NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

MINDY SHAPERO

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BIOGRAPHY

MINDY SHAPERO

b. 1974 in Louisville, KY, US
Lives and works in Los Angeles, CA, US

Mindy Shapero creates lively, meticulous sculptural and canvas works comprised of materials as various as studio scraps, spray paint, gold, copper, and silver leaf. Her works on canvas are formed by stencils sourced from discarded sculptural bits, and portions of those stencils eventually find their way back into the artist's sculptural work. In this process, Shapero transmutes negatives from past sculptural pieces into positive shapes that form the bedrock of her cosmic abstractions. Shapero's repeating motifs—irregular rectangles and ovals that resemble "scars" or ruptures in the surface— are highlighted through the artist's application of delicate gold leaf, an adornment dating back more than 8,000 years in the canon of art history. Interested in the combination of old and new techniques, Shapero's techniques harken back to the artist's personal history rooted in the DIY aesthetics of punk counterculture.

Mindy Shapero (b. 1974, Louisville, KY, US; lives and works in Los Angeles, CA, US) earned a Bachelor of Fine Arts from the Maryland Institute College of Art in Baltimore, MD and a Master of Fine Arts from the University of Southern California, Los Angeles, CA. Shapero's work has been shown extensively in institutions across the United States in exhibitions organized by Orange County Museum of Art, Newport Beach, CA; the Rubell Family Collection, Miami, FL; the Kentucky Museum of Art and Craft, Louisville, KY; the Aspen Art Museum, Aspen, CO; the Hirshhorn Museum, Washington, D.C.; the Hammer Museum, Los Angeles, CA; and the Wexner Center for the Arts, Columbus, OH.

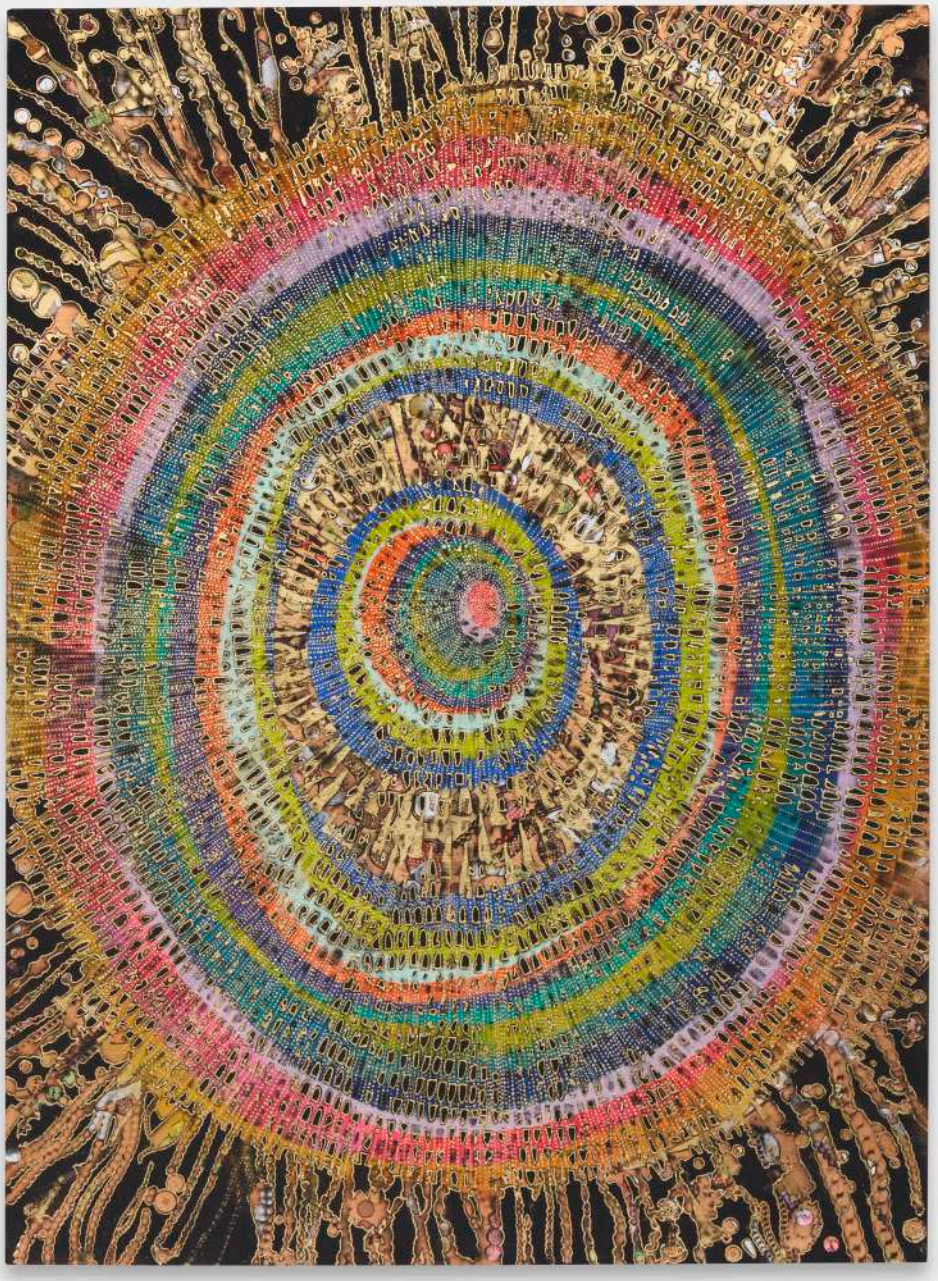
SAMPLE WORKS

*sample selection does not reflect current availability

Night pieces (swallowed it whole for 80ft), 2023
Steel, plaster, silicone, broken mirror and painted found objects
51 x 52 x 42 in
129.5 x 132.1 x 106.7 cm
(MS23.001)

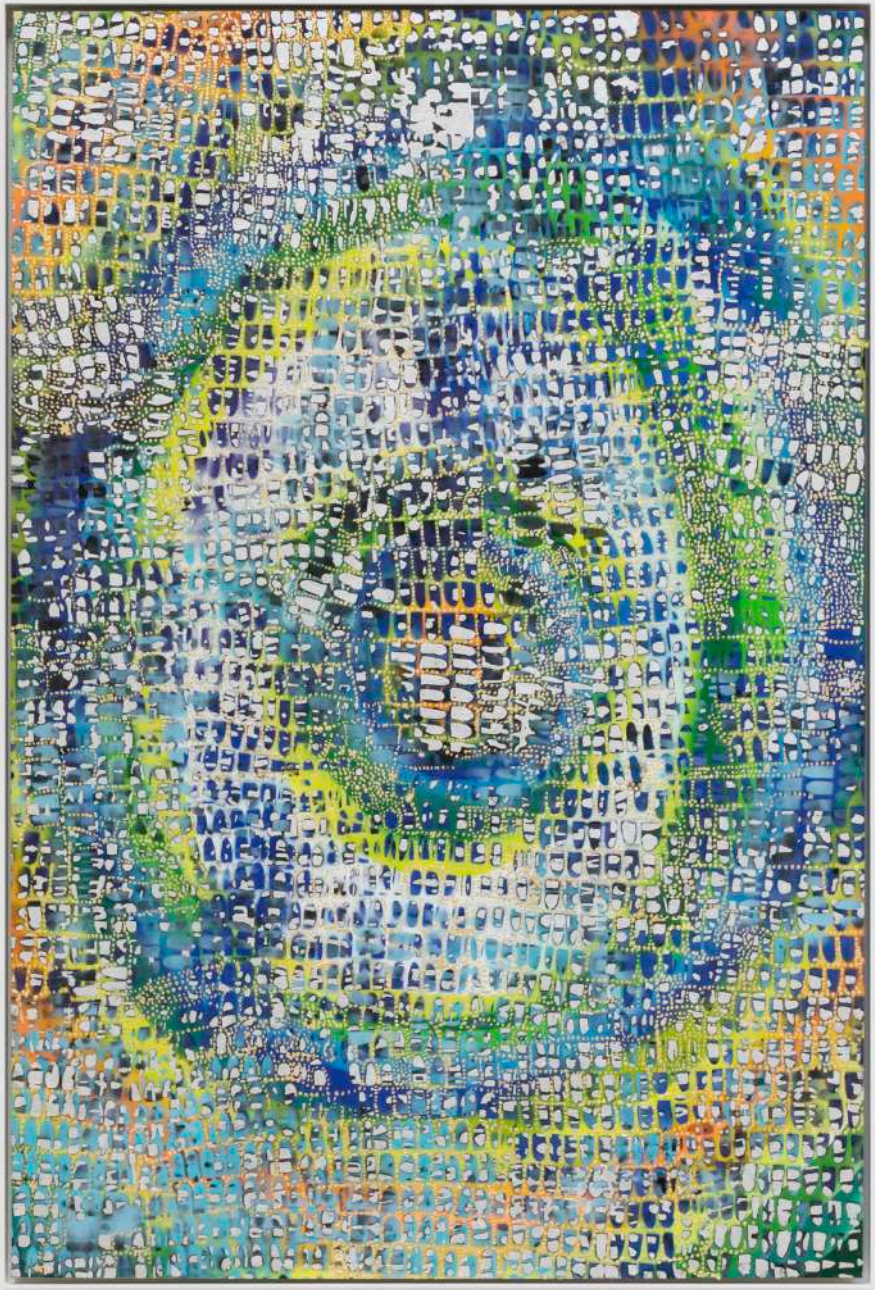
Midnight portal scar with beads and buttons radiating out, 2020
Acrylic, spray paint, gold,
and silver leaf on paper
74 x 70 in
188 x 177.8 cm
(MS20.017)

