



# THE FIRST TEN YEARS

DENNY GALLERY

NEW YORK

ARTISTS:

AMANDA VALDEZ  
SEAN FADER  
MICHAEL MANDIBERG  
PAULA WILSON  
SCOTT ANDERSON  
JESSIE EDELMAN  
ANDY WOLL  
DANA SHERWOOD  
ANN SHELTON  
JEREMY COUILLARD  
SHEIDA SOLEIMANI  
JUDY LEDGERWOOD  
AMIR H. FALLAH  
FUTURE RETRIEVAL  
STEPHEN THORPE  
DAMIEN H. DING

JULY 6 - AUGUST 18, 2023

39 Lispenard St, New York, NY

# THE FIRST TEN YEARS



Our exhibition *The First Ten Years*, opening July 6 and running through August 18, 2023, celebrates the gallery's first decade. Denny Gallery first opened its doors in January 2013 at a space on Broome Street, in the Lower East Side, New York City. In 2019 the gallery was one of the early adopters moving to Tribeca and concurrently opened a space in Hong Kong, building an enduring reputation across the United States and in Asia with a global roster of artists. To mark this first decade, the gallery will present a group exhibition of our represented artists that remembers outstanding exhibitions from each of our first ten years while simultaneously looking to the gallery's future.



## AMANDA VALDEZ

**Amanda Valdez (b. 1982)** received her MFA from Hunter College in New York City and BFA from The School of the Art Institute of Chicago. Her recent solo exhibitions include: *here nor there*, Denny Gallery (Hong Kong), *Breaking Wave*, the Danforth Gallery, University of Maine (Augusta, ME), *The Deep Way*, the Landing (Los Angeles, CA), *Gratitude*, Denny Dimin Gallery (New York, NY), *Piecework*, The Heckscher Museum of Art (Huntington, NY), *Rattle Around*, KOKI Arts (Tokyo, Japan), *Ladies' Night* at the Mead Art Museum at Amherst College (Amherst, MA). Valdez's work is included in the collections of the Heckscher Museum of Art (Huntington, NY), Mead Art Museum at Amherst College (Amherst, MA), Davis Museum at Wellesley College (Wellesley, MA) and Time Equities Inc. (New York, NY). Following her residency at the New Roots Foundation in Guatemala, her large woven tapestry, *Full Tanit*, was acquired to be part of the Permanent Collection of the US Embassy, Guatemala City; Art in Embassies, US Department of State. Valdez has received prestigious artist residencies at the Joan Mitchell Foundation, Bemis Center for Contemporary Arts, Byrdcliffe, MacDowell Colony, and Yaddo. She has received grants from the Joan Mitchell Foundation and the New York Foundation for the Arts. Valdez's work has been featured and reviewed in *Artforum*, *LA Times*, *Brooklyn Rail*, *Whitewall*, *Newsday*, *Galerie Magazine*, *ARTNews*, *Forbes*, *Paper Magazine*, and *The Stranger*. Amanda Valdez is represented by Denny Gallery (New York) and the Landing (Los Angeles).



**Amanda Valdez**

*Good to be King*, 2011  
Fabric, Acrylic And Canvas  
72 x 84 x 2 in  
183 x 213 x 5 cm

# THE FIRST TEN YEARS

## Literature / Publications

Neely, Evan, Review of "Amanda Valdez: Taste of Us," *Dossier*, 2013.

Freiman, Lisa, "Amanda Valdez: Time Traveler," *Gratitude*, Exhibition Catalog, Denny Dimin Gallery, 2021.

## Exhibition History

*Amanda Valdez: Taste of Us.* January 11 - February 17, 2013, Denny Gallery, New York, NY.

*El Regreso de los Dinosaurios.* 2012, Abron Art Center, New York, NY.

*Hunter MFA Thesis Exhibition: And There Will Be Trouble.* 2011, Times Square Gallery, Hunter College, New York, NY.



Right after graduate school, before setting off for a residency at McDowell Colony, I started my relationship with Elizabeth by showing her my work out of a storage locker. My connection with her only grew deeper when she and a dear friend helped me clear that same space out after it was flooded in Hurricane Sandy. I was back in the city, I had a new studio where all my current work was for our first show together, but everything else I owned and my artistic history was in that flood. That first show, *Taste of Us*, opening six weeks after the flood was a new beginning on so many levels. I count myself lucky to have weathered many storms, felt the benefits of many growth cycles in my studio and within the gallery, and had Elizabeth as an enduring partner in the process of it all. The triumphs of many a good deals to celebrate, many a productive studio visits, and countless moments of her championing my work has me celebrating the ten year anniversary of Denny Gallery.

*Good To Be King* marks a powerful moment in my artistic history. This piece is a culmination in how I would come to understand my own process; finding trust in my creative impulses, that deep aquifer within me where my shapes form, and my ability to push my skill to what a painting would come to demand of me. Sewing the “throne” was the most arduous thing I had ever done in a painting, combining all 15 irregular blocked shapes, with canvas sewn in-between as if it was mortar, then situating and sewing the whole section into the larger canvas pushed me beyond my skill boundary. Despite the labor of this first task, I would position myself to denigrate the surface of it with the quick volatile expression of the paint. The risk of the moment leading to the triumph of the painting.

— Amanda Valdez, 2023



## SEAN FADER

**Sean Fader (b. 1979)** received an MFA from the School of the Art Institute of Chicago, an MA from the Maryland Institute College of Art in Baltimore, and a BFA from the New School in New York City.

Fader lives in New York City where he is an Assistant Professor at NYU's Tisch School of the Arts in the Department of Photography and Imaging. His work has been exhibited throughout the United States and internationally in Dubai, Canada, Mexico, and England. Recent exhibitions include: *Difference Machines: Technology and Identity in Contemporary Art* at the Buffalo AKG Art Museum (Buffalo, NY) traveling to the Beall Center for Art + Technology at the University of California (Irvine, CA), *Sugar* at Antenna Gallery (New Orleans, LA), *Contemporary Performance* at the Florida Museum of Photographic Arts (Tampa, FL), *Thirst/Trap* at Denny Dimin Gallery (New York, NY), *We Are People* at Galeria Labirynt (Lublin, Poland), *Apparatus for a Utopian Image 2* at the Center for Contemporary Arts (Prague, CZ), *Picture Yourself: Selfies, Cellphones, and the Digital Age* at the College of Wooster Art Museum (Wooster OH), *Drama Queer: seducing social change* at the Queer Arts Festival (Vancouver, Canada). Fader has been awarded prestigious residencies at Loghaven (Knoxville, TN), Stove Works (Chattanooga, TN), The Elizabeth Foundation for the Arts (New York, NY), Art Omi (Ghent, NY), Center for Contemporary Arts Prague (Prague, CZ), and GlogauAIR (Berlin, Germany). Fader was awarded the Catalyst Support Grant through MASS Design Public Memory and Memorial Lab in Boston, the Mellon Fellow for Community Engaged Scholarship at Tulane University, and was named a NYFA Fellow in 2013 and A Blade of Grass Fellow for 2012-2013. He received Magenta Foundation's Flash Forward Award for Emerging Photographers in 2012. His work has been featured in *Bomb Magazine*, *The British Journal of Photography*, *MOMUS*, *Hyperallergic*, *Art F City*, *The Huffington Post*, and *Slate*. Sean Fader is represented by Denny Gallery (New York).



### Sean Fader

*Backdrop for the Rebirth of the Collective Author ("There's a Whole Lot of Authorship Going On." - Richard Prince), 2014*

Inkjet print on canvas, selfie stick

66 x 99 in

168 x 251 cm

# THE FIRST TEN YEARS

## Literature / Publications

Getsy, David J., "Multiple Exposures: Sean Fader's #wishingpelt and Humor in Social Media Performance," *ASAP/Journal* 5, no. 3 (September 2020): 515-20.

Henry, Joseph, "Querying the New Appropriation Art: Is This Cynicism?" *Momus*, January 8, 2015.

Sutton, Benjamin, "A Young Artist Debuts at Gagosian, Thanks to Richard Prince," *Hyperallergic*, October 23, 2014.

## Exhibition History

*Share This! Appropriation After Cynicism*. December 14, 2014 - January 25, 2015, Denny Gallery, New York, NY.

*Transgressive Inversions + Identities*. Curated by AKArt, SPRING/BREAK Art Show, March 3 - 8, 2015, New York, NY.



