



NADA MIAMI 2021

BOOTH 6.02

DECEMBER 1 - 4, 2021

NEL AERTS

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ORKIDEH TORABI

JONATHAN WATERIDGE

CAMERON WELCH

ANKE WEYER

NEL AERTS

Nel Aerts is a multidisciplinary artist whose work spans painting, collage, sculpture, drawing, video, and performance. Aerts' practice is known for its simultaneous specificity of aesthetic vision and breadth of materials. After focusing on video and performance in the early 2010s, the artist delved into a painting and collage practice that translates the sense of atmosphere and story offered by time-based media into the domain of static objects. She traded the camera for a panoply of materials and an interest in iterative representational motifs. Aerts' work is marked by a thematic interest in identity, sexuality, masking, and entrapment. The human bodies represented amid her art-brutish, grungy, and heavily worked surfaces are tubular, feminized forms that often reduce the figure to essential, biomorphic parts: hands, genitals, eyes, and sometimes faces that resemble the profile views of Egyptian bas-relief. They uncannily appear and re-appear throughout Aerts' works, primarily in bent postures that seem interchangeably humbled, reverent, and consumed in the act of masturbation. Though Aerts' figures morph with each work, they all belong to the same hermetic world. Aerts' world is oneiric—it is at once lonely and erotic; based in materialism and in fantasy; comprised of fixed objects and charged with the movement of oblique narrative.

Nel Aerts (b. 1987, lives and works in Antwerp, BE) studied at the Royal Academy of Fine Arts, Ghent, Belgium from 2005-2009. She has had solo shows at museums and galleries worldwide, most recently at Eleni Koroneou Gallery, Athens, GR; Carl Freedman Gallery, Margate, UK; Museum M, Leuven, BE; Kunsthalle Lingen, Lingen, DE; Westflischer Kunstverein, Münster, DE; De Warande, Turnhout, BE; Plus One Gallery, Antwerp, BE; Kunsthalle Charlottenborg, Copenhagen, DK; and Vincent van Gogh Huis Galerie, Zundert, NL, among many others.



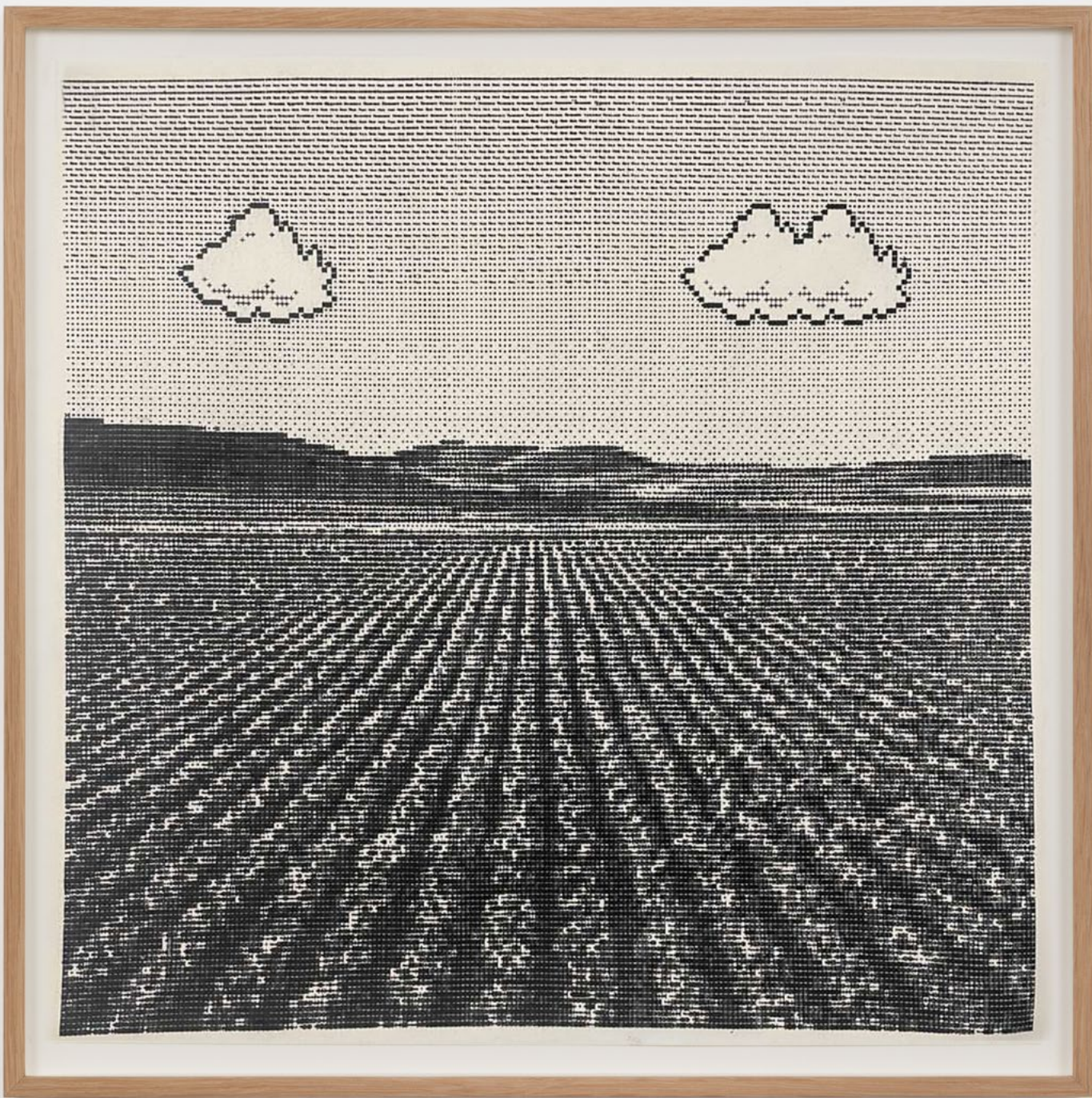
Nel Aerts | *Head*, 2014-2021 | Acrylic, wax, paper on wood | 13 3/4 x 11 3/4 in, 35 x 30 cm | (NAE21.007)



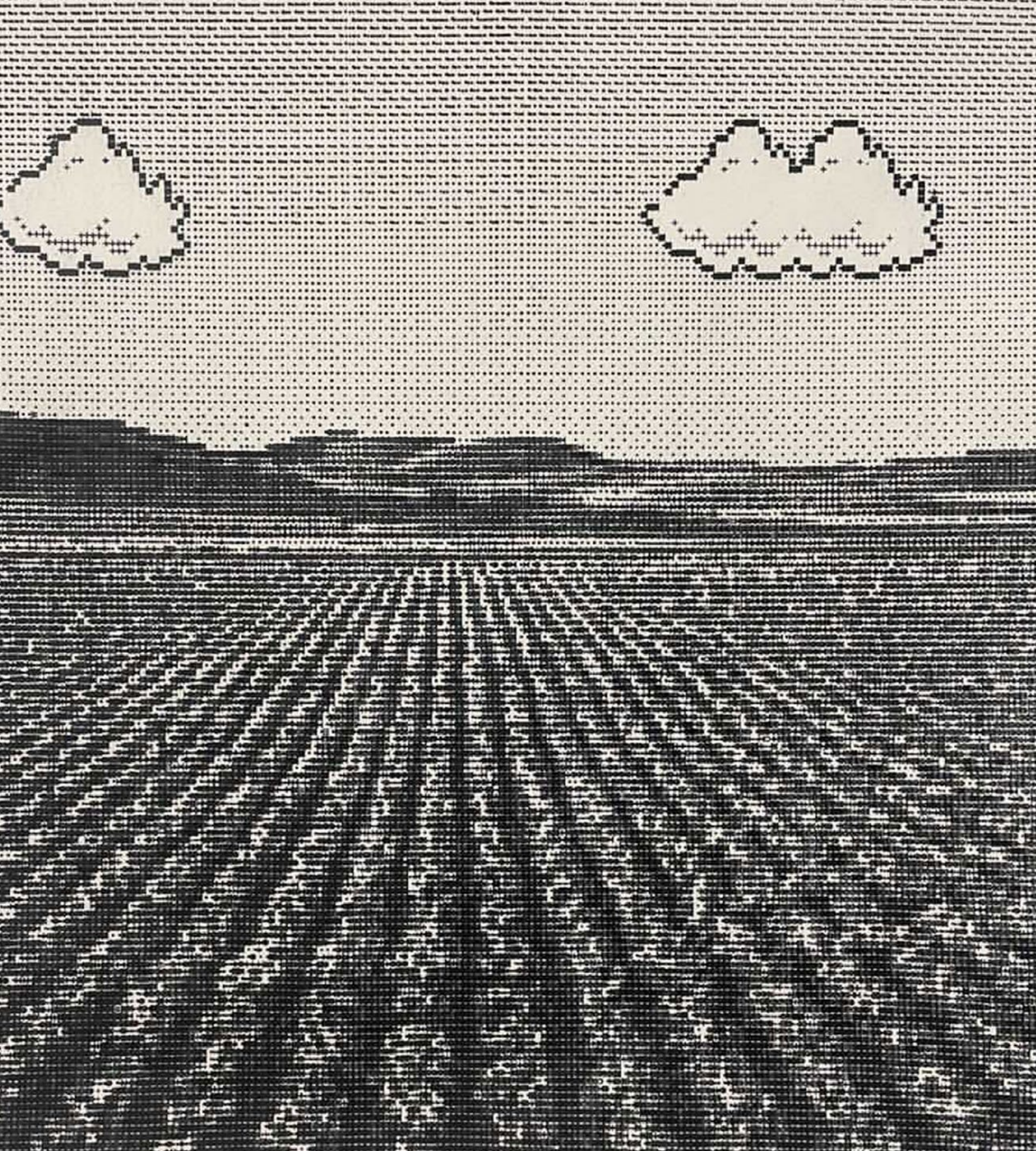
ARNO BECK

Arno Beck's prints and conceptual paintings use experimental techniques to engage with the language of digital culture. His motifs are based on low resolution computer graphics, games, and interfaces. For NADA Miami, we present two landscape works by Arno Beck produced on a typewriter. These works demonstrate a method of drawing by typing, displaying images that blend realism with homages to early video game aesthetics.

