

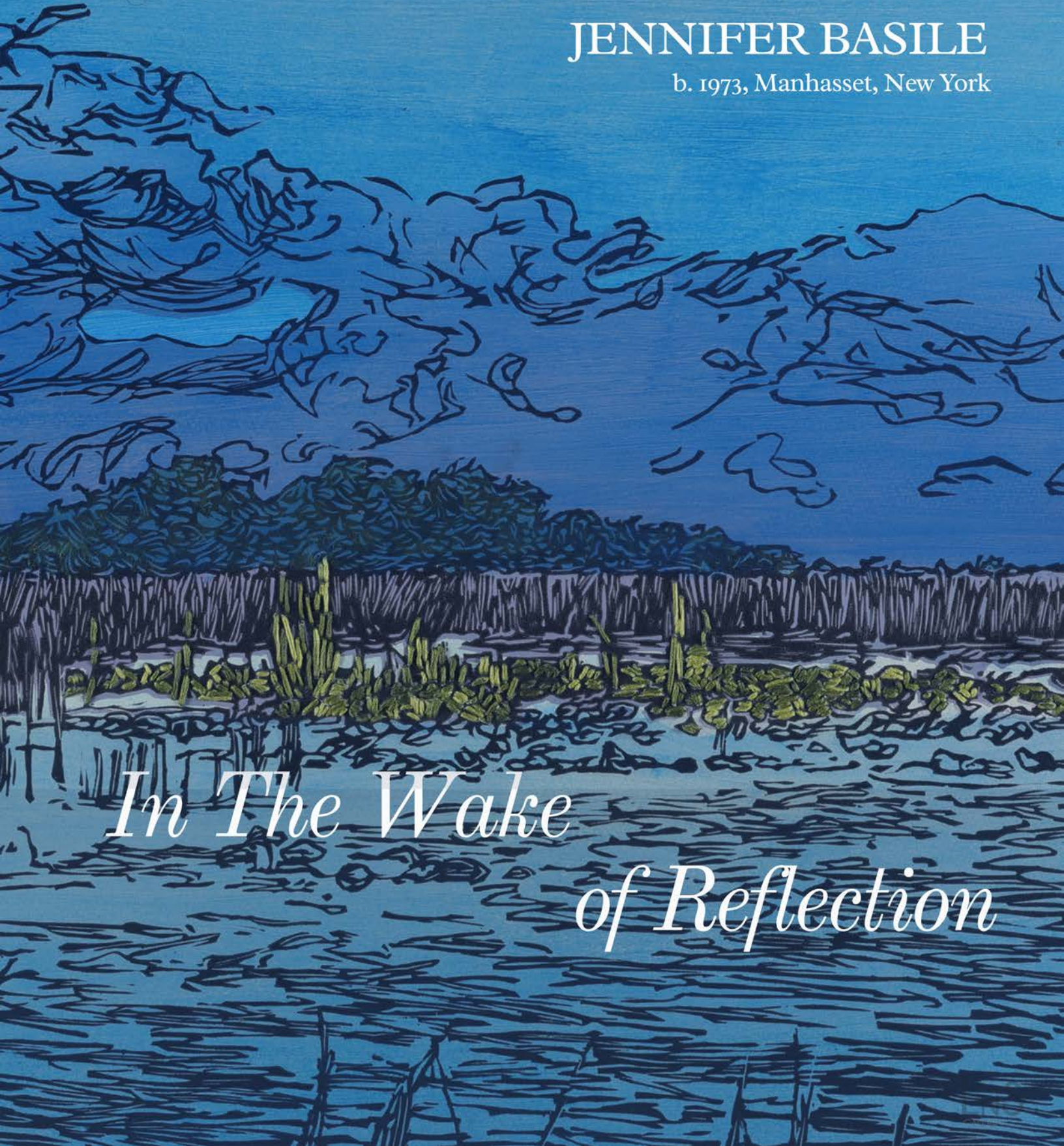
LNS  
GALLERY

JENNIFER BASILE

b. 1973, Manhasset, New York

*In The Wake*

*of Reflection*





**JENNIFER BASILE**  
*Mirror of Grasses*

2025  
color relief print on Japanese rice paper, diptych  
edition of 1 + 1 AP  
17 <sup>3</sup>/<sub>4</sub> x 48 inches  
45.09 x 121.92 cm.  
Framed: 22 <sup>5</sup>/<sub>8</sub> x 54 inches



