



Online Group Exhibition

T h e H o r i z o n

February 24 ~ April 18, 2026

Sara Bonache | Kathie Halfin | Adrienne Lee

(212)-209-1572

daniela@dmincubator.com



Press Release

The Horizon

February 24 - April 18, 2026

(New York, NY) **dmincubator gallery** announces an online group exhibition, **The Horizon**, including the paintings and sculptures of Sara Bonache, Kathie Halfin, and Adrienne Lee. The Horizon involves the ontological and phenomenological barrier between the subjecthood and the other, crossing of which is forbidden in reality but permitted within the realm of human imagination through art. (Phenomenology, which studies the first-person experience of things, helps shape ontology, which defines and categorizes beings and existence.) This abstract barrier between us humans and a butterfly, for example, which we cannot become in physical reality, is akin to the event horizon in a black hole, the point of no return. Just like the astrophysicists who build a theoretical knowledge base of what goes on inside a black hole, artists expand our human understanding through the power of imagination to simulate the things and beings that exist beyond our immediate self and being.

Sara Bonache's paintings of natural, floral, and vegetal structures and abstractions are strongly inspired by Georgia O'Keefe and other modern artists. They detail the artist's journey to know in greater depth about Mother Nature. Within a patriarchal system of knowledge, Nature has been associated with femininity and relegated to a secondary role in relation to Culture, which was equated to masculinity. Bonache's paintings flip this unjust patriarchal narrative by making the natural world the subject of her imagination. In her paintings, such as "Vessel" (2024) and "Cosmic Dance" (2023), we observe striking metaphors of tears or raindrops collecting on a vaginally-shaped vessel, and of dandelions flying off into the sky and joining the stars, respectively. In a way, Bonache and the flowers are collectively dreaming of an alternate reality in which they both merge onto the cosmic plane of existence. This constitutes an impossible conversation across the barrier between the artist and the flowers, which is recorded in her paintings.

Kathie Halfin pays homage to the natural environment by exploring visual sensations, tactile touch, and texture, which is how plants adapt to the environment and ensure their reproduction. Like Hilma af Klint, who studied the inner personalities of the flowers and the atoms, Halfin explores the unique subjecthood of plants that are often overlooked and enlarges them into singularly composed visual statements. In her woven sculptural pieces, such as “Attuned Listener” (2025), the artist utilizes sustainable materials like sisal, flax, and hand-spun paper to depict a non-human biologic state of being. This particular work, for example, does not necessarily illustrate seaweed or a fish net in the literal sense, but establishes an abstract portrait of organic matter and the various relationships between them (as if they could replace the shapes and colors of a figurative painting). Her art takes inspiration not only from the tradition of weaving and basket-making, which were shared by women across the generations around the globe, but also her shamanic practice, which connects the artist to her spiritual roots that is found within Mother Nature.

Adrienne Lee’s abstract works, reminiscent of Abstract Expressionism and Color Field paintings, layer strata of colors and meanings that deconstruct and reinterpret a particular subject matter, such as dancheong and Assisi. (Dancheong is the Korean tradition of painting intricate, decorative patterns on wooden parts of important buildings, adapted from the Chinese practice of danqing.) To understand Lee’s paintings, one can imagine that the artist is trying to comprehend a place or a situation by moving swiftly through it, as if on a highway or a bullet train. This motion blur would be the sum of the subject matter, which is what Lee’s abstract paintings may be trying to capture. Lee’s painting simultaneously destroys and re-creates the subject matter through the language of abstraction, thereby achieving a communication over the horizon line between the artist and the others that she is trying to understand. This link dissolves the differences between the roles of the observing subject and the

