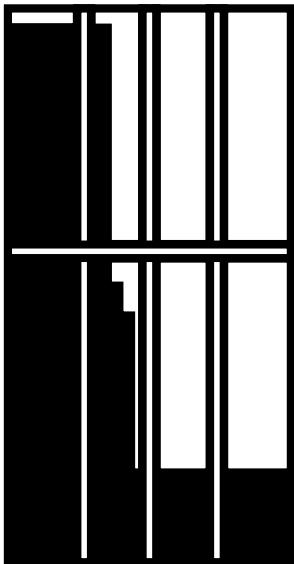


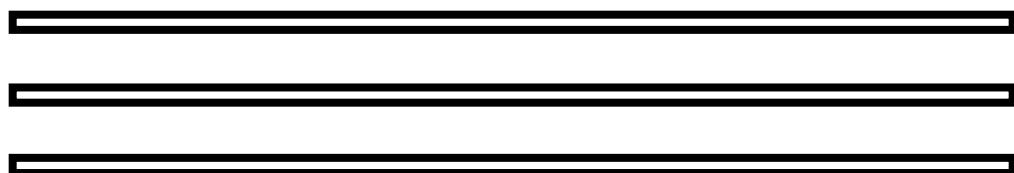
Marianne Boesky Gallery

PAST AND PRESENT
EXHIBITIONS





Current Exhibitions



October 25 –
December 22, 2018

SVENJA DEININGER: CRESCENDO



Marianne Boesky Gallery is pleased to present Crescendo, Viennese artist Svenja Deininger's third solo exhibition with the gallery. The exhibition will feature a new body of paintings that captures Deininger's fluid manipulation of color and form, resulting in complex compositions that arise organically as she works the canvas. Driven by both formal inquiry and a deep understanding of physical environment, Deininger

will create a holistic experience. Crescendo will be on view at the gallery's 509 W. 24th Street location from October 25 through December 22, 2018.

Deininger approaches each exhibition as a distinct moment in time, following a single conceptual thread or inkling until it completes in a discrete body of work. In this way, Deininger is much like a composer, weaving together

gesture, color, and line to create an intricacy of texture and rhythm, with each painting bringing a singular note and weight to the overall experience. Suspended between abstraction and figuration, her canvases evoke a range of seemingly intangible sensations—a fleeting dream, a spark of memory, the indiscernible outlines of a place, or an emotion lost but newly felt. These evocations are most recently influenced by her time spent painting in Milan, where she began this latest body of work, and Vienna, where she completed it. While devoid of any overt reference or symbol, the atmospheric and structural contours of her home and briefly adopted city have inspired both palette and silhouette within these new paintings.

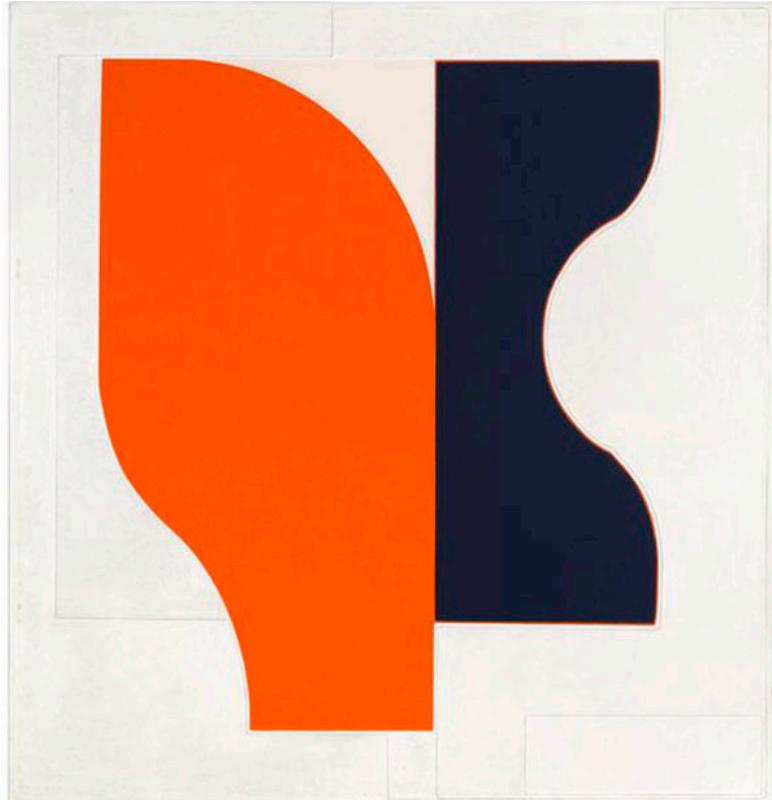
These fragments of experience are made manifest through Deininger's layering of form and color on the canvas—sometimes over many months and in different locations. Geometric forms, suggesting body and object, meld and overlap with more free-form abstract fields of color, establishing a sense of depth and movement on and beyond the surface plane. This visual experience is further intensified by Deininger's stripping and recoating of paint and varnish, softening and heightening the emerging shapes and colors. Most recently, a physicality has taken root in Deininger's work—with the

forms asserting themselves more clearly and directly, only tempered in some instances by the use of soft fleshy hues. As elements are repeated, reconfigured, expanded, and dissolved across the slate of paintings, Deininger's iterative process reveals itself, allowing the viewer to engage with the singular yet interrelated effects of her processes.

Equally important to Deininger's formal experimentations on the canvas is the design of the exhibition, which in its installation builds to a point of Crescendo for the viewer. A critical moment to bring harmony and complexity to the experience, Deininger is acutely attuned to progressions of scale and repetitions of color and form among the works. Here, each painting must stand as a critical, individual note, while also supporting and developing the chord. This strategic evolution extends then to the relationships and connections established between work, setting, and viewer, ensuring a holistic and intentional experience. The installation process marks the completion of Deininger's symphony, allowing the engagement with her work to build and resolve—in ways the conclusion of the originating thread that sparks each body of work.

Svenja Deininger (B. Vienna, 1974) has had solo exhibitions in New York City and throughout Europe, including

at Federica Schiavo Gallery, Milan; Joslyn Art Museum, Omaha, NE; secession, Vienna; Norton Museum of Art, West Palm Beach, FL; Galerie Martin Janda, Vienna; Kunsthalle Krems/Factory, Krems, Austria; and Österreichisches Kulturforum, Warsaw. Deininger has also participated in group exhibitions at Bob van Orsouw Gallery, Zurich; Josh Lilley Gallery, London; Patricia Law Contemporary, Gstaad; the Wiels Center for Contemporary Art, Brussels; and the University of Michigan Museum of Art, Ann Arbor, to name a few. The artist currently lives and works in Vienna and Milan.



Untitled, 2018 (left)
Oil on canvas
39 1/2 x 39 1/2 inches

Untitled, 2018 (right)
Oil on canvas
11 1/8 x 8 1/4 inches



October 25 –
December 22, 2018

JOHN HOUCK: HOLDING ENVIRONMENT

Marianne Boesky Gallery is pleased to present Holding Environment, an exhibition of new work by Los Angeles-based artist John Houck that highlights the artist's deepening engagement with the expressive effects and conceptual possibilities of painterly gesture within his photography practice. Inspired by Houck's temporary relocation to Portland, OR, in 2018, and his time spent living near family there for the first time since his formative years, the exhibition presents the artist's explorations of memory, identity, and relational psychology. The exhibition will be on view from October 25 through December 22, 2018 at the gallery's 507 W. 24th Street location. Holding Environment is the artist's first presentation with the gallery in New York, following a solo exhibition at Boesky West in Aspen, CO, in summer 2017.

Houck's practice is distinguished by a deconstruction of accepted formal and conceptual boundaries. His intricate

compositions hold both the profusion of detail inherent to photography and the fluidity and playfulness of painterly gesture. In this way, his works neither portray reality nor constitute fiction, but rather live in a liminal space where the object and form are defined by experience and personal understanding—much in the way that our memories can distort truth. Houck achieves this sensation through a process of re-photographing, in which he captures an object along with its image—sometimes many times over—introducing a multitude of perspectives and confusing the contours of the original. The effect is further accentuated by Houck's introduction of painting within the cycle, adding an interpretative and emotive layer to the feedback loop of his photographic process.

