

Kendra Jayne Patrick

Ada Friedman

b. Washington, D.C., 1984

Lives and works in Texas Hill Country & Brooklyn, NY

Ada Friedman's art is rooted in paint, routine, and ritual. Her paintings exist in different fields of action and poetry; of varying spaces of concreteness, collaboration, and interiority. Works are typically double-sided, each side a painting unto itself and part of a multifaceted whole. Moved by the artist's holistic drive to make worlds, her approach to the medium transforms paper - her prima materia - and discreet collections of idiosyncratic materials into symphonic accord for adventurous, graceful paintings.

Friedman's first solo exhibition with the gallery, *Painting in Pisces*, was held in October 2022. She has had solo exhibitions with 17 Essex (New York, NY, USA); Grifter (New York, NY, USA); and Eli Ping Frances Perkins (New York City, NY, USA). She has been included in group exhibitions at Socrates Sculpture Park (New York, NY, USA); Kunsthalle Zürich (Zürich, Switzerland); Night Gallery (Los Angeles, CA, USA); Ortega Y Gasset Projects (Brooklyn, NY, USA); Brodsky Gallery at University of Pennsylvania (Philadelphia, PA, USA); SITUATIONS (New York, NY, USA); Alyssa Davis (New York, NY, USA); Cleopatra's (Brooklyn, NY, USA); Essex Flowers (New York, NY, USA); and more. Opening October 24, Ada will present a two-person exhibition at David Peter Francis in New York City.

At Art Basel Miami Beach 2023, Friedman presented a solo booth with Gallery Kendra Jayne Patrick. She has also participated in Art Genève (Genève, Switzerland); and NADA Miami (Miami, FL, USA).

Her work has been profiled in Art News, Hyperallergic, BmoreArt, InStyle and more. She was recently featured in *Painting Deconstructed* at Ortega y Gasset Projects, and the highly-regarded exhibition was reviewed in the New York Times, Artforum, and Hyperallergic among others. In November 2024, BOMB Magazine will publish an interview about the artist and her practice.

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Manuela Morales Délano

b. 1986 Talcahuano, Chile

Lives and works in Basel, Switzerland

Manuela Morales Délano's practice spans various media, often resulting in site-specific installations that address the economic and social impact of colonial legacies. Her works often include abstract accounts of wealth accumulation, dominance, and devotion. This allows her to connect with specific contexts and geographies that she reconstructs and fictionalizes to create tensions between imposed narratives, vernacular legends, and history. Délano is a deft constructor of hi/stories, often applying the aesthetics of absurdity and camp to address these complicated relationships.

Délano joined Gallery Kendra Jayne Patrick in June 2024. Her work has been exhibited at Kunsthhaus Baselland (Basel, Switzerland); Mario Kreuzberg City Salts (Basel, Switzerland); Milieu, (Bern, Switzerland); Oreilles Internationales (Basel, Switzerland); Gallery Mario Kreuzberg (Berlin, Germany); Atelierhaus Klingental (Basel, Switzerland); Espace Arlaud (Lausanne, Switzerland); Fedora (Basel, Switzerland), among others. This fall, she has forthcoming institutional group exhibitions at the Kunsthhaus Baselland (Basel, Switzerland); Kunsthalle Basel (Basel, Switzerland); and Kunsthalle Palazzo (Liestal, Switzerland). She will have her first solo exhibition with Gallery Kendra Jayne Patrick (Bern, Switzerland) in spring 2025.

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Constanza Camila Kramer Garfias

b. Viña del Mar, Chile, 1988

Lives and works in Munich, Germany

Constanza Camila Kramer Garfias is a Chilean, Munich-based artist whose critical examination of textiles as a medium and subject reflects her cultural roots and personal resonance with theories of post-colonialism. Stemming from a theoretical, structural, and historical engagement with looms, her approach is characterized by exhausting their algorithms, with deconstruction as her point of departure.

Kramer Garfias will have her first solo exhibition with the gallery in January 2025. She has participated in institutional exhibitions at the American Tapestry Alliance at The Richard Peeler Art Center/DePauw University (Greencastle, IN, USA); Galerie der Künstler*innen (Munich, Germany); and in February 2025, Garfias will be included in a group exhibition at the Museum für Gestaltung (Zürich, Switzerland).

In 2023 she was profiled in the Art and America New Talent Issue, and has also been featured in BUNTE, Flair, Cosmopolitan Germany, Artsy, and more.

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André Magaña

b. Lagunitas, CA, 1992

Lives and works in Brooklyn, NY

André Magaña's work considers the use of materials, images, and signs used in the generation of capital under major global enterprises. He is interested in the technical, utilitarian, and operational aspects of production, maintenance, and growth of the post digital industrial economy. Magaña foregrounds his subjects' inextricable relationship to capital and post colonial geopolitics, exposing highly specific systems as corollaries for far reaching power dynamics. He often creates work in dialogue with his own wage labor by utilizing or referencing economies of material which are embedded into his activities as a worker.

Magaña's first solo exhibition with the gallery, *Riquísimo*, was in February 2023. He has had solo exhibitions with Veronica (Portland, OR, USA); King's Leap (New York City, NY, USA); Prairie (Chicago, IL, USA); Amor Tlalpan (Mexico City), and more. He has been included in group and two-person exhibitions at Magenta Plains (New York City, NY, USA); PUBLIC (London, UK); American Medium (New York City, NY, USA); in lieu (Los Angeles, CA, USA); Alyssa Davis (New York City, NY, USA), and more. He has been included in institutional exhibitions at Sculpture Center (Brooklyn, NY, USA) and the Zilkha Museum at Wesleyan University (Middleton, CT, USA).