40 likes

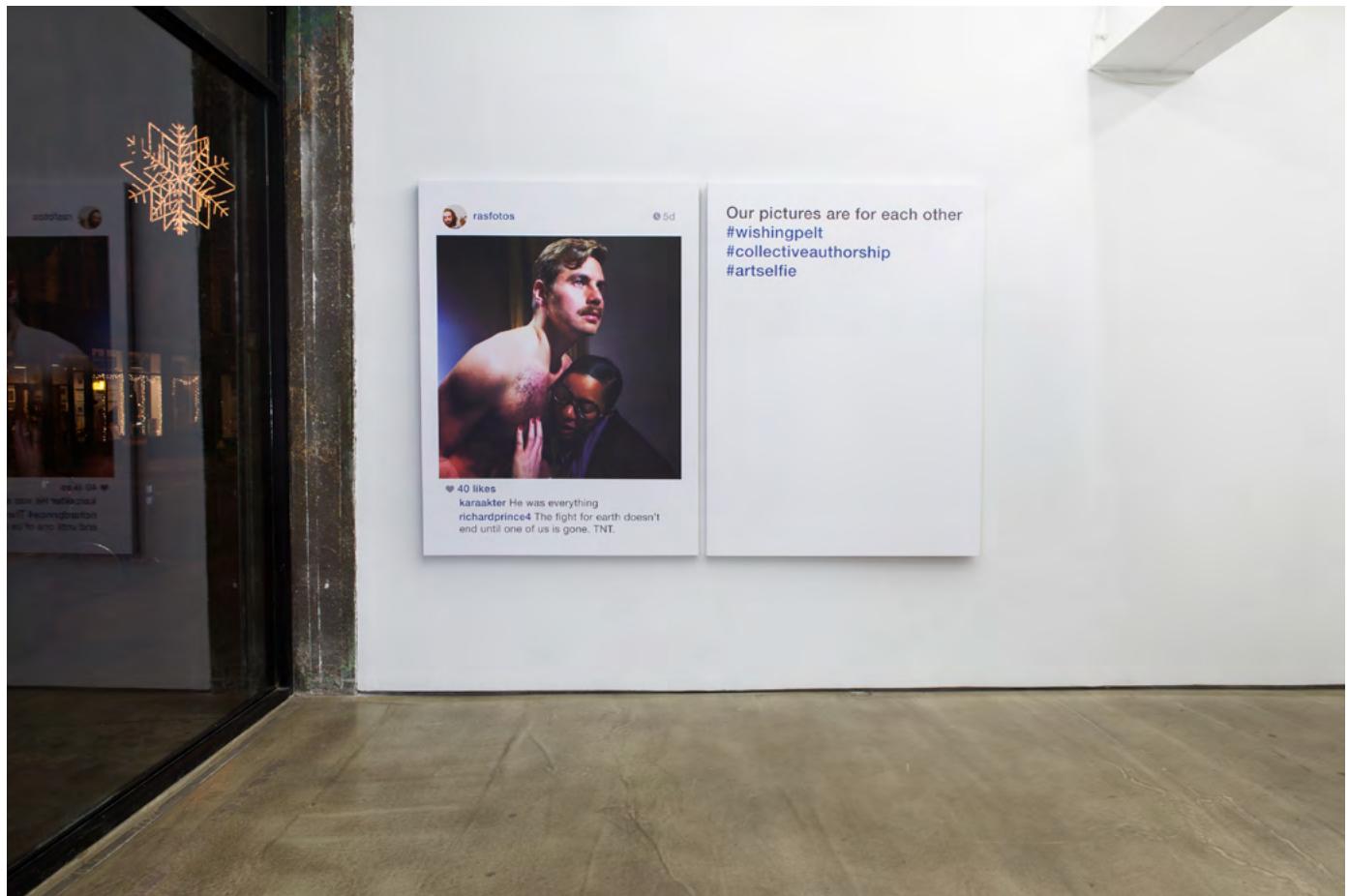
karaakter He was everything

richardprince4 The fight for earth do end until one of us is gone. TNT.

It's hard to imagine my life without Elizabeth and the gallery. In 2014 she curated my performance #wishingpelt at Spring Break. For #wishingpelt, I stood on a platform nearly motionless for 8-11 hours a day, and people were invited to make a wish on my chest hair. During the entire opening, there was a line of 75 people snaking into the hallway, and everyone was talking about it. It was a breakthrough moment in my career.

A year later, right after she had her first child, she called me to say she was doing a show about appropriation. An image of mine from #wishingpelt had been appropriated by Richard Prince. I responded by sending out a press release letting people know that my work was in a show at Gagosian organized by Richard Prince. I added Gagosian to my CV, and an interview with me on Hyperallergic went viral. She said, "Great, I want you to put something in the show, I'm coming to Bushwick to do some studio visits. Let's have lunch." I explained that I had not appropriated anyone, and that I didn't have work for the show. Over lunch, she was adamant I should make work for the show, and I agreed. For me, #wishingpelt was about a magical collaboration I had with the nearly two thousand visitors who came and wished and shared their dreams with me. It was not about the colonist idea of ownership that is Richard Prince's artistic practice. He grabbed a pic, put his name on it, and said it was his. It wasn't just a random photo. It was a performance I authored with a community of two thousand people. How dare he. So I wanted to take it back. The collector wasn't responding to me, and the rumor is Gagosian was not happy. So I paired the Prince version with an additional "painting". On the second piece, it says "Pictures are for each other #wishingpelt #collectiveauthorship #artselfie. I also added a few selfie sticks so people could take #artselfies with it. I even quoted Richard Prince in the title "Backdrop for the Rebirth of the Collective Author ("There's a Whole Lot of Authorship Going On." - Richard Prince)." The show was again a wild success.

— Sean Fader, 2023



*Share This! Appropriation After Cynicism*

December 14, 2014 - January 25, 2015  
261 Broome Street, New York, NY



## MICHAEL MANDIBERG

**Michael Mandiberg (b. 1977)** received an MFA from California Institute of the Arts and a BA from Brown University. Mandiberg is a Professor of Media Culture at the College of Staten Island/CUNY and is on the Doctoral Faculty at the CUNY Graduate Center. Mandiberg is also founder of the New York Arts Practicum and co-founder of the Art+Feminism Wikipedia. Mandiberg's projects have been presented at Whitney Museum of American Art (New York, NY), The Museum of Modern Art (New York, NY), Los Angeles County Museum of Art (Los Angeles, CA), The New Museum (New York, NY), Musée d'Art Moderne de la Ville de Paris (Paris, France), Denny Gallery (New York, NY), Art-in-Buildings Financial District (New York, NY), Project Space, Arizona State University Library/Museum (Tempe, AZ), Eyebeam (New York, NY), and Transmediale (Berlin, Germany) among others. Mandiberg's work is in the permanent collections of the Los Angeles County Museum of Art (Los Angeles, CA), Stedelijk Museum (Amsterdam, The Netherlands), and 21c Museum. Their work has been featured and reviewed in *Artforum*, *Art in America*, *ARTnews*, *The Brooklyn Rail*, *The New York Times*, *The New Yorker*, *Hyperallergic*, and *The Wall Street Journal*. Michael Mandiberg is represented by Denny Gallery (New York).



**Michael Mandiberg**

*SON, from Print Wikipedia, 2015*

A 7 volume limited edition artist set from the project

“Print Wikipedia”

9 1/2 x 12 x 6 in

23 x 31 x 15 cm

Edition of 5 plus 2 AP



**Michael Mandiberg**

*SEX, from Print Wikipedia, 2015*

A 3 volume limited edition artist set from the project

“Print Wikipedia”

9 1/2 x 5 x 6 in

24 x 13 x 15 cm

Edition of 5 plus 2 AP

# THE FIRST TEN YEARS

## Literature / Publications

Ghorashi, Hannah, "From Aaaaa! to ZZZap!: Michael Mandiberg on [Their] Plan to Print Wikipedia," *ARTNews*, November 18, 2019.

Greenberg, Will, "Ever Wonder what a \$500,000 Version of Wikipedia Would Look Like?" *Washington Post*, June 18, 2015.

Leung, Jennifer W., "Michael Mandiberg," *Artforum*, October, 2015, p 325-326.

O'Donnell, Jim, "This Is What Happens When You Try to Print Out the Entirety of Wikipedia," *Slate*, March 10, 2016.

Schuessler, Jennifer, "Print Wikipedia Reaches Final Entry," *The New York Times*, July 13, 2015.

Tan, Kristine, "Information Wants to Be Free?" *Art & Market*, May 11, 2022.

Walsh, Nicole, "Meet the Man Printing Wikipedia as a Book," *Vice Creator's Project*, June 18, 2015.

Yerebakan, Osman Can, *En Masse: Books Orchestrated*, Exhibition Catalog, The Center for Book Arts, 2017.

## Exhibition History

*Information Wants to be Free?: Art and the Internet*. March 25 - May 1, 2022, ADM Gallery, Nanyang Technological University, Singapore.

*En Masse: Books Orchestrated*. Curated by Osman Can Yerebakan, April 21 - July 1, 2017, Center for Book Arts, New York, NY.

*Michael Mandiberg: From Aaaaa! to ZZZap!*. June 18 - July 11, 2015, Denny Gallery, New York, NY.



Ten years ago, I had just returned from a residency in the Canadian Rockies and was completing the code that turned all of Wikipedia into books. The next year I was trying to find a place to show the work, but every gallerist and curator I spoke with said "This is an amazing project, I look forward to coming to your opening elsewhere." Around that time Elizabeth and Sean Fader invited me to be part of a group show about appropriation. Once the show was up, I told her about Print Wikipedia and asked her to brainstorm possible venues with me.

Elizabeth took the risk and showed the work. It opened to a feature story on the front page of the New York Times and closed to a review in Artforum. It was a turning point for me and for the gallery too. The following fall, after 8 years of work, I was able to complete FDIC Insured, with the gallery's support. Then the gallery supported me through projects with LACMA and The Whitney. I look forward to the next ten years!

