



Post Times

MICHAEL ASSIFF
USA FLOWERS

SEPTEMBER 9 – OCTOBER 18, 2026

Post Times, 29 Henry Street, New York, NY 10002

Michael Assiff

USA Flowers

September 9 – October 18, 2026

Post Times is pleased to present *USA Flowers*, an exhibition of new paintings and a video by Michael Assiff.

The exhibition continues Assiff's investigation of the American landscape and the indistinct boundary between natural and industrial environments. The paintings depict weeds, agricultural fields, insects, highways, drainage systems, industrial sites, and other infrastructure associated with the movement of goods across the United States.

Assiff developed the works through a series of cross-country trips with his friend Ramblin, a long-haul flatbed trucker. Traveling in the cab of Ramblin's semi, Assiff photographs and draws plants and their surroundings at truck stops, loading docks, gas stations, agricultural fields, and along highways. The routes of commercial freight determine the geography of the project, extending Assiff's earlier study of New York City weeds into a provisional botany of American supply chains.

Assiff constructs each painting in low relief from extruded plastic. Working over a drawing on canvas, he applies the plastic through cake-decorating tips, pours paint over the resulting relief, sands the surface, and paints individual elements back into the composition. In the new paintings, Assiff introduces an additional process he calls a "spill," spraying the surface with water and diluted house-paint dyes. The resulting stains evoke weathering, runoff, and chemical contamination while both obscuring and reiterating the relief image beneath.

Assiff has been developing this relief process for over a decade. He began using plastic in response to the enduring longevity of ancient stone reliefs and petroglyphs. Plastic offered another form of permanence: a material designed for disposability that can persist in the environment for centuries. Its use establishes a direct relationship between the paintings' material construction and their subjects: plastic tableaux of petrocapiatlist realism.

The fluorescent oranges, yellows, and greens throughout the exhibition derive partly from high-visibility workwear. Assiff relates these colors, used to distinguish workers within industrial environments, to the visible and ultraviolet coloration flowers use to attract insects. Such correspondences between biological and industrial systems describe an American landscape in which nature and infrastructure no longer appear as separate subjects.

The paintings engage a history of American landscape painting concerned with the transformation of the land through agriculture and industry. Assiff has looked particularly to Alexandre Hogue, whose solid, volumetric paintings of the Dust Bowl departed from the pastoral imagery prevalent in much American Regionalist painting of the period. Hogue depicted modern agricultural machinery alongside the erosion and drought it helped produce. Assiff's paintings address a contemporary landscape shaped by a similar forces: interstate highways, industrial agriculture, petrochemical production, pipelines, and freight.

A video work presented on the gallery's lower level extends the exhibition beyond the paintings. The video, *Long-Haul Flowers*, follows Assiff's trucker-subject, Ramblin, through the central corridors of the United States. The video colors in the interstate ecologies with sonic overlays of guided meditation, self-help, faith healing and entrepreneurial motivational speeches. Ramblin is seen both watching and making YouTube content from inside his truck's cab, creating fitness videos and critical gender commentary from the perspective of a trans man in the trucking industry. *Long-Haul Flowers* operates within the circadian rhythm of Ramblin's lifeworld: from early morning fog to loading steel outside in the heat of midday, driving through midday rainstorms to strapping tons of pipe to a flatbed trailer late into the night, a late afternoon workout in a Walmart parking lot to a midnight grilling of steak in a Walmart parking lot. Found sound is mixed with the analog synthesizer music of Matthew Scarduzio. The soundscapes evoke early new age music while the oscillators of Scarduzio's synthesizers create rumbling bass drones that mimic the semi-truck's diesel engine. Presented as a continuous loop, the video becomes both a record of Assiff's travels and a portrait of Ramblin, whose work and life provide the structure through which Assiff encounters the American landscape.

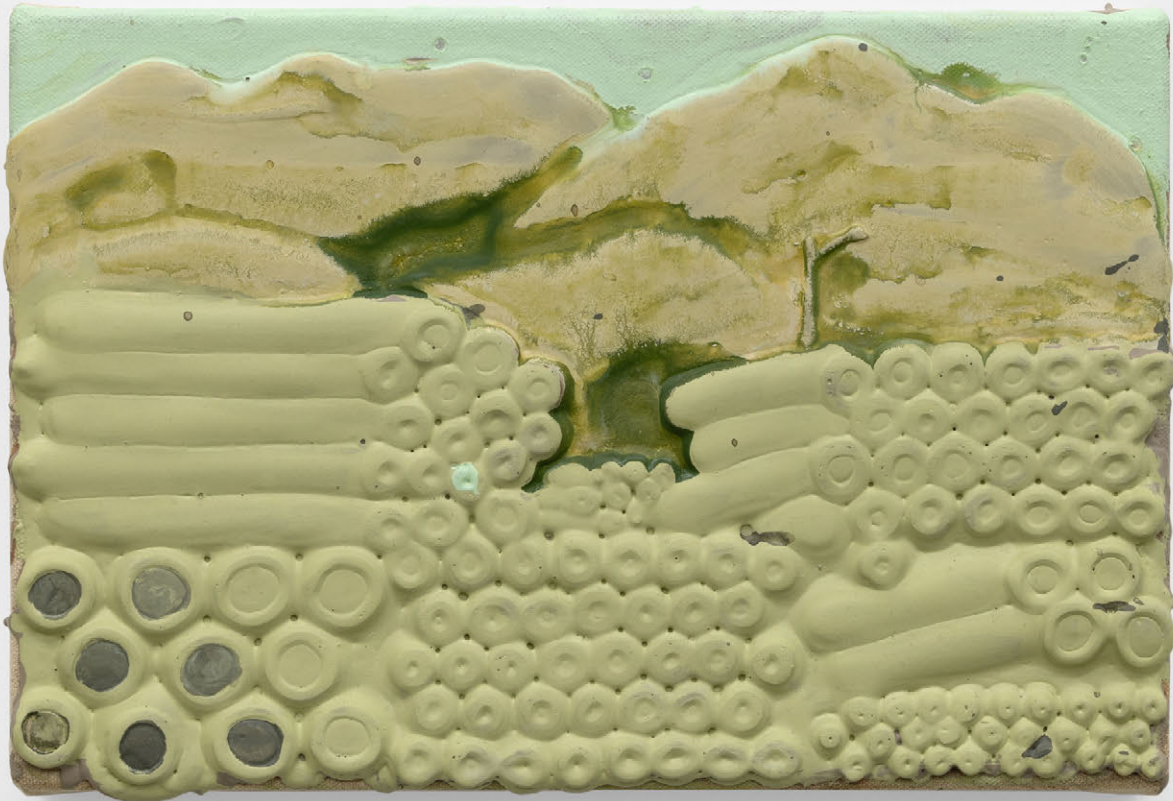
Michael Assiff (b. 1983, St. Petersburg, FL) is a painter and sculptor based in Queens, New York. He earned his BFA from the Rhode Island School of Design in 2008. He has presented solo exhibitions at The Valley, Taos; Katia David Rosenthal, Miami; Ashes/Ashes, New York; Chez Valentin, Paris; Galeria Mascota, Mexico City; Shoot the Lobster, New York; Good Weather, Little Rock. He has been included in group exhibitions at Night Gallery, Matthew Brown, Magenta Plains, Salon 94, Jack Barrett, the Fall River Museum of Contemporary Art, and others. His work has been written about in *The New York Times*, *Artforum*, *Mousse Magazine*, *Flash Art*, and *dis magazine*.



