

NINO MIER GALLERY

The background of the entire page is an abstract artwork by Nicolas Shake. It consists of several layers of paper. The top layer is a vibrant red, with two large, irregularly shaped holes cut out, revealing a light green paper underneath. Below this, there's another layer of red paper with a scalloped edge. The middle section is a large, solid area of light green paper. In the lower half, there are more layers of red paper, some overlapping the green. One prominent feature is a horizontal red strip with a rough, torn edge. In the bottom right corner, there's a small, irregularly shaped hole in the red paper that reveals a light blue paper underneath.

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

NICOLAS SHAKE

CONTENTS

BIOGRAPHY 1

SAMPLE WORKS 3

SELECTED PROJECTS AND EXHIBITIONS 12

SELECTED PRESS 20

CURRICULUM VITAE 26



BIOGRAPHY

NICOLAS SHAKE

B. Northridge, CA
Lives and works in Los Angeles, CA



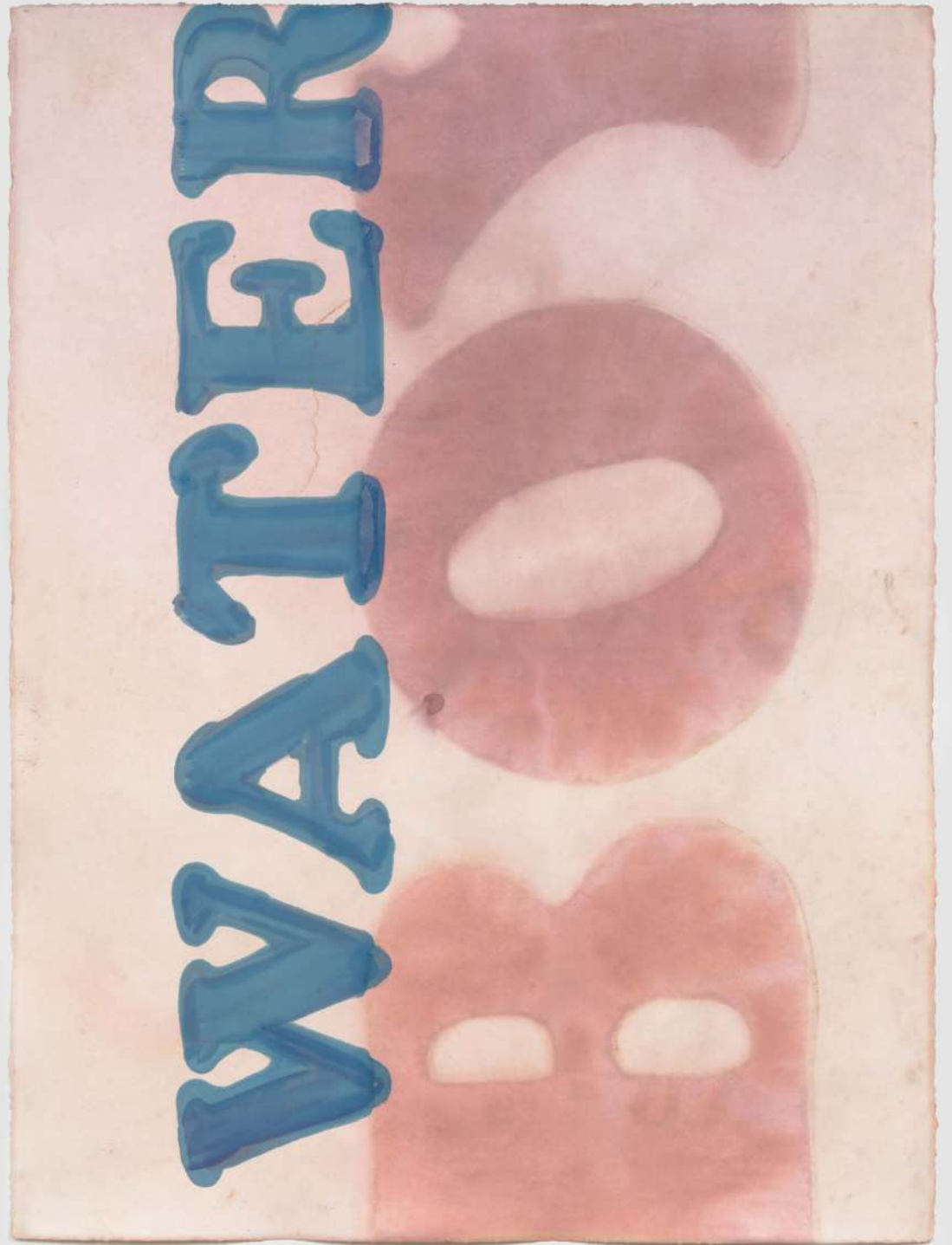
Shake was born in Northridge, California and lives and works in Los Angeles. He studied at the Rhode Island School of Design (BFA, 2008) and Claremont Graduate University, where he earned his MFA in 2011. Shake is a multimedia artist working in painting, photography, and sculpture, with a focus on reframing the everyday human-made detritus that he encounters on the border of the city and the desert. Shake's sculptures and large-scale installations reference and incorporate elements of this urban and exurban debris. Arranged into carefully lit tableaux, they have been staged along southern California's San Andreas Fault Line from Coachella Valley to the Salton Sea and via Vast Space Projects in Las Vegas.