— Michael Mandiberg, 2023



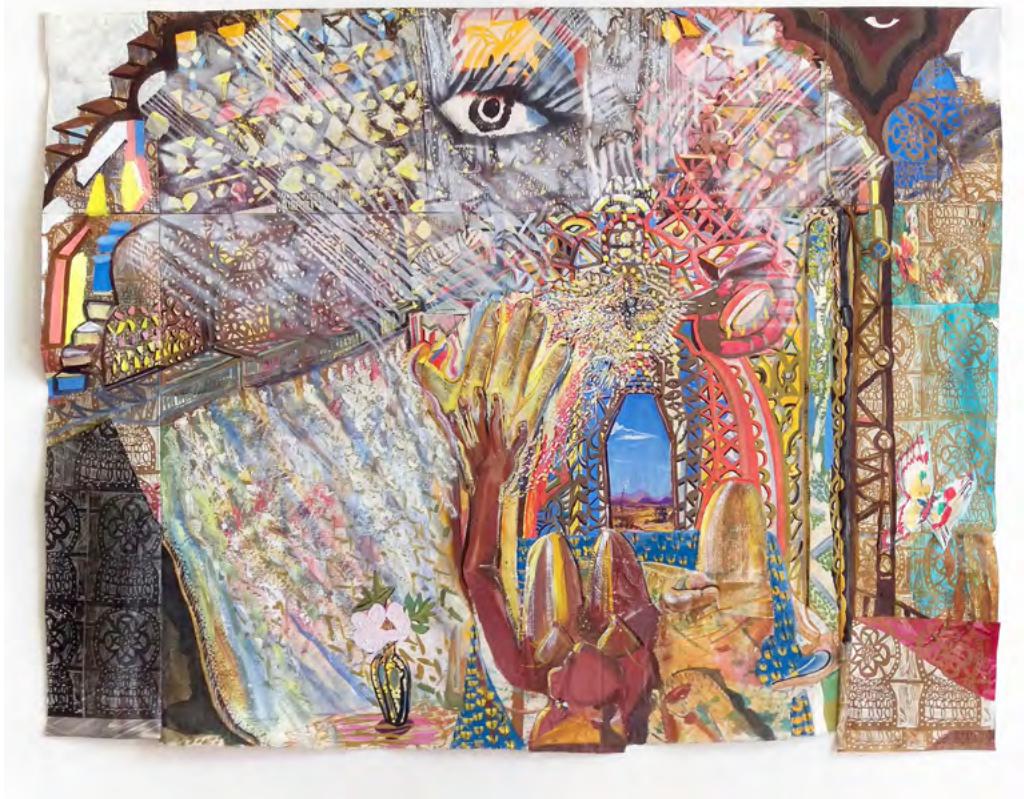
*From Aaaa! to ZZZap!*

June 18 - July 11, 2015  
261 Broome Street, New York, NY



## PAULA WILSON

**Paula Wilson (b. 1975)** received an MFA from Columbia and a BFA from Washington University in St. Louis, MO. She has participated in various museum exhibitions with solo and two person shows including: *Be Wild, Be Wilder* at Emerson Dorsch (Miami, FL), *Imago* at Denny Dimin Gallery (New York, NY), *Nicola López and Paula Wilson: Becoming Land* at the Albuquerque Museum (Albuquerque, NM), and *Plein Air* at Museum of Contemporary Art in Tucson (Tucson, AZ). Paula Wilson also has been included in exhibitions at Tufts University Art Galleries (Medford, MA), Skidmore College (Saratoga Springs, NY), Inside-Out Art Museum (Beijing, China), Postmasters Gallery (New York, NY), Weatherspoon Art Museum (Greensboro, NC), Contemporary Arts Museum Houston (Houston, TX), Zacheta National Gallery of Art (Warsaw, Poland), as well as four exhibitions at the Studio Museum in Harlem (New York, NY). Wilson's artwork is in many prestigious collections including: The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College (Saratoga Springs, NY), Colby College Museum of Art (Waterville, MA), The Studio Museum in Harlem (New York, NY) the New York Public Library (New York, NY), Yale University (New Haven, CT), Saatchi Gallery (London, UK), and The Fabric Workshop (Philadelphia, PA). Her work has been written about and featured in *The New Yorker*, *Bomb Magazine*, *Hyperallergic*, *Artforum*, *Artnet News* among others. Paula Wilson is represented by Denny Gallery (New York) and Emerson Dorsch (Miami).



**Paula Wilson**

*Open*, 2018

Ink (woodblock print), acrylic, spray paint, and oil  
on muslin and canvas

50 x 66 in

127 x 168 cm

# THE FIRST TEN YEARS

## Exhibition History

*The Light Becomes You.* November 29, 2018 - January 27, 2019, Denny Gallery, New York, NY.



In 2017, I first exhibited with Denny Gallery in *Unhomely*, a group show which drew on Homi Bhabha's postcolonial conception of the 'unhomely' as articulated in his 1992 essay "The World and the Home." This show, with a stellar group of artists, highlighted the gallery's commitment to intellectual depth, as it continues to provide an arena to consider the role of art and the gallery space within the politics of aesthetics and worldbuilding/unbuilding.

In 2007 I relocated from Bushwick, Brooklyn to Carrizozo - a railroad town of 942 people in the high desert plains of south central New Mexico. Over ten years later, I had my first solo show with Denny Gallery in their Lower East Side location. This was also my first solo offering in the city since 2007. I was excited that the gallery made the extra effort to exhibit an artist living in a rural community who had chosen a life away from the ease and networks of the metropolis. This exhibition, *The Light Becomes You*, featured the artwork *Living Monument* - a two-channel video, capturing on one channel found footage of the 2017 removal of P. G. T. Beauregard's Confederate equestrian statue in New Orleans. The second channel shows a performance, six months later, with me in face paint and a collaged and colorful tunic, dancing in a pensive and defiant state atop the remaining sculpture base.

In 2022 I had my second solo show with the gallery, titled *Imago*. The show, in their Tribeca space, integrated collaborative work with my husband Mike Lagg and received critical acclaim in *The New Yorker*, *The Nation*, and *New York Magazine* with Jerry Saltz writing: "The multimedia of "Imago" - constructions, paintings, prints, and a model of a studio/shotgun shack/Eden finds Paula Wilson staking a claim to being one of the most fascinating artists working."

— Paula Wilson, 2023



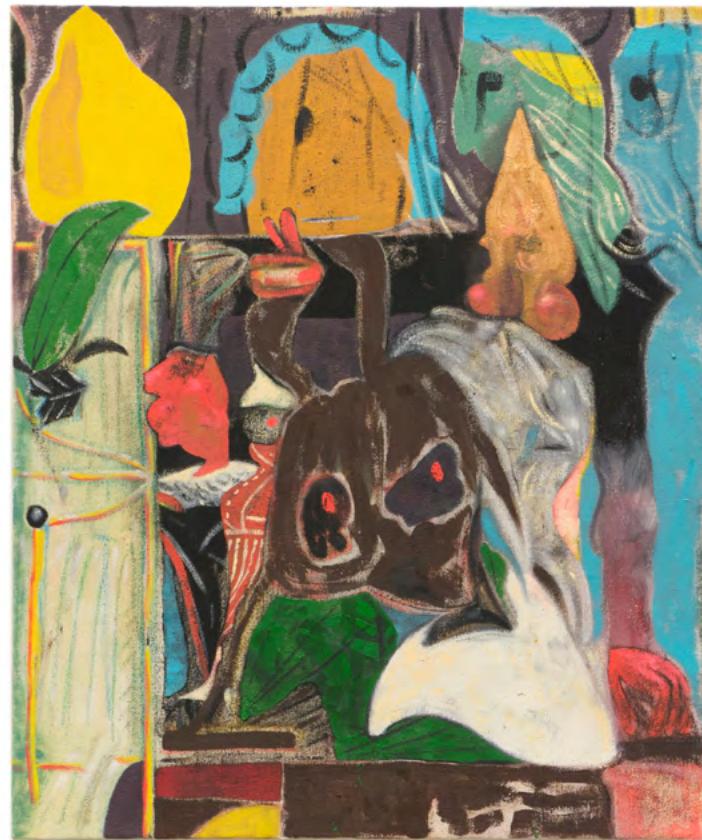
*Imago*

September 9 - October 29, 2022  
39 Lispenard St, New York, NY



## SCOTT ANDERSON

**Scott Anderson (b. 1973)** received his BFA from Kansas State University, his MFA from the University of Illinois at Urbana-Champaign, and attended Skowhegan School of Painting and Sculpture. Anderson is currently an Associate Professor of Painting and Drawing at University of New Mexico College of Fine Arts. His most recent solo and two person exhibitions include *Biotech* at Denny Dimin Gallery (New York, NY), *Streaming by Lamp and by Fire* at Denny Gallery (New York, NY), *Lovers and Thinkers* at Galerie Richard (Paris, France), and *Supper Club* at Nerman Museum of Contemporary Art (Overland Park, KS) among others. Anderson has participated in exhibitions at the Museum of Contemporary Art Chicago (Chicago, IL), the Parrish Art Museum (Water Mill, NY), The Andy Warhol Museum (Pittsburgh, PA), the Cranbrook Art Museum (Bloomfield Hills, MI), and Kavi Gupta Gallery (Chicago, IL). Anderson was the recipient of the Pollock-Krasner Foundation Grant and The William and Dorothy Yeck Award. His work has been featured in numerous publications including *Artforum*, *The New York Times*, *The Washington Post*, *The Los Angeles Times*, *The Chicago Tribune*, *Art Maze Magazine*, and *New American Paintings*. Scott Anderson is represented by Denny Gallery (New York).



