

INDEPENDENT

Spring Studios
50 Varick Street
New York, NY 10013

Fair Dates
May 8–11, 2025

Fair Hours
Thursday, May 8: 11AM – 8PM (By Invitation)
Friday, May 9: 11AM – 7PM
Saturday, May 10: 11AM – 7PM
Sunday, May 11: 11AM – 6PM

MARCH

CLAUDIA KEEP

On the occasion of Independent New York 2025, MARCH is delighted to present a new body of work by Brooklyn-based painter, Claudia Keep.

Applauded for her sensitive renditions of quotidian moments, Keep's most recent body of work expands on familiar cityscapes and natural phenomena, introducing panoramic views of a glistening skyline and waves lapping below an undetectable horizon. Implicating art historical techniques alongside digital photography, Keep's oil paintings incite immersive and sensational encounters. A series of small-scale works on paper will complete the presentation.

Claudia Keep was born in Low Moor, Virginia (1993). She received her BFA from Bryn Mawr College, Pennsylvania. Her recent solo exhibitions include *Somehow, Somewhere, Someway* at Galerie Marguo (Paris, France), *In Bed at 12.26* (Dallas, TX), *Almanac* at Parker Gallery (Los Angeles, CA), *Aubade* at MARCH (New York, NY), *Day In, Day Out* at Tif Sigfrids (Athens, Georgia), *Claudia Keep* at Tops Gallery (Memphis, TN), and *Night Moves* at MARCH. Recent group exhibitions include *Southern Democratic, The Carnegie, Covington, KY* (2024); *Une Chambre À Soi, Château Lacoste, Provence, France* (2024); *Thank you, I'm rested now. I'll have the lobster today, thank you, Pangée, Montréal, Canada* (2024); *This Must Be The Place, TOTAH, New York, NY* (2024); *CLAIRVOYANCE, SHRINE, New York, NY* (2023); *Night, light., Cob Gallery, London, UK* (2023); and *When the Sun Loses Its Light, Blum & Poe, Los Angeles, CA* (2022).

Education

2015 Bryn Mawr College (Bryn Mawr, Pennsylvania), BA

Solo Exhibitions

2024 Somehow, Somewhere, Someway, Galerie Marguo,
Paris, France

In Bed, 12.25, Dallas, TX

2023 Almanac, Parker Gallery, Los Angeles, CA

2022 Aubade, MARCH, New York, NY

Day In, Day Out, Tif Sigfrids, Athens, GA 2021

Claudia Keep, Tops Gallery, Memphis, TN

Night Moves, MARCH, New York, NY

2019 John's Friends, Galerie Ulysses, Vienna, Austria

Day in Maine, UK Medical Center Gallery, Lexington, KY

Selected Group Exhibitions

2024 Southern Democratic, The Carnegie, Covington, KY
[forthcoming]

Une Chambre à Soi, Château La Coste, Provence,
France

Thank you, I'm rested now. I'll have the lobster today,
thank you., Curated by Margot Samel, Pangée,
Montréal, Canada

