



NADA MIAMI 2021

Laís Amaral, Eva Beresin, Sarah Faux, Kara Joslyn, Nevine Mahmoud,
Sam Messer, Leo Mock, Zoe Walsh, Didier William

December 1 - December 4, 2021



LAÍS AMARAL

Laís Amaral's research on the effects of environmental collapse on contemporary society plays an integral role in her artwork. In recent years she has dedicated herself to observing how we relate to nature and the fragmentation that occurs when the human body is separated from its natural environment. For Amaral, the desertification of large portions of Brazil is a powerful metaphor for *blanqueamiento*, the "whitening" of its population, a project that has continued to affect the country's social structures and its political, economic and cultural spheres. Water is a device of freedom that lies in opposition to the aridity of urban life in Brazil. The act of painting is a "leak"—a response to these desertifications, and a desire to "wet the ways of existing." Finding pleasure in disobeying and contradicting the expectations of abstraction, her paintings create a sensitive language that deviates from a fixed linearity. Artist and craftswoman, Amaral incorporates a strong relationship to manual making with the addition of beads and other materials to her canvases, creating textures that become enmeshed with the build-ups, marks, and scrapes that make up the surfaces of her works.

Laís Amaral (b. 1993, Rio de Janeiro, Brazil) graduated from Universidade Federal Fluminense. Her work is currently on view in the institutional exhibitions, *Crônicas Cariocas* at Museu de Arte do Rio de Janeiro, and *Onde se espreitam vias somos aquelas que permeiam o abismo em busca das frestas* with Ana Lira and Helem Salomão at Tomie Ohtake Institute in São Paulo. Her first solo exhibition, *Vazante*, was held at Museu de Arte Contemporânea de Niterói in Rio de Janeiro. She has also participated in the group exhibitions *Between Rivers, Waterfalls and the Deepest Sea. Open Roads* at M+B, Los Angeles; *Formation and Deformation* at Parque Lage, Rio de Janeiro; *Vesicle* at Espaço BREU, São Paulo; and *Encruzilhadas at Galpão Bela Maré*, Rio de Janeiro. Her Fall 2022 exhibition at M+B will mark her solo show debut in North America. Amaral is the co-founder of the Trovoa group, a national women's collective in Brazil based on the tenet that artistic production arises from different contexts, and from processes uncoupled from academic or specialized training. Laís Amaral lives and works in Rio de Janeiro.



Laís Amaral

Untitled, Série Para não esquecer de casa, 2021

acrylic on canvas

67 x 60 inches (170 x 150 cm)

(LA.21.012.71)



Laís Amaral
Untitled, Série Para não esquecer de casa, 2021
(installation view)





Laís Amaral
Untitled, Série Para não esquecer de casa, 2021
(detail)



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Laís Amaral

Untitled, Série Para não esquecer de casa, 2021
(installation view)





Laís Amaral
Untitled, Série Para não esquecer de casa, 2021
(detail)



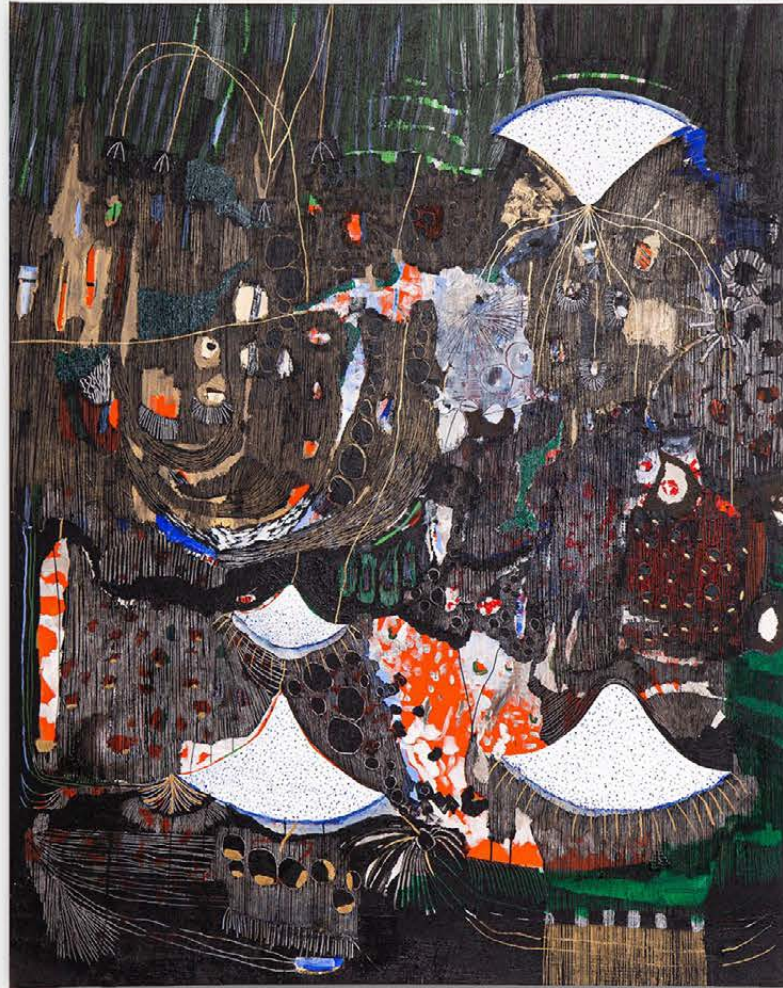
Laís Amaral

Untitled, Série Para não esquecer de casa, 2021

acrylic on canvas

67 x 53 inches (170 x 135 cm)

(LA.21.014.71)

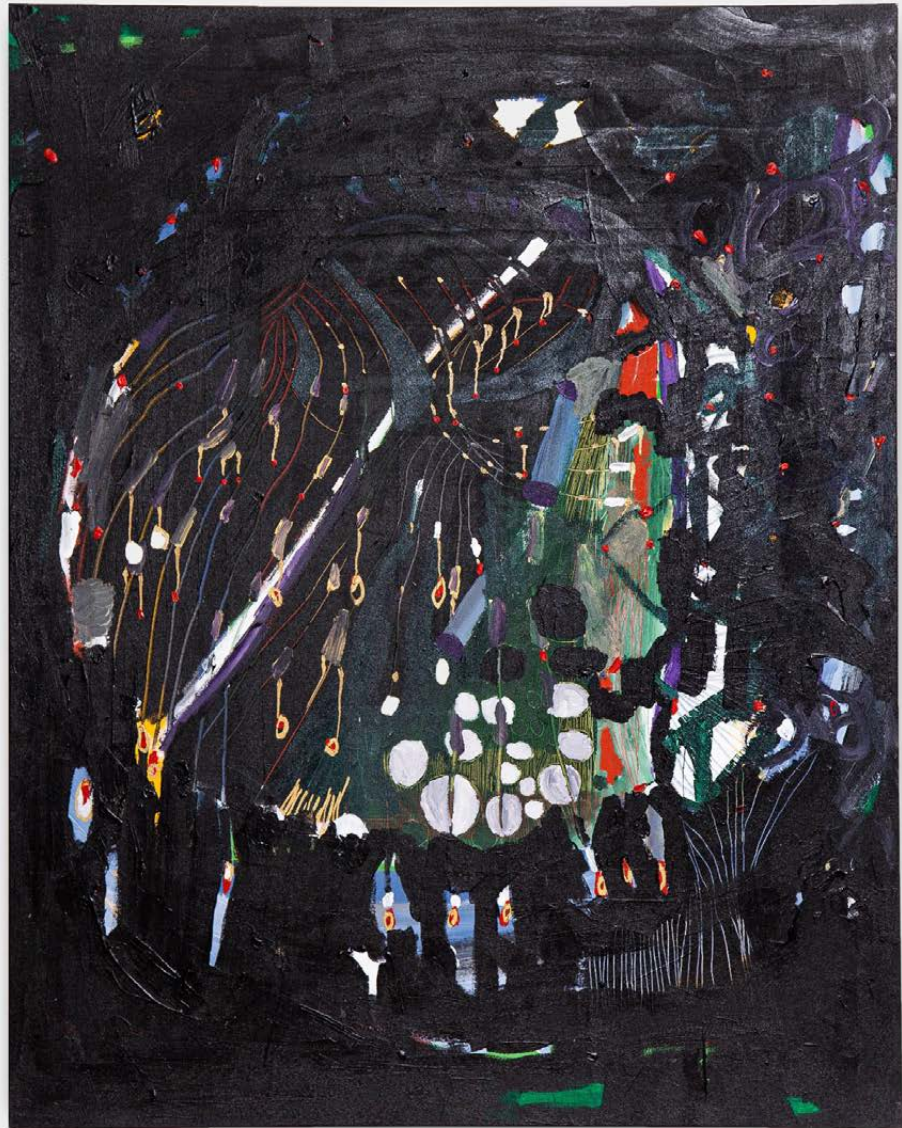


Laís Amaral

Untitled, Série Para não esquecer de casa, 2021
(installation view)



