

# *Immaculate Heart of Margaritaville*

Curated by Devendra Banhart

## NICODIM

ANOHNI / Ángeles Agrela / Devendra Banhart / Anastasia Bay  
Christian Ruiz Berman / Razvan Boar / Ivana de Vivanco / Eliza Douglas  
Devra Fox / Liang Fu / Adam Green / Molly Greene / Greg Hartunian  
Tania Marmolejo / Keegan McHargue / Ada Roth / Adelisa Selimbašić / Sobe  
Andrea Villalon / Brittney Leeanne Williams / Chloe Wise

*A prayer for my four-to-six nuclear families, for my ever-expanding universe of friends and lovers, for consciousnesses that may or may not exist beyond our postmodern El Dorados and Shangri-Las where dead dreams go to die twice:*

*May this sea moss gel cool the fire within in me that burns with unfiltered desire for epiphany in a pornographic desert;*

*May we all find a Six Flags for our unmet oral and spiritual needs;*

*May we all discover a Cartier diamond bracelet in the Bloomin' Onion we snuck into the hot yoga session at the Cheesecake Factory;*

*May we all find comfort within our own place in Margaritaville—that sacred temple, that archetype for a freedom that exists somewhere between legitimacy and artifice that urges us to leave behind the very sacred temple that is selling us the dream to leave it all behind;*

*May we all attend the vernissage for Immaculate Heart of Margaritaville and bask in the ordinary magic, this orgy of authenticity buried in the most profane of structures.*

—Adapted from *Out of Body: The Bortz Metzger Memoirs*, R. Driblette, editor. Penguin Books Ltd, 2002

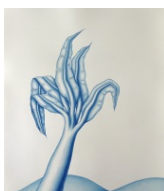
*Immaculate Heart of Margaritaville* is the top floor of the romantic wing of the capitalist nightmare, a fever dream manifested during a midday nap on a bed of ashwagandha-tipped nails with an ecstatic, honest, and truthful international coterie of artists, many of whom have never shown in the United States before.

# NICODIM

## ARTWORK LIST



Brittney Leeanne Williams  
*A Covering 3: Mountain*, 2023  
acrylic and gouache on panel  
60.96h x 76.20w cm  
24h x 30w in



Devra Fox  
*Palm*, 2022  
blue lead on paper  
78.74h x 66.04w cm  
31h x 26w in



Anastasia Bay  
*Joshua Tree Portrait*, 2023  
pastel and acrylic on canvas  
70h x 60w cm  
27.56h x 23.62w in



Tania Marmolejo  
*A Certain Kind of Yearning*, 2023  
oil and metallic paint on linen  
172.72h x 149.86w cm  
68h x 59w in



Ángeles Agrela  
*Minerva*, 2023  
acrylic and pencil on paper  
200h x 152w cm  
78.74h x 59.84w in

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Christian Ruiz Berman  
*Waiting for Tezcatlipoca, 2023*  
acrylic on panel  
71.12h x 58.42w cm  
28h x 23w in



Christian Ruiz Berman  
*We looked at each other straight in the mirror, 2023*  
acrylic on panel  
71.12h x 58.42w cm  
28h x 23w in



Razvan Boar  
*Three Witnesses (after max ernst), 2023*  
oil and acrylic on canvas  
70.18h x 54.61w cm  
27.63h x 21.50w in



Razvan Boar  
*On the nature of things, 2022*  
oil and acrylic on canvas  
73.66h x 59.69w cm  
29h x 23.50w in



Razvan Boar  
*Blue Crab, 2023*  
oil and acrylic on canvas  
60.96h x 50.80w cm  
24h x 20w in



Keegan McHargue  
*Prelude, 2023*  
oil on canvas  
182.88h x 152.40w cm  
72h x 60w in

# NICODIM



Keegan McHargue  
*Repeat and Fade*, 2023  
oil on canvas  
182.88h x 152.40w cm  
72h x 60w in



Andrea Villalón  
*key to me*, 2023  
acrylic and oil on canvas  
122h x 153w cm  
48.03h x 60.24w in



Ivana de Vivanco  
*Manos de Agua II*, 2023  
oil on wood, metallic chains, acrylic and oil on canvas  
70h x 90w x 4.50d cm  
27.56h x 35.43w x 1.77d in



Christian Ruiz Berman  
*Many a slip twixt the cup and the lip*, 2022  
acrylic on panel  
71.12h x 58.42w cm  
28h x 23w in



