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Casey Kaplan Gallery is pleased to announce its participation at Frieze New York with a presentation that brings together a grouping of artists, diverse in media and process, whose work reflects ever-present themes of materiality and identity that permeate throughout the gallery's program.

Perspectives vary and contrast, but an engagement with material and an emphasis on process persists, as seen in the work of Kevin Beasley, N. Dash, Sarah Crowner, Giorgio Griffa and Garth Weiser. Beasley continues to observe the fundamentals of materiality in *Untitled* (2015), which consists of a blend of personal apparel, fragments from the studio, polyurethane foam and resin. It allows for a palpable experience that is bound by the maker's material history. This inherent physicality is further explored by N. Dash, whose use of unprocessed materials including wood, linen, and adobe, allows for a product that is comparable to a lived experience, communicated through the meeting of disparate structural or corporeal elements. Sarah Crowner's patterns that are first drawn, painted, then cut, sewn and finally stretched, as seen in *Rotated Lips*, allow the process or making of an object to be intimately connected to the composition and in effect, the viewer. Giorgio Griffa considers materiality paramount in his acrylic on un-stretched canvas and linen works, emphasizing the act of painting through gesture, color, and texture. From the late 1960s to today, Griffa has maintained a language of sorts through simple, distinct movements that reveal the densities of material – the acrylic seeps into the fabric and the single brushstroke is memorialized. Garth Weiser's layered paintings are a paradigm for the consideration of material, texture, and the procedural margin between careful preparation and that which gives way to chance.

As notions of materiality and tactility linger, identity and origin are considered by artists Matthew Brannon, Nathan Carter, Liam Gillick, Mateo López, Marlo Pascual, Julia Schmidt and David Thorpe. Matthew Brannon's silkscreen and acrylic work on paper maintains the artist's resounding themes of the autobiographical narrative and the destabilization of language. Liam Gillick, known for his examinations of social interaction and cultural or political systems, remains in tune stylistically with his discernable oeuvre, for the powder coated aluminum works presented here question the role of art within these systems that make up society, and in effect our place in it. Nathan Carter's visual interpretations of frenzied communication systems, networks of transportation, and the unruly intersections and tensions that are central to our everyday, toy with the notion of a societal breakdown and the impending consequences for the individual.

Expanding upon a concern towards mark making and the power of the symbol, Mateo López presents a playful approach to the discourse between opposing facets such as the realistic representation of one's surroundings versus the impending inferences that result, as seen in *Brazo (arm)* (2014). A collapse in the connection between subject and viewer occurs in Marlo Pascual's *Untitled* (2015), consisting of two digital c-prints mounted on Plexiglas, by fracturing the image. In effect, Pascual is able to disorient and cause an introspective encounter as the viewer is left with the original, broken image, regardless of any attempts to view from different angles. Julia Schmidt sifts through the Internet and print media in search of commonplace source imagery that might suggest anonymity, subsequently cropping the image and repurposing it by re-painting it. Schmidt's reinterpretation of mass production allows for the viewer to zero in on a single image, the artist's hand clearly present, to find a human connection and in effect, a return to the individual experience. David Thorpe executes his frescoes with pre-modernist methods, resulting in an almost scientific approach to representations of nature in composition and illustration. A reverence for the individual is suggested, articulated by the handmade quality of each work.