



CAMERON WELCH
EXPO CHICAGO
BOOTH 341
APRIL 11 – 14, 2024

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK

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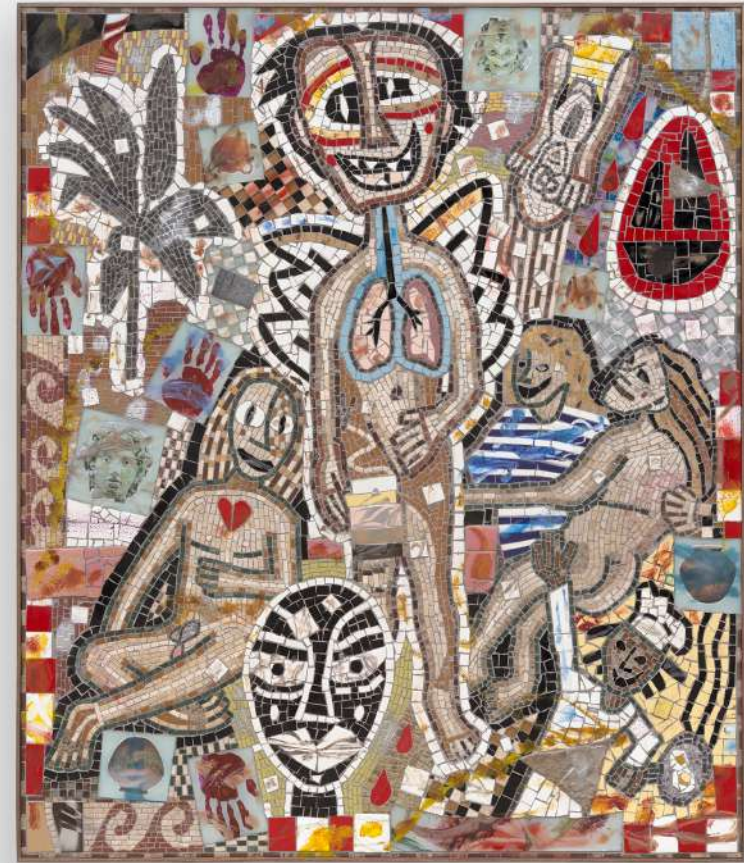
For Expo Chicago 2024, Cameron Welch will present a series of new mosaics incorporating marble, glass, ceramic, stone, spray enamel, oil, and acrylic paint. In the mosaics, Welch layers abstract painting, Western and African art history, Greco-Roman mythology, and pop imagery to create carnivalesque, congested compositions. In addition to art historical considerations, Welch explores his own biracial identity and experience of contemporary American city topographies in his mosaics. For his Chicago presentation, Welch focuses on the myths of Theseus, water deities, the lotus-eaters, and ancient Greek symposia. Imagery of pots and other adornments are reverse printed on glass, and various materials both precious and pedestrian add color and energy to his surfaces. Despite mosaic art's global heritage, Welch observes a lack of recognition for its significance within African art history and culture by Western institutions. Through his work, he addresses this oversight and the underlying power dynamics contributing to it.

Cameron Welch (b. 1990, Indianapolis, IN, US; lives and works in Brooklyn, NY, US) graduated with an MFA from Columbia University, New York in 2016. His recent solo exhibitions include REVELRY at Nino Mier Gallery, Los Angeles (2023); RUINS at Yossi Milo Gallery, New York (2022); Figurative Summer at Jenkins Johnson Gallery, San Francisco (2020); Monolith at Nino Mier Gallery, Los Angeles (2019); RETROGRADE at Rental Gallery, East Hampton (2018); Hide and Seek at yours, mine, and ours, New York (2017). His work is included in the collection of The Museum of Art at the Rhode Island School of Design. Welch lives and works in New York.



The Symposium, 2024

Marble, glass, ceramic, stone, spray, spray enamel, oil, and acrylic on panel
72 x 60 in, 182.88 x 152.4 cm
(CWE24.006)

