

NADA Miami
Dec 3-7, 2024

Ice Palace
Studios

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MEGAN MULROONEY

BOOTH E207

Ginny Casey, Andrea Joyce Heimer & Piper Bangs

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Booth # E207

Dates: December 3 - 7, 2024

Megan Mulrooney is thrilled to announce our inaugural presentation at NADA Miami 2024, featuring works by Andrea Joyce Heimer, Ginny Casey, and Piper Bangs. Each artist explores the multifaceted journey of coming-of-age through surreal landscapes and interior worlds, offering distinct yet complementary perspectives on girlhood and womanhood.

Andrea Joyce Heimer's paintings layer stories of identity, memory, and personal history. Her richly detailed compositions, paired with confessional titles, draw from pre-modern image-making traditions.

Ginny Casey creates surreal, transformative scenes within enclosed architectures, blending the eerie and familiar. Her works explore liminal spaces where the animate and inanimate morph, evoking the transitions of life.

Piper Bangs reimagines the still life with surreal, biomorphic compositions of pears, trees, and foliage that challenge traditional visual metaphors of femininity. Drawing from art historical references like Impressionism and the Rococo, her works animate their subjects, blending playfulness with provocative commentary on gender and growth.



GINNY CASEY

Ginny Casey

b. 1981 in Niskayuna, NY, US

Lives and works in North Arlington, NJ, US

Ginny Casey's paintings feature decrepit interiors teeming with objects such as chisels, woodcutters, pulleys and books that are distorted, engorged, disproportioned, and rendered biomorphic. Casey's environments estrange the domestic, casting shades of anxiety, perversity, and discomfort on common household items. Architecture, too, appeals to a dream logic in Casey's work, as trap doors, staircases that lead to nowhere, and ladders extending into the abyss appear across her compositions. The paintings encourage open interpretation: for Casey, "It's like trying to see in the dark... it's all intuitive." Starting from drawings of individual objects, Casey redraws and collages these together, building relationships and narratives into what becomes the finished composition. Her paintings do not begin with preconceived notions of a finished product; rather, a story develops, emerging from her subconscious. Casey draws upon psychoanalysis, free-association, dreams and the unconscious to make her paintings.

Ginny Casey (b. 1981 in Niskayuna, NY, US; lives and works in North Arlington, NJ, US) received her MFA from the Rhode Island School of Design. Casey has had recent solo and two-person exhibitions at Kutlesa Gallery, Goldau, CH; Cob Gallery, London, UK; Half Gallery, New York, NY; Nino Mier Gallery, Los Angeles, CA; and the Institute for Contemporary Art, Philadelphia, PE. Recent group exhibitions include WAOW Gallery, Hong Kong, CN; River Gallery, Taipei, TW; Raphael Durazzo, Paris FR; The Hole, NY; Almine Rech, New York, NY; Blum & Poe, Los Angeles, CA; Gagosian Gallery, New York, NY; Paul Kasmin Gallery, New York, NY; and Nino Mier Gallery, Brussels, BE.

