

NINO MIER GALLERY

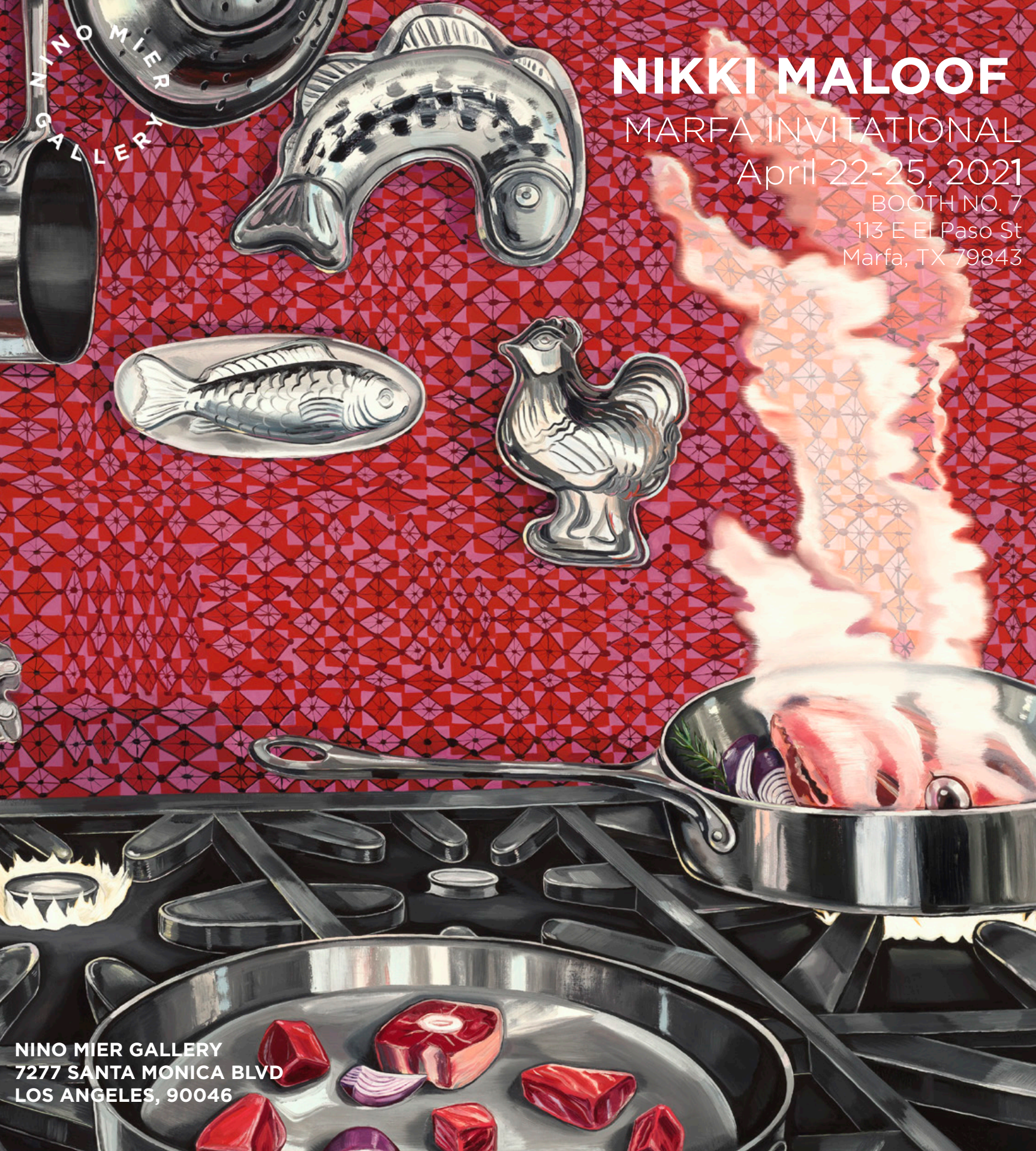
# NIKKI MALOOF

MARFA INVITATIONAL

April 22-25, 2021

BOOTH NO. 7

113 E El Paso St  
Marfa, TX 79843



NINO MIER GALLERY  
7277 SANTA MONICA BLVD  
LOS ANGELES, 90046

## **NIKKI MALOOF**

MARFA INVITATIONAL

April 22-25, 2021

Nino Mier Gallery is pleased to announce the Marfa Invitational 2021 solo presentation of new paintings and works on paper by Nikki Maloof.

