

Thomas Erben Gallery



Installation view from entrance (photo credit: Sabrina Slavin)

Pacing

Vijay Masharani, Yamini Nayar, Sharon Yaoxi He

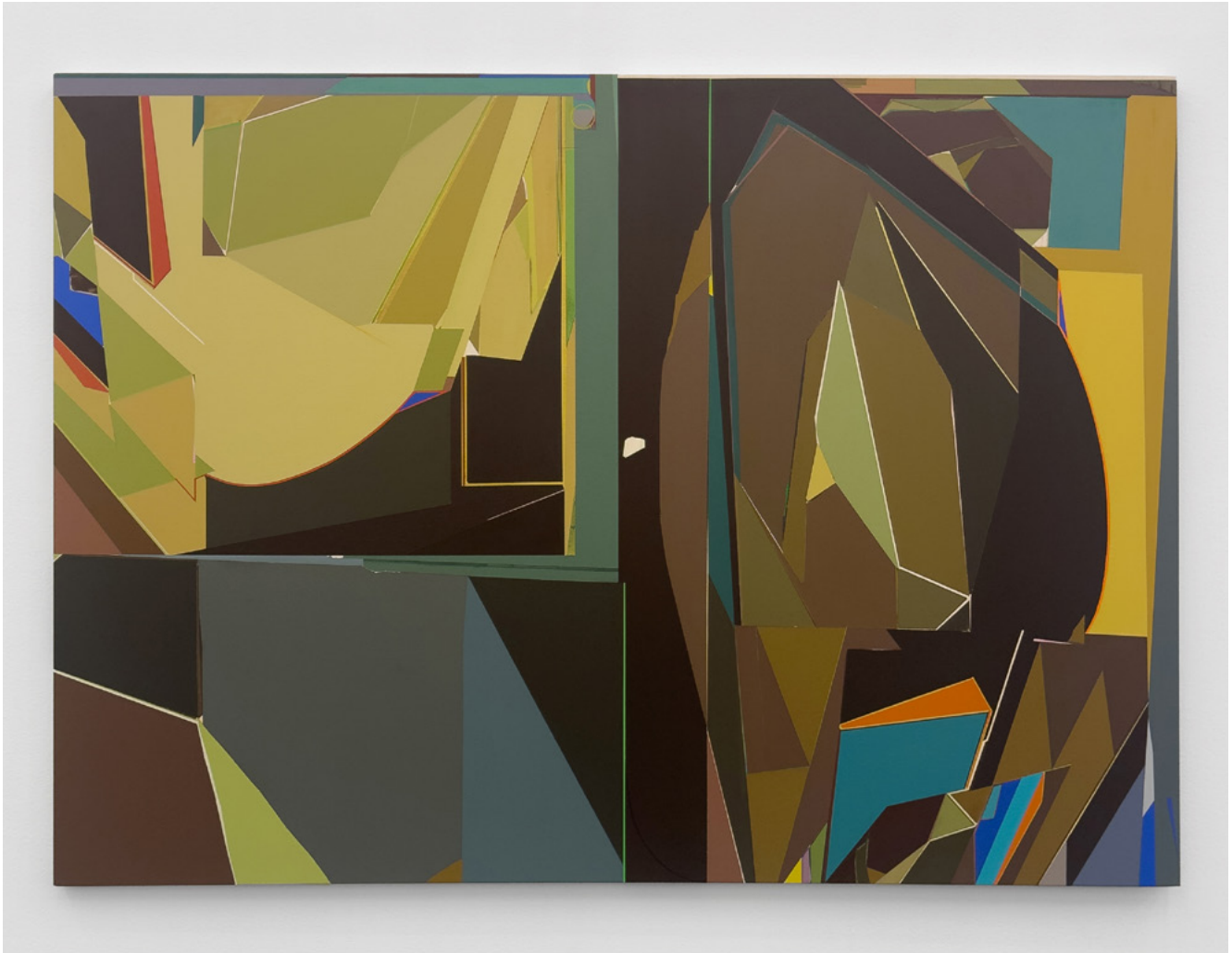
June 26 - July 26, 2025

Thomas Erben is very excited to present – as the last show of the season – photo works by gallery artist **Yamini Nayar** alongside paintings by recent Columbia graduate **Sharon Yaoxi He**, as well as videos and drawings by **Vijay Masharani**, having just concluded his solo exhibition at Kunsthalle Zürich.



Installation view, west / north walls (photo credit: Sabrina Slavin).

The works by these three artists are abstract to the extent that ideas and historical precedents are explored in Nayar's work, or consciousness itself in that of He and Masharani. The role of the autobiographical and the mediums employed are subsumed by a keen interest to push beyond the limits of existing vocabularies towards new possibilities of perception.



