

Paint - Wax - Pencil - Ink



LEILA HELLER.



NAN SWID
2022

For Steven Thompson
with devotion and
gratitude.

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Nan Swid: *Paint - Wax - Pencil - Ink*
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Images courtesy of Zandy Mandgold

Front Cover Image: Poured acrylic on vintage books, 2022, 23 x 21 x 2 in.

Back Cover Image: Poured acrylic on vintage books, 2022, 20.25 x 8 x 5.5 in.

Inside Back Cover Image: Resin on book paper, 2022, 19 x 36 x 1.5 in.

“What I See In Front of Me”

by Marc Hacker

Nan Swid’s recent work shines a light on the common-place elements of everyday life. The subjects of her still life drawings, paintings, and wall sculptures are drawn from the domestic environment, as Swid says, from “what I see in front of me.” They are snapshots of a moment, an object, a place, a feeling, a memory. Subjects are explored in multiple iterations and techniques. Fruit is rendered with pencil on paper and as paper cut out collages. Potted plants are sketched in monochrome ink on paper and as multi-colored cubist-like collages.

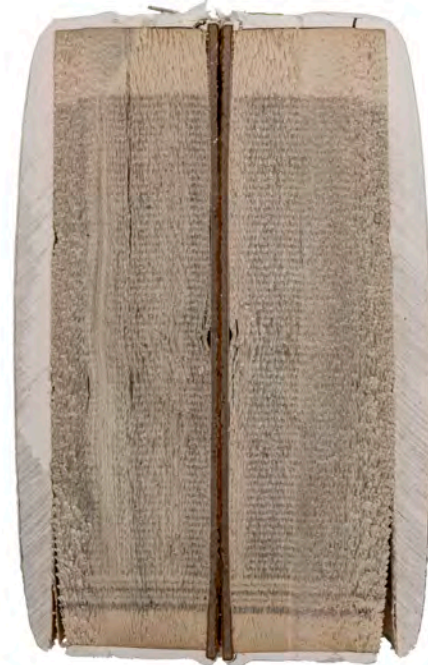
The artwork reflects deep curiosity. It is restless. Brush gestures are quick and urgent, constructions are messy, edges are uneven. A drawing extends to the paper’s edge, almost bursting from its field. A sense of probing resides in the marks on paper. Defunct books are enveloped in encaustic paint, spliced, and amassed to produce three-dimensional wall hybrids of painting and sculpture. While personal in scale, larger groupings of mixed media are assembled to create emotive wall compositions.

Swid invites us to see the familiar objects of daily life in new ways and in new contexts, the domestic landscape being a creative canvas and armature for her visual exploration in all its “messy vitality.” The variety of methods in her works assert Swid’s visual acuity and delight in the everyday.





