



Dana Sherwood



Horses for the Trees



November 1st - December 21st 2019

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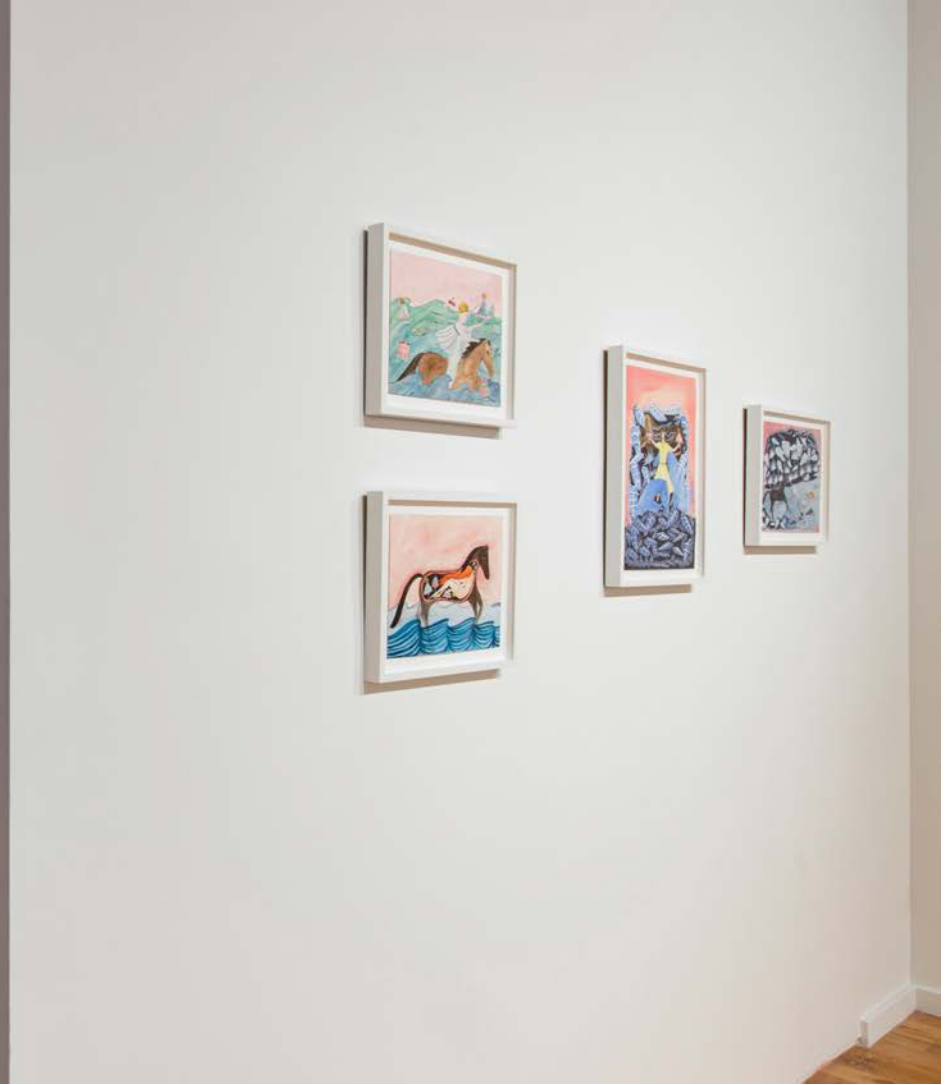
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Installation Views of Dana Sherwood: *Horses for the Trees*, at Denny Dimin Gallery, November 1- December 21, 2019



They Come Bearing Cake:
Carnival and Ecofeminist Play in
Dana Sherwood's *Horses for the Trees*

By Chelsea Williams Kinchin-Smith

Until very recently in her practice, artist Dana Sherwood was a “plan person.” “I kept finding that I would go in with a plan, and then because I was working with animals, the plan was always upended,” she says of her 2017 video project *Feral Cakes*. “The films that were much more interesting to me were the ones that went wrong.”¹ Over a period of months, Sherwood set out elaborate feasts for her nonhuman neighbors—racoons and possums, mostly—in a South Florida suburb. She filmed each night’s excesses with infrared cameras, later exhibiting the edited footage.