Sharon Yaoxi He

04170612, 2025

Acrylic, flashe and color pencil on canvas

78 x 56 inches

In her paintings, **Sharon Yaoxi He** introduces “irrationality” into the language of rationality. She uses geometric abstraction – which is generally characterized by flawless execution, surfaces defined by color and sharply defined lines – yet bypasses any reference to architectural or virtual spatiality. Taking issue with the mimetic aspect of painting, her work is guided by intuition and an aptitude for color, process and movement, suggesting visual attributes without neither narrative nor familiar illusionary effects, beholden only to her inner state of mind.



Vijay Masharani

Two Earths (Red), 2024

graphite, gouache, pen, and collage on yupo

26 × 40 inches



Installation view, west wall (photo credit: Sabrina Slavin).



Vijay Masharani

Yellow scene, 2024

graphite, marker, colored pencil, pen, collage on yupo
20 x 26 inches



Installation view, west / north wall (photo credit: Sabrina Slavin).



Sharon Yaoxi He

09140220, 2025

acrylic and color pencil on canvas
35 x 70 inches



Installation view, west / north wall (photo credit: Sabrina Slavin).



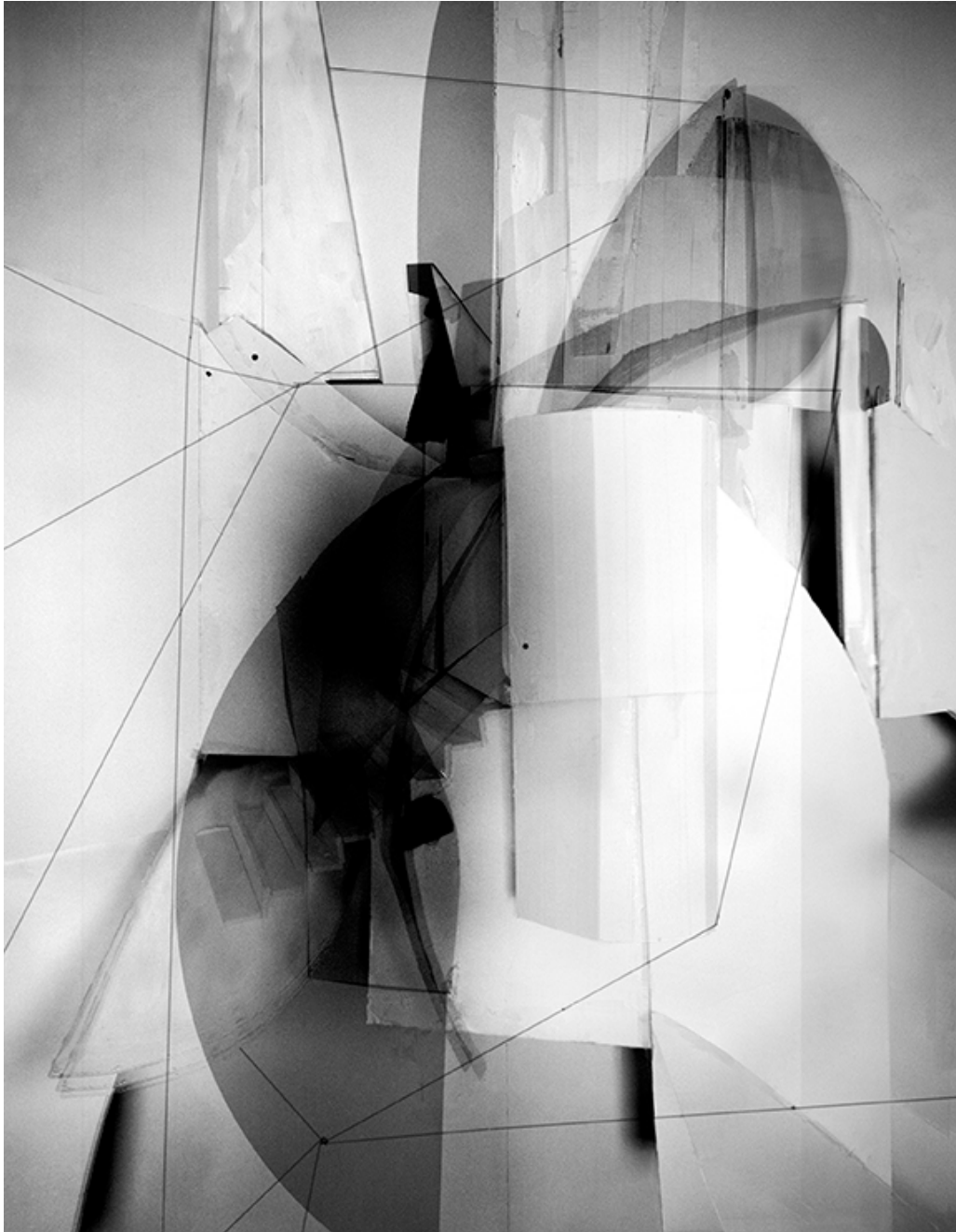
Vijay Masharani

Good Attack, 2020-21

Single channel video, r/t 19 minutes.

