



DC MOORE GALLERY

Frieze New York

Carrie Moyer

May 6 - 15, 2020

DC Moore Gallery is proud to present Carrie Moyer's one-person exhibition for Frieze New York. Since exhibiting to much acclaim in the 2017 Whitney Biennial, Moyer is increasingly known for her unabashedly sumptuous paintings on canvas that explore and extend the legacy of American Abstraction, while paying homage to many of its seminal female figures, among them Helen Frankenthaler, Elizabeth Murray, and Georgia O'Keeffe. Overflowing with visual precedents and recognizable forms, Moyer's work proposes a new approach to fusing material experimentation and a passion for the history of painting into a highly original voice.

In New York Magazine's 2018 review, Jerry Saltz writes of Moyer's exhibition *Pagan's Rapture*, "*Carrie Moyer is making the hottest, most ambitious and optically ferocious abstract paintings of her life. Sensual passages of stains, drips, and what look like imprints made from available female bodies conjure a world of light, cloud-scapes, body interiors, sex up close, and diamond gasses. The spaces she creates are simultaneously deep, biological, psychological, and metaphysical.*"

Treating color more like a three-dimensional substance, Moyer pushes its possibilities past the concrete and obvious towards a kind of "embodied" abstraction. Color is a character in her compositions, playing every role: energy, matter, figure, ooze, architecture, the cosmic and the cosmos. With a wry sense of humor, Moyer's pictures present a lush, imaginative world in which the sensation and interpretation flicker between the figurative and the abstract, the graphic and the gossamer, and the familiar and the uncanny.

A recent study trip to Italy influenced this group of paintings presented at Frieze New York.



Carrie Moyer

Neapolitan Projection, 2019

Acrylic, sand, glitter on canvas

78 x 66 inches

Neapolitan Projection was made while planning a visit to the Giardini La Mortella, an exquisite subtropical garden designed by Russell Page on Ischia, an island in the Gulf of Naples. An arch (in this case, an arch of blue sky) that opens into a riot of color and filmy light is an image I seem to return to again and again.



Carrie Moyer

Rosewater and Brimstone, 2020

Acrylic, graphite, glitter on canvas

78 x 60 inches

Rosewater and Brimstone combines a collection of recurring forms, from the arch to the cartoonish clouds to the strange “figure” inspired by an alembic, a long-necked alchemical vessel used to distill liquids into vapors. As in *La Signora*, passages of patterning operate as a kind of domestic foil for the explosion of deep red paint, glitter and ghostly matter.



Carrie Moyer
La Signora, 2020
Acrylic, graphite, glitter on canvas
78 x 60 inches

A commanding, voluptuous woman, *La Signora* is also a character from the Commedia dell'arte known for her big gestures, big jewelry and tough demeanor. The frontal posture of *La Signora* is indebted to Willem De Kooning's *Woman* paintings, which are permanently imprinted somewhere deep in my brain.

- CM



Carrie Moyer

Arch, 2017

Acrylic and glitter on canvas

96 x 78 inches

I'm always interested in creating a sense of anticipation and the unknown, often using illogical space, radical scale shifts and optical buzz to destabilize the viewer. In *Arch*, I was thinking about how architecture always puts us in our place.

- CM



Carrie Moyer
Wayfinding, 2020
Acrylic, glitter on canvas
78 x 66 inches

Wayfinding is another view into the technicolor beyond. The visual effects of mixing acrylic paint with varying quantities of water — from pouring, glazing and staining to forming rivulets and craters — conjure up an encyclopedia of metaphors for nature.



Carrie Moyer

Three Coins in the Fountain, 2020

Acrylic, graphite, glitter, ink on canvas

78 x 60 inches

I named *Three Coins in the Fountain* after 1954 rom-com about young American women in Rome for the first time. Frank Sinatra croons the title song. I was thinking about pagan temples, the thunderbolts of Jupiter, golden sun discs and the fresh-faced joy of finally visiting places you'd only dreamed of.