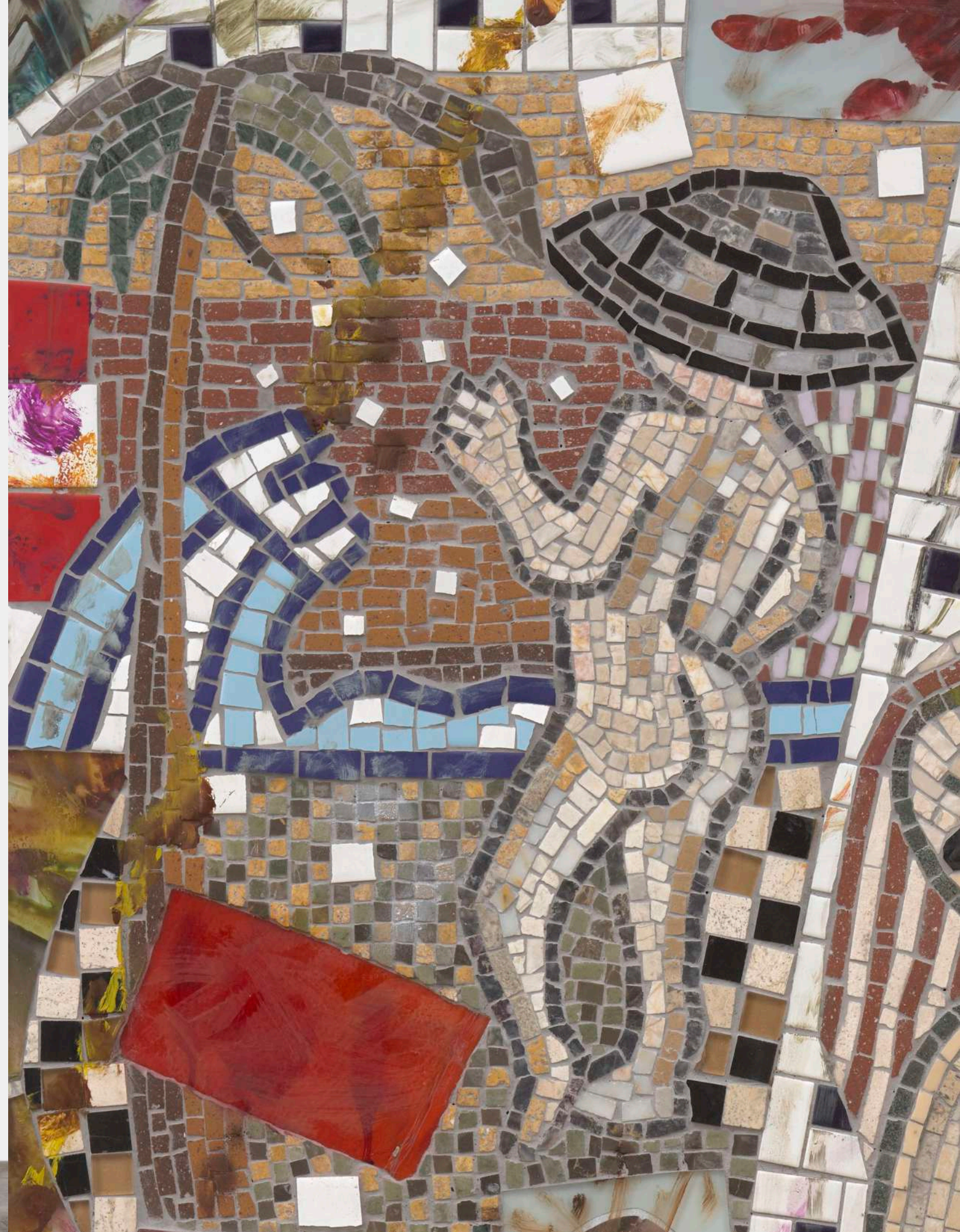




The Symposium references the symposia of ancient Greece: gatherings in which enlightened conversation, music, and dancing followed lavish, communal feasts. The central winged figure in the work welcomes viewers with a hazy grin, lungs exposed as a man sits next to him, bearing his heart. Surrounding both figures are a facsimile of a Dionysian bust and a rendering of an African mask made by the artist. Dancing couples, fried eggs, and wine jugs adorn The Symposium, common symbols of celebration.



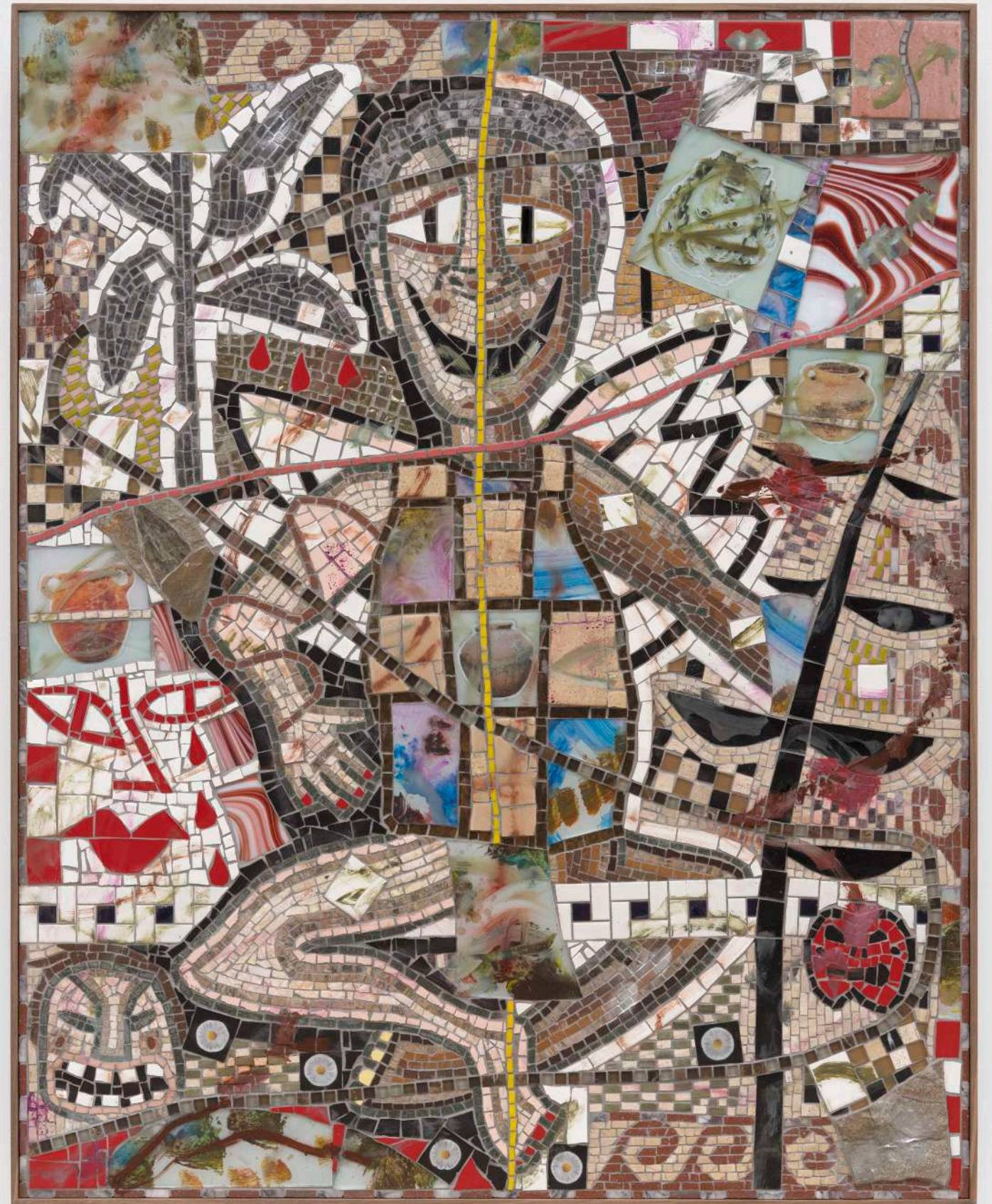
Water Deities, 2024
Marble, glass, ceramic, stone, spray, spray enamel, oil, and acrylic on panel
72 x 60 in, 182.88 x 152.4 cm
(CWE24.007)





