

MITCHELL-INNES & NASH



MITCHELL-INNES & NASH
Pop-Up Gallery in Miami

November 27, 2020 – February 11, 2021

**Offers subject to prior sale*





**MITCHELL-INNES
& NASH**

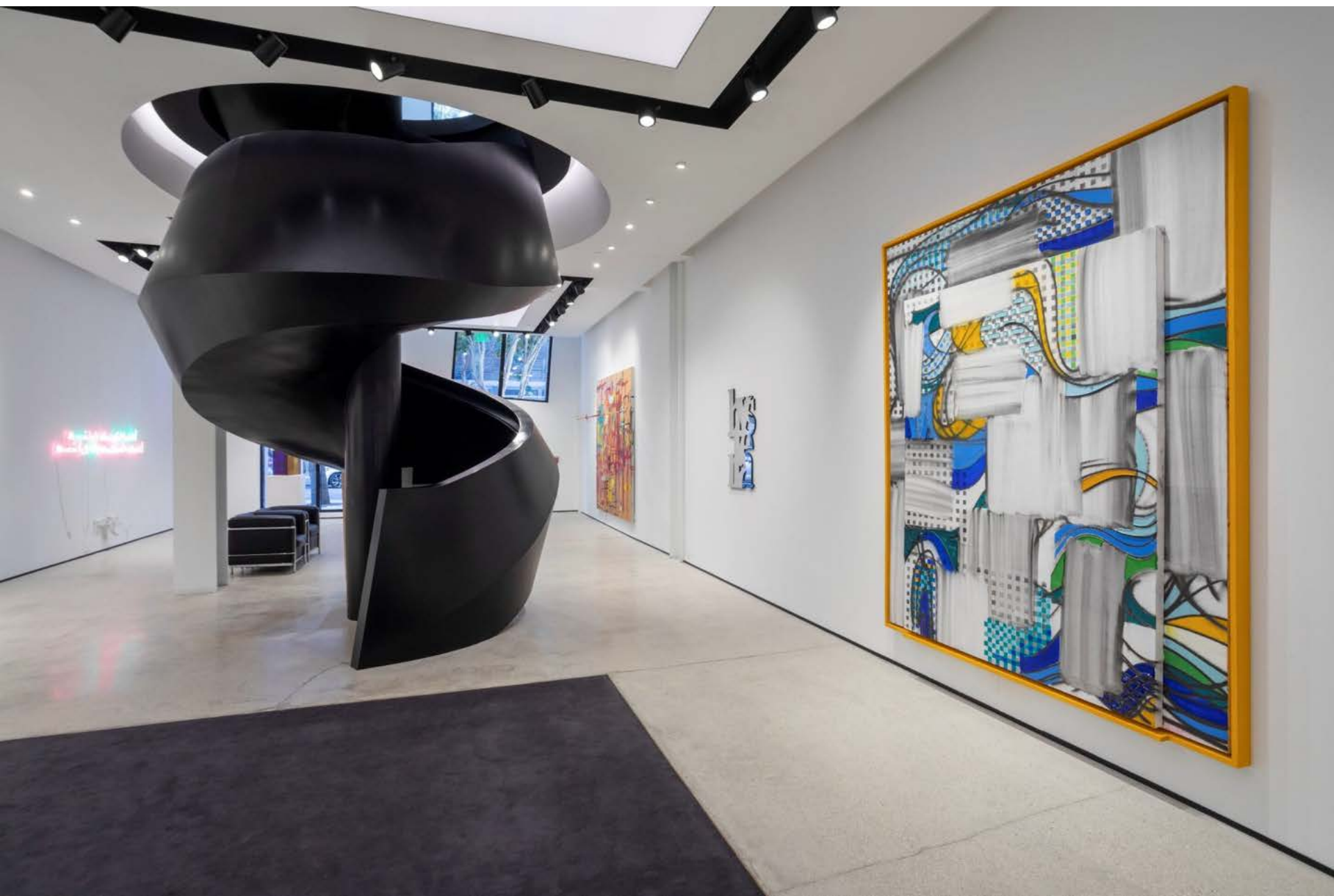
119







As we all thought we'd
be living in a better world









MI|N



SADIE BENNING
Untitled, 11x16 (HH)
2019

Aqua resin, wood panel and acrylic
gouache

16 by 11 in. 40.6 by 27.9 cm.

MI&N 16240

MI|N



SADIE BENNING

Untitled, 11x16 (CC)

2019

Aqua resin, wood panel and acrylic
gouache

16 by 11 in. 40.6 by 27.9 cm.

MI&N 16235

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.

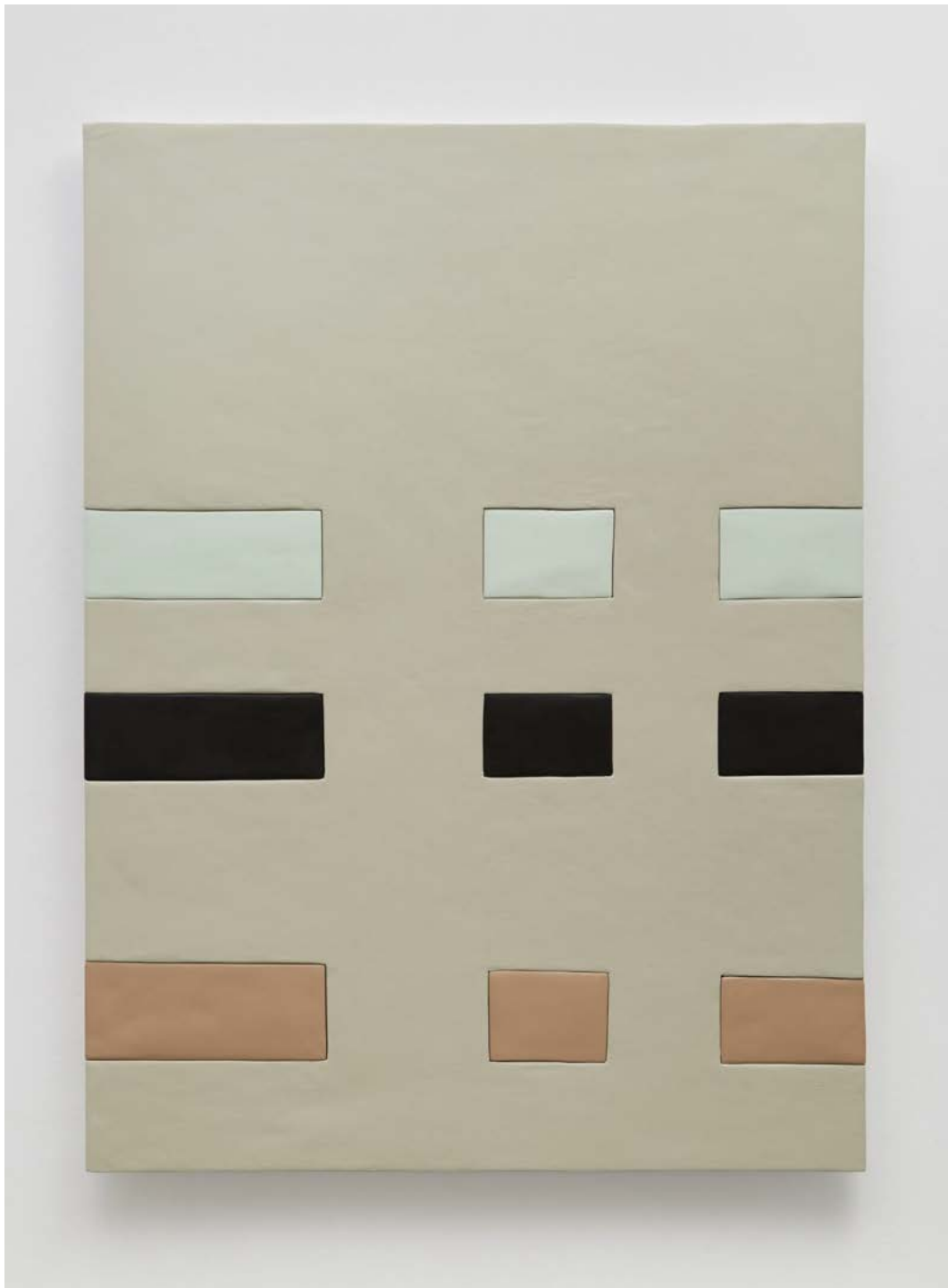
MI&N 16241

MI|N



SADIE BENNING
Untitled, 11x16 (GG)
2019

Aqua resin, wood panel and acrylic
gouache
16 by 11 in. 40.6 by 27.9 cm.
MI&N 16239



SADIE BENNING

M3

2015

Meditate, acrylic, aqua resin, enamel and casein

60 by 45 in. 152.4 by 114.3 cm.

MI&N 16413

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.

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



MI|N



MONICA BONVICINI

Hysteria

2018

Mirror polished stainless steel, MDF,
ed. 1/1 plus 1 AP

39 3/8 by 23 3/4 by 11/16 in. 100 by
60 by 1.7 cm.

MI&N 15226

MI|N



MONICA BONVICINI

Hy\$teria

2018

Mirror polished golden stainless steel,

MDF, ed. 1/1 plus 1 AP

14 1/2 by 39 3/8 by 11/16 in. 36.8 by
100 by 1.7 cm.

MI&N 15295

MONICA BONVICINI

b. 1965, Venice, Italy

Lives and works in Berlin

Best known for large-scale sculptural installations that employ different materials and mediums, Monica Bonvicini incorporates elements of architecture, performance, photography, video, painting, and collage in her work. Using dry and direct humor, she confronts issues of subjectivity, power, barriers, control, and institutional critique. Bonvicini's art establishes a critical connection within the space where it is exhibited, the materials that define it, and the roles of spectator and creator.

Bonvicini was born in Venice, Italy in 1965 and currently lives and works in Berlin. She holds degrees from the Hochschule der Künste, Berlin (now known as the Universität der Künste) and from the California Institute of the Arts.

Bonvicini's work has been featured in many prominent biennials, including the Busan Biennale (2020); the Istanbul Biennale (2017; 2003); the Berlin Biennale (2014; 2004; 1998); La Triennale, Paris (2012); Gwangju Biennale (2006) and the Venice Biennale (2015; 2011; 2005; 2001; 1999).

She has had solo exhibitions at Kunsthalle Bielefeld, Bielefeld (2020); Österreichische Galerie Belvedere, Vienna (2019); Berlinische Galerie, Berlin (2017); Baltic Centre for Contemporary Art, Gateshead (2016/17); Kunsthalle Mainz, Mainz (2013); Deichtorhallen Hamburg, Hamburg (2012); Centro de Arte Contemporaneo de Málaga, Málaga (2011); the Kunsthalle Fridericianum, Kassel (2011); Art Institute of Chicago, Chicago (2009); Kunstmuseum Basel, Basel (2009); Modern Art Oxford, Oxford (2003); and Palais de Tokyo, Paris (2002). Bonvicini also received the Golden Lion at the 48th Venice Biennale (1999) and she was appointed Commander of the Order of Merit of the Italian Republic in 2012. Most recently, Monica Bonvicini was the winner of the 2020 Oskar Kokoschka Prize in Vienna, Austria.