Laís Amaral
Untitled, Série Para não esquecer de casa, 2021
(detail)



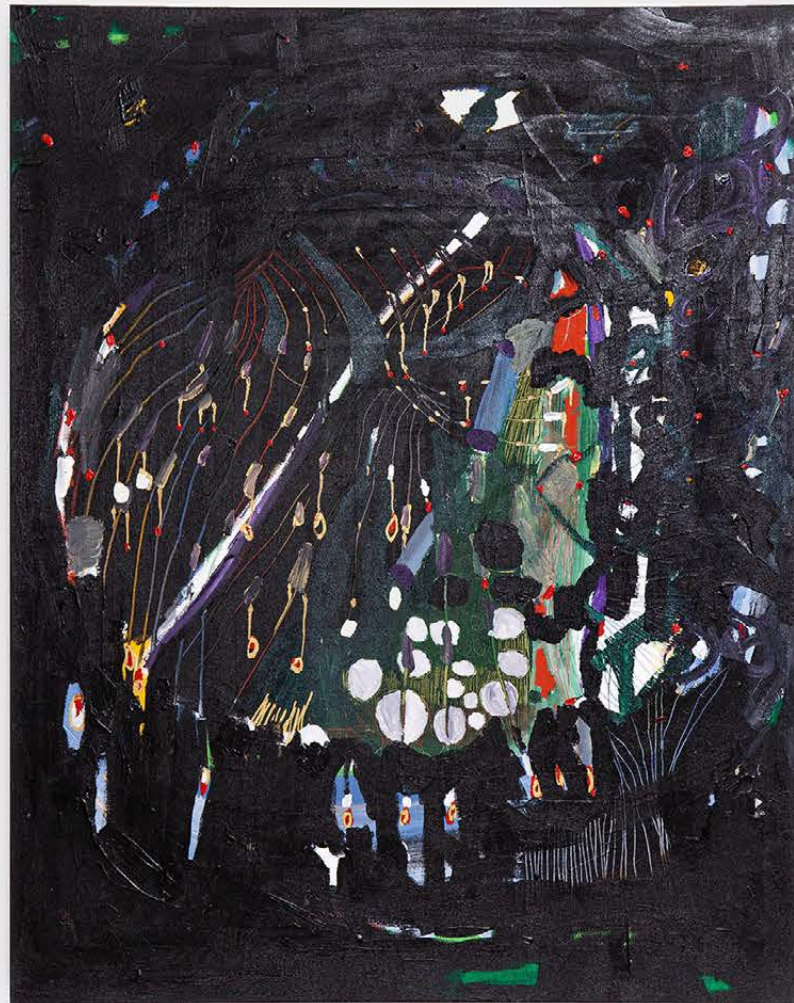
Laís Amaral

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acrylic on canvas

67 x 53 inches (170 x 135 cm)

(LA.21.015.71)



Laís Amaral

Untitled, Série Para não esquecer de casa, 2021
(installation view)





Laís Amaral
Untitled, Série Para não esquecer de casa, 2021
(detail)



EVA BERESIN

My work is the constant attempt to translate the images in my head. The banal, everyday or fleetingly-perceived have the same status as phantasias or images from art history. I am impatient and want to make the pictures in my head visible in my own visual language as quickly as possible, so the pictures are never finished, but rather remain in a continuous process. The overpainting, the use and experimentation with different materials—such as collage, photography and painting—are an expression of what seems important to me at the moment, a narrative form that is only safe from myself when I hand it over in a further process of change. Invisible figures, people either in motion or standing in front of each other commingle. They are mostly female figure—my own engagement with femininity and sexuality, history and the questioning of painting.

Eva Beresin (b. 1955, Budapest, Hungary) received her degree from the School of Fine Art in Budapest. Recent solo exhibitions include *Beware of the spirits that you call* at M+B, Los Angeles; *All About Eva (and Me)* at Charim Galerie, Vienna and *Nothing everything is special*, OOPS Kenny Schachter (online). Beresin's work was exhibited in recent group shows at Galerie Nagel Draxler (Cologne) and Philipp Zollinger Galerie (Zurich). Her monograph, *My Mother's Diary: Ninety-Eight Pages*, was published by Verlag für moderne Kunst in 2019 and presents Beresin's paintings that were based on her mother's journal written after her liberation from Auschwitz. Eva Beresin lives and works in Vienna, Austria.



Eva Beresin

Deep things to do before you die, 2021

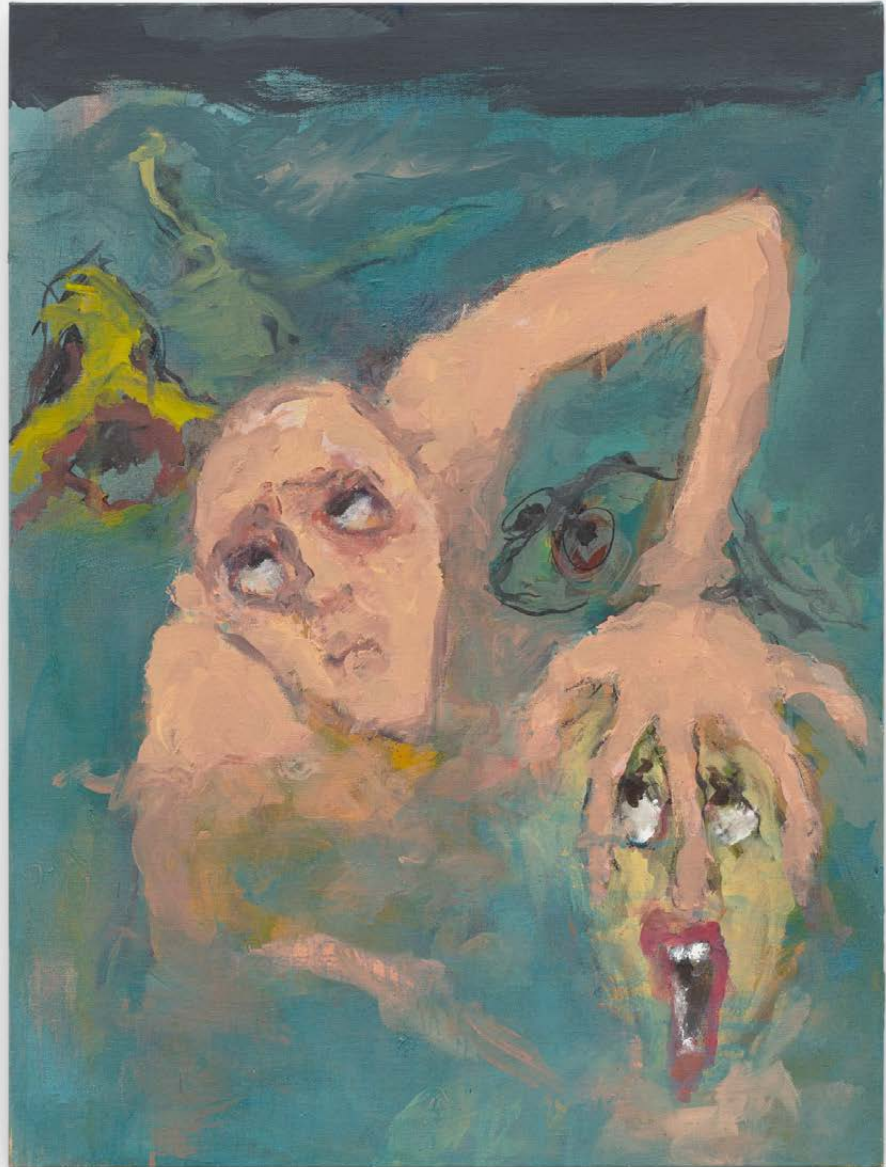
oil on canvas

27 1/2 x 35 inches (69.8 x 88.9 cm)

(EBe.21.037.27)



