

NINO MIER GALLERY

NEW YORK | BRUSSELS

ETHAN COOK

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BIOGRAPHY

ETHAN COOK

b. 1983, Tyler, Texas, US

Lives and works in New York, NY, US



New York-based artist Ethan Cook engages with materialism and minimalism through his two primary media, woven canvas and handmade paper. Cook's paintings are composed of colored fabric panels that have been hand woven on a four-harness loom, stitched together, and stretched on bars. Foregoing the notion that in order to paint one must apply pigment to canvas in some way – be it by brush, by knife, or by hand – Cook instead uses a loom to weave large swathes of colored fabric that make up his surfaces. For Cook, the performance of artmaking is at once meditative and intensely rhythmic. The grandness of the loom, with its thousands of moving processes and parts, generates a symphony of action that is both quick and unpredictable, developing a variety of idiosyncrasies like a pulled thread or skipped knot, producing a variety of textures that reveal that the works are indeed, handmade.

Ethan Cook (b. 1983, Texas; lives and works in New York, NY) has had solo exhibitions at Nino Mier Gallery, Los Angeles, Brussels, Marfa and New York; Megan Mulrooney Gallery, Los Angeles; Half Gallery, New York; Andersen's Contemporary, Copenhagen; Galerie Philipp Zollinger, Zurich; T293, Rome; Loyal Gallery, Stockholm; Anat Ebgi, Los Angeles; Noire Chapel, Torino; Bill Brady, Miami; Sunday-S Gallery, Copenhagen; American Contemporary, New York; Galerie Jeanroch Dard, Paris; Rod Barton, London; Patrick de Brock Gallery, Knokke; and Gana Art Hannam, Seoul. Public collections include The Art Institute of Chicago, Museum Voorlinden, Jordan Schnitzer Museum of Art, Fondation CAB, and Juan Carlos Maldonado Art Collection. His work has been covered in the Los Angeles Times, the New York Times, the Brooklyn Rail, Interview Magazine, Architectural Digest, among other publications.

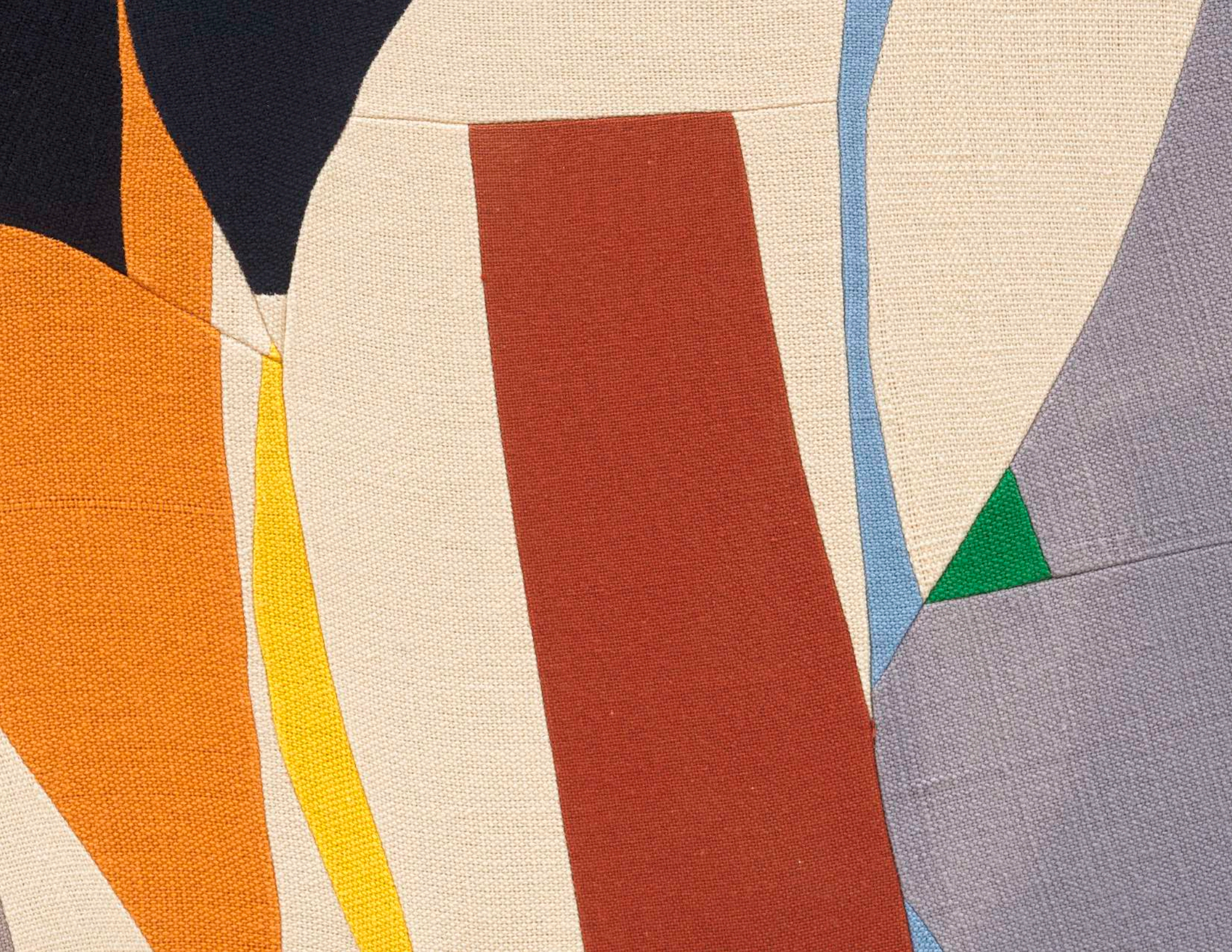


SAMPLE WORKS

**sample selection does not reflect current availability*



Tone Poem, 2025. Signed and dated on verso. Hand-woven cotton. 65 x 90 in, 162.6 x 228.6 cm (framed) (ECO25.010)





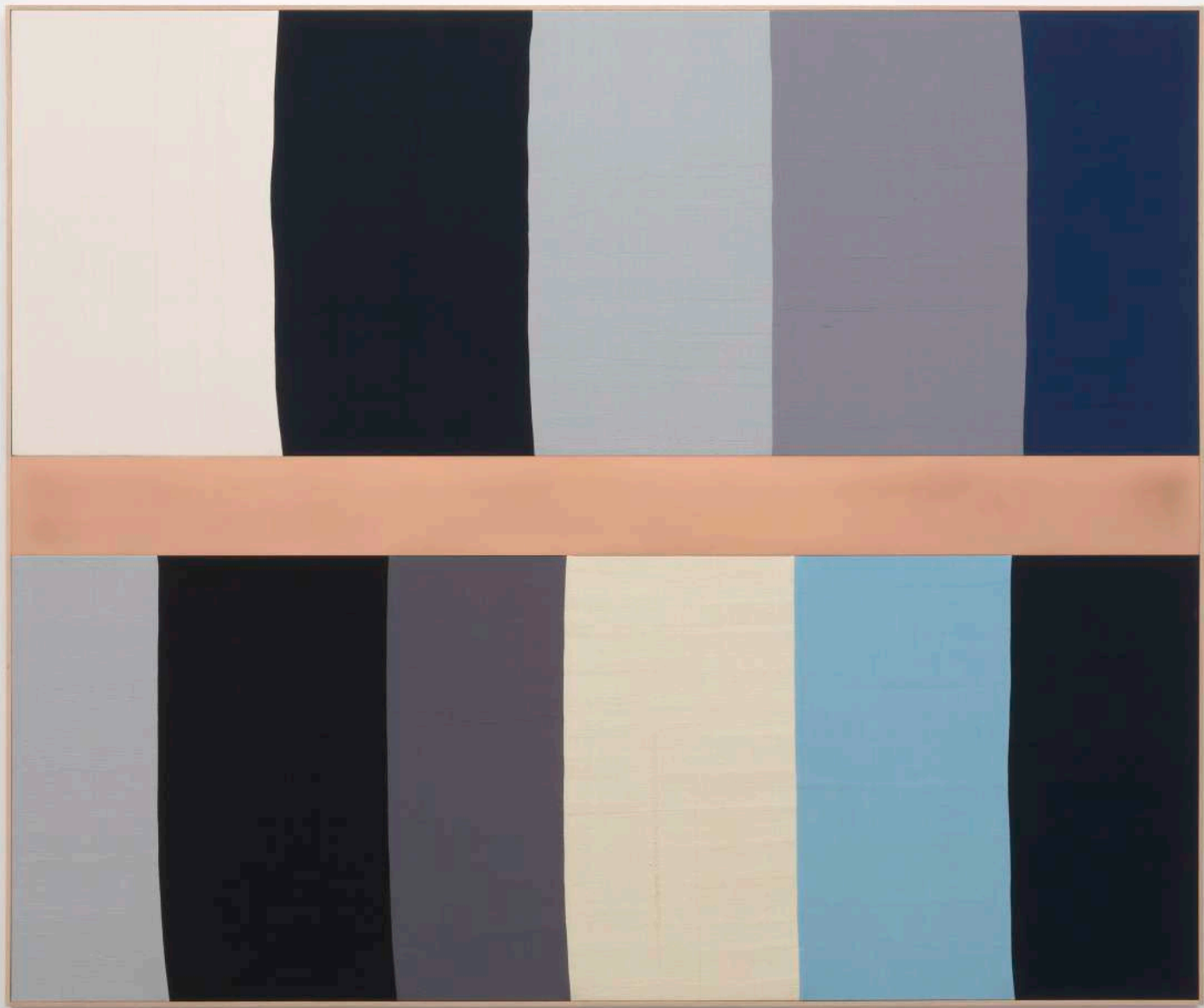
Contraction Release, 2025. Signed and dated on verso. Hand woven cotton. 64 x 60 in, 162.6 x 152.4 cm (framed) (ECO25.009)



