

ULTERIOR

NADA New York 2024

May 2—5, 2024

Booth 4.06

548 West 22nd Street, New York, NY 10011

Celia Eberle (b.1950) is a Dallas-based multimedia artist known for her exploration of the intersection between humanity and nature. Utilizing a diverse array of natural materials such as bone, wood, coral, and stone, Eberle weaves intricate narratives that delve into the complex relationship between mankind and the environment. Throughout her work, there is a poignant reflection on the inevitability of death and decay, symbolized by the use of delicate and ephemeral materials. Eberle was awarded The Adolph and Esther Gottlieb Foundation's Individual Support Grant, Joan Mitchell Foundation Painters and Sculptors Grant, Nasher Sculpture Center Microgrant, Dozier Travel Grant from the Dallas Museum of Art, and M-AAA/NEA Fellowship. Eberle's work is in the collection of The Dallas Museum of Art, the J. Wayne Stark University Gallery at Texas A&M, the Longview Museum of Fine Arts, the Art Museum of Southeast Texas, and the San Antonio Museum of Art. In 2022, Eberle had a one-person exhibition at the Nasher Sculpture Center in Dallas, TX.

Hiroko Kubo (b.1987) is a Japanese sculptor currently living and working in Chiba, Japan. Inspired by the theories of prehistoric art, folk art, and cultural anthropology, Kubo's artistic vision is deeply rooted in exploring the meaning of art and objects in contemporary society. Kubo employs materials such as concrete or plastic mesh from agricultural practices in her sculptures, reimagining the origin of artifacts. Kubo's works have gained significant attention and have been exhibited extensively in Japan. Kubo's solo exhibition, *Steel Framed Goddess*, is currently on view at Pola Museum Annex, Tokyo, Japan, and she is also scheduled to participate in *the Echigo Tsumari Art Triennial 2024* in Niigata, Japan, this summer. Kubo's work is in many prominent collections, including Miyauchi Foundation, Hiroshima, Japan; KAMU Kanazawa, Ishikawa, Japan; Hirose Collection, Hiroshima, Japan; and Hiroshima City University, Japan.

Carrie Yamaoka (b.1957) is a New York-based artist working across painting, photography and sculpture. She is interested in the topography of surfaces, materiality and process, the tactility of the barely visible and the sequences of intention and chance that determine the outcome of the object. Her work engages the viewer at the intersection between records of chemical action/reaction and the desire to apprehend a picture emerging in fleeting and unstable states of transformation. Exhibitions include the ICA (Philadelphia), MOMA/PS1 (New York), Palais de Tokyo (Paris), Centre Pompidou (Paris), Fondation Ricard (Paris), the Henry (Seattle), Artists Space (New York), the Wexner (Columbus), Leslie Lohman Museum (New York), Victoria and Albert Museum (London) and MassMOCA. Writing about her work has appeared in the *New York Times*, *Artforum*, *Art in America*, *Artnews*, *The New Yorker*, *Time Out/NY*, *Hyperallergic*, *Interview* and *Bomb*. Her work is included in the collections of the Albright-Knox, the Art Institute of Chicago, Dallas Museum of Art, Henry Art Gallery, and Centre Pompidou. She is the recipient of a John Simon Guggenheim Fellowship and an Anonymous Was A Woman award. Yamaoka is represented by Commonwealth and Council (Los Angeles/Mexico City) and Ulterior (New York). She is a founding member of the queer art collective fierce pussy. Yamaoka's work is currently on view in *When You See Me* at the Dallas Museum of Art through April 2025. Yamaoka's solo exhibition *Inside Out Upside Down* opens May 17 at Ulterior. Several works will be on view in the side project room at the gallery, starting from April 30, in advance of the show.



From left to right: Celia Eberle, *Promise*, 2022; Hiroko Kubo, *Street Amulet -muddy feet-*, 2024; and Carrie Yamaoka, *52 by 30 (koolpop redux)*, 2022.