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Adam Himebauch: *Serenity Now*

Miami Beach

February 16 – March 20, 2025

Opening reception: February 16, 2025, 6-8 PM



Jupiter Miami is pleased to present *Serenity Now*, a solo exhibition of new works by New York-based artist Adam Himebauch (b.1983).

Throughout his career, Adam Himebauch has built quite the reputation as a prankster; first, as street artist 'Hanksy', then through his social media performance works *Back to the Future* and *Never Ever Land*. His persona, for better or worse, often precedes his paintings. For his forthcoming exhibition *Serenity Now*, Himebauch's stunt is that there is no stunt (at least that I know of...). Instead, he shocks us with the simplicity of a new series of monochromatic landscapes inspired by pre-urban Miami and a recent trip to Jamaica.

The monochromatic landscape is not a new subject for the artist. In 2020, Himebauch, who is self-taught, created a series of hyper saturated and highly rendered forest-scapes as a way to prove, mostly to himself, that he could paint. These paintings became the visual backbone of his performance work *Back to the Future*, which was an experiment in media time travel that manifested in a largely black and white Instagram feed punctuated by these intensely vibrant paintings.

This new body of work is marked by a much looser, more luminous and abstracted gesture. Himebauch works with layers and layers of thinned paint in short, dappled strokes that seem to rustle in the breezy landscape. The scenes are structured by collage-like foreground layers and framed by the architecture of an arched window, a common feature of the antique homes nestled in the Jamaican jungle portrayed in the vintage postcards which serve as the artist's reference. The window as a framing device is also not new to the artist, who embraces the painting as an immersive place and a dual portal where the viewer can both see and experience the vulnerability of being seen. The window looking out from one home to another also serves to evoke a sense of community—of life being a shared place rather than a path one travels alone. The homes are places where the viewer can rest as they travel deeper into the frame.

In these paintings, Himebauch refers to the stained glass window in particular as both an architectural and conceptual structure. After finding himself subconsciously entering cathedrals throughout the year, the artist became fascinated with stained glass's ability to truly encapsulate the divine and surround places of serenity and thoughtfulness in a blanket of colorful light. Stained glass windows also serve as mechanisms for storytelling—often depicting biblical scenes and historically communicating the church's messages to the masses. Storytelling and mass communication being two of the major conceptual motifs in Himebauch's work, the cathedral window's transmissive function is an important, if a bit serendipitous, alignment.

The title of the show, *Serenity Now*, serves both as a mantra and as a call to action for the artist. Following a year of immense change, growth, and realization, the artist leans on his meditation practice to ground himself and asks the universe to, in his words, cut him a break. The colors of the paintings correspond with the colors associated with the seven chakras; the energy points which are said to govern areas of the body and their related properties or psycho-physical conditions.

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Himebauch tackled each painting as a form of extended physical meditation, challenging himself to address each chakra as he created in its color. In doing so, Himebauch worked towards openness, alignment, and ultimately serenity. Noticeably missing from the group is the color purple, associated with the Crown chakra. Perhaps its absence alludes to a journey still in progress and a destination not yet ready to be reached.

This process of working through emotional and psychological blocks is vital in Himebauch's long term commitment to nurturing his inner child. The child who always dreamed of traveling to a faraway tropical paradise which to him existed somewhere between aspiration and fiction. The landscapes in Himebauch's paintings are similarly fictitious. Elements of the real—the accuracy of the architectural style and the native plant life—coalesce with the nondescript and non-existent nature of the individual homes. As such, the artist builds upon the imaginative universe of half truth and play which he has grown to be known for.

In a time like the one we're living through, the pursuit of whole truth and absolute reality may be fruitless and entirely too much to ask for. Instead, in this body of work, Himebauch chooses to ask for *Serenity Now*.

-Francesca Pessarelli

**Caption: Adam Himebauch, *Big Yellow Taxi*, 2025, Acrylic on canvas, 72 by 60 in. 182.88 by 152.4 cm. (AH007)**

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