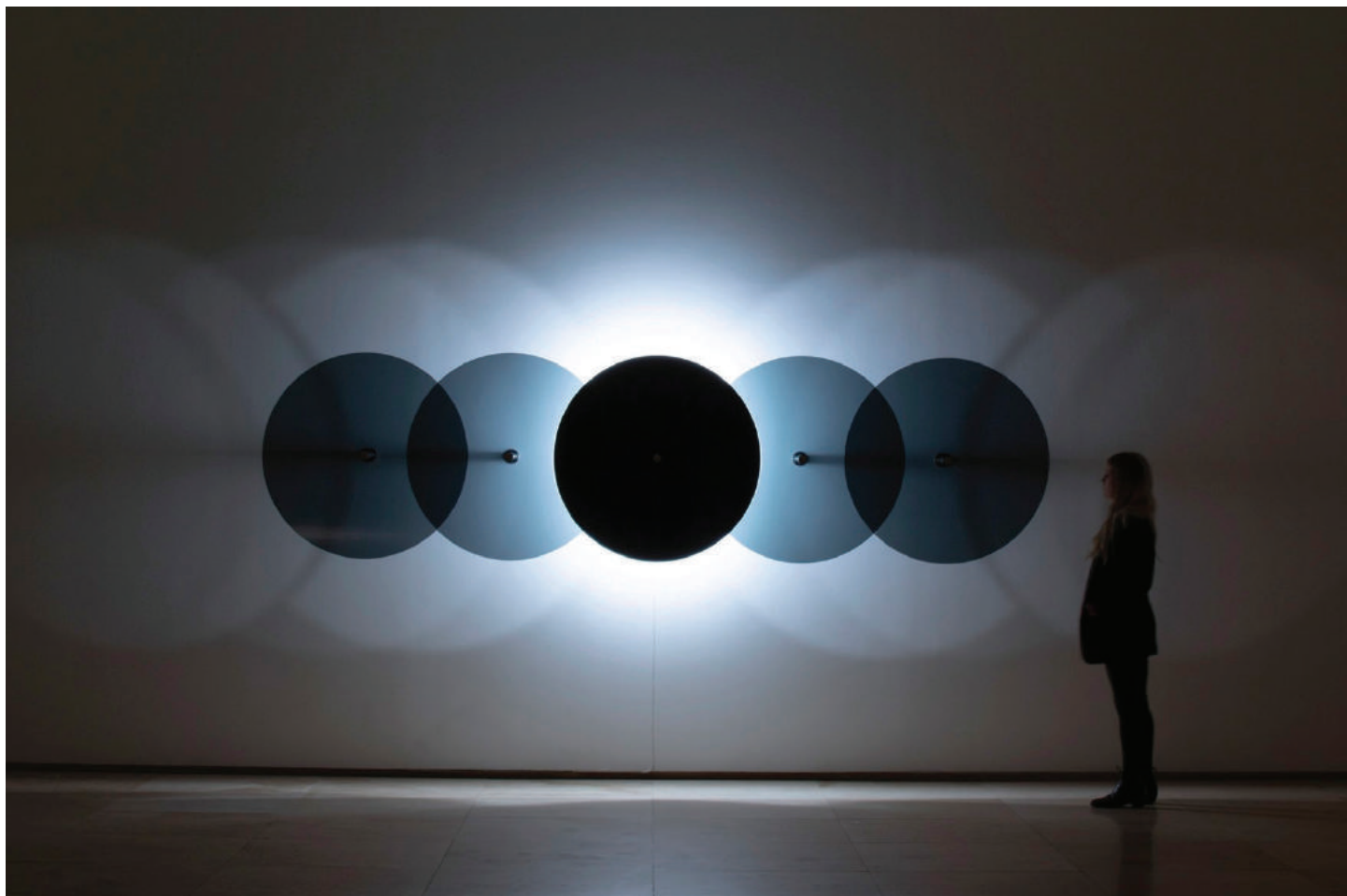


A.M. BJIERE

# TRANSITIONS

January 20th - March 5th, 2022



## Exhibition Catalog

## *Transitions* Group Exhibition

A.M. Bjere is proud to present its inaugural exhibition, *Transitions*, featuring works by internationally-renown artists Javier Toro Blum (Chile), Le Fawnhawk (California), Javier León Pérez (Spain), Thomas Devaux (France), M. Benjamin Herndon (Rhode Island), Daniel O'Toole (Australia) and MK Balint (France).