Arno Beck (b. 1985, Bonn, lives and works in Alfter) studied at the Kunstakademie Düsseldorf under Prof. Eberhard Havekost. His recent exhibitions include Galeria Fran Reus, Palma de Mallorca; Kunsthalle Düsseldorf, Düsseldorf; Kunstaele, Berlin; DAM Gallery, Berlin; Mariam Cramer Projects, Amsterdam; Ruttkowski; 68, Cologne; Onomato, Düsseldorf; Galerie Schierke Seinecke, Frankfurt; and Galerie Falko Alexander, Cologne, among others.



Arno Beck | Untitled, 2021 | Typewriter drawing on paper | 17 3/4 x 17 3/4 in, 45 x 45 cm | (ABE21.004)



PETER BONDE

Peter Bonde's frenetic, multi-layered works combine a highly gestural approach to oil painting with an interest in appropriating the commodified objects and surfaces of everyday life. In his work for NADA Miami, he applies swaths of color to ultra-reflective mirror foil. Some sections of the paintings are densely built up with layers of oil and acrylic paint, rendering the surface an opaque haze of pigment, while other sections are covered with only a thin wash of color. Such focus on color and surface is challenged especially by the mirror foil medium, as Bonde's light drips of paint reveal the foil below, throwing viewers back on their own images. Here, Bonde's paintings transform into a kind of motion picture, incorporating the ever-changing movement, light, and textures of the rooms they are situated in. The overall effect of such experimentation is to both estrange viewers from a merely contemplative relationship to the art object and from their own reflection, so often seen clearly in our mirrors and cameras kept close at hand.

Peter Bonde (b. 1958) graduated from the Royal Danish Academy of Art (1976-82). He was a professor at the Royal Danish Academy of Arts' painting school from 1996 to 2005 and represented Denmark at the Venice Biennale in 1999 (with Jason Rhoades). The artist is represented in all major Danish art museums including The Danish National Gallery, ARoS, the art museum Trapholt, Esbjerg Art Museum, as well as Kunstmuseum Wolfsburg, Germany and in private collections Elgiz Collection, Turkey and Axa Northern Stern, Cologne. Bonde lives and works in Copenhagen, Denmark.



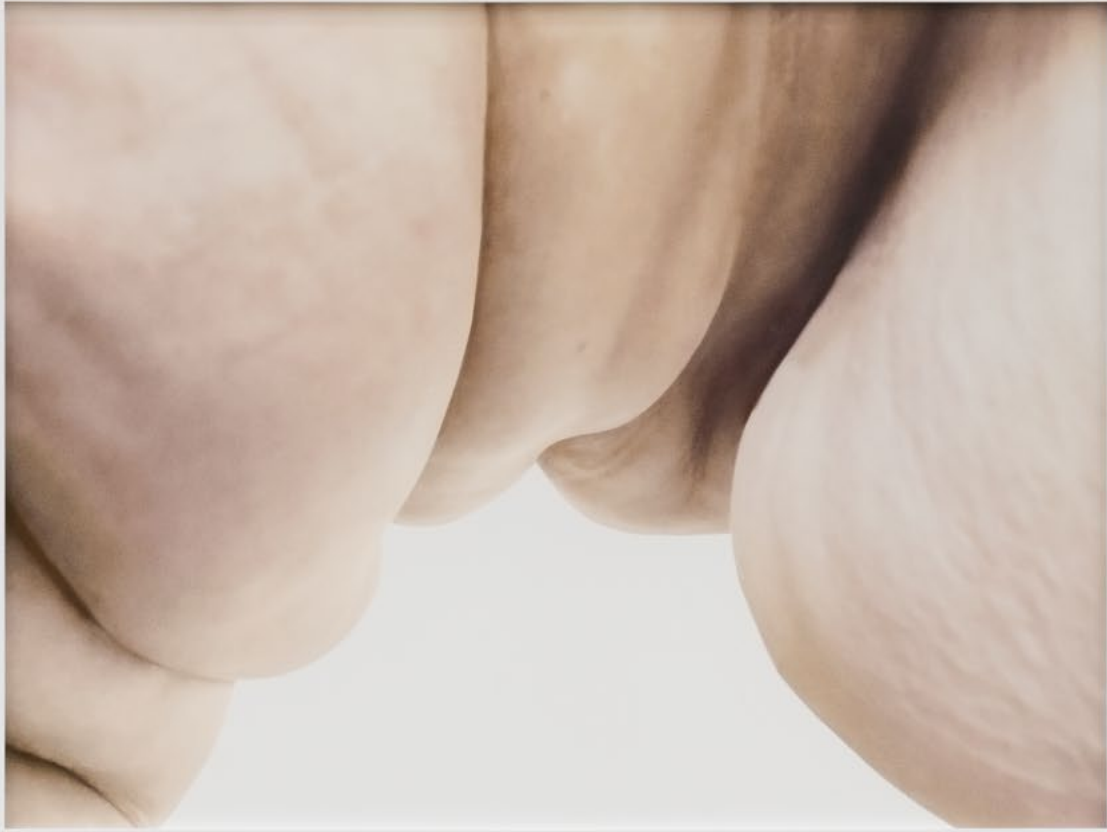
Peter Bonde | *UNTITLED (PINK MIRROR)*, 2021 | Oil on mirror foil | 78 3/4 x 63 in, 200 x 160 cm | (PB21.013)



POLLY BORLAND

For NADA Miami, Polly Borland's photographs challenge social media 'selfie' tropes and the widespread culture of self-worship and self-image curation through presenting contorted, oversized nudes taken with this era's most popular tool: an iPhone camera. Her large scale, confrontational photographic prints amplify the sculptural nature of her aging body with tightly cropped frames that are surreal or even landscape-like in their abstraction. The artist twists, kneads, flips and folds her body, handling her flesh like a malleable material while also steering her iPhone camera with a selfie stick or pressing herself against mirrors. The sculptural handling of her own body culminates a decades-long photographic investigation of publicly and privately curated personas built on the physical and digital manipulation of body, power, sex and ego.

Polly Borland (b. 1959, Melbourne, Australia) is one of Australia's foremost photographic artists, famed for her editorial work and portraiture beginning in the 1980s when she photographed the likes of Queen Elizabeth II, Nick Cave, Donald Trump, Susan Sontag, Monica Lewinsky, and Cate Blanchett for a host of clients such as Dazed and Confused, The New York Times and The New Yorker. Having lived in London and Los Angeles, Borland's formal art practice has led her to exhibit worldwide, especially in Australia, the UK, Europe and across the United States, including the major exhibition Polyverse at the National Gallery of Victoria, Melbourne in 2018. Borland's career as a photographer and visual artist has spanned over three decades, covering a myriad of subjects, and has shown internationally at institutions including National Portrait Gallery, London; University of Queensland Art Museum, Brisbane; National Portrait Gallery, Canberra; and Institute of Modern Art, Brisbane. Her work is in public and private collections including The Andy Warhol Foundation for the Visual Arts, National Portrait Gallery, London; National Gallery of Victoria, Melbourne; and Damien Hirst's Murderme Collection.