This Must Be The Place, TOTAH, New York, NY

2023 CLAIRVOYANCE, SHRINE, New York, NY

Spring., Primary, Miami, FL

Night, light., Cob Gallery, London, UK

2022 The Midnight Hour, scroll / The Hole, New York, NY
When the Sun Loses Its Light, Blum & Poe, Los Angeles,
CA

Speed to Roam, Tif Sigfrids, Athens, GA

2021 Stonebreakers, LAUNCH F18, New York, NY

Pre-Renovation Potluck, MARCH, New York, NY

The Language of Flowers, Curated by Phillip March

Jones, Reyes Finn, Detroit, MI

The Lonely Ones, Fortnight Institute, New York, NY

2020 The Blues, The Painting Center, New York, NY

2019 The Missing Half-Second, Ablebaker Contemporary,
Portland, ME

2015 Living Threads, New York Studio School; New York, NY

2014 20th Anniversary Exhibition, The Painting Center; New
York, NY

Public Collections

Fidelity Investments Collection, USA

Progressive Collection, USA

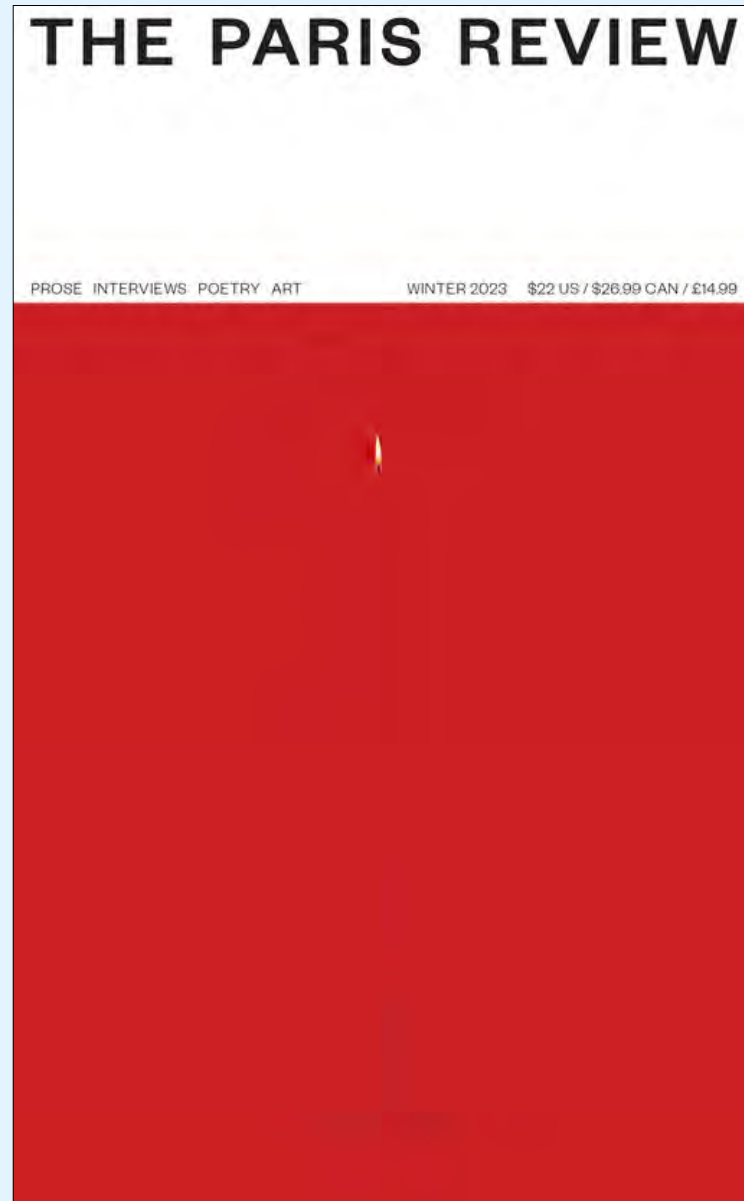
University of Kentucky Medical Center, USA









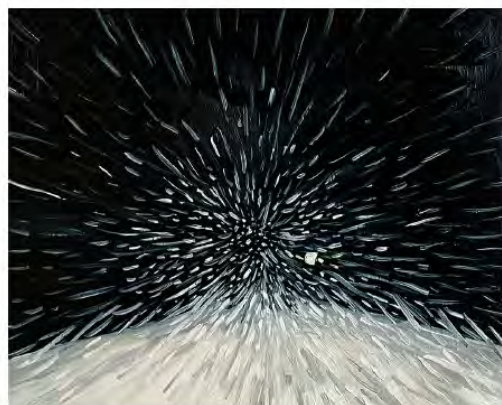


M E M O I R

TRAPDOOR

Where the past overtakes you

By Kathleen Alcott



Toward the end of my life in New York, a decade and change I would dispense with as casually as I'd begun it, came a season of psychic misery that felt as vertiginous, as alarming and noiseless, as a winding drive along a cliff—the windows sealed shut against a danger still visible. My acupuncturist, Christina,¹ might have been the only person who knew how truly I had wanted to stop living. Six months into treating me, a period in which my thanatotic impulses could alight on certain objects as glistering and totemic, she moved offices, taking ¹ Her name has been changed to protect her privacy.

*Kathleen Alcott is the author of three novels and a short story collection, *Emergency*, which was published by W. W. Norton in July. Her story "Temporary Housing," published in the May 2022 issue of Harper's Magazine, won an O. Henry Prize earlier this year.*

up in an unremarkable office building on Union Square. It was December of 2021 when I first visited her there, on a half-vacant ninth floor, and an elevator opened to reveal the most unusual door I had ever seen. Isolated at one end of the hall, it left me succored, almost beatific. On glass painted black, unsteadily at the edges, was a prim gold-leaf heading: OFFICE OF THE ESTATE OF SAMUEL KLEIN, DECEASED. Under that, six names were printed in the same serif—the text DEC'D appended, with a baffling kind of menace, to three. I felt convinced that the knob had not been turned in recent history: whoever was responsible had declared themselves bereaved, a few times over, then vanished.

I've always been bored by the prospect of ghosts—I spend my fear on what life may contain, not what death might imperfectly silence—but I do like to feel in

conversation with the decades that made my life possible. At the outset I believed this explained my feeling for the door. I imagined what decay and pestilence lay behind it—Dictaphones and hatboxes, green Tiffany desk lamps, ossifying mimeographs—but I was more fascinated by what it was than by what it might conceal, its silence nonpareil in a New York that had become, in the pandemic, operatic with a very American chaos. Its hush seemed to repudiate the shrieking city beyond, but it also forgave my darker contortions, my thoughts of vanishing that had not seemed fit for the lissome fountains or eager traffic, the pregnant clouds discoursing with great buildings outside.

Driving North, 8:40 pm, by Claudia Keep © The artist. Courtesy MARCH, New York City

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