

NADA MIAMI 2023

BOOTH C207



:: GRANT WAHLQUIST GALLERY

JOE MAMA-NITZBERG

Joe Mama-Nitzberg adopts and adapts found images from “high” and “low” culture, “mainstream” and “sub-” culture, and images of the famous and the anonymous. The affectively layered works presented at NADA Miami confront loss (from the AIDS epidemic especially), nostalgia, semiotic literacy, technology, and identity with the artist’s trademark sense of humor. Each pairs source imagery—from After Dark magazine; of Judy Garland, Barbra Streisand, and their audiences; of key works from the history of photography and conceptual art—with found or composed texts in strategies drawn from the Pictures Generation and their forebears. These pictures draw on deep respect for their subjects and a lifetime of consideration of their importance while acknowledging knotty feelings about fame, representation, tragedy, aging, and cultural obsolescence.

Mama-Nitzberg received a B.A. from San Francisco State University and an M.F.A. from Art Center College of Design, Pasadena, California. He lives and works in Catskill, New York. He has had solo exhibitions at Grant Wahlquist Gallery; Basilica, Hudson; Galerie Catherine Bastide, Brussels; and Marc Foxx, Los Angeles. His work has also been featured in exhibitions at venues including: the Salzburger Kunstverein, Salzburg; the Pittsburg Center for the Arts; the Louisiana Museum of Modern Art, Denmark; the Renaissance Society, Chicago; White Columns, New York; Gavin Brown’s Enterprise, New York; and David Zwirner Gallery, New York. His work is in the collection of the Museum of Contemporary Art, Los Angeles, and the Walker Art Center, Minneapolis, Minnesota.

For additional information about this body of work click [here](#). For an interview between the artist and Jack Pierson in Interview Magazine click [here](#).



Joe Mama-Nitzberg
The had had
2021
Archival inkjet print in
custom painted frame
24.75 x 34.875 inches
Ed. 3 + 1AP
\$3,950



Judy Garland—her biography and her function as queer cultural icon—is a recurring subject in Joe Mama-Nitzberg’s work. In *Queer Theory*, Mama-Nitzberg adopts a photograph of Garland and Barbra Streisand on the Judy Garland Show in 1963, obscuring their faces with colored dots and borrowing a trope from John Baldessari in order to express the artist’s interest in what he describes as “equalizing the anonymous with those of note.” The work is bisected along a vertical axis in a nod to the mirroring and doubling we experience when we express allegiance to cultural icons and navigate the complications of identity.

Joe Mama-Nitzberg

Queer Theory

2021

Archival inkjet print in custom painted frame

32 x 25.75 inches

Ed. 3 + 1AP

\$3,950



“You might know this phrase/hashtag from Social Media. You might also notice ‘images with beds in them.’ You might also recognize who Brenda Frazier or Marcel Proust or Felix Gonzalez-Torres are. You might also know their stories: Frazier’s story of wealth, beauty, anorexia and addiction; or Proust’s complicated relationship with status and power and his iconic writing on time and memory; or perhaps you know of Gonzalez-Torres’s elegant queer artwork, his themes of borrowed time and impending loss and his inevitable death from AIDS. So yes, this piece is about all of those things and my insistence that a recently dated internet caption encompass all of the history of these complicated figures. And you might laugh. Or cry.”

