

Nunu Fine Art New York

2025/26 EXHIBITION PROGRAM

JILL DOWNEN (Kansas City)

CIANNE FRAGIONE (Washington DC)

KEES GOUDZWARDS (the Netherlands)

Summer show with Indigenous US and Taiwanese artists

EN-MAN CHANG & LABAY EYONG (Taiwan) LEHUAUAKEA (Hawaii) & ROIN MORIGEAU (Washington State)

CAROLINE MONNET (Anishanabee, Montreal, Canada)

JOSÉ JOHN SANTOS III (Philippines)

YU-WEN WU (Boston, USA)



JILL DOWNEN

Weightless

January 17 – March 15

JILL DOWNEN

Jill Downen (b.1967) is a non-binary American artist based in Kansas City who works in site-responsive installations, sculpture, and drawing. A critical event in their formative years, a lightning strike to the family home, imprinted a heightened awareness of the body, architecture, and temporality that would, in time, inform the core of their artistic practice. Their work invites people to slow down and heighten awareness of internal and external energies that undergird a contemporary culture in constant flux. Their practice addresses these concerns through the symbiotic relationship between the human body and architecture - where both reside as indeterminate and temporal bodies.

Downen has created installations at The Momentary/Crystal Bridges Museum of American Art (State of the Art 2020); Contemporary Art Museum St. Louis; The Oklahoma City Museum of Art; and "Open Spaces: The Exhibition." Their residencies include Art Omi: Artists, MASS MoCA, MacDowell Colony National Endowment for the Arts residency, and Cité Internationale des Arts residency in Paris, France. Awards include the Guggenheim Fellowship, Stone and DeGuire Contemporary Art Award, and the Charlotte Street Foundation Visual Artists Award. Downen is the Chair of Sculpture at the Kansas City Art Institute.

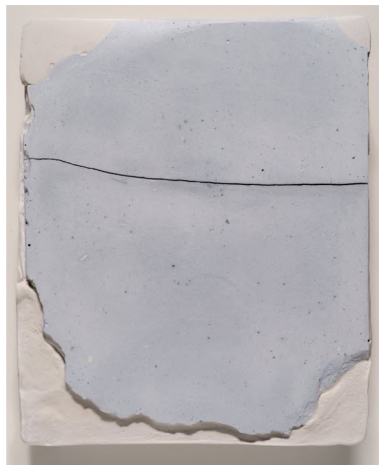


"I draw with plaster and concrete to shape space that is resistance to naming, representation, or constraint. The space exists to open sensory experience in a mysterious way. The creative process involves 'not knowing' - a pathway that tells me I'm somewhere, but I'm unfamiliar with exactly where that is. I am in a state of being. The space holds a palpable presence. It feels like mist, a vast distance, breath, light resting in the air – weightless."

- Jill Downen



Breath, 2024
plaster, gold leaf, powdered lapis lazuli
10 x 8 in | 25.4 x 20.3 cm



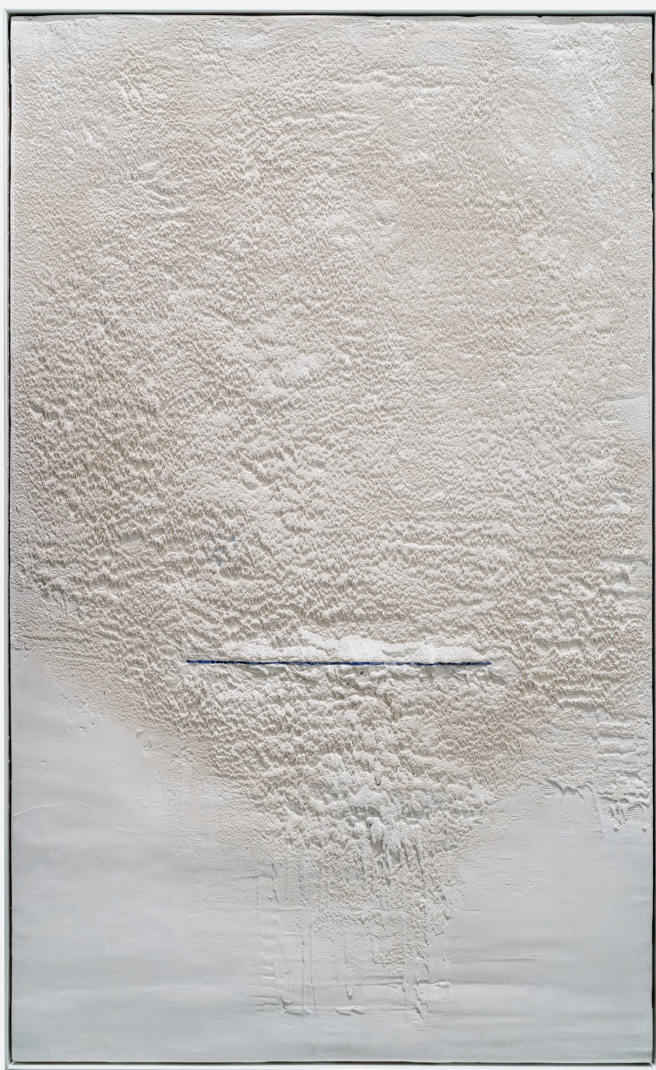
Cracked Air, 2024
plaster, powdered lapis lazuli
10 x 8 in | 25.4 x 20.3 cm



