



# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

## JAKE LONGSTRETH



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# BIOGRAPHY

# JAKE LONGSTRETH

**b. 1977, Sharon, CT, US**

**Lives and works in Los Angeles, CA, US**

Jake Longstreth is best-known for his paintings depicting trees and landscapes distinct to Southern California, as well as architectural monuments to commercial hubs of the 1990s. Longstreth marries a stark, graphic realism with a landscape painter's sensitivity to light and atmosphere with very distinctive, stylized brushwork. The artist's thinly veiled painterly tone is epitomized by the glowing, gradating skies where rich blues seamlessly fade into filthy browns and ashen greys. Longstreth's natural landscape work occasionally featured towering plumes of wildfire smoke or other man-made intrusions like parking lots and tennis courts cutting into the space. In his architectural paintings, Longstreth focuses on the ruinous monuments of the recent past – dying or dead retail giants like Circuit City and Toys R Us. Yet in these paintings, such a grandiose depiction of banality is not without smiling irony. Longstreth started photographing these chains in the early 2000's, before the 2008 recession, when their proliferation seemed unstoppable. Online retail was not entrenched then, and today, in an odd irony, these corporate stores have acquired a charming, if grotesque nostalgia, like past 'main streets' of their era. Longstreth straddles a line between humor, beauty and a frank appraisal of what we've built – for better or worse. Both themes, taken together, demonstrate Longstreth's interest in the broad cultural and economic forces literally shaping our world.



*Jake Longstreth (b. 1977, Sharon, CT, US; lives and works in Los Angeles, CA, US) received his MFA from California College of the Arts in San Francisco, CA. He has been included in numerous solo and group exhibitions at Nino Mier Gallery, Los Angeles and Brussels; Gregory Lind Gallery, San Francisco; Crisp Ellert Museum, St. Augustine, Florida; Monya Rowe Gallery, New York; M Woods, Beijing; Blum & Poe, Los Angeles and Mahan Gallery, Columbus.*





# SAMPLE WORKS

*\*sample selection does not reflect current availability*



*Peach Tree Drive*, 2019  
Oil on canvas  
72 x 84 in  
182.9 x 213.4 cm  
(JLO19.004)







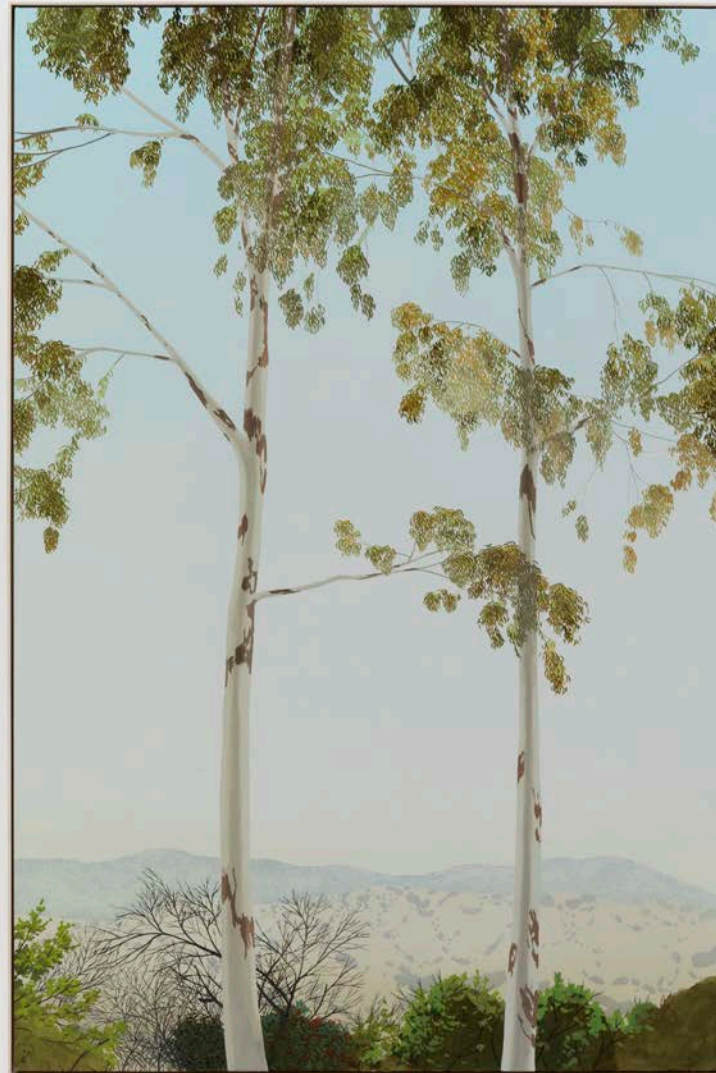


*Farm Hill Road*, 2018  
Oil on canvas  
84 x 84 in  
213.4 x 213.4 cm  
(JLO19.005)





*Citrus Heights, 2020*  
Oil on canvas  
72 x 84 in  
182.9 x 213.4 cm  
(JLO20.045)



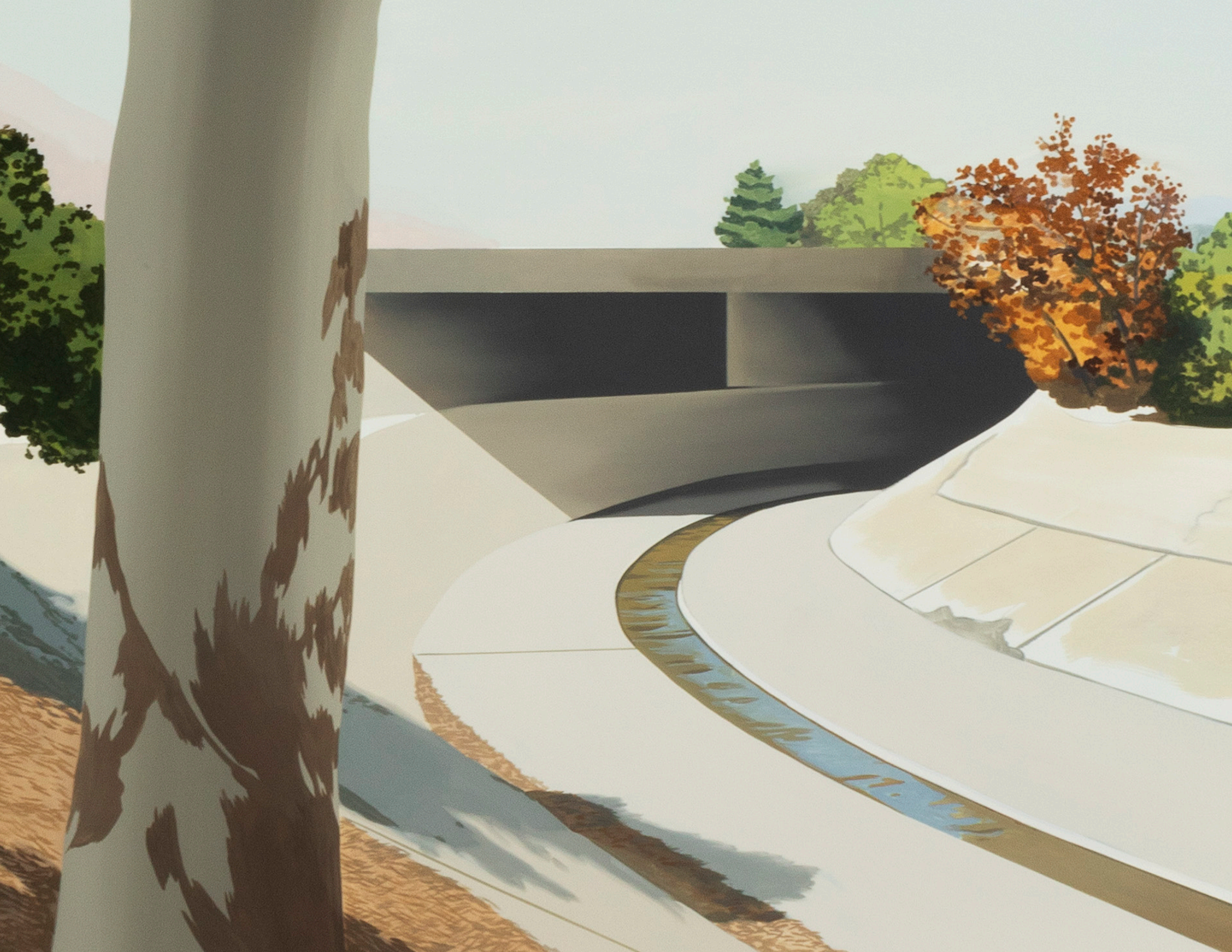
*In Glendale (Eucalyptus 4)*, 2020  
Oil on muslin  
85 x 57 1/4 in (framed)  
216 x 145.5 cm (framed)  
(JLO20.005)





*Arroyo, South Pasadena, 2021*  
Oil on muslin  
87 x 55 in  
221 x 139.7 cm  
(JLO21.005)









Weed, 2021  
Oil on canvas  
80 x 120 in  
203.2 x 304.8 cm  
(JLO21.033)









*Arizona Red Lobster*, 2021  
Oil on canvas  
84 x 84 in  
213.4 x 213.4 cm  
(JLO21.019)



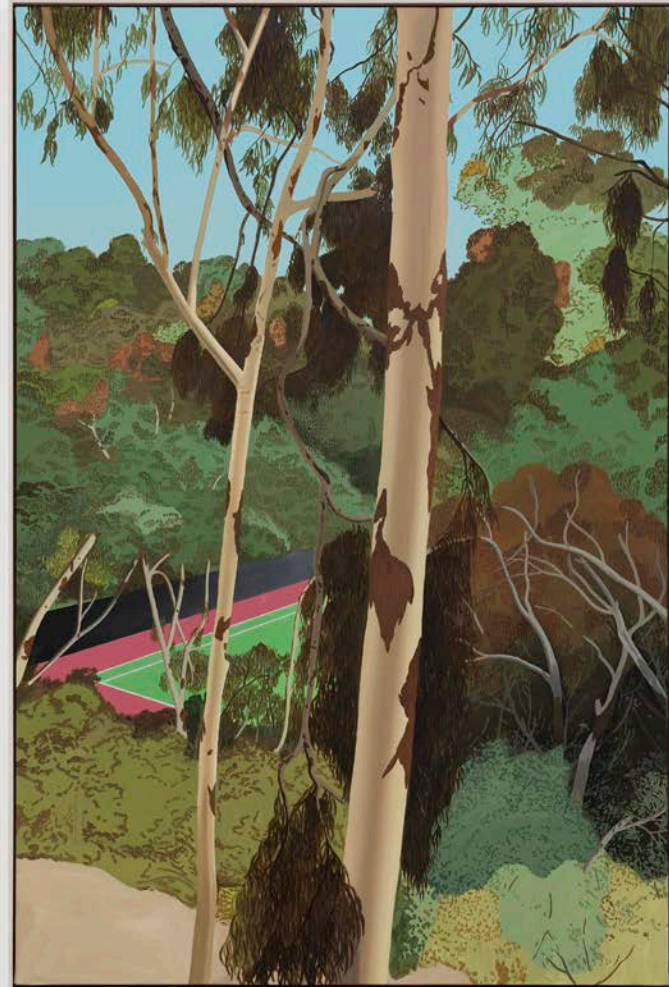
*Seasonal Concepts, 2021*  
Oil on canvas  
72 x 84 in  
182.9 x 213.4 cm  
(JLO21.018)





