

eric firestone gallery

For Immediate Release:

General Assembly

Miguel Arzabe • Sarah Braman • Kadar Brock • Ann Carrington • Lauren dela Roche
Elise Ferguson • Beverly Fishman • Michelle Flores • Michael Georgetti • Colleen Herman
Huê Thi Hoffmaster • Brad Kahlhamer • Fitzhugh Karol • Megan Koons • Andrew Kuo
Fared Manzur • Lindsay Mapes • Simphiwe Ndzube • Virginie Pernot • Toni Ross
Bruce M. Sherman • Almo Talud • Alix Vernet • Lotte Wieringa • Rob Wynne

Eric Firestone Gallery
4 Newtown Lane | East Hampton, NY 11937
May 23 – June 28, 2026
Opening Reception: Saturday, May 23, 6:00–8:00PM

General Assembly brings together 25 contemporary artists, working across media including ceramic, glass, painting, sculpture, and textiles. Inaugurating Eric Firestone Gallery's summer 2026 season in East Hampton, the show explores themes of cross-cultural folklore, the environment, social spaces, and digital mapping.

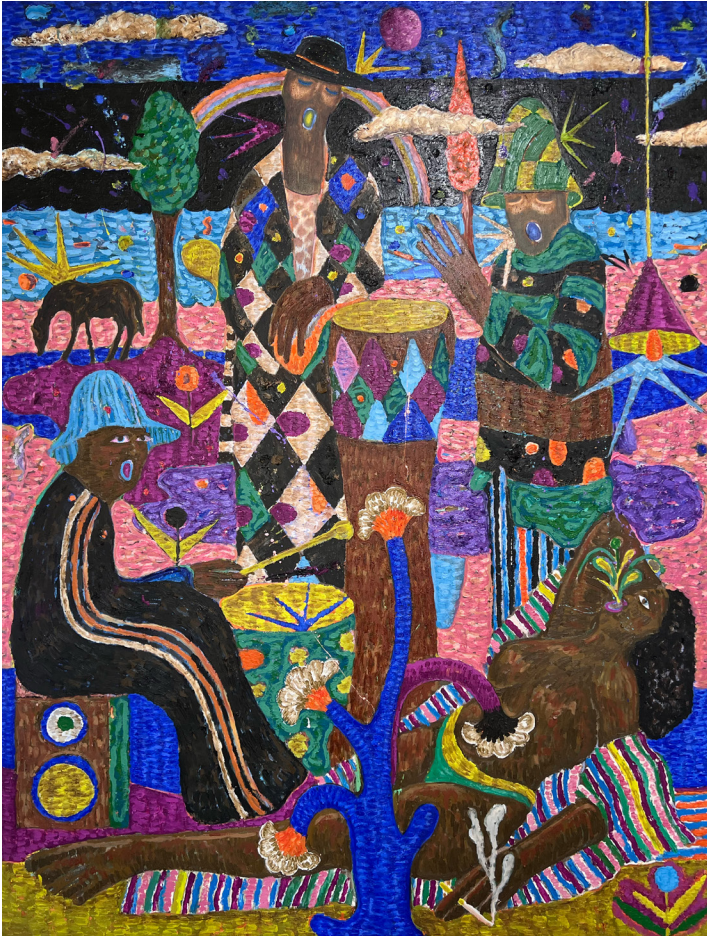
Painters **Colleen Herman** (b. 1982), **Huê Thi Hoffmaster** (b. 1982), **Lauren dela Roche** (b. 1983), and **Lotte Wieringa** (b. 1991) each reference regeneration

through an intuitive, painterly approach. Pouring, scribbling, and dabbing paint with her fingers, Herman embraces a process where energetic textural interventions contrast with spans of canvas or linen intentionally left open. The artist takes inspiration from the landscapes of Mexico and the Hudson Valley, each place alternately tranquil, vibrant, and frenetic. Hoffmaster uses his identity as a child of Vietnamese and American parents, and who considers himself a war baby, to fuel a painting practice focused on transformation and the ephemerality of beauty in nature. His paintings are abstracted, calligraphic depictions of flowering branches and thickets, growing amidst atmospheric grounds. The artist creates a visual parallel between the abundance of nature and artistic practice. Dela Roche's paintings depict multiplying and echoing views of a nude woman, appearing in dream-like environments amongst butterflies, snakes, and swans. The female form can be read as a symbol of Mother Nature. Dela Roche's work has deep ties to agriculture and eco-theory, and she uses found and mended cotton feedsack textiles as her painting surfaces. Wieringa incorporates discrete words or phrases



Lotte Wieringa | *(Chapel of) The Seed* | 2025
oil on canvas
70 3/4 x 109 in.

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Simphiwe Ndzube | *Around Midnight (composition no. 9)* | 2024–26
oil on canvas
67 x 51 in.

within areas of negative space, which, juxtaposed with her flowering jewel-like palette, evoke shifting emotional states.

Five artists in the exhibition employ weaving or textile-based techniques. **Miguel Arzabe** (b. 1975) is a Bolivian-American artist who deconstructs colorful drawings and paintings into strips of material which he weaves together to create intricate surfaces. **Michelle Flores** (b. 1992) makes both textile weavings and hanging clay-beaded works in conversation with historic textile traditions, exploring associations of craft with nature and femininity. **Megan Koons** (b. 1986) merges acrylic paint with handwoven textiles into compositions that evoke shifting, memory-based landscapes. **Lindsay Mapes's** (b. 1977) wool embroideries on jute or linen are abstractions that refer to the messiness and play, the joy and sadness of parenthood. **Toni Ross** (b. 1957) works with traditional craft mediums to address themes of political and social distress, integrating texture and natural patterns within her abstract wall-mounted weavings.

