

TELL THE TRUTH, WOMEN

JUNE 4 TO JUNE 18, 2026

WOMEN HAVE ALWAYS KNOWN THINGS THEY WERE NOT ASKED TO SAY.

Tell the Truth, Woman is an exhibition rooted in that knowing — the truths carried quietly through the streets of New York, through kitchens and boardrooms, through aging bodies and young ones, through languages other than English, through grief and desire and work and stillness.

This is not an exhibition about womanhood as concept. It is about women as fact — specific, varied, ungeneralized. Women of different ages, origins, and histories, all shaped in some way by this city and what it asks of them. New York does not soften its demands. It tests presence. It rewards visibility and punishes it in equal measure.

The works gathered here do not explain or defend. They witness. They insist. Some are loud. Some are almost silent. All of them are honest in ways that cost something. Tell the Truth, Woman asks: what does a woman carry that no one thought to ask about? What does her body know that her words haven't reached yet? What does she look like when no one is performing for anyone?

TELL THE TRUTH, WOMEN

Margaux Valengin's latest paintings consider corporeality as both artifice and animality, staging richly ambiguous fables of bodily aggression, protection, and vulnerability, often between paired beings. The bodies populating these works invoke darker, inward, more explicitly psychic moods than in previous recent paintings, and frequently confront the viewer in direct address with a kind of iconic authority. Whether human, horse, dog, or cat, these taut, articulated, fragmentary figures silently project defiance, protection, sinuous arousal, nocturnal menace or melancholy.

A recurrent pairing in Valengin's new works is that of guardian animal with clothed female body, as in Grimes (2025), Un, deux, trois, quatre, l'orgueil, l'audace, l'usure (2025) and Caramel Oil (2025). The female bodies here are depicted either as a fragment or abbreviated by the image frame. They are also simultaneously sexual and sexualized, and powerfully so. In tandem with their fragmentary forms, the fetishistic character of their clothing intensifies their object-like qualities, casting these enigmatic figures as the titular "part objects." This term, coined by psychoanalyst Melanie Klein in the 1920s (concurrent, notably, with the inception of Surrealism), describes the infant's phantasy life, in which anxiety is managed by splitting the body of its caregiver into separate, good or bad "part" objects. These part objects, if they remain such, then become the object of fetishization (that is, erotic attachment). In Valengin's scenarios— rendered with her typical virtuoso brushwork (itself evoking fetishistic qualities in its sleek perfection)—fetish takes several forms. Sometimes it is a dominatrix costume, as in Un, deux, trois, quatre, l'orgueil, l'audace, l'usure (2025); at others, it may be a suit that clings closely but gently like honey or cellophane to the figure and exposes flesh, or a costume of insectlike segments, as in Grimes (2025) and Chevalière bleue (2026), that connotes armour. In most cases, these close-fitting second skins mirror the tautness of animal flesh, while also signalling constraint and style. A departure from this pattern is Optimal velu poilu (2025), where the female body seems to disappear within a closely cropped section of gathered-in fabric, the hound's long snout dramatized by its lowered brow positioned protectively in front of the figure.

However, if the cats, dogs, and horses often seem to function as sentinels, occasionally it is the human figure who guards them, as with Caramel Oil (2025) or Chevalière bleue (2026). Nonetheless, although these animals are usually domestic creatures, they barely seem so here: the cats verge on cougars, the dogs often seem more like wolves, the horses are not, say, gentle colts, but rather untamed horses at full gallop. Although sometimes these animals are shown only partially, it is perhaps significant that they tend not to connote part-objects (one exception might be Un, deux, trois, quatre, l'orgueil, l'audace, l'usure [2025], where the horse's body is dispersed into parts across the picture plane).

Throughout these new paintings, the conjunction of compositional elements is so stark and explicit (made more so by frequent disparity in lighting between parts) that it immediately invites the viewer to consider what kind of correlation between them is being staged. The relation is not erotic; eros permeates these paintings, but it lies less in any friction between elements than in the articulation and muscularity of individual elements. Although Valengin's paintings suggest the legacy of Surrealism, her juxtapositions are not Surrealist in the sense of, say, Lautréamont's "chance meeting on a dissecting table of a sewing machine and an umbrella"—that is, they do not exist to foster surprising or startling connections. Rather they suggest psychic tensions around power and dispossession that only the act of image-making can articulate—while still retaining their intensities.



2025

MADAME1

MARGAUX VALENGIN

Oil on linen
54 x 38 inches
$9,000



2026

N4

MARGAUX VALENGIN

Oil on linen
20 x 16 inches
$4,000

AMANDA BARKER

Amanda Barker (b. 1989, Fort Myers, FL) is a Brooklyn-based artist who graduated from Pratt Institute in 2011. Working primarily in painting, she is deeply influenced by film, philosophy, and the concept of Hauntology. Within the realm of diaristic scenes, symbolism, and allegory, she navigates the intersection of these influences, creating a body of work that engages with the psychological and the spectral.