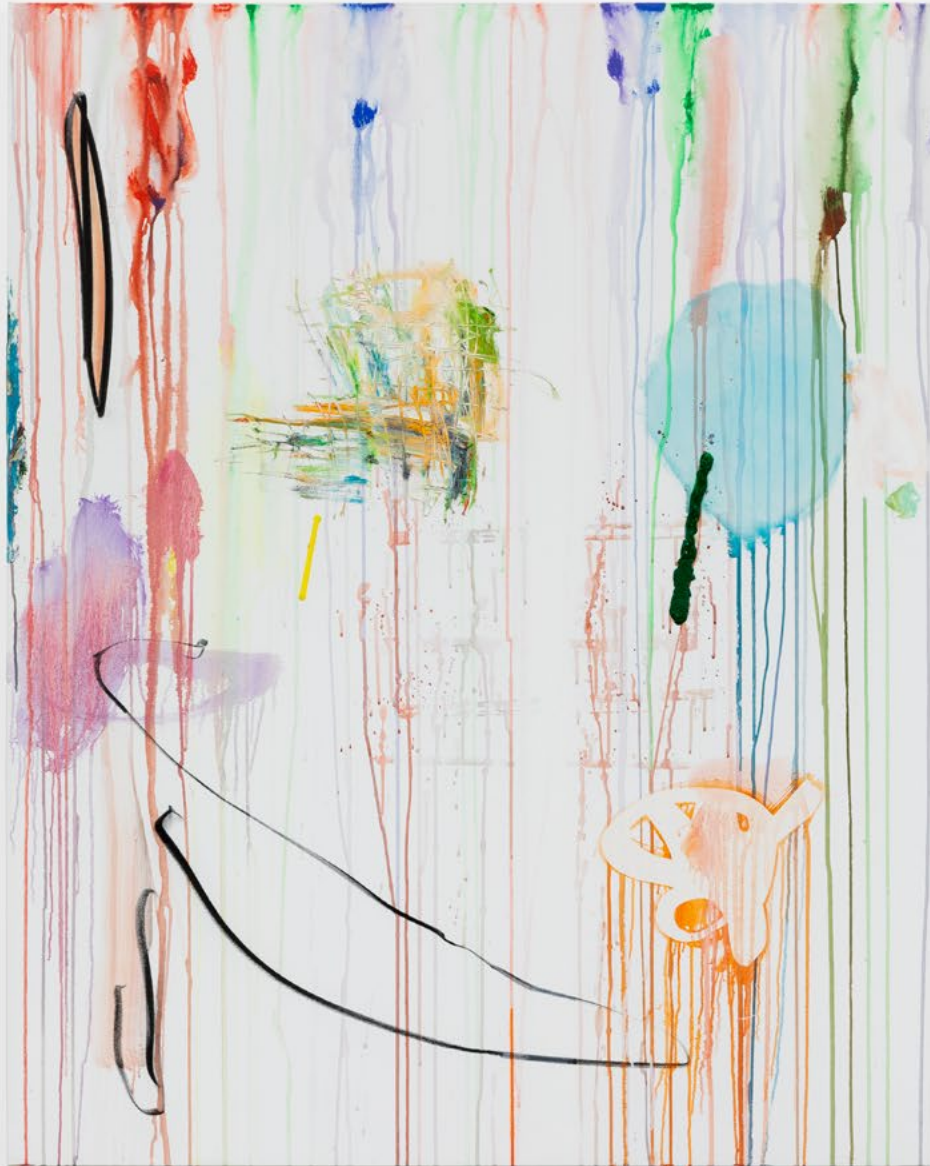




ANDREAS BREUNIG

With unremitting energy radiating throughout the compositions and violent clashes of lines, Düsseldorf-based artist Andreas Breunig's practice is dedicated entirely to abstract painting. His paintings give an impression of visual chaos, with unruly linear configurations clamoring for attention. Multicolored sensual lines intertwine, jostling against white backgrounds that leave the viewer pondering where each line finds its beginning and end. In each individual composition, layers are built upon one another to form an erratic and charged composition. Impulse seems to be at the core of Breunig's oeuvre, though on closer inspection the chaos has been carefully and aesthetically arranged.

Andreas Breunig (b.1983, Eberbach, Odenwald; lives and works in Düsseldorf, Germany) attended the Kunstakademie Dusseldorf where he studied under Albert Oehlen. Breunig was recently included in Jetzt, an exhibition celebrating the new generation of German painters that was shown at Museum Wiesbaden, Kunstmuseum Bonn and Kunstsammlungen Chemnitz, DE. Recent solo exhibitions include VOTE! at Kunstverein Heppenheim and Ein tun ohne Bild at Kunstverein Reutlingen. His work is included in important collections such as the Kunstmuseum Bonn and the Aishti Foundation, Lebanon.





ANDRÉ BUTZER

André Butzer paints brightly colored grids, intensely black cosmic landscapes, and monumental wide-eyed, white-gloved, cartoonishly innocent figures. While explicitly an expressionist painter, the breadth of Butzer's body of work reveals a tremendous amount of evolution in practically all aspects of his craft: style, medium, composition and subject matter. He terms the genre of his works 'Science Fiction Expressionism,' and the space his work exists in the dream-like Nasaheim (a combination of NASA & Anaheim). His fantastical worlds engage not only with formal painterly concerns, but also with the politics and history from our reality. Every new iteration of style or subject is influenced by what came before it -- the past always brings us to the present and future of painting.

André Butzer (b. 1973, Stuttgart, Germany; lives and works in Los Angeles) has been the subject of solo exhibitions at institutions such as Bayerisches Armeemuseum, Ingolstadt; Neue Galerie, Gladbeck; Kunstverein Reutlingen; Kunsthistorisches Museum/Theseustempel, Vienna; Kestnergesellschaft, Hannover; and Kunsthalle Nürnberg, Nuremberg. Butzer has also participated in various important international group shows at Kunsthalle Düsseldorf; Kunstmuseum Stuttgart, Kunsthalle Emden; Museum of Contemporary Art, Los Angeles; Kunstmuseum St. Gallen and MUMOK Museum Moderner Kunst, Vienna. His works are in important public collections, including the Musée d'art contemporain, Nîmes; Kunstmuseum Stuttgart; Kupferstichkabinett/State Museums of Berlin; LACMA; MOCA; Phoenix Art Museum; Scharpff Collection, Stuttgart/Bonn; and the University of Chicago.



André Butzer | Untitled, 2021 | Oil on canvas | 60 x 115 in, 152.4 x 292.1 cm | (AB21.004)



GINNY CASEY

Ginny Casey's paintings feature decrepit interiors full of objects like chisels, woodcutters, pulleys, and in-process sculptures. In Casey's theatre of the absurd, these objects are distorted, engorged, and disproportioned where the restrictions of logic and time are abandoned to the surreal. For NADA Miami, Casey presents two still-life works that feature studies overrun by insects. In one work, Casey visually puns on "bookworm," representing fleshy, bulbous worms squirming across open books' pages. In another, a topsy-turvy desk and plant scene is overrun by winged insects. The paintings encourage open interpretation. For Casey, "It's like trying to see in the dark... it's all intuitive." Casey draws upon psychoanalysis, free-association, dreams, and the unconscious to make her paintings.

Ginny Casey (b. 1981, Niskayuna, NY) received her MFA from the Rhode Island School of Design in Providence. Casey has had recent solo exhibitions at Nino Mier Gallery (2019), Half Gallery, New York (2018), Nino Mier Gallery, Los Angeles (2017), and a two-person exhibition with Jessi Reaves at the Institute for Contemporary Art, Philadelphia (2017). Recent group exhibitions include "King Dogs Never Grow Old: Curated by Brooke Wise," Diane Rosenstein Gallery (2020), "Early 21st Century Art," Almine Rech Gallery, London (2018), "SEED," Paul Kasmin Gallery, New York (2018), "Cliché," Almine Rech Gallery, New York (2018), and "Sitting Still," Bravin Lee Programs, New York (2017). The artist lives and works in Brooklyn, NY.



Ginny Casey | *Room with Wasp Nest*, 2021 | Oil on canvas | 55 x 55 in, 139.7 x 139.7 cm | (GCA21.005)



MICHAEL CLINE

Michael Cline is a painter who infuses the realist mode with elements of the otherworldly, from warped perspectives to surreal depictions of scale. His figural work is attuned to contemporary social and political life, imbuing his works sometimes with satire, other times with sobering seriousness, and yet other times with the monotony of daily obligation. His still life work, including his work presented at NADA Miami, typically features plants alongside objects that directly reflect the possessions that make up the artist's own life. Collected curios, memorabilia, and souvenirs appear throughout these works.

Michael Cline (b.1973 Cape Canaveral, Florida; lives and works in New York City, New York) studied at the School of the Art Institute of Chicago. Cline has presented solo exhibitions with Corbett vs. Dempsey, Chicago; David Kordansky, Los Angeles; Marc Jancou Contemporary, New York; and Daniel Reich Gallery, New York. His works have also been included in group exhibitions organized by the Parrish Art Museum, New York; Museo d'Arte Contemporanea Roma, Rome; Deste Foundation, Athens; David Zwirner, New York; Lehmann Maupin, New York; and Saatchi Gallery, London. Cline's paintings are included in the collections of the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; François Pinault Foundation, Venice; and the Museum of Old and New Art, Tasmania.



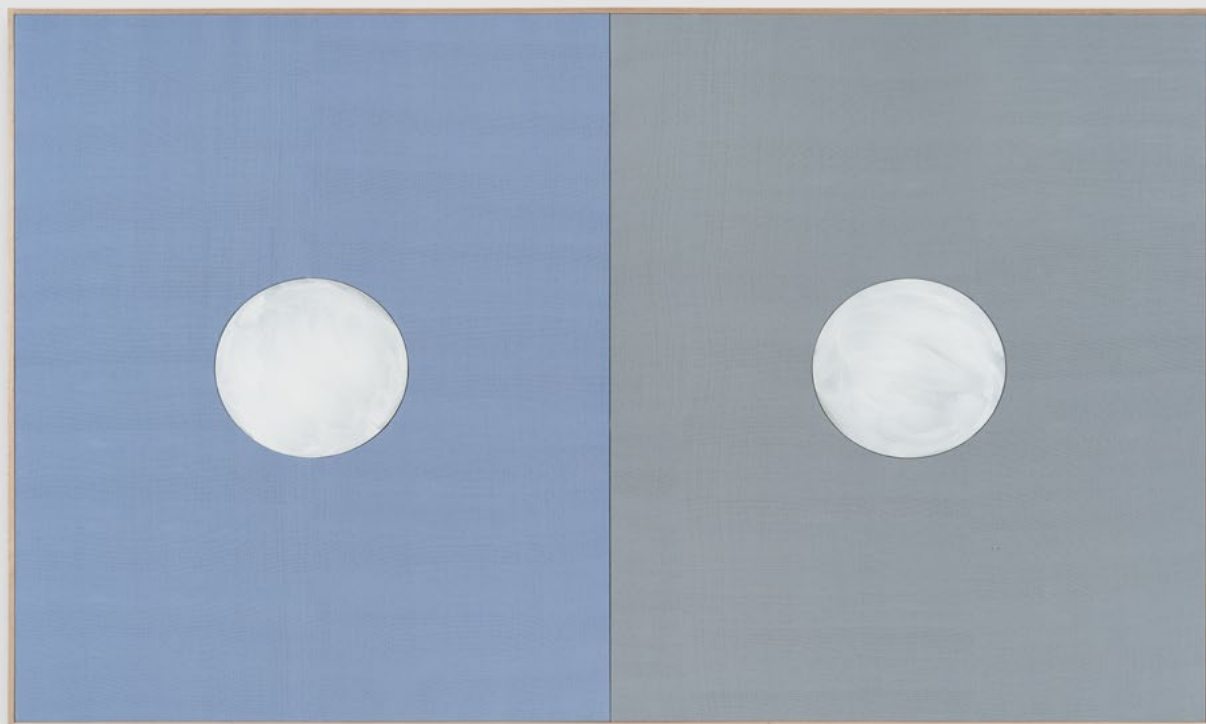
Michael Cline | *Window Box*, 2021 | Oil on linen | 45 x 60 in, 114.3 x 152.4 cm | (MCL21.010)



