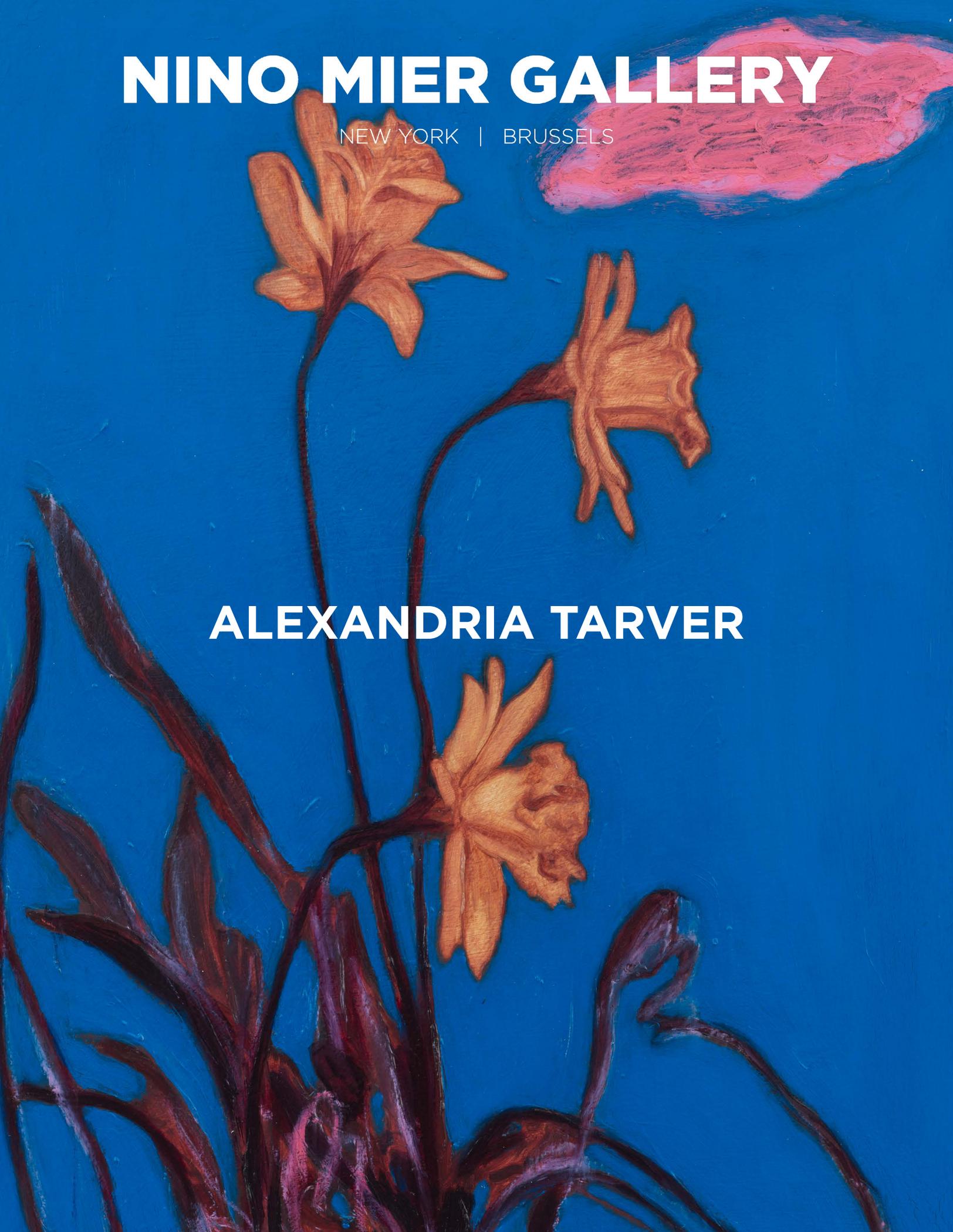


NINO MIER GALLERY



NEW YORK | BRUSSELS

ALEXANDRIA TARVER

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BIOGRAPHY

ALEXANDRIA TARVER



Photographed by Chad Moore.

b. 1989 Houston, TX
Lives and works in New York, NY

Alexandria Tarver transforms the familiar imagery of flowers into a realm that intertwines memory, idealisation, and the immediacy of presence. Her artistic journey begins with an evening ritual: wandering the streets of New York City. For Tarver, nighttime pulses with contrasts—rest, dreams, and unrestrained energy—releasing desires suppressed by daylight. It is a liminal time when chaos unfolds, stars emerge, and the city reflects an endless cycle akin to decay and renewal. The shifting hues of the urban night sky, shaped by weather, vantage points, and artificial light, provide her with a constantly changing spectrum to explore.

On these nightly walks, Tarver discovers her subjects, often clusters of flowers, in a process reminiscent of foraging. She captures them in photographs, then sketches a rough composition in pencil before finally painting them in oil on panel. Her technique draws from diverse art movements, including post-impressionism, mid-century New England representationalism, and gestural abstraction. The foundational layer of her work often features vivid blues—lapis or cerulean—that evoke twilight's charged atmosphere. Each painting evolves over weeks or months, with the twilight blues interacting dynamically with the central floral forms in fleshy tones. The blue may shift into an evening haze, deepen into purple-black, or hover in electric contrast to the city's perpetual glow.

