



NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

CINDY PHENIX

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An abstract painting featuring a dark, textured black background. Large, irregular shapes in various colors are layered across the surface. On the right side, there are several large, overlapping pink shapes, some of which have small, curved, golden-brown lines drawn on them, resembling stylized faces or features. In the center and left, there are large, solid brown and mustard yellow shapes. At the bottom, there are bright yellow and light green shapes. The overall style is expressive and layered, with visible brushstrokes and a rich, textured appearance.

BIOGRAPHY

CINDY PHENIX

b. 1989, Montreal, CA

Lives and works in Los Angeles, CA, US



Cindy Phenix's paintings feature fragmented figures and monstrous creatures that inhabit flat, kaleidoscopic surfaces. Her paintings are charged with a rawness produced by an ambiguous approach to narrative and a fractal, unfinished approach to representing the subjects of her paintings. Characters with mutable bodies undefined by gender appear throughout Phenix's compositions. Appearing to piece themselves together from aggregated painterly gestures, these monsters become figures of power and personal freedom through their abjection.

Cindy Phenix (b. 1989, Montreal, CA; lives and works in Los Angeles, CA, US) completed her BFA at Concordia University in Montreal in 2016 and her MFA at Northwestern University in Evanston, IL in 2020. Her work has been included in solo exhibitions at Victoria Miro Gallery, UK; Nino Mier Gallery, Los Angeles and Brussels; Galerie Hugues Charbonneau, Montreal; and Maison de la culture de Longueuil, Longueuil. Group exhibitions include 6018 North, Chicago; Centre Clark, Montreal; and Centre Wellington, Montreal, among others. Phenix's works are included in the collections of the Musée National des Beaux-Arts du Québec, the Caisse de dépôt et de placement du Québec, BLG, and Hyrdo-Québec.



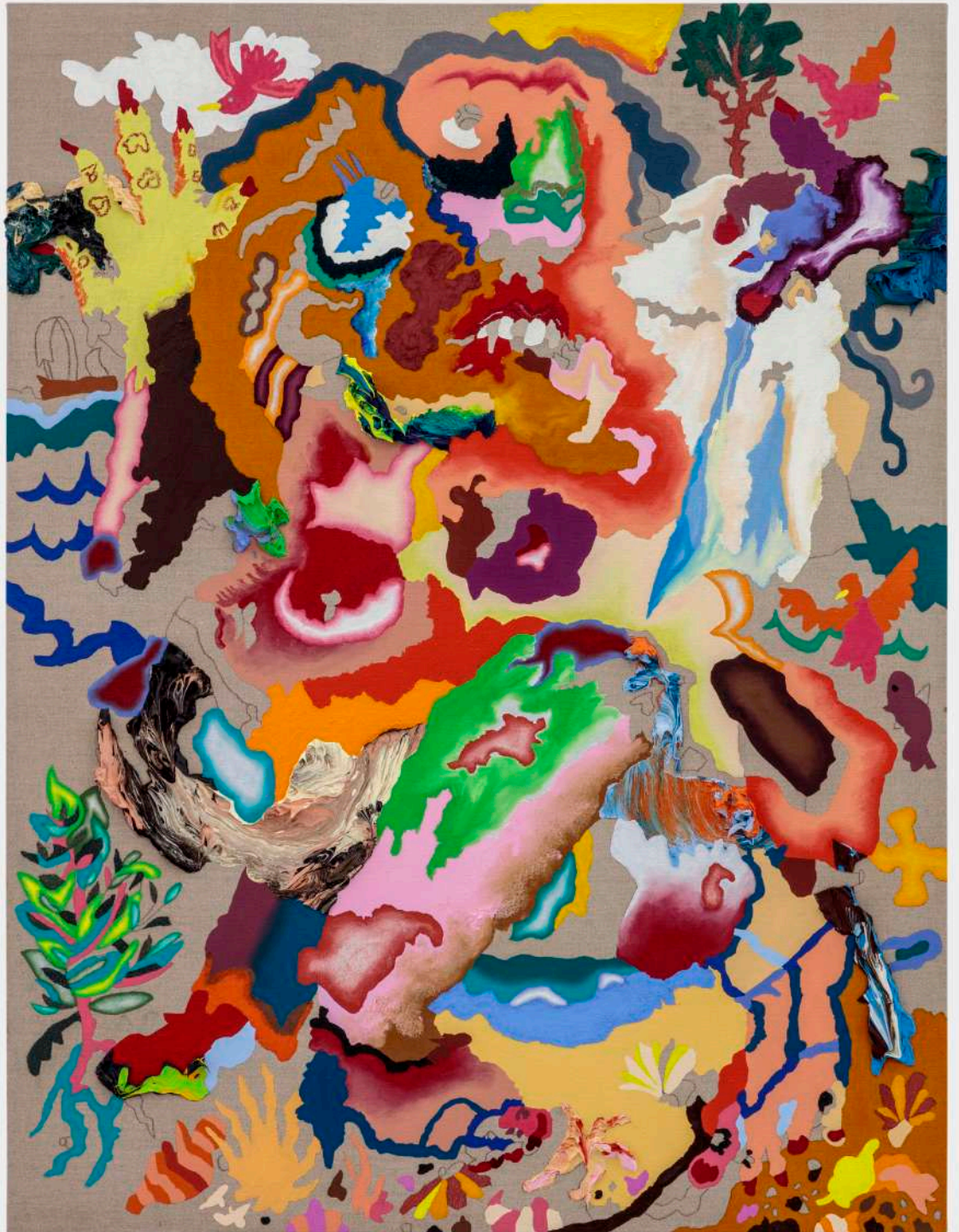
SAMPLE WORKS

**sample selection does not reflect current availability*

Unclear Tendencies to Reformulate, 2023, oil and pastel on linen, 60 x 84 in, 152.4 x 213.4 cm, (CP23.011)



Eschatology, 2023
Oil and pastel on linen
48 x 36 in
121.9 x 91.4 cm
(CP23.012)







Harmonic of phantoms, 2023
Pastel and oil on paper
33 1/4 x 25 7/8 x 1 1/2 in (framed)
84.5 x 65.7 x 3.8 cm (framed)
(CP23.016)

Declined, 2022
Oil and pastel on linen
72 x 60 in
182.9 x 152.4 cm
(CP22.015)



*All Your friends
are Here to
Picnic, 2022*
Oil and pastel
on linen
96 x 48 in
243.8 x 121.9 cm
(CP22.009)



*Interaction
Systematic, 2022*
Oil and pastel
on cotton
96 x 48 in
243.8 x 121.9 cm
(CP22.008)

Become Functionless, 2022
Oil and pastel on linen
30 x 24 in
76.2 x 61 cm
(CP22.017)

