

RYAN WALLACE: *Slo Crostic*

23 October 2014 – 6 December 2014

Susan Inglett Gallery, NYC





Redactor XVII, 2014
Enamel, pigment, cold wax, tape, vinyl,
aluminum, paper, canvas/canvas
72 x 60 in.



Redactor VIII, 2014

Enamel, acrylic, powdered graphite, glass powder, cold wax,
pigment, lead, aluminum, tape, fabric, vinyl, canvas/canvas

72 x 60 in.





Redactor VIII (Detail), 2014

Enamel, acrylic, powdered graphite, glass powder, cold wax,
pigment, lead, aluminum, tape, fabric, vinyl, canvas/canvas

72 x 60 in.

The White Part, or An Avalanche Every Day

We're out in the ripping February cold, crossing the Canadian border in a beat-up box truck. It is very dark. We follow illuminated signage to Customs, where commercial transport must declare their cargo. For this, we have an invoice listing the contents of the truck from a gallery in Toronto: 10 paintings, 5 sculptures. Declaring ourselves "commercial transport" seems like a joke to us, as transporting our own work to an exhibition 10 hours from home feels more like an exercise in DIY.

We park and enter an office. The customs agent, in a bulletproof vest, looks over the invoice.

"So who made these paintings?"

"Me," Ryan says.

"And what kind of paintings are they? If I was to open the back of your vehicle, what would I see?"

"Well... I take all the trash from the floor of my studio and I tape and glue it to canvas and then put them over canvas stretchers. They look like garbage, basically."

If I were to stop writing now, and allow this base description to Canadian border control remain the summary of Ryan Wallace's latest exhibition, it would not be a lie. His paintings and sculptures are indistinguishable from the cluttered floor that he works upon. They are documents of their own making. But buried within the surfaces of his works for his show, *Slo Crostic*, is a tangled visual lexicon embedded with deliberative thought and impulsive action. For as hermetic as compositions of one's own trash could become, in a cycle of consumption, expulsion, redemption, and repetition, Wallace's works are actually pieces in a puzzle of analogous meanings.

Meaning accrues like sedimentation on Wallace's surfaces. To call them paintings confines them. They are alternately collages put together with painterly bravado, assemblages without taxonomy, weathered bas-reliefs, or artifacts of a private performance. They could be called surfaces, in the way one would refer to the "surface of the moon." Appearing like a synthetic geology, they are full of intrigue and secrets, their compositional totality taken for granted, yet full of rich detail and revelation. They are a camouflage that hides the artist himself from plain site. The fact that Wallace refers to his latest works as "Redactors" indicates that he is playing a game of disinformation, as he both shows and reveals the information forming his documents.

Much as modern camouflage conjured cubist compositions that confused subject and background, a visit to Wallace's studio confounds the ability to discern floor, wall, ceiling, architectural elements, furniture, art supplies, and the final product of a finished painting. The pieces that hang and lean throughout the space mirror the floor where they begin above drop cloths meant to protect the floor. For Wallace, these drop cloths become his ground, the stage on which he performs, accumulating all the marks and actions of the making. The paintings shift back and forth between lying and standing. If one does not work, he cuts it up and arranges it again as one becomes multiple, salvaged as parts of others. Piles of materials find their places on cut up tarp punctuated by grommets: orbital sanding pads, perforated window vinyl, window tints, powdered metals, rusted staples, trails of glitter (remnants from a prior series of works), all bound up by a

variety of tapes, glues and adhesives. When asked about one strip of dirty white gradient, Wallace responded: “those are Ikea curtains embedded with years of Greenpoint pollution. The white part is the top where they weren’t exposed.”

Last I saw of him, Wallace was standing over a future painting in a pair of white canvas Vans that matched the dirty white palate of the *Redactor* he was toying with. He began to adhere a silver T-Square to the surface of the canvas, as if it were a bold paint stroke. He placed it measurement side down, its function as anything other than a formal element obliterated. His shoes disappeared into the pile of shifting material below him, his legs stilting above the fray.

