

CRUNCHY | Organized by Clayton Press and Gregory Linn

118 East 64th Street, New York

January 15 – February 21, 2015 | Opening January 15, 6 to 8 pm

As an adjective, “crunchy” typically connotes a hard texture and/or a crisp, loud sound when something is bitten, or chewed. “Soggy,” “crunchy’s” antonym, connotes wet, usually soft, and heavily dull.

According to the late economic journalist, Nico Colchester, “Crunchy systems are those in which small changes have big effects leaving those affected by them in no doubt whether they are up or down, rich or broke, winning or losing, dead or alive... (while) Sogginess is comfortable uncertainty.”¹

For this show, the organizers, Clayton Press and Gregory Linn, relied upon Colchester’s concept of “crunchiness” as a point of departure to challenge common expectations about how paintings are made and what they convey. *Crunchy* brings together a group of artists who challenge the traditional treatment of a painting’s surface. It is about the materiality of material. It is about physicality and presence that confronts or defies two-dimensional conventions. It is about an idea of “visual tactility” that changes how we look at things.

- Andisheh Avini swirls and splatters inks on readymade carpet remnants, disrupting traditional notions of painting.
- Anna Betbeze debauches woolen *flokati*, by burning, scarring, and throwing acid dyes and watercolors on the shag rugs.
- Heather Cook hand paints cotton yarns before warping them on the loom, making panels that are sewn together to make almost optical paintings.
- Ethan Greenbaum prints photographic images of urban grunge onto acrylic sheets, vacuum-forming and painting the material.
- Adam Henry creates fondant-like finishes using pigment-injected polymers and upends the color spectrum.
- Kathleen Jacobs wraps tree trunks with canvases, letting them age for many months before applying pigment that reveal near-mystical landscapes.
- Jutta Koether decants liquid glass, combining it with the detritus of urban street commerce.
- Jason Matthew Lee grinds through sheet metal and applies hacker programming code and personal confessions with a text-labeling gun on vinyl.
- Anthony Pearson pours pigmented hydrocol to create almost molten wall works that allude to the body and landscape.
- Michael Rey massages plasticine on alien-shaped armatures, painted in idiosyncratic colors.
- Borňa Sammak experiments with embroidery and custom heat transfer decals, objectifying pop culture.

Marianne Boesky Gallery is located at 118 East 64th Street, between Lexington and Park Avenues. Our hours are Tuesday to Saturday, 11am to 6pm. For further information regarding *Crunchy* or images of the works, please contact Aniko Berman at 212.680.9889 or aniko@marianneboeskygallery.com. For press inquiries, please contact Elisa Smilovitz at elisa@mcclellandco.com or 551.486.3273.

¹ Colchester, Nico, “Crunchiness,” *Financial Times*, March 3, 2006.

MARIANNE BOESKY GALLERY

www.marianneboeskygallery.com

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Anna Betbeze

Muff, 2015

acid dyes, ash, wool

61 x 80 inches 154.9 x 203.2 cm

(CRN.10004)



Jason Matthew Lee

Love Letter: Infect Files, 2015

metal

40 x 60 inches 101.6 x 152.4 cm

(CRN.10002)



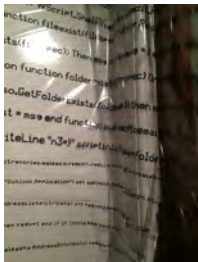
Jason Matthew Lee

Love Letter: End Sub, 2015

metal

40 x 60 inches 101.6 x 152.4 cm

(CRN.10001)



Jason Matthew Lee

Vinyl installation, 2015

printed vinyl

dimension variable

(CRN.10003)



Ethan Greenbaum

Post, 2015
Direct to substrate print on vacuum formed
PETG and spray enamel
62 x 52 inches 157.5 x 132.1 cm
(CRN.10048)
EG-15-PH-65



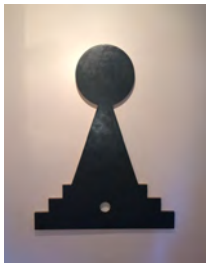
Ethan Greenbaum

Console, 2014
Direct to substrate print on vacuum formed
PETG and spray enamel
Framed Dimensions: 43 x 54 inches
109.2 x 137.2 cm
(CRN.9991)



