

Pauline Shaw
NADA New York 2025
Booth A108

NARANJO 141
Naranjo 141, Santa María la Ribera, 06400 Mexico City, MX

For its debut at NADA New York, NARANJO 141 is pleased to present a new series of works by New York-based artist Pauline Shaw (b. 1988), continuing her exploration of how experience and understanding are constructed, and the systems that shape them. Our booth (A108) is part of this year's TD Bank Curated Spotlight section, organized by curator Owen Duffy.

Known for her large-scale felted wool works, Pauline Shaw uses structured processes across mediums—glass, metal, and textiles—to create landscapes that evoke the wonder of human experience. Through her research-driven practice, Shaw explores the fluidity of belief systems, the enigma of the natural world, and the complexities of scientific inquiry, questioning the ways in which we construct meaning and narrative through both perception and imagination.

In this new body of work, Shaw focuses on the collaborative process behind NASA's outer space imagery. Raw images and data from the Junocam are made publicly available on NASA's website, where citizen-scientists interpret the data to create the colorful representations of the cosmos that are then consumed by the public. Drawing inspiration from the swirling, marbled color maps of Jupiter and its moons, Shaw channels the awe and wonder that characterize how we represent the sublime. Gaseous currents become painterly gestures, wavelengths and rays transform into vibrant streaks of color, and the cracks marking the moon Europa are reimagined as inset silk "scars."

The belief that three of Jupiter's 95 moons may be the most likely sites for human colonization makes them a powerful vehicle for imagination. In Italo Calvino's 1965 *The Distance of the Moon*, the moon is within arm's reach of the Earth, offering a poetic love story. Ursula K. Le Guin's 1971 *Vaster than Empires and More Slow* tells of an empathic encounter with a distant, sentient forest world. Within these literary contexts, Shaw's work speaks to the impulse to grasp earthly elements when depicting even the most fantastical worlds. The craft of storytelling shapes our sense of reality. By synthesizing disparate fragments into holistic imagery, Shaw reconsiders these representations of space as reflections of our attitudes toward desire and perception.

Text by Ben Adams-Keane



Pauline Shaw, *Lie of the Land*, 2025 (detail)



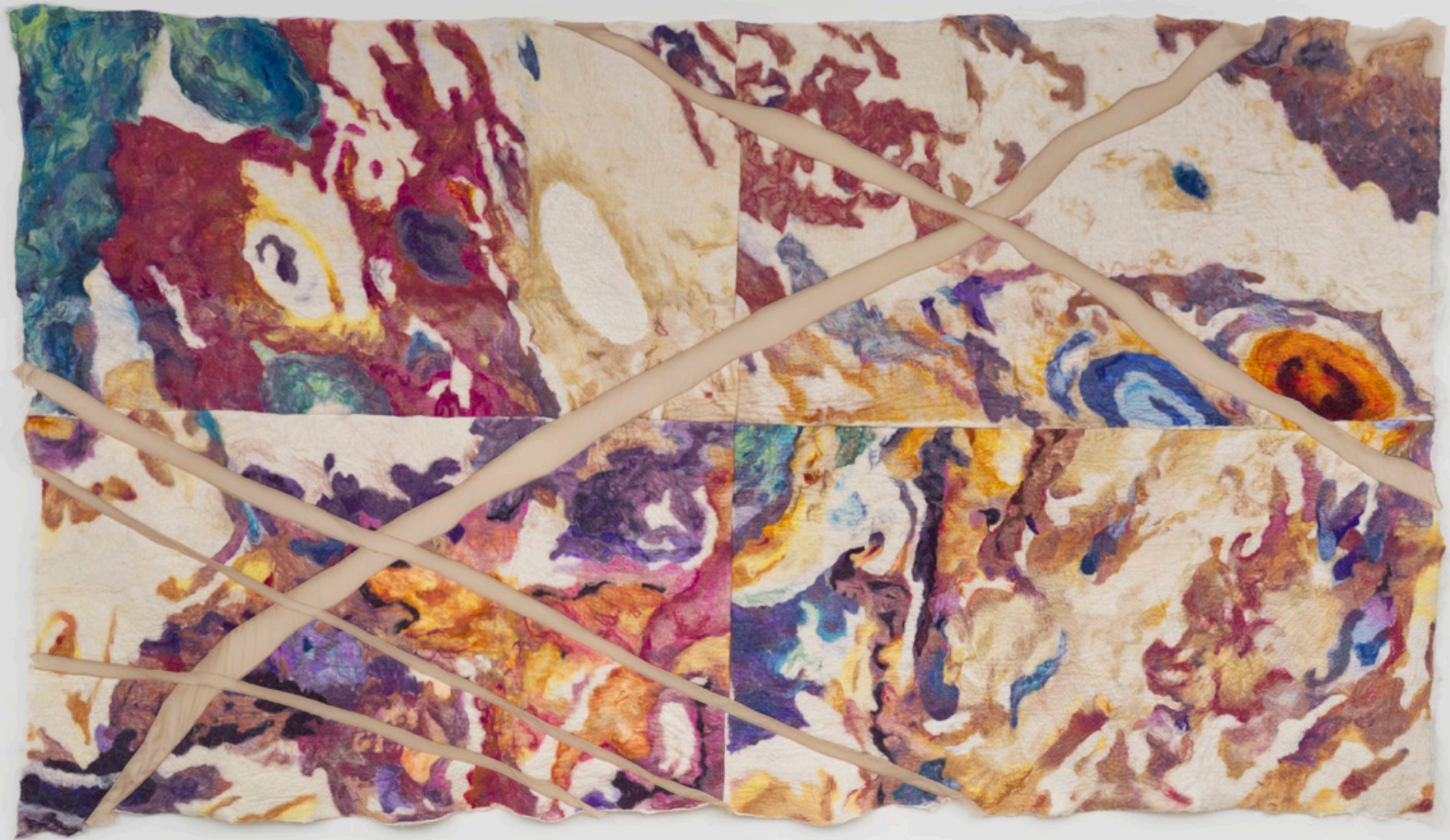
Installation view: Pauline Shaw, NADA New York,
NARANJO 141, Booth A108, 7 -11 May 2025, New York, NY



