

## TIMOTHY HYUNSOO LEE

Timothy Hyunsoo Lee was in his final year of pre-med studies at Wesleyan University in 2012 when he realized his life's work was in the studio rather than the clinic. "It hit me that the skills I was developing to work in a medical setting actually suited me better in a visual art context," explains the multimedia artist, now represented by Sabrina Amrani gallery, in Madrid. "A lot of people call the shapes in my paintings diamonds or scales, but I've always referred to them as cells because they were inspired by laboratory work at school."

Born in Seoul, raised mostly in Queens, and now living in Madrid, Lee turned to art in earnest when he used watercolors to explore the theme of childhood anxieties. For his earliest series, "Traces," in 2012–13, he would slowly build small blocks of color, using the inevitable errors as a challenge to resolve the pattern. "I started off painting as a very personal investigation, and it eventually led into the exact opposite," explains Lee, whose experimentations have flourished since he closed his Brooklyn studio and moved to Madrid in 2016. "Now my work is about mediating the microcosm with the macrocosm, or my own individual experience with a universal collective point."

Following an exhibition at Manhattan's Armory Show with Amrani in March, Lee's public installation at the Stewart Manor train station in Garden City, New York, is to be unveiled in late June, transforming it into a chapel with laminated-glass

**From top:** Christina Quarles explores the body in *We Gunna Live with Water fer tha Rest of Our Lives*, 2017. Timothy Hyunsoo Lee with his *A tremor, a touch, a ripple (han, sun, keum, man)*, 2018.



windows. "Most people who use the station are commuting to and from the city," he says. "I wanted to turn it into a sanctuary. The hope is that the installation will help them find a moment of peace." [timothyhlee.com](http://timothyhlee.com) —SARA ROFFINO

## CHRISTINA QUARLES

Christina Quarles's paintings lie somewhere between figuration and abstraction, stretching the human body over the canvas in tangles of bent and elongated limbs. Their outlines are loosely defined by washes of pastels that run and bleed together, taking on ambiguous, almost liquid properties. Arms and legs slip through the walls, floors, and tables implied by the artist's patterned surfaces, and then come shooting out the other side. This transgressive fluidity forms the central theme of Quarles's practice, defying the rigid definitions placed on the human experience.

"My work is very much informed by the edge of the frame and the boundaries that demarcate the self," says the Chicago-born, Los Angeles-based biracial artist, who understands that identity exceeds the limitations of labels. "As someone who was born to a white mother and a black father, I always felt that the term *mixed* was insufficient."

In "Made in L.A. 2018," the fourth iteration of a biennial focusing on the area's artists, at the Hammer Museum in Los Angeles (June 3 through September 2), Quarles's bodies are about to become amplified in a multiple-canvas installation occupying a 16-by-21-foot wall. Magnetic as they are, the works will easily sustain the increased public attention. As her Miami gallerist, David Castillo, explains, recalling his first encounter with Quarles's work when she was a student at Yale (she completed her MFA in 2016): "They drew me in, on a personal level." Expect to be drawn, too. [christinaquarles.com](http://christinaquarles.com) —J.Z.