Eva Beresin
Deep things to do before you die, 2021
(detail)



Eva Beresin

Even if we fight a lot I still want you in my life, 2021

oil on canvas

31 1/2 x 23 1/2 inches (80 x 59.7 cm)

(EBe.21.031.31)



Eva Beresin
Even if we fight a lot I still want you in my life, 2021
(detail)



Eva Beresin

I'll be home again for lunch, 2021

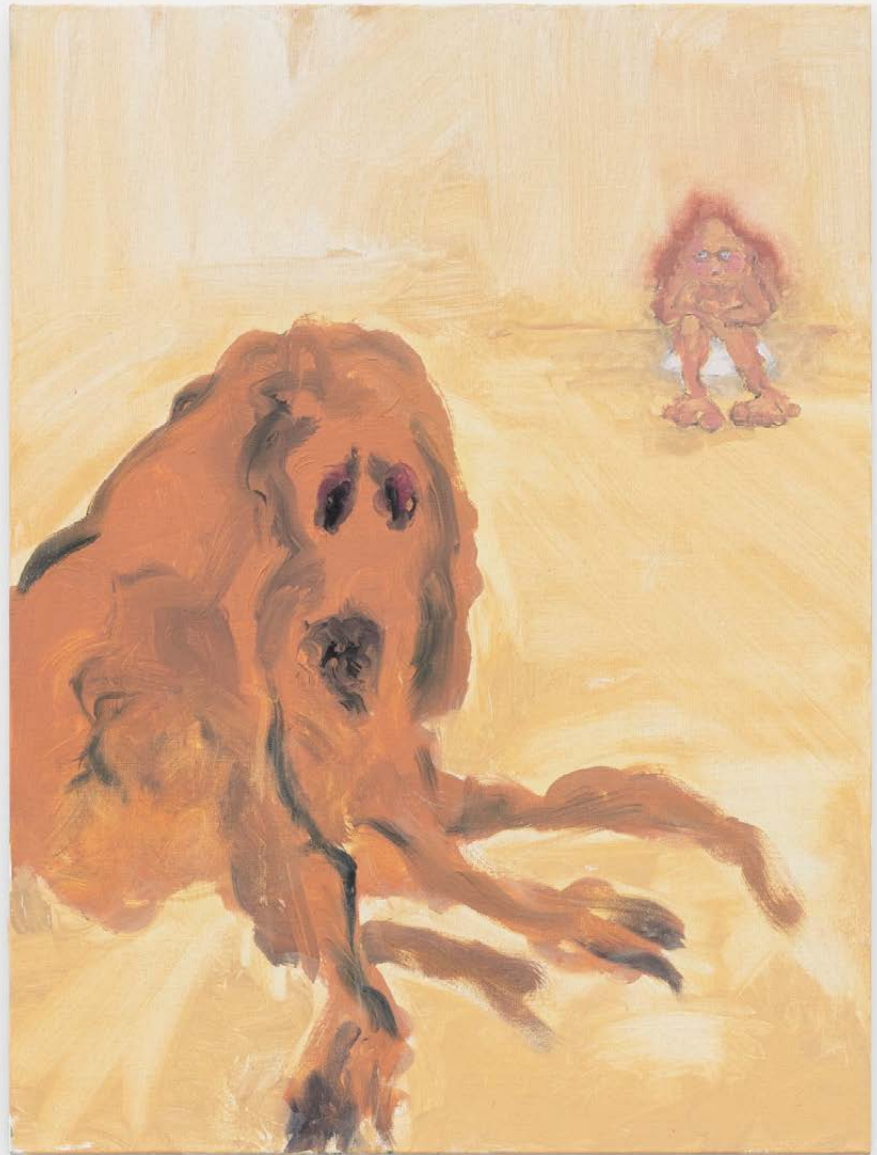
oil on canvas

31 1/2 x 23 1/2 inches (80 x 59.7 cm)

(EBe.21.033.31)



Eva Beresin
I'll be home again for lunch, 2021
(detail)



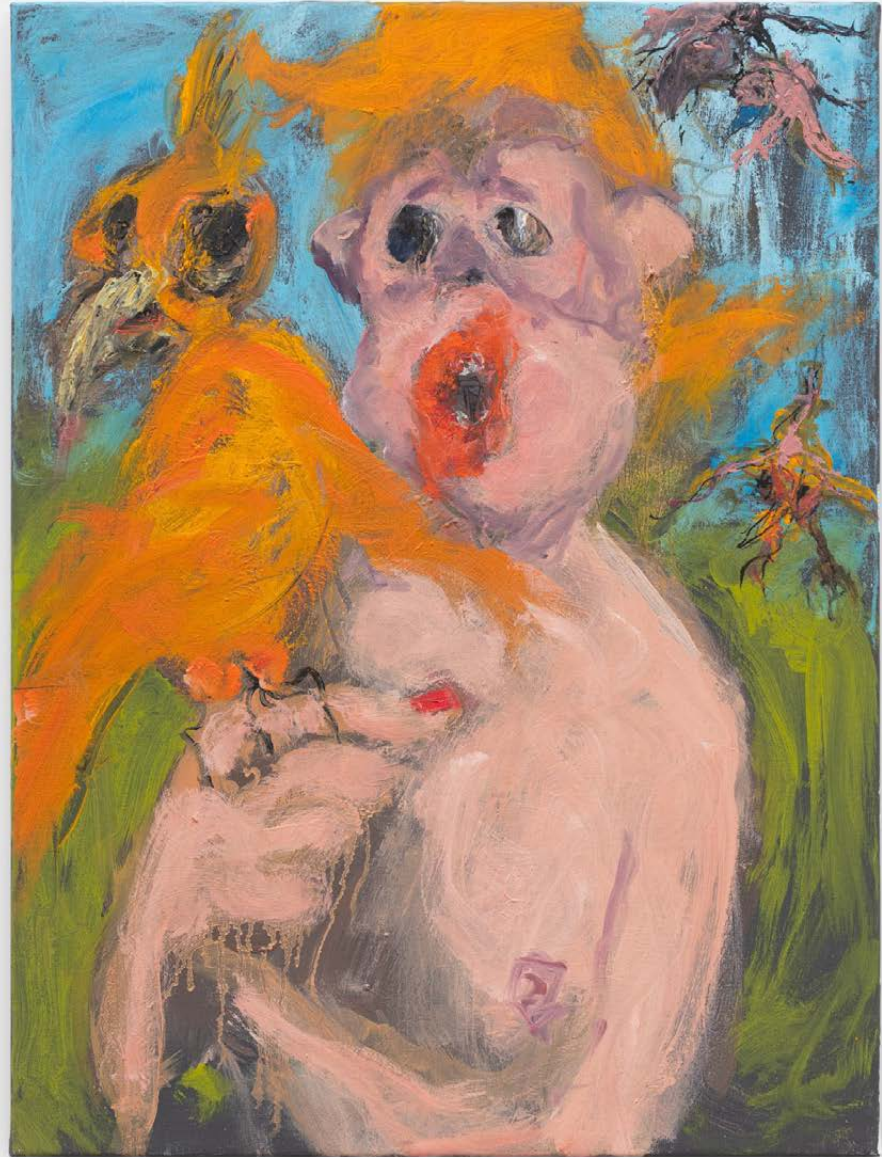
Eva Beresin

Holy privacy, 2021

oil on canvas

31 1/2 x 23 1/2 inches (80 x 59.7 cm)

(EBe.21.036.31)



Eva Beresin

Strange familiarity, 2021

oil on canvas

31 1/2 x 23 1/2 inches (80 x 59.7 cm)

(EBe.21.034.31)



Eva Beresin
Strange familiarity, 2021
(detail)



Eva Beresin

Lip filler, 2021

oil on canvas

20 x 16 inches (50.8 x 40.6 cm)

(EBe.21.032.19)



Eva Beresin

Everything could be so easy, 2021

oil on canvas

16 x 20 inches (40.6 x 50.8 cm)

(EBe.21.035.15)



SARAH FAUX

Shifting images move within Sarah Faux's paintings like faces appear momentarily in drifting clouds. Within these sensual, gestural paintings, viewers slowly decode figures coupling and uncoupling, constructing and deconstructing themselves. In Faux's erotic world, power dynamics shift as fluidly as gender blurs. She crops her subjects to focus on specific body parts, a compositional strategy that pulls the audience into an intimate, first-person perspective. As Faux paints with colorful lines, pours, and scrapes, the boundaries of these bodies are never fixed, receding back into abstraction as quickly as they appear.



