

GABE LANGHOLTZ



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WHO AM I

Gabe Langholtz (b. 1971) is a Naïve Modernist painter from Austin, TX. His work, although primarily representational, is indebted to American Color Field painting, focusing on color relations, pattern making, form & line. In the tradition of folk art, Langholtz routinely employs the use of mundane cultural objects and / or activities to establish a contemporary narrative, oftentimes drawing on humor, parody, and pastiche as tools for social commentary. His works were featured in the 2015 HGTV Smart Home & have appeared in multiple galleries, print publications, television, & film.



STUDIO: ATX

FEATURED IN

JUXTAPOZ
Art & Culture

Glasstire

create!
MAGAZINE

ART SY

**New
American
Paintings**
JURIED EXHIBITIONS-IN-PRINT

“I’m a Storyteller at Heart”: Gabe Langholtz’s Dark Underbelly

by [Joseph R. Wolin](#) | August 6, 2018



Gabe Langholtz, The Last Word, 2018, acrylic and charcoal pencil on canvas, 24 x 24 inches, courtesy of the artist.

In April, a compellingly strange exhibition appeared in New York at the smaller but well established gallery Bravin Lee Programs. Thirty-five paintings, mostly square and modest in scale — the largest 30 x 30 inches — wryly depicted a dark underbelly of contemporary Middle America, the place where guns, liquor, and McDonald’s are always close at hand. Predominantly still lifes, and limned in a knowingly naïve, just-the-facts-ma’am style as identifiably American as the subject matter, the canvases suggested tragicomic tales of abject misery, simmering rage, and imminent violence.

Gabe Langholtz and Karen Lederer Share a "Common Place" @ Hashimoto Contemporary, NYC

Hashimoto Contemporary // March 20, 2021 - April 10, 2021

March 16, 2021 | in Painting



Gabe Langholtz

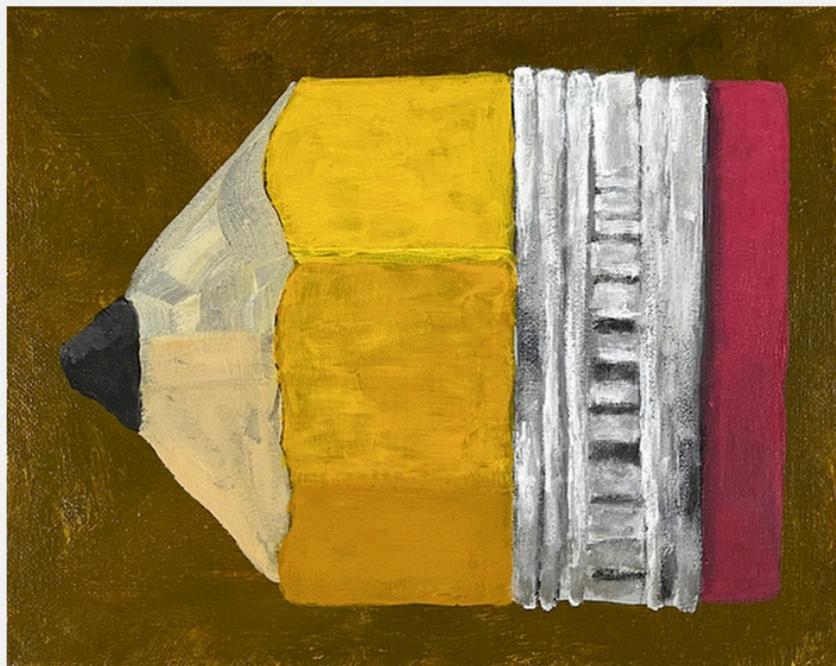
There is something so nuanced to see to artists next to each other, tackling a similar theme and tackling it in two different directions. The idea of the home, the objects that surround us, has taken on a new focus over the past 12 months, blending from abstraction to true literal interpretations. [Hashimoto Contemporary](#) is pleased to present *Common Place*, our debut solo exhibitions with Austin-based [Gabe Langholtz](#) and Brooklyn-based artist [Karen Lederer](#), two artists who "celebrate the everyday in their work, reframing the familiar through their varied explorations of color, cropping, pattern and unfinished storytelling."