Encaustic on vintage books
10.5 x 12.25 x 3.75 in.
2022



Encaustic on vintage books
11 x 7.5 x 3.5 in.
2022



Ink on cut book paper
Framed: 21 x 18 x 2 in.; Unframed: 15 x 12 in.
2022



Encaustic on cut beams
25 x 17.25 x 5.5 in.
2021



Poured acrylic and encaustic on vintage books
10 x 9.5 x 9 in.
2022



Resin and encaustic on vintage books
9.5 x 7.75 x 2 in.
2022



Resin and encaustic on vintage books
11.5 x 11 x 3.25 in.
2022



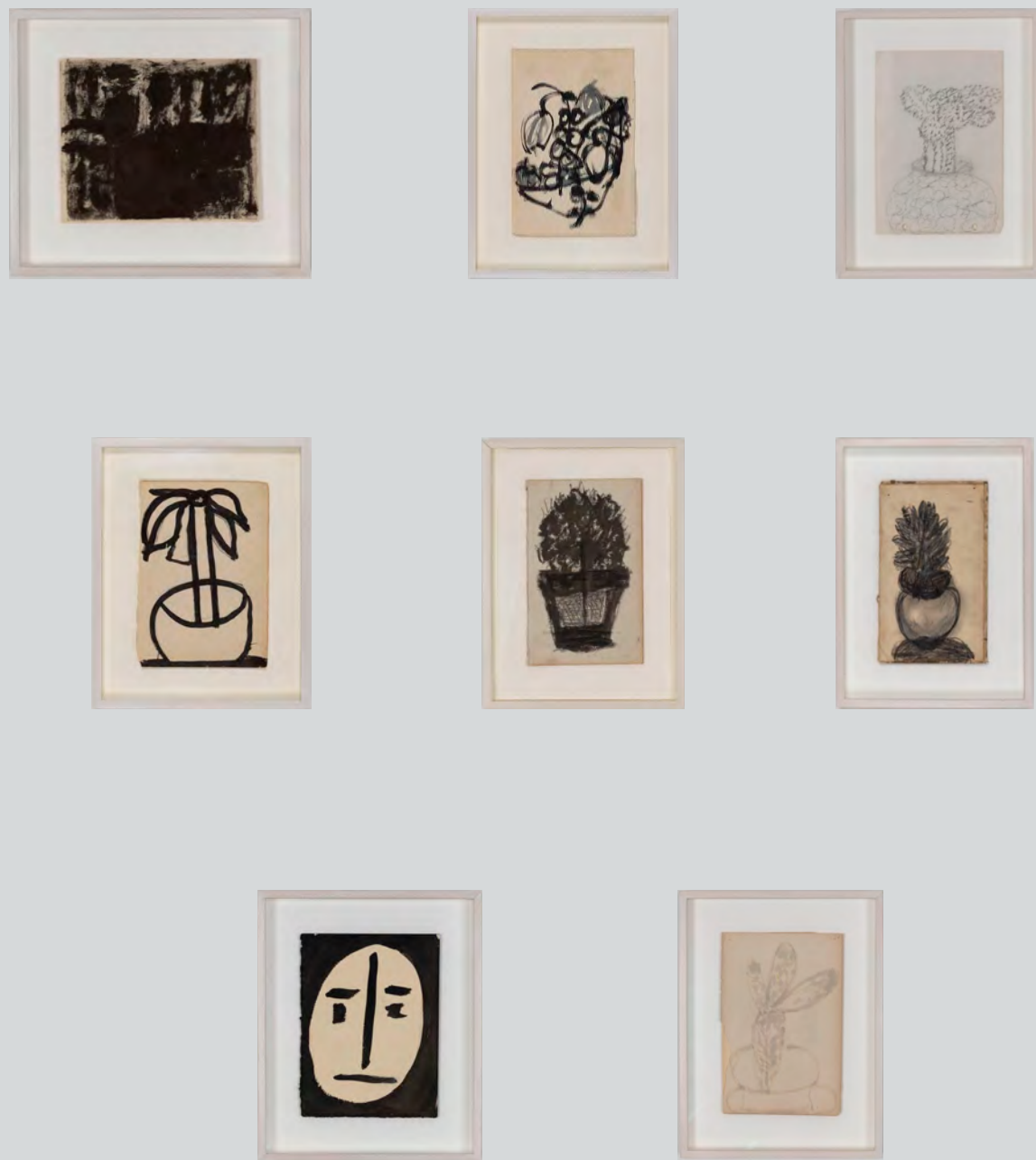
Resin, rope and vintage books
8 x 7 x 5.25 in.
2022



Ink and pencil on book paper
Framed: 15.375 x 12.188 x 2 in.; Unframed: 11.875 x 8.875 in.
2022



Ink and pencil on book paper
Framed: 17 x 20.75 x 2 in.; Unframed: 15 x 11.75 in.
2022



on this page: Ink and pencil on book paper
Varying dimensions
2022



Ink on cut book paper
Framed: 39.75 x 30 x 2 in.; Unframed: 34 x 24.25 in.
2022



top left: Poured acrylic on vintage books
20.75 x 11.5 x 5.25 in.
2022

top right and bottom row: Ink and pencil on book paper
Varying dimensions
2022

Poured resin, acrylic on wood and vintage books
34 x 21 x 4 in.
2022



Ink and pencil on book paper
Framed: 15.375 x 11.813 x 2 in.; Unframed: 12 x 8.375 in.
2022



