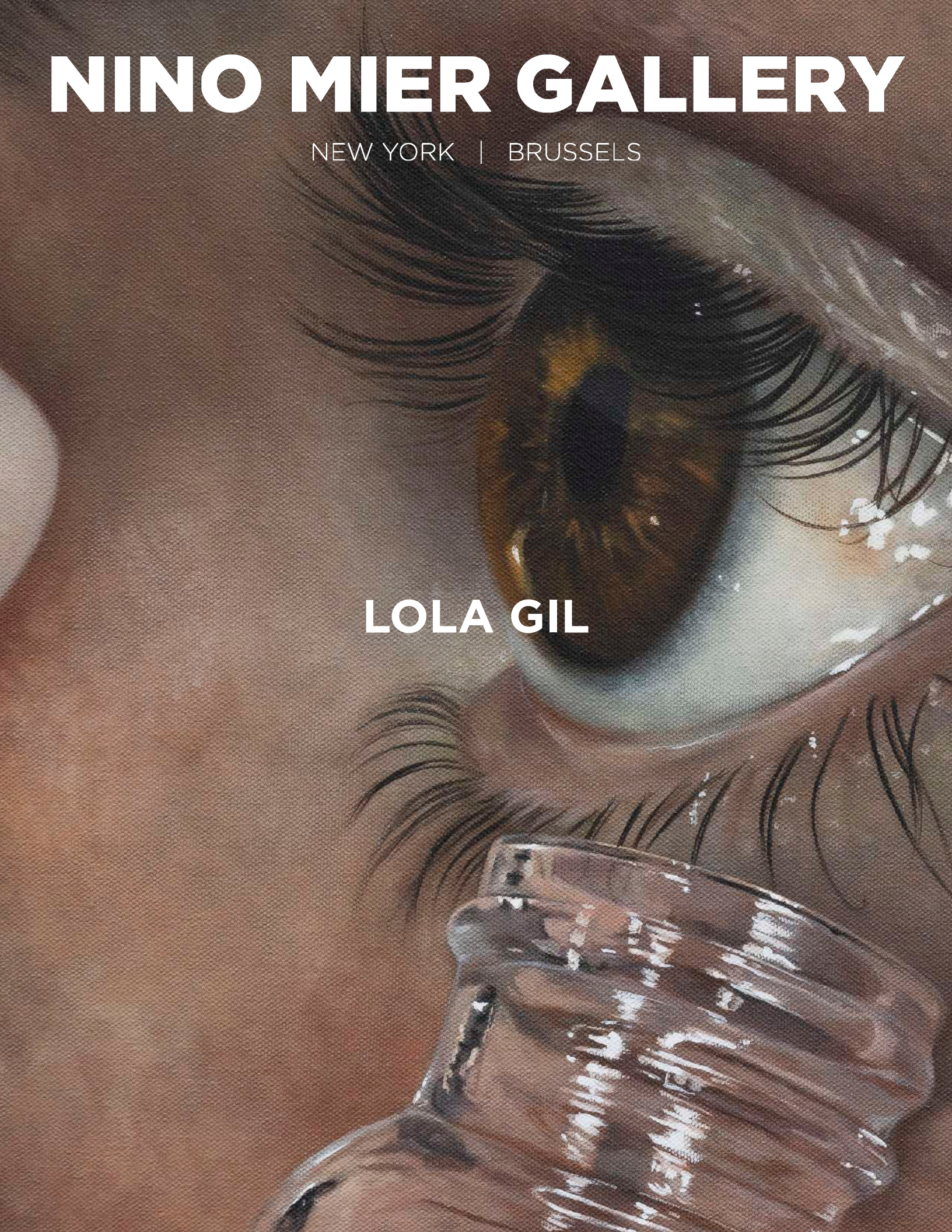


# NINO MIER GALLERY

NEW YORK | BRUSSELS

LOLA GIL





# CONTENTS

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**BIOGRAPHY 1**

**SAMPLE WORKS 3**

**SELECTED PROJECTS AND EXHIBITIONS 21**

**SELECTED PRESS 31**

**CURRICULUM VITAE 50**

A large, highly reflective, metallic sculpture of a person in a dynamic, forward-leaning pose. The sculpture is made of a material that looks like polished metal or chrome, reflecting the surrounding environment. The figure is captured in a powerful, athletic stance, leaning forward with one leg extended and arms tucked. The background features trees with autumn foliage in shades of yellow and orange, and a clear blue sky. The overall composition is dramatic and emphasizes the form and movement of the sculpture.

**BIOGRAPHY**



# LOLA GIL

**b. 1975, Riverside, CA, US**

**Lives and works in Philadelphia, PA, US**



American painter Lola Gil's work disturbs visual conventions of domesticity and consumption. Fantastic and uncanny, most of her paintings depict scenes in and around the home, with fragmented or warped images layered on the picture plane. Blown glass figurines feature prominently within Gil's canvases, sometimes obscuring the entirety of a figure or landscape. Thematically, her practice experiments with and develops the visual language of suburban nostalgia, interpersonal connection, and alienation that finds roots in vernacular American imagery like Norman Rockwell's illustrations.

*Lola Gil (b. 1975, Riverside, CA, US; lives and works in Philadelphia, PA, US) has recently held solo exhibitions at Aisho Nanzuka, HK; KP Projects, Los Angeles, CA; Roq La Rue Gallery, Seattle, WA; Merry Karnowsky Gallery, Los Angeles, CA; among others. Her group exhibitions include Wasau Museum of Contemporary Art, Wausau, WI; Lohme Gallery, Malmö, SE; Craig Krull Gallery, Santa Monica, CA; Dorothy Circus Gallery, London, UK; and Outré Gallery, Melbourne, AU, among many others.*



