6 Boxes and 6 Sculptures

Nancy Shaver **November 13, 2026 – January 16, 2027**

Parker Gallery is pleased to present a solo exhibition by Nancy Shaver, her third with the gallery. For more than five decades, Shaver has developed a distinctive practice spanning photography, sculpture, and drawing. The exhibition brings together a selection of sculptures and wall works, alongside an assortment of goods from Henry, the artist's legendary Hudson Valley store, which closed this past summer after more than 30 years. Seen together, the works in the exhibition reflect Shaver's long interest in the unexpected relationships between objects, materials, and color, revealing the joy and peculiarities found in the everyday.

> "The vernacular object, the subject, can become a marker for reflection on our American experience. We are mass-market consumers. But as well, we are people of all stripes, who desire to make things with our own hands."
>
> —Nancy Shaver

There is something called a Lazy Kate, it's also the title of one of Shaver's sculptures. Originally conceived of in the 19th century, the lazy Kate is a spinning tool designed to hold and organize spools of yarn used to make blankets, socks, and sweaters. Though still used today, it stands as a relic of another time, when nearly everything was made by hand. Shaver sat with this utilitarian object for over a decade before incorporating it into a sculpture. Unruly strands of yarn dangle between a wooden structure roughly painted with blocks of blue, orange, gray, and black – drawing the eye to the loose wayward lines.

Cardboard, in one form or another, appears in nearly every work. In her ongoing series Boxes, Shaver mounts repurposed wooden crates on the wall and fills them with stacks of small, painted cardboard boxes. Through the simple acts of stacking and painting, Shaver explores color, scale, and volume, transforming familiar materials into layered spatial arrangements.

In the 1990s, Shaver moved to upstate New York and opened Henry, a shop that gained a cult following in the art world. Though the connection between Henry and her artistic practice is evident, she has rarely brought the two into the same space. For this exhibition, Shaver has created a Henry pop-up, offering goods such as quilts, a Navajo saddle blanket, woven napkins, and bocce balls for sale.

Presented alongside her artwork, these objects bring her two long-standing practices into conversation and raise questions as to where art begins and ends. The hierarchy of objects becomes conflated and we are encouraged to look closer.

Nancy Shaver (b. 1946 Appleton, NY) lives and works in Jefferson, NY. Select solo and two-person exhibitions include *Bus Stop*, Derek Eller Gallery, New York, NY (2025); *Duet*, MAMOTH, London, UK (2024); *Copper and Propane, a photograph: what it is and what it isn't*, F, Houston, TX (2022); *Blockers, Spacers and Scribble Drawings 2020*, Parker Gallery, Los Angeles, CA (2021); *fastness, slowness and Monstrous Beauty*, Derek Eller Gallery, New York, NY (2020); *Nancy Shaver: Reconciliation*, The Aldrich Contemporary Art Museum, Ridgefield, CT (2015); Feature, Inc., New York, NY (2002-2011) and Curt Marcus Gallery, New York, NY (1987-1999). Select group exhibitions include *A plastic vase painted silver*, American Art Catalogues, New York, NY (2025-26); *Home and Work: Nancy Shaver, Maximilian Goldfarb and George Liu*, Time & Space Limited, Hudson, NY; *The Voracious Eye*, Opalka Gallery, Sage College of Albany, NY; *Coming Across: Expression and Empowerment*, Analog Diary, Inc., Beacon, NY (2023); *Wolf Tones: A Many-Sided House*, Oakville Galleries, Gairloch Gardens, Oakville, ON (2023); *She Dances Like A Bomb*, curated by Debra Baxter and Dawn Cerny, form & concept, Santa Fe, NM (2021); *Broken Dishes* (curated by the artist), Soloway, Brooklyn, NY (2021); *One Day at a Time: Manny Farber and Termite Art*, MOCA, Los Angeles, CA (2018); *Outliers and American Vanguard Art*, National Gallery of Art, Washington, DC (2018); *VIVA ARTE VIVA*, 57th International Exhibition of Art, La Biennale di Venezia, Venice, Italy (2017); *Greater New York*, MoMA PS1, Long Island City, NY (2015); and *Robert Gober: The Heart is Not a Metaphor*, The Museum of Modern Art, New York, NY (2014).