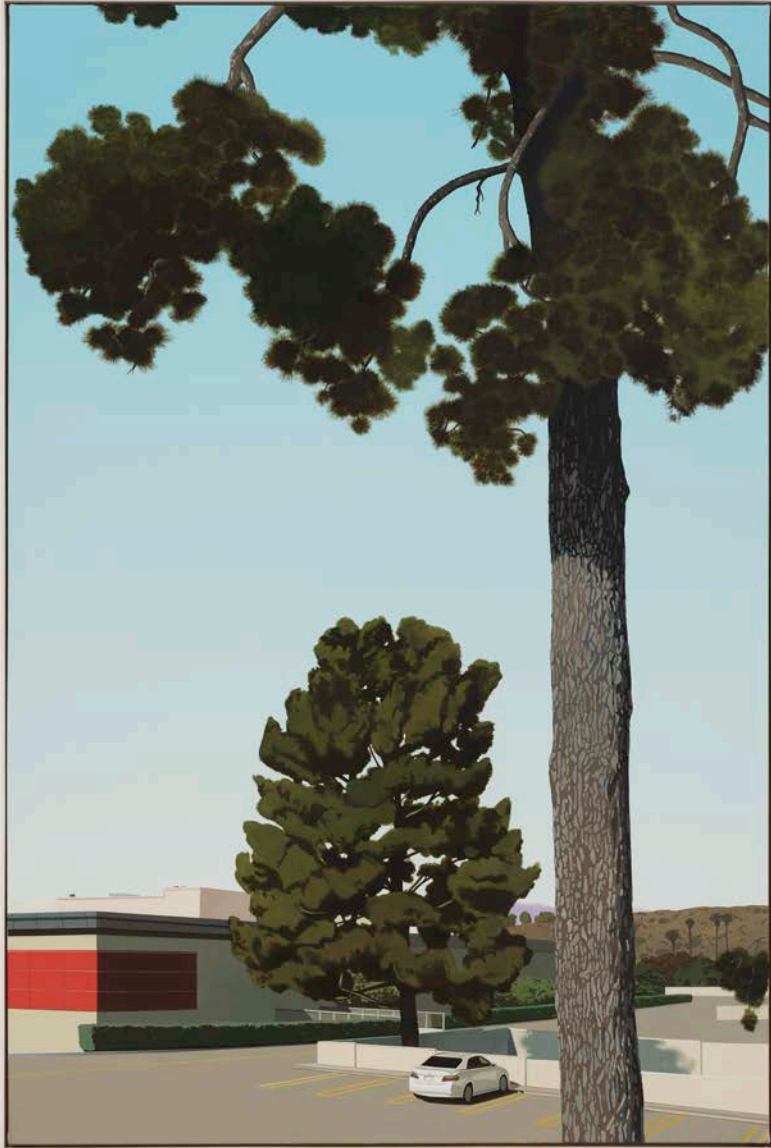
SEASONAL CONCEPTS



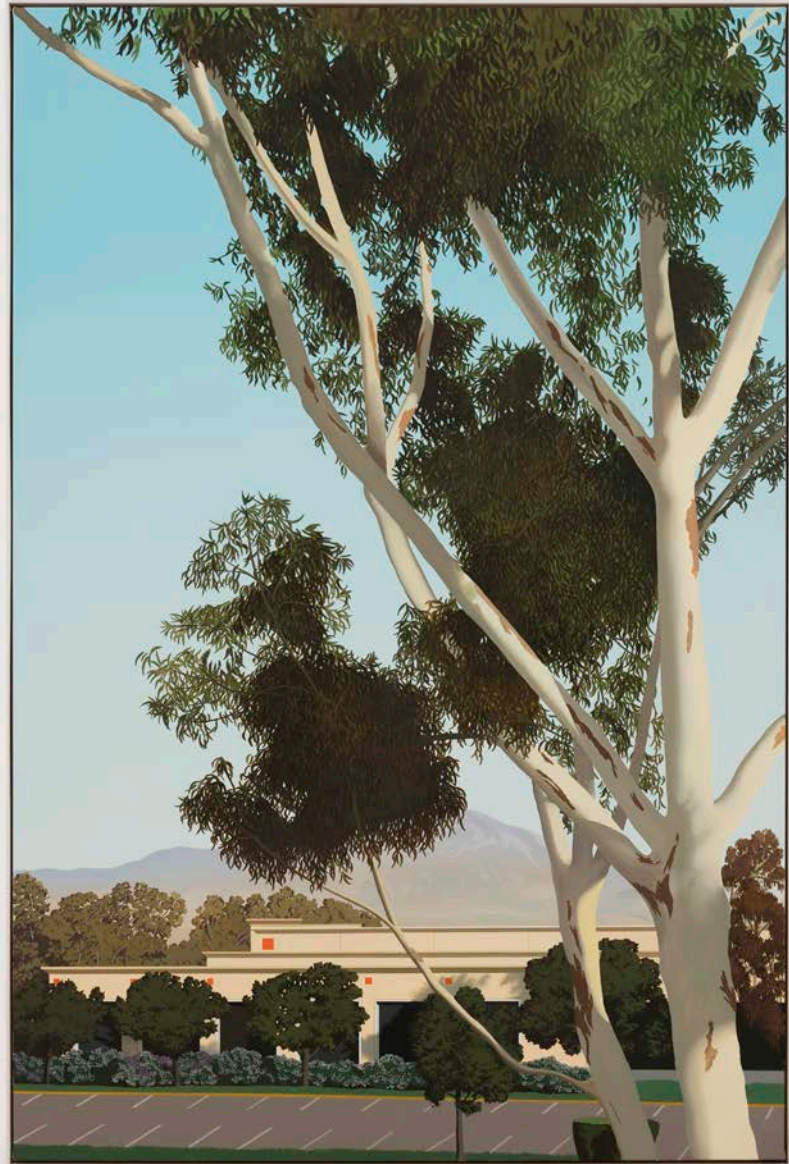


*Beachwood Canyon II, 2022*  
Oil on muslin  
61 x 41 in (framed)  
154.9 x 104.1 cm (framed)  
(JLO22.052)





*Eagle Rock, 2022*  
Oil on muslin  
85 1/4 x 57 1/8 in (framed)  
216.5 x 145.1 cm (framed)  
(JLO22.046)



*Redlands, 2022*  
Oil on muslin  
85 1/4 x 57 1/8 in (framed)  
216.5 x 145.1 cm (framed)  
(JLO22.047)









**SELECTED EXHIBITONS  
AND PROJECTS**



# SELECTED EXHIBITIONS AND PROJECTS

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***SPRINGTIME IN SOUTHERN CALIFORNIA***

2022

NINO MIER GALLERY  
BRUSSELS, BE

***SEASONAL CONCEPTS***

2021

NINO MIER GALLERY  
LOS ANGELES, CA

***SAND CANYON***

2021

NINO MIER GALLERY  
MARFA, TX

***BRICK & MORTAR / SEVEN TREES***

2019

NINO MIER GALLERY  
LOS ANGELES, CA



## ***SPRINGTIME IN SOUTHERN CALIFORNIA***

**2022**  
**NINO MIER GALLERY**  
**BRUSSELS, BE**

Nino Mier Gallery is thrilled to present *Springtime in Southern California*, an exhibition by Los Angeles-based artist Jake Longstreth, on view in Brussels from April 26 – June 18, 2022. The exhibition is Longstreth's fifth solo show with the gallery, but his first at our Brussels location. He will present seventeen new landscape paintings and three new drawings that develop his ongoing representations of Southern California's topography and atmosphere.

For the past decade, Longstreth has focused his practice on depicting the greater Los Angeles area with a frankness that calls to mind William Carlos Williams' famous line, "no ideas but in things." Foregoing the symbolic and the abstract, Longstreth's paintings apprise the physical and natural structures we cultivate and preserve. His oeuvre therefore comprises two major categories: architectural paintings and landscape paintings of the natural world. The former feature unpopulated or wholly shuttered corporate chains such as Circuit City and Toys R Us, while the latter waver between smoldering and idyllic renderings of iconic botanic and geologic features of Southern California. Part of what unites these two currents is how they evince in viewers a kind of backwards glance: we look over our shoulder to regard the triumphs and failures of our built environment, and to the natural world that preceded it with a mixture of nostalgia and acceptance.

In *Springtime in Southern California*, Longstreth retrieves landscapes embedded into every Southern Californian's consciousness, transfiguring them in a naked, stark light. Now more than ever, signs of human life and infrastructure—footsteps on hiking trails, telephone wires, smoggy air—are left out of his compositions. Instead, Longstreth cultivates a mood of bucolic reverie. For the exhibition, he adds seven new paintings and three new ink drawings to his ongoing tree series, which primarily depict eucalyptuses, oaks, and pines. His trees are centered in their compositions and cropped to exclude their tops and bases, focusing instead on the textural intricacies of their foliage and bark. Another group of four oil on paper works represents broad vistas in the San Dimas Canyon, part of an experimental forest in the San Gabriel Mountains. The canyon, which is now closed to the public, is rendered with Longstreth's brush in an impressionistic haze of blues and greens, pierced in works such as *San Dimas Canyon #4 (November Sun)* with charred, spiky branches that have no doubt seen some of the many rampant forest fires in recent years.

The focal point of the exhibition is six paintings on paper inspired by the pastoral work of Granville Redmond, a California Impressionist landscape painter with auspices in the Barbizon school of nineteenth century France. Longstreth was inspired by Redmond's





quasi-pointillist technique that produces renderings of landscapes saturated with a wide diversity of color and texture. These small-scale paintings of the American West are intimate and serene: what used to be a genre of painting imbued with a drive to conquer and cultivate is now, in Longstreth's hands, an opportunity to take stock in our individual relationships to a specific atmosphere.

