



GOYA
CONTEMPORARY
GALLERY

THE
ARMORY
SHOW 2026

Goya Contemporary Gallery

Booth # 422

THE ARMORY SHOW 2026

Javits Center

429 11th Avenue, New York, NY

www.thearmoryshow.com

Galleries Section Booth # 422

Featuring Timothy App, Madeleine Keesing, and Lillian Bayley Hoover

New York Sculpture Section, directly across from Booth # 422

Featuring Sonya Clark

VIP Preview

Thursday, September 24

Invitation only. See invitation for entry time. Closes at 7:00 pm

General Admission

Friday, September 25, 11:00 am – 6:00 pm

Saturday, September 26, 11:00 am – 7:00 pm

Sunday, September 27, 11:00 am – 6:00 pm

Armory After Hours

Friday, September 25, 7:00 pm – 9:00 pm

FOR INQUIRIES:

gallery@goyacontemporary.com

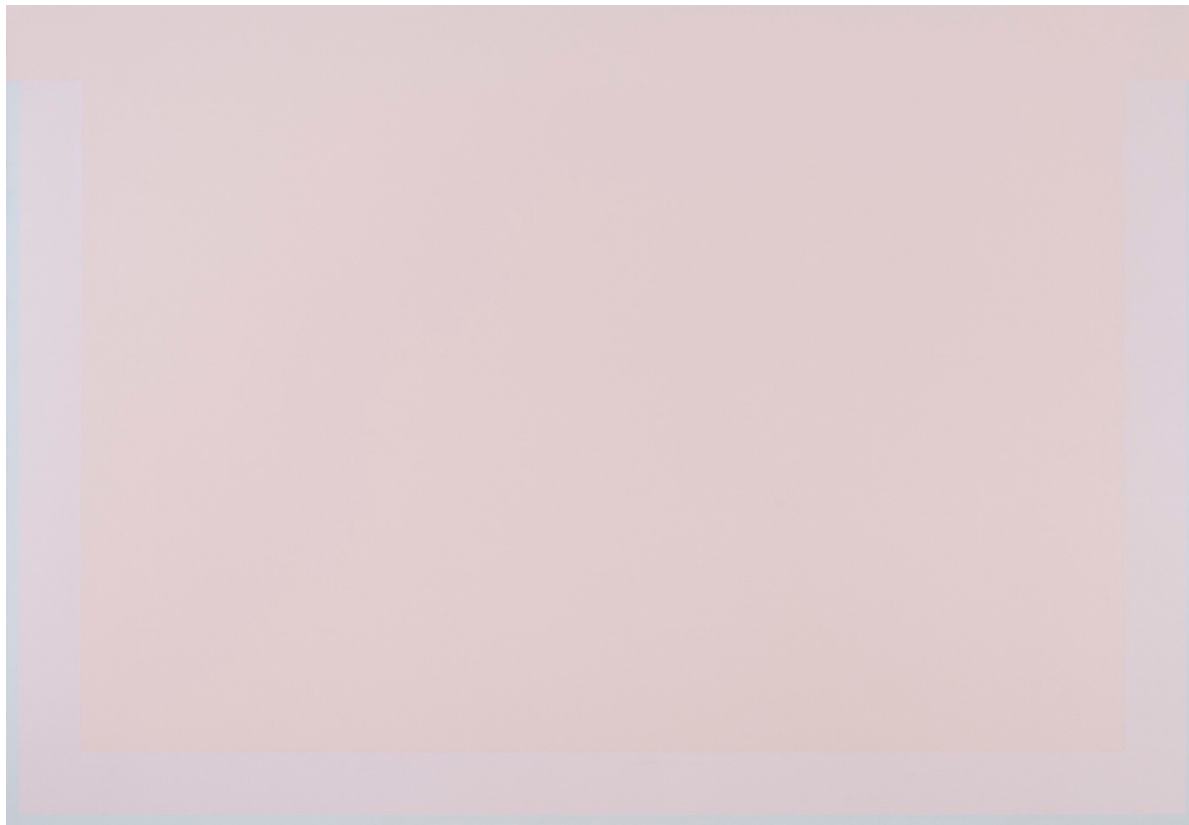
Fair: 443-850-1015 and 410-960-8585

Goya Contemporary | Goya-Girl Press

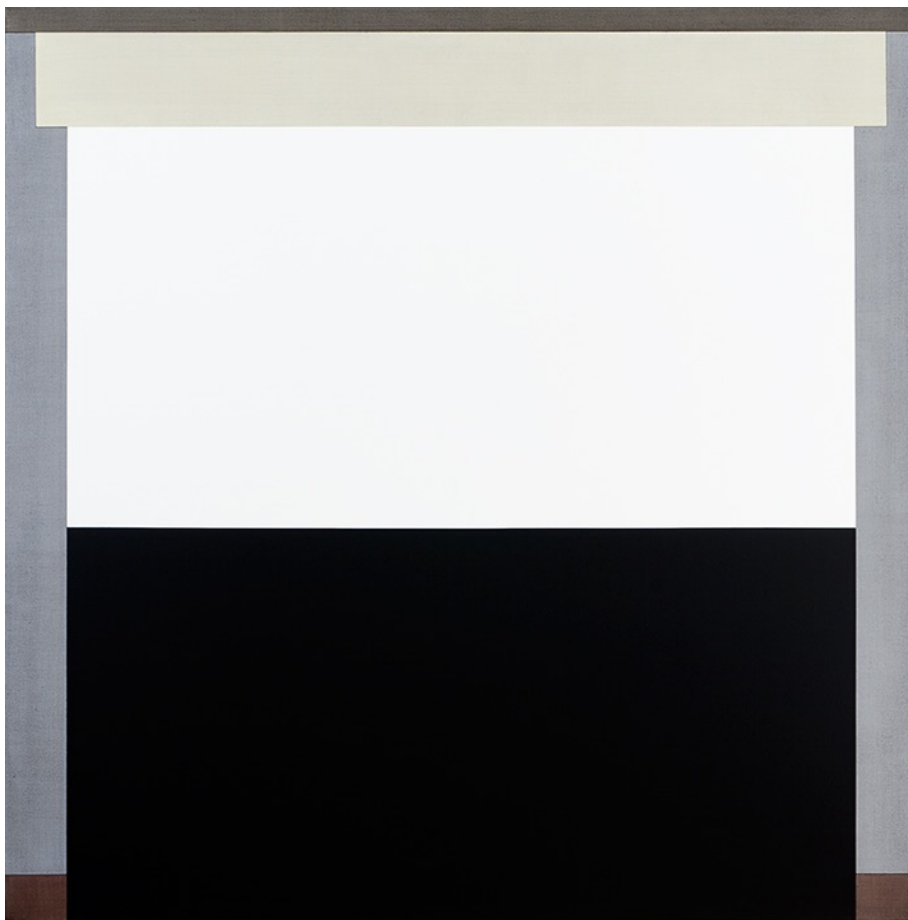
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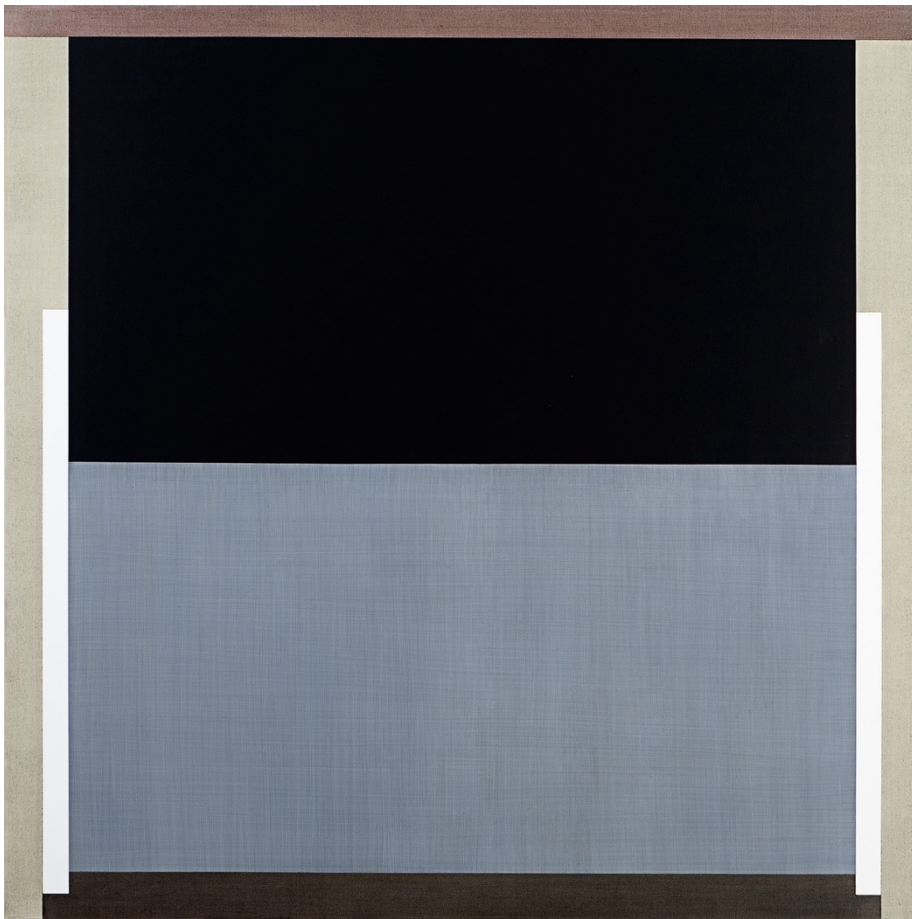
Instagram: [@goya_contemporary_gallery](https://www.instagram.com/goya_contemporary_gallery)



