

NINO MIER  
GALLERY

**NIKKI MALOOF**

*NERVOUS APPETITE*

NOVEMBER 21-DECEMBER 19, 2020



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



**NIKKI MALOOF**  
**NERVOUS APPETITE**  
**November 21 – December 19**

Nino Mier Gallery is pleased to announce the solo exhibition “Nervous Appetite” with recent paintings and works on paper by Nikki Maloof. This is the artist’s first solo exhibition with the gallery, opening November 21<sup>st</sup> through December 19<sup>th</sup> 2020.

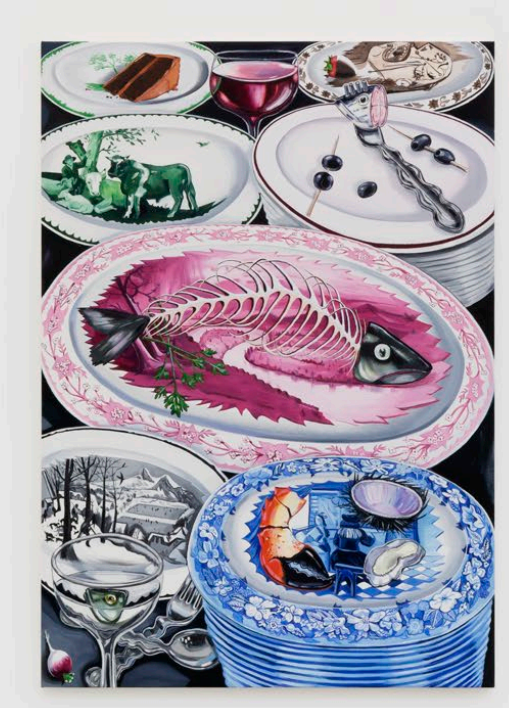
While Massachusetts-based Nikki Maloof has created a unique pictorial language around the depiction of domestic animals, the current exhibition of the artist’s work depicts still lifes of salmon steaks, gutted chard, dismembered crab legs, and sliced swordfish. Unlike the Dutch paintings of Pieter Aertsen, *Meat Stall*, and Joachim Buckelaer, *Fish Market*, that inspire Maloof’s “memento mori” paintings, there is not an abundance of food nor a choice in meats, rather through the singular depiction of decapitated and disemboweled fish the artist builds a pervasive feeling of discomfort and scarcity.

This sense of impending doom is counteracted by the rich, undulating patterns that abound in Maloof’s scenes. In somber greens, mauves and purples, Maloof’s patterns are found on the tile, wallpaper and textiles that define her paintings of uncanny domesticity. The gaudy and garish patterns create optical movements that are designed to instill anxiety in the viewer, and whereas Maloof’s compositions are shallow, depth is created through these complex, rolling patterns. For Maloof, “pattern” is like a third character in her paintings, and while color and subject are important to the artist, the dominant patterns attribute to the overwhelming psychological feeling of the works.

*Nervous Appetite* is a visceral investigation of the sourcing, preparation, cooking, enjoyment and *après-repas* of a grotesque, yet compelling feast. From market to table, Maloof’s scenes are both appealing and indisputably bleak. Within the multiple kitchens and table settings forming part of this series, viewers are left to wonder whether we are observing the beginning or end of the meal and whether there is a social parable or political allegory to be gleaned from the scarcity presented. Undeniable, however, is the overwhelming presence of fish.

Throughout the history of art, fish have been polysemic and Maloof navigates their many meanings, from the religious to the bourgeois, in her paintings. Maloof anthropomorphizes the dead fish with pleading eyes and slight grins on their slimy lips. While initially inspired by the formal problems of painting metallic scales, the artist was drawn to the inherent duality in painting fish, to portray them not as symbols of death but as symbols of life. In representing this inherent tragicomedy of life, Maloof creates a balance between the taboo and the familiar.