Self-portraiture is one of the most prominent features in Barker's practice. Through depictions of herself in narrative scenes, she recreates personal experiences like loss and love, aiming to establish a profound connection with her audience, and inviting them into an intimate exploration of identity and emotion. Film, particularly the stylings of Noir cinema, plays a pivotal role in shaping the atmosphere and storytelling in Barker’s paintings. Drawing from cinematic narratives, lighting techniques, and explorations of the human psyche in film noir, her work is imbued with a sense of mystery and psychological depth. Philosophy also acts as a guiding force, prompting reflections on the complexities of human existence, the nature of reality, and the interconnectedness of past, present, and future. Hauntology, specifically related to the writings of Mark Fisher, resonates through the paintings by evoking a sense of nostalgia, exploring the haunting presence of memories and emotions, and the interplay between presence and absence.

Her work has been shown internationally at SPRING/BREAK Art Show (New York, NY), PM/AM Gallery (London, UK), Ortuzar Projects (New York, NY), 1969 Gallery (New York, NY), The Children’s Museum of the Arts (New York, NY), and Bortolami Gallery (New York, NY). She has been featured in The Brooklyn Rail, Artforum, Whitehot Magazine, Garage Magazine and Idlewild Magazine. Amanda is also the co-founder of Boulevard Film Festival in New York City.



2026

NO ONE HAS TO BE THAT STRONG

AMANDA BARKER

Oil on canvas
30 x 30 inches
$6,500 Retail
Unframed

This painting is based off of a scene in Todd Haynes's film Carol, where the two main characters in the film share a passionate kiss. I have replaced Carol's character with myself.



2025

TOWER OF MY OWN

AMANDA BARKER

Oil on canvas
30 x 30 inches
$6,500 Retail
Unframed

In this painting, I am lying across a bed in a grey and black room. The only bright colors are that of the lamp shades and the pink blanket on the bed. Behind me two nondescript figures embrace. I am mourning a situation that I cannot control.

SARAH ALICE MORAN

Sarah Alice Moran (b. 1982, New York, NY) received her MFA from the Massachusetts College of Art and Design, her BA in fine art and art history from Bowdoin College and attended The Brearley School in New York City. She currently lives and works in Brooklyn.



2025

SNAKE AND HAND

SARAH ALICE MORAN

Acrylic on canvas
11 x 14 inches
$2,500



2025

YANKEE BLUES

SARAH ALICE MORAN

Acrylic on canvas
40 x 32 inches
$4,500

KATY PINKE

Katy Pinke (b.1988) is a multidisciplinary artist based in New York. Her work spans painting, sculpture, animation, installation, puppetry, and video, as well as parallel practices as a singer-songwriter and actor. Exhibitions include Kate Oh Gallery, Heroes Gallery, Pablo's Birthday Gallery, and ABC No Rio; original performance work includes Center for Performance Research (Brooklyn); Tate Xchange at Tate Modern (London); Tsinghua University (Beijing); Dixon Place, NY; and Summerhall at Edinburgh Fringe. She has acted in performance pieces at the Royal Academy of Arts; ARCO Madrid; Frieze London; The Ryder Gallery; The Segal Center (Prelude Festival) and in films screened at Moscow MoMA, Frieze London, and Anthology Film Archives. Pinke hosts a nomadic community art event called 'Foolishly Use the Force and Ride the Chariot'. BA Princeton University, MFA Rose Bruford College (London).



2025

WELCOME TO WISHTOWN

KATY PINKE

Oil, acrylic, and sharpie on unstretched, found canvas
5 x 3.5 feet
$7,300
Framed



2024

I SAW AN INVISIBLE EMBRACE ON THE PLAYGROUND, NEXT TO PIER 21 ON MY EMPTY WALK IT SPOKE IN LONG BRIGHT WAVES: 'PEOPLE WILL BE CONFUSING, YOU WILL BE CONFUSING, MEANNESS IS JUST ALL THE KNOTS INSIDE / BEHIND, TWISTING INTO AN ELEPHANT THAT DOESN'T KNOW HOW HE GOT HERE, AND HE WANTS TO DISSOLVE BACK TO HEAVEN AND WE JUST HAVE TO UNTIE THE KNOTS

