

Fruit and Fruition

Curated by Angela Heisch

28 June - 9 August 2024
54 White Street, New York, NY (US)



GRIMM is pleased to present *Fruit and Fruition*, a group exhibition curated by artist Angela Heisch taking place at the New York gallery, opening 28 June. The exhibition brings together a group of artists whose work is founded in formal abstraction and aims to explore memory and emotion as well as the conscious and subconscious mind. The title, *Fruit and Fruition*, illustrates objects and forms (fruit) and the development or action (fruition) that these forms undergo.

Mining memories and history, this group of artists welcomes the viewer into their psyche and aims to bridge psychological landscapes with the physical form. Ranging from the purely abstract to figurative and objective painting, each of these artists is guided by their penchant for abstraction and their openness to chance and possibility in outcome.

In conceptualizing this exhibition, Heisch considered how she approaches her own work; leading with feeling and initial concept, while aiming to capture the moment at which physical form takes hold. Leaving thoughts and questions unanswered, participating artists embrace process-driven, open-ended imagery.

In doing so, they tap into their own distinct visual languages, which Heisch describes as an “alphabet of form that you build up over the years, pulling from the library of your world.” Heisch further notes that the process of mining one’s memory, whether conscious or subconscious, lends itself to a sense of formation and assembly.

Surrealism plays largely in the depiction of the psychological landscape while overwhelmingly dark, moody tones reflect the solitude and quietness of the artist’s psyche. Artists like Alessandro Keegan, Alicia Adamerovich, Carl d’Alvia and John Newman root their work in physical, concrete forms while artists like Heisch, Francesca Mollett and Stella Zhong tend towards gestural abstraction, leaning, to varying degrees, into Abstract Expressionism.

Simultaneously drawn to a sense of wonderment and familiarity, each of these artists leave viewers with more questions than answers. Ultimately, these works act as mirrors, as we latch onto visual allusions that we recognize and that reflect our own thoughts back onto us.

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About the artists:

Alicia Aderamovich's (b. 1989, Latrobe, PA, US) practice responds both to the natural world and that of science fiction. Her paintings and drawings are populated by twisting biomorphic forms that cast ink-black shadows or radiate with bright white internal light.

Carl D'Alvia (b. 1965, Sleepy Hollow, NY, US) is a sculptor whose bronze, marble, and post-pop resin sculptures range from the abstract and geometric to the figurative and anthropomorphic. His work often explores dichotomies such as minimal/ornate, hard/soft, animate/inanimate, and comic/tragic.

Dominique Fung's (b. 1987, Ottawa, ON, CA) surrealist paintings explore the subliminal territory in which tradition, memory, and legacy seep through our collective subconscious. Fung uses a sensuous palate, glossy finishes, and humor to draw the viewer into her paintings. A second-generation Chinese-Canadian painter, her work aims to recast problematic notions and cultural tropes, while lending agency to her subjects and reviving overlooked and forgotten stories.

Daniel Giordano (b. 1988, Poughkeepsie, NY, US) mines family history and memories from his upbringing in Newburgh, New York to create both intimate objects and large-scale constructions. Materials are particularly important to Giordano, who notes that he considers his sculptures to be like reliquaries.

Angela Heisch (b. 1989, Auckland, NZ) composes paintings of repeated motifs, curving forms, and delicate, gestural lines. Drawing inspiration from organic bodies, patterns in nature, and the cosmos, Heisch's paintings are infused with waves of energy and tension, capturing triumphant yet fleeting moments of balance and stillness.

Alessandro Keegan's (b. 1980, Nyack, NY, US) works are windows into psychological realms made of abstracted geometric and organic imagery that are brought to life by unexpected color palettes. Suggestive of alchemical laboratories, futuristic encounters, and the mysterious physics of another dimension, this imagery is inspired by the artist's visionary experiences.

Li Hei Di (b. 1997, Shenyang, CN) captures seduction and flirtation in the fluid application of paint on canvas. Organic subject matter becomes abstract, submerged beneath painted veils or membranes. In Li's painting different worlds co-exist; the dream-like spaces of their canvases are in constant flux, guided by desire and emotion.

Kristy Luck's (b. 1985, Woodstock, IL, US) paintings are windows into psychological spaces in which forms emerge from fluid gestures and rich colors. Building upon sketches, her surreal landscapes evoke a subconscious understanding of space and objects.

Marin Majić's (b. 1979, Frankfurt, DE) powerfully atmospheric paintings distill moments of narrative friction within his dreamlike, imagined world. Through the dark leaves of Majić's verdant environments, figures appear in a series of entanglements concerning themes such as intimacy, isolation, and power.

Francesca Mollett (b. 1991, Bristol, UK) makes abstract paintings that react to space and context. Her works are reflections of light and surface formed through a fluid yet precise process. Compositions evolve by extracting observations from an image, which transforms in a practice of analyzing the shifting passages of paint as tension between luminosity and solidity develops.

Erin Jane Nelson's (b. 1989, Neenah, WI, US) work is grounded in photography sourced from her personal archive of found and original images. She often works serially, with each project delving into new conceptual frameworks as far ranging as regional histories of the Southern barrier islands, formative personal relationships, spirituality as a process of mourning and healing, and science fiction narratives.

John Newman (b. 1952, Flushing, NY, US) makes art objects that are unlike any other—complex in material and form yet modest in scale, these highly colored and intricate sculptures are assembled out of a mash-up of handmade parts that celebrate process, experiment, and Newman's idiosyncratic way of observing the world.

Pauline Shaw (b. 1988, Kirkland, WA, US) is a multidisciplinary artist recognized for her large-scale felted tapestries that synthesize inquiries into the nature and limits of the body, cultural inheritance, science, and mysticism.

Kevin Umaña's (b. 1989, Los Angeles, CA, US) 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 where the artist lived during his youth. Each work is inspired by distinct recollections of native plants, community beaches and landscapes, local cuisine and religious experiences.

Stella Zhong's (b. 1993, Shenzhen, CN) sculptural environments are vast and stark, registered by scarcely visible objects in quiet chaos. Making tactile the cosmic and infinitesimal at once, Zhong's acute scale-shift magnifies solitude and connectivity, refracting contemporary experiences—simultaneity, alienation, existential humor and uncertainty—shared yet ultimately incurving.

With special thanks to all participating artists and their representing galleries.

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