Ed. Unique + 2AP.

Video works and highly detailed pencil drawings complement each other in **Vijay Masharani's** work. An intense psychic state is alluded to in the drawing *Delirium backslide*, which started with the unpredictability of smeared graphite powder and automatic marks. Comparably, Masharani shoots video at the intersection of his consciousness and the world, reacting to whatever comes into his path. In *My Coarsening*, his face, encased in a helmet, alternates with sequences of his constricted gaze as he paces from end to end of a New York subway platform, revealing quasi modernist visions of tracks, light and sound.



Yamini Nayar
Imprint, 2020
B/W silver gelatin print
18 × 14 inches
Edition of 5 plus 1 AP



Installation view, east / south walls (photo credit: Fernando Sandoval/MW).



Yamini Nayar

Messenger, 2020

C-print

50 × 30 inches (127.00 × 76.20 cm)

Edition of 5 plus 1 AP



Yamini Nayar

Beginner's Mind, 2020

Digital C-Print

40 × 30 inches (101.60 × 76.20 cm)

Edition of 5 plus 1 AP

Yamini Nayar contributes a selection of photo works from *Three Spaces for Time*, her 2020 exhibition cut short by the pandemic. The works were created in keeping with her established practice, exploring the fields of postcolonial theory, modernism and its architecture, and space as repository of memory and of personal as well as archetypal psychological resonance. She does so through building sculptural arrangements in conversation with a recording, stationary camera. New in this series is her composite use of multiple exposures, taken from different phases of the same model, as well as of the early 20th century method of tri-color separation.



Installation view, east wall (photo credit: Sabrina Slavin).