Inspired by nautical mythology, Water Deities is a lively representation of rivers and oceans, as well as the communities residing in such environments. Here, three central figures appear on a beach, gleefully entangled. The central figure wears a dress with a pattern suggestive of the gestural brushstrokes present in abstract painting. Cultural objects like African masks and ancient pots dance across the surface of the imagined beach. At times similar to cave painting and human gesturalism in prehistoric art, Welch's own hand is featured throughout the composition, linking his practice and identity with artists of the past.

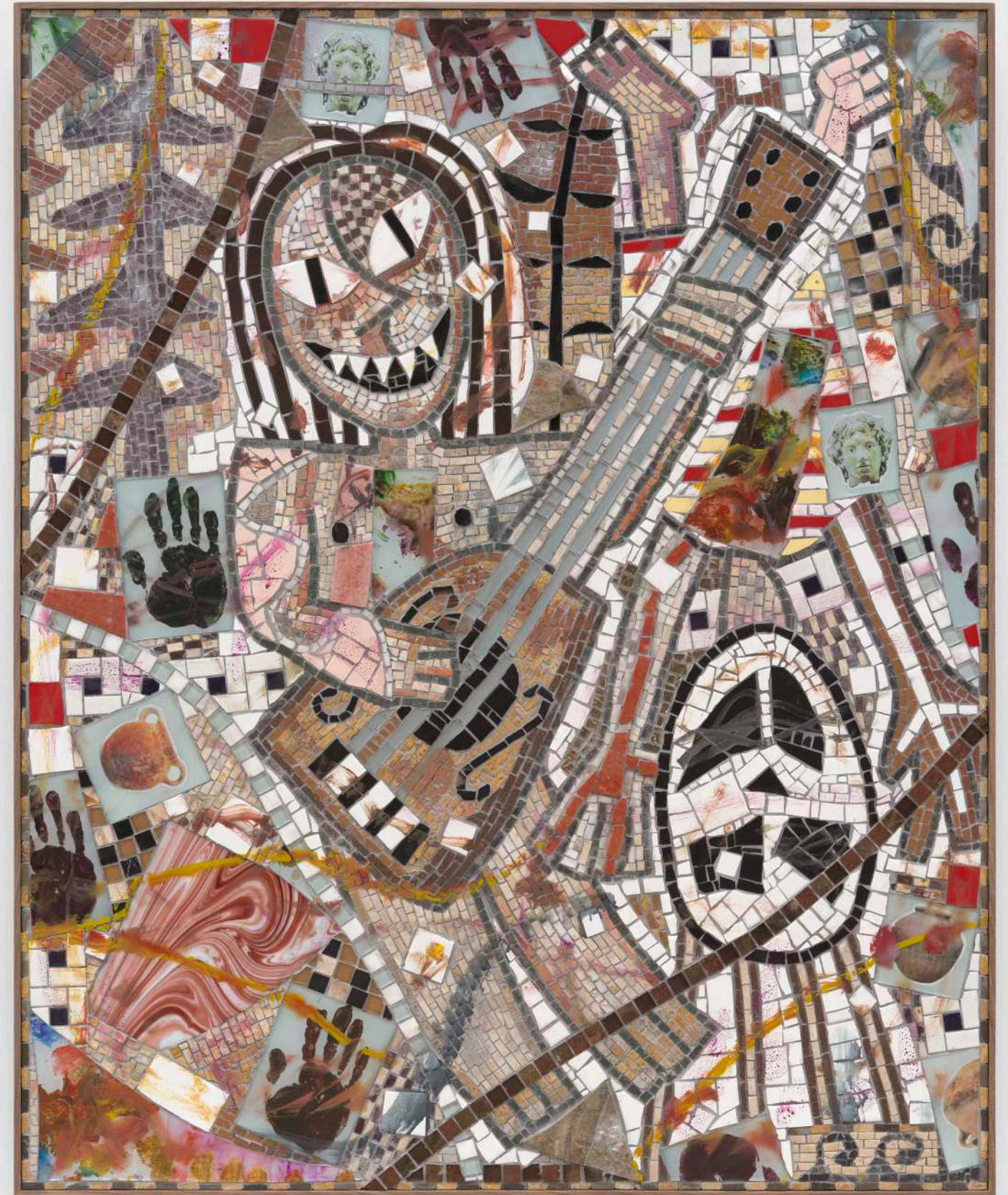




Lotus Eater, 2024
Marble, glass, ceramic, stone, spray, spray enamel, oil, and acrylic on panel
60 x 48 in, 152.4 x 121.9 cm
(CWE24.012)



The central figure of Lotus Eater sits in a Lotus position, a figurative symbol of growth towards perfection and enlightenment within Buddhist scripture and iconography. In