Cracked Through The Night, 2016-17
Wood, foam, rope, beads and buttons, mirror, and acrylic paint
58 x 30 x 38 in
147.3 x 76.2 x 96.5 cm
(MS21.004)



Tiradero, the guiding light, 2022,
acrylic, gold, silver, and copper leaf on linen,
60 x 44 in
152.4 x 111.8 cm
(MS22.015)

Midnight portal scar, silver Pac-Man dots and silver, cool blues, 2020
Acrylic, spray paint, gold, and silver leaf on paper
44 x 29 3/4 in
111.8 x 75.6 cm
(MS20.019)

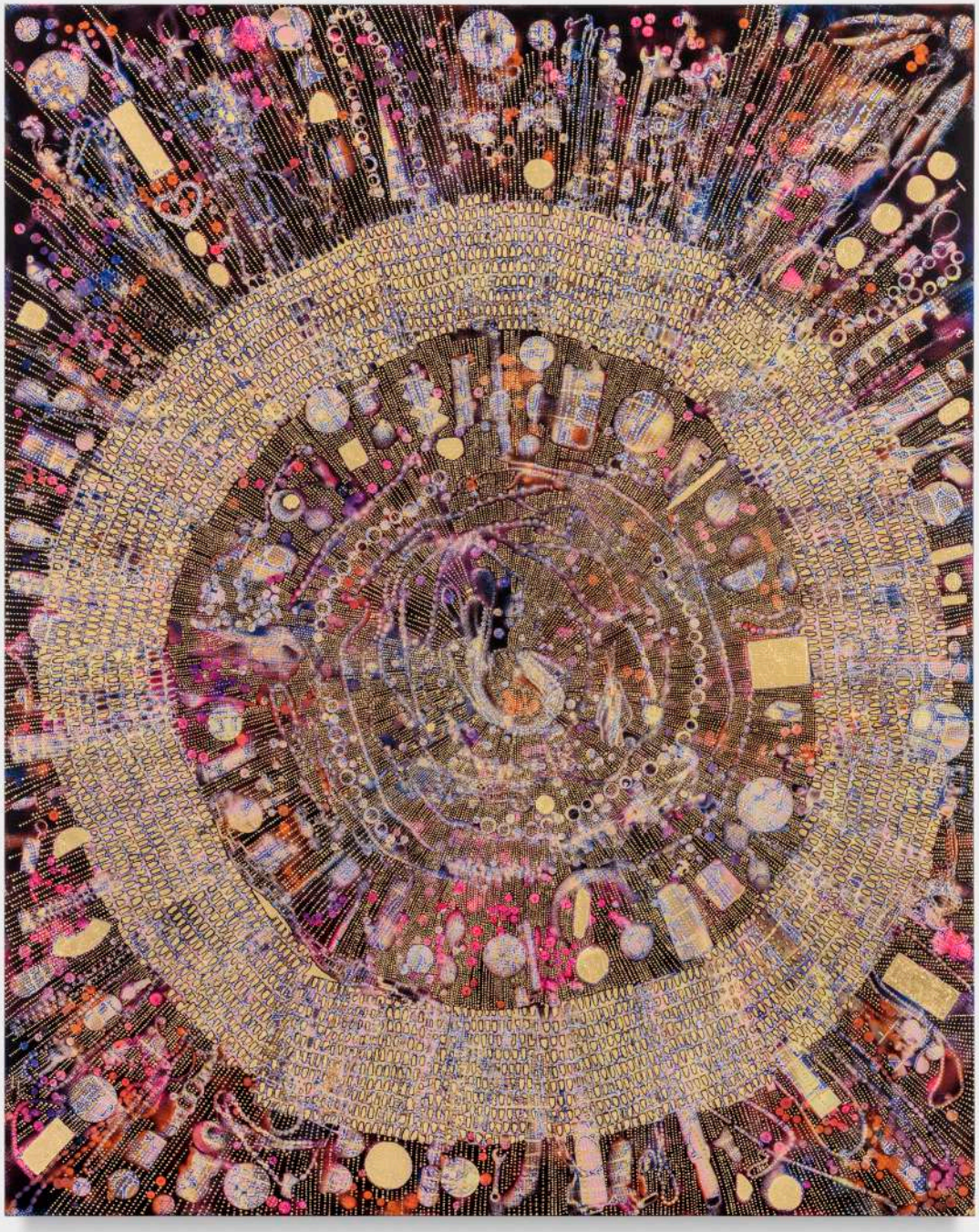


Tiradero, Midnight portal, days of our lives 1, 2022
Found mosaicked materials, mirrored glass, acrylic, and latex on wood
72 x 48 x 8 in
182.9 x 121.9 x 20.3 cm
(MS22.002)

Tiradero, Sounds alive, 2022
spray paint, acrylic, copper, gold, and silver leaf on paper
60 1/4 x 43 3/4 x 1 1/2 in (framed)
153 x 111.1 x 3.8 cm (framed)
(MS22.030)

Tiradero, The edge of night, 2022
Acrylic, gold, and silver leaf on linen
90 x 72 in
228.6 x 182.9 cm
(MS22.006)

Portal Scar, here comes the kiss off, 2023
Acrylic and gold leaf on linen
72 x 60 in
182.9 x 152.4 cm
(MS23.014)



Portal Scar, so I don't spin out, 2023
Acrylic, gold and silver leaf on linen
90 x 72 in
228.6 x 182.9 cm
(MS23.021)

SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

CRACKED; LOOSELY THROUGH THE NIGHT VISIONS.
2023
NINO MIER GALLERY
LOS ANGELES, CA, US

LOST IN SPACE
2021
NINO MIER GALLERY
BRUSSELS, BE

SECOND SLEEP
2018
THE PIT
LOS ANGELES, CA, US

CRACKED; LOOSELY THROUGH THE NIGHT VISIONS.

2023
NINO MIER GALLERY
LOS ANGELES, CA, US

Cracked; loosely thru the night visions. develops Shapero's ongoing investigation of the relationship between painting and sculpture, pushing the limits of each medium in new directions. For the first time, sculptures hang from the ceiling, while her works on canvas appropriate materials from past sculptures in service of Shapero's gold-flecked, psychedelic approach to abstraction. The exhibition will be on view in Los Angeles from March 24 – April 29, 2023.

Cracked; loosely thru the night visions. comprises a cyclical engagement with sculpture and painting. To create her sculptures, the artist bends one, long rod into a tangled, spherical form, what she calls "a scribble in space." The rod and its adornments—a panoply of beads, junk jewelry, fragments of broken toys and other found detritus—are painted black, lending a quasi-gothic quality to the form. Materials from the sculptures become stencils with which Shapero creates her multi-layered picture planes. These objects are spray painted and re-composed many times throughout the canvas, resulting in a final image that blurs the linear progression of its making. In Shapero's works—both sculpture and canvas—beginning and end collapse in on each other.

Shapero's work is a bricolage of "high" and "low" aesthetics, testifying to her widespread interests in kitsch, grunge, art history and religious iconography. Forgotten or discarded items form the bedrock of her compositions, both reducing the waste produced in the sculptural process and imbuing the works with an anti-institutional, punk ethos.