Nothing is static.

*Transitions* examines both the ephemerality and physicality of the titular theme. Progressions and regressions, moving at once forward and back, reflecting beginnings and endings, gateways and time. The intersection of planes; gradients of light and color; the juxtaposition of deliberate placement of elements to model intentional form, suddenly re-shaped and re-made by kinetic and divergent viewer perspectives, emerging into something both familiar and new.

Toro Blum's monumental wall sculpture evokes an eclipse in transit, capturing the forces of mass in motion and the convergence of darkness and light.

Le Fawnhawk, modern master of the surreal, presents esoteric sculptures and an exclusive limited print, invoking the gateways where our imaginations spill into the concrete world; fantastical monolithic forms made real, moving endlessly there and back again, between the conscious and unconscious—fleeting permeance through the passage of perceived permanence. Javier León Pérez's sculptural reliefs twist and turn and rise and fall from the walls, their intricate details placed meticulously—tediously by hand, one-by-one—yet dramatically transformed by shifting perspective. Thomas Devaux's two-toned totems draw the audience forward, their hypnotic dichroic glass diffusing a mirrored composition over and across the space, pulling viewers toward a bewitching horizon of internal desire.

Daniel O'Toole presents the duality of night and day—a deep blue twilight giving way to a warmer dawn, and separately interjected by the magic hour in between; a closer look (and clever, innovative construction) reveals brilliant auroral depth. Handmade graphite, itself a transitioned form of elemental carbon, is carefully layered over itself repetitively before being selectively polished back off in M. Benjamin Herndon's monochromatic works—there are no physical edges marking formal delineations on the canvas; rather, dark and light dance around and through one another, intersecting on the same plane, substance readily slipping back into the void and disappearing fully from view. MK Balint, a trained classical dancer, lets her interdisciplinary process shine in her magnificent oil paintings, where serene swaths of blue wash gracefully over the canvas, subtly indicating to the sweeping choreography of the hand that made them.

Nothing is static.

Artists

|                            |                     |    |
|----------------------------|---------------------|----|
| <b>JAVIER TORO BLUM</b>    | <i>Chile</i>        | 4  |
| <b>LE FAWNHAWK</b>         | <i>California</i>   | 6  |
| <b>JAVIER LEÓN PÉREZ</b>   | <i>Spain</i>        | 8  |
| <b>THOMAS DEVAUX</b>       | <i>France</i>       | 12 |
| <b>M. BENJAMIN HERNDON</b> | <i>Rhode Island</i> | 16 |
| <b>DANIEL O'TOOLE</b>      | <i>Australia</i>    | 20 |
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# JAVIER TORO BLUM



Toro Blum is concerned foremost with experience—with perception, with vision (or the lack thereof), with the phenomenology of light and with space and volume. His works facilitate relationships with the viewer and focus on the emotional and psychological implications of the art, inspiring a dialogue between each piece and the environment in which it's created and exhibited. The subjective perception of his works is innately connected to the social dynamics of each work's respective physical and cultural context.

