

PRESS RELEASE

New York, December 5, 2025

MIA WESTERLUND ROOSEN

Then and Now

January 9 – February 21, 2026

Opening reception: January 9, 2026, 6 – 8 PM



Conical, 1981, concrete and encaustic, 46 x 36 x 60 in | 116.8 x 91.44 x 152.4 cm

Nunu Fine Art New York is pleased to announce *Then and Now*, the first solo exhibition of New York-based artist Mia Westerlund Roosen (b. 1942) with the gallery. This collection of sculpture and drawing showcases works from the 1970s to the present and investigates the artist's expansive ideas about how materiality relates to the human condition.

Mia Westerlund Roosen began sculpting at a time when the practice was governed by a series of strict rules imposed by influential figures such as Donald Judd and Robert Morris, whose specific ideas about how sculpture should be made (by machine) and what it should express (nothing aside from itself) dominated the previous decade. Westerlund Roosen felt that these rules should be challenged, and that the hand of the artist and its impact on the resulting work ought to be considered legitimate means of both formal exploration and aesthetic inquiry.

While Westerlund Roosen adopted and modified strategies from her contemporaries, such as seriality, austere form, and the utilization of common materials like concrete, her interests are singular. The artist confronted impersonal aesthetics to probe the fundamental, organic nature of materials and to examine how it might correspond to the human body. *Heat*, 1981, encaustic and concrete, is a powerful example of the artist's astute manipulation of scale in search of a visceral reaction from the viewer. Conical yet arching, the form is covered with dappled bronze and brown tones, the color and texture of the waxy encaustic evoking Westerlund Roosen's favored illusionistic metaphor, skin. The

artist's laborious marks are prominently scattered across the brown-gray surface, evincing her hand as she smeared and scraped the encaustic over the concrete. While clearly recalling organic shapes and elements of the human body, at nearly thirteen feet high, the work pushes the artist's conception of "living sculpture" toward monumentality and exemplifies her studies on how sensuality can be crafted from the mundane.

The exhibition includes several of Westerlund Roosen's recent drawings in addition to drawings from the 1970s. These drawings, executed in pastel and oil stick at both large and small scales and rarely shown, are the artist's attempt to further interpret and understand the material properties of the world around her. In works such as *Gray Series I – V*, Westerlund Roosen skillfully captures the appearance of asphalt, concrete, and fiber by detailing the minute pockmarks and subtly shading the surface gradations of each. This engagement with physicality and texture has driven her drawing practice for decades. The drawings are distinct, separate investigations from her sculptural practice, yet are correlated by their shared interest in material scrutiny.

Throughout her practice, Mia Westerlund Roosen has prioritized the gesture and movement of the artist's hand to emphasize the personal, organic quality she admired, cultivating a sense of intimacy to each work and reinforcing the centrality of the artist to the process of creation and the subsequent transmission of creative energy into the viewer via the object.

ABOUT THE ARTIST

Mia Westerlund Roosen is a multidisciplinary artist who was born and raised in New York. With a deep interest in exploring materiality, sensuality, and scale, her work grapples with how an artist's manipulation of form and material can impact meaning and perception.

Her work has been shown in solo exhibitions, notably at Storm King Art Center (Mountainville, NY), SculptureCenter (New York, NY), New Museum of Contemporary Art (New York, NY), Vancouver Art Gallery (Vancouver, BC), and Leo Castelli Gallery (New York, NY). The artist has also exhibited at the Solomon R. Guggenheim Museum (New York, NY), James Center for the Arts (Woodstock, NY), Omi International Arts Center (Ghent, NY), Yale University Art Gallery (New Haven, CT), Tang Museum, Skidmore College (Saratoga Springs, NY), The Cleveland Museum of Art (Cleveland, OH), Centro Cultural Arte Contemporaneo, (Mexico City, MX), The High Museum of Art (Atlanta, GA), and the Institute of Contemporary Art (Richmond, VA), among others.

Westerlund Roosen has received a Fulbright Fellowship and a John Simon Guggenheim Memorial Foundation Fellowship, in addition to awards from the National Endowment for the Arts, Canada Council Art Grant, and Anonymous Was A Woman. Her work is included in the permanent collections of the Metropolitan Museum of Art (New York, NY), Solomon R. Guggenheim Museum (New York, NY), Neuberger Museum (Purchase, NY), National Gallery of Canada (Ottawa, CA), and the Albright-Knox Art Gallery (Buffalo, NY), among others. She is represented by Betty Cuningham Gallery, New York, NY.

ABOUT NUNU FINE ART

Founded in 2014 by international art dealer Nunu Hung, Nunu Fine Art presents a cross section of both emerging and established artists. The first contemporary art gallery in Taipei with a broadly multicultural outlook, Nunu Fine Art combines an innate sensitivity to Asia's cultural heritage with seasoned insight into the global contemporary art scene. The gallery's multifaceted program includes both solo and group exhibitions by a wide range of artists from the Americas, Europe, and Asia. As a platform for multidisciplinary storytelling, Nunu Fine Art is committed to offering educational events and publications in tandem with its artistic projects.

In April 2023, Nunu Hung inaugurated a second gallery space, at 381 Broome Street, becoming the first Taiwanese gallery to expand its program to New York City. More recently, the NYC gallery expanded to include a lower-level project space designed to challenge and redefine conventional notions of exhibition while pushing the boundaries of artistic exploration.

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