

The background of the entire image is a vibrant, abstract pattern of swirling, organic shapes. The colors are rich and varied, including deep blues, purples, greens, yellows, oranges, and reds, all intermingled in a complex, fluid design. The pattern has a textured, almost woven appearance, reminiscent of a tapestry or a fine print.

MITCHELL-INNES & NASH

MITCHELL-INNES & NASH  
Pop-Up Gallery in Aspen

June 18, 2021 – August 15, 2021

HOURS:

Wednesday–Friday, 11 AM – 6 PM  
Saturday & Sunday, 12 PM – 5 PM

*\*Offers subject to prior sale*



520 E. HYMAN

MITCHELL-INNES & NASH

OPENING JUNE 2021

MITCHELL-INNES & NASH

OPENING JUNE 2021

MI | N



SADIE BENNING  
Untitled, 11x16 (KK)  
2019

Aqua resin, wood panel and acrylic  
gouache  
16 by 11 in. 40.6 by 27.9 cm.  
MI&N 16243

MI | N



SADIE BENNING

Untitled, 11x16 (EE)

2019

Aqua resin, wood panel and acrylic  
gouache

16 by 11 in. 40.6 by 27.9 cm.

MI&N 16237

MI | N



SADIE BENNING

Untitled, 11x16 (II)

2019

Aqua resin, wood panel and acrylic  
gouache

16 by 11 in. 40.6 by 27.9 cm.

MI&N 16241



SADIE BENNING

Wipe, Rust-oleum White, Montana  
Gold Blue Magic

2011

Meditate 2, spray paint, dowels and  
plaster

14 1/2 by 18 1/2 in. 36.8 by 47 cm.

MI&N 16415

## SADIE BENNING

b. 1973 Madison, Wisconsin

Lives and works in New York, New York

Sadie Benning has been known for their experimental videos, which they began making as a teenager on a Fischer-Price Pixelvision toy camera. At 19, Benning made a splash at the 1993 Whitney Biennial with a series of poignant yet knowing DIY videos. By 2007, when Benning had their first solo exhibition in New York, they had added small abstract paintings to their repertory.

Over the last three decades, Sadie Benning has made work that ranges from lo-fi, experimental videos exploring queer sexuality and identity to large, wall-mounted works that suggest a constant slippage between abstraction and representation, sound and image, sculpture and painting, motion and stillness, colour and its absence. The diversity of Sadie's practice reflects the artist's ongoing interest in ambiguity and in-between-ness.

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MI|N



SARAH BRAMAN

Blue coffee

2019

Painted aluminum and glass

23 by 19 3/4 by 28 in. 58.4 by 50.2 by  
71.1 cm.

MI&N 15649



## SARAH BRAMAN

b. 1970, Tonawanda, New York

Lives and works in Amherst

Sarah Braman, widely recognized for her large-scale sculptures that serve as monuments to everyday life, is interested in the interplay between sensory experience and emotional resonance. In creating her precariously balanced sculptures, Braman combines elements from scrap-yard vehicles, old buildings, or antique furniture with translucent volumes of color and light. The artist's distinctive color palette of rich pinks, blues, and purples permeates the space, from spray paint on found objects and hand-dyed fabric to the expansive nature of the glass forms. In their formal construction, her works relate to the legacies of minimalism and color-field painting. Defying a narrow modernist definition, Braman's works suggest themes of home, family, and nature, with their joyful immersion in lived experience and emotional life.

Maryland Institute College of Art in Baltimore and an MFA from Tyler School of Art in Philadelphia. Solo exhibitions include *You Are Everything*, Mitchell-Innes & Nash, New York (2016); *Sarah Braman: Alive*, Museum of Fine Arts, Boston (2013-14) and *Lay Me Down*, MACRO, Rome (2011).

Braman has also participated in group exhibitions at MASS MoCA, North Adams (2017-18); the Brant Foundation, Greenwich (2017); Kunsthalle Helsinki, Finland (2016); The Kemper Museum of Contemporary Art, Kansas City (2015) and The Saatchi Gallery, London (2010). Braman is one of the founders of artist-run gallery CANADA in New York. In 2013, she was the recipient of the Maud Morgan Prize from MFA, Boston.

[Artist CV](#) | [Artist Page](#)