SAMPLE WORKS

**sample selection does not reflect current availability*

WATER BOY, 2023
Dye on paper, weathered
30 x 22 in
76.2 x 55.9 cm
(NSH23.006)





CO KE, 2023
Dye on paper, pencil, weathered
30 x 22 in
76.2 x 55.9 cm
(NSH23.008)

STAN DARD, 2023, dye on paper, weathered, 30 x 44 in, 76.2 x 111.8 cm, (NSH23.007)



LUCKY, 2023
Dye on paper, pencil, acrylic medium, weathered
30 x 22 in
76.2 x 55.9 cm
(NSH23.016)



LUCKY



ROYAL, 2023
Dye on paper, weathered
26 x 19 1/2 in
66 x 49.5 cm
(NSH23.020)

I C E, 2023
Dye on paper, weathered
30 x 22 in
76.2 x 55.9 cm
(NSH23.013)







Fire (checked, tear and patch), 2023
Dye and cotton thread on canvas,
weathered and laundered
84 x 72 in
213.4 x 182.9 cm
(NSH23.005)



**SELECTED EXHIBITIONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

MILITARY MINIMALIST COMPLEX FURNITURE

2019

ROGER'S OFFICE

LOS ANGELES/SAN PEDRO, CA, US



MILITARY MINIMALIST COMPLEX FURNITURE

**2019
ROGER'S OFFICE
LOS ANGELES/SAN PEDRO, CA, US**

Roger's Office is pleased to present *Military Minimalist Complex Furniture* by Nicolas Shake on the occasion of Other Places Art Fair 2019.

Over the past eleven years, Shake has been working on an ongoing series of site-specific installations, using discarded furniture, electronics, and consumer goods found in proximity to where the work is shown. Shake arranges these found objects to form large-scale assemblages which function as a kind of temporary outdoor sculpture. These sculptures get documented and left to be reabsorbed back into the landscape the material originally derived from.

Angels Gate Park and the surrounding city of San Pedro, CA, to create four new sculptures. This body of work, titled *Military Minimalist Complex Furniture*, references the history of Angels Gate Park in San Pedro in San Pedro, CA: the former site of Fort MacArthur, a United States Army installation which was actively used during World War I, World War II, and the early years of the Cold War. Housed within the sculptures are copies of Shake's most recent publication *Bird Brain*, produced in collaboration with Adrian Rivas, and are available for purchase.

Images Courtesy of Roger's Office













SELECTED PRESS

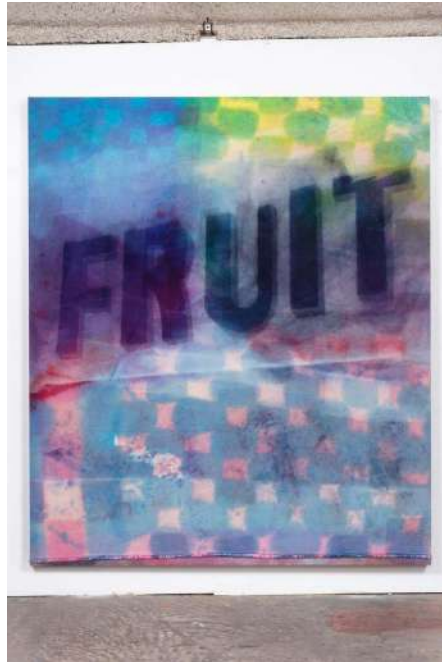
SELECTED PRESS

ART OF CHOICE
JULY 2022
BY STAFF

JULY 2022

Shaking Things Up With Nicolas Shake

By Staff



©Nicolas Shake

Nicolas Shake lives and works in Los Angeles, California. His practice, including painting, photography, and sculpture, is influenced by current California Culture, its movements of the late 1960's and 1970's, and American Culture. Shake often looks to language as a tool to illustrate these themes and infuse them with his own stories.