KATY PINKE

Mixed media on canvas
6 x 3 feet
$8,600
Framed

AMELIA CARLEY

Amelia Carley is an artist, educator, and curator making work exploring memories and personal mythologies around landscapes and fictitious sites. Born and raised in Colorado, she received a BFA from the University of Colorado at Boulder and an MFA from the Ernest G. Welch School of Art and Design at Georgia State University. She has participated in several Artist-in-Residence programs, including Vermont Studio Center and Atlantic Center for the Arts. Carley has exhibited at such venues as SOMArts (San Francisco, CA), Southampton Art Center (Southampton, NY), Utah Museum of Contemporary Art (Salt Lake City, UT), Boulder Museum of Contemporary Art (Boulder, CO), Day & Night Projects (Atlanta, GA), Galleries of Contemporary Art at University of Colorado (Colorado Springs, CO), Photographic Arts Center (Denver, CO), Camayhus Gallery (Atlanta, GA), Pratt Institute (Brooklyn, NY), Main Window Dumbo (Brooklyn, NY), Paradice Palase (Brooklyn, NY). and SPRING/BREAK Art Show (New York, NY). Amelia Carley currently lives and works in Brooklyn, New York where she is an Adjunct Assistant Professor at Pratt Institute.



2025

CORAL PETE (POLYETHYLENE TEREPHTHALATE) RANGE"

AMELIA CARLEY

Oil on panel
30 x 24 x 1.5 inches
$2,500

MELANIE DANIEL

Born in Victoria, British Columbia, Melanie Daniel completed undergraduate studies in philosophy and literature at UBC and Concordia University. She received her MFA degree at the Bezalel Academy of Arts and Design in Tel Aviv where she subsequently taught undergraduate painting. Daniel exhibits internationally, with solo shows at Asya Geisberg Gallery, NY; Mindy Solomon Gallery, Miami; the Grand Rapids Art Museum, Michigan; the Tel Aviv Museum of Art, Israel; Galleri Christoffer Egelund, Copenhagen; Patrick Mikhail Gallery, Montreal; Maybaum Gallery, San Francisco; Shulamit Gallery, Los Angeles; Kelowna Art Gallery, BC; and Hiro Hiro Art Space, Taipei; Kulturhuset, Stockholm, among others. Her work is included in collections such as the Tel Aviv Museum of Art, Harvard Business School, and the Brandes Family Art Collection. She has received press in publications such as Border Crossings Magazine, The New York Times, Young Space New York, Maake Magazine, Artnet, Newsweek, Frieze, Haaretz, CBC/Radio Canada, The Huffington Post, Beautiful Decay, and the Artists Magazine. Daniel is the recipient of a Pollock-Krasner Foundation Grant, a New York Foundation for the Arts Grant, the 2009 Rappaport Prize for a Young Israeli Painter, a Creative Capital Grant, and the NARS Foundation Residency in New York City. In 2020 she completed a position as the Padnos Distinguished Artist-in-Residence at Grand Valley State University, MI.



2019

YOU'RE DAYDREAMING

MELANIE DANIEL

Oil on canvas
40 x 40 inches
$9,000



2021

TWINS

MELANIE DANIEL

Oil on canvas
54 x 54 inces
$12,000



2019

VERONIKA

MAYA BARAN

16.5 x 13 inches

$2,700

NOA IRONIC

Noa Ironic (b. 1993, Eilat, IL) lives and works in Providence RI, USA. Ironic was raised and educated in an orthodox Jewish household. A graduate of Shenkar Multidisciplinary Art School (B.F.A., 2019) and Currently completing her MFA at RISD (class of 25). Represented by Rosenfeld Gallery (IL) since 2020 . Emerging artist award from Edmond de Rothschild Foundation Center, Tel Aviv (2021). She was the recipient of the America Israel Cultural Foundation Award (2019). Her work was featured at the Spring exhibition in Kunsthal Charottenborg (Copenhagen, Denmark 2020), Fresh paint art fair Special Edition 2020 (Tel Aviv, IL), Bull in a China Shop at Tchotchke gallery (New York, USA), the flow at Fir gallery (Beijing China), House Party at Carlye Packer (Los Angeles, USA) and a residency group at Unit1 Gallery (London UK). Her solo exhibition “Ride your Ego” was exhibited at Plan X gallery (Milan) in 2020, and her solo show “Much Respect” was presented at Rosenfeld Gallery in 2021. Ironics work is included in private and public collections worldwide.



2025

HEDONISM AND ESPRESSO MARTINI

NOA IRONIC

$1,800



2025

SHOW ME WHAT YOU GOT

NOA IRONIC

$1,400



2025

WATERMELON AT THE BEACH

NOA IRONIC

$1,400



2025

IF YOU WANT ME IT COMES WITH A COAST

NOA IRONIC

$2,100

Lauren Reik
lauren@salonlolo.com