**JENNIFER BASILE**  
*Mirror of Grasses II*

2025  
color relief print on Japanese rice paper, diptych  
edition of 1 + 1 AP  
17 <sup>3</sup>/<sub>4</sub> x 48 inches  
45.09 x 121.92 cm.  
Framed: 22 <sup>5</sup>/<sub>8</sub> x 54 inches



## *Mirrors of a Vanishing World in Jennifer Basile's In the Wake of Reflection*

Over the last couple of decades, Jennifer Basile (b. 1973, Manhasset, New York) has developed an extensive body of work depicting the elemental marvels found within America's natural spaces. In doing so, she has cultivated an intimate familiarity with her subjects—from grand wading birds in profile, executed with a quiet elegance reminiscent of Renaissance portraiture, to dense mangrove marshes traced with the intimacy of memory, as though following the lines of a palm. Her representations bear a truth rooted in honesty and colored with appreciation. In this latest chapter of her practice, reflection takes on a defining role rather than a supporting one. Executed in bold color, *In the Wake of Reflection* brings us Basile's familiar landscapes accompanied by their ghostly counterparts mirrored beneath each horizon line, urging us to see these delicate yet enduring spaces through the lenses of ecological loss, preservation, and reverence.

Art historical echoes surface throughout Basile's practice. The American Luminists—particularly Martin Johnson Heade, whose tropical marsh scenes balanced naturalist precision with an awareness of environmental change—offer one point of resonance. Like them, Basile captures atmosphere and space with clarity, though her work leans less toward idealization and more toward truth in likeness. This is evident in the monumental six-panel color reduction print *Not a Cloud in the Sky* (2025), where viewers are invited into the slough of a cypress dome rendered through her layered palette. The road eases into shallow waters almost imperceptibly, leading into a mirrored world conjured through her orchestration of marks. The stylized planes and rhythms of Japanese ukiyo-e printmaking surface here as well, transformed by Basile's hand to capture atmosphere in a way that recalls Heade's naturalist sensitivity.

The labor-intensive discipline of color reduction printmaking reinforces these connections. In ukiyo-e, repetition created rhythm and continuity; in Basile's hands, the gradual destruction of each carved block mirrors the impermanence of her subject matter. Heade's vision of landscape as both beauty and warning is echoed in this process, where fragility is embedded not only in what is depicted but in the very means of its making. Basile unites these legacies in a language that is reverent and reflective, motivated as much by ecological urgency as traditional value.

Through her depictions of Florida's fragile natural spaces—cypress domes, marshy bogs, and mangrove shorelines—Basile asks us to reflect on what society stands to lose as these habitats vanish. The ghostly drawings in her *Long Boat Key* (2025) series embody this call. Executed in pastel on black paper, they leave behind only the silhouetted memory of historic west coast beaches erased by hurricane destruction. Presented in the exhibition *The Mourning Room*, these works transform into an active meditation on loss, urging viewers to confront the vulnerability of these landscapes under shifting environmental patterns.

Each horizon line is doubled by its watery reflection—an image at once serene and unstable, always vulnerable to disruption: a passing breeze, an insect landing, or an alligator surfacing. The reflections Basile renders are not exact replications, but abstractions tethered to likeness. This duality preserves the fleeting character of the wetlands while heightening their fragility through formal variation. Her work moves between exacting detail and loosened abstraction, a purposeful shift that enriches mood and meaning alike. This balance reaches new clarity in *More than just Alligators and Pythons* (2025), where Basile elevates the Everglades beyond stereotype into something fantastical and dreamlike. By weaving a grassy island through the center of the composition, she anchors the scene with a tactile presence unique to this work, transforming the landscape into both jewel and beacon. In this way, Basile suggests that reflection itself carries the quality of mourning: a vision of what is present, already slipping into memory.

With *In the Wake of Reflection*, Basile deepens her ongoing dialogue with the Florida wetlands. By foregrounding reflection, she merges natural observation with abstraction, offering images that are at once faithful and fleeting. These prints invite us to linger with landscapes that endure even as they vanish, their mirrored surfaces carrying both beauty and remembrance. Through them, Basile offers not only a meditation on nature's fragility but also a quiet call to safeguard what still remains.