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Pauline Shaw
World Enough and Time
2025

Felted dyed wool, cotton scrim, viscose, silk, thread
81 x 143 in. (205.7 x 363.2 cm)



Pauline Shaw, *World Enough and Time*, 2025
(scale)



Pauline Shaw, *World Enough and Time*, 2025 (detail)



Pauline Shaw, *World Enough and Time*, 2025 (detail)



Pauline Shaw, *World Enough and Time*, 2025 (detail)



Pauline Shaw
Tin Ear
2025
Felted dyed wool and oil pencil on canvas,
in artist's frame
24 x 63 in. (61 x 160 cm)



Pauline Shaw, *Tin Ear*, 2025 (detail)



Pauline Shaw, *Tin Ear*, 2025 (detail)



Pauline Shaw
Lie of the Land
2025
Felted dyed wool and oil pencil on canvas,
in artist's frame
20½ x 44 in. (52.1 x 111.8 cm)



Pauline Shaw, *Lie of the Land*, 2025 (detail)



Pauline Shaw, *Lie of the Land*, 2025 (detail)



Installation view: Pauline Shaw, NADA New York,
NARANJO 141, Booth A108, 7 -11 May 2025, New York, NY

PAULINE SHAW

Through a diverse set of labor-intensive techniques, Pauline Shaw (b.1988) laces together shared histories, personal experiences, and belief systems into large-scale textiles and installations that speak to experience and perception. Shaw's felted landscapes draw from the structured processes of lace-making, wet-felting, and needle-felting to evoke the uncertainty of memory and the mysteries of our belief systems: Western-drawn borders, MRI scans, and ancestral weave patterns are overlaid with loose threaded gestures that evoke the unseen, the unconscious, the automatic. Each of the processes and materials that Shaw employs is embedded with complex legacies and tenuous relationships. Through the processes of collage and abstraction, she splices and renders each as recordings of forms that are lost, obscured, and only partially remembered. The final suspended felted panes contend with each of these questions, tracing the path of degeneration, and the fallibility of our modes of preservation, across our cultures, our lineages, and our identities at-large.

