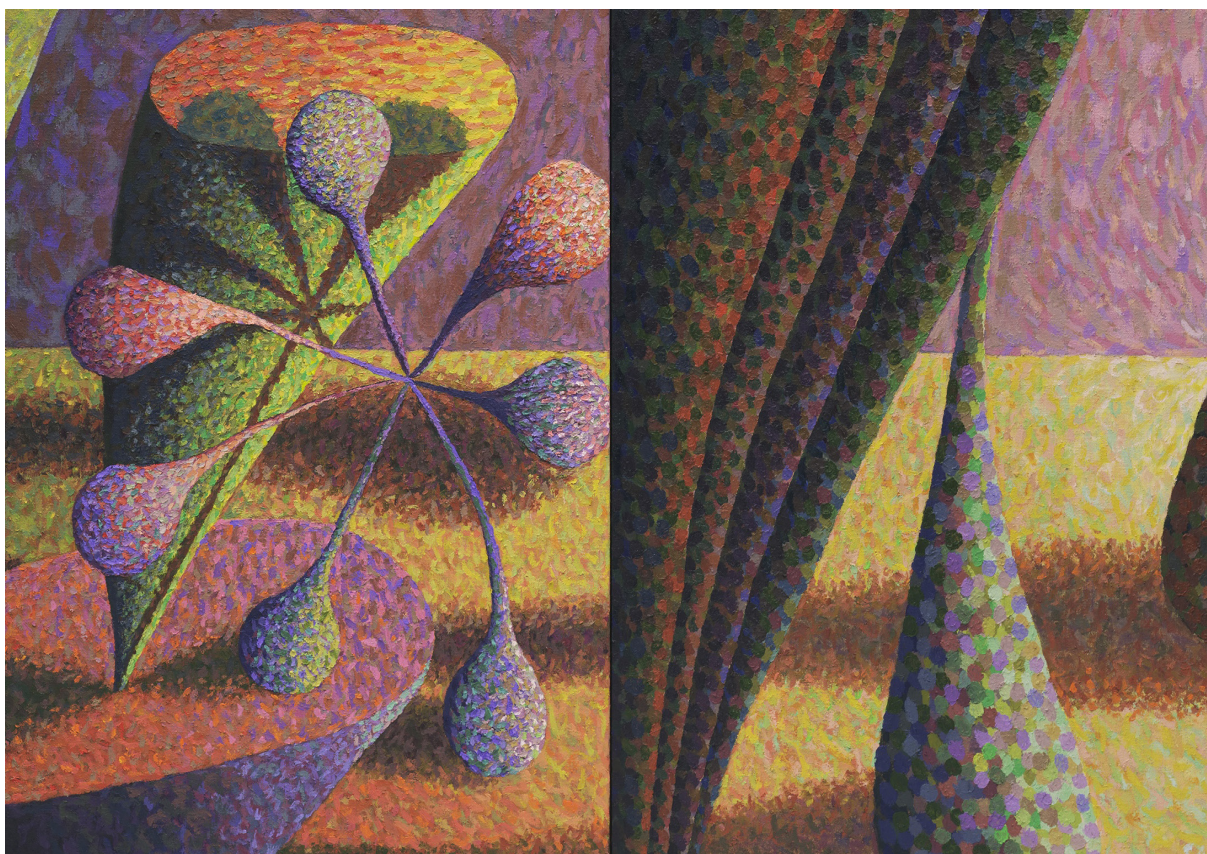


# Timothy Taylor



Alicia Adamerovich, *Sometimes I'm huge when the world is small* (detail), 2024. Oil on linen over panel, 72 × 72 in. (182.9 × 182.9 cm)  
© Alicia Adamerovich

## Alicia Adamerovich Rude Awakening

25 October — 7 December 2024  
74 Leonard Street, New York

Timothy Taylor is pleased to present *Rude Awakening*, a solo exhibition of new paintings, sculptures, and drawings by Alicia Adamerovich (b. 1989, Latrobe, PA) at the gallery's New York location. The artist's debut exhibition in the city and with the gallery, this presentation features enigmatic biomorphic abstractions that reflect on our moment's uncertain relationship to truth and objective reality.

Adamerovich uses paint, pumice, sand, and wood to process absurd or contradictory feelings and thoughts. Sparked by mundane encounters with an intriguing shape, phrase, or angle of light, she works intuitively, generating moody, shadowy landscapes in two and three dimensions. Raised in western Pennsylvania by her naturalist father and biologist mother, Adamerovich grew up contemplating and drawing the natural world as well as examining its minutiae through a microscope. The organic, geologic, and mathematical forms she observed as a child recur and mutate across her work, reflecting their presence in her subconscious. Shapes that recall protozoa, seedpods, and fractals intermingle in surprising ways.

Over the past two years, she has developed a style of pointillist mark-making that introduces a vivid sense of animation to her compositions, such that the shapes and atmosphere alike appear to be breathing or staticky. The works in *Rude Awakening* are marked by subdued chaos; Adamerovich has described a sense of precariousness that underlies her recent output, reflecting her distrust of contemporary political and cultural narratives around the climate, human rights, consumerism, and journalistic integrity. The eight paintings presented here heavily feature forms that suggest conveyance—funnels, tubes, capillaries, horns, syphons, sacks, and drops of rain. These shapes inhabit barren stage-like spaces delineated by sharp horizons and invite readings that slip between recognition and alienation.

Adamerovich works on her sculptures as she paints, allowing the development of each to inform the other. For some of the sculptures on view at Timothy Taylor, she sourced fallen trees from her parents's land, chiselling the wood in response to its natural contours. Others are hewn from plywood, which she builds and carves instinctually, as in Surrealist automatism. These works embody the same contrasts the artist reckons with in paint—they are at once geometric and eccentric, meandering and inevitable, uneasy and robust.

### About the Artist

Alicia Adamerovich was born in Latrobe, PA, in 1989 and lives and works in Queens, NY. She studied art and design at the Maryland Institute College of Art and Pennsylvania State University. Her recent solo exhibitions include *This is the time of the hour* at Kohn Gallery, Los Angeles, in 2023; *Ultra-gentle manipulation of delicate objects* at Pangée, Montréal, in 2022; and in 2021, *Second Nature* at Del Vaz Projects, Los Angeles, and *A Bat out of Hell* at Sans Titre, Paris. She was featured in a group institutional exhibition at The Hyde Collection in Glen Falls, New York, in 2024, and has also participated in presentations at Timothy Taylor, Margot Samel Gallery, GRIMM, Rachel Uffner Gallery, and Mrs. Gallery in New York; Lafayette Anticipations, Paris; Yee Society, Hong Kong; Green Family Art Foundation, Dallas; Artpace, San Antonio; and Mana Contemporary, Jersey City. Adamerovich is the recipient of the 2022 LCA Prize for Emergent at MiArt, Milan, as well as residencies including the Del Vaz Projects Residency, Los Angeles; Moly-Sabata Artist Residency, Albert Gleizes Foundation, Sablons, France; Palazzo Monti Residency, Brescia, Italy; and Hayama Artist Residency, Hayama, Japan. Her work can be found in the permanent collections of the Institute of Contemporary Art, Miami; He Art Museum, Guangdong, China; X Museum, Beijing; and the Green Family Art Foundation, Dallas.

### Press Inquiries

Sarah Goulet sarah@sarahgoulet.com +1 303 918 0393