The methodology of these works has antecedence. Wallace reveals traces and hints of a lineage of abstract painting and collage: Schwitters, de Kooning, Clyfford Still, Robert Ryman, Jo Baer and Agnes Martin. The predominance of the white of canvas is clearly important to Wallace, and it calls to mind the rabbit-hole of modernity sparked by the unpainted parts of Cezanne’s paintings. Yet, the *Redactors* remain defiantly grungy, conjuring the deconstructionist tendencies of Paris’ Lettrist and Situationist movements. The anonymous violence in material usage shares the spirit of the torn up advertisement-compositions of Jacques Villeglé, yet in place of impersonal upheaval of extroverted culture, Wallace balances between absorbing and expelling the outside world. The continual churning of material within the ecosystem of his studio is evidence of an emerging phenomenon that could be called the “introverted sublime.”

In an essay from 1972, Leo Steinberg tried to contextualize the paintings of Robert Rauschenberg:

“I once heard Jasper Johns say that Rauschenberg was the man who this century had invented the most since Picasso. What he invented above all was, I think, a pictorial surface that let the world in again. Not the world of Renaissance man who looked for his weather clues out of the window; but the world of men who turn knobs to hear a taped message, “precipitation probability ten percent tonight,” electronically transmitted from some windowless booth. Rauschenberg’s picture plane is for the consciousness immersed in the brain of the city. The flatbed picture plane lends itself to any content that does not evoke a prior optical event.”

In this passage, Steinberg conceives of the label “flatbed picture plane” as a way to describe the breakdown of medium specificity operating in the realm of painting, allowing in confusions of performance and readymade, and abandoning the traditional function of painting as a window into an illusory world.

For our exhibition in Toronto, Wallace and I decided to call our show *Flatbed Bends*, alluding to Steinberg’s terminology, but suggesting an additional notion of aesthetic space more reflective of our contemporary condition. Instead of conjuring a kind of pictorial surface that “lets the world in again,” in ways both macrocosmic and ethereal, Wallace’s work is more reflective of the digital engagement of consciousness that is more fragmentary and fleeting. Consider the way we spend our time: neck down, navigating screens comprised of layers upon layers of windows, applications, pop-ups, tool bars, cursors, keyboards, touch-screens. Our eyes scroll and scan shallow space. We leave the screens of our apartments and offices and follow new ones, held fast to our palms, as we walk the streets. A hyperactivity of repetitious and self-referential behavior becomes habitual.

Wallace’s *Redactors* suggest rendered segments of layers of information, rather than the totality of systemization. They appear momentary as if they were scrolling past. In places shreds of information converge and are torn away, revealing past histories.

Their use of scrim, screens, perforations, and films allows for layers to dissolve and reveal. Glue is used not as an adhesive backing but a compression agent. Each part vies for futile autonomy within the shallow field.

Ultimately, these works are emblematic of a conflict of consciousness, attempting to give form to competing pressures. They dance between the emerging insularity of a virtual consciousness and a humanist impulse to defy rigidity and systemization.

Recalling Wallace in his studio, I trace trails of thought as he punctuated our discussion with physical animation: flipping paintings around, unfurling ribbons of material from the floor, looking up images and references on his phone. The recollection itself seems a collage: in amongst talk of angularity, abruptness, camera filters, and ethics, Wallace made a comparison to the formal construct of a Fugazi song.

As I write this in Microsoft Word, flipping back and forth between references (PDFs open in Preview, archived emails in my inbox, web-pages piling up in my toolbar), I am listening to the audio of a pirated copy of the movie *Instrument*, a documentary about Fugazi. More visual collage than narrative document, it calls up a tangential back-story to describe Wallace and his work.