These feasts, in equal part absurd and sincere and which Sherwood prepares for local animal populations, have formed a core part of her practice and situate her within a milieu of artists creating work in response to the Anthropocene and its attendant ecological crises. Sherwood’s approach is distinctive in its embrace of play: in *Feral Cakes*, for instance, the banquets are presented on a children’s dining table, complete with a tablecloth, teacups, and chairs. With racoons and housecats sharing at the same table, the imagery that the work facilitates is reminiscent of a mad tea party in *Alice’s Adventures in Wonderland*, a recurring touchpoint for Sherwood, both visually and philosophically. She is willing to fall down the rabbit-hole. “Being an artist, I have a lot more freedom to experiment without adhering to the scientific method,” she said in 2016. “I allow my curiosity to take the lead.”²

Her whimsical aesthetic, which emphasizes the eccentricities of her subjects and the strangeness of the way humans relate to them, may reveal different kinds of truths than scientific methodology might, but this playful position offers a valuable counterbalance within ecophilosophical discussion and action. As noted ecofeminist scholar Donna Haraway writes, “Perhaps it is precisely in the realm of play, outside the dictates of teleology, settled categories, and function, that serious worldliness and recuperation become possible.”³ That is, certain kinds of connection within the natural world require humans to give up control in order to make space for improvisation. It is in this spirit of disruption, experimentation, and play that Sherwood has created the body of work exhibited in *Horses for the Trees*.

1 Dana Sherwood in discussion with the author, October 25, 2019.

2 Sherwood to Danielle Kalamaras in “Straight Talk with Dana Sherwood,” *SciArt Magazine*, February 2016, 18. This is not to say that science does not have its place in Sherwood’s work. She is careful to work in areas where human and nonhumans already live in close proximity, and she bases her menus on the diets of the animals she is likely to encounter in each particular location.

3 Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, (Durham and London, Duke University Press, 2016), 23-24.

Comprised of watercolors, the film-cum-installation *Sight Equus Mongolia* [figs. 1-5], and, for the first time on public view, oil paintings, Sherwood's new oeuvre is populated by horses, racoons, and a series of women, sometimes nameless and universal, other times identifiable as Alice of Wonderland, the mythological Persephone or Medusa, or some combination of the three. Sherwood has spoken about her work in terms of ecofeminism, citing Haraway and Carolyn Merchant as particular influences around the critical questions that animate it: "How do we create a bond with the natural world so that we see ourselves as part of it and invested in it? How do we recognize the intelligence of nature and other species, rather than seeing something that we can dominate and control?"⁴ With these questions in mind, ecofeminism is a productive lens through which to view works like *Sea of Cakes* [fig. 17] and *Alice/Persephone* [fig. 18]. Each depicts a woman mounted on horseback and holding aloft a confectionary-laden cake stand. These images recall and subvert traditional equestrian portraits, the oversized statues and paintings that memorialize the power, with very few exceptions, of male monarchs and military leaders. Visually mirroring these precedents, the heroines in Sherwood's art are similarly empowered by their poses and central placement within their respective picture planes. Through Sherwood's ecofeminist looking-glass, however, they have not come to dominate. Rather than wielding weapons, they come bearing cake.

By adopting, then undermining the pageantry of hierarchical structure in this way, Sherwood's paintings evoke the carnivalesque, an inversion of the established order as theorized by the twentieth-century philosopher and literary critic Mikhail Bakhtin. Stemming from the carnival tradition of religious feasts and festivities, the carnivalesque is a creative mode characterized by its contrasts: the triumph of the profane over the sacred, excess over abstinence, and the upending of "hierarchical structure and all the forms of terror, reverence, piety, and etiquette connected with it."⁵ Especially when put in conversation with Sherwood's sense of play, the carnivalesque is a natural companion to ecofeminism and other, complementary liberation models (to use Val Plumwood's term) that are used to critique the oppressive power structures of patriarchy, colonialism, anthropocentrism, and the like.⁶

4 Sherwood in discussion.

5 Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and trans. by Carly Emerson, (Minneapolis and London: University of Minnesota Press, 2013), 123.

6 Val Plumwood, "Androcentricism and Anthropocentrism: Parallels and Politics," in *Ecofeminism: Women, Culture, Nature*, ed. by Karen J. Warren, (Bloomington, University of Indiana Press, 1997), 227-238.

