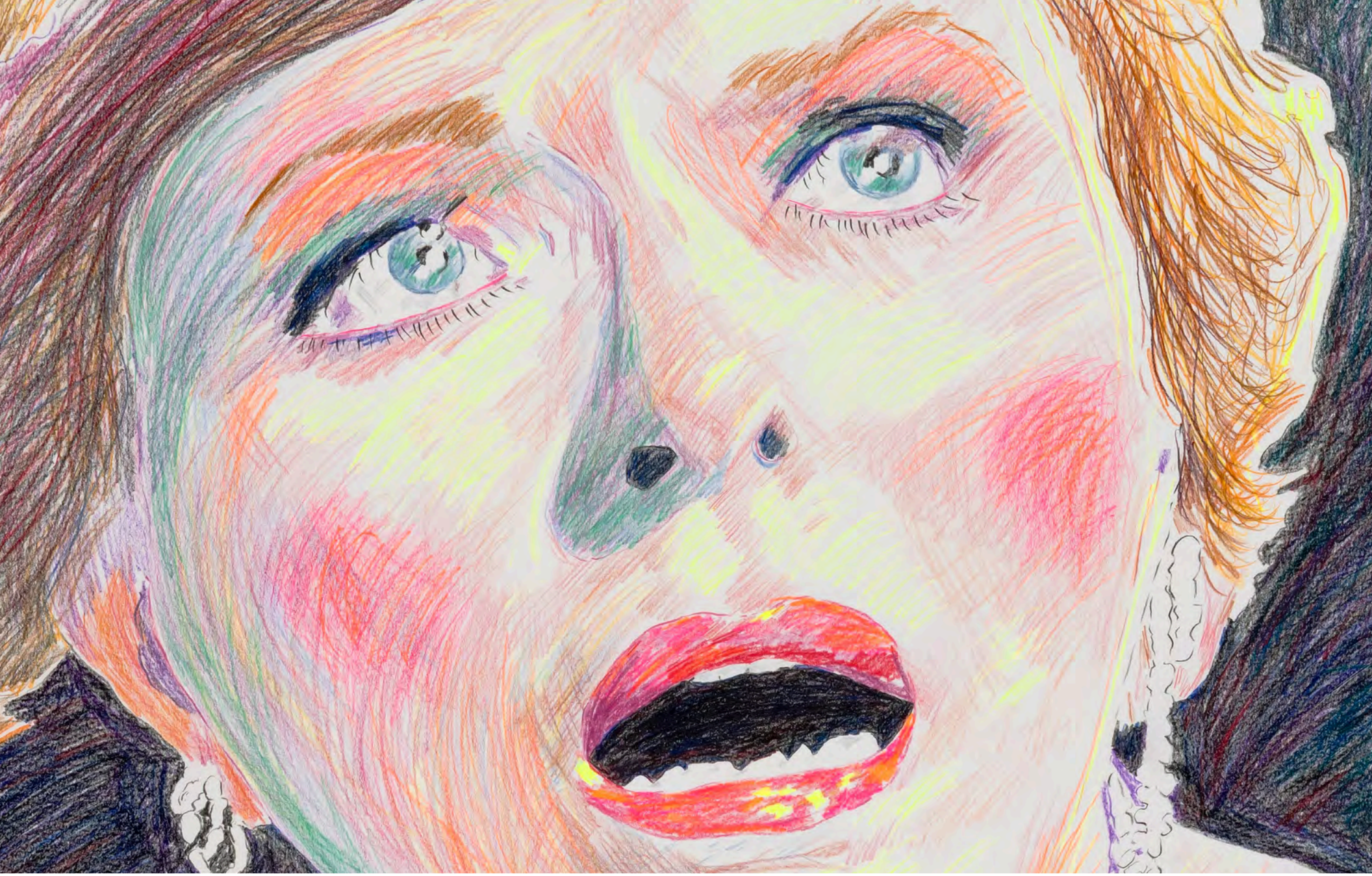


NADA Miami 2026

December 1-5, 2026

DIANE
ROSENSTEIN
GALLERY

NADA Miami 2026

December 1–5, 2026

DIANE
ROSENSTEIN
GALLERY

Booth D9

Location:
Ice Palace Studios
1400 North Miami Avenue
Miami, FL 33136

Dates & Times:
VIP Preview (by Invitation):
Tuesday, December 1, 10am–4pm

Open to the Public:
Tuesday, December 1, 4pm–7pm
Wednesday, December 2, 11am–7pm
Thursday, December 3, 11am–7pm
Friday, December 4, 11am–7pm
Saturday, December 5, 11am–6pm

Diane Rosenstein Gallery
1504 N Gardner Street
Los Angeles, CA 90046
sales@dianerosenstein.com



JOHN BROOKS

(USA, b. 1978)

John Brooks is an artist, poet, curator and writer based in Los Angeles. Brooks's expressionistic drawings and paintings often depict his friends, as well as figures and sites sourced from historic and found photographs. He combines images "to create what I think of as the hint of a new narrative."