**Scott Anderson**

*Good Attitude*, 2016

Oil and oil crayon on canvas

24 x 20 in

61 x 51 cm

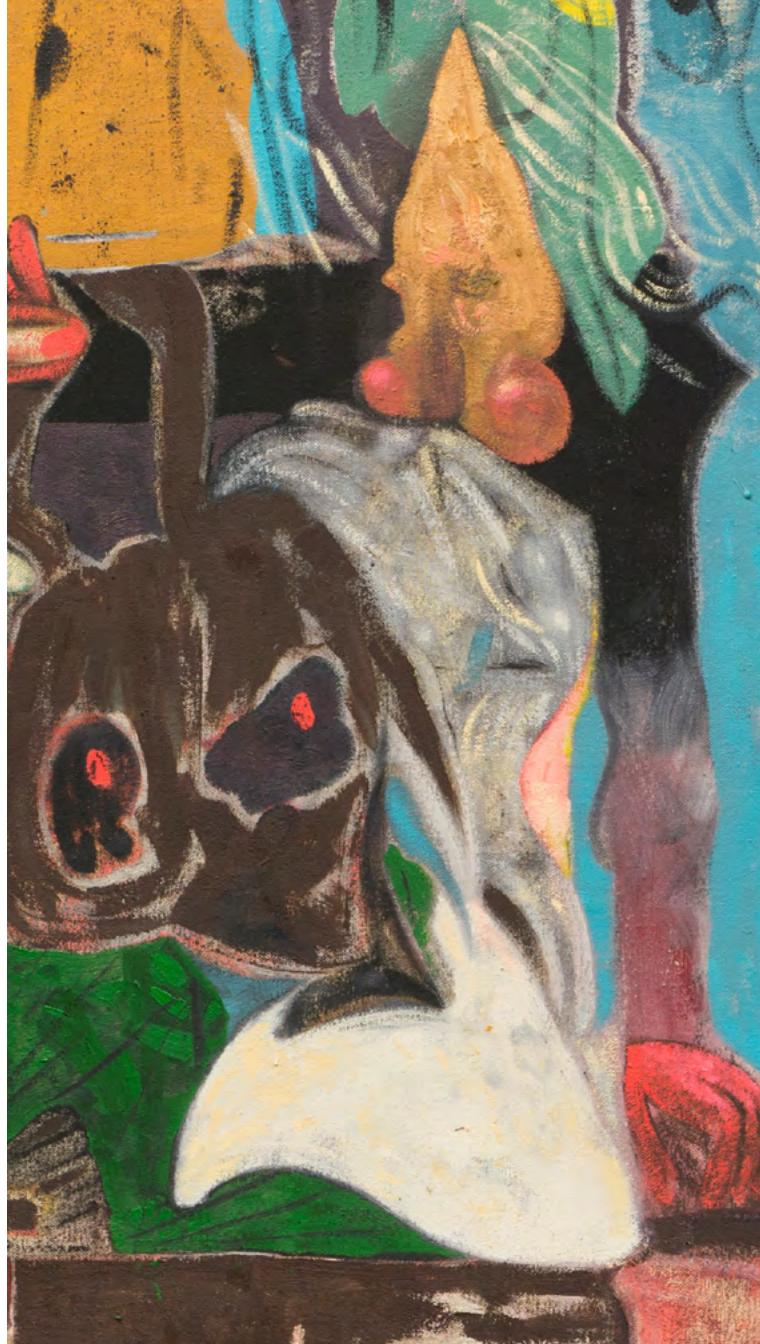
# THE FIRST TEN YEARS

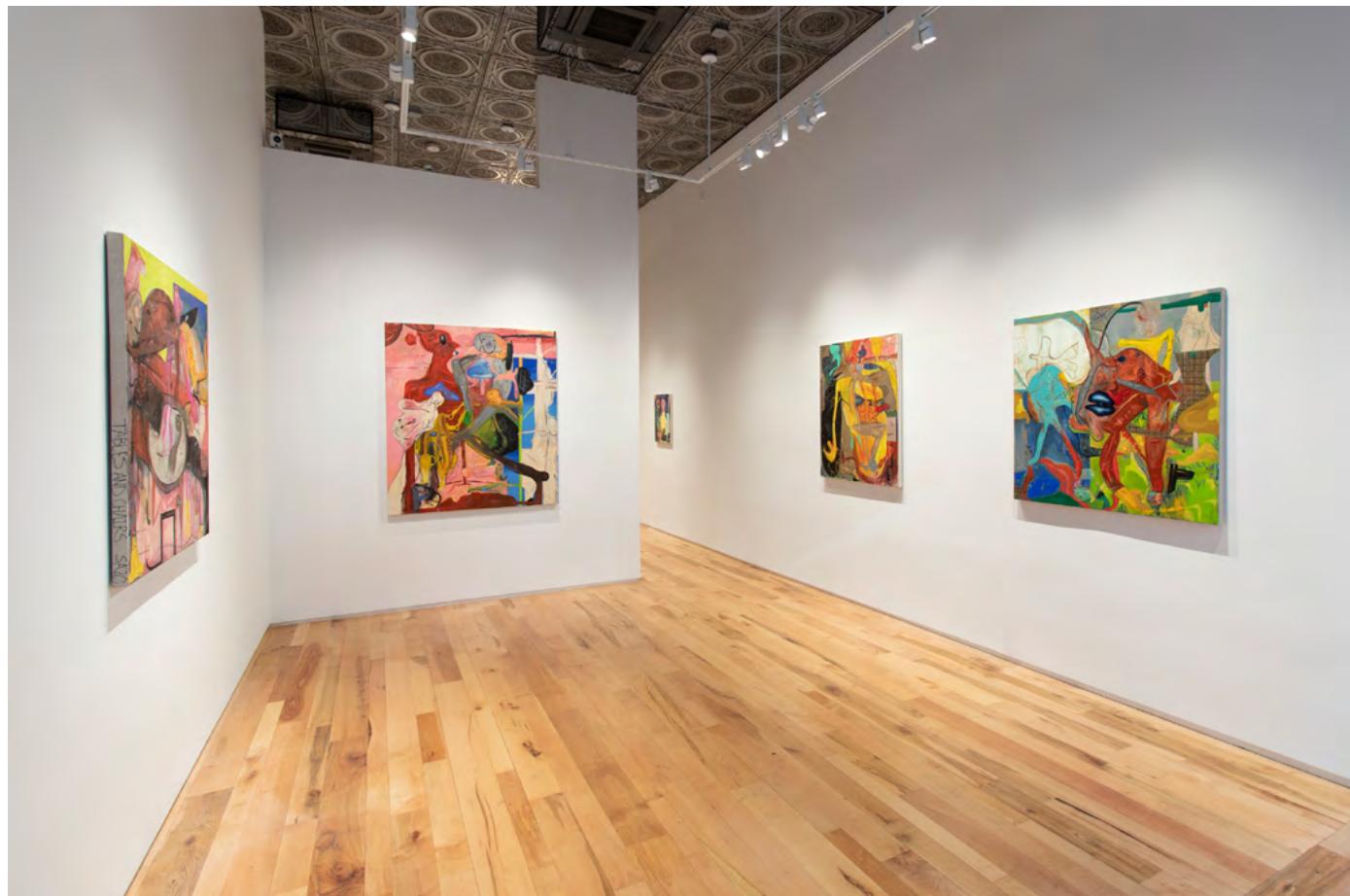
## Literature / Publications

Scott Anderson, *Austin Eddy: On the Nose*. October 23 - December 4, 2016, Denny Gallery, New York, NY.

## Exhibition History

Scott Anderson, *Austin Eddy: On the Nose*. October 23 - December 4, 2016, Denny Gallery, New York, NY.





*Biotech*

February 26 - March 27, 2021  
39 Lispenard St, New York, NY



## JESSIE EDELMAN

**Jessie Edelman (b. 1986)** received an MFA from Yale School of Art and a BA from Skidmore College. Recent solo and duo exhibitions include: *Invitations* at Andrew Rafacz Gallery (Chicago, IL), *Getaway* at Denny Gallery (New York, NY), *Golden Hour* at Andrew Rafacz Gallery (Chicago, IL), *Muse* at Denny Gallery (New York, NY), *Jessie Edelman and David Humphrey*, The Suburban (Milwaukee, WI), *Day Gazers*, Robert Blumenthal Gallery (New York, NY). Notable group exhibitions include: *Wish You Were Here* at Andrew Rafacz Gallery (Chicago, IL), *On the Map* at Denny Gallery (Hong Kong), *As Worlds Colliding* at Dirimart (Istanbul, Turkey), *Avoir Une Peur Bleue* at the Bahamas Biennale (Detroit, MI), *The Landscape Changes 30 Times* at Anahita Art Gallery (Tehran, Iran), and *PRTY PPL* at Circuit 12 Contemporary (Dallas, TX). Edelman's most recent solo exhibition with Denny Dimin Gallery, *Getaway* (2022) was reviewed by Roberta Smith in *The New York Times*. Edelman's work has also been reviewed and featured in *BOMB*, *The Art Newspaper*, *i-D Magazine*, *Vice*, *Brooklyn Magazine*, *Artnet News*, and *Vogue*. Jessie Edelman is represented by Denny Gallery (New York) and Andrew Rafacz (Chicago).