The carnivalesque overtones in Sherwood's work are most visible in the role played by food. One thinks of the racoons in *Feral Cakes*, ecstatically digging into jellies with their paws, or the mice in the 2012 installation *Bacchanal*, eating their way out of a cake in a gluttonous dream or nightmare come true. In their repetition and extravagance, Sherwood's banquets are suggestive of religious feast days, and in *Horses for the Trees*, there is a reverence for cake. As Sherwood writes in "Eating in the Dark (Raised by Racoons)," "cake is... powerful, with an alchemy of its own. Cake is eaten in celebration, in ceremony, it marks a liminal space of enticement, pleasure and magic... It is a place where abstinence is exchanged for decadence and hedonism."⁷ Across Sherwood's practice, cakes are like beacons held before her, as they are for the heroines in *Sea of Cakes* and *Alice/Persephone*. They are Sherwood's way of paying courtesy to her fellow creatures and of inviting them to engage with her, as suggested by the act of provision depicted in *Horses for the Trees* [fig. 9] and in the welcoming posture of the woman in *Equestrian Confection* [fig. 11].

Cake also features in some of the exhibition's most striking and original imagery. In *Inside the Belly of a Horse* [figs. 6-7] and *Girl in the Belly of a Horse* [fig. 14], female nudes, surrounded by confectionary, recline inside horses' bodies. The result is both gestational and sensual. Enveloped by the horses and hidden from view, the women are safe to indulge their desires, to eat, and to embody their sexuality without being ensnared by the male gaze. *Inside the Belly of a Horse*, particularly, is reminiscent of Manet's *Le Déjeuner sur l'herbe*, which presents two women, one nude and one nearly so, for visual consumption alongside a picnic luncheon. In Sherwood's painting, on the other hand, the nude revels in privacy and pleasure. There is an implication of self-gratification in this otherworldly greenspace where the woman's body is no longer on the menu, except, perhaps, to a small snail, brazenly sneaking up her leg. The image induces a free flow of associations with the carnal, the carnivorous, and the carnival: all from the Latin "carne," relating to flesh, eaten ("vorare") on Shrove Tuesday or given up ("levare") for Lent.

The horses' bodies thus become complicated by these contradictory impulses for sanctuary and debauchery in the dark, which Sherwood appropriately describes in gourmand-esque terms:

7 Sherwood, "Eating in the Dark (Raised by Racoons)," danasherwoodstudio.com, February 2019, <http://d3zr9vspdnjxi.cloudfront.net/artistInfo/danasher/biblio/15.pdf?1549904719>.

Feeding the animal, our nature, our dark, shadow-self. Feeding the wild animals in this way creates a ritual space, the dark makes it sacred as well as secretive. Like that piece of cake, gobbled at the sink when no one was looking. It is an offering to the gods of the wilderness, those feral beings who have no truck with shame or guilt. Feeding the beast(s) offers safety, they won't reveal my secret; my silent companions devouring, unashamed and without judgment.⁸

Alice and Persephone, the heroines in *Horses for the Trees*, both disappear underground and, freed in carnivalistic fashion from the ordinary conditions of their lives, accept their invitations to “EAT ME,” or to experiment and indulge in their new surrounds. Alice's protean body shrinks and expands with every bite of mushroom and cake, while Persephone seals the duality of her fate, split between the world of the living and the dead, when she consumes six kernels from a pomegranate.

Sherwood, too, in a marked shift in her practice, gives in to pleasure: in the case of *Horses for the Trees*, by painting with oils. While her fieldwork and videos have for many years been complemented by watercolors, this is the first time that she has exhibited oil paintings. As Sherwood explains, “I wanted to return to painting with oils because it was always this medium I appreciated and really enjoyed. I was a little nervous about doing it, but this project, for me, was about letting go of fear... and allowing this desire.”⁹ The resulting five paintings—including *Alice/Medusa* [fig. 8] and *White Rabbit* [fig. 10] in addition to *Inside the Belly of a Horse*, *Horses for the Trees*, and *Equestrian Confection*—are sumptuously rendered in candy-colored hues of blue, orange, pink, and yellow. The paint has been applied to panel in vibrant but translucent layers, like glazes on a pastry. The finished effect is as visually pleasurable for the viewer to take in as it likely was for the artist to create.