Level, 2024
plaster, lapis lazuli
18 x 18 in | 45.7 X 45.7 cm



Mysterious Textures of the Utmost Height (2)
2024
concrete, gold leaf, 10 x 8 in | 25.4 x 20.3 cm



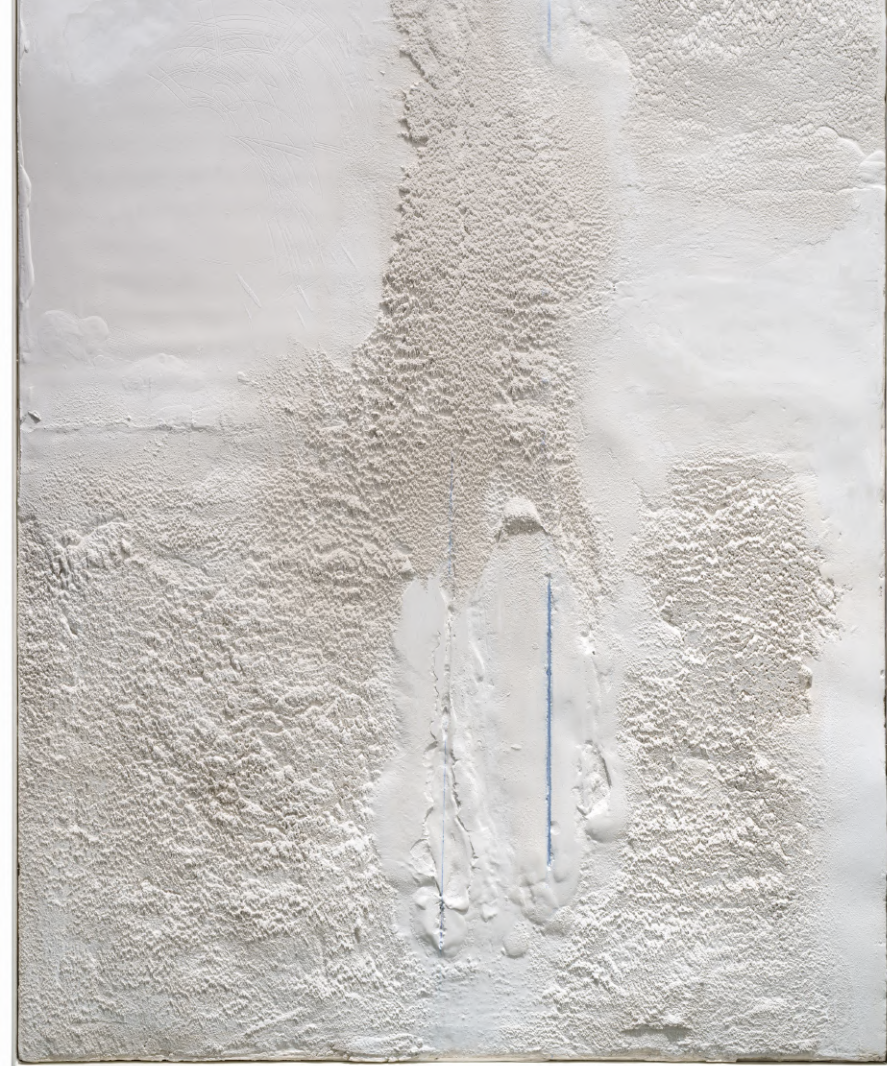
Nunu Fine Art New York is pleased to present *Weightless*, Jill Downen's first solo exhibition with the gallery, with works spanning six years of the artist's career. The exhibition will feature over thirty wall-hanging plaster and concrete works that Downen refers to as "reimagined drawings."

