

GALLERI URBANE

NADA
New York
Booth C16

The Starrett-Lehigh Building
May 13–17, 2026

GALLERI URBANE



Saskia Fleishman

'Cape Elizabeth ME (July 25 2025 5:12 AM)', 2025

Acrylic and locally sourced sand on digitally printed chiffon

30h x 24w x 1.50d in

76.20h x 60.96w x 3.81d cm

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Saskia Fleishman

'Margate NJ (September 14 2025 7:22pm),' 2025

Acrylic and locally sourced sand on digitally printed chiffon

30h x 24w x 1.50d in

76.20h x 60.96w x 3.81d cm



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Saskia Fleishman

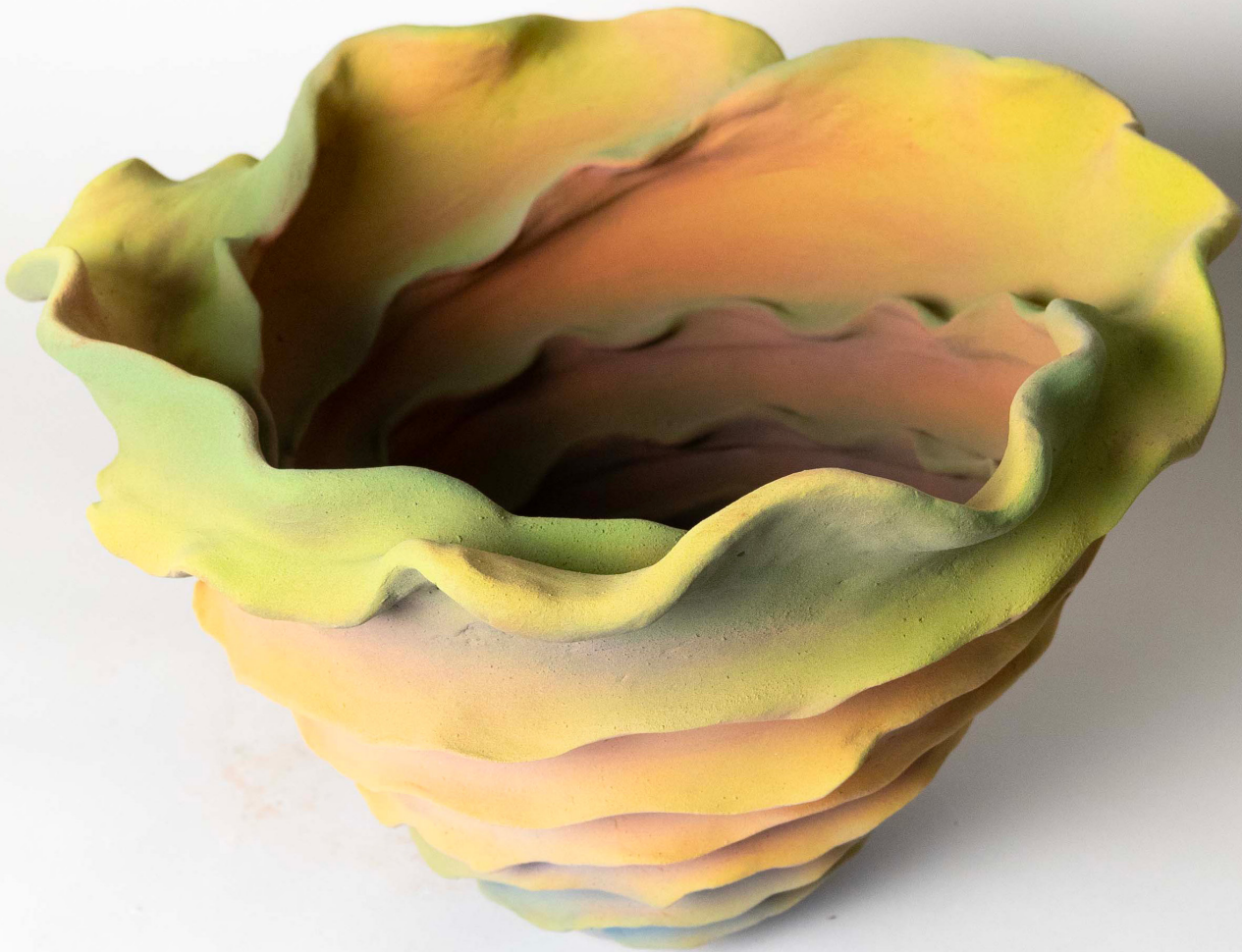
'Santa Monica Beach (January 9 2024 5:09pm),' 2025

