

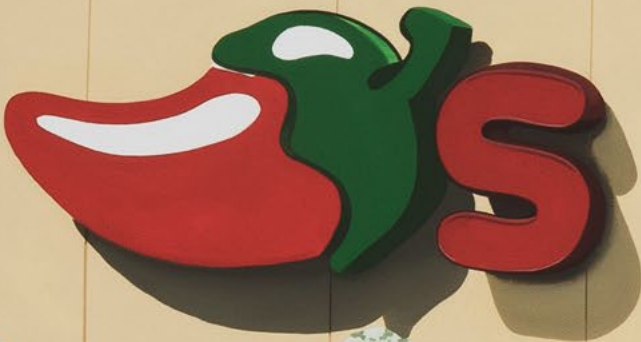
NINO MIER  
GALLERY

# JAKE LONGSTRETH *SEASONAL CONCEPTS*

SEPTEMBER 25 - NOVEMBER 6, 2021



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GRAND  
OPENING

NINO MIER GALLERY  
GALLERY 1 & 2  
7277 SANTA MONICA BLVD  
LOS ANGELES, CA  
INFO@MIERGALLERY.COM



## JAKE LONGSTRETH

*Seasonal Concepts*

September 25 – November 6, 2021

Nino Mier Gallery is pleased to announce *Seasonal Concepts*, a major solo exhibition spanning across two gallery spaces by Los Angeles-based artist Jake Longstreth. The exhibition is a continued exploration of the artist's architectural painting, which has characterized his practice for several years. These works depict the ubiquitous corporate retail and restaurant chains that have proliferated across the US in the last few decades, many of which still populate the landscape today.

The title of the show is borrowed from one of its paintings, *Seasonal Concepts*. Depicting a store of the same name, a grimy ghost remains of the store's recently removed signage—perhaps signaling an ironic end to all shopping seasons, at least at this venue. The exhibition will feature two aspects of the artist's oeuvre, major oils on canvas as well as a gallery dedicated to his works on paper. The ambitious scale of Longstreth's new paintings match the monumentality of the buildings themselves. By the same token, his smaller works on paper feel like a collection of family photographs or postcards – an intimate slideshow of a begone road trip across a sunbaked landscape.

Longstreth created two works for the exhibition which he calls “the most pathetic history paintings ever.” Depicting Florida in the year 1982, he shows us the founding of *The First Olive Garden* and *The First Hooters*. *The First Olive Garden* differs greatly from the faux stone Tuscan architectural fantasies flanked by Cypress trees we see today. Likely, the mid-century building wasn't built with an “Italian-ness” in mind. The artist describes these found images he references as somehow “haunted.” This demarcation of an era before Town Centres reveals that these omnipresent chains indeed had humble origins before achieving their current aspirational, theme-park veneer.

The artist's command of light is as dramatic as ever; and the raking, long shadows and gleaming skies aid his often-paradoxical mood and complex storytelling. The shady foreground in *Tulips* exalts the sunlit Barnes & Noble in the background into a suburban library of Alexandria. At its base, a yellow excavator toils away, a busy bee in a shadowy flowerbed. In *Arizona Red Lobster*, the long shadow across the foreground draws our eye to the massive saguaro at center. The giant cactus certainly outdates the land-locked mariner-themed seafood restaurant by hundreds of years; it is a mystic relic enduring at the foot of an odd temple.

Just as with his past works, Longstreth's painterly style at first seems hyperreal from afar but is highly stylized up close. Arranging forms to puzzle together, organized just imperfectly enough to keep the eye moving, he paints a multiplicity of shapes with a flat, matte paint that achieves a remarkable consistency across canvas, muslin or paper. His flowers are a cluster of dots, his cacti terse brushstrokes, leaves are crescents, and his stones, flat blobs. His playfulness often brings attention to peculiar aspects in a painting. In *Buddies*, a crowd of uniformed soldiers gathers outside the grand opening of a Chili's. One can get lost in the painted camouflage of their fatigues, a patterning reminiscent of the rocky hillsides in some of Longstreth's previous works. Besides the humor inherent in the highly anticipated Grand Opening of a Chili's, the very idea of the speckled camouflage ever blending in to this stark, freshly painted cube adds to the work's comedy.

