

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



BERNADETTE DESPUJOLS

CONTENTS

BIOGRAPHY 2

SAMPLE WORKS 3

SELECTED PROJECTS AND EXHIBITIONS 14

PRESS 40

CURRICULUM VITAE 69



BIOGRAPHY

Bernadette Despujols

b. 1986, Barquisimeto, VE
Lives and works in Miami, FL



Bernadette Despujols' practice encompasses sculpture, video, and installation, but is primarily focused on figurative painting to explore her experiences of intimacy and feminine embodiment. Women, girls, mothers, grandmothers, aunts, and friends are displayed in all of their bodily extremity, slightness, beauty and tenderness. Her surfaces tend to be heavily worked, filled with frenetic brushstrokes that vacillate between impasto and stark retraction. In some areas, her paint has been eroded to the point that the underpainting is visible, giving a topographical quality to her portraits. She has said of her work: "I want to explore the vast ocean in which the woman swims [...] one that goes way beyond those absurd expectations of what women should be."

A painting depicting a dog, possibly a pit bull mix, confined in a blue wire crate. The dog is shown from a side profile, looking towards the viewer with a somewhat distressed expression. Its fur is rendered in shades of brown and tan with visible brushstrokes. Two hands, painted in a reddish-brown hue, are reaching into the crate from the top left and top right, touching the dog's head and neck. The crate's grid is painted in a vibrant blue. The background behind the crate is a light, textured surface with vertical lines. The overall style is expressive and somewhat somber.

INDIVIDUAL WORKS

**sample selection does not reflect current availability*



Caja Clap, 2022
Oil on canvas
72 x 60 in
182.9 x 152.4 cm
(BDE22.008)



Pelea de Perros, 2023
Oil on canvas
60 x 40 in
152.4 x 101.6 cm
(BDE23.001)





Ahorcados de Sigfredo, 2022
Oil on canvas
72 x 60 in
182.9 x 152.4 cm
(BDE22.007)



Residencias de Este, 2022

Oil on canvas
60 x 48 in
152.4 x 121.9 cm
(BDE22.011)



La Lora Julia, 2022
Oil on canvas
60 x 48 in
152.4 x 121.9 cm
(BDE22.009)





Jenna, 2022
Oil on canvas
60 x 48 in
152.4 x 121.9 cm
(BDE22.003)



Nude 10, 2020
Oil on canvas
36 x 24 in
91.4 x 61 cm
(BDE23.002)



Tamara en El Piñal, 2022
Oil on canvas
72 x 60 in
182.9 x 152.4 cm
(BDE22.010)

The background is a complex, multi-layered abstract painting. It features a white dog in the lower-left, a cartoon character with large eyes and a bow, and a large, stylized figure on the right. The word 'ARIEU' is written in red block letters on a white background in the upper-right. The painting uses a rich palette of colors, including reds, yellows, blues, and browns, with visible brushstrokes and textures.

**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

Women & Sculpture

2023

Spinello Projects
Miami, FL

homesick

2022

Nino Mier Gallery
Los Angeles, CA

I Love You, Man

2021

Spinello Projects
Miami, FL

The Vast Ocean in Which the Woman Swims

Curated by Ché Morales
Rachel Uffner Gallery
New York, NY

Circle Within a Square

2020

LVL3 Gallery
Chicago, IL



Women & Sculpture **With Elizabeth Tremante**

2023
SPINELLO PROJECTS,
MIAMI, FL

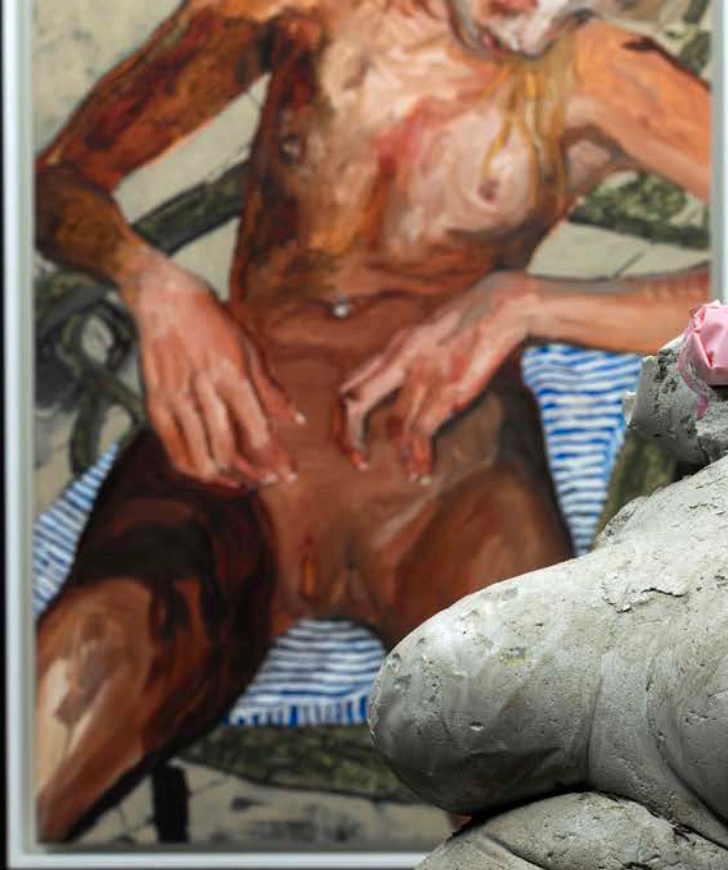
Spinello Projects is pleased to present *Women & Sculpture*, a two-person show featuring artists Bernadette Despujols and Elizabeth Tremante. The exhibition brings together the works of these two artists who examine the objectification of women and the female figure within the canon of art history.

Elizabeth Tremante's work humorously exposes painful blindspots in art history that reinforce the sexism, subtle power dynamics and biases in contemporary culture. Tremante's narrative paintings critique the way women have been traditionally portrayed as subjects, by reframing women as creators and consumers of art. Tremante's work is additive, borrowing from real life experiences of the women and girls in her life, representing real women she has encountered in museums and art galleries, as well as spinning these experiences amongst historic artworks that bleed and project bodily fluids. All of her paintings selected in this exhibition, which were previously debuted at EXPO Chicago this year, feature limbless, or falling statues of women, from Classical Antiquity, to Auguste Rodin, to Constantin Brancusi, to Lynda Benglis.



Mirroring Tremante's amputated statues, Despujols creates headless, limbless concrete female torsos, featuring their unavailable orifices, using inflatable sex dolls as molds in her ongoing sculpture series *Love Dolls*. From an earlier series of figurative nudes, Despujols exposes the exploitation of women in two paintings that use found images of unconscious women from internet pornography. Despujols paints these women to usurp the gaze of the man who may have taken the original reference photos. Both artist's work actively subvert the male gaze, undermining male dominated society that reduces women to sexual objects, through their use of history, irony, and context (or lack thereof).

All images courtesy of Spinello Projects. Photography by Michael Lopez.











Homesick

2022

**NINO MIER GALLERY
LOS ANGELES, CA, US**

Nino Mier Gallery is pleased to present *Homesick*, an exhibition of new paintings by Venezuelan artist Bernadette Despujols. Despujols, who is now based in Miami, Florida and Brooklyn, New York, created this body of work as a meditation on her home country and her friends who, like the artist, immigrated from Venezuela to the United States. New paintings exploring memory, nostalgia, identity, and belonging, will be on view from September 16 – October 15, 2022 in Los Angeles.

Homesick features a series of portraits of the artist's friends and family, all of whom have migrated from their home country to the United States. Despujols painted her subjects as they sat for her in her studio, but recontextualized them within domestic scenes typical of their hometowns in the paintings. After either receiving photographs of or researching the interiors and exteriors of houses typical of her friends' hometowns, Despujols re-immersed her subjects within the spaces they are homesick for.

Mementos of the subjects' histories crop up in each painting, from the CLAP box — a government-subsidized food distribution program — in *Caja Clap*, to the bust of Jose Hernandez – a Venezuelan saint and doctor—in *Gala en La Comarca*. Floor drains appear throughout the exhibition, as they are built into most rooms in Venezuelan homes to allow for easier cleaning and drainage, a feature absent in most houses in the States. The inclusion of such details reminds us of how the small conveniences, inconveniences, or quirks in our daily lives can be charged with nostalgia and longing once they recede into the past.

A sense of the haptic and palpable permeates the works, counterposing the subjects' interest in intangible memories. After using thick gesso to create the compositions' backgrounds, Despujols applies layers of paint with varying degrees of thickness and texture. She scrapes the canvas with knives and creates fine incisions to match the illusionistic space of the compositions with a surface depth that is equally complex. Skin often comes to resemble the wood of the surrounding interiors—a formal blending of person and environment that unites the subjects with their histories.