**Jessie Edelman**

*Sunset*, 2016  
Oil on canvas  
72 x 60 in  
183 x 152 cm

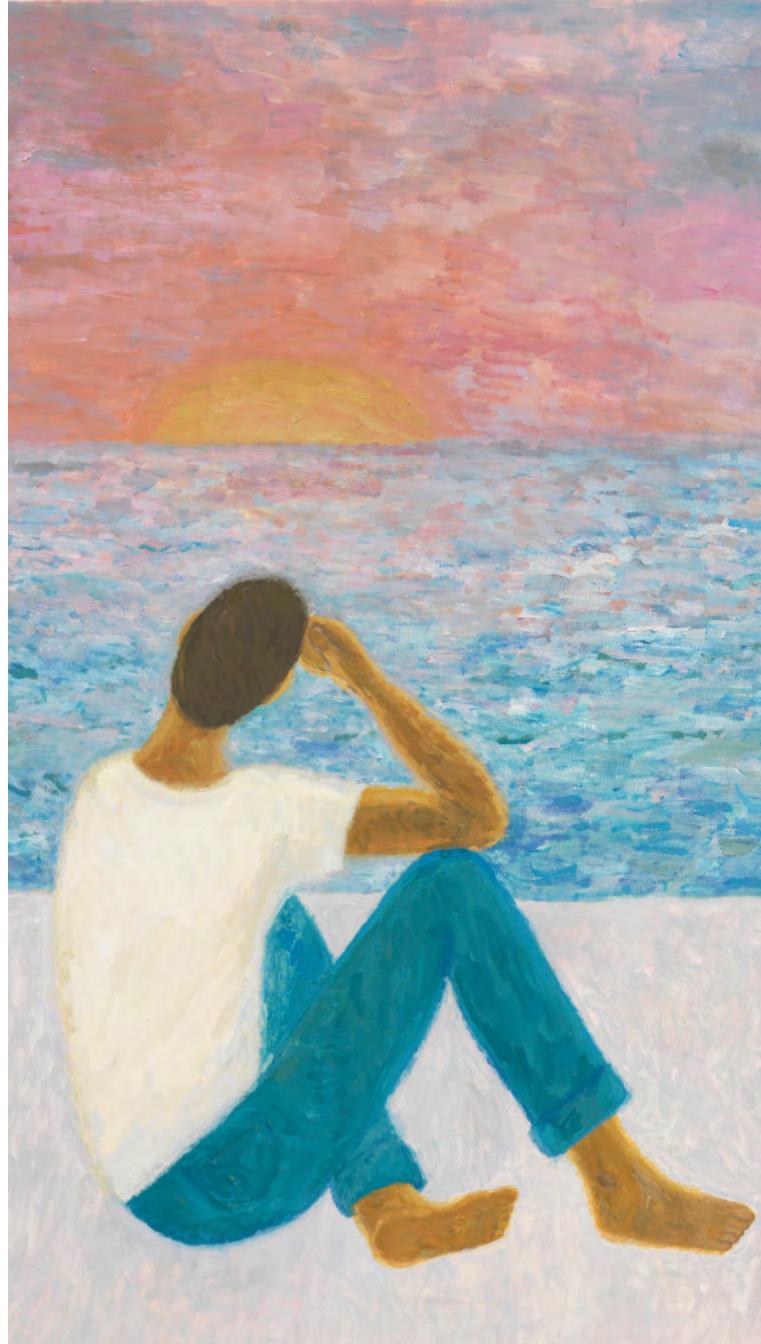
# THE FIRST TEN YEARS

## Literature / Publications

Neuendorf, Henri, "Jessie Edelman on Painting in the Digital Age," *Artnet news*, September 8, 2016.

## Exhibition History

*Jessie Edelman: Stills from "The End of Summer."*  
September 10 - October 16, 2016, Denny Gallery, New York, NY.



Sunset was painted for my first solo show *Stills from the End of Summer* with Denny Gallery in 2016. At the time, I was three years out of the Yale MFA program and was getting my footing in New York. I was spending every second I could painting and going to art openings. Earlier that year, I was introduced to Elizabeth and she soon came to visit my studio in Bushwick. She was serious and discerning and offered me a show for the coming September at the Broome Street location. I was thrilled and excited to work with her.

*Stills from the End of Summer* explored my love of painting and imagined places. Daydreamers looking out at beautiful vistas; they were simultaneously windows and paintings within paintings. I pushed and played with color and spatial relationships. Since that initial show, these ideas have grown and transformed as I continue to plunge myself into painting. Elizabeth's continued support and belief in me has been unquantifiably important and sustaining.

— Jessie Edelman, 2023



*Stills from "The End of Summer"*

September 10 - October 16, 2016  
261 Broome Street, New York, NY



## ANDY WOLL

**Andy Woll (b. 1984)** received his BFA from the Otis College of Art and Design in Los Angeles. Recent solo exhibitions include *A Green Horse* at Denny Gallery (Hong Kong), *Green Earth* at Night Gallery (Los Angeles, CA), *Horses?* at Chart Gallery (New York, NY), *The First Turn of the Screw* at Night Gallery (Los Angeles, CA), and *Strange Animal* at Denny Gallery (New York, NY). Notable group exhibitions include *Pipe Dream* at Rachel Uffner (New York, NY), and *Pairs* at Monte Vista Projects (Los Angeles, CA). In 2007 Woll was awarded the Saul and Sally Fifer Bernstein/Friends of Joe Mugnaini Award for works on paper. He has been reviewed and featured in publications including *Cultured Magazine*, *Artnet News*, *Two Coats of Paint*, and *dayoutlast*. Andy Woll is represented by Denny Gallery (New York) and Night Gallery (Los Angeles).



**Andy Woll**

*Mt. Wilson (Santa Ana III)*, 2017

Oil on linen

31 1/2 x 22 in

80 x 56 cm

# THE FIRST TEN YEARS

## Exhibition History

*Western Wear.* February 15 - March 25, 2018, Denny  
Gallery, New York, NY.





*Western Wear*

February 15 – March 25, 2018  
261 Broome Street, New York, NY



## DANA SHERWOOD

**Dana Sherwood (b. 1977)** received her BFA from the University of Maine, Farmington. Her recent solo exhibitions include *Some Kind of Tea Party or Thereabouts in the Realm of Madness* at UMass Dartmouth, (Dartmouth, MA), *The Cake Eaters* at Denny Dimin Gallery (New York, NY), *Dana Sherwood: Animal Appetites and Other Encounters in Wildness* at Florence Griswold Museum (Old Lyme, CT), *Horses for the Trees* at Denny Dimin Gallery (New York, NY) and *Feral Cakes* at Kepler Art Conseil, Galerie de l'Angle (Paris, France) among others. Her work has been included in exhibitions at dOCUMENTA 13 (Kassel, Germany), MASS MoCA (North Adams, MA), Storm King Art Center (New Windsor, NY), Jack Shainman Gallery (New York, NY), Nassau County Museum of Art (Roslyn, NY), Flux Factory (New York, NY), Socrates Sculpture Park (New York, NY), The Pit (Glendale, CA), Tanya Bonakdar Gallery (New York, NY), and Marianne Boesky Gallery (New York, NY). Sherwood has received several prestigious residencies including Swing Space by LMCC, Pilchuck Glass School, and OMI International Arts Center. Her work has been featured and reviewed in publications including *The New York Times*, *Forbes*, *Hyperallergic*, *Surface*, *The Village Voice*, *Food & Wine*, *The Huffington Post*, *Art F City*, and *the Miami Rail*. Dana Sherwood is represented by Denny Gallery (New York).



**Dana Sherwood**

*Pool of Tears*, 2018

Watercolor on paper

Artwork: 10 x 13 1/2 in (25 x 34 cm)

Framed: 12 7/8 x 16 1/2 x 1 1/4 in (33 x 42 x 3 cm)

# THE FIRST TEN YEARS

## Literature / Publications

Cowan, Katy, "Dana Sherwood's New Paintings Focus on Her Experience of Living amongst Nomadic Tribes in Mongolia," *Creative Boom*, October 25, 2019.

*Dana Sherwood: Horses for the Trees*, essay by Chelsea Williams Kichin-Smith, 2022, Denny Dimin Gallery, New York, NY.

Tauer, Kristen, "Dana Sherwood Brings 'horses for the Trees' to Denny Dimin Gallery," *Women's Wear Daily*, November 4, 2019.

## Exhibition History

*Dana Sherwood: Horses for the Trees*. November 1 - December 21, 2019, Denny Gallery, New York, NY.





## ANN SHELTON

**Ann Shelton (b. 1967)** received her MFA from the University of British Columbia, Vancouver, Canada and her Bachelor of Fine Arts from the Elam School of Fine Arts, University of Auckland, New Zealand. She lives in Te Whanganui-a-Tara Wellington, New

Zealand, and is an Honorary Research Fellow in Photography at Whiti o Rehua, School of Art Massey University. Shelton's most recent solo exhibitions include: *i am an old phenomenon* at Denny Gallery (New York, NY), *an invitation to dance* at Two Rooms Gallery (Auckland, New Zealand), *the missionaries* at Aigantighe Art Gallery (Timaru, New Zealand), *Mother lode* at Bartley and Company Art (Wellington, New Zealand), *jane says* at Denny Gallery (New York, NY), and *Dark Matter* at Auckland Art Gallery Toi o Tamaki (Auckland, New Zealand) which toured to Christchurch Art Gallery Te Puna o Waiwhetū (Christchurch, New Zealand). Notable group exhibitions include *Flora Imaginaria* at Museum of Botany / Marie Selby Botanical Gardens (Sarasota, FL), *Home is Where One Starts From* at Fotografia Europea (Reggio Emilia, Italy), *Mareikura; Wahine beyond Suffrage* at Pataka Art Museum (Porirua City, New Zealand), *Primary Care and The Order of Things* at Hockens Collections, Uare Taoka o Hakana, University of Otago (Dunedin, New Zealand). Shelton has participated in *Images Recalled*, Germany's largest photographic biennale, *Photo 2021*, Biennale of Photography in Melbourne, Australia, and the Singapore International Photography Festival. Her works are included in public and private collections throughout Aotearoa, New Zealand and the United States. Shelton's work has been extensively written about and reviewed in publications including *Artforum*, *Hyperallergic*, *Journal of New Zealand*, *Pacific Studies*, *Artnet News*, *The Art Newspaper*, and *The Evergreen Review*. She will have her first institutional solo exhibition in the USA at The Alice Austen House Museum, New York in 2024. Ann Shelton is represented by Denny Gallery (New York) and Two Rooms (Auckland, New Zealand).



