

ALISON KNOWLES, CAROL BOVE, DIAMOND STINGILY  
GEOFFREY HOLDER, IAN SWORDY, JESSICA DICKINSON  
JOHN MCALLISTER, JONATHAN ALLMAIER, KEEGAN MONAGHAN  
KIKUO SAITO, LONNIE HOLLEY, PAT LIPSKY, RICHARD NONAS  
May 9–June 14, 2025

Opening reception:  
Friday, May 9, 6-8pm

James Fuentes is pleased to present a group exhibition presenting carved sculpture, abstract and landscape painting, works composed from found objects and industrial materials, as well as those realized through score-based processes. Drawing together artists at the center of the gallery's community and longer exhibition history, this project returns up-close to the fundamentally tactile nature of art in seeking to reflect upon the physical forms and forces of life as we experience it in today's strange world.

While many works in the exhibition evade the figurative image, most do lean on recognizable elements of daily life—whether rendered abstract, reconfigured for new uses, or performing apparent inversions in their material properties. In **Alison Knowles'** *Found Gloves In Line* (2018), we encounter a near-perfect meeting of the three. As a key figure in the development of experimental art from the 1960s to today, and a founding member of the Fluxus group, Knowles' use of commonplace materials, chance operations, and participatory formats blur the boundaries between art and everyday life. This sculpture in particular follows from her larger *Event Threads* series, initiated in 2006, composing a visual poem of found objects strung together to create a literally suspended, tactile timeline.

We might approach such art as a kind of anthropology stripped back. In fact, formerly an anthropologist, **Richard Nonas** began his sculptural practice in the early 1970s; seeking out art as a place to engage human experience in relation to the spaces and forms we encounter. Deeply rooted in a minimalist aesthetic, Nonas' sculptures often consist of raw materials like metal, stone, and wood arranged in configurations that evoke a sense of ritual and history, as if we have stumbled across a mark of human presence past—and, in truth, we have. By contrast, **Carol Bove** recontextualizes such minimalist aesthetics through her innovative manipulation of industrial materials like steel. *Recipe* (2021) is exemplary of her "collage sculptures" in which she transforms steel into seemingly fluid, abstract forms that belie the material's associations with hardness and rigidity.

From a contemporary perspective, **Ian Swordy** approaches the raw material of marble for the physical and philosophical dimensions that emerge through the process of direct carving. Wherein the work's final form is found directly in-process rather than planned out, Swordy transposes a sense of physical performance onto the medium's permanence, positing new odes within an ancient lineage, as in *Venus with Wings* (2025). For **Lonnie Holley**, as both a visual artist and musician, the act of carving is inherently tied to performance in ways that draw upon personal memory and spiritual symbolism. Using discarded materials and rooted in the traditions of assemblage and found-object art, Holley's sculptural practice emerged in the late 1970s. His sandstone sculptures mark this early period of his career, when he salvaged material from a Birmingham tombstone company to carve works that evoke burial and rebirth in homage to ancestral memory; asserting a creative presence in the face of erasure.

**Jessica Dickinson** meditates on impermanence and material memory through a painting practice steeped in process. Making only around four paintings each year, her surfaces are built up, scraped back, and repaired over long periods of time. Through this method, *And-Hold (2023-2024)* bears accumulated marks, subtle tonal shifts, and architectural scarring that poses a direct physical record of time's slow passage. **Jonathan Allmaier's** work, too, is grounded in a process-oriented approach that emphasizes the material properties of painting. Grinding his own pigments, constructing the stretcher, and preparing the canvas, Allmaier's painting process begins before the act of painting itself. With an interest in the "subjecthood" of a painting, he allows these elements—pigment, scale, stretcher, and canvas—to guide the creation of his abstract compositions. In his words: "it is better for the paintings and for us if the paintings make themselves."

Engaging the materiality of painting with highly textured, impressionistic surfaces, **Keegan Monaghan** looks to the image itself as something elemental. While his earlier works focused on tightly cropped views of everyday objects and architectural details such as vents and windows, Monaghan's newer */N 7 (2024)* uses the same methods of obfuscation while pushing the image past recognizability into ambiguous, often disorienting perspectives.

**John McAllister's** phosphorescent, illuminated landscape paintings observe the strangeness of nature and its cycles. *rapt haven held (2025)* gently contrasts the singular course of a human life with the perennial cycles of the environment, seeming to depict a ceaseless "in between" that could be read equally as dawn, dusk, daylight, or night. In this work, the sky's clouds glow gently with a kind of heavenly light, contemplative humanity's relationship with nature in a modern homage to early 20th-century aesthetics. The only other legible "image" in the exhibition is also a landscape, **Geoffrey Holder's** *Untitled* (c. late 1970s). Although better known for his portraiture, Holder's landscape paintings reflect the origins of his polymathic practice as an artist and theatre performer, through his deep connection to the natural world and his early life in Trinidad and Tobago. These compositions depict lush, tropical environments rendered with a theatrical sense of atmosphere. Much like the imagined subjects of his portraits, Holder's landscapes reach for emotional resonance over strict realism, blending personal mythologies with an almost stage-like presentation of nature.

