

The background is a vibrant, abstract composition. It features a central, slightly blurred figure that appears to be a person's face or a similar form, rendered in soft, pastel tones. This central figure is surrounded by a dense field of colorful, out-of-focus floral or organic shapes in shades of pink, purple, green, and blue. Overlaid on this background are several thin, colorful lines and patterns that resemble digital or optical art, including a prominent yellow and orange line on the left and a blue and red line on the right. The overall effect is one of dynamic, multi-layered visual complexity.

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

ANTWAN HORFEE

OPTICAL AFFAIRS

NOVEMBER 18 - DECEMBER 16, 2023

NINO MIER GALLERY BRUSSELS | RUE ERNEST ALLARD 25 | NOVEMBER 18 - DECEMBER 16, 2023

Antwan Horfee
Optical Affairs
Brussels | Allard 41
November 17 – December 16, 2023

Nino Mier Gallery is pleased to present *Optical Affairs*, an exhibition by Paris-based painter Antwan Horfee. An exuberant polyvalence characterizes Horfee's work: disparate media, techniques, and compositional registers charge these works with a riotous immediacy. Our second solo exhibition with the artist, *Optical Affairs* features new paintings, drawings, and an immersive video installation, a multimedia array that explores the complexities of visuality and illusion.

Horfee's compositions — executed in a range of materials including acrylic, spray paint, and markers — warp the tenets of realist perspective, complicating divisions between emotive abstraction and mimetic objectivity. Gauzy landscapes, portraits, and other scenes, often sourced from popular media or 90s computer graphics, form bleary atmospheres that undergird a surface layer of punchy, extemporaneous gestures. In *Swimshorts rebel scenario* (all works 2023), Horfee accents a hazy, black-and-white still from behind-the-scenes footage of the making of Francis Ford Coppola's *Apocalypse Now* with a foreground of eccentric, frenzied acrylic markings. These emphatic, personal gestures replicate the creative intimacy of the background scene—the filmmaker speaking with one of his actors—therefore deconstructing the process by which fictional films may be rendered real. Horfee's source imagery and his painterly additions unveil realism's optical tricks, utilizing compositional techniques to demonstrate how our eyes both form and alter what we perceive.

The hallucinogenic effect of *Optical Affairs* is rooted in the psychedelia of perception and cognition itself. In each work, Horfee illustrates his own mental process of digesting and transforming source imagery. The resulting visual language cultivates a dynamic relationship between artist and viewer. Highly distorted shapes rack into focus the longer one looks; in *Program Box Syndrom*, an eye peers through the abstract, colorful underlayer. The monstrous form morphs between lizard, vulture, and mask, with Horfee's surface markings alternately evoking bodily outlines and fungal profusions. These moments of pareidolia abound within Horfee's whirling compositional fields, with fauna, flora, animals, and other quasi-figures evanescent within each multifaceted work.

The exhibition's title, *Optical Affairs*, refers to the work's concern with experiments in perception, a focus informed by Horfee's research on visual and ocular distortions. Initially inspired by the psychedelic experiments of 1960s and '70s, performed by subcultural psychonauts and in government-funded programs alike, Horfee probed how both psychoactive substances and intense emotions such as fear, dread, and sublimity can influence experiences of the external world. These optical shifts play out across the artist's compositions, materializing the emotional states shaped by the flotsam of memory and feeling within us.

Horfee's two-dimensional explorations of visual ephemera are accented by his work with more contemporary technologies like computer interfaces and three-dimensional simulated realities, thus expanding our notion of what the act of painting might refer to. In *Platypus*, for instance, the artist uses analog and digital techniques to manipulate shape and movement in time. Within *Optical Affairs*, the video streams from within a cavern-like laboratory built specially for the exhibition, a structure that evokes both the illusory shadow world of Plato's cave and the decrepit laboratory in Dario Argento's *Inferno* (1980). Here, Horfee's practice becomes a kind of experiment, where the artist, like a scientist, concocts unique admixtures of materials and ideas. The expressive aesthetics of Dario Argento's *Inferno* (1980) and other Italian pulp films of the era saturate the work; in *Optical Affairs*, Horfee uses color, form, and optical distortions to meditate on the more ineffable registers of perception.