Joe Mama-Nitzberg

Might Delete Later

2021

Archival inkjet print in custom painted frame

50.75 x 36.75 inches

Ed. 3 + 1AP

\$6,800



Joe Mama-Nitzberg

Another Side to the Picture

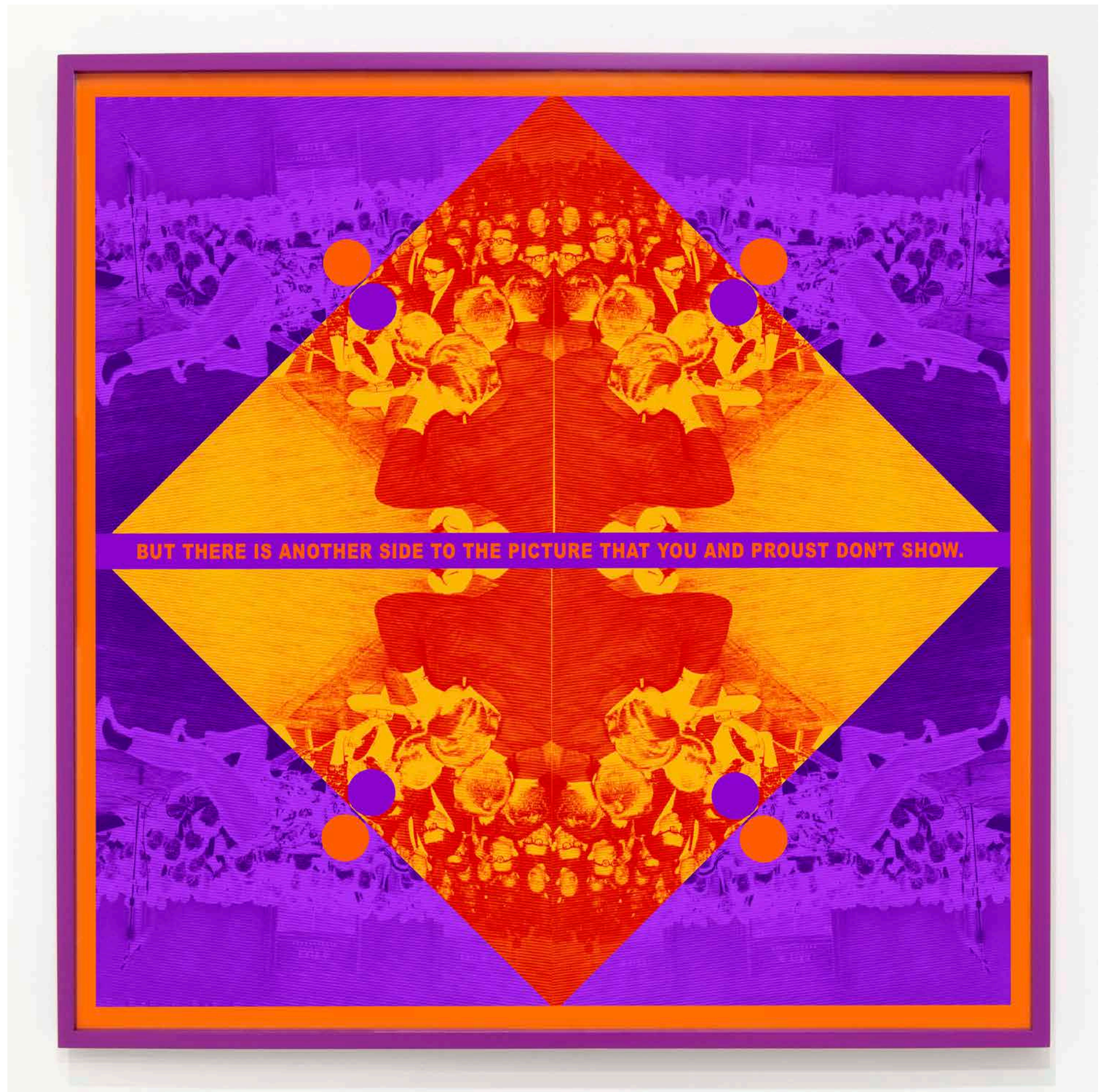
2021

Archival inkjet print in custom painted frame

36.75 x 36.75 inches

Ed. 3 + 1AP

\$4,750

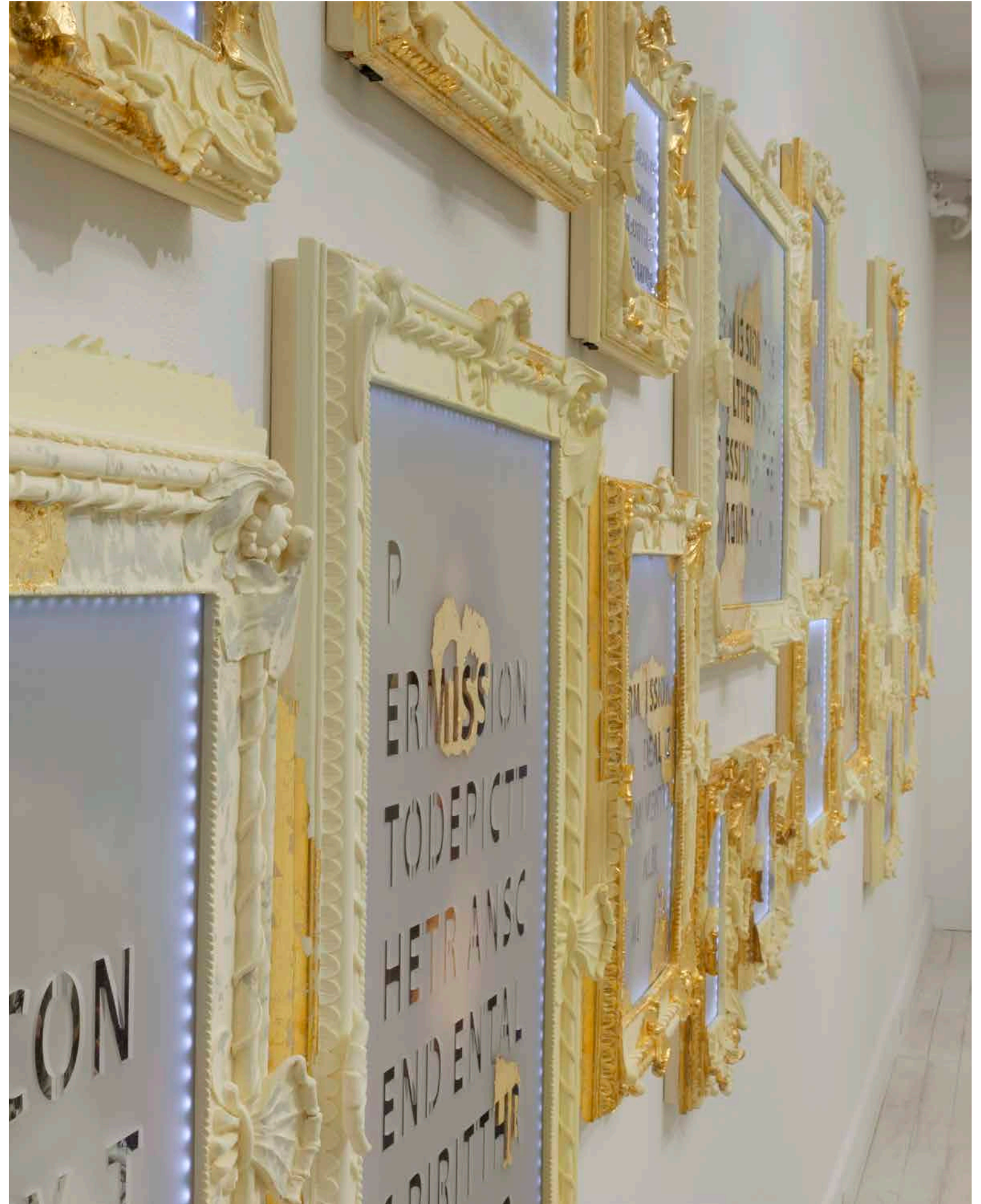


NYEEMA MORGAN

Nyeema Morgan’s “Soft Power. Hard Margins.” adds a sculptural aspect to the combination of image and text. Inspired by Adrian Piper’s assertion that “the right to freedom of expression is a permission, granted by the state, to engage in certain activities,” Morgan created a series of neoclassical, partially gilded frames in cast resin. Each is internally illuminated, framing a canonical work of art obscured by a sheet of frosted Plexiglas into which she etches the “permission” granted by the work. The inherently unstable relationships between the elements of each work (size, frame, fragmented text, and partially-obscured image) complicates their legibility and requires the viewer—whatever the particularities of their identity and history—to contend with the ambiguous nature of artistic legacy and “greatness,” authorship, and cultural inheritance.

For her series “Like It Is,” Morgan begins by pulling texts with the word “extraordinary” in their titles and Xeroxing their cover pages in various positions; she then translates these Xeroxes into large graphite drawings that incorporate incidental traces of the studio environment. The resulting drawings are a tour de force meditation on the use and abuse of categories and sets, of the arbitrary violence of delineating the ordinary from the extraordinary.

