

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



KAREEM-ANTHONY FERREIRA

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BIOGRAPHY

Kareem-Anthony Ferreira



b. 1989, Hamilton, Ontario, CA
Lives and works in Hamilton, Ontario, CA

Kareem-Anthony Ferreira's practice explores patterns of personal, familial, and social identity within black portraiture through intimate scenes deeply connected to the artist's own memories and developed through a combination of painting and collage. Compositing family photographs and memorable familial experiences, Ferreira, a first-generation Canadian with Trinidadian heritage, builds richly textured compositions from an assemblage of textiles, paper, and paint applied to unstretched canvases. Repetitive flora and fauna motifs, sourced from non-indigenous commercial textiles, are a notable presence throughout Ferreira's works and demonstrate the oversimplified perceptions his disparate cultural backgrounds hold in regard to one another. These mass-produced idealistic patterns, commonly associated with escapism and entertainment, often take on a cliché or sardonic tone in contrast with the emotional sincerity of Ferreira's figures.

Kareem-Anthony Ferreira (b. 1989, Hamilton, Ontario, CA; lives and works in Hamilton, Ontario, CA) completed his BFA at McMaster University in Hamilton, Ontario in 2012 and his MFA at the University of Arizona in 2020. Ferreira recently had a solo exhibition at Nino Mier Gallery, Los Angeles and has exhibited works at Johannes Vogt Gallery, New York; Alice Yard Gallery, Trinidad and Tobago; the Tucson Museum of Art, Arizona; DeFacto Gallery, Ontario; and the Workers Art & Heritage Museum, Ontario.

A painting depicting two men in a dark, shadowy environment. The man on the left is shown in profile, looking towards the right. The man on the right is shown from a three-quarter view, looking downwards. Both men are wearing vibrant, tropical-patterned shirts with green, pink, and blue floral and leaf motifs. The background is almost entirely black, punctuated by a single, bright, warm light source at the top center, which casts a soft glow on the men's faces and creates a strong contrast. The overall style is expressive and dramatic, with visible brushstrokes and a focus on light and shadow.

SAMPLE WORKS

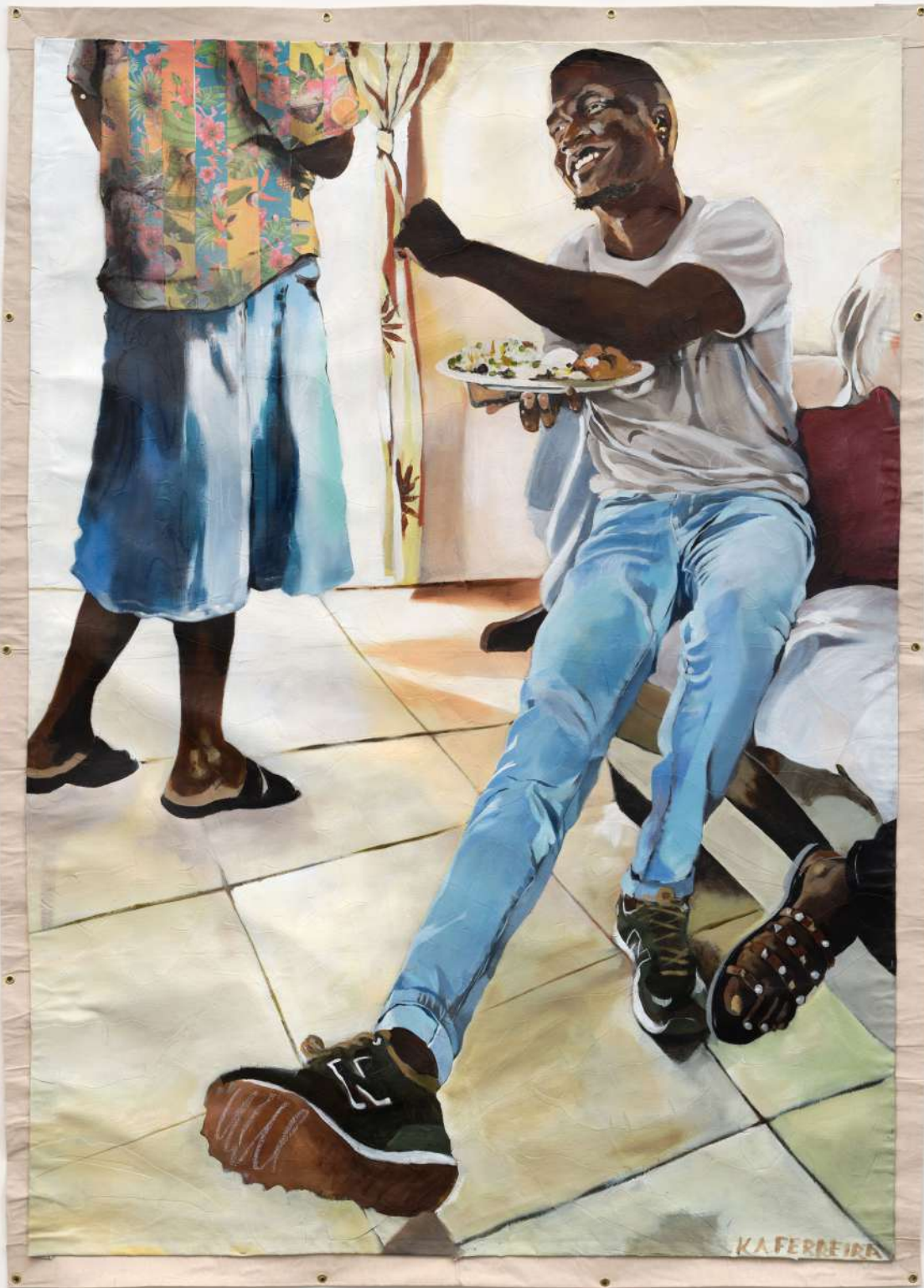
**sample selection does not reflect current availability*