BERNADETTE DESPUJOLS
HOMESICK







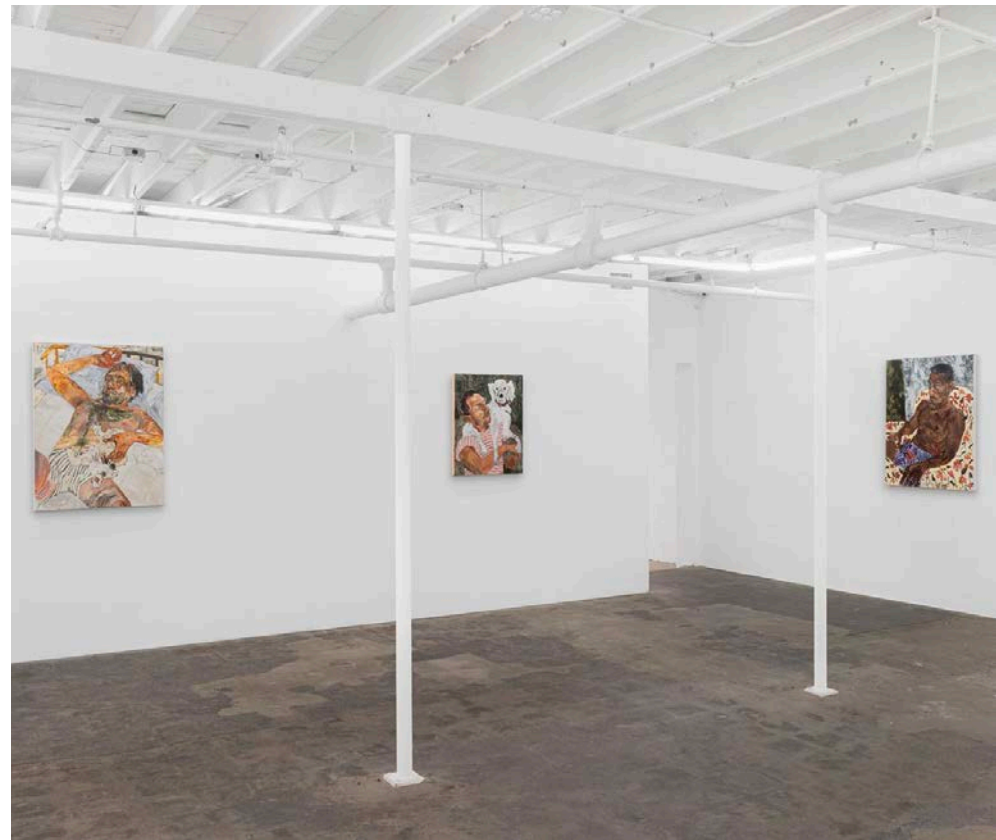
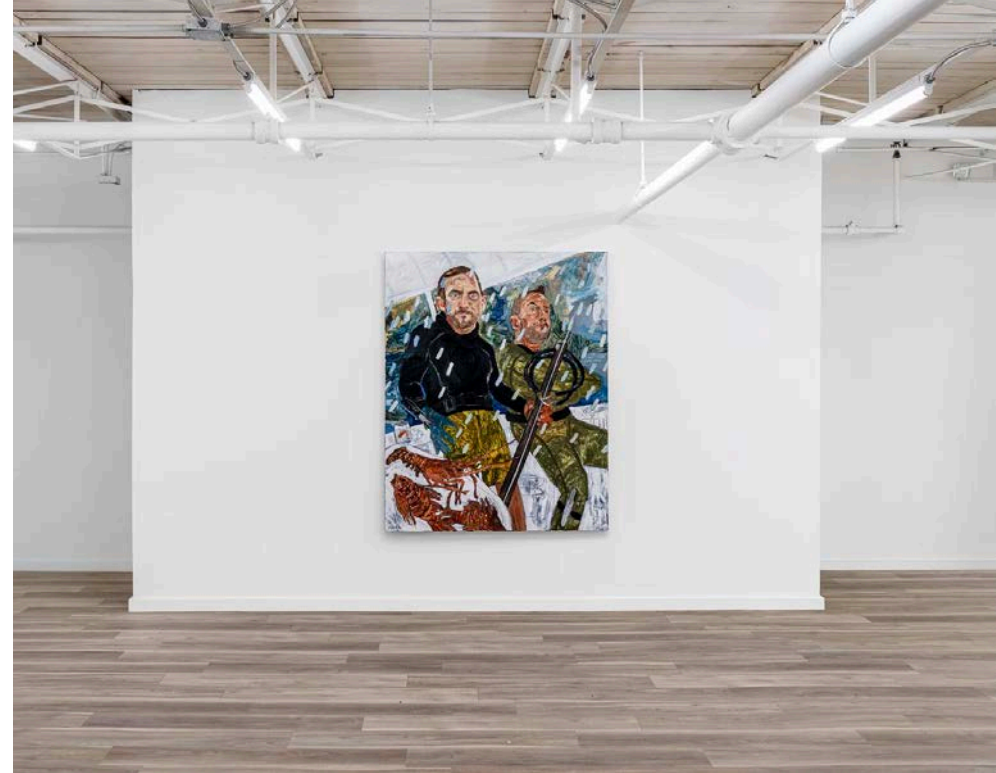


I Love You, Man

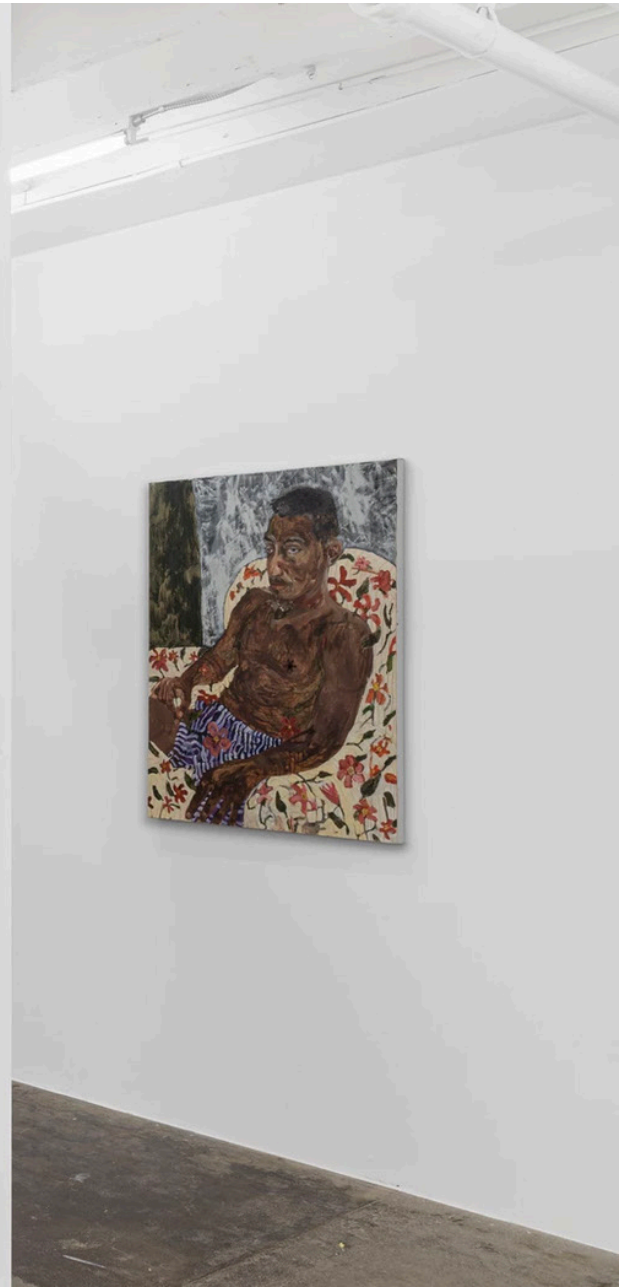
2021
Spinello Projects
Miami, FL, US

Spinello Projects presents *I Love You, Man*, the debut solo gallery exhibition by Venezuelan artist Bernadette Despujols. The exhibition features a suite of oil paintings depicting men who are close to the artist, on view at the Gesamtkunstwerk Building at 2930 NW 7th Avenue.

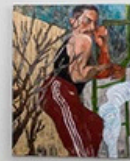
In *I Love You, Man* Bernadette Despujols paints the closest men in her circle. The paintings are a departure from her usual depictions of women in paintings. In previous paintings of fully nude women, Despujols positioned herself as the subject of her paintings although they were portraits of anonymous unconscious women sourced from pornography made by men. Holding the belief that to be a woman makes other people uncomfortable and ultimately poses a threat to men she turns her gaze and paints the cishet men in her life: friends, lovers, family. Despujols uses the portraiture of her male subjects to experience her relationships with deeper intimacy. Objectification and intersubjectivity (the relation or intersection between people's cognitive perspectives) ebbs and flows between the painter and the painted. She objectifies the men in the paintings at times, focusing solely on one body part or their bare skin and bodies, but the men pose for the pictures with awareness and dignity. Nothing is stolen from them; Despujols may want to position these men ironically as muses but the truth is she defeats the irony of it with pure affinity and care towards the people she paints, leaving the men to decide what they want to wear and show of themselves. In the act of portraiture she experiences the vulnerability of these men through their quiet shyness or awkwardness with themselves, ways that would otherwise challenge the presumed status quo of manhood: tough, aggressive, aloof, qualities of patriarchy that, to Despujols, imprison both men and women in a cycle of violence. The paintings are formally infused with skewed perspectives, foreground and background foibles, and blank, paintless spaces furthering the playfulness she captures by being around the men she loves.