Encaustic on vintage books
10 x 7.5 x 4 in.
2022



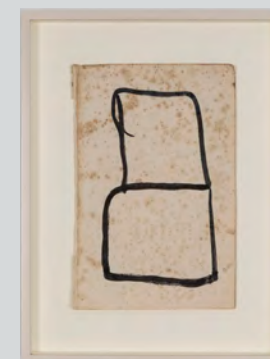
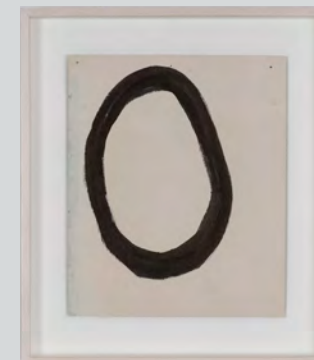
Ink and pencil on book paper
Framed: 14.75 x 17 x 2 in.; Unframed: 8.5 x 11 in.
2022



Poured acrylic on vintage books
20.25 x 8 x 5.5 in.
2022

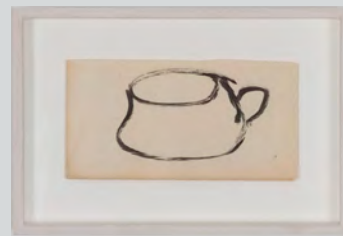


Ink and pencil on book paper
Framed: 15.75 x 13.5 x 2 in.; Unframed: 11.75 x 9 in.
2022



on this page: Ink on book paper
Varying dimensions
2022





Ink and pencil on book paper
Dimensions variable
2021 - 2022



Ink and pencil on book paper
 Framed: 15.19 x 15.19 x 2 in.; Unframed: 12.375 x 11.75 in.
 2022



Ink and pencil on book paper
 Framed: 17.25 x 17.75 x 2 in.
 2022



Ink and pencil on book paper
 Framed: 12.19 x 15.25 x 2 in.; Unframed: 8.75 x 11.125 in.
 2022



Ink on cut book paper
 Framed: 20.25 x 14.75 x 2 in.; Unframed: 18.5 x 12 in.
 2022



Encaustic on vintage books
 18 x 10 x 7.75 in.
 2022



top: Ink and pencil on book paper
 Framed: 13.44 x 14.81 x 2 in.; Unframed: 10 x 11.5 in.
 2022



bottom: Ink and pencil on book paper
 Framed: 15.19 x 15.94 x 2 in.; Unframed: 11.75 x 12.38 in.
 2022



Ink and pencil on book paper
 Dimensions Imperial in. / Metric cm.
 2022



Poured acrylic on vintage books
13.25 x 12.5 x 4.25 in.
2022



Poured acrylic on vintage books
19 x 12 x 4.5 in.
2022



Poured acrylic on vintage books
12.75 x 10.75 x 6 in
2022



Poured acrylic and encaustic on vintage books
18 x 7.125 x 7 in.
2022



Poured acrylic on vintage books
12.5 x 10 x 5.25 in.
2022



Poured acrylic on vintage books
12.75 x 18.75 x 4.25 in.
2022



Ink and pencil on book paper
 Framed: 14.44 x 12 x 2 in.; Unframed: 10.875 x 8.625 x 2 in.
 2022



Ink and pencil on book paper
 Framed: 14.44 x 12 x 2 in.; Unframed: 11 x 8.75 in.
 2022



top left: Ink and acrylic on book paper
Dimensions Imperial in. / Metric cm.
2022

top right: Ink and pencil on cut book paper
Framed: 15.81 x 13.25 x 2 in.; Unframed: 12.375 x 10.875 in.
2022

bottom row: Ink and pencil on book paper
Varying dimensions
2022

top: Encaustic on vintage books
21.5 x 10.5 x 3.75 in.
2022

bottom: Encaustic on vintage books
10.625 x 11 x 4 in.
2022

NAN SWID

BIOGRAPHY

Engaging elements of painting, sculpture and collage, Nan Swid eloquently composes pieces at once emotionally evocative and intellectually challenging. Informed by the vocabulary of modern abstraction, Swid utilizes a variety of materials ranging from encaustics, pen, ink, paint and found objects to create lush constructions that highlight the inter-play of form and surface.