Brooks earned his B.A. from College of Charleston in South Carolina (2000). Recent solo exhibitions include *Islands Are Not Forever*, Alice F. and Harris K. Weston Gallery, Cincinnati, OH (2026), *if the Lovers are Losers*, North Carolina Museum of Art, Winston-Salem, NC (2024); as well as MARCH, NYC (2024); Moremen Gallery, Louisville, KY (2023); and Luis De Jesus Los Angeles (2022). His work was included in group exhibitions at the Speed Museum, Louisville, KY (2025); Diane Rosenstein Gallery, Los Angeles (2025); The Box LA (2025); Michael Warren Contemporary, Denver (2025); Anat Ebgi, UTA Artist Space, and Noon Projects, in Los Angeles (2024-2025), ES49, in Vienna, AUS (2024); Shapin Nicolas Art Project, Louisville, and Bolivar Art Gallery at University of Kentucky, Lexington (2024).

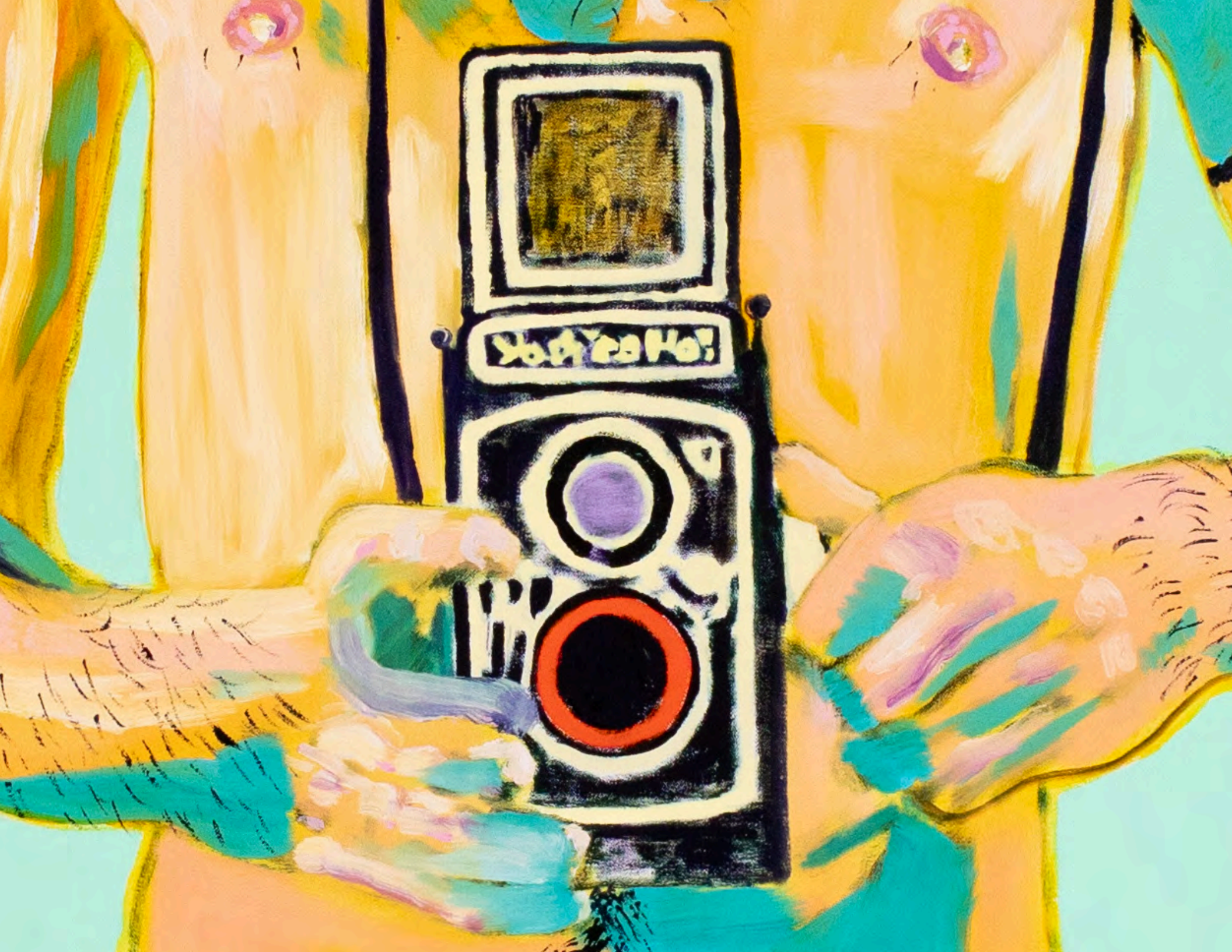
Paintings and drawings are in the permanent collection of the Speed Art Museum, Louisville, KY; Grinnell College Museum of Art, lA; 21C Museum Hotels; The Green Family Art Foundation, Dallas, TX; and The Bunker Artspace, West Palm Beach, FL. His poems have been published in The Cortland Review, Appalachian Review, Pilot Press, Good River Review, Assaracus, East by Northeast, Lit Angels, and Plainsongs. In 2025, he launched Other Swans, a digital journal featuring interviews with creatives.