Adam Green  
*Sphinx*, 2022  
colored pencil, oil crayon on paper  
60.96h x 45.72w cm  
24h x 18w in

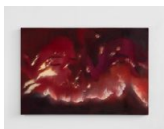


Adam Green  
*Babylon Event*, 2022  
oil crayon, acrylic, colored pencil on paper  
60.96h x 45.72w cm  
24h x 18w in

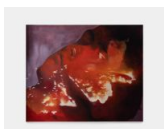
# NICODIM



Adam Green  
*Best Friend*, 2022  
colored pencil, oil crayon on paper  
35.56h x 27.94w cm  
14h x 11w in



Liang Fu  
*Invisible lecture*, 2023  
pigment, oil on canvas  
88h x 60w cm  
34.65h x 23.62w in



Liang Fu  
*present? no our future nostalgie*, 2023  
pigment, oil on canvas  
200h x 240w cm  
78.74h x 94.49w in



Eliza Douglas  
*Untitled*, 2023  
oil on canvas  
210h x 165w cm  
82.68h x 64.96w in



Ada Roth  
*Touch*, 2023  
oil on canvas  
91.44h x 121.92w cm  
36h x 48w in

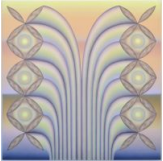


Silvester Hustito  
*We'wha*, 2022  
acrylic on plastic, stretched on canvas  
64.77h x 64.77w cm  
25.50h x 25.50w in

# NICODIM



Ada Roth  
*Spread*, 2023  
oil on canvas  
91.44h x 121.92w cm  
36h x 48w in



Molly Greene  
*Aggregate*, 2023  
acrylic on canvas  
121.92h x 121.92w cm  
48h x 48w in



Greg Hartunian  
*Cat In The Threshold*, 2023  
Oil on wood panel  
30.48h x 121.92w cm  
12h x 48w in



Christian Ruiz Berman  
*Immaculate Heart of Margaritaville*, 2023  
acrylic on panel  
50.80h x 40.64w cm  
20h x 16w in



Adelisa Selimbašić  
*Witnesses*, 2023  
oil on canvas  
195.58h x 292.10w cm  
77h x 115w in



Adelisa Selimbašić  
*Friendly Comfort*, 2023  
oil on canvas  
43.18h x 43.18w cm  
17h x 17w in

# NICODIM



Devendra Banhart  
*Chod cycle*, 2023  
oil on canvas  
40.64h x 30.48w cm  
16h x 12w in



Devendra Banhart  
*Dakini Queens of Zangdokpalri*, 2023  
oil on canvas  
182.88h x 137.16w cm  
72h x 54w in



Devendra Banhart  
*Cow House*, 2023  
oil on canvas  
35.56h x 27.94w cm  
14h x 11w in



Devendra Banhart  
*Vis*, 2023  
oil on panel  
96.52h x 76.20w cm  
38h x 30w in



Devendra Banhart  
*Margaritaville Archetypes*, 2023  
oil on canvas  
182.88h x 137.16w cm  
72h x 54w in

# NICODIM



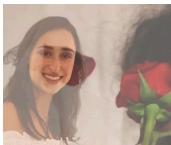
ANOHNI  
*Lines*, 2023  
drawings, paintings, and found material  
274.32h x 81.28w cm  
108h x 32w in



ANOHNI  
*Lines*, 2023  
drawings, paintings, and found material  
274.32h x 40.64w cm  
108h x 16w in



Chloe Wise  
*Offer Ending Soon*, 2015  
digital video



Chloe Wise  
*Message Me*, 2015  
digital video



Chloe Wise  
*Feral and Wide-Eyed Garden*, 2015  
digital video



**Anohni** (b. 1971, Chichester, West Sussex) is a singer, songwriter and visual artist originally releasing chamber pop music under the name Antony and the Johnsons. In 2005, her album 'I Am a Bird Now' won the Mercury Music Prize and considerable success. In 2016, under the name Anohni, she released *Hopelessness*, an electronic dance album exploring themes of environmental destruction and American imperialism. In 2016 she was nominated for an Academy Award for contributing the song "Manta Ray" to the environmental documentary *Racing Extinction*.