In the tradition of folk art, Gabe Langholtz routinely depicts mundane objects and activities to establish a contemporary narrative, drawing on humor, parody and pastiche as tools for social commentary. Langholtz aims to dismantle preconceived notions around the concept of repetition, consciously embracing the inherent beauty and psychological comfort of patterns and recurring motifs. Langholtz' works carry a sense of anticipation, evoking curiosity for the un-known next scene. The self-taught artist has exhibited nationwide, including at BravinLee programs and The Painting Center in NYC, and Good Mother Gallery in Oakland. The artist was also featured in *New American Paintings* Issue No. 144.

The Untitled Work of Gabe Langholtz

Hashimoto Contemporary, NYC // April 15, 2023 - July 01, 2023

April 14, 2023 | in Painting



Hashimoto Contemporary is pleased to present a new body of work by Austin-based artist [Gabe Langholtz](#). His work, although primarily representational, is indebted to American Color Field painting, focusing on color relations, pattern making, form and line, with a heavy emphasis on the two-dimensional surface of the canvas. In the tradition of folk art, Langholtz routinely employs the use of mundane cultural objects and / or activities to establish a contemporary narrative, oftentimes drawing on humor, parody, and pastiche as tools for social commentary.

"It is in many ways a tribute to the artists whose work continues to fascinate and / or inspire me, particularly the late paintings of Philip Guston whose exhibition, 'Philip Guston Now' I had the pleasure of visiting at the Museum of Fine Arts Houston this past January.

"Through my use of pastiche, I pay homage to the artists I admire while also creating something that is uniquely my own. By exploring the techniques, styles, and subject matter of these artists, I hope to deepen my understanding of their work while at the same time creating something that is beautiful, meaningful, and enduring." —*Gabe Langholtz*

New American Paintings

JURIED EXHIBITIONS-IN-PRINT



GABE LANGHOLTZ

Region: West

Website: <https://www.gabelangholtz.com/>

City / State: Pflugerville, TX

My work, although primarily representational, is indebted to American color field painting, focusing on color relations, pattern making, form, and line, with little concern for depth and proportion. In the tradition of folk art, I routinely employ mundane cultural objects and/or activities to establish a contemporary narrative, oftentimes drawing on humor, parody, and pastiche as tools for social commentary.



APPEARANCES

2023, West, Issue #168

2019, West, Issue #144

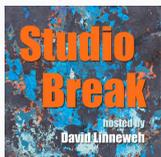
GABE LANGHOLTZ

Episode 249

February 26, 2021

This week **Gabe Langholtz** joins us to talk about his work and how his passion for playing music transitioned to creating narrative based paintings, which he describes as Naive Modern.

Gabe is part of a 2 person exhibition with Karen Lederer at **Hashimoto Contemporary (NY)** opening March 20th-April 10th.



Problem Addict

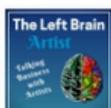


Studio Break Podcast: Gabe Langholtz
David Linneweh

#190 Gabe Langholtz: Painting in a Naïve Modern Style

Artist Gabe Langholtz paints in what he calls a naïve modern style. Sometimes he paints still lifes, perhaps a table holding a few objects. Sometimes he paints figures, often holding something. His paintings always tell a story, through all the objects you see, and enhanced by his clever titles. He lives in the Austin, Texas area, but has done a solo show in New York, and is looking forward to other shows there in 2021.

Listen here or download from [iTunes](#), [Spotify](#), [Google Play](#), [CastBox](#), or [Stitcher](#).



THE LEFT BRAIN ARTIST

#190 Gabe Langholtz: Painting in a Naïve Modern Style

30m

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30



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LISTEN NOW!

I LIKE YOUR WORK

Podcast with Erika b Hess

SEASON 5

Telling Your Story with Artist Gabe Langholtz



SOLO EXHIBITION



Gabe Langholtz

Can You Feel When I
Vandalize Your Heart?

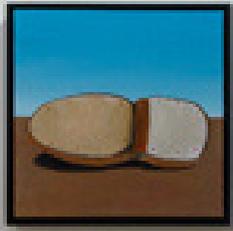
August 6th - 27th, 2022

CAN YOU FEEL WHEN I VANDALIZE YOUR HEART?
HASHIMOTO CONTEMPORARY, SF
2022

SOLO EXHIBITION

Gabe Langholtz

Moments Noticed



MOMENTS NOTICED
CONDUIT GALLERY, DALLAS TX
2023

SOLO EXHIBITION

HASHIMOTO

CONTEMPORARY



UNTITLED
HASHIMOTO CONTEMPORARY, NYC
2023



Gabe Langholtz, *Golden Hour*, 2022, acrylic on canvas, 24 x 24 in.



