



HOLDING A BRIGHT UNTROUBLED SKY

VISIONING A BETTER WORLD THROUGH MAGIC

CURATED BY AMY HALE

AUGUST 10 - SEPTEMBER 18

RECEPTION: AUGUST 27 · 6-8PM

Holding a Bright Untroubled Sky Artist Biographies

John Abell is a painter and printmaker based in Cardiff, Wales, known for large-scale prints and intensely colorful gestural paintings inspired by Welsh folklore, mythology, and the Welsh landscape. His work is fantastical and apocalyptic, charged with gallows humor and a visionary sense of the liminal space between life and death. Abell studied at Camberwell College of Art, London, and his work is held in collections including the Victoria & Albert, the British Museum, the National Museum of Wales, the National Libraries of Australia and Canada, and Columbia University Library in New York.

Alice Bucknell explores the affective dimensions of video games as interfaces for understanding complex systems, relationships, and forms of knowledge. Bucknell is interested in the limits of scientific knowledge and systems thinking, the weird possibilities of play, and the ecological dimensions of games that can dissolve binaries: humans vs environment, natural vs synthetic intelligence, and self vs world. Their work has been exhibited widely, including recent and upcoming exhibitions with the Centre Pompidou in Paris, Copenhagen Contemporary, the Oslo Munch Triennial, HEK, EPFL Pavilions, the MUDAC, and their first museum solo show at Kunsthalle Prague. Previous shows and collaborations include presentations with Serpentine Arts Technologies, the Venice Biennale, Medialab Matadero, Frieze x Getty PST, and the LA Public Library.

CROSSLUCID (est. 2018) is a collective co-founded by Sylwana Zybura and Tomas C. Toth. Since 2018, their collaborative practice has been grounded in an ethics of care, engaging technology not as a lever of control or speed but as a partner in co-evolution. Through immersive storytelling, synthetic imaging, and poetic speculation, they create situations in which emotion, ecology, and computation meet and listen to one another. Their ongoing projects materialize through post-disciplinary collaborations, process-driven prototyping, and the celebration of intuitive leaps of knowledge — bridging scientific inquiry with ancestral ways of knowing. Recent commissions include works for the Berggruen Institute & Future Humans, Serpentine Gallery, LAS Art Foundation, and Canton Geneva's MIRE Public Art Programme.

Edgar Fabián Frías is a nonbinary Wixárika and Latinx multidisciplinary artist, curator, educator, bruja, and psychotherapist based in Los Angeles. Their practice moves fluidly across installation, digital painting, video, performance, sound, social practice, ceremony, and public art, blending

technology, spirituality, and collective healing through the lenses of queer mysticism and Indigenous Futurisms. Drawing from their Wixárika lineage and training in psychotherapy, Frías investigates how ancestral technologies: divination, dreamwork, and ceremony, can be brought into dialogue with contemporary systems like open-source software, mapping, and algorithmic design. Their work has been presented at institutions across the globe, from the Vincent Price Art Museum and The Geffen Contemporary at MOCA to the Berkeley Art Museum and Pacific Film Archive, Oregon Contemporary, Palm Springs Art Museum, MOCA Jacksonville, the Mexicali Biennial, and ArtBo, among others.

Angela Fraleigh is a contemporary American painter whose oil and mixed-media works weave together realism, abstraction, and classical figuration to explore gender, sexuality, femininity, and power dynamics. Sourcing literature, art history, semiotics, and social theory, her work questions how cultural narratives shape our experiences and re-imagines women's roles in art history and contemporary media. Fraleigh is professor of art and department chair at Moravian University and has work in the collections of at the Museum of Fine Arts Houston, the Kemper Museum of Contemporary Art among others.