Archival footage presents an interview on a public access television show of the group's founder Ian MacKaye, who explains that their name means "a messed up situation," perhaps reflective of MacKaye's (and by extension, the underground culture of which he is a figurehead) own path: his transition from the deconstructive fury of hardcore punk to a kind of music that incorporated an evolving eclecticism, evidenced by MacKaye's interest in the clashing collage aesthetics of Jamaican dub music.

Listening to Fugazi now, through a minimized window on my laptop and played through a wireless speaker, I am reminded that they seemed to provide a template for culture that both Wallace and I have emerged from. Instead of dictating they would *respond*. Each musician of the whole responding to the formal maneuver of another (both in conflict and harmony), but also responding as a whole (as the band) by establishing an evasive and shifting definition of contrast (aesthetically and ethically) to culture of the larger world.

For *Slo Crostic*, Wallace presents his own template of response. For the first time he will allow a public glimpse into his process by presenting a working stage, emblematic of how the *Redactors* are made, while the paintings hang near by, engaged in the kind of dialog operative in his studio. This stage is anchored with a series of sculptural units, cast cubes of plaster, concrete, and studio detritus. Like the films and scrim of the *Redactors*, the plaster and concrete attempts to contain the jumble within. The planar surface is gridded with the casting elements from which the cubes were made, allowing full transparency of his method. The interplay between sculpture in space, paintings on wall and stage lying on floor imply that the *Redactors* are part of a larger cosmology.

Like his titles (*Redactor*, *Slo Crostic*), not all of Wallace's intentions can be discerned easily. When looking up "crostic" the closest word in a dictionary search is "acrostic" defined as "a poem, word puzzle, or other composition in which certain letters in each line form words." Wallace, through his churning, recycled and insular working method has essentially created his own language of material usage. His template is a net flexible to catch all the stuff of a life filled with labor, from polluted Brooklyn curtains to straight edges no longer required (his paintings are so thick and layered, that when

stretched, they no longer adhere to polite geometry).

The net is like that curtain: the white part a blank surface, the rest a history of embedded action, the residue of existence. *Slo Crostic* might be a puzzle, clues popping out of the frozen avalanche of Wallace's psyche.

How to explain all the things that go into being an artist without fully being one? What was Ian MacKaye's response was asked in *Instrument* what Fugazi is about? "It's about being in a band," he says. How coy. We all know that is the whole story and only part of it.

- David Kennedy Cutler 2014



Redactor XVI (Detail), 2014

Enamel, pigment, cold wax, tape, vinyl, aluminum,
paper, canvas/canvas

58 x 48 in.

Redactor XVI, 2014
Enamel, pigment, cold wax, tape, vinyl, aluminum,
paper, canvas/canvas
58 x 48 in.



Redactor XIV, 2014

Enamel, pigment, cold wax, Hydrocal, concrete,
tape, vinyl, aluminum, paper, canvas/canvas

72 x 60 in.







Redactor XXII, 2014
Enamel, pigment, cold wax, tape, vinyl,
aluminum, paper, canvas/canvas
84 x 144 in.



Croistics, 2014
Enamel, acrylic, powdered graphite, glass powder, cold wax,
pigment, lead, aluminum, tape, fabric, vinyl, canvas, Rockite,
Hydrocal, plaster, Plexiglas, staples and metal
10 x 10 x 10 in. each
110 x 110 in. floor

Redactor XIII, 2014
Enamel, pigment, cold wax, tape, vinyl,
aluminum, paper, canvas/canvas
72 x 60 in.



Untitled XVI, 2014
Enamel, pigment, cold wax, tape, vinyl, aluminum,
paper, canvas/canvas
30 x 23 in.

