

Ernesto Renda

NADA Miami | Booth 4.03

November 30 - December 3, 2022

Moskowitz Bayse is pleased to present new works by New York-based artist Ernesto Renda in its debut presentation at NADA Miami, on view at Booth 4.03 from November 30 – December 3rd, 2022.

Across a suite of new paintings and a related video work, Ernesto Renda deepens his engagement with the moving image as a conduit for memories and histories both broadly queer and specifically personal. Long-cancelled television shows, fragmentary documentary clips, and the artist's own brush with small-screen fame make their way into the works, expounding on one another toward tightly layered objects of lyrical and formal metaphor.

Renda, for whom the moving image and mass media have consistently proven rich grounds for exploring queer conditionalities and codes of seeing, offers a large-scale self-portrait rooted in his own momentary appearance in the background of *Real Housewives of New York* season 12. In *Not So Model Behavior* (RHONY, 2020), 2022, the artist stands in shadow-silhouette in his studio, pointing himself out among the crowd at a fashion show. An image in relief of Dorinda's embittered interview from that episode is interrupted by three early-stage Renda paintings hanging on the wall, among them a replica of *Untitled (The Real World, 2002)*, also included in this presentation. Renda prods at his own feelings of excitement around his supposed 15 minutes of fame, accessing the camp-y delusion of that misplaced pride and self-acknowledgement of fueling our algorithmic, media-based culture.

Elsewhere across the works on view, specific scenarios of watching—of being part of that nebulous thing called the audience—become metonymic acknowledgements of that special and fraught relationship. In two large-scale works based on the mid-90s show *Real Sex*, a group of ostensibly heterosexual men are led through various activities – dancing naked together, touching one another – in order to gain more comfort with themselves and, in turn, better please their female partners. The scenes of an exotic homosociality were meant to shock, amuse, and entertain; does their treatment by a queer-identifying painter denature those original intentions?

Likewise, in smaller works that the artist calls 'bricks', moving images are abstracted by arbitrary cropping and destabilized by applied objects: outlet covers, a bubble level, and an air vent, among others. These works consider the compositional and physical qualities of the projection of one image onto another, onto the wall, and onto the wall-fixtures themselves: slices of angled, participatory realities, arrayed in their simultaneity on the gallery wall, that speak to a series of fleeting formal truths and observations.

Renda's chosen imagery across the works at various scales is fluid, specific, and ultimately static, coming to describe that familiar experience of watching and of linking the self with media. The works leave space for that relationship to progress naturally, either through affinity or distance. Renda, of course, enters the space of viewership, offering himself as a stand-in for his audience, in full acknowledgement of that relationship's potential for reciprocity, and its latent precarity.

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Ernesto Renda (b. 1995, New Jersey) is an artist and curator based in New York. In 2018, he completed his BFA in Painting from Rhode Island School of Design and his BA in Modern Culture and Media Studies from Brown University. Solo and two person exhibitions include a forthcoming booth at NADA Miami (November 30 - December 3, 2022) with Moskowitz Bayse, Grove Collective (London, 2022), In Lieu Gallery (Los Angeles, 2022), Moskowitz Bayse (Los Angeles, 2020), Empty Circle Space (NYC, 2020), The National Arts Club (NYC, 2020), among others. He has participated in group exhibitions at Tilton Gallery (NYC), James Fuentes (NYC), Grove Collective (London), 1969 Gallery (NYC), Moskowitz Bayse (Los Angeles), Field Projects (NYC), Shin Gallery (NYC), RegularNormal (NYC), Georgetown College (Kentucky), Bell Gallery at Brown University (RI) among others. He has curated exhibitions at Moskowitz Bayse, Zürcher Gallery (NYC) and Below Grand Gallery (f.k.a. Super Dutchess, NYC). His work has been featured in Artnet News, Two Coats of Paint, Hypebeast and Gayletter among others. In 2021 he was awarded the Silver Art Projects studio residency.

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b. 1995, New Jersey, USA
Lives and works in New York

EDUCATION

BFA, Rhode Island School of Design, 2018
BA, Brown University, Modern Culture and Media Studies

ONE AND TWO-PERSON EXHIBITIONS

- 2022 NADA Miami, Moskowitz Bayse, Miami, FL
Ernesto Renda, Selections from "Altars", Grove Collective, London
Christian Franzen, Ernesto Renda, In Lieu, Los Angeles
- 2020 *Dithering*, Moskowitz Bayse, Los Angeles
Ernesto Renda / Janie Korn, The Empty Circle Space, Brooklyn, NY
Frottage Works, The National Arts Club, New York
- 2018 *Sex Ed*, Perry and Marty Granoff Center, Brown University, Providence, RI
- 2017 *Pleas_xplore*, RISD Fitness Center, Rhode Island School of Design, Providence, RI
- 2015 *Bacchanal*, curated by Andrew Alexander, Providence, RI
- 2013 *Function following Form*, The Unitarian Church Gallery, Summit, NJ