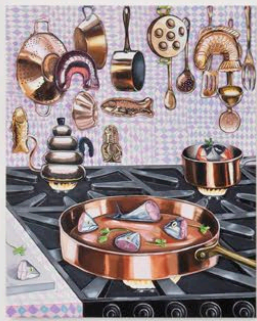
Many of Maloof’s paintings encase other paintings as the artist is particularly interested in how individual stories attribute to a comprehensive understanding of her work. In both, *Plates* and *Dinner is Served*, Maloof uses Delft ceramic plates to create a number of different stories within a single moment in time. Painted on the blue Delftware are naïve zoo scenes, a lion trapped in a cage, a grazing zebra and a double-humped camel in a small enclosure. One can’t help but feel the sense of irony that the artist is building for her fictitious dinner guests as they begin to consume other animals as part of their meal. The religious iconography present in the painting is symbolized through the trilogy of bread, fish and candles, that coupled with the unfashionable pottery produces an uncanny nostalgia. The inclination to Dutch imagery is rooted in Maloof’s maternal ancestry. While Maloof knew very little of her maternal ancestors, the disconnection created a fruitful fascination with her family’s history. To build this familial story, Maloof has created a reimagined history with visual signifiers that connect the artist to her past.



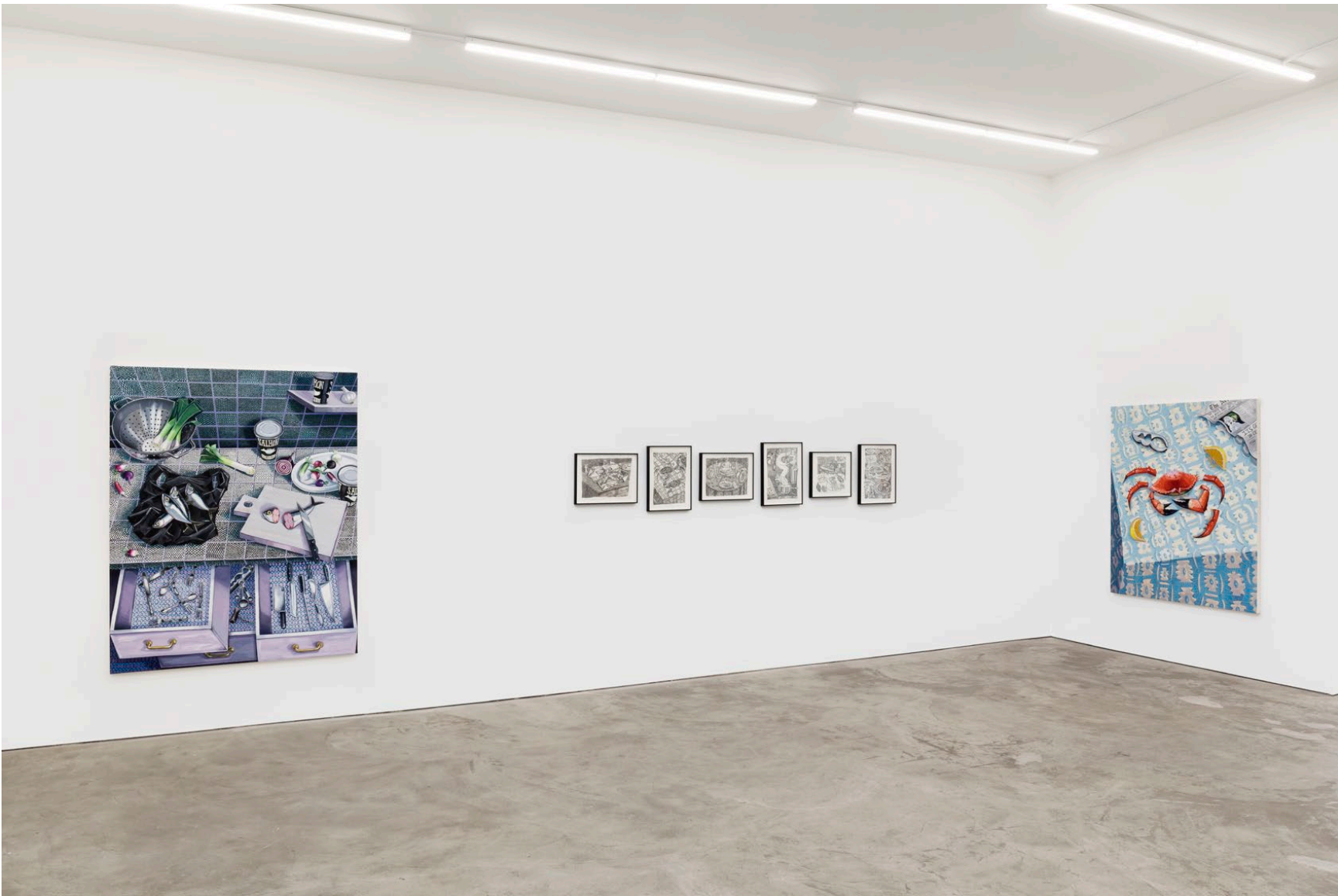
Installation View of Nikki Maloof: *Nervous Appetite* (November 21-December 19, 2020)  
Nino Mier Gallery, Los Angeles, CA



