

ABRI MARS
presents

Gift

Michael Bühler-Rose
Kat Chamberlin
Joe Horner
Chavis Mármol
8 May–11 Jul 2026

Opening reception
8 May, 6–8pm

ABRI MARS is thrilled to present *Gift*, an exhibition featuring sculptural works by Michael Bühler-Rose, Kat Chamberlin, Joe Horner, and Chavis Mármol. Through diverse practices spanning sculpture, performance, rendering, and installation, the four artists investigate the act of giving as a complex site of social negotiation and spiritual ritual.

Drawing on principles of symbolic interactionism, *Gift* investigates meaning as a fluid negotiation between symbols that inform our shared reality and objects that serve as a vessel for intent, status, devotion, and beauty.

Opening Reception → 8 May 2026, 6pm–8pm
ABRI MARS | 53a Stanton Street New York

The exhibition will be accompanied by events to be announced online.
For further information and artwork inquiries, please contact info@abrimars.com.

ABOUT THE ARTISTS →

MICHAEL BÜHLER-ROSE (b 1980 New Brunswick, New Jersey, lives and works between New York and Mysore, India) reinterprets the 15th-century wood intarsia of the Gubbio Studiolo, creating composited trompe l'oeils through meticulously inlaid wood. His compositions of obtained and curated aspirational objects act as flattened portraits, exploring how collected materials reveal one's inner life or biography. Selected exhibitions include *Always Another Picture*, Stems, Brussels, Belgium (2025); *True Love Today / Today True Love*, Kendall Koppe, London, England (2025); *Focal Point*, Long Story Short, New York (2025); *Tinned*, Wasserman Projects, Detroit, Michigan (2025); *I Want Your Skull*, New Discretions, New York (2024); *Cuts You Up*, Andrew Rafacz, Chicago, Illinois (2023); *Love 2020*, Leroy Neiman Gallery, Columbia University, New York (2020); *Greetings From India*, Jimei x Arles, Jimei, China (2019); *Love 2018*, Neiman Gallery, Columbia University, New York (2018); *The Middle*, Johannes Vogt Gallery, New York (2017); *Forms of Devotions*, Lalit Kala Akademi, New Delhi, India (2015); *Seeing the Elephant*, Massachusetts College of Art and Design, Boston, Massachusetts (2015); *I'll Worship You, You'll Worship Me*, Everson Museum, Syracuse, New York (2014); *Person, Place or Thing*, 68 Projects, Berlin, Germany (2014); *The Botanica*, Invisible-Exports, New York (2014); *The Botanica*, Nature Morte, Berlin, Germany (2013); *Interrogating Conventions*, Nature Morte, New Delhi, India (2012); *Of Blind Men and Elephants*, The Empty Quarter, Dubai, UAE (2011); *Traveling Scholars*, Museum of Fine Arts, Boston, Massachusetts (2010); *Constructing the Exotic*, Crisp-Ellert Art Museum, St. Augustine, Florida (2009). *Neti, Neti*, Bose Pacia, New York (2008); *The Indian Enigma*, Indira Gandhi National Centre for the Arts, New Delhi, India (2006); *Suburban Archeology*, Museum of Fine Arts, Boston, Massachusetts (2005). Selected collections include The Ford Foundation, New York; Harvard Fogg Museum, Cambridge, Massachusetts; The Bunker Artspace, Miami, Florida; Light Work, Syracuse, New York; Museum of Art and Photography, Bangalore, India; Sammlung Goetz, Munich, Germany; SK Stiftung Kultur: Die Photographische Sammlung, Cologne, Germany. Bühler-Rose holds a BFA from the School of the Museum of Fine Arts, Boston, Massachusetts and an MFA from the University of Florida, Gainesville, Florida.