John Brooks lives and works in Los Angeles.

John Brooks

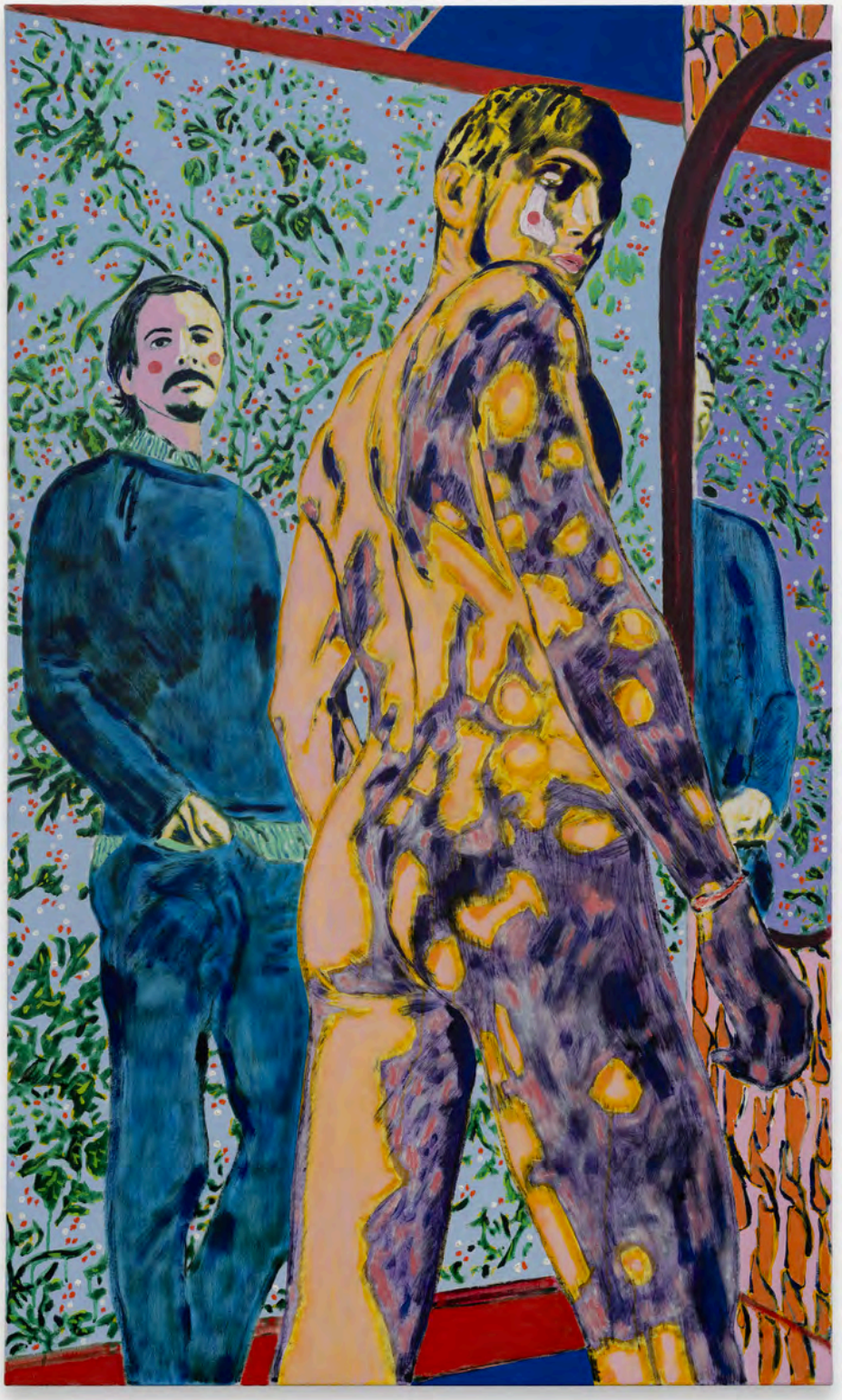
I've Turned All My Sorrow Into Glass, 2024
Oil on canvas
72 x 36 inches // 182.9 x 91.4 cm
(JBR169)





John Brooks

These Are the Clouds of Michelangelo, 2024
Oil on canvas
60 x 36 inches // 152.4 x 91.4 cm
(JBR112)





John Brooks

Lovers And Other Killers No. 4, 2025
Colored pencil on paper
50 x 38 ½ inches // 127 x 97.8 cm
(JBR181)

*Artwork sold framed





John Brooks

Lovers and Other Killers No. 18, 2026
Colored pencil on paper
50 x 38 ½ inches // 127 x 97.8 cm
(JBR209)

*Artwork sold framed





KENWYN CRICHLOW

(Trinidad and Tobago, b. 1951)

Kenwyn Crichlow is a painter, arts leader, and educator with a studio practice in Curepe, near Port of Spain, Trinidad. His abstract paintings revel in multiple layers and episodes, clearly influenced by Trinidad's topographic and cultural landscape. Resisting representational imagery, his work is both modernist and poetic.