Acrylic and locally sourced sand on digitally printed chiffon

32h x 24w in

76.20h x 60.96w cm

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Saskia Fleishman

'Form 2 (June),' 2025

Ceramic sprayed with underglaze

9h x 14w x 14d in

22.86h x 35.56w x 35.56d cm

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Saskia Fleishman

'Form 3 (June),' 2025

Ceramic sprayed with underglaze

14h x 10w x 10d in

35.56h x 25.40w x 25.40d cm

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Saskia Fleishman

'Form 4 (June),' 2025

Ceramic sprayed with underglaze

17h x 8w x 8d in

43.18h x 20.32w x 20.32d cm

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Saskia Fleishman

'Form 5 (June),' 2023

Ceramic sprayed with underglaze

14h x 6w x 6d in

35.56h x 15.24w x 15.24d cm



Saskia Fleishman

'Form 2 (June),' 2023

Ceramic sprayed with underglaze

10h x 10w x 9d in

25.40h x 25.40w x 22.86d cm

Saskia Fleishman Biography



These paintings offer a metaphysical connection to the world by preserving the spirit of the landscape where I am from and other natural places I have spent time in. I grew up in Maryland on the Chesapeake Bay where my father was a landscape architect, my grandmother a landscape photographer, and my grandfather a wetland scientist. In recent years it has become clear, the tidewater landscape I call home is slowly disappearing because of the bay's rising sea level eroding the land.

The paintings begin with out-of-focus snapshots I have taken of these places, that are digitally printed on transparent chiffon and stretched on bars. The prints are then overlaid with opaque flat masked airbrushed gradients and thick acrylic paint mixed with sand that I have collected from landscapes. The sand and paint mixture articulates the clouds, water, land, and vegetation in each work. Finally, a layer of thin paint is directionally airbrushed over the textural areas, to create an illusion of light and shadow.

Saskia Fleishman (B. 1995, Baltimore, MD), graduated Rhode Island School of Design in 2017 with a B.F.A. in painting. She has been an artist in residence at The Jentel Foundation, Tongue River Artist Residency, Vermont Studio Center, Wassaic Project, PADA Studios, ChaNorth and Trestle Studios, and a curator in residence at Otis College of Art and Design. Saskia has had recent solo exhibitions at Kates-Ferri Projects (New York, NY), Galleri Urbane (Dallas, TX), Red Arrow (Nashville, TN) and Pentimenti Gallery (Philadelphia, PA). Saskia's work has also been included in group shows at Baker-Hall (Miami, FL), David B. Smith Gallery (Denver, CO), Dinner Gallery (New York, NY), Kristin Hjellegjerde Gallery (Berlin, DE), Goucher College (Baltimore, MD), Peep Projects (Philadelphia, PA), and The Museum of Contemporary Art Arlington (VA), among others. Her work has been featured in Visual Art Source, The Denver Post, Make Magazine, ArtMaze, Root Quarterly, Friend of the Artists, and Galerie Magazine. Saskia is based in Philadelphia, PA.

