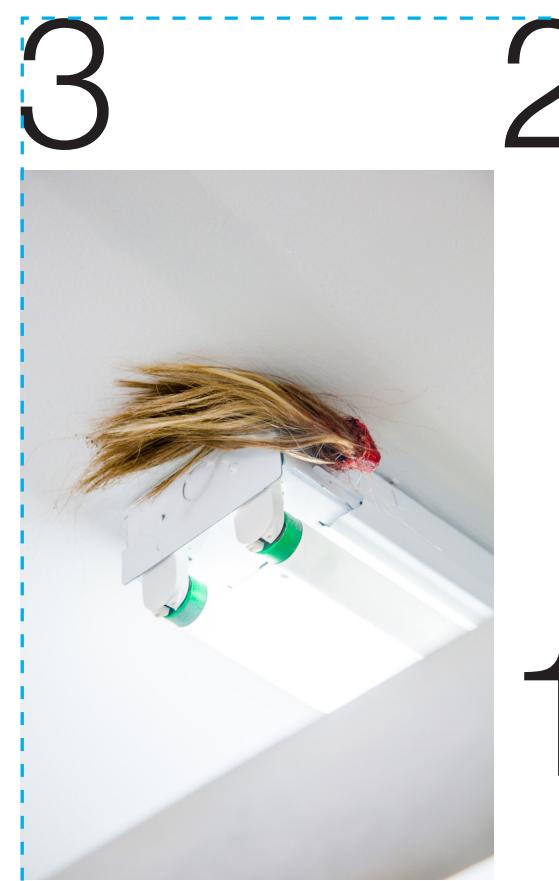
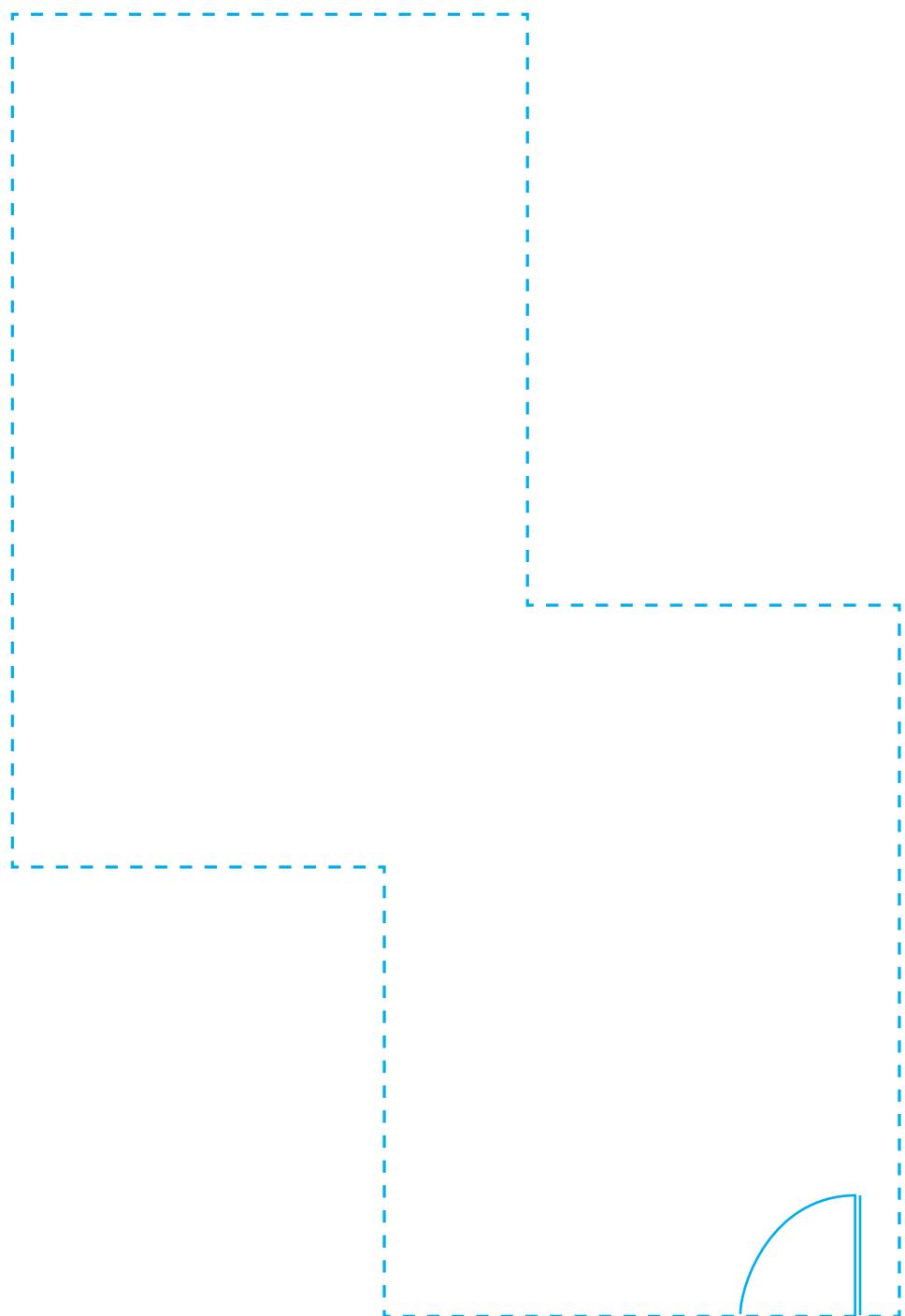


