

DC Moore Gallery at The Armory Show

Pier 94, Booth 619

March 2-5



Carrie Moyer, *Intergalactic Emoji Factory*, 2015. Glitter and Acrylic on canvas, 72 x 96 in.

DC Moore Gallery's presentation at the Armory Show explores the compelling directions of contemporary abstraction through a selection of new paintings by Robert Kushner, Carrie Moyer, and Barbara Takenaga. Each of these artists creates visually stunning work that critically engages both the history of art and our contemporary culture.

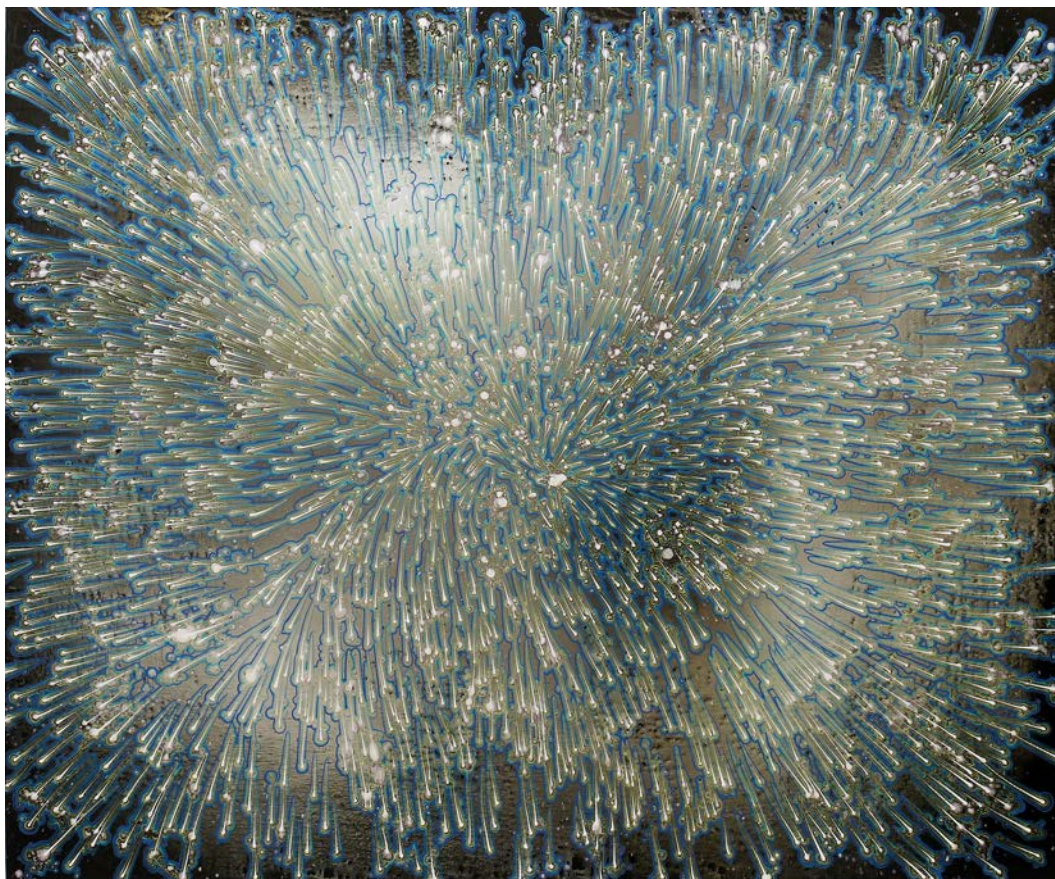
In Kushner's paintings, calligraphic botanical imagery meets structured geometric grids to address issues of gender and decoration within the narrative of Western modernism. Utilizing a full spectrum of color, gold and silver leaf, and a fracturing of space, Kushner creates paintings that disrupt the narrative surrounding decoration while exploring the importance of beauty in contemporary art. *Robert Kushner: Portraits & Perennials* is on view at DC Moore Gallery through March 18.