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MI|N



SARAH BRAMAN

Her House

2019

Desk parts, plywood and colored glass

19 5/8 by 14 3/8 by 12 1/2 in. 49.8

by 36.5 by 31.8 cm.

MI&N 16278



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.

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KELTIE FERRIS

Cloud Line

2020

Oil and acrylic on canvas in two
panels in the artist's frame

98 7/8 by 79 7/8 by 4 3/4 in. 251.1
by 202.9 by 12.1 cm.

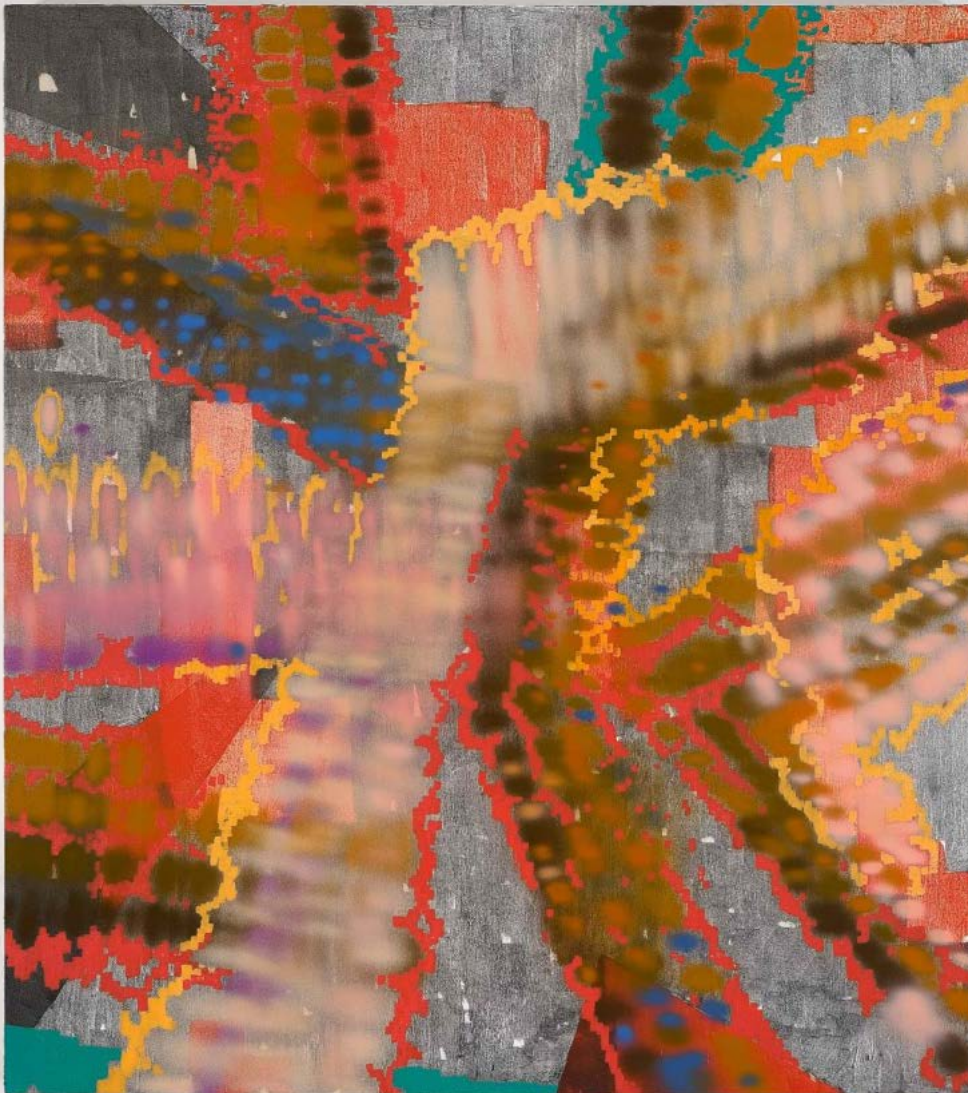
MI&N 16516











KELTIE FERRIS

R--E--A--C--H

2012

Oil and acrylic on canvas

90 by 80 in. 228.6 by 203.2 cm.

MI&N 10639-A



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

Auric sync

2020

Oil, acrylic and collage on canvas

72 1/4 by 72 3/8 in. 183.5 by 183.8

cm.

MI&N 16792





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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GENERAL IDEA

Continental Poodle (Pink) Sinister
1992

Pastel, wax crayon and felt pen on
pink fluorescent paper
10 7/8 by 8 7/16 in. 27.7 by 21.4 cm.
MI&N 16188



GENERAL IDEA

Untitled Poodle Drawing

1992

Marker and soft pastel on graph paper

11 by 8 1/2 in. 27.8 by 21.5 cm.

MI&N 16190



GENERAL IDEA

Continental Poodle in Curlers

1991

Colored pencil on sketchbook paper
14 by 10 7/16 in. 35.5 by 26.5 cm.

MI&N 16179

MI|N

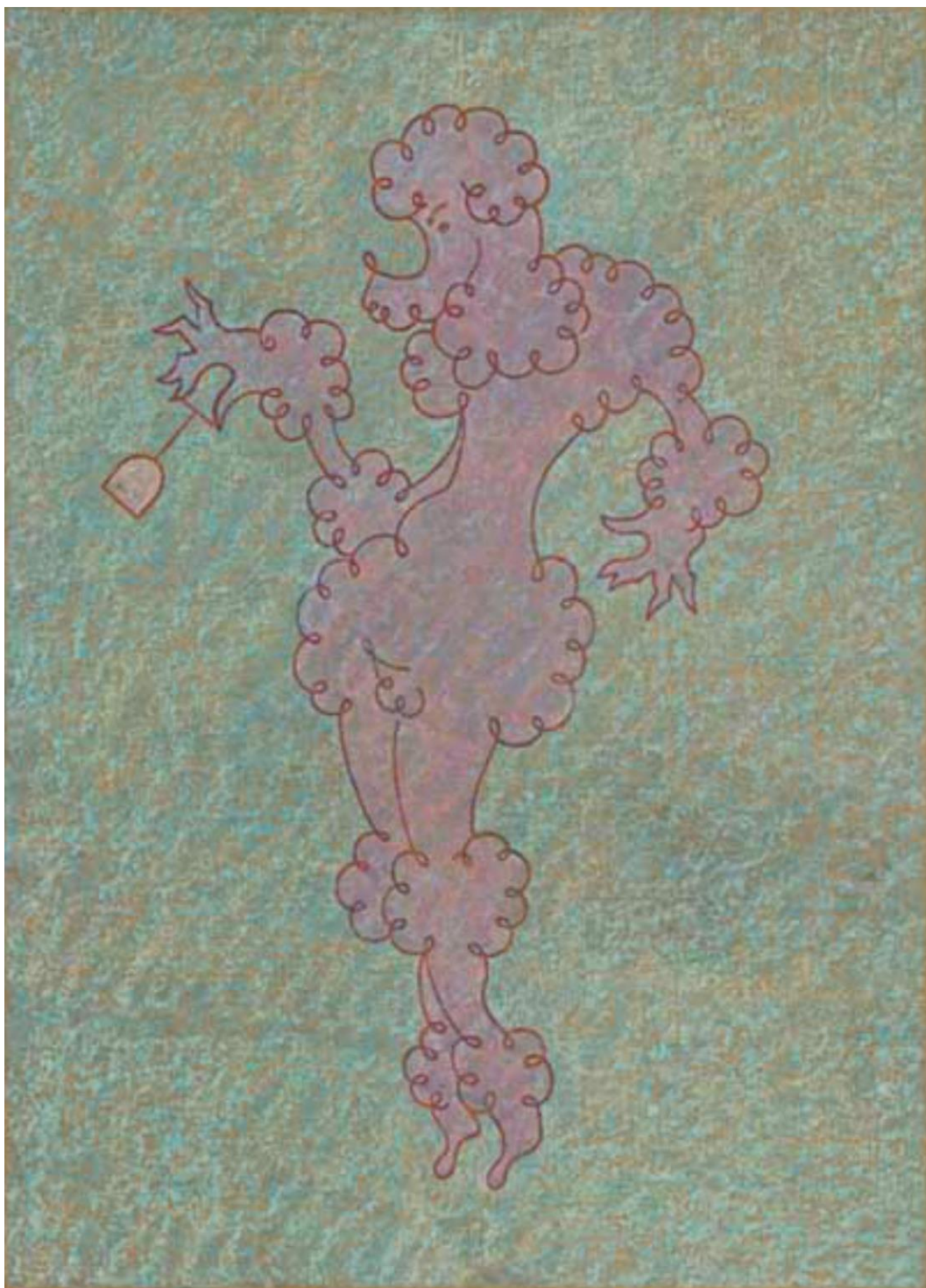


GENERAL IDEA
Great AIDS (Pyrolle Orange)
1990/2019
Acrylic on linen
59 by 59 in. 150 by 150 cm.
MI&N 15760



GENERAL IDEA
La Toilette sur l'Herbe
1990

Colored pencil and watercolor on
sketchbook paper
8 by 11 in. 20.2 by 27.8 cm.
MI&N 16182



GENERAL IDEA

Down the Drink

1988/89

Pastel, acrylic, graphite and ink on
paper

20 5/8 by 15 3/8 in. 52.5 by 39 cm.

MI&N 16176





GENERAL IDEA

Study for the Firewall (Phoenix with a P)

1985

Gouache, metal leaf, felt pen and
colored ink on paper

23 1/2 by 23 1/2 in. 59.7 by 59.7 cm.

MI&N 16174

MI|N



GENERAL IDEA
Mondo Cane Kama Sutra (Distressed)
#13
1983-88
Acrylic on canvas
34 5/8 by 41 3/8 by 3 1/8 in. 88 by
105 by 8 cm.
MI&N 15403

GENERAL IDEA

Active 1969-94

Formed in Toronto in 1969 by AA Bronson, Felix Partz and Jorge Zontal, General Idea is internationally recognized for work that tackled such subjects as the myth of the artist, the role of mass media, the relationship between the body and the identity, issues of gender and sexual repression, and famously HIV/AIDS activism at a time when talking about the disease was a taboo. The members of General Idea were key figures in the 1970-80s conceptual art scenes and, with equal parts humor and criticality, created work across a variety of mediums and platforms. Performances and fictionalized, self-referential mythologies played a large role in their work – the group staged beauty pageants, boutiques, television talk shows, trade fair pavilions, and more, and their work often took on unconventional forms of media such as prints, magazines, posters, crests, and postcards.

General Idea's work is included in the collections of important institutions worldwide, including The Museum of Modern Art, NY; the Whitney Museum of American Art, NY; The Art Institute of Chicago; the Hirshhorn Museum and Sculpture Garden, Washington DC; the Art Gallery of Ontario, Toronto; The National Gallery of Canada, Ottawa; the Stedelijk Museum, Amsterdam; and the Tate, London.