Refined by decades of work with large-scale sculptural installations, Downen's 'drawings' echo their architectural interventions through a reduced and sophisticated color palette, unconventional techniques, and their seasoned skills with plaster, concrete, lapis lazuli, and gold leaf. Each artwork is made with lath-and-plaster or metal mesh and concrete, evoking the traditional wall construction methods with common building materials. This reference to building alludes to Downen's longstanding interest in architectural spaces and their psychological nature. Downen mines their own emotional capacities to draw out the materials' potential, resulting in unique plaster textures and smooth concrete surfaces interrupted by discerning lapis lazuli inlays and gold-leafed contours emerging from the grayish-whitish ground base.

Jill Downen
Plaster Wall Drawing 1, 2019-2023
plaster, inlaid lapis lazuli on wood lath
72 x 48 x 2 in
182.9 x 121.9 x 5.1 cm

Each of their drawings creates its own abstract space, and together, they orchestrate a reflective and grounding environment conducive to observation and introspection. These spaces are dedicated to the renewal of balance, the recovery of the horizon, and the restoration of equilibrium. Downen's nuanced drawings invite us to cultivate our perception and contemplate with the hope of transcendence. The exhibition invites viewers to a haptic experience with spatial poetry, breathing in and out, to find respite in quiet subtlety. Their conceptual motivation addresses the need for quiet reflection in an uncertain world of rapid change.

Jill Downen
Plaster Wall Drawing 2, 2019-2023
plaster, powdered pigment on wood lath
72 x 48 x 2 in
182.9 x 121.9 x 5.1 cm



Large-scale sculptural installations



Three-Dimensional Sketchbook, 2013-2020



Architectural Folly from a Future Place, 2018



(dis)Mantle, 2010



Summer Madness Series: *She's that wild and radiant rose*, 2022

CIANNE FRAGIONE

What Remains

March 21 – May 10

CIANNE FRAGIONE

Cianne Fragione (b. 1952) is a multidisciplinary artist whose work over the past four decades has traversed the boundaries of abstract painting and sculpture, blending objects and images into process-oriented creations. Fragione's art is deeply rooted in experimentation and a commitment to pushing the limits of form and medium, establishing her as a significant voice in contemporary art.

Fragione's career has been marked by numerous accolades, including awards, fellowships, and residencies such as the Art Omi residency, Milton and Sally Avery Arts Fellowship, and the California Arts Council Artist-in-Institution grant. She has participated in programs like the Legacy Project by the Joan Mitchell Foundation and international residencies in Italy, including the Studio dei Nipoti and Spoleto Study Abroad. Fragione holds an MFA in Painting/Mixed Media from John F. Kennedy University, where she engaged with the influential beat and funk art movements during a fellowship at UC Berkeley. She earned her BFA from Goddard College, and her artistic achievements have earned her nominations for prestigious awards, including the Joan Mitchell Painting and Sculpture Award and the Anonymous Was a Woman Award.





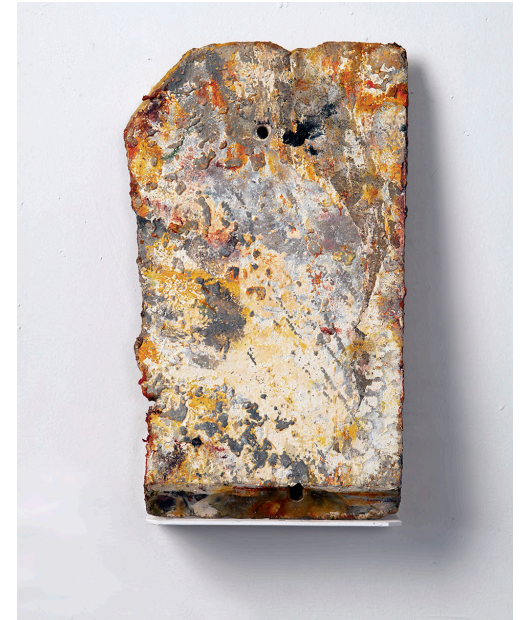
“My current paintings, drawings, and assemblages respond to two collections of short poems by Eugenio Montale: Mediterraneo and Ossi di Seppia. One significant aspect of Montale’s poetry is its ability to develop and vividly express an iconography of ordinary objects in ways that reshape everyday life experience with imagination, unpredictability, and sensitivity. I share this intention as well as some of Montale’s linguistic spirit; my work draws upon similar types of formal motifs that refer to memories, traditions, and histories, both personal and cultural. (...). A vivid combination of oil paint and mixed-media materials, in conjunction with found objects and textiles, gives rise to graceful and rough transitions. Refined and scruffy surfaces evoke encrusted layers of time-laden structures and landscapes. Meanwhile, delicate, drawn lines enlarge the surface narrative by creating open spatial fields.”

