

NADA NYC 2023
May 18–21

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**CHRISTINE
HEINDL**

**MICHELLE
MARCHESSAULT**

**DONYA
STOCKTON**

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Northern–Southern

hello@northern-southern.com
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Christine Heindl of Queens paints relentlessly and joyfully, canvases dribble with poly-rhythms.

Donya Stockton weaves topologies, baskets for light. Formerly of Austin, she lives now in Oaxaca.

Michelle Marchesseault paints earth-tone-neons on linen. A crew of queers walks in the woods. Fish and watermelon are served on a blanket of breaths. She goes between NYC and Austin.

Christine Heindl

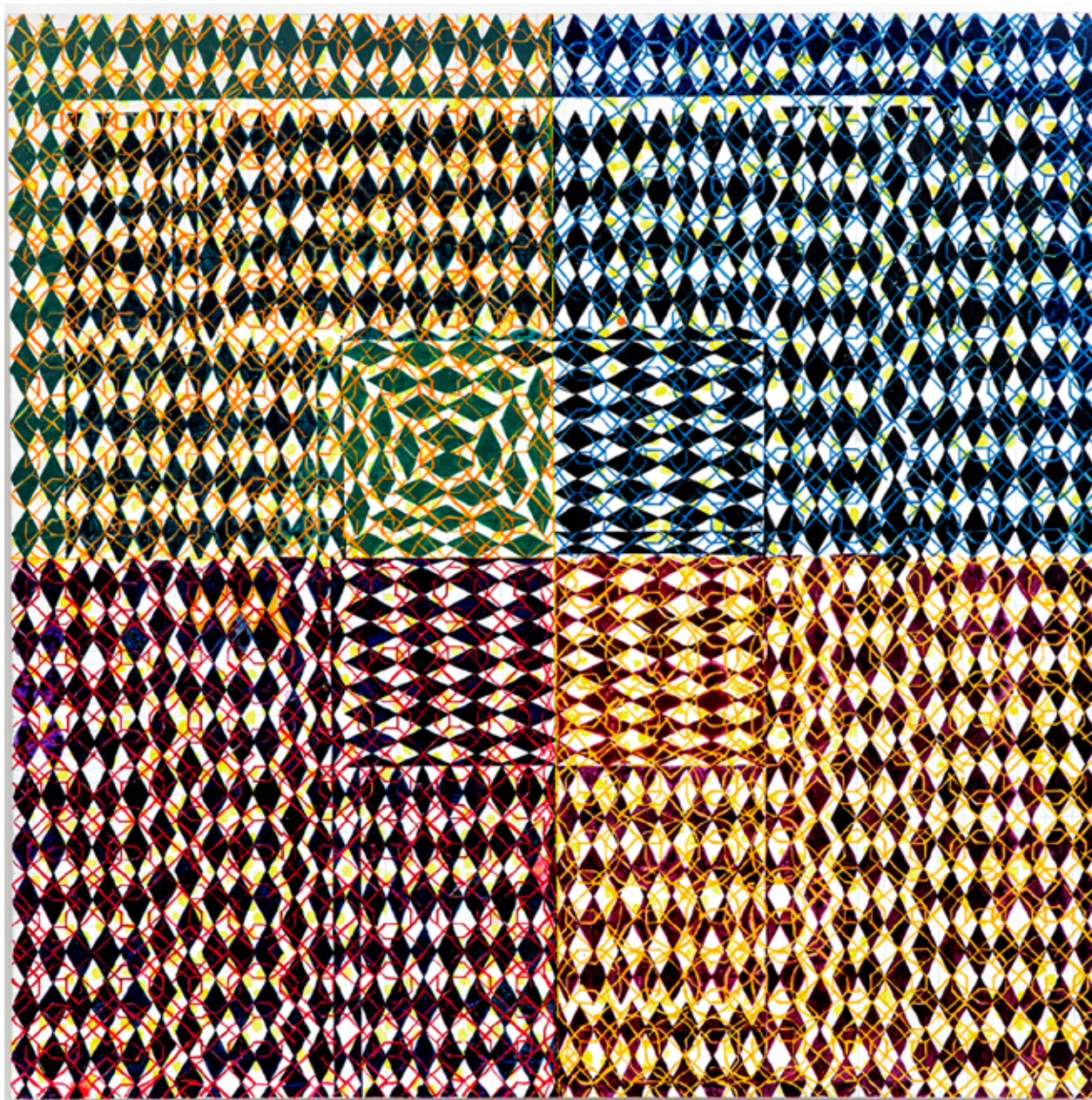
Sleight of Hand Doorway

