



NINO MIER  
GALLERY

DASHIELL MANLEY

*SOFT HIDINGS*

September 9 - October 9, 2021

NINO MIER GALLERY BRUSSELS  
RUE ERNEST ALLARD 25 ERNEST ALLARDSTRAAT  
1000 BRUSSELS  
BELGIUM



**Dashiell Manley**

*Soft Hidings*

September 9 - October 9, 2021

Nino Mier Gallery is pleased to present our first exhibition with Los Angeles-based artist Dashiell Manley, on view at our location in Brussels, Belgium from September 9 to October 9, 2021. *Soft Hidings* is comprised of sixteen abstract works that employ new painterly languages to communicate psychological and affective states.

Dashiell Manley's practice is characterized by focused, iterative, and time-intensive processes. His application of oil paint with a palette knife—a technique that began as simply a studio exercise—now dominates his singular approach to painting abstract, psychological landscapes. This experiment gave way to works that resemble a panoply of impressions, from foliage, seashells, and dirty rutted roads, to slashing, almost aggressive, cuts.

*Soft Hidings* develops themes first explored in his *Elegy* series, wherein he built up canvases with repetitive, meditative, and labor-intensive strokes as a way materialize a sense of calm in the face of the chaotic frenzy of the news cycle. Such a technique seemed a necessary counterpart to his *New York Times* and *Various Sources* series, in which he represented the barrage of information presented by newspapers and political cartoons. The paintings in this exhibition are largely made with a similar eye for abstraction and feeling, but they are held up by different theoretical buttressing. Whereas his earlier paintings were responses to the endless crises presented by daily news, his recent works are more concerned with finding a physical expression of and shape to his interiority. There are two types of transformations at play across these works: the first formal, as it relates to the finished surface of a painting; and the second biographical, as it relates to the stories the artist tells himself to inspire the works.

The idea for *Soft Hidings* developed over time, as Manley began this series with the intention to create only one painting. He realized that in order to adequately explore his ideas and technique, he needed to extrapolate on more canvases. Like leaves budding from a growing plant, new paintings and frameworks emerged from existing ones. The abandonment of the preexisting formal structure of the painting was spurred by an abandonment of the conceptual framework behind each work. A work built on one idea later inspires a new work, characterized by a rejection, or overcoming, of the previous one. With every formal about-face, there exists an accompanying biographical one; through this process, Manley transforms his own story.

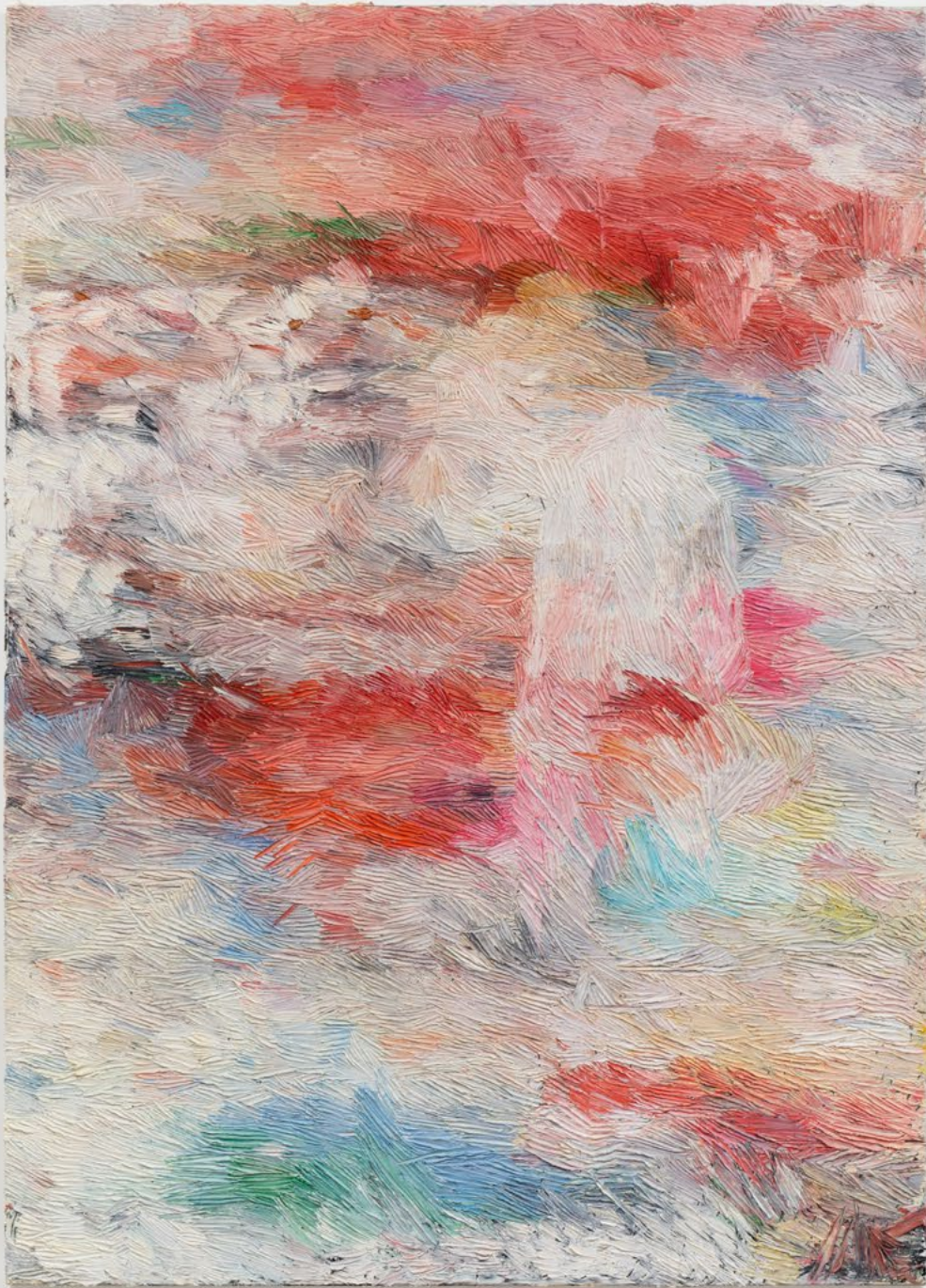
*Dashiell Manley (b. 1983) received his BFA from Cal Arts and his MFA from UCLA. Manley's work has been included in exhibitions at renowned institutions across the United States, including the 2014 Whitney Biennial, and the 2012 Hammer Biennial. His work is part of the public collections of the Los Angeles County Museum of Art, The Hammer Museum, The Palm Springs Art Museum, and The Benton Museum of Art at Pomona College.*



*progression session*, 2021  
Oil on linen  
60 x 84 in  
152.4 x 213.4 cm  
(DMA21.005)





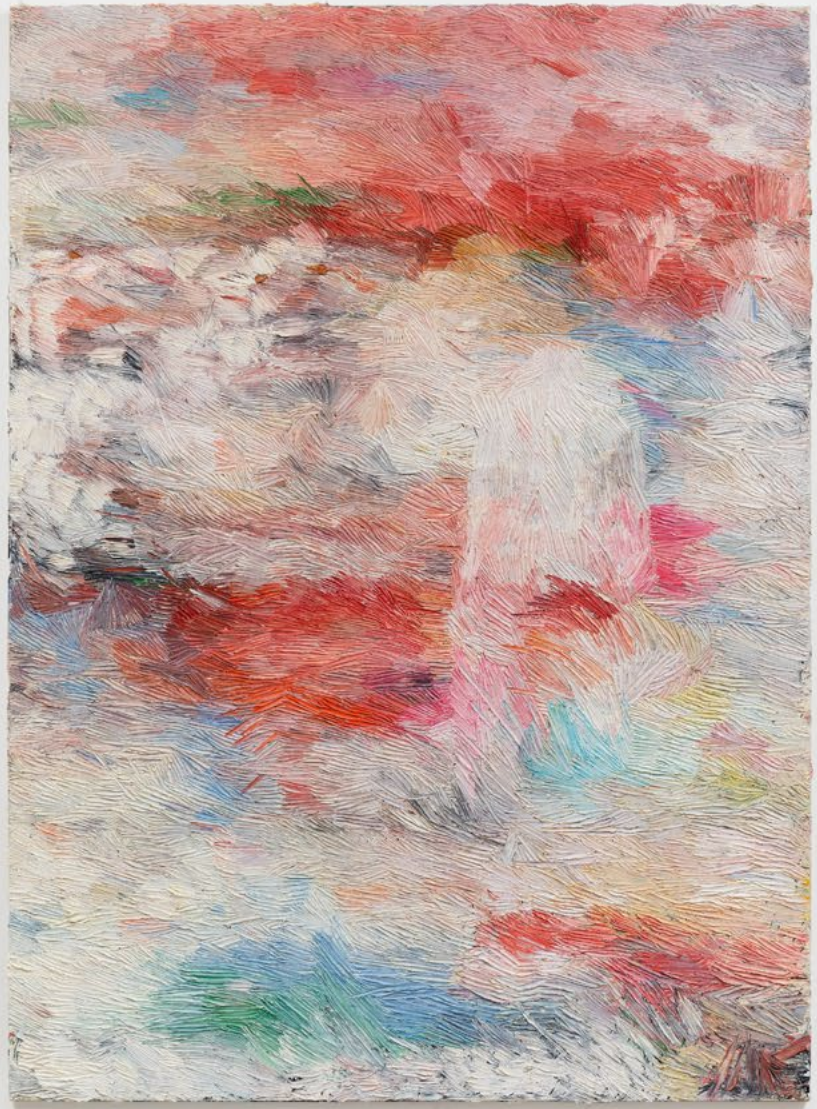


*views, F.B., 2021*  
84 x 60 in  
213.4 x 152.4 cm  
(DMA21.010)











*grid*, 2021  
22 x 30 in  
55.9 x 76.2 cm  
(DMA21.016)





*elegy for whatever (cold facts)*, 2021  
Oil on linen  
48 x 60 in  
121.9 x 152.4 cm  
(DMA21.011)



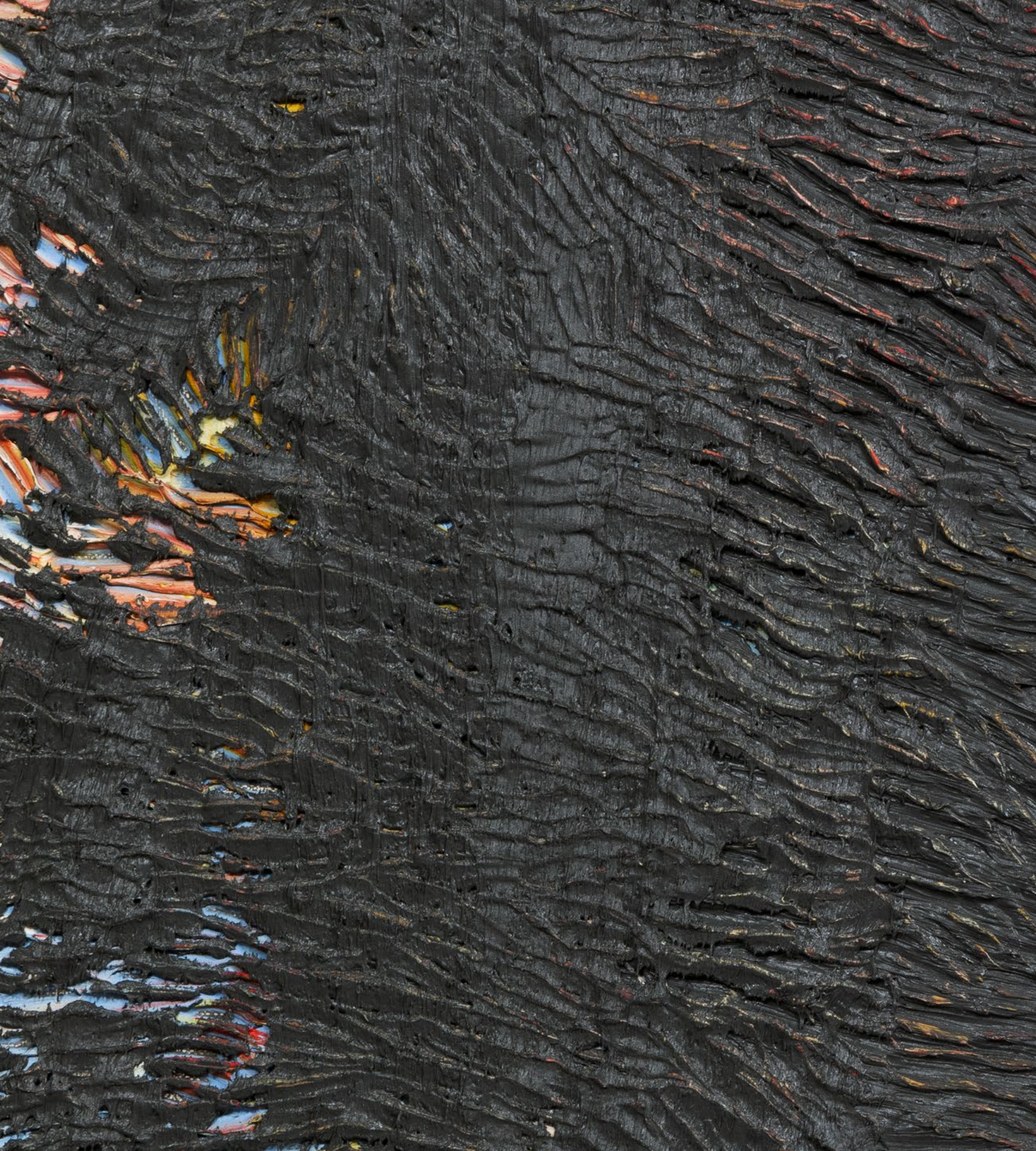




*afterparty*, 2021  
Oil on linen  
60 x 48 in  
152.4 x 121.9 cm  
(DMA21.009)











*grid*, 2021  
22 x 30 in  
55.9 x 76.2 cm  
(DMA21.015)





*untitled (transformation)*, 2021

Oil on linen  
83 x 52 in  
210.8 x 132.1 cm  
(DMA21.007)



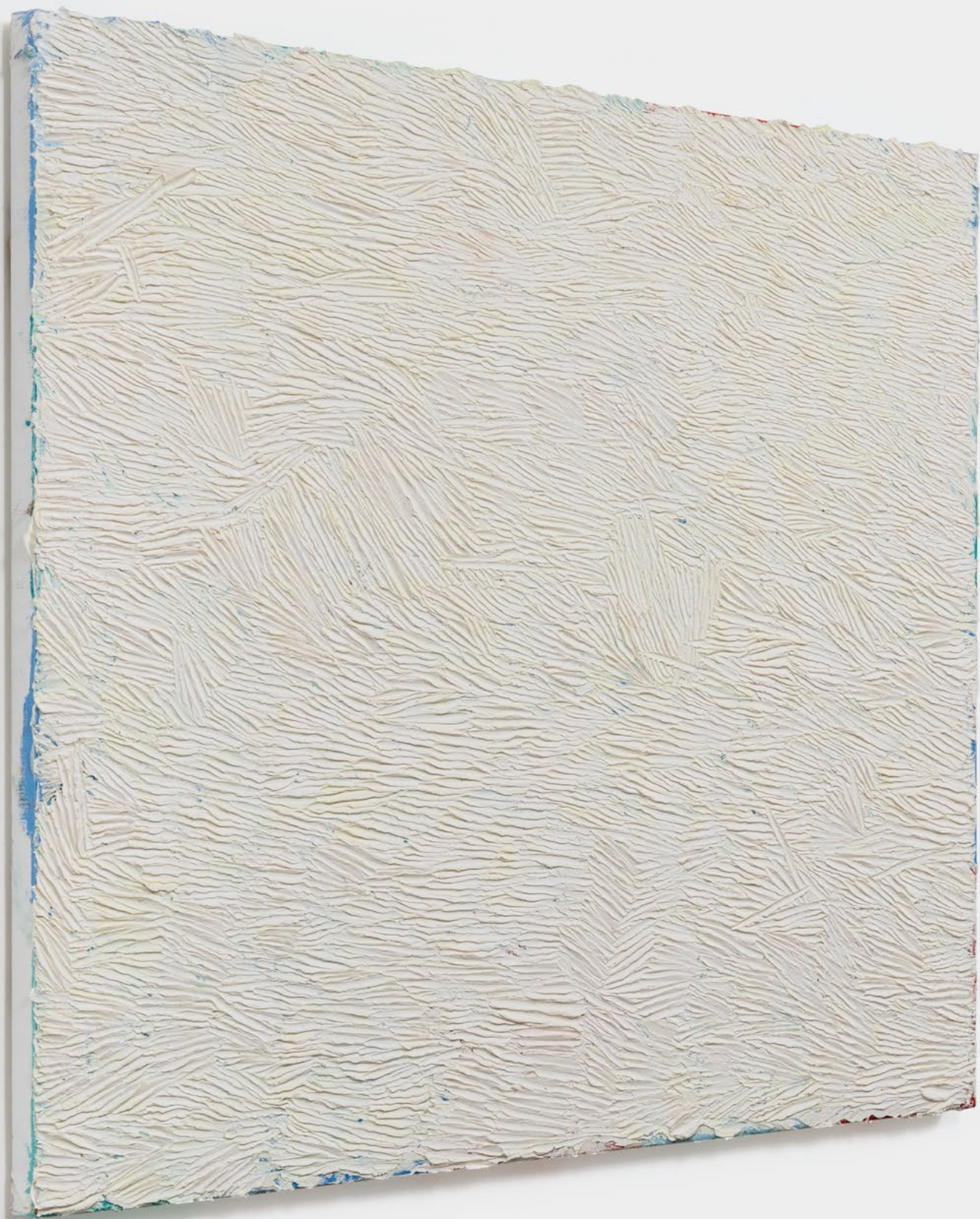




*hiding* (S.P. small white things turning yellow over time), 2021

Oil on linen  
32 x 39 in  
81.3 x 99.1 cm  
(DMA21.006)









*grid*, 2021  
22 x 30 in  
55.9 x 76.2 cm  
(DMA21.017)





*longer boats (orange spaceship)*, 2021  
Oil on linen  
48 x 60 in  
121.9 x 152.4 cm  
(DMA21.013)





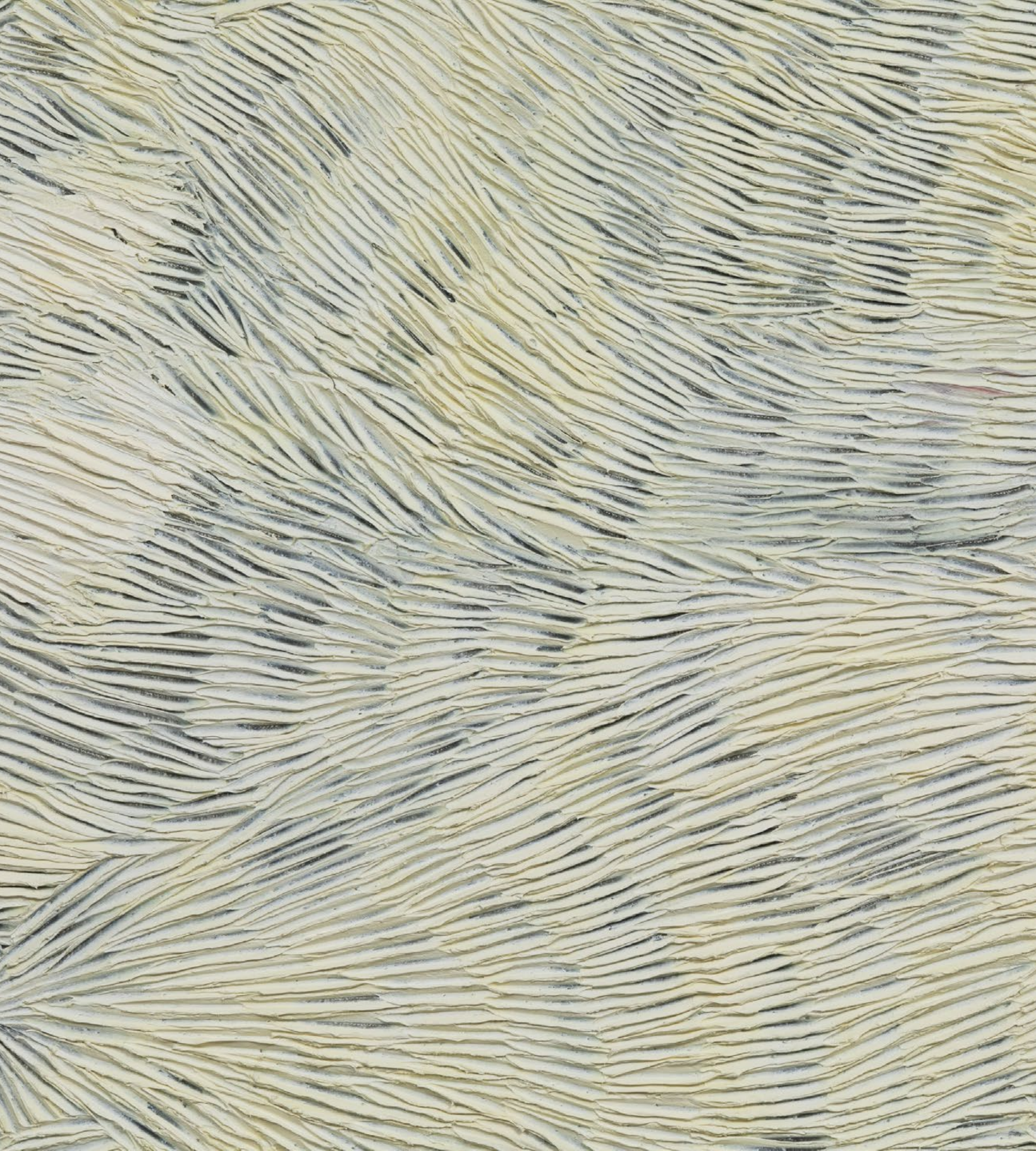






*hiding (S.P., the white whale)*, 2021  
Oil on linen  
60 x 84 in  
152.4 x 213.4 cm  
(DMA21.003)



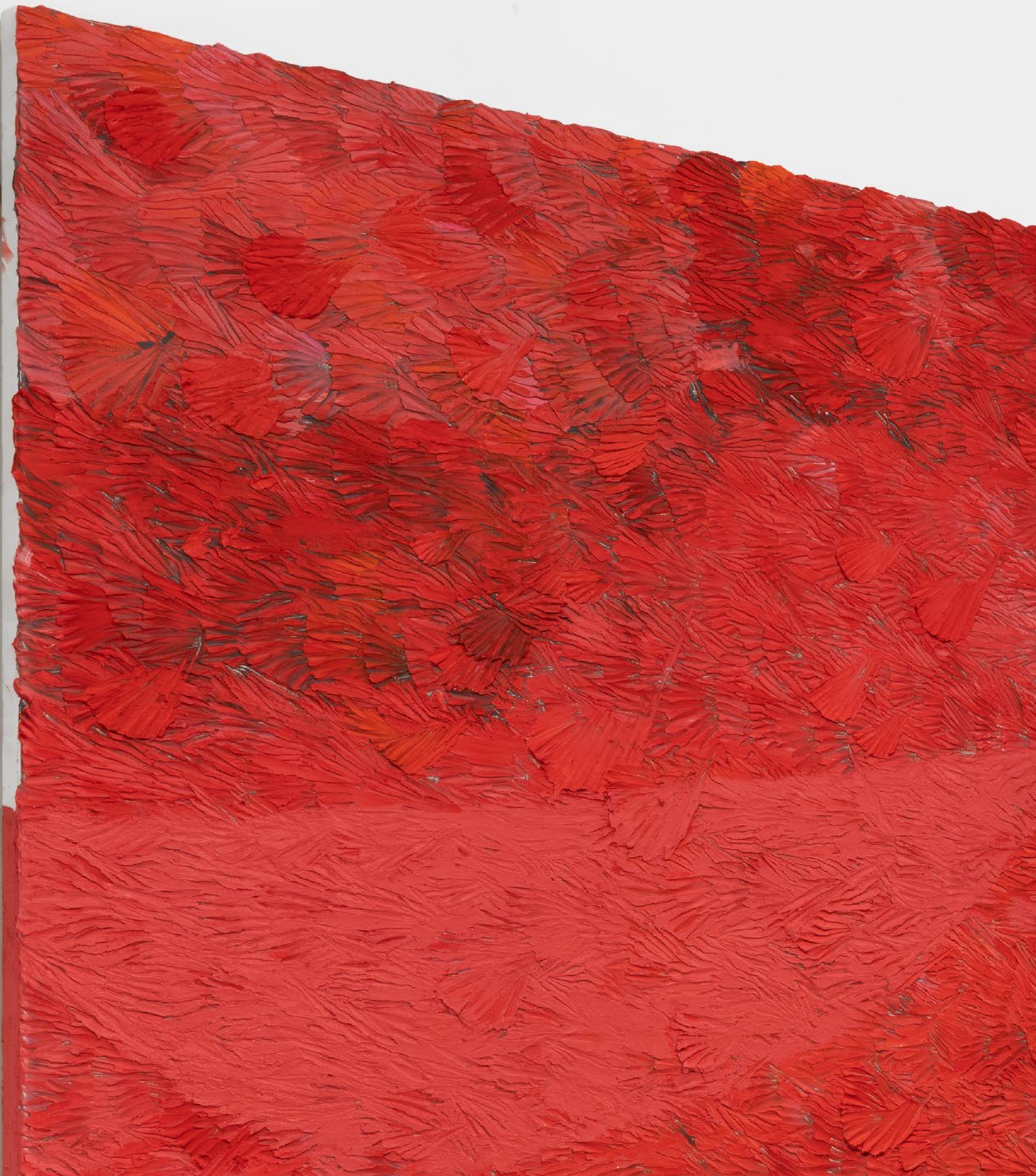






*longer boats (red spaceship)*, 2021  
Oil on linen  
48 x 60 in  
121.9 x 152.4 cm  
(DMA21.012)

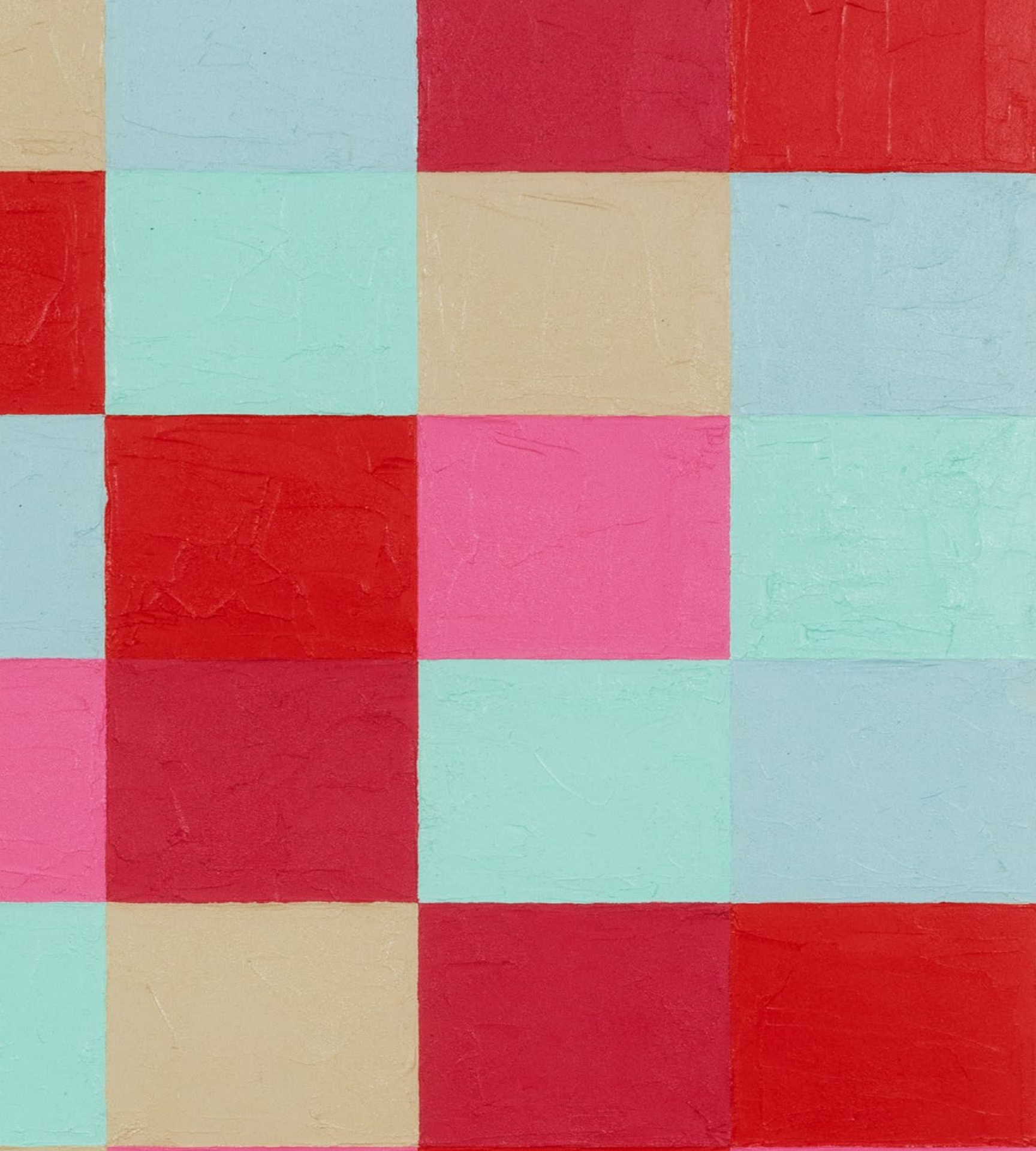






*grid*, 2021  
22 x 30 in  
55.9 x 76.2 cm  
(DMA21.017)







*blue fishes in the water*, 2021  
Oil on linen  
48 x 60 in  
121.9 x 152.4 cm  
(DMA21.008)







*above it all and falling fast*, 2021  
Oil on linen  
84 x 60 in  
213.4 x 152.4 cm











*a pretending*, 2021  
Oil on linen  
60 x 48 in  
152.4 x 121.9 cm  
(DMA21.018)







## **DASHIELL MANLEY**

Born in 1983 in Fontana, CA, US  
Lives and works in Los Angeles, CA, US

## **EDUCATION**

2011 MFA University of California Los Angeles, Los Angeles, CA, US  
2007 BFA California Institute of the Arts, Valencia, CA US

## **SOLO EXHIBITIONS**

2021 Dashiell Manley, *Soft Hidings*, Nino Mier Gallery Brussels  
Dashiell Manley, Silverlens Gallery, Manila, PH  
Pastimes, Jessica Silverman, San Francisco, CA, US

2018 sometimes we circle the sun, Marianne Boesky Gallery, New York, NY, US

2017 E, Los Angeles Nomadic Division (LAND), Los Angeles, CA, US  
E, Jessica Silverman, San Francisco, CA, US

2016 New to the Cantor, Cantor Art Center, Stanford University, Stanford, CA, US  
whatever, a vibrant holiday, Marianne Boesky Gallery, New York, NY, US

2015 Dashiell Manley, The Fireplace Project, East Hampton, New York, NY

2014 Company & Conversations, Redling Fine Art, Los Angeles, CA, US

2013 The Great Train Robbery (Scene 3 Version B), Redling Fine Art, Los Angeles, CA, US  
A Descending Bolt (Paused), Luce Gallery, Torino, IT  
Dashiell Manley, San Francisco, CA, Jessica Silverman Gallery, CA, US

2012 Dashiell Manley, Jessica Silverman Gallery, San Francisco, CA, US

2011 MFA #2, New Wight Gallery, University of California, Los Angeles, CA, US  
were the our of the the the the, The End Gallery, Los Angeles, CA,

## **GROUP EXHIBITIONS**

2020 In Production: Art and the Studio System, Yuz Museum, Shanghai, CN

2019 Back in Black, curated by Jens Hoffmann, Fortes D'Aloia & Gabriel, S o Paulo, BR

2018 Kinship, Jessica Silverman Gallery, San Francisco, CA  
Sky Above Clouds, curated by Meredith Darrow and Olivia Davis, Meredith Darrow  
Contemporary, Aspen, CO, US  
Horizon Lines, Jessica Silverman Gallery @ 288 Pacific, San Francisco, CA, US

2017 The Times, The FLAG Art Foundation, New York, NY, US  
Hotel Kalifornia, Lefebvre & Fils, Paris, FR

2016 On my volcano grows the Grass, closed, Artist Curated Projects, Los Angeles, CA, US  
End Of Semester, BBQLA, Los Angeles, CA, US  
Summer Group Show, Ibid. Gallery, London, UK  
Marinade, curated by Timo Fahler, BBQLA, Los Angeles, CA, US  
Performing the Grid, Otis College of Art and Design, Los Angeles, CA, US



- 2015 Weird Science, Marianne Boesky Gallery, New York, NY, US  
Old News (Again), curated by Jacob Fabricius, cneai =, Chatou, France
- 2014 Stars + Stripes: American Art of the 21st Century from the Goldberg Collection, Bathurst Regional Art Gallery, Bathurst, AU; traveled to Grafton Regional Art Gallery, Grafton, AU (2015); Manly Art Gallery and Museum, Sydney, AU (2015); Cowra Regional Art Gallery Cowra, AU (2015); Manning Regional Art Gallery, Taree, AU, (2015); Western Plains Cultural Centre, Dubbo, Australia, (2016); Wagga Wagga Art Gallery, Wagga Wagga, AU (2016); Latrobe Regional Art Gallery, Morwell, AU (2016); Ipswich Art Gallery, Ipswich, AU (2016)  
Glomar: Axis of Information, Redling Fine Art, Los Angeles, CA, US  
Variations: Conversations In and Around Abstract Painting, Los Angeles County Museum of Art, Los Angeles, CA, US  
A Teoria do Desvio Raios Luminosos e Outras Histórias, curated by Jacopo Crivelli Visconti, SIM Galeria, Curitiba, BR  
The History of Technology, Jessica Silverman Gallery, San Francisco, CA, US  
The Whitney Biennial, Whitney Museum of American Art, New York, NY, US
- 2013 Why Painting Now?, Galerie Andreas Huber, Vienna, AT  
Between This, That and the Other Thing, Harris Lieberman Gallery, New York, NY, US
- 2012 Made in L.A. 2012, The Hammer Museum; LA><ART; Barnsdall Municipal Gallery, Los Angeles, CA, US  
This Is With It As It Is, Lora Reynolds Gallery, Austin, TX, US  
In The Making, Roberts and Tilton, Los Angeles, CA, US
- 2011 Favorite Goods, 002, Los Angeles, CA, US  
The Delta, Alexys Schwartz Projects, Los Angeles, CA, US  
Beige and Plastic, Khastoo Gallery, Los Angeles, CA, US  
One for the money, two for the show, curated by Math Bass, Artist Curated Projects, Los Angeles, CA, US
- 2010 MFA #2 Los Angeles, CA, University of California, New Wight Gallery, Los Angeles, CA, US  
Slab in Temporary Space, The Temporary Space, Houston, TX, US  
Spatium Sets, Gallery 479, University of California, Santa Barbara, CA, US
- 2007 Through no fault of our own, 507 Rose Gallery, Los Angeles, CA, US
- 2006 A drawing show, Lime Gallery, Valencia, CA, US

## SELECTED BIBLIOGRAPHY

- 2019 Ropati, Ashley. "This Designer Duo's Vintage Home is Everything," Lonny (January 25, 2019) [online]
- 2018 Cascone, Sarah. "Editors' Picks: 17 Things Not to Miss in New York's Art World This Week," Artnet News (September 3, 2018) [online]
- 2016 Ghorashi, Hannah. "Marianne Boesky Gallery Now Reps Dashiell Manley," ARTnews (February 25, 2016) [online] 2015 Slenske, Michael. "Glass Acts," Blouin Artinfo (February 24, 2015) [online]  
Willard Sachs, Danica. "Dashiell Manley: Time seems sometimes to stop," Art Practical (February 2015) [online]  
Williams, Maxwell. "8 Emerging Artists to Watch Right Now," Details Magazine (July 9, 2015) [online]



- 2014 Brown, A. Will. "Dashiell Manley: Interview," Studio International (September 2014) [online]  
Bryant, Eric. "The Young Guns - 8 Whitney Biennial Artists Born After 1980," Artspace (March 2014) [online]  
DeFore, John. "Dashiell Manley: Whitney 2014 Biennial, Five Hot Artists to Watch," The Hollywood Reporter (March 2014) [online]  
Griffin, Jonathan. "The History of Technology: Review," Frieze, Issue #166 (October 2014)  
2013 Carmichael, Elisa. "25 Artists to Watch in 2013," Complex (January 2013) [online]  
Linnert, Nicholas. "Critic's Pick, Los Angeles: Dashiell Manley," Artforum (June 2013)  
Mizota, Sharon. "Review: Dashiell Manley takes on 'The Great Train Robbery'," Los Angeles Times (June 13, 2013) [online]  
Solway, Diane. "Who: The New Guard: Dashiell Manley," W Magazine (April 2013): 62  
Wagley, Catherine. "Five Artsy Things to Do in L.A. This Week, Including a Restaged Train Robbery," LA Weekly (May 29, 2013): 35  
2012 "On the Make," Angeleno Magazine (December 2012): 84
- 2011 Tuck, Geoff. "Dash Manley Right Now," Notes on Looking (December 8, 2011) [online]

## **PUBLICATIONS**

- 2015 Thornton, Sarah, ed. Dashiell Manley: The New York Times Paintings. San Francisco: Jessica Silverman Gallery, 2015. [exh. cat.]
- 2014 Comer, Stuart, Anthony Elms, and Michelle Grabner. Whitney Biennial 2014. New York: The Whitney Museum of American Art, 2014.  
[exh.cat.] Girault, Lisa, ed. Stars + Stripes: American Art of the 21st Century from the Goldberg Collection. Bathurst: Bathurst Regional Art Gallery, 2014. [exh. cat.]
- 2012 Ellegood, Anne, Lauri Firstenburg, Malik Gaines, César García, and Ali Subotnick. Made in L.A. 2012. New York: Prestel, 2012. pp. 224, 236 - 238 [exh. cat.]

## **PUBLIC COLLECTIONS**

The Hammer Museum, Los Angeles, CA, US

Los Angeles County Museum of Art, Los Angeles, US

Pomona College Museum of Art, Claremont, CA, US

