

Analia Saban : Backyard

February 19 – March 21, 2015

Opening Reception: February 19, 2015; 6-8pm

Conversation with the Artist and Johanna Burton, New Museum's Keith Haring Director and Curator of Education and Public Engagement: February 21, 2015; 11am

For immediate release

Tanya Bonakdar Gallery is pleased to announce the second solo exhibition of new works by Analia Saban. Presenting works on both floors of the gallery, Saban invites us into the metaphorical space of the backyard, in which the artist's new works variously employ wood, marble, found household objects, pigments, and encaustic. In this new body of work, Saban continues to use the traditional elements of painting and sculpture to explore, expand and disrupt the properties of these media through alternative methods and processes.

In the current exhibition, Saban brings her radical approach to the realm of the outdoor domestic scene, which becomes a backdrop for the artist's storytelling. Engaging the history of painting and the possibility of art-making as an alchemical process, Saban continues her investigation of the line between painting and sculpture. Presented in the main gallery, the *Draped Marble* works employ material that has undergone a transmutation, its once solid form now more akin to fabric than stone. Here, Saban reinterprets traditional sculptural material in order to plumb its relationship to painting, specifically by exposing the minerals in the stone, linking this to pigments used by painters from earlier eras. Formally, the marble's broken surface betrays variations in the crystalline structures of the stone itself, revealing a range of abstract patterns and rendering stone as canvas.

Suggestive of a paint storage room, the upstairs project space presents work that examines painting and pigment through the medium of photography. In the works *Scraped (Paint Storage Room)* and *Markings (from Paint Storage Room)* Saban scrapes the chromogenic emulsion from the photographic paper, manipulating photographic material as pigment. In *Paint Cross Sections (from King Tut to Judy Chicago)* the composition is built from cross-sections of pigments of famous artworks. Using research from the Getty Conservation Institute, Saban's approach is akin to that of a scientist or forensic investigator for whom imagery and information presents a time capsule, or even a portrait of the time at which the object was produced, including the tools and technologies of that culture. Each element of *Paint Cross Sections* reveals the textural quality of pigments as can only be seen under intense magnification, bringing to light the coarse grained material in Renaissance pigments juxtaposed with paints used by 20th century artists.

In the upstairs gallery, the backyard is materialized in a laser-cut diptych, whose imagery brings together elements referenced throughout the exhibition. Conceptualizing the domestic workspace of the backyard as a space for creativity and projects in process, Saban suffuses these ideas into works whose formal elements engage painting in its most minimal state. *Bulge (Black) #1*, *Study for Vestige*, and *Vestige* reimagine the painting as a container for paint, a theme central to Saban's practice. These artworks serve as repositories and are infused with the surplus ink used to make the *Paint Rag* series, whose canvases are saturated with differing amounts of printmaking ink to yield their distinct textures. The *Paint Rag* works variously appear as the tools of painting or the consequences of creativity. The monochromatic palette of this presentation delves into the dichotomy of positive and negative, chromatically and formally. Throughout the exhibition Saban explores the modalities of painting, drawing upon its possible functions and tapping into its historical linkages in order to push beyond its perceived boundaries.

Analia Saban (b. 1980 in Buenos Aires, Argentina) lives and works between New York City and Los Angeles. Currently, Saban is included in group exhibitions *Variations: Conversations in and Around Abstract Painting* at LACMA, CA (through March 22, 2015) and the upcoming *Vibrant Matter* at Kiosk in Ghent, Belgium (February 14 thru March 29, 2015). The artist was recently featured in *Prospect.3 New Orleans*, Contemporary Arts Center, New Orleans, LA and *An Appetite for Painting*, National Museum of Norway, Oslo. Recipient of the Norton Museum's 2012 *Rudin Prize For Emerging Photographers*, Saban also participated in the Hammer Museum's, *Made in LA* group exhibition in 2012. Saban's works are represented in the collections of the Hessel Museum of Art at Bard College, the Hammer Museum at UCLA in Los Angeles, Museum of Contemporary Art in Los Angeles, Norton Museum of Art in Florida, and Los Angeles County Museum of Art. In 2016, Saban looks forward to her first major solo museum exhibition at the Blaffer Art Museum at the University of Houston, Houston, TX.



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Downstairs Entry

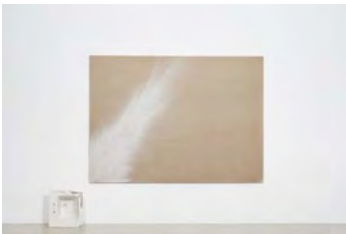


Queen Size Box Spring (with Coil Spring Rubbings)
2015
Graphite on linen on coil springs
80 x 60 x 8 inches; 203.2 x 152.4 x 20.3 cm
(TBG 16226)

Main Gallery



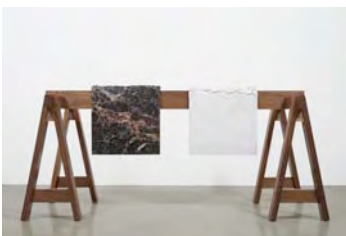
Markings (from Roof Tiles)
2014
digital c-print on resin coated paper and primed
canvas
48 x 120 inches; 121.9 x 304.8 cm (unframed)
51 1/2 x 123 3/8 inches 130.8 x 313.4 cm
(framed)
(TBG 16196)



