



NINO MIER GALLERY

NEW YORK | BRUSSELS

GREGORY HODGE

Recall

APRIL 10 – MAY 7, 2026

TRIBECA | 380 BROADWAY, NEW YORK, NY 10013 | NEWYORK@MIERGALLERY.COM

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For *Recall*, Gregory Hodge's second solo exhibition with Nino Mier Gallery, the artist focuses on two distinct threads within his practice. While his first exhibition with the gallery, *Echo*, presented a rich triad of landscapes, still lifes, and interiors, this new body of work deliberately narrows its scope to monumental landscapes and more intimate still lifes. This choice was made with the architecture and proportions of the gallery's Tribeca space in mind. The clean, rectangular layout of the space allows Hodge to craft an enveloping, first-person experience. Towering images of trees, oceans, forests, and sunsets surround the viewer, transforming the gallery into an immersive environment.

Recall marks the first time Hodge has devoted an entire exhibition to a cohesive series of large-scale landscape paintings. These works deliberately detach from their original geographic sources. Although rooted in photographs the artist captured across his native Australia and his current home in Paris, France, Hodge seeks to liberate the scenes from any specific sense of place. By omitting interiors and architectural elements, the landscapes remain anonymous and universal: free from the descriptive anchors that buildings and rooms inevitably introduce.

The forest paintings draw inspiration from France, particularly the artist's frequent walks through the Bois de Vincennes, Paris's largest public park, conveniently located between his home and studio. Moving through the exhibition feels like a rapid journey through changing seasons. The coastal scenes, by contrast, emerge from memories of Australia. These are internalized landscapes, reconstructed through recollection and shaped by the personal history Hodge shares with them. In translating these memories into paint, a quiet nostalgia surfaces: both for the places themselves and for the long tradition of landscape painting.

The still lifes are deeply anchored in art history. Created from floral arrangements the artist composes in his studio and set against dark, theatrical backgrounds, these works dialogue with the Dutch Golden Age tradition, exploring questions of staging, light and shadow, and illusion. Yet they also extend far beyond homage to only that particular part of painting history. Hodge's works resonate with the legacies of (Neo-) Impressionism and (post-) Expressionism alike. His use of color and mark-making echoes the optical mixing pioneered by Georges Seurat and, later, Paul Signac. Viewed up close, the tension and vibration of discrete color units create a shimmering, almost woven surface that dissolves into abstraction before coalescing into coherent imagery from a distance.

Seurat's belief in the eye's ability to blend individual marks into luminous new tones finds a powerful echo in Hodge's work. Similar perceptual effects recall Monet's broken brushwork, while the underlying fascination with color relationships links to the artist's longstanding interest in threads and tapestries. Like Van Gogh, who carried skeins of colored wool to match against the vivid landscapes of southern France, Hodge is captivated by unexpected color pairings and the principles of color theory. As Josef Albers demonstrated in his *Interaction of Color*, hue is always relational. Hodge exploits this by combining violets and greens to conjure deep

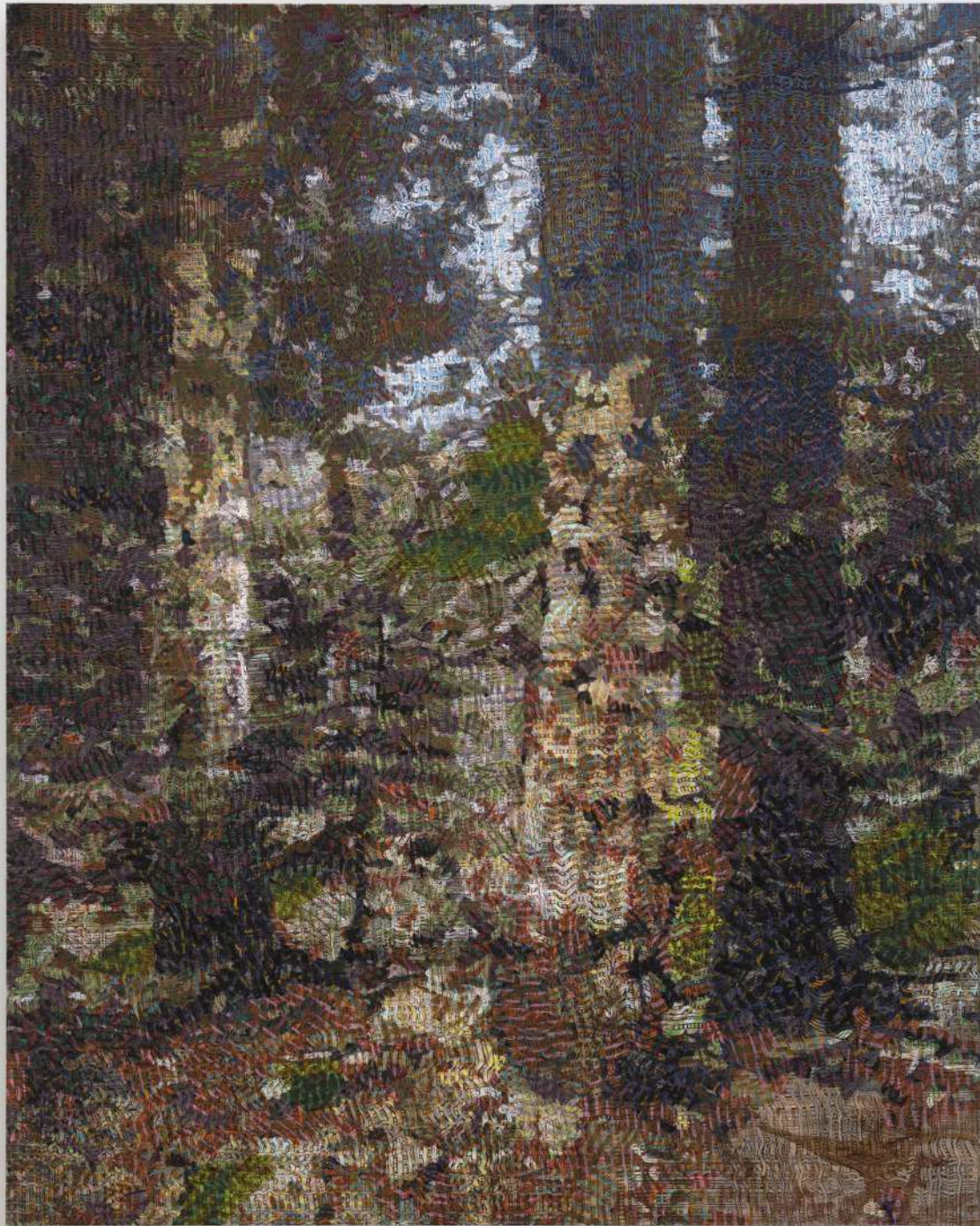
blacks, or by introducing artificial turquoise into tree trunks: colors that, in isolation, might seem unnatural, yet feel entirely convincing within the logic of his paintings.