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*Preparation*, 2020  
Oil on linen  
65 x 58 in  
165.1 x 147.3 cm  
(NMA20.008)



SALMON



RED ALASKA SOCKEY

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*Dismemberment*, 2020  
Oil on canvas  
62 x 50 in  
157.5 x 127 cm  
(NMA20.013)



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NO OTHER WORLD BUT THIS  
NO OTHER SHORE, ONLY THE LIVING GATHER  
ON WHICH THE LIVING GATHER

IT'S OVER  
TO CR...





*The Green Kitchen*, 2020  
Oil on canvas  
60 x 84 in  
152.4 x 213.4 cm  
(NMA20.011)



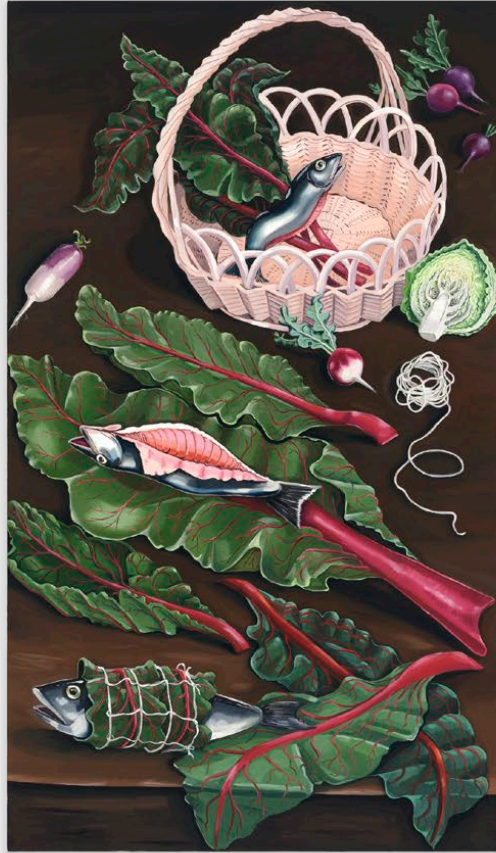




*Chard Recipe*, 2020  
Oil on canvas  
62 x 36 in  
157.5 x 91.4 cm  
(NMA20.012)









*At the Fish Market*, 2020

Oil on canvas  
65 x 70 in  
165.1 x 177.8 cm  
(NMA20.015)



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ALASKA SALMON

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*Dinner Is Served*, 2020  
Oil on canvas  
54 x 70 in  
137.2 x 177.8 cm  
(NMA20.017)















*Plates*, 2020  
Oil on canvas  
60 x 42 in  
152.4 x 106.7 cm  
(NMA20.027)







