

# NINO MIER GALLERY

NEW YORK | BRUSSELS

ASHER LIFTIN



# CONTENTS

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**BIOGRAPHY 1**

**SAMPLE WORKS 3**

**SELECTED PROJECTS AND EXHIBITIONS 18**

**SELECTED PRESS 41**

**CURRICULUM VITAE 49**





# BIOGRAPHY



# ASHER LIFTIN

**b. 1998, New York City, NY**  
**Lives and works in New Haven, CT**



Asher Liftin's work celebrates technicality and process with an honest appreciation for and understanding of historical image making. A scholar of art and cognitive science—recently graduating from Yale with a B.A. in the former and B.S. in the latter—Liftin reflects on the relationship between image creation and image perception across his practice. In school, the artist explored how the brain generates meaning out of two-dimensional visual stimuli, realized now in his algorithmic approach to painting. Liftin's work performs for the mind's eye, enhancing optical truth with appreciation for the likes of Chuck Close and pointillism's progenitors. Neutral tones, networked around and throughout Liftin's carefully plotted dot matrices, lend the works tapestry-like tactility, further homeaging neo-impressionism and Seurat's chief theoretical influence: tapestry restorer and pioneering color theorist Michel Eugène Chevrue.

*Asher Liftin (b. 1998, New York, NY; lives and works between New Haven, CT and Brooklyn, NY) graduated from Yale University in 2021 with a B.S. in Cognitive Science and a B.A. in Visual Art. Liftin has held solo exhibitions at Alessandro Albanese Gallery, Milan, IT; Sour Mouse Gallery, New York, NY; The Aisling Gallery at The Study, New Haven, CT. The artist has also participated in group exhibitions with all of the above as well as PALO Gallery, New York, NY; MoCA Westport, Westport, CT; Serving the People, online; The Graduate Hotel, New Haven, CT. Liftin created original artwork for Wes Anderson's major motion picture, Moonrise Kingdom, and was a 2020-21 Franke Fellow. Permanent collections include The Yale University Art Gallery and Thyssen-Bornemisza National Museum.*





# SAMPLE WORKS

*sample selection does not reflect current availability*





*Knight's Move*, 2024. Oil paint, acrylic ink and acrylic paint on linen. 78 3/4 x 59 in (200 x 150 cm) (ALI24.042)





*Reveal*, 2024  
Signed, titled, and dated on verso  
Acrylic ink, acrylic paint, and oil pastel on linen  
66 7/8 x 49 1/4 in  
170 x 125 cm  
(ALI24.035)





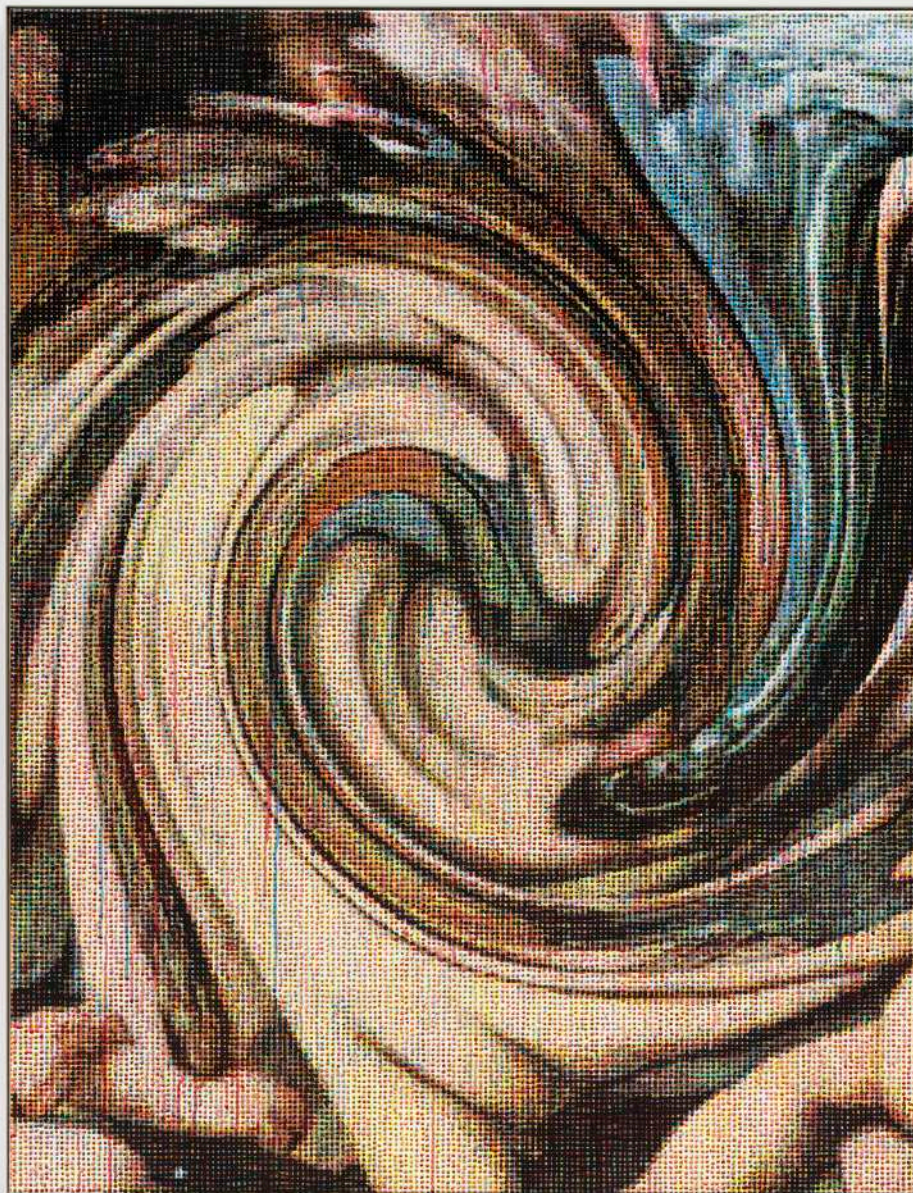
*Lily*, 2024  
Colored pencil on paper  
18 1/4 x 15 1/4 in (framed)  
46.6 x 38.7 cm (framed)  
(ALI24.017)





*Icarus*, 2024  
Acrylic ink and acrylic paint on linen  
78 3/4 x 51 1/5 in  
200 x 130 cm  
(ALI24.027)





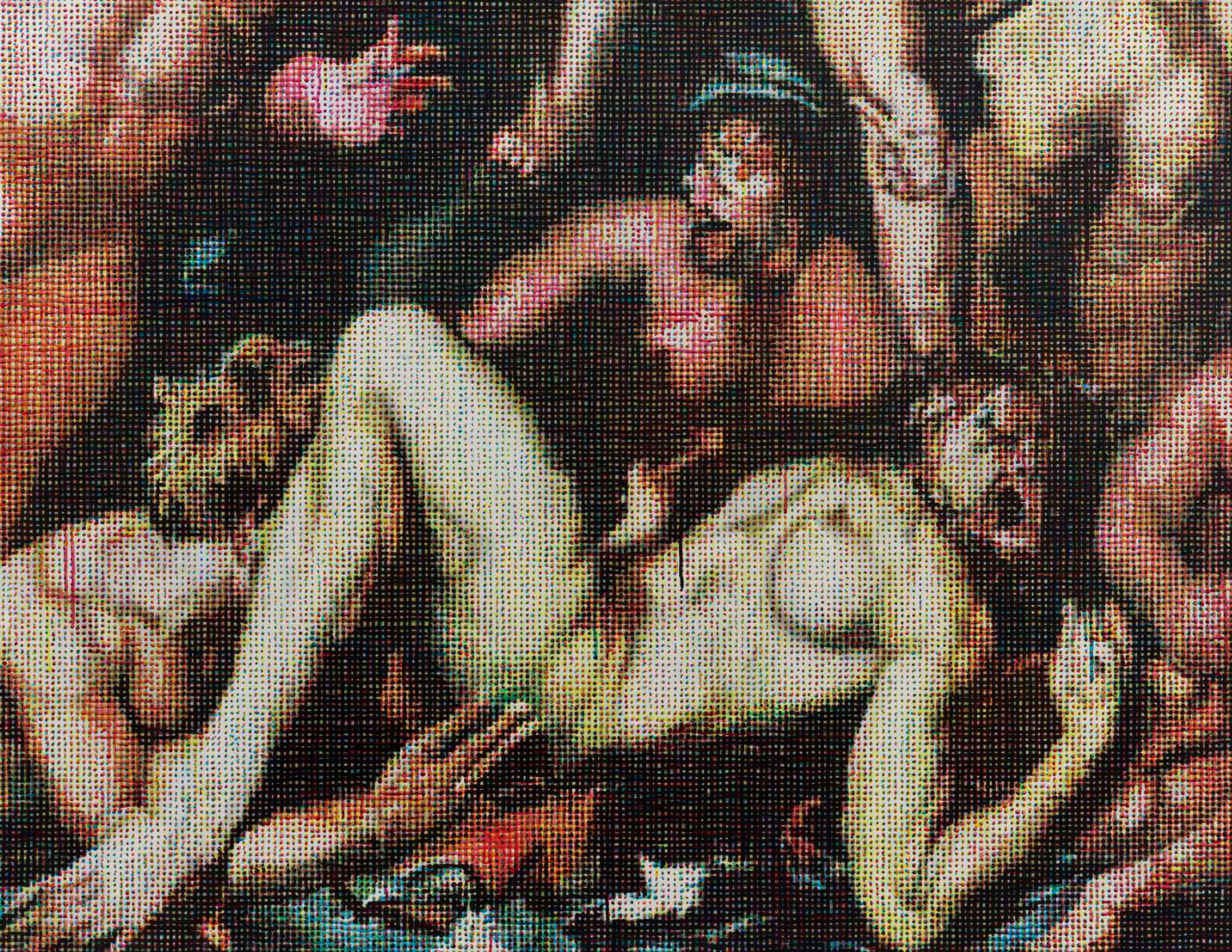
*Bathers, 2023*  
Acrylic ink on canvas  
51 5/8 x 39 7/8 in (framed)  
131.1 x 101.3 cm (framed)  
(ALI23.006)