Marking (from Porcelain Bathroom Sink)
2014
found bathroom sink and ground sink pigment on
linen canvas
70 x 96 inches; 177.8 x 243.8 cm (canvas)
18 x 20 x 10 inches; 45.7 x 50.8 x 25.4 cm (sink)
(TBG 16195)



Bulge #5
2015
encaustic paint on walnut stretcher bars
16 x 16 x 13 1/2 inches; 40.6 x 40.6 x 34.3 cm
(TBG 16198)



Draped Marble (St. Laurant, Bianco di Carrara)
2015
marble mounted on steel on wooden sawhorses
37 1/2 x 83 x 32 inches; 95.3 x 210.8 x 81.3 cm
(overall)



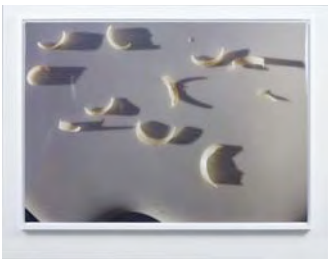
Draped Marble (Bianco di Carrara, Emperor Gold)
2015
marble mounted on steel on wooden sawhorse
35 1/2 x 95 x 16 inches; 90.2 x 241.3 x 40.6 cm
(overall)



Draped Marble (Jade, St. Laurant, Fior di Pesco, Emperor Gold)
2015
marble mounted on steel on wooden sawhorses
37 1/2 x 150 x 32 inches; 95.3 x 381 x 81.3 cm
(overall)



Draped Marble (Emerald, Jade, Fior di Pesco Classico)
2015
marble mounted on steel on wooden sawhorses
35 1/2 x 140 1/2 x 15 3/4 inches; 90.2 x 356.9 x 40 cm (overall)



Nail Clippings
2014
digital c-print
24 x 33 7/8 inches; 61 x 86 cm (unframed)
25 1/2 x 35 3/8 inches; 64.8 x 89.9 cm (framed)
(TBG 16197)

Upstairs Galleries



Queen Size Box Spring Springs
2015
machine rendered ink on paper
48 x 36 1/4 inches; 121.9 x 92.1 cm (unframed)
(TBG 16212)



Erosion (Backyard)
2015
graphite on laser sculpted paper
8 x 13 1/4 inches; 20.3 x 33.7 cm (unframed)
(TBG 16223)



Vestige
2015
ink on wood panel
73 x 96 x 2 3/4 inches; 185.4 x 243.8 x 7 cm
(TBG 16208)



Paint Rag (Primed Linen Canvas)
2015
ink on canvas
102 x 18 x 11 inches; 259.1 x 45.7 x 27.9 cm
[installed]
(TBG 16214)



Paint Rag (Primed Cotton Canvas)
2015
ink on canvas
102 x 18 x 11 inches; 259.1 x 45.7 x 27.9 cm
[installed]
(TBG 16210)



Paint Rag (Linen Canvas)
2015
ink on canvas
102 x 18 x 11 inches; 259.1 x 45.7 x 27.9 cm
[installed]
(TBG 16213)



Paint Rag (Burlap)
2015
ink on canvas
102 x 18 x 11 inches; 259.1 x 45.7 x 27.9 cm
[installed]
(TBG 16215)



Erosion, Positive/Negative (Backyard)
2015
graphite on laser sculpted paper
Diptych;
28 x 46 1/8 inches; 71.1 x 117.2 cm (each panel
unframed)
29 3/4 x 47 7/8 inches; 75.6 x 121.6 cm (each
panel framed)
Installation dimensions variable
(TBG 16209)



Bulge (Black) #1

2015

encaustic paint on walnut stretcher bars
16 x 16 x 13 1/2 inches; 40.6 x 40.6 x 34.3 cm



Marking (from Grayscale Paint Sample Chips)

2014

c-print and chromogenic emulsion on canvas
30 x 79 7/8 inches; 76.2 x 202.9 cm (unframed)
32 7/8 x 82 1/2 inches; 83.5 x 209.6 cm
(framed)
(TBG 16204)



Paint Cross Sections (from King Tut to Judy Chicago)

2015

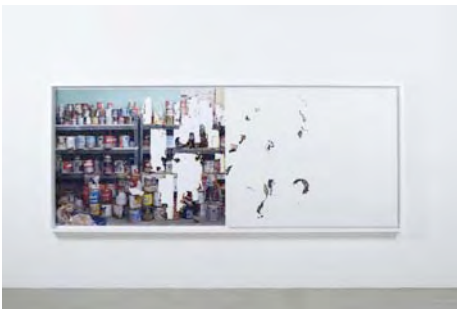
digital prints and color pencil on museum board
71 x 96 inches; 180.3 x 243.8 cm (unframed)
73 x 98 inches; 185.4 x 248.9 cm (framed)
(TBG 16200)



Scraped (Paint Storage Room)

2014

digital c-print
65 3/8 x 49 3/4 inches; 166.1 x 126.4 cm
(unframed)
67 5/8 x 52 inches; 171.8 x 132.1 cm (framed)
(TBG 16201)



Markings (from Paint Storage Room)

2014

c-print and chromogenic emulsion on canvas
48 x 119 7/8 inches; 121.9 x 304.5 cm
(unframed)
51 1/2 x 123 3/8 inches; 130.8 x 313.4 cm
(framed)
(TBG 16202)



Study for Vestige
2015
ink on wood panel
17 x 17 3/4 x 2 3/4 inches; 43.2 x 45.1 x 7 cm
(TBG 16207)