



5-50 51st Ave

Long Island City, NY 11101

info@5-50gallery.com



Becoming Otherwise

Exhibition Reception:

July 26, 5 - 8 pm

Exhibition:

July 26, 2025 - August 31, 2025



5-50 Gallery is pleased to present *Becoming Otherwise*, a group exhibition featuring new and recent paintings by **Jocelyn Fine, Will Hutnick, Geist Topping, and Peter Schenck**. United by a shared interest in transformation and personal mythology, the artists explore what it means to inhabit a self that is always shifting—physically, emotionally, and psychologically. Each artist presents a unique vision of becoming: unruly, nonlinear, and charged with the tension of introspection.

Will Hutnick's layered abstractions are topographical e of sensation, memory, and movement. Through vibrant patterning, spatial disruption, and rhythmic gesture, Hutnick builds what he calls "emotional excavation."

Geist Topping uses painting as a site to examine the unstable boundaries of selfhood. Drawing from personal history, digital culture, and early childhood experiences with disability, Topping interrogates how identity is projected, fragmented, and mediated.

In *The Driftwood Series*, **Peter Schenck** begins with a single found object—a piece of driftwood resembling a standing figure—and allows it to morph across the canvas into new identities. Positioned like a central actor within painted frames, the form becomes a site of continual transformation: sometimes a body, sometimes a ruin, sometimes pure abstraction.

Jocelyn Fine's work is grounded in intuition. Through her work, she attempts to access sentiments buried deep. Painting landscapes is time travel; unveiling these memories and turning them into paintings provides a bridge between what once was and what is now. It's the story that her body has held on to and the associated feelings. Her landscapes allow her to explore her place in nature and the universal human condition that binds us to one another and to the world that we inhabit.

In *Becoming Otherwise*, painting becomes a vehicle for navigating the porous edge between what is felt and what can be shown. Growth here is not a straight line, but a tangled, unstable process—where identity is stretched, obscured, or made strange. These works do not resolve; instead, they offer spaces to dwell in the unsettled, the uncanny, the becoming.



Will Hutnick (b. 1985) is an artist based in Sharon, CT. He received his M.F.A. from Pratt Institute in 2011 and his B.A. from Providence College in 2007. Hutnick is a 2021 NYSCA/NYFA Artist Fellow in Painting. Solo exhibitions include: McDonough Museum of Art (Youngstown, OH), Geary Contemporary (Millerton, NY), Pamela Salisbury Gallery (Hudson, NY) and Elijah Wheat Showroom (Newburgh, NY). Selected group exhibitions include: Samuel Dorsky Museum of Art (New Paltz, NY), High Noon (New York, NY) and Hollis Taggart (Southport, CT). Selected residencies include: Yaddo, Elizabeth Murray Artist Residency, Vermont Studio Center, Interlude Artist Residency, and Stove Works. From 2015-20, Hutnick was one of the Co-Directors of Ortega y Gasset Projects, an artist-run exhibition space in Brooklyn. He is currently the Director of Artistic Programming at the Wassaic Project, a nonprofit organization that uses art and art education to foster positive social change.

Peter Schenck (b. 1983) lives and paints in Brooklyn, NY. He received his BFA from Boston University (2006) and his MFA from the University of Pennsylvania (2009). Schenck has exhibited his work internationally and nationally, including: Tales of Art Gallery (Imola, Italy), The Dot Project Gallery (London), Galerie Sebastien Adrien (Paris), Young International Artists Art Fair (Paris, FR), Freight + Volume Gallery (NYC), BravinLee Programs (NYC), Andrew Edlin Gallery (NYC), Equity Gallery (NYC), Planthouse Gallery (NYC), Arts + Leisure Gallery (NYC), Lesley Heller Workspace (NYC), Park Place Gallery (Brooklyn), Good Naked Gallery (Brooklyn), Lorimoto Gallery (Queens), The Delaware Contemporary Museum (Wilmington, DE), Tyler School of Art (Philadelphia), Vox Populi Gallery (Philadelphia), TSA Gallery (Brooklyn), Victori + Mo Gallery (Brooklyn), Readymade Gallery (Orleans, MA), Airlock Gallery (San Marcos, CA), HOLLA Fresh Start (Santa Monica), and The Santa Barbara Center for Art, Science, and Technology (Santa Barbara, CA). He has been an Artist in Residence at The Vermont Studio Center (Johnson, VT) in 2015 and the DNA Residency (Provincetown, MA) from 2016 - 2024. Schenck has been featured in publications such as The New York Times, Timeout New York, Juxtapoz Magazine, Two Coats of Paint, Wall Street International Magazine, Elephant Magazine, #FFFFFF Walls, and the Painting is Dead Blog.

Jocelyn Fine (b. 1969) holds a BFA from the University of Vermont and an MS in Architectural Conservation from Columbia University. She studied Painting Conservation at the Istituto Per l'Arte e il Restauro in Florence, Italy, and completed painting conservation internships at the MoMa, the Guggenheim, and the National Museum of the American Indian. Jocelyn's work is held by private and institutional collectors throughout the United States and Canada. She comes from a multi-generational family of artists, filmmakers, collectors and gallerists.

Geist Topping (b. 2001) is a painter and installation artist from Washington, D.C. currently living and working in Queens, NYC. Geist received his BFA from the painting department of the Rhode Island School of Design in 2024.