ETHAN COOK

New York-based artist Ethan Cook engages with materialism and minimalism in his practice of woven canvas and handmade paper. Cook's paintings are composed of colored fabric panels that have been hand woven on a four-harness loom, stitched together, and stretched on bars. Foregoing the notion that in order to paint one must apply pigment to canvas in some way – be it by brush, by knife, or by hand – Cook instead uses a loom to weave large swaths of colored fabric that make up his surfaces. For Cook, the performance of artmaking is at once meditative and intensely rhythmic. The grandness of the loom, with its thousands of moving processes and parts, generates a symphony of action that is both quick and unpredictable, developing a variety of idiosyncrasies like a pulled thread or skipped knot, producing a variety of textures that reveal that the works are indeed, handmade.

Ethan Cook (b. 1983, Texas; lives and works in New York) has had solo shows at Nino Mier Gallery, Marfa; Half Gallery, New York; Andersen's Contemporary, Copenhagen; Galerie Philipp Zollinger, Zurich; T293, Rome; Loyal Gallery, Stockholm; Anat Ebgü, Los Angeles; Noire Chapel, Torino; Bill Brady, Miami; Sunday-S Gallery, Copenhagen; American Contemporary, New York; Galerie Jeanroch Dard, Paris; Rod Barton, London; Patrick de Brock Gallery, Knokke; and Gana Art Hannam, Seoul. His work has been covered in the Los Angeles Times, the New York Times, the Brooklyn Rail, Interview Magazine, Architectural Digest, among other publications. Cook lives and works in New York, New York.

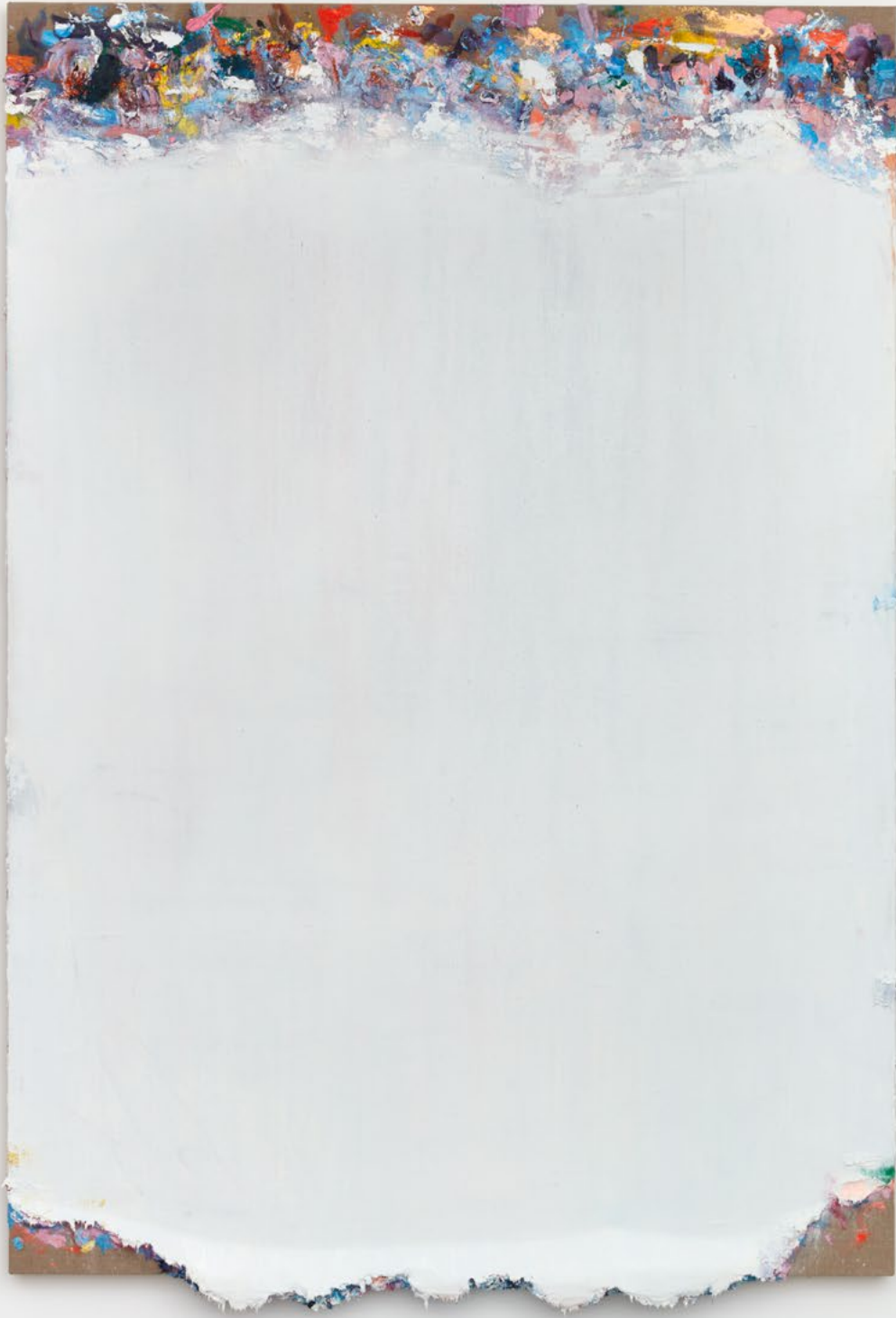




ANDREW DADSON

Andrew Dadson (b.1980) is a multidisciplinary artist whose practice is grounded in process-oriented methodologies exploring the relationship between time, material, and the geologic. Central to Dadson's work is a deep interest in the social contracts that shape the natural environment. His recent works constitute an invigorated, formalist approach to painting, marked by impastoed, meditatively repeating lines that verge on the topographical. For NADA Miami, he presents paintings that are a kind of palimpsest, built up over long periods. The repetitive, time-worn gesture of the paint's application creates a density of material and history, reflecting natural processes of hill, mountain, and valley formations on the Earth's surface. After conceiving of a base form – usually a series of curves that resemble waves – the artist slathers paint on his canvases in tens of layers. Because of the thickness of the oil and acrylic paint, each discrete layer can take weeks to dry. Not only does each layer of paint correspond to a different period in the painting's development, but the residue of material produced while painting is visible on the canvas, too. The artist wipes off excess paint from the knife's blade onto the canvas, creating what seem like small islands that spot the work's surface. In this way, the entire history of each painting can bubble up to the surface. All features of Dadson's process are rendered visible and no material is wasted; it is just formed and re-formed.

Andrew Dadson (b.1980, White Rock, Canada; lives and works on the unceded territories of the Squamish, Tsleil Waututh and Musqueam peoples In Vancouver, Canada) has had recent solo exhibitions include Nino Mier Gallery (2021), Daniel Faria Gallery, Toronto (2019), 313 Art Project, South Korea (2019), Contemporary Art Gallery, Vancouver (2017), and Galleria Franco Noero, Turin (2017). Dadson is currently nominated for the Artisti Frescobaldi Art Prize in Florence, Italy.



Andrew Dadson | Untitled (White Scrape), 2021 | Oil and acrylic on linen | 75 1/8 x 51 1/8 x 3 in, 190.8 x 129.9 x 7.6 cm | (ADA21.004)



ESIRI ERHERIENE-ESSI

Esiri Erheriene-Essi constructs figurative paintings that draw on compositions found in the vintage, vernacular photography of the 20th century African diaspora. In her transformation of archival snapshots into large scale paintings, Erheriene-Essi re-imagines scenes of everyday communion and levity with a technicolor glow. Throughout the backdrops and settings of her paintings, glimmers of political struggle show through. In her work for NADA Miami, for instance, a group of stylish friends pose in a public bus, smiling subtly for the viewers. Outside the bus's window, protests signs that read the word "revolution" emerge from a greyish haze.

Esiri Erheriene-Essi (b.1982, London; lives and works in Amsterdam) received an MFA from University of East London. She has had solo shows at Maruani Mercier, Knokke; Galerie Ron Mandos, Amsterdam; Museum Arnheim, Arnhem; and De Ateliers, Amsterdam. She was also included in Tomorrow is a Different Day - 1980-Now at the Stedelijk Museum Amsterdam, among many other group exhibitions worldwide.