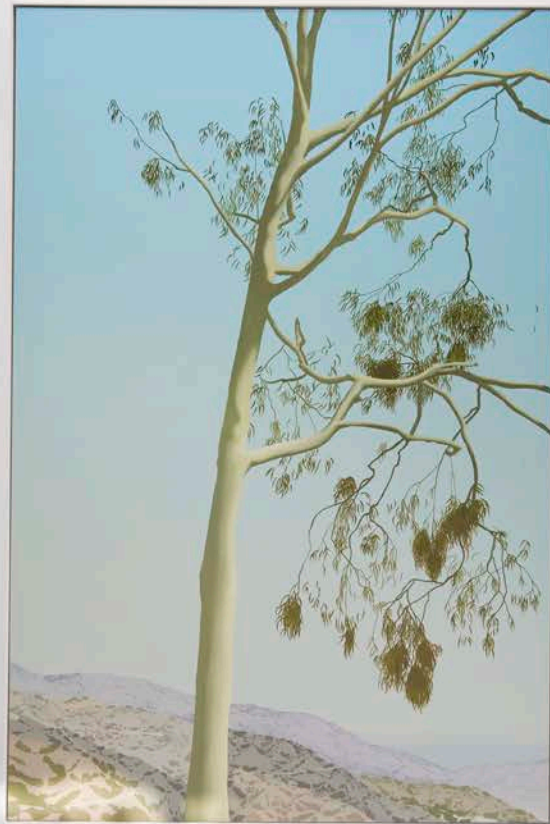
The rolling hills around Los Angeles are brown and charred for most of the year, dehydrated due to drought and burnt due to uncontrolled wildfires. The springtime brings a few months of liveliness to the mountains, when grass turns green and flowers blossom. For most of the year, though, this color palette remains but a memory or fantasy—one that gets slowly eroded with each passing year as our climate continues to warm. Springtime in Southern California offers us an opportunity to slow down and consider this ephemeral environment.















# SEASONAL CONCEPTS

2021

**NINO MIER GALLERY  
LOS ANGELES, CA, US**

Nino Mier Gallery is pleased to announce *Seasonal Concepts*, a major solo exhibition spanning across two gallery spaces by Los Angeles-based artist Jake Longstreth. The exhibition is a continued exploration of the artist's architectural painting, which has characterized his practice for several years. These works depict the ubiquitous corporate retail and restaurant chains that have proliferated across the US in the last few decades, many of which still populate the landscape today.

The title of the show is borrowed from one of its paintings, *Seasonal Concepts*. Depicting a store of the same name, a grimy ghost remains of the store's recently removed signage—perhaps signaling an ironic end to all shopping seasons, at least at this venue. The exhibition will feature two aspects of the artist's oeuvre, major oils on canvas as well as a gallery dedicated to his works on paper. The ambitious scale of Longstreth's new paintings match the monumentality of the buildings themselves. By the same token, his smaller works on paper feel like a collection of family photographs or postcards – an intimate slideshow of a begone road trip across a sunbaked landscape.

Longstreth created two works for the exhibition which he calls “the most pathetic history paintings ever.” Depicting Florida in the year 1982, he shows us the founding of *The First Olive Garden* and *The First Hooters*. *The First Olive Garden* differs greatly from the faux stone Tuscan architectural fantasies flanked by Cypress trees we see today. Likely, the mid-century building wasn't built with an “Italian-ness” in mind. The artist describes these found images he references as somehow “haunted.” This demarcation of an era before Town Centres reveals that these omnipresent chains indeed had humble origins before achieving their current aspirational, theme-park veneer.

The artist's command of light is as dramatic as ever; and the raking, long shadows and gleaming skies aid his often-paradoxical mood and complex storytelling. The shady foreground in *Tulips* exalts the sunlit Barnes & Noble in the background into a suburban library of Alexandria. At its base, a yellow excavator toils away, a busy bee in a shadowy flowerbed. In *Arizona Red Lobster*, the long shadow across the foreground draws our eye to the massive saguaro at center. The giant cactus certainly outdates the land-locked mariner-themed seafood restaurant by hundreds of years; it is a mystic relic enduring at the foot of an odd temple.

Just as with his past works, Longstreth's painterly style at first seems hyperreal from afar but is highly stylized up close. Arranging forms to puzzle together, organized just imperfectly enough to keep the eye moving, he paints a multiplicity of shapes with a

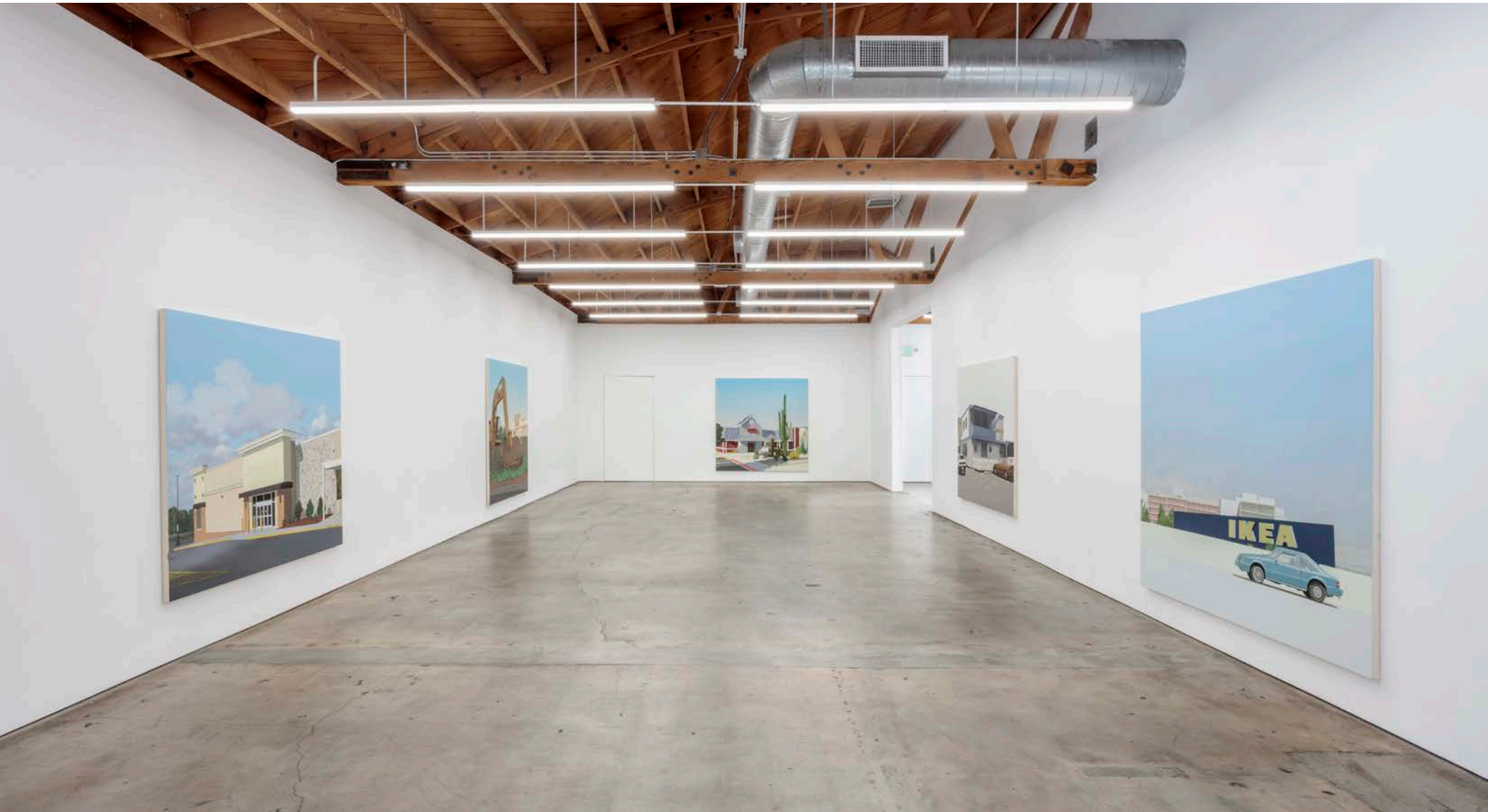




or paper. His flowers are a cluster of dots, his cacti terse brushstrokes, leaves are crescents, and his stones, flat blobs. His playfulness often brings attention to peculiar aspects in a painting. In *Buddies*, a crowd of uniformed soldiers gathers outside the grand opening of a Chili's. One can get lost in the painted camouflage of their fatigues, a patterning reminiscent of the rocky hillsides in some of Longstreth's previous works. Besides the humor inherent in the highly anticipated Grand Opening of a Chili's, the very idea of the speckled camouflage ever blending in to this stark, freshly painted cube adds to the work's comedy.

While Longstreth's works convey his characteristic humor and affability, his depiction of the American cultural landscape is purposefully open-ended. There are many potential readings of the works in *Seasonal Concepts*, as the subjects

have widespread associations. A cynical eye may see an acerbic critique of vulgar corporate development that has replaced Main Street and is soon to be hollowed out by e-commerce. Another, more enchanted eye may find nostalgia and appreciation for these safe havens that radiate with a sense of familiarity. Likely the consequence of viewing the works occupies a space in-between. Longstreth invites us to celebrate and commemorate the reality of our landscape for what it is, completely ordinary yet uniquely ours.





























# **SAND CANYON**

**2021**  
**NINO MIER GALLERY**  
**MARFA, TX, US**

Nino Mier Gallery presents *Sand Canyon*, a solo exhibition by Los Angeles based artist Jake Longstreth presented in Marfa, Texas as part of a special annex of the Marfa Invitational Art Fair. Longstreth is well-known for his atmospheric landscapes of Southern California that capture the region's natural topography in a bright, bathing light. Longstreth marries a stark, contemporary realism with a landscape painter's sensitivity to mood and tone. For *Sand Canyon*, the artist has created landscapes on such a massive scale, the viewer becomes immersed in an arid Californian diorama.

The artist's distinct style is epitomized by the backdrop of slightly smoggy, softly gradated skies in his iconic renderings of eucalyptus and pine trees. Eschewing the famous palm trees of the LA area, Longstreth prefers the more ubiquitous and oft overlooked eucalyptus and pines that populate the region's landscape. A foreboding and piercing light underscores the artist's attention to bleaker aspects of the idyllic environs: hanging smog, raking shadows, sunbaked earth, and burnt branches surrounding the ancient bodies of looming, giant trees.



For *Sand Canyon*, the sheer scale of the works places the viewer within the tableau of the scenery, capturing a cinematic sense of place. Longstreth wanted to paint pine trees that approached life size and indeed the width of the trunk and length of the pine needles of *Sand Canyon (Pine 1)*, does just that. Highly realistic from a distance, a closer look reveals how subtly stylized the paintings are: repetitive, combs of brush strokes form into fans of pine needles, s-shaped marks layer together as dappled eucalyptus leaves, various flat planes and lines fit like puzzle pieces into craggy pine bark.