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*Chard Study*, 2020  
Oil on canvas  
15 x 20 in  
38.1 x 50.8 cm  
(NMA20.016)





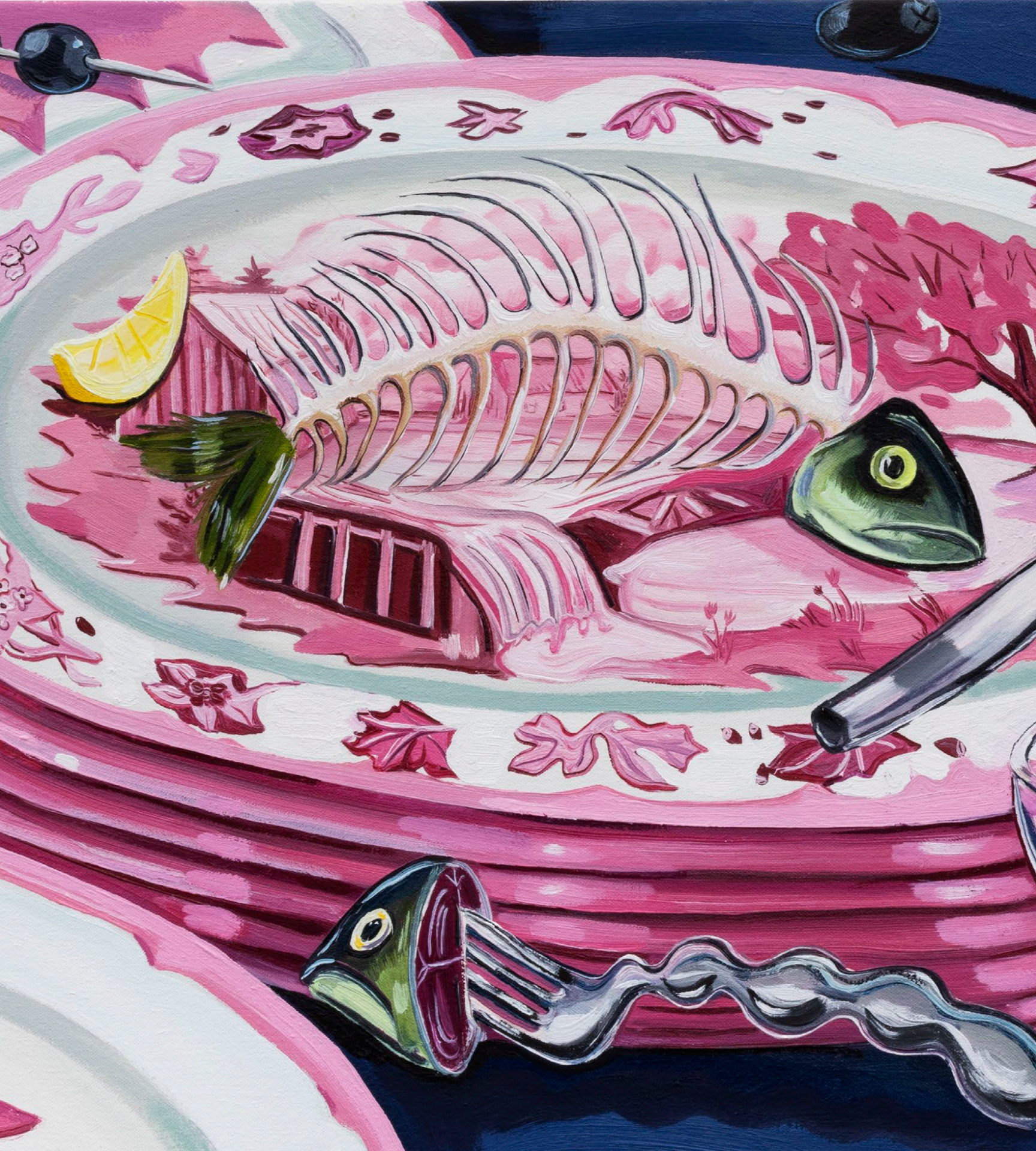


*TBT*, 2020  
Oil on canvas  
12 x 18 in  
30.5 x 45.7 cm  
(NMA20.034)