Timothy App
Radiant Site, 1984
Acrylic on canvas
66 x 96 inches



Timothy App
Portalis, 2011
Acrylic on canvas
72 x 72 inches



Timothy App
Theatrum, 2011
Acrylic on canvas
72 x 72 inches



Timothy App
Guardians, 2022
Acrylic on canvas
60 x 66 inches



Timothy App
Consortium, 2024
Acrylic on canvas
38 x 38 inches



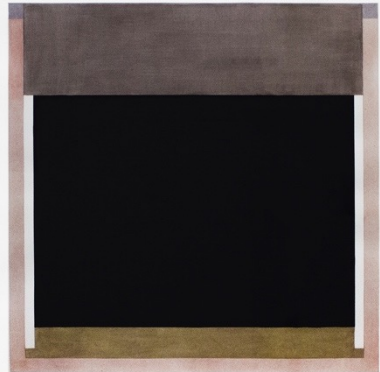
Timothy App
Chasm, 2024
Acrylic on canvas
44 x 40 inches



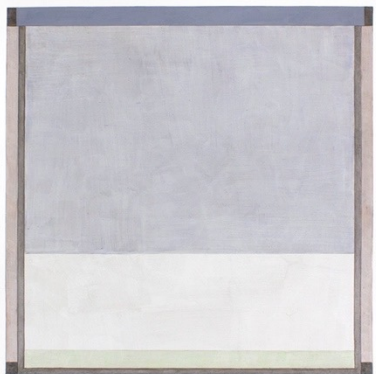
Timothy App
Parody, 2024
Acrylic on canvas
30 x 44 inches



Timothy App
Untitled VIII, 2004
 Acrylic on paper
 Paper: 22.5 x 30 inches
 Frame: 24.25 x 32 inches



Timothy App
Untitled X, 2004
 Acrylic on paper
 Paper: 22.5 x 30 inches
 Frame: 24.25 x 32 inches



Timothy App
Untitled XXXII, 2019
 Acrylic on paper
 Paper: 22.5 x 30 inches
 Frame: 24.25 x 32.4 inches



Timothy App
Untitled XXXVII, 2020
 Acrylic on paper
 Paper: 22.5 x 30 inches
 Frame: 24.25 x 32.4 inches

Timothy App

Over the past five decades, **Timothy App (b. 1947- d. 2025, American)** has established himself as a figure in contemporary American painting, contributing significantly to the field of abstract and geometric art. Known for his distinctive approach to geometric abstraction, App's work is characterized by its complex visual tensions and profound exploration of the nature of painting itself. His innovative approach places him among the Mid-Atlantic region's most important painters.

App received a Bachelor of Fine Arts (BFA) from Kent State University in 1970, followed by a Master of Fine Arts (MFA) from the Tyler School of Art at Temple University in 1974. His academic journey set the stage for a distinguished teaching career, beginning as an Assistant Professor of Art at Pomona College in Claremont, CA (1974-78), then as an Associate Professor of Art at the University of New Mexico in Albuquerque (1978-90). In 1990, App joined the Maryland Institute College of Art (MICA) in Baltimore, where he served as a Professor of Art until his retirement in 2019. Throughout his career, App has earned numerous awards, including a National Endowment for the Arts Fellowship, Maryland State Arts Council Individual Artist Grants, the Trustee's Award for Excellence in Teaching at MICA, and a nomination for the Richard C. Diebenkorn Fellowship. These honors underscore his influence in the academic and artistic communities.

Since the 1970s, App's work has been widely exhibited both nationally and internationally, with solo exhibitions and participation in over 200 group exhibitions in the United States, Poland, and Japan. His work is held in numerous public, private, museum, and corporate collections, including those of the Albright-Knox Art Museum (Buffalo, NY), Baltimore Museum of Art (Baltimore, MD), Long Beach Museum of Art (Long Beach, CA), Museum of Fine Arts (Santa Fe, NM), Akron Art Museum (Akron, OH), Tamarind Institute (Albuquerque, NM), Tucson Museum of Art (Tucson, AZ), ArtCloud (Korea), and The Phillips Collection (Washington, DC). In 2013, he and his work were the subject of a 45-year retrospective at the American University Museum, Katzen Arts Center in Washington, DC.

App's signature style is rooted in geometric abstraction, using form and structure to convey visual and metaphysical depth. His work often incorporates the motif of the portal, a recurring theme that represents a liminal space—a passage from one state or place to another. According to the artist, the portal's visual power is rooted in its bi-lateral symmetry and its anthropometric presence. This form has appeared throughout his career, reflecting his ongoing contemplation of the metaphysical dimensions of painting. As App explains: "The metaphysical implications of this compelling form continue to haunt my thinking about painting."

Through his unique combination of abstraction, geometric precision, and contemplative forms, Timothy App has made an indelible impact on the art world. His work continues to inspire audiences and fellow artists alike, reinforcing his legacy as a key figure in the evolution of contemporary painting.