Although the scenery is specific in its depiction of Southern California, the artist confesses that the Sand Canyon shown in these paintings does not exist. It is instead a name taken from a song title. His paintings are, after all, created inside his east side Los Angeles studio. They are composites of reality and memory. Scenes of nature are tacked on his studio walls: from various photographs, his own sketches, beloved picture books or found online imagery. These fragments of his particular reality inform the paintings, yet the landscapes for *Sand Canyon* are formed in Longstreth's head. Conceived from a lifetime of collected memory, but wholly borne with a paintbrush.











# BRICK & MORTAR / SEVEN TREES

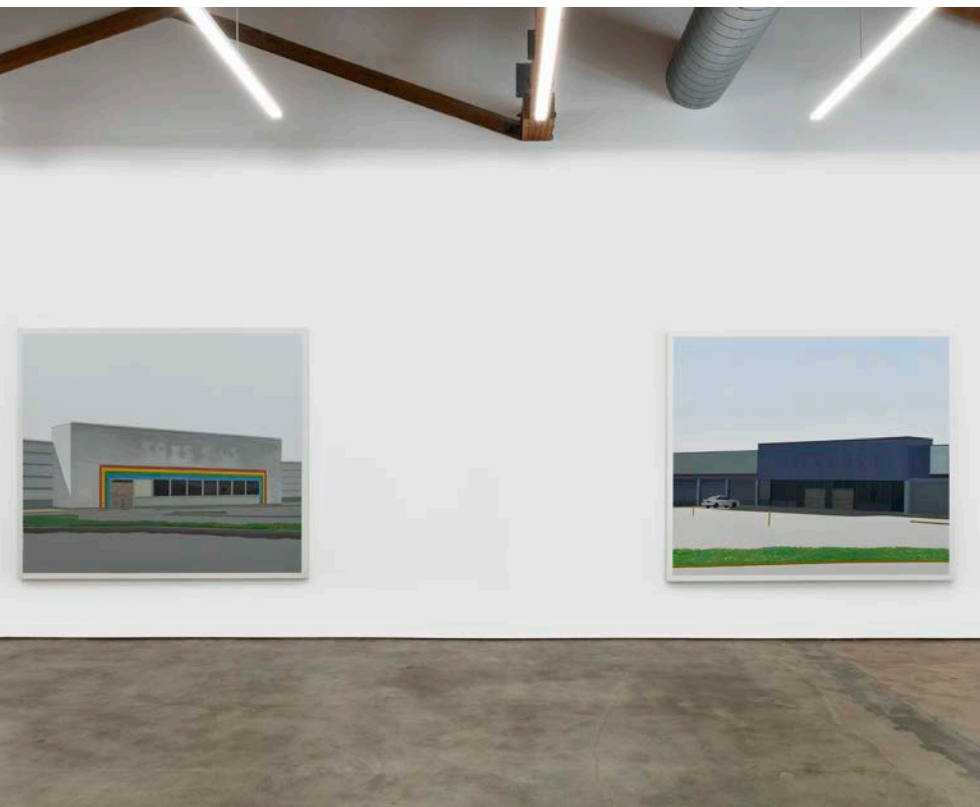
2019  
NINO MIER GALLERY  
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to announce its first solo exhibition with Los Angeles-based artist Jake Longstreth. Presented in two parts, *Brick & Mortar / Seven Trees* explores two major themes of Longstreth's work. His architectural scenes for *Brick & Mortar* depict the ubiquitous commercial hubs that proliferated the United States in the 1990s. Today, these familiar beige structures still stand in the era of online retail, but for how long? In *Seven Trees*, Longstreth depicts trees and landscapes distinct to Southern California, all illuminated through the region's characteristic smoggy atmosphere. Both themes, taken together, demonstrate Longstreth's interest in the broad cultural and economic forces shaping our world.

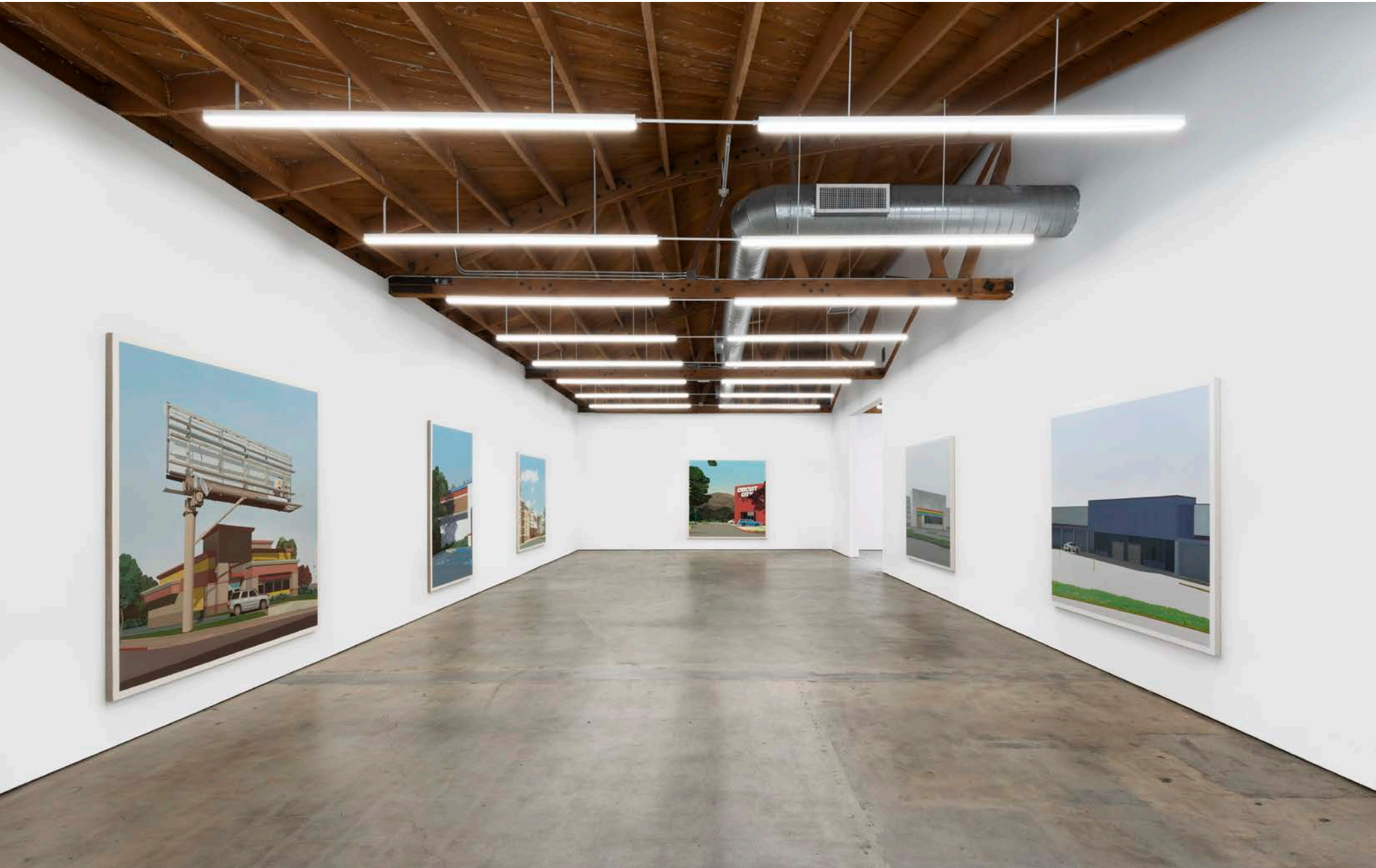
*Brick & Mortar* is primarily focused on the ruinous monuments of the recent past – dying or dead retail giants like Circuit City and Toys R Us. Longstreth started photographing these chains in the early 2000's, before the 2008 recession, when their proliferation seemed unstoppable. Online retail wasn't as entrenched then, and today, in an odd irony, these corporate stores have acquired a charming, if grotesque nostalgia, like naive 'main streets' of their era. Nowadays, a physical store is an extension of a successful online brand – a virtual lifestyle made material – and the surviving 'brick and mortar' establishments wane in the shadow of online behemoths like Amazon. The ambitious scale of Longstreth's latest body of work adds to the feeling that we are observing latent giants: fast food restaurants and big box stores sprawled and spent like wearied volcanoes that detonated too far too quickly.

In the *Brick & Mortar* series, Longstreth marries a stark, graphic realism with a landscape painter's sensitivity to light and atmosphere. Despite the bleak subject matter, he extracts a bit of humor and levity out of these scenes. In *Homestead Avenue*, as we face the sun-bleached parking lot and blackened windows of an abandoned Wal-Mart, we are greeted in the foreground by a median full of cheery yellow flowers. In the nearly monochromatic *Peach Tree Drive*, rainbow colored tile-work gives us a vibrant respite from the grime and faded paint of a shuttered Toys R Us. In *Los Coyotes Way*, a bizarre amalgamation of Southwest and Classical architecture gleams under a radiant blue sky. The facade of an imposing Office Max is viewed from a low angle like a Roman aqueduct under raking light. Such a grandiose depiction of banality is not without smiling irony. Longstreth straddles a line between humor, beauty and a frank appraisal of what we've built.

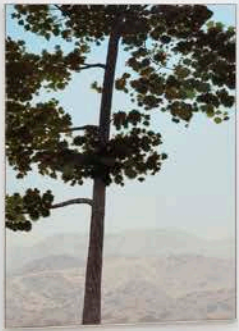
If *Brick & Mortar* explores a landscape defined by a cookie-cutter corporate version of "Anywhere USA", then *Seven Trees* goes the opposite direction: exploring the specific, local ecosystem in Southern California. One day on a hike above Glendale, Longstreth decided to depict several of the tree species characteristic to the region and the city of Los Angeles: Canary Island Pine, Eucalyptus, Fan Palm and Live Oak. Presented essentially as 'tree portraits', the individualized trees become a stand in for



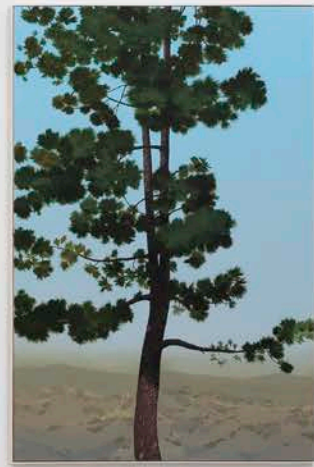
the human perspective, gazing out at an arid and smoggy horizon. A weary, late-summer sense of heat pervades. The artist's distinct style is epitomized by the glowing, gradating skies where rich blues seamlessly fade into filthy browns and ashen greys. Longstreth's past landscape work occasionally featured towering plumes of wildfire smoke or other man-made intrusions like parking lots and tennis courts. For *Seven Trees*, he pares the compositions down to trees, hills and sky. Yet these works are not sentimental or idyllic depictions of nature; a troubling tone permeates the smoggy air. Even the welcome respite from the relentless sun takes the form of a looming, foreboding shadow in *In Glendale (Live Oak)*. As the artist was finishing up the series, Longstreth learned of a synchronous, if unsettling statistic: each human on the planet requires seven trees to sustain their oxygen intake – for every year that they breathe.