Morgan earned a B.F.A. from the Cooper Union School of Art and an M.F.A. from the California College of the Arts. She lives and works in Chicago. Morgan’s solo exhibitions include: Patron, Chicago; Grant Wahlquist Gallery; table, Chicago; the Philadelphia Art Alliance at University of the Arts; the Boulder Museum of Contemporary Art; The Bindery Projects, St. Paul, Minnesota; and Art in General, New York. Her work has been shown in group exhibitions at: the Worcester Art Museum; the Bowdoin College Museum of Art; The Drawing Center; the Center for Curatorial Studies at Bard College; and the Studio Museum in Harlem. Morgan’s work is in the collections of: the Bowdoin College Museum of Art, Maine; the Menil Collection, Houston (in collaboration with William Cordova and Otabenga Jones and Associates); the Walker Art Center, Minneapolis; and the Worcester Art Museum, Massachusetts. She attended the Skowhegan School of Painting and Sculpture and is a recipient of grants from Artadia, Art Matters, and the Joan Mitchell Foundation.



To ensure the formal and conceptual integrity of all aspects of “Soft Power. Hard Margins.” works from this series are made available in groups of two or more works of varying sizes. **At NADA Miami 2023, the gallery is pleased to offer a trio of works selected by the artist for \$23,000.** For additional information about this body of work click [here](#).

Nyeema Morgan

Soft Power. Hard Margins. (1987)

2020

Mixed paper media, cast resin, Plexiglas,
composite gold foil, LEDs

18.5 x 15.5 x 3 in





Nyeema Morgan

Soft Power. Hard Margins. (1948)

