

REBECCA MORGAN

Born in central Pennsylvania, Rebecca Morgan works in painting, drawing, and ceramics that subvert stereotypes of Appalachia. Imbued with folk tradition and a sly sense of humor, her work peels apart the simultaneous reverence and disgust for rural people. Stylistically, Morgan embraces the hyper-detailed naturalism of Dutch masters, as well as absurd, repulsive caricature suggestive of underground cartoonists like R. Crumb. Often using her own likeness, Morgan's self-portraiture crescendos to deeper themes that resonate across art history, feminism, and art-making mythology. Although they often contain modern clues, her characters and scenes evoke a romanticized, nostalgic America, nonexistent but wistfully recalled, much like Norman Rockwell's illustrations. Morgan's works question what such images were selling in their conception, and she gives her archetypal maids, hillbillies, and dandies the space to explore contemporary issues of women reclaiming their subjectivity, a pop-cultural false sense of romance, and ideas about masculinity, power, escapism, and hedonistic backwoods pleasure. Morgan has a forthcoming monograph coming out in 2024, published by Abrams Books.

Rebecca Morgan received a BA from Bloomsburg University of Pennsylvania and her MFA from Pratt Institute, NY. Press for her work includes The New York Times, Time Out New York, Hyperallergic, ARTnews, Whitehot Magazine, Beautiful Decay, Artslant, Juxtapoz Magazine, The Huffington Post, Paper Magazine, and Berlin's Lodown Magazine. She is the recipient of residencies at the John Michael Kohler Arts Center, the Bemis Center for Contemporary Arts, The Watershed Center for Ceramic Arts Residency, a Vermont Studio Center full fellowship, and the George Rickey Residency at Yaddo, among others. Morgan has exhibited widely in the United States and abroad, with recent shows including Rivalry Projects, Buffalo, NY; Wave Pool Gallery, Cincinnati, OH; Lauren Powel Projects, Los Angeles, CA; The Denison Museum, Granville, OH; BravinLee Projects New York, NY; Mother Gallery, Beacon, NY; Oakland University Art Gallery, Beacon, NY; Western Exhibitions, IL; Mana Contemporary, NJ; Greenpoint Terminal Gallery, NY; The Vancouver Art Gallery, Canada; The Hole, NY; MRS Gallery, NY; Marinaro Gallery, NY; Hashimoto Contemporary, CA; Woodstock Byrdcliffe Guild, NY; Fisher Parrish Gallery, NY; Woskob Family Gallery at Penn State, PA; Knoll Galerie, Austria; Richard Heller Gallery, CA; Children's Museum of Art, NY; and SPRING/BREAK art fair, NY. She joined the painting and drawing faculty as an artist in residence at Bard College, New York in 2022.

GABRIELA VAINSENER

Gabriela Vainsencher's porcelain sculptures and wall reliefs combine archaeological and anatomical motifs that have appeared throughout her interdisciplinary practice of drawing, video, and photography. As an immigrant twice-over, she often experiments with materials and languages and uses images and objects as metaphors. In her recent work, Vainsencher draws inspiration from mythology, ancient Greek ceramic vessels and Roman frescoes, and archetypes of motherhood. Tropes such as the clock and the hourglass are conflated with the body's biological time, and fertility symbols and reproductive organs coexist with less obviously maternal body parts such as hands and ears. The monumental multi-part installation "Mom" is

both a literal snake-monster and a wielder of many manufactured tools that enable her maternal tasks. Vainsencher portrays motherhood as nuanced and multi-faceted, and both agelessly symbolic and specifically contemporary.

As a counterpart to Vainsencher's ceramic practice, which draws from both historical vessels and the feminine body, her two photography series "Treasure of the Bible Lands" and "Back Dirt" are made by stacking cut-up pages from an archeology book with the holes piled atop each other—creating images that both replicate the chaos of an archeological dig while also creating new hybrid forms. Vainsencher prints the resulting photographs much larger than the original pages, revealing the materiality of the cuts and tears in the paper.

Vainsencher was born in Buenos Aires, raised in Tel Aviv, and currently lives and works in Montclair, NJ. She received her MFA from Hunter College in 2016. Past solo and two-person exhibitions include CRUSH Curatorial Gallery, New York, NY; A.I.R. Gallery, Brooklyn, NY; Hanina Gallery, Tel Aviv, Israel; Musée d'Art Moderne André Malraux, Le Havre, France; Parker's Box Gallery, Brooklyn, NY; NurtureArt, NY; and La Chambre Blanche, Québec City, Canada. Her work has been included in group exhibitions such as The Jerusalem Biennale, Israel; Apexart, NY; Marisa Newman Projects, NY; Bergamo Modern and Contemporary Art, Italy; Kunstforening, Tromsø, Norway; the Bronx AIM Biennial, NY; Pierogi Gallery, Brooklyn, NY; The Freies Museum, Berlin; and The National Gallery of Saskatchewan, Canada. Vainsencher has been reviewed in the New York Times, the New Yorker, Brooklyn Rail, Whitehot Magazine, and Artforum, among others. Residencies include Yaddo, The Atlantic Center for the Arts, Byrdcliffe Artist Residency, Triangle Arts Association (France), and La Chambre Blanche (Canada). Vainsencher is the founder of the Morning Drawing Residency, and has written about art for Hyperallergic, Title Magazine and Tohu magazine.