

ENTRANCE PRESENTS

La Rentrée

HOSTED BY THE COMMUNITY

9 Rue Méhul, 93500 Pantin
October 18th-November 11th
Saturdays 12-6PM,
by appointment any other time.

Inquiries: info@entrance.nyc

‘La Rentrée’ is a group show bringing together the artist community that represents Entrance’s values in NYC. Our gallery was established in 2017 by my brother Jack and myself to promote new artistic voices, prioritizing solo debuts through a collaborative mindset. We frequently met the artists for our shows through those whom we were currently exhibiting. Indeed the greatest afternoons at the gallery have been when Entrance functions as an informal salon, spontaneous ‘studio visits’ occur and good conversations between artists help everyone along with their own practices, however divergent in medium and vision. Creative generosity is at the core of our program, through that the artists involved are have all become friends and family, and sometimes literally are. This show was curated with those afternoons and conversations in mind. Though Entrance has grown in the last six years to include programming at art fairs, international exhibitions and frequent collaboration with other galleries, in this case 56 Henry in NYC, we always endeavor to return to these founding principles. The Community has always felt like a ‘sister space’ to us, for all these reasons, and it’s a privilege to share our corner of the world with you here in Pantin.

LOUIS SHANNON

SPECIAL THANKS TO:

Heather Hubbs, Tuukka Laurila, Ellie Rines,
Louis Sommeville, Maxime Monnier,
Victor Monnier, Era Myrtezaj, Beni Pontinen

Any sales profit from this show
(after artist compensation) will be donated
to *Doctors Without Borders*

ENTRANCE *The Community*



LIZZY GABAY (B. 1993) lives and works in NYC. She received a BA in Fine Art from the Roski School of Art at the University of Southern California and is currently a graduate candidate at the Milton Avery Graduate School of Art at Bard college. Gabay's paintings gather layers of times and spaces, creating compositions and subject matters from a process of poetic-imaging, collaging memory with present looking. Her latest works reflect compositions that hold multiple perspectives, exploring figures through the impressions and influences of people, as opposed to examining people in the language of portraits. Her solo debut opens October 26th, 2023 at Entrance in NYC.



HANNAH LEE (b. 1989, Madison, Wisconsin); BFA: Parsons School of Design, NY; lives and works in Brooklyn, NY. Since graduating in 2012, Lee has participated in numerous group shows in New York, Providence and San Francisco, as well as internationally in Manila and Tokyo. Lee made her solo debut at Entrance in 2021 with First Language, followed by her sophomore show at Entrance, Outside, in the spring of 2023. In Lee's paintings, her subject matter and composition render common scenes with spectral qualities, renewing the reverie of life's fleeting and transient moments.

"No matter how straightforward some of Lee's realist scenes seem to be, their clarity tilts toward the dreamlike rather than the observed or remembered. Pressed to characterize her work, I would call it "liminal realism." She depicts an uncanny situation so that it may initially strike the viewer as believable, which might be considered the opposite of surrealism."

JOHN YAU, HYPERALLERGIC



PAT MCCARTHY (b. 1987), lives and works in Brooklyn and Andes, New York. He works primarily in sculpture, zines, and video, as well as staging social happenings, many of which include making and serving food. McCarthy's work traverses many mediums and disciplines to explore methods of storytelling.

Since 2012, much of his work is executed on his Brooklyn rooftop, engaging with the hundreds of domestic pigeons he is raising and flying. The cornerstone of his practice is the zine *Born to Kill*, begun in 2009 with 110 issues to date. Built by hand and printed on Xerox machines, the zines present poetic narratives of the experiments, constructions, and fugitive gestures of the artist.

McCarthy is a member of the collectives Satan Ceramics and 8 Ball Community. His work is in the collections of MoMA (New York), Fonds Régional d'Art Contemporain (Marseille), Museo Jumex (Mexico City), Hulus (Oslo) and many libraries and private collections internationally. He had a solo fair booth at NADA NY 2023 with Entrance, following a 2019 solo exhibition with the gallery.