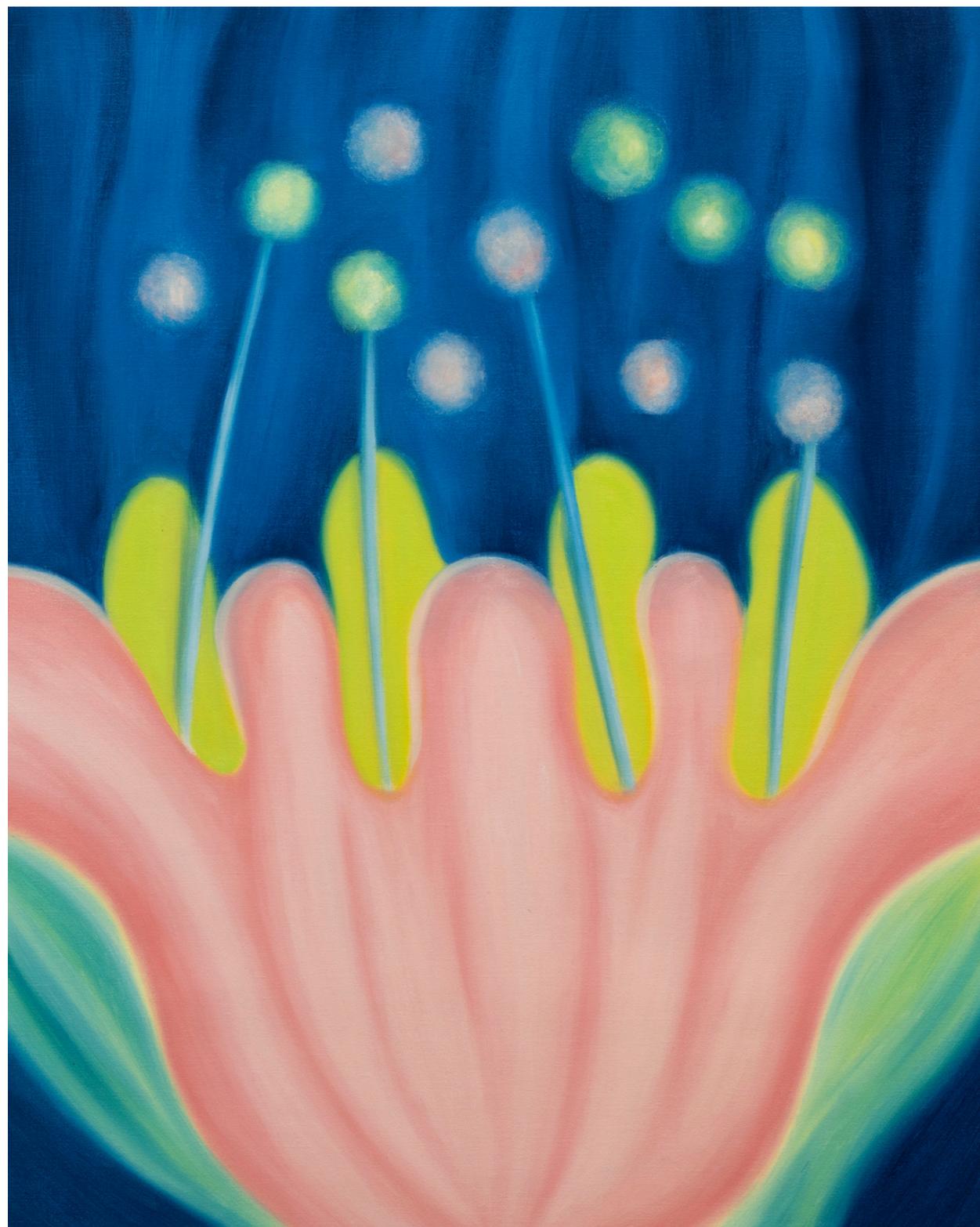


observed object, turning them into one and the same. Thus, while Lee does not necessarily focus on the themes of human versus non-human, or culture versus nature, she reprocesses, simulates, and reconstructs the subject matter through her language of abstraction. This is Lee's way of breaking through the abstract barrier between the subject and the non-subject other.

Through *The Horizon*, we transcend the self-centered tendency of subjecthood and arrive at the various modes of empathy and understanding. The artists shift our attention to the subjects that were often neglected and develop a particular abstract language that deconstructs and recreates the subject, both native to one's own culture and outside of it. Through mimesis, empathy, imagination, and the power of art, we cross over the horizon, to make it safely to the other side to express genuine love for those across and different from us. What is a human but a part of nature? What is art but a human inquiry into our own existence and the world around us?



