

**Joe Zucker: 1000 Brushstrokes**

Maccarone Los Angeles  
300 South Mission Road  
February 11 - April 1, 2017

Maccarone Los Angeles is pleased to present *1000 Brushstrokes*, a solo exhibition of a monumental new work by Joe Zucker on view from February 11 to April 1, 2017.

*1000 Brushstrokes* is made of 1000 industrial mops, each mop-head painted with one to five different colors and interconnected to create modules that are surrogate painting canvases. Each module of the work contains four mops with their wood handles bolted together to make a square. The result is 250 modules that are configured to be installed in a grid formation on the walls of a space. Measuring approximately 9000 square feet, it may be one of the most ambitious paintings ever made. If it were a more conventional work made with canvas over traditional stretcher bars, it would be a near impossibility to realize. Instead its physicality is made viable by its structural modularity, in the sense that modules can be added or subtracted to fit a space. This debut presentation at Maccarone will include 116 modules. After fifty years of investigating the terms and limitations of painting, Zucker's new work is an exponentially dramatic expansion in both conceptual and material terms.

Each mop, of course, also has a "head." As much as the handles form a consistent linear structure, the heads provide ideal material to absorb and hold color. Zucker has dipped each one into one or more buckets of pre-determined Benjamin Moore colors, moving systematically through the primary, secondary, and tertiary colors to black, white, and gray, resulting in a conceptually rigorous array of color combinations with almost no repetition.

In this new work, the mops are paint brushes *and* the entire painting all at once. They are also far more associative than could be anticipated: anthropomorphic, even strangely figurative, they interact with each other across the expanse of the work in ways that are as full of personality as they are formal. This exhibition proves that Zucker has only intensified his commitment to those issues that remain the vital concerns of painting.

Starting in the 1960s, Zucker has never wavered in his dedication to using materials that a painting can be made from, and exploring how it can be produced, to ground what it could depict, mean, or do. This current work also relates to earlier bodies of his work, in particular his 1984 paintings based upon Joseph Smith, the founder of the Mormon Church. In conversation for *Bomb Magazine* with Chuck Close in 2007, Close discusses Zucker's practice as follows:

*"There is always a metaphorical comment on the nature of work itself. I am thinking of those almost stick figures in which there were squeegees stuck on the ends of dowels to form the arms and legs. Each of these squeegees would push paint somewhere, which is of course what a painter does. A painter pushes paint. They stood for the activity that you were engaged in while you were making them, which is three layers removed from imagery, but totally transparent. You understand that it is about a painting making itself."*

Joe Zucker has been included in solo and group exhibitions internationally, including The Whitney Biennial (1973, 1989, 1995) and Venice Biennale XXXI and XXXXII (1980, 1986). Zucker's work is in collections of museums such as the The Metropolitan Museum of Art, New York, NY; the Museum of Modern Art, New York, NY; the Whitney Museum of American Art, New York, NY; The Art Institute of Chicago, Chicago, IL; and Museum Ludwig, Cologne and Aachen, Germany, and Vienna, Austria. In 2017 he will release a new monograph published by Thames and Hudson, New York, NY with essays by John Elderfield, Terry R. Myers, Alex Bacon, and an interview with Phong Bui.

The artist has received numerous awards, including the Francis J. Greenburg Award (2003); American Academy of Arts and Letters Purchase Prize (1999); Pollock-Krasner Foundation Grant (1995); Walker Art Center Second Prize and Purchase Award (1968); and the Minneapolis Institute of Art First Prize and Special Jury Award (1965).

Born in 1941 in Chicago, Illinois, Zucker attended Miami of Ohio University, later receiving his BFA and MFA from School of the Art Institute of Chicago in 1964 and 1966, respectively. He lives and works in East Hampton, New York.