Get off the phone and come eat, 2022
Acrylic and mixed media on canvas
47 1/2 x 72 1/4 in
120.7 x 183.5 cm
(KFE22.024)

Portrait of Reanna (Pink background), 2021
Acrylic and mixed media on paper
45 1/4 x 31 3/4 in (framed)
115 x 80.5 cm (framed)
(KFE21.019)





Catch a bounce Aunty Pam, 2022
Acrylic and mixed media on canvas
98 1/2 x 70 1/4 in
250.2 x 178.4 cm
(KFE22.022)

Dessert before dinner., 2022
Acrylic and mixed media on canvas
72 1/4 x 98 1/4 in
183.5 x 249.6 cm
(KFE22.023)





*Freedom to Want: British Colonial Style
Dining Chairs with Recolonized Upholstery
2022*

Handprinted Serigraph on textile upholstery
on found chair

35 x 19 x 22 in

88.9 x 48.3 x 55.9 cm

(L-R: KFE22.008, KFE22.025, KFE22,017)





Caribbean Breast Feeding, 2022
Acrylic and mixed media on canvas
73 x 94 1/4 in
185.4 x 239.4 cm
(KFE22.006)



Life Jacket, 2021
Acrylic and mixed media on canvas
49 3/4 x 36 3/4 in
126.4 x 93.3 cm
(KFE21.008)





Knew the sun was hot that day, 2022
Acrylic and mixed media on canvas
72 x 96 in
182.9 x 243.8 cm
(KFE22.026)

KA FERREIRA



Portrait of mom and I (Yellow background), 2021
Acrylic and mixed media on paper
45 1/4 x 31 3/4 in (framed)
115 x 80.5 cm (framed)
(KFE21.020)





Full mouth full belly, 2022

Acrylic and mixed media on canvas

50 3/4 x 71 in

128.9 x 180.3 cm

(KFE22.017)



**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

BRIGHT SUN, COLD WINTER

2023

TOWARDS GALLERY
HAMILTON, ON, CA

TABLE, MANORS

2022

NINO MIER GALLERY
LOS ANGELES, CA, US

***SAMPSON, COSMO GORDON,
MASTER TAILOR OF 5 CONSTANTINE AVE. AROUCA***

2022

NINO MIER GALLERY
LOS ANGELES, CA, US



BRIGHT SUN, COLD WINTER

**2023
TOWARDS GALLERY
HAMILTON, ON, CA**

Towards is pleased to present *Bright Sun, Cold Winter*, an exhibition of new paintings by Kareem–Anthony Ferreira.