Sara Bonache



Sara Bonache - "Cosmic Dance," 2023

Oil on linen

31.9 x 25.6 in. | 81 x 65 cm



Sara Bonache - "The Meeting," 2024

Oil on linen

24 x 18.1 in. | 61 x 46 cm



Sara Bonache - "Vessel," 2024

Oil on linen

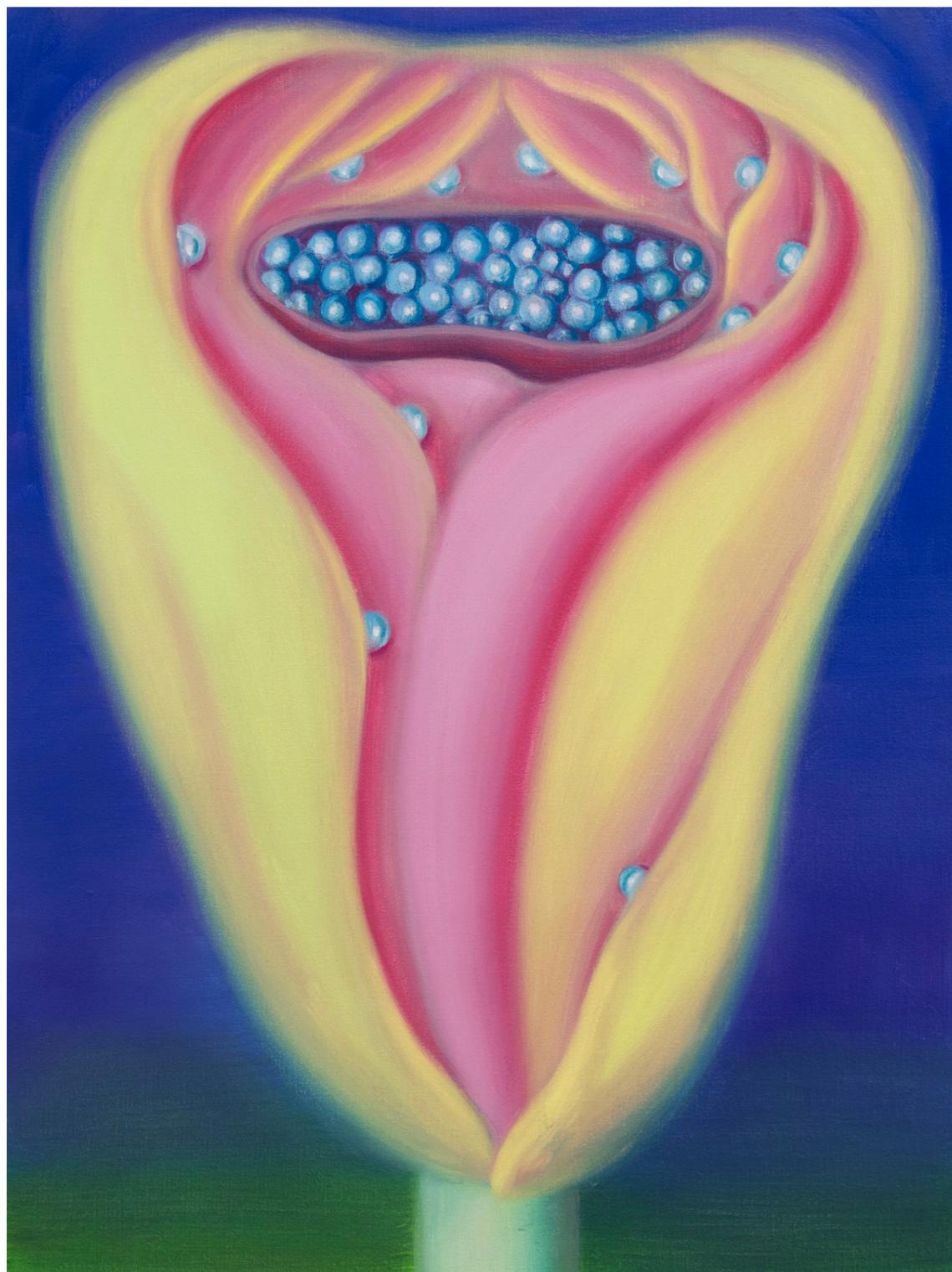
31.9 x 25.6 in. | 81 x 65 cm



Sara Bonache - "Flood," 2024

Oil on linen

47.2 x 35.4 in. | 120 x 90 cm



Sara Bonache - "Secret Tulip," 2024

Oil on linen

24 x 18.1 in. | 61 x 46 cm



Sara Bonache Rios

Sara Bonache Rios is a painter based in Barcelona, where she focuses on the intricate relationship between the human body and the natural world. Her work draws influence from modernist artists like Georgia O'Keeffe, characterized by soft tones and forms that navigate the delicate balance between the spiritual and the earthly.

Bonache's compositions often imbue plants and natural elements with a deep emotional intimacy, evoking calm and reflection. Through vivid colors and intricate details, she invites viewers to consider the complexity of their connection with the environment. Themes of sensuality and femininity are interwoven with depictions of flora and fauna, creating a subtle, evocative language that speaks to the viewer's senses.