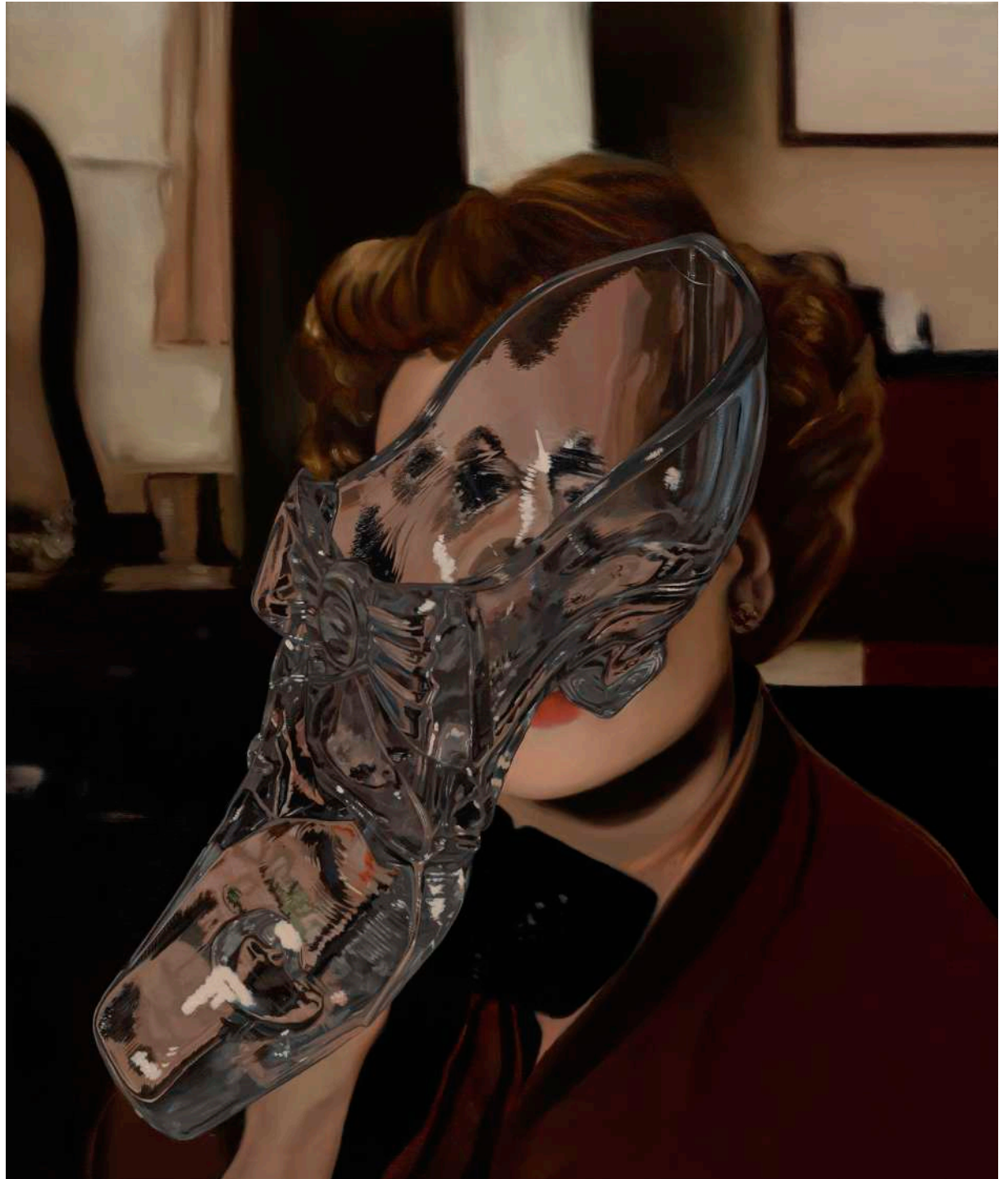


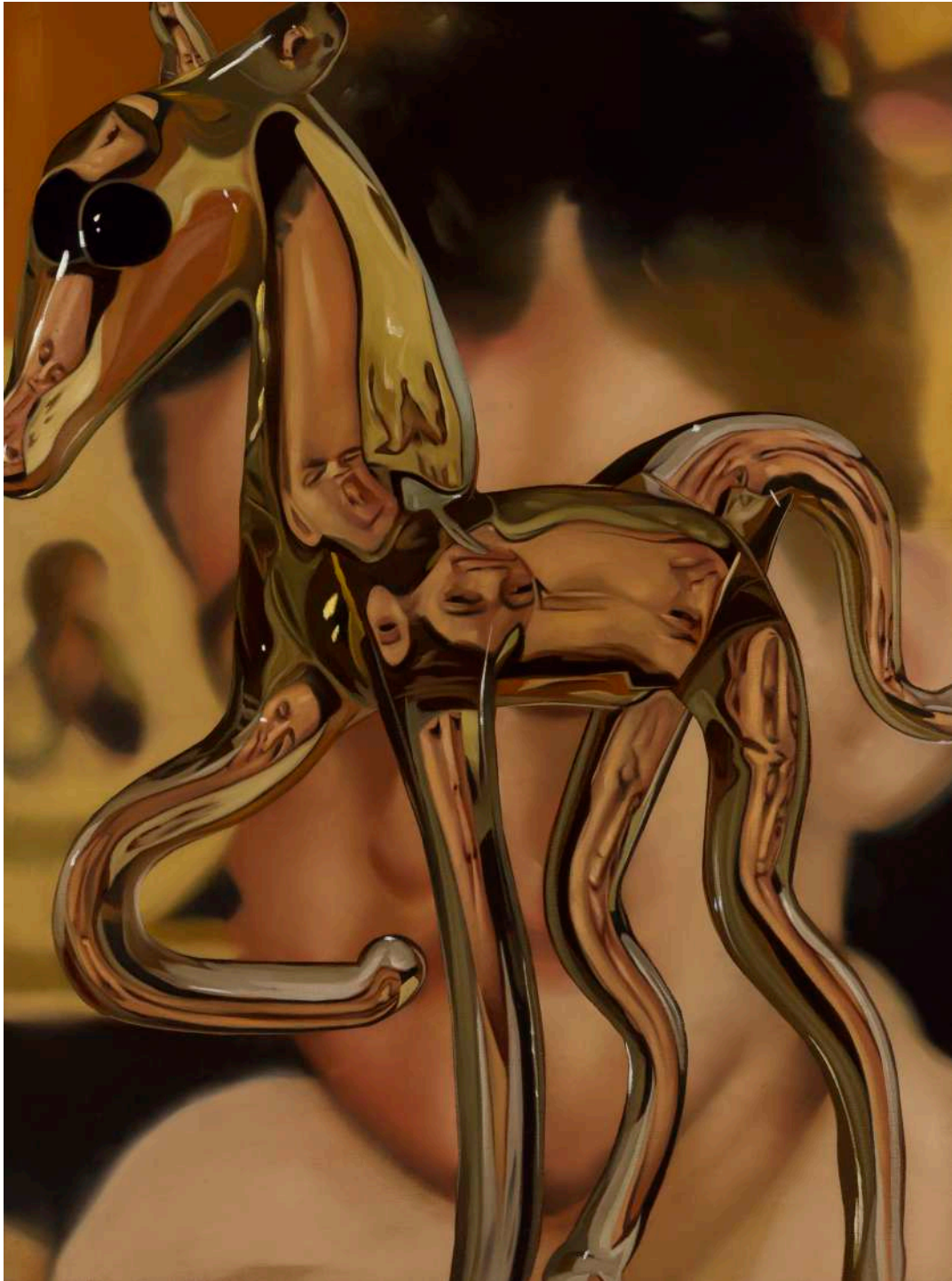
# SAMPLE WORKS

*\*sample selection does not reflect current availability*



*The Importance of Being Available*, 2020  
Oil and acrylic on panel  
31 1/8 x 26 in  
79 x 66 cm  
(LG22.001)





*Tater Trot*, 2023  
Acrylic and oil on linen  
23 5/8 x 17 3/4 in  
60 x 45 cm  
(LG23.013)



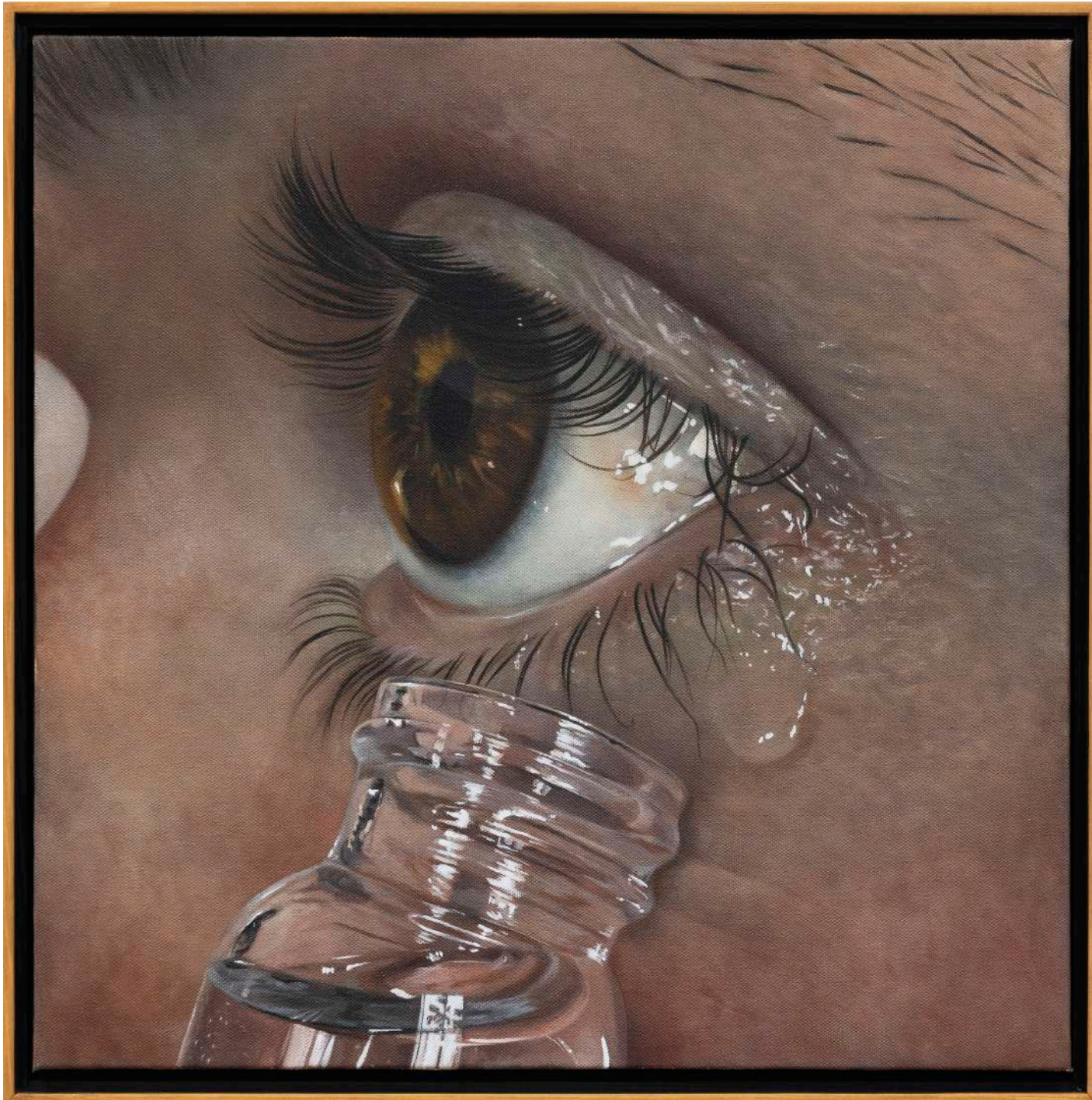
*Who Are ( You ) Are Who / Starring Smarty Jones, 2023*  
Acrylic and oil on linen  
51 1/8 x 70 7/8 in  
130 x 180 cm  
(LG23.011)







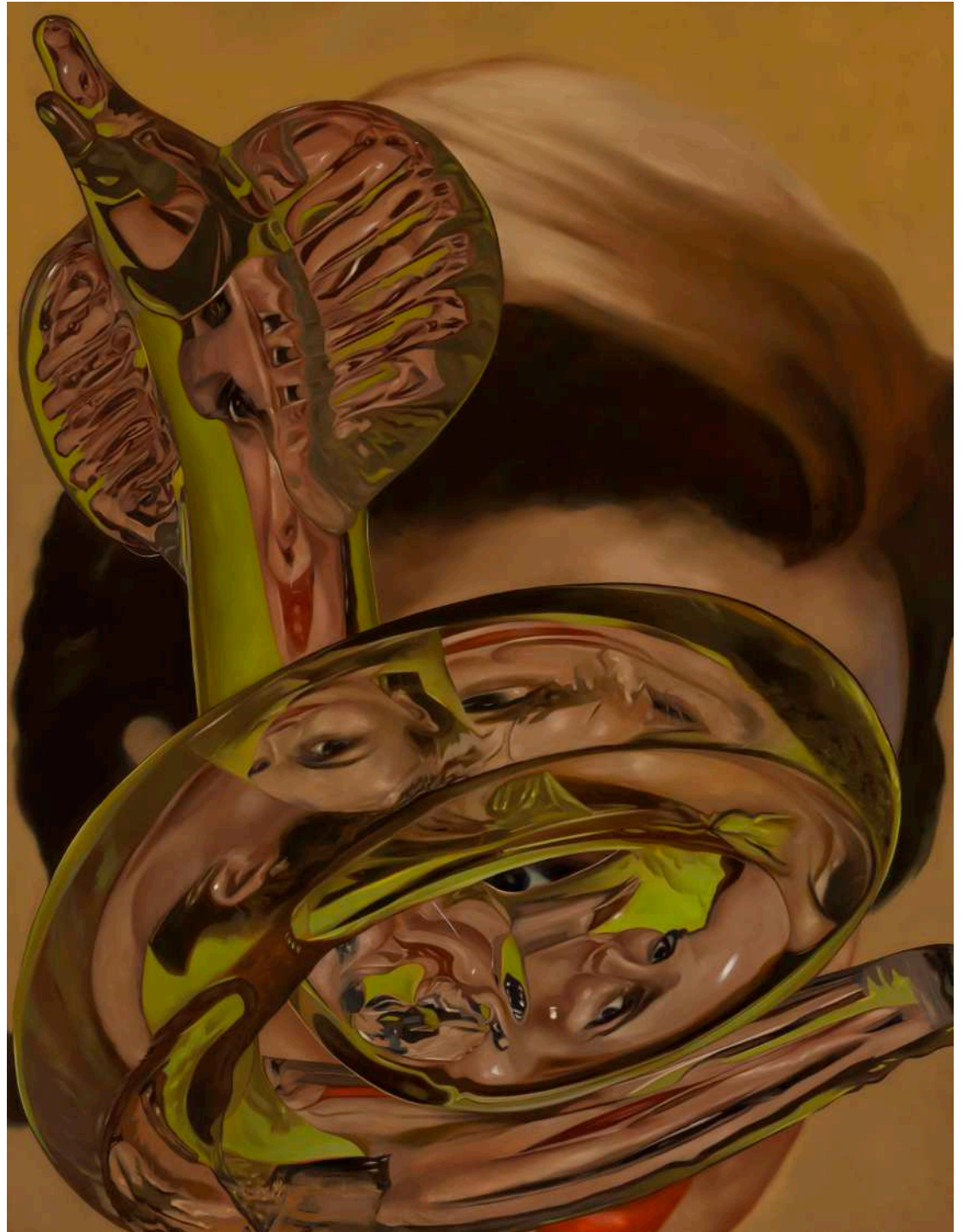




*Untitled*, 2019  
Oil on canvas  
18 x 18 in  
45.7 x 45.7 cm  
(LG22.007)