The Vast Ocean in Which the Woman Swims

Curated by Ché Morales

**2021
RACHEL UFFNER GALLERY
NEW YORK, NY**

Rachel Uffner Gallery is pleased to present *The Vast Ocean in Which the Woman Swims*, the gallery's first solo exhibition with Bernadette Despujols, curated by Ché Morales. This body of work features Despujols's recent series of paintings and sculptures that confront the objectified view of the female body as informed by her own perspective and experiences. Despujols explores themes that go beyond the expected identity of a woman drawing inspiration from the many dynamic women that have played important and personal roles in her life including her Mother, Grandmothers, sisters, nieces, cousins, friends, and even colleagues that have shaped who she has become.

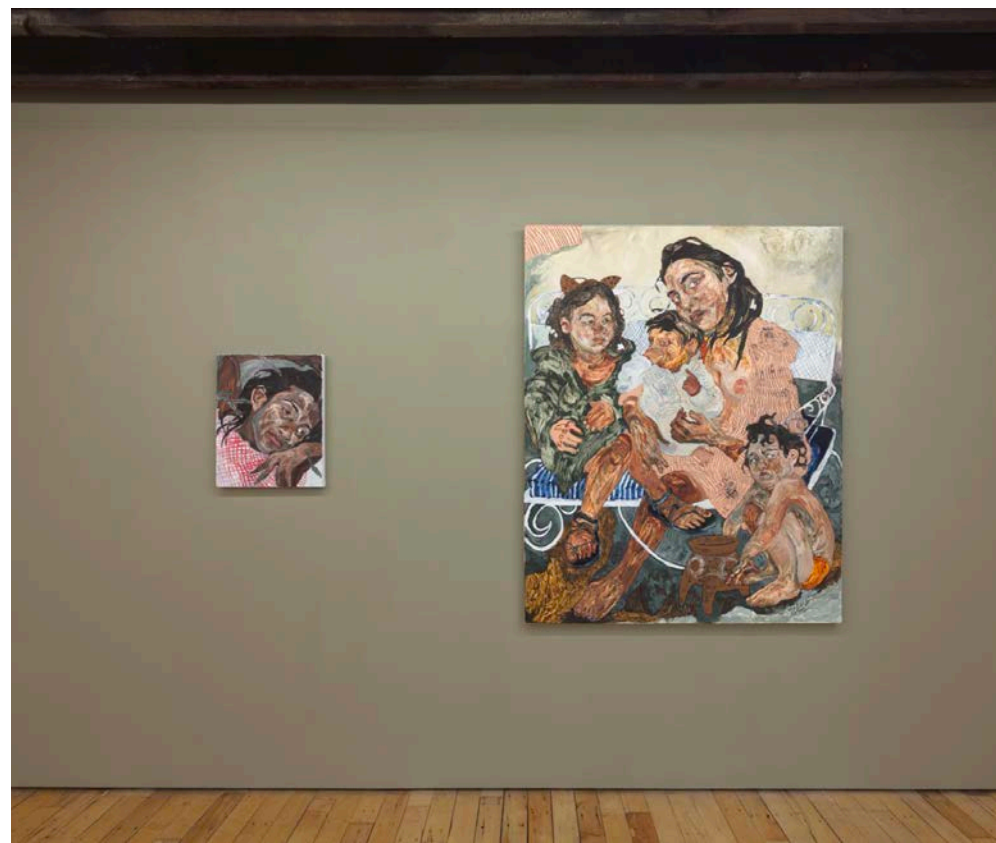
Despujols takes a seemingly sculptural approach to painting as she vigorously fills her canvases with thick and energetic brushstrokes, that at times are also retracted and scraped away to resurface the underpainting. These textural portraits invoke emotional and profound imagery reminiscent of artists such as Alice Neel or Jenny Saville.

With these paintings, she portrays various women in all possible scenarios and stages of their lives such as: A collection of portraits of women as young girls, mothers, children, elderly, healthy and sick. Despujols states, "I want to explore the vast ocean in which the woman swims, (one that I am yet to fully understand) one that goes way beyond those absurd expectations of what women should be."

At first glance, some might find it strange to place a "sexualized" sculpture next to the painting of a child or a mother with her children, or an older woman. However, Despujols wants to remind the viewer that the "sexualized" woman was once a little girl that would eventually become an older woman. That a woman is not just one of a certain age, women are of many ages and many faces. She wants to remind everyone that the patriarchy wants to separate women into specific, uniquely stereotyped stages.

For example, Despujols represents how the perception of ideal femininity is ingrained from an early age with the painting of Cassandra and Gala. Here, one figure wears a Smurfette t-shirt referencing the artist's own childhood memory of watching the cartoon aptly titled, "Los Pitufos" or "The Smurfs". She would always wonder how despite the many male characters with their countless personalities be it sleepy, grumpy, surprising, old, or funny, there was only one "girl," and she was simply characterized

*All images courtesy of the artist and Rachel Uffner Gallery.
Photography by JSP Art Photography.*



as “pretty”. Despujols transforms this formative memory into one of many visual examples to emphasize the dismissal of the female identity.

Many of her paintings in this show are based off of photographs — some she has taken herself, she has found second hand or were sent to her by friends and family. Despujols finds the process of painting these images as a sort of translation, from one language to another. In this translation, many details may go missing, change or mutate. The image that she produces does not attempt to look photorealistic, or realistic in any way. It is its own version of reality, existing in a realm in which fact and fiction do not exist. A story with a reality that now solely exists on the canvas.

A selection of sculptures in the center of the room completes the exhibition. These sculptures are from Despujols’ *Inflatable Love Dolls* series and are comprised of five female busts fabricated from soft latex sex dolls filled with concrete. The inflatable love doll she uses is a representation of the female body; it is both figurative and abstract, as it tries to reproduce the female figure, yet remaining true

to its origins as an inflatable structure. Through her practice, Despujols reclaims these agent-less inflatable objects into something completely new. As the concrete begins to set, the weight responds to gravity and transforms the shape of the once static doll into a more substantial human form. Though it is evident that their extremities and heads are missing, the sexual orifices still remain, highlighted, in their original yet impenetrable pink plastic.

Through their transformation, these torsos have now become symbols of an impossible objectification or abuse. They are no longer possible to penetrate, and their pleasure-inducing cavities have been filled. Instead of soft objects with the sole purpose of fulfilling the desire of men in their solitude, they now stand firm like a truncated contemporary version of Hellenistic torsos. Despujols references the Greek goddess Aphrodite as an example of this mythological presence. Aphrodite also embodied themes of love, beauty, pleasure, passion, and procreation. Despujols hopes that the viewer will find these same themes and complexity of character within the portraits surrounding gallery walls.



Circle Within a Square

Bernadette Despujols and Brittney Leanne Williams

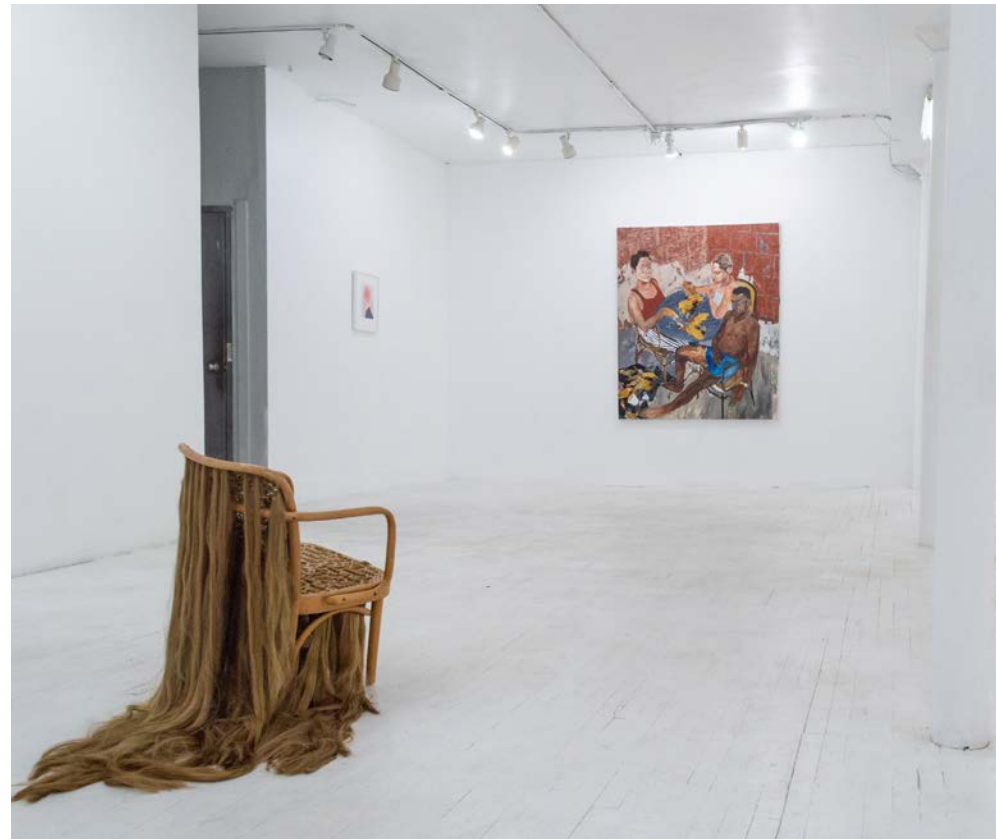
2020
LVL3 Gallery
Chicago, IL, US

LVL3 presents, *Circle Within a Square*, a two-person exhibition featuring Bernadette Despujols and Brittney Leanne Williams. Despujols' violent, painterly style confronts contemporary mythologies of women while Williams' transcendent use of deep red nods to generational and embodied feminine roles.