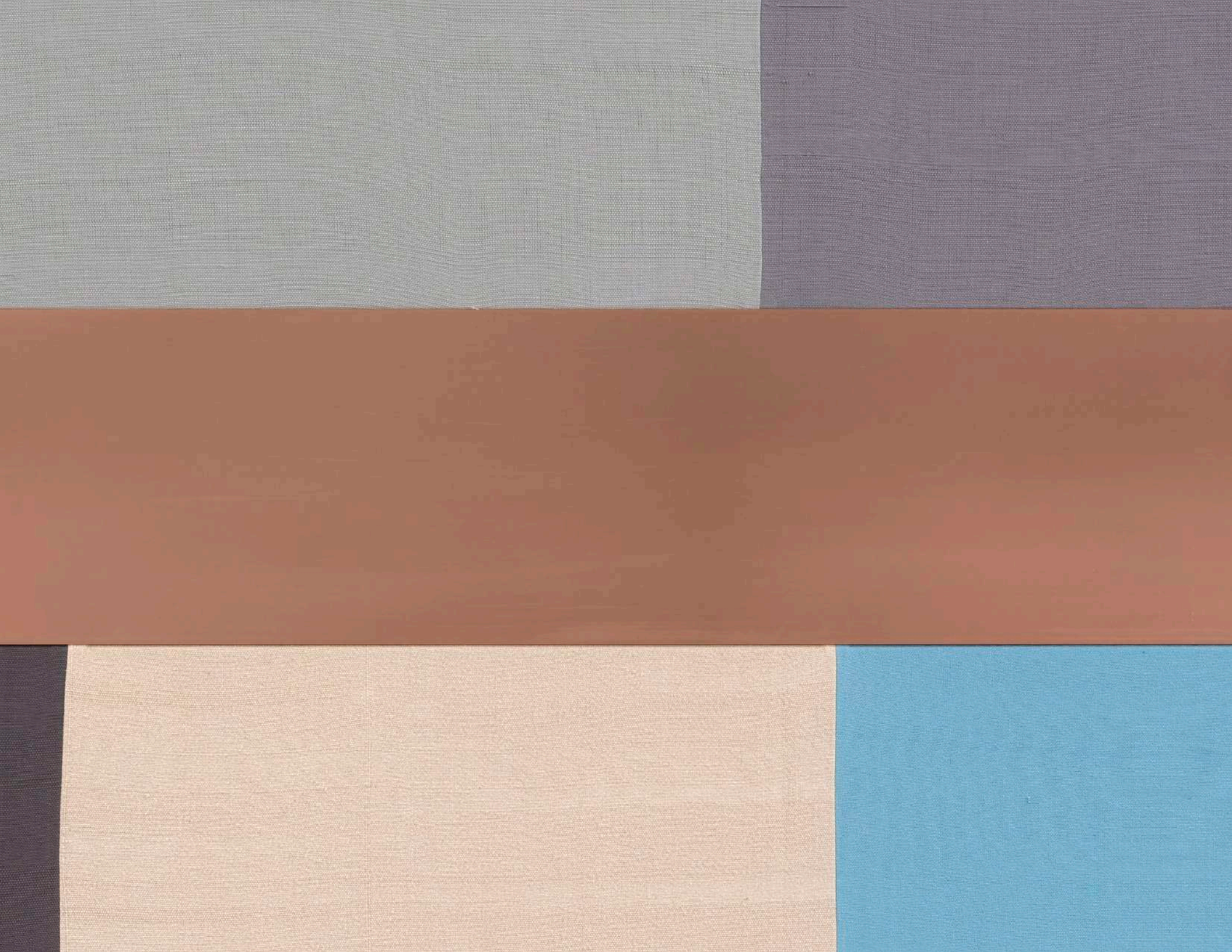
Free Hand, 2025. Hand woven cotton. 76 x 88 in, 193 x 223.5 cm (framed) (ECO25.008)

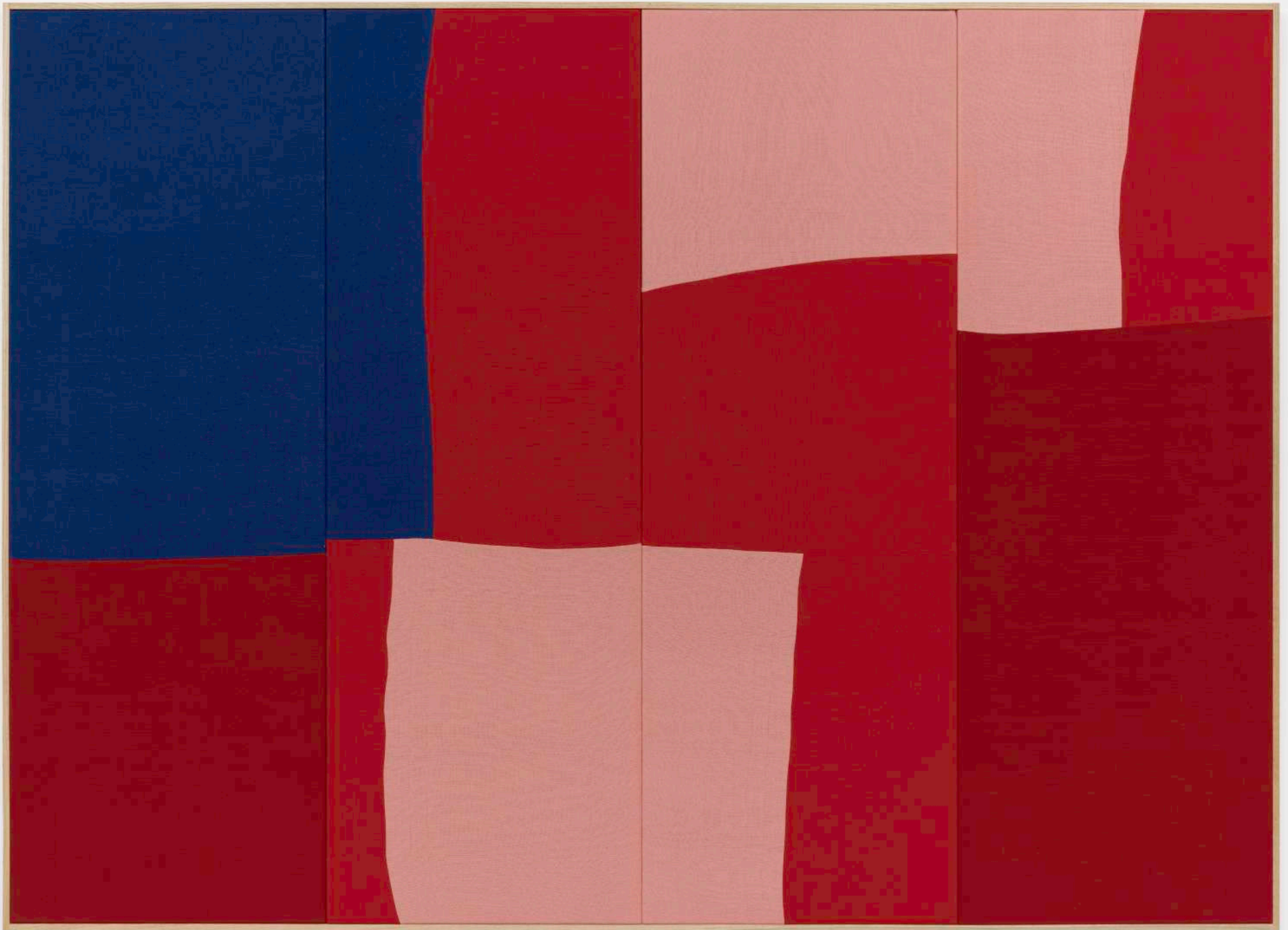
Starting Point, 2024
Cast aluminum
13 x 12 x 3 1/4 in
33 x 30.5 x 8.3 cm
Edition of 3 plus 2 artist's proofs
(ECO24.032)



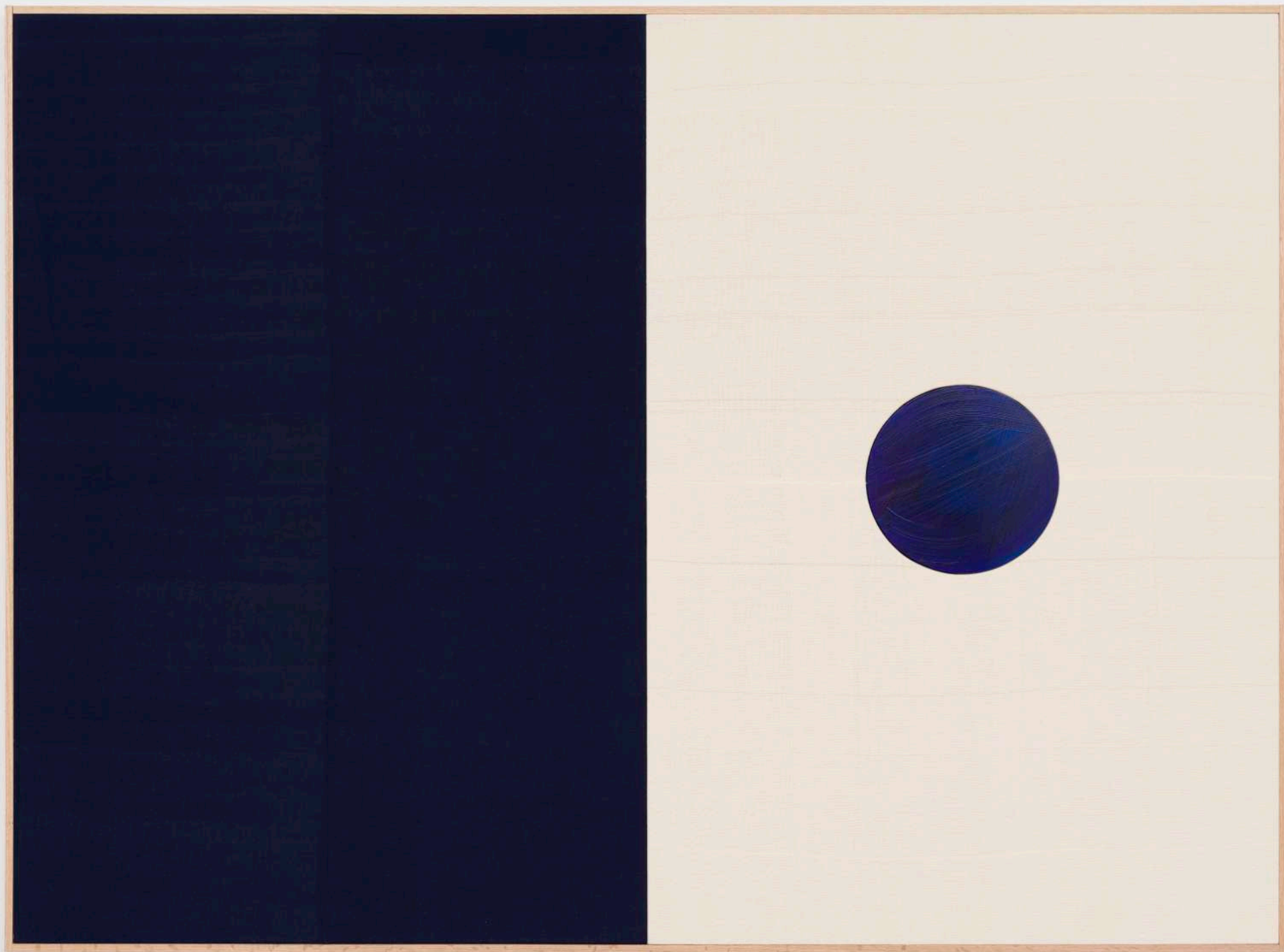


The World, 2024. Hand woven cotton and copper. 100 3/4 x 120 3/4 in, 255.9 x 306.7 cm (framed) (ECO23.104)