Drawing upon familial photographs from Kareem's early childhood, the works within *Bright Sun, Cold Winter* chart the Ferreira family's relocation from Trinidad to Hamilton, Ontario, and the subsequent experiences and community they would go on to build there.

Upon entering the gallery, viewers immediately encounter October of '93, a large-scale painting depicting the arrival of the artist's younger brother. The artist's father sits upright in a hospital chair, looking directly at the viewer with his new son propped against his chest. On the left is the artist, four years his brother's senior, tenderly embracing the newest addition to the family. Ferreira masterfully captures the casual intimacy of this occasion, highlighting a moment that is simultaneously both profound and commonplace all at once.

Throughout Ferreira's work, there is a productive tension between the seemingly "snap-shot like" compositions of the source material, and the level of care and detail in which he renders his subjects. His paintings are carefully considered, revealing a warmth and an intimacy and reverence for his subjects. His compositions hover back and forth between moments of representation and abstraction, with materially dense backgrounds being built up through collage.

Uniting the works within *Bright Sun, Cold Winter* is a story of contrast. Ferreira's paintings oscillate between the intensely personal and the universally identifiable. They are about the countless, quiet moments, shared with loved ones, that make up a life, while simultaneously charting a larger human story about resiliency, adaptation, and change.







TABLE, MANORS

2023
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to announce *Table, Manors*, our fourth solo exhibition with Canadian-Trinidadian painter Kareem-Anthony Ferreira, on view at Nino Mier Gallery, Los Angeles from September 16-October 15, 2022. The paintings and sculptures in *Table, Manors* are a rich exploration of not only Ferreira's familial memories, but also the broader thematic of colonialism in the Caribbean.

The paintings in *Table, Manors* reimagine moments from Ferreira's Trinidadian family members' lives, focalized around the dinner table. Images of preparing, serving, and eating food juxtapose with tender and ebullient moments between family members, young and old. Ferreira's painterly style recalls the composition and lighting of vernacular photography, often catching subjects mid-gesture and from a high angle. Their eyes are widened and look toward the viewer, while their faces glint with the bright light of the camera's flash. These compositions, pulled from actual family photographs collected by the artist, is in productive tension with the materiality of his paintings, which incorporate collaged and textural motifs inspired by the environs surrounding his family's home and typical Caribbean textiles.

Simmering beneath the surface of *Table, Manors* are the vestiges of European colonialism still deeply embedded within Caribbean culture, including within food and dining customs. A series of dining room chairs bring the furnishings represented in his paintings into the exhibition space. The found chairs have been reupholstered by the artist with handprinted serigraphs on textile, with design motifs referencing both characteristic Caribbean prints and images from Ferreira's paintings.

While Ferreira's practice at large often takes on the afterlife of the British occupation of Trinidad, this body of work specifically explores the "table" and the "manor," the latter phrase evocatively recalling the term "manner," as in managed comportment, as well. As Ferreira explains, the inclusion of fine china, elaborate dining room furnishings, and table decorations are colonial imports that have become an entrenched sign of civility in Caribbean households. But what most interests Ferreira are moments that break that script: mouths wide open ready to consume a delicious meal; a group of bodies gathered around, rather than seated at a table; an ad-hoc meal of finger foods. *Table, Manors* is an exhibition built on the bedrock of such moments of communal joy.













SAMPSON, COSMO Gordon, MASTER TAILOR OF 5 CONSTANTINE AVE. AROUCA

**2022
NINO MIER GALLERY
LOS ANGELES, CA, US**

For Nino Mier Gallery, Glassell Park's inaugural exhibition, Ferreira presents a three-panel triptych distributed across the gallery walls. The work harnesses his erstwhile engagement with his Trinidadian roots and his hybrid practice of collage and painting to explore memory, materiality, and collective mourning.

Within the panels, groups of figures dressed in all black gather, talking and moving amongst themselves. Because Ferreira's paintings remediate photographs taken by and of his family in Trinidad, his compositions take on the aesthetic of vernacular snapshot photography, capturing people mid-motion, partially out of frame, and often at a slight angle. The casual intimacy of these works is bolstered by their installation, hung around the room at eye-level. Moving among the panels of the triptych, visitors are confronted with myriad faces displaying a wide arrange of emotions, from deep thought to confusion, joviality to solemnity. They congregate at a relatively nondescript outdoor location enclosed by white walls, with dirt and grass beneath their feet and trees beyond. Within the gallery, each panel is assigned to a different wall, so visitors find themselves walking between and among the figures, as though they, too, were part of the scene and able to turn their attention from one moment to the next. Through this spatial dispersal of figures, a unique relationship between the works and their beholders forms.