the Odyssey, the Lotus Eaters are a mysterious group of island-residing people who consume the flowers in a state of constant bliss, and who benevolently share the plants with interlopers. Adorned with wings made of hand-blown Venetian and Mexican glass, Welch's depiction of the Lotus Eater figure is split into two skin tones, hinting at Welch's own bi-racial identity. A grimacing apple hangs on an abstracted branch, recalling the story of the forbidden fruit in the Garden of Eden.



Divine Anthem, 2024
Marble, glass, ceramic, stone, spray, spray enamel, oil, and acrylic on panel
60 x 48 in, 172.72 x 121.92 cm
(CWE24.005)





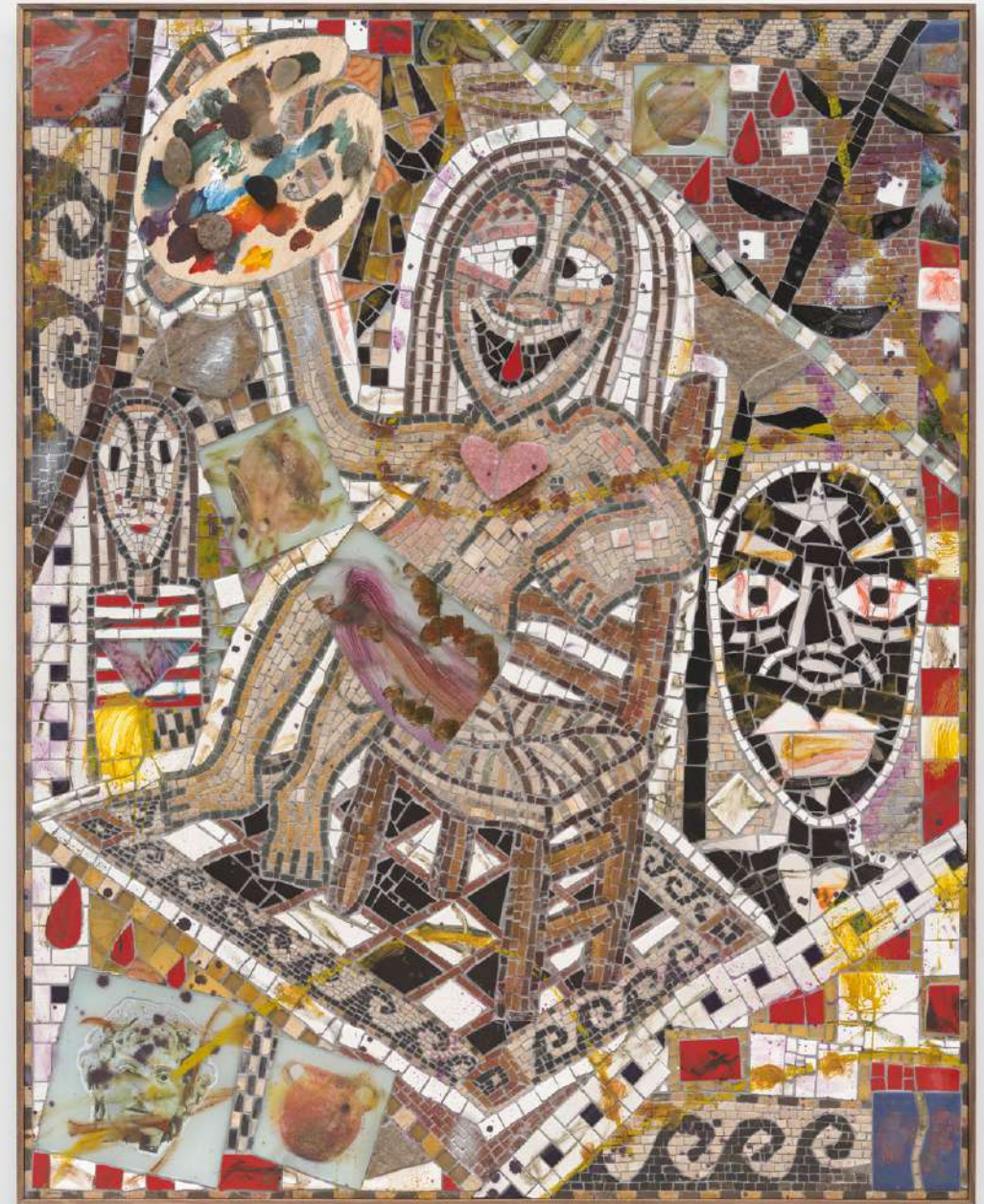
This work centers the myth of Apollo, the ancient Greek god of music, light, and prophecy. The central figure's smiles devilishly while playing the Lyre. Trees, foliage, bamboo, and dangling, dancing figures populate the compositions, alongside the artist's hand prints, pots, grids, and maze-like lines.



