



NINO MIER  
GALLERY

**ANDREA JOYCE HEIMER**

*LONELY HUNTER*

MARCH 26-MAY 1, 2021

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



**ANDREA JOYCE HEIMER**

*Lonley Hunter*

March 26- May 1, 2021

“The Heart is a lonely hunter with only one desire! To find some lasting comfort in the arms of another’s fire...driven by a desperate hunger to the arms of a neon light, the heart is a lonely hunter when there’s no sign of love in sight!”

-- Carson McCullers, *The Heart Is A Lonely Hunter*

O never a green leaf whispers, where the  
    green-gold branches swing:  
O never a song I hear now, where one was  
    wont to sing  
Here in the heart of Summer, sweet is life to  
    me still,  
But my heart is a lonely hunter that hunts on  
    a lonely hill  
-- William Sharp, *The Lonely Hunter*

Nino Mier Gallery is pleased to present the inaugural exhibition of paintings and works on paper by Washington-based artist Andrea Joyce Heimer (b. 1981), opening March 26th and on view until May 1st in Los Angeles. A recipient of the Joan Mitchell Foundation award and a finalist for the Betty Bowen Award, Heimer makes narrative paintings from the panoramic memories of her small-town adolescence in the heart of Great Falls, Montana.

Heimer’s paintings evoke narrative friezes and tapestries, where outdoor landscape and interiors are organized into distinct rows or thresholds, each portraying a different stage in the lives of her characters. The paintings present a miniaturist’s detail, juxtaposing different patterns which, combined with the flattening of perspective, create something akin to a collage. Not unlike Hieronymus Bosch, in that most of her paintings depict human and moral failings, Heimer uses images of demons, humanoid animals to evoke fear and confusion to portray the evil of man.

Largely centered around the subject of loneliness, the artist’s current body of work explores the complex behaviors and psychological processes that occur within and around groups. As an adoptee whose records were sealed at birth, Heimer uses her paintings to create autobiographical mythologies that address otherness and separation as well as loneliness. The current paintings observe the artist’s struggle with these group dynamics during a church lock-in, at her high-school prom, as a witness to a cloudburst, and as an observer of the Montana firewalkers.

These deeply personal narratives coupled with the artist’s protracted and poetically rendered titles reveal a vulnerability within Andrea’s paintings. One such title reads, “I Have Always Wanted To Swim With Everyone Else, In Backyard Pools, Ponds With No Name, The Blackfoot River, The Bitterroot. I Took The Required Swimming Lessons In Elementary School But They Only Left Me Fatigued And Panicky, A State I Tried To Hide While Watching My Classmates Skitter Around The Pool Like Minnows. To This Day I Sink Like A Stone. It Doesn’t Matter How Much I Want To Revel In The Sort Of Weightlessness That Deep Deep Water Offers (I Assume). Yes, I Have Waded Into Montana Rivers Alongside A Slew Of Fish-People And Yes, I Have Smiled Extra Wide To Assure Them That Simply Standing In Waist-High Water Was All

I Wanted To Do, All The While Knowing How Quickly I Would Sink If I Joined Them. But They Are Beautiful To Watch, Those Fish-People.” This open yearning towards inclusion is reflected in many of the artist’s titles and paintings and allows an intimacy that might otherwise not be possible. The magic of Andrea’s work is her ability to create the inclusivity for viewers that she seems to be seeking and as such the lonely hunter has found her prey.

*Andrea Joyce Heimer (b. 1981, Great Falls, MT; lives and works in Ferndale, Washington) received her MFA from the New Hampshire Institute of Art in Manchester, New Hampshire. Her work has been exhibited at Nicelle Beauchene Gallery, New York; Colombo Gallery, Milan; CG2 Gallery, Nashville; Linda Hodges Gallery, Seattle; Pennsylvania Academy of Fine Art, Philadelphia; Andrew Edlin Gallery, New York and Franklin Parrasch Gallery, New York.*



Installation View of Andrea Joyce Heimer: *Loney Hunter* (March 26-May 1, 2021)  
Nino Mier Gallery, Los Angeles, CA