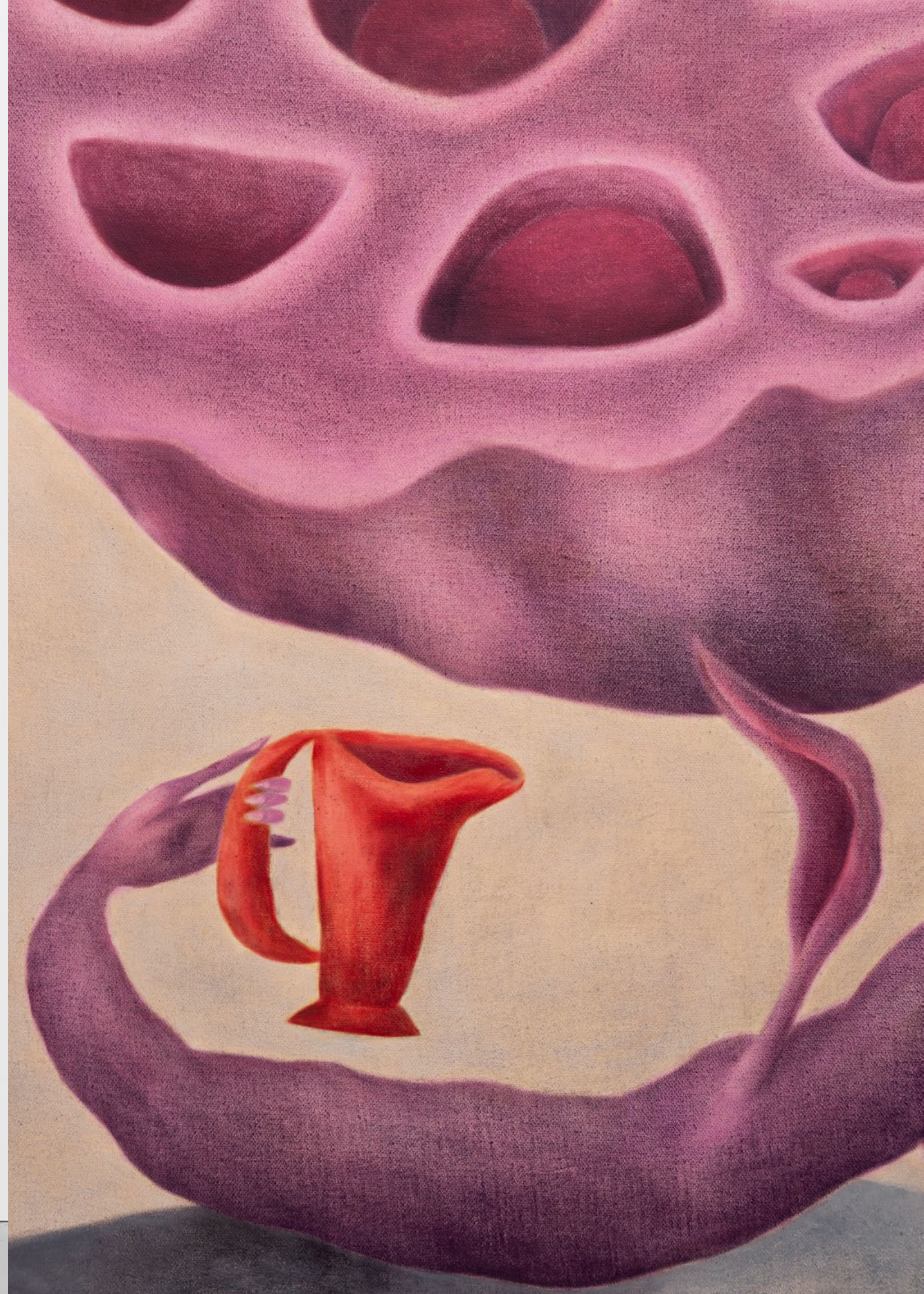


Ginny Casey
Two Seed Pods, 2024
Oil on canvas
40 x 28 in
101.6 x 71.1 cm
(GCA24.013)
\$ 20,000 RESERVED





Ginny Casey
Drink, 2024
Oil on canvas
28 x 24 in
71.1 x 61 cm
(GCA24.012)
\$ 15,000



ANDREA JOYCE HEIMER

Andrea Joyce Heimer

b. 1981, Great Falls, MT, US

Lives and works in Ferndale, WA, US

Andrea Joyce Heimer's paintings unfold like narrative friezes, with landscapes and interiors divided into sections that each capture a distinct moment in her figures' lives. Her work delves into themes of origin—whether of the universe or of storytelling itself—reflecting her own search for clarity about her beginnings. Heimer's intricate compositions blend symbolic figures and iconography, weaving references to the Garden of Eden, Greek mythology, and her own deeply personal mythologies. These vivid visual narratives are paired with diaristic, confessional titles, offering an intimate glimpse into the artist's world. Rendered in a flat, paper-doll-like style, her work evokes both a sense of playfulness and profound introspection.

