

## **“Through the Prism” curated by Elaine Truong**

January 14, 2026

Galerie Georges-Philippe & Nathalie Vallois in New York is proud to present *Through the Prism*. This group exhibition explores the theme of light as a physical phenomenon, as well as a metaphor. As light enters a prism, it slows, bends, and fractures under tension, revealing a spectrum of color otherwise invisible. Emotions are a prism and a lens on the world, translating what we see into sensations and feelings that make up the human experience. With a similar effect in mind, the pieces in this exhibition invite the viewer to momentarily step back, relocate, and let their perception change. The works also advocate for challenging conventions and societal norms by reframing and redefining reality.

Covering painting, sculpture, and mixed media works, the exhibition is characterized by color, perspective, and meaning emerging through refraction. The artists command color, manipulate shapes, and construct figures emerging from their works. They employ the emblematic prism to achieve altered illusions and perspectives. "Through the Prism" encourages the viewer to experience how the process of transformation and life, like that of light, are shaped by the conditions through which they pass.

*Artists - Shirley Cao, Robert Cottingham, Eulàlia Grau, Charlotte Hailstone, Richard Jackson, Martin Kersels, Gabrielle Mar, Dana Nechmad*



Gabrielle Mar, *Ethereal Garden*, 2024, acrylic on canvas, 30 x 40 inches

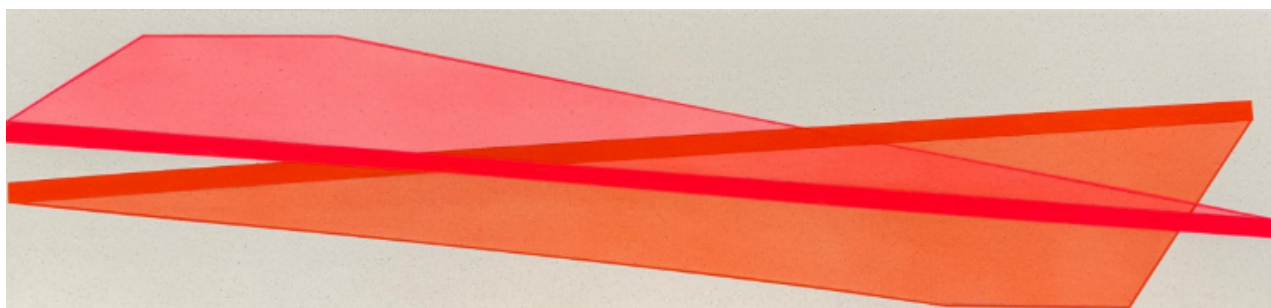
**Through the Prism** presents the work of eight international artists, each of whom uses light and color as an exploration of the human experience. Just as a prism slows, bends, and fractures white light to reveal a spectrum, this exhibition breaks the monolithic surface to reveal the tensions and emotions that lie beneath.

The exhibition kicks off with a critique of the external world, warping our preconceived expectations and defying the conventions of society. **Robert Cottingham** and **Eulàlia Grau** start by deconstructing the visual language of the street and state. Cottingham, a pioneer of Photorealism, encapsulates transient typography seen in American advertising, preserving it in a time capsule of colorful signage and retro icons, while Grau constructs collages to analyze and recontextualize the authoritarianism of the Franco dictatorship, feminist commentary, and societal criticism.



Robert Cottingham, *Warner Center for the Performing Arts*, 2017, Watercolor on paper 12 1/2 x 26 1/2 inches