2020

Mixed paper media, cast resin, Plexiglas,
composite gold foil, LEDs

25 x 28.5 x 3 in

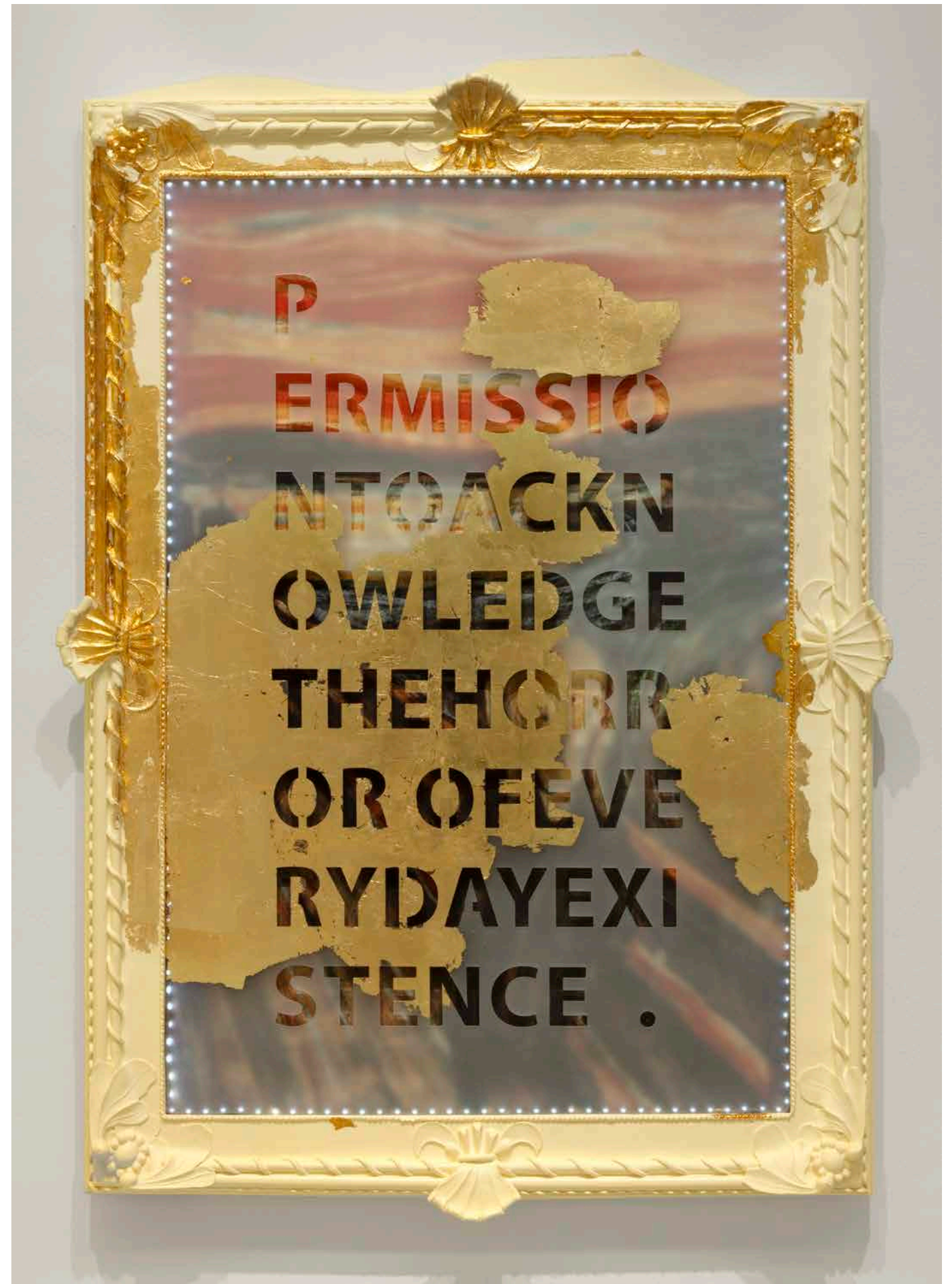
Nyeema Morgan

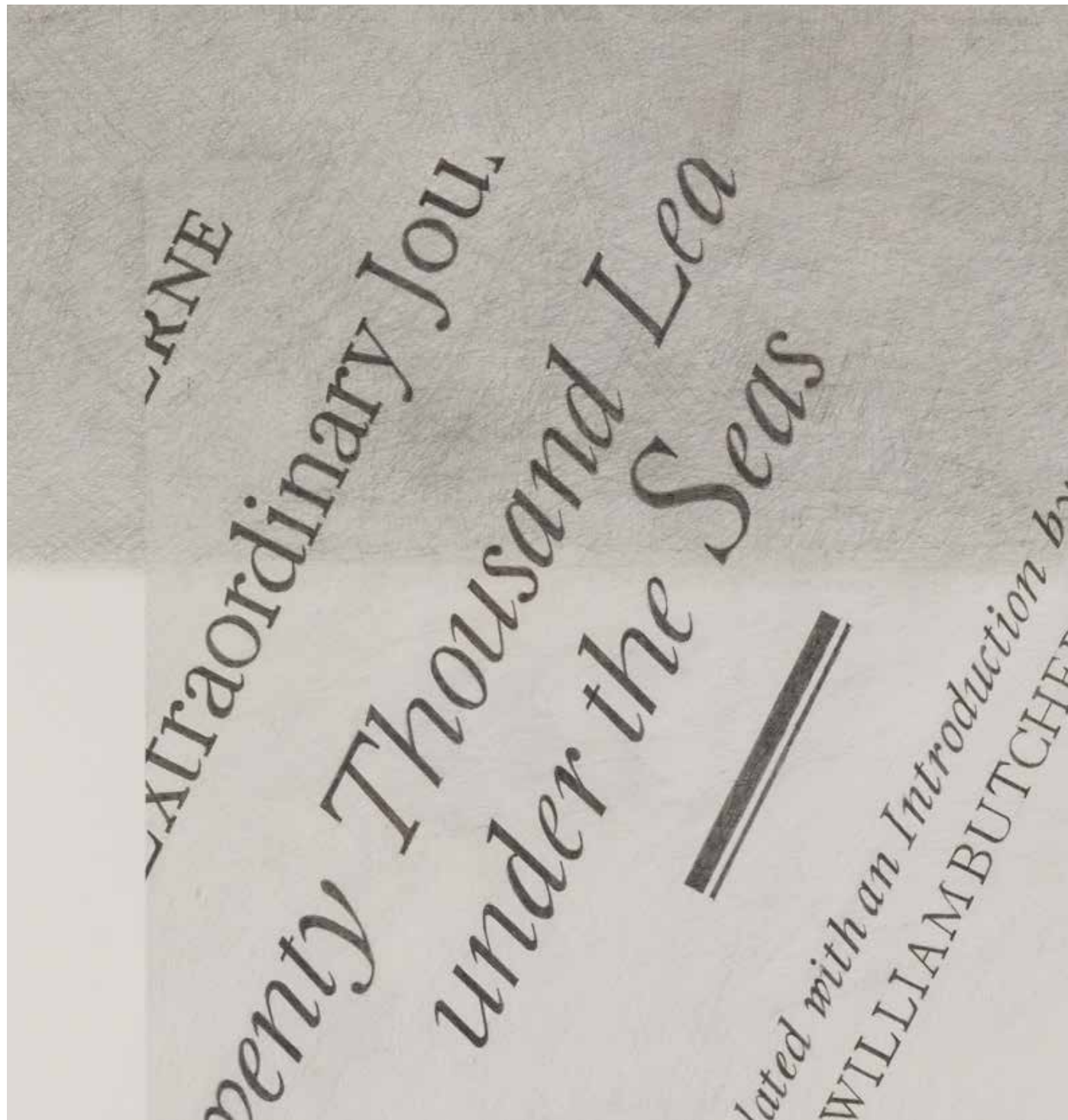
Soft Power. Hard Margins. (1893)