Her body of work emanates an ethereal quality, laced with mystery and open to interpretation. In her paintings, Bonache engages in a nuanced exploration of the profound connections between humanity and the natural world, creating works that are both visually captivating and deeply introspective.



Kathie Halfin



Kathie Halfin - "As Above So Below," 2024

Hand span paper yarn, sisal rope, raffia, cotton

73 x 26 x 20 in. | 185.4 x 66 x 50.8 cm



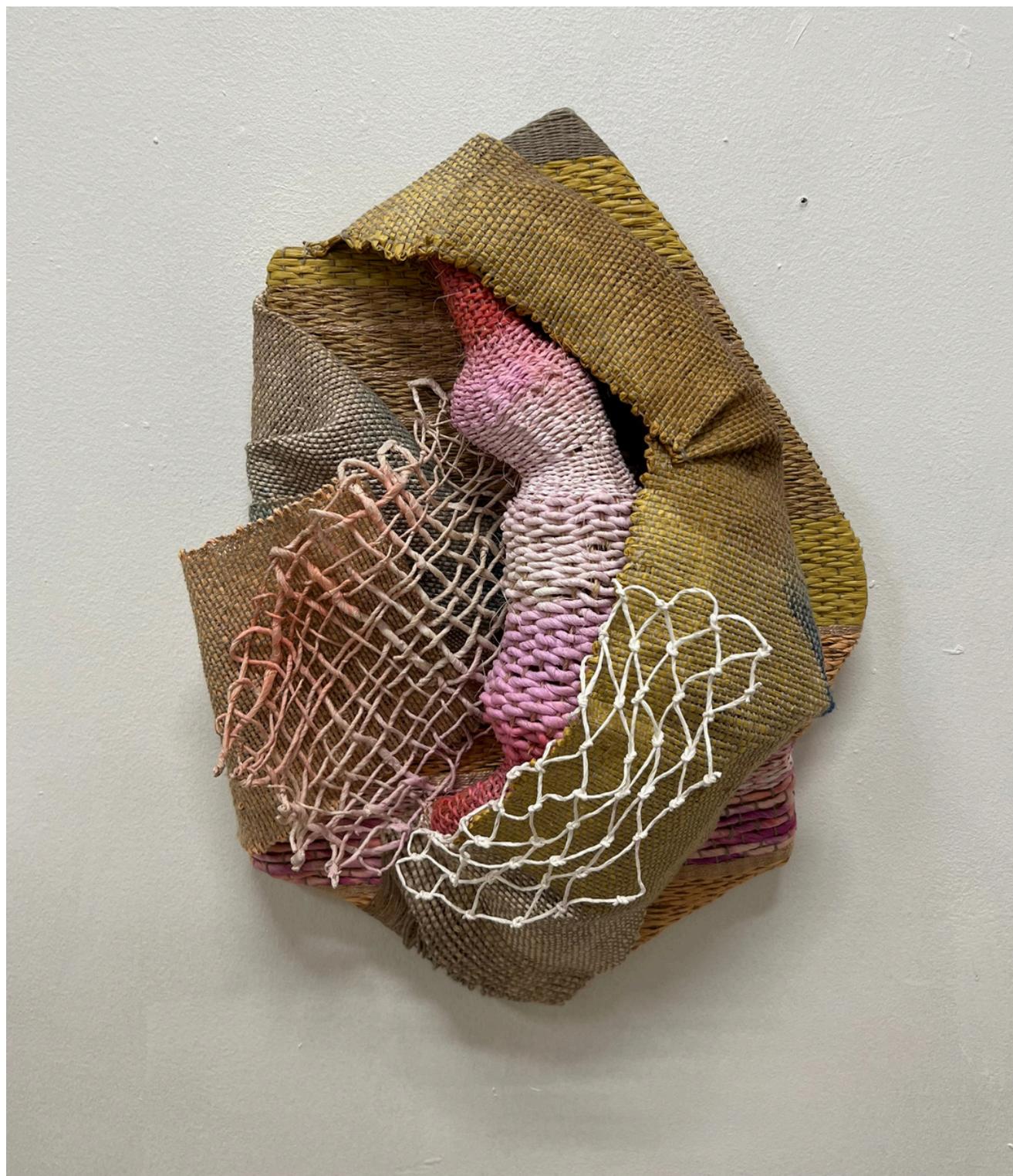
Kathie Halfin - "Despite the Gloom," 2023

Hand dyed paper yarn, sisal rope

40 x 40 x 3 in. | 101.6 x 101.6 x 7.62 cm



Kathie Halfin - "Emergence," 2022
sisal, cotton, hand dyed paper yarn
55 x 57 x 10 in. | 139.7 x 144.8 x 25.4 cm



