

CASEY KAPLAN
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GARTH WEISER

EXHIBITION DATES: MAY 4 – JUNE 22, 2013

OPENING: SATURDAY, MAY 4, 6-8PM

Casey Kaplan is pleased to announce a solo exhibition of new works by Garth Weiser (b. 1979, Helena, MT). Weiser will present new paintings that expand upon two distinct, yet interrelated bodies of work first presented in his May 2011 exhibition with the gallery.

Weiser's paintings are the product of layers of contradiction, each resulting equally from chance as they do from a conscious manipulation of time and material. The works outwardly display a quick, surface effect that belies a slow, systematic building. Additionally, in what can almost be described as a process of cannibalization, Weiser uses previous paintings as source images for the production of new works; propelling his practice forward while simultaneously bearing the accumulative traces of translation and degradation.

New interference-pattern works disguise themselves as monochromes and forgo the spinal element that characterized previous paintings, instead favoring an all-over composition. Creating an attention that lingers on the surface, the pattern functions less as a screen and more as a barrier, limiting access to the painting's layers. Despite maintaining their references to digital distortion and abstract organic patterns (such as wood grain and aquatic vibration as well as the mathematic correlations between the two), these works do not merely create an optical effect. Their muddled and degraded edges work to give shape to a pulsing, auditory hum. In some cases, the interference-pattern is slashed or scarred, interrupted by blistering lacerations that appear at once to be erupting from the under-painting and attacked on the surface. In other works, pigmented dust is applied as a final layer, which in a brief moment collapses the space and layers of the painting into a singular plane, as if they were cast in stone.

The brazen finish of new copper works acts in direct and conscious opposition to the deceptively staid appearance of Weiser's interference-pattern paintings, with their molten finish that is almost geologic in its force. Weiser first applies piles of colored paint in a free form and gestural manner. The copper membrane then covers and in effect hides the expressionistic under-painting. The works then become sites of excavation. Weiser uses a razor blade to scrape and gouge their surfaces with an intensity that at times punctures through the canvas itself. The brevity of the physical cut negates the series of fluid actions that precedes it. As the incision follows the impulsive and spontaneous gestures, they are rendered topological, hard-edged, and graphic – a slice reveals the heaped residue of a now dissolved process.

Garth Weiser's work is currently on view in *Pattern: Follow the Rules* at the Eli and Edythe Broad Museum at Michigan State University. Recent Exhibitions include: Albright-Knox Art Gallery, Buffalo (2012), *Nothing Beside Remains*, curated by Shamim Momin, Los Angeles Nomadic Division (LAND), Marfa, TX (2011), *Seeing is a Kind of Thinking: A Jim Nutt Companion*, curated by Julie Rodrigues Widholm, Museum of Contemporary Art Chicago, Chicago, IL (2011), White Flag Projects, St Louis (solo) (2010), and *Big New Field: Artists in the Cowboys Stadium Art Program*, Dallas Museum of Art, Dallas, TX (2010). Weiser received his MFA from Columbia University of the Arts in 2003.

For further information about the artists or the exhibition, please contact Loring Randolph or Alice Conconi, loring@caseykaplangallery.com and alice@caseykaplangallery.com.

GALLERY HOURS: TUESDAY – SATURDAY, 10:00AM – 6:00PM

HENNING BOHL, MATTHEW BRANNON, JEFF BURTON, NATHAN CARTER, JASON DODGE, TRISHA DONNELLY, GEOFFREY FARMER, LIAM GILLICK, GIORGIO GRIFFA, ANNIKA VON HAUSSWOLFF, BRIAN JUNGEN, JONATHAN MONK, MARLO PASCUAL, DIEGO PERRONE, PIETRO ROCCASALVA, JULIA SCHMIDT, SIMON STARLING, DAVID THORPE, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER

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THE NEW YORKER

GOINGS ON ABOUT TOWN

GARTH WEISER

A young New Yorker from Montana employs crackerjack techniques to make large, seductive, rather noble abstract paintings. In most, many layers of oils in grayish color ranges are striated horizontally, mingling ghostly traces of drawn forms with growling materiality. (They appear to generate moiré effects, but look again; the seeming illusions are locked in.) In other works, fields of copper or silver embed skeins of exuberant gesture that would seem to explode in all directions were they not stilled by their union with the wall-like surfaces. An impression of multiple painterly events, frozen in a ceaseless present tense, beguiles.

Through June 22. (Kaplan, 525 W. 21st St. 212-645-7335.)

SYSTEMS OF BELIEF

FOUR ARTISTS REFLECT ON THE DRIVE TO CREATE

Photography HEDI SLIMANE

GARTH WEISER

"Any system of production is only something to be used until it leads to a new system. A system should always remain open.

I exist in a state of dissatisfaction and begin each work in search of something new.

Each work stands on the previous system and shreds it into material to be used for the next. I find new language through a process of cannibalizing previous works and ideas.

Nothing is forever."

All quotes as told to
DOMINIC TEJA SIDHU

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Duncan, Jenna, "PHX>NYC Vol.1," *Java*, April 2011, p. 11



Left: Garth Weiser in the studio. Photo: Adam Fedderly

Above: Garth Weiser, *Wall Painting for White Flag Projects* 125" x 686", 2010, acrylic, tempera, and acrylic latex on wall

GARTH WEISER Visual Artist

Garth Weiser is a painter and visual artist who grew up in Arizona, but was drawn to New York City to attend Cooper Union for his undergraduate art degree.

"At the time, Cooper Union was a free school," he explained. "And it's a place where they teach art, architecture and engineering, so that interested me."

Weiser is originally from Montana, but when he was nine years old in 1988, his family moved to Arizona for his dad's job teaching ceramics at ASU. In fact, both of his parents are potters.

After finishing high school at New School for the Arts, a high school with a curriculum focused on visual arts, drama and other performance, Weiser began to look around for the right city.

"I was thinking New York or LA. New York was important. But for me, at the time, it was about the school. I had heard about Cooper Union and thought it was interesting," he said.

Weiser started out in New York City with a small core group of friends and gradually expanded his network on his own. One of his long-time friends, visual and performance artist Ryan McNamara, has also enjoyed a highly successful art career and is also from Phoenix.

New York City seems to be an excellent launch site for Weiser. His innovative, shape- and space-specific paintings have been shown at the Museum of Contemporary Art Chicago, Prague Biennial, Galerie Lisa Ruyter in Vienna and even as a special part of the recent *Big New Field: Artists in the Cowboys Stadium Art Program*, held by the Dallas Museum of Art. One of his paintings was purchased for installation at the Dallas Cowboys stadium. Weiser's work was recently shown at the Altman Siegel Gallery in San Francisco and in Torino, Italy, last fall. His mainstay is Casey Kaplan Gallery in Chelsea, where he has an upcoming show in May.

"I haven't had another job outside of art since 2005," he said. "[New York City] is a place where you can make a living—a *real* living—in art. There's a base of collectors out here who support what you do."

His wife, New York City-native Francesca DiMattio, is also an artist. Her paintings have been shown at the Institute of Contemporary Art in Boston, and Saatchi Gallery in London. Weiser met DiMattio at Cooper Union when he was there working on his BFA. The couple married two years ago and live in Chelsea.

He is planning to create an outdoor installation this summer with the Los Angeles Nomadic Division (LAND). He will work with a fabricator to construct a large wall out of layers of tempera paint. Because the paint sculpture will be constructed outdoors and then completely left to the elements, it will eventually weather and disintegrate, leaving behind different-colored, melted paint puddles. ■

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FOUR ARTISTS REFLECT ON THE DRIVE TO CREATE

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GARTH WEISER

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Ding, Chinnie, "Critics Picks: New York, Garth Weiser," *Artforum.com*, June 2, 2011, < <http://artforum.com/archive/id=28390>>

New York

Garth Weiser

CASEY KAPLAN
525 West 21st Street
May 6—June 25

Garth Weiser's thirteen exquisite paintings in this show seem to grate and incise past the graphic veneers of his earlier work—with its penchant for gradients, macro dots, pin-stripping, and refractive or sculptural planes—toward some secret inner dimension. In a majority of works, vibratory moiré-like designs emerge from tight, toothy diamond lattices of monochrome paint that screen a back layer of colorful blotches or a uniform hue. The dominant pattern at once recalls rippling fluid, landslides, wood grain, and topographic contour lines, as if the push of an invisible vector were warping hard-edge grids into flexile mesh. Up close, the paintings' surform finish can look faceted, scaly, even spiny; when peeling off the tape used for exact striations, Weiser has occasionally left tiny, glistening thorns of paint. Our interest flickers between such surface texture and the throbbing colors beneath, like the fluorescent orange that appears coral within the polished white-gray web of *Unimark Unlimited* (all works 2011), or bits of red and lime green that mottle the night-blue oscillating through *Nautilus*. Depending on viewing distance, this mode of perforated vision can feel occultish or distilling. Though Op art is a chief point of reference, skinny, stray paint drizzles throughout add vibrant interference to the optical hum and reverb.



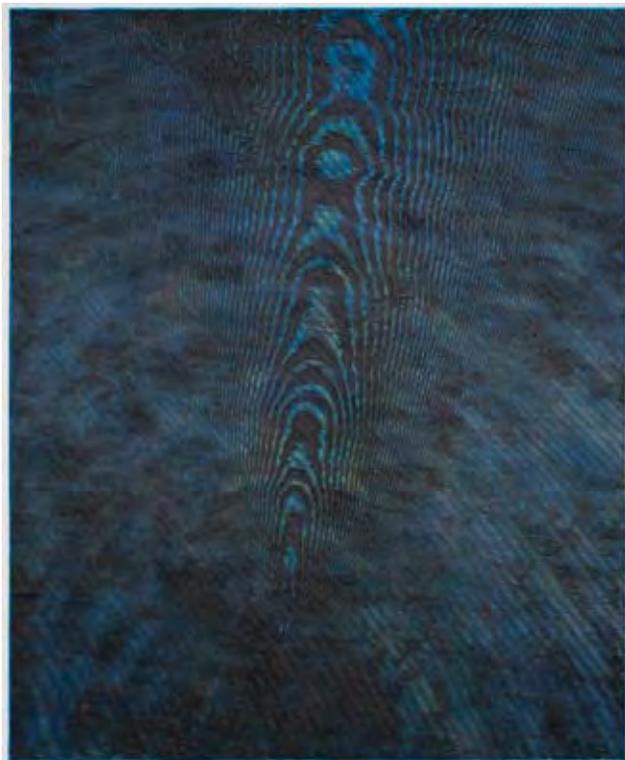
Garth Weiser, *Nautilus*, 2011, oil on canvas, 108 x 89".

Bright copper-leaved paintings, such as *Arcadia* and *Grinder*, may be subject to more geometric laws. The copper-leaf membrane in *Drawing #32*, the smallest work here, has been variously punctured, embossed, and dotted with white paint for a part-distressed, part-burnished surface that evokes corroding circuitry as well as an ancient map. At a mere eight and a half by eleven inches, it is elegant evidence of Weiser's ability to magnetize and puzzle the eye at any scale and distance.

— Chinnie Ding

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Doran, Anne, "Garth Weiser, Casey Kaplan" *Art In America*, September 2011, p. 132-133



Above: Garth Weiser, *Nautilus*, 2011, oil on canvas, 108 by 89 inches; at Casey Kaplan.

