

# GALLERY **AT** 14 MAPLE

Presents

# In Flux



# In Flux

At the beginning of the 20th century, the development of automobiles, airplanes, motion pictures, Albert Einstein's principles of space, time and relativity, Sigmund Freud's and Carl Jung's psychoanalytic theories and the outbreak of World War I (1914-1919), signaled tremendous changes across the globe. This rapid upheaval in so many arenas incentivized artists such as Cubist inventors Pablo Picasso and Georges Braque, the Italian Futurists and the German Expressionists, to develop new styles and subject matters that presaged and responded to the changes occurring in every direction. Similarly, in the early 21st century, we are amazed, enthralled, bewildered, and/or nervous at the ever-faster developments in: digital and scientific technologies, the world's environment and climate, societal structures, international alliances and hostilities, and an unstable art world trying to redefine itself. The works in this exhibition were selected specifically because they seem to herald and document some of these tremendous shifts.

Sunil Garg employs the latest in plastic materials and LED technology to shape and program the forms and pulsating colors in his sculptural works. Pamela Shipley's data-informed drawings and KC Tideman's motherboard-like painting, ironically entitled, *Barren*, underscore the latest sources for human creativity. Photographers Edward Fausty and Joe Freeman, Jr., adopt unusual points of view to capture the sometimes strained or destructive interaction between humans and the natural world, while painter and collage artist, Bascove, presents an eerie, empty urban landscape and a starscape packed with swirling space junk. With graphite on black paper, Asha Ganpat pointedly isolates tree stumps showing us "growth" rings; a chaotic branching river; and a metaphorically disconcerting, mountain-like pile of stones. Each of Michael Wolf's "houses" is "disturbed," made unsafe by cracks, a crashing comet, or an unfinished wall and, like Tideman's spindly *Fractured Developments* sculpture, feels slightly unstable. In response to the cataclysmic shifts in today's art world, Ganpat tries selling art from an old-fashioned vending machine and Wolf's alter-ego pushes at the immovable sculptural wall of a famous artist and his international gallery. But humanity has the potential to stabilize society and the planet. Although Ray Ogar sees contemporary office workers as faceless, overworked, robot-like modern zombies, Nupur Nishith updates vibrant traditional imagery from India and even represents, *Dheeya, The Girl Child*, about to be born, who may now have more value to her family than girls once did. Finally, Danielle Masters, inspired by Italian Memphis-design, creates slightly frenetic mixed-media paintings that are a reflection of an upbeat, in flux, color-saturated contemporary world.

# Bascope

When I was born my grandfather covered the ceiling of my room with a pink sky stamped with stars. It started a lifelong enthusiasm of astronomy.

I've worked in many different mediums, painting and printmaking, and most recently collage, but certain subjects are a constant source of intrigue and inspiration, the moon and night sky constantly reoccur.

*Southwest Reservoir Bridge* shows a cast-iron bridge in NY City's Central Park located at 86<sup>th</sup> Street by the Reservoir. During the day it's a favorite place for runners but at night, with the intensity of a full moon, it becomes more mysterious, especially with its faint view of Belvedere Castle seen across the water. The painting's proportions are those of the Golden Section, common in the growth of plants and seashells and said to be particularly pleasing to the eye. It was exhibited with a series of my Central Park Bridge paintings at the The Arsenal, the Park's Museum.

There is a primal idea that has traditionally driven artists: how to make order out of the chaos of perceptions that surrounds us. And for contemporary artists: how fluid is this thin boundary between order and chaos?

Collage is uniquely liberating for this pursuit. My photographs and drawings are integrated with magazine and book scraps, internet printouts and hand made papers. I can fuse many passions – astronomy, engineering, architecture, and natural science, while absorbed by the spontaneous and intuitive relationships of infinite visual choices.

*Star Maps* was made in this manner. There is a scrap of my memory of the pink and starred ceiling pattern in *Star Maps*, integrated with starfish, star-pattered fabrics, the constellations on Grand Central Station's ceiling and photos of the birth and deaths of stars from the NASA and ALMA Observatories. There are color bands radiating out of the galaxies. The colors of stars tell astronomers how old they are and the speed at which they are moving.