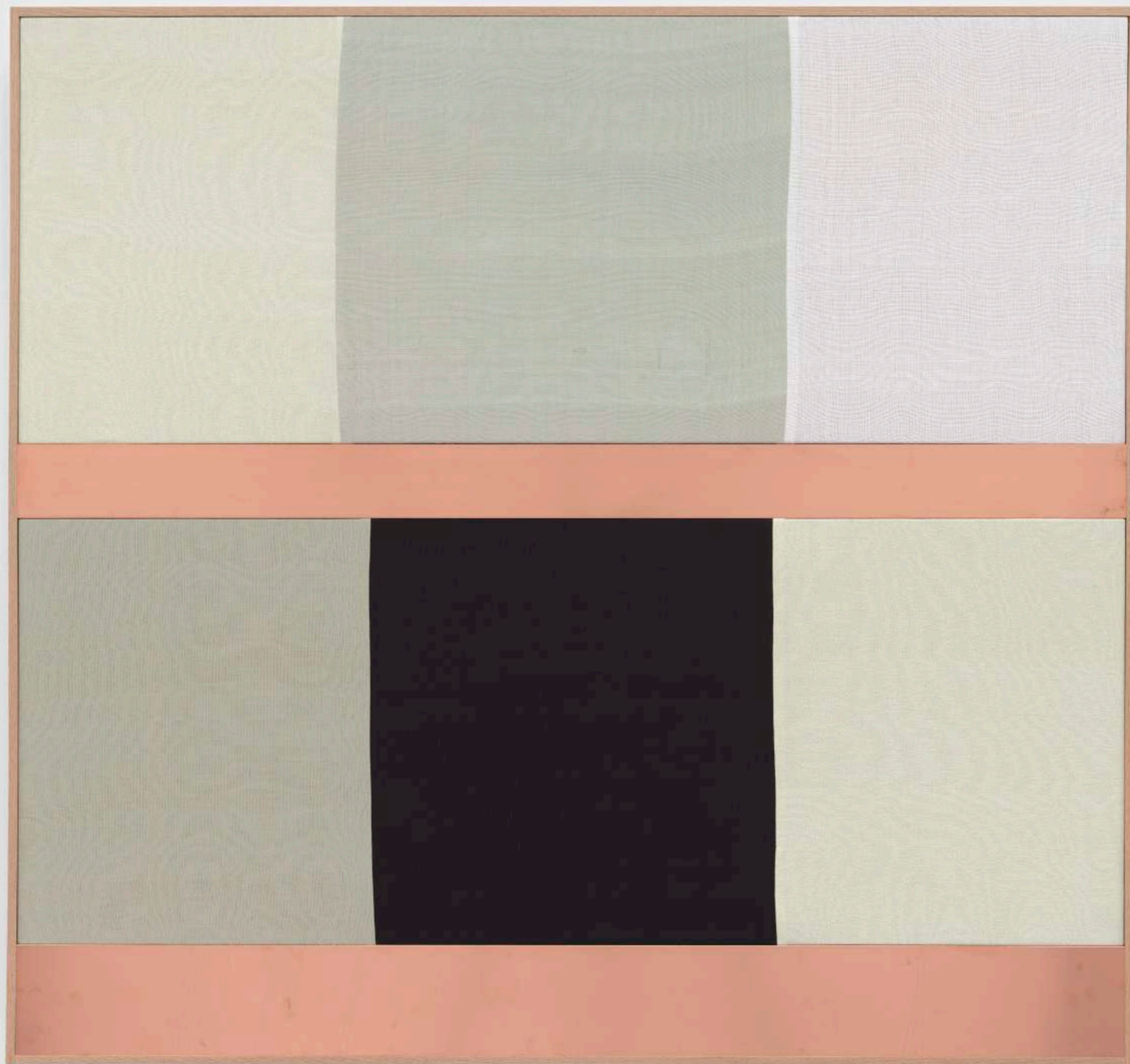




Schadenfreude, 2020, handwoven cotton and linen in artist's frame, 70 x 96 in (framed), 177.8 x 243.8 cm (framed), (ECO20.036)

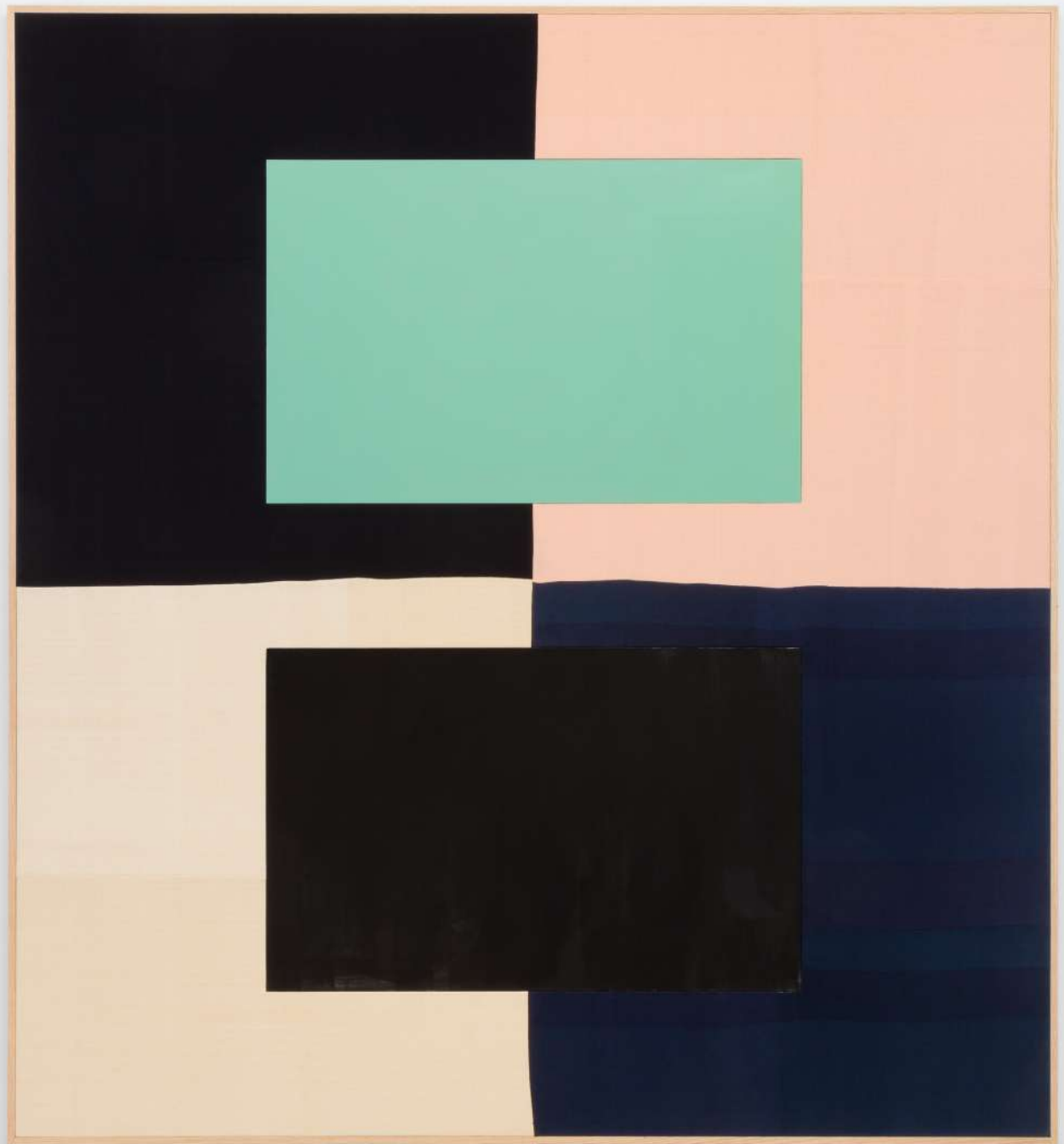


Ice, 2020. Handwoven cotton, linen, and acrylic on aluminum in artist's frame. 60 x 80 in, 152.4 x 203.2 cm (framed) (ECO20.035)



Look at What the Light Did Now, 2023
Hand woven cotton and copper
56 x 60 in (framed)
142.2 x 152.4 cm (framed)
(ECO23.031)

Untitled (Puvis), 2019
Handwoven cotton, oil, and acrylic on aluminum and cotton
71 1/2 x 77 1/2 in (framed)
181.6 x 196.8 cm (framed)
(ECO19.010)





Untitled, 2019. Hand woven cotton and linen. 76 x 82 in, 193 x 208.3 cm (framed) (ECO19.003)



**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

FREE HAND

2025

NINO MIER GALLERY
NEW YORK, NY

SOUP TO NUTS

2024

DE BROCK GALLERY
KNOKKE, BE

HOW THE WORLD BECOMES WORLD

2024

NINO MIER GALLERY
NEW YORK, NY

PASSAGE

2024

GANART NINEONE
SEOUL, KR

ENTITIES

2023

NINO MIER GALLERY
BRUSSELS, BE

LANDSCAPES

2021

NINO MIER GALLERY
MARFA, TX, US



FREE HAND

2025

NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery is pleased to present *Free Hand*, our sixth solo exhibition with New York-based artist Ethan Cook. On view from April 4th through May 9th, *Free Hand* presents a new series of hand-woven paintings alongside never-before exhibited steel sculptures.

At the forefront of Cook's distinctive approach to his work is the weaving of color as an entryway to making a painting. He begins with dyed cotton which becomes woven into form on a four-harness loom, then gets cut, sewn, stretched, and joined in a frame fabricated by the artist. By working around the conventional process of painting through a more technical and manual set of rules, the work becomes engaged in a conceptual conversation with the medium by building paintings from their often unacknowledged yet foundational constituents.

Cook has purposely strayed away from preconceived notions of how the finished paintings present themselves in *Free Hand*, leaving their ideation primarily in the hands of pure abstraction, the laws of chance, and the discretion of the body and mind. Organically shaped blocks of color introduce themselves freely as lyrical and fragmented abstract forms, dancing boldly yet carefully in step with the confines of their frame. This approach to the more explosive compositional structure of his painting is a new development within his practice, resulting in a dynamic interplay of the power dynamics between foreground and background. Several of the painting's titles borrow from ballet movements, including *Jeté*, *Sauter*, and *Battement*, furthering this notion of unifying a variety of movements. With dance in mind, the composition of the works on view bear resemblance to the expressive and randomized Dadaist collages of French artist Jean Arp, the warp, weft, and myriad of bold and subdued colored cotton panels in *Tone Poem* embrace and depart from one another spontaneously. A common use of grey and alabaster cotton wedges throughout each painting in the exhibition make themselves as prominent as the manually cut vibrant sections, providing a leveled homeostasis to the performance they both act in.

Four steel sculptures situate themselves throughout the gallery, with their visual appearance seemingly cut and sewn from negative spaces and color fragments within the paintings they face. Working subtractively from their original industrial form, Cook paves way for a more reflexive and instinctive mode of sculpture in a field that has historically been highly methodical and calculated. Unlike the woven cotton paintings, the bent, rigid, and animate qualities in sculptures *Lariat Glisser* and *Broken Circle* seem to envision how the compositional actions portrayed by the former would feel if they were to grow out of their skeletal frame.

All images courtesy of Nino Mier Gallery.



Free Hand presents two modes of output by Cook that respectively express their acknowledgement of one another. The allusion to the physical body and the forged world they inhabit is emulated in the architecturally referential painting *Seeland* and the sculpture *Beam Bathing Broken Circle*; each is bound to their form while dreaming of the possibility of their form being boundless. Whether they be truncated from metal or woven together by fiber, Cook allows the works in *Free Hand* to engage with the subjective and energizing potentiality of the mind in an objectively fabricated world.