Further explorations take Tarver's paintings into conscious meditations on the painterly language of seascapes and blinding sun, with the relative depths learned from the nights contained therein. Rooted in the natural world, the paintings seek to find and reaffirm the experience of looking, of life.

Alexandria Tarver (b. 1989 Houston, TX; lives and works in New York, NY) graduated with a BFA from New York University in 2011. Tarver has held solo and two person exhibitions with Deli Gallery, Cooler Gallery, and Et al. gallery. The artist has also participated in group exhibitions with all of the above galleries as well as Alexander Gray Associates, Germantown, NY; GRIMM, London, UK; Marinaro Gallery, New York, NY; Public Gallery, London, UK; Nino Mier Gallery, Los Angeles, CA; Arsenal Gallery, New York, NY; Alter Space, Mexico City, MX; Danziger Gallery Project Room, New York, NY.



SAMPLE WORKS

**sample selection does not reflect current availability*



nights, 99, outside S&T's wedding, 2026. Signed, titled, and dated on verso. Oil on linen mounted on panel. 19 x 25 in, 48.3 x 63.5 cm (framed) (ATA26.028)



fathoms, 13 (Williamsburg Bridge Plaza/Poem to Sea), 2026
Signed, titled, and dated on verso
Oil, oil pastel, and pencil on linen mounted on panel
49 1/4 x 37 1/4 in (framed)
125.1 x 94.6 cm (framed)
(ATA26.003)





nights, 110, 2026. Signed, titled, and dated on verso. Oil, oil pastel, and pencil on panel. 48 3/4 x 72 in, 123.8 x 182.9 cm (framed) (ATA26.030)

nights, 83, TS 1, 2025
Signed, dated, and series title on verso
Oil, oil pastel, and pencil on panel
48 x 36 in (framed)
121.9 x 91.4 cm (framed)
(ATA25.005)





nights, 99, outside S&T's wedding, 2026. Signed, titled, and dated on verso. Oil on linen mounted on panel. 19 x 25 in, 48.3 x 63.5 cm (framed) (ATA26.028)



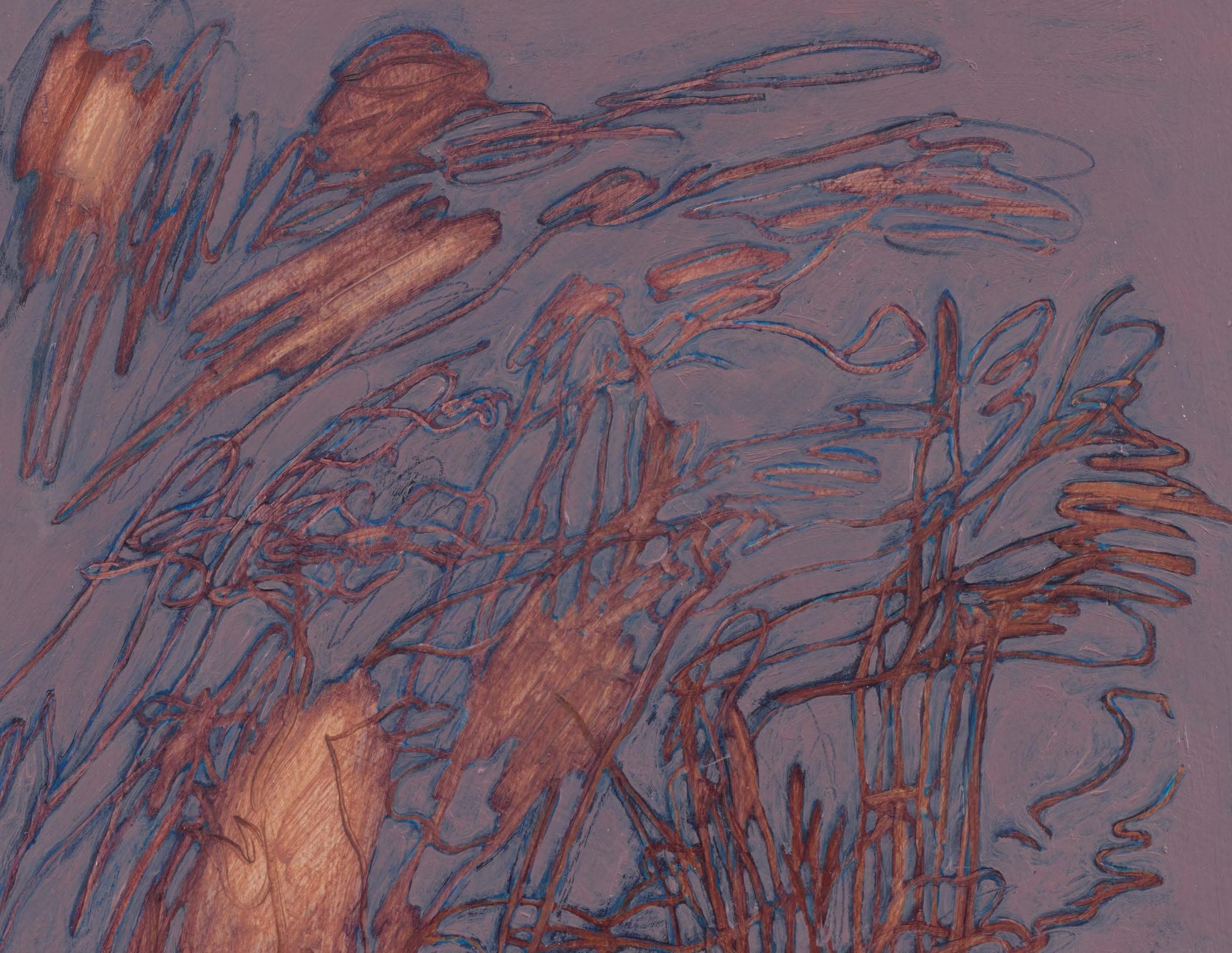
nights, 84, 2025. Oil on panel. 48 x 72 in, 121.9 x 182.9 cm (ATA25.019)



