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Hand Upon the Land

June 13 – August 1, 2026

Opening Reception: Saturday, June 13, 6–8pm

RULE Gallery, 204 E. San Antonio St, Marfa, TX | Open Wednesday – Saturday, 11 am – 5 pm

RULE Gallery is pleased to present *Hand Upon the Land*, a group exhibition bringing together works by Nathan Abels, Evan Anderman, Joseph Coniff, Jason DeMarte, Amy Hoagland, Martha Hughes, Eun Mi Lam, and Liz Potter. The exhibition will be on view from June 13 through August 1, 2026, with an opening reception on Saturday, June 13, from 6–8pm.

Hand Upon the Land considers landscape not as a distant view but as something shaped by cultivation, memory, and patterns of use. Across painting, photography, and sculpture, the exhibition looks at how human presence becomes visible in relation to land.

The works in the exhibition move between observation and intervention. Evan Anderman's aerial photographs, made in the American West from his own small aircraft and informed by his training as a geologist, shift the landscape outside the scale of ordinary perception. Agriculture, industry, and development register as pattern and evidence. The works move between abstraction and documentation, making visible the ways land use takes form.

Amy Hoagland and Joseph Coniff each use scanning as a form of translation. Hoagland's sculpture suspends a found rock within a welded-wire structure, using triangular geometry to connect geologic matter, human-made systems, and digital space. Coniff layers geometric planes of solid color over botanical images scanned from vintage flower and plant books. Through scanning and enlargement, the dot gain softens and shifts. The result is neither pure abstraction nor straightforward representation, but a record of nature as it passes through memory.

Other works turn toward cultivated and remembered land. Martha Hughes' paintings render gardens through dense, repeated brushstrokes, building each image through accumulated acts of attention. Eun Mi Lam's *A Dream of Rice Fields and Peaches* brings the rice fields of Jeonju, Korea into a luminous field of agave, chrysanthemums, peaches, and resting animals. Informed by her experience moving between Korea and the United States, Lam's layered washes and atmospheric imagery hold landscape as a site of memory, stillness, and emotional suspension.

Liz Potter's reliquary brings ritual and preservation into the exhibition. Her work treats land not only as subject but as something gathered, protected, and upheld. Within the exhibition, the reliquary expands the idea of cultivation beyond the garden and into acts of keeping, honoring, and material care.

The exhibition also considers nature as something staged, consumed, and projected into uncertain futures. Jason DeMarte builds surreal landscapes with the polished precision and seduction of product photography, bringing natural and artificial elements into uneasy relation. His work reflects a consumer culture drawn toward excess and disposability, often at odds with the natural world. Nathan Abels' drawings pair rural terrain with machines that feel both contemporary and already obsolete. Recognizable yet strangely displaced, the works suggest progress as a recurring story, one that returns through technology, myth, and the landscapes we continue to alter.

Across the exhibition, landscape is not treated as backdrop or passive subject. It is a record of contact. The works gathered here consider how land is shaped by attention and desire, by systems of use and acts of care, and by the responsibilities carried in that exchange.

About the gallery:

Founded in Denver in 1991, RULE Gallery represents contemporary artists and select estates with a focus on long-term artist relationships and rigorous exhibition programming. Operating between Marfa, Texas, and Denver, Colorado, RULE presents rotating exhibitions in Marfa, an expansive viewing room in Denver, and site-intentional satellite projects across the region.