2022

acrylic, graphite, marker
on canvas

42×42 inches

\$ 13,000



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Christine Heindl

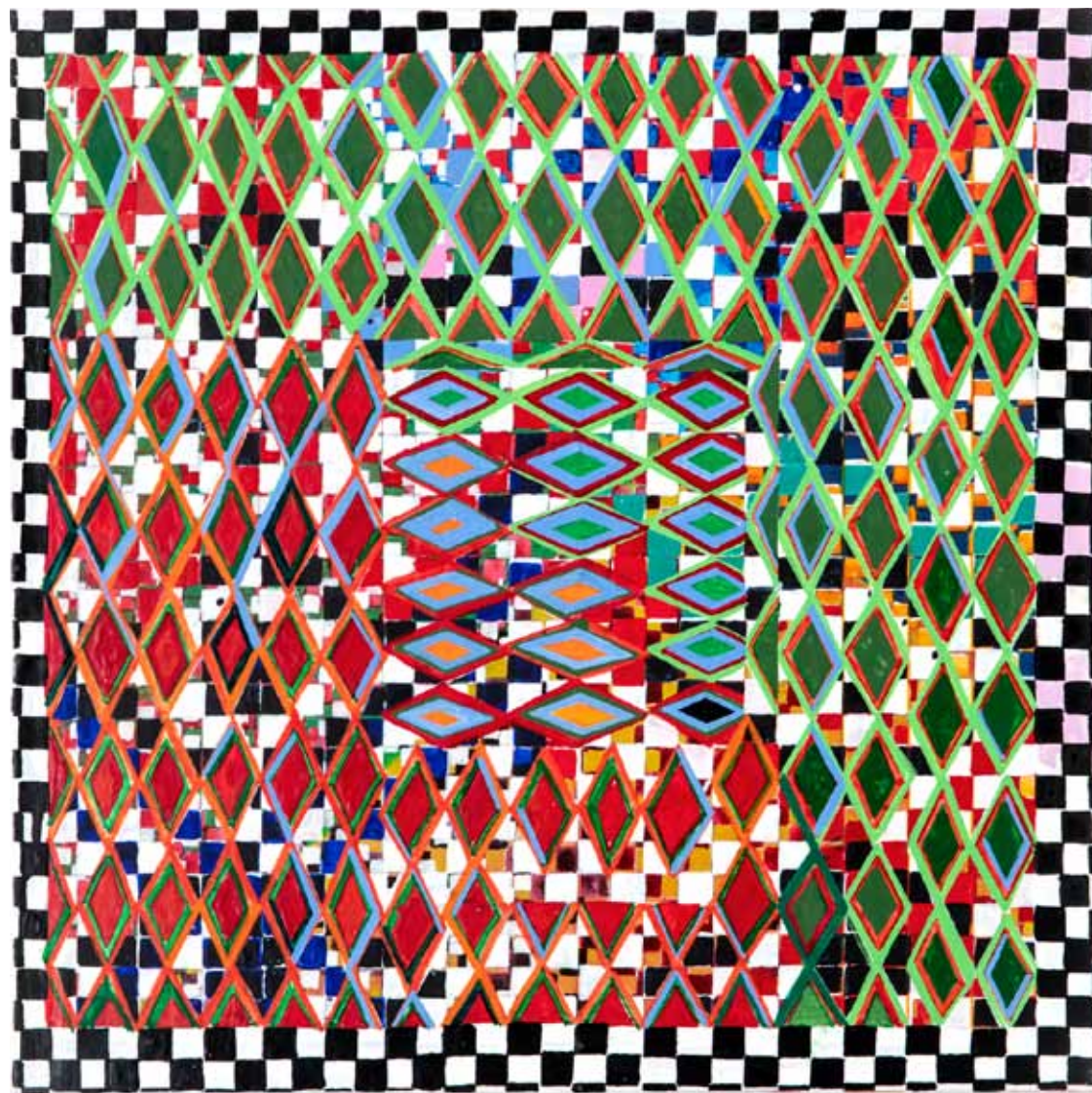
The Milk Door is a God's Eye

2022

acrylic on canvas

18×18 inches

\$ 5,000



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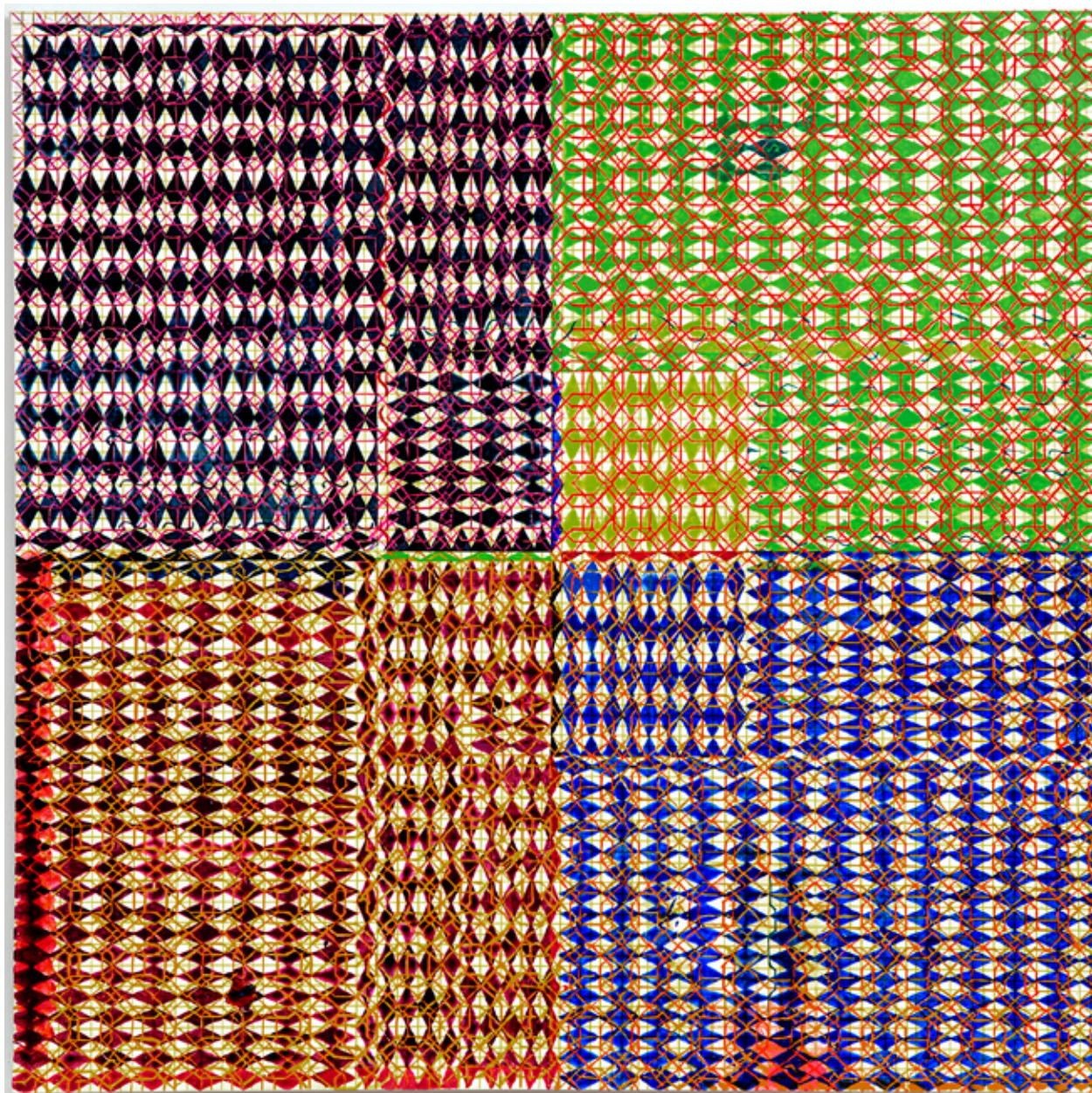
Jack-in-the-Pulpit