Madeleine Keesing

Untitled, 2011

Oil on canvas

72 x 96 inches (Eight panels: 72 x 12 inches each)



Madeleine Keesing
Co-ordinates, 2013
Oil on canvas
54 x 78 inches

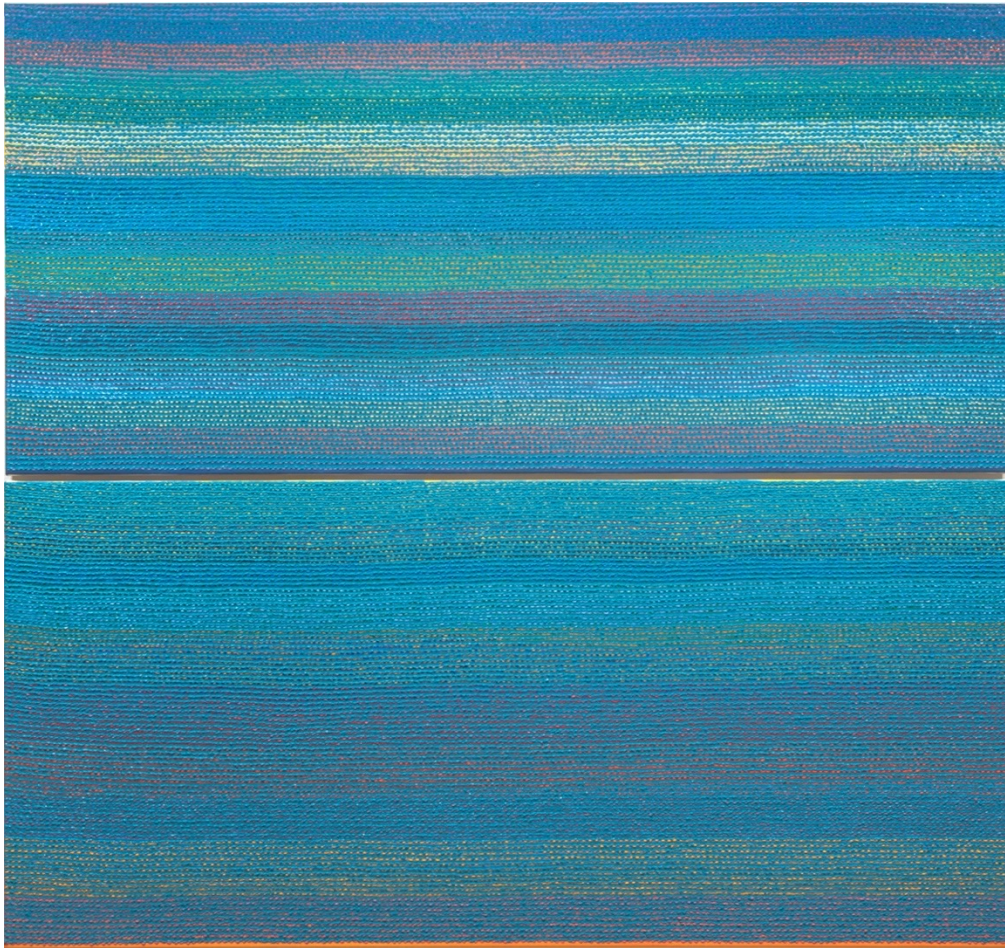


Madeleine Keesing

Daydreams, 2017

Oil on canvas

60 x 60 inches



Madeleine Keesing

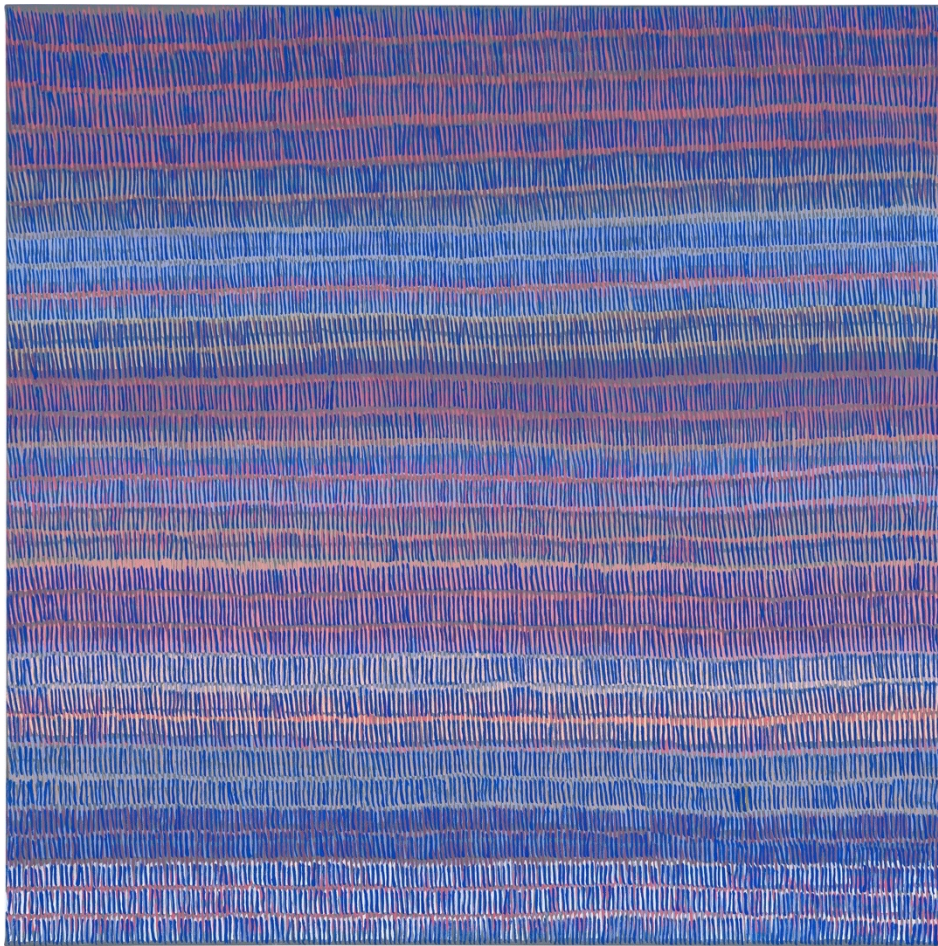
Horizons, 2018

Oil on canvas

73 x 78 inches



Madeleine Keesing
Time After Time, 2023
Oil on canvas
60 x 60 inches



Madeleine Keesing
Day In, Day Out, 2022
Oil on canvas
48 x 48 inches



Madeleine Keesing

The Forest, 2013

Oil on canvas

48 x 60 inches

Madeleine Keesing
CO17, 2015
Oil on canvas
36 x 24 inches



Madeleine Keesing

Madeleine Keesing (b. 1941, American) is a celebrated artist known for her monumental, system-based chromatic abstractions. Her paintings are distinguished by a rhythmic, formal play where meticulously layered intervals of color reflect the artist's meditative and intentional focus on the duration of mark-making. The resulting works "invite viewers into a sensory experience where process and effect intertwine, transcending purely formalist qualities to evoke a deeper, more complex engagement with color, form, and meaning."¹

Educated in the Formalist-Modernist tradition, Keesing began her artistic practice in the late 1960s and early 1970s. She was influenced by the Feminist, Color Field, and Pattern & Design movements of the time. Over the years, her style evolved to include a labor-intensive process in which she carefully applies small droplets of paint in repetitive rows. "Initially focused on monochromatic tones, her work later embraced a variegated color palette. This attention to color and texture has led to comparisons with the post-minimalist vernacular, while also referencing the dialects of Fiber Arts and Aboriginal painting."²