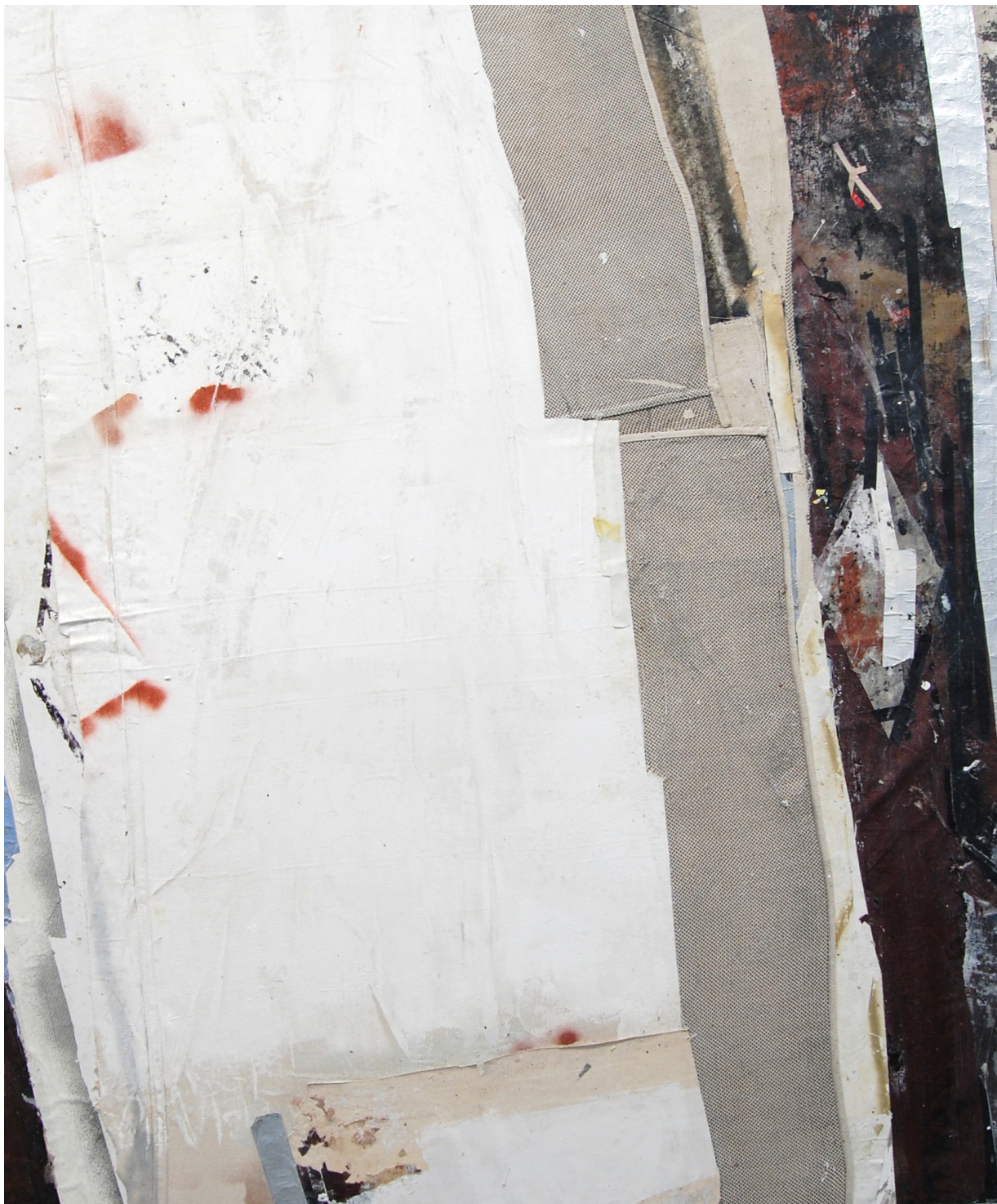
Untitled XIV, 2014
Enamel, pigment, cold wax, tape, vinyl, aluminum,
paper, canvas/canvas
30 x 23 in.