While Longstreth's works convey his characteristic humor and affability, his depiction of the American cultural landscape is purposefully open-ended. There are many potential readings of the works in *Seasonal Concepts*, as the subjects have widespread associations. A cynical eye may see an acerbic critique of vulgar corporate development that has replaced Main Street and is soon to be hollowed out by e-commerce. Another, more enchanted eye may find nostalgia and appreciation for these safe havens that radiate with a sense of familiarity. Likely the consequence of viewing the works occupies a space in-between. Longstreth invites us to celebrate and commemorate the reality of our landscape for what it is, completely ordinary yet uniquely ours.

*Jake Longstreth (b. 1977, Sharon, CT; lives and works in Los Angeles) received his MFA from California College of the Arts in San Francisco, CA. He has been included in numerous solo and group exhibitions at Almine Rech, New York; David Kordansky, Los Angeles; Gregory Lind Gallery, San Francisco; Crisp Ellert Museum, St. Augustine, Florida; Monya Rowe Gallery, New York; M Woods, Beijing; and Blum & Poe, Los Angeles.*



Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



*Seasonal Concepts*, 2021  
Oil on canvas  
72 x 84 in  
182.9 x 213.4 cm  
(JLO21.018)

SEASONAL Concepts











*Tulips*, 2021  
Oil on canvas  
84 x 84 in  
213.4 x 213.4 cm  
(JLO21.021)







Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



*Burbank Ikea*, 2021  
Oil on canvas  
84 x 84 in  
213.4 x 213.4 cm  
(JLO21.034)

IKKEA









*The First Hooters*, 2021

Oil on canvas

72 x 84 in

182.9 x 213.4 cm

(JLO21.020)

HOOTERS





**STERS**  
**CLAMS**  
**WINGS**  
**SHRIMP**  
**ROASTS**





Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



*Arizona Red Lobster*, 2021  
Oil on canvas  
84 x 84 in  
213.4 x 213.4 cm  
(JLO21.019)











Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



*Buddies*, 2021  
Oil on canvas  
80 x 120 in  
203.2 x 304.8 cm  
(JLO21.017)







Installation View of Jake Longstreth, *Seasonal Concepts*  
Nino Mier Gallery, Gallery 1, Los Angeles, CA



Corona, 2021  
Oil on canvas  
72 x 84 in  
182.9 x 213.4 cm  
(JLO21.016)



**CHUCKE.  
CHEESE'S**











*Weed*, 2021  
Oil on canvas  
80 x 120 in  
203.2 x 304.8 cm  
(JLO21.033)





WORK ON PAPER



Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA



Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA





Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA



*White Chevy Lumina*, 2021

Oil on paper

34 1/8 x 34 1/8 in (unframed)

86.7 x 86.7 cm (unframed)

36 1/2 x 36 1/2 inches (framed)

92.7 x 92.7 cms (framed)

(JLO21.029)





*Study for 'Buddies', 2021*  
Oil on paper  
23 x 34 1/2 in (unframed)  
58.4 x 87.6 cm (unframed)  
(JLO21.015)





Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA



*Pecan Ranch*, 2021

Oil on paper

22 x 20 1/8 in (unframed)

55.9 x 51.1 cm (unframed)

24 3/4 x 22 3/4 inches (framed)

62.9 x 57.8 cms (framed)

(JLO21.024)

TOYS



HOOTERS





*Regional Novelty Signage #1, 2021*

Oil on paper  
20 x 16 in (unframed)  
50.8 x 40.6 cm (unframed)

22 1/2 x 18 1/2 inches (framed)  
57.1 x 47 cms (framed)  
(JLO21.023)

# DUNKIN'

DRIVE THRU



NextCare  
URGENT CARE







*Galleria Painting*, 2021

Oil on paper

18 3/4 x 22 inches (unframed)

47.6 x 55.9 cms (unframed)

21 1/4 x 24 1/4 inches (framed)

54 x 61.6 cms (framed)

(JLO21.025)

# The Cheesecake Factory





*Daly City*, 2021  
Oil on paper  
26 1/2 x 19 in (unframed)  
67.3 x 48.3 cm (unframed)  
29 1/8 x 21 5/8 in (framed)  
74 x 54.9 cm (framed)  
(JLO21.014)



**BEST  
BUY**



Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA





*Weed, California*, 2021

Oil on paper

23 5/8 x 16 3/4 in (unframed)

60 x 42.5 cm (unframed)

26 1/4 x 19 3/8 in (framed)