GARTH WEISER

Casey Kaplan

Garth Weiser's paintings are eye catching, but they can be chilly. The hard-edge compositions in his 2009 exhibition at Casey Kaplan drew on classic examples of modernist-inspired late-20th-century graphic design (László Moholy-Nagy by way of the Valvoline Oil logo) and were just as coolly effective. These were followed by arrangements of striped bands laid down at varying angles over painterly grounds, whose drips, stains and smears served as a counterpoint to the vibrating interference patterns made by the crisscrossing striations. Weiser's recent exhibition (all works 2011) at Casey Kaplan showed him using a similar combination of chance and craft to produce his most exciting work to date.

Art in America

INTERNATIONAL REVIEW

Most of the pieces feature a raised, all-over moiré pattern that looks more machined than hand-crafted. Over an abstract painting on linen, Weiser uses masking tape and dimensional fabric paint in squeeze bottles to create layers of evenly spaced, parallel ridges of a single color—usually black, white or blue. The interaction between these layers, one usually made up of straight lines and the other of concentric arcs, results in unpredictable rippling effects that resemble knotty pine or watered silk. (The final appearance is unknown to the artist until he peels off the tape.)

The underlying lyrical abstractions, obscured by these buzzing lattices of paint when seen up close, become more visible the further from the canvas one stands. At times the underpaintings seem perfunctory, even as the moirés, paradoxically, seem intentional. But a few of the works suggest productive lines of inquiry: and turquoise depths of the shimmering white *Unimark Unlimited*; *Tobin's Spirit Guide*, an uncompromising gray monochrome, might just be the best piece in the show.

In several lovely works on paper, forms seem to be dissolving as fast as they are generated. *Drawing #26's* mesh of white lines sports a fungal bloom of copper leaf; and the halftone dot pattern in *Drawing #32* is as naggingly unreadable as a degraded digital image.

Poised at the intersection of transcendental abstraction and scientific imaging, analog and digital, form and formlessness, Weiser's latest paintings have resonance that definitively takes them far beyond good design and the clever recycling of past art movements and into promising new territory.

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ST. LOUIS
BEACON NEWS THAT MATTERS

Review: Garth Weiser packs a punch

By Ivy Cooper, Special to the Beacon

Posted 6:40 am, Thu., 9.23.10



WALL PAINTING FOR WHITE FLAG PROJECTS 125" X 686," 2010, ACRYLIC, TEMPERA AND ACRYLIC LATEX

At White Flag Projects, New York-based artist Garth Weiser has three works that pack a punch, both visually and conceptually.

On the building's exterior hangs a painting on vinyl, while inside there's an enormous mural on the gallery's longest wall; the final work features pages torn from an artist's book. The pieces are connected by the deployment of one of Weiser's signature forms -- a repeated striped screen laid in varying angles over other grids and more gestural marks.

In the mural, this makes for some startling Op Art-style effects -- the lines vibrate, trippy moire patterns appear, and staring at it long enough will make your head pound. Weiser's mural starts with a base of abstract forms and dripped, curving lines, which he then overlays with the stripes, working the organic elements through the more rigidly controlled filter.

The artist's book piece (its title is "I wouldn't have worn mascara if I knew I was going to be taking a trip down memory lane 2008") represents another kind of processing: the book pages, which show printed reproductions of segments of a larger painting, were ripped out of the book and are now displayed on the wall -- in the shape of the original painting.

In all his works, Weiser reflects on visual processing in an age when digital and analog information exist side-by-side. His striped screens act like the grid of the cathode-ray tube or the pixellated computer screen, transmitting images that reside on the opposite end of technology's spectrum -- the handmade, gestural marks of the expressionist painter.

They're reminders that lurking somewhere behind all the all-pervasive digital coding that defines our world is a sine qua non of flesh and blood.

THE BASICS

When: Through Oct. 23

Where: White Flag Projects, 4568 Manchester Ave.

Information: 314-531-3442, www.white-flag-projects.org/

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NORMA MANGIONE GALLERY

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www.normamangione.com

6 NOVEMBER 2010 – 15 JANUARY 2011

OPENING SATURDAY 6 NOVEMBER, 9 PM – 12 PM

Norma Mangione Gallery is pleased to present the first solo show of the American artist Garth Weiser in Italy.

Garth Weiser's practice explores material, color, and space by combining ordered elements with texture and spontaneous gesture. He mixes art-historical tropes with pop culture as he conflates several media, including modeling paste, copper leaf, air brush and acrylic, to create multi-layered canvases with highly varied textures, surfaces and influences.

In some works, Weiser builds predetermined textures and then paints on top of them or uses a photograph of a previous painting as the base image for the next. In the copper and acrylic works the under-painting is a gestural abstraction/impulsive doodle which is covered with a stripped hard edge graphic composition. This creates a masking effect, hiding the guttural painting beneath it. The finished work is at once controlled and spontaneous, made up of two opposites. In Weiser's work there are at least two styles of painting or mark-making superimposed, creating a flicker or slippage within the picture.

In some works these processes create a synthetic plasticity, in others an awkwardness or wrongness. This shifts his practice away from the immediacy of abstract expressionism towards a more mediated or perverted method of painting.

Weiser's work speaks readily to the influences of 20th Century abstraction, referring to constructivist sculpture of Moholy-Nagy and the lead relief surfaces of Jasper Johns. His work also incorporates pop history and graphic design, integrating technological logos like Sony Beta, and the diverse aesthetics of commercial imagery from the last thirty years. Pop imagery haunts the subtext of the compositions, which take modernism for granted, and the result is both disorienting and nostalgic.

Weiser masterfully re-orientates this ubiquitous imagery, jogging the collective memory and creating unique works that feel both strangely familiar and completely new.

GARTH WEISER

Garth Weiser (1979, Helena, Montana. Lives and works in New York) received a Master of Fine Arts from Columbia University School of the Arts in 2005. He works with Casey Kaplan, New York and has had previous solo exhibitions at Altman Siegel, San Francisco, Guild & Greyskul, New York and Kavi Gupta gallery, Chicago. In 2007 he participated in "Blackberrying" at Christina Wilson, Copenhagen and "Destroy Athens" The Athens Biennial, Greece. Other group exhibitions include "Before and after" at Balice Hertling, Paris, "The Triumph of Painting" at Saatchi Gallery, London, "Greater New York" at PS1 MOMA, New York and "Hunch and Flail" curated by Amy Silman at Artists Space, New York.

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Page1, David, "Garth Weiser, TV Keith(2008)," Cowboys Stadium: Architecture, Art, Entertainment in the Twenty-First Century, New York: Rizzoli International Publication, 2010, p. 102-103

GARTH WEISER TV KEITH (2008)

Acrylic and gouache on canvas
92 inches by 83 inches

Acquisition

LOCATED ON HALL OF FAME LEVEL, OWNERS CLUB



Garth Weiser strips painting down to the basics. *TV Keith* (2008) is a large abstract canvas from which color has been almost entirely eliminated. The same goes for the free-form gestures that ordinarily provide evidence of the artist's touch and typically give abstract art its hand-made originality. In the young New York-based painter's no-nonsense canvas, the shapes are common, the lines are precise, and the composition is rudimentary, a nearly symmetrical division of top and bottom, left and right, circles and rectangles.

Despite the reductive format, Weiser's work is anything but limited. This deceptively simple image is equally engaged with the materials and techniques of its construction, the world around it, and the history of Minimalist abstraction. It makes room for fascinating reflections about painting's capacity to multitask, to be not only many things to many people, but to be many things to individual viewers, all at once.

To apply paint, Weiser uses brushes, palette knives, and spray guns. Some parts of his image are atmospheric, others are flat expanses, and still others appear to be three-dimensional, jutting forward like a steely cone, or overlapping like a target's concentric rings. The line that divides the airy top of the painting from its rock-solid bottom recalls the horizon of wide-open spaces and evokes the landscape of Montana, where Weiser was born. The stylized simplicity of corporate logos and the crisp efficiency of graphic design play important roles in Weiser's multilayered work, which also recalls the test patterns and static that often appeared on TV screens in the days before the world went digital.

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ARTslant
san francisco
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Logocentric
by Ava Jancar

GARTH WEISER
Altman Siegel Gallery
49 Geary St., San Francisco, CA 94108
February 19, 2010 - March 27, 2010



For the 1968 Summer Olympics held in Mexico City, graphic designer Lance Wyman conceived of a logo as a part of the first ever integrated identity for an Olympic Games. The logo, the word MEXICO, the numbers 68, and the five Olympic rings enveloped by alternating black and white lines, parallel and concentric in relation to the rounded typeface of the words and numbers, is more visually entralling than it is legible, its message swallowed by optical undulations. This Op pattern, à la Bridget Riley, comes to enunciate a distinct time-based visual sign, signifying Mexico in 1968 more so than the written language itself.

Like Wyman's logo, Weiser's paintings at Altman Siegel Gallery are an iconic blend of language and pattern. Weiser employs a discourse between graphic design and art historical reference, layering abstract gestural strokes amidst neatly hard-edged logo-inspired bitmaps. The line between corporate identity and Lewittian geometries becomes fuzzy and the references begin to accumulate, almost to the point of excess.

The paintings, in a sense, simulate collage; the allusions to the neo-plastic, the abstract expressionist, his air-brushed gradients and brassy gold leafed surfaces pushed toward one another. Initially seeming oblique in intention and almost purely aesthetically driven, the compositions are refreshingly open. In spite of the swaths of pattern that conceal the imagery below, Weiser exposes the slippage of the medium and the discipline, toward a definition of painting at this moment.

— Ava Jancar

source: <http://www.artslant.com/sf/articles/show/14773>

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stlmag.com

MONDAY, SEPTEMBER 13 / 2:17 PM

— BY DANIEL MCGRATH —

PAINT AND RAIN: GARTH WEISER AT WHITE FLAG PROJECTS



Garth Weiser's "Wall Painting" (Daniel McGrath)

A simultaneous deluge of both paint and rain arrived right on cue as the gallery season began in St Louis this weekend. White Flag Project's initial public offering is a refreshingly ambitious presentation of Garth Weiser's mural works. The installation itself embodies something of the spirit of this rainy season—washing away memories of a hot summer and ushering in the fall. His blue, black and white *Wall Painting* (57x10) covers the vast interior west wall of the project space, while the large *Untitled* (painted with water soluble tempera on a vinyl banner), hangs outside the building. Toward the rear of the exhibition, a grid of pages torn from a special edition book link together to form a disposable Xerox-like reproduction of his 2008 painting, *I Wouldn't Have Worn Mascara If I Knew I was Going To Take a Trip Down Memory Lane*. Weiser's three works raise pertinent questions about how we see abstraction as a variety of fixed, conflicting and dated historical painting styles and, without sentimentality, suggests possible ways for those efforts to live on, at least for a while, in the form of a site-specific installation.