[Artist CV](#) | [Artist Page](#) | [Interview with AA Bronson](#)



Collective members:

AA Bronson

b. 1946, Vancouver

Felix Partz

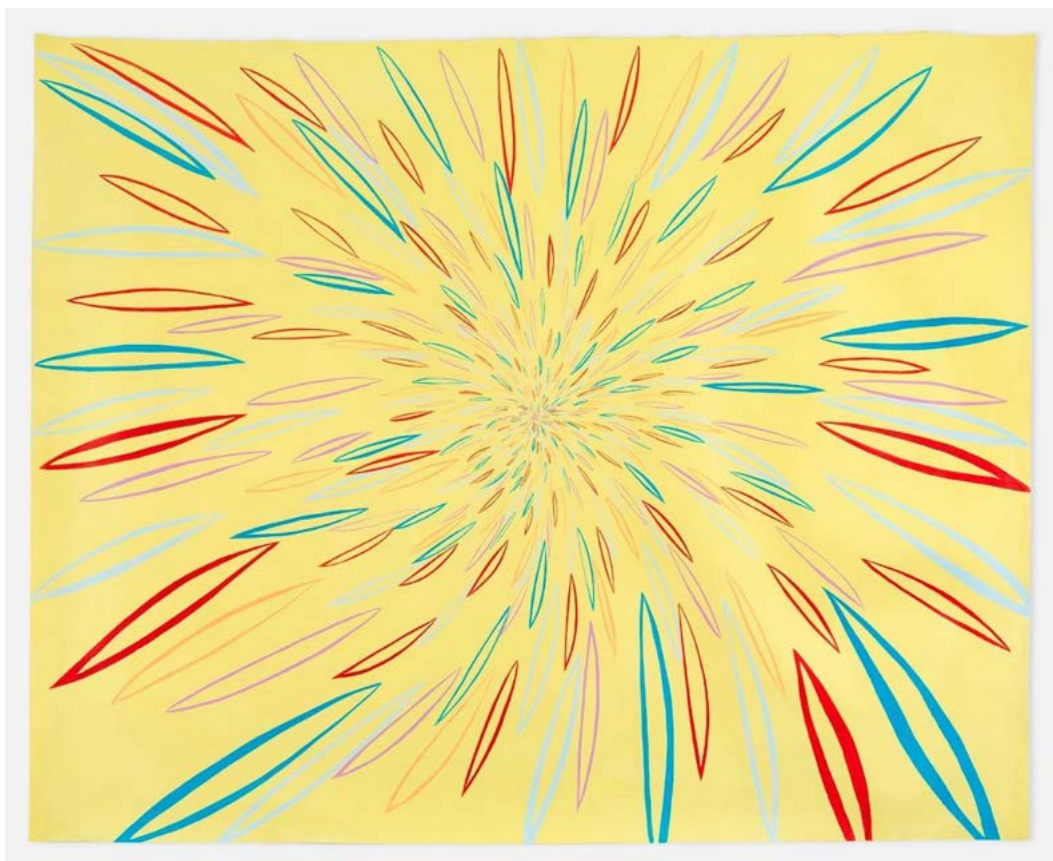
b. 1945, Winnipeg

d. June 5, 1994, Toronto

Jorge Zontal

b. 1944, Parma, Italy

d. February 3, 1994, Toronto



CHRIS JOHANSON

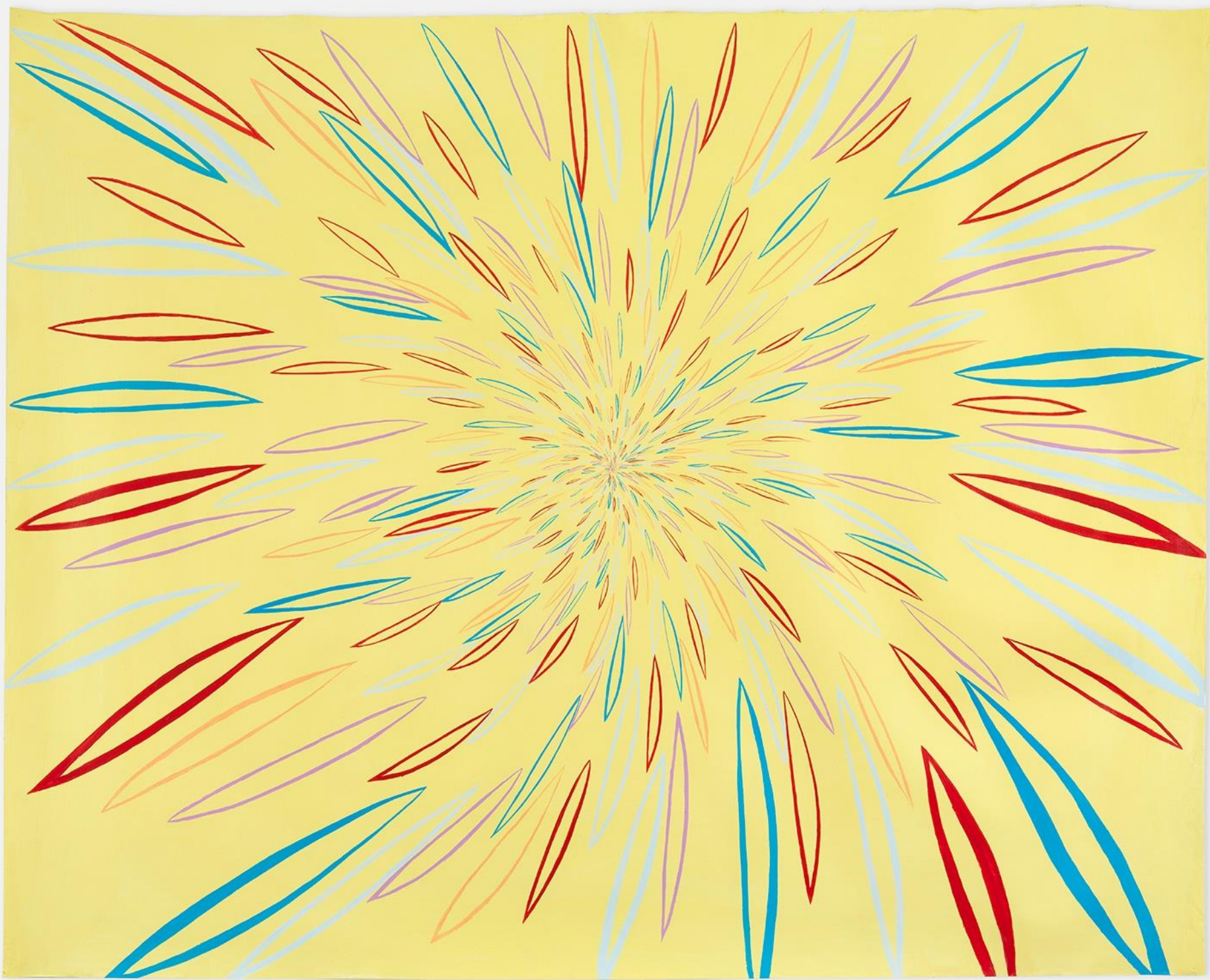
Energy Burst (Yellow)

2018

Acrylic and house paint on paper

48 5/16 by 60 in. 122.7 by 152.4 cm.

MI&N 15542





CHRIS JOHANSON

13 People

2001

Acrylic on wood

30 3/4 by 46 1/2 by 3 1/4 in. 78.1 by

118.1 by 8.3 cm.

MI&N 16469





MI|N



CHRIS JOHANSON

Magic Right Now

2001

Acrylic on wood

12 3/8 by 48 by 4 in. 31.4 by 121.9 by
10.2 cm.

MI&N 16470



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.

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MARTIN KERSELS

Octopus Express

2020

Colored pencil on vintage lobby card

11 by 14 in. 27.9 by 35.6 cm.

MI&N 16769





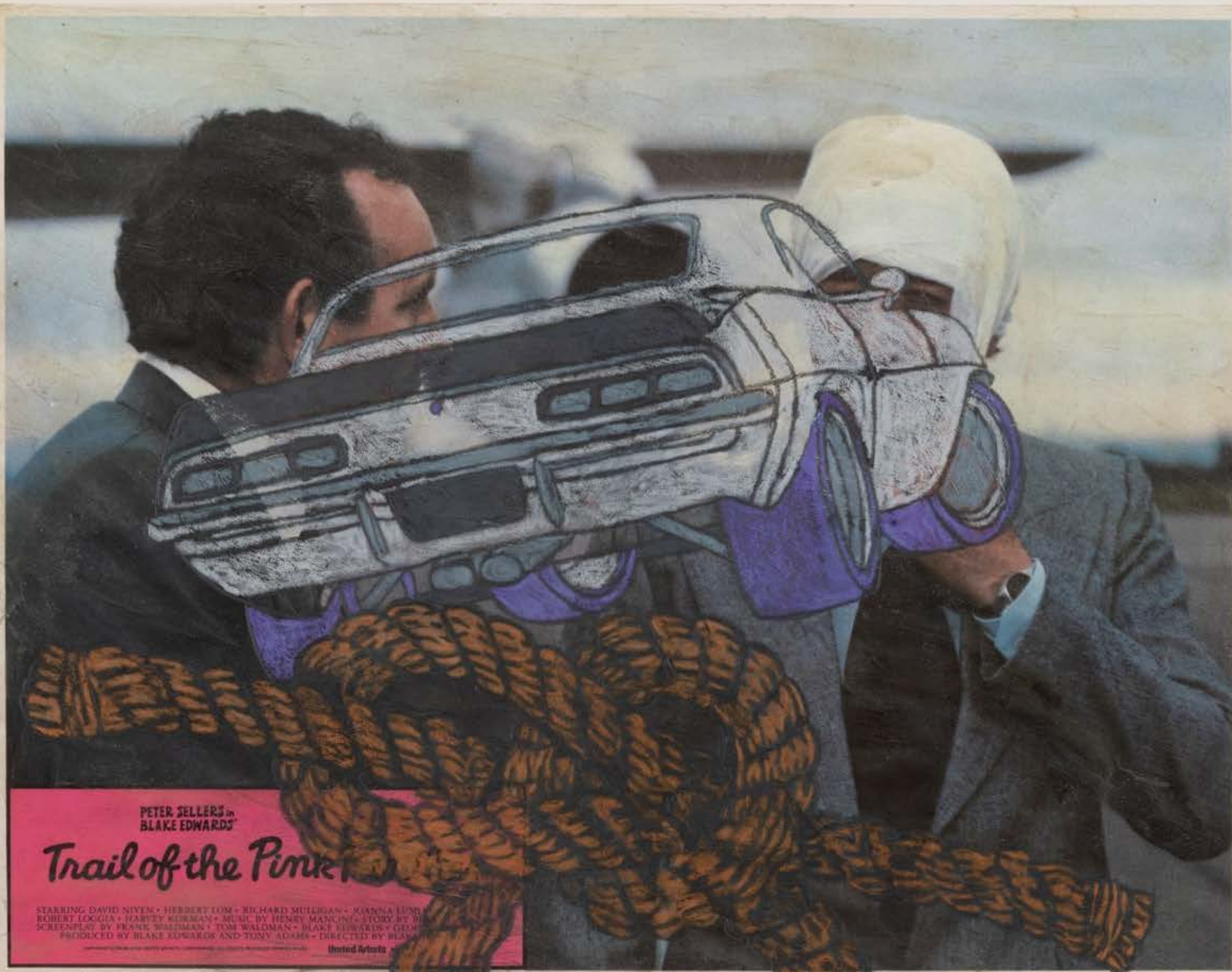
MARTIN KERSELS

Knot Pink Panther

2020

Colored pencil on vintage lobby card
11 by 14 in. 27.9 by 35.6 cm.