Central to this effect is Hodge's distinctive technique. His surfaces resemble woven tapestries translated into paint. Using custom-adapted combs, brushes, and handcrafted tools, he creates elongated, drag-like marks that evoke the warp and weft of fabric, producing a subtle *trompe l'œil* effect. At close range, these marks fragment into pure gesture, texture, and vibrating color. Only when the viewer steps back does the image fully emerge. Light, too, plays a vital role: whether filtering through leaves or shifting across skies, it appears to emanate from within the painting itself, as if glowing from behind the canvas like a luminous screen. On this surface, representation and abstraction coexist in constant tension. As the artist himself describes it: *"I always fight against the image. I try to think of the surface as never fully descriptive. It's constantly shifting between a representational scene and an abstract experience."*

Gregory Hodge (b.1982, lives and works in Paris, FR) holds a BFA from the Australian National University Canberra School of Art, Canberra, AU and graduated there as a Doctor of Philosophy/Fine Arts. He has had solo exhibitions with Nino Mier Gallery, Brussels, BE; Sullivan+Strumpf, Sydney and Melbourne, AU; Galerie Anne-Laure Buffard, Paris, FR; Le Pavé d'Orsay, Paris, FR and Bus Projects, Melbourne, AU. Recent group exhibitions were held at Manly Art Gallery & Museum, Sydney, AU; L'Ancien Theatre, Beaune, FR; Carriageworks Sydney, AU and Sullivan+Strumpf, Sydney, AU. His work is held in public collections like the Art Gallery of New South Wales, Sydney, AU; National Gallery of Australia, Canberra, AU and the Thrivent Art Collection, Minneapolis, MN, US.

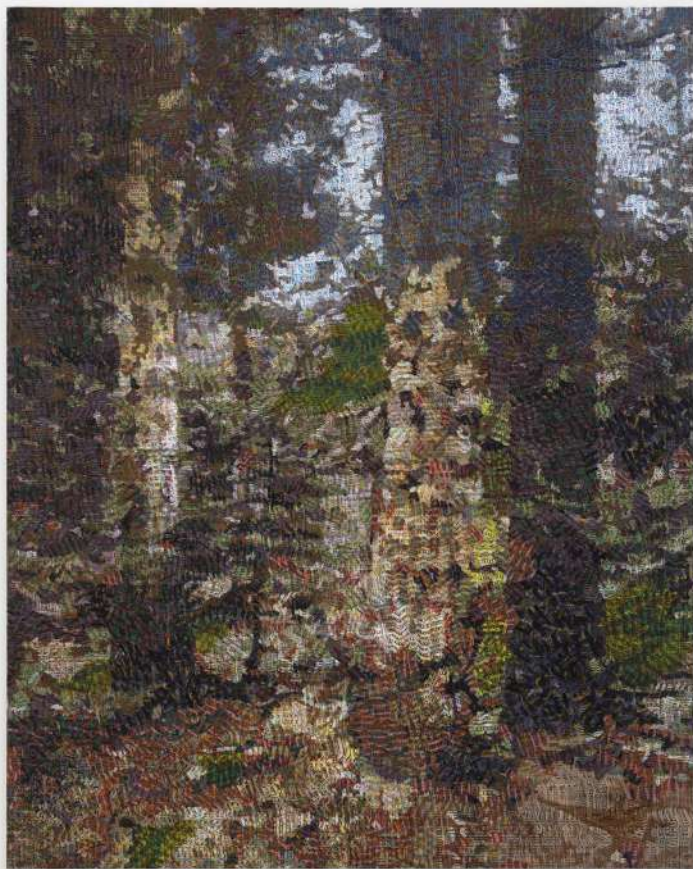
NINO MIER GALLERY

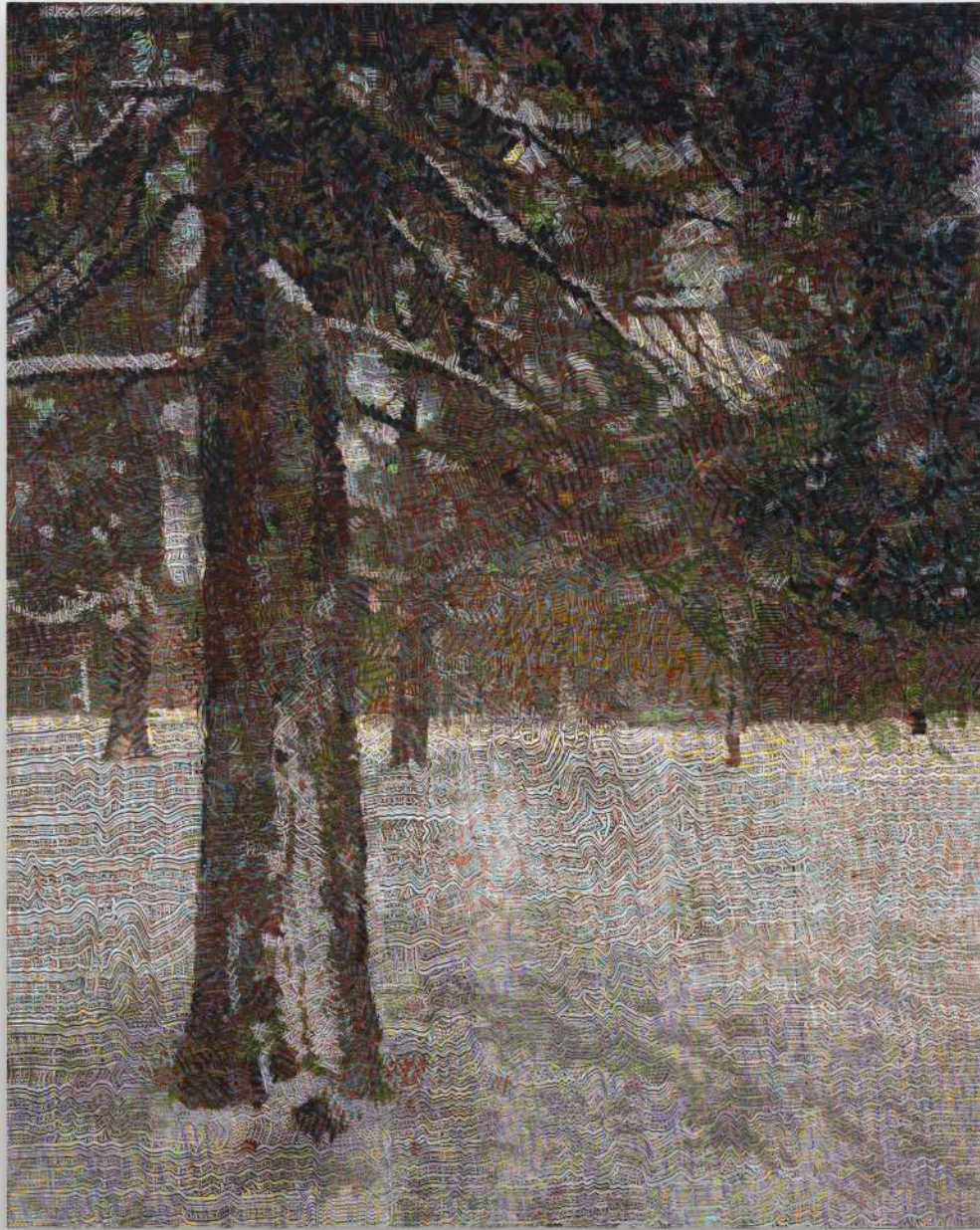
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Afterimage, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 in x 63 in, 199.7 x 160 cm (GHO26.010)