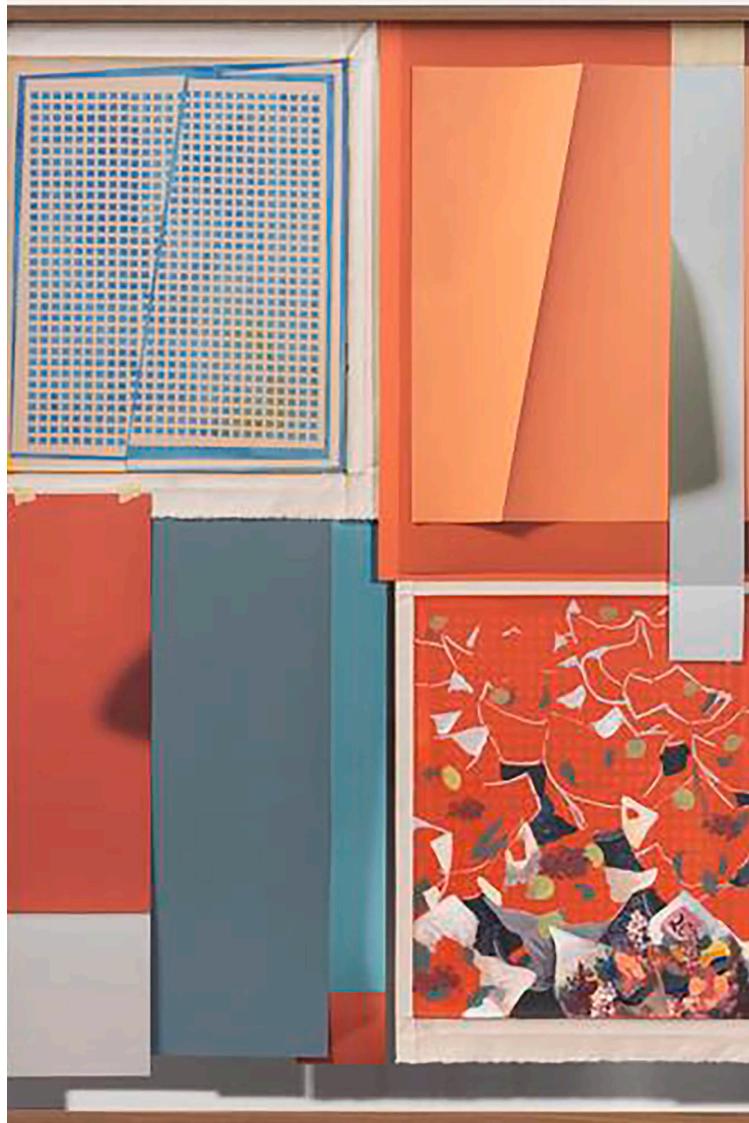
This experience is particularly heightened in Houck's newest prints, as his engagement and use of painterly gesture becomes more incisive—inten-

sifying both the optical and conceptual depth of his work. In some instances, Houck adds entirely new compositional elements in paint alone, and in others, he paints over fragments of photographs with marks that imply the layers of painting beneath the surface of the photograph. By further fusing the formal vocabularies and qualities of these two media into a single inextricable whole, Houck captures not only a moment or memory, but the mutability of each in the face of experience, perspective, and the passage of time. While Houck has always been interested in photography as a means of conjuring the past, his expansion into painting goes beyond both the monocular vision of the camera lens and the singular moment inherent in traditional photography.

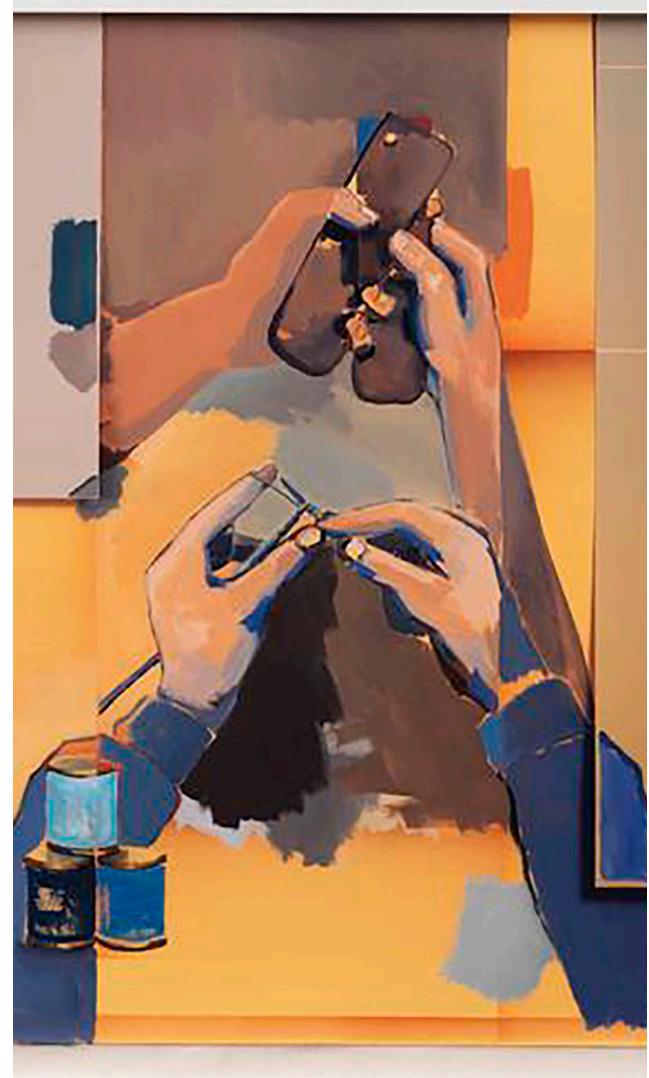
This effect feels particularly poignant in Houck's *Unstable Figure* (2018), which will be featured in the upcoming exhibition. Here, Houck paints two identical bicycle handlebars, but renders the hands holding each from different perspectives, creating a dislocation of space in the overall composition. The work references Houck's memories of time spent with his father and speaks to the childhood struggle of meeting familial expectations while also developing an independent identity—and conversely, the duality that can exist between the responsibilities of par-

enthood and the desire to maintain a sense of individuality. The instability of the image—created through the dynamic visual relationships between photo and paint—marks the collision of these conflicting experiences and the multiple remembrances of a single moment.

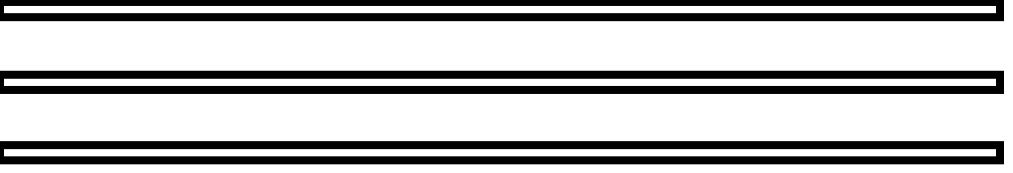
The underlying conceptual thread is also a manifestation of Houck's ongoing engagement with relational psychoanalysis—which focuses on the psychological importance of internalized relationships with other people. Many of Houck's prior works have depicted mementos from his past, dug up from his childhood and given—or re-given—to him by his parents. Most recently, Houck has become attuned to the psychological theory of the Holding Environment, which refers to the establishment of a supportive space. Likened to the nurturing behavior of parents toward their children, the idea has resulted in the creation of work that feels both deeply intimate and universally relatable. This exploration has been fueled by the birth of Houck's first child, and his temporary move to Portland to be nearer family, bringing to the fore in his work a renewed investigation of memory and identity and concurrently spurring a new stage in his formal experimentation as he explores and plays with these personal reflections.



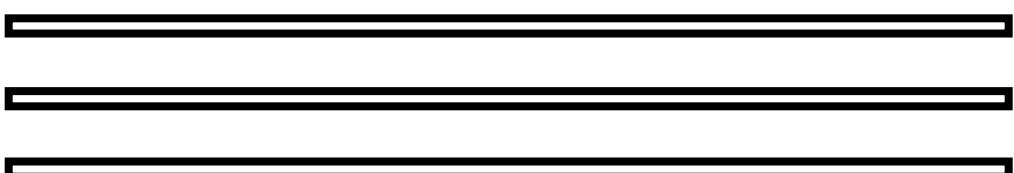
The Wild Braid, 2018 (left)
Archival pigment print
Framed: 53 3/4 x 42 3/4 inches
Edition of 3, with 2AP



Rejoin, 2018
Archival pigment print
Framed: 34 1/2 x 26 1/2 inches
Edition of 3, with 2AP



Past Exhibitions



September 6 –
October 20, 2018

DASHIELL MANLEY: SOMETIMES WE CIRCLE THE SUN

Marianne Boesky Gallery is pleased to present sometimes we circle the sun, Los Angeles-based artist Dashiell Manley's second solo exhibition with the gallery. Featuring a selection of new large-scale oil paintings, the exhibition sees Manley transition from his direct engagement with breaking news cycles, into more personal meditations, exploring his own experiences within today's global happenings. With this shift, Manley also delves more deeply into the formal relationships and boundaries between material, mark, and picture plane, using the canvas as a space to physically shape his emotional and psychic responses. sometimes we circle the sun will be on view from September 6 through October 20, 2018 at the gallery's 509 W. 24th Street location.