Option 1



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Gall
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a Tergo (detail), 2016, Painted cotton and silk fiber,
handwoven, 96 x 130 inches

2

SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

321 GALLERY
321 WASHINGTON AVE
BROOKLYN NY, 11205

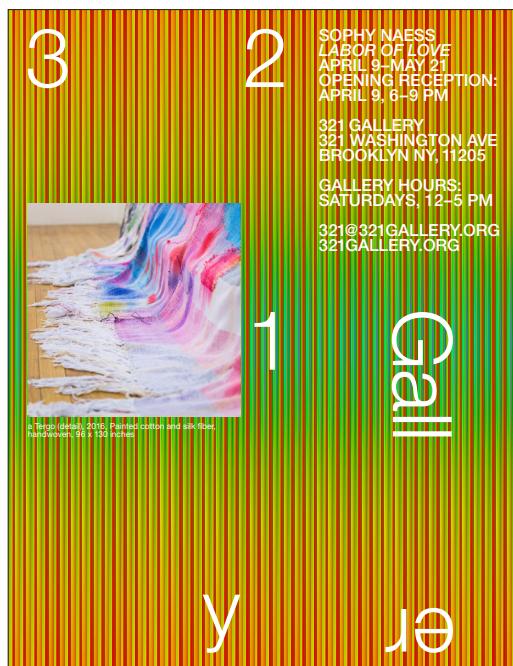
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1

Gall

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SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

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2 1



Image credit: Batia Suter, Polymorph Orchid (2013–2016), courtesy of the artist, Lucy Shave, United (2013), courtesy of the artist and Murray Guy, New York.

A couple years ago a friend showed me a piece of cloth she had made in a class about the painted warp weaving technique. I was struck by how the painted image (applied to the warp) was diffused by the wet threads woven into it. The dialectical combination of warp and wet softened and destabilized the image. It was a beautiful kind of fracture I had never seen before.

In her essay "Pictures Made of Wool: the Gender of Labor at the Bauhaus Weaving Workshop," T'ai Smith compares the status of pictorial weaving to that of painting, examining the reasons for weaving's "linguistic absence" and inferior status in modernist discourse:

Weaving practice is on the one hand "feminine"—unable to sublate the body and its labor into the transcendental realm of painting, and on the other hand "feminine"—kept untheorized, without discursive parameters. My purpose has been to give a theory of weaving so that it can be assessed on its own terms. For though grounded in process and labor, weaving has other possibilities within the limits of its craft. Contrasting material features, such as silky vs rough, or shiny vs matte, as well as contrasting weaves, show that the formal design is not merely imposed onto the material, but is transformed by the different weaves and yarns harnessed in the process. The pictorial form, the materials, and the fabric's structure are mutually entwined. The limitations of weaving, in other words, are not inadequacies. Rather, they help us understand weaving as a medium, which, like other disciplines, generates its own ideas.

Marily Freeman is a painter with a deep appreciation for textiles. Her brother, Jordan, is a filmmaker. On the closing night of my exhibition of paintings and tapestry, the two will present a pop up show drawn from their family's vast collection of vintage pieces handpicked by their father at flea markets across Europe. These objects exhibit the splendors of the so called "imitations" of weaving. They will be for sale. Feel free to touch them.

