



Miko Veldkamp

Awkward pool reflection after Beckmann | oil on cotton, 48 x 30 inches



Miko Veldkamp

Two Fishermen | oil on canvas, 36 x 24 inches



Miko Veldkamp

Spring Runner | oil on cardboard, 10.75 x 12 inches

# Miko Veldkamp

New York, NY

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b. 1982 Paramaribo, Surinam

## Education

2021 MFA candidate, Hunter College, New York NY

## Residencies

- 2014-15 The Hodder Fellowship, Lewis Center for the Arts,  
Princeton University, Princeton, NJ
- 2014 CCA Andratx, Mallorca, Spain
- 2013 Rijksakademie van Beeldende Kunsten, Amsterdam,  
Netherlands
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Netherlands

## Solo Exhibitions

- 2016 *How to Win Friends and Influence People*, Galerie Rianne  
Groen, Rotterdam, Netherlands
- 2015 *Passing Through the Garden State*, Lucas Gallery, Lewis  
Center for the Arts, Princeton, NJ

## Group Exhibitions

- 2019 *Floor to Ceiling: Off-White Columns Anniversary Show*,  
pop-up exhibition, Off-White Columns, New York, NY
- 2017 *Arte Concordia*, Avenue Concordia, Rotterdam,  
Netherlands
- Poppositions*, w/ Galerie Rianne Groen, ING Art Center,  
Brussels, Belgium
- van Bommel van Dam Prize Exhibition*, Museum van  
Bommel van Dam, Venlo, Netherlands
- 2014 *Photography: Before & After*, Lucas Gallery, Lewis Center  
for the Arts, Princeton, NJ

## Awards

Nomination, van Bommel van Dam Prize, Museum van  
Bommel van Dam, Venlo, Netherlands

Through Jungian metaphors like shadows, reflections, projections, and windows into other worlds I dive into my own psychology and traumas, and visit personal narratives and family histories from Surinam, the Netherlands, and the US, as if in one magic realist place. The work raises questions about representation, belonging, and aspiration, as I look for where the edges of my identity are, as supposed to a fixed center which is absent, or at least ambiguous.

Painting largely wet on wet, and with light dry brushwork, I create a fogginess, a blur, in which things can recede and come forward into specificity and loss, while maintaining the visibility of the mark and the directness of painting. I combine literary narrative figuration with abstract gesture to question modernist value systems by means of highly staged scenes that complicate space, horizons, and perspective, and emphasize the artificiality and interdependence of our psyches and identities with our environment.