KAREEM-ANTHONY FERREIRA

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 in Hamilton, Ontario; lives and works in Hamilton, Ontario) 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, 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.



Kareem-Anthony Ferreira | *Big sugar Maxi to Toco*, 2021 | Acrylic and mixed media on canvas | 74 x 135 in, 188 x 342.9 cm | (KFE21.015)



JORGE GALINDO

Jorge Galindo studied under Julian Schnabel in the workshops of the Círculo de Bellas Artes in Madrid, where he first developed his painterly style, referred to by the artist as “dirty pop.” His large-scale canvases are marked by an aesthetics of excess, featuring bold, expressive brushstrokes, splatters, and marks that cultivate a sense of layered lushness and frenzy. Amidst his gestures, glimmers of formal recognition appear – most frequently, of flowers. As beautiful as they are recycled, Galindo is fascinated by unreal depictions of these plants, full of metaphoric potential. In some canvases, the artist first silkscreens the fabric with patterns or depictions of flowers, recalling a practice popularized by Pop artists of the late 20th century. In other canvases, including his work for NADA Miami, Wall Flowers III, incorporate collaged materials. The artist is most concerned with the sensuality of paint and the ability to turn a fixed, conventional entity -- like a flower -- into something more dreamlike and surprising.

Jorge Galindo (b. 1965, Spain; lives and works in Toledo) currently has a two-person exhibition with acclaimed filmmaker Pedro Almodóvar at Museu Municipal Amadeo de Souza-Cardoso, part of a long-standing collaboration between the two artists. Galindo's work has been exhibited internationally, at institutions including the Hamburger Bahnhof, Berlin; the Hirshhorn Museum, Washington D.C.; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Hammer Museum of Art, Los Angeles, CA. His collection placements include Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo de Arte Contemporáneo de Castilla y León, Spain; Museo Helga de Alvear, Cáceres; Museo Marugame Hirai, Japan; ING Belgium Collection, Brussels; among many others.



Jorge Galindo | *Wall Flowers V*, 2021 | Oil and glued wallpaper on canvas, 78 3/4 x 63 in, 200 x 160 cm | (JGA21.014)



ANDREA JOYCE HEIMER

Andrea Joyce Heimer's paintings evoke narrative friezes and tapestries wherein landscapes and interiors are organized into distinct rows, each portraying a different stage in the lives of her characters. Throughout her work, Heimer demonstrates an interest in origins—of characters, of the universe, of the impulse to create—that responds to the obscurity surrounding her own adoption. Her work contains complex, imaginative, and original use of symbolic figures and iconography. The narratives in her work reference the Garden of Eden and Greek mythology, while also creating and recording her own history and personal mythologies.

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 Nino Mier Gallery, Los Angeles; the Missoula Art Museum, Montana; Kasmin Gallery, New York; 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.



Andrea Joyce Heimer | *On The Plains Of Montana, At Least Where I Lived, The Wind Howled Morning, Noon, And Night And We Lived Through And Around It, Between Ghostly Howls, Through School Days, Long Summers, Long Winters, And Even Dances At The Black Eagle Community Center, 2021*
Acrylic and oil pastel on panel | 40 x 60 in, 101.6 x 152.4 cm | (AJO21.048)



ANTWAN HORFEE

Antwan Horfee paints in a mode that melds figuration with abstraction with a particular interest in sci-fi and fantasy aesthetics. Traversing between hazy color fields and airbrushed figuration, Horfee's painterly gestures create narrative guides that bridge visual planes of varying depths and usher spectators into invented alternate realities. The marked distinction delineated by Horfee's contrasting application methods denote the diverse potential for image making and consider the multitude of possibilities for working without technical training. The works endeavor to push amateurism and fuel creative curiosity. Manifested from emotion, the collage-like forms generated through Horfee's action painting reflect layers of aesthetic references including Japanese ukiyo-e, graffiti, comics, and painters spanning art history such as Peter Paul Rubens and Charline von Heyl. Horfee's vivid strokes and graphic undulating forms, palpable reminders of each work's material flatness, function as fabricated chimeras pulled from science-fiction and fantasy that serve as reminders of the power and joy of creation.

Antwan Horfee (b. 1983 in Paris, FR; lives and works in Paris, FR) studied Beaux-Arts de Paris. Horfee has presented solo exhibitions with Nino Mier Gallery, Los Angeles; Ruttkowski;68 in Paris; PLUS-ONE Gallery, Antwerp; and Palais de Tokyo, Paris. His works have also been included in group exhibitions at the Lyon Biennale of Contemporary Art, Lyon; Galerie Derouillon, Paris; and the Michael Horbach Foundation, Cologne.





PIETER JENNES

Belgian artist Pieter Jennes' paintings feature creatures caught in motion and portrayed in a manner that verges on pastiche. The narrativity of his work is balanced by his painterly style, refined by mining a variety of art-historical references, notably the flat perspectives of Islamic miniatures, the satirical mode of Weimar-era artists like Georg Grosz, and the frontality of theater. His humans and animals, and the reductive landscapes they find themselves in, are made up of a panoply of patterns and textures that testify to his attunement to the tactility of painting. The primacy of somatic feeling is essential to his work, both in his richly colored, densely patterned surfaces, and in the moments of contact he represents between living beings. Jennes builds worlds that are both mundane and mystifying, rendering equal scenes as diverse as a man touching a woman's pregnant belly, a human caught gripping a lion's gaping maw, and snails squirming up a sunflower stalk.

Pieter Jennes (b.1990, Mortsel, Belgium; lives and works in Antwerp) studied painting at the Royal Academie of Fine Arts, Antwerp, as well as curatorial studies at The Royal Academie of Fine Arts & University of Gent. He has had solo exhibitions at institutions including Gallery Sofie Van de Velde, Antwerp, BE; The White House Gallery, Lovenjoel, Belgium; CIAP, Hasselt, Belgium; and Public Gallery, London, UK.



Pieter Jennes | *Where are you going?*, 2021 | Oil on canvas | 74 3/4 x 78 3/4 in | 190 x 200 cm | (PJE21.011)



JAKE LONGSTRETH

José Lerma is a multimedia artist who works primarily in portraiture. Lerma's practice is most responsive to not only the social and material conditions of the cities he inhabits, but also to the works of art put on display by their institutions. He has described his practice as akin to that of a landscape painter, turning his eye into a sieve able to distill and record telling details about worlds physically proximate to him. Of particular interest to Lerma is art history, and how artistic representation produces social and political power. His recent suite of portraits, including the works presented at NADA Miami, is known for its rejection of character psychology and its distinctively haptic materiality, produced with a custom-mixed acrylic paint that allows for a signature impasto.

Jose Lerma (b.1971 Seville, Spain; lives and works in San Juan, Puerto Rico, and Chicago) is currently an Associate Professor at the School of the Art Institute of Chicago, where he has taught since 2009. He has had over twenty solo exhibitions at galleries such as Kavi Gupta in Chicago, IL (2020, 2017, 2014), Galerie Xavier Hufkens in Brussels, Andrea Rosen Gallery in New York, NY (2014, 2010, 2006, 2004), and at museums such as the Museum of Contemporary Art Detroit (2014), and the Museum of Contemporary Art in Chicago (2013). His works are represented in numerous collections, including The Saatchi Collection in London, the Museum of Fine Arts, Houston, and the Whitney Museum of American Art.



Jake Longstreth | *Los Feliz*, 2021 | 85 x 57 in, 215.9 x 144.8 cm | (JLO21.043)



OTIS JONES

Otis Jones is known for his meditative, post-minimalist, reductive paintings composed on custom-built, stacked plywood forms. These forms might technically be referred to as Jones' frames, but functionally they are more than mere adornment, as they comprise the base and the sides to his paintings. The stratigraphy of Jones' works requires viewers to regard his constructions from all sides; some even reveal their insides, accessed through gaps in the plywood stack. Jones stretches and staples linen to the flat planes of the plywood structures, which he then paints with fields of richly-textured, monochromatic color. Within these color fields, he positions smaller geometric forms that mimic the shape of the work at large. These biomorphic, microcosmic shapes made with acrylic paint are opaque and sometimes impastoed. While his paintings are not "process paintings" per se, the visible elements of the construction process— glue, staples, lamination, excess paint—imparts an aura of hand-crafted uniqueness onto each work, fashioned with a sensitivity towards beauty that is derived from rather than at odds with a rugged pragmatism.

Otis Jones (b. 1946, Galveston, Texas; lives and works in Texas) has recently had solo shows at MARC STRAUS (New York; 2021, 2019, 2018), Barry Whistler (Dallas; 2020, 2016), Sorry We're Closed (Brussels; 2019), and Sunday-S (Copenhagen; 2019, 2017). He was the recipient of a Visual Artists Fellowship Grant from the National Endowment for the Arts (1982). Jones' work is in many major private and public collections, including at the Dallas Museum of Art, the Hammer Museum (Los Angeles), the Museum of Fine Arts (Houston), the San Antonio Museum of Art, and the Nelson Atkins Museum of Art (Kansas City).



Otis Jones | *Aqua Green With Two circles, One Black, One Dirty*, 2021 | Acrylic on linen on wood | 55 x 54 1/2 x 5 in, 139.7 x 138.4 x 12.7 cm
(OJO21.013)



JOSÉ LERMA

José Lerma is a multimedia artist who works primarily in portraiture. Lerma's practice is most responsive to not only the social and material conditions of the cities he inhabits, but also to the works of art put on display by their institutions. He has described his practice as akin to that of a landscape painter, turning his eye into a sieve able to distill and record telling details about worlds physically proximate to him. Of particular interest to Lerma is art history, and how artistic representation produces social and political power. His recent suite of portraits, including the works presented at NADA Miami, is known for its rejection of character psychology and its distinctively haptic materiality, produced with a custom-mixed acrylic paint that allows for a signature impasto.