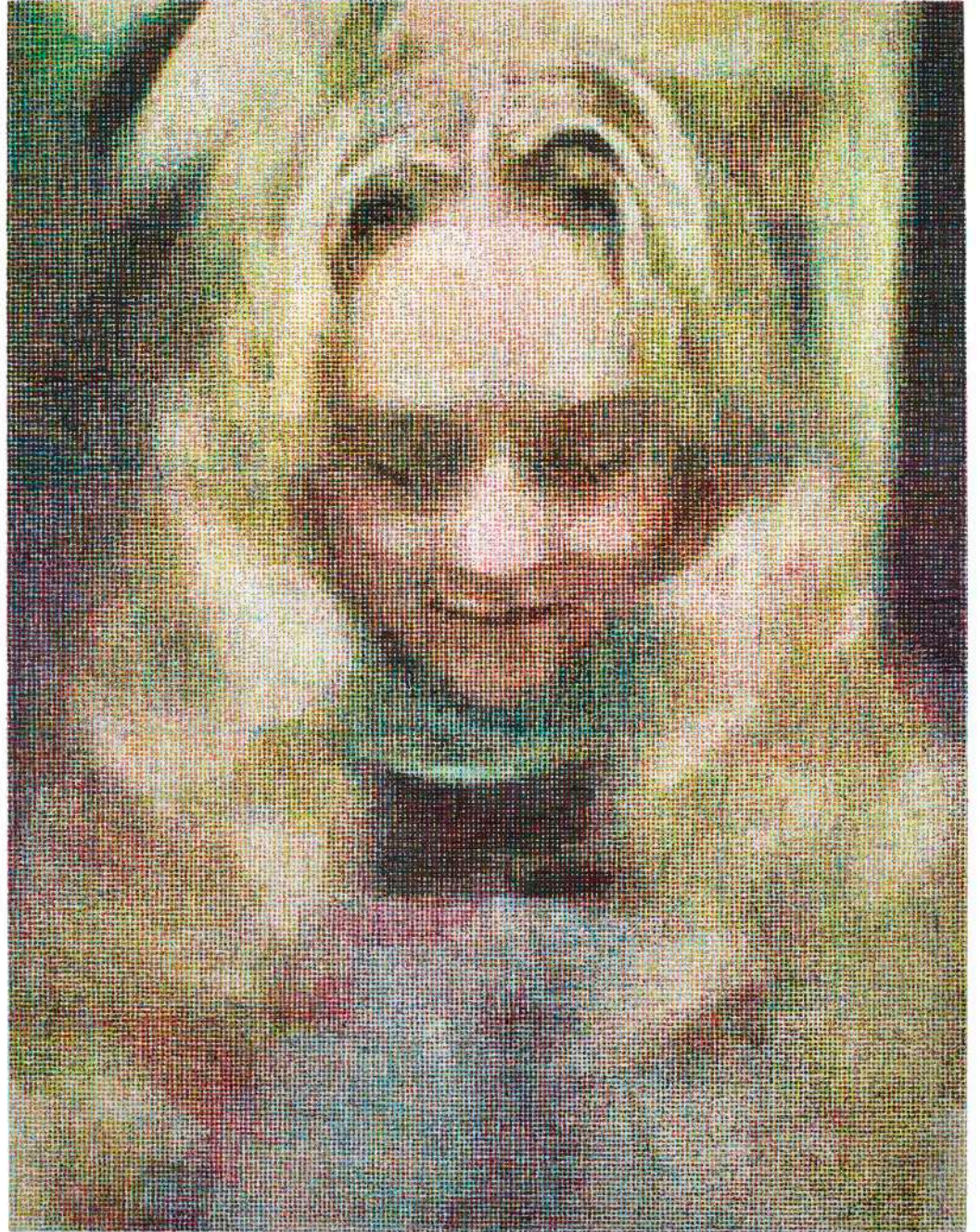


*The Devouring of Ziggy Stardust*, 2023. Acrylic ink and acrylic paint on linen. 3 panels, each 78 3/4 x 59 in, 200 x 150 cm (ALI23.027)



