

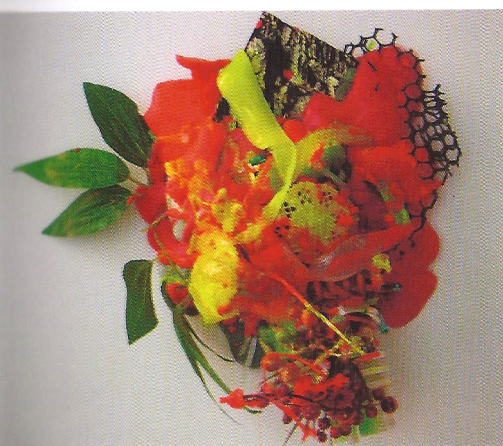
Mei Kadel



Grande Ole Fort, 2006, Ink and collage on paper

Kadel's illustrations depict hapless individuals bravely taming nightmarish emotions or overgrown body hair, puddles, overloaded shopping carts. In the tradition of Saul Steinberg and countless cartoonists, she finds humorous visual analogs for puns. The rough-hewn aspect of the surfaces she works on connects her to an outsider artist aesthetic.

Cristina Lei-Rodriguez



Tutti Frutti Mountain, 2004, Sculpture

Cristina Lei-Rodriguez fashions hybrid objects, part kitsch party regalia, part vegetable run amok, all bathed in glittery syrupy resin. Her assisted natural forms suggest genetic modification and other unnatural alterations to nature. Her bouquet responds to Pepe Mar's.

Pepe Mar



Untitled (Pop Out Collage), 2004, Paper Collage mounted on stretched canvas

Pepe Mar creates neo-Dadaist explosions in paper. In this work, the monumental rage, distortion, and cacophony of commercial life is gathered like a tiny bouquet.

Amy Mahnick



Untitled (Empire), 2008, Oil on linen

Mahnick is an intimist in the tradition of Giorgio Morandi. Working from small models built from cartons and other household refuse, she invents fantastical sculptures and then captures them in her canvases.

Julie Mehretu



Rogue Ascension, 2002 (edition), Somerset satin white paper and denril vellum

Mehretu employs a systematic approach, using projections to map large sprawling cityscapes on canvases, drawings and print editions. Floor plans from such disparate sources as the Roman Coliseum