nights, 80, 2024
Signed, dated, and series title on verso
Oil and pencil on panel
24 x 18 in
61 x 45.7 cm
(ATA25.003)

waiting, 4, 2024
Signed, dated, and series title on verso
Oil on panel
12 x 9 in
30.5 x 22.9 cm
(ATA25.001)







nights, Rome 2, 2025. Oil on panel. 36 x 48 in, 91.4 x 121.9 cm (framed) (ATA25.017)



waiting, 10, 2025
Signed, dated, and series title on verso
Oil and pencil on panel
30 x 24 in
76.2 x 61 cm
(ATA25.004)



nights, 83, 2025
Oil on panel
72 x 48 in (framed)
182.9 x 121.9 cm (framed)
(ATA25.022)



nights, 83, TS 1, 2025
Oil and pencil on panel
48 x 36 in
121.9 x 91.4 cm
(ATA25.005)



nights, 81, 2025. Signed, dated, and series title on verso. Oil, oil pastel, and pencil on panel. 18 x 24 in, 45.7 x 61 cm (ATA24.009)

The image features a dark, almost black, background. Scattered across this background are several golden-brown flowers and buds. The flowers have multiple petals, some fully open and some as buds. The buds are small and pointed. The overall composition is artistic and textured, with the flowers appearing to be painted or rendered in a soft, painterly style. The text is centered in the middle of the image.

**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

DEDICATED TO THE LOW IN HEART

2026

NINO MIER GALLERY
NEW YORK, NY, US

STRATA

2025

NINO MIER GALLERY
NEW YORK, NY, US

NEW PAINTINGS

2024

DELI GALLERY
NEW YORK, NY, US

NEW WORKS ON PAPER

2017

COOLER GALLERY
NEW YORK, NY, US



DEDICATED TO THE LOW IN HEART

2026
NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery is pleased to present *Dedicated to the low in heart*, an exhibition of new paintings by Alexandria Tarver, on view at the gallery's TriBeCa location from February 20 through March 28, 2026. The exhibition marks Tarver's first solo presentation with the gallery.

This body of work is a continuation of Tarver's flower painting series, which she began following her father's terminal cancer diagnosis in 2013. At that time, painting deli bouquets became a means of survival for Tarver, a way to process her grief through repeated practice. Tarver's work has since evolved, with her paintings now largely consisting of found flowers in neglected urban spaces, growing out of concrete and barbed wire. The prevailing meditative quality of her work owes in part to the resilience and spontaneity of her subject matter. Like the flowers themselves, the exhibition will grow organically as Tarver adds paintings throughout its duration.

Dedicated to the low in heart is a culmination point within Tarver's oeuvre, showcasing the refined palette and atmospheric sensibility she has developed over the last decade. In her *nights* series, Tarver floods the canvas with electric blues



reminiscent of the twilight sky, upon which darker colors are layered for a sense of infinite depth of nightfall. Looking further across the local landscape, the deep sea greens of north Atlantic waterways inform the *fathoms* paintings. Across the exhibition, the floral subject emerges with a luminescent quality achieved through the combined application and erasure of paint and forceful gesture. The resulting images reward sustained looking, asking the viewer to slow down and meet the work with humility.

The exhibition's title takes after the dedication page of Frederic Newlin Price's original 1932 edition of *Ryder: A Study of Appreciation*, a catalogue of American painter, Albert Pinkham Ryder. Ryder was a great American maritime and landscape painter working at the turn of the twentieth century. That Ryder's paintings of murky, turbulent waters served as a point of reference may contradict the seeming preciousness of Tarver's works. However, there is an almost oceanic grandeur to Tarver's expansive use of rich, saturated tones. As is true in Ryder's work, beneath the surface of Tarver's paintings is her sensitivity to the world: its violent histories, current political turmoil, and their resultant uncertainty.

This exhibition features a significant number of larger-scale paintings that have pushed Tarver to question routine and force the audience to engage in a bodily confrontation with the work. The magnification of the floral forms draws attention to Tarver's dynamic brushwork; winding, concentrated gestures that lend wilted petals a tense vitality reminiscent of Egon Schiele's twisted limbs. In these moments, the flowers take on an expressive charge, containing grief, yearning, and rage in equal measure. Indeed, the works in this exhibition function as a form of self-portraiture, with this show requiring more transparency and vulnerability than Tarver has previously offered.