2020

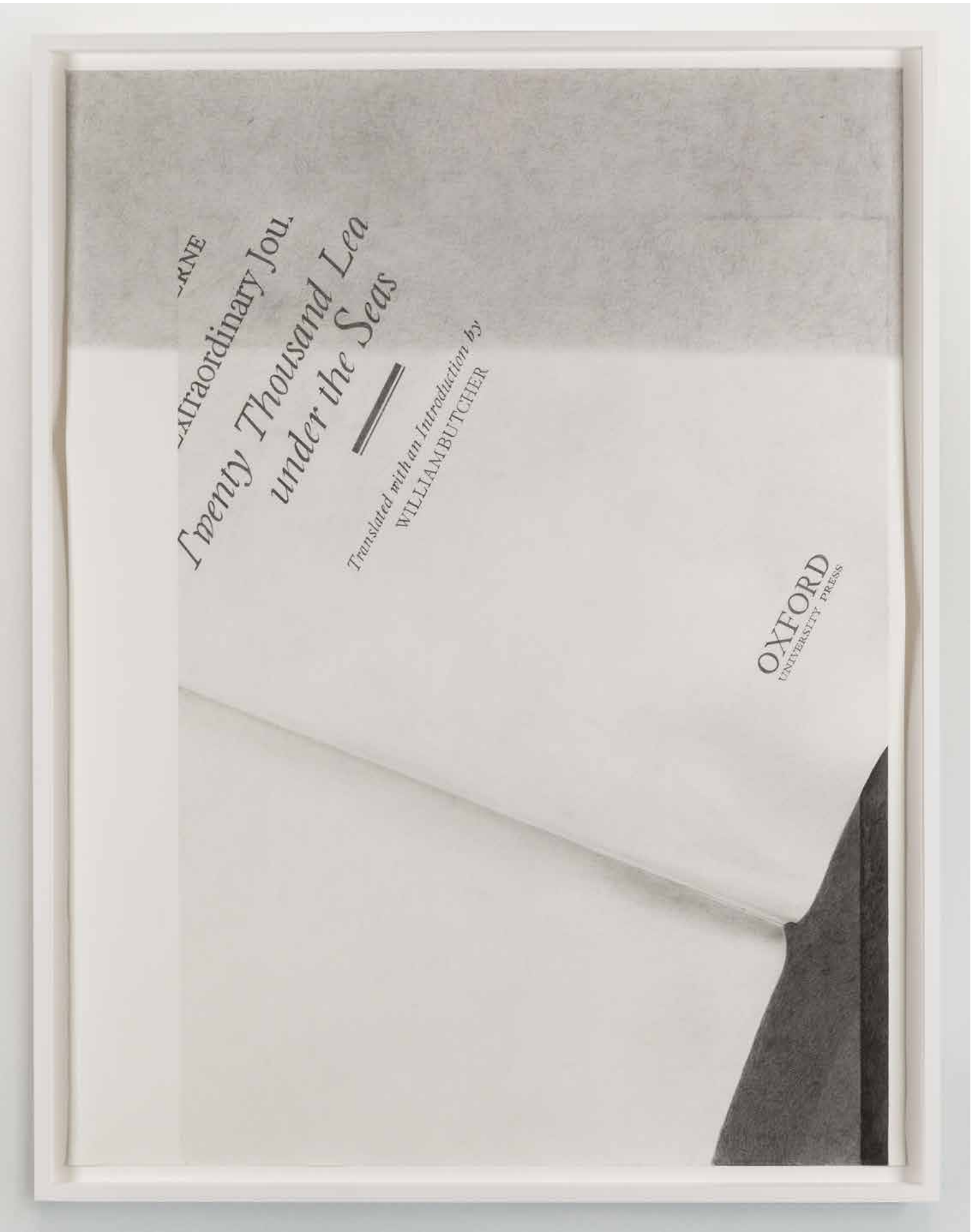
Mixed paper media, cast resin, Plexiglas,
composite gold foil, LEDs

