



NINO MIER
GALLERY

JAKE LONGSTRETH

Springtime in Southern California

April 26 - June 18, 2022

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



JAKE LONGSTRETH
Springtime in Southern California
April 16 - June 18, 2022

Nino Mier Gallery is thrilled to present *Springtime in Southern California*, an exhibition by Los Angeles-based artist Jake Longstreth, on view in Brussels from April 26 - June 18

, 2022. The exhibition is Longstreth's fifth solo show with the gallery, but his first at our Brussels location. He will present seventeen new landscape paintings and three new drawings that develop his ongoing representations of Southern California's topography and atmosphere.

For the past decade, Longstreth has focused his practice on depicting the greater Los Angeles area with a frankness that calls to mind William Carlos Williams' famous line, "no ideas but in things." Foregoing the symbolic and the abstract, Longstreth's paintings apprise the physical and natural structures we cultivate and preserve. His oeuvre therefore comprises two major categories: architectural paintings and landscape paintings of the natural world. The former feature unpopulated or wholly shuttered corporate chains such as Circuit City and Toys R Us, while the latter waver between smoldering and bucolic renderings of iconic botanic and geologic features of Southern California. Part of what unites these two currents is how they evince in viewers a kind of backwards glance: we look over our shoulder to regard the triumphs and failures of our built environment, and to the natural world that preceded it with a mixture of nostalgia and acceptance.

In *Springtime in Southern California*, Longstreth retrieves landscapes embedded into every Southern Californian's consciousness, transfiguring them in a naked, stark light. Now more than ever, signs of human life and infrastructure—footsteps on hiking trails, telephone wires, smoggy air—are left out of his compositions. Instead, Longstreth cultivates a mood of bucolic reverie. For the exhibition, he adds seven new paintings and three new ink drawings to his ongoing tree series, which primarily depict eucalyptuses, oaks, and pines. His trees are centered in their compositions and cropped to exclude their tops and bases, focusing instead on the textural intricacies of their foliage and bark. Another group of four oil on paper works represents broad vistas in the San Dimas Canyon, part of an experimental forest in the San Gabriel Mountains. The canyon, which is now closed to the public, is rendered with Longstreth's brush in an impressionistic haze of blues and greens, pierced in works such as *San Dimas Canyon #4 (November Sun)* with charred, spiky branches that have no doubt seen some of the many rampant forest fires in recent years.

The focal point of the exhibition is six paintings on paper inspired by the pastoral work of Granville Redmond, a California Impressionist landscape painter with auspices in the Barbizon school of nineteenth century France. Longstreth was inspired by Redmond's quasi-pointillist technique that produces renderings of landscapes saturated with a wide diversity of color and texture. These small-scale paintings of the American West are intimate and serene: what used to be a genre of painting imbued with a drive to conquer and cultivate is now, in Longstreth's hands, an opportunity to take stock in our individual relationships to a specific atmosphere—one that will only become harder to access.

The rolling hills around Los Angeles are brown and charred for most of the year, dehydrated due to drought and burnt due to uncontrolled wildfires. The springtime brings a few months of liveliness to the mountains, when grass turns green and flowers blossom. For most of the year, though, this color palette remains but a memory or fantasy—one that gets slowly eroded with each passing year as our climate continues to warm. *Springtime in Southern California* offers us an opportunity to slow down and consider this ephemeral environment.

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 Nino Mier Gallery, Los Angeles; 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.



Untitled (Eucalyptus), 2022 | Oil on muslin | 60 x 40 in, 152.4 x 101.6 cm | (JLO22.015)





Untitled (Big Pine 3), 2022 | Oil on paper | 44 1/2 x 30 1/2 x 1 1/2 in (framed), 113 x 77.5 x 3.8 cm (framed), 42 x 28 in (unframed) ,
106.7 x 71.1 cm (unframed) | (JLO22.005)







Untitled (Big Pine 1), 2022 | Oil on paper | 44 1/2 x 30 1/2 x 1 1/2 in (framed), 113 x 77.5 x 3.8 cm (framed), 42 x 28 in (unframed), 106.7 x 71.1 cm (unframed) | (JLO22.002)