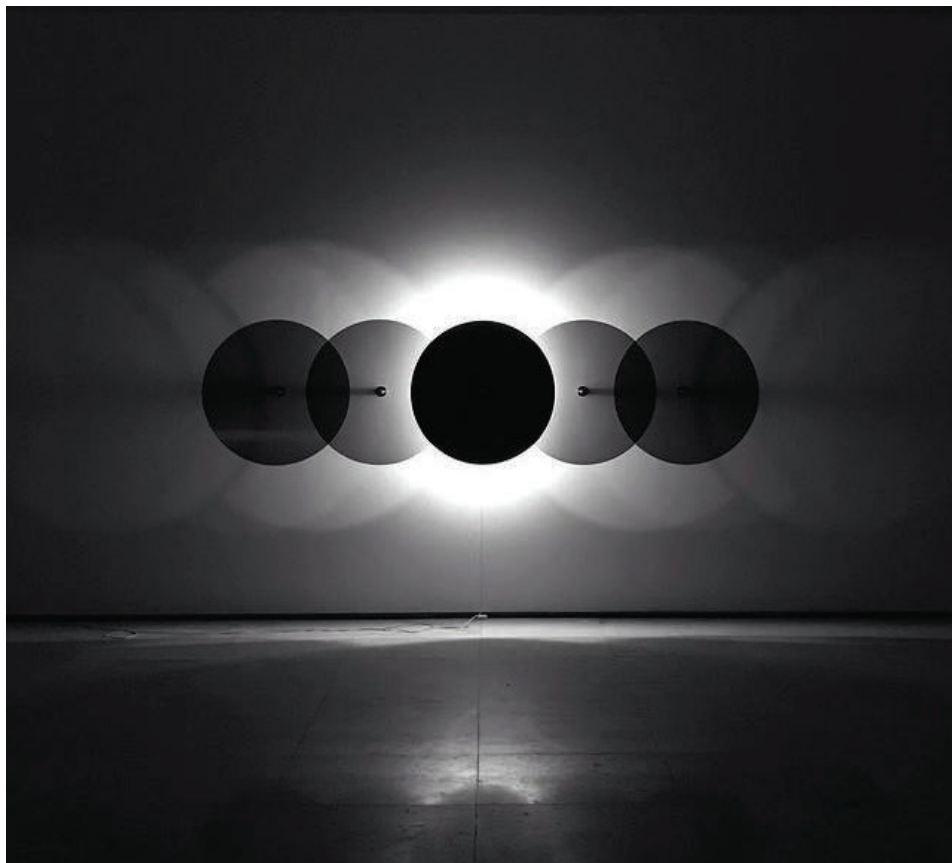
He has a particular interest in architecture, especially in those spaces where artworks have the capacity to mediate perception. His practice examines the question of how a body of work that is primarily formal and phenomenological is able to permeate the cultural sphere. Consequently, his artwork triangulates space, the viewer and the piece itself, revealing each piece's capacity to activate and power subjective experience through concrete mediums.

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*Beyond the creation of works as an end point, I want to create installations that serve as entry points to generate unique experiences of subjective perceptions, connected with the social dynamics of the location of each project.*

— Javier Toro Blum

JAVIER  
TORO  
BLUM



*Reverberance*  
2021

Glass, solar filters, blackout vinyl,  
stainless steel supports,  
PAR30 bulb

439.5 x 149.5 x 10 in  
(100 x 380 x 25 cm)

\$ 20,000

# LE FAWNHAWK



Le Fawnhawk is a modern surrealist whose body of work is a meditation on the nature of form set against expansive, minimal desert landscapes. Through deep, slow and intentional expression, she strips away the unnecessary and guides viewers to truths in the mysterious and magisterial.

She deftly directs the viewer's senses, effortlessly blending tangible installations with graphic design and optical illusions into ethereal worlds. Her multidisciplinary arts encompass sculpture, painting, photography, graphic design, fashion and music, frequently set within the context of the American Southwest where she was raised. Otherworldly monoliths stand in testament to the human spirit, while alluring gateways invite viewers to traverse into the unknown.

Le Fawnhawk's articulation of her inner wilderness is imposed with symbolism of the unconscious; it's rarely clear where the "real" world ends and the imaginary begins in her transcendental realms—and she likes it that way.

LE  
FAWNHAWK



*Third Eye Observatory*  
2019

Powder Coated Steel

30 in

Edition of 3

\$ 6,000



*Gateway*  
2019

Powder Coated Steel

30 in

Edition of 3

\$ 5,000



Transtions will also feature a special limited print, *Gateway Mirage* (2022), created exclusively for the exhibition by Le Fawnhawk. Edition of 30. Inquire for details.



# JAVIER LEÓN PÉREZ



Javier's artworks immediately and conspicuously reveal the meticulous process of their conception; his wall sculptures use precisely hand-cut slivers of fine Japanese paper to form dynamic wall sculptures that reflect forces of movement at different scales. The whole is formed steadily, deliberately, through the surgical, intentional repetition of minute elements, placed individually by hand, piece-by-piece. His works connect with the rhythms found in nature and in the cosmos, and investigate the intricate interplay between light and folds.

Integral to his work is the experience of the viewer. The wall sculptures are especially striking to see in person, as their appearance is deeply impacted by perspective and movement, allowing space for viewers to reflect their own perceptions onto the artwork—to follow their thoughts and see them cast onto the artwork as part of an immersive, sensory experience.





