

NADA New York
May 13-17, 2026
Simple Gifts

The Valley is pleased to share *Simple Gifts*, a presentation of new works by Sarah Esme Harrison, Henry Harper, and Tim Johnson. Bringing together works which rely on repurposed materials from domestic spaces as their source material, we wish to highlight practices rooted in craft and connection to place, two of the core themes in The Valley's programming.

This selection of works was loosely inspired by the aesthetics of The Shakers, a religious community whose membership peaked in the mid-19th century. They were known for their ecstatic worship, communal and celibate lifestyle, and a belief in simplicity as a path to divine perfection. Shaker society was radically egalitarian for its time, with men and women sharing leadership and labor. Humility and devotion to order shaped their creative output: furniture, architecture, and household objects stripped of ornament and built with almost obsessive precision. The Shakers also produced "gift drawings," translations of visions and spiritual messages into delicate, symbolic works on paper.

Sarah Esme Harrison's paintings are typically applied to wedge-shaped wood panels. These forms cannot be seen in their entirety from a single angle, and therefore the paintings cannot be viewed in their entirety at once. Harrison's paintings encourage viewers to move around them in an exploratory way, and to interpret them as both an object and an image. Born and raised in New York City, Harrison's works often demonstrate a view of the landscape mediated by architectural framing devices - such as gates, screens, and mirrors. Her playing card collages, improvisational tools for moving stuck energy in the studio, playfully compliment the studio paintings and reveal a longstanding part of her practice that has rarely been shared.

Henry Harper is a self-taught artist who primarily works with chain stitch embroidery on found textiles, often incorporating wooden sculptural elements into installations containing multiple components. Drawing from a background in music and songwriting, Harper creates texts that read as poems and parables. Inspired by American folk art, Mission School art and graffiti, and the DIY ethos of punk in New York City; he developed his distinct visual and poetic style throughout years of trainhopping, making zines, playing house shows, collaborating with other artists, and raising funds for mutual aid. Harper prefers worn and weathered surfaces that hold time and labor in their threads, a tactile memory that joins with his gestures, whether scrawled with paint or meticulously sewn.

Tim Johnson's latest body of work expands on his explorations of nostalgia, working with materials sourced from thrift stores, estate sales, and architectural salvage in his home city of Detroit. His sculptures recontextualize remnants of vernacular architecture, design, and regional craft practices into forms that vibrate with tactile familiarity. Working in a palette of industrial greys and blues, contrasted with earthy browns, reds, and greens, Johnson's sculptures reflect the duality of the Midwestern landscape, lush farmland set against the grit of post-industrial cities.

The Valley has previously exhibited two solo exhibitions of Sarah Esme Harrison's work, as well as a two-person presentation at NADA Miami in 2023, alongside Sarah M. Rodriguez. Neither Henry Harper nor Tim Johnson have had the opportunity to exhibit at a NADA art fair, though they have both previously exhibited with NADA Member galleries. Harper most recently held a solo exhibition with The Valley in 2025, and Johnson held a solo exhibition with No Place (Columbus, OH) in 2025.

Sarah Esme Harrison

b. 1990, New York, NY



Sarah Esme Harrison lives and works in Brooklyn and Long Island, New York. She graduated from The Yale School of Art with an MFA in Painting in 2017. Both working in and subverting the tradition of plein air landscape painting, her works ask us to interrogate who is looking, and from what perspective. Beginning her paintings outdoors, she makes observational responses to her surroundings. She then moves the paintings into the studio, where she sees them as distinctly human-made, rather than as a piece of the natural world, as it appears while working outside. Building wedge shaped supports for the painted panels, she exaggerates that they are un-natural, their shape prompting viewers to move around them in an exploratory way. The second layer of her paintings, completed in the studio, takes the form of a gate, a symbol of duality. To invite a close look, they adorn and echo, but at the same time, they keep the viewer out. Conventions of beauty tell us to look, and then they distort what we see. These imposing tangles of wrought iron often take a floriate form, blending with the garden, all the while standing in opposition. Harrison's paintings point to our imperfect love for nature, which is possessive, extractive, and violent.