Sunday Painter, 2024
Marble, glass, ceramic, stone, spray, spray enamel, oil, and acrylic on panel
60 x 48 in, 172.72 x 121.92 cm
(CWE24.004)



This self portrait depicts the artist seated on a straw chair, eyes fixed on viewers as though he were painting them. Isometric shapes and a running dog pattern adorn a rug below the figure, while his hand holds a paint palette that was used by Welch in his Brooklyn studio. River stones are adhered to the palette, a nod to the mosaic making process. To the right of this figure is a bust inspired by African masks, and to the left is that of a woman in a red and white striped shirt. Strewn about are ancient pots and images of Bacchus.





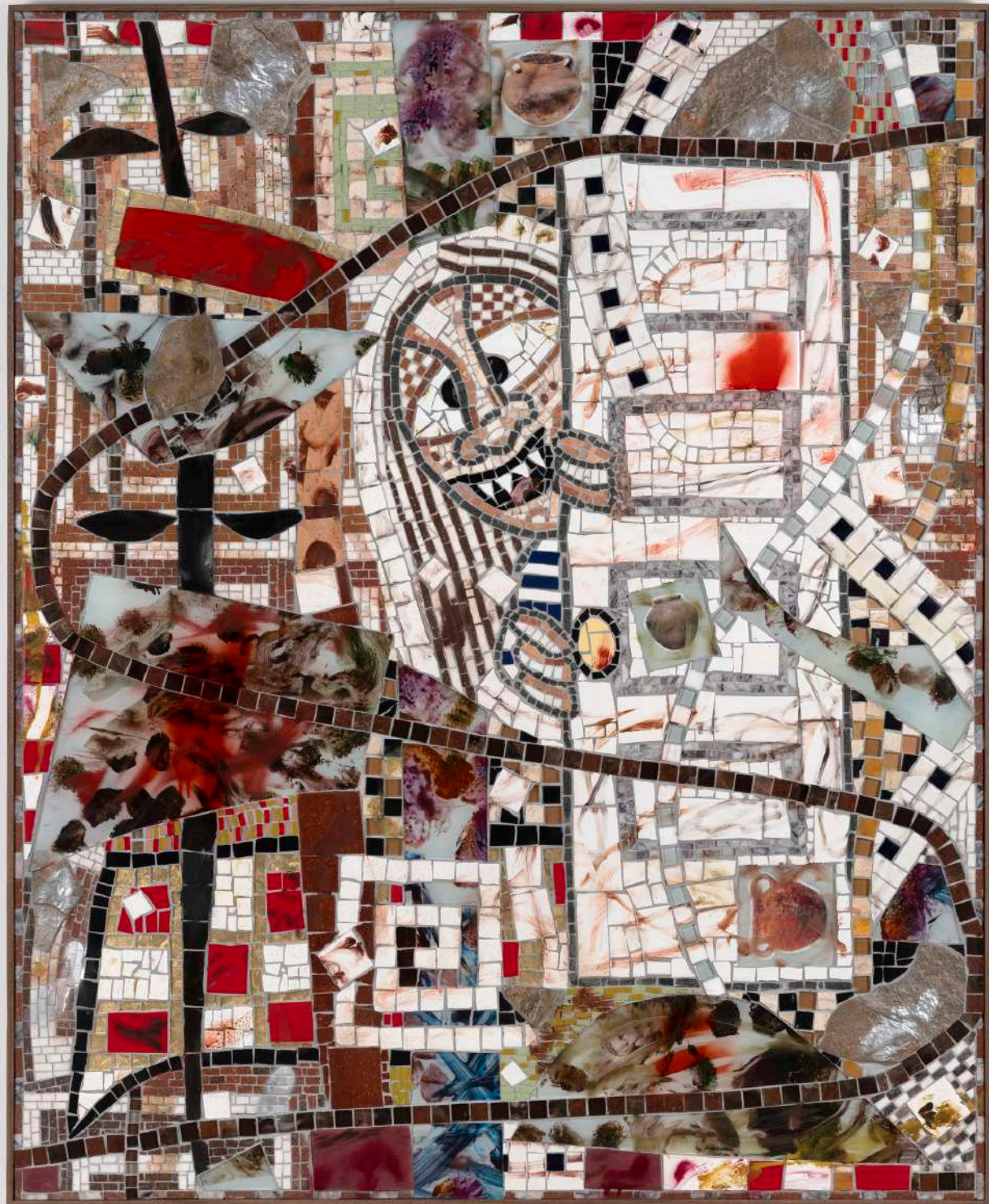


Theseus and the Bull, 2024
Marble, glass, ceramic, stone, spray enamel, oil, and acrylic on panel
60 x 48 in, 152.4 x 121.9 cm
(CWE24.011)

