

storage



About Adam Lupton

Adam Lupton's work grows out of his OCD, where his every day is filled with performing mental and physical rituals (checking multiple times to see if the door is locked), endlessly seeking assurance (constantly Googling to see if his emotions are "correct"), and repeating mantras and projections (what if this happens in the future, then what? then what? then what?) – thoughts that mediate between him and the exterior world.

Using variations or alternative versions of himself to express in some familiar-but-off landscape the unfolding emotions and actions of his OCD, Lupton works with non-traditional methods of paint application: using stamps, printmaking, and craft applications to express the varied, repetitive, and frantic emotions of intrusive thoughts. These applications mediate between him and the painting, much like OCD mediates between him and his world.

Through this lens, the work weaves together individual and societal rituals, spiritual tension, and self-defining myth, thereby illuminating the various attempts at and desires for clarity. These overlaps create narratives that play out on the canvas – borrowing their basis from Greek myths, religious rituals, rock lyrics, modern dating plights, domestic routines, history, introspection, sexuality, and compulsions – as Lupton casts a contemporary world of anxiety through questions of identity, masculinity, ego, modern-day loneliness, domesticity, and mental health.

storage



About Baxter Koziol

Working exclusively with a single needle, Baxter Koziol hand stitches his soft sculptures, blankets, and suits out of pieces of old clothing, found objects, and VCR tapes of classic films. Koziol explores themes of reusing and repurposing what has once been on the body and giving it new meaning. Thinking about what he owes the object and the responsibility he has to honor it in a different light drives the labor it takes to hand stitch all his pieces. These blankets, rugs, and apparel are flesh extensions, waiting to be activated by a body. Hybridizing functions, styles, and traditions, he is building narrative objects that offer survival, versatility, opulence, and inclusion.

[View Baxter Koziol's CV here](#)

storage



About Elizabeth Flood

Elizabeth Flood's large scale, multi-paneled landscapes are painted en plein air, in and of harsh environments that force confrontations between human and nature, present and past. In the 21st Century, landscape painting may be inextricably linked with climate change and land politics, relationships that are highlighted in Flood's choice of subject: quarries, deserts, isolated beaches, battlegrounds. In these locations, the viewer becomes a witness to embattled swaths of earth that carry onward a remembrance of the past, and Flood's perspectival arrays of textured canvas provide an outlet for their whispered teachings.