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Andrea Joyce Heimer

*When I Was A Freshman In High School A Boy I Barely Knew From The School Across Town Asked Me To His Prom. He Was Cute And From California With A Face Like A Sweet Round Orange. I Had No Idea Why He Liked Me, A Morose Ghost. When We Arrived At The Dance I Couldn't Believe How Popular He Was. Everyone Loved Him. Teen Queens Scurried Over To Throw Their Arms Around Him And Plant Barbie Kisses On His Cheek, All The While Eyeing Me With Confusion. My Date Was Kind, Funny, And Attentive. Outside The Night Was Cold And Frosted. I Never Spoke To Him Again., 2021*

Acrylic and oil pastel on panel

60 x 80 in

152.4 x 203.2 cm

(AJO21.010)







Andrea Joyce Heimer

*Things Between Us Like Ghosts, Not Talking Well, Protectors Past And Present, Positioning, Bad Thoughts, Distance, Tree, Fences, And What Might Be.*, 2021

Acrylic and oil pastel on panel

60 x 80 inches

152.4 x 203.2 cm

(AJO21.011)





Andrea Joyce Heimer

*Have Always Wanted To Swim With Everyone Else, In Backyard Pools, Ponds With No Name, The Blackfoot River, The Bitterroot. I Took The Required Swimming Lessons In Elementary School But They Only Left Me Fatigued And Panicky, A State I Tried To Hide While Watching My Classmates Skitter Around The Pool Like Minnows. To This Day I Sink Like A Stone. It Doesn't Matter How Much I Want To Revel In The Sort Of Weightlessness That Deep Deep Water Offers (I Assume). Yes, I Have Waded Into Montana Rivers Alongside A Slew Of Fish-People And Yes, I Have Smiled Extra Wide To Assure Them That Simply Standing In Waist-High Water Was All I Wanted To Do, All The While Knowing How Quickly I Would Sink If I Joined Them. But They Are Beautiful To Watch, Those Fish-People. , 2021*

Acrylic and oil pastel on panel

60 x 80 inches

152.4 x 203.2 cm

(AJ021.012)





Andrea Joyce Heimer

*During A Rare Family Trip From Montana To Canada I Got Very Sick But I Was Young And It Was Thought I Was Simply Overtired. I Had A Fever Dream In The Hotel Room. In The Dream A Yellow House Teemed With Monsters And There Was Sex And Blood And Breast Milk. The Furniture Of The House Spoke Directly To Me But I Was Unable To Understand Its Language. The Next Morning My Temperature Climbed And I Hallucinated The Sound Of An Avalanche In The Distance And Wanted Badly To Find A Gun To Protect Us All. Because Of This, We Went Home Early. My Sister Was Mad About The Shortened Trip And Brought It Up Often In The Following Years., 2021*

Acrylic and oil pastel on panel

60 x 80 inches

152.4 x 203.2 cm

(AJO21.013)





Andrea Joyce Heimer  
*I Have Always Wanted To Be A Montana Firewalker, Cooling My Feet And Head In Flathead Lake. But I Am Neither Fast Nor Brave..*, 2021  
Acrylic and oil pastel on panel  
60 x 80 inches  
152.4 x 203.2 cm  
(AJO21.014)







Andrea Joyce Heimer

*Little Earthquakes In Montana Vibrate The Soles Of Your Feet, Like You've Stepped On A Nest Of Bees. A Tiny Hum. Their Small Presence Made Me Know A Bigger Earthquake Was Always Possible. Inevitable Even. When I Learned I Was Adopted A Big Earthquake Happened In Me. A Seismic Shift, A Change. Because There Was A Before And After, Which I Guess Can Be Said About Anything Knowable That Was First Not Known. It's Not That There Weren't Signs. Little Vibrations. Tiny Hums Under My Feet, 2021*

Acrylic and oil pastel on panel

60 x 80 in

152.4 x 203.2 cm

(AJO21.008)