The triptych materializes the ambience of Ferreira's late grandfather's funeral as documented by the photographs taken during the service. Cosmo Gordon Sampson was a master tailor, having studied the craft in England and having spent his career working in Trinidad. The work not only explores the varying social functions that a funeral serves, from family reunion to mourning ritual, but also the peculiarity of burial. The artist recalls a moment during the service wherein the graveyard workers had to finish digging the hole where his grandfather's casket would later be buried—a labor often erased during funerals, as though the holes had always been there, ready to serve as eternal resting spaces for departed loved ones. Within the pit, Ferreira noted strips of fabric, a material that was so dear to his grandfather's life and legacy, crumpled and dirtied on the floor. The cloth that hangs off each work both condenses the split status that fabric had during the occasion and serves as a material connection to the ground, where Cosmo Gordon Sampson's casket was finally laid to rest.











PRESS

PRESS

CULTURED

JUNE 2023

BY DOMINIQUE CLAYTON

VANITY FAIR

OCTOBER 2022

BY DAN ADLER

CBC NEWS

OCTOBER 2020

BY CHRIS HAMPTON

CULTURED

JUNE 2023

Ayesha Selden Wants Her Collection to Reflect the Black Experience

By Dominique Clayton



On easel: Kareem-Anthony Ferreira, *In the yard, by cousin Shea*, 2023. On wall: Austin Uzor, *Light show; dissolving stars*, 2022.

The Philadelphia-raised and Los Angeles-based financial services executive knows a thing or two about investing. With a long-standing interest in art, Selden finally took a deep dive into collecting after building a new home in LA during the pandemic. Since buying her first artwork in 2021, she has acquired close to 90 works, amassing a robust collection of contemporary, historic, and international artists while weaving herself into a growing community of dedicated Black art collectors. Selden has no plans to stop; here, she shares the intentions behind her collection, the work she's doing with other locals, and what she's looking to add next.

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CULTURED: Which works provokes the most conversation from visitors?

Selden: Okay, I need three here. A commissioned portrait of me that Robert Peterson recently completely gets a lot of conversation—it shows me on a couch with painted photos of some of the courageous women that have inspired me along the way. The other is a Kareem-Anthony Ferreira work that has such amazing texture and detail. Also, Rugiyatou Ylva Jallow's work sits at the top of my staircase and stops people in their tracks. Her paintings tell the story of a mixed race woman, and her use of thread throughout her paintings is spectacular.

VANITY FAIR

OCTOBER 2022

At Home With LeBron James and His Family

The Jameses—LeBron, Savannah, Bronny, Bryce, and Zhuri—pose for a first-ever family photo extravaganza.

By Dan Adler



LeBron James and Savannah James with their children, Bronny, Bryce, and Zhuri. “They look like the 2023 Rockefellers,” says LeBron’s mother. Bronny’s, Bryce’s, and LeBron’s clothing, Zhuri’s dress, and Savannah’s gown by Gucci. Zhuri’s hair clips by Super Smalls. LeBron’s bracelets and Savannah’s earrings and ring (right hand) by Van Cleef & Arpels. LeBron’s watch by Tiffany & Co. and Patek Philippe. Artwork courtesy of Kareem-Anthony Ferreira/Nino Mier Gallery. PHOTOGRAPH BY GILLIAN LAUB; STYLED BY MATTHEW HENSON.

LeBron James and Savannah Brinson met in 2002, when they were students at nearby high schools in Ohio and just as LeBron became a national phenomenon. The promise of his early expectations was staggering, but he went on to outstrip it. At 37, he’s not so much an elder statesman of the NBA as he is the engine of its contemporary business, politics, and presentation. He’s also vocal about being a family man. He and Savannah married in 2013, and they have three children, Bronny, Bryce, and Zhuri.