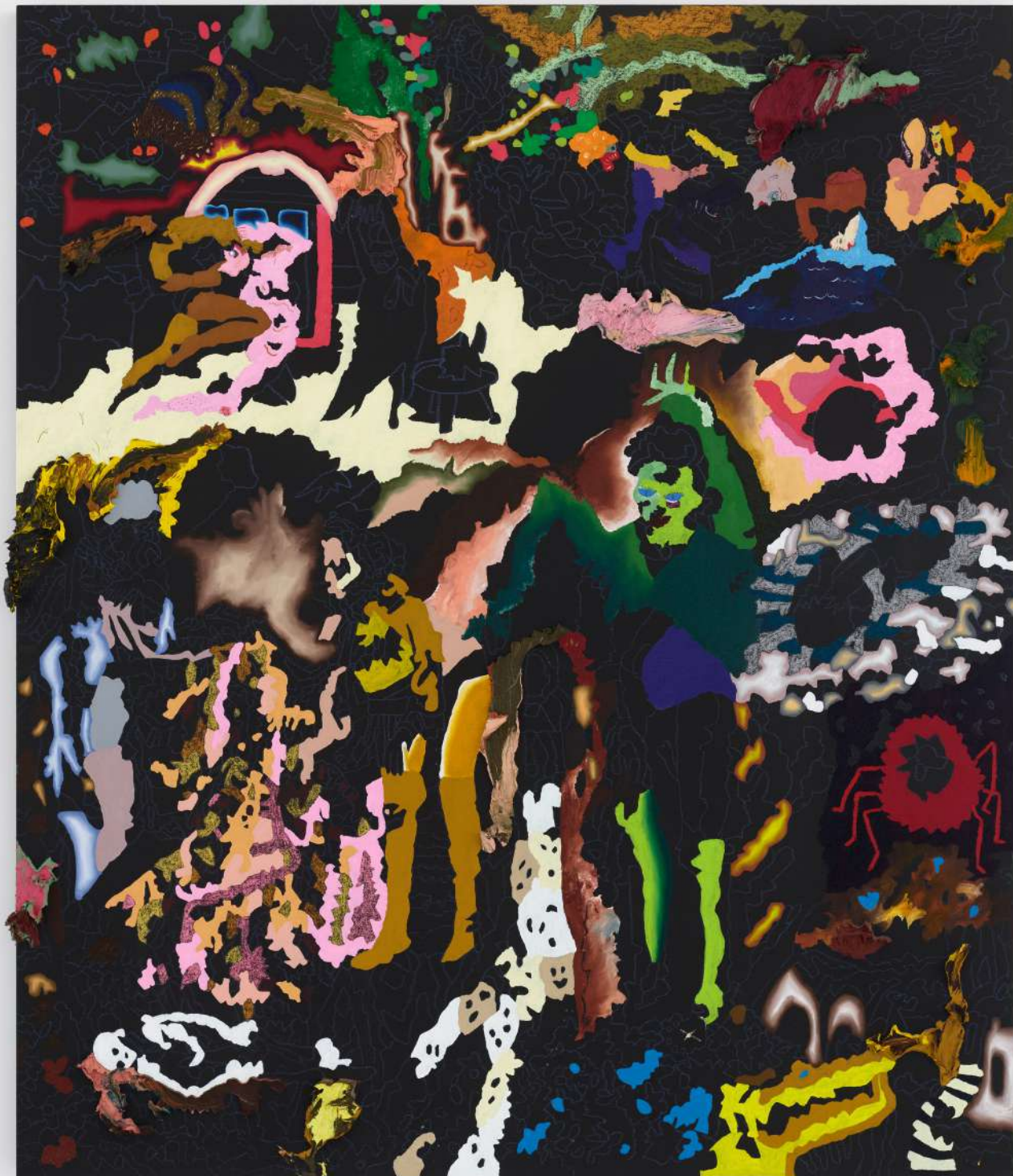




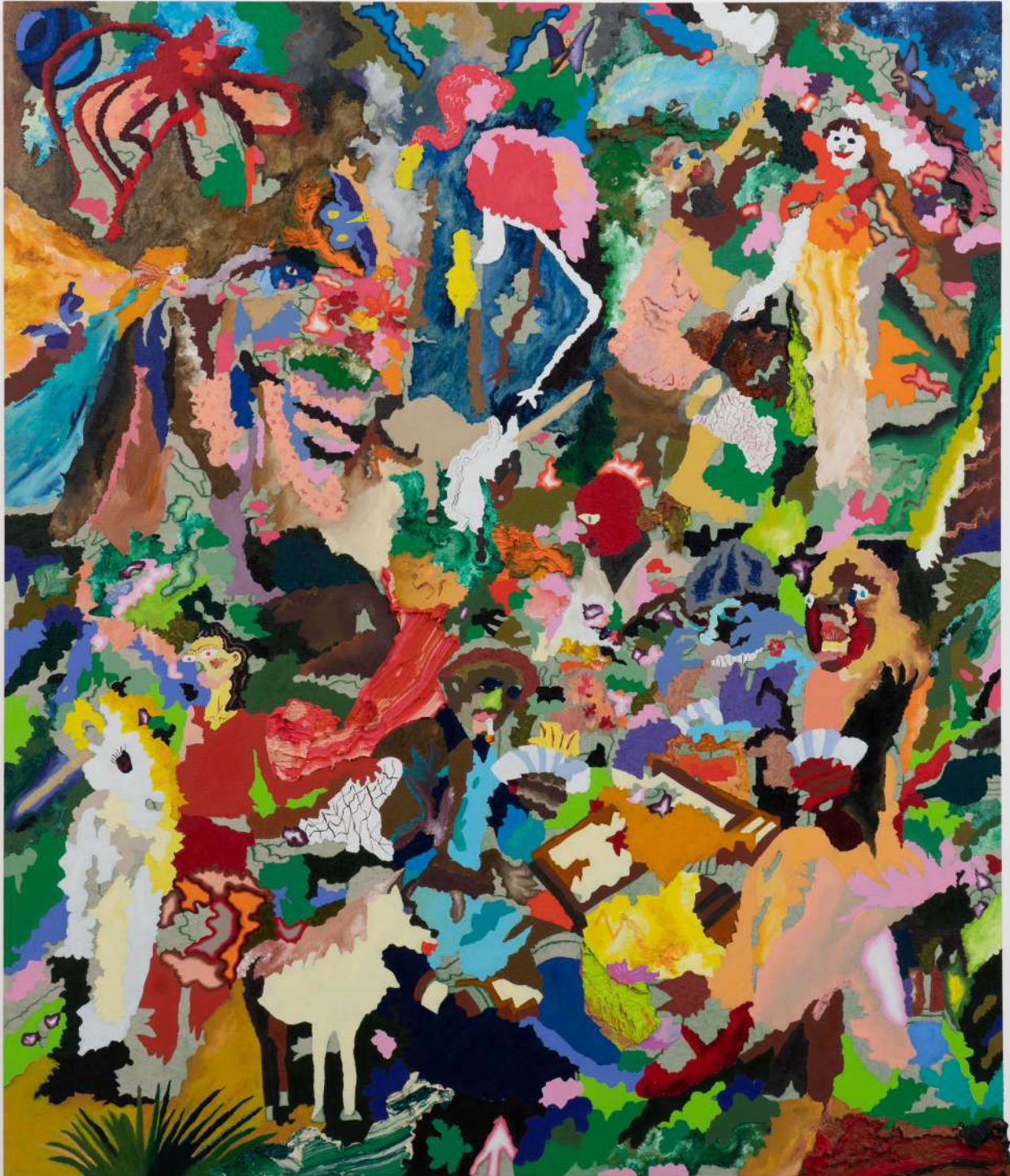
Aptitude to Hypothetically Transfer Energy, 2023
Oil and pastel on linen
72 x 60 in
182.9 x 152.4 cm
(CP22.045)



Declined, 2022
Oil and pastel on linen
72 x 60 in
182.9 x 152.4 cm
(CP22.015)







Brilliantly Argues, 2022
Oil and pastel on linen
72 x 60 in
182.9 x 152.4 cm
(CP22.048)



**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

MERGED WITHOUT EDGE

2022

NINO MIER GALLERY
LOS ANGELES, CA, US

DEAD FLOWERS OUT OF THE GARDEN

2021

NINO MIER GALLERY
BRUSSELS, BE

PARTICALS OF ABNORMALITY

2020

NINO MIER GALLERY
LOS ANGELES, CA, US



MERGED WITHOUT EDGE

2022
NINO MIER GALLERY
LOS ANGELES, CA, US

In *MERGED WITHOUT EDGE*, Phenix works across painting and sculpture to transform the gallery into a fantastical, eclectic cacophony of hybridized figures pulled from mythology, folklore, and nature. Representations of malice and danger dramatize distortions of authority and ambition in a hostile world. Interactions between kings and queens, monsters and spirits, sportsmen and children are tinged with a mixture of horror and humor, reflecting the darker nature of power struggles that saturate even the most innocuous of games. Phenix's oil on linen works are complemented by mixed media sculptures coated in gold leaf that bring the fractalized forms found in her paintings to life in the space.

The flat, kaleidoscopic surfaces in *MERGED WITHOUT EDGE* begin as digital collages. Phenix deforms imagery pulled from a variety of sources into various degrees of abstraction. Photographs captured of her own life are juxtaposed with representations of wildlife, flora and fauna, and art historical quotations from paintings by Hieronymus Bosch to Pieter Bruegel and Odilon Redon. Projected onto linen, Phenix then traces the contours of these figures and shapes, using pareidolia—our tendency to see figural elements in technically abstract stimuli—to keep our gaze engaged in a protracted dance across her surfaces. Finally, Phenix paints sections of the lattice-like webs that result from her traces.