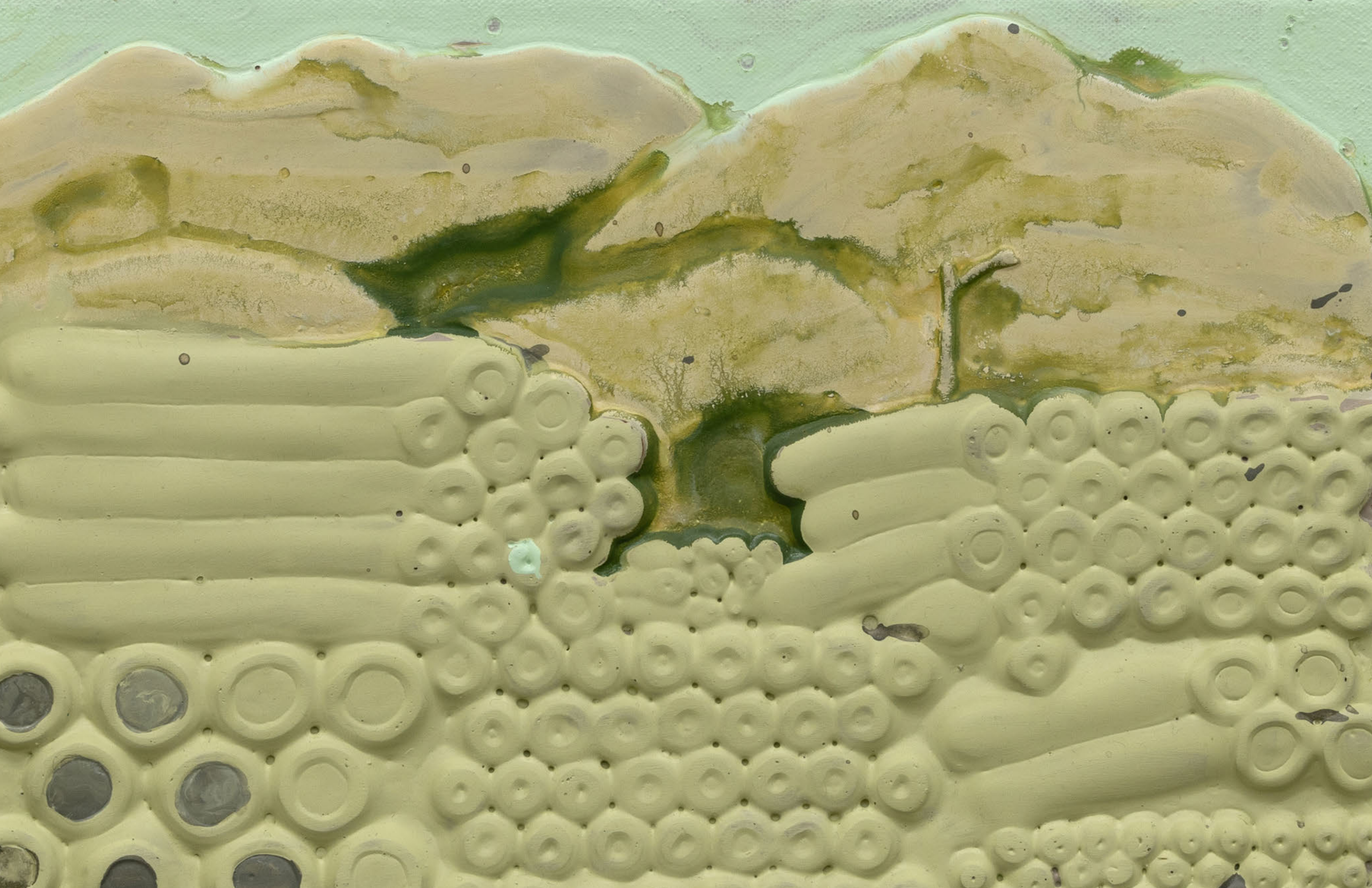
Michael Assiff
Untitled (Laramie Welcome Center, Lincoln, Magnum), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
48 × 65 × 1 ½ inches
122 × 165 × 3.8 cm







Michael Assiff
Untitled (Pipes), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 12 × 1 inches
20.3 × 30.5 × 2.5 cm