Williams' paintings feature black women prominently in the composition, blending foreground and background, landscape and subject. The bodies are bent: their postures suggest a state of rest, a burden carried, lovemaking, being anchored. Williams uses these figures and their positionality to reference her own relationship to family history while at the same time speaking about chronicled female characters such as Naomi and Ruth from the Book of Ruth.

Despujol's sculptures and paintings speak about the female body in today's cultural and social contexts, questioning and embracing notions of objectification and intimacy. Despujol's compositions depict naked sitting female-bodied figures in their home, on a bed or sitting on a man's lap; forcing a viewer to question whether the scene depicted is intrusive or empowering. Similarly lonely and internal, Despujol's interruptions of objects and furniture designed for the body are transfigured to become the body in question.

Bending, sitting, propped on chairs or inside a vast landscape, Despujols and Williams' figures disrupt space through their dynamic expressions of womanhood.



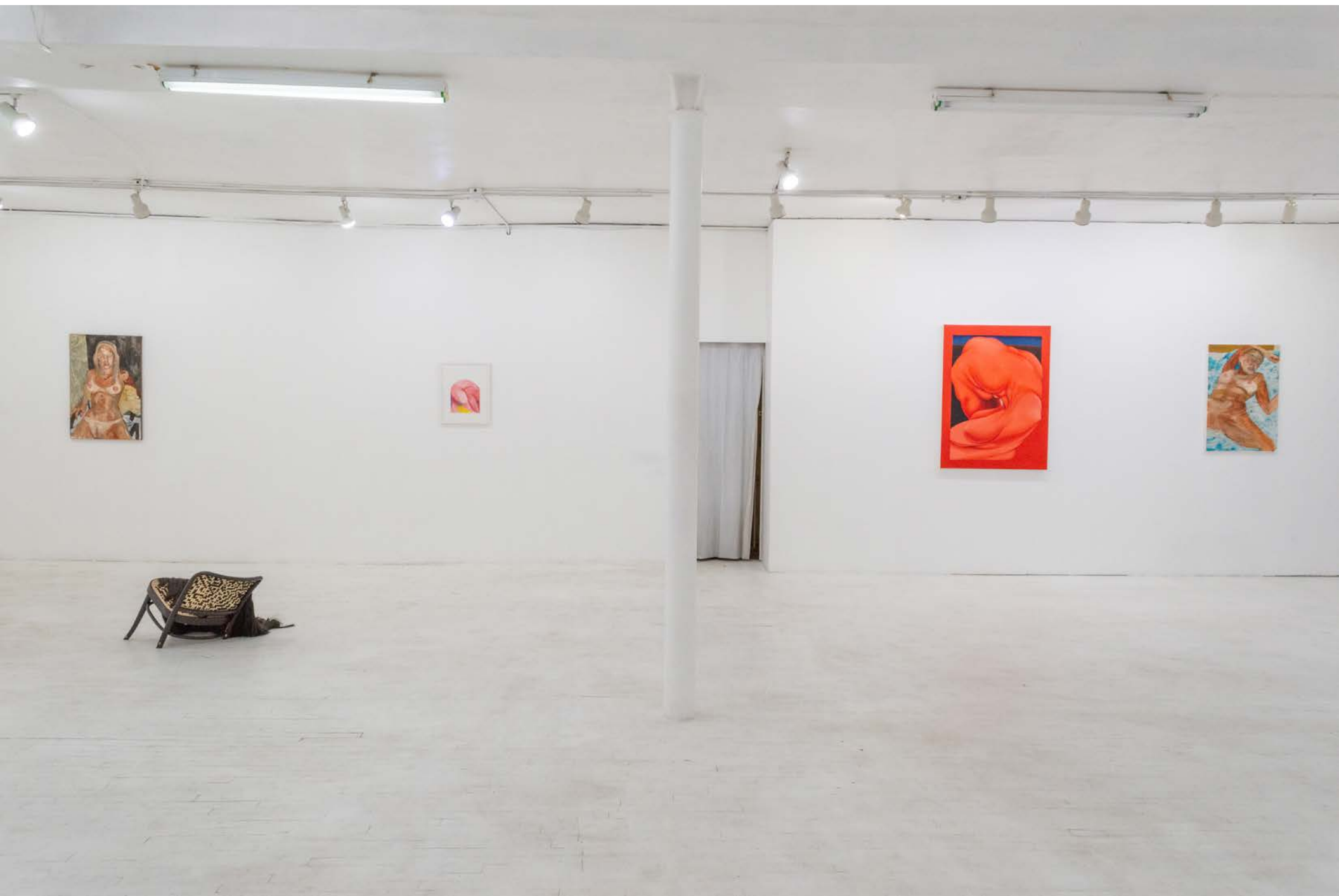














PRESS

PRESS

ART OF CHOICE

FEBRUARY 2021

BY CRISTINA SAMPER

ARCADE PROJECT

JANUARY 2020

BY ADAM ASLAN

THE AMARANTA

MAY 2019

BY MARIA VALLENILLA

BOMB

OCTOBER 2018

BY BOMB STAFF

LUSTER

OCTOBER 2016

BY LUSTER STAFF

FEBRUARY 2021

Travel Between Mediums and Experience the Full Breadth of Bernadette Despujols' Work By Cristina Samper



Born and raised in Venezuela, the renowned painter, sculptor and designer BERNADETTE DESPUJOLS stretches and breaks all barriers of conceptual art. The artist works in a variety of mediums to explore concepts of intimacy, identity, and sexuality, viewed solely through the female lens. Since her graduation from CalArts in 2010, Despujols' career has taken large steps towards extraordinary recognition. The unapologetically bold depiction of the female body and representations of the male gaze in everyday life situations, attracts the viewer to converse directly with the uncanny. Be it either by weaving synthetic hair into a chair of her own design, covering latex inflatable dolls in concrete, or even by bringing a painting alive with bold, textured strokes on canvas; the spectator is placed face-to-face with the age-old objectification of women in a contemporary context. We had a chance to look into Despujols' upbringing, formation, and background. Read below to learn more about this fascinating creator.

Tell us a little bit about yourself. Where are you from, and how did art first come into your life?

BD: I was born in Barquisimeto, Venezuela; a small city about an hour away from the coast. I have always been interested in art, since I was a kid. My grandmother Celina Despujols is a literature major has always been very supportive. I studied architecture at the Universidad Central de Venezuela where I graduated with honors and taught architectural design for a year before moving to the US to pursue my MFA at CalArts. It was after I finished my MFA that I started to pursue my career in a serious way.



Bimbo Chair 2, 2017, Synthetic hair, wood, canned seat, variable dimensions. Courtesy of the Artist
Has your work always taken on the style it currently embodies?



Love Doll 13, 2018, Concrete and latex, 23 x 13 x 12 in., Courtesy of the Artist

BD: Not at all, my work has changed a lot over the years. It was around 2015 when I started developing my practice referring to gender and femininity, and a whole body of work grew from this research. I hope my practice continues to grow and change over the years.

What's your process like? How do you begin a work?

BD: My sculpture process is very straight forward. I think I have an architect approach to it. I think about a piece that I want to produce, I create sketches or digital collages, then I find the materials and go on to create it. Most of the time, the final piece is very similar to what I had in mind.



Nude 7, 2019, Oil on canvas, 40 x 30 in., Courtesy of the Artist

To create my “Love doll” sculptures for example, the process is always similar but the result is different every time. The consistency of the concrete mix, the type of concrete, the weather... So many factors are involved in the sculpture turning out different and unique every time.

As for my painting process, it is very different. I work from photograph references; but the painting changes a lot as I work on it.

I never know how the final piece will look like, I am never fixated to the image of the reference or to a preconceived idea of how the painting should look. So it is a very free process that takes its own course. Walk us through a day in the studio.

BD: I normally arrive to my studio in the morning and start working on something right away.

I find that the process of creating is very cyclical, the more you create, the more you work the more you want to keep going. If for any reason I stop working, it becomes harder to get back on track. So even if I feel uninspired I try to work on something, like prepping canvases or getting supplies.



Headless 1, 2, 3, and 4, 2018, leather, plastic, synthetic hair, variable dimensions, Courtesy of the Artist

From where do you draw inspiration?

BD: My inspiration comes from many places: daily life, memories, readings, references, research, but mostly conversations with colleagues.