Manley's practice has been characterized by focused, repetitive, and often times labor-intensive techniques and processes. From the New York Times series, in which he transcribed and abstracted the front pages of the newspaper, to his Various sources (quiet satires), for which he reproduced, altered, and collaged political and topical cartoons, Manley's early work emphasized systems of production as means of understanding and exploring difficult subjects. With his Elegy series, which he began developing in 2016, Manley began to shift away from analytical manifestations to more emotional and psychological expressions on the canvas, allowing himself to open up his gestures and movements. With this new approach, he established a singular technique—sculpting the oil paint with

a palette knife—that resulted in colorful, highly-textured, abstract canvases, that in instances encapsulated sharp cuts of paint and in others soft undulating effects.

With his newest body of work, Manley extends the process he began with the Elegy series, expanding his gestural vocabulary to be further evocative of his personal reflections. Inspired by a range of artistic genres and movements, including landscape painting and the Ukiyo-e woodblock paintings and prints of the Edo Era in Japan, Manley merges these references with his own ongoing and systematic working of the oil paint and canvas. With this new emphasis, Manley's canvases have also increased in scale, providing a wider surface plane for formal experimentation.

Evolving organically as Manley has altered and developed his processes, the works have emerged as kinds of abstract landscapes, connected by the subtle, at times almost imperceptible, appearance of a horizon line that bisects the canvases at their midpoint. Here, Manley's painterly marks also shift direction, imbuing the works with a sense of fluidity and motion, as they are viewed from different angles and distances. This sensation is particularly vivid in the multi-panel work, titled 3. to rot or rise, the dead leaves sing, which

anchors the exhibition and measures 110 by 240 inches, occupying the majority of the gallery's back wall.

As the vision for his work has evolved, so too has Manley's cadre of techniques. Where the original Elegy paintings were created through an additive process, with Manley building up the texture and color over time—sometimes starting a painting and completing it several weeks or even months later—the new works also incorporate a reverse process in which Manley coats his canvas in a thick layer of oil paint and then methodically carves it to reveal his marks. This new process is then combined with a further additive sculpturing of the oil paint.

The intense working and layering of the paint produces an almost alchemic response that alters the texture and quality of the material, creating a visual complexity that at once inspires a sense of awe and meditative quietude. These newest works will be presented with a selection of works that represent the evolution of Manley's approach, mapping the trajectory of the conceptual and formal underpinnings of his work.



the sweep., 2018 (detail)
Oil on linen
3 panels, each: 82 X 53 inches
Overall: 82 x 159 inches

Marianne Boesky Gallery

elegy for whatever (new considerations), 2018
Oil on linen
72 x 96 inches



some halfshaped men, 2018
Oil on linen
2 panels, each: 96 x 72 inches
Overall: 96 x 144 inches

September 6 – October 20, 2018

ANTHONY PEARSON

Marianne Boesky is pleased to present artist Anthony Pearson's fourth solo exhibition with the gallery, which will feature a selection of new wall works from his Embedment series and highlight his ongoing exploration and mastery of the compositional and textural possibilities of poured gypsum cement. Created through a methodical and physical engagement with the material, the resultant works occupy a liminal space between painting and sculpture. The exhibition will be on view from September 6 through October 20, 2018 at the gallery's 507 W. 24th Street location.

The Embedment series marks a new shift in Pearson's experimentation with hydrocal—a gypsum cement that he infuses with pigments—which he first began using in 2011. For this series, he stretches a segment of fabric within a mold and then pours the liquid cement, which he has variously colored, atop the fabric, layering, shifting, and allowing it to coalesce organically within the confines of the supports. Once the material sets, Pearson removes the hardened

cement from the frame and pulls the canvas from its face, which leaves intricate patterned impressions and traces of fiber filament on the surface plane. In this way the skin and body of the work are created concurrently, as the fields of color weave together into abstract landscapes, where suggestions of sunsets and desert views dissipate as quickly as they emerge. Made in reverse, with the front of the work facing downward in the frame, the process embodies Pearson's deep knowledge of the material, integrating his original vision for each work with the naturally arising effects.

This series—which also represents the first substantial introduction of color into Pearson's practice since he completed his Color Reflection series in 2010—expands on the visual vocabularies that Pearson established in his earlier series: Plaster Positive, in which the pooling and layering of the hydrocal produced dynamic tonal variations, and Etched Plasters, in which the smooth surface plane of the hydrocal is scored to create networks of lines, grids, and

radiant forms that draw light and depth into the work. With each material manipulation, the surface becomes a space to reimagine, alter, and meld the boundaries between and formal occupations of different artistic genres. Questions of perception, light, and physicality merge, resulting in objects that elude easy categorization.

The new Embedments, much like the earlier works, actively disengage with our information-fueled culture. Instead, Pearson emphasizes a deep intellectual and physical engagement with a few materials, exploring the behaviors, reactions, and open possibilities of his limited scope of media. In this way, his practice is meditative, labor-intensive, and gives primacy to the artist's individual hand. His clear and intentional approach is evident in the experience of the work, which draws in the light and responds to the ambient environment in which it is presented, creating a distinct sensation of place. At once subtle and complex, the quietude of Pearson's work feels utterly disruptive in our frenzied world—where a moment of respite and contemplation feels at once foreign and welcome. Here, the pleasure of the work is in looking closely and opening oneself up to the power of the experience of the moment.



Untitled (Embedment), 2018
Canvas-embedded, pigmented hydrocal in enamel-finished aluminum frame
34 3/4 x 19 1/2 x 2 inches



Untitled (Embedment), 2018
Interlock-cotton-embedded, pigmented hydrocal in
enamel-finished aluminum frame
47 1/2 x 27 1/2 x 2 inches



Installation view



Untitled (Embedment), 2018 (detail)
Interlock-cotton-embedded, pigmented hydrocal in
enamel-finished aluminum frame
47 3/4 x 31 1/2 x 2 inches



*"It was fine when I contemplated the sky!
But I felt uneasy when I thought of clouds...
It was fine when I contemplated the great ocean!
But I felt uneasy when I thought of waves..."*
— Tibetan Buddhist Milarepa

Jay Heikes
Mother Sky, 2018
Oil on linen
60 x 74 inches

September 1 – October 6, 2018

MOTHER SKY GROUP SHOW

Marianne Boesky Gallery is pleased to present the group exhibition Mother Sky including works by Björn Braun, Jay Heikes, Jessica Jackson Hutchins, and Thiago Rocha Pitta. Through a variety of media that range from watercolor and fresco to sculpture, the featured artists explore subtle changes in the natural world, the tension of fleeting moments, and the sublime. Mother Sky will be on view September 1 – October 6, 2018 at Boesky West, the Gallery's 100 S Spring St, Aspen location.

The title of the exhibition, Mother Sky, is drawn from a new series of painted screens by Jay Heikes in which he depicts cloudy skies in vibrant and unnatural colors of copper and violet. Mother Sky refers to the title of the 1969 song by the German experimental rock group Can which influenced Heikes's latest works along with writings by the Tibetan Buddhist Milarepa. When describing this new series, Heikes references Milarepa's unease when thinking about clouds on a perfect blue sky, saying that he instead regards clouds as

soothing. He states "Maybe I was always more comfortable with the unease and distraction contained in fluffy clouds but was just ashamed to illustrate it because of its perceived decorative nature. Yet for so many generations of artists reaching for the sublime was an avant-garde call to arms that appeared irresistible."

Heikes's works on the first floor will be juxtaposed with Thiago Rocha Pitta's sublimation, condensation, and precipitation, a new triptych representing the delicate processes of solids becoming gas and gasses becoming liquid. Rocha Pitta's diverse practice is connected to a deep fascination with the subtle transformations of the world around him—the slow erosion and alteration of desert terrain, the descent of fog, and the fluctuations of underwater formations. His work captures the subtleties of the natural world, the slow changes of materials, the physical progressions of minuscule segments of land, and sudden shifts in the weather.

A selection of Björn Braun's nests, made in collaboration with a pair of zebra finches, will be displayed on the second floor of the gallery. To create these works, Braun provides the materials—a piece of plastic bag, a feather, a ribbon—one by one and the birds select which they will use. Much of his work uses nature as he collaborates with animals turning the remnants of their activities into sculptures. The process is paramount to the resulting artwork, which is often determined by chance.

Displayed adjacent to Braun's nests will be Heikes's recent Zs series which signifies the push-pull between introspection and the realities of the outside world. The works reference the fleeting moment between sleeping and waking, and underscore the significance of the dreamscape to self-reflection and regeneration. Simultaneously, their physical form obscures the view beyond them and conjures the same sense of caution and exclusion that an "x" might. This dichotomy serves as the core of Heikes's current explorations, looking at the way barriers are both imposed and overcome.