JAVIER  
LEÓN  
PÉREZ

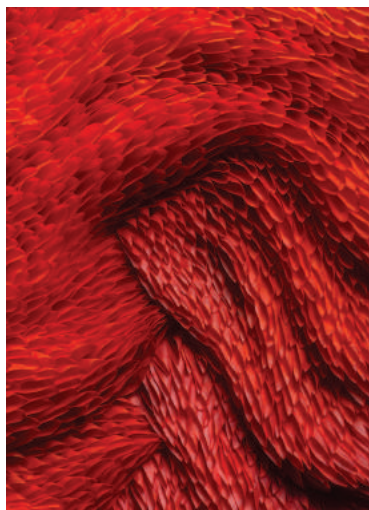


*Ocean #06*  
2021

Japanese paper, orange and red ink  
and pigment, board, acrylic box

47 x 39 x 4 in  
(120 x 100 x 10 cm)

\$ 18,800



JAVIER  
LEÓN  
PÉREZ

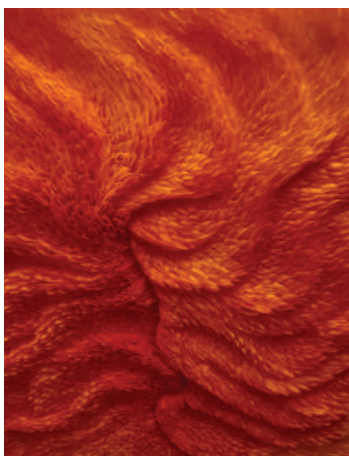


*Cause and Effect #04*  
2020

Japanese paper, yellow and orange  
pigment, board, acrylic box

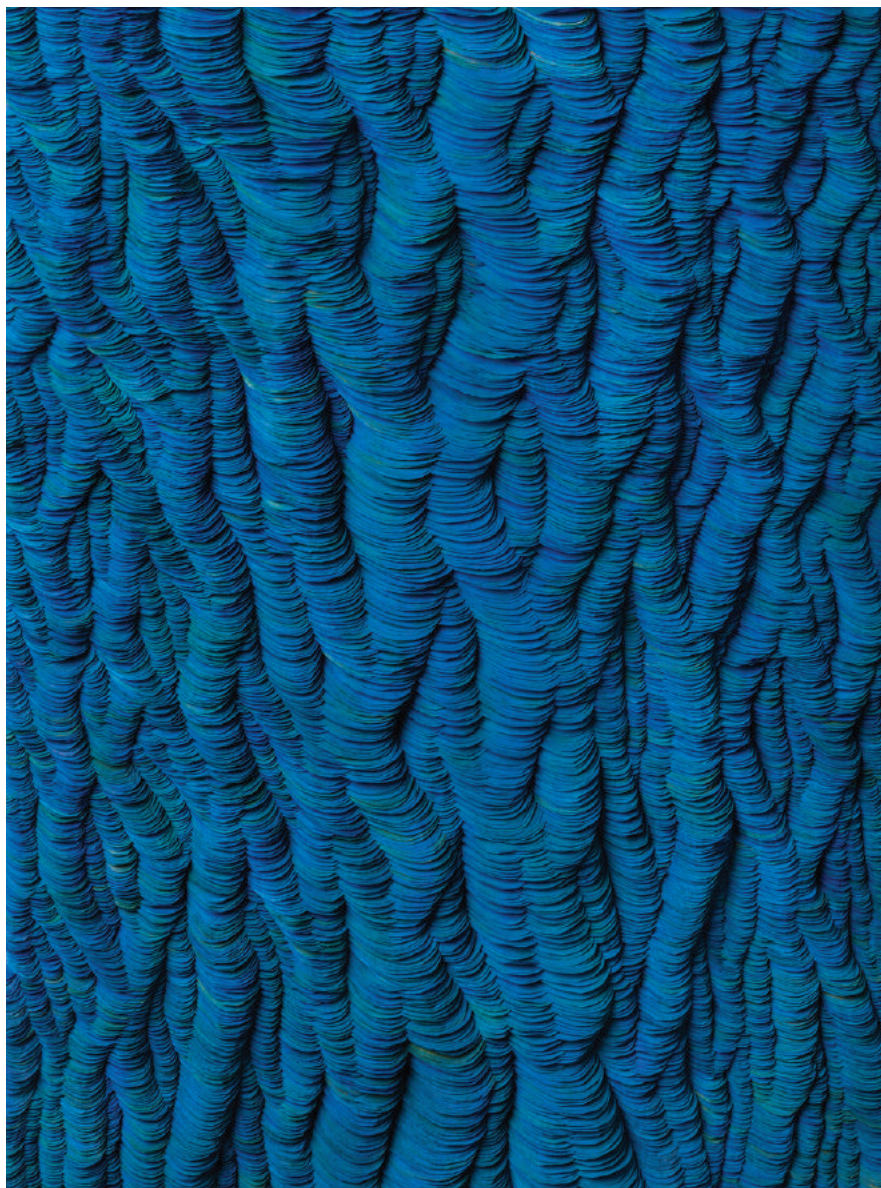
31.5 x 24 x 3 in  
(80 x 60 x 8 cm)

