

OSMOS

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PHANTOM

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Much of **Fiona Banner's** work explores the problems and possibilities of written language. While her current work encompasses sculpture, drawing and installation, text remains at the heart of her practice. In *Jane's*, the artist stacks the annual aviation publication *Jane's All the World's Aircraft*, which holds an encyclopedic list of every fighter jet ever produced. Juxtaposing the brutal and the sensual, Banner's work performs an almost complete cycle of intimacy and alienation.

Working in a variety of mediums including drawing, installation, and video, **Andrea Bowers** centers her work on the convergence of art and activism. The topics she has addressed in her practice range from workers' rights and the Occupy Movement to sexuality and gender discrimination, and is a self-described feminist artist. Although Bowers' works have been strongly political for most of the last decade, the tone is generally meditative rather than contentious. Her art bears witness to the human cost of ideological conflict, often revealing divisions among allies and the ways good intentions don't ensure open communication.

David Colman is a longtime writer for The New York Times and numerous glossy magazines, as well as a visual and performance artist and curator. Colman's best-known artworks are his assemblages, which are attached to their supports by magnets and share the spirit and the spatial sensibility of Gerald Murphy's iconic Jazz Age paintings. His performance work, which Colman says "addresses the social and aesthetic role that art plays in society and in the lives of individuals," has been presented by the Public Art Fund, New York, and featured at Art Basel Miami Beach.

Emory Douglas

Over the course of almost two decades, **Rico Gatson** has become celebrated for his confrontational and politically opinionated artworks, often based on significant moments in black history. Images of riots, fires, and confinement pervade his works, which have touched on a range of subjects like the Watts Riots, the presidential election of Barack Obama, and the formation of the Black Panthers. As Gatson once said: "I'm always interested in seducing the viewer and then hitting them on the way out, allowing a delayed response to powerfully charged content." With a practice in the lineage of performance art and Conceptualism, Gatson moves fluidly between painting, video, sculpture, and installation.

Casey Legler

Maynard Monrow's recent body of work consists of conceptual text-based reinventions of the still life/nature morte conventions of classical art. Informed by his interest in art history, critical theory, and culture, the series features bon mots and apothegms ranging in tone from the sardonic to the polemical. Playing off the staidness of traditional visual genres (a quality typically reflected in the titles of paintings, for example), the humor in my work stems in part from an implied attempt to visualize abstract ideas, paradoxes, and malapropisms. Ironically, this provocation of the imagination can foster a lyricism that feels true to the spirit of the conventions this series conceptually transforms. Contrasting a droll urbanity with earnest functionalism, these works are presented in a readymade industrial signage format ("café boards") employing prefabricated plastic letters arrayed on corrugated felt. Each piece is framed in hand painted black wood for a formal finish.

OSMOS Address is a project space for art gatherings, publications, and exhibitions in the East Village storefront that was once a saloon frequented by Emma Goldman and other radicals. OSMOS has established itself as an international platform for the exchange of ideas and images. OSMOS frequently collaborates with First Street Green, working to foster an artistic presence and creative exchange within the historic East Village community.