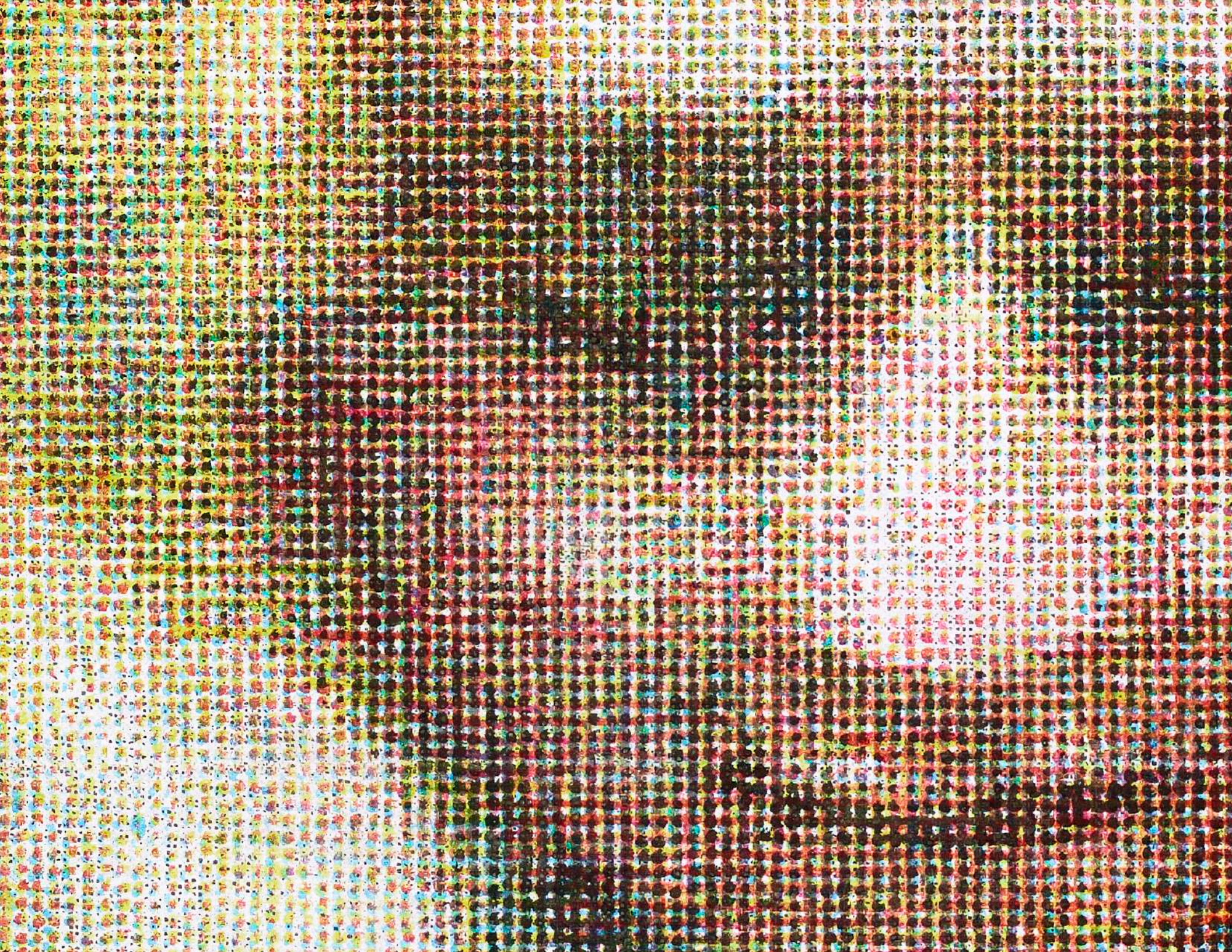




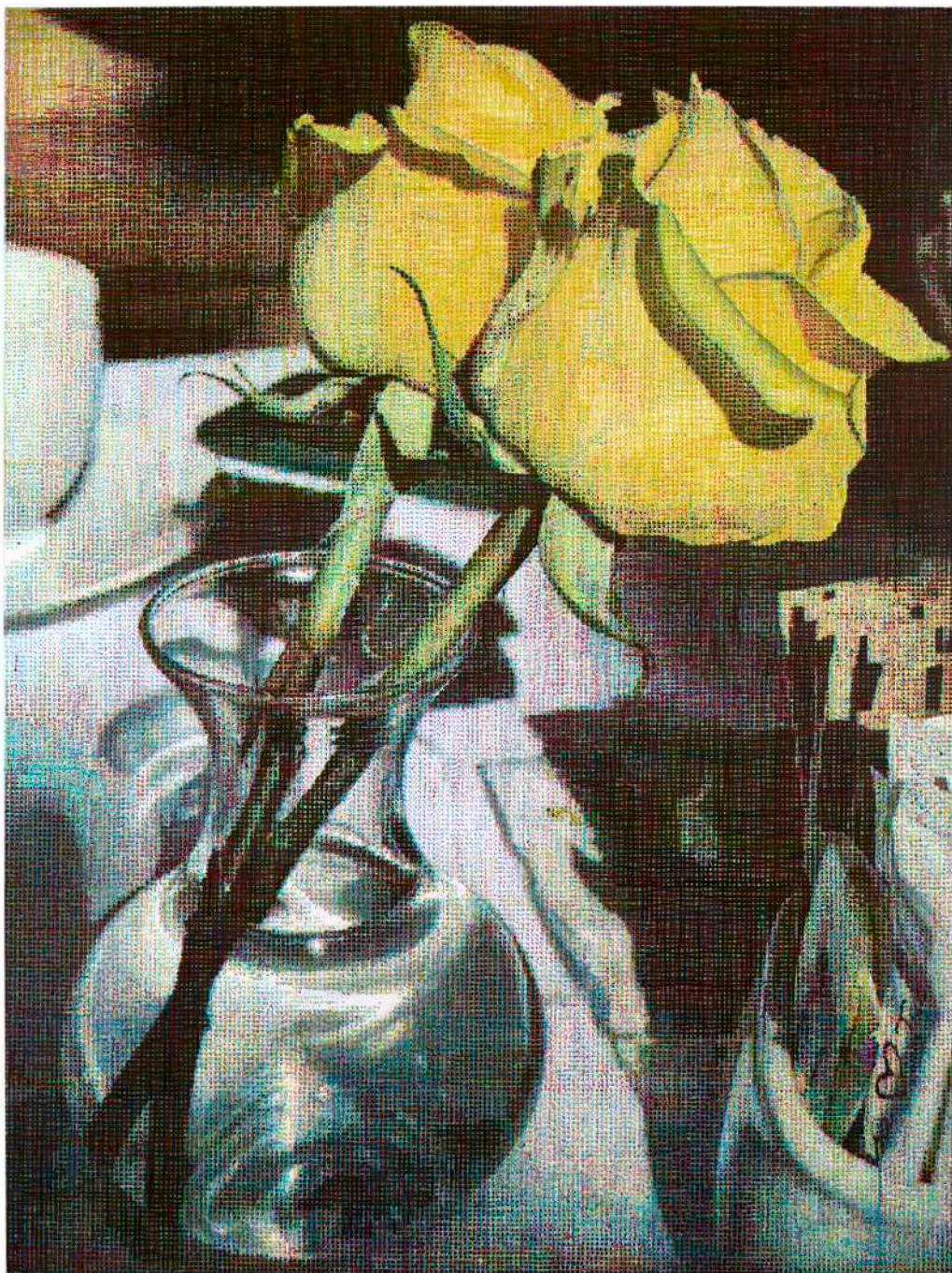


*Fluorescent Mist*, 2023  
Acrylic ink on linen  
70 7/8 x 55 1/8 in  
180 x 140 cm  
(ALI23.001)









*Yellow Roses*, 2023  
Acrylic ink and acrylic paint on canvas  
78 3/4 x 59 in  
200 x 150 cm  
(ALI23.002)



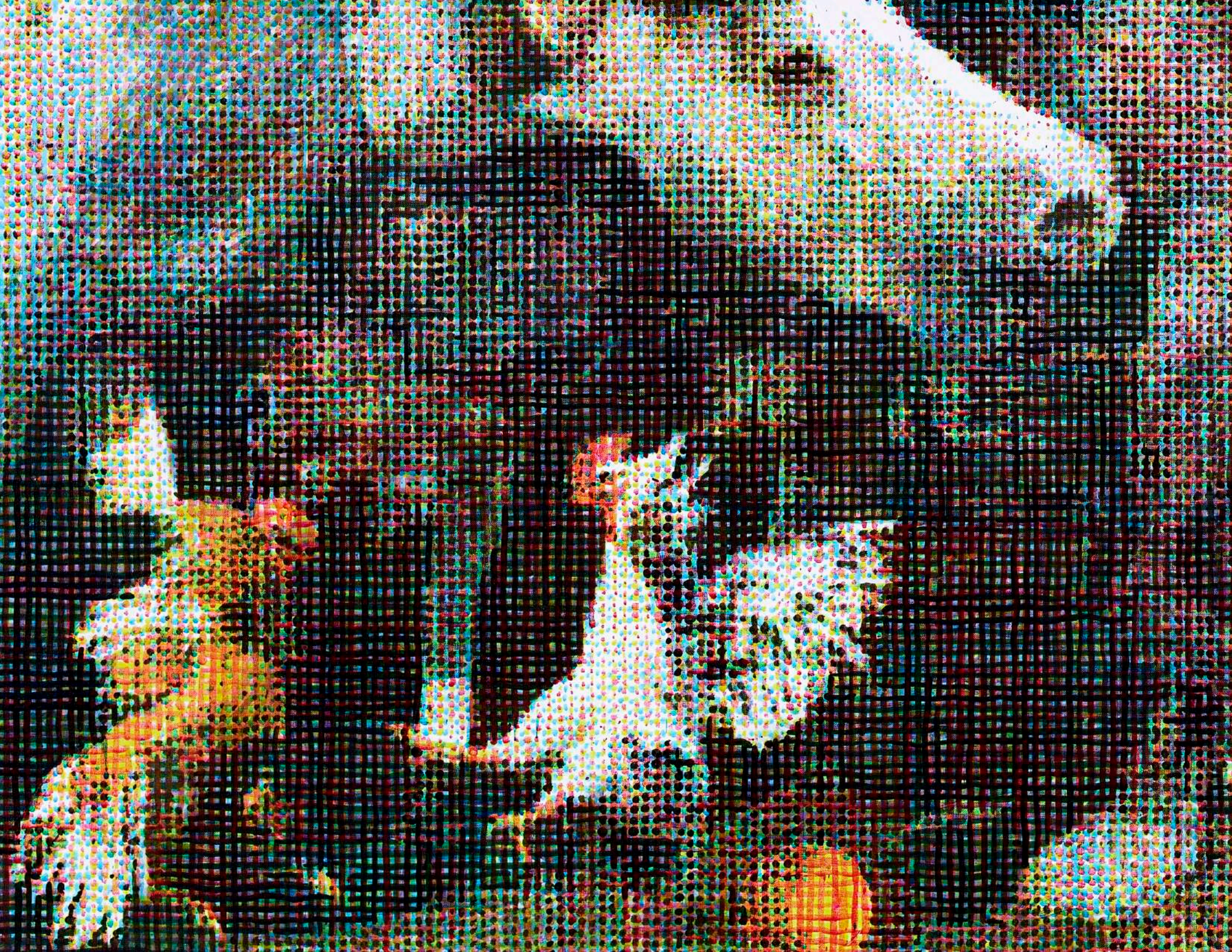




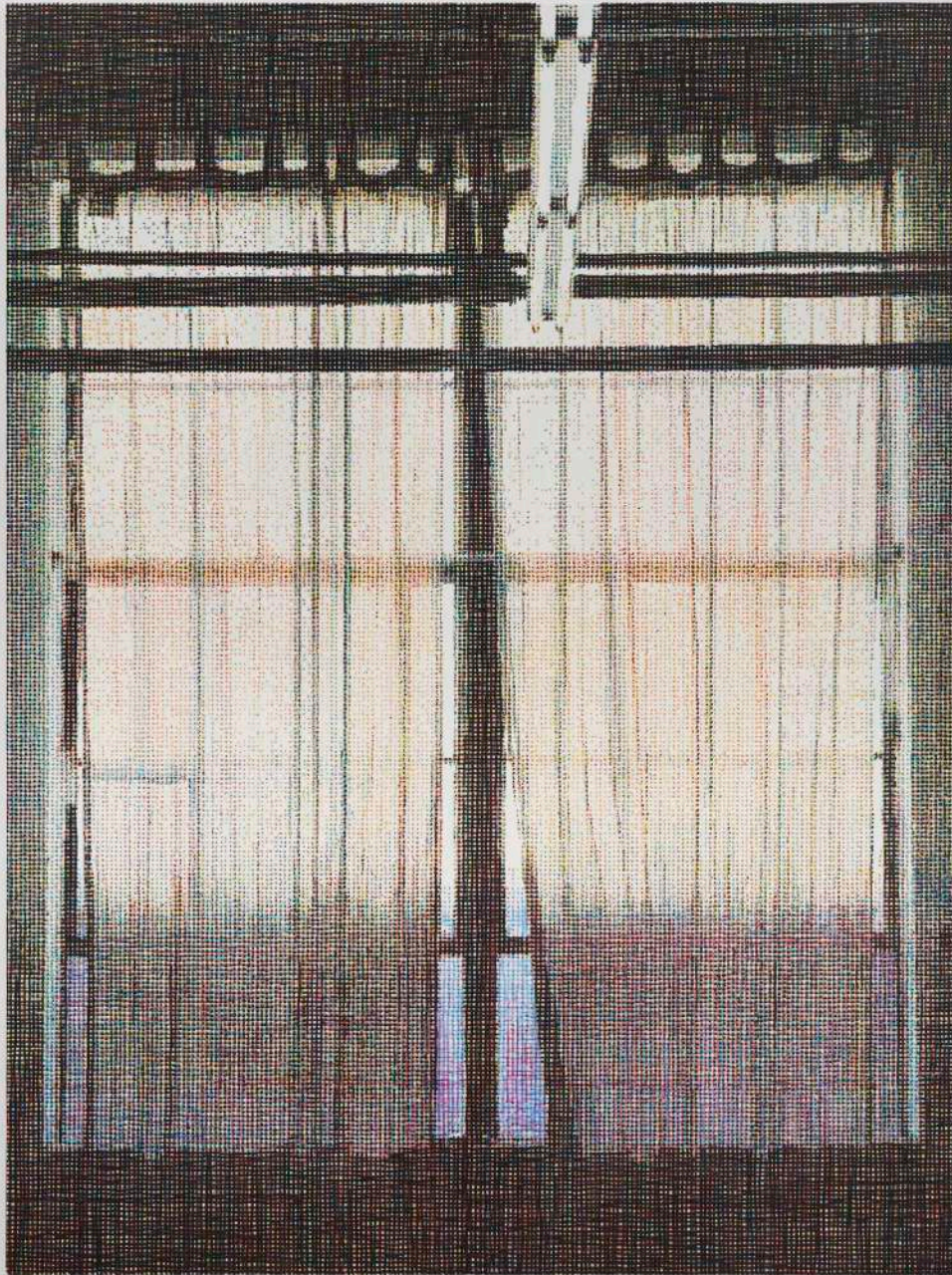


*At Grass*, 2023, acrylic ink and acrylic paint on linen, 72 x 96 in, 182.9 x 243.8 cm, (ALI23.003)