—Cianne Fragione

Mediterraneo: Azzurro, Sussurro (Mediterraneo Series), 2019
oil-based paint, collage, buttons, and graphite on paper
30 x 22 (sheet), 32 x 24 (framed) inches | 76.2 x 55.9 (sheet), 81.3 x 61 (framed) cm



*Fragments of Carrara / Journey to Ionian Sea:
Pebbles Turnover, 2021*
oil and graphite on marble
10.5 x 6 x 1 in (26.67 x 15.24 x 2.54 cm)



Fragione has exhibited extensively in solo and group exhibitions nationally and internationally, including St. Mary's College Museum of Art, Moraga, CA; Georgetown College, KY; Anya and Andrew Shiva Gallery, New York, NY; American University Museum, Washington, D.C.; John D. Calandra Italian American Institute of Queens College, CUNY, New York, NY; Associazione di Museo D'Arte Contemporaneo Italiano, Catanzaro, Italy; Harmony Hall Regional Center, Washington, MD; University of Scranton Art Museum, Scranton, PA; The Textile Museum, Washington, D.C.; Art in Embassies, Sofia, Bulgaria, and Vilnius, Lithuania; Indianapolis Art Center, IN; and San Francisco Museum of Modern Art Gallery, CA. Her works are held in numerous public collections, including the Baltimore Museum of Art MD; DC Commission Art Bank Collection (also, 2017); Art-In-Embassies Permanent Collection, US State Department, Guadalajara, Mexico; St. Mary's College Museum of Art, CA; Italian American Museum, D.C; Department of Special Collections, Cecil H. Green Library, Stanford University, CA; Comune di Monasterace, Calabria, IT; among other museum and private collections.



KEES GOUDZWARDS

May 16 – July 5

KEES GOUDZWAARD

Kees Goudzwaard (b. 1958, Utrecht, The Netherlands) lives and works in Arnhem, The Netherlands. Goudzwaard makes works that, at first sight, appear to be minimal color studies constructed from rectangles of paper and masking tape. But seen close up, the works are revealed as painstakingly created trompe l'oeil paintings. Goudzwaard initially makes a model using paper sheets, transparent acetates, and tape arranged over a colored ground before he makes a painted illusion of them to exact scale. People can see the reproduction and mimesis, which deeply buried within 17th-century Dutch painting tradition, the modernist abstraction and innovation, and the collages and appropriation that are commonly be shown in Postmodernist artworks, three distinct art expression techniques then be re-integrated and re-discussed in Kees's work.



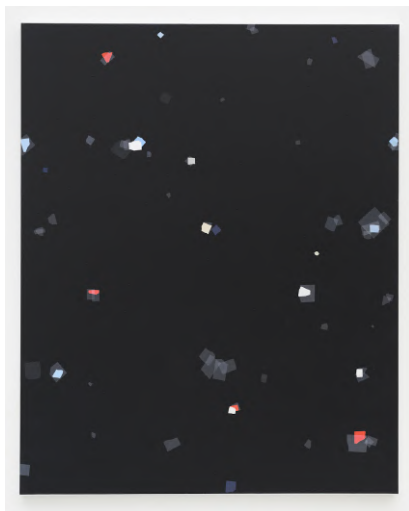


Club Solo at Kunstmuseum Den Haag, 2020

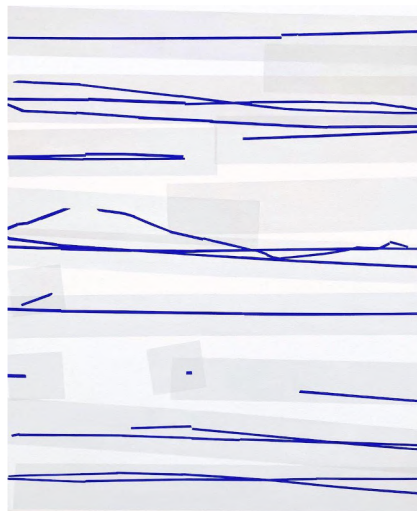
Kees Goudzwaard's work has been shown in solo exhibitions at S.M.A.K. Ghent (BE), Museum of Modern Art, Arnhem (NL), and Stedelijk Museum, Schiedam (NL). His work was included in several group shows in institutions, such as the Museum Kunst Palast, Kröller-Müller Museum, and the École Nationale des Beaux-Arts, Paris. Goudzwaard's work can be found in the permanent collections of S.M.A.K. Gent (BE), Museum Kunst Palast Düsseldorf (DE), Collective Nederlandse Bank (NL), and the Rubell Family Collection Miami (US), amongst others.