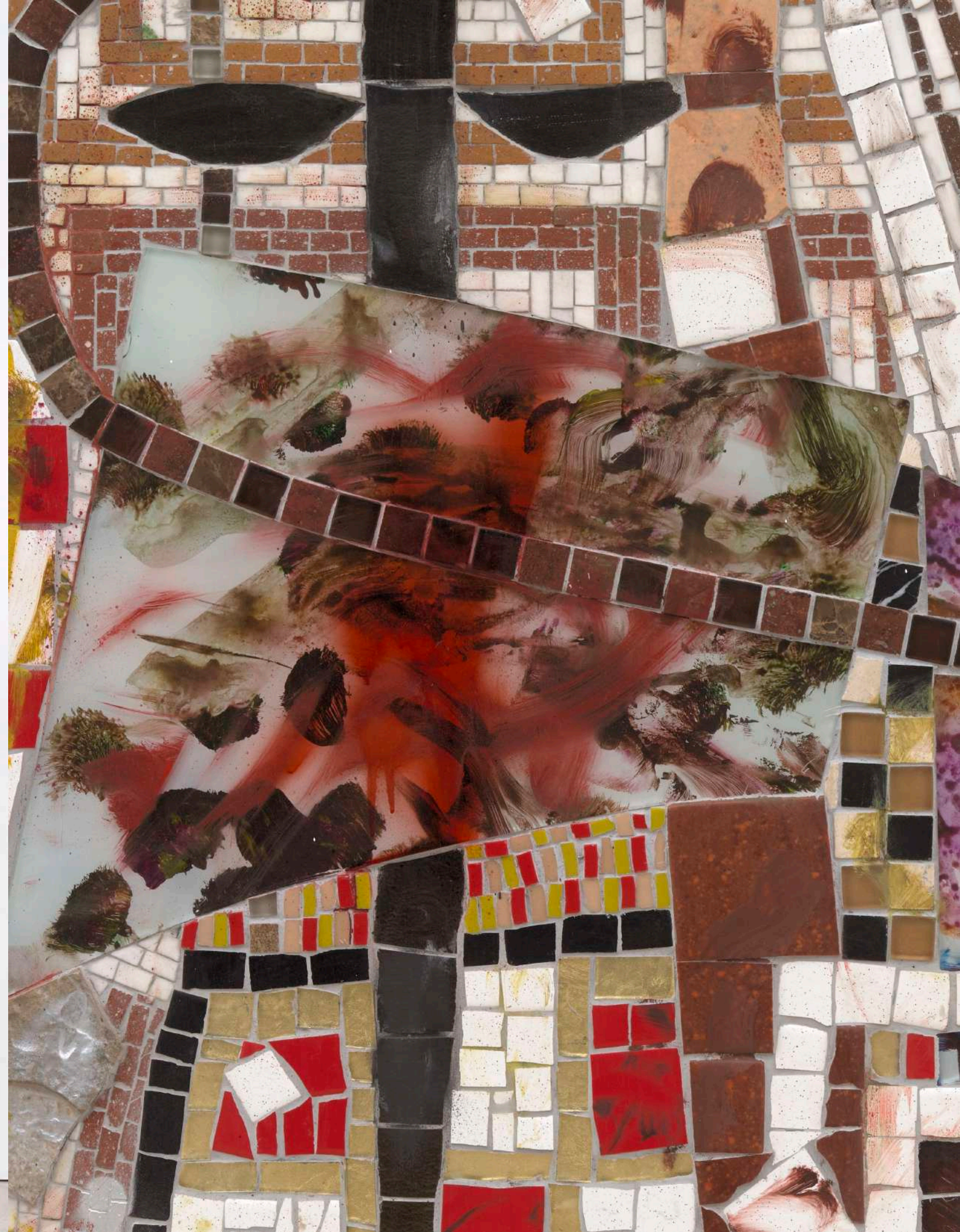




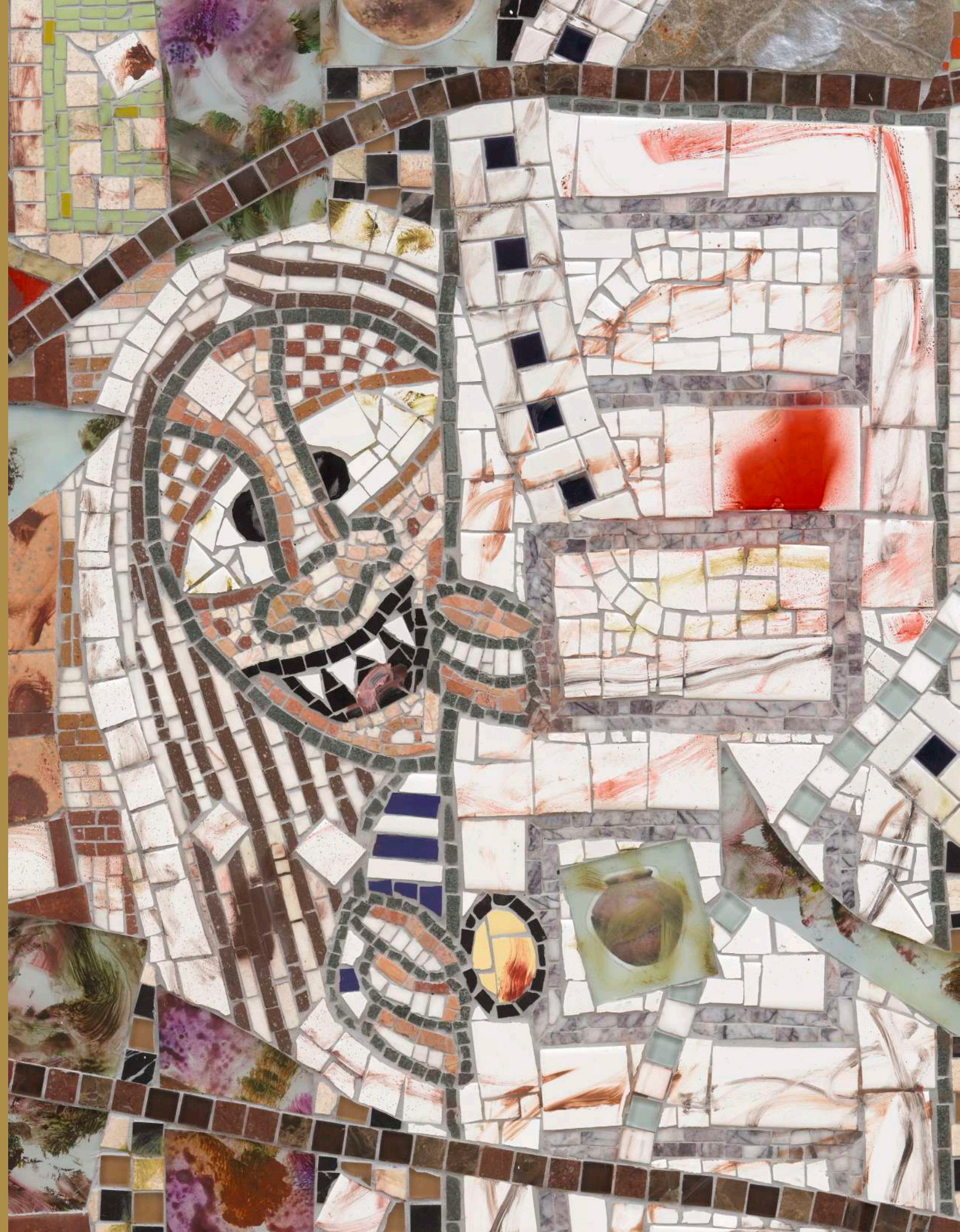
Theseus and the Bull references the ancient myth of the same name. Portrayed within a rendition of the Labyrinth, a smiling Theseus appears frontally with the slain head of the Minotaur, surrounded by images of ancient pots, Bacchus' bust, and the artist's handprints. The wave cloisonne atop the composition is known as a running dog pattern, that in Theseus and the Minotaur not only works as a framing device but also to evoke the Labyrinth as described in the myth.



End of the Maze, 2023
Marble, glass, ceramic, stone, spray enamel, oil and acrylic on panel in artist frame
60 5/8 x 48 5/8 x 1 7/8 in (framed), 154 x 123.5 x 4.8 cm (framed)
(CWE23.003)



This work, too, centers the myth of Theseus and the Minotaur. Here, the central figure peeks out from behind a door. Behind the figure is a labyrinth of spiral-like patterns. Woven throughout these cyclical shapes is an abstracted bamboo tree foregrounded by large glass shapes reverse painted with gestural abstraction. Throughout the work are ancient pots, a humorous nod to the work's materiality. The chaotic composition provides a labyrinth-like setting for the viewer to wade through.



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CAMERON WELCH

Born in 1990, Indianapolis, IN
Lives and works in New York, NY

EDUCATION

2016 MFA, Columbia University, New York, NY, US
2013 BFA, School of the Art Institute of Chicago, Chicago, IL, US

SOLO EXHIBITIONS

2023 *Revelry*, Nino Mier Gallery, Los Angeles, CA, US
2022 *RUINS*, Yossi Milo Gallery, New York, NY, US
2020 *Heavier Than Heaven*, Rental Gallery, New York, NY, US
Figurative Summer, Jenkins Johnson Gallery, San Francisco, CA, US (online)
2019 *Monolith*, Nino Mier Gallery, Los Angeles, CA, US
2018 *RETROGRADE*, Rental Gallery, East Hampton, NY, US
2017 *Hide and Seek*, yours, mine, and ours, New York, NY, US