Her early works are characterized by thick, layered striations of paint that create a vibrant, tactile surface. "Later pieces, while still focused on the meticulous application of color, explore the tension between the flatness of earlier works and the illusionistic space that emerges from the careful placement of each droplet."³ Throughout her career, "Keesing's temporal works have surpassed formal concerns, offering an experience that feels alive, dynamic, and in constant transformation."⁴

Keesing's technique has garnered admiration from art professionals, including Thomas Krens, former Director of the Solomon R. Guggenheim Museum. He has described her paintings as having a "three-dimensional quality, not unlike a delicate tapestry,"⁵ and compared her technique to that of a medieval weaver or manuscript illuminator, noting the care and dedication with which she applies each droplet of paint.

Despite the controlled nature of her process, Keesing believes that repetition allows the paintings to take on "a life of their own,"⁶ with each piece reflecting the viewer's unique perspective. Her works are deeply influenced by her extensive travels across the globe, from Turkey, Japan, and Beijing, to France, India, Africa, and the United States. Encounters with Tibetan textiles, chinoiserie toiles, and Aboriginal artifacts, as well as the intense natural beauty of Vieques, Puerto Rico, have profoundly shaped her artistic vision. "These global experiences, along with her awareness of time's fluidity—past, present, and future—infuse her work with a sense of collective consciousness and acceptance."⁷

Born in Woodbury, New Jersey, in 1941. She attended the Pratt Institute in Brooklyn (1959-1963), followed by a BFA from the California College of Arts and Crafts, and an MFA from the University of North Carolina at Greensboro in 1974. Her work is included in prestigious museum and private collections and has been featured in exhibitions across the United States. She currently lives and works in Washington, DC.