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Bradley Biancardi

'Shadow Canyon Falls and Ducks,' 2026

Oil on canvas

45h x 37w x 1.50d in

114.30h x 93.98w x 3.81d cm

GALLERI URBANE



GALLERI URBANE



Bradley Biancardi

'Doomed Ships on Great Lakes,' 2026

Oil on canvas

45h x 37w x 1.50d in

114.30h x 93.98w x 3.81d cm

GALLERI URBANE



GALLERI URBANE



Bradley Biancardi

'Evening at the Boathouse,' 2026

Oil on linen

19.25h x 25.25w x 1.50d in

48.90h x 64.14w x 3.81d cm

GALLERI URBANE



GALLERI URBANE



Bradley Biancardi

'Nearest Neighbor,' 2025

Oil on canvas

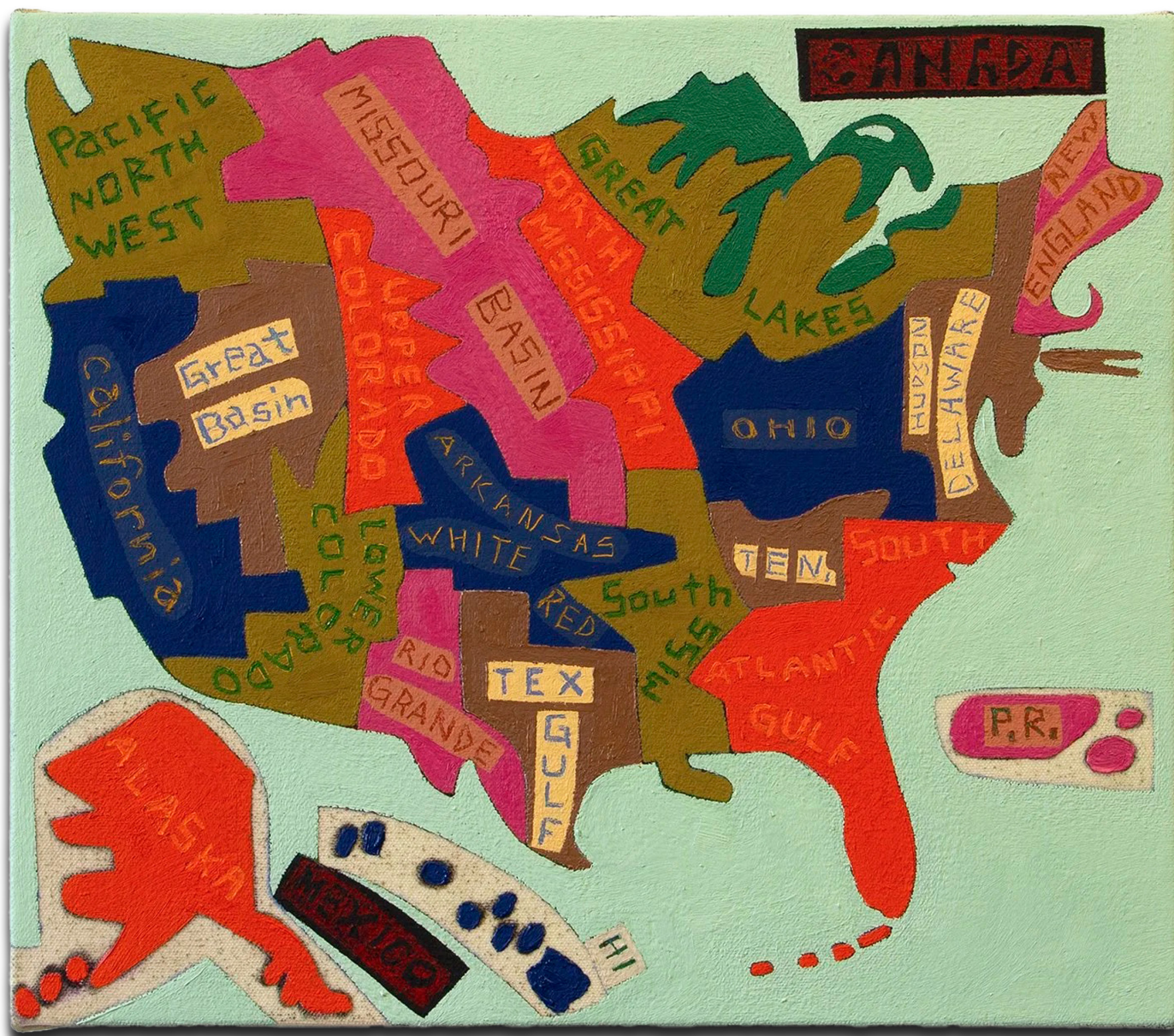
13h x 15w in

33.02h x 38.10w cm

GALLERI URBANE



GALLERI URBANE



Bradley Biancardi

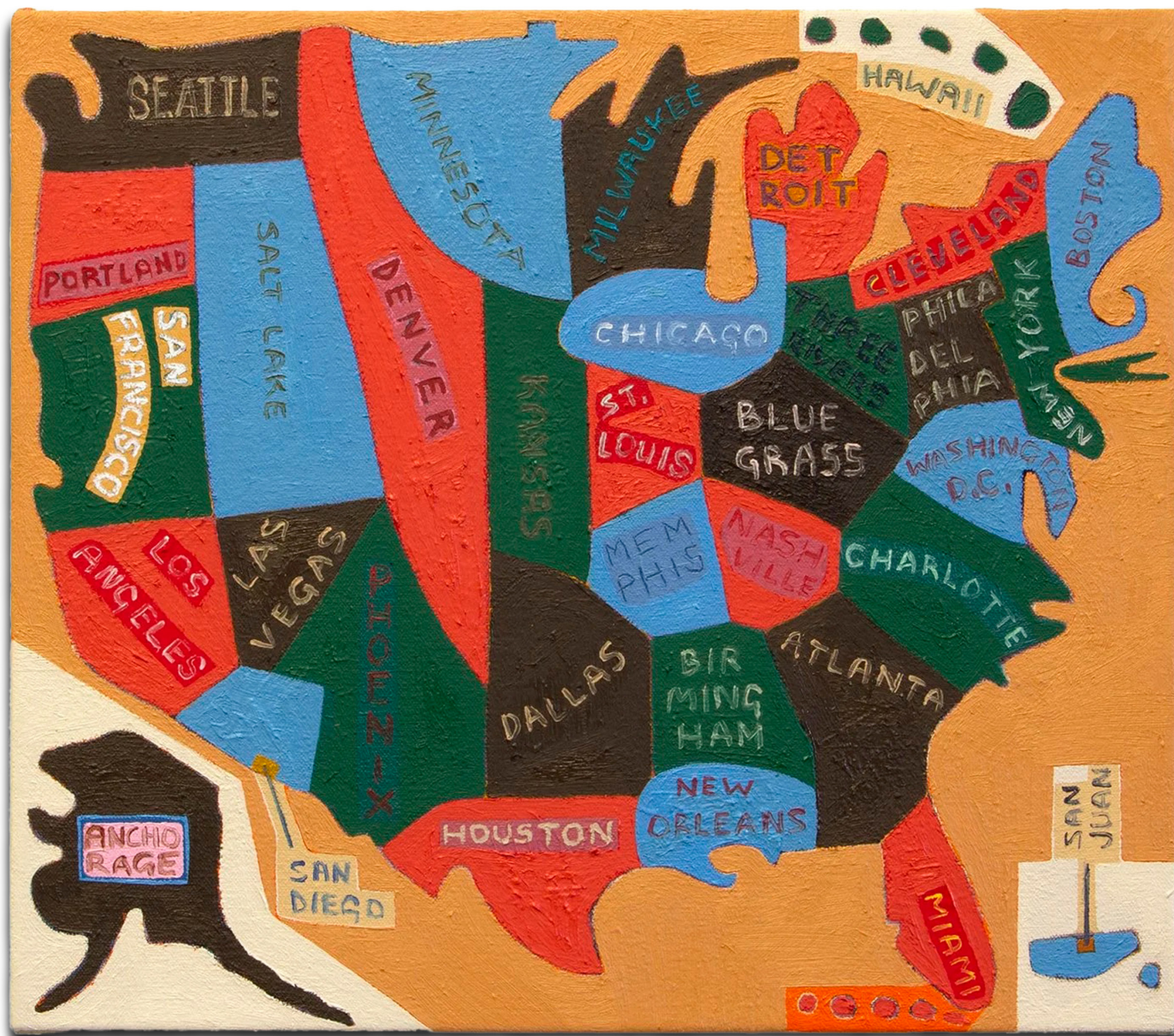
'The States Problem (no. 2),' 2023

Oil on canvas

13h x 15w in

33.02h x 38.10w cm

GALLERI URBANE



Bradley Biancardi

'The States Problem (with City States),' 2024

Oil on canvas

13h x 15w in

33.02h x 38.10w cm

Bradley Biancardi Biography



My current paintings exist in an area between maps, landscapes and figuration, and embrace ideas of cartography, spirited exploration and unfettered imagination. Through these artworks, I am attempting to process our history of colonialism while wrestling with evolving definitions of masculinity. The 'Island' is a framework within which a painted world can be imagined and constructed.