*Window in the Studio, 2023*  
Acrylic ink on canvas  
78 3/4 x 59 in  
200 x 150 cm  
(ALI23.005)





# **SELECTED EXHIBITONS AND PROJECTS**



# SELECTED EXHIBITIONS AND PROJECTS

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***KNIGHT'S MOVE***

2024

NINO MIER GALLERY  
BRUSSELS, BE

***ERROR SIGNALS***

2023

NINO MIER GALLERY  
NEW YORK, NY, US

***BEACH***

2023

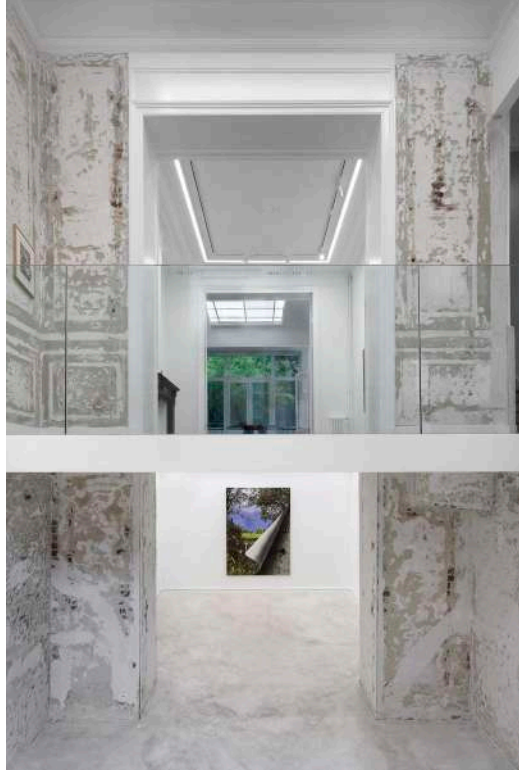
NINO MIER GALLERY  
NEW YORK, NY, US

***OF THE SURFACE OF THINGS***

2022-2023

GALLERIA ALESSANDRO ALBANESE  
MATERA, IT





## KNIGHT'S MOVE

2024

NINO MIER GALLERY

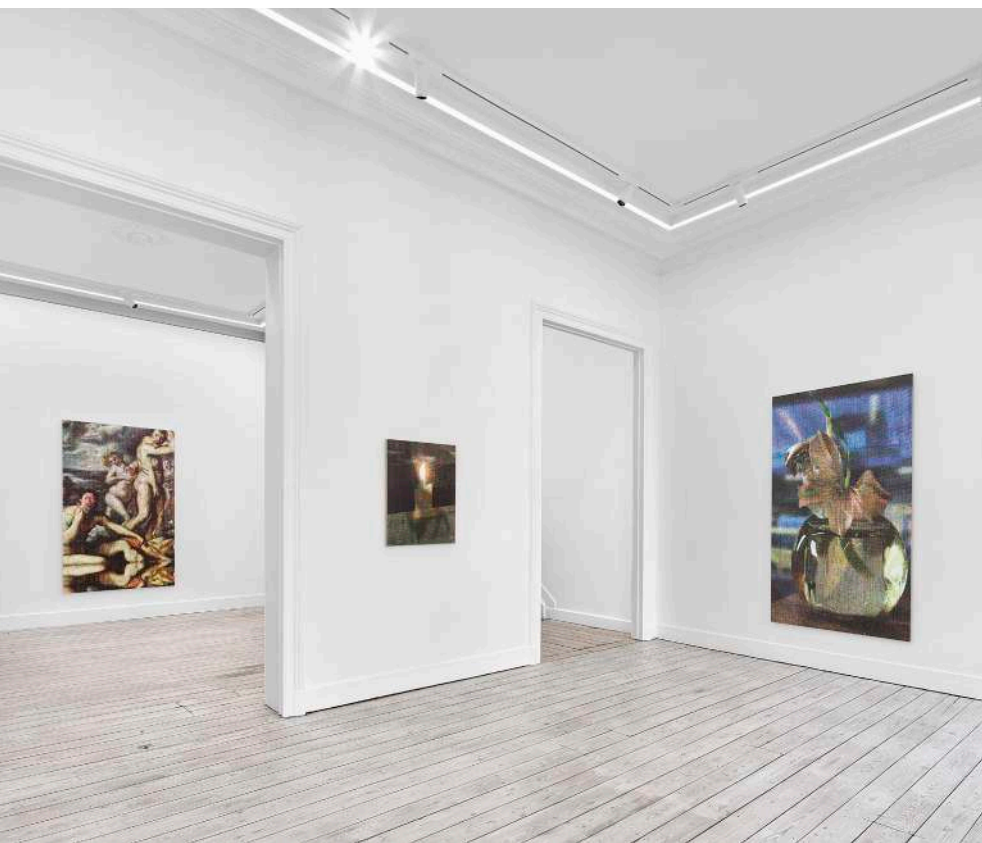
BRUSSELS, BE

Nino Mier Gallery is delighted to present Knight's Move, Asher Liftin's second exhibition with Nino Mier Gallery, and his first presentation in Brussels. In this new body of work, comprised of paintings and works on paper, Liftin continues to explore ideas of perception, the constructed image and abstracted realism, frequently adopting the still life to represent the act of seeing. The exhibition will be on view at the gallery's Allard 25 location in Brussels, from November 8th – December 21st, 2024.

On occasion of this exhibition, art historian Carol Armstrong wrote the following essay after visiting Liftin's studio in Brooklyn:

*He begins a painting with a canvas prepared with a medium-grey ground: neither the dark ground of old-style chiaroscuro painting, nor the light ground of Impressionist "peinture claire," but something in-between. He proceeds by projecting a digital photograph onto that prepared surface, blocking out its main forms and, crucially, the highlights on those forms, in white acrylic, before adding in dark tones that—together with the white pigment and grey ground—give the under-painting the look of a black-and-white photograph translated into paint. And then he layers over that foundation a painterly kind of rasterized dot-matrix, in successive strata of colored, water-based inks, carefully prepared on his palette to follow the CMYK (Cyan/Magenta/Yellow/Key) subtractive system of color-mixing. Together those pixelated strata construct the image—a still life, say, of a single flower in a simple glass vase—in much the same way that our eyes, in concert with our brains, construct a recognizable image, from the ground-up, out of bits of raw perceptual data: something that is going on all the time without our being in the least aware of it. Simultaneously, the highlights that undergird that colored dot-matrix—instead of sitting on top as they generally do in the history of illusionist painting—filter and flicker through to give the image, the flower in the glass vase, its optical sparkle, mimicking the additive RGB (Red/Green/Blue) system of the light spectrum, as received by the three types of light-receptor cones in the human eye, before being processed in and through the somatic activity of the brain.*

*As the painting's viewers, in turn, we see that flower in the glass vase as if through a screen: a window screen, a computer screen, a silkscreen or a half-tone screen—really, any or all of these screens are pertinent here. And we start by taking that screened image in from a distance that allows us to see, recognize and understand it as a whole gestalt, processing it from the top down, before moving up close to encounter the rainbow networks of colored and sometimes gridded dots of which its surface is composed, at which point the gestalt of the flower in the vase partially unravels and undoes itself, to become an exercise in pointillist abstraction. That raveling and unraveling are complementary and continuous in the dance between painter and viewer that each of Asher Liftin's paintings proposes.*





From a distance, as if seen through a screen, the canna lily in its squat, round glass vase is a cool painting, as are all of this young artist's paintings, when seen at a glance or in photographic reproduction. But as we move progressively closer in to its surface, it gathers warmth, not only from the coloristic pleasures of its overlapping cyans and magentas and yellows—which combine to produce greens and pinks, oranges and purples, interlaced with blacks—but also from the ever-more evident facture of the painting, in particular the drips that stream down from some of its details. Those drips, together with the woven, textile-like look of the ink-painted surface, help sustain the unraveling effect that marks these paintings as well: one small colored-pencil drawing of a lit candle metaphorizes that effect quite directly, with a bottom edge that appears to fray, as if each colored line that makes up the mesh of the image were a separate colored thread, coming apart from the lattice-work warp and weft of its weave. It is at this level that the paintings, too, confront their intermedial constructedness: their fundamental movement between the image-systems of painting, digital photography, printing, drawing—all of which are practiced by Liftin—as they are tapestried together like a loomed piece of Jacquard fabric, yielded from a proto-computer code. (The textilic basis of painting-on-canvas surfaces everywhere, across media, in this body of work.)