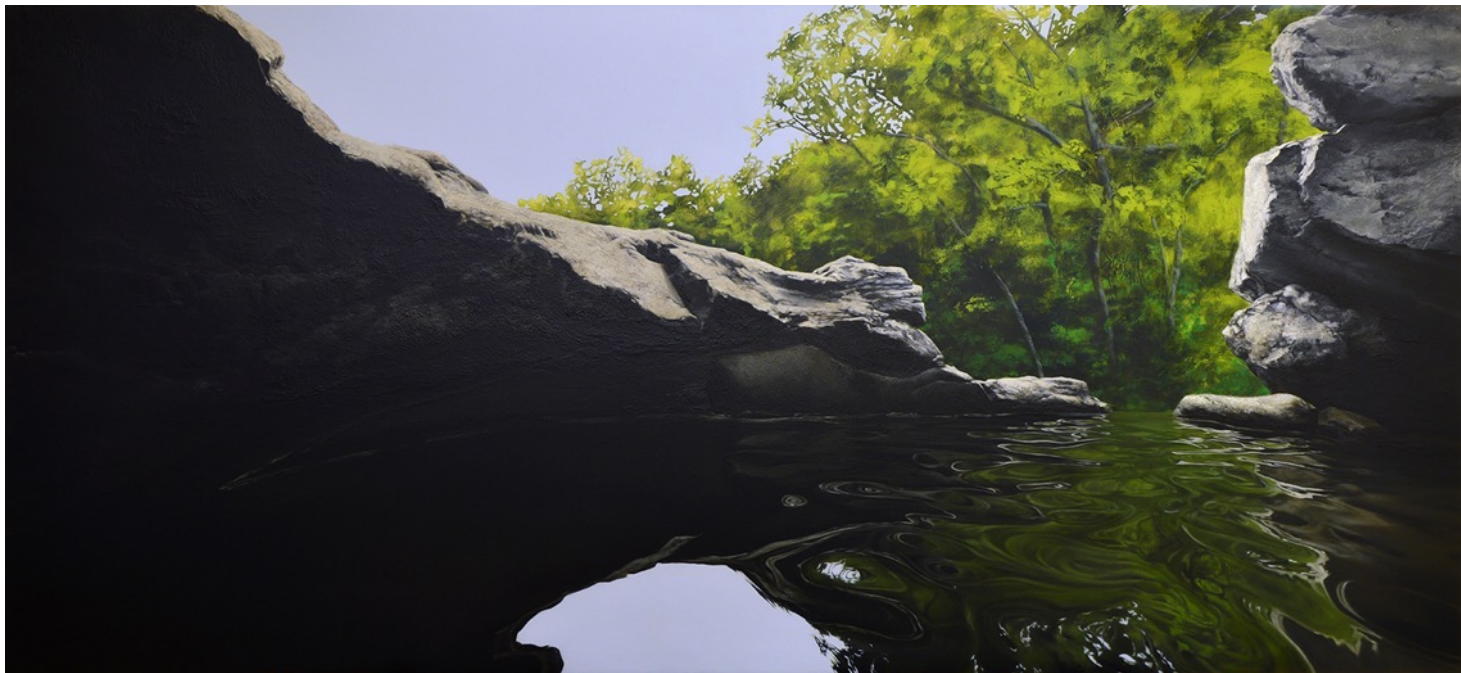


Lillian Bayley Hoover

A Planet Swayed by Breath, 2024

Oil on Dibond panel

36 x 48 inches



Lillian Bayley Hoover
Reciprocal Action, 2022
Oil on Dibond panel
22 x 48 inches



Lillian Bayley Hoover
Slowly and Then All at Once, 2021
Oil on Dibond panel
18 x 36 inches