Heather D. Freeman is professor emeritus of digital media in the Department of Art & Art History at UNC Charlotte, working in animation, game design, printmaking, and mixed media. Her artworks employ painting, drawing and digital technologies to weave together science, magic, mythology, and popular culture. Freeman was the host and writer of the NEH-funded PRX podcast series, "Magic in the United States," which shared humanities and social science research with non-academic audiences through the histories of American magical, esoteric, mystical, and marginalized religious practices and beliefs.

Hilma's Ghost (est. 2020) is a feminist artist collective co-founded by artists and educators Dannielle Teger and Sharmistha Ray, inspired by the pioneering early Swedish abstractionist Hilma af Klint. The collective incorporates contemporary art with magical spiritualities, divination, and ritual fused with experimental pedagogies to challenge gendered power structures and recover feminist esoteric histories. The collective has presented exhibitions, activations, and public programs at institutions including the Guggenheim Museum, New York; the Aldrich Contemporary Art Museum, Ridgefield, CT; Museu de Arte de São Paulo (MASP); the Morgan Library & Museum; Palm Springs Art Museum; Galería RGR, Mexico City; and the Armory Show, New York. Recent projects include a solo exhibition at Galería RGR, Mexico City (2025); *Chromatic Altar*, a public activation at the Guggenheim Museum (2025); and an MTA Arts & Design commission for a permanent glass mosaic mural at Grand Central Station, New York. The collective has completed more than 30 collaborative projects, participated in nearly 100 public programs worldwide, and their Abstract Futures Tarot is now in its third edition.

Loni Johnson is a multidisciplinary visual artist from Miami, working across installation, performance, and ritual to create healing spaces for Black women that draw on ancestral and historical memory. As an artist, educator, mother, and activist, Johnson understands that as an artist, there is a cyclical obligation to give back and nurture our communities with her creative gifts which must be utilized to better our world. Through movement and ritual, Johnson explores how Black women navigate, enter, and claim spaces, employing her signature altars that incorporate West

African Yoruba cosmology alongside everyday objects of Black life. Exhibitions and performances include: Remnants at Locust Projects, Miami, Making Visible: The Studio Archives of Chire Regans and Loni Johnson, WAAM at Dimensions Variable, Miami (2020); Say Their Names, Chire Regans/Vanta Black Memorial Mural Project Unveiling, Bakehouse Art Complex, Miami (2020); Performans Fanm/Global Borderless Caribbean XII: Focus Miami, Little Haiti Cultural Arts Center, Miami (2020); Homegoing, NADA Art Fair, Miami (2017); Offerings III, Bas Fisher Invitational and O'Miami, Miami (2017); Offerings II, Common Field Convening, Miami (2016).

Alessandro Keegan is a Hudson Valley, New York, based visual artist and art historian, whose visionary and luminous oil paintings and drawings depict forms that are said to “straddle the lines between abstraction and representation.” Inspired by the Transcendentalist painters, Keegan has developed a unique and distinctive visual language of alien gem-like and liquid forms. His work has been exhibited widely in New York, London, Milan, Berlin, Barcelona, Hong Kong, Seoul. Keegan also has training as a gemologist and previously worked at the Gemological Institute of America in New York.

Anna Kenar is a graphics, print and textile artist, born and raised in Poland, whose practice reflects her early immersion in a culture shaped by a history of struggle, pagan traditions, and Catholic faith that diverged from the communist regime. She holds an MFA in Printmaking from Northern Illinois University and a BA in History from Benedictine University, and is currently a senior lecturer of art foundations and printmaking at the UNC Charlotte. Kenar's printmaking, drawing, and installations have been exhibited nationally and internationally, with recent presentations including *A State of Printmaking* at the Gray Gallery, East Carolina University (2026); *Expanding the Field: New Ideas in and Beyond Print* at the Triton Museum, Santa Clara, CA (2025); *Da(r)shak: A Decade of Printmaking & Viewership* at the Government Museum and Art Gallery, Chandigarh, India (2024); and *Black and White* at the Eugeniusz Geppert Academy of Art and Design, Wrocław, Poland (2023).