Notes, 2021-2024
oil on canvas, 35 3/8 x 27 1/2 in | 90 x 70 cm



Scale and Distance, 2023
oil on canvas 49 1/4 x 39 3/8 in | 125 x 100 cm



Casual Movements, 2023
acrylic on canvas 47 1/4 x 39 3/8 in | 120 x 100 cm



Meadow, 2024
oil on canvas 47 1/4 x 39 3/8 in | 120 x 100 cm

“Both images form an integral whole. Because the work process and the final image are a whole for me. As a maker, I am the happy owner of the memories and experiences during the working process. Both images are part of the same process, both made by myself, but each from its own, very specific attitude.”

– Kees Goudzwaard



Group exhibition with Indigenous artists
from the US and Taiwan

EN-MAN CHANG
LABAY EYONG
LEHUAUAKEA
ROIN MORIGEAU

July 11 – August 28

EN-MAN CHANG

En-Man Chang (b.1967) works and lives in Taipei. Utilizing moving image, photography, installation, and creative forms of self-organizing and collective projects, Chang's practice explores how the Indigenous people of Taiwan negotiate the ever-shifting socio-cultural terrains and conditions for survival in contemporary Taiwan against the backdrop of modernization and urbanization, rooted in her own experiences and heritage as a half-Indigenous person. With this as a point of departure, Chang excavates lost histories and narratives to explore the world at large, aiming to embody the transformative potential of art.



LABAY EYONG

Labay Eyong (b.1982, Hongye Village, Hualien, Taiwan) is a member of the Truku tribe. She graduated in 2008 from the Autonomous University of Barcelona's Department of Temporary Space Design. Since returning to Taiwan in 2009, she has focused on site-specific creations exploring femininity, ethnicity, environment, and society, with works spanning soft sculpture, video, photography, metalwork, and public art.



LEHUAUAKEA

Lehuauakea (b.1996) is a Native Hawaiian interdisciplinary artist and kapa maker from Pāpaʻiikou, Hawaiʻi. With a particular focus on the labor-intensive making of kapa (bark cloth), ʻŌhohe kāpala (carved bamboo printing tools), and the use of natural pigments, Lehua is able to breathe new life into patterns and traditions practiced for generations. Through these traditional Native Hawaiian craft practices, their work addresses themes of environmental relations, Indigenous cultural resilience, and contemporary Kanaka Maoli identity. Lehuauakea has spent the last several years learning from well-known barkcloth maker Wesley Sen of Moanalua, Hawaiʻi, who trained in barkcloth-making with Pua Van Dorpe, Beatrice Krauss, Malia Solomon, Carla Freitas, and Dennis Kanaʻe of Hawaiʻi, and Mary Pritchard of Sāmoa.

ROIN MORIGEAU

Roin Morigeau (b.1984) is an interdisciplinary artist using drawing, painting, poetry, and sculpture to explore the dichotomy between matriarchal and patriarchal space. Living with physical limitations and daily chronic pain from a spinal injury, Roin centers their art practice as a form of protest and healing. Producing minimal yet powerful abstract works, Roin explores the feeling of “in-betweenness” they experience as a queer, disabled, gender non-binary person raised in a bi-cultural home. Roin was nominated for the 2019 Centrum Emerging Artist Residency Program and has shown in numerous shows and exhibitions regionally, including King St. Station at the Seattle Office of Arts + Culture, Terrain Gallery, and the Chase Gallery at Spokane City Hall. They are a member of Spokane-based The PORTAL Collective and a 2018-2019 sponsored member of Saranac Art Projects.



The exhibition highlights narratives that revolve around notions of roots, heritage, migration, resilience, and hybridity in the ever-shifting global landscape. Told through personal stories that amplify voices that were historically often excluded from global narratives, they emphasize our interconnectedness as cultures and as species.