Tarver describes the phrase *Dedicated to the low in heart* as providing solace to the feeling of isolation she felt throughout her upbringing and into adulthood in an age of unfolding crises. This isolation is reflected in the flowers themselves; rendered in bodily hues, their compositional suspension accentuates their inherent ephemerality. Accessible yet emotionally charged, the works remain open-ended, inviting projection rather than prescribing narrative.

Accompanying the exhibition is a series of playlists titled *Dedicated to the low in heart*. Tarver began curating these playlists during the COVID-19 pandemic as a way to maintain connection with her friends from NYC's underground music scene, from which she made her painting debut in the early 2010s with a series of drum kit still lifes taken from attending live shows. Like the act of sharing of music itself, the playlists extend the exhibition's ethos outward, serving as an invitation into slowness, reflection, the shared experience of solitude, and the reach towards connection.













STRATA

2025
NINO MIER GALLERY
NEW YORK, NY, US

All things have a beginning.

The ensuing path builds upon that point, layer by layer, until it reaches a natural end (predetermined or otherwise). The layers built between the beginning and the end document creation, like geological strata that tell a story over time. *STRATA* addresses a fundamental facet of painting: layers. The first mark, or gesture, and the last mark have no hierarchy between them. Existing with equal weight and significance they bookend the creation of each work. The history of each painting traces through layers of application, at times traversing mediums, until it its journey comes to an end with a final decision. Each artist's practice represents a different journey, each destination unique.

Ana Villagomez often begins this journey with the canvas on the floor. She starts moving paint on the surface to build a ground, applying paint and washing it away with an array of tools. Layering begins when the canvas is on the wall. Meticulously applied overlays of monochrome shapes and cutouts alternately obfuscate and reveal her initial mark making. Her grounds ultimately illuminate the final piece, animating her layered interventions.

Lucienne O'Mara's paintings take a journey initiated by spontaneity. Her performative and expressionistic style of applying marks one over the other, is done wet on wet, until color, movement, and form balance and resolve. While difficult to trace the first mark, it peers through the swirling mixtures of colors held in each brushstroke. We are left to wonder what supports each gesture, as the strata of her paintings compress into bold geometric structure.

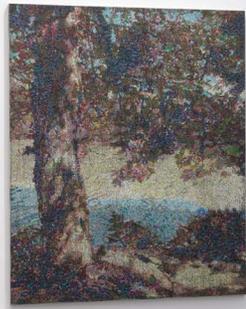
While Gregory Hodge paints seemingly-simple—yet beautifully rendered—cropped domestic scenes and serene landscapes, the actual surface of the work, when viewed up close, gives the viewer a peak into his process. Hodge begins by laying an impressionistic base image, applied with acrylic on linen. He expands on this painterly language by applying color over the base and scraping it away methodically using a toothed tool to create a rippled, textile-like effect. From afar the image is clear; up close it feels pixelated and extremely abstract. Each vibrating line comes together on the surface to reveal the image.

Connie Harrison, using oil paint and wax paste builds her luminous and abstract landscape paintings over time, mark over mark. The depth of her work, however,

comes through removal. Harrison scratches into the built-up surface to peel back and reveal prior marks. Her gestures bolt to the surface to dictate their own place in the composition, while still existing in a balanced and thoughtfully executed way. Time is revealed and blades of grass become so lush they seemingly move across the layers as naturally as nature does itself.

Alexandria Tarver layers thin glazes of oil, building the rich hues of her panels, while simultaneously creating images by wiping away to reveal the surface underneath. This process renders an evocative, emotional charge that emanates from her panels, each glowing as if illuminated by the electric light of dusk. Winding between abstract and figural mark making, her floral compositions are taken from life, derived from meditative sketches that draw from literal journeys through her city and the world at large, and translated into frenetic, sinuous paintings. She reveals and elevates the painterly and emotional material that would otherwise be concealed within. When bringing together five painters from different geographical places—all of whom are at the early stages of their careers—there is a joy that one feels when a sense of community, comradery, and commonality organically blossoms. Endings are not always clear, but these five exhibited artists paint decisively, recording each journey with care.