Tai Shani is a British artist whose practice encompasses performance, film, photography, sculptural installations, and experimental texts, exploring forgotten histories, speculative feminist cosmologies and narratives brimming with utopian potential. She was the joint 2019 Turner Prize winner together with Lawrence Abu Hamdan, Helen Cammock and Oscar Murillo. Shani exhibits internationally across Europe, the US, and Asia. Recent solo presentations include *The Cosmic House*, London (2025); *Gio Marconi*, Milan (2024); and dual exhibitions at KM21, The Hague, and the Contemporary Arts Center, Cincinnati (2023). In 2025, she presented a High Line public commission in New York and *The Spell or The Dream* at Somerset House, London, which toured to Jupiter Artland, Edinburgh. Her work has also been presented at Tate, the Serpentine Galleries, the Irish Museum of Modern Art, Fondazione Sandretto Re Rebaudengo in Turin, and Grazer Kunstverein in Austria. In 2026, her major co-commissioned project *M.I.A.S.M.A.* will premiere at Kunsthalle Bern before traveling to Jupiter Artland, the Busan Biennial in South Korea, and the Groninger Museum in the Netherlands.

Mark Titchner is an English artist whose text focused practice encompasses digital prints, wall drawings, sculpture, video, and public commissions, referencing methods of propaganda, marketing techniques, self-help and consumption. Titchner exhibits internationally, with recent solo presentations including *Total Fears* at Dark Earth, Merseyside (2025), and *Be True to Your Oblivion*

at The New Art Gallery Walsall (2024–25). He was nominated for the Turner Prize in 2006 for his solo exhibition at the Arnolfini, Bristol, and participated in the Venice Biennale in 2007. His work has also been presented at BALTIC, Gateshead; the Art Gallery of Ontario, Toronto; Firstsite, Colchester; and the Hellenic American Union, Athens. In 2018, he completed *Me, Here Now*, a major permanent public commission at London Bridge Station. His work is held in the collections of Tate, the Arts Council, the British Council, and the South London Gallery.

Suzanne Treister is a British multidisciplinary contemporary artist based in London who is known for conceptually oriented works exploring the relationship between emerging technologies, society, alternative belief systems, and the potential futures of humanity. Her ongoing HEXEN series — including HEXEN 2.0 (2009–11) and the recent HEXEN 5.0 (2023–25) — presents critical, historical, and mystical explorations of global developments through the format of a tarot deck, offering systems and heuristics for imagining alternative futures. Triester exhibits internationally, with recent solo presentations including *HEXEN 5.0* and *Museum Paintings* at Annely Juda Fine Art, London (2025), and *Kabbalistic Futurism* at P.P.O.W. Gallery, New York (2023). In October 2025, *Prophetic Dreaming* — her first major UK institutional retrospective — opened at Modern Art Oxford, spanning over forty years of practice. Her HEXEN 5.0 tarot works have additionally been presented at Galerie Louis Gendre, Chamalières, France; the Cité internationale des arts, Paris; Kunsthall 44Møen, Denmark; the Scopitone Festival, Nantes; and the Warburg Institute, London. Her work is held in the collections of Tate, the Science Museum London, Centre Pompidou, Paris, and Muzeum Sztuki, Łódź.

Erik Waterkotte is an associate professor of print media in the Department of Art & Art History at UNC Charlotte, whose practice uses printmaking, papermaking and mixed media to explore the layers of myth, esotericism and religiosity. Waterkotte is also the co-founder and co-editor of Theurgical Studies Press, a publishing project specializing in unique, limited edition, ephemera about the supernatural and occult. His work is held in the collections of the Weisman Art Museum, University of Minnesota; the Fort Wayne Museum of Art, Indiana; the Van Every/Smith Galleries at Davidson College; and the Eugeniusz Geppert Academy of Art and Design Museum, Wrocław.