

The Art of UOVO: BROOKLYN



John Edmonds, American, b. 1989
A Lesson In Looking With Reverence, 2019
Vinyl on façade, 50 x 50 feet.

A Lesson In Looking with Reverence was included with John Edmonds award of the inaugural UOVO Prize for emerging Brooklyn artists. As the awardee, Edmonds received the solo exhibition *John Edmonds: A Sidelong Glance* at the Brooklyn Museum, the 50x50-foot public art installation on the façade of UOVO: BROOKLYN, and a \$25,000 unrestricted cash grant. Edmonds was selected for the UOVO Prize by a team of curators from the Brooklyn Museum for his portrait and still life work that seeks to challenge art historical precedents with a Black, Queer, and Postcolonial focus.

John Edmonds earned his M.F.A. in Photography from Yale University and his B.F.A. at the Corcoran School of the Arts and Design. Recent exhibitions include the 79th Whitney Biennial at the Whitney Museum of American Art, *God Made My Face: A Collective Portrait of James Baldwin* at David Zwirner, *Family Pictures* at the Columbus Museum of Art, and *Face to Face* at the California African American Museum, Los Angeles. He is represented by Company Gallery, New York.



Nathalie Du Pasquier, France, b. 1957
Untitled UOVO:BROOKLYN Installation, 2019
Oil on canvas, Site-specific installation, 50 x 50 feet.

Nathalie Du Pasquier's *Untitled* commission consists of six individually hung canvases interconnected by linear design applied directly on the wall, a trademark presentation style for the artist. Her work seeks to investigate relationships between objects, color, and two and three-dimensional space. The overall effect balances the qualities of a mural and an immersive installation.

Pasquier is a co-founding member of the iconic design collective Memphis Milano. With a career that spans over three decades, Du Pasquier has developed her vibrant visual vocabulary across mediums, namely design, painting, and sculpture. Recent exhibitions include *BRICK* at Mutina for Art, Fiorano Modenese, Italy; *Fair Game Leipzig* at Museum of Contemporary Art, Leipzig, Germany; *manifesto pour les filles du calvaire* at Librairie Yvon Lambert, Paris, France; *As the plane was reaching cruising altitude* at Anton Kern Gallery, and the ongoing *the Strange Order of Things* for Pace Gallery internationally.



Harold Ancart, Belgium, b. 1980

Untitled, 2016

Oilstick, pencil on paper, mounted on panel, 94 x 177 inches.

Harold Ancart is a Brooklyn-based, Belgian-born painter whose oilstick works consist of bright, abstract colors and sharp gestural markings, creating scenes of tense rhythm and open space. Ancart's *Untitled* reflect the artist's blurring between landscape history, science fiction, and organic abstraction, recalling both late Cézanne and the retro futurism of pop-art.

Ancart received his MFA at Brussels' École Nationale Supérieure des Arts Visuels de la Cambre in 2007. Recent work includes *Traveling Light* at David Zwirner, New York; *Harold Ancart: Subliminal Standard* at Cadman Plaza Park, Brooklyn; *Harold Ancart: Untitled (There is no there there)* at The Menil Collection, Houston; and numerous international exhibitions to include Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent; Centre Pompidou-Metz; Musée d'Art Moderne de la Ville de Paris; and WIELS Centre d'Art Contemporain, Brussels.



Niccolo Spirito, Italy, b. 1980
OVETTO N.3, 2018

Fixed-clamp cable car, two seats, 45 x 80 inches.

Niccolo Spirito is a Milan, Italy-based designer whose work is positioned between the borders of art, design, and restoration craftsmanship. *OVETTO N.3* was made in collaboration with Galleria Rossella Colombari for the 2018 Milanese art fair MIART, featuring a fully-restored 1950's cable car and installation dedicated to the Italian architect and designer Carlo Mollino. The egg-shaped gondola was common for Italian ski lifts from the 1950's to 70's, matching a sleek, futuristic finish to the bright colors of the modernist ski resorts they transported guests to.

Spirito traces his design inspiration to fiberglass manufacturing in the shipyards of Genova, growing his practice from a collection of furniture pieces and sculptural work into art restoration and repurposing of Italian design items. Recent exhibitions include *Poligonale 30-32* for nsdesign, *Studio 420* for Milano Design Week, and pieces featured at *Societa' Arti e Mestieri* in Milan. His work is present in present in private and public collections.



Adam McEwan, British, b. 1965

Holland Tunnel (Pipe), 2016

Inkjet print on cellulose sponge, iron pipe, 62 x 108 inches.

Adam McEwan is a New York-based, British-born artist whose works in sculpture, painting, and installation combine conventional objects and materials to create works that thwart viewer's expectations. McEwan's *Holland Tunnel (Pipe)* originates from a still of his 2014 installation, *Escape from New York*, a four-channel, looping video of a New York made inescapable from the tunnels that connect and isolate the city from the mainland. With *Holland Tunnel (Pipe)*, McEwan combined the previous work with his practice of using familiar materials in unconventional ways, printing the still on cellulose sponge and embedding a rough iron pipe to enhance the disorienting sense of materials and motion.

McEwan's recent exhibition includes *Adam McEwan* at Petzel Gallery, New York; *10, Feels Like 2* at Lever House, New York; *I Think I'm in Love* at Aspen Art Museum, Colorado; *America Is Hard to See* at Whitney Museum of American Art, New York; *Haunted: Contemporary Photography/Video/Performance* at Solomon R. Guggenheim Museum and Guggenheim Bilbao, Spain; and *Into Me/Out of Me* at MoMA PS1 Contemporary Art Center, New York.