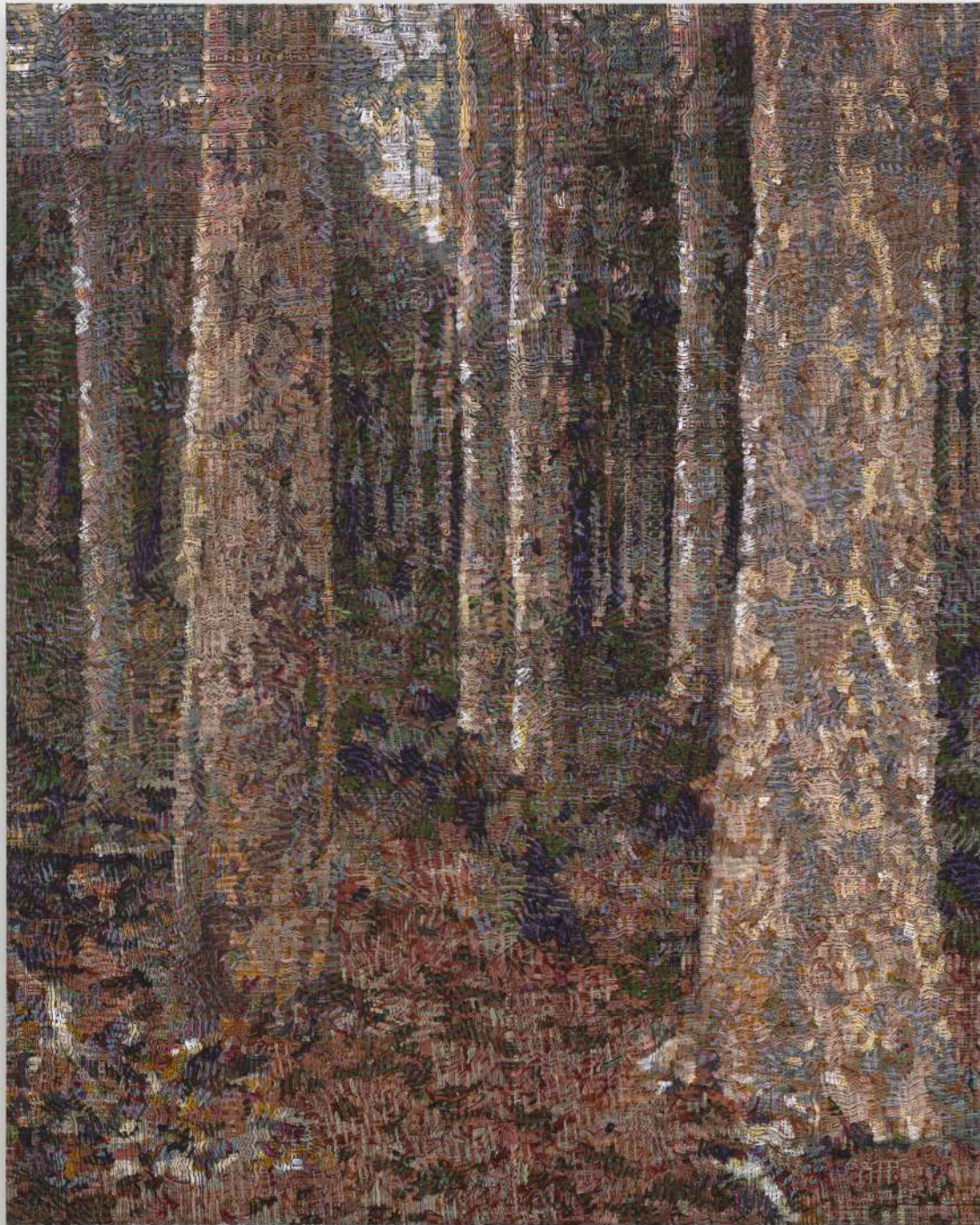
Winter Tree, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 in x 63 in, 199.7 x 160 cm (GHO26.009)





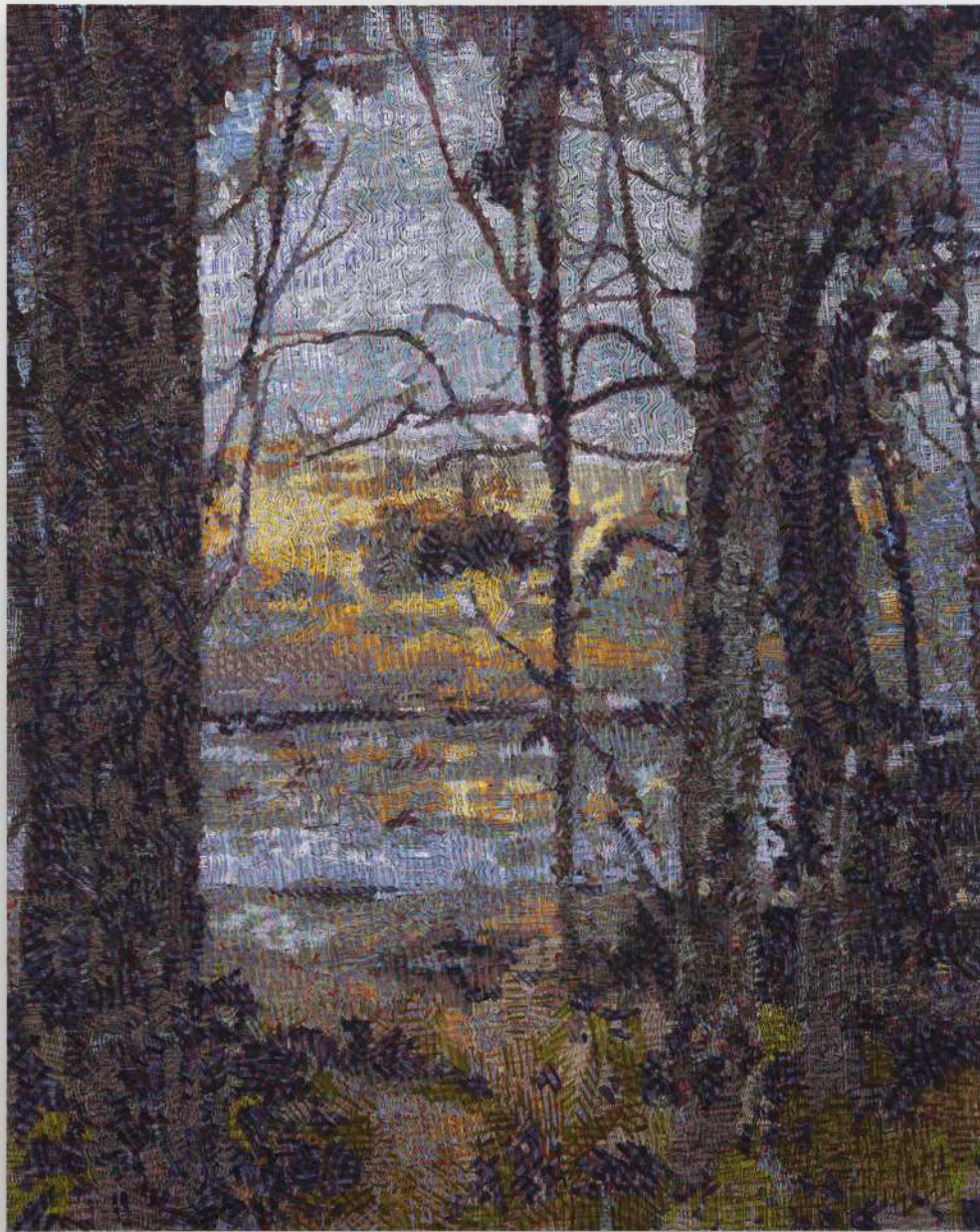
Studio Still Life #1, 2026. Signed, titled, and dated on verso. Acrylic on linen. 51 1/8 x 38 1/4 in, 130 x 97 cm (GHO26.008)