As LeBron prepares to enter his 20th season as a standard-bearer for the NBA and its ever-growing cultural footprint, his family has assumed increasingly prominent roles in the landscape he has reshaped. V.F. joined them as they gathered at their Los Angeles home to commemorate, in their first photo shoot as a family (including Savannah’s parents, Jennifer and JK, and LeBron’s mother, Gloria), what Savannah described to me as a transitional moment for her children. For Bronny, who turns 18 in October, a guard for the high school powerhouse basketball team at Sierra Canyon, it’s about “getting to a place to start to make decisions about his career and where he wants to go in his life.” Zhuri, a precocious seven, has her own successful YouTube lifestyle show, *All Things Zhuri* (highlights have included segments on baking, yoga, and painting). Bryce, 15,

Savannah lovingly calls “the mystery of the family,” insofar as he could go in any direction, though he’s also a much-hyped basketball prospect himself.

At Sierra Canyon games, the celebrities are both on the court and in the crowd, and Savannah has observed her children growing into the dynamic. “With LeBron being their dad, it’s just automatic,” she said. “It’s not something we’ve pushed or told them that they had to do, or anything like that. It just happened.”

LeBron signed with the Los Angeles Lakers in 2018, and his arrival in the city marked a culmination of how both he and the broader world of professional sports had grown entangled with the entertainment business. Some of the most resonant phrases of his career have to do with the place of an athlete, particularly a Black athlete, in society: “more than an athlete,” or his refutations of Fox News host Laura Ingraham’s insistence that he “shut up and dribble.”

“They look like the 2023 Rockefellers,” Gloria said as she surveyed the dinner table. She has a point. While the James family has not pursued anything like Kardashian levels of onscreen confessional, Zhuri’s comfort with an audience and the breathless anticipation around her brothers’ careers have meant that the family has similarly established itself as a public institution. In their Los Angeles garage, a photoshopped image of Bronny guarding a high-school-aged LeBron hangs on the wall—LeBron has said he intends for the two of them to play together in the NBA—and the basketball-internet ecosystem has recently turned its lens on a photo of LeBron and Bryce that seemed to show their heights converging.

“Watch your head, Mama,” LeBron said earlier as he tossed a basketball over his shoulder and toward the hoop. In between photographs, he and his sons had been holding a semicompetitive dunk contest on a shortened hoop in the driveway while Zhuri chased a lizard.

During LeBron’s second season with the Miami Heat that began in 2011, he proposed to Savannah on New Year’s Eve and her parents moved into their house. Their relationship has lasted 20 years and endured no small amount of scrutiny, but at the bottom of their driveway, it looked easy and spontaneous. As they posed in front of a Porsche, LeBron whispered into Savannah’s ear and she doubled over laughing: “I cannot repeat that.”

Today, Savannah hopes to communicate an image of the family’s quiet dynamic at home. “Everything isn’t for everybody,” she said, but she wanted this photo session to recognize and reflect the bonds underlying the family’s influence, to show the world their center of gravity. “Excuse my language,” she said, “but we a dope family.”

OCTOBER 2020

Kareem-Anthony Ferreira reassembles memories of Ontario and Trinidad to paint his life growing up

The Hamilton-based painter has turned his family's photo albums into defining works of art

By Chris Hampton



Kareem-Anthony Ferreira's paintings on display at the 2020 Arizona Biennial. (Kareem-Anthony Ferreira)

Though they may sit dusty on the shelf in Mom and Dad's rec room or live boxed in a corner of the basement, our family photo albums make sacred texts. Those four-by-sixes remembering summer vacations and holiday get-togethers long ago, the Polaroids of picnics and birthday parties: they tell important stories about who we are and where we've come from. Recorded in ancient photo chemicals, these moments and memories are the stuff identity is made of.

Artist Kareem-Anthony Ferreira has made a practice of scouring his family's photo albums, selecting and reassembling scenes to tell his own story about growing up between two different cultures. The Hamilton-based painter was born in Canada shortly after his parents emigrated from Trinidad. He always felt like he had two homes, though neither place understood much about the other, and his work reflects this hybridized

experience as a third-culture kid. Intimate, familiar, and tenderly wrought, Ferreira's paintings are currently featured in the Arizona Biennial and were the subject of a recent solo exhibition at Nino Mier Gallery in Los Angeles.