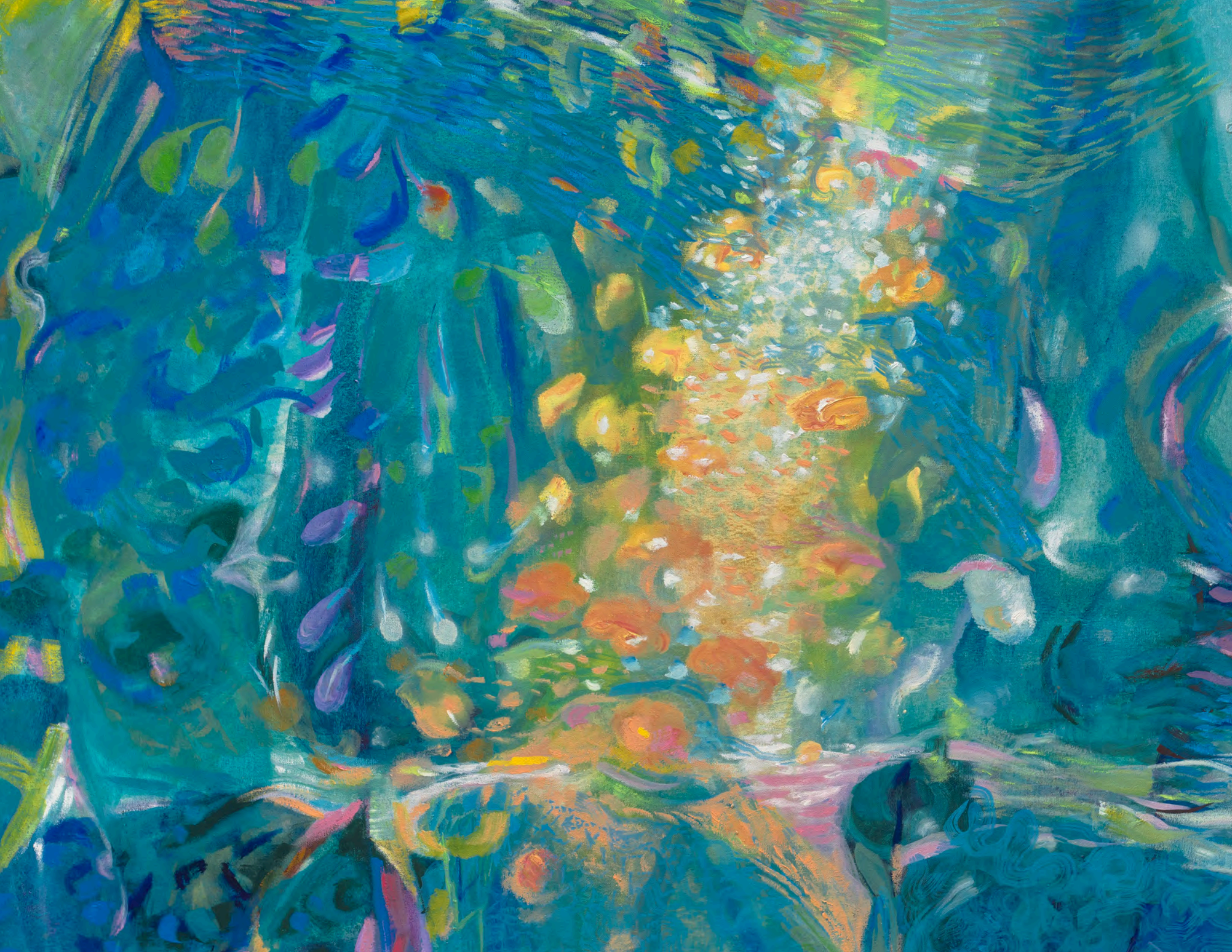
A solo survey, *Incandescence*, at Diane Rosenstein Gallery, was accompanied by a retrospective catalogue in 2023. Recently, Crichlow's abstract landscapes were included in *Infinite Regress: Mystical Abstraction from the Permanent Collection*, curated by Kevin Moore, at The Kemper Museum of Art, Kansas City (2024), and *Keeping Time*, curated by Ekow Eshun and Karon Hepburn, at Gallery 1957, Accra, Ghana (2024). Selected exhibitions include *First Caribbean Biennial,* Museum of Modern Art, Santo Domingo, Dominican Republic (1992); *Caribbean Art Now,* Commonwealth Institute, London, UK (1986); *Caribbean Artists Today*, Drexel University, Philadelphia, PA (1990); *Caribbean Visions: Contemporary Painting and Sculpture*, curated by Samella Lewis, Center for the Fine Arts, Miami, FL (1995-97); and *Season of Renewal, 50th Anniversary Exhibition*, The Museum of the West Indies, Kingston, Jamaica (2012).