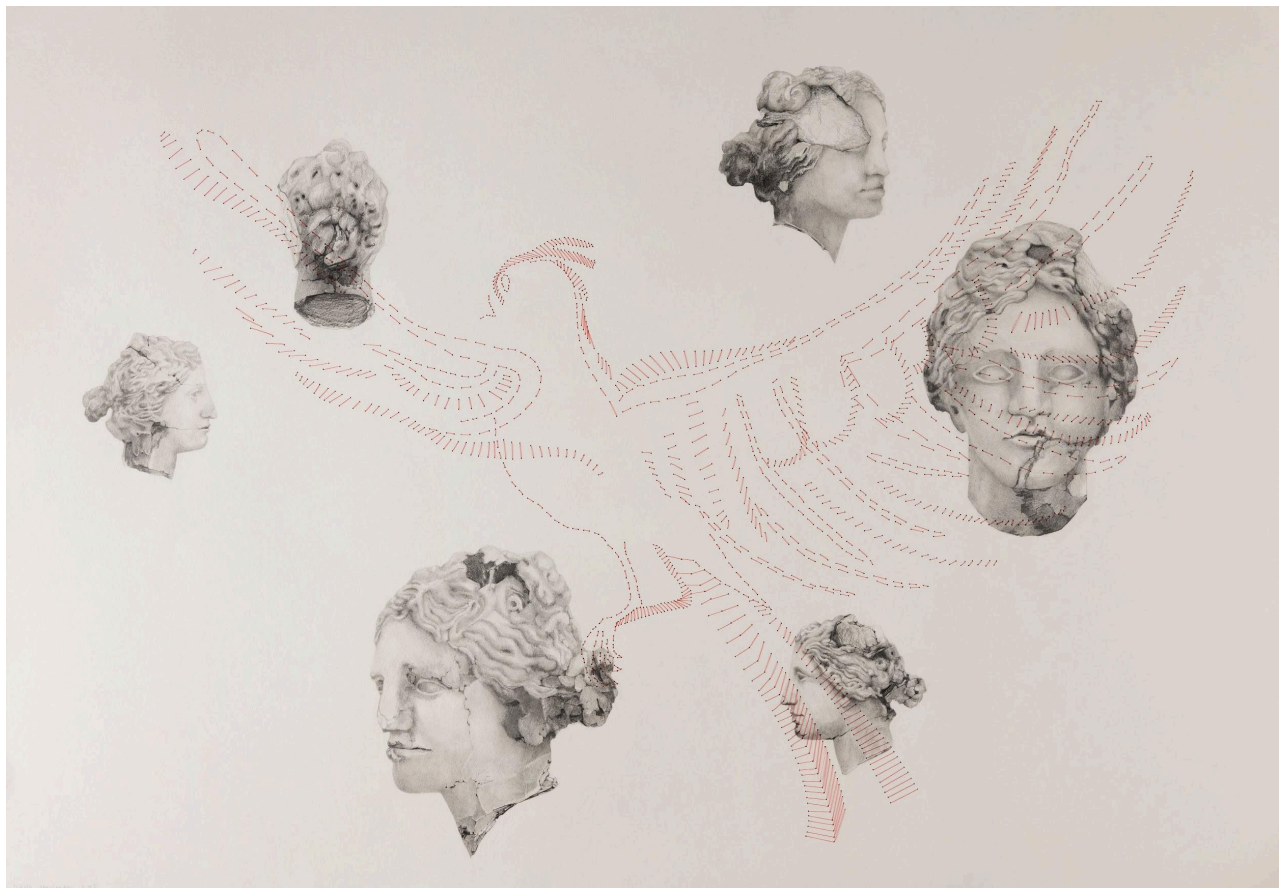
**Charlotte Hailstone** strips this structure down to pure optics, with her paintings of colorful geometric plexiglass as an optical illusion that blurs the boundary between 2D and 3D perspectives, and takes the viewer through the journey of passing through a prism. Here, the physical mechanics of light, space, and color interact to question reality. In contrast, **Gabrielle Mar** employs an expansive palette of color combined with traditional Chinese calligraphy brushstrokes to build an explosive composition and color that dances across the canvas.



Charlotte Hailstone, *TITLE TBD*, YEAR, MEDIUM 12 x 50 inches

Moving from the visual to the physical, the works force us to reconsider how we view the objects around us. **Richard Jackson** and **Martin Kersels** reject the role of conventional materials and traditional painting in favor of light installations and functional furniture sculptures. They are joined by Shirley Cao, who transforms rigid, manmade materials into fluid, dynamic forms with her glass sculptures, again widening our aperture of reality.

Finally, the lens shifts inward. If emotions are a prism, **Dana Nechmad** breaks down what we see into the feelings that comprise the human experience and explore the invisible realms of identity. Dana uses embroidery and drawing in her works to depict the emotional thresholds of femininity and gender relations.



*Dana Nechmad, Poetic Justice, YEAR, MEDIUM, 27.56 x 39.37 inches*

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