Kathie Halfin - "From the Inside Out," 2023

sisal, cotton, hand dyed paper yarn

16 x 14 x 5 in. | 40.6 x 35.6 x 12.7 cm



Kathie Halfin - "Matured," 2024

Hand span paper, sisal rope, raffia thread

63 x 10 x 7 in. | 160 x 25.4 x 17.8 cm



Kathie Halfin

b.1981 Crimea, Ukraine

Kathie Halfin is a New York-based interdisciplinary artist who works in fiber media, installation, and performance art to explore themes of identity, connection to the natural world, and the need for both collective and personal healing. Drawing from her cultural experiences living in Ukraine, Israel, and New York, she integrates her traditional weaving knowledge with an ecofeminist perspective, fostering a dialogue between humans and nature. She earned her MFA with honors in Fine Arts from the School of Visual Arts in New York and a B.Des in Textile Design from Shenkar College in Israel.

Halfin's work engages with the sensory essence of plants and the role of touch and texture in reconnecting with the natural environment. She explores how plants adapt through sensing and touch, attracting attention through diverse colors and forms to ensure reproduction. Highlighting the sensuality of plants through abstract forms, Halfin enlarges subtle vegetal elements often overlooked, playing with their geometry and flexibility to express both the plants' characteristics and her own intuitive vision. Using sustainable materials like sisal, flax, and hand-spun paper, she creates woven sculptures inspired by her shamanic practice and the ancient art of weaving and basket-making. Her sculptural forms, reminiscent of plant shoots, flowers, and pods, reestablish a lost connection with plants. As Halfin hand-spins, she transforms processed paper into an organic form that symbolizes regeneration and healing.

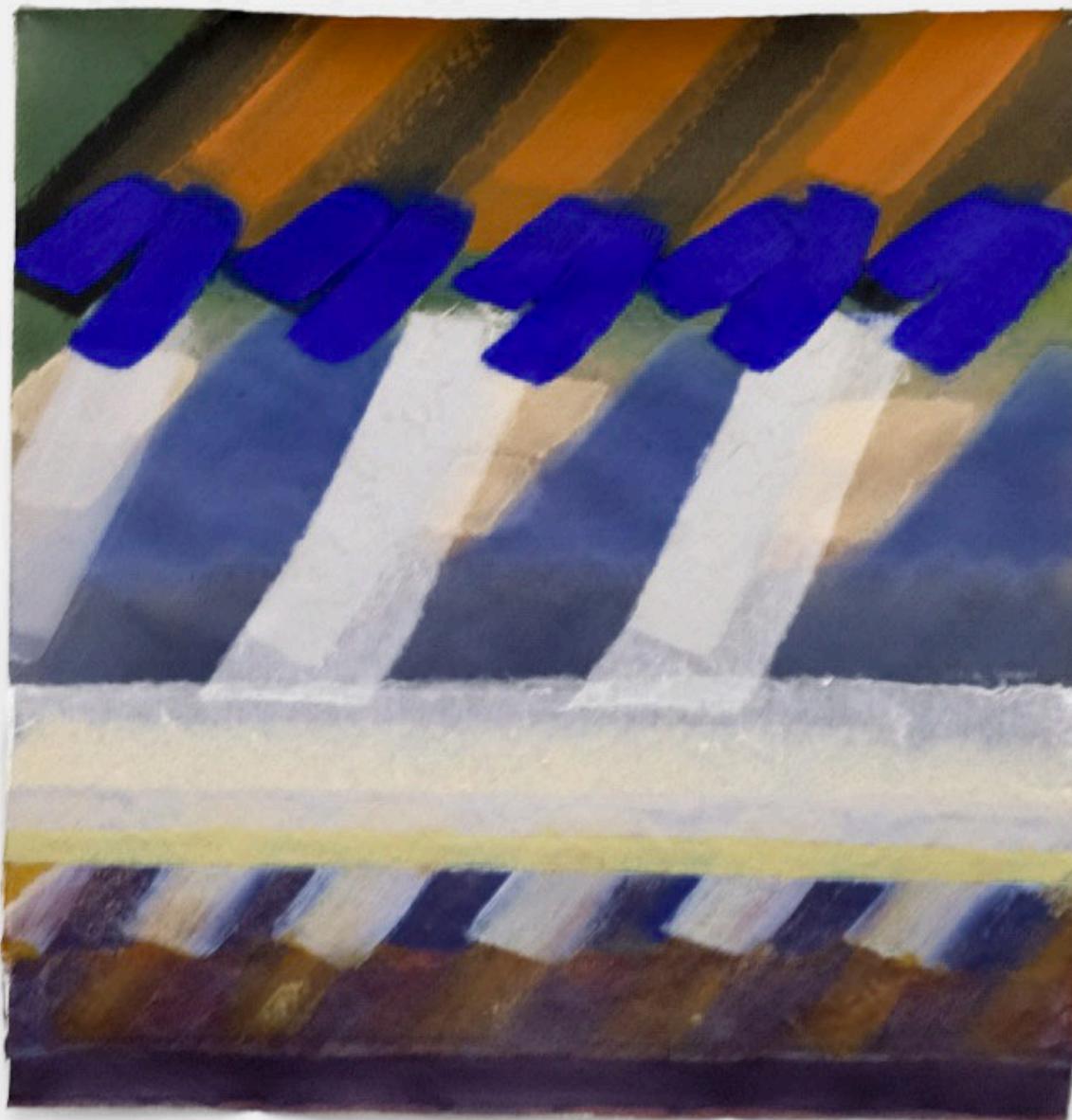
In addition to national and international exhibitions—including shows at the Bronx Museum AIM Biennial, AIR Gallery, Scandinavia House in NY, Munich's Halle 50 Gallery, and the Herzliya Museum in Israel—Halfin has received notable fellowships, such as the Bronx Museum of the Arts AIM Fellowship, the WWWoW Collaborative Weaving Fellowship in Germany, and the Vermont Studio Center Fellowship. Her residencies, including the SIM Residency and the Icelandic Textile Center in Iceland, have allowed her to develop a body of work that invites audiences into an intimate, intuitive understanding of nature's interwoven cycles and the profound connection we share with it.