EDUCATION

2017 MFA, Yale University, New Haven, CT
2013 BFA, Rhode Island School of Design, Providence, RI
2013 BA, Brown University, Providence, RI

SOLO EXHIBITIONS

2024 *The Place With 10,000 Doors*, The Valley, Taos, NM
2022 *Sarah Esme Harrison*, Saint George Street, London, UK
2021 *Sarah Esme Harrison*, Nicelle Beauchene, New York, NY
2021 *Souvenir Garden*, The Valley, Taos, NM
2015 *Rugs*, Tate 2, Providence, RI

SELECTED GROUP EXHIBITIONS

2025 *The Garden of Earthly Delights*, Grimm Gallery, New York, NY
2025 *Chronicle of a Summer*, Brackett Creek Exhibitions, Boise, ID
2024 *All Watched Over By Machines of Loving Grace*, Brackett Creek Exhibitions, Brooklyn, NY
2023 *Forest Spirit*, The Valley, Taos, NM
2023 *The Fantastics*, DIMIN Gallery, New York, NY
2023 *Fronds*, Brackett Creek Exhibitions, Bozeman, MT
2023 *Fronds*, Marinaro Gallery, New York, NY
2023 Featured artist on David Zwirner's Platform, June 2023
2022 *Greenwoods 2058*, two-person with Matt Reiner (organized by Molly Zuckerman-Hartung and Fox Hysen), Norfolk, CT
2022 *Leave A Light On*, The Valley, Taos, NM
2020 *New Moon*, The Valley, Taos, NM
2020 Benefit Auction for Food Bank for NYC, Artsy / Yossi Milo (organized by Doron Langberg)
2018 *Out of Hand*, Gildar Gallery, Denver, CO two-person with Tommy Coleman
2017 *I Love Black, 1969*, New York, NY
2017 *Close Quarters, 1969*, New York, NY
2017 *Yale Painting, New Release*, New York, NY
2017 *Paris, Texas*, Artspace, New Haven, CT
2017 *Swatch*, Olive Tjaden Gallery, Cornell University, Ithaca, NY
2017 *Coda*, Green Gallery, Yale University, New Haven, CT

Sarah Esme Harrison

b. 1990, New York, NY



2016 Sphere Spaces, Aisling Gallery, The Study, New Haven, CT
2016 Esoteric Rodeo, Green Gallery, Yale University, New Haven, CT
2016 Honestly Bodily, Downstairs Projects, Brooklyn, NY
2016 Yale MFA Benefit Auction, Field Projects, New York, NY
2015 The Gates Are Open, Green Gallery, Yale University, New Haven, CT
2015 A Common Thread, Mixed Greens, New York, NY
2015 Room Service, Motel, Brooklyn, NY (three-person with Raque Ford and Daniel Klaas Beckwith)

ART FAIRS

2022 NADA Miami, two-person with Sarah M. Rodriguez, The Valley, Miami, FL

RESIDENCIES AND AWARDS

2018 Rema Hort Mann Foundation Emerging Artist Nominee
2014 Norton Island Residency, Norton Island, ME
2014 Artist's Fellowship, Norton Island, ME
2014 Vermont Studio Center Residency and Artist's Grant, Johnson, VT

PRESS

2021 White, Katie. "Editor's Picks." Artnet. July 27, 2021.
2021 "Lush Foliage and Tentacle-like Vines." Artsy. July 10, 2021.
2020 Rees, Lucy. "Build Your Art Collection While Supporting Hunger Relief." Galerie. April 30, 2020.
2018 "Out of Hand." Graphite Journal, The Hammer Museum. November 19, 2018. 2017 Mannan, Zulifiqar. "MFA Exhibit Showcases Thesis Work." The Yale Daily News. February 8, 2017.
2015 Butler, Sharon. "Warp and Weft: The Grid at Mixed Greens." Two Coats of Paint. July 31, 2015.
2015 Halpert, Juliana. "Critics' Picks: 'Common Thread'." Artforum. July 2015
2015 "Room Service @ Motel." AQNB. May 11, 2015.