Topographically, Phenix's surfaces range from untouched linen to thick, heavy impasto. In some areas, globules and scrapes of heavily worked paint protrude out from and hang off of her paintings, creating an abundant, almost grotesque, excess of materiality. In others, negative space produced by either a black background wash or blank canvas dominates. The rest of Phenix's oils are used to fill in her figures and the bleeding edges of their worlds, none of which are painted to completion. Phenix's canvases therefore crystalize the trajectory of a life in paint, from its potential—a mere trace suggesting form—to its expiration—the buildup of paint which effaces form. In between, men, women, ghouls, and goblins are pieced together for long enough to play with each other, succumbing to various degrees of manipulation and cruelty.

MERGED WITHOUT EDGE therefore offers two types of breakdowns: breakdowns of physicality and materiality that occur throughout the paintings' surfaces, and of distinctions between humanity and monstrosity that occur within them. Thinking alongside Donna Haraway's notion of the cyborg as a collection of disparate, incongruent parts, Phenix decenters the human and its contingent structures of identity in her work, instead constructing rich conglomerations of beings of all kinds, from monsters to angels. Mythological figures such as grim reapers and gods who control the elements stand alongside men cowering in horror and monsters lining up like soldiers. Aligning posthuman monstrosity and mythological archetypes, Phenix aims her brushstrokes at the ever-churning wheel that sees their birth and death, death and rebirth.











DEAD FLOWERS OUT OF THE GARDEN

**2021
NINO MIER GALLERY
BRUSSELS, BE**

Across a new body of work, Cindy Phenix explores the notions of “labor” (survival), “work” (creativity), and “action” (politics), as described by philosopher Hannah Arendt in her seminal text, *The Human Condition*. Phenix is specifically drawn to how Arendt represents these three concepts in reference to the relationship between the environment and biodiversity, theater and exploration, and protest and technology. Investigating our relationship with nature, Phenix considers how humans navigate, exploit, and transform our environment. Developing her examination further, Phenix also looks towards language and how the ways in which we communicate lead to the creation of our own myths and stories. For Phenix, communication is always politically embedded, not only in the sense that political policies are constituted by public discourse, but also in how politics shape human discourse. This tenuous relationship between public and private has been at the core of Phenix’s artistic practice as she explores socially constructed norms and power dynamics, as well as the emotions they trigger. Over the years, Phenix’s multidisciplinary works have been regularly informed by participatory discussion groups that she initiates and organizes.

Formed by thick impastos and untouched surfaces, Phenix’s works seem as if they are in the process of finding their form as they piece themselves together. Drawn lines are juxtaposed with painted parts, not only highlighting the raw potential of the material and the gesturalism of the applied paint, but also establishing an interplay between abstraction and figuration. The fragmented figures and monstrous creatures that inhabit Phenix’s surfaces construct an ambiguous narrative. Hard to identify, they call the attention of the viewer and offer the responsibility of interpretation. This internal ambiguity, together with misshapen monstrosities and raw materiality, imply a gathering of forces and the possibility of reconfiguration, namely the ability to transmute into something new.













PARTICALS OF ABNORMALITY

**2020
NINO MIER GALLERY
LOS ANGELES, CA, US**

Cindy Phenix works across a multitude of mediums including painting, drawing, and sculpture implementing elements of collage to convey complex narratives aimed to deconstruct the hierarchical power structures that govern society and social conduct. Through a reciprocity of abstraction and figuration, Phenix navigates the tenuous relationship between the public and private, with subject matter regularly informed by participatory discussions organized to examine and brings awareness to shared experiences. Phenix's works develop these discussions further by prompting free associations of ideas transmuted from fragmented figuration, intentional ambiguity, and untouched raw materials. Relationships between Phenix's figures shift effortlessly from contentious to caring in accordance with varied personal perspectives.

Created over a period of self-isolation this year, Phenix's newest body of paintings on linen engage in a discussion of their own as they consider the multifaceted ways in society will move forward while being shaped by the cumulative efforts of all individuals. The paintings explore themes of community, displacement, and escapism in response to the current state of our world, alluding to Bosch's garden as figurative details including flowers, vegetation, animals, and flowing water spring up throughout a coexistence of monsters and humans.

In a new series on drywall, Phenix depicts individual monsters with mutable bodies undefined by gender. Drywall and wood, materials connoting building and interiority, are assembled with contrasting floral figuration cut from fragile gold leaf to form a labyrinth-like setting for the monsters to inhabit. Appearing to piece themselves together from aggregated paint gestures, the monsters defy socially constructed systems of power that have historically limited society to become figures of power and personal freedom through their abjection.



CINDY PHENIX
PARTICLES OF ABNORMALITY











PRESS

PRESS

FLAUNT

MAY 2023

BY MADELEINE SCHULZ

ART21

MAY 2022

BY JURRELL LEWIS

ARTNOWLA

NOVEMBER 2020

BY JODY ZELLEN

BORDER CROSSINGS

SEPTEMBER 2019

BY BORDER CROSSINGS STAFF

CANADIAN ART

SEPTEMBER 2019

BY SAELEN TWERDY

LE DEVOIR

SEPTEMBER 2018

BY MARIE-EVE CHARRON

LA PRESSE

SEPTEMBER 2018

BY ERIC CLEMENT

FLAUNT

MAY 2023

CINDY PHENIX | THAT GLIMMERING PROMENADE APOCALYPTO

By Madeleine Schulz



Cindy Phenix. "Imagistic Reach And Trust" (2023). Oil And Pastel On Linen. 96" X 144." Courtesy The Artist.

It starts with a scene. Or rather, an idea of a scene. It might be inspired by a photo; a personal anecdote; or oftentimes a book. The studio bookshelves are stacked high, copies lie atop Montréal-born artist Cindy Phenix's paint-splattered surfaces in her Chinatown, Los Angeles studio. We stop next to a textbook-looking volume about Oceans. She's just bought it. "Recently, I've been really inspired by water," Phenix says.

From the concept of a scene, Phenix takes to her laptop to make tangible her ideation. For this, the artist pulls from her own archives. "It's years and years of different files," Phenix says. She's got books to inspire her, and a lengthy iPhoto gallery to match

Phenix, represented in Los Angeles by Nino Mier Gallery nods to "Theatrum Mundi"—"the theater of the everyday world; all the world's a stage," she says with a smile. The Baroque-era metaphor seeps into her work, manifesting in complex scenes of the every day, with an element of the nonsensical complicating the view. The viewer, just like a member of the public attending a performance at London's Globe, is present in the work, pulled between the happenings inside.

Shipwrecks, thunderstorms, and colorful panoramas—three key scenes within the practice of "Theatrum Mundi"—manifest, in various ways, in Phenix's work. Her pieces, as of late, are imbued with explorations of water and oceans. Mermaids swim through the paintings. A man struggles in the water. Women watch. Storms abound, be it in the form of a black hole, or the chaos of the work itself. And, of course, there's color. So much color.

“It leads me to think about humans, the everyday, how we’re like the actors of everything happening in our lives,” she says. “The theater has a script that you’re supposed to follow. What happens when you don’t?”

Through this scene-constructing, Phenix creates a narration. It’s not always in ear. Recently, it’s one of apocalypse; or, at least, it stems from the idea of the end of the world. An end that is actively caused by humans (she points to one painting in which people are poisoning and peeing in the water). Apocalypse can be personal, too. Phenix is currently ruminating on a piece about the loss of a loved one (her grandmother recently lost her husband). Inside one’s own experience, it feels like the end of the world.

Phenix’s works are rhizomatic; there’s one entry point, nor is there a singular narrative to follow—instead, there are a host of different “micro-scenes” within Phenix’s pieces, together constructing a narrative that can be read in many ways. Different people will relate to different parts of the piece; different people will notice different elements of the story entirely. “It’s a constellation, visually,” the artist reflects. In “Redistribution of Sensible,” for instance, the initial idea stemmed from a photograph of people building the Apollo 11. “They’re assembling a spaceship,” Phenix says. “What could happen to that?” The viewer’s eyes are pulled to the left, where one can see figures opening a portal: “Oh, by accident, they’re opening a portal, a black hole. How will people react?”

Phenix looks to scholar Donna Haraway’s *A Cyborg Manifesto*. It’s a rejection of boundaries; an argument for the breakdown of these boundaries between humans and machines. There are no linear power structures in her pieces; no one placement of a given figure or scene indicates higher status.