NEW PAINTINGS

2024
DELI GALLERY
NEW YORK, NY, US

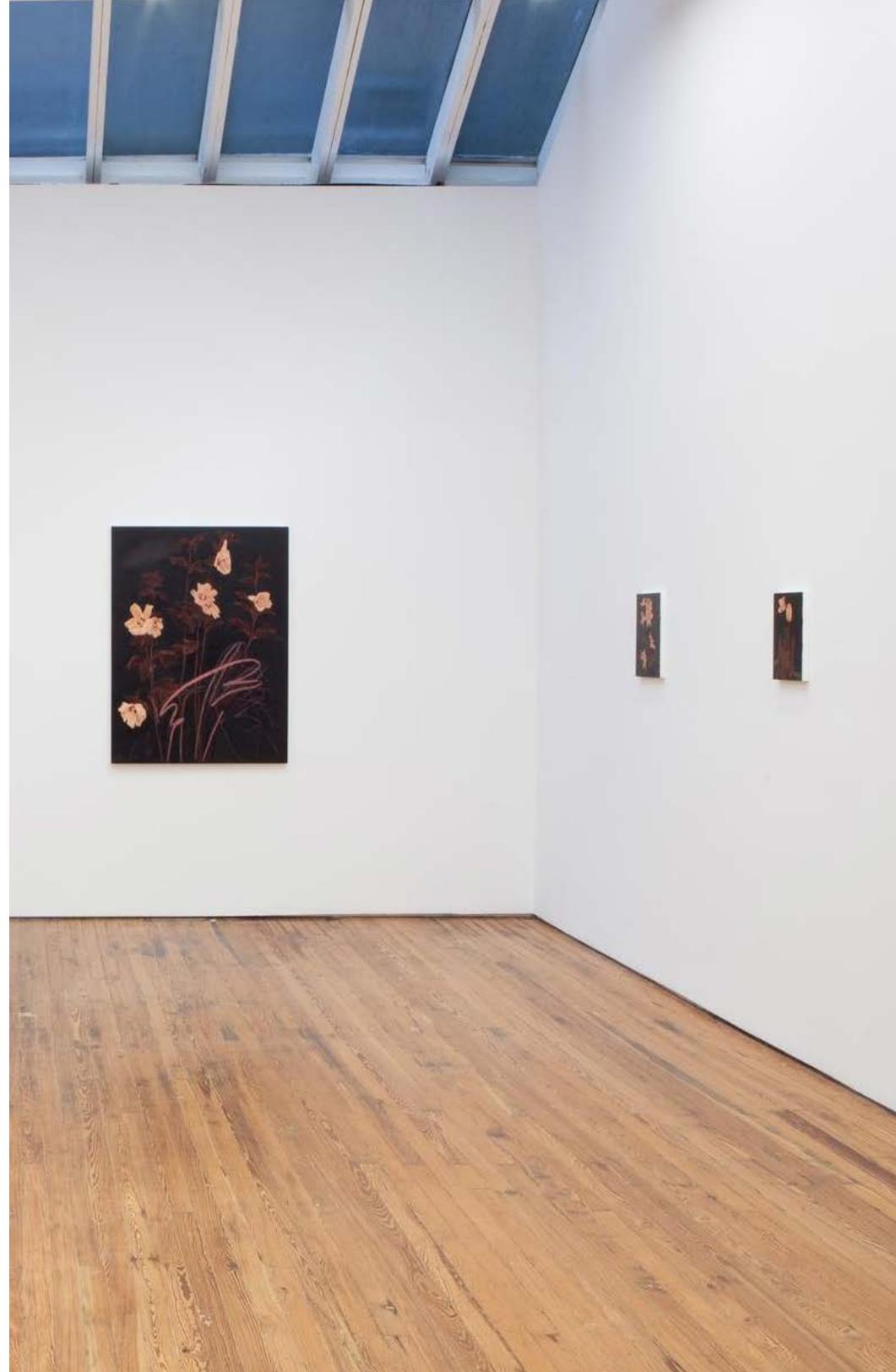
Deli Gallery is pleased to present *New Paintings*, an exhibition of recent work by Alexandria Tarver marking the artist's fourth solo presentation with the gallery.

Alexandria Tarver recontextualizes the traditional floral motif into a space between memory, idealization, and presence. Her process begins on a ritualistic evening walk around New York City. For Tarver, the night is a dynamic time oscillating between rest, dreams, and frenzy, often unleashing subconscious desires restrained during the day. It's a period when trouble happens, stars become visible, and the city, never at rest, mirrors the cycle akin to death. The variability of the city's nighttime sky, influenced by observation points, weather, and proximity to building lights, becomes a rich palette of colors, each night unique.

On these walks the artist identifies potential subjects, often floral clusters, in an action akin to foraging. Tarver photographs the subject and then creates a preliminary composition in pencil on paper. The subject is finally rendered in oil on panel, employing techniques from various historical movements including post impressionism, New England mid-century representationalism, and gestural abstraction. The primary layer, accompanied by lapis and cerulean blue ground, captures the electric color of twilight. The timeline varies, with some paintings taking weeks or even months. The vibrant blue of twilight oscillates against the flesh-tones of the central flower form—this blue sometimes deepening, sometimes shifting into an evening haze, sometimes sinking into purple-black depth, a depth halted by the ever-present electric glow of the skyline.

Tarver finds profound meaning in the repetition and variations on a theme. As she explores the possibilities of painting, she grapples with the act of painting and its evolution over time and practice. The disciplined dedication to a subject or landscape, evident in artists like Maureen Gallace, Vija Celmins, and Jim Dine, is mirrored in Tarver's formal repetition, which becomes a grounding force that reflects the rhythm of day-to-day existence.

In the paintings, flowers and markings are situated as acting figures within the particular, ever-variable, and intensely observed color field of the night sky as viewed from the concrete grounds of the city. Much like Ellsworth Kelly's plant drawings served as a device for him, the plant in Tarver's works acts as a stand-in, offering a guiding framework for her hand and a pathway to reflect on the long nights she has experienced. During a vulnerable period around 2013 and 2014, marked by the sickness and imminent mortality of Tarver's father, the practice of looking at flowers and creating paintings became a place of solace. This loyalty endures, providing a grounding force and a way to navigate through fear, pain, and sorrow.