In this way, the strain of carnivalistic play that I have highlighted in Sherwood's work not only functions as a mode of critique with regard to external hierarchical structures, such as anthropocentrism and patriarchy. It is also directed internally, as Sherwood disrupts her own authority as the artist in order to make space for desire, intuition, and the unconscious. As she says of her recent artmaking, “I thought about it as going into this darkness, going into

8 Ibid.

9 Sherwood in discussion.

the underworld, going into the spirit realm, the place where you can't see, and you can only act instinctually and intuitively.... So [the allusions to *Alice in Wonderland* and Persephone in the paintings] are referencing this idea of being close to nature—your instinctual self, your intuitive self—and giving that some authority.”¹⁰

Viewers are invited to accompany Sherwood on this journey inward via the film at the heart of the exhibition. Housed in the darkness of a pink canvas yurt [*Tent*, figs. 1-3], *Sight Equus Mongolia* is a hypnotic, stream-of-consciousness meditation on the relationship between humans and non-nonhumans vis-à-vis Mongolian herdsman/shamanistic culture and Sherwood's relationship with her own horse. Much like previous exhibitions, the paintings in *Horses for the Trees* document her process around making the central film. Unlike previous exhibitions, these preparatory and responsive images take place in a much more interior landscape with Alice, Medusa, and Persephone acting as spirit guides to Sherwood's imaginary terrain. In this world, Medusa's stony gaze is repurposed as an evil eye motif embellishing her shamanistic garments and the exterior of the Tent. This imagery foregrounds the idea of vision in the dark that is explored in *Sight Equus Mongolia*. Shot during the day in infrared, a spectrum invisible to the human eye, the film overlays the Mongolian topography with footage of horses, the artist, and her young son.¹¹ The result is gauzy, surreal, and both visually and auditorily distinct from her previous films. Although, as before, she shot the film with an infrared camera, she took the lessons from her past experiences of working with animals and from the shamanism she encountered in the course of her research, and moved away from her old approach as a “plan person.”¹² *Sight Equus Mongolia* is instead an embrace of walking blindly and following a kind of natural intelligence that is impossible to articulate.

Because of the film's double exposures, there are many moments of contrasts and pairings. In one of the most remarkable instances, Sherwood's son and a horse, filmed separately but appearing together in-frame, approach the camera, bringing their faces close to the lens [fig. 4]. This moment collapses the visual and behavioral distance between the human and nonhuman, underscoring our shared environments and characteristics. To return to Haraway and ecofeminism, we are reminded that “we require each other in unexpected collaborations and

¹⁰ Sherwood in discussion.

¹¹ Ibid.

¹² As Sherwood says, “I didn't know what it [the film] was going to be until I started editing in the spring [2019].” Ibid.

combination, in hot compost piles. We become-with each other or not at all.”¹³ Haraway’s entreaty for humans to “become-with,” “think-with,” and “feel-with” nonhumans is a central idea to her 2016 book *Staying with the Trouble*, a text that has informed Sherwood’s practice: “I make my work to depict my truth,” Sherwood says, “but specifically, my intention is to send a message of the importance and power of nature, that it is accessible and inclusive, but most importantly to see ourselves as part of it, not distinct or separate.”¹⁴

Such a message is profoundly entwined in Sherwood’s work, which has always been critical of the anthropocentric impulse to separate and stratify the human over the nonhuman and culture over nature. Through her practice of “making-with” animals, Sherwood ensures her contributions to culture are interwoven with nature. It is, as she says, “like having a conversation with [the animals] via these banquets, and whether they decid[e] to participate or not... I wanted them not to be actors, but to act as themselves and be collaborators with me.”¹⁵ This collaborative approach is perhaps the most deeply carnivalistic facet of Sherwood’s practice, especially as she has increasingly eschewed her artistic control to more fully integrate the contributions of her nonhuman colleagues. As Bakhtin writes, “Carnival is a pageant without footlights and without a division into performers and spectators. In carnival everyone is an active participant, everyone communes in the carnival act. Carnival is not contemplated and, strictly speaking, not even performed; its participants live in it and, strictly speaking, not even performed; its participants live in it.”¹⁶ The so-called Anthropocene discloses the ordinary, hierarchical conditions of our epoch, but perhaps in time humans, like Sherwood, will learn to “live-with” nature. In the meantime, *Horses for the Trees* offers a compelling vision of the world turned upside down.