The viewer doesn’t know where to look, because they’re not told where to look. They’re pulled in different directions, likely to discover something new each time. “It’s chaotic,” Phenix says with a smile. Even years later she finds elements she’d forgotten were there since creating them in paint.



Cindy Phenix. “Own Destruction” (2020). Gold Leaves, Paper, Oil And Pastel On Mdf. 96” X 48.” Courtesy Nino Mier Gallery.

It’s not just Phenix’s paintings that are theatrical, but her process as well. Once working on canvas, she maps out the piece, marking it with tape—just as one might go about blocking a stage. Phenix uses a variety of mediums to put together the scene. Pastels; large, thick brush strokes of 50 percent oil, 50 percent wax. They jut out from the canvas as if teasing the viewer; daring them to touch. “You kind of want to eat them,” Phenix laughs. The brushes are large, as are the movements. “It’s super physical,” she says. “I always say ‘it’s like you’re breaking the painting.’” It’s a matter of fixing and balancing—oil paint; transparency; brushmarks; more pastel.

Phenix is currently exhibiting at Victoria Miro until March 31st. Only we're standing in her studio, looking at the pieces on show. The exhibition is entirely digital, taking place on virtual reality and 3D exhibition ecosystem Vortic. It's Victoria Miro's third virtual exhibit and is rendered like the physical gallery.

The process of digitizing was not entirely unlike Phenix's own method of creating a painting; the team spent two days in her Chinatown studio taking close-up photographs of the micro-scenes (or pieces of them). They then assembled these to represent the full pieces online; a collage of a collage.

The accessibility of exhibiting online was a draw for Phenix. In an art world premised on exclusivity, anyone with a laptop can log on and view the work. Each is also accompanied by an audio element. "I did poetry for the narration," Phenix says. "In a gallery, you don't have the artist there every day." It's an added level of access, not just in terms of seeing the work, but being privy to a level of understanding of a given piece typically reserved for those who've studied art history, or can afford to immerse themselves in the space.

During her master's degree at Northwestern, Phenix had a seminar on Picasso. She recalls his analytical cubism, where-in figures are fragmented and multi-layered, as in the works of Georges Braque and Juan Gris. It's from this cubist form that Phenix's own practice, in part, stems. "These characters that were fragmented, composed of different objects, become these types of monsters." The characters were always inside, Phenix notes. "Even with the fragmentation, you can always see a corset, or a newspaper, or an armchair." Elements to denote the private sphere.

In her own work, she takes this concept of monstrosity, and explores what it means for monsters to not know their own power by virtue of being stuck inside—by bringing them out. "My collage became more intense, I started painting more landscapes, bringing the monster figures outside." As Haraway breaks down the boundaries between human and non-human, Phenix engages in a similar deconstruction.

In doing so, she's thinking about monsters as a new form of collectivity. "If you have a collection, it's not about the best element," she says. "It's about what is different, what is strange—when I was a kid, I had a pencil and eraser collection!" (A sign of what was to come.) "That creates a strength and power." It's idealistic; a yearning for a collectivity that is severely lacking in the individualized world in which we're operating.



Cindy Phenix. "Plasmic Life Dancing" (2022). Oil And Pastel On Linen. 96" X 48." Courtesy Nino Mier Gallery.

Phenix's fragmented, monstrous figures interrogate the definition of a monster. It's evolved, she says, from the likes of Frankenstein to associations with men in politics in cultural terms today. She recalls a painting inspired by Brett Kavanaugh amidst the lead-up to his confirmation into the Supreme Court. In another vein, she looks to mythology. "You have witches, mermaids—female monsters that are terrible. Like Medusa. You know she was basically raped, slut shamed by Athena and transformed into a monster where nobody could look at her?" she asks. "It's too sad." She's a Gorgon—a snake-haired Greek figure villainized by patriarchal forms of knowledge production.

Phenix's fragmentation is her own interpretation of Tentacular Thinking, another Haraway-ism that informs her practice. A rejection of human exceptionalism and individualism, Tentacular Thinking encourages a movement in multiple directions, a new, multi-stranded means of knowledge production. An eight-tentacled octopus. The octopus makes an appearance in "Shifting Shapes Covering," brought into existence by surrounding figures in a garden, playing and bringing seashells and flowers together to create an image of tentacles. A version of this octopus is featured in one of Phenix's recent fabric works, "wrecking the ship," as Phenix puts it.

The artist's works frequently converse with one another, albeit not always in such a direct manner. Phenix points to the rocket ship in the Apollo 11 painting (recall the black hole micro-scene), and a portal in a different work— "which is also a black hole," she says.

Amidst the organized chaos of Phenix's fragmented works, there's room for movement, for growth, for change. This, too, is re-reflected in Phenix's process of creation. She finds herself referencing her collages more than when she started. In her early days, she says, she'd hardly look at the collage once she began painting. "But as the paintings are evolving, and the narration in the work is becoming important for me, I have my collage print [the whole time]." The collage colors are also more intentional, lending themselves to referentiality.

That said, Phenix has been playing with process more, and leaning into flexibility. A sort of improv, if you will. The pieces are exhibitionist, they're abstract, and they're not always meant to make sense. Like the water she's painting, Phenix's process is fluid. It's this process after the mapping that takes the pieces further. "With painting, my goal is to not control everything," she says. She'll imbue the work with color and narrative, in essence, setting the stage. And let the chaos speak for itself.



Cindy Phenix "Ufold" (2023). Oil And Pastel On Linen. 30" X 24." Courtesy The Artist.

MAY 2022

Cindy Phenix imagines new collectivities through collage.

By Jurrell Lewis



Image of "Ecstatic Physical Change" (2022) in progress. Photo by Cindy Phenix

Art21 – Your paintings often start with a digital collage, what’s the process behind one of these paintings?

Cindy Phenix – I start by doing research and thinking about the general concept that I want to talk about in the painting, something happening in society. Then I have different scenes that I want to depict based on that idea. Once I’ve figured out the different scenes that I want to depict in a painting, I find pictures and images that fit these narratives. The majority of images I search for online, I also use images from reference books, and I walk around outside with my phone and take pictures. Then I make a collage in Photoshop and I project the collage on the canvas to make all the outlines. There could be 50 pictures in one collage. I’m taking different elements I like and finding a way that everything makes sense, or the perspectives connect. It’s really loose because I don’t have a specific line that I’m drawing, I’m following the shadow and the light from the collage. It’s very strange, but different shapes and lines just come together, to define and build something else.

I apply different techniques and materials to the painting. I have pastel under gesso to create specific forms and atmospheres, then I add oil stick, then I have oil paint mixed with wax to create textures that are structural, then I have pastels. Everything is different in terms of technique, there are different elements coming together. I like that my paintings overcharge, they have so much information in them, and you can keep looking at it, and looking at it. It’s important, because I want to create different answers in the painting.

What about collage as a process draws you to it?

When I think about collage it's different fragments, particles, pieces. It's different elements coming together. It's a collection. A collection isn't necessarily the most pretty or beautiful objects. When I was a kid I had a giant pencil and eraser collection. That makes me think, "Oh, a collection is what is strange, what is different." If you have a collection and you use all of these different, strange, and interesting things together you create something that is strong, and powerful. What can you do with that? You could reinvent things for the better.

It also makes me think about quilting, and how different narratives are sewn together. The idea of collage as different narratives coming together, all different but somehow transforming one another. Making sense together, or sometimes distorting. In "Ecstatic Physical Interchange" (2022) I have a scene of people moving a mirror and then the mirror breaks, and then I have a person jumping on top of the broken mirror to kiss themselves. It's strange to represent that. It's the kind of thing that could physically happen, you know, it works in physical space that somebody could drop a mirror and someone else could jump on it, but nobody really would do that. I like to create these strange things with narrative in my paintings. Like, "What is happening?"

I'm interested in what you said about collections, why is a new kind of collectivity important?

Right now you have more right conservative politics rising, and a lot of individuality. Not just in politics, but also in our work. We're all available 24/7, for any kind of job. People say things like, "You're better on your own." I don't think people are individualistic or selfish, but that we're in a set up, and we don't have control over it. In a time before, you would live in a house with your extended family, and there was this idea you would be helping one another. Now it's like you need to achieve everything by yourself, and if you're not strong in your own personhood then you're a failure. But I think you build better with collectivity. If everyone was more united we'd progress faster, and we could just enjoy life more.