NEW WORKS ON PAPER

2017
COOLER GALLERY
NEW YORK, NY, US

New Works on Paper features a group of paintings on paper depicting individual elements of a single anonymous flowering plant that the artist came across when spending an afternoon in love on the streets of Paris late last summer. A departure from previous bodies of work, Tarver focuses here on a single reference point, introducing a sensually human palette of pinks, reds, browns, and yellows. Intimate in scale and gesture, *New Works on Paper* displays Tarver's continued experimentation with the studied possibilities of painting – exploring the boundaries between representation and abstraction, rigor and restraint, immersion and closure.







SELECTED PRESS

SELECTED PRESS

TALK ART

JANUARY 2024

BY RUSSEL TOVEY AND ROBERT DIAMENT

REFINERY29

MARCH 2016

BY GINA MARINELLI

Talk Art

JANUARY 2024

Alexandria Tarver

By Russel Tovey and Robert Diament

We meet artist Alexandria Tarver to discuss her current solo exhibition at Deli Gallery, New York. Tarver recontextualizes the traditional floral motif into a space between memory, idealization, and presence.

Actor Russell Tovey and gallerist Robert Diament host Talk Art, a podcast dedicated to the world of art featuring exclusive interviews with leading artists, curators & gallerists, and even occasionally their talented friends from other industries like acting, music and journalism. Listen in to explore the magic of art and why it connects us all in such fantastic ways

MARCH 2016

What It's Really Like Being An Artist In Your 20s

by Gina Marinelli

It's the oldest tale in NYC history: a young, hungry artist moves to the Big Apple to pursue her passion, get her big break, and discover herself along the way. You can practically see the movie credits rolling — at the very least, hear the show tune. But the notion of what an emerging art star looks like today has changed. In a world of slash-heavy job titles (actress/DJ/ceramist) and the ability to connect with fellow visionaries with as little as an Instagram follow, the new creative class is savvy, not “starving,” as some clichés suggest. Along with Kit and Ace and its line of Technical Cashmere™, an innovative and low-maintenance performance fabric, we're kicking off *The Next Set*, a four-part series celebrating fellow innovators. We're taking a deeper look at what it means to make it as a millennial in the art world today and at the young women who are rewriting the script, from old-school painters to new-age art-app creators. First up is Alexandria Tarver, a 25-year-old Texas native and contemporary painter, who has hustled her way to showing her vibrant still-life work in galleries across New York and San Francisco. However, for frequent visitors of the Lower East Side, you may also recognize her as a shop girl at Assembly New York. While the double-job trope is one that will likely always accompany an artist or performers' early career days, Tarver's path to and definition of success is up to her for interpretation. Consider it the professional equivalent to coloring outside the lines.

As someone who's pursuing an art career in her 20s, how do you distinguish yourself in an industry that's already filled with so many voices and points of view?

“It helps me that there are so many points of view in the arts right now and that most of them are a click, turn of a page, or short walk to a gallery away. That means it's easier than ever to discover what I like and why, as well as what I don't like and why. My voice is something that's still being worked on and will continue to be worked on until I'm gone.”

How did you decide to pursue art professionally?

“Art has always been a part of my life. I must have been three or four, and when my teacher instructed us to draw a tree from a picture, I panicked just looking at all the leaves wondering how I could possibly get each one. I ended up finishing the drawing and have kept drawing ever since. “My undergraduate experience [at the NYU Studio Arts program] really solidified my decision to keep painting and making work. I found two great teachers and mentors in Jason Tomme and Maureen Gallace. About a year after I graduated, Maureen introduced me to Billy Sullivan, and I became his studio assistant. Working with him — and involving myself in a studio operation with someone who has always photographed, drawn, and painted for a living — taught me that I could do it myself if I really worked at it.”

So far, your series of flowers in jars is one of your most popular. How'd that come about?

“I've always loved paintings of flowers, so a couple years ago, I thought, Why not try to do one myself? I went to the store, bought some flowers, made some drawings, did a couple paintings, and thought they turned out well. After doing the first few, my dad came to visit me in New York. We went to Prune for dinner, and he told me he had cancer and that he was going to die. In the awful months and year that followed — from his decline, to his death, and to the healing process that I'm still going through — going to the store, buying flowers, making drawings, and making a painting became one of the only things I could do that made me feel in control. So I did it over and over again.”

What's the significance of the flowers?

“I get a lot of solace from looking at flowers — everyone does in a way, I think. I don't want to get too sentimental with the life and death thing involved with cut flowers and growing plants, but to ignore that as a primary reason why I've been painting flowers and plants for the past two years would be silly.”

How do you follow up a series like that?

“What I’m primarily focused on now is seeing how my paintings evolve from one to the next. The new paintings are a step beyond [the flowers in jars] series. The plants I’m painting now are more verdant, the canvas size is getting bigger, there are heavier and more varied brush strokes, and some sense of abstraction is starting to show.”

What’s one of the biggest lessons you’ve learned about making it as a young artist?