NEW YORK | B
NINO MIER

NAKAMOI NYC

ETHAN COOK

FREE HAND





Soup to Nuts

2024
DE BROCK GALLERY
KNOCKE, BE

All images courtesy of De Brock Gallery and the Artist.

De Brock is pleased to present its fourth solo exhibition with Ethan Cook, taking place at Lempertz during Brussels Art Week. Lempertz is ideally situated between the Sablon and Avenue Louise, in a historic building designed by the Belgian Art Nouveau architect Jules Barbier. Built around 1900, the house features a 200 square meter hall with a ceiling height of nine meters, making it the only large hall of its time to have been preserved in its original form. This magnificent hall has become a popular exhibition venue in the Belgian capital and has hosted exhibitions by Anish Kapoor, Ellsworth Kelly, Sean Scully and Heimo Zobernig among others. This latest exhibition by Ethan Cook takes the anachronistic idiom 'Soup to Nuts' as its title, a colloquialism commonly understood to mean '(from) beginning to end' and derived from the description of a traditional full course dinner.

Early on in his artistic career, Cook began experimenting with dying or staining the blank canvas in an attempt to do away with the need for paint or pigment. Aiming to remove the boundary or barrier between artist/audience and the artwork, as well as satisfy his ongoing interest in material existentialism and actuality, he sought to bring a physicality and presence to color and approach the complete act of creation. For, he thought, if the existence of matter or material is the essence of art-making, and an artwork is unable to act as anything other than what it is in actuality, an artistic practice centred around the process of establishing previously non-existent picture planes would leave the canvas itself as the ultimate, and entire, artwork. Therefore, for over a decade now, Cook has developed a painting practice that uniquely doesn't use paint.

Instead, pre-dyed cotton is hand-woven into lengths of colored canvas on the artist's specially adapted four-harness floor loom. By employing this conventional craft technique as a means to question contemporary concepts of art and art-making, Cook keeps an eye on the past whilst pursuing artistic innovation and originality. Marrying the tried and tested mechanical process with a performative implementation of the artist's hand, Cook serves as the loom's sole controller and conductor, deftly directing its myriad moving parts with the flick of a wrist, the sweep of a palm or the step of a foot. Meditative, repetitive and rhythmic, the process nevertheless throws up the odd inconsistency, erratum or irregularity - a raised thread here, a slub of bundled knots there - accepted and embraced as the unmistakable hallmarks of a hand-loomed canvas.

Having assembled a substantial mass of his base material, Cook then sets about the prolonged period of composition. Previously, the artist has layered elements atop a flat stretcher - adding, rotating, subtracting and arranging until they reach a natural equilibrium - before sewing, stitching together and stretching. However, for this latest body of work, he applies a painter's approach to the editing process, cutting up these works once more of a further round of alterations. Placed on a fresh canvas, the pieces are repositioned, reorganised and remastered, sometime over weeks of sustained consideration, before a final scarring of the surface with that definitive threaded mark-making. While early minimalist, color-field-compared examples explored the flatness and physicality of the canvas through blocked colors and geometric constructions, the latest body of work approaches abstract expressionism by introducing a vibrant, varied color palette and a vital, diverse vocabulary of shapes. Arranged somewhat alphabetically as if to symbolise indecipherable words or sentences, or perhaps as musical notation (with titles such as *Serenade*, *Harmonies Plain and Severe*, and *Dancing with the Mysteries*), Cook again acts as composer or choreographer, assembling, overlapping and abutting his handmade cotton silhouettes.

Alongside, three new bronzes similarly simplify the creative process, placing that marriage of man and machine at the foreground. Presented with their vents, risers, sprues and support still attached - as if paused at a particular point in the casting - Cook once again celebrates these cornerstone craftsmanship techniques. Embracing their 'in-progress' status not only satirises the finely finished and perfectly patinated bronzes one might have come to expect, but also highlights the inherent imperfections of art, artistry and, by extension, the artist himself.









HOW THE WORLD BECOMES WORLD

**2024
NINO MIER GALLERY
NEW YORK, NY**

Nino Mier Gallery is thrilled to announce *How the World Becomes World*, Ethan Cook's fifth solo exhibition with the gallery. On view at our SoHo location from January 12 – February 24, 2024, *How the World Becomes World* features new canvas works and works of handmade paper.

Created on a four-harness loom, Cook's paintings are studies of abstraction and material: color, form, texture, space, and environment are the fundamental elements at play throughout his work. *How the World Becomes World* expands upon the 2023 exhibition *Entities*, where, for the first time, the artist began incorporating other materials such as copper into his handwoven compositions. The new works push this motif even further, as each of the works feature horizontal strips of reflective copper radiating across the textile like horizon lines. "If the painting is a sentence," Cook writes, "the copper zip is a semicolon; I love semicolons." Opposing the period, the semicolon expresses a will to go on, to link where others might stop. Likewise, the works on view are ecosystems of conjoined, but disparate parts.

The canvases on view comprise Cook's "Nat-Geo" series, titled after Natural Geometry, a kind of casual, soft-edge geometry. In this vein, the exhibition offers viewers a new perceptual experience caught between the bodily, the landscape, and the abstract-geometric. While creating the works, Cook undergoes a cyclical process of stretching and unstretching the textile. Previously, Cook embraced idiosyncracies occurring during the sewing and stretching process – an acceptance of chance that is now foregone for more painterly exactitude. This stretching and unstretching process creates a distinct foreground-background relationship. Such depth is emphasized by Cook's color palette, now filled with starkly contrasting light and dark shades. Near black forms interact with their lighter fabric and reflective copper counterparts, evoking opposing states like light and darkness, life and death. Such immediate visual impact contributes to a sense of the works' readiness-to-hand—rather than hanging inertly, they wrap us in an emotional world.

In the works of paper, Cook presents aqueous abstractions made of paper pulp mixed with pigment. Produced quickly and freely – a process diverging from the more laborious and rigorous canvas work – the papers are suggestive and playful. Like his woven works, the background is interchangeable with the marks and gestures throughout the composition.

How the World Becomes World derives from phenomenologist Maurice Merleau-Ponty's essay "Eye and Mind," a foundational text for the conceptual underpinnings of Cook's recent work. For Merleau-Ponty and Cook, the self is shaped by one's embodied perception of the outside world. The world becomes world, then, as it is mediated through our embodied experiences. Rather than comprising objective, monolithic realities, our understanding of self and world are always informed by our ongoing experiences inhabiting them. The forms in Cook's works are both embodied and bodily, the product of a heightened attunement to the body in space.

Citing Bridget Riley, Cook says "a painting should first and foremost be a feast for the eyes. It should bring you in visually, and you should feel it with your body. Also a follower of Merleau-Ponty, she believes the body is the main conduit for understanding the world, not the eye or the mind." Likewise, *How the World Becomes World* creates an experience of emotional immediacy, one that brings viewers new perceptual insights.















PASSAGE

2024

GANART NINEONE
SEOUL, KR

All images courtesy of GANART NINEONE and the Artist.

Gana Art is pleased to present *Passage*, a solo exhibition by Ethan Cook (b. 1983–). It spotlights his distinctive abstract works composed of color planes produced by weaving pieces of canvas using a loom and thread. Based in New York, Cook has held solo exhibitions at leading galleries around the world, including the Nino Mier Gallery (Los Angeles, New York, Brussels), T293 (Rome), and the Royal Gallery (Stockholm). He has participated in group exhibitions at venues including the National Museum of Capodimonte (Naples) and Alexander Berggruen (New York). For his third solo show in South Korea following exhibitions in 2018 and 2021, Cook looks back from the past to the present of his work in canvas, and as the title “Passage” suggests, incorporates his artistic journey onto new pieces.

While the canvas works presented at his first solo exhibition at Gana Art Hannam in 2018 were characterized by a simplicity achieved through geometrically cut rectangular canvas fields, his current works, which are a continuation from his solo exhibition in 2021, are characterized by a more active use of color planes in organic shapes composed of both straight and curving lines. Cook cuts repetitive forms from canvas hand-woven on a loom, and arranges them freely within a rectangular canvas frame to establish a dynamic between the color planes. As a result, his recent works characterized by geometric compositions using purely basic elements of art such as lines, planes, and color, gradually form a dynamic field with an emphasis on rhythm, expressing a sense of freedom that is no longer formalized. It is hoped that this exhibition, which retraces his previous artistic journeys, will provide an opportunity to examine Ethan Cook’s art as he expands his horizons by experimenting with the potential of painting while utilizing canvas cloth as a novel medium.









ENTITIES

2023

NINO MIER GALLERY
BRUSSELS, BE

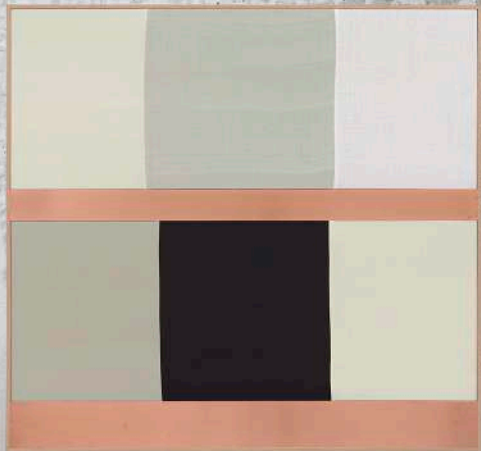
In *Entities*, Cook develops the rigorously structured approach to artmaking that has come to define his paintings, sculptures, and works of paper over the last decade. The works feature new materials and surface qualities while experimenting with logics of geometric proportion and color.

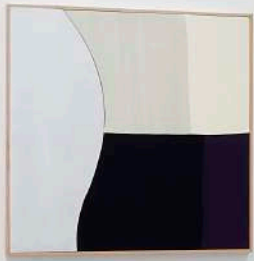
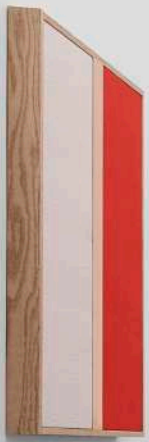
The exhibition's greater emphasis on varied brushwork and surface texture points to a new direction in Cook's work. Paintings such as *Hello Newman*, 2023 feature painted segments marked by evident, repetitious brushwork. Other paintings such as *And the Color Red*, 2023 incorporate, for the first time, copper panels. For years, Cook has produced his hand-woven paintings on a four-harness loom, foregoing traditional oil or acrylic paints for textile. Here, the laborious and handmade feel of the woven sections come into contrast with the industrial sleekness of copper and aluminum. Given the reflective qualities of copper and aluminum, the works transform depending on lighting and environmental conditions, introducing a sense of chance within Cook's otherwise precise command over color.

In two works, *Small Red Flower*, 2022 and *Small Pink Flower*, 2022, Cook abandons the rectangular constraint in favor of more organic, fluctuating forms. Each dichromatic shaped canvases resembles a flower, with their radial arrangement of petal-like semi-circles emanating from an aluminum center painted with acrylic. Cook initially conceived the work as an experiment with the form in *The Blue Acrobat*, 1929 by Pablo Picasso. Further abstracting the moving figure's curved limbs and head, the artist began dialoguing with the rich history of shaped canvases from László Peri to Ellsworth Kelly, Elizabeth Murray, and Frank Stella.