The subjects that Liftin chooses to paint, print and draw, along with the manner in which they are rendered, are mediated—screened, we might say—through an array of art-historical reference. First, still life—flower painting, in particular—reminiscent, for me at least, of Edouard Manet's poignantly simple "last flowers." (There is also a lovely little drawing of lemons that reminds me irresistibly of Manet's own late lemon and other single and double pieces of fruit.) Studio and gallery windows, printed and painted, larger and smaller, which call to mind both the modernist grid and the Italian Renaissance model of the picture-as-window, an opening onto the world on the other side of its notionally transparent surface. Small colored-pencil drawings of a female intimate, at once clearly posed and snapshot-like: these portraits evoke the photo-filtered paintings of Gerhard Richter, as does the topic of the lit candle found in certain drawings and paintings, such as the one mentioned above. Mannerist bathers, culled randomly, by means of a self-censoring prompt given to an AI program, from 17th-century Italian sources such as the work of the so-called "Il Passignano." Collaged and swirled paintings that vaguely recall Picasso and Van Gogh. The illusionist gambits of 20th-century Photorealism and of earlier camera obscura painters such as Johannes Vermeer. And through it all, of course, runs the Neo-Impressionist mark of Georges Seurat, and the divisionist color theory that goes with it. Though it is possible to see Liftin's paintings as connecting the dots between Vermeer and Richter, however, this screening through the sieve of art history does not really yield any secure time-line; quite the contrary. But it does knit together the threads of a mediated vision, in which the image bank of painting and its sister media is imbricated with cognitive process. Asher Liftin is not a neuroscientist, and this is not "neuro-art-history," but his is a practice that everywhere invokes the intersection between art and cognition.

I have always had a special taste for still-life painting, so I am drawn to those works in particular. One little doubled painting of flowers in a vase—on the left side a Photorealist oil version of it, and abutting it on the right side a flipped version of the same image, rendered in an enlarged raster of inked dots—opens onto broader questions of mirroring and cognitive mediation, scaling and iteration. And so, though it is not in the present exhibition, I shall conclude by zeroing in on a slightly earlier pair of paintings that resides in Liftin's studio, for that pair quite literally doubles down on the same operation of doubling in order to confront those questions with magisterial, even preternatural confidence. Much larger in scale, this pair of paintings of tulips in a vase set against a view out a window, each reflected upside-down in the surface of a glass coffee table with books on it, flips the left-right orientation of the smaller still-life pair, so that now the rasterized, inked canvas sits on the left, hinged to the reversed, Photorealist oil version of itself on the right. This time the rasterized half on the left is composed of a tighter fabric of much smaller pixelation, so that the importance of scale and resolution become pronounced, especially relative to the smaller, more recent pair of flower paintings just mentioned: the smaller the painting the larger and more noticeable the raster, and the closer one is invited to get to the image's surface and its mediation by and through its weave of dots, while the larger the painting and the smaller the raster, the more one is inclined to back up and see it as a resolved image. And vice versa on both counts.

But in the case of the larger pair of paintings that scalar dimension, along with the doubling and reversal of the image, the undermining of its own transparency, its translation of digital photograph into paint, and its pairing of printerly ink and painterly oil, is tied to a more complex meditation on mirroring. The still life's setting against the backdrop of a window is pertinent here, as is the pile of books (with at least one semi-readable title on its spine); the mirror-image of the artist with camera reproduced twice on the convex side of the vase and twice reflected upside-down on the glass table (mimicking a device found in 17th-century Dutch still-life painting); the broad areas of white paint on that table in the right-side version; the blurry white "circles of confusion" on the cushions in the right-side background (subtly reminiscent of Vermeer's work); and the little square painting-within-a-doubled-painting that is purposefully propped against the couch and the window in the back.

Together these add up to a kind of self-reflexive summa of Asher Liftin's iterative experimentation with the relay between painting and cognition: suggesting not only the intersection between bottom-up and top-down mental processing, but also the doubling of stereoscopic vision, the upside-downness of the retinal image before it is righted by the brain, not to mention the necessity of repetition in the process of learning to see. And through it all runs the history of Western picturing, screened through the colored materiality of painterly and printerly pigment. Back up from the surface, and ta-da!, it comes into focus. Move in close, and it comes undone. Move away once more and it all comes back together. But move from side to side in front of this joined pair of paintings, and you see it do both, in concert and in oscillating alternation, over and over again.























# ERROR SIGNALS

2023

NINO MIER GALLERY,  
NEW YORK, NY, US

Nino Mier Gallery is thrilled to present *Error Signals*, Asher Liftin's debut exhibition with Nino Mier Gallery as well as his first solo exhibition in New York. Liftin's background in cognitive science informs this new series of pointillist paintings rendered in transparent inks. The paintings and accompanying drawings explore the constructed nature of images perceptually, digitally, and art historically. The exhibition will be on view at the gallery's Soho location from November 2nd – December 16th.

*It is a privilege to watch someone find themselves in something they love doing – that you also happen to love doing. The process of becoming oneself as an artist is generally slow and fitful but when the pieces finally fall into place it is thrilling. In this case, the pieces haven't exactly fallen into place so much as come together in teasing disjunction.*

The artist in question, Asher Liftin, is in his mid-twenties and I have known him since his late teens. He was precociously gifted from the get-go as well as precociously determined to make his mark in the "art world," having started out with graffiti and graduated from that to oil painting while a student in high school where his exigent teacher Katya Arnold was the wife of the Russian émigré artist Alexander Melamid. So in a way, his ultimate decision to launch himself into the world as a painter – one among tens of thousands who attend art schools and colleges, and then brave the daunting odds against them – came as no surprise. Indeed, it seemed inevitable and right. The paintings themselves are a surprise inasmuch as they melded exceptional manual dexterity and a keen eye for the subtlest nuances of tone and color with a reservoir of imagery as broad as can be known – which is short for as all-encompassing as the Internet – and in formats both stable and traditional – primarily portraits and still lifes. Some of the former are remarkably classical in appearance; for example a haunting, not to say haunted three quarters likeness of a young woman in a green sweater looking back over her shoulder at the artist. Among the latter are flower studies that have a vaguely Vermeer-like formality. However, still, other images spill over into the realm of hallucination. They include heroic scale yet perversely anti-heroic works seemingly inspired by Renaissance tableaux and tapestries that are woven from thousands of discrete marks which coalesce into complex shape-shifting/space-distorting compositions. When I say "perversely" the term of art might better be "grotesquely" given the lurking hybrid protagonists – crazed men and horses out of Ovid's *Metamorphoses* as reimagined by an entirely au courant American of the 21st century, or beasts from an updated version of H.G. Wells' *The Island of Doctor Moreau* backdated to the 17th century. Meanwhile, overall think of a cool-headed 17th century Chuck Close in his youth transcribing his fever dreams or pipe dreams by doing manually what it would take





a machine a fraction of the time to finish. But, then, the result wouldn't hold the same fascination for the viewer who is fixated not so much on virtuoso craft as by Olympic feats of sustained concentration that such an enterprise necessarily entails.

Taking all these precedents into account, we are not talking about a Neo-Appropriationist trying to redo what artists of the 1980s such as Sigmar Polke or David Salle did, but rather an artist of the new A.I. Millennium with a penchant for Mannerist inventions that whiplashes the viewer from the remote past of elegant post-Renaissance European painterly painting – albeit by other means, since rather than oil pigments the artist has employed layered ink glazes of various densities – to contemporary prestidigitation, patiently and by that token paradoxically executed

by the machine assisted human hand. Thus the visual anomalies that disorient the mind are rendered with a sureness of touch that convinces one that the result could have come out no other way. The mismatching of iconographic and spatial codes involves the most painstakingly refined brushwork, and frequently veers off toward what amounts to a kitchen blender or clothes dryer effect, inasmuch as the vortices found in several of these paintings create a powerful visual tornado and undertow that swirls the motif in on itself till its contours are all but lost. In the past, such torsion generated forms were a feature of anamorphic transcription whereby the artist faithfully rendered what s/he saw in a highly polished ring that picked up and skewed the reflections of a flat image as in Parmigianino's *Self-Portrait in a Convex Mirror* (1524) but taken many steps further with advanced computer technology.



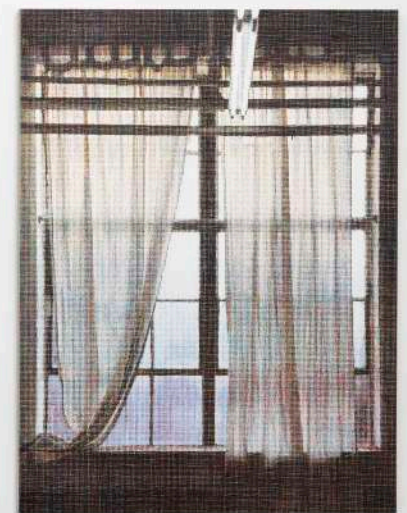


*That those results alternate between coy incongruities nested in solid, ostensibly plausible compositions – a woman's arm extending from what appears to be her dislocated shoulder that is in turn clutched by the man she is embracing whose Thalidomide hand kneads that shoulder like putty – and overt monstrosities. In the latter category, is the piece de resistance of Liftin's startlingly sophisticated debut New York show. It is a triptych that might be seen as equivalent to a Roger Corman horror film experienced on acid. The myths it evokes are too numerous to be named which is in keeping with A.I.'s shake-and-bake way of amalgamating myriad disparate sources. But as with John Cage's use of the I Ching, the choice of which recombinant elements to commit to canvas is wholly that of the painter and therein resides his artistry. The most extreme triptych, featuring a loathsomely fleshy man-thing whose gaping, drooling maw appears ready to devour anything and everything within its range, like Goya's rampaging Colossus (circa 1808) who doubtless provided some of his digital DNA while leaving out the Spanish master's lugubrious atmosphere,*

