

Art Gallery Shows to See in April

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CHELSEA

N. Dash

Through July 31. Hill Art Foundation, 239 Tenth Avenue; 212-337-4455, hillartfoundation.org.



N. Dash, "PR_25," 2025, earth, acrylic, canvas, silk screen ink, Styrofoam, jute. N. Dash, via Hill Art Foundation; Photo by Thomas Barratt

An image of indeterminate origin recurs across N. Dash's paintings — a ghostly landmass, maybe, or a blooming nuclear cloud, or a dust mite under extreme magnification. It looks more mysterious than what it actually is: scraps of cotton that the artist has worked over in her hand until grimy and frayed, a habit of nervous energy, but also a neat synecdoche of her continuing meditation on bodily awareness, the natural world and the forces that each exert on the other.

Dash's multilayered paintings operate in a cool abstract register, usually color-blocked panels with subtle interventions, more psychic topography than expressionist flurry. She begins by molding a smooth bed of mud onto canvas — foundation as foundation — which then gets either a skein of paint or silk-screen. As earthworks, they're like anti-Heizers: a modest mound of packed topsoil sculpted with beveled edges, like a human-scale ziggurat.

Strings stretched taught are embalmed under the paint, or form an empty channel where they've been pulled up — a constellation of puckering, bumps and scars that give the surfaces the quality of skin. Their presence and absence sync them to geologic time, like a glacier and the gulf left after the melt. They emit an ecological anxiety, wanting to impose form onto nature, an act in miniature of the kind of gestures at control we continue to try, like dams, or highways.

The compositions incorporate Dash's used tools and other studio flotsam — the stuff of making art but not typically the art itself. Cardboard corners, typically used for shipping and protecting art, stack into a vertical column between panels, like a spine, or are wedged lengthwise, like a grinning mouthful of teeth.

Styrofoam bars, another defensive material, bolster the panels of "PR_25" (2025), its mint green color and delicate striations mimicking jade or marble and muddying the boundary of where the organic ends and the inorganic displaces it. They're subtle reminders that in the end, no matter the cushioning or the makeup or the market value, everything returns to dirt. MAX LAKIN

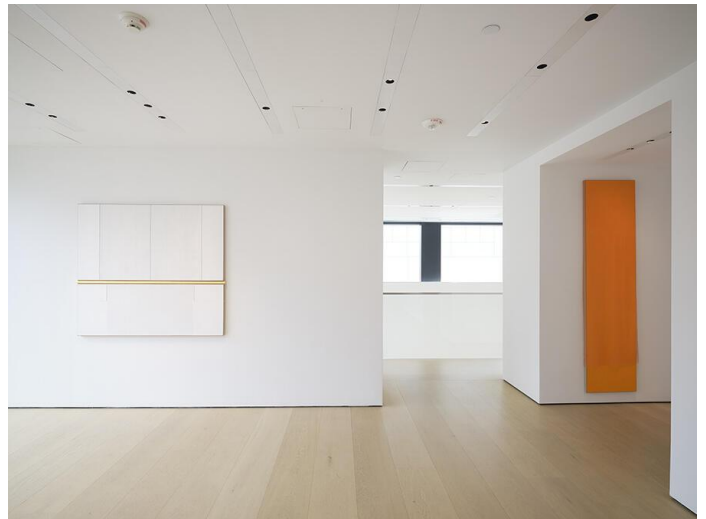
N. Dash's Works Look to Their Surroundings

At Hill Art Foundation, New York, the artist recontextualizes studio detritus, mud and fabric

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BY ALEX BACON IN EXHIBITION REVIEWS | 26 MAY 26