Sarah Faux (b. 1986, Boston, MA) received her MFA in Painting from Yale University in 2015 and a joint BA/BFA from Brown University and the Rhode Island School of Design in 2009. She has held solo exhibitions at M+B (Los Angeles), Capsule Shanghai (Shanghai, China), and Stems Gallery (Brussels, Belgium), among others. Faux's work has been exhibited in group shows nationally and internationally, including at Loyal Gallery (Stockholm), Fredericks & Freiser (New York, NY), and How Art Museum (Shanghai, China). Faux was awarded the prestigious Gloucester Painting Prize and Residency at Yale, and she has participated in other residencies including Yaddo (Saratoga Springs, New York), Cuevas Tilleard Projects (Lamu, Kenya) and the Lower East Side Printshop (New York, NY). Her paintings have been written about in *Cultured Magazine*, *i-D Vice*, *Surface Magazine*, *Modern Painters*, *The Wall Street Journal*, *Interview Magazine*, *Hyperallergic* and *Artsy*, among others. Sarah Faux lives and works in Brooklyn, NY.



Sarah Faux

One hand behind my back, 2021

oil on canvas

56 x 66 inches (142.2 x 167.6 cm)

(SF2.21.032.56)



Sarah Faux
One hand behind my back, 2021
(installation view)





Sarah Faux
One hand behind my back, 2021
(detail)



Sarah Faux

The sun's mirror, 2021

oil on canvas

38 x 44 inches (96.5 x 111.8 cm)

(SF2.21.031.38)



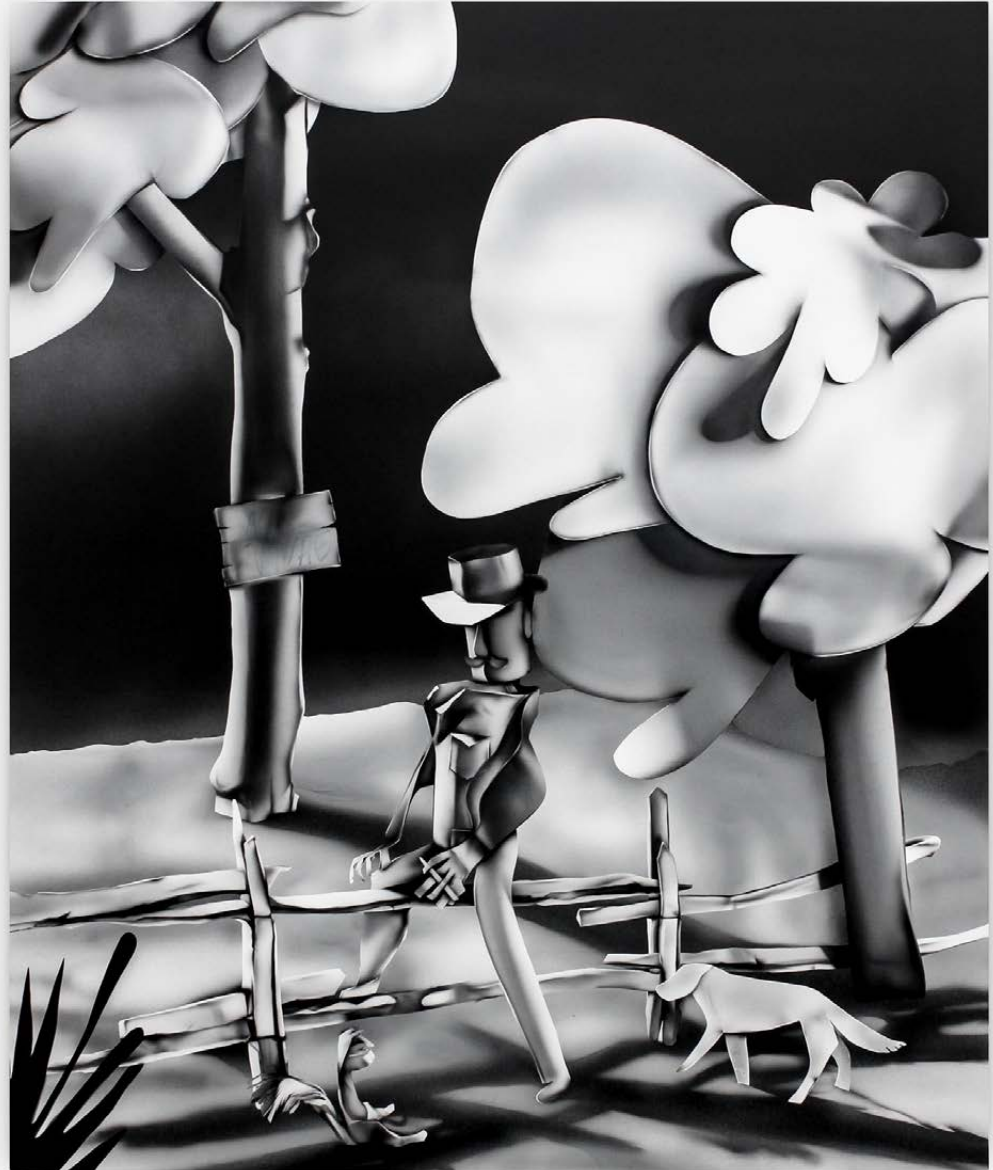
Sarah Faux
The sun's mirror, 2021
(detail)



KARA JOSLYN

Kara Joslyn's work takes, as its central theme, the idea of storytelling and image-making. The eye plays itself, cast as trickster-redeemer, capturing the unexpected and unfolding the strangeness of things. Figures emerge from black backgrounds. Others are drawn in outsized proportions. All done by hand in a precise and laborious airbrush process, Joslyn's paintings form an atmospheric realm of images that inspire active speculation from the viewer. They are portals into another reality, almost as if one is entering a different state of being. Each painting is its own resonant vignette, and experienced together, they capture an imaginary world that is by turns unsettling and inviting.

Kara Joslyn (b. San Diego, CA) received her BFA from California College of the Arts, San Francisco, completed post-baccalaureate studies in Painting at Columbia University, New York and has an MFA at the University of California, San Diego. Joslyn was a nominee for the 2018 Rema Hort Mann Foundation Emerging Artist Grant and a two-time nominee for the Robert Motherwell Foundation MFA Fellowship in Painting and Sculpture. She received the Russell Foundation Grant in 2014 for her work with Holography at UCSD. Exhibitions include those at 356 Mission (Los Angeles), The Museum of Contemporary Art (San Diego), Commonwealth and Council (Los Angeles), The Barrick Museum (Las Vegas) and Bizkaia Aretoa University of the Basque Country (Bilbao). Her 2019 solo exhibition at M+B, *Tragic Kingdom*, was an *Artforum Critics' Pick*. Other recent press includes a profile in *Ambit Magazine*. Kara Joslyn lives and works in Los Angeles.