In September 2015, it was exciting to photograph the lunar eclipse. Those photographs were the basis of *Eclipse, Black & White, re: Popova*. Because I have a rather ordinary camera, my photographs came out very black and white. My friend, John Baeder, has recently been painting in monotoes and I (an incorrigible colorist) thought I would see what it was like to work with a limited palette. I added two drawings done from previous eclipses, paint and thread color charts, and combined them with drawn black and white shapes inspired by a favorite painting of Liubov Popova.

These works reflect the awe, wonder, and flights of fancy that I irresistibly have to the world we find ourselves in, the innumerable astonishments of the precepts of nature.

# Bascope



*Star Maps*

2013

Pigment print, photographs, drawing and collage on hand made paper

29 x 43"

Courtesy of the Artist

\$16,000



*Eclipse, Black & White, Re: Popova*

2016

Photographs, drawing, collage and thread on hand made paper

30 x 38"

Courtesy of the Artist

\$16,000



*Southwest Reservoir Bridge*

2008

Oil on canvas

26 x 42"

Courtesy of the Artist

\$22,000

# Edward Fausty

## *Worlds*

A dream I had, while in my second year of college, changed my life direction and seems to preface my current series of photographs, *Worlds*. In that dream, I am in the midst of an epic search thru the catacombs of ancient churches in France and Europe. What I am searching for is ambiguous, but I am in earnest. It isn't going well.

I emerge at night from a great cathedral and look out on the Parisian night from atop a great stone stairway. In the distance I see a procession led by an old man, who turns out to be Carl Jung (I am studying psychology at the time.) I promptly send my question telepathically to the old man, who stops, takes in my question, and points to the sky....

What I see when I look up at that night sky is the circular glowing field of a microscope or telescope, and in this circle is a clear image of a green frog on a black background (the colors of my textbook.) As my eyes rest on this static enclosed image, I feel the restlessness evaporate: My search is over.

After a lifetime of picture-making, it is still the simple resting of the eyes on a picture that I enjoy. I keep replicating the experience. Each is a world unto itself, a kind of refuge. These fisheye images seem to hover like worlds in space, evoking, perhaps, some of the wonder that astronauts reminisce about gazing back on earth, and that I dreamt about way back when.

# Edward Fausty



#3746 from *Worlds* series

2015

Digital pigment photograph, #1 of 9

16 x 16"

Courtesy of the Artist

\$1200



#1996 from *Worlds* series

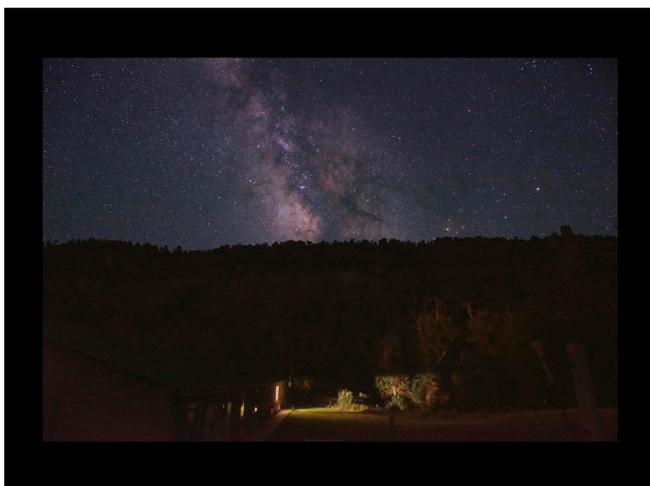
2016

Digital pigment photograph, #1 of 9

16 x 16"

Courtesy of the Artist

\$1200



#8774 from *Next Frontier* series

2015

Digital pigment photograph, #1 of 7

26 x 31"

Courtesy of the Artist

\$4200

## Joe Freeman Jr.

These photographs were made at Lake Keechelus along Snoqualmie Pass in the Cascade Mountain range of Washington State. A former passage point for Native Americans of the Pacific Northwest, the old growth forest surrounding the lake was clear cut after the pass was shown to white explorers.

Snoqualmie Pass now hosts the transcontinental freeway, Interstate 90, connecting Seattle to Boston.

After it was logged in the early 20th century, Lake Keechelus was dammed to regulate water flow for irrigating nearly 60,000 acres of farmland in Yakima county in Eastern Washington - one of our nation's largest apple producers.