**JENNIFER BASILE**

*More than just Alligators and Pythons*

2025

color relief print on heavy paper with embroidery

23 x 35 ½ inches

58.42 x 90.17 cm.

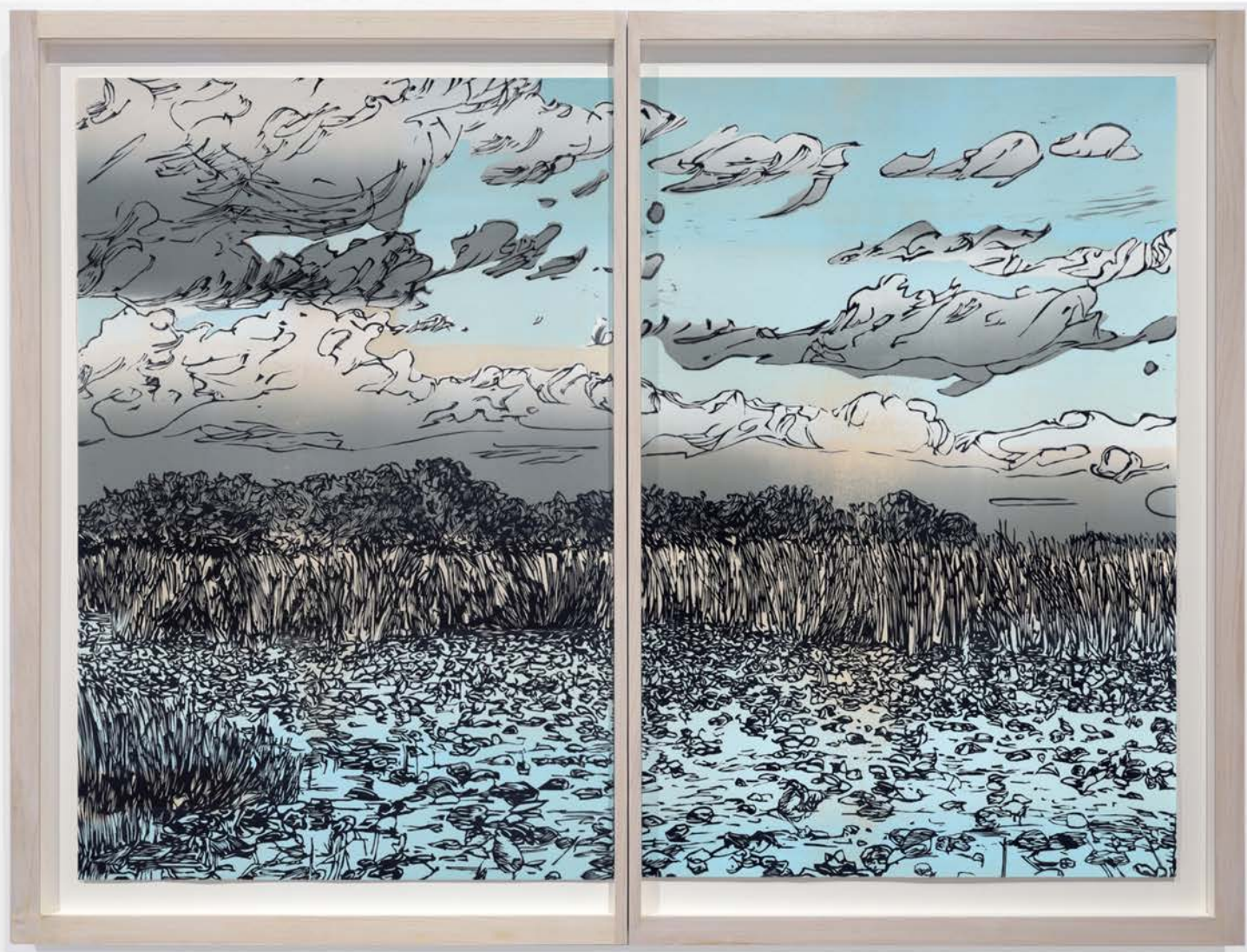
Framed: 27 ¼ x 40 ¼ inches



**JENNIFER BASILE**  
*Not a Cloud in the Sky*

2025  
color relief print on Japanese rice paper, six panels  
72 x 216 inches  
182.88 x 548.64 cm.  
Framed: 78 ½ x 228 inches





**JENNIFER BASILE**

*Fleeting Water*

2025

color relief print on Japanese rice paper, diptych

36 x 48 inches

91.44 x 121.92 cm.