Kara Joslyn

Don't be a Stranger / No Future, 2021

acrylic and polymer auto paint on canvas panel

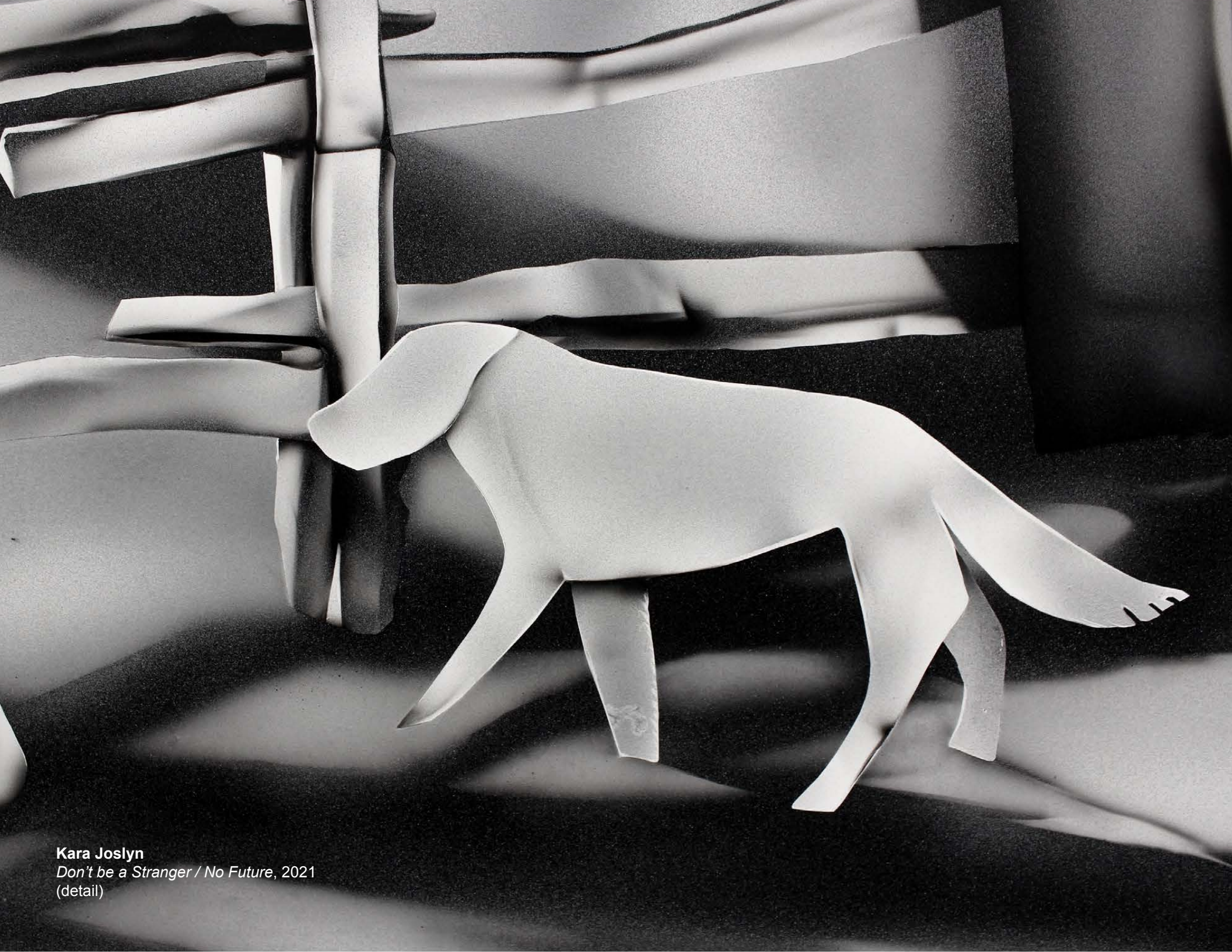
72 x 60 inches (182.9 x 152.4 cm)

(KJ.21.027.72)



Kara Joslyn
Don't be a Stranger / No Future, 2021
(installation view)





Kara Joslyn
Don't be a Stranger / No Future, 2021
(detail)

M+B



Kara Joslyn

*everywhere he goes, he stays a stranger
(mind if I smoke?), 2021*

acrylic and polymer auto paint on canvas panel
38 x 33 inches (96.5 x 83.8 cm)
(KJ.21.026.38)



Kara Joslyn

everywhere he goes, he stays a stranger (mind if I smoke?), 2021
(detail)



NEVINE MAHMOUD

Nevine Mahmoud's practice is driven by sensuality, juxtaposition and playfulness. The artist's objects are guided by their material processes, where a property of the material is exposed or undone through developing the work. Her glass busts and breasts, while erotically charged, also are distinctly shaped to exaggerate the medium's ability to achieve hollowness without intensely extracting material. These truncated body parts function like phantom limbs, highlighting absence as much as they draw the viewer in to real forms.

In stone, Mahmoud works with the contrasting strength and fragility of the material. Each sculpture is born from direct relationships with each piece of stone—what is an otherwise familiar everyday shape, a ball or wedge, becomes seductively uncanny through its conversation with the artist's body and the body of the viewer.

Nevine Mahmoud (b. 1988, London) received her BA from Goldsmiths, University of London and MFA from the University of Southern California, Los Angeles. Mahmoud's first institutional solo exhibition is currently on view at the Los Angeles Municipal Art Gallery. Other recent exhibitions include *Rosa in mano*, a three-person exhibition at the Fondazione Arnaldo Pomodoro in Milan; *The Artist is Present*, curated by Maurizio Cattelan, at the Yuz Museum in Shanghai; *Dreamers Awake: Women Artists After Surrealism* at White Cube, London; *Romancing the Mirror* at the Museum of Contemporary Art, Jacksonville, FL; *Holly Coulis, Nevine Mahmoud & Christina Ramberg*, Simon Lee Gallery, Hong Kong; *The Poet, the Critic and the Missing* at the Museum of Contemporary Art, Los Angeles; and *MADEMOISELLE* at the Centre Régional d'Art Contemporain Occitanie in Sète. Mahmoud will have a solo exhibition at the Wadsworth Atheneum Museum of Art in Hartford, CT (2022). Notable press includes *Artforum*, *MOUSSE*, *Art Review*, *New York Magazine*, *Los Angeles Times*, and *Contemporary Art Daily*. Nevine Mahmoud lives and works in Los Angeles.

M+B



Nevine Mahmoud

Untitled, 2021

alabaster and laminate

14 x 22 x 16 inches (35.6 x 55.9 x 40.6 cm)

(NM.21.002.24)

M+B



Nevine Mahmoud
Untitled, 2021
(alternate view)



Nevine Mahmoud
Untitled, 2021
(detail)



SAM MESSER

Sam Messer works with varied artistic media including painting, sculpture, drawing, printmaking and video to create figurative and still life works. After completing his studies in 1981, Messer returned to New York, creating art that ignored art world trends toward minimalism and conceptual art, instead pursuing an expressionistic language charged with his own fantastical vibrance. Messer is known for working in series and with repetition-- "I'm not interested in the likeness, I'm interested in the feeling—and that feeling, the way I work, comes across in the making." The artist's fascination with the written word is expressed through his frequent inclusion of typewriters and fragments of texts in his works. He has worked collaboratively with a number of authors, combining visual and written storytelling. His typewriter series began with *The Story of My Typewriter*, an illustrated book made with Paul Auster, featuring a series of portraits of the anthropomorphized typewriter.

Sam Messer (b. 1955, Brooklyn, NY) received his MFA from Yale University in 1981 and a BFA from The Cooper Union in 1976. Professor Emeritus at the Yale School of Art, Messer was Associate Dean at the Yale School of Art 2005-2018. His work has been exhibited nationally and internationally, including the National Portrait Gallery, Washington, D.C.; Boston Museum of Fine Arts, Boston; Wadsworth Atheneum Museum of Art, Hartford; and DeCordova Museum, Lincoln, NE, among others. Messer has been awarded with a Louis Comfort Tiffany Foundation Grant, the Engelhard Award, a Pollock-Krasner Foundation Grant, and a Guggenheim Fellowship. In 2019 he was awarded a Lifetime Achievement Award from the Provincetown Artist Work Center. His work is in the public collections at the Metropolitan Museum of Art; New York, Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Art Institute of Chicago; Wadsworth Atheneum, Hartford; and Yale University Art Gallery, New Haven. His paintings have been written about in *The New York Times*, *New York Magazine*, *The New Yorker*, *The Brooklyn Rail*, *BOMB Magazine*, *Art in America*, *LA Weekly*, *Arts Media*, *The Boston Globe*, and *Boston Herald*. Sam Messer is based in New York.



Sam Messer
Xo, 2021
oil on canvas
20 x 16 inches (50.8 x 40.6 cm)
(SM.21.002.20)



Sam Messer
Xo, 2021
(alternate view)



Sam Messer
Xo, 2021
(detail)



Sam Messer

Bottle This Feeling, 2021

oil on canvas

20 x 16 inches (50.8 x 40.6 cm)

(SM.21.005.20)

Sam Messer
Bottle This Feeling, 2021
(alternate view)





LEO MOCK

Mock's output is thematically focused, and deeply developed. [A]bbreviated beach scenes, in which strips of dusky rose, sage green, maroon and jade define the land and the sea, while flat-bottomed clouds pile up pregnantly in the sky above. Compositions are simultaneously punctuated and pinned together by the pole-thin legs and feet of giant (and usually off-canvas) figures, sometimes flat on their backs and sometimes stooping over, as if Alberto Giacometti's sculptures had been reimagined by Philip Guston.

— Jonathan Griffin
Art Review, September 2019

Leo Mock (b. 1964, Los Angeles, CA) graduated from Art Center College of Design. His work is currently on view in the solo exhibition "*In the jingle jangle morning*" at Tif Sigfrids, New York. His works have been exhibited at China Art Objects and M+B in Los Angeles. Recent press includes *The New York Times* and *Art Review*. Mock lives and works in Mérida, Mexico.