13 Haraway, *Staying*, 4.

14 Sherwood, email message to the author, October 27, 2019.

15 Sherwood in discussion.

16 Bakhtin, *Problems*, 122.



Figs 1-3:

Dana Sherwood

Tent, 2019

Acrylic on canvas and digital video

300 x 300 x 300 cm/118 x 118 x 118 cm











Figs 4-5: Stills from *Sight Equus Mongolia*, 2019
Digital Video
5 min 22 sec





Figs. 6-7: *Inside the Belly of a Horse*, 2019
Oil, watercolor, and charcoal on panel
36 x 48 in/91 x 122 cm



Fig 8:
Alice/Medusa, 2019
Oil on panel
24 x 18 in/61 x 46 cm



Fig 9:
Horses for the Trees, 2018-2019
Oil and watercolor on panel
24 x 18 in/61 x 46 cm



Fig 10: *White Rabbit*, 2018-2019
Oil on panel
9 x 12 in/23 x 30 cm



Fig II:
Equestrian Confection, 2018-2019
Oil and watercolor on panel
15 x 11 in/38 x 28 cm

Fig 12: *Seas of Cake and Horses*, 2019
Watercolor on paper
35 x 50 in/89 x 127 cm





Fig 13: *Pool of Tears*, 2018
Watercolor on paper
10 x 13 1/2 in/25 x 34 cm



Fig 14: *Girl in the Belly of a Horse*, 2019
Watercolor on paper
9 x 12 in/23 x 30 cm





Fig 15:
Hades' Horses, 2019
Watercolor and gouache on paper
16 x 12 in/41 x 30 cm



Fig 16: *Equine Visions and Shamanic Sight: The Chamber of Alice Persephone*, 2019
Watercolor on paper
10 x 14 in/25 x 36 cm