The artist seldom begins with a blank canvas. Instead, he builds up his painting surface, affixing torn paper, cloth, cardboard packaging and other found material. The practice nods to a Caribbean sensibility, he says, visible in his families' homes in Trinidad, where everyday items are routinely saved to be repurposed and reused. The physical buildup on Ferreira's panels lends his paintings not only texture but history too, as materials that shuttle through the artist's daily life find their way onto his canvas.

Before picking up a paintbrush, he makes a digital composite of photographs, compiling images from occasions — a gathering at his aunt's, say, or a house call haircut by an uncle — snapped on either side of the Tropic of Cancer. He likes it best, he says, when viewers can't tell whether they're looking at Trinidad or Canada. Through his reassembly, timelines are disordered and characters repeated, sometimes appearing at different ages within the same frame. The collages compact time and space, creating scenes that feel like a summary of Ferreira's experience. He then transposes these to canvas, painting with a soft, warm realism befitting his vintage source material.

The painting "Day at the Beach," for example, shows four children lolling in a plastic wading pool parked on the sand. The kids' scene was from Hamilton, Ferreira recalls — "I think it was at a birthday party." But the beach pictured is Maracas Bay in Trinidad.

"What I love about that piece is the three depictions of water and the beach," he says. First, there's Maracas Bay, where his family visits whenever they return to Trinidad. Then, there's the pool full of children. "That represents



"Small appliances that help us fit." (Kareem-Anthony Ferreira)

my parents taking us away to Canada but wanting us to stay connected and to experience the things we would back home." Finally, there is the simulation: the cartoon version of tropical seas printed on the side of the pool, promising buyers they can have the beach in their own backyard.

This layering, replete with the clichéd images of the Caribbean, is typical Ferreira. He'll often depict characters clothed in tropical print to acknowledge the flattened, cartoonish representations of his familial home that are widely hawked. Misconception is a major theme in his work because it has figured in his experience. He remembers, as a kid, playing in a steel drum band that performed at a cottage resort's Caribbean Night

somewhere in Ontario. There were Hawaiian leis and people wearing fake Rastafarian dreadlocks — the individual cultures of all those islands reduced to bad Halloween costumes. It didn't look like anything his mom and dad did at home, and it sure didn't resemble anything he'd seen on his last trip to visit his grandparents.

These sorts of misconceptions didn't only define Ferreira's experience growing up Trini in Hamilton, though. Paintings like "How Old Are You Now," which shows a tableful of kids and adults ringed around a birthday cake, celebrate the local Caribbean community his family found there. This, he feels, is critical to depict. Although it was perhaps not as prominent, he says, as the Portuguese and Italian immigrant communities, there was a strong Caribbean community in Hamilton when he was young, and they gathered often to feel connected to their home. "It was a big part of my life growing up."

The painting "Kids with Hair Curlers" describes yet another dimension. It pictures Ferreira's brother at daycare flanked by four white classmates, all of the children wearing hair rollers. His brother is huddled among the other kids, playing along, but the expression he sports is an uneasy one. Ferreira says the work is about assimilation. It's about the feeling of "standing out" in their predominantly white neighbourhood. "He's trying to fit in, he's trying to do what everyone else is doing, but clearly, he's struggling. He's struggling, but he wants to be a part of it."

The structures that form identity are complex and many-faceted; this is ultimately at the heart of Ferreira's art, and he studies it with great care and consideration. To tell his story, he has delved into those records of memory and disassembled the pieces — putting them back together, now pictures truer to the feeling.



"Kids with Hair Curlers." (Kareem-Anthony Ferreira)

A painting of a young Black man with dark hair and a serious expression, looking slightly to the right. He is shirtless, and his skin is rendered with warm, textured brushstrokes in shades of brown and orange. In the foreground, a large, detailed fish, possibly a snapper or similar species, is shown in profile, facing left. The background is a light, airy blue with soft, wispy white and pale green shapes that resemble clouds or smoke. The overall style is expressive and painterly, with visible brushwork and a focus on color and texture.

