

CHOZICK FAMILY ART GALLERY

NADA New York

Booth B115

The Starrett-Lehigh Building, 601 West 26th Street, New York, NY

May 7 - 11, 2025



Chozick Family Art Gallery is thrilled to announce our participation in the 2025 edition of NADA New York, marking the gallery's first presentation at an art fair. Our installation takes a thematic approach highlighting artworks that discuss seasonality, transition, and new beginnings. The presentation will include new and recent works by **Annie Bielski**, **Raphael Griswold**, **Sara Jimenez**, **Sofía del Mar Collins**, and **Andrea McGinty**.

Annie Bielski (b. 1990, Toledo, OH) works across painting, drawing, and now sculpture, portraying time and movement through still abstract imagery. Her innovative processes employ different types of paint, markers, and dye, culminating in layers which reveal and conceal what is underneath. As a result the viewer is invited to watch her process unfold on the surface. At NADA New York we will present a large-scale painting, roughly the dimensions of the artist's height and wingspan which demonstrates Bielski's exuberant color palette and dynamic language of abstraction. Like many of Bielski's works this painting is derived from a personal anecdote. The title *Sunsets are Potentially Fabulous* comes from conversation surrounding a dinner invitation. For Bielski, this piece feels shell-like, underwater, and celebratory.

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Sofía del Mar Collins (b. 1995, San Juan, Puerto Rico) has become known for her hand dyed textile paintings which are inspired by the lush Caribbean landscape, *particularly its rich wetlands*. The artist has a deep connection to nature and she creates her own pigments *from botanical sources*, bringing the earth further into her work through material. Each piece is a meditation on space and circularities, echoing the blurred boundaries of birth in decay present in natural landscapes. The paintings maintain a dynamic fluidity which speaks to the artist's actions and gestures against fractalized geometric compositions that put into play color theory explorations. In a developing line of work del Mar Collins currently considers symbology in the form of letters. The artist incorporates *for example* shapes that resemble the letters T and O into her works, recalling the ornate first letters in illuminated manuscripts. She selected these letters in particular for their formal connection to the body, and the poetic potential of the shapes.

Raphael Griswold (b. 1984 in Boston, MA) considers how specific "sites" (defined broadly as places) express military/industrial power through their forms and histories. Griswold works on and with paper to depict images dredged up through a combination of historical research, oral history, and on-site exploration. For NADA New York Griswold will present works from his *Assignment* series, a body of work that began in 2008. Each drawing begins as a simple sketch of wherever he is standing, made with whatever drawing tool he has at hand. Later he complete the drawings by coloring them in from memory, working in 30 minute intervals until finished. Of the series Griswold states "I relate to drawing as a method of recording; these drawings are a record of my movements. Drawing also elongates moments and enables noticing; these drawings fix the details of a memory (or prove the fallibility of memory.)" **Griswold will open his first solo exhibition with the gallery on May 27, 2025.**

Sara Jimenez (b. 1984, London, Ontario) will present new wall works from her *Stellar Channels* series. Here Jimenez has created interspecies ceramic forms, referencing constellations, ancient Filipino designs, and mythological creatures from Filipino folklore. She is interested in creating sculptures that sit in between animal, human and plant, sentient beings that are not limited to one kind of body. She is also interested in having these forms come from a lineage of visual culture from her ancestral country, the Philippines. The constellations referenced are the shapes that were seen by ancient Southeast Asian way-finders, used for navigating the Pacific as well as for harvest. The geometric designs reference precolonial ornamentation from textiles, jewelry and amulets of the Philippines prior to European contact. Some questions she thinks about are, "How do we learn how to move through the world? How does one's sense of self change when a "country of origin" is not bound by contemporary borders? What does it mean when we re-orient to celestial bodies for a sense of time and place?"

Finally, **Andrea McGinty** (b. 1985, Sunset, FL) will present a series of new sculptures. Empty terracotta planters weathered with dirt from prior plantings are filled to the brim with epoxy resin to create the illusion of water. These meditative pools harken the end of

the gardening season as we empty vessels in preparation for winter with hope of rebirth once spring has returned. Floating in each pot are basic wholesome ingredients one would choose to nourish a family, like grapes, lettuce, a fried egg, and sliced bread, or pine trees that are planted to protect the home from winter storms (a "shelter belt"). Sustenance and safety flooded with water, the vessels simultaneously call to mind natural abundance and threatened catastrophe. Each nonsensical pairing is at once both surrealistic and literal, present and nostalgic, humorous and ominous.

Images: (left) detail of Annie Bielski, *Sunsets are potentially fabulous*, 2024. Acrylic, wax, crayon on canvas, 66 x 54 in (167.6 x 137.2 cm); (right) Raphael Griswold *Freedom Tower from Meadowlands, NJ (w/Ali)*, 2016-2019. Graphite, inkjet print, watercolor, colored pencil, oil pastel, on paper, 9 3/4 in x 9 3/4 in (24.8 x 24.8 cm)

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