

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013



15 Artists in NY Summer Group Shows Who Deserve Solo Shows Artsy July 25, 2016

The July group show has become an art-world standby, but it remains a nimble platform for galleries eager to introduce new artists during the summer slowdown. This season, Artsy traversed group exhibitions across New York, on the lookout for exciting work made by young artists who haven't yet had their big breaks.

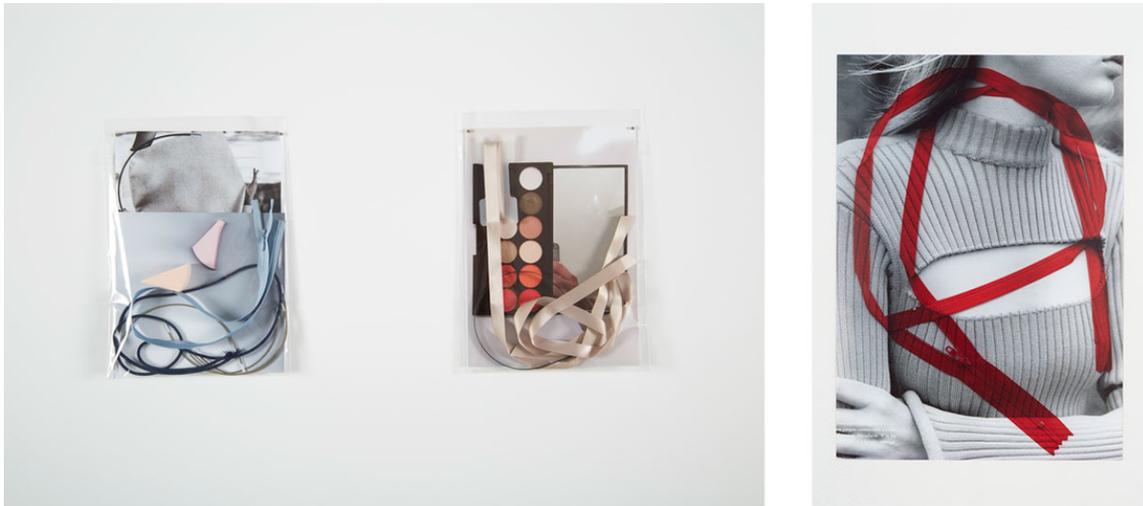
Below, we highlight 15 creatives whose work spans mediums and interests—from a photographer challenging racial profiling, the issue at the crux of the Black Lives Matter movement, to a painter who channels a passion for the magical worlds of Super Mario 64 into dreamy canvases. While some of the artists have mounted smaller solo presentations in the past, we expect their standout displays in this summer's group shows to launch their careers to new heights.

Sarah Wright

B. 1984, GLASGOW. LIVES AND WORKS IN GLASGOW AND NEW YORK.

ON VIEW AT:

“SEXTING” AT KATE WERBLE, 83 VANDAM STREET, JUL. 21–AUG. 19



Left: Sarah Wright, *Fresh Start*, 2016; Right: Sarah Wright, *both ways*, 2016. Images courtesy of the artist and Kate Werble Gallery.

Three small, captivating works, hung on the walls of Kate Werble's show “Sexting,” mark Wright's overdue U.S. debut. In the back room, a duo of archival plastic bags, both titled *Fresh Start*, bulge with materials used to beautify women: a blush palette, underwire, sky blue zippers. The zipper reappears in *both ways* (2016) as a red, flattened image superimposed onto a fashion photo. Its snake-like form arcs across a black-and-white female torso, distracting from—rather than calling attention to—the subject's curves or keyhole turtleneck. Wright excels at these visual games, which cleverly tease the subjectivity and sway of the images that surround us.

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Carmen Winant

B. 1983, SAN FRANCISCO. LIVES AND WORKS IN COLUMBUS, OH.

ON VIEW AT:

“SEXTING,” KATE WERBLE, 83 VANDAM STREET, JUL. 21–AUG. 19

“SUMMER READING,” FORTNIGHT INSTITUTE, 60 EAST 4TH STREET, JUN. 23–AUG. 11



Carmen Winant, *Looking Forward To Being Attacked*, 2016. Image courtesy of Kate Werble Gallery and the artist.

Following fledgling gallery Fortnight Institute’s small but mighty spring presentation of Winant’s work—collages showing women as recipients of both affectionate and unnerving touch—two summer shows confirm the momentum and visceral pull of her practice. In both, Winant’s contributions stand out amongst bigger, flashier works for their ability to bring the complexities of body politics into compilations of disembodied heads and limbs. *Looking Forward To Being Attacked* (2016), on view at Kate Werble, corrals a swarm of hands and feet clipped from both self-defense and reflexology how-to books. With this work, Winant expertly unearths the fragile line between aggression and intimacy. The year ahead will be a busy one for Winant, who will mount solo shows in Los Angeles, Columbus, and Detroit. Their charged titles—“Red Parts,” “The Woman Problem”—signal more stirring projects on the horizon.