For example, Sigfredo Chacon has been a mentor to me in Miami, and a big source of inspiration. Before the pandemic we used to meet for lunch at least once a week. I took a lot from those meetings and our conversations... hopefully soon we can go back to normal life and meet in person again.



I Chose To Be A Mom Chair, 2019, Wood, foam, paint, plaster, variable dimensions, Courtesy of the Artist
Deborah Castillo and Rafael Rangel are also two good colleagues that I speak with on a regular basis, especially when I feel stuck. Back in 2018 when I first moved to NYC, Deborah helped me in many ways to direct and question my practice.

I find it crucial to have conversations with colleagues in order to challenge your practice. These types of encounters are what grounds me and inspire me the most.



Florencia Alvarado with Kero Keropi shirt and Adler vase, 2020, Oil on canvas, 24 x 20 in., Courtesy of the Artist

Tell us about your relationship with sculpture. Have you other preferred mediums of craft?

BD: My background in architecture brings me to include a lot of designer furniture into my practice, as well as construction materials such as concrete, building blocks, sealing foam.

Yes, I have other crafts, I am a painter and also an architect. I could not commit my life to creating only sculptures, or only paintings, or only being a designer... I find balance in being able to move between those fields. Knowing that my passion is to create new things, in any of those fields.



Nude 4, 2019, Oil on canvas, 26 x 24 in., Courtesy of the Artist

What larger questions do you believe your work asks?

BD: I would say the larger question my work raises has to do with how gender defines our roles and experiences in society. The intersection of perceptions of women by themselves and society as well as the changing nature of intimacy in contemporary life. What norms, what habits, what fears or entitlements have been constructed in our society around our bodies.



Love Doll 10, 2017, Concrete and latex, 24 x 17 x 23 in., Courtesy of the Artist

Does your work reference any Art Historical movements?

BD: I would say it references a few movements, when it comes to painting I am very influenced by Lucian Freud and the London School, as well as post expressionism and Egon Schiele. When it comes to sculpture I am more influenced by Louise Bourgeois and conceptualism...

At large I would consider my work feminist... as most of my work references gender, particularly the female gaze and the female experience.



Nude 1, 2019, Oil on canvas, 36 x 24 in., Courtesy of the Artist

What's next for you?

BD: In 2020 I was invited to participate at Salon de Jóvenes con FIA in Venezuela, which is a very important exhibit and price in the country. Because of the pandemic it has been postponed indefinitely, but I am really looking forward to being able to go back and show my work.

I have only shown my work twice in Venezuela and I didn't have the opportunity to see it in person. I have not been able to be back for the past 3 years. It would bring me so much joy to go back and show my work in Caracas. Venezuela is a very chauvinist country; abortion and women's rights is not even a subject to discuss. Abortion is not only illegal but punishable in Venezuela, so I believe showing my work can be beneficial to raise some awareness and open conversations on gender and women's rights. I am very optimistic due to the recent news of Argentina becoming the first major south American country to decriminalize and legalize abortion. I am hopeful that this "trend" will spread throughout the continent.



Bimbo chair 2, 2017, Synthetic hair, wood, canned seat, variable dimensions, Courtesy of the Artist

JANUARY 2020

Returning the Male Gaze

By Adam Aslan



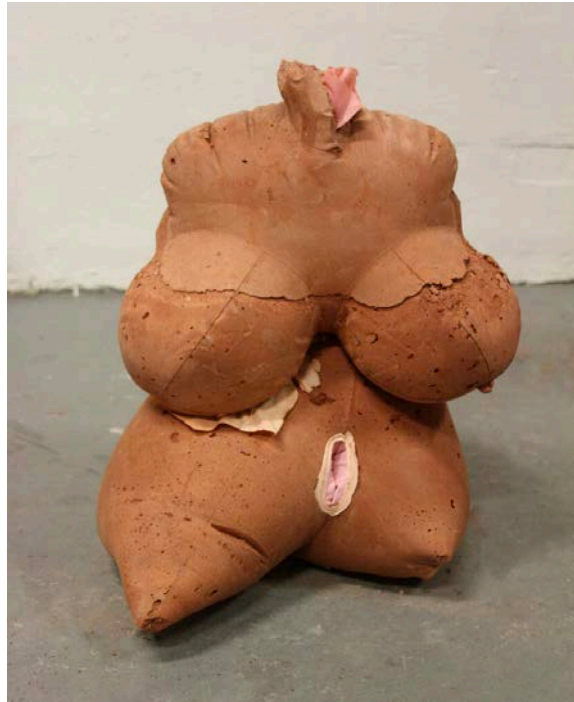
Nude 9, 2020, oil on canvas, 24 x 36 inches. Image courtesy of the gallery.

“One of the central tenets of my work is a desire to answer to the question of how a woman, by virtue of being a woman, makes others uncomfortable.”

— Bernadette Despujols

Some artists want to present something higher, more sublime; others want to drive reality into your skull. The subject matter of their art confronts their trauma. Authenticity, a characteristic beloved by all but often forgotten in our filtered selfie society, dominates their work. This is apparent in Bernadette Despujols's visually disparate paintings and sculptures in her latest show, *Mamita*, at Arts+Leisure.

Despujols started producing many of the oil paintings in her nude series, based on images from porn sites, while she was an artist-in-residence at the Vermont Studio Center. Many of the photos are of women passed out and stripped naked. “I am interested in this idea that is a photograph of a naked woman taken by a man reproduced again by a woman that identifies with the subject,” says Despujols. The act of changing the gaze on the subject from male to female not only subverts the patriarchal male gaze, but also adds an empathetic touch to her art.



Installation view of Love Doll III, 2020, terracotta. Image courtesy of the gallery.

Female genitalia occupy the center of the paintings and sculptures. Skin is alive to Despujols: as such the vulvas have narratives of their own, richer in detail and feeling than how they had been portrayed in the past, as wisps of pubic hair with no actual sex organs. Sure, including Courbet's *L'Origine du Monde* in a post on Facebook might get it flagged or removed, but posting a Despujols nude might get you kicked off entirely.

The looks the nude women in Despujols's paintings give are reflective of the artist's personal ethos that adds a grave criticism of western civilization: "I think being a woman makes others uncomfortable because womanhood has being as the other, culturally alienating women".



Nude 7, 2020, oil on canvas, 30 x 40 inches. Image courtesy of the gallery.

How deep is the sense of ennui in *Nude 7*'s expression? Does this painting give an authentic depiction of a woman encountering the patriarchy's ever-shifting face? When we see naked women, sullen with eyes retreating away from the center as in *Nude 6*, the painful question of "why does she feel that way?" echoes, unanswered, from parts unknown. As a cis man, I am left questioning not only the way I look at women myself, and the levels of exploitation present in the adult film industry, but also my ability to interact comfortably with the women I care deeply about in my network of friends and family.



Nude 6, 2019, oil on canvas, 30 x 24 inches. Image courtesy of the gallery.

Despujols elaborates on how she uses images in her art-making process: "I am interested in the translation from photographs to a painting, where something about the image may prevail but gestures and emotions are added or removed, creating an entirely new discourse." This theme of a new discourse extends to her love doll series, which takes the image of a sex doll, iconic in adult stores around the world, and removes its functionality. The doll has become a solid block of concrete-like terracotta with a brightly painted pink vulva, a combination sure to create discomfort for the vaginally-orientated male gaze.



Installation view of *Love Doll*, 2020, terracotta. Image courtesy of the gallery.

This new reality we all face presents us with an opportunity to transcend the negativity traditionally aimed at gender, race, and sexual preference. Seen as artifacts of the painter's empathy as she creates art as a fully receptive witness, actively listening to her subjects' painful histories, we can see the women in these art pieces as exploited victims lacking legal support as sex workers or as one of countless uncomfortable objects of the male gaze not given a legitimate opportunity to interact in society. One has to wonder what the faces in Despujols's paintings would look like if we could create a global society that allows everyone to participate fairly and completely.

MAY 2019

The humor, blood and feminism of Bernadette Despujols

By Maria Vallenilla

On Saturday, March 3, a Venezuelan artist opened an exhibition called Fables of Blood and Red at the Cerquone Projects gallery, a space dedicated to contemporary art in the country that seeks to exhibit national talent both in Venezuela and abroad. During this last exhibition, Bernadette Despujols explored the relationship between femininity and blood, based on personal anecdotes about menstruation, virginity, abortion and abuse.

We had the opportunity to speak with her to find out more about her life, art and current exhibition.

How did your desire to be an artist arise?

BD: I think it was something that since I was little I really liked painting, art and the idea of creating. Later I began to study architecture at the Central University of Venezuela and well, having a relationship with art in my degree, I also became much more interested in sculpture, painting and drawing. In the end, when I graduated in architecture, I decided to do it more formally and I did my master's degree at CalArts in California and that's when I decided to take art in a more serious way. But since I was little I always loved art and painting.

Would you say your life dictates art or art dictates your life?

BD: I think it's a bit of both. What happens in my life dictates my art a bit but it is also always super important for me to make art. If I'm not doing or producing something related to art, it's like I'm missing a part, it's a need I have.

How long has it taken you to develop your show 'Fables of Blood and Red'?