KELTIE FERRIS

P.e.r.s.e.u.s

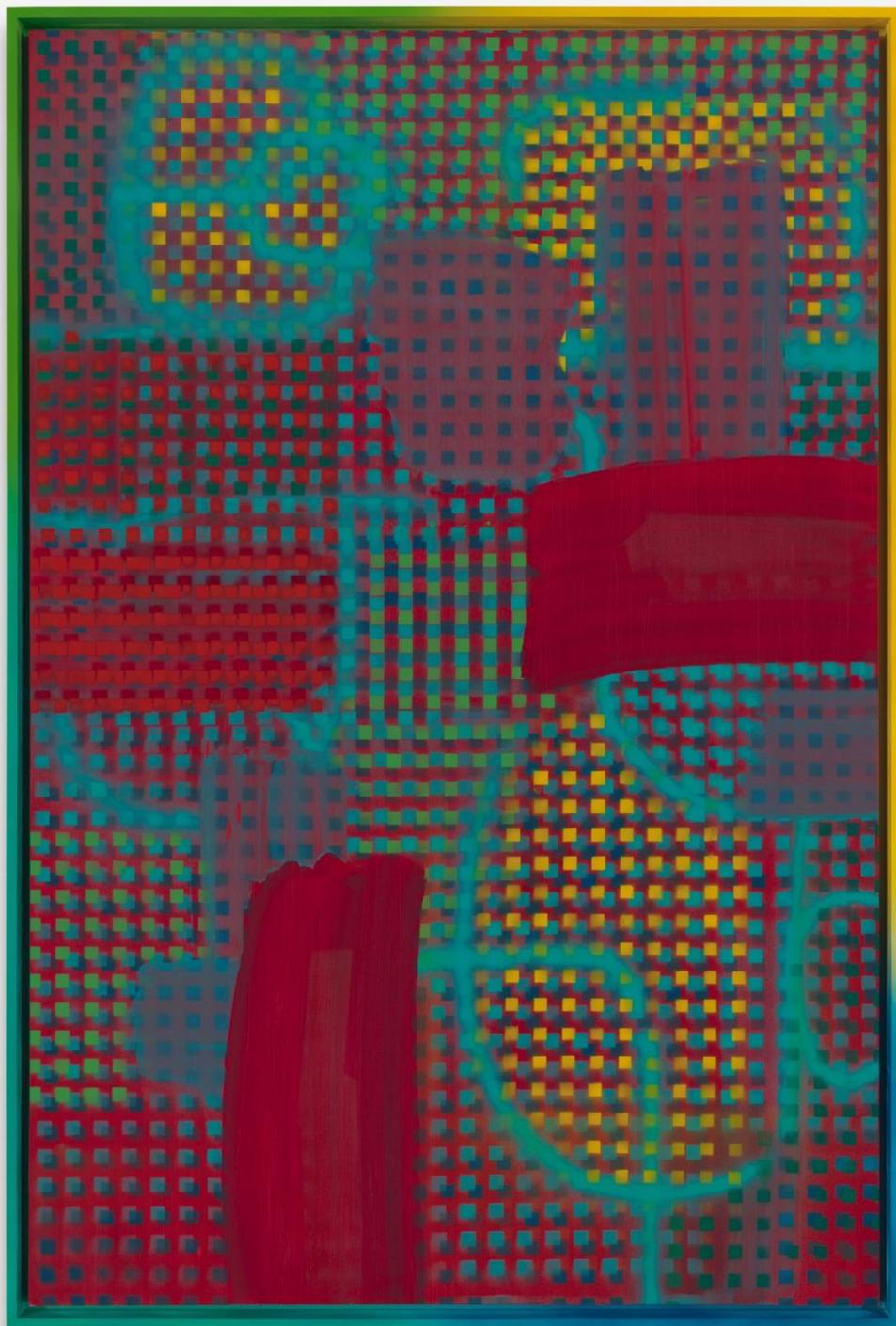
2015

Acrylic and oil on canvas

40 by 35 in. 101.6 by 88.9 cm.

MI&N 12650-A

MI | N



KELTIE FERRIS

loving u rn

2020-2021

Oil on canvas in the artist's frame

Canvas: 90 by 60 in. 228.6 by 152.4  
cm.

Framed: 93 by 63 by 3 in. 236.2 by  
160 by 7.6 cm.

MI&N 16966



KELTIE FERRIS

TBT

2020-2021

Oil and vinyl paint on canvas in the  
artist's frame

Canvas: 50 by 50 in. 127 by 127 cm.

Framed: 53 by 53 in. 134.6 by 134.6  
cm.

MI&N 16967



## KELTIE FERRIS

b. 1977, Louisville, Kentucky

Lives and works in New York

Keltie Ferris is known for her mostly large-scale canvases covered with layers of spray paint and hand-painted geometric fields. Ferris's pixilated backgrounds and atmospheric foregrounds create perceptual depth that allows for multidimensional readings of her work. Characterized by a continuously expanding investigation into painting, her practice considers a multiplanar site for constructed light and shifting space. In her ongoing series of body prints, Ferris uses her own body like a brush, covering it with natural oils and pigments and pressing it against a canvas, to literalize the relationship of an artists' identity to the work that he or she produces.

Keltie Ferris graduated with a BFA from the Nova Scotia College of Art and Design and an MFA from the Yale School of Art in 2006. Recent solo exhibitions include \*O\*P\*E\*N\* at the Speed Museum, Louisville, KY (2018), (F(U(T)U)R)E at Mitchell-Innes & Nash, New York (2018), M\A\R\C\H at Mitchell-Innes & Nash, New York (2017), Body Prints and Paintings at the University Art Museum at SUNY Albany, New York (2016); Paintings and Body Prints at Mitchell-Innes & Nash, New York (2015); Keltie Ferris: Doomsday Boogie at the Santa Monica Museum of Art, Los Angeles (2014); Body Prints at Chapter NY, New York (2014); and Man Eaters at the Kemper Museum, Kansas City (2009-10). Her works have been included in group exhibitions at institutions, including Saatchi Gallery, London (2014); Contemporary Arts Museum of Houston, Texas (2014); The Academy of Arts and Letters, New York (2014); Brooklyn Museum, New York (2012); the Indianapolis Museum of Contemporary Art, Indianapolis (2010); and The Kitchen, New York (2009). She was recently awarded the Rosenthal Family Foundation Award in Painting by the Academy of Arts and Letters.

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GERASIMOS FLORATOS

Lightning

2021

Oil and collage on canvas

42 by 42 1/2 in. 106.7 by 108 cm.

MI&N 17024

## GERASIMOS FLORATOS

b. 1986, New York, New York

Lives and works between New York, New York and Kefalonia, Greece

A first-generation Greek-American and native New Yorker, Gerasimos Floratos grew up quite literally at the center of the city in Times Square where he continues to keep a studio. The vibrant dynamism of this milieu is evident in Floratos's paintings and sculptures, where he draws from the constant yet ever-changing nature of his surroundings to create pictorial abstractions populated by what the artist calls "characters." Through these amorphous figures—formed from tropes of the city's denizens—Floratos examines the psycho-spatial architecture of a globalized world from a highly localized perspective. Floratos's paintings are known for their vivid palette and assertive brushstrokes layered on top of collaged elements and richly textured canvases.

Recent solo exhibitions of his work include Slangwich Motel at Schloss, Oslo (2018); 1977 at Eleni Koroneou Gallery, Athens (2018); Soft Bone Journey at Armada, Milan (2017); Big Town at Pilar Corrias Gallery, London (2016) and White Columns, New York (2016), where the artist had his first solo New York exhibition. Upcoming shows include a solo exhibition at Tanya Leighton Gallery in Berlin in the fall of 2019 as well as a group show at Thaddaeus Ropac Gallery in London in summer of 2019.

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NANCY GRAVES  
Geological Survey, Egton, England  
1972  
Gouache on paper  
22 1/2 by 30 in. 57.2 by 76.2 cm.  
Signed and dated 72  
MI&N 15098

## NANCY GRAVES

b. December 23, 1939, Pittsfield, MA

d. October 21, 1995, New York, NY

Nancy Graves was an American artist working across a variety of mediums, including sculpture, painting, print-making, and film. Her personal aesthetic emerged in the later 1960s in the form of realistic life-size sculptures of camels. These works were associated with her childhood memories of taxidermy animals in the Berkshire Museum in Pittsfield, Massachusetts, and in the idioms of Abstract Expressionism taught at the Yale University School of Art where she was a student in the early 1960s.