\$ 8,000





JAVIER  
LEÓN  
PÉREZ



*Cydonia #14*  
2020

Japanese paper, green and deep blue  
pigment, board, acrylic box

28 x 20 x 3 in  
(70 x 50 x 8 cm)

\$ 7,200



# THOMAS DEVAUX



Thomas Devaux is a photographer, painter and sculptor and the creator of several complex series where both founding values and current developments in photography come into play. His innovative photographic processes and use of materials result in aural objects akin to abstract expressionism, reflecting our own contemplations and desires.

His work frequently juxtaposes themes of the sacred and the profane. The totems are striking, hypnotic objects that seize the viewer's attention. To gaze into the totems' mesmerizing glow is to surrender to the arousal of irrepressible desires. His totem series "continues and radicalizes [Thomas'] criticism of marketing strategies by further investing the tenuous link that is established between various expressions of transcendence today" (Marion Zilio, art critic).

THOMAS  
DEVAUX



*Totem 9.06*  
2021

Dichroic glass (blue/gold),  
pigment print, aluminum frame with  
22K gold leaf

4 x 67 in  
(10 x 170 cm)

Edition of 3 + 2 A.P.

\$ 8,000



THOMAS  
DEVAUX



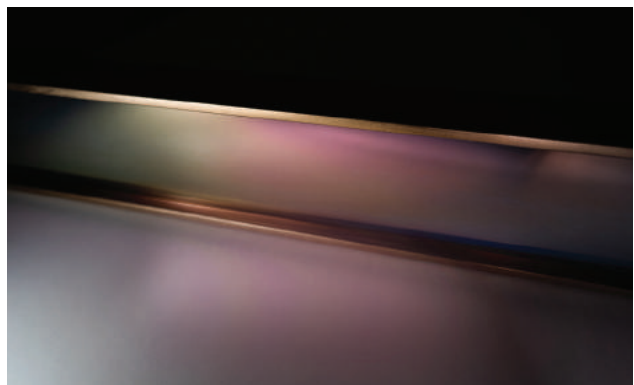
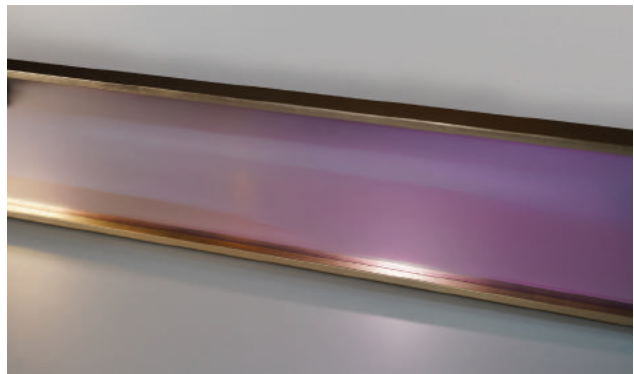
*Totem 15.21*  
2021

Dichroic glass (pink/green),  
pigment print, aluminum frame with  
22K gold leaf

3 x 67 in  
(8 x 170 cm)

Edition of 3 + 2 A.P.