For Shapero, the "night vision" is an image that has been burned onto one's psyche, laden with meaning that unfolds the longer one sits with it. Indeed, the exhibition's paintings can only be fully perceived with time. Large patterns overlay smaller, repeated patterns, creating a tension between macroscopic and microscopic structures within the work. A configuration visible when viewing a corner of a work up-close will give way to larger radiations or swirls when viewed at a distance. Further, the paintings transform based on the time of day and lighting conditions in a room, as the ample gold and silver-leafing reflects direct light differently than suffused light or shadow. Like a night vision, the paintings and sculptures are seductive, drawing viewers in to their resplendent configurations.

LOST IN SPACE

2021
NINO MIER GALLERY
BRUSSELS, BE

Across a body of twelve new works, patterned remnants of interdimensional thresholds reveal traces of an exploration into the unknown. Perceived on linen and paper, Shapero's portal scars are evidence of a focused and labor-intensive transcendence of physical planes. While the portals have closed, indicating their initial use has passed, the formed scars that remain illustrate the rigorous process that drives the artist's transitory practice. Meticulous sequences of dots and marks act as visual metronomes reflecting a rhythmic back-and-forth of manual meditation culminating in a climactic inversion as Shapero's actions collapse the dichotomy between macro and micro while melding notions of time and space.

Formed by stencils sourced from studio scraps, Shapero transmutes negatives from past sculptural pieces into positive shapes before being reversed once again as this performed exchange manifests the vehicle to each portal. Shapero's repeating motifs further develop the inherent paradox of their existence through the artist's application of delicate gold leaf, an adornment dating back more than 8,000 years in the canon of art history, in combination with spray painting and stenciling, tied to the artist's personal history rooted in the DIY aesthetics of punk counterculture.

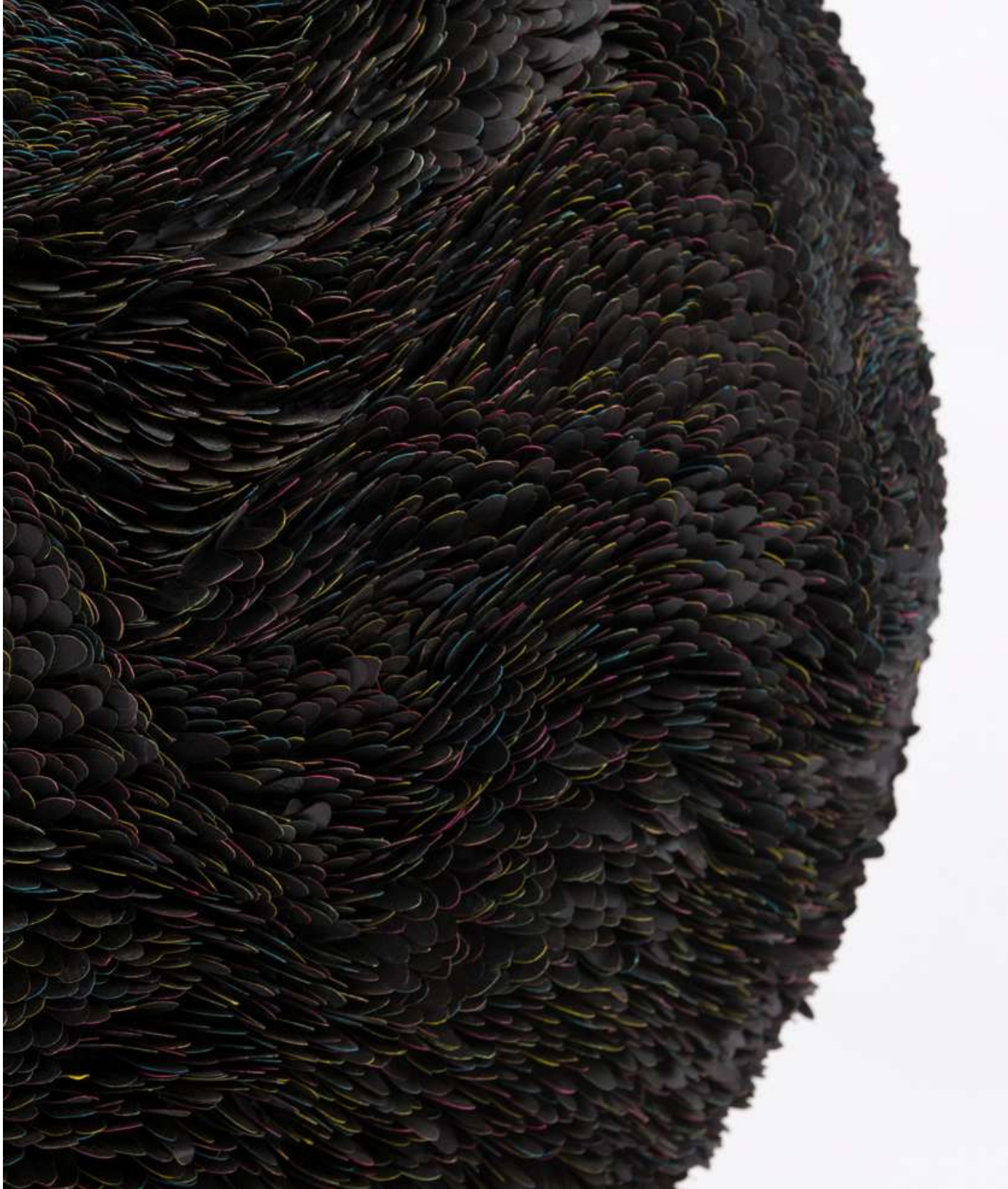
SECOND SLEEP

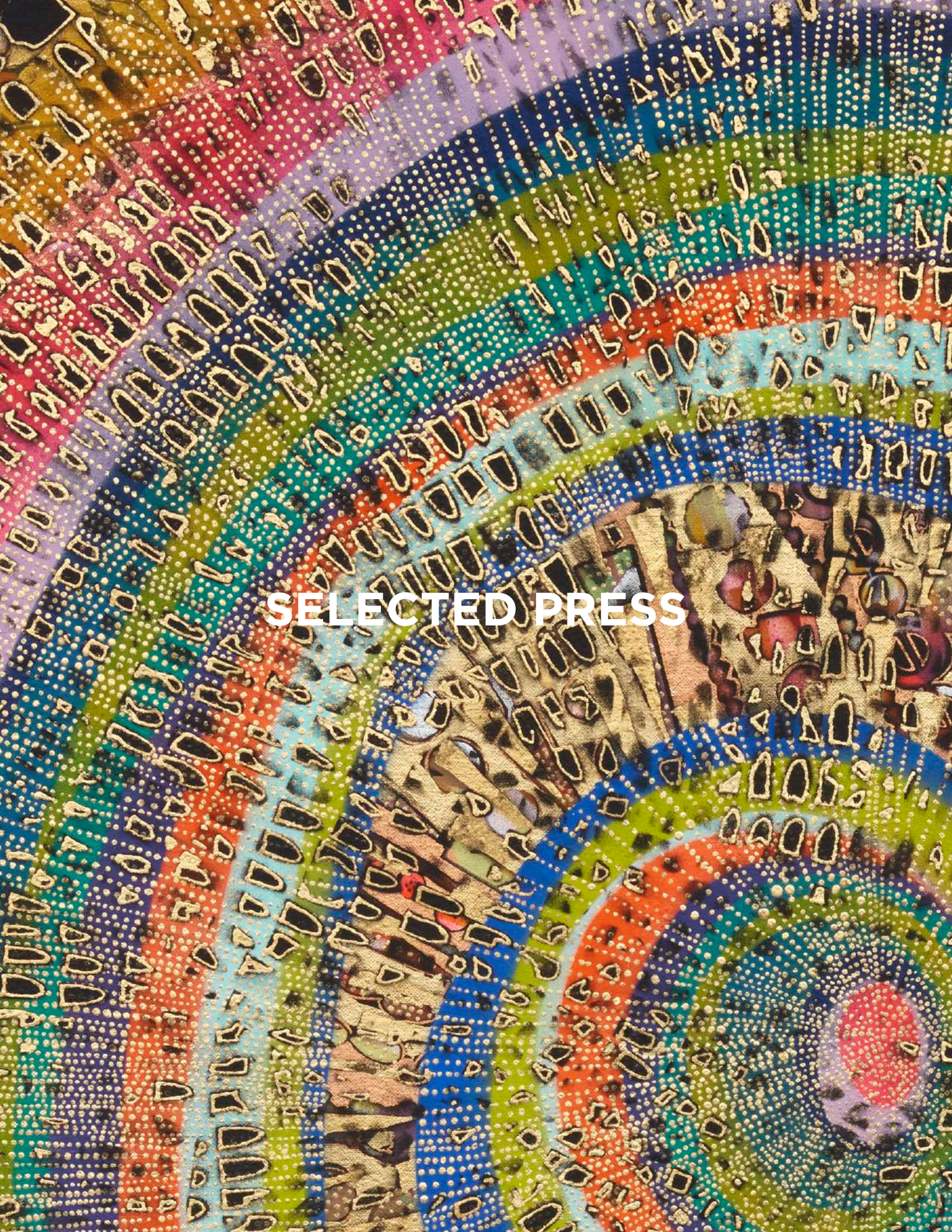
2018
NINO MIER GALLERY
LOS ANGELES, CA, US

According to historian A. Roger Ekirch, humans slept in two phases well into the 17th century. Anthropologists and biologists have also found evidence of bi-phasic sleep in humans. Literature and diaries reaching back into history document accounts of what night was like for our ancestors, telling of a period of sleep followed by an hour or two of wakefulness and then another period of sleep, the second sleep bookending quiet times of prayer, reflection, sex, and ideation. It's easy to imagine that dreams were often a preoccupation between sleep phases, in the dark and quiet of the night.