Ken Crichlow was Board Chair of the National Museum and Art Gallery, TT (2019-2025), and founding coordinator of the Visual Arts Program at the University of the West Indies, St. Augustine, TT (1968-2016). Crichlow's writing, lectures, and work as a juror of both fine art and carnival have had significant impact on the arts in the Caribbean. In 2024, he received the Hummingbird Medal Gold, a National Award presented by the President of Trinidad and Tobago for his service in the arts.



Kenwyn Crichlow

Still in love, 2023
Oil and gold leaf on canvas
54 x 72 inches
137.2 x 182.9 cm
(KCR108)





Kenwyn Crichlow

Bright Night: Luminescence Over Everything, 2026
Oil and gold leaf on canvas
48 x 52 inches // 121.9 x 132.1 cm
(KCR133)





Kenwyn Crichlow

Glory: is not a given. It is a discovery, 2026
Oil and gold leaf on canvas
50 x 50 inches // 127 x 127 cm
(KCR132)



Kenwyn Crichlow

No Shadows: an insider's guide, 2026
Oil and gold leaf on canvas
40 x 40 inches // 101.6 x 101.6 cm
(KCR135)



TERRAN LAST GUN

(USA, b. 1989)

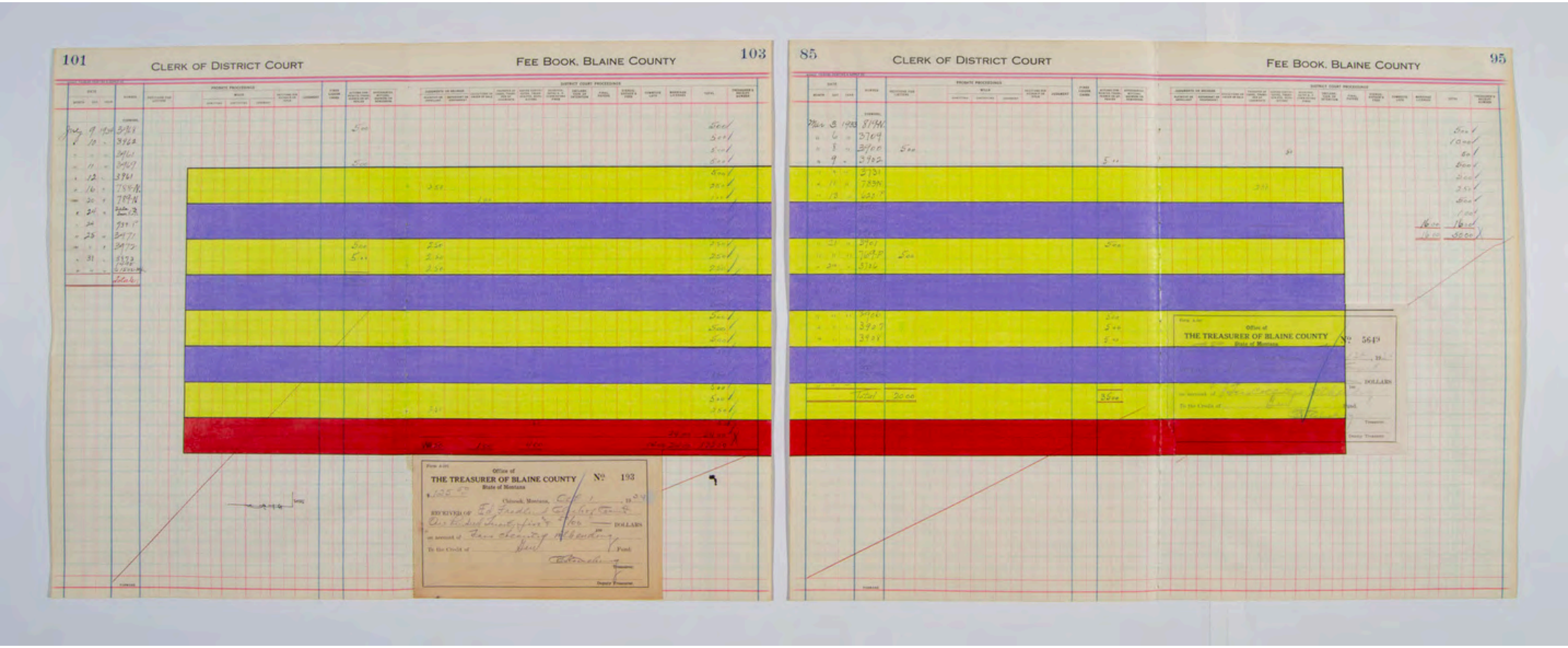
Terran Last Gun, Saakwaynaamah'kaa (Last Gun) is an enrolled citizen of the Piikani Nation (Blackfeet) of Montana and a visual artist based in Santa Fe, New Mexico. The Piikani are one of four nations of the Blackfoot Confederacy, collectively called the Niitsitapi (Real People). Born and raised on the Blackfeet Reservation, Last Gun works across media to explore color, form, and abstraction, drawing on land, cosmos, and cultural narrative to push the boundaries of Piikani modernism.