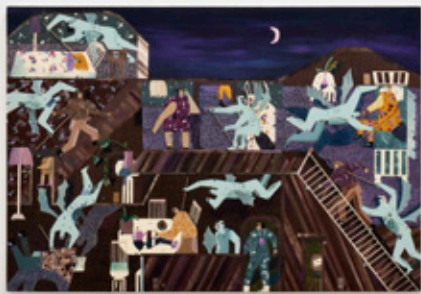




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Andrea Joyce Heimer

*Since I Was A Little Girl I Have Wanted To Be A Cowboy. Sometimes A Horse But Mostly A Cowboy, Just Like My Cousins Whose Lives I Imagined As Hard But Purposeful, With Points Of Leisure Pure And Wild Like Swimming In Warm Springs While Searching For Wayward Calves (This I Focused On The Most). I Imagined Them Doing This And Other Things With The Sort Of Assurance One Has In Knowing Just Where Their Bones Will Live In Death, In The Badlands Graveyard Just Past Town, And Knowing In Life They Would Never Stray Far From It Either., 2021*

Acrylic and oil pastel on panel

60 x 40 in

152.4 x 101.6 cm

(AJ021.007)







Andrea Joyce Heimer

*I Had Never Heard Of A Church Lock In And I Had Never Been To Church. A Friend Asked Me Along To A Group Party Where There Would Be Other Kids, And Only A Few Adults In Charge. Like An Oversized Slumber Party. Not Long After I Arrived We Played A Game Altogether, The Results Of Which Stated Plainly That Myself And A Few Other Unfortunate Souls Were Definitely Going To Hell. I Guess That Meant We Lost The Game. Afterwards, My Friend And The Others Belted Loud Offbeat Songs To The Heavens And I Knew Not A Word Of Them, But I Was Trapped For The Night. Oh My God The Racket They Made., 2021*

Acrylic and oil pastel on panel

60 x 40 in

152.4 x 101.6 cm

(AJO21.001)





Andrea Joyce Heimer

*The House I Lived In Grew Around Me, Churning With Textures, Patterns, Cleanliness, Vacuum Sounds. I Thought Of It As Hungry And Tightly Wound, And I Thought Of It As An Eater Or Maybe An Absorber Of Things And Even People. The Home As A Sponge. I Imagined It Devouring Me, Chewing Me Into Pieces The Size Of The Flower Petals In The Wallpaper Pattern Or Grinding Me To Powder Like The Dust Along The Baseboards. The House As A Body., 2021*

Acrylic and oil pastel on panel

60 x 40 in

152.4 x 101.6 cm

(AJ021.002)





Andrea Joyce Heimer  
*I Have Miles And Miles And Miles And Miles To Go..*, 2021  
Acrylic and oil pastel on panel  
60 x 40 in  
152.4 x 101.6 cm  
(AJO21.003)





Andrea Joyce Heimer  
I Want To Join The Sleepers Of The World But Insomnia Trails Me, Prodding, Poking, Thumping., 2021  
Acrylic and oil pastel on panel  
40 x 60 in  
101.6 x 152.4 cm  
(AJO21.004)







Andrea Joyce Heimer  
I Fight Myself Over And Over And Over And Over And Over Again., 2021  
Acrylic and oil pastel on panel  
40 x 60 in  
101.6 x 152.4 cm  
(AJO21.005)





Andrea Joyce Heimer

*I Think I Learned Once The English Word "Eclipse" Has Roots In A Greek Word Meaning Abandonment, Named Such Because In The Moments Of An Eclipse The Sun Abandons The Earth. This Disappearance Of The Sun Used To Terrify Mankind Because The Loss Of The Big Glowing Giver-of-Life Was Too Frightening To Understand, If Only For A Moment. That Threshold Between Light And Dark Is Known To Me, A Person Who Was Left Behind In A Big Wild State When I Was The Size Of A Pumpkin And Pink As A Tongue. I Have Always Felt Between, Stuck In A Threshold That Unlike Death, Sex, Menstruation, Escape, An Eclipse, Has No Name That I Know Of. Maybe The Greeks, 2021*

Acrylic and oil pastel on panel

60 x 40 in

152.4 x 101.6 cm

(AJO21.009)





Andrea Joyce Heimer

*Julys Were Full Of Cloudbursts, A Dime A Dozen, Sudden And Violent. On This Day I Watched A Group Of People Caught In One. They Scattered To The East And West And Ran Like Gazelles, Bolts Of Lightning Licking Their Heels. I Was Momentarily Entranced By The Movement Of Their Legs, So Swift And So Synchronized, But Then Again I Was Never Much Of A Runner.*, 2021

Acrylic and oil pastel on panel

40 x 60 in

101.6 x 152.4 cm

(AJO21.006)