MI&N 16758



PETER SELLERS in
BLAKE EDWARDS'

Trail of the Pink Panther

STARRING DAVID NIVEN • HERBERT LOM • RICHARD MULLIGAN • KATHA LUND
ROBERT LOGGIA • HARVEY KARPIS • MUSIC BY HENRY MANCINI • STORY BY
SCREENPLAY BY FRANK TRIMMAN • TOM WALDMAN • BLAKE EDWARDS • GLENN
PRODUCED BY BLAKE EDWARDS AND TONY ADAMS • DIRECTED BY BLAKE EDWARDS

United Artists

LITHO IN U.S.A.

2

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MARTIN KERSELS

Devil's Mask

2020

Colored pencil on vintage lobby card

11 by 14 in. 27.9 by 35.6 cm.

MI&N 16754



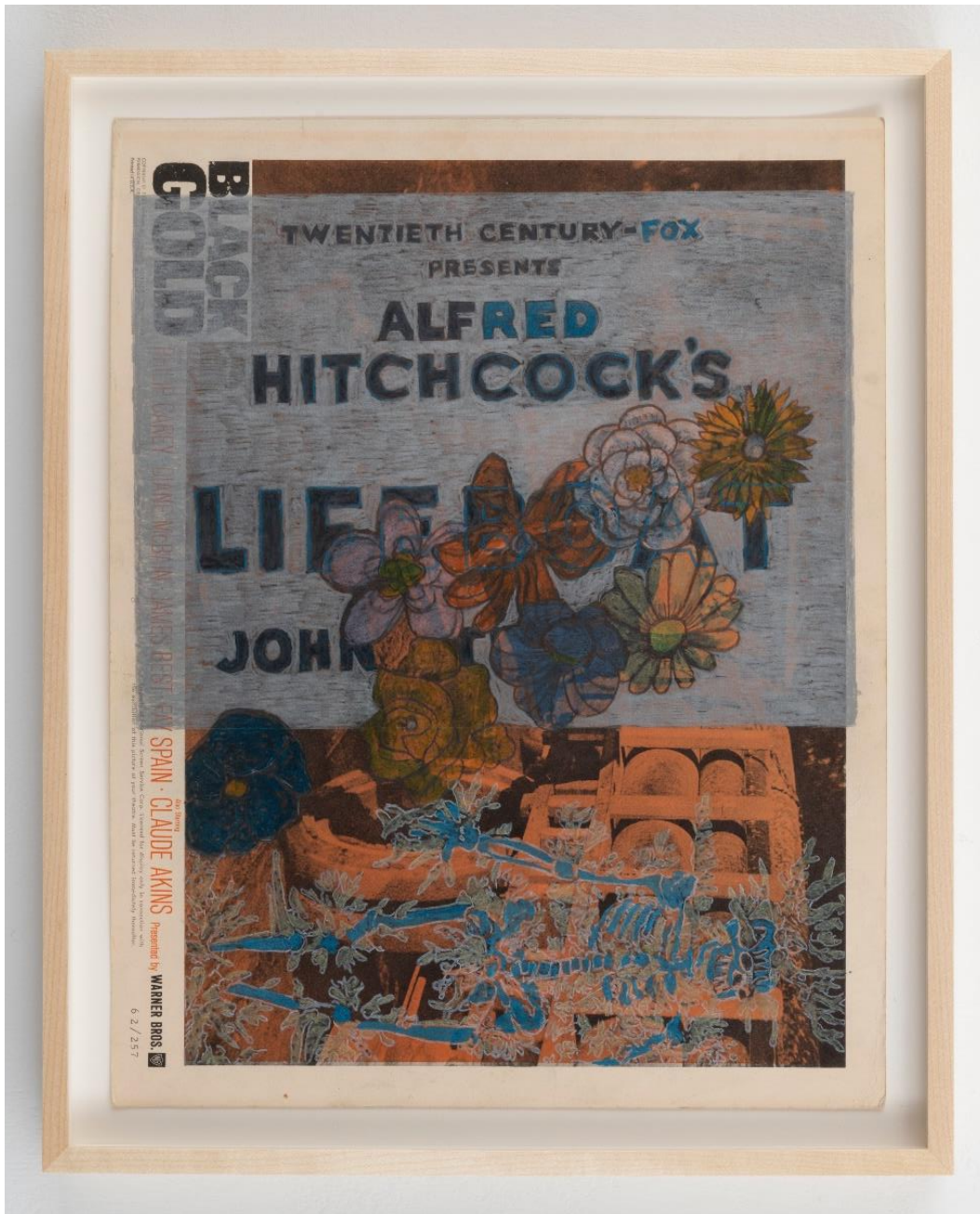
The blackmailing doctor is trapped by his own tricks.

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MI|N



MARTIN KERSELS

Red Fox

2020

Colored pencil on vintage lobby card
11 by 14 in. 27.9 by 35.6 cm.

MI&N 16765

\$2,750

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**BACK
TO
GOLD**

TWENTIETH CENTURY-FOX
PRESENTS

**ALFRED
HITCHCOCK'S**

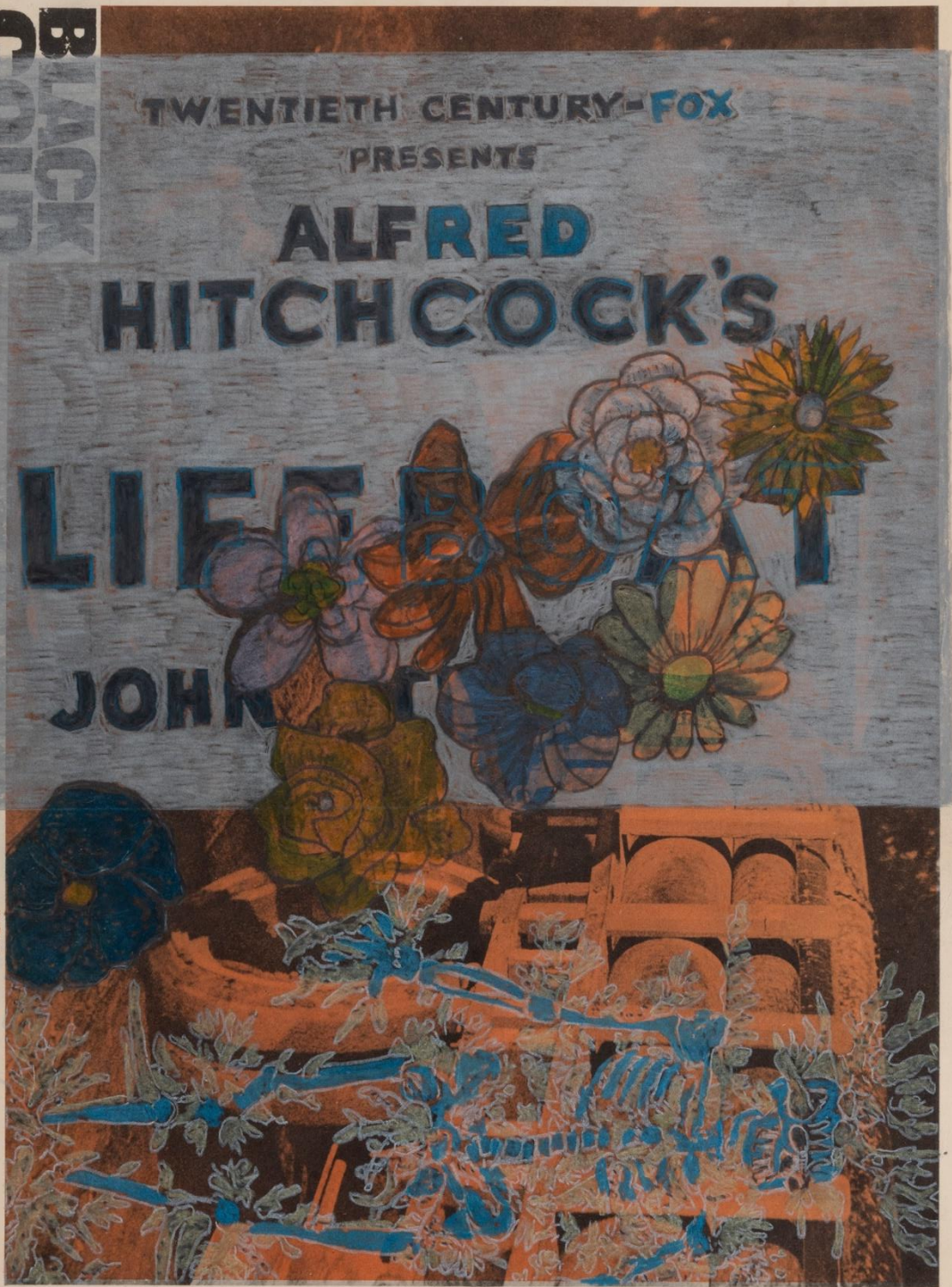
LIFE

JOHN

PHILIP CAKEY · DIANE MCBAIN · JAMES BEST · FAY SPAIN · CLAUDE AKINS

Presented by **WARNER BROS.**

6 2 / 257



MARTIN KERSELS

b. 1960, Los Angeles, CA

Lives and works in New Haven, CT

First produced in the early 1910s, lobby cards lived either on the walls of the theater or in the display cases outside. The lobby card evolved into a sought-after collector's item, amassed in sets specific to film, genre, time period or even foreign language. The idea of a "set" stokes the competitive fires of the collector, creating a need for wholeness and unity; however, as with many collectibles, the completeness of a set is often out of reach. A lobby card collector himself as a teen, Kersels only succeeded in amassing one complete set, the cards from the 1965 film *Dr. Terror's House of Horrors*.

Kersels considers the lobby cards a cultural index of a past time, imbued with reminiscence and longing. His interventions obscure the original image of the lobby card and suggest that only the drawing on the surface is real or absolute. The movie's image becomes an apparition of nostalgia, peeking out only where the artist allows. Kersels follows the conceptual legacy of John Baldessari, blending appropriated imagery with his own intervention to reflect a contemporary culture.

Kersels considers drawing to be a decompressive, dissociative task not dissimilar from sitting down to watch a movie. A deeply personal experience, the present drawings reflect the artist's own relationship to the substrate's composition, aesthetic value or subject matter.

Speaking to their significance, the artist has said:

The lobby cards draw from my past but hint at the path I have taken. I no longer fetishize their object-ness and their order and my need to control their surfaces and format. I instead integrate them into my life of surprise and invention.