66.7 x 49.2 cm (framed)

(JLO21.012)



  
**TACO  
BELL**

  
TACO BELL



*Urgent Blowout*, 2021  
Oil on paper  
24 x 18 in (unframed)  
61 x 45.7 cm (unframed)

26 1/2 x 20 1/2 inches (framed)  
67.3 x 52.1 cms (framed)  
(JLO21.022)

**URGENT  
BLOWOUT**





*The First Olive Garden*, 2021  
Oil on paper  
19 x 22 1/2 in (unframed)  
48.3 x 57.1 cm (unframed)  
21 5/8 x 25 1/8 in (framed)  
54.9 x 63.8 cm (framed)  
(JLO21.013)

the  
*Olive Garden*

ITALIAN RESTAURANT





Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA



Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA





Installation View of Jake Longstreth, *Seasonal Concepts*, Works on Papers  
Nino Mier Gallery, Gallery 2, Los Angeles, CA



*Gas Station Pizza*, 2021

Oil on paper

22 x 18 in (unframed)

55.9 x 45.7 cm (unframed)

24 1/4 x 20 1/2 inches (framed)

61.6 x 52.1 cms (framed)

(JLO21.028)





*Orange County Cheesecake Factory, 2021*

Oil on paper

18 3/4 x 22 in (unframed)

47.6 x 55.9 cm (unframed)

24 1/4 x 24 1/4 inches (framed)

61.6 x 61.6 cms (framed)

(JLO21.027)

\$ 10,000.00 inc. frame



The  
Cheesecake Factory



*Great Food Classic Rock, 2021*  
Oil on paper  
16 3/4 x 13 1/8 in (unframed)  
42.5 x 33.3 cm (unframed)  
19 1/2 x 15 3/4 inches (framed)  
49.5 x 40 cms (framed)  
(JLO21.026)  
\$ 8,000.00 inc. frame



**GREAT FOOD**

**CLASSIC ROCK**







*Untitled California Landscape, 2021*

Oil on paper

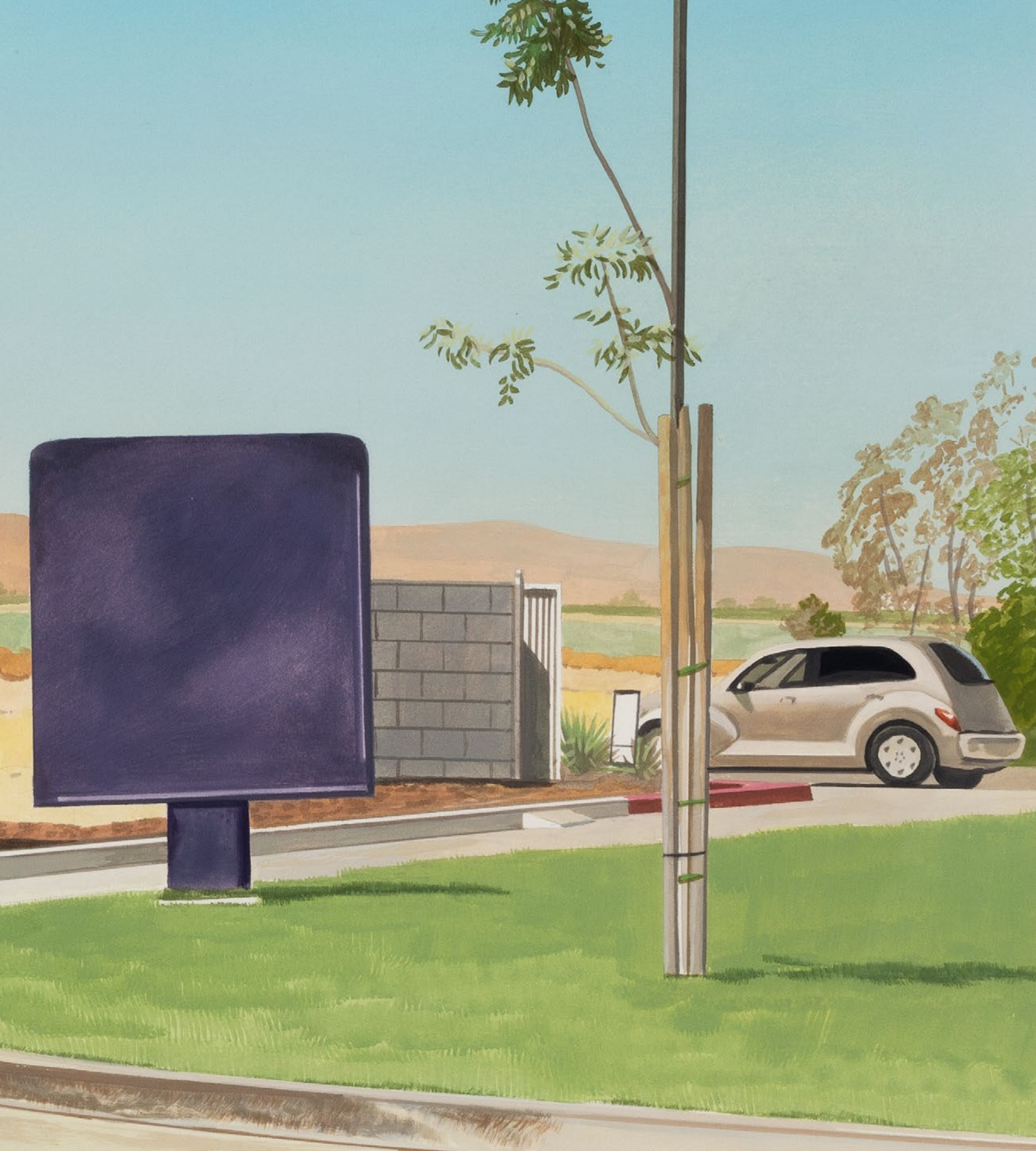
19 7/8 x 23 in (unframed)