GROUP EXHIBITIONS

- 2022 *Anthem-X*, organized by Jared Owens & Malin Gallery, Mana Contemporary, Miami, FL
Privacy Creep, curated by Ernesto Renda, Moskowitz Bayse Gallery, Los Angeles
Surprise!, organized by Tomashi Jackson, Tilton Gallery, New York
Life in an Ivory Tower, curated by Jack Siebert, 75 Kenmare Street, New York
Dallas Art Fair, Moskowitz Bayse, Dallas, TX
Dream Weaver, Grove Collective, London
The Views, curated by Zoe Fisher, Moskowitz Bayse, Los Angeles
Shin Gallery X Sun Potion Casita Pop-Up, Santa Barbara, CA
- 2021 *Silver Daze*, Shin Gallery, New York
Call It Winter, The National Arts Club, New York
Higher Power: Brothers @ Benefit Auction curated by K.O. Nnamdie, hosted by Greenhouse Auctions on Artsy
Intertwined, curated by Alex Allenchey, 1969 Gallery, New York
At One's Side, Curated by Melike Baskoylu, Thames Art Center, Brooklyn, NY
Roots Taking Root, James Fuentes Gallery, New York
Timely, 11Newel, Brooklyn, NY
Here, There, Everywhere: Beyond Inclusion, Riverfront Art Gallery at Yonkers Public Library, Yonkers, NY
Summer Stage, Auxier Kline, New York
Afterlight, curated by Kyle Hittmeier and Amanda Nedham, Field Projects Gallery, New York
Painting the Narrative, The National Arts Club, New York
Flame Tree, curated by Bony Ramirez, REGULARNORMAL Gallery, New York

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GROUP EXHIBITIONS (CON.)

- 2021 *A Howl is Also A Prayer*, curated by John Brooks, Wilson Fine Arts Gallery, Georgetown College, Kentucky
ArtNoir From: Friends To: Friends Benefit Auction on Artsy
- 2020 *We Must Begin Wherever We Are*, curated by Ernesto Renda, Zürcher Gallery, New York
Friends with Benefits, High Noon Gallery, New York
Queer Art Benefit 2020, The Center (LGBT Community Center), New York (online)
- 2019 *Show #3*, Trophycase Gallery (online)
SMUT, curated by Liam Cotter, Con Artist Collective, New York
- 2018 38th Annual Juried Student Exhibition curated by Sophia Narrett and Kalia Brooks Nelson, David Winton Bell Gallery, Providence, RI
Charmed, curated by Kyle Quinn, Yellow Peril Gallery, Providence, RI
You're Invited; The Exploration and Evolution of Girlhood, Sexuality and Identity, Gelman Gallery, Providence, RI
This Tuesday, Rhode Island School of Design, Providence, RI
Senior Painting Exhibition, Woods-Gerry Gallery, RISD, Providence, RI
Brown Arts Initiative Grant Awardees Exhibition, Atrium Gallery, Brown University, Providence, RI
Annual Brown-RISD Dual Degree Student Exhibition, Cohen Gallery, Brown University, RI
- 2017 *Me and Daddy*, curated by Noah Pica, Benson Hall Gallery, Rhode Island School of Design, Providence, RI
- 2016 *Of Scale*, curated by Ernesto Renda, Granoff Center, Brown University, Providence, RI
Group Exhibition at Exposé Gallery, Providence, RI
- 2015 *Spring Arts Festival*, Granoff Center, Brown University, Providence, RI
- 2013 *24-Hour Art Show*, Providence, RI

CURATORIAL

- 2022 *Privacy Creep*, Moskowitz Bayse Gallery, Los Angeles
- 2020 *Sit...Play dead*, Super Dutchess Gallery, New York
We Must Begin Wherever We Are, Zürcher Gallery, New York
- 2016 *Of Scale*, Granoff Center, Brown University, Providence, RI

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ARTICLES & REVIEWS

- 2022 *Curatorial Affairs*, Jacob Barnes, “The Cutaway”, October 14, 2022
Art Maze Magazine, Editorial Selection, Issue 27, Summer 2022
Hypebeast, Shawn Ghassemitari, “Jack Siebert presents “Life in an Ivory Tower””, May 17, 2022
- 2021 *Two Coats of Paint*, Andrew Woolbright, “Scene + Sensoria”, August 13, 2021
ArtinRes, India Blaisdell, “Ernesto Renda: The Intersection of Queer Film and Fine Art”, June 2021
Art Spiel, Ety Yaniv, “Painting the Narrative at the National Arts Club; In Dialogue with Dee Shapiro”, June 2021
ArtWrite, Maggie Levine, “#20: Painting the Narrative”, May 2021
ArtViewer, “Sit...Play dead at Super Dutchess”, January 2021
- 2020 *Artnet News*, Cristina Cruz, “Editors’ Picks” (Empty Circle Exhibition), October 2020
Artnet News, Cristina Cruz - “Editors’ Picks” (We Must Begin Wherever We Are), August 2020
Gayletter, “The LGBT Center in NY is Hosting a Queer Art Benefit”, May 2020
ArtinRes Weekly Curation, Melanie Reese, “Pre-Social Distancing Nostalgia”, May 2020
Artnet News, Cristina Cruz - “Editors’ Picks” (National Arts Club Exhibition), February 2020
Balaclava.q, “Ernesto Renda & The Queerealities of Seeing is Believing”, January 2020
- 2018 *Law and Order Party*, “Charmed at Yellow Peril Gallery”, April 2018
RISD News, “Queering Space”, February 2018

AWARDS

- 2021-22 Silver Art Projects Residency
- 2018 Brown Arts Initiative Fellowship at Performa, New York
- 2017 Brown Arts Initiative Student Project Grant