

BRIGITTE MULHOLLAND

BA Thomas

(b. 1994) is a visual artist based in North Carolina, USA, whose paintings of interiors reflect intimate expressions of identity. Though people are absent in her work, their presence is felt through objects, arrangements of furniture, and spatial relationships. She received her Bachelor of Arts degrees in both studio art and psychology from the University of North Carolina, Wilmington. Thomas was a 2021 Fellow at the Joshua Tree Highlands Artist Residency and she has also attended ChaShaMa's ChaNorth Artist Residency, No Boundaries International Art Residency, and NY Crit Club's Residency Program. She will have a solo exhibition with the gallery in May 2025.

Sean Fader

(b. Los Angeles, CA,) is currently an Assistant Professor at NYU's Tisch School of the Arts in the Department of Photography and Imaging. Fader received his MFA from the School of the Art Institute of Chicago, his MA from the Maryland Institute College of Art in Baltimore, and his BFA from the New School in New York City. His most recent solo show, *Sugar Daddy: Dear Danielle*, was at Denny Gallery. Fader's work *Insufficient Memory* is currently touring in *Difference Machines: Technology and Identity in Contemporary Art*, which originated at the Buffalo AKG Museum. *Insufficient Memory* is also currently on view at the Yerba Buena Center for the Arts in San Francisco. Fader will be included in the centennial show for the California Palace of the Legion of Honor in 2024.

Raphaëlle Bertran

(b. 1992, Drancy, France) Raphaëlle graduated with a Master's degree in Philosophy of Art from Paris IV in 2015 and a DNSAP (Diplôme national supérieur d'arts plastiques) from Beaux-Arts de Paris in 2020. Bertran deploys her technique on large formats. Her pictorial universe is rich in references to philosophy (Nietzsche, Schopenhauer, Maurice Blanchot, Heidegger...), literature (Georges Bataille, Fondane...) and art history. Her compositions appear to be a compendium of human stories, a universe where absurdity, terror and the force of life come together as a highly topical reflection of the world, a topicality restored from the material of the past.

Craig Drennen

(b. 1966, Ohio, USA) is a painter based in Atlanta, GA and a 2018 Guggenheim Fellow. Since 2008 he has organized his studio practice around Shakespeare's *Timon of Athens*. He produces a distinct body of work for each character in the play based on intuitive associations. Any character can be an entry point into the entire project, yet no single character can give the project's full scope.

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His solo exhibitions include *First Acts* at Atlanta Contemporary Art Center in Atlanta, GA and *Old Athenian &* at Stoveworks in Chattanooga, Tennessee; as well as others.

Recently, his work has been included in group exhibitions at Anton Kern Gallery in New York City and the Kunstverein Langenhagen in Langenhagen, Germany. He has been an artist in residence at Yaddo, MacDowell, and Skowhegan. Drennen served as dean at the Skowhegan School of Painting & Sculpture in Skowhegan, teaches at Georgia State University, and manages THE END Project Space.

Emily Orta

(b. 1999, Paris) is a self-taught British-Argentinian ceramicist, born and raised in Paris. Her work is concerned with the fragility of living organisms and systems. Orta deliberately blurs the lines between animate and inanimate, real and surreal – crafting ambiguous sculptural forms that invite viewers to ponder the complexities of existence. Orta has diverse influences - among them, her artist parents, and her previous work in fashion. Her intuitive act of sculpting clay captures the intricate beauty of life and the promise of the possibility in the unknown. Orta has developed a unique personal language, which pushes the technical boundaries of the medium through the creation of her own glazes, and a rigorous - and somewhat unorthodox - glazing and firing process, blurring the lines between tradition and experimentation.

Ryan Wilde

(b. 1980, New York, NY) Formerly a milliner, she expanded her craft to delve into questions surrounding gender performance and the role of clothing in shaping women's identities. Her sculpture accentuates an uncanny extreme woven into the objectification of women and the fetishization of clothing. For Wilde, felt is employed as a tangible reminder of the sartorial strategies women use to navigate dangerous patriarchal systems. Wilde received a BFA from Syracuse and an MFA from Queens College.

Hamish Chapman

(b.1993, London, UK), lives and works in New York. Chapman's paintings use familiar indicators - stars, hair, accessories, balls - to question, and break down, traditional notions of gender. Tennis is a common theme in their work – a popular sport where strict boundaries are enforced, but the ultimate goal of, and means to win, the game lies in physical and psychological creativity within those confines. The harsh lines of the court and its constricted size (which in comparison to many other sports could be considered quite small); the complex rules (where even love is actually a negative) – it is a game of limitations and obedience to rules that defy certain logic. Yet the heart of the game is a call to transcend those limitations with one's own unique virtuosity, granting the players a certain freedom in how they play. Breaking gender assumptions and traditions, in Chapman's experience, was much the same: the rigid rules of behavior and

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comportment were opportunities for small forms of self expression; a braid or a dangling earring could become a revolutionary transgression. In Chapman's work, these common indicators become surprises: tennis balls become eyes, hair clips grasp hair (or is it another ball?), outer space itself becomes compressed into a foreground (or is it a background?) and vice versa. They break and combine and foil rules, with subtlety.

Sarah Dwyer

(b. 1974, Cork, Ireland) holds a Master's Degree in Painting from the Royal College of Art, London. Sarah has exhibited internationally in the USA, Europe and Japan, with works in prestigious private and public collections in Europe, the USA, Korea, and China. Punchy exuberant re-imaginings of her familial surroundings and bodily forms are excavated with a somewhat mischievous and subversive approach. Her ongoing research considers personal and shared histories, drawing on myth, in order to grasp the real within the imaginary. In 2025 she will have three solo museum exhibitions in Ireland: at the Highlanes Gallery, Drogheda; West Cork Art Centre, Cork; and Limerick City Gallery of Art, Limerick.

Rebecca Purdum

(b. 1959 Idaho Falls, Idaho). Purdum lives and works in Ripton, Vermont. Her paintings are not done with brushes, she paints with her fingers - she likes having a direct relationship with the work. The titles are all places in Vermont. She's heavily inspired by poetry, the works are a kind of visual poetry - about capturing a feeling that is indescribable - the only way to describe it is with a painting. Purdum studied at St. Martin's School of Art, London, Syracuse University, New York and the Skowhegan School of Painting and Sculpture, Maine. She will have a show at the gallery in early 2026.

Emma Roche

(b. 1983, Dublin) makes paintings driven by everyday disruptions such as waged work and parenting responsibilities. Her unique method of knitted-paint paintings is made by making long lines of acrylic paint extruded through a syringe and laid out to dry. Once the paint has dried it is used as if it is wool or thread and the strands are knitted together (with knitting needles) to make the painting. Preliminary drawings on graph paper are used as patterns/craft charts to work from - each square represents a stitch to build the image. The layered process corresponds to a humdrum of daily repetitiveness and physically records and stores time. Roche has an M.A. in Visual Arts Practices from Dublin's Institute of Art, Design, and Technology. She will have a solo exhibition at ARCO Madrid with the gallery next year in March, as well as a two-person exhibition at Highlanes Gallery, Drogheda.