I think as artists, we are trying to create this new kind of collectivity. We can take strength from everything and we can create. I want to, 'improve' is not the best word, but I want to play a role in people's lives. With my work people can gather together and connect the narratives and scenes, and become integrated in the work to create a new kind of collectivity. It's important that the viewer is part of the work, the collectivity. I'm thinking how we can take the strength of everything and create a new kind of collectivity.

ARTNOWLA

NOVEMBER 2020

Cindy Phenix: 'Particles of Abnormality'

By Jody Zellen



Installation view, Particles of Abnormality; images courtesy Nino Mier Gallery

Particles of Abnormality is an exhibition by Chicago-based Cindy Phenix. In the main gallery space, she bombards viewers with large paintings cluttered with fragmented figures, snippets of buildings and colorful abstract shapes that reference aspects of the natural landscape. In a smaller gallery a few doors down the block, she creates an installation that entices viewers through a labyrinth of monsters painted onto full sheets of drywall. These discrete bodies of work play off and inform each other, almost as if selected figures emerged from the chaos of the paintings, migrated down the block, coming to fruition at human scale on full sheets of drywall.

In the front gallery, Phenix presents dense works that sometimes juxtapose outlined imagery covered with areas of thinly applied as well as thickly impastoed paint. These frenetic pieces invite the eye to dart from here to there across the compositions, never settling in one location. *Conceivable Improvised Perspectives About the Future* (all works 2020), weaves together colorful faces, surreal and unrealistically colored male and female figures and quirky abstract shapes to cover the 96 x 144-inch work. In some ways, it is hard to make sense of what is going on, but that seems to be the point.

The works delight in bringing together random elements culled from a wide range of sources to become an improvised choreography of forms. There is so much to look at in this painting, revealing new elements with every glance. While *Conceivable Improvised Perspectives About the Future* is jam packed, *Fluidity Will End the Apocalypse*, feels unfinished in contrast as Phenix purposely leaves large portions of the linen unpainted. She fills in the delicately drawn outlines with just enough paint to suggest figures and settings. Many of the paintings feel like projected and painted enlargements from sketches and collages created on the computer and blown up so that fine lines become jagged and pixelated. The different elements seamlessly morph from one form and color into another. The effect is unsettling and a bit disorienting.

In a smaller gallery, Phenix has constructed a quasi-maze attaching full sheets of painted drywall and gold-leafed MDF to the base of tall wooden supports that run from the floor to the ceiling. Within each vertical 8 x 4-foot drywall panel, Phenix depicts a flatly painted, larger than life figure that is part human, part monster and appears to be trapped within the confines of the frame. These gestural works confront the viewer head on yet are neither threatening nor inviting. While they seem to reach out, they cannot escape from the confines of their frames. And because Phenix has constructed a tight maze through which to view them, in some ways they become like images in fun-house mirrors, reflecting fragmented and disembodied representations of the self.

In works like *The Inexplicableness of Strangeness, Struggle and Persist and Both Real and Artificial*, disjointed amoeba-like shapes come together as if remnants from a dream that one struggles to reconstruct upon waking, but never fully coalesce. These hybrid figures are juxtaposed with delicate gold-leaf abstractions— panels filled with irregularly shaped cut-outs with titles like *A Collection of Preciousness, Own Destruction and Proper Ending*, that suggest their surfaces have been excised or melted away. The contrast is a bit jarring, calling attention to Phenix's use of materials and process of de-construction and re-combination.

Because of the small size of the space and the way the works are positioned, it is impossible to see more than a few at once. To do so, it is necessary to criss-cross the maze moving around the panels to try and take in the full installation. Viewing these sparser panels in a claustrophobic space is diametrically opposed to the experience of viewing the denser paintings surrounded by white walls in the larger gallery. In some ways, the maze-like installation becomes a physical manifestation of the denser paintings, placing the viewer directly inside the works. Together, what Phenix's installations say to each other and ask of us the audience, is to embrace ambiguity and indulge in the experience and delight of the unknown: a positive message of hope in these isolating and unsettling times.

BORDERCROSSINGS

SEPTEMBER 2019

Beatiful Monsters

By Border Crossings Staff



Left: *To Confirm with Their Gestures*, 2019, textile hand-stitched on canvas, 48 x 36 inches. Photo: Hyun Jung Jun.
Right: *This Banal Event Transformed into a Metaphor*, 2018, oil paint and pastel on canvas, 48 x 60 inches.

"I was thinking about the idea of how to build a more monstrous monster," says Cindy Phenix, a Quebec-born artist who now lives in Chicago. In her most recent paintings she has concentrated on ways to picture these meta-figures performing acts of ambiguous purpose and meaning. *About Birds, Blue and Strangers*, 2019, shows a pair of women either caring for or conflicting with one another. The figure on the left wears blue pants, turquoise eye shadow and a slash of rouge across her cheek that looks more like blood than blush. She is either feeding her fleshy partner on her right, whose mouth opens like a voracious bird, or cramming a fist down her throat. The hungry woman has massive, splayed hands with repainted fingernails, and her tidy breasts peek discreetly from her top. Altogether her mien and her companion's manner are inexplicable and that confusion suits Phenix: "She could be nurturing the other character, or she could be pulling her mouth to make her smile more. Something gentle and vulnerable might be happening between them."

A similar situation occurs in *To Confirm with Their Gestures*, 2019, in which another pair of monster women act out an inconclusive ritual. One is all peachy; the other is all toothy. "The cork character is taking the other character by the neck and choking her," Phenix says. "You wonder if they are fighting in a friendly way and that ambiguity is increased because they are in a garden and she has a bouquet of flowers in her hand." The garden is the equivalent to the birds that flutter in the air above the couple in *About Birds*; they represent the lyric side of Phenix's monster menagerie. It is important to understand that the artist views these often fragmented female monsters as figures of power. She recognizes the same poetic power in the collages of Hannah Hoch. What they have in common is a sense that the incomplete, damaged body infers a story that viewers are obliged to complete on their own. One of the most appealing things about her paintings and drawings is that they look to be in the process of piecing themselves together, as if they are still finding their form. "The monster is put together with fragmented information," she says. "I see it as a very positive metaphor."

The paintings often include hand-stitched textiles, part of what Phenix describes as the “material research” she conducts while making her work. “I like it when someone is attracted to a painting because of its colour and texture and when they look more closely at the details, they realize something strange is happening and that recognition creates an interesting tension.”

Phenix is committed to making work (while she regards herself as primarily a painter, she also makes drawings, sculpture and installations) that has built into its surface a recognizable tension. She will combine materials that she regards as masculine, like two-by-fours and plywood, with objects and practices associated with the feminine, like trinkets and ceramics. The tension in the material locates its equivalence in the social and political tension that Phenix encounters in the world. In 2018 she painted *This Banal Event Transformed into a Metaphor*. While it names a single painting, it also stands in for her aesthetic methodology; on the surface her paintings show us insignificant events that get turned into another and richer kind of meaning.



Cindy Phenix, *About Birds, Blue and Strangers*, 2019, oil and acrylic paint, textile and pastel on linen, 48 x 36 inches.
Photo: Jean-Michael Seminaro. All images courtesy the artist.

How to Break a Painting

Cindy Phenix condenses feminism and desire into paintings that take sexist tropes head-on

By Saelan Twerdy



Cindy Phenix, *Polymorphism of Power*, 2017. Oil and pastel on canvas, 1.82 x 2.43 m. Courtesy Galerie Hugues Charbonneau.

Cindy Phenix condenses feminism and desire into paintings that take sexist tropes head-on

Near the centre of Cindy Phenix's sprawling painting *Polymorphism of Power* (2017) are two faces, both self-portraits. One depicts Phenix nude, cross-legged and wild-eyed as she raises her engorged foot to her gaping mouth in a pose that seems to quote Goya's *Saturn Devouring His Son*. Just above, to the right, a bald-headed bust, modelled again on Phenix's face, sits perched atop a twisted, fleshy plinth. Its features are placid and beatific, with a flushed pink colour and the air of a bouncy, phallic sex toy. Though she has placed herself at the heart of this ambitious canvas, Phenix nevertheless remains disguised, hidden among the whirlwind of fragments and incidents that churn across its surface. Even someone who knows Phenix would be unlikely to recognize her image without a prompt, in part because of how her expressive paint handling breaks up forms and blocks off surfaces, playing thick impasto against negative space, clear lines against textured volume. Her Saturn-figure's face, for example, is a flat, white mask and its sex a bold red line, while its hair and limbs are all different flesh tones, like a doll pieced together from spare parts.