“Patience. I’ve stressed a lot about how I can possibly crack the scene or get any kind of recognition. This is New York, and as a nobody from poor and immigrant parents from Texas, it’s pretty intimidating.”

How much does networking play a part in becoming successful in the art world?

“I’ve found, in the few years I’ve been a painter in New York, that recognition for me hasn’t come from going to the cool parties and hip openings and hot new clubs, but really more through dedicated hard work in the studio and sharing the work with people I respect.”

You’ve got a side gig, too. You’ve been an employee at Assembly New York for the past year and a half. How do you simultaneously juggle working a retail job and pursuing your passion?

“Most artists I know have to have a day job in order to be able to survive here. I’ve found a great place in Assembly: The staff there is made primarily of artists of one type or another. And the founder and owner, Greg Armas, comes from a visual-art background and is always strongly supportive of the staff’s pursuits outside of work. It’s a good community, and I really believe that the work ethic you have in any job directly reflects the work ethic you have in art-making.”

That’s a lot to juggle at once. What do you typically wear to get it all done?

“Well-cut basics, mostly black or neutral colors. I am a New York artist, after all. My go-to outfit for openings or meetings is a black Helix Top by David Michael, black pants from Assembly or vintage Levi’s (depending how casual), and my nice pair of Acne shoes. In the winter, I add a vintage leather jacket with a chunky sweater underneath. When I’m in the studio working, though, I usually just wear an old band T-shirt or one of my boyfriend’s beaters with cotton shorts and slippers. Comfort is key — makes it easier to take naps.”

What are some of the exciting things you’re looking forward to in your career?

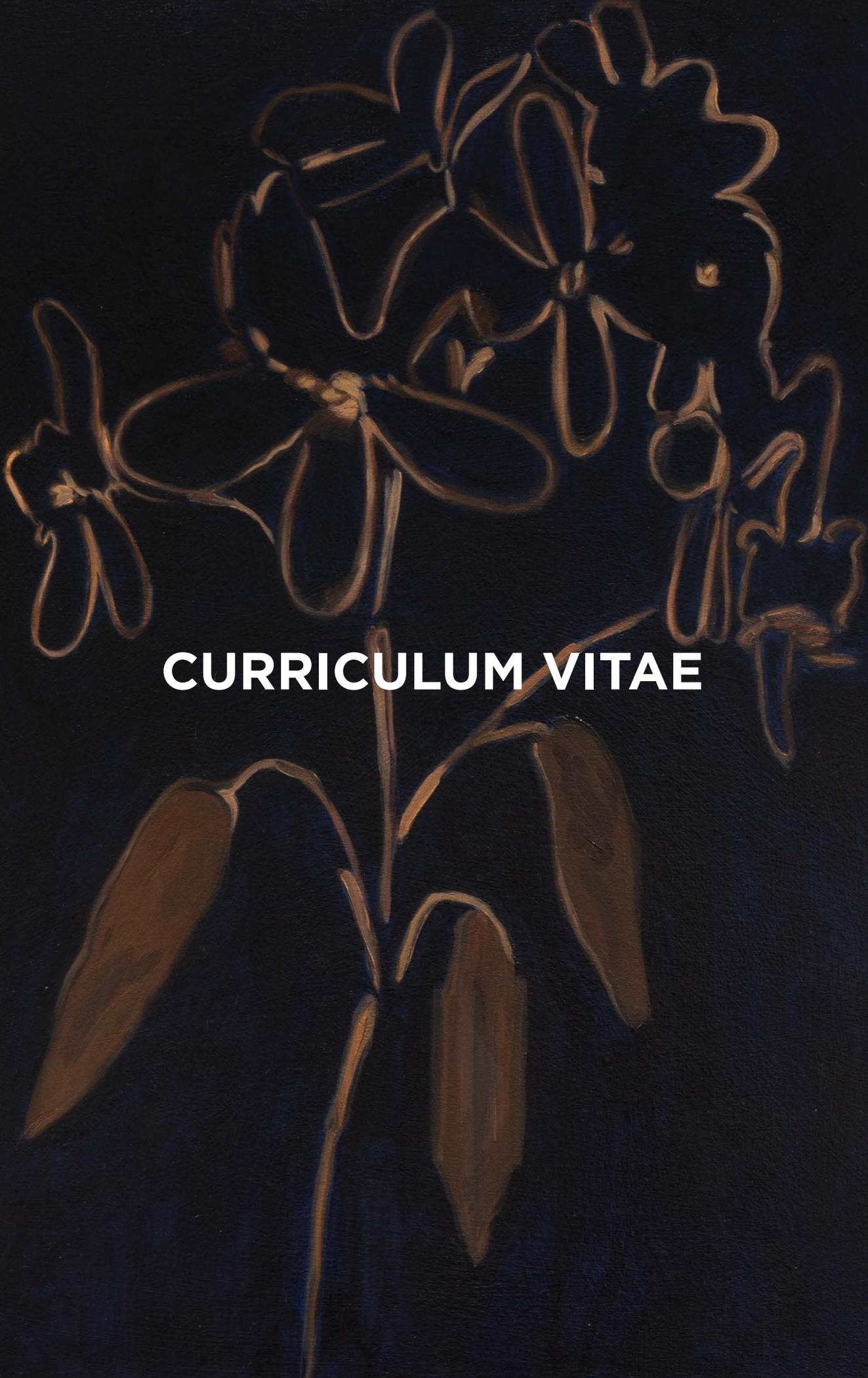
“In August, I was in two group shows (at Motel in Brooklyn and Ille Arts in Amagansett, NY), and I’m currently in another show at Alter Space in San Francisco. Around November, I’ll be in a show at No.4 Studio in Brooklyn, as well.”