Jose Lerma (b.1971 Seville, Spain; lives and works in San Juan, Puerto Rico, and Chicago) is currently an Associate Professor at the School of the Art Institute of Chicago, where he has taught since 2009. He has had over twenty solo exhibitions at galleries such as Kavi Gupta in Chicago, IL (2020, 2017, 2014), Galerie Xavier Hufkens in Brussels, Andrea Rosen Gallery in New York, NY (2014, 2010, 2006, 2004), and at museums such as the Museum of Contemporary Art Detroit (2014), and the Museum of Contemporary Art in Chicago (2013). His works are represented in numerous collections, including The Saatchi Collection in London, the Museum of Fine Arts, Houston, and the Whitney Museum of American Art.



José Lerma | *La Goleta Ana*, 2021 | Acrylic on burlap | 48 x 72 in, 121.9 x 182.9 cm (each panel), 96 x 72 in, 243.8 x 182.9 cm (total) | (JLE21.024)



RAFA MACARRÓN

Rafa Macarrón is a self-taught artist whose works meld playful drawing and figuration with striking, chromatic abstraction. Macarrón's work plays with bodies, particularly ones with manifold fingers, thin-lined limbs, and hyper-distorted facial features. Trained as a physiotherapist, he works with a comprehensive understanding of anatomy, only to rebuke its precision. His canvases comprise a field of playfulness, a space for mutation. Macarrón's corruptions of scientific anatomy are at once spirited and macabre, similar to the figures Picasso's *Guernica*. His dreamlike aesthetic brings a popular-cultural sensibility--one informed by various media such as comics and cartoons--to a style of abstract figuration exemplified by painters such as Paul Klee, Arshile Gorky, and Jean Dubuffet. These characters exist in two types of landscapes -- in some works, Macarrón emphasizes a sense of isolation, positioning the figures in textured color fields; and in other works, he makes them bustle in overcrowded worlds filled with absurdist infrastructures.

Rafa Macarrón (b. 1981, Spain; lives and works in Madrid) has exhibited at CAC, Málaga, España, Museo de Arte Contemporáneo, Alicante, Spain, Museo DA2, Salamanca, Spain, and his work is collected by institutions worldwide, including the Hudson Valley Center for Contemporary Art, New York, Fundación BMW, Spain, Caja Campo, Valladolid, Spain, and Colección Mercadona, Spain, among others.



Rafa Macarrón | Untitled (Lino 4), 2021 | Mixed media on linen | 72 x 72 in, 182.9 x 182.9 cm | (RMA21.002)



MARIN MAJIC

Marin Majic's paintings trace an expedition through a dreamscape of enigmatic narratives. Majic's subjects and their vegetal settings reflect the transformation of a multitude of sources, ranging from personal events to art history to advertising. His works investigate themes such as intimacy, isolation, shelter, self-destruction, and the balance of power dynamics. Obscuring the provenance of the source imagery that inspire his compositions, Majic reconstructs banality as mystery in an effort to encourage an intuitive engagement with his continuously evolving narratives.

Marin Majic (b. 1979 in Frankfurt, DE; lives and works in Brooklyn, NY) studied at the Academy of Visual Arts, Zagreb, Croatia. His work has been presented in solo exhibitions at Galerie Isa, Mumbai; Marc Straus Gallery, New York; and ARNDT Fine Art, Berlin. Majic's paintings have also been included in group exhibitions organized by Mana Contemporary, Jersey City; the Knoxville Museum of Art; and the Hudson Valley Center for Contemporary Art, Peekskill, NY.



Marin Majic | *Helpless at Best*, 2021 | Acrylic, oil color, color pencil, marble dust wax on linen | 71 x 82 in, 180.3 x 208.3 cm | (MMA21.059)





NIKKI MALOOF

Nikki Maloof is known for her depictions of animals and the human apparatuses that surround them. While her early work focused on wildlife and animals in captivity, her recent work has concentrated on still life renderings of salmon steaks, gutted chard, dismembered crab legs, and sliced swordfish. Unlike the Dutch paintings that inspire Maloof's "memento mori" paintings, her works do not depict an abundance of food or cornucopia of meats, nor do they abide by spatial realism. Rather, through warped perspectives and the depiction of entities such as decapitated and disemboweled fish, the artist builds a pervasive feeling of discomfort and scarcity. This sense of impending doom is counteracted by the rich, undulating patterns that abound in Maloof's scenes. In somber greens, mauves and purples, Maloof's patterns are found on the tile, wallpaper and textiles that define her paintings of uncanny domesticity. The gaudy and garish patterns create optical movements that are designed to instill anxiety in the viewer, and whereas Nikki's compositions are shallow, depth is created through these complex, rolling patterns. For Maloof, "pattern" is like a third character in her paintings, and while color and subject are important to the artist, the dominant patterns attribute to the overwhelming psychological feeling of the works.

Nikki Maloof (b. 1985, Peoria, Illinois; lives and works in South Hadley, Massachusetts) has received several awards, most recently the Helen W. Winternitz Award in Painting and Printmaking and the Gloucester Landscape Prize. Maloof received her Bachelor's degree in Fine Art from Indiana University in 2008 and Master's of Fine Art in Painting from Yale University in 2011. She has presented solo exhibitions at Sorry We're Closed, Brussels, BE; Nino Mier Gallery, Los Angeles, CA; Jack Hanley Gallery, New York, NY; Shane Campbell Gallery, Chicago, IL; and The Pit, Los Angeles, CA.



Nikki Maloof | *Pink Kitchen*, 2021 | Oil on canvas | 78 x 60 inches, 198.1 x 152.4 cms | (NMA21.029)



TONY MATELLI

Tony Matelli is a sculptor who works in a variety of styles but is best known for his uncannily realistic sculptures that depict figural and botanical forms. For NADA Miami, we present sculptures from his Weed series, which represents dead and dying leafy plants that seem to grow out of the crevices where walls and floors meet. Playful humor is a critical element of this series, as it immortalizes what usually gets plucked and thrown into garden wastebins, only to return unwanted time and again. The sculptures' precision is unsettling, as one has to regard them up close to realize that they are not organic matter, but rather are crafted from bronze and painted. This experiential element is critical to Matelli's practice: though his works are two-dimensional, they are also time-based, requiring viewers to embark on an unfolding process of discovery.

Tony Matelli (b.1971, Chicago IL; lives and works in New York City) received his MFA from the Cranbrook Academy of Art. He has recently exhibited with Andréhn-Schiptjenko, Paris; Alone Gallery, East Hampton; Pilevneli Gallery, Istanbul; 500 Capp Street, San Francisco; Marlborough Contemporary, London, UK; and The Aldrich Contemporary Art Museum, Ridgefield, CT, among others. He is in public collections worldwide, including ARoS Aarhus Kunstmuseum, Aarhus, Denmark; ARKEN Museum of Modern Art, Ishøj, Denmark; Akzo Nobel Art Art Foundation Bergen Kunstmuseum, Bergen, Norway; Spain Cranbrook Art Museum, Cranbrook, MI; The Davis Museum, Wellesly, MA; MIT List Visual Arts Center, Cambridge, MA; Musée d'arte Contemporain Montreal, Canada; Museum Ludwig, Cologne Germany; Museum Voorlinden, Wassenaar, Netherlands, and State National Centre of Contemporary Art, Moscow, Russia.





CASEY MCCAFFERTY

Casey McCafferty works with wood to hand-carve sculptures filled with undulating, biomorphic forms that oscillate between quasi-figural totems and functional pieces imbued with a surrealist aesthetic. McCafferty develops the tradition of American Studio artists who blur the distinction between fine art and craft such as J.B. Blunk, Wendell Castle, and, most notably, Jeremy Anderson. Such artists are known for their highly skilled craftsmanship and experimental approach to wood sculpture. McCafferty follows the more playful, erotic, and mythically minded sect of this tradition. The sculptures presented for NADA Miami include chairs, tables, and stools that bring uncanny, anatomical abstraction to his meticulous artistry.

Casey McCafferty (b.1989) lives and works in New York.



Casey McCafferty | *Hello World Low Table* , 2021 | Oxidized walnut | 18 x 42 x 42 in, 45.7 x 106.7 x 106.7 cm | (CMC21.004)





Casey McCafferty | Stool, 2021 | Oxidized walnut | 18 x 26 x 18 in | 45.7 x 66 x 45.7 cm | (CMC21.006)



ALESSANDRO PESSOLI

Los Angeles-based artist Alessandro Pessoli is a cross-disciplinary artist who has gained international attention for his hauntingly expressive imagery that draws from both his intimate, often subconscious, personal narrative and grander considerations of media and art history. Utilizing a plethora of materials, from brushwork and stencils to spray paint, Pessoli presents a series of likeness portraits for NADA Miami. His chaotic compositions at first seem to be scattered collages, but upon closer inspection, reveal glimmers of exacting, realistic painting. With a nod to child-like vision with motifs such as the Rolling Stones mouth and flowers, Pessoli's universe is doused in opulent color and pop cultural iconography. It is the divergent emotive progressions of Pessoli's narratives that keeps us submerged in his intricate, visual landscape.