Leo Mock

"Oh well, whatever, nevermind", 2021
oil, oil stick and charcoal on canvas
48 x 72 inches (121.9 x 182.9 cm)
(LM.21.019.48)



Leo Mock
"Oh well, whatever, nevermind", 2021
(installation view)





Leo Mock
"Oh well, whatever, nevermind", 2021
(detail)

Leo Mock

"You don't think it's showing", 2021
oil, oil stick and charcoal on canvas
72 x 48 inches (182.9 x 121.9 cm)
(LM.21.018.72)





Leo Mock
"You don't think it's showing", 2021
(installation view)



Leo Mock
"You don't think it's showing", 2021
(detail)



Leo Mock

"Knowing nothing, nothing sees them", 2021

oil, oil stick and charcoal on canvas

36 x 48 inches (91.4 x 121.9 cm)

(LM.21.017.36)



Leo Mock
"Knowing nothing, nothing sees them", 2021
(detail)



Leo Mock

"Inside, I'm upside down", 2021
oil, oil stick and charcoal on canvas
36 x 48 inches (91.4 x 121.9 cm)
(LM.21.020.36)



Leo Mock
"Inside, I'm upside down", 2021
(detail)



Leo Mock

"You came rolling down the cheek", 2021

oil, oil stick and charcoal on canvas

36 x 48 inches (91.4 x 121.9 cm)

(LM.21.016.36)



Leo Mock
"You came rolling down the cheek", 2021
(detail)



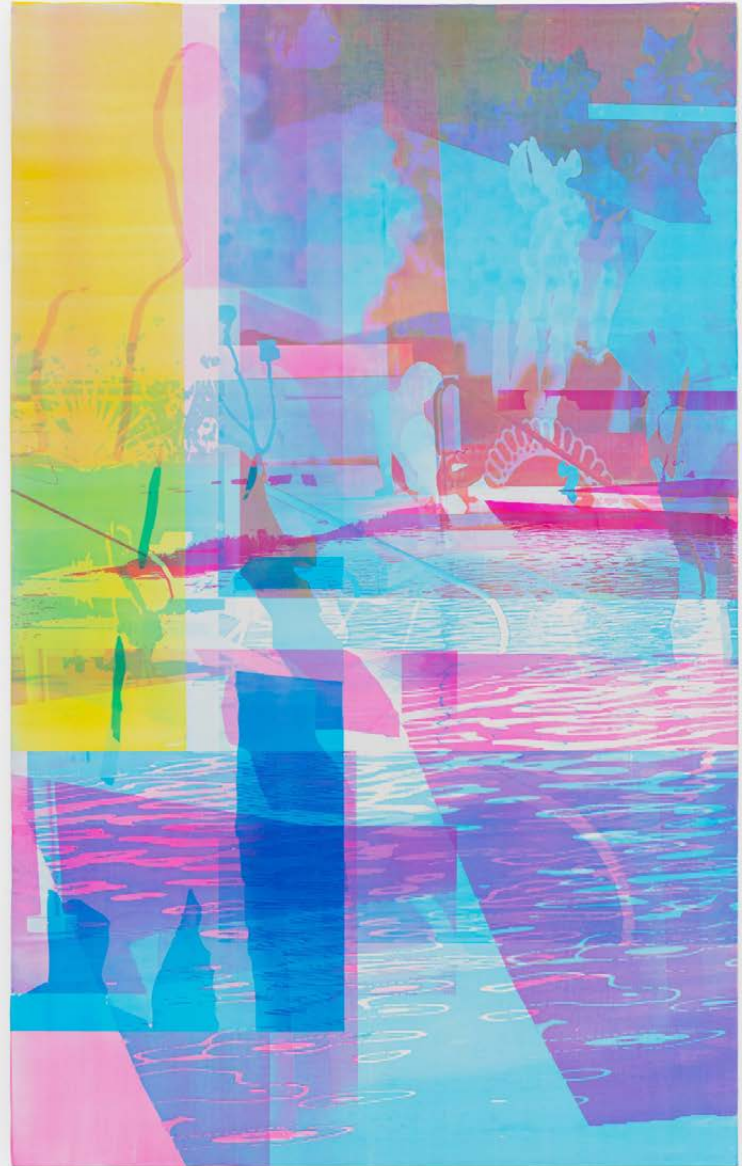
ZOE WALSH

Zoe Walsh uses a queer lens to deconstruct notions of sexuality that are enshrined in Western culture, along with assumptions surrounding gender expression and identity—all of which are grafted onto the physical body. Walsh's work forges an aesthetic of trans subjectivity that offers openings out of the entrapments of the gender binary. Drawing from Warhol's use of the silkscreened multiple as a method of deconstruction, Walsh addresses entanglements of embodiment and desire in spectatorship of gay male pornography, recently reworking late 1970s photographs produced by Falcon Studios. The erotically stylized figures at the site of a swimming pool are transformed through SketchUp and Photoshop, eventually appearing as stripped-down silhouettes in the paintings. Visual pleasure is sacred to Walsh's work and linked to ideas of spectatorship and a desire to create space for trans identifications.

Zoe Walsh (b. 1989, Washington D.C.) received their BA from Occidental College and MFA from Yale University. They have held solo exhibitions at the Fondation des États-Unis (Paris), M+B Gallery (Los Angeles), and Pieter (Los Angeles, CA). Walsh's work has been exhibited nationally and internationally in group shows at USC Fisher Museum of Art (Los Angeles, CA), Atkinson Gallery (Santa Barbara, CA), Peppers Art Gallery (Redlands, CA), Usdan Gallery (Bennington, VT), La Maison des Arts (Malakoff, France), Alfred University Fossdick-Nelson Gallery (Alfred, NY), Null/Void Gallery (London, UK), and Occasionals Gallery (London, UK). Walsh was nominated for the prestigious Emerging Artist Grant from Rema Hort Mann Foundation, and they were awarded the Hal Held Foundation Affiliated Fellow at the American Academy in Rome. Their paintings have been written about in *Art Matters*, *What's on Los Angeles*, *Cultured Magazine*, *Vice*, *LA Weekly*, *The Occidental Weekly*, and *Lum Art Zine*. Zoe Walsh lives and works in Los Angeles.

Zoe Walsh

Sometimes watching, 2021
acrylic on canvas-wrapped panel
54 x 33 3/4 inches (137.2 x 85.7 cm)
(ZW.21.044.54)



M+B



Zoe Walsh
Sometimes watching, 2021
(installation view)





Zoe Walsh
Sometimes watching, 2021
(detail)



Zoe Walsh

I may go drifting, 2021

acrylic on canvas-wrapped panel

24 x 18 inches (61 x 45.7 cm)

(ZW.21.047.24)



Zoe Walsh
I may go drifting, 2021
(detail)