Nancy Graves's work is included in many public collections, notably those of The Whitney Museum of American Art, New York; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; the Art Institute of Chicago; National Gallery of Art, Washington, DC; and the Albright Knox Art Gallery, Buffalo, NY. The Nancy Graves Foundation was established in 1996 through a provision of the artist's Last Will and Testament to give grants to individual artists and to maintain an archive of her life and work and organize exhibitions of her art.

[Artist CV](#) | [Artist Page](#)



MI|N



KARL HAENDEL

Cat With Scarf

2021

Graphite and ink on paper

53.5 by 45 in. 135.9 by 114.3 cm.

MI&N 17004

MI|N



KARL HAENDEL

Caracal

2021

Graphite and ink on paper

43 by 51 1/2 in. 109.2 by 130.8 cm.

MI&N 16942

MI | N



KARL HAENDEL

Mountain Lion 2

2021

Graphite and ink on paper

63 by 45 in. 160 by 114.3 cm.

MI&N 17007

## KARL HAENDEL

b. 1976, New York, NY

Lives and works in Los Angeles, CA

Karl Haendel's practice revolves around the appropriation of visual signifiers and their recontextualization through drawing. For Haendel, the act of drawing articulates both the human impulse and labor associated with draftsmanship, while offering a physical system to reconsider accepted imagery. Haendel's drawings, often uncanny renderings, pointedly remove images from their original context—media publications, frozen food labels, medieval knights—and reconfigure them through scale, black and white tonality, and juxtaposition into a new of visual language. It is through this manipulation and repacking of pre-existing imagery that Haendel is able to present keen criticism on contemporary socio-cultural relations, demanding the viewer to draw his or her own.

Karl Haendel was born in 1976 in New York and currently lives and works in Los Angeles. He received his BFA from Brown University in 1998 before attending the Whitney Museum Independent Study Program and the Skowhegan School of Painting and Sculpture. He received his MFA from the University of California, Los Angeles in 2003. His work has been included in recent biennials and institutional group shows such as the 2014 Whitney Biennial, New York; the 12th Biennale de Lyon, Lyon, France (2013); and The Residue of Memory, Aspen Art Museum, Colorado (2012). Recent exhibitions include Pink Cup and the Facts, Mitchell-Innes & Nash, New York, NY (with Jay DeFeo) (2017); By and By, Susanne Vielmetter Projects, Los Angeles, CA (2017); Karl Haendel and Tony Lewis, LAXArt, Los Angeles, CA (with Tony Lewis) (2016). His works are in the public collections of the Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; and the Guggenheim Museum, New York.

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MI|N



CHRIS JOHANSON

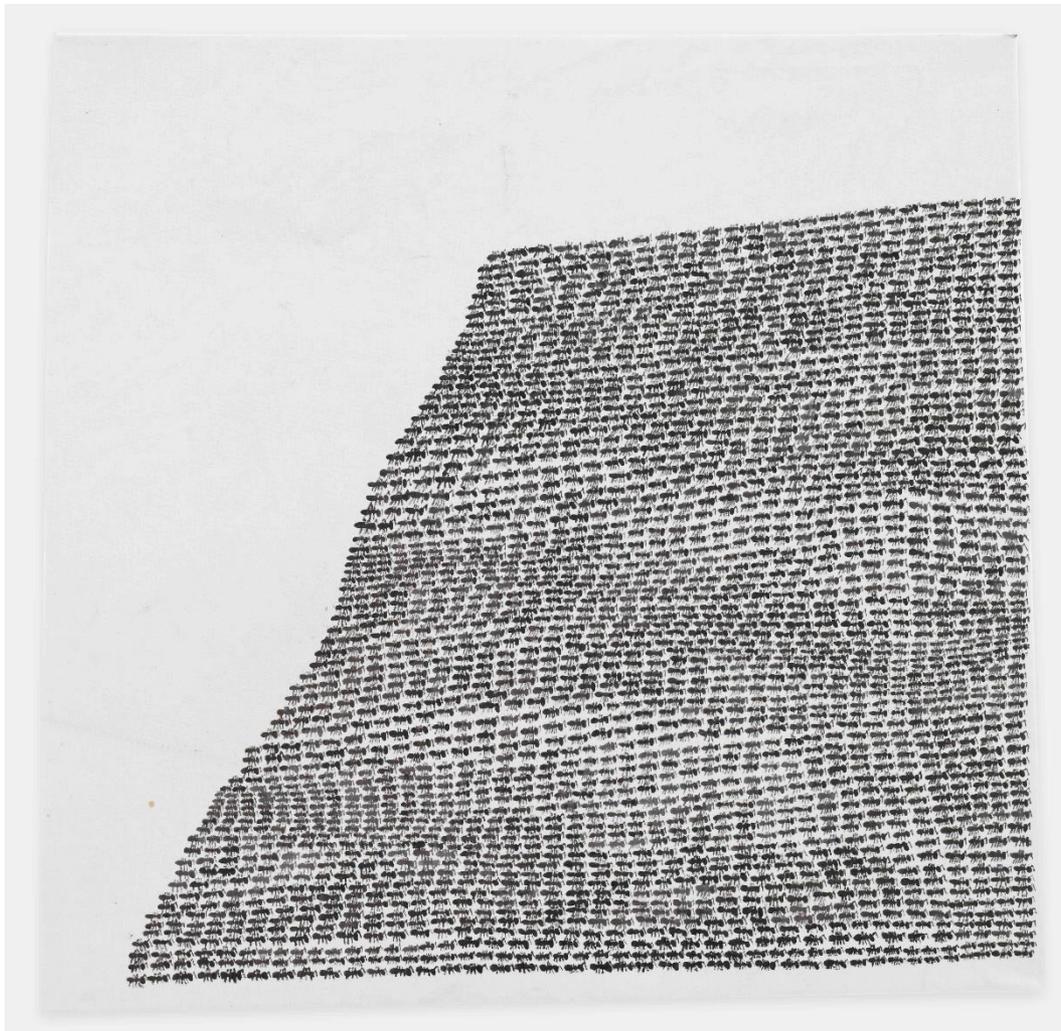
Through

2021

Acrylic and household paint on canvas

11 3/4 by 15 1/4 in. 29.8 by 38.7 cm.