*Eyes Can Lies / Starring Miss Bee Haven, 2023*  
Acrylic and oil on linen  
51 1/8 x 39 3/8 in  
130 x 100 cm  
(LG23.005)











*Long Distance Call, 2023*  
Oil and acrylic on linen  
24 x 16 in  
61 x 40.6 cm  
(LG23.001)





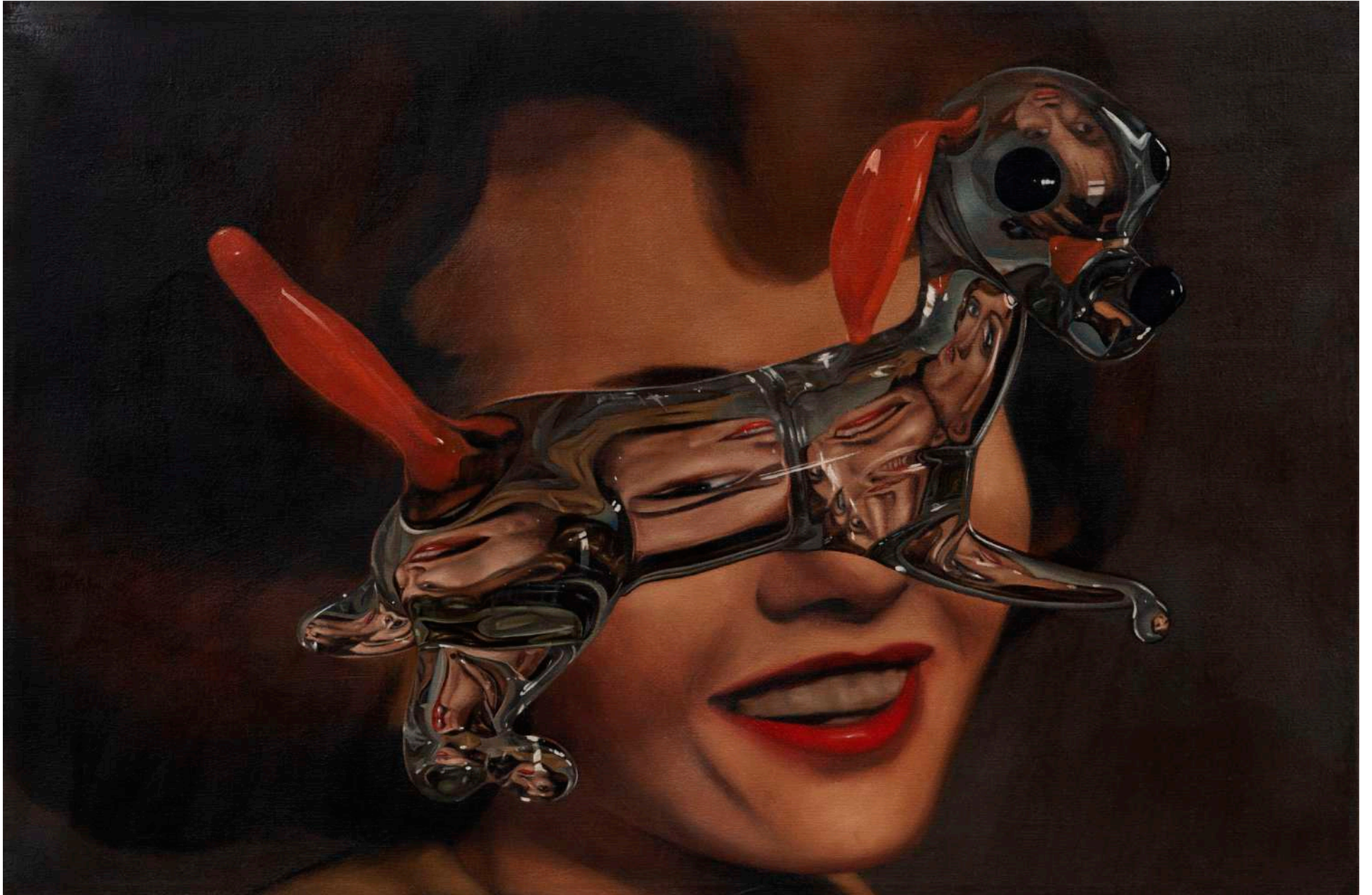
*All Of Us With Our Heroes*, 2020  
Oil and acrylic on panel  
48 x 44 in  
121.9 x 111.8 cm  
(LG22.005)







*Lap Dog*, 2022  
Oil and acrylic on linen  
16 x 24 in  
40.6 x 61 cm  
(LG22.006)











*Natural Golden Retriever, 2022*  
Oil and acrylic on linen  
51 1/2 x 39 1/2 in  
130 x 100 cm  
(LG22.008)



Lizard Lips, 2022, oil and acrylic on linen, 51 1/8 x 70 7/8 in, 130 x 180 cm, (LG22.015)











*Tears Have Changed*, 2019  
Oil and acrylic on panel  
20 5/8 x 16 1/2 x 1 1/2 in (framed)  
52.4 x 41.9 x 3.8 cm (framed)  
(LG22.012)



An abstract painting with a complex composition of colors and forms. The palette is dominated by deep reds, earthy browns, and off-whites. The brushwork is expressive and layered, creating a sense of depth and movement. In the center, there is a prominent white rectangular area containing the text 'SELECTED EXHIBITIONS AND PROJECTS'. The overall style is reminiscent of mid-20th-century abstract art, possibly influenced by the work of artists like Piet Mondrian or Mark Rothko, though with more varied and textured color applications.

**SELECTED EXHIBITIONS  
AND PROJECTS**



# SELECTED EXHIBITIONS AND PROJECTS

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***WHO ARE (YOU) ARE WHO***

2023

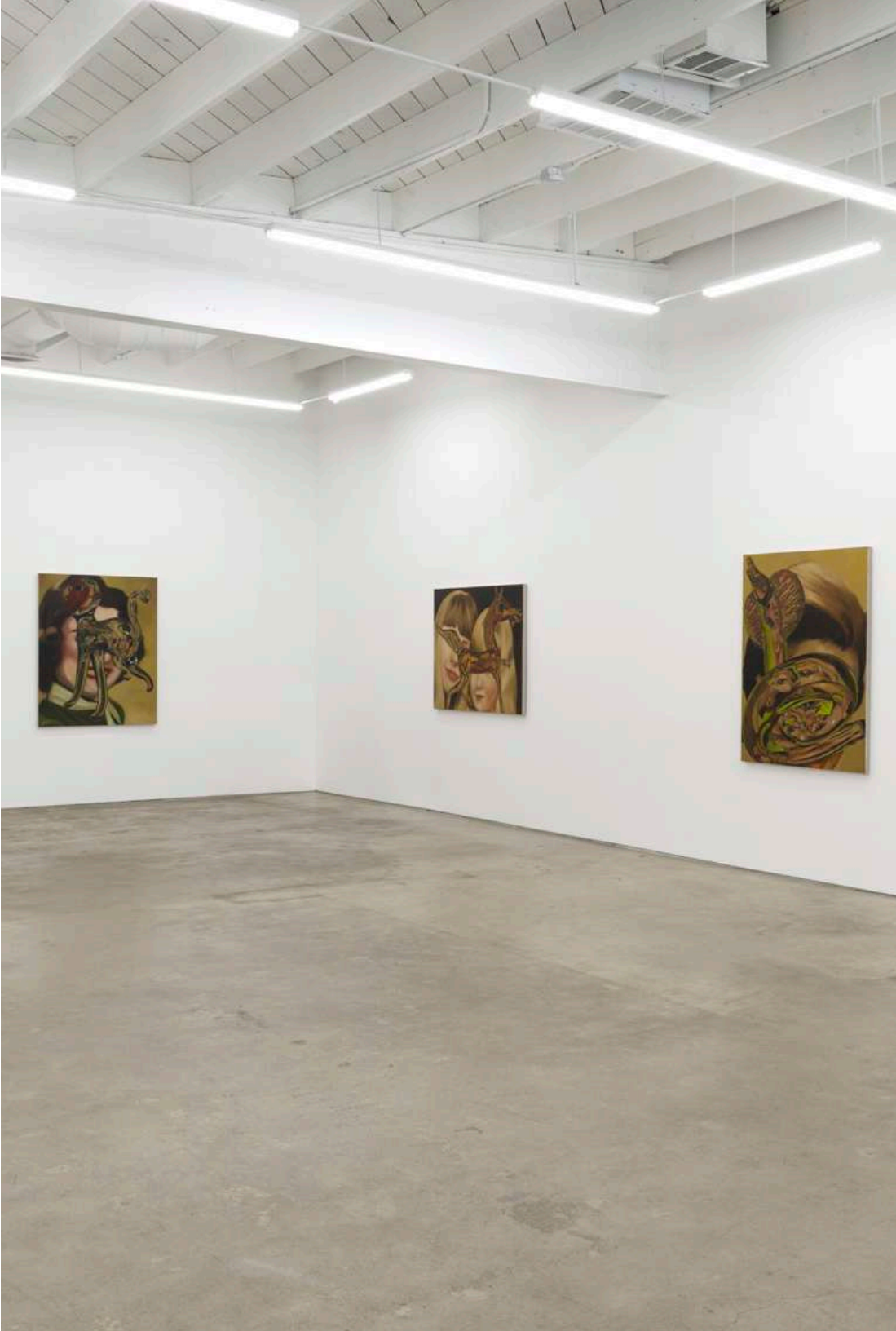
NINO MIER GALLERY  
LOS ANGELES, CA

***FRIENDS AND NEIGHBORS***

2022

AISHONANZUKA  
HONG KONG





# ***WHO ARE (YOU) ARE WHO***

**2023**

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

Nino Mier Gallery is pleased to present WHO ARE ( YOU ) ARE WHO, our first solo show with painter Lola Gil. Each painting in the exhibition features blurred figures that are recognizably mid-action, obscured by glass animal figurines. WHO ARE ( YOU ) ARE WHO provokes ethical questions about human connection and the relationship between self and other, and will be on view in Los Angeles from September 23 - October 21, 2023.