The grand impermanence of *Wall Painting* (fated to be sanded and overpainted for the next exhibition) and the banner (whose tempera pigments will wash away over the course of the exhibition) speak of the transience of the wider historical style cultures of Modernist painting. Where did all the debates and rivalries of the high Modernists go to in our disposable, celebrity-obsessed culture? What happened to Abstract Expressionism, post-painterly abstraction, and Op-art? Greenberg and Rosenberg, what was their beef with each other? Mainly, the paintings were safely deposited into museums or the disputes folded away in critical theory books (think here of Weiser's book art: *I Wouldn't Have Worn Mascara...*) and were subsequently ignored by most practicing contemporary artists. As such, *Wall Painting*, which cannot be sold like a canvas, acts a "meta" comment on virtually obsolete strands of Modernist abstraction. The expressive styling of the Pollock-like dribbles and the stark geometry of Bridget Riley-esque stripes optically negate one another, as skeins of thrown paint are transfixed in a field of thick creases of taped-off paint. Here, Weiser's synthesis does something unexpected: the "gestural" marks become oddly mechanical as the "geometric" stripes take on a curious natural rippling motion. *Wall Painting's* optical game, played out between Pollock and Riley, constitutes an intelligent revision of categories of stereotypical incompatibility. The coming fall rain will begin to mark time over the surface of the exterior banner. As an integral part of the most impressive element of the exhibition, the weathering of *Untitled* will form a visual residue of meteorological forces. These bleeding and running rivulets of paint will look more expressive than the hard-edge geometry of the human painted stripes—but they will be as objectively impersonal as an accountant's Excel spreadsheet. The painstaking effort spent on the precise, crisp blue design of the banner come, in the end, to nothing. The *Untitled* banner develops the questions raised by *Wall Painting* about the false dichotomy between analytical and expressive styles commonly attributed to abstract paintings and without fuss slips into the territory of ontological enquiry.

See Garth Weiser through October 23. *White Flag Projects* is located at 4568 Manchester; for more information, call 314-531-3442 or go to whiteflagprojects.org

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WHITE FLAG PROJECTS

Garth Weiser

September 11 – October 23, 2010

Opens Saturday, September 11, 7-10 PM

Garth Weiser is best known for his highly graphic paintings that compress the vocabulary of abstraction into dense pastiches of history and technique. For his exhibition at White Flag Projects, Weiser presents three paintings of differing form, each emphasizing their discrete intentionalities and temporal relationships to their substrates and mediums. The works include *Wall Painting* for White Flag Projects, a temporary mural which occupies the gallery's largest wall; a second painting rendered in water-soluble media on the exterior of the gallery; and an installation of 150 pages torn from *I wouldn't have worn mascara if I knew I was going to be taking a trip down memory lane*, an artists book reproducing Weiser's 2008 painting of the same title.

Garth Weiser has exhibited extensively, including solo shows with Casey Kaplan, New York; Altman Siegel Gallery, San Francisco; and Guild & Greyshkul, New York. His group exhibitions include *The Triumph of Painting*; *Abstract America*, Saatchi Gallery, London; *Greater New York*, PS1 MoMA, Long Island City, New York; *Gruppenausstellung*, Autocenter, Berlin; and *Constellations: Paintings from the MCA Collection*, Museum of Contemporary Art, Chicago. His work has been discussed in *The New York Times*, *Flash Art*, *The New Yorker*, *Frieze Online*, and *The Chicago Tribune*. Weiser earned his MFA from Columbia University of the Arts, New York, in 2005 and his BFA from Cooper Union for the Advancement of Science and Art, New York, in 2003.

This exhibition is sponsored by Mary Ann and Andy Srenco.

White Flag Projects exhibitions are supported by the Andy Warhol Foundation for the Visual Arts, and our members. Opening reception sponsored in part by Schlafly Beer.

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WEISER, GARTH

b. 1979 Helena, Montana, USA

.....
Garth Weiser graduated in 2005 from
Columbia University in New York, where
he currently lives and works. Weiser often
begins his paintings by making a three-
dimensional structure as a sketch from
which to paint, or draws on his memories
of those structures. His paintings explore
the nature of perception, using scale and
perspective to disrupt visual expectations.
.....

1. 877-394-4448

.....
2008, acrylic and gouache on canvas,
93 x 83 in (236 x 211 cm)
.....

2. Cannondale

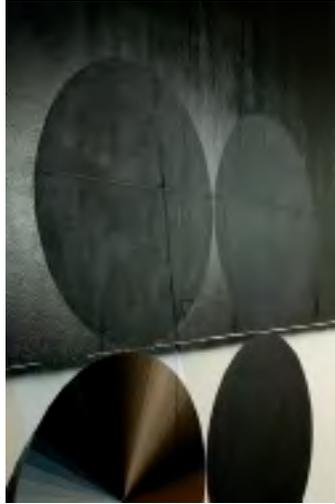
.....
2008, acrylic and gouache on canvas,
90 x 85 in (229 x 216 cm)
.....

3. TV Keith

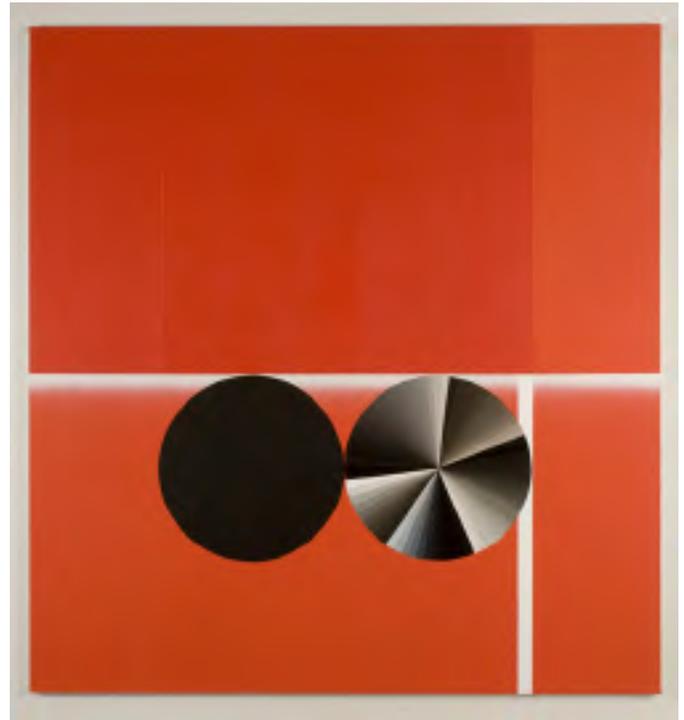
.....
2008, acrylic and gouache on canvas,
93 x 83 in (236 x 211 cm)
.....

4. Gran Turismo

.....
2008, acrylic and gouache on canvas
93 x 83 in (236 x 211 cm)
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1.



2.



3.



4.

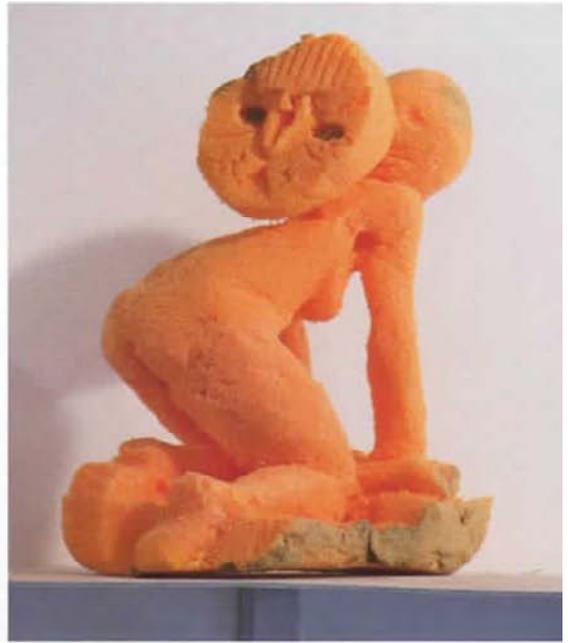
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Craft

FROM COMMODITIES TO TALISMANS:
MODERNITY AS A REMEDY TO THE AFTERMATH

Nicola Trezzi



FIRST COMES THE artwork and then the artist, or that's how it was in antiquity. Today, however, the system presumes to make prepackaged intellectual human beings, ready for consumption. The artist, the new apprentice jester, is thus called upon to produce fine commercial merchandise, offering satisfaction to sophisticated palates.

It has been almost three decades since the artist renounced the duty to create. The appropriation of images from consumer society and the revival of expressionism lead the '80s, while the '90s were divided mainly be-

tween the crude realism of the Young British Artists and the Utopian desire of Relational Aesthetics, risking cynicism on one side and populism on the other. In both cases, we witnessed a never-ending sense of 'whatever,' a steady stream of 'sensational' cultural gadgets. Following this decade is a generation of artists raised in the shadow of Koons and Kippenberger, whose primary aims have been neither to create nor to produce: Distribution and Dispersion are the sole goals; "commodity" and "agency" are the keywords to be considered above all. "Ethics becomes

Clockwise, from top left: HALSEY RODMAN, *The Birds*, 2008, Installation view at Guild & Greyshkul, New York; OHAD MEROMI, *Architectural Shelf* (detail), 2003 - 2005. Mixed media, dimensions variable. Courtesy Harris Lieberman, New York; RYAN JOHNSON, *Drain*, 2007. Wood, glue and paper, dimensions variable. Courtesy Franco Soffiantino, Turin; ANYA KIELAR, *Blue Wall Relief*, 2009. Plaster tempera paint, wood, 86 x 86 x 6 cm. Courtesy the artist. Opposite: 12 Modern Crafters Playing Chess against the Commodity, 2009. The Surrealist Man Ray's Chessboard re-interpreted by MARIAH ROBERTSON for Flash Art International.



self-policing and self-management. What are ethics beyond convenience, adjustment and effectiveness? Self-monitoring?" questioned Merlin Carpenter in the unputdownable text *The Tail That Wags The Dog*. He was definitely right.

However, for better or for worse, these times are over. We no longer see art 'swiped' like credit cards: this is the death of dematerialization - we are finally back to basics, dreaming of something unique and magical. "Form Follows Function"— not "Fiction" as put in a fashionable show of some years ago. The aura will return from the persona to the object. This is the end of the Commodity System and the beginning of a constellation of Talismans; finally, a trope that comes from An History (*Le Talisman* by Paul Serusier) and not from marketing. Let's avoid Setting a Price—no more collaboration, no more performing for its own sake, no more branding, and above all no more White Cube: aseptic spaces where any kind of object could acquire some sort of interest. This is the end of "throw-away art." As art now means only conceptualism and readymade, let's be crafty—let's substitute "Art" with "Craft."

A remedy to this aftermath is a group of twelve artists living and working in New

York. Visiting their studios—yes studios, no laptops around—I envision them as Modern Crafters or Conceptual Artisans. They have gathered around Guild & Greyshkul, an artist-run space, a commercial gallery and most precisely the rendezvous for this community.

Guild & Greyshkul's founders Sara VanDerBeck, Johannes VanDerBeck and Anya Kielar have been championing these issues since the very beginning.