Mindy Shapero's anthropomorphic sculptures are like figures emerging from such night visions. Imagined though also strangely familiar, her large-scale works are totemic, suggesting archeological ruins or manifestations of Jungian archetypes. Made with humble materials like spray paint and bits of hand-painted cut paper alongside more opulent materials like richly pigmented felt and gold leaf, it is Shapero's aesthetics of relentless accumulation that give her works their energy, as hundreds upon thousands of tiny bits grow into human and architecturally scaled objects. Portals and radiating forms, concentric rings and infinite stripes, a hypnagogic hallucination of shapes and colors beckon us into what might be the artist's dreaming mind turned inside out in a flash of infinity.

Images courtesy of The Pit





SELECTED PRESS

SELECTED PRESS

GALERIE
APRIL 2023
BY PAUL LASTER

OCULA
JUNE 2021
BY RORY MITCHELL

LOS ANGELES TIMES
MAY 2018
BY DAVID PAGEL

ARTILLERY
MAY 2018
BY ANNABEL OSBERG

VERVE
JULY 2013
BY VISESHIKA SHARMA

ARTFORUM
MARCH 2008
BY ANNIE BUCKLEY

ART IN AMERICA
NOVEMBER 2006
BY WADE SAUNDERS & ANNE ROCHESTER

Galerie

APRIL 2023

From Coast to Coast, 8 Must-See Solo Gallery Shows in April

By Paul Laster

Installation view of "Mindy Shapero: *Cracked; loosely thru the night visions*" at Nino Mier Gallery, Los Angeles.
PHOTO: COURTESY NINO MIER GALLERY

Combing the country for the most interesting gallery shows in America each month, Galerie journeyed from New York, where Kennedy Yanko is showing her hybrid artworks with Jeffrey Deitch and Gerhard Richter is making his solo debut at David Zwirner, to the West Coast, where Sam Falls is presenting artworks made from plant life and farm fences at San Francisco's Jessica Silverman and Mindy Shapero is displaying goth works of art made with mirrors and kitsch bric-a-brac at Nino Mier Gallery in Los Angeles. These are the top one-person exhibitions at U.S. galleries in April.

Mindy Shapero at Nino Mier Gallery, Los Angeles

In her third solo show with the gallery—mysteriously titled "Cracked; loosely thru the night visions"—Mindy Shapero explores the material relationship between her enigmatic paintings and goth-like sculptures. Creating what she calls "scribbles in space," the Los Angeles–based artist's bricolage sculptures are constructed by bending long rods adorned with broken mirrors and scores of painted found objects into snaking, twisted forms that she either hangs from the ceiling with chains or plops on a plinth.

The materials from Shapero's spirited sculptures become the stencils for creating her process-oriented, abstract paintings. The beads, junk jewelry, fragments of broken toys and other found materials are spray-painted and recomposed many times to make outlines throughout the canvases that are then painted with glue and filled with silver and gold leaf. Inspired by kitsch, grunge, and religious iconography, the artist's multilayered picture planes glow with an otherworldly aura, seemingly informed by the limitless detritus in eternal orbit around us.

OCULA

JUNE 2021

Advisory Selects: Art Brussels

By Rory Mitchell

Mindy Shapero, *Scar of Midnight Portal, one eye blur* (2021). Acrylic, spray paint, gold and silver leaf on linen.152.7 x 112.1 x 3.8 cm. Courtesy Nino Mier Gallery.

Art Brussels WEEK has modified its format to take place both on and offline, with tours running between 3 and 6 June 2021 at around 110 galleries across Brussels, Paris, Antwerp, and Knokke, and an OVR running between 1 and 14 June 2021. Ocula Advisory select their favourite works showing with this year's participating galleries.

"Mindy Shapero at Nino Mier Gallery"
Los Angeles-based artist Mindy Shapero creates extraordinary, layered paintings that come together as kaleidoscopic vortexes of colour.

Shapero's exhibition at Nino Mier Gallery marks the artist's first in Belgium, presenting 12 paintings that are referred to as 'scars', their surfaces the result of accumulations of stencils created using studio scraps, delicately overlaid with gold leaf.

Describing her work as 'a run on sentence', Shapero's paintings and sculptures often incorporate materials such as wire, dowls, paper, and beads, which feed into their surfaces of infinite detail.

Los Angeles Times

MAY 2018

Enter the rainbow: Inside artist Mindy Shapero's mind-bending room

By David Pagel

Mindy Shapero, *Second Sleep* installation view, The Pit II, Glendale. (Jeff McLane)

In L.A. artist Mindy Shapero's installation "Second Sleep," the boldly painted walls, sculptures and floor make you feel woozy while never letting you forget that art works in mysterious ways — just like a dream, except that you're wide awake.

In the far left corner of the compact gallery known as the Pit II, Shapero has painted a bright dot. And a circle around it. And another. And so forth. Until just about every square inch of the walls and ceiling has been covered with a DayGlo rainbow that circles back on itself.

The colors buzz. The circles throb. And the walls and ceiling seem to be out of whack — like the facial features in a portrait painted by Picasso.

To step onto the mirrored Mylar that covers the floor is to feel as if the room is convulsing — not spastically, but more than enough to make you feel as if you're in a boat on the sea in a storm.
Shapero's three sculptures are islands of respite. Their matte black sections anchor your perceptions, absorbing the chaos so your eyes don't have to.

But escape from the optical overload ends in a whirlpool of conceptual turbulence. Emotional ambivalence follows hot on its heels.

“Fool With Two Ear Socks” and “Lover With Two Ear Socks” resemble supersized kachinas, lightweight traffic bollards, fallen piñatas, malformed cartoon characters and mutant sock monkeys. Mixing metaphors and references from different times and various places, they make the mind reel.
If Shapero’s wickedly decentered exhibition has a talisman, it’s “Broken Head From the Other Side.” The gold-leafed sculpture, lying facedown on the floor, suggests that somewhere, somehow, the face has fallen off a monumental portrait.

But that sculpture’s bad luck is each visitor’s good fortune. The bowl-shaped backside of the fallen face is covered with patterns more elaborate and fanciful than the one on the walls and ceiling.

You’re right back in the hallucinatory stew of pulsating circles, eye-popping hijinks and mind-bending conundrums. In the face of art, time and space don’t stand a chance.

artillery

MAY 2018

Laurie Nye; Mindy Shapero

By Annabel Osberg

Mindy Shapero, *Second Sleep* installation view, The Pit II, Glendale. (Jeff McLane)

Two shows at The Pit delineate visionary worlds of wacky flourish and dazzling variegation. “Venusian Weather,” the title of Laurie Nye‘s show, suggests the second planet from the Sun as well as the Greco-Roman ideal of female beauty. The paintings therein reflect Nye’s personal ecofeminist cosmological mythos inspired by classical mythology and popular science fiction. Nye, an eccentric colorist with a flair for scumbling and layering transparencies, contrives her pictures as though she were an alien well versed in earthly painting.

Her fanciful scenes impressionistically suggest glowing, flowing-haired humanoids floating before hallucinogenic trellises overgrown with otherworldly vegetation. Paintings such as *Cloud Migration 3001* (2018) exude airy ethereality and feverish luminosity. By way of a shaped canvas that frames viewers between its prongs, *Venusian Weather* (2018) symbolically brings extraplanetary weather into the gallery.