KAT CHAMBERLIN (b 1981, Amsterdam, Netherlands, lives and works between Brooklyn and Hillsdale, New York) explores personal narrative in which she is both subject and material in her practice, examining her own mental agency within the immaterial systems that continuously shape perception. Her deep investment in physical processes such as woodworking, welding, drawing, sculpting, and glasswork move between physical and digital authorship, using each to expose the distortions and gaps in the other. Selected exhibitions include *Relics*, Show & Tell, Brooklyn, New York (2026); *Banshees I & Banshees II*, Asya Geisberg, New York (2025); *Tulip Mania*, Parent Company, New York (2024); *Girls+Eggs*, James Madison University, Harrisburg, Virginia (2024); *Hopscotch*, Field of Play, Brooklyn, New York (2023); *Drawings by Sculptors*, Helena Anrather, New York (2023); *Draw*, Galerija Umjetnina, Split, Croatia (2022); *Dieu Donne*, Hesse Flatow East, Hamptons, New York (2021); *Under Construction: Transactions*, BEVERLY'S, New York (2021); *Reorientation*, ATP Gallery, New York (2021); *A Little Less Conversation, A Little More Conversation*, Pad Gallery, New York (2019); *Here in Spirit*, Wick Gallery, Brooklyn, New York (2019); *GIFC*, The Hole, New York (2019); *Night Speech*, College of Staten Island Art Gallery, New York (2016); *Vox Populi, VOX XI*, Material Studies, Philadelphia, Pennsylvania (2015); *Without You I'm Nothing*, Museum of Contemporary Art, Chicago, Illinois (2011); *Into the Uncanny Valley*, Gana Art Gallery, New York (2010); *Here/Not There*, Museum of Contemporary Art, Chicago, Illinois (2009). Residencies include Interlude, Hudson, New York; Parts & Labor, San

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Antonio, Texas; NARS Foundation, New York. Chamberlin holds an MFA in Performance Art from The School of the Art Institute of Chicago and a BFA in Painting from the University of California, Santa Barbara.

JOE HORNER (b 1993 Moscow, Idaho, lives and works in Tucson, Arizona) reimagines American folklore through the use of raw materials to create atmospheric sculptures and environments that turn everyday objects into powerful symbols of faith, life, and death. Selected exhibitions include *Dry Bones*, Works of Art & Research, Detroit, Michigan (2025); *Sea of Glass*, NOON Projecs, Los Angeles (2024); *Bad Signs*, Acre, Salt Lake City, Utah (2024); *Oh Lord*, Xhibition, Detroit, Michigan (2023); *Real Life*, MIZAJI, Portland, Oregon (2022). Horner holds a BFA from Brigham Young University, Rexburg, Idaho.

CHAVIS MÁRMOL (b 1982, Hidalgo, Mexico, lives and works in Mexico City) centers his practice of contemporary sculpture as a critical, symbolic, and political device, often using humor and sharp political critique to recontextualize icons from pop culture, collective memory, and Latin American visual history. Selected exhibitions include *Bar Fantasma*, Guadalajara 90210, Guadalajara, Jalisco (2024); *Techne*, JO-HS, New York (2024); *Neotameme*, Juan March Foundation Museum, Palma de Mallorca, Spain (2023); *The Dark Side of Desire*, Nasal Gallery, Mexico City (2023); *Dog Doesn't Eat Dog*, Panteón Gallery, Mexico City (2023); *Artisan*, Museum of Popular Art, Mexico City (2023); *The Cavern*, Lanao Gallery, Mexico City (2023); *Museums in Common*, Jumex Museum, Mexico City (2022); *Sharpening Knives*, Guadalajara 90210 Gallery, Mexico City (2022); *The Year of the Bug*, Guadalajara 90210 Gallery, Mexico City (2021); *100 Sculptures*, Anonymous Gallery, New York (2021); *The End of an Era*, Casa Wabi, Mexico City (2020); *Salón Acme Bodega*, Salón ACME, Mexico City (2019); *Un Nuevo Y Viejo Mundo*, Centro Cultural Gabriel García Márquez, Bogotá, Colombia (2018); *Ephemeral*, Franqueza Gallery, (2017); *Bienal De Arte Universitario UNAM*, MUCA UNAM, Mexico City (2016); *Two Lines, One Point*, Franqueza Gallery (2015); *Colusión*, Galería Metropolitana, Santiago de Chile, Chile (2014). Selected residenceis include Casa Wabi, Oaxaca, Mexico and Cobertizo, Jilotepec, Mexico. Mármol holds a degree in Visual Arts from the Instituto de Artes de la Universidad Autónoma del Estado de Hidalgo (UAEH) and a Master's in Visual Arts from the Universidad Nacional Autónoma de México (UNAM) in Mexico City.

ABOUT ABRI MARS → Since opening in September 2024, ABRI MARS has promoted early-career and underrecognized artists whose practices are informed by international and polycultural backgrounds. Emphasizing conceptually rigorous and deeply intimate disciplines, these perspectives are centered through diverse programming. Located in New York's Lower East Side, the gallery's intimate space allows for focused exhibitions, cultivating community, cross-cultural exchange, and engagements promoting a somatic presence.

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