Though Gil uses her own experiences to shape her subject matter—interpersonal connection and empathy—she paints in a depersonalized visual mode employing stock imagery as source material. Each of the paintings in WHO ARE ( YOU ) ARE WHO have a clearly defined foreground and background: in the foreground, glass figurines of animals come into focus, and in the background, between one and three figures either laugh and speak with one another, or turn towards the camera in anticipation of their capture. While the figures appear contextless, closely cropped and floating in monochromatic space, their hair and clothing recall midcentury American styles. But beyond that, the characters are relatively unknowable. These figures act as the protagonists of her paintings, highlighting the stranger as a sort of anyone and everyone character. They hover just out of view, never able to lock eyes with the viewer but enabling a deeper recognition of the other.

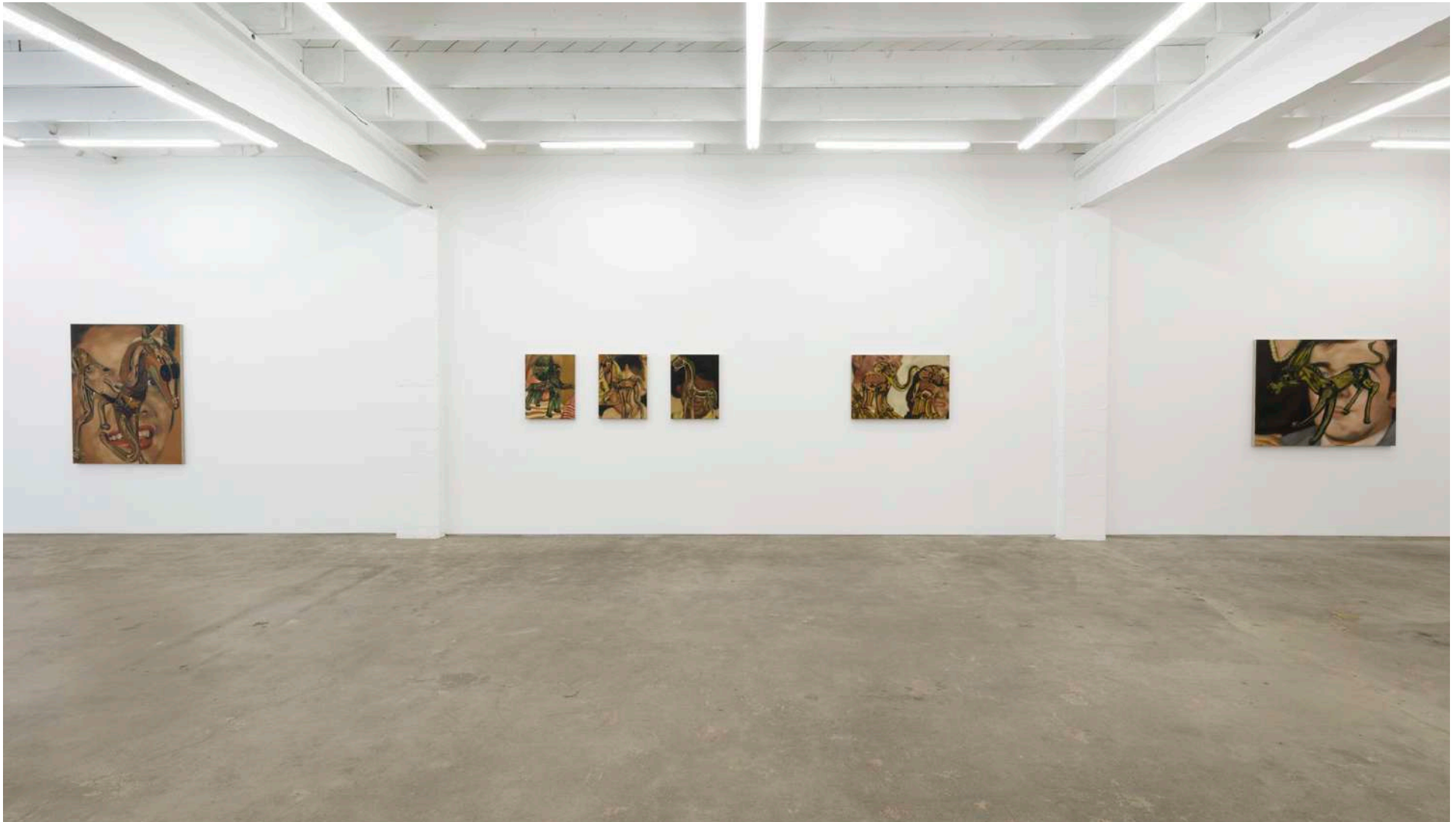
Gil's destabilizing use of the glass animal visualizes the multifaceted nature of the stranger. In each foreground, Gil depicts a glass figurine with glimmering precision and clarity. Most of the animals are horses, but snakes, donkeys, and elephants also appear in several works. Gil collects such figurines in her own life, either through inheriting them from her grandmother or finding them in antique shops. The background imagery refracts through the many contours of the glass, so that each figure's features are fractioned, stretched, condensed, and repeated throughout the animal's body. Those who appear to be stock characters, then, are revealed to have many faces—a visual reminder that no single identity can be distilled completely, that one can never truly know, and therefore judge, the other.

While Gil's empathetic investigations of the stranger can be challenging, she imbues the work with lightheartedness. The "stars" referred to in each work's title refer to the figurine in the work's foreground, named by the artist in ways that are both jocularly punny (Pleasure To Meet You / Starring Liam

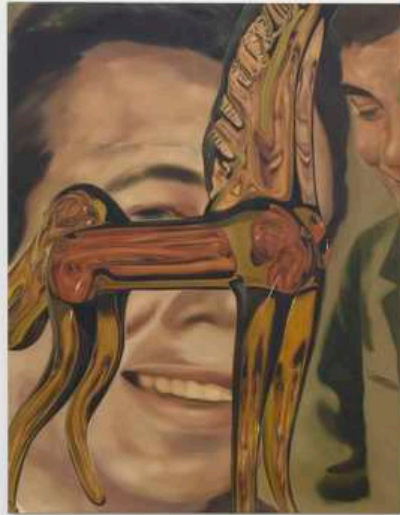


Neighnson) and zany (A Day in Her Shoes / Starring Winona Workforce and Biscuits Anderson). The animals are archetypes that act as a magnifying glass for the figures they explore.

“In our current climate,” says Gil, “I have felt an overwhelming sense of emotion and interest in the ‘stranger’. Through this new body of work, I am driven to dedicate an intimate investigation of the human spirit. The subjects are dependent on me to share their multifaceted components, in a way that highlights each one of us having unique experiences through life separately. The doors we go in and out of over the course of our lives shape us, whether for the good or bad [...] The stranger has history. The stranger has suffered, enjoyed, loved, etc. in some capacity. I paint these subjects in two mindsets. First, I offer the viewer perspective of the ‘other,’ the ‘stranger’. The stranger is also you from others’ point of view. But I also paint these subjects for me. To offer solace for relationships past, and to let the very damaging ones have forgiveness through the understanding that we are at varying degrees of respect and understanding of the other.”



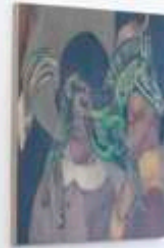














# ***FRIENDS AND NEIGHBORS***

2022

AISHONANZUKA

HONG KONG

"This body of work began two years ago when my husband and I bought a big 120 year old house sight unseen during the first summer of Covid. It was a super strange experience moving from Los Angeles to Philadelphia, not having seen anything. So I began to document and work out the surreal aspect of the unfolding discoveries of new life on the east coast. Meeting strangers behind masks and making friends with people who live in this bustling neighborhood. I have been deeply interested in making works which observe the layers and depths of us as people both singularly as well as together. Our life in "lockdown" magnified my curiosity of what it means to truly feel alone. And how that changes our perception of reality." - Lola Gil

















**SELECTED PRESS**



# SELECTED PRESS

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**JUXTAPOZ**

JANUARY 2024  
BY JUXTAPOZ STAFF

**BOOOOOOOM**

NOVEMBER 2022  
BY ANNA SCHNEIDER

**JUXTAPOZ**

MAY 2020  
BY JUXTAPOZ STAFF

**POPULIST MAGAZINE**

MAY 2020  
BY SHANE ALLEN

**HI-FRUCTOSE**

FEBRUARY 2019  
BY ANDY SMITH

**VOYAGE LA**

DECEMBER 2018  
BY VOYAGE LA STAFF

**ART AND CAKE**

MAY 2017  
BY EVAN SENN

# JUXTAPOZ

JANUARY 2024

## Lola Gil Through Her Looking Glass

Interview by Gwynned Vitello



Portrait by Paul Gannon

It's not surprising that a very young Lola Gil spent unhurried hours among her grandmother's collection of small, humble figures and objects. Unfettered by preconceived judgments or the proverbial clock, she became acquainted and found an affectionate space for them in her universe. Remember those days? In her latest solo show, *Who Are ( You ) Are Who*, on view at Nino Mier Gallery in Los Angeles this past fall, stereotypical, almost frozen faces form the backdrop for her paintings, each featuring delicate, translucent glass animals in the foreground as glowing giants of light shine through, refracting myriad colors and angles, asking us to see the nuance, beseeching us to do the same with a stranger, or even someone familiar we haven't taken the time to understand. "As I work on these portraits, I feel the sensation of patience, curiosity, and forgiveness. The glass figure invites the viewer to see depth, feel empathy, and connect with the stranger on a human level." Shed your cynicism and meet Lola Gil.