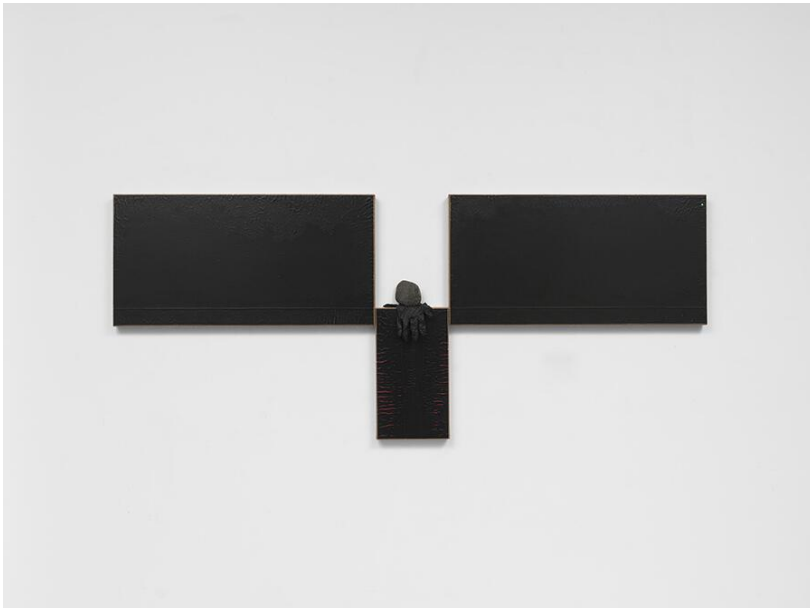
N. Dash's exhibition 'Geophilia' at the Hill Art Foundation, deftly curated by art historian Suzanne Hudson, engages forcefully with the gallery's architecture. One has to look carefully: the subtle installation decisions, while easy to miss, emphasize how structural elements in the artist's work – such as the incorporation of materials ranging from mud to netting – gesture towards the surrounding environment. Take *CC_26* (2026), a long, horizontal white painting that almost blends in with the mezzanine floor it hugs. I noticed the work when passing over it from above and catching the glint of light reflected off the straight edge rulers elegantly balanced across its top. Glance to the gallery below and you'll notice a piece of insulating green Styrofoam along the top edge of *RCU_25* (2025) – a green diptych – that isn't visible from the front. There, our primary experience is of how this painting braces the two walls it connects, its monochromatic acrylic surface fissured with lines of string that have been added in some passages and in others removed, leaving a ghostly trace. Such uses of string to establish composition are present in other works, like *GT_24* (2024), whose geometric partitioning comes from the artist laying down lines of string in one direction, then lifting and rotating them 90 degrees before affixing them. The warping and blossoming of colour along these lines creates visual incident while shifting the material quality of the work's surface as the paint smooths and puckers based on these interventions.



N. Dash, 'Geophilia', 2026, exhibition view.
Courtesy: © Hill Art Foundation; photograph: Thomas Barratt

The found materials, both natural and man-made, in many of Dash's paintings are sourced from the sites of the works' production in New York and New Mexico. These functional, workaday materials have a sense of energy held in reserve, especially given how the artworks obliquely index the body that made them. The dried mud that forms the ground of most works is, for example, typically overlaid with synthetic media like acrylic and silk-screen paint. Practical objects from the studio are affixed and inserted as compositional elements, elevating devices like cardboard corners and foam blocks that might otherwise be discarded after their use value is exhausted. In *DR_25* (2025), for example, the kind of

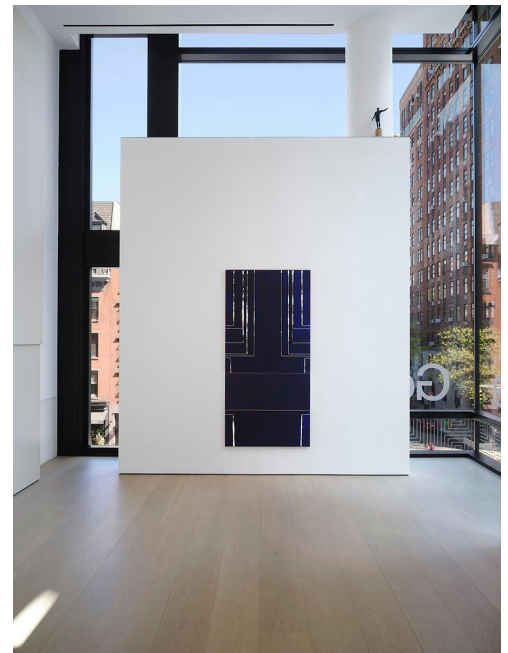
nitrile gloves we can imagine the artist using to handle her materials are draped over a canvas and pinned to it by a rock like a vignette out of an Old Master painting. There's another reference to the body in the gym towel hung over the top of