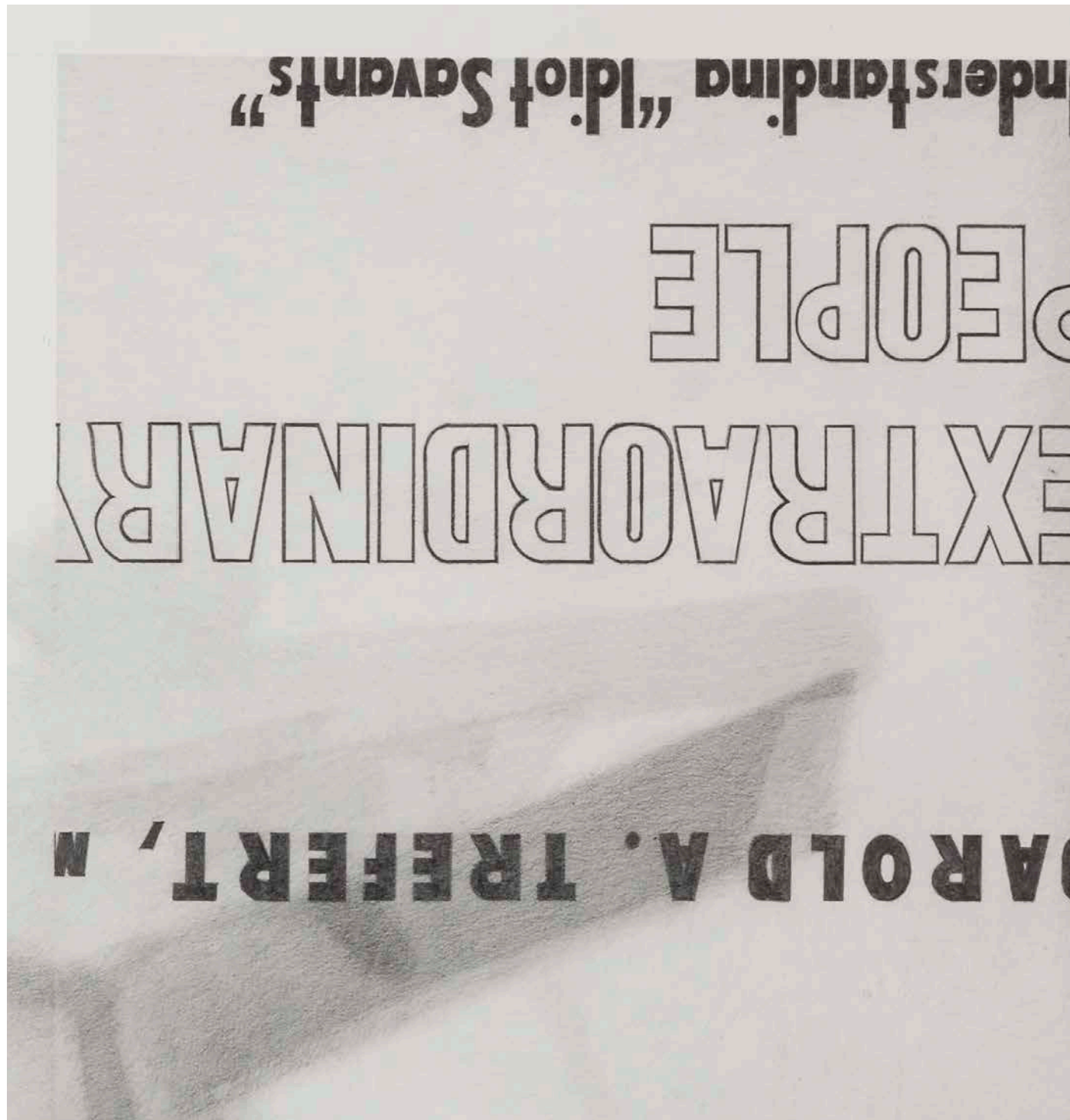
44 x 31 x 3 in





Nyeema Morgan
Like It Is: Extraordinary Journeys
2021
Graphite pencil on Coventry rag paper
50 x 38 inches (sheet)
\$12,000





