

Lauren dela Roche (b. Santa Rosa, CA 1983) is a self-taught artist living in St Louis, Missouri. Her aesthetic is often rooted in autobiography and grapples with the elusive territories of the imagination and memory. Dela Roche's drawings and paintings feature female nudes in ritualistic acts, inhabiting vivid interiors filled with repeating symbologies and motifs, almost always including cats, dogs, horses, and birds living harmoniously – all creatures sharing the same stripes, spots, and gestures. An avid reader, dela Roche cites the magical realist novels of Murakami and Kathy Acker's punk poetry as influential to her practice.

Solo exhibitions: *Daylily* at Sean Horton (2022); *Collected Vessels* (2018) and *Silent Partner* (2016) at Bockley Gallery, Minneapolis; and a forthcoming show with Eric Firestone Gallery, NY. She has also shown at the Various Small Fires, Los Angeles (2022); HAIR+NAILS, Minneapolis (2022, 2018); Material Art Fair, Mexico City (2020); Delphian Gallery, London (2019), among others. She is a recipient of the Joan Mitchell Foundation Painters & Sculptors Grant (2018) and the Jerome Emerging Artist Fellowship (2012-3) and her works are in the collections of the North Dakota Museum of Art and the Minneapolis Institute of Art along with numerous private collections.

Previous HAIR+NAILS exhibitions include group shows *Painting Show* (2022), *RIGHT NOW* (2020-21), *Collecting Art* (2017-18).

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Born in Pompano Beach, FL, Cuban American artist **Julia Garcia** (b. 1992) uses a collage-like application of acrylic and ink into wet raw canvas while painting. The relation to material flow, time, and permeability, is underpinned by the dominance of water's role in her process. From the highly constructed and controlled environment of Disney to the fabricated ideas of Americana permeating culture and media, in this selection of works, the paintings presented begin to ask questions about what lies at the heart of images meant to propagate fantasy. Julia received her BFA from School of Visual Art in 2014 and her MFA in 2016 from the Hoffberger School of Painting at Maryland Institute College of Art. Garcia's work is also currently in exhibited in CHIMERA - New Paintings by Emma Beatrez/Rachel Collier/Christina Ballantyne/Julia Garcia at HAIR+NAILS, Minneapolis.



www.juliagarcia.studio

www.instagram.com/_joolz

Ginny Sims (b.1977, Little Rock, Arkansas) is a Minneapolis-based painter and ceramics sculptor. While she has a strong traditional crafts background, her work often deviates from those strict norms and expectations, pushing the medium into places where function and expression are combined.

Sims apprenticed with potter Mike Dodd in Somerset, England and has participated in residencies and internships at Red Star Studios in Kansas City, MO; Anderson Ranch Arts Center in Snowmass Village, CO; and at the Women's Studio Workshop in Rosendale, NY. Ginny has worked at potteries in Centola, Italy, and Isle of Iona, Scotland.

Sims has exhibited at numerous galleries in the US and Europe, including solo shows at Carbondale Clay Center, CO; Ofr in Paris, France; and White Page in Minneapolis, MN. Her work has been shown in The Shop Floor Project in Cumbria, England through Tiwa Select based in NYC; HAIR+NAILS, Minneapolis; and in a three-person show with Dana Schutz and Ryan Johnson at Nemeth Art Center, MN in 2022. Sims has been featured in *The Financial Times*, *The World of Interiors*, and *Architectural Digest Italia*.

Ginny Sims has been the recipient of numerous grants including Jerome Foundation Study and Travel Grant (2016), Jerome Ceramic Artists Project Grant (2013, 2019) and a McKnight Fellowship for Ceramic Artists (2022).

Ginny Sims' work often references different moments in ceramic history and incorporates the cultural information she finds there with present day social and political experiences. Her vessels and sculptures acknowledge that pottery is a reflective, invisible, critical and, for millennia, necessary material object of culture. Because the history of pottery in the west is divided between industrial capitalism and folk craft traditions, and its objects are so intimately involved with the body either in its creation or its use more than any other medium, Ginny believes it can bring into dialogue aspects of the capitalist system, the body and domesticity in a palpable, straightforward way that other mediums cannot.

Sim's previous exhibitions with HAIR+NAILS include group shows *RIGHT NOW* (2020-21), *FUTURE FUTURE* (2020), *COLLECTING ART* (2017-18) and she will have a solo show with the gallery in spring 2024.

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