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ANNETTE LEMIEUX

Double Bad

2012

Inkjet on gessoed linen

42 3/8 by 28 1/4 in. 107.6 by 71.8

cm.

MI&N 16032



ANNETTE LEMIEUX

Torso After Trockel

1991

Brassiere form and wood pedestal, ed.

1/3

23 1/8 by 13 by 10 5/8 in. 58.7 by 33

by 27 cm.

MI&N 15375







ANNETTE LEMIEUX

Wound

1991

Head form with oil paint and metal
stand

13 1/4 by 6 1/8 by 7 1/2 in. 33.7 by
15.6 by 19.1 cm.

MI&N 15376

MI|N



ANNETTE LEMIEUX

The Human Comedy

1987

Oil and graphite on canvas

96 by 78 in. 243.8 by 198.1 cm.

MI&N 15350





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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EDDIE MARTINEZ

Big Red Whiteout

2019

Oil and spray paint on canvas, in the
artist's frame

97 by 76 in. 246.4 by 193 cm.

MI&N 16197



EDDIE MARTINEZ

Untitled

2018

Oil and spray paint on bronze, ed. 1/3

23 by 30 by 15 in. 58.4 by 76.2 by

38.1 cm.

MI&N 15250





EDDIE MARTINEZ

Untitled

2016

Patina and oil paint on bronze, AP1
from the ed. of 3 plus 1 AP

12 by 9 3/8 by 7 1/4 in. 30.5 by 23.8
by 18.4 cm.

MI&N 14623





EDDIE MARTINEZ

Untitled

2016

Oil, enamel, spray paint, inkjet and
collaged paper on canvas

40 by 30 in. 101.6 by 76.2 cm.

MI&N 16773

EDDIE MARTINEZ

b. 1977, Groton Naval Base, Groton, Connecticut

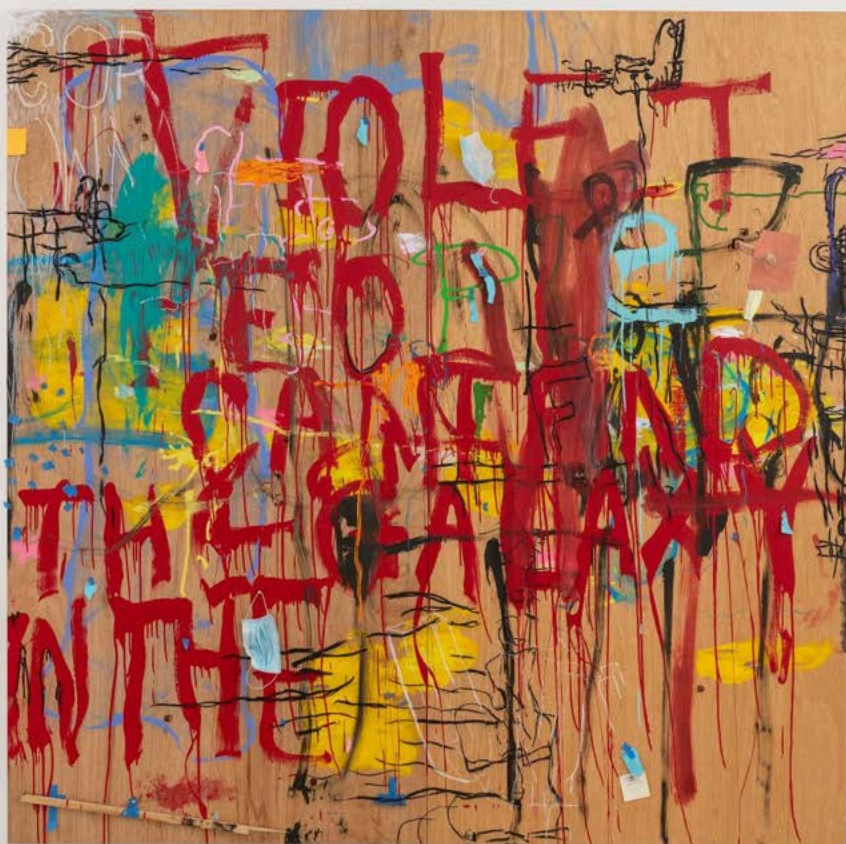
Lives and works in Brooklyn, NY

Brooklyn-based artist Eddie Martinez draws inspiration from a wide-range of sources, spanning from popular urban culture to Abstract Expressionism and Surrealism. Martinez's work joins together painting and drawing, abstraction and representation in non-traditional ways. Imbued with a sense of personal iconography, his practice often combines signature figurative elements, such as bug-eyed humans and eclectic headgear with gestural, abstract blocks of color. Energetic and raw, his paintings employ an aggressive use of color and texture with various combinations of oil, enamel, spray paint and collage elements on canvas. Martinez also produces large and small-scale abstract sculpture, made mostly from found materials such as rubber hoses, Styrofoam, cardboard, and metal scraps sourced from wherever the artist is working at the time.

Eddie Martinez's recent solo museum exhibitions include the Yuz Museum, Shanghai, (2019-2020); Museum of Contemporary Art Detroit, Michigan (2019); The Bronx Museum, New York (2018); The Drawing Center, New York (2017) and The Davis Museum at Wellesley College, MA (2017). He has also had solo exhibitions at Timothy Taylor Gallery, London (2014); Kohn Gallery, Los Angeles (2014); Half Gallery, New York (2014); and Journal Gallery, New York (2013). His work has also been exhibited in various group exhibitions at The Saatchi Gallery, London (2013) and Garage Center for Contemporary Culture, Moscow (2011). Additionally, Martinez's work has been featured in Modern Painters, ARTINFO, The New York Times, ArtReview, The Brooklyn Rail, and Art in America.

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POPE.L

La-La-Lamentation

2020

Oil, enamel, acrylic, charcoal, chalk,
post-its, painter's tape, masks,
sandpaper, decorative letters and push
pins on two wooden panels

Diptych, overall: 95 by 96 in. 241.3 by
243.8 cm.

MI&N 16572











POPE.L

Mouth Full O' Rats

2019

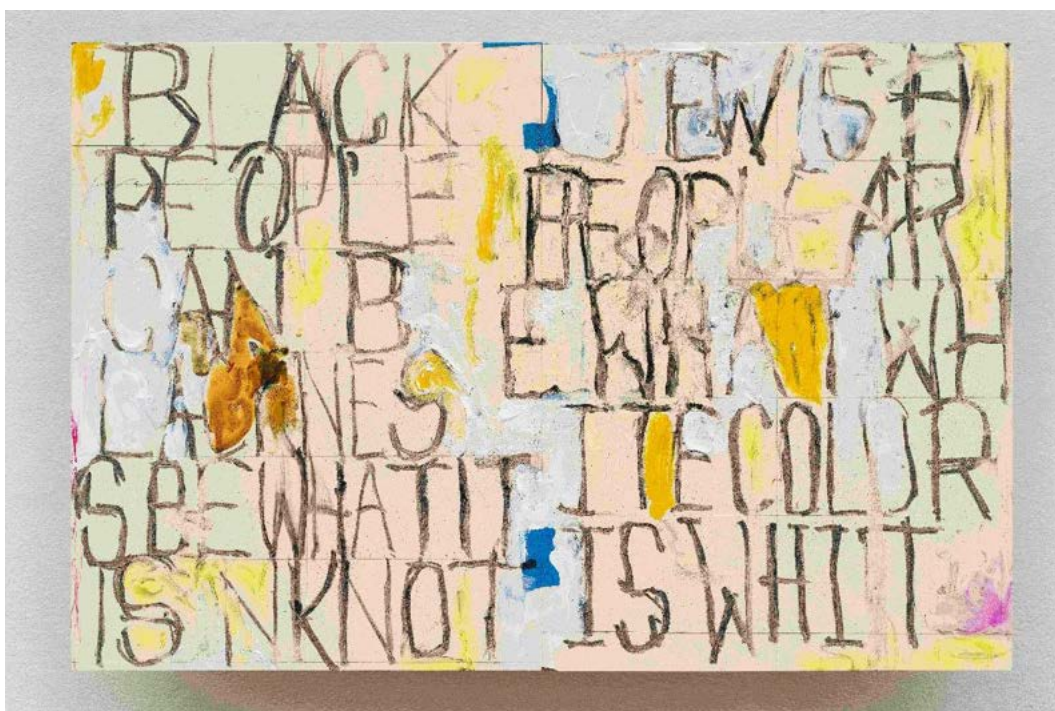
Oil, acrylic, charcoal and pastel on
panel

16 1/4 by 12 1/4 in. 41.3 by 31.1 cm.

