COL GALLERY · SAN FRANCISCO

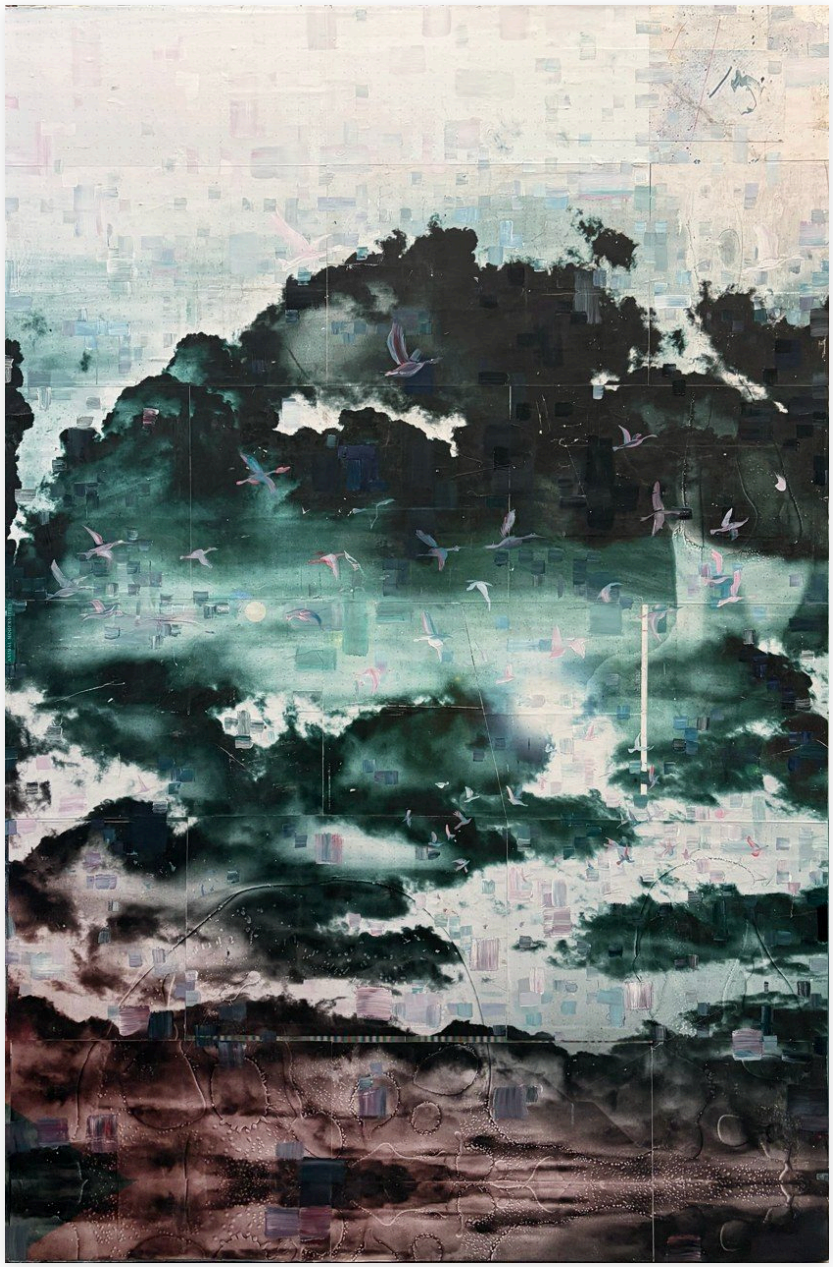
Rimless Floods, Unfettered Leewardings

November 13, 2026 – January 8, 2027

887 Beach Street, San Francisco, CA 94109

Curated by Kelly Cahn

PRICE PREVIEW



Heide Fasnacht, *Animal Modernities*, 2026

And yet this great wink of eternity,
Of rimless floods, unfettered leewardings,
Samite sheeted and processioned where
Her undinal vast belly moonward bends,
Laughing the wrapt inflections of our love.