Nyeema Morgan

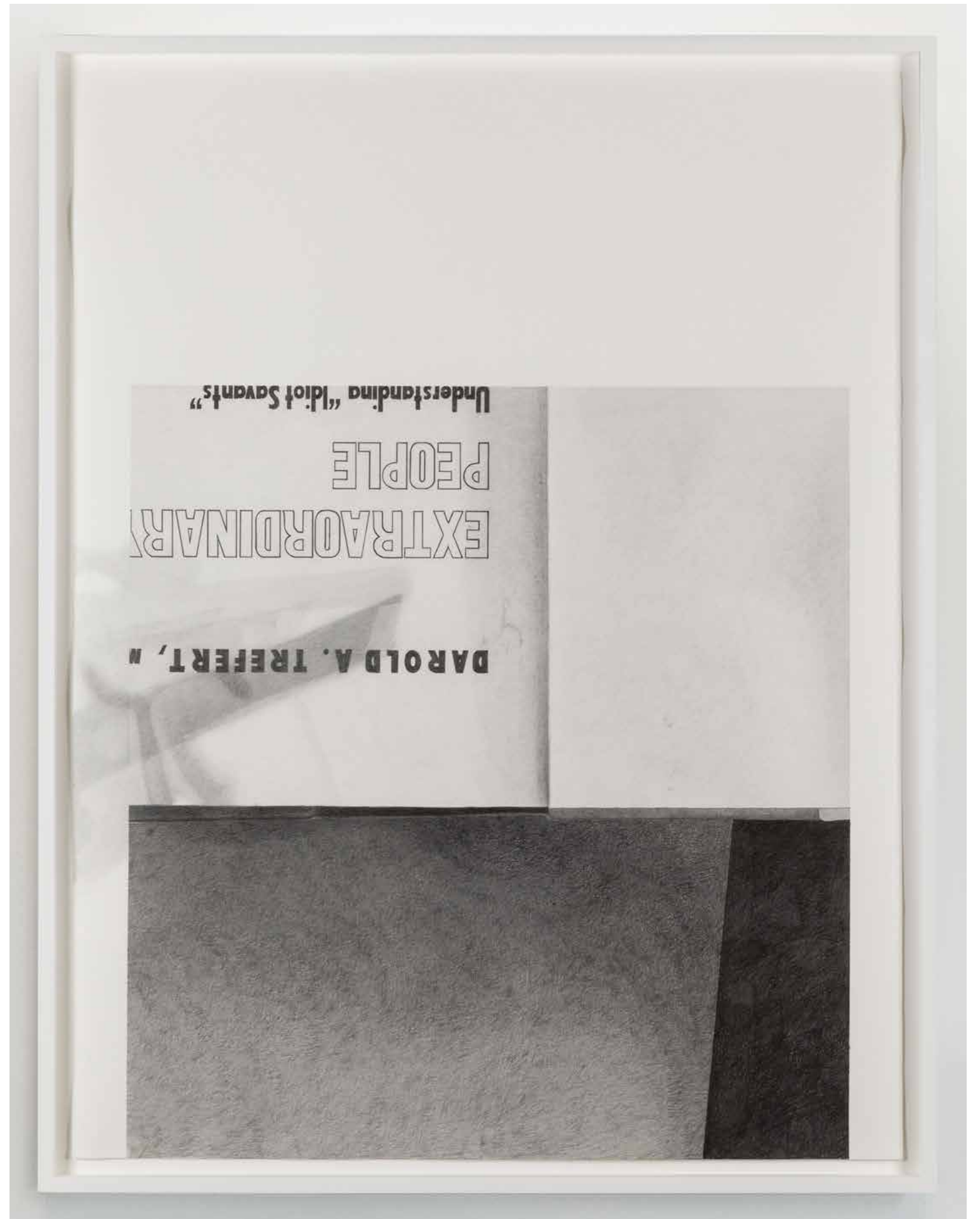
Like It Is: Extraordinary People

2021

Graphite pencil on Coventry rag paper

50 x 38 inches (sheet)

\$12,000



DIANA CHERBULIEZ

Diana Cherbuliez's rivetingly crafted sculptures associate the intimate history of her materials with fairy tales, myths of escape, and feelings of mourning and resignation. One of Maine's most beloved artists, the gallery will present two of Cherbuliez's iconic (and rare) bridge sculptures at NADA Miami. Constructed primarily from cut mirror, braided dental floss, and (carved) human teeth, these works are meditations on bridges as metaphor for transitional states and exemplify Cherbuliez's rigorous craftsmanship.

Cherbuliez (American and Swiss, b. 1965, lives in Vinalhaven, Maine, U.S.A.) received a BFA from the San Francisco Art Institute and an MFA from the New York State College of Ceramics at Alfred University, New York. Her work has been exhibition at venues in the U.S. including Grant Wahlquist Gallery, the Portland Museum of Art (Portland, Maine), the Institute of Contemporary Art (Portland, Maine), the Center for Maine Contemporary Art (Rockland, Maine); Theodore:Art (Brooklyn, New York), the Schlitkamp Gallery at Clark University (Worcester, Massachusetts), Dumbo Arts Center (Brooklyn, New York), and more. Her work is in the collection of the Worcester Art Museum (Massachusetts). Cherbuliez has been an artist in residence at Yaddo (Saratoga Springs, New York) and the Villa Montalvo (Saratoga, California), and her work has been reviewed in Artforum, the Brooklyn Rail, and Hyperallergic.





Diana Cherbuliez

Sans

2011

Construction-waste maple and marble, mirror, paint, dental floss, carved human teeth