MI&N 17022



CHRIS JOHANSON

The Importance of Importance

2021

Acrylic on canvas

21 7/8 by 22 1/8 in. 55.6 by 56.2 cm.

MI&N 17023

## CHRIS JOHANSON

b. 1968, San Jose, CA

Lives and works in Portland, OR

California-native Chris Johanson is a key member of San Francisco's Mission School. Johanson engages with the meditative qualities of art-making and sincere direct communication through painting and sculpture. Johanson's work plays between the techniques of figuration and abstraction, as he sees these two modes of working as interconnected expressions of strong beliefs in environmentalism, compassion and peaceful co-existence.

Chris Johanson was born in San Jose, California in 1968 and is based in Portland. He has exhibited widely in museums and galleries internationally over the past decade. His work has been the subject of solo shows at the Tang Teaching Museum and Art Gallery in Saratoga Springs, New York (2014); the Portland Museum of Art in Portland, Oregon (2014); LA MoCA Pacific Design Center in Los Angeles, California (2013); and the Modern Institute in Glasgow, United Kingdom (2013). Johanson has been featured in important group exhibitions including Glasgow International 2012 and the 2002 Whitney Biennial.

[Artist CV](#) | [Artist Page](#)



MI|N



ANNETTE LEMIEUX

Fumée

2015

Pigmented ink prints on paper, ed.

2/3 plus 1 AP

Diptych, each: 26 by 17 1/2 in. 66 by  
44.5 cm.

MI&N 15973-A

## ANNETTE LEMIEUX

b. 1957, Norfolk, VA

Lives and works in Boston, MA

Part of a generation of artists who developed their practices around what was then called “Picture Theory,” Annette Lemieux has gone on to become a trailblazer in the field of post-Conceptualist painting, assemblage and photomontage, drawing influences from Minimalism and Pop art and often employing as her source material media images from the 20th century. Lemieux’s deft use of readymade imagery in her practice is always tied to contemporary life, its humanity and its indignations, its politics and its ever-changing visual codes, and thus her work is always open to new meaning, on both a personal and collective level.

Born in 1957 in Norfolk, Virginia, Lemieux studied at the Hartford Art School, University of Hartford where she received her BFA in 1980. In addition to her recent solo exhibition at the Museum of Fine Arts in Boston, Lemieux’s numerous solo shows include the Matrix Gallery, Wadsworth Atheneum, Hartford; the New Museum of Contemporary Art, New York; the Stichting De Appel, Amsterdam; Castello Di Rivoli, Museo d'Arts Contemporanea, Turin, Italy; Kaiser Wilhelm Museum, Haus Esters, Krefeld, Germany; Museo de Arte Carrillo Gill, Mexico City; and the Davis Museum and Cultural Center at Wellesley College.

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POPE.L  
Translucent Theory  
2019  
Oil, acrylic and ink on panel  
20 by 16 in. 50.8 by 40.6 cm.  
MI&N 16568



MI|N



POPE.L

Black is Beautiful (Starry Night)

2002

Vinyl on colored pvc

Diptych, each: 12 by 11 in. 30.5 by  
27.9 cm.

MI&N 14174

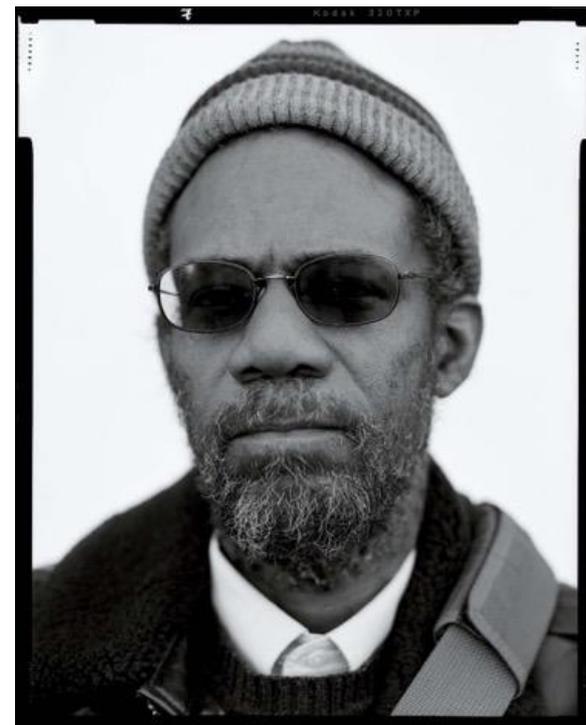
## POPE.L

b. 1955, Newark, NJ

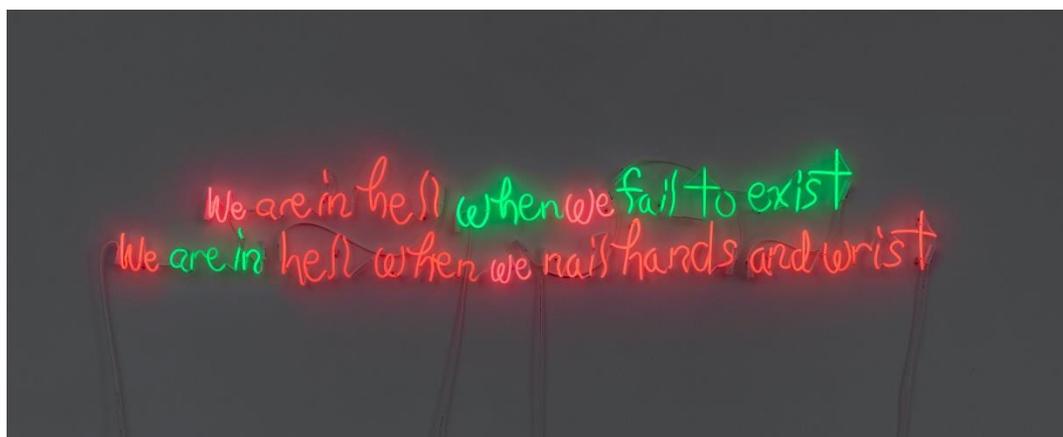
Lives and works in Chicago, IL

Pope.L is a visual artist and educator whose multidisciplinary practice uses binaries, contraries and preconceived notions embedded within contemporary culture to create art works in various formats, for example, writing, painting, performance, installation, video and sculpture. Building upon his long history of enacting arduous, provocative, absurdist performances and interventions in public spaces, Pope.L applies some of the same social, formal and performative strategies to his interests in language, system, gender, race and community. The goals for his work are several: joy, money and uncertainty— not necessarily in that order.