The 128 foot dam increased the volume of the lake more than tenfold, drowning its' surrounding ecosystem and strangling the water supply to Kachess Lake further down the pass, causing devastating effects on Kachess' marine life.

As the reservoir fills and empties, the stumps are periodically submerged. This submersion has preserved them for almost one hundred years.

# Joe Freeman Jr.



*Keechelus (9085)*

2015

Photograph: Ink on Baryta Paper

24.5" x 32"

Courtesy of the Artist

\$650



*Keechelus (9568)*

2015

Photograph: Ink on Baryta Paper

25.5" x 33.5"

Courtesy of the Artist

\$650



*Keechelus (9180)*

2015

Photograph: Ink on Baryta Paper

24.5" x 38.5"

Courtesy of the Artist

\$750

# Asha Ganpat

## Black Paper

The Black Paper series began as a way to stretch the muscles of my creativity, an endeavor in pursuit of newness. I approached the stack of 6" black squares without many parameters. In each one, I try to draw something unlike the compositions before it. The drawings would be objective, and they would be linear, simplistic, and symbolic. Each is a fleeting thought. Every page a different vision. I draw from memory and in appreciation of the forms I find in the world, both man-made and naturally occurring.

For as long as I can recall, I have been mesmerized by the beautiful metallurgic transformation of graphite pulled against rich black drawing paper. The combination of those elements conjures an impression of finely spun pewter threads against darkness. In this series, I capitalize on the effect with delicate and clean linework and I press hard into the paper so there is a subtle depth and shadow. When the drawings catch the light, the lines glisten in translucence like peculiar dewed spiderwebs. I intend to return to these little black squares often and for always, between projects, as exercise, as practice, as exhalation.

## Art Vending Machine

In this iteration of the Art Vending Machine, I present the "Automated Oracle Vending Machine," a spiritual consultant with a direct line to the gods. True to toy vending machines, each capsule contains a prize awarded at random. Here, the participating viewer receives a sticker and accompanying message which range from benevolences to forebodings in exchange for four quarters. The stickers are hand-cut from a book of reproductions of myth-themed paintings; the selections may be recognizable by the art-adept. The fortunes are inspired by the imagery of the stickers, one of fifty fortunes found among the series of 130 capsules.

I am interested in matters of potential and inevitability, and most particularly curious about perceptions of fate, of destiny, and of clairvoyance. Perhaps a participating viewer would likely already believe in divination by mechanical means, in the same way one might feel that a fortune cookie may be sent their way to enlighten life's unknown path ahead. Regardless, out of the dozens of prophecies, only one will be dispensed at random, chosen by a fate of debatable importance. If destiny is at work, only the viewer could make that designation. Perhaps personal belief alone informs the fortune's impression of heedful veracity or dismissive refute. Perhaps only those who choose to interact, the supplicants to the oracle, could tell if an encounter with a sculpture comprised of symbols of divination may wield power to transform beyond arthood itself.

# Asha Ganpat



*River*

2015

Graphite on paper  
6 x 6"

Courtesy of the Artist

\$150



*Pile*

2015

Graphite on paper

6 x 6"

Courtesy of the Artist

\$150



*Growth*

2015

Graphite on paper

6 x 6"

Courtesy of the Artist

\$150

# Asha Ganpat



*Parachute*

2015

Graphite on paper

6 x 6"

Courtesy of the Artist

\$150



*Art Vending Machine*

2016

Gashapon machine and art

25 x 10 x 10"

Courtesy of the Artist

\$600

# Sunil Garg

I paint and sculpt natural and computer programmed Light, with reflection, movement and shadows. Light can be produced by two methods: Incandescence or emission of Light from "hot" matter and Luminescence, the emission of Light when excited electrons fall to lower energy levels. My work uses luminescent Light. Is there a difference?

Though much has been said about Light, and we pretty much take it for granted as a utility, Light is a uniquely paradoxical medium – being both particulate and wave-like. We cannot see it, but we cannot see without it. But what if Light is itself the observer and everything else the observed? What does Light see? Turrell said “Science strives for answers, but art is happy with a good question.”