Framed: 41 ½ x 54 ¾ inches



**JENNIFER BASILE**  
*Matheson Hammock*

2025  
color relief print on Japanese rice paper  
17 ¼ x 24 inches  
43.82 x 60.96 cm.  
Framed: 21 ¾ x 28 ½ inches



**JENNIFER BASILE**  
*Mirror of Grasses III*

2025  
color relief print on Japanese rice paper  
17 <sup>3</sup>/<sub>4</sub> x 24 inches  
45.09 x 60.96 cm.  
Framed: 21 <sup>3</sup>/<sub>4</sub> x 28 <sup>1</sup>/<sub>2</sub> inches



**JENNIFER BASILE**  
*Perfect Cloud*

2025  
color relief print on Japanese rice paper, polyptych  
edition of 1 + 1 AP  
12 ¼ x 36 inches  
31.11 x 91.44 cm.  
Framed: 17 x 43 ½ inches

**JENNIFER BASILE**

*Long Boat Key*

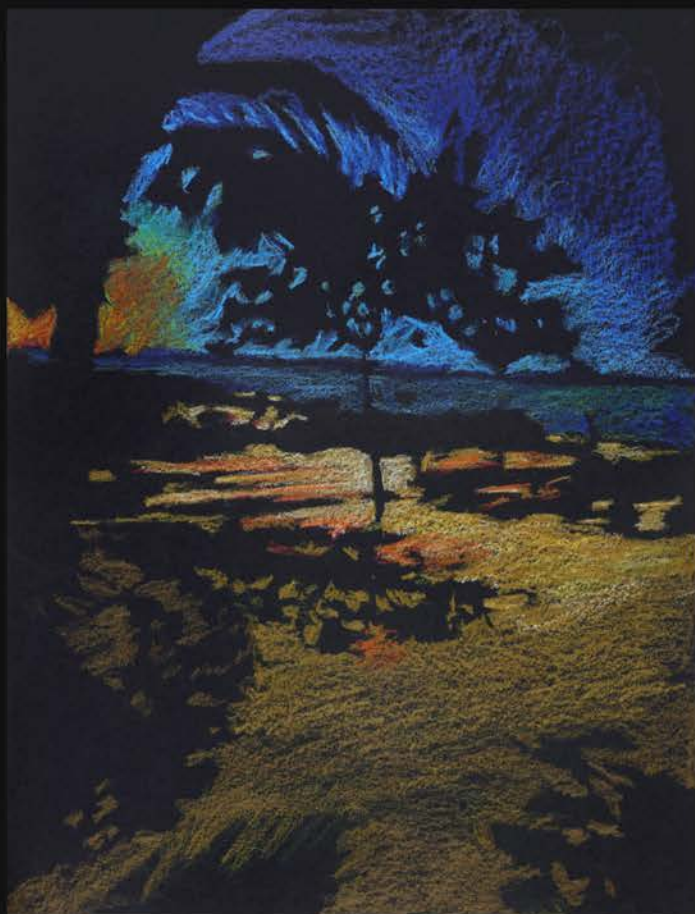
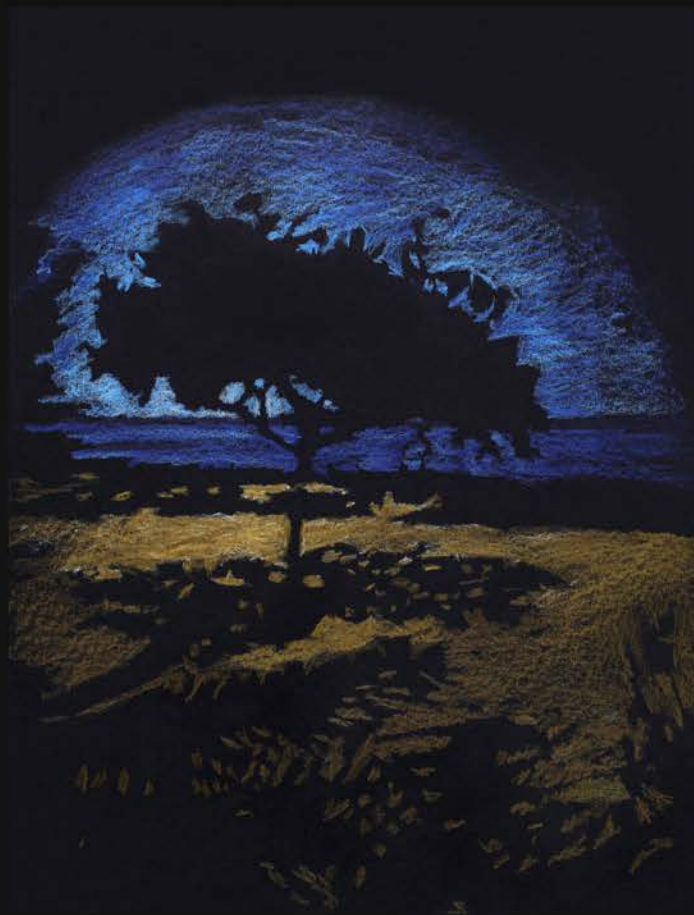
2025