Tell us a little bit about yourself. Where are you from originally and when did art first enter your life?

I grew up in a town called Palmdale, it's about an hour outside of LA. But my family has been in various parts of Los Angeles since the 30's, my great-grandmother had a boarding house in Venice when there were still oil derricks there.

I don't think I can pinpoint my first art encounter; there wasn't much more than our town's yearly fair which would host an art competition. So those early influences came more from large forms of cultural influence: skate, surf aesthetics, graffiti, and car culture. I always knew there was something beyond that. I just didn't know where to look or how to access it.

Has your work always taken on the style it currently embodies?

I work in so many different forms but I think the best story of development is how my current paintings came about... During grad school I did a lot of onsite work in the Mojave desert and I would always come across oxidized objects.. The sides which had sustained the exposure were bleached by the sun whereas they were these vibrant colors on the other side where they were spared unrelenting subjection. There was something in those objects that I wanted to implement into my work, I've always liked the idea that an object can possess its own life but it took almost ten years and my residency at The Chinati Foundation to get to a place where the

philosophy and the form lined up. When I was in Marfa I had the time not only to think about the work but also the space to execute some of the first pieces in the current series.

What's a day in the studio like for you?

My process is not limited to the time in my studio. I put in my hours there to both ideate and create works but the process is always occurring. A large part of what I do is observational, I'm always looking and absorbing information from various sources and that creates the rhizome of information which goes into my work. Then there are parts of my practice that I refer to as tending cattle. For instance, my canvas works are dyed in my studio in LA and then transported to the outskirts of LA county where I tend to them over months to foster their development.



©Nicolas Shake

What's next for you?

I don't want to give away all the secrets. I have a few things coming up with my dealers Brant-Timonier (Dylan Brant and Stéphane Timonier), some publications highlighting my various bodies of work, and planning for some shows as well right now.



©Nicolas Shake

From where do you draw inspiration?

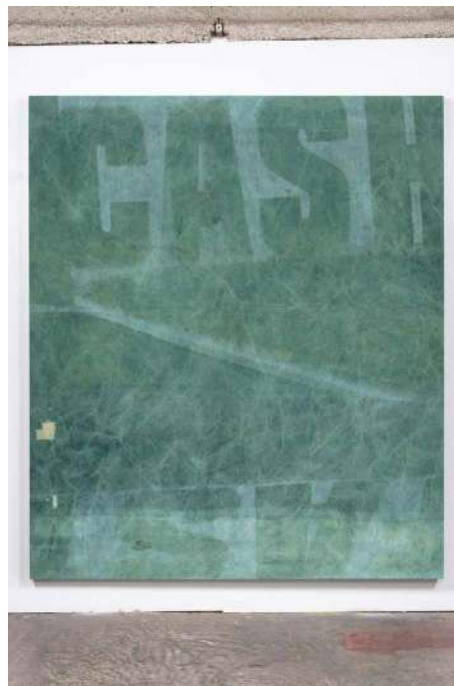
I glean information from all over, I didn't have the common path to where I am now. Prior to going to art school I worked in a speed shop where we built American muscle cars, that expectancy has influenced my work as much as the first time I visited Dia Beacon. I pull a lot from what I refer to as the soft power of California culture, be it the landscape, Hollywood, or various cultural aesthetics.

Have you always painted in the style your work currently inhabits?

The philosophy of the work has been consistent even if the production and process have evolved. I've always gathered a lot of information through photography and the past few years I've been using a Polaroid for that process. I like the unit of information it creates, the repetition, and indexing of a place, I find something very satisfying in those types of actions. My sculptures have had a similar process for about 10 years but my paintings had a big shift a few years ago.

What source material do you base your work off of?

I need to be out looking, and having conversations with other artists. A lot of the information I gather is from driving around the city and walking through a neighborhood. Sometimes those references are very direct, other times they are absurd and laid in a way that the original becomes buried deep into the work visually and conceptually.



©Nicolas Shake

Does your work reference any Art Historical movements?

There are the movements that I have a philosophical kinship with, the Earthwork/land artists and the California Light and Space movement. Individual artists like Gordon Matta-Clark, or David Reed with a more process-driven approach to art making. That's the benefit of these artists coming before me. I get to pick and choose the parts of their practice that intrigue me and focus on that.

What is your process like? How do you begin a work?

There is something I say often during studio visits about my work and that's "everything consumes itself." One idea leads to another, the momentum from one work rolls into another, the materials are reused and repurposed. I find different types of satisfaction from every form I work in but they all inform one another.