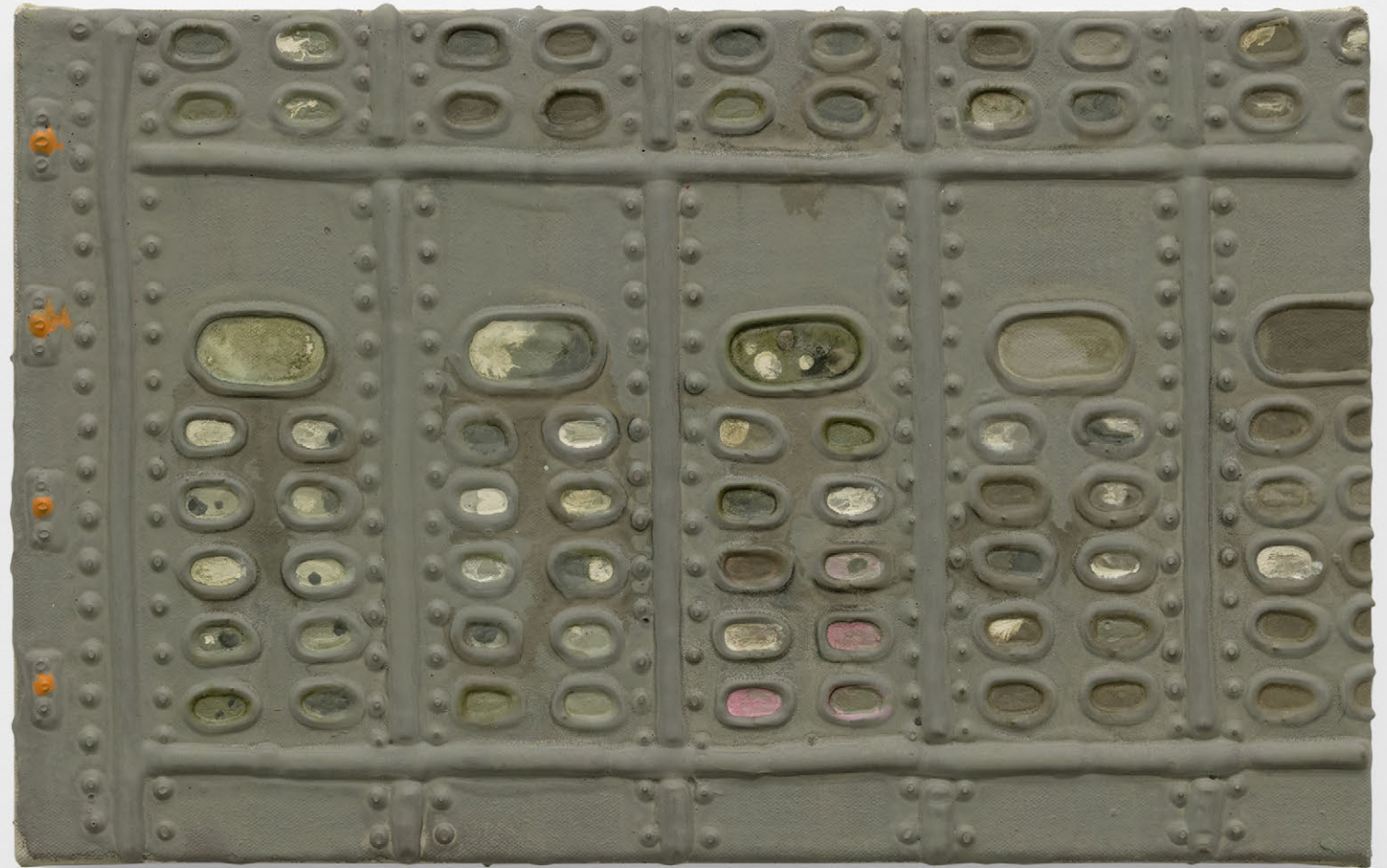
Michael Assiff
Untitled (Soy, Loves, Sinclair), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
48 × 60 × 1 ½ inches
122 × 152.4 × 3.8 cm

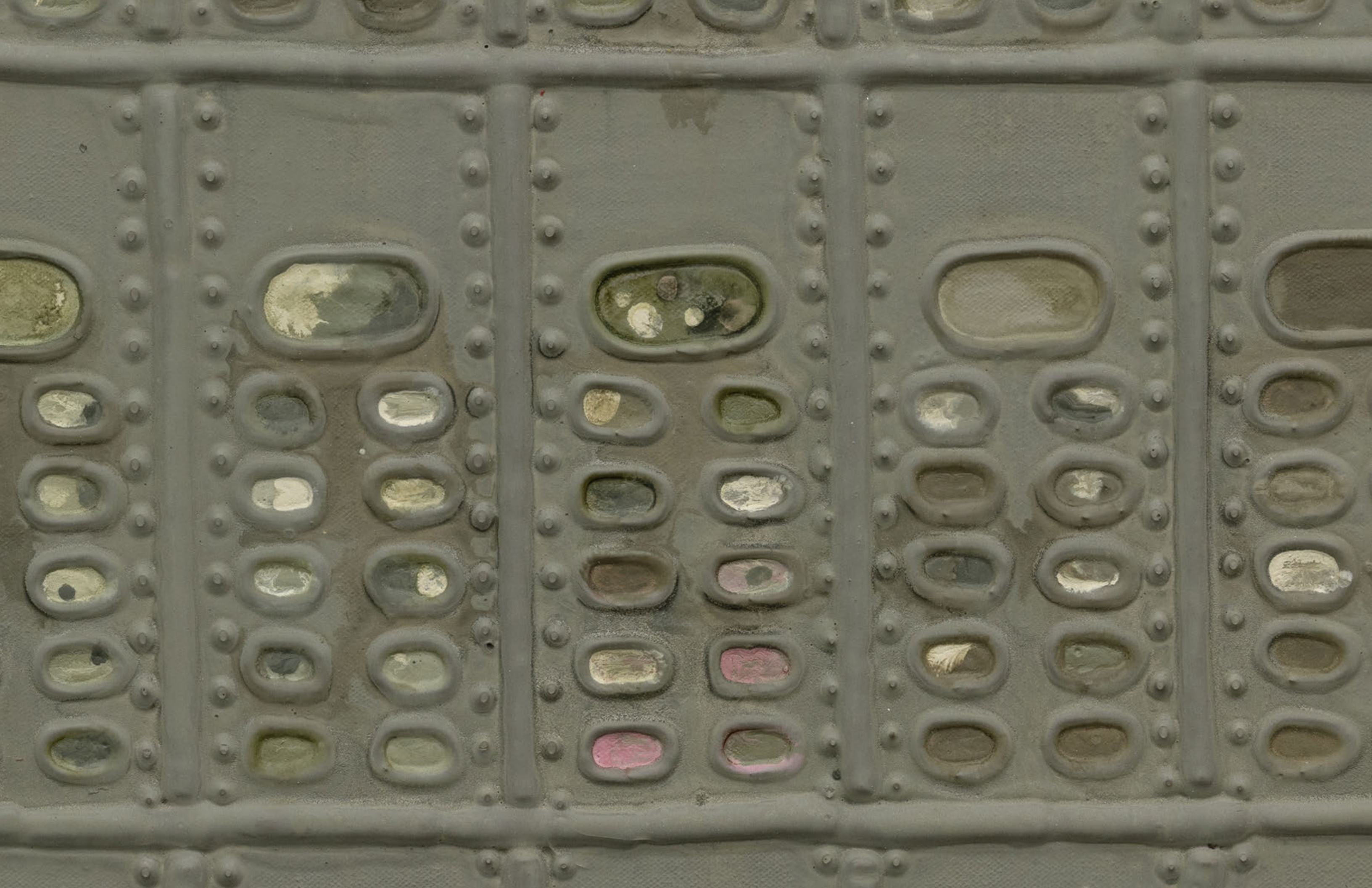




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Michael Assiff
Untitled (Cattle), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
10 × 16 × 1 inches
25.4 × 40.6 × 2.5 cm





