

ALYSSA DAVIS GALLERY

Untitled Art Miami Beach 2025

In partnership with ProblemChild Advisory

Ray DellaMura & Sam Shawzin

December 3–7, 2025

A strip mall after nightfall, a heart shaped bathtub, lovers lane. Works by DellaMura and Shawzin outfit the booth as an attempt to capture this essence in a bottle. A Florida Noir, as mundane as it is surreal.

Shawzin's mirrors offer the viewer a smudged view of the self, the limited gestures of the glassy excrements smear present reality. Exploiting the conventions of hyper-realistic sculpture, Shawzin inserts the viewer into the artist's world. The particular forms of Shawzin's sculpted elements are at first arresting, lying shamelessly still and naked on the sprawling surface – the feeling is quickly replaced by either pure disgust or enthrallment. Frozen in motion, peering into their own reflections: the one-and-only view that they are trapped in, in perpetuity.

DellaMura brings us into his twisted American world. Taking us down the runway, flanked by elderly ladies; death's doorstep. His reevaluation of family ephemera creates a haunting picture of what may have been. DellaMura finds his contemporary muses in photographs of long-lost high school acquaintances from his Uncle Vinny's 1970 West Haven yearbook, including the hastily-written farewell notes sprawled over their faces. The sentiments and portraits linked, even if the connection has been lost forever. The source photographs and notes, originally semi-public passed through hands of students in their final days of adolescence, are precious moments themselves, pointing to the underbelly of either the actual or unachieved-yet-desired nostalgic memories – can it ever be as simple as a painting about love? The handwriting is recreated in oil paint verbatim, and forensics aside, nod to the universal rituals of obsession and the memories that we've created in order to forget them.

Sam Shawzin (b. 1993, Los Angeles) is a New York City-based artist working with both traditional hand sculpting techniques and novel processes of her own invention. In her latest series, Shawzin mounts hand sculpted, hyper-realistic silicone snails onto planes of custom mirror, separated only by a thin glassy layer of UV-cured clear nail polish in the form of trailing snail mucin. Through its exacting form and deceptive materiality, the work stages an encounter where pleasure is shadowed by unease, collapsing boundaries between longing and aversion.

Ray DellaMura (b. 1989, New Haven, CT) is a Brooklyn-based oil painter who works in classical methods and traditional palettes, lending a wider range of values and colors in his timeless portraits. Images for his work are sourced from vintage visual culture—cropping, omitting and inserting elements from old advertisements, fashion magazines, and retro ephemera into subtle composite studies. Recent group shows include *Group Chat*, Ryan Hastings Gallery (NYC), *9x12*, The Front Gallery (NYC) and *Limousine Service* curated by ProblemChild Advisory, Guerrero Gallery (LA). DellaMura completed his Bachelor of Arts at Brooklyn College in 2013 and studied realistic oil portrait painting at The School of Visual Arts in 2020.

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