At the end of every interview, we like to ask the artist to recommend a friend whose work you love for us to interview next. Who would you suggest?

Olivia Van Kuiken is an artist whose work I was turned on to recently that I really enjoyed. Also Rosy Keyser and

Michael Reafsnyder are great too. Nicolas Shake lives and works in Los Angeles, California. His practice, including painting, photography, and sculpture, is influenced by current California Culture, its movements of the late 1960's and 1970's, and American Culture. Shake often looks to language as a tool to illustrate these themes and infuse them with his own stories.



©Nicolas Shake



©Nicolas Shake

The background is an abstract composition of various shapes and colors. On the left side, there are several blue-outlined shapes, some resembling rectangles and others more organic. On the right side, there are red-outlined shapes, including a large, rounded one and a smaller one below it. The background is a mix of light green and pinkish tones, with some darker areas where the colors overlap. The overall style is artistic and hand-drawn.

CURRICULUM VITAE

NICOLAS SHAKE

b. 1981 Northridge, CA, US
Lives and works in Los Angeles, CA, US

EDUCATION

- 2011 MFA, Claremont Graduate University, Claremont, CA, US
- 2008 BFA, Rhode Island School of Design, Providence, RI, US

SOLO EXHIBITIONS

- 2024 *California Son*, Nino Mier Gallery, Brussels, BE
- 2023 *Various Working Methods*, Galerie Timonier in collaboration with Dylan Brant, New York, NY, US
- 2019 *Military Minimalism Complex Furniture*, Rogers Office, Los Angeles, CA, US
- 2018 *The Parks*, Arvia, Los Angeles, CA, US
- 2013 *1 IS THE ZERO THAT COMES BEFORE*, VAST Space Projects, Las Vegas, NV, US
Significance Swells, Western Project, Culver City, CA, US
- 2011 *Flotsam & Jetsam*, Peggy Phelps Gallery, Claremont, CA, US

GROUP EXHIBITIONS

- 2023 *Planes, Trains & Automobiles*, Galeria Mascota, Mexico City, MX
- 2022 *I'll Be Your Mirror*, with Daniel Gibson, Brant-Timonier, Palm Beach, FL, US
- 2021 *Alex Becerra*, Daniel Gibson, Dylan Kraus, Nicolas Shake, Durand Art Associates, Palm Beach, FL, US
Lamma House, Hong Kong, CN
- 2020 *Between the Void*, Maple Street Construct, Los Angeles, CA, US
More a Cosmology than a Cartography, curated by Ana Iwataki, Gallery Platform, Los Angeles, CA, US
Highway Hypnosis, Maple Street Construct, Omaha, NE, US
- 2019 *Dreamhouse Vs. Punk House*, Serious Topics, Inglewood, CA, US
Pass the Stick, Arvia, Los Angeles, CA, US
- 2018 *Art in Context*, Marjorie Barrick Museum of Art, Las Vegas, NV, US
Vision Valley, The Brand Library and Art Center, Glendale, CA, US
- 2017 *A Narrow Passage*, Noysky Projects, Los Angeles, CA, US
Tested Ground, Marjorie Barrick Museum of Art, Las Vegas, NV, US
Made in Mojave, MOAH, Lancaster, CA, US
- 2016 *Slightly Undercooked*, BBQLA, Los Angeles, CA, US
Altered Objects, University Art Gallery, CSU Dominguez Hills, Carson, CA, US
- 2015 *Lawn Ornaments*, Outside Gallery, Los Angeles, CA, US
Recent Acquisitions, Marjorie Barrick Museum, University of Las Vegas, Las Vegas, NV, US
- 2014 *Being Here and There*, MOAH, Lancaster, CA, US

The Beautiful: Contemporary Images of America, Cal Lutheran University, Thousand Oaks, CA, US

2013 *Shangrila: Burrito Deluxe*, curated by Steven Bankhead and Jesse Benson, Joshua Tree, CA, US
14<40, Orange Coast College, Costa Mesa, CA, US
The 10th Circle, curated by David Pagel, VAST Space Project, Las Vegas, NV, US (catalog)

RESIDENCIES

2019 The Cinati Foundation, Marfa, TX, US

COLLECTIONS

Marjorie Barrick Museum of Art, University of Las Vegas, Las Vegas, NV, US
The Escalette Permanent Collection of Art, Orange, CA, US



NINO MIER GALLERY

LOS ANGELES

info@miergallery.com
+1 323 498 5957

BRUSSELS

brussels@miergallery.com
+32 2 414 86 00

NEW YORK

newyork@miergallery.com
SoHo | +1 212 343 4317
TriBeCA | +1 212 268 9055