color pastel on black paper

12 x 9 ¼ inches

30.48 x 23.49 cm.

Framed: 16 ⅜ x 13 ⅜ inches



**JENNIFER BASILE**

*Long Boat Key II*

2025

color pastel on black paper

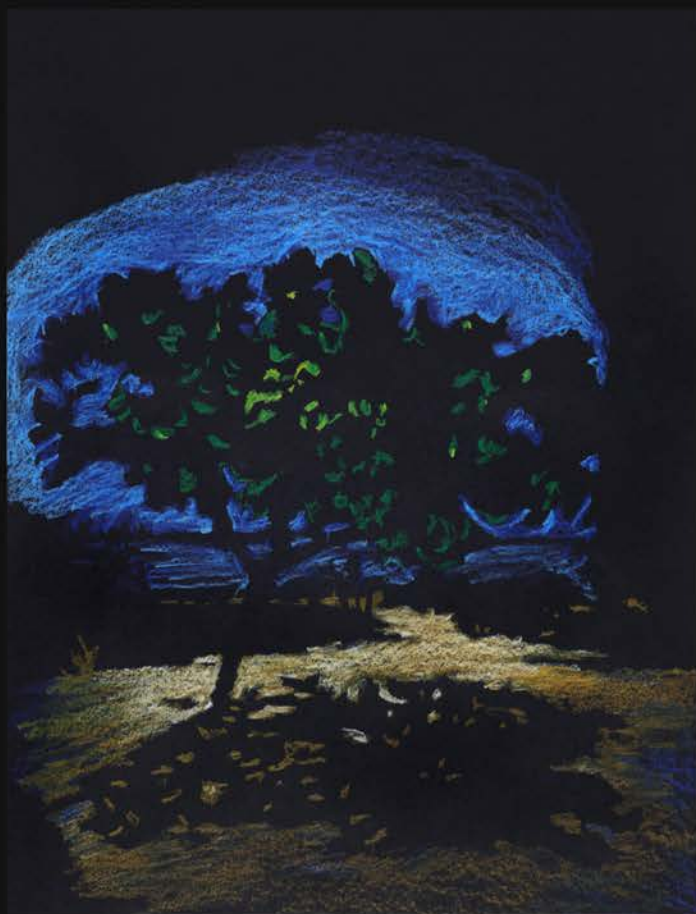
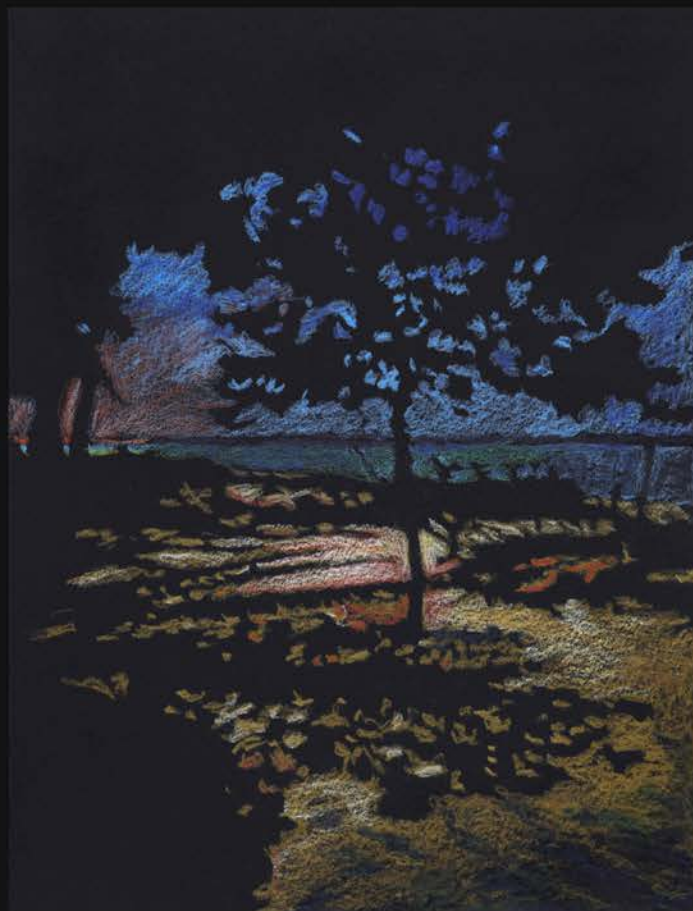
12 x 9 ¼ inches