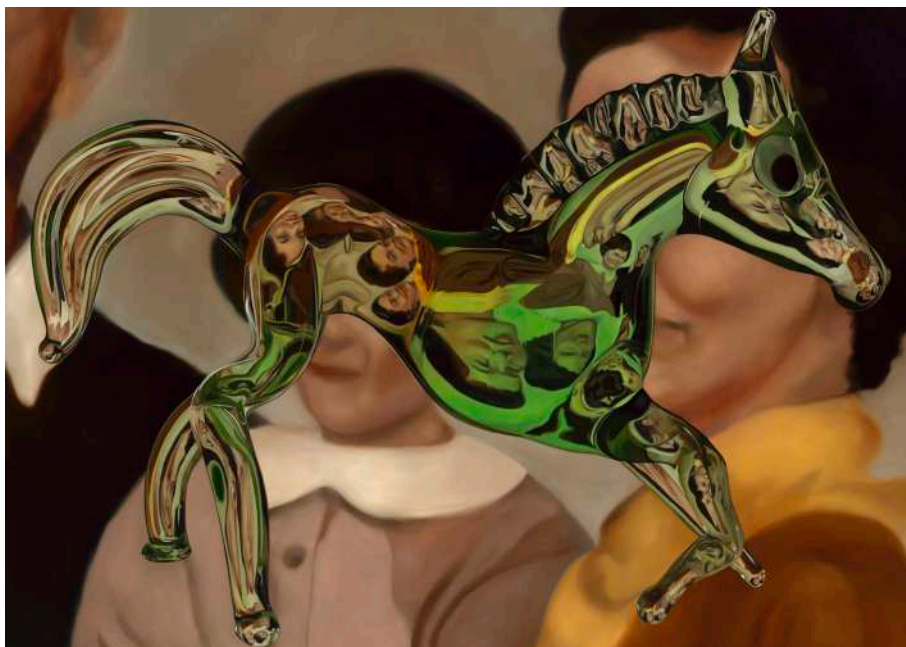
**Gwynned Vitello: I don't normally start at the literal beginning, but I did read that you wanted to become an artist at a very, very young age—single digit? Reach back and tell me about the first thing you delighted in making.**

Lola Gil: I have loved painting since I can remember. My relationship with painting became a need around the time I became a teenager. I had sadness growing up as a kid and wanted a creative outlet to help me cope with some hard home years. It wasn't until I was 18 and moved out on my own for the first time that I actually found delight in painting and became ready to escape with my art. I was obsessed with Bukowski, crime films, and Feng Shui. I painted various scenes of Italian mob figures in various situations and learned the importance of good composition.



**Your grandparents' home comes up a lot in your recollections. I remember that mine seemed to have a lot more fascinating things to examine than my own home, or maybe it just seemed more special. How did you spend time with their objects, and do you recall them in your work?**

I spent a lot of time with my grandparents who were vintage toy collectors and hoarrrrrrders. It was a place where I escaped and fed my wild imagination. My grandma decorated her walls with Norman Rockwell prints and thrift store paintings, but also so many knick-knacks... little toys everywhere! I have incredibly fond memories and often go back there in my mind like it was yesterday. I discovered new things every day—for decades! It's insane how large their collection grew, every room with shelves they made into pathways like a library, and it was incredible stuff very old, rare, fun, and random. It influenced my style, for sure. They've both since passed, grandma—my dearest soul mate, just last year. As she had longer and longer episodes of dementia, she let the family collect what they wanted. I curated my "Best Of's" from these trips and also used many objects from their home in my work. My biggest gift in life was having the opportunity to explore their home.



*Who Are ( You ) Are Who / Starring Smarty Jones, 2023, acrylic and oil on linen, 51 1/8 x 70 7/8 in 130 x 180 cm, (LG23.011)*

**Why did you start with tattooing instead of the typical route of art school? How did you learn and, after mastering the craft, did you come up with your own ideas?**

I was actually only a tattoo artist for about a year. I had just moved home from Santa Rosa, and married at 23! I worked at a shop in Moreno Valley and got the job through a friend because I loved to draw and paint. It was the scariest job I ever had! I have so much respect for tattoo artists. It's a difficult medium, and I hate even thinking about who I worked on. I'm cringing! I never really mastered the craft, though I did paint a lot at the shop. I gave paintings away to friends who came in to hang out with me. It was a fun time in my life.

**How did you make the transition to painting as a profession? Was there a moment when you decided that you could actually sell your work?**

Strange to say, but the profession found me. I was always home alone with my little one while her dad was working hard to become a Michelin-star chef (his destiny). Shortly after my second child, I was painting like a maniac. It was as cathartic as it was in my younger years, taking me on a path of discovery which was also speaking to others. I had a few friends/advocates who opened this new direction simply by crossing paths, liking one another, and existing in each other's lives. A small coffee shop exhibit where I displayed a carefully curated group of 10 paintings during a huge spoken word event got people talking. Then my first art show held in Riverside sold out. The silliest but most crucial part of what I call my path to destiny was when one of my dearest friends told me about Myspace, and suddenly art was the center of my universe. I hadn't even realized this world of artists existed. A path quickly began to emerge and galleries in LA invited me to participate. The

timing felt serendipitous because I was transitioning into a young single mom. It's beyond incredibly lucky. It can't feel any less than the stars aligning.

**Even though it seemed to be therapeutic, how did you make time and focus on painting when you were a young mother?**

Somehow I managed well. I had passion and dedication fueling me and I worked every second I wasn't parenting. The ideas were flowing like a waterfall in Yellowstone. I was channeling the extremely hard reality of our family splitting four to three, and going through the motions of being a young solitary parent. The road was very rocky for the first few years, but my lifeline was painting. It saved me just as the patrons who collected and purchased the works did, making it possible to take care of my kids.

**Are your inspirations random, emerging from the day-to-day, or do you find certain routines motivating?**

I'd say my works are always grounded in personal undertones. I'm very interested in human beings and how we interact. Random imagery finds its way into my mind, things I've observed without consciously noticing. Layers begin to emerge, like coming through fog. I try to jot down a little thumbnail of what I see and this will inform the overall aesthetic. The paintings change as I go. Every now and then I'll see one with total clarity, like "A Fork In It" from 2020. I had recently closed a heartbreaking path to someone toxic from my life. I ached, but for my sanity, had to call it done and over. Many paintings were created with this undertone, this painting broke ground for me, sharing awareness and standing up for oneself. Closing a chapter... pruning a dying leaf to stimulate new growth. "A Fork In It" is one of my absolute favorite paintings. It lifted a lot of weight from me internally.

**Having lived on both coasts, as well as in Bristol, England, have you found that different locations create different moods or social interactions?**

Oh, yes! I don't think one can move and not expect to be changed in some way! Something inside of me likes to be reminded of how fragile and small we are. Moving and traveling gives me a great perspective on the vastness of the earth, as well as other points of view, upbringings, lifestyles, morals, and culture. Seasons! I can definitely tell you while living in England I was always depressed during the dark winter months. But I welcomed all the feelings I experienced, the new surroundings. Discovering is key to growth. This all contributes to the subjects in the paintings as they develop. My latest move was in 2020 to Philly. I can't say enough good things about my neighborhood, and the people we've grown to call friends. The move gave us a chance to become first-time homeowners, and this was the subject of my last exhibition with AishoNanzuka Gallery in Hong Kong. Because we moved during the Covid lockdown, interiors became very central to my interest. And the homes here are so old with so much character. Nothing like '80s Los Angeles apartments! I suddenly felt very adult, living in a 1900 Victorian colonial inside a city with such a rich history. I'm still very interested in exploring this narrative as the unveiling of this city continues.

**I'm always fascinated by the relationship between creative output and dreams, especially since I don't ever remember mine. I'm guessing you have an active dream life. Does it come into play with your work?**

Not at all! Haha! I do have wild dreams, but they are always, always dreams where I am trying to find a place to pee—always creative spots as there is never a working bathroom. I can't even share them because they are so embarrassing. I will share one of the most lucid dreams I've ever had. I'm convinced today that I was there witnessing something. I was hovering above a big city up high in the sky. I looked to my left and a man was floating up. He stopped just short above me and opened up a hole in the sky to turn a knob on what looked like an old clock. Just as he finished he realized I was looking at him. He quickly closed the hole and took a hard sideways fall straight down. I woke with a jolt. I don't think I could ever paint that scene because I actually saw it with what felt like real eyes. It would never be right.

**What is your painting routine, as in time of day, duration, and where does it all take place? Do you work on one at a time or many at once?**

I wake up to have a cup of tea with my husband, then drive down into Philly, Old Kensington, to my studio. I work until about 8pm every night, this year, seven days a week. I've been working at home on the weekends in a little home studio space just to break up the week. I always have quite a few things going at once.

**Does each subject have a head start, like a specific idea, or does it spring forth on the canvas? Some writers know the fate of their characters, and some "learn" the plot as they write. Where do you fall in?**

My characters are always finding themselves through the work. It's a mystery in the beginning because the fog only shares a blurry composition. Palette and subject roll up at the same time as I start drawing out ideas, although the portraits in my current series evolved in a new way for me. I've been wanting to paint an entire show focusing on my fellow humans. Each person is a somewhat vague anyone who presents a moment in time



to show us their human side. As the group started growing, they began to reveal their fragility. Some of us got closer than others. I want to paint with an open mind if I can because I want them to find me.

**Has your color palette evolved, and if so, what does that represent? Can you describe how particular color combinations or shades lend themselves to the mood you want?**

In 1999, I took a color theory class at RCC and have used that palette ever since. It was the siennas and the umbers with alizarin crimson cad red and yellow ochre, french ultramarine, and hookers green. I get nervous about bringing in new pigments but I do try. After so many years I have been able to push my palette pretty far with the 10 or so colors I know well. They signify mood for me. I am looking for a feeling of comfort. They are subdued, creating relaxation—with a hint of pow sometimes. That's usually something to be seen first, from a distance, so you pay close attention.