Isn't it serendipitous that the speed of Light is independent of the motion of the observer and that the speed of Light does not vary with time or place? It is counterintuitive that the speed of Light is independent of the velocity of the observer. It does not seem a logically consistent possibility. Einstein showed that this is perfectly logical, if we give up orthodox assumptions about the absolute nature of space and time.

My work invites the observer to do that as well. I am interested in providing stimulus and context to experiences, and human and natural world concepts, e.g., entropy, energy, order, thought, time, mass, memory, sleep, etc. Light is a natural and democratic medium that lets me do this. Metaphors linking Light to knowledge, awareness, thought, ideas, are abundant: “enlightenment”, “bright ideas,” “flashes of genius” or of “insight.” In Hindu scriptures darkness is seen as *avidya*, lack of knowledge both spiritual and intellectual, that a guru can dispel: 'gu' meaning darkness, and 'ru' meaning dispeller. Light is the quintessential “guru”!

I actively work with light in both 2D and 3D formats using static and programmed LEDs combined with tubes, pipes, masks and light management films to make interesting art with translucent panels and pipes. My work involves changing light colors and intensities in conjunction with matrices of various materials and textures. My work involves diaphanous, abstract cloud-like lighted, wall, hanging and mobile pieces in an effort to represent the ever changing nature of sleep and dreams and thoughts and awakening. I have added computer-programmed LED RGB and UV lighting to these fixed and/or moving pieces both indoors and outdoors to incorporate grey scale and chromatic shadows that result. I strive to create work that is at the edge of familiarity and experience and to simulate going from sub-conscious to aware states. Light lets me do that.

# Sunil Garg



*A Comforting Illusion of Order V*

2016

Translucent tubes, LEDs, PWM programmable modules

8' x 10' x 4'

\$ 6,500



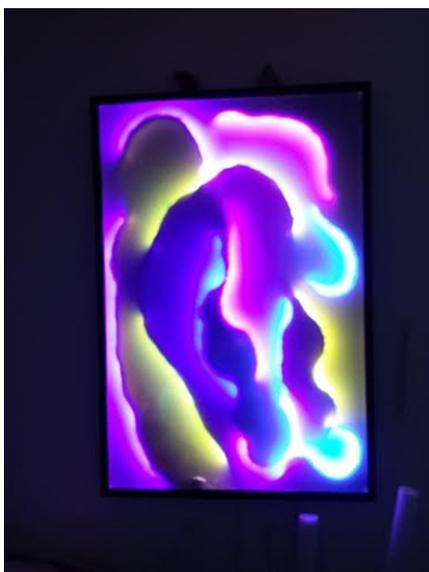
*Sticks & Stones*

2016

Translucent tubes, LEDs, PWM programmable modules

5' x 6' x 6'

\$ 5,000



*Blissful Delusion # 2*

2015

Various plastic films, LEDs, PWM controllers

3' x 2' x 2.5"

\$4,000

# Danielle Masters

Danielle Masters is a mixed media geometric abstract painter and sculptor. Her paintings begin with geometric designs and evolve with the use of paper cutouts. The idea of using cutouts was inspired by Matisse and the Memphis Design Group founded by Ettore Sottsass. Masters uniquely places her abstract cutouts on top of her paintings like working a jig saw puzzle. Masters says, her work is about controlled chaos. “No human can be perfect or controlled and that could be said about my art”.

Masters was born in 1978 and lives in South Orange,NJ

# Danielle Masters



*Untitled*

2015

Mixed media on panel

30 x 30"

Courtesy of the Artist

\$ 850



*Untitled*

2016

Mixed media on panel

30 x 30"

Courtesy of the Artist

NFS



*Pee Wee*

2016

Mixed media on panel

30 x 30"

Courtesy of the Artist

\$ 850

# Nupur Nishith

I am a New Jersey based artist inspired by the art from my birthplace, Mithila paintings or as popularly known Madhubani paintings an ancient folk art from India. I took up the art form at an early age observing my mother make them for various occasions, rituals and festivals. Over the years, I have evolved my own distinct style by fusing the contemporary ideas with traditional art form using modern tools.