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MI|N



JACOLBY SATTERWHITE

Hands and Wrist

2020

Neon, unique

13 1/2 by 90 by 2 1/4 in. 34.3 by

228.6 by 5.7 cm.

MI&N 16671

We are in hell when we fail to exist  
We are in hell when we nail hands and wrist



## JACOLBY SATTERWHITE

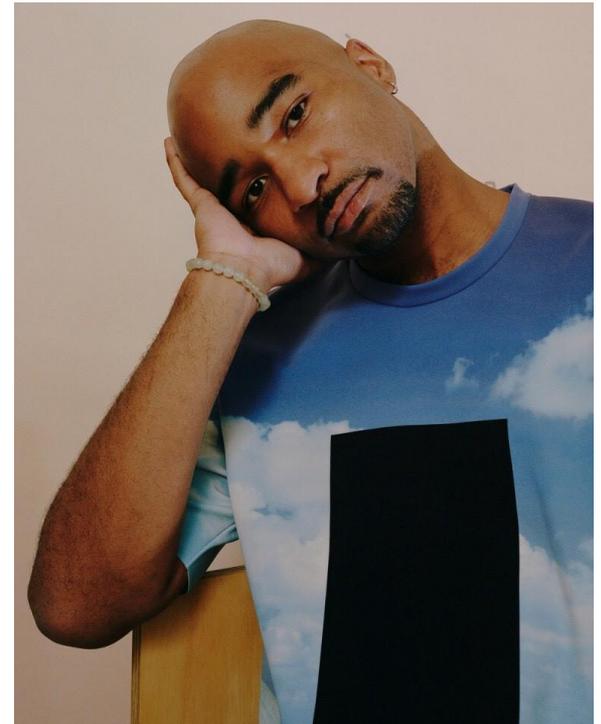
b. 1986, Columbia, SC

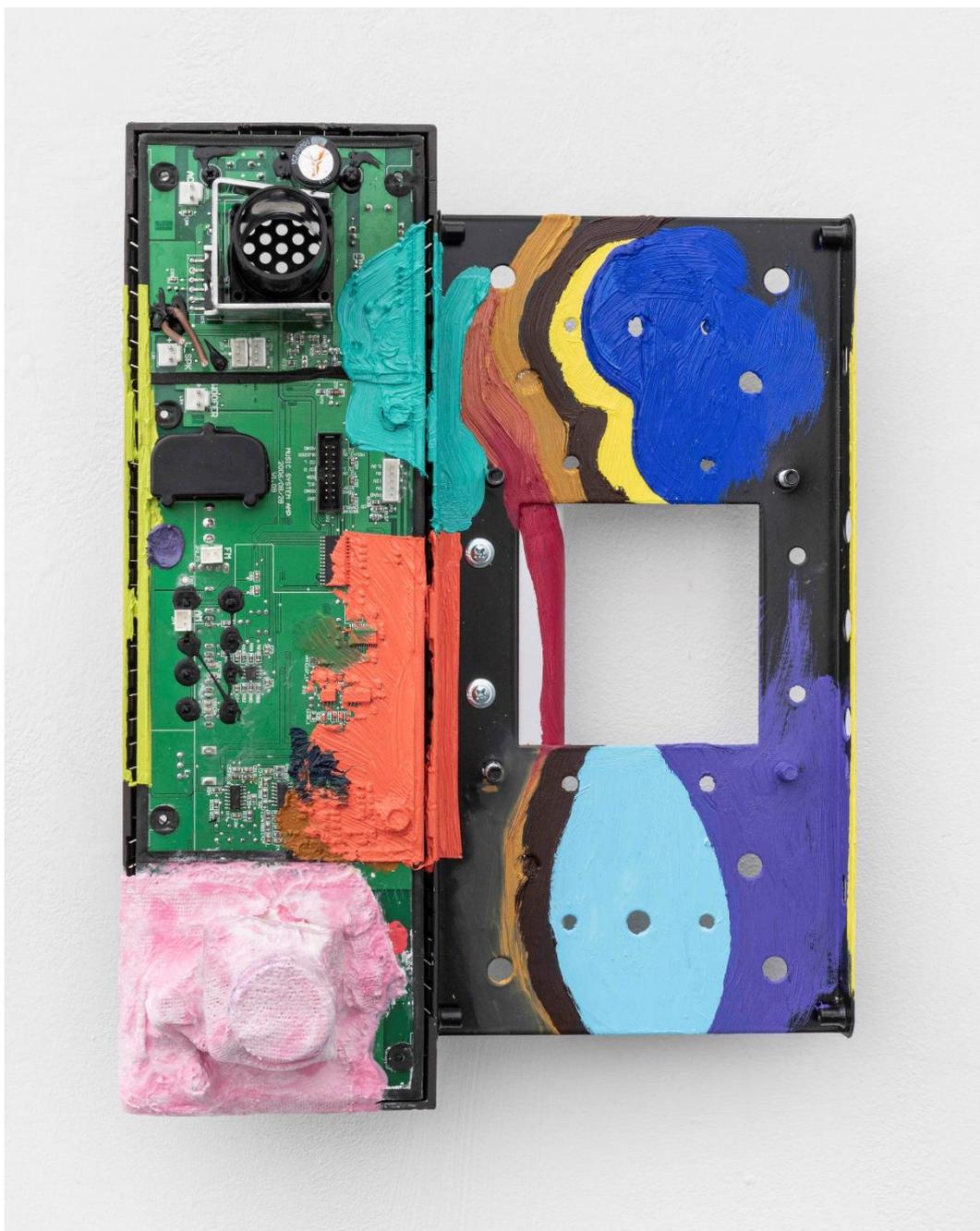
Lives and works in Brooklyn, NY

Jacolby Satterwhite is known for a conceptual practice that addresses crucial themes of labor, consumption, sex and fantasy. Through immersive installation, virtual reality and digital media, he creates detailed animations and live action film of real and imagined worlds populated by avatars of artists and friends. Inspired by queer theory, modernism and video game language, Satterwhite's work challenges conventions of Western art.