Lillian Bayley Hoover

The Tender Gravity of Kindness, 2021

Oil on Dibond panel

24 x 36 inches



Lillian Bayley Hoover

More Timescales Than We Can Grasp, 2026

Oil on Dibond panel

24 x 36 inches

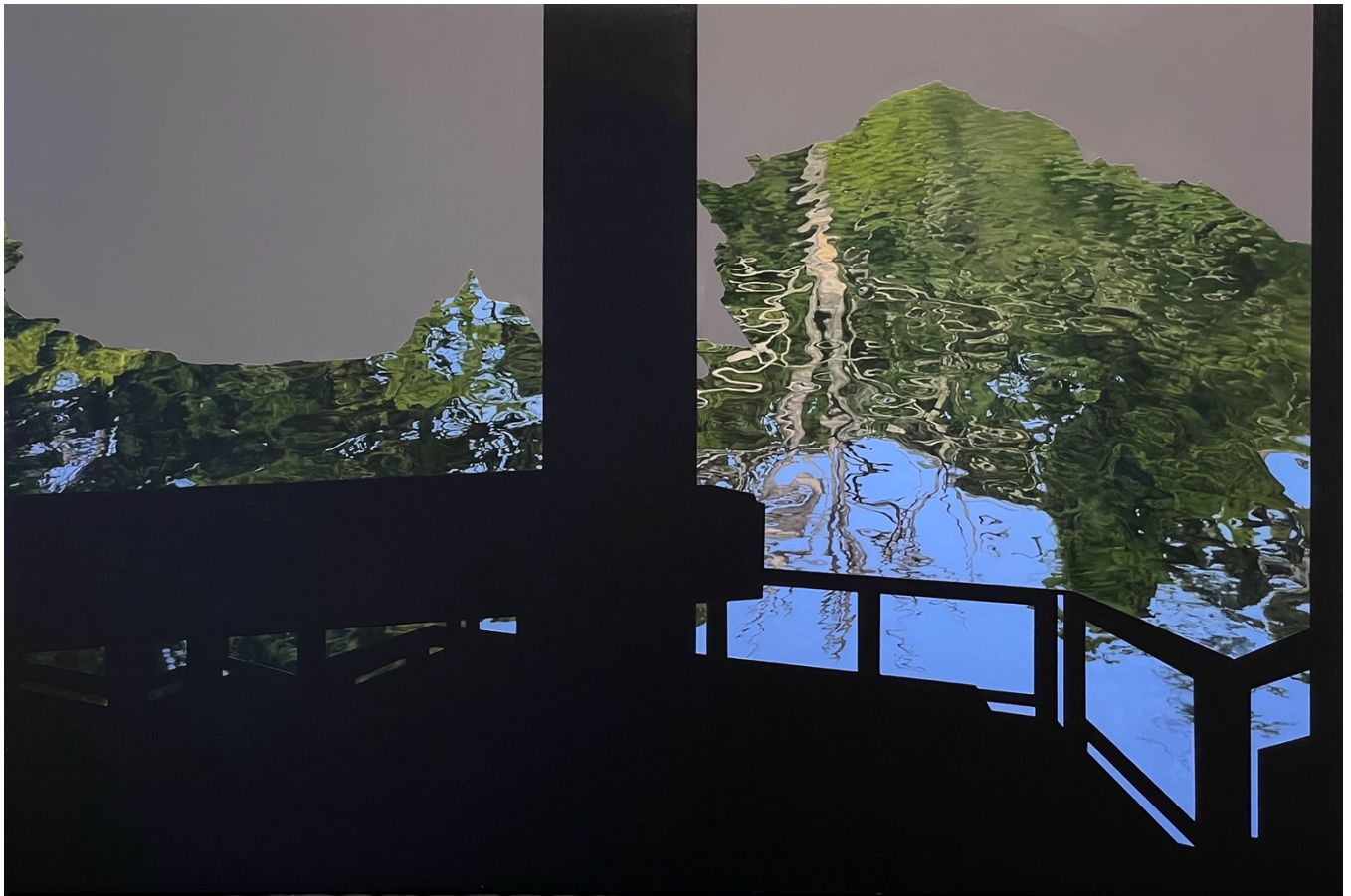


Lillian Bayley Hoover

A Force That Keeps Finding a Way, 2022

Oil on Dibond panel

22 x 48 inches



Lillian Bayley Hoover
This Simple Learning, 2024
Oil on Dibond panel
32 x 48 inches

Lillian Bayley Hoover

Lillian Bayley Hoover (b. 1980, American) is a painter whose work examines the shifting relationship between people and the landscapes they inhabit. Beginning with direct encounters in the natural world, her paintings consider the many ways our understanding of nature is mediated—through memory, history, science, and human intervention. Moving fluidly between abstraction and representation, Hoover creates layered compositions that invite reflection on the porous boundaries between the human and the more-than-human world. Her paintings suggest that landscape is never a passive backdrop, but an active participant in the unfolding of time, bearing witness to both geological change and human experience.

Over the course of her career, Hoover's practice has evolved from investigations of architectural space to an increasingly nuanced engagement with landscapes shaped by deep geological time and the marks of human presence. Attentive to the ordinary and often overlooked, her work explores the dialogue between external environments and interior emotional states, asking how place informs memory, perception, and belonging.

Hoover received a Master of Fine Arts from the Maryland Institute College of Art and a Bachelor of Fine Arts from the University of North Carolina Asheville. She teaches at Towson University. Her work has been featured on the cover of *New American Paintings* and is held in numerous public and private collections, including the Baltimore Museum of Art, the Weatherspoon Art Museum, the University of Maryland Global Campus, and the District of Columbia Commission on the Arts and Humanities.

In 2020, Hoover received a Pollock-Krasner Foundation Grant. Additional honors include the Trawick Prize, three Maryland State Arts Council Individual Artist Awards, multiple semifinalist selections for the Janet & Walter Sondheim Art Prize, and a travel grant from the Center for Emerging Visual Artists in Philadelphia. She has participated in artist residencies at I-Park Foundation (Connecticut), the Vermont Studio Center, the Alfred and Trafford Klots International Program in Léhon, France, Monson Arts in Maine, the Virginia Center for the Creative Arts, and Instituto Sacatar on the island of Itaparica, Bahia, Brazil.

Recent exhibitions include *Crosscurrents: Works from the Contemporary Collection* at the Baltimore Museum of Art; *Fissures in the Frame* at the Delaware Contemporary, Wilmington, Delaware; *Hitched to Everything Else* at the Museum of Contemporary Art Arlington, Virginia; *Presence in Absence* at Goya Contemporary, Baltimore; *Into the Void* at the Center for the Arts, Towson University; *Making Meaning* at the Center for Craft, Asheville, North Carolina; and *Exposition des Peintres du Programme International Alfred et Trafford Klots* at the Abbaye de Léhon in Brittany, France.

Edifice and Mortar

Sonya Clark describes *Edifice and Mortar* as a wall, a flag, and a document that acts as the vessel of foundational questions: "who laid the foundation of the United States of America?"

Each brick is hand-stamped with a traditional mortar's mark and a word, together the words form an essay from the Declaration of Independence. The text of the Declaration is used as the basis for the work, but the words are arranged in a way that the words are not in the same order as in the original text. The words are arranged in a way that the words are not in the same order as in the original text. The words are arranged in a way that the words are not in the same order as in the original text.

The brick essay displays the word *Edifice*, which is the origin of the country and also gives the United States flag its name, *Edifice*.

The text is arranged in a way that the words are not in the same order as in the original text. The words are arranged in a way that the words are not in the same order as in the original text. The words are arranged in a way that the words are not in the same order as in the original text.

Edifice and Mortar consists of Clark's original material and conceptual framework of words of America's founding documents and practices.



