



ETHAN COOK

ARENAS

OCTOBER 24–NOVEMBER 21, 2020

NINO MIER GALLERY
7277 SANTA MONICA BLVD
LOS ANGELES, CA 90046



**ETHAN COOK
ARENAS**

October 24–November 21, 2020

Nino Mier Gallery is pleased to present *Arenas*, the inaugural exhibition of woven and paper works by Brooklyn-based artist Ethan Cook. In the tradition of the mid-century Color Field painters, Cook's "paintings" are made up of swathes of woven color that exist to give color structure. These various structure systems achieve one goal for the artist: to create a specific space for color to perform within myriad of arenas. Arenas, for Cook, are both personal and historical and allow Cook to create a new language of abstraction through textiles.

American critic Harold Rosenberg (1906-1978) first coined the term "arenas" in relation to painting and wrote criticism that defined the age of abstraction during the 1940's and 50's when a group of avant-garde artists of New York supplanted those of Europe and Abstract Expressionism was born. Rosenberg believed the canvas was a spontaneous, intuitive, and existential arena in which the artist acted, letting the composition evolve unpredictably, naturally, dangerously. In 1952, Rosenberg coined the term "Action Painting" to define this new movement of abstract painters that had broken away from the earlier European abstractionists and stated that these artists used the canvas as "an arena in which to act" rather than as a place to produce an object. "What was to go on the canvas," he wrote, "was not a picture but an event."

While for the past decade Ethan Cook predominantly has used a loom rather than a brush, the physical and taxing action of weaving defines the arenas in which Cook creates. For Cook, the performance of making is at once meditative and intensely rhythmic. The grandness of the loom, with its thousands of moving processes and parts, generates a symphony of action that is both quick and unpredictable, developing a variety of idiosyncrasies like a pulled thread or skipped knot, producing a variety of textures that reveal that the works are indeed, handmade.

In 2019, Cook began incorporating aluminum panels into his woven works, disrupting his strict adherence to textile as the sole medium in his practice. The aluminum provides a break in the texture allowing the eye to clearly see the difference between the painted panel and the hand woven cotton. In *Ice*, a blue painted aluminum circle sits within a field of raw canvas that is juxtaposed by an adjacent, but uniform field of blue. The physical juxtaposition of the two colors is an illustration of how opposite or contrary forces may actually be complementary, interconnected, and interdependent in the natural world, and how they may give rise to each other as they interrelate to one another.

Unique to Cook's current series is the composition of multi-paneled works. For example, in both, *Düsseldorf* and *Sun with Red Horse*, the two woven panels are adjoined to produce various planes within a singular work. By breaking the plane and making a straight line without mark making, Cook delineates the fields of color whereby enhancing the deeply psychological and spiritual experience through which basic human emotions can be communicated. Through this division, Cook encourages a conversation between the two panels. Some panels repeat the same composition like in *Train Landscape*, whereas in others like *Green Square Lovers*, a color is introduced in one panel that differentiates it from its adjoined partner.

Included in the exhibition are a large number of paper works which the artist makes by dipping a mold into a vat of pigmented pulp which is then pulled out, pressed, and dried. The deckled edges of these handmade sheets are as revealing of the process of their production as the stray threads in Cook's woven works. For Cook, paper is a way of making a color field with pigment, earth material and water.

Both acts, paper making and producing the actual canvas by weaving, are a way for the artist to subvert painting and abstraction and a way to do something radical within the confines of art making. For Ethan, these acts further his interest in material existentialism, "*The work is existential in that the existence of the matter precedes it's essence. The existence of the material itself is the work. The matter, or material, is an armature for color. The compositions are determined by the need to fill the space, to bring a plane into existence, to create a work. Various structure systems are used all toward one goal: to create a specific space. This can be achieved in myriad arenas.*"



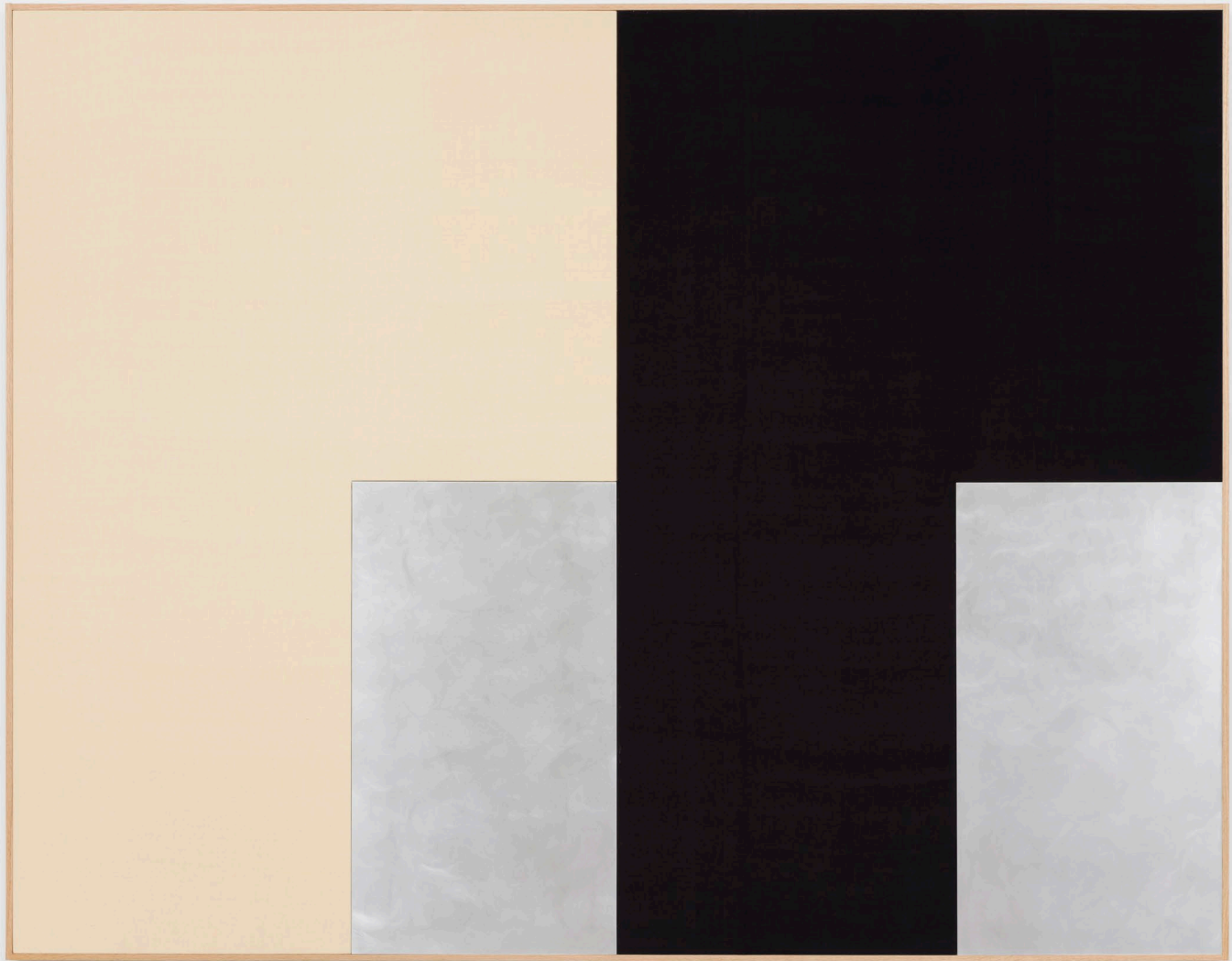
Installation view of Ethan Cook: *Arenas* (October 24 – November 21, 2020). Nino Mier Gallery, Los Angeles, CA



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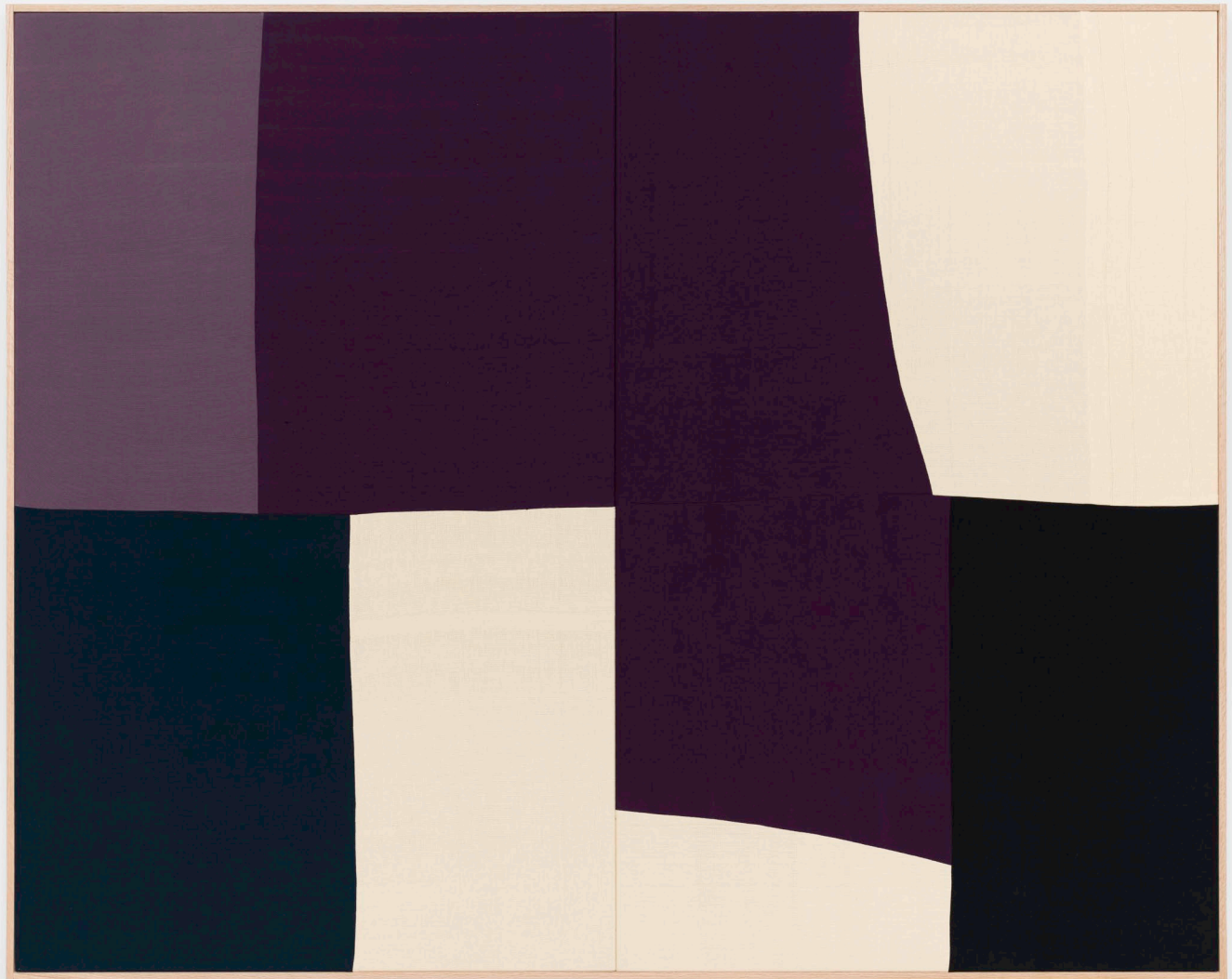


Installation view of Ethan Cook: *Arenas* (October 24 – November 21, 2020). Nino Mier Gallery, Los Angeles, CA

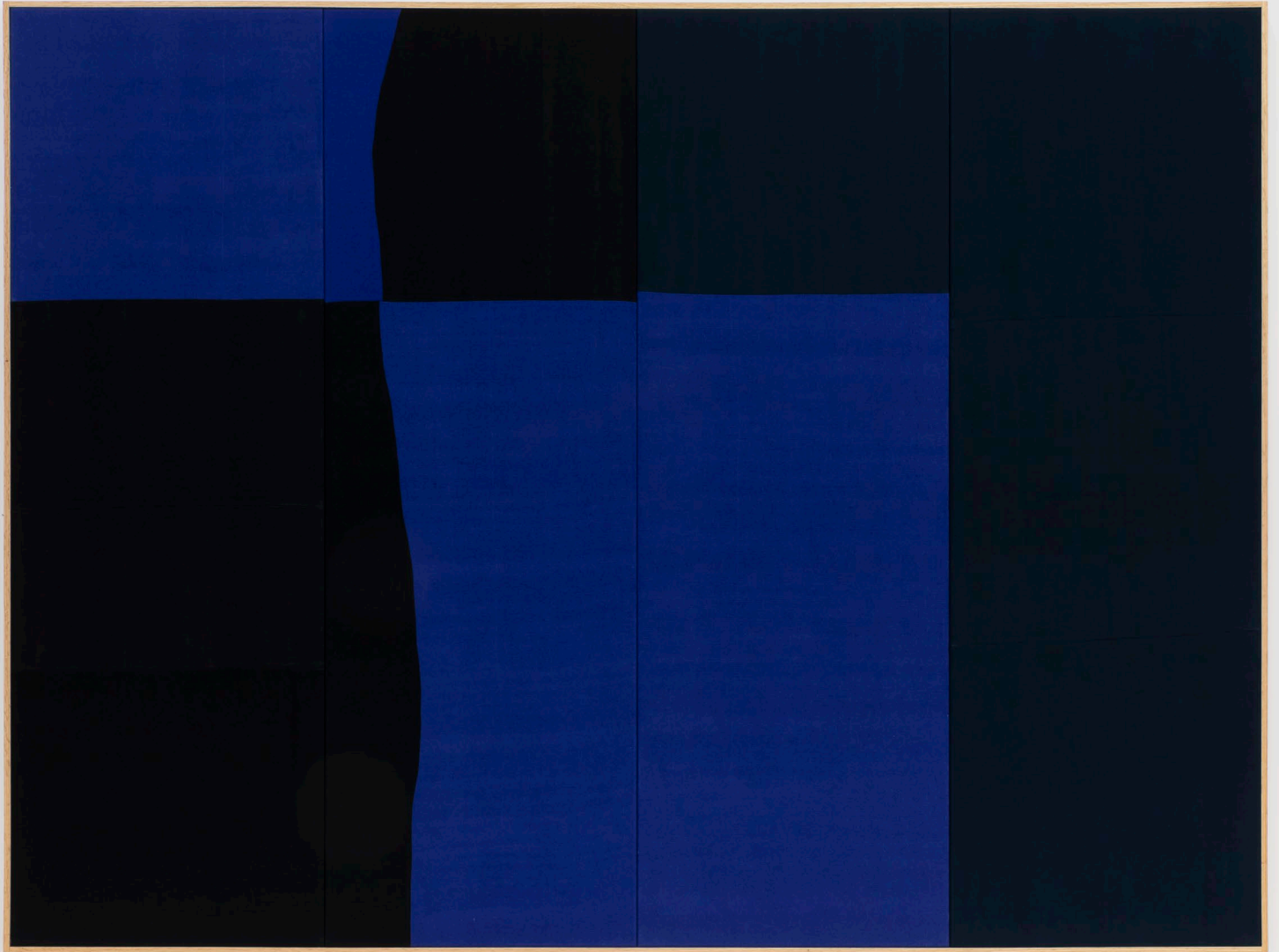


Arenas, 2020
Hand woven cotton and linen, aluminum, framed
74 x 96 inches
188 x 243.8 cm
(ECO20.032)