Gabe Langholtz, *The Big Book of Jerry*, 2023, mixed media on canvas, 36 x 36 in.



Gabe Langholtz, *A Matter of Time*, 2024, acrylic on canvas, 36 x 36 in.



Gabe Langholtz, *Out of Sight, Out of Mind*, 2019, mixed media on canvas, 36 x 36 in.



Gabe Langholtz, *Harry Situation*, 2021, mixed media on canvas, 36 x 36 in.



Gabe Langholtz, *Threesome (Significant Others)*, 2023, acrylic on canvas, 12 x 12 in.



Gabe Langholtz, *In Deep*, 2020, acrylic on canvas, 30 x 24 in.



Gabe Langholtz, *Match Maker*, 2017, acrylic on canvas, 12 x 12 in.

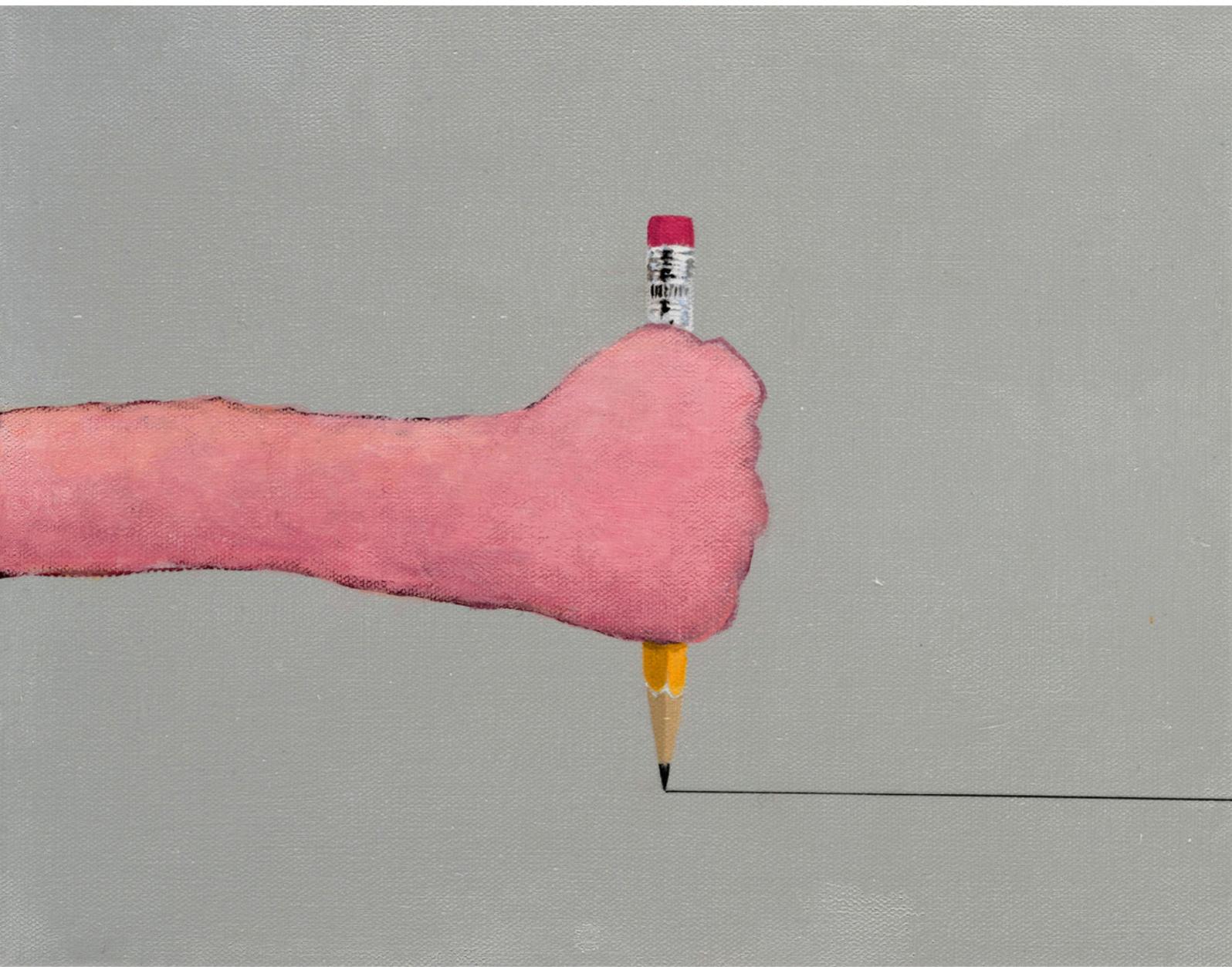


LANGHOLTZ

Gabe Langholtz, *The Last Word*, 2018, acrylic on canvas, 24 x 24 in.