Andrea Joyce Heimer (b. 1981, Great Falls, MT, US; lives and works in Ferndale, WA, US) received her MFA from the New Hampshire Institute of Art in Manchester, New Hampshire. Her work will be the subject of a forthcoming solo exhibition at the Northwest Museum in Spokane, WA, US, and has been exhibited at the Bemis Center, Omaha, NE, US; CICA, Vancouver, BC; the Whatcom Museum, Bellingham, WA, US; Missoula Art Museum, Missoula, MT, US; Nino Mier Gallery, Los Angeles, CA, US; Kasmin Gallery, New York, US; Nicelle Beauchene Gallery, New York, US; Colombo Gallery, Milan, IT; Half Gallery, New York, US; CG2 Gallery, Nashville, TN, US; Linda Hodges Gallery, Seattle, WA, US; Pennsylvania Academy of Fine Art, Philadelphia, PA, US; Andrew Edlin Gallery, New York, US and Franklin Parrasch Gallery, New York, US. She is a recipient of the Joan Mitchell Foundation award and a finalist for the Betty Bowen Award.



Andrea Joyce Heimer
Sometimes I Look At Fireworks To Feel Something, But Even This Small Pleasure Is Destructive Of Course, And Yet, 2024
Acrylic and pencil on panel
36 x 48 in
91.4 x 121.9 cm
(AJO24.004)
\$ 24,000







Andrea Joyce Heimer
Crone's Nest On The Beach With Danger Surrounding, 2024
Acrylic and pencil on panel
40 x 30 in
101.6 x 76.2 cm
(AJO24.005)
\$ 20,000





Andrea Joyce Heimer
Meanwhile, A Giant Flood Carries Us Along. Toward Something Or Away From It, I Do Not Know, 2024
Acrylic and pencil on panel
30 x 40 in
91.4 x 121.9 cm
(AJO24.002)
\$ 20,000