He has been profiled in the Art and America New Talent Issue, Cultured, Artforum, LatinX Journal, ARTNews, The Brooklyn Rail, and more.

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Eva & Franco Mattes

b. Brescia, Italy, 1976

Live and Work in New York City and Brescia

Eva & Franco Mattes were among the first artists to use the internet to create art, and with works like *Life Sharing* (2003), they helped define the medium. Through videos, installations, sculptures and online interventions, their work responds to and dissects our contemporary networked condition, always approaching the ethics and politics of life online with a darkly comedic edge.

Eva and Franco's first solo exhibition with the gallery, *J8~g#|;Net. Art{-^s1*, was in May 2024. They have had solo exhibitions with Carroll/Fletcher (London, UK); Postmasters Gallery (New York, NY, USA); Fotomuseum Winterthur (Winterthur, Switzerland); Appalazzo Gallery (Brescia, Italy) and more.

They have been included in group and two-person exhibitions at the 49th Venice Biennale (Venice, Italy); KW Institute for Contemporary Art (Berlin, Germany); New Museum (New York, NY, USA); MoCA (Busan, South Korea); The Shenzhen Museum of Contemporary Art (Shenzhen, China); Museum of the Moving Image (New York, NY, USA); Whitechapel Gallery (London, UK); MoMA PS1 (New York, NY, USA); Artists Space (New York, NY, USA); and more.

Their work is included in public collections at The San Francisco Museum of Modern Art (San Francisco, CA, USA); The Walker Art Center (Minneapolis, MN, USA); the Museum of the Moving Image (New York, NY, USA); Galleria d'Arte Moderna e Contemporanea di Bergamo (Bergamo, Italy); The Bass Museum of Art (Miami, FL, USA); Museo Extremeño e Iberoamericano de Arte Contemporáneo (Badajoz, Spain); Fotomuseum Winterthur (Winterthur, Switzerland); and more.

They have been profiled in *Vogue Italia*, *The New York Times*, *Artforum*, *Flash Art*, *ArtReview*, *Art in America*, *The Guardian*, *Artnet News*, *Elephant*, *Hyperallergic*, *ARTnews*, *Mousse Magazine*, *e-flux*, *Frieze*, *C41 Magazine*; and more.

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Robyn Tsinnajinnie

b. Tinian, NM, 1994

Lives and works in Santa Fe, NM

Robyn Tsinnajinnie is a Navajo painter of Native American women's selves, strategies, and desires. The women that populate Tsinnajinnie's chromatic, high-contrast pictures show up with cheeky deadpans, secrets, lies, and bright ideas, dodging rigid expectations of womanliness. Tsinnajinnie paints the most minute details of their various locations - tiny words on chip bag labels in the vending machine, the smallest buttons and the slightest swirls of clothing on the laundromat washing machine - acknowledging the full context of their resistances.

Tsinnajinnie is in public collections at The Museum of Contemporary Native Arts (Santa Fe, NM, USA) and the Mattatuck Museum of Art (Waterbury, CT, USA). She has had solo exhibitions with K Art Gallery (Buffalo, NY, USA), and has been included in group exhibitions at FaraHNHeight Fine Art Gallery (Santa Fe, NM, USA); Harwood Art Center (Albuquerque, NM, USA), and Art Basel Miami Beach. Her first presentation with Gallery Kendra Jayne Patrick was a two-person exhibition with Manuela Morales Délano last fall.

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Qualeasha Wood

B. 1996 Long Branch, New Jersey

Lives in and works in Philadelphia, PA

Qualeasha Wood is a textile artist whose work contemplates realities around black female embodiment that do and might exist. Inspired by a familial relationship to textiles, queer craft, Microsoft Paint and internet avatars, Wood's tufted and tapestry pieces mesh traditional craft and contemporary technological materials. Together, Qualeasha navigates both an Internet environment saturated in Black Femme figures and culture, and a political and economic environment holding that embodiment at the margins. Like the vast majority of her age-peers, Wood has operated one mortal and multiple digital avatars since pre-adolescence. For her, what are intuitive combinations of analog and cybernetic compositional processes, make for a plainly contemporary exploration of Black American Femme ontology.

Wood's work is in public collections at The Metropolitan Museum of Art (New York, NY, USA); The Museum of Fine Arts, Houston (Houston, TX, USA); The Studio Museum in Harlem (New York, NY, USA); The Rennie Collection (Vancouver, British Columbia, Canada); The Lumpkin-Boccuzzi Collection (New York, NY, USA); The Dean Collection (New York, NY, USA); and RISD Museum (Providence, RI, USA).

Qualeasha has exhibited at The Metropolitan Museum of Art (New York, NY, USA); Brooklyn Museum (Brooklyn, NY, USA); The High Museum of Art (Atlanta, GA, USA); School of the Art Institute of Chicago (Chicago, IL, USA); Kendra Jayne Patrick (New York, NY, USA); Pippy Houldsworth Gallery (London, UK); Hauser and Wirth (New York, NY, USA); CANADA gallery (New York, NY, USA); the Trout Museum of Art (Appleton, WI, USA); Kendra Jayne Patrick for Metro Pictures (New York, NY, USA); Cooper Cole (Toronto, ON, Canada); New Image Art (Los Angeles, CA); Gaa Gallery (Provincetown, MA, USA); and more.

She and her work have been featured in The New York Times, Artnet, The Art Newspaper, the Artsy Vanguard 2023, ARTNews, Vanity Fair, Galerie magazine, Missy magazine, DAZED magazine, Office Magazine, Mousse magazine, The Guardian, Harper's Bazaar, W Magazine, Cultured Magazine, ARTnews, Art in America, The New Yorker, and many more.