Untitled XV, 2014
Enamel, pigment, cold wax, tape, vinyl, aluminum,
paper, canvas/canvas
30 x 23 in.





Redactor XVIII, 2014
Enamel, pigment, cold wax, rubber, tape, vinyl,
aluminum, paper, canvas/canvas
72 x 60 in.



Redactor XIX, 2014
Enamel, pigment, cold wax, tape, vinyl, aluminum,
paper, canvas/canvas
58 x 48 in.



Double Crostic, 2014

Enamel, acrylic, powdered graphite, glass powder, cold wax,
pigment, lead, aluminum, tape, fabric, vinyl, canvas, Rockite,
Hydrocal, plaster, Plexiglas, staples and metal

45 x 14 ½ x 14 ½ in.



Redactor XI, 2014
Enamel, pigment, cold wax, tape, vinyl, aluminum,
paper, canvas/canvas
58 x 48 in.





Slo Crostic Installation View, 2014
Susan Inglett Gallery, NYC.

Redactor VI, 2014
Enamel, acrylic, cold wax, tape, vinyl, aluminum,
paper and canvas/canvas
58 x 48 in.



RYAN WALLACE

Born in New York, NY 1977

Rhode Island School of Design, Providence, Rhode Island, BFA, 1999

Lives and works in Brooklyn & East Hampton, New York

SOLO EXHIBITIONS

- 2014 "Slo Crostic", Susan Inglett Gallery, NYC
- 2013 "Tablet", Marianne Friis Gallery, Copenhagen, Denmark
"Redactor", Mark Moore Gallery, Los Angeles, CA
"Terraform", Cooper Cole Gallery, VOLTA, NYC
- 2012 "Cusp", Morgan Lehman Gallery, NYC
- 2011 "(((Ω.)))", Guerrero Gallery, San Francisco, CA
- 2010 "Glean", Morgan Lehman Gallery, NYC
- 2009 "Minutes to Midnight", The Wild Project, NYC
"Estimated Time of Departure", Envoy Enterprises, NYC
- 2008 "A Singularity is Near", Envoy Enterprises, NYC

TWO PERSON EXHIBITIONS

- 2014 "Flatbed Bends: David Kennedy Cutler and Ryan Wallace", Cooper Cole Gallery, Toronto, Canada
- 2013 "Ryan Wallace & Matt Mignanelli", curated by Jessica Hodin, Bleecker Street Arts Club, NYC
- 2012 "Transmission Line", with Chris Duncan, Cooper Cole Gallery, Toronto, Canada
- 2008 "Medium Love", with Monica Palma, Transmission Gallery, Richmond, VA
- 2004 "Carpe Cras", with Andrew Schoultz, BLK/MRKT, Los Angeles, CA

GROUP EXHIBITIONS

- 2014 "Volatile", Galleri Jacob Bjørn, Aarhus, Denmark
"REDACTED: Connecting Dots Through a Shifting Field", curated by Janet Goleas, Islip Art Museum East Islip, NY
"Ain'tings", curated by Ryan Steadman, Robert Blumenthal Gallery, NYC.
"Skateboards", Woodpoint & Kingsland, De Buck Gallery, NYC
- 2013 "Up in Smoke", Greenpoint Terminal Gallery, Brooklyn, NY
"Static & Scrim", Cooper Cole Gallery, Toronto, Canada
- 2012 "Swamp", curated by Kari Adelaide, Edgar Allan Poe Visitor Center Gallery, Bronx, NY
Guerrero Gallery, San Francisco, CA
"Pig Party", curated by Gina Beavers, NYC
"Black Foliage", curated by Matthew Craven, Nudashank, Baltimore, MD
"Where My Cones At", Curated by Ryan Travis Christian, Double Break, San Diego, CA; POVevolving, Los Angeles, CA
"New York, New Tendencies," Marianne Friis Gallery, Copenhagen, Denmark
"The Boneyard Project: Return Trip", curated by Carlo McCormick & Eric Firestone, PIMA Air & Space Museum, Tucson, AZ
- 2011 "Summer Whites", curated by Sam Moyer & Eddie Martinez, Rachel Uffner Gallery, NYC
"Grasping at Relics", curated by Patrick Brennan, Zieher Smith Gallery, NYC
"This Place in Time", Cooper Cole Gallery, Toronto, Canada
"Flag Day", Islip Art Museum, Islip, NY
"Forth Estate Editions", The Wild Project, NYC