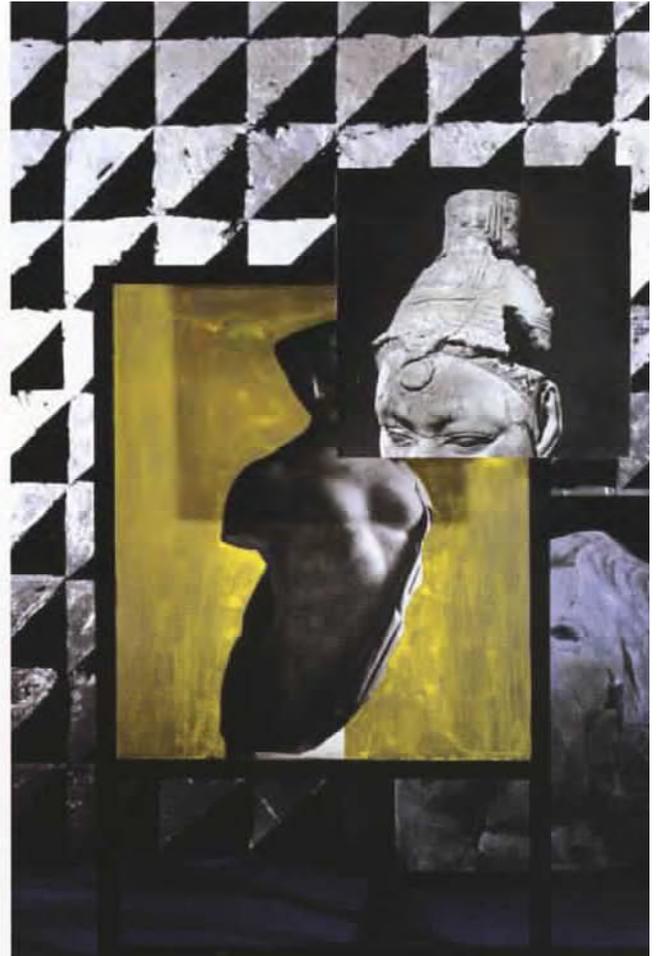
"[Sara] VanDerBeck's instincts are those of a collector—a cataloguer, an archivist, a keeper of images—and this compulsion to save otherwise discarded or potentially forgotten representations of the past makes time tangible (Anne Ellegood). Underlining an interest in collage in a broader sense, like his sister Sara and father Stan VanDerBeck—but also like his peers Francesca di DiMattio, Ernesto Caivano and Ryan Johnson - Johannes's full scale sculptures made of papier-mache, composed of old copies of *Time* and *National Geographic*, allow the possibility to have, according to the artist, "seamless joints between disparate images, creating absurd scenarios that look as though an anxious Roman fresco assistant made them." Using historical techniques, Kielar describes

Clockwise, from top left: JAMIE ISENSTEIN, *Arm Chair*, 2006. Mixed media, dimensions variable. Courtesy Andrew Kreps, New York; GARTH WEISER, *Guild & Greyshkul*, 2009. Acrylic and tempera on canvas, 101 x 76 cm. Courtesy Casey Kaplan, New York. Photo: Cary Whittier; LISI RASKIN, *High Resolution*, 2008. Installation view at Park Avenue Armory, New York. Courtesy Guild & Greyshkul, New York and Riccardo Crepi, Milan. Photo: Chris Kendall.

her fashionable friezes and reliefs as "living corpses made from the stuff of life, things I use and collect, shadows hiding behind more specific representations of femininity."

The representation of decay from a continuously digested past is staged by Ernesto Calvano's refined inks on paper. His work could be considered a DJ set meant to spotlight the tradition of so-called Art & Craft, "injecting" Hokusai, Medieval illustrations and comic books within our *bric a brac* contemporaneity.

The body, considered as a pure three-dimensional item, is the core of Mariah Robertson and Jamie Isenstein's oeuvres. With a position based in self-confidence and irony, Robertson's use of the flesh betrays a devotion to experimentation with photographic technique, though apparently without the self-seriousness that implies: a dangerous marriage between Man Ray and Saturday



Night Live. With the same ironic flavor. Eisenstein makes “perfurnitures”: a mix between “performance” and “furniture,” the term was coined by the artist (as a response to a question I posed to her during a studio visit) in an attempt to define a practice that deals with the possibility of extending time (an “attempt at immortality,” in the words of Gino De Dominicis) through the objectification of the body.

Garth Weiser and Francesca DiMattio’s practices are complementary redefinitions of formalism in painting: a crash between abstraction and figuration. Weiser’s acrylics on canvas are schematic and pristine: indeed, each piece builds up an encyclopedia of patterns, grids, lines and shapes. At times executed over discarded paintings of Weiser, DiMattio’s work “speaks freely about both the painting of London school artists Francis Bacon and Frank Auerbach and the more intimate still lives of Churdin and Morandi” (Jeanne Greenberg Robotyn).

Working with sculpture. Halsey Rodman and Ryan Johnson propose a peculiar reinterpretation of this seasoned medium. “Halsey’s work can sometimes seem disjointed and obscure [...] his art still manages to touch the supernatural, science, the ritual

of exhibition, and even the afterlife” (Jerry Salz): in a similar way, Johnson’s obsession for Eadweard Muybridge (“not art, not science.” summarizes the artist) and decay from various eras—Egyptian, American Secessionism and Etruscan, to name but a few—are then practically and conceptually kneaded in order to be transformed in beautiful and delicate pictorial totems, or in some cases, cut-n-paste melancholies that would have done Dürer proud.

Applied Art and collective memory in all their forms: Ohad Meromi and Lisi Raskin, who have been protagonists of many debates during their time at Columbia University, share many interests. Among these are a common fascination with alter egos (Meromi a.k.a. Joshua Simon and Raskin a.k.a. Herr Doktor Wolfgang Hauptman II) as well as an attention to every single aspect of their practices, including the publication of artists’ books such as Meromi’s *Who Ownes the World?* and Raskin’s *Though Crimes*. With results that are as similar as they are complementary, Raskin and Meromi dig into their roots (Israel for Meromi, U.S. for Raskin), proposing philosophical interpretations of sociological cases for the comprehension of the human being. e.g., the subway and the

From left: SARA VANDERBEEK, *Periodicity*, 2007. Digital c-print, 40 x 51 cm. Courtesy D’Amelio Terras, New York; FRANCESCA DIMATTIO, *Head and Mask 3*, 2009. Acrylic and oil on canvas, 51 x 38 cm. Courtesy Salon 94, New York.

power plant for Raskin and the kibbutz for Meromi.

Today, May 25, 2009, I run into Rob Teeters and he confirms these attitudes are now common properly of any number of artists: Amy Granat, Matt Keegan, Richard Aldrich, Carol Vove, Dana Schutz, Steven Caydon, Ry Rocklen (and the former Black Dragon Society), Aaron Curry, Thomas Houseago, Sterling Ruby, Djorje Ozboltz, Mark Barrow, Ruby Neri but also Karla Black, Lorna McIntyre, Latifa Echakhch, Periluigi Calignano, Alessandro Roma, Riccardo Beretta, Leo Fariselli, Alice Mandelli, Alice Tomaselli. Gaps find their way into the text even while its getting itself written. This Crafty Modernity, in fact has already started.

Nicola Trezzi is U.S. editor of Flash Art International.

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“Garth Weiser,” *The New Yorker*, March 23, 2009, < http://www.newyorker.com/arts/events/art/2009/03/23/090323goar_GOAT_art?currentPage=3>

NEW YORKER

MARCH 23, 2009

GARTH WEISER

No one could accuse Weiser of a Dionysian approach. His carefully worked canvases are packed with references to graphic design (corporate logos, the work of Herb Lubalin) and the lineage of geometric abstraction. Gray-scale wheels are anchored in fields of red or white. Hard, hand-painted edges abut soft, sprayed-on shapes. Black and white stripes pay buzzing homage to Op art. Weiser has a deft hand and an impressively cerebral approach to his medium, and his work is not without visual pleasures. But looking at his paintings can feel a bit like tackling the analytical-reasoning section of a standardized test. Through March 21. (Kaplan, 525 W. 21st St. 212-645-7335.)

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Sharp, Chris, "Garth Weiser," *frieze*, February 24, 2009, < http://www.frieze.com/shows/review/garth_weiser/>

frieze

Garth Weiser

Casey Kaplan Gallery, New York, USA

Here's a good argument for painting: Garth Weiser. Graced with a candid intelligence, a solid craft and a shrewd sense of composition, the 17 paintings and one work on paper in this exhibition seem less painted than engineered. For this is some sturdy stuff. If it had an odour, it would be pungent and structured. If it had a sound, it would be that of things ineluctably clanking into place.

Inspired by graphic design, modernist painting, corporate logos (the show's press release goes so far as to cite two: Halifax Bank and Valvoline Oil) and a general sense of ungainly '80s corporate culture, these paintings could be characterized by a kind of 'corporate abstraction'. Each canvas is structured around a horizon line, and is orbited either by circles or a series of slanted groups of black-and-white striations. The tension that animates the compositions varies. For instance *My love is chemical* (2009) could hardly be more taut; the coexistence of an almost sculptural space and painterly flatness galvanizes the picture with an extraordinary tension. This is subtly produced by the placement of three flat circles (one black, one irregularly graded colour wheel, and one a dark shade of orange) against an orange ground, the edges of which taper towards the top and the bottom, revealing a white margin, such that the horizon-line seems to jut out like a pack of matches lying open face down. The tension of the composition is doubled by the multiple painting techniques, varying from hard-edge to sprayed-on to brushed, not to mention the anachronistic-advertising palette of orange, white and black, which makes for a raw and homely sophistication.

About this review

Published on 24/02/09

By *Chris Sharp*



Garth Weiser, *My love is chemical* (2009)



Exhibition view. Left: *Hyper Tight Light* (2009); right: *Teeth Grinder*

Other paintings, such as *Hyper Tight Light* (2009), take the push-pull to another level. Slanted groups of striations, created by combing thick white paint over a black ground, run parallel or into one another and meet on a horizon-line, next to a flat black hexagon, thrown in for good compositional measure. Like an early Bridget Riley, the white striations are liable to make you dizzy when looked at straight-on, though when viewed from an angle they are relieved of their dizzying power and a blue layer of under painting, full of doodles, emerges. Geometric hard-edge abstraction is blended with messier matters. While this shift could be seen as an optical gimmick, it invests the picture with a spatial presence, requiring the viewer to partially circumnavigate the painting, like a sculpture. Not all of the paintings are as successful though; works like *Cardio* (2009) or *Cooper Union* (2008), both of which are dominated by rectangles and void of the vertical angles that vitalize the rest of the show, feel slack in comparison, lacking the compositional vibrancy of their coevals. But this show looks so good that a few less than captivating canvases hardly affects the general impression.



One of the more compelling things about Weiser's work is its refreshing lack of subterfuge; it is confident in its right to exist. Not in thrall to self-deprecation (which is not say that it is humourless: these motifs are, after all, largely recycled corporate recuperations of modernism), it seems untroubled by the 'to paint or not to paint' quandary that haunts so much contemporary picture making. Weiser's work proves that painting does not have to be consumed by strategy, and can still just get down to the business of painting.

Chris Sharp

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“Artists Dictionary: Garth Weiser,” *Flash Art*, January/February 2009, p. 81

ARTISTS DICTIONARY

Flash Art



GARTH WEISER

Helena, USA, 1979.

Weiser takes the fundamentals of image making as the subject of his large-scale paintings. Often beginning with a sketch and a grid-like foundation, Weiser uses expressive techniques to create luscious surfaces of contrasting colors and finishes. The undulation of palette and surface treatment combines textural, ceramic qualities with faceted illusions of space. Through pattern, line, shape, and color, Weiser's rich textured platonic painting re-invent the picture plane.

(Gallery statement)

Represented by: Casey Kaplan, New York.