— Hart Crane, *Voyages* (1926)

ARTISTS

Nizhonniya Austin

Joe Henry Baker

Heide Fasnacht

Dana James

Landon Metz

Carrie Rudd

Corrie Slawson

Mamie Tinkler

COL Gallery is pleased to present *Rimless Floods, Unfettered Leewardings,* curated by Kelly Cahn, on view November 13th, 2026 through January 8th, 2027.

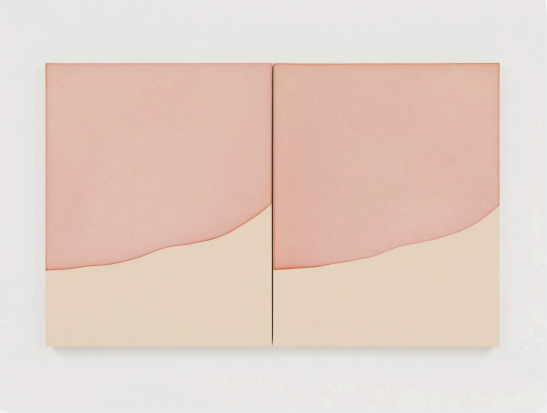
Inspired by the poet Hart Crane's *Voyages*, the exhibition brings together a diverse group of painters whose practices operate at the threshold of sensation and form. In 1924 in New York, Crane met Emil Opffer, a Danish merchant seaman, and fell deeply in love. He then faced the challenge of finding language equal to what he felt. The result was his six-part poem, *Voyages*. The text dwells on the tumult of intimacy and attempts to work through how to communicate the intangible. The artists in the exhibition similarly explore this notion. They all elude direct articulation of a particular experience or scene. Instead, each draws on the feelings that rise from their own lives and histories, favoring improvisation over literal translation.

For Crane, love was bodily and close to devotional, and he wrote his poem as an act of bearing witness. Nizhonniya Austin (Diné/Tlingit, born 1990, Juneau, AK; based in Albuquerque) makes paintings that grow out of the body and its memories in the same spirit. She paints on the floor so she can move around her canvases, describes the circling movement as a meditative dance, and views her paintings as prayers.

Joe Henry Baker (born 1989, London; based in Brooklyn) also keeps the canvas in motion, letting water do much of the work. Working in watercolor, dye, and bleach, often in a single sitting, he lets each piece take shape as the water evaporates, shifting the canvas's orientation throughout the process to steer the materials without ever fully controlling them. The resulting surfaces are at once ethereal and raw.

Voyages is also a poem of instability, in which the self is unmoored, exhilarated, and frightened all at once. Heide Fasnacht (born 1951, Cleveland; based in New York), who has spent decades on sudden, unstable phenomena such as explosions and eruptions, paints from that unsettled place. In *Xcelerator* and *Animal Modernities*, she interweaves altered photographs with juicy paint, capturing the vertigo of bodies in motion and landscapes that toggle between the real and the unreal.

Dana James (born 1986, New York; based in Brooklyn) also works from that tension. Her paintings are charged with opposing forces: large fields of airy pastel on weathered, recycled canvas are offset by flurries of marks she likens to scars on otherwise flawless skin. Dark, explosive pigments are held in layers of muted wax, while traces of iridescence catch the light like the glinting of the ocean.



Landon Metz, *Untitled*, 2026

Crane's metaphor of love as the sea, something that both carries and dissolves, finds a counterpart in the paintings of Landon Metz (born 1985, Phoenix; based in New York). His recent work explores the human body as a space between figuration and abstraction. Working with water and pigment on raw canvas, he allows gravity, chance, and the nature of the materials themselves to shape the final image.

For Carrie Rudd (born 1994, Hastings-on-Hudson, NY; based in Brooklyn), the canvas is a place where feeling is not illustrated but re-lived. She builds layered, tactile oil surfaces with frenetic marks that blur abstraction and narrative, and fragments of text and half-recognizable references surface among the gestures. She has described painting as reviving lived experiences and drawing them back to the surface, without ranking any experience above another.