- 2010 "Cover Version LP", curated by Timothy Marvel Hull, Brooklyn Academy of Music, Brooklyn, NY
 "SIP Fellows", Blackburn 20/20 Gallery, NYC
 "The Power of Selection 3", curated by Ryan Travis Christian, Western Exhibitions, Chicago, IL
 "Ah, Wilderness", Ebersmoore, Chicago, IL
 "Opening Ceremony", Morgan Lehman Gallery, NYC
 "Forth Estate Editions", Frederieke Taylor Gallery, NYC
 "New New York Publishers", curated by Phil Sanders, Frans Masereel Center, Kasterlee, Belgium
 "Inaugural Group Show", Guerrero Gallery, San Francisco, CA
 "FAX", curated by Joao Ribas, Torrance Art Museum, Torrance, CA
 "Default State Network", Raid Projects Los Angeles, CA; Morgan Lehman Gallery, NYC
 "Paper! Awesome!", curated by Brion Nuda Rosch, Baer Ridgway Exhibitions, San Francisco, CA
 "Know New York", Cinders Gallery, Brooklyn, NY
- 2009 "Forth Estate Editions", curated by Kevin Zucker, Rhode Island School of Design, Providence, RI
 "Infinity", curated by Andrew Schoultz, Scion Installation L.A., Los Angeles, CA
 "Hot and Cold", Baer Ridgway Exhibitions, San Francisco, CA
 "Superfine", Morgan Lehman Gallery, NYC
 "The New Yorkers", V1 Gallery, Copenhagen, Denmark
 "If the Dogs are Barking", Artists Space, NYC
- 2008 "A Friend Indeed", Contemporary Art and the Academy, Katzen Arts Center, American University, Washington D.C.
 "Landscape", Hallway Projects, San Francisco, CA
 "The Appearance and the Thing Itself", Galerie Griesmar-Tamer, Paris, France
 "Big Kids Little Kids", curated by John Freeborn, Subliminal Projects, Los Angeles, CA; Lump Gallery, Raleigh, NC; 222 Gallery, Philadelphia, PA
- 2007 "Looking Back Into the Future", Park Life, San Francisco, CA
 "We Are Near", curated by Eddie Martinez, Allston Skirt Gallery, Boston, MA
- 2005 "Cascading Mountain of Debris", curated by Andrew Schoultz, OKOK Gallery, Seattle WA
 "The Zine Unbound: Kults, Werewolves and Sarcastic Hippies", Yerba Buena Center for the Arts, San Francisco, CA
 "Also! AWESOME!", Hallway Projects, San Francisco, CA
 "The Hissing of Summer Lawns", Sara Nightingale Gallery, Water Mill, NY
 "Young Mountain", curated by Joseph Hart, Sharon Arts Center, Peterborough, NH
- 2004 "Flaneur", curated by Andrew Schoultz, Punch Space, San Francisco, CA
 "Paper! AWESOME!", Mimi Barr Gallery, San Francisco, CA
 "Gondola Mayonnaise Funnel", Mimi Barr Gallery, San Francisco, CA
 "Tree Trimmings", Track 16 Gallery, Los Angeles, CA
 "East River", New Image Art Gallery, Los Angeles, CA
 "Dude Ranch", Space 1026, Philadelphia, PA