—Sophy Naess

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Option 2

SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

3 Gall er
2 1

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Option 3

SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

3 Gall er
2 1



Image credit: Batia Suter, Polymorph Orchid (2013–2016), courtesy of the artist, Lucy Shave, United (2013), courtesy of the artist and Murray Guy, New York.

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3 2

EXHIBITIONS
CURRENT
UPCOMING
PREVIOUS
EVENTS
PUBLICATIONS
ABOUT

CURRENTLY:
SOPHY NAESS,
LABOR OF LOVE,
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

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Gall **er**

I retrieved the loom from Phillipsport, New York, with the help of my father. It became a psychic presence in my room, commanding me to think about structure, design, purity, and hard work. It was a salvation.

My mother spent the night. I realized how sexualized my place had become. I hid the coconut oil. I hoped there were no condom wrappers floating around in bed.

I wanted to work harder and I couldn't afford the distraction of all these men coming over to fuck at all times of day. I cancelled all my dates except for _____. We made a plan to paint with oil and I set about preparing canvases.

- Rachel would help me dress the loom
- Sarah would teach me how to use weave drafts
- _____ would be my model
- Emma would show me how to use my new shuttles
- I would use canvas for my cartoons and stretch these paintings
- I would continue writing my weavers discourse, my self being the warp into which so many experiences were woven.

The Warp of Love, Sophy Naess's first solo show in New York, presents a large-scale tapestry depicting a luscious romp. Trained as an oil painter, Naess took up weaving following the generous bequest of a four harness floor loom from the family of Hayley Silverman. The exhibition is accompanied by three new chapters from Naess's ongoing project, A Weaver's Discourse, designed by Adam O'Reilly, and an edition of lapel pins designed in collaboration with Raque Ford.

Sophy Naess (1982) lives and works in Brooklyn, New York. She first exhibited paintings in New York at ABC No Rio in 1999. Recent exhibitions include the Foundation for Contemporary Arts' Artists for Artists anniversary exhibition at Matthew Marks Gallery; The Shandaken Project Retrospective; Chapter; US Blues; and the Spring Break Art Fair. A selection of her illustrations will be included in the upcoming FAMILY issue of Girls Like Us Magazine in May. Naess currently teaches Painting at Cooper Union and Art as Communication at Saint Joseph's College. She is SU CASA artist-in-residence at the Bay Ridge Senior Center.



