

November 29 - December 4, 2016



KwangHo Shin
Untitled 16NY16
Oil on canvas, 76 x 57 in | 193 x 144 cm, 2016

UNIX Gallery is excited to announce its participation in Art Miami 2016, held in Miami's renowned Wynwood Arts District from November 29 - December 4, 2016. The gallery is presenting a carefully curated show including new works by Justin Bower, Desire Obtain Cherish, Machiko Edmondson, KwangHo Shin, John Messinger, and Eugenio Merino. Exhibiting paintings, sculpture, and innovative mixed media artwork UNIX Gallery commits to the highest standards of connoisseurship and professionalism within the evolving contemporary art market.

Justin Bower, known for his anonymous portraits, uses his brushstrokes to give us an understanding of an extensive subconscious reaction to technology. The fragmentation of his subjects is a reflection of today's generational influence from technology. He intends to identify this disjunction and offer a perspective of techno-saturation.

Extending a new body of work that features large-scale paintings and photography — a significant departure for the object-oriented artist — Los

Angeles based artist Desire Obtain Cherish challenges the decision-making process humans undergo while chasing the elusive state of happiness. Whether happiness is understood through finances, beauty, sex, or intelligence, Desire Obtain Cherish, is fascinated with the pursuit and decisions involved in such a journey.

Working for sixty years, Pino Manos is known for his rich monochromatic works, which he embellishes with twisted strips of canvas. The addition of these matching pieces augments the canvas beyond a vehicle for the purely pictorial, opening up its sculptural possibilities. He evokes a dynamic drama with these estroflesso artworks by manipulating color, space, light, and movement across the seemingly everted canvases to create a sense of phantasmal synchronicity.

Evoking themes of Abstract Expressionism, Korean artist KwangHo Shin employs intense and vibrant colors to depict the individualistic expression of emotion and a sense of self. He applies charcoal and oils in thick brushstrokes to distort and exaggerate the subject's facial features. His technique confronts the viewer with an emotional impact, affecting our understanding of the human form. Whether it is the external pose of the subject or the unique color combinations, abstraction or layered texture, the portraiture of KwangHo Shin is able to document the psychological changes and clashes that arise in us all.

Renowned for using brilliant colors to reflect the light and life of the Caribbean, Llewellyn Xavier's art serves a multiplicity of functions; philosophical as well as aesthetic. Drawing inspiration from contemporaries of American Abstract Expressionism, Xavier's bold daring vision and grandiose gestures manifest in a boundless energy of sheer force of purpose and power. His artwork is free of restraint, creating a pure vision that is both relevant and immediate.

British artist Machiko Edmondson refers to her practice as a representation of painting rather than as being representational. Despite the overt use of faces as her image source, she regards her work as neither figurative paintings nor as portraits of people. Employing the momentary seduction of fashion photography to lure the viewer into the world of idealized beauty, her paintings mimic the styles and codes of the desire industry to question the value and obsessions of aspirational perfection.



Christian Voigt
Machu Picchu, Urubamba Province | Peru (detail)
Light jet on alu-dibond, 65 x 83 in | 165 x 212 cm,
2016

extraordinary buildings and architecture. The artist offers an illuminated tenor, delivering with his photography an inescapable sense of history and verve.

Eugenio Merino is known for his controversial hyperrealist sculptures – including dictators, politicians, artists, and other institutionalized figureheads – tackling themes of politics, religion, and socioeconomic standards with the aim of questioning these systemic, supposed truths. Merino uses irony, metaphor, and satire to make his art a space for the exchange of dialogue, free thought, and finding beauty in the germination of ideas and human agency.

Alexi Torres uses his unique painting technique of reconstructing his subjects in a detailed, meticulous pattern inspired by the agrarian lifestyle of his friends and family. Torres has chosen a more intimate approach to capturing his subjects first with black and white photography. The result is a compelling, detailed artistic portrayal of how we are connected as humanity and strengthened by our inherent worth as human beings.

Christian Voigt is a German photographer, known for his impressive images created using large-format cameras. Voigt has photographed great libraries, museums, landscapes and temples. Through his lens, Voigt captured mankind's

Matthias van Arkel explores three-dimensional corporeality, object-oriented paintings, and materiality of paint. Van Arkel has developed a technique using platinum silicone rubber in replacement of traditional application of paint. Despite the fact that the paintings are corporeal, there is no visible trace of the artist's hands, presenting an expressive yet systematic approach to his three dimensional paintings. Straddling the realms of painting and sculpture, expression and function, and intuition and process, van Arkel's work occupy multi-dimensions.

Marcello Lo Giudice combines his knowledge of the Earth's metamorphoses with a profound affection for organic, geological substances to create a variety of meticulously crafted paintings and sculptures. Lo Giudice composes vibrant and energetic paintings by spreading and layering colorful pigments thickly on the canvas, thus creating a coarse, haptic surface. Internationally renowned art critic and Yves Klein historian, Pierre Restany, defined Lo Giudice as an exceptional "telluric" painter. Lo Giudice has been exhibited at the main pavilion of the Venice Biennale in 2009 and 2011 and has a significant European and American collector base.

Ellen de Meijer's paintings tend to give the viewer a unique feeling of sympathetic tension and pathos, simultaneously. Her portraits show figures of successful repute, yet vulnerable with empty gazes. Ellen de Meijer's figures are armed with digital gadgets such as Google Glasses or iPhones, which refer to our zeitgeist of access to information and power. This proliferation of technology becomes a point of dependency while our human instincts docilely move to the background.

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