Crane's sea is also rimless, a place where memory and sensation wash into one another without clear edges. The recent work of Corrie Slawson (born 1975, Cleveland; based in Cleveland Heights, OH) moves through that same simultaneity. Made in response to being in Assisi on the day Roe v. Wade was overturned, her paintings build collage, drawing, and paint into dense, swirling fields that, like a mandala, ask the eye to slow down and settle.

Mamie Tinkler (born 1978, Memphis; based in New York) has spent more than fifteen years making meticulously observed still lifes of everyday objects such as dishware, drapery, and keepsakes. She stages and photographs her arrangements with mirrors and theatrical lighting, then translates those images into intimately scaled oil paintings. Under her sustained attention, ordinary things become charged, slightly uncanny, and strangely alive.

Crane wrote *Voyages* to give lasting form to a love he could not fully put into words. The artists in *Rimless Floods, Unfettered Leewardings* take up that same task in paint. Through the body, through instability, through mediums and through close attention to the everyday, each finds a way to hold what is felt but cannot be fixed.



Nizhonniya Austin

Diné/Tlingit, born Juneau, AK; based in Albuquerque

Nizhonniya Austin makes paintings that grow out of the body and its memories. She paints on the floor so she can move around her canvases, describes the circling movement as a meditative dance, and views her paintings as prayers.

Nizhonniya Austin (b. 1990)
Science, Money, Titanic Lovemaking, Freedom, 2026
Acrylic, oil stick on canvas
41 x 34 inches
104.1 x 86.4 cm

$7,500



Nizhonniya Austin (b. 1990)
My Chrome Heart, 2026
Acrylic, oil, oil stick on canvas
52 x 52 inches
132.1 x 132.1 cm

$14,500



Joe Henry Baker

Born London; based in Brooklyn

Working in watercolor, dye and bleach, often in a single sitting, Joe Henry Baker lets each piece take shape as the water evaporates, shifting the canvas's orientation throughout to steer the materials without ever fully controlling them. The resulting surfaces are at once ethereal and raw.

Joe Henry Baker (b. 1989)
Long Gaze, 2026
Fabric dye and bleach on canvas, oak wood frame
21 x 31 inches, framed
53.3 x 78.7 cm

$4,000



Joe Henry Baker (b. 1989)
Revery, 2026
Fabric dye and bleach on canvas, oak wood frame
14 x 23 inches, framed
35.6 x 58.4 cm

$3,000



Joe Henry Baker (b. 1989)
Fade In Fade Out 1, 2026
Fabric dye and bleach on canvas, oak wood frame
12 x 16 inches, framed
30.5 x 40.6 cm

