



*Blue Slip*, 2019. Oil on linen, 50 x 35 inches

Theresa Daddezio

*Altum Corpus*

January 7 – 30, 2021

DC Moore Gallery is pleased to announce its representation of New York-based artist **Theresa Daddezio** with her debut inaugural solo exhibition with the gallery, *Altum Corpus*, featuring new paintings on view from January 7 – 30.

Daddezio explores optics, nature, and movement within a language of painting, as she considers the histories of Color Field painting and biomorphic abstraction. Drawing from a background in dance and music, she creates organic shapes referencing movements of the body rendered within systematized applications of color and linework. A vibratory, sonic quality of expanding and compressing tubular entities shift with various interactions of movement.

*Altum Corpus*, which translates from Latin as both “sea/tide” and “high/body,” evokes a semantic ambiguity between the words and their associations to the organic and illusionary. Embodying time and place, Daddezio creates optical waves of flatness, depth, vibrancy, and subtlety. Her use of continuous line expresses an interconnectedness of the infinitely divergent yet finitely bound.

Daddezio began this body of work after visiting the ruins of a Soviet bathhouse in Tskaltubo, Georgia in 2019. Once a famed site of rehabilitation in abundant natural springs, the structures now lay overgrown with plants, ponds, and detritus. The petal-shaped baths—resembling both mechanical gears and the daisy flower—remain eroded and remnants of the recessed human forms they once contained. Here Daddezio contemplated the human impulse to build a reflection in nature, as well as the subsequent disappearance and eventual re-growth in forms of these constructed spaces.

In these paintings, Daddezio evokes a similarly emergent psychological site of contradictions – forms that evoke the human body, flora, and earthen strata emerge, recede, and overlap. Warm terrene tones diverge with more artificially-associated palettes. Vertical orientations and compressed edges frame undulating planes of space that build and simultaneously negate form. By heightening the visual sensation through these compositional tensions, Daddezio constructs an arena where the tangibility of the present entangles layers of memory.



*Blume*, 2020. Oil on linen, 48 x 31 ½ inches

In 2019, Theresa Daddezio was included in an exhibition *Three* at DC Moore Gallery, alongside Beverly Acha and Jim Gaylord. Daddezio is an artist based in Brooklyn, NY. She received an MFA from Hunter College in Visual Art and BFA at Purchase College in Painting and Drawing. Other selected exhibitions include *Carbona Sunrise*, Transmitter Gallery, Brooklyn, NY; *A Mind of Their Own*, Pentimenti Gallery, Philadelphia, PA; *Known: Unknown*, New York Studio School, New York, NYC; *Abstraction in the 21st Century*, the University of Hawai'i, Manoa; *Rhythms, Rhymes, Repetitions*, Studio Kura, Itoshima, Japan. Her work will be featured in the upcoming *East Coast New American Painting* edition #152 and has been featured in *Art Maze*, *Hyperallergic*, *The Queens Ledger*, *Bushwick Daily*, and *The L Magazine*. Her paintings were recently included in Phong Bui's Curator's Pick at *Artfare*, as well as featured in *MAAKE Mag* and *Coastal Post*. She participated in the Wassaic Residency Project in upstate NY.

This exhibition runs concurrently with *Five*, an exhibition featuring selected works by Janet Fish, Mark Innerst, Joyce Kozloff, Claire Sherman, and Jimmy Wright.

DC Moore Gallery specializes in contemporary and twentieth-century art. The gallery is open Tuesday through Saturday from 10am-6pm. For more information, photographs, or to arrange a viewing please call 212-247-2111 or email Sabeena Khosla at [skhosla@dcmooregallery.com](mailto:skhosla@dcmooregallery.com).