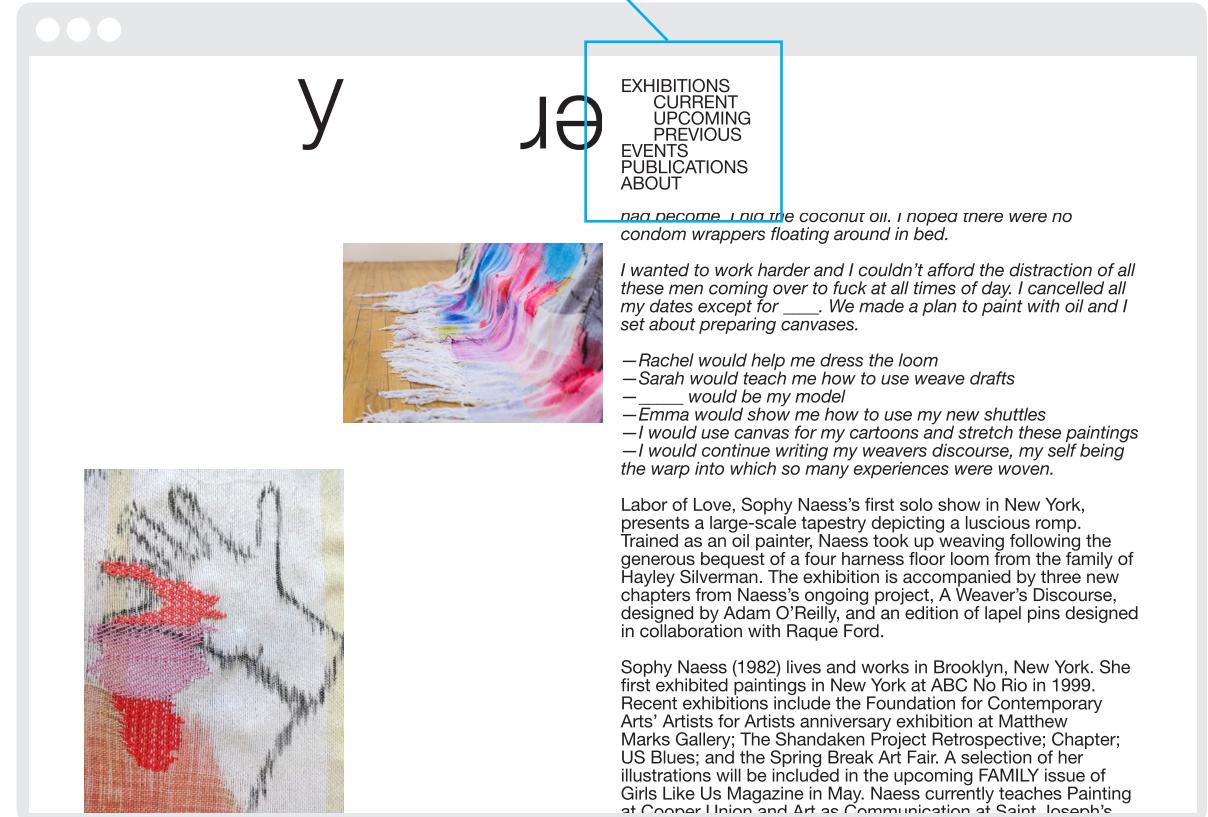




Image credits: Babs Suter, Polymorph One (2013); Lucy Sklar, Untitled (2013); courtesy of the artist; Lucy Sklar, Guy, New York

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ER

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Labor of Love, Sophy Naess's first solo show in New York, presents a large-scale tapestry depicting a luscious romp. Trained as an oil painter, Naess took up weaving following the generous bequest of a four harness floor loom from the family of Hayley Silverman. The exhibition is accompanied by three new chapters from Naess's ongoing project, A Weaver's Discourse, designed by Adam O'Reilly, and an edition of lapel pins designed in collaboration with Raque Ford.

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EXHIBITIONS
CURRENT
UPCOMING
PREVIOUS
EVENTS
PUBLICATIONS
ABOUT

Image credits: Bata Sutre; Polenovich
Detail of Sophie Naess's tapestry, Lucy Shore; Untitled (2013), courtesy of
the artist and Murray Guy, New York

CURRENTLY:

SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

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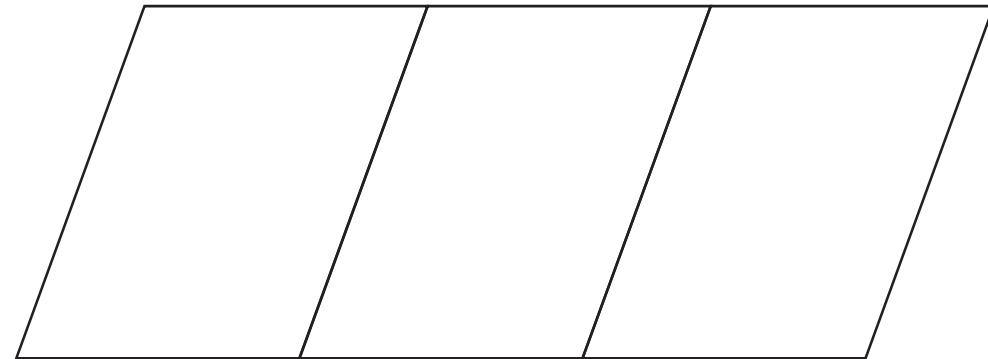
Sophy Naess's first solo show in New York, presents a large-scale tapestry depicting a luscious romp. Trained as an oil painter, Naess took up weaving following the generous bequest of a four harness floor loom from the family of Hayley Silverman. The exhibition is a companion to the first chapter of Naess's ongoing project, *A Woman's Discourse*, designed by Adam O'Reilly, and an edition of lapel pins designed in collaboration with Raquel Ford.