**Ann Shelton**

*The Vixen, Ginger (Zingiber sp.)*, 2015–ongoing

Pigment Print

Artwork: 44 1/8 x 33 1/8 in (112 x 84 cm)

Framed: 45 5/8 x 34 5/8 x 2 1/4 in (116 x 88 x 5 cm)

Edition of 6 plus 2 AP

# THE FIRST TEN YEARS

## Literature / Publications

Ann Shelton: *Dark Matter*, exhibition catalog, 2016, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand.

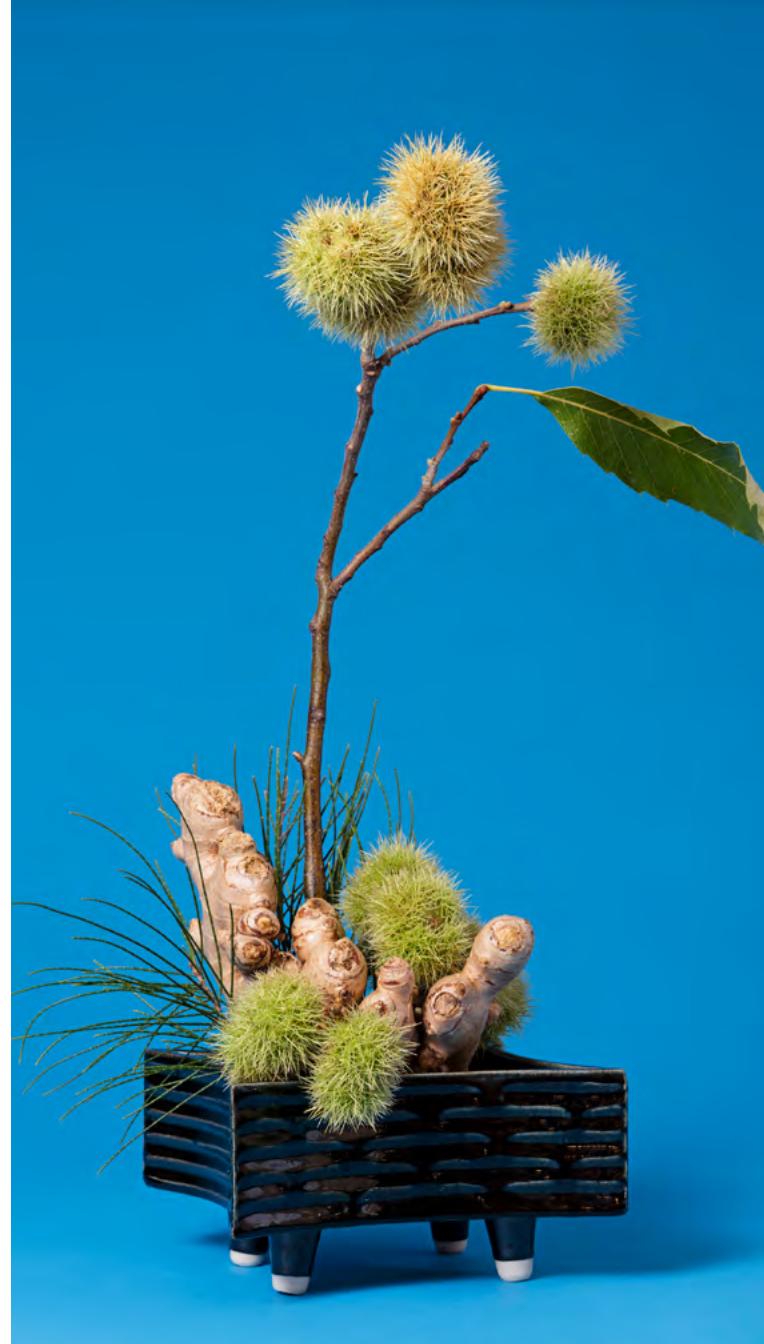
Voon, Claire, "Bouquets Highlight Plants Used to Control Women's Reproductive Health," *Hyperallergic*, April 10, 2017.

Vogel, Wendy, Critics' Picks: Ann Shelton, *Artforum*, 2021.

## Exhibition History

Ann Shelton: *jane says*. April 18 - May 19, 2019, Denny Dimin Gallery, New York, NY.

Ann Shelton: *Dark Matter*. 2016, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand.





*jane says*

April 18 - May 19, 2019  
39 Lispenard St, New York, NY



## JEREMY COUILLARD

**Jeremy Couillard (b. 1980)** received his MFA from Columbia University and his BA from Michigan State University. Couillard has exhibited at Denny Dimin Gallery (New York, NY), Phillips Auction House (New York, NY), yours, mine & ours gallery (New York, NY), Lincoln Center (New York, NY), Louis B. James (New York, NY), Zhulong Gallery (Dallas, TX), and Flux Factory (Queens, NY). He has produced numerous projects with Daata (London, UK) and has screened his work at the New Museum (New York, NY), Rhizome (New York, NY), Times Square Arts' Midnight Moment (New York, NY), The Bass Museum's Soundscape Park (Miami, FL), Salon 94 (New York, NY), the Brooklyn Academy of Music (Brooklyn, NY), and the Warhol Museum (Pittsburgh, PA). Couillard's work has been featured and reviewed in *Artforum*, *The New York Times*, *The New Yorker*, *Hyperallergic*, *Frieze Magazine*, *Art in America*, *VICE's The Creators Project*, *The Washington Post*, *FAD*, *Artnet news*, *ARTNews*, *The Huffington Post*, and *The Observer*. Jeremy Couillard is represented by Denny Gallery (New York).



**Jeremy Couillard**

*Sometimes to Deal With the Difficulty of Being Alive I Need to  
Believe There Is a Possibility That Life Is Not Real*, 2019  
Software, custom computer, artists book/strategy guide

# THE FIRST TEN YEARS

## Literature / Publications

Graves, Cassidy Dawn, "Art This Week: Extinct Fish and Playable Simulations," *Bedford + Bowery*, May 20, 2019.

## Exhibition History

*Sometimes to Deal With the Difficulty of Being Alive I Need to Believe There is a Possibility that Life is Not Real.* May 23 - June 30, 2019, Denny Dimin Gallery, New York, NY.





*Sometimes to Deal With the Difficulty of Being Alive I Need to  
Believe There Is a Possibility That Life Is Not Real*

May 23 - June 30, 2019  
39 Lispenard St, New York, NY



## SHEIDA SOLEIMANI

**Sheida Soleimani (b. 1990)** received her MFA from Cranbrook Academy of Art and her BFA from the University of Cincinnati. Her recent solo exhibitions include *Ghostwriter* at Edel Assanti (London, UK), *Negotiators* at Kunsthaus Photoforum Pasquart (Biel, Switzerland), *Ghostwriter* at Providence College Galleries (Providence, RI), *Levers of Power* at Silver Eye Centre for Photography (Pittsburgh, PA), *Hotbed* at Denny Dimin Gallery (New York, NY), *Medium of Exchange* at Southern Utah Museum of Art (Cedar City, UT) and CUE Art Foundation (New York, NY).

Selected group exhibitions include the current *Rising Sun: Artists in an Uncertain America* at the Pennsylvania Academy of the Fine Arts (Philadelphia, PA), *Eyes on Iran*, a Four Freedoms and Vital Voices project at the Four Freedoms Park on Roosevelt Island (New York, NY), *A Trillion Sunsets* at the International Center of Photography (New York, NY), *Immune Project* at the Living Art Museum (Reykjavik, Iceland), *Denunciation!* at ACC Gallery (Weimar, Germany), the deCordova Biennial at the deCordova Museum of Art (Lincoln, MA), and *Ecologies of Darkness* at SAVVY Contemporary (Berlin, Germany). Soleimani is included in prestigious permanent collections including the Pennsylvania Academy of the Fine Arts (Philadelphia, PA) and the Massachusetts Institute of Technology's List Visual Art Center (Cambridge, MA). Her work has been reviewed and featured in *The New York Times*, *The Brooklyn Rail*, *Vogue*, *Artnet News*, *Boston Art Review*, *Hyperallergic*, *BOMB Magazine*, *ArtNews*, *The British Journal of Photography*, *Whitewall*, and *Art Asia Pacific*. Sheida Soleimani is represented by Denny Gallery (New York), Edel Assanti (London, UK) and Harlan Levey Projects (Brussels, Belgium).



**Sheida Soleimani**

HR2118, 2020

Archival pigment print (framed)

40 x 30 in

102 x 76 cm

Edition of 3 plus 1 AP

# THE FIRST TEN YEARS

## Literature / Publications

Cassell, Dessane Lopez, "Your concise New York art guide for December 2020," *Hyperallergic*, December 2.

Knoblauch, Loring, "Sheida Soleimani: Hotbed @Denny Dimin," *Collector Daily*, November 17.

Packard, Cassie, "Tracing Networks of Political Corruption in Sheida Soleimani's Slick, Hyper-Stylized Tableaux," *Hyperallergic*, December 18.

Steinhauer, Jillian, "5 Art Gallery Shows to See Right Now," *The New York Times*, December 9.

Warner, Marigold, "Sheida Soleimani's latest show comments on the complex political relationship between Iran and the US," *The British Journal of Photography*, November 16.

## Exhibition History

*Sheida Soleimani: Hotbed*. November 6 - December 23, 2020, Denny Dimin Gallery, New York, NY.

*Sheida Soleimani: Levers of Power*. January 6 - February 4, 2022, Foster Gallery, Nobles & Greenough School, Dedham, MA.