Robert Kushner, *Bardo*, 2016. Oil, acrylic, and gold leaf on canvas, 84 x 84 in.

Takenaga's dense matrices of dots and lines invoke earthly and cosmic landscapes that inquire into the emotional weight of imagined spaces and natural phenomena. Through her process of random background pours of paint and an ordered, labor-intensive approach, she constructs funnels, geodes, maps, and webs that present portals or aerial views from places hovering above and beyond earth where an elastic reality pervades and parallel worlds could be the norm rather than the

exception. The Williams College Museum of Art will present a 20-year retrospective of the artist opening in Fall 2017 and Takenaga's site-specific mural installation, *Nebraska*, is currently on view at MASS MoCA.



Barbara Takenaga, *Outburst*, 2016. Acrylic on linen, 45 x 54 in.

Moyer's sumptuous canvases 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. In her embodied abstractions, Moyer uses gravity, velocity and stasis to transform and liberate vivid primary hues, resulting in unique expressions of animation and fullness. Carrie Moyer will be included in this year's upcoming Whitney Biennial, at the Whitney Museum of American Art, New York.

Kushner, Moyer, and Takenaga share the ability to make meaning by combining a fluency in multiple techniques and styles with unconventional materials, from glitter and metallic paint to unprimed canvas and antique book pages.

Open house at DC Moore Gallery for *Robert Kushner: Portraits & Perennials*, Saturday, March 4, 10am-12pm

Upcoming Exhibitions

Romare Bearden: Bayou Fever and Related Work, March 23 – April 29

Whitfield Lovell: What's Past is Prologue, Early Works 1986-1996, May 4 – June 11

DC MOORE GALLERY specializes in contemporary and twentieth-century art. The gallery is open Tuesday through Saturday from 10 am to 6 pm. For more information, for photographs, or to arrange a viewing, please call 212-247-2111 or email Rachel Johnson at rjohnson@dcmooregallery.com.

ABOUT ROBERT KUSHNER

As one of the founders of the Pattern and Decoration Movement in the 1970s, Robert Kushner has continually addressed controversial and often subversive issues involving the interaction of decoration and art. Kushner draws from a unique range of influences, including Islamic and European textiles, Henri Matisse, Georgia O'Keeffe, Charles Demuth, Pierre Bonnard, and Chinese Literati and Japanese Rinpa-style painters. Kushner's work combines organic representational elements with abstracted geometric forms in a way that is both decorative and Modernist.

Utilizing a full spectrum of color, gold and silver leaf, and a fracturing of space, Kushner creates paintings that are both complex and exciting to decode. In this new body of work, his paintings remain overtly beautiful and unapologetically opulent. His exotic and unique color sense has become even broader; the emotional range varies from somber and contemplative to exuberant and celebratory, echoing the full range of the human condition.

Kushner continues his exploration into the relationship of flora, fauna, and space through collages and other works on paper, which he has produced for many years. These compositions represent a wide range of seasonal flowers and employ a variety of techniques and styles of depictions—from the most delicate outlines that nearly disappear in the blocks of text, to strongly rendered forms that virtually obliterate the text underneath them. His ink lines and areas of color react with the absorbency of the paper, the density of the text, and other imagery in an infinitely varying manner. The most recent series, which show a significant increase in scale, have become more autobiographical with the materials, often incorporating pieces of ephemera that hold personal meaning.

Kushner has created large-scale, site-specific murals as well, including monumental mosaics at the 77th Street and Lexington Avenue subway station in New York City and Raleigh-Durham International Airport. He has also completed commissions for the Gramercy Tavern and Maialino restaurants, New York City and murals at Union Square in Tokyo, The Ritz Carlton Highlands in Lake Tahoe, and the Federal Reserve System in Washington, DC.

The artist's work has been exhibited extensively in the United States, Europe, and Japan and has been included three times in the Whitney Biennial and twice at the Biennale in Venice. He was the subject of solo exhibitions at both the Whitney Museum of American Art and the Brooklyn Museum, and the Philadelphia Institute of Contemporary Art organized a mid-career retrospective of his work. Most recently, Kushner's work was included in *Pretty Raw: After and Around Helen Frankenthaler* at the Rose Art Museum, Waltham, MA and *Greater New York* at MoMA P.S.1.

