



JUPITER

UNTITLED Miami Beach 2022
Booth C6

November 29 - December 3, 2022

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Dan Mandelbaum *Broken*
Ring, 2021
Glazed ceramic
16 by 15.5 by 9.5 in.
40.64 by 39.37 by 24.12 cm.
(DM009)

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Dan Mandelbaum

Dino, 2018

Glazed Ceramic

8 by 10 by 4.25 in.

20.32 by 25.4 by 10.8 cm.

(DM006)

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Dan Mandelbaum

Kachina, 2020

Glazed ceramic

9 by 6 by 6 in.

22.86 by 15.24 by 15.24 cm.

(DM003)

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Dan Mandelbaum

Machine, 2019

Glazed ceramic

13 by 14 by 11 in.

33 by 35.56 by 27.94 cm.

(DM002)

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Dan Mandelbaum
Stranglehold, 2021
Glazed Ceramic
11 by 15 by 6 in.
27.94 by 38.1 by 15.24 cm.
(DM001)

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Dan Mandelbaum

Tile #24, 2022

Glazed ceramic

35 by 48 by 2 in.

89 by 121.92 by 5.08 cm.

(DM005)

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Dan Mandelbaum
Tiles 25, 2022
Ceramic epoxy plywood
26 by 32 in.
66.04 by 81.28 cm.
(DM008)

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Dan Mandelbaum
Tiles 26, 2022
Ceramic epoxy plywood
28 by 29 in.
71.12 by 73.66 cm.
(DM007)