Untitled (Big Pine 2), 2022 | Oil on paper 44 1/2 x 30 1/2 x 1 1/2 in, (framed), 113 x 77.5 x 3.8 cm (framed), 42 x 28 in (unframed), 106.7 x 71.1 cm (unframed) | (JLO22.003)



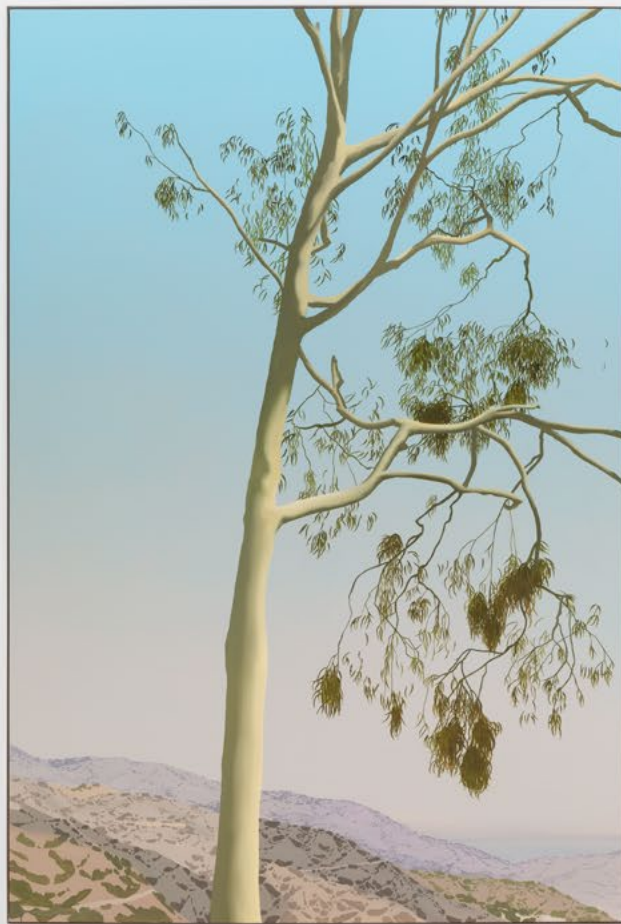


Untitled (Big Pine 2), 2022 | Oil on paper 44 1/2 x 30 1/2 x 11/2 in, (framed), 113 x 77.5 x 3.8 cm (framed), 42 x 28 in (unframed),
106.7 x 71.1 cm (unframed) | (JLO22.004)





La Cañada Flintridge, 2021 | Oil on muslin | 85 x 57 in, 215.9 x 144.8 cm | (JLO21.044)







Springtime in Southern California (After Granville Redmond) #1, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.006)





Springtime in Southern California (After Granville Redmond) #2, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.007)







Springtime in Southern California (After Granville Redmond) #4, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm(framed) | (JLO22.009)





San Dimas Canyon #2, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.012)





Springtime in Southern California (After Granville Redmond) #3, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.011)





Untitled (Eucalyptus), 2022 | Oil on muslin | 60 x 40 in, 152.4 x 101.6 cm | (JLO22.016)







SSan Dimas Canyon #1, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.013)





San Dimas Canyon #3, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in, (framed) 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.014)





Springtime in Southern California (After Granville Redmond) #5, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.010)





Springtime in Southern California (After Granville Redmond) #4, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed)) | (JLO22.017)





Springtime in Southern California (After Granville Redmond) #6, 2022 | Oil on paper
16 1/2 x 22 1/2 x 1 1/2 in (framed), 41.9 x 57.1 x 3.8 cm (framed) | (JLO22.008)





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

2023 Jake Longstreth, Galerie Max Hetzler, Berlin, DE (forthcoming)
2022 *Springtime in Southern California*, Nino Mier Gallery, Brussels, BE
2021 *Seasonal Concepts*, Nino Mier Gallery, Los Angeles, CA
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 Jake Longstreth, monograph, Nino Mier Gallery
- 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