Displayed outside the gallery is Jessica Jackson Hutchins's *Him and Me*, a glazed ceramic object balanced on a handmade hammock. Hutchins's practice often examines the artistic potential

of the everyday. In her mixed-media assemblages, Hutchins uses quotidian objects and creates collages from ordinary detritus, selecting and arranging the materials to articulate and accentuate their inherent emotional and narrative content.



Installation view



Björn Braun
Untitled (nest), 2014
Sisal fibers, artificial
feathers, plastic tape,
wood
5 1/8 x 5 3/4 x 3 1/2
inches



Thiago Rocha Pitta
portraits of a cyanobac-
teria, 2018
Watercolor on paper
51 1/2 x 63 1/4 inches

June 21 –
August 3, 2018

THE MECHANICS OF FLUIDS GROUP SHOW CURATED BY MELISSA GORDON

A panel discussion, moderated by art critic William J. Simmons and featuring Melissa Gordon, Lisa Oppenheim, and Eileen Quinlan, will take place on June 21, at 5:00 PM, followed by the opening reception 6:00 – 8:00 PM.

Marianne Boesky Gallery is pleased to present The Mechanics of Fluids, a group exhibition curated by Brussels-based artist Melissa Gordon. The exhibition explores the evolution of abstraction through the lens of feminist theory and invites critical dialogue on longstanding narratives around the genre's development. Charting a wide trajectory of approaches and techniques, The Mechanics of Fluids will include works by Lynda Benglis, Elisa Breton, Helen Frankenthaler, Jacqueline Humphries, Lisa Oppenheim,

Laura Owens, Charlotte Posenenske, Josephine Pryde, Eileen Quinlan, Amy Sillman, and Mika Tajima, as well as an architectural intervention and work by Gordon.

Gordon's work examines long-held artistic histories, actions, and symbols through a range of feminist perspectives and philosophies, often confronting and challenging the canonical view of Modern art. For The Mechanics of Fluids, Gordon takes further inspiration from the writings of feminist philosopher Luce Irigaray and her book *This Sex Which Is Not One* (1977) to create an exhibition that offers an alternative view of abstraction. Breaking from the traditional narrative of the movement as a largely masculine enterprise, Gordon instead draws on Irigaray's belief in



the femininity of fluids to demonstrate that abstraction has been significantly influenced and altered by the achievements of women.

Together, the work of all of the featured artists connects to broader philosophical queries Gordon is raising about gesture, and its relationship to the position and body of the artist. Of this, she says, "Where does a gesture arise from, and where and how does it culminate? Is it the mark upon the canvas, the position amongst other objects in an exhibition, its mark on history, or in the bodily engagement of artist and viewer?" In her writings on the subject, Gordon further states, "The gesture is liquid. It IS a liquid, adjective and noun. Lately, I've been thinking that a painting happens

all over the place. And what if a canvas is just in the way?"

The artists in the exhibition were selected for their distinct creative and technical approaches as well as their conceptual rigor, providing a microcosm of creative energy and accomplishment through time. The exhibition explores formal experimentations and mastery of liquid materials, including through the work of such artists as Lynda Benglis, Helen Frankenthaler, and Laura Owens. At the same time, it expands the definition of fluidity to conceptually-driven and mixed-media installations by established and emerging generations of artists, including Lisa Oppenheim, Eileen Quinlan, and Mika Tajima, and also to notions of "states of

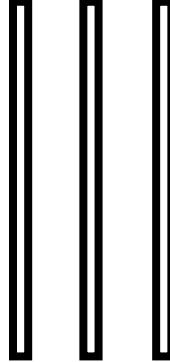
being," captured at specific moments, as is experienced in the works of Jacqueline Humphries, Charlotte Posenenske, Josephine Pryde, and Amy Sillman.

Continuing her interest in the processes of production and display, Gordon has designed an environment that includes temporary, unfinished walls that mimic the architecture of the gallery's neighboring space and on which some of the featured work will be hung. Using rubbings of the gallery's hallways, Gordon has also created a wallpaper that will be positioned on one of the gallery's structural walls. These components foster further examination of the exhibition themes, as they connect and engage the diverse roster of works with each other and the overall space.



Installation view





June 21 –
August 3, 2018

SUE DE BEER: THE WHITE WOLF

Marianne Boesky Gallery is pleased to premiere artist Sue de Beer's sixth major film, *The White Wolf*. The film uses the classic werewolf narrative as a lens through which to explore broader themes of transformation, memory, and the psychology and physicality that form our sense of self. The low-budget horror-thriller was developed as part of de Beer's John Simon Guggenheim Fellowship, which she received in 2016, with additional support from Mana Contemporary. On view June 21 – August 3, 2018 at the gallery's 507 W. 24th Street location, the exhibition will also feature a group of de Beer's early career, horror-inspired photographs, which informed portions of the new film.

The film, which is set on a fictional island off the coast of New England in the late 1980s, follows the intersecting experiences of several characters connected through a medical clinic, to a secret history shared by inhabitants of the town. Presented as a non-linear, two-channel installation, *The White Wolf*

fuses the elements characteristic of the werewolf genre with a lyrical examination of the body and its relationship to the ephemeral sense of self. This dynamic counter-play is best exemplified in the lead character—a reclusive doctor who heads the clinic—played by New York-based experimental musician and composer Yuka Honda. Her quiet but confident presence defines the voice and tone of the film.

The Doctor relates the history of the island through a series of stories—written by artist Nathaniel Axel for the film. Among these is an account of the local lighthouse keeper and his wife whose lives are altered by inexplicable external forces acting upon them. It is suggested, throughout the film, that these forces take the form of a werewolf, but whether this is fact or fiction remains unclear. As the film's elliptical narrative progresses, the characters grapple with finding equilibrium and meaning in the midst of an experience that is out of their control. This is particularly felt in





*All installation views were photographed by Object Studies.

the final story of the film, as told by the clinic's nurse—played by Cara McManus—who says, "Our memories are not ours alone. Instead we have been grafted onto a story far greater than our own."

The film embodies de Beer's trademark style of editing, which uses techniques such as persistence of vision, duplication, and reflection. These approaches, along with her signature non-linear narrative structures, allow de Beer to infuse her stories with image-making and the physical presence of the film itself. Her use of colored light, glass lenses, and quiet attention to the luminosity of the figures that perform for her camera bring the viewer more deeply into her fictional realms. In *The White Wolf*, de Beer also incorporates dance sequences, performed by McManus and Blakely White-McGuire of the Martha Graham Dance Company and by Honda's bandmate, the tap dancer, Kazu Kumagai, to further relate the themes of the film.

For *The White Wolf*, de Beer also returns to handmade sets and spaces for the first time since the completion of her film, *The Ghost* (2011). This re-engagement with the hand-built also inspired a wider review of her early work, including a selection of photographs shot between 1998 and 2001. A selection of these images, which are inspired by

the type of graphic imagery associated with horror, will be included in the exhibition to underscore the trajectory of de Beer's practice and relationship to this genre. As part of the development of the film, de Beer spent several months working at Mana Contemporary in Jersey City, NJ creating the projections and constructing the environs that would become the medical clinic, home interiors, and island views seen in the film. In keeping with prior presentations of her work, the colors and textures of the film will be brought into the gallery space to more fully transport viewers into the world of the characters.

"Each of my films can take several years to complete, including this one, which I began in 2016. Part of that is my getting lost in this world that is emerging in front of the camera. But that time also allows me to develop relationships with the people who are performing. They come to embody the characters and, in many ways, shift the original ideas and scripts," said de Beer. "This is particularly true in my work with Yuka Honda, whose music and career I have been following for years. She brought a lightness that is new to my work. And with this film, I felt I had a wide, open territory, because there aren't a lot of great werewolf films. I think the final interpretation is an unexpected one."

June 20 –
August 25, 2018

THE HAAS BROTHERS: STONELY PLANET

Marianne Boesky Gallery is pleased to present Stonely Planet an exhibition of new and iconic works by The Haas Brothers at Boesky West, Aspen. The Brothers have transformed the interior and exterior of the space into a whimsical and fantastical sculptural landscape. Titled Stonely Planet, the exhibition will be on view from June 20 through August 25, 2018. The Haas Brothers will also participate in an Artist Talk at the Aspen Art Museum on July 3, 2018, at 5:00 PM, which will be moderated by the museum's Nancy and Bob Magoon CEO and Director, Heidi Zuckerman.

Since founding The Haas Brothers in 2010, brothers Nikolai and Simon have spurned arbitrary artistic boundaries and hierarchies, creating a playful and provocative world that merges art, fashion, film, music, and design. Their openness to experimentation and general curiosity has resulted in a wide-ranging

visual lexicon that incorporates a spectrum of materials from stone and porcelain to brass and bronze to self-invented resins and polyurethanes. The Brothers's dynamic practice is characterized by technical precision—supported by their active collaborations with an array of artisans—and a whimsical sense of humor that speaks to a universal audience.