Jacolby Satterwhite was born in 1986 in Columbia, South Carolina. He holds a BFA from the Maryland Institute College of Arts and an MFA from the University of Pennsylvania. In 2019, Satterwhite worked as a contributing director on Solange Knowles' new album, "When I Get Home." Most recently, Satterwhite had solo shows at The Fabric Workshop & Museum in Philadelphia and Pioneer Works in New York in 2019. Upcoming presentations include the Gwangju Biennial in South Korea, the Munch Triennial in Oslo and the Miller ICA at Carnegie Mellon University in Pittsburgh in 2021 and the FRONT Triennial in Cleveland in 2022.

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JESSICA STOCKHOLDER

Confounded Moonrise

[S 851]

2021

Metal and plastic computer parts,  
plaster, acrylic paint, oil paint and  
hardware

14 by 10 1/2 by 7 in. 35.6 by 26.7 by  
17.8 cm.

MI&N 16877



JESSICA STOCKHOLDER

Melodrama

[S 841]

2020

Wood panel, plastic tarp, metal foil,  
iPhone, oil paint, acrylic paint, plastic  
mesh, silicone adhesive and hardware  
16 by 10 1/2 by 4 in. 40.6 by 26.7 by  
10.2 cm.

MI&N 16895

## JESSICA STOCKHOLDER

b. 1959, Seattle, WA

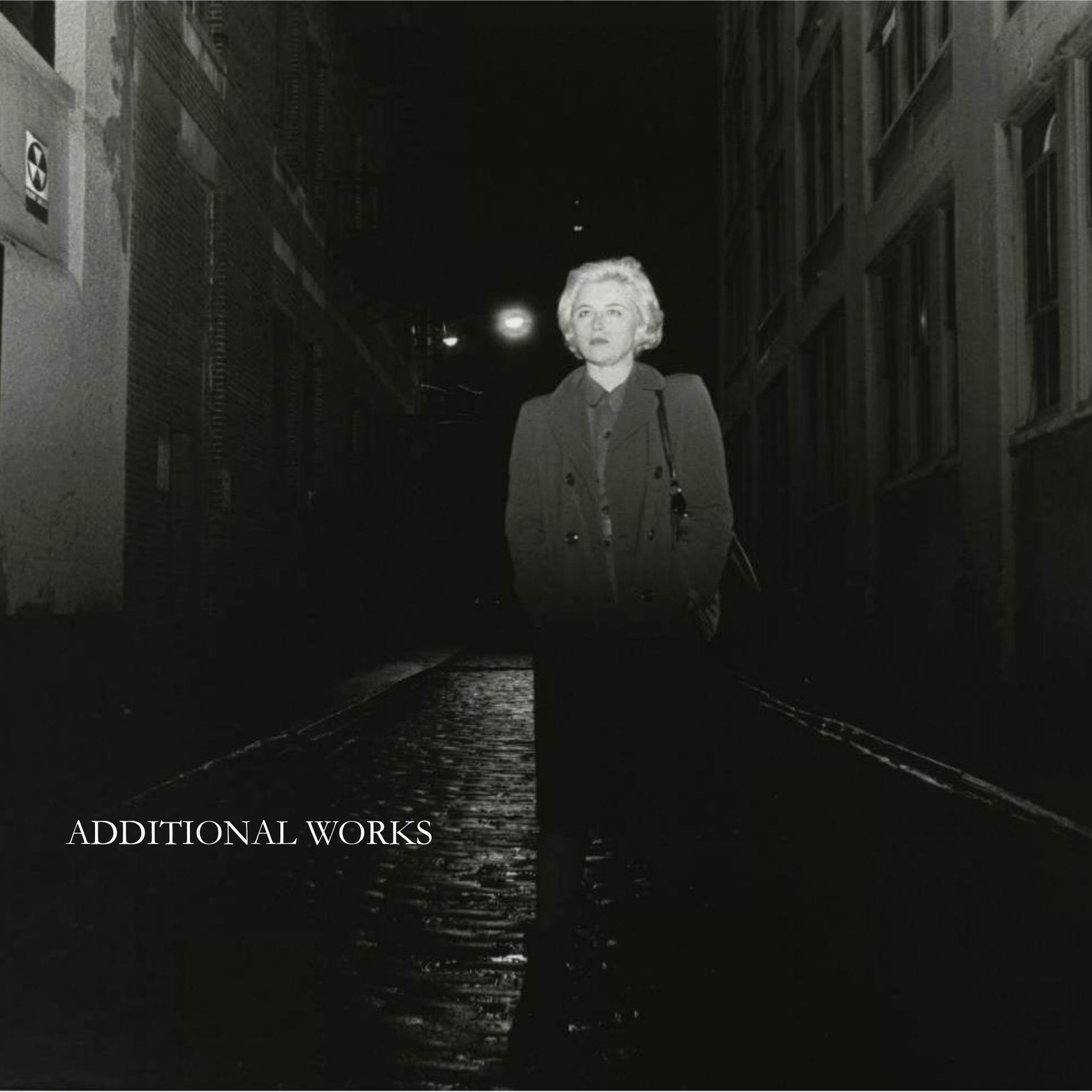
Lives and works in Chicago, IL

Jessica Stockholder's often sprawling constructions have played a crucial role in expanding the dialogue between sculpture and painting. The artist merges seemingly disparate, everyday objects, such as - lampposts, car parts, hoses, containers, extension cords, lumber, car parts, carpets and furniture. Drawing attention to these ordinary everyday materials Stockholder engages the sensuality and pleasure evoked by color and formal order in an effort to call attention to the edges of understanding. Her use of color is also pivotal as she orchestrates an intersection of pictorial and physical space as she probes how meaning derives from physicality. Stockholder maps out a constructed world informed by numerous artistic traditions, including abstract expressionism, color field painting, installation art, and minimalism.

Jessica Stockholder was born in 1959 in Seattle, Washington and currently lives and works in Chicago, Illinois. She has exhibited widely in museums and galleries internationally. Her solo exhibitions include the Power Plant, Toronto (2000); MoMA P.S. 1, New York (2006); the Musée d'art Modern, Saint-Etienne, Métropole, France (2012). Her work is represented in the permanent collections of numerous museums including the Whitney Museum of Art, New York; The Art Institute of Chicago; MoCA LA; SF MoMA; the Museum of Fine Arts, Boston; The British Museum, London; and the Stedelijk Museum, Amsterdam. Stockholder had her third solo exhibition at Mitchell-Innes & Nash, *The Guests All Crowded Into the Dining Room*, in the fall of 2016 and a solo exhibition titled *Relational Aesthetics* at The Contemporary Austin in 2018. Stockholder also created a new sculpture commission, *Save on select landscape & outdoor lightings: Song to mind uncouples*, which was installed at the entryway to Laguna Gloria in conjunction with The Contemporary Austin in 2018. Most recently, she was the subject of a solo exhibition titled *Stuff Matters* at Centraal Museum in Utrecht, The Netherlands.