Though her materials have an intrinsic beauty and value of their own, Swid is more concerned with how the elements of finished forms interact and play off one another than she is with the preciousness of their constituent parts. Often antique books coated in layers and layers of wax encaustic are nailed, bound or glued shut. At times, pages are removed and combined with bright cellophane, gold leaf and the yellowing pages of old newspapers—all to stirring effect. Unafraid to dissect her materials, Swid often resurrects objects by deconstructing them. With savvy, she excavates the beauty within weatherworn pages, legal ledgers, books and scraps of wallpaper to compose singular objects and provocative forms.

Swid’s work is experimental at its core. The work has a sense of immediacy, too. This aspect lends a rhythm and energy all its own. Yet, the work always feels grounded. Though chance plays in her process — encaustic pours and free-associative drawing — each decision is ultimately deliberate. This combination of chance and intention results in visually satisfying pieces, brimming with uncalculated beauty.

“My work is a progression,” the artist explains, “an experiment in material, color, and scale.”

Nan Swid lives and works in New York City. Her work has been shown nationally in galleries including Margaret Thatcher Gallery (New York, NY), Pavel Zoubok Gallery (New York, NY), Adam Baumgold Gallery (New York, NY), and Arevelo Gallery (Miami, FL). Swid’s work has been reviewed in publications such as The New York Times, The Daily Beast, and Dossier Journal.

Nan Swid was a principal founder of Swid Powell, the iconic design firm that collaborated with noted architects such as Richard Meier, Frank Gehry, Zaha Hadid, and Robert A. M. Stern to produce decorative objects of the highest order. Archives from this endeavor are currently housed with The Yale University Art Gallery in New Haven, Connecticut.

CURRICULUM VITAE

SOLO EXHIBITIONS

- 2013** In Formation, Margaret Thatcher Projects, New York, NY
- 2008** Nan Swid: Revelations in Paper, CDS Gallery, New York, NY

GROUP EXHIBITIONS

- 2015** See Me, Feel Me, Margaret Thatcher Projects, New York, NY
- 2015** Reconfigured, Margaret Thatcher Projects, New York, NY
- 2014** Turn Up the Heat, Margaret Thatcher Projects, New York, NY
- 2013** Minimal Intervention, Pavel Zoubok Gallery, New York, NY
- 2012** Extending the Line 1, Arevalo Gallery, Miami, FL
- 2012** Cut, Drawn, Painted: Works on Paper, Margaret Thatcher Projects, New York, NY
- 2012** Surface Tension, Margaret Thatcher Projects, New York, NY
- 2011** EX LIBRIS, Adam Baumgold Gallery, New York, NY
- 2010** Nan Swid / Donald Kaufman, Gallery 9E, New York, NY

PUBLICATIONS

- 2021** Upton, Simon, “Perfect Palette: Nan Swid,” New York Interiors
- 2020** Prisant, Carol, “Change Partners,” The World of Interiors, November
- 2014** Kley, Elizabeth, “Nan Swid at Margaret Thatcher Projects,” ARTNews, January
- 2013** “The Lookout: Nan Swid at Margaret Thatcher Projects,” Art in America, September 26
- 2013** Layulan, Oscar “Picture This: Get the 411 at Margaret Thatcher Projects,” ArteFuse, September 23
- 2013** Stevens, Elizabeth, “September 2013 is Like a Box of Chocolates,” CultureCatch.com, September 26
- 2012** Columbia, David Patrick, “Fall Autumn Night,” New York Social Diary
- 2010** McDonald, DJ, “Counting Cards at Grandma’s: Nan Swid and Donald Kaufman Recent Work at Gallery 9E,” Culturebot.
- 2010** Dixon, Erin, “Four Days of Nan Swid and Donald Kaufman,” Dossier.
- 2010** Browne, Alix, “Now Showing Swid/Kaufman,” T Magazine Blog - NYTimes.com
- 2010** Syme, Rachel, “Blogs & Stories,” The Daily Beast
- 1990** Annette Tapert with Paul Goldberger; “Swid Powell: Objects by Architects.” Rizzoli; 1st edition 1990.