Untitled (Red Figure #1), 2008. Acrylic and acrylic gouache on canvas, 234 x 211cm.

Courtesy Casey Kaplan, New York.

Top 100 Emerging Artists

So... here they are! The results of Flash Art's worldwide survey to compile the "Top 100 Emerging Artists." Flash Art contacted a huge number of international museum directors, curators and critics to request who they believed were the 10 emerging artists to look out for. Published here are the results from more than 100 enthusiastic responses, providing a vast, intriguing, perhaps controversial vision from those who keep the art world ticking on a daily basis. Flash Art is pleased to see the appearance of some of the artists it has recently been following; Ulla von Brandenburg was invited by Flash Art's directors,

Helena Kontova and Giancarlo Politi, to Prague Biennale 3 in 2007, while in the same edition Flash Art's editor at large Gea Politi presented the work of Luke Fowler. Tris Vonna-Mitchell wrote a work of fiction for Flash Art's January-February issue this year, the cover of which was specially commissioned to Fia Backstrom. The same issue also featured Amy Granat's video *2 + 1 + 1 + 2 (For Niki)* (2008), now part of MoMA's permanent collection. We hope our "Top 100 Emerging Artists" makes for an enlightening read and would like to extend our thanks to everyone who took the time to respond to the survey.

THE PARTICIPANTS

Cecilia Alemani; Max Andrews; Bill Arning; Jens Asthoff; Defne Ayas; Sotirios Bahtsetzis; Pierre Bal-Blanc; Jakub Banasaik; Sarina Basta; Iwona Blazwick; Ben Borthwick; Clayton Campbell; Giovanni Carmine; Adam Carr; Simon Castets; Maurizio Cattelan; Neringa Cerniauskaite; Raphael Chikukwa; Amanda Church; Sebastian Cichocki; Ariane Craig-Smith; Brian Curtin; Fabio Cypriano; Karolina Dankow; Vincenzo De Bellis; Ekaterina Degot; Joseh del Pesco; Florence Derieux; Julia Draganovic; Lusía Duarte; ovul Durmusoglu; Power Ekroth; Anne Ellegood; Bernadette Felber; Lauri Firtenberg; Chris Fite-Wassilak; Kate Fowle; Gabrielle Giattino; Massimiliano Gioni; RoseLee Goldber; Kathy Grason; Raphael Gygaz; Erlend Hammer; Hou Hanru; Salima Hashmi; Rosemary Heather; Hatthew Higgs; Jens Hoffmann; Laura Hoptman; Anthony Huberman; Chrissie Iles; Eungie Joo; Xenia Kalpaktoglou; Natalie King; Luk Lambrecht; Christine Macel; Simone Menegoi; Jessica Morgan; Tom Morton; Hugh Mulholand; Satoru Nagoya; Jane Neal; Ou Ning; Linda Norden; Hans Ulrich Obrist; Fernando Olivia; November Paynter; Philippe Pirotte; Alessandra Poggianti; Ricardo Pohlenz; Melissa Potter; Matthew Prince; Davide Quadrio; Alessandro Rabottini; Magda Radu; Joao Ribas; Michele Robecchi; Amy Rosenblum Martin; Beatrix Ruf; Jerome Sans; Paul Schimmel; Rainald Schumacher; Max Seddon; Alina Seran; Joshua Simon; John Slyce; Kathryn Smith; Noemi Smolik; Raimar Stange; Rochelle Steiner; Fabrice Stround; Ali Subotnick; Chen Tamir; Cristiana Tejo; Olesya Turkina; Pieter Vermeortel; Marc-Olivier Wahler; Peter Weibel; WHW (What, How & for Whom); Elsa Williams; Catherine Wood; Pauline Yao; Raul Zamudio; Octavio Zaya; Heidi Zuckerman Jacobson.

TOP 100 EMERGING ARTISTS

1.	Tris Vonna-Michell	64	35.	Klara Liden	21	69.	Josh Brand	14
2.	Keren Cytter	78	36.	Roberto Cuoghi	20	70.	Kerstin Bratsch	14
3.	Luke Flower	75	37.	The Bruce High Quality Foundation	20	71.	Lindsay Seers	14
4.	Sterling Ruby	74	38.	Roger Hiorns	19	72.	Nina Beier & Marie Lund	14
5.	Fia Backstrom	73	39.	Ryan Gander	19	73.	Rosa Barba	14
6.	Andro Wekua	72	40.	Ryan Trecartin	19	74.	Tatiana Trouve	14
7.	Elad Lassry	72	41.	Aaron Curry	18	75.	Adriana Lara	13
8.	Amy Grant	69	42.	Ei Arakawa	18	76.	Anna Molska	13
9.	Ulla von Bradenburg	67	43.	Emre Huner	18	77.	Annette Kelm	13
10.	Cyprien Gaillard	65	44.	Harald Thys & Jos de Gruyter	18	78.	Becky Beasley	13
11.	Renata Lucas	54	45.	Martin Soto Climent	18	79.	Cory Arcangel	13
12.	Francesca DiMattio	51	46.	Oscar Tuazon	18	80.	Jesper Just	13
13.	Fabian Marti	50	47.	Sharon Hayes	18	81.	Kalup Linzy	13
14.	Garth Weiser	50	48.	Simon Fujiwara	18	82.	Loris Greaud	13
15.	Latifa Echakhch	37	49.	David Homina	17	83.	Rodrigo Matheus	13
16.	Sara Ramo	35	50.	Karin Schneider	17	84.	Tim Lee	13
17.	Jordan Wolfson	32	51.	Leslie Hewitt	17	85.	Karla Black	12
18.	Nathalie Djurberg	32	52.	Melvin Moti	17	86.	Kris Martin	12
19.	Mico Assael	30	53.	Alex Hubbard	16	87.	Mariana Castillo Deball	12
20.	Danh Vo	28	54.	Aurelien Froment	16	88.	Nandipha Mntabo	12
21.	Katerina Seda	26	55.	Carls Bunga	16	89.	Ohad Merommi	12
22.	Mounira Al Solh	26	56.	Christoph Buchel	16	90.	Anna Barham	11
23.	Tomas Saraceno	26	57.	David Maljkovic	16	91.	Anya Zhould	11
24.	Valentin Carron	26	58.	Peter Liversidge	16	92.	David Ter-Oganyan	11
25.	Claire Fontaine	25	59.	Wojcich Bakowski	16	93.	Diana Al Hadid	11
26.	Haris Epaminonda	25	60.	Ho Tzu Nyen	15	94.	Hirakai Sawa	11
27.	Katie Paterson	25	61.	Nicholas Hlobo	15	95.	Navid Nur	11
28.	Alexandre Sing	24	62.	Pamela Rosenkranz	15	96.	Paul Chan	11
29.	Takeshi Murata	24	63.	Pietro Roccasalva	15	97.	Shannon Ebner	11
30.	Marcelo Cidade	23	64.	Thomas Houseago	15	98.	Tino Sehgal	11
31.	Maria Garcia Torres	23	65.	Zin Taylor	15	99.	Ziad Antar	11
32.	Mai-Thu Perret	22	66.	Arcangelo Sassolino	14	100.	Zsolt Bodoni	11
33.	Shuan Gladwell	22	67.	Haegue Yang	14			
34.	Shilpa Gupta	22	68.	Joan Maria Gusmao & Pedro Paiva	14			

Points awarded on a scale from 1 to 10. When no ranking was given, each artist received 5 points.

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FOR IMMEDIATE RELEASE:

GARTH WEISER

EXHIBITION DATES: FEBRUARY 12 – MARCH 21, 2009
OPENING: THURSDAY, FEBRUARY 12, 6 – 8 PM
GALLERY HOURS: TUESDAY – SATURDAY, 10AM – 6PM

Casey Kaplan is pleased to announce a new series of work by New York based artist, Garth Weiser. For the first time, the artist will take over the full space of the gallery with a viscerally compelling body of paintings. Expanding upon the underlying use of the grid throughout the history of painting and architecture, Garth Weiser's artworks challenge the nature of perception by continually questioning the process of applying paint to a canvas.

Since 2005, Weiser's practice has involved an intense exploration of medium, color, and space through a masterful application of contemporary mark making. In this exhibition, Weiser moves further toward geometric abstraction from the figural representation of a head and torso that underlie the structure of the paintings in his first exhibition at the gallery in October of 2007. Layers upon layers are applied, areas are taped off, and paint becomes textured by airbrush, splatter, wax paper, and heavily combed surfaces through the use of brush and putty knife. The texture is further contrasted by varying methods of paint including acrylic, gouache, tempera, and graphite. In Weiser's abstractions, Western devices are implied with the consistent use of a horizon line. Luminous circles evoke eyes, as they are transformed into gray and brown scale color wheels, oceanic whirls, pentagons, and stars.

Weiser looks to text and images as a starting point of this process, using these ideas to form an abstracted dichotomy. Influences are drawn from popular culture of the 1980s and 1990s, modern and contemporary art, and graphic design, including the post modernist graphic artist Herb Lubalin. His latest series of primarily black-and-white paintings take their cues from the graphic designs of pop and corporate culture, as he contradicts more intricate and graphic detail with impulsively applied doodles. His meticulously arranged stripes and shapes, shifting in direction and orientation throughout his canvases are inspired by the Halifax Bank and Valvoline Oil logos. These delineated lines and planes are used to define, but not outline, shapes and forms as they push outward, filling up a dizzying expanse that appears to shift and disorient. They contrast starkly against a cerulean blue script that is used in varying methods of drip, splatter, and sketch. These trails are at times definable as text and images, intended to create a desired tension in the paintings. It is in this tension where the surface of the canvas provides a stark contrast between impulse and order, hard edge to soft, as if there are two paintings within one struggling to occupy the same space. This conflicted dichotomy is exaggerated in the fusing of different mark making applications seen in the way the tempera dissolves the acrylic in specified areas of the activated canvas. It is as if the stripes impose a graphic organization over the embellished gestures, or rather, the spontaneous brushwork is trying to shake or expel the graphic order that is placed on top of it.

Garth Weiser's recent group exhibitions include: "Recent Acquisitions," Museum of Contemporary Art, Chicago, Illinois, 2008; "Not So Subtle Subtitle," Casey Kaplan, New York, 2008; "Destroying Athens," The Athens Biennial, Greece, 2007; "Greater New York," PS1 MoMA, Long Island City, New York, 2005. Current and forthcoming exhibitions include "One loses one's classics," White Flag Projects, St. Louis, Missouri, "Changing light bulbs in thin air," Hessel Museum of Art & CCS Galleries, Annandale-on-Hudson, New York and "The Triumph of Painting; Abstract America," at the Saatchi Gallery, London, England.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY.

NEXT GALLERY EXHIBITION: HENNING BOHL, "Psyc Holo G yHe Ute," MARCH 26 – MAY 2, 2009

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, PAMELA FRASER, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, BRIAN JUNGEN, JONATHAN MONK, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER

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Review Exhibitions

**ART
 WORLD**

ISSUE 10 APRIL/MAY 2009 UK £5.95 US \$13.95

Armory Week: quantitative pleasing

In New York, artists face up to the downturn

REPORT: Paul Carey-Kent

The Armory Show art fair, with its satellite fairs and shows (5-8 March 2009), is one of the few genuine A-list art world events. Inevitably this year there was much talk about the recession and, given the time lags of conception, production and display, this was perhaps the first major set of fairs to contain work responding to it. Which could have made for a depressing week if the downturn were tackled head on, but there are many more oblique approaches available to the art of economic commentary, as shown by Art World's New York selection.