A monograph on Kushner's three decades of artistic work, *Gardens of Earthly Delight*, with essays by Alexandra Anderson and Holland Cotter, was published by Hudson Hills Press in 1997. *Wild Gardens*, with an essay by Michael Duncan, was published by Pomegranate in 2006. Kushner was the editor of an important volume art criticism, *Amy Goldin: Art in a Hairshirt* (Hudson Hills, 2012).

Kushner's works are included in many prominent public collections including The Museum of Modern Art, The Metropolitan Museum of Art, and Whitney Museum of American Art, NY; National Gallery of Art, Washington DC; Tate Gallery, London; San Francisco Museum of Modern Art, CA; The Contemporary Museum, Honolulu, HI; Denver Art Museum, CO; Galleria degli Uffizi, Florence; J. Paul Getty Trust, Los Angeles, CA; Museum Ludwig, Cologne; and Philadelphia Museum of Art, PA.

ABOUT CARRIE MOYER

Carrie Moyer is an artist and writer known for her sumptuous paintings which 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. Continuously, Moyer's paintings are rife with visual precedents; her compositions reference Color Field, Pop Art and 1970s Feminist art - while proposing a new approach to fusing history, research and experimentation in painting.

Treating color more like a three-dimensional substance, Moyer pushes its possibilities past the concrete, and the obvious towards a kind of "embodied" abstraction. In Moyer's compositions color is the sole character, playing every role: energy, matter, ooze, architecture, the cosmic and the cosmos. Through her use of gravity, velocity and stasis Moyer transforms and frees vivid primary hues to express new kinds of animation or fullness, which in turn propels Moyer's ongoing exploration of her medium. Each pour visibly changes speed or direction ultimately bursting out into blooms of color. Graphic portals and archways reveal slow moving tide pools or languid, floating odalisques. From deep red cavities to purple washes the infinite range of material allusion or pictorial illusion reveal Moyer's ongoing experimentation in acrylic paint. In the studio, Moyer engages in a nearly taboo "erotics of craft," delivering paintings—each ready to sing their pleasure in streams of unfettered color.

Moyer's work has been exhibited widely in both the United States and Europe. Her paintings will be featured in the 2017 Whitney Biennial Exhibition, New York, opening March 17 and continuing through June 11. DC Moore Gallery presented *Sirens* in 2016, the gallery's first solo exhibition of Moyer's work. Previous museum shows include a traveling survey, *Carrie Moyer: Pirate Jenny*, that originated at the Tang Museum, Saratoga Springs, NY and traveled to SCAD Museum of Art, Savannah, GA, and the Columbus College of Art and Design, OH (2013); and *Interstellar*, at the Worcester Art Museum, MA (2012). Moyer's paintings have been included in numerous group exhibitions as well, including *Three Graces: Polly Apfelbaum, Tony Feher, and Carrie Moyer*, at the Everson Museum of Art, Syracuse, NY; *Pretty Raw: After and Around Helen Frankenthaler*, at the Rose Art Museum, Brandeis University, Waltham, MA; and *Agitpop!*, at the Brooklyn Museum, NY, all in 2015. Her work has previously been shown at MoMA PS1, Long Island City, NY, Weatherspoon Art Museum, Greensboro, NC, Cooper Hewitt National Design Museum, New York, NY, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY, and Dedalus Foundation, Brooklyn, NY.

Moyer's work is included in numerous public collections, such as The Metropolitan Museum of Art, New York, NY; The Birmingham Museum of Art, AL; Eli and Edythe Broad Art Museum, East Lansing, MI; Tang Museum, Saratoga Springs, NY; Rose Art Museum, Waltham, MA; Worcester Art Museum, MA; among others.