I have always been enamored with maps, and I find the practice of cartography and its history fascinating. Mapping is not only a method of understanding the time and space around us, but also abstract, conceptual, technological, political and philosophical systems. Even our own personal psychologies can be illustrated as maps. Equally as beautiful are maps invented as fictions. For example, the fantastical maps created by J.R.R. Tolkien as addendums to his literary universe are wonderful elements that elevate the experience of the reader, and are a necessary and inseparable aspect of the novels. Personally, I have fond memories of road trips in my youth, with images of the landscapes as vivid in my mind as the oversized road atlases strewn across the seats.

Bradley Biancardi (b.1977, Chicago) has exhibited his work at my pet ram, eyes never sleep, PLATFORM:, Freight +Volume, Arts+Leisure, Thierry Goldberg, Fresh Window, and BravinLee Programs in NYC; Johalla Projects, Devening Projects+Editions, Roots & Culture Contemporary Art Center, and the Hyde Park Art Center in Chicago; Galleri Urbane in Dallas, and Steven Zevitas Gallery in Boston, among others. Biancardi is represented in Texas by Galleri Urbane and has participated in several group exhibitions and art fairs with the gallery. He will have a solo exhibition with the gallery in April of 2027.

Biancardi has participated in artist residencies at Yaddo, DNA, The Elizabeth Murray Artist Residency by Collar Works, the Edward F. Albee Foundation, the EFA Robert Blackburn Printmaking Workshop, the Atlantic Center for the Arts, the Vermont Studio Center, and the Religare Arts Initiative in New Delhi. He has lectured as a Visiting Artist at the College of St. Rose, Yale School of Art, Columbia University, Indiana University, and the University of Chicago among others. His work has been noted in the publications Hyperallergic, ArtMaze Mag, New American Paintings, Bad At Sports, and Newcity, among others. Biancardi lives and works in Brooklyn, NY.