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



Pop'n'twinbee, 2023
Acrylics and pigments on canvas
55 1/8 x 39 3/8 in
140 x 100 cm
(HOR23.052)



Opticon version 2, 2023
Acrylics and pigments on canvas
59 x 78 3/4 in
150 x 200 cm
(HOR23.050)

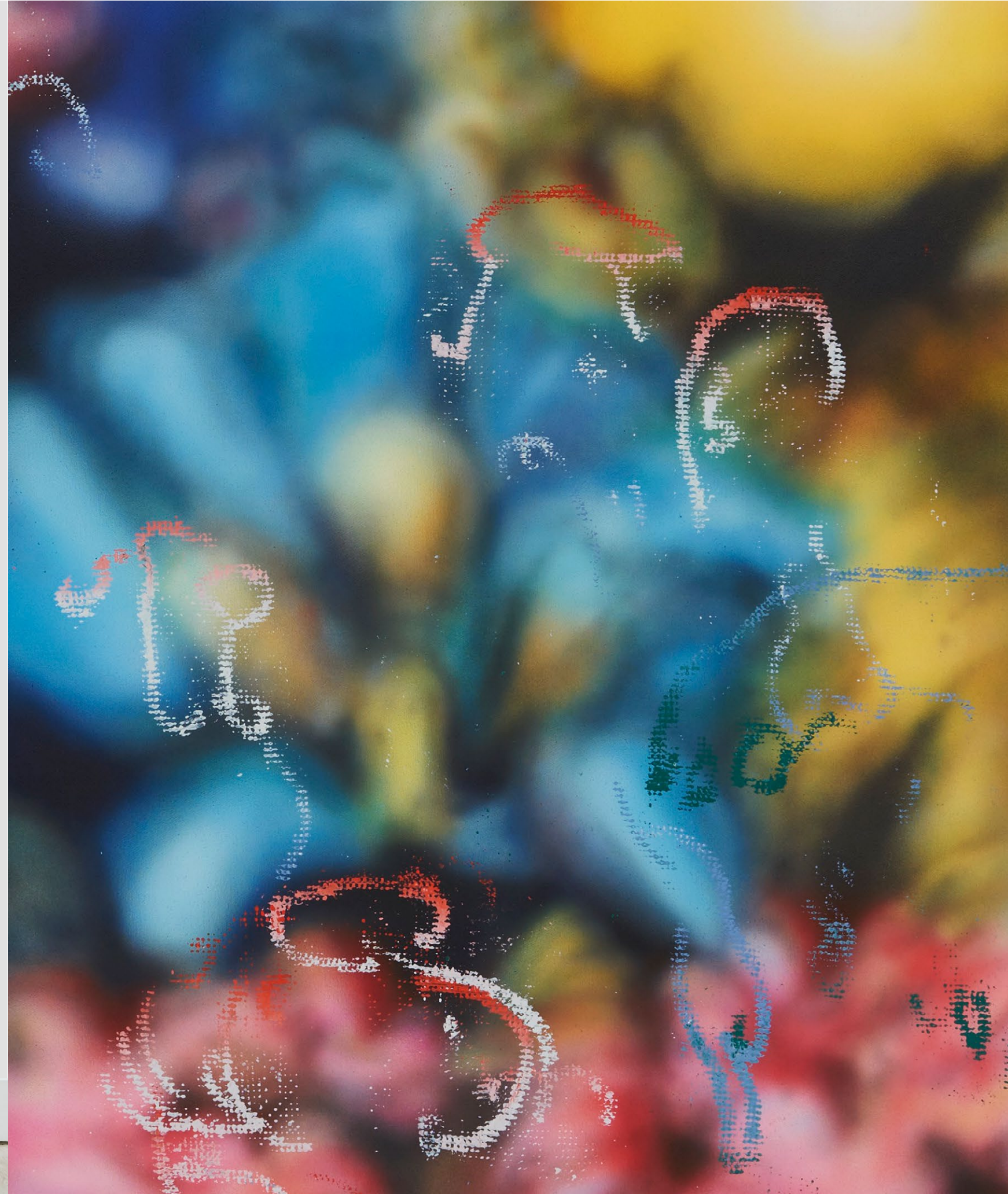




Dogon's icones visions scapes 3, 2023
Acrylics and pigments
on paper
53 3/8 x 38 3/8 in
135.5 x 97.5 cm (framed)
(HOR23.057)



Yokoo fast theft proposal, 2023
Acrylics and pigments on canvas
59 x 59 in
150 x 150 cm
(HOR23.043)



Opticon version 1, 2023
Acrylics and pigments on canvas
59 x 78 3/4 in
150 x 200 cm
(HOR23.049)



Aquarium fungus, 2023
Acrylics and pigments on canvas
59 x 59 in
150 x 150 cm
(HOR23.048)