**I'm kind of circling back a bit, but as a self-taught artist, do you feel a need to work a little harder at expressing all the stories and scenarios swirling through your imagination? What comes easily and what is a constant stretch?**

I've learned to edit. It's important because all paintings are not going to work. Sometimes they just need a lot of time in between to find their potential so it's important to edit something out, even if it doesn't go anywhere beyond your studio walls. Pulling from my own experiences makes the workflow easily. And sometimes that inspiration only has so much! One thing I really love about Philly is that whenever I feel blocked, I can take a nice long drive up in the countryside. My joy is always fulfilled in discovery. So taking an escape and seeing new sights is perfect medicine. Changing space gets the brain stimulated.

**You've achieved so much success but have talked about the challenges of being an artist. What got you through the frustrating periods and do you talk to young (and I mean new) creatives about persevering in a field that is full of uncharted waters?**

Categorize success as working hard, riding the waves, finding joy in your work, and I'll take it. Frustrating periods are lessons, so what helps me is to be open to all of it. I see life like sliding doors. One small change and a totally different path! With art or creating, you have to be open. Absorb, feel things, and create from there. And don't stop, ever, even if it's doodling or writing. I'm actually pretty shy and don't express myself much verbally, though I am always happy to answer questions from young artists who approach me.



*Hurt People, Hurt People / Starring Chester Drawers*, 2023, acrylic and oil on linen, 51 1/8 x 39 3/8 in, 130 x 100 cm, (LG23.010)

**How did you come up with Narrative Escapism to describe your body of work? It carries a lot of meaning, but what did you have in mind?**

I was always being asked about what kind of paintings I created and I wasn't sure how to categorize them. I was misdiagnosed as a surrealist in my early years, and though my first exposure and inspirations were surrealist-inspired, my work is grounded in storytelling, and escapist imagery, still photography, and is figuratively-motivated. I want the painting to say, "Come inside right now, and as you're looking at me (the painting) this is happening right now." Narrative Escapism comprises two beautiful words that can make you daydream just by saying them out loud. These works only live if someone is viewing them and going somewhere because of them.

**The narrative nature of your work lets the viewer take part and maybe choose their own motivation or plot. More than making a bold pronouncement, it's as if each is a suggestion or maybe a springboard for more. Is that what you have in mind?**

Yes! It's so fulfilling to reach people this way. The most memorable work I come across is the kind of work that sparks me! Gives me a sensation! It opens me up and makes me think or feel. I love that our varying experiences in life shape the way we interpret art. This is such a profound experience for me, so my hope is to give this same sensation to my own audience.

**I love seeing you introduce glassware into your pieces. It brings in the element of fluidity that is integral to your Narrative Escapism, as well as the idea that we see life through different prisms. When did you introduce that element, and what have you discovered in exploring it?**

It was a very serendipitous moment when I returned to LA from one of my grandma's toy gathering parties back in 2015. I brought home this set of clear glass Snow White and the Seven Dwarves. Sitting in front of my easel, I had an in-progress portrait in the background, but not realizing the portrait from my easel would show through, I took some pics of the glass and loved it! The faces coming through were intriguing. It felt strange painting something from a photo at first and it required a whole new set of rules regarding technique, which I was very curious about. The first glass painting was exhibited in the gallery of a very dear person who had passed away just prior to the opening, really adding weight to the piece and the process. It gave me meaning and purpose to paint these portraits. Suddenly they needed to be painted. They were people speaking, sharing, teaching, forgiving, loving, hurting, being noticed. They make me so emotional to work on.

**Perceiving things through a different lens is like giving ourselves the gift of freedom, to validate our perceptions, and at the same time, widen them. I imagine that you view your artistry not only as self-expression, but as your gift to those of us who take the time to stop, look and enjoy.**

This is my hope. That's a beautiful way of putting it, so thank you. At the time of creating I'm not thinking too much about how this painting will be perceived. But it does bear a responsibility to get the viewer to think. The power art holds is stimulation. My message has always lived within the realm of human connection and taking notice of how we affect one another. It's important for me to offer ways that help the viewer stop and see not only themselves but also see the other as someone. We need more empathy, togetherness, forward motion, and mutual support.

lolagilstudio.com // This interview was originally published in our Winter 2024 Quarterly edition



# BOOOOOOOM

NOVEMBER 2022

## Artist Spotlight: Lola Gil

By Anna Schneider



Photo courtesy of Lola Gil

Originally from Riverside, California, artist Lola Gil has lived and worked in Los Angeles, San Francisco, and Bristol, England. Currently based in Philadelphia, Gil describes herself as a narrative painter. “Loosely through the lens of my own experiences, images come to me like flashes of discovery,” she explains. “I try my best to interpret and render these on canvas, in order to bring conversation and curiosities to the viewer.”

In recent years, Gil has been experimenting with portraiture through glass figures. Her interest in human connection allows her to observe and indirectly interpret the multifaceted aspects of ourselves, and our interactions with one another: “In this practice I am interested in empathy, openness, hearing, and discovery. As well as therapeutic release.”

# JUXTAPOZ

SEPTEMBER 2023

## “Who Are ( You ) Are Who,” Lola Gil?

By Evan Pricco



Photo courtesy of Lola Gil

*Who Are ( You ) Are Who...?* This is where Lola Gil begins her new body of work, with a question and a play on words. Where in the early years of the century, Lola was playing with the extensions of reality through pop surrealism, her newest bodies of work and this show on view at Nino Mier Gallery in Los Angeles, have subtle hints of surrealism and obscured visuals. The glass animal figurines pose in the foreground while figurative elements are blurred in the back, and yet reflect with a mysterious clarity through the glass. That she uses stock imagery as the basis of each work seems to play with the idea of strangers, people that are used to tell a story who are almost employed to have no individual story at all. As the gallery notes, “These figures act as the protagonists of her paintings, highlighting the stranger as a sort of anyone and everyone character. “ Anyone and everyone. *Who Are (You) Are Who*.

The glass figurine provides depth, an almost multifaceted interpretation of what a self can be in a scene, or even in the context of stock photography. These people are supposed to be malleable, to be used in multiple places at once. And maybe this is where Lola Gil is taking us in our own world of what seems to be an endless stream of stock imagery. Lives put on social media, viral videos defining our collectiveness, just weeks at a time. Social media and the accounts we follow and the people who become famous through these channels become almost stock imagery, anything or everything.



As Lola Gil says, "In our current climate, I have felt an overwhelming sense of emotion and interest in the 'stranger'. Through this new body of work, I am driven to dedicate an intimate investigation of the human spirit. The subjects are dependent on me to share their multifaceted components, in a way that highlights each one of us having unique experiences through life separately. The doors we go in and out of over the course of our lives shape us, whether for the good or bad [...] The stranger has history. The stranger has suffered, enjoyed, loved, etc. in some capacity. I paint these subjects in two mindsets. First, I offer the viewer perspective of the 'other,' the 'stranger'. The stranger is also you from others' point of view. But I also paint these subjects for me. To offer solace for relationships past, and to let the very damaging ones have forgiveness through the understanding that we are at varying degrees of respect and understanding of the other."

# JUXTAPOZ

MAY 2020

## Exclusive: Actor Aaron Paul & Artist Lola Gil Have a Conversation About “Intimate Flowers Bloom”

By Juxtapoz Staff

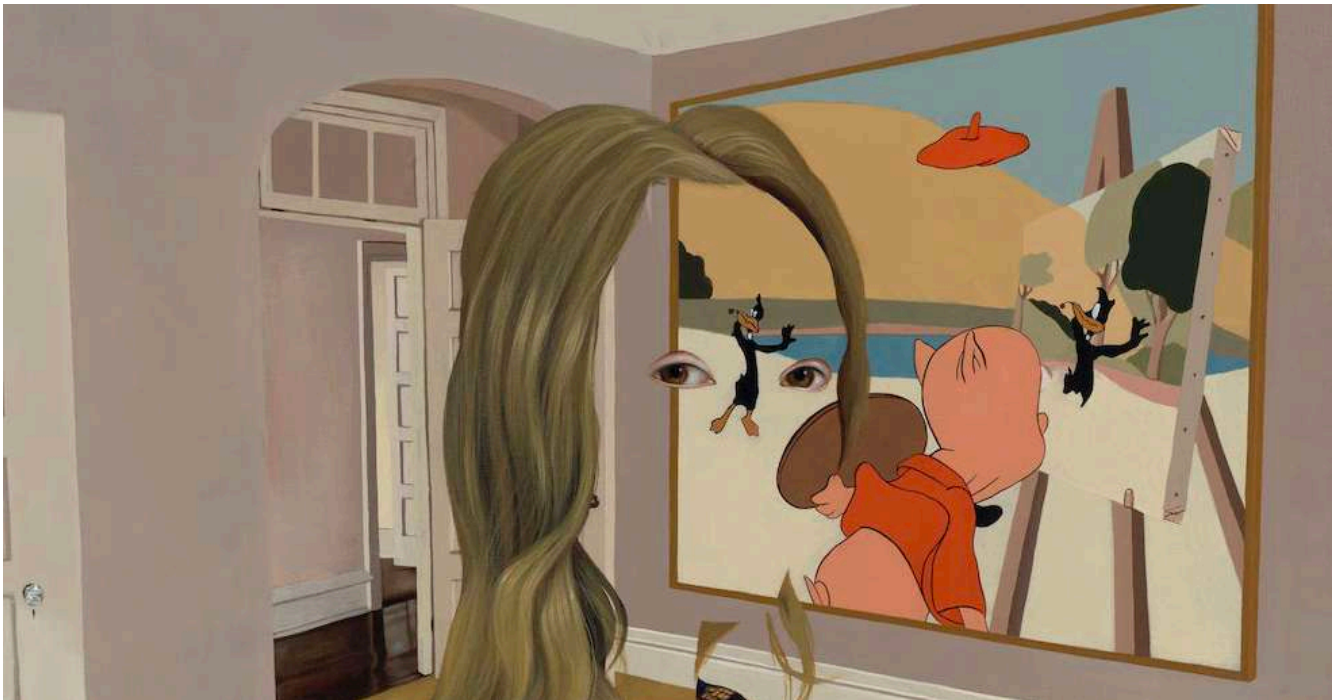


Photo courtesy of Lola Gil and KP Projects

Just prior to the clench of Covid on daily lives, we had previewed the newest body of work by Lola Gil, presented at KP Projects in a solo show titled *Intimate Flowers Bloom*. The stunning oil paintings were among the most hauntingly beautiful we'd seen in the early months of 2020, and with a timed-release print of the painting *You Rang* released this past weekend, we are able to take a second look at the show.