BD: To make this painting sample it took me about four months but it is a subject that I have been working on for a little longer, let's say two years. When I made my first painting of these, the story stuck in my head, so when I was asked to do this show, I decided to finish it. And well, it took me four months to paint everything.



Who are your references in terms of inspiration for this work in general?

BD: I always have Louise Bourgeois as a constant reference. I love copying her and I love her. Copy it in the sense of seeing it and learning.

As for painting, I love Elizabeth Peyton, she does portraits and I think she also works a little with brushstrokes like I do, although I met her much later; and Marlene Dumas is also a great inspiration. I think those three are my rocks; oh well and Lucian Freud too.

Themes about abuse, blood and sexuality appear in the proposal, but there is also a lot of humor in it with comical phrases. What role do you consider humor and irony have in art and in life?



BD: Well, I really like being serious but also making fun of things because I feel that humor is something essential for me, to be able to see and channel everything because if you really look coldly at life and art they can end up being super sad things but also funny because of how banal it is, how little time we've been here, how fast we're leaving, how little our life means, how much we care about things like money or what we manage to be, or how we look. So, when you really get lost and see it, I don't know if it's pathetic or funny, all this stuff we invented, that's why I like to put that in my work. I post these topics because I am a woman and this has happened to me, but I also like to laugh at everything.

Do you consider that in some way humor is a defense mechanism against the many negative situations that a woman experiences?

BD: Well yes, it's a defense mechanism and it's also a mechanism of letting things go, of how "well this happened to me" but I was also able to laugh at that. If I see it as abstractly in how big everything is, it's also kind of comical.

Do you feel that somehow your works are the vindication of women?

BD: Yes, there is something important for women right now that we are showing things, and it is that in the past, regardless of whether women were doing something, they were not shown or seen, so we have a fairly clean history to innovate and do since we don't much has been seen of women. As some people say, it is an important time to be a woman and not to be a man. They were already presidents, they were everything, and since we haven't been much, they wrote us off in history. That's why it's fun to start doing these jobs and I always think that as a woman it's fun to be born later instead of earlier.



I can't imagine being born earlier, it must have been horrible. When I think about that, about my grandmother, how creative she is and how amazing she is as a person... if she had been born right now, what would she have achieved? And well, I'm also dying of admiration to see how women like Lina Bo Bardi, who in her time managed to make buildings and wow, if it's difficult now, imagine before. But yes, I feel that in that aspect my work is like a vindication.

Do you think social revolutions like #MeToo and Times Up have affected the way people perceive your show?

BD: Well from some point of view all this movement has helped me because I have been working on this for a long time and suddenly it was BOOM! , exploit this and it's like a rebirth of feminism. And well, I was already standing with that flag so I think this movement is super good because it helps me.



I find interesting a phrase you said about the exhibition, in which you expressed "The relationship between the female self and the man is difficult, which oscillates between devotion and hatred", do you have any comments about it?

BD: The 'I woman with the man' comes from my heterosexual feminine part, that I fall in love with the man, that I love him, but that I also feel those moments in which I am oppressed by him and I feel that it is not fair. That's why I feel like it's a love/hate thing. It is that duality, of relating to the man whom I love but sometimes I say "fuck him, why are you doing this? why are you looking at it like that?" but then I still can't stop falling in love with a man or loving men like my father, so I don't know. Many people say that feminists hate men or something like that and not at all, it is a love relationship but where I also love myself and want to be and be seen.

How difficult it is to make people understand that feminism is not about attacking men, right?

BD: Exactly, exactly. There are people who are confused about what it is about because it is not a war at all, it is simply realizing that there is no equality. Just look at it, there is no equality, give it a chance and listen.

What would you like people to take away from your proposal 'Fables of Blood and Red'?

BD: Well, I liked the perception of the people who have seen it. I think the theme I see has become clear and I want you to take these ideas in a deeper way and see the journey of a woman. I want them to take that inside-out look at being a woman and what the stages mean for one; of how one sees the world and how one sometimes feels the abuse and sees things. It is not a position of victim or attacker, it is more like a frank portrait of what I feel.

Finally, we ask you (as we usually do to everyone we interview): if you had a billboard on Francisco Fajardo, what would it say and why?

BD: If I had a billboard on Francisco Fajardo I would say, "laugh, you're going to die anyway" I don't know, thinking about it super fast.

Thank you Bernadette!



DECEMBER 2018

Bernadette Despujols

By LVL3 Staff



Tell us a little bit about yourself and what you do.

BD: I was born in Venezuela. I studied Architecture at the Universidad Central de Venezuela (UCV), where I was a professor of design before I moved to the US. I did my MFA at the California Institute of the Arts (CalArts). I have an expansive artistic practice, I incorporate painting, sculpture, and installation. My current work revolves and questions historical allusions, myths and references regarding the perception of women, sex and contemporary life. I share my time between my architectonic firm and my art practice.



What are some recent, upcoming or current projects you are working on?

BD: I am currently doing an art residency at NARS Foundation in New York city and showing at FREE! in Miami organized by Spinello Projects. I also just published a children's book titled "Hiss, hiss, hiss. A story I heard somewhere" with Dale Zine at MANA Contemporary Miami. I have a few shows coming up in Lima with IK Projects. I am currently including politics from my home country into my work. I am working in a series titled "images of home" which incorporates paintings and sculptures that relate to many issues such as politics, gender, misplacement, memory and time. I feel that our lives are saturated with so much information, topics and images... this series aims to include everything that is me, a female immigrant that left her country due to violence and political repression, and that works in art and architecture in the US.

What materials do you use in your work and what is your process like?

BD: I use many materials, like hair, concrete and found objects. I think of my sculptures as collages, where I put together things that in my mind have an urgency to be together, like long black hair and volleyballs. I have a real clear mind when it comes to sculpture making, I draw sketches of a sculpture, look for materials and then realize it. My painting process is very different, I have an idea of what I want to paint, but when I start I never know what will be the end of it.



For your sculptures, there is a theme of hair. What draws you to this material?

BD: I started using hair in some of my sculptures in 2016. Hair has always been associated to women, culturally and politically. In some cultures women are obligated to cover their hair, in others we are expected to have our hair a certain way. It is always an issue how you style your hair or where in your body you let your hair grow, making us always feel self-conscious of our bodies and constantly try to change it. Men's bodies are accepted as "the natural body", while female bodies must be reshaped and groomed in a certain unnatural way. By making us women feel like our natural bodies are not "right" we develop insecurities and alienation at an early age, and hair plays an important role in this issue. By mixing hair with different objects I try to bring this objects to life and also comment on the objectification of women, turning objects into women. I like intervening chairs because they are "lonely objects" as their shape evokes the absence of the human body. Dining chairs are also this abused piece of furniture, that you always move around and is never the center of attention. I also like my work to be funny, for example, I called my chairs Bimbo Chairs, because they are beautiful with their long blond hair, and they are stupid, because they are chairs.



Does your background in architecture have an influence your work?

BD: Yes and no. I consider architecture to be very rigorous, in architecture you should not make mistakes, you are liable and you can literary affect people lives. My artwork on the other hand is all about making mistakes. All my works are mistakes. Art is a free experience. But of course many construction materials leak into my sculpture making, such as concrete, blocks, chairs, sealing foam etc. Mid century modern furniture also plays a role in my practice, I learned to love this objects in architecture school.

Do you collect anything?

BD: Yes, I collect dolls, plates and art.

Can you explain the challenges and importance of working as an artist exploring femininity and gender?

BD: Gender and femininity are topics that I have been working for over 3 years now. I think that as a woman these issues simply come to me, is easy for me to express it as I see so clearly how women don't have the same place as men in todays western culture, which is far more progressive than other cultures where women literally have far less rights than men. I was also raised in South America, in a country where abortion is still illegal and this discussion doesn't even exist. I find that women have so much to overcome, and is challenging how this topic annoys so many people. But I don't consider my art to be only feminist art, I don't like to be put in this box as I also incorporate other topics.



Where are you currently based and what is it like living and working there?

BD: I live between Miami and New York, and I love both cities. Miami is spacious and warm, its easier to make bigger works there... and New York is just amazing, such a vibrant and inspiring place, where there is no judgement, you can get lost in the crowd. I love that.

Describe your current studio or workspace.

BD: My current studio is in Brooklyn. I am at 4th floor and have two great windows facing the bay, I have a wonderful view. I love this space, I share it with two great artists, painter Frédérique Ulman-Gagné and multimedia artist Jemila MacEwan, they are both very inspiring artists and also friends.

What was the last exhibition you saw that stuck out to you?

BD: Susan Wick's paintings at Vacation Gallery in the Lower East Side.



What do you want a viewer to walk away with after experiencing your work?

BD: The worst you can have is indifference, I want viewers to love or hate my work. I want my work to stick in their memories, either because it resonated with them or because it made them uncomfortable. I am happy that in my latest shows I have achieved this.

Where do you see your practice going next? Any major changes happening in the studio?

BD: My practice is shifting into a very political and personal stage. I see myself producing more paintings, drawing and sculptures, and violence becoming a part of my work. I'm expanding and developing the use and intervention of furniture in my practice and producing more paintings.