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ADDITIONAL WORKS

MI|N



WALEAD BESHTY

Six Sided Picture 001

2007

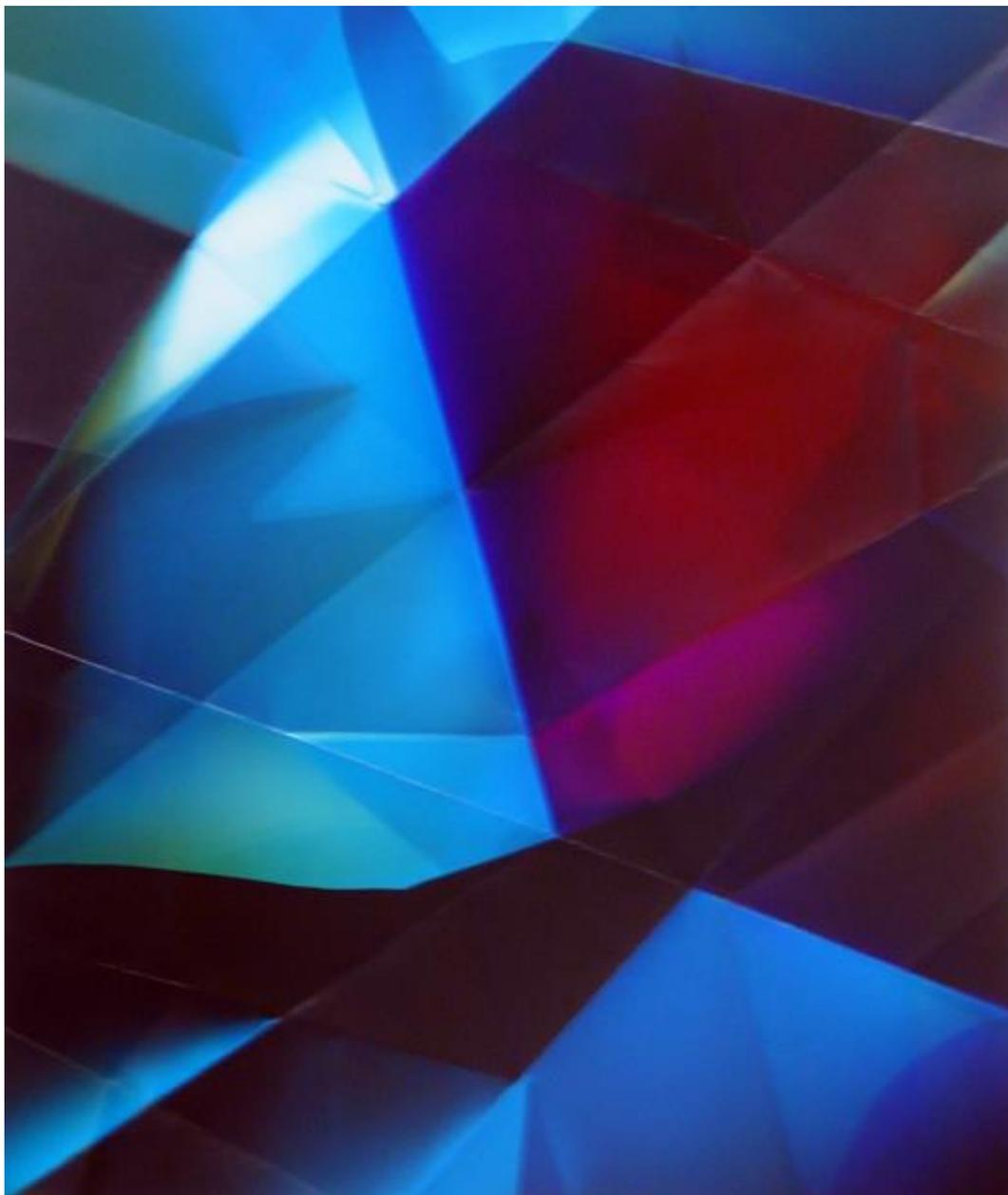
Color photograph

62 by 50 in. 157.5 by 127 cm.

MI&N 6884



MI | N



WALEAD BESHTY  
3 Sided Picture (Cyan/Red/Blue),  
March 18th 2008, Chicago, Fuji  
Crystal Archive Type C  
2008  
Color photographic paper  
24 by 20 in. 61 by 50.8 cm.  
MI&N 7819

MI|N



CARROLL DUNHAM

Three Hills

2007

Mixed media on linen

32 by 25 3/4 in. 81.3 by 65.4 cm.

MI&N 9141





JACK GOLDSTEIN

Untitled

1981

Charcoal on paper

61 1/8 by 50 1/4 in. 155.3 by 127.6  
cm.

Signed, inscribed and dated

MI&N 8650

MI|N



CINDY SHERMAN

Untitled (#99)

1982

Signed, dated 1982 and numbered  
3/10 on the reverse

Color photograph, ed. 3/10

Image size: 44 3/4 by 29 1/2 in. 113.7  
by 74.9 cm.