Last Gun received his BFA and AFA from the Institute of American Indian Arts in Santa Fe (2016). He is a recipient of the Louis Comfort Tiffany Foundation 2024 Biennial Award, and was an artist-in-residence at Anderson Ranch Arts Center, Snowmass Village, CO (2023).

His ledger drawings are included in *Between The Lines: Stories Told Through Abstraction,* Kimball Art Center, Park City, UT, and *Behind Linear Narratives: Indigenous Plains Ledger Art*, Jackson Hole History Museum, WY. Recently, he was included in *Once Within a Time*, curated by Cecilia Alemani, *12th Site Santa Fe International*, NM (2025–2026); *Indigenous Identities: Here, Now & Always*, curated by Jaune Quick-to-See Smith, Zimmerli Art Museum at Rutgers, NJ (2025); and *Modern Recordings of Ancient Blackfoot Symbolism*, a two-artist exhibition, Anderson Ranch Arts Center (2024).

He has had solo exhibitions with Diane Rosenstein Gallery, Los Angeles; Hecho a Mano, Santa Fe, NM; Chapter, NYC; McLain Gallery, Houston; Hockaday Museum of Art, Kalispell, MT (2024); Missoula Art Museum, MT (2023); Contemporary at Blue Star, San Antonio, TX (2021); and IAIA Museum of Contemporary Native Arts (MoCNA), Santa Fe, NM (2020).

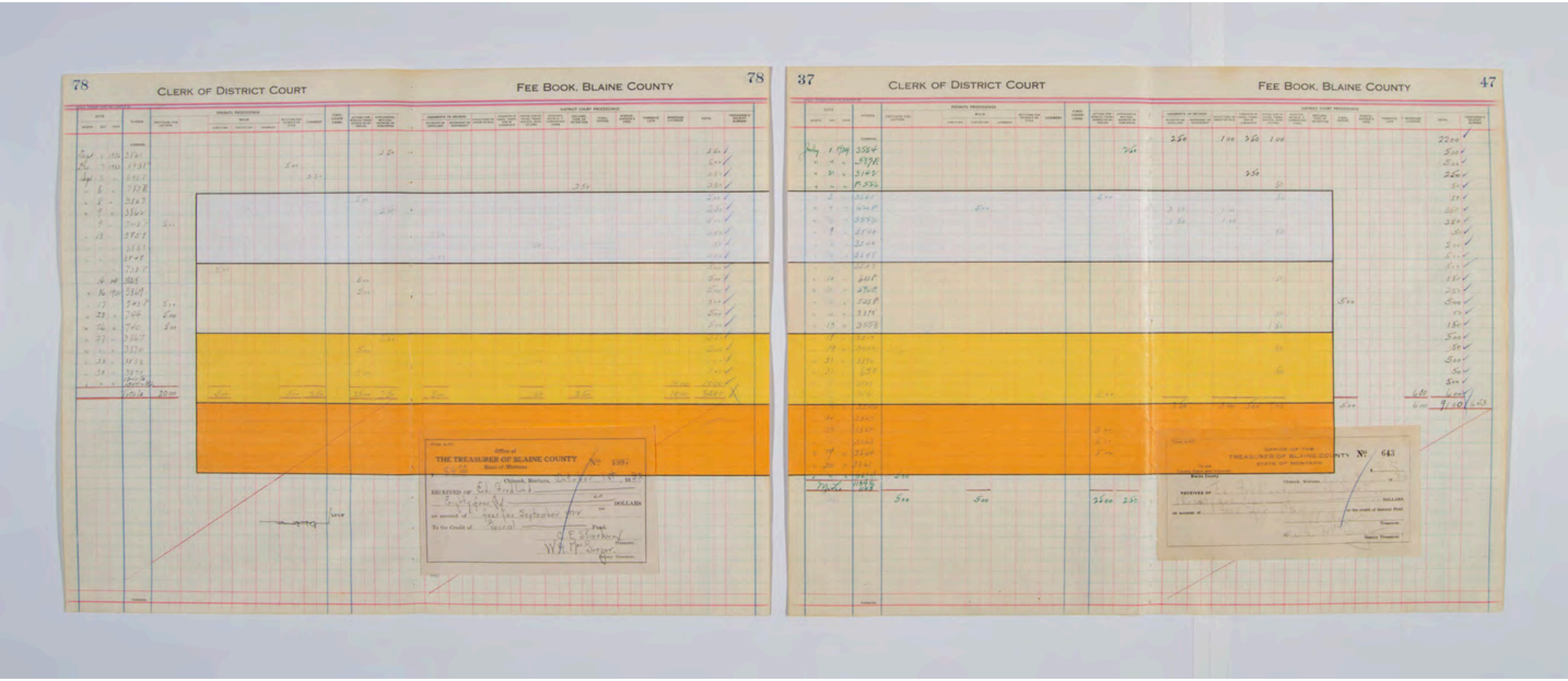
Drawings are in the permanent collections of The Nasher Museum of Art, NC; Amon Carter Museum of American Art, Fort Worth; Museum of Fine Arts, Houston; Chrysler Museum of Art; Harvard Art Museums; Museum of the Plains Indian, MT; IAIA Museum of Contemporary Native Arts, Santa Fe, NM; and the Bates Museum of Art, Lewiston, ME.