Also emerging from a background in theatre, **Kikuo Saito** translates the spatial and temporal dynamics of stage performance into a distinctly abstract visual language. Composed of broad fields of color punctuated by calligraphic marks, glyph-like forms, or gestural brushstrokes, Saito evokes movement and narrative without literal depiction. Arriving to New York from Japan at the age of 26 and eventually abandoning theater entirely for painting, Saito's works contain a sense of dual existence and flux, where emotion and rhythm unfold visually rather than verbally. A peer of Saito in 1970s New York, **Pat Lipsky** also advanced Lyrical Abstraction and Color Field painting in works that seem to contain hidden gestural codes. Although her surfaces vibrate with energy, they also carry an undercurrent of deliberation and control in which color itself is a force that gathers momentum across the canvas. It's as if Lipsky were in conversation with each color, coaxing it to reveal more of itself through subtle and confident tonal shifts and in relation to its neighbors. And, placed into new conversations here in physical space, each work forms into a single pulse, reverberating the world like a signal.

## ABOUT THE ARTISTS

**Alison Knowles** was born in New York City in 1933, where she still lives and works today. Knowles has been the subject of retrospective exhibitions including *By Alison Knowles: A Retrospective (1960-2022)* initiated by Berkeley Art Museum & Pacific Film Archive in 2022 and traveling to Museum Wiesbaden, Germany (2024); and *Alison Knowles* at Carnegie Museum of Art, Pittsburgh (2016). Other solo exhibitions venues have included Staatsgalerie, Stuttgart; San Francisco Art Institute; The Drawing Center, New York; Museum of Contemporary Arts, Warsaw; Walker Art Center, Minneapolis; De Appel Galerie, Amsterdam; and Museum of Contemporary Art, Chicago. Important recent group exhibitions include *Key Operators: Weaving and coding as languages of feminist historiography*, Kunstverein München, Germany (2024); *Radical Software: Women, Art & Computing 1960–1991*, The Contemporary Art Museum of Luxembourg (2024); and *Coded: Art at the Dawn of the Computer Age, 1960–80*, Los Angeles County Museum of Art (2023). As a founding member of Fluxus, her work has been included in every significant exhibition on the group. Knowles' work is held in the public collections of The British Museum, London; Carnegie Museum of Art, Pittsburgh; Harvard Art Museums, Cambridge; The Jewish Museum, New York; museum FLUXUS+, Potsdam, Germany; Museum of Modern Art, New York; Musée D'Art Moderne Et Contemporain Saint-Étienne Métropole, France; Museum of New Zealand; and The Rachofsky Collection, Dallas.

**Carol Bove** (b. 1971, Geneva, Switzerland) was raised in Berkeley, California and relocated to New York in 1993, where she lives and works today. Bove has presented solo exhibitions at institutions including the Museum of Modern Art, New York (2013); the Common Guild, Glasgow (2013); Palais de Tokyo, Paris (2010); Tate St Ives, England (2009); Blanton Museum of Art, Austin (2006); Kunsthalle Zürich (2004); and Institute of Contemporary Art, Boston (2004). She participated in the 58th Venice Biennale (2019); 57th Venice Biennale, where she represented Switzerland (2017); documenta 13, Kassel (2012); 54th Venice Biennale (2011); and Whitney Biennial, New York (2008). Her work is held in the permanent collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; San Francisco Museum of Modern Art; Institute of Contemporary Art, Boston; and the Yale University Art Gallery, New Haven; among others. In 2021, Bove's work was installed on the façade of The Metropolitan Museum of Art in New York as part of its façade commission series.

**Geoffrey Holder** (1930–2014) was born in Port of Spain, Trinidad and Tobago, and moved to New York City in 1953, where he lived and worked for the remainder of his life. A self-taught painter, Holder began exhibiting his work in the 1950s and received a Guggenheim Fellowship for his work as a painter in 1956. His work has been presented in solo exhibitions including *Geoffrey Holder* at Victoria Miro, London (2024); *Geoffrey Holder*, curated by Erica Moiah James at James Fuentes, Los Angeles (2024); *Pleasures of the Flesh*, curated by Hilton Als at James Fuentes, New York (2022); *Geoffrey Holder: A Life in Art, Theater and Dance* at the Nassau County Museum of Art (2007); as well as the two-person exhibition *A Memoir in Movement: Carmen de Lavallade and Geoffrey Holder* at the California African American Museum (2013–2014). Notable group exhibitions include *Edges of Ailey* at the Whitney Museum of American Art, New York (2024–2025) and *Regarding the Figure* at the Studio Museum in Harlem (2017). Holder's work is held in the public collections of the Studio Museum in Harlem, the California African American Museum, and the National Gallery of Art, among others.