N. Dash, *DR_25*, 2025, earth, acrylic, nitrile gloves, rock, string, jute, 86 × 210 cm.
Courtesy: Hill Art Foundation; photograph: Thomas Barratt

The show includes contributions by two other artists that underscore the ecological resonances within discrete works by Dash and in the show's curation. Placed high atop a gallery wall is *Ecorché or artist's model for St Bartholomew or St Jerome* (cast before 1550), an unattributed Renaissance bronze of a saint whose handleless arm is outstretched towards the complicated world outside. The other is a suite of works by Andy Warhol – a large work on copper foil, *Oxidation* (1977–78), and three small paintings, each *Untitled (Oxidation Painting)* (1978) – their fabrication involving urine directing us downwards to more base ways that we connect with the earth. Selected by Dash, these inclusions emphasize that reckoning with the political and ethical issues underpinning our engagement with the natural world begins with looking at what is close at hand.

CS_26 (2026), but the strongest corporeal referent lies in the diminutive fabric sculptures that Dash makes by fraying pieces of cloth with her fingers. These enter paintings like *CS_26* and *PR_25* (2025) as images: the artist has photographed the worn tangles, enlarged the resulting images and silk-screened them onto the works. An ethics of care – ecological and even feminist in nature – is foregrounded in these creative ways of recontextualizing common materials, whether studio detritus, mud or fabric.



N. Dash, 'Geophilia', 2026, exhibition view.
Courtesy: © Hill Art Foundation; photograph: Thomas Barratt

The T List

SEE THIS

A Manhattan Exhibition of Artworks That Incorporate Styrofoam and Nitrile Gloves



Left: N. Dash's "PR_25" (2025). Right: N. Dash's "DR_25" (detail, 2025). © N. Dash, courtesy of the artist. Photos: Thomas Barratt

By Aaron Boehmer

For more than two decades, the Miami-born, Brooklyn-based artist N. Dash has infused disposable materials, which she refers to as “provisional architecture,” into works that blend painting, photography and sculpture. She regularly rubs small scraps of synthetic fabric (typically used to buff cars or for other custodial tasks) between her fingers until the cloth frays and unfurls, transforming it into a whorled, abstract shape that she photographs and enlarges through silk-screen. Several of these works will be on view at “N. Dash: Geophilia,” an exhibition opening April 23 at Manhattan’s Hill Art Foundation. The show also includes a three-panel painting to which Dash has attached nitrile gloves and a rock. In another work, lines of light green Styrofoam appear mottled like jadeite, cutting through one of Dash’s silk-screens, this one a blend of cyan and yellow, and amoebalike in shape. Cardboard corners bind another pair of canvases together; stacked atop each other and pointing downward, the cardboard becomes anthropomorphic, evoking a vertebrae. On another canvas, Dash layered graphite atop packed earth and jute, creating a textured surface that’s bisected by a piece of string. Merging throwaway manufactured items with more natural materials, Dash’s work provokes viewers to meditate on the relationship between humanity and the environment. Her process, she says, is “unapologetically nature worship.” “N. Dash: Geophilia” is on view from April 23 to July 31, hillartfoundation.org.



Great Abstract and Abstract-Adjacent Exhibitions Around New York

By LIAM OTERO June 12th, 2026

N.Dash: Geophilia at Hill Art Foundation, Chelsea (on view through July 31, 2026)

N. Dash (b. 1980) is probably one of the more enigmatic abstract artists in contemporary painting. Mystery finds itself in Dash's works whose titles do not give away much based on their abbreviated nomenclature such as DR_25 or OGN_26. Aside from figuring out the numbers correspond to the year of creation, the almost veil of secrecy attached to their names is reinforced by the artist's austere and clean aesthetic distinguished by an economical use of materials and compositional openness. Yet, this minimalist expression is a far more sophisticated system that may initially come across as coldly industrial or mechanistically vacuous, but is actually quite full and closely linked to the natural world.