Michael Assiff
Untitled (Prime, Starbucks, Ammonia), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
30 × 24 × 1 inches
76.2 × 61 × 2.5 cm





HYDRATION
500ml

Post Times



Michael Assiff
Untitled (Dow Chemical), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 16 × 1 inches
20.3 × 40.6 × 2.5 cm



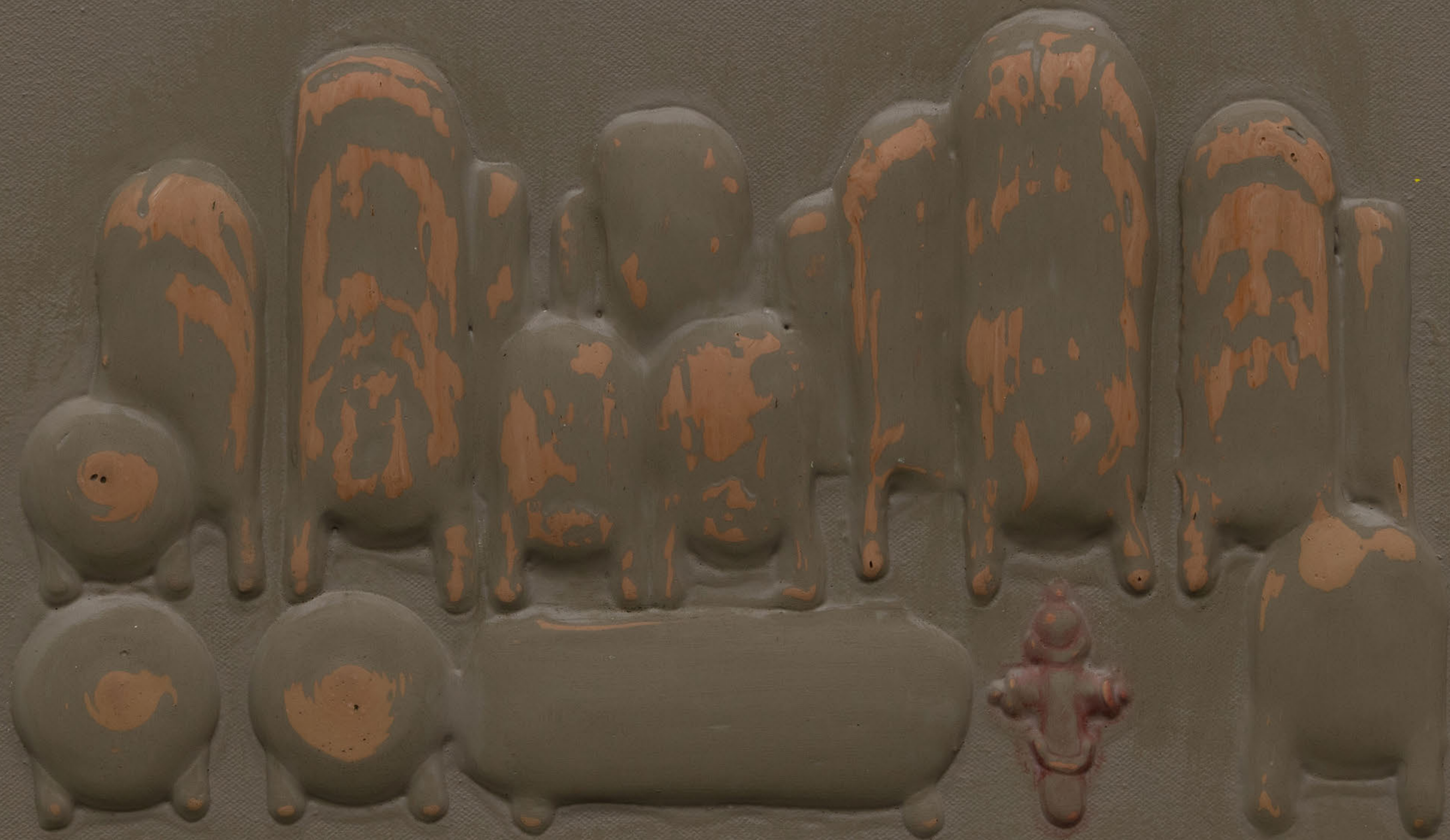
Michael Assiff
Untitled (Charlotte Pipe, Roadwork), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
60 × 70 × 1 ½ inches
152.4 × 177.8 × 3.8 cm





Michael Assiff
Untitled (Eleet Cryogenics), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
10 × 14 × 1 inches
25.4 × 35.6 × 2.5 cm





Michael Assiff
Untitled (Cornfield, Granary, 5-hour Energy), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
62 × 47 × 1 ½ inches
387.1 × 119.4 × 3.8 cm