And invite you to eavesdrop on an exclusive chat between Lola and actor Aaron Paul of *Breaking Bad* fame about the stories behind the works, how Aaron and Lola met after she returned from living in England and learning that Paul is a painter himself, as well as life during quarantine and the unique evolution of Lola's work.

As Lola says of the works, “These new paintings naturally evolved through subconscious vision, during a collapse with a close relationship, life in isolation, and the powerful decision to be my own source of strength. The outcome offers not only emotion, but a sense of humor, irreverence, and obscurity, under a lens of empowerment. Artists have the ability to help the viewer feel, relate, think, empower, grow, and inspire. This show is for anyone who needs these particular inner movements. For anyone who needs something, whether it relates to relationships, or any particular experience that requires personal growth. For those who may see themselves in these portraits, or who need and wish to escape with a narrative.”



# POPULIST

MAY 2020

## INTERVIEW // LOLA GIL EXPLORING WORLDS OTHER THAN OUR OWN...

By Shane Allen



Photo courtesy of Lola Gil

**In *Intimate Flowers Bloom*, There is an emphasis on eyes and gaze. Can you tell me about the significance of what your characters are looking at with eyes that may be looking at them?**

The gaze has many points of significance for me. Much of the undertone for my work is seeking understanding for things. And in *Intimate Flowers Bloom*, I happened to unlock certain doors, giving me better sight into what I was questioning. Many of the seemingly directional stares in the paintings for this show are to signify awareness. Others are simply, acknowledgement of what's being sought.

**Do you always know what your characters are looking at?**

Mostly they are looking for answers. It's not a literal gaze, but rather to see beyond seeing. I sometimes share a personal message in some of the work, which highlights the fragility of eye sight. A few years ago, my youngest child contracted a virus and had a rare reaction where his antibodies attacked his eyes. Putting pressure and subsequently scaring his retinas. He lost a significant amount of vision in both eyes, and because it was so rare we were left with little answers.

**A lot of the paintings, you're looking at the characters through a lens or translucent object. Is this how they are supposed to be seen?**

I stumbled upon glass figurines while going through my grandparents collection. Very serendipitously, I had taken a picture of one while I was sat at my easel and discovered such a beautifully distorted mix of portraits

running through the glass. It lends itself well to the complexities of humans, so it's something I've been using in my work since then.

**Do all of the paintings live in the same world or all different? Are the worlds connected in any way?**

Hmmm, I would say yes and no. I don't really see my narratives living in a particular time or place per se. But all of them are definitely traveling in a similar direction, and come from a deep subconscious place which all flow from visions that harmoniously spend time together before I create.

**What was the last thing that made you laugh?**

This may sound silly to say, but the other night I was watching Lethal Weapon 2 and there's a scene where a wife jumps off a diving board in her backyard and then it explodes. It's in slow motion, and for whatever reason I can't stop laughing about it. It may be because we've been in quarantine for so long now that the little things tickle me.

**What's your biggest motivation to get up in the morning?**

It's definitely to get to work. I often find my best ideas when I wake in the night, and want to rush in to work stuff out.

**(If it's a different answer than the one above) What's the best part of your day? Do you have a favorite childhood memory?**

The best part is when we've all winded down from work, and my husband and I turn on music and pour a glass of wine while we cook together. He makes me laugh and recharge.

**Do you remember the title of your first painting?**

I don't! But I still have it. It was just a little painting of a sun, I was only 12 or 13 when I created it, and I haven't stopped working since.

**Coffee or Tea? Why?**

Tea during the day, because coffee makes me too jittery to work. But I do love an ice coffee as a little pick me up sometimes around 3 or 4 so I can keep going a few extra hours!

**Are you afraid of the future?**

Before Covid-19 I would have said no.. now I don't know. I worry about our fellow humans, people's health, people surviving while not working. I don't have much faith in our government, and do fear what is ahead. I think good people will prevail however. We have to all be on the same page and take care of one another.

**If you could choose any animal to be a pet, which one would you choose?**

I love little goats! I would have a big countryside home with lots of fuzzy little goats running around nibbling up the grass.

**If you could be any animal what animal would you be?**

I'd love to be some type of bird! I want to have a view of the world from the sky

**What's the strangest part of life?**

That the concept of time isn't real.

**Do you like camping?**

Love love love camping. I'm happiest in nature.

**Do you believe in aliens?**

I believe something is surely out there. When I was a teenager, a few friends and I saw a very unusual light show within a few dozen feet of us.. to this day it's completely unexplainable, but I can remember it as if it just happened.

**What music have you been listening to lately?**

I mostly listen to jazz and orchestral music.. Especially old timey stuff. My absolute favorite composer is Bernard Herman. I love complicated music scores, and find that it's easy to get lost and find visual stimulation



# HI-FRUCTOSE

FEBRUARY 2019

## Lola Gil to Show New Paintings at Roq La Rue Gallery

By Adam Smith



Photo courtesy of Lola Gil and Roq La Rue Gallery

Lola Gil's stirring painted narratives and portraits return in a new show at Roq La Rue Gallery in Seattle. "Thirsty" collects several recent works, including continuations of her portraits in which subjects are reflected through vintage glass figurines. Gil was recently featured in Hi-Fructose Vol. 48. "Thirsty" kicks off at the gallery on March 8.

"Throughout my career I have always been a painter of narrative escapism, with my work evoking personal connections for each individual viewer," Gil says of her work. "Because it is executed in a surreal way, it allows the viewer to create their own story and meaning." See more of Gil's work from this show below.

# VoyageLA

DECEMBER 2018

## Art & Life with Lola Gil

By Voyage LA Staff



Photo courtesy of Lola Gil

Today we'd like to introduce you to Lola Gil.

### **Lola, please kick things off for us by telling us about yourself and your journey so far.**

I started out as a tattoo artist in early 1998, fortunate to have a friend who wanted to add a female artist to his shop. I trained and then worked until late 1999 when I became a mother to my first child. Because I was now home learning how to care for a little one, and had already been painting since i was a kid, I painted every minute I could. I was young then, 24, and unfortunately in a strained relationship. Painting became a necessary outlet for me, to deal with my stress, as well as my joy. Every emotion really! My daughter's father was a chef in Laguna, so I was often alone. I depended heavily to speak through my medium.

During that time I built up a large body of work, and happened to meet a girl who had a basement gallery space under a coffee shop. Like a strike of luck, this put me on the path to my career. This first show was in 2000. By 2004, I had my second child, and I was seeking out and showing with real gallery space and creating like mad. I often think that there was some sort of cosmic fate here, because my relationship had gone from strained, to mentally abusive. My girl's father was an alcoholic, and mentally breaking me. It was very very dark times. Somehow, my artworks were selling every time I put one in to a show. I saved up enough to move them and myself out on our own in 2005. I can't even begin to tell you how liberating this was. I painted every last minute I could, and I was proud and fortunate to be able to support my little ones alone – and as a full time artist. This put a real fire in me, and I developed ( even more than before ) a very strong work ethic.



I was a single mom until 2012 when I married my soul mate and moved myself and the girls to England. I was lucky with my heart. However the art market had also changed around this time and sales were harder almost over night. It was scary at first because I was used to selling nearly everything for years ( which sounds so outrageous, but the art bubble was real. As much as it seems a dream ) But you know? I was getting by. Something would always sell just in the nick of time. Being a single mom, it was kind of always like this. And I have always been fine with getting by. My mental state is always to be grateful, and I genuinely have felt that way to this day. Especially when times get tough. I don't require much, and my art isn't about "making a sale". It's a necessity, as I said earlier. Like breathing. I am strangely in it's grips. If I'm not creating or in the process, I feel off and uneasy. I also have this weird competition within me, where I'd like to constantly be outdoing my last show. I push myself hard and try to always be learning. Sometimes that means painting things which I know are out of my comfort zone.

In 2013 I had my last show with my main gallery in Los Angeles. Though they didn't say anything to me for a 2 years.. just kept quiet. I didn't want to rock the boat but needed to have some type of income, so I organized a plan to do a pop up show with my then manager Bill Fold late 2014. He was such a dear friend and savior during that time period. He is forever one of the most important people in my life. The show did ok, but the expenses were far beyond sales. And the lesson was a tough one to say the least. The silver lining was that it helped us to move back to the states. My LA gallery was still quiet with me, so I decided enough time had passed that I could now work towards finding representation with dream galleries. And my conscience was clear. 2015 began this great new path.

I currently work with 2 great galleries, Merry Karnowsky KP Projects in Los Angeles, and Roq La Rue in Seattle. I am pushing myself harder than ever in my subject matter. And I'm happy. I'm lucky.



Photo courtesy of Lola Gil

### **Can you give our readers some background on your art?**

I am a painter. I work with oil and acrylic. And I use surrealism or escapism to create narratives and portraits. I can't really pinpoint why, other than it excites me to think beyond what's real. I was a day dreamer from my early days. And then when I discovered painters later in my teens and 20's, I was most inspired by surrealists and symbolism.

When I first started painting professionally, my work was inspired by my kids. My own ideas were sparked from

childhood memories. With a huge dose of therapy as my life was a constant moving part. I could disguise my own need to work through things with symbols, yet promote thought and emotion to my viewers from their own imaginations of what it could be.

As my kids grew, I suppose my ideas did as well. I started working with oils in 2013, and began expanding my subject matter. As well, the way I approached my ideas. I let my subconscious take the lead. New narratives began to tell me what they wanted to be. This has been the best gift. It's like a discovery of all the little things I have either seen or heard, and stored away deep in my brain.

What I hope for most is that people are compelled to think or feel something. To dream a bit, and forget about life. This is what I enjoy most when looking at art, so it's my hope to spark that as well. I often paint about quiet moments. Or being an artist, or imagery that eludes to creating. Or emotions. But the viewer doesn't have to see it for what it is. I like to be obscure, in a way that you can trigger your own ideas and excitement. My main priority is to help you escape.

