

NINO MIER GALLERY

NEW YORK | BRUSSELS

Otis Jones
Recent Work
New York | SoHo
May 15 – June 14, 2025

Nino Mier Gallery is pleased to present *Recent Work*, a solo exhibition of new paintings by Otis Jones. This marks Jones' first solo presentation with the gallery in New York and continues his decades-long pursuit of painting as a physical, meditative object. *Recent Work* opens with a reception on Thursday, May 15th and is on view through June 14th.

Rooted in a tactile and reductive language, Jones' thickly built paintings are handmade from start to finish. Linen is stretched over custom supports, fixed in place with rows of exposed staples. Imperfections in the fabrication process are embraced, forming the underlying traces of the patina that will eventually develop as the art object matures. Shades of blue, cream, charcoal, or red-oxide acrylic are repeatedly scraped, painted, and pared down, giving way to monochromatic surfaces that feel worn and carry an ethos of utility and repair. The presented works take the shape of organic forms, their multi-colored nuclei recalling animal and plant cells arrested mid-meiosis. The unpainted edges of the layered wooden supports remain exposed as a testament to the object's construction. Lamination drips seep through the seams as the raw, uneven fringes of the linen appear light and airy despite the battle of tension taking place across its surface. Of course, Jones' paintings resist literal interpretation, asking to be experienced viscerally and meditatively as well as optically. As Jones breaks away from the traditional flat format of painting, his works extend into real space, drawing attention to their edges, shapes, and physical presence on the wall.

Even Jones' titles refrain from divulging too much about the work in question, focusing instead on what can be immediately perceived within the frame. In *Red Oxide with Black and White Circles*, an expansive field of pale red oxide covers its oblong wooden support, a small circle of black and a slightly larger circle of white hug the upper border of the canvas, like hydrophobic bubbles of oil. The layers of laminated wood are grouped into two distinct slabs, separated by several wooden blocks along its perimeter. The exterior slab is covered along its edges by the familiar rows of staples, lending a sense of uniformity and intentionality amidst the adjacent splatters of adhesive and drips of paint. Upon closer inspection, the initially consistent field of pale red oxide gives way to reveal a shifting terrain of pigment, areas where the paint has been applied, wiped, and reapplied in layers of varying opacity. Toward the edges, the pigment begins to thin and feather out before exposing the linen's delicate weave. These subtle variations lend the work a quiet dynamism, as if it is breathing alongside the unexpected tonal patterns afforded by changes in light reflection across its surface.

Jones' practice draws from a broad lineage of post-minimalism and process-based abstraction. Like Eva Hesse and Ron Gorchov, he maintains a reverence for form while eschewing the industrial finish associated with earlier minimalists. The paintings in *Recent Work* feel grounded, handmade, and bodily – and aesthetic shaped as much by farm tools and worn boots as by canvas tradition. There's a quiet defiance in his approach: a belief that clarity and imperfection can coexist, and that painting maintains the capacity to hold time, labor, and intimacy in its surface.

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Otis Jones (b. 1946, Galveston, TX, US; lives and works in Dallas, TX, US), has held solo exhibitions at MARC STRAUS (New York; 2021, 2019, 2018), Barry Whistler (Dallas; 2020, 2016), Sorry We're Closed (Brussels; 2019), Sunday-S (Copenhagen; 2019, 2017), Gray Contemporary (Houston; 2017), annex14 (Zürich; 2016), and William Campbell Contemporary Art (Fort Worth; 2012). He was the recipient of a Visual Artists Fellowship Grant from the National Endowment for the Arts (1982), and holds a BFA from Kansas State University, and an MFA from the University of Oklahoma. He has taught at Texas Christian University, the University of Texas at Austin, and has served as an Associate Professor and Visiting Professor at University of Texas at Arlington. Jones' work is in many private and public collections, including the Dallas Museum of Art, the Hammer Museum (Los Angeles), the Museum of Fine Arts (Houston), the San Antonio Museum of Art, and the Nelson Atkins Museum of Art (Kansas City).