The paintings are a continuation of the artist's series presented in her 2020 exhibition "Nervous Appetite" where memento mori paintings of the sourcing, preparation, cooking and enjoying of a grotesque, yet compelling feast were shown with gaudy and garish patterns that create a palpable anxiety for the viewer.

The kitchen for Massachusetts-based Maloof is a psychological space, one where the quiet frustrations and joys of being a wife and a mother are realized on a daily basis. Like so many of us during quarantine, the constraints of the pandemic relegated Maloof to the kitchen and unable to escape domesticity, Maloof began to embrace the tracings of entrapment by painting her warden. Walking back and forth from the kitchen in her house to the paintings of kitchens in her studio created a never ending loop which is echoed in her paintings, where surreal compositions of meats, fish and of severed vegetables arrange themselves against undulating wallpaper patterns. We, like the poultry and bovine that adorn her canvases, are trapped in a domestic nightmare; one that is cleaved into us by the dark hues of red in *The Red Kitchen*. Red the color of blood undulates through the patterned wallpaper and diamond tile - and if the message isn't clear enough, the severed head sitting in parchment paper, chopped hoofs, and thick slices of meat ready to be seared in the pan, only bring us closer to the inherent violence of kitchen life.

For Maloof, this violence is to be ridiculed and using the parody of color, Maloof transforms the violent act of cooking into a humorous endeavor. In *The Meat Stall With Squashed Pigeon* Maloof uses a vibrant blue for the traditional checkered wallpaper juxtaposed against the pinkish reds of the hanging meats, rolled sausages, choice cuts and pickled vegetables. Borrowing the aesthetic of Francis Bacon anguished visions of humanity in his post-war meat paintings while echoing market scenes of the Dutch masters Pieter Aertsen and Rembrandt Van Rijn, Maloof endeavors through her color relationships to subvert the stereotype of meat as brutal and haunting into lighthearted parody. When we look at Maloof's high intensity colors, we are transported more closely to Wayne Thiebaud's pastry counters where pastels reign supreme rather than the bleakness of the aforementioned masters. This brightness can be seen as an anecdote to the gore and one in which Maloof lampoons the traditional role of a 1950's housewife rather than a commentary on a nihilistic existence.

Reference to women and their roles can similarly be seen in *Weeping Women with Cooked Goose* where Delft blue ceramics of Picasso's cubist portraits lay bare ahead of a feast of olive speared duck and hallah bread. Here again, tragedy is personified in a mimicry of Picasso's legacy of the weeping woman and then made fun of by Maloof's garish tablecloths patterns. Where in today's world the traditional roles of the household have been muddied and cooking is not necessarily seen as women's work, Maloof's paintings take aim at these engendered roles and the residue of the division of labor that still seems to exist.



*The Red Interior (View From My Studio)*, 2021

Oil on linen  
60 x 96 in  
152.4 x 243.8 cm  
(NMA21.013)





*Inferno*, 2021  
Oil on linen  
48 x 64 in  
121.9 x 162.6 cm  
(NMA21.014)





*The Meat Stall with Squashed Pigeon, 2021*

Oil on linen  
60 x 78 in  
152.4 x 198.1 cm  
(NMA21.020)







*Weeping Women with Cooked Goose*, 2021  
Oil on canvas  
42 x 66 in  
106.7 x 167.6 cm  
(NMA21.012)





*Edge*, 2021  
Oil on canvas  
48 x 60 in  
121.9 x 152.4 cm  
(NMA21.017)





*Chicken Parts*, 2021  
Oil on linen  
18 x 24 in  
45.7 x 61 cm  
(NMA21.010)