Shaw received her BFA at the Rhode Island School of Design, Providence, RI (2011), and subsequently received her MFA at Columbia University, School of Arts, New York, NY (2019). Recent institutional recognition includes work selected for *Under the Talking Tree*, Kunsthallen, Copenhagen, DK (2025); *Tender Loving Care*, Museum of Fine Arts, Boston, Boston, MA (2023); *Draw*, the Frost Museum, Miami, FL (2023); and a mural commissioned by the Queens Museum, Queens, NY (2023). She has been the subject of recent solo exhibitions at NARANJO 141, Mexico City, MX (2024); Chapter NY (with Antonia Kuo), New York, NY (2023); In Lieu, Los Angeles, CA (2021); and forthcoming at Each Modern (with Ichi Tashiro), Taipei, TW (2025). Shaw's work is held in international public and private collections including at the Museum of Fine Arts, Boston, and the JP Morgan Chase Collection. Shaw currently lives and works in Brooklyn, NY.



Pauline Shaw in her Brooklyn studio, New York, 2023

PAULINE SHAW

b. 1988, Kirkland, WA
Lives and works in Brooklyn, NY

EDUCATION

2019 M.F.A., Columbia University, School of the Arts, New York, NY
2011 B.F.A., Rhode Island School of Design, Providence, RI

SOLO/DUO EXHIBITIONS

2025 (Forthcoming) Each Modern (with Ichi Tashiro), Taipei, TW

2024 *Not a Number*, NARANJO 141, Mexico City, MX

2023 *Antonia Kuo + Pauline Shaw*, Chapter NY, New York, NY
Pauline Shaw, Queens Center, Mural commissioned by Queens Museum, New York, NY

2021 *the blues*, In Lieu, Los Angeles, CA

2016 *Nancy B*, Rhabbitat, Los Angeles, CA

2013 *Bent*, Musée des Beaux-Arts de Bordeaux, Bordeaux, FR

SELECTED GROUP EXHIBITIONS

2025 *Thresholds: Part II*, Olympia and NARANJO 141, New York, NY
Under the Talking Tree, Kunsthallen, Copenhagen, DK
Mother/Land, Murmurs, Los Angeles, CA
Thresholds: Part I, NARANJO 141 and Olympia, Mexico City, MX

2024 *Alien*, David Castillo Gallery, Miami, FL
Objects USA Triennial, R & Company, New York, NY
A tale of small moments, Galerie Nicolas Robert, Montreal, QC
Fruit and Fruition, Grimm Gallery, New York, NY
EUTIERRIA, Carvalho Park, New York, NY
Tenterhooks, Simone Subal, New York, NY

2023 *Tender Loving Care*, Museum of Fine Arts, Boston, Boston, MA
Draw, Phillip & Patricia Frost Museum of Science, Miami, FL
May the Moon be Still as Bright, Harper's Chelsea 512, New York, NY
Foolish Fire, Newchild Gallery, Antwerp, BE
Old Ghost New Light, Dinner Gallery, New York, NY

2022 *Bath*, ISCP, New York, NY
Vaster than Empires, Friends Indeed, San Francisco, CA
Signals, Someday Gallery, New York, NY
In Defense of Secrets, Downs & Ross, New York, NY
Domesticada, JO-HS, Mexico City, MX

2021 *Apostolic Succession*, SPURS, Beijing, CN
Open Call, The Shed, New York, NY

2020 *Introducing*, In Lieu, Los Angeles, CA
Under Glass, Half Gallery, Los Angeles, CA

2019 *Chorus*, Almine Rech, Paris, FR
Domestic Horror, Gagosian Park & 75, New York, NY
Tropical Lab 13: Erase, LASALLE College of the Arts, Singapore, SG
Body Remnants, and Other Impressions, organized by Kate Eringer, In Lieu, Los Angeles, CA
Columbia MFA Thesis Show, curated by Regine Basha, Wallach Art Gallery at Columbia University Lenfest Center of the Arts, New York, NY

2018 *Feel That Other Day Running Underneath This One*, curated by Sara O'Keefe, Times Square Space, New York, NY
In Response: Scenes, The Jewish Museum, New York, NY
Columbia MFA First Year Show, curated by Natalie Bell, Wallach Art Gallery, Columbia University, New York, NY

2017 *Do Sensibilities have Sides*, Elevator Mondays, Los Angeles, CA
Overhead, Underfoot, Ms. Barbers, Los Angeles, CA

2016 *Central Park Benefit Auction*, Central Park Gallery, Los Angeles, CA
Slightly Undercooked, BBQLA, Los Angeles, CA
All of You're Sudden, In Lieu, Los Angeles, CA
Practice, Rocine Studios, Los Angeles, CA