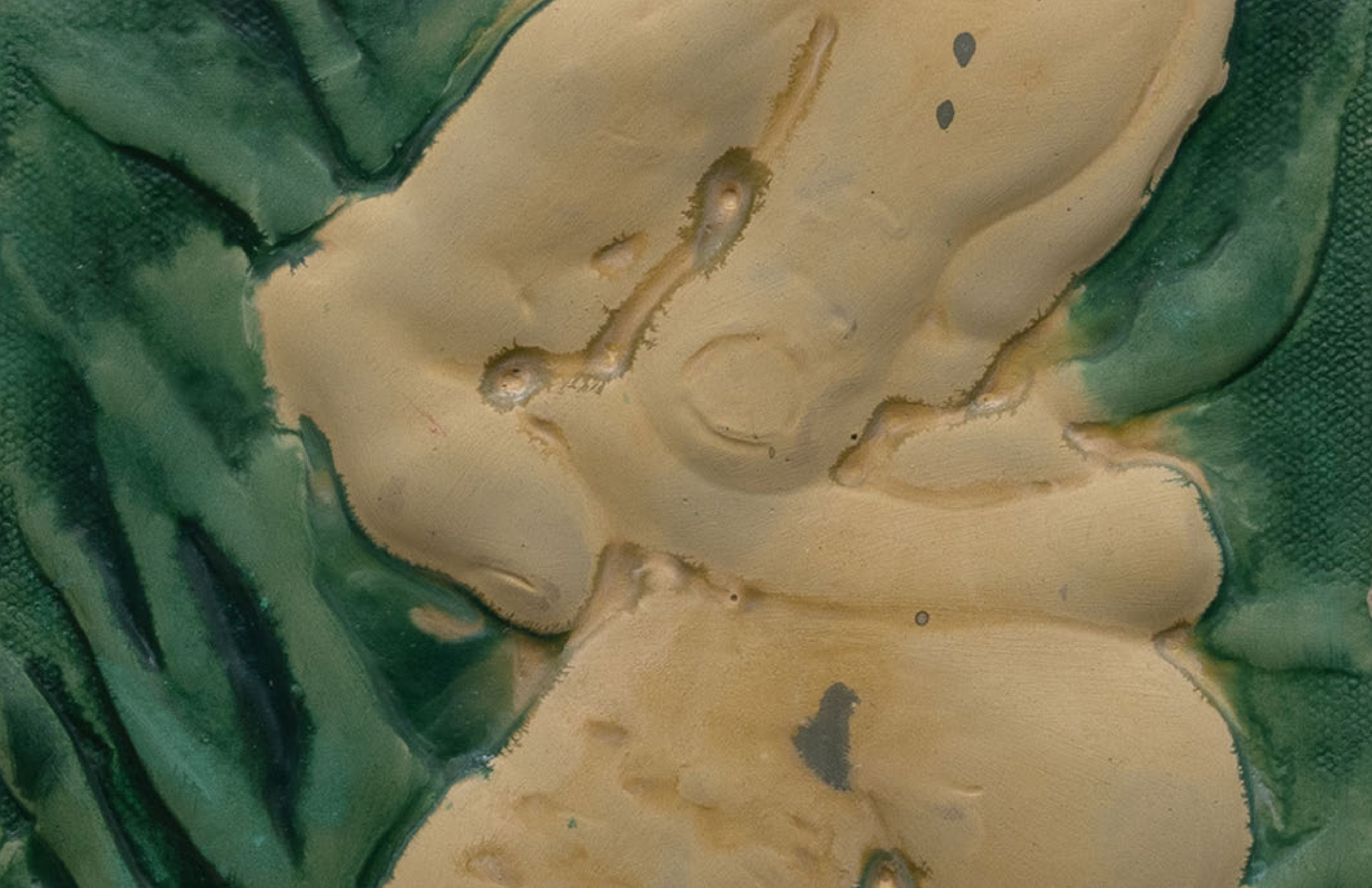




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Michael Assiff
Untitled (Packer), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 6 × 1 inches
20.3 × 15.2 × 2.5 cm





Michael Assiff
Untitled (Trucks), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 28 × 1 inches
20.3 × 71.1 × 2.5 cm





Post Times

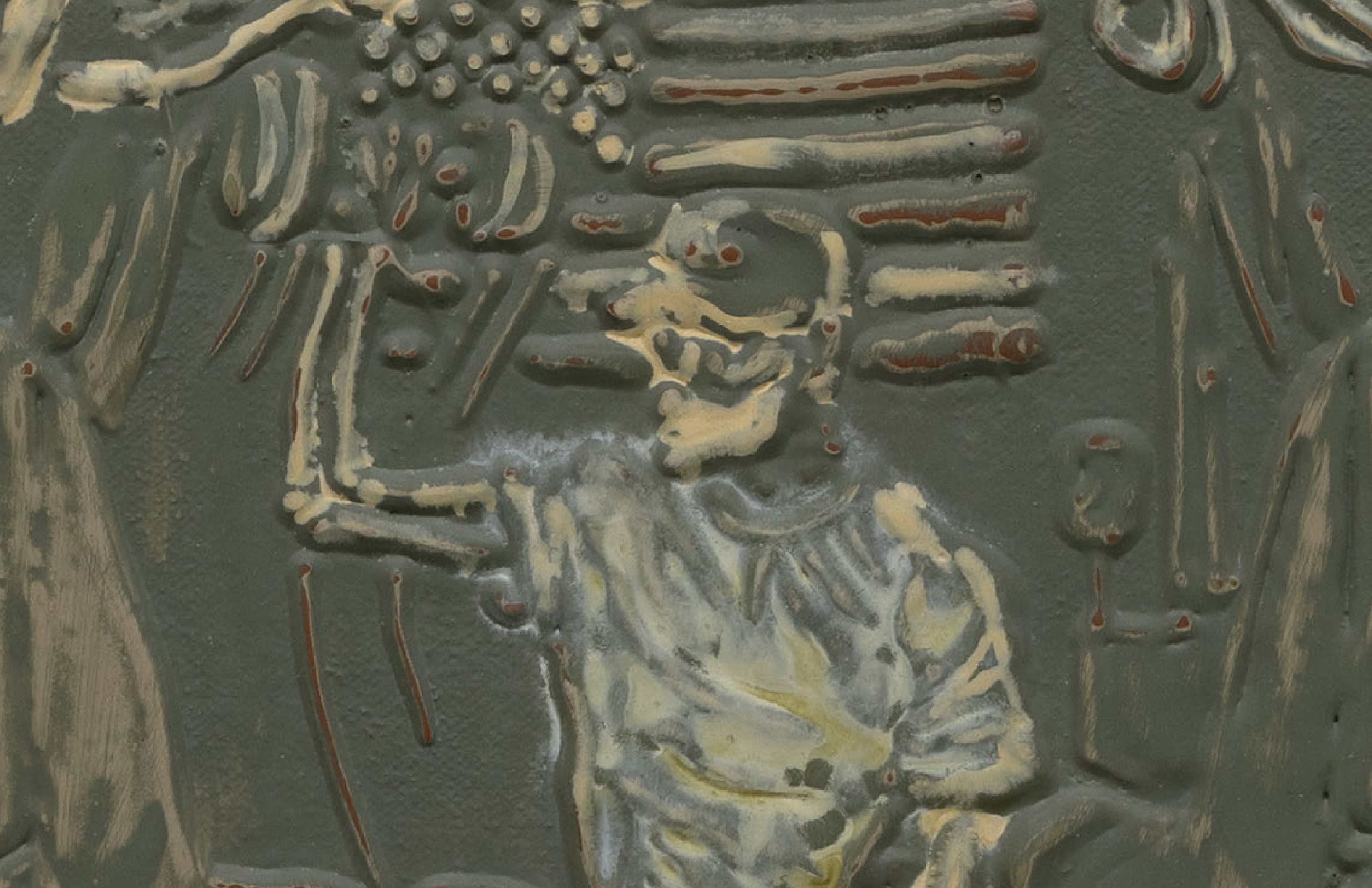


Michael Assiff
Untitled (Engine), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 14 × 1 inches
20.3 × 35.6 × 2.5 cm