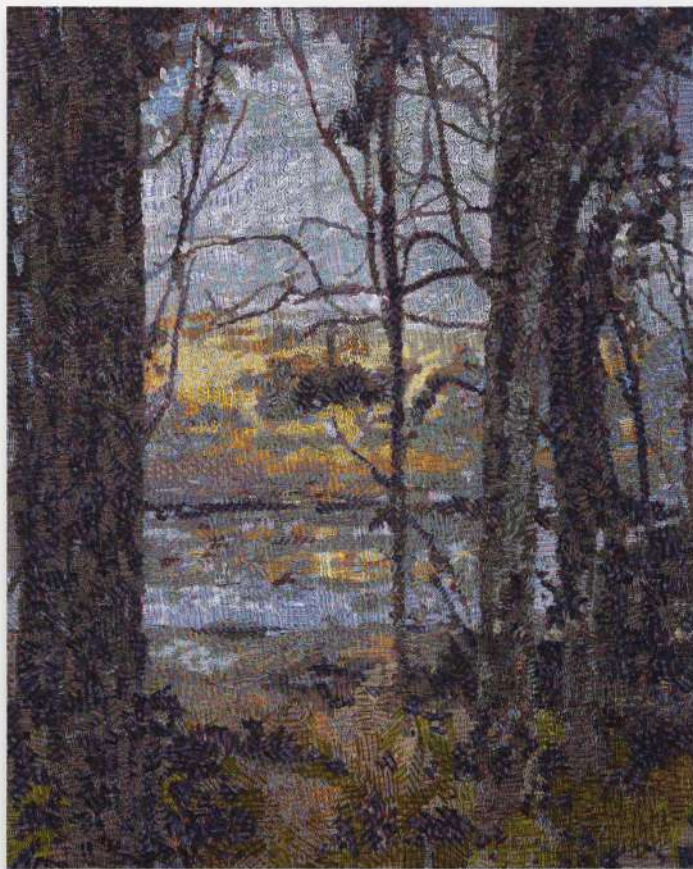
Recall, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 in x 63 in, 199.7 x 160 cm (GHO26.011)

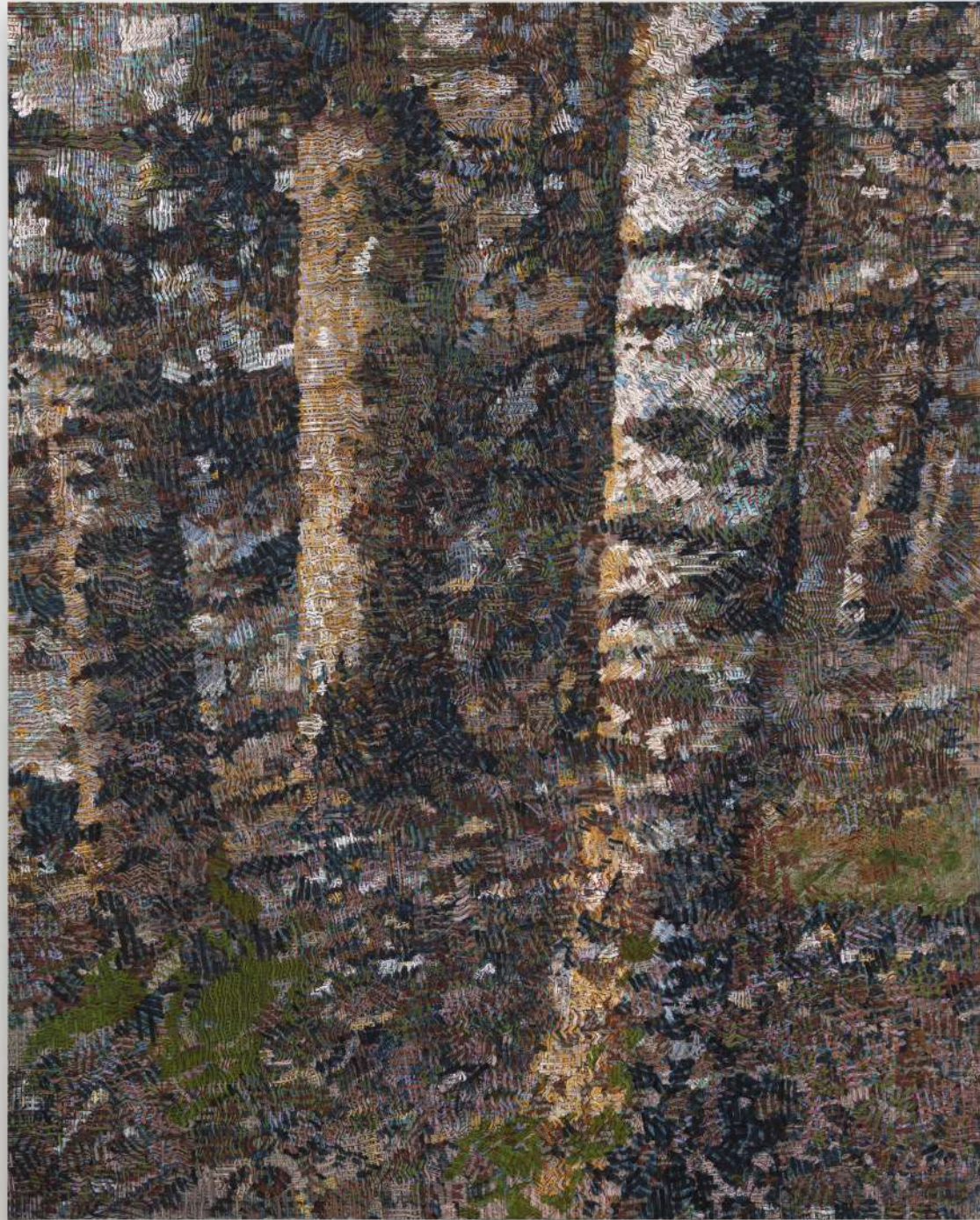




Fiction, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 x 63 in, 199.7 x 160 cm (GHO26.012)