$1,200



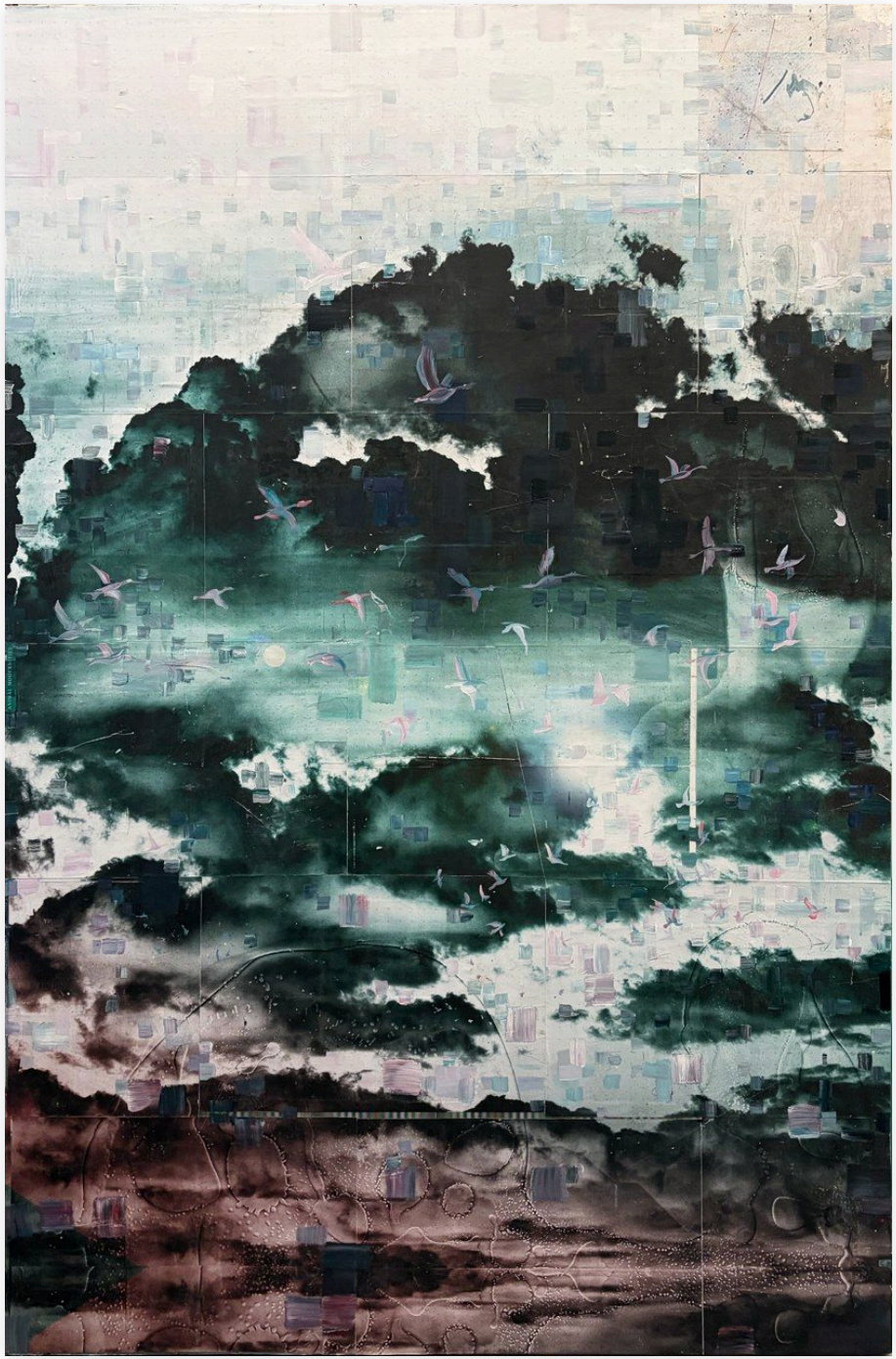
Joe Henry Baker (b. 1989)
Fade In Fade Out 2, 2026
Fabric dye and bleach on canvas, oak wood frame
12 x 16 inches, framed
30.5 x 40.6 cm

$1,200



Joe Henry Baker (b. 1989)
Fade In Fade Out 3, 2026
Fabric dye and bleach on canvas, oak wood frame
12 x 16 inches, framed
30.5 x 40.6 cm

$1,200



Heide Fasnacht

Born Cleveland; based in New York

Heide Fasnacht has spent decades on sudden, unstable phenomena such as explosions and eruptions. In these paintings she interweaves altered photographs with juicy paint, capturing the vertigo of bodies in motion and landscapes that toggle between the real and the unreal.

> *"Animal Modernities" borrows its title from the book of the same name, co-authored by my friend art historian Katie Hornstein. It is part of a current series of landscapes that toggle between the real and the unreal. We all know that our experience of nature is no longer fully natural. In an effort to reclaim some humanness from digital culture, with its delights and threats, I print photographs of landscapes shot on analog film and meld them with thick, juicy, hand-painted pixels. The photograph, the painting, and the motion of bird migration are puzzled together into one highly textured hybrid.*
>
> — Heide Fasnacht

Heide Fasnacht (b. 1951)
Animal Modernities, 2026
Mixed media painting on wood panel
72 x 48 inches
182.9 x 121.9 cm

$22,000



> *"Xcelerator" is one of roughly 40 paintings based on memories of the beauty and vertigo of playground and amusement park rides. Interweaving altered photographs with juicy paint, these images place groups of people in the rapid transit of rides designed to destabilize our normal movements, thrillingly.*
>
> — Heide Fasnacht

Heide Fasnacht (b. 1951)
Xcelerator, 2020
Mixed media painting on wood panel
18 x 24 inches
45.7 x 61 cm

$4,500



Dana James

Born New York; based in Brooklyn

Dana James's paintings are charged with opposing forces: large fields of airy pastel on weathered, recycled canvas are offset by flurries of marks she likens to scars on otherwise flawless skin. Dark, explosive pigments are held in layers of muted wax, while traces of iridescence catch the light like the glinting of the ocean.

