

GALERIE NORDENHAKÉ

berlin stockholm mexico city

RYAN MROZOWSKI

Born 1981, Pennsylvania, USA

Lives and works in Brooklyn, New York, USA

Education

MFA Pratt Institute, New York, USA, 2005

BFA Indiana University of Pennsylvania, Indiana, USA, 2003

Solo Exhibition

2026

Stereo Field, Perrotin, Shanghai, China

2025

Space Echo, Galerie Nordenhake, Berlin, Germany

2024

Interleaf, Galerie Nordenhake, Stockholm, Sweden

2022

night/light, Galerie Nordenhake, Berlin, Germany

Eyes like Ponds, i8 Gallery, Reykjavik, Iceland

2021

Racecar in Reverse, Ratio 3, San Francisco, USA

Eagle or Sun?, Galerie Nordenhake, Mexico City, Mexico

2020

Phantom Limb, Galerie Nordenhake, Stockholm, Sweden

2019

False Topiary, Chapter, New York, USA

2018

shadow nor prey, Galerie Nordenhake, Berlin, Germany

Simon Lee Gallery, London, UK

2017

Ryan Mrozowski, Hannah Hoffman Gallery, Los Angeles, USA

2016

Numb Tongue, Arcade, London, UK

2015

Open, Other, End, On Stellar Rays, New York, USA

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2014

Flotsam, The Gardens, curated by Art in General, Vilnius, Lithuania

2012

A mouth that might sing, Pierogi, Brooklyn, USA

2010

Luminous Fleas, Pierogi, Brooklyn, USA

2008

Arm In Arm With the Empty Spirit, Pierogi, Brooklyn, USA

The Refrain, Daniel Weinberg Gallery, Los Angeles, USA

Selected group exhibitions

2024

Patterns, Luhring Augustine, New York, NY

Tessellations, Nicelle Beauchene, New York, NY

2023

Fronds, Marinaro, New York, NY

2022

To Light, Shadow and Dust, Galerie Nordenhake, Berlin, Germany

2020

Arte y perros, Museo Tamayo Arte Contemporáneo, Mexico City, Mexico

2019

WORDS, Alexander Berggruen Gallery, New York, USA

Garden, Sargent's Daughters, New York, USA

Nature as Measure, curated by Candice Madey, Chambers Fine Art, Beijing, China

2018

Spieltrieb, curated by Silke Lindner-Sutti, Jack Hanley Gallery, New York, USA

Glade Hits, Halsey McKay, East Hampton, USA

Dead Eden, Lyles & King, New York, USA

2017

Camerado, this is no book, curated by Jenni Crain, Pratt Institute, Brooklyn, USA

2016

Persuasive Percussion, On Stellar Rays, New York, USA

I Can Hear You Singing in the Wire, Arcade, London, UK

A Change of Heart, Hannah Hoffman, Los Angeles, USA

Background/Foreground, Galerie Nordenhake, Stockholm, Sweden

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Duplifly, Kate Werble Gallery, New York, USA

Scarlet Street, curated by Walter Wanger and Dan Duryea, Lucien Terras, New York, USA

2015

Tiger, Tiger, Salon 94, New York, USA

Loom, Lucien Terras, New York, USA

Ordering Nature, Marianne Boesky, New York, USA

2014

The View from the Window, Chapter USA, New York, USA

Destiny's Fleshies, Knowmoregames, Brooklyn, USA

Evidence of Absence, ZieherSmith, New York, USA

Idiom I, Pierogi, Brooklyn, USA

2013

Hope Despite the Times, ZieherSmith, New York, USA

Taken, Practice Gallery, Philadelphia, USA

In Search Of..., Tiger Strikes Asteroid, Brooklyn, USA

Nearly Neutral, Sarah Lawrence College, Yonkers, USA

2012

Habeas Corpus, Halsey McKay Gallery, East Hampton, USA

About Face, ACME Gallery, Los Angeles, USA

In Search Of..., Rhodes College Clough-Hansen Gallery, Memphis, USA; Kansas University Art & Design Gallery, Lawrence, USA