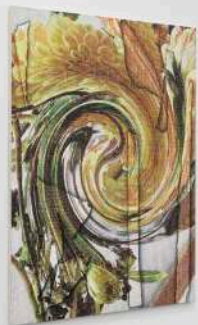
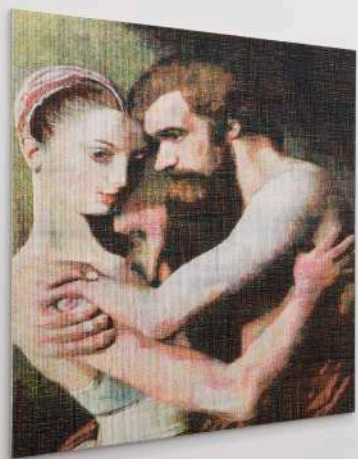
*must be paired with another that has the poise and naturalism of 18th century Danish genre painting, most notably three views of a curtained window whose component webs of descriptive tracery shimmer like layered and tinted tulle. Meanwhile, several mid-sized still lifes follow the example of this latter triptych but with extra twists and turns while other larger format panels go further toward the stock in trade of Baroque and Romantic supernatural scenarios.*

*All in all Liftin is a talent to watch. Take it from me, I've had my eye on him for five years and during the whole of that period his unpredictability and ingenuity have been unflaggingly amazing.*

Robert Storr  
Brooklyn 2023







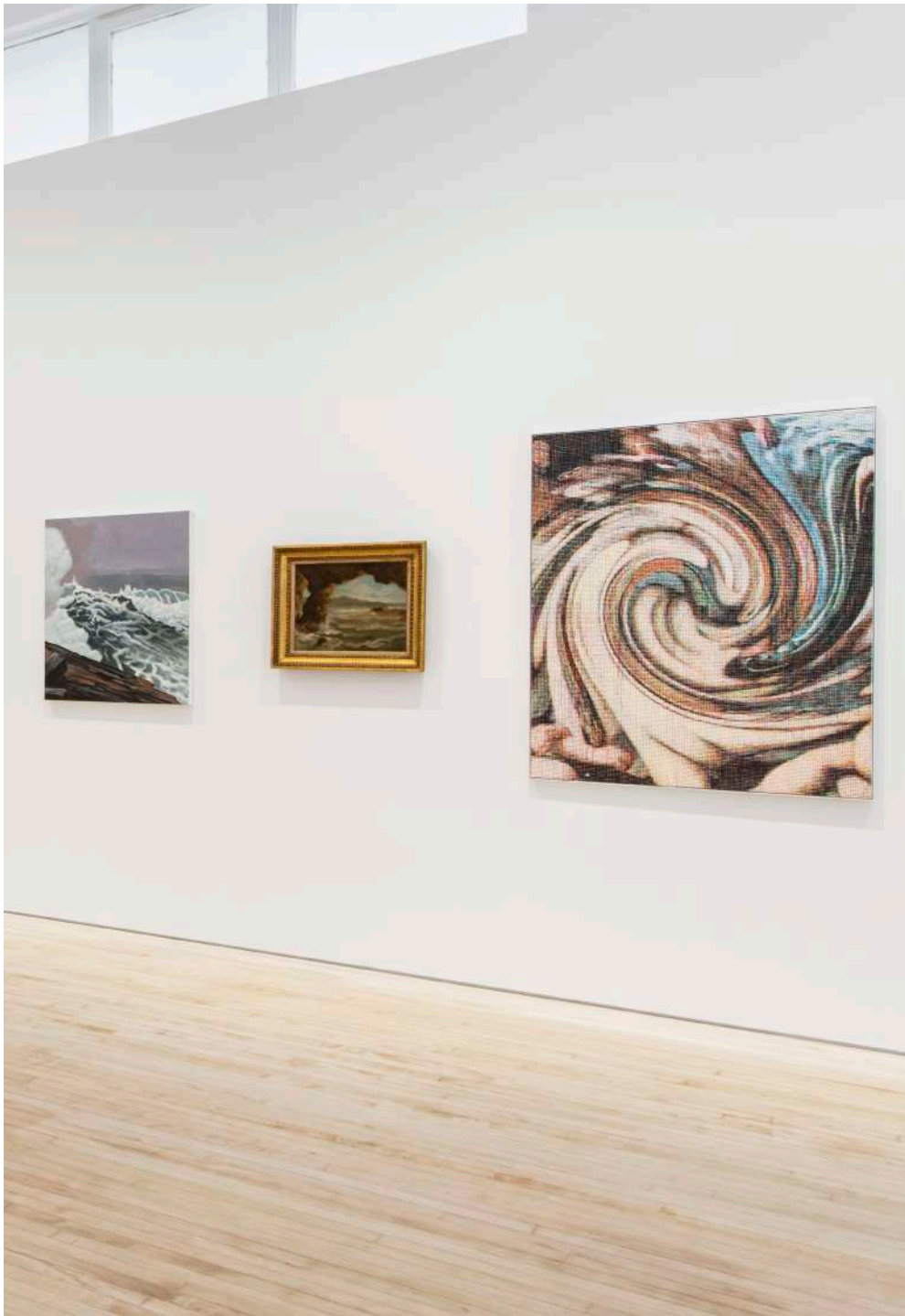












## ***BEACH***

**2023**

**NINO MIER GALLERY**

**NEW YORK, NY, US**

The beach is a natural boundary. On one side is what we know, terra firma; but on the other is the deep unknown, a place of beauty but also of danger, hostile not just as a volatile expanse but also as what that expanse might contain.

Throughout history, humans have treated the shoreline with awe and humility. It was, after all, the place of shipwrecks and invasion, of pirates, tsunamis and squalling storms. In the ancient world, it was the residing home of, amongst many others, the terrifying mythological figures of Poseidon, Triton, Scylla and Charybdis, to name but a few.

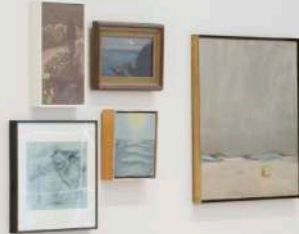
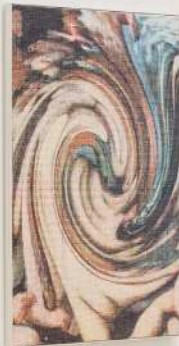
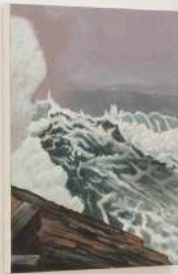
It was not until the late 18th century and the Age of Enlightenment that the idea of landscape in general began to change. Casper David Friedrich and J. M. W. Turner made paintings of the sea with an intensity that was almost religious, the wrath of the sea and its huge expanse a thing of wonder imbued with spiritual awe.

As the notion of landscape changed in art and literature so did the science. It was thought the sea air and the bracing seaside walks were a good constitutional, so in the mid-19th century in the small seaside town of Scarborough in Northern England a resort was made for just this kind of activity. It was quickly followed by many others not only in the United Kingdom but all across Europe. This dramatic change was reflected in painting by most Impressionists and Post-Impressionist for the rest of the 19th century.

In the early twentieth century F. Scott Fitzgerald and the Murphys inadvertently made popular the idea of sitting by the beach on the Côte d'Azur in semi-undress in the heat of the sun. Henceforth, the umbrella was cast away for the parasol, under which people lay in states of undress, thus casting away the old notions of 19th century propriety. Matisse and Picasso quickly took up themes of the bathers by the seaside (famously, with Picasso, in the *Baigneuse* series). One could say that from that point on, the seaside became glamorous and exotic. As a result, the beach has now transformed from being an undesired wilderness into a highly prized destination where people not just holiday but go to live and work. This obviously has had a transformative effect on the landscape and the fragile eco system that made it so attractive in the first place.

This large group exhibition explores all aspects of the shoreline—and in so doing will tell the vital story of humanity's ever-changing relationship to this delicate piece of the natural world.







# OF THE SURFACE OF THINGS

2022 - 2023

GALLERIA ALESSANDRO ALBANESE  
MATERA, IT

The title of the exhibition *Of the Surface of Things* comes from the poem of the same name by Wallace Stevens in which the poet reflects on the ways of observing the world, "of the surface of things", between reality and imagination, a dualism at the center of Liftin's research. The poet dresses himself in the cloak of imagination and obscures the real world, which is why the elements of nature appear in different and new colors. From this awareness of renewed representation, Liftin's figures emerge, with a visual search with a broad index: as photographs found or taken personally by the artist and from media icons, such as television or film. The works in the exhibition emphasize their provenance by repurposing the textures of digital photography in painting, similar to pixels, or bright film filters.

Subjects that are often simple and familiar are digitally reworked, stripping them of their iconographic references, to propose them anew in painting. As in the work *Torso in Torque*, in which a late nude by Picabia is reprised, or, again, still lives as in *Still Life of Fruit and Pistachios*, in which the subject is a photograph of the artist, and the complimentary work *Flower in Turcato*, in which the still life is circumscribed within a gestural trace on the canvas. Gesture returns as the protagonist in the diptych *The Conformist*, in which the image from Bertolucci's film is overlaid with a grid, imitating a drawing found on a package delivered to the artist, perhaps by the letter carrier, to erase his address. Asher Litin focuses on the synthesis of these visual stimuli as carriers of information and concepts.

*Of the Surface of Things* creates a forest of heterogeneous signs in constant tension between imagination and reality, in which the relationship between image, sign, and gesture of the artist are lenses of the world. In this sense, imagination becomes the tool of knowledge and art the space of questioning our reality.