> *I am compelled by the tension between movement and stillness, intensity and restraint in my recent work. The work feels alive with opposing forces—gestural, weighty, and charged with a frenetic energy, yet able to find moments of quiet within the turbulence. ... I am always searching for a cathartic element in the piece through water, moon shapes and broad areas of smooth color where the piece finds time to rest.*
>
> — Dana James

Dana James (b. 1986)
You & I Like Forest Fire (Part III), 2025
Oil, encaustic, pigment, acrylic on canvas
34 x 40 inches
86.4 x 101.6 cm

$18,000

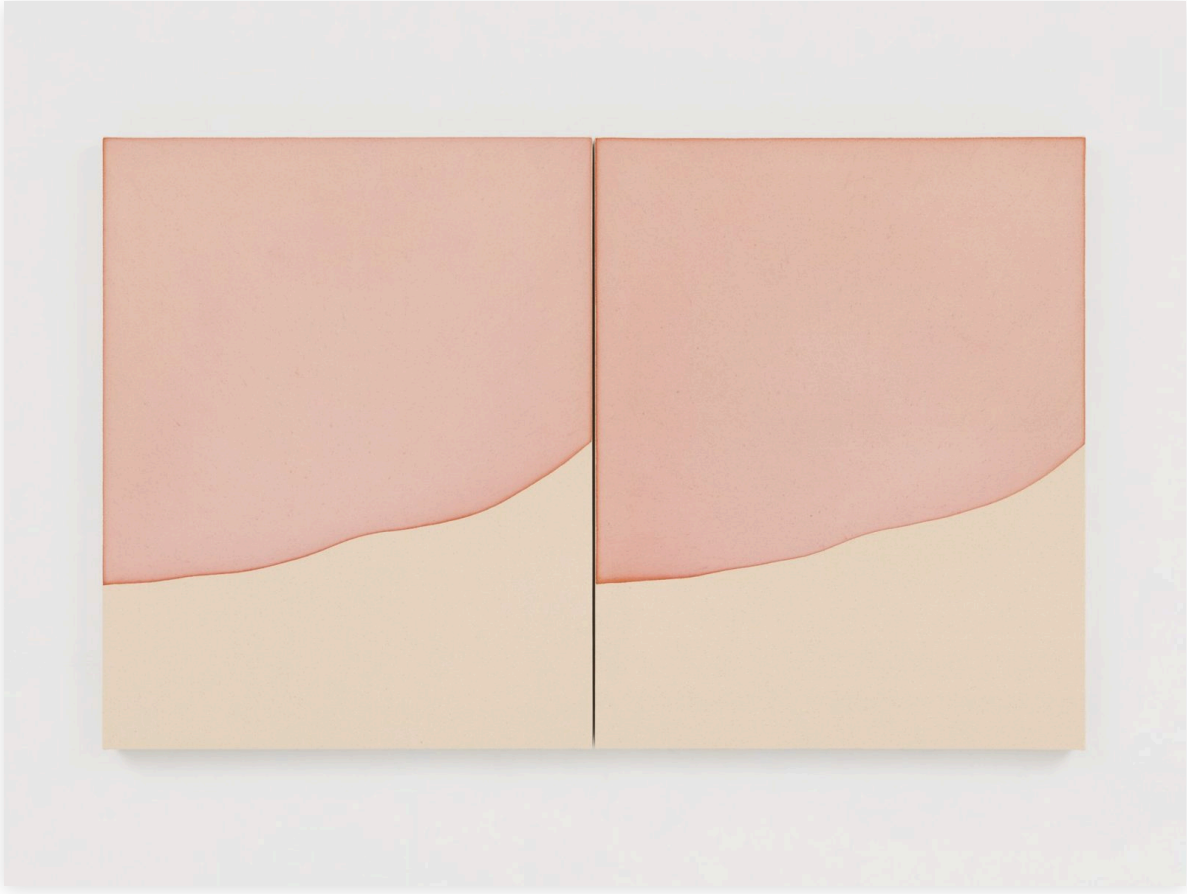


Important to my process is creating selective moments of shifting light in each piece. It's a literal glow created by varied treatments and iridescent pigment, summoning the glinting of the ocean, the magic felt in the vastness of nature as a child, and the flashing of color just before drifting into sleep.

— Dana James

Dana James (b. 1986)
Marigold River, 2026
Oil, pigment, acrylic on canvas
36 x 24 inches
91.4 x 61 cm

$15,000



Landon Metz

Born Phoenix; based in New York

Landon Metz's recent work explores the human body as a space between figuration and abstraction. Working with water and pigment on raw canvas, he allows gravity, chance and the nature of the materials themselves to shape the final image.

Landon Metz (b. 1985)
Untitled, 2026
Pigment on canvas, diptych
40 x 64 inches
101.6 x 162.6 cm

$45,000



Carrie Rudd

Born Hastings-on-Hudson, NY; based in Brooklyn

For Carrie Rudd, the canvas is a place where feeling is not illustrated but re-lived. She builds layered, tactile oil surfaces with frenetic marks that blur abstraction and narrative, as fragments of text and half-recognizable references surface among the gestures.