2022

acrylic, graphite, marker
on canvas

42×42 inches

\$ 13,000



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Christine Heindl

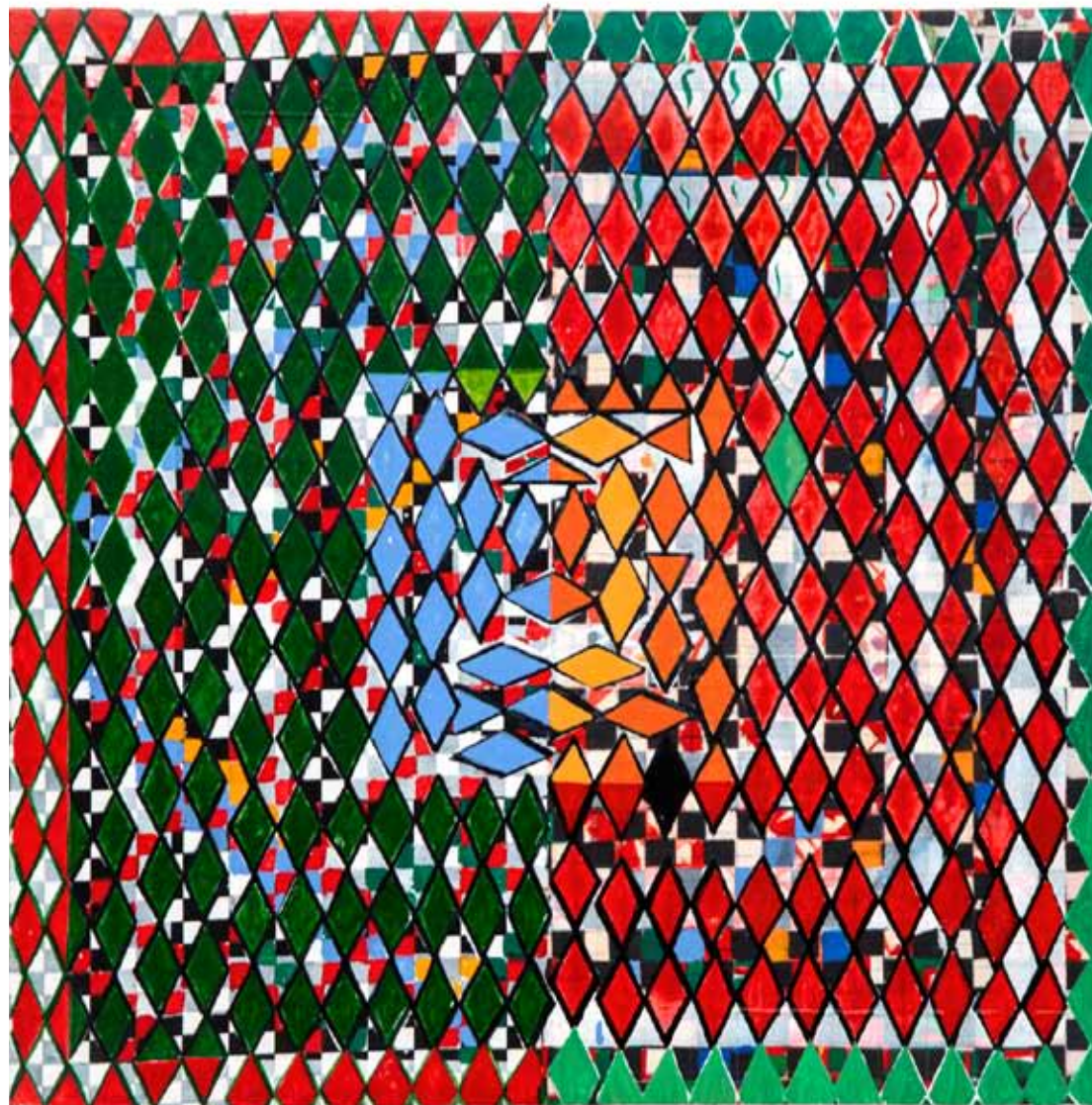
Split Mirror Garden

2022

acrylic, acrylic gouache, fabric
on canvas

18×18 inches

\$ 5,000



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Donya Stockton

Blind Assassin
2020
cane, reed
11×10×9½ inches
\$ 3,800



Donya Stockton

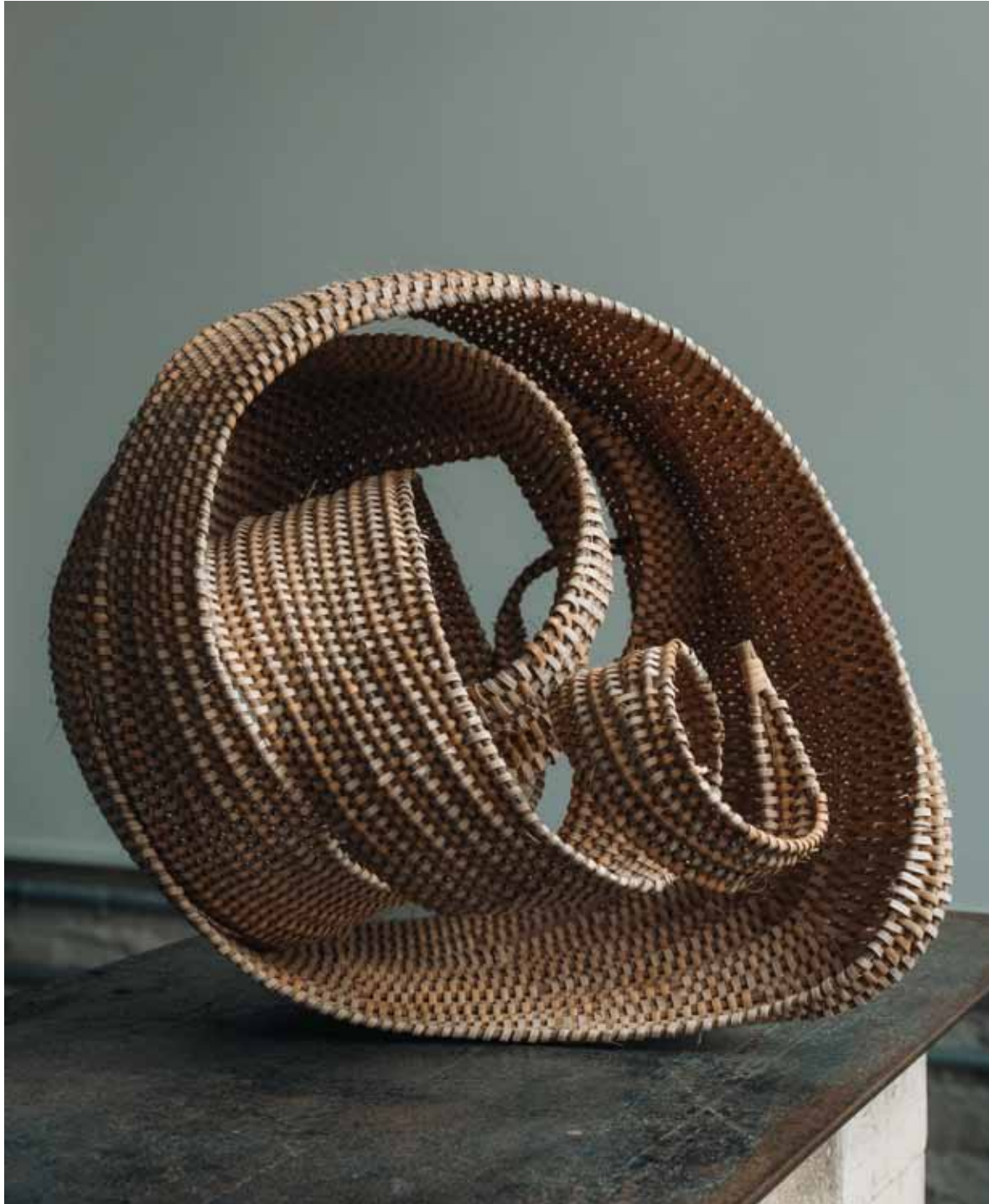
Blind Assassin

2020

cane, reed

11×10×9½ inches

\$ 3,800



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Donya Stockton

It Can't Happen Here

2020

cane, reed

14×14×12 inches

\$ 4,400



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Donya Stockton

The Amazing Adventures of
Kavalier and Clay

2020

cane, reed

28×18×10 inches

\$ 5,600



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Donya Stockton

Emma
2020
cane, reed
11×12 ×6 inches
\$ 3,200



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Donya Stockton

Unorthodox
2020
cane, reed
8×10×5 inches
\$ 1,700



Michelle Marchesseault

Nurses Song with Prism Light

2023

vinyl paint on linen

32×38 inches

\$ 8,400



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Michelle Marchesseault