50.5 x 58.4 cm (unframed)

25 5/8 x 22 1/2 in (framed)

65.1 x 57.1 cm (framed)

(JLO21.011)





*Untitled California Landscape II, 2021*

Oil on paper

20 1/4 x 23 1/4 in (unframed)

51.4 x 59.1 cm (unframed)

23 x 26 inches (framed)

58.4 x 66 cms (framed)

(JLO21.030)



**TACO  
BELL**



## **JAKE LONGSTRETH**

Born 1977 Amenia, NY  
Lives and works in Los Angeles, CA

### **EDUCATION**

2005 MFA California College of the Arts, San Francisco, CA  
1999 BFA Lewis and Clark College, Portland, OR

### **SELECTED SOLO SHOWS**

2021 Seasonal Concepts, Nino Mier Gallery, Los Angeles, CA (forthcoming)  
Sand Canyon, Nino Mier Gallery, Marfa, TX  
2020 Spring Wind, Nino Mier Gallery, Los Angeles, CA  
2019 Brick & Mortar | Seven Trees, Nino Mier Gallery, Los Angeles, CA  
2017 Pastures and Parking Lots: Outtakes and Rarities, 2003-2016. Crisp Ellert Museum.  
Flagler College. St Augustine, FL.  
2016 Carbon Canyon, ltd Los Angeles, LA, CA  
Pairs, Jake Longstreth and Andy Woll, Monte Vista Projects, LA, CA  
2015 Free Range, Monya Rowe Gallery, NY, NY  
Free Range, Gregory Lind Gallery, San Francisco  
2014 Jake Longstreth, TRUDI Gallery, Los Angeles, CA  
Sean McFarland and Jake Longstreth, Ever Gold Gallery, San Francisco, CA  
2013 Particulate Matter, Monya Rowe Gallery, NY, NY  
2011 Pastures Gregory Lind Gallery, SF, CA  
2008 All it is, Gregory Lind Gallery, SF, CA  
2006 Wabi Ranch Gregory Lind Gallery, SF, CA