My curiosity to explore more avenues has led me to work on various surfaces ranging from paper, canvas, cloth, wood, ceramic, terra cotta and glass to various utility and recycled objects in addition to the traditional paintings on floor and wall. With an inclination towards technology, I also make digital paintings in my style of art for projection on digital media and mass production goods wherein my digital painting have featured on award-winning feature film, clothing line and various utility products.

Mithila Artform is famous for the details in the paintings in a flat two dimensional perspective with no shading or overlapping. Taking it to the next level I draw inspiration for my art from my experience and surroundings. I visualize objects and situations in two-dimensional perspective to create the motifs and designs which makes my art unique and distinct. While working on an idea I like to do a research on the subject to create my symbolic motifs and designs to be incorporated in the paintings. Mithila paintings use natural and bright colors with symbolic distinct features, which I never hesitate to experiment with while conserving the essence of the art form. I work free-hand without using any stencils or pattern tools by hands on my various projects.

I have learned through observation and everyday experiments. During research and production new areas of interest arise and lead to the next body of work. So every piece that I create has a story to tell based on the research and its process of development.

# Nupur Nishith



*Rangnritya: Dance of Colors*

2016

Acrylic and ink on canvas

20 x 16"

Courtesy of the Artist

\$ 601



*Dheeya, The Girl Child*

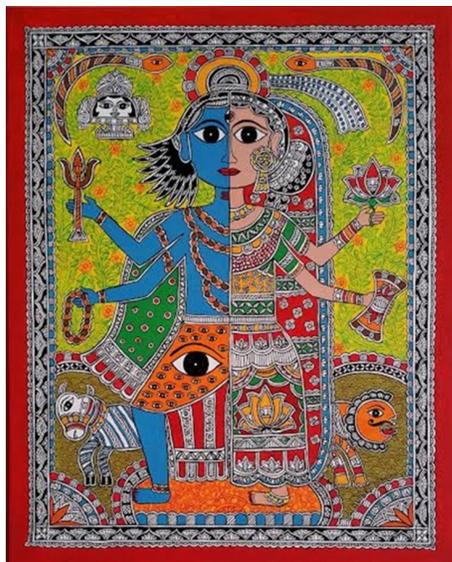
2016

Acrylic and ink on canvas

16 x 20"

Courtesy of the Artist

\$ 751



*Ardhanarishwar (Shiva and Parvati as One)*

2016

Acrylic and ink on canvas

20 x 16"

Courtesy of the Artist

\$ 601

# Ray Ogar

Working at the intersection of the analog (handmade collage, found images, leftover scraps) and the digital (broken and buggy software, erased then recovered data, procedural codes), I create glitched narratives that reference what is to come by harnessing the past and present. I find that my most meaningful work derives from forms, data, sounds, words and images that others abandon. I find this process of "gathering the remains of other's shrapnel" similar to living in mass-mediated culture --later all this input and its influence on my mind finds itself exported as inter-acted, reformulated and neo-digested narratives. Language becomes key to images decrypted from the discarded piles of other's lore and forgotten bits.

In particular my work *Devouring Neon: Zombie Moderns* exist as a series of nebulous identity portraits for of a group of individuals living near what I term an impending information apocalypse or data singularity. I contend this is the time we currently live in. This work and all components of my larger, interconnected *Devouring Neon* corpus address questions such as: Have we reached a point where requesting privacy is pointless or even illegal? Does the intent or hint to obscure one's identity immediately suggest illicit activity? Have we reached a point (a singularity) where there is simply so much information, the act of not revealing is seen as suspect.

# Ray Ogar



Devouring Neon: Zombie Moderns 1  
2015

Collage and digital manipulation

12 x12"

Courtesy of the Artist

\$600



Devouring Neon: Zombie Moderns 3  
2015

Collage and digital manipulation

12 x12"

Courtesy of the Artist

\$600



Devouring Neon: Zombie Moderns 4  
2015

Collage and digital manipulation

12 x12"

Courtesy of the Artist

\$600

# Pamela Shipley

*Data: things known or assumed as facts, making the basis of reasoning or calculation; facts and statistics collected together for reference or analysis.* (source: Google)

I am intrigued by ways we perceive truth. Data are seemingly fixed elements, while perceptions are variable and dependent on individual interpretations and responses to experience. Our society has become obsessed with data, and in my work, I explore the interplay between assumed facts and perceptions, both of which we rely on to construct meaning, opinions and our own sense of reality.