Alessandro Pessoli (b. 1963, Cervia, Italy; lives and works in Los Angeles) studied at the Academy of Fine Arts in Bologna. Pessoli has been exhibited at institutions worldwide, including the San Francisco Museum of Modern Art (New Work: Alessandro Pessoli, 2012), Museo d'Arte Contemporanea, Rome, The Drawing Center, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, Los Angeles and at the Hammer Museum, Los Angeles. His work was also included in the 53rd Biennale di Venezia at the Palazzo Grassi, Venice.



CINDY PHENIX

For NADA Miami, Cindy Phenix presents a series of paintings featuring fragmented figures and monstrous creatures that inhabit her kaleidoscopic surfaces. Her paintings are charged with a rawness produced by her ambiguous approach to narrative and her fractal, unfinished approach to representing the subjects of her paintings. Characters with mutable bodies undefined by gender appear throughout Phenix's compositions. Appearing to piece themselves together from aggregated painterly gestures, these monsters become figures of power and personal freedom through their abjection.

Cindy Phenix (b. 1989 in Montreal, Canada; lives and works in Los Angeles) completed her BFA at Concordia University in Montreal in 2016 and her MFA at Northwestern University in Evanston, IL in 2020. Her work has been included in solo exhibitions at Nino Mier Gallery, 6018 North in Chicago, Galerie Hugues Charboneau in Montreal and Maison de la culture de Longueuil. Phenix's works are included in the collections of the Musée National des Beaux-Arts du Québec, the Caisse de dépôt et de placement du Québec, and Hyrdo-Québec, among others.



Cindy Phenix | *Eternal Recurrence*, 2021 | Oil and pastel on linen | 72 x 60 in, 182.9 x 152.4 cm | (CP21.030)



JON PYLYPCHUK

Jon Pylypchuk is a multidisciplinary artist who works in painting, sculpture, installation, and video. Most interested in figuration, often his 'creatures' draw upon the nonhuman world to explore the frailty of human existence and social relationships. Pylypchuk's characters often seem to have lost their way, appearing in a wounded condition, harmed by either themselves or by others. They combine a hearty dose of cynicism and anger at the unfairness of it all with a wicked sense of survivalist humor. For NADA Miami, he presents a series of anthropomorphized cigarette sculptures crafted in bronze. These languishing cigarette figures are metaphoric for transformation - the intention to change and longing for self-improvement. Pylypchuk's cigarettes remind viewers of our false perceptions of control, and of how strongly we might long for those things which we know we shouldn't, which ultimately impede our flourishing.

Jon Pylypchuk (b.1972, Winnipeg, Canada; lives and works in Los Angeles) has exhibited in New York, Düsseldorf, Münster, London, Los Angeles, Cleveland, Paris, San Francisco, Miami, Tokyo, Montreal, Seoul, Guadalajara, and St. Petersburg. His works are in the collections of the Los Angeles County Museum of Art, Los Angeles; The Museum of Contemporary Art, Los Angeles; the Hammer Museum, Los Angeles; the Museum of Modern Art, New York; The Saatchi Collection, London; The Museum of Old and New Art, Berriedale; and the Whitney Museum, New York.



Jon Pylpchuk | *Untitled "I know I'll never love this way again" (Burt Reynolds)*, 2021 | Bronze | 19 x 46 x 20 in, 48.3 x 116.8 x 50.8 cm | (JPY21.012)



BLAIR SAXON-HILL

Working across mediums, Blair Saxon-Hill creates figurative collages that bring viewers into a visceral material world of paint and matter to register current cultural and political realities. For NADA Miami, Saxon-Hill presents a large figural assemblage that resembles a flannel-sporting figure with teal hands holding a fish. This figure is one of a large cast of characters Saxon-Hill has developed over the years that are simultaneously gritty, raw, unnerving, and humorous. Saxon-Hill notes that “the sculptures can be ‘read’ and further understood through the distinct material lists for each piece which are often long and poetic as they name selected finery and detritus alongside more traditional studio materials.”

Blair Saxon-Hill (b.1979, Eugene, Oregon; lives and works in Portland, Oregon) has been awarded fellowships from the Joan Mitchell Foundation, the Oregon Arts Commission, and the Hallie Ford Foundation. Her work was included in the 2021 New Museum Triennial, Soft Water Hard Stone, and has been exhibited at JOAN in Los Angeles, VENUS Over Los Angeles, Maccarone LA, the Hallie Ford Museum, Disjecta and Artist Curated Projects. Saxon-Hill's work has been reviewed in numerous arts' publications and her two recent solo exhibitions received ArtForum Critics' Picks.



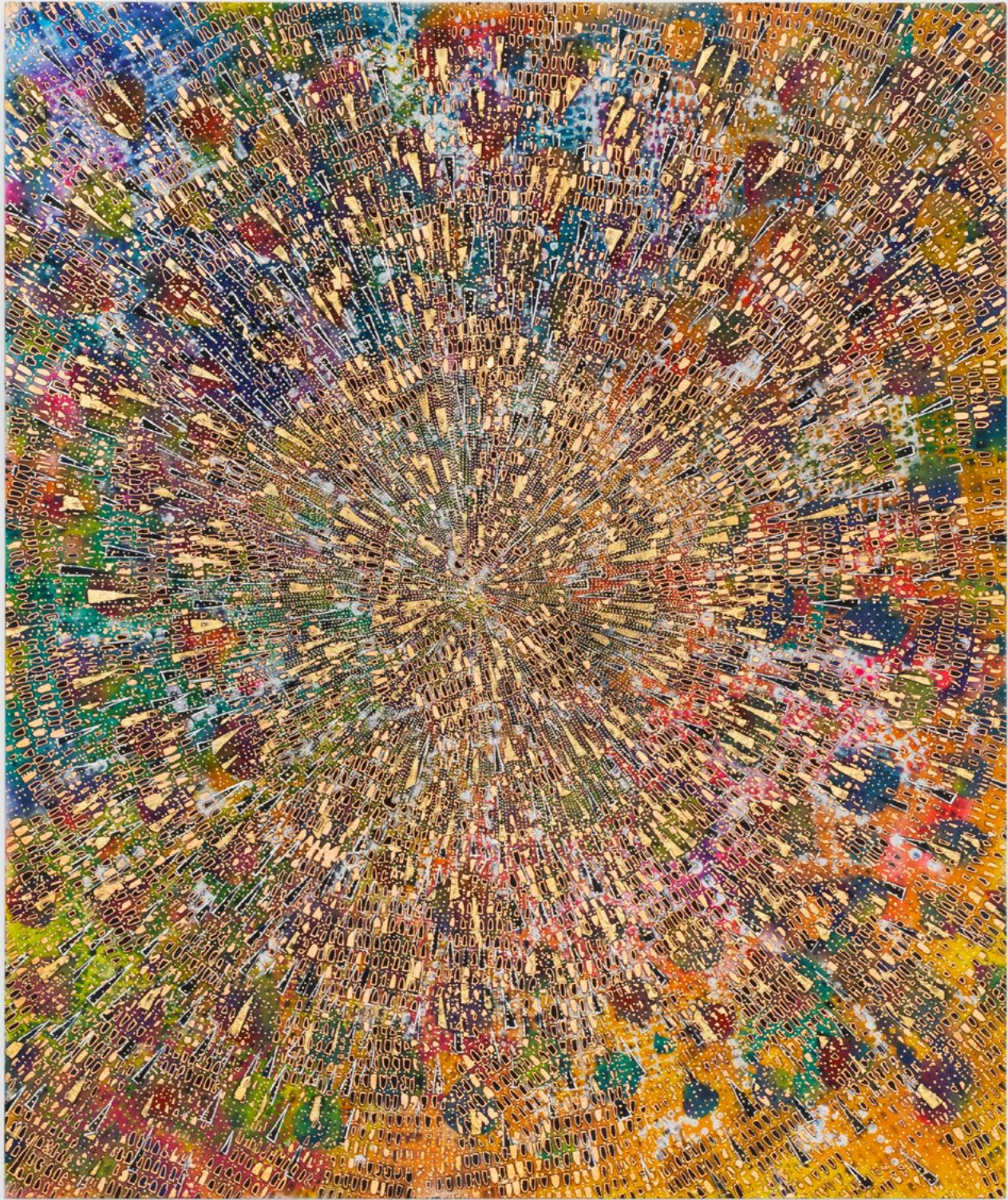
Blair Saxon-Hill | *Catch*, 2021 | Clothes and blankets, vacuum tube, camcorder lens, wicker basket, plastic grocery basket, sardine can, plastic placemat, acrylic spray paint, acrylic gouache, cord, plastic bobber, metal garden hose hanger | 85 x 50 in, 215.9 x 127 cm | (BSH21.045)



MINDY SHAPERO

For NADA Miami, Mindy Shapero presents a lively, meticulous work composed of spray paint, gold and silver leaf on linen. Formed by stencils sourced from studio scraps, Shapero transmutes negatives from past sculptural pieces into positive shapes that form the bedrock of her cosmic abstractions. Shapero's repeating motifs—irregular rectangles and ovals that resemble “scars” or ruptures in the surface— are highlighted through the artist's application of delicate gold leaf, an adornment dating back more than 8,000 years in the canon of art history. Interested in the combination of old and new techniques, Shapero's techniques harken back to the artist's personal history rooted in the DIY aesthetics of punk counterculture.