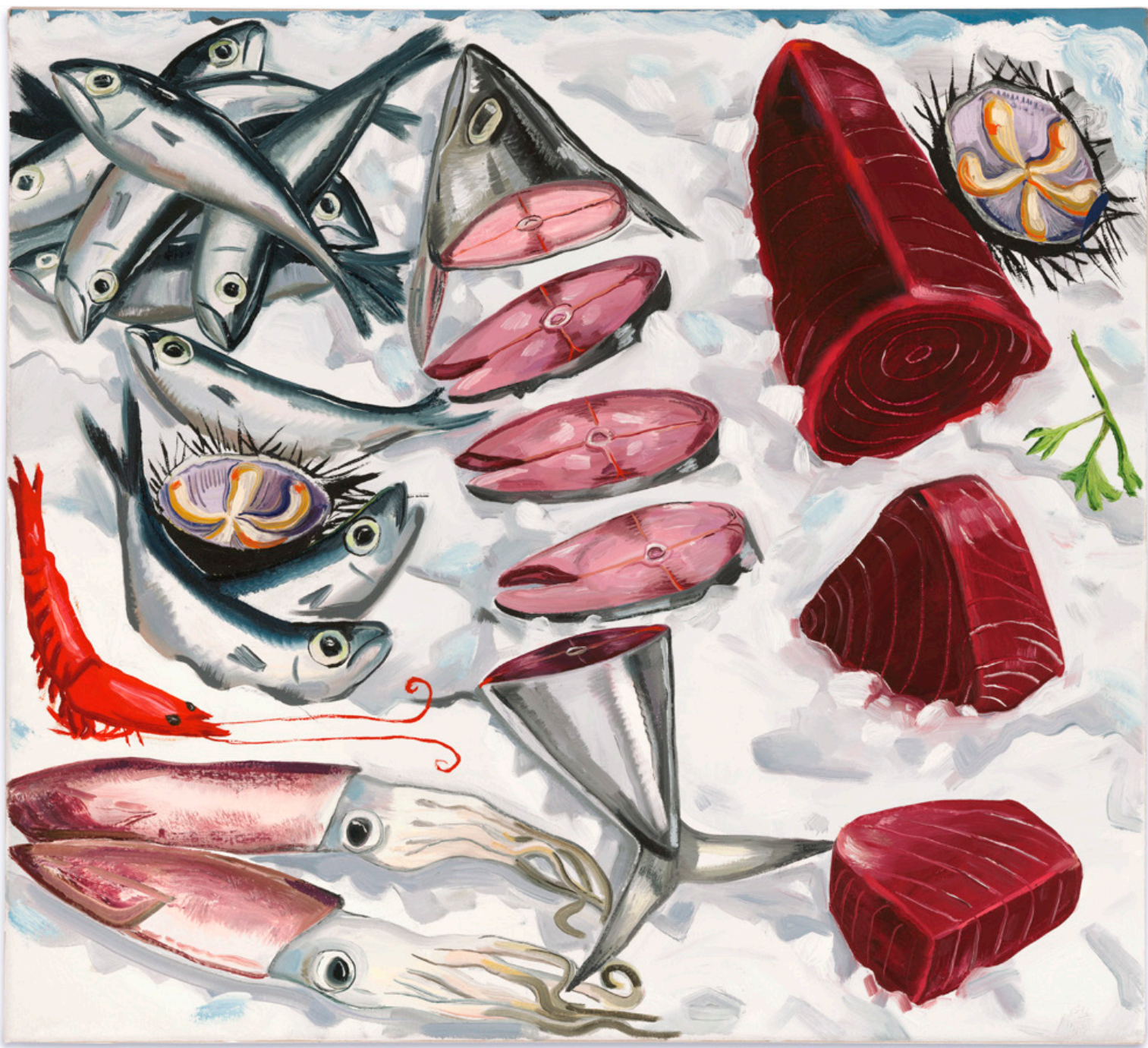




*Appetizers*, 2021  
Oil on linen  
24 x 18 in  
61 x 45.7 cm  
(NMA21.024)