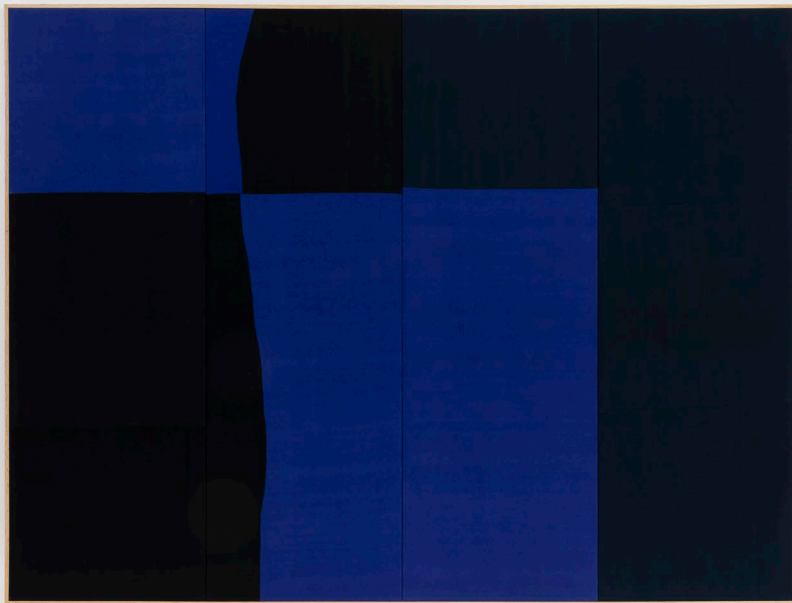




Switch, 2020
Hand woven cotton and linen, framed
64 x 80 in
162.6 x 203.2 cm
(ECO20.037)

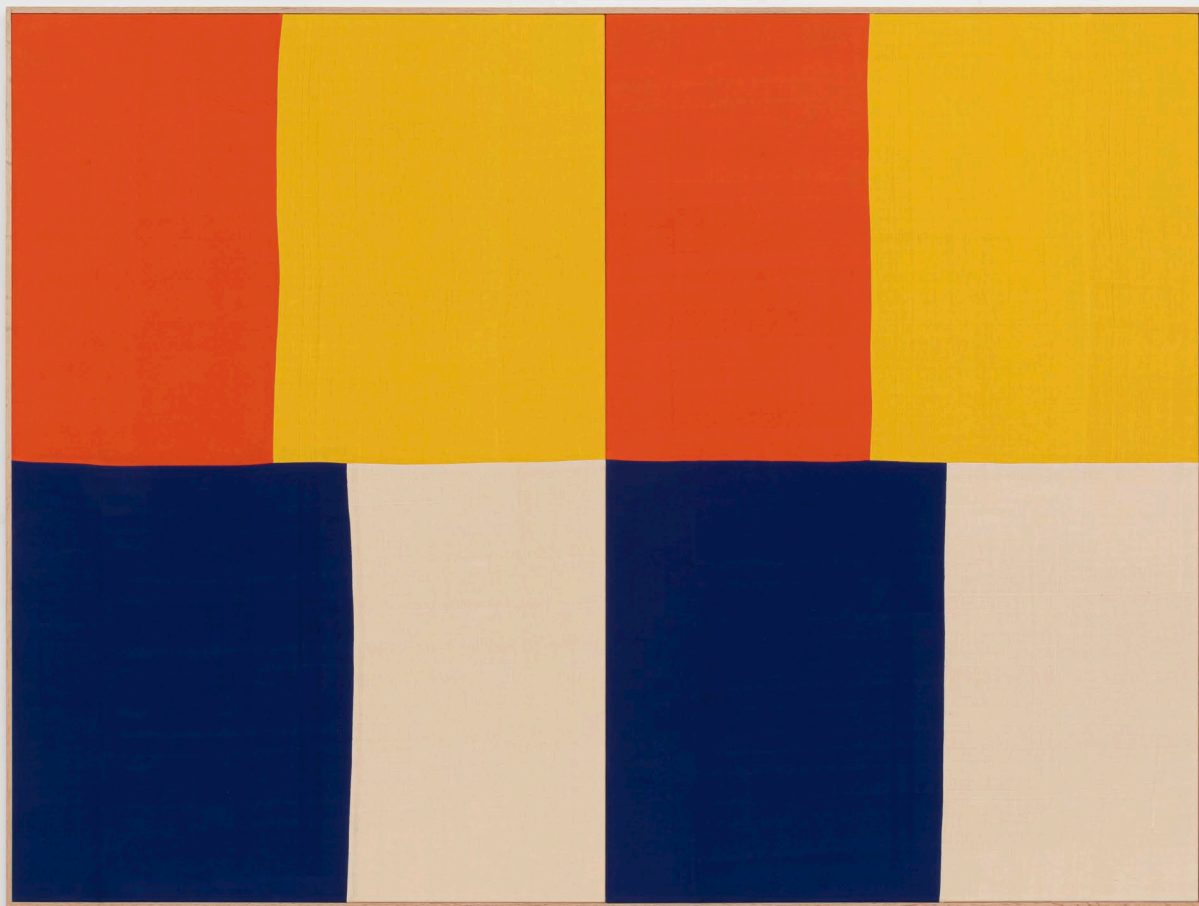


Blue Yodel, 2020
Hand woven cotton and linen, framed
72 x 96 in
182.9 x 243.8 cm
(ECO20.031)



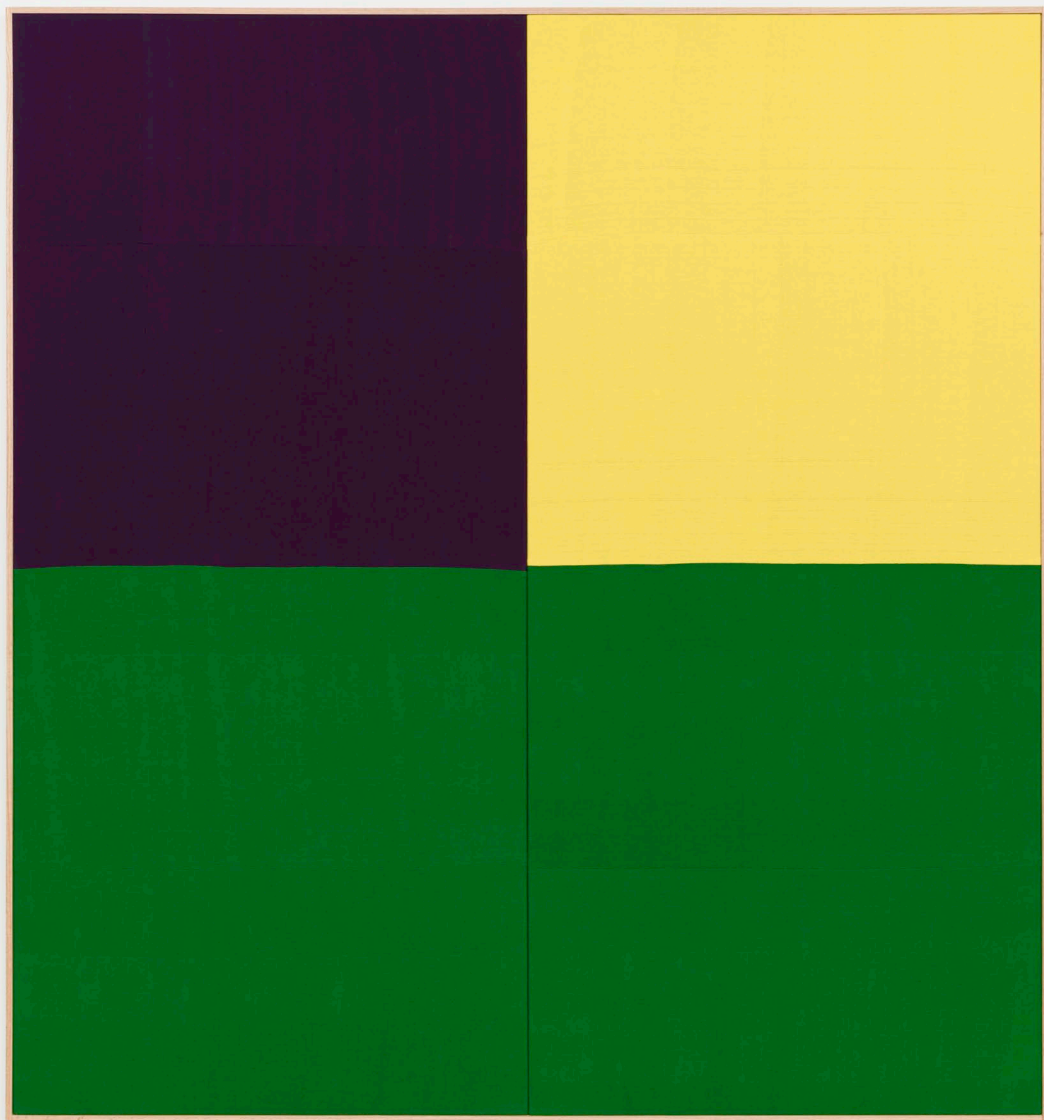


Train Landscape, 2020
Hand woven cotton and linen, framed
90 x 80 in
228.6 x 203.2 cm
(ECO20.015)



Enough Space, Enough Color, 2020
Hand woven cotton and linen, framed
72 x 96 in
182.9 x 243.8 cm
(ECO20.016)





Mass, 2020
Hand woven cotton and linen, framed
80 x 86 in
203.2 x 218.4 cm
(ECO20.033)



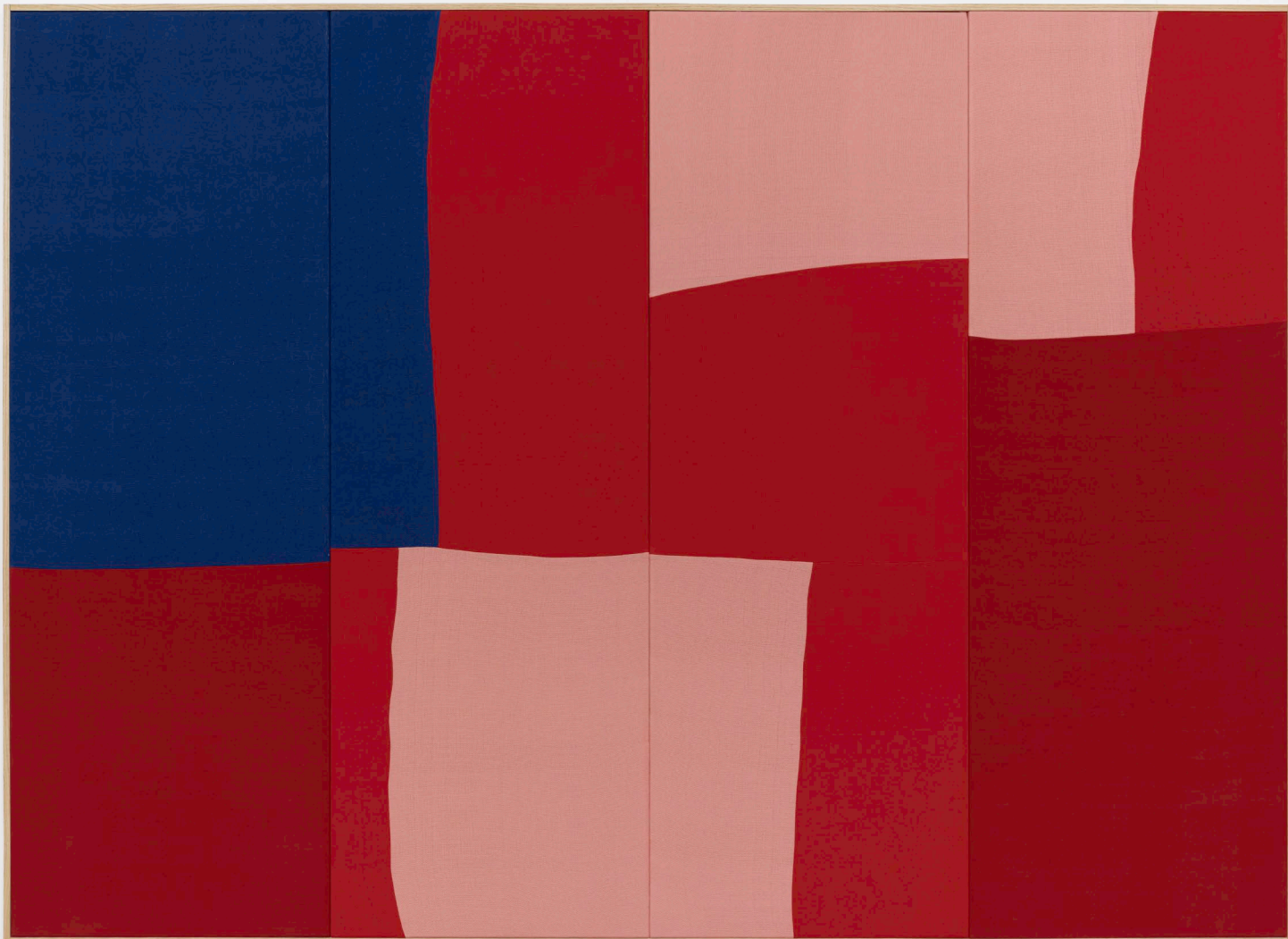
Installation view of Ethan Cook: *Arenas* (October 24 – November 21, 2020). Nino Mier Gallery, Los Angeles, CA