MI&N 1557



CINDY SHERMAN

Untitled (Film Still #55a)

1980

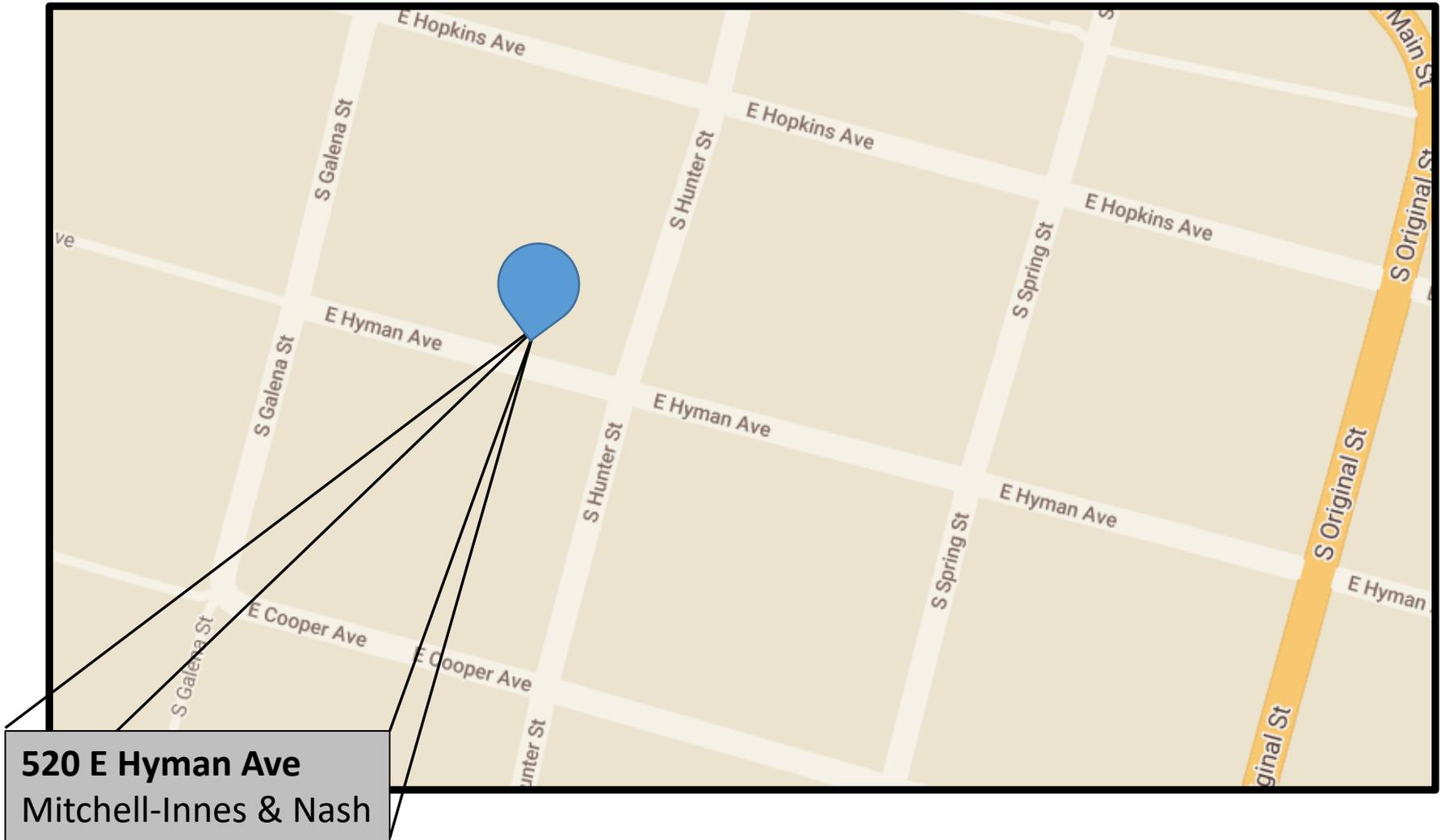
Gelatin silver print, ed. 1/3

27 by 35 1/2 in. 68.6 by 90.2 cm.

MI&N 10032



# MITCHELL-INNES & NASH



520 E Hyman Ave  
Aspen, CO 81611

June 18, 2020 – August 15, 2021

Hours:

Wednesday–Friday, 11 AM – 6 PM

Saturday & Sunday, 12 PM – 5 PM

To make an appointment please contact  
Gabriel Kilongo ([gabriel@miandn.com](mailto:gabriel@miandn.com))



## MITCHELL-INNES & NASH ASPEN POP-UP

June 18 – August 15, 2021

Opening Preview Week: Tuesday, June 15 – Sunday, June 20, 2021

520 E Hyman Ave, Aspen, CO 81611

### ASPEN HOURS:

Wednesday–Friday, 11 AM – 6 PM

Saturday & Sunday, 12 PM – 5 PM

Mitchell-Innes & Nash is pleased to announce the opening of its new seasonal exhibition space and first presentation in Aspen, Colorado, open to the public from **June 18–August 15, 2021**. Located kitty-corner from the Aspen Art Museum, the 1,000-square-foot storefront space will host new works by gallery artists **Keltie Ferris, Gerasimos Floratos, Karl Haendel, Chris Johanson, Eddie Martinez** and **Jessica Stockholder**, in addition to a series of thematic groupings of gallery artists in dialogue with other leading contemporary artists.

*"We look forward to introducing the Mitchell-Innes & Nash roster of artists to the vibrant arts community in Aspen this summer. From the Aspen Art Museum, Anderson Ranch, the various cultural festivals and the community of existing art galleries, Aspen has long been a lively and significant cultural hub in the U.S.," says Principal and Co-Owner, Lucy Mitchell-Innes. "In a year in which many art fairs continue to be delayed or otherwise out of reach, this two month exhibition space will provide us the irreplaceable opportunity to connect in-person with collectors, curators and artists."*

The first thematic presentation is a trio of prominent Pictures generation artists: **Jack Goldstein, Annette Lemieux** and **Cindy Sherman**. Lemieux's photographic diptych *Fumée* (2015) depicts the artist with her head thrown back with a cigarette and a plume of smoke emanating from her mouth. The composition, directly inspired by a Man Ray photograph, is a striking yet unusual vantage – one which, from a distance, could be construed for an active volcano. Jack Goldstein's *Untitled* (1981) is an early and rare work in which Goldstein appropriates a Hollywood-style film still of a soldier jumping out of a fighter plane. Goldstein creates a tension between a sense of fear or consequence in the fall and impending fight, and a sense of spontaneity and freedom. Cindy Sherman's *Untitled #99* (1982) comes from the artist's *Pink Robes* series of four photographs, each featuring the artist in a pink bathrobe. Unmediated by theatrical or cinematic references, these intimate works raise questions about naturalism and vulnerability as forms of disguise.

### About Mitchell-Innes & Nash

Founded by Lucy Mitchell-Innes and David Nash, Mitchell-Innes & Nash places exemplary contemporary artists within a historical context, revealing a continuity of ideas and aesthetic virtuosity from the Modern era through the present day.

## MITCHELL-INNES & NASH

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