BIBLIOGRAPHY

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 Cox, Steven, "In Dialogue, Ryan Wallace", Hunted Projects, 15 July 2013.
 Stopa, Jason, "In Conversation: Ryan Wallace & Timothy Bergstrom", NY Arts, March 2013.
 Gaddy, James, "Studio Visit, Artist, Ryan Wallace", Sight Unseen, 27 August 2013.
 Indrisek, Scott, "Review: Ryan Wallace at Morgan Lehman", Modern Painters, Summer 2012.
 Hay, R. Couri, "Artistic Vision Beth Rudin DeWoody", Hamptons Magazine, August 2012.
 Indrisek, Scott, "Young Blood Comes to the Hamptons", Modern Painters, Summer 2011, Vol. XXIII, No. 5.
 Valdez, Aldrin, "Subconscious Pickings", ARTslant, 10 July 2011.

Miller, Leigh Anne, "The Lookout: Summer Whites at Rachel Uffner", *Art in America*, 14 July 2011.
 Wolin, Joseph R., "Review: Summer Whites", *TimeOut New York*, 22 July 2011.
 Culpepper, "Carrie Nieman, Get Artsy in the Hamptons", *New York Magazine*, 28 July 2011.
 Mercado, Jillian, "Who Am I: Ryan Wallace", *PMc Magazine*, May 2011.
 Hurst, Howard, "Featured Artist: Ryan Wallace", *ARTCARDS: Review*, 5 June 2011.
 Landes, Jennifer, "The Art Scene", *The East Hampton Star*, 19 May 2011.
 Andrews, Brian, "(((Ω))) and Half Truths and Outright Lies", *Art Practical*, 22 February 2011.
 Koval, Roman, "Omega Point artist Ryan Wallace", *Warholian.com*, 20 February 2011.
 Shuster, Robert, "Best In Show: Ryan Wallace Glean", *The Village Voice*, p. 31, Vol. LV, No. 8, 2.24 -3.2.
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 Fallah, Amir, "Default State Network", *Beautiful Decay.com*, 10 February 2010.
 Carter, Whitney, "Default State Network at Raid Projects", *Daily DuJour.com*, 11 February 2010.
 Wallace, Ryan, "Default State Network, Introduction to Default State Network Exhibition Catalogue", *Land and Sea*, Issue 1, 2010.
 Christian, Ryan, "Ryan Wallace", *Beautiful Decay.com*, 8 January 2010.
 Pugh, Dina, "Hot & Cold: The End is Here", *Art Practical*, 29 October 2009.
 Deans, Royce, "Ryan Wallace", *Copper Press*, Supplemental Issue 8, 2009.
 Baldridge, Glen, *Artist Picks: Ryan Wallace at Wild Project*, *ARTINFO.com*, 2009.
 Pickens, Edy, "Scion: Infinity", *Daily Serving.com*, 2009.
 Wallace, Ryan, "Estimated Time of Arrival: 23:59:59.09.10.2009*", *Hot and Cold*, Issue 0, 2009.
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 Maxwell, PM, "Pulse Artist Profile: Ryan Wallace", *Phillips Art Expert*, 2008.
 O'Toole, Meghan, "Ryan Wallace, My Love For You Is A Stampede of Horses", 2008.
 Randler, Ted, "Medium Love: Monica Palma/Ryan Wallace", *Urge Magazine*, February 2008.
 Curcio, Seth, "Ryan Wallace", *Daily Serving.com*, 2007.
 Whiteside, Jessica, "Park Life: Looking Back into the Future", *Art Business.com*, 2007.
 Hart, Joseph, "Ryan Wallace", *Freight + Volume*, Issue 2 Winter 2007/2008.
 Balch, Christina, "Ryan Wallace and Andrew Schoultz", *ArtWeek*, Vol. 36, Issue 1, 2005.
 Stockwell, Craig, "Young Mountain", *Art New England*, October/November, 2005.
 SOMA, Volume 18.10a, December/January, 2005. Image, pp.52-53.
 Alarm, Issue 22, Winter 2005. Image, pp.14-15.
 Alarm, Issue 21, Fall, 2005. Image, p.17.
 Alarm, Issue 20, Spring, 2005. Image, p.43.
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 Tokion, Number 33, January/February 2003. Image, pp.63-65.
 Deans, Royce, "Ryan Wallace", *Copper Press*, Issue 10, 2002.