Road to Lordville
2023
vinyl paint on linen
28×32 inches
\$ 6,500



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Michelle Marchesseault

The Green Belt
2023
vinyl paint on linen
18×24 inches
\$ 4,400



Michelle Marchesseault

Out the Window 2
2023
vinyl paint on linen
18×24 inches
\$ 3,200



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Michelle Marchesseault

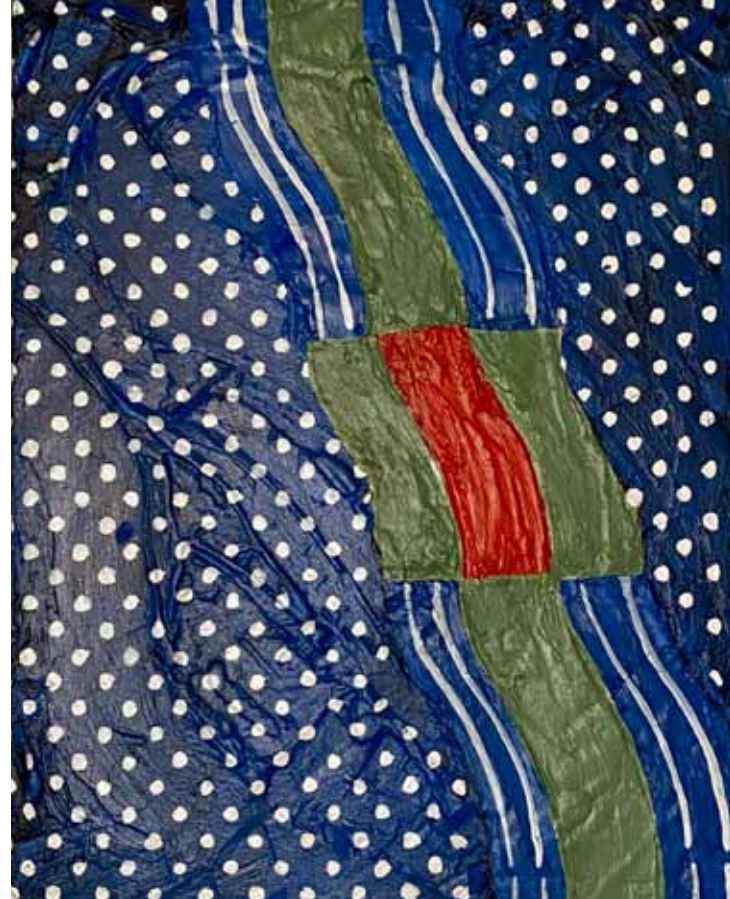
Raggedy Ann & Raggedy Andy (box relief)

2019

acrylic and vinyl paint and plaster on wood

1×8×10 inches×2

\$ 2,200 each



Michelle Marchesseault

Post

2023

vinyl paint and colored pencil on Masonite

10×8 inches

\$ 2,800



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Michelle Marchesseault

Party
2023
vinyl paint on Masonite
4×4 inches
\$ 1,400



Michelle Marchesseault

Wallpaper
2023
vinyl paint on Masonite
4×4 inches
\$ 1,600



Michelle Marchesseault

Study for Green Eyes
2023
vinyl paint on Masonite
8×10 inches



Michelle Marchesseault

Breakfast with Sally

2019

vinyl paint on paper

5×5½ inches

\$ 700



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Michelle Marchesseault

Dinner on Raymor

2019

acrylic on paper

5×4¾ inches

\$ 700



Michelle Marchesseault

Sweet Potato

2019

vinyl paint on paper

5½×4 inches

\$ 900



Michelle Marchesseault

Study for January 6

2021

vinyl paint on paper

12×9 inches

\$ 1,350



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Michelle Marchesseault

Rome Convenience Store

2019

vinyl paint on paper

5½×4½ inches

\$ 700



Michelle Marchesseault

A Colonnade

2023

vinyl paint on paper

12×9 inches

\$ 1,350



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Michelle Marchesseault

My Computer in the Studio

2021

vinyl paint and graphite on paper

6×4½ inches

\$ 700



CHRISTINE HEINDL

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Christine Heindl (b. Rochester, New York, 1960) earned her BA in art from Empire State College, 1992, and MFA from Cornell, 1994. She has shown at Turn Gallery, Songs for Presidents, White Columns, and Clementine Gallery in New York, Northern–Southern in Austin, Texas. She was awarded a Guggenheim Fellowship in Painting in 2001 and a Joan Mitchell grant for painting in 2009. Heindl lives and works in Queens.

Q: These, and many of your paintings, are rhythmic, complex almost-patterns. What led you to this method of painting?