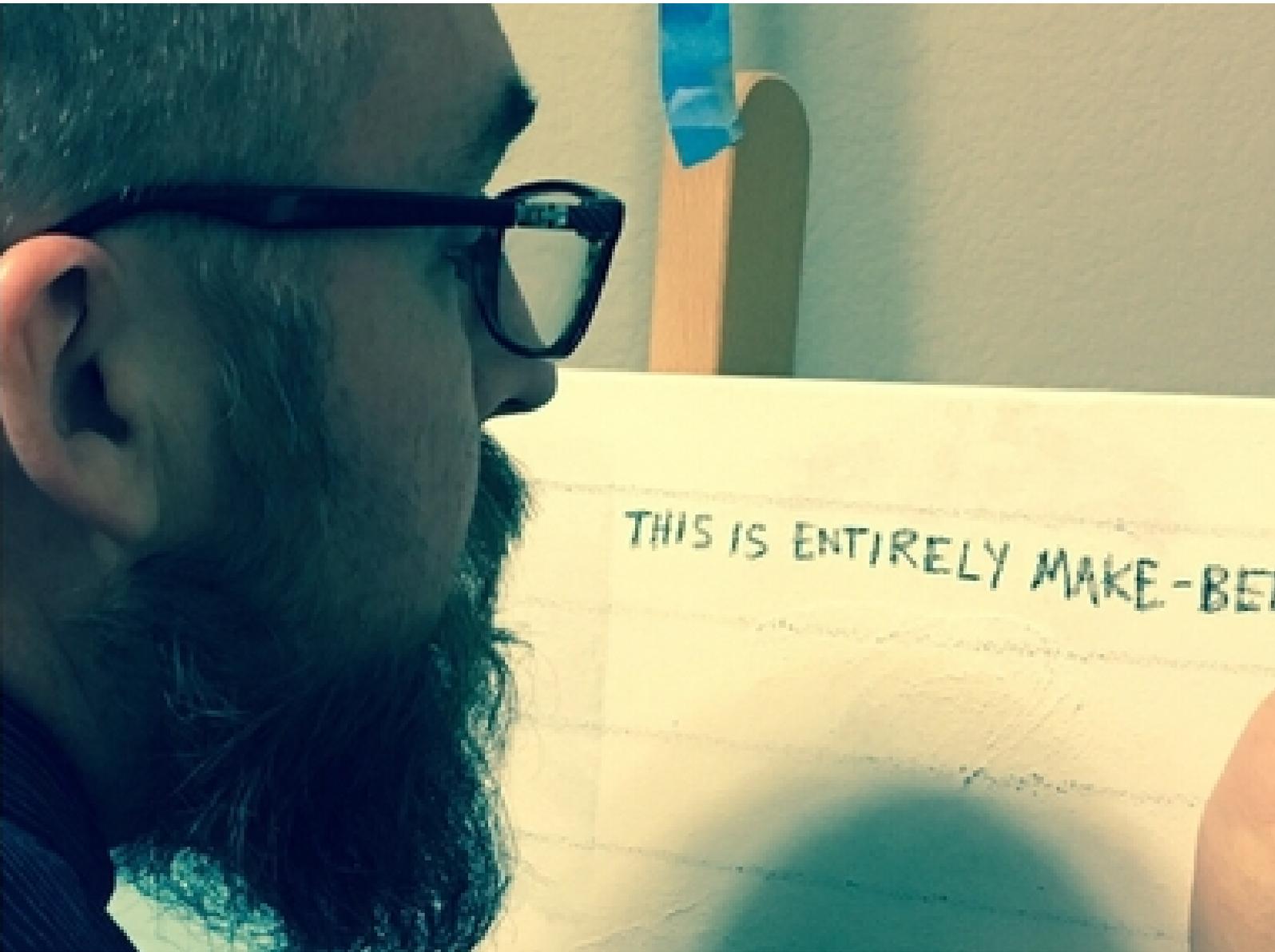


Gabe Langholtz, *Working Man Blues*, 2024, acrylic on canvas, 12 x 12 in.



Gabe Langholtz, *Line Drawing*, 2023, acrylic on canvas, 11 x 14 in.

GABE LANGHOLTZ: TELLING STORIES, AN ESSAY BY JOHN SEED



"Despite my ghoulish reputation, I really have the heart of a small boy. I keep it in a jar on my desk." — Robert Bloch

One way to absorb and take stock of the riveting, narrative paintings of Gabe Langholtz is to be objective and simply make a list of his recent subjects. A partial list might open like this:

- 1) A man's shrouded erection elevates a bed sheet towards his navel in *Morning Glory*.
- 2) An open pack of Marlboros, an ashtray and an asthma inhaler appear on a table in front of a chair draped with a dress shirt and bowtie in *Dos and Don'ts*.
- 3) A bottle of Chloroform and white handkerchief rest on a bluish-gray table in *Match Maker*.
- 4) A black man, whose eyes have been cropped out of the composition, gives an implied viewer the finger—a broad emphatic finger—in *Blackbird*.

Of course, that is just a quick sample and if the list were continued it would confirm that Langholtz is inventing a kind of parallel universe that is full of insinuations, narrative scenarios and dark humor. Connecting what he is doing to the work of other artists is tough to do—Langholtz is very much himself—but in some ways he is like the Dutch still-life painters of the 16th and 17th century who grouped objects in a way that made Calvinist assertions about human vanity. There is something of that sensibility—a moralist in a corrupt world—in Langholtz’s transcription of the 21st century and its problems. But Langholtz can also be very playful; more like Hogarth than Claesz in some crucial ways. “Humor has always been my lighthouse,” Langholtz explains, “I’ve had enough ‘seriousness’ to last me a lifetime.”