With Stonely Planet, The Haas Brothers return to their creative roots, exploring afresh the aesthetic potential of stone. The Brothers first came to stone carving in their youth, learning from their father, artist Berthold Haas. Working with Pele de Tigre, a Portuguese marble, The Brothers will present a series of monumental objects in the gallery's first floor space. At first glance, the works appear to be functional home furnishings—a bathtub, coffee table, and fireplace mantle—but further inspection reveals



anthropomorphic limbs and subtle material shifts that defy the objects' expected uses. The marble pieces are augmented by two bronze chairs, sculpted in the shape of cartoonish hands, reaching up from the floor. This melding of functional design and craftsmanship with a sense of boundless imagination form the core of The Haas Brothers's practice, altering a seemingly luxurious home interior into the den of a mythic creature.

The second floor of Boesky West will present a selection of works that have become synonymous with The Haas Brothers, including a series of their Accretions, porcelain vases made through meticulous hand processes that include the application of small tentacle-like structures to create the sensation of a soft, moving surface; Beasts, objects produced with the use of fur that at once resemble ottomans and wooly animals with brass feet and other bodily features; and Socatra brass lamps, which appear like flora growing organically throughout the space. Outside, two bronze candleholders in the form of beastly hands hold oversized candles, providing a glimpse into the experience that awaits visitors inside.

Wavy Jones, 2018
Sheepskin with cast bronze and ebony
62 x 13 x 13 inches



Keep Your Friends Close and Your
Anemones Closer, 2018
Ceramic
7 1/4 x 3 1/4 x 3 1/4 inches

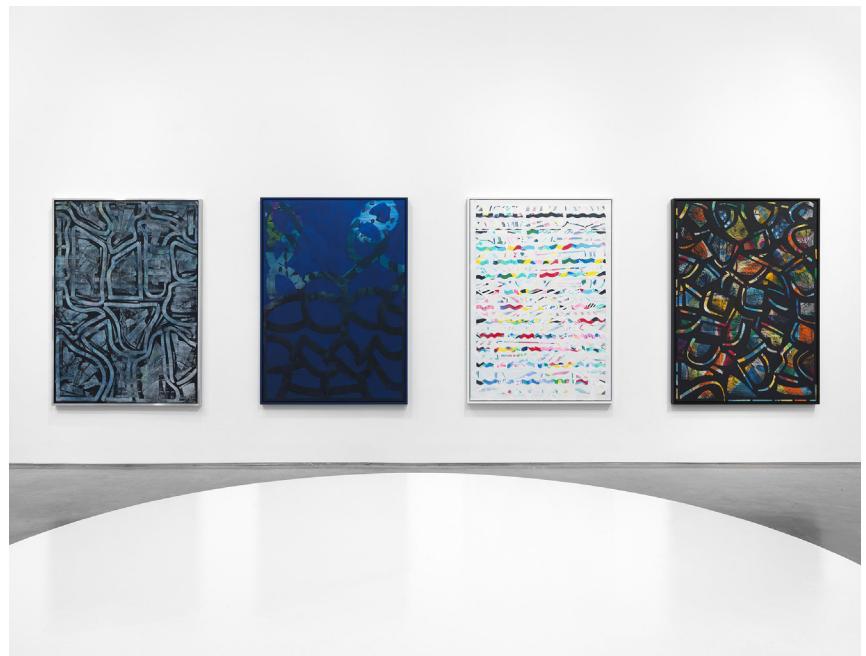


Amanda Seat, 2018
Sheepskin with cast bronze
34 x 37 x 25 inches



April 26 –
June 9, 2018

JULIA DAULT: MORE THAN WORDS



Marianne Boesky Gallery is pleased to present More Than Words, Julia Dault's second solo exhibition with the gallery. The exhibition will feature a new series of sculptures as well as new paintings that, together, capture Dault's iterative play with color, form, texture, and materials, as well as her ongoing exploration of the creative potential of industrial products. The new works underscore

the value of engaging with the intricate, often beautiful, and little-considered systems that lie just beyond any given surface. This idea is also encapsulated in the exhibition title, which references Extreme's 1991 hit song of the same name and continues Dault's use of pop culture references in her work.

Dault is driven by the boundless creative and formal possibilities within the confines of self-imposed rules, which are often determined by the materials and tools with which she is working. This sense of discovery in the seemingly constrained led to Dault's newest sculptures: abstract compositions inspired by the intricate fretworks of brightly colored PEX tubing that comprise the plumbing systems in our homes and workspaces. This new engagement broadens Dault's explorations of the tools and materials of other trades exemplified by earlier sculptures made with off-the-shelf Formica and Plexiglas.

Dault experimented with the polyethylene PEX tubing in her studio, examining what geometric forms emerged as she bent and shaped the material. She then fabricated the sculptures in vividly colored, hand-rolled aluminum, creating patterns that resemble imagined engineering plans and maps of urban spaces. Hung on the wall, the new works reveal the aesthetic potential of these little-considered industrial materials. At the same time, the minimalist forms hearken back to the 1970s-era works of Anthony Caro and Frank Stella, continuing her engagement with the art of the postwar to the postmodern period.

The exhibition will also feature more than a dozen new paintings that expand on Dault's interest in layering, patterning, and the interdependence of color and form. As Dault applies and removes coatings of paint with brushes, sponges, combs, and other unconventional tools, new details and optical illusions arise. For example, Total Recall (2017) features a patterned velour atop Dault's composition of blue and yellow forms; as the viewer moves around it, like a lenticular print, the fabric changes color and appears to rise from the surface. Dault creates similarly unexpected experiences through her use of woven and perforated vinyls and meshes.

Dault's experimentations with surface, tactility, geometry, color, and expressive juxtapositions infuse her paintings with vibrant energy that compel the viewer to look closely and discover unexpected moments of visual complexity. As the systems that underpin modern life become more complex, and, by extension, more opaque, Dault's artworks provide an invitation to engage actively with our everyday surroundings. Quoting philosopher William James, Dault infers: "My experience is what I agree to attend to. Only those items which I notice shape my mind."



Mothership, 2018
Acrylic and oil on wood panel
60 x 50 inches



Blue Angel, 2018
Powder coated, hand-rolled aluminum
36 x 78 inches



Electric Slide, 2018
Acrylic and oil on canvas in painted wood frame
73 x 52 inches



Light My Fire, 2018
Acrylic and oil on canvas in painted wood frame
73 x 52 inches

April 26 –
June 9, 2018

HANS OP DE BEECK: THE GIRL

Marianne Boesky Gallery is pleased to present Belgian artist Hans Op de Beeck's third solo exhibition with the gallery. The exhibition marks the first public presentation of Op de Beeck's perception-bending animated film, "The Girl," which he completed in late 2017 in collaboration with the Flanders Audio-Visual Fund. For the presentation, which will be open from April 26 through June 9, 2018, the gallery will transform its 507 W. 24th street location into a black box space.

The film opens with a view of a stately, colonial-style home in an unspecified place and era. A 14-year-old girl appears within, seemingly sleeping as a light breeze gently rustles her hair. Then time progresses in an instant; the once fine home is dilapidated, and the girl is thrust into a solitary existence, living in a shabby caravan in the forest. Scenes of deep woods and meadows are juxtaposed with elements of industry—a gas station, a factory billowing smoke

into the air, and a highway running through tall trees. In moments, the girl looks on to these man-made intrusions into nature; in others, her presence is felt through a fire left crackling or her parked cargo bike. The viewer is drawn deep into this quiet narrative—the eye compelled by the lush, realistic scenes and subtle flickers of fluorescent lights and movements in the wind.

The sense of melancholia is intensified by the frequent fog and rain, and the mournful tones of the soundtrack, with a woman's voice gently calling out, "There, there..." It is unclear whether the lyric is an invitation to us to look more closely or a voice of comfort to the girl in this desolate place. As the film progresses, so does the damage done by humanity, as the girl finds herself at a landfill, the air hazy with smog. She has not aged, but the world around her has changed in devastating ways. As the film draws to an end, she is once again seen in repose, seemingly surrendered



to her circumstances, floating away on a lake. The soundtrack intones, "water invites reflection."

The film's highly atmospheric views, rich landscapes, and poignant music—composed by Tom Pintens in collaboration with the artist—penetrate the psyche and stimulate the senses, encapsulating Op de Beeck's uncanny ability to create visual fictions that deliver moments of wonder, silence, and introspection. His wide-ranging oeuvre, which includes large-scale installation, sculpture, film, painting, drawing, photography, and texts, reflects on the tragi-comic ways in which humans stage and organize their lives. Utilizing simple, everyday images, Op de Beeck raises universal questions about meaning and mortality, finding a delicate balance between the serious and the absurd, between the banal and extraordinary.