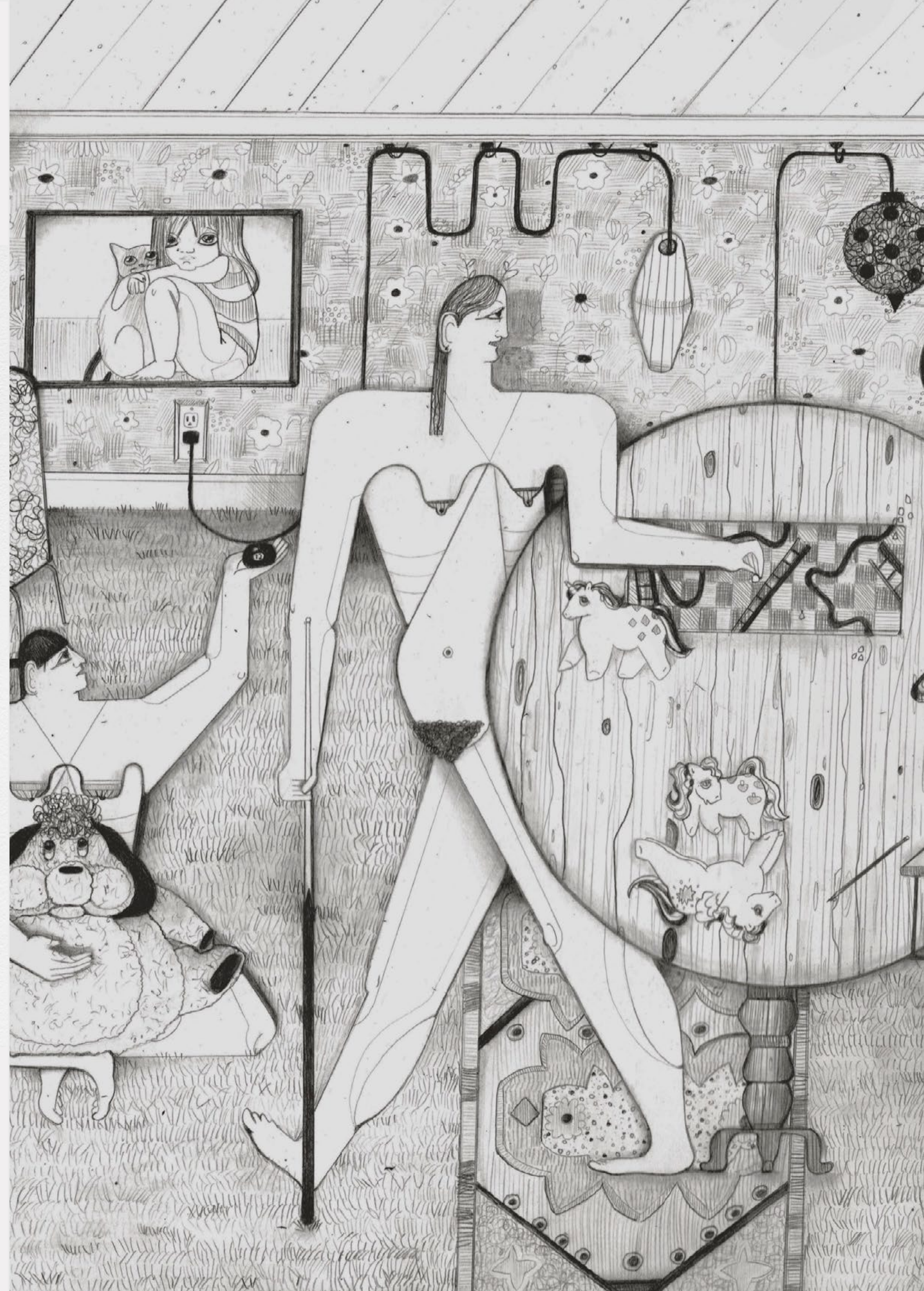
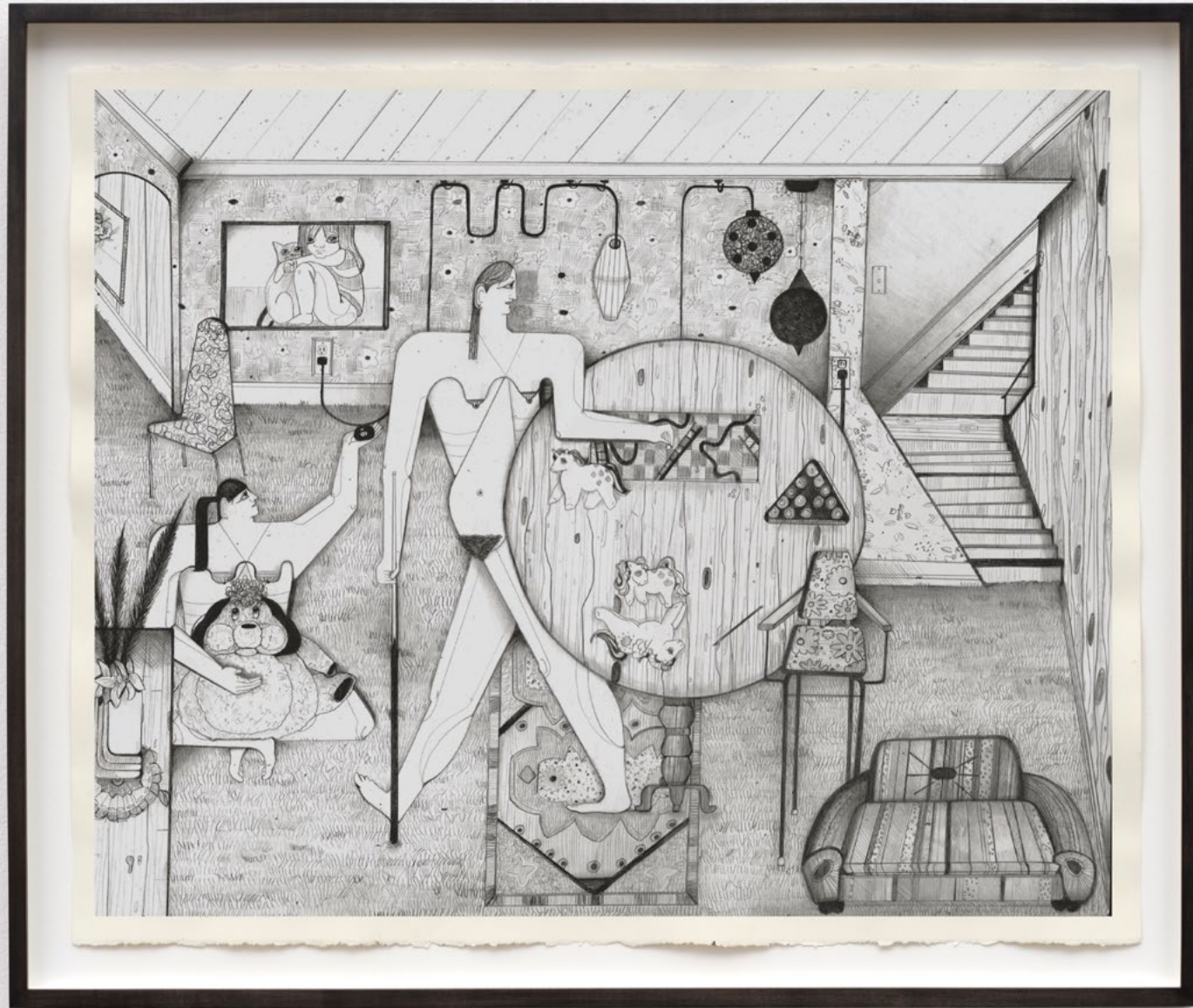