**Ángeles Agrela** (b.1966, Úbeda) has resided in Naples, La Habana, and Berlin, and currently lives and works in Granada. Her recent works seek to conceptualize the role of women within the History of Art by creating a contemporary representative view. Following this theme, the key feature of her drawings becomes the hair, which has important cultural and historical connotations within representation of the feminine. She uses the symbolic charge and communicatory capacity of hair to create an exaggerated mass that often substitutes the face or hides it completely, as a playful way to divert attention away from the face and towards how women choose to represent themselves.

**Devendra Banhart** (b. 1980, Houston) lives and works in Los Angeles. An internationally renowned musician considered a pioneer of the "freak folk" and "New Weird America" movements, Banhart has toured, performed, and collaborated with Vashti Bunyan, Yoko Ono, Os Mutantes, Swans, ANOHNI, Caetano Veloso, and Beck, amongst many others. His musical work has always existed symbiotically alongside his pursuits in the other fine arts. In addition to painting and drawing most of his own album covers (the album artwork for his 2010 album *What Will We Be* was nominated for a Grammy), he has contributed to Doug Aitken's multimedia *Station to Station* project. He has performed at MoMA (New York), MoCA (Los Angeles), The Hammer Museum (Los Angeles), LACMA (Los Angeles), and The Broad Museum (Los Angeles). Exhibitions include *Voglio proprio vedere*, Mazzoli, Modena, Italy (2017); *Sphinx Interiors & Other Works*, Mazzoli, Modena, Italy (2014, solo); *Abstract Rhythms: Paul Klee and Devendra Banhart*, SFMoMA, San Francisco (2007–2008); *Music is a Better Noise*, MoMA PS1, Queens, New York (2007); and *Devendra Banhart*, Mazzoli, Modena, Italy (2006, solo). His monograph of drawings and paintings *I Left My Noodle on Ramen Street* (2015, Prestel) features essays by Jeffrey Deitch and Beck. The *Grief I Have Caused You*, his 2021 solo exhibition at Nicodim Upstairs, Los Angeles, was a critical and commercial success.

**Anastasia Bay** (b. 1988, France) draws from art historical, mythological, and cultural sources to produce contemporary depictions of figurative archetypes. She studied under François Boisrond at the École des Beaux-Arts in Paris and has exhibited throughout Europe. Characters like the harlequin, the odalisque, the boxer, the flute player, and the bather repeatedly appear throughout Bay's work, translating a common visual language into her own unique vocabulary. She renders her figures with bold lines and thin coats of paint and sets them against opaque backgrounds. Their identities are usually revealed by poses and postures, instead of by clothing or other signifying features. Bay's figures fill her often large-scale paintings, their bodies sometimes spilling out beyond the canvases.

**Christian Ruiz Berman** (b. 1982, Mexico City) lives and works in New York. Berman draws from personal histories of migration and adaptation in his intricate paintings. His stylistic influences are wide: perspectives and the mood of Japanese ukiyo-e printing; the direct and tragicomic nature of mariachi ballads and Mexican folklore; and the confrontation of Indigenous, European, and Tibetan Buddhist symbology. He remixes traditions of abstraction, realism, and *trompe l'oeil* into joyous compositions that teem with color and vitality. He draws from personal backgrounds in graphic design and architecture, his Mexican heritage, and narratives of adaptation and migration to create dynamic packed scenes. These guides support Ruiz Berman's layered methods of working with abstraction and iconography. His work encourages viewers to examine what is exotic and what is commonplace, what is authentic and what is fabricated.

**Razvan Boar** (b.1982, Lugoj) lives and works in Bucharest, Romania. Boar received his education from the National University of Arts in Bucharest, Romania. In 2019, he was artist-in-residence at EESAB Bres. He was the recipient of the 2011 Constantin Brancusi fellowship at Cite Internationale des Arts, Paris, granted by the Romanian Cultural Institute. Recent exhibitions include *Immaculate Heart of Margaritaville* curated by Devendra Banhart, Nicodim, Los Angeles (2022); *DISEMBODIED* curated by Ben Lee Ritchie Handler, Galeria Nicodim, Bucharest (2022); *DEMOFLASH II*, Galeria Nicodim, Bucharest (2020, solo); *Demo Flash*, Passerelle Centre d'art contemporain, Brest (2019, solo); *EZ Valley*, Nicodim, Los Angeles (2017, solo); *STUMP LUNCH*, Ibid Gallery, London (2015, solo); and *Cameo*, Ana Cristea Gallery, New York (2013, solo).