CURRICULUM VITAE

KAREEM-ANTHONY FERREIRA

b. 1989, Hamilton, Ontario, CA
Lives and works in Hamilton, Ontario, CA

EDUCATION

2020 MFA University of Arizona, Tucson, AZ, US
2012 BFA McMaster University, Hamilton, ON, CA

SOLO SHOWS

2023 *Bright Sun, Cold Winter*, Towards Gallery, Toronto, CA

2022 *Table, Manors*, Nino Mier Gallery, Los Angeles, CA, US
Table, Manors, Art Gallery of Hamilton, Hamilton, ON, CA
SAMPSON, COSMO Gordon, MASTER TAILOR OF 5 CONSTANTINE AVE.
AROUCA, Nino Mier Gallery, Glassell Park, CA, US

2021 *Vacation, Home*, Nino Mier Gallery, Brussels, BE

2020 *First Foundation*, Nino Mier Gallery, Los Angeles, CA, US

2019 *Assembling Origins*, Johannes Vogt Gallery, New York, NY, US

2018 *Open Studio*, Alice Yard Gallery, Port of Spain, TT

2017 *In Common & Far Between*, DeFacto Gallery, Hamilton, ON, CA

2016 *Crossed Paths*, Hamilton Conservatory of Art, Hamilton, ON, CA
Crossed Paths, 623 Artspace, Winnipeg, MB, CA
Crossed Paths, DeFacto Gallery, Hamilton, ON, CA

2015 *My Dog Joe Coffeehouse*, Hamilton, ON, CA

GROUP SHOWS

2023 Nino Mier Gallery, Los Angeles, CA, US (*forthcoming*)
Beach, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US
About Art 2023, organized by Makasiini Contemporary, Logomo, Turku, FI

2022 *Gatherings: Roger Ferreira and Kareem-Anthony Ferreira*, Art Gallery of Hamilton, Hamilton, ON, CA

2021 *GTA 21*, MOCA Toronto, Toronto, ON, CA

2020 *Paper & Clay Juried Exhibition*, Tippetts & Eccles Galleries, Logan, UT, US

2019 *New American Paintings 2019 Review*, Seven Zevitas Gallery, Boston, MA, US
The Barn Show, The Barn, East Hampton, NY, US
The Summer Show, St. Tammany Art Association, Covington, LA, US
New Art Arizona, Shemer Art Center, Phoenix, AZ, US
Americana, curated by Merryn Alaka, Modified Gallery, Phoenix, AZ, US
Positive/Negative 34 National Juried Exhibition, Slocumb Gallery, Johnson City, TN, US
Paper & Clay Juried Exhibition, Tippetts & Eccles Galleries, Logan, UT, US

2018 *On and Off the Wall*, Steinfeld Gallery, Tucson, AZ, US

Hot Plate, curated by Ash Dalke, Lionel Rombach Gallery, Tucson, AZ, US
Testing Ground, Lionel Rombach Gallery, Tucson, AZ, US
Precarious, Lionel Rombach Gallery, Tucson, AZ, US
Arizona Biennale, Tucson Museum of Art, Tucson, AZ, US
Furnishing, University of Arizona Graduate Gallery, Tucson, AZ, US
Print, Printed, Printing IV, Biennial Print Conference, Las Vegas, NV, US

2017 *Until the World Ends*, Exploded View Gallery, Tucson, AZ, US
Fluid Ground, Exploded View Gallery, Tucson, AZ, US
Precarious, Lionel Rombach Gallery, Tucson, AZ, US
We Want Trouble, Graduate Art Labs, Tucson, AZ, US
Hamilton Biennale, Casino Artspace, Hamilton, ON, CA

2016 *Salon of Inclusiveness*, Workers Art & Heritage Museum, Hamilton, ON, CA

COLLECTIONS

The Rennie Collection, Vancouver, BC, CA
Art Gallery of Hamilton, Hamilton, ON, CA

AWARDS & RESIDENCIES

2021 Emerging Artist Residency at Centre3, Hamilton, ON, CA
Nino Mier Residency, Cologne, DE

2019 Helen Gross Scholarship Award
Arizona Watercolour Association-Del Decil Scholarship Award
Best in Show, Positive/Negative 34 National Juried Exhibition
Second Place, Paper & Clay Juried Exhibition

2018 Alice Yard Residency Programme, Port of Spain, TT
Medici Scholar Award

2014 School of Visual Arts NYC Summer Residency Program, New York, US



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