*Sheida Soleimani: Levers of Power*. 2022, Harlan Levey Projects, Brussels, Belgium.





*Hotbed*

November 6 - December 23, 2020  
39 Lispenard St, New York, NY



## JUDY LEDGERWOOD

**Judy Ledgerwood (b. 1959)** received a BFA from the Art Academy of Cincinnati and an MFA from the School of the Art Institute of Chicago. Ledgerwood has held numerous solo exhibitions at The Graham Foundation (Chicago, IL), the Smart Museum of Art (Chicago, IL), The Art Institute of Chicago (Chicago, IL), Hausler Contemporary (Zurich, Switzerland), and Rhona Hoffman Gallery (Chicago, IL). She has participated in notable group exhibitions including: *50 Paintings* at the Milwaukee Art Museum (Milwaukee, WI), *The Thread Is Not Straight* at Denny Dimin Gallery (Hong Kong), *Duro Olowu: Seeing Chicago* at the Museum of Contemporary Art (Chicago, IL), *20/20: Twenty Women Artists of the Twentieth Century* at the David Owsley Museum of Art, Ball State University (Muncie, IN), *Interwoven: Joan Snyder, Judy Ledgerwood, Crystal Gregory* at the University of Kentucky Art Museum (Lexington, KY), *Surface/Depth* at the Museum of Arts and Design (New York, NY), and *Fringe* at Denny Dimin Gallery (New York, NY) among others. In 2015, Ledgerwood was commissioned by the United States Embassy in Vientiane, Laos to create a site-specific painting. Judy Ledgerwood is included in prestigious public collections including The Art Institute of Chicago (Chicago, IL), The Metropolitan Museum of Art (New York, NY), the Museum of Contemporary Art Los Angeles (Los Angeles, CA), the Milwaukee Museum of Art (Milwaukee, WI), the Museum of Contemporary Art Chicago (Chicago, IL), and the Kunstmuseum St. Gallen (Switzerland) among others. Her work has been written about in publications such as *Artforum*, *Hyperallergic*, *The New Yorker*, *Brooklyn Rail*, *Art in America*, and *The New York Times* among others. Judy Ledgerwood is represented by Denny Gallery (New York) and Rhona Hoffman Gallery (Chicago).



**Judy Ledgerwood**

*Chanteuse*, 2021

Oil and metallic oil on canvas

16 x 16 in

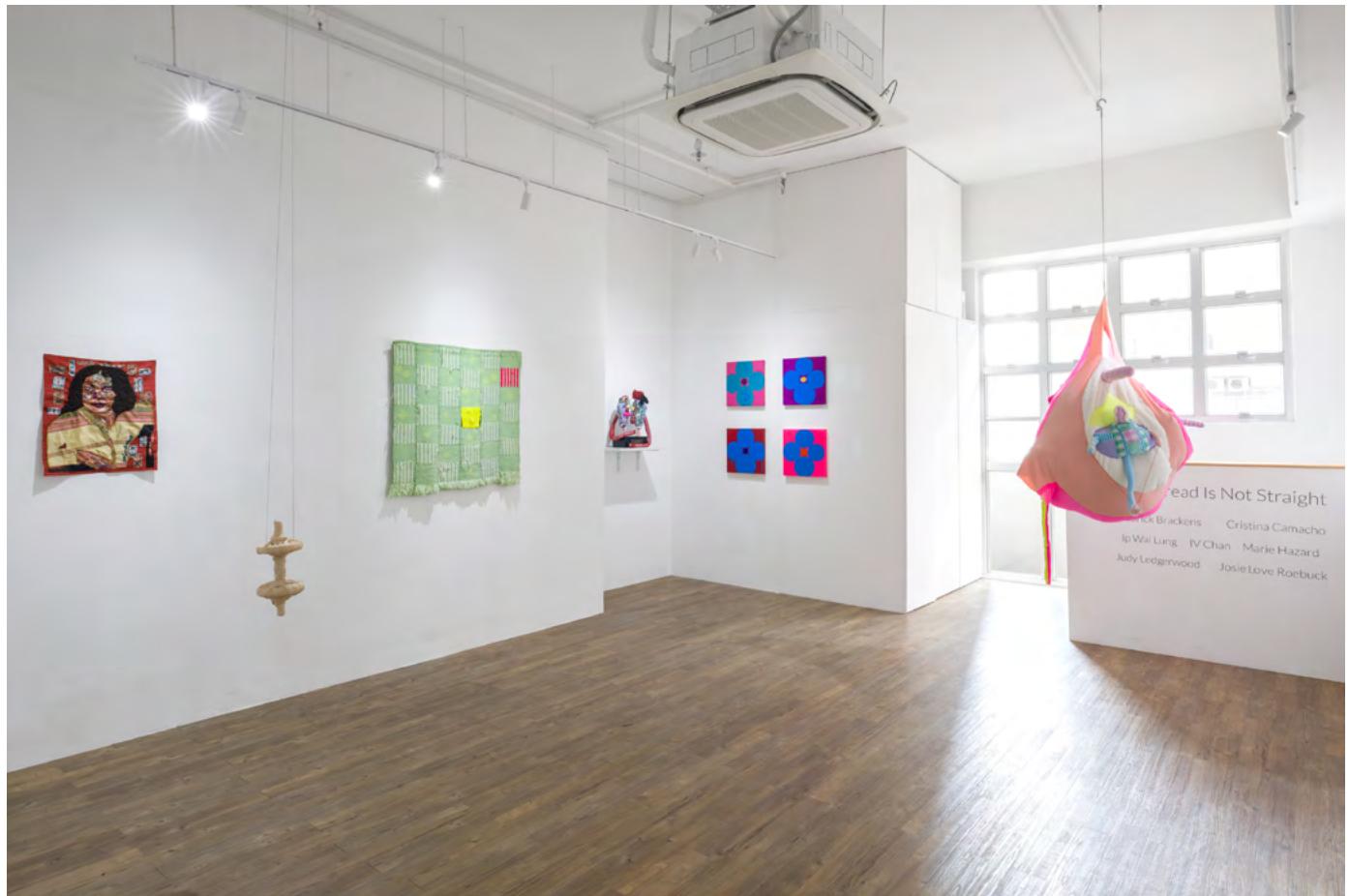
41 x 41 cm

# THE FIRST TEN YEARS

## Exhibition History

*The Thread is Not Straight.* September 10 - October 29, 2022, Denny Gallery, Hong Kong.





*The Thread Is Not Straight*

September 10 - October 29, 2022  
42 Wong Chuk Hang Road, Hong Kong



## AMIR H. FALLAH

**Amir H. Fallah (b. 1979)** received his BFA in Fine Art & Painting at the Maryland Institute College of Art and his MFA in painting at the University of California, Los Angeles. He has exhibited extensively in solo and group exhibitions across the United States and abroad. Recent institutional solo exhibitions include: *The Fallacy of Borders* at the Fowler Museum, UCLA (Los Angeles, CA), *An Anthem for*

*Uncertain Times* at the Centre of International Contemporary Art (Vancouver, Canada), *Scatter My Ashes on Foreign Land* at the Museum of Contemporary Art (Tucson, AZ), *What It Means to be an American*, at South Dakota Art Museum (Brookings, SD), *Unknown Voyage*, at Schneider Museum of Art (Ashland, OR), and *The Caretaker* at the Nerman Museum of Contemporary Art (Overland Park, KS). In 2009 the artist was chosen to participate in the 9th Sharjah Biennial, and has received the Joan Mitchell Foundation Painters and Sculptors Grant. Amir H. Fallah has received several awards including the Northern Trust Purchase Prize at EXPO Chicago for his painting, *Calling On The Past*, the COLA Individual Artist Fellowship, and the Artadia Award. In 2023, Fallah announced the public project, *CHANT*, to support the Women, Life, Freedom movement in Iran. Amir H. Fallah's work is included in numerous prestigious collections including the de Young Museum (San Francisco, CA), Fowler Museum (Los Angeles, CA), the Centre for International Contemporary Art (Vancouver, Canada), Pitzer College Galleries (Claremont, CA), Buffalo AKG Art Museum (Buffalo, NY), Francisco Carolini Linz Museum (Linz, Austria), Los Angeles County Museum of Art (Los Angeles, CA), Birmingham Museum of Art (Birmingham, AL), Jorge M. Pérez Collection (Miami, FL), Deste Foundation for Contemporary Art, (Athens, Greece), Xiao Museum Of Contemporary Art (Rizhao, China) among others. Fallah has been featured and reviewed in *The New York Times*, *Artforum*, *ARTnews*, *The Art Newspaper*, *Forbes*, *The Financial Times*, *Whitewall*, *Tatler*, *Hong Kong*, *GQ*, *Harper's Bazaar Arabia*, *Hyperallergic*, *Los Angeles Times*, *Apollo Magazine*, and *The Guardian* among others. Amir H. Fallah is represented by Denny Gallery (New York), Shulamit Nazarian (Los Angeles), and Dio Horia (Athens, Greece).



**Amir H. Fallah**

*Pros And Cons*, 2022

Aluminum, hardware and acrylic

72 x 43 x 22 in

183 x 109 x 56 cm

# THE FIRST TEN YEARS

## Literature / Publications

*Amir H. Fallah: An Anthem for Uncertain Times*, Edited by Viahsta Yuan, Centre of International Contemporary Art Vancouver, 2022.

## Exhibition History

*Amir H. Fallah: An Anthem for Uncertain Time*. June 30 - August 28, 2022, Center of International Contemporary Art, Vancouver.