2015 *Maosoleum*, Night Gallery, Los Angeles, CA

2014 *LA Art Show*, Los Angeles, CA

2013 *Museum of Destiny*, The Impermanent Collection, Los Angeles, CA
Joy of Fear, The Impermanent Collection, Los Angeles, CA

ART FAIRS

- 2025 NADA New York, Spotlight curated by Owen Duffy, NARANJO 141, New York, NY
- 2023 Art Basel Hong Kong, In Lieu, Hong Kong, HK
Expo Chicago, Micki Meng, Chicago, IL
- 2022 Frieze, Focus curated by Amanda Hunt, In Lieu, Los Angeles, CA
Feria Material, JO-HS, Mexico City, MX
- 2019 NADA, In Lieu, Miami, FL

AWARDS/GRANTS/RESIDENCIES

- 2024 Residency, NARANJO 141, Mexico City, MX
- 2023 Finalist, Artadia Award, New York, NY
- 2021 Open Call, The Shed, New York, NY
- 2020 Funded Fellowship + Residency by the Lenore G. Tawney Foundation, ISCP, New York, NY
- 2019 Tropical Lab 13: Erase, Singapore, SG
- 2018 Andrew Fischer Scholarship
- 2017 Brevoort Eickemeyer Grant, Columbia School of the Arts, New York, NY
- 2014 France Los Angeles Residency Exchange Program (FLARE), Los Angeles, CA
- 2011 Jeanne Stahl-Webber Scholarship

TEACHING/LECTURES

- 2022 Guest Lecturer/Visiting Critic, Painting I, UCLA, Los Angeles, CA
- 2021 Guest Lecturer/Visiting Critic, Drawing I, Columbia University, New York, NY
- 2018 Teaching Assistant, Sculpture I, Columbia University, New York, NY
- 2017 Teaching Assistant, Ceramics I, Columbia University, New York, NY
- 2013 Visiting Artist Lecture, École des Beaux-Arts, Bordeaux, FR

PRESS/PUBLICATIONS

- 2025 Exhibition Catalogue, "Under the Talking Tree", March 1, 2025
Charlotte Vannier: 2025, "Art of Thread in Contemporary Art", PYRAMID BOOKS
Lena Corwin: 2025, "Cloth 100 Artists: Contemporary & Heritage Techniques", Abrams Books
Spencer Klink, "Eroding the Nature-Culture Divide", Impulse Magazine, Apr. 16
- 2024 Angelik Vizcarrondo-Laboy and Kellie Riggs: 2024, "Objects: USA 2024", August Editions
Maxwell Rabb, "Inside the Mathews Sisters' Bold New Vision for Their Family Collection", *Artsy*, July 16
- 2023 Wendy Vogel, "Fiber is the New Painting", *Art in America*
Paul Moreno, "Antonia Kuo & Pauline Shaw", *New Art Examiner*, Apr. 22
Alfonse Chiu, "Towards a Geopolitics of the body", *Art Basel*, March 10
- 2022 Ayanna Dozier, "Women Artists of Color are Using Textiles to Rewrite Histories", *Artsy*, Dec. 16
Janelle Zara, "Here are the 10 Best Things We Spotted Over the Weekend", *Elle Décor*, Feb. 22
Caroline Ellen Liou, "Satisfyingly Tactile Art at Frieze Los Angeles", *Hyperallergic*, Feb. 18
- 2021 Dessane Lopez Cassell, Cassie Packard, "Your Concise New York Art Guide for June 2021", *Hyperallergic*, June 8
"Between Artists: Simon Liu and Pauline Shaw", *The Shed*, June 8
Lidia Guibert Ferrara, "Open Call", Art Summary, June 22
"The Shed Presents Open Call, an Exhibition and Performance Series", Flash Art, Apr. 19
Jennifer S. Li, "Pauline Shaw, The Blues", *ArtAsia Pacific*
Lindsay Preston-Zappos, "Art Insider Top 3," *KCRW*, March 26
- 2020 Eliza Jordan, "Pauline Shaw Sheds Light on her Silver Linings", *Whitewall*, May 22
- 2019 Zachary Small, "Columbia University MFA Students Gamble on Uncertainty in Thesis Exhibition", *Hyperallergic*, May 21