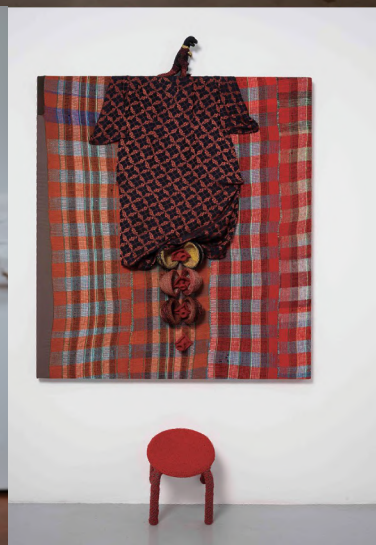
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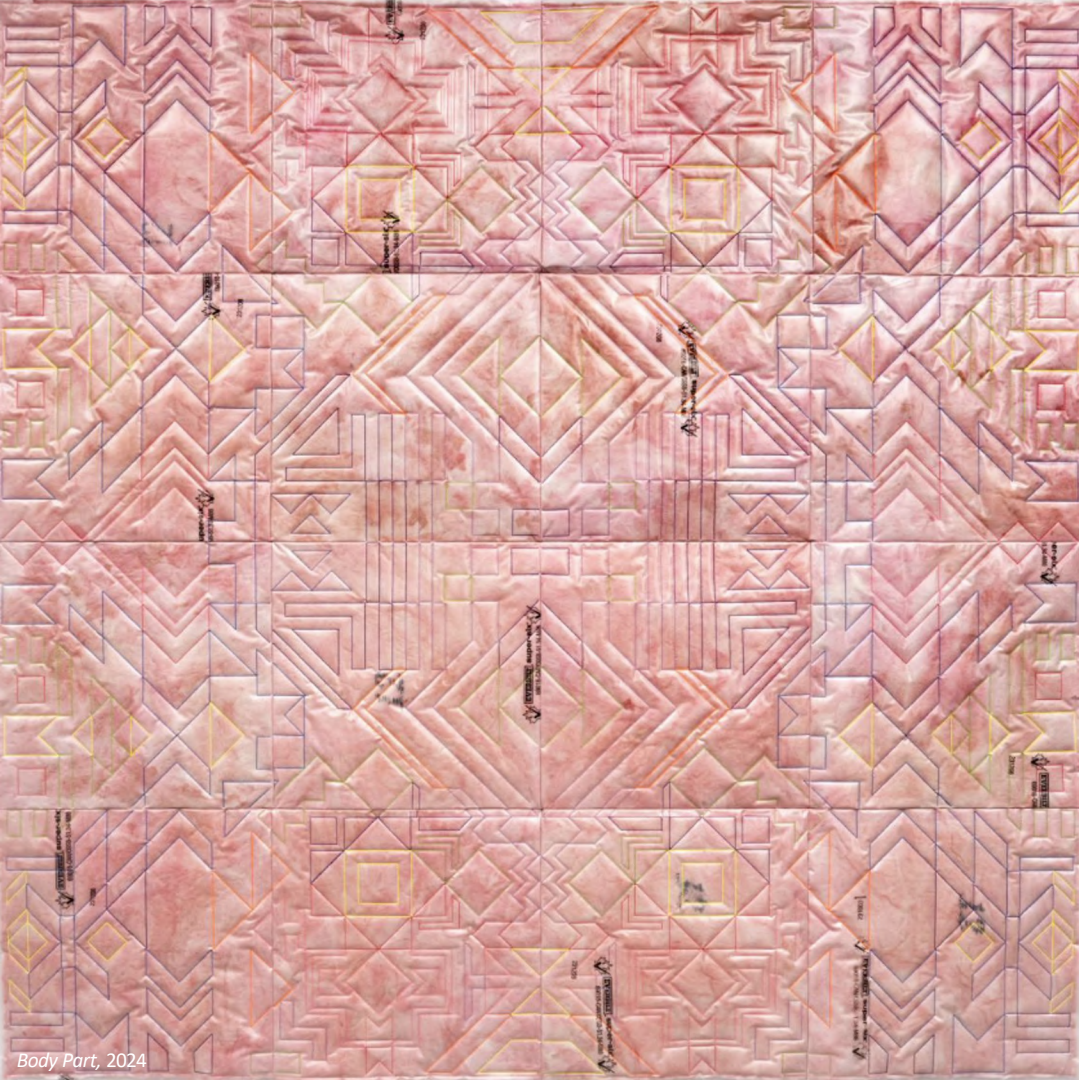
Lehuauakea
Nō Justice, Nō Peace, 2020
red ochre pigment on kapa dyed with turmeric
16 x 21 in | 41 x 53.4 cm

En-Man Chang
Snail Paradise exhibition view, 2019

Roin Morigeau
PULL IN CASE OF EMERGENCY III solo exhibition at
Eastern Washington University, 2022. Images by CODY RS.

