2023), *Everybody Press issue 03* (2023), *No Dear issue 25* (2021), *Michigan Quarterly Review* (2021). A collection of poems in Spanglish, *GALIMATÍAS*, was printed by The Lab Program, Mexico City, 2021. A chapbook, *SNAKESKINS*, was published by Irrelevant Press (BK/SF) in 2017.

**Emily Gherard** (Seattle, WA) works with paper, wood, and plaster to make monochromatic drawings and wall sculptures of geometric forms that are stand-ins for the human figure. She derives the shapes in her work by simplifying the gestures and postures of historical figurative paintings, focusing on mother and child imagery. In Gherard's work, she exposes layers of material as a metaphor for memory, conflicting narratives, and vulnerability. She earned her BFA from the Rhode Island School of Design, Providence, RI, and an MFA from the University of Washington, Seattle, WA. She received the 2021-2025 Joan Mitchell Fellowship, a PONCHO Special Recognition Award from the Seattle Art Museum, the GAP Grant from Art Trust, and is a 2024-25 MacDowell Fellow. She has participated in exhibitions at The Museum of Northwest Art, La Conner, WA, the Whatcom Museum, Bellingham, WA, and The Henry Art Gallery, Seattle, WA. In addition, her work can be found in numerous collections, such as the Crystal Bridges Museum of American Art, the Swedish Medical Center, and the Microsoft Permanent Collection

**Kainoa Gruspe's** practice comes from painting but has been branching out to include different modes of making, including woodworking, sewing, weaving, and hat making. What he is looking for in his work is a sense of real life, and an exploration of how that has been understood. He is often looking at scientific, religious and philosophical efforts to describe and understand reality, as well as traditional craft practices and their interaction/ friction with current capitalist/imperial systems. Gruspe is from Mānoa, O'ahu. He received a BFA from the University of Hawai'i in 2017 and an MFA from the Slade School of Fine Art in 2022. He has exhibited and participated in residencies internationally, including the Fresh Winds Biennial (Suðernesjabær, Iceland), Cyprus College of Art (Paphos, Cyprus), Fruga Art Trail (Rab, Croatia) and the Wireworks Project (Belper, England). Gruspe is a 2024 recipient of the inaugural Ho'ākea Source grant.

**Ai Makita** is a visual artist based in New York, originally from Japan. She primarily works with oil painting, using mechanical objects as her main motif. Her goal is to create organic images using inorganic motifs, and to produce materialistic and physical artworks from two-dimensional digital data. Specifically, she aims to create landscapes using metal and plastic as motifs, translating digital images into physical space through canvas painting. Makita received her M.F.A. from Tokyo National University of the Arts in 2013. Her awards, fellowships, and residency programs include the Terrada Art Award (Tokyo), Taro Okamoto Award (Tokyo), POLA Art Foundation Fellowship (Tokyo), Finalist of Rijksakademie (Amsterdam), ART CAKE (New York), and The Fores Project (London).

**Bradley Milligan** is a Brooklyn based artist originally from Maryland's eastern shore. He received a BFA from Edinboro University of Pennsylvania and an MFA in painting from Boston University. Milligan's painting practice pulls from a variety of building and craft techniques. Through manipulation of these traditions in the studio he processes issues relating to rural masculinity, individualism, labor and other topics.

**Julia Rooney** creates paintings and site-specific installations grounded in real space, analog material, and the human body. Sensitive to the increasing power that digital, virtual, and augmented realities command, she works at radically different scales, mimicking the way online spaces often juxtapose the micro with the

macro, distorting one's sense of reality. In 2022, she received a grant from the Rema Hort Mann Foundation for Greenspace, Greenscreen, an experimental project that explores the failures and possibilities of greenscreen technology for remembering pasts, imagining futures, and playing with the hybrid nature of our present. Her recent shows, *Blueprint* (2023, Band of Vices, Los Angeles, CA) and *In the weather of it* (2024, Below Grand, New York, NY) featured two large-scale paintings from this series; and from 2024-26, the project will be installed at Willow Island Sculpture Garden (Canton, NY). Rooney has shown her work widely throughout the United States and participated in residencies including The Joan Mitchell Center (New Orleans, LA), Yale University Art Gallery (New Haven, CT), The Studios at MASS MoCA (North Adams, MA) and Lower Manhattan Cultural Council (New York, NY). She received her BA in Visual and Environmental Studies from Harvard College and her MFA in Painting/Printmaking from Yale School of Art.