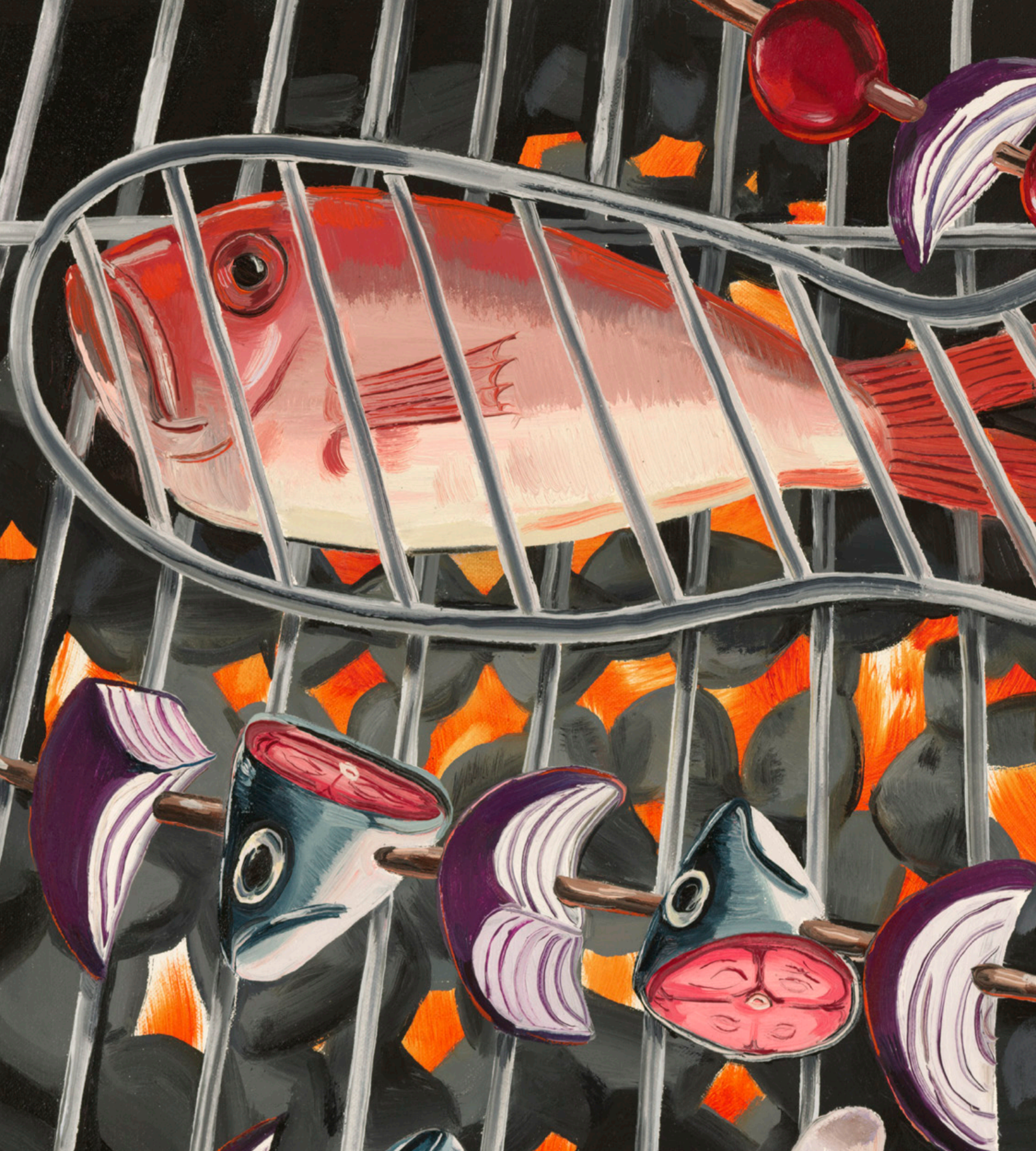


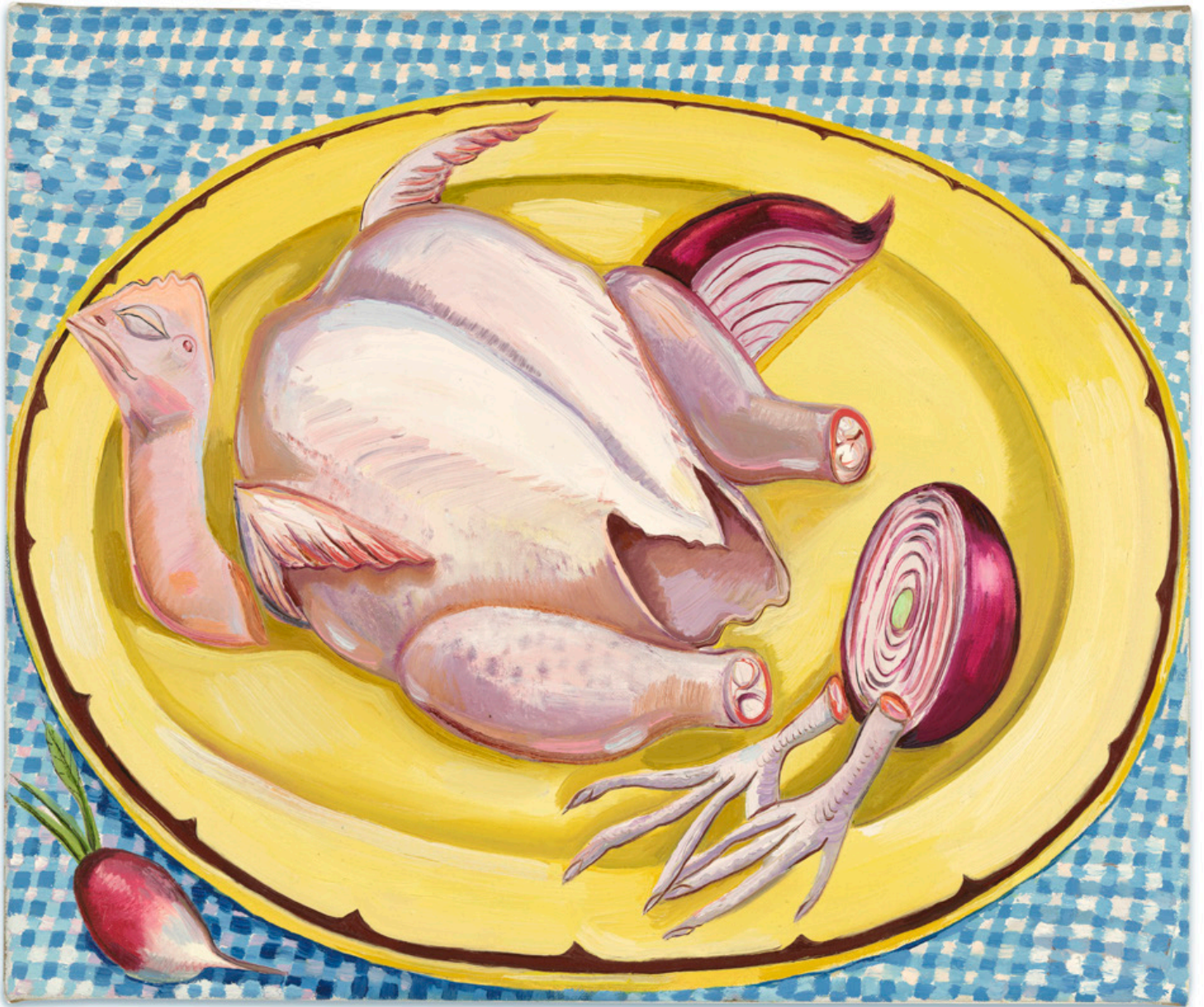
*Fish on Ice*, 2021  
Oil on linen  
20 x 23 in  
50.8 x 58.4 cm  
(NMA21.016)





*Little Inferno*, 2021  
Oil on linen  
16 x 18 in  
40.6 x 45.7 cm  
(NMA21.009)





*Chicken and Yellow Plate*, 2021

Oil on linen  
14 x 19 in  
35.6 x 48.3 cm  
(NMA21.011)





*Pewter Fish*, 2021  
Oil on linen  
18 x 12 in  
45.7 x 30.5 cm  
(NMA21.022)







*Little Butcher Shop*, 2021  
Oil on linen  
12 x 18 in  
30.5 x 45.7 cm  
(NMA21.023)





*Head*, 2021  
Oil on linen  
12 x 16 in  
30.5 x 40.6 cm  
(NMA21.015)





