



Amy Lincoln, *Overlapping Clouds with Grass*, 2024. Acrylic on panel, 24 x 20 inches. Courtesy of Sperone Westwater, NY.

Earthbound

January 23 –
February 22, 2025

Alicia Adamerovich
Olive Diamond
Rico Gatson
Amy Lincoln
Greg Lindquist
Loren Munk
Roxy Paine
Hedda Sterne
Martha Tuttle

Curated by Theresa Daddezio

Since the ancient times of Aristotle and the Greeks, the enigma of color and light has complicated our understanding of ourselves as earthbound. Our desire to reach beyond these elemental forces confirms our shared humanity and provokes deeper inquiries into spirituality and deeper meaning.

This exhibition showcases a selection of artists whose explorations of color and materiality are profoundly rooted in these philosophical questions. From the inclusion of surrealist impulses to imagery from the natural world, **Alicia Adamerovich, Olive Diamond, Rico Gatson, Amy Lincoln, Greg Lindquist, Loren Munk, Roxy Paine, Hedda Sterne, and Martha Tuttle**, address the formal and symbolic applications of light and color, evoking the synthesis between the material and psychological, transcendental and embodied experience of human consciousness. Each artist takes on a varied approach in their work that constitutes the natural elements of our environment; Air, Earth, Fire, and Water. Collectively, these artists illuminate the dualism between ground and above. Through their masterful use of color, light, symbol, and material, they encourage a reflection on one's own connection to the world, the divine, and to one another.

This exhibition runs concurrently with *Theresa Daddezio: Bloom*.

DC Moore Gallery specializes in contemporary and twentieth-century art. The gallery is open Tuesday through Saturday from 10am-6pm. For more information, photographs, or to arrange a viewing please call 212-247-2111 or email Caroline Magavern at cmagavern@dcmooregallery.com.



Hedda Sterne, *Untitled Skylight I (Diptych)* and *Untitled Skylight II (Diptych)*, 1991. Oil on canvas, 74 1/8 x 40 inches each.
© The Hedda Sterne Foundation, Inc. / Licensed by ARS, New York, NY. Courtesy of Van Doren Waxter, NY.

Alicia Adamerovich's dreamlike compositions made of paint, sand, pumice, and wood merge abstraction and figuration, inviting viewers into a transformative space. Her pointillist use of color and light creates immersive environments that reflect organic and geologic forms she observed from her childhood in western Pennsylvania. These biomorphic forms create portals, protrusions, and channels within the surfaces and act as stand-ins for the uncertainty of our climate and current political conditions.

Olive Diamond explores notions of Jewish mysticism through migration and movement in the format of landscape, tableau, and portraiture. Her work uses both painted and ceramic elements to create vibrant images of landscapes where people seem to effortlessly emerge and mingle within the grounds. Figures act as surrogates that trace her family's historical escape from persecution across the Russian forests, the lands of Siberia, and through Morocco. Diamond's pieces, often shaped like archaeological fragments, create a sense of anachronistic contradiction within familial and global narratives of Jewish resistance and perseverance.

Rico Gatson uses bold-graphic elements and rich vibrant colors to explore and elevate themes of Black identity, the cosmic, and the optical. In doing so, he interrogates the complexities of the human experience, using color to symbolize the intertwined sacred and social struggles and triumphs of our times. Leading one beyond the surface experience of op-art, Gatson asks to consider the power that shape and color hold over our human and cultural understandings.

Amy Lincoln's abstracted landscapes apply Surrealist inclinations to elements drawn from nature, creating vast atmospheric, oceanic, and dream-like worlds. Fusing the human psyche and the environment, Lincoln's paintings suggest plant and wave-like forms. These anthropomorphic qualities act as surrogates for our deep desire to connect with the world around us. Her chromatically vibrating, layered compositions elicit a sense of wonder, joy, and play within a fantastical space of heightened sensory experience.

Greg Lindquist's wildfire painting series instill urgency to the often invisible forces of ecological and social crises. These paintings capture the elemental force of fire within thickly layered surfaces of metallic, iridescent, and chromatic glazes of paint. He investigates the connection between Romantic and Hudson River School painting with the desire and the ultimate failure of humans to exert control over nature. Rooted in the pictorial, these works simultaneously recreate and shatter media's disaster porn images that circulate as a shock and awe of climate disaster. Lindquist creates a materially-driven surface that intensifies and eschews the photographic image. Interwoven staccato marks of complementary hues are infused with movement and energy, slowly flickering in and out of focus as though the painting had lit itself aflame.

Loren Munk's use of grids in abstracted diagrams outline intertwining connections between artists, geographical location, philosophical inquiry, and historicity. Each piece acts like a map, guiding the viewer through a landscape of thickly painted text and thought blurbs, while simultaneously inviting a contemplation of the underlying mystical relationships. By merging abstraction and narrative, mapping and archiving, Munk's paintings insist on interconnectedness through labyrinths of history.

Roxy Paine seeks to expose the unintended consequences in the counteracting forces of industry and nature while examining entropy, decay, and the infinitesimal micro and expansive macro. In his relief canvases, Paine extrudes paint from behind his substrates to form stratigraphic spaces. Though overall descriptive, Paine's material and chromatic choices are often unexpected and prodigious, imbuing awe and the uncanny to otherwise organic-appearing accretions. In this particular series, biological forms dissolve and reconstitute as oil drums and industrial ruin, urging nature's perseverance and resilience over human destruction.

Hedda Sterne (1910-2011) is a significant historic figure in modern and abstract art. Her work exemplifies a lifelong inquiry into perception and existence. In refusing a singularity of style, Sterne's visual lexicon reflects her deep and evolving engagement with contemporary psychology, spirituality, and physics throughout the 20th century. Though often linked to Abstract Expressionism and Surrealism, these movements serve Sterne more as modalities of artmaking to communicate particular visions rather than stylistic choice. Her expedient use of subtle pastel hues and earthen tones display her immediate hand, encapsulating an ethereal sense of time and space: she expresses the transcendent, the fleeting, and the ephemeral.

Martha Tuttle creates tactile works that explore organic materials, process, and the interplay between natural and human-made elements. Tuttle has conviction in the inherent vitality of all substances in our surroundings: she grinds her own pigment, weaves textiles, and collects natural materials that comprise her works. Each piece is delicately constructed, foregrounding the meditative treatment of the surface and the labor of the artist as a form of exaltation. As poetic representations of her upbringing in her New Mexico and current residence in Montana, her work conjures the power of the landscape, with the earth below, and the spiritual beyond.