Mindy Shapero (b. 1974 in Louisville, KY; lives and works in Los Angeles) earned a Bachelor of Fine Arts from the Maryland Institute College of Art in Baltimore, MD and a Master of Fine Arts from the University of Southern California, Los Angeles, CA. Shapero's work has been shown extensively in institutions across the United States in exhibitions organized by Orange County Museum of Art, Newport Beach, CA; the Rubell Family Collection, Miami, FL; the Kentucky Museum of Art and Craft, Louisville, KY; the Aspen Art Museum, Aspen, CO; the Hirshhorn Museum, Washington, D.C.; the Hammer Museum, Los Angeles, CA; and the Wexner Center for the Arts, Columbus, OH.



Mindy Shapero | *Tradero Part 2*, 2021 | Spray paint, gold and silver leaf on Belgium linen | 72 x 60 in, 182.9 x 152.4 cm | (MS21.039)



MÒNICA SUBIDÉ

Mònica Subidé creates dreamlike, quasi-abstracted paintings on linen and Kitakata Japanese paper that incorporate oil paint, pencil, and sometimes minimal collaged motifs. Her compositions are illusory and placid, focusing on figural and still life scenes that evoke a sense of distanced, quiet warmth. Ironically, this warmth issues from moments of restraint rather than excess, from her muted color palettes to her eccentric, unfinished lines and shading that recall the portraiture of Egon Schiele. Her figural and still life works for NADA Miami are imbued with a sense of intimacy and soft stasis, displaying her characteristic emphasis on contour, line, and negative space.

Monica Subidé (b.1974, Barcelona, Spain; lives and works in Barcelona) studied at the Fine Art at Centre d'Art Massana, Barcelona. She has presented solo exhibitions at Bea Villamarin, Gijón, Spain; Contrast Gallery, Barcelona, Spain; Espai Eterna, Barcelona, Spain; BJ Art Gallery, Paris, France; and Galeria Fidel Balaguer, Barcelona, Spain.



Mònica Subidé | *Vase with Green Daisies*, 2021 | Oil on linen | 44 7/8 x 57 1/2 in, 114 x 146 cm | (MSU21.004)





Mònica Subidé | *the flower 2*, 2021 | Oil on linen | 51 1/2 x 77 in, 130 x 195 cm (MSU21.034)



IJU SURIRAJA

For NADA Miami, Iju Susiraja presents a photograph that experiments with the artistic genre of self-portraiture as well as the societal genre of feminine self-presentation. In the work, she poses in her underwear against a colorful, playfully childish, wallpapered background that resembles the sort of backdrops offered by small photographic studios specializing in low-cost family portraiture. Her practice is highly attuned to subject-object relations, forcing viewers to regard common commodities such as housekeeping tools in new contexts. In *Time to Play*, she absconds from her supposed duty, leaving a man's pressed and folded white button-down shirt hanging off the edge of a table, about to fall, while eroticizing an oversized stuff bear with lurid humor.

Iju Susiraja (b.1975, Turku, Finland) earned an MFA from the Finnish Academy of Fine Arts. Her recent solo exhibitions include Ramiken Gallery, SKMU Museum, KIASMA, Kadel Willborn Gallery, François Ghebaly Gallery, PS2 Gallery, VB Photographic Centre, Ramiken Crucible, and Fotogalleriet Format, among others. She is in public and private collections worldwide, including at the Adam Lindenmann Collection, the University of Chicago, the Finnish Museum of Photography collection, Kiasma Museum of Contemporary Art, the Finnish National Gallery, among many others.



Iiu Susiraja | *Time to Play*, 2018 | 23 31/50 x 23 31/50 in | 60 x 60 cm | Edition of 5 plus 1 AP (#4/5) | (ISU21.087)



ORKIDEH TORABI

Orkideh Torabi's paintings for NADA Miami make grand burlesques of masculinity. Torabi's world is one absent of women characters but filled with the genres of femininity. She calls the boys and men that appear in her works her "cast," as though her paintings were a kind theater of the absurd, crystallizing telling moments of longer, more complicated narratives. The artist culls from history, fiction, and personal memory to divine the characters that populate her paintings. They appear as humorously clownish, loutish, and lumpen, with exaggerated features such as bulbous noses, beady eyes, thick eyebrows, and exaggeratedly separated teeth. But their postures and environments are summoned from other tales and aesthetic genres, like odalisque portraiture, depictions of the Virgin Mary with Jesus, melodrama, and other scenes normally deployed to describe and prescribe the experience of womanhood.

Orkideh Torabi (b. 1979, Tehran, Iran; lives and works in Chicago) graduated from the School of the Art Institute of Chicago with an MFA in Painting and Drawing in 2016. Since then, she has had solo exhibitions at Horton Gallery, New York (2017); Interface Gallery, Oakland (2018); Richard Heller Gallery, Santa Monica (2019); Western Exhibitions, Chicago (2016, 2019); at the Museum of Contemporary Art Atrium, Chicago (2021); and Salon Nino Mier, Cologne (2021), among others. Her work has been covered by many publications, including the Los Angeles Times, Artillery, Hyperallergic, and the Chicago Reader. Torabi lives and works in Chicago.





JONATHAN WATERIDGE

For NADA Miami, Jonathan Wateridge presents oneiric figural paintings representing isolated pool-dwellers. His paintings are elaborately crafted 'non-events' that are rich in mood, tone, and implied narrative. A significant part of his work over recent years has been to reconfigure or re-make a given scenario or found image. This involves building full-scale sets and using performers to enact roles within the context of the studio in order to set up questions about the way we reconstruct and understand real events and memories. The artist's work initially employed painterly realism as a 'default setting' by which to view the world, curbing any excesses of style to emphasis not only the often fleeting, banal and everyday quality of the scenes depicted but also the nature of their construction. More recently, this has given way to an increasingly lyrical use of paint which explores the tension between the social dimension of the figuration and the more formal and expressive qualities of the work.

Jonathan Wateridge (b. 1972 in Lusaka, Zambia; lives and works in Norfolk, UK) has shown in solo exhibitions at Nino Mier Gallery, Los Angeles; TJ Boulting, London; Galerie Michael Haas, Berlin and Zurich; and Pace Gallery in association with HENI, London. His works have also been included in group exhibitions at Musee de Beaux Arts, Rouen, France; Centre of Contemporary Art, Torun, Poland; Weserburg Museum of Modern Art, Bremen, Germany; and House of Arts, Ostrava, Czech Republic. Wateridge's paintings are in the collections of the Pinault Foundation, Venice; Didier Casimiro, Kiev; the Rennie Museum, Vancouver; as well as the Saatchi Collection, Simmons & Simmons, and the Zabłudowicz Collection, London.



Jonathan Wateridge | *He Says It Was A Different Time*, 2021 | Oil on linen | 98 3/8 x 68 7/8 in, 250 x 175 cm | (JWA21.068)



CAMERON WELCH

Drawing inspiration from both antiquity and modern life, Welch constructs wall-mounted mosaic reliquaries depicting his own mythologies, specifically, untold stories of the American black experience. Formed by grouted tiles and interspersed with quotidian ready-mades like items from eclectic markets and objects culled from Brooklyn detritus, Welch intertwines, paints, and assembles various materials to form the scenes of his epic narratives. Often depicting heroic or quirky figures, the artist sheds light on unsung histories through complex sensations set within the intricate topology of his works.

Cameron Welch (b.1990, Indianapolis, IN; lives and works in New York) earned an MFA from Columbia University. He was nominated for the Rema Hort Mann Emerging Artist Grant in 2016, and was the recipient of One River School's Emerging Art Award in 2019. He has recently exhibited at Nino Mier Gallery, Los Angeles; Jenkins Johnsons Gallery, New York; Kavi Gupta Gallery, Chicago; and Denny Dimin Gallery, New York.



Cameron Welch | *The Fool*, 2021 | Marble, glass, ceramic, quartz, stone, wood, spray enamel, oil, and acrylic on panel | 72 x 96 x 2 1/2 in, 182.9 x 243.8 x 6.3 cm (CWE21.001)



ANKE WEYER

Anke Weyer works in the tradition of tachism, constructing colorful, abstract works notable for their unrestrained energy of color and form. Her canvases, which are composed of expressive traces of her own actions, held together by a keen attunement to color, act like mirrors that reflect the physical act of painting and echo the artist's scale and body. For NADA Miami, Weyer presents *Spirea*, a large-scale work with her signature meandering, looping, heavy lines dominating the surface of the canvas. The changing direction and extemporaneous reversals of movement index the placements of Weyer's gesticulating arm. Weyer often works outside, atop a platform in her backyard. Working in the elements presents a unique set of trials and advantages, from the weather's ravages on the body and its effect on her materials, to the stimulus steered by changing light and the liberating ability to cast her paints freely about.

Anke Weyer (b.1974, Karlsruhe, Germany; lives and works in Düsseldorf, Germany). Weyer attended the Staatliche Hochschule für bildende Künste Städelschule, Frankfurt am Main (1995 - 2000) and undertook an exchange semester at the Cooper Union, New York. Anke Weyer has had recent solo shows at CANADA, New York (2021), Nino Mier Gallery, Los Angeles (2019), Tim Van Laere Gallery, Antwerp (2017), CANADA, New York (2016), Nino Mier Gallery, Los Angeles (2016), Harper's Books, East Hampton (2015) and Office Baroque, Brussels (2015).



Anke Weyer | *Shocks/Struts*, 2020 | oil and acrylic on canvas | 76 x 60 in, 193 x 152.4 cm | (AWE20.006)



