

**Alex Kwartler's** (b. 1979, New York, NY) paintings subtly dismantle the ordinary symbols and signs that permeate our everyday lives; collapsing the transcendental and everyday onto the painted surface. A varied lexicon of codified signs and signifiers such as pennies, Powerball, Tums, tin cans, and telephone receivers dot Kwartler's paintings. These quotidian and anachronistic items of pure utility become iconographic against Kwartler's ground of heavily processed expressionist gestures. Thoughtful and incisive, he deconstructs painterly space and visual meaning with sharp wit and humor.

Alex Kwartler received his MFA from Rutgers University, New Brunswick, NJ and his BFA from The Cooper Union, New York, NY. Kwartler has mounted three solo exhibitions at Magenta Plains. He has exhibited his work at The Green Gallery, Milwaukee, WI; 47 Canal, New York, NY; Mana Contemporary, Jersey City, NJ; Ceysson & Bénétière, New York, NY; Nathalie Karg Gallery, New York, NY; MoMA PS 1 Contemporary Art Center, New York, NY; Mana Contemporary, Jersey City, NJ; White Columns, New York, NY; Bortolami Gallery, New York, NY; Mitchell-Innes & Nash, New York, NY; Martos Gallery, New York, NY; Casey Kaplan, New York, NY; Petzel Gallery, New York, NY; and Wallspace, New York, NY. His exhibitions have been reviewed in *The New York Times*, *The New Yorker*, *Frieze*, *Artforum* and *Art in America*. Kwartler's paintings were featured in "Painting Abstraction" edited by Bob Nickas and published by *Phaidon Press*. Kwartler was artist-in-residence at The Chinati Foundation in Marfa, TX in Spring 2017. The artist lives and works in New York, NY.

**Jane Swavely's** (b. 1959, Allentown, PA) abstractions attempt to reconcile romanticism and minimalism while referencing natural and cinematic elements. Intense areas of color are set against zones where paint has been wiped from the surface, revealing undertones and vestigial forms. Swavely's practice is intuitive and comes from the artist's subconscious, each work an expression of a lingering thought. Compositionally, visual evocations of screens and portals are constant in the work as is an illusive silver tone, appearing intensely reflective and polished in some works and a tarnished patina in others. When combined with rich pigmented color otherwise present in her paintings the results can be emulsive and luminous, recalling some alchemical consequence.

Jane Swavely attended the figurative academic program at Boston University College of Fine Arts which was led by Philip Guston in the 1970s and subsequently James Weeks. Swavely moved to New York City in 1980, and worked as an assistant to New Image artist Lois Lane while attending the School of Visual Arts, and then for Brice Marden until 1985. In 1986 at the age of twenty-five, she held her first solo-show at CDS Gallery. She was part of the CDS Gallery roster until 2005. As her career progressed, Swavely became part of A.I.R., a legendary female-run art space founded in the 1970s. A.I.R. provided her with five solo exhibitions from 2011-2022, showcasing the depth and breadth of her talent over the years.

Swavely has held solo exhibitions at the New Arts Program, Kutztown, PA; Loyola College, Baltimore, MD; and the Mandeville Gallery at Union College in Schenectady, NY. She has exhibited her paintings in group exhibitions in New York, Los Angeles, San Francisco, Chicago, St. Louis, Philadelphia, Nashville, and abroad. Swavely is the recipient of a Ford Foundation Fellowship. Her work is in numerous public and private collections, including the JPMorgan Chase Art Collection and the Allentown Art Museum in Pennsylvania. She currently lives in her loft on the Bowery in New York City and maintains a studio in Hudson Valley, New York.

**Rachel Rossin** is an internationally renowned artist and programmer whose multi-disciplinary practice has established her as a pioneer in the field of virtual reality. Rossin's work blends painting, sculpture, new media and more to create digital landscapes that address the impact of technology on human psychology, embodiment, sovereignty, and phenomenology.

*The New York Times* has stated "Ms. Rossin has achieved something, forging a connection between abstract painting and augmented perception that opens up a fourth dimension that existed only in theory for earlier painters."

Rachel Rossin's works have been exhibited at prestigious institutions around the world; including the Guggenheim Museum; KW Institute of Contemporary Art, The Whitney Museum of American Art, Kiasma Museum of Helsinki, K11: Shanghai, The New Museum, Rhizome, The Hyundai Museum of Seoul, GAMeC of Bergamo Italy, HEK of Münchenstein Basel Switzerland, 'Kim' Museum of Riga Latvia, The Sundance Film Festival, The Carnegie Museum of Art and the Casino Museum of Luxembourg. In addition to her artistic practice, Rossin has also lectured at Stäedelschule, Google, MIT, Stanford, School of the Art Institute of Chicago, and her work has been published in several notable publications, such as "Video/Art: The First Fifty Years" published by Phaidon, "Chimeras, Inventory of Synthetic Cognition" by the Onassis Foundation, and "Chaos and Awe: Painting for the 21st Century" by MIT Press.

Rossin's works are in the permanent collection of institutions such as the Norton Museum of Art, Borusan Contemporary Museum of Art in Istanbul, The Zabudowicz Collection, and the Whitney Museum of American Art. Her work has been widely covered in the press, including National Geographic, The New York Times, The BBC, The Guardian, Al Jazeera, Wired Magazine, and many others.

In 2022, Rossin was co-commissioned by the KW Institute of Contemporary Art in Berlin and the Whitney Museum of American Art in New York to create an installation and digital artwork entitled *THE MAW OF*. This work was also included in *Refigured*, a group exhibition at the Whitney in Spring 2023. Currently, her site-specific commission *Haha Real* is on view at the Buffalo Bayou Park Cistern in Houston, TX.