A cross-cultural folkloric aesthetic characterizes the work of several artists. Drawing on his tripartite identity, **Brad Kahlhamer's** (b. 1956) work navigates his Native American heritage, adoptive German-

American family, and adult life in New York City's Lower East Side.. His mixed-media figures are modeled roughly on Hopi and Zuni katsina figures and dreamcatchers. They comment on the commodification of Native art and culture with punk attitude, found materials, and provocative phrases. **Virginie Pernot's** (b. 1967) zoomorphic and geometric forms evoke hybrid creatures. The artist terms them "archaeological vessels from the future." Working in the South of France, the white and red hues of her work reference Mediterranean terracotta. **Bruce M. Sherman's** (b. 1942) glazed stoneware sculptures maintain a delicate balance between humor and reverence, surrealism and tradition, ; and function and beauty. **Almo Talud** (b. 1985), who grew up in Manizales, Colombia, describes painting as an exploration of what it means to be Latino through the lens of folklore and masculinity, approaching them as political vehicles for awareness and memory. **Simphiwe Ndzube** (b. 1990) draws influence from his upbringing in a 'post-apartheid' South Africa, but emphasizes storytelling with figures brimming with energy, and encompassing the human realities that befall them.

Architecture and an exploration of the politics of space, is a hallmark of four artists on view. Through her casts of the urban environment, **Alix Vernet** (b. 1997) researches, touches, and preserves the histories and life cycles of public spaces. **Sarah Braman** (b. 1970) makes sculptures that serve as monuments to everyday life, combining elements from scrapyard vehicles, old buildings, or furniture with translucent volumes of color and light. **Fared Manzur** (b. 1990) is known for his renovation of a formerly vacant building in Miami, which has become an alternative exhibition space and studio, called the Rice Hotel. He creates installation and sculptural

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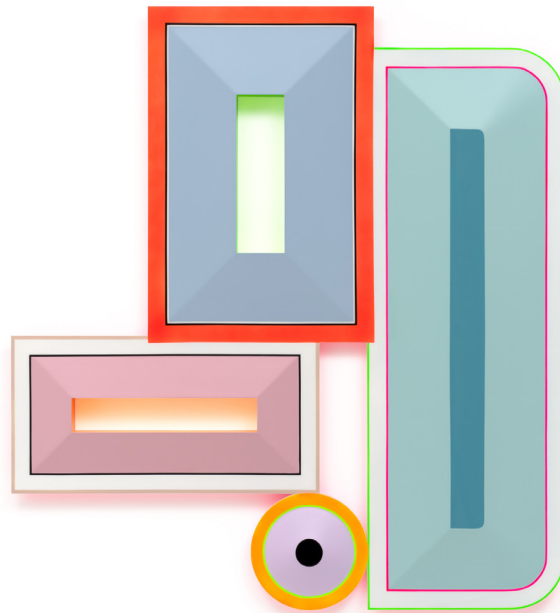
work, and his two-dimensional paintings often reference the architecture and minimalist fittings of the Rice Hotel. **Fitzhugh Karol** (b. 1982) is a sculptor working in wood, ceramic, and steel to create forms and new silhouetted “landscapes” including slopes, steps and portals.

Other artists are defined by the complexity and inventiveness of their materials and surfaces.

Beverly Fishman (b. 1955) combines traditional supports – such as wood, paper, glass and aluminum – with cast resin, mirrored Plexiglass, powder-coated metal, and phosphorescent pigments. In these luminescent geometric relief constructions, she draws upon the visual vocabulary deployed by pharmaceutical designers to market antidepressants, amphetamines, anti-inflammatories, and opioids. **Rob Wynne** (b. 1948) eschews the traditional technique of glassblowing, instead hand-pouring glass into shapes that at times form short phrases of text, both thoughtful and absurd. The dynamic abstractions of **Kadar Brock** (b. 1980) reveal a rigorous process of painting, sanding, priming and scraping. Brock mimics the quality of weathered cloth or aged fresco, with surfaces that are worn, abraded, cracked, and torn. **Ann Carrington** (b. 1962) works with elements of the mundane – silverware, barbed wire, pins and paintbrushes – which she transforms into busts and web-like tapestries. **Michael Georgetti** (b. 1984) expands two-dimensional surfaces using cut and affixed canvas forms and setting them in custom-constructed silver and brass frames. Drawing upon childhood experiences in European fashion houses, he creates theatrical objects.

Finally, themes of mathematical puzzles and quantitative tools inform the geometric abstractions of **Elise Ferguson** (b. 1964) and **Andrew Kuo** (b. 1977). Ferguson’s paintings of textured paths and passageways appear to vibrate and breathe. She begins by scraping up to a dozen layers of pigmented Venetian plaster onto panels, resulting in rough edges and a smooth fresco-like finish. She then draws repeating linear forms using graphite pencil. Kuo’s paintings combine an omnivorous appetite for data with a highly refined graphic sense and a sneakily complex chromatic approach. He creates programmatic charts that reference modernist abstraction, but are actually crammed with complex information detailed in a key that sits at the bottom of the paintings.

Small and large elements of surprise, reflecting a wide range of perspectives, approaches, and media, characterize the exhibition *General Assembly*, celebrating the potential of collective activity and gathering.



Beverly Fishman
Polypharmacy: Osteoporosis, bipolar disorder, birth control, insomnia | 2024
urethane paint on wood
44 x 40 1/2 in.

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40 Great Jones Street | New York, NY
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For further information, contact: press@ericfirestonegallery.com