M+B



Zoe Walsh

Boys of spring, 2021

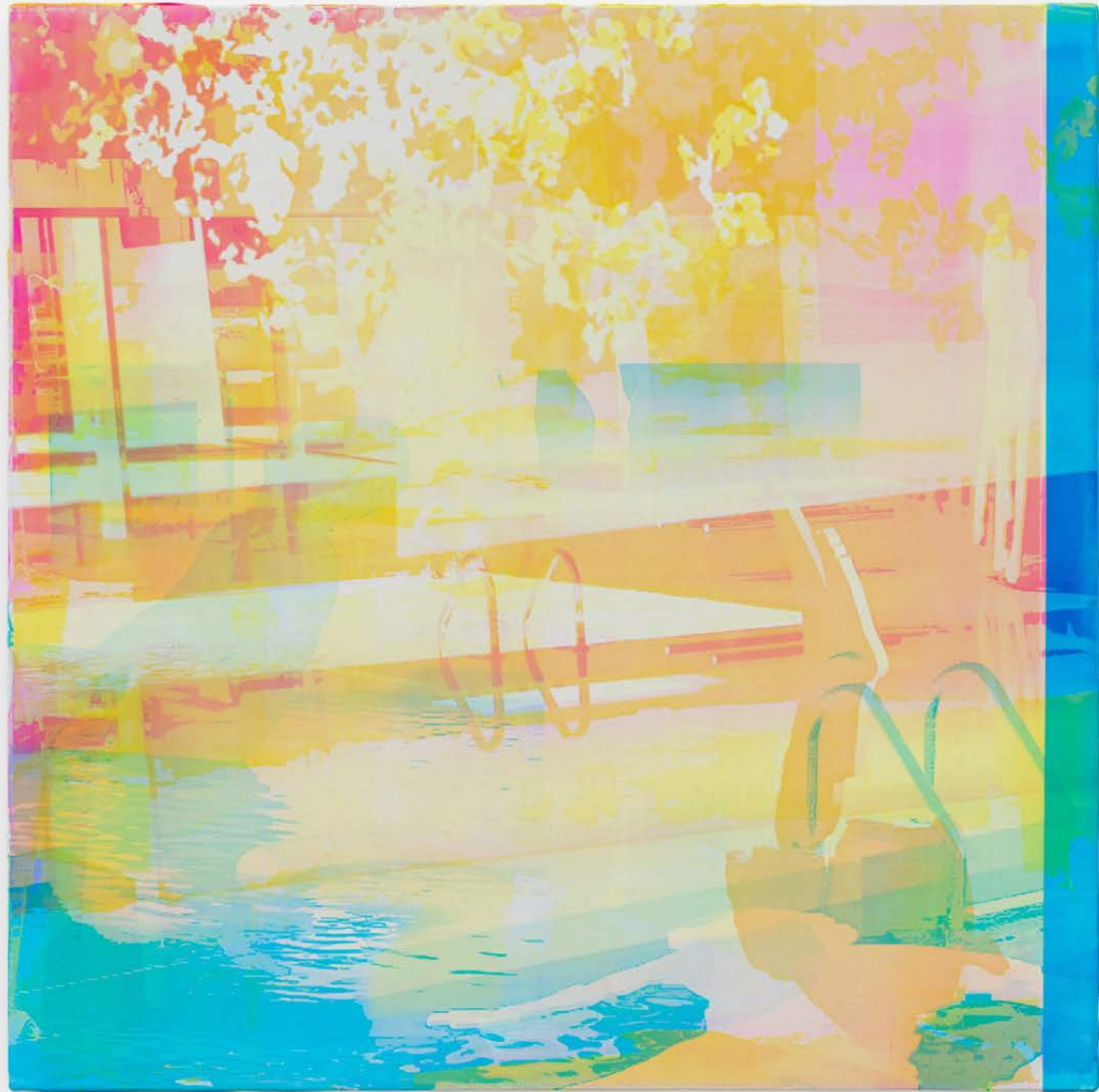
acrylic on canvas-wrapped panel

24 x 18 inches (61 x 45.7 cm)

(ZW.21.048.24)



Zoe Walsh
Boys of spring, 2021
(detail)



Zoe Walsh

Round the flame, 2021

acrylic on canvas-wrapped panel

24 x 24 inches (61 x 61 cm)

(ZW.21.046.24)



Zoe Walsh
Round the flame, 2021
(detail)



Zoe Walsh

Study A for Love that breaks the lips of scars, 2021

acrylic on canvas-wrapped panel

12 x 24 inches (30.5 x 61 cm)

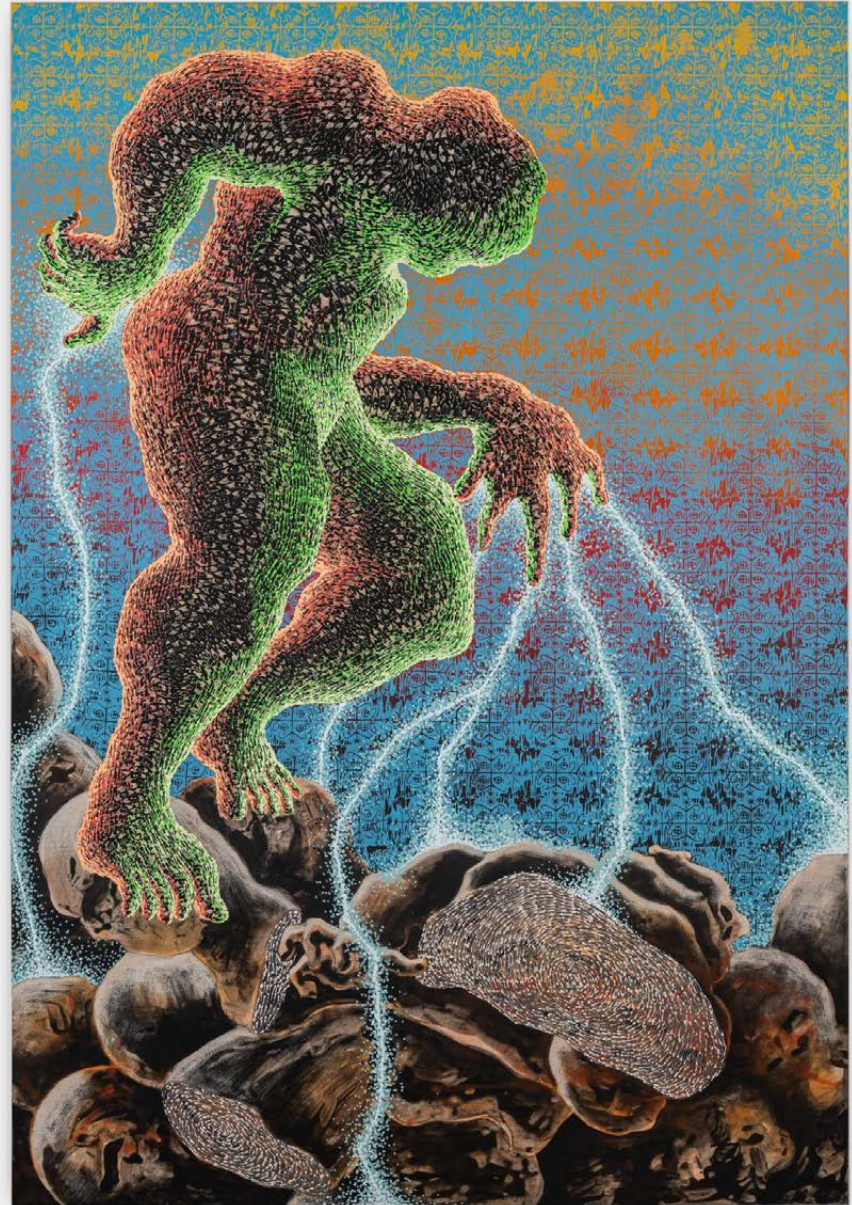
(ZW.21.045.12)



DIDIER WILLIAM

Born in Port-au-Prince and raised in Miami, Didier William draws on Haitian history, mythology and his personal experiences to explore the legacies of colonialism, resistance and the struggle for agency and identity. William's powerful mixed media compositions lie halfway between figuration and abstraction. The epic, otherworldly bodies are composed of hundreds of tiny carved eyes that invite a haptic experience—an intimate, shared looking with the viewer that collapses physical and temporal planes.

Didier William (b. 1983, Port-au-Prince, Haiti) earned his BFA in painting from The Maryland Institute College of Art and an MFA in Painting and Printmaking from Yale University, School of Art. His work will be on view in an upcoming solo exhibition at the Museum of Contemporary Art, North Miami in 2022. William has also exhibited at the Wadsworth Atheneum Museum of Art, Hartford, CT; Bronx Museum of Art, Museum of Latin American Art, Long Beach, CA; Figge Art Museum, Davenport, IA; Museum at the Pennsylvania Academy of Fine Arts, Philadelphia, PA; Crystal Bridges Museum of American Art, Bentonville, AR; and the Museum of the African Diaspora; San Francisco, CA, among others. His work has received critical recognition from *The New York Times*, *Los Angeles Times*, *Hyperallergic*, *Harpers Magazine*, *New York Magazine* and *Art In America*. William was a 2020 recipient of the Joan Mitchell Foundation Painters & Sculptors Grant, and has taught at several institutions including Yale School of Art, Vassar College, Columbia University, University of Pennsylvania and SUNY Purchase. He is currently Assistant Professor at Rutgers University. Didier William lives and works in Philadelphia.