Sonya Clark
Edifice & Mortar, 2018
Hand stamped bricks, human hair, glass, steel base
39 x 72 x 15 inches
Courtesy Goya Contemporary Gallery



Edifice & Mortar

Sonya Clark's *Edifice & Mortar* transforms a wall into a monument, a flag, and a founding document, asking who truly built the United States. Hand-cast bricks are stamped with an excerpt from the Declaration of Independence, fragmenting its celebrated ideals into the literal building blocks of the nation. Rather than conventional mortar, Clark binds the bricks with tightly packed African American hair collected from Richmond, Virginia, making visible the Black labor and lives that have sustained the country while exposing the human cost of its construction.

Each brick also bears the word *schiaivo*—the Italian root of "ciao," meaning "slave"—revealing how histories of enslavement remain embedded in everyday language and culture. A reflective blue glass panel incorporates the viewer into the installation, collapsing the distance between past and present. Through material, language, and reflection, Clark invites us to reconsider national identity, memory, and the enduring structures that shape American life.

This work is located directly across from Booth #422 within the New York Sculpture Section



Sonya Clark

Sonya Clark (b. 1967, American) is a renowned multidisciplinary artist and educator whose work explores themes of the African diaspora, cultural heritage, memory, race, identity, visibility, and history through material-based, tactile art. Drawing from her Afro-Caribbean background—her mother from Jamaica and father of Yoruba descent—Clark's practice engages deeply with the legacies of colonization, slavery, and cultural symbolism. Utilizing materials such as hair, cloth, flags, combs, coins, and seed beads, she creates powerful works that transcend craft into platforms for social commentary, activism, and cultural critique. Her use of hair challenges societal notions of beauty and power while honoring both personal and collective histories. Her works celebrate resilience, cultural pride, and social change, while addressing race and historical erasure.

Clark's extensive body of work, including large-scale installations, sculptures, and performances, has been exhibited in over 400 museums and galleries across the Americas, Africa, Asia, Europe, and Australia. Major projects include *The Hair Craft Project*, *Kente Flag Project*, and *Unraveling*, an interactive public engagement with the Confederate flag. *Monumental Cloth: The Flag We Should Know* at the Fabric Workshop and Museum in Philadelphia opened in 2019. That same year she opened *Sonya Clark: Hair Goods, An Homage to Madam C.J. Walker* at Goya Contemporary Gallery in Baltimore. In 2021, Clark opened *Sonya Clark: Tatter, Bristle, and Mend*, a comprehensive survey of Clark's 25-year career held at the National Museum of Women in the Arts in Washington, D.C., featuring 100 works that explore themes of heritage, labor, language, and visibility. *This Present Moment: Crafting a Better World*, highlighting 171 artworks, including Clark's "Monumental Cloth," opened at the Smithsonian American Art Museum's Renwick Gallery in 2023. *Sonya Clark: We Are Each Other* opened in 2023 at the Cranbrook Art Museum in Bloomfield, MI and traveled to the High Museum of Art in Atlanta, GA and the Museum of Arts and Design in New York City throughout 2024, with a focus on the artist's community-centric, participatory projects.

Recent multi-artist exhibitions include *Unfinished Republic: America at 250* at Goya Contemporary Gallery, Baltimore; *America Will Be!* at The Driskell Center, University of Maryland, College Park; *Unbraid: Hair, Clay, and Craft* at the Museum of Fine Arts, Boston; *Americana* at the Branch Museum of Design, Richmond, Virginia; *Declare: A Civic Gospel* at the Chrysler Museum of Art, Norfolk, Virginia; and *Framing American Democracy: Rebel | Revolt | Resist* at the Amistad Center for Art & Culture.

Clark served as Distinguished Research Fellow and Chair of the Department of Craft/Material Studies at Virginia Commonwealth University from 2006 to 2017 and is currently Professor of Art at Amherst College. Previously, she was Professor of Creative Arts at the University of Wisconsin–Madison. She holds an MFA from Cranbrook Academy of Art, a BFA from the School of the Art Institute of Chicago, and a BA from Amherst College. She has also been awarded honorary doctorates from Amherst College (2015) and the School of the Art Institute of Chicago (2023).

Clark's work has been recognized with numerous prestigious honors, including awards from ArtPrize, Art Matters Foundation, United States Artists, the Pollock-Krasner Foundation, Anonymous Was A Woman, the American Craft Council Gold Medal, the Rappaport Prize from the deCordova Museum, and the James Renwick Alliance. A Smithsonian Artist Research Fellow, she has participated in artist residencies in Beijing, France, Italy, Senegal, and across the United States. She was the inaugural recipient of the Black Rock Senegal Residency Fellowship and was awarded a Guggenheim Fellowship in 2026.

Clark and her works have been featured in major publications such as *The New York Times*, *Philadelphia Inquirer*, *ARTFORUM*, *Artsy*, *Sculpture Magazine*, *LA Times*, *Hyperallergic*, *Mother Jones*, and *The Huffington Post*, among others. Represented by Goya Contemporary in Baltimore, her art is included in major museum and private collections worldwide.

Availability of artworks are not guaranteed and prices are subject to change.

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Acquisitions may have loan stipulations and objects may be reserved for museums only.
Please discuss with our team to learn more.

For acquisitions, please contact galler@goyacontemporary.com
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