*Art Basel Hong Kong*

March 20-25, 2023  
Hong Kong



## FUTURE RETRIEVAL

**Katie Parker (b. 1980) and Guy Michael Davis (b. 1978)** currently reside in Scottsdale, AZ. Parker is currently an Assistant Director and Associate Professor in the School of Art at Arizona State University. Both Parker and Davis received their MFAs from The Ohio State University and BFAs from Kansas City Art Institute, MO. Their most recent solo exhibitions include *Crystal-Walled Seas* at Denny Dimin Gallery

(New York, NY), *Close Parallel* at Cincinnati Art Museum (Cincinnati, OH), *Permanent Spectacle* at Denny Gallery (New York, NY) and the Fuller Craft Museum (Brockton, MA). Group exhibitions include *EVE'S RIB* at Field Projects (New York, NY), *The Deep Way* at The Landing (Los Angeles, CA), *Fringe* at Denny Dimin Gallery (New York, NY), and *What Lies Ahead*, Visions West Contemporary (Denver, CO) among others. Their work is held in numerous collections such as the Arizona State University Ceramics Research Center (Tempe, AR), the Cincinnati Art Museum (Cincinnati, OH), 21C Museum/Hotel (Durham, NC), Society of Dresden Porcelain Art (Friedtal, Germany), and The Pottery Workshop (Jingdezhen, China). They are the recipients of prestigious awards and residencies such as the Smithsonian Artist Research Fellowship and Bemis Center for Contemporary Arts Residency. Their work has been written about and featured in publications such as *The Art Newspaper*, *Artforum*, *Interior Design* and *Vogue* among others. Future Retrieval is represented by Denny Gallery (New York).



### Future Retrieval

*New Room*, 2023

Hand cut paper

25 1/2 x 19 1/2 in

65 x 50 cm

# THE FIRST TEN YEARS

## Exhibition History

*Everyday's a New Day.* March 15 - April 8, 2023, Wave  
Pool Gallery, Cincinnati, OH.





### Future Retrieval

*Passages, Floral*, 2022

Stoneware

26 x 18 x 13 in

66 x 46 x 33 cm

# THE FIRST TEN YEARS

## Exhibition History

*Everyday's a New Day.* March 15 - April 8, 2023, Wave  
Pool Gallery, Cincinnati, OH.





*Permanent Spectacle*

October 12 - November 12, 2017  
261 Broome Street, New York, NY



## STEPHEN THORPE

**Stephen Thorpe (b. 1981)** received his MA in Painting from the Royal College of Art in London. Thorpe's most recent solo exhibitions include *Enter the Forest at the Darkest Point* and *Semi-Conscious* at Ora-Ora Gallery (Hong Kong), and *Boundaries of the Soul* at Denny Dimin Gallery (New York, NY). His work has been featured in numerous group exhibitions at Ora-Ora Gallery (Hong Kong), Denny Gallery (New York and Hong Kong), Saatchi Gallery (London, UK), the National Museum (Gdansk, Poland), Copeland Gallery (London, UK), Summerhall (Edinburgh, Scotland), the Royal Scottish Academy (Edinburgh, Scotland), and Aberdeen Art Gallery (Aberdeen, Scotland) among others. He has been the recipient of numerous prizes including the Basil H. Alkazzi Foundation Scholarship, Saatchi's Showdown Prize judged by Kristine Roepstorff and Matthias Weisher, prize winner of the 3rd Ward Open Call, and the Royal Scottish Academy's The Skinny Award. Thorpe's work is held in prominent international private and museum collections, and his work has been written about and featured in numerous publications including *The New Yorker*, *The Art Newspaper*, *Widewalls*, *ARTnet News*, *Artnews*, *Hyperallergic*, *Surface Magazine* and *Lifestyle Asia* among others. Stephen Thorpe is represented by Denny Gallery (New York) and Ora-Ora (Hong Kong).



**Stephen Thorpe**

*Ancient Ancestral Haven*, 2023

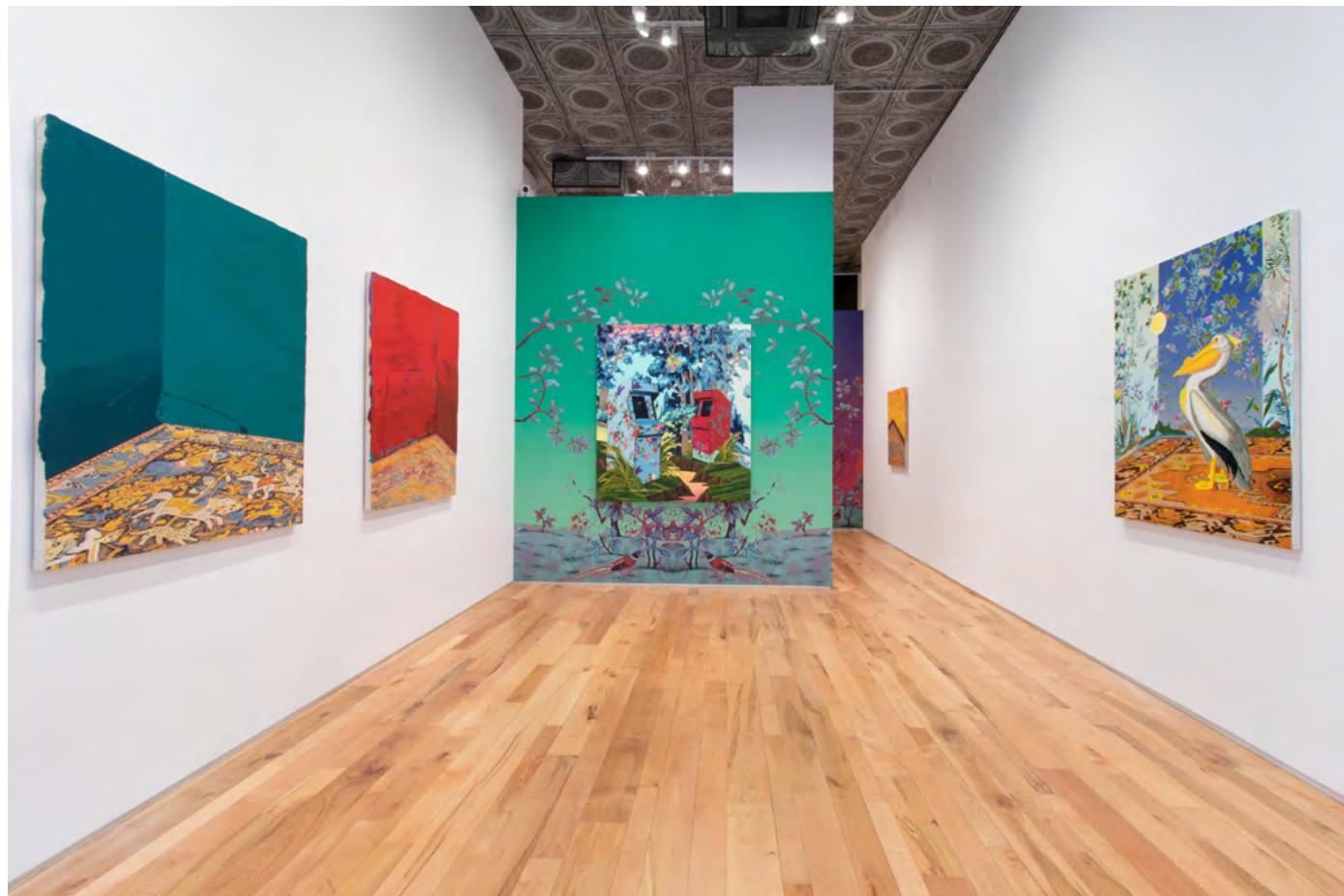
Oil on canvas

48 x 40 in

122 x 102 cm

# THE FIRST TEN YEARS





*Boundaries of the Soul*

March 4 - April 14, 2022  
39 Lispenard St, New York, NY



## DAMIEN H. DING

**Damien H. Ding (b. 1992)** received a BA in Art History with a minor in Asian Studies from Swarthmore College and an MFA in Painting and Printmaking from the Virginia Commonwealth University School of the Arts. Recent solo exhibitions include *Private Paintings* at Denny Gallery (New York, NY), *Difficult Paintings* at The Anderson Gallery (Richmond, VA), and *Selfish Paintings* at Braverman Gallery (Tel Aviv, Israel). His work has been included in notable group exhibitions including *Uprising* at Kristin Hjellegjerde Gallery (Schloss Goerne, Germany), *The Hearing Trumpet Part II* at Galerie Marguo (Paris, France), *You Had Me At Hello: New American Paintings* at Steven Zevitas Gallery (Boston, MA), *The Natural World Part II* at Alexander Berggruen (New York, NY), *Lunarian* at Denny Dimin Gallery (Hong Kong), *Banquette* at Afternoon Projects (Vancouver, Canada), and *the Loneliest Sport* at Spazio Amanita (New York, NY) among others. His work has been written about in publications such as *The Brooklyn Rail*, *Whitewall* and *Artsy*. Upcoming projects include solo exhibitions at Steven Zevitas Gallery (Boston, MA), Gallery Marguo (Paris, France), and group exhibitions at Linseed Projects (Shanghai, China), Braverman Gallery (Tel Aviv, Israel) and Eugster (Belgrade, Serbia). Damien H. Ding is represented by Denny Gallery (New York) and Braverman Gallery (Tel Aviv, Israel).



**Damien H. Ding**

*A sort of remembering*, 2023

Egg tempera on panel

8 x 10 in

20 x 25 cm



*Private Paintings*

February 17 - March 25, 2023  
39 Lispenard St, New York, NY