Sophy Naess (1982) lives and works in Brooklyn, New York. She first exhibited paintings in New York at ABC No Rio in 1999. Recent exhibitions include a solo exhibition at Contemporary Arts' Artists for Artists anniversary exhibition at Matthew Marks Gallery; The Shandaken Project Retrospective; Chapter; US Blues; and the Spring Break Art Fair. A selection of her illustrations will be included in the upcoming FAMILY issue of Girls Like Us Magazine in May. Naess currently teaches Painting at Cooper Union and Art as Communication at Saint Joseph's College. She is SU CASA artist-in-residence at the Bay Ridge Senior Center.

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The layout becomes stacked when viewed on a mobile device.

Option 2





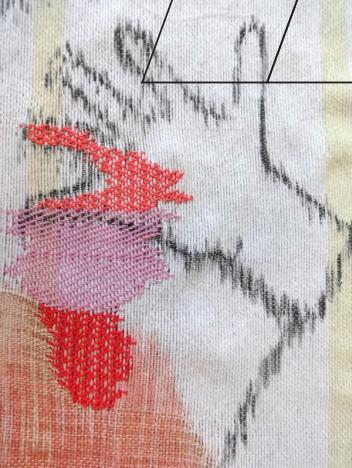
SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

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Image credit: Batia Suter, Polymorph Orchid (2013–2016).

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SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

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GALLERY HOURS:
SATURDAYS, 12–5 PM

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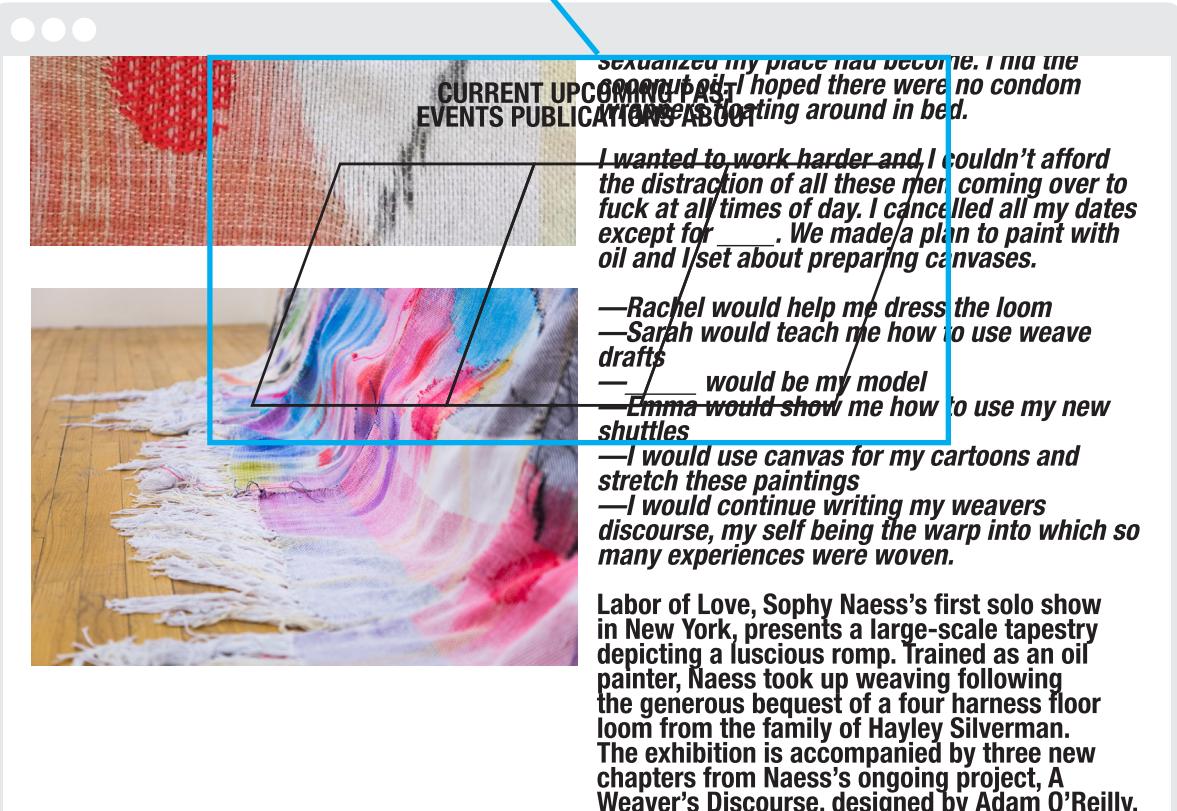
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CURRENT UPCOMING PAST EVENTS PUBLICATIONS ABOUT