Next door in The Pit II, Mindy Shapero‘s psychedelic installation (pictured above) vivifies the alienness of Nye’s painted world. As you step inside, it seems discourteous to tread upon the meticulously hand-embellished floorcloth of reflective foil within Shapero’s dystopic funhouse that queasily unravels your sense of orientation. Three sculptures are the only entities appearing solid. The carnivalesque claustrophobia induced by Shapero’s kaleidoscopically striated walls redoubles sculptures such as *Broken Head from the Other Side* (2018), which is as intriguing inside as out; and *Lover with Two Ear Socks* (2018), a cartoonishly doglike creature catatonically gazing into a rainbow target in the corner. While this totemic creature appears endlessly suspended in mesmeric awe of its surroundings, you have to leave before you get seasick.

VERVE

JULY 2013

Within Reach of the Intangible

Los Angeles-based abstract artist Mindy Shapero walks Verve through one of her works

By Viseshika Sharma

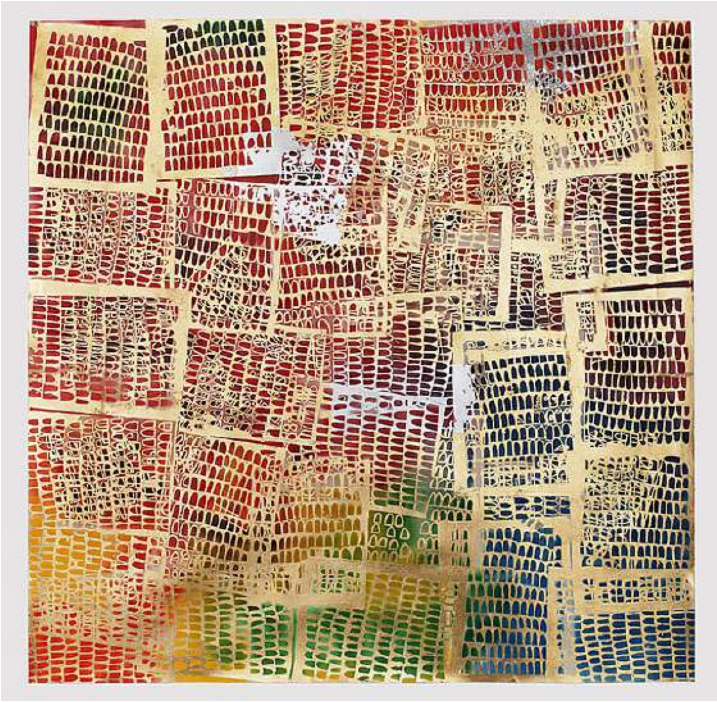


Image courtesy of the artist

This drawing is from a series of works that were in a show titled *Breaking Open the Head*. "The exhibition's title, borrowed from writer Daniel Pinchbeck's treatise on psychedelic shamanism, suggests the otherworldly qualities readily associated with my work. This is a reflection of the accretions of material and process. Stencil-like remnants of cut paper were used to make the sculptures and were laid down as templates; afterwards layers of spray paint and leafing were applied to the negative spaces left in their wake to demarcate the dense layers of grids that confuse foreground and background. I am interested in piling the layers so that the process is somewhat unreadable and the different histories blur in and out of focus. Through the traces of the visual histories of materials being put to use, my relationship to the material world is not defined by sheer pragmatism. Rather, it is how tangible things are capable of transporting us beyond ordinary experience, so that the intangible is just within reach. My titles are often elaborate, in this case it is referring to the visions one might see upon having an out of body, spiritual experience."

Mindy Shapero will show along with Dan Rees and Daniel Lergon at Galerie Isa's first group show Visions from Beyond: A Foray into Metaphysics and Materiality, at the gallery in Mumbai, from July 5 to September 30, 2013.

ARTFORUM

MARCH 2008

Mindy Shapero

By Annie Buckley

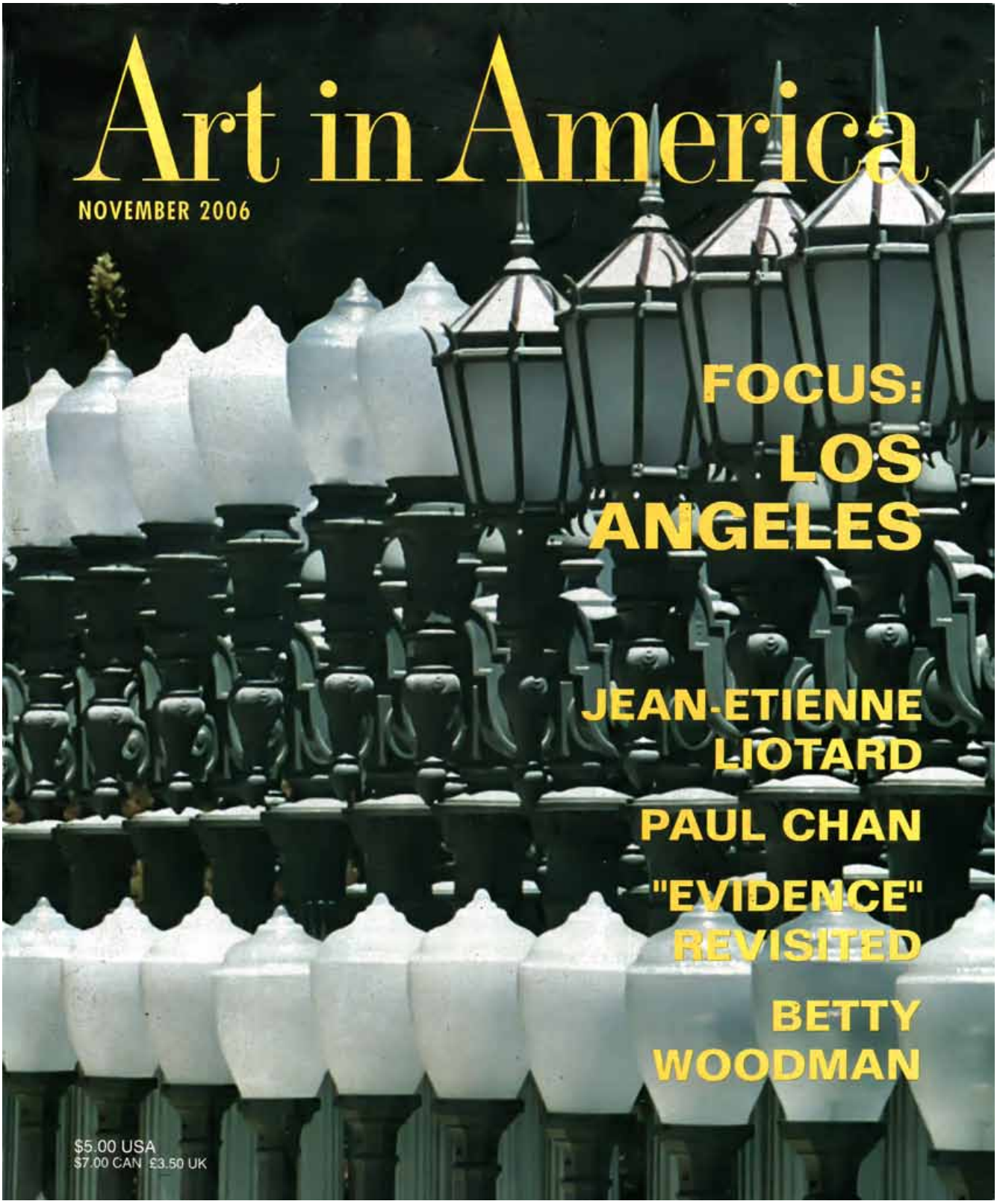
Looping, 2007–2008, steel, fiberglass, epoxy resin, enamel paint, foam, cement board, and glass mosaic, 120 x 108 x 78".

The current crafting scene has generated an ever more complex DIY aesthetic fueled equally by environmentalism and the countering of consumer culture. Though it seems a stretch to pair such a free-spirited sensibility with the formal purity of Minimalist painting, try adding the resonant power of ancient artifacts and the bright colors of a confetti-drenched fiesta to the mix, and you will have a sense of Mindy Shapero's new work. The evocative mosaic drawings and four distinctive sculptures in her third solo exhibition at the gallery demonstrate an increasingly fresh and idiosyncratic vision. Head, 2007–2008, is the best example of Shapero's new level of refinement. At first, the sculpture appears to be made of rock, then, on closer inspection, Popsicle sticks. But in fact, the four distinct faces on this oblong steel head are made from thousands of tiny, rounded bits of neon paper, each of which is coated on both sides with flat black paint so that the dark scales are rimmed by slivers of color.

