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Anna Betbeze (Mobile, Alabama, 1980), blends painting, sculpture, and performance to explore touch and texture. Her rug pieces are created using unconventional techniques like burning and layering to produce rich, tactile surfaces. By manipulating everyday objects such as rugs and furs, she generates unique textures that evoke both the historical craft of tapestry-making and the abstract qualities of modern art. These textured works challenge traditional visual norms, aiming to merge sight and touch into a unified sensory experience. Betbeze's art pushes the boundaries of perception, expanding how we engage with and interpret both memory and materiality in a digital age.

George Ohr (Biloxi, Mississippi, 1857-1918), American ceramic artist and self-proclaimed "Mad Potter of Biloxi," was active from 1879 to around 1910. He began to alter his wheel-thrown shapes, forcing pots to twist or buckle while manipulating the forms by hand through folding, indenting, and ruffling. Even with many of the pieces severely burned in an 1894 fire that destroyed his studio, Ohr salvaged many of the works calling them his "burned babies." After the re-establishment of his studio, Ohr became even more committed to his new approach to form, producing his well-recognized thin-walled, thin-skinned, crushed, folded, and dented vessels. Ohr's practice shatters the conventions of ceramics, anticipating modern and contemporary movements, including American Abstract Expressionism and Post-Minimalism.

Nari Ward (St. Andrew, Jamaica, 1963), lives and works in New York. Nari Ward is best known for his wall and installation-based sculptural works created from materials frequently found and collected throughout Harlem, his longtime neighborhood. Ward combines these materials to re-contextualize their original meanings, creating assemblage works that confront complex social and political realities, often surrounding race, migration, democracy, and community through literal and metaphorical juxtaposition. Materially specific but intentionally ambiguous in their signification, Ward's works encourage the viewer to explore many possible interpretations. Themes of memorial, remembrance, and societal relationships have permeated Ward's practice. Constructed of discarded fire hoses and tires Ward's, *Anon; Three Boxes Two Tires*, 1993 carries undertones on commemoration, community, and the reclamation of public space are explored through the medium of public streets.