**Ian L.C. Swordy** (b. 1982) earned an MFA from Yale University (2009) and BFA from Hunter College (2007). Recent solo exhibitions include *Direct Carving NYC* at Entrance Gallery, Brooklyn (2024); *Direct Carving* at Moskowitz Bayse, Los Angeles (2023); and an outdoor sculpture exhibition at the Arts Center at Duck Creek, Springs, New York (2024). Swordy also participated in the group exhibition *Grace Under Fire* at the Shepherd Center, Detroit, Michigan (2024). Swordy lives and works in Brooklyn, New York.

**Jessica Dickinson** was born in Saint Paul, Minnesota and has lived and worked in Brooklyn, New York since 1999. She received an MFA from Cranbrook Academy of Art (1999) and BFA from Maryland Institute College of Art (1997). Dickinson has presented solo exhibitions at James Fuentes, New York, (2024, 2021, 2017, 2015, 2011, 2009); Altman Siegel, San Francisco (2022, 2019, 2016, 2013); David Petersen Gallery, Minneapolis (2013); and Maisterravalbuena, Madrid (2012). Her work has been presented in notable group exhibitions surveying abstraction including *Sensory Poetics: Collecting Abstraction* at The Solomon R. Guggenheim Museum, New York (2022); *Painting in the 2.5th Dimension* at The Zabłudowicz Collection, London (2013); and *Besides, With, Against, and Yet: Abstraction and The Ready Made Gesture* at The Kitchen, New York (2009–2010). In 2015, the first monograph on Dickinson's work, titled *Under/Press./With-This/Hold-/Of-Also/Of/How/OfMore/Of:Know*, was published by Inventory Press, New York. Her work is held in the permanent collections of The Solomon R. Guggenheim Museum, New York and The Rachofsky Collection.

**John McAllister** (born in 1973 in Slidell, Louisiana) lives and works in Florence, Massachusetts. He received an MFA from Art Center College of Design, Pasadena, California, and BFA from the University of Texas, Austin. Recent solo exhibitions include sometimes splendid seeming...stellar even...ripping, James Fuentes, Los Angeles (2024), *shining serenest-like wilds whirl* at MASSIMODICARLO, Hong Kong (2014) *sometimes symphony clatter calm*, Wentrup Gallery, Berlin (2023); *be delirious reveries ringing*, Almine Rech, Brussels (2022); *drift gleaming serenest rustling air*, Wentrup Gallery, Berlin (2020); and *silence sounding sumptuous*, James Fuentes, New York (2019). McAllister's work is held in public collections at the Hammer Museum, Los Angeles; Rubell Family Collection, Miami; and Consortium Museum, Dijon, France.

**Jonathan Allmaier** (b. 1979) earned an MFA in Painting from Tyler School of Art (2007) and holds dual BA degrees in Visual Art and Philosophy from Brown University, where he also studied under the Visiting Artist Program. Solo exhibitions include *The Howling Wind* at James Fuentes, New York (2021); *Bump Paintings and Key Key Paintings* at James Fuentes, New York (2014); and *Pointing Paintings, Bump Paintings, and Key Paintings* at James Fuentes, New York (2012); as well as two-person exhibitions including *The Setting* with Dani Arnica at A.D. Gallery, New York (2024); *John & Jonathan* with John Ahearn at James Fuentes, New York (2016); and *Maria Walker & Jonathan Allmaier* at The Laundromat Gallery, Brooklyn (2008). His work is held in the public collections of Brown University, Providence; the Rubell Family Collection, Miami; and the Bell Gallery at Brown University, Providence. Allmaier lives and works in Brooklyn, New York.

**Keegan Monaghan** (b. 1986 Evanston, IL) received a BFA from The Cooper Union. Solo exhibitions include *IN* (2024), *Indicator* (2022), *Threads* (2020) and *Incoming* (2018) at James Fuentes, New York; *Enter the Nose* (2023) and *Bowl of Food* (2020) at Parker Gallery, Los Angeles; *You decide to take a walk*, On Stellar Rays, New York (2016); and *Total Recall, OLD ROOM*, New York (2025). Monaghan participated in the 2019 Whitney Biennial and has been presented in group exhibitions at venues including White Columns, Jeffrey Deitch, Candace Madey, Simone Subal Gallery, On Stellar Rays, and OLD ROOM in New York. His work is held in the permanent collection of the Whitney Museum of American Art. Monaghan lives and works in Brooklyn, New York.