What’s your best advice for young artists who want to start breaking into the art scene?

“Never be afraid to ask people for advice, seriously.”

Is the hope to eventually only have a job title of “artist”?

“It’s a little corny, but as long as I can continue to live and make paintings and remain in dialogue with people whose work I like, I think that’s all that matters for me in terms of success. Where that takes me professionally, who knows?”



CURRICULUM VITAE

ALEXANDRIA TARVER

b. 1989 Houston, TX
lives and works in New York, NY

EDUCATION

2011 B.F.A. Studio Art, New York University, New York, NY

SOLO AND TWO-PERSON EXHIBITIONS

- 2026 *Dedicated to the low in heart*, Nino Mier Gallery, New York, NY
- 2024 *New Paintings*, Deli Gallery, New York, NY
- 2021 *New Paintings - nights*, Deli Gallery, New York, NY
- 2018 *Alexandria Tarver and Dan Herschlein, Et al. etc.*, San Francisco, CA
- 2017 *New Works on Paper*, Cooler Gallery, New York, NY
- 2016 *New Paintings*, Deli Gallery, New York, NY
- 2015 *New Paintings*, Deli Gallery, New York, NY

GROUP EXHIBITIONS

- 2025 *STRATA*, Nino Mier Gallery, New York, NY
aligned, Nino Mier Gallery, New York, NY
Even in Arcadia There I Am, Hesse Flatow, New York, NY
- 2024 *Life, Still*, Casa Santa Ana, Panama City, PA
Groundswell, Alexander Gray Associates, Germantown, NY
Whisper in the Roots, My Pet Ram, New York, NY
- 2023 *Earthly Pleasures*, Deli Gallery, New York, NY
Fronds, Marinaro and Bracket Creek Exhibitions, New York, NY and Bozeman, MT
Close, curated by Russel Tovey, GRIMM, London, UK
- 2022 *Ways of Being*, curated by Deli Gallery, Collaborations, Copenhagen, DK
Now I am a Lake, curated by Rose Nestler, Public, London, UK
The Fool, co-organized by Deli Gallery, 8th House Projects, Mexico City, MX
Still Going, organized by gallery 106 green, Taymour Grahne Projects, London, UK
NADA Miami, Deli Gallery, Miami, FL
- 2021 *The Apple Tree*, Union Pacific, London, UK
Rewilding, Nino Mier Gallery, Los Angeles, CA
Shining in the Low Tide, UncleBrother, Hancock, NY
- 2020 *Suddenly Last Summer*, Auxier Kline, New York, NY
Garden School, Trestle Gallery, Brooklyn, NY
- 2019 *Retrograde*, Deli Gallery, New York, NY
Nature in Black and White, The Arsenal Gallery, New York, NY
- 2018 *Swab Barcelona*, Deli Gallery, Barcelona, ES

- 2017 *Inherent*, MAW, New York, NY
Drawer, Drawer, drawer.nyc
To speak of trees, Minnesota Street Project, San Francisco, CA
Mind Control, Alter Space, San Francisco, CA
- 2016 *Music*, Danziger Gallery Project Room, New York, NY
Material Art Fair, Alter Space, Mexico City, MX
- 2015 *Jardín*, No.4 Studio, New York, NY
It does and it doesn't, Alter Space, San Francisco, CA
Oceans Eleven, curated by Billy Sullivan, Ille Arts, Amagansett, NY
Strangers forming a group waiting to kiss, curated by Salon Salon, Motel, New York, NY
Edible Flowers, Violet's Cafe 2, New York, NY
- 2014 *The Morning After*, curated by Chason Matthams, Tyler Wood Gallery, San Francisco, CA
- 2013 *Thaw*, curated by Alison Sirico, 622 Broadway, Brooklyn, NY
Fishing in the Dark, Violet's Cafe, New York, NY
Sentimental, Fitness Center for the Arts & Tactics, New York, NY
- 2012 *#1*, The Ho_se, New York, NY
- 2011 *Monitosis*, curated by Jason Tomme, Gallery Space at Wagner, New York, NY

SELECTED PRESS & BIBLIOGRAPHY

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- 2023 Close, GRIMM Amsterdam (NL).
- 2018 NUT Volume 2, edited by Liza Lacroix and Alli Menalson.
- 2017 Alexandria Tarver: New Paintings 2014-2016, published by Deli Gallery & Cooperative Editions.
- 2016 Vacancy Project, Alexandria Tarver, February 2016.
- 2015 Two Coats of Paint, Interview: Alexandria Tarver in Bushwick, October 2015
- 2014 Tabula Rasa Magazine, Feature 006, August 2014
- 2013 Tom Tom Magazine, Issue 13, Summer 2013



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