MI&N 16556







POPE.L

Black Literature

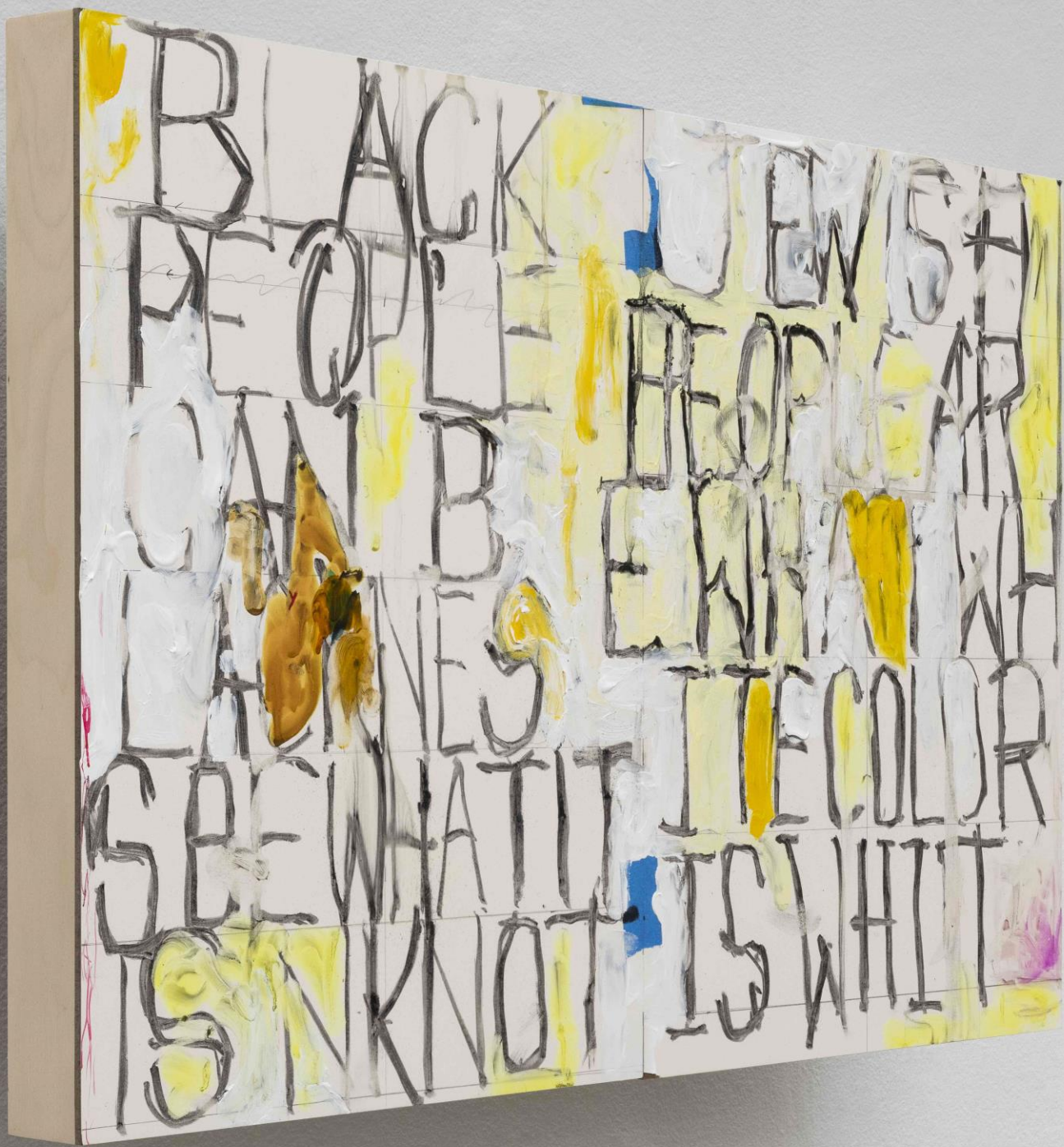
2019

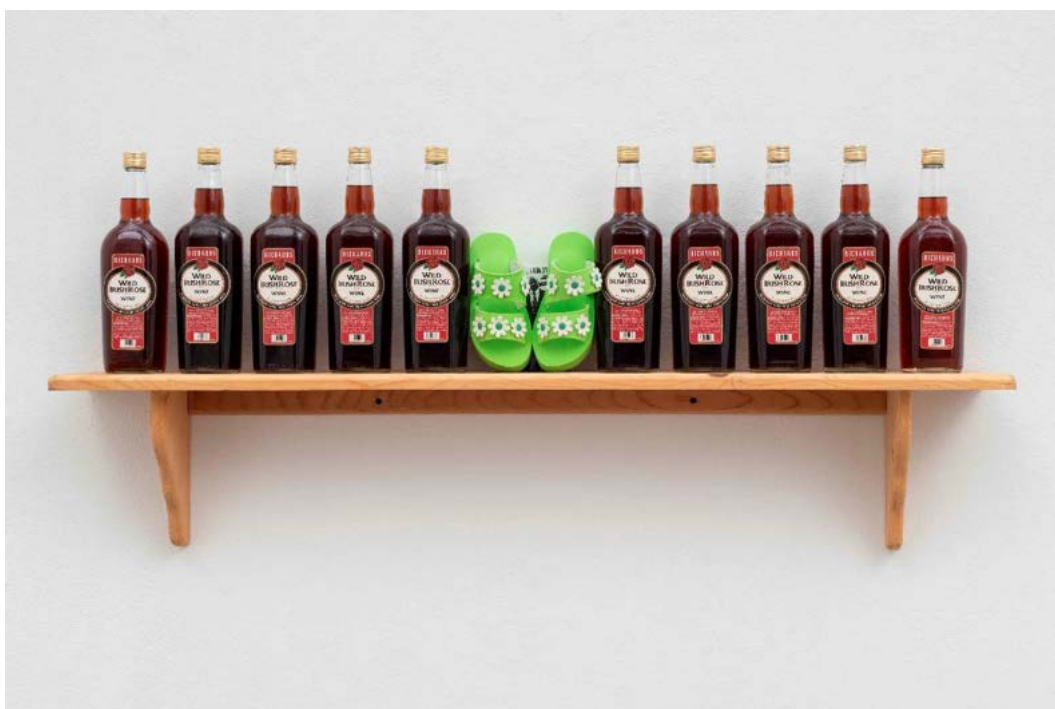
Acrylic, oil, graphite and painter's
tape, on two panels with C-clamps

and I-beam clamp hardware

16 by 24 in. 40.6 by 61 cm.

MI&N 16566





POPE.L

Unca Levert

1998

10 Bottles of Wild Irish Rose, pair of sandals and photocopy on backing board on wooden shelf

12 by 48 by 6 in. 30.5 by 121.9 by 15.2 cm.

MI&N 16551









RICHARDS

WILD IRISH ROSE
BRAND
WINE

DELICIOUS 100% PURE GRAPE WINE

ALC. 13.9% BY VOL. • 750 ML

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SUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS
YOUR ABILITY TO DRIVE A CAR OR OPERATE MA-
CHINERY, AND MAY CAUSE HEALTH PROBLEMS.

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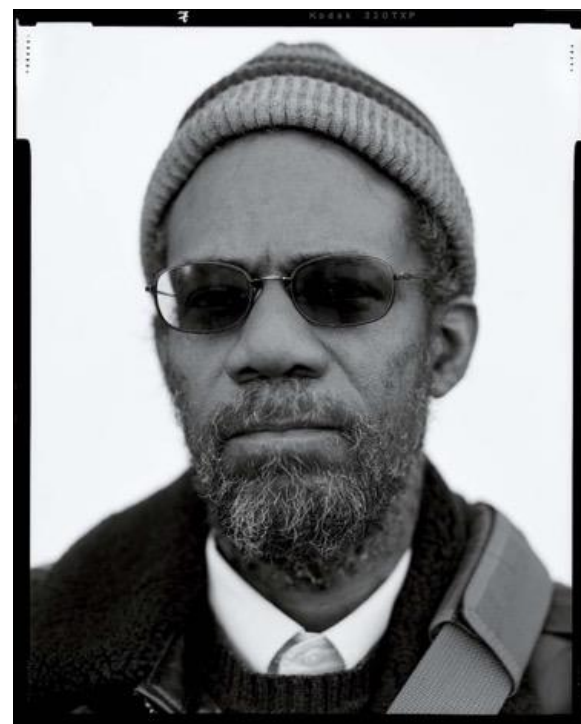
POPE.L

b. 1955, Newark, NJ

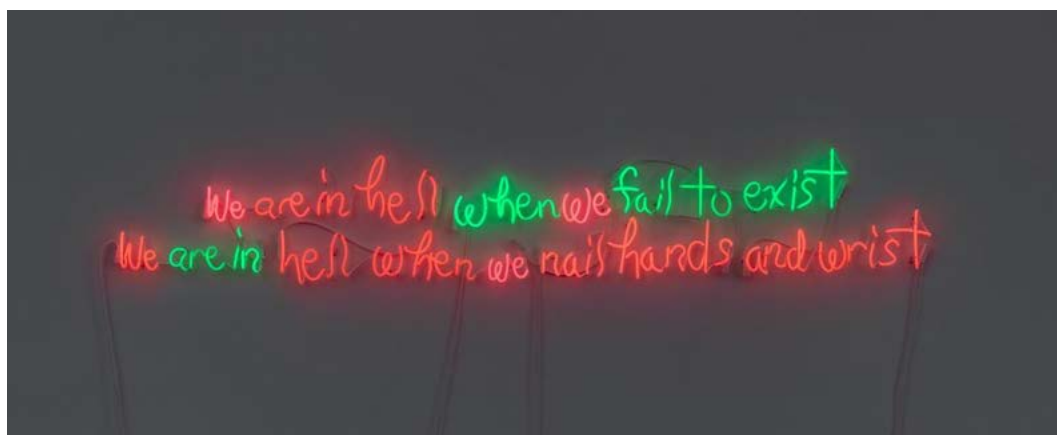
Lives and works in Chicago, IL

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.

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



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 wrists

A woman in a black dress stands in a dark gallery, looking at a neon art installation. The installation consists of two lines of text on a dark wall. The first line is "We are in hell when we fail to exist" and the second line is "We are in hell when we nail hands and wrist". The text is rendered in a cursive font, with some words in red and others in green. The woman is seen from the back, wearing a black sleeveless dress and white sneakers.

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



JACOLBY SATTERWHITE

Room for Demoiselle Two

2019

UV pigment on aluminum, ed. of two
plus one AP

47 by 80 in. 119.4 by 203.2 cm.

MI&N 16113







JACOLBY SATTERWHITE

Anton

2018

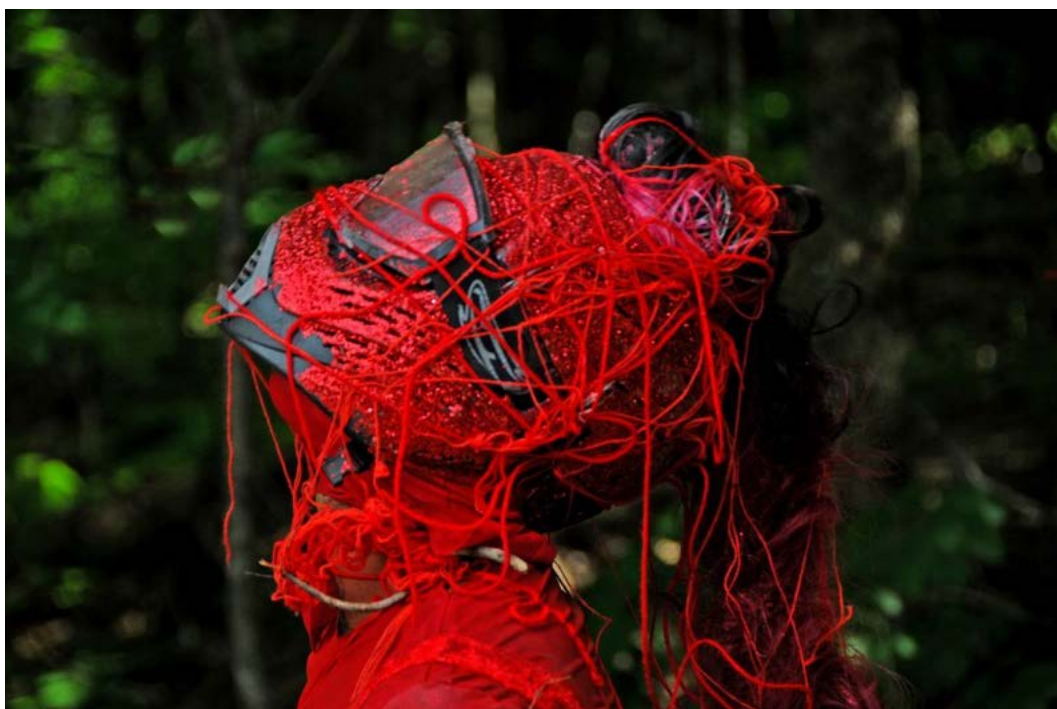
C-print, ed. of three plus one AP

Diptych, each sheet: 33 by 50 in. 83.8
by 127 cm.

MI&N 15386



MI|N



JACOLBY SATTERWHITE

Robin

2018

C-print, ed. of three plus one AP

33 by 50 in. 83.8 by 127 cm.