In "The Girl," art historical traditions of the panorama, landscape painting, and German-Romantic notions of melancholy and the sublime converge with the technological advances of cinema to create a powerful work that both unsettles and inspires. As with his acclaimed installations, including "The Collector's House," Op de Beeck's ambiguous characters and unidentified locales serve to highlight the universality of emotion and experience. With "The Girl," the viewer is left in thoughtful reflection on the impact of industry and innovation on our daily lives and the world in which we exist.



*All installation views were photographed by Object Studies.

March 1 –
April 14, 2018

BARNABY FURNAS: FRONTIER BALLADS

Marianne Boesky Gallery is pleased to present Frontier Ballads, Barnaby Furnas's seventh solo exhibition with the gallery. The exhibition will feature new paintings that both encapsulate and question deeply-held mythologies of American identity, from representations of the rugged terrain of the West and the legendary explorers who settled it, to symbols of patriotism and those marking the country's image of wholesomeness. This body of work also marks a new phase in Furnas's ongoing experiments with process and technique, as the paintings are being created in part through new robot technologies developed to his specifications.

In addition to the opening reception, the gallery will host a special moderated discussion, on March 10, 2018, between Furnas and artist Carroll Dunham, who is organizing a separate exhibition of Furnas's portraits for the Steep Rock Arts Foundation, in Roxbury, CT, opening March 4, 2018.

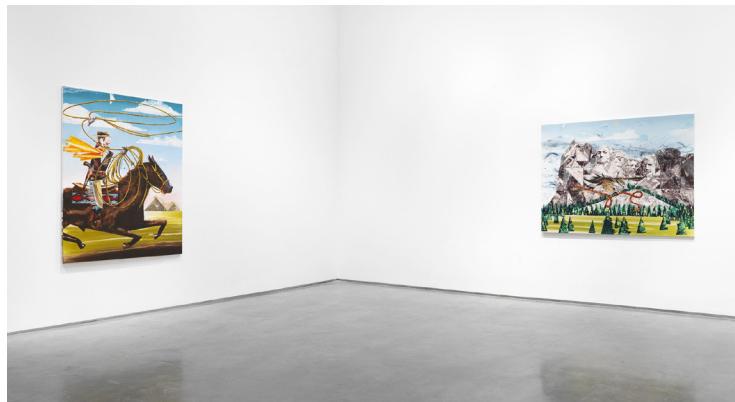
The new paintings are created through Furnas's characteristic play with figuration and abstraction. Lines, color blocks, geometric shapes, and pools of paint at once fragment and build up the overarching scenes, creating kaleidoscope-like effects that amplify the sense of motion and heighten the sensory impact of the work. A methodical investigation of tools and materials has served as a connective thread throughout Furnas's practice, yielding to a range of aesthetic breakthroughs in his work. His diverse cache of painterly techniques, which includes pouring, splashing, patterning, and even burning converge to create a truly tactile experience of the picture plane.

This ongoing study led to a partnership with the start-up, ARTMATR, which is exploring and developing new technologies for artists with the support of MIT Media Lab. Working with Furnas, ARTMATR developed multiple hardware and software devices, augmenting the



The Gunslinger, 2018
Dispersed pigments, acrylic, colored pencil, pencil on linen
51 x 38 1/2 inches

many techniques Furnas has developed over the years. These include effects achieved with hypodermic needles, pours, masks, and spraying devices. The latest additions supplied by ARTMATR are a series of digital devices for recording Furnas's unique marks, customized software, robotics, and modified digital printing technology. These versatile tools allow Furnas to complete his large-scale canvases with a greater breadth of creative options and attention to myriad details. Furthermore, this experimentation with new technical approaches extends Furnas's thematic complexity around the ideas of mirroring, reflection, and movement. Together, these tools offer Furnas the ability to extend his vision beyond the constraints of the human hand. Furnas is also engaging in a wider set of ideas around human-machine capabilities, working with ARTMATR to create further technologies to support his practice.



For much of his career, Furnas has dealt with the epic—battle scenes, biblical tales, natural disasters, and moments of human triumph and failure. His paintings roil with vibrant action that lives just beneath and atop the surface, contained and fractured by the two-dimensional confines of the canvas. Confronted with the tumultuous 2016 presidential election, Furnas began probing at a subject that has itself been built on the tension between the real and perceived: American identity. From large-scale portraits of wooly buffalos to scenes of travelers traversing distant lands to images of Midwestern choir singers, Furnas's new paintings exude a sense of nostalgia that simultaneously feels at the brink of rupture—at any moment those idealized views will crack from the energy and emotion underneath.



The Rally, 2017-2018
(top)
Dispersed pigments,
acrylic, colored pencil,
pencil on linen
73 1/8 x 64 1/2 inches

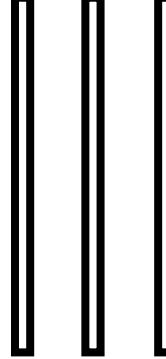


Untitled Remains, 2018
(bottom)
Dispersed pigments,
acrylic, colored pencil,
pencil on linen
51 1/2 x 65 1/2 inches

Thallus: "Everyone is an actor in Rome. The theater isn't what it was."
Aristarchus: "No, and I'll tell you something else. It never was, what it was."
I, Claudius by Robert Graves, 1976 BBC adaptation



Untitled, 2017
Acrylic, ink, and gold leaf on wood
Three works, tallest: 27 1/2 inches



March 1 –
April 14, 2018

CLAUDIA WIESER: CHAPTER

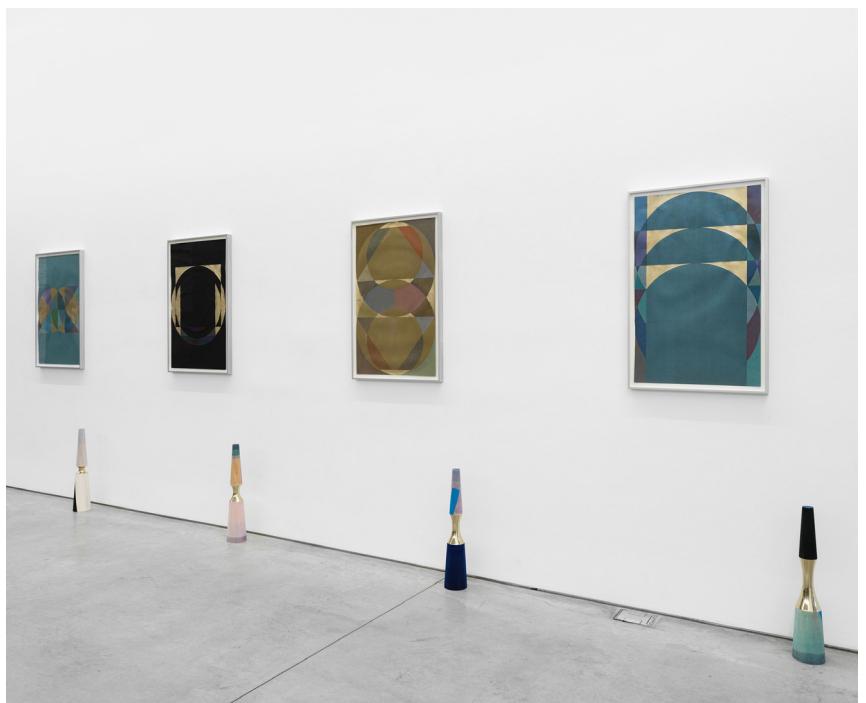
Marianne Boesky Gallery is pleased to present Claudia Wieser's Chapter, the Berlin-based artist's second solo exhibition with the gallery. Drawing inspiration from the BBC Television series "I, Claudius" (1976), Wieser transforms the gallery's white box into an arena where history, artifice and social constructs collide. Wieser's practice derives from the distinct, but interrelated realms of fine art, architecture, design, and film. These elements are united by Wieser's engagement with geometric patterning as a means of abstraction and a manifestation of spirit, psychic space and the subconscious. The exhibition highlights Wieser's adept ability to create an experiential environment through a reductive vocabulary of composite wallpaper, ornamented woodwork, gilded drawings, hand-painted tiles, and multifaceted mirrors.

Robert Graves' novels "I, Claudius" and "Claudius, The God," are told from the title character's perspective in a time of prosperity and intrigue in imperial

Rome when power and insanity reigned in equal parts. Set during a period when divinity or other characteristics were conveyed through visual tropes, the intentionally anachronistic 1976 BBC adaptation provides fertile ground for a range of explorations, from aesthetic inquiry and play to its uncanny prescience to contemporary social and political dialogues. Images drawn from the series are fragmented and recombined with those from other real-life contexts to create composite wallpaper installed on three of the four gallery walls. Characters, historic and powerful, shift in and out of focus and are viewed through the different lenses and perspectives of past and present setting the first scene of Chapter.