*Pink Plates*, 2020  
Oil on canvas  
14 x 18 in  
35.6 x 45.7 cm  
(NMA20.026)





*Swordfish*, 2020  
Oil on canvas  
24 x 16 in  
61 x 40.6 cm  
(NMA20.014)





*Copper Study*, 2020  
Oil on canvas  
18 x 14 in  
45.7 x 35.6 cm  
(NMA20.024)







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*Table Study*, 2020  
Graphite on paper  
12 x 16 in  
30.5 x 40.6 cm  
(NMA20.018)





*Newspaper Study*, 2020  
Graphite on paper  
12 x 16 in  
30.5 x 40.6 cm  
(NMA20.019)



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Befalls our Rep

Faith Dashed

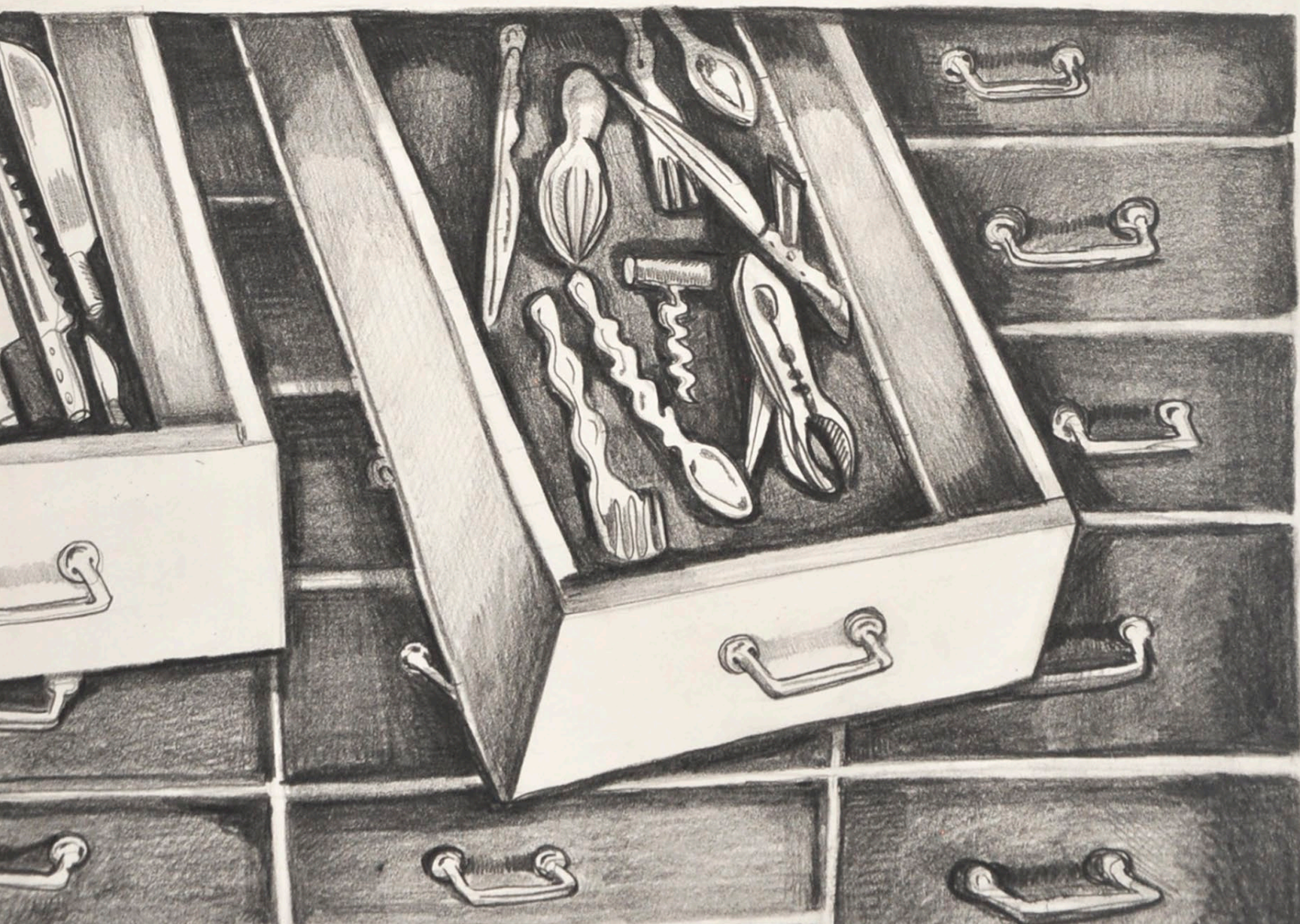
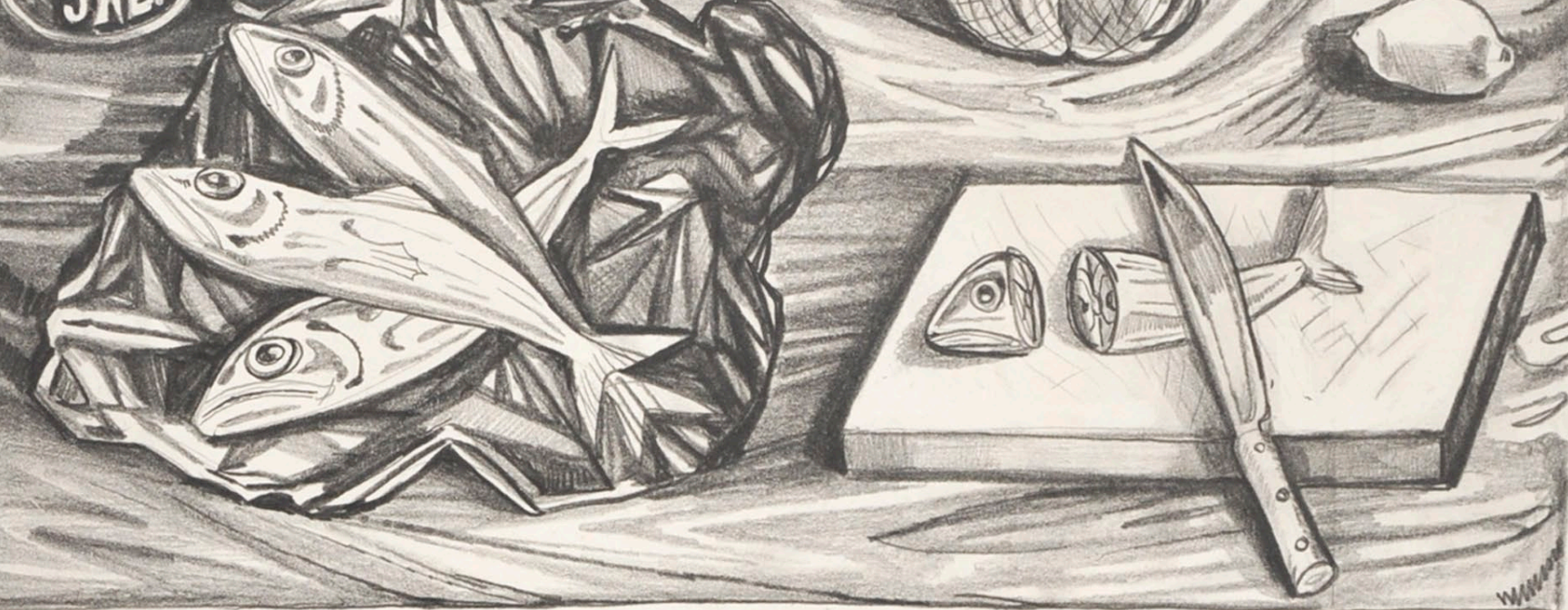
Like  
at, We  
now It."  
(Also death.)