The result is a deadpan confluence of Mount Rushmore, Minimalism, and concentrated play. Another sculpture seems sturdy enough to withstand the weather. A riot of color, Looping, 2007–2008, features capriciously uneven stripes snaking across a white ground in an ecstatic swirl of steel, fiberglass, resin, and enamel. In both form and content, this work combines the mystery of a deep-sea creature with the thrill of a roller coaster, suggesting a template for a more playful, feminized sculpture than is commonly associated with the use of steel.

Art in America

NOVEMBER 2006



Chris Burden was there, Charley Ray had arrived in '81, but I did not take classes with him. I was taking new-genre classes; Mike Kelley was there for a semester or so; it may have been his first teaching job out of Cal Arts. I graduated in '84. I took eight years out of school and went back in '92 to UCLA graduate school. I had started working there in '89 for Paul McCarthy and Chris Burden as their lab assistant, as an employee of the state, which was kind of a great job: I liked the space and the facilities.

I knew a lot of the artists that were in "Helter Skelter." I had no idea that people would pay attention the way they did to that show, but a lot had to do with that choice of a title. Paul Schimmel, the show's curator, is a genius at generating excitement. What was important to me in the show was how hard the people I respected worked to do their art. When they're working, they're really single-minded about it. It's maybe a lunchbox work ethic, a blue collar ethic—"You gotta get this done." And the production of works was not necessarily just about that singular vision of the artist in the studio; rather it happened in a community way.

When I went back in '92 the faculty accepted me, but they said I couldn't do the performance work I had been doing with this group called the Shrimps, so that's when I started making objects. My performance work was movement-based, very few words, a high level of slapstick, comedy based on the fallibility of the body. I knew of the Kipper Kids; we shared an evening of performance once: where they went more scatological, we kept it more on the pathetic.

A lot of the people we were looking at in the '80s were in dance, like the Judson Church, Trisha Brown, Simone Forti and Rudy Perez, who's in L.A. I saw a lot of Mike Kelley's performances; they were amazing, more about poetry, not so much about activity. Our performances were like this mishmash of Manzoni—well, I never saw Manzoni—but it's this idea of Manzoni or Yves Klein mixed with Buster Keaton. We were working through this weird kind of filtration—of compiled, layered bits and pieces.

Doing the rounds in the schools here over the past decade and talking about my work in lectures, I talked a lot about performance and the performative object within my practice, but I had not done performance in a long time. So when I did a show at Galerie Vallois in Paris in 2005, "Orchestra for Idiots," on the opening night I conducted the orchestra, whose instruments were these objects I'd constructed, based on research about how sound effects for radio programs were made.

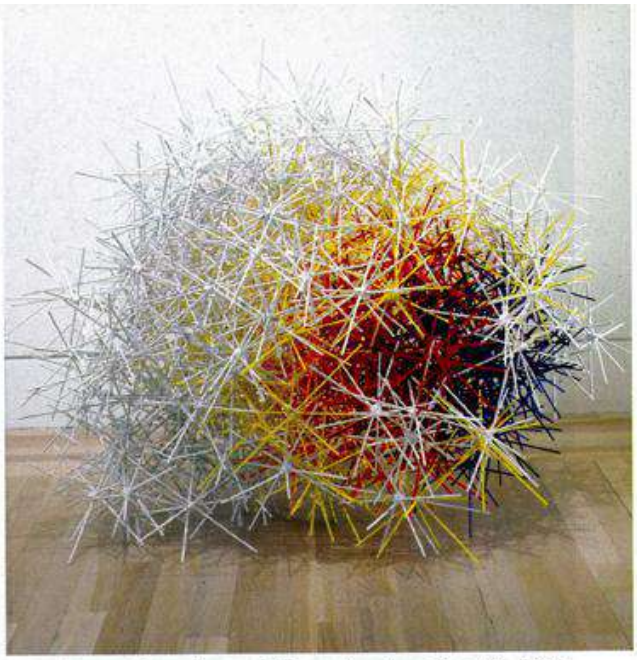
For my new show at Acme in L.A. [Mar. 18-Apr. 15, 2006], I began by building a throne, cannibalizing all this furniture and starting from a beat-up white chair, turning it into this really weird fucked-up throne, taller than the body. I was thinking about delusions, and ideas of power—how one tries to keep it, how one fantasizes about using it, how it has been enforced. So I am starting with this swag lamp, 2 feet wide, like a death star made of wire, then I'm making a Little Boy swag lamp, like the bomb that was dropped on Hiroshima. I am working with these five or six icons: the atomic bomb is historical, and the death star is fantasy, but all that research about Reagan's Star Wars program is still going on. The throne will sit in the room with these delusions floating above it. The methodology is part tramp art, part delusion, part home fixture. I have no idea how it's going to go.

It seems that sculpture out here is more free-wheeling than back east. There is not just one single school of thought. But there are art schools. That's the difference: your affiliation in New York would be with your gallery and the circle that goes with it; here it has to do with the school you went to or teach at. Teaching is important to me for two reasons: I like to have a structure in my life, to have a certain anchor and place and commitment, but not for more than two or three days a week. And I really enjoy the energy the students have, and seeing some of their harebrained schemes come to fruition.

I don't know if this sums up L.A. sculpture, but the attitude is like, "I am just going to go ahead and do this, even though I know it won't get me anything but joy for myself and maybe some people thinking it's cool." People just go for it—they try these things, and the schools have workshops and tools, and you learn some tricks. And you can go to Paramount studios, the one that produced *The Godfather*, you can hire their props department, they'll fabricate things for you. You can go right to the heart of the fantasy factory to get something made, and that's kind of freaky, isn't it? There's a thin line between entertainment and art. The artist might have different motives, but his work is made in the same places as the work of people who may have more greedy, corporate motives.

Like any metropolis, L.A. offers its sculptors this wealth of resources. Artists who move here from other places don't understand L.A. for a year or so; they don't understand the car flow, but when they get the hang of that, it turns out to be a good place. Studios are fairly cheap. You can be in Eagle Rock, or Silver Lake or in the Valley, and once you say, "Well the car is now my new home and I can go and meet those people," I think it works.

L.A. sculpture may come from the performance and time-based activities of the '70s and '80s. Paul Schimmel's show "Out of Actions" [1998] captured a lot of what's shaping L.A. sculpture now. It's about rethinking the gallery space, which in the '70s was like a mausoleum. How you could bring it back to life was with those actions, remnants of actions, potentials for action, as in Charley Ray's pieces where he inserts himself into the sculptures. He photographed the pieces, but he also created these rooms with two doors, one for the audience and one for him. He had a guide that would bring you in and you'd see Charley with his arm hanging out of something, and you'd go out and wait in front of the next room and he'd go out of the back door and go into the next room and have the thing on his head. It happened in a warehouse on the west side that Charley rented in '82 or '83; it was his own thing.



Mindy Shapero:* Almost the exact feeling one has when staring at the blinded by the light for too long just after everything begins to happen, similar to the images that you see when you open your eyes after closing your eyes and pressing into your eyeballs (whiteness), *2004, wood and acrylic, approx. 36 by 40 by 38 inches. Courtesy Anna Helwing Gallery, Los Angeles.

Performance is definitely still part of my work, and in fact this last December, we reunited and revived the Shrimps; we did a concert for three nights. We built furniture that we'd wear, have holes cut out for our bodies. It's very physical work. We're all in our 40s at least; we don't bounce back as much as before.

I want people to laugh at what I do, but then to also cry. I want it all. Comedy is a hook in order to put viewers slightly off kilter, so then they can maybe question other aspects of the piece, or of the world, for that matter. The work also may be cruel-funny. Humor is enlivening, even if you're not sure you should be laughing—it raises an emotional bubble. I had this kind of emblematic success with a series of photos called "Tossing Friends." People really liked these photos. I thought, "Well, would I like to keep it up and make more of these, tossing this and tossing that?" Because of my size, I could just toss the world! It may not have been a smart decision business-wise, but I said, "Hell no. I did this once, but I want to do something else now."

Mindy Shapero

I came here from New York City in 1999. I had just finished undergraduate school at the Maryland Institute College of Art, and I was trying to find a studio. I came out to L.A. just to visit a friend, and the energy seemed real. I just saw an apartment and took it.

I found a huge studio, and I paid next to nothing for it. For the first two-and-a-half years I lived here, it was hard to meet people. You'd go to openings and everyone knew everybody from school; they'd

"Working on my fabric turkey piece, I thought: this is ridiculous. Then I said, 'Hey, wait! I'm in fucking L.A.! I can do a turkey piece!'" —Lara Schnitger

all have these intense relationships and dialogues with each other. I worked at Patrick Painter Gallery. I hated working there, but that's where I met Jim Shaw and Mike Kelley. I quit and ended up working with those artists, on and off, before and while I went to grad school.