\$ 8,000





THOMAS  
DEVAUX



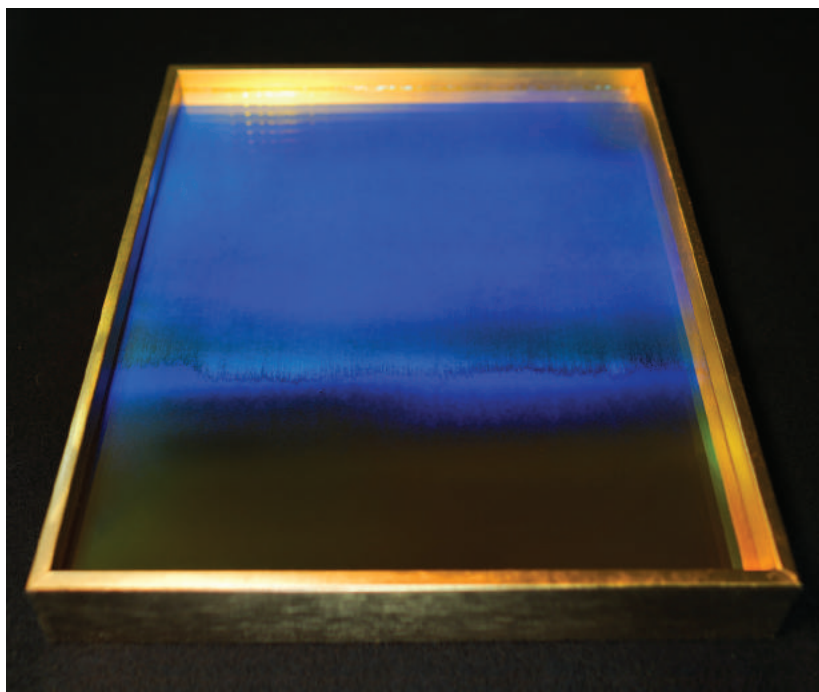
*Dichroic 7.01*  
2021

Dichroic glass (blue/gold),  
pigment print, aluminum frame with  
22K gold leaf

9 x 10 in  
(22 x 25 cm)

Edition of 3 + 2 A.P.

\$ 2,500



# M. BENJAMIN HERNDON



Graphite, a crystalline form of elemental carbon, has the ability to both absorb and reflect light, essentially containing both lightness and darkness. M. Benjamin Herndon has a conceptual and poetic interest in this metaphor; namely, that a single material can contain both the void and the hope of escaping it.

The material process of his work has evolved gradually over the past several years as he has refined his hand-made graphite paint through continued experimentation. The paintings' surfaces are slowly built up on canvas with many carefully made, thin coats of paint, which are then selectively and intensively polished. It is a delight to experience his works up close, wherein passages of lustrous, reflective silver tones emerge discretely from velvety black fields, before just as quickly slipping back into nothingness.

**M.  
BENJAMIN  
HERNDON**



*With, In*  
2021

Handmade graphite in oil, canvas

60 x 72 in

\$ 12,000



**M.  
BENJAMIN  
HERNDON**



*Entrance*  
2021

Handmade graphite in oil, canvas

15 x 18 in

\$ 2,400





**M.  
BENJAMIN  
HERNDON**



*Two Planes*  
2021

Handmade graphite in oil, canvas

15 x 18 in

\$ 2,400



# DANIEL O'TOOLE



Building on the Los Angeles 'Light and Space' movement of the 1960's, Daniel's work is positioned in the post-digital context of contemporary Australia. Working across the mediums of painting, video, sound and installation, he blurs the lines between disciplines—always looking for an outcome which unites the various aspects of his practice in a cohesive way.

Daniel's work embraces imperfection and low-resolution modes of recording as an aesthetic decision. Self-recorded videos of natural phenomena serve as references for his paintings. His time-based works are a conflation of analogue and digital processes. Kinetic distortion, the movement of shadows, the refraction of light—these nuanced micro-events, each which can be, and so often is, easily missed in everyday life, form the focus of his art.

Inspired by his personal experiences with synesthesia, Daniel seeks to deliver a connected dialogue between different sensory modes of communication. Various light-altering materials are used to affect visual perception and re-animate the static image of his works. Questioning the ubiquity of the digital screen, his work emphasizes 'seeing' as active engagement rather than passive receiving.

The refraction effect explored in his painting and sculpture is intended to draw attention to the time it takes for light to enter and return from the space within the frame. Deliberately slowing down the viewing pace, it is an invitation for the viewer to physically interact with distilled natural phenomena.