Terran Last Gun

Continuing To Celebrate 40,000 Years of Indigenous North American Excellence, 2025
Diptych ledger drawing: Ink and colored pencil on antique "Clerk of District Court, Fee Book, Blaine County, Chinook, Montana" ledger sheets (dated 1933 and 1934);
Watermark: Defiance Linen Ledger 1924
15 ½ x 40 ¾ inches // 39.4 x 103.5 cm
(TLG153)

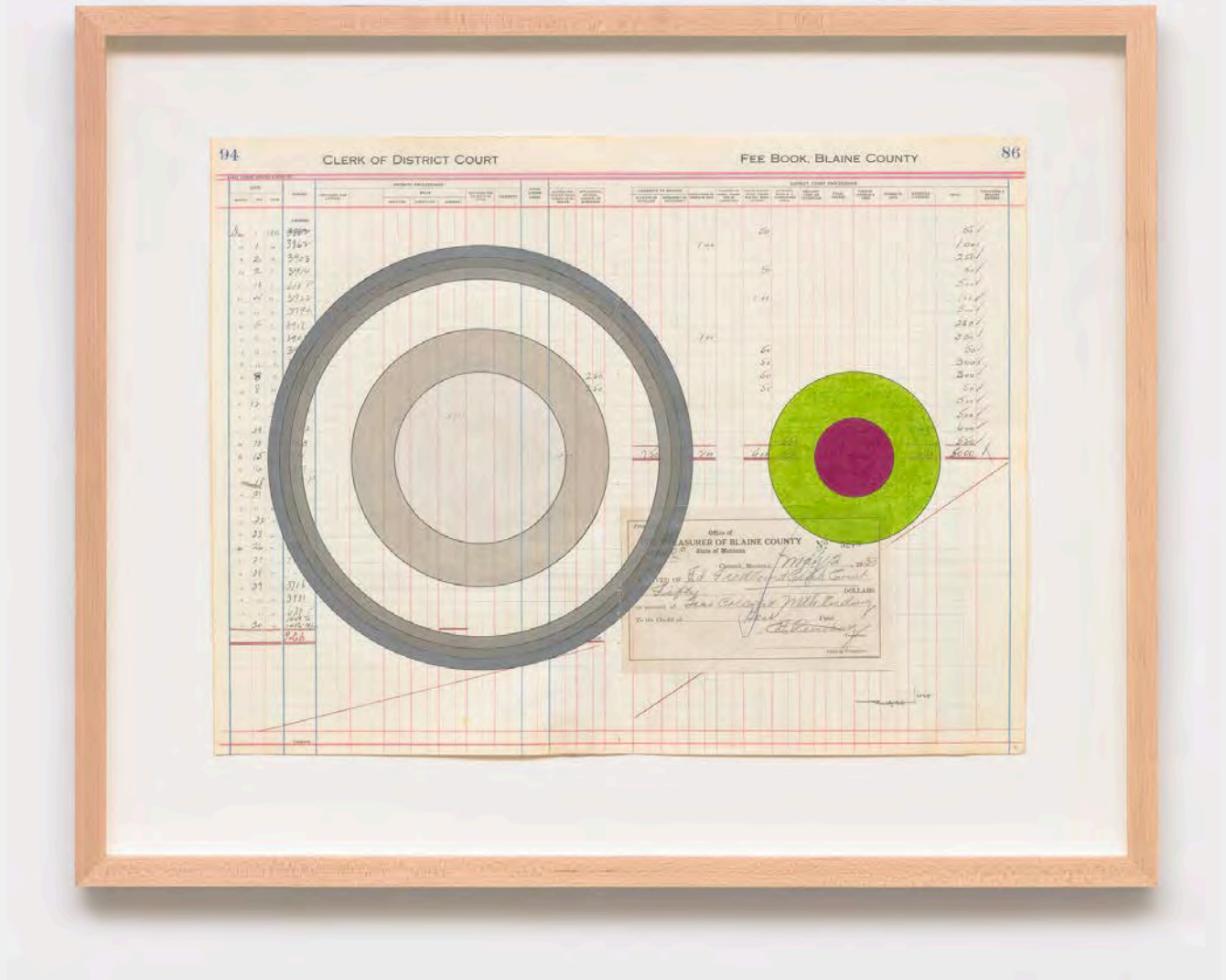
*Artwork sold framed



Terran Last Gun

Connections To Be Made On Each Trail, 2025
Diptych ledger drawing: Ink and colored pencil on antique "Clerk of District Court, Fee Book, Blaine County, Chinook, Montana" ledger sheets (dated 1929 and 1932);
Watermark: Defiance Linen Ledger 1924
15 ½ x 40 ¾ inches // 39.4 x 103.5 cm
(TLG152)