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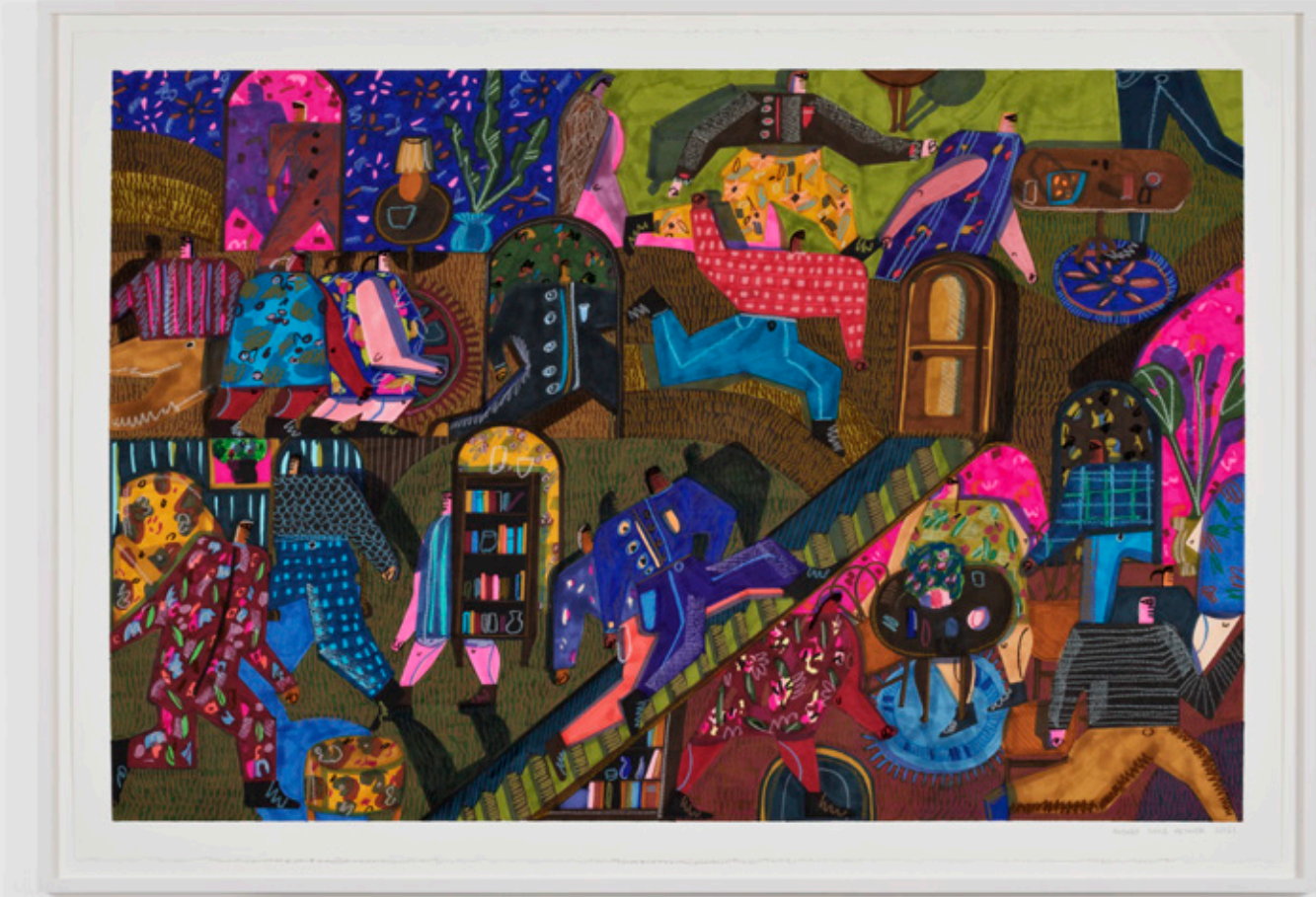
Andrea Joyce Heimer  
*I Have Always Wanted To Be A Montana Firewalker, Cooling My Feet And Head In Flathead Lake. But I Am Neither Fast Nor Brave., 2021*  
Acrylic and oil pastel on panel  
60 x 80 inches  
152.4 x 203.2 cm  
(AJO21.014)