As its manifesto-like title suggests, this painting is preoccupied with primal questions of power and violence, desire and sexuality, especially as they bear upon female bodies and identities. With its crowd of leering, deconstructed women swarming around abstract architecture, in a psychological-fantasy bisected by a stream of fecal-brown sludge and dotted with bursts of green and yellow slime, *Polymorphism of Power* is Phenix's most sensational statement to date (the work is roughly six feet tall and eight feet wide) of the feminist-expressionist ethos that animates her practice. It's an approach that testifies to histories of violence while also seizing the female monster as an icon of power, reclaiming abjection as liberation from

social norms—a gesture with a venerable tradition in feminist art. But her works are not always lurid—they often approach the social dynamics of public and private spheres with a more playful, contemplative tone, though her protean figures and unsettled scenes never fail to vibrate with manic energy.

Her use of gestural abstraction and psycho-sexual themes also appropriates the legacy of “expressionism” in its many forms, from early-20th-century modernism to the mid-century existential heroics of the New York School and the splashy, cynical pastiche of 1980s Neo-Expressionism. While expressionist tropes are often associated with unbridled male egos and primitivist fantasies, Phenix follows a trail blazed by artists such as Maria Lassnig and Nicole Eisenman, deploying expressionism as a vivid mode of depicting female interiority and the affective experience of a sexist social world.

When Phenix painted *Polymorphism of Power* in 2017, she had only recently completed her BFA at Concordia University. That year she also embarked on residencies at the Banff Centre and at Montreal’s Les Territoires (mentored by artist Karen Tam), which marked the onset of an incredibly fruitful period. Following a solo exhibition at the Maison de la culture de Longueuil in the spring of 2018—in which every work sold—Phenix made her commercial gallery debut at Galerie Hugues Charbonneau, which caused a stir when every work found a buyer before opening night, leading Montreal’s *La Presse* to anoint her a “phenomenon.” And then, barely before the dust of the celebrations had settled, Phenix set off to begin her MFA at Northwestern University in Chicago.

Phenix’s reputation had been building well before 2018, however. She had already been shortlisted for the RBC Canadian Painting Competition in 2015, a year that Hugues Charbonneau was on the jury. While her talent has been recognized early and often, and pushed forward by crucial mentors and supporters, she doesn’t come from an artistic background. Her parents run a roofing business in the Montreal suburb of Varennes, where Phenix grew up, and while they are now very supportive, they did require some persuasion to accept her choice to pursue life as a professional artist. Indeed, before starting her BFA, Phenix herself expected to end up teaching art in high school or CEGEP; prior to university, she studied fashion, graphic design and photography, not “fine art.” It was thanks largely to the intervention and inspiration of specific teachers that she was propelled down her current path. One of the first was painter Paul Hardy, who taught a painting class at Concordia and encouraged Phenix to experiment with mixing different kinds of paint application on one canvas. Artist François Morelli, in a drawing class, encouraged her to read more feminist literature, after he saw her reading Simone de Beauvoir. Phenix’s mentors at Concordia were mostly men, and she laments that she was never able to study with textile sculptor Luanne Martineau, whose work she admires. At this early stage, her work was evolving from abstraction into more figurative scenarios via experiments with Photoshop and collage, but the seeds of major evolution in her style emerged from her desire for immersion in feminist theory and community.



Cindy Phenix, *Your Boring Game*, 2016. Oil and pastel on canvas, 1.21 x 1.82 m. Courtesy Galerie Hugues Charbonneau.



Cindy Phenix, *Balcony View on Negotiations*, 2018. Oil and pastel on canvas, 1.21 m x 91.4 cm. Courtesy Galerie Hugues Charbonneau.

During her BFA, she began a periodic series of what she calls “participation/discussion” groups that have remained a central and unique source of inspiration for her practice. For these groups, Phenix invites women to interact with artworks and to take part in haptic and phenomenological exercises involving props and installations that she creates. Participants are invited to share anecdotes and reflections as part of discussions guided by Phenix. She describes these open-ended meetings as “safe spaces to meet new people and exchange ideas.” Initially drawn from her personal friends, the groups’ membership became increasingly public as Phenix sought a broader range of ages and life experiences. Though she emphasizes that these are not reading groups (gatherings do not involve discussing books or theoretical texts), Phenix notes that the idea of such meetings was inspired by her own reading of certain feminist thinkers.

First, she cites Iris Marion Young, whose *Justice and the Politics of Difference* (1990) argues against defining “woman” in essentialist terms and advises that collaboration on common projects allows women to relate without relying on biological attributes or pre-established and exclusive categories. (Phenix particularly points to Young’s interest in “undoing ‘woman’ before representing ‘woman,’” a notion that I think echoes Phenix’s own predilection for rendering figures as unstable accretions of collage-like fragments.) Phenix also points to Sara Ahmed, Angela McRobbie and bell hooks as central to her ideas about the need for feminist solidarity and the centrality of embodied, collective experience in the process of liberation. Her own groups, though not exactly activist in orientation, draw inspiration from the history of feminist consciousness-raising through informal discussion.

The poses, gestures and stories shared throughout the process of these discussions have served Phenix as fertile material for her compositions, which almost always feature groups of women. *We Don’t Really Talk* (2017), *Acceptance of What Surrounds You* (2018) and *The Light Does Not Increase* (2018), for example, all include knots of female figures in public or domestic settings, clustered around tables, talking.

The Light Does Not Increase—another of Phenix’s largest canvases—draws directly from an anecdote that a woman shared during one of these meetings. Phenix had been working on a series focused around the notion of the balcony and thinking about the invention of the boulevard in 19th-century Paris: flâneurs stepping out to be seen in the street while the bourgeoisie observed from their balconies, looking at others and being looked at. She had shared a list of questions for her discussion group, one of which was: What is the highest place you have ever been? For one participant, the question quickly became a metaphor: it made her think about the “highest” place she had been socially. She related a story about being invited to a professional dinner among affluent company only to be personally and publicly humiliated, after which she quit her job. *The Light Does Not Increase* depicts a riotous scene at a fashionable party. Off-centre on the left, the viewer’s eye plunges into the cleavage of a woman with a mask-like face who seems to have half-fainted over a staircase. Throughout, women circulate, congregating over tables as men loom from balconies and peer from behind curtains. The

ambiguous space of the scene, a patchwork of raw-canvas negative space and goopy impasto, evokes spills, disorientation and a glamorous but sordid atmosphere full of veiled threats and pitfalls.

This work is also a fine example of the interplay between abstraction and figuration, impasto and negative space, in Phenix's practice. Phenix describes how she usually begins her paintings with a thick, abstract, messy stroke: "I believe everything builds itself surrounding the first brush mark," she explains. "Therefore, for me, it makes sense to start with abstraction and build up on it...the first action applied is to break the painting." These kinds of marks, often fantastically thick, sculptural agglomerations of paint, offer Phenix rich associative possibilities, sitting somewhere between control and freedom. They're acts of willed expression that are, at the same time, accidents and surprises. They define the space, suggesting architecture or natural forms; their mass implies falling apart, closing in or sliding away; they evoke clothing, dense textiles, impressive dresses, costumes for an event. These kinds of marks help delineate what Phenix calls "heavy situations," the kinds of thematic narratives she's drawn to.

Phenix explicitly ties the materiality of her paint strokes to the idea of abjection. "Their physicality looks like cakes that you want to eat or your shit on the floor," she remarks. Phenix seems to relish how subjects like gluttony and fecal matter seem more disturbing when women are the protagonists of the narrative. In an email conversation, Phenix quotes Julia Kristeva's classic definition of the abject in *Powers of Horror* (1980): "What disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite." The idea of the composite, too, is central to her imagery. Phenix confirms that she deliberately seeks the effect of bodies and characters assembled from found objects, implying the tragedy of trying to attain an ideal constructed from readymade parts. Her women rebuke the pressure placed upon them to conform to such ideal types, but rather than suggesting quasi-surrealist visions of sad, broken dolls, Phenix is after a more assertive monstrosity. For her, fragmentation does not imply a failure of wholeness, but a gathering of forces, as well as the possibility of reconfiguration, the ability to transmute into something new. "They have all the experiences, all the knowledge," she says. "They are the threatening force; they incarnate power."