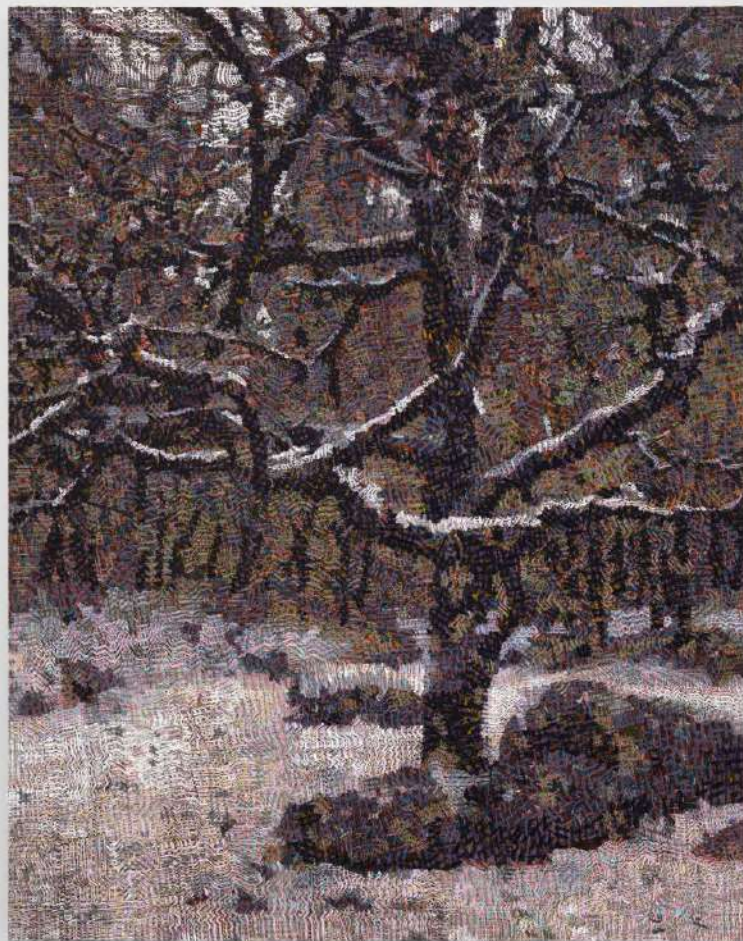




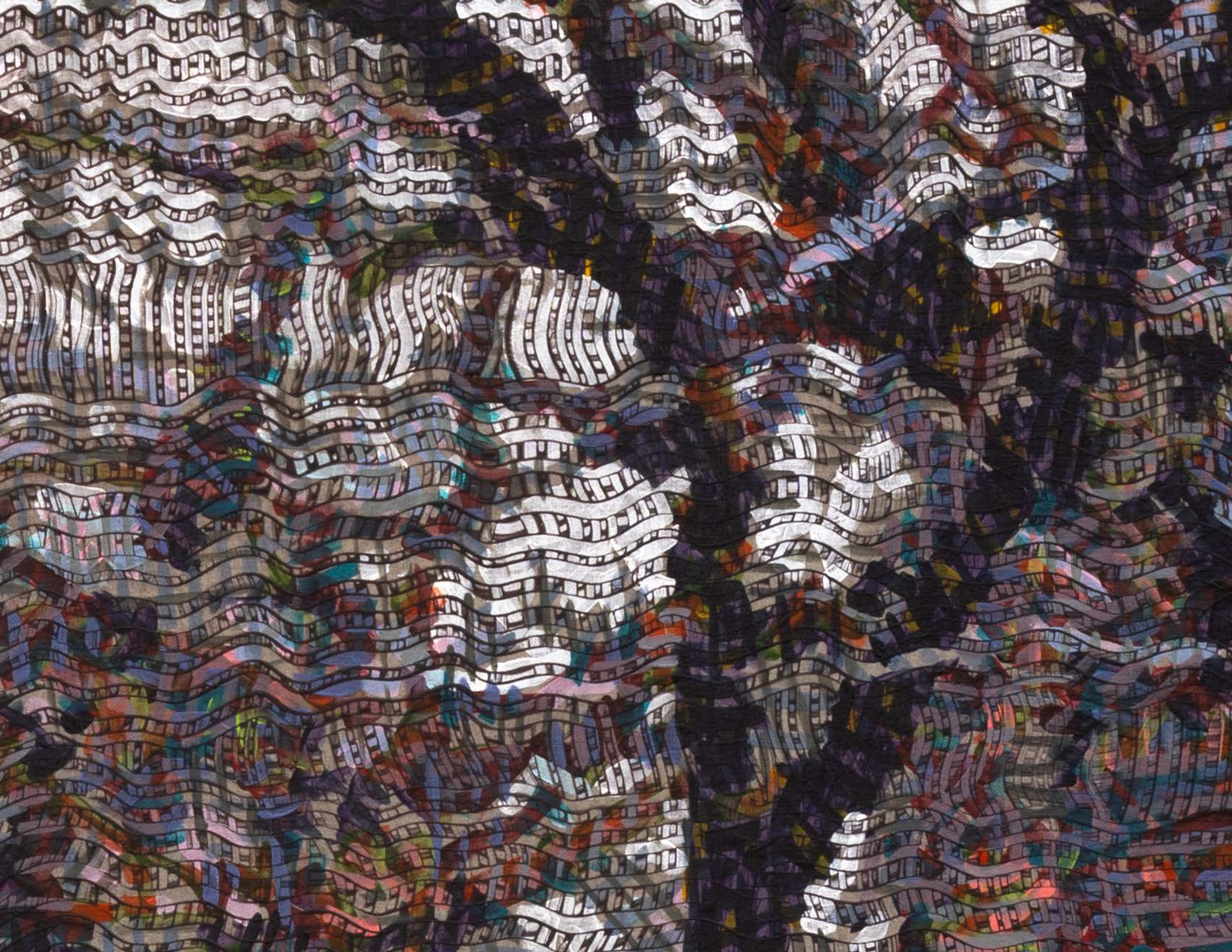


Saint-Sabin, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 x 63 in, 199.7 x 160 cm (GHO26.013)