Against the backdrop of Wieser's wallpaper, there are three tiled plinths that function as monoliths as well as stages populated with groups of wooden sculptures. For Wieser, the varying shapes and sizes of the sculptures are indicative of their personalities, like a

family constellation—restrained, robust, refined. She distinctly adorns each by hand further emphasizing their individual characteristics. This gathering of characters, of which the viewer becomes one, is reflected back by mirrors, copper and other metal-leafed works installed in the scenography. Here, as in a movie, what is real and imagined is indiscernible and the span of time is skimmed, cropped, and erased. The individual chapters of a life or a story are conflated with memory and perception. Guided by Wieser's meticulous hand, the scene provokes questions about the relationships between these elements inviting viewers to create their own associations and narratives.



February 23 –
April 8, 2018

MARIA LAI: INVITO A TAVOLA

Marianne Boesky Gallery is pleased to present *Invito a Tavola*, an exhibition dedicated to the work of artist Maria Lai (1919–2013). The exhibition highlights Lai's career-long commitment to community, from her early drawings depicting the women of her hometown in Sardinia to a major late-career installation that invokes ideas of communion and for which the exhibition is titled. *Invito a Tavola* marks Lai's first solo exhibition in the U.S. since 1956, and provides an intimate portrait of the late artist through one of the most enduring themes from her illustrious sixty-year practice. The exhibition is the first organized by the gallery since it commenced representation of the artist's archive in November 2017.

The exhibition is anchored by the installation *Invito a Tavola* (The Invitation Table), which is comprised of a large-scale table, measuring approximately nine feet in length and three feet in width, set with terracotta-cast breads and books. The work, created in 2004,

expresses Lai's deeply felt belief that art provides essential nourishment for the soul, and at the same time suggests the importance of breaking bread as a means of binding communities together and healing discord. The installation also underscores Lai's experimentation, play, and mastery of materials, which can also be seen in her extensive work with textiles. *Invito a Tavola* has not previously been displayed in the U.S., and is one of only two such installations produced by the artist. The second is on display in Lai's birthplace, Ulassai, at the Stazione Dell'Arte, a museum dedicated to Lai's work.

The exhibition also features a selection of Lai's early drawings, which depict the women of Ulassai in their daily routines. Inspired by the poetry and teachings of her close friend and mentor Salvatore Cambosu, and concerned in particular with the female voice, Lai developed a rhythmic visual language that interpreted the domestic and social lives of these women. Her drawings and watercolors,



produced between 1958 and 1965, gave way to a deep and long-lasting engagement with the loom and textiles—one that would shift her focus from realistic representation to an interrogation of gesture and the collective experience. Indeed, the large-scale tapestry included in *Invito a Tavola* includes the line, “Every work of art must become bread to be shared at a common table.”

Perhaps even more than her object-based practice, performance and community-activated engagement were at the core of Lai's career. Her most famous of these works is *Legarsi alla Montagne* (To Bind to the Mountain), which she created in 1981 as a “monument to the living” in response to a request to make a war memorial in Ulassai. In this social action, inspired by a local legend, neighbors tied blue fabric together, creating a single ribbon that wove around homes and other structures until it encircled a peak that overlooked the town. The performative work served to physically and metaphorically bind the town, mountain, and people, establishing a sense of community and bringing the individual into a bigger whole. This work led to the development of other social actions initiated by Lai in cities across Italy and Europe.



Mother and Child, 1960
Pencil on paper
Framed: 24 7/8 x 18 3/4 inches



Laundress/washerwoman, 1965
Pencil and watercolor
on paper
Framed: 24 7/8 x 18 3/4
inches

Mother and Child, 1960
Pencil on paper
Framed: 24 7/8 x 18 3/4
inches

January 11 – February 24, 2018

SERGE ALAIN NITEGEKA: PERSONAL EFFECTS IN BLACK

Marianne Boesky Gallery is pleased to present Personal Effects in BLACK, Johannesburg-based artist Serge Alain Nitegeka's third solo exhibition with the gallery. The exhibition features a new body of work, created in 2017, that continues Nitegeka's examination of color, form, and space. Personal Effects in BLACK is presented across both the gallery's Chelsea locations, connecting them with a site-specific installation in one of the interior corridors.

The paintings featured in Nitegeka's exhibition highlight the artist's ongoing engagement with the ways in which manipulations of line, color and volume affect our experience and understanding of space. This new body of work can be traced to Nitegeka's earlier large-scale, site-specific installations, which he began in 2008 and were composed of variously scaled painted and unpainted wood panels. These sculptural works reconfigured the spaces in which they appeared, and choreographed the view-

er's path and movement through them, creating a directed, and at times forced, encounter with the environment.

These immersive installations gave way to a series of paintings that mimicked the physical experiences in two-dimensional space. The use of unprimed plywood surfaces, bisected by bold swaths of color creates a dynamic interplay between depth and flatness, inviting the viewer to step into the frame only to then block the seeming point of entry. With his new paintings, Nitegeka moves further into abstraction, focusing in particular on the effect that the color black has on both the visual and emotional perceptions of his work.

The geometric compositions arise spontaneously, with Nitegeka shaping the lines, colors, and geometric volumes organically on the wood panels. Matte and glossy blacks appear in wide strokes and in fine, delicate lines across crisp whites, warm yellows, and cool

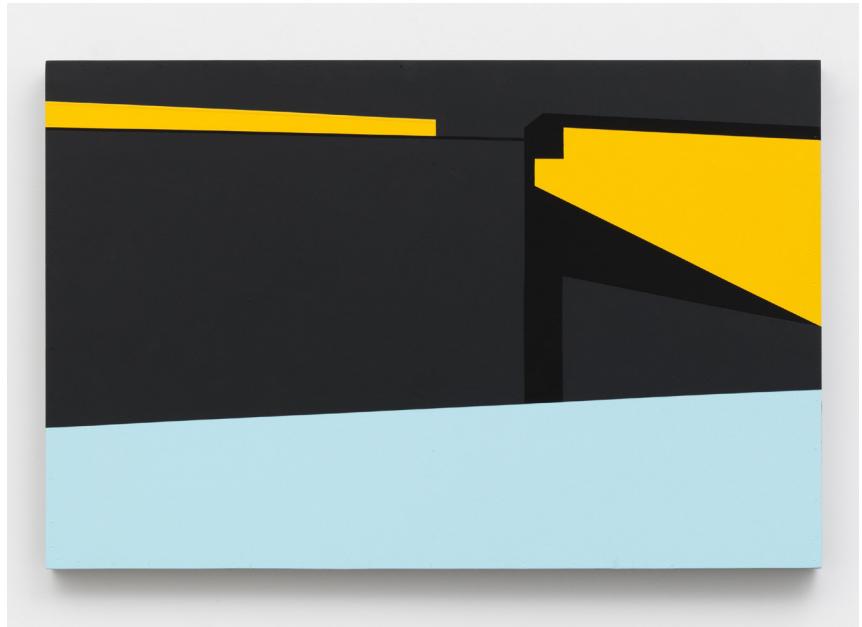


blues, creating a complex web of layers that seem to reach further and further beyond the surface field. Perceptions of depth are further complicated by the incorporation of additional wood panels and forms, producing a physical depth in some works that is only perceived in others. The flow between the real and imagined is further heightened by the installation in the gallery's corridor, which references the site-specific works that first yielded these investigations.

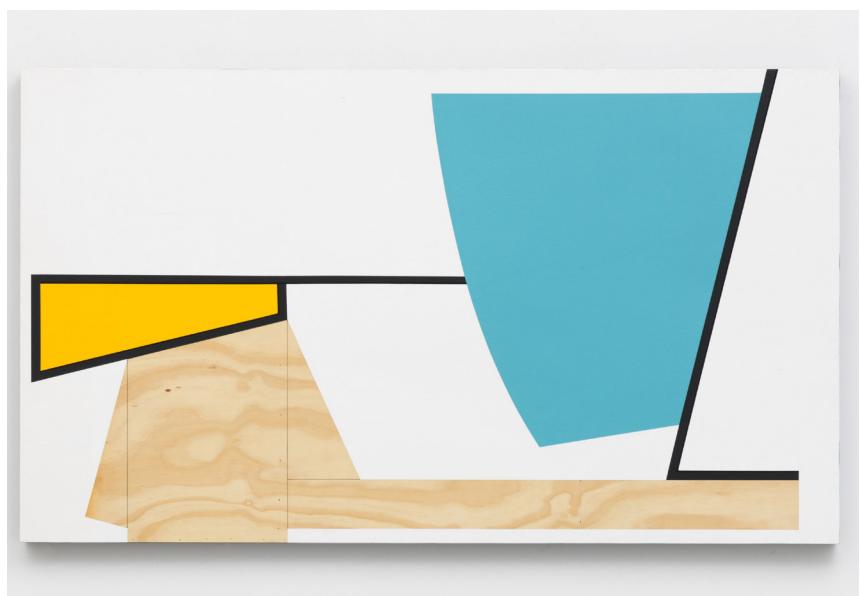
At the same time, Nitegeka's incisive use of black evokes a psychological depth. Where his earlier installations suggested the conditions of forced migration, which the artist himself experienced, his current engagement with black relates to emotions of solitude, emptiness, and the sensation of being weighed down. Of his work with black, Nitegeka said: "Black is brute darkness. An intangible destructive mass

that is dense and viscous, weighing me down deep into silence. It puts me into a state of overwhelming appreciation and meditation—a space of unknown emptiness and depth. There is an uninterrupted silence, and nothing is familiar. It is there as I drift in and out of sleep, where I wander blindly, arms stretched outwards trying to clutch onto something. I move about in a majestic solitude of colors and forms. My mind blank and hands busy. The once straight lines bend evenly into curves as I learn to surrender."