PUBLICATIONS

2012 Cusp, published by Morgan Lehman Gallery
 Polemic, self-published
 2011 (((Ω))), *Land and Sea*, Number 6
 2010 Yam, published by Hilary Schaffner
 Default State Network, Exhibition Catalogue, *Land and Sea*, Number 1
 2009 Hot and Cold, Issue 1 Minutes to Midnight, self-published
 The Lake Froze Early This Year, Broken Wrist Project
 Adjustments, self-published, Edition of 100
 Top Ten, The Wild Project, Edition of 300
 Infinity, Exhibition Catalogue, Scion Installation, LA

- 2007 We Are Near, Spirit Duder Press/Allston Skirt Gallery
Big Kids, Little Kids, published by John Freeborn
Graphic 10, Magma Publishing
- 2005 Graphic 7, Magma Publishing
Graphic 5, Magma Publishing
The Zine Unbound: Kults, Werewolves and Sarcastic Hippies, Exhibition Catalogue, Yerba Buena Center for the Arts, Griffin McPartland and Chris Duncan
Hot and Cold, Issue 4
Space 1026 Print Book Collaborative, Book 2, Space 1026
Young Mountain, Joseph Hart/Sharon Arts Center
- 2004 The Lake Froze Early This Year, published by Broken Wrist Project
- 2003 Pattern Book, published by Andrew Kuo

AWARDS AND HONORS

- 2011 Pollock Krasner Foundation Grant
- 2010 Robert Blackburn Printmaking Workshop, SIP Fellowship, Elizabeth Foundation for the Arts, NYC

PUBLIC COLLECTIONS

Cleveland Clinic, Cleveland, OH
Museum of Modern Art, NYC
Progressive Corporation, Mayfield Village, OH
San Francisco Museum of Modern Art, San Francisco, CA
Schwartz Collection at Harvard Business School, Cambridge, MA
Watermill Center, Watermill, NY

CURATORIAL PROJECTS

- 2014 "Ghost Current", V1 Gallery, Copenhagen, Denmark
- 2011 Present Halsey McKay Gallery, with Hilary Schaffner, East Hampton, NY
"Domestic Goods", Eric Firestone Gallery, East Hampton, NY
- 2010 "Default State Network", Morgan Lehman Gallery, NYC; Raid Projects, Los Angeles, CA
- 2009 "Apartment Show", Envoy Enterprises, NYC
"Swan Dive Jacknife", Cornrow Rider (Jules Marquis), Envoy Enterprises, NYC, April 9.
"Between You and Me", Karen Codd, Envoy Enterprises, NYC, March 18.
"That Is Not This", Sophia Peer, Envoy Enterprises, NYC, March 7.
"Spring Training", Water Hammer, Envoy Enterprises, NYC, March 1.
"Alegrias", Arielle Falk, Envoy Enterprises, NYC, February 26.
"All Up in The 405 Club: Sweeeeet Swap Meet", Envoy Enterprises, NYC, February 26.
"Math", Jana Flynn, Envoy Enterprises, NYC, February 24.
"Happiness, Anger, Sadness, Pleasure", Kyoung Eun Kang, Envoy Enterprises, NYC, February 24.
"Black Death and fuckall", Tyler Coburn, Envoy Enterprises, NYC, February 20.
"Season of the Witch", Miranda Darkling and Kelacala Q, Envoy Enterprises, NYC, February 18.
- 2004 "New Image Art", East River, Los Angeles, CA

RYAN WALLACE

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