1. Ryan McGinley

Alison Jacques Gallery, London
 Shown: *Hi 5 on 5* (2008)

What if you can't afford to shop? Why not reinvent the supermarket as a performance site? Cool young New York photographer Ryan McGinley's photograph *High Five* does just that with a wittily punning take on a friend who is—typically—naked in public. "If they're interested in posing nude," says McGinley, "well, that says something interesting about someone right away." His typical method is to loosely direct his subject until the point at which his or her personality takes over—as is abundantly evident in this exuberant image.

www.alisonjacquesgallery.com

2. Adam McEwen

Nicole Klagsbrun Gallery, New York

Shown: *Pay 1/2 Price* (Sticker) (2009)

Paying half price for art is a logical response for the cash-strapped collector. Yet Adam McEwen's bright orange play on that idea was snapped up quickly at the Armory for what gallerist Nicole Klagsbrun claimed was the full-price of \$6,500. McEwen was also showing "negative light" in the form of graphite tubes installed where you'd expect the fluorescent lights to go in an empty off-site space which he deliberately left looking abandoned and with no signage. A kind of a negative recession, then, whereby an apparent closure hid sleek art.

www.nicolekagsbrun.com

3. John Waters

Marianne Boesky Gallery, New York

Shown: *Loser Gift Basket* (2006), detail

Even better than half-price art must be a gift. John Miller, one of the Cal Arts generation which includes Mike Kelley and Tony Oursler, curated a wonderful show on the theme of regifting and hand-me-downs at the Swiss Institute. In it, John Waters—better-known for his films but an established visual artist, too—takes a pop at the advertising industry by applying its glamourising technique to bad or embarrassing-to-need products. Stink bombs, hemorrhoid cream and a voucher for the Betty Ford Institute are among the contents of a presentation basket for losers.

www.marianneboeskygallery.com



Carey-Kent, Paul, "Armory Week: quantitative pleasing," *Art World*, April/May 2009 Issue 10, p. 118-119

4. Brian Tolle

CRG Gallery, New York
Shown: *Outgrown* (2009), and *Phytophora Infestans* (2009), details from *Levittown*
Brian Tolle's Levittown project at the CRG Gallery seems to make fun of collapsing house prices while calling attention to how presentation and personal adaptation can individualise a standard template. It takes a while to spot that the cast silicone units draped zanily across and taking their form from various objects—are actually out of the same mould. That mould is based on the housing community built by Levitt & Sons in Long Island, New York, just after World War II.
www.crggallery.com

5. Garth Weiser

Casey Kaplan Gallery, New York
Shown: *Hyper Tight Light* (2009)
You might think abstraction would offer a safe haven from the economy, but it turns out that Garth Weiser's paintings at Casey Kaplan Gallery actually incorporate elements from corporate logos, including that of the ill-fated Halifax bank's blue and white striations in *Hyper Tight Light*. Who knows how soon the paintings may be worth more than the brand? Certainly they were convincing demonstrations of how to generate tension so that, as the gallery put it, there seem to be "two paintings within one struggling to occupy the same space".
www.caseykaplangallery.com

6. Joe Amrhein

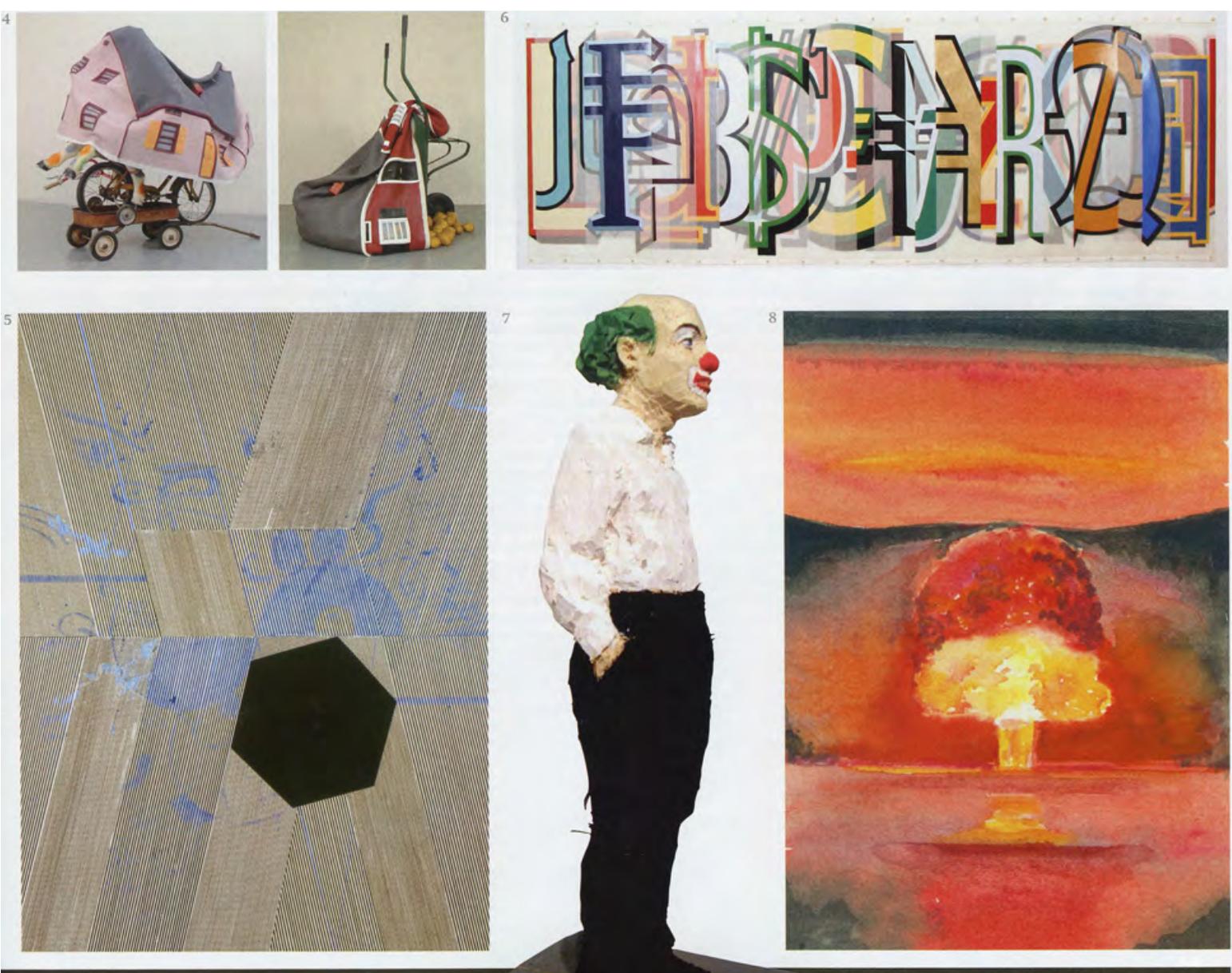
Dogenhaus Galerie, Leipzig
Shown: *Monestary* (2009)
Former sign painter Joe Amrhein, who as Director of the Brooklyn/Leipzig-based Pierogi 2000 gallery is more directly exposed to the chill winds of recession than most artists, showed on his own account at the Dogenhaus Gallery at Volta. He builds up text works out of words taken from art reviews and renders them—rather suitably, one might think—impenetrable by their multiple layering. In *Monestary*, though, it is currency signs from the prices of paintings which, topically, get the treatment in enamel and gold leaf on layers of mylar.
www.dogenhaus.net

7. Stephan Balkenhol

MAI 36 Galerie, Zurich
Shown: *Figurensdule (Clown)* (2009)
At some point you have to laugh, though Stephan Balkenhol's clown—the latest of his enigmatic human figures very visibly carved in wood and at one with their bases—looks more like a banker failing to see the funny side. We can only guess at the narratives behind Balkenhol's psychologically distanced figures—but under his face paint we can be sure that (as is usual in the France-based German's figures, which use chisel marks, fissures and splinters to emphasise the materiality of their construction) the clown is cracking up.
www.mai36.com

8. Gavin Turk

FAS Gallery, London
Shown: *Seven Selfish Supperless Ages* (2009)
As if to remind us how much worse things could be, there were several works in the fairs featuring atomic explosions. They included a mushroom-shaped playhouse sculpture by Dietrich Wegner into which children could climb, Mai-Thu Perret's ceramic based on an explosion-shaped celebratory cake (made, amazingly, for real in 1946) and Gavin Turk's watercolour suite BOOM! at Volta. The fair's theme was our Audenesque "Age of Anxiety": Turk's queasy versions of Constable cloud studies are titled by quotes from the poem and find a perverse beauty in various mushroom formations.
www.fascontemporary.com



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FOR IMMEDIATE RELEASE

GARTH WEISER
GALLERY III

DRAWINGS

EXHIBITION DATES:
OPENING:
GALLERY HOURS:

OCTOBER 10 – NOVEMBER 11, 2008
OPENING FRIDAY, OCTOBER 10, 6 – 8PM
TUESDAY – SATURDAY, 10AM – 6PM

Casey Kaplan is pleased to announce a special project in Gallery III by New York based artist, Garth Weiser. In anticipation of Weiser's first solo paintings exhibition with the gallery, scheduled for February 2009, he presents works on paper and a wall based painting. It is the first time that Weiser will display an acrylic wall painting since his participation in "Destroying Athens," the Athens Biennial, Greece, in 2007.

In a limited palette of cerulean blue, beige, brown and black, Weiser's works on paper reduce the traditional use of color wheels, gradations and value scales in his paintings to their monochromatic geometric shells. His gradient bands of color become uniform and flat, in some works forming a linear pattern, and the black and white grounds move fluidly between foreground and back. Focusing on the shape and confines of the edge of the paper, he tapes off the same area on each work, defining the drawings with the same underlying framework – a similar affect of the previous figurative substructure within the paintings. Weiser has also devised his own method for spraying paint. Producing concentrations of controlled static, the technique resides somewhere between the precise spray of an airbrush and the fugitive nature of hand-controlled splatter.

Weiser's black wall painting isolates a singular technique prominent in his large-scale canvases. Beginning by taping off a section of the wall, he thickly applies acrylic paint with a putty knife. He then combs through the surface to create different sized striations. The resulting wide and narrow wales abut in a shattered collection of individual facets. As the viewer moves, the light reflects off the textured segments creating a perceived undulation of geometric form.

Using reductive techniques, Weiser's drawings and wall painting isolate varying aspects of his canvases and articulate them in new form. The juxtaposition of the frontal, flat, geometric abstractions and a three-dimensional, bas-relief space demonstrates Weiser's ongoing interest in the disparate formal languages of painting.

Garth Weiser's recent group exhibitions include: "Recent Acquisitions," Museum of Contemporary Art, Chicago, Illinois, 2008; "Not So Subtle Subtitle," curated by Matthew Brannon, Casey Kaplan, New York, 2008; "Destroy Athens," The Athens Biennial, Greece, 2007; "Greater New York," PS1 MoMA, Long Island City, New York, 2005. The artist will participate in the forthcoming exhibition: "The Triumph of Painting; Abstract America," Saatchi Gallery, London, England.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY.
NEXT GALLERY EXHIBITION: JULIA SCHMIDT, NOVEMBER 13 – DECEMBER 20, 2008

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, PAMELA FRASER, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, BRIAN JUNGEN, JONATHAN MONK, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER

Glisson, James, "Garth Weiser," *Time Out Chicago*, 26 April - 2 May, 2007, p. 68

Reviews

Garth Weiser



"Paintings from 2007," Kavi Gupta Gallery, through Sat 28 (see West Loop).