In considering the work outside of himself, he also noted, "I know that no one is exempt from the heaviness of the unknown. At the end of the day, while we close our eyes asleep in the black, the heaviness catches up. No one is spared. Black is ever constant."



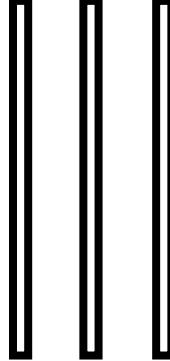
Colour & Form XL, 2017
Paint on wood
31 1/2 x 48 inches



Colour & Form XXXVII, 2017
Paint on wood
43 1/4 x 74 5/8 inches



Colour & Form XXXV, 2017
Paint on wood
64 1/2 x 48 inches



December 13, 2017 –
February 19, 2018

TONIC OF WILDNESS

Marianne Boesky Gallery is pleased to present Tonic of Wildness, an exhibition of works by Pier Paolo Calzolari, Donald Moffett, and Günther Uecker. The exhibition takes its title from a phrase in Henry David Thoreau's *Walden*, first published in 1854. In the two years, two months and two days that Thoreau lived in a cabin by Walden Pond, he chronicled his environs, plants, animals and the seasons. While the author's interest in nature is indisputable, it is nature as a restorative and creative nourishment that makes *Walden* an enduring guide to leading a purposeful life. Tonic of Wildness highlights how nature inspires these three artists to incorporate the organic into their work. The exhibition will include a selection of Calzolari's signature works composed of elemental materials, new extruded and resin wall works by Moffett, and several of Uecker's nail-relief works, and the sculpture *Trees* from *One Trunk*, 2009–2015. Displayed together, these works present an international and multi-generational exploration of nature's influence on the creative process.

We need the tonic of wildness—To wade sometimes in the meadows where the bittern and the meadow-hen lurk, and hear the booming of the snipe; To smell the whispering sedge where only some wilder and more solitary fowl builds her nest, and the mink crawls with its belly close to the ground. At the same time we are earnest to explore and learn, we require that all things be mysterious and unexplorable, that land and sea be infinitely wild, unsurveyed and unfathomed by us because unfathomable. We can never have enough of nature, We must be refreshed by the sight of inexhaustible vigor, vast and titanic features: The sea-coast with its wrecks, the wilderness with its living and decaying trees, the thunder cloud, the rain that lasts three weeks and produces freshets. We need to witness our own limits transgressed, and some life pasturing freely where we never wander.

-Henry David Thoreau, *Walden*





Donald Moffett
Lot 090917 (white), 2017
Pigmented epoxy resin on wood panel support with steel
45 x 45 x 5.25 inches



Pier Paolo Calzolari
Untitled (Little Peacock), 2016
Lead, paper, gold string, cotton string
75 3/4 x 81 5/8 x 8 1/4 inches



Günther Uecker
Bäume aus einem Stamm (Trees from One Trunk), 2009-2015
Painted nails with ash and glue on wood
Tallest element: 80 11/16 inches high x 31 1/2 inches in diameter
Middle element: 59 inches high x 31 1/2 inches in diameter
Shortest element: 51 3/16 inches high x 29 1/2 inches in diameter

About Marianne Boesky Gallery

Since its inception in 1996, Marianne Boesky Gallery's mission has been to represent and support the work of contemporary international artists of all media. The gallery expanded its flagship location in 2016 to the adjacent space on West 24th Street. This space more than doubles the gallery's footprint in Chelsea, allowing for ever more ambitious solo and group shows that highlight dynamic narratives and parallels across artist, media, and theme. In 2017, the gallery opened its newest location, Boesky West, in Aspen, CO. This space presents rotating exhibitions by both gallery artists and artists invited to present special projects. With three locations in New York and Aspen, the gallery currently represents 30 esteemed artists of different generations and backgrounds. These recent expansions highlight the gallery's ongoing experimentations with space and architecture as well as its continued commitment to the needs and interests of its dynamic roster of artists from around the globe.

*All images and text are from <http://www.marianneboeskygallery.com/>

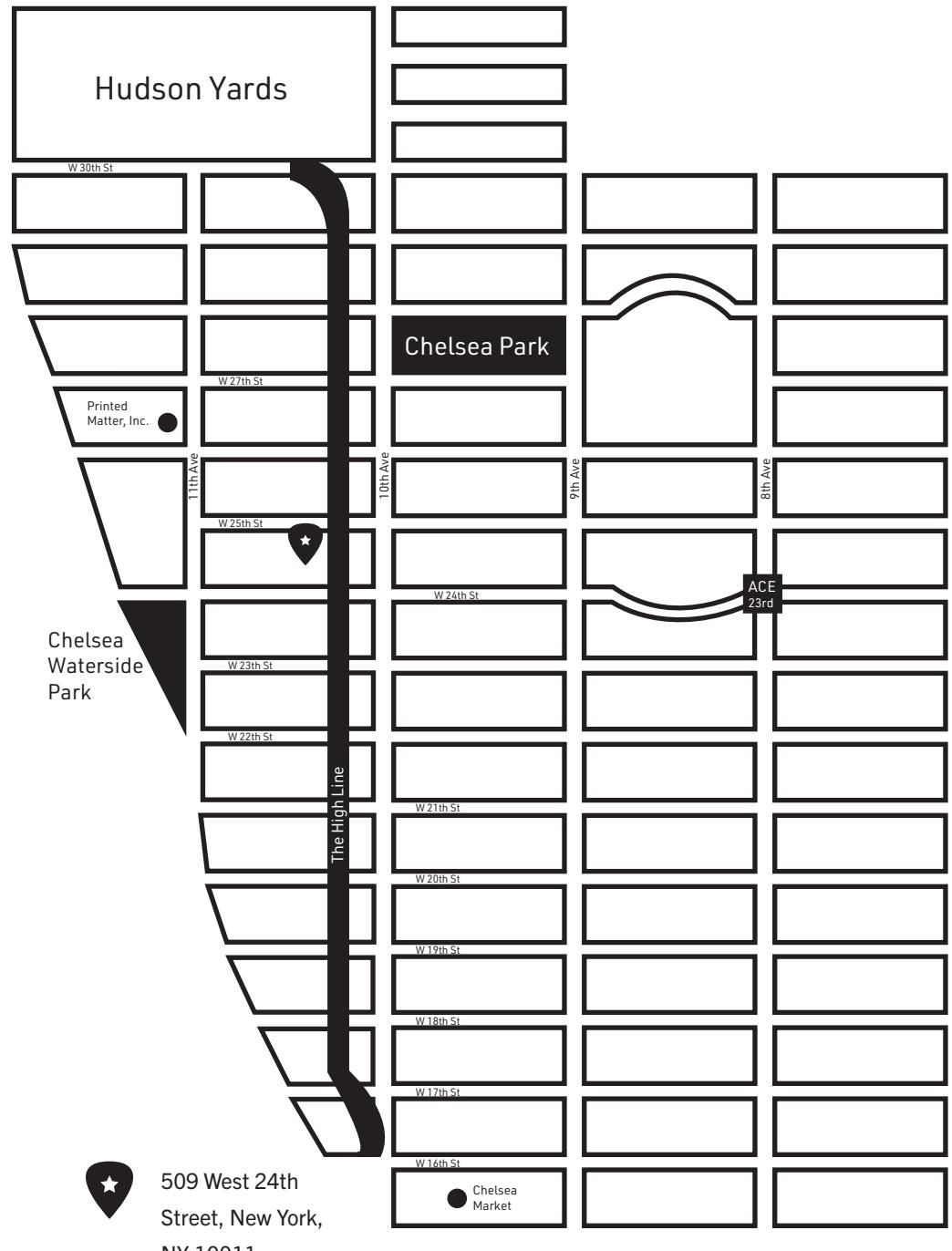
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Hours:

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Dani Delossantos 2018