SELECTED GROUP EXHIBITIONS

2023 *DIASPORA*, Ezra Gallery, Center for Jewish Life, Sag Harbor, NY, US
Thus Spoke the Rabbit, Nino Mier Gallery, Los Angeles, CA, US
2022 *GAGOSIAN X DEITCH PRESENT: 100 YEARS*, Miami Design District, Miami, FL, US
Mosaic, Washburn Gallery, New York, NY, US
2021 *Abstraction & Social Critique*, Kavi Gupta, Chicago, IL, US
36 Paintings, Harper's Books, East Hampton, NY, US
Balloons Dropping from a Ceiling Fan, Left Field Gallery, Los Osos, CA, US
Natural Materials, Jenkin Johnson Gallery, San Francisco, CA, US
2020 *A little bit country, a little bit rock n' roll*, Arts of Life, Glenview, IL, US
Winter Salon, Jenkins Johnson Gallery, San Francisco, CA, US
Tell Me Your Story, Kunsthal, KAdE Museum, Amersfoort, NL
Figurative Summer, Jenkins Johnson Gallery, San Francisco, CA, US
2019 *Horology*, Jack Hanley Gallery, New York, NY, US
Then and Now, Jenkins Johnson Projects, Brooklyn, NY, US
Kadosh, Denny Dimin Gallery, New York, NY, US
I'm Made of Water, Rental Gallery, East Hampton, NY, US

Malmö Sessions, Carl Kostyal. Malmö, SE
By Our Own Hands, Camayuhs Gallery, Atlanta, GA, US

- 2018 *Reunion Tour*, Andrew Rafacz, Chicago, IL
Love 2018: Purple Hearts, LeRoy Neiman Gallery, New York, NY
- 2017 *Shed*, Christies Summer Preview, Red Hook, NY
Mother's House, yours, mine, and ours, New York, NY
Stakes 2, Cloud City, Brooklyn, NY
Cats Without Claws, Mom's Gallery, New York, NY
Microcosm, Roberts and Tilton, Los Angeles, CA
- 2016 *Finished Goods Warehouse*, Pfizer Warehouse, Brooklyn, NY, US
Theaster Gates: How to Build a House Museum, Art Gallery of Ontario, Ontario, CA
Columbia University MFA Thesis Show, Fisher Landau Center for the Arts, New York, NY, US
75th/150th Joint Anniversary Exhibition, South Side Community Arts Center, Chicago, IL, US
- 2015 *Columbia University MFA First Year Exhibition*, Miriam & Ira D. Wallach Art Gallery, New York, NY, US
- 2014 *Private Eyes. Gray Sunsets*, Circuit 12 Contemporary, Dallas, TX, US
Game Genie, Trestle Projects, Brooklyn, NY, US
- 2013 *The Politics of Seeing*, BFA Exhibition, Sullivan Galleries, Chicago, IL, US
Marvelous Freedom. Vigilance of Desire, Revisited, Arcade Gallery, Chicago, IL, US
- 2012 *Mythologies*, Sullivan Galleries, Chicago, IL, US
Take Away, Student Union Galleries, Chicago, IL, US
Act II: Fiction Brings it Closer, Student Union Galleries, Chicago, IL, US
- 2010 *Old and New*, Harrison Galleries, Indianapolis, IN, US
- 2007 *What's Your Sign*, Indianapolis Art Center, Indianapolis, IN, US

AWARDS & HONORS

Rema Hort Mann Foundation Emerging Artist's Grant Nominee
Columbia University TA Fellowship
Columbia University Visual Arts Scholarship
SAIC Distinguished Scholarship of Merit
The Elizabeth C. Nolan Shortridge PTA Scholarship
The Links INC. Art Scholarship

COLLECTIONS

The Museum of Art, Rhode Island School of Design
Nelson-Atkins Museum of Art

SELECTED BIBLIOGRAPHY

- 2022 Smith, Roberta. "What to See in N.Y.C. Galleries Right Now" *The New York Times* 21 April 2022
Waddoups, Ryan. "A Fantastically Frenzied Mosaic of Nostalgia, Faith, and Tragedy" *Surface Magazine*

14 April, 2022

Packard, Cassie. "Your Concise New York Art Guide for April 2022" Hyperallergic 29 March, 2022

- 2021 Martin, Hannah. "This Brooklyn Artist is Bringing Mosaic Techniques to Modern Furniture." Architectural Digest 26 May 2021.
"New Talent Issue." Art in America May 2021.
- 2019 Brian, Eric. "Cameron Welch Exhibits Mythological Mosaics at One River Art and Design School New York." HYPEBEAST 30 April 2019.
Scott, Chadd. "Phillips Capitalizing On Surging African-American Market With Latest Selling Exhibition." Forbes 10 January 2019.
- 2018 Sargent, Antwuan. "This Dumpster Diving Artist Makes Beautiful Mosaic Out of Trash." VICE 10 May 2018.
- 2016 Sargent, Antwuan. "Facebook Photos and Collages Converge in Portraits of Digital Lives." VICE 21 June 2016.
- 2014 Sargent, Antwuan. "Post-Black Art in the Age of Hip-Hop." VICE 12 December 2014.
Sargent, Antwuan. "Black Lives Matter – Should Black Artists Respond To The Movement?" The Aethete
- 2013 Wallis, Tanisha. "Contemporary Aesthetics Meet Traditional Stereotypes." Reviewing The Arts 4 February 2013
- 2012 Orendorff, Danny. "Exhibition Review: 'Mythologies' at SAIC's Sullivan Galleries." Bad at Sports 14 December 2012