Michael Assiff
Untitled (Ramblin Nomad), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 7 × 1 inches
20.3 × 17.8 × 2.5 cm

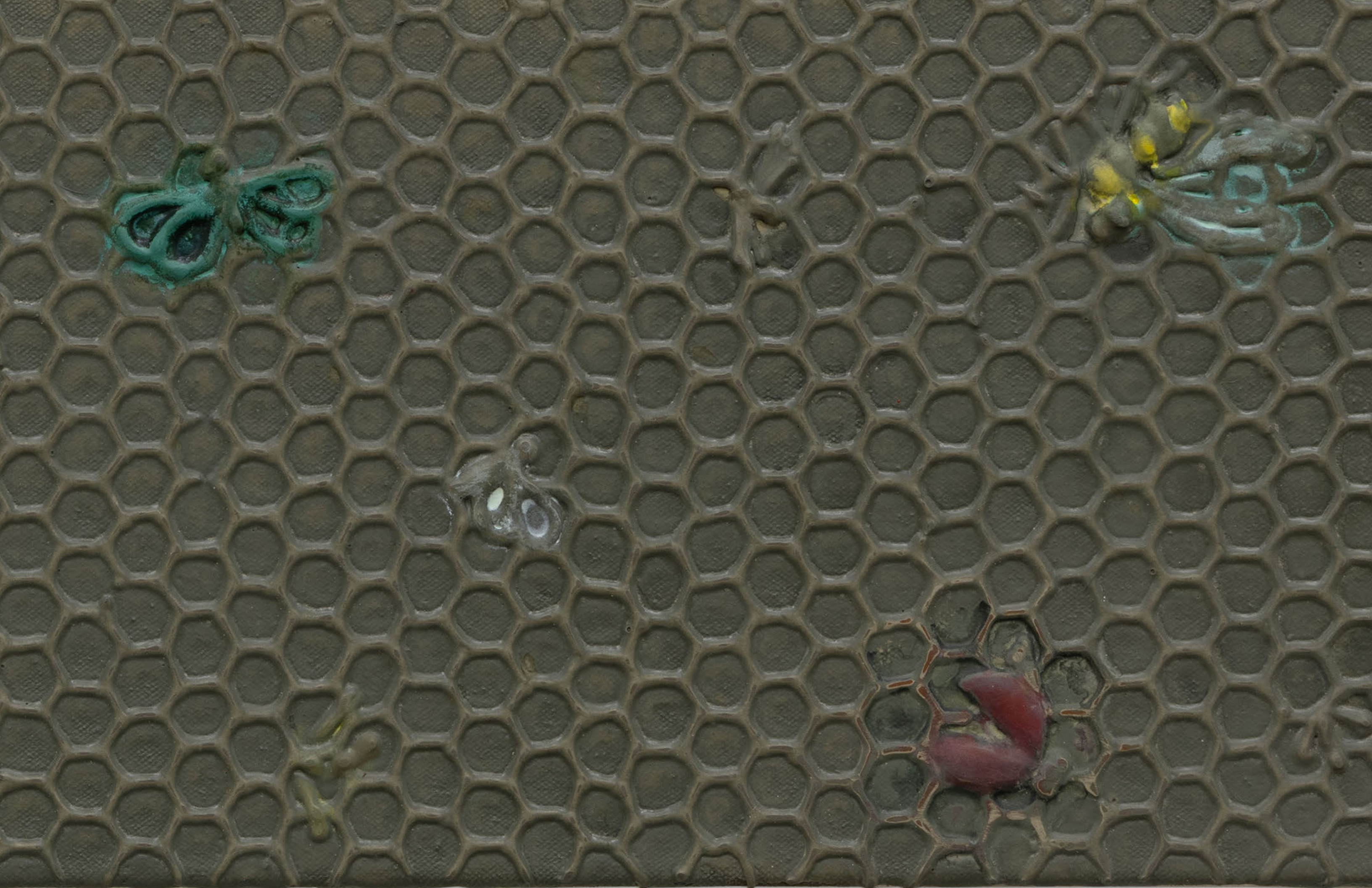




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Michael Assiff
Untitled (Grill), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 18 × 1 inches
20.3 × 45.7 × 2.5 cm