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VIP Preview:
Wednesday, May 7, 10am–4pm (by Invitation)

Open to the Public:
Wednesday, May 7, 4–7pm
Thursday, May 8, 11am–7pm
Friday, May 9, 11am–7pm
Saturday, May 10, 11am–7pm
Sunday, May 11, 11am–5pm

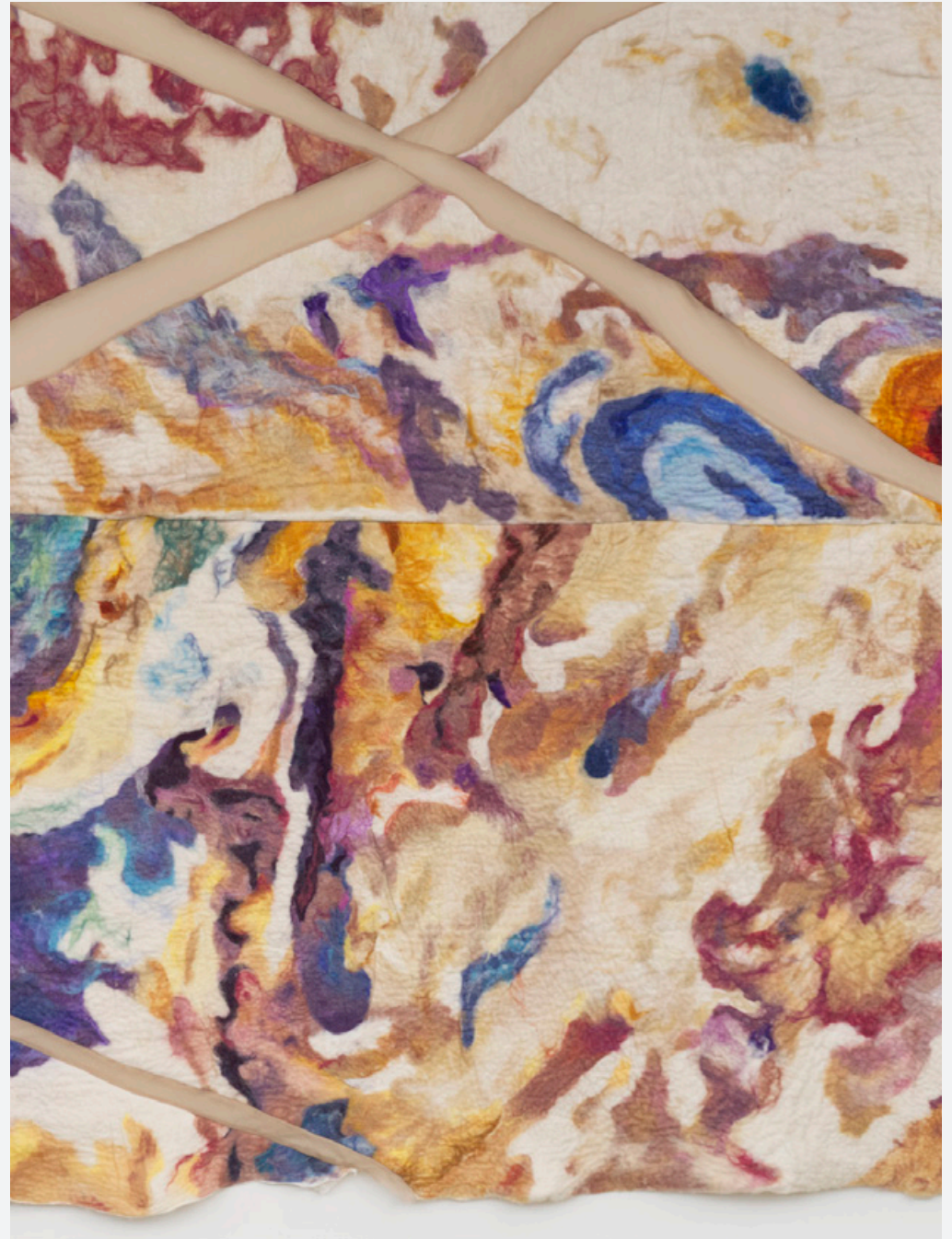
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NARANJO 141

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Pauline Shaw, *World Enough and Time*, 2025 (detail)