**Kikuo Saito** (1939–2016) was born in Tokyo, Japan, and moved to New York City in 1966, where he lived and worked until his passing. Recent solo exhibitions include *Color Plays* at James Fuentes, Los Angeles, and *Color Codes* curated by Christopher Y. Lew at James Fuentes, New York (both 2024). Other solo exhibition venues include KinoSaito, Verplanck; Fort Lauderdale Museum; Nasher Museum of Art, Durham; Galerie Rüdiger Schöttle, Munich; Altman Siegel, San Francisco; and Loretta Howard, New York, among others. Saito's theatre work has been staged at La MaMa Experimental Theatre Club, New York; Nasher Museum of Art, Durham; the Byrd Hoffman Foundation, New York; Opera Comique, Paris; and lino Hall, Tokyo. Saito served as a painting instructor at the Art Students League of New York, an artist-in-residence at Duke University, and visiting professor at Musashino Art University in Tokyo. His work is held in the permanent collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Nasher Museum of Art, Durham; The Aldrich Contemporary Art Museum, Ridgefield; and Edmonton Art Gallery, Canada. The artist's legacy is sustained at KinoSaito, a non-profit art center in Verplanck, New York, dedicated to nurturing abstract and cross-disciplinary art practices through offering residencies, performance space, workshops, art studios, and classrooms.

**Lonnie Holley** (b. 1950, Birmingham, Alabama) is a self-taught artist and musician whose work encompasses sculpture, painting, and performance. Recent solo exhibitions include *All Rendered Truth* at Camden Art Centre, London (2024); *If You Really Knew* at Museum of Contemporary Art North Miami (2023); *The Eyes Were Always On Us* at UTA Artist Space, Atlanta (2023); *What Have They Done with America* at Blum & Poe, Los Angeles (2022); *The Growth of Communication* at Edel Assanti, London (2022); and *Coming From the Earth* at Dallas Contemporary, Dallas (2022). Holley's work is held in the permanent collections of the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; High Museum of Art, Atlanta; Birmingham Museum of Art, Alabama; and the Smithsonian American Art Museum, Washington, DC. In 2023, he received the Skowhegan Medal for Visual Arts & Music, and was awarded a United States Artists Fellowship in 2022. Holley lives and works in Atlanta, Georgia.

**Pat Lipsky** (b. 1941) was born in New York City, where she still lives and works today. Recent solo exhibitions include *That Which We Are* at James Fuentes, Los Angeles (2025); *Color World* at Eric Firestone Gallery, New York (2023); a *Pat Lipsky: Stain Paintings 1968–75* nd at Gerald Peters Gallery, New York (2017). She will present a solo exhibition at James Fuentes, New York this fall. Lipsky's work is held in the permanent collections of the Whitney Museum of American Art, New York; Brooklyn Museum, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; San Francisco Museum of Modern Art, California; de Young Museum, San Francisco; Walker Art Center, Minneapolis; and Harvard Art Museums, Cambridge, among others. She has received several awards, including Pollock-Krasner Foundation Grants (2000, 2008); Adolph and Esther Gottlieb Foundation Grant (1999); and the Hassam, Speicher, Betts and Symons Purchase Prize from the American Academy of Arts and Letters (2001).

**Richard Nonas** (1936–2021) was born in New York City, where he lived and worked until his passing. Formerly an anthropologist, he began his sculptural practice in the early 1970s. Recent solo exhibitions include *Like Nouns Slipping Into Verbs* at Bangkok Art and Culture Centre, Thailand (2025); *Slow Narratives* at Galerie Hubert Winter, Vienna (2025); and *Richard Nonas: The Man in the Empty Space* at MASS MoCA, North Adams, Massachusetts (2016). His work is held in the permanent collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Guggenheim Museum, New York; Walker Art Center, Minneapolis; Hirshhorn Museum and Sculpture Garden, Washington, DC; Albright-Knox Art Gallery, Buffalo; Ackland Art Museum, Chapel Hill; and Musée d'Art Moderne et Contemporain, Geneva, among others. Nonas was awarded a Guggenheim Fellowship in 1974 and a Francis J. Greenburger Award in 2013.

For further inquiries please contact James Fuentes at [james@jamesfuentes.com](mailto:james@jamesfuentes.com), Katrin Lewinsky at [kl@jamesfuentes.com](mailto:kl@jamesfuentes.com), or Quinn Charles at [qc@jamesfuentes.com](mailto:qc@jamesfuentes.com).