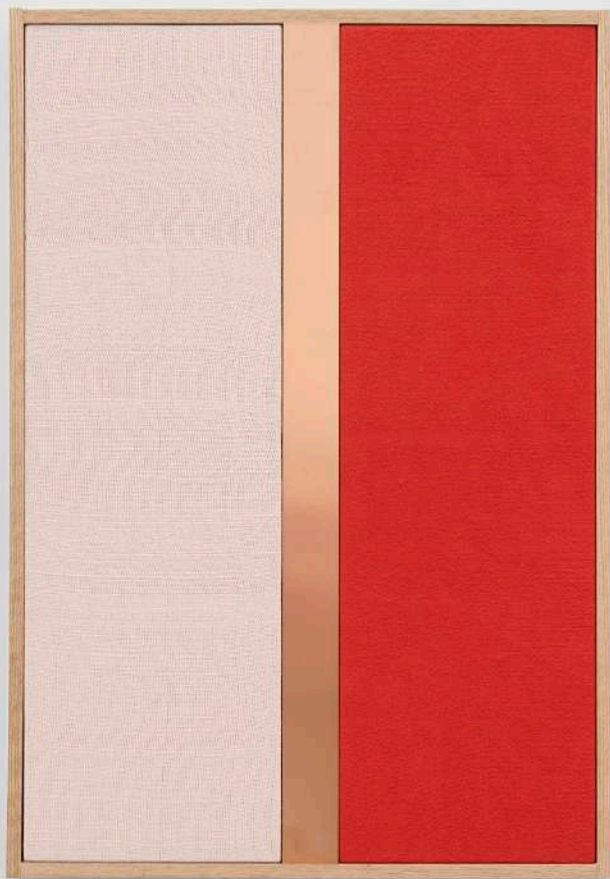
Cook also incorporates copper and aluminum panels within his grid-like works on handmade paper. To produce the works, Cook first mixes raw pigment with abaca, cotton, and water; afterward, he presses and dries the mixture. Like his canvas works, the works of paper emphasize the experiential effects of color and form, process, and chance. The solidity of metal juxtaposed with the mutability of paper imbues the works with a sense of imperfection and impermanence.

For *Entities*, Cook turned special attention to representations of geometry and their effects on viewers. Like Barnett Newman's "zips," the artist employs compositional devices such as long vertical lines or repeating rectangles to distill the essential qualities of each composition. Cook's abiding interest in phenomenology—in how our conception of the external world is shaped through our bodily engagements with it—adjoins an invigorated attention to geometry in the exhibition. "Geometry is a way of processing all of the chaotic, abstract data of the world and organizing it," Cook explains, "thereby allowing us to understand how we are a part of or a function of that data. It both describes and shapes our bodily immersion within and experience of the world."

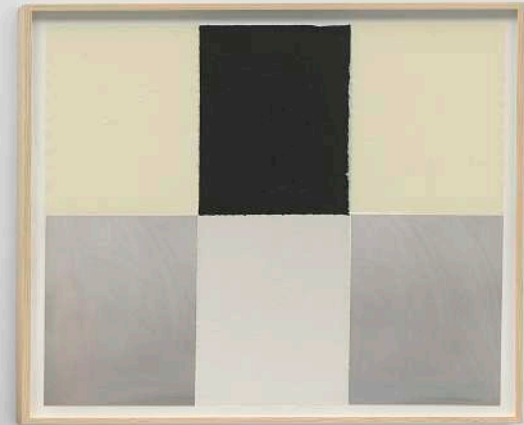
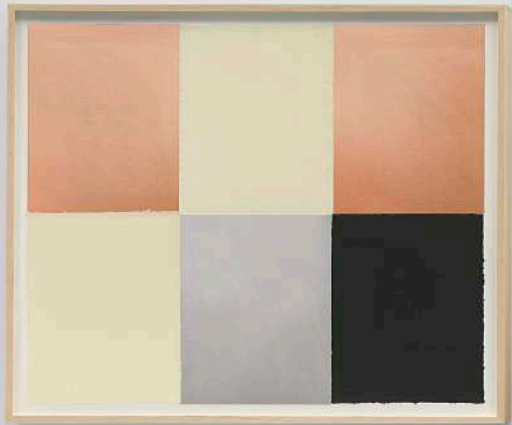












LANDSCAPES

2021

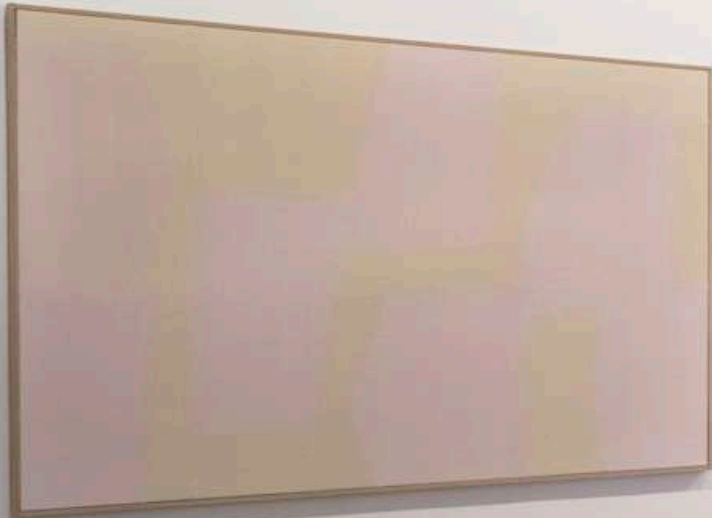
NINO MIER GALLERY

MARFA, TX, US

Landscapes expands on the artist's ongoing conceptual and visual interests in medium, material, and minimalism featuring twelve new paintings and one sculptural installation. *Landscapes* is titled not after the content, quality, or orientation of the works on view in the show, but rather after Cook's responsiveness to the atmosphere of the west Texan desert. The artist lived in Texas for most of his life, including a year-long stint in Terlingua, a town close to Marfa, in 2008. This exhibition offered him an opportunity to reacquaint himself with the elemental forces that shape this unique landscape. The new suite of paintings departs from Cook's earlier work, which sutured two-dimensional planes of color next to one another, using the canvas' natural boundaries. Instead, they now evoke a figure-ground dynamic, wherein imperfect, curved shapes of color cut from canvas emerge before a muted, sand-colored backdrop that—when viewed consecutively—feel as vast as the desert floor. The curved,

irregular rectangular shapes seem to multiply and drift upwards on the canvas, as though they were heat waves radiating off an overheated earth. Cook's color palette has also shifted in this body of work, away from dark blues and blacks and vibrant secondary colors, and towards more softened, neutral hues like lavender and butter yellow, and the jewel tones of night like deep purple and blood red.

Cook's paintings are composed of colored fabric panels that have been hand woven on a four-harness loom, stitched together, and stretched on bars. Foregoing the notion that in order to paint one must apply pigment to canvas in some way – be it by brush, by knife, or by hand – Cook instead uses a loom to weave large swaths of colored fabric that make up his surfaces. He devises his compositions by laying colors on a flat stretcher, walking around the stretcher to regard them from all angles, then shifting and re-shifting until their balance is satisfactory. "I am conscious of the world through the medium of my body," writes Maurice Merleau-Ponty, whose work influences Cook's thought and method. The body is an interface between the virtual and the actual. For Cook, it is the birthplace of his aesthetic constructions. His works therefore do not so much represent desert landscapes, but rather point to what it might feel like to inhabit them in a mode attuned to the all-sensing body.











BIND



SELECTED PRESS

SELECTED PRESS

WHITEHOT MAGAZINE

MAY 2025

BY ALEX BACON

SIGHT UNSEEN

JUNE 2023

BY DEBORAH SHAPERO

ARCHITECTURAL DIGEST

DECEMBER 2022

BY RACHEL DAVIES

INTERIOR DESIGN

AUGUST 2022

BY GEORGINA MCWHIRTER

ARCHITECTURAL DIGEST

MAY 2022

BY GAY GASSMANN

LOS ANGELES TIMES

JULY 2018

BY LEAH OLLMAN

T MAGAZINE

OCTOBER 2015

BY ISABEL WILKINSON

INTERVIEW

MARCH 2014

BY ADAM O'REILLY



MAY 2025

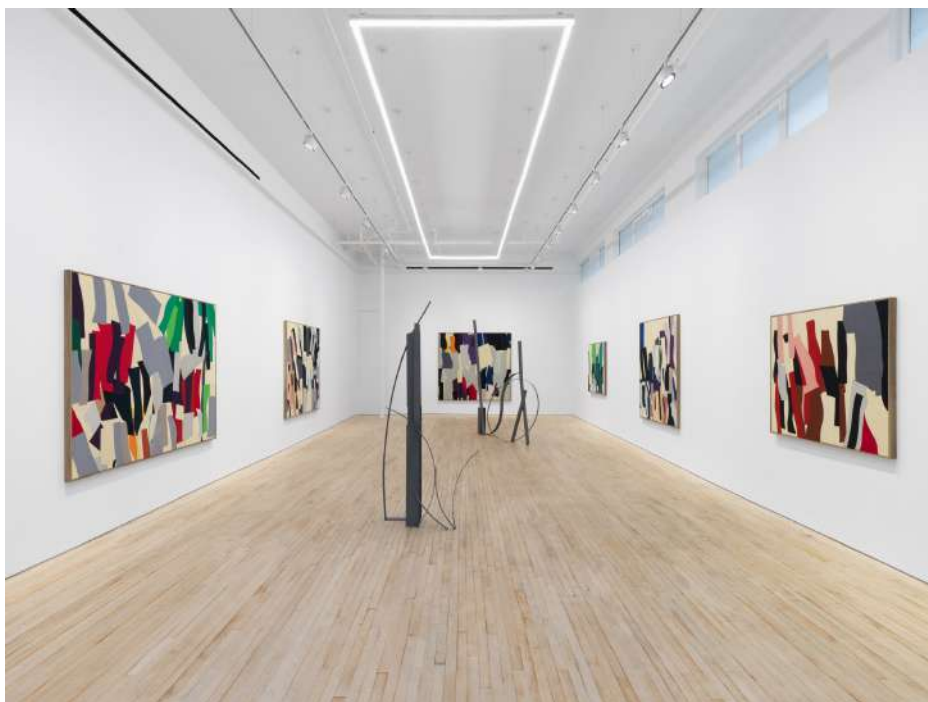
Ethan Cook at Nino Mier Gallery

By Alex Bacon

In 1916 with their chance-derived collages, Jean Arp and Sophie Taeuber-Arp introduced one of the primary modes of what art historian Yve-Alain Bois calls “non-composition.” This is a term for the impulse that animated numerous modernist artists to decouple aesthetic meaning from authorial intention. Arp and Taeuber-Arp turned to the non-compositional mode of chance as a means to rupture familiar modes of composing an artwork. In such a model the artist becomes the initiator of an action that generates a work of art, rather than controlling every aspect of its meaning. Instead the Arps worked with outside forces to motivate their work’s final appearance. In this case using the vagaries of gravity by dropping cut and torn pieces of paper onto a sheet, pasting them down wherever they happened to fall.