**What advice could you give to artists who struggle to create when finances are an issue?**

Yeah, this is incredibly hard. I know some say they work best under stress, but I personally have a hard time feeling creative when something as encompassing as being broke has taken over. The best bit of advice I can offer is to think about the long term, as hard as it may be. Firstly don't conform your ideas or style to what's "big at the moment" or over saturate yourself. That can and will come back to hurt you. Continue to work on things that push you, and try your best to keep a positive mental state. If you operate with a good outlook, the universe will pay attention.

If you need space to create, there are many art programs and artist residency's that can be sourced. There are even art grants one can seek out from state to state to help with supplies and getting yourself started.

This industry is the cruelest as far as I'm concerned. You can work for months or years, and hardly sell a thing. Without a positive mental headspace, determination, or true love for what you do, you are in the wrong business.

**What's the best way for someone to check out your work and provide support?**

If they want to see in person, I have a solo exhibition of works coming up in early March 2019 at Roq La Rue Gallery in Seattle Washington. And even further in the future, August 2020 with Merry Karnowsky Gallery at KP Projects in Los Angeles. I will have 2 small works on display in London next month December at Dorothy Circus Gallery.



# art and cake

MAY 2017

## Meaning in Moments: Lola Gil at KP Projects

By Evan Senn



Where You'll Find Me. Lola Gil. Outside In Doors. KP Projects. Photo Courtesy of KP Projects.

We all have those moments of blissful contemplation. In the middle of something, we catch ourselves wandering deep inside our own subconscious, where we can get cozy with our memories and take out all of the items that give us grief or comfort or both and stew in their power. L.A.-based artist Lola Gil has found a talent for representing those moments with pristine accuracy in paint.

Her newest exploration into these quiet and intimate moments is her solo exhibition at KP Projects "Outside In Doors." This new iteration of Gil's painterly adventures has many faces and many different ways of expressing a kind of journey to self-discovery and enlightenment. As if a product of a love affair between Wes Anderson and Rene Magritte, Gil's creations for "Outside In Doors" range the gamut of curiosities, with a push and pull of reality and dreams that is unique and evocative.

Although the characters are different in each piece, they feel connected and perhaps related. Gil stated that this project was two years coming, and was inspired by a journey into the subconscious and chronicle her metaphysical voyage through her narrative painting style, she said she wanted to "chase the wilder imagination that resides inside of me . . . and unlock these doors we all tend to be stuck behind." The end result is a varied and detailed documentation of a dream world and the poetic interactions that took place in them.

It is difficult to determine what aspects of these scenes are real and what are imagined; the rendering quality is exquisite and realistic in many ways, but playful and surrealistic in other ways. The stories and ideas and emotions that are represented are so valuable and treasured that determining what is real or a dream is not even important. The decorative paintings in the rooms that she creates in her scenes almost act as windows—everything is rendered thoughtfully and in great detail—simultaneously, the windows look like decorative paintings.

Each piece has a whole world inside of it; they each carry an overwhelming power of significance and an intimate comforting feeling. Even as surreal as and strange as they seem, some carry strong and easy-to-understand messages like *The True Self* and *Where You'll Find Me*, both fairly clear in their universal symbolism. Others, like *Tonight You Shall Only Have These Eyes*, *Smile* and *Somewhere Between Here or There* tackle more complex and deeper conceptual explorations, finding the subtle nuances of human emotion and interaction as the bases for her visual narration.

The emotive power of *The Simple Song* is nearly overwhelming. The Alice in Wonderland-esque proportions of the giant young girl and the tiny piano-playing man is a visual stimulant. The gorgeous matching forest greens she uses further perpetuate the notion of a dream, while the sleeping giant with eyes closed—perfectly poised in her shining green ribbon and her green satin blanket—listens to her tiny man playing the song she so longs to hear regularly, she even rests her head on the piano to feel the vibrations through her whole being. Like many of us, one song can spawn a multitude of experiential memories, caught in the web of a melody, forever encapsulated in our minds and hearts. This eternal quality that memory and images carry with them is the power that Gil has tapped into early on her career, and continues to use to her advantage. Her colors, her rendering, her unique modern surrealistic style and her emotive faces are what makes people hypnotized when walk past one of her masterful artworks, but her narrative exploration, and her use of details and meaning are so poignant, intimate and simultaneously cinematic, her art has become timeless and more meaningful than almost all of the other paintings created in today's climate.



The Wake Up. Lola Gil. Outside In Doors. KP Projects. Photo Courtesy of KP Projects.





**CURRICULUM VITAE**



## **LOLA GIL**

b. 1975, Riverside, CA, US  
Lives and works in Philadelphia, PA, US

### **SOLO EXHIBITIONS**

- 2024 Nino Mier Gallery, New York, NY, US (*forthcoming*)
- 2023 *WHO ARE ( YOU ) ARE WHO*, Nino Mier Gallery, Los Angeles, CA, US
- 2022 *Friends and Neighbors*, Aisho Nanzuka, HK
- 2020 *Intimate Flowers Bloom*, KP Projects, Los Angeles CA, US  
*Window Journey*, Roq La Rue Gallery, Seattle, WA, US
- 2019 *Thirsty*, Roq La Rue Gallery, Seattle, WA, US
- 2017 *Outside In Doors*, Merry Karnowsky Gallery, Los Angeles CA, US
- 2014 *The Younger*, 8040 Gallery, Los Angeles, CA, US
- 2012 *Haro*, Corey Helford Gallery, Culver City, CA, US
- 2011 *Escape With Me*, Yves La Rouche, Montreal, CA
- 2010 *Ipsum Factum*, Corey Helford Gallery, Culver City, CA, US
- 2009 *Natural Beauties*, Copro Gallery, Bergamot Station, Santa Monica CA, US
- 2008 *Wondermental*, Corey Helford Gallery, Culver City, CA, US  
*Strings and Things with all their Means*, Copro Gallery, Bergamot Station, Santa Monica CA, US
- 2007 *Pocket Full of Posies*, M Modern Gallery, Palm Springs, CA, US  
*The Rememberlings*, Thinkspace Gallery, Los Angeles CA, US

### **GROUP EXHIBITIONS**

- 2024 *Needles and Pins, The Mass, Tokyo, JP*
- 2023 *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US
- 2021 Wausau Museum of Contemporary Art, Wausau, WI, US
- 2019 *SAGA*, curated by Paintguide, Lohme Gallery x Nordic Art Agency , Malmö, SE  
*Narrative Painting in Los Angeles*, Craig Krull Gallery, Santa Monica, CA, US
- 2018 Dorothy Circus Gallery, London UK  
KP Projects, Los Angeles CA, US  
Roq La Rue Gallery, Seattle, WA, US  
*Blab!*, curated by Monte Beauchamp, Copro Gallery, Santa Monica, CA, US  
*Beyond the Familiar*, Outré Gallery, Melbourne, AU  
Spoke Art, NY, NY, US  
Think Tank Gallery, Los Angeles, CA, US  
*Music Box*, Haven Gallery, Northport NY, US
- 2017 Merry Karnowsky Gallery, Los Angeles CA, US



- Haven Gallery, Northport NY, US  
*BLAB*, Copro Gallery, Bergamot Station, Santa Monica, CA, US
- 2016 *BLAB*, curated by Monte Beauchamp, Copro Gallery, Bergamot Station, Santa Monica, CA, US  
 Corey Helford Gallery, Los Angeles, CA, US
- 2015 *Tribute to Ray Harryhausen*, Merry Karnowsky Gallery, Los Angeles, CA, US  
*BLAB*, Copro Gallery, Bergamot Station, Santa Monica, CA, US  
 Corey Helford Gallery, Los Angeles, CA, US
- 2014 *BLAB*, Copro Gallery, Bergamot Station, Santa Monica, CA, US  
 Corey Helford Gallery, Los Angeles, CA, US
- 2010 Corey Helford Gallery, Bristol Museum, Bristol England, UK
- 2009 Copro Gallery, Bergamot Station, Santa Monica CA, US  
*Multiplane*, CoreyHelford Gallery, Culver City, CA, US  
*True Self*, Jonathan LeVine Gallery, New York, NY, US  
*Sea No Evil*, Riverside Municipal Auditorium, Riverside, CA, US  
*Charity by numbers*, Corey Helford Gallery, Culver City, CA, US  
*Monster?*, Copro Gallery, Bergamot Station, Santa Monica, CA, US
- 2008 *Beyond Baby Tattooville*, Riverside Art Museum, Riverside, CA, US  
*Sea No Evil*, Riverside Art Museum, Riverside, CA, US  
*Talking Board Show*, Copro Gallery, Bergamot Station, Santa Monica CA, US  
*Next Gen*, Copro Gallery, Bergamot Station, Santa Monica CA, US  
 Richard Goodall Gallery, Manchester, UK
- 2007 Gallery 1988, Los Angeles, CA, US  
 Copro Gallery, Bergamot Station, Santa Monica CA, US
- 2006 *Odd*, Thinkspace Gallery, Silver Lake, CA, US  
*Everything Nice*, Toyroom Gallery, Sacramento, CA, US  
*Tribute to Dr. Seuss*, M Modern Gallery, Palm Springs, CA, US  
*Bergamot Invasion II*, Copro Gallery, Santa Monica, CA, US
- 2005 *Everything But the Kitschen Sync*, La Luz de Jesus, Los Angeles, CA, US  
*Picks of the Harvest*, Thinkspace Gallery, Silver Lake, CA, US  
*Interwoven*, Onsix Gallery, San Francisco, CA, US  
*L Salon II*, L Salon, Los Angeles, CA, US  
*Dripping in Sin*, Toyroom Gallery, Sacramento, CA, US  
 Cannibal Flower, Los Angeles, CA, US
- 2004 Cannibal Flower, Los Angeles, CA, US  
*A Night of Change*, 51 Buckingham, Pomona, CA, US  
*Weapons of Mass Democracy*, Schooners, Colton, CA, US  
*Little Treasures*, RCAA Gallery, Riverside, CA, US
- 2003 *Visual Voices*, The Underground Gallery, Riverside, CA, US
- 2002 *Figurative*, Division 9 Gallery, Riverside, CA, US  
 The Underground Gallery, Riverside, CA, US  
*Arrival*, RCAA Gallery, Riverside, CA, US
- 2001 The Underground Gallery, Riverside, CA, US  
*She Bang*, The Underground Gallery, Riverside, CA, US





# **NINO MIER GALLERY**

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