MI&N 15387

JACOLBY SATTERWHITE

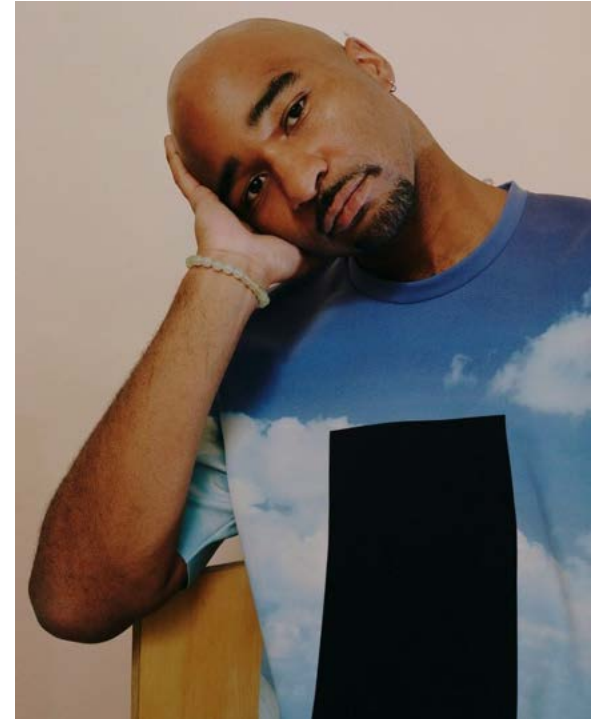
b. 1986, Columbia, SC

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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MI|N



JULIAN STANCZAK

Sharing in Red

1970

Acrylic on canvas

42 by 42 in. 106.7 by 106.7 cm.

MI&N 11232

JULIAN STANCZAK

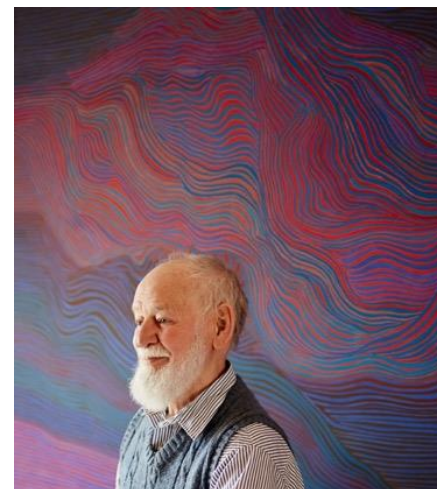
b. November 5, 1928, Borownica, Poland

d. March 25, 2017, Seven Hills, OH

Fueled by his own personal history of shifting geography, the perceptual effect of one of Stanczak's paintings can range from the most subtle, vibrating glow to an electrical, rhythmic oscillation. Stanczak's reverence for color came from a desire to translate the drama and power of nature into a universal impression. His canvases were created through a complex process of tape masks in which colors were systematically added and unveiled in layers. While incredibly methodical, Stanczak worked alone on his canvases without the aid of preliminary sketches, relying solely on his own vision of a finished work.

Stanczak received his M.F.A from Yale University in 1956, where he studied with Josef Albers and Conrad Marca-Relli. His work has been included in exhibitions in the U.S. and internationally from 1948 to the present day. Important group shows include *The Responsive Eye* at the Museum of Modern Art, New York, 1965; *Paintings in the White House* at the Smithsonian Institution, Washington, D.C., 1966; and *Ghosts in the Machine* at the New Museum, New York, 2012. Significant surveys of his work include *Julian Stanczak: 50 Year Retrospective*, Cleveland Institute of Art, Ohio, 2001; and most recently *Line Color Illusion: 40 Years of Collecting Julian Stanczak*, Akron Art Museum, Ohio, 2013. His work is included in notable collections such as Albright Knox Art Gallery, Buffalo; the Carnegie Institute, Pittsburgh; the Hirshhorn Museum, Washington, DC; the Museum of Modern Art, New York; and the National Gallery of Art, Washington, DC.

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MI|N



JESSICA STOCKHOLDER

Infrared

[S 749]

2018

Hard drive case, copper foil, dried
clementine, fabric, hardware, glue,
iPhone, oil paint

12 1/2 by 6 by 4 in. 31.8 by 15.2 by
10.2 cm.

MI&N 14965



JESSICA STOCKHOLDER

Indoor Spot

[S 701]

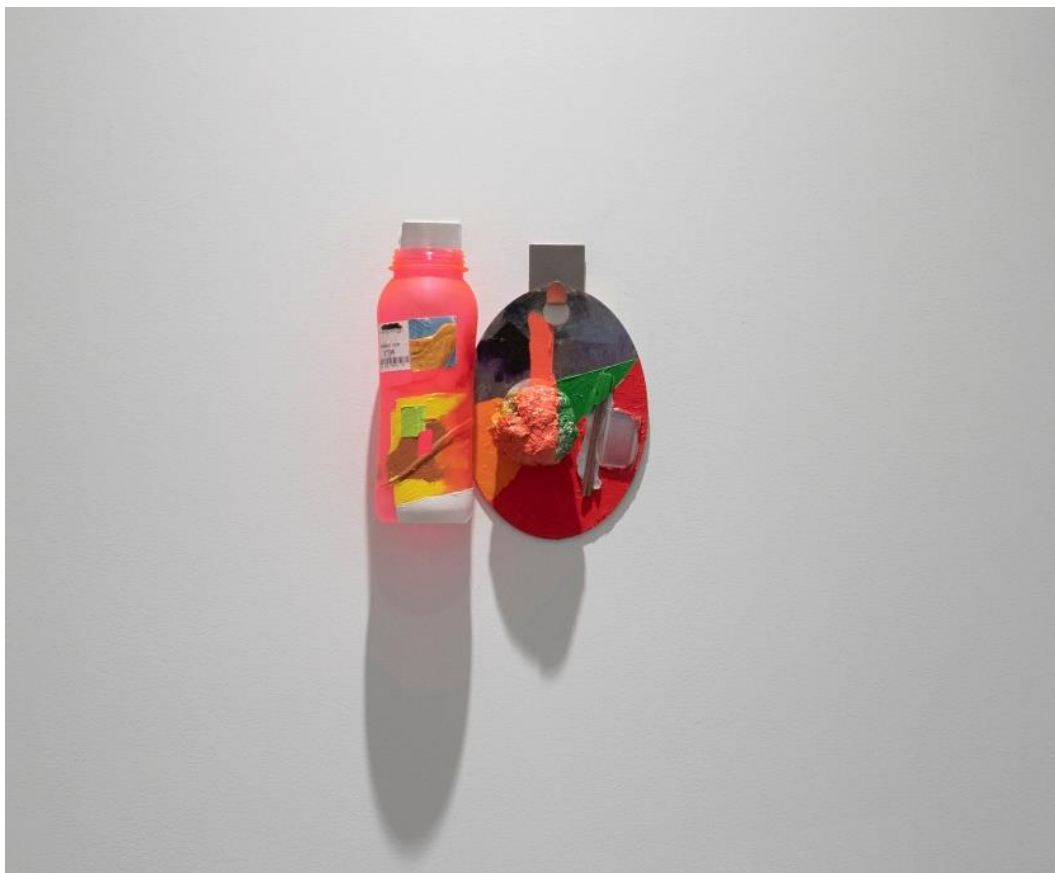
2016

Plastic parts, copper flashing,
hardware, printed packaging, acrylic
paint, lexal caulking

7 1/4 by 6 3/4 by 2 1/2 in. 18.4 by
17.1 by 6.4 cm.

MI&N 13633

MI|N



JESSICA STOCKHOLDER

Utensils Utility and Tinsel

[S 647]

2015

Pink plastic bottle, paper, oil paint,
aluminum foil, resin, wire, hardware
for hanging, velcro

9 by 10 1/2 by 3 in. 22.9 by 26.7 by
7.6 cm.

MI&N 12593



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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MI|N



BRENT WADDEN

Untitled

2019

Hand woven fibers, wool, cotton and
acrylic on canvas in the artist's frame
46 1/16 by 48 7/8 in. 117 by 124.1
cm.

MI&N 16146



MI|N

BRENT WADDEN

Untitled

2019

Hand woven fibers, wool, cotton and
acrylic on canvas in the artist's frame

45 by 28 in. 114 by 70 cm.

MI&N 16144





BRENT WADDEN

b. 1979, Nova Scotia, Canada

Lives and works between Vancouver and Berlin

Brent Wadden's woven paintings seek to entangle the traditional divisions between folk art and fine art. Composed of woven fibers, sewn and mounted on canvas, the artist's abstract works complicate the painterly notion of surface, while reconsidering the concept of the handmade. Wadden typically uses second-hand fibers including wool, cotton, and acrylic to create his visually jagged, yet simultaneously mutable geometric constructions. Conscious of the density and tension of his materials and practice, Wadden's focus on form seeks to physically meld the aesthetic gender and status roles associated with craft and abstraction. The resulting paintings reference both a structural life and planar presence, which further seek to rework notions of space and mark-making.

Brent Wadden received his BFA from Nova Scotia College of Art and Design in 2003. Recent solo gallery exhibitions of his work include Banks/Bars at Almine Rech, Brussels (2019); sympathetic resonance at Pace, London (2018); Karma at PKM Gallery, Seoul (2017); zerodayolds at Peres Projects, Berlin (2017). Wadden's work was also the subject of a solo exhibition at the Contemporary Art Gallery in Vancouver in 2018 and has been shown in recent international group exhibitions at the Museum of Modern Art, Gunma, Japan (2017); Paranaense Art Institute (Bienal de Curitiba), Curitiba, Brazil (2017); Beeler Gallery, Columbus College of Art and Design, Columbus (2017); Rubell Family Collection, Miami (2017); Art Gallery of Alberta, Edmonton (2016); and the Camden Arts Centre, London (2016), among others.

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





PAUL WINSTANLEY

Situation 5

2020

Oil on panel

31 1/2 by 33 7/8 in. 80 by 86 cm.