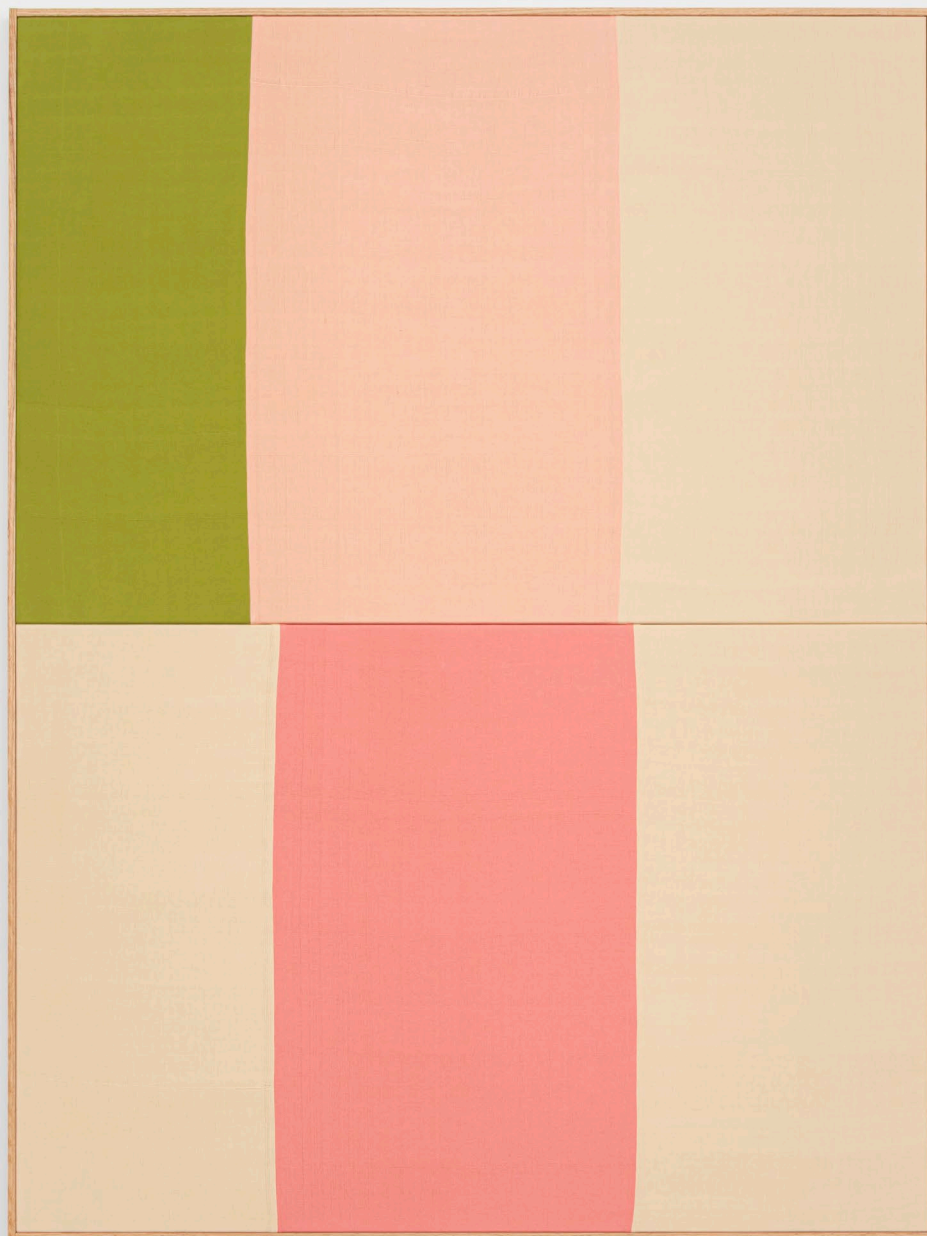
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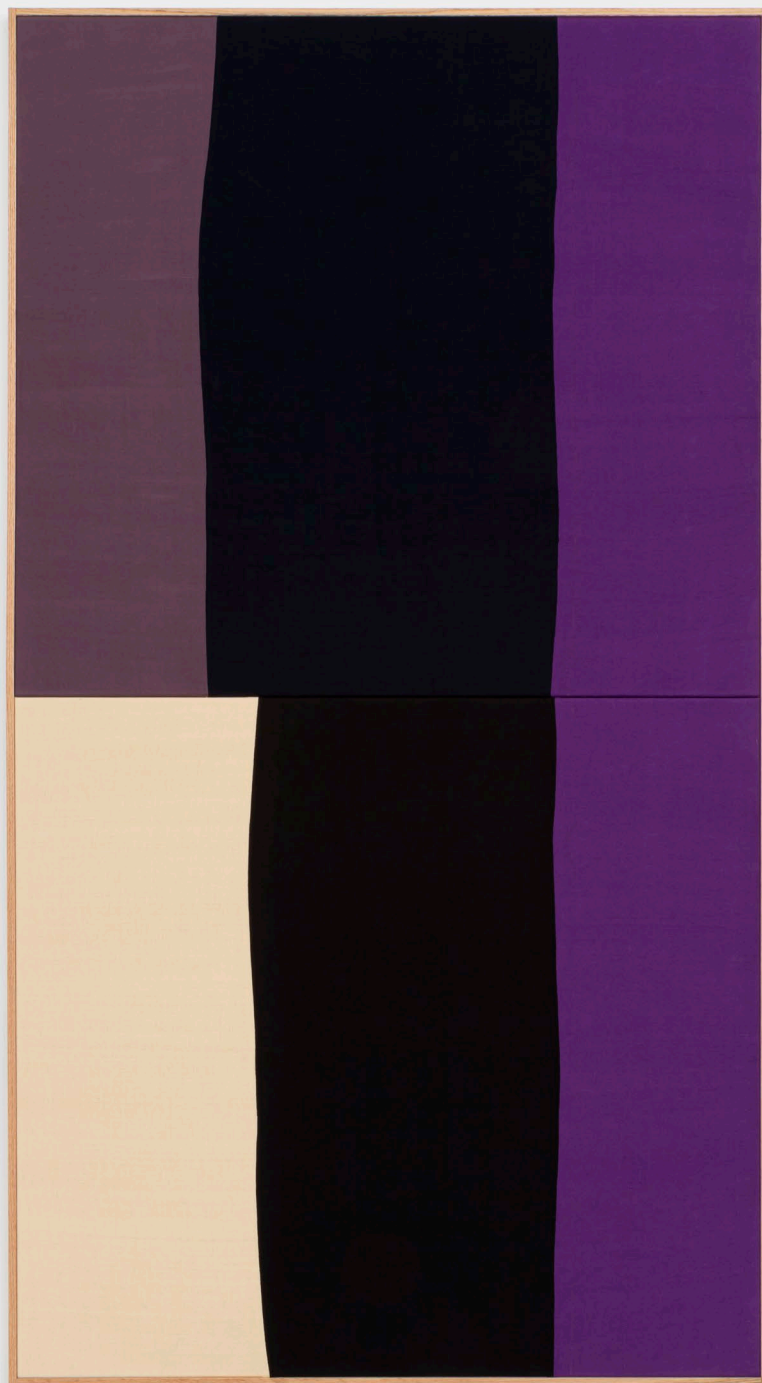
Schadenfreude, 2020
Hand woven cotton and linen, framed
70 x 96 in
177.8 x 243.8 cm
(ECO20.036)



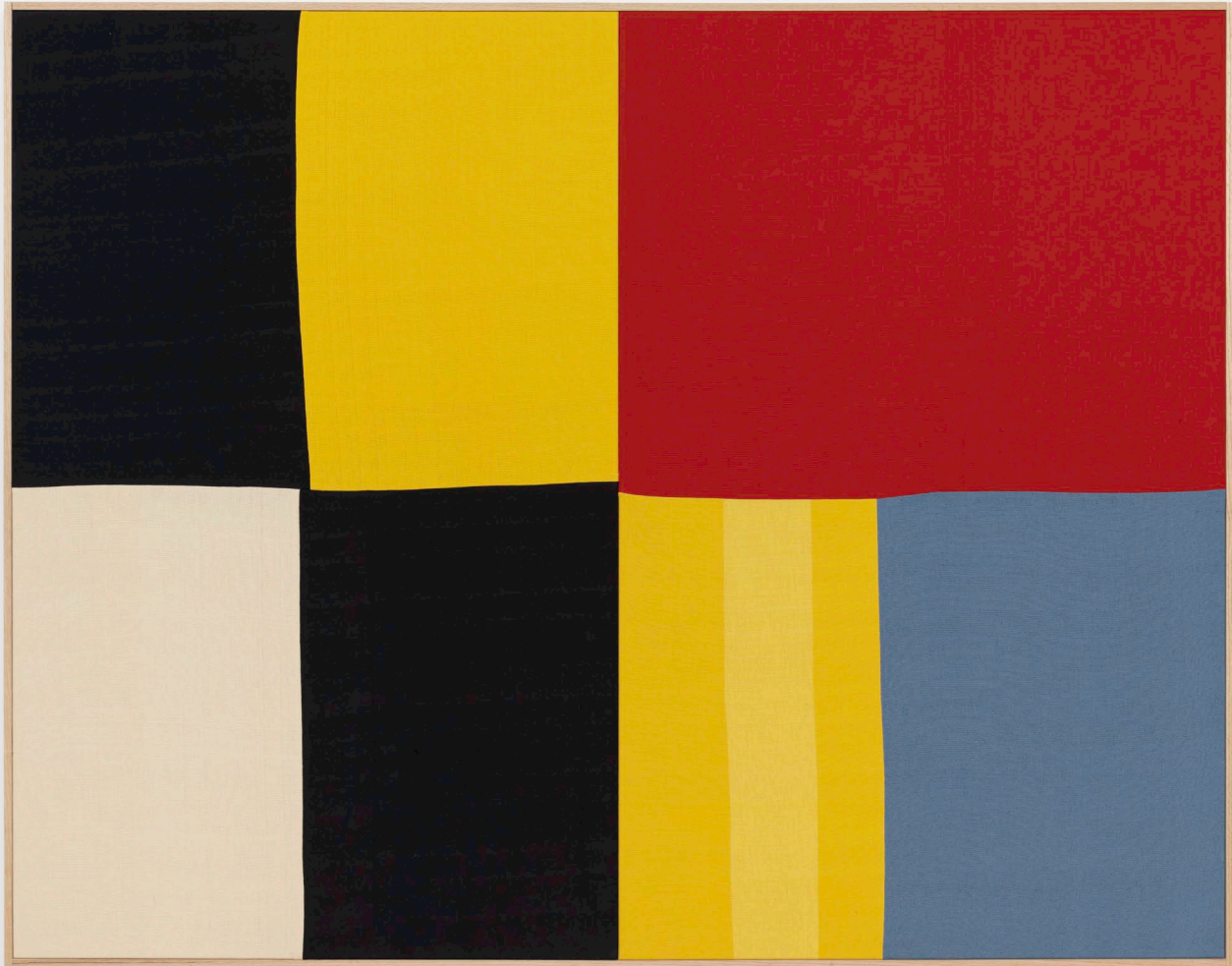
Green Square Lovers, 2020
Hand woven cotton and linen, framed
60 x 80 in
152.4 x 203.2 cm
(ECO20.017)



Together Again, 2020
Hand woven cotton and linen, framed
70 x 48 in, 177.8 x 121.9 cm
(ECO20.040)



Nocturne, 2020
Hand woven cotton and linen, framed
86 x 47 in
218.44 x 119.38 cm
(ECO20.028)