Labay Eyong
The Body of The Mother, 2018
handwoven fabric, plastic bowls, thread, relics (qipao),
various types of threads (nylon thread, cotton thread, glitter thread)
48.03 x 54.33 x 9.45 in | 122 x 138 x 24 cm





CAROLINE MONNET

Sept 5 – November 1

CAROLINE MONNET

Based in Montreal, Caroline Monnet (b.1985, Anishinaabe /French) is a multidisciplinary artist from Outaouais, Quebec. Deploying visual and media arts to demonstrate complex ideas, Monnet renders Indigenous identity and bicultural living through an examination of shifting cultural histories. She is noted for working with industrial materials processes, blending vocabularies of popular and traditional visual knowledge with tropes of modernist abstraction to create a unique formal language. Consistently occupying the stage of experimentation and invention, her work grapples with the impact of colonialism by updating outdated systems with Indigenous methodologies.

Monnet studied Sociology and Communication at the University of Ottawa (Canada) and the University of Granada (Spain) before pursuing a career in visual arts and film.





Tagging the Underground 01-09, 2021
silkscreens on waterproofing membranes, each 51 x 40 in | 129.5 x 101.6 cm



- (1) Love Hard, 2024, broderie sur membrane pare-air, 49 x 37 in | 124 x 94 cm (framed)
- (2) Jeremy (Echoes Collection), 2023, pare-air membranem vinyl, polyester, threads, 55 x 21 x 15 in | 139.7 x 53.3 x 38.1 cm
- (3) Elisapie (Echoes Collection), 2023, par-air membrane, polyester, 68 x 23 x 7 in | 173 x 58 x 18 cm
- (4) If Worlds Were Flowers, 2024, foam, oriented strand board, 47.5 x 47.5 x 4.5 in | 121 x 121 x 11 cm



Monnet's work has been featured at the Whitney Biennial (NYC), Toronto Biennial of Art, KØS Museum (Copenhagen), Museum of Contemporary Art (Montréal), and the National Art Gallery (Ottawa). Solo exhibitions include the Montreal Museum of Fine Arts, Schirn Kunsthalle Frankfurt, Arsenal Contemporary (NYC), Centre d'art international de Vassivière (France), and the Art Museum at the University of Toronto. Her work is included in numerous collections in North America as well as the permanent UNESCO collection in Paris. Her films have been screened at film festivals such as the Toronto International Film Festival, Sundance, Aesthetica (UK), and Palm Springs International Film Festival. In 2016, she was selected for the Cinéfondation residency in Paris. Monnet is the recipient of the 2020 Pierre-Ayot Award, the Sundance Institute's Merata Mita Fellowship, and the REVEAL Indigenous Art Awards. She was recently named compagne des arts et des lettres du Québec.



JOSÉ JOHN SANTOS III

November 7 – January 3

JOSÉ JOHN SANTOS III

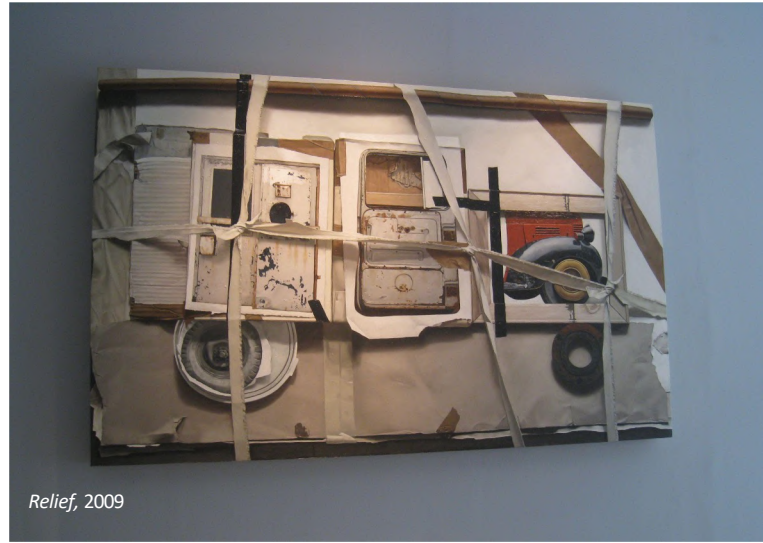
José John Santos III (b.1970, Manila) received his Bachelor of Fine Arts from the University of the Philippines, where he also taught for seven years. He was awarded U.P. Gawad Chancellor for Outstanding Visual Creation in 2001 and Thirteen Artist Awardee of the Cultural Center of the Philippines in 2000. Beyond the country, his works have been exhibited in Denmark, Malaysia, China, Singapore, Bangladesh, and New York. Santos is currently based in Pasig City. *Confertum, collecting crowds* is his 18th solo exhibition.