MI&N 16791



PAUL WINSTANLEY

b. 1954, Manchester, UK

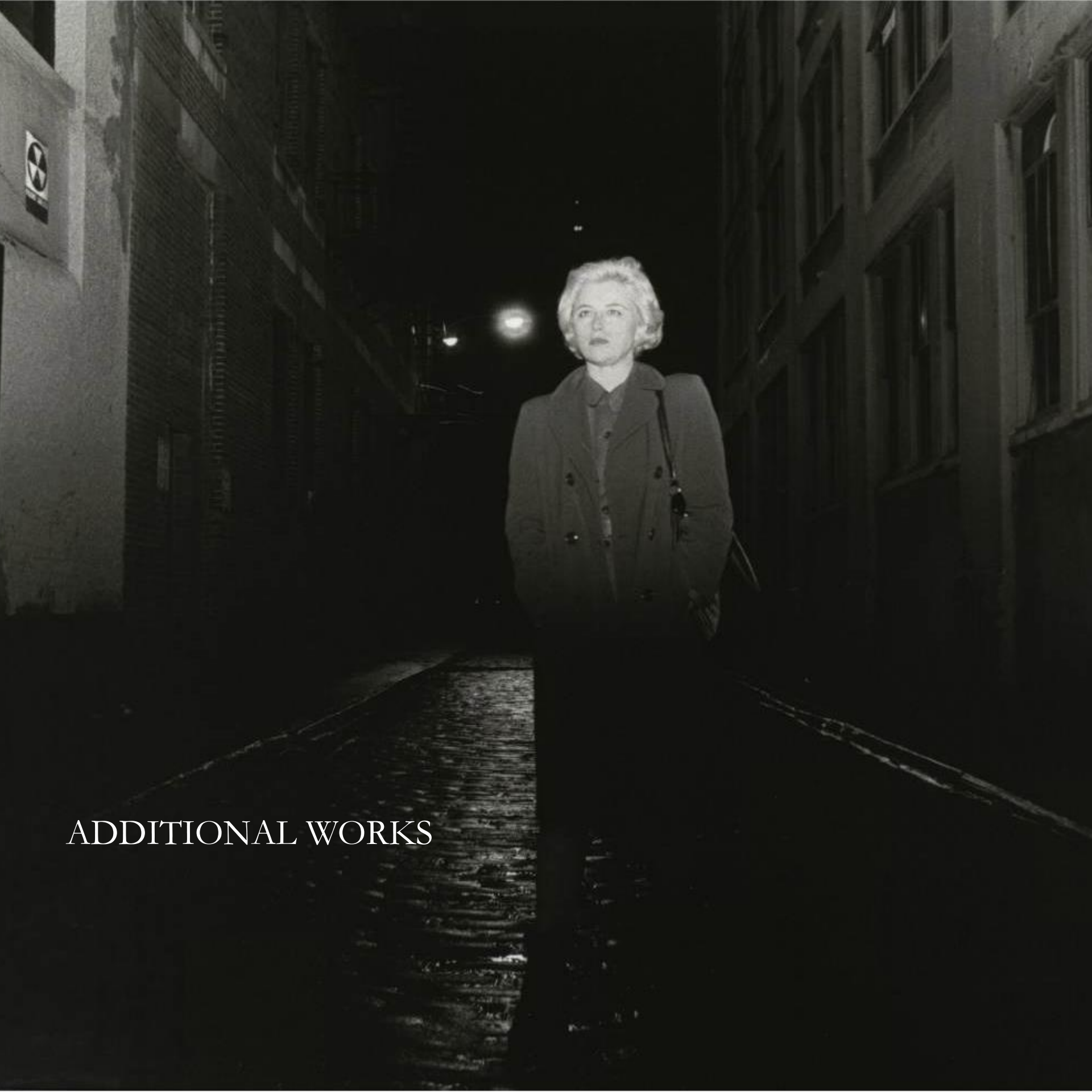
Lives and works in London, UK

Paul Winstanley is best known for his delicate paintings from photographs, which pull beauty from quotidian environs with tactile precision. Wavering between photographic realism and painterly softness, Winstanley's works call into question the quiet psychology of public and private spaces.

Paul Winstanley was born in Manchester in 1954 and lives and works in London. His work has been included in exhibitions since the 1970s, and over the past two decades it has been shown throughout the United Kingdom, Germany, France, and the United States. Recent institutional group shows include *Art and Existence*, Esbjerg Kunstmuseum, Esbjerg, Denmark (2013); *Lifelike*, Museum of Contemporary Art, San Diego, California (2013); and *Window to the World*, Museo Cantonale d'arte and Museo d'arte, Lugano, Italy (2013). His first retrospective was held at the Auckland Art Space in New Zealand in 2008 and was accompanied by a fully illustrated catalogue. Winstanley's work is represented in numerous public and private collections, including the collections of The Irish Museum of Modern Art, Dublin; Tate Gallery, Great Britain; New York City Public Library, New York and the Museum of Contemporary Art, Los Angeles.

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





ADDITIONAL WORKS



VITO ACCONCI

Service Area

1970/2011

Black and white photographs, color photographs, typewritten and handwritten sheets, poster, NY map section; mounted on cardboard in 5 frames

41 3/8 by 117 1/4 in. 105.1 by 297.8 cm.

MI&N 12614



MI|N



WALEAD BESHTY

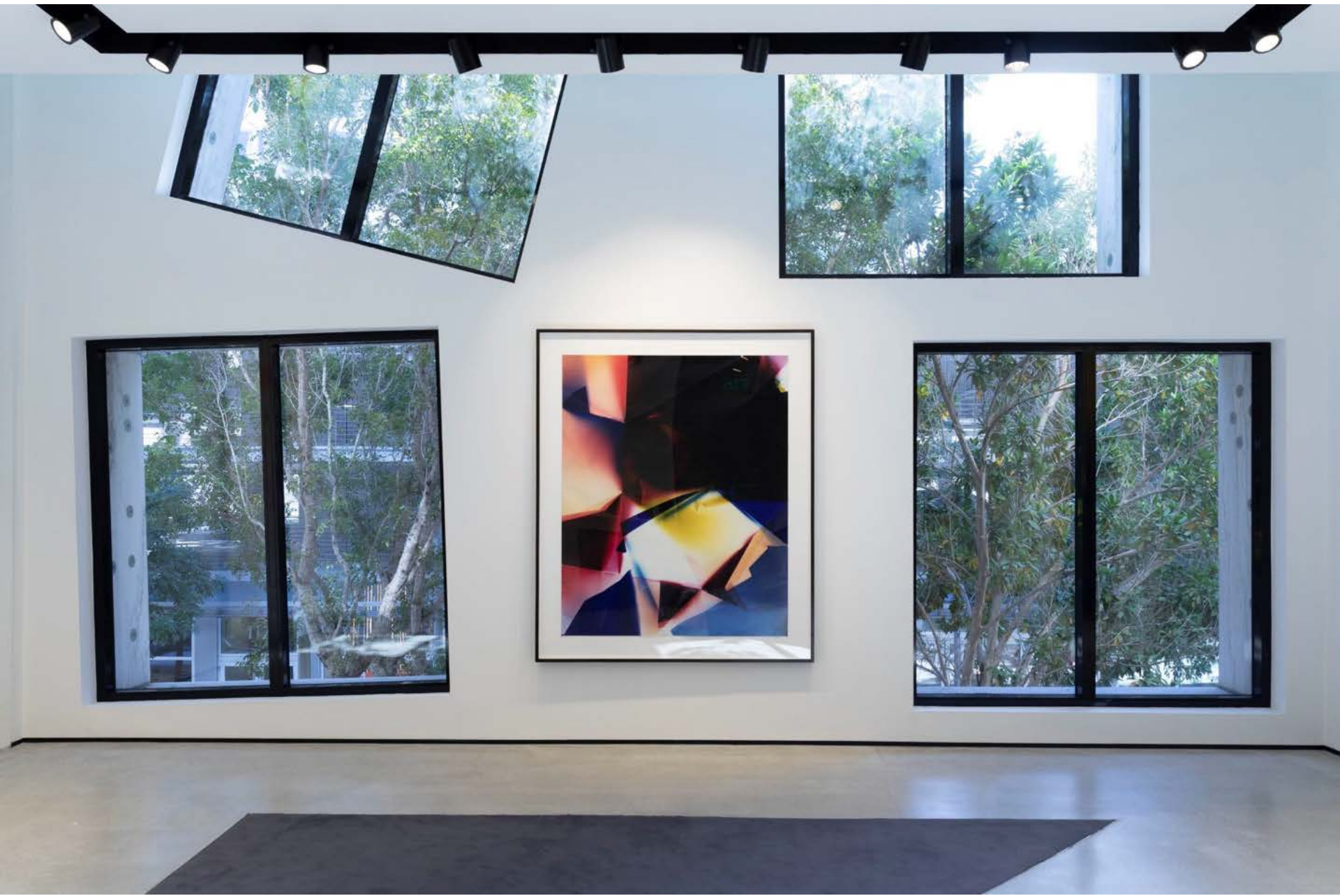
Six Sided Picture 001

2007

Color photograph

62 by 50 in. 157.5 by 127 cm.

MI&N 6884



MI|N



CARROLL DUNHAM

Three Hills

2007

Mixed media on linen

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

MI&N 9141



MI|N



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





ANDY WARHOL
Two Quartz Watches

Circa 1985

Acrylic on paper

31 1/2 by 23 1/2 in. 80 by 59.7 cm.

Stamped by the Estate of Andy
Warhol and numbered 91.079 on the
reverse

MI&N 6209

MITCHELL-INNES & NASH

N. E. 42ND STREET



N. E. 41ST STREET

PP 105-205
 Mitchell-Innes &
 Nash

PP 105-205
 119 NE 41st Street
 Miami, FL 33137

November 27, 2020 – January, 2020
 Open Wednesday – Sunday, 12 - 7PM
 To make an appointment please contact
 Gabriel Kilongo (gabriel@miandn.com)



MITCHELL-INNES & NASH MIAMI POP-UP

November 27, 2020 – February 11, 2021

Opening Preview Week: Friday, November 27 – Sunday, December 6, 2020

119 NE 41st St, Miami, FL, between NE 1st Ave and NE 2nd Ave

New York, November 12, 2020 – Mitchell-Innes & Nash is pleased to announce a new temporary exhibition space in Miami, Florida, opening November 27th and continuing through January 2021 where we will be presenting a series of exhibitions featuring new and historic work by gallery artists. The inaugural show will be a four-person exhibition with work by **Gerasimos Floratos, Eddie Martinez, Pope.L** and **Brent Wadden**. Additionally, we will have works on view in our second-floor viewing room by **Sadie Benning, Monica Bonvicini, Sarah Braman, Keltie Ferris, General Idea, Nancy Graves, Karl Haendel, Chris Johanson, Annette Lemieux, Jacolby Satterwhite, Julian Stanczak** and **Paul Winstanley**.

Mitchell-Innes & Nash will be situated within the Miami Design District, just down the street from the Institute of Contemporary Art Miami and the de la Cruz Collection. Exhibitions will be free and open to the public, with opening hours from Wednesday to Saturday, noon to 7 pm, on Sundays from noon to 5 pm and by appointment. To make an appointment, please email Gabriel Kilongo (gabriel@miandn.com). Mitchell-Innes & Nash will follow local safety guidelines to protect visitors against the spread of COVID-19, including requirements for social distancing, face masks, limited capacity and frequent disinfecting.

Lucy Mitchell-Innes comments: “We are excited to return to Miami this winter as we have done since the inaugural year of Art Basel Miami Beach, and to engage with the vibrant arts community, curators and artists and collectors – all of whom have told us how eager they are to view art in a gallery setting as opposed to virtual viewing rooms.”

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’s renowned exhibition program, in both their Madison Avenue and Chelsea locations, fosters excellence within artistic practice, while forging an informed dialogue between emerging and internationally recognized artists. From acclaimed surveys of 20th-century masters, such as Jean Arp, Anthony Caro, Jay DeFeo, Willem de Kooning, Leon Kossoff, Kenneth Noland, Roy Lichtenstein, and Nicolas de Stael, to solo exhibitions of Pope.L, Martha Rosler, and Jessica Stockholder, Mitchell-Innes & Nash has proven expertise in both advancing the careers of emerging artists and maintaining the superior standard set by established artists.

MITCHELL-INNES & NASH

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