

# TOWNSEND

## TOWNSEND ANNOUNCES INAUGURAL HAMPTONS POP-UP

STEVE DeFRANK AND WILLIAM PAGANO, *THERE'S NO PLACE LIKE HOME*,  
A TWO-PERSON EXHIBITION

&  
HIDENORI ISHII, *FTM - GREEN BILL*, A SOLO PRESENTATION

July 4 - September 5, 2022

Townsend: Hamptons, Water Mill, NY. By appointment.



William Pagano. *Study in White and Periwinkle*, 2022, 12 x 16 inches (30.48 x 40.64 cm),  
oil and acrylic on canvas.

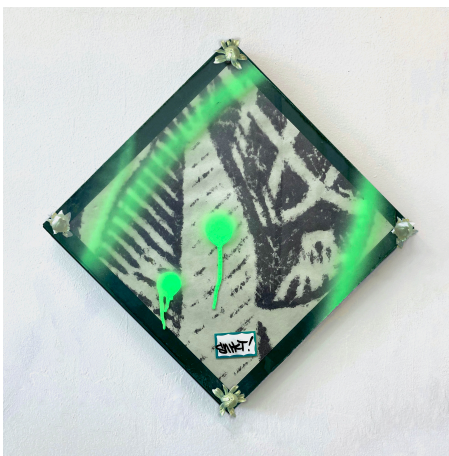
**Water Mill**—Townsend is pleased to announce a private, two-person exhibition of contemporary American artists Steve DeFrank and William Pagano, and a solo presentation of Japanese-born, New York-based artist Hidenori Ishii. Spanning the living spaces of a private home in Water Mill, New York, the exhibition *There's No Place Like Home* features new paintings alongside selected key works from each artist; *FTM - Green Bill* showcases selected works from the series, and complements Townsend's concurrent online presentation. Assembled in the context of home, the goal is an intimate encounter with the artworks.

*There's No Place Like Home* begins with Steve DeFrank's flamboyant *She Fell Out of Her Wig*, a tableau that complicates the boundaries of painting, sculpture, and installation. Adjacent are two modest, ostensibly white canvases by William Pagano simply titled *Study in White and Periwinkle* and *Study in White and Lilac*. Representing the scope of the exhibition, these works foreground Pagano's affinity with minimalism and modernist architecture and DeFrank's engagement with pop culture and penchant for the absurd. Pagano's neatly structured, hazy hued panoramas seem to be in stark contrast with DeFrank's exuberant, vivid compositions, however points of intersection are abundant and potent. United in their ongoing investigations into topics ranging from fantasy to nostalgia, DeFrank and Pagano also both emerge from backgrounds in sculpture and the shared context of queer identity.

The exhibition continues in the main living space where a group of large-scale paintings anchor the exhibition. For these new bodies of work each artist has focused on a singular image as a point of departure, engaging in a formal, process-based exploration of color, material, and geometry. While *Moon Reflection* and *Cookie Cutter* by DeFrank assert their bold painterly presence, it's impossible to discern if Pagano's impeccably spare *MH* paintings are materializing into a state of being, or fading into distant memory. The dynamic interplay juxtaposes restraint and stability against boundlessness and hyperstimulation. Intermingled throughout are a series of small-scale panels by DeFrank and Pagano that elaborate on the artists' theses. En masse, the composition of *There's No Place Like Home* highlights notions of utopian escapism, a theme inherent in both artists' oeuvre.



Steve DeFrank. *Moon Reflection*, 2022, 40 x 30 inches (101.6 x 76.2 cm), casein on wood panel.



Hidenori Ishii. *FTM (40.720579, -74.003171) - Green Bill Board*, 2020, 14 x 14 inches (35.56 x 35.56 cm), screen print on fiber paper mounted on panel, collected acrylic sheet and cast urethane.

In an adjoining space, works from *FTM - Green Bill* are presented, side by side, on an expanse of wall. Born of a project conceived during the early stages of the Covid-19 pandemic, Ishii sought to bring art to the people at a time when simply being out of one's shelter felt overwhelming and risky. Ishii repurposed New York City's construction sites as exhibition spaces, activating the emerald barriers and viewing windows. Through a complex process by Ishii and anonymous local artists, the collaborations played out in the artist's studio and on the streets of New York City. The cadre transformed the sites' diamond-shaped, plexiglass portals into spirited artworks replete with combinations of vibrant aerosol paint flourishes, felt-tip marker calligraphy, random novelty stickers, and iconography from US currency. The presentation of *FTM - Green Bill* extends to Townsend's online platform with text and images that explore the project's art historical connections as well as notions of "public" art and the narrative arc of community identity.

Together, the works presented in *There's No Place Like Home* and *FTM - Green Bill* emphasize experimentation and multiplicity while also highlighting the nuanced complexities located at the intersection of abstraction and representation.

Townsend's concurrent online presentation of *FTM - Green Bill*: [townsend-gallery.com](http://townsend-gallery.com)

On the occasion of the exhibition *There's No Place Like Home*, Townsend will publish a digital catalogue with a text by Brooklyn-based writer and art historian Nora Della Fera, who examines the exhibition through the lens of queerness.