**DANIEL  
O'TOOLE**



*Night and Day*  
2021

Synthetic polymer on timber/linen,  
aluminum, mirrored inlay, acrylic

16 x 20 in (each)  
(40 x 50 cm)

\$ 4,600 diptych  
\$ 2,600 separately



**DANIEL  
O'TOOLE**



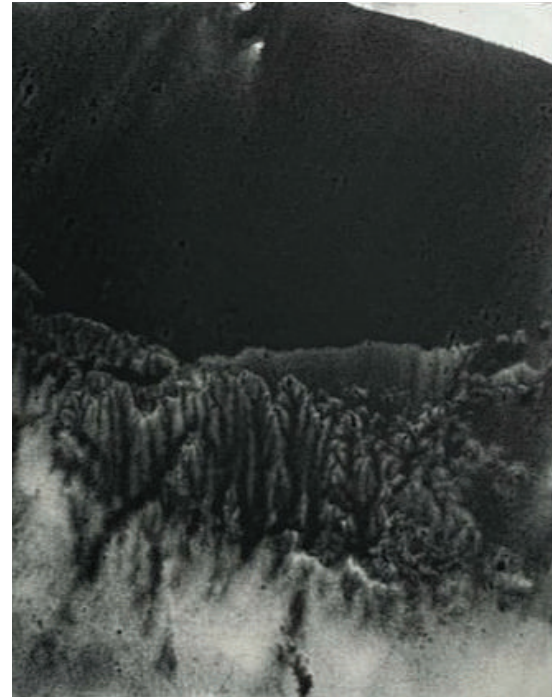
*Magic Hour*  
2021

Synthetic polymer on timber,  
aluminum, mirrored inlay, acrylic

20 x 24 in  
(50 x 60 cm)

\$ 3,000

# MK BALINT



MK Balint grew up in dance halls and theaters along the Mediterranean coast in the south of France. Following in the footsteps of her mother, MK formally trained in classical dance prior to studying the Decorative Arts in Strasbourg and at the Beaux-Arts in Paris. Bathed in the confluence of the performing arts, she weaves a unique approach to interdisciplinary creation processes.

Her work in experimental dance choreography informs her singular vision in her oil paintings, guided by the underlying musicality of lines.

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*Art is a space which is sufficient in itself—it is the idea of the city, of its own origin and its own end. A transcendent reality, it is the paradox of a space open to the void as a place for all. It is this gap that drives an important dialogue.*

*If the challenge of all artistic expression is to adapt form to content, then what content is it about? Undoubtedly, of the internal structure of the movement, and thus of its musical structure, as principle of the pictorial event.*

*This conquest, to which I belong, is forged on the correspondence between the arts, conducive to metamorphosis and the regeneration of energy fields. Between common heritage and multi-sensory environment, I allow myself the privilege of meeting for a painting that is always on the way.*

– MK Balint



## MK BALINT



*untitled* (ref: VIII23 n.2)  
2021

Oil paint, canvas

20 x 28 in  
(50 x 70 cm)

\$ 4,000

## MK BALINT



*untitled* (ref: VIII23 n.4)  
2021

Oil paint, canvas

20 x 28 in  
(50 x 70 cm)

\$ 4,000

# A.M. BJIERE

## About

A.M. Bjere is an art gallery in the Tribeca neighborhood of New York City and features group and solo exhibitions by internationally-renowned contemporary artists focused on material, form and experience. Solo exhibitions incorporate experiential site-specific installations that highlight visual and sculptural elements of the artists' respective works. Between exhibitions, A.M. Bjere also hosts special events and projects.

A.M. Bjere is a collaboration by Aria Mahboubi and Tess Bjere.

Aria received his B.A. from the University of Southern California and a J.D. from Columbia Law School. He worked as a corporate M&A attorney at Simpson Thacher & Bartlett for over four years prior to co-founding A.M. Bjere.

Tess is a visual artist who trained at Parsons School of Design. She interned with Marc Jacobs and Vera Wang prior to transitioning to visual art. She has created commissioned works for musical artists including JAY-Z, SG Lewis, LANY and Jacob Banks and brands including Nike and Palm Angels. She currently serves as creative director for musical artists Chelsea Cutler, FLETCHER and MAGSY.

For questions or inquiries, please contact [gallery@ambjere.com](mailto:gallery@ambjere.com).