Among my earliest recollections of an awareness of truth came from events around our extended family dinner table. I learned as I observed adults in conversation, that assertion of facts as the basis of opinions was essential to credibility. Opinions based primarily on perceptions derived from one's instincts, personal experiences, observations, or interpretations were seemingly frivolous. This cultural lesson fueled my motivation for years. Both my art making practice and my attraction to professional work in policy and research in the arts were the result of a conditioned affinity for fact-based knowledge. In turn, I nurtured a compulsion to collect, build and use resources—data sets—to substantiate my most impassioned beliefs.

Many years later, I continue to feel excitement when collecting data. Data is empowering. And as I've progressed, along this journey I've grown to appreciate data differently. Where my earlier work reflected a more literal reliance on data (realism), increasingly I've employed the physical presence of data as a reference tool, a starting point. Instincts, experiences, observations, ponderings, and interpretations are instead my primary focus—and what I allow to motivate and guide me. My current work expresses this evolution and even more accurately represents the essence of my unique cultural perspective.

## DATA DRAWINGS & CHROMATOGRAMS

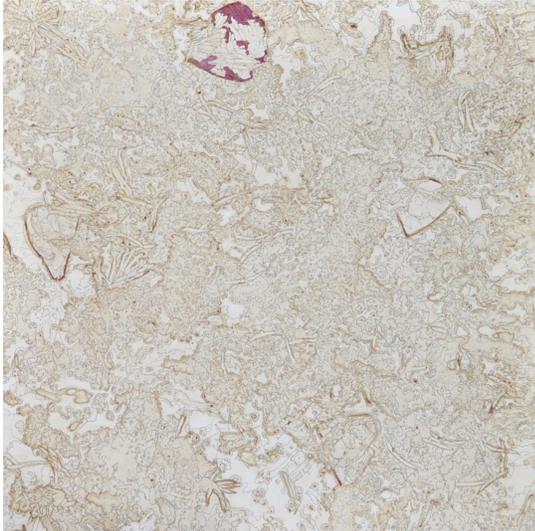
I use raw physical data, elements I collect from our natural environment. These data are original, pure and unambiguous—products of evolution. Each piece is a data set collected and expressive of a particular experience—a moment in time, a place. The works evolve as I read, review, analyze, and interpret the data. And they reflect my unique perspective—the fundamental truth, the logic, and the beauty I see in front of me.

# Pamela Shipley

Working on a square picture plane, I ink the surface of data and collage impressions of it onto a plane. Sometimes the data will reveal its own pigment. When dry, I begin to study. At first glance nothing appears distinct. But as I contemplate the data, a point or sequence of data points becomes evident and I make note of them with marks using pencil. Marks begin to multiply on the surface. Occasionally many data points come into focus all at once, inspiring momentary chaos (indecision). But patience returns and I resume the task of reading and marking with my pencil articulating the data as I see it. I am conscious to rotate the panel. I choose to observe what is there from multiple viewpoints, so that variables like time and light have the opportunity to reveal nuanced characteristics I might otherwise have missed. I continue to note what I perceive with pencil. Patterns form and the data literally start to visually *make sense*. This process continues over many sittings; and, like a puzzle, ends when it has reached a logical conclusion.

In these works, I explore a process that mimics life and our compulsion to make sense of it. Our seemingly common and yet essentially *individual* experiences shape our perceptions of the world, and quite naturally bias our analyses of data. While mine certainly direct what viewers initially see in these works, my intention is for viewers to contemplate and perceive the data in *their* own way.

# Pamela Shipley



*Data Drawing #28, Marburg Pavilion*  
2015

Block ink, naturally occurring pigment, and  
graphite on board

12 x 12"

Courtesy of the Artist

\$2,000



*Data Drawing #33, Mantoloking*

2015-16

Block ink, naturally occurring pigment, and  
graphite on board

12 x 12"

Courtesy of the Artist

\$2,000

# Pamela Shipley



New Derreen Series #6

2015

Hemerocallis chromatogram/monoprint,  
naturally occurring pigment on paper

10 x 10"

Courtesy of the Artist

\$800



New Derreen Series #10

2015

Hemerocallis chromatogram/monoprint,  
naturally occurring pigment on paper

10 x 10"

Courtesy of the Artist

\$800

# KC Tidemand

How can root and fungal formations teach us how to become better citizens, to escape the normative molds that restrict our creative and empathetic qualities? This question is at the heart of my art practice. It forms itself around a two-part construction, firstly of visualizing the power structures that arise from a stratified knowledge production, and secondly, in manipulating these systems. Such power structures are found physically, through architecture and natural topography; psychologically, through cultural norms and immaterially, through the virtual world of the internet. They affect us by shaping our collective and individual behavioral patterns, but we in turn affect them.