Fig 17: *Sea of Cakes*, 2019
Watercolor on paper
9 x 12 in/23 x 30 cm



Fig 18:
Alice/Persephone, 2018
Color silkscreen print
19 x 15 in/48 x 38 cm

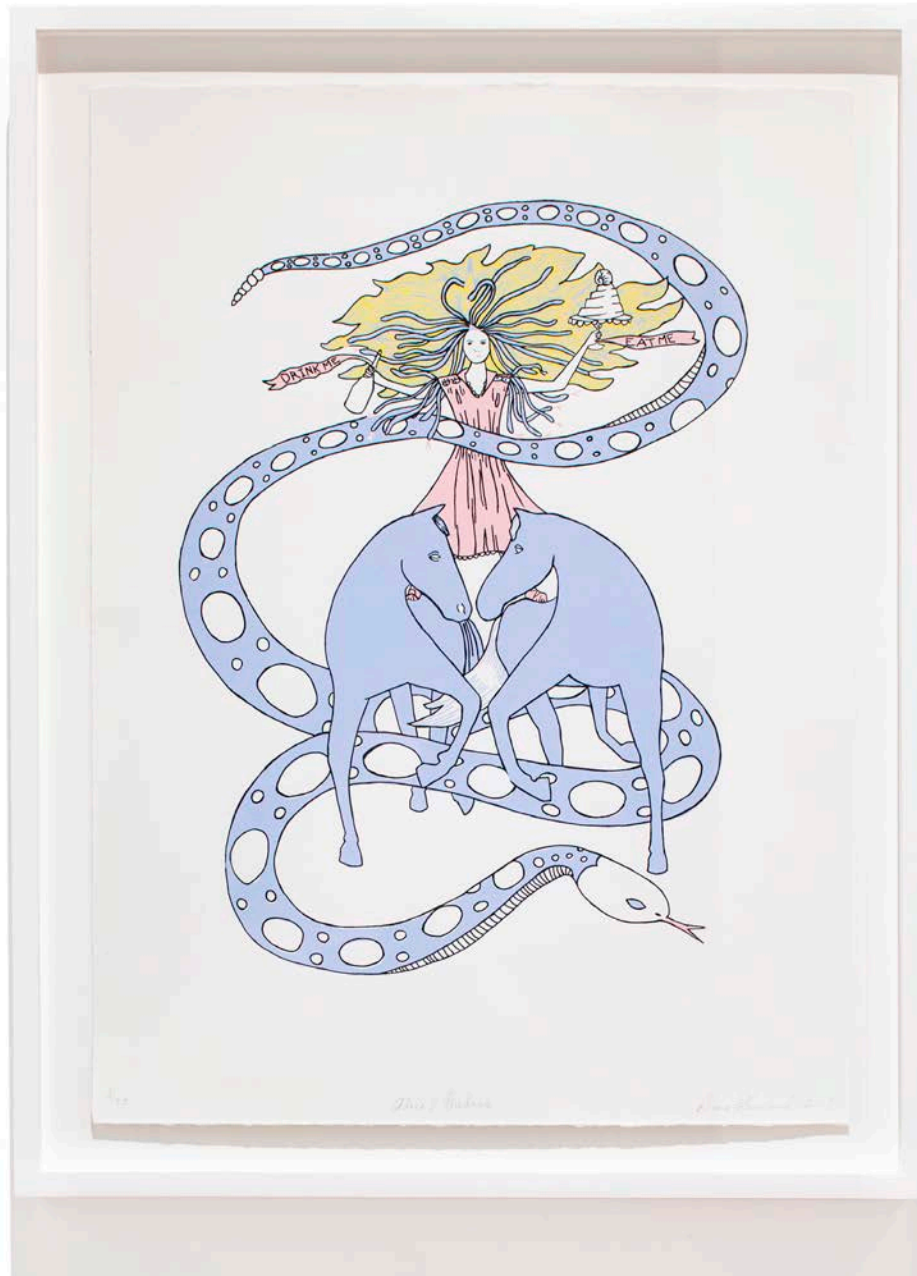


Fig 19:
Alice/Medusa, 2019
Color silkscreen print
20 1/2 x 15 3/4 in/52 x 40 cm



CURRICULUM VITAE

Lives in Copake, New York
Born in 1977 in Long Island, New York

EDUCATION

2004 Bachelor of Fine Art, Magna Cum Laude, University of Maine,
Farmington, ME

SOLO EXHIBITIONS

2019 *Horses for the Trees*, Denny Dimin Gallery, New York, NY
2017 *Feral Cakes*, Kepler Art Conseil, Galerie de l'Angle, Paris, France
2016 *Crossing the Wild Line*, Denny Gallery, New York, NY
2015 *The Sausage Forest*, Nagel-Draxler Reisebüro Galerie, Cologne,
Germany
2013 *Culinary Habitats*, Kinetic Gallery, Geneseo, NY

SELECTED GROUP EXHIBITIONS

2020 *The Guests of the Hotel Palenque*, High Desert Test Sites, CA
2019 *Southerns*, Downtown Color, Newcastle, New South Wales, Australia
Pink Summer, Genova, Italy
Mark Dion, Storm King Art Center, Storm King, NY
2018 *LOVE 2018: Purple Hearts*, Leroy Neiman Gallery, Columbia
University, New York, NY
The Power of Images: Life, Death, Rebirth, The Green-Wood
Historical Fund, Brooklyn, NY
2017 UNTITLED Art Fair, with Denny Gallary, Miami Beach, FL
hello earth, millimetre 20, Kingsgate Project Space, London, UK
WAS IT A CAT I SAW, Scotty Enterprises, Berlin Hathaway
Contemporary, Atlanta, GA
dOCUMENTA, Brookfield Place, New York, NY
2016 *The Ocelots of Foothill Boulevard*, curated by Bill Anthes and Ciara
Ennis Pitzer College, CA
Extra Natural, Palais Des Beaux Arts, Paris
13th Fellbach Triennial of Small-Scale Sculpture, Fellbach, Germany
A Feast for the Eyes, Nassau County Museum of Art, Roslyn, NY
RE-CODING, Galerie Elisabeth and Klaus Thoman, Vienna
2015 *Humanimalands*, School of Visual Arts, New York, NY