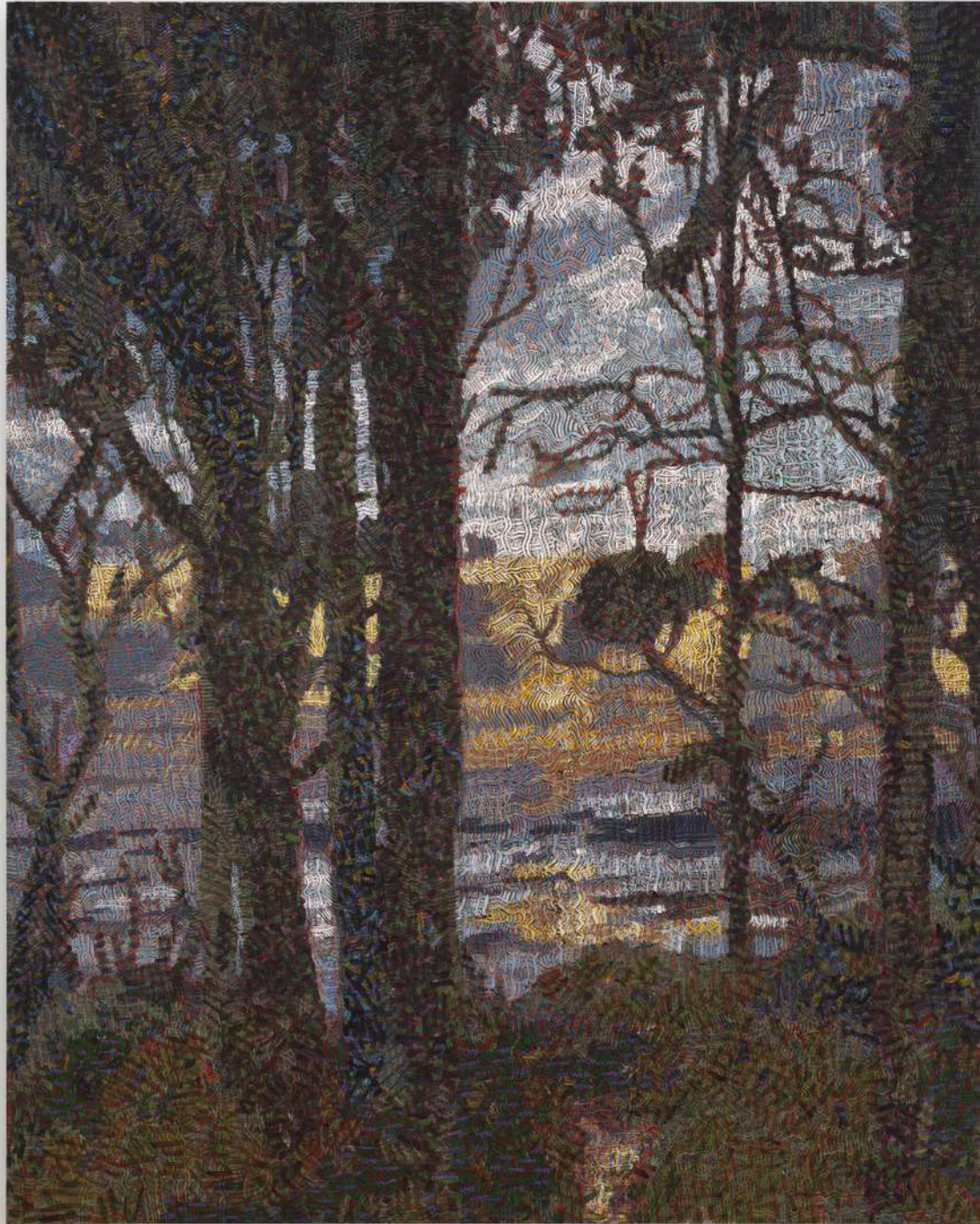
In the Woods, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 x 63 in, 199.7 x 160 cm (GHO26.014)





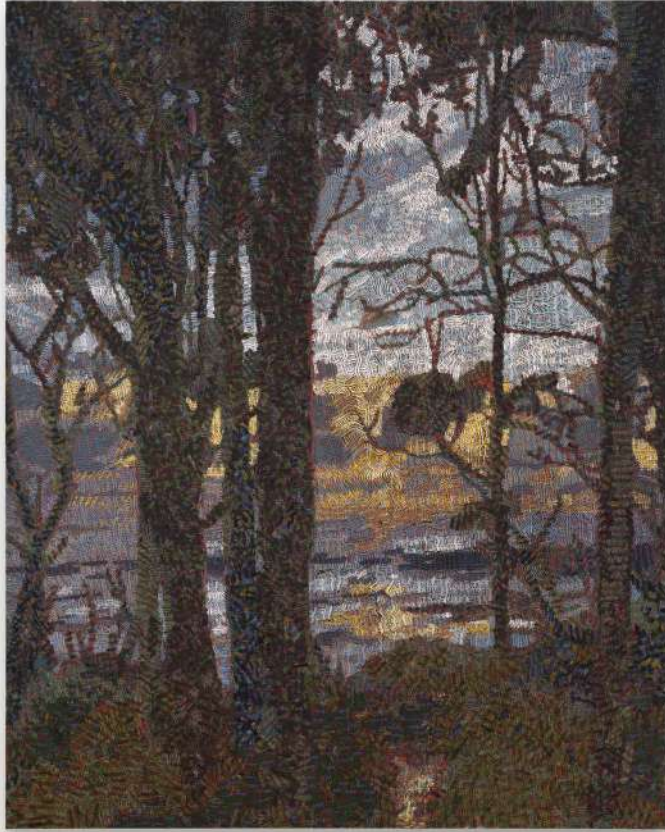
Studio Still Life #3, 2026. Signed, titled, and dated on verso. Acrylic on linen. 51 1/8 x 38 1/4 in, 130 x 97 cm (GHO26.006)