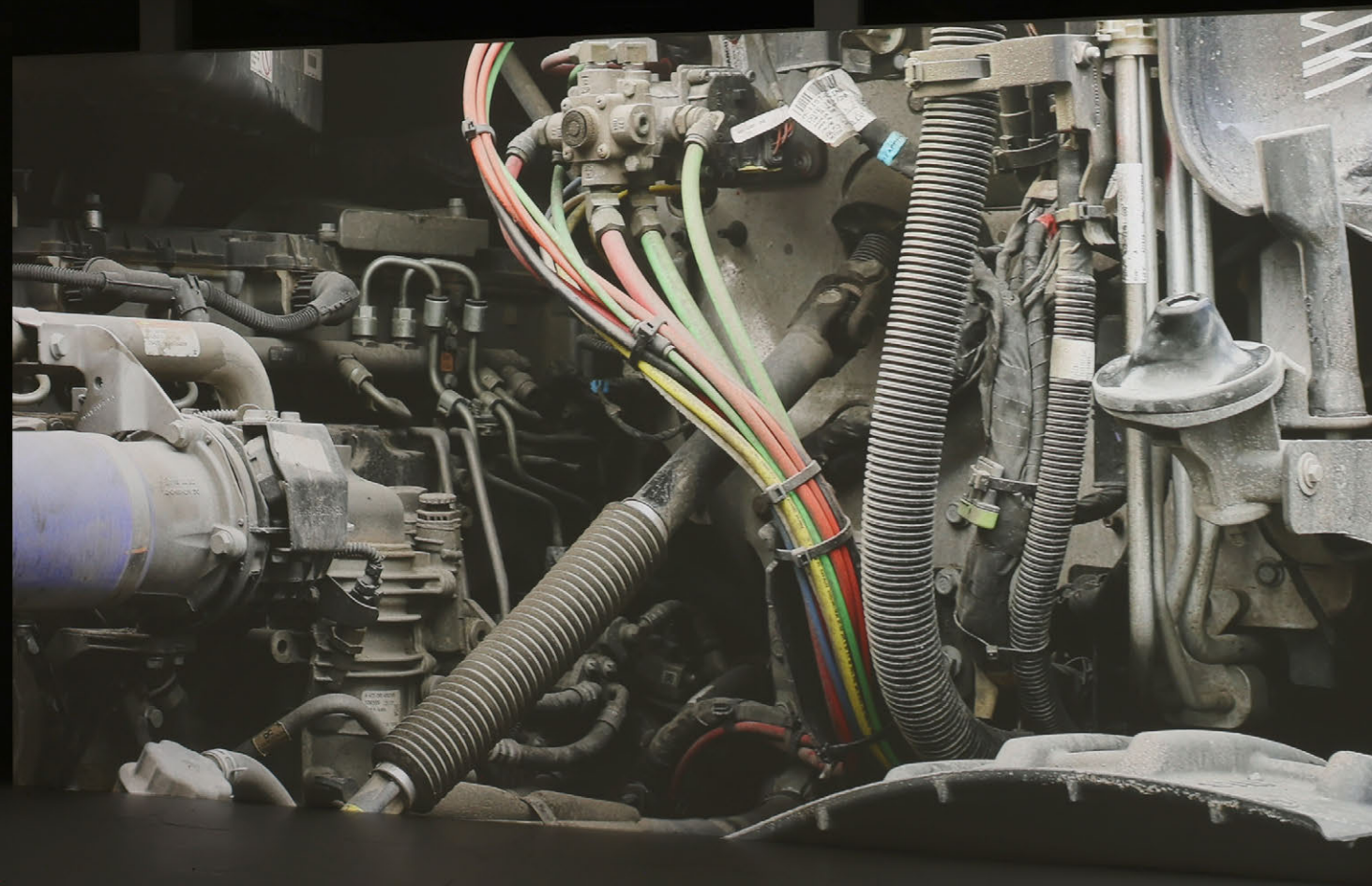
Michael Assiff
Untitled (Corn), 2026
Methacrylic, Aura®, Gennex® Color Technology, road salt
8 × 16 × 1 inches
20.3 × 40.6 × 2.5 cm







Installation view of Michael Assiff, *Long-Haul Flowers*, video (color, sound)



Installation view of Michael Assiff, *Long-Haul Flowers*, video (color, sound)



Installation view of Michael Assiff, *Long-Haul Flowers*, video (color, sound)



Installation view of Michael Assiff, *Long-Haul Flowers*, video (color, sound)

MICHAEL ASSIFF

Born in 1983, St. Petersburg, Florida
Lives and works in Queens, New York

EDUCATION

2000 BFA Rhode Island School of Design

SOLO EXHIBITIONS

- 2024 *Supply Chain Flowers*, The Valley, Taos
- 2021 *Volunteer Flowers*, Ashes/Ashes, New York
 Yard Flowers, KDR, Florida
- 2017 *Pier 1*, Valentin, Paris
 Ozone Flowers (solo featuring Chelsea Culprit), Galeria Mascota, Mexico City
 Rune Collection, Pretty Days, Miami
- 2016 *Remediation Flowers*, First Continent, Baltimore
- 2015 *Hangry*, Martos / Shoot The Lobster, New York
- 2014 *Aqueduct*, University of the Arts, Philadelphia
 FRESH AIRE, Good Weather, Little Fock
- 2013 *Bali Hai*, Culture Room, New York

SELECTED GROUP EXHIBITIONS

- 2026 *Debugging the Earth*, Yeh Gallery at St. John’s University, New York (Organized by Michael Assiff)
 Tomorrow is not better on the other side of the grass, Studio Route 29, Frenchtown, NJ
 We Work, The Gallery, Brooklyn
 Paragon Park Observatory, Ptolemy, Ridgewood
 Earth, Wind, and Fire, Eric Firestone, East Hampton
- 2025 *Dropping, dropping*, Rumpelstiltskin, New York (with Lothar Baumgarten & Sophie Friedman-Pappas)
 Spirits in the Material World, TW Fine Art, West Palm Beach
 Herbivore, The Hole, New York
 Buffet USA, 95 Gallon, Brooklyn
 The Dinner Guest, JAG Projects at A365, New York
- 2024 *Worms and Weeds*, Gene’s Dispensary, Los Angeles (with Katya Kirilloff)
 Take Me Somewhere Nice, LVL3, Chicago (with Sidney Mullis & Tatiana Sky)
- 2023 *Plant a Weed*, Jack Barrett, New York
 Genius Loci, Charles Moffett, New York
- 2022 *Shrubs*, Night Gallery, Los Angeles
 A place of one’s own, Andrea Festa, Rome
 We Are All Lichens, Musée d’art contemporain de la Haute-Vienne, France

2021

Red Root, Green Root, The Valley, Taos
Birthday Party, Valentin, Paris
Friends and Family, Magenta Plains, New York

2020

Material Conditions, Matthew Brown, Los Angeles
Exhibition #1, Fall River MoCA, Massachusetts
Harvest the crust from your eyes, / (slash), San Francisco
edenchrome for all, Ashes/Ashes, New York
This Sacred Vessel, Arsenal Contemporary, New York

2019

Holding Space, Big Pictures, Los Angeles
Commutiny, Sibling, Toronto

2018

Fear Faire, Marinaro, New York
Cross the Breeze, Valentin, Paris
A kiss under the tail, Arsenal Contemporary, New York
Mars 2112, Rumpelstiltskin, New York
Indelible Marks, American Medium, New York
Cerrajería, Lock Up International, Mexico City