Andrea Joyce Heimer

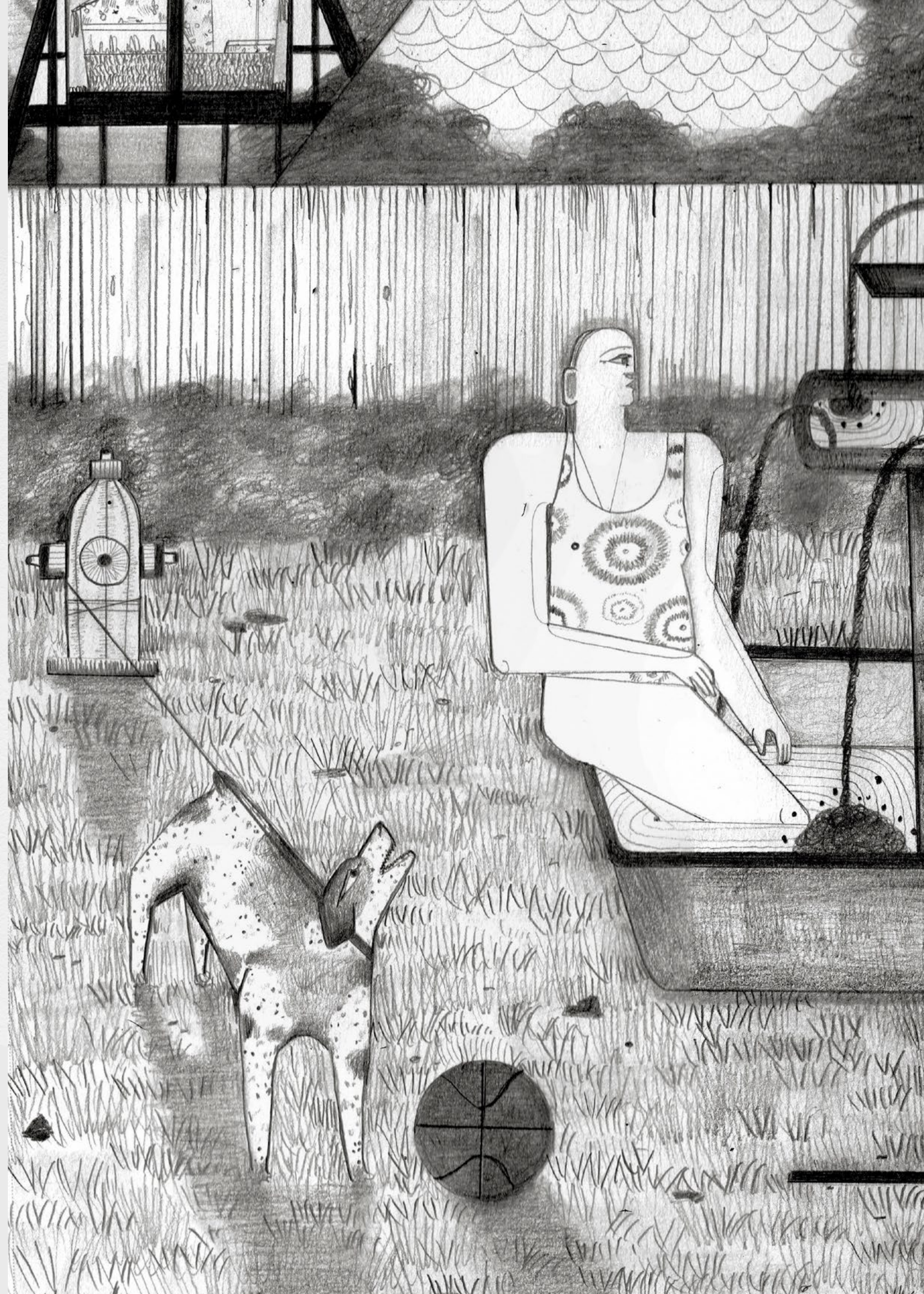
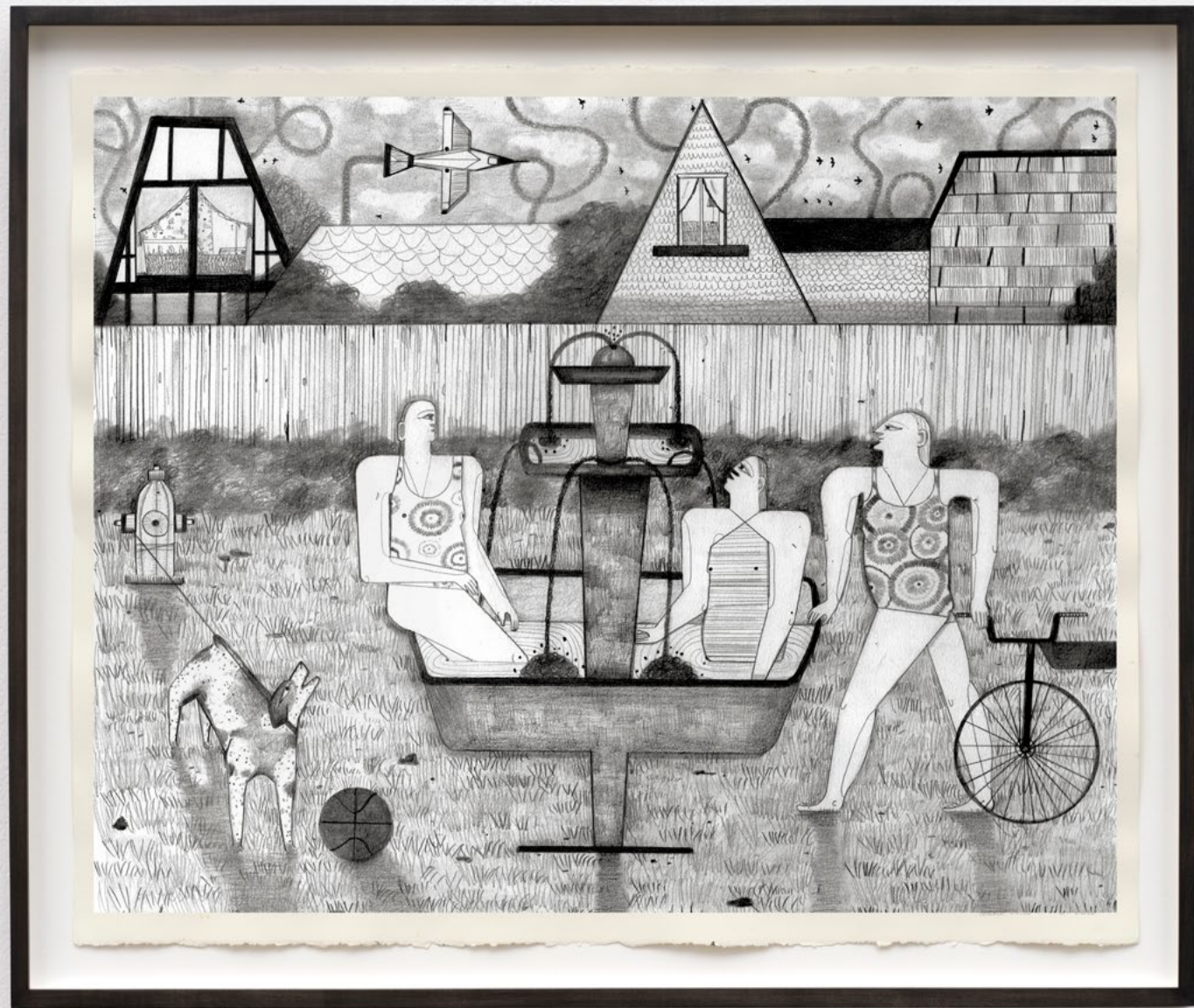
When I Was About 11 And Had A Bright Pink Windbreaker We Would Go To The Horse Sale Outside Of Town To Watch The Bidders Buy This Horse Or That Horse And The Meat Man Would Buy The Leftover Horses For Not Much Money. The Only Way I Could Stomach That Part Was Thinking The Horses Would Soon Be In Horse Heaven And That Is Surely The Most Wonderful Of Places. There Was A Leopard Appaloosa Mule That We Almost Bid On, But He Was Not Friendly And Didn't Come Up To The Fence, Which I Didn't Mind, But I Wasn't In Charge And We Left Without Him. I Still Think Of Him. I Wanted To Save Him So Bad., 2022

