

GAGOSIAN



JOE BRADLEY

Drawings

May 8–July 28, 2018

19 place de Longemalle, Geneva

Joe Bradley, *Untitled*, 2017, graphite on paper, 9 × 12 inches (22.7 × 30.5 cm)

Gagosian is pleased to present *Drawings*, an exhibition of new and recent works by Joe Bradley in graphite, charcoal, ink, and crayon.

In his paintings, drawings, sculptures, and mixed-media works, Joe Bradley has produced an unparalleled visual language, oscillating freely between personal and art historical reference. Constantly reinventing himself, he cycles through many of the most iconic modes of abstraction. In 2006, at MoMA PS1, Bradley presented boldly painted monochromatic canvases, arranged in geometric formations. These “modular paintings” investigate the ways in which colors exist in relation to each other and to negative space, reinvigorating Minimalist questions of “pure form” while subtly evoking architectural structures and human, or robotic, figures. In his more recent paintings, Bradley taps into the spontaneity of Abstract Expressionism, with fragments of unprimed canvas painted on the floor, then sewn together, collecting studio debris in swaths of paint.

In many ways, Bradley holds a mirror up to the art world itself, finding humor in the ever-shifting trends and traditions of fine art. One aspect of his practice that does remain constant, however, is his emphasis on process—on the intuitive motions of the artist’s hand, as well as the effects of material, memory, and environment. For his *Schmagoo Paintings* from 2008, he drew invented symbols and doodles with grease pencil on white canvas, presenting lighthearted subject matter

with a direct, gestural confidence. Though vaguely familiar—recalling children’s drawings, comic book sketches, cave paintings, or ideograms—the images are devoid of specific meaning, exploring the very implications of the creative act.

Through Bradley’s drawing practice—developed in dynamic works on cardboard scraps, loose paper, and even Post-its—his many influences and inspirations seem to both emerge and dissolve, alluding to artistic precedents without ever quite settling into certainty. Abstracted nude figures hark back to Willem de Kooning; thick, graphite scribbles evoke Cy Twombly; and distorted faces and animals merge with organic and geometric patterns, creating odd hybrids of Pablo Picasso, Jasper Johns, and Jean Dubuffet. Yet, each drawing also possesses an energy without precedents: a captivating gestural freedom that is distinctly Bradley’s own.

Joe Bradley was born in 1975 in Kittery, Maine, and lives and works in New York. Collections include Saatchi Gallery, London; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Hall Art Foundation, Reading, VT; and De la Cruz Collection, Miami. Recent institutional exhibitions include MoMA PS1, Long Island City, NY (2006); 2008 Whitney Biennial, New York; Portugal Arte 10, Lisbon (2010); Le Consortium, Dijon, France (2014); BOZAR, Centre for Fine Arts, Brussels (2016–17); Château de Boisgeloup, Gisors, France (2017); and Albright-Knox Art Gallery, Buffalo, NY (2017, traveled to the Rose Art Museum, Brandeis University, Waltham, MA, through 2018).

Please join the conversation with Gagosian via the hashtags #JoeBradley #Drawings #JoeBradleyDrawings #GagosianGeneva #Gagosian.

Press Inquiries

Gagosian

geneva@gagosian.com

+41 22 319 36 19