BOMB

OCTOBER 2018

Bernadette Despujols: “There are those who travel the world with their eyes closed”

By Luster Staff



I work with a variety of diverse materials, scales, and strategies, intervening and assembling objects to produce paintings or large participatory sculptures. The combination of techniques and subject matter make up an acute body of work that questions gender and the perception of women by society and themselves. In this untitled painting, I wanted to explore the male as muse and the female as viewer. Through the two identical twins sitting on the grass, I open a conversation about the duality of gender, and how one oscillates between different identities.

Challenging the idea that our lives revolve around biological sex, my work examines many deeply ingrained cultural practices associated with attempts to define contemporary womanhood. One of the central tenets of my work is a desire to answer to the question of how a woman, by virtue of being a woman, makes others uncomfortable. By drifting from guilt to shame, sex to loneliness, innocence to complicity, I expose femininity and the concept of the feminine as something to be understood not just by all genders. My work references the body and its place in social and cultural constructs specific to women, and speaks to the opinions women have of themselves, by themselves, in conjunction with those of men and society at large. I activate common elements of self-perception—such as guilt, social expectations, sexual desire, and intimate bodily connections and thoughts—to explore the perception that womanhood is somehow always connected with a kind of guilt, and to draw a fine line between sardonic humor and sheer abjection.

LUSTER

OCTOBER 2018

One Piece: Untitled by Bernadette Despujols

By BOMB Staf



Bernadette Despujols. Love is no game. Photo: courtesy Bernadette Despujols

You always have to ask yourself if some passions have been given forever or very recently, if we liked something a lot when we were little, it is very likely that we will forget it or simply stop liking it. On the other hand, there are spaces, aromas and some phrases that cannot be erased even by forgetting, moments stopped in the decrease of time, drawn in stop motion and we see them repeated over and over again in our heads, as if they were trying to tell us something. , warn us something, "you're good for this, don't quit." Always go back to understand, but, above all, to imagine: "Since I was little I have had a strong inclination for art and architecture. My father and mother are engineers and real estate developers; I grew up playing in buildings and in offices full of blueprints. Architecture came very naturally to me when I started studying."



SAD CHAIR (The root of my desire), 2016 Metal, leather, synthetic hair 25 x 25 x 23 in. Bernadette Despujols.
Photo: courtesy Bernadette Despujols.

Dreams always keep a secret place for their realization, a territory idealized since childhood, an irrevocable idea that goes beyond desire or even aspiration, and thus “the house that overcomes the shadows” was the place chosen by Bernadette: “ Yes My dream was to study at the best university in Venezuela, the Central University of Venezuela. I never wanted or tried to study outside the country.” After the dream comes the retribution in the form of a myth and also in the form of reality, returning to the house of studies where not only is going to study but where one begins to live fully. Thus, teaching becomes a form of study: “Every time I walk through the covered corridor towards the Faculty of Architecture I feel great happiness, as if I were a girl on the first day of school. At FAU I learned what the Alma Mater is, more than gratitude it was an honor to teach at the faculty. I was very sorry to have to leave the country, among the most beloved things I left behind is the university.”

“My work is nothing more than exercises with which I try to understand this reality and also make fun of myself and the world's stupidity.”

An extraordinary work of promotion titled “Architecture and mobile images” which, for obtaining publication mention from the Central University of Venezuela, will finally be published this year: “Research wanders between cinema, architecture and art. My work is a kind of journey that suggests and studies relationships between the space of the projected image and architecture. I consider myself under a visual slavery, I don't know if it is a passion for everything that is visible or a vain condemnation that makes me weak before sight, but letting my eyes travel through a building, a landscape or a painting it is one of the greatest pleasures.”



Inflatable Love Dolls (2015-2016). Photo: Courtesy Bernadette Despujols.

After completing her studies at the Central University of Venezuela, Bernadette decided to pursue a master's degree in Visual Arts at CalArts (California Institute of the Arts) in Los Angeles; This, in addition to the experience of studying far from the country of birth and encountering a different educational perspective, in a foreign language, is perhaps essential to travel as an alternative form of education to approach different ways of conceiving reality and the world, always in favor of enriching the universe of art: "I have always been interested in traveling, learning about other cultures and languages. My experience at CalArts was very pleasant, I learned a lot. If someone asks me for advice, I would recommend traveling, but we are not all the same and we have different processes. I do not think that someone who has traveled is necessarily wiser than someone who stays at home, there are those who travel the world with their eyes closed."

"I consider myself under a visual slavery, I don't know if it is a passion for everything that is visible or a vain condemnation that makes me weak before sight."

The artistic profession and the architectural work, two dissimilar spaces that do not necessarily have to meet: "I think that art helps me understand architecture and vice versa, but I do not combine both disciplines. The architectural project that is intended to be built requires great rigor; When I design together with my sister Tamara Despujols, although we start off and study formal and conceptual ideas, we review and coordinate everything to the millimeter, in our architecture we cannot afford to make mistakes, there are many factors at risk. In art, on the other hand, I can make mistakes, nothing happens."



Another guilty woman. Photo: courtesy Bernadette Despujols.

Then we find the brief history behind the architectural dream contained in TBD Group, the renowned firm that Bernadette founded together with her sister Tamara; This noble company is responsible for wonderful completed projects and others under construction: "My father is a real estate developer in Venezuela, my sister Tamara Despujols, who is also an architect from UCV and a brilliant businesswoman with a master's degree from the University of Miami and Parsons, had the great idea and skill to open a branch in Miami, and I followed her like a good little sister. So far we have done several houses in Key Biscayne and we are starting to build two buildings in Miami Beach and in the next few months we will start in Edgewater. TBD we are Tamara and Bernadette Despujols."



La raíz de mi deseo (The root of my desire) bronze, cement, synthetic hair, nail polish. Bernadette Despujols. Photo: courtesy Bernadette Despujols.

The company is developed outside of Venezuela, the native country of both sisters: "The work has been hard but we have learned a lot, there are not many women and young real estate developers, and immigrants on top of that... it is difficult to earn the respect of the people, but we have managed to get ahead and we are eager to grow. Women are required much more than men in the professional field, this is clearly negative, but at the same time it helps us to improve ourselves and demand more of ourselves."

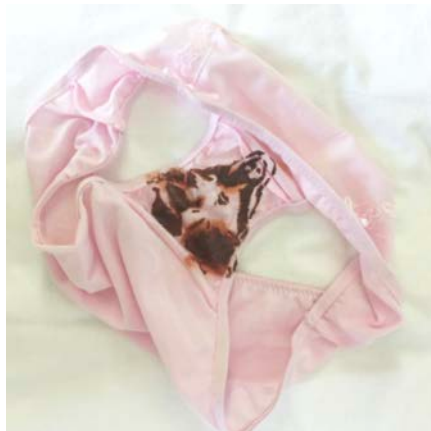
In her quest to understand the environment that surrounds the feminine microcosm and how the role of contemporary women has been developing since the beginning of time, we find that Bernadette's artistic practice leans toward sexuality and femininity, as well as forms of relationship between guilt and desire, sex and loneliness, until reaching a kind of complete nudity that exhibits the female silhouette not in an aesthetic way or with a moralistic charge, but rather likening it to an entity in itself, an identity that possesses historical load and at the same time it is completely timeless: "Yes, my work went that way and there is no turning back. It is not something I consciously decided. Every day I wake up and I am a woman, and I can only speak from the place where I exist. Women have advanced in the last 100 years, I talk to my grandmother and I really regret that she, such a modern and brilliant woman, had to live in that time; if it was only in 1945 that women's suffrage was legalized in Venezuela, imagine how impossible it was to make a career at that time. Women can never be nostalgic for the past like men are, who dream of having been cowboys or whatever, women have historically been screwed in all cultures, we can only wish for the future. However, in my work I do not carry any feminist flag or proposal, it is simply the work of a woman who exists and questions herself. Simone de Beauvoir says that she is not born but she becomes a woman, my work is nothing more than exercises with which I try to understand this reality and also make fun of it a little."



SAD CHAIR (The root of my desire), 2016 Metal, leather, synthetic hair 25 x 25 x 23 in. Bernadette Despujols.
Photo: courtesy Bernadette Despujols.

The work that involves the art of painting or sculpting is managed under a kind of inspiration, it is true that there is a method, but it is flexible to the extent that the artist finds himself with the piece and how he decides to configure it in a certain way. There may then be distances between the feelings or reasoning that the canvas arouses as the sensations that may or may not arouse the plans of an imposing building or a house: "Yes, imagining a building and translating it into the project has a lot to do with imagining a piece and making it. In both cases there is that desire to materialize an idea and the process of working with what you have to carry it out, many times the initial idea mutates and is transformed by the process, there is also a certain beauty there. And of course, there is always the incomparable pleasure of seeing the finished product. It is like having many children, some more ugly than others."