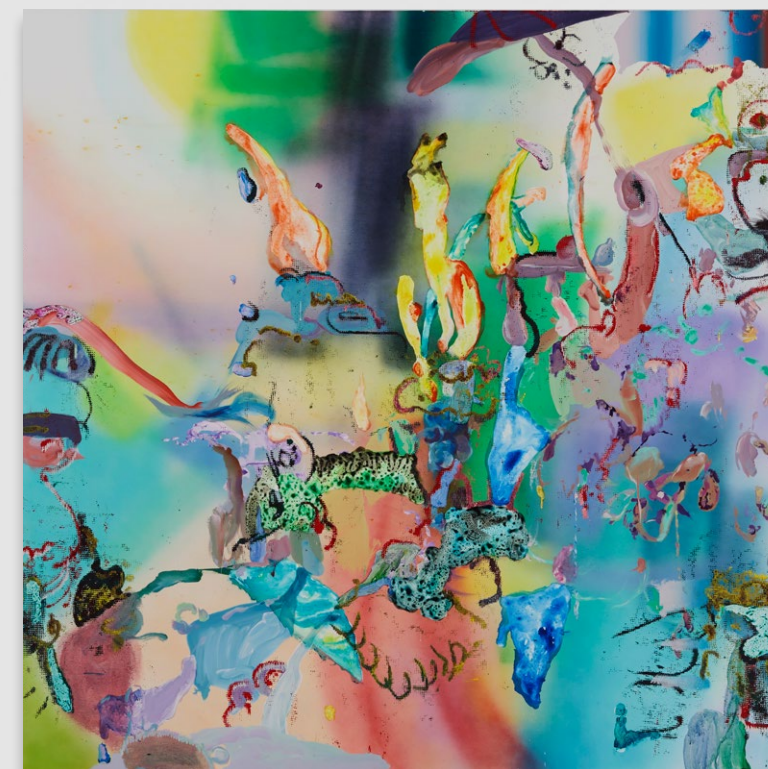
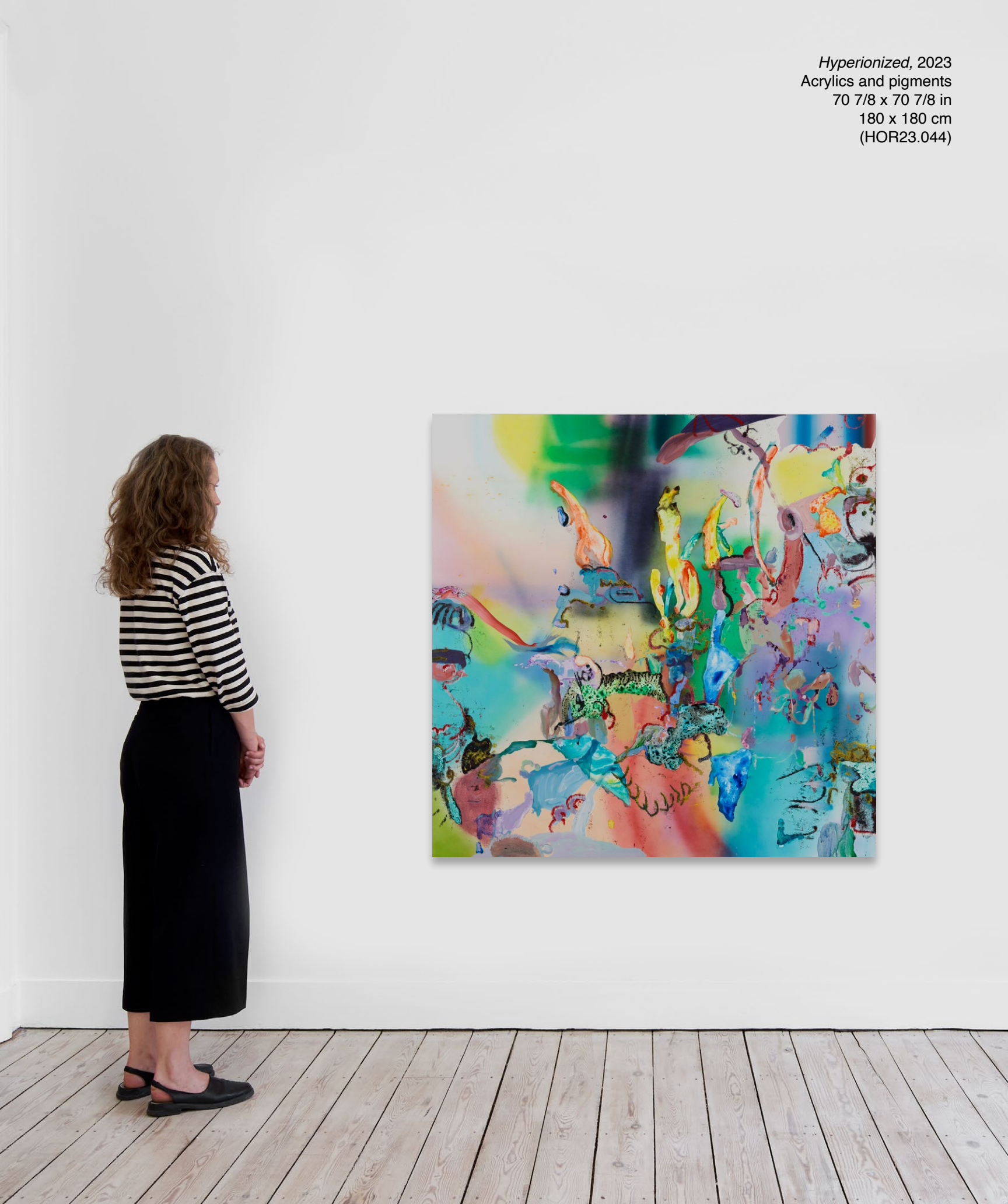