Garth Weiser's paintings could easily slip into an uninteresting conglomeration of art-student-painting exercises: tedious color wheels, long rectangles that go from white to gray to black and studies on the variation of paint texture—all quickly produced for a grade, and all too trite to anyone who has taken a painting class. While necessary as a foundation, like practicing scales on an instrument and conjugating verbs in Spanish, they're not necessarily enjoyable and hold no appeal for an audience. But Weiser turns what would otherwise be mere exercises into a complicated series of visual relationships, often referring to graphic-arts and design hallmarks far removed from painting. In a sense, they are also records of their own making—the techniques and methods used to apply paint to the canvas.

Perhaps referencing a polyester adidas tracksuit from the late '70s, one untitled painting contains a bright spectrum that goes from yellow to maroon to black. The spectrum and surrounding textured circles almost cohere into identifiable shapes with clear spatial relationships, but never quite do. The bright colors, instead, remain adrift in a field of circles that sometimes look like chocolates or an abstracted bunch of grapes. Other paintings, like *Smoker*, conjure an architectural space—perhaps a window, facade or arch—but never resolve into an identifiable thing. These paintings retreat, always sliding back from boring representation and reasserting the flatness, impasto, ooze or precision of a particular part of their surfaces.—James Glisson



Untitled, 2007

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Rosenberg, Karen, "Sarah Dornner, Garth Weiser, and Davis Rhodes," *The New York Times*, 9, Nov. 2007, <<http://www.nytimes.com/2007/11/09/arts/design/09gall.html?pagewanted=2>>

The New York Times

SARAH DORNNER, GARTH WEISER, DAVIS RHODES

Casey Kaplan

525 West 21st Street, Chelsea

Through Nov. 24

As buffed and polished as today's M.F.A. students are, the transition to super-slick Chelsea can throw a spotlight on any rough edges. It helps to have company: These three recent graduates (two from Columbia and one from Yale) look solid enough on their own, but even better in concert.

Sarah Dornner's "Catwalk" (2007), a white spiral staircase inspired, in part, by Busby Berkeley's musical numbers from "Ziegfeld Girl" (1941), pops against its black backdrop. Each step is 10 percent smaller than the one beneath it, so that space appears to recede sharply. "Catwalk" is an elegant sculptural approximation of infinity that Ms. Dornner's other work here, a digitally enhanced photograph of a privet hedge, can't quite match.

Garth Weiser's series of large-scale abstractions, each titled "Nude," plays with dark flesh tones in a scattering of color wheels, charts and value scales. Certain gradients bring to mind Mark Grotjahn's monochromatic rays, but these works (based on three-dimensional models) don't imply traditional perspective so much as Cubist multidimensionality. Here, more than in his show at Guild & Greyshkul last year, Mr. Weiser's restricted palette of umbers, siennas and a smoldering orange-red keeps his arsenal of devices in check.

Davis Rhodes creates a kind of urban semaphore system with spray-enameled stripes, chevrons and diamonds on canvas and foam-core boards. He has installed more than 30 of these works, many curved so that they stand on the floor without support. Together they suggest Formula One graphics reinterpreted by Barnett Newman.

KAREN ROSENBERG

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KAVI GUPTA GALLERY

835 West Washington Blvd. Chicago, IL 60607 USA † 312.432.0708 f 312.432.0709 www.kaviguptagallery.com

Garth Weiser *Paintings From 2007*

EXHIBITION DATES:
march 23 - April 28, 2007

Opening:
Friday March 23, 5-8

GALLERY HOURS:
Tues. - Fri. 10-6, Sat. 11-5



Garth Weiser, *Mr. Bad Example*, 2007, oil on canvas, 83 x 105 inches

Kavi Gupta Gallery is pleased to present the first solo show in Chicago of New York based painter Garth Weiser. Weiser's latest body of work featuring three large canvases as well as three smaller works on panel continues his unique visual language which pursues the picture plane as a space of abstraction influenced by figural, landscape and geometric forms.

Garth Weiser's paintings begin with an impasto grid in which he builds and manipulates creating a fluctuation between multiple horizons, perspectives and representational apparitions. Sections of his paintings can be compared to landscapes but are reduced to bands of decreasing shapes of color that fold back into space using traditional ideas of perspective. Space is delineated through simple color and shade changes, the same gestures akin to exercises taught to a painting student studying a grayscale or color grid. These common yet challenging exercises in color and form are used to create an abstract spatial plane that emphasizes the simplicity of space, yet the figurative and representational elements suggest a disruption to this order, and a play in which decisions can be made, discarded, and layered.

The surfaces of Weiser's paintings alternate through multiple variations of texture, stroke and gloss. Areas of mono-chrome color become vibrant layers producing a color spectrum as the result of light interacting with the movement of paint. A comb-like texture effect is often used to denote angles and perspective producing complex illusions of three dimensions. This effect, coupled by areas where the brushstroke is evident and with areas where the surface is thick and smoothed into flat "bricks" of pigment often brings the work to a sculptural level. Color choices span deep browns, blacks, and grays to bright garish pinks and blues adding just one more layer to this visual topography. At first glance the paintings appear as a rigid formal construction and composition, but as the viewer persists, fields of color, texture, and surface variations emerge as complex intersections of line, light and form revealing a realm of geometry and personal iconography.

Garth Weiser was born in 1979 in Montana and lives and works in New York. After receiving his MFA from Columbia University in 2005, Weiser had successful solo exhibitions at Guild & Greyshkul, New York. His group exhibitions have included "Greater New York" at PS1 MOMA, NY; "Hunch and Flail" at Artists Space, NY curated by Amy Silman and exhibitions at Zieher Smith, NY; Fred-eric Snitzer Gallery, Miami; Leroy Neiman Gallery, NY; and The Nelson Fine Art Museum, Tempe, AZ.

Please e-mail info@kavigupta.com for available images and more information.

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FOR IMMEDIATE RELEASE:

GARTH WEISER GALLERY II

EXHIBITION DATES: OCTOBER 18 – NOVEMBER 24, 2007
OPENING: OPENING THURSDAY, OCTOBER 18, 6:00 – 8:00PM
GALLERY HOURS: TUESDAY – SATURDAY, 10:00 – 6:00PM

Casey Kaplan is pleased to announce the second solo exhibition in New York of artist, Garth Weiser. In a practice that hovers between the disparate formal languages of abstraction, minimalism and figuration, Weiser's paintings are at once figures in space and flat abstractions. This paradox interrupts the logic that painting is a fixed image. Weiser's new series will present five of his latest large-scale oil and acrylic paintings in Gallery II.

Until recently, Weiser used maquettes as the source for his paintings. He now draws on his memory of these three-dimensional forms to create small, quick sketches and collages. These studies cross-reference images central to his iconography, including artworks and design objects from the 1980s and 1990s. Expanding on these illusions and recycled visual cues, the under drawings on canvas act as skeletons to the tape, acrylic, oil and enamel that follow.

Weiser's paintings employ a mélange of color wheels, gradations and value scales using expressive techniques to create luscious surfaces of contrasting colors and finishes. Uniform circles fluctuate between breasts, eyes, and cavities in geometric compositions that evoke colossal heads and torsos. The undulation of palette and surface treatment combines textural, ceramic qualities with faceted illusions of space. All entitled *Nude* (#1, 2, 3...), the paintings use this collective language to inform one another.

In a sequential array, the five nudes stage an ephemeral interplay of both subject and context. Through pattern, line, shape, and color, Weiser's rich textured, platonic paintings re-invent the picture plane with a new space.

Garth Weiser received a Master of Fine Arts from Columbia University School of the Arts in 2005 and has had previous solo exhibitions at Guild & Greyshkul, New York and Kavi Gupta gallery, Chicago. In 2007 he participated in "Blackberrying," at Christina Wilson, Copenhagen and "Destroy Athens," The Athens Biennial, Greece. Other group exhibitions include, "Greater New York," at PS1 MOMA, New York and "Hunch and Flail," curated by Amy Silman at Artists Space, New York.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY.
CASEY KAPLAN IS PLEASED TO PARTICIPATE IN ART BASEL MIAMI BEACH, DECEMBER 6 – 9TH 2007

NEXT GALLERY EXHIBITION:
THIS WINTER
SELECTED GALLERY ARTISTS
NOVEMBER 29, 2007 – JANUARY 5, 2008

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, PAMELA FRASER, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, BRIAN JUNGEN, JONATHAN MONK, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER

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Artner, Alan, "Weiser's solo show offers unique filter," *Chicago Tribune*, 13 April 2007, section 7 p. 22

Chicago Tribune

Weiser's solo show offers unique filter

The first solo exhibition in Chicago of New York painter Garth Weiser, at the Kavi Gupta Gallery, presents three large and three small abstract paintings that sometimes persuasively suggest landscapes as filtered through earlier art.

The large piece, "Smoker," for example, recalls the American Precisionist landscape of Charles Demuth purely through the manipulation of space, irregular geometry, texture and color. Nothing is being represented, yet we sense elements of the manmade landscape viewed under hard, bright light.

"Census Figure," another large piece, evokes the chromatic play of Paul Delaunay's Orphism to jolt a formal study of planes thrusting and receding, partly achieved by means of different strokes and degrees of gloss. There is no landscape suggestion here, but it returns in the last of the oversize paintings, "My Bad Example," which has a kind of road that stretches back to infinity.

Weiser's small pieces on panel are narrower in ambition, being strongly colored-and-patterned abstractions as opposed to conveying representation and abstraction at once. These are hip and decorative but not really challenging. We grasp more readily the elements the artist juggles and are occasionally left with the impression that it's all an easy game. The best large painting, "Smoker," on the other hand, convinces us that Weiser is up to something more.



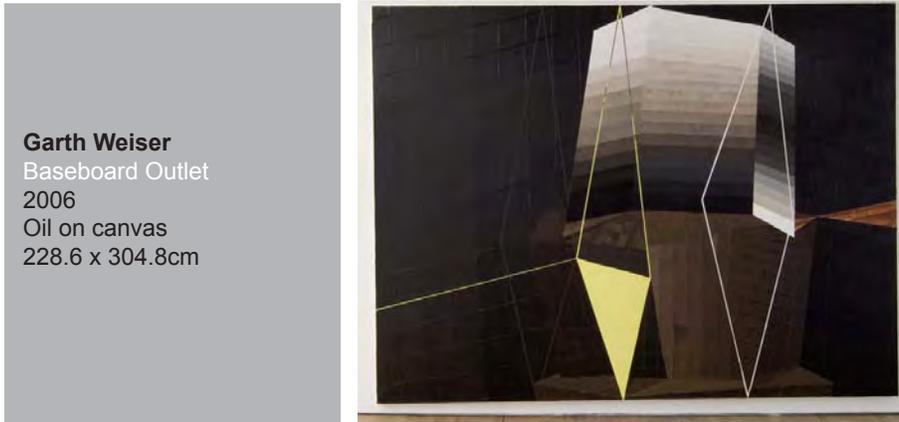
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“Selected Works by Garth Weiser,” *The Saatchi Gallery*, February 2009,
<http://www.saatchi-gallery.co.uk/artists/garth_weiser.htm>

SAATCHI GALLERY

SELECTED WORKS BY GARTH WEISER



Garth Weiser
Baseboard Outlet
2006
Oil on canvas
228.6 x 304.8cm

Garth Weiser’s paintings explore the nature of perception. Weiser’s process often begins by making a three dimensional model of an abstracted form as a ‘sketch’ or model from which to paint. Coating his canvases with thick impasto grids or relief outlines of his composition, Weiser underscores each painting with a textured foundation which enforces the illusionary elements of scale and perspective and the gives a mimetic quality of architectural space.