Phenix herself is undergoing a reconfiguration and a gathering of strength in the process of her graduate studies. The Art Theory and Practice program at Northwestern was her first choice for a variety of reasons: she wanted to work with artist Jeanne Dunning, but she also liked that students are assigned to a different teacher every quarter, which allows them to work with the whole faculty. "I had the impression that the size of the program would feel like a family," she explained, "and it was crucial to me to work with professors who understood the significance of the feminist emphasis of my work." To her, Chicago felt like a place where urgent political questions about race and gender were being hotly debated, and where grassroots and DIY activity gave the city a sense of open-ended potentiality. Northwestern also has a vigorous program of visiting scholars and artists: curator Carolyn Christov-Bakargiev was a visiting professor during Phenix's first year, and studio visits over the year since have included Anna Boghiguan, Fia Backström, Jennifer Reeder, Amanda Ross-Ho and Amy Sillman.

Phenix has been experimenting with various new directions in preparation for her next body of work and eventual MFA graduate exhibition in 2020. She's been making drawings using cut-outs on paper, cutting wood to make room-sized installations that feel like drawings and building wooden armatures to hang drawings on—new ways of literalizing fragments and exploring supplements and aggregates. While the props and environments from her participation and discussion groups constitute a separate body of work that she says is not really for exhibition, Phenix is moving more confidently into three dimensions and expanding on her earlier experiments with sculpture. She's also thinking about fresco as a historical conflation of private and public space. She's drawing on the walls. What's clear is that the last thing Phenix is interested in is doing the same things over again. She says it might be because of her upbringing that she believes art can change things, and for that reason, she's not afraid to change her own work. "If my work needs to change, it will change," she says. "I have so many more things I want to do."

SEPTEMBER 2018

La peinture narrative de Cindy Phenix

By Marie-Eve Charron



Photo: Cindy Phenix

It is with a painting marked by deep tensions that Cindy Phenix opens her first solo at the Galerie Hugues Charbonneau, which now represents her. There is nothing negative about this approach and rather constitutes one of the strengths of his pictorial practice. The young graduate from Concordia University offers images on the border between figuration and abstraction where various formal and semantic tensions are played out. These images thwart different reflexes and test the need to categorise.

The paintings borrow a bold palette, provided with contrasts, which first delights the attention. Then, the appeal of the textures is felt with daring impastos, deep and luminous flat areas that contrast with certain areas where the colors are muted, under a delicate veil. Profuse and complex, this materiality complicates the identification of the subject, which reveals itself little by little. The proposed experience accentuates the desire to see, a desire that several theories link to power and that feminists have linked in particular to the male gaze.

The figuration, well and truly present in the canvases, is therefore not immediately revealed. These are human figures, especially female ones, which take shape, sometimes clumped together, and which are difficult to detach from the background, with which they tend to become one. *Balcony View on Negotiations*, *Acceptance of What Surrounds You* ... the titles anchor the scenes in places that are the theater of gazes and that are at the junction of public and private spaces; balconies, hall and cloakroom are among other things suggested in these works which are based on a scenography of bodies, but which disconcert their visual influence.

Collages

A whole process preludes the execution of these paintings. The artist borrows oil and pastel; she draws, contours, uses caches and also accumulates the pictorial paste in uneven relief. Blank sections of the support, a canvas of white cotton or brown linen, testify to a work of the reflected image as much with regard to the superimposed

layers as to the juxtaposed planes; the illusory spaces suggested by painting fail, however, in the face of the concrete presence of the materials, making the image a physical and highly sensory meeting place.

The artist draws her models from existing imagery, found images that she transforms through collages and digital manipulations. The composition is then projected onto the canvas and the outline of traced shapes. These silhouettes are also partly still perceptible in the works. The genesis of these paintings can also be found in the discussion groups organized by the artist, who sees them as the essential leaven of his creation.

Two meetings in particular enriched the corpus presented. They took place in the gallery which served for the artist, this summer, as a creative residence. When I passed by, a few days before the official opening of the exhibition, tubes of paint, brushes in various formats and pastels still cluttered the floor. It was still possible to see the vestiges of these meetings where sculptures served as a pretext to initiate discussions between women from various backgrounds, away from pressure and in a climate of trust. Anecdotes and confidences inspired the artist for his subjects, wanting to tell in images meaningful experiences for these participants.

From Montreal to the United States

Notably a finalist in the 2015 RBC Canadian Painting Competition, Cindy Phenix seems to be on a roll. This second career solo coincides with the artist's departure for the United States, where she will pursue her master's studies in the Art Theory and Practice program. Accepted at the prestigious Columbia University in New York, she opted instead to go to Northwestern University, near Chicago. Proud to be one of the five people selected, she says she prefers the social environment and areas of specialization in feminist and black studies.

Le phénomène Cindy Phenix

By Eric Clement



PHOTO EDOUARD PLANTE-FRÉCHETTE, LA PRESSE

A new Quebec phenomenon in the visual arts marks the start of the fall season, at the Hugues Charbonneau gallery. This phenomenon is called Cindy Phenix. She is 29 years old, endorses her feminism with great ease and also has incredible talent. Go and see his large colorful canvases... all of which have already been sold.

In 2015, Cindy Phenix was a finalist in the RBC Canadian Painting Competition. She was then noticed by John Zeppetelli, director of the Museum of Contemporary Art in Montreal, who was a member of the competition jury and had loved her work, says gallery owner Hugues Charbonneau.

In 2016, she participated in the contemporary art fair of Saint-Lambert. Last spring, she exhibited at the Maison de la culture in Longueuil. Hugues Charbonneau was “blown away” by the works she exhibited there (and all sold). He then decided to offer him his first solo in a private gallery, a solo which caused such a stir behind the scenes of the art market that his large canvases hung since August 29 had all been acquired by collectors and companies. even before the opening...

Residence

Last month, Cindy Phenix was in artistic residence at the Belgo gallery to prepare this solo entitled *These women hold a flower in their hands*. There she organized “participation and discussion” meetings with groups of women. The continuous recorded exchanges inspired his creations.

These meetings are an integral part of her approach, which stems from the feminist philosophy of the American Iris Marion Young (1949-2006), who put forward the plurality of feminist expressions and the need to bear witness to her difference.

"I create common projects, with artistic and sensory activities, such as drawing, the movement of a person in space, eyes closed, or the evocation of memories from smells and essential oils, said Cindy Phoenix. With different women from each other, I create a Zen atmosphere. People then describe what lives in them."

These stories, reflections and anecdotes that Cindy Phenix collects testify to the plural female experience and the desire of women to take their place. She interprets them in her paintings with a half-figurative, half-abstract style.

The bodies of his characters are more suggested than actually drawn, as shown in the largest painting of his exhibition, *The Light Doesn't Increase*, which expresses a party and interpersonal relationships. Cindy Phenix's way of painting makes you feel the atmosphere of the scene, the warmth of the exchanges, the reserve of a character, the extroverted side of a woman who stares at the viewer.

Style

It was a Concordia teacher, Paul Hardy, who gave birth to Cindy Phenix's style. "I didn't have good results at first and he advised me to use a wider variety of brushes," says the artist from Varennes. So I said to him: "OK, watch me!"

Cindy Phenix's paintings are very elaborate. She begins them with a staging (using photos, collages and drawings), then she builds her painting with a wide range of techniques and colors.

A heap of flattened paint, eyes formed by pressure from the tube of paint, Cindy Phenix plays with matter to evoke the essence of her encounters between women.

"I like to present a certain reality of women, says this fan of the American visual artist Nicole Eisenman. These discussions are good for women. They see new people and share elements of their lives. They like it a lot."

Direction: Northwestern

This social and feminist imprint of Cindy Phenix's art is totally in line with the #metoo movement. "At the beginning, I was afraid of being categorized, but when I did my baccalaureate two years ago, Professor François Morelli, who, like David Elliott, was an extraordinary mentor, motivated me and encouraged to continue reading Simone de Beauvoir and to read a lot."