With photographer Sue Schaffner, Moyer co-founded one of the first lesbian public art projects: Dyke Action Machine!, which was active in New York City between 1991 and 2008. DAM produced posters, agitprop, and videos that dissected mainstream advertising by inserting lesbian images into commercial campaigns and around the streets of New York City.

Her writing has appeared in anthologies and periodicals such as *The Heroine Paint: After Frankenthaler* (Rizzoli 2016), *Queer (Documents of Contemporary Art)* (MIT Press 2016), *The Studio Reader: On the Space of Artists* (University of Chicago Press 2010), *Art in America*, *Brooklyn Rail*, *Artforum*, *Modern Painters*, and others. Recent writing projects include catalogue essays on Louise Fishman and Nancy Grossman.

Moyer has received awards and grants from the Guggenheim and Joan Mitchell Foundations, Anonymous Was a Woman, MacDowell, Yaddo, and Creative Capital, among many others.

Moyer earned a BFA with honors in Painting from Pratt Institute, an MA with honors in Computer Graphic Design from the New York Institute of Technology, and an MFA in Painting from the Milton Avery Graduate School of the Arts at Bard College. Moyer also attended the Skowhegan School of Painting and Sculpture, where she now serves as the Vice Chair of the Board of Governors.

Moyer is a Professor in the Art and Art History Department at Hunter College. She previously taught at a variety of institutions including the Rhode Island School of Design, Yale, Rutgers, Pratt, and Cooper Union.

ABOUT BARBARA TAKENAGA

Barbara Takenaga's paintings present an eloquent inquiry into the emotional weight of natural phenomena and imagined spaces. Each carefully constructed composition questions the boundaries of the known by offering visual translations of the ever-changing nature of the physical world.

Pairing fluid backgrounds with an ordered, labor-intensive formulation of dots and splashes, Takenaga constructs funnels, geodes, maps, and webs, each outlined and traced in vivid shimmering hues of acrylic. Her use of crisp, saturated color defines each discrete element in the tightly woven, tessellated work. The compositions undulate, radiate, and recede in seemingly infinite space, and present portals to places hovering above Earth where an elastic reality pervades and parallel worlds would be the norm rather than the exception.

Many of her painting titles present a duality of meaning and like the images themselves—land, city, and outer space—shape-shift, fluctuating between the positive and negative, the microscopic and infinite. The power of these paintings lies in their ambiguity, and is where Takenaga stakes out her own unique territory, nimbly making reference to familiar objects and spaces while simultaneously placing our sense of those things in question.

In the fall of 2017, Williams College Museum of Art will host a retrospective of Takenaga's work over her 20-year career in Williamstown, MA. Other solo presentations of her work include a traveling exhibition at DC Moore Gallery, New York, NY and Kalamazoo Institute of Arts, MI in 2016, as well as her large-scale installation *Nebraska* was recently on view at MASS MoCA in North Adams, MA.

Her work has been included in many exhibitions at institutions including the Museum of Contemporary Art, Denver, CO; Museum of Nebraska Art, Kearney, NE; Brattleboro Museum and Art Center, VT; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Hudson River Museum, Yonkers, NY; San Antonio Museum of Art, TX; The Crocker Museum of Art, Sacramento, CA; Asian Arts Initiative, Philadelphia, PA; Ruth and Elmer Wellin Museum of Art, Clinton, NY; San Jose Museum of Art, CA; and Federal Reserve Board, Washington, DC.

She is represented in the permanent collections of The Ackland Art Museum, Chapel Hill, NC; Williams College Museum of Art, Williamstown, MA; Federal Reserve Board, Washington, DC; Arkansas Art Center, Little Rock; Smith College Museum of Art, MA; Museum of Nebraska Art, Kearney, NE; The DeCordova Museum, Lincoln, MA; Frederick R. Weisman Art Foundation, Los Angeles, CA; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Sheldon Museum of Art, Lincoln, NE; among others.

Barbara Takenaga is the Mary A. and William Wirt Warren Professor of Art at Williams College, a position she has held since 1985. She divides her time between Williamstown, MA and New York City.