**Ivana de Vivanco** (b. 1989, Lisbon) is a Chilean-Peruvian artist based in Berlin. She studied fine art at the University of Chile in Santiago and at the Academy of Fine Arts in Leipzig, where she currently teaches painting. She has been a grant holder of DAAD, the Heinrich Böll Foundation, the Cultural Foundation of Saxony and she was awarded with the Marion-Ermer-Prize for young artists in 2015. She has recently exhibited at the Museum of Contemporary Art in Santiago, Kunsthalle Darmstadt, 68 Projects in Berlin, Anita Beckers Frankfurt, BankMab Society in Shanghai, Künstlerhaus Bethanien in Berlin, The RYDER Projects in Madrid, and Instituto de Visión in Bogotá.

**Eliza Douglas** (b. 1984, USA) With elegant simplicity and honesty of expression, Eliza Douglas creates imaginative paintings that stretch the possibilities of figural representation. Douglas' genre-bending portraits and images of carefully articulated hands animated by swift and colorful abstract brushstrokes convey a fantasy grounded in the artist's intimate, personal reality. Originally from New York City, the Frankfurt-based artist studied photography before moving to Germany to study painting. Eluding stylistic or subjective characterization, Douglas says, "I like the idea of making something that cannot easily be classified as abstract or figurative, gestural or procedural. I want my work to be open and porous."

**Liang Fu** (b. 1993, Sichuan) lives and works in Paris, France. He received his BFA and MFA from National Fine Arts School of Nantes in Nantes, France. Recent exhibitions include *Immaculate Heart of Margaritaville* curated by Devendra Banhart, Nicodim, Los Angeles (2023); *《星体燎原》 corps célestes*, Nicodim, New York (2023, solo); *DISEMBODIED*, Galeria Nicodim, Bucharest (2022); *Intangible*, Nicodim Upstairs, Los Angeles (2022, solo); *petit beurre*, Maia Muller Gallery, Paris (2021); *Emergence*, Riseart Gallery, London (2021). *Intangible*, his first solo exhibition at the gallery, was on view at Nicodim Upstairs, Los Angeles, from March 26 – April 30, 2022.

**Adam Green** (b. 1981, Mount Kisco) is an artistic polymath – a songwriter, filmmaker, visual artist, and poet. A co-founder of The Moldy Peaches and author of ten solo-albums, his songs have been performed by artists as diverse as The Libertines, Carla Bruni, Kelly Willis, Dean & Britta, and Will Oldham. Green's paintings and sculptures have been the subject of exhibitions in America, Asia and Europe, including a 2016 show at the Fondation Beyeler Museum in Basel, Switzerland. He wrote and directed the feature film *The Wrong Ferarri* (2010), the first feature film shot entirely on an iPhone, and *Adam Green's Aladdin* (2016) which Buzzfeed.com described as "the trippiest movie ever made." Most recently, Green has authored a series of graphic novels and poetry books. He is currently writing the screenplay to *The Wrong Ferarri 2*.

**Molly Greene** (born 1986, Cornwall, Vermont) earned a BS from the University of Vermont (2010) followed by four degrees at Yale University—Masters in Environmental Science (2013); Masters in American Studies (2015); Masters in Philosophy (2016) and a PhD in American Studies (2019). She has had solo exhibitions at Julien Cadet Gallery, Paris (2021); Kapp Kapp, New York (2021); Ramp, London (2021); Here Gallery, Pittsburgh (2021) and Kapp Kapp, Philadelphia (2020).

**Greg Hartunian** is an artist living and working in Los Angeles.

**Tania Marmolejo** (b. 1975, Dominican Republic) studied fine arts at the Altos de Chavón School of Design, and later completed a degree in fine arts and illustration at Parsons School of Design in New York, graduating in 2000. Marmolejo's work juxtaposes the intimate and personal with the monumental within large-scale paintings of ambiguous female facial expressions. As a Scandinavian Caribbean female artist, she explores issues of gender and identity using faces and physical expression to transfer emotion to her viewers, creating affective and emotional empathy.

**Keegan McHargue** (b. 1982, Portland) As a painter, sculptor, choreographer, and musician, Keegan McHargue is concerned with the tension between tragedy and comedy that lies behind the banality of everyday life. "Humor is a large part of my work," he has said. "[...] The human condition can be tragic, but [...] you have to occasionally laugh about it all." McHargue's semi-abstract mixed-media paintings and colorful assemblages blend identifiable figures with objects of the artist's imagination; he is particularly inspired by music for his use of color and abstraction.