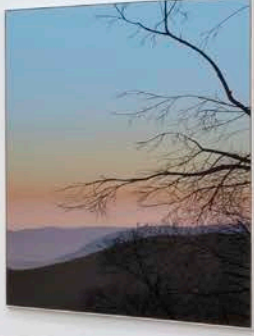
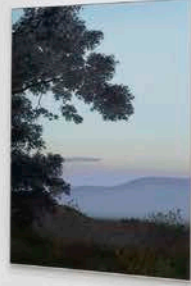
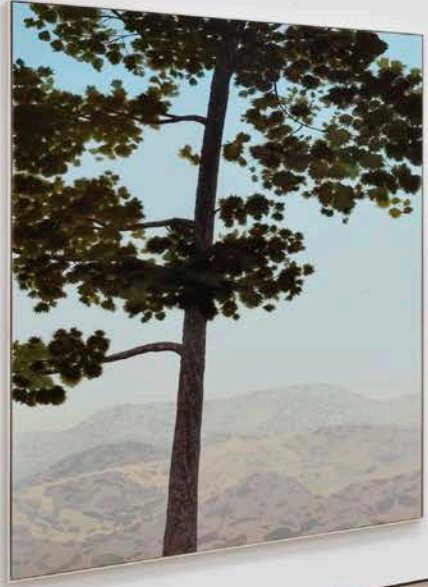












A silhouette of a tall palm tree stands against a gradient sky transitioning from a light orange at the bottom to a dark grey at the top. The tree's fronds are spread out, and its trunk is straight and vertical. The overall mood is serene and tropical.

**SELECTED PRESS**



# SELECTED PRESS

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**NEW YORK TIMES**

SEPTEMBER 2022

BY SIDDHARTHA MITTER AND WILL HEINRICH

**METROPOLIS**

OCTOBER 2021

BY ETHAN TUCKER

**INSIDE HOOK**

DECEMBER 2020

BY CAITLIN WHITE

**ARCHITECTURAL DIGEST**

AUGUST 2020

BY TIMOTHY LATTENER

**ANOTHER ARTS BLOG**

SEPTEMBER 2017

BY SPENCER HALL

**SFGATE**

MARCH 2014

BY KIMBERLY CHEN

**ARTFORUM**

MARCH 2009

BY GLEN HELFAND

# METROPOLIS

OCTOBER 2021

## From Circuit City to the Cheesecake Factory, Jake Longstreth Paints Suburbia

By Ethan Tucker



Galleria Painting, 2021 by Jake Longstreth COURTESY NINO MIER GALLERY

Jake Longstreth's paintings document the suburban landscapes most Americans are all too familiar with, but few artists are interested in capturing—the monotonous commercial strips that house clusters of nearly identical retail and restaurant chains that stretch from coast to coast. With a new show titled *Seasonal Concepts* at Nino Mier Gallery in West Hollywood, the Los Angeles-based painter documents the decline of a brick-and-mortar retail culture that few are likely to mourn. An accompanying book, also available from Nino Mier, features work from the past three years. *Metropolis* spoke with Longstreth to find out what animates his interest in this overlooked environment.

*Ethan Tucker: The paintings in Seasonal Concepts are all depict the kinds of buildings you might find along a suburban commercial strip. What interests you about these buildings?*

Jake Longstreth: This show is all national corporate retail and restaurant chains—big publicly traded companies that you might encounter off any freeway whether it's Texas, Virginia, California, or Minnesota. I just got interested in that strictly because of the ubiquity. Some of these chains go way back to the 1950s, but growing up, I started to notice them, and I noticed the saturation increasing as the years went by. I thought these things were so characteristic of our time. They were so big, too. It's like, where do I stand to shoot all these source photos? It seemed very tricky. And I just thought they were potent and amusing symbols to take as subjects.



*ET: They really are. Do you feel that there's an archival quality to your work? Like you're recording what is out there and what it looks like?*

JL: Absolutely. I think of when you look back at old photographs of the 1920s, '50s, or '70s, I want my paintings to have the patina of our era. Their meaning will change as time goes by. We're not nostalgic at all for Circuit City, which went out of business in 2009, but eventually we might be. Especially as things continue to change and there's less retail on the street. And these corporate, cookie-cutter places that we don't have any sort of emotional bond to whatsoever, we might look back and feel differently. How strange is that?

*ET: Right. There's a sort of a placelessness to these paintings because they're of these enormous chains that are all over the country. But you title some of them with place names. There seems to be a tension there between atopia and rootedness.*

JL: Generally, I like that tension of these completely placeless, generic, cookie-cutter, corporate retailers, but I do like to infer that it is specific to SoCal. Sometimes there's the dusty Chaparral-studded hillside, or a smoggy sky, or there are oleanders or palm trees, or something that sort of hints at California. Plus, California is like the granddaddy of the strip mall archetype. These aren't really strip malls, but they are like the logical end point of strip malls. My default mood for the painting and atmosphere: It's 92 degrees out, July, and you're in a Home Depot parking lot in Southern California. That's the vibe.

*ET: When you're scouting out places to paint, do you just drive around the L.A. suburbs? Or do they come to you when you're traveling?*

JL: Yeah, I never know where I'm going to stumble across the right picture. It's not like I go to any old Home Depot and just shoot a picture of the sign and that's the painting. I have to search high and low for the right vantage point and a lot of times, it's not there. Or there are too many cars or trees in the way. I can make things up and move things around to some degree, but I have spent a lot of time in the car. Sometimes I'm just driving somewhere with people and see something that's great. Then I pull over and shoot it.

*ET: Is there a particular drama that you're looking for?*

JL: Like a stately kind of elegance or something. Because if you just Google image search Cheesecake Factory, the pictures are going to be bad. It's chaos. The pictures suck. They're taken too close to the building so all of the parallel lines of the architecture are converging. Or it's fish-eyed. There's just no elegance or poetry.

*ET: Is there a certain chain or type of building that you are drawn to as a subject?*

JL: The Cheesecake Factory is one brand I wanted to tackle with this show. There's two works on paper of two different Cheesecake Factories, both of which are based on things I've found and then played around with in Photoshop. The architecture is so funny. What [style] are they going for? Is it like Islamic? You know what I mean? There's like weird spires. It's a wild, wild chain.

And that's hard to photograph too because usually they're directly adjacent to other buildings, so then it's really hard to get any sense of space because it's just so dense. There's a painting I did of a Cheesecake Factory that's nestled right next to a P.F. Chang's. The P.F. Chang's has those huge concrete horses out front. That's just a wild painting.

*ET: Most people, it seems like even you to a certain extent, think of these chain stores as ugly, wacky buildings that you don't necessarily want to spend time in or around, but have found a way to reframe them. Can you comment on that?*

JL: When I first started doing this work years ago, I felt like I needed to have a thesis statement and maybe have it be sort of political, like 'Corporate America sucks and they're ruining the country'. But I ultimately backed away from that sort of framing because I'm not researching and writing books about corporate retail. I'm much more interested in the appearance of things. It is loaded subject matter, but I definitely want to leave the paintings open to interpretation.

# InsideHook

DECEMBER 2020

## Jake Longstreth is the Renaissance Dude America Needs

By Caitlin White

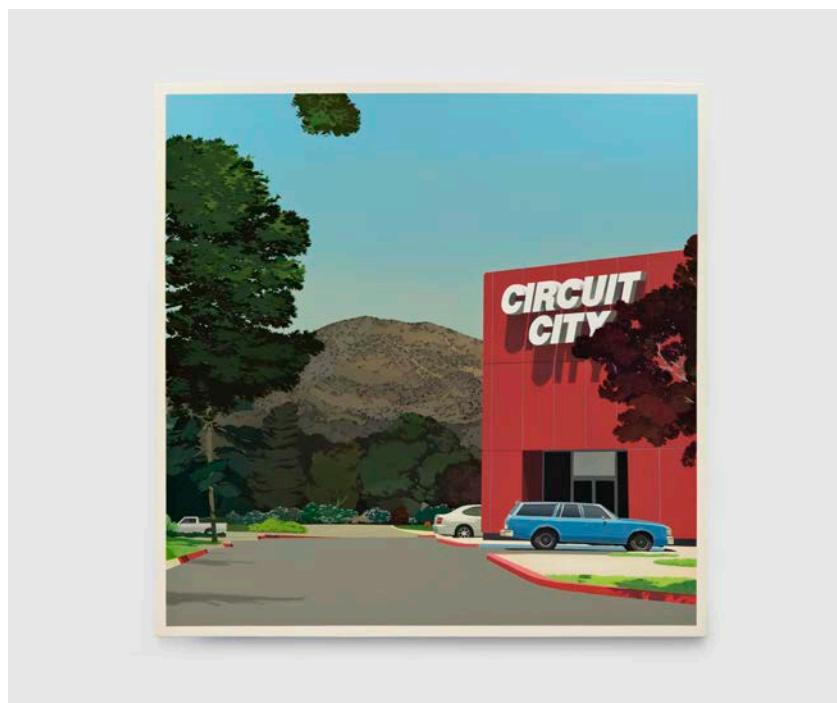


The best thing about Ezra Koenig, host of the cult-favorite internet radio show *Time Crisis*, is that he treats every cultural artifact that comes across his desk with the same care. The best thing about the show's other host, Jake Longstreth, is that he absolutely does not. Founded in 2015 by Koenig, who is also the frontman of the popular indie rock band Vampire Weekend, *Time Crisis* currently airs every two weeks on Apple Music. In the five years since its inception, the show has grown considerably, including the addition of Longstreth, noted humorist and parody expert Jason Richards (aka @Seinfeld2000), and producer Nick Weidenfeld.

With an ever-escalating crew of guests and friends of the show, conversations can stretch to include almost anything, whether it be appearances from experts in Big Candy, like Hershey's Marketing Director Ryan Riess, who recently guested to dismiss TC conspiracy theories about seasonal Reese's Cup formulas, to actual musical legends like David Crosby and Bob Weir, or even comedic royalty like Desus Nice and The Kid Mero. Despite the rotating cast of characters, Jake's role remains singular. Whoever is present, and particularly when no guests are around, the constant push and pull between Ezra and Jake's dual approaches to pop culture is the core of what makes *Time Crisis* fascinating — and what makes it so fucking funny.

"It didn't really become *Time Crisis* until Jake was a permanent co-host," Koenig tells InsideHook via email. "He's a powerful presence. He defines the show just as much, if not more, than I do." And when it comes to frequent *Time Crisis* beats, like fast food and rock music, Ezra noted that Jake's frankness on all subjects is part of what makes him so beloved. "Corporate food history, classic rock, Home Depot — that's pure Jake. He also brings a candor and a realness to the show. He's willing to say 'I don't like this and I don't give a fuck' about some new cultural product that everyone is fawning over. Obviously, our culture has no shortage of haters and contrarians, but Jake is actually a kind dude, so his takes feel deeply refreshing."





