

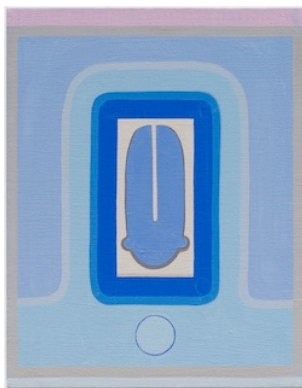
## Charles Moffett announces inaugural roster; representation of six artists

*Charles Moffett will represent  
Sam Bornstein, Alec Egan, Maggie Ellis, Kenny Rivero,  
Lily Stockman, and Bari Ziperstein*

**New York, NY — Fall 2020** — Charles Moffett, the Canal Street gallery founded in 2018 by Sotheby's alum Charles Moffett, is pleased to announce its representation of six artists. Combining his track record of market foresight with an embedded ethic of authentic relationships with artists, gallery principal Charles Moffett explained that his objective is for his nascent gallery to grow "in lockstep" with its core set of represented talent. Said Moffett:

"When the gallery opened in 2018, it did so without any official representation. I wanted to give artists the opportunity to work with me, get to know me and, perhaps most importantly, trust me. Two years later, I feel incredibly close to the artists I've been working with on a regular basis. Some people might wonder why there are only six. My answer to that would be to give the gallery time. There are a number of incredibly exciting exhibitions and publications on the horizon, and with a bit of luck, those relationships will blossom and we'll continue to grow the roster slowly and organically."

Charles Moffett also specializes in select secondary market focuses, in Spring 2020 staging a solo exhibition of 20 works by Yoshitomo Nara from a private collection. Upcoming exhibitions at the gallery include solo presentations from Lily Stockman and Kenny Rivero.



**Lily Stockman** (b. 1982, Providence; works in Los Angeles. MFA NYU 2013, BA Harvard 2006.) Stockman's work combines her affinity for environmental studies with her reverence for the language of American abstract painters of the twentieth century: Milton Avery's New England coastline, Agnes Martin's desert southwest, and Billy Al Bengston's Los Angeles, to name a few. Stockman's paintings amalgamate subconscious ideas into her own visual language, which features symmetrical, voluptuous shapes that are drawn from nature and give hints to plants, birds, and places. Stockman creates her works flat on sawhorses and builds them up layer by layer, using various oils and thinning solvents to manipulate the opacity of each coat of paint. Stockman's use of color and shape draws on her lifelong affinity for horticulture, agriculture, and environmental studies. With respect to her exploration of the floating figure in a delineated space, as well as her light touch and confident freehand line, she is influenced by significant time spent in Mongolia as an apprentice in Buddhist thangka painting and a year spent in Jaipur studying

Indian miniature painting. Stockman has exhibited with Cheim & Read in New York, Timothy Taylor in London, and Regen Projects in Los Angeles. • *Nanital*, 2020. Oil on linen. 14 x 11 in (35.6 x 27.9 cm).



**Kenny Rivero** (b. 1981, New York; works in New York. MFA Yale 2012, BFA SVA 2006. Public collections: Pérez Art Museum Miami, USA.) Rivero's work, which spans paintings, collage, drawings, and sculpture, explores the complexity of identity through narrative images, language, and symbolism. His aim is to deconstruct the histories and identities he has been raised to understand as absolute and to reengineer them into new wholes, with new functions. His creative process allows him to explore what he perceives as the broken narrative

of Dominican American identity, socio-geographic solidarity, familial expectations, race, and gender roles. Rivero cites the hybrid qualities of salsa, hip-hop, house music, jazz, and merengue—as well as Vodun and Santeria, which were present in his daily life growing up—as core influences on his decision-making in the studio. • *I Still Hoop*, 2020. Oil on canvas. 8 x 8 in (20.3 x 20.3 cm).



**Sam Bornstein** (b. 1983, New York; works in New York. MFA Hunter College 2017, BFA Bard College 2005. Bornstein's layered figurative paintings evoke an invented world that mirror contemporary life and personal narratives through the filter of the imagined. In alternately luminous and muted light, a variety of characters from New York City, folklore, media, and the collective imaginary coexist in scenes that are familiar, yet resist closed readings. Often portraying multiple figures involved in ambiguous tasks, work, or leisure, his works play with perception of reality and dream states, creating a sense of familiarity that requires the viewer to apply their own experiences in order to complete the

narrative. The paintings' tension of material and image often refer back to the act of painting, and recall Postwar and Modernist painters from Northern, Central, and Eastern Europe. • *Beach Blanket with Soldiers and Child*, 2019. Airbrush, acrylic and oil on canvas. 48 x 36 in (121.9 x 91.4 cm).



**Alec Egan** (b. 1984, Los Angeles; works in Los Angeles. MFA Otis College 2013, BA Kenyon College 2007.) Egan's bodies of work include thickly impastoed figurative landscapes, and, separately, intricate, vibrantly rendered interior scenes that use object motifs, tropes of nostalgia, and the absence of humans to imbue the depicted objects (like socks on a windowsill) with something melancholic and profound. A thread of cohesion between paintings begins to emerge as the viewer realizes that each painting within a grouping of works represents a different view of the same theoretical house, conjuring hypothetical narratives around the 'absent homeowner' behind the constructed environment. Since 2017, the artist has presented a sequence of exhibitions that each deal with a new portion of a singular imagined home. *Egan is represented in New York by Charles Moffett and in Los Angeles by Anat Ebgi.* • *Dinette*, 2019. Oil on canvas. 72 x 60 in (182.9x152.4 cm).

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**Maggie Ellis** (b. 1991, Loganville, Georgia; works in New York. MFA Hunter College 2017, BFA SCAD 2014.) Ellis' paintings are anthropological observations that are rooted in her rural Southern upbringing but now have grown to include her life in New York, up to and during the 2020 pandemic. An unflinching observationalist, Ellis' subject matter oscillates between the pleasant and innocuous (on first

glance, anyway) to the voyeuristic and disconcerting, like a close-up of an infected foot or a woman projectiling vomit. Ellis likewise commands her stylistic repertoire and painting technique to suit each composition, ranging from photorealistic precision to frenetic, Goya-esque strokes around some of her more grotesque depictions. Ellis explains that the current political climate has created division between her and the people she grew up with in rural Georgia. She describes her work as a way for her to stay curious about the beliefs and opinions of others rather than rejecting and removing herself from that culture. • *Arizona Tea Truck*, 2020. Watercolor on paper. 10 x 14 in (25.4 x 35.6 cm).



**Bari Ziperstein** (b. 1978, Chicago; works in Los Angeles. MFA CalArts 2004, BFA Ohio University 2000.) Ziperstein's mixed media, ceramic-based sculpture practice engages ideas of consumerism, propaganda, and the built environment. Ziperstein is noted for her ongoing investigation of Soviet-era textile design and patterns. One such body of works are her highly technical figurative ceramic

sculptures that reference 1980s propaganda posters from the Eastern Bloc, which she sourced specifically for their patronizing messages about domestic morality, alcoholism, motherhood, and the place of women in society. Ziperstein considers it to be a distinct feminist gesture that she has offered the propaganda a new tactile presence, interrogating the relationship between craft, the home, and femininity by leaning into ceramics' historical position as a craft practice. Ziperstein's practice is materially experimental, such as a new body of flat ceramic works first presented by Charles Moffett in Summer 2020. Her objects and sculptural tableaux reflect her interest in the political dimensions of capitalist economies, examining American aspiration through a historical lens. • *Signs of a New Day*, 2019. Stoneware and glaze. 10.5 x 14 in (26.7 x 35.6 cm).

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