



Devin Farrand. *Horizon (Break)*, 2025.

Infinity's Edge

Heather Day, Devin Farrand, Aaron Garber-Maikovska, Zach Harris, Erica Mahinay, Bridget Mullen, Matt Phillips, Hayley Quentin, Sarah Rosalena, Rachel Mica Weiss, and Liat Yossifor.

November 8 – December 20

Opening Reception, Saturday, November 8, 6–8pm

Nazarian / Curcio presents *Infinity's Edge*, a group exhibition of artists who employ abstraction to give shape to that which defies direct depiction. The exhibition features work by Heather Day, Devin Farrand, Aaron Garber-Maikovska, Zach Harris, Erica Mahinay, Bridget Mullen, Matt Phillips, Hayley Quentin, Sarah Rosalena, Rachel Mica Weiss, and Liat Yossifor.

The exhibited works address vast and unseen subjects: somatic sensation, the subconscious mind, death, the cosmos, energy, time, and the infinite. Through gesture, color, and layered compositions, these artists render experiences that resist straightforward representation. In doing so, abstraction becomes not an escape from reality but a way to sense, imagine, and materialize the invisible forces that shape our world.

Devin Farrand's *Horizon* series on anodized aluminum uses horizontally bisected compositions to evoke both depth and flatness, transforming minimal gesture into a meditation on expansion and stillness. **Rachel Mica Weiss's** *Woven Screen* series of hand-strung thread compositions functions as both window and veil, conveying an active transfer of energy that suggests vision itself remains in motion. **Sarah Rosalena's** *Threading Night Stars* transforms hand-dyed indigo and walnut wool threads into an abstract cosmos, where repeated star patterns expand endlessly and dissolve boundaries between map, matter, and touch.

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Matt Phillips's silica and pigment paintings on canvas turn repetition and a reductive palette into meditations on time, with subtle shifts in weather, light, and decay carrying spatial tension and mood. **Heather Day**'s mixed-media paintings cut, rearrange, and sew fragments of painted canvas into new compositions, transforming gesture into a sculptural act that evokes the movement of wind, water, and light while exploring memory, emotion, and the natural world.

Erica Mahinay's dyed and sewn silk paintings act as permeable, shapeshifting membranes that mark the boundary between interior and exterior, with glove-like forms inviting touch or entry into another realm. **Hayley Quentin**'s intimate watercolors and colored-pencil works abstract bodily forms into luminous fields that radiate internal energy, conveying mysticism and emotional presence. **Bridget Mullen**'s *Flash*e paintings depict a body in flux, merging abstraction and representation to visualize the felt sensations within the human form. Drawing on the concept of the sensory homunculus, her figures distort and expand to represent the terrain of perception itself.

Liat Yossifor's gestural monochromes, built through dense layers of pigment applied with palette knives and bodily movement, record emotional labor, making the surface a site of being. **Aaron Garber-Maikovska**'s large-scale paintings on fluted poly surrender to intuition and impulse, with translucent substrates that reveal and conceal emotion while collapsing the distance between body and environment. These surfaces act as both membrane and mirror, mediating perception through the tension between interior affect and outward gesture. **Zach Harris**'s carved panels and painted linens map psychic and spiritual terrain, with intricate imagery that repeats and refracts until representation dissolves into abstraction, forming a hallucinatory space where clarity and chaos coexist.

Together, the works in *Infinity's Edge* transform abstraction into a language of perception that spans the physical, emotional, and metaphysical. Through varied materials and methods, these artists expand the edges of visibility, reminding us that the infinite is not distant but always within reach.