Breaking down the title of the exhibition, Geophilia, the prefix refers to "earth", while the suffix is "loving". When put together, N. Dash is declaring a love for the earth. Thinking back to modernists like Lucio Fontana or Mark Rothko, each saw the potential for painting to be a portal into infinite space rather than a flattened surface where pigments only rested. Dash, too, is accomplishing something similar through an abstraction that gives an atmospheric glimpse into a monumental beyond. The frequent presence of horizontally-oriented paintings like RCU_25 instantaneously evoke the idea of a horizon line, which in this case, is richly satisfied by the split, diptych arrangement of two vibrant shades of green associative of a verdant landscape.

Earth as a material is literally brought into conversation as it is integrated within just about every work in Geophilia. Though some of these paintings may give an impression of artificiality with their metallic-looking appearances or the mostly white-grey-black colors that dominate, the earth is intrinsic to their very existence. Being reminded of this detail, these works suddenly lose the sterility and harken back to the land itself - black becomes associative with obsidian or volcanic rock, white echoes the blinding sight of tundras, and grey speaks to metal as a natural occurrence rather than an agent of industrial production.

As a bonus, N. Dash's paintings are situated within an art historical lineage of artists with similar interests in materiality and form, which are as divergent as one of Andy Warhol's oxidized paintings to a 16th Century Italian bronze. N. Dash: Geophilia is a meditative experience that has managed to prove itself as a great and unique example of where abstract art can be effectively political.

ARTSEEN | JULY/AUGUST 2026

N Dash: *Geophilia*

By Amanda Gluibizzi

In her essay that accompanies the Hill Art Foundation's current exhibition, *N. Dash: Geophilia*, curator Suzanne Hudson develops an alphabetical, annotated list of the materials the artist deploys. From acrylic paint to Styrofoam, Hudson (a Brooklyn Rail editor-at-large) considers the ramifications of fabricating art from ingredients that decay or won't, that are typically seen in fine art—such as stretched canvas—or that are newly elevated as display objects as opposed to the throw-away items that go into the making of art, such as nitrile gloves.

N. Dash's process has long included this range of materials, which permits her to straddle a painterly and sculptural practice. At the Hill, we observe this in the first work we encounter, *SG_26* (2026), a vertical picture onto which the artist has smoothed earth that is then covered in diagonal arrays of silkscreened dots and dashes that meet at points to form little stars. When seen from a distance, the dots and thickness of the earth converge to take on the appearance of a mottled and yet light-reflective gray. A length of string is tied around the canvas and holds a spade-shaped rock roughly in its middle. The rock in turn keeps the two sides of the string taut while creating real depth on the surface. In the right lighting conditions, it could cast a shadow.

Canvas, earth, ink, rock, string. These introduced, we are ready to encounter Dash's fifteen additional works, all of which forthrightly make visible the ingredients used by the artist, a truth in materials or "principle of transparency," as Hudson puts it. But we might still be surprised by the variety of her practice, as well as by an aspect not enumerated in the essay: the opportunity that the artist and curator have taken to explore installation as a medium, using the collections and the architectural quirks of the two levels of the Hill Art Foundation to build an exhibition that teases out the



possibilities of siting and juxtapositions. It rewards the engaged viewer with play between Dash's works, as well as between her works and the art historical objects included in the exhibition.



Installation view: *N. Dash: Geophilia*, Hill Art Foundation, New York, 2026. Courtesy the artist and Hill Art Foundation.
Photo: Thomas Barratt.

We can see this most immediately in the positioning in the main gallery of the Chelsea-billboard-sized *RCU_25* (2025). It is composed of two equal sides, each painted green, the left a bright spring green while the right a darker Kelly green. On each panel, just inches from the center point of the diptych, Dash has inlaid strings at the same angle. At first glance, the panels seem like they could bear identical markings, though closer inspection shows that they neither mirror nor repeat. They also don't bisect each other, as tempting as that might be. What the painting *does* bisect is the walls that stand before the Foundation's floor-to-ceiling windows: Hudson and Dash have installed *RCU_25* across the walls so that the center of the painting hovers between them. Other plays occur throughout the exhibition. The bright blue of *TRM_26* (2026) echoes the blue wall of the car wash visible through a southern window (the squeegees used in both may not be coincidental). On the northern side of the building, *PR_25* (2025), with its silkscreened intimations of tufted threads, hangs in a corner near to the terrace,

which permanently houses Christopher Wool's own tangle, a monumental untitled sculpture from 2013.

