

ESCAPEMENTS

SEPTEMBER 10 – JANUARY 24

Jesse Chun

Taína Cruz

Hamishi Farah

Mark Lombardi

Adam Putnam

Mark van Yetter

In horology, the escapement is the precision mechanism of a timepiece that mediates between two realms, the stored energy of the mainspring and its measured release into motion. It is the element that both permits and resists, translating raw potential into the measured cadence of a second hand or pendulum. Acting as a counterforce to unwound chaos, it creates the illusion of control and stability through a hidden process in dialogue with infinity.

Escapements brings together drawings by artists whose works navigate the space between opposing worlds, constructing psycho-social metaphors through gesture, mark-making, and image. The exhibition traces tensions between heaven and earth, presence and absence, freedom and constraint, and self and society—revealing the delicate mechanisms that mediate human experience.

Curated by 80WSE Curator, Howie Chen.

Produced by Jon Huron.

Erika Airikh and Ariel He, Curatorial Assistants.

Jesse Chun works across moving image, drawing, sculpture, and sound, centering on her concept of “unlanguaging.” Drawing from Korean folk and shamanic traditions, and from diasporic and familial archives, she has developed a vocabulary that evokes alternate semiotics and untranslatable temporalities. Her drawings feature hand-cut asemic scripts on hanji (Korean mulberry paper), informed by talismanic paper-cutting and her grandmother’s Buddhist writing practice. In *ㄱ: concrete poem (no.041924)*, 2024, thousands of graphite lines, cut patterns, and shadows form a meditation on talismanic traditions, mediating spiritual and material worlds. In *score for unlanguaging*, 2023–ongoing, Roman alphabet stencils fragment and reimagine English to chart symbolic constellations, later activated through performance and acts of open translation.

Taina Cruz’s multidisciplinary practice spans painting, sculpture, and video, drawing on pop imagery, online subculture, and personal archives to create a surreal visual language. Blending satire, horror, and seduction, her avatars—elves, goblins, and sirens—bring together contemporary image worlds, art history, and post-colonial narratives, serving as allegories for mythology, selfhood, and transformation. In recent drawings, these figures emerge gradually, their slow formation generating a charged stillness with bodies suspended between tenderness and disappearance, or bracing with a psychic anticipation as if the body senses what the mind has yet to comprehend.

Hamishi Farah’s practice unfolds through conceptual and figurative painting, bringing together subjects that invoke what he terms the “colonial libido,” including who is seen as human and the imprint of Christian iconography in imaging and fetishizing marginal suffering. Painting becomes a critical site in his practice, mediating systems of power through visual allegory. Most recently, Farah has turned his attention to explorations of Christian martyrdom, with his latest paintings taking Saint Sebastian as a central subject. These works depict the saint’s arrow-pierced body as an enduring Renaissance motif and an askew symbol of resilience, strength, and transcendence within our contemporary moment.

Mark Lombardi developed a drawing-based practice known for intricate “narrative structures” that map complex networks of power, institutions, and capital rendered in a web of lines and notations. *Study for World Finance Corporation 7th Version*, 1999, offers a rare glimpse into a study drawing based on his extensive research, using syndicated news and public sources to chart the role of the World Finance Corporation, a global conglomerate tied to trafficking Colombian drugs and laundering the profits through different entities, revealing the complex imbrications of financial, political, and criminal networks.

Adam Putnam's multidisciplinary practice spans photography, drawing, sculpture, film, and performance, investigating the boundaries between architecture, nature, the physical body, and the internal self. His imagery frequently returns to motifs such as holes, obelisks, and towers—forms that collapse distinctions between interior and exterior and presence and absence.

Visualizations (Escapement Annex), 2025, a series of postcard-sized ink drawings, builds on earlier series that form an archaic diagram of the unconscious. A new drawing from this work will be displayed each day of the exhibition.

Mark van Yetter engages in drawing and painting, realized in pastel and oil on paper and often presented in artist-made frames. His compositions elude simple narratives, inviting contemplative engagement with the depicted subjects and the compressed spaces they inhabit. Embedded in van Yetter's tableaux, landscapes, and portraits are pointed reflections on society, including culture, power, alienation, and modernity.

About 80WSE

Founded in 1974, 80 Washington Square East (80WSE), NYU is a not-for-profit gallery presenting contemporary and historical exhibitions. The gallery exhibits in two further locations, at Broadway Windows at Broadway and East 10th Street, and Washington Square Windows.

Curator Howie Chen and Gallery Manager Jon Huron.