VISITING ARTIST LECTURES

2021 Colby College, Waterville, ME
2021 Fordham College, New York, NY
2018 Swarthmore College, Swarthmore, PA
2017 Ox-Bow School of Art, Saugatuck, MI
2016 Yale Norfolk Summer School of Art, Norfolk, CT

CURATORIAL

2022 *Path Destroyer*, Saint George Street, Somerset, UK

SELECTED COLLECTIONS

Ogunquit Museum of American Art
Francis J. Greenberger
Leslie and Michael Weissman
Alisa and Dan Doctoroff

Henry Harper

b. 1990, Austin, TX



Henry Harper is a self-taught artist who lives and works in New York City. Raised in Austin, TX, Harper moved to Brooklyn right out of high school and has spent the last 15 years scraping together rent and coffee money through part-time jobs on both sides of the law. Sleeping in warehouses, kitchens, and closets, he uses the fumes of the daily the fear-love-confusion blur to make his work. A modest number of freight train rides, a half dozen makeshift art studios, and by the grace of god seven years of sobriety have all been stars that light up the sky. The North Star, though, always being some form of painting, song, or chain stitched jacket. With roots in punk and DIY ethos, Harper's interest is in a clear message, one that doesn't take a dictionary to understand.

No material too tattered, no emotion too untempered.

EDUCATION

Self-taught Artist

SOLO EXHIBITIONS

2025 *Ground Level*, The Valley, Taos, NM

2017 *Wildflower*, 16B Orchard Street, New York, NY

GROUP EXHIBITIONS

2024 *Patience*, COLAB Gallery, Zürich, Switzerland

2022 *Saggitarius*, Nightclub Gallery, Minneapolis, MN

2020 *A Sign of the Times*, Hashimoto Contemporary, New York, NY

2019 American Tour, Detroit, Memphis, Austin, three one-night exhibitions at DIY venues with an accompanying musical performance

2014 *Please*, 1480 Gratiot, Detroit, MI

ART FAIRS

2026 NADA New York, group presentation, The Valley, New York, NY

SPECIAL PROJECTS

2023 Shirt designs for Bon Iver, in collaboration with Eric Timothy Carlson, from the 'icommai' series. Each piece corresponding to a song from 'i,i', aligned with the album release.

PRESS

2023 Kato, Lisa. "Henry Harper interview." Clutch Magazine (Japan). Volume 89.

2018 Fulton, Nick. "Meet the artist making NYC's most covetable embroidered jackets." i-D magazine. July 25, 2018.

Tim Johnson

b. 1988, Chicago, IL



Tim Johnson is an interdisciplinary artist living and working in Detroit, MI. His practice explores memory and its relationship to found objects, presenting an uncanny world shaped by his personal connection to the everyday.

EDUCATION

2012 Bachelor of Fine Arts in Photography, Columbia College, Chicago, IL

SOLO AND TWO-PERSON EXHIBITIONS

2026 *Featherweight*, two-person with John Henley, Junior, Chicago, IL

2025 *Smoke Glass Mud Grass*, No Place, Columbus, OH

2022 *Speed Bump*, No Place, Columbus, OH

2021 *Tranquilizer*, AD NYC, New York, NY

GROUP EXHIBITIONS

2025 *Not a Figure in Sight*, Half Gallery, New York, NY

2025 *Inaugural Presentation*, Nik Pence Gallery, Franklin, MI

2025 *Between Fields and What Isn't*, No Place, Columbus, OH

ART FAIRS

2026 NADA New York, group presentation, The Valley, New York, NY

PRESS

2022 *Speed Bump: Tim Johnson at No Place*, Runner Magazine