- CM



Carrie Moyer

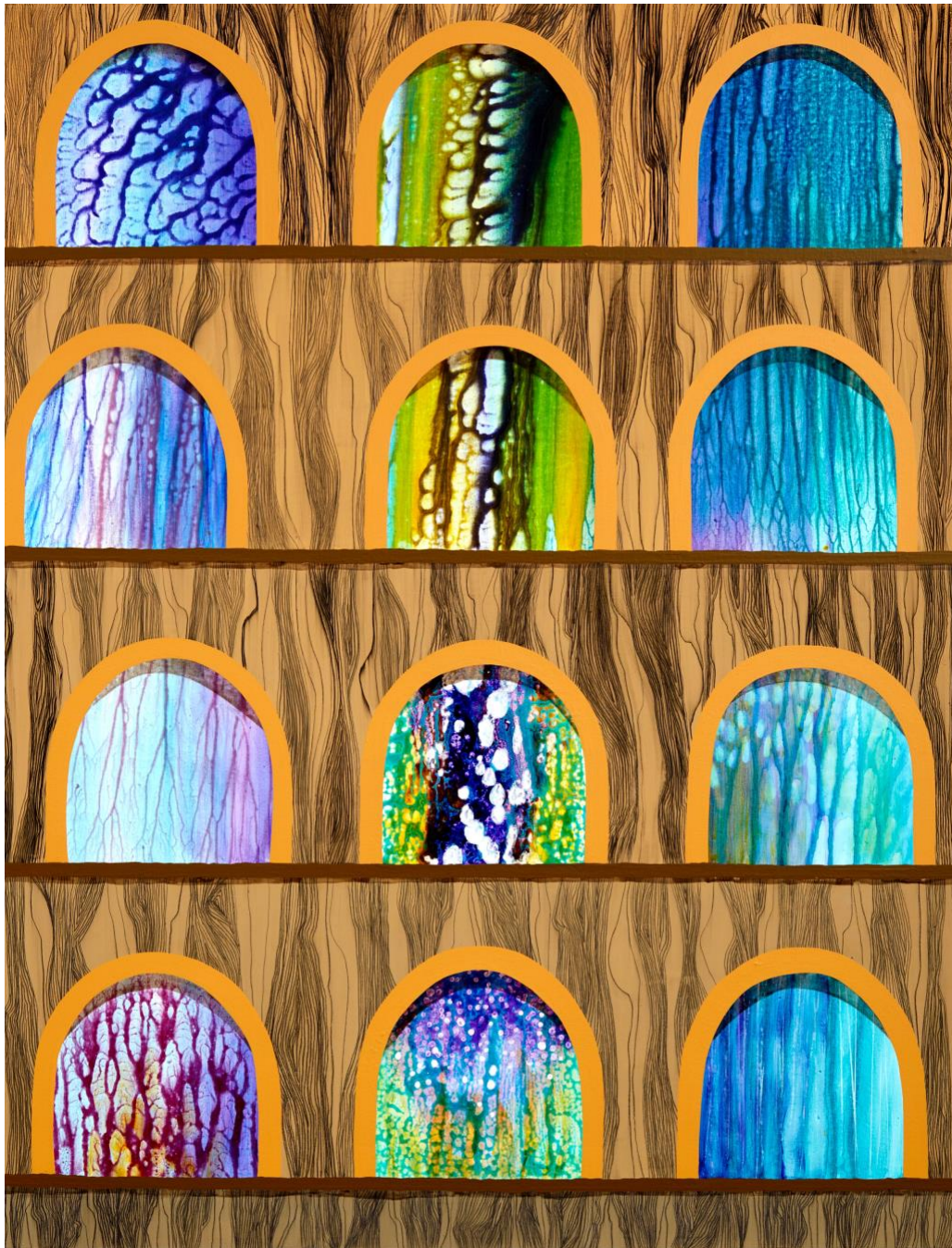
Zaftig, 2019

Acrylic, graphite, glitter on canvas

66 x 78 inches

Strange, silky creature festooned with blue ribbons. Drawing directly on the canvas with large graphite crayons has injected a new sense of pleasure and movement into my paintings.