The seriousness came in the form of his older brother, who struggled with depression and committed suicide at the age of 26: Langholtz was 22 at the time. “It’s not an easy thing to witness,” Langholtz offers, “the ins and outs of mental hospitals, the burden of sadness on my parents, the arrogant defiance of my brother who rarely admitted that he needed help.” Despite the dark, parallel drama of his brother’s life and death, Langholtz also remembers a carefree side of his childhood, perhaps because his developing imagination offered a place to roam and play. “Growing up, I was somewhat of a dreamer,” he recounts, “and a bit naïve about the realities of adulthood. As a painter, my intent is to carry over this juxtaposition between perspective and content into my art; the youthful eye bearing witness to the contretemps of adult life.”

Langholtz came to visual art late. He started out as a musician/songwriter who thought of songwriting as “painting pictures with words” and had a lyricist’s knack for wordplay. After that he was an on-again-off-again abstract painter who painted in his garage and developed, somewhat to his annoyance, a local following. When neighbors dropped by they made cloying requests—“Paint like Picasso” was one—which Langholtz reluctantly satisfied. It was what he now thinks of as his “One Trick Pony” period: a time of bowing to the taste of others. Returning to the easel after a long-lasting hiatus, Langholtz had an epiphany: painting recognizable imagery allowed him to download the stories that kept intuitively coming to him. As a new kind of authenticity began to appear possible, Langholtz seized the opportunity to paint “who he really is.”

Seemingly, Langholtz is committed to “going against the grain.” To put it another way, authenticity is Langholtz’s protest against enveloping cultural shallowness. His paintings are bulwarks that can be lowered for those who catch his humor or can handle the candor. If you can handle and respect the artist’s “voice” it is very likely that you too have traded pretense for revelation. In *See No, Hear No, Speak No*, a still life that includes the banal signifiers of aging—dentures in a glass, hearing aids and glasses—Langholtz seems to be saying: “If you have made it this far you probably know a thing or two, as do I.” A pale green alarm clock—a classic “Vanitas” symbol—is ticking its way towards midnight, reminding us of the urgency of the conversation. Maturity is a mixed blessing, right?