Using this blueprint of spatial order as a departure point for painterly invention, Weiser’s finished works disrupt and challenge visual expectation. Following the dictates of the underlying pattern, Weiser departs from the depictive ‘reality’ of still life to create mesmerising abstractions.

Enhancing the sense of three dimensional dept, striated bands of monochrome colour gain an ephemeral delicacy as liquidy hues gather within the bevelled creases of the under-painting, and tones are alternately deadened and intensified to create a heightened atmosphere of light; an effect designed for the purpose of interruption. Incorporating ultra-flat geometric shapes, irregularly angled lines, and organic motifs, Weiser readily confuses reality and illusion, forcing an optical confrontation between imaginary expanse and the tangible veritas of the picture plane.

Garth Weiser
Something For The
Weekend
2006
Oil on canvas
228.6 x 304.8cm



Garth Weiser
Frontier Delay
2006
Oil on canvas
259 x 167.6cm



Garth Weiser
Mr. Bad Example
2007
Acrylic and oil on panel
266.7 x 210.8cm



Garth Weiser
Nude #4, Red Grid
2007
Oil on acrylic on canvas
266.7 x 210.8cm



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For Immediate Release

GARTH WEISER

OCTOBER 28 - DECEMBER 2, 2006

Garth Weiser compresses and conflates figural, landscape, and geometric elements to create paintings which rest in an enigmatic point between abstraction and representation.

He mediates between the structure of an image and its meaning. Pushing the discordant relationship between formalist rigidity and expressionistic liberty, he makes the fundamental components of image making the subject of his paintings. Each work begins with an impasto grid that acts as a scaffold upon which a figurative form is built.

Within this sub-structure, large rectangular shapes delineate colossal heads and torsos. Pattern is a volume and a flattened visual field. Color is used both as hue and substance. Illusionism is reduced to graphic models in some areas while it is conventionally rendered in others.

As the image is developed, residue from earlier decisions is retained creating a disruption in the organizational qualities of the painting's schematic origin.

This wounded, scarred surface suggests something buried underneath. In this way, Weiser creates a space that accommodates disparate readings. One involves the imaginative wanderings of figures bunkered down in layers of geometry while another is tied to paint as a material embossed upon the canvas.

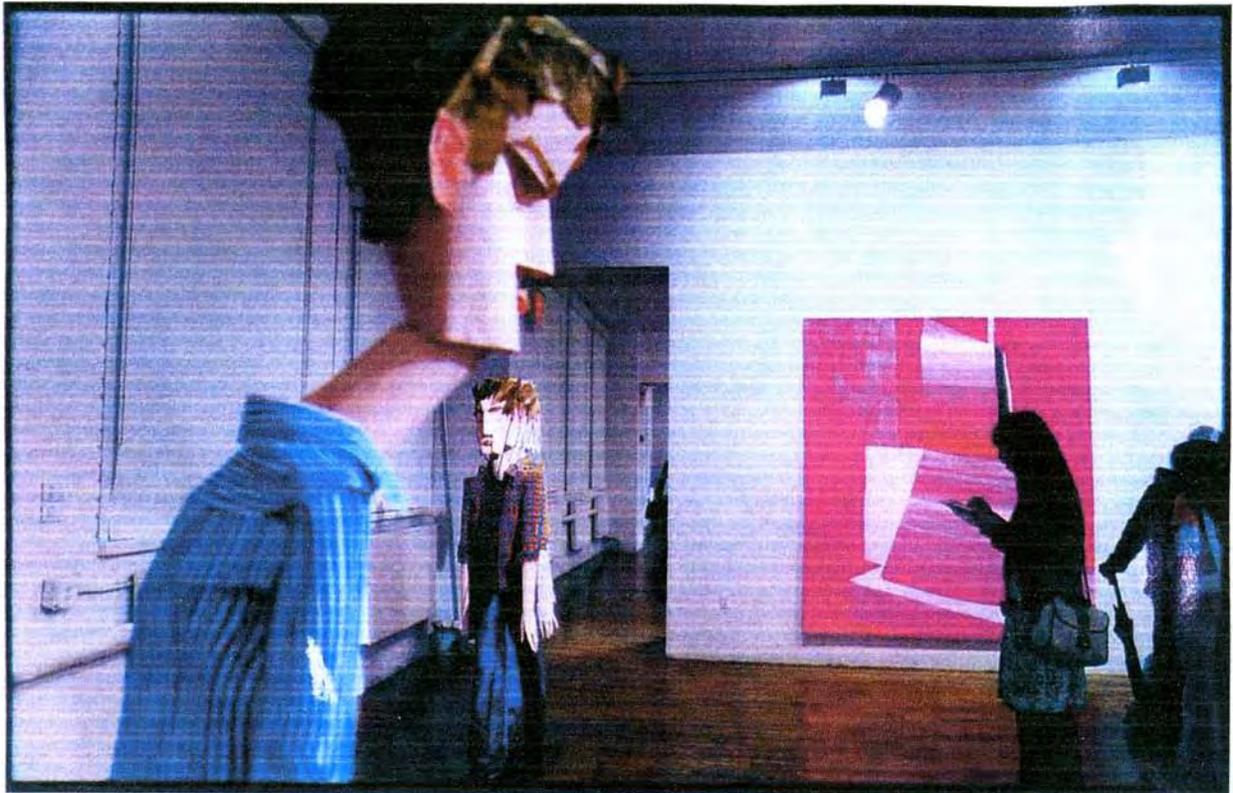
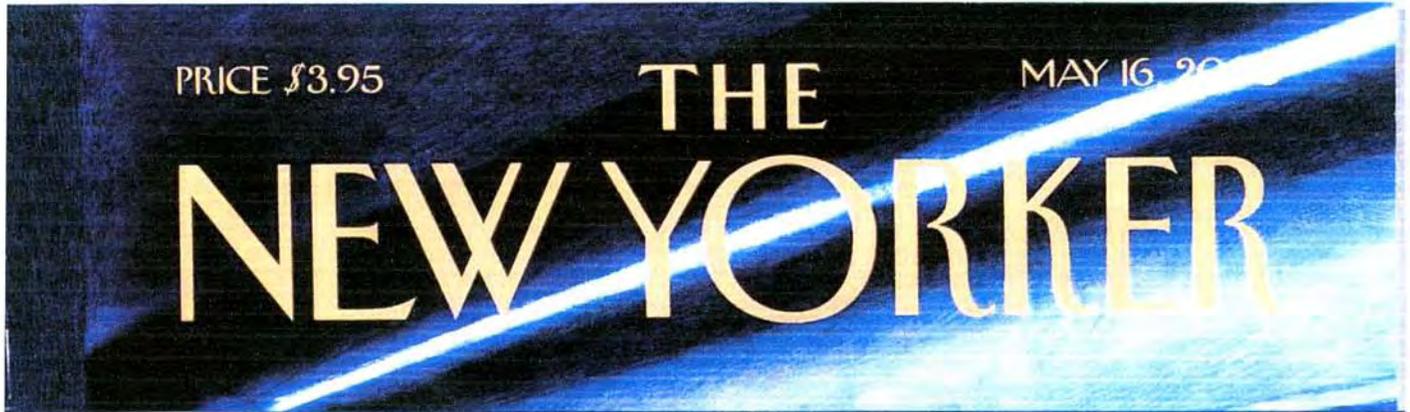
In Always Down and In a coat of arms depicting the head of a beast emerges on the torso of the central form.

Rendered through directional brush marks that catch the light at certain angles, the coat of arms is hidden and revealed depending on the direction in which the painting is viewed. This baroque interlude creates a dynamic tension as the painting is pulled into a realm of symbols and iconography while its geometric space and tactile surface illustrate Weiser's formal appreciation of the medium.

For further information please contact the gallery at 212-625-9224 or
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Photograph by Sylvia Plachy, "Greater New York 2005," *The New Yorker*, 16 May 2005.



GOINGS ON ABOUT TOWN

S	M	T	W	T	F	S
15	16	17	18	19	20	21

"Greater New York 2005,"
at P.S. 1, exhibits the work
of emerging local artists.
Photograph by Sylvia Plachy.

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Biensenbach, Klaus, Heiss, Alanna, and Glenn D. Lowry. Greater New York, exh. cat. PS1 Contemporary Art Center, Long Island City, NY, 2005, p. 346-347

MoMA GREATER NEW YORK BOOK PS1

Garth Weiser

Garth Weiser

Born in Helena, Montana, 1979. Lives and works in New York.

Interested in what he describes as the “intuitive beginning of a form,” Garth Weiser begins his paintings by assembling small sculptures out of tape, clay, foam core, and paper in a quick, spontaneous fashion. Using these objects as models, he turns to his canvas, applying thick parallel brushstrokes that roughly follow the form of the sculptures. Weiser commands a cool color palette, adding an occasional flare of hazard-cone orange or lipstick pink. The result is an accretion of lines that vaguely translates the three-dimensional sculptures into two dimension. Reminiscent of the grid-and-string methods of the High Renaissance, Weiser’s linear brushstrokes are “an illustration of receding space and perspective.” However, unlike those more exact, historical methods, Weiser’s approach embraces mistakes, as the pigment is brushed on in thick lines that are left to drip into one another. Simultaneously sloppy and rigid, Weiser’s painting technique evokes a tension that he describes as the fight “between the organization of the grid and the fugitive nature of fluid paint.” Both expressionist liberty and formalist rigidity are at play, visually “duking it out” on the canvas.

Although his paintings are technically representational, they initially read as abstract compositions with the painted surfaces relentlessly working to obscure the evocations of falling shadows, highlights, and other visual indications of depth and volume. When viewing such works as *Birdhouse*, *Shogun*, *Silo* and *Bust* (all 2004), one can search for representations, attempting to follow Weiser’s hints at perspective and figuration; however, the attempt is futile. The images frustrate the viewer’s desire to recognize and identify, remaining an abstracted formal pattern that lingers on the canvas. By playing on these visual expectations, Weiser addresses many of the conceptual and physical conflicts that have haunted modernist painting. Ultimately, he creates luscious pictures that compel the viewer to keep looking.

Gretch L. Wagner

Selected Exhibitions:

- 2005 Guild & Greyshkul, New York (solo).
- 2004 *First Year Exhibition*, Miriam and Ira D. Wallach Art Gallery, Columbia University, New York.
Succeeding Where the Hippies Failed. The LeRoy Neuman Gallery, Columbia University, New York.
- 2003 *How the West Was Won*, Coos Art Museum, Coos Bay, Oregon.