Ethan Cook inherits this approach and its accompanying impulse. In the age of AI and related technological developments, displaced and dispersed authorship has become the norm rather than the exception, such that an artist’s use of chance takes on new meanings and potentials today. Cook has long employed chance both materially, in how his works incorporate the “errors” and idiosyncrasies that arise in the hand-made aspect of the weaving of the individual sections and passages of a given painting, and compositionally, by using it to determine aspects of the work, like the placement of forms.

Starting in 1916, and continuing through the 1970s, at least, non-composition most often gave rise to a more reduced, pared back aesthetic. This was due to the backdrop of tasteful composition that these generations of artists were responding to. What Frank Stella memorably referred to in 1964 as the “You do something in one corner and you balance it with something in the other corner” approach of relational painting. Today, when “minimalism” has seeped into popular consciousness through everything from the aesthetic of clothing stores, to mass produced designs at Ikea, chance tends to be a way to tap a lyrical undercurrent that is much more lacking in contemporary society than it was fifty years ago, say.



Installation View. Ethan Cook, Free Hand. Nino Mier Gallery, New York. April 3 - May 10, 2025.

In his exhibition at Nino Mier Gallery, New York, Cook has assembled a body of works, each containing a shimmering display of columnar forms, spliced and tessellated together. The artist embraces the optical athleticism of his compositions by titling them after ballet phrases, such as *Sauter*, *Battement*, and *Jete*. Accordingly, the forms prance across the field, with individual bars becoming anthropomorphized as limbs of sorts, elegantly extending to occupy pictorial space in various ways. By merging this lyrical optical play with the material presence of weaving, Cook brings together two traditionally opposing qualities and manages to unite them. In doing so underappreciated modernist textile works of the 1950s are suggested, a moment in which many major artists, from Picasso to Le Corbusier, engaged with the medium. However, weaving in Cook's works is always subsumed under the sign of painting, such that we read it as a means to produce form and a way to imbue color in a playful, yet mechanized way.

Related forms cut from steel stack and extend in the new sculptural work that Cook introduces in this exhibition. Columns bend and stretch, giving new life to the forms familiar from the modernist tradition of welded steel sculpture that extends from Pablo Picasso and Julio Gonzales's collaborations, through David Smith, on to Anthony Caro. What is compressed and dense in *Space Group*, where the forms hold together as if bound by magnetic attraction, sinuously extends in *Lariat Glisser*, where an s-curve joins two agglomerations of forms, appearing both dynamic, but also at rest, as if in a place of momentary respite. This interplay between action and stasis, so central to modernist ballet by the likes of George Balanchine, is to some degree controlled by the viewer as they circumambulate the sculpture, causing forms to collapse together and then elongate, depending on what position we hold in a given moment in relation to the sculpture.

Over the course of Cook's career, with this new body of work as the current apex, we see how his embrace of a traditional mode of deskilling—i.e., the semi-mechanized aspect of craft—has over time, as he becomes ever more skilled at his metier, been shown to in fact be a means of re-, or otherwise, skilling. It has been used in the service of producing the kinds of lyrical compositions we find in the works on view in *Free Hand*. The very title of the exhibition suggests the freedom that Cook's hand has gained over the years that he has now been producing work in this mode. Indeed, that such discovery has led him into this body of steel sculpture suggests how the freedom of the loom, can translate into a formal freedom even in a traditionally more static, even monumental, medium, such as steel sculpture.

Sight Unseen

JUNE 2023

A Controversial Seinfeld Character Inspired One of Ethan Cook's New Paintings

By Deborah Shapero



6.14.23

Courtesy of Nino Mier Gallery

The depth of color in Ethan Cook's work is entrancing: It draws you in and then proceeds to work its spell, stirring up meaning and feeling. Cook is known for his abstract "woven paintings" in which color isn't applied at all but is part of the canvas itself. He uses a four-harness loom to hand weave fabric, which is then stitched together and stretched on bars. But recently, Cook has been exploring additional materials and techniques, evident in his latest exhibition *Entities*, at the Brussels location of Nino Mier. (It's the Texas-born, New York-based artist's fourth solo show with the gallery.) There's long been a meditative quality to both his process and his output and now there's a reflective aspect as well — figuratively but also literally, with copper and aluminum panels incorporated into the textile pieces alongside those he produces with paper. Cook handmakes paper using raw pigment mixed with cotton, abaca, and water, resulting in super-saturated surfaces that paradoxically contain an inherent depth.

He's also added brushwork into pieces like *Hello Newman*, which combines hand-woven cotton with acrylic on aluminum and copper. Not to read too much into a title, but the repetitive brushwork on one side, thick and dark green, does kind of echo the ongoing sitcom rhythms of *Seinfeld* and the recurring appearance of Jerry's postal-worker nemesis; though Newman also visually refers, of course, to Barnett Newman and his "zip"

paintings with their vertical bands cutting through fields of color.

Relational geometric planes — whose edges are often softened and imperfect — play against more organic forms. In some instances, Cook lets go entirely of the rectangular strictures of the typical canvas, embracing floral shapes with acrylic-painted aluminum centers. From a distance, they may look like simple, flat representations of flowers, but up close, the shift in material and color evokes movement from one state to another — and all the emotion of change and transition. *Entities* is on view through July 20.



DECEMBER 2022

5 Funky Houses and Apartments That'll Inspire You To Get A Little Weird

Unique artwork, paint colors, and textiles
make these spaces ultra-interesting

By Rachel Davies



Here at Clever, we're always on the lookout for funky houses and apartments that embolden us to indulge in our zaniest home design desires. A space doesn't have to be stuffed to the gills with unusual finds to be sufficiently inspiring—sometimes even the sparest of spaces can inspire just with their surprising layouts, color choices, and art collections. Below we share five of our favorite funky houses that have been featured on Clever.

Loud colors in a SoHo loft

Over the past few years, changes have been afoot for artist Ethan Cook. Though he still has a studio in Greenpoint and commutes there everyday, Ethan traded his Clinton Hill perch for a SoHo loft. "I really wanted something different when I moved [back] into Manhattan, and this was the first place I saw when I started looking," says Ethan, who had previously lived in Chinatown for over a decade. "I was happy to move and get a change of pace."

The new apartment is a fifth floor walk-up in a six-story building. "It's a pre-skyscraper building with cast iron columns," Ethan adds. "It was first a factory and then became an artists' building. It has a history of making, even if [it now] consists of families and retail."

Although one might be fooled by the color-block floors, Ethan didn't do any renovating. "I just brought my furniture!" He exclaims. "The people before me had redone the floors, which I first thought was weird, but now I really like what they did and it suits my aesthetic." As it happens, Ethan is known for his color-block paintings of solid tones.

A full-floor loft of approximately 2,000 square feet was a huge change, especially compared to his previous, much smaller space in Brooklyn. The choice was deliberate for the artist and collector, as more square footage allowed for more collecting. (Ethan often trades work with other artists and friends.) He also created a large site-specific piece to hang on one of the walls, which is 135 inches long.

INTERIOR DESIGN®

AUGUST 2022

Ethan Cook Applies His Minimalist, Abstract Style to Rugs for Hay

By Georgina McWhirter



Photo by Jeremy Liebman

Ethan Cook is an artist who weaves his own canvases, working colored cotton on a floor loom in his Brooklyn, New York, studio until it becomes fabric. He then cuts the handwoven textile into blocks that he pieces together into compositions: minimalist abstract “paintings” as taut and precise as, say, any Ellsworth Kelly or other modern-art master. For Danish brand Hay, Cook transplants his ideas exploring the flatness and physicality of canvases to rugs fabricated in a blend of New Zealand wool and organic cotton. “I’ve never made anything with utility before,” Cook notes of the rugs, dubbed Flat Works, which come in multiple colors and sizes, including runners.

Enter this dynamic, colour-happy home in New York

Artist Ethan Cook's Brooklyn, New York apartment, which he shares with wife Wray Serna, is packed with colour and whimsical design

By Gay Gassmann



A large, colourful work by artist Ethan Cook hangs in the Brooklyn home he shares with wife Wray Serna. Below are two chairs by architect Frank Gehry and a Kartell plexiglass table topped by a vase by Wray's stepfather, Jamie Templeton. Flowers by Jade Gehringer

Throughout the Brooklyn, New York neighbourhood of Clinton Hill, there are pockets of wonderful 19th-century American architecture. Artist Ethan Cook and designer Wray Serna live on one such block in an 1892 building recently renovated by D+DS Architects. "They did a really good job with the renovations," says Ethan. "We liked the high ceilings, the mouldings, and all of the original touches." D+DS used passive house techniques throughout the building in order to reduce each apartment's carbon footprint.

Interesting Finds

Moving into this blank-slate apartment provided Ethan and Wray the opportunity to fill it with their collection of art, design, and family heirlooms. Ethan started collecting art a few years ago and now has many pieces from friends or from trades with other artists. "I love having art and I love living with art," he says. Other people's art, that is. There are only two of his pieces in the front room—a bronze hawk sculpture and a large-scale handwoven canvas—at the request of Serna, who often hangs out there.

Weaving Magic

Ethan is known for what have been described as "woven paintings," and his work is abstract and full of unexpected colour combinations. "I wanted to take the painting out of painting and put the colour into the fabric, which led me to making the canvas," he explains. "My work is about exploring the flatness and physicality of the canvas."



In the dining area, an Eero Saarinen Tulip Table is surrounded by a set of Hans Wegner chairs, and is topped by a Gaetano Pesce vase found in Rome. Missing no opportunity to display art, the couple opted for a Samsung Frame TV, where they have projected a work by Richard Prince. Above that hangs a painting by French artist Bernard Piffaretti from Galerie Frank Elbaz in Paris



Ethan and Wray inherited the neutral-toned sofa from the architects, and it is joined by a wooden armchair by the Campana Brothers (right). A large vase by Brooklyn-based artist/designer Katie Stout sits atop a vintage table

Prized Possessions

In addition to works of art, there are also notable design pieces scattered around the home. “The design is just fun stuff,” says Ethan. “I don’t take it too seriously.” Regarding their array of contemporary and modernist designs, Wray adds: “We wanted to bring some colour into the home and I wanted the Faye Toogood chair.”

Thinking Alike

Though they are very comfortable in their new apartment, both Ethan and Wray commute to Greenpoint, Brooklyn, where they have studios. Ethan is beginning to incorporate painting back into his artwork (“which I haven’t done in 10 years!”), and Wray owns an eponymous clothing line where she uses vibrant artist-based prints. The two creatives have a strong sense of colour, which is clear in both their work and in the design of their personal space.

When they’re not in Brooklyn, Ethan and Wray are working on their other home in the Catskills, which they chose because of its complete silence. “No internet, no noise, no cars,” Ethan explains, who adds that because he is from a small town in Texas, he loves “robust silence.”



Even the kitchen is packed with art by Jean-Baptiste Bernadet (painting), Imi Knoebel (wall sculpture), and Loup Sarion (nose sculpture)

Los Angeles Times

JULY 2018

Review: Ethan Cook's paintings are not paintings. Or are they?

