

ALYSSA DAVIS GALLERY

Q3 curated by ProblemChild Advisory

September 4 - October 19, 2025

Cameron Spratley, Danka Latorre, Diego Gabaldon, Gyae Kim, In June Park, Jack Lawler, Kyle Gallagher, Leif Jones, Nina Hartmann, and Sean David Morgan

Opens Thursday, September 4th, 7 – 10pm

In economic terms, **Q3** typically refers to the **third quarter of the fiscal or financial year**, spanning **July, August, and September**. It's a checkpoint — not quite the end, but a moment to assess, reflect, and prepare for what's to come. It's a time for reporting, re-evaluating, and re-strategizing — a pause before the finale.

Q3 evokes **bureaucracy, professionalism, and optimization**, but in its shadow lies a looming sense of **anxiety** and **unease**. The gates are closing. The body is still, but there is still life under the overpass.

Offering a surreal cocktail of **brawls, shots, shadows, pixies, pixels, girls, gremlins, yogis, business deals, actors, horses, hooligans and a puppy**. *Q3* serves up a crude account of the current state of affairs and conjures up a frightening premonition of what could spur if business continues to carry on as usual.

There's something sinister in the air.
The bass pulses low. The clock ticks.
A dissonant chord is expected to resolve.

Like a beat that's just too fast in a song that's just too loud — agitating and disorienting — the visuals worm their way through the psyche. The works reflect our screen-addled, overstimulated moment. Symbols flicker like road signs in a dark tunnel. There's a forgotten mysticism here — a ritual quality to art that's resurfacing from the underground.

ProblemChild Advisory offers something else here: a new vision of **art proprietorship**. One that acknowledges the system — and then twists it, distorts it, and dances through its ruins.

ProblemChild Advisory serves as a conceptual curatorial practice, opening a window to artviewership in the digital age. The blog-style online collection continuously highlights both well-documented artists and underground discoveries, an anti-establishment and anti-gatekept platform of art-for-the-people, operating at a speed that matches the contemporary crisis of endless data. This big endeavor carves a space between the maker and the proprietor and boils itself down to concise group exhibitions. ProblemChild Advisory is in itself a functional industry reference and a conceptual project — it defines an aesthetic through the online gesture of the repost, similar to sampling or djing and referential to Dada collages, conceptual art, social practice, relational aesthetics and post-internet art. ProblemChild Advisory has curated two exhibitions in Los Angeles at Guerrero Gallery in 2024 and 2025.

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Diego Gabaldon (b. 2000) is a Venezuelan artist currently based in Miami, FL. He holds a BFA from Tufts University. Influenced by the cultures of bodybuilding, organized sport, and biology, Gabaldon's work investigates the psychology of competition, hypermasculinity, desire, and the obsessive pursuit of physical transformation. His work has been exhibited both nationally and internationally, including presentations at Central Saint Martins, the School of the Museum of Fine Arts at Tufts, and the National YoungArts Foundation.

Kyle Gallagher is a painter who was born and raised in San Francisco, CA and lives in Brooklyn, NY. His work is characterized by a personal archive of layered sharp edged abstractions employing brush, spray, and rolled paint, often juxtaposed by imagery inspired by cartoons and other childhood ephemera. He received a BFA from the Pennsylvania Academy of the Fine Arts, and his work has been included in various group exhibitions in San Francisco, Los Angeles, Providence, and New York, as well as solo exhibitions at 5-50 Gallery in New York and Adobe Books in San Francisco.

Through a deft juxtaposition of materials, **Nina Hartmann's** inkjet, resin, wood, and acrylic creations are subversive, sculptural totems. Mining imagery from U.S. government databases, military technology press pamphlets, and conspiracy message boards, she employs methods that stem from an inherent well of skepticism.

Gyae Kim is a New York based artist whose work explores the convergence of digital culture and everyday life. After immigrating to the United States, Kim found refuge in the transcendence of digital platforms, which allowed her to access a virtual multicultural world where physical restrictions dissolved. This space provided a connection to both her mother culture and American culture, profoundly shaping her identity and artistic vision.