30.48 x 23.49 cm.

Framed: 16 ⅜ x 13 ⅜ inches

**JENNIFER BASILE**  
*Long Boat Key III*

2025  
color pastel on black paper  
12 x 9 ¼ inches  
30.48 x 23.49 cm.  
Framed: 16 ¾ x 13 ¾ inches



**JENNIFER BASILE**  
*Long Boat Key IV*

2025  
color pastel on black paper  
12 x 9 ¼ inches  
30.48 x 23.49 cm.  
Framed: 16 ¾ x 13 ¾ inches

**JENNIFER BASILE**  
*Long Boat Key V*

2025  
color pastel on black paper  
12 x 9 ¼ inches  
30.48 x 23.49 cm.  
Framed: 16 ¾ x 13 ¾ inches



**JENNIFER BASILE**  
*Long Boat Key VI*

2025  
color pastel on black paper  
9 ¼ x 12 inches  
23.49 x 30.48 cm.  
Framed: 13 ¾ x 16 ¾ inches





# JENNIFER BASILE

b. 1973 , Manhasset, New York

**Jennifer Basile** earned her Master of Fine Arts in Painting & Printmaking at Southern Illinois University Edwardsville (1999), and her Bachelor of Fine Arts in Painting & Printmaking at the University of Miami (1996). She is a Full Professor at Miami-Dade College, and in her 20th year as an art educator. Basile's love for the environment is rooted in her childhood when she discovered its avenues of escapism and meditation.



Throughout her extensive travels and perfected talent, she has combined this passion with the long sought-after tradition of landscape renderings which she adopted and transformed through her printing practice. In time, she has developed a narrative around advocacy and awareness using her art as a platform to discuss the pertinent issues affecting the world we live in.

Jennifer Basile has been represented by LnS Gallery since 2017 and has presented major solo exhibitions including *The Power of Print: Iconic Images of the American Landscape* (April 27 – August 3, 2019) and *Lasting Impressions: A Cessation of Existence* (September 16 – November 19, 2022). She has also been the recipient of numerous grants, prestigious residencies, and public art projects including *Disappearing Treasures* (2021), viewable at the Underline at Brickell Metrorail Station (Miami, FL) and Home + Away Residency at MASS MoCA facilitated by the Oolite, Arts (North Adams, MA). Locally, her work forms part of the permanent collection at the Lowe Art Museum at University of Miami (Miami, FL), Museum of Art and Design (Miami, FL) and the Darlene & Jorge Perez Collection at El Espacio 23 (Miami, FL).