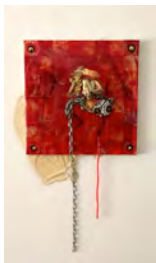
Michael Rey

Hair-Play, 2014
Oil on Plasticine clay on panel
65 1/2 x 24 1/2 x 1 1/2 inches 166.4 x
62.2 x 3.8 cm
(CRN.9937)



Michael Rey

Wifego I, 2014
Oil on Plasticine clay on panel
51 x 40 inches 129.5 x 101.6 cm
(CRN.9938)



Jutta Koether

Red, 2005
Liquid glass on canvas
11.81 x 11.81 inches 30 x 30 cm
(CRN.10051)



Borna Sammak

Untitled, 2015
heat applied T-shirt graphics and
embroidery on canvas
40 x 30 inches 101.6 x 76.2 cm
(CRN.10006)



Borna Sammak

Untitled, 2014
heat applied T-shirt graphics and
embroidery on canvas
36 x 60.5 inches 91.4 x 153.7 cm
(CRN.10097)



Borna Sammak

Untitled, 2014
heat applied T-shirt graphics on canvas
23 x 40 inches 58.4 x 101.6 cm
(CRN.10096)



Adam Henry

Plane in Three Dimensional Space (x),
2015
Synthetic Polymers on Linen
36 x 15 inches 91.4 x 38.1 cm
(CRN.10045)



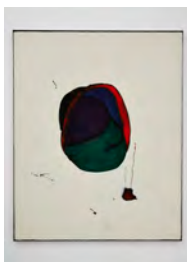
Adam Henry

Plane in Three Dimensional Space (y),
2015
Synthetic Polymers on Linen
36 x 15 inches 91.4 x 38.1 cm
(CRN.10046)



Adam Henry

Plane in Three Dimensional Space (z),
2015
Synthetic Polymers on Linen
36 x 15 inches 91.4 x 38.1 cm
(CRN.10047)



Andisheh Avini

Untitled, 2014
Ink on carpet
60 5/8 x 48 3/4 x 2 inches 154 x 123.8 x
5.1 cm
(AA.9493)



Adam Henry
Untitled (1p2b5p), 2015
Synthetic Polymers on Linen
67 x 51 inches 170.2 x 129.5 cm
(CRN.10005)



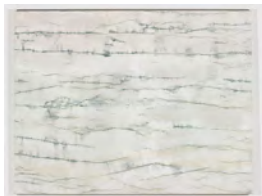
Anthony Pearson
Untitled (Plaster Positive), 2013
Pigmented hydrocal in walnut frame
43 1/2 x 31 1/2 x 3 inches 110.5 x 80 x
7.6 cm
unique
(AP.7757)



Anthony Pearson
Untitled (Plaster Positive), 2013
Pigmented hydrocal in walnut frame
43 1/2 x 31 1/2 x 3 inches 110.5 x 80 x
7.6 cm
unique
(AP.7813)



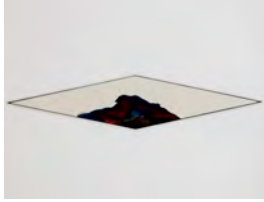
Anthony Pearson
Untitled (Plaster Positive), 2013
Hydrocal and walnut
43 1/2 x 31 1/2 x 3 inches 110.5 x 80 x
7.6 cm
unique
(AP.7763)



Kathleen Jacobs
REVUP, 2014
Oil on canvas
60 x 78 inches 152.4 x 198.1 cm
(CRN.9935)



Adam Henry
Two Paths One Slightly Longer Than the Other, 2012
Synthetic Polymers on jute linen
Diptych: Each panel 28 x 24"
(CRN.10099)



Andisheh Avini

Untitled, 2014

Ink on carpet

131 x 29 inches 332.7 x 73.7 cm

(AA.9522)



Heather Cook

Shadow Weave Black(13) and White(14)

8/4 Cotton 15 EPI and Painted Warp #1, 2014

acrylic on 8/4 cotton yarn

48 1/8 x 48 inches 122.2 x 121.9 cm

(CRN.9940)



Heather Cook

Shadow Weave Black(13) and White(14)

8/4 Cotton 15 EPI and Painted Warp #4, 2014

Acrylic on 8/4 cotton yarn, and wood panel

61 1/8 x 58 inches 155.3 x 147.3 cm

(CRN.9939)