Acrylic on panel
60 x 80 in
152.4 x 203.2 cm
(AJO23.002)
\$ 44,000





Andrea Joyce Heimer
Shannon's Basement Game Room When We Were 13 or 14 We Tried Playing Games With Our Changing Bodies Wearing No Clothes, 2024
Graphite on paper
15 1/2 x 19 1/2 in
39.4 x 49.5 cm
(AJO24.001)
\$ 3,000 inc. frame



Andrea Joyce Heimer

When We Were In Fifth Grade A Creep At The Fair Asked Us If We Wanted To Pose In The Hot Tubs For Sale But We Said No And Put Our Feet In The Fountain By The Tennis Courts Instead, 2024

Graphite on panel

14 x 17 in

35.6 x 43.2 cm

(AJO24.003)

\$ 3,000 inc. frame

PIPER BANGS

Piper Bangs

b. 2002 in San Antonio, TX, US

Lives and works in Los Angeles, CA, US

Piper Bangs' paintings dwell in a world between waking life and dreaming: pears undulate like bodies, plants twirl around a formal dining table, and cockroaches cower in the shadow of lipsticks. This is what Bangs calls the "freedom garden," a place where one escapes feelings of shame about womanhood, desire, and the body. Flowers, fruit, and clothing, each a symbol of traditional femininity, become grotesque and vivacious under Bangs' gaze: cut orchids curve at unnatural angles, and pears grow abnormally large stems, their fleshy folds swelling across the canvas. Bangs' biomorphic still lives, which draw from both the splendors of the French Rococo and the refinement of the Dutch Golden Age, complicate the moralizing tone of these historical referents. Instead, Bangs' compositions morph the restrictive visual metaphors of previous painters—like Renoir, who famously remarked that his "goal in painting the nude is to paint them as beautiful fruit"—into multivalent, resilient objects that disrupt the confines of gender, sex, and so-called polite society.

Piper Bangs (b. 2002 in San Antonio, TX; lives and works in Los Angeles, CA) holds a BFA in Drawing and Painting at Laguna College of Art and Design. Bangs has had solo exhibitions at Megan Mulrooney, Los Angeles, CA, and The Watermill Center in Watermill, NY, and was recently an artist in residence at the Vermont Studio Center.



Piper Bangs
Symbiosis, 2024
Oil on linen
43 1/2 x 31 1/2 in
110.5 x 80 cm
(PBA24.031)
\$ 9,000 RESERVED



Piper Bangs
Harvesting, 2024
Oil on linen
43 1/2 x 31 1/2 in
110.5 x 80 cm
(PBA24.032)
SOLD

