

The Intuitionist

Curated by Charles Moore

ABOUT THE ARTISTS

In an exploration of identity, **Natia Lemay** (b. 1985; Toronto, Ontario, Canada) paints figures situated in domestic spaces with strokes of black paint that alternately disappear into and shine forth from their entirely black backgrounds. Lemay sees black not just as a color, but also as a condition: that of being at once hyper-visible and invisible. This condition allows for a dual legibility of the artist's paintings: as external conditions shift, such as lighting or proximity of the viewer, the work metamorphizes, oscillating between representational portraits and minimal studies in black.

Natia Lemay has exhibited widely throughout North America, including at Green Hall Gallery, Yale School of Art, New Haven, CT; Mayten's Gallery, Toronto, Canada; and Artscape, Toronto, Canada, among others. The artist was selected for the 2022 Royal Drawing School Residency in Dumfries, Scotland and was the recipient of the 2020 Christopher Pratt & Mary West Pratt Bursary and 2020 OCAD University Diversity and Equity Excellence Award, among others. She received her BFA from Ontario College of Art & Design University in 2021 and her MFA from Yale School of Art in 2023.

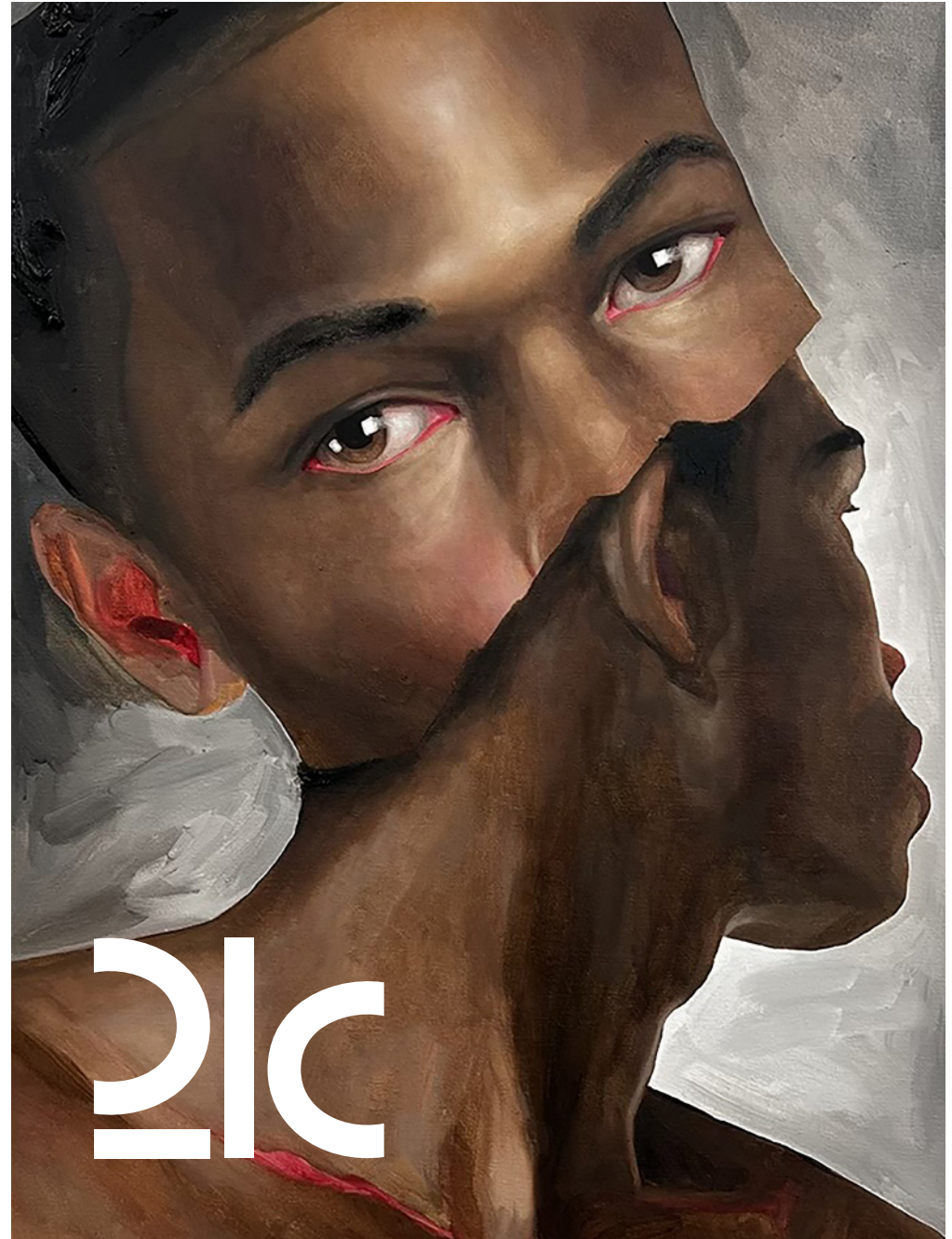
Xavier Daniels remained in specialized schools for art throughout his primary and secondary education, received multiple college scholarships for artistic studies, and attended Rhode Island School of Design (RISD). His desire for a liberal arts education and culture led him to transfer to Morehouse College in Atlanta. After graduating with a Bachelors in Art from Morehouse, Daniels became a firefighter, but he continued to create, painting commissioned art. He received a Masters from Savannah College of Art and Design (SCAD). Eventually, he left firefighting upon deciding to fully dedicate himself to his art practice and his teaching career at Atlanta Technical College.

