About the cover art  
Aliza Nisenbaum has been internationally recognized for her individual and group portraits that adroitly capture the complexity and intimacy of people’s lives. Inspired by feminist portrait painters Alice Neel and Sylvia Sleigh, French intimist painters Édouard Vuillard and Pierre Bonnard, and the Mexican mural movement, Nisenbaum’s painting practice is a political act as well as a mode of hospitality, an enduring and ongoing process of getting to know her sitters and vice versa. Nisenbaum’s portraits are also a way of being engaged and present, for both the artist and her subjects, but also for the viewer. In contrast to many of Nisenbaum’s portraits set in domestic settings, Ximena and Randy (2018) is set in a bar or dance hall. Positioned against a vibrant red background of salsa dancers swirling in action, a man at the center of the painting wearing a black-and-white headband is seen comforting a woman sitting at the bar, his arm wrapped around her shoulder. The gaze of the woman seems pensive, while the man seems to be staring into the distance. While there are clues as to the ethnicity and relationship of the pair and intimations of what we might be witnessing, Ximena and Randy could be approached too as a testimony to the inexorability of time and the vulnerability of human relationships.

Born and raised in Mexico, Aliza Nisenbaum currently resides and works in New York City. Her paintings have been exhibited internationally, including at the Minneapolis Institute of Art, 2017 Whitney Biennial, and Tate Liverpool. Most recently, her large-scale public painting London Underground: Brixton Station and Victoria Line Staff, part of Art on the Underground, was unveiled at the entrance of the Brixton Underground station in London. For more information about Nisenbaum, please see www.antonkerngallery.com/artists/aliza_nisenbaum.


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