By Leah Ollman

Can a painting be made without paint? Ethan Cook's beautiful, ticklish show at the Los Angeles gallery Anat Ebgi would suggest that the answer is yes.

Cook's works read, at least from a distance, in that familiar way: as arrangements of color on a flat surface, within a frame. But step closer and it becomes evident that the color is integral to the threads of the canvas rather than brushed atop them.

Using commercially available dyed cotton, Cook weaves lengths of fabric that he cuts into rectangular pieces and uses as the basis of his compositions. He stitches the colored panels together in asymmetrical patterns like offset flags, then stretches each sewn piece taut over a wood support, in the manner of a canvas being prepared for painting.

The seams lean and warp, pulled out of orderly alignment. The junctures avoid right angles. That irregularity is echoed in slight deviations in the weave itself — slim rivulets of open space and unexpected densities. Colors too are refreshingly off: anodyne beige abuts assertive cherry; mustard and brown neighbor royal blue and pallid pink.

The works, all untitled, measure upward of 6 feet per side and look like enlarged details of Gee's Bend quilts, those rural Alabama treasures that caught the attention of art scholars because they so resonated with geometric abstraction in painting.

Cook, based in New York, calls his show *Propositions*, and the title couldn't be more apt. At once true and false, the works issue one conceptual prompt and prod after another, and generate myriad art historical rhymes — with stain paintings, minimalist grids, post-minimalist process-driven art and the feminist-activated resurgence of textiles. Canvas hangs onto its conventional functions as surface and vehicle while assuming the additional role of image.

Like Frances Trombly and Mary Little, Cook adopts a sculptural and not just painterly stance toward canvas as he explores how the material can perform simultaneously as star and supporting cast. However many categories Cook's work slots into, and however many media and genres can claim it, what matters is the impression it leaves — that of intellectual exuberance and sensual vitality.

OCTOBER 2018

Turning Tchotchkes Into Fine Art

By Isabel Wilkinson



The artist Ethan Cook in his studio in Greenpoint. In his work, Cook makes everyday objects like teddy bears into large-scale reliefs. Credit...Dustin Aksland

Three years ago, the artist Ethan Cook began making large-scale woven works — muted and elegant monochrome pieces punctuated with blocks of color. Parts of each canvas were crafted by a machine, while others were made by a hand loom — a dichotomy the artist found fascinating. “You can see all of the mistakes as well as perfections,” he says. Those works served the basis for his 2014 show at American Contemporary in New York, “Problem In Chair Not In Computer,” named after a computing term for user error.

The woven pieces were a commercial hit, earning Cook a new stable of collectors; a few pieces fetched more than \$50,000 in auction. But — as seems to happen with Cook, 32, when he feels he has exhausted a certain technique — he had had enough. “I had done those woven pieces for about two years, and by the end of it I had fully explored what I had set out to do,” he says now. “I didn’t need to keep on exploring this idea that, in my mind, I had fully completed.”

Now, Cook has taken what may seem like a sharp left turn: into the world of everyday devotional objects. For the last several months, he has fabricated large-scale fiberglass reliefs in the shapes of teddy bears, the Virgin Mary, cherubs, angels — even Precious Moments figurines. He says that, with the series, he is “investigating overarching cultural identities through these little tchotchkes.” A selection of this new work — three 35-pound reliefs which he packed in a suitcase — opened recently in a group show, “Archeologia E Architettura,” at the Fondazione 107 in Turin, Italy. Next, he prepares for a solo show in the same space next November, for which he says he will focus more on sculpture and free-standing objects.

The inspiration for the new work came from an unlikely place: his aunt’s house in Gladewater, Tex., which is

overflowing with bric-a-brac. Others came from a trip to Shoreditch in London, where he rented an Airbnb and became fascinated by the owner's small, personal objects. He photographed those objects, and the pictures served as the basis for the reliefs. "Through these mass-produced icons, you get an idea of the culture as a whole through a minisection of someone's home or personal taste," he says, explaining that he was fascinated by "the things we choose to produce and the things we choose to keep."

Similar to his woven works, Cook's reliefs — which are simultaneously austere and, plastered with puppy-dog faces, endearing — demonstrate a fascination with process. He makes silicon or rubber molds in his Greenpoint studio and then ships them to a Brooklyn foundry where they are cast, sanded, bonded and painted. The result is a hard-surfaced mixture of fiberglass and polyester. But, unlike his earlier pieces — which were intentionally created to show human error — the reliefs are perfectly fabricated.

Cook says his decision to cast trinkets as larger-than-life devotional objects comes from an interest in the way people place importance on the quotidian. "The more popular a thing or an image is, the closer you get to an icon," he says. "And I think it's really interesting that people collect Mary, and a little boy, and a parrot, the same way — so everything is reduced to this eight-inch piece of garbage, almost. They're all kind of reduced to nothingness, no matter how grandiose the original idea."



Cook preparing a mold, left; at right, he works on a sculpture of a swan. The artist will pursue more free-standing sculpture in the coming year. Credit...Dustin Aksland

Interview

MARCH 2014

Ethan Cook Spins a Yarn

By Adam O'Reilly



Ethan Cook

Ethan Cook is a painter, but he doesn't have any paint in his studio. His new exhibition, "Problem in Chair Not in Computer," up now at American Contemporary, presents a strong body of work made up of hand-woven canvas pieces that he makes on a wooden loom in his Greenpoint studio—but he is not a weaver. Between the three "failed chair" sculptures in the show and the hand-woven canvases, Cook's work presents failure as the ultimate artistic gesture.

But failure is relative. Alongside machine-made material, Cook's hand-woven canvas pieces expose the human touch in the weave, the inconsistencies, the inability to make canvas in the same manner as the machine. We caught up with Cook last week.

ADAM O'REILLY: When I met you a few years ago, you were making dyed canvas pieces, these new works at American Contemporary have evolved from a similar exploration of materials. Tell me about how this body of work came about?

ETHAN COOK: I was making the dyed pieces up until a couple years ago—they were dyed and bleached pieces of canvas that were then stretched. I was changing what the canvas was as a material, the fiber of the canvas, instead of painting or marking on the canvas. In those I was changing what the canvas actually was, this led me to the next logical step, which is how canvas is made. It made me want to explore weaving—so I

took a weaving class and learned to make canvas.

O'REILLY: And tell me about the decision to present the hand-woven canvas you make alongside the machine-made canvas.

COOK: I now see the loom as a canvas printer—as with a printer, there is error involved, those errors in the canvas become the gestures and the artist's hand and mark making. I present the pieces I make on the loom sewn together with store bought canvas to highlight these tiny gestures that come out of the weaving process.

O'REILLY: In early iterations of this body of work, some of the hand-woven panels were made of different-colored canvas. Why the decision to leave color out of this exhibition?

COOK: I wanted the canvas that I make for these to be as close to store-bought canvas as possible; I've taken away the color, I use only cotton and linen, only plain weave on the loom, which is how canvas is traditionally made. You know, a lot of people like the blue pieces I was making from a year ago, which made me want to do them less. [laughs] But it's really about trying to stick to my original concept for this work.

O'REILLY: Explain the title of the show and how it relates to the show, and maybe more literally, to the upside-down chair sculptures in the show.

COOK: "Problem in Chair Not in Computer," or "PICNIC," is a term used mainly by people who answer phones at tech call centers. It's a polite acronym for "This person does not know what they are doing; it's their problem not ours." So it relates to the idea of the loom as a printer, the weaver as the user. But the title tied literarily in with the sculpture pieces, which are "failed chair" pieces. I had all of this studio plywood that I was using for tables that had become too warped to use. I couldn't get rid of them in my studio building; they won't take trash that big. So it was sort of a matter of finding something to do with it, something useful. When Donald Judd moved to Marfa, he needed furniture for all of his spaces, and the only material he could get out there was four-by-eight-foot sheets of plywood—and that's why all that furniture was made of plywood. So in a similar way, it was out of necessity to get rid of this wood: but unfortunately, they didn't really function well as chairs.

O'REILLY: Repetition has become a motif in the work. Three of the four canvas works are, from a distance, seemingly identical, and there are three chairs presented in a row.

COOK: In the show, there are three that are the same composition and the same colors. They each have two panels of the hand-woven canvas on them. By presenting two hand-woven pieces in each work, it's the easiest way to present likeness and contrasts. It's not about forms interacting in space, it more about presenting these materials as they are, seeing the natural contrast between. You can see it from piece to piece, but also within each piece.

O'REILLY: In this exhibition, you are also presenting the hand-woven pieces more indexically; in the past, the works had more dynamic compositions.

COOK: All of the hand-woven pieces stay the original width they are on the loom—so I see that work as an indexical presentation of their own creation. You can see each line over line, how the piece was made. Actually, the big piece in the back room in the show is not only the original width, but also, the original length of the hand-woven canvas. That is first time I have been able to do that. The other pieces are cut-down fragments.

O'REILLY: At that point it feels more like conceptual completion—very ideal.

COOK: Exactly, I want to move that direction in the next year, and I have some opportunities and bigger spaces to present the work. The loom can make canvas 48 inches by 10 yards long. That's its max, but also one of my goals.

O'REILLY: What's your relationship with the craft of weaving, and using a loom? Is it important to you?

COOK: For me, weaving is a means to an end—I started out painting, not weaving. I am not making woven structures or reference to the history of weaving. Earlier, when I said I see the loom as a printer, I literally just see it as a process to make canvas. A 3-D, canvas printer. [laughs]

MARCH 2104

ETHAN COOK: *Problem In Chair Not In Computer*

By Alex Bacon



Ethan Cook, installation view, 2014. Courtesy of American Contemporary.

When looking at Ethan Cook's work, you need to be able to both stand back to take in the entirety of the field and lean in to observe every detail from up close. Anything in your line of sight will disrupt your ability to properly experience the work. So, if you can, find a time to see *Problem In Chair Not In Computer*, Cook's excellent show at American Contemporary, when few people are likely to be in the gallery.

In the front room is a group of three works that share the same composition: two centralized, upright rectangular panels of hand-woven canvas that are a slightly different off-white or tan color from that of the unmarked canvas that surrounds them. The marginal differences between each reside in the ways that every woven form is somewhat distorted in the act of stretching. In the back room Cook has installed a large work that is of similar dimensions to the wall on which it is hung, and in which two parallel panels of woven fabric run along its upper and lower edges. Alongside it, and rounding out the show, sits a sculptural assemblage made up of plywood panels taken from failed tables in the artist's studio that resembles (in the best way) a set of Ikea-does-Judd chairs that have been salvaged from a scrap heap.

When seen from afar, a given canvas work envelops the viewer in an absorptive field of muted color, while up close one sees the hand-made quality of the colored fabric panels that Cook has woven himself, in the process leaving in any errors or idiosyncrasies. Working solely in a large scale in this exhibition, the artist demonstrates that as scale increases the experiential registers of tactile intimacy and absorptive expansion take on a greater intensity. The field is both easier to get lost in, optically, and engages the viewer's body more directly and emphatically, while the material "flaws" increase and diversify as Cook asks more of his loom.

