

### ***Impressions of the Fall***

Marley Freeman, Lewis Hammond,  
G. Peter Jemison, Alex Kwartler,  
Sydney Shen, Trevor Shimizu,  
and Jesse Wine

March 10–April 9, 2022

“Impressions of the Fall” pieces together a kind of anachronistic reverence for seasonality. The paintings, drawings, and sculptures in this exhibition commune in spirited subjectivity around naturalistic referents.

Guided by the traditional Haudenosaunee (Iroquois) concept of Orenda, G. Peter Jemison’s works are personal studies in the vibrancy of every living thing. Sunflowers, though dried and past their prime for picking, bow towards the sun. On a closer look, long shadows reveal bright and delicate blue lines, their figures surrounded by energetic white lines emanating and absorbing into the field. Nothing is out of place or out of time in each of Jemison’s pictures—not a country road, a tuft of yellow grass, or a windswept weed bisecting the foreground.

From afar, Alex Kwartler’s monochromatic paintings appear as small and neat geometries. One can barely appreciate the stack of turtles in his *Infinite Regress (with tuna) II* or the soft footprint in *Green Signature (w/ tuna)* before an expiration date forces the eyes into focus. The metallic bottoms of tuna cans punctuate the surface with some infusion of humor and a reminder that nothing lasts forever.

*Fall 2021* is Trevor Shimizu’s first and only autumn landscape. Here, the oversized work stretches edge to edge on a wall seemingly made to fit the painting, presenting like a dramatic backdrop for a stage. Referring to Pierre Bonnard, his recent turn towards post-impressionism exemplifies that the artist does indeed have all his subjects at hand. While some more experienced critics may be right to call his style “de-skilled” or “irreverent,” Shimizu likely prefers a different brand altogether.

Sitting quietly on the floor in front of Shimizu’s theatrical fall scene is an abandoned wasps’ nest with the word “Private” etched into the face. Taking its title from a line out of Anaïs Nin’s *House of Incest*, Sydney Shen’s readymade sculpture evokes an interiority that touches on the edge of absurdity, kind of like “going to the woods to be alone.”

In a different vein of psychological interiority, Lewis Hammond’s prickly cast bronze sculpture of a Hawthorn branch sprouts out of a nearby wall, projecting just above head height. *like weeds we will grow 4* comes from Hammond’s disquieting world of enclosed spaces where seemingly hostile or even deathly appearances double as protective reinforcement from the outside.

In Jesse Wine’s *Pins and Needles*, a pair of legs stand exaggerated as if holding in balance the weight of the cairn stacked on top. Grass peaks through a crevice of a sidewalk fragment below. So often in Wine’s hand built ceramic sculptures, limbs tower over buildings, almost becoming buildings in themselves. The softness of their shapes and mineral finishes hints at an idealized hierarchy of form and function in the built environment.

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Marley Freeman's small, colorful paintings slip easily between playful figuration and abstraction. Taking inspiration from landscapes and textiles, they open themselves to momentary meaning in the making.

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**Marley Freeman** (b. 1981, Boston, MA) lives and works in New York. Recent solo exhibitions include Travesía Cuatro, Guadalajara (2021); Parker Gallery, Los Angeles (2020); Karma, New York (2019); Janice Guy at MBnb, New York (2018); PSM, Berlin (2017); and Cleopatra's, New York (2015), among others.

**Lewis Hammond** (b. 1987, Wolverhampton) lives and works between London, UK and Berlin, DE. He has had solo and two-person exhibitions at the HFKD, Holstebro, DK (2021); Brücke Museum, Berlin, Germany (2021); La Maison de Rendez-Vous, Brussels, Belgium (2021); Casa Masaccio, San Giovanni Valdarno, (2021); Lulu, Mexico City (2020); Arcadia Missa, London (2019). Recent group exhibitions include: X Museum, Beijing (2021); Andrew Kreps, New York (2021); MOCO, Montpellier (2020); Kunsthalle Fribourg, Fribourg (2019); Galerie Barbara Weiss, Berlin (2019); and Antenna Space, Shanghai (2019).

**G. Peter Jemison** (b.1945) has exhibited his work at the MoMA PS1, New York (2021); Artists Space, New York (2018); Cayuga Museum, Auburn, New York (2014); Memorial Art Gallery, Rochester, New York (2013); Wilmer Jennings Gallery at Kenkeleba, New York (2013); Museum of Arts and Design, New York (2012); Denver Art Museum, Denver, Colorado (2011); and Heard Museum, Phoenix, Arizona (2009).

**Alex Kwartler** (b.1979, New York) lives and works in New York. Kwartler has mounted two solo exhibitions at Magenta Plains (2022;2016). He has exhibited his work at Nathalie Karg Gallery, New York (2014); Wallspace, New York (2012); White Columns, New York (2011); Martos Gallery, New York (2011); Petzel Gallery, New York (2011); Bortolami Gallery, New York (2010); Casey Kaplan, New York (2009); Mitchell-Innes & Nash, New York (2006); and P.S.1 Contemporary Art Center, New York (2005).

**Sydney Shen** (b. 1989, Woodbridge, NJ) lives and works in New York. Recent solo exhibitions include Queens Museum, New York (2021); Gallery Vacancy, Shanghai (2021); Sophie Tappeiner, Vienna (2019); New Museum, New York (2019). Shen was the recipient of The Queens Museum-Jerome Foundation Fellowship for Emerging Artists and the Lower Manhattan Cultural Council Workspace Residency Program in 2019.

**Trevor Shimizu** (b. 1978, California) lives and works in Long Island City, New York. He has had solo exhibitions at the Institute of Contemporary Art, Philadelphia (2020) ; Kunsthalle Lissabon, Portugal (2019); 47 Canal, New York; Galerie Christine Mayer, Munich; The Green Gallery, Milwaukee; Misako & Rosen, Tokyo; the Rowhouse Project, Baltimore (2015); and Kunsthall Charlottenborg, Copenhagen (2013), among others. He has participated in group exhibitions at White Columns, New York (2015, 2011); the Whitney Biennial, New York (2014); and the Queens Museum of Art, New York (2012). Shimizu's work is also included in public collections such as the Detroit Institute of Arts, Detroit; K11 Art Foundation, Hong Kong; and High Museum of Art, Atlanta.

**Jesse Wine** (b. 1983, Chester, England) lives and works in Brooklyn, New York. He has had solo exhibitions at The Modern Institute, Glasgow, Scotland, UK (2021); SculptureCenter, New York (2020); Simone Subal Gallery, New York (2020, 2017); Gemeentemuseum, Den Haag, The Netherlands (2016); Mary Mary, Glasgow, Scotland, UK (2016); Soy Capitán, Berlin (2016). Selected group exhibitions include: 47 Canal, New York (2022); James Cohan, New York (2022); Simone Subal Gallery, New York (2019, 2017); Fortes D'Aloia & Gabriel, Rio de Janeiro (2019, 2017); Galerie Sébastien Bertrand (2019); GAK, Bremen (2018); Yossi Milo Gallery, New York (2018); Boca Raton Museum of Art, Florida (2017); Battersea Power Station and CASS Sculpture Foundation – Powerhouse Commission, London (2017); TATE St Ives, Cornwall (2017); Parrasch Heijnen, Los Angeles (2017); Museum of Cambridge, Cambridge (2017); Walker Art Gallery, Liverpool (2017); Andrea Rosen Gallery, New York, (2016); and Fundament Foundation, Tilburg, The Netherlands (2016).