Mind Screen 1-12, 2023
15 3/4 x 15 3/4 in
40 x 40 cm Unframed (each)



Hyperionized, 2023
Acrylics and pigments
70 7/8 x 70 7/8 in
180 x 180 cm
(HOR23.044)



Program box syndrome, 2023
Acrylics and pigments on canvas
70 7/8 x 70 7/8 in
180 x 180 cm
(HOR23.047)

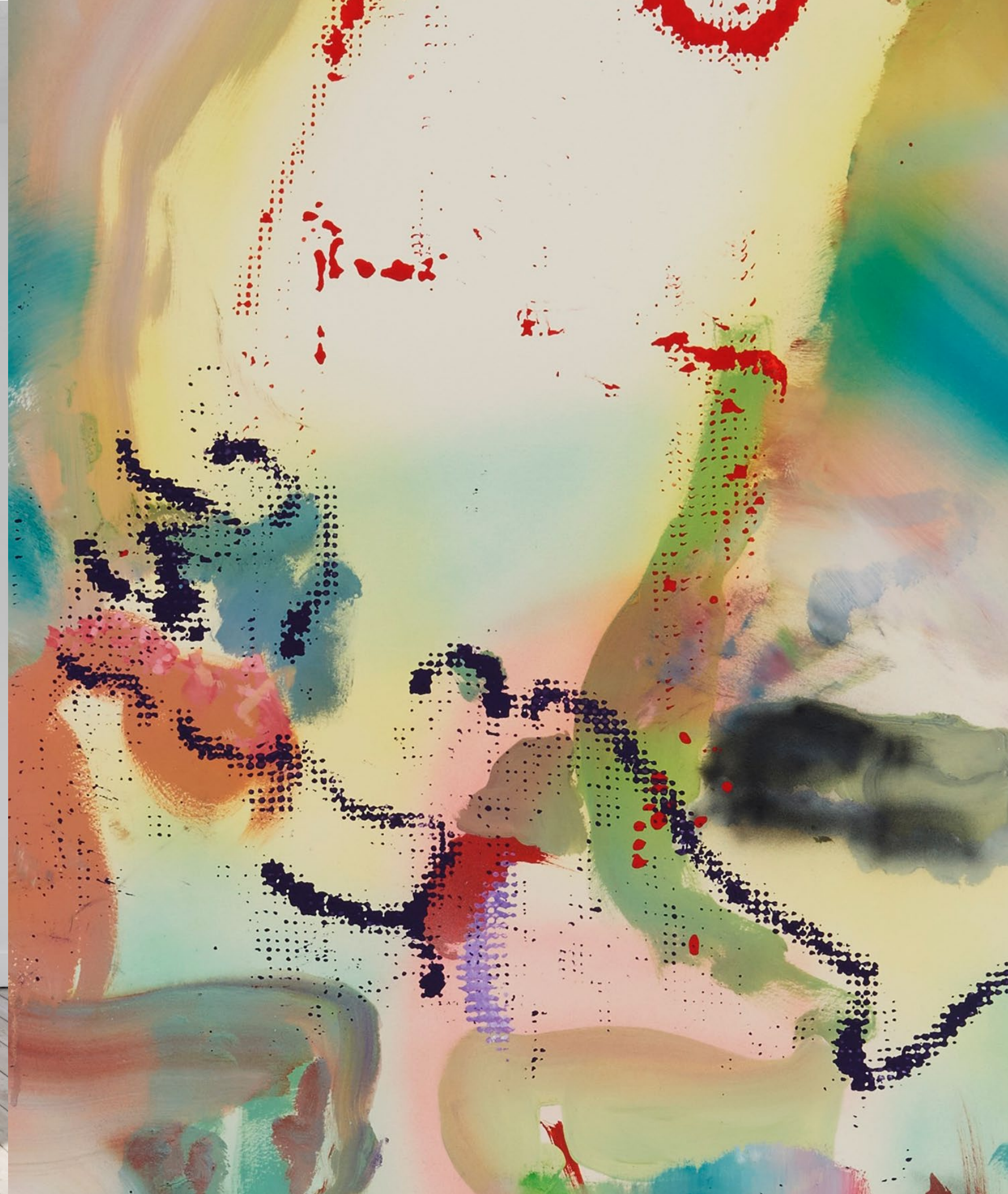
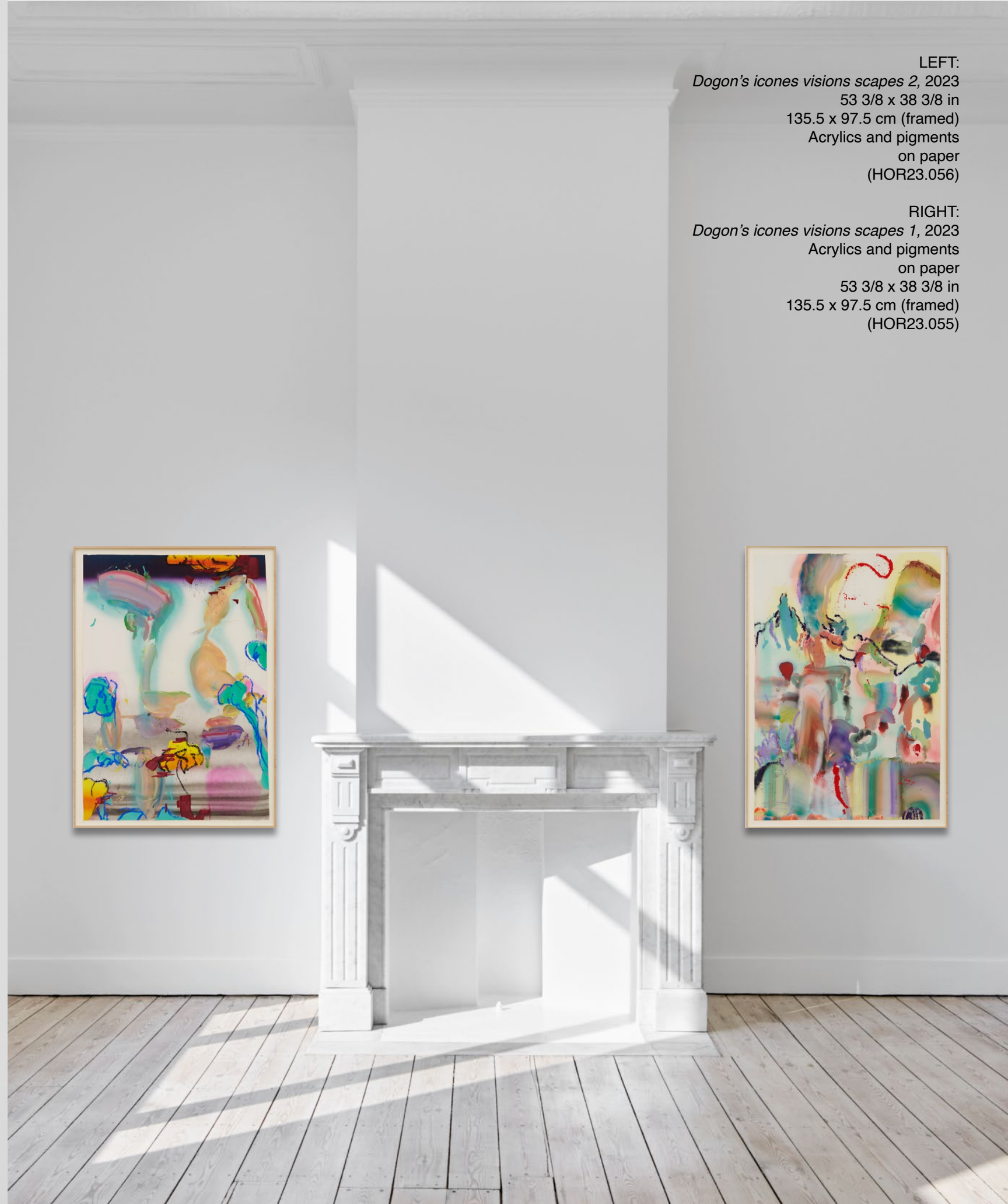