ELBERTO MULLER (b. ????, California) Living mostly as a drifter, Muller's work draws from his experiences riding freight trains, planes and autos across North America, crossing and recrossing the country through a covert network of rail and roadmaps, resources and guides maintained by fellow travelers. Along with publishing multiple novels and scattering hundreds of small mosaic tile works across the continent, Muller has maintained a studio practice, creating large-scale three-dimensional mosaic tile works referencing folktales, pop-iconography and pulp sub-cultures, capturing landscapes and vignettes with an overt playfulness in tone. Muller's solo debut, *'Vacant Hand'*, is on view at Entrance in NYC through October 21st, 2023.



NORA NORMILE (b. 1992) received a BFA in Studio Art from NYU in 2015 and is a MFA from the Mason Gross School of the Arts at Rutgers University in 2023. She currently teaches ceramic sculpture at Rutgers. She makes sculptures that reference domesticity, design and architecture through the materials she uses—wood, felt, ceramics, textiles, craft materials—and through the motifs—repeating pattern, ornamentation, decoration. She has had two solo exhibitions with Entrance (New York, NY), a solo debut in 2018, with her sophomore show post MFA in March of 2023.



LUKE BARBER-SMITH (b. 1981, Philadelphia, PA); BFA: The School of Visual Arts, NY; lives and works in Brooklyn, NY. ‘Cold Mountain,’ his first solo exhibition with Entrance opened on March 30th, 2022. Barber-Smith’s dye prints on linen and canvas begin as photographs of architectural forms that he alters, digitally and by hand, into warped and luminous paintings. Ceramic figures affixed to the canvas suggest a sentience or interior life in the buildings Barber-Smith depicts. His practice also includes sculpture, making subtle interventions with found and salvaged objects. Previous group and two-person exhibitions include First Story, Marinaro Gallery, NY (2021); Nathaniel Matthews, Original Music Op. 1 (with Luke Barber-Smith), Entrance, NY (2019); Total Power Exchange, Galerie Manqué, NY (2018); previous solo exhibitions include ‘inmemorial’, 175 Canal St. MAGIC, NY (2015) and Atlantic City, Loudhailer, NY (2015).



NICK SETHI (B. 1989) Nick Sethi is an artist and photographer living in New York City. His work focuses on the ever-changing meanings and relationships of ideas, images, people, and materials over time as they move through both physical and digital space and is often inspired by India, the birthplace of his parents. Sethi's art practice focuses on the country's ubiquitous hyper-decoration and attention to detail that highlights gestures of adornment, connection, and human touch as spiritual acts. India's culture of hospitality is another important point of departure, the word and saying "Welcome" being a central aspect and theme in Sethi's work. Colourful, chaotic, sometimes contradictory, his photographs document both his own background between two cultures and a country that always changes. Sethi has been an ongoing collaborator of The Community for many years. Sethi had an expansive two floor solo show at Entrance in the fall of 2021 titled 'Thousand'.



VICTOR SHUN (B. 1992, Paris) is an artist who works and lives in Paris. He is currently focused on developing his art practice crossing disciplines, between his work with analog photography and sculpture. 'La Rentrée' is the very first showing of his work.



RICHARD TINKLER (B. 1975, Westminster, Maryland) works in New York, NY and received a BA in 1999 from the University of North Texas, and an MFA in 2003 from Hunter College.

Tinkler's paintings and drawings reflect an approach that is instinctual and labor intensive. His intricately layered pieces are simultaneously rigidly structured and hallucinatory. Tinkler's rigorous method of painting builds upon foundational imagery of geometric grids. By retaining a common vocabulary of shapes, colors, and method of application, each painting builds on the language of the preceding one and informs the structure of the next. Often created over the course of a single day, his works rely on an intuitive approach that precedes theoretical definition. By layering numerous chaotic layers over other, still-wet layers, a woven structure appears in which the geometric shapes appear to float, drift, and melt away. These patterned visions resemble psychedelic tapestries or mystical environments, where paint serves as both a physical and a metaphysical substance.

Equally central to Tinkler's practice are his meticulously and obsessively rendered drawings. Tinkler's drawings are kaleidoscopic abstractions that exploit a gridded compositional strategy to create complex and energetic geometries. Each drawing is developed over numerous sittings, and requires between twenty and thirty hours of diligence to reach a finished state.