Yet, Hope ALSO  
Lingers Des  
It ALL



*Marble Study*, 2020  
Graphite on paper  
16 x 12 in  
40.6 x 30.5 cm  
(NMA20.020)







*Stove Study*, 2020  
Graphite on paper  
16 x 12 in  
40.6 x 30.5 cm  
(NMA20.021)





*Market Study*, 2020  
Graphite on paper  
11 3/4 x 12 1/4 in  
29.8 x 31.1 cm  
(NMA20.022)





*Plates Study*, 2020  
Graphite on paper  
16 1/2 x 11 1/4 in  
41.9 x 28.6 cm  
(NMA20.023)





*TO BE TITLED*, 2020  
Graphite on paper  
16 x 11 in  
41.9 x 28.6 cm  
(NMA20.028)







## NIKKI MALOOF

Born 1985, Peoria, IL  
Lives and works in South Hadley, MA

### EDUCATION

- 2011 Yale School of Art: MFA, Painting/Printmaking  
2008 Indiana University: BFA, Painting

### SOLO EXHIBITIONS

- 2020 Nino Mier Gallery, Los Angeles, CA  
2019 *Caught and Free*, Jack Hanley Gallery, New York, NY  
2018 *Separation Anxiety*, Shane Campbell Gallery, Chicago, IL  
2017 *Chauve-Souris*, The Pit, Los Angeles, CA  
2016 *After Midnight*, Jack Hanley Gallery, New York, NY

### GROUP EXHIBITIONS

- 2020 *What Did I Know of Your Days: Danielle Orchard and Nikki Maloof*, V1 Gallery, Copenhagen, DK  
*36 Paintings*, Harpers Books, East Hampton, NY  
*Animal Kingdom*, Alexander Berggruen, New York,  
2018 *NY Invitational Exhibition of Visual Arts*, The American Academy of Arts and Letters, New York, NY  
*Cheeky: Summer Butts*, Marinaro Gallery, New York, NY  
2017 *30th Anniversary Exhibition*, Jack Hanley Gallery, New York, NY  
*Drawing Island*, The Journal Gallery, Brooklyn, NY  
*Horror Vacui, or The Annihilation of Space*, Misako and Rosen, Tokyo, Japan  
*A Forest on the Edge of Time*, The Pit, Los Angeles, CA  
2016 *The Great Figure Two*, The Journal Gallery, Brooklyn, NY  
*Imagine*, Brand New Gallery, Milan, Italy  
2015 *Let's Get Figurative*, Nicelle Beauchene Gallery, New York, NY



*Tiger Tiger*, Salon 94, New York, NY  
*Please Excuse Our Appearance*, 247365, New York, NY  
*Immediate Female*, Judith Charles Gallery, New York, NY

- 2014 *Buying Friends: The Kortman Collection*, Urban Institute for Contemporary Arts (UICA), Grand Rapids, MI  
*Don't Look Now*, Zach Feuer, New York, NY  
*Other People's Paintings*, Torrance Shipman, Brooklyn, NY  
*Do The Yale Thing*, N'Namdi Center for Contemporary Art, Detroit, MI  
*Shrink It, Pink It*, Cathouse FUNeral, Brooklyn, NY
- 2013 *Summer Mix*, Thierry Goldberg, New York, NY  
*Diff'rent Strokes*, Louis B. James, New York, NY  
*Deep Cuts*, Anna Kustera, New York, NY

## **AWARDS**

- 2011 Helen W Winternitz Award in Painting and Printmaking
- 2010 Gloucester Landscape Prize
- 2008 Glazer Award for the Arts  
Hutton Honors College Creative Activities Grant  
Harry Engel Award for the Arts