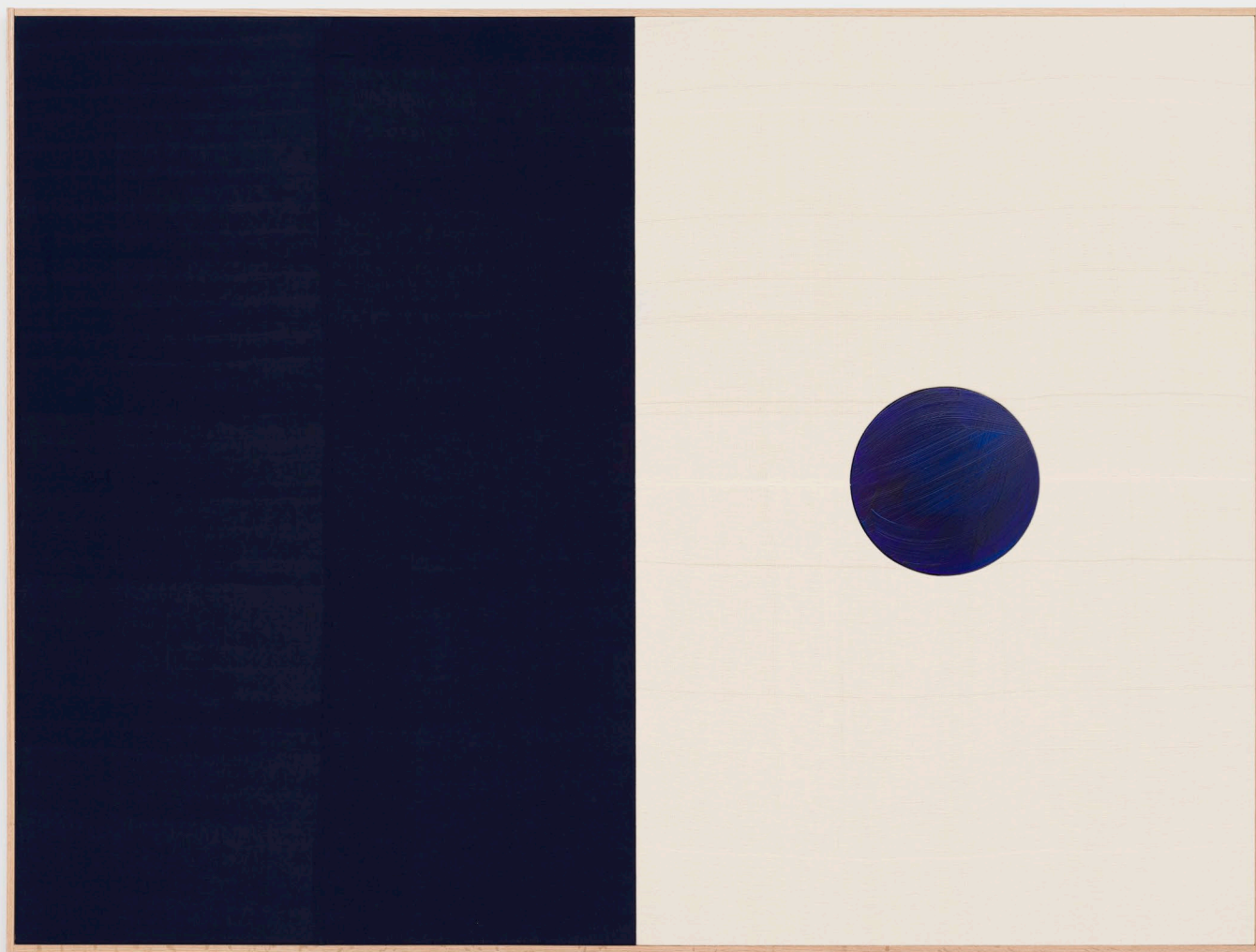
Düsseldorf, 2020

Hand woven cotton and linen, framed

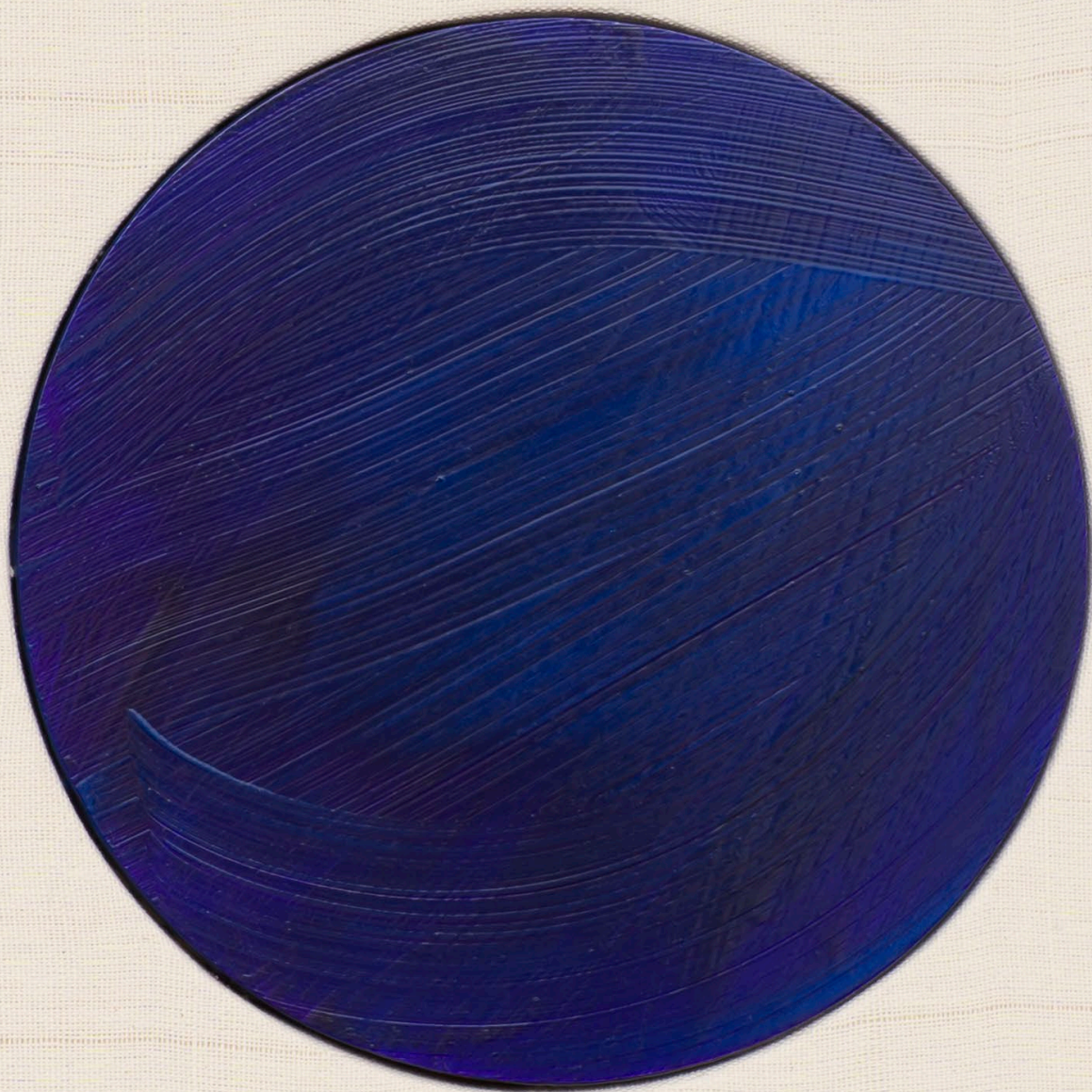
60 x 80 in

152.4 x 203.2 cm

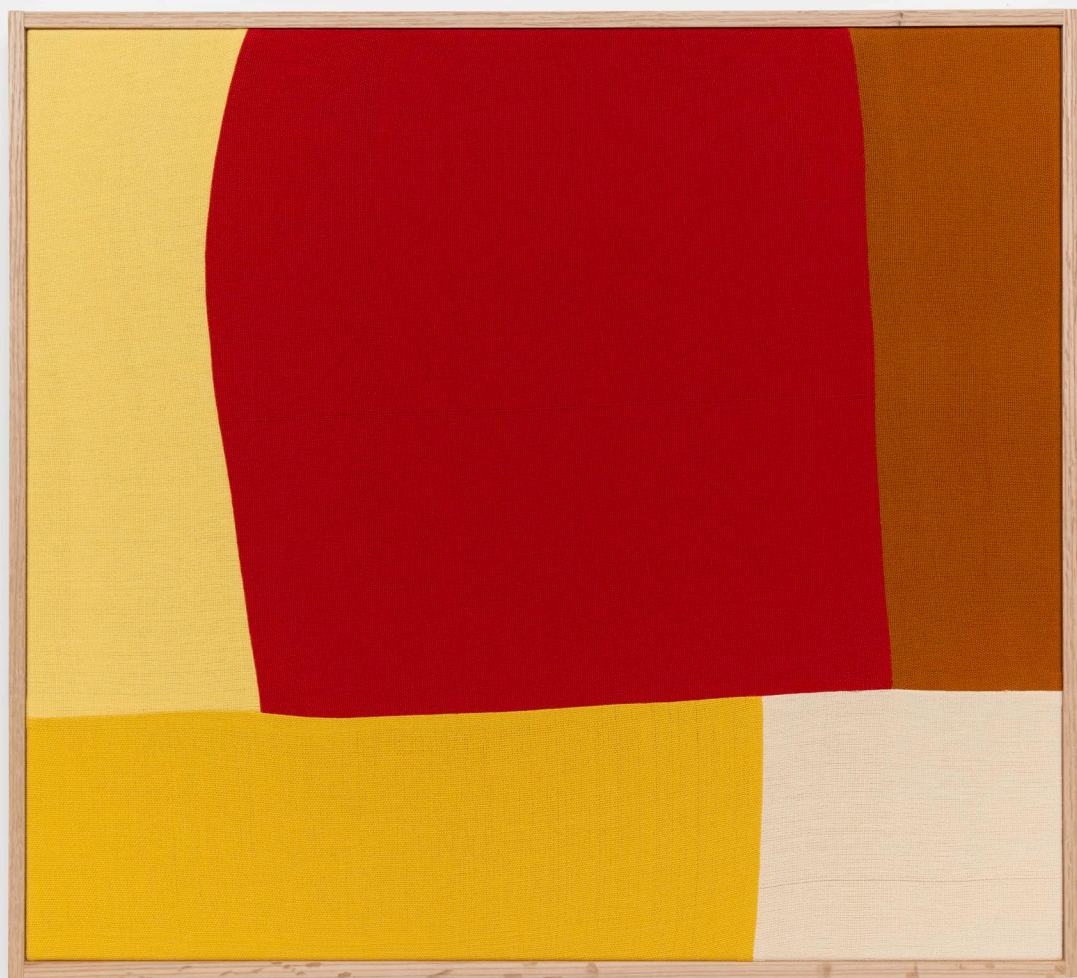
(ECO20.034)



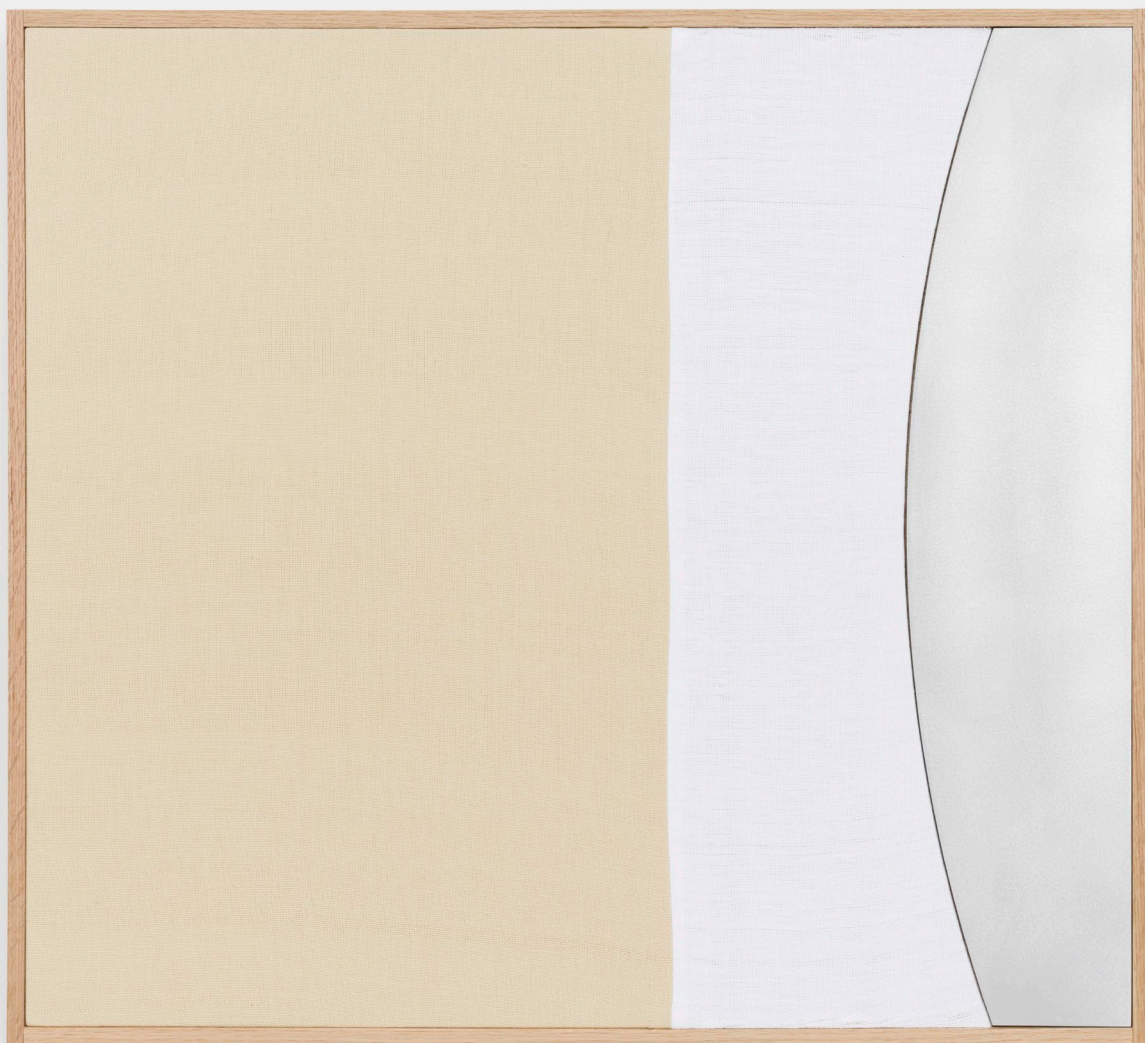
Ice, 2020
Hand woven cotton and linen, acrylic on aluminum, framed
60 x 80 in
152.4 x 203.2 cm
(ECO20.035)





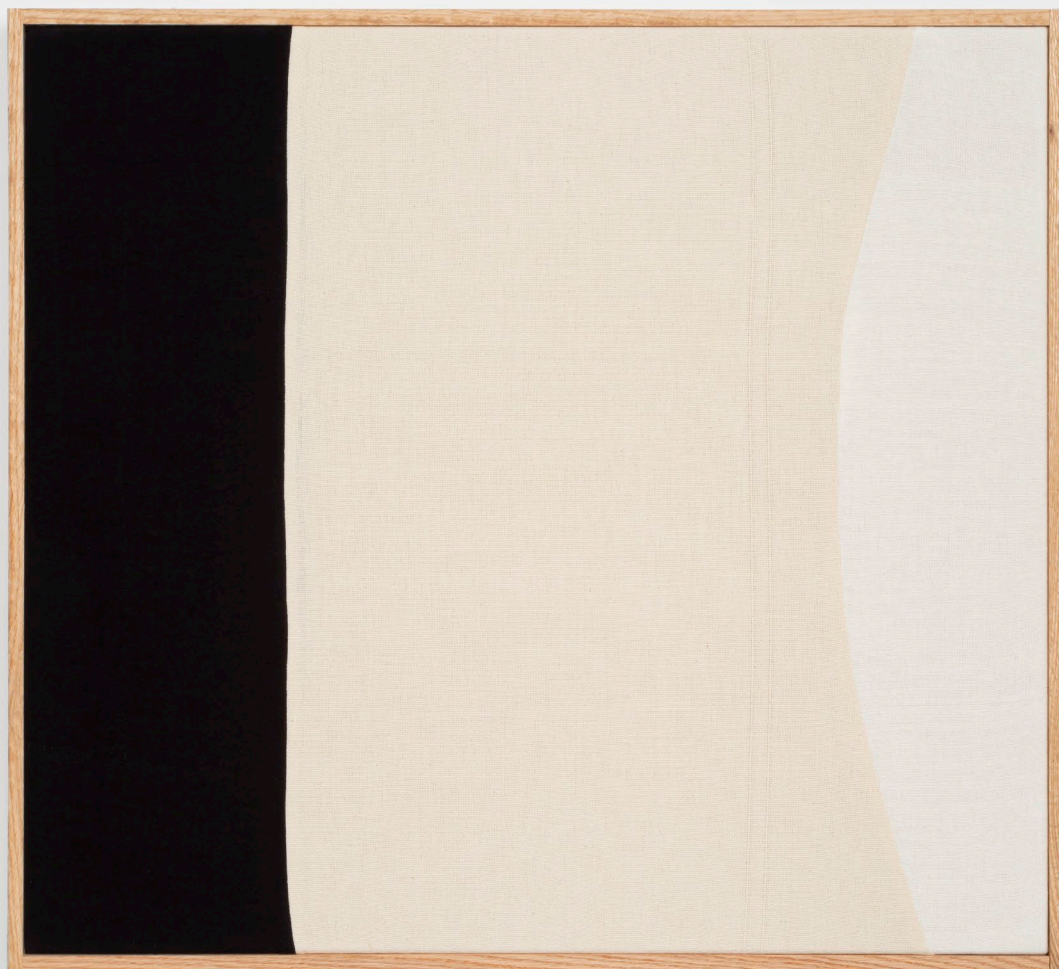


Gaza, 2020
Hand woven cotton and linen, framed
29 x 32 in
73.7 x 81.3 cm
(ECO20.044)