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SOPHY NAESS
LABOR OF LOVE
APRIL 9–MAY 21
OPENING RECEPTION:
APRIL 9, 6–9 PM

Image credits: Batia Suter, *Polymorph Orchid*
(2013–2016), courtesy of the artist; Lucy Sklar,
Untitled (2013), courtesy of the artist and Murray
Guy, New York

A couple years ago a friend showed me a piece of cloth she had made in a class about the painted warp weaving technique. I was struck by how the painted image (applied to the warp) was diffused by the weft threads woven into it. The dialectical combination of warp and weft softened and destabilized the image. It was a beautiful kind of facture I had never seen before.

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The screenshot shows a Mac OS X desktop environment with a browser window open. The address bar reads "321gallery.org/past/jennicrain.html". The main content of the page features a photograph of an art gallery space with wooden floors and white walls. A vertical menu on the right side of the image lists: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. To the right of the image is a large title block for the exhibition:

JENNI CRAIN
SCENES FROM A PAUSE
MAY 26–JULY 8, 2017
OPENING RECEPTION:
FRIDAY, MAY 26, 6–9 PM

Below this is a descriptive text block:

321 Gallery presents *Scenes From A Pause*, a solo exhibition by Jenni Crain. Drawing from architecture, Crain's work negotiates the conditions of a given or perceived space, often referring to the environment of the exhibition itself, as well as to the emotional associations to moments and memories of elapsed experience. Crain's allusions to time reflect upon and trace our intersecting and evolving relationships with place, perspective, and personal histories.

On the left side of the page is a photograph of a single artwork titled "Untitled (1)". It consists of three rectangular panels made of cement board, baltic birch plywood, and hardware, mounted on a wall. A caption below it reads: "Untitled (1), 2017. Cement board, baltic birch plywood, hardware. 62.25 x 112.25 x 6 inches".

Large, semi-transparent letters spelling "321 GALLERY" are overlaid across the bottom of the page.

8

2

EVAN WHALE
*I HEARD, AS IT WERE,
THE NOISE OF THUNDER*
SEPTEMBER 24
-NOVEMBER 5
OPENING RECEPTION:
SEPTEMBER 24, 6-9 PM

321 GALLERY
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*Strike-Slip, White Wolf Fault (Recalling Bakersfield, California,
July 21st, 1952, 4:52am), M7.3, 2016*, Seismogram on achromatic
photogram, 28 x 21 inches

1



ER

321 Gallery is pleased to present *i heard, as it were, the noise of thunder*, an exhibition of new work by Evan Whale. This marks Whale's second time showing at 321 Gallery and his first solo show in New York.

Working between digital and analogue photographic platforms, Evan Whale (b. 1987, Washington, DC) explores the intersections of socio-political histories, environmental change, and photographic representation in the 21st century. Employing his experimental process as an investigative tool, Whale makes work where the languages of photography and painting overlap. He treats the photographic surface as a means of recording light, color, image, chemical alteration, or primed canvas ready to record a physical mark. Whale's work has been shown in select group exhibitions at Galerie Thaddeus Ropac (Paris, FR and Salzburg, AT); Diane Rosenstein Fine Arts (Los Angeles, CA); FLAG Art Foundation (NYC); 321 Gallery (Brooklyn); Signal Gallery (Brooklyn); and Shoshana Wayne Gallery (Santa Monica, CA). He graduated with a BA in photography from Bard College (2009) and received his MFA from the Yale School of Art (2014). He is based in Hudson, NY and Los Angeles, CA.

PRESS:

Sam Korman, The Whitney Biennial is not the only story in town, as this roundup of exhibitions reveals, *ArtReview*, May 2017.

Wendy Syfret, From Dave Navarro to Rachel Green, Am Schmidt understands the art of celebrity, *i-D*, May 26, 2017

Andrew Nunes, The Outfits Rachel Wore on “Friends” Get Turned into Art, *Vice: The Creators Project*, April 30, 2017

Rachel Miller, “Best in Show: Brooklyn at NADA and SPRING/BREAK,” *Brooklyn Magazine*, March 4, 2017

Anne Doran and Andrew Russeth, “Fair’s Fare: Highlights from NADA New York,” *ArtNews*, March 3, 2017

Scott Indrisek, “Think Art Is Overly Academic? You’re Wrong,” *The Observer*, March 3, 2017

John Chiaverina, “Puppets, Bagels, and Amphibian Usher: At David Kirshoff’s ‘Postictal Paradise’ at 321 Gallery in Brooklyn,” *ArtNews*, December 8, 2016

Chris Wiley, "Goings On About Town: Evan Whale," *New York Magazine*, October 2016

CURRENT
UPCOMING
PAST
EVENTS
PUBLICATIONS
ABOUT

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Open Saturdays 12–5 PM or by appointment.