*Artwork sold framed



Terran Last Gun

Remembering Continuum Ways of Being, 2025
Ink and colored pencil on antique ledger sheets (dated 1933)
15 ½ x 20 ¼ inches // 39.4 x 51.4 cm
(TLG156)

*Artwork sold framed

PROBATE PROCEEDINGS					FINES LIQUOR CASES	DISTRICT COURT PROCEEDINGS										
WILLS			PETITIONS FOR HEIRSHIP OR TITLE	JUDGMENT		ACTIONS COMMENCED, TRANSFERRED OR APPEALED	APPEARANCES, MOTIONS, ANSWERS OR DEMURRERS	JUDGMENTS OR DECREES		EXECUTIONS OR ORDER OF SALE	TRANSFER OF CASES, TRANSFER OF JUDGMENTS	COPIES CERTIFICATES, TRANSCRIPTS, DEPOSITIONS	SEARCHES, OATHS N. P. COMMISSIONS FINES	DECLARATION OF INTENTION	FINAL PAPERS	STENOGRAPHER'S FEES	TOWN LOT
ADMITTING	CONTESTING	JUDGMENT						PLAINTIFF OR APPELLANT	DEFENDANT OR RESPONDENT								
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Form

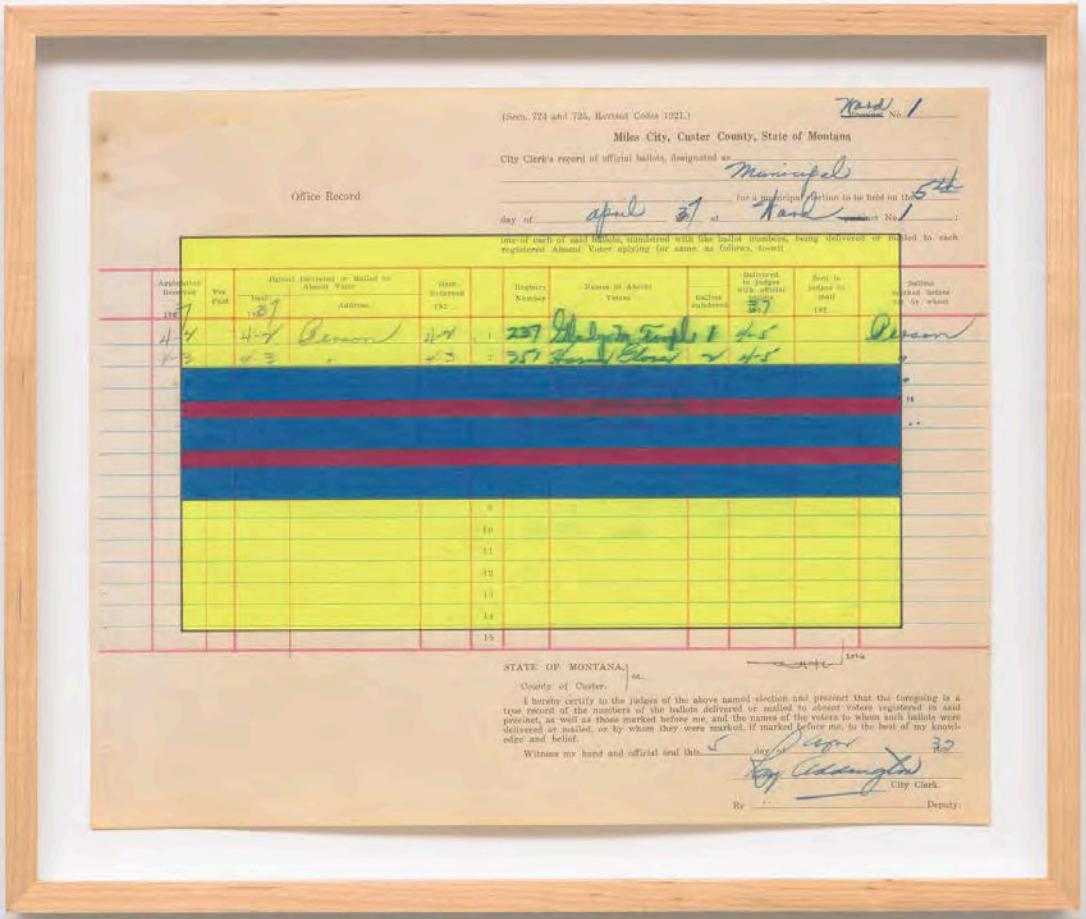
Office of

THE TREASURER OF BLAINE COUNTY

State of Montana

No. 5278

Chinook, Montana, May 12, 1933



Terran Last Gun

Looking Into The Unexpected, 2026
Ink and colored pencil on antique "Miles City, Custer County, State of Montana, record of official ballots" ledger sheet (dated 1937); Watermark: White Feather Bond
11 ¼ x 13 ¾ inches // 28.6 x 34.9 cm
(TLG157)

*Artwork sold framed

DIANE ROSENSTEIN GALLERY

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Los Angeles, CA 90046
sales@dianerosenstein.com
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