“Farm Hill Road” oil on canvas 84 x 84

Over the course of the last few years, Jake’s position has been, in his own words, to provide the perspective of a “slightly curmudgeonly older guy.” Case in point: In a recent episode centered around Travis Scott’s blockbuster collaboration with McDonald’s, Jake eventually admitted he had no idea who Travis Scott was. Nor did he care. This element — his complete lack of awareness when it comes to viral trends and internet darlings — is the elusive perspective that a now-endless glut of podcasts, radio shows and other auditory content are lacking: someone who is happy to comment only within their own realm of knowledge and interests. Someone who isn’t afraid to publicly not know things.

“Jake is the voice of reason on Time Crisis,” Richards (@Seinfeld2000) tells InsideHook via Twitter DM. “He transcends the desperate need many of us are bound to — of being totally up to date on the excruciating minutia of pop culture. He doesn’t know who Dua Lipa is and is completely at peace with that. So he can often provide a pure outsider’s perspective that, like a Junior Mint, is very refreshing.” Longstreth might be an outsider in some ways, certainly to the show’s largely millennial audience, but at 43, he also possesses specific cultural knowledge on subjects that still resonate, even if they’re more esoteric. Some of his earliest segments on Time Crisis, initially appearing as just a friend of the show, involved teaching young listeners about the importance of old-head bands like the Grateful Dead, the Eagles and Thin Lizzy.

“I’m very rarely ironic on the show, I’m pretty straightforward,” Longstreth explained during a recent phone interview. “I’m not a music industry professional, and I’m not a journalist. I’m a middle-aged guy that, at some point, stopped following the music that fifteen-year-olds are listening to. That’s the natural course for most people. I still like the music I liked when I was in college — ‘90s indie rock, classic rock — that’s my bread and butter.”

Although, Jake’s real bread and butter isn’t rock music at all, it’s painting. After attending undergrad at Portland’s Lewis and Clark College, he received an MFA from California College of the Arts in San Francisco in 2005, and since then his landscape paintings have been regularly exhibited in California and New York. And according to Margaret Zuckerman, director of the Nino Mier Gallery, the demand for a Jake Longstreth original is high.

The Mier Gallery is a West Hollywood art gallery that’s been quietly expanding near the intersection of Santa Monica and La Brea over the last five years. They frequently feature Jake’s work, including a solo exhibition at the gallery and two art fair presentations in the last year. Zuckerman notes that in a modern climate that emphasizes figurative painting with an emphasis on identity narratives, a landscape painter eliciting such a strong reaction from their clients and the public is extremely rare. Initially drawn to Jake’s handling of light and the realist style of his paintings, Zuckerman compared him to other Los Angeles-focused painters like Ed Ruscha.

“Ruscha is someone who elevated banal Los Angeles and western architecture into the realm of fine art, by choosing to paint something as boring as a gas station,” Zuckerman says. “Ruscha’s images are what came to mind when I saw Longstreth’s architectural work. Longstreth is painting modern life from the perspective of ‘90s architecture: the ubiquitous, beige shopping centers and strip malls that have proliferated across Southern California. They’re both painters of architectural scenes that celebrate ugliness, in a way. But the most impactful quality of Longstreth’s art is his handling of light. The effect of the California sun is really felt in his paintings, they exude a specific sense of place; at least to us Californians, that light feels very recognizable.”



“Peach Tree Drive” oil on canvas 72 x 84”

In his paintings, Longstreth often engages with now-defunct corporate buildings that litter American cityscapes. Occasionally obliterated by the shift to internet e-commerce, these monolithic structures nonetheless represent the most realistic landscape that late capitalism has wrought. “Longstreth straddles a line between humor, beauty and a frank appraisal of what we’ve built,” Zuckerman asserted in the Mier gallery’s 2019 preview of Longstreth’s exhibition, *Brick And Mortar / Seven Trees*. When he isn’t painting commercial hubs, his portrayal of nature retains the same raking light and realism as his architectural depictions, strongly evoking California.

And the irony of encountering an eight-foot painting of a Taco Bell or an Office Max isn’t lost on those familiar with Jake’s sense of humor, which is usually on full display during Time Crisis episodes. In Zuckerman’s opinion, Longstreth uses humor to undergird his potential criticism of consumerism. “Longstreth’s work can be seen as a reflection of American’s worship of capitalism, the way we worship fast food, convenience, and these megabox stores like Wal-Mart,” Zuckerman said. “It reads to me as a tongue-in-cheek jab at American culture: we lionize these giants of commerce, and Longstreth lionizes that through painting, especially in such a large scale, as a way to repeat the joke. There’s a sense of deadpan humor, but also the sense of turning a critical eye to American consumerism.”

From Jake’s perspective, creating a beautiful painting of a stark, corporate environment is one method of addressing the paradox of creative work under capitalism. “I’m earnestly trying to make beautiful paintings of this cookie cutter, soulless environment,” Longstreth said. “Like the parking lot of a Toys ‘R’ Us, depicting that with a fidelity to what reality is, but also making that painting beautiful and visually arresting. I’m trying to strike a balance that’s a little funny, a little sad, and that acknowledges the reality we’re stuck with, for better or worse.”

Longtime listeners of Time Crisis will recognize that topic as a running theme on the show, and, more recently, as the basis for most of the material in Longstreth’s latest creative outlet, a tongue-in-cheek band called Mountain Brews. Despite a full-time career as a painter, which he describes as basically a 40-hour work week in the studio, Jake has found the energy to be involved with not one but two musical projects: Mountain Brews is the natural progression of his Grateful Dead cover band, Richard Pictures (do the abbreviation number crunch on the band name yourself for a laugh). Though only formed in 2019, Mountain Brews has already gained enough of a following to inspire merch, rack up 30,000 monthly listeners on Spotify, and elicit a cover of the band’s titular song by Vampire Weekend.

Students of indie rock have likely already noticed that Jake shares a last name with Dave Longstreth of Dirty Projectors — and yes, the two are related. Jake is Dave’s older brother, and initially met Ezra while on tour with his younger sibling’s then-developing band. For Dirty Projectors’ latest collection of EPs, a series that highlights solo work from each member, Jake’s art served as artwork for each release, a subtle collaboration between the brothers,



each working in their medium of choice. Because as much as Mountain Brews fans might appreciate the band's three EPs, Jake defines both his musical projects as "hobby rock," and is careful to note that he's a professional artist but a "semi-pro" musician.

Fans might quibble with Jake's definition, though. Dillon Kreiger, who runs the popular bootleg merch site From The Freezer, said he hopes to see a live Mountain Brews show once pandemic restrictions have been lifted. He's not alone, either. The popularity of Instagram has helped ignite a recent resurgence of bootleg merch, and From The Freezer's account on the platform, which features fan-created merch for all members of the Time Crisis universe — including Richard Pictures and Mountain Brews, as well as the Grateful Dead and Vampire Weekend — has well over 9,000 followers and counting. Kreiger has created Mountain Brews merch in the past, and currently has several designs in the works to coordinate with the band's latest EP, *Raised in a Place*, released in early November.

Standout track "The Worst Margarita of My Life," a true life story that was first discussed in a TC episode, and later alchemized into a song, has been particularly inspiring. "Jake Longstreth is the dark horse," Kreiger says. "He's like the George Harrison of The Beatles. Mountain Brews is great music — I put 'Margarita' on for my dad, and he likes it and can relate to it, so I know it's good. It's like Jake's paintings, they're incredible, but at the same time there's a twist, like why do I think this Chuck E. Cheese building is beautiful? I can get behind a band that plays good music but their lyrics are funny or off the wall. I would love to see a live Mountain Brews show, hands down. And a physical release putting all three EPs on one disc. Time Crisis should also get Jake Longstreth signed to an indie label."

With Mountain Brews, Jake is diving further into the subject matter he already confronts in his paintings; how disappointment manifests in capitalism's necessarily empty promises, the small, simple pleasures of companionship and a cold drink, the absurd ubiquity of marketing language and how it leaks into our everyday lives. There's real beauty in the music of Mountain Brews, sure, but always paired with comedy and resignation. All the world-building within the most preposterous and hysterical segments of Time Crisis have prepared listeners for Jake's music. And anyone who has been drawn to Mountain Brews should certainly check out his visual art; his ability to tackle corresponding subjects across mediums is rather remarkable.

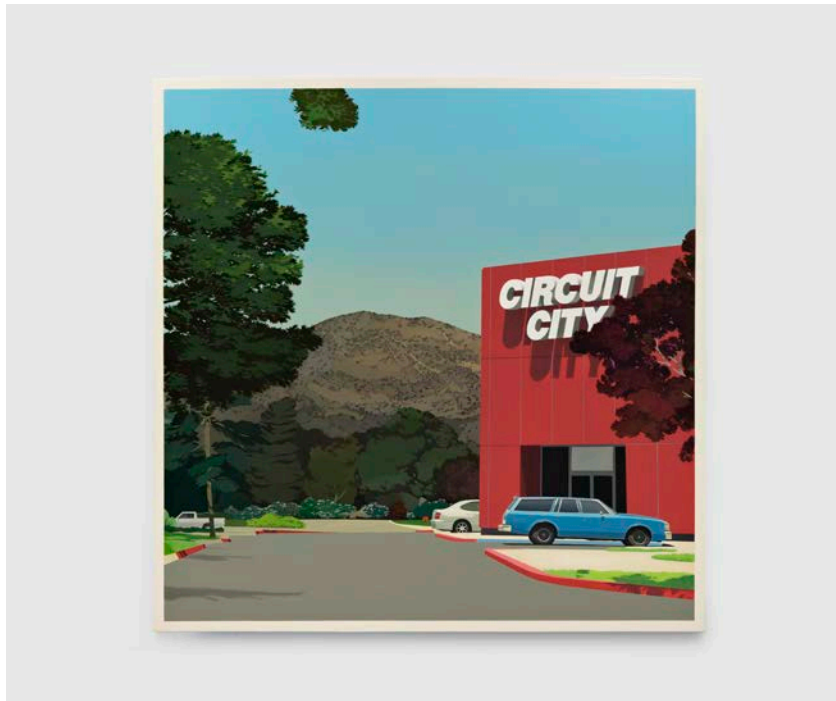
No matter what format Jake is using, Ezra said his esteem for his friend and co-host isn't tied to any given method, but to the work ethic he applies to everything. Yet, Jake's primary devotion to painting, a more ancient artform, and not to the music industry, or studying the exhausting minutia of pop culture, remains a defining facet of his personality and his value system. "Jake is an incredible painter; a true student of light, texture, color," Koenig said. "I'd also say that Jake is the purest artist (in any medium) that I know. His work, his life, his vibe — it all points in the same direction. He has an attitude and a set of values that defines everything he does. Even his chosen medium reflects those values."