Email inquiries may be directed to 321@321gallery.org.

We are currently unable to accept proposals for exhibitions.

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Chris Wiley, "Going On About Town: Evan Whale," *New Yorker*, October 24, 2016

Almeda Twitty, Review: Evan Whale, *i heard, as it were, the noise of thunder*, *SciAm Magazine*, October 26, 2016

Stephen Westfall, "Frederick Terna by Stephen Westfall," *BOMB Magazine*, BOMB 121, Summer 2016

Karen Rosenberg, Karen Rosenberg's Picks From NADA New York 2016, *Artspace*, April 26, 2016

Karl Haenisch, "Paul Matisse," *Artforum*, January 2016 (PDF)

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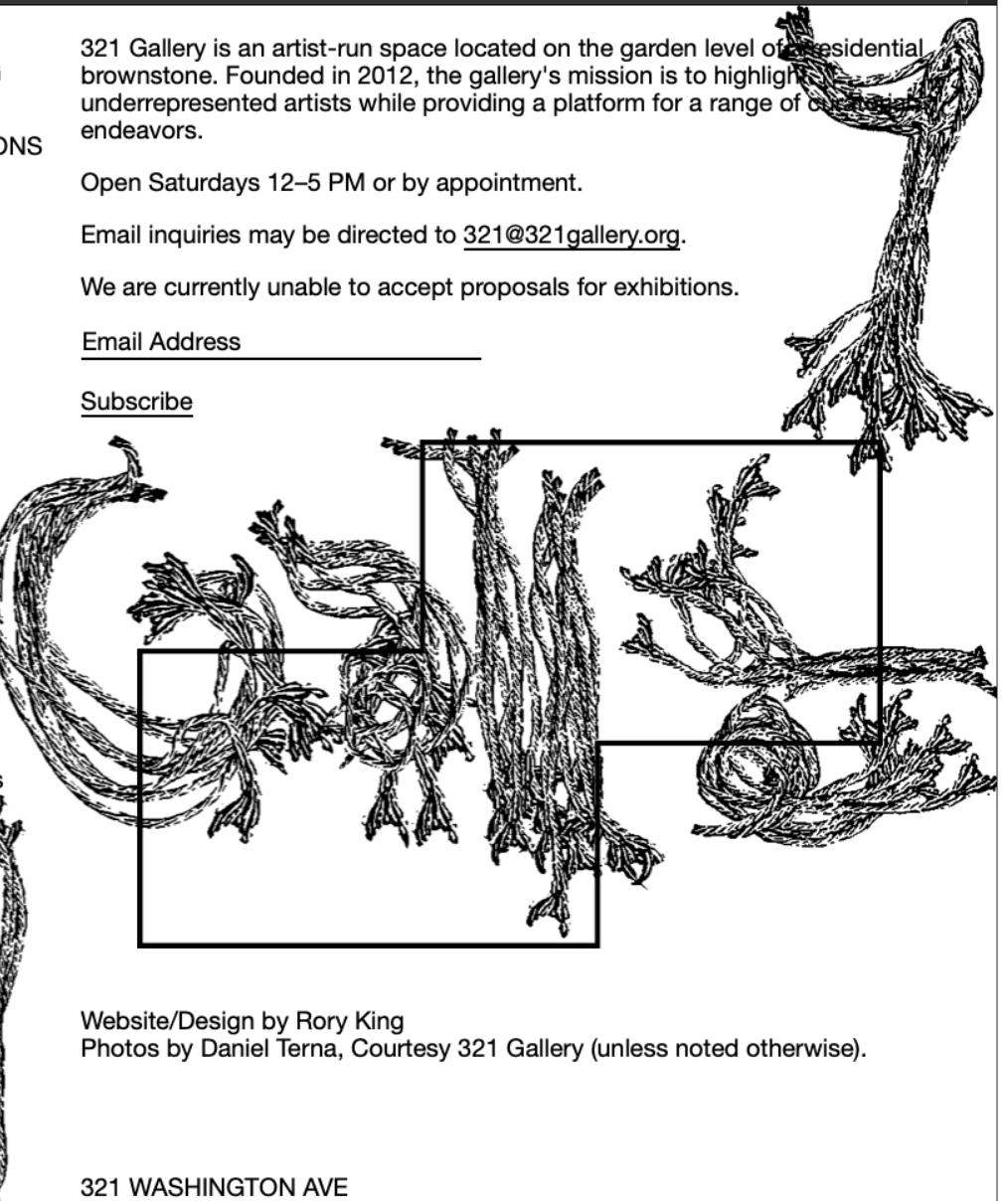
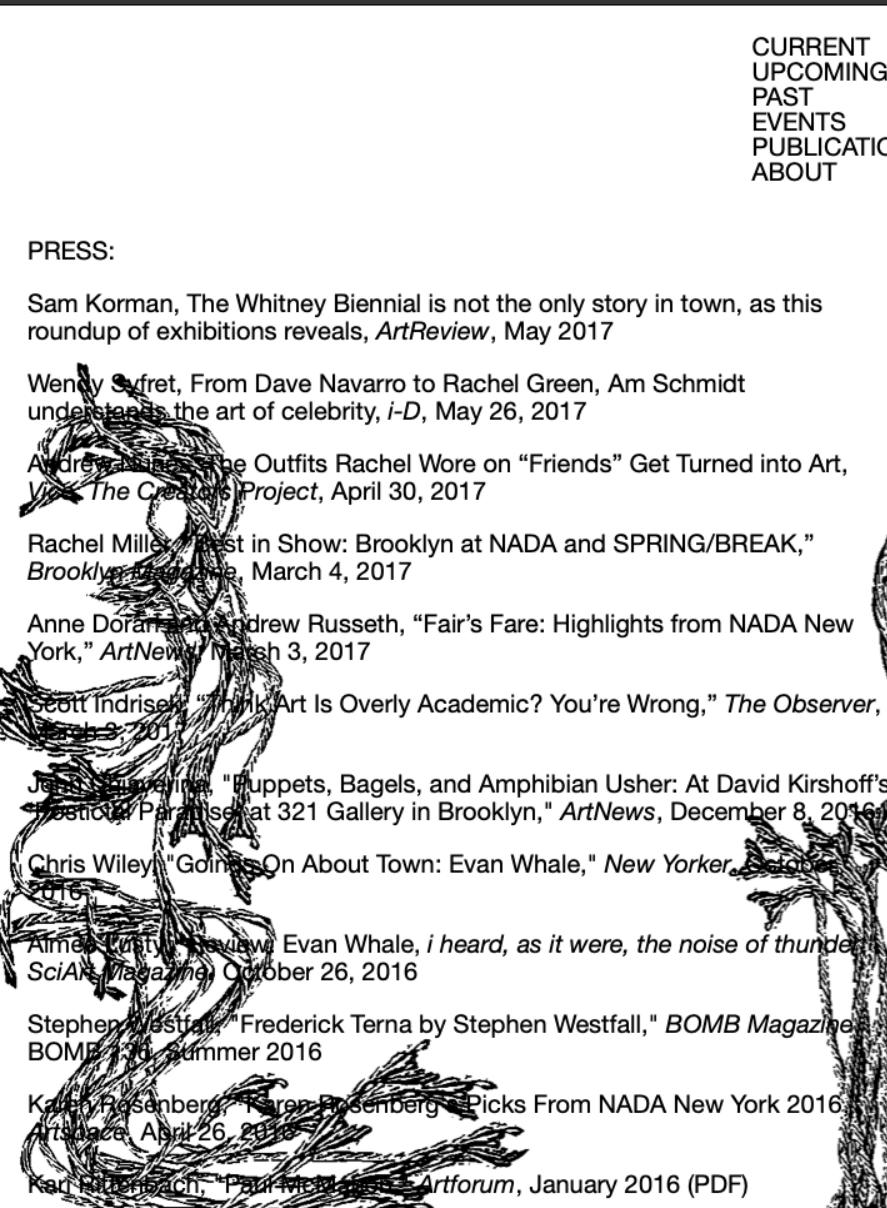
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