

Johnny Abrahams' paintings are abstractions that refer to form, structure, and architecture. Composed of thick impasto paint resulting in surfaces that have a seductive, vinyl-like quality. The tooth of his custom made brushes leaves thick reliefs of oil paint stratified on the tall canvases. These strokes are met with exacting vertical and curvilinear voids that reveal the raw canvas beneath. His smaller, more intimate paintings subtly reveal a surface textured with the nubby irregularity of the burlap, and thick paint acting as a record of the unpredictable rubbing of the oil stick. Colorful underpainting pushes through to the surface where adjacent colors meet in a soft, blended haze. Deceptively simple, Abrahams' paintings are charged with imperfection. Much of the energy in these paintings can be discovered in the collision of their precision with their tolerance for play.

Abrahams was born in 1979 in Tacoma, WA and currently lives and works out of London. The artist's recent solo exhibitions include Sympatheia, Vigo Gallery (London, 2024); Therapy Apple, Vigo Gallery (London, 2023); Will it get some wind for the sails, Sunday-S Gallery (Copenhagen, 2023); Dog's Dinner, Jack Hanley Gallery (New York, 2023); and Primaries, Romer Young Gallery (San Francisco, 2022). He has shown his work extensively in both solo and group presentations across the globe.

Elise Ferguson uses pattern and color, along with a range of process-driven approaches and modern materials, to create works based on mathematical puzzles and geometric variations that land somewhere at the intersection of painting, sculpture and printmaking. Using pigmented plaster on panel, the plaster is painstakingly trowelled on - layer upon layer to nearly sculptural levels, in the end building up as many as 30 layers. A buildup of glitches is created, resulting in works that embrace their inherent materiality and celebrate their irregularity. The results are beautiful works that reflect the artist's intuitive use of geometry.

Ferguson was born in 1964 in Richmond, VA. She earned her MFA from The University of Illinois, Chicago in 1995, and her BFA from The School of Art Institute of Chicago in 1988. Her work has been exhibited extensively nationally and internationally, with recent solo exhibitions at Shrine Gallery, Romer Young Gallery, 57W57 Arts, Halsey McKay, and Barton College Art Galleries, amongst others. Selected group exhibitions include Massey Klein, Illinois State University, Able Baker Contemporary, Dieu Donné Papermill and Johannes Vogt Gallery, amongst others. Awards and Residencies include the 2018 Dieu Donne Paper Variables Artist, the 2014 Northern Trust Purchase Prize - Expo Chicago, Artist-in-Residence: Illinois State University, SIU-Carbondale, University Museum: Merit Award, MacDowell Colony and the Socrates Sculpture Park Residency. Her work has been featured in The New York Times, Artforum, The Wall Street Journal, Contemporary Magazine, Interior Design, Art on Paper, Modern Painters and Art News, amongst others.

Sarah Hotchkiss makes "geometric paintings that reference found graphics like board games, puzzles, book covers, calibration patterns and optical illusions. Drawn to imagery that may serve a utilitarian function, but inadvertently doubles as art, her acrylic, gouache and Flashe paintings use hard-edged graphic qualities and color combinations that result in scintillating optical effects. The pieces don't conceal their origins, but playfully build their own systems of self-contained logic that are pleasurable to untangle."

Hotchkiss was born in 1985 in Los Angeles, CA. She received her B.A. from Brown University, and M.F.A. from California College of the Arts. She is a San Francisco-based artist and the senior associate editor for

KQED Arts & Culture. Recent projects include a two-person show at Oakland's Royal NoneSuch Gallery and Space Travel Sci-Fi Style, a performative lecture at the Exploratorium. Her work has been featured in the San Francisco Arts Commission's public art program, and in group shows at Friends Indeed, San Francisco; Cheymore Gallery, Tuxedo Park; Guerrero Gallery, San Francisco; and Hunter East Harlem Gallery; New York. She has attended residencies at Skowhegan, ACRE and the Vermont Studio Center. She watches a lot of science fiction, which she reviews in the semi-regular publication Sci-Fi Sundays. In 2019 she received the Dorothea & Leo Rabkin Foundation grant for arts journalism.

Kevin Umaña's hybrid paintings merge glazed ceramics and painting on canvas, extending his previous concentration on abstract geometric paintings. Umaña's affinity for architecture, design and color theory informs the distinct patterns and repetitive structures that create a sense of rhythm in each painting. His recent work investigates the history of the Pipil people—the Indigenous group of his family ancestry—native to the western and central areas of present-day El Salvador. Fusing together conflicting styles, his textured, abstract representations evoke specific places from his childhood, memories of nature, beaches, plants, construction materials, food and religion.

Umaña was born in 1989 in El Salvador and grew up in El Salvador and Los Angeles. He received a BFA from San Francisco State University in 2014 and lives and works in Brooklyn, NY. He has completed residencies at the Josef and Anni Albers Foundation (2024); Sharpe-Walentas Studio Program (2023-24); Archie Bray Foundation for the Ceramic Arts, Helena, MT (2023); The Center for Book Arts, New York (2019); Plop Residency, London, England (2018); and SIM Residency, Reykjavik, Iceland (2018). His work was featured in "Pattern Recognition," curated by Amy Lincoln at Sperone Westwater in 2022. Institutions owning his work include The United Nations Art Collection, New York; Everson Museum of Art, Syracuse, NY; Munson, Utica, NY; Fidelity Mutual Funds Collection; Center for Book Arts Library, New York; and The Marin Museum of Contemporary Art, Novato, CA.

Nancy White's aesthetic is the complexity of seeing, especially the elasticity of color. This new selection of paintings explores the relationship between complementary colors, a marked shift away from her almost monochromatic paintings of the past. Yellows sit against pale lavenders; reds pop up against soft greens and teal blues butt up to orangish hues. White plays with the contrast between light and dark, a vibrant tension that allows discrete areas to glow with intense color. Her colorscape practice a kind of formal restraint, one that quietly flirts with the viewer's perception as to whether they are seeing a world at dusk or dawn. The artist works through many drawings and color studies before beginning the final painting. Colors are mixed and remixed. Lines, angles, and curves tilt and shift. Painted freehand, White's hard-edge, strange but perhaps recognizable forms, appear to float or be three dimensional but they are not rendered. "As I work I am looking for how the entire painting locks together, how each form relies on all the others. The object is to build a world within the paintings that allows myself and others many ways to engage with it."

Nancy White's was born in 1948 in Boston, MA. She received her BFA from School of the Museum of Fine Arts, Boston, MA. She has been exhibited in solo exhibitions at Romer Young Gallery, San Francisco, CA; Jancar Jones Gallery, San Francisco and Los Angeles, CA; Steven Zevitas Gallery, Boston, MA; and Takada Gallery, San Francisco, CA. Group exhibitions include Schneider Museum of Art, Ashland, OR; Transmitter Gallery, Brooklyn, NY; the Palo Alto Art Center, Palo Alto; UC Berkeley Museum of Art, Berkeley CA;

2nd Floor Projects and Anglim Trimble Gallery, San Francisco, CA; the San Jose Institute of Contemporary, San Jose, CA; Higgins Art Gallery, Barnstable, MA; Pacific Northwest College of Art, Portland, OR; Los Gatos Art Museum, Los Gatos, CA; Busdori, Tokyo, Japan; and Paris Concret, Paris, France. Her work can be found in the collections of the UC Berkeley Art Museum, the Fine Arts Museums of San Francisco and the Crocker Museum, Sacramento, CA.