# ARCHITECTURAL DIGEST

AUGUST 2020

## Meet the Artist Chronicling Disappearing Chain Stores

By Timothy Lattener



For months now, many of us have been cooped up in our homes. We've seen more Amazon deliveries than we ever thought possible, and even now, with certain parts of the country reopening, it's limited to outdoor dining and curbside pickups. Don't you miss roaming casually around the mall for your nephew's birthday present? Eating inside the Del Taco mid-road trip? As more and more commerce shifts to a digital platform and the ongoing pandemic continues to push brick-and-mortar stores and restaurants out of business, Los Angeles-based artist Jake Longstreth is keeping a record of our past purchase history through an ongoing series of his architecture paintings.

When he's not working on new paintings, Longstreth is also a musician and cohost of the popular radio show *Time Crisis*, along with Vampire Weekend's Ezra Koenig—where the duo often discuss corporate histories and memories to a loyal fan base. Longstreth's architecture paintings, a large-format series of oil-on-canvas works, offer a look at the not-so-distant past—a time when if you needed a new HDMI cord to connect an Xbox 360 to a new television, it was easier to drive to the Circuit City in the strip mall than to wait who knows how long for one to come in the mail.

"A lot of times you may look at them and think, 'Is that company, like Circuit City, still in business?' I've been engaging with the subject matter for a long time, and started photographing that architecture and making paintings in the early 2000s," says Longstreth. "I've had years where I've done other things, but I always return to architecture as a subject. At the time, those brands were so entrenched because they were so de facto important, just by the nature of their ubiquity."

For anyone who grew up in the suburbs, each painting feels familiar and identifiable, even if it's not labeled with some familiar brand. Viewers know that the storefront depicted used to be a LensCrafters, even though



what's shown is really just a vacant store within a strip mall. These are the places that we grew up frequenting, for back-to-school supplies, for pizza party pickups, or to wait in line for Black Friday deals before Amazon Prime was even a concept. Each piece is so easy to connect with—viewers bring their own memories of familiar scenes to fill the vacant space.

“This is sort of a report, you know? It does feel like we’re in the waning days. I had a lot of these photographs from years ago and thought that it would be really interesting to paint them now because there’s this perverse relationship with nostalgia,” says Longstreth. “I don’t think anyone has a nostalgia for a Circuit City, but being the recent past, it takes on this patina of that. There’s plenty of people who take pictures of a gas station at night or diners on the side of a highway that have this Americana feel. There is a sort of romance to a diner on a desert highway, but there’s no real romance to a Circuit City. I wanted to paint these as big and beautifully as I can and they’ll take on an emotional quality.”

Even in the dreary days of coronavirus, when going to a building like this can feel like a faraway memory, looking through Longstreth’s catalog of architectural paintings evokes a certain sense of humor and cheerful remembrance. Through an effective use of lighting and composition, these scenes of vacant stores or defunct brands don’t make us think of corporate America falling by the wayside. Instead, they bring about memories of leaving the GameStop with the Game Boy Color that had just come out or picking up your first MacBook before college.

As the pandemic continues to affect plans across the country, Longstreth has postponed his new exhibitions of work for the new year, but his paintings are still on display in his online gallery space.

“In a way, they’re still landscapes and there’s still sunlight and nature,” he adds. “Whether it’s falling on a pasture with cows or falling on the side of an OfficeMax, I think that light is the core of my work.”

SEPTEMBER 2017

## **Interview with Jake Longstreth**

By Spencer Hall

Let me paint a picture for you—no pun intended. There's a guy who spends his days painting Subway and Pizza Hut storefronts in painstaking detail, and—according to his Wikipedia page—“gives in-depth investigative reports on various topics such as the history of the Frito-Lay corporation, PepsiCo and the NRA” on the radio. To the casual reader, this overly simplified description might sound pretty strange. But to loyal listeners of the Beats 1 radio show Time Crisis, you know I'm talking about Jake Longstreth.

Jake Longstreth plays co-host to Vampire Weekend frontman Ezra Koenig on Time Crisis. While fans of the show might know Jake for his plainspoken criticism of the Chain Smokers and love for the tasteful palate of '70s rock, he's definitely no slouch in the art world. A 2008 recipient of the Pollock-Krasner Foundation Grant, with featured collections at the Whitney Museum of American Art Library and Crocker Art Museum, Jake's visual studies of American corporate architecture and free range oil paintings depict an artist who has honed craft.

I first found out about Jake Longstreth's artwork when I began listening to Time Crisis in the summer of 2015. The show's take on mainstream top 5 radio was what drew me in, but the music history lessons, “Back in my neighborhood” riffs between Jake and Ezra and—of course—“Eileen's Car” is what turned me from a casual listener into someone who couldn't wait for each new episode.

I had the chance to speak with Jake over the phone and we talked about his big box paintings and working on Time Crisis. But mostly, we just discussed his love/hate relationship with The Eagles.

*You grew up in Connecticut, but your paintings definitely have a California style to them. What about the West Coast style of painting inspired your work?*

I've always gravitated more towards the landscapes of the Western United States. I remember visiting California a lot as a kid, because my mom's from here and the whole thing really resonated and blew my mind when I was a kid. A lot of the artists I liked later on as I got more serious about art were Californians like Robert Bechtle, Richard Diebenkorn, David Hockney and a lot of photographers working out of the Western United States like Robert Adams and Lewis Baltz. There's just something about the light and starkness of the landscapes that really resonated with me over time.

*Your early paintings show a lot of more commercial subjects like architectural paintings of big box stores and fast food franchises, but in recent years, they've transitioned into more landscape and less structural paintings. Do you think, as you get older, you're moving away from these more commercial subjects in your work?*

I don't know if it's quite that clean. I'm actually doing a show next year and I think it's gonna be big paintings going back to that big box stuff—like Office Max and Home Depot and all that. I think a lot of artists—if they've been doing it for a while—they'll return to subject matters they've explored earlier in their careers. That's seems pretty common. I haven't really tackled that subject matter in a long time. But, I'm a different person than I was 10 or 15 years ago. It just keeps things fresh not to do any one thing for too long.

*Just like your early paintings, a lot of the subjects you and Ezra talk about on Time Crisis focus on these big corporations and chains that are a part of our every day life, but we don't really give much thought to. What draws you to this subject matter?*

Well, they're just so ubiquitous. It's that thing where everyone is just so familiar with the subject matter to begin with, and a lot of us don't really give it a second thought. A lot of that stuff is—in a way—hiding in plain



site a lot of the times. Places like that are such big parts of our civic and economic life that we rarely think about them or investigate them. It's also kind of funny—that stuff. Taco Bell is just funny to talk about or do a painting of. I'm just fascinated by that stuff for some reason. And on the show, we love to really get deep into the history of these companies, and get into Post World War II America and the whole Mad Men era starting up. It's fun to trip out on, like, when that stuff started, you had no idea where it would end up. There was never really any formal studying, but these were definitely topics I'd read a fair amount about. In a way it's related to the art I've made over the years and it's related to funny conversations that Ezra and I have probably had in the past. These things are just rarely discussed in-depth, so it's interesting to find out about these topics a little more.

*On Time Crisis, you've mentioned having a college radio show that was similar to what you and Ezra do now. After primarily working as a painter for so long, is it a little strange to get back into radio working for a big company like Apple and having your show broadcast across the world?*

It's pretty funny—definitely not something I was planning on doing. I've known Ezra now for about 12 years, so it just kind of grew organically. He mentioned doing this new show for Apple and was just like, "Hey, you should come on." So, it just ended up going from there. There was never really a sit-down, make a plan kind of thing with the show.

*Your role on Time Crisis is that of the older music purist who doesn't really pay much attention to mainstream pop music. Since working on the show, how has pop music from today crept into your day-to-day, if at all?*

I don't really think about mainstream pop or listen to it outside of the show, which I think is really part of the conceit of the show. Maybe Ezra absorbs this stuff a bit, but I certainly have not. When I hear a song on the top 5 on the show, I'm hearing it for the first time. When it's been in the top 5 for weeks on end, it starts to get funny, because now I've heard this random pop song a ton of times. But, I don't really put a lot of thought or time into that kind of music outside of the show. It's sort of funny, because it's not really that much of a shtick. I don't know if the conversations Ezra and I have off the air would honestly be that much different than the ones on Time Crisis. We don't really analyze it when we're not doing the show. I think it's best when it's just more of a free-flowing conversation and we're just being natural to how we are in real life.

*Speaking of music, your brother Dave is in the Dirty Projectors. I've read that you were like the cooler older brother who'd introduce him to a lot of music. You being a visual artist, and he a musician, do you guys ever bounce creative ideas off of one another?*

I would say that's been a life-long ongoing conversation between Dave and I. Obviously it's not super direct, because I'm doing paintings and he's making music. But, in terms of a wide-ranging conversation about creativity, I'd say that's definitely a big part of our relationship. I feel really lucky to have a sibling that I'm so close with and that we share so much in common.

*A major topic on the show has been about The Eagles. You guys have talked in-depth about why they're so divisive and your brother, Dave, has even said that Don Henley is "an avatar for my older brother." What about the band do you find so fascinating?*

Well, I would say I love maybe 10 of their songs. So, I'm not like a die-hard Eagles fan. But, I do find their place in musical history and American culture to be pretty interesting. It's come up a few times on the show, but there are a lot of layers to the fascination with The Eagles. I like that they simultaneously are singing about and—in a sense—critiquing this hedonistic Southern California lifestyle. But, at the same time, they're also embodying that very lifestyle. Like, they're singing about life in the fast lane and life in LA, and did it so clearly and successfully, that they became the symbols of the very thing they were singing about.

It's a little trippy. I don't think it was intentional. But what I find fascinating is that they're pretty middle-of-the-road, bland, but they're also super divisive for some reason. Like, people really hate them. I find that fascinating, because they represent this rich, hippie baby-boomer sellout, which I don't know is entirely fair. Another thing that fascinates me about them, is that coming out of the '60s, they kind of took that more idiosyncratic music from the time—like your Crosby Stills and Nash, The Byrds or Joni Mitchell—and they kind of sanded off all the edges and made this perfectly packaged, representation of Southern California music. There's something about them that's just really bland in one sense, but so deep in another sense. It's hard to explain my fascination with that band. Does that make sense to you? Like, how old are you?

*I'm 23.*

So, what's your feeling for The Eagles?

*Well, I watched that super-long documentary and I can see how maybe their personalities are pretty hard to get behind. Plus, that second half of the documentary probably didn't have to happen.*

Yeah I agree completely. That second part was brutal. That last hour, like with Hell Freezes Over and after, that was brutal, just brutal.