The enormous BAND-AID® that covers the shin of a pudgy yet flattened figure in *Boo Boo* reminds us of the possibilities of healing while also hinting—through the nakedness of the stylized, androgynous figure it presents—that human vulnerability is far beyond what such a simple patch can protect. What might first appear a rather simple painting with a childlike title has opened up some rather profound territory. “Originally, the BAND-AID® was not intended,” Langholtz explains. “The idea for it came rather last minute. I added it, as I recognized it was needed to complete the story.”



And so it was. That anecdote provides one more window into who Langholtz is and what he does. The story of his life—and the story of yours—is unfolding in ways that are unyielding, random and sometimes tragic. And yet, within each story there is the possibility of steering fate just a bit. A BAND-AID® can only cover a small wound, but maybe that is all that is needed. Gabe Langholtz now finds himself moving forward, ready and able to say the things that need to be said the way he needs to “say” them. Spend a few moments in front of his painting Sad Sack—which features a soft, Rothkoesque sense of tonal modulation— and see if behind the dour title and shaded creases you don’t detect a glimmer of satisfaction at its edges.

John Seed is a painter, writer, curator and educator based in Southern California and has been writing about art and artists for over 15 years. His writing has been published extensively in The Huffington Post as well as in Hyperallergic and Poets and Artists. <http://www.johnseed.com/>



Residence: Austin, TX, USA

Born: 1971 Okinawa, Japan

Education:

Self-Taught

Solo Exhibitions:

2024 Solo Exhibition, At Arms Length, Hashimoto Contemporary, Los Angeles, CA

2023 Solo Exhibition, Untitled, Hashimoto Contemporary, New York, NY

2023 Solo Exhibition, Moments Noticed, Conduit Gallery, Project Room, Dallas, TX

2022 Solo Exhibition, Can You Feel When I Vandalize Your Heart?, Hashimoto Contemporary, San Francisco, CA

2018 Solo Exhibition, Americholia, BravinLee Programs, New York, NY

Two and Three Person Exhibitions:

2021 Two-Person Exhibition, Common Place, Hashimoto Contemporary, New York, NY (with Karen Lederer)

2018 Three-Person Exhibition, De/Construction, Davis Gallery, Austin, TX (with Chun Hui Pak & Joseph Hammer)

Selected Group Exhibitions:

2025 Group Exhibition, Cornucopia, Davis Gallery, Austin, TX

2025 Group Exhibition, Friends and Family, Hashimoto Contemporary, San Francisco, CA

2025 Group Exhibition, Frequency, I Like Your Work Podcast Juried Exhibition and Catalog

2025 Group Exhibition, amuse-bouche, Hashimoto Contemporary, New York, NY

2024 Group Exhibition, One More, With Feeling, Big Medium, Austin, TX

2024 Group Exhibition, 10-Year Anniversary Show, Hashimoto Contemporary, San Francisco, CA

2024 Group Exhibition, Sonder, Davis Gallery, Austin, TX

2024 Group Exhibition, Lemonade Always, I Like Your Work Podcast Juried Exhibition and Catalog

2022 Group Exhibition, Notions of Beauty, I Like Your Work Podcast Juried Exhibition and Catalog

2022 Group Exhibition, Break of Day, Edge of Night, The Painting Center, New York, NY

2022 Group Exhibition, Lush II, Hashimoto Contemporary, New York, NY

2021 Group Exhibition, Multiples II, Hashimoto Contemporary, New York, NY

2021 Group Exhibition, Context Art Fair, Hashimoto Contemporary, Miami, FL

2021 Group Exhibition, If Tomorrow Comes, BravinLee Programs, New York, NY

2021 Group Exhibition, Los Angeles Inaugural Group Exhibition, Hashimoto Contemporary, Los Angeles, CA

2021 Group Exhibition, Good Bones, I Like Your Work Podcast Juried Exhibition and Catalog

2021 Group Exhibition, One in a Year, The Painting Center, New York, NY

2021 Group Exhibition, Lush, Hashimoto Contemporary, New York, NY

2020 Group Exhibition, 29th Annual International Juried Competition, Bowery Gallery, New York, NY

2019 Group Exhibition, Be. Long., I Like Your Work Podcast Juried Exhibition, Dutoit Gallery, Dayton, OH

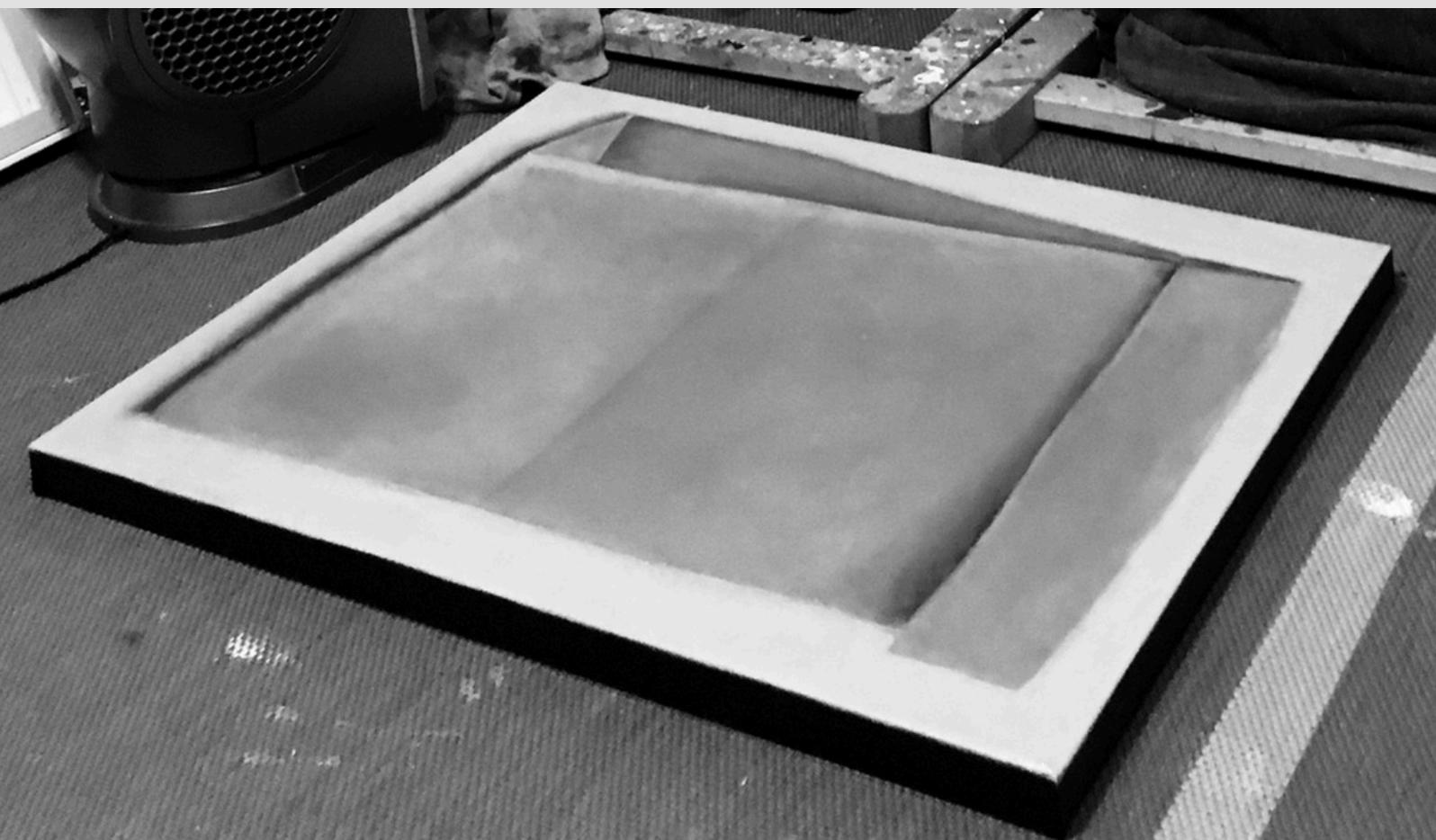
2017 Group Exhibition, Sitting Still, BravinLee Programs, New York, NY

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2026