Immediate Female, Judith Charles Gallery, New York, NY

Made in New York, Blueshift Project, Miami, FL

DUMPI, Kunsthal Aarhus, Denmark

Cru, CCBB, Brasilia

2014 *Great Expectations*, Soy Capitan, Berlin, Germany

Deceptor, Fifi Projects, Mexico City, Mexico

Within a Tournament of Value, Flux Factory, New York, NY

Museum as Muse, Victorian Mansion, Portland, ME

Back to Eden: Artists wander the Garden, MOBIA, New York, NY

On the Blue Shore of Silence, Tracy Williams Ltd., New York, NY

Scotia Bank Nuit Blanche, Toronto, Canada

2013 *Ressurrection*, Observatory, Brooklyn, NY

Mark Dion (Encrustations), Tanya Bonakdar Gallery, NY

The One Minute Film Festival: 10 Years, Mass MOCA, North Adams,
MA

Start as Close to the End as Possible, Torrance Shipman Gallery,
Brooklyn, NY

Everything Has its Place, Katheryn Markel Gallery, Bridgehampton,
NY

A Picture No Name, Galerie Protégé, New York, NY

2012 *The Nature of Disappearance*, Marianne Boesky Gallery, New York,
NY

Documenta (13), "The Worldly House archive" by Tue Greenfort,
Kassel, Germany

End of Days, Mixed Greens Gallery, New York, NY

International Orange, San Francisco, CA

Fresh Sculptures and Collaborations, Georg Kargl Gallery, Vienna,
Austria

Odds, Gamle Yrkesskolen, Odda, Norway

2011 *Phantoms, Shadows and Phenomena*, The Kennedy Museum of Art,
Athens, OH

Voyage on an Uncanny Sea, Gallery Diet, Miami, FL

Bits + Pieces, The Boston Center for the Arts, Mills Gallery,
Boston, MA

...Hva er mer naturlig enn a be folk hjem til seg?, The Ut I min hage –
Nr. 19, Bergen, Norway

Prospect.2, Satellite Lafcadio's Revenge, New Orleans, LA

2010 *Beyond/In Western NY*, Alternating Currents, Buffalo, NY

A World for the Taking, Galerie Insitu, Paris, France

- Multispecies Salon*, New Orleans, Paris, France
- 2009 *Lessons in the Sky: A Filmic Tribute to Audubon*, The Hispanic Society of New York with Dia Foundation, New York, NY
Statefair, Socrates Sculpture Park, New York, NY
The Practice of Joy Before Death, Scaramouche Gallery, New York, NY
Antiabecedarians, A Group Show of Telekinesis Proxeneters in Franca Langua, Barristers Gallery, New Orleans, LA
- 2008 *Spongespace*, Solvent Space, Richmond, VA
 Moab Video Project, Moab, UT
 FIAC Special Projects, Jardin des Tuileries, Paris, France
Prospect One, Charles J. Colton School, New Orleans, LA
 New Orleans Fringe Festival, Film screening at the Hi Ho, New Orleans, LA
- 2008 *Babylon Books*, Barristers Gallery, New Orleans, LA
 One Minute Film Festival, New York, NY
- 2007 *Sugar Buzz*, Lehman College Art Gallery, Bronx, NY
A Sentimental Education, La Sorbonne, Paris, France
Schemen und Schatten, Comme ci Comme ça II, Cologne, Germany
 One Minute Film Festival, New York, NY
 One Minute Film Festival, Wexner Center for the Arts, OH
- 2006 *Memento Mori*, Comme ci Comme ça II, Cologne, Germany
 One Minute Film Festival, Orchard Gallery, New York, NY
- 2005 *Microcosmographia*, Collaboration with Mark Dion, South London Gallery, London, England
Petits Fours, Comme ci Comme ça II, Cologne, Germany
Romantic Detachment, Grizedale Arts, Cumbria, England
 One Minute Film Festival, Orchard Gallery, New York, NY

FELLOWSHIPS AND AWARDS

- 2016 Red Hero Mongolia
 Anderson Ranch, Aspen, CO
 Artist in Residence, Pilchuck Glass School, Stanwood, WA
- 2012 AERIE, residency in the Everglades National Park, FL
- 2011 Swing Space, The Lower Manhattan Cultural Council, New York, NY
- 2011 Art Omi International Artists Residency, Ghent, NY
- 2005 Grizedale Arts, in cooperation with the Wordsworth Trust, Cumbria, England
- 2002 Pau International Theater and Art Festival, Pau, France