Carrie Rudd (b. 1994)
Palinode for Him and for Him, 2026
Oil on canvas
52 x 40 inches
132.1 x 101.6 cm

$12,500



Carrie Rudd (b. 1994)
Breadcrumb Navigation, 2026
Oil on canvas
52 x 40 inches
132.1 x 101.6 cm

$12,500



Corrie Slawson

Born Cleveland; based in Cleveland Heights, OH

Made in response to being in Assisi on the day Roe v. Wade was overturned, Corrie Slawson's recent paintings build collage, drawing and paint into dense, swirling fields that, like a mandala, ask the eye to slow down and settle.

Corrie Slawson (b. 1975)
Cocoon, 2025
Oil on panel
14 x 11 inches
35.6 x 27.9 cm

$1,200



Corrie Slawson (b. 1975)
Lunar Fascia, 2026
Oil on panel
14 x 11 inches
35.6 x 27.9 cm

$1,200



Mamie Tinkler

Born Memphis; based in New York

Mamie Tinkler stages and photographs her arrangements of everyday objects with mirrors and theatrical lighting, then translates those images into intimately scaled oil paintings. Under her sustained attention, ordinary things become charged, slightly uncanny and strangely alive.

Mamie Tinkler (b. 1978)
Sky Fragment, 2025
Oil on paper
15 x 24 inches
38.1 x 61 cm

$6,500



Mamie Tinkler (b. 1978)
Felix Culpa, 2024
Oil on paper mounted to board
16¼ x 12¼ inches
41.3 x 31.1 cm

$4,500

CHECKLIST



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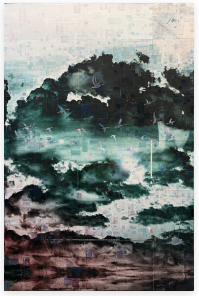
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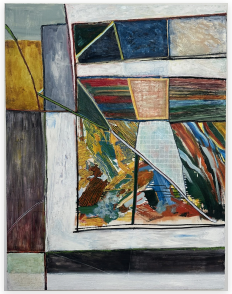
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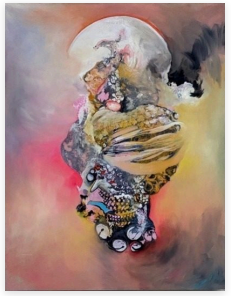
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For inquiries and acquisitions, please contact

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Prices are subject to change and availability.