Images courtesy of Galleria Alessandro Albanese

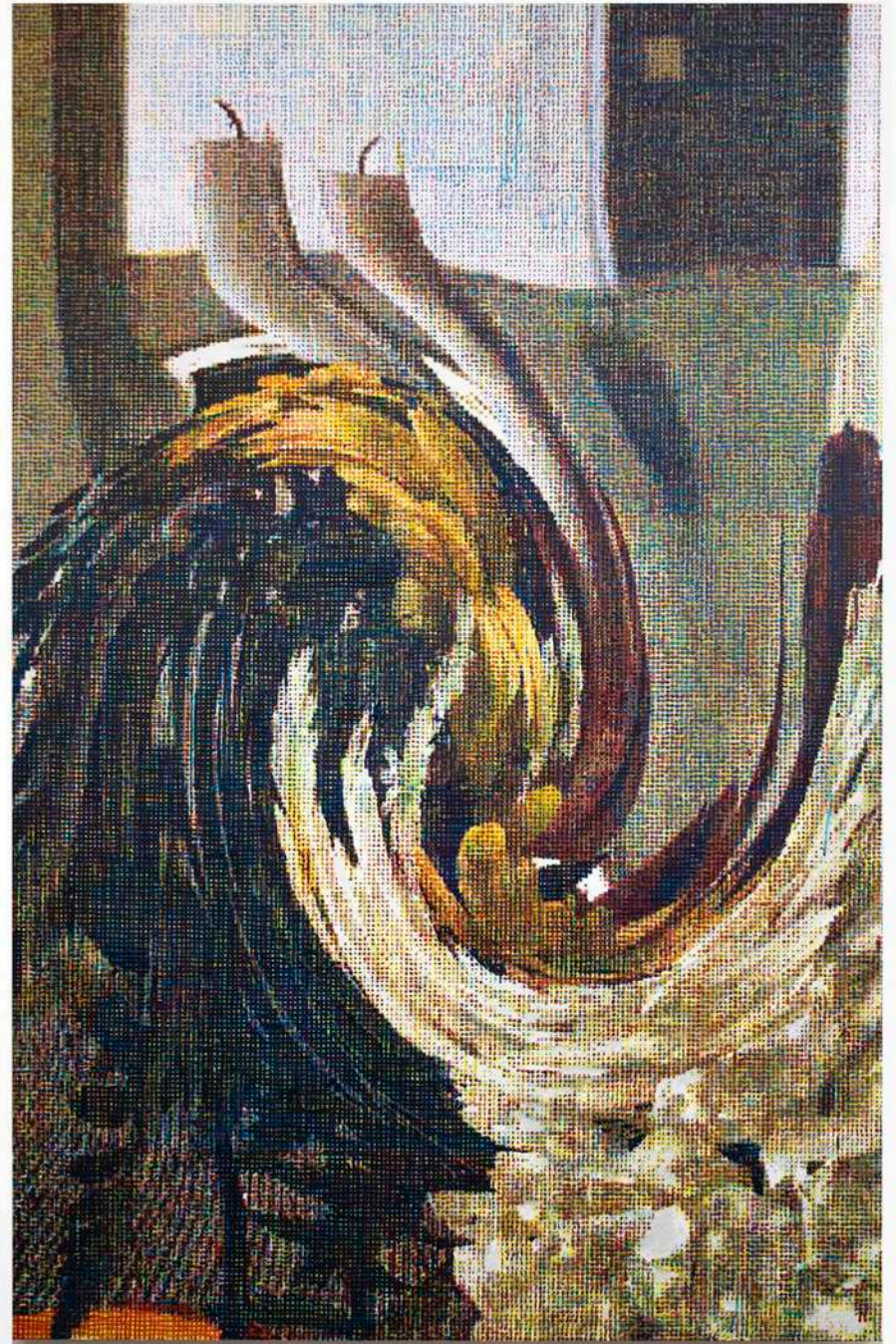














# ***SPRING 2021 UNDERGRADUATE THESIS EXHIBITION***

2021  
YALE UNIVERSITY  
NEW HAVEN, CT, US

Installation view of Asher Liftin's *Reconstructed Image*, 2021. Photo courtesy of the artist.











PRESS



# PRESS

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**AIR MAIL**

NOVEMBER 2023  
BY CLARA MOLOT

**ARTMUSE**

AUGUST 2021  
BY SAMANTHA KOHL

**FORBES**

OCTOBER 2020  
BY DAN Q. DAO





NOVEMBER 2023

## Asher Liftin

The 24-year-old art-world darling, whose fans include David Geffen, stages his first solo show in New York City

By Clara Molot



"I'm totally giving myself carpal tunnel."

WhatsApp co-founder Jan Koum, Splunk C.E.O. Gary Steele, and Jack Shear, Ellsworth Kelly's widower, all mingled on November 2 at Nino Mier Gallery, in SoHo, for "Error Signals," Asher Liftin's first solo show in New York. It sold out before it opened. With the show, the art world's newest talent is no longer a secret kept by the big-name collectors who have purchased his work, including David Geffen.

At just 24, Liftin also has work on view with paintings by established artists—from Dana Schutz and George Condo to Kara Walker—in a group exhibition at Venus Over Manhattan, in NoHo. "Retinal Hysteria," up through January 13, was organized by Robert Storr, the former dean of the Yale University School of Art and Liftin's freshman year professor.

Liftin graduated from Yale in 2021 with a double major in art and cognitive science. He's Nino Mier's youngest artist, and his work, large-scale paintings depicting classical themes—a Vermeer-like still life, a Mannerist-inspired triptych—are freshly modern.

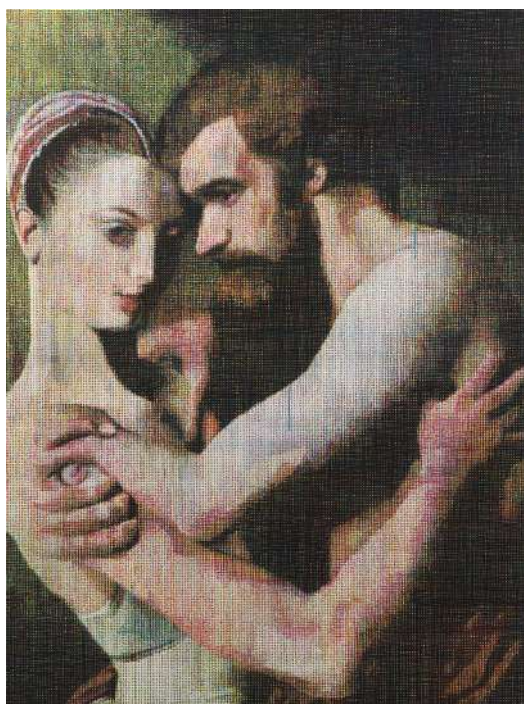




*The Devouring of Ziggy Stardust (2023), on view at Nino Mier.*

"I didn't want to make an oil painting of technology," Liftin tells me. "I'm not interested in the irony which comes with using an art language to describe a technological language." Instead, he created something entirely new to answer the question "How do you represent technology outside of a computer?"

First, Liftin uses iPhone photos, movie stills, and A.I.-generated images to make digital compositions. He works as a printer would, reconstructing RGB bits (the colors we see when we look at a screen) into CMYK bits, the color module that a printer uses to translate an online image into something physical, to create his images. He layers one grid of dots on top of the next. "I'm totally giving myself carpal tunnel," he says, laughing. One of his larger paintings is made of 400,000 dots.



*Ballerina and Wrestler (2023).*



Liftin, the son of an architect and an English teacher, grew up in Tribeca and spent weekends going to galleries and museums. He became interested in drawing in fourth grade, when he started spending lunch breaks in the art room of his Brooklyn prep school, Saint Ann's School. A discerning teacher took note of Liftin's talent. The teacher happened to be friends with someone working on Wes Anderson's then upcoming film, *Moonrise Kingdom*, who was looking for a young artist to make paintings for the movie.

"I had no idea who Wes Anderson was," Liftin says, "but I went home and did three watercolors." He got the job.

At 12 years old, he met a graffiti artist on the street who "started bringing me to art openings," Liftin says. "I would bring my sketchbook and show people what I was doing." He also began selling hand-painted shoes on Facebook. By the end of high school, he'd landed an internship at R13 Denim, during which he drew on blazers and white denim jeans. Wiz Khalifa wore the pants onstage during his 2017 Coachella performance. "There is a photo of him backstage, shirtless, smoking a joint in a pair of my jeans," Liftin proudly tells me.



Asher Liftin's drawing in Wes Anderson's *Moonrise Kingdom*.

When he got to Yale, Liftin wasn't so sure what he was going to do with his life. "I didn't want to be an artist, but I was looking for something that felt like I could use my creative drive." Even though he took art classes throughout college, Liftin didn't think he could support himself as a painter.

Then, during the pandemic, Liftin stayed in New Haven and turned his grimy college house, where he lived with five friends, into a studio and began painting every day. He started to apply the rules he was using for his cognitive-science thesis to his art. "Rigid structure is also highly creative," he says.



Liftin's hand-drawn jeans for R13 Denim.

"I started developing a sort of visual language that could encompass the discrepancy between the painting and the thing it represents," explains Liftin. "The digital space is exciting for me because it represents this new language system for constructing anything."

Paintings: © Asher Liftin. Photos: © Joji Baratelli (Liftin); IMDB Pro/Moonrise Kingdom Gallery (*Moonrise Kingdom*); @instagram/asherliftin (jeans)





AUGUST 2021

## ARTMUSE NEXTGEN: AUGUST ARTIST RADAR

BY Samantha Kohl



Pictured: *Reconstructed Images*, 2021 (detail of the installation, above) | courtesy of the artist

The work of these artists is priced up to \$15,000— perfect for the aspiring collector or a veteran looking to electrify an existing collection with fresh voices and exciting talent.

### Featured Artist: Asher Liftin

Last spring, Asher Liftin graduated from Yale with degrees in both Visual Art and Cognitive Science. His amazing work pulls from both of these fields: Liftin brilliantly explores perception and the human mind as he meditates upon how human beings unconsciously piece together disjoint fragments, which then create a cohesive perception of the world.

