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Contact: Garth Greenan
(212) 929-1351
garth@garthgreenan.com
www.garthgreenan.com

Frieze New York



Gladys Nilsson, *Plain Air*, 2018

For the 2019 edition of Frieze New York, Garth Greenan Gallery presents a group exhibition of signature works by gallery artists Rosalyn Drexler, Mark Greenwold, Gladys Nilsson, Alexis Smith, and Jaune Quick-to-See Smith.

Appropriating imagery from popular journals and other printed matter, Rosalyn Drexler transforms otherwise prosaic images by adding bright pigments and creating new contexts. Cutting reproductions from magazines, Drexler fixes her strategically selected images to canvas and overpaints the resulting collage, thereby eliminating the visual trace of the underlying, mechanically reproduced images.

The works included by Gladys Nilsson—a selection of small paintings created between 1971–1973 and a monumental canvas from 2018—are unique within the larger context of her oeuvre. Like many of her paintings, they are densely layered and meticulously constructed. They all focus on similar aspects of

human sexuality and its inherent ridiculousness. Their female subjects are unabashedly themselves and, as usual, appear calmly indifferent to their many male “admirers.” These works show periods of innovation for the artist, whose primary medium of choice has long been watercolor on paper.

Similarly, Mark Greenwold’s famously laborious process mirrors the psychological intensity of his paintings. The artist works under magnification, like a jeweler, employing the tiniest of brushes. He builds up the surfaces stroke by stroke, all the while flipping between various preparatory photographs and drawings. The result is a kind of delirious realism in which everything portrayed, however realistic, is actually composed of thousands upon thousands of beautiful abstractions.

Combining images, objects, and texts rescued from the detritus of popular culture—pulp novels of the 1940s and 1950s, postcards, road maps, movie stills, and advertising art—into witty, often sardonic statements, Alexis Smith examines and remakes what can be seen as America’s soul. The artist is one of the natural heiresses to the spirit of Dada and Pop and the art of assemblagists such as Joseph Cornell.

Lastly, the presentation will include one of Jaune Quick-to-See Smith’s monumental *Trade Canoe* paintings, a series she began in the early-’90s. Smith recalls her father’s stories from childhood of older Native Americans—survivors, scarred from accepting blankets and other provisions from settlers in canoes. It was under the guise of “trade” that colonizers dealt many of their deadliest blows, from smallpox to land theft.

Garth Greenan Gallery is pleased to represent Rosalyn Drexler, Mark Greenwold, Gladys Nilsson, Alexis Smith, and Jaune Quick-to-See Smith.

Frieze New York is open to the public at Randall’s Island Park, Thursday, May 2–Sunday, May 5. The private viewing, by invitation only, will take place on Wednesday, May 1, 2019. For more information, please contact the gallery at (212) 929-1351, or email info@garthgreenan.com.

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