Adrienne Lee



Adrienne Lee - "(Assisi) no. 4," 2025
acrylic and hanji on unprimed and unstretched canvas
49.25 x 38.25 in. | 125 x 97 cm



Adrienne Lee - "(Assisi) no. 9," 2025
acrylic and hanji on unprimed and unstretched canvas
27 x 26 in. | 68.5 x 66 cm



Adrienne Lee - "(Assisi) no. 10," 2025
acrylic and hanji on unprimed and unstretched canvas
27 x 26 in. | 68.5 x 66 cm



Adrienne Lee - "(Assisi) no. 12," 2025
acrylic and hanji on unprimed and unstretched canvas
41.25 x 39 in. | 104.7 x 99 cm



Adrienne Lee - "(Assisi) no. 16," 2025
acrylic and hanji on unprimed and unstretched canvas
41.25 x 38.5 in. | 104.75 x 97.8 cm



Adrienne Lee

B. 1998 Los Angeles, California.

Adrienne Lee is a Korean artist based in New York City, NY. Lee studied at Davidson College and received a Bachelor of Arts degree in Art and Neuroscience.

The squareness of her paintings is a reference to square coverslips used on microscopes in a neuroscience lab, which was integral to her degree in neuroscience. Her academic pursuit of memory studies followed her reflections on her upbringing. As the daughter of a diplomat, she moved countries every two to three years. Having lived in Singapore, Sudan, South Korea, Iran, Morocco, France, China, and in the U.S., Lee believes that what matters most is the “now” and “where.”

Lee is currently focused on two separate series of paintings in preparation for site-specific installations in Italy and South Korea. Her new paintings are of unprimed and unstretched, heavyweight cotton canvas layered with acrylic and Hanji paper (Korean traditional mulberry paper). Lee consciously sources the paper from a vendor in South Korea that works directly with the Korean regional Mulberry tree farmers. Each painting is an agency of Lee’s existence of Korean lineage and of a local to the present community. Lee’s paintings are steeped with colors that authentically mirror the identity of a specific place, as if to honor the act of being an authentic local across the countries in which she lived.

Her previous works in plasma-cut steel can be found at the Psychology Department of Davidson College and the National Institute of Neurological Disorders and Stroke – National Institutes of Health. Her work has been featured at the 32nd European College of Neuropsychopharmacology Congress, Copenhagen, Denmark; Organization for Human Brain Mapping Conference, Rome, Italy; Art of Neuroscience Competition, Amsterdam, Netherlands, International Art Exhibition, Assisi, Italy; and other national group exhibitions.



For more information, visit:

dmincubator.com

or contact us:

(212)-209-1572

daniela@dmincubator.com