Each work is produced in the same way: Cook weaves panels of colored cotton and sews them into store bought canvas. Cook's process of arriving at the placement of the woven panels entails taking lengths of the colored fabrics he has woven, laying them out, and moving them around to determine what number, size, and shape (rectangle or square) will be introduced into the picture plane, similar to how Matisse made his cut-outs. Once he has finalized the composition, the woven pieces are sewn into the commercial canvas such that everything is sutured into a single flat surface that is then stretched and framed.

Cook recognizes that for many years the innovations of post-war abstraction divested painting of the sense of immediacy and intimacy it once held. However, by processing and responding to this important period in art history he is able to update the aesthetic goals of an earlier generation. Like the work of Barnett Newman, Mark Rothko, Ad Reinhardt and, perhaps especially, Agnes Martin, Cook's works encourage the kind of prolonged contemplation that leads to a personal engagement that is both intimate and expansive. As with Martin's wavering penciled grids, intimacy is solicited by the "errors" Cook makes as he weaves the canvas. These are the sole marks of his hand, and can only be seen up close. But it is only in taking a few steps back and viewing the work from afar that the beholder is immersed in a quiet field of subdued form and color.

This insistently somatic and visual address sets Cook apart from other artists who have used fabrics and sewing in their paintings such as, historically, Blinky Palermo, Rosemarie Trockel, Alighiero Boetti, and, more recently, Sergej Jensen, Ayan Farah, Lauren Luloff, Sam Moyer, and Frances Trombly. While there is variation amongst these artists, they all utilize familiar, even pedestrian, materials, drawing on our acquaintance with such materials to lend their work a particular kind of physical presence. For Cook, however, his materials are ultimately a vehicle to an aesthetic experience that transcends them, in much the same way that for Rothko or Reinhardt what kind of paint they used was important, but solely as a means to an aesthetic end.

The role of craft in Cook's work is tempered and mediated by his limited use of such fabrics, which he employs sparingly and simply, and only in the dimensions his loom is capable of producing. He uses an elementary weave—the same basic cross-stitch utilized to make traditional canvas—and he employs the resulting fabric only in places where other artists would introduce pigment, as, for example, with the central off-white planes in the works in the front room. Cook's very particular use of materials demonstrates something as conceptually profound as his fields of color are affecting: that in an age where we increasingly experience everything as mediated through an ever-proliferating number of devices that act as prostheses for our various senses, certain materials take on new meaning and significance. In the 1960s it would have been impossible to see works incorporating no paint as paintings. Today works like Cook's, that are made up only of sewn patches of fabric, not only read as paintings, but as ones that draw equally on the medium's modernist and deconstructive traditions.

In 1967, Michael Fried amended Clement Greenberg's 1962 statement that a "stretched or tacked-up canvas already exists as a picture" with the caveat that "it is not conceivably one" because, even if "future circumstances might be such as to make it a successful painting...for that to happen, the enterprise of painting would have to change so drastically that nothing more than the name would remain."¹ The fact that Cook's works succeed by the very terms established by Fried for painterly success—"being convinced that a particular work can stand comparison with the painting of the past whose quality is not in doubt"—reveals that, even if such a change has come to pass, in the hands of a select few artists, like Cook, it has reinvigorated rather than impoverished painting. In a digital age the medium has been given renewed potential to pose, as Cook's works do, modalities of connectivity and empathy.

The background is composed of several large, rectangular panels of fabric-like material. A dark blue panel occupies the upper left. A large, vibrant red panel covers the upper right and middle sections. A light beige or cream-colored panel is at the bottom, with a wavy, torn-edge border separating it from the red panel above. A smaller red panel is visible on the far right edge.

CURRICULUM VITAE

ETHAN COOK

b. 1983, Tyler, TX, US

Lives and works in New York, NY, US

SOLO EXHIBITIONS

- 2025 *Free Hand*, Nino Mier Gallery, New York, NY, US
The Arc Between Two Deaths, Megan Mulrooney Gallery, Los Angeles, CA, US
- 2024 *Soup to Nuts*, De Brock Gallery, Knokke, BE
How the World Becomes World, Nino Mier Gallery, New York, NY, US
Passage, GANA ART NINEONE, Seoul, KOR
- 2023 *Entities*, Nino Mier Gallery, Brussels, BE
- 2022 *The Quick Brown Fox Jumps Over the Lazy Dog*, Nino Mier Gallery Glassell Park, Los Angeles, CA, US
Family Tree, Loyal Gallery, Stockholm, SE
Chimera, T293, Rome, IT
- 2021 *Landscapes*, Nino Mier Gallery, Marfa, TX, US
The Made Body, Gana Art, Seoul, KR
Figures, Patrick de Brock Gallery, Knokke, BE
A Rainbow In Curved Air, Loyal Gallery, Stockholm, SE
Associated Bodies, HALF Gallery, New York, NY, US
- 2020 *Arenas*, Nino Mier Gallery, Los Angeles, CA, US (catalogue)
Papers, T293, Rome, IT
- 2019 *Fields*, Andersen's Contemporary, Copenhagen, DK
Sets, Galerie Philipp Zollinger, Zurich, CH
Bands, T293, Rome, IT
- 2018 *The Neutral*, Patrick de Brock Gallery, Knokke, BE
Propositions, Anat Ebgi Gallery, Los Angeles, CA, US (catalogue)
Ethan Cook, Gana Art Hannam, Seoul, KR (catalogue)
Mysticism and Logic, Noire Chapel, Torino, IT
- 2017 *Less Than Zero*, Sunday-S Gallery, Copenhagen, DK
Decoy, Bill Brady, Miami, FL, US
- 2016 *Shakespeare*, Anat Ebgi Gallery, Los Angeles, CA, US
- 2015 *De Beauvoir Crescent*, T293, Rome, IT
- 2014 *Problem In Chair Not In Computer*, American Contemporary, New York, NY, US
Ethan Cook, Bill Brady KC, Kansas City, MO, US
- 2013 *Felman*, Galerie Jeanroch Dard, Paris, FR
lobster, Rod Barton, London, UK

GROUP EXHIBITIONS

- 2024 *Brafa*, De Brock Gallery, Brussels, BE
Gloomy Sunday, König Galerie, Mexico City, MX
Empty and Full, Jeonnam Museum of Art, Gwangyang, KR

- 2023 *Root Systems*, Nino Mier Gallery, Los Angeles, CA, US
Thus Spoke the Rabbit, Nino Mier Gallery, Los Angeles, CA, US
Colors of Resilience, 52 Walker, New York, NY, US
- 2022 *Ceramics Club*, White Columns, New York, NY, US
- 2021 *Juan Carlos Maldonado Art Collection*, Miami, FL, US
Shapes, Alexander Berggruen, New York, US
Inaugural Exhibition, Nino Mier Gallery, Los Angeles, CA, US
- 2020 *Echo Chords*, Nino Mier Gallery, Los Angeles, CA, US
Under Glass, Half Gallery, New York, NY, US
Paper (and one on wood), Nino Mier Gallery, Los Angeles, CA, US
Summer Group Show, Patrick De Brock, Knokke, BE
- 2018 *Moondog*, East Hampton Shed, East Hampton, NY, US
Winter Show, Koki Arts, Tokyo, JP
- 2017 *Sagra ARTDATE*, The Blank Contemporary, Bergamo, IT
- 2016 *Miranda*, Anat Ebgi Gallery, Los Angeles, CA, US
- 2015 *Arcitectura e Archeologia*, Fondazione 107, Torino, IT
The Politics of Surface, Berthold Pott, Cologne, DE
- 2014 *Ethan Cook, Sam Falls, Emanuel Rohss & Tris Vonna-Michell*, T293 in-residence at Sadie Coles HQ, London, UK
The Go-Between, National Museum of Capodimonte, Naples, IT
173 E 94th St / Chaussee de Waterloo 550, Paul Kasmin at Middlemarch, Brussels, BE
Infinitude, Roberts & Tilton, Los Angeles, CA, US
Picture/Painting/Object, Gallery Albert Baronian, Brussels, BE
Difference and Repetition, Luce Gallery, Turin, IT
Stitched Up, S2, London, UK
- 2013 *Space Whole Karaoke*, Middlemarch, Brussels, BE
Equilibrium, Ritter/Zamet, London, UK
Xtraction, The Hole, New York, NY, US
This is the story of America, Brand New Gallery, Milan, IT
Imago Mundi, Curated by Diego Cortez, Fondazione Querini Stampalia, Venice, IT
Pattern Recognition, Ana Cristea Gallery, New York, NY, US
Shake Shack Guggenheim, V1 Gallery, Copenhagen, DK
- 2012 *Dreamtigers*, Ed. Varie Gallery, New York, NY, US
MADE WITH MUSTARD, East Hampton Shed, East Hampton, NY, US
Floor Routine, Bodega, Philadelphia, PA, US
MATTERDADDY, Angstrom Gallery, Dallas, TX, US
Black Foliage, Nudashank, Baltimore, MD, US
Slowed & Thowed, Chinatown Arcade, New York, NY, US
Tik Drty, Amstel 41 Gallery, Amsterdam, NL
The Big Stink Moves Like a Moth Towards the Light, Hungryman Gallery, Chicago, IL, US
Rooms Within Rooms, Apache Projects, Anafi Island, GR
Brucennial 2012, BHQF, New York, NY, US
Alchemy, Harvester Gallery, Hudson, NY, US
FFA, Space Gallery, Portland, OR, US
- 2011 *What Brings The Dust Together*, New Gallery London, London, UK
Nom de Guerre, Youth Group Gallery, New York, NY, US
Refractions, Place Gallery, New York, NY, US

All the Tired Horses in the Sun, How am I Supposed to Get Any Riding Done?, EOC Gallery,
New York, NY, US
Issue Project Room, Industria Superstudio, New York, NY, US
NurtureArt, Chelsea Art Museum, New York, NY, US

2010 *Black, White and Read All Over*, Envoy Gallery, New York, NY, US
It Is What It Is, Envoy Gallery, New York, NY, US

2009 *Works*, Do Right Gallery, Marfa, TX, US

PUBLICATIONS

2022 *Landscapes*, Nino Mier Gallery

2020 *ETHAN COOK*, Nino Mier Gallery

2019 *Bands/Marks*, catalogue, Patrick De Brock

2018 *Ethan Cook*, catalogue, Gana Art Seoul
Ethan Cook, monograph, Anat Ebgi Press

2013 *Felman*, monograph, Galerie Jeanroch Dard

2012 *Rawest Destiny*, monograph, Bodega Books
Video Babe, monograph, self-published
DRTY TLK, Amstel 41 Gallery, p. 10-16

PUBLIC COLLECTIONS

Art Institute of Chicago, Chicago, IL, US
Jordan Schnitzer Museum of Art, Eugene, OR, US
Museum Voorlinden, Wassenaar, NL
Phelan Foundation, Marfa, TX, US
Fondation CAB, Brussels, BE

RESEDECENCIES

Josef and Anni Albers Foundation Residency, Bethany, CT, US

NINO MIER GALLERY

NEW YORK

newyork@miergallery.com

SoHo | +1 212 343 4317

TriBeCA | +1 212 268 9055

BRUSSELS

brussels@miergallery.com

+32 2 414 86 00