### **About / Steve DeFrank**

Steve DeFrank, born 1963 in New Haven, Connecticut, received his MFA in Fine Art at the School of Visual Arts, New York, New York; and, his BFA at the Maryland Institute College of Art, Baltimore, Maryland. DeFrank has mounted solo exhibitions at Spring Break Art Fair, New York, NY; Margaret Thatcher Projects, New York, NY; Clementine Gallery, New York; Clifford Smith Gallery, New York, NY; Vedanta Gallery, Chicago, Illinois; and, Penine Hart Gallery, New York, NY. DeFrank has been included in numerous group exhibitions including at the Smithsonian Institute's National Portrait Gallery, Washington, DC; Eli and Edith Broad Art Museum, Michigan State University, Lansing, Michigan; Bellwether Gallery, Brooklyn, NY; The New Museum of Contemporary Art, New York, NY; Andrea Rosen Gallery, New York, NY; and, The Drawing Center, New York, NY. DeFrank is a recipient of a Fulbright Garcia-Robles Scholar, Mexico, where he conducted research into the culture and history of Lucha libre. DeFrank lives and works in New York, New York, where he is a professor at the School of Visual Arts.

### **About / William Pagano**

William Pagano, born 1950 in New York, New York, received both his MA in Art and BA in Art Education at Long Island University's CW Post College, Greenvale, New York. Pagano has been included in numerous exhibitions, including Sara Nightingale Gallery, Water Mill, NY (solo); ChaShaMa, New York, NY; offLINE at Central Booking, New York, NY; Sara Nightingale Gallery, Water Mill, NY; Gavlak Gallery, West Palm Beach, FL; Art and Cultural Center, Hollywood, FL; folioeast, East Hampton, NY; and, Village West Gallery, Jersey City, NJ. Pagano has participated in residencies at the School of Visual Arts, New York, NY, and ChaNorth, Pine Plains, NY. Prior to establishing his studio practice, Pagano was an art educator and art department chairperson for Long Island, New York's Sachem School District. Pagano lives and works in Water Mill, New York.

### **About / Hidenori Ishii**

Hidenori Ishii, born 1978 in Yonezawa, Japan, received his MFA in Fine Art at the Maryland Institute College of Art, Baltimore, Maryland; and, his BFA in Fine Art at the College of Visual and Performing Arts George Mason University, Fairfax, Virginia. Ishii has mounted solo exhibitions at Townsend, Water Mill, NY; Erin Clulely Gallery, Dallas, TX; and, C. Grimaldis Gallery, Baltimore, MD. Ishii has been included in numerous group exhibitions, domestically and internationally, including at venues such as LES Printshop, New York, NY; Park Place Gallery, Brooklyn, NY; ABC No Rio in Exile; Brooklyn, NY; Erin Cluley Gallery, Dallas, TX; C. Grimaldis Gallery, Baltimore, MD; Ankara Art in Embassies, Ankara, Turkey; and, Contemporary Museum of Art, Baltimore, MD. Among his awards and

distinctions, Ishii is a 2022 recipient of a New Work Grant by the Queens Council on the Arts; previously he was a Keyholder Resident at the Lower East Side Print Shop in New York City, and a recipient of the Henry Walters Travel Fellowship to Iceland. Ishii lives and works in New York, New York.

### **About / Nora Della Fera**

Nora Della Fera is a writer, art historian, and Brooklyn native. She received her BA in Liberal Arts in 2020 from Sarah Lawrence College in Bronxville, NY, and previously studied at the University of St. Andrews in St. Andrews, Scotland. Among her awards and distinctions, she is a recipient of the New York State Summer Writer's Institute Scholarship from Skidmore College and The Stanley and Evelyn Lipkin Prize from Sarah Lawrence College. Since 2018, she has been a volunteer at the Lesbian Herstory Archives in Park Slope, Brooklyn where, among her responsibilities, she maintains archival collections including buttons and ephemera, banners, books, and periodicals. Della Fera lives and works in Brooklyn, New York.

### **About / Christopher Milne**

Christopher Milne, Townsend Principal, received his Master of Fine Art in Fine Art at the University of Oxford, England; his Bachelor of Fine Art in Fine Art and Art History was completed at NSCAD University, in Halifax, Canada. Milne has worked at Dia:Beacon, the Dia Arts Foundation's museum in Beacon, New York; the Stephen Haller Gallery in New York, New York; and on numerous independent projects. Complementary to his experience as an arts professional, he maintains a studio practice and has exhibited in the United States and internationally. Milne resides in Water Mill, New York.

### **About / Townsend**

Townsend is a curatorial initiative that showcases the work of international artists of all media.

## **TOWNSEND**

[townsend-gallery.com](http://townsend-gallery.com) • [info@townsend-gallery.com](mailto:info@townsend-gallery.com) • [@Townsend\\_Gallery](https://www.instagram.com/Townsend_Gallery)  
PO Box 905 • Water Mill, NY 11976 • 917-686-8776

### **Press Contact**

Christophe Milne • 917-686-8776 • [c\\_milne@townsend-gallery.com](mailto:c_milne@townsend-gallery.com)

### **Images**

Page One

WILLIAM PAGANO. Study in White and Periwinkle, 2022, 12 x 16 inches (30.48 x 40.64 cm), oil and acrylic on canvas. © William Pagano.

Page Two

Top: STEVE DeFRANK. Moon Reflection, 2022, 40 x 30 inches (101.6 x 76.2 cm), casein on wood panel. © Steve DeFrank.

Bottom: HIDENORI ISHII. FTM ([40.720579, -74.003171](https://www.40.720579,-74.003171)) - Green Bill Board, 2020, 14 x 14 inches (35.56 x 35.56 cm), screen print on fiber paper mounted on panel, collected acrylic sheet & cast urethane. © Hidenori Ishii.