*Cooked Goose*, 2021  
Oil on linen  
12 x 16 in  
30.5 x 40.6 cm  
(NMA21.018)





*Vegetables Study*, 2021  
Oil on linen  
12 x 15 in  
30.5 x 38.1 cm  
(NMA21.021)







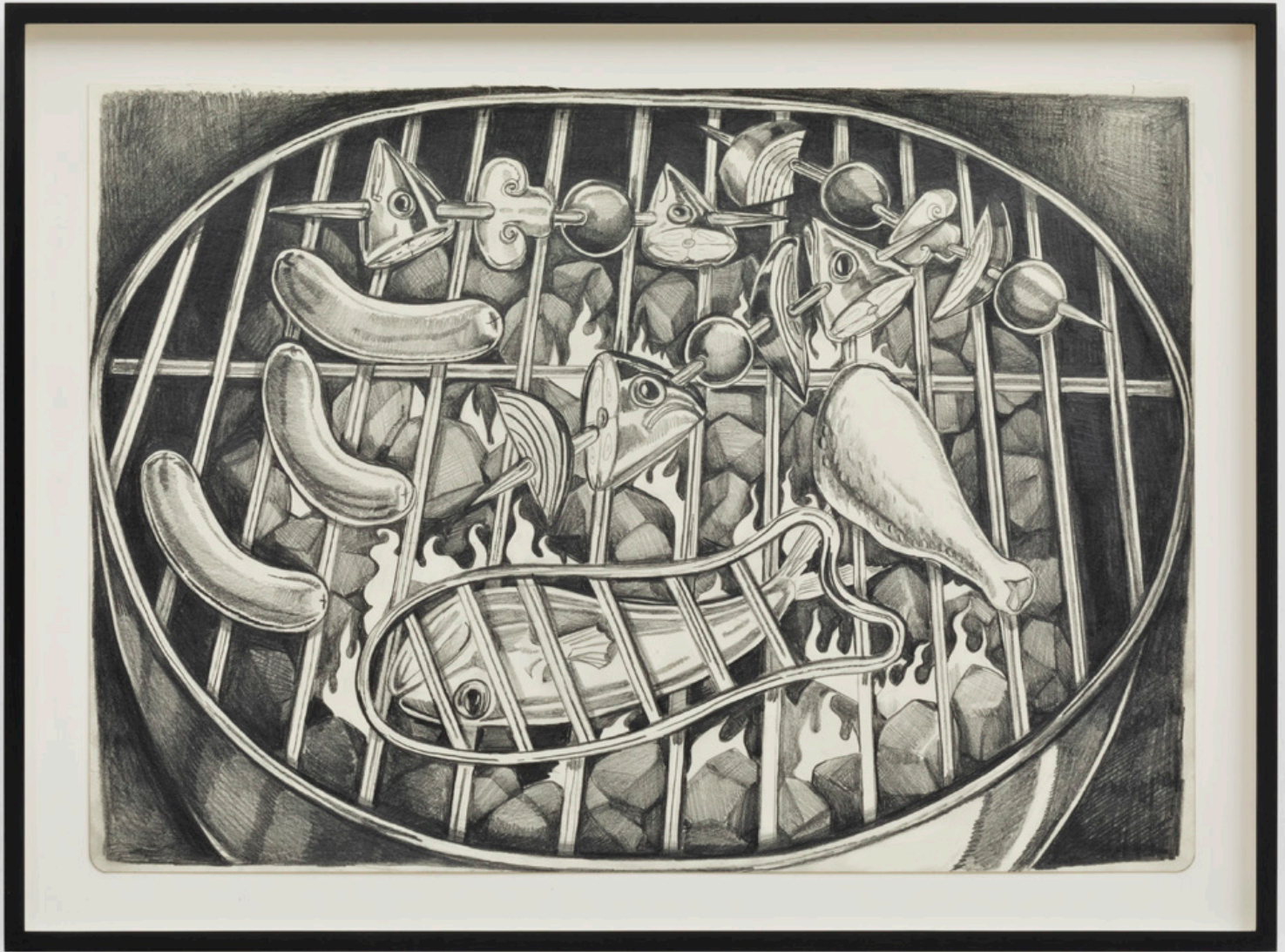
*The Goose Study*, 2021  
Graphite on paper  
16 x 11 1/2 in (unframed)  
40.6 x 29.2 cm (unframed)  
18 x 14 x 1 1/2 in (framed)  
(NMA21.001)