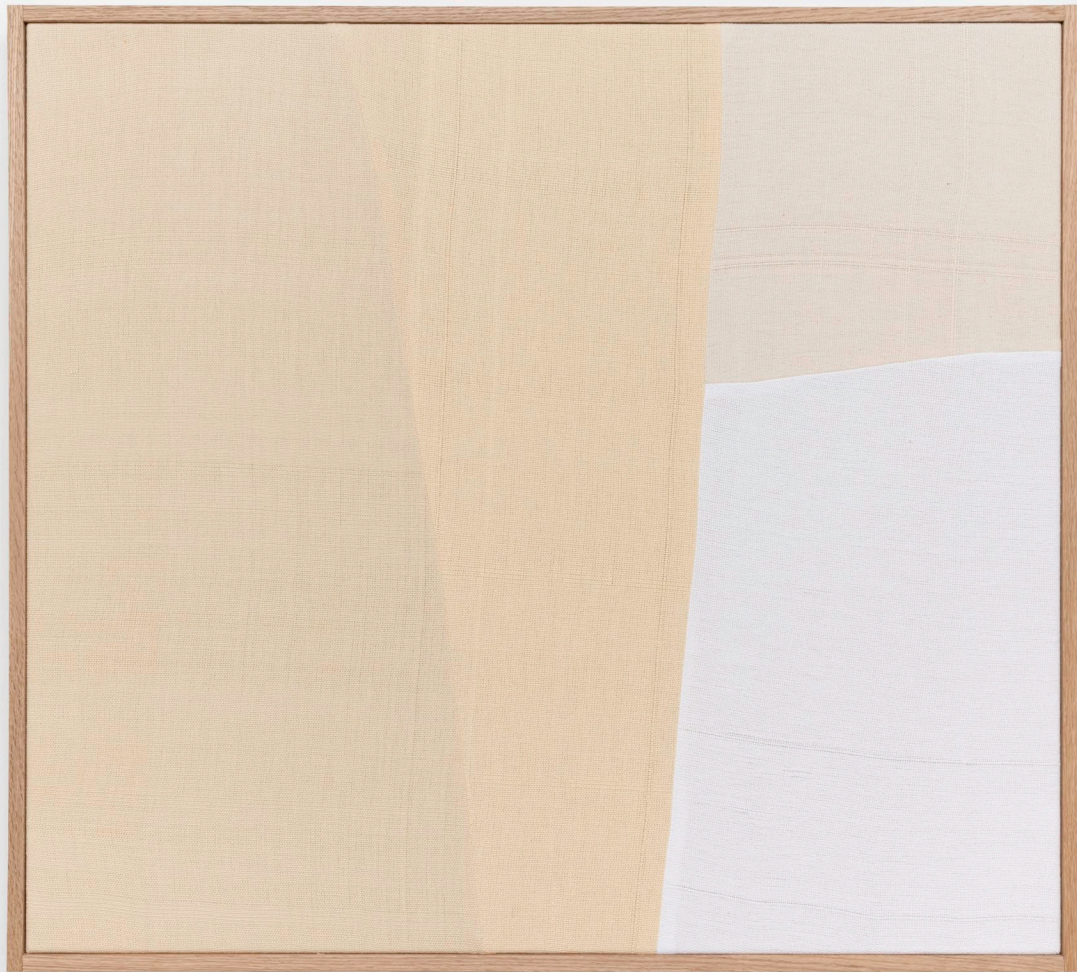


And More Again, 2020
Hand woven cotton, aluminum, framed
29 x 32 in
73.7 x 81.3 cm
(ECO20.046)





Fall Back Into Place, 2020
Hand woven cotton and linen, framed
29 x 32 in
73.7 x 81.3 cm
(ECO20.029)



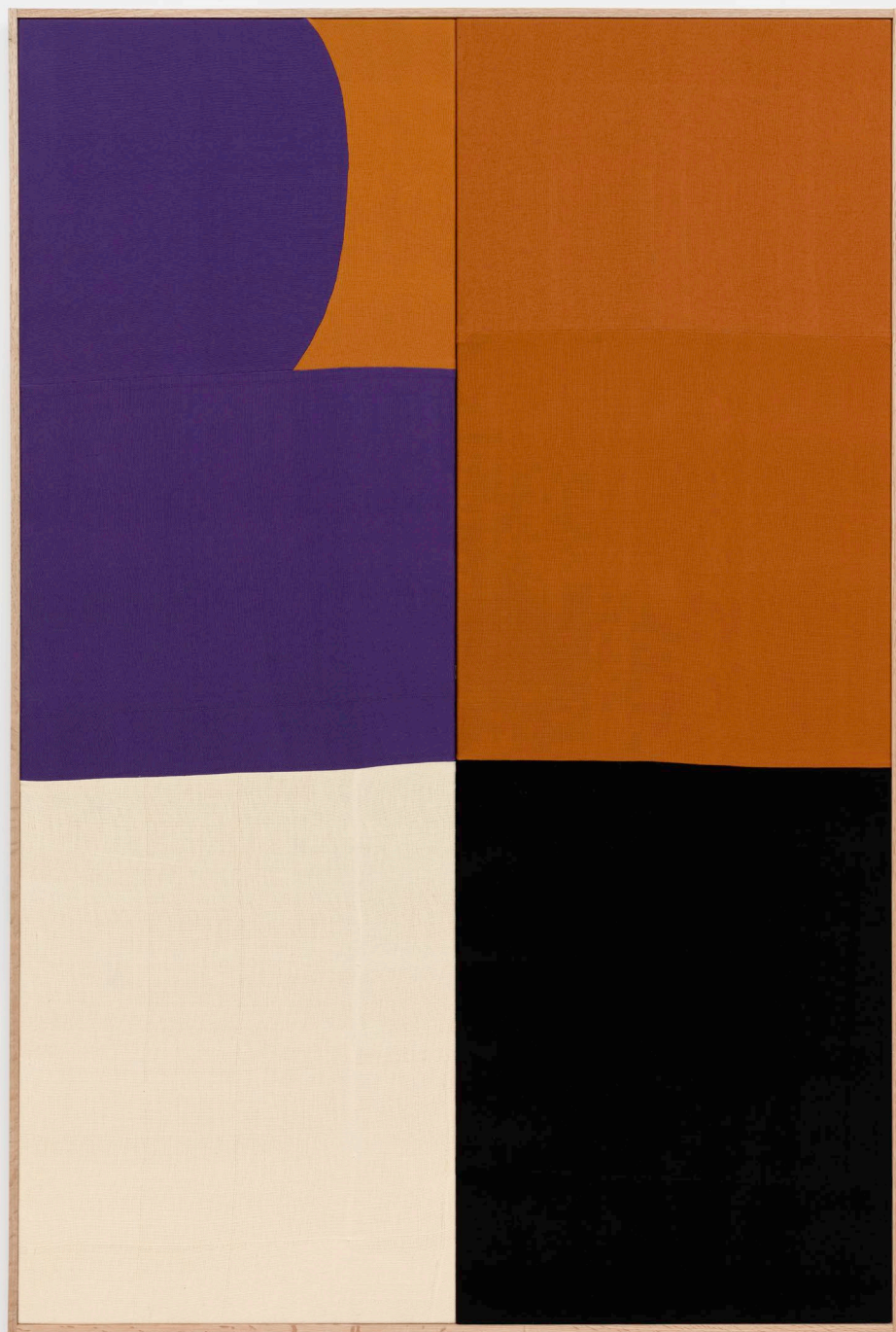
About Nothing, 2020
Hand woven cotton and linen, framed
29 x 32 in
73.7 x 81.3 cm
(ECO20.043)



Logan, 2020
Hand woven cotton and linen, framed
32 x 29 in
81.3 x 73.7 cm
(ECO20.045)



Les Fleurs, 2020
Hand woven cotton and linen, framed
70 x 72 in
177.8 x 182.9 cm
(ECO20.038)

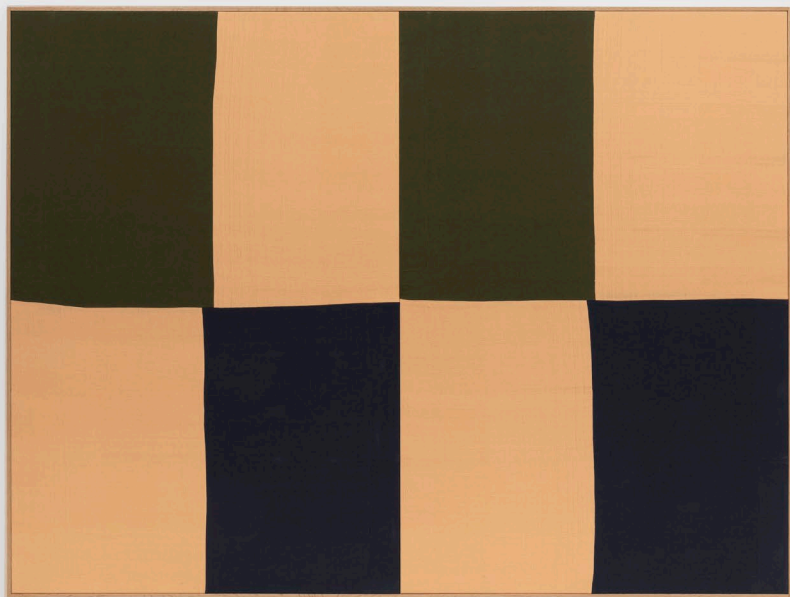


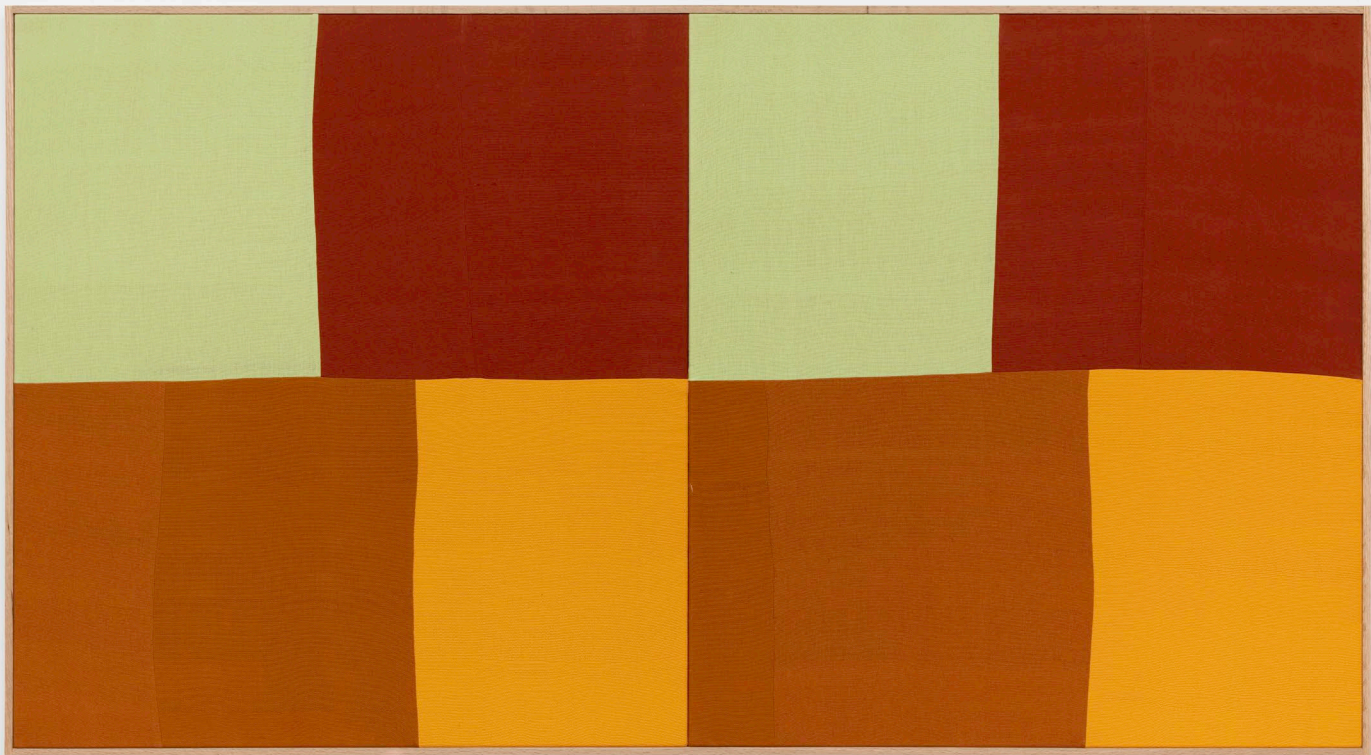
Purple Curve, 2020
Hand woven cotton and linen, framed
72 x 48 in
182.9 x 121.9 cm
(ECO20.039)





Untitled (peach, gray, olive), 2020
Hand woven cotton and linen, framed
72 x 96 in
182.9 x 243.8 cm
(ECO20.041)