**Cordy Ryman** is an abstract artist who fuses painting and sculpture using humble materials, most often acrylic paint and wood. He's known for large-scale, site-specific installations that can be broken down into smaller components and stand-alone pieces. Ryman's works are often responsive, reacting to their environments, their own layered histories and to one another. He maintains a prolific resourceful playfulness in his practice, with an evolving vocabulary of form and color that informs the freshness of his work. Playful and unpretentious, he mines the rawness of his materials, elevating the imperfect with an approach that is physical, elegant and mysterious. Ryman has been included in exhibitions at the Academy of Arts and Letters, New York, NY; The Barbara Walters Gallery, Sarah Lawrence College, Bronxville, NY; Bronx River Arts Center, Bronx, NY; Columbus College of Art & Design, Columbus, OH; Contemporary Arts Museum, Houston, TX; Esbjerg Museum of Modern Art, Esbjerg, Denmark; MoMA PSI, Long Island City, NY; Museum of Contemporary Art, Miami, FL; University of Connecticut, Storrs, CT; University of Springfield Illinois Galleries, Springfield, IL; and Visual Arts Center, Summit, NJ. The artist's work has been reviewed in *Artforum*, *The New York Times*, *Art in America*, *The Brooklyn Rail*, *Frieze*, *BOMB Magazine*, and *Time Out NY*, among others.

**Andrew Schwartz's** work considers the formal, material, and perceptual possibilities of abstract visual language using a process-based painting approach. Collaborating with chance, he builds up layers of paint color in an improvisational flow. Each piece becomes a site for gestures, impressions, residues, and excavations. By blurring the presence of the human hand and insisting on the transient image, the artist hopes to communicate a sense of memory and the passage of time. The work draws on daily aesthetic experience and also alludes to those microscopic and macroscopic worlds brought into focus through technology. Schwartz received a BFA with concentrations in painting and sculpture from Cornell University in 2010 and an MFA in painting from the Mason Gross School of the Arts at Rutgers University in 2016. He has exhibited with Massey Klein Gallery (New York, NY); Morgan Lehman Gallery (New York, NY); Deanna Evans Projects (New York, NY); Rick Wester Fine Art (New York, NY); Geoffrey Young Gallery (Great Barrington, MA); and NARS Foundation (Brooklyn, NY). His paintings have been discussed on Yale University Radio with *Praxis Interview Magazine*. Schwartz is the 2023 recipient of an NES Artist Residency in Skagaströnd, Iceland. The artist lives and works in Brooklyn.

**Juvana Soliven** is a visual artist from Honolulu, Hawaii and teaches in the Department of Art and Art History at the University of Hawaii at Manoa. Soliven's work subverts and utilizes object languages to speak to issues regarding intimacy, labor, bodily autonomy, and women's positionality within the patriarchal system. Soliven examines how language can be misconstrued, perverted, and hold multiple meanings. A gauntlet is a long glove which historically has been armored. It is also a trial, an ordeal, a challenge, a series of punishments, or a dangerous crowd one must pass through. *Gauntlet I* and *II* considers public spaces and how the gauntlet exists within them. Soliven holds an MFA in Metalsmithing at Cranbrook Academy of Art (2016), a BFA in Sculpture at the University of Hawaii at Mānoa (2013), and studied Art Restoration and Conservation at Lorenzo de' Medici International School in Florence, Italy (2012). Soliven is a Lecturer in the Department of Art and Art History at the University of Hawaii at Mānoa. Her work is in the collections of Cranbrook Art Museum, Honolulu Museum of Art, Hawai'i State Foundation on Culture and the Arts, as well as in private collections. Soliven has exhibited nationally and internationally, including the Netherlands, Germany, Iceland, and Japan.



**Robert Straight**, through more than 60 years of studio practice, is still exploring the endless possibilities that his main focus, painting, offers. His studio activities are affected by his gardening, food, music, car colors, numbers, and other everyday observations. This exploration has led him to work in clay, sculpture, printmaking, and drawing, at times combining several of these disciplines. Robert's work can have three dimensional formats informed by surfboards, while other work uses the more conventional rectangular format. He is still excited by what happens in the studio. Lately, he has been waking up at night thinking about possibilities that can move his work forward. Simple things like "what is a line", "what is grey", "why do I prefer a vertical orientation in my work." Robert grew up in Kansas, Texas and Southern California. Grad school in Michigan, first teaching job in Atlanta, then Connecticut, and finally Delaware where he resides with his best friend and wife.

#### About the Curator

**Jan Dickey** is a painter based in Brooklyn, NY. He earned an MFA in Studio Art from the University of Hawai'i at Mānoa (Honolulu, HI) in 2017. He earned a BFA in 2009 from the University of Delaware (Newark, DE). Dickey has attended numerous artist residencies, including the Sam and Adele Golden Foundation<sup>SM</sup> for the Arts in New Berlin, NY (2023); ARTnSHELTER in Tokyo, Japan (2019); the Kimmel Harding Nelson Art Center in Nebraska City, NE (2018); and the Vermont Studio Center in Johnson, VT (2017). His spring 2023 solo exhibition, "Passing Through," held at D.D.D.D. in NYC, was reviewed in "Two Coats of Paint" under the title "Jan Dickey: Both Sides Now." In summer 2024, he is presenting a site-specific installation of paintings at Bob's Gallery in Brooklyn, NY, titled "The Generations."

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