2011

Discursive Arrangements, Klaus Gallery, New York, USA

LIFT #20, The Kitchen, New York, USA

2010

Synaptic Mimes: The Private Spectacular, Kelly Writers House, Philadelphia, USA

EYJ, Robischon Gallery, Denver, USA

2009

Relocation, Sloan Fine Art, New York, USA

Cream, No Sugar, Pierogi, Brooklyn, USA

2008

Pierogi et al, Daniel Weinberg Gallery, Los Angeles, USA

Building Steam, curated by Mike Homer, Lafayette College, Easton, USA

2007

In Full Cry, New Image Gallery, Los Angeles, USA

Pierogi Flatiling, Artnews Projects, Berlin, Germany

Come One, Come All, 3rd Ward, Brooklyn, USA

2006

Natural Reaction, Tastes Like Chicken, Brooklyn, USA

One Year Later, Romo Gallery, Atlanta, USA

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Northbound, Gallery Boreas, Pittsfield, USA; Gallery Boreas, Reykjavik, Iceland

2005

CoCa Annual, CoCA, Seattle, USA

Four Squared, MOTEL Gallery, Portland, USA

Underneath, McCaig Wells Gallery, Brooklyn, USA

Selected Press

2020

Nilsson, Håkan. "Phantom limb. Mrozowski lurar ögat med subtila förskjutningar" *Svenska Dagbladet* (January 23, 2020)

2018

Rhodes, David: "Spieltrieb" *The Brooklyn Rail* (February 7, 2018)

2016

Buoso, Sara. "Numb Tongue. Interview with Ryan Mrozowski." *Juliet Art Magazine* (November 29th, 2016) [online]

Taylor, Molly. "Ryan Mrozowski: Numb Tongue." *Elephant Magazine* (October 18, 2016) [online]

Gottschalk, Molly. "10 Emerging Artists to Watch at The Armory Show." *Artsy* (March 4, 2016) [online]

Indrisek, Scott. "10 Must-See Booths at the Armory Show." *Blouin Artinfo* (March 3, 2016) [online]

Peiffer, Prudence. "Reviews." *Artforum* (January 2016)

2015

"Goings On About Town: Art; Ryan Mrozowski" *The New Yorker* (December 7, 2015)

Halle, Howard. "The top five New York art shows this week." *Time Out New York* (October 26, 2015) [online]

Heinrich, Will. "Paintings That Trick the Eye." *Hyperallergic* (November 30, 2015) [online]

Steer, Emily. "Ryan Mrozowski: Open, Other, End at On Stellar Rays." *Elephant* (November 9, 2015) [online]

2014

D'Agostino, Paul. "Tones Attuned." *The L Magazine* (January 2014)

Davis, Samara. "Critic's Pick." *Artforum* (July 2014) [online]

2012

Indrisek, Scott. "Review." *Modern Painters Magazine* (July 2012)

Zevitas, Steven. "10 Must see painting shows: May 2012." *Huffington Post* (May 2012)

2013

McSweeney's #44 [Ill., cover and pp. 248-259] (2013)

2011

Heinrich, Will. "Image and Illusion..." *NY Observer* (August 2, 2011)

Howe, David Everitt. "Discursive Arrangements..." *ArtReview Magazine* (September /October 2011)

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2010

MacMillan, Kyle. "Future of art, through eyes of under-33s." *Denver Post* (Dec. 9, 2010)
Scheps, Manya. "Synaptic Mimes: The Private Spectacular." *Philadelphia Weekly* (April 13, 2010)

2009

New American Paintings 80 (February/March 2009) [ill.]

2008

Hackett, Regina. "Artists muse on America with mostly positive results." *Seattle Post-Intelligencer* (November 11, 2008)
Naves, Mario. "Under Strange Ritual." *The New York Observer* (January 15, 2008)