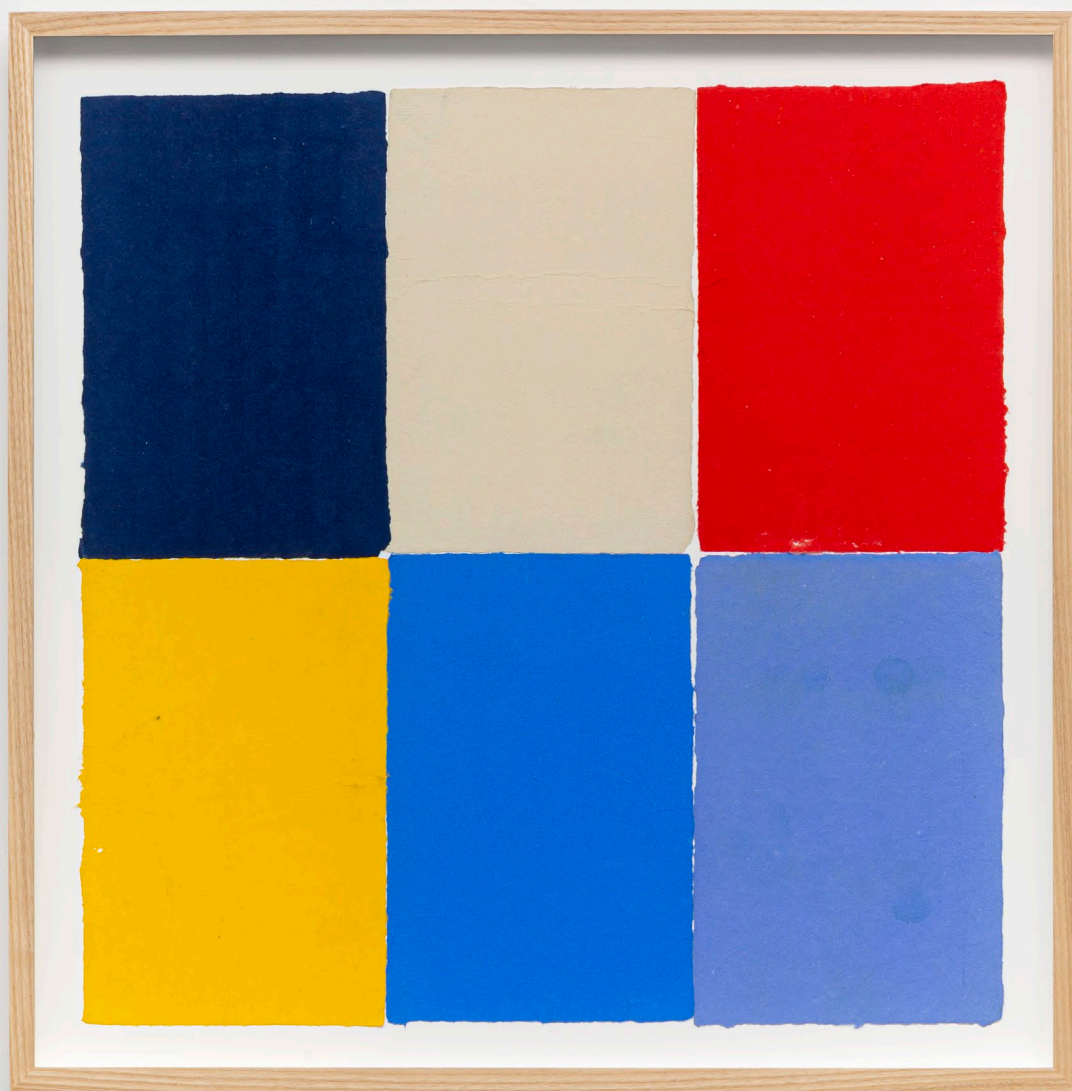


Sun with Red Horse, 2020
Hand woven cotton and linen, framed
47 x 86 in
119.4 x 218.4 cm
(ECO20.042)

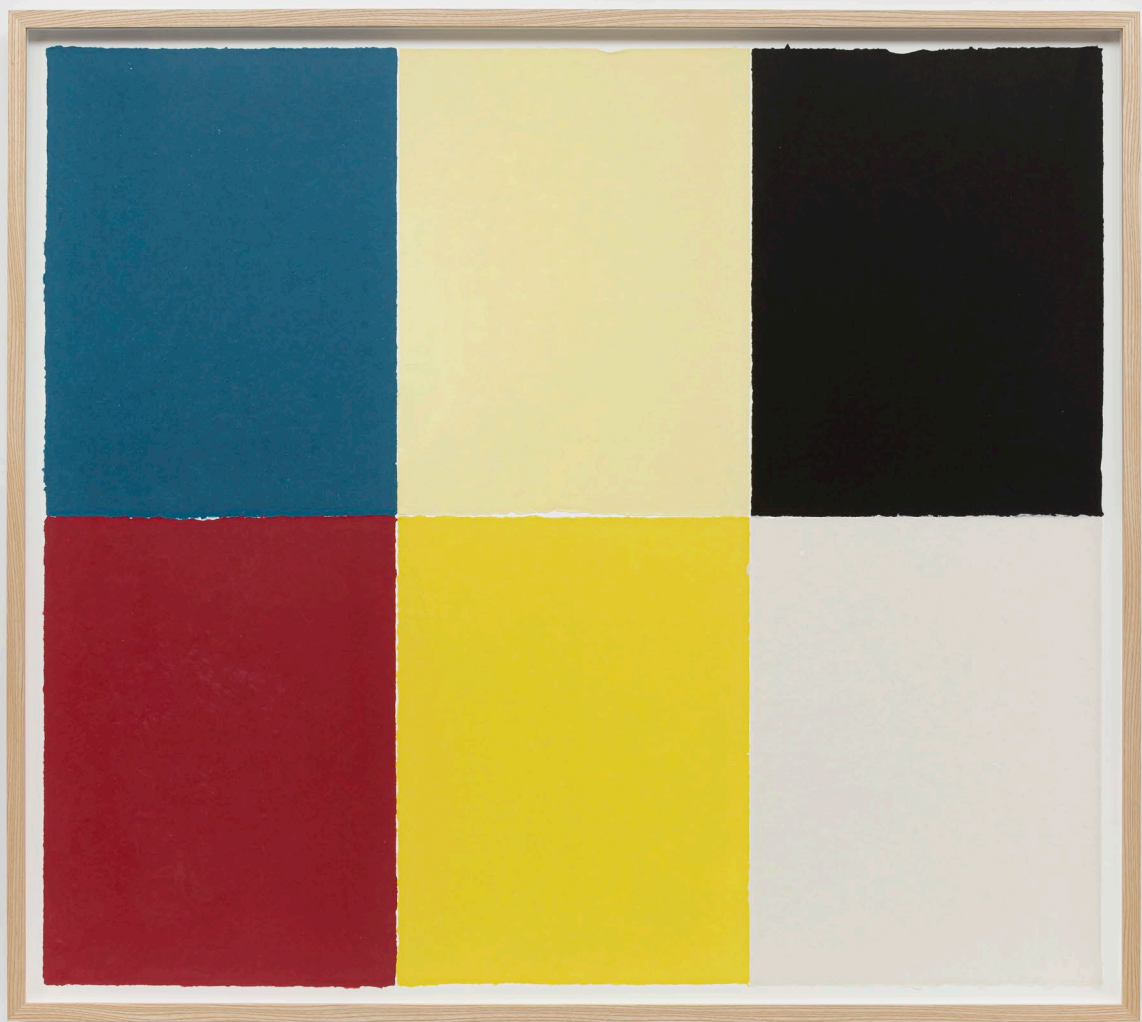




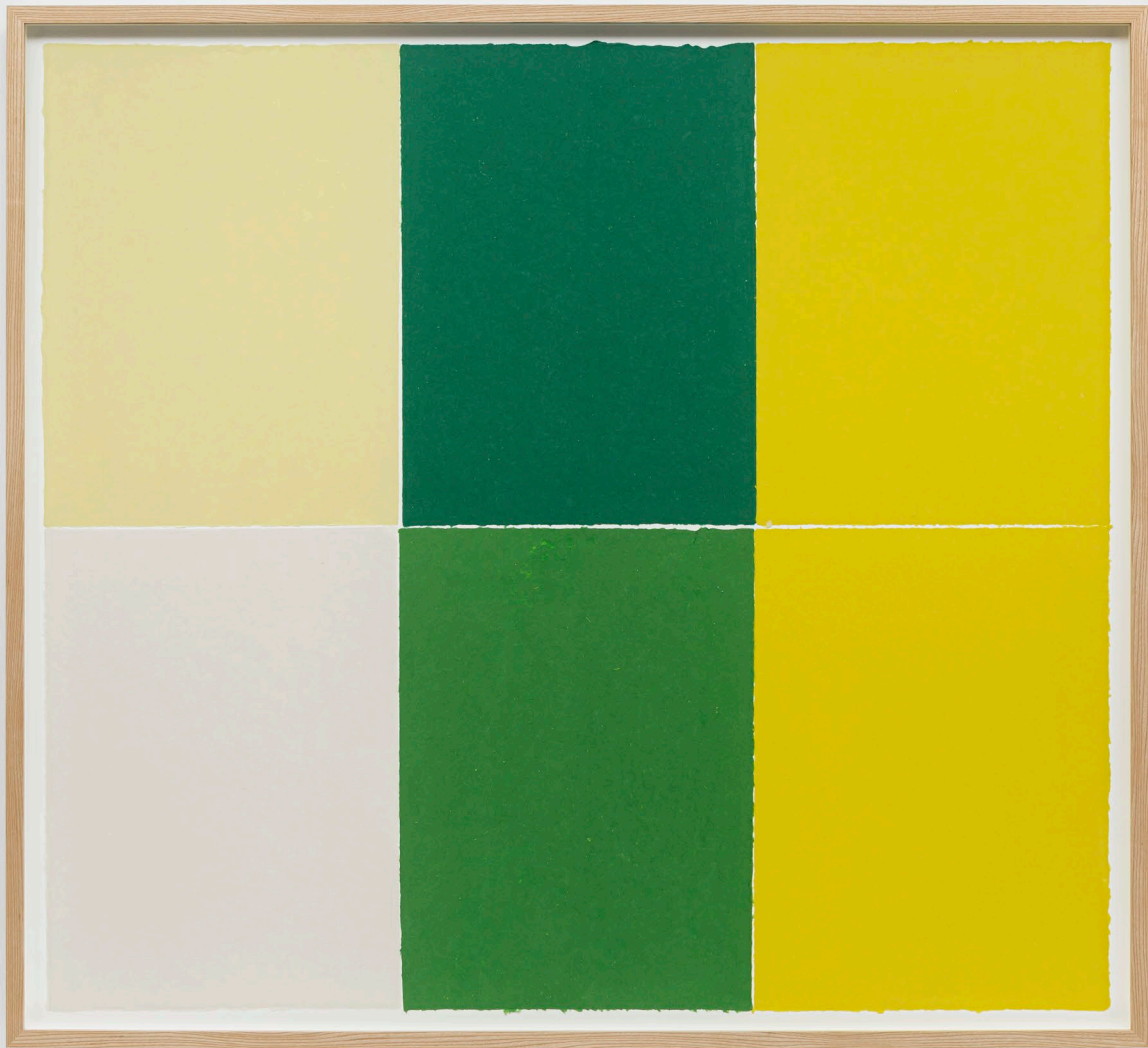
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Two blues, red, yellow, alabaster, periwinkle, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.027)



Blue, red, alabaster, yellow, black, white, 2020
Handmade pigmented paper
51 1/2 x 57 1/2 in
130.8 x 146.1 cm
(ECO20.026)



Alabaster, white, two greens, two yellows, 2020
Handmade pigmented paper
51 1/2 x 57 1/2 in
130.8 x 146.1 cm
(ECO20.025)





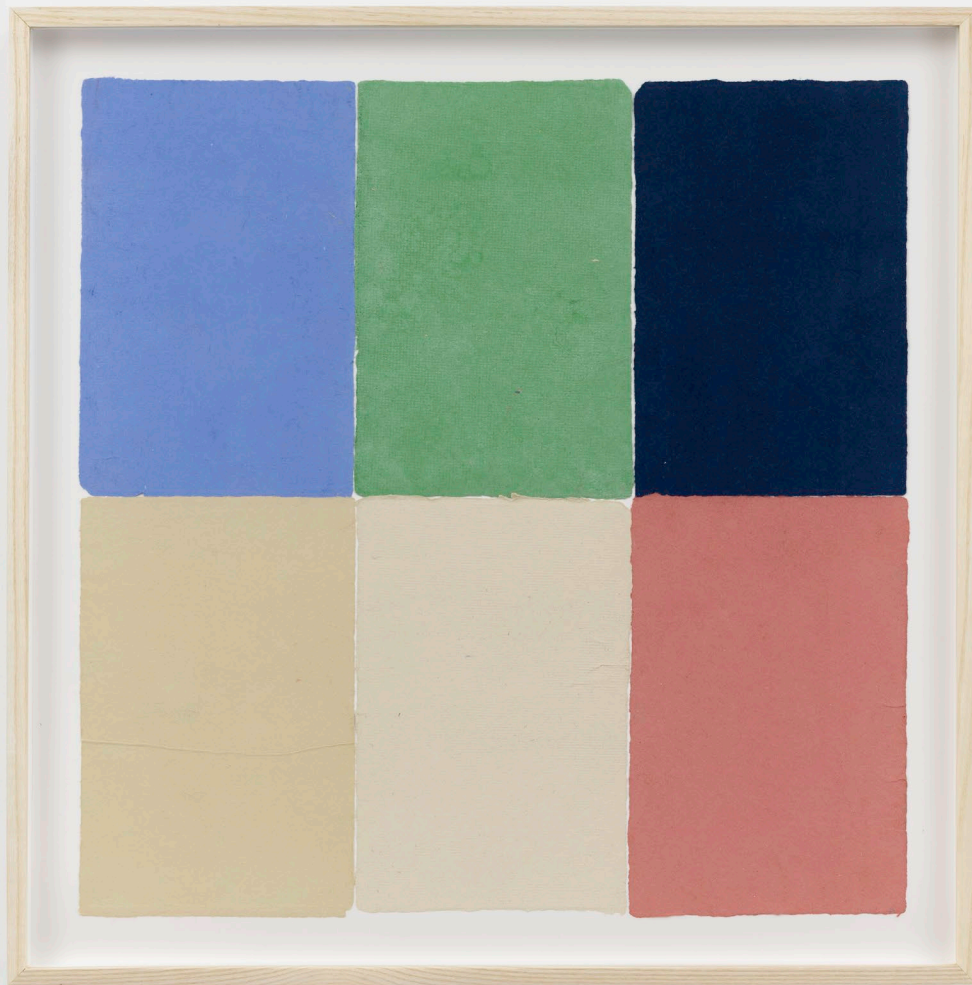
Two blues, two yellows, pink, black, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.024)