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Dan Mandelbaum

Walker, 2018

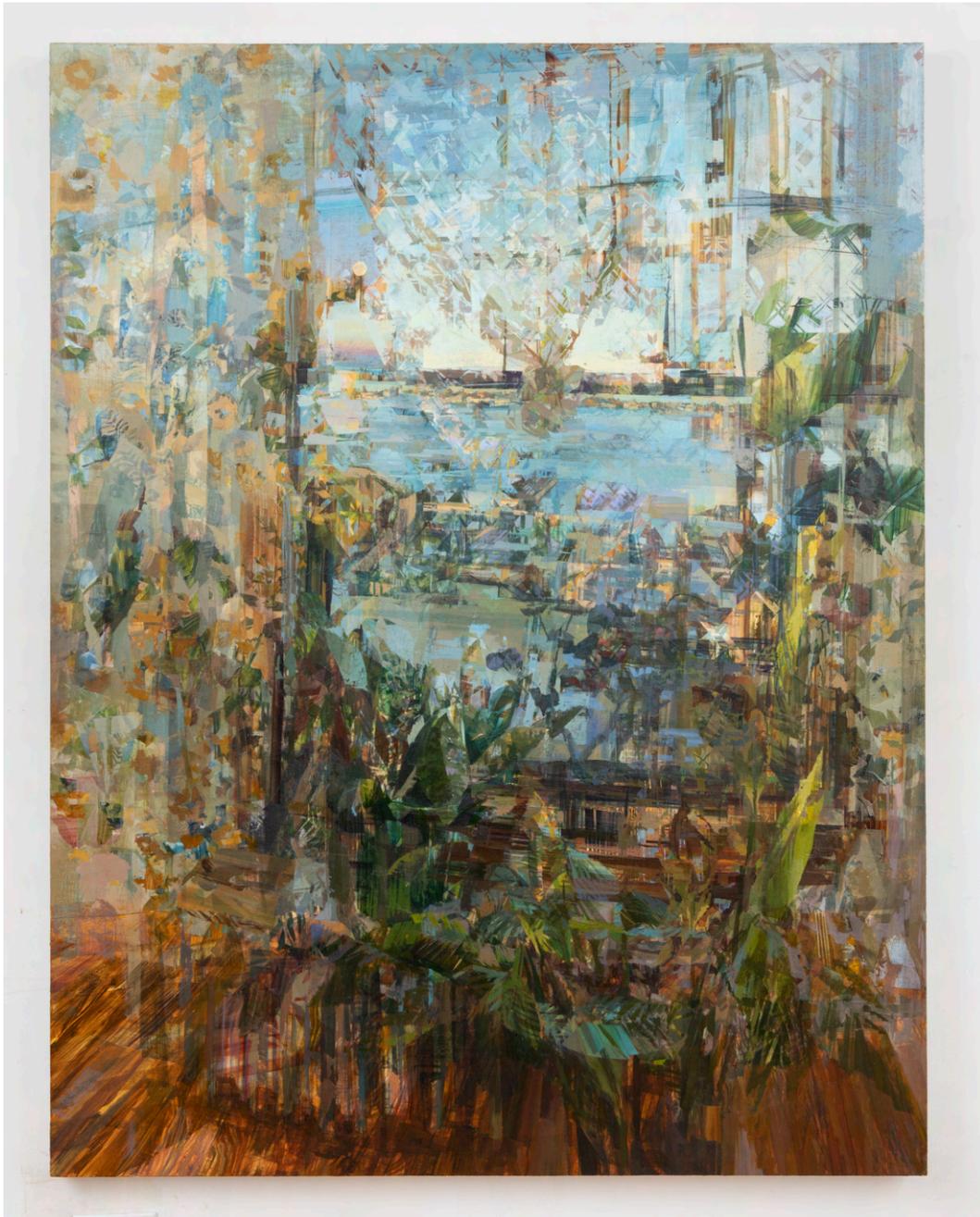
Glazed ceramic

13 by 7 by 5 in.

33 by 17.78 by 12.7 cm.

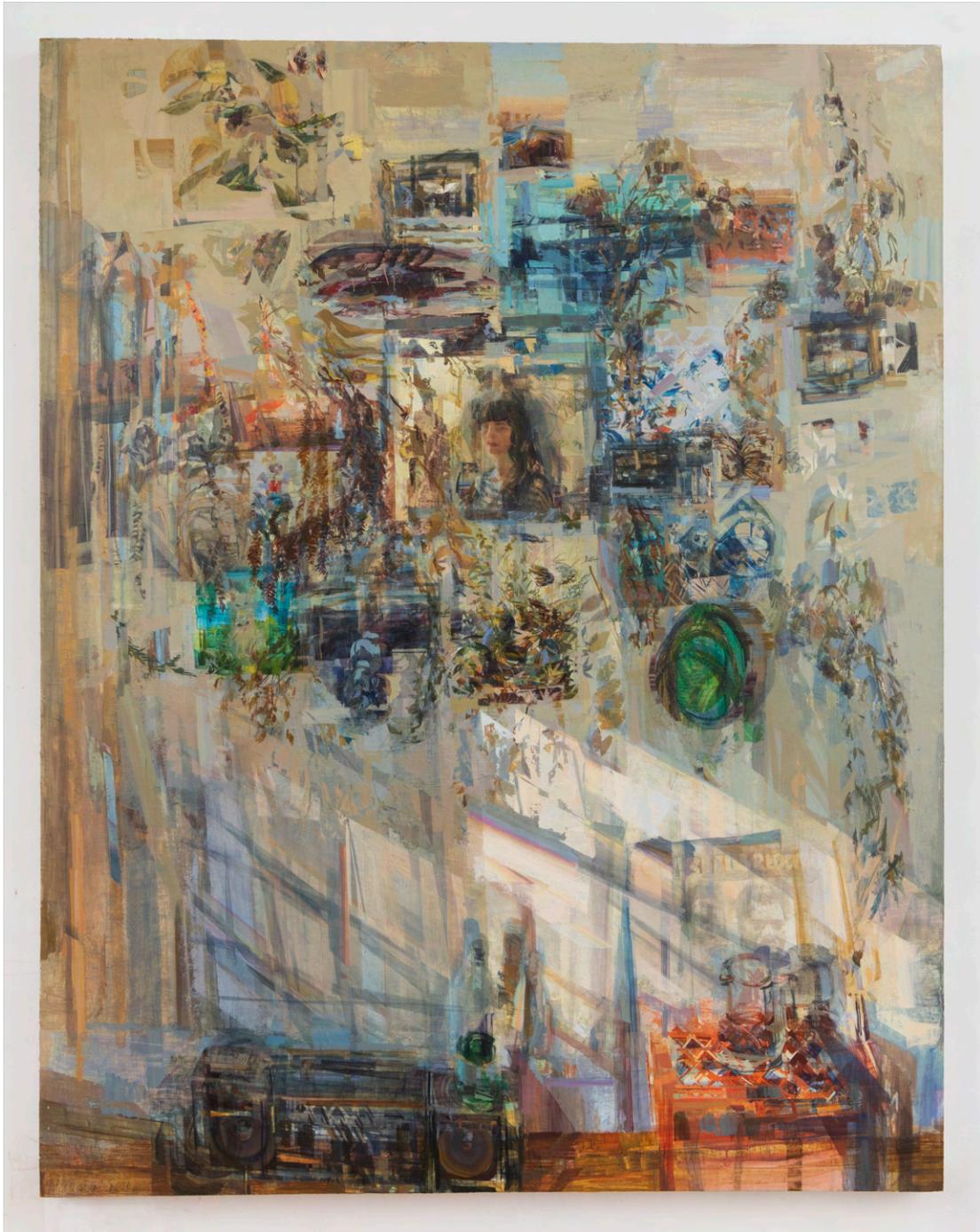
(DM004)