For more information, please contact Jon Huron at jlh403@nyu.edu

GALLERY 3

Hamishi Farah

1. untitled, 2025
Graphite, acrylic medium, pumice
on primed linen
15 ¾" × 23 ½"

Courtesy of the artist and
Maxwell Graham, New York

Mark Lombardi

2. *Study for World Finance Corporation 7th Version*, 1999
Graphite on photocopy and paper
with adhesive tape
20" × 27 ½"

Courtesy of Pierogi Gallery and
the Lombardi Family

Mark van Yetter

3. untitled, 2014
Charcoal on paper
22 ¾" × 30"

Courtesy of the artist and
Bridget Donahue, NYC

GALLERY 4

Jesse Chun

4. *score for unlanguageing*
(*천지문 and cosmos; no.071723*), 2023
Graphite and pigment on vellum paper, pins,
hanji, Korean silk, steel cable, artist's frame
11 ½" × 46 ¾" × 1 ½"
5. *ㄱ/: concrete poem (no.41924)*, 2024
Graphite on hand-cut ottchil dyed hanji,
aluminum frame
26 ¾" × 45 ¾" × 2"

Courtesy of the artist and
Commonwealth and Council

Adam Putnam

6. *(Untitled) - Hole 2*, 2022
Mixed media on paper
44" × 33"
 7. *Tower VI*, 2022
44" × 33"
Mixed media on paper
 8. *Visualizations (Escapement Annex)*
Ink on paper, plywood, acrylic
dimensions variable
- Courtesy of the artist and
P.P.O.W Gallery, New York

GALLERY 5

Taína Cruz

9. *Angel*
Pastel on paper
25" × 16"
10. *Before the shift*
Pastel on paper
18 ½" × 12"
11. *Stage Left*
Tempera paint stick on drywall
dimensions variable

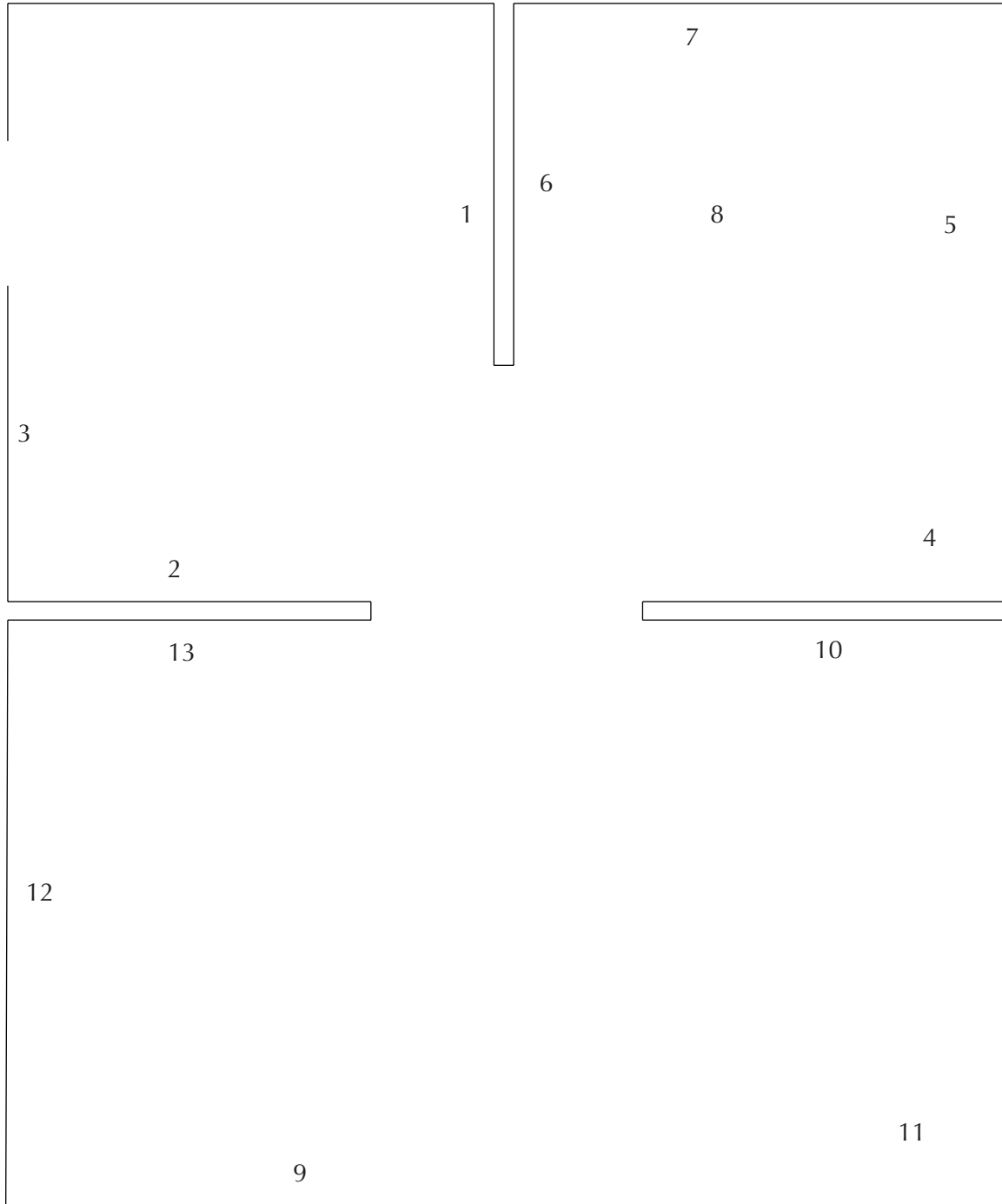
Mark van Yetter

12. *Nico*, 2024
Pastel on paper, artist's pine frame
30 ½" × 42 ¾"
13. *Fools*, 2019
Oil on paper
25" × 15"

Courtesy of the artist and
Bridget Donahue, NYC

GALLERY 3

GALLERY 4



GALLERY 5