GALLERI URBANE



Drea Cofield

'Claudia,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Dirty Mirror,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Night Play (Andy),' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Foggy Afternoon,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Ariana,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Red Curtain Parlor,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm

GALLERI URBANE



Drea Cofield

'White Socks,' 2026
Oil on cardboard
7h x 5w in
17.78h x 12.70w cm



Drea Cofield

'Wood Floor Silhouette,' 2026
Oil on cardboard
7h x 5w in
17.78h x 12.70w cm



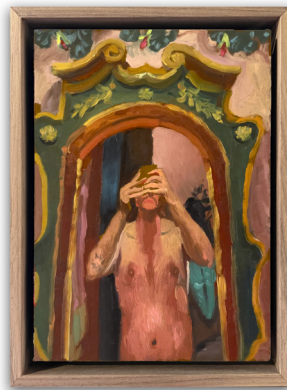
Drea Cofield

'Babe in the Woods,' 2025
Oil on cardboard
7h x 5w in
17.78h x 12.70w cm



Drea Cofield

'After Magritte,' 2025
Oil on cardboard
7h x 5w in
17.78h x 12.70w cm



Drea Cofield

'Love Hotel,' 2025
Oil on cardboard
7h x 5w in
17.78h x 12.70w cm



Drea Cofield

'Man with Drawings,' 2025
Oil on cardboard
7h x 5w in
17.78h x 12.70w cm

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Drea Cofield

'Pink Nocturne,' 2025

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Selfie in La Napoule,' 2025

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm



Drea Cofield

'Liz,' 2025

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Tanlines,' 2025

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Villa Window Self Portraiti (France),' 2025