However, Cindy Phenix is not just about women. She also paints men and deals with everyday life. Our propensity to privatize bits of public places, as in *Stormy Afternoons* which depicts bathers on a beach. Or our interactions in public, as with *Observing the Random Passage of Friends*.

As her name begins to circulate, Cindy Phenix left Canada for Chicago at the end of August to begin a master's degree at Northwestern University. Very inspired by the feminist and black movements, very developed there, she finally grafted herself wonderfully to Karen Tam, Maria Hupfield, Isabelle Hayeur or Cynthia Girard, very bright artists represented by Hugues Charbonneau.

"They form a beautiful community of affinities but also of ideas," says the gallery owner. Because Cindy not only has a beautiful drawing and a beautiful painting, but she also has something solid, her quality of reflection and a well-established approach.



CURRICULUM VITAE

CINDY PHENIX

b. 1989, Montreal, Québec
Lives and works in Los Angeles, California

EDUCATION

2020 MFA, Northwestern University, Evanston, IL, US
2016 BFA, Concordia University, Montreal, QC, CA

SOLO EXHIBITIONS

2023 *The Interchange of Substance Was Fascinating*, Victoria Miro Gallery
2022 *Merged Without Edge*, Nino Mier Gallery, Los Angeles, CA, US
2021 *Dead Flowers out of the Garden*, Nino Mier Gallery, Brussels, BE
2020 *Tainted with Strangeness*, Galerie Hugues Charbonneau, Montreal QC, CA
Particles of Abnormality, Nino Mier Gallery, Los Angeles, CA, US
2018 *Ces femmes tiennent une fleur à la main*, Galerie Hugues Charbonneau, Montreal QC, CA
Entre discours et divan, Maison de la culture de Longueuil, Longueuil QC, CA

SELECTED GROUP EXHIBITIONS

2023 *Thus Spoke the Rabbit*, Nino Mier Gallery, Los Angeles, CA, US
Interreality: Enter One Door Exit Two Doors, curated by Mieke Marple, The Desmond Tower,
Los Angeles, CA, US
Baker's Dozen, Torrance Art Museum, Torrance, CA, US
What Now?, PM//AM, London, UK
Beach, curated by Danny Moynihan, Nino Mier Gallery, Los Angeles CA, US
2021 *Inaugural Exhibition*, Nino Mier Gallery, Brussels, BE
While we're at it, 6018 North, Chicago, IL, US
Group Chat. Julius Caesar, Chicago, IL, US
Spillover Love. Stewart Hall Art Gallery, Montreal, QC, CA
Deux par deux: Exposition Buissonnière. Galerie B-312, Montreal, QC, CA
2020 *Maison Modèle*, Centre Clark, Montreal, QC, CA
To Paint is to Love Again, Nino Mier Gallery, Los Angeles, CA, US
Storylines, Galerie Hugues Charbonneau, Montreal, QC, CA
2019 *Résidences artistiques Gould*, Kitenge Banza, Phenix, Galerie Hugues Charbonneau, Montreal, QC, CA
2018 *Pour l'art*, Exposition-bénéfice, Galerie B-312, Montreal, QC, CA
Parle-moi d'amour, Exposition-encan, Les Impatients, Centre Wellington, Montreal, QC, CA
2017 *Break, a Pause*, The Project Space Gallery, Banff, AB, CA
Edition 02, Art Crush, Montreal, QC, CA
The Leftovers, Port Royal Project, Montreal, QC, CA
The Adjacent Possible, Tap Art Space, Montreal, QC, CA
Not Just Another Pretty Face, Hyde Park Art Center, Chicago, IL, US
2016 *We, "Other"*, Art POP-POP Montréal, Montreal, QC, CA
Fresh Paint and New Construction, Art Mûr, Montreal, QC, CA

The Politics of Being Bored, Le cabinet des Virtualistes, Montreal, QC, CA
Multitudes, Galerie Onze, Montreal, QC, CA
Fragments, MainLine Gallery, Montreal, QC, CA

- 2015 *RBC Canadian Painting Competition*, Art Toronto, Toronto, ON, CA
#3, VAV Gallery, Montreal, QC, CA
Montréal en art, Art Festival, Montreal, QC, CA
Aux temps variables, Galerie Onze, Montreal, QC, CA
Archipel, Galerie Espace, Montreal, QC, CA
(dis)ORIENT, Gallery X, Montreal, QC, CA
- 2014 *On Color*, VAV Gallery, Montreal, QC, CA
VASR2014, VAV Gallery, Montreal, QC, CA

RESIDENCIES

- 2024 Palazzo Monti, Brescia, Italy (forthcoming)
- 2021 ACRE Residency, Steuben, WI, US
- 2018 Summer Residency, Galerie Hugues Charbonneau, Montreal, QC, CA
- 2017 BAiR Independant Residency, The Banff Centre, Banff, AB, CA
The Externship, Les Territoires, Montreal, QC, CA
- 2016 Vermont Studio Center, Johnson, VT, US
- 2015 Spark Box Studio, Picton, ON, CA
- 2014 VASR2014, Montreal, QC, CA

GRANTS AND AWARDS

- 2021 Plein Sud Award Finalist, Montreal, QC, CA
- 2020 Master's Research Scholarship, Québec Society and Culture Research Funds (FQRSC), Québec, CA
Graduate School Fellowship, Northwestern University, Evanston, IL, US
- 2018 Travel Grant, The Graduate School, Northwestern University, Evanston, IL, US
- 2017 Research, Creation and Exploration Grant, Conseil des arts et lettres du Québec, CA
Travel Grant, Conseil des arts et lettres du Québec, Québec, CA
Pat and Connie Carlson Artist Award, The Banff Centre, Banff, AB, CA
- 2016 VSC Sustainable Arts Foundation, Vermont Studio Center, VT, US
Candidate BMO 1st Art!, BMO Financial Group's, Toronto, ON, CA
- 2015 RBC Canadian Painting Competition Finalist, Toronto, ON, CA
Fine Art Students Alliance (FASA) Special Project Grant, Concordia University, Montreal, QC, CA
Emerging Artist Award, Montréal en Arts, Montreal, QC, CA
- 2013 CLD Longueuil agglomeration Grant, Longueuil, QC, CA

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- 2019 Enright, Robert, *Borderviews*, Border Crossings, September 2019 (Issue 151)
Twerdy, Saelan, *How to Break a Painting: Cindy Phenix's Feminist Expressionism*, Canadian Art,
September 9, 2019
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- 2018 McLaughlin, Bryne, *Our Editor's picks for Art Toronto*, Canadian Art, Toronto
Clément, Éric. *Le phénomène Cindy Phenix*, La Presse, Montréal
Charron, Marie-Ève. *La peinture narrative de Cindy Phenix*. Le Devoir
Rivard, Josephine, *Interview #4 : Cindy Phenix & Myriam Stéphanie Perraton*
Lambert, Chantier de recherche Skool, 2018/07/07
Artist Talk, L'heure du thé, Maison de la culture de Longueuil, Longueuil
Chronique culture d'Évelyne Charuest: *Exposition à la maison de la culture de Longueuil*, Le 15 - 18, Radio-Canada, February 28, 2018, 4:28 pm,
- 2017 *Not Just Another Pretty Face*, Hyde Park Art Center Publication
- 2016 *Parasite, L'Organe – Magazine Francophone*, November 2016, (Vol. 06)
We "Other" Exhibition, POP Magazine, September 2016,
In The Studio With, VSC, vermontstudiocenter.tumblr.com, May 2016,
Letarte, Marie-Anne. *Candeur et Mystère, L'inconvénient*
Gould, Trevor. *Sculpture used for other hands, Spatial practices and Interventionist*, Spring 2016,
(No. 02) p.44-45
- 2015 *RBC Canadian Painting Competition Publication*, Canadian Art Magazine, Summer 2015
- 2014 *Adaptations*, The Void Magazine, December 2014, (Vol. 13, Issue 02)

COLLECTIONS

Montreal Museum of Museum of Fine Art, Québec, CA
Musée national des beaux-arts du Québec, CA
Collection BLG, Toronto, Québec, CA
Caisse de dépôt et de placement du Québec, CA
Hydro-Québec, Québec, CA
Power Corporation, Montreal, CA



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