Andrea Joyce Heimer  
*Anxiety Drawing 3*, 2021  
Marker and oil pastel on paper  
30 x 44 inches  
(AJO21.016)





Andrea Joyce Heimer  
*Anxiety Drawing 4*, 2021  
Marker and oil pastel on paper  
30 x 44 inches  
(AJO21.017)





Andrea Joyce Heimer  
*Anxiety Drawing 5*, 2021  
Marker and oil pastel on paper  
30 x 44 inches  
(AJO21.018)







Andrea Joyce Heimer  
*Anxiety Drawing 1*, 2021  
Marker and oil pastel on paper  
30 x 44 inches  
(AJO21.019)





Andrea Joyce Heimer  
*Anxiety Drawing 6*, 2021  
Marker and oil pastel on paper  
30 x 44 in  
76.2 x 111.8 cm  
(AJO21.020)





## **ANDREA JOYCE HEIMER**

(b. 1981, Great Falls, MT)

Lives and works in Ferndale, WA

### **EDUCATION**

2017 MFA, New Hampshire Institute of Art, Manchester, NH

### **AWARDS AND RESIDENCIES**

- 2019 Painters & Sculptors Grant, Joan Mitchell Foundation, New York, NY  
Special Recognition Award, The Betty Bowen Award, Seattle Art Museum, Seattle, WA
- 2015 5790 Award, Los Angeles, CA
- 2014 idrawalot Collective, International Artist Residency in Berlin, Germany
- 2013 Neddy Award, finalist in painting, Seattle, WA  
Artist in Residence at the Cornish Collage of the Arts, Seattle, WA

### **SELECTED SOLO EXHIBITIONS**

- 2021 Lonely Hunter, Nino Mier Gallery, Los Angeles, CA
- 2020 The Quarantine Drawings (People Waiting), Nino Mier Gallery, Los Angeles, CA
- 2020 Big Sky, Half Gallery, New York, NY
- 2018 Fountainhead, Nicelle Beauchene Gallery, New York, NY
- 2017 Storied, Nicelle Beauchene Gallery Project Space, New York, NY  
A Jealous Person, Hometown, New York, NY
- 2016 Sisterhood, Antonio Colombo Gallery, Milan, Italy  
The Adopted Child, CG2 Gallery, Nashville, TN
- 2015 Suburban Mythology Volume II, The Good Luck Gallery, Los Angeles, CA
- 2014 Suburban Rituals, idrawalot Collective, Berlin, Germany
- 2013 Linda Hodges Gallery, Seattle, WA
- 2012 Linda Hodges Gallery, Seattle, WA

### **SELECTED GROUP EXHIBITIONS**

- 2021 New Old Histories, Kasmin Gallery, New York
- 2020 Adventure Painting, 1969 Gallery, New York, NY
- 2018 "Alter"ing American Art, Pennsylvania Academy of Fine Arts, Philadelphia, PA  
Spyruokl's Laiku, M. Žilinskas Art Gallery, Kaunas, Lithuania  
An Open Window, Next to Nothing, New York, NY
- 2017 a good neighbour, Istanbul Biennial, Istanbul, Turkey; Pinakothek der Moderne, Munich, Germany;  
Curated by Elmgreen & Dragset  
get outta that spaceship and fight like a man, Franklin Parrasch Gallery, New York, NY  
Escape Routes, John Michael Kohler Arts Center, Sheboygan, WI



- 2016 Inside Out, Castlefield Gallery, Manchester, United Kingdom
- 2014 Purple States, Andrew Edlin Gallery, New York, NY  
Linda Hodges Gallery, Seattle, WA
- 2013 Unique Visions, Cumberland Gallery, Nashville, TN  
Finalists for the Neddy Award, Cornish College of the Arts, Seattle, WA  
The Spring Exhibition, Kunsthal Charlottenborg, Copenhagen, Denmark
- 2011 Lucia Douglas Gallery, Bellingham, WA  
Museum of Electricity, Bellingham, WA

## **FILM**

- 2016 Red, short story adapted to film titled Mildred & The Dying Parlor, Directed by Alexander H.Gayner, Starring Zosia Mamet, Steve Buscemi, and Evan Jonigkeit, Tribeca Film Festival
- 2011 Eye Think We're Going to be Friends, short film, Northwest Film Festival