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Man at Sink,' 2019

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm

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Drea Cofield

'Blizzard 1,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Blizzard 2,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Courts at Forest Park,' 2026

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm



Drea Cofield

'Morning in the Studio,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Riis Playground,' 2026

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm



Drea Cofield

'Kitchen Window,' 2026

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm

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Drea Cofield

'Riis Beach,' 2026

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm



Drea Cofield

'Fall Light (Brooklyn),' 2025

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Beginning of the Day (Brooklyn),' 2025

Oil on cardboard

7h x 5w in

17.78h x 12.70w cm



Drea Cofield

'Light Shift looking to Kettle Top (New Mexico),' 2025

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm



Drea Cofield

'Sunrise (France),' 2025

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm



Drea Cofield

'Sunrise (La Napoule, France),' 2025

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm

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Drea Cofield

'Deer Carcas by Frog Pond,' 2025

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm



Drea Cofield

'Matanuska Glacier (Alaska),' 2025

Oil on cardboard

5h x 7w in

12.70h x 17.78w x cm

Drea Cofield: Statement and Bio

For many years, I have engaged the genre of portraiture by painting selfies. Some are self-portraits, others depict friends or lovers, and many are sourced from strangers responding to an open call on the internet. The rules are simple: I invite my community and the public to submit photos they have taken of themselves. From these, I select images to paint in oil on small cardboard panels primed with shellac—a historical surface hewn roughly to the size of a phone or tablet.

At the heart of the Selfie Project is a meditation on the act of self-representation: the tension between the disposable immediacy of digital imaging and the slowness, vulnerability, and physicality of painting. I'm particularly drawn to the invitational nature of the nude selfie, which—like painting—is often created in solitude, shaped by the author's gaze and the intentional crop of the frame. By translating these images into paint, I am investigating a new small theater of exhibitionism—one less about sex and more about the quiet, human desire to not only be seen, but rendered through touch. Beyond its conceptual framework, the Selfie Project is a serious inquiry into the language of painting, and more so, all my paintings are an exploration of the embodiment of looking—as speed, as touch, as material. One selfie may evoke the solitude of Edward Hopper, another the palette of Giotto, or the domestic quietude of Vermeer.

This work is deeply connected to my plein air landscape practice. Painting outside, from life, teaches me how to see—how color shifts in air and place, how space opens or collapses depending on light and form. That attention informs the selfie paintings, which I receive as flattened, digital images. Painting the landscape calibrates my eye to weight, observed color, and dimensionality, which I bring to these imaged bodies. More than a technical counterbalance, this connection between practices reflects a larger concern in my work: how we negotiate presence, how we locate ourselves in what we see and how we're seen in an increasingly isolated and mediated world.

Drea Cofield (b. 1986) is an artist residing and working in Brooklyn, NY. Cofield is currently best known for her ongoing Selfie Project that merges the history of portraiture in painting with a broader contemporary conversation around self-imaging and what "looking" means in a digital world. She has exhibited widely including London, Chicago, Dallas, Detroit, Los Angeles and New York with recent solo exhibitions at Soho Revue, Kravets Wehby Gallery, Future Fair in NYC. Upcoming shows include solo exhibitions at Kravets Wehby, New York, NY, May 2026, and her second at Galleri Urbane in Dallas, TX, January 2026. Her work has been featured in CULTURED, The Wall Street Journal, WhiteHot Magazine, The Brooklyn Rail, and Contemporary Painting (World of Art). She is the recipient of a Elizabeth Greenshields Grant and the Yale Gloucester Painting Prize. Residencies include La Napoule Art Foundation Residency in 2025, Goldey House on Lake George, NY in 2024, and a Yaddo Residency in Saratoga Springs, NY, in 2023. Cofield received her B.A. from DePauw University (Greencastle, IN) in 2008 and her M.F.A from Yale School of Art (New Haven, CT), in 2013.