Upstairs, *Commuter_CM_26* (2026)—made of acrylic and paper—folds itself over a corner and ushers us toward the work hanging flush on the wall next to it, *CS_26* (2026). Meanwhile, the tall and narrow *HN_19* (2019) hangs by itself in a small nook across the hall, its earth and caution-orange acrylic covered by a veil of similarly colored

agricultural netting. The netting isn't pulled tightly across the canvas but is draped, which causes it to dangle somewhat apart from the support. Its hazy edges and fiery projections call to mind the colorful off-gassing that happens whenever Barnett Newman's works are well-lit. The entire tight space opens as if it were a chapel, an impression reinforced by the sliver of Spencer Finch's stained-glass *Candlelight* (CIE 529/418)(2022) glimpsed through the moveable walls left open just a smidge.



Installation view: *N. Dash: Geophilia*, Hill Art Foundation, New York, 2026. Courtesy the artist and Hill Art Foundation.
Photo: Thomas Barratt.

My favorite moment in the exhibition is the triangulation between the vertical *GT_24* (2024), the horizontal *CC_26* (2026), and the collection's *Écorché* or *Artist's Model for St. Bartholomew or St. Jerome*, a small-scale bronze sculpture (cast before 1550) by an unknown Italian maker. The relationships between these works operate differently when seen from the main gallery and from the mezzanine balcony. *GT_24* initially presents itself as an investigation of the tonal shifts between a saturated blue, deep violet, and an overcoat of black in the mode of Ad Reinhardt's crosses. Its surface is laced with skeins of string that are laid in yellowish-white paint. Closer, the surface reveals itself to be exceptionally complex, as some of the strings have been buried in layers of paint while others have been scraped up and peeled away. *GT_24* can be seen from the floor of the main gallery as well as from the mezzanine. *CC_26*, another evenly split diptych and a study in whites, is installed from two yardstick-long straightedge

rulers affixed to the canvases' top edges and hangs flush with the upright part of the mezzanine's soffit. We can see it only if we turn away from other works and look toward the building's upper level; it is not viewable from the mezzanine itself, though if we've spotted it from below, we know it's underneath us as we survey the lower floor. Unless we're moving with the checklist, it could be easy to miss.

The third element, the *Écorché*, is likewise difficult to spot at first: it is placed on top of a high, round column near to the windows and is therefore above and to the right of the blue painting and nearly at the same height but distant from the diptych. An *écorché* figure is one whose skin has been flayed to reveal the body's musculature. St.

Bartholomew, one of this sculpture's proposed identities, was martyred by flaying, his skin peeled away in much the same way as the lengths of string that have been pulled from Dash's paintings, dragging paint with them. The statue, though, also assumes an "orator's pose" with an outstretched arm, which depicts the figure speaking to an audience (thus, perhaps, the identification as St. Jerome, a philosopher of the church).

That raised arm does, indeed, call attention to the diminutive sculpture placed far away from our eyes, while its expansiveness prompts them to take in the gallery's space yet again. And, indeed, it's good we do because the listed materials for CC_26 include a rock that is not installed with the diptych. Rather, it is tucked at the bottom of the column, the *Écorché* acting as an X marking the spot, almost as if it's calling it home. It's a suggestive moment—Hudson describes such opportunities as potentially "creating a therianthrope," a person who feels a vital connection to the nonhuman—and offers us allusions of the land from which it was pulled, "a manifestation of geological memory." But I like thinking of all its other possibilities too: Robert Rauschenberg's pet-rock *Elemental Sculptures* (1953/ca. 1955), peering around for Odradek's hiding spots and the creepy-yet-cozy feeling we get from him nesting in them, and St. Jerome's words about things needing a "sharp seasoning of truth."

ARTFORUM

REVIEWS NEW YORK

Under the Skin: N. Dash Paints from Body to Land and Back Again

The artist explores how the “lamella of abstraction can be torn, rubbed, and chafed”

Hill Art Foundation

By A.E. Benenson



View of “N. Dash: Geophilia,” 2026. From left: ES_25, 2025; RCU_25, 2025. Photo: Thomas Barratt.