*I watched it twice, though, so I guess what does that say about me?*

Yeah I watched a couple times too. What I liked about it was how antagonistic they are with each other and the open grievances between each other. It's amazing.

*You've played in a few bands as well. You've called yourself the "weak link" in a Grateful Dead cover band and played in a few others. Did you ever want to pursue music fully, or was painting always the obvious first choice.*

It's pretty low-key, you know? I was in bands in high school and college and after college in Portland and I did a little bit of mini van touring with some bands you probably never heard of. I've always loved playing music, but it's always played second fiddle to the art for me. It's something I still definitely love doing. Like, in the last few years I played in Little Wings a lot, which is my buddy Kyle [Field's] band and a Grateful Dead cover band. But it's really mostly like hobby rock. But, I never really thought of pursuing it professionally 'cause I always just thought I was better at art.



# SFGATE

MARCH 2014

## Jake Longstreth, Sean McFarland Show at Ever Gold Gallery

By Kimberly Chen



Nature - as seen through the strange, rough magic of memory - has been the overriding force behind Los Angeles painter Jake Longstreth's latest paintings, his "Particulate Matter" series. Dark or hazy landmasses are rendered with what he describes as "thin, nervous-looking strokes, done in an off-the-cuff manner," in contrast with tonal skies and the occasional rambunctious pink or green cloud. Some of the works from the series will appear in his latest exhibit, a collaborative show at Ever Gold with longtime friend Sean McFarland, a former California College of the Arts master's of fine arts classmate, fellow outdoors aficionado and photographer. We spoke with Longstreth, 37, by phone from Los Angeles.

*Q: Why did you decide to do an exhibit with Sean McFarland?*

A: We've known each for a long time, and we've always just been temperamentally landscape artists. While he was down here in the last year, we were hanging out and decided, let's do a show. Our work converged at a similar point.

*Q: Why did you make the move from painting architecture to these more natural landscapes?*

A: It wasn't an overnight decision. I was interested in the sort of creeping corporatism and homogenization that anyone can easily observe, the day-to-day ubiquity of Best Buy and Walmart. I thought that's an interesting, hugely influential and weirdly overlooked aspect of our culture, and that's right there in the landscape.

I did that for a while, and my work just started shifting in more ambiguous and atmospheric ways, and I just became obsessed. Sometimes you've got to go the opposite way as an artist. It took a while to figure out:

The old architectural paintings were done in acrylic and based on photographs, and the “Particulate Matter” series are oil and studio paintings done from a lifetime of observation and memory.

*Q: So your landscapes aren't based on any real places?*

A: They're not based on photographs. They're sort of palette- and tone-driven, though the topography and palette are certainly informed by Southern California, where I live. But they're not literal depictions of specific pieces of land. When I've done that in the past, the paintings lack idiosyncratic qualities - they're dime-a-dozen landscape paintings. I find that working in the studio and not being super beholden to specific topography but definitely drawing on pretty vivid sense memory, they're more interesting. The better of the paintings strike a nice balance between a specific sense of place and a broader metaphorical reading because, you know, that's what landscape art is about.

*Q: The series' name seems to allude to environmental decay?*

A: It's implied, but certainly not intended as didactic political-message art - that seems like a fairly hopeless cause.



# ARTFORUM

MARCH 2009

## Jake Longstreth

By Glen Helfand

The American landscape has always been shaped by economic forces, with mining, drilling, and building integral parts of the country's manifest destiny. Today, as foreclosures and failed businesses spread like flesh-eating bacteria, that landscape is shifting, psychically and physically, becoming blighted with vacant houses and big-box structures. Particularly timely, then, are Jake Longstreth's nearly photorealistic paintings of anonymous, generally unpopulated built environments. Whether portraying a swimming pool, tennis court, chain-store facade, or other man-made monument, each of this exhibition's nine canvases contains an eerie quietude resonant with our current defaulted moment.

Longstreth tends to portray architecture in simple geometry, and foliage and landscaping in controlled, abstract tangles of small brushstrokes. Such is the approach in *Campus*, 2008, a composition in which a detailed strip of verdant lawn and trees acts as a barrier between a cloudless sky and an empty, pale gray parking lot—perhaps, as the title might suggest, belonging to a corporate complex, the setting shown on a weekend, or post-layoff. The paint application in this and the other works is flat, a quality that befits the evacuated subject matter. Although the life force has been sucked out of Longstreth's structures, they maintain their identity, holding their own within the landscapes they helped to shape.

Some of the scenes feature lively minibursts of color, including *Sacramento*, 2008, with its flowering shrubs surrounding a vibrant green tennis court, and *Dealer*, 2008, in which parti-colored bunting enlivens a bleached-out stretch of dirt with an ominous white van parked in the distance, its doors ajar. These two compositions appear awash in uniform, unfiltered West Coast light, which lends the subjects preternatural clarity; others have the more humid, slightly dusky atmosphere of points east.

A sense of stillness pervades. *Appalachia*, 2008, and *Small Town In-Ground*, 2008, feature swimming pools that are placid and emphatically splash free, the canvases serving as dour distant cousins to David Hockney's early LA paintings. Longstreth's works have a number of photographic precedents, including Robert Adams's melancholy shots of parking lots and housing tracts, and, in their typological objectivity, Lewis Baltz's series "New Industrial Parks Near Irvine, California," 1974. Longstreth himself practices photography, perhaps a more common medium for the type of social commentary his work tilts toward, but he's most deeply engaged with the discourse of painting. His canvases recall Robert Bechtle's obdurate views of San Francisco streets, and, with their curving shapes, Richard Diebenkorn's compositions. A tightened version of the latter's geometric abstraction is seen in *Crematory*, 2008, which features winding paved pathways and a manicured lawn that has taken on a plaid pattern, suggesting well-regulated mowing.

Another type of regulation is suggested by *Sonoma*, 2008, which depicts the pale yellow and gray side of a big-box structure hung with a three-dimensional sign: PHARMACY. A solitary pine grows from a small traffic island, resembling a generic Christmas tree. Pills and religion. The combination inevitably evokes Damien Hirst, but here what results is less brash spectacle than demure critique, the two compositional elements relating in a serene, nearly seamless landscape.

# CURRICULUM VITAE





## **JAKE LONGSTRETH**

Born 1977, in Sharon, CT  
Lives and works in Los Angeles, CA

### **EDUCATION**

2005 MFA, California College of the Arts, San Francisco, CA  
1999 BFA, Lewis and Clark College, Portland, OR

### **SELECTED SOLO EXHIBITIONS**

- 2023 Galerie Max Hetzler, Berlin, DE (*forthcoming*)
- 2022 *Springtime in Southern California*, Nino Mier Gallery, Brussels, BE
- 2021 *Seasonal Concepts*, Nino Mier Gallery, Los Angeles, CA, US  
*Sand Canyon*, Nino Mier Gallery, Marfa, TX, US
- 2020 *Spring Wind*, Nino Mier Gallery, Los Angeles, CA, US
- 2019 *Brick & Mortar | Seven Trees*, Nino Mier Gallery, Los Angeles, CA, US
- 2017 *Pastures and Parking Lots: Outtakes and Rarities, 2003-2016*, Crisp Ellert Museum, Flagler College, St. Augustine, FL, US
- 2016 *Carbon Canyon*, LTD, Los Angeles, CA, US  
*Pairs (Jake Longstreth and Andy Woll)*, Monte Vista Projects, Los Angeles, CA, US
- 2015 *Free Range*, Monya Rowe Gallery, New York, NY, US  
*Free Range*, Gregory Lind Gallery, San Francisco, CA, US
- 2014 *Jake Longstreth*, TRUDI Gallery, Los Angeles, CA, US  
*Sean McFarland and Jake Longstreth*, Ever Gold Gallery, San Francisco, CA, US
- 2013 *Particulate Matter*, Monya Rowe Gallery, New York, NY, US
- 2011 *Pastures* Gregory Lind Gallery, San Francisco, CA, US
- 2008 *All it is*, Gregory Lind Gallery, San Francisco, CA, US
- 2006 *Wabi Ranch*, Gregory Lind Gallery, San Francisco, CA, US

### **SELECTED GROUP EXHIBITIONS**

- 2023 *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US

- 2021 *Salon de Peinture*, Almine Rech, New York, NY, US  
*The Beatitudes of Malibu*, David Kordansky Gallery, Los Angeles, CA, US  
*Inaugural Exhibition*, Nino Mier Gallery, Brussels, BE, US
- 2020 *Five Year Anniversary Show*, Nino Mier Gallery, Los Angeles, CA, US
- 2019 *Some Trees*, Nino Mier Gallery, Los Angeles, CA, US
- 2017 *Apocalypse Summer*, LTD, Los Angeles, US
- 2015 *Full of Peril and Weirdness: Painting as a Universalism*, curated by Robin Peckham and Wanwan Lei, M Woods, Beijing, CN  
*Three Day Weekend*, Blum & Poe, Los Angeles, CA, US  
*P P Two*, Secret Recipe, Los Angeles, CA, US
- 2014 *Landscape City*, Eagle Rock Center for the Arts, Los Angeles, CA, US
- 2013 *Being Paul Schrader*, Monya Rowe Gallery, New York, NY, US
- 2010 *Skeptical Landscapes*, Herter Gallery, UMASS Amherst, Amherst, MA, US  
*Hi-Def*, Gregory Lind Gallery, San Francisco, CA, US
- 2009 *One Too Many*, Partisan Gallery, San Francisco, CA, US  
*Summer Show*, Samuel Freeman Gallery, Los Angeles, CA, US
- 2007 *Real Space*, Mahan Gallery, Columbus, OH, US  
*James Chronister and Jake Longstreth*, Gallery of Urban Art, Emeryville, CA, US  
*Material World*, Alliance Française, San Francisco, CA, US
- 2005 *Cream from the Top*, Benicia Arts Center, Benicia, CA, US  
*MFA Exhibition*, CCA, San Francisco, CA, US  
*Other Planes of There*, Adobe Books, San Francisco, CA, US

## **PUBLICATIONS**

- 2021 *Jake Longstreth: Monograph*, published by Nino Mier Gallery, Los Angeles, CA
- 2018 *Jake Longstreth: Tulare*, published by The Ice Plant, Los Angeles, CA

## **AWARDS & RESIDENCIES**

- 2008 Pollock-Krasner Foundation Grant
- 2007 Artist in Residence, Kimmel Harding-Nelson Center for Arts, Nebraska City, NE

## **COLLECTIONS**

Chase Manhattan Bank, San Francisco, CA  
 Crocker Art Museum, Sacramento, CA



Aishti Foundation, Beirut, LB  
Fidelity Investments, Boston, MA  
The Capital Group Companies, Los Angeles, CA  
Dallas Contemporary, Dallas, TX



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