PRESS AND PUBLICATIONS

- 2019 J.V., "Dana Sherwood: Horses for the Trees," *Air Mail*, November 18
 Nash, Indiana, "On Exhibit: Examining the edible at Sage College's Opalka Gallery in Albany," *The Daily Gazette*, November 7
 Tauer, Kristen, "Dana Sherwood Brings 'Horses for the Trees' to Denny Dimin Gallery," *WWD*, November 4
 Cowan, Katy, "Dana Sherwood's new paintings focus on her experience of living amongst nomadic tribes in Mongolia," *Creative Boom*, October 25
 Gural, Natasha, "Deliciously Dark Art Of Mark Dion Seizes Moment In The Sun At Storm King," *Forbes*, September 23
 Fabricant, Florence, "Food Is Part of the Fun at Storm King," *The New York Times*, July 16
- 2018 Mishan, Ligaya, "These Artists Are Creating Work That's About, and Made From, Food," *The New York Times Style Magazine*, Nov. 29
 Killen, Heath, "Dana Sherwood," *In Wild Air*, edition LVIII, Jan. 8
- 2017 West, Kevin, "Will Work With Food," *Surface*, December
 Indrisek, Scott, "10 Emerging Artists to Discover at Untitled, Miami Beach," *Artsy*, December 5
 Barone, Joshua. "Treats, Jewelry and AstroTurf: Scenes From an Art Show for Dogs," *The New York Times*, August 11
 Ziv, Stav. "The Latest Art Trend is Catering to Dogs, Because Canines Deserve Entertainment, Too," *Newsweek*, June 28
 Cooke, Julia. "How Colleen Plumb Uses Her Art to Highlight the Plight of Animals in Captivity," *The Village Voice*, April 5
 2016 Meier, Allison. "An Artist Serves Up Decadent Feasts for Wild Animals," *Hyperallergic*, February 1
 Kalamaras, Danielle. "Straight Talk with Dana Sherwood," *SciArt in America*, February, pp. 14-18
 Holburn, J. "New York- Dana Sherwood: 'Crossing the Wild Line' at Denny Gallery Through February 21st," *Art Observed*, January 20
 Herriman, Kat. "Food Cart Art," *The New York Times*, January 17, p.st3
 Cox, Savannah. "New LES Art Exhibit Re-Examines 'Nature' in Human-Shaped World," *DNAinfo New York*, January 13
 Herriman, Kat. "Art Made by Tempting Animals," *The New York Times Style Magazine*, January 12
 Corbett, Rachel. "The Artist Who Lured an Ocelot to Dinner," *Food & Wine*, January 7
 Johnson, Paddy, Michael Anthony Farley, and Rea McNamara, "This

- 2015 Week's Must-See Art Events: Gallery Armageddon", *Art F City*, Jan. 4
 Meyers, William, *Bio Art: Alter Realities*, New York: Thames and Hudson
 Sherwood, Dana, "All Animals that are not White Men", *The Brooklyn Rail*, November
 Pickman, Kara, "Made In New York," *Miami Rail*, March
 Frank, Pricilla. "10 Badass Emerging Female Artists You Should Know", *The Huffington Post*, January 22
- 2014 Johnson, Ken. "A Garden Divine: Beware of Snake", *The New York Times*, July 17
 Meier, Allison. "When Snakes Could Walk: Contemporary Artists Take On The Garden of Eden", *Hyperallergic*, July 7
- 2013 "STUFF: Dana Sherwood," *Art F City*, August 2
 Introducing, worldwide fort he month of..., Artists Calender with Kunstverien NY
- 2010 McLaughlin, Bryne, "Beyond/In Western New York: Buffalo Stance," *Canadian Art*, September 30
- 2009 MacCash, Doug, "Antiabecedarians: A Must-See Art Exhibit on St. Claude Ave." *The New Orleans Times-Picayune*, January 30
- 2007 "Eye Candy in the Gallery," *Lehman College Meridian*, April 1
- 2005 "Wunderkammer für Hungrige," *Kolner Stadt-Anzeiger*, Nr. 238, Oct.13
 "We Are Seven," *Grizedale Arts*