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Stephanie Pierce
Diamond light, 2017-18
On linen
64 by 50 in.
162.56 by 127 cm.
(SP002)

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Stephanie Pierce
I, Cloud, 2017-18
Oil on linen
60 by 50 in.
152.40 by 127cm.
(SP001)

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Dylan Rose Rheingold

Extra Help, 2022

acrylic, charcoal, china marker, colored pencil on canvas

36 by 48 in.

91.4 by 121.9 cm.

(DRR008)

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Dylan Rose Rheingold
Under the Fort, 2021
acrylic, oil, crayon, china marker on canvas
72 by 60 in
182.9 by 152.4 cm
(DRR013)

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Dylan Rose Rheingold

Fuzzy Friends, 2022

oil, acrylic, charcoal, china marker on canvas

48 by 36 in.

121.9 by 91.4 cm.

(DRR004)

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Dylan Rose Rheingold

Keys in the Sock Drawer Again, 2022

acrylic, oil, spray paint, charcoal, marker on canvas

48 by 36 by 2 in.

121.9 by 91.4 by 5.1 cm.

(DRR005)

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Dylan Rose Rheingold

Prickly, 2022

oil, acrylic, spray paint, ink, marker on canvas

48 by 36 in.

121.9 by 91.4 cm.

(DRR006)

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Dylan Rose Rheingold

Vanity, 2021

Oil & acrylic on canvas stretched over wood panel

60 by 48 in.

152.40 by 121.92 cm.

(DRR019)

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Marcus Leslie Singleton

Glove, 2022

Oil on Panel

5 by 5 by 5 in.

12.70 by 12.70 by 12.70 cm.

(MLS012)

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Marcus Leslie Singleton
January, 2022
Oil and Spray on Panel
60 by 48 in.
152.40 by 121.92 cm.
(MLS014)

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Marcus Leslie Singleton
McCaren Pool, 2022
Oil, Spray and Glitter on Panel
48 by 60 in.
121.92 by 152.40 cm.
(MLS011)

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Marcus Leslie Singleton

The Shell, 2022

Oil, Spray, Adhesive, Glitter on Panel

60 by 48 in.

152.40 by 121.92 cm.

(MLS010)

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Marcus Leslie Singleton

The Soloist, 2022

Oil on Panel

5 by 5 by 5 in.

12.70 by 12.70 by 12.70 cm.

(MLS013)

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UNTITLED

Miami Beach 2022

Booth C6

November 28 - December 3, 2022

Ocean Dr & 12th St
Miami Beach, FL 33139
347.561.1008

VIP and Press Preview:

Monday, November 28 | 1pm-8pm

Opening Hours:

Tuesday, November 29 | 11am-7pm

Wednesday, November 30 | 11am-7pm

Thursday, December 1 | 11am-7pm

Friday, December 2 | 11am-7pm

Saturday, December 3 | 11am-7pm

jupitercontemporary.com

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For press inquiries, please contact jupiter@culturalcounsel.com

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Untitled Art Miami Beach 2022

Ocean Drive and 12th Street

Miami Beach, FL 33141 | Booth C6



Jupiter is pleased to present a group show featuring work by **Daniel Mandelbaum**, **Stephanie Pierce**, **Dylan Rose Rheingold**, and **Marcus Leslie Singleton**. Collectively, these artists reflect the ethos and mission of the gallery, which seeks to encourage dialog amongst varied artistic perspectives and sociocultural backgrounds—enabling diverse and often international conversations to take place in a localized setting outside the normal reach of the art world.

This presentation at UNTITLED thus includes artists working across media and forms, but who through all their differences speak to experiences shared across space and time. The ceramic sculptures and wall-based tile works by **Mandelbaum** are, for example, marked by personal signifiers that nevertheless translate to a universal audience, as they allude to Greek and Roman architecture as well as various characters, celestial bodies, animals, and figures, such as *Kachina* (2020) which draws upon the indigenous doll of the same name. His handmade ceramic tiles, which foreground their own materiality and are assembled in such a way that they create the illusion of a woven tapestry, serve as the building blocks of his distinct visual lexicon.