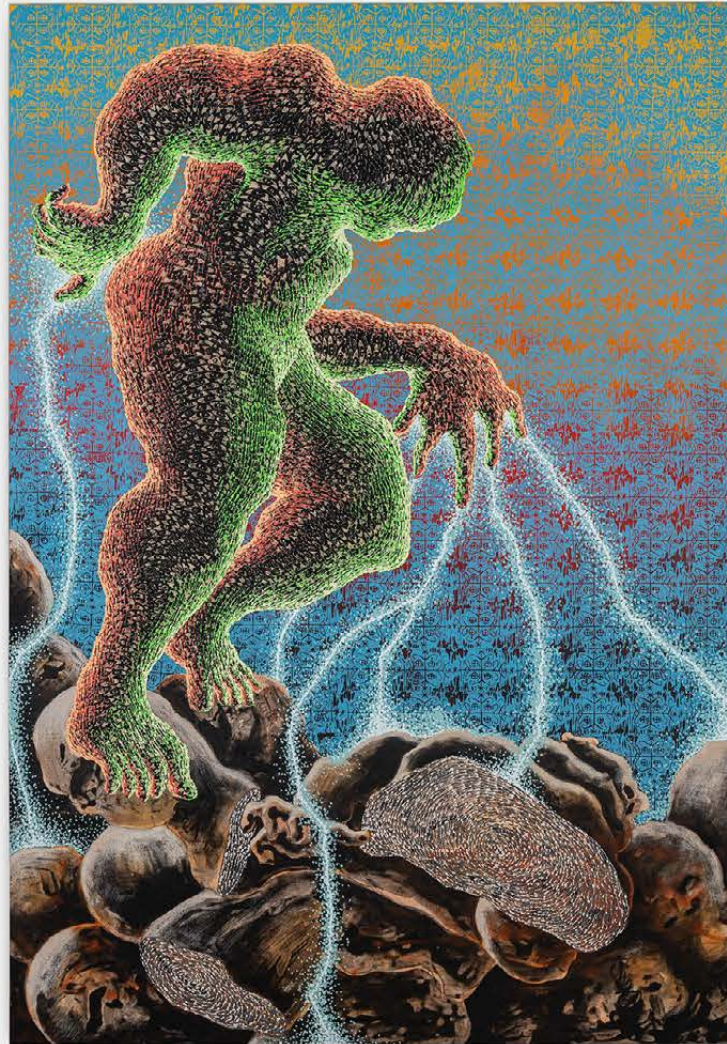
Didier William

Koupe Tet, Boule Kay 2, 2021

oil, acrylic, ink on panel

72 x 50 inches (182.9 x 127 cm)

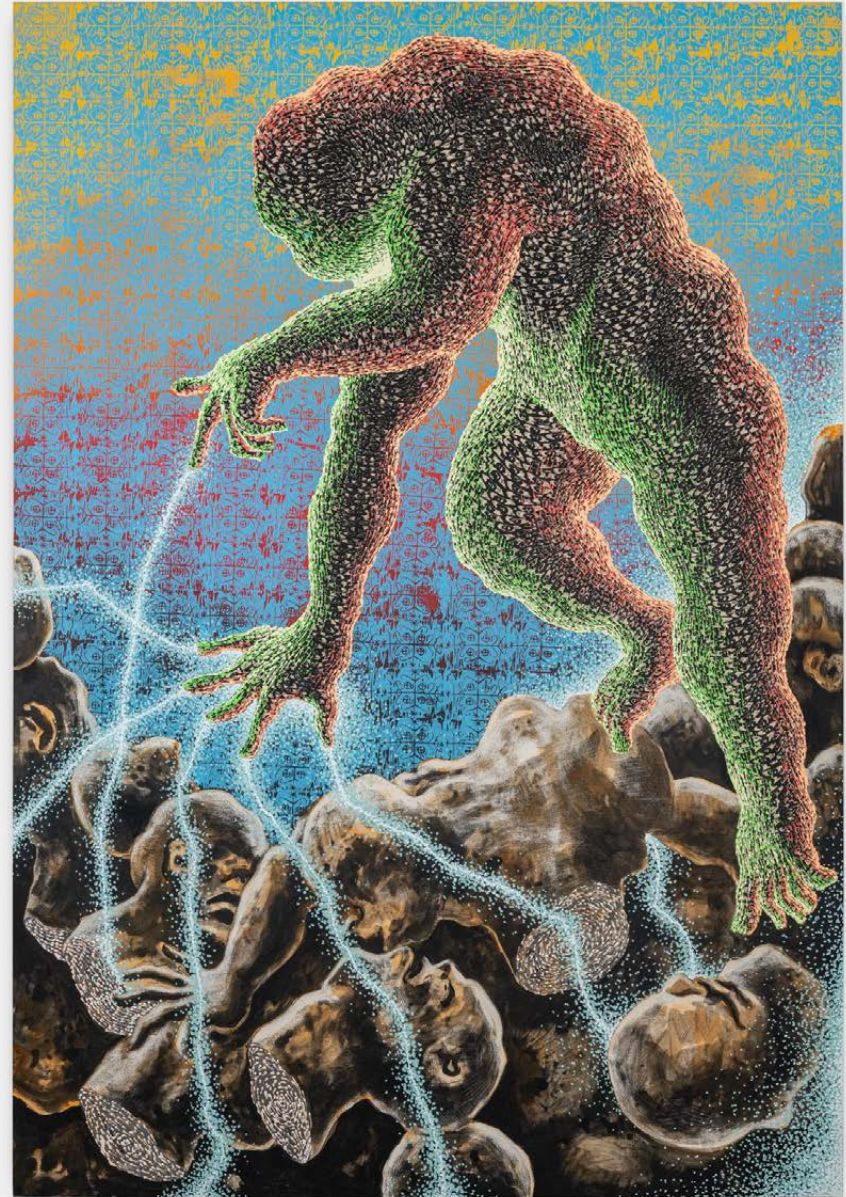
(DW.21.007.72)



Didier William
Koupe Tet, Boule Kay 2, 2021
(installation view)



Didier William
Koupe Tet, Boule Kay 2, 2021
(detail)



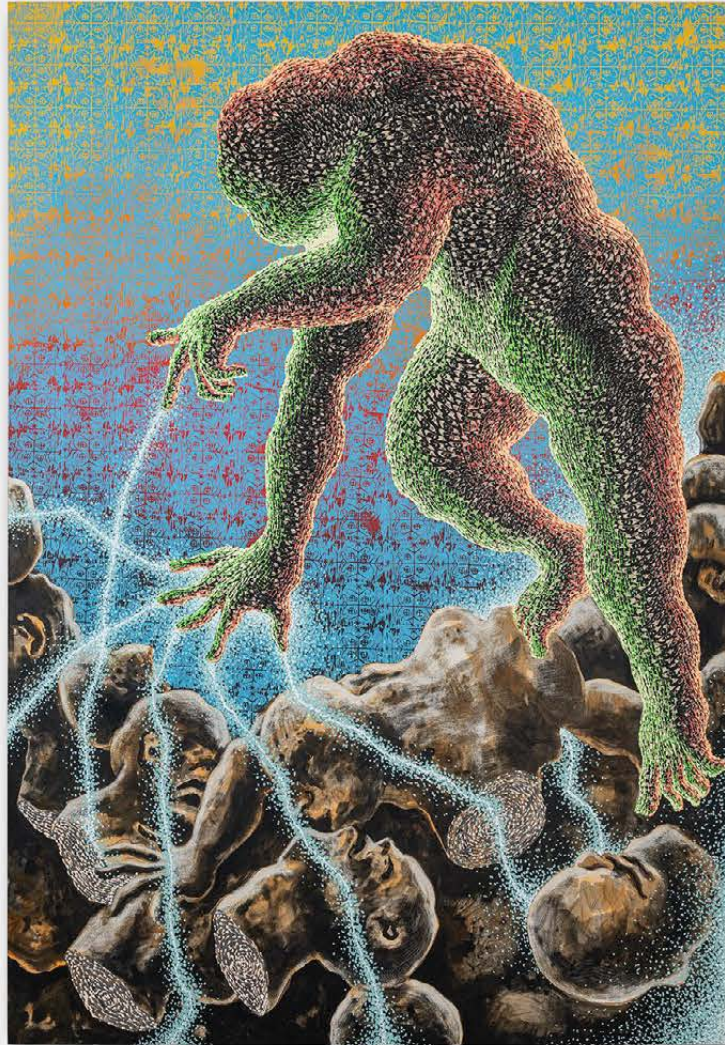
Didier William

Koupe Tet, Boule Kay 3, 2021

oil, acrylic, ink on panel

72 x 50 inches (182.9 x 127 cm)

(DW.21.008.72)



Didier William
Koupe Tet, Boule Kay 3, 2021
(installation view)



Didier William
Koupe Tet, Boule Kay 3, 2021
(detail)