We traverse these networks in and out, like a needle weaving itself within a grid of threads, and sometimes we can manipulate these systems, causing a paradigm shift in the social fabric. To do so, one first has to visualize the boundaries shaped by society, and then to play with said limits and disrupt the flow. This is what my work attempts to do; it mimics systems, yet it includes glitches or adaptations in order to change the visual outcome. My art often finds itself on a larger scale, such as room installations and in ways that beg for visceral interaction and visual investigation of the space.

Using as few and as basic materials as possible, such as wood, plastic and sheer labor, my artwork centers around the notion of production and expansion. I draw influence from the polarity between reductive and emergent systems, where the former is characterized by its hierarchical networks while the latter is a decentralized web of connectivity. Using these two contrasting networks as a tableau for my work, I play with the limits of their visual properties and through this, explore how they affect our behavior through liberation or restriction.

# KC Tidemand



*Barren*

2016

Oil and pencil on canvas

48 x 44"

Courtesy of the Artist

\$ 2,000



*Fractured Development*

2014

Wood, spray paint and glue

90 x 53 x 27"

Courtesy of the Artist

\$3,000

# Michael Wolf

In my sculptures and installations, I have been exploring archetypal forms of *shelter* and how these forms, when altered or placed in combination with other forms, allude to personal and social themes that occupy my thoughts.

A quote from Gaston Bachelard's *The Poetics of Space* conveys the essence of my sculptural projects, "...the imagination functions in this direction whenever the human being has found the slightest shelter: We see the imagination build "walls" of impalpable shadows, comfort itself with the illusion of protection - or, just the contrary, tremble behind thick walls, mistrust the staunchest ramparts."

The forms in much of my work are inspired by industrial settings and vernacular rural architecture. Some of the structures that inspire me are in current use and some are in such stages of neglect that the original intent of the buildings has become obsolete. These buildings inspire the house-like structures in some of the sculptures. The buildings have the ruined sculptural qualities of ancient architecture, and for me, conjure thoughts of ancient ruins and cathedrals: once vibrant places of spiritual and physical safety, now abandoned. The need for shelter resulting from the conflict between man-made structures colliding with nature and time are investigated in my work as well.

This past summer I started a new series of work in which I constructed small sculptures and photographed them in various art related settings in Manhattan. I call this series *Micro-Installations* or *InstaXhibits*. I have photographed my *Micro-Installations* at the Whitney Museum, outside of the Donald Judd Foundation, in Washington Square Park, along side the work of Richard Serra and in a James Turrell installation. The photograph in this exhibit *Serra Challenges Sisyphus* is from that series.

My philosophy as an artist is to strive to create work that will engage the viewer on both a visual and an intellectual level. The integrity of materials and design decisions made in my work embody a sense of formal aesthetics, but on another level, I hope that my sculptures will raise important questions for the viewer and challenge him or her to develop a personal dialogue with the work.

# Michael Wolf



*1/7<sup>th</sup> Heaven*

2015

PLA resin, Palladium leaf, and zinc base

11 x 5 x 7"

Courtesy of the Artist

\$ 850



*Portal*

2013

Alabaster

4 ½ x 4 ¼ x 2 ¾"

Courtesy of the Artist

\$3,200



*Golden Sections*

2013

Charred cherry wood, gold leaf and oil paint

9 ¾ x 9 ¾ x 6 1/8"

Courtesy of the Artist

\$4,700

# Michael Wolf



*Portent*

2015

Zinc and copper sheet and wood

27 x 23 x 18"

Courtesy of the Artist

\$6,250



Sisyphus #3

2016

Photo on aluminum

16 x 20"

Courtesy of the Artist

\$700