By painting New York through her window, **Pierce** does not look to art history as Mandelbaum does, but rather situates her practice in the present. Slow looking and quiet observation of the outside world from an interior space results in Pierce's fractured and refracted layering of colors in varying degrees of opacity, which coalesce in moments frozen in motion—an oxymoronic state of static flux. The majority of her paintings serve as responses to her surrounding environment, and thus feature domestic spaces, city views, plants, and portraits. Though discernible in their subject matter, the paintings that result from her meditative practice nevertheless lean towards abstraction, a heightened experiential intensity, and perhaps even a hallucinatory sensation.

Similarly representational and yet bordering on abstraction, **Rheingold's** paintings delve into the affects and experiences of girlhood within American contemporary culture. Her practice foregrounds symbols of adolescence, femininity, and a heterogeneous cultural background. By re-presenting these elements in occasionally unexpected configurations, she threads a non-linear narrative throughout her oeuvre, populated with family, friends, and ambiguous representations of the artist herself. The stories that spill forth highlight everyday emotions and quotidian spaces which exaggerate the details and often veiled truths—such as the braces, oily skin, acne, birth control, heavy periods and stretch marks—of the teenage feminine experience.

Scenes of daily life also take center stage in **Singleton's** paintings which shine a refreshingly prescient light and playful wit on his figural subjects and the spaces in which they're engaged. Seemingly quotidian scenes of joggers, friends, daily life, and domestic spaces all reveal latent and unexpected, though resonant, truths about Black life in America. The binaries that characterize the pictured environments—private/public, home/office, casual/professional,

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physical/virtual—echo the duality of such a position while his jovial application of paint to canvas effectively communicates both the joys and realities of widely relatable experiences.

In tandem, the works on view speak to a range of identities and experiences that do not only teach us something about the artists but also about ourselves.

About the Artists

Dan Mandelbaum (b. 1994, Westfield, New Jersey) holds a BFA from Pratt Institute. He has exhibited widely in the United States and Europe including V1, Copenhagen; Stems Gallery, Belgium; and Sim Smith, London; Marvin Gardens, New York; The Hole, New York; Stanley's, Los Angeles; Antennae, New Orleans; Best Western, New York; and Current Space, Baltimore. He lives and works in Queens and is currently attending the Palmyra Sculpture Centre Residency in Mallorca.

Stephanie Pierce (b. 1974, Memphis, Tennessee) earned her BFA from the Art Institute of Boston, and her MFA from the University of Washington, Seattle. She has exhibited throughout the United States at Steven Harvey Fine Art Projects, New York; Alpha Gallery, Boston; and Stanek Gallery, Philadelphia; amongst others. Her work resides in the collections of the Museum of Fine Arts, Boston; the Boston Public Library, Boston; Scholastic Corporation, Pennsylvania; and the Joan and Roger Sonnabend Collection, Boston. Pierce was formerly on faculty at the University of Arkansas, Fayetteville; and currently teaches at the Fashion Institute of Technology, New York. She received the Joan Mitchell Foundation Painters and Sculptors' Grant and currently lives and works in New York.

Dylan Rose Rheingold (b. 1997, New York, New York) received her BFA from Syracuse University and an MFA from the School of Visual Arts, New York. Her paintings have been featured in exhibitions at Jupiter Contemporary, Miami, Florida; T293 Gallery, Rome; Thierry Goldberg Gallery, New York; London Paint Club, London; Grove Collective, London; Backhaus Projects, Berlin; China Academy of Art, Hangzhou; Latitude Gallery, New York; Selenas Mountain, New York; UUU Art Collective, Rochester; Ki Smith Gallery, New York; amongst others. Rheingold lives and works in New York City.

Marcus Leslie Singleton (b. 1990, Seattle, Washington) currently lives and works in Brooklyn, New York. His paintings have been featured in recent solo and group exhibitions at Jupiter Contemporary, Miami; September Gallery, Hudson; University Art Museum, Albany; Superposition Gallery, Amagansett; Steve Turner Gallery, Los Angeles; Journal Gallery, New York; SKAVO Gallery, Brooklyn; TURN Gallery, New York; and Medium Tings, Brooklyn.

Caption: Marcus Leslie Singleton, *The Shell*, 2022 Oil, Spray, Adhesive, Glitter on Panel 60 by 48 in 152.40 by 121.92 cm. © Marcus Leslie Singleton. Courtesy of the artist and Jupiter Contemporary, Miami Beach, FL

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