Those jobs were more than money jobs: I was learning how to be an artist. Also the way these artists make art is really good. For instance, Jim does not actually think about making a specific piece; it's more like this slew of ideas, sort of larger-than-life stories and narratives coming into play to form his art. It's really interesting to see how they end up coming out as drawing or painting or sculpture.

I went to grad school at USC because it was free. I studied with Jud Fine, David Bunn, Sharon Lockhart, Gary Simmons and a lot of visiting artists who were really great. It was good to have a quiet place to make work and not think about showing it. I graduated in 2003, had my thesis show, and then I was in a group show at Anna Helwing. Six or seven months later I had my first solo show there, consisting of the first body of work I made after school. Starting off so quickly was nerve-wracking and exciting at the same time, but it felt natural—not rushed or uncomfortable. My relationship with Anna just felt easy. I sensed that she got my work and that we could talk about it on an intellectual as well as esthetic level.

I am not teaching, since I can live from my work. It's mostly the art fairs that are supporting me, which is sort of unfortunate, because I hate doing work for art fairs. Your work is seen differently in that context. I make work, and it goes—which is sort of great, but I feel like it has to slow down. I think this year will be a lot slower.

Being in "Thing" changed my situation. It was a museum show, and people think that's important. There were some decisions made about the show that I was not convinced of—inclusions and the overall installation—and I was not excited about the title of the show. I did not ask enough questions; if I had asked more, I might have turned it down. My work is not about thingness, it is not object-oriented; it's narrative-based, and the works flow from piece to piece, including from drawing to sculpture. It's fluid.

I've been working on this narrative for a couple of years now, and the pieces that were included in the "Thing" show were part of that narrative. It's a series of works called "The Furry Eye Sack That Rolls Around Collecting Eyes." It began with a drawing that I made a few years ago, before graduate school. I wrote about it, and then I started making drawings for a sculpture to be called *Blinded by the Light*—a protector, like a talisman to protect people from the furry eye sack. The viewer has access to the narrative through the titles. There'll be one piece that's called *Almost the exact feeling one has when one has been staring at blinded by the light for too long just before anything is about to happen, similar to the images that you see when closing your eyes and pressing into your eyeballs.*

What makes me work is internal, it does not have to do with the art world beyond my own studio. It's all my own challenges, like making a drawing and then thinking about the possibilities—how to make a sculpture from it. The narrative is the drive, too. I write. I have a 'zine that I made and continue to work on.

There is a lot of really interesting work, by people both over 30 and under, that is being made and not being shown. Whenever I have an opportunity, I push for these artists. It's just what we do for each other in such a small community. A lot of people are going straight into grad school, and when they finish they go and get a job to make a living like we all have to do and then it's over. They stop making art. I took three years off in between undergrad and grad schools, so I knew that art was what I wanted to do. For now, I would not think of moving east. I don't want to be an exclusively L.A. artist—that's a little provincial—but at the moment it's working for me, and if I wasn't here, I don't know where my career would be!

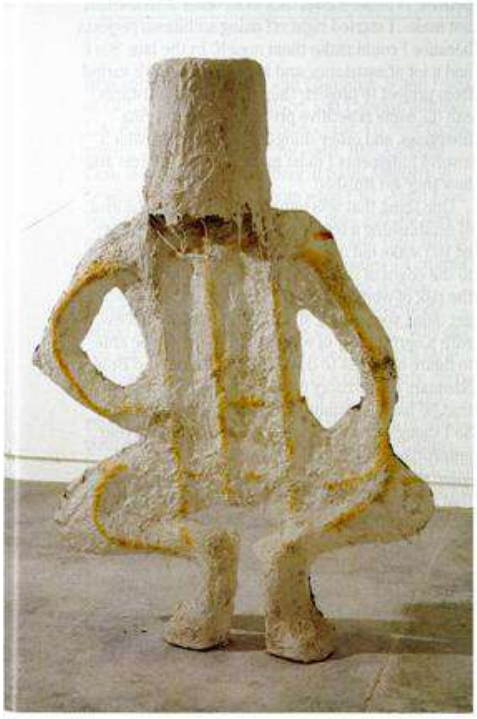
Thomas Houseago

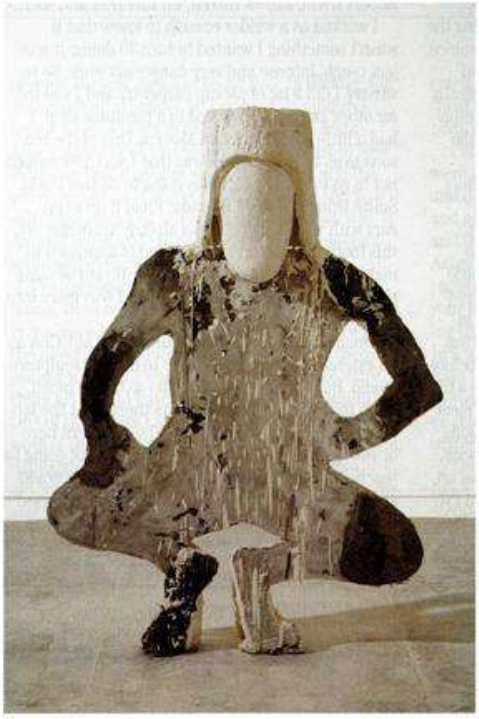
I was born in Leeds, in the north of England, in an extreme kind of British northern culture; to be an artist I felt I had to get out of the north, which was extremely suspicious of art, yet very passionate and proud. It makes for a weird mix. When I was 19, I went to London and was very lucky to get into the St. Martin's sculpture program. In terms of the art world, London in the early '90s was like the Reformation: painting was dead, sculpture was dead. It was difficult to keep your spirit, but coming from where I had come from, it was not like they were physically killing me.

A lot depends on chance, and I heard about a program in Amsterdam, De Ateliers, that paid you to go there, which was an enormous draw for me. So I went in '94, not really knowing the caliber of people there. It was an unbelievable place. I met my wife, who's American, there. But once you've left home, you keep searching for a new one. We were in New York for a while, then in Brussels, which was extremely cheap and drew a lot of people in the late '90s; it was both difficult and thrilling, but also an incredibly bizarre place. It was a fabulous period.

Then Matthew Monahan, who I knew well from De Ateliers, moved back to California, where he had been raised. It seemed as if he had fallen off the face of the earth by leaving the European center. I came out to visit Matt and his wife Lara Schnitger, and I fell in love with L.A. as I got off the plane. I can't explain it. I was completely astonished by the city in 2002. I always think of John Lennon's quote about feeling that he should have been born in New York's Greenwich Village. I felt and still feel that way about L.A. Matt urged us to come, and he and Lara helped a great deal with the practicalities of getting us out here. We had tried in Europe

Two views of Thomas Houseago's Untitled Pour, *2005, plaster, hemp, iron rebar, plastic bucket, 62 by 56 by 30 inches. Photo Joshua White, courtesy David Kordansky Gallery, Los Angeles.*





CURRICULUM VITAE

MINDY SHAPERO

b. 1974 in Louisville, KY, US
Lives and works in Los Angeles, CA, US

EDUCATION

2003 MFA, University of Southern California, Los Angeles, CA
1997 BFA, Maryland Institute College of Art, Baltimore, MD
1996 New York Studio Program, Independent Studio, ACAID, New York, NY

SOLO AND TWO-PERSON EXHIBITIONS

2023 *Cracked; loosely thru the night visions.*, Nino Mier Gallery, Los Angeles, CA, US

2021 *Lost in Space* Nino Mier Gallery, Brussels, BE

2020 *Midnight Portal Scars*, Nino Mier Gallery, Los Angeles, CA, US

2018 *Hypnagogia*, Rental Gallery, East Hampton, NY, US
Second Sleep, The Pit, Los Angeles, CA, US

2012 *Blinded by the Light*, The Breeder, Athens, GR

2011 *Breaking Open the Head*, Marianne Boesky Gallery, New York, NY, US

2008 *Inside the Bottomless Pit,* Anna Helwing Gallery, Los Angeles, CA, US

2007 *Heavy Light*, The Breeder, Athens, GR

2006 *Inside the circle traps (in a zombie state walking around in tight circles from looking too deep into the blinded by the light; some get out and some don't.),* Anna Helwing Gallery, Los Angeles, CA, US
The Infinite Truths of Flatterland, CRG Gallery, New York, NY, US
Diptych, Mindy Shapero and Jockum Nordström, Wexner Center for the Arts, Columbus, OH, US