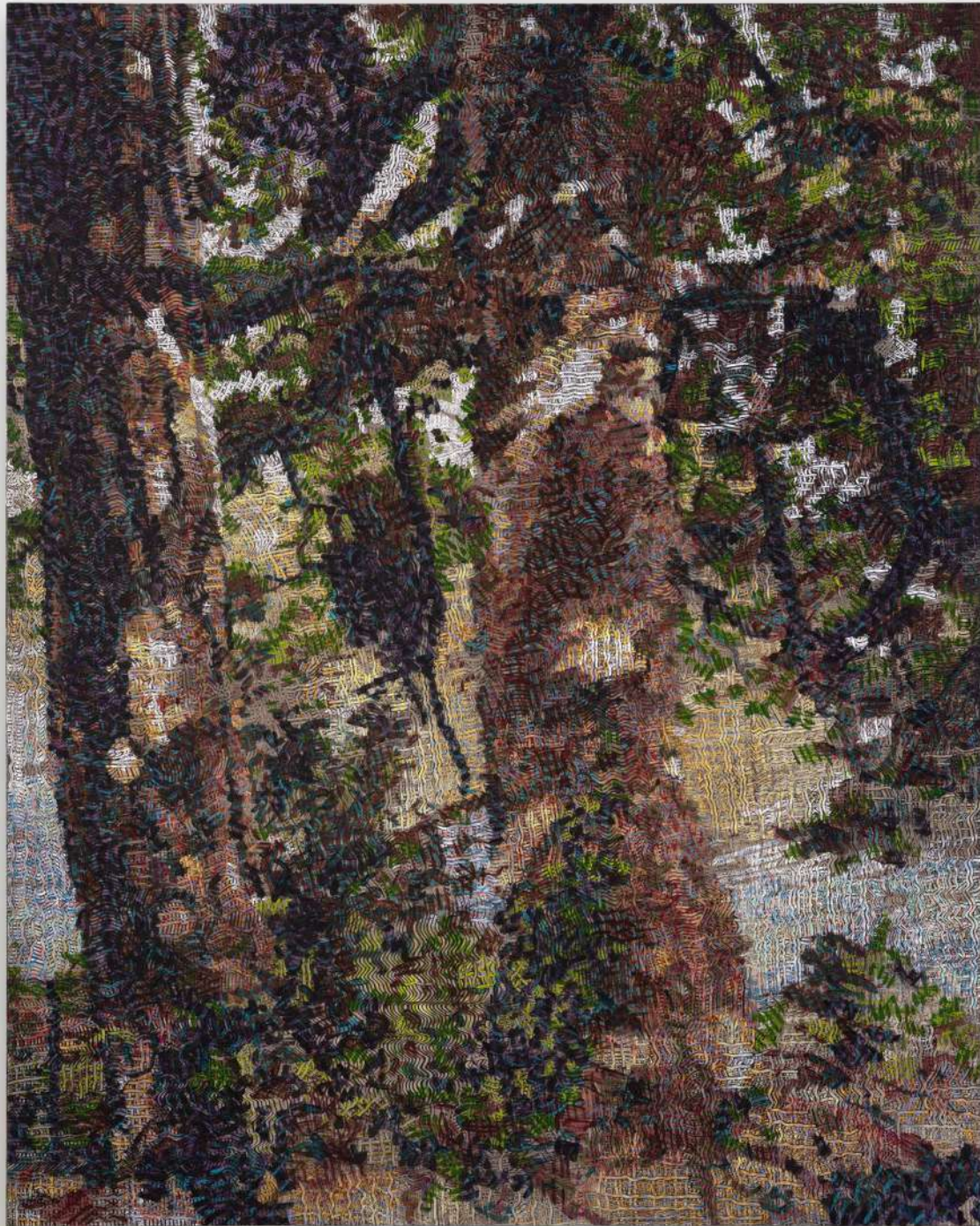




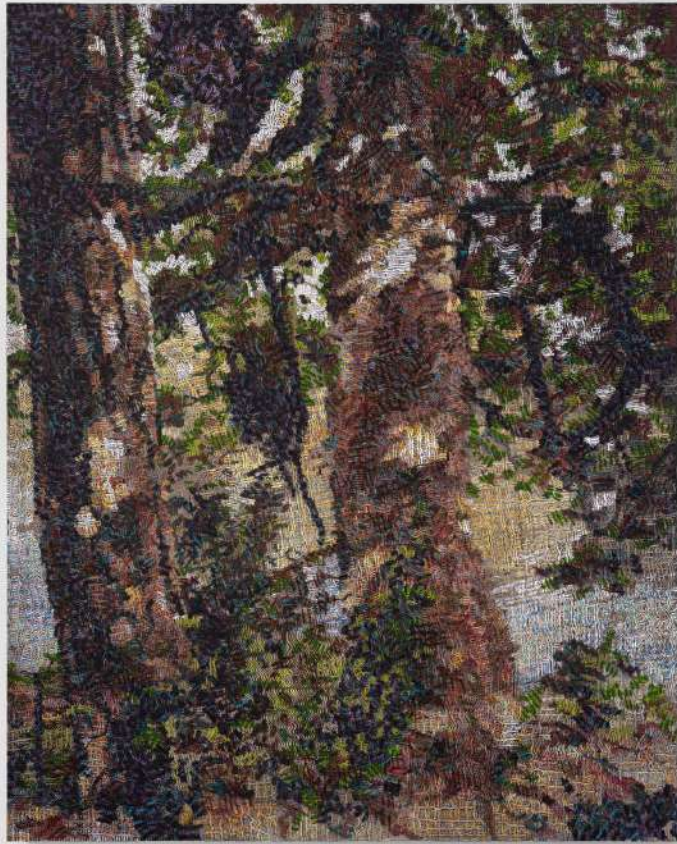
Evening, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 x 63 in, 199.7 x 160 cm (GHO26.016)







Overhang, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 x 63 in, 199.7 x 160 cm (GHO26.017)







Memory Weave, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 x 63 in, 199.7 x 160 cm (GHO26.018)





Let the Light In, 2026. Signed, titled, and dated on verso. Acrylic on linen. 78 5/8 x 63 in, 199.7 x 160 cm (GHO26.015)





Studio Still Life #2, 2026. Signed, titled, and dated on verso. Acrylic on linen. 51 1/8 x 38 1/4 in, 130 x 97 cm (GHO26.007)



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MORE INFORMATION AND IMAGES
CAN BE FOUND IN [OUR PRIVATEVIEW](#)



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GREGORY HODGE

b. 1982, Gadigal/Sydney, AU
Lives and works in Paris, FR

EDUCATION

- 2016 PHD Doctor of Philosophy, Fine Arts, Australian National University Canberra School of Art, Canberra, AU
- 2005 BFA, Australian National University Canberra School of Art, Canberra, AU

SOLO EXHIBITIONS

- 2026 *Recall*, Nino Mier Gallery, New York, NY, US
- 2025 *Echo*, Nino Mier Gallery, Brussels, BE
Drape and Weave, Galerie Pavé d'Orsay, Paris, FR
Afterlight, Galerie Anne-Laure Buffard, Paris, FR
And Then Together, Sullivan+Strumpf, Sydney, AU
- 2023 *Through Surface*, Sullivan+Strumpf, Melbourne, AU
New Paintings, Le Pavé d'Orsay, Paris, FR
- 2022 *Figures, Lights and Landscapes*, Sullivan+Strumpf, Sydney, AU
- 2020 *Every Day*, Sullivan+Strumpf, Sydney, AU
- 2019 *Fictions*, Sullivan+Strumpf, Sydney, AU
- 2017 *Signs*, Sullivan+Strumpf, Sydney, AU
Spectator and the Pit, Sullivan+Strumpf, Singapore, SG
- 2016 *Paintings*, Bus Projects, Melbourne, AU
- 2015 *Collages*, Sullivan+Strumpf, Sydney, AU
A Fabled Gesture, Canberra Contemporary Art Space, Canberra, AU
- 2014 *Unfolding*, Sullivan+Strumpf, Sydney, AU
- 2013 *Slide*, Sullivan+Strumpf, Sydney, AU
Introduction (with Clare Thackway), Firstdraft, Sydney, AU
- 2012 *Monsoon Crossing*, TCB Art Inc, Melbourne, AU

- 2011 *Universe*, Blindside Gallery, Melbourne, AU
- 2010 *Spinning Tops*, Firstdraft, Sydney, AU
City Dwellers, Scheffer Gallery, Sydney, AU
- 2006 *A Place for Gravity*, M16 Artspace, Canberra, AU