Through July 31, 2026—The earthen surfaces of the paintings in N. Dash’s “Geophilia” receive color unevenly, wicking away moisture and swelling upward into a cracked, chapped skin. To produce this largely chance effect, the artist engages in a laborious process of stretching jute on wooden frames, applying a clay base, adding a gesso finish, and using printmaking methods to form dense layers of acrylic and ink interrupted by zips of string embedded into the surface, alternately left or pulled free to reveal delicate furrows. Like much in this quietly extraordinary exhibition, these details feel both intimate in scale and geologic in their grandeur.

There is an exhibition text to explain all of this. But there is also a gruesome little man: A Baroque bronze of Saint Bartholomew from the Hill Art Foundation's private collection, which Dash has balanced on the top edge of one of the gallery's large, floating walls. They say that after he was flayed alive, Bartholomew draped his own skin around himself like vestment and continued to preach; in his depiction of the saint in the Sistine Chapel, Michelangelo grafted his self-portrait onto the figure who clutches a knife in one hand and dangles his suit of flesh like a rumpled blazer in the other. Dash is likewise interested in how her art can imperfectly wear its own skin, how the lamella of abstraction can be torn, rubbed, and chafed.



N. Dash, *SPNR_26*, 2026, earth, acrylic, graphite, string, jute, 62 x 84". Photo: Thomas Barratt.

Dash approaches this task with a rare generosity of spirit that sends even her reflexive gestures outward. In *SG_26*, 2026, the artist has belted a fist-size rock with a piece of string across the midsection of the painting's wrinkled ground, which bears a silk-screened rosette pattern familiar from Photoshop. It's an arresting, dreamy composition that suggests a mountain rasping away at mist like a lotto card. Several of the works in the exhibition ironize their own studied, built-up coherency with apparently last-minute flourishes: a gym towel hangs over the top edge of one tall painting, while Day-Glo agricultural netting drapes another like a John Deere wedding veil. *Commuter_CM_26*, 2026, is a length of deeply creased paper enfolding one

of the gallery's corners. Dash creates works such as these by massaging sheets of paper during subway commutes—an act of both intimacy and erosion. The friction of touch finds a leitmotif in a series of silk-screened photos of tiny rags of cotton that Dash has been worrying between her fingertips since childhood. Under magnification, the banal, unwitting violence of one's own touch becomes vivid and inescapable.



N. Dash, *Commuter_CM_26*, 2026, acrylic, paper, 12 1/4 × 32 × 3/4". Photo: Thomas Barratt.

Everywhere, Dash leverages the poetry of uncertain scale. The textures the artist achieves by layering silk-screened ink and squeegeed acrylic bear the fractal, metonymic quality of patterns found in nature: a flaked edge of pigment might be a whitecap, a mountain range, or a mote of dust. To follow this line of visual pleasure is to appreciate the materials' atavistic return to their natural origins in ground, fields, and riverbeds. It's a vertiginous reversal, a zooming-out from the level of the human skin to the quasi-cosmic proportions of Land art. The exhibition's politics are worn loosely, but they clearly issue from the empathy implied in this telescoping effect: body to land and back again.

The way in which Dash builds up her surfaces—wood, fiber, earth slurry, pigment—endows her paintings with an architectural pretense that she plays against the self-seriousness of the gallery's postmodern layout. There is, for example, the stunning green diptych, *RCU_25*, 2025—veined in pieces of string to create a tonal, resistance-dye effect—that spans two of the gallery's floating walls like a brace. On its back, facing the window's blinding western exposure, Dash has affixed a thick slab of aqua-colored Styrofoam as if to satisfy the building's energy code. Other pieces hide out in corners; one has scaled the side of a cantilevered glass mezzanine like an imp.



N. Dash, *SG_26*, 2026, earth, silkscreen ink, rock, string, jute, 31 × 21". Photo: Thomas Barratt.

Still, the extraordinary beauty betrays a profound tenderness for combining the possibilities of abstraction with the contingencies of site. *SPNR_26*, 2026, a monumental, brooding monochrome of graphite, rests quietly on a north/south wall until, raked by sunlight, it shimmers like a mare's lustrous flank. Like Bartholomew, whose gospel was miraculously invigorated by his excoriation, Dash's paintings seem to grow stronger as each layer is metaphorically and literally peeled back.