Santos' early paintings consisted of collages and appropriated images from Western artworks, which he juxtaposed to create unexpected compositions. In the late 1980s, he started building a strong cryptic iconography, producing a series of figurative works for several solo and group shows in the Philippines and abroad. In 2000, Santos was chosen as one of the Thirteen Artists Awardees by the Cultural Center of the Philippines. His works have been exhibited in Denmark, Malaysia, China, Hong Kong, Singapore, Bangladesh and New York.





Order of Things No. 3, 2009



Relief, 2009

His 2009 exhibition (*Un*) *Common* saw Santos making a marked departure from figurative painting: the series explored how it is not artistic prerogative alone but also the natural processes of the creative act that fulfill the inner demand for a body of work. His deliberate choice of subjects deals with a fascination with texture, and the selected objects, ones mined from the artist's own immediate environs, show evidence of wear, tear, and manipulation, each reflecting a peculiar history and scars bearing witness to it. In recent works, Santos continues his explorations of mundane objects, not merely to uncover their histories but to complicate our perception and understanding of these everyday things.

"Being different or unique will come naturally if you search within yourself. An artist must be honest about his personal sensibilities and must have the ability to distill and transform these sensibilities into a visual language that is unique. The combination of these sensibilities will make one's visual language original or unique. I don't see it as being unique for the sake of being different because this could be pretentious and shallow. I see it as being unique because that's what you're all about."

— Jose John Santos III

From 'Artes de Las Filipinas', interview with 'JOSE JOHN SANTOS III'S SUBCONSCIOUS UPWELLINGS', written by Christiane de la Paz.





YU-WEN WU

January 9 – February 25, 2026

YU-WEN WU

Yu-Wen Wu (b.1958) is an interdisciplinary artist based in Boston, MA. Born in Taipei, Taiwan, Wu's subjectivity as an immigrant is central to her artwork, creating an intersection of personal narrative and global discourse. Arriving at an early age, her experiences have shaped her work in areas of migration, examining issues of displacement, assimilation, and the shape of identity in a new country. At the intersection of art, science, social and cultural issues, and the natural world, her wide range of projects includes large-scale drawings, site-specific video installations, community-engaged practices, and public art.

Wu's work has recently been featured in exhibitions including at the Smithsonian National Museum of American History, Washington; Acropolis Museum, Athens, Greece; Xippas Gallery, Geneva, Switzerland; Tufts University Art Galleries, Medford, MA; Godwin-Ternbach Museum, Queens College, NY; the Nielsen Library, Smith College, Northampton, MA; SITE, Santa Fe, NM; Perlman Teaching Museum at Carleton College, Northfield, MN; Weisman Art Museum, Minneapolis MN; ICA MECA, Portland, ME; Rosecliff Mansion, Newport, RI; Center for Border Studies, Cucuta Colombia; and Praise Shadows Art Gallery, Brookline, MA.



Wu is committed to creating participatory community projects, notably the durational work *Leavings/Belongings* with interactive installations in Maine, Massachusetts, Minneapolis, and Santa Fe. Wu's other large-scale works include *Lantern Stories* (2020-22), an outdoor public artwork commissioned by the Greenway Conservancy for Chin Park in Boston's Chinatown and a similar project in San Francisco's Chinatown in October 2022; *We Belong* (2022), a traveling light-based public artwork supported by Now + There and a City of Boston Transformative Public Art grant; *The Poetry of Reason* (2022), a wall sculpture at Tufts University Cummings Center; and *Terrain* (2016), a sculptural wall drawing for the Chao Center at Harvard Business School.

Wu has received numerous awards, including the inaugural Prilla Smith Brackett Award (Davis Museum, Wellesley, MA), a national grant from the Union of Concerned Scientists, and the Brother Thomas Fellowship. She has recently been awarded the 2023 James and Audrey Foster Prize with a current solo exhibition at Boston's Institute of Contemporary Art. Her work is included in several private and public collections.



WALKING TO TAIPEI, 2010/2022
mixed media on Dura-Lar, rice paper, acrylic scroll ends, wooden scroll box
20 x 240 in | 50.8 x 609.6 cm



Intentions, 2023
dried tea leaves and red string
The James and Audrey Foster Prize Exhibition, 2023



LANTERN STORIES BOSTON, 2020
Auntie Kay & Uncle Frank Chin Park
Rose Kennedy Greenway Conservancy