2004 *Take Your Eyes Out to Sea*, Anna Helwing Gallery, Los Angeles, CA, US

GROUP EXHIBITIONS

2023 *Thus Spoke The Rabbit*, Nino Mier Gallery, Los Angeles, CA, US

2021 *Inaugural Exhibition,* Nino Mier Gallery, Brussels, BE

2020 *Echo Chords*, Nino Mier Gallery, Los Angeles, CA, US

2018 *Taurus and the Awakener*, David Kordansky Gallery, Los Angeles, CA, US

2017 *Pivotal: Highlights from the Collection*, Orange County Museum of Art, Newport Beach, CA , US

2015 *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, Rubell Family Collection, Miami, FL, US

2014 *NOW-ism: Abstraction Today*, Pizzuti Collection, Columbus, OH

2013 *Visions from Beyond: A Foray into Metaphysics and Materiality*, Galerie Isa, Mumbai, IN
Jew York, Untitled and Zach Feuer Gallery, New York, NY, US

2012 *Storytelling as Craft*, Kentucky Museum of Art and Craft, Louisville, KY, US
Flights From Wonder, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA, US

2011 *Los Angeles Projects*, Susanne Vielmetter, Culver City, CA, US

2010 *New Art for a New Century: Recent Acquisitions 2000-2009*, Orange County Museum of Art, Newport Beach, CA, US
You've Gone Too Far This Time, Faggionato Fine Art Phaidon, London, UK

2009 *Construct and Desolve: Works on Paper by Artists from Los Angeles*, Galerie Sabine Knust, Munich, DE
Bitch is the new Black, curated by Emma Grey, Honor Fraser Gallery, Los Angeles, CA, US
Yayoi Kusama, Eva Rothschild, Bharti Kehr and Mindy Shapero, Marianne Boesky Gallery, New York, NY, US

2008 *The Plural Dimensionality of Rapture*, curated by Elizabeth Dunbar, Arthouse,Austin, TX, US
Looky See: A Summer Show, Ben Maltz Gallery at Otis College of Art and Design, Los Angeles, CA, US
Currents: Recent Acquisitions, Hirshhorn Museum, Washington, D.C., US

2007 *Sculptors' Drawings: Ideas, Studies, Sketches, Proposals, and More*, Angles Gallery, Santa Monica, CA, US
Like color in pictures, Aspen Art Museum, Aspen, CO, US
Exit Music (for a film), Grimm/Rosenfeld, New York, NY, US

2006 *L.A. Trash and Treasure*, Milliken Gallery, Stockholm, SE
The Uncertainty of Objects and Ideas, Hirshhorn Museum, Washington, D.C, US

2005 Nathalie Obadia Gallery, Paris, FR
Untitled, curated by Kristin Chambers, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA, US
Rogue Wave, LA Louver, Venice, CA, US
Thing — New Sculpture From LA, The Hammer Museum, Los Angeles, CA, US
There is no such thing as the real world, Galleri MGM, Oslo, NO

2004 *California Biennial*, curated by Elizabeth Armstrong and Irene Hofmann, Orange County Museum of Contemporary Art, Newport Beach, CA, US
Stay Inside, Shoshana Wayne Gallery, Los Angeles, CA, US

2003 Anna Helwing Gallery, Los Angeles, CA, US

PUBLICATIONS

2021 *The Paper Works*, Nino Mier Gallery, Los Angeles, CA

2009 *Vitamin 3D,* Phaidon Press, New York, NY

2007 *Like Color for Pictures,* Aspen Art Museum, Aspen, CO

2006 *The Uncertainty of Objects and Ideas,* Hirshhorn Museum, Washington D.C.

2005 *Rogue Wave,* LA Louver, Venice, CA
THING, The Hammer Museum, Los Angeles, CA

2004 *California Biennial,* Orange County Museum of Art, Newport Beach, CA

AWARDS

2006 Will-Grohmann Prize, Berlin, Germany

COLLECTIONS

The Hyde Collection, Glens Falls, NY
Hirschorn Museum, Washington, D.C.
UBS Global Art Collection, NY, NY
Orange County Museum of Contemporary Art, Newport Beach, CA
Nerman Museum of Contemporary Art, Orange Park, KS
Tang Museum, New York, NY
Rubell Family Collection, Miami, FL
The Cleveland Clinic Collection, Cleveland, OH

BIBLIOGRAPHY

2018 Osberg, Annabel. "Mindy Shapero," *Artillery* (May 30, 2018).
Pagel, David. "Enter the rainbow: Inside artist Mindy Shapero's mind bending room", *Los Angeles Times* (May 16, 2018).

2013 Arslan, Zaira. "Method in Abstraction," *The Indian Express* (July 5, 2013).
Chakrabarli, Priyanka. "Edge of Surrealism," *Atelier of Art* (June 2013).
Khatau, Chelna. "Now Showing: Ashwin Thadani's Visions From Beyond," *Luxpresso* (July 5, 2013).
Kher, Ruchika. "It's an abstract world out there," *Midday* (July 4, 2013).
Kessler, Max. "Preview Images from Jewish Art Show, 'Jew York,'" papermag.com (June 18, 2013).
Malik, Palak. "Walk the line", *Marie Claire* (July 2013).
Sharma, Viseshika. "Within Reach Of The Intangible", *Verve Magazine*
Waghela, Kaveri. "Art gets scientific," *Sunday Mid-Day* (June 30, 2013).
"Point of View," *Elle Magazine* (July 2013).
"Visions from Beyond", *Nobelesse* (July 2013).

2009 Asper, Colleen. "Mindy Shapero," *Beautiful Decay, Book 2: What a Mess!* (December 15, 2009).
Demand, Thomas. "Future Greats, Mindy Shapero," *ArtReview* (March 2009).

2008 Albertini, Rosa. "Mindy Shapero," *Flash Art* (May-June 2008).
Buckley, Annie. "Mindy Shapero," *Critic's Picks, Art Forum* (March 21, 2008).
Myers, Holly. "Strange, playful energy," *Los Angeles Times* (March 28, 2008).

2007 Clark, E.K. "The Infinite Truth of Flatterland," *NY ARTS*
Guy Nichols, Matthew. "Mindy Shapero at CRG," *Art in America*
Kuo, Michelle. "The Uncertainty of Objects and Ideas: Recent Sculpture,"*Artforum* (February 2007).

2006 Dambrot, Shana Nys. *Modern Painters* (April 2006).
Forgacs, Eva. "In a Whisper," *X-TRA* (Summer 2006).
Gopnik, Blake. "Unambiguously Uncertain," *Washington Post* (Oct 29, 2006).
Myers, Terry. "Mindy Shapero", *ArtReview* (April 2006).
Rochette, Anne, and Wade Saunders. "Place Matters: Los Angeles Sculpture Today," *Art in America* (November 2006).
Saltz, Jerry. "Dot-Mistress," *The Village Voice* (November 16, 2006).
Saltz, Jerry. "Dot-Mistress," *Artnet* (November 29, 2006).
Shana Nys, Dambrot. "One to Watch: Mindy Shapero," *Artkrush* (November 29, 2006).

2005 Dambrot, Shana Nys. "THING the UCLA Hammer Museum," *Artweek (*May 2005).
Harvey, Doug. "Good Thing, Emerging L.A. Sculptors at the Hammer", *LA Weekly* (February 4 – 10, 2005).
Miles, Christopher. "THING," (May 2005).
Miles, Christopher. "Truth to materials; the mundane and the amazing," *Frieze* (November – December 2005).
Tumlir, Jan. "THING: New Sculpture from Los Angeles", *ArtForum* (January 2005).
Wood, Eve. "Los Angeles," *Art Papers* (September/October 2005).

"Project: Mindy Shapero," *Yard Magazine* (October 2005).

2004 Chang, Richard. "The Art of the New," *The Orange County Register* (October 10, 2004).
Knight, Christopher. "Biennial arrives, and so does museum," *Los Angeles Times* (October 13, 2004).
Kushner, Rachel. "Openings: Mindy Shapero," *Artforum* (November 2004).
Miles, Christopher. "Picks," Artforum.com (March 2004).
Miles, Christopher. "Project Girl," *Flaunt* (2004).
Ollman, Leah. "Showing off the ordinary," *LA Times* (March 5, 2004).
Tumlir, Jan. "Art Reviews," *Artforum* (April 2004).
Weissman, Benjamin. "Slaves to the Visual, Ten Los Angeles Artists with the Gift," *The Believer* (December 2004/January 2005).

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