2017

Toxoplasmosis, High Tide, Philadelphia (with Rachel Lord & Jonathan Santoro)
New England's Dark Day, Hotel Art Pavilion, New York (with Dennis Witkin)
A scream runs through the house, Helena Anrather, New York
NADA NY, Motel at NADA New York (Curated by Michael Assiff)
Torre Latino, Chez Mohamed, Mexico City
Annex, M+B, Los Angeles

2016

Under all this dirt the floor is really very clean, Motel, Brooklyn
O/U, Room East, New York
Reconstructive Memory, Valentin, Paris (curated by IOP)
Efficient Frontier, Magenta Plains, New York
Future Nature, Jack Hanley, New York
Open Source Indicators, Sgorbati Projects, New York
Forest of my dead cells, 032c, Berlin (Curated by Korakrit Arunanondchai)
NVV_2016, Essex Flowers, New York (Curated by Tarwuk)

2015

Land Lords, Mon Chéri, Brussels (with Alessandro Agudio & Bradford Kessler)
Tiger Tiger, Salon 94, New York
Playlist, Galerie Antoine Ertaskiran, Montreal
Finally Every Dimension of the Soil (*F.E.D.S.*), American Medium, New York (Curated by Michael Assiff & Bradford Kessler)
Tulipomania, Balice Hertling, Paris
Tears on My Spider Roll, Violet's Cafe, New York

2014

The Fishbone Diagram, U.S. Blues, New York (with Anne Libby & Anne Kunsemiller)
Scripted Spaces, Martos Gallery, Los Angeles
Tom Kab Gai, Moroso Projects, San Francisco
Mental Furniture, Night Gallery, Los Angeles (Curated by Petrella's Imports)

2012

New York Art Book Fair, MoMA PS1, Queens (booth designed for artbook/DAP)

HONORS / AWARDS

2025

New York City Cultural Council Queens Arts Fund

2024

NYSCA/NYFA Artist Fellowship (Painting)

2024

Dreamers in Residency Grant

BIBLIOGRAPHY

2026

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2025

Farley, Michael Anthony. “Fair Trade: The Untitled and NADA Miami Report.” *Bmore Art*, December 4, 2025.
Edquist, Grace. “How Beverly’s, the Art World’s Favorite DIY Bar, Made Its Triumphant Return.” *Vogue*, October 10, 2025.

2024

Balcioğlu, Ekin. “Interstate Botany.” *Taos News*, May 15, 2024.
Zappas, Lindsay Preston. “Worms & Weeds at Gene’s Dispensary.” *KCRW*.

2021

Lakin, Max. “4 Art Gallery Shows to See Right Now.” *The New York Times*, October 13, 2021.

2020

Westin, Monica. “Critics’ Picks: Harvest the crust from your eyes.” *Artforum*, January 2020.
Tatol, Sean. “Kritic’s Korner: edenchrome for all.” *Manhattan Art Review*.
Murphy, Linda. “Fall River’s New Contemporary Art Museum, FR MoCA.” *The Herald News*, October 16, 2020.

2018

Abrams, Loney. “Start Up ‘Crucible’ Reimagines Relationship Between Artist and Fabricators.” *Artspace*.

2017

Kerr, Dylan. “Unsettled by the Dead Animals in Your Paint? Welcome to the World of Vegan Art Supplies.” *Artnet*, August 8, 2017.
Chilewich, Nika. “Michael Assiff “Ozone Flowers” at Galeria Mascota, CDMX” *Mousse Magazine*, March 16, 2017.
Abrams, Loney. “10 Artists to Discover at NADA New York 2017.” *Artspace*.
Angeleti, Gabriella. “At Volta and Nada fairs, two takes on politics.” *The Art Newspaper*, March 3, 2017.
Cascone, Sarah. “Editors Picks: 9 Things to See in New York This Week.” *Artnet*, March 20, 2017.

2016

Gallant, Elise. “Michael Assiff at First Continent, Baltimore.” *Purple Magazine*, August 1, 2016.
“Michael Assiff, Remediation Flowers.” *We find wildness*.
Michael Anthony Farley & Molly Rhinestones. “We Went to Baltimore Part II.” *Art F City*, July 14, 2016.
“Reconstructive Memory & Anne de Vries at Valentin, Paris.” *Mousse Magazine*, July 14, 2016.
“CAROGNA – Group Show.” *FLuXO*.
Weiss, Skyler. “Material Art Fair 2016 reviewed.” *AQNB*.
Messinger, Kate. “6 Must-See Shows During Frieze New York.” *Vice*, May 3, 2015.

2015

“Miami: NADA Selected Works.” Contemporary Art Daily
Indrisek, Scott. “Chris Christie, the Hangriest Presidential Contender.” *Blouin Artinfo*.
Steffen, Patrick. “Del Vaz Projects and Park View.” *Flash Art*.
Ballegaard, Caroline. “Landlords|monCHÉRI.” *dis Magazine*.
Mottin, Matteo. “Landlords - Interview with the curator - monCHÉRI.” *ATP Diary*.
Webb, Nancy. “Online but Unavailable at Galerie Antoine Ertaskiran.” *Canadian Art*.
Pieterse, Mark. “Art is a Beach: Bari Gets an Outdoor Exhibition.” *Sleek*.
Steinhauer, Jillian. “The 2015 NADA New York Art Fair in 25 Superlatives.” *Hyperallergic*.
Gottschalk, Molly. “Emerging Artists Hang with Top Collectors at NADA’s Best Edition Yet.” *Artsy*.
Goldstein, Andrew. “Getting Crafty With the Art Kids: 10 Weird-Material Works at NADA New York.” *Artspace*.
Stromberg, Matt. “In Mexico City, an Alternative Art Fair Builds a Community.” *Hyperallergic*.
Raoli, Martha. “No Neutral Spaces.” *Miami Rail*.
Jacobson, Nico. “Shoot The Lobster.” *Inventory Magazine*.

2014

“SCRIPTED SPACES at Martos Gallery, Los Angeles.” *Purple Magazine*.
Oz, Auggie. “Tom Kha Gai at Moroso Projects.” *Carets and Sticks*.
Johnson, Paddy. “This Week Live from Grand Rapids.” *DADA*.

2013

Kimball, Whiney. “Can Formalism Be Political?” *Art F City*.
Jonathan Chapline & Lorraine Nam. “Michael Assiff’s Bali Ha’i @ Culture Room.” *#FFFFFF walls*.
“SFAQ Pick: “Bali Ha’i” solo exhibition by Michael Assiff.” *SFAQ Online*.