*Red Kitchen Study*, 2021  
Graphite on paper  
11 x 16 1/2 in (unframed)  
27.9 x 41.9 cm (unframed)  
13 1/4 x 19 x 1 1/2 in (framed)  
(NMA21.002)





*Grill Study*, 2021  
Graphite on paper  
11 1/2 x 16 1/2 in (unframed)  
29.2 x 41.9 cm (unframed)  
14 x 19 x 1 1/2 (framed)  
(NMA21.003)





*Butcher Study*, 2021

Graphite on paper

11 1/2 x 15 1/2 in (unframed)

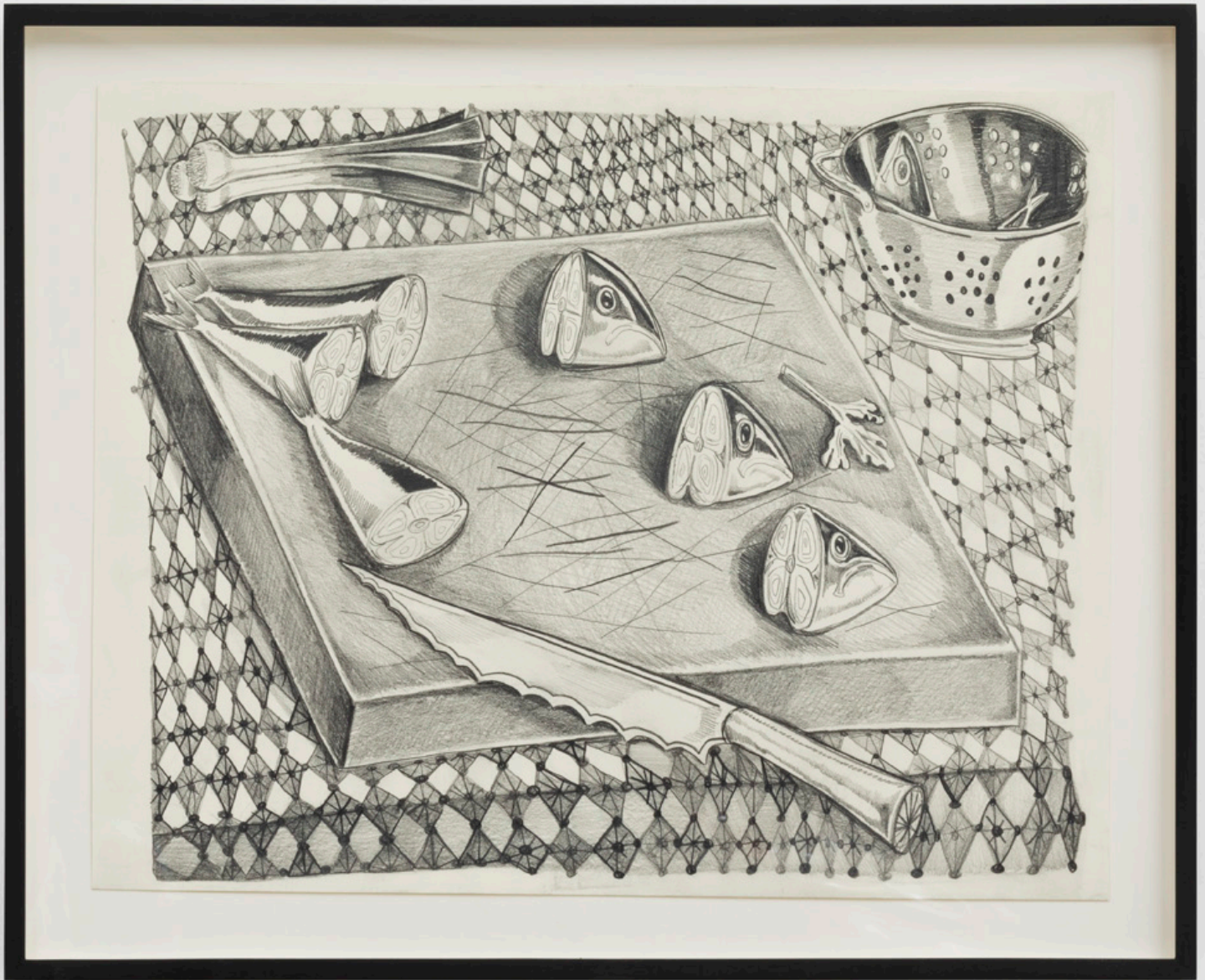
29.2 x 39.4 cm (unframed)