Christine Heindl: *Many reasons for this, but right off the top of my head the patterns exist as a way to both move through the painting and interrupt the seeing of the total/whole for both me and for someone who's looking. I'm drawn to screen-like patterns that seem to flip, with little ruptures. The paintings are about the complexities of seeing.*

A lot of what I do as a painter is a process of counting time and a reflection of everyday living. I make layers of pattern that reflect my thinking about all kinds of grids and meshes and fields of energy. I want to inhabit these patterns in a quite literal way.

I work with structure, but fall out of it all the time. The grids are always contaminated, unreliable, shifting. I want two halves to equal one whole, but they never do.

Q: What inspires the bifurcated designs—the “doubleness”—in the work?

CH: *The mysteries of mind/body and seen/unseen, all kinds of ways we've devised to split things up. The impulse to move in two directions at once, wanting to be in two places, or being in two places whether I want to be or not. The two sides are mirror-like as well, making a kind of off-harmony.*

The paintings (in the NADA NYC 2023 presentation) are all me trying to understand an overlay of pattern and dense/close figure ground space in my memories of my grandmother's garden. And the space between being in that yard/garden and entering the house. Inside/outside and in-between.

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DONYA STOCKTON

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Donya Stockton (b. 1972 Moore, Oklahoma) has been weaving baskets for more than twenty-five years. Her education is in traditional forms, especially basket forms of the indigenous people of the United States. From pure craft, her work has become progressively sculptural. She has shown most recently with Northern–Southern at *A Commitment to What is Before You*, January 2022, with Alexandre Pépin and Ryan McKerley.

Stockton was a fixture of the Austin creative community for over twenty years as a patron of the coffee shop/bar/community space Rio Rita and the legendary underground music venue Beerland. She currently lives, and studies traditional weaving in Oaxaca, Mexico.

Q: How do you start a basket?

Donya Stockton: *It kind of varies. Traditional baskets almost always start with the base, mine generally don't have bases. If they are toruses, I always start with the tube in the middle.*

Mainly, though, it starts with an idea and then I spend a while thinking about the logistics of making that idea come together into an actual physical object. Sometimes it can, sometimes it can't. Some I'm still thinking about.. Then, I get some materials together and see if my theory works. Sometimes it does, sometimes it doesn't...

Q: What does it feel like in the middle of a weaving?

DS: *In the middle, it's usually a little daunting and overwhelming. I'll have a million pieces sticking out in every direction and I'm trying to wrangle them into a shape. I liken it to something like calf roping, but more like wrestling a spiky octopus..?*

Q: How do you know when you are finished?

DS: *It's usually just done and it's pretty obvious, once all the ends are attached and the holes are filled, it's done. But some of them just want to have windows and openings because what's happening inside is as interesting as what's outside. Those choices are a little harder, but generally the basket dictates.*

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MICHELLE MARCHE SSEAULT^N

Michelle Marchesseault (b. 1974 Indianapolis, Indiana) attended the Herron School of Art in Indianapolis for painting. She spent most of her adulthood in Austin, Texas, moving to NYC in 2012. She currently lives between Austin, Texas, and New York City. To supplement painting she designs art interiors for restaurants and sets for television, movies, and the stage. The beloved Long Island City restaurant M. Wells is mostly her interior work.

In April 2023 she had her second solo show at Northern-Southern, Green Eyes.

Q: How did the “S”-like twist pattern in many of your paintings come about?

Michelle Marchesseault: *As a way to learn meditation, I began to use mark making as a method of focusing my breath. I had been shown by another artist some time ago that an exhale will help you to draw or paint a very straight line or a perfect ‘S’ curve. If I can maintain focus when I am painting, I use this technique and it works pretty well. The shape I am using in this series originated from a series of paper cuts. This form naturally seemed to feel satisfying as a repeat and I felt could take on many iterations.*

I have often used repeat images in my work as I am heavily influenced by textiles, quilting, wallpapers and certainly music. The repetition also represents physical rhythm within the body and mind. Color also obviously plays a huge part in creating depth and composition. Most of the work here is improvisational and unplanned. I tend to look for harmony to ‘come forward’ in the work as I am working. I welcomed the challenge of sticking to one basic form to express a lot of different ideas.

The challenge of drawing this ‘twist’ consistently even and straight takes concentration and discipline, something that I certainly am interested in finding.

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