20 x 20 x 12.5 inches

\$20,000



Diana Cherbuliez

Work

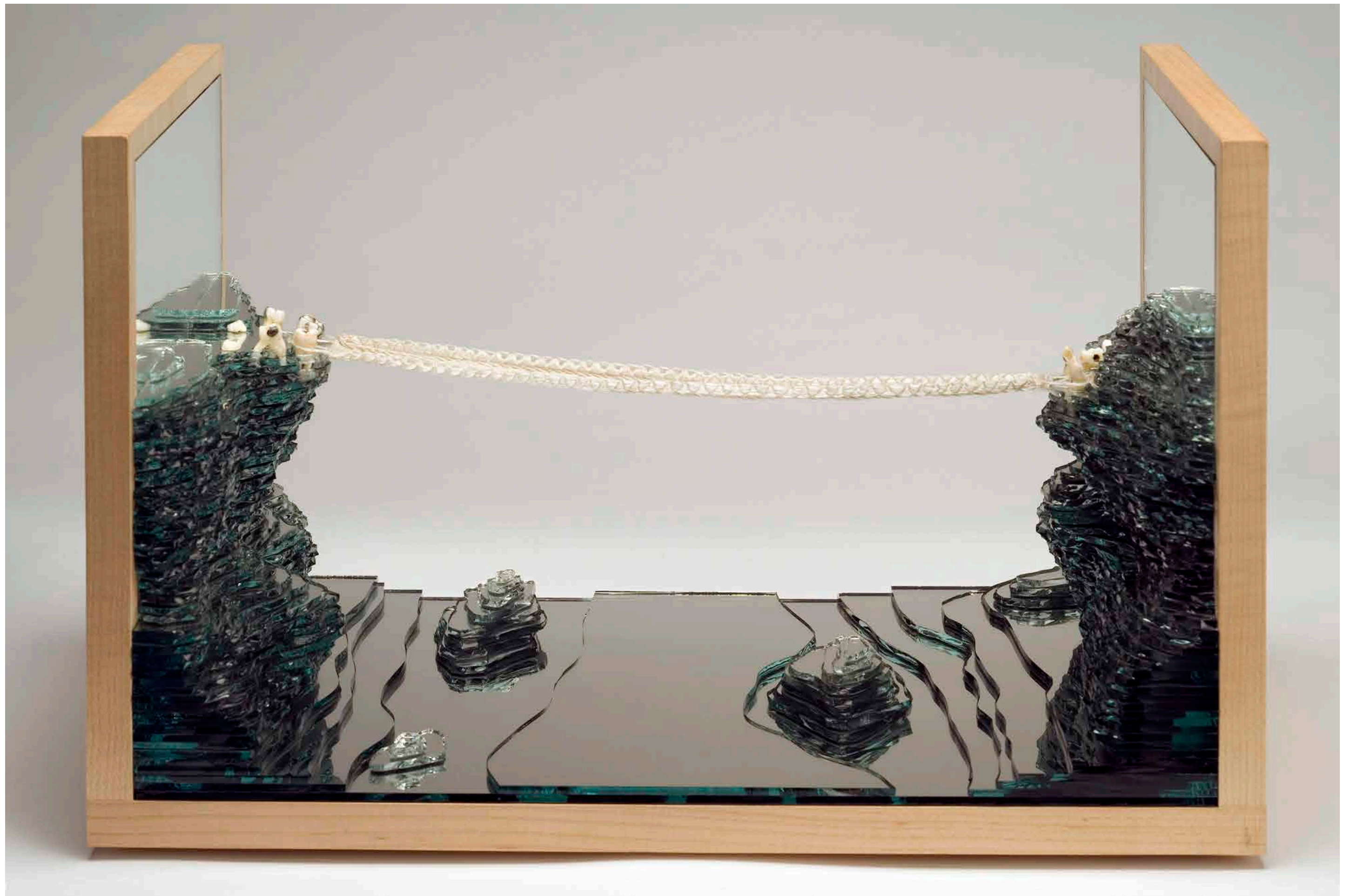
2009

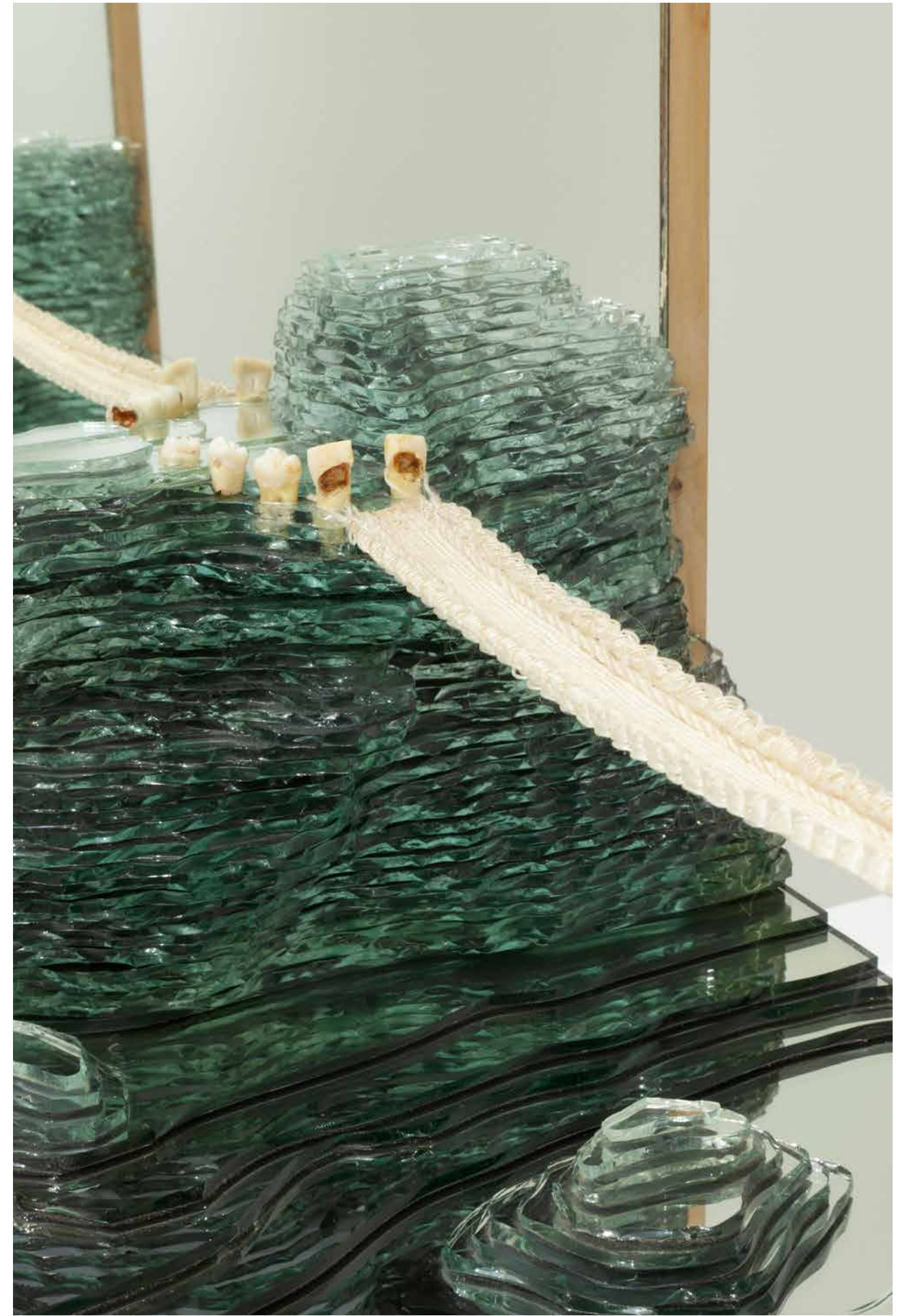
Mirror, plywood, steel, dental floss, human teeth

11 x 18.5 x 9 inches

\$18,000









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