14 x 18 x 1 1/2 in (framed)

(NMA21.004)







*Cutting Board Study*, 2021  
Graphite on paper  
11 1/2 x 15 1/2 in (unframed)  
29.2 x 39.4 cm (unframed)  
14 x 18 x 1 1/2 in (framed)  
(NMA21.005)





*Kitchen with Knives Study*, 2021

Graphite on paper

16 1/2 x 11 1/2 in (unframed)

41.9 x 29.2 cm (unframed)

19 x 14 x 1 1/2 in (framed)

(NMA21.006)





*Vegetable Study*, 2021  
Graphite on paper  
11 1/2 x 15 1/2 in (unframed)  
29.2 x 39.4 cm (unframed)  
14 x 18 1/2 x 1 1/2 in  
(NMA21.008)



## **NIKKI MALOOF**

Born 1985, Peoria, IL

Lives and works in South Hadley, MA

### **EDUCATION**

2011 Yale School of Art: MFA, Painting/Printmaking

2008 Indiana University: BFA, Painting

### **SOLO EXHIBITIONS**

2020 Nervous Appetite, Nino Mier Gallery, Los Angeles, CA

2019 Caught and Free, Jack Hanley Gallery, New York, NY

2018 Separation Anxiety, Shane Campbell Gallery, Chicago, IL

2017 Chauve-Souris, The Pit, Los Angeles, CA

2016 After Midnight, Jack Hanley Gallery, New York, NY

### **GROUP EXHIBITIONS**

2020 What Did I Know of Your Days: Danielle Orchard and Nikki Maloof, V1 Gallery, Copenhagen, Denmark

36 Paintings, Harpers Books, East Hampton, NY

Animal Kingdom, Alexander Berggruen, New York,

2018 NY Invitational Exhibition of Visual Arts, The American Academy of Arts and Letters, New York, NY

Cheeky: Summer Butts, Marinaro Gallery, New York, NY

2017 30th Anniversary Exhibition, Jack Hanley Gallery, New York, NY

Drawing Island, The Journal Gallery, Brooklyn, NY

Horror Vacui, or The Annihilation of Space, Misako and Rosen, Tokyo, Japan

A Forest on the Edge of Time, The Pit, Los Angeles, CA

2016 The Great Figure Two, The Journal Gallery, Brooklyn, NY

Imagine, Brand New Gallery, Milan, Italy

2015 Let's Get Figurative, Nicelle Beauchene Gallery, New York, NY

Tiger Tiger, Salon 94, New York, NY

Please Excuse Our Appearance, 247365, New York, NY

Immediate Female, Judith Charles Gallery, New York, NY

2014 Buying Friends: The Kortman Collection, Urban Institute for Contemporary Arts (UICA), Grand Rapids, MI

Don't Look Now, Zach Feuer, New York, NY

Other People's Paintings, Torrance Shipman, Brooklyn, NY

Do The Yale Thing, N'Namdi Center for Contemporary Art, Detroit, MI

Shrink It, Pink It, Cathouse FUNeral, Brooklyn, NY

2013 Summer Mix, Thierry Goldberg, New York, NY

Diff'rent Strokes, Louis B. James, New York, NY

Deep Cuts, Anna Kustera, New York, NY

## **AWARDS**

- 2011 Helen W Winternitz Award in Painting and Printmaking
- 2010 Gloucester Landscape Prize
- 2008 Glazer Award for the Arts  
Hutton Honors College Creative Activities Grant  
Harry Engel Award for the Arts



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