GROUP EXHIBITIONS

- 2025 *Seeing Through Matter*, Sullivan+Strumpf, Singapore, SG
STRATA, Nino Mier Gallery, New York, US
Canberra Art Biennale, Canberra Museum, Canberra, AU
Threads, Sullivan+Strumpf, Marina Bay Sands, Singapore, SG
Free Form, Sullivan+Strumpf, Melbourne, AU
- 2024 *The Water Understands*, Manly Art Gallery & Museum, Sydney, AU
- 2023 *TERRA*, curated by Jenn Ellis, L'Ancien Théâtre, Beaune, FR
New Paintings, Paris Design Week, Galerie May, Paris, FR
LUMA, curated by Jenn Ellis, Silbury + East, London, UK
- 2022 *Annual Group Show*, Sullivan+Strumpf, Sydney, AU
- 2019 *Brisbane Brief*, Festival House, Brisbane, AU
Rememberane, The American Club, Singapore, SG
Annual Group Show, Sullivan+Strumpf, Sydney, AU
Sydney Contemporary: Installation Contemporary, Carriageworks Sydney, Sydney, AU
Sydney Contemporary, Sullivan+Strumpf, Carriageworks, Sydney, Sydney, AU
- 2018 *Annual Group Show*, Sullivan+Strumpf, Sydney, AU
- 2017 *Sydney Contemporary*, Sullivan+Strumpf, Carriageworks, Sydney, AU
Art Stage Singapore, Sullivan+Strumpf, Marina Bay Sands, Singapore, CH
- 2016 *Tricking the eye – contemporary trompe l'oeil*, Geelong Gallery, Victoria, AU
Annual Group Show, Sullivan+Strumpf, Sydney, AU
Art Stage Jakarta, Sullivan+Strumpf, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, ID
- 2015 *Right Here, Right Now*, Penrith Regional Gallery, New South Wales, AU
Fine Arts March Mostra, British School at Rome, Rome, IT
Ten Year Anniversary Group Show, Sullivan+Strumpf, Sydney, AU
- 2014 *Mind the Gap*, Casula Powerhouse Arts Centre, New South Wales, AU

SSFA14, Sullivan+Strumpf, Sydney, AU

- 2013 *Art on Paper Prize*, Hazelhurst Regional Gallery & Arts Centre, New South Wales, AU
Rumble, Wellington St Projects, Sydney, AU
SSFA13, Sullivan+Strumpf, Sydney, AU
- 2012 *Model Citizens*, New Acton Arts Festival, Canberra, AU
You Give Good Colour, Sophie Gannon Gallery, Melbourne, AU
Clean Living, Contemporary Art Space Tasmania, Hobart, AU
Word of Mouth, Canberra Museum and Gallery, Canberra, AU
- 2011 *Introduction*, Basso, Berlin, DE
The Kids are Alright, Paper Mill Gallery, Sydney, AU
You're Welcome, Melbourne Art Rooms, Melbourne, AU
Things we Denote to Keep, Sawtooth ARI, Launceston, AU
- 2010 ANCA Art Space & ANU School of Art, Canberra, AU
Positive/Negative, Arterreal Gallery, Sydney, AU
Audible Surface, M16 Art Space, Canberra, AU
Partly Cloudy, ANU School of Art Gallery, Canberra, AU
- 2009 *Space Spaces*, S.P.A.C.E Gallery, Launceston, AU
- 2007 *Picture This*, ANU Painting Alumni Show VCA, Melbourne, AU
- 2005 *Australian National University Canberra School of Art Graduating Exhibition*, Canberra, AU
You Can't Do That on Television, Front Gallery, Canberra, AU
Common Ground, SOA Foyer Gallery, Canberra, AU
- 2004 *Tabula Rasa*, Milton & Ulladulla Contemporary Arts Festival, New South Wales, AU
Common Ground, Gunnedah Regional Gallery, Gunnedah, AU
- 2000 *Sub-Urban*, National Gallery of Australia, Canberra, AU

AWARDS AND PRIZES

- 2023 Finalist, Arthur Guy Memorial Prize, Bendigo Art Gallery, Victoria, AU
Finalist, The Wynne Prize, Art Gallery of New South Wales, Sydney, AU
Finalist, The King's School Art Prize, Sydney, AU
- 2022 Finalist, Fishers Ghost Art Prize, Campbelltown Arts Centre, Campbelltown, New South Wales, AU
- 2019 Finalist, Arthur Guy Memorial Prize, Bendigo Art Gallery, Victoria, AU

- 2018 Finalist, Geelong Art Prize, Victoria, AU
Finalist, Sir John Sulman Prize, Art Gallery of New South Wales, Sydney, AU
- 2017 Finalist, Sir John Sulman Prize, Art Gallery of New South Wales, Sydney, AU
- 2014 Finalist, Fishers Ghost Art Prize, Campbelltown Arts Centre, Campbelltown Arts Centre, New South Wales, AU

RESIDENCIES

- 2024 Cité Internationale des arts, Paris, FR
2019 Cité Internationale des Arts, Paris, FR
2014 Australia Council Residency, The British School, Rome, IT
2011 Studio Residency Basso-Berlin, Berlin, DE

PUBLIC COLLECTIONS

- ACT Chief Ministers Collection, Canberra, AU
Artbank, Sydney, AU
Art Gallery of New South Wales, Sydney, AU
Murray Darling Basin Commission, Canberra, AU
National Gallery of Australia, Canberra, AU
Thrivent Art Collection, Minneapolis, MN, US
Wollongong Art Gallery, New South Wales, AU

SELECTED BIBLIOGRAPHY

- 2024 Noelle Faulkner, "*Artist Gregory Hodge Pairs Abstraction With Illusion.*", Qantas Magazine
- 2023 Tony Curran, "*Through Surface.*", Sullivan+Strumpf Magazine
- 2022 Jo Higgins, "*Topographies of Paintings.*", Sullivan+Strumpf Magazine
Kelly Gellatly, "*Figures, Lights and Landscapes.*", Sullivan+Strumpf Magazine
- 2019 Jane O'Sullivan, "*Fictions.*", Running Dog Magazine
Dan Stapleton, "*The little suburb with a big presence at Australia's top art fair.*", Financial Review
- 2018 "*Artists What Now: Gregory Hodge.*", Art Collector Magazine
- 2017 Camilla Wagstaff, "*A Dazzling Dance: Gregory Hodge.*", IN/OUT
Bronwyn Watson, "*Roman fresco a source of inspiration for artist Gregory Hodge.*", The Australian

- 2015 David Broker, "*Gregory Hodge: A Fabled Gesture.*", Canberra Contemporary Art Space Catalogue
Steve Dow, "*Gregory Hodge.*", Art Guide Australia
- 2014 Mitchell Oakley-Smith, "*See: Gregory Hodge.*", Manuscript
Chloe Mandryk, "*New Currents.*", ArtAsiaPacific, Issue 89
Daniel Mudie Cunningham, "*50 Things Collectors Need To Know 2014: Debutantes.*", Art Collector, Issue 67
- 2013 Jillian Grant, "*Emerge: Gregory Hodge.*", Artist Profile, Issue 24
Andrew Frost, "*Critic Choice.*", Sydney Morning Herald
- 2012 Sarah Rice, "*Some Words on Word of Mouth.*", Art Monthly, Issue 255
Yolande Norris, "*Gregory Hodge Magazine Mystics*" Useless Lines
Mark Bayly, "*Word of Mouth.*", Catalogue Essay, Canberra Museum and Gallery
- 2011 Mark Bayly, "*Universe.*", Blindside Editions, Blindside Gallery
Priscilla Borne. "Talking Through Arts." 2Ser107.3FM
- 2010 Cash Brown, "*Positive/Negative, Exhibition Essay.*", Arterreal Gallery
This Way Up, Exhibition Catalogue
Helen Moot, "*A brush with Fame.*", Pipelin
Shant Fabrication, "*Emerging Artists Converge in October.*", Inner West Independent
- 2006 Ruth Waller. "*Picture This, Exhibition Catalogue.*"
"*Common Ground.*" Catalogue Essay in collaboration with ANU and Murray Darling Basin Commission.



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