Jack Lawler is an American artist living and working in New York City, and has received his BFA from the Rhode Island School of Design. A digital archaeologist of sorts, Jack sources early computer imagery to craft his images that are not without their sense of irony given the final work presented are paintings on canvas. Embodying a past aesthetic for potential futures, Lawler's paintings evoke a sense of displaced nostalgia. There is no attempt to represent specific real life situations, instead operating on a surreal dream-logic to entangle the viewer in a space which inhabits remembered and invented narratives simultaneously. At some point in the not-so-distant past, the imagery which Lawler's paintings are evocative of represented a future where technology presented the potential for utopian living. The glowing pixels of early arcade machines, primarily played by children and teenagers, were altars at which hours were spent in service of entertainment — they were just killing time because time was the only thing both guaranteed and abundant. He has exhibited in New York at institutions such as Mery Gates and Jack Hanley Gallery, and had his first solo presentation at No Gallery in 2022.

Danka Latorre's photographic works expose the friction between self-image, objectification, and agency in an era where beauty and brutality coexist on the same algorithmic plane. Using labor-intensive alternative photographic processes such as, gum bichromate printing—she distorts and reclaims appropriated imagery drawn from Instagram influencers, flickr, American Horror Story fan edits, and early-Internet shock media.

Her work revisits the visceral, unregulated internet of the 2010s—where hypersexualized femininity, pornography, and graphic violence appear side by side—shaping subconscious biases and internalized misogyny. By reprocessing these images through historical techniques, Latorre disrupts their original functions, questioning whether women can ever fully escape the gaze that commodifies them. Latorre's prints exist in contradiction as both a reclamation and a critique: a meditation on complicity, control, and the enduring legacy of digital trauma.

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Leif Jones is a self-trained artist based in New York and working in a number of mediums. His work is both substantively and thematically expansive, but often juxtaposes a chaotic style with symbols of domesticity to unsettling effect. Such was the case in his Kush Kitten series created last year. For this triptych Leif created rubber models with a cast taken of a dead sphynx cat, which models were then tattooed in a scrawling print reminiscent of bad stick and poke and first tattoos given by friends. Last week, in collaboration with Leif, we released an exclusive candle modeled after these sculptural works.

Sean David Morgan is a New York-based artist whose work explores the decorative and structural languages of architectural ornamentation. He translates plein air sketches of built forms into 3D models, manipulating light before rendering them in colored pencil and oil paint. His process translates and transforms images through different digestion points, treating each stage of image-making as a site for invention, error, and reinterpretation. Morgan's studio practice reflects an ongoing engagement with ornament, urban infrastructure, and the persistence of craft in the digital age.

In June Park is a painter based in New York. His paintings capture archived moments in our lives, which are then rendered onto the surface of a canvas through slow, acrylic layers. The layers act as stains that contemplate space and color possibilities. He received his BFA in Painting at the Rhode Island School of Design and his MFA in Visual Arts from Columbia University.

Cameron Spratley (American, b. 1994 in Manassas, VA) lives and works in Chicago. Recent solo exhibitions of Spratley's work include Violets and Daisies (2023) at M. LeBlanc in Chicago, American Portraiture (2023) at Moskowitz Bayse in Los Angeles, In the Air Tonight (2021) at James Fuentes in New York, and 730 (2020) at M. LeBlanc in Chicago. Spratley's work was included in recent group exhibitions, Drunk vs. Stoned 3 (2023) at The Ranch in Montauk New York, Homotopy Type Theory (2023) at Centralbanken in Oslo, SKIN+MASKS (2022) at Kavi Gupta in Chicago, A Healthy Dose of Nihilism (2022) at the Ministry of Culture and Tourism, Columbus, OH, Sagittarius (2022) at Night Club Gallery in Minneapolis, Made to be Broken (2022) at P.P.O.W. in New York, Songs of Fire (2022) at Kranzberg Arts Foundation in St. Louis, Moloch (2021) at M. LeBlanc, Chicago, and Notes on Entropy (2020) at Arcadia Missa in London. Spratley obtained his bachelor's degree in 2016 from Virginia Commonwealth University. He attended the Yale University at Norfolk residency, was the recipient of the Alice Cabell Horsely Parker Scholarship from Virginia Commonwealth University, and received a full tuition scholarship from The School of The Art Institute of Chicago where he completed his MFA. In 2021, Spratley collaborated with filmmaker Jordan Peele and his firm Monkeypaw Productions on the remake of Candyman, set in Chicago.

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