LEFT:
Dogon's icones visions scapes 2, 2023
53 3/8 x 38 3/8 in
135.5 x 97.5 cm (framed)
Acrylics and pigments
on paper
(HOR23.056)



RIGHT:
Dogon's icones visions scapes 1, 2023
Acrylics and pigments
on paper
53 3/8 x 38 3/8 in
135.5 x 97.5 cm (framed)
(HOR23.055)





It reminds me jodo, 2023
Acrylics and pigments on canvas
102 3/8 x 74 3/4 in
260 x 190 cm
(HOR23.054)



Holy Topo, 2023
31 1/2 x 31 1/2 in
80 x 80 cm Unframed
(HOR23.036)



Mariage piétiné, 2023
Acrylics and pigments on canvas
55 1/8 x 39 3/8 in
140 x 100 cm
(HOR23.051)



Dante's 80s Christmas persistence, 2023
Acrylics and pigments on canvas
90 1/2 x 66 7/8 in
230 x 170 cm
(HOR23.053)





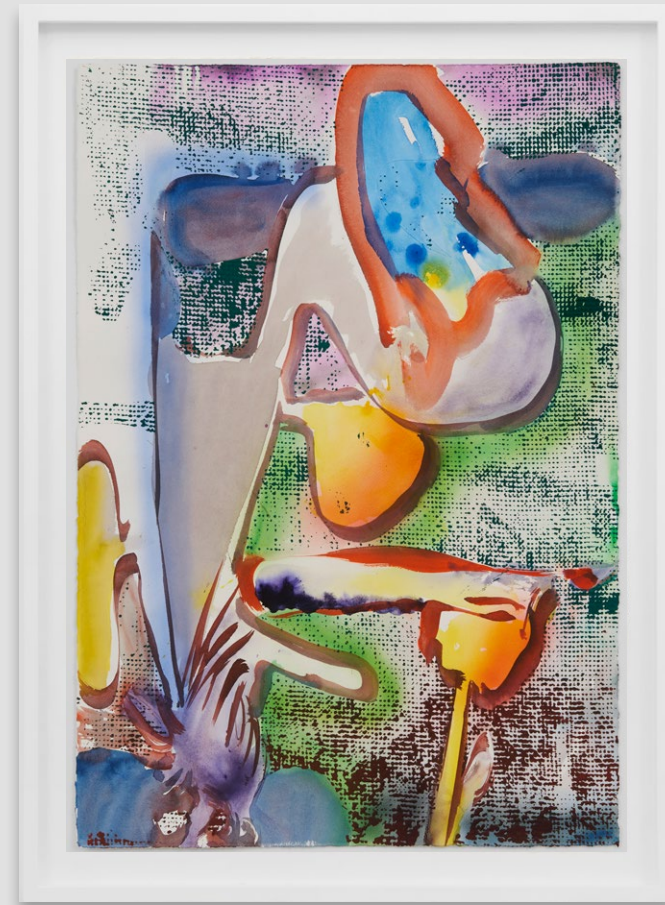
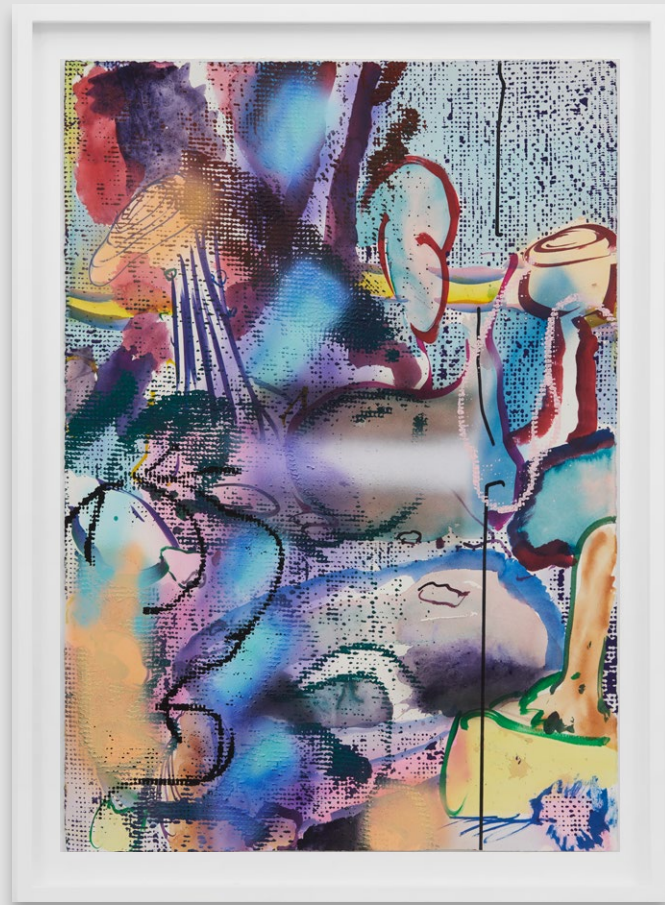
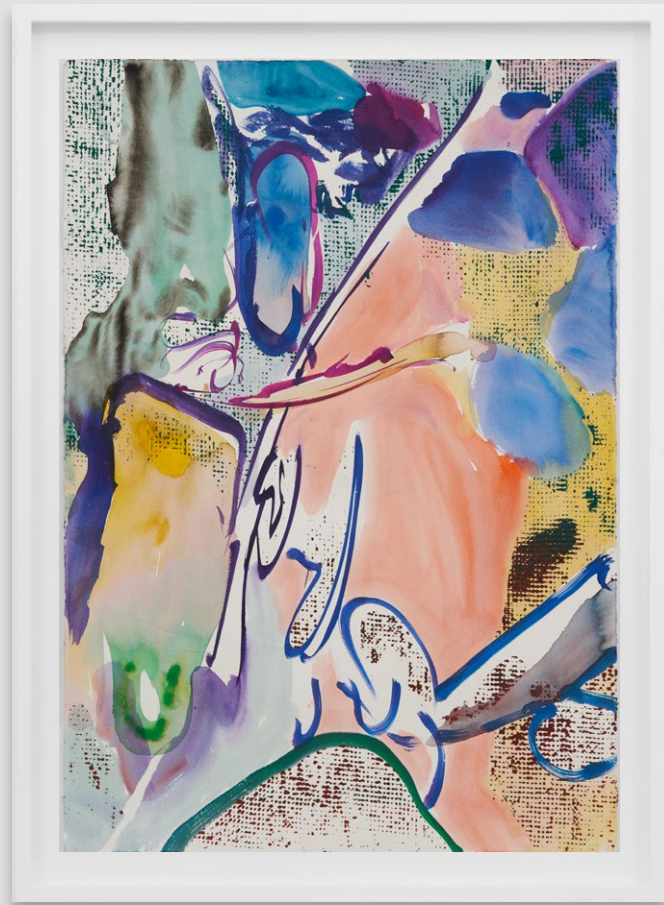
LEFT:
Mind Screen 32, 2023
15 3/4 x 15 3/4 in
40 x 40 cm Unframed
(HOR23.033)