- CM



Carrie Moyer

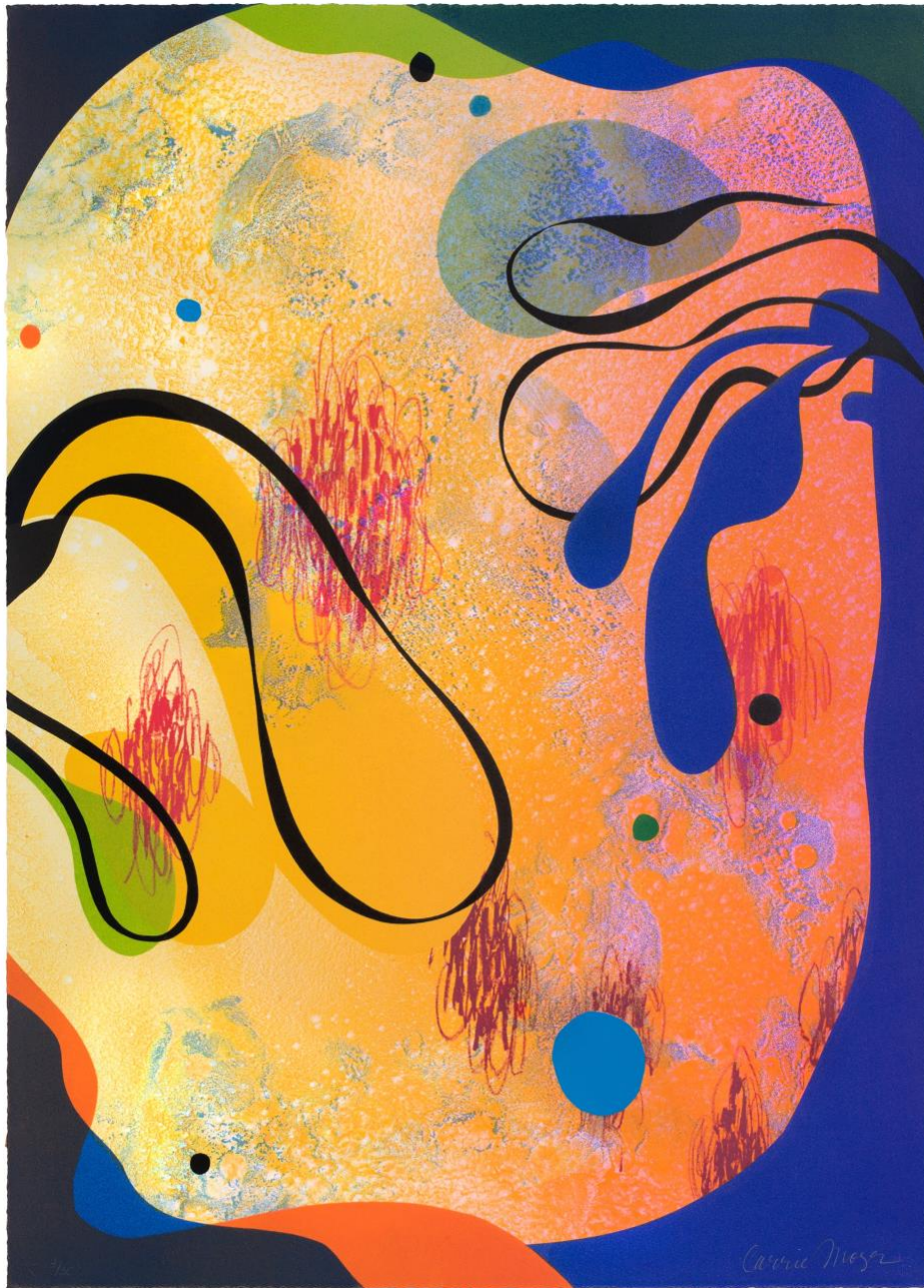
Tresses, Veils and Veins, 2019

Acrylic, graphite, glitter on canvas

78 x 60 inches

Tresses, Veils and Veins is a frontal ochre wall punctured by arched portals, suggesting a stack of miniature aqueducts. Through each arch, a different “climate” is visible. Undulating black lines echo the downward motion captured in the stormy vignettes beyond the wall.

- CM



Carrie Moyer

Untitled, 5/30, 2019

16-color lithograph with screenprinting and monotyping

30 x 21 1/2 inches

Edition of 30

Published by the University of the Arts, MFA Book Arts & Printmaking Atelier Publishing Program

Like many painters, printmaking is very important to my process. Because I'm working on paper (which is much less forgiving than canvas), it helps me quickly assimilate new ideas about layering and color transparencies. This print uses 16 different plates as well as a last pass of delicate glitter flocking. The back of the paper is covered with solid pink ink, which creates a gentle glow when the print floats on a white mat.

- CM