Sharon Yaoxi He

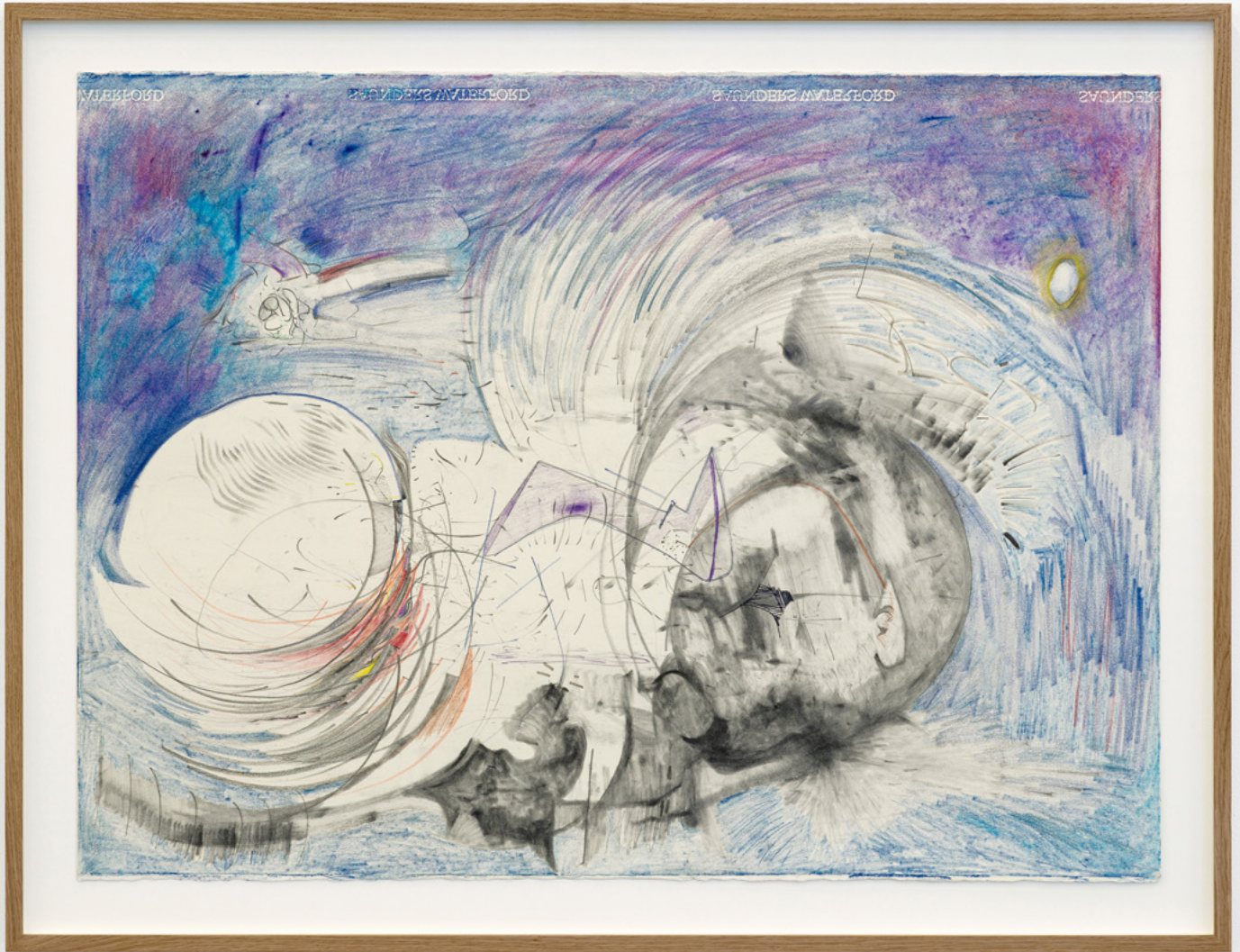
03150411, 2024

Acrylic and flashe on canvas

68 x 72 inches



Installation view, east / south wall (photo credit: Sabrina Slavin).



Vijay Masharani

Delirium backslide, 2023.

Graphite, colored pencil, pen on paper
22 × 30 inches.



Vijay Masharani

Thunder scene, 2020-21

single channel video loop, r/t 1:11

Unique + 2 AP



Installation view, south wall (photo credit: Sabrina Slavin).

Vijay Masharani (b. 1995, Bay Area, CA) is an artist based in Los Angeles.

In Masharani's videos, expressions of power come under scrutiny where they are consistently rendered invisible and unassailable. Authority is not recognized plainly but is felt as an index of the larger structures standing behind fraught gestures and images. Masharani's recent work puts forward a primer on how to read white supremacy's encoding in the vastness of digital media. Within this decoding effort, there is space for recognition, poetry and proposal. He received his BFA from the Maryland Institute College of Art in 2017 and he received an MA in Race, Ethnicity, Postcolonial Studies from University College, London in 2022.

Solo exhibitions include: *Veronica*, Seattle (forthcoming), *Big Casino*, curated by Otto Bonnen at **Kunsthalle Zurich**, Zurich (2025); *Give me that fucking content*, **Universe.**, **Salon 75**, Copenhagen, Denmark (2024); *Permanent Water*, **hatred 2**, Brooklyn, NY (2023); *Vijay Masharani in dialogue with Lucio Fontana*, **Clima**, Milan (2022); *Triage*, **Clima**, Milan, Italy (2021); *#38: Gas, Honey with Raza Kazmi* at **Museum Gallery**, New York (2019); *It Might Be Warm But It's Not Clean* with Trisha Cheeney at **High-Tide**, Philadelphia (2017).

Yamini Nayar (b. 1975) received her MFA from the School of Visual Arts, 2005, and her BFA from the Rhode Island School of Design, 1999. Her work has been widely reviewed in major publications such as *Artforum*, *The New York Times*, *Art India*, *Asian Art Newspaper*, *Vogue India*, *Art in America*, *The New Yorker*, and *Whitewall Magazine*. Over the years, Nayar's work has been exhibited widely. Major survey shows include: *Ray Photo Triennale*, **Museum für Moderne Kunst**, Frankfurt; *Constructs/Constructions*, **Kiran Nadar Museum of Art**, New Delhi (both 2015); *Sculpture is Everything*, **Queensland Art Gallery**, South Brisbane (2012); *Manual for Treason*, **Sharjah Biennial**, UAE (2011); *The Empire Strikes Back*, **Saatchi Museum**, London (2010); and *Fatal Love*, **Queens Museum of Art**, (2005). Nayar has also shown with **Jhaveri Contemporary**, Mumbai (2018 and 2012); **Wendi Norris**, San Francisco (2019) and **BosePacia** (2006). Public collections include the **Art Institute of Chicago**, the **Guggenheim Museum**, the **Queensland Art Gallery**, **Kiran Nadar Museum**, the **deCordova Museum**, and the **Cincinnati Art Museum**.

Sharon Yaoxi He is a Canadian painter born in China. She received a BFA from Emily Carr University of Art + Design and received her MFA from Columbia University. This is the second showing of the artist with the gallery, whose work was also included in *Unfurled*, 2023.