RIGHT:
Mind Screen 33, 2023
15 3/4 x 15 3/4 in
40 x 40 cm Unframed
(HOR23.034)



Swimshorts rebels scenario, 2023
Acrylics and pigments on canvas
70 7/8 x 70 7/8 in
180 x 180 cm
(HOR23.046)





LEFT:
No maths PLZ 5, 2023
29 1/2 x 21 5/8 in
75 x 55 cm Unframed
(HOR23.041)

MIDDLE:
No maths PLZ 3

RIGHT:
No maths PLZ 1



Crunch the arabesque bridge, 2023
Acrylics and pigments
78 3/4 x 78 3/4 in
200 x 200 cm
(HOR23.045)



ANTWAN HORFEE

Born in 1983 in Paris, FR
Lives and works in Paris, FR

EDUCATION

2011 École Nationale Supérieure des Beaux-Arts, Paris, FR

SOLO EXHIBITIONS

- 2023 Nino Mier Gallery, Brussels, BE
Ceysson & Bénétière, Paris, FR
- 2022 *Oz and Cobalt*, Gallery Weekend Berlin, Ruttkowski;68, Berlin, DE
Dallas Art Fair, Nino Mier Gallery, Dallas, US
- 2021 *SCI-FRIED*, Nino Mier Gallery, Los Angeles, CA, US
Warlock Killjoy, Ruttkowski;68, Cologne, DE
- 2020 *GOONS!*, Ruttkowski;68, Paris, FR
- 2019 *I'm the glue*, PLUS-ONE Gallery, Antwerp, BE
Gigamaku, Palais de Tokyo, Paris, FR
Mobile Cropper, Gallery Naruyama, Tokyo, JP
- 2017 *Piggy Catasrophe*, GSB gallery, Stockholm, SE
Sorry Bro, Ruttkowski;68, Cologne, DE
Fantasma 1, Naruyama Gallery, Tokyo, JP
Self x Slalom, PLUS-ONE Gallery, Antwerp, BE
- 2015 *Traditional Occupations*, Ruttkowski;68, Cologne, DE
- 2014 *Chaos Pays*, New Image Art Gallery, Los Angeles, CA, US
- 2013 *Antwan Horfee's Imaginarium*, TOPSAFE, London, UK

GROUP EXHIBITIONS

- 2023 *Il Morso Delle Termiti*, Palais de Tokyo, Paris, FR
- 2022 *Die Brucke*, CFFILL, Stockholm, SW
- 2020 *Blast over*, Ruttkowski;68, Paris, FR
Echo Chamber, PLUS-ONE Gallery, Antwerp, BE
- 2019 *Sensible*, Palais De Tokyo, Paris, FR
Scar/face, curated by Hugo Vitrani, Ceysson & Bénétière, Paris, FR
Biennale de Lyon, Musée des Beaux-Arts, Paris, FR
Art on Paper, PLUS-ONE Gallery, Brussels, BE

- 2018 *L'esprit souterrain*, Experience POMMERY #14, Reims, FR
- 2017 *A quoi sert d'être lion en cage*, Galerie Derouillon, Paris, FR
Printer Matter, Salon MAD, La Maison Rouge, Paris, FR
- 2016 *Vertical I*, Ruttkowski;68, Michael Horbach Foundation, Cologne, DE
Bricks and Clicks #2, Galerie Christophe Gaillard, Paris, FR
Jour les Tours, duo with Lo hishash Saeio, curated by Antwan Horfee,
 Espace des arts sans Frontières, Paris, FR
- 2014 *Biolensu*, with Ken Sortais, Palais De Tokyo, Paris, FR
- 2013 *Pataganne*, Sunset Residence, Lyon, FR
Palingenesis, Klughaus Gallery, New York, NY, US
Old Boot, Galleries Goldstein, London, UK
Future/Memory, Hellerau Center of Art, Dresden, DE
- 2012 *Stuck On The City*, National City Gallery of Prague, Prague, CZ
- 2011 *Street Smart*, Kulturhuset, Stockholm, SE

RESIDENCIES AND AWARDS

- 2016 Residency at Somerset House, London, UK
- 2010 Jury Award, Ecole des Beaux Arts de Paris

PUBLICATIONS

- 2022 *Purple Rain*, published by TOPSAFE, London, UK
- 2021 *Buzzard Control*, published by TOPSAFE, London, UK
Menko Boys, published by TOPSAFE, London, UK
- 2016 *Blur Life Choice*, published by Innen, Printed Matter, Geneva, CH
- 2019 *Leftovers: Topographies of Chance*, Vancouver, BC
- 2018 *ANDREW DADSON / MARTINO GAMPER*, Galerie Mehdi, Berlin, DE
Painting and Resting, 2 person with Martino Gamper, Galerie Chouakri, Berlin, DE
Nose Job, BBQLA, Los Angeles, CA, US
- 2017 *The Polygon*, Vancouver, CA
- 2016 *Art Parcours*, Art Basel, Basel, CH
- 2015 *De Pictura Vol.III*, Metropolitan Art Society, Beirut, LB
- 2014 *De Pictura Vol. II*, 11 Columbia, Monaco, MC
De Pictura, Galleria Franco Noero, Torino, IT

AWARDS AND GRANTS

2011 Brink Award, Henry Art Gallery, University of Washington, WA, US

SELECTED CATALOGUES

2012 *The Brink: Andrew Dadson*, published by Henry Art Gallery

2008 *Visible Heavens: 1850-2008*, published by H. Scott Gallery and Galleria Franco Noero

2006 *Pardon Me*, essay by Cate Rimmer, Saidye Bronfman Centre for the Arts, and the Charles H. Scott Gallery, Vancouver, British Columbia, CA

2003 *I am a Curator*, essays by Duncan McLaren, Scott Rigby and Per Huttner, Chisenhale Gallery, London, UK

2002 *Risk: Playing the Game*, essays by Jennifer Pickering and Clifford Lauson. Belkin Satellite Gallery, Vancouver, British Columbia, CA