**Ada Roth** (b. 1994, Milanville) is a New York City-based artist. She began to paint seriously in 2021 and, in the past two years of study at the New York Studio School, has discovered her own unique visual language. Populating diaphanous spaces with entities that seem to be undergoing a process of formation and emergence, Roth creates layered compositions that appear simultaneously biological and abstract. Forms, either organic or spectral, emerge from a boundless liminal zone, seeming to dissolve before they can be fully grasped. Working with oils, Roth begins each painting without a final image in mind but instead allows her colors and compositions to present themselves spontaneously, through the pure physicality of laying down paint. As spaces and forms begin to reveal themselves, the painting commands and Roth submits.

**Adelisa Selimbasic** (b. 1996, Maisch Kreis Karlsruhe) graduated from the Academy of Fine Arts in Venice, having emigrated to Italy from Bosnia. Her works depict an unconventional perception of the body, with distinctly feminine but not objectified sensuality. Selimbasic wants the viewer to accept their own body as alive, authentic and perfectly normal, with all the cellulite, stretch marks, wide hips and scars. Bodies communicate our histories, and the way we picture them is a function of the construction of cultural representation of the feminine. Society is deeply disturbed by the body. Recent exhibitions include: *It was desire that finally takes shape in a body* - Sara Lo Russo, Spazio Adiacenze, curated by Laura Rositani, Bologna (solo, 2022); *We will never meet so young*, IPERCUBO gallery, curated by Luca Zuccala, STATE OF, Milan (solo, 2021); *Fragments from afar*, Mazzoli gallery, curated by Giuliana Benassi, Modena (2023), *A secret for a few* - *Knowing how to recognize yourself within a portrait*, ArchiViVitali, curated by Alessia Romano, Bellano (2022); *Break-in*. Temporal displacement, The Address gallery, curated by Arnold Braho, Brescia (2022); *Entracte*, curated by Chiara Guidi, Renata Fabbri gallery, Milan (2021).

**Andrea Villalón** (b.1995, Uruapan) lives and works in London. Villalón's figurative paintings and stained glass works emerge from a highly personal and transformative exploration of identity, representation and self-reflection in the 21st Century. Every painting is considered a self-portrait and is reflective of Villalón's personal experience. While reminiscent of Mexican masters such as Frida Kahlo, Diego Rivera and Rufino Tamayo in both her portrayal of the everyday and the symbology of objects, Villalón also utilises her practise as a kind of psychological investigation more akin to how Pedro Reyes use and promotes therapy as an agent for positive and enlightening change. Villalón is also the founder of the platform @Conchaelectrica, which gives voice to other Latin American female artists.

**Brittney Leeanne Williams** (b. 1990, Pasadena) Williams' work has been exhibited at Alexander Berggruen (NYC), The Hole (NYC/LA), Zevitas Marcus (Los Angeles), Monique Meloche (Chicago), Mamoth (London), Carl Kostyál (Milan, Stockholm), Para Site (Hong Kong), Galerie Droste (Paris), Savvy Contemporary (Berlin), Newchild (Antwerp), Collaborations (Copenhagen); and at institutions such as MoAD (San Francisco) and Telfair Museums (Savannah GA), among others. Her work is included in various public collections, including the Columbus Museum (Columbus GA), the Domus Collection (NYC/Beijing), Fundacion Medianoche0 (Granada ES), HE Museum (China), and The Museum of Fine Arts (Houston). She is a Joan Mitchell Foundation grant recipient. Williams' artist residencies include Skowhegan School of Painting and Sculpture, the Fores Project (UK), Arts + Public Life, and McColl Center.

**Chloe Wise** (b. 1990, Montreal) practice spans diverse media, including painting, sculpture, video and installation. Foregrounding an interest in the history of portraiture, Wise examines the multiple channels that lead to the construction of a Self, paying particular attention to the interweaving of consumption and image making. With a wry sense of humour, she nods to canonical tableaux, like Manet's *Déjeuner Sur L'Herbe*, exploring the shared projected desires built around food and the female body. Meticulously hand painted casts of food serve as the base for the artist's sculptural practice where strange assemblages, now frozen in sculpted plastic, toy with the presence and absence of unchangeability and perishability, fiction and reality. Advertising, fashion, taboo, multi-national brands—Wise looks to the consumptive habits built around these structures with parody and derision, underlying how the body is framed and becomes excessive in its manipulation of these sites.