White, yellow, pink, blue, two blacks, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.023)



Two whites, pink, orange with yellow speckles, 2020
Handmade pigmented paper
31 x 25 1/4 in
78.7 x 64.1 cm
(ECO20.022)



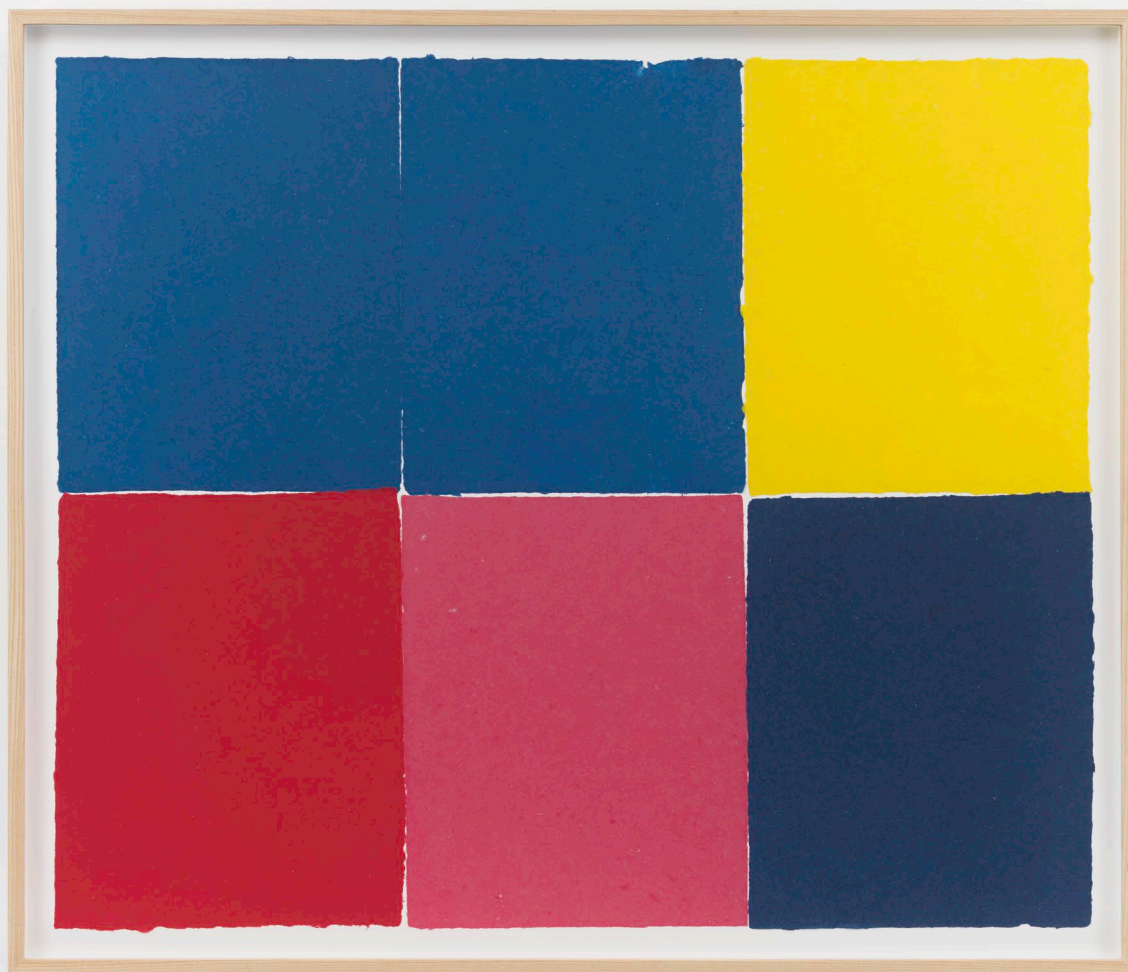
Two alabasters, parrot green, blue, pink, periwinkle, 2020

Handmade pigmented paper

19 3/4 x 19 1/2 in

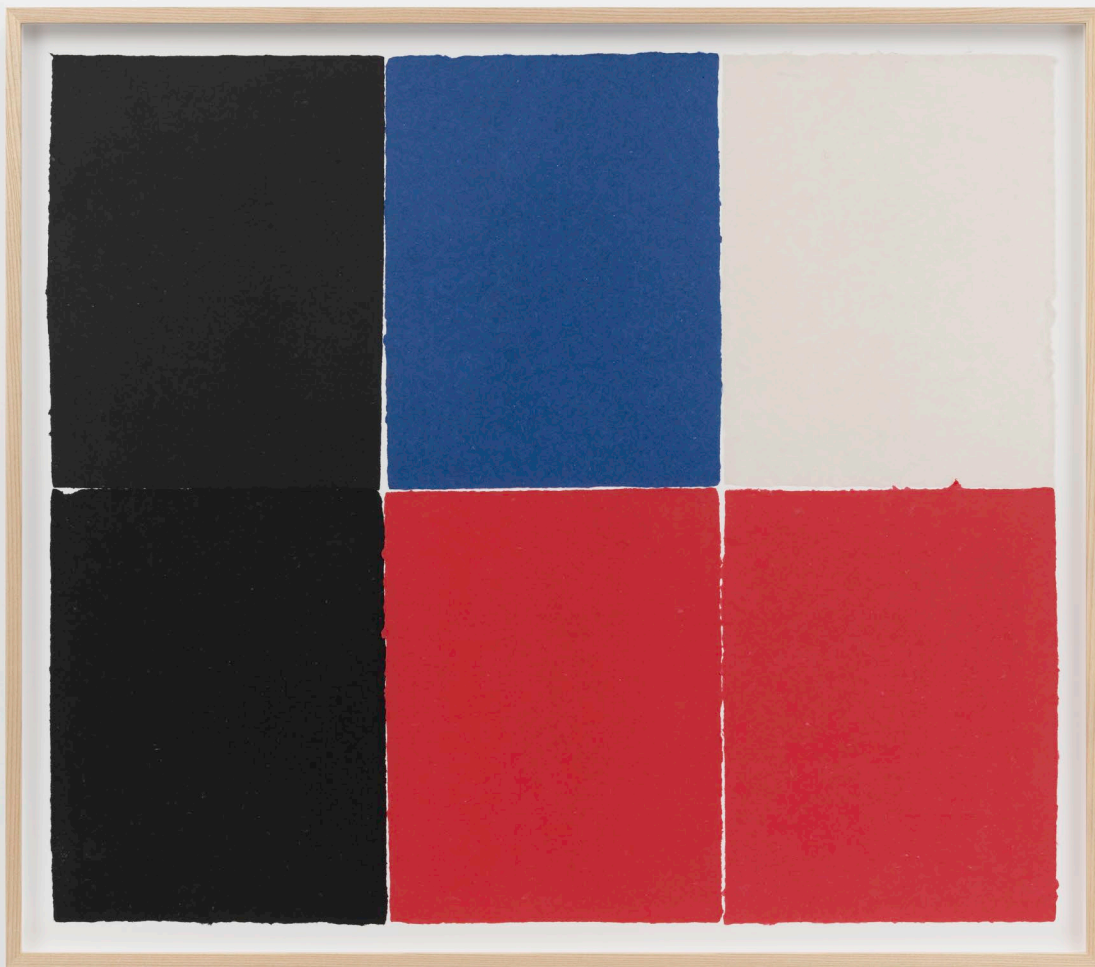
50.2 x 49.5 cm

(ECO20.021)

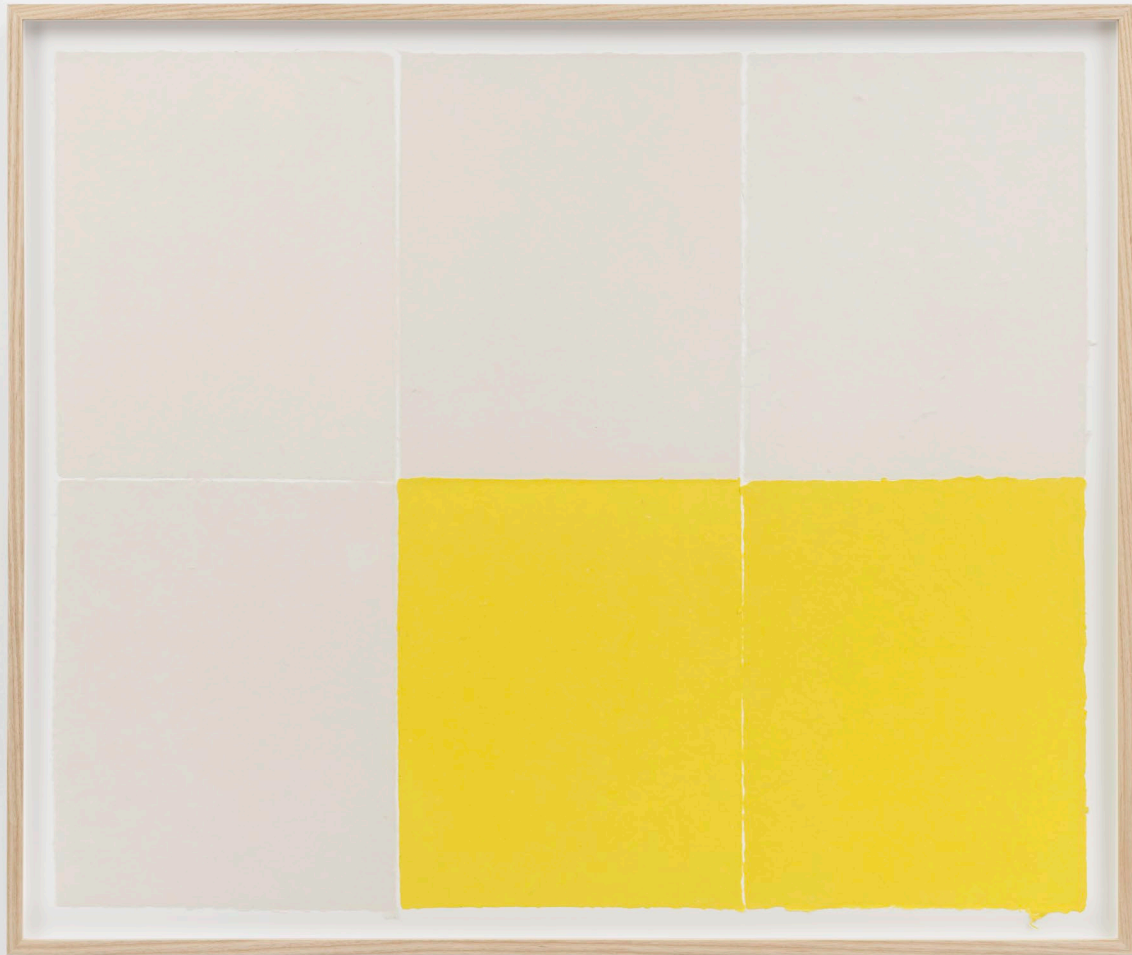


Three blues, red, pink, yellow, 2020
Handmade pigmented paper
31 x 36 1/4 in
78.7 x 92.1 cm
(ECO20.020)

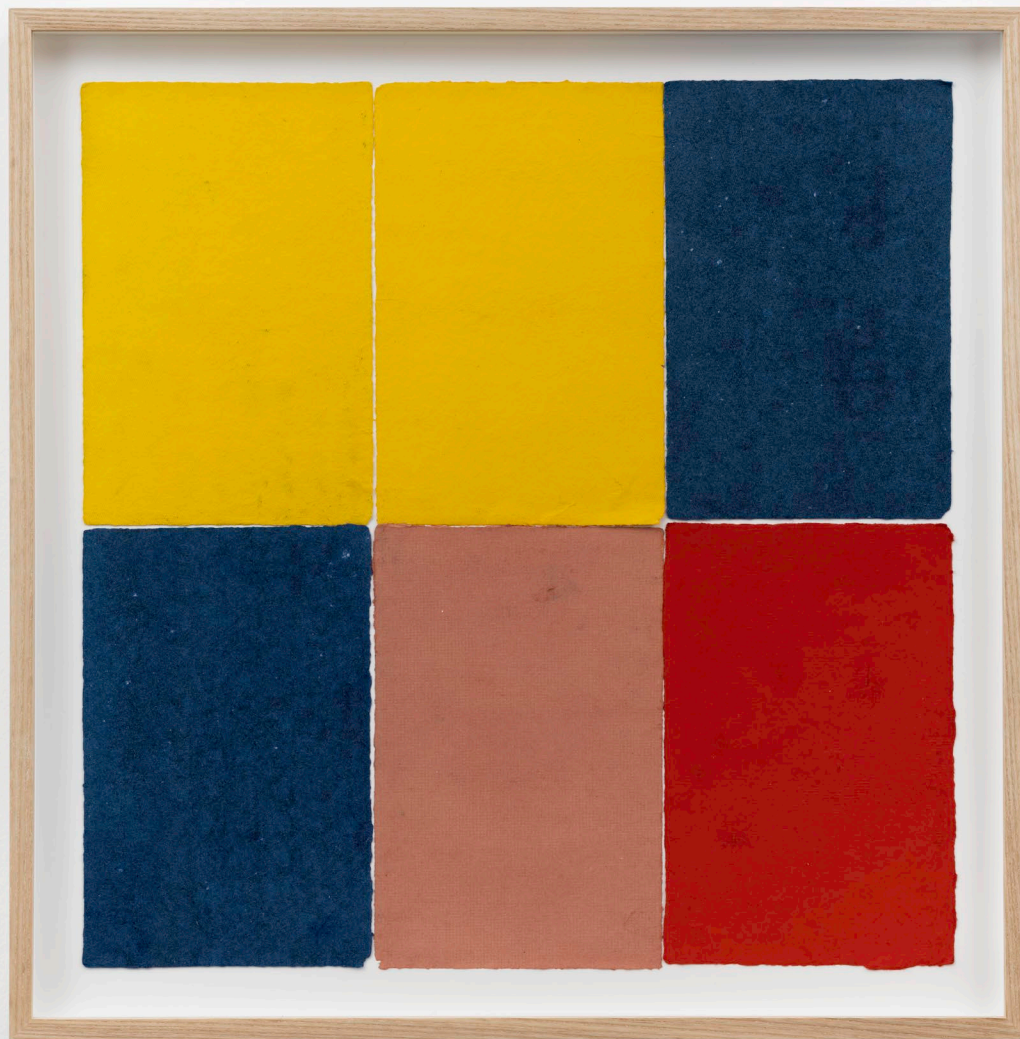




Two blacks, two reds, blue and white, 2020
Handmade pigmented paper
31 x 36 1/4 in
78.7 x 92.1 cm
(ECO20.019)