The artist (and cognitive scientist) writes in his artist statement, “My interest lies in awareness of how one sees as much as what one sees, and how something thrills, frustrates, disturbs, and brings joy.” Thus, his amazing work often entails shifting the resolution of a familiar figure or even total environment resulting in work that is endlessly interesting and beautiful.

Liftin’s work is currently exhibited at the Yale undergraduate thesis show at MoCA Westport, curated by Max Teicher and Emily White of Gagosian, on display through August 21st.

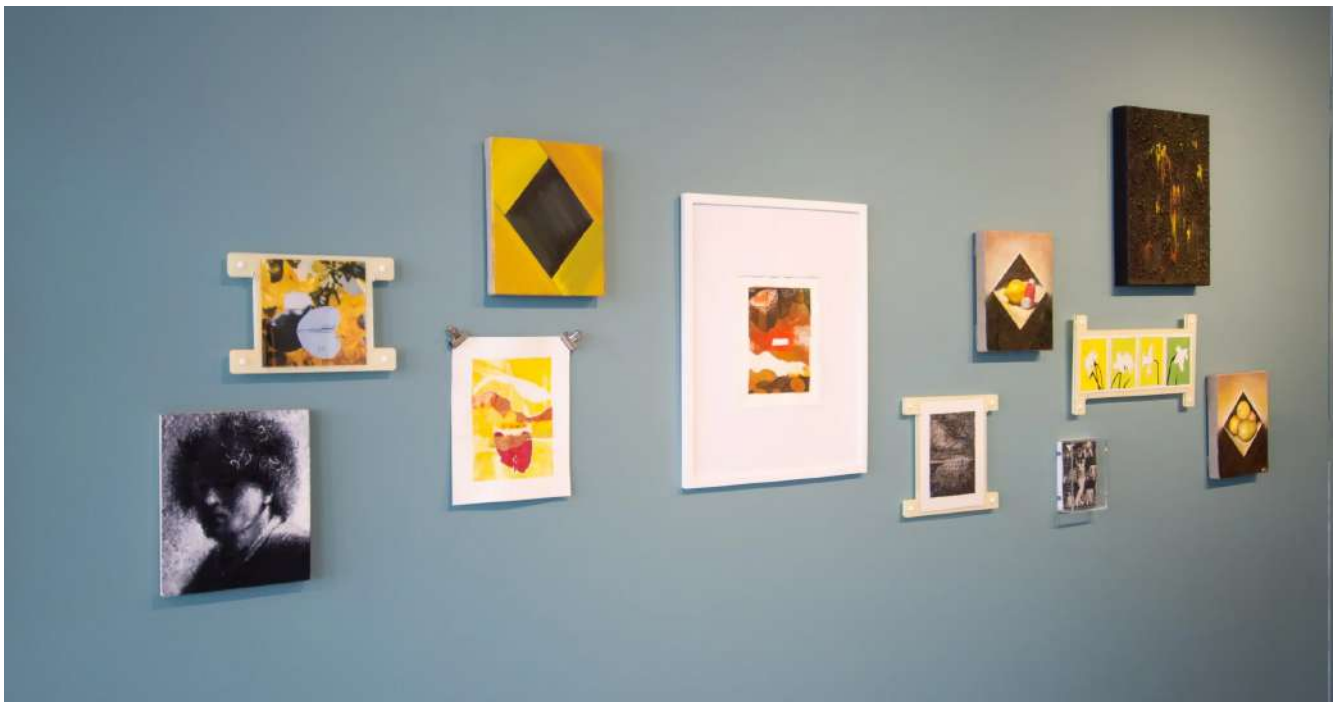


# Forbes

OCTOBER 2020

## Palo Gallery's 'Memories Manifest' Showcases Rising Stars Of New York City's Art Scene

By Dan Q. Dao



Courtesy of Palo Gallery

As New York reopens slowly, and carefully, the city's museums and galleries have once again started welcoming loyal patrons—albeit with COVID-19 safety measures like timed ticketing, mandatory mask-wearing, and social distancing. In such unprecedented times of crisis, it's worth discussing how art can serve as both a refuge from and a reflection upon events and emotions past and present. This fluid idea of memory is a central motif in "Memories Manifest," the latest group exhibition by the experimental Palo Gallery.

"The exhibition is a rumination and exploration of memory through a series of small-scale works from seven different artists," explains founder-curator Paul Henkel. "Particularly in this time, memory is one of the few things we still have to remember the past pre-coronavirus and pre-election—or perhaps just taking us back to a sense of comfort. Yet, there are also works that don't glorify memory in a nostalgic way. Memory can be problematic as well."

Now in its final week at 347 Broome Street in Nolita, the show spotlights a more accessible and relaxed set of works from exciting art-world names like Dean Dempsey, Alexander James, Steve Nishimoto, Alaia de Santis, Asher Liftin, Rachel Wolf, and Monsieur Zohore. Each artist was invited to offer their own interpretation of memory: for example, Nishimoto examined the idea of windows as time portals through a series of dynamic oil-on-linen paintings, Wolf fused natural objects into hypnotic mobiles and soap sculptures, and Zohore sealed written personal memories of trauma and violence within mirrored plastic easter eggs sitting atop gilded legs—thereby denying the commodification of his suppression.



In conjunction with the showcase, Henkel sought out several outdoor-friendly programming initiatives, hosting a mini-cookout—complete with a portable BBQ truck—catered by now-shuttered Tribeca steakhouse Holy Ground. Other events include a weekend pop-up of Alimentari Flaneur, a produce market, and a forthcoming voter registration event donating proceeds to the campaign of City Council candidate and Black Lives Matter activist Chi Ossé.

Henkel says he works with a diverse mix of young and rising artists not only to sell their work, but also to bring together a community of likeminded creatives and patrons to participate in conversations around art. To that end, those who are interested in purchasing the works may also do so, although roughly half of the pieces on display have already been sold.

“We have artists who are internationally known, artists who are mid-career, and artists who are starting out—I want to introduce collectors and buyers to people my age, people who are experiencing racism or homophobia, or just the struggle of being young.” Henkel says, noting that the show is one of the most accessible Palo Gallery has done. “Our other shows have had canvases that go up into the six figures, but given the times, we want to engage as many people as possible to begin collecting and taking part in this part of our culture.”





# CIRRICULUM VITAE



## ASHER LIFTIN

b. 1998, New York City, NY, US  
Lives and works in Brooklyn, NY, US

## EDUCATION

2021 B.A. Visual Art & B.S. Cognitive Science, Yale University, New Haven, CT, US

## SOLO EXHIBITIONS

- 2024 *Knight's Move*, Nino Mier Gallery, Brussels, BE
- 2023 *Error Signals*, Nino Mier Gallery, New York, NY, US
- 2022 *Of the Surface of Things*, Alessandro Albanese, Milan, IT  
*Blow Up*, Alessandro Albanese, Milan, IT
- 2021 *Noisy Pictures*, Sour Mouse Gallery, New York, NY, US  
*Four Years*, The Aisling Gallery at the Study, New Haven, CT, US
- 2020 *Constructed Images*, The Aisling Gallery at the Study, New Haven, CT, US
- 2019 *Momentum*, The Aisling Gallery at the Study, New Haven, CT, US

## GROUP EXHIBITIONS

- 2025 *It Looks a Lot Less Bleak Through a Filter*, Chilli Art Projects, London, UK  
*A Forest*, Hexton Gallery, Aspen, CO, US
- 2024 *ARTIFICE*, curated by Isabel Filer, Gabriela Goizueta, and Caroline Scarcliffe,  
Sitting Room Gallery, New York, NY, US  
*Vanitas*, PALO Gallery, New York, NY, US  
*Haptic Encounters*, Winter Street Gallery, Edgartown, MA, US  
*Arcus*, Rachel Uffner Gallery, New York, New York, US  
*Whose Muse?*, PALO Gallery, New York, NY, US  
FOG Art Fair, Group Presentation, Nino Mier Gallery, San Francisco, CA, US
- 2023 *Retinal Hysteria*, curated by Robert Storr, Venus Over Manhattan, New York, NY, US  
*Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US  
*On Genres*, Winter Street Gallery, Edgartown MA, US  
*My Condolences*, curated by Monsieur Zohore, M+B Gallery, Los Angeles, CA, US
- 2022 *Real Wild*, PALO Gallery, New York, NY, US
- 2021 *Primeval*, PALO Gallery, New York, NY, US  
*Élan Vital*, MoCA Westport, Westport, CT, US  
*Studio Selections*, PALO Gallery, New York, NY, US



*OK: Together*, Yale School of Art, New Haven, CT, US

2020 *Memories Manifest*, PALO Gallery, New York, NY, US  
*Self Portraits*, Serving the People, Virtual Exhibition, [stp.world](http://stp.world)  
*Remember This Moment*, The Graduate Hotel, New Haven, CT, US

2017 *Maps*, Fat Free Art Gallery, New York, NY, US

## **COLLECTIONS**

The Yale University Art Gallery, New Haven, CT, US  
Thyssen-Bornemisza National Museum, Madrid, ES

## **HONORS, COLLABORATIONS, AND NOTABLE COMMISSIONS**

2021 Panelist: Yale Graduate Open Studios, Yale School of Art, New Haven, CT, US

2020 2020 – 2021 Franke Fellow, New Haven, CT, US

2017 *Hand-Drawn Clothing Collaboration*, R13 x Barneys NY x Asher Liftin, New York, NY, US

2012 *Moonrise Kingdom*, Paintings created for Wes Anderson





# NINO MIER GALLERY

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