A work could completely dispense with the canon, not be governed by external guidelines that can affect the identity of the work; one could speak of aesthetics and proportion as well, but it is not a question of going back to those Renaissance issues. In Bernadette we find the hope of a new art that is many things besides being art, it seems to multiply, it is infinite and permissive, it allows itself, above all, the gift of humor and a pleasant irony, sometimes not so subtle but certainly very correct: "Yes, humor is extremely important in my life and in my work. « Nothing more melancholy than humour, nothing sadder... » says Pedro Leon Zapata. Human existence is like art, it has all the meaning in the world and none at the same time. Without humor I find nothing worthwhile."



Period Piece. Bernadette Despujols. Photo: courtesy Bernadette Despujols.

The cinema, sacred territory and explored by many, is usually part of the list of passions, not one of those that we carelessly and badly paste on the refrigerator door, it is more like an internal list of those in which we have imaginary dialogues of a script that may never reach the page, sometimes we can even walk on the red carpet, in black and white and with dark glasses, floating, as in dreams. Modernity is a cluster of broken and reconstructed images, the artist cannot ignore this phenomenon that seeks to encapsulate everything, the art of contemplation the Greeks would call it, time that becomes something improbable, cinema allows everything and sometimes acts presciently. Cinema is like falling in love, and it is inevitable: "I think that many artists and architects have a love for cinema, it is a form of expression that mixes many practices such as photography, performance, art, architecture, music, etc. On the other hand, through cinema one can appreciate ideas such as the architecture of the future in the past, if one sees Metropolis of Fritz Lang for example, this is very interesting. I think that in architecture schools there should be some classes on the history and theory of cinema, it is an extremely influential modern phenomenon. Audiovisual art has a very important role in our lives, television, cinema, computer screens, video games and now our phones, it is a fairly invasive phenomenon that is worth studying as it is changing our way of spatial appreciation."

"Since the bible we are guilty of being expelled from paradise."

Art that does not seek to be technical or famous and is manifested without discipline cannot be pigeonholed, but must be conceived as an artery of expression, an independent valve that leaves behind style, trend and any encyclopedic concept, it is rather free. In the way he takes a little from everywhere: "I think it's because I studied both art and architecture, I like to explore. On the other hand, I do not have the need to be rigorous with my art in that sense, nor do I have obligations with collectors."



Another guilty woman. Photo: courtesy Bernadette Despujols.

In the creative space it is essential to understand the search process that involves the artist, argue answers and question the immediacy, this is also part of the work even if it cannot be seen or touched, the purity that comes with delivery, the tranquility of not compensation as a vital purpose in the face of the smallness of the ephemeral, "art for art's sake, if they give you money, it's welcome, but art for art's sake," says Bernadette.

There are objects or images that simply must exist, have a form in this world, that is largely the purpose of the creator, to give life to that which in the imaginary deserves a body, a presence that can only be given through art: "Yes, just as the writer feels that there are stories that must exist and be told, the artist who makes objects feels that there are pieces that must be created."

"Women can never be nostalgic for the past as men are"



Objects for impossible journey. Bernadette Despujols. Photo: courtesy Bernadette Despujols.

Recently, at the Platabanda gallery located in the city of Miami, the Venezuelan has ventured to premiere a controversial exhibition called “Guilt, Pleasures and Other Uncomfortable Matters”, this show elegantly challenges all social and cultural conventions built around the idea of the feminine and the role of women in society. An interesting study on the domination over women is also exposed in terms that are accompanied by poetic fragments and provocative images that seek to reject any type of paradigm or limitation, there is a lot of beauty in this sample, especially I consider that beyond the evidence of the figurative, there is a lot of sincerity: “The exhibition curated by Amalia Caputo will show several of my pieces, the sculptures from the “Love is no game” series, which consist of a large eggplant, a peach and a tongue-shaped slide, my concrete dolls “Inflatable Love Dolls ” and the series of portraits “Another guilty woman”. All these pieces were connected with the title “Guilt, Pleasures and Other Uncomfortable Matters”. Amalia writes that « The exhibition reflects on how our world revolves openly around sex, and at the same time secretly ». The work to be presented encompasses nuances that revolve around women’s cultural perception of themselves: guilt trips, social expectations, sexual desire, as well as intimate bodily connections and thoughts. It also explores the perception that womanhood is somehow always connected to some kind of guilt and draws a fine line between sardonic humor and sheer abjection.”



Love is no game. Bernadette Despujols. Photo: courtesy Bernadette Despujols.

It is very encouraging to feel how this exhibition manages to direct itself towards a proposal that despite touching on everyday and universal issues that are not alien to anyone, stand out for the wonderful female introspective with which they are treated: "the exhibition explores female guilt. I quote Simone de Beauvoir again, " the problem of women has always been a problem of men ". We women live in a close relationship with guilt, since the bible we are guilty of being expelled from paradise. We are guilty of being or not being beautiful or intelligent, of being or not being women, without really knowing what that means or who defines it. But this is a men's problem, not a women's. Guilt and shame are closely related. Also the theme of sexuality and loneliness are exploited from a feminine angle."



Objects for impossible journey. Bernadette Despujols. Photo: courtesy Bernadette Despujols.

It is important that the work comes out, that it faces the world, escape from the shop window and enter the dissertation zone that is also, in many ways, acceptance, although that is not what is sought. About Bernadette's participation in the 2015 Scope Basel edition: "I exhibited in Basel in 2014 and 2015, both collective exhibitions. I had a very good experience, Scope is a very permissive environment for artists and it generates quite interesting connections. It has been very pleasant to work with them, this December I will exhibit with them again in Miami."

After almost a month wandering around Bernadette Despujols's provocative website , going over the letters of her name like when we sing aloud the name of a French singer from the 50s, in fake French that seeks to be just as elegant, with cigar from half side, and mischievous smile. She is a hero of our times and in other times too I think she would have waved her cape. After thinking about it a lot, not knowing how to end this story, I concluded that love in its many forms and appreciations is always a valid curiosity, something that is there moving and moving, that is why I decided to ask my heroine of the 21st century, where is love for Bernadette Despujols? To which she responded sarcastically and surprisingly: "There you go, screwing up my patience."



CURRICULUM VITAE

BERNADETTE DESPUJOLS

Born 1986 in Barquisimeto, Venezuela
Lives and works in Miami, Florida and Brooklyn, NY

EDUCATION

2010 MFA, California Institute of the Arts, Los Angeles, CA, US
2007 BA, Universidad Central de Venezuela, Caracas, VE

SOLO EXHIBITIONS

- 2023 *Women & Sculpture*, with Elizabeth Tremante, Spinello Projects, Miami, FL, US
- 2022 *homesick*, Nino Mier Gallery, Los Angeles, CA, US
Oh, Man!, Green Family Foundation, Miami, FL, US
- 2021 *I Love You, Man*, Spinello Projects, Miami, FL, US
The Vast Ocean in Which the Woman Swims, Rachel Uffner Gallery,
New York, NY, US
- 2020 *Mamita*, Arts + Leisure Projects, New York, NY, US
Circle Within a Square, LVL3 Gallery, Chicago, IL, US
- 2018 *Recent Works*, IK Projects, Lima, PE
Fábulas de sangre y rojo, Cerquone Projects, Caracas, VE
- 2017 *Fábulas de sangre y rojo*, Museo de Arte Contemporánea del Zulia, Zulia, VE
- 2016 *Guilt, pleasures and other uncomfortable matters*, Platabanda, Miami, FL, US
- 2012 *HOME VENEZUELA*, California Institute of Arts, Los Angeles, CA, US
PUBLIC + PRIVATE, California Institute of Arts, Los Angeles, CA, US

GROUP EXHIBITIONS

- 2022 *We Are Family*, New York Academy of Art, New York, NY, US
- 2021 *WE DANCE YOU MEAN*, Cerquone Projects, Madrid, ES
Shattered Glass, Jeffrey Deitch Gallery, New York, NY, US
- 2020 *Time-Sensitive*, Spinello Projects, Miami, FL, US
CURRENTS: Gaslight, A.I.R. Gallery, Brooklyn, NY, US
- 2019 *For Now; Contemporary Venezuelan Art of the Miami Diaspora*,
Coral Gables Museum, Miami, FL, US
Personify, Art & Cultural Center, Hollywood, FL, US
Perverse Furniture, Artspace, New Haven, CT, US

Supported at its ends, hanging by its weight, curated by LAZO, Loisaida Center,
New York, NY, US

Future & Past, Showfields, New York, NY, US

2018 *FREE!*, Spinello Projects, Miami, FL, US

IK Projects, Pinta Art Fair, Miami, FL, US

Sixteen Memos for the Next Millennium, NARS Foundation, New York, NY, US

AWARDS, RESIDENCIES AND SUMMITS

2022 Colene Brown Art Prize, BRIC, NY, US

2019 Vermont Studio Center, Johnson, VT, US

Bakehouse Art Complex, Miami, FL, US

2018 NARS Foundation, Brooklyn, NY, US

Trestle, Brooklyn, NY, US

2006 École nationale supérieure des Beaux-Arts, Paris, FR

WORKSHOP “HIPER-CITIES ANDINAS”, Planning and territorial design,
Universidad del Rosario, Bogota, CO

2005 WORKSHOP Architect Souto de Moura/Università Iuav di Venezia, Venice, IT

COLLECTIONS

ICA Miami, FL, US

El Espacio 23, Miami, FL, US



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