Four whites, two yellows, 2020
Handmade pigmented paper
31 x 36 1/4 in
78.7 x 92.1 cm
(ECO20.018)



Two blues, two yellows, pink, red, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.054)

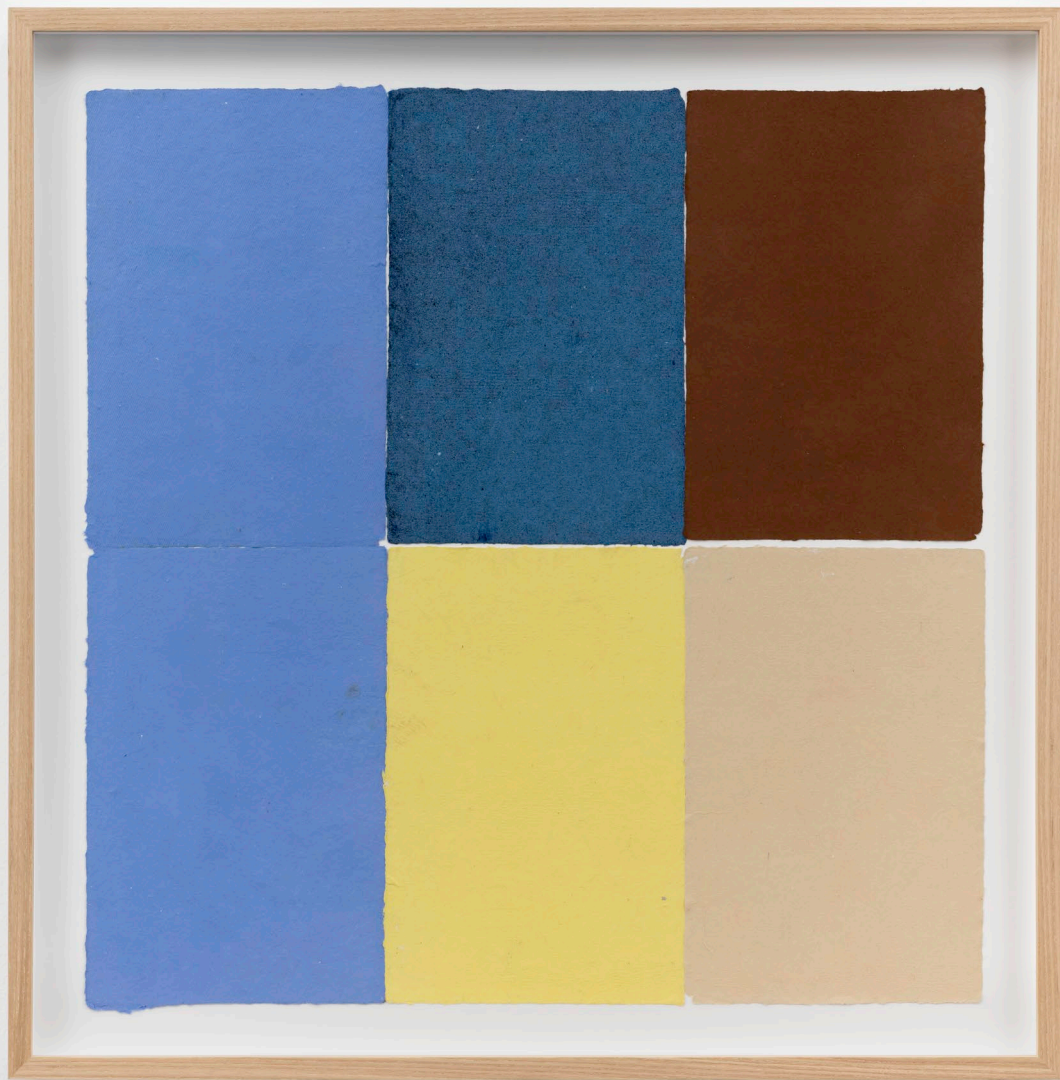


Three blues, green, red, ochre, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.053)



Five greens, an alabaster, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.052)





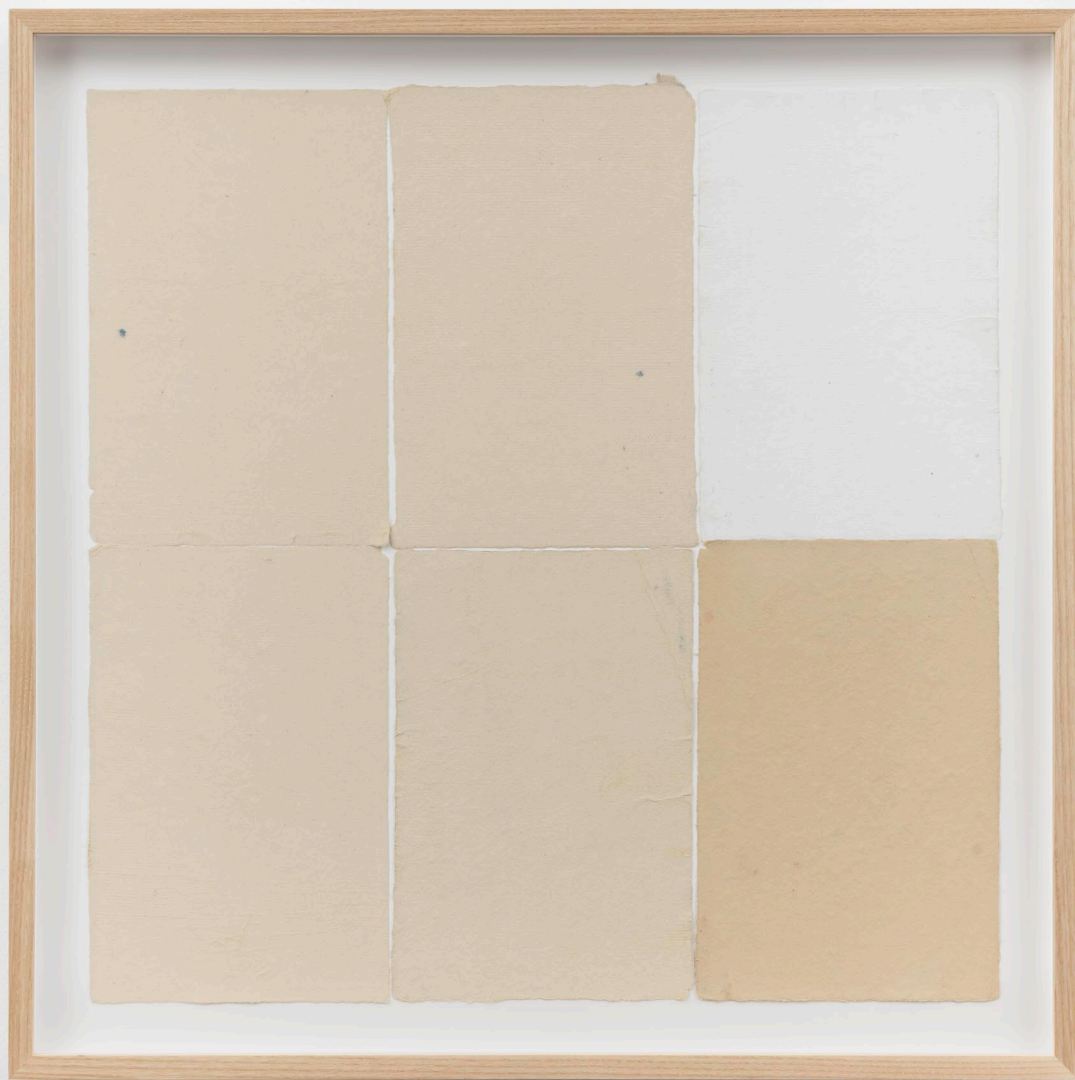
Two periwinkles, blue, yellow, brown, tan, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.051)



Three blacks, white, red, brown, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.050)



Two blues, two greens, gray and fuchsia, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.049)



Five alabasters, white, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.048)





Fuchsia, black, tan, two ochre, yellow, 2020
Handmade pigmented paper
19 3/4 x 19 1/2 in
50.2 x 49.5 cm
(ECO20.047)



ETHAN COOK

Born 1983 Texas, US

Lives and works in New York, NY

SOLO EXHIBITIONS

- 2021 *Almost Heaven*, Loyal Gallery, Stockholm, SE (forthcoming)
Patrick de Brock Gallery, Knokke, BE (forthcoming)
Galerie Phillipp Zollinger, Engadin, CH (forthcoming)
- 2020 *Arenas*, Nino Mier Gallery, Los Angeles, CA, US (catalogue)
- 2019 *Fields*, Andersen's Contemporary, Copenhagen, DK
Sets, Galerie Philipp Zollinger, Zurich, CH
Bands, T293, Rome, IT
- 2018 *The Neutral*, Patrick de Brock Gallery, Knokke, BE
Propositions, Anat Ebgi Gallery, Los Angeles, CA, US (catalogue)
Ethan Cook, Gana Art Hannam, Seoul, KR (catalogue)
Mysticism and Logic, Noire Chapel, Torino, IT
- 2017 *Less Than Zero*, Sunday-S Gallery, Copenhagen, DK
Decoy, Bill Brady, Miami, FL, US
- 2016 *Shakespeare*, Anat Ebgi Gallery, Los Angeles, CA, US
- 2015 *De Beauvoir Crescent*, T293, Rome, IT
- 2014 *Problem In Chair Not In Computer*, American Contemporary, New York, NY, US
Ethan Cook, Bill Brady KC, Kansas City, MO, US
- 2013 *Felman*, Galerie Jeanroch Dard, Paris, FR
lobstee, Rod Barton, London, UK

GROUP EXHIBITIONS

- 2020 *Echo Chords*, Nino Mier Gallery, Los Angeles, CA, US
Under Glass, Half Gallery, New York, NY, US
Paper (and one on wood), Nino Mier Gallery, Los Angeles, CA, US

Summer Group Show, Patrick De Brock, Knokke, BE

2018 *Moondog*, East Hampton Shed, East Hampton, NY, US
Winter Show, Koki Arts, Tokyo, JP

2017 *Sagra ARTDATE*, The Blank Contemporary, Bergamo, IT

2016 *Miranda*, Anat Ebgi Gallery, Los Angeles, CA, US

2015 *Architectura e Archelologio*, Fondazione 107, Torino, IT
The Politics of Surface, Berthold Pott, Cologne, DE

2014 *Ethan Cook, Sam Falls, Emanuel Rohss & Tris Vonna-Michell*, T293 in-residence at Sadie Coles HQ, London, UK
The Go-Between, National Museum of Capodimonte, Naples, IT
173 E 94th St / Chaussee de Waterloo 550, Paul Kasmin at Middlemarch, Brussels, BE
Infinitude, Roberts & Tilton, Los Angeles, CA
Picture/Painting/Object, Gallery Albert Baronian, Brussels, BE
Difference and Repetition, Luce Gallery, Turin, IT
Stitched Up, S2, London, UK

2013 *Space Whole Karaoke*, Middlemarch, Brussels, BE
Equilibrium, Ritter/Zamet, London, UK
Xtraction, The Hole, New York, NY, US
This is the story of America, Brand New Gallery, Milan, IT
Imago Mundi, Curated by Diego Cortez, Fondazione Querini Stampalia, Venice, IT
Pattern Recognition, Ana Cristea Gallery, New York, NY, US
Shake Shack Guggenheim, V1 Gallery, Copenhagen, DK

2012 *Dreamtigers*, Ed. Varie Gallery, New York, NY, US
MADE WITH MUSTARD, East Hampton Shed, East Hampton, NY, US
Floor Routine, Bodega, Philadelphia, PA, US
MATTERDADDY, Angstrom Gallery, Dallas, TX, US
Black Foliage, Nudashank, Baltimore, MD, US
Slowed & Throwed, Chinatown Arcade, New York, NY, US
Tlk Drty, Amstel 41 Gallery, Amsterdam, NL
The Big Stink Moves Like a Moth Towards the Light, Hungryman Gallery, Chicago, IL, US
Rooms Within Rooms, Apache Projects, Anafi Island, GR
Brucennial 2012, BHQF, New York, NY, US
Alchemy, Harvester Gallery, Hudson, NY, US
FFA, Space Gallery, Portland, OR, US



- 2011 *What Brings The Dust Together*, New Gallery London, London, UK
Nom de Guerre, Youth Group Gallery, New York, NY, US
Refractions, Place Gallery, New York, NY, US
All the Tired Horses in the Sun, How am I Supposed to Get Any Riding Done?,
EOC Gallery, New York, NY, US
Issue Project Room, Industria Superstudio, New York, NY, US
NurtureArt, Chelsea Art Museum, New York, NY, US
- 2010 *Black, White and Read All Over*, Envoy Gallery, New York, NY
It Is What It Is, Envoy Gallery, New York, NY, US
- 2009 *Works*, Do Right Gallery, Marfa, TX, US

PUBLICATIONS

- 2020 *Arenas*, Nino Mier Gallery
- 2019 *Bands/Marks*, catalogue, Patrick De Brock
- 2018 *Ethan Cook*, catalogue, Gana Art Seoul
Ethan Cook, monograph, Anat Ebgi Press
- 2013 *Felman*, monograph, Galerie Jeanroch Dard
- 2012 *Rawest Destiny*, monograph, Bodega Books
Video Babe, monograph, self-published
DRTY TLK, Amstel 41 Gallery, p. 10-16