Daniels' paintings are influenced by his experiences with brotherhood at both Morehouse and as a firefighter. He paints black male figures to create dialogue concerning issues like black men face. According to Daniels, the conversations happening in popular culture about black males leave them invisible in discussions about themselves. The portraits of black men Daniels creates are large in an effort to symbolically assert black male presence into those conversations. His work has been shown around the world through Almine Rech and Richard Beavers Gallery. Xavier lives and works in Atlanta, Georgia.

ABOUT CURATOR CHARLES MOORE

Charles Moore is an art historian, writer, and curator based in New York and the author of the book *The Black Market: A Guide to Art Collecting and The Brilliance of the Color Black* through the eyes of art collectors. As a curator, his exhibitions tackle subjects of social justice, color theory, and abstract expressionism. He is currently a doctoral student at Columbia University Teachers College, researching the life and career of abstract painter Ed Clark. He is the winner of Harvard University's Titus & Venus Legacy award, the recipient of the Artis curatorial residency, a 2022 Tracksmith artist fellow, and a participant in numerous writing residencies. His books have been translated into over 10 languages.

Cover: **Xavier Daniels**
In Lieu of Imperfection, 2025. Oil on canvas.



Our inner realms defy boundaries. In their emotional, spatial, and spiritual states, the dichotomies of our lived experiences dissolve and disintegrate as our identities become confronted with expectation. In this joint exhibition, Natia Lemay and Xavier Daniels turn inward, then outward, tracing the soft ruptures between the seen and the intuited. Rather than presenting identity as something static or easily understood, both artists engage with their practice of painting in a way that prompts a sustained inquiry into how the self is shaped by inherited structures, cultural perception, and the nonlinear nature of memory.

Lemay's canvases unfold like quiet disruptions, loosening the edges of domestic space. Familiar household environments give way to unexpected elements: wild growth underfoot, rising waters indoors, and thresholds crossed by creatures more commonly found outside than in. These works are not simply surreal; they question why we have learned to compartmentalize experience at all. Here, the home is less a refuge than a layered site of personal and generational reckoning. Dismantling assumptions around the feminine-coded domestic sphere, she reveals it instead as a stage upon which trauma, myth, and intuition play out by breaking down its relationship to the nature found beyond our walls. Her figures do not announce themselves; they drift, duplicate, or emerge mid-transition, suggesting interior lives shaped by what is both present and long obscured. In this liminal terrain, the domestic is no longer a site of order but a container for the unresolved. This is a place where the earth speaks back, not in metaphor, but in insistence.

In contrast, yet in conversation, Daniels in turn engages the politics of looking and being looked at, what it means to exist under the weight of imposed narratives, and how to move beyond them. While earlier works might have met the viewer's gaze directly, these new pieces signal a shift, a turning inward, a sideways glance, a movement toward self-possessed embodiment. They are not avoiding the viewer; they are refusing to perform. What emerges is a visual language of interiority, one that resists spectacle in favor of psychological presence. His figures hold complexity: a profile radiating quiet power, a composite form capturing a life in transition, the body not as endpoint but as vessel. Through

nuanced use of color and posture, Daniels constructs portraits that hold multitudes: confidence laced with vulnerability, visibility entwined with detachment. The figures may appear confident and composed, but subtle cues, such as the direction of an eye or the tension in a mouth, speak to an emotional range often denied in depictions of Black masculinity. The Black male figure, so often misread, becomes here a symbol of wholeness, contradiction, and choice.

What binds the practices of these two artists is a commitment to complexity over clarity and sensation over-simplification. Together, Lemay and Daniels offer not a mirror, but a membrane. These are not declarative works; they are atmospheric, elemental. Instead, they ask viewers to sit in the space of not-knowing, to attune themselves to what exists beneath the surface. Whether through the slow intrusion of nature into domestic space or the redirection of the gaze away from confrontation, each artist proposes an undoing of binaries, of societal scripts, of the clean borders between the seen and the felt. These works do not explain; they invite, and they interrupt. Unfolding before us, we watch a slow return to what has always existed beneath the surface, waiting.



Natia Lemay
In the Space Between, 2025. Oil on canvas.