### **SELECTED GROUP SHOWS**

2021 Salon de Peinture, Almine Rech, New York, NY  
The Beatitudes of Malibu, David Kordansky Gallery, Los Angeles, CA  
Inaugural Exhibition, Nino Mier Gallery, Brussels, BE  
2020 Five Year Anniversary Show, Nino Mier Gallery, Los Angeles, CA  
2019 Some Trees, Nino Mier Gallery, Los Angeles, CA  
2017 Apocalypse Summer ltd Los Angeles  
2015 Full of Peril and Weirdness: Painting as a Universalism, curated by Robin Peckham and Wanwan Lei, M Woods,  
Beijing, China  
Three Day Weekend, organized by Dave Muller, Blum & Poe, Los Angeles, CA  
P P Two, Secret Recipe, Los Angeles, CA  
2014 Landscape City, Eagle Rock Center for the Arts, LA, CA  
2013 Being Paul Schrader Monya Rowe Gallery, NY, NY  
2010 Skeptical Landscapes, Herter Gallery, UMASS Amherst, MA  
Hi-Def, Gregory Lind Gallery, SF, CA  
2009 One to Many, Partisan Gallery, SF, CA  
Summer Show, Samuel Freeman Gallery, Los Angeles, CA  
2007 Real Space, Mahan Gallery, Columbus, OH  
James Chronister and Jake Longstreth, Gallery of Urban Art, Emeryville, CA



Material World, Alliance Francaise, SF, CA  
2005 Cream from the Top, Benicia Arts Center, Benicia, CA  
MFA Exhibition, CCA, SF, CA  
Other Planes of There, Adobe Books, SF, CA

## SELECTED BIBLIOGRAPHY

- 2021 Catalogue, Nino Mier Gallery, (forthcoming)  
2017 Hayes-Westall, Hannah. Cool, Calm and Clever at Sunday Art Fair, FAD, 6 Oct  
Freeman, Nate. Sunday Fair Brings Galleries from Luxembourg, Arkansas, and  
Elsewhere to London ARTNEWS, 5 October  
2015 Lutz, Leora. Jake Longstreth: Free Range at Gregory Lind Gallery, Art ltd magazine,  
May/June  
Arzabe, Miguel. Jake Longstreth: Free Range at Gregory Lind Gallery, Daily Serving,  
April 1  
Turner, Cherie Louise. Jake Longstreth, visual art source, February  
2014 Chun, Kimberly. Interview with Jake Longstreth, San Francisco Chronicle, Mar 5  
2013 Indrisek, Scott. Jake Longstreth's Beautifully Dissonant, Monastically Simple Landscapes, Blackbook, Arts &  
Culture, Dec 19  
Joliet, Laure. Studio Visit With Jake Longstreth, Sight Unseen, November 8  
Heinrich, Will. Inaugural Group Exhibition The New York Observer, September 30  
Szpakowski, Michael. Michael Szpakowski on Jake Longstreth Turps Banana, Issue 13, July  
Putrino, Matt. Jake Longstreth's "Particulate Matter." Nothing Major, July 5  
"New American Paintings." Pacific Coast Editions, Open Studios Press, Cambridge, MA  
2011 Bigman, Alex. Pastures artpractical.com, October  
2010 Richardson, Trevor. Skeptical Landscapes catalog, Herter Gallery, UMASS Amherst.  
2009 Helfand, Glen. Jake Longstreth at Gregory Lind. Artforum, March  
Cebulski, Frank. Jake Longstreth at Gregory Lind, ArtWeek, March  
Gannon, Victoria. Jake Longstreth: All it is. KQED Arts, January 27  
2008 Beardshear, Kristi. A Concrete View Artslant, December 29  
Zarobell, John. Dystopian Exurban Landscapes, The Stark Guide, December 22  
Baker, Kenneth. Anemic realism at Lind San Francisco Chronicle, December 20  
Fee, Georgia. Interview with Jake Longstreth, Artslant, December  
"New American Paintings." West Coast Edition, Cambridge, MA  
2007 Gentile, Jordan. Cold structures-with even colder vibes The Other Paper, June 7  
Valdez, Sarah. Jake Longstreth, Art in America, May  
Leaverton, Michael. At Home on the Range, SF Weekly, January 17  
Baker, Kenneth. Landscapes, real and imaginary San Francisco Chronicle, January 6  
2006 Helfand, Glen. Critics' Picks, Artforum, December  
2005 New American Paintings, MFA Annual Open Studios Press, Cambridge, MA

## AWARDS & RESIDENCIES

- 2008 Pollock-Krasner Foundation Grant  
2007 Artist in Residence, Kimmel Harding Nelson Center for the Arts, Nebraska City, NE



## **COLLECTIONS**

Chase Manhattan Bank, San Francisco, CA

Crocker Art Museum, Sacramento, CA

Whitney Museum of American Art Library, New